

## **CHORAL PIECES TO BE PERFORMED WITH INSTRUMENTS OTHER THAN THE PIANO**

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.

**\*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 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.

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

**\*CHRISTMAS PROCESSIONAL CANON, A:** (any combination of six voices with an SATB coda) was written for approaching a concert stage while singing. Any hand-held instruments may be used while walking to the stage. The music is designed to cause voices to transfer octaves for the sake of respective ranges. The rhythmic effect of the technique is fascinating.

'Twas once upon a Christmas night like this, when the son of God came down to Earth, to dwell among us all, as a common man, and give us a second birth. May we, through lives of harmony, enrapture those who've never learned to recognize Him "King of All Mankind," until He has returned. We recognize Him "King of All Mankind," and worship Him with love and praise.

Ranges are: Soprano, C1–a2; Alto, C1–d2; Tenor, C–F1; Bass, c–D1. (2:10) #3 MED.

**\*GREAT LIGHT, A** (SATB / hand clapping or percussion accompaniment) is a thoroughly exciting contemporary piece that is appropriate for an artist choir. A Great Light" employs asymmetric meters and seventh chord harmony. It is appropriate for concert or church performances.

A great light now has come to us.  
Glory in the highest, a son to us is given.  
A great light, now is come to all. Alleluia!"

Ranges are: Soprano, D1–g2; Alto, g–d2; Tenor, f–G1; Bass, G–C1. (1:40) #5  
CHALLENGING

***A JOY TO ALL MANKIND*** (Ideally, a children's choir should accompany an SATB chorus; however, one or two soloists may be used to accompany the choir.) The piano or organ part is optional. For providing a pristine, holy atmosphere, this musical setting is hard to beat. This piece is appropriate for either concert or church use and is open to alternate arrangements. It is available from Colla Voce Music, Inc. 4600 Sunset Ave, #83, Indianapolis, IN 46208. The order number is 55-26102. Contact [collavoce.com](http://collavoce.com) .

A star! Christmas. A babe! Christmas. A Lord! Christmas. A joy to all mankind.  
There lies a king within a lowly manger! Shout Earth! And heaven reply,  
"Alleluia!"  
His mother? Mary. His father? God, on high. His name?  
Jesus, a joy to all mankind. WD

Ranges are: Children 1, G1–g2; Children 2, D1–e2; Soprano, b–d2; Alto a–G1;  
Tenor, f–D1; Bass, F–a. (2:18) #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

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

\***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. Yodelaeeyee who? Yodeloh. Yodelee. Yodelaeeyee who? Yodel who?  
Do you? Many who? Do you yodelaeeyeeoh?

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 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.

**\*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.+

**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<sup>#</sup>1–e2; Voice 2, a–c2; Voice 3 (T or B), f–D1. (2:45) #3 MED.

**\*HOSANNA:** (SATB / piano, or two trumpets / two trombones / snare drum / small and large suspended cymbals / tam tam) Christmas or Easter, sacred. This exciting piece gives the impression of difficulty; however, it is much easier than it sounds. The seemingly asymmetric rhythm is simply based on the rhythm of the text, “Blessed is he who cometh in the name of the Lord.” Hosanna creates a feeling of great joy and celebration.

Ranges are: Soprano, D1–a2; Alto, b flat–d2; Tenor, c–F1; Bass, F–D1. (3:45) #3 MED.

**JESUS, EVEN THE THOUGHT OF THEE** (SATB / vocal and/or instrumental obbligato 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 obbligato, Bb1–a flat2; soprano, Eb1–f2; Alto, C1–Ab1; Tenor, g–Eb1; Bass, Bb–b flat. (3:37) #1 VERY EASY

**MARCH OF LIFE, THE** (2 treble voices / piano / percussion: crash cymbals, triangle, finger cymbals, small and large drums). This piece may be sung by both changed and unchanged voices. It may also be done by male, female or mixed groups.

March along. Sing a song.  
Wonderful things are in a lifetime.  
First, we're young; then we're old! What's in between is not foretold.

Every soul has a goal. Shall we all strive for fame and glory?  
Time is lost; that's the cost. Who, in the end, will tell our story?  
Moments fly! Life goes by.  
Short is our time to raise a family.  
Children grow; then they go! What lies ahead, we never know.

March along. Sing your song.  
What is more precious than your lifetime?  
First, we live; then we die. There is a reason why.  
We're under our Creator's watchful eye.

