

SONGS for CHILDEN

(See Alphabetical List of Songs for more information.)

A Real Turkey (This piece is a little operetta for children to stage.)
voice and piano -duration grades 3-4 (3:17)

If I Were a Witch (voice and piano - Halloween, grades 3-4 (1:43)

Kelsey's Canon (Thanksgiving or any feast day) is for three treble
voices. grades 2-3 (3:30).

Let's Build A Snowman! (winter snow song for treble voice and piano)
grades 1-2 (3:00)

Martin Luther King, Jr. (MLK Day for treble voice and piano) – (1:45)
grades 3-4

Presidents, The (for Washington and Lincoln Birthdays – 1 or 2 treble
voices) - grades 5-6 (4:30) #3

(Please see the texts of these children's songs on the Alphabetical List. of
Songs.)

SONGS for ADULTS

The levels of difficulty are from 1 (easy) to 5 (challenging). Each piece
bears a number. A title with an asterisk means that a live recording is
available upon request. Other pieces have pdf scores and mp3
recordings. (PLEASE SEE THE CHRISTMAS SONGS. LISTED.)
Durations are in parentheses The initials WD, refer to the lyricist,
Wallace De Pue, Sr.

SONGS for CHRISTIAN WORSHIP SERVICES

Don't Cry! is an arrangement of a "chart" written by Herbert Kallman, a
musically gifted but uneducated musician. His words and music express

his feelings about being in his mid-eighties, legally blind, losing his wife and being kept out of her will. The text is a reflection of his Christian faith and his melody is simple, straightforward and beautiful. The arrangement by Wallace De Pue is for treble voice and piano. It is appropriate for use in any Christian service of worship. (2:00) #1

Don't cry!
God doesn't like to see you cry.
Don't cry!
God likes to see you work and try.
Don't cry!
There is no need for you to cry, for Jesus always
watches over you, so there's no need to cry.
Just wipe your tears away and throw out all your
fears; then follow Jesus all the "Good way. bye."

Goodbye!
Nobody likes to say, "Goodbye!"
Goodbye! "Hello" is better than "Goodbye."
Goodbye!
God never likes to say, "Goodbye,"
for Jesus died, so everyone could live, and
never say "Goodbye!"
Just pray and talk to God, then take a walk with God
and never have to say Good

Just smile and smile.
God helps you when He sees you smile.
Just smile a while.
God wants to walk with you each mile.
Just smile and smile. (3:47) #1 by HERB KALLMAN

Raymond's Psalm is based on a text by Ray Cogan, a folk poet. When Wallace De Pue met the 85-year-old poet, Raymond was in the final three months of his life, living alone with terminal cancer. Because of the composer's admiration for the poet, this song was presented to Raymond as a gift meant to assure the poet that his work would find its way into people's hearts. This is a lovely offering to a Christian worship service.

Jesus, shepherd and redeemer, move us onward, day-by-day.
Guide our steps and be our Savior. Lead us gently in your way.
Turn our darkness into daylight. Take away all deadly fear.
Lift our thoughts and make them stay right, for we know
that you are near.
Blessed Christ of David's lineage, son of God and son of man;
son of Mary, dear Messiah, lead us through your sacred plan.

Hear us crying, Lord and Master!
Heed our prayers and lead us on 'til we find the heavenly pasture
that is near our Father's home.
Hear us crying, gentle shepherd!
Heed our prayers and lead us on 'til we find the heavenly pasture
that is near our Father's home. (2:17) #1 - by RAY COGEN.

REJOICE in the LORD-Psalm 33 (soprano/piano) is a rousing song of faith that may be sung to a church congregation as an offertory.

Rejoice in the Lord, o ye righteous!
Praise the Lord with harp,
Praise ye the Lord!
O praise the Lord with harp, and sing
unto Him a great new song!
For the word of the Lord is right, and
all His wondrous works are
done in truth.
Rejoice in the Lord, O ye righteous!
Sing unto God a great new song!
Rejoice and sing.
Rejoice in the Lord! (1:30) #2

SENSIBLE BIRD, THE (soprano soloist, full orchestra and SATB chorus) is about how a bird views mankind, from her position between heaven and earth.

Look up, Mankind! I am the brightly colored bird, soaring above you.
Not to make holes in the dense, white, forms protecting the firmament,
do I fly so high.

I need to rise above those blinding obstacles while I search for heaven's gate. (Please refer to the Alphabetical list of songs for more text.)

SONGS of HUMOR

Billy Gruff's Apples (baritone/piano) is a funny song about a man having marital problems. Finally, he gives his wife an ultimatum. – (3:30) #2

Billy Gruff had had enough of his woman.
She had nothing good to say about his friends.
She had nothing good to say about his mother,
and said his father was "non Homo Sapiens,"
(That means no brains!)

She complained about his manners and complained about his clothes.
She complained about the way he combed his hair.
If he gave her a gardenia, she would rather have a rose,
so their romance was not going anywhere.

