All My Pretty Ones by Stephen Paulus; A Song Cycle for Soprano and Piano on a Text by Michael Dennis Browne

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ALL MY PRETTY ONES BY STEPHEN PAULUS;
A SONG CYCLE FOR SOPRANO AND PIANO
ON A TEXT BY MICHAEL DENNIS BROWNE

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
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in

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by
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ABSTRACT

Stephen Paulus (b. 1949) is emerging as one of America’s accomplished composers for the voice. He is skilled in writing sensitively for the demands of the solo voice and is becoming known as an important contributor to the genre with approximately 50 art songs, 12 song cycles as well as 10 operas and 250 choral pieces. This paper will discuss the song cycle, *All My Pretty Ones*, for soprano and piano, which was published in 1984 with a text by Michael Dennis Browne. The cycle was Paulus and Browne’s first collaboration and since its conception the two have continued to work together on operas, oratorios, and song settings. *All My Pretty Ones*, consists of eight songs and was commissioned by a National Endowment for the Arts as a Composer/Librettist Fellowship.

The written document is composed of five chapters and will introduce Paulus as a prolific American composer, provide performance considerations, as well as an overview and interpretation of the song cycle and its poetry. Chapter One provides biographical information on Stephen Paulus. Chapter Two includes information pertaining to Paulus’ compositional style and inspiration in composing. Chapter Three includes biographical information on poet, Michael Dennis Browne as well as a comprehensive interpretation of the eight songs of the cycle. Chapter Four contains a detailed examination of the musical settings of the eight songs, and finally, Chapter Five will draw conclusions.

KEYWORDS: Stephen Paulus, Michael Dennis Browne, song cycle
CHAPTER 1
STEPHEN PAULUS: A BIOGRAPHY

Stephen Harrison Paulus was born in Summit, New Jersey on August 24, 1949. He was raised in Minnesota with three brothers. His mother, an interior designer and homemaker, had studied piano in her youth and his father, a businessman, had outstanding improvisational abilities on the organ. It is apparent that Paulus’ creative urges were inherent as he did not begin legitimate piano study until age 10, and within a few years, by ages 12 and 13, began writing his own pieces. Paulus continued on piano as his main instrument through his college years at the University of Minnesota where he received his B.A. in music in 1971, and eventually advanced degrees in composition. While at the University of Minnesota, he studied under the well-known composers Paul Fetler and Dominick Argento, both on faculty there at the time.

In the year 1973, Paulus befriended fellow student, Libby Larsen and the two created the Minnesota Composers Forum. In order to establish and promote the organization, the young composers applied for and received a “student” grant of $400.00. The money was used to hire fellow classmates to play their new works. To this day, the forum maintains the original ideals of

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supporting new composers and “getting their music played.” At its commencement, Paulus and Larsen hired fellow classmates to perform their compositions. Paulus’ *Three Elizabethan Songs* were performed at that first forum, and it was soon after that Paulus received promising approval from his teachers, and realized he should pursue composition.

Stephen Paulus has composed an impressive number of vocal works for solo voice, chorus, and the operatic stage. His ouvre lists 10 operas, and approximately 50 art songs, 12 song cycles, and 250 choral pieces. In addition to his important contribution to vocal music, Paulus has written for the symphony orchestra, instrumental chamber ensembles, and the keyboard, totaling over 350 published works. His musical style is melodic and quite rhythmic. With the use of traditional forms, Paulus’ music is available to a variety of listeners and appreciation levels.

Paulus has been touted by many distinguished conductors including Sir Neville Marriner, Kurt Masur, Christoph von Dohnanyi, Leonard Slatkin, Yoel Levi, and the late Robert Shaw. His music continues to be popular among some of the world’s greatest orchestras, soloists, and opera companies. For example, Paulus has received commissions from the New York Philharmonic, the Cleveland Orchestra, the Atlanta Symphony Orchestra, the Minnesota Orchestra, the Dallas Symphony, the Houston Symphony, and the St. Paul Chamber Orchestra. These commissions, as well as other collaborations, have resulted in performances of his works by groups such as the

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8 Jones.
Los Angeles Philharmonic, the Philadelphia Orchestra, the St. Louis Symphony Orchestra, and the National Symphony Orchestra, and the BBC Orchestra. Internationally acclaimed soloists Thomas Hampson, Håkan Hagegård, Leo Kottke, William Preucil, Evelyn Lear, Cynthia Phelps, and Doc Severinsen have all commissioned works from Paulus. Paulus has composed chamber works for chamber ensembles such as The Chamber Music Society of Lincoln Center, the Friends of Music at the Supreme Court, the Cleveland Quartet, and the Arizona Friends of Chamber Music. Equally popular, his operas have been commissioned by the Opera Theatre of St. Louis, Washington Opera, Boston Lyric Opera, Florida Grand Opera, Berkshire Opera Company, Minnesota Opera, Fort Worth Opera and the Des Moines Metro Opera. Paulus’ opera, “The Postman Always Rings Twice,” commissioned by Opera Theatre of St. Louis and debuting there in 1982, was the first American production to be presented at the Edinburgh Festival.

His choral works have been and continue to be performed and recorded by some of the country’s most eminent choruses including the New York Concert Singers, the Dale Warland Singers, the Los Angeles Master Chorale, the Robert Shaw Festival Singers, the New Music Group of Philadelphia, the Master Chorale of Washington DC, the Vocal Arts Ensemble of Cincinnati, and the Mormon Tabernacle Choir. Paulus has been invited to and has served as Composer in Residence for the Atlanta, Minnesota, Tucson, and Annapolis Orchestras.

In addition to the Minnesota Composers Forum, Paulus is also co-founder and current Board Vice-President of the American Composers Forum, which has grown to be the largest service organization for composers in the world. Paulus is active in making new American music

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9 Paulus, Biography.
more accessible. Since 1990, he has served on the ASCAP Board of Directors as the Concert Music Representative.\textsuperscript{11} He is a recipient of both the Guggenheim and National Endowment of the Arts Fellowships, and has been a composer-in-residence in Minnesota since 1983.\textsuperscript{12}

\footnotesize
\textsuperscript{11} Paulus, \textit{Biography}.
\textsuperscript{12} Feldman.
CHAPTER 2
COMPOSITIONAL STYLE OF COMPOSER STEPHEN PAULUS

Stephen Paulus’ compositional style has been described as “irresistible in kinetic energy and haunting in lyrical design.”\footnote{Carol Kimball, \textit{Song. An Introduction to Style and Literature}. 290.} Evidenced in his music is a fine lyrical sense particularly in songs with a variety of poetic content and musical expression. There is a dramatic flair, with attention to detail as well as an inherent sense of prosody. His rhythmic vitality is intricate and changing with rapid tempos. Paulus’ songs contain interesting and at times challenging moments, however, neither the voice nor the text ever compromises the appreciation for the listener. Musicians enjoy performing his music because though they may be challenged with intricate patterns or difficult intervallic leaps, it is always “getable”.\footnote{Stephen Paulus, interview by author, digital recording, Des Moines, IA, April 18, 2009.} His music is memorable and pleasing to the listener.

Paulus has composed an impressive number of vocal works. He enjoys writing for the voice and song, opera, and choral writing have become some of his favorite genres. Specifically to his solo vocal output, Paulus has composed for soprano, \textit{All My Pretty Ones, Beloved Home, Erotic Spirits} with orchestra, \textit{Letters for Colette} with string quartet and percussion, \textit{Songs of Love and Longing}, and \textit{Three Elizabethan Songs}. For tenor he has composed \textit{Artsongs} and \textit{Mad Book, Shadow Book}. For baritone he has composed \textit{Bittersuite} and \textit{A Heartland Portrait}, and for bass-baritone, \textit{The Long Shadow of Lincoln}, with violin, cello, and piano.\footnote{Paulus, \textit{Biography}.}

Paulus explores writing in a way that is not limited to specific scale sets, or popular current techniques. He demonstrates a variety of influences in his writing, but especially appreciates romantic techniques such as those employed by Franz Schubert and Robert...
Schumann. “I don’t necessarily categorize myself, but if I were asked to I guess, I would say I 
was a Neo-Romantic.” \(^{16}\) Paulus admires what the romantic composers were able to create in a 
short song, “It’s the miniature version of things. In the Schubert songs, there’s always a hook.” \(^{17}\)

The possibilities in song writing are infinite for Paulus. He suggests that the art song 
genre has the ability to tell a story or paint a picture in just a few minutes. With the right poem, 
Paulus can create a story with his sensitivity to the text, and powerful harmonic choices. It is 
clear to the performer of his songs that Paulus understands, respects, and appreciates the voice 
and its capabilities. In the early years of his development, his experience as a singer in high 
school choir, as an accompanist for voice students in college, and as a church choir director, 
provided him extensive knowledge of the voice’s capabilities. He credits his understanding of the 
voice to “a combination of knowledge and a desire to learn, and I’ve learned from listening to 
and working with singers.” \(^{18}\)

Paulus is sensitive to the abilities of the voice. Whether he is writing for a soprano or a 
tenor or bass or mezzo, he considers the capabilities and strengths of each voice. He begins his 
work by considering the text first, “The text always comes first.” \(^{19}\) By giving priority to the text, 
Paulus is assured that the text will be understood. Believing that an audience should be able to 
understand the majority of what the singer sings, Paulus incorporates one of his steadfast rules in 
composing for singers, which is limiting the use of high notes. Specifically to \textit{All My Pretty 
Ones}, a high note for a soprano would be a note higher than F\(_5\). For dramatic purposes, Paulus 
employs a G\(_5\), A\(_5\) or B\(_b\)\(_5\) because of the fact that the listener is not able to hear much more than

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\(^{16}\) Paulus, interview.  
\(^{17}\) Ibid.  
\(^{18}\) Ibid.  
\(^{19}\) Ibid.
the vowel, [a], above F\textsubscript{5} in the soprano voice, Paulus shies away from setting text above that note. “You can’t understand the text above F\textsubscript{5} anyway, so if you had a different word on each note [up there] the audience wouldn’t understand.”\textsuperscript{20}

Paulus does appreciate the high notes for the sake of the drama that they offer. He will incorporate notes above the staff on occasion, but “There better be a damn good reason. Otherwise, it will sound like a parlor trick.”\textsuperscript{21} The high note lends itself, in Paulus’ words, as “symbolic of someone going ballistic,” which is why he regards the high notes as, “heavy duty artillery”. He would rather incorporate the potential of someone going ballistic, as it is more exciting than the former.\textsuperscript{22} There is a culprit high D\textsubscript{6} in the final song of the piece, eight bars from the end, and it is written with the marking, “\textit{ossia}*. The asterisk instructs that sustaining the lower note is preferred. “The only reason I wrote that is because Ruth Jacobson, who premiered the piece, could do it. I’ve never written a high D\textsubscript{6} since.”\textsuperscript{23}

Consistently throughout the piece, Paulus frequently uses the middle register in the soprano voice to set the melodic line. By doing this, Paulus enables the singer to express the English text, and all of its metaphorical and literal meaning, well enough for the audience to easily understand. The following pages present examples of Paulus’ compositional style as it pertains to his sensitivity to the text, the limited use of high notes, as well as the use of high notes and how he accommodates the soprano in those situations. A more thorough musical analysis however will be presented in chapter four. The first example is from the second song in the work, entitled, “And the Birds Arrive.” Paulus is successful in conveying to the audience that

\begin{flushright}
\textsuperscript{20} Ibid. \\
\textsuperscript{21} Ibid. \\
\textsuperscript{22} Ibid. \\
\textsuperscript{23} Ibid.
\end{flushright}
there is more going on in the text psychologically, than literally. The text contains psychological
innuendo of the soprano comparing her life to those of the birds outside her window and Paulus
sets the text in a range for the soprano so that it is understood by the listener.

EX. 1: “And the Birds Arrive”, mm. 44-49, sensitive text setting. © 1984 Paulus Publications, LLC.

A few high notes appear in the cycle, but usually the voice is either on a melismatic
passage or on a sustained vowel as in the two following examples. The next example is measures
59-60 from, “And the Birds Arrive,” and is an example of melisma. Here, Paulus writes high
notes for the soprano, on the text, “sway”, above F₅. In order for the text to be understood, Paulus has the soprano sustain a single vowel on the melismatic passage. This example also incorporates Paulus’ intricate detail of text painting, which will be discussed more in depth in chapter four.

EX. 2: “And the Birds Arrive”, m. 59-60, melisma example with sensitive text setting, text painting. © 1984 Paulus Publications, LLC.

The third example, measure 34 of the sixth song, “The Bird Inside,” is evidence of Paulus’ use of a high note for dramatic effect as well as text painting. The soprano sustains the vowel [a] from the second syllable of the word, “desire,” as she rises in pitch above F₅. Here again Paulus accommodates the soprano, as well as the audience, by sensitively writing one vowel for the soprano to sustain as she rises in pitch to the high note. Also in EX. 3, Paulus uses the text painting technique by setting the text, “Who grows”, on an ascending arpeggio. The rising in pitch with a corresponding crescendo, creates an image of growth. With this sort of consideration for the text, Paulus’ music gives the listener an impression that it was written simultaneously with the text. Clearly evident here is Paulus’ skill at wedding the text and vocal line.
Part of the process begins with the poetry, and Paulus appreciates a poet who focuses on writing “for” music, and chooses poetry that already has a great lyrical sense. Michael Dennis Browne, the poet for, *All My Pretty Ones*, describes what it is like to write in anticipation of the music in an essay entitled, “Words for Music.” It is soon to be published in a book of essays and a slightly edited version appeared in the December 2001 issue of *A View from the Loft*.

Writing words for music is like building a boat rather than a house---you want something firm, buoyant, that will float when the music arrives. Build too heavy, and things sink. You leave room for the music. The job of any text written for music, poetry or prose, is to release the composer’s shaping spirit—the words, like those of a poem on the page, being an opportunity for their reader (in this case, the composer) to imagine.²⁴

It is evident that the two men appreciate each other’s talent. Browne describes Paulus’ musical sensitivity to the text as a “complex sensibility…as you can imagine for a verbal writer, to have

this lavish attention, these dynamics that pour in, and the way it’s expanded, it’s like having oil brought to an ink sketch. It’s gorgeous to see the intelligence and intensity of his attention.”

When considering the melodic line, Paulus’ compositional process begins when he is drawn to a word or thought, and then a nucleus or “germ” of a melodic passage or tonal center is created. Rather than use a mathematical set of notes, or limit the music to key signatures, Paulus lets the rhythm and emotion of the text inspire the music. Certain signature patterns develop then from that “germ” including foreshadowing and text painting, as mentioned earlier. All of these aspects of Paulus’ writing are ultimately born out of the text in order to remain true to the psychological aspects of the text.

It’s secretionary, each day you can add a little something… if you’re good enough you can come up with things that spin out of it. I think it was Schönberg who said, ‘the first eight bars of your work determine the whole thing,’ meaning that, the idea that is there should be rich enough to create other ideas.

Paulus adheres to this approach of being inspired by a word or thought in the text in order to obtain limitless opportunities for the song’s potential rather than confining it in a key signature or set of notes.

Regarding Paulus’ approach to melodic invention, he claims that he never intentionally employs a compositional trend. In accordance to his melodic sound, Paulus received an observation by Emerson Buckley (1914-1989), artistic director and resident conductor of the

25 Paulus, interview.
26 Ibid.
27 Ibid.
Greater Miami Opera from 1973-1986. Buckley described Paulus’ compositional process as “writing by sound,” meaning that Paulus takes the music where the sound interests him. “I no doubt use things like a whole tone, or a hecatonic scale, but if I realize I’m aware of using something [scale or mode], sometimes I try to avoid it, but then I realize there must have been something about that sound that I must have liked.”

Having studied composition during the 1970’s, and beginning his professional career as a composer in the late seventies into the eighties, Paulus was exposed to compositional techniques that he and his teacher, Paul Fetler, did not employ, especially when writing for singers. A popular technique of the time included writing passages for singers that emulated instruments. “In the eighties, twelve tone was very in vogue, and also, composers would write things that were too difficult [for the singer]… an oboe can play seventeen notes on a quintuplet passage, but singers don’t do that.” Paulus does not aspire to this sort of composition or seek recognition by incorporating this technique. Rather than producing overly complex music that is performed infrequently and poorly, Paulus desires people to sing his music and to sing it well. Understanding that some singers are well known for their careers in contemporary music, Paulus fears that excessive intricacies in too many difficult passages will conjure an attitude of an, “it doesn’t really matter…that’s kind of what I meant” approach to those passages.

