

MULTI-VOICE WORKS

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.

***ONE FOR THE LITTLE BITTY BABY:** (SATB divided and 12 selected voices) is a Xmas jubilee song done with a chorus and selected singers for the small, core group. As an example, the chorus may sing, "Children, go where I send thee! I'm gonna send you four-by-four," and the core singers reply, "four-by-four" as a quartet, "five-by-five" as a quintet, etc. The overall effect is striking and much appreciated by the audience. The music is simple but the coordination and ensemble effects are challenging.

Ranges are: Soprano, C1–e2; Alto, a–c2; Tenor, e–E1; Bass, G–C1. (2:30) #3

A JOY TO ALL MANKIND (Ideally, a children's choir should accompany an SATB chorus; however, one or two soloists may be used to accompany the choir.) The piano or organ part is optional. For providing a pristine, holy atmosphere, this musical setting is hard to beat. This piece is appropriate for either concert or church use and is open to alternate arrangements. It is available from Colla Voce Music, Inc. 4600 Sunset Ave, #83, Indianapolis, IN 46208. The order number is 55-26102. Contact collavoce.com . T

A star! Christmas. A babe! Christmas. A Lord! Christmas. A joy to all mankind.
There lies a king within a lowly manger! Shout Earth! And heaven reply, "Alleluia!"
His mother? Mary. His father? God, on high. His name?
Jesus, a joy to all mankind. WD

Ranges are: Children 1, G1–g2; Children 2, D1–e2; Soprano, b–d2; Alto a-G1; Tenor, f–D1; Bass, F–a. (2:18) #2

***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 piece 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.+

MOBILES (for 12 or more voices in any combination) is a contemporary piece using minimalism for at least 12 voices in 12 voice parts. Percussion includes a large drum, educator tone-bells and foot stomping. Ingenious stage choreography is advised. The effect that “Mobiles” performance has on an audience is marvelous, perhaps because the piece is so unique in choral literature. A "mobile" is a dangling artwork that is sensitive to whatever currents of air are present.

Walking faster! We can run, traveling to get there.
Walking? Fascinating! Traveling? Run! We can! WD

The contrast that “Mobile” provides in a choral program is most effective. Foot-stomping and educator tone bells with good choreography can make this piece stunning. The world premiere of “The Mobile,” was given by children in grades five to eight; however, “Mobile” is appropriate for any age group.

The range is: b flat–c2. (1:25) 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 set the poem so that it would be appropriate for a late Fall concert. There are eerie contemporary choral effects that audiences enjoy. Congratulations, Walli, on your American Prize Award and your Boston Metro Opera Awards! A wonderful accomplishment.

I didn't realize that the American Prize was considered that prestigious and finalists and semi-finalists should receive a certificate. Thanks so much for letting me (us) know. This year I also bit the bullet and entered 3 pieces in the American Prize contest and, after checking their website, saw that I was a semi-finalist for two of them (band and orchestra) and a finalist for the other (choral). (For some reason, I have yet to receive a certificate for any of these yet.)

For now though, keep up the great work, Walli. Once you're on a roll, there's often no limit and what you can achieve!

Mark

P.S.: Last year, I entered the Boston Metro Opera Competition and was fortunate enough to receive an Honorable Mention for a song cycle entry.

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. #4 MED.

***SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999; its order number may be 51396. It may be ordered by title; the order number may be SV8640. Michael Praetorius composed this canon for 2 to 5 voices in any combination, and Wallace De Pue arranged it. Both English and German texts are present. As a processional, this piece is tops! It is a "best seller" for Alfred Publishing, and was adopted by the Men's Chorus of Bowling Green State University as its traditional processional. Contact Contact Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999.

The English text is:

Sing to the Lord, Alleluia!
We all love Him.
Praise to His name! Sing it with timbrel and harp!
Sing to the Lord, Alleluia!
Amen.

The range is (d–D1) #2 EASY

***GOOBER PEAS** (TTBB / barbershop quartet / percussion: two paper-covered hair combs, cider jug, slide whistle, washboard and two spoons) is an arrangement of a Civil War song about peanuts, a staple food for Confederate soldiers. The Ohio State University Men's Chorus did a superb performance of the work with the "band" in costume. It was a hit with audiences every time they performed it at home and on tours.

