The art songs of Thomas Pasatieri: a discussion of the pedagogical uses within the private voice studio

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THE ART SONGS OF THOMAS PASATIERI: A DISCUSSION OF THE
PEDAGOGICAL USES WITHIN THE PRIVATE VOICE STUDIO

by
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An essay submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
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CERTIFICATE OF APPROVAL

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To Jason, Edward, and Evelyn
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PUBLIC ABSTRACT

Thomas Pasatieri is a prolific American composer of the twentieth and twenty-first centuries. Although Pasatieri is best known as an opera composer, he has composed in many different genres, and his numerous art songs have often been overlooked. This study evaluates Pasatieri’s currently published song catalog and divides it into three groups of songs that correspond to the varying pedagogical needs of students.

The first group presented in this document addresses the needs of the beginning vocal student. The songs are harmonically tonal, textually accessible, rhythmically uncomplicated, and metrically stable. The second group is more appropriate for the intermediate singer. The songs are highly chromatic and their harmonic progressions do not necessarily follow the rules of functional tonality; the texts are longer and more complex, the rhythmic and metric content are likewise more difficult, and the melodies are more disjunct, often exploring the extremes of the vocal range. The third and final group is most suitable for the advanced singer. The harmonies are challenging and explore an array of organizations, the texts are esoteric, the melodies are often unified through recurring motivic gestures, and the songs rarely contain any formal repetition.

These groupings are intended to help teachers and students choose repertoire from Pasatieri’s oeuvre that suit each individual student. This study includes a discussion of representative songs from each group within the chapters and a catalogue of all of Pasatieri’s published songs arranged by group in the appendices.
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INTRODUCTION

A young student enters the vocal studio for the first time: excited, enthusiastic, expectant. For her, the experience of singing is new and fun; it is an entrancing opportunity to delve into the emotional release that singing has to offer. What kind of music does the teacher assign to this young and eager learner? There is so much available literature that teacher and student alike can be overwhelmed by the sheer volume of the repertoire to be explored. The teacher begins to narrow and refine her thoughts for this particular student based on several factors: natural ability, student interest, skill level, and emotional maturity, among others. Other considerations such as recital requirements, university or other academic requirements, or competition requirements, can also help her decide how to narrow literature. In each situation, there are established types of literature that are deemed important for learning proper singing technique. These categories include, but are not limited to, pieces that stylistically represent the major eras of Western history – such as Early Modern, Eighteenth Century, Nineteenth Century, and Modern (Twentieth/Twenty-first Century) music – and the major singing languages, German, French, Italian, and English. The place to start is often with what is easiest and most interesting to the student.

For the young American singer just beginning the study of art song, songs in English may be among the most practical choices because of language considerations. As young students begin to explore the available literature, they often find that the most accessible literature is English music written by American and British composers, songs in translation, or folk songs. Within the past ninety years, the number of American composers publishing art songs has increased dramatically and the available literature from which students and teachers can choose has greatly expanded. This newer repertoire features various compositional styles and levels of difficulty. Because these songs are written in English, the language is accessible to beginning American singers.
and provides a path to discuss diction before approaching songs in foreign languages. The poetry for these songs is often taught in American schools, which enhances the student’s understanding of poetic phrasing, meaning, and cultural context. American text settings likely feel more familiar; therefore, they are easier to express emotionally than pieces of foreign origin.

In order to find literature that fits these parameters, many teachers turn to a song literature guide such as Carol Kimball’s *Song, A Guide to Style and Literature,*¹ which is one of the most widely used books as a text for Song Literature classes at the university level. This guide has therefore become a standard book within most voice studios, both private and collegiate, for the purpose of finding new song literature. Kimball’s guide presents a listing of song literature organized by composer nationality, then composer, then representative songs. The American group of composers includes Amy Beach, Charles Ives, Virgil Thompson, Ernst Bacon, John Duke, Aaron Copland, Theodore Chanler, Samuel Barber, Paul Bowles, Vincent Persichetti, Ned Rorem, Lee Hoiby, Richard Faith, Dominick Argento, Richard Hundley, William Bolcom, Stephen Paulus, Libby Larsen, Lori Laitman, Jake Heggie, Ricky Ian Gordon, and Thomas Pasatieri.² Some of these composers have composed only a few songs while others have contributed many.