When used as a processional, percussion is to be carried and tempo variations are to be ignored.

The range of each voice is from C1 to Eb2. #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 written vocal range is: b flat–c2. (1:25) 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 vocal range is E4-D5 for both treble voices. (3:24) #2 EASY

**\*PSALM ONE** "Blessed is the man who walks not in the counsel of the wicked."  
(SATB / organ / percussion: education tone bells, finger cymbals, suspended cymbal, large and small drums)

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, such as sticks, 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.

**\*PSALM 90** "Lord, Thou hast been our refuge..." (SATB-Viola solo)

To perform this work, an excellent violist is necessary. His/her function is to provide a feeling that the spirit of God is present as the text is being sung. Several performances of this piece have taken place in churches where there were large volunteer choirs. This work was once awarded a first prize (a performance) in an international choral competition, but the performance never occurred.

Ranges are: Soprano, C#1-b flat2; Alto, g-d2; Tenor, B-G1; Bass, G-D1. (4:45) #4 MED.

**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.

Vocal ranges are: Soprano, Eb1–g2; Alto, a-flat–d flat2; Tenor, d–G1; Bass Gb–Db1. (3:45) #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.

Ranges are: Sopranos, D1–a2; Altos, g–e2. (3:30) #4 MED.

**AN OLD-FASHIONED CHRISTMAS** (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

**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: Solo, 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.+

**\*ANNABEL LEE** (TTBB / French Horn or Violoncello) Edgar Allan Poe wrote the wonderful text for this musical setting. The composer has endeavored to capture the pathos and drama of the poetry as it is accompanied by an advanced player of the French Horn or by a fine violoncellist. Parts for Horn or Cello, and a piano reduction accompany the choral score. The men who sing this work find it to be moving but challenging.

Ranges are: Tenor, d–A1; Baritone, A–E1; Bass, G–C1. (5:55) #4 MED.+

**GLORIOUS VICTORY!** (organ or piano or brass quartet / two trumpets in Bb, The first trumpet part has optional notes for less advanced performers. / trombone / tuba or trombone 2 / snare drum) Parts for the instruments may be purchased from Picardie Court Publications. For a special event, such as Memorial Day, this work will move listeners. This piece is dedicated to armed service personnel who have defended the United States of America in wars past and present.

Our soldiers have succeeded, but have taken neither treasure nor land.  
There were many slain in battle who followed those in command.  
There were many writhing in anguish who could not fully understand the phrase,  
"glorious victory."

Let them rest! Now, let them rest.  
Through summer heat and winter cold, their deeds of valor will be told.  
Though countless years may pass away, our nation still shall mourn, this day,  
while brave young men and women we honor, rest.

Many years have gone by, while we have patiently waited for peace.  
Glorious victory will come to the world when all war and strife shall cease.  
Then, at that time, we will know what it is to have "Glorious Victory." WD

Ranges are: Soprano, E1–a2; Alto, a flat–B1; Tenor, c#–F#1; Bass, A–D1 (3:15) #3 MED.+

**\*CORONATION** (SATB / organ / brass quintet) is excellent for Easter.

All hail the power of Jesus' name; let angels prostrate fall.  
Bring forth the royal diadem and crown Him Lord of all.  
Ye chosen seed of Israel's race, ye ransomed from the fall,  
Hail Him who saves you by His grace, and crown Him Lord of all.  
Tell every kindred, every tribe on this terrestrial ball.  
To Him, all majesty ascribe, and crown Him Lord of all.  
O that with yonder sacred throng we at His feet may fall.  
We'll join the everlasting throng and crown Him Lord of all.

This piece was commissioned by a Methodist church in Columbus, Ohio, and given a premiere by Dr. Lawrence Christopherson. His volunteer choir did an excellent performance.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e flat2; Tenor, d–F1; Bass, F–C1. (5:45) #3 MED.

**\*MILES LANE/CORONATION SATB**+descant for soprano voice or treble instrument/ Children's voices (optional) / organ or piano (optional) / string quartet (optional) / double bass (optional) - String parts are available.

Oliver Holden (1765-1844) Coronation (2nd. tune), alt. – Words: Edward Perronet (1726-1792), alt. Text as presented in The Hymnal 1982 of The Episcopal Church. William Shrubsole (1760-1806), Miles Lane, 1st. tune.