“The thing with my music, is that it does matter. So maybe it isn’t as ‘hard’ as previous composers, but it is particular. My teacher, Paul

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29 Paulus, interview.
30 Ibid.
31 Ibid.
Fetler, told me time after time how it’s [contemporary techniques] just unmemorable. I realized that most people who amassed skill, great technical skill when it came to writing for the voice, didn’t sit down and say ‘how do-able is this? Most of my stuff [when writing for a singer] I can sit down and sing. It can be done naturally. It is possible.”\textsuperscript{32}

\textsuperscript{32} Ibid.
CHAPTER 3
BIOGRAPHY OF MICHAEL DENNIS BROWNE, POET
AND ANALYSIS OF POEMS

Michael Dennis Browne is the Morse-Alumni Distinguished Teaching Professor at the University of Minnesota and has been professor since 1983. He currently teaches undergraduate and graduate level courses in poetry, specializing in modern, contemporary, and creative writing. Several course titles include: The Writing of Poetry, Twentieth Century British Poetry, Modern British and Irish Poetry, Contemporary Voices, and Poetry and Commitment.33

Browne was born on May 28, 1940 in Walton-on-Thames, England. Similar to Paulus, Browne’s father was an amateur musician working as choirmaster and organist at the local Catholic Church.34 After receiving the Bachelor of Arts degree in foreign languages from Hull University in England, Browne worked in Finland teaching English as a second language. It was during this time that he discovered his fascination with American poetry. Two of his greatest influences were Theodore Roethke and James Wright as well as “poetry which has since come to be associated with ‘the deep image.’”35 In 1965 Browne, a Fulbright Scholar at the University of Iowa, served for two years as a teaching assistant in French while he attended courses in the Writers’ Workshop. In 1967, he received a Master of Arts degree in English (with distinction). Browne then continued on his path toward teaching at Columbia University in New York City.

33 Michael Dennis Browne, Faculty information, University of Minnesota, Department of English, Faculty; available from http://www.english.cla.umn.edu/faculty/browne/, Internet. (accessed: September 15, 2008).
35 Browne, Faculty information.
After one year at Columbia, he moved to Montreal, Canada and taught at Bennington College until 1971.\(^{36}\)

Browne’s recognition, publications, and awards for poetry are numerous. He was the recipient of a “Discovery Award” from the YM-YHA Poetry Center in New York, the Borestone Mountain prize, and was featured in 1976 as one of the most promising academic poets under the age of forty in Daniel Halpern’s, *The American Poetry Anthology*. Browne has twice won the Minnesota Book Award for Poetry, once in 1993 for his fourth collection of poetry and again in 1998 for his fifth collection. One of Browne’s greatest achievements was his translation and dramatization of Hans Christian Andersen’s, “The Snow Queen,” which was produced by the Children’s Theatre Company of Minneapolis in 1976.\(^{37}\) Recently, Browne’s poem, *Losing WSUI*, from *The Wife of Winter*, was featured, in June of 2008, on Garrison Keillor’s radio program, *The Writer’s Almanac*.\(^{38}\)

Browne has collaborated with Stephen Paulus since 1977. After having searched the University of Minnesota for a composer with whom to work, Paul Fetler, Paulus’ teacher at the time, recommended Paulus as a good candidate. Browne had previously worked with the English composer, David Lord, on a work entitled, *Wife of Winter*, which was premiered by Janet Baker in 1977, and discovered his passion for writing words for music.\(^{39}\) He was eager to continue working with composers and to his pleasure began his relationship with Paulus. The two men, \(^{36}\) Ibid.

\(^{37}\) Browne, Faculty information.


\(^{39}\) Michael Dennis Browne, interview by author, digital recording, Des Moines, IA, April 18, 2009.
after receiving a National Endowment for the Arts award, began their work on *All My Pretty Ones*. The collaborations with Paulus have led to many recordings, publications, and much recognition. Several of these collaborations include: *To Be Certain of the Dawn*, a “post-Holocaust oratorio,” nominated for Pulitzer Prize in Music by the Minnesota Orchestra; *Hymn For America*, found on the Mormon Tabernacle Choir’s recording, *Spirit of America; The Road Home* and *Pilgrims’ Hymn*, both found on Brigham Young University Choir’s recording, *The Road Home*, and the opera, *The Three Hermits: An Opera After a Story by Leo Tolstoy*, was recorded in 1977 on d’Note Classics.\(^{40}\) Browne also wrote the libretto for the one-act children’s opera, *Harmoonia*, commissioned by the Des Moines Metro Opera’s, touring ensemble, Opera Iowa.

Browne states that the text for *All My Pretty Ones* is from an elegy for a woman, American poet, Anne Sexton who took her own life in 1974.\(^{41}\) For Sexton, his colleague and friend, Browne wrote *All My Pretty Ones* to “balance out her horrible death with goodness.”\(^{42}\) In order to accomplish this, Browne allows the woman in his poem to eventually learn to accept, appreciate, and enjoy her life; which is the transverse of actuality.

The woman of the poems, leading a secluded and hidden existence, begins to work through a reluctance to live in ways ‘which ask that all of the heart be used.’ It is principally birds, both actual and emblematic, which enable her to begin again, by the end of the cycle, to accept and even to celebrate her life.\(^{43}\)

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\(^{40}\) Browne, Faculty information.
\(^{42}\) Browne, interview by author.
\(^{43}\) Browne, Liner notes.
In homage to her, Browne borrowed the title from Sexton’s second book, *All My Pretty Ones*, which is also the title of a poem she wrote in 1962, three years after her parents died. In Sexton’s poem, we learn that her father died three months after her mother. Sexton is left to empty the house and finds within “boxes of pictures of people I do not know. I touch their cardboard faces. They must go.”\(^{44}\) Sexton’s poem was a somewhat “terse elegy”\(^{45}\) for her parents as she unveils information she was not privy to growing up, including her mother’s diary which contained information about her father’s alcoholism. She also discovers various old photographs of weddings, relatives, and favorite pets. Sexton’s poem describes the beautiful memories of her parents lives and chooses appropriately, the title *All My Pretty Ones*, which captures the essence of the poem; a title she borrowed from Shakespeare’s, *Macbeth*.\(^{46}\) In Act four, scene three of *Macbeth*, Macduff returns home to find his family slaughtered by Macbeth.

\textit{Ross:} Your castle is surprised; you wife and babes savagely slaughter’d: to relate the manner, were, on the quarry of these murder’d deer, To add the death of you.

\textit{Malcom:} What, man! Ne’er pull your hate upon your brows; Give sorrow words: the grief that does not speak Whispers the o’er-fraught heart, and bids it break.

\textit{Macduff:} My children too?

\textit{Ross:} Wife, children, servants, all that could be found.

\textit{Macduff:} And I must be from thence! My wife kill’d too?

\textit{Ross:} I have said.


\(^{46}\) Browne, Liner notes.
Malcolm: *Be comforted: Let’s make us medicines of our great revenge, to cure this deadly grief.*

Macduff: *He has no children. All my pretty ones? Did You say all? O hell-kite! All? What, all my pretty chickens and their dam at one fell swoop?*\(^{47}\)

From this, we see that Sexton maintained Shakespeare’s intention in the memories of those deceased being referred to as “All My Pretty Ones.” The connection between the character, Macduff and Sexton is that he dealt with the brutal murder of his family, and she dealt with her own brutal thoughts of suicide. Her sentimental grief over losing her parents is then linked to Browne’s intention to invert the idea and leave the woman of the poems with a positive memory. He begins the cycle of poems with the woman in a distressed, unhappy state, contemplating suicide, which is consistent with Macduff’s tragedy and grief as well as Sexton’s sentimental grief. However, by the end of Browne’s cycle, the woman’s negative thoughts have been transferred to “All My Pretty Ones,” parts of herself she has learned to love and accept as her essence.

**Interpretation of Poetry**

In the following paragraphs, an analysis of each of the eight poems of the cycle is presented. Influenced by Browne’s explanation, this analysis offers a possibility that any human being could be the woman in the poems searching for the idea that encompasses the thoughts of the meaning of life. The voice of the poems will also be referred to as a woman, as that was Browne’s intention when he wrote this for his dear friend, and how he refers to the voice when speaking of the cycle. Along with Browne’s guidance this author identified the following four

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poetic devices in the poems to aide in deciphering the meaning of each of the poems. The devices include: connotation, attitude, shift, and theme. Connotation requires contemplating the poem for meaning beyond the literal and obvious. Attitude is attention to the tone of the speaker, as well as any specific detail or images that may be portrayed. Shift is imperative because it is the epiphany of the speaker, and finally theme is the overall human experience or motivation.

I.

“In a Tree at Dawn, To Listen to Birds”

I had wanted to hide.
I had wanted to stay there and hear
the whole day’s songs.

I who am not satisfied
with my speech,
so heavy, so human,
I had wanted to learn their lightness,

I who am not pleased
with my name,
I had hoped they would think me
their fellow among the green
and fling me a new one.

When I had climbed back down to where I belong,
among women, among men,
the singing began again.

This first poem states a desire; a desire to simply be somewhere other than reality. The birds’ flock is symbolic to the woman of another life, community, or purpose that is more desirable than her current one. She may observe these birds out of her window, but she identifies them as her preferred existence. By the end of the poem the woman awakens to the reality that her desire and yearning to be among the birds is not possible. The connotation is that she visualizes a “better way of life” through the description of the birds’ lives. Overall, the desire to

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be among the birds proves the state of dissatisfaction and more specifically, dissatisfaction with self. The woman does realize the reality in the line, “When I had climbed back down,” is the reality that is hers as a human being; a human yet to appreciate her own life as it is. The attitude is somewhat depressed, assuming it is because of the lack of understanding, but also contains hope by seeking the acceptance of the birds. Unfortunately, none of the woman’s hopes are met and the only appreciation available for her is “the singing begins again,” and the most she can comprehend is the physical presence of the birds. This first poem acts as a prelude to the cycle. Browne has set the scene for what we as listeners are about to discover, in detail, about this woman’s struggle for happiness.

II.
“And the Birds Arrive”

And the birds arrive.
It means it is morning,
it means it is day.
The night tree shakes them out.

This is a life lived alone.
This is a life lived alone.
This tree waits for its birds.

I don’t remember the dream.
I keep the image of a courtyard.

Now my dawn company has come.
The guests, for feeding.
It means it is morning,
it means it is day.

Still I want the dream. The Delicate.
There I fly to feed.
I have lost my people of the dream.

And the birds arrive.
As sons, as daughters they will do
They sing the light into change.
Among sunflowers, cracked corn.
For light alone they sing.
the feeders sway.

It means it is morning,
it means it is day.

The second poem’s connotation is more obvious and the bird metaphor is more literal. The line, “And the Birds Arrive,” presents the notion that being with the birds is more of a possibility. Physically they arrive in the tree outdoors, and bring joy to the woman with their presence. Metaphorically the woman begins relating to them more, “There I fly to feed.” The attitude is already more positive and forward looking than the first poem. This translates to the idea that an awakening has happened; maybe the life the woman has been given could be enjoyable after all, yet the desire for a better life remains. The lines, “still I want the dream” and “I keep the image of a courtyard,” echo the first poem’s angst, however the moments of enjoyment, in the lines, “It means it is morning, it means it is day,” begin to outweigh the negative thoughts.

III.
“Purple Finch”

A finch with a broken neck lies by my house.
I must assume the coroner of birds would say
the neck was broken.
I suppose he flew against my window.
I take the spade and dig
through the first snow. The ground
is not yet frozen, but hardening.
I dig through a thick root.
I dig past where the dogs would reach, who are watching.
I dig through the old worlds, where the worms still rule.
I dig past the gates and exits of that.
I dig through five kinds of color.
I dig through gold and blue and scarlet and black and green.
   I dig past color.
I dig till I feel I have reached
   air again,
   air of a quieter kind,
   where he can ride,
   in a time of waiting.
With a mind for all who descend
   I lower the broken bird.

The third poem, “Purple Finch,” encompasses the woman’s ability to come towards an understanding of ridding her old, negative thoughts by physically experiencing the process of burying them (through the bird). This burial takes place during the season of winter, where the ground is dead and frozen. The word, “winter” is often used symbolically to describe something “old” or “dead,” and the connotation renders the reader that part of the woman is “old thought” or “dead thought” that she will be working through. Toward the end of the poem, after the digging and labors of burial, emphasized through Browne’s text as a vast array of “color,” “gates,” and “old worlds,” all of which may have been elements of the speaker’s life that led to the dissatisfaction or the desire of acceptance, the woman finds new air or breath for the bird, and “new thought” for herself. This process happens within the woman, emotionally, via the actual discovery and burial of the dead bird. The shift in the poem occurs in an unusual place at the final phrase, “I lower the broken bird.” Browne successfully creates a powerful moment of awakening as to what the woman needs to do in order to rid her self of the inherent dissatisfaction; simply bury it. Only the burial of the bird, working as a metaphor for the death of the old thought, concludes that acceptance and enjoyment of life are possible.
IV.
“Feeder”

The same day I build
a feeder for the winter birds,
two grosbeaks, male and female,
are feeding there.
His chest is yellow, bright,
Hers milder, a kind of gray.
The feeder is fixed to a bare tree,
Whose leaves these birds become,
Female and male leaves,
both bright and mild.

“Feeder” is a representation of growth within the woman. As the awakening of a new persona presented itself in “Purple Finch,” the third poem, so “Feeder,” the fourth poem, expands these new thoughts with the images of the two grosbeaks. Simply, these new thoughts are realizations that as humans we have little control over our destinies. For example, the woman builds a new feeder in preparation for the winter birds, however two grosbeaks appear instead and begin to make their home. The two birds become so much a part of the habitat (or of the woman) that Browne refers to them as actual “leaves” of the tree. This analogy is a more literal association to growth, by way of the leaves growing from the tree. Likewise, the new thoughts grow in the mind of the woman. To summarize, the grosbeaks represent a new part or growth of the woman.

V.
“Little Life”

Life,
O little life,
what is happening to you?

You one among many,
don’t you like to be
just a tree of the wood?

    O little life,
    let the birds come down
    on you,

    let them sing
    above your speech,
    which should diminish,

    let the rains wet
    you, let storms shake
    you-and shine with your storm.

The earth lies deep
where your rests grip-
and your arms in air-

    she guards the seeds
    of space in her;
    You are feeding there.

    Life,
    O little life,
    it is happening to you.

The poem, “Little Life” continues the idea of the woman’s “growth,” and she maintains a
greater acceptance of the new thoughts and changes in her persona within this poem. She
accepts the new thoughts knowing that it is not easy to change, and she acknowledges she will
face more difficulties before the ultimate goal of happiness is reached. The question, “What is
happening to you?” may be the ultimate moment of the woman’s acceptance of self, dissatisfying
elements and all, and noticing within her self that a change in thought is occurring (possibly
without her consent). The connotation in “Little Life,” is that the woman’s feelings run deep,
“where your roots grip-and your arms in air-she guards the seeds of space in her;” The woman is
unsettled with the idea of letting go, completely, to these old thoughts and feelings, “Let the
storms shake you.” She also knows that she will be happier, “and shine with your storm”, once she can change, but it will not be an easy thing to accomplish, “Let the storms shake you”.

Again, Browne uses a most powerful turning point at the end of the poem, “You are feeding there, Life O little life, it is happening to you,” the woman verbally acknowledges her change.

VI.
“The Bird Inside”

And when I am calm
the bird arrives inside.
Who slows between the eyes.
Who spreads long, long wings.

This is he and she of the center.
Wing Shadow. Wing Light.
And stands. And stands.
Without memory. Without desire.

Who comes when I am calm.
Who stands at the center.
Who does not feed, nor sing.
Without memory. Without desire.

Who grows. Till the skull fill,
till all my head be bird,
bird-bones be mine, and I rise.
Without memory. Without desire.

This poem is the climax of the cycle. The woman becomes centered and “calm,” “And stands. Without memory. Without desire.” This phrase emphasizes the woman’s ability to accept herself without the need to discard, or change her self. The acceptance and enjoyment of her self can only be possible, “when I am calm”. Centered and secure, she can relish her self. It is possible that the arrival of acceptance has happened because she has symbolically become a bird, “Till the skull fill, all my head be bird, Bird bones be mine, and I rise.” She has accomplished
her goal of becoming something. Her thought has shifted from a depressed to a more positive outlook on life. The poem basically states that to be calm and centered, she must become the bird. Obviously, the woman is associating “being a bird” with accepting new ways to think and appreciate life. The following chart provides a clear explanation of what the woman has desired thus far in the cycle culminating with this final song, “The Bird Inside,” which suggests the most literal transformation the woman must make in order for her to achieve ultimate happiness. It is not included within the chart due to its climatic position by providing an answer to the woman’s ever-present question, “how can I be happy?”

| “In a Tree at Dawn To Listen to Birds” | Desire, and constant dissatisfaction with oneself. |
| “And the Birds Arrive” | The excitement that possibly of enjoyment of oneself is possible. |
| “Purple Finch” | The realization of needing to release and let go in order to enjoy oneself. |
| “Feeder” | New thoughts and acceptance towards self are born out of the old thought’s deaths. |
| “Little Life” | Acceptance of the new thoughts. |

**CHART**: interpretation of poems 1-5, explaining woman’s desires for a new life.

**VII.**

“Night Bird”

I know what the night bird wants

choose easy, choose easy
choose easy, choose easy
Just under tongues
the night bird lives
night bird among the leaves

she has wings enough
for everyone
there is milk enough
in that breast for feeding

choose easy, choose easy
choose easy, choose easy
She has a new name in mind each to receive the new name
hidden just under
hidden just under
the old one

who out there, but near…
who nearer…
who nearer…

now in, now in
now in, now in

O Mother of Bones Mother of Names
I know what the night bird wants

The poem, “Night Bird” is the most frantic moment of the cycle. “It is definitely about suicide. She isn’t out of the woods yet. ‘choose easy’. The anxiety behind the text, “I know what the night bird wants…hidden just under, the old one…who nearer, now in,…oh mother…I know what the night bird wants,” suggest her victimization by the Night Bird; the woman is fighting off the temptation of suicide.

