

### **HOLIDAY SONGS** (excluding Christmas)

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A title bearing an asterisk indicates that a recording is available upon request. A plus means a little more than the number expressing difficulty; a minus means a little less.

**\*AMERICA** (SATB / piano, or 3 Bb trumpets / 2 horns in F / trombone / tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue, Sr., to stir the spirit of Americans as they listen.

This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges. The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

O beautiful for spacious skies, for amber waves of grain,  
for purple mountain majesties above the fruited plain.  
America, America, God shed His grace on thee and crown thy good with  
brotherhood from sea to shining sea.

O beautiful for pilgrim feet whose stern impassioned stress a thoroughfare for  
freedom beat across the wilderness.  
America, America, God mend thine every flaw.  
Confirm thy soul in self-control, thy liberty in law.

O beautiful for heroes proved in liberating strife who more than self their  
country loved, and mercy more than life.  
May God thy gold refine, till all success be nobleness and every gain divine.

O beautiful for patriot dream that sees beyond the years.  
Thine alabaster cities gleam undimmed by human tears.  
America, America, God shed His grace on thee  
and crown thy good with brotherhood from sea to shining sea.

Ranges are: Soprano, D1–f2; Alto, b–c2; Tenor, d–F1; Bass, G–C1 (3:45) #3 MED.

**PANIS ANGELICUS** (SA with two to four violins) was composed by Cesar Frank, 1822-1890, and arranged by Wallace De Pue, Sr. The text makes the piece appropriate for any occasion in the Christian religion. The melody is so beautiful that it ranks highly with any melody ever composed. This music is practical for children or adults to sing, since it may be performed either in unison or in two voices.

The range is E4-D5 for both treble voices. (3:24) #2 EASY

**\*SEPARATION** (SATB, divided voices) Halloween, contemporary. The poet, Sidney Johnson, wrote a poem about a soul becoming lost after being freed from his/her body by

death. Wallace De Pue, Sr., set the poem so that it would be appropriate for a late Fall concert. There are eerie contemporary choral effects that audiences enjoy.

I am alone.  
Life is done, and the pit of hell opens.  
Tortured faces, all about, looking through me!  
Do they wonder who I am?  
They give no sign.

They see my terror.  
Why don't they speak?  
I hear nothing!  
I feel nothing!

I am alone and I cannot move, and so are all of these dead,  
but just enough to know we are not alive.

I am alone.  
And as another wisp of human refuse joins us, I look through him.  
I can give no sign.

I am alone.

Ranges are: Soprano, C#1–a flat2; Alto, a–e flat2; Tenor, d–A2, Bass, a–Db1. (3:30) #4  
MED.

**HANUKKAH** (narrator / two-part treble voices / piano / light percussion, or SATB-piano, light percussion) The story of “The Festival of Lights,” Hanukkah, is told in this piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take the *shamash* to light the candles for our holidays!  
*Hanukkah* is here now, for eight days of pleasure and giving of thanks to the God we  
praise.  
Light the first candle, for eight days of praying. Light the second candle, for eight  
days of swaying as we dance in a celebration, remembering the miracle that saved  
our nation.  
Light the third candle, for eight days of singing.  
Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers  
and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of  
darkness and evil who ruined God's temple and defiled His law.

*Hanukkah* is here now, attesting to his courage.  
How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.  
Light the sixth candle, for eight days of staying in touch with our families and those  
who love us, thankful it's not Antiochus, reigning above us.  
Light the seventh candle, for eight days of resting.

Light the last candle, for eight days of testing our “Feast of Light” to renew our dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take the *shamash* to light the candles for our holidays!  
*Hanukkah* is here now, for eight days of pleasure and giving of thanks to the God we praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional Israeli music. The melodic lines are easy and so is the harmonic language. The piece is excellent to include on a program of Christmas music.

The range is: C1–e flat2. (2:20) #3 MED.

**IN MEMORIAM A.H.H.** (SATB/piano) is highly appropriate for the Winter Solstice (Dec. 22), but may also be used for New Year’s Eve or general use. This is an audience friendly modern piece with a piano accompaniment that imitates a variety of bell sounds. The text by Alfred Lord Tennyson is:

Ring out wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring, happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the new.

Ring out the grief that saps the mind,  
For those that here we see no more;  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.

Ring out a slowly dying cause,  
And ancient forms of party strife;  
Ring in the nobler modes of life,  
With sweeter manners, purer laws.

Ring out the want, the care, the sin,  
The faithless coldness of the times;  
Ring out, ring out my mournful rhymes;  
But ring the fuller minstrel in.

Ring out false pride in place and blood,  
The civic slander and the spite;  
Ring in the love of truth and right,

Ring in the common love of good.

Ring out old shapes of foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

Ring in the valiant man and free,  
The larger heart, the kindlier hand,  
Ring out the darkness of the land,  
Ring in the Christ that is to be.

Ranges are: Soprano, Eb1-a flat2; Alto, g-d2; Tenor, d-A flat1; Bass, b flat-D1 (5:45) #3  
MED.+

***TOMORROW SHALL BE MY DANCING DAY*** (SATB), is handled by Colla Voce Music, Inc., 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-26100. Contact [collavoce.com](http://collavoce.com) .

Wallace De Pue's arrangement of this traditional carol sets the essence of the story of Christ with traditional harmony. "Sing Oh, my love," the refrain, is beautiful and haunting. This work is excellent for use in concert or in church during the Easter season.

