

RELIGIOUS CONCERT OR CHURCH SERVICE 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.

***AMERICA** (SATB/piano, or 3 trumpets in Bb/2 horns in F/trombone/tuba) by Samuel A. Ward, music, and Katherine Lee Bates, poetry, has been arranged by Wallace De Pue 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

***GLORY TO ALMIGHTY GOD** (SATB) is a remarkably exciting piece that is published by Picardie Court Publications (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!

Ranges are: Soprano: G1–a2; Alto: D1–d2; Tenor: f–G1; Bass: a–D1. (1:45) #4 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 in 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 E1-d2 for both treble voices. (3:24) #2 EASY

“REJOICE IN THE LORD” (Psalm 33 – SAB / organ) is an old-fashioned, climactic "barn burner": that is, it generates great enthusiasm for both the singers and listeners. The organ part is well within the performance abilities of anyone who has taken organ lessons. When it is practical to join the male sections for a particular service, this piece can give the impression of strength and joy that is needed.

Rejoice in the Lord, ye righteous!
Praise the Lord with harp and sing unto Him a new song!
For the word of the Lord is right, and all His wondrous works are done in truth.

Ranges are: Soprano, F1–a2; Alto, a–d2; Bass/Tenor, c–D1 (1:30) #3 MED.

I FIND MY REST IN THEE (SATB / organ) is for the traditional volunteer choir and organist. It consists of a short choral prelude, a chorale with three verses followed by an organ interlude and a final choral section. One of the verses may be sung as a solo accompanied by humming. “I Find My Rest in Thee” is a peaceful work for general use.

O Jesus, fairest treasure of love beyond all measure, I find my rest in Thee.
Throughout my darkest hour, awareness of Thy power can make my soul stay free.
Though sin has sometimes bound me, when lost, Thy Word has found me.
It makes my soul to see. I find my rest in Thee.

On waking in the morning, I see Thy Word adorning each flower in the field.
The bee is at Thy call. She hovers over all for nature's bounteous yield.
O Jesus, fairest treasure of love beyond all measure, I find my rest in Thee. WD

Ranges are: Soprano, E1–g2; Alto, b–B1; Tenor, e–E1; Bass, G#–b. (2:45) #1 VERY EASY

TRILOGY (SATB) is written for an advanced choir. There is dissonant harmony and counterpoint set to asymmetric meters of five-eight and seven-eight. The text is from I John, in the Holy Bible. There are three parts: God is Light, God is Love and God is Power. The end result of considerable work will be a stunning piece, appropriate for both church and concert use.

Ranges are: Soprano, D1–g2; Alto, b–d2; Tenor, d–A flat 1; Bass, G–D1 (3:20) #4 MED.

CALL, THE (SATB / treble-voice soloist / optional piano or organ accompaniment) by poet, George Herbert, and composer, Ralph Vaughan Williams, is arranged in such a manner as to reveal the beauty of both harmony and text.

Come, my way, my truth, my life; such a way as gives us breath; such a truth as ends
all strife, such a life as killeth Death. Come, my light, my feast, my strength,
such a light as shows a feast, such a feast as mends in length,
such a strength as makes his guest.

Come, my joy, my love, my heart, such a joy as none can move,
such a love as none can part, such a heart as joys in love.

The text may be considered sacred or secular, depending on the occasion. Throughout the piece there is a lovely dialogue between the choir and soloist.

Ranges are: Treble Solo Voice, Eb1–e flat2; Soprano, Db1–f2; Alto, a flat–Ab1; Tenor, e flat–Eb1; Bass, Gb–b flat. (2:33) #2+

JESUS, EVEN THE THOUGHT OF THEE (SATB / vocal and/or instrumental obligato and organ parts, optional) This piece may either be done a cappella or accompanied simply by a guitar, should the prescribed instrumentation not be appropriate for a particular service. For a simple, quiet, lovely piece, this one is hard to beat.

Jesus, even the thought of Thee, could bring all nations peace.
The Bread of Life from Heaven causes pain and strife to cease.
Father, Son and Holy Ghost, let us walk in Thy light.
Our Lord and Savior, Jesus Christ, can teach our world to unite.

Jesus, even the thought of Thee, is hope for all mankind.
The Bread of Life from Heaven calls the world to join in song.
Father, Son and Holy Ghost, mighty three-in-one, our Lord and Savior,
Jesus Christ, said: "Let Thy will be done."