VIII.
“All My Pretty Ones”

Do you see? There!
It is the grosbeak, it is the chick-a-dee
come to crack
seeds, seeds I have set out,
It is the purple finch, it is the gold
All my pretty, all my pretty,  
all my pretty ones  
return,

Do you hear? There!  
wind of their wings  
some singly some paired  
some with their tribe  
some with a quick, a silvery  
some with a slower singing  

All my pretty, all my pretty  
all my pretty ones  
return  

I had forgotten  
I had feared to wake to songs  
which ask that all of the heart be used  

How many dyings  
and still this singing  
no question of no song  
from the breast intended for singing.

Do you see? There!  
at dawn now  
from darkness  
from dream  
Do you hear? There!  
in light now  
from shelter  
from sleep  

it is the nuthatch  
it is the sparrow  
the thrush, the cardinal, the jay.

O little life
All my pretty, all my pretty
all my pretty ones
return

The final poem successfully concludes the process and achievement of the woman in one of the most complete examples of textual linking in a cycle of poems. The final poem successfully concludes the woman’s transformational process. Browne emphasizes the specific changes in the woman identified by specific types of birds. Browne quotes previous titles as well, “Do you see? There! It is the grosbeak, it is the chick-a-dee,” as well as “gold finch, nuthatch,” and “sparrow.” These bird types suggest that the woman has added different traits to her persona in order to fully appreciate life and accept her own life. This culmination must happen in order to fulfill and complete the desires of the second poem, “And the Birds Arrive,” when she was longing to be accepted by the birds. Browne gives the woman a new attitude. Now she not only enjoys the company of the birds, but can also finally separate her self from them when experiencing happiness. The woman finally speaks literally. The shift for this change happens actually after the seventh poem ends, and the woman survives the suicidal temptation. With this new attitude, she can now see the birds as they truly are.

It is obvious that each poem in this cycle depends on the others for context and clarity. One might choose to read one of the poems individually, but without the cycle, there would be difficulty in experiencing Browne’s ultimate message of acceptance and enjoyment of life.
A musical analysis of each of the eight songs in Stephen Paulus’, All My Pretty Ones, will be presented in this chapter. A traditional harmonic analysis of this work is not applicable due to the techniques of twentieth century composition. Instead, specific musical elements of Paulus’ compositional style will be identified in each song and explained in accordance to their function.

The elements found most frequently in his writing are repeated patterns, returning themes, specific chords and their functions, foreshadowing and text painting techniques, as well as extreme sensitivity to the text. A description of the composer’s use of these elements and how they function and embellish the music will be discussed, as well as the role of the piano.

The composer’s use of the piano in All My Pretty Ones has been analyzed as both an accompanying instrument and as an independent instrument. I will show that when the piano is used as an accompanying instrument, the soprano is portrayed in a psychologically depressed state of mind and is mournfully dissatisfied with her self. Conversely, when the piano is used as an independent instrument, the soprano assumes the attitude of that of the natural world as depicted in a scene with birds outside her window.

I. “In A Tree at Dawn to Listen to Birds”

The first song in the cycle, “In A Tree at Dawn to Listen to Birds,” functions as a prelude to the remaining seven songs and is the only song in the cycle that progresses uninterrupted into the succeeding song. It begins with a five measure piano introduction that mimics the sound of birds singing just before dawn. The piano enters boldly on the accented first note with the
dynamic marking of *forte* (*f*), which is immediately followed by a *subito piano* on three octaves of the note, F, and drastically *crescendos* to a *f* within two beats.

The tempo marking for the song is slow, a quarter note equaling 52, setting the mood for the obviously tentative statement of the soprano, “I had wanted to hide,” found in EX. 4. Paulus honors the text by setting the soprano in the low part of her range on the note F₄ with a dynamic marking of *piano* (*p*). Singing in first person, the soprano explains the dilemma she has with accepting herself and the unhappiness in her life. At this point in the music, the piano assumes the role of the outside world, creating an image of the sun rising as the birds arrive outside the soprano’s window. Here, the piano remains independent of the soprano. Paulus makes use of effective text painting by indicating the presence of birds with the fluttering thirty-second note rhythm on the note F in the accompaniment. The piano then becomes an accessory to the soprano and provides another independent “nature-like” motive with the trill in the right hand between the notes E₅ - F₅.

With an octave passage that ascends to the higher end of the soprano range, the first dramatic shift occurs early in measures 7 and 8. Here, the soprano sings, “I had wanted to stay there and hear the whole day’s songs.” Included is a *crescendo* to *f* on the pitch A₅, the highest note of the phrase. The piano sustains a trill on E to F in the right hand and a quartal sonority in the bar is based on E. The soprano sings with a D tonal center, however the predominance of an E♭ in the scale one beat before the desired *f* provides a colorful harmonic effect. The following example, EX. 4, consisting of measures 7-8 from the song, “In A Tree at Dawn to Listen to Birds,” demonstrates these specific compositional elements employed by Paulus.
Paulus is consistent throughout, *All My Pretty Ones*, in adding accidentals to what would be traditional key centers. By following this procedure of highlighting specific words with drastic melodic movements or motives, Paulus maintains his loyalty to the text. As an outcome of this compositional technique, Paulus has chosen not to establish key signatures since he believes key signatures would inhibit these dramatic moments. This is a general writing practice, which Paulus uses consistently in his compositions. “Sometimes I’ll throw in a quasi key signature, if I’m using those notes.”

For example, the eighth song, “All My Pretty Ones” contains a key signature. However, Paulus does not necessarily adhere to the traditional harmonies indicated by the key signature.

By measure ten, the soprano and piano begin a tonal collaboration where the piano serves as an accompanying instrument. This union lasts for two measures, on alternating cluster chords as found in the following example, **EX. 5**. Textually, this is the first time the soprano announces dissatisfaction with her self, “I who am not satisfied with my speech.”

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**EX. 4**: “In A Tree at Dawn, to Listen to Birds”, mm. 7-8, entrance of soprano, piano and voice independent of each other, colorful harmonic effect of additional accidentals. © 1984 Paulus Publications, LLC.
EX. 5: “In A Tree at Dawn, To Listen to Birds”, mm. 10, tonal collaboration, piano is an accompanying instrument. © 1984 Paulus Publications, LLC.

Paulus is able to accommodate the text’s bold message, by lining the soprano up with the piano rhythmically and tonally. “I think I started with that phrase, and set the rest around it or to foreshadow it…based on little furtive notes. Sometimes those things imply that motion is going to happen, however they [the little notes] stop, which I was hoping would capture the heart and mind of someone who isn’t satisfied.”

Text painting is evident throughout the cycle and is an inherent strength for Paulus as he frequently uses the technique in his compositions. Another clear example of text painting is found in measures 13-17 where the piano musically illustrates the words, “So heavy, so human.” Here, Paulus uses alternating E♭ and D♭ quarter note chords low in the bass clef, suggesting a mournful quality that demonstrates the soprano’s depressed state of mind. These chords maintain their motion back and forth while, in measures 16 and 17, Paulus depicts the soprano seemingly trying to escape her depression via an ascending melodic line.

49 Ibid.
Guided by the hopeful text, “I had wanted to learn their lightness,” the soprano finally breaks away from the gridlock of the bass line, as demonstrated in the following example, EX. 7, consisting of measures 18-20, in the song, “In a Tree at Dawn to Listen to Birds”. Here the soprano line is also responsible to reinforce the text painting. Paulus writes the melody to accomplish this with an ascending leap of a seventh marked with a *decrescendo* to *piano* (*p*).

*A cappella* singing in the following measures articulating the text, “I who am not pleased with my name” magnifies the soprano’s loneliness. This text demonstrates that the soprano realizes just how vulnerable and unhappy she feels.
EX. 7: “In a Tree at Dawn, To Listen to Birds”, mm. 18-20, reinforced text painting in the soprano line. © 1984 Paulus Publications, LLC.

Within two measures, the piano and soprano begin collaborating on the hopeful text, “I had hoped they would think me their fellow among the green and fling me a new one.”

EX. 8: “In a Tree at Dawn, To Listen to Birds”, mm. 21-24, new collaboration between soprano and piano identified by accompaniment and key center. © 1984 Paulus Publications, LLC.
The succeeding six measure interlude has a dance-like quality that displays the seemingly jovial nature of the birds as they flit from branch to branch. Paulus returns the opening theme in an effort to separate the soprano from her unrealistic attachment to the birds and to bring her back to a more honest state of mind. The following example, EX 9., demonstrates how the soprano finishes the song in a melancholy mood, yet pleased with the birds presence on the text, “where I belong among women among men, the singing began again.”

EX. 9: “In a Tree at Dawn, To Listen to Birds”, mm. 32-38, end of song, soprano’s mood is melancholy as identified by the sparse accompaniment. © 1984 Paulus Publications, LLC.

2. “And the Birds Arrive”

In accordance with the idea that the first song is a prelude to the cycle, Paulus accomplishes a seamless transition by writing the soprano line to dovetail the final measure into
the first measure of the second song as she sustains the pitch F₅. A thirteen-measure introduction in the piano begins the second song and describes the arrival of the birds as well as a blowing breeze. The left hand of the piano begins with an ascending sixteenth note pattern on the notes E₄, F#₄, A₄ and B₄ while the right hand depicts bird actions and sounds. Using a variety of musical figures in the piano accompaniment, Paulus creates for the listener, the waking of the birds in measures three and four with the triplet figures and trills in the right hand of the accompaniment.

EX. 10: “And the Birds Arrive”, mm. 3-4, bird-like moment, birds waking (as identified by author). © 1984 Paulus Publications, LLC.

EX. 11: “And the Birds Arrive”, mm. 5, woodpecker (as identified by author). © 1984 Paulus Publications, LLC.

Also, it is possible to hear a woodpecker pecking at a tree in measure five with the repeated thirty-second notes. (See EX. 11) Three measures before the soprano’s entrance, a glissando in
the left hand covering two octaves is an effective way to give notice that the singing is about to
begin, and the soprano announces the arrival of the birds.

EX. 12: “And the Birds Arrive”, mm. 10, two octave glissando in piano, announces soprano’s entrance as
well as the arrival of the birds. © 1984 Paulus Publications, LLC.

EX. 13: “And the Birds Arrive”, mm. 20-23, seclusion, sparse accompaniment. © 1984 Paulus
Publications, LLC.

Upon her entrance in measure 13, the soprano joyously sings the text, “And the birds arrive. It
means it is morning, it means it is day. The night tree shakes them out.” She sings in a high
range, B₄–G♯₅, accompanied by the dynamic marking of f. Unfortunately, her joy is short lived.
Within five measures, she is immediately reminded of the dissatisfaction with her life. As noted in **EX. 13**, in measure 21, the piano creates the image of seclusion and isolation by diminishing from an accented chord with a dynamic marking of \( f \), to a sustained trill in the right hand as well as a sustained trill in the left hand two measures later. This creative compositional technique leaves the soprano all alone as she sings her melodic line in measure 22, “This is a life lived alone. This is a life lived alone.” Paulus, using a quote from the first song in the cycle, re-emphasizes the soprano’s vulnerability. He, again, employs the trill in the right hand as well as the sustained pedal chord in the left hand while she languishes in her depression. She associates herself as the tree, “This tree waits for its birds,” and Paulus supports that idea by keeping the bird motive in the right hand on two quintuplet passages followed by a trill, all on a flourish of ledger line notes.

**EX. 14:** “And the Birds Arrive”, mm. 26-26, bird motive in trills and ledger line flourishes. © 1984 Paulus Publications, LLC.

The following lines of text speak of a dream. It is implied that the soprano is not speaking solely of a nocturnal dream, but also of a fantasy, a dream, or hope for the future. Paulus introduces a “dream theme” by using a repeated pattern in the piano of alternating right and left hand eighth note chords. (See **EX. 15**)

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EX. 15: “And the Birds Arrive”, mm. 31-32, dream theme. © 1984 Paulus Publications, LLC.

The piano accompanies with this *ostinato* in order to portray the constant yearning of the soprano for a happier existence. The dream theme is repeated for several measures as Paulus uses it to lure the soprano back to reality.

EX. 16: “In a Tree at Dawn, to Listen to Birds”, mm. 59-60, text painting example in soprano line. © 1984 Paulus Publications, LLC.

By measure 50, the piano prepares for the text, “And the birds arrive,” recalling and using the ascending sixteenth note pattern heard earlier. Gradually the tempo increases as the soprano sings of the night changing to day. In a fanfare-like outburst in measure 59, the soprano delights in a descending triplet pattern above the staff on the notes, B₃, A₅, and G♯₅ as she watches the birds eat from their feeders. (See EX. 16) Paulus incorporates the use of text painting on, “The feeders sway,” depicting the feeder’s movements as the breeze blows through the branches of the
tree. The final eight bars of the song continue in this fanfare-like quality. The soprano ends on a high G♯5 with a crescendo to ff. Both hands of the piano accompaniment are set in the treble clef, the right hand two octaves above the left as they play contrary patterns, which allow them to roll in to each other, creating a dense texture. In the final measure, both hands are playing unison cluster chords on F♯5, G5 and A5 an octave apart, which creates an accelerated chirping effect that is also dramatized with a crescendo from mp to ff.

EX. 17: “And the Birds Arrive”, mm. 69, imagery-chirping, dense texture. © 1984 Paulus Publications, LLC.

3. “Purple Finch”

“Purple Finch,” the third song, begins with the soprano singing alone. This subdued beginning perfectly counters the exuberance of the previous song’s ending. Previously, Paulus had established “In a Tree at Dawn to Listen to Birds” that the a cappella sections represented moments of seclusion for the soprano. The same is true for the beginning of “Purple Finch.” However, the image of being alone evolves into the image of death with the text, “A finch with a broken neck lies by my house.”

Writing in recitative style, Paulus allows the soprano to sing a total of twelve different notes. As noted in chapter two, Paulus was not keen on using “in-vogue” techniques in his
compositions, and any assumption that this piece is intentionally written in a 12-tone scale, is incorrect. Therefore, the twelve notes identified in the opening line are simply categorized as the “purple finch” motive.

EX. 18: “Purple Finch”, depicting 12 tones used, original form, mm. 1-6. © 1984 Paulus Publications, LLC.

Paulus uses another of his techniques in “Purple Finch”, which is repeating patterns. He incorporates the purple finch motif in this piece as a repeated pattern, which becomes the basis for the composition of the song. The motif is used sparingly in its original form, but Paulus changes its rhythm and duration each time it is repeated in order to create more variety in the melodic line and the accompaniment.

The obvious identifying element of the motif is the opening interval of an ascending fourth followed by a lowered half step. Even though the theme may not appear in its entirety of twelve notes every time is used, it remains apparent that Paulus uses this theme as one of the foundational elements of the song. The following examples provide insight in to how Paulus changes the motive in order to use it throughout the song.

\footnote{Ibid.}
The first example of an altered motive can be found in measure 18. (See EX. 19) This example shows the first condensed version of the motive, while maintaining similar qualities of the original form found in the soprano line. Here, the accompaniment also employs the theme in an *ostinato*; repeating the measure several times. The altered example found in measures 39 and 40 maintains (See EX. 20) the accompaniment *ostinato* pattern as the soprano motive is slightly shortened. Measures 48 and 49 (See EX. 21) maintains the purple finch motive in the accompaniment, however it is disguised in an inverted form with the opening three notes beginning with a descending fourth (rather than an ascending fourth) followed by a lowered half step. It is also used as an *ostinato*.