Billy tried to hold his temper and forgive her, so he took her to a movie
matinee'.
When she refused to order butter on their popcorn, Billy murmured low,
"Here's all I have to say. Babe, if you don't like my apples, stay a-way from
my tree!
When you bite into my apples, then you're biting into me.
There are lots of fellers out there who would love to see your face,
but as for me, I think I need a bit more space and a change of pace."

To Bill's surprise, the woman never got the message!
She said he could not keep on whispering in the show.
She simply couldn't understand his talk of apples,
and why he hoarded them, she really didn't know. Don't apples grow?

On their way home, she criticized him for the way he drove his car,
so Billy tried to make it up and cooked a meal. She criticized his brand
of hotdogs, then she criticized his buns, as if she didn't care a bit how
he would feel.
Billy tried to hold his temper and forgive her, but he had heard enough to
last him all his days.

He felt his boiling point arising to it's limit, and yelled out loud these words

with gusto, phrase-by-phrase.

“Well, Babe, if you don't like my apples, stay away from my tree!
When you bite into my apples, then you're biting into me.
What you're after is perfection and there won't be any here,
so I hope to see you later, maybe sometime late next year.

Billy Gruff had had enough of his aggravatin', timidatin' always-squalkin' ever-talkin' woman! (3:30) #2 **WD**

Black Bears and Grizzlies (baritone voice and piano) is a fun song that can be a marvelous ending for a serious voice recital. The singer must be a good actor.

The California Office of Fish and Game is advising everyone that the bears ain't tame, specifically black and grizzly bears in Yosemite and Mammoth squares.

They advise that you should wear some little bells on your clothes to not startle a bear, where he dwells.

They don't want a person feeding the bears, 'cause the critters often travel in pairs.

You should never trust a black bear! You may think he is your friend.

But when your bag of snacks is empty, he will make your friendship end!

If you dare to feed a grizzly, put your will in order, first!
You may disappear completely, and your friends should fear the worst!

The California Office of Fish and Game says you also should carry some pepper spray; it stops a grizzly bear cold, they say.

Just look for his droppings and sense the smells of pepper spray and little bells.

The California Office of Fish and Game says if you go out fishing, it's still the same:

Your partners will be black and brown; so if you catch a fish, you'll probably drown!

You'll never be found!

So, while you're on the beach, just test the air.
If the smell of pepper spray is everywhere, and you think you see a
little shiny bell, then you better turn around and run like hell!
DON JONES - based upon an Internet joke - (3:07) #3

Choice for LeGrand, A (baritone voice and piano) is a song about a
business man trying to control his attraction to his secretary that will
bring lots of laughter. (5:44) #2

LeGrande was the owner of a fine golf course.
He was doing well, but was facing a divorce.
He was probably the only man in the entire universe who could
offer up a steady and extended curse!
His problem was the wife of more than forty years.
And, of course, he didn't feel a bit like giving cheers.
There is nothing to lose but the wife you met while drinking at a
bar; but there's everything to lose when your behavior gets
bizarre.
When you're poor, poor, poor, and your marriage is no more,
you may wish that you had never opened the door for mean old
Nick.
He will treat you like a pig; then he'll break you like a twi(G).
When his job is done, you will not feel so big.

LeGrande was quite contented when he sat in his Porsche.
He was listening to an opera while he ate a bowl of borscht.
When his lawyer sent an invoice for arranging a divorce,
LeGrand felt tension like he never felt, of course!

LeGrande asked if his secretary would bring him *hors d'oeuvres*.
As she went on her way, he was distracted by her curves.
Then, in his office the very next day, he looked at her and felt
compelled to say: "If I gave to you a solid gold dollar, then kicked
off my shoes and loosened my collar, what would YOU take off?"
She said, "Everything but my earrings, I would doff!"

There is nothing wrong when old men dare to wish upon a lovely
star.
There is nothing wrong with earrings and perfume when they cost
less than a car.

But LeGrand should look behind him.
There is Satan behind the door!
LeGrand should change his mind, right now, before he winds up
poor.

When you're poor, poor, poor, you may sleep upon the floor.
You will wish you'd never opened up the door for mean old Nick.
He will ride you like a horse, 'til you wallow in remorse.
Then he'll stomp upon your soul, like its a tic(K).

LeGrande still owns his fine golf course.
He is doing well, and not facing a divorce.
He is probably the only man in the entire universe who chose to
stay

with his wife, for fearing something far worse.

LeGrand found he could stand temptation! (5:44) #2 - DON JONES
(based upon an Internet joke)

JENNY KISSED ME (tenor voice/oboe/Bb clarinet/bassoon) - This brief
song setting of a poem by Leigh Hunt (1784-1859), makes a stunning
encore after a long, serious program.

Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!
Say I'm weary, say I'm sad,
Say that health and wealth have missed me,
Say I'm growing old, but add,
Jenny kissed me. (0:55) #4

LA LA SONG, THE (tenor/soprano OR soprano/piano) is very short on
words, but long on philosophy. At onepoint in the song, the audience
may be invited to sing along with the soloist.

When I'm feeling angry, when I'm feeling blue,
when my luck turns awful, this is what I do I sing la la la la la la la
When you get angry, what will you do stomp around like a kangaroo?