One of the most prolific and yet least known or performed composers of the above group is Thomas Pasatieri. The songs of many of the other composers included in the list have received extensive scholarly attention, but the songs of Pasatieri have not. His songs are also not often included in the more recent anthologies of songs such as the

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²Ibid.
G. Schirmer anthologies for young singers. In order to sing his songs, a teacher or student must purchase a book entirely dedicated to Pasatieri songs, which is frequently a deterrent for someone who is not familiar with them. The lack of inclusion in anthologies and of research on his songs may be because Pasatieri was very active as a composer, opera director, and teacher for 20 years between 1965 and 1985, but then he virtually stopped presenting new works for publication until 2000. During this hiatus, his works faded in popularity, but recent publications of new compositions have brought an awareness of his songs to many students and teachers.

The introduction to Pasatieri’s work in guides like Kimball’s has provided an impetus for new interest, research, and performance of his songs. This document is presented as a guide for teachers who wish to learn more about them in a generalized overview and then use them within the voice studio. All of the published songs are considered and then divided into groups that emphasize their use as pedagogical tools. Throughout the document, I focus mainly on the pedagogical use of the songs, but that should not detract from the main reason that they have been included in song guides as representative works of American song literature – they are beautiful, accessible, and popular with audiences.

Short Biography

Thomas Pasatieri was born in New York on October 20, 1945. Although he did not come from a musical family, he knew very early that he wanted to study music. He convinced his parents to buy a piano and invest in lessons for him when he was only nine. Pasatieri was a very quick learner and showed considerable aptitude for performing. He

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3 This anthology series includes the First Book of Soprano Solos, volumes I and II, the Second Book of Soprano Solos, volumes I and II and their correlates for Mezzo-Soprano, Tenor, and Bass/Baritone.
began composing almost as soon as he began playing. In an interview with Susanne Reid, Pasatieri stated, “I started writing right away… maybe I was ten and a half.” By the age of fifteen, he had written many songs and was convinced he wanted a career in music composition. To that end, he skipped school one day in order to attend a lecture in New York given by the famous French organist and composition teacher, Nadia Boulanger. He brazenly presented his song manuscripts to her in the hope that she would begin his formal instruction in composition. After looking at his work, Boulanger agreed to teach him. She worked with him in person for the month that she stayed in New York and continued to teach him by correspondence once she had returned to France.

After nearly a year of studying with Boulanger, Pasatieri was accepted to the Julliard School of Music. Upon entering Julliard, Pasatieri ended his lessons with Boulanger and started studying first with Vittorio Giannini, then with Vincent Persichetti. He also worked with Darius Milhaud while attending the Aspen Music Festival, but Pasatieri and Milhaud did not have a strong relationship. While studying composition at Julliard, Pasatieri wrote in many different genres, both vocal and instrumental, but his preference was to write for the voice. His first staged opera was *The Women*, written and performed at the Aspen festival in 1965. *The Women* received a

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standing ovation at its first performance and its success inspired Pasatieri to compose
many more operas. In 1969, at twenty-three, he earned the first doctorate in music given
by Julliard.8

Pasatieri’s most prolific compositional period was in the 1970s and 1980s, during
which time he was able to make a living entirely on commissions, guest lecturing, and
private teaching. However, he soon became disillusioned with the politics of opera and
frustrated with the mixed reception of his works. Audiences and performers alike praised
Pasatieri’s neo-tonal compositional style, which was described by many, including
Richard Dyer in an article for Opera News, as having “the vaulting vocal lines, the
colorful orchestration, the ripe Romantic/Impressionistic harmonies, and the theatrical
values…”9 of late Romantic opera. Arthur Schoep, in his 1974 review of the opera The
Seagull describes what Pasatieri’s compositions were not by saying that “Pasatieri’s
music…cannot be considered avant garde. It is not painfully dissonant. The melodic
line is not riddled with jagged leaps and jarring rhythms.”10 The consonant, melodic
style that both Dyer and Schoep depict was welcomed by performers and audiences, but
not appreciated by avant garde oriented critics and especially other composers of the
time. After receiving several vicious reviews of his works and, desiring more peaceful
circumstances and a more steady income with benefits, Pasatieri made the bold decision
to move to Los Angeles in 1984 and start his own business orchestrating film music.