The most frantic moments of the song can be found in measures 39-42. Here, the soprano is working hard, as if digging in desperate effort to bury the bird. The frenetic mood is enhanced by the piano accompaniment as the piano plays the motive (See EX. 20) incessantly, while the
soprano, in present tense, finishes her discourse on burying the bird. The motif is repeated in octaves, persistently pushing the singer and reminding the soprano of the dead bird and of her own desire to die. The soprano finally has a moment to simply hold a note on the word, “air”, after she reaches her goal. The song ends with a book-ended *a cappella* moment in the soprano. It does end with the inverted version of the motif with a descending fourth followed by a half step. Two final chords in the accompaniment function as nothing more than a means to allow the listener a moment to ponder what has just been heard.
4. “Feeder”

“Feeder”, the fourth song in the cycle, is considerably more “bird-like” in its imagery. Both the accompaniment and the vocal line introduce new figures to enhance the “bird-like” imagery. The mood is upbeat and the tempo is quick, with the quarter note equaling 126. This particular song is symbolic of the satisfaction the soprano is now realizing with her own life, her appreciation of the beauty of the birds outside her window is described as she relates to them more and more. Additionally, she identifies herself as a part of their habitat, thus enabling her to become more like them.

With “Feeder” as the fourth song of eight, a major shift in attitude is being foreshadowed by Paulus with the new text painting as the soprano sings a bird-like, melismatic passage, on the word, “Ah”. Up to this point, any bird-like imagery had been displayed in the accompaniment. Now the soprano and piano are beginning to merge and become as one.

One of Paulus’ trademark techniques is to repeat passages, “so people know I meant to do it.”51 “Feeder” contains wonderful examples of repeated patterns in the piano that may have at first been identified as text painting and imagery in order to create a “bird-like” quality to the music. However, when such a pattern is repeated it gains a more distinguishing characteristic of tonality and coincidentally serves as the accompaniment.

This author determines that there are six varying patterns within the song, “Feeder”. In order, those patterns are labeled A, B, C, C-R (C-Reverse), D, and E in the musical examples which follow. The reader will notice that each pattern consists of one to three bars of music.

51 Ibid.
After all six patterns have been presented once, each one is used again, intermittently, throughout the song. During the repetitions of the patterns, there is evidence that they were shortened or slightly altered. After a two-measure introduction, Pattern A is established in measures 3-5:

EX. 22: “Feeder”, Pattern A, mm. 3-5. © 1984 Paulus Publications, LLC.

Pattern A is repeated three times followed by the soprano entering on the third repetition with the text, “The same day I build a feeder for the winter birds.”

The next pattern that enters is Pattern B. Here, the piano successfully demonstrates the bird-like quality with the quintuplet passages in the right hand, signifying flight and *staccato* quarters in the left hand, resembling hopping. Pattern B is repeated twice under the text, “Two grosbeaks male and female are.” (See EX. 23) Found next is Pattern C, (See EX. 24) one measure in duration with a reverse of itself included as Pattern C-R. (See EX. 25) A portion of text from the previous statement, “feeding there,” is completed above pattern C.

EX. 23: “Feeder”, Pattern B, mm. 13 – 14 (excerpt is mm. 34). © 1984 Paulus Publications, LLC.
Pattern C-R serves as a brief interlude leading to the next pattern, and Pattern D is repeated twice to complete the interlude.
The final pattern, Pattern E, creates through the use of *staccato* quarter note chords, the image of birds hopping around a feeder. As the song progresses, it will be observed that pattern E receives the most repetition. Finally, patterns A-E evolve into a pattern themselves based on how many times Paulus repeats them initially, and the chart in **EX. 28**, demonstrates the pattern.

5. “Little Life”

“Little Life”, the fifth song in the cycle, is half as fast as the previous song. The tempo contrast aids Paulus in foreshadowing the soprano’s return to despondency. In a completely opposite mood, “Little Life” counters “Feeder’s” birdlike and jovial mood and projects a mood of darkness and ominous foreboding.

It is understood that the first four song texts in the cycle depend upon the soprano’s struggle to improve her mental state and to elevate her self to a level of self-acceptance. “Feeder” only briefly touches upon this idea, allowing the listener to believe that the soprano may have overcome her emotional issues. Whereas, in “Little Life”, she reverts to her former state of mind and the listener is reminded that the ongoing struggle with her psychological problems remains.
EX. 28: “Feeder”, chart of named patterns resulting in a self-contained pattern.

“Little Life” is an example of Paulus’ unintentional use of key centers. As stated before, Paulus does not use traditional key signatures in order to remain limitless when writing melodies. “Little Life” however is very tonal and obvious moments imply a specific key center is in use. An example may be found in measure 37 when the accompaniment plays a previously heard theme; a theme, which will later be labeled the “funeral procession theme”. Here, the notes of the chord fit the key signature of A major (accidentals on F#, C# and G#). The soprano line further emphasizes the harmonic structure by using the same notes, but then introduces the accidental of D#. The two instruments are aligned vertically, and provide a momentary traditional key center. It is possible to decipher key centers in Paulus’ music by understanding his compositional techniques. For example, when vertical tonality between voice and piano is not present, the reader could decipher an unresolved seventh chord in the melodic

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<tr>
<th>Pattern Name</th>
<th>Duration</th>
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<tbody>
<tr>
<td>A</td>
<td>3 measures</td>
<td>3</td>
</tr>
<tr>
<td>B</td>
<td>2 measures</td>
<td>2</td>
</tr>
<tr>
<td>C</td>
<td>1 measure</td>
<td>1</td>
</tr>
<tr>
<td>C-R</td>
<td>1 measure</td>
<td>1</td>
</tr>
<tr>
<td>D</td>
<td>2 measures</td>
<td>2</td>
</tr>
<tr>
<td>E</td>
<td>1 measure</td>
<td>3</td>
</tr>
</tbody>
</table>
line (which Paulus uses to invite a sense of longing) could also serve as the leading tone to the key center.\textsuperscript{52}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image}
\caption{EX. 29: “Little Life”, vertical tonality between voice and piano, mm. 37-38. © 1984 Paulus Publications, LLC.}
\end{figure}

A key center without a stated key signature is found at the end of “Little Life.” In the last measure, a G\# is written in the right hand of the piano along with accidental C\# in the left hand. These elements are consistent with nine bars preceding. The aural perception along with the unresolved chord, provide evidence that this piece ends in A Major.

At the beginning of the song, “Little Life”, Paulus adheres to the text and turns the motion of the music more inward, which is intended to create an image of the soprano watching her self from a distance. The slower tempo and the text, “Life, O little life, what is happening to you?” heightens this consideration. By measure eighteen, a dark, brooding, and hypnotic theme appears. I shall call it the “funeral procession” theme. The voice and piano offer an obvious moment of homophony in a tonality of A major. The moment establishes the importance of the theme from the soprano’s psychological perspective; her vocal line is assuming more ensemble with the piano.

\textsuperscript{52} Ibid.
Over the funeral procession theme (See EX. 31) the soprano sings, “Let the rains wet you, Let storms shake you, and shine with your storm,” and seems to me an illusion of the soprano watching her own death or her own funeral procession. Whichever image is created in the mind of the listener, one may interpret that the funeral-like theme represents the putting to rest the soprano’s negative attitude and self depreciating thoughts, and supports the notion that there may be other trials she has yet to overcome in order for her to gain full acceptance of her self.


If “Little Life” is the funeral, then “The Bird Inside” could easily be interpreted as the after-life of that existence. This opinion is supported by the introduction in the accompaniment, which gives the listener a feeling of calm centeredness. It cannot be ignored that the motive in the first bar is a link to the previous song. It is quite similar to the funeral theme in “Little Life”. The two examples are related both rhythmically as well as by key centers. This is also supported by the key relationship of E major in “Little Life” followed by A major in “The Bird Inside”. A new motive is introduced in this song, which I have labeled as the “afterlife motive”. (See EX. 32)
Paulus ingeniously links songs four and five through a harmonic relationship, which supports the idea of new emerging from old, a metaphor for the singer’s newly altered state of mind.
In strophic format, “The Bird Inside” contains three verses. Included within the verses are an introduction, a duet between voice and piano, and a refrain. The first verse, 24 measures in length, begins with a four-measure piano introduction. The soprano enters on the repetitive note $E_4$ and sings the first half of the opening phrase on the text, “When I am calm.” Paulus uses the sustained $E$ (the tonal center for the soprano’s line) as a text painting technique to strengthen the idea of calm centeredness. The final part of the phrase, “the bird arrives inside,” supports the idea that the soprano acknowledges how to be at peace with her self.

In measure thirteen, collaboration begins between the soprano and the treble of the piano, in 6ths. (See EX. 33) The balance that is established in this little duet is symbolic of the soprano’s newfound stability. However in order to allow for more growth in the soprano and for the possibility that she will always struggle with psychological issues Paulus sets the piano a minor-sixth above the soprano to allow for questionable tonalities. Setting the piano accompaniment a minor sixth above the soprano, is not unusual considering twenty first century writing, but, by doing so, the tonalities created inhibit the soprano from finding complete solace.

If inverted, the soprano would be a third above the piano during the duet resulting in an alternating pattern between a major third and minor third on every other eighth note. The listener can hear that the two instruments are striving for tonality, but due to their distance apart from each other, they are not quite successful.

The verse ends with the refrain, “Without memory. Without desire.” Paulus leaves the soprano on a high B♭₅ (written enharmonically as A#₅) when singing the word, “desire”. The B♭₅ could potentially end the song as it is supported by an E flat major chord in the left hand of the soprano. Instead, Paulus begins the second verse.

Verse two mimics the preceding verse with a two-measure introduction and the soprano sings on the low E₄ the following phrase, “Who comes when I am calm.” Paulus again supports the fact that she needs to be calm and centered. (See EX. 34) The refrain in verse two is found in the middle of the verse, rather than the end, due to its importance in explaining how the bird metaphor works, which is explained as; she gains self-acceptance when she is calm and centered. Paulus ends the refrain of the second verse similarly to the first however, the high B♭₅ on the soprano’s text, “Without desire,” moves down a minor third to G₅. (See EX. 35)

As in verse one, the left hand sustains an E♭7 chord to support the B♭5, but the listener discovers there is yet another verse when the B♭5 moves down the minor third. The right hand in the piano does play an E♭ minor chord, which could support the G natural, but it is of little significance as it is not as dominant as the E♭ minor chord in the opposite hand. The result is another unsettled moment in the soprano’s quest for happiness.

Because Paulus moves the refrain to the middle, the text that follows, “Who grows” falls into the duet with the right hand of the piano. The duet is identical to verse one and has an even more emphatic presence as it is the response to the bird “growing” and the relationship between the two instruments “growing” as they work together as an ensemble. Here, the “Who grows” moment could also foreshadow that the soprano will not always “linger” (on a B♭) and wait for happiness. She will in fact become more proactive in her choices towards self-acceptance, and move forward as displayed musically when she descends down the minor third.

Verse three is only 12 measures in length beginning at measure forty and then ending the song. In general the verse follows in accordance to the previous two, but the piano only has a
half bar introduction. The refrain is moved back to its original position, at the end, and the soprano also does hold the high B♭₅, which provides the listener with the sense of finality. The piano re-enters after the soprano’s fermata, and repeats the first measure of the introduction as the beginning measure of the postlude. In the next measure the piano moves seamlessly into the duet theme. This time Paulus augments the rhythm of the duet creating the sense of a slower tempo, providing yet another sense of finality for the listener.


The following chart (See EX. 37) demonstrates the form of the first verse.

<table>
<thead>
<tr>
<th>The Bird Inside</th>
<th>Measures</th>
<th>Text</th>
<th>Defining Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse One</td>
<td>1-4</td>
<td>And when I am calm the bird arrives inside.</td>
<td>Piano Introduction</td>
</tr>
<tr>
<td></td>
<td>5-13</td>
<td>Who slows between the eyes.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>14-15</td>
<td>Who spreads long wings.</td>
<td>Duet with piano</td>
</tr>
<tr>
<td></td>
<td>16-23</td>
<td>This is he and she of the center.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Wing Shadow. Wing Light.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>And Stands. And Stands.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Without memory. Without desire.</td>
<td>Refrain</td>
</tr>
</tbody>
</table>


The second chart demonstrates the second verse, notice the differences in form from the first verse. (See EX. 38)

Finally, the third chart is included for comparison of the third verse.


The seventh song in the cycle is entitled, “Night Bird”. It is the most frantic of all the songs with a demanding tempo of a quarter note equaling 152. The song is a brief 58 measures in length and begins with a four measure piano introduction that focuses both hands in the low bass clef. With its low, rapidly ascending 32\textsuperscript{nd} note motives, the accompaniment creates a feeling of fear and anxiety. The accompaniment establishes a key center of E and the soprano immediately adds tension to the key center by forcing an E♭ in the melodic line. This happens almost immediately in the fourth measure of the song, reinforcing the frenzied, anxious setting of the text. “Night Bird” is written in a way to imply that the soprano has regressed to her formerly depressed state of mind, but this time at an extremely heightened level. Paulus emphasizes the soprano’s fear by having her negotiate octave leaps and dramatic crescendos with dynamic levels of \textit{mf} or louder.
EX. 40: “Night Bird”, tension in harmonies, mm. 1-4. © 1984 Paulus Publications, LLC.

The soprano also ends the song on a high $A_b^5$, against a low cacophony of chords in the accompaniment, which has a dynamic marking of $f$. As stated previously, Paulus employs high notes in the melodic line to emphasize the drama and this example is interpreted as the soprano crying out for help. It is clear to the listener that “Night Bird” is a heightened point in the cycle, portraying a defining moment for the soprano. Her old thoughts have come back to haunt and entice her one desperate final time.

The piano takes on the role of the suicidal thoughts haunting the soprano. By measure twenty, this is reinforced when the piano changes from ascending sixteenth note passages to descending sixteenth note passages on the text, “She has wings enough for everyone. There is milk enough in that breast for feeding. Choose easy.” At this point, the piano is alternating between D major in the right hand and E flat major in the left hand. The friction that is apparent
between this minor second clash is used to build tension and irritability in order to weaken the soprano. “This song is about suicide.” The accompaniment’s alternation between ascending and descending 16\textsuperscript{th} notes also helps portray the soprano’s inability to alleviate the suicidal thoughts; the thoughts always creep in.

Measure thirty marks the middle of the song, and also contains a shift in the music. In the accompaniment, Paulus writes alternating chords on quarter notes, with the right and left hand set off of each other rhythmically by one 8\textsuperscript{th} note, portraying a “march” or “chase” effect. (See EX. 41) The soprano sings the text, “She has a new name in mind, each to receive the new name.” This is interpreted as the soprano obsessively repeating a mantra to her self in order to keep her thoughts away from suicide. This interpretation harkens back to the beginning of the cycle, when the soprano sang the text, “I who am not pleased with my name. I had hoped they would think me their fellow among the green and fling me a new one.” The soprano is desperately trying to stay on her positive path of self-acceptance by reminding herself of this goal, even though she struggles through the frenzy of the accompaniment and the “Night Bird”.

The combination of the accompaniment patterns in “Night Bird”; ascending 16\textsuperscript{th} notes, descending 16\textsuperscript{th} notes, alternating quarters, and the dramatic intervals, create the most frenzied song in the cycle, which prepares the listener for the final song, the tonal, soothing, “All My Pretty Ones”.

8. “All My Pretty Ones”

“All My Pretty Ones,” completely encompasses the process that the soprano has been through. Paulus quotes himself throughout the entire song, using text painting as well as thematic

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53 Browne, interview.
moments from the previous seven songs. The first example of quoting is the opening measures of the piano introduction.

EX. 41: “Night Bird”, chase effect in accompaniment, mm. 30-34. © 1984 Paulus Publications, LLC.

As mentioned earlier, “And The Birds Arrive” begins with the piano introduction incorporating the ascending 16\textsuperscript{th} note pattern indicating a breeze-like imagery. Paulus uses this same motive again in “All My Pretty Ones”. (See EX. 42) Another major musical quote such as the “funeral procession” theme from the song, “Little Life” appears at measure 75. (See EX. 43) This theme begins the end of the song and suggests that the soprano finally has reached her ultimate goal; death of the old thoughts of suicide.
EX. 42: “All My Pretty Ones”, breeze motive quoted from “And the Birds Arrive”, mm. 1-2. © 1984 Paulus Publications, LLC.

EX. 43: “All My Pretty Ones”, funeral theme, mm. 75. © 1984 Paulus Publications, LLC.

At measure 23, the rhythm slows to ascending eighth notes and also is transposed down a fourth, but the soprano sings the opening notes from “And The Birds Arrive” on the text, “Do you hear?” (See EX. 44) Paulus continues with the basis of “And The Birds Arrive” until measure 44 where the first dramatic musical shift happens. Immediately, the piano and voice quote the “dream” theme from “And The Birds Arrive”, (See EX. 45) but the accompaniment has been augmented rhythmically, slowing it down. Again the accompaniment provides a more culminating experience for the listener.
EX. 44: “All My Pretty Ones”, quoting “And the Birds Arrive”, mm. 23-24, © Paulus Publications, LLC.

EX. 45: “All My Pretty Ones”, dream theme, altered, mm. 44-45. © 1984 Paulus Publications, LLC.

