

WALLACE DE PUE ARRANGEMENTS OF MUSIC BY GREAT COMPOSERS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number. A plus or minus after MED, for instance, either raises or diminished difficulty. 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, Sr., to stir the spirit of Americans as they listen. This arrangement may be performed by SATB voices with piano accompaniment, if practicality is an issue. Any choir can sing this work, because it has such reasonable vocal ranges. The choral music is published with only the piano as an accompaniment; however, if brass instruments are used, a separate score for the conductor is available.

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

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

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

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

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

ENCHANTING WALTZ, AN (SATB) is an arrangement of a piece by Henry Purcell (1659-1695) that was published in *Musick's Hand-Maid*, Part ii, 1689. The melody is graceful and lovely. The text is a conversation between a lady and a gentleman concerning their plans to join in a dance. All of the parts are melodious and fun to sing. High school or college choirs sound wonderful singing this piece.

“Gentleman tell me, and tell me true,
Is this the dance I promised to you?”

“Beautiful lady, don’t you recall?
I am the one who asked for them all; so come and dance!
The waltz is enchanting; hear how the violin melodies play?
Feel how the rhythm commands us to sway.”
Hear how the tunes demand that we stay?

“Gentleman, will I see you again?
If it shall be, then please tell me when.”

“Beautiful lady, when shall I call, summer or springtime, winter or fall?” WD

Ranges are: Soprano, F#1–e2; Alto a–d2; Tenor, d–E1; Bass, G–a (1:35) #2+ EASY

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

***SING DEM HERRN** (5-voice canon) is published by Alfred Publishing, P.O.Box 10003, Van Nuys, CA - 91410-0003 - Phone: (818) 891.5999; the 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, Sr., 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. 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

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; Gb–b flat. (2:33) #2 EASY+

***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.)

MINOR MASTERPIECE, A is for 3 to 5 voices. It was written by Franz Joseph Haydn and arranged by Wallace De Pue, Sr. Of all the canons ever written, this Austrian masterpiece is one of the loveliest.

“No one can know how I feel; no one can know the sorrow in my heart
‘til I sing a song in a minor key”

The text appears both in English and in German. For use in church, the last line of English words may be

“No one can know the sorrow in my heart ‘til I sing of Christ on the cursed tree.”

***PRAISE YE THE LORD** (3-part) is a marvelous processional canon for any voice combination. One of Germany’s great composers, Georg Phillip Telemann, wrote this piece, and Wallace De Pue arranged it. As an anthem in church or as a concert piece, this work is excellent. As a processional, it has few peers. Both English and German texts are present. This piece is one of Alfred Publishing’s best sellers. (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 SV8926.

Praise ye the Lord! O praise the Lord!
With all my heart will I praise Him.
While I shall live, I want to praise the Lord with all my heart, and glorify His name.
Praise ye the Lord! O praise the Lord and glorify His name!

The range is from C1–e2. (1:52, once through) #2 EASY

GOD OF OUR FATHERS (SSAATB+descant/unison children's voices, or trumpet in C/optional piano or organ)

The national hymn, is handled by Colla Voce Music, Inc. , 4600 Sunset Ave., #83, Indianapolis, IN 46208. the order number is 55-26101. Contact collavoce.com . This arrangement is flexible and may employ children's voices or a C trumpet for the descant part. An organ or piano part is optional. George W. Warren's text is set in an appropriate harmonic language.

God of our fathers, whose almighty hand leads forth in beauty all the starry band
of shining worlds in splendor through the skies, our grateful songs before Thy
throne arise.

Thy love, divine, hath led us in the past.

In this free land, our lot is cast.

Be Thou our ruler, guardian, guide, and stay.

Thy word is our law, Thy paths our chosen way.

Refresh Thy people on their toilsome way. Lead us from night to never ending day.

Fill our lives with love and grace divine. And glory, laud and praise be ever Thine.

Ranges are: Children's voices, a2–g2; Tenor, e–F1; Bari, G–C1; Bass, F–C1 (2:00) #3
MED.

LA DONA É MOBILE (SSAA / Tenor soloist) is an arrangement of the great opera aria by Giuseppe Verdi, done in barbershop harmony. 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 Sweet Adeline notation style.

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

ODE TO JOY “Joyful, Joyful We Adore Thee” (SATB, soprano obbligato, optional organ or piano and congregation singing), by 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.

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

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. WD

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

DER JAGER ABSCHIED “THE HUNTER’S FAREWELL” (SATB), by Felix Mendelssohn, composer, and J. v. Eschendorff, poet, is a lovely piece that is good for any concert theme concerning nature. A program in need of a beautiful, slow tempo piece would prosper with the addition of this work. Both the German text and English translation are present in the score. This text is the translation from the German:

Who has you, you lovely forest, built so high above us?
Surely, the Master shall I praise while my voice can ring.
Farewell, you lovely forest.

Deep, the world in confusion sounds above the deer, grazing;
so we move away and shout, so it a thousand times resounds.
Yes, we shout, so it a thousand times resounds!
Fare you well! Fare you well!

What we promised in the forest, we honestly abide.
For eternity, the old ones will be loyal til the last song resounds.
Yes, the old ones will be loyal til the last.

Fare you well! Fare you well!
Bless you, God, for your lovely forest.

Ranges are: Soprano, Eb1–f2; Alto, a flat–Bb1; Tenor, f–F1; Bass, Ab–C1 (3:20) #1+ VERY EASY+