Tomorrow shall be my dancing day.  
I would my true love so did chance to see the legend of my play  
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

For thirty pence, Judas me sold.  
His covetousness for to advance,

"Mark whom I kiss, the same do hold!  
The same is He shall lead the dance."

Then hanged upon a cross, I was.  
There, a spear my side did glance.  
Then flowed there forth both water and blood  
to call my true love to my dance.

Sing Oh, my love; this have I done for my true love.

Ranges are: Soprano, D1-g2; Alto, b-c2; Tenor, f#-E1; Bass, G-a. (1:52) #3 MED.

**\*HOSANNA 1:** (SATB / piano, or two trumpets / two trombones / snare drum / small and large suspended cymbals / tam tam) Christmas or Easter, sacred. This exciting piece gives

the impression of difficulty; however, it is much easier than it sounds. The seemingly asymmetric rhythm is simply based on the rhythm of the text, "Blessed is he who cometh in the name of the Lord." Hosanna creates a feeling of great joy and celebration.

Ranges are: Soprano, D1–a2; Alto, b flat–d2; Tenor, c–F1; Bass, F–D1. (3:45) #3 MED.

**\*O SING UNTO THE LORD!** (SATBB) is a polyphonic piece that is written with the techniques employed by composers of Italian madrigals in the Renaissance period. The added bass part provides a warmth of sound that can cause this music to provide a splendid contrast to a choral concert. This piece is appropriate for a good high school or college madrigal group or choir. The text, based on phrases in the Bible, allows this music to be appropriate for general use, Easter or Christmas. This piece is an expression of sheer joy.

O Sing unto the glittering, glorious king! O praise his name!  
Let every living thing with heart and voice, like bells of silver, ring!  
Take comfort that this day to man doth bring joy!  
Let lute and shawm sound in sweet delight!  
Joys of Christ, recite this day!  
Rejoice! With heart and voice, rejoice!

Ranges are: Soprano., C1–b flat2; Alto, a–d2; Tenor, d–G1; Baritone, c–D1;  
bass, F–D1 (1:55) #4 MED.+

**\*CORONATION** (SATB / organ / brass quintet) is excellent for Easter.

All hail the power of Jesus' name; let angels prostrate fall.  
Bring forth the royal diadem and crown Him Lord of all.  
Ye chosen seed of Israel's race, ye ransomed from the fall,  
Hail Him who saves you by His grace, and crown Him Lord of all.  
Tell every kindred, every tribe on this terrestrial ball.  
To Him, all majesty ascribe, and crown Him Lord of all.  
O that with yonder sacred throng we at His feet may fall.  
We'll join the everlasting throng and crown Him Lord of all.

This piece was commissioned by a Methodist church in Columbus, Ohio, and given a premiere by Dr. Lawrence Christopherson. His volunteer choir did an excellent performance.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e flat2; Tenor, d–F1;  
Bass, F–C1. (5:45) #3 MED.

**\*MILES LANE/CORONATION** SATB+descant for soprano voice or treble instrument/  
Children's voices (optional) / organ or piano (optional) / string quartet (optional) / double  
bass (optional) - String parts are available.

Oliver Holden (1765-1844) Coronation (2nd. tune), alt. – Words: Edward Perronet (1726-1792), alt. Text as presented in The Hymnal 1982 of The Episcopal Church. William Shrubsole (1760-1806), Miles Lane, 1st. tune

This anthem was commissioned by the St. Alban's Chancel Choir, James Strand, director, and the Peter Cooley Outreach Fund, on the occasion of "A Celebration of Music, The Everlasting Song," April 10, 2005.

All hail the power of Jesus' name; let angels prostrate fall.  
Bring forth the royal diadem and crown Him Lord of all.  
Ye chosen seed of Israel's race, ye ransomed from the fall,  
Hail Him who saves you by His grace, and crown Him Lord of all.  
Tell every kindred, every tribe on this terrestrial ball.  
To Him, all majesty ascribe, and crown Him Lord of all.  
O that with yonder sacred throng we at His feet may fall.  
We'll join the everlasting throng and crown Him Lord of all.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e-flat2; Tenor, d–F1; Bass, F–C1. (5:45) #3 MED.

**\*GLORY TO ALMIGHTY GOD** (SATB) is a remarkably exciting piece that is published by Picardie Court Publications ([www.wallacedepue.com](http://www.wallacedepue.com)). As an opening number, the audience will respond immediately and afford its attention. This work was taken on a national tour by a university choir and was a favorite with audiences from coast to coast. This is good for all occasions.

Glory be to God on high and on Earth, peace and goodwill to all men.  
We praise Thee. Lord, we bless Thee. Lord, we give thanks to Thee.  
Lord, we adore Thee, and we glorify Thee. Lord, God, our heavenly Father,  
Alleluia!  
Lord, we give thanks and glorify Thee. Glory be to God on high! WD

Ranges are: Soprano: G1–a2; Alto: D1–d2; Tenor: f–G1; Bass: a–D1. (1:45) #4 MED.+

**\*SOLI DEO GLORIA** (SATB, divided sopranos) is a composition for the artist choir to perform. Either in concert or in church, for general, Christmas or Easter use, this work has an astounding effect. The texture is polyphonic; the musical language is contemporary; and the rhythm is asymmetric. Bowling Green State University Collegiate Chorale performed this work all over the nation; rave reviews appeared in many newspapers. The text is simply *Soli Deo Gloria!*

Ranges are: Soprano, D1–b2; Alto, g–c#2; Tenor, f–F1; Bass, B–C#1. (2:20)