

NOVELTY PIECES

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. Underlining indicates the actual title of the piece under consideration. A title bearing an asterisk indicates that a recording is available upon request.

COUNTRY-DANCE, A (SATB / Violin or two wind instruments, such as flute and clarinet) is of English origin and is found in *Musick's Handmaiden*, Part 1, 1678. The violin part may be played by practically anyone who is able to play the instrument, inasmuch as it is composed mostly of open strings and major scales. Two wind instruments that possess the appropriate ranges could also play the instrumental line. "A Country-Dance" is designed to please an audience and to interest those who sing it.

Fiddler, play some country music. Try to keep it country style.
Tune up the violin. Now let the songs begin. Make the people smile.
Fiddler, keep the party dancing longer than a little while.
All those who don't know how seem to be dancing now!
Good fiddling does beguile.
Fiddledy, diddledy, come what may! Fiddledy, diddle, continue to play.
Can it be wrong, having such fun the whole day long?
Play the whole day; but, you should know, we cannot pay.

Ranges are: Soprano, D1–g2; Alto, b–d2; Tenor, d–E1; Bass, G–b. (1:15) #2 EASY+

OLD-FASHIONED CHRISTMAS, AN (2 voices / violin / optional cider jug/washboard) is a canon between two voices that may be accompanied by a fiddler who can play "Turkey in the Straw"; however, nearly any treble instrument may be used. It is a secular piece to fit between sacred pieces for the sake of variety.

We'll have an old-fashioned country kind of Christmas.
We'll get some visitin' from lots of folks who've missed us.
We'll tell the Hatfields and McCoys to bring each other's children toys,
then we'll play guitars and fiddles like a bunch of good old boys.
We'll have some turkey and dumplins for our vittles.
There'll be a lot of good stuff cookin' in our kittles.
We'll dress the Christmas tree up right, and join in singin' "Silent Night,"
then we'll sit around the fireplace watchin' yule logs give off light.

Ranges are: Voice 1, C1–e2; Voice 2, c–E1. (2:00) #2 EASY

I WANT TO BE IN MOVIES! (TTBB/piano reduction) is a "shtick piece" written to provide some comedy to a concert program. Any number of singers can perform this piece. Choreography can enhance the fun. The text concerns a poor fellow who goes to his unemployment agency requesting to be given a job playing a hero in a western cowboy movie.

I went to get my unemployment check and the man down there said,

"What do you do?"

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

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

I said, "Aw shucks! I hate to tell.

He said, "If you do, then I can help you."

So I took a deep breath and said, 'What the hoo!

I want to be in movies making my pay.

I want to be a cowboy where my work is play.

I want to have a sidekick travel along, so he can play the guitar when I sing a song.

I want to be in movies and shoot my gun.

I want to be the good guy, 'cause that's more fun.

I want to have a sweetheart to tend my wounds,

the kind that gets romantic when a cowboy croons.

I want to make a million for every show.

I want to 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 said that he hoped I would understand

that the cowboy roles were all long gone,

but he wondered how I'd be a mowing a lawn.

I said, "I want to be in movies, but not where I'm mowing a lawn.

I think I'll move on!"

Ranges are: Tenor 1 Ab1–b flat; Tenor 2, e flat–G1; Bari., c–Eb1; Bass, F–C1 #4 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. #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 music 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. #2 EASY

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!

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 "Mobiles" was given by children in grades five-to-eight; however, "Mobile" is appropriate for any age group.

The vocal range is: b flat-c2. (1:25) 2 EASY+

LA DONA É MOBILE (SSAA / tenor soloist) is an arrangement, in barbershop harmony, of the great opera aria by Giuseppe Verdi. It provides wonderful contrast to a program of treble voices. When it is performed with staging, as if it were part of an actual opera, the audience enjoys a change of pace from music coming only from the choir risers. This piece is scored in the Sweet Adeline style of notation.

Ranges are: : Tenor, b flat-f2; Lead, b flat-c2; Bari., b flat-Ab1; Bass, g-F1 (3:00) #3 MED.

REILLY'S DAUGHTER (Old Irish ballad for 3-part male voices / piano is probably the best-kept secret of all novelty pieces in music literature. The text is found in the TTBB description, below. 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-Eb1; Voice 3, Bb-Db1. (3:00) #4 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 is the same as found in the 3-part arrangement for male voices, above. 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–D1; Bass, Bb–C1 (3:00) #4 MED.