Sitting by the roadside on a summer day,
 chatting with my messmates, passing time away

lying in the shadow underneath the trees; goodness,
how delicious, eating goober peas!
When a horseman passes, the soldiers have a rule to cry out at their loudest,
“Hey Mister, how’s your mule?”
But another pleasure, enchanting than these,
is wearing out your grinders, eating goober peas.

Just before the battle, the general hears a row. He says,
“The yanks are coming! I hear their rifles now!”
He turns around in wonder, and what do you think he sees,
the Georgia State Militia, eating goober peas!
Now this song has lasted almost long enough.

The subjects interesting, but rhymes are mighty rough.
We wish this war was over. When free from rags and fleas,
we’ll kiss our wives and sweethearts and...
Good old goober peas!

Ranges are: Tenors, c–A1; Basses, G#–b. (2:30) #4

IN MEADOWS FAIR (SSAATTBB) is a setting of a lovely ancient poem (580 AD) by an unknown poet. Within this short work is a brief section for men’s voices and a climactic point involving eight parts. Most of the piece is SATB. A soprano soloist does the melodic line. It is a wonderful vehicle for contrast during a choral program. The harmonic language is romantic.

As a bird in meadows fair, or in lonely forest dwells
‘til it fills the summer air and all the green wood sweetly rings.
So my heart to Thee would raise, oh my God, its song of praise
that the gloom of night is o’er.
I can see the sun, once more.

If Thou, son of love, arise, all my heart with joy is stirred.
And to greet Thee upward flies, gladsome as you are, tiny bird.
Shine in me clear and bright, ‘til I learn to praise Thee right.
Guide me in the narrow way; let me ne’er in darkness stray.
Bless today, what e’re I do.
Bless what e’re I have and love.

From the paths of virtue true, let me never, never rove.
By Thy Spirit, strengthen me in the faith that leads to Thee.
Then as heir of life on high, fearless, I may live and die.
I have a mansion in the sky!

Ranges are: Solo, Eb1-a flat2; Soprano, C1-e flat2; Alto, C1-c2; Tenor1, b flat-F1; Tenor 2, f-D1; Bass 1, F-b flat; Bass 2, F-a flat (2:15) #3 MED.

MAN OF GOD, THE (SSAATTBB baritone or bass soloist) John Jorn was studying to become a Lutheran minister when he presented a tape recording of his piano improvisation of this piece with passages from the Bible to Wallace De Pue with a request that an arrangement be made for the Chapel Choir of Capital University in Columbus, Ohio. Jorn sang the solo when the choir went on tour and thrilled everyone who heard the piece. "The Man of God" was dedicated to Dr. Ellis Emmanuel Snyder, director of the Chapel Choir. This music is a monument to Jorn's musical talent. He is deceased.

Thus saith the Lord, our God, "Follow me!"
And he arose and followed Him.
And the Lord, God, said, "Go ye therefore, and teach all nations!"
That is the command of the Lord, our God.

"Before them ye shall stand and guard them through the night.
Ye shall take them by the hand and lead them into light.
Your task will not be easy.
Your cross will not be light, but when the battle ends, we shall have won the fight.
Ye shall build your master's kingdom on Christ, the solid rock.
Ye shall ever tend His children, as the shepherd tends his flock.
When their faith shall fall and weaken, as they cross life's stormy sea,
Ye shall be their shining beacon, and guide them home to me."

Thus saith the Lord, our God,
"He who follows me shall not walk in darkness, but shall have the light of life."
Let you light so shine before men, for thou art a man of God.

Ranges are: Bass soloist, F–F1; (or Baritone soloist, Bb–D#1) Soprano, C1–g2;
Alto, a–d2; Tenor, c–G1; Bass, E–C1. (3:10) #3

MADRIGALS TO GREAT POEMS, THREE (medium difficulty)

"I Never Saw a Moor" by Emily Dickinson. (3 treble voice parts, tenor, 2 bass voice parts)
(1:08)

I never saw the sea,
and yet I know how the heather looks, and what a wave must be.
I never spoke with God, nor visited in heav'n.
And yet, certain am I of the spot, as if a chart were given.

Ranges are: Soprano 1, A flat2; Soprano 2, F1-e flat2; Alto, b-c2; Tenor (or Alto 2), f-G1; Baritone (or Tenor), c-E flat 1; Bass, F-a flat (1:08) #3 MED.

