

## MUSIC FOR MALE VOICES

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. After levels of difficulty, #3, for instance, means “medium,” followed by a plus, it means “extra”; followed by a minus, the difficulty level is less.

**CREED, A** (TTTBB) is a madrigal in 16th-Century style; however, it is quite appropriate for performances in the present century. The poem by Edwin Markham (b. 1852) is:

There is a destiny that makes us brothers. None goes his way alone.  
All that we send into the lives of others, comes back into our own.  
I care not what his temples or his faith. One thing holds firm and fast:  
That into his fateful heap of days and deeds, the soul of man is cast.

Ranges are: Tenor 1, a-A1; Tenor 2, g-Ab1; Tenor 3, b-E1; Bass 1; A-D1; Bass 2; F-C1 (2:00) 3+ MED.

**LILLY DALE** (TTBB with optional instruments: flute, Bb trumpet, bass guitar and piano) was written in 1852 by H. S. Thompson. It is usually performed with "You Naughty Men" (SSAA) because of its historical significance in connection to American musical theater.

‘Twas a calm, still night, and the moon’s pale light shone soft o’er the hill and vale.  
Some friends, mute with grief, stood around the deathbed of my poor, lost, Dale.  
Oh, Lilly, sweet Lilly, dear Lilly Dale, now the wild rose blossoms o’er the little  
green grave ‘neath the trees in the flowery vale.

Ranges are: Tenor 1, D1–e flat2; Tenor 2, d–D1; Baritone, d–D1; Bass, Bb–g.(2:05) #3 MED.

**YOU NAUGHTY, NAUGHTY MEN** (SSAA), from the first American musical, *The Black Thief* (two treble voices with piano, or optional instruments: flute, Bb trumpet, snare and tenor drums)

Because of the historical significance of music from the first American musical, this charming piece arranged by Wallace De Pue, Sr., can be of great interest to both singers and listeners. This piece is usually performed with "Lilly Dale (TTBB)

I will never more deceive you, or of happiness bereave you,  
but I’ll die a maid to grieve you.  
Oh, you naughty, naughty men!  
You may talk of love and sighing, say for us, you’re nearly dying,  
All the while, you know you’re trying to deceive.  
You naughty men!

You pretend that you are courting, but you men are all consorting.  
Do you know you are distorting what a romance really means?

You may talk of love and sighing, say for us, you're nearly dying,  
All the while, you know you're trying to deceive.  
You naughty men!

Ranges are: Voice 1, D1-e2; Voice 2, a-A1. (1:40) #2 EASY

**REILLY'S DAUGHTER** (Old Irish ballad for 3-part male voices / piano or TTBB / piano) is probably the best-kept secret of all novelty pieces in music literature. The text is found in the TTBB description. This arrangement is a "shtick" for an advanced choir. The time spent in preparation is well worth it.

Ranges are: Voice 1, c1-Ab1; Voice 2, e flat to Eb1; Voice 3, Bb-Db1. (3:00) #3 MED.+

**REILLY'S DAUGHTER** (Old Irish ballad for TTBB voices / piano) is a tale of married bliss, interrupted by a vengeful father-in-law. The piece is arranged by Wallace De Pue, Sr., in such a manner as to "bring down the house." The text and vocal range is the same as found in the 3-part arrangement for male voices, also available. With some minor choreography, this piece will make a men's chorus program sparkle.

As I was sitting by the fire, eating spuds and drinking water,  
suddenly, a thought came into my mind!  
'I'd like to marry old Reilly's daughter.'

(refrain: Giddy I-ee. Giddy I-ay. Giddy I-ee for the one-eyed Reilly. Giddy I-ay.)

Boom! Boom! Boom! Play it on your old bass drum!

Reilly played on the big bass drum.  
Reilly had a mind for murder and slaughter.  
Reilly had a bright red, glittering eye, and he kept it on his lovely daughter.

(refrain) Bang! Bang! Bang!

Reilly was a stumble bum.

Her hair was black and her eyes were blue.  
The colonel and the major and the captain sought her;  
the sergeant and the private and the drummer boy too,  
but they never had a chance with Reilly's daughter.

(refrain) Kiss, kiss, kiss, Reilly's daughter wasn't so dumb.

I got me a ring and a parson, too; got me a scratch in a married quarter.  
Settled me down to a peaceful life, happy as a king with Reilly's daughter.