Being blue makes you lie in bed, Being blue is bad luck, it's said.
Just sing la la.
I sing la la la la, standing tall.
It's a wonderful life, after all. (2:09) #1 **WD**

SONGS for WEDDINGS or LOVE

Four Presents: is a "pop music" wedding song about something borrowed, something blue, etc., that is for a bass baritone voice, accompanied by a pianist, to sing to his bride. (3:38) #1

I want to tell you what you mean to me this day.
You mean companionship as time goes on its way.
You mean that loneliness will seldom touch my heart.
You mean my lonely life will have a brand new start.

Something borrowed, something blue, something old
and something new; these are four presents that I
want to give to you.

All are ready on the day you say, "I do."
"Something borrowed," is the wisdom from my past.
"Something blue," is the light your ring will cast.
"Something old," is my prayer our lives will last.
"Something new," is a love that is steadfast.

And when the autumn of our lives is drawing nigh,
the reasons we were drawn together will be clear:
We'll have the joys of being one, though we are two.
I'll know that you loved me, and I adored just you.
(3:38) #1 **WD**

How I Love You... (tenor voice - optional soprano for a duet - and piano),) based upon an old fiddle tune is for a daring couple to consider for their wedding and depart from music that is done in anyone else's wedding.

How I love you is more than I know.
I have loved you since winter had snow.

I have loved you since moonlight could shine.
Because I loved you, the Lord made you mine.

How I love you, I hardly can say.
I have waited so long for this day.
I will love you for time without end.
I'll be your counsel, supporter, and friend.

I remember when I found you; choirs of angels sang above!
Then the Lord said, "Let there be light!" while He swept
a-way the night; then He added: "Now, let there be love!"

How I love you can't really be said.
I have loved you since roses were red.
I have loved you since robins could fly.
I will love you long after I die. (3:00) #2 **WD**

I Have a Love is for either a man or a woman to sing with organ or piano accompaniment. This is not an ordinary wedding song, inasmuch as it is not written for first time weddings.

I had a love who lived in my imagination, and she was
warm, so gentle and so kind.
We spoke of things, so many that I can't remember;
because of him/her I lived with peace of mind.

And then came you, more lovely than imagination!
And then came you, more gentle than my fondest dream.
You speak my name in ways that are so tender.
And then came you, more lofty than supreme.

Gone is the one who lived in my imagination.
I never thought I'd leave my love behind.
There were no words between us that I can remember.
Now, she is gone and never on my mind.

You are the one who lived in my imagination.
Yours is the love that made my dream come true.
You are the one who speaks to me with adoration.
You are my love; my heart belongs to you.

I have a love who's not in my imagination.
And she is warm, so gentle and so kind.
S/he shares my life and lingers like an ember
within my being, body, soul, and mind. . (3:51) #3+ **WD**

Kirkermer's Lullaby (voice and piano) was written in anticipation of the birth of Wallace De Pue's first child. Since the baby's gender was male, the father called him "Kirkermer," until a serious name would be considered. The child's first music was this song performed by his dad.

Sleep now, little baby. Close those drowsy eyes.
Sandman is waiting for you with a big surprise.
He'll take you to Dreamland, flying through the night
to far off castles of slumber and visions of delight.

Ice cream mountains and soda fountains and candy
orchards you'll see.
When you will, you may take your fill and bring back
some for Mommy and me.

Sleep now, little baby. Let there be no more cries.
You'll find your mother and father when you open your
eyes. (1:30) #1+ **WD**

Life Seasons (Soprano or tenor voice with piano) is a song comparing the seasons of weather with the progress of living.

Now here you are; and here am I.
We're making promises that will last forevermore, while
standing here beneath the alter of our heavenly Father.
He's blessing you and blessing me, and He's listening to our
love song.

Springtime is beauty. Nature is fair.
We are now standing on Springtime's top stair.

Summer brings sunshine and makes things to grow.
We are the young ones who go forth to sow.

Autumn is color, a time to behold.
Those who reap harvest begin growing old.

Winter is crystal, when clearly we'll see all that we've loved
for has happened to be.
He's blessing you and blessing me, for whatever His reasons.

Now here you are; and here am I.
We're going hand-in-hand off to face a lifetime, knowing all
the joys of countless seasons, with our heavenly Father.
Now here we are. Yes, here we are. (3:41) #3- **WD**

Old-fashioned Waltz (fl.–hammer dulcimer–violin–mezzo-soprano)
Another arrangement for voice and piano is also available.)
A lady remembers the story that was told about the courtship of her
parents as they waltzed through time. (3:35) #1+

I know of a waltz that my parents would dance;
the music they heard on the day that he met her.
Their lives spent together were full of romance and
were based on that old-fashioned waltz. Dad said,
"One, two and three, dancing with me, time will go by.
One, two and three, dancing with me, babies will cry.
One, two and three, dancing with me, soon they'll be
grown, and we'll be dancing our waltz all alone.

My parents were waltzing one night when she sighed,
"We're dancing much slower; I don't understand!"
He looked at her kindly, and then he replied,
"We are still keeping time with the band.
One, two and three, dancing with me, time has gone by.
One, two and three, dancing with me, grandchildren cry.
One, two and three, dancing with me, let us pretend
that our dancing the waltz cannot end."