8 Bauer, 16.


Pasatieri remained in Los Angeles for the next twenty years and built the financial stability he had been seeking. In 2006, he returned to operatic composition and has since premiered several new works. Thus far, he has written a total of twenty-four operas.\(^{11}\) He has also published several collections of songs which, to date, total ninety-eight individual songs.\(^{12}\)

**Critical Reception**

The literature dedicated to Pasatieri and his compositions largely dates from two time periods that correspond to the years of his greatest output: 1970-1985, and after 2000. The years 1970-1985 mark the period just after Pasatieri graduated from Julliard and began composing professionally. During these years, he was making a stable career of composing, and was spending most of his time guest teaching, premiering new works, or directing operas. Because he focused primarily on orchestrating works by other composers for films between 1985 and 2000, this period, by contrast, has not received the same level of attention. Pasatieri returned to opera in 2006 with a revision of *Before Breakfast*, a work originally performed in 1980. The revival of *Before Breakfast* was followed in 2007 with productions of two new operas, *Frau Margot* and *The Hotel Casablanca*. These operas provided the impetus for increasing interest in his works.

Reviews of Pasatieri’s operas in journals, magazines, and newspapers make up the bulk of the available literature about him and give insight into the mixed reception his works have received throughout his life. Many of the earlier reviews were extreme:

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\(^{12}\) Ibid.
either overly flattering, or completely derogatory. The artists who had worked with Pasatieri – the singers, librettists, or directors – largely appreciated his music and were vocal champions of his work. In an article published in *The Opera Journal* in 1976, for example, Shirley Westwood, a soprano and voice teacher claimed, “I have presented his music to conferences of teachers, opera directors and conductors, students and professional singers, and always with the same result – they love his music.”¹³ Westwood further championed his music because “the character of the American heart and the freshness of the American spirit live in the notes – and the longing, the pain and joy of all that we have known here, comes into being in his melodies.”¹⁴

Not all writers, however, have been equally complimentary of Pasatieri’s works. In 1976 Halsey Stevens wrote a review for *Notes* of the dramatic duet *Heloise and Abelard*, which was commissioned and premiered by Evelyn Lear and Thomas Stewart. While generally seeming to praise the duet, Stevens concluded by saying, “since it makes no great demands on singers or audience, the piece may no doubt anticipate frequent performance, especially by young musicians. It hardly requires the talents of Lear and Stewart, who deserved more.”¹⁵ This backhanded compliment was one of the kinder comments of the critics. Peter Davis, writer for the *New York Times* stated that “Mr.

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¹⁴ Ibid., 22.

Pasatieri’s music is undistinguished and rarely meets the requirements of the libretto…”\textsuperscript{16} and that his orchestrations are “unrelievably turgid and mucilaginous, sorely lacking light and shade, tension and relief – a gray mass of ugly sound that simply seems arbitrarily spooned over the words and guided by an elementary sense of compositional craft.”\textsuperscript{17} Davis’s reviews were some of the most critical and Westwood’s were some of the most glowing, but the remarks of very few reviewers fell between these two extremes.

In her 1986 review of *Three Sonnets from the Portuguese* in *Notes*, Laura Dankner draws attention to the fact that while audience reception of Pasatieri’s music was overwhelmingly positive and performers enjoyed singing it, the critics were far less enthusiastic about Pasatieri’s music by saying,

> Few critics, performers, or audiences are neutral about Thomas Pasatieri’s vocal music. Audiences often respond enthusiastically to the composer’s unabashed romanticism, while many performers have been grateful for the chance to finally sing some “good tunes.” Most critics, on the other hand, have been offended by what they perceive as a tremendously calculated compositional style.\textsuperscript{18}

The calculated style to which Dankner refers is a late twentieth-century view that composers who used a neo-Romantic or a neo-tonal harmonic language were merely pandering to audiences instead of truly composing to advance the art of music. Today, this is often not the prevailing critical thought, however, because many composers use tonality as a compositional tool that is equally important as any other compositional tool. Dankner’s observations are a reflection of the time in which she was writing, and she


\textsuperscript{17} Ibid.