Jesus, even the thought of Thee, protects us from all wrong.
The Bread of Life from Heaven brings us joy and peace of mind.
Father, Son and Holy Ghost, Thy love is understood through our knowing our Lord
and Savior, Jesus Christ, who lives in us for good. WD

Ranges are: Soprano obligato, Bb1–a flat2; Soprano, Eb1–f2; Alto, C1–Ab1; Tenor, g–Eb1; Bass, Bb–b flat. (3:37) #1 VERY EASY

CHAPEL PRAYER, A (SATB) is a piece designed for loveliness of sound in a service of worship or in a concert. It may be sung either *a cappella* or accompanied by the piano

reduction. The melodic lines are very expressive and the text, meaningful: A chorale style harmony is employed. The worshipful atmosphere that “A Chapel Prayer” creates is appropriate to practically any denominational service.

Lord, we need Thy presence in this hour.
Grant us hope and wisdom, through Thy power.
Father, by Thy light, lead us aright.
Keep us in Thy sight and save us from our plight.
O Savior, take us in Thy care.
Love us, though unnumbered sins we bear.
Life is at Thy call.
Let us not fall from Thy grace and perfect love, divine. Amen. WD

Ranges are: Soprano, F1-g2; Alto, D1-c2; Tenor, g-F1; Bass, A-D1 (2:00) #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 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.

NUNC DIMITTIS: SATB (Lord, now lettest Thou thy servant depart in peace.) This piece is perfect to use after the final encore of a program or as the postlude for a service of worship. “*Nunc Dimittis*” is a lovely contemporary piece that employs asymmetric rhythm and tasteful seventh-chord harmony.

Lord, now lettest Thou Thy servant depart in peace, according to Thy word. For mine eyes have seen Thy salvation which Thou hast prepared before the face of all people, a light to lighten the gentiles and the glory of Thy people, Israel. Glory be to the Father, and to the Son, and to the Holy Spirit. Amen.

Ranges are: Soprano, D1–a2; Alto, b–d2; g–G1; Bass, G–C1 (1:45) #2 EASY

***ALMIGHTY GOD, UNTO WHOM ALL HEARTS ARE OPEN** (SATB) is based on a text from the Prayer Book of the Methodist Church. The text is also used for a hymn in the Lutheran hymnbook. The imitative entries, flowing melodic lines and graceful text setting may remind one of pieces written in the Renaissance period. There is rich chromatic harmony employed in this work that is appropriate for setting the text.).

Almighty God, unto whom all hearts are open, all desires known;
Almighty God, from whom no secrets are hid,
 cleanse the thoughts of our hearts by the inspiration of the Holy Spirit.
Cleanse the thoughts of our hearts, that we may perfectly love Thee
 and worthily magnify Thy holy name through Jesus Christ, our Lord. Amen.

Ranges are: Soprano E1–e2; Alto, b–c2; Tenor, f–E1; Bass, F–a. (2:52) #3 MED.-

EARTH HAS NO SORROW THAT HEAVEN CANNOT HEAL (SATB) is a beautiful homophonic setting of a poem by an unknown Victorian poet. This is appropriate for either concert or church use.

Come, ye disconsolate, where'er ye languish. Come, at God's altar, fervently kneel.
Here bring your wounded hearts. Tell your anguish.
Earth has no sorrow, heaven cannot heal.
Joy of the desolate, light of the straying; hope, when all others die fadeless and pure;
 now speaks the Comforter in God's name saying:
"Earth has no sorrow, heaven cannot cure.

Go, ask the infidel what book he brings us; what charm for aching hearts he can
 reveal, sweet as that heavenly promise hope sings us:
Earth has no sorrow, heaven cannot heal. WD

Ranges are: Soprano, D1–f2, Alto, C1–c2; Tenor, f–E1; Bass, F–C1. (2:09) 2 EASY

YELLOW LARK'S PRAYER (SATB/recorder or flute/large drum/rattles) is based on a poem attributed to the famous Native American chief, Yellow Lark. The beauty of his words is impossible to describe.

O Great Spirit, whole voice I hear in the wind,
 and whose breath gives life to all the world,
O hear me! I am small and weak. I need your strength and wisdom.
Let me walk in beauty. Let my eyes behold the red and purple sunset.
Make my hands respect the things you have made.
Make my ears sharp to hear your voice.

Make me wise, so that I can understand the lessons you have taught my people.
Let me learn the lessons you have hidden in every leaf and rock!
I need strength, not to be greater than my brother,

but to fight my greatest enemy, myself!
Make me always ready to come to you with clean hands and straight eyes;
so when life fades, as the fading sunset, my spirit will come to you without
shame.

The musical setting maintains the essence of the Indian music culture. The composer's intention is to honor the great Indian tribes who set the standards for integrity, courage, fairness, compassion and selflessness that underlines the character of America.