My father passed on, after doing the dance with an angel
who came down from heav'n to caress him.
My mom heard the music and called to her man
who was dancing alone in the sky.

She said, "One, two and three, please wait for me, husband
and guide!
One, two and three, off she went to be by his side.
One, two and three, now, we can see life passes by
while we all dance and old-fashioned waltz." (3:35) #2 **WD**

Poem, A or Devotion – (soprano or tenor voice with one to three violins) is a song of longing for a lover who has vanished. This is also arranged for voice and piano.(2:42) #3

Music I heard with you was more than music, and bread I broke
with you was more than bread.
Now that I am without you, all is desolate; all that was so beautiful
is dead.
Your hands once touched this table and this silver.
And I have seen your fingers hold this glass.
These things do not remember you, beloved, and yet your touch
upon them will not pass.
For it was in my heart you moved among them, and blessed them
with your hands and with your eyes.
And in my heart they will remember always, they knew you once,
O wonderful and wise. (2:25) #3 by CONRAD AIKEN, 1917

Wedding Vow, The (is a heart-felt love song for a man's bride. It is for tenor voice and piano) This piece is intended for a couple who will consider something that is new in wedding music literature.

I give to you my wedding vow. How can I love you more than now?
All our lives, our two souls will be one. so time can be undone by
our love.

When I promise to honor and to cherish, come what may, as many
years go by,
time and change will make you but more lovely; yours is beauty no
one can deny.

No author's prose, nor poet's line, can tell the rapture that is mine;

God, alone, can make a love so strong, then let you hear it now, in this
song. (2:30) #2 **WD**

SONGS WITH INSTRUMENTS OTHER THAN PIANO

A Thought (soprano/piano or string quartet) by Emily Dickenson (1830-1886), poetess, is a lovely way to start or end a voice recital.

A thought went up my mind today that I have had before,
but did not finish, some way back, I could not fix the year

Not where it went, nor why it came a second time to me,
or definitely what it was, have I the art to say.

But somewhere in my soul I know I've met that thing before.
It just reminded me, 'twas all, and came my way no more. (2:12) #2

***Dedication** (bass-baritone & organ) is an art song that is quite versatile. The text is from the Song of Ruth in the Holy Bible. The vocalist sings within a meter of 5/4 while the organist plays within a meter of 10/8. The cross rhythms provide a spell binding effect upon the listener. This work is from the wedding scene of Wallace De Pue's opera, *Dr. Jekyll and Mr. Hyde*.(2:48) #5

Entreat me not to leave thee or to return from following after thee.
For whither thou goest, I will go.

And whither thou lodgest, I will lodge.

Thy people shall be my people, and thy God, my God.

Where thou diest, will I die and there will I be buried.

The Lord do so to me and more, also, if ought but death part thee
and me..

Entreat me not to leave thee, or to return from following after thee.
(2:48) #5

I Have A Love is for either a man or a woman to sing with organ or piano accompaniment. This is not an ordinary wedding song, inasmuch as it is not written for first time weddings.

I had a love who lived in my imagination, and she

was warm, so gentle and so kind.
We spoke of things, so many that I can't remember;
because of him/her I lived with peace of mind.

And then came you, more lovely than imagination!
And then came you, more gentle than my fondest dream.
You speak my name in ways that are so tender.
And then came you, more lofty than supreme.

Gone is the one who lived in my imagination.
I never thought I'd leave my love behind.
There were no words between us that I can remember.
Now, she is gone and never on my mind.

You are the one who lived in my imagination.
Yours is the love that made my dream come true.
You are the one who speaks to me with adoration.
You are my love; my heart belongs to you.

I have a love who's not in my imagination.
And she is warm, so gentle and so kind.
S/he shares my life and lingers like an ember
within my being, body, soul, and mind. . (3:51) #3+ **WD**

Jenny Kissed me (tenor voice/oboe/Bb clarinet/bassoon) - This brief song setting of a poem by Leigh Hunt (1784-1859), makes a stunning encore after a long, serious program. (0:55) #4

Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!
Say I'm weary, say I'm sad,
Say that health and wealth have missed me,
Say I'm growing old, but add,

Lake Made of Mirror, The (mezzo soprano, violin, Bb) or
Birdwatcher, The (mezzo soprano, harpsichord or piano and violin OR
violin and Bb clarinet and flute) is a pensive song about Heaven and

Earth. It is also arranged for soprano, fluted Bb clarinet and piano. *The Birdwatcher* has the same music with a different text.

The text was written by an eleven-year-old girl who was on a lake, wondering what was up above and down below her. Her poem was so impressive that Wallace De Pue, Sr., composed the music that spoke to him as he read her words. She wrote:

When I glide in my canoe on the lake made of mirror, I listen to the calm,
sweet silence broken occasionally, by the sound of a wild bird.

I think, as I watch the yellow, pink and orange sunset,

‘Will I be up there someday?

Will I be part of that glory that has been marveled at since the beginning
of time; or will I be lost somewhere? Alas, who knows?

Not I. Not you.’