\textsuperscript{18} Laura Dankner, “Three Sonnets from the Portuguese; For Voice and Piano by Thomas Pasatieri; Elizabeth Barrett Browning,” *Notes* 42, no. 3 (March 1986): 662.
further offers a rare but balanced view of Pasatieri’s vocal music when she observes that “. . . even his harshest detractors cannot deny that he has a gift for writing effortlessly and sympathetically for the voice.” While Dankner’s more centrist view of Pasatieri’s works was uncommon in 1986 when it was published, many of the reviews written after Pasatieri’s retirement from Hollywood and rededication to his own music share this balanced approach. John Story, in his review of “Letter to Warsaw,” says that Pasatieri’s compositional aptitudes “. . . include a considerable melodic gift, resourceful, colorful orchestration and a certain sensitivity to the texts he is setting.” He continues by stating that “What [Pasatieri’s work] seems to lack, at least here, is anything like animal drive; this makes for an unvarying emotional quality.” While this is certainly a critical statement about the music, Story further implies that the singer may have contributed to the lack of raw emotion in the piece and a different singer or performance might elicit a different reaction. Story’s comments seem representative of the later reviews, which are characterized by a more fair and even-handed response to Pasatieri’s work without the vitriol that accompanied the earlier ones. Several factors may have contributed to the change in tone toward Pasatieri’s work, including the emergence of a new generation of critics, Pasatieri’s age and the longevity of his career, and a greater acceptance of

19 Ibid.


21 Ibid., 252.
compositional styles that are not influenced by serialism or the avant garde so popular in the 1960s and 1970s when Pasatieri initially began publishing his compositions.

**Literature Review**

While journal and newspaper articles provide the most numerous sources of information on Pasatieri’s music and the reception of it, there has been a recent surge in scholarly work about his music. Fourteen dissertations, which date between 1979 and 2013, for example, discuss Pasatieri’s vocal music. The earliest dissertation, by Paul Richardson, only cursorily examines a few of Pasatieri’s songs within the framework of a larger discussion of Twentieth Century American song. Another dissertation, by Jaynne Middleton dating four years after Richardson’s, was intended to accompany a lecture recital and provides only limited scholarly research on two of Pasatieri’s dramatic cantatas.

Beginning in 1991, however, a dissertation on some facet of Pasatieri’s work has appeared every one to two years, and six of the dissertations have been published since 2004, with three of them dating from 2013 alone. Of these, the most valuable to this study have been those by Beth Bauer (1996), Catherine Nardolillo (2013), and Susanne Reid (2000). Bauer’s dissertation is devoted to Pasatieri’s song settings of poetry by Kit Van Cleave. Bauer provides a thorough analysis of the musical and textual elements in

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each song, and therefore touches on overall characteristics of Pasatieri’s song style.\textsuperscript{24} Nardolillo limits her scope to ten songs she believes are good for beginning singers. Her discussion influenced this document by reinforcing the fact that there are varied levels of difficulty within Pasatieri’s songs which make them useful pedagogically.\textsuperscript{25} Reid’s document analyzes the song cycle \textit{Sieben Lehmannlieder} set to the poetry of Lotte Lehmann. Her essay provided a helpful discussion of Pasatieri’s song style, included insight into how Pasatieri approaches and sets texts, and addressed his views on the importance of text.\textsuperscript{26}

The three aforementioned documents, along with those by Edmound Fitzpatrick (1998) and Susan Gale Odom (1991), have transcripts of interviews conducted with the composer.\textsuperscript{27} The interviews span from 1991-2013 – a period of more than twenty years. All of the interviews have proven invaluable in understanding and analyzing Pasatieri’s current song catalog. They also provide an interesting window into Pasatieri’s thoughts about his own works and how his compositional style has evolved as he has aged.

The literature presented on Pasatieri and his works allows performers and scholars who wish to study his compositions an initial understanding of his compositional process. There is, however, a great need for more in-depth, scholarly literature about his

\textsuperscript{24}Bauer.


\textsuperscript{26}Reid.

compositions. The availability and amount of literature on his music will undoubtedly grow as more of his works are published and as performers program his music more in the coming years.

