

KEYBOARD and PITCHED PERCUSSION MUSIC

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.

ORGAN

***BACHANAI** (Bach and I) is an organ solo in counterpoint that will remind the listener of music by J. S. Bach. This may be a good encore for a recital. (1:30) #3+

***FANFARE for ORGAN, A** (organ solo) is a brief contemporary solo that makes a good organ response or prelude music in a worship service or wedding ceremony. (1:09) #3+

***OFFERTORY** (organ solo) will require a church organist who has good pedal technique; otherwise, it is ideal for a church offering or as a contrast piece in an organ recital. (2:39) 3+

***PRELUDE, FANFARE and DECIPLE VARIATIONS** (organ solo) - This piece will require a fine organist who can thrill a congregation with this prize winning music. (4:55) #4

PIANO

***BALLADE** (piano solo) is a contemporary piece that can impress an audience in a competition or in a recital. The composer is a pianist who knows how to compose for the instrument. (3:54) #4

FIFTEEN VARIATIONS FOR PIANO are for the virtuoso pianist. As a contemporary music offering, this piece would demonstrate that *musical* things are happening in compositions of the twenty-first century, not just music that defies understanding. This work has been performed over national radio. (20:00) #5

***KAELEN'S MARCH** is a piece for a piano student with a basic understanding of how to play the instrument. The piece is appropriate for a first recital or for entertaining

visitors. To play it well should be the goal. Playing the piece well will impress listeners and truly entertain them. #1

***LATINESQUES** (piano solo) is Latino in flavor, something that can add charm to a piano recital. (2:14) #3+

***MARY'S PROFFER** is a student work that uses the harmonic language of the Romantic era. It was composed as a gift for a friend to present to her partner, a victim of cancer. The mood of the piece is pensive and lovely. Although it is short in duration, much is said, both in terms of solid composition, and in terms of sentiment; a memorial should be constructed to last a thousand years. #2

***PORTRAIT OF A WHITE BUTTERFLY, A** was composed for a pianist who wished to enhance her technique. The piece is an etude whose desired tempo is a quarter note to equal 120. For approximately 109 seconds at 120, a student can sound like a virtuoso pianist if s/he has mastered this work. *A Portrait...* is a romantic imitation of the common white butterfly found in a garden; first it flies as if there is an innate design to follow; then, suddenly, the butterfly becomes sporadic! The title is appropriate to the content of the piece. (1:04) #3-

***PRELUDE TO THE WONDERFUL WITCH OF OZ** is played after people are taking their seats at the opera by the same name. It is reminiscent of Franz Joseph Haydn's keyboard style. For the intermediate piano student, this two-minute work is most appropriate for the development of fine technique. #3

***PRELUDE** (piano solo) is a beautiful little piece for a student who has passed the "beginner's stage." (1:10) #2+

REVERIE (piano duo) - This is an excellent recital piece for duo pianists interested in post-romantic style pieces. Students love to play this together. (3:55) #3

***RHAPSODY of JEKYLL and HYDE, THE** (piano solo) is for the highly advanced pianist. This piece depicts a murder scene in the composer's opera, *Dr. Jekyll and Mr. Hyde*. The story is above the piano score to aid the pianist in his/her interpretation. (10:52) #5

SIXTEEN PAWNS and A KNIGHT WALTZ (four pianos are needed) refer to the game of chess. The composer put the pawn and knight to music that is very entertaining. If this work is ever performed again, he would consider composing music for each of the other chess pieces, thereby creating a major work. These two pieces have a duration of approximately six minutes #3

***SONATA LYCANTHROPE** (piano solo) is a contemporary composition for the virtuoso pianist. Each of the two movements are related; however, each movement can stand independently from the other. Movement I (5:15). Movement II (8:40) #5+

***SONATINA** (piano solo) is a “second stage” student work that can be played on a recital. (1:23) #2+

***VARIATIONS ON A RUSSIAN THEME** are from *The True Story of the Three Little Pigs*, the third opera by Wallace Earl De Pue, Sr. During the opera, a pianist is on stage to present a recital of pieces by composers from the Romantic period of music.

The pianist is unaware that an opera is scheduled to take place during his performance. His program offers pieces by Wallace Chopin, Earl Brahms, Franz Wallace, etc. This composition was written to represent the styles of each of the Romantic period composers mentioned in the opera. (approximately 11:00) #4

***WALTZ, CHORALE and MARCH** (piano solo) is for the intermediate student who needs to study musical form. This piece will afford good entertainment for any audience. (4:11) #2+

HARPSICHORD

***FOR THE GOOD FOLK** (harpsichord solo) is a student work that incorporates six folk song melodies set in traditional counterpoint. This piece won an honorable mentions in a worldwide composition contest;

as a result, the piece is published in a German book of harpsichord pieces, for young players, by *Bellmann Musikverlag*. As a single piece, please contact Picardie Court Publications: www.wallacedepue.com .(2:23) #3

***MUSICAL REMEMBERANCES** (harpsichord) is a set of short pieces representing the styles of J. S. Bach, Joseph Haydn, Frederick Chopin, George Gershwin, and Arnold Schoenberg. This is a piece for a potential “artist” harpsichordist. (7:39) #3+

***VARIATIONS CORRIGANESQUES** (harpsichord solo, live) is a highly contemporary composition for the “artist” harpsichordist. There are 15 variations on the composer’s theme; all are closely related. (21:00) #5+

PITCHED PERCUSSION

***DULCIMER CONTEST, THE** (14:14) **This suite is also available for violin and piano.**

(All of these pieces will also stand alone as compositions.)

Yangy’s Hoedown (flute/hammered dulcimer/violin/piano) OR (hammered dulcimer/piano) - This is a fast tempo thriller that is enjoyed by all types of audiences. (3:43) #4

Paul And Patti Polka, The (hammered dulcimer/piano, 2 or 4 hands) is a peppy polka with a lot of musical energy, just the kind that music people like to use for dancing. (3:30) #4-

Old-Fashioned Waltz, An (flute/hammered dulcimer/violin/piano/voice, optional) OR (hammered dulcimer/piano/voice) - This gentle waltz is an audience favorite, especially when a singer joins in. It is a romantic story about a woman’s parents whose love lasted beyond death. (3:35) #3-

Dulcimer Fare, The (flute/hammered dulcimer/violin/piano) is a “down home country song” that makes listeners want to keep time with the music. (4:06) #4-

EVENING SONG to JEANNIE, AN (carillon) has enjoyed performances from bell towers in colleges and universities where, especially at dusk, a calm and beautiful evening song was needed. (3:00) #3-

FUGUE EVOLUTION - Marimba solos – (total, 2:40) #4

A Minor Invention is a Baroque era style, three-part invention in compound time; it is in *allegretto* tempo. (1:06)

Row. Row. Row! Is a fast moving encore piece in 12-tone-row technique. (0:27)

Flight of the Sea Major, The is another Baroque era style, three-part invention in simple meter at an *allegretto* tempo. (1:07) 3+

SONATA PRIMITIF (marimba/piano) is a piece for artist performers to play in recitals. It Arthur Shepherd Competition, in the Ohio State Music Composition Contest. This piece is published by Colla Voce, Inc. Please see the Internet for the publisher's e-mail and phone number. (6:00) #5