Then a bird breaks the silence, ending my train of thought as gently as a
zephyr.

Although I stare at the shimmering mirror of water below, I cannot see
the bottom of this clear, blue place. It seems to have no

bottom! Maybe it goes on to the utmost regions of the Earth.

Yet, I know it has to have a bottom, somewhere.

Every thing does, or does everything?

After all, space has no end.

Even if I find a star that seems the farthest, I can still find one farther
away.

Now I wonder as I glide on the lake made of mirror. (5:05) #3

by JULIE DYBDAHL

Nobody Ever Sings My Song! This duet for tenor/baritone and soprano voices, accompanied by piano, or guitar, is from *The True Story of the Three Little Pigs*, an opera by Wallace De Pue, Sr. The song occurs when the big, bad wolf is trying to capture the “smart pig” that built his house of bricks. The opera has been performed many times in America, and this song was the one heard being hummed by audience members after the show. There is an arrangement of this by Alexander De Pue, for solo violin and guitar.

Nobody ever sings my song. Nobody ever has the time.
Maybe my lyrics are too sweet, or indiscrete, or just don’t

rhyme.

Maybe my tempo is too slow. Maybe my melody is wrong.
Maybe true harmony, like love, was never meant for me,
cause nobody sings my song. Nobody ever sings my song.

It's lots of fun to just pretend I'll be discovered by surprise.
Maybe someone will come my way and say "Good day," and
sympathize.
Maybe she'll listen to my song. Maybe she'll learn the tune by
heart.
Maybe my melody will make her hear a rhapsody; then maybe
she'll sing my song.
Maybe she'll always sing my song. (2:30) #2

Old-fashioned Waltz, An (fl. – hammer dulcimer – violin – mezzo
soprano - another arrangement for voice and piano is also available.)
A lady remembers the story that was told about the courtship of her
parents as they waltzed through time.

I know of a waltz that my parents would dance;
the music they heard on the day that he met her.
Their lives spent together were full of romance and
were based on that old-fashioned waltz.
Dad said, "One, two and three, dancing with me, time will go by.
One, two and three, dancing with me, babies will cry.
One, two and three, dancing with me, soon they'll be grown,
and we'll be dancing our waltz all alone.

My parents were waltzing one night when she sighed,
"We're dancing much slower; I don't understand!"
He looked at her kindly, and then he replied,
"We are still keeping time with the band.
One, two and three, dancing with me, time has gone by.
One, two and three, dancing with me, grandchildren cry.
One, two and three, dancing with me, let us pretend
that our dancing the waltz cannot end."

My father passed on, after doing the dance with an angel
who came down from heav'n to caress him.
My mom heard the music and called to her man

who was dancing alone in the sky.

She said, "One, two and three, please wait for me, husband
and guide!

One, two and three, off she went to be by his side.

One, two and three, now, we can see life passes by
while we all dance and old-fashioned waltz." (3:35) #2 **WD**

Panis Angelicus (soprano/3 violins) - Cesar Frank (1822-1890)
composed this wonderful music, and Wallace De Pue, Sr., arranged it to
be played by four violins OR soprano and three violins.

O Lord most holy, O Lord most mighty,
O loving Father, Thee, would we be praising always.
Help us to know Thee, know Thee and love Thee,
Father, Father, grant us Thy truth and grace;
Father, Father, guide and defend us.

And in temptation's hour, Save through Thy mighty power.
Rule Thou our willful hearts, Keep Thine our wandering
thoughts;
In all our sorrows, let us find our rest in Thee;
And in temptation's hour, Save through Thy mighty power,
Thine aid O send us; Hear us in mercy.
Show us Thy favor, So shall we live, and sing praise to Thee.
(3:24) #2

Sensible Bird, The (soprano soloist, full orchestra and SATB chorus) is
about how a bird views mankind, from her position between heaven
and earth. (16:00) #3

Look up, Mankind! I am the brightly colored bird, soaring above you.
Not to make holes in the dense, white, forms protecting the firmament,
do I fly so high.
I need to rise above those blinding obstacles while I search for heaven's
gate.

As I disappear from your sight, I see faces. I see faces watching me from
below.

They may be spirits, disguised as clouds, who have been seeking heaven's gate for ages. (Please refer to Alphabetical Song Listings for more poetry.)

(Please see the Alphabetical List of Songs for more poetry.)

"DOWN HOME" COUNTRY SONGS

Billy Gruff's Apples (baritone/piano) is a funny song about a man having marital problems. Finally, he gives his wife an ultimatum. – (3:30) #2

Billy Gruff had had enough of his woman.
She had nothing good to say about his friends.
She had nothing good to say about his mother,
and said his father was "non Homo Sapiens,"
(That means no brains!)

She complained about his manners and complained about his clothes.
She complained about the way he combed his hair.
If he gave her a gardenia, she would rather have a rose,
so their romance was not going anywhere.

Billy tried to hold his temper and forgive her, so he took her to a movie
matinee'.
When she refused to order butter on their popcorn, Billy murmured low,
"Here's all I have to say. Babe, if you don't like my apples, stay a-way from
my tree!
When you bite into my apples, then you're biting into me.
There are lots of fellers out there who would love to see your face,
but as for me, I think I need a bit more space and a change of pace."