This anthem was commissioned by the St. Alban's Chancel Choir, James Strand, director, and the Peter Cooley Outreach Fund, on the occasion of "A Celebration of Music, The Everlasting Song," April 10, 2005.

All hail the power of Jesus' name; let angels prostrate fall.  
Bring forth the royal diadem and crown Him Lord of all.  
Ye chosen seed of Israel's race, ye ransomed from the fall,  
Hail Him who saves you by His grace, and crown Him Lord of all.  
Tell every kindred, every tribe on this terrestrial ball.  
To Him, all majesty ascribe, and crown Him Lord of all.  
O that with yonder sacred throng we at His feet may fall.  
We'll join the everlasting throng and crown Him Lord of all.

Ranges are: Soprano obbligato, A1–a2; Soprano, C1–g2; Alto, C1–e flat2; Tenor, d–F1; Bass, F–C1. (5:45) #3 MED.

**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.

**SPINNING SONG, THE** (SSAA / 3 interior piano percussionists / pianist) was published after winning a prize in a choral composition contest. The contrast that this piece can afford to a monochrome treble vocal concert is something to behold.

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.

Ranges are: Sopranos, D1–a2; Altos, g–e2. (3:30) #4 MED.

### **BIRD, FROG AND TREE CLUB, THE**

"The Bird, Frog and Tree Club," (full symphony orchestra / SATB chorale), Maestro Paul Stanbery, conductor of the Hamilton-Fairfield Symphony and Chorale, commissioned this 35-minute work for his community orchestra and chorale.

There are three movements (durations included): "The Sensible Bird" (15:55), "The Friendly Frog" 8:00) and the "Servant Tree" (9:15). They are unified as a continuous composition through melodic material, orchestral forces and poetry. Each movement is distinctive in style, and can stand alone as an independent work. The first movement is a discourse between a lyric soprano and her observers in the chorus; the second is highly "contemporary" and depicts a frog who celebrates life in a swamp-like musical atmosphere; the third is the celebration of life as experienced by trees that swirl in the wind, shelter wild life and serve mankind in countless ways.

This composition is also arranged for SATB with organ. Both versions may be performed apart from the others without any loss of musicality.

Approximate voice ranges for the entire work are: Solo, A1–a2; Alto, a–d2; Tenor, D–G1; Bass, F–D1.

#### *THE SENSIBLE BIRD:*

Look up, Mankind!

I am the brightly colored bird  
soaring far above you.  
Not to make holes in the dense,  
white forms  
protecting the firmament,  
do I fly so high;  
I need to rise above those blinding obstacles;  
while I search for heaven's gate.  
As I disappear from your sight,  
I see faces,  
watching me from below.  
They may be spirits, disguised as clouds,  
who have been seeking heaven's gate  
for ages.  
They watch with envy.  
Some stare up at me,  
while others,  
distracted,  
show me only their silhouettes.  
Some appear to be looking down at you,  
hoping that you will also rise above your obstacles?

You have thoughts that can locate heaven's gate. You can fly much higher than I  
by using your mind.  
At such altitude,  
I am too cold to continue my search.  
No mere bird can bridge the invisible wall  
that guards the dwelling place of souls. Only psalms of praise can do that. You can sing  
psalms!

See the way I flit in-and-out  
of the lacy clouds,  
leaving little trails of white mist?

Beautiful sights were created for your eyes.  
Observe my striking colors,  
then look around you at trees,  
flowers and waterfalls.

Because you may not see my brightly colored wings,  
I will descend to the top of a nearby tree. Now, you can watch my colors flash  
and know that I, too, am a gift for you to see.

---

The gift of song has been given to birds. Listen to me sing! God does.  
His eye may be on the sparrow,  
but He prefers to hear me sing. Would you be more entertained  
by the voice of a crow?  
Would the voices behind heaven's gate  
sing music such as yours?  
Have you ever heard the soothing music of a harp

play a song of peace?  
If every morning,  
each man would greet his neighbor  
with a note for him to match,  
the world would be filled with such harmony  
as to make the clouds seek heaven's gate  
on Earth.

Music has no purpose  
except to make every day of your life more beautiful.  
Without arms,  
one cannot touch another's hand.  
Without beautiful music,  
how can one touch another's soul?  
To practice singing as I do,  
listen to silence,  
then respond with melody.

---

If I could be your friend,  
we could learn wonderful things together.  
May I come and perch on your shoulder?  
Would you harm a fragile creature such as I?