It seems as though Paulus believed that, “And The Birds Arrive” held valuable information about the soprano, which is why I suggest he quotes this song so frequently in “All
My Pretty Ones”. This idea hints towards the thought that Paulus foreshadowed in “And the Birds Arrive”, that the soprano did possess the qualities made obvious in “All My Pretty Ones”. However, she was not able to realize or understand that she possessed them until her journey through the cycle was complete. This technique of foreshadowing is another of Paulus’ trademark compositional techniques.

The accompaniment and soprano are completely tonal for the entirety of the eighth song. I believe that Paulus chose to set the basic accompaniment to “And The Birds Arrive” and write the soprano’s music to match homophonically in order to portray the soprano’s acceptance of her self.

From the early part of the cycle, the accompaniment, steadfastly suggests that the soprano had these qualities (ones she is now discovering she likes) since the beginning of her existence. Her words, “All my pretty ones, return,” as well as the lists of bird types and bird actions also support the idea that she is seeing and accepting these qualities in her self.
CHAPTER 5  
CONCLUSIONS

When performing “All My Pretty Ones”, it is crucial to understand Paulus’ intention when using music to tell the story of the woman described in the poetry. When asked to summarize his expectations of interpreting the work, Paulus said, “The whole business of singing song literature is in the three levels. The first level is singing the right notes, the second is learning how to get the musical shape, the phrasing, and dynamics, and the third level is getting into the psychology of it all. It doesn’t have to be tremendously profound, it could be humorous. Either way you, the singer, have to get into the person you’re pretending to be.”54 Paulus also requires that the singer should understand a second set of three levels, which he refers to as “Levels of the Text.” The first level is creation, which is the responsibility of the poet. The second level is interpreter and creator, which he views is the composer’s role. The final and third level is solely interpreter, or the singer’s role. Paulus comments that, “There are a myriad of ways to interpret a text. The goal is for the singer to interpret what the poet created via the composer’s interpretation and creation…you can micromanage every little detail and nuance, but eventually you’ll just sing it and say ‘oh that’s nice.’ I also don’t think you necessarily need to know every single meaning of every single line because hopefully, you’ll eventually ‘get it’”55

The interpretation of Browne’s poetry and “getting inside the head” of the woman found in the poetry56 adds a level of difficulty for the singer. The subject of suicide is generally a topic, which most people do not completely understand. Therefore, I believe that this cycle requires a mature singer who may have experienced and better understands grieving, as well as various stress related matters when

54 Ibid.
55 Ibid.
56 Ibid.
dealing with adult life. This maturity may assist the performer in bringing to the character’s intentions the highest expectation of both poet and composer.

Understanding that this woman did live in our reality may aide the soprano in developing her own understanding of the psychological struggle and tragic death of the woman described through the poetry. The fact that the woman in the poetry was a close friend of the poet also engenders a realistic quality to the text. As stated in Chapter Two, the eight poems were written as an homage to Anne Sexton who, through the poems, “begins to work through a reluctance to live in ways ‘which ask that all of the heart be used.’ ” 57 From this, it is determined that by the end of the song cycle the soprano will have reached a happy ending and resolved to love her whole self.

Additional performing challenges found in “All My Pretty Ones”, are stamina and virtuosic capabilities for both the soprano and pianist. When asked if this song cycle as a whole was not ideal for beginning singers, Paulus remarked, “No, it probably isn’t.” Michael Dennis Browne then replied, “It’s a workout isn’t it?” 58.

Difficulties presented for the soprano include a tessitura, which lingers around the second passaggio requiring a well-studied and practiced voice. Enunciation of the text is of utmost importance, a skill, which the soprano must successfully achieve so each word is clearly understood. Large intervals permeate the vocal line as well as a wide range of dynamic contrasts (subito piano then drastic crescendi, which explode to f all in the span of one measure). Paulus’s inventive writing does not coddle the melody line, especially when the piano is taking on it’s own melodies, whether it be a bird outside the soprano’s window or the soprano’s psychological dislike of her self, but yet supplies the singer with an enjoyable, attainable melody.

57 Browne, Liner notes.
58 Paulus, interview.
Both piano and voice are responsible for providing a valuable, clear understanding of the gestures found in the music. These gestures would include moments of individuality between the piano and soprano. While the piano commits to its character, the soprano must be able to portray her role of reporting not only her literal viewing of the birds, but also demonstrating the birds’ characteristics.

With these virtuosic musical demands of Paulus, and the serious nature of the psychological issues Browne created, this cycle demands a great amount of respect. It should be performed as a whole for the experience and appreciation of the woman’s struggle. “All My Pretty Ones” provides multiple moments of satisfaction for the performers and audience alike. I have greatly enjoyed learning this music and highly recommend the cycle for the recital stage. It is a wonderful work by one of the world’s leading contemporary composers. The cycle is a joy to perform. It allows the musicians a variety of opportunities to show vocal virtuosic abilities and dramatic flair and provides both the singer and pianist with a great amount of satisfaction and fulfillment. The cycle is extremely stimulating by leading the musicians through a beautiful discovery of the joy of life. Paulus’ beautiful and engaging setting of Browne’s powerful text proves his ability of writing for the voice. This work certainly provides challenges to stretch and strengthen the musicality of its performers, and while it should be performed by both emerging professional and professional singers, there may be opportunity for the advanced undergraduate.
SELECTED BIBLIOGRAPHY


APPENDIX A: COMPLETE LIST OF PUBLISHED VOCAL WORKS
BY STEPHEN PAULUS

The following lists include the complete vocal works of Stephen Paulus. The lists are organized in three categories; solo voice, opera, and choral. Information pertaining to performance requirements is also listed when available.

**Stephen Paulus, Complete Vocal Works**

**Solo Voice**

<table>
<thead>
<tr>
<th>Title</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>All My Pretty Ones</td>
<td>Soprano and Piano</td>
</tr>
<tr>
<td>Artsongs</td>
<td>Tenor and Piano</td>
</tr>
<tr>
<td>Beloved Home</td>
<td>Soprano and Piano</td>
</tr>
<tr>
<td>Bittersuite</td>
<td>Baritone and Piano</td>
</tr>
<tr>
<td>Erotic Spirits</td>
<td>Soprano and Orchestra</td>
</tr>
<tr>
<td>Heartland Portrait, A</td>
<td>Baritone and Piano</td>
</tr>
<tr>
<td>How Great Thou Art</td>
<td>Voice and Keyboard</td>
</tr>
<tr>
<td>Hymns</td>
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<td></td>
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</tr>
<tr>
<td>Pilgrims’ Hymn</td>
<td></td>
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<tr>
<td>God With Me</td>
<td></td>
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<tr>
<td>Twilight Hymn</td>
<td></td>
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<tr>
<td>Lord, Help Us</td>
<td></td>
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<tr>
<td>Walk Your Servant Way</td>
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<tr>
<td>We Gather Together</td>
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<tr>
<td>The Road Home</td>
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<td>Hymn for America</td>
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<td>Letters from Colette</td>
<td>Soprano, String Quartet, Piano, and Percussion</td>
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<td>Long Shadow of Lincoln, The</td>
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<td>How Great Thou Art</td>
<td></td>
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<tr>
<td>Be Still My Soul</td>
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Hos Gud Er Idel Glede

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For the Beauty of the Earth
Snow Lay on the Ground, The
Songs of Love and Longing  Soprano and Keyboard
Three Elizabethan Songs  Soprano and Keyboard

**Opera**

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<tr>
<td>Harmoonia</td>
<td>One-Act Opera for children</td>
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<td>Libretto by Michael Dennis Browne</td>
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<tr>
<td>Heloise and Abelard</td>
<td>Opera in Three Acts</td>
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<td>Libretto by Frank Corsaro</td>
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<td>Hester Prynne At Death</td>
<td>Chamber Opera for Soprano</td>
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<td></td>
<td>Libretto by Gene Scheer</td>
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<td>Summer</td>
<td>Opera in Two Acts</td>
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<td></td>
<td>novella by Edith Wharton</td>
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<td>Church Opera in One Act</td>
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<td>Libretto by Michael Dennis Browne</td>
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<td>Woman at Otowi Crossing, The</td>
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<td>novel by Frank Waters</td>
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<td>Woodlanders, The</td>
<td>Romantic Tragedy in Three Acts</td>
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<td></td>
<td>Libretto by Colin Graham after the novel</td>
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<td>by Thomas Hardy</td>
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<td>Village Singer, The</td>
<td>Opera in One Act</td>
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<tr>
<td></td>
<td>Libretto by Michael Dennis Browne after a</td>
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<td></td>
<td>story by Mary Wilkins Freeman</td>
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</tbody>
</table>
Choral

66th Psalm (Sixty-Sixth Psalm) SATB a capella Sacred
67th Psalm (Sixty-Seventh Psalm) SATB a capella Sacred
92nd Psalm (Ninety-Second Psalm) SATB, Organ Sacred
96th Psalm (Ninety-Sixth Psalm) SSAATTBB, Brass Quintet, Timpani, and Organ Sacred

145th Psalm (Hundred and Forty-Fifth Psalm) Mixed Chorus, a cappella Sacred
150th Psalm (Hundred Fiftieth Psalm) SSAATTBB a cappella Sacred
Above me, Round me Lie Mixed Chorus, Organ Sacred
Afternoon on a Hill SATB, Harp or Piano Sacred
Agnus Dei (from “Mass”) Mixed Chorus, Organ Sacred
All Living Beings (from “Awakening”) Mixed Chorus, a cappella Secular
All My Heart This Night Rejoices Two-Part Treble, Keyboard, and Flute Christmas
All Strings Touched In Love SSAATTBB, Organ Secular
All Sky (from “Songs from the Japanese”) Mixed Chorus, a cappella Secular
All Things (from “Embracing All”) Mixed Chorus, Flute and Piano Secular/Sacred
All Things are Passing SSAATTBB a cappella Secular
All Things New SSAATTBB, Organ Sacred
Alleluia SATB a cappella Sacred
Alleluia! Christ Is Risen Mixed Chorus Sacred
Always Remember Treble Chorus Secular
American Medley, An Mixed Chorus, Secular
And We Shall Sing Mixed Chorus and Organ Sacred

Angels and the Shepherds, The Mixed Chorus Christmas
(also in “A Stephen Paulus Christmas”)
Flute, and Handbells, or Piano

Angels and the Shepherds, The Flute Part Christmas
Angels We Have Heard On High Mixed Chorus, organ
(also in “A Stephen Paulus Christmas”) SSAATTBB, Secular
Arise My Love a cappella
| **At the Round Earth’s Imagined Corners**  
(from “For All Saints”) | Mixed Chorus, organ  
Sacred |
|------------------------|-----------------|
| **At the Tomb**        | Mixed Chorus,  
a cappella  
Sacred |
| **Awakening**          | Mixed chorus  
a cappella  
Secular |
| **Barbara Allen**      | Mixed Chorus or  
Unison and Guitar  
Secular |
| **Babe is Born, A**    | Triple Choir, Brass  
Septet  
Christmas |
| **Beautiful Things**   | Mixed chorus  
a cappella  
Secular |
**(from “Madrigali di Michelangelo”)** |
| **Bells**              | Three-part Chorus  
and Keyboard  
Secular |
| **Blessed Are All Thy Saints**  
(from “For All Saints”) | Mixed Chorus  
and Organ  
Sacred |
| **Bread of the World** | Two-part Chorus  
and Keyboard  
Sacred |
| **Break Forth In Song** | Mixed Chorus,  
Brass Septet, Timpani  
and 1 percussion  
Sacred |
| **Bring A Torch, Jeanette, Isabella** | Mixed Chorus and  
Guitar  
Christmas |
| **Bring A Torch, Jeanette, Isabella** | Guitar Part  
Christmas |
| **Brown Penny**        | Two Versions:  
Treble Choir and  
Piano; or Treble  
Sacred |
| **Built On A Rock**    | Mixed Chorus and  
Keyboard  
Sacred |
| **Calming the Storm**  | Mixed Chorus  
a cappella  
Sacred |
| **Calm on the Listening Ear of Night** | Mixed Chorus,  
Ensemble  
Sacred |
| **Canticles: Songs and Rituals for the Easter**  
and the May | Mixed Chorus,  
Soprano and Mezzo-  
Soprano soloists,  
Narrator, and  
Chamber Orchestra  
Including Organ  
Sacred |
| **Canticum Novum**     | Soprano and Tenor  
soloists, Mixed  
Christmas |
<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carol of the Candle</td>
</tr>
<tr>
<td>Carol of the Hill</td>
</tr>
<tr>
<td>Carols for Spring and Summer</td>
</tr>
<tr>
<td>Carols for Spring and Summer</td>
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<tr>
<td>Cats, Friends and Lovers</td>
</tr>
<tr>
<td>Child My Choice, A (from “So Hallow’d Is the Time”)</td>
</tr>
<tr>
<td>Child’s Song, A (from “Four Advent Carols”)</td>
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<tr>
<td>Christ Our Passover</td>
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<tr>
<td>Christmas Eve Carol</td>
</tr>
<tr>
<td>Christmas Tidings: Five Carols</td>
</tr>
<tr>
<td>Come Good People, Let Us Sing</td>
</tr>
<tr>
<td>Come Let Us Sound With Melody</td>
</tr>
<tr>
<td>Credo (from “Mass”)</td>
</tr>
<tr>
<td>Day After Day (from “Three Chinese Poems”)</td>
</tr>
<tr>
<td>Day Break (from “The Earth Sings”)</td>
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<tr>
<td>Day is Done, The</td>
</tr>
<tr>
<td>Ding Dong! Merrily on High</td>
</tr>
<tr>
<td>Each Day</td>
</tr>
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<td>Earth Sings, The</td>
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<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>Chorus (SATB), with Flute, Oboe, Percussion, and Harp</td>
</tr>
<tr>
<td>Mixed Chorus and Keyboard</td>
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<tr>
<td>Mixed Chorus and Keyboard</td>
</tr>
<tr>
<td>SSAATTBB, harp, and lute</td>
</tr>
<tr>
<td>Instrumental Parts</td>
</tr>
<tr>
<td>Women’s Chorus</td>
</tr>
<tr>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Mixed Chorus and Organ</td>
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<tr>
<td>Mixed Chorus with Brass Quintet, Timpani, Organ</td>
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<tr>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Mixed Chorus and Strings, optional Handbells</td>
</tr>
<tr>
<td>Mixed Chorus, Handbells</td>
</tr>
<tr>
<td>Mixed Chorus and Piano</td>
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<tr>
<td>Mixed Chorus and Organ</td>
</tr>
<tr>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Treble Chorus, Percussion played by singers, Piano</td>
</tr>
<tr>
<td>Mixed Chorus, a cappella</td>
</tr>
<tr>
<td>Mixed Chorus and Flute</td>
</tr>
<tr>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Three-part Treble Voices, Percussion played by singers,</td>
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</table>
Echoes Between the Silent Peaks
and Piano
Mixed Chorus, Secular
Soprano Solo, Flute, Oboe, Violin, Cello, Percussion, and Harp
Elixir, The
Mixed Chorus, Sacred
Congregation, and Organ
Embracing All
Mixed Chorus Secular
Flute and Piano
Evening (from “Three Chinese Poems”)
Mixed Chorus Secular
a cappella
Evensong
Mixed Chorus Secular
a cappella
Every Blessing
SSAATTTBB, Organ, Sacred
and Flute
Every Soul Who Has Willingly Served (from “For All Saints”)
Mixed Chorus and Sacred
Organ
First Nowell, The (also in “A Stephen Paulus Christmas”)
Mixed Chorus Christmas
a cappella
For All Saints: Four Songs on Sacred Texts
Mixed Chorus Sacred
and Organ
For All the Saints Whom From Their Labors Rest
Unison Chorus, Sacred
Congregation, Choral descant, Brass Quintet, and Organ
Fountain of My Friends
Treble Chorus (SSA) Secular
and Piano
Four Advent Carols
Mixed Chorus Advent, Christmas
Organ
Four Preludes On Playthings of the Wind
Mixed Chorus Secular
a cappella
Friendly Beasts, The
Soprano, Tenor, Christmas
Mixed Chorus, and Harp
Furnace of Love’s Fire, The
Mixed Chorus Secular
2 Percussion, Piano
Gabriel’s Message
Mixed Chorus Advent/ Christmas
Harp
Gentle Breezes (from “Songs from the Japanese”)
Mixed Chorus Secular
a cappella
Gloria (from “Mass”)
Mixed Chorus Sacred
and Organ
<table>
<thead>
<tr>
<th>Title</th>
<th>Arrangement</th>
<th>Genre</th>
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<tbody>
<tr>
<td>Glory To God</td>
<td>Cantor, Three-Part Male Voices and Organ</td>
<td>Sacred</td>
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<tr>
<td>God Be With Us</td>
<td>Mixed Chorus, Timpani, Percussion, Piano</td>
<td>Sacred</td>
</tr>
<tr>
<td>God Is Music</td>
<td>Mixed Chorus, Youth Choir, and Organ</td>
<td>Sacred</td>
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<tr>
<td>God With Me</td>
<td>Mixed Chorus a cappella</td>
<td>Sacred</td>
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<tr>
<td>God’s Child</td>
<td>Mixed Chorus a cappella</td>
<td>Sacred</td>
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<tr>
<td>God’s World</td>
<td>Mixed Chorus (SSAATTBB), and Harp</td>
<td>Sacred</td>
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<tr>
<td>Grass</td>
<td>Mixed Chorus a cappella</td>
<td>Secular</td>
</tr>
<tr>
<td>(from “Prairie Songs”)</td>
<td></td>
<td></td>
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<tr>
<td>Guiding Light of Eternity, The</td>
<td>Mixed Chorus and Organ</td>
<td>Sacred</td>
</tr>
<tr>
<td>Hallelu!</td>
<td>Two-part Voices and Harp or Keyboard</td>
<td>Christmas</td>
</tr>
<tr>
<td>Hark! The Herald Angels Sing</td>
<td>Mixed Chorus, Soprano, a cappella</td>
<td>Christmas</td>
</tr>
<tr>
<td>(also in “A Stephen Paulus Christmas”)</td>
<td></td>
<td></td>
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<tr>
<td>Hear My Words</td>
<td>Two-part Chorus and Keyboard</td>
<td>Sacred</td>
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<tr>
<td>Heritage Songs</td>
<td>Mixed Chorus, Flute, Oboe, Handheld Percussion, Harp, Piano, Cello</td>
<td>Secular</td>
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<tr>
<td>Holly and the Ivy, The</td>
<td>Mixed Chorus, Oboe and Harp</td>
<td>Christmas</td>
</tr>
<tr>
<td>(from “Three Nativity Carols”)</td>
<td></td>
<td></td>
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<tr>
<td>Holly and the Ivy, The</td>
<td>Instrumental Parts</td>
<td>Christmas</td>
</tr>
<tr>
<td>(from “Three Nativity Carols”)</td>
<td></td>
<td></td>
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<tr>
<td>Hos Gud Er Idel Glede</td>
<td>Unison or Two-part with Keyboard</td>
<td>Sacred</td>
</tr>
<tr>
<td>(original Norwegian text for “In Heaven Is Joy and Gladness”)</td>
<td></td>
<td></td>
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<tr>
<td>How Far Is It To Bethlehem?</td>
<td>Mixed Chorus, Oboe and Harp</td>
<td>Christmas</td>
</tr>
<tr>
<td>Humanity Sings</td>
<td>Treble Chorus and Piano or Orchestra</td>
<td>Secular/Sacred</td>
</tr>
<tr>
<td>(from “Songs of Meditation”)</td>
<td></td>
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</tbody>
</table>
Hymns
Hymn (from “A Place of Hope”)
Hymn for America
Hymn to the Eternal Flame (from “To Be Certain of the Dawn”)