To Bill's surprise, the woman never got the message!
She said he could not keep on whispering in the show.
She simply couldn't understand his talk of apples,
and why he hoarded them, she really didn't know. Don't apples grow?

On their way home, she criticized him for the way he drove his car,
so Billy tried to make it up and cooked a meal. She criticized his brand
of hotdogs, then she criticized his buns, as if she didn't care a bit how

he would feel.
Billy tried to hold his temper and forgive her, but he had heard enough to
last him all his days.
He felt his boiling point arising to it's limit, and yelled out loud these words
with gusto, phrase-by-phrase.

“Well, Babe, if you don't like my apples, stay away from my tree!
When you bite into my apples, then you're biting into me.
What you're after is perfection and there won't be any here,
so I hope to see you later, maybe sometime late next year.

Billy Gruff had had enough of his aggravatin', timidatin' always-squalkin'
ever-talkin' woman! (3:30) #2 **WD**

Blue Cowboy, The (baritone voice and piano – also arranged for tenor
and guitar) is the story of a cowboy who has been jilted by the woman of
his dreams. – (3:09) #2

Three little words I just couldn't say have ruined my peace of mind,
forever.
If I had said those three little words, I know you would be with me
today.
Because I was stupid, through and through,
I thought that you loved me so much you would follow.
I drove away like a fool, like an idiot driving to hard time school.

When I am lonely, I think of you only and wonder if you think of me.
When my letter gets to you,
I hope you will read it when you see whose name is on the envelope.
If my wishes come true, and you answer my letter, my heart and mind
will be full of hope.
At the end of my message are three little words that I pray you'll read
over-and-over again.
What I never could say, I can write. Now I will close with three little
words:
I love you, my darling, good night. (3:09) #2 **WD**

How Can You Say You Are Alone? (baritone voice/piano OR
tenor/baritone/bass trio)

There has been a romantic breakup,
because the woman enjoyed spending her time alone, rather
than with her disgusted boyfriend.

How can you say you are alone?
Have you no fax machine or telephone?
Have you no T.V. set or radio?
How can you say you are alone?

You never talked to someone when you were in love.
You spent your time too much with friends.
You seldom said the words a lover likes to hear;
and that is how a romance ends.

Go pet your dog and feed your cat.
They'll never worry you with chat.
If peace and quiet turn you on,
maybe you're glad your love is gone.

If that's not so, then mend your ways.
You'll love again one of these days.
There are second chances for us all.
If you don't stand you cannot fall.
From here on in, you're on your own.
You can't afford to be alone. (2:40) #2 **WD**

La La Song, The (tenor/soprano OR soprano/piano) is very short on words,
but long on philosophy. At one point in the song, the audience may be invited
to sing along with the
soloist. (2:09) #1

When I'm feeling angry, when I'm feeling blue,
when my luck turns awful, this is what I do I sing la la la la la la
When you get angry, what will you do stomp around like a kangaroo?
Being blue makes you lie in bed, Being blue is bad luck, it's said.
Just sing la la.
I sing la la la la, standing tall.
It's a wonderful life, after all. (2:09) #1 **WD**

Shine Up the Tractor (voice and piano) is a song about the National Tractor Pull that takes place, annually, in Bowling Green, Ohio. It is a country song that is a lot of fun. – (3:00) #1

Shine up the tractor. Showtime is here. Rev up the engine.
Drop it in gear.
There's a tractor pulling contest in Ohio's, Bowling Green.
Let's make sure we're on the scene.
How does a tractor, hitched to a sled, carry a cargo heavier
than lead?
When a driver makes it happen in a cloud of dust and smoke,
"Full pull!" yells the crowd; to them it is no joke.

Bring Allis Chalmers! John Deere's on board. Let's see a Chevy
take on a Ford!
Pile up some points and try to be king. Only champions wear
"the ring."

Bring Allis Chalmers! John Deere's on board. Let's see a Chevy
take on a Ford!
Pile up some points and try to be king. Only champions wear "
"the ring."

I Talked to the fellows loading the sled. "We're gonna get ya!"
is all that they said.
"Fire the fuel and feel the dirt!" "Full pull!" is the goal and
drivers are alert.

Good for the winners! Give them a prize! They are the ones with
tears in their eyes.
In the tractor pulling fam'ly is a host of dynamos.
When you come and see the tractor shows,
you'll see why everybody goes: "FULL PULL!" (3:00) #1 **WD**

SONGS for RECITALS

***A Thought** (Emily Dickenson) for treble voice and piano or string quartet, can act as a delightful encore on a voice recital (1:20) #1

A thought went up my mind today that I have had before,
but did not finish, some way back, I could not fix the year

Not where it went, nor why it came a second time to me,
or definitely what it was, have I the art to say.