(refrain) 'I do. I do. I do. Reilly wasn't asked to come.

Suddenly, a footstep on the stairs!  
Who should it be but Reilly, out for slaughter!  
Loaded pistols were in his hands, looking for the man who had married his daughter.

(refrain) Pow! Pow! Pow! Reilly was a wee bit numb.

I caught old Reilly by the hair, rammed his head in a pail of water!  
Fired his pistols into the air, a darned sight quicker than I married his daughter!

(refrain) Bong! Bong! Bong!  
Reilly couldn't lick his thumb! No Sir!

Ranges are: Tenor 1, c-Ab1; Tenor 2, c-F1; Baritone, Bb-E flat1; Bass, Bb-C1 (3:00) #3  
MED.

**\*JUMP DOWN, TURN AROUND** (TBB) is of Afro-American origin. This piece is so rhythmically full of pep that one cannot hold still while listening to it. Simple choreography makes it even more exciting. This arrangement has been chosen for OMEA contest lists in Ohio, and it has enjoyed many performances by high school and college choruses. This piece is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. The order number is 55-48311. Contact [collavoce.com](http://collavoce.com) .

You got to jump down, turn around, pick a bale of cotton.  
Got to Jump Down, turn around, pick a bale of hay.  
Oh, Lordy! Pick a bale of cotton!  
Oh, Lordy! Pick a bale a day!

Me and my friend can pick a bale of cotton.  
Me and my friend can pick a bale a day.  
Me and my wife can pick a bale of cotton.  
Me and my wife can pick a bale a day.

Once, I had a woman who could pick a bale of cotton.  
Once, I had a woman who could pick a bale a day.  
I believe in my soul I can pick a bale of cotton.  
I believe in my soul I can pick a bale a day.

Ranges are: Tenor: f-F1; Baritone c-D1; Bass: F-C1. (1:32) #2+ EASY+

**MY LADY** (3-part male voices) is based on an old English poem. It is set in madrigal style, but appropriate for practically any number of singers. In the 1960s, "My Lady" was commercially recorded by a popular singing group known as The Burgundy Trio; also, the OMEA selected this piece for state contest.

In my lady, I have placed my heart and my mind.

I shall not leave her side for any reason.  
I was overcome by her gray eyes, laughing and clear!  
In my lady, I have placed my heart.

Ranges are: Tenor 1 e flat–F1; Tenor 2 (or Baritone), c–C1; Bass, G–b flat (1:25) #2

**\*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 SV8640. It may be ordered by title. 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." The piece was adopted by the Men's Chorus of Bowling Green State University as its traditional processional. 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) – indefinite duration--#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) #3 MED.+

**CAMPTOWN RACES, THE** (TTBB) by Stephen Foster, was arranged by Wallace De Pue, Sr.

“The camptown ladies sing this song, doo-dah! doo-day!  
The camptown racetrack, five miles long. O doo-dah day!” (etc.)

**DOO-DAH!** “Camptown Races,” Stephen Foster (TTBB) This piece is sometimes sung by male quartets. An international champion barbershop quartet, The Ritz, featured Doo-Dah at a national music convention and then recorded it on their CD. Fine male choruses, such as the Ohio State University Glee Club and the Bowling Green State University Men’s Chorus, have taken this piece on national tours.  
(2:15) #3 MED.+

**BARBERSHOP LULLABY, A** (TLBB) an original piece for tenor, lead (tenor or baritone), baritone and bass, is a lovely ballad about a young man whose wife has told him that he is about to become a father. As a song for quartet or chorus, the music will add great contrast to a choral program. It was carefully edited by Gary Lewis, a former international champion barbershop quartet singer.

Someone gentle, lovely and kind, told me something soft on my mind.  
She told me, sweetly, that I’m going to be head of a family that soon to be three.

The boys at the barbershop will harmonize a song to end all pretty lullabies.  
They’ll make all the lyrics rhyme with Roy and Pearl, in case our baby is a boy or girl.  
A tenor, a bass man, a fine baritone, will join me in singing a song of my own.  
They’ll follow my lead so they’ll know what to do  
when we sing a song about pink or blue.

Close your eyes while we harmonize on some barbershop lullabies.  
Sympathize while we’re singing some wonderful barbershop lullabies.  
We hope we all our baby seldom cries for someone, gentle, lovely and kind,  
who told me something soft on my mind,  
who told me sweetly, that I’m gonna be a dad when my wife has a baby for me.  
Lullabies, harmonized, will close your eyes. WD

Ranges are: Tenor, B–B1; Lead, c–F1; Baritone, c–E1; bass, F–b (3:35) #3 MED.