"O Flower in the Crannied Wall" by Alfred Lord Tennyson (3 treble voices, tenor and bass)
(1:00)

O flow'r in the crannied wall, I pluck you out of the crannies.
Oh, little flow'r, but if I could understand what you are, root and all, I should

know what God and man is.

Ranges are: Soprano, E1-a2; Alto 1, b flat-d2; Alto 2, C1-c2; Tenor, c-F1; Bass, F-C1 (1:00) #3 MED.+

"April Is In My Lover's Face" (3 treble voice parts, tenor and bass) unknown poet (1:30)

April is in my lover's face,
and July, in her eyes, hath place.
Within her laughter is September.
But in her heart is cold December.

Ranges are: Soprano, F1-g2; Alto 1, g-d2; Tenor, f-G1; Bass, F-b flat (1:30) #3 MED.

CREDO (SATB double choir) is a setting of the Nicene Creed. It is composed with much use of *ostinati*. The composer's use of *ostinati* is appropriate for the text; repetition of the creed brings conviction to the ideas that the creed presents. The total effect of this work is awesome, because of the atmosphere that it creates. "Credo" is suitable for good high school choirs as well as for advanced or professional choral ensembles.

Ranges are: Soprano, E1-b flat2; Alto, b-e2; Tenor, e-F1; Bass, G-C1 (3:30) #3 MED.

O MAGNUM MYSTERIUM (TTBB double men's chorus) was created as an antiphonal piece in Latin. Florid counterpoint and rich harmonies cause an atmosphere of peace and beauty. This is a piece that can provide great contrast to a monochrome program, or begin a concert or service in a novel manner through placing one choir on the stage and another in a balcony. Only excellent choirs should consider this work. The music is not difficult, however, the basses must sing a "Great D" while the tenors must sing a "Bb 1." #4 MED.

Ranges are: CHOIR ONE: Tenor 1, f-B flat 1; Tenor 2, e-G1; Bari. d-D1; Bass, G-D1
CHOIR TWO: Tenor 1, C-A1 1; Tenor 2, C-E1; Bari. A-D1; Bass, D-C1
(2:45) #3 MED.

YE WATCHERS AND YE HOLY ONES, (Psalm 117—SSAATTB / organ or piano / optional congregation singing) is a piece adapted by Athelstan Riley (1906) from a tune, and harmonization of that tune, dating from 1623. The text by Isaac Watts is well known in religious circles.

Ye watchers and ye holy ones, bright seraphs, cherubim and thrones,
raise the glad strain, Alleluia!
Cry out, dominions, principedoms, powers, virtues, archangels, angels' choirs,
Alleluia! Alleluia!
O higher than the cherubim, more glorious than the seraphim, loudly praise Him!

Alleluia!
Most gracious, magnify the Lord!
Alleluia!

Respond, ye souls in endless rest, ye patriarchs and prophets blest. Alleluia!
O holy twelve, ye martyrs strong, all saints triumphant, raise the song! Alleluia!
From all that dwell below the skies, let the Creator's praise arise! Alleluia!
The Redeemer's name be sung through every land, in every tongue! Alleluia!

This arrangement by Wallace De Pue is intended for a choir that can afford the division of parts. The congregation may be invited to participate in singing the final section of the piece. The overall effect is dynamic and joyful.

Ranges are: Soprano, D1-a flat2; Alto, a flat-G1; Tenor, d-G1; Bass, G-C1 (2:45) #4 MED.

***OUT OF THE DEPTHS** (Psalm 130 - SATB divided)

The wonderful choral works from the Eastern Orthodox Church inspired this piece. The voices are divided to simulate a "built in organ" effect that soars to spiritual heights. This work was performed by a college choir and taken on a national tour. The audience response was amazing. The music is written in a contemporary harmonic style.

Out of the Depths Have I Cried Unto Thee.
Let Thine ear be attentive to the voice of my supplication.
If Thou, Lord, shouldst mark iniquities, who shall stand?
There is forgiveness with Thee.
I wait for the Lord, and in His word do I hope.
My soul waiteth for the Lord, more than they that watch for the morning.
Let Israel hope in the Lord, for with the Lord there is mercy and everlasting hope.
There is plenteous redemption.