***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, enchantinger 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 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. Yodelaeyee who? Yodeloh. Yodelee. Yodelaeyee who? Yodel who?
Do you? Many who? Do you yodelaeyeeoh?

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; Bari., d–D1; Bass, G–C1. (1:53) #3 MED.

OLD WOMAN (TTBB) is an arrangement of a well-known song about a supposedly deaf old woman who hears only what she wants to hear. It is a shtick piece that will generate laughter. #3 MED.

***CAMPTOWN RACES, THE** (TTBB) by Stephen Foster, was arranged by Wallace De Pue Sr. This piece is sometimes sung by male quartets. The international champion barbershop quartet, The Ritz, featured it at a national music convention and then recorded it on their CD. Fine male choruses have taken it on national tours. #4 MED.+

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

RHYTHM CLOCKS (SATB) is written with each voice singing within a different meter. The composite rhythms that result give a stunning effect. This is a novelty piece that may fit well between fast or slow pieces for good programming. Young people who sing “Rhythm Clocks” are challenged by it, but not beyond their abilities; their rhythmic sense is greatly enhanced. The premiere of this piece was given by children from grades five through eight.

Set a musical clock in motion; turn the wheel and tune the chime.
Make a rhythm to give the notion that the clock is keeping time.
Rhythm is like a clock. Ticking is rhythm.
All clocks have rhythm.
We all know that a clock, any kind of tick-tock clock has a rhythm.

Melody, rhythm is. Counterpoint, rhythm is. Harmony, rhythm is.
Wonderful, that's what rhythm is!

Now go through the rhythm again, again and a gain and again!
Practice the rhythm. Practice again on the rhythm.

Make a rhythm to give the notion that the clock is keeping time.

Ranges are: Soprano, D1–g2; Alto a–c2; Tenor, c–F1; Bass, B–C1. (2:50) #3 MED.

PLEASE, MR. COLUMBUS! (SATB/piano) was a song written by Ray Allen, Sam Saltzbery and Wandra Merrell. Someone arranged it in barbershop harmony and Bowling Green State University's Men's Chorus (Ohio) made it famous. Wallace De Pue, Sr., gained permission from Warner Brothers Publishing Co. to arrange and publish the piece. Dr. Charles Snyder premiered the arrangement, conducting the All-Ohio Youth Choir at the Ohio State Fair. As a result of his effort, "Mr. Columbus" has enjoyed several performances. The piece is hilarious, especially when choreographed.

In fourteen hundred ninety two,
three ships sailed out to sea:
the Nina and the Pinta and the Santa Marie.
And as they sailed the stormy sea on that historic day, from way up in the crow's nest,
you could hear Luigi say: "Don't ruin my day!"

Please, Mr. Columbus, turn the ship around!
Take me back, I wanna feel my two feet on the ground.
Why you tell-a Isabela that the world is round?
Please, Mr. Columbus, turn the ship around!"

But Chris took out his mandolin and then began to play.
They sang and danced a tarantella 'til the break of day.
They ate up all the provolone and drank up all the wine,
But still, up in the crow's nest, you could hear Luigi whine:

"I feel-a seasick!
Please, Mr. Columbus, turn the ship around!
Take me back, I wanna feel my two feet on the ground.
Why you tell-a Isabela that the world is round?
Please, Mr. Columbus, turn the ship around!"

And then one day they sighted land, just off the starboard bow.
Luigi said, "I told-a you so, the journey is over now."
But then he saw the Indians all gathered on the shore, so he said:

"For pizza's sake! I'll ask you just once more:
Please, Mr. Columbus, turn the ship around!
The Indians look menacing: they mean to hold their ground,
So if we land on sacred sand, they'll make that awful sound: Ah-bah-bah-bah...
Alright, I'm chicken! But please turn this ever lovin' ship around!"

Ranges are: Soprano, F1–f#2; Alto a–B1; Tenor, e flat–F1; Bass, F–C1. (3:42) #4 MED.

***OLD TIME RELIGION** (SATB / alto or tenor soloist) is a rousing, "tent meeting" piece

arranged to “stop the show.” It has been performed across the United States and has enjoyed wonderful audience reception. The solo line is arranged for either alto or tenor by affording small notes for the tenor part. In choirs where there may be an exceptional solo voice in either the alto or tenor section, this arrangement will bring a standing ovation for the choir.