If I would dare to light on your shoulder, would you stroke my shining feathers gently,  
or would you use them to decorate your hat?

Fear is a great blessing for little creatures;  
it prevents the lamb from lying down with the lion,  
and prevents birds from making similar mistakes.

You can move other beings with love;  
it is a blessed way to feel  
without touching.  
The greatest love in the universe  
lives behind heaven's gate

---

Mankind,  
because of your sense of smell,  
does a fresh,  
hot apple pie,  
warming  
in an open windowsill,  
speak to you?  
You say that one's nose cannot speak!  
Of all of the features on your face,  
your nose speaks most loudly!  
It leads wherever you go!  
You rely on it for direction or discovery.  
Because of scent,

the blind see more than the sighted.  
If your sense of smell were lost,  
You couldn't taste an apple pie.  
If your home were surrounded by roses,  
the thorns would have the same aroma as the flowers.

After a heavy rain,  
you can enjoy the pleasure of inhaling freshness  
to have your spirit renewed.  
The air you breathe comes from behind heaven's gate.  
Smell the gift of life!  
It is everywhere...  
and it belongs to you!

---

What a miracle taste is!  
Taste can inspire the imagination.  
The very thought of it  
can lead one to heavy decisions.  
If given the choice,  
what would be your final menu?  
How would you decide?  
On Monday, your fare might be selected,  
but on Tuesday,  
you may fancy something else!  
Taste,  
like all else on our planet,  
Is always changing.

Without change,  
nothing can be new.  
Behind heaven's gate  
there is manna,  
the food of angels.  
There we will learn what a miracle taste is.  
...and much, much more.

---

### *THE FRIENDLY FROG*

Frog.  
Man's best friend is a frog,  
not a dog.  
Ask any little boy.  
Women's best friend is a dog,  
not a frog.  
Ask any little girl.  
A frog doesn't have a friend,  
but he is a friend to every living thing!

As I sit on my lilly pad,

Snake calls to me:  
“Sssit sstill, my friend,  
I’ll beee right there.”

Big Fish,  
below me,  
looks up,  
with huge round eyes,  
and gurgles:  
“Come! Come! Come!”  
as if he wants to play a game with me  
in the water.

He only plays “Hide and Seek.”

As Snake glides toward me  
on top of the pond,  
and Fish darts excitedly  
beneath my seat,  
I leap high above my problems  
only to see Bird diving towards me  
as I am in the air!

When I land on the beach,  
I am full of joy!  
Ah, for a new chance to start over!

Ooops!  
Here comes Lizard!

If I leap,  
there is Bird;  
if I swim,  
there is Fish;  
if I skim,  
there is Snake!

Mankind,  
you think you have troubles!

There are more frogs  
than any other creatures on land.  
Every day,  
all over the world,  
we join in chorus  
to sing the glorious “Song of Life”!

### *THE SERVANT TREE*

Mankind,  
your Creator sent me here to serve you.  
In the morning,  
I brush the skies to clear your air.

I house a chorus of songbirds

who start your day with music.

At noontime,  
I cool your streets  
and shield you from the blazing sun.  
My branches provide you with fruit and nuts.

In the evening,  
I hide your homes from prying eyes  
and guard your estate from vicious winds.  
My roots trap raindrops,  
hold your soil,  
and protect your crops.

In summer,  
I repel harmful sunbeams  
and keep you safe.  
In winter,  
your eyes are thrilled by my crystal branches  
bathed in ice and light.

In Fall,  
my leaves provide you with individual works of art,  
each one,  
different from any other.

And in Spring,  
I am the first to prove that life is never lost;  
it simply awaits new birth.  
Just as frozen icicles become fresh water  
in the warm air,  
living souls  
become spirits at heaven's gate.  
If you listen to the rustling of my branches  
as I inhale a breeze,  
you will hear me join the chorus of trees  
in a song of praise for the gift of life.

Vocal ranges for each movement:

**Sensible Bird:** Solo, F1–a2; Soprano, D1–f#2; Alto, b flat–d-flat2; Tenor, Bb–Gb1  
Bass, F–D1

**Friendly Frog,** Soprano, D1–a2; Alto, g–d2; Tenor, d#–G#1; Bass, E–D1

**Servant Tree,** Soprano, E1–a2; Alto, g#–d2; Tnor, c#–G1; Bass, a–D1