This document adds to the available literature on Pasatieri’s songs by presenting the songs in a way that facilitates assigning repertoire that is appropriate to the skill level of an individual student. By using this pedagogical tool, students and teachers can feel comfortable choosing songs that meet the musical needs of the student and which encourage further study of Pasatieri’s works. The document is structured around a division of students into smaller groups, after which the songs of Pasatieri are assigned to the groups according to their level of appropriateness to the skill set that typifies each of these student levels.

I have either studied for performance or taught most of the pieces presented in this document and can attest to the fact that many students appreciate and identify with Pasatieri’s melodies and that the songs are excellent to use with students of differing abilities. These songs are excellent options for the teacher seeking new material to use within the studio that challenges students without overwhelming them, no matter their skill level.
CHAPTER 1

Scope, Methodology, and Groupings

Scope

Thomas Pasatieri has written over four hundred songs; however, only ninety-eight of them have been published and those are the songs considered in this study. They are found in twelve different collections dedicated specifically to Pasatieri’s songs: Selected Songs (1971), Three Poems of James Agee (1974), Songs Volume 1 (1977), Songs Volume 2 (1980), Three Sonnets from the Portuguese (1984), Windsongs (1989), Sieben Lehmannlieder (1991), Three Poems of Oscar Wilde (1998), A Rustling of Angels (2003), Bel Canto Songs (2011), Album Leaves Volume 1 (2012), and Album Leaves Volume 2 (2013). Some of the most popular songs are also sold individually. In addition to these ninety-eight songs, there is another group of works for solo singer that Pasatieri refers to as “monodramas.” The monodramas are larger in scale, often orchestrated, more dramatic, and can be staged if desired. Pasatieri’s works for voice also include more than twenty published operas. Neither the monodramas nor the operas are considered in this study because they represent larger forms that are stylistically distinct from the songs.

Several writers have previously attempted to analyze Pasatieri’s song style through a small sampling of the songs. They have made general observations similar to Roger Scanlan’s assertion in The NATS Bulletin that Pasatieri’s music sounds neo-Romantic in its approach to tonality and vocal writing.

Pasatieri’s style seems to represent a firm reestablishment of the Romantic tradition. He draws from a rich, thick-textured harmonic vocabulary that operates within a definitely tonal framework. His vocal writing is extremely skillful: it

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28 Kirk, “Pasatieri, Thomas.”
exploits the best characteristics of each voice category while showing a thorough understanding of the capabilities of the instrument itself. ²⁹

Scanlan’s statement is just one example of the way in which many authors have described Pasatieri’s style: tonal, melodic, harmonically lush, reminiscent of Puccini or Menotti, and always considerate of the vocal instrument. Beth Bauer, in her dissertation on the songs to the poetry of Kit Van Cleave, is slightly more specific in her analysis and identifies eight salient musical features of Pasatieri’s style. Susanne Reid also presented a list of characteristics in her dissertation on the Sieben Lehmannlieder that includes seven musical features. The characteristics shared in the descriptions provided by Bauer and Reid include soaring melodic vocal lines, melodies that are doubled in the accompaniment, manipulation of the original poetry for dramatic purposes, recurring rhythmic and melodic motives, use of chromaticism, and metric changes that accommodate the rhythm of the spoken text. ³⁰ These characteristics are rather general in nature and do not fully represent Pasatieri’s style. In addition, several of Pasatieri’s songs present exceptions to the above list, a fact which could lead to difficulty in assigning repertoire to students if one considers these characteristics to comprise a definitive list.

Unlike the previous documents analyzing Pasatieri’s songs, this essay considers Pasatieri’s songs according to their pedagogical use within the private voice studio. In


³⁰ Bauer, 48 and Reid, 154.
this study, all ninety-eight of Pasatieri’s songs have been analyzed using the guidelines for style presented in Jan LaRue’s *Guidelines for Style Analysis.*

Methodology

LaRue’s *Guidelines* were first published in 1970, but have since been revised multiple times including for the most current edition, which was published in 2011. The new edition shows how the *Guidelines* can be used to describe style at both the macro level and at the micro level; they can be used to discuss periods of compositions, works by a specific composer, a specific genre of a composer, or a single piece of music. As the focus of the analysis of each piece shifts from broad to narrow, the guidelines also provide for more specificity.