But somewhere in my soul I know I've met that thing before.
It just reminded me, 'twas all, and came my way no more.
(2:12) #2

***Burning bush, The** (baritone voice & piano) is an art song based on Exodus chapters four and five from the Holy Bible. The performer must play the role of God and the role of Moses. The duration of the song is about 10:30, therefore, can be used as a contemporary offering on a vocal recital. This song requires advanced performers. The work that must go into the preparation of this composition will be worthwhile; audiences have found this song to be fascinating. (10:30) #5

(Please refer to the Alphabetical List of Songs for the dialogue between Moses and God.)

Byron's Song (George Gordon Lord Byron 1788-1824) is for a baritone singer and a pianist. "She walks in beauty like the night..." (3:00) #2

She walks in beauty like the night of cloudless climes and
starry skies; and all that's best of dark and bright
meet in her aspect and her eyes;
thus mellowed to that tender light which heaven to
gaudy day denies.

One shade the more, one ray the less, had half impaired the
nameless grace which waves in every raven's tress
or softly lightens o'er her face; where thoughts serenely
sweet express how pure, how dear their dwelling place.

And on that cheek, and o'er that brow, so soft, so calm, yet
eloquent, the smiles that win, the tints that glow, but tell
of days in goodness spent, a mind at peace with all below,

a heart whose love is innocent. (3:00) #2

***Eight Textures Of Love** consists of eight award winning poems about love that are set to Twenty-first Century compositional techniques to create an art song cycle for voice and piano. There are two versions of the piece, one for soprano and one for baritone. This work was premiered at the Bowling Green State University, in the 1994 New Music Festival, by Dr. Deborah Kavasch, soprano, and Dr. Mark Munson, pianist. It was heard on international radio stations. Each of the cycle's components may be sung separately. (19:04) #5

(Please see the Alphabetical List of Songs for the rest of the poetry.)

***El Dorado** (Edgar Allan Poe) is a dramatic realization of the man searching, on a big horse for a place full of gold. This song, the the opera, *Dr. Jekyll and Mr. Hyde*, is for an "artist tenor" and a fine pianist.

Gayly bedight, a gallant knight in sunshine and in shadow,
had journeyed long singing a song in search of Eldorado.
But he grew old, this knight so bold, and o'er his heart a shadow
fell as he found no spot of ground that looked like Eldorado.
And as strength failed him at length, he met a pilgrim shadow.
"Shadow," said he, "Where can it be, this place called Eldorado?"
"Over the mountains of the moon, down the valley of the shadow.
Ride, boldly ride," the shade replied, "if you seek for Eldorado!"
(1:13) #4

Forbearance (Ralph Waldo Emerson) is for mezzo-soprano and piano. This is a recommended song to include in a voice recital. (2:00) #3

Hast thou named all the birds without a gun,
loved the wood rose, but left it on its stalk,
at a rich man's table eaten bread and pulse,
unarmed, faced danger with a heart of trust,
and loved so well a high behavior in man or
maid that thou from speech refrained, nobility
more noble to repay?
O be my friend and teach me to be thine. (2:00) #3

Little Lamb (Wm. Blake) is a musical portrait of the poet's feeling toward nature. It is for a treble voice and piano. For a quiet encore, it is spell binding.

Little lamb, who made thee?
Dost thou know who made thee?
Dost thou know who made thee,
gave thee life and bid thee feed
by the stream and o'er the mead,
gave thee clothing of delight,
softest clothing, woolly, bright,
gave thee such a tender voice
making all the vales rejoice?
Dost thou know who made thee?
Little lamb, whence came thee? (2:00) #1

Lost (Stacey Mathey, poet) is a modern song about how it may feel to be a senior citizen in today's world. It is for treble voice and piano. (4:00) #4

Lost in a confusing world, fearful of its change,
they stand on the edge of time, forgotten.
Youth is a dream, time, a carpet under which
the old are swept by the hands of the brave new world.
Hidden, hidden, they fight a losing battle,
unwillingly yielding to the creeping vine wrinkled age,
smothered!
Will the children enjoy their vast knowledge, their vast
knowledge?
They refuse the past, in fear of the future,
leaving the old unused, wasted, wasted!
The old and the young will never unite, until the day
when youth learns courage and understanding
in time to save them from social decadence, death!
Death! (4:00) #4

***NEVER HAVE I FELT LONELY** (soprano and string quartet) is from the opera, *Dr. Jekyll and Mr. Hyde*. A lady is singing about being alone on a

lovely evening.

Never have I felt lonely, so lonely, as I feel this evening.
Never has time gone slowly, so slowly from seven to eleven.
Here is lovely October, with sunshine and cloudless skies.
With the proper admirer, the nighttime is paradise!
Never have I seen starlight, such starlight as now is dancing
with the fog.
Never have I felt lonely and melancholy as I feel tonight.
(2:30) #3. **WD**

***No Lament** is a song for piano and treble voice (tenor or soprano) that uses a beautiful anonymous poem concerning life after death. The poem is inspiring and a balm to sooth grief. This song is ideal for a tenor, accompanied by a pianist, to sing at a funeral and/or memorial services. The vocal range is from E1 to g2.

Do not stand at my grave and weep.
I am not there,
I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.

