

MUSIC FOR MIXED VOICES IN LESS THAN FOUR PARTS

The levels of difficulty are from 1 (easy) to 5 (difficult). Each piece bears a number to indicate its level of difficulty; a plus means more and a minus, less.

A title bearing an asterisk indicates that a recording is available upon request.

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

PRAYER TO THE MUSE, A (unison or two-part singing by treble voices / piano. Another arrangement is for S and A or T and B voices. When sung in unison, the second voice may be transferred to the right-hand part for the pianist. When the piece is sung in two parts, the pianist has the option of playing both the treble and bass staves or using both hands on the music in the bass staff. This piece may serve as a secular benediction for the end of a concert of music.

This prayer is not a religious work, but it has that character. The piano part emits an "antique flavor" that will entice a listener. The music should be sung in English; however, the musical message may be easily understood by an international audience.

The poetry is in simple iambic pentameter. The music is an example of lyrical simplicity. Anyone who has taken two years of piano lessons should play the keyboard part very well.

Let me bathe in music when the heart within me falls.
Let me feel the sound vibrations touch against the walls.
Let great music thrill me as I live from day to day.
Let me witness beauty when an instrument will play.

Hear my prayer, O lovely muse who calms my anxious soul.
Help me share your radiant voices.
Let it be my goal.
Forever more, I say amen. WD

This piece is also arranged for treble and bass voices. Vocal ranges for Tenor voice is: B-F1; for Bass: B flat-C1

Ranges are: Treble Voice, F1-f2; Bass Voice, c-C1 (2:00) #2 EASY+

TWO FROTTOLE

The *frottola* (fruit) was a favorite kind of music and poetic form for Northern Italian composers of the late 15th-and early 16th-centuries. The style of the *frottola* is choral, in

three or four parts. The melody is featured while the lower parts accompany. Often, instruments were used to accompany instead of voices. The *frottola* was the forerunner of the madrigal.

1. Destiny

O my blind and cruel fate, continually nourished by sorrow,
O misery that is my life, sad harbinger of my death.
I am more sorrowful and unhappy than anyone who lives.
I am the tree the wind blows down because it no longer has roots.
It is well and truly said that evil walks with him who has an evil destiny.

Ranges are: Soprano and Alto, E1-e2; Tenor e-F1; Bass, A-a (1:30) #2 EASY

2. Non Val Agua (Water Avails Not)

Here is a highly unusual frottola, inasmuch as the alto may or may not be included in a performance. Frottole were in three or four voices; this one may be in either three or four.

Water avails not for my great fire which is not quenched by tears.
On the contrary, it increases more, the more I weep.
My fire has become such a habit that it even increases by tears
and takes on greater power when my purpose does not succeed.
And my fire is like the fish which has its proper place in the water.
Water avails not for my great fire which is not quenched by tears.

Ranges are: Soprano, E1-e2; Alto (if used), C1-b2; Tenor e-E1; Bass, G-b (1:30) #2 EASY

THREE BIBLICAL PSALMS (canons):

This psalm is in three voices and is an excellent canon for All Saints Day. All three settings of these psalms are a cappella and written in consonant counterpoint.

143, "Hear my prayer, O Lord! Give ear to my supplications.
In Thy faithfulness, answer me. And in Thy righteousness, Lord, hear my prayer,"

This psalm is for general use by any vocal combination of three parts.

The range is a–d2. (1:50 to 2:22, with repeat.) #2 EASY

146, "Praise ye the Lord, O my soul! While I live will I praise the Lord.
I will sing reverent praise unto my God. Thanks be to the Lord, our God!"

This psalm is in three voices and for general use or for Thanksgiving.

The range is C1–e2. (0:58) #2 EASY

149, "Sing unto the Lord a new song, and His praise in the congregation of saints!
Alleluia!"

The range is C1-f2. (0:37) #1+ VERY EASY+

HAVA NAGILA, "Let us dance and be happy!" (3 voices/piano/tambourine)

This is an old Jewish song that inspires a positive attitude in those who hear it. For contrast on a choral program, it is highly recommended. The augmented second, an interval found in much Israeli music, is an element of color for every voice part in this arrangement. *Hava Nagila* is to be sung in Hebrew. A pronunciation guide is on the score.

Ranges are: Voice 1, C[#]1–e2; Voice 2, a–c2; Voice 3 (T or B), f–D1. (2:45) #3 MED.

***ALL OF GOD'S CHILDREN** (3-voice jubilee song) The piano part is a rhythmic delight. Young people enjoy singing "All of God's Children," and audiences favor such pieces on choral programs.

I got a robe! You got a robe! All of God's children got a robe!
When I get to heaven, gonna put on my robe and gonna walk all over God's heaven.

I got a crown! You got a crown! All of God's children got a crown!
When I get to heaven, gonna put on my crown and gonna walk all over God's heaven.

Everybody talkin' 'bout heaven ain't goin' there.

I got a song! You got a song! All of God's children got a song!
When I get to heaven, gonna sing out my song and gonna walk all over God's
heaven.

Everybody talkin' 'bout heaven ain't goin' there.

Gonna fly all over God's heaven!

Ranges are: voice 1, Db1–c2; voice 2, b flat–2; voice 3 (T or B), f–D1; (1:35) #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.

HANUKKAH (narrator / two-part treble voices / piano / light percussion, or SATB-piano, light percussion) The story of “The Festival of Lights,” Hanukkah, is told in this piece that celebrates the Jewish holiday similar to Christmas.

Face the *menorah* and take *the shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we
praise.

Light the first candle, for eight days of praying. Light the second candle, for eight
days of swaying as we dance in a celebration, remembering the miracle that saved
our nation.

Light the third candle, for eight days of singing.

Light the fourth candle, for eight days of bringing presents and *gelt* to our brothers
and sisters, thanks to Judah Maccabee, and other resisters, defeating the king of
darkness and evil who ruined God’s temple and defiled His law.

Hanukkah is here now, attesting to his courage.
How he won the battle makes us stand in awe!

Light the fifth candle, for eight days of playing.

Light the sixth candle, for eight days of staying in touch with our families and those
who love us, thankful it’s not Antiochus, reigning above us.

Light the seventh candle, for eight days of resting.

Light the last candle, for eight days of testing our “Feast of Light” to renew our
dedication to following the Lord, for our eternal salvation.

Face the *menorah* and take *the shamash* to light the candles for our holidays!
Hanukkah is here now, for eight days of pleasure and giving of thanks to the God we
praise. *Shalom!* WD

Much use is made of the augmented second interval to simulate the flavor of traditional
Israeli music. The melodic lines are easy and so is the harmonic language. The piece is
excellent to include on a program of Christmas music.

The range is: C1–e flat2. (2:20) #3 MED.