The main analytical categories that LaRue delineates are Sound, Harmony, Melody, Rhythm, Growth, and Text Influences. Figure 1.1 is a graphic representation that shows the large categories and the internal organization of them in LaRue’s method.

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Within each of the large categories, LaRue discusses the specific musical elements that are most representative of the larger idea so that the analyst can address those elements.

In addition to the larger categories shown in Figure 1.1, moreover, he introduces three levels of depth for the analyst to examine the music: Large Dimensions, Middle Dimensions, and Small Dimensions. Large Dimensions refers to an analysis based on an overview of the entire work; Middle Dimensions to an analysis of smaller sections within the work; and Small Dimensions to the most detailed view of the work at the level of individual phrases. Each large category must be applied at all three levels for the analysis to be specific and comprehensive.

LaRue’s first category, Sound, contains within it the more specific elements of timbre, texture, dynamics, range, and instrumentation. The second category, Harmony,
comprises the analysis of tonality, chord vocabulary, modulation techniques, and any contrapuntal passages. The third category, Melody, includes a description of the melodic shapes, the range and tessitura, and the patterning of melodic content, including repetition and manipulation. While Sound and Melody are two separate categories, range is included as a subcategory of both because it influences the perception of both. The fourth category, Rhythm, encompasses a discussion of surface rhythm, meter, tempo, harmonic rhythm, and overall rhythmic fabric. The fifth category, Growth, is how LaRue defines structure. He chooses not to use the word “form,” although it is a more commonly used analytical word for structure, because he believes it is a rigid and static word that does not adequately express the inherent movement and continuation of music. The sixth and final category is Text Influence. This category is dedicated to the analysis of poetry and language, the sounds of the words, the textual meter, and any text painting.

The categories of LaRue’s analytical method are deliberately general. In the first chapter of the book, he states, “The purpose of these Guidelines is to establish an effective general method. The specific application rests with each performer and listener.” The specificity in practice also rests with the analyst. The most interesting and useful demonstration of the method is not in simply stating facts about each musical piece examined, but in cross-referencing the stylistic elements with each other. In Figure 1.1, I have added a component to the end of each category’s descriptive list titled “*Context.” This is a reminder that as the analyst considers each general category and the specific elements within it, the analysis only has meaning as it relates to the understanding and description of the work as a whole.

33 LaRue, 5.
LaRue’s *Guidelines* and the three-tiered approach to analyzing music found in it are tools for examining larger scale works such as sonatas and symphonies as exemplified in the examples throughout the book. The expanded edition includes some reference to texted works such as operas and art song, but contains only a few short examples. Thus, the analyst interested in art song must extrapolate some of the ideas of the general method in order to apply them to the more intimate genre of art song. In the process of doing so, some elements such as instrumentation and timbre retreat to the background while others, such as poetic meaning and meter come to the forefront.

For the purposes of this document, the categories have been rearranged and reordered to reflect the specific considerations of vocal music and singers. The analytical categories presented in this document are 1) Poetry, which combines the LaRue categories of text and growth, 2) Melody, 3) Harmony, 4) Rhythm and Meter, and 5) Accompaniment and Texture, which includes the LaRue category of sound. In the following chapters, Pasatieri’s songs are divided into groups based on levels of difficulty and LaRue’s *Guidelines* are used to present an analysis of the musical characteristics that influence the pedagogical uses of each group. At the beginning of the chapters, the analytical categories are addressed in a chart describing the general musical characteristics of the group, and the subsequent discussion focuses on selected pieces and how they can be used within the voice studio.

The analyses of the songs in each chapter follow the categories delineated in the charts using LaRue’s method. Because of this, the musical elements are presented separately when, in performance and practice, they occur simultaneously. Melody, Rhythm, and Harmony, which are inextricably linked musical elements, are most strongly
affected by attempts to discuss them individually. Pasatieri talked about his compositional process in an interview with Susanne Reid and described how he wrote the *Sieben Lehmannlieder* saying “Most of my process is done mentally…by the time I write it, the process has been going on…I remember reading the poems, then sitting down listening to the inside of my head, if I could hear it, what that music was. And it was distant, but it was there.” This quote shows that Pasatieri starts with poetry before writing music, but does not provide insight as to whether he considers any musical element before any others. While the discussions in this document attempt to break down these elements for the purpose of understanding the songs, the musical elements of the songs are interdependent and must work together in performance.