There is something about the sound of a tambourine that takes my worries away.
A fiddle you can strum and a big bass drum are all I need to make me want to pray.
Gimme that old time religion!
Gimme that old time religion!
Gimme that old time religion! It’s good enough for me.

It was good enough for the Hebrew children.
It was good enough for the Hebrew children.
It was good enough for the Hebrew children and it’s good enough for me.
It was good enough for Peter, Paul and Moses.
It was good enough for Peter, Paul and Moses.
It was good enough for Peter, Paul and Moses and it’s good enough for me.

Take your great cathedrals and your Sunday choir!
Give me brimstone preaching with fire!
Give me nothing but a tent where I can go repent for the multitude of sins I so desire.
Gimme that old time religion!
Gimme that old time religion!
Gimme that old time religion; it’s good enough for me.

It was good enough for David to beat Goliath.
It was good enough for David to beat Goliath.
It was good enough for David to beat Goliath and it’s good enough for me.

Now let’s all get together.
Now let’s all get together.
Now let’s all get together and have a jubilee.
Now let’s sing, everybody!

Clap your hands, everybody!
Now let’s stand, everybody, and sing along with me:
Gimme that old time religion!
Gimme that old time religion!
Gimme that old time religion! It’s good enough for all.

Ranges are: Tenor solo, f–A1 (Alto solo, F1–e flat2); Soprano (div.), C1–a2; alto (div.), b flat–Bb1; Tenor, f–F1; Bass, Bb–C1 (3:09) #4 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.

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.

Vocal ranges are: Tenor 1, written c–Ab1; Lead, e-flat–Eb1; Baritone, e-flat–D1; bass, F–b flat (3:37) #3 MED.

SPINNING SONG, THE (SSAA / 3 interior piano percussionists / pianist) was published after winning a prize in a choral composition contest.

Mother, I cannot mend my wheel. My fingers ache. My lips are dry.
Oh, if you knew the pain I feel, but ah, who ever felt as I?
Never could I doubt him true. All other men might show deceit.
He always said my eyes were blue and always swore my lips were sweet.

The contrast this piece can afford to a monochrome treble vocal concert is something to behold. The vocal ranges are: sopranos, D1–a2; altos, g–e2. (3:30) #4 MED.

***HOLD MY HAND** (SATB) is available through Alfred Publishing, PO Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999); its order number may be 51396. It may be ordered by title. This piece is a Negro spiritual that is practically unknown. Wallace De Pue arranged it in traditional harmony, but with an unusual twist; it may be sung as written and then sung a second time with a doubling of the tempo! The effect is smashing!

Hold my hand. Don't let it go!
You can talk about me, just as much as you please.
I'm gonna talk about you on my bended knees.
When I get to heaven, gonna be at ease.
Me and my Jesus, gonna be at ease.
I'm gonna chatter with the Father and argue with the Son.
I'm gonna tell Him 'bout the world I just come from.

Ranges are: Soprano: C1–e2; Alto: b–B1; Tenor: e–E1; Bass: g–C1. (2:05) or (3:17) #3 MED.

MOCKING BIRD, THE: (SSAA voices and “selected voices” or violin) Richard Milburn, 1855, composed this piece, but most people believe it is a folksong. A country fiddler may be used instead of selected voices. “The Mocking Bird” has had many performances and has been enjoyed by listeners all over America.

I am dreaming now of Hally, and the thought of her is one that never dies.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er her grave.
Listen to the mocking bird! Listen to the mocking bird!
He is singing where the weeping willows wave.

'Twas in the mild September, when the mocking bird was singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing o'er the lea.
Listen to the mocking bird! Listen to the mocking bird!
Oh, the mocking bird is singing just for me.

When the mocking bird is singing o'er her grave, she'll behave!

Ranges are: D1–a2; divided Soprano **1**, C#1–F#2; divided Soprano **2**, C#–e2; Alto 1, a–d2; Alto 2, a–b1 (4:20) #4 MED.

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 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 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 acomin' 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 amakin' baby clothes, I'm really amakin' hay!

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

ANIMAL FUGUE, THE is all *Sprechstimme* (spoken) in four voices, and may be done by any choir. Audiences respond to it wildly! The piece is in four parts: 1) Teacher, 2) Kitty Kat, 3) Rooster, and 4) snake. A free CD containing the piece and a score of it are available upon request. (1:30) #1 VERY EASY