I Cannot Dance, O Lord (from “Songs of Meditation”)
I Gave My Love A Cherry
I Love
I Will Be With You
Impart
In Heaven Is Joy and Gladness
In Praise
In the Furnace of Love’s Fire
In the Moon of Wintertime
Jesu Carols
Jesu’s Lyfelyne (from “Jesu Carols”)
Joy Comes with the Morning
Joy to the World (also in “A Stephen Paulus Christmas”)
Jubilate!

Voice and Keyboard
Mixed Chorus and Piano
Secular/Sacred

SATB, a cappella
Secular

SSAATTBB, SSA
Secular

Children’s Chorus, Soprano Solo

Piano or Orchestra
Mixed Chorus,
Soprano and Harp
SSAATTBB, a cappella

Secular

Secular

Secular

Secular

Keyboard or Guitar
Unison or Two-part with Keyboard

Secular

Secular

Sacred

Sacred

Sacred

Sacred

Sacred

Sacred

Sacred

Sacred

Soprano, a cappella
Mixed Chorus a cappella

Sacred

Mixed Chorus a cappella

Secular

Mixed Chorus a cappella

Sacred

Secular

Sacred
<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Arrangement</th>
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<tbody>
<tr>
<td>Kyrie</td>
<td></td>
<td>Mixed Chorus</td>
<td>Sacred</td>
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<tr>
<td><em>(from “Mass”)</em></td>
<td></td>
<td>a cappella</td>
<td></td>
</tr>
<tr>
<td>Land of Nod, The</td>
<td></td>
<td>SA Children’s Choir</td>
<td>Secular</td>
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<tr>
<td><em>(from “Letters for the Times”)</em></td>
<td></td>
<td>Mixed Chorus and Piano</td>
<td>Secular</td>
</tr>
<tr>
<td>Lately Arrived from London</td>
<td></td>
<td>Mixed Chorus</td>
<td></td>
</tr>
<tr>
<td><em>(from “Letters for the Times”)</em></td>
<td></td>
<td>a cappella</td>
<td></td>
</tr>
<tr>
<td>Let All Creation Praise</td>
<td></td>
<td>Mixed Chorus and Organ</td>
<td></td>
</tr>
<tr>
<td>Letters for the Times</td>
<td></td>
<td>Mixed Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soprano, Tenor, Baritone soloists, and Chamber Orchestra</td>
<td></td>
</tr>
<tr>
<td>Lift Up Our Hearts, O King of Kings</td>
<td></td>
<td>Unison Chorus, or Two-Part and Keyboard, optional Flute</td>
<td>Sacred</td>
</tr>
<tr>
<td>Light Shining Out of Darkness</td>
<td></td>
<td>Mixed Chorus (SATB) a cappella</td>
<td>Sacred</td>
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<tr>
<td>Lightener of the Stars, The</td>
<td></td>
<td>Mixed Chorus and Organ</td>
<td>Sacred</td>
</tr>
<tr>
<td>Lord, Here Am I</td>
<td></td>
<td>Two-Part Chorus, and Guitar or Keyboard</td>
<td>Sacred</td>
</tr>
<tr>
<td>Lord Help Us Walk Your Servant Way</td>
<td></td>
<td>Mixed Chorus, a cappella</td>
<td></td>
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<tr>
<td>Love Letters</td>
<td></td>
<td>Women’s Chorus, Soprano and Mezzo Soprano Soloists, Flute, Percussion and Piano</td>
<td>Secular</td>
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<tr>
<td>Love Lives Beyond the Tomb</td>
<td></td>
<td>SATB Chorus, a cappella</td>
<td>Sacred</td>
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<tr>
<td>Love Opened a Mortal Wound</td>
<td></td>
<td>Mixed Chorus a cappella</td>
<td>Secular</td>
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<tr>
<td>Love’s Philosophy</td>
<td></td>
<td>Mixed Chorus a cappella</td>
<td>Secular</td>
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<tr>
<td>Loving-Kindness</td>
<td></td>
<td>Men’s Chorus a cappella</td>
<td>Secular</td>
</tr>
<tr>
<td><em>(from “Awakening”)</em></td>
<td></td>
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<td></td>
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<tr>
<td>Luminous Mind</td>
<td></td>
<td>Mixed Chorus a cappella</td>
<td>Secular</td>
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<tr>
<td><em>(from “Awakening”)</em></td>
<td></td>
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<tr>
<td>Madrigali di Michelangelo</td>
<td></td>
<td>Mixed Chorus a cappella</td>
<td>Secular</td>
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<tr>
<td>Make We Merry</td>
<td></td>
<td>SSAATTBB and Christmas</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Percussion</td>
<td></td>
</tr>
<tr>
<td>Marginalia</td>
<td></td>
<td>Mixed Chorus, Flute</td>
<td>Secular</td>
</tr>
</tbody>
</table>
Mary Held the Little Child  Percussion, Guitar  Secular
Mass  Mixed Chorus and Organ  Secular

Mass For A Sacred Place  Mixed Chorus and Orchestra  Sacred
Meditations of Li Po  Mixed Chorus a cappella  Secular
Melodys of Earth and Sky  Treble Chorus and Piano  Secular
Mighty Songs  Treble chorus and Piano  Secular
Mowing, The  Mixed Chorus a cappella  Secular
MusiQuotes  Mixed Chorus and Piano  Secular

Naked Circle, The  Mixed Chorus with Flute and Piano  Sacred/Secular
( from “Embracing All”)  Neighbors of Bethlehem, The  Mixed Chorus and Christmas
( from “Jesu Carols”)  New Every Morning is the Love  Mixed Chorus,  Secular
Musique  SSATBB, and Organ  Secular

Nocturne  a cappella  Secular
( from “Three Songs on Poems of Wilfred Owen”)  North Shore  Mixed Chorus,  Secular
Mezzo Soprano,  Baritone soloists, and  Chamber Orchestra

Now Is The Gentle Season  Mixed Chorus a cappella  Secular
(A Spring Madrigal)  SATB Chorus and Soprano solo, a  Sacred
O Come All Ye Faithful  Cappella

O Little Town of Bethlehem  Mixed Chorus,  Christmas
( also in “A Stephen Paulus Christmas”)  Oboe, and Harp
O Praise the Lord  Mixed Chorus Sacred
( from “For All Saints”)  and Organ
O Sacred Breath, O Blazing Love  Mixed Chorus Sacred
and Organ
Ocean of Clouds, An  Mixed Chorus  Secular
(a cappella)

(from “Songs from the Japanese”)
<table>
<thead>
<tr>
<th>Title</th>
<th>Genre</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh, Susanna</td>
<td>Mixed Chorus</td>
<td>Secular</td>
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<tr>
<td></td>
<td></td>
<td>and Keyboard, also version with</td>
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<tr>
<td></td>
<td></td>
<td>Brass Quintet (“An American Medley”)</td>
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<tr>
<td>Old Church, The</td>
<td>Mixed Chorus</td>
<td>Secular/Sacred</td>
</tr>
<tr>
<td>(from “Prairie Songs”)</td>
<td></td>
<td>a cappella</td>
</tr>
<tr>
<td>On the Road</td>
<td>Mixed Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td>(from “Three Chinese Poems”)</td>
<td></td>
<td></td>
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<tr>
<td>Oneness</td>
<td>Treble Chorus</td>
<td>Secular/Sacred</td>
</tr>
<tr>
<td>(from “Songs of Meditation”)</td>
<td></td>
<td>and Piano or Orchestra</td>
</tr>
<tr>
<td>Pay Through the Nose</td>
<td>Treble Voices</td>
<td>Secular</td>
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<tr>
<td></td>
<td></td>
<td>and Piano</td>
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<tr>
<td>Peace</td>
<td>Mixed Chorus</td>
<td>Sacred</td>
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<tr>
<td></td>
<td></td>
<td>a cappella</td>
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<tr>
<td>Personals</td>
<td>Mixed Chorus, Flute, 1 Percussion</td>
<td>Secular</td>
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<tr>
<td>Pilgrim Jesus</td>
<td>Mixed Chorus</td>
<td>Christmas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Organ</td>
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<tr>
<td>Pilgrims’ Hymn (from “The Three Hermits”)</td>
<td>Mixed Chorus</td>
<td>Sacred</td>
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<td></td>
<td></td>
<td>a cappella 8-part and 4-part versions</td>
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<tr>
<td></td>
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<td>(opt. Keyboard)</td>
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<td>Pium Paum</td>
<td>Mixed Chorus, Mezzo Soprano or Alto, Finger Cymbals, and Harp or Piano</td>
<td>Christmas</td>
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<td>Place of Hope, A</td>
<td>Mixed Chorus, Chamber Orchestra</td>
<td>Secular</td>
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<tr>
<td>Poemas de Amor</td>
<td>Mixed Chorus</td>
<td>Secular</td>
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<td></td>
<td></td>
<td>and Percussion</td>
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<td>Prairie Snow (from “Prairie Songs”)</td>
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<td>Secular</td>
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<td></td>
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<td>a cappella</td>
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<tr>
<td>Prairie Songs</td>
<td>Mixed Chorus</td>
<td>Secular</td>
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<td></td>
<td></td>
<td>a cappella</td>
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<td>Praise, My Soul, The King of Heaven</td>
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<tr>
<td></td>
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<td>and Organ</td>
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<tr>
<td>Psalm 1</td>
<td>Mixed Chorus</td>
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<td></td>
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<td>Psalm 8</td>
<td>SSAATTBB, Organ</td>
<td>Sacred</td>
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<td>Psalm 23</td>
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<td>Psalm 121</td>
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<td>Title</td>
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<td>Redeemer God: Call to Worship</td>
<td>SSATTBB Chorus</td>
<td>Sacred</td>
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<tr>
<td>Ring Out, Ye Crystal Spheres</td>
<td>Soprano and Tenor</td>
<td>Christmas</td>
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<td></td>
<td>Soloists, Mixed</td>
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<td></td>
<td>Chorus (SATB), with Flute,</td>
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<tr>
<td></td>
<td>Oboe, Percussion, and Harp</td>
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<tr>
<td>The Road Home</td>
<td>Mixed Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td></td>
<td>a cappella, SATB,</td>
<td></td>
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<tr>
<td></td>
<td>(also SSA and TTBB)</td>
<td></td>
</tr>
<tr>
<td>Roll, Jordan, Roll</td>
<td>Mixed Chorus</td>
<td>Sacred</td>
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<tr>
<td>(from “An American Medley”)</td>
<td>Soprano, Tenor and Keyboard</td>
<td></td>
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<tr>
<td>Run, Shepherds, Run!</td>
<td>Mixed Chorus</td>
<td>Sacred</td>
</tr>
<tr>
<td>(from “So Hallow’d Is The Time”)</td>
<td>and Organ</td>
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<tr>
<td>Sacred Songs:</td>
<td>Mixed Chorus, Flute</td>
<td>Sacred</td>
</tr>
<tr>
<td></td>
<td>Oboe, 1 Percussion, Organ</td>
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<tr>
<td>Sage, The</td>
<td>Mixed Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td>(from “Awakening”)</td>
<td>a cappella</td>
<td></td>
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<tr>
<td>Sanctus et Benedictus</td>
<td>Mixed Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td>(from “Mass”)</td>
<td>and Organ</td>
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<tr>
<td>Savior From On High, A</td>
<td>Mixed Chorus, Oboe, Christmas</td>
<td>Sacred</td>
</tr>
<tr>
<td></td>
<td>and Harp or Piano</td>
<td></td>
</tr>
<tr>
<td>Sea and Sky</td>
<td>Treble Chorus and Piano</td>
<td>Secular</td>
</tr>
<tr>
<td>(from “The Earth Sings”)</td>
<td>Men’s Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td>Shall I Compare Thee?</td>
<td>Mixed Chorus</td>
<td>Sacred</td>
</tr>
<tr>
<td></td>
<td>a cappella</td>
<td></td>
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<tr>
<td>Shall We Gather At The River</td>
<td>Mixed Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td></td>
<td>(also with Brass Quintet)</td>
<td></td>
</tr>
<tr>
<td>Shantyman’s Life, The</td>
<td>Mixed Chorus</td>
<td>Secular</td>
</tr>
<tr>
<td>Shepherds! The Chorus Come and Swell!</td>
<td>and Handbells</td>
<td>Christmas</td>
</tr>
<tr>
<td>Ship Carol, The</td>
<td>Mixed Chorus</td>
<td>Christmas</td>
</tr>
<tr>
<td>(from “Jesu Carols”)</td>
<td>and Harp</td>
<td></td>
</tr>
<tr>
<td>Silver the River</td>
<td>Two-Part Treble Chorus and</td>
<td>Secular</td>
</tr>
<tr>
<td></td>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>Simple Gifts</td>
<td>Mixed Chorus</td>
<td>Sacred</td>
</tr>
<tr>
<td></td>
<td>and Keyboard or</td>
<td></td>
</tr>
</tbody>
</table>
Sing Creations Music On
(from “Songs Eternity”)
Sing, Hevin Imperial
(from “We Sing Thy Birth”)
Single Girl
Snow Had Fallen; Christ Was Born
Snow Lay On The Ground, The

Brass Quintet
Treble Chorus and Piano
Mixed Chorus, Christmas Organ, and opt.
6 piece Brass Ensemble
SSA and Harp, Secular
Mixed Chorus and Keyboard
6 piece Brass Ensemble
SSA and Harp, Secular
Mixed Chorus and Keyboard
6 piece Brass Ensemble
SSA and Harp, Secular

So Hallow’d is the Time
(from “We Sing Thy Birth”)

Mixed Chorus, Christmas Organ and opt.
6 piece Brass Ensemble
Mixed Chorus, Boy Christmas Soprano, Tenor,
Baritone Soloists, and Chamber Orchestra
including Organ (opt. Keyboard accomp.)