**Groupings**

Pasatieri’s songs are stylistically varied and defy attempts to characterize them all in a singular manner. They are also so numerous that, in order to discuss them, it is helpful to present smaller groups of songs that show similar features and can be discussed as a unit. For this document, I have chosen to group the songs by difficulty level and discuss the pedagogical uses of each group. The groups have been divided into Songs for the Beginning Singer, Songs for the Intermediate Singer, and Songs for the Advanced Singer. Each chapter begins with a short definition of the hypothetical singer that fits into the category, the skills they have mastered, and the skills that may still need work. The chapter for the Beginning Singer has been divided into two smaller groups, the Early Beginner and the Advanced Beginner, to address the fact that many students enter the

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34 Reid, 144.
vocal studio with varying levels of non-vocal musical training and aptitude. A chapter
called “Individual Songs for Particular Voice Types and Song Sets,” which is devoted to
the song sets and songs for specific voice types, has also been included to address these
songs and how they fit into Pasatieri’s song oeuvre.

Grouping Pasatieri’s songs by difficulty level provides a way to discuss the
musical characteristics of the songs as they relate to the pedagogical needs of students.
The purpose of this document is to provide a useful tool through which teachers and
students of singing who wish to teach or sing Pasatieri’s songs, but who may not be
familiar with them, can choose songs that best fit each student according to skill level.
CHAPTER 2

Songs for the Beginning Singer

The first voice lesson with a student is often exciting. The possibilities for the student in terms of repertoire, speed of learning, joy of learning, and performance opportunities are nearly endless. The first task of the teacher, with input from the student, is to assess the student’s level of skill and then to assign both vocal exercises and repertoire that will challenge and inspire the student. While many voice teachers have unique opinions on the order in which certain vocal skills should be taught within the studio, a generalized description of the beginning singer can be drawn that presents these skills in an overview. It should be noted that the singer descriptions presented in this document focus on vocal skill rather than age because a singer can begin studying privately at almost any age. However, the descriptions assume that the student described has reached the physical maturity of the adult vocal mechanism. In the following discussion, the category of the Beginning Singer has been divided into two smaller categories; the Early Beginner and the Advanced Beginner. The first category includes the singer who is truly new, not just to solo singing, but also to musical study. The second category allows for students who are more advanced in their musical understanding and knowledge, but who have not achieved the vocal skills necessary to be considered an intermediate singer. Discerning the skill level of the new student is usually accomplished within the first few lessons after which the teacher must begin the process of choosing appropriate repertoire.
The Early Beginner

The Early Beginner is a student that is starting vocal study for the first time and needs to work on the most basic elements of good technique. The singer in this category has little or no prior singing experience, solo or choral. This singer has difficulty maintaining a consistent tone throughout the registers, managing passaggi, singing above the secondo passaggio, singing large intervals in tune, maintaining breath for long phrases, and being independent of the accompaniment. Many times, this singer may lack the necessary emotional maturity to understand difficult poetry. Even if the singer is mature enough to understand such poetry, she is often inexperienced in the acting skills needed to effectively communicate the text. Though the singer in this category must refine many of the fundamental skills of good singing, the joy with which they approach both learning and performing new repertoire is inspiring.

Frequently, the repertoire that is assigned to the Early Beginner is chosen from one of the well-known anthologies for beginning students. For a teacher and student who wish to find less familiar songs, some of the songs of Thomas Pasatieri are aesthetically interesting and appropriate, yet they are not prohibitively difficult. The songs of Pasatieri’s that I have included in the subgroup for this singer follow a set of general musical characteristics, shown in Figure 2.1.
Poetry:

Poetry is often short, in uncomplicated forms such as strophic, and uses straightforward language to express a singular meaning.

Melody:

Melodies primarily use conjunct motion, have even, regular phrase lengths, are confined to a limited range and have a tessitura between B₄ and F₅.

Harmony:

Harmonics are tonal.