Ranges are: Soprano, Eb1–g2; Alto, a flat–d flat2; Tenor, d–G1; Bass Gb–Db1. (3:45) #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." (2:45) #4 MED.

ODE TO JOY "Joyful, Joyful We Adore Thee" (SATB, soprano obbligato, optional organ or piano and congregation singing), by Ludwig van Beethoven, has been arranged in such a manner as to "bring the house down" with power and excitement. It will require a good strong soprano for the descant. The congregation has the opportunity to join with the choir for the climax of the piece.

Ranges are: Soprano, G1–g2; Alto, C1–e2; Tenor f–F1; Bass, A–D1 (3:02) #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, Sr., 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 MED.

***TRINITY IN MUSIC, THE** (Mixed Voices) is a combination of three pieces chosen for their complementary texts and designed to be one complete composition emphasizing the "three-in-one" concept of the Christian faith. "Ye Watchers and Ye Holy Ones," (SSAATTB and piano) by Athelstan Riley, is a polyphonic offering; "Earth Has No Sorrow That Heaven Cannot Heal" (SATB) is an original homophonic composition; and "Joyful, Joyful, We Adore Thee" (SATB-optional piano and congregation singing), by Ludwig van Beethoven, brings the entire eight-minute work to a powerful climax.

Each of the three pieces has two endings, one to segue into the next movement, and one to finalize itself as an independent work. The piece of three movements may be performed for special occasions and, dissected, be three short anthems that are appropriate for church services.

Ranges are listed under the three titles mentioned above. (Search each title.) #3 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, shouldest 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+

PSALM 130: "Out of the Depths Have I Cried Unto Thee." (SATB)

The great power of this text has inspired many music settings, this one being somewhat traditional in harmony, makes it more accessible for people who sing in less advanced choral groups. This piece may be sung by both high school and college choirs, either in concert or in church. Parallelism is the compositional technique used to provide a sweeping and eerie effect to the music and words. The sound is reminiscent of Russian Church literature.

Ranges are: Soprano, C1-a2; Alto, a-e flat2; Tenor, g-G1; bass G-C1. (1:48) #2+ EASY

WHY AM I HERE? (SATB/piano) is a composition that may be used in church, in concert or for academic ceremonies. The piece was commissioned by Lourdes College, Sylvania, Ohio. The musical style is mildly contemporary and employing contrapuntal, monophonic and homophonic textures.

‘Why am I here?’ is a question I have asked, since I was a little child.
Now, I am grown, and I’ve opened up my eyes to a world that’s going wild!

What I am for, is to study all mankind and to help him all I can.
I must learn every way to meet his needs, and to follow my own plan.

I am here, on Earth, to follow, so that, one day, I can lead.
I am here to be a teacher to the people most in need.

I am here to be a student of the Son of God, above.
I am here to be a servant of all the people in need of love.

What I must do is find a helpless soul and lead him, or her, to light.
What I must do is reason with the hopeless, and make things turn out right.

What I must learn is to make myself a model for those who seek God’s grace.
What I will teach is humility and honor to those who take my place.

‘Why am I here?’ is no longer a question that once puzzled me in my youth.
Now, I know what the answers are for living: love... and faith... and truth. WD

Ranges are: Soprano, Db1–a flat2; Alto, a flat–d flat2; Tenor, b flat–F1, Bass, F–Db1 (4:10)
#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!

The arrangement by Wallace De Pue, Sr., 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+

O BE JOYFUL (*Psalm 100–SATB) This piece is contemporary and possesses asymmetric meters with dissonant harmonies, however, it is easy to prepare and sing and has a very positive effect on audiences.

O be joyful unto the Lord, all ye lands.
Serve the Lord with gladness; come before his presence with singing.
Know ye that the Lord, He is God: it is He that hath made us, and not we ourselves;
we are His people, and the sheep of His pasture.
Enter into His gates with thanksgiving, and into His courts with praise: be thankful
unto Him, and bless His name.
For the Lord is good;
His mercy is everlasting; and His truth endureth to all generations.

Ranges are: Soprano, C1–g2; Alto, a–c2; Tenor, e–G1; Bass, G–C1 (1:40) #3 MED.-

HEAR OUR PRAYER! (SATB) is an unusual setting of a *kyrie* text, inasmuch as its mood is urgent, demanding, and full of terror. The emphasis is on immediacy, as if impending doom is imminent. The music is contemporary in harmony and counterpoint; however, well within the performance capability of a good high school or community chorus. The text is composed of variations of the following lines:

Now, hear our prayer, O Lord!
Lord, have mercy upon us!