Song in the Air, A
Song, Like the Voice of a Multitude, A
(from “Songs of Meditation”)
Song of Joy
Song of Songs
(from “Three Songs on Poems of Wilfred Owen”)
Songs Eternity
Songs from the Japanese
Songs of Meditation
Sorrow Song

Unison Chorus Christmas and Keyboard
Treble Chorus Secular and Piano or Orchestra
Mixed Chorus Sacred and Organ
Mixed Chorus Secular a cappella
Treble Choir Secular and Piano
Mixed Chorus Secular a cappella
Treble Chorus Sacred/Secular and Orchestra, or Piano
Mixed Chorus Secular
(from “Prairie Songs”) Soul. Like the Moon, the a cappella
(Soul of “Songs of Meditation”) Sound of Silence, The Treble Chorus Sacred
(Spirit of “Prairie Songs”) Spirit That Sets Us Free, The Mixed Chorus Secular

Splendid Jewel a cappella
Spring and the Fall, The Mixed Chorus Sacred
Spring Song and Harp Secular
A Stephen Paulus Christmas: Two-part Treble Mixed Chorus with various
Nine Christmas Carols Chorus and Keyboard instrumentation or
A Stephen Paulus Christmas: a cappella
Nine Christmas Carols

Te Deum Mixed Chorus Sacred

This Endris Night Mixed Chorus, Christmas
(from “Three Nativity Carols”) Harp, and Oboe
This Happy Morn Mixed Chorus, Christmas
(from “We Sing Thy Birth”) Organ and opt.
This Is The Month, and This the Happy Morn Women’s Chorus Christmas
This Tra Mixed Chorus Sacred
in (from “An American Medley”)

Three Chinese Poems Mixed Chorus Sacred
Three Nativity Carols a cappella
Three Songs on Poems of Wilfred Owen Mixed Chorus Secular
To Be Certain of the Dawn SSAATTBB, SSA, Secular/Sacred
Children’s Chorus,
Soprano, Mezzo, Tenor,
Baritone Soloists, Full
Orchestra, Shofar
To Feed Pure Love Men’s Chorus, Brass Secular
Septet, Percussion,
and Piano
<table>
<thead>
<tr>
<th>Composition</th>
<th>Choral/Instrumental Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Make Music</td>
<td>Men’s Chorus, Opt. Chimes, and Piano</td>
</tr>
<tr>
<td>To The Supreme Being</td>
<td>SSAATTBB Chorus a cappella</td>
</tr>
<tr>
<td>Too Many Waltzes</td>
<td>Men’s Chorus, Timpani, Chimes, and Harp</td>
</tr>
<tr>
<td>Tulatulla</td>
<td>Three part Women, Flute, and Harp</td>
</tr>
<tr>
<td>Twilight Hymn</td>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Two Madrigals</td>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Underneath A Star</td>
<td>Mixed Chorus and Keyboard</td>
</tr>
<tr>
<td>Undivided Measure</td>
<td>Mixed Chorus and Organ</td>
</tr>
<tr>
<td>Undying Music</td>
<td>Men’s Chorus</td>
</tr>
<tr>
<td>Virtue (from &quot;Awakening&quot;)</td>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Visions from Hildegard, Part I</td>
<td>Mixed Chorus, Flute, Oboe, Timpani, 1 Percussion, and Organ</td>
</tr>
<tr>
<td>Visions from Hildegard, Part II</td>
<td>Mixed Chorus, Flute, Oboe, Timpani, 1 Percussion, and Organ</td>
</tr>
<tr>
<td>Visions from Hildegard, Part III</td>
<td>Mixed Chorus, Flute, Oboe, Timpani, 1 Percussion, and Organ</td>
</tr>
<tr>
<td>Voices</td>
<td>Mixed Chorus, Soloists and Orchestra</td>
</tr>
<tr>
<td>Voices of Light</td>
<td>Mixed Chorus and Orchestra</td>
</tr>
<tr>
<td>Wassail Song</td>
<td>Mixed Chorus a cappella</td>
</tr>
<tr>
<td>Watching the Moon at Midnight</td>
<td>Treble Chorus Sacred/Secular and Orchestra, or Piano</td>
</tr>
<tr>
<td>Water Is Wide, The</td>
<td>Mixed Chorus, Soprano and Baritone Soloists, and Harp</td>
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<tr>
<td>Title</td>
<td>Choral Arrangement</td>
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<td>---------------------------------------------------------</td>
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<tr>
<td>Waye Not His Cribb</td>
<td>Mixed Chorus and Christmas Harp</td>
</tr>
<tr>
<td>(from “Jesu Carols”)</td>
<td>SSAATTBB</td>
</tr>
<tr>
<td>We Gather Together</td>
<td></td>
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<tr>
<td>We Give Thee But Thine Own</td>
<td>Mixed Chorus (SAB) Sacred</td>
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<tr>
<td></td>
<td>and Organ (or Keyboard)</td>
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<tr>
<td>We Sing Thy Birth</td>
<td>Mixed Chorus, Organ</td>
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<tr>
<td></td>
<td>Christmas and Brass Ensemble</td>
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<tr>
<td>We Three Kings of Orient Are</td>
<td>Mixed Chorus, Oboe, Christmas</td>
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<tr>
<td></td>
<td>and Harp</td>
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<tr>
<td>Welcome All Wonders</td>
<td>SSAATTBB, Harp, Christmas</td>
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<tr>
<td></td>
<td>Oboe</td>
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<tr>
<td>Whalen’s Fate</td>
<td>Solo Baritone, Men’s Chorus,</td>
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<tr>
<td></td>
<td>and Guitar</td>
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<tr>
<td>When I am Filled With Music</td>
<td>Mixed Chorus and Secular Piano</td>
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<tr>
<td>(from “MusiQuotes”)</td>
<td>Mixed Chorus, Sacred</td>
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<td></td>
<td>Congregation, Brass Quintet,</td>
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<tr>
<td></td>
<td>Organ (opt. Organ only accomp.</td>
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<tr>
<td>When In Our Music God Is Glorified</td>
<td>Mixed Chorus, Secular</td>
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<tr>
<td></td>
<td>and Brass Ensemble</td>
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<tr>
<td></td>
<td>with Timpani</td>
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<tr>
<td>Whitman’s Dream</td>
<td>Two Mixed Choruses, Secular</td>
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<tr>
<td></td>
<td>and Brass Ensemble</td>
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<td></td>
<td>with Timpani</td>
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<tr>
<td>Wind and Sun</td>
<td>Treble Voices, Secular</td>
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<tr>
<td>(from “The Earth Sings”)</td>
<td>Percussion played by</td>
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<tr>
<td></td>
<td>singers, Piano</td>
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<tr>
<td>Winter Song</td>
<td>Two-part Chorus Secular</td>
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<tr>
<td></td>
<td>and Piano</td>
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<tr>
<td>Winter Song</td>
<td>Mixed Chorus a cappella</td>
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<tr>
<td>(from “Three Songs on Poems of Wilfred Owen”)</td>
<td>SATB Chorus and Christmas</td>
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<tr>
<td></td>
<td>Piano/Harp</td>
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<tr>
<td>Wishes and Candles</td>
<td>Mixed Chorus, Oboe, Christmas</td>
</tr>
<tr>
<td></td>
<td>and Harp</td>
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<tr>
<td>Wonder Tidings</td>
<td>Mixed Chorus and Christmas</td>
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<tr>
<td>(from “Three Nativity Carols”)</td>
<td>Mixed Chorus and Christmas</td>
</tr>
<tr>
<td></td>
<td>Organ</td>
</tr>
<tr>
<td></td>
<td>Mixed Chorus and Sacred</td>
</tr>
<tr>
<td></td>
<td>Organ</td>
</tr>
</tbody>
</table>

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APPENDIX B: COMMERCIAL DISCOGRAPHY OF STEPHEN PAULUS

The following recorded works by Stephen Paulus are listed in alphabetical order and include the following information when available:

<table>
<thead>
<tr>
<th>“Title of Stephen Paulus Work”</th>
<th>Title of Recording</th>
<th>Record Label Information</th>
<th>Performing Group, City</th>
<th>Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Air on Seurat”, (cello &amp; piano)</td>
<td><em>A Chamber Fantasy,</em></td>
<td>Gasparo Records GSCD-301</td>
<td>The Lanier Trio</td>
<td>d'Note Classics/DND 1037</td>
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<tr>
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<tr>
<td>“All My Pretty Ones”, (soprano &amp; piano)</td>
<td><em>Songs</em></td>
<td>Albany Records TROY036-2</td>
<td>Ruth Jacobson, Soprano, Paul Schoenfield, Piano</td>
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<tr>
<td>“American Vignettes”, (cello &amp; piano)</td>
<td></td>
<td>Gasparo Records GSCD-301</td>
<td>The Lanier Trio</td>
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<tr>
<td>“Angels and the Shepherds, The”, (chorus, flute &amp; handbells)</td>
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</tbody>
</table>

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85
da Chiesa Sound Recordings DCSR-105
The Gwinnett Festival Singers
William O. Baker, Conductor

*Carols for Christmas*
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor
RCM Catalogue # 19605

*Christmas*
Los Angeles Master Chorale and Sinfonia Orchestra
Paul Salamunovich, Conductor

“Angels We Have Heard On High”, (chorus & organ)
*Carols for Christmas*
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

“Artsongs”, (tenor & piano)
*Songs*
Albany Records TROY036-2
Paul Sperry, Tenor, Irma Vallecillo, Piano

“Barbara Allen”, (chorus & guitar)
Augsburg Fortress 23-0981
(cassette and LP)
The Dale Warland Singers
Dale Warland, Conductor

“Bittersuite”, (baritone & piano)
*Songs*
Albany Records TROY036-2
Hakan Hagegard, Baritone, Warren Jones, Piano
“Bravo Bells”, (carillon)
   *The Organ and Carillon of Culver, Volume 3: A Summer’s Night*
   John Gouwens, carillonneur

“Bring A Torch, Jeannette Isabelle”, (chorus & guitar)
   *Carols for Christmas*
   d'Note Classics DND 1015
   The Dale Warland Singers
   Dale Warland, Conductor
   *Shout the Glad Tidings*
   E-2754
   The Singers
   Matthew Culloton, conductor

“Canticum Novum”, (chorus, flute, oboe, percussion, & harp)
   *Wonder Tidings*
   Magnum Chorum
   St. Olaf College Choir Alumni
   David Dickau, Conductor

“Carol of the Hill”, (chorus & organ)
   *Music at St. George's*
   Pro Organo, CD 7065
   St. George's Episcopal Church, Nashville, TN
   Wilma Jensen, Conductor

“Carols for Christmas”, (chorus)
   d'Note Classics DND 1015
   The Dale Warland Singers
   Dale Warland, Conductor

“Chamber Fantasy, A”, (chamber music)
   Innova 539
   Judith Ranheim, Jane Garvin, Flute, Merilee Klemp, Oboe, Chouhei Min, Troy
Gardner, Violin, Korey Konkol, Viola, Mina Fisher, Cello, Thelma Hunter, Jill Dawe, Piano

“Chamber Music”, (chamber music)
Gasparo Records GSCD-301
The Lanier Trio
The Church of the Covenant, Cleveland, OH
Todd Wilson, Conductor

“Concertante”, (orchestra)
Works by Stephen Paulus
New World Records 363-2
Atlanta Symphony Orchestra
Yoel Levi, Conductor

“Concerto for Violin and Orchestra”, (orchestra & violin)
Works by Stephen Paulus
New World Records 363-2
Atlanta Symphony Orchestra
Yoel Levi, Conductor
Also referred to as: “Violin Concerto”

“Courtship Songs”, (flute, oboe, piano & cello)
d'Note Classics/DND 1037
St. Paul Sinfonietta

A Chamber Fantasy
Innova 539
Jane Garvin, Flute, Merilee Klemp, Oboe, Mina Fisher, Cello, Jill Dawe, Piano

“Day Break”, (treble chorus)
Homeland
ACA Digital Recording, Inc. CM20075
Spivey Hall Children’s Choir
“Ding Dong! Merrily on High”, (chorus & flute)

Carols for Christmas

d'Note Classics DND 1015

The Dale Warland Singers

Dale Warland, Conductor

“Dramatic Suite”, (flute, piano, violin, viola & cello)

d'Note Classics/DND 1037

St. Paul Sinfonietta

A Chamber Fantasy

Innova 539

Judith Ranheim, Flute, Chouhei Min, Violin, Korey Konkol, Viola, Mina Fisher, Cello,

Thelma Hunter, Piano

“Echoes Between the Silent Peaks”, (chorus, flute, oboe, percussion, harp, violin & cello)

Koch Int'l Classics 3-7279-2 H1

Oregon Repertory Singers

Gilbert Seeley, Conductor

“Evensong”, (chorus)

December Stillness

American Choral Catalog ACC 121

The Dale Warland Singers

Dale Warland, Conductor

CAER 71998

Choral Arts Ensemble of Rochester

Rick Kvam, Conductor

“Fantasy in Three Parts”, (flute & guitar)

Canyon Echoes – New Music for Flute & Guitar”

Gasparo Records GSCD-336

Susan DeJong, Flute, Jeffrey Van, Guitar
“First Nowell, The”, (chorus a cappella)

*Carols for Christmas*

d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

*Midwinter: Carols in Concert*

New Art Recordings
Ars Nova Singers
Thomas Edward Morgan, Conductor

“Five for the Flowers Near the River”, (viola & piano)

*Gasparo Records GSCD-301*

The Lanier Trio

*New York Legends*

Cala Records Ltd. CACD 0510
Cynthia Phelps, Viola

“Five Senses, The”

*The Age of American Passions*

"Stephen Paulus: the Five Senses"

CD 153 Arsis
Boston Modern Orchestra Project
Gil Rose, conductor

“Five Translucent Landscapes”, (piano)

*Something Old, Something New*

RBW Record Co. Missouri #CD016
Joan DeVee Dixon, Piano

“Four Preludes on Playthings of the Wind”, (chorus)

*Choral Currents*
Innova Recordings MN 110
The Dale Warland Singers
Dale Warland, Conductor
“Gabriel’s Message”, (chorus)
Christmas with the Dale Warland Singers
Gothic Records G 49208
The Dale Warland Singers
Dale Warland, Conductor
Also Includes: “Three Nativity Carols”

“God With Me”, (congregational hymn)
HOH CD-401
House of Hope Presbyterian Church Choir
St. Paul, Minnesota
Nancy Lancaster, Organ

“Hallelu!”, (chorus & harp)
Welcome Christmas: Carols from Around the World
Plymouth Music Series 09026-68015-2
Philip Brunelle, Conductor

Endless Your Grace
The Choraliers of Candler School of Theology
Marian E. Dolan, Conductor

Carols for Christmas
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

Wonder Tidings
Magnum Chorum
St. Olaf College Choir Alumni
David Dickau, Conductor
Also includes: “Three Nativity Carols,” “Hallelu,” “Jesu Carols,” and
“Canticum Novum”

“Hark! The Heralds Angels Sing”, (chorus & piano)
  *Carols for Christmas*
  d'Note Classics DND 1015
  The Dale Warland Singers
  Dale Warland, Conductor

“Holly and the Ivy, The”, (chorus, oboe & harp)
  *Dallas Christmas Gala*
  Delos DE 3267
  Dallas Symphony Orchestra
  David Davidson, Conductor

“How Far Is It To Bethlehem”, (chorus, oboe & harp)
  *Carols for Christmas*
  d'Note Classics DND 1015
  The Dale Warland Singers
  Dale Warland, Conductor

“Hymn for America”, (chorus a cappella)
  *Spirit of America*
  Mormon Tabernacle Choir
  Craig Jessop, Conductor

“I Gave My Love A Cherry”, (chorus & harp)
  Augsburg Fortress 23-981
  (cassette and LP)
  The Dale Warland Singers
  Dale Warland, Conductor

“Jesu Carols”, (chorus & harp)
  SFDC3
  Santa Fe Desert Chorale
  Larry Bandfield, Conductor
Chariot Records 97101
Roger Wagner Chorale
Jeannine Wagner, Conductor

MCC 101
Monmouth Civic Chorus of
Redbank, NJ
Mark Shapiro, Conductor

*Wonderful Mystery*
MCC 2
Magnum Chorum
St. Olaf College Choir Alumni, Minneapolis, MN
David Dickau, Conductor

*Wonder Tidings*
Magnum Chorum
St. Olaf College Choir Alumni
David Dickau, Conductor
Also includes: “Three Nativity Carols”, “Hallelu”, “Jesu Carols”, and
“Canticum Novum”

*An American Christmas*
Vocal Arts Ensemble of Cincinnati
Earl Rivers, conductor

“Joy To The World”, (chorus a cappella)

*Carols for Christmas*
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

“Life Motifs”, (violin, cello & piano)
Gasparo Records GSCD-301
The Lanier Trio

“The Lightener of the Stars”, (chorus & organ)
The Choir of Christ Church
Christiana Hundred, Wilmington, DE
William Owen, Conductor