**WHEN WE STAY LATE** (TLBB) is a song about two young people who realize that it is time to go home or face the consequences. The song is neither fast nor slow, therefore, one that may fit beautifully into a carefully constructed program. This piece was edited by David Wallace, a former international champion barbershop quartet singer.

Wouldn't it be great if the sun above just failed to shine  
when we're staying out late singing songs like "Darling Clementine"?  
Stop the world from revolving, so there cannot be a sign  
of a sunbeam through our window 'til I've said, "Will you be mine"?

We contemplate that our parents wonder where we are, and what we're doing,  
We meditate as we make this wish upon a star:  
Let tonight last forever 'cause the moonlight is so fine.  
Let that sun, far off, up in heaven simply fail to shine.  
When we stay out late, let that morning sun just fail to shine and stay away. WD

Ranges are: Tenor 1, c–Ab1; Lead, e flat–Eb1; Baritone, e flat–D1; Bass, F–bflat (3:37) #3 MED.

**\*FATHERLAND, THE** (TTBB / vln. or two woodwinds / optional yodeler) is a unique program offering and will add much contrast to a concert of men's voices. The violin part may be played by anyone who has studied the instrument, even for a short time. The singer may be either a tenor or a bass, that is, if a singer is used. The Bowling Green State University Men's Chorus toured this piece all over America. Audience reception was excellent.

I remember the mountains I knew in the Fatherland.  
Scented pine trees were towering everywhere. They are still on my mind.  
There were snowcaps on lofty peaks, glist'ning on sunny days.  
In the wind was my Father's voice, calling me, in the clear mountain air.  
Yodelee. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?  
Do you? Many who? Do you yodelaeeyeeoh?

Years have gone bye me now.  
Still, in my mind I see all the friends I had, back in those good old days, harmonizing  
with me.

Ranges are: Tenor 1, G1–g2; Tenor 2, d–E1; Baritone, d–D1; Bass, G–C1. (1:53) #3 MED.

**\*ANNABEL LEE** (TTBB / French Horn or Violoncello) Edgar Allan Poe wrote the wonderful text for this musical setting. The composer has endeavored to capture the pathos and drama of the poetry as it is accompanied by an advanced player of the French Horn, or by a fine violoncellist. Parts for Horn or Violoncello, and a piano reduction accompany the choral score. The men who sing this work find it to be moving but challenging.

Ranges are: Tenor, d–A1; Baritone, A–E1; and Bass, G–C1. (5:55) #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+

**RUSTLER’S DAUGHTER, THE** —an opera is one/thirty-second of an act --- (TTBB/narrator/violin or piano) is a comical farce about wild west days. The chorus comments on what the narrator is saying. Good choreography can make this “shtick” the hit of a 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 honkytonk where girls gave us the eye.  
One, over in the corner, was alookin' 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! WD

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

**FIDDLER'S FAIR, THE** (TTBB / violin) is a piece that affords fine contrast to a monochrome concert of men's voices; however, it requires a good country fiddler who can play by ear, or a violinist who can read music. The Men's Chorus of Bowling Green State University toured this piece throughout America and audiences loved it. Some fiddle tunes are appropriated within the piece.

Back in the hill where I was born,  
I'd git up early in the morn  
and go for a walk to the county fair,  
cause all of the fiddlers would be there.

Some were skinny, some fat, some bald  
but they all could play any tune you called.  
I remember one ditty called "The Devil's Dream"  
that went bye so fast it gave off steam!

There were hoe-downs and waltzes and tunes of their choir  
when the fiddlers played on until dawn.  
There was sometimes a sad song that brought the tears on,  
such as "All the Good Times Are Past and Gone" WD

All the good times are past and gone. All the good times are gone.  
All the good times are past and gone.  
Little darlin', don't you weep no more.

(Then, after a wild version of the "Orange Blossom Special," the end):  
Chicken in the Bread Ben Pickin' up Dough! Yeah!

Ranges for this closed score piece are: Tenor 1, d-F#1; Tenor 2, B-F#1; Baritone, A-C#1; Bass, E-b. (3:45) #3 MED.