Ranges are: Soprano, C1-a2; Alto, b flat-c2; Tenor, c-A1; Bass, A-D#1 (3:10) #3 MED.+

***HOLD MY HAND** (SATB) This piece is a Negro jubilee that is practically unknown. Wallace De Pue, Sr., arranged the music in traditional harmony, but with an unusual twist; it may be sung as written and then sung a second time with nearly doubling 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.

***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

KELSEY'S PRAYER (SATB) was written for Dr. Joseph Henry's daughter, Kelsey, to sing with her family at dinnertime. The piece is canonic, starting with only one voice and finally arriving at four voices.

Thank you Lord, in heaven above, for your all embracing love.
Thank you for our bread today; thanks for listening while we pray,

and thank you, Lord, in every way, for everyone we love.

May we show our love for you, in the kindly things we do?

Help us be steadfast and true, until our lives are through.

When that time arrives, at last, and your book reviews our past,

we will go through heaven's door with the Lord whom we implore

to be with us forevermore and govern us with love. Amen. WD

Ranges are: Soprano, D1–d2; Alto, C1–e2; Tenor, d–E1; Bass, G–g. (3:30-4:40) #2 EASY

LOVE DIVINE (SATB / soprano soloist / vocal or instrumental obbligato / organ or piano / optional congregation singing) was commissioned by Anne Doerfler and the St. Petri Lutheran Church in Toledo, Ohio. The hymn is by Charles Wesley. The hymn tune, by Hugh Prichard, is often placed in counterpoint with familiar Christmas carol melodies that are played by the organ or piano; therefore, the piece may be done during the Christmas season. To see the music and hear this piece, use the following Internet address:

Ranges are: Soprano soloist, D1–e2; Soprano, D1–f2; Alto, a–d2; Tenor, c–F1; Bass, A–C1. (5:30) #3

BLEST BE THE TIE THAT BINDS (SATB / organ or piano / congregation singing) was commissioned by Emanuel Lutheran Church in Lansing, Michigan, for the retirement of the minister, Daniel Buske. This hymn by John Fawcett (1782) and composer Hans G. Nageli (1773-1836), was originally arranged by Lowell Mason (1845). In 2002, it was arranged by Wallace De Pue, Sr., to afford a practical and musical challenge for voices that are found in the volunteer choirs of small churches.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, C1–d2; Alto, g–Bb1; Tenor, d–f2; Bass, A–b flat. (3:39) #2 EASY

JUST AS I AM (SATB / soprano or instrumental obbligato / organ or piano / optional congregation singing) was also commissioned by the Emanuel Lutheran Church in Lansing, Michigan. Wallace De Pue, Sr., arranged this hymn by Charlotte Elliott (1836) and composer, Wm. B. Bradbury (1849), to provide something to enable both the congregation and choir to honor their departing minister.

The lyrical melodic lines are set in contemporary counterpoint that is designed to enhance the mood of the words. The contrasting section is very rhythmic, but not difficult. Excitement is often provided by small percussion instruments that are available in practically any school or college.

Ranges are: Soprano, D1–a2; Alto, a–d2; Tenor, d–G1; Bass, F–C1. (4:50) #3 MED.

BIRD, FROG AND TREE CLUB, THE See choral pieces to be performed with instruments for text – (two versions: 1) SATB/symphony orchestra, and 2) SATB/organ or piano) This piece is a major composition with spiritual overtones; however, it is appropriate for secular use as well. Each of the three movements is designed to stand alone without losing its melodic relationship to the piece as a whole. WD

Movement 1, “The Sensible Bird” is for a soprano soloist who plays the role of a bird who tries to discuss how mankind can improve his relationship to nature. The mood of this movement is lyrical and lovely.

Ranges are: Soprano soloist, F1–a2. Soprano, D1–f#2; Alto, a–d2; Tenor, B–G1; Bass, F#–D1 (15:30) #3 MED.+

Movement 2, “The Friendly Frog” is about a frog’s daily challenges as a member of a swamp community. Through all of the frog’s trials, he sings about the joy of life. This movement is quite rhythmic and full of sound affects and tone clusters. There are eight parts that divide. Pitches are secondary in importance to effect.

Ranges are: soprano,: E1–a2: alto, g–d2; tenor, e–G#1; Bass, E–D1 (8:00) #3 MED.+

Movement 3, “The Servant Tree” describes itself as the earth’s guardian of life and beauty, sent here by the Creator to enable mankind to breath. His/her voice is heard in the sounds of whispering breezes, rustling leaves and stark, firm, sound structures.

Ranges are: Soprano, F1–a2; Alto, g#–d2; Tenor, d–G1; Bass, a–D1 (10:36) #3 MED.