When you awaken to the morning hush,
I am the swift uplifting rush of quiet birds
in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry.
I am not there.
I did not die. (2:12) #3

***Poole's Lament** is from *Dr. Jekyll and Mr. Hyde*, a grand opera by Wallace De Pue, Sr.

Poole, Jekyll's butler, is the first person to see the actual transition of Hyde to Jekyll, after the death of the doctor. The butler nearly loses his mind.

Therein lies evil such as man has never known! These halls are cursed!
Beware! The devil's servants lurk behind the door.

O God, please hear my prayer and know that I would gladly die if I could
make the sight I saw to be a dream, or if mine eyes have told a lie.
My blood runs cold! My mind is haunted by the scene! I tell you fly;
I tell you, but you pay no heed to my command! You must see for
yourselves what Satan has planned.

O God, look down from heaven and know that Poole did surely try to
make them all depart with peace of mind; but they demand an
answer, "Why?"

My friends, prepare! Your wish is granted there within.

There is a man, or demon, who lies contorted on the floor; to see him is
to know the doctor lives no more! (1:30) #3 **WD**

***Three Diabolical Songs** (tenor & piano) is based on three of the most
pitiful characters found in the Holy Bible: Cain, Haman and Saul. The
first murderer, **Cain**, is tormented by the Lord's question, "Cain, where
is thy brother, Abel?" to the point that his mind is never at peace.
Haman, the jeering, sadistic statesman from the book of Esther, jests
with Mordecai about a "big surprise" that will be given to the Jews. He
hints that it is like the letter L, but upside down. **Saul** is being comforted
by his subject, David as the latter plays the harp. As Saul listens, he
imagines himself as his harpist, David. Saul's tremendous jealousy can
hardly be contained within him. The songs present a tour de force of
drama. (9:35) #5

Cain the first murderer, is tormented by the Lord's question, "Cain,
where is thy brother, Abel?" to the point that his mind is never at peace.

Do you hear it?

Do you hear it now?

Do you hear the voice of God, sending the question
after me, like a hound released from heaven, driving
me through the wilderness without mercy, without rest?

Even the ground throws up my seed granting no home nor
harvest; I suffer!

Dreams offer up the bitter remembrance of blood, BLOOD,
from my mother's son, clinging to my hands!

I, the first born of my kind, a murderer...a MURDERER!

Am I my brother's keeper? ((9:30) #5 Appropriated by **WD**
(Please refer to the Alphabetical List of Songs for Haman and Saul.)

***Three Songs Of Separation** (folk song arrangements for tenor voice/piano or baritone voice/piano) Each song is part of a trilogy portraying separation from either a lover, an acquaintance or a son. Over Yondro, Mr. Rabbit and Johnny Has Gone for a Soldier are the three pieces that comprise this art song. (approx. 7:00)

Over Yondro is a song of separation between a man and his lover. In the song, he tells her about how things should be until he returns. The original folksong text is usually sung by a woman to her man and is part of the musical legacy from Civil War times. #2

Oh, I'm gone. I'm goin' away, for to stay a little while;
but I'm comin' back if I go ten thousand mile.
Look away over yondro.

Oh, who will tie your shoe, and who will glove your hand?
And who will kiss your ruby lips while I am gone?
Oh, when I am gone?

Pappy will tie your shoe, and Mammy will glove your hand.
And I will kiss your ruby lips when I come home.
Look away over yondro.

Mr. Rabbit is a song of separation between a man and his animal acquaintance. The man has never seen such a creature as a rabbit, so he engages it in conversation without being aware that rabbits do not talk. (The rabbit does not tell him otherwise!) The man is fascinated with the physical characteristics of the rabbit and comments on several of them, quite politely, of course, even though he, the man, feels somehow superior. The rabbit has encountered man before and offers a number of reasons why he, the rabbit, should be on his way without delay. This is a too seldom heard Negro folk song.

Mister Rabbit! Mister Rabbit, your tail is mighty white.
Bless my soul, better git it out of sight!
Every little eye is gonna shine, shine!
Every little eye is gonna shine along.

Mister Rabbit! Mister Rabbit, your coat is mighty grey.
Bless my soul, better git it on its way!
Every little eye is gonna shahhahhahhah, shine!
Every little eye is gonna shine along,

Mister Rabbit! Mister Rabbit, your ears are mighty long.
Bless my soul, better take 'em and be gone!
Every little eye is gonna shine, shine!
Every little eye is gonna shine along!
Bye, bye! #3

Johnny Has Gone for A Soldier is quite famous in folk literature stemming from the Revolutionary War. Wallace De Pue, Sr., imagines it as a song of separation between a father and his son. The father tells of his son's departure and how the boy was prepared to be sent to war. The father's anguish concerning his son's fate should be apparent at the end of the song. (9:00) #3+

Here I sit on Buttermilk Hill.
Who could blame me cry my fill?
And every tear could turn a mill.
Johnny has gone for a soldier.
My! Oh my, I loved him so!
Broke my heart to see him go;
and only time will heal my woe.
Johnny has gone for a soldier.
Sell my clock! Sell my real!
Buy my boy a sword and shield
to use out on the battlefield!
Johnny has gone!
Johnny! John! Johnny has gone for
a soldier. (9:00) #3+