**ALLELUIA!** "Psalm 150" (TTBB) by Louis Lewandowski is the mother of all great settings of this biblical text. Wallace De Pue, Sr., has arranged Lewandowski's dynamic composition in such a manner that he believes the composer would be greatly pleased. His arrangement has been performed all over America and has received public acclaim. An artist chorus is

needed to present this piece.

Praise the Lord in his holiness!  
Praise the Lord in his firmament! Alleluia!

Praise the Lord in the firmament of His power!  
Praise the Lord according to His greatness.

Praise Him with psaltry and harp.  
Praise Him with sound of the trumpet.  
Praise Him with timbrel and dancing.

O praise Him with instrumental strings.  
O praise ye the Lord on cymbals loud and strong.  
Alleluia!

Let every thing, all that have breath, praise the Lord.  
Praise ye now the Lord!  
Alleluia!

Ranges are: Tenor 1, d flat--Ab1; Tenor 2, c--F1; Baritone, d flat--Db1; Bass, Ab--Db1. (2:24)  
#4 MED.+

**BROTHERS in SINGING** (TTBB / large and small shell drums or tambourines / large and small suspended cymbals / optional piccolo) is a fresh, new processional for men's chorus. Marching to the stage to begin a concert enables the audience to feel that it is a part of what is about to happen on stage. The hand-held percussion instruments and distinct vocal entries of this five-voice canon keep the interest in the sound intact. When on stage, the conductor will signal for all parts to abandon their current positions in the canon and skip directly to the homophonic climax at the end.

Brothers in singing are joined in their souls.  
They forever remember, with pride,  
    when they march on together in friendship and honor.  
They know their songs lift up others who listen intently to the  
    finest in music that great masters have  
    written since history unfolded and blessed all mankind with their  
    glorious creations and beautiful poems made for men who love to  
    join as brothers in singing. WD

The range is: c#--C#1. (duration indefinite) EASY

**I WANNA BE IN MOVIES:** (TTBB) is a shtick piece that tells the story of a man at an employment agency who requests getting a job as a movie star. The humor of the text is bound to draw much laughter from an audience. The job seeker gets more and more excited as he can see his future in pictures. At the same time, the tempo of the music becomes

gradually faster, until the agent interrupts with an answer.

Well, I went out to get my unemployment check and the man down there said,  
“What do you do?”

So I told him my life was an awful wreck and I needed a job just to see me through.

He said, “If you had a wish, then what would it be?”

And I told him, “Aw shucks, I hate to tell.”

He said, “If you do, then I can help you.”

So I took a deep breath, thinking, ‘What the hoo!  
I wanna be in movies making my pay.  
I wanna be a cowboy, so my work is play.  
I wanna have a side-kick travel along,  
    so he can play the guitar when I sing a song.  
I wanna be in movies and shoot my gun.  
I wanna be the “good guy,” ‘cause that’s more fun.  
I wanna have a sweetheart to tend my wounds,  
    the kind that gets romantic when a cowboy croons.  
I wanna make a million for every show.  
I wanna be a hero, people want to know...’

Then the man at the desk just stopped me cold!

He said, “Brother, that wish is getting mighty old.”

Then, he stood up and shook my hand and said  
    that he hoped I would understand that the cowboy roles were all long gone,  
    but he wondered how I’d like mowing a lawn!

I told him, “I wanna be in movies, but not mowing no lawn!” WD

Ranges are: Tenor **1**, A–A1; Tenor **2**, e flat–F1; Baritone, c–D1: Bass, F–C1 (2:05) #3

**THE AMERICAN MEN** (TTBB) is a virile, patriotic piece that was composed to honor the American soldiers who protect our country. It moves along as would a march, and should be sung with gusto. This piece would make a fine show opener.

Brothers, join in a solemn prayer for our nation to free.  
We were made by a loving God who endowed us with equality.  
We agree to respect the rights of all nations, colors and creeds.  
We are men of a daring nature, meeting America’s needs.  
We are always faithful to our promise, always loyal to our land.  
We are always mindful of our motto, “In God we trust, by Him we stand.  
Love, life, liberty, and honor are values every man holds high.

May Old Glory be the sponsor of worldwide peace, as time goes by.  
We will move with a mighty force if our freedom is ever denied.  
We are the sons of a Holy Father who is America's guide. WD

Ranges are: Tenor 1, e flat-A flat 1; Tenor 2, c-F1; Bass 1, A-D flat 1; Bass 2, G-b flat (2:00)  
3-