Ranges are: Soprano, F1-a flat2; Alto, b flat-eb2; Tenor, d-Gb1; Bass F-Db1. (2:45) #4 MED.

WISE MEN'S CAROL, THE (SATB divided / triangle-tambourine / claves / suspended cymbal) was written for Dr. Joseph Henry and the Peoria Civic Choral, Peoria, Illinois. It tells the story of the three wise men and their mission to find the Christ Child.

Hey there, Shining Star, show us where the shepherds are watching a baby boy who has come to bring everybody joy!
"Alleluia, mighty king!" the sons of man and angels sing.
"Alleluia, mighty Lord who rules with love and not the sword."

Hey there, Gentle Breeze, guide us to the manger, please, and use your cooling touch to show us!
Hey there, Little Tree, point to Bethlehem and see if you really know the way to the manger where the Lord is today!

Hey there, Tiny Bird, tell us if the world has heard that Christ, the King, is here! Will

you sing with us, loudly,
"Alleluia?"

Hey there, everyone, has the peace on Earth be-gun?
Something is in the air, and it is love, love for all; and it is everywhere!
Jesus Christ is born. Alleluia! WD

The tempo increases gradually throughout the piece. The harmonic form of the minor scale is used in the melodic line to simulate mid-eastern scales. Percussion may be hand held within the choir.

Ranges are: Soprano, D1-a2; Alto, b-e flat 2; Tenor, D-f#1; Bass, a-D1 (2:50) #3 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) #5
CHALLENGING

RUSTLER'S DAUGHTER, THE —an opera is one/thirty-second of an act -- (TTBB/narrator/violin or piano) is a comical farce about wildwest days. The narrator's The chorus comments on what the narrator is saying. Good choreography can make this "shtick" the hit of the show.

One night, I went out with the boys to have a little fun.
We had all been on the trail a while to make a cattle run.
We landed in a honky-tonk where girls gave us the eye.
One, over in the corner, was a-lookin' at me real sly!

I ordered up another round pretending to be drunk.
I told some jokes and chugaluged, but then my plan was sunk!
Before my eyes, her tattooed hand was serving me a drink;
and when I lifted up my eyes, I thought my heart would sink!

That woman's voice was twice as sweet as anything I've heard.
I listened, 'bout an hour or so, and never said a word.
She kept the rounds a-comin' up and talked on, real deep,
until, with eyes wide open, I sat there sound asleep!

To my surprise, our marriage is the best thing I have done!
Our ranch is full of cattle, and we hain't paid for none!

McDonalds and the Burger King make offers every day.
While my wife is a-makin' baby clothes, I'm really a-makin' hay!

Ranges are: Tenor 1, C1–b flat2; Tenor 2, c–G1; Baritone, c–D1; Bass, F–C1. (3:10) #3 MED.

MINI-MADRIGALS TO GREAT POEMS, THREE

LAST SLUMBER (unknown)

Last slumber eternal: end of tribulation,
repose of mind and body,
and calm, past all measure.
More do poor creatures need your liberation
than they need life itself,
their cherished treasure.
Port of the weary
and worn of every nation,
who wandering from east to west for certain pleasure,
you burst our prison, our bitter chains you sever,
and end the pangs of love forever.

Ranges are: Soprano, F1–f2; Alto, C1–B1; Tenor, e–F1; Bass, G–C1 (1:48) #3 MED.-

QUIET WATERS (Blanche Shoemaker Wagstaff)

Our lives float on quiet waters,
and my love and I wander at twilight.
Then, flaming banners spread in the heavens.
How long, this beauty, this stately silence?
And once again we drift on the turbulent sea,
t he open sea. #3 MED.

Ranges are: Soprano, D1–f#2; Alto, D1–e flat2; Tenor, e flat–F1; Bass, G–C1 (1:08) #3 MED.

TEARS (Alfred Lord Tennyson)

Tears, idle tears,
I know not what they mean.
Tears from the depths of some divine despair,
Rise in the heart and gather to the eyes.
They rise in looking on the happy, happy fields,
thoughtful of the days that are no more.

Ranges are: Soprano, E1–f#2; Alto, C1–g2; Tenor, e–G1; Bass, G#–a (1:00) #3 MED.