“Mass for a Sacred Place”
Stephen Paulus: Mass for a Sacred Place
CD 150 Arsis
Cathedral Choral Society, Washington D.C.
J. Reilly Lewis, conductor

“Meditations of Li Po”, (chorus)
Divine Grandeur
New World Records 80504-2
The New York Concert Singers
Judith Clurman, Conductor

“Music of the Night”, (violin, cello & piano)
Gasparo Records GSCD-301
The Lanier Trio

“O Little Town of Bethlehem”, (chorus, oboe & handbells)
Carols for Christmas
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

A Floweret Bright: Christmas Music of the Renaissance and the 20th Century
New Art Recordings
Ars Nova Singers
Thomas Edward Morgan, Conductor

“Oh Come, All Ye Faithful”, (chorus a cappella)
Carols for Christmas

94
The Dale Warland Singers
Dale Warland, Conductor

“Old Church, The”, (chorus a cappella)
*Harvest Home*
Gothic Records G 49243
The Dale Warland Singers
Dale Warland, Conductor

“Organ Concerto”, (organ, strings, & percussion)
*Pipedreams Premieres, Volume 2*
Pipedreams CD-1003
Atlanta Symphony Members
Trinity Presbyterian Church, Atlanta
George Hanson, Conductor
Norman Mackenzie, Organ, Petty-Madden Organ

"Organa Americana"
Pro Organo #7196
Featuring: Paean for organ duet
Tom Trenney and Andrew Kotylo

“Partita Appassionata”, (violin & piano)
d'Note Classics/DND 1037
St. Paul Sinfonietta

*A Chamber Fantasy*
Innova 539
Troy Gardner, Violin, Jill Dawe, Piano

“Peace”, (chorus)
Augsburg Fortress AUGCD911
Augsburg College Choir, Minneapolis, Minnesota
Peter Hendrickson, Conductor
“Pilgrims’ Hymn”, from *The Three Hermits*, (chorus)
  - Abridged Listing -
  The St. Agnes High School
  Concert Chorale, St. Paul, Minnesota
  William E. White, Conductor

*Bernstein & Britten*
American Choral Catalog
ACC 123
The Dale Warland Singers
Dale Warland, Conductor

The Greenville College Choir, North Carolina
Jeffrey S. Wilson, Conductor

*Endless Your Grace*
The Choraliers of Candler School of Theology
Marian E. Dolan, Conductor

*Sounds Like Rochester*
Honors Choirs of SE Minnesota, 250-voice Concert Choir
Rochester Neighborhood Resource Center
Rick Kvam, Conductor

*Consider the Lilies*
Mormon Tabernacle Choir
Craig Jessop, Conductor

*Road Hom, Thee*
Tantara Records JC054
Brigham Young University Choruses
Ronald Staheli, Rosalind Hall, Conductors

“Preludes” (#3 and #4), (solo piano)
ReForm: New Takes on Traditional Forms
Crossover Media
Lara Downes, Piano

The Road Home
Tantarra Records JC054
Brigham Young University Choruses
Ronald Staheli, Rosalind Hall, Conductors

Harvest Home
Gothic Records G 49243
The Dale Warland Singers
Dale Warland, Conductor

“Savior from on High, A”, (chorus, oboe & harp)
Carols for Christmas
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

“Seven for the Flowers Near the River”, (viola & piano)
Gasparo Records GSCD-301
The Lanier Trio

“Seven Miniatures”, (violin, viola & cello)
Titanic Recordings Ti - 231
Ensemble Capriccio
Minneapolis, MN

“Shall We Gather At The River”, (chorus)
Augsburg Fortress 23-0981
(cassette and LP)
The Dale Warland Singers
Dale Warland, Conducto
“The Ship Carol”, (chorus & harp)
“Ship Carol, The”, (chorus & harp)
Carols for Christmas
d’Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

“Sing Hallelu!”, (chorus)
Welcome Christmas: Carols from Around the World
Plymouth Music Series 09026-68015-2
Philip Brunelle, Conductor

“Single Girl”, (chorus)
Blue Wheat: A Harvest of American Folk Songs
American Choral Catalog ACC 122
The Dale Warland Singers
Dale Warland, Conductor

“Sing Creation’s Music On”
At Home- 40th Anniversary CD
The Glen Ellyn Children's Choir

East Meets West
Princeton Girl choir

“Snow Had Fallen; Christ Was Born”, (chorus & keyboard)
Carols for Christmas
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor
“So Hallow’d is the Time”, (chorus, soloists & orchestra)
  Pro Arte PDS 257
  (out of print)
  (cassette and LP)
  Plymouth Music Series of Minneapolis
  Philip Brunelle, Conductor

“Songs Eternity”, (treble chorus & piano)
  *Litton Live*
  The American Boychoir
  James Litton, Conductor

“Songs for the Seasons”, (orchestra)
  *Holland Chorale Presents Stephen Paulus, Songs for the Seasons*
  Holland Chorale

“Songs from the Japanese”, (chorus)
  *All Sky: New American Choral Works*
  New Art Recordings
  Ars Nova Singers
  Thomas Edward Morgan, Conductor

“Symphony for Strings”, (orchestra)
  *Works by Stephen Paulus*
  New World Records 363-2
  Atlanta Symphony Orchestra
  Yoel Levi, Conductor

“Symphony in Three Movements (Soliloquy)”, (orchestra)
  Elektra/Nonesuch 79147-2
  Minnesota Orchestra
Sir Neville Marriner, Conductor

“Three Hermits, The”, (opera)
d'Note Classics/DND 1025
(Premiere recording of the complete opera, 9 soloists, chorus, 11 instruments)
The House of Hope Presbyterian Church Choir
St. Paul Sinfonietta
Thomas Lancaster, Conductor

“Three Nativity Carols”, (chorus, oboe, & harp)
Season's Promise
New World Records
New York Concert Singers
Judith Clurman, Conductor
Also includes: “Wishes and Candles”

Wonder Tidings
Magnum Chorum
St. Olaf College Choir Alumni
David Dickau, Conductor
Also includes: “Three Nativity Carols,” “Hallelu,”
“Jesu Carols,” and “Canticum Novum”

A Sound of Angels
Gothic Records G 49208
Orpheus Chamber Singers
Donald Krehbiel, Conductor

Christmas with the Dale Warland Singers
The Dale Warland Singers
Dale Warland, Conductor
Also includes: “Gabriel’s Message”

“Three Songs on Poems of Wilfred Owen”, (chorus)
An American Sampler
aca Digital Recording Inc. CM20046  
The Atlanta Singers  
David Brensinger, Conductor

“Three Temperaments”, (organ)  
*Music From Bales Organ Recital Hall, University of Kansas*  
Digital Chips DCD 2001  
(World premiere recording)  
James Higdon, Organ

“Triptych”, (organ)  
HOH CD-403  
House of Hope Presbyterian Church  
St. Paul, Minnesota  
Nancy Lancaster, Organ

“Voices”, (chorus & orchestra)  
Albany Records TROY 182  
Pacific Chorale, Pacific Symphony Orchestra  
John Alexander, Conductor

“Voices from the Gallery”, (narrator & orchestra)  
d'Note Recordings DND 1010  
Pro Music of Columbus  
Janet Bookspan, Narrator  
Timothy Russell, Conductor

“Violin Concerto”, (orchestra & violin)  
*Works by Stephen Paulus*  
New World Records 363-2  
Atlanta Symphony Orchestra  
Robert Shaw, Conductor  
William Preucil, Violin  
Also referred to as: “Concerto for Violin and Orchestra”

“Violin Concerto No. 2”, (violin & orchestra)
Aspen CD82093
The Aspen Festival Orchestra
Lawrence Foster, Conductor
Robert McDuffie, Violin

“Wassail Song”, (chorus a cappella)
Carols for Christmas
d'Note Classics DND 1015
The Dale Warland Singers
Dale Warland, Conductor

Midwinter: Carols in Concert”
New Art Recordings
Ars Nova Singers
Thomas Edward Morgan, Conductor

“The Water is Wide”, (chorus & harp)
Augsburg Fortress 23-0981
(cassette and LP)
The Dale Warland Singers
Dale Warland, Conductor

Blue Wheat: A Harvest of American Folk Songs
American Choral Catalog ACC 122
The Dale Warland Singers
Dale Warland, Conductor

“We Sing Thy Birth”, (chorus, organ & brass ensemble)
Cantate Hodie: Sing Forth This Day!
Bach Choir of Pittsburgh
Pittsburgh Symphony Brass
Brady R. Allred, Conductor

“We Three Kings”, (chorus, oboe & harp)
Carols for Christmas
"Whalen’s Fate”, (chorus & guitar)
Augsburg Fortress 23-0981
(cassette and LP)
The Dale Warland Singers
Dale Warland, Conductor

“Wishes and Candles”, (chorus)
*Season's Promise*
New World Records
New York Concert Singers
Judith Clurman, Conductor
Also includes: “Three Nativity Carols”

"Wonder Tidings", (choral)
Magnum Chorum
St. Olaf College Choir Alumni
David Dickau, Conductor

**Additional recordings of works by Stephen Paulus:**

*Christmas Echoes - Vol. I*, (chorus)
Augsburg Fortress 4-11
The Dale Warland Singers
Dale Warland, Conductor

*Christmas Echoes - Vol. II*, (chorus)
Augsburg Fortress 4-12
The Dale Warland Singers
Dale Warland, Conductor

*Christmas Holidays with the Vocal Arts Ensemble of Cincinnati*
Conductor: Earl Rivers
Features: “Three Nativity Carols” and "We Three Kings."

**MCC Christmas, An, (chorus)**
M CC 101
Monmouth Civic Chorus of Redbank, NJ
Mark Shapiro, Conductor
Includes: “Jesu Carols”, “Jesu's Lyfelyne”, “The Ship Carol”, “Waye Not His Cribb”, “The Neighbors of Bethlehem”, “Snow Had Fallen”, “Christ was Born”

**Pipedreams Premiers, Vol. 2, (organ concerto)**
(A recording put together by Michael Barone, host of Minnesota Public Radio’s “Pipedreams,” which features works by other contemporary composers including Libby Larsen, Thomas Kerr, and Brent Weaver.)
“Concerto for Organ, Strings, and Percussion”
Trinity Presbyterian Church in Atlanta, Georgia
George Mackenzie, organ
Atlantic Symphony Orchestra
George Hanson, Conductor

**Stephen Paulus: The Lanier Trio, (chamber)**
Gasparo Records GSCD-301
The Lanier Trio
Includes: “Music of the Night”, “Air on Seurat”, “Seven for the Flowers Near the River”, “Life Motifs”, “American Vignettes”

**Unison and 2-part Music by Stephen Paulus, (chorus & guitar)**
Paulus Publications, LLC
Twin Cities Youth Ensemble
Danielle Ringuette Vinup, conductor
Includes: “Lift Up Our Hearts, O King of Kings”, “In Heaven Is Joy and Gladness"

Works by Stephen Paulus, (orchestra)
New World Records 363-2
Atlanta Symphony Orchestra
William Preucil, Violin
Yoel Levi, Conductor
Robert Shaw, Conductor
Includes: “Concertante”, “Violin Concerto (Concerto for Violin and Orchestra)”, “Symphony for Strings”
APPENDIX C PERMISSIONS

Gmail – permission

11/2/09 10:43 AM

Emily Grundstad <emily.grundstad@gmail.com>

permission
6 messages

Emily Grundstad <emily.grundstad@gmail.com>
To: Stephen Paulus <sp@stephenpaulus.com>, mdb@umn.edu
Mon, Oct 19, 2009 at 9:24 AM

Hi there Stephen and Michael,

Just sending a note requesting permission to use printed musical examples and poetry of the song cycle "All My Pretty Ones" within my document entitled,

"All My Pretty Ones by Stephen Paulus; Song Cycle for Soprano and Piano on a text by Michael Dennis Browne".

This document will be published and available in the Louisiana State University library and will also available online in the LSU dissertation index.

I will also be contacting the publisher of the work for permission. If you agree to this, please respond accordingly to this email.

Sincerely,

Emily Grundstad Hall

Emily Grundstad <emily.grundstad@gmail.com>
To: Carrie Shaw <carrie@stephenpaulus.com>
Mon, Oct 19, 2009 at 9:30 AM

Hi Carrie,

I sent this email to Stephen requesting permission to include musical examples and the poetry in my DMA paper. I thought I should send it to you as well, if you can answer these questions for him, that would be great too! I will include a copy of the email (giving me permission to print the music) as an appendix in the document. Thank you so much, Carrie. Hope you have a great day!

[Quoted text hidden]

Michael Dennis Browne <mdb@umn.edu>
To: Emily Grundstad <emily.grundstad@gmail.com>
Mon, Oct 19, 2009 at 11:14 AM

Emily--

Congratulations! That's just great.

I would love to have a CD of the performance. Thank you.

As for re-printing, you certainly have my/permission.

I am very happy for you.

Michael

[Quoted text hidden]

Carrie Shaw <carrie@stephenpaulus.com>
To: Emily Grundstad <emily.grundstad@gmail.com>
Cc: Danielle Vinup <danielle@stephenpaulus.com>
Wed, Oct 21, 2009 at 12:02 PM

Hi, Emily,

Thanks for writing. Steve has been under the weather, out of town, AND under a mountain of music all at the same time, so he apologizes for his being difficult to reach. But I pinned him down, and he's happy to grant permission for the reproduction of excerpts of 'All My Pretty Ones' for your dissertation.
I'm copying the publisher manager, Danielle Vinup, on this. "Danielle", could you please send Emily our language for granting permission to reproduce parts of this piece?

Thanks!

Carrie Shaw
Executive Assistant
Office of Stephen Paulus

--- On Mon, 10/19/09, Emily Grundstad <emily.grundstad@gmail.com> wrote:

> From: Emily Grundstad <emily.grundstad@gmail.com>
> Subject: permission
> To: "Carrie Shaw" <carrie@stephenpaulus.com>
> Date: Monday, October 19, 2009, 10:30 AM
> 
> HI Carrie,
> I sent this email to Stephen
> requesting permission to include musical examples and the
> poetry in my DMA paper. I thought I should send it to you as
> well. If you can answer these questions for him, that would
> be great too! I will include a copy of the email (giving me
> permission to print the music) as an appendix in the
> document. Thank you so much, Carrie. Hope you have a great
> day!
> 
> [Quoted text hidden]

Danielle Ringuette Vinup <danielle@stephenpaulus.com> Wed, Oct 21, 2009 at 12:11 PM
Reply-To: Danielle Ringuette Vinup <danielle@stephenpaulus.com>
To: Carrie Shaw <carrie@stephenpaulus.com>, Emily Grundstad <emily.grundstad@gmail.com>

Ms. Grundstad,

You have the permission of the publisher to use excerpts from "All My Pretty Ones" in your DMA dissertation. Please cite all excerpts with the appropriate copyright information. The copyright for the musical work is held by Stephen Paulus, and is published by Paulus Publications, LLC.

We would be pleased to read your dissertation when it is finished! Best of luck to you as you finish your studies.

Sincerely,

Danielle Ringuette Vinup
General Manager
Paulus Publications
1719 Summit Avenue
St. Paul, MN 55105
651.647.9612 651.647.6488 fax
www.stephenpaulus.com
Celebrating the 60th Birthday of Stephen Paulus, August 24, 2009!
Hi Emily,

This is fine with me. Thanks a million for your great work on the music. You can get official permission from Danielle@stephenpaulus.com.

Best,

Stephen

Sent from my iPhone

(Cquoted text hidden)
VITA

Emily Grundstad Hall, soprano, holds a Bachelor of Music degree in education from Simpson College, a Master of Music in vocal performance from Louisiana State University, and will receive a Doctor of Musical Arts degree in performance with a minor in voice science from Louisiana State University. Grundstad Hall has sung leading operatic roles such as Susanna in Le Nozze di Figaro, Rosina in Il barbiere di Siviglia, Pamina in Die Zauberflöte, and Amy in Adamo’s, Little Women, and Monica in The Medium. She has been soprano soloist on works such as Saint-Säens, Christmas Oratorio, Vivaldi, Gloria, Schubert, Mass in G and both Mozart, Vesperae solemnes, and Requiem. She has also recorded musical tracks for Stage-Stars Records in New York, New York, on the records, The Sound of Music as Sister Sophia, Sweeney Todd as Johanna, and West Side Story as Maria. Also for a New York audience, she sang the role of Yum-Yum in Theater Ten Ten’s production of The ‘Singapore’ Mikado, which was nominated for “Best Ensemble” by Innovative Theater Awards. She has been an apprentice artist with Des Moines Metro Opera, is a four-year winner of the Baton Rouge Opera Guild scholarship, and has been a regional finalist in the Metropolitan Opera Auditions. Grundstad Hall currently teaches private voice as a member of the affiliate faculty at Simpson College in Indianola, Iowa.