Rhythm and Meter:

Rhythms are primarily simple and straightforward. Songs are mostly written in simple meters with few, if any, meter changes.

Accompaniment and Texture:

Accompaniments are typically not very difficult, are supportive of the singer, and often include doubling of the melodic line. Textures are full without overwhelming the singing voice.

Figure 2.1: Songs for the Early Beginner Musical Characteristics

The songs of this group follow the chart above and generally present only one or two musical elements that are slightly more difficult than the other elements.

“Parting,” from Pasatieri’s Selected Songs collection is an excellent example from this group because of its familiar poetry and simple structure. It is, arguably, the least complex of all of Pasatieri’s songs. The poetry is recognizable to most American singers because it is taken from the balcony scene of Shakespeare’s Romeo and Juliet. The text of the song is provided in Figure 2.2.

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Because *Romeo and Juliet* is often taught in American high schools, most singers approaching this song already have an emotional connection to the characters and text of the song. This easy emotional connection allows the voice teacher to begin teaching poetic interpretation, facial expression, and basic acting to the beginning singer. The text above is only four lines of Shakespeare’s play; the first two lines are spoken by Juliet and the second two by Romeo. In the song, however, Juliet’s lines are repeated at the end (see Figure 2.2). Pasatieri’s willingness to change, or manipulate, some aspect of the text he has chosen for a piece is addressed by Beth Bauer in an interview she conducted for her dissertation in which Pasatieri states that he is willing to change the order of text, to repeat lines, or to otherwise alter the text for dramatic or musical reasons.\(^{36}\) In “Parting,” the only alteration that occurs is the aforementioned repetition at the end. This manipulation extends the length of the poetry and music and shifts emphasis to the first two lines. The textual structure is reflected in the musical setting, which is only thirty-seven measures long and is in the musical form ABA’.  

The melodic structure of “Parting” is another element of the song that makes it excellent for the beginning singer. “Parting” includes two main melodic structures; the first is the opening melody assigned to Juliet’s lines and the second is a contrasting

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\(^{36}\) Bauer, 153.
melody associated with Romeo’s lines. As noted above, Juliet’s original melody is repeated at the close, but with some small modifications. The overall range of the A and B melodies is just over an octave, from E4 to F5,\(^{37}\) which makes it excellent for a young soprano, mezzo, or tenor. Both of the melodies in “Parting” are primarily conjunct and have only a few leaps in the lines. There are two instances of slightly more difficult leaps in the parallel A and A’ sections. The first is shown in Example 2.1.

Example 2.1: “Parting” mm. 7-11

Example 2.1 shows the consequent phrase of an antecedent-consequent pair. The vocal melody in this phrase has one particular leap that could be difficult for a young singer, in m. 8, going from the first beat to the second. The melodic interval is that of a tritone and the F5 on the second beat is a chromatic upper-neighbor to the E5 of the third beat. Although the tritone interval itself may be difficult for a young singer to hear and perform accurately, the accompaniment doubles the singer and provides a stable

\(^{37}\) In this document, the octave designation system used is Middle C = C4.
foundation for the singer to accurately hear and match. The parallel phrase in the A’ section of the piece has nearly the exact same melodic structure with one difference. The F5 is transposed to F4 making the ascending tritone of m.8 a descending one, which is then followed by an ascending major seventh instead of the half step shown in Example 2.1. While this passage may be difficult to sing at first, it too is doubled by the piano. These passages containing more challenging leaps provide an opportunity for the voice teacher to discuss and teach the young singer how to listen to and accurately sing large intervals and how to work in partnership with an accompanist. These two short sections are the most difficult parts of the melodic line of “Parting.” The melodies otherwise are accessible for the Early Beginning singer.

In addition to showing the most challenging melodic portion of “Parting,” Example 2.1 also shows the typical harmonic content of the song, which is tonal and fits within the key structure of G Major and its relative E minor. The ABA’ formal structure of the piece is mirrored by a modality shift; the A and A’ sections are in G Major and the middle B section is in E minor. The phrase in Example 2.1 comes from the A section and shows a harmonic progression that moves from the vi chord through a brief tonicization of the ii chord, to the dominant and then to the tonic. The most difficult parts of this progression are the chordal ninth in m. 8, which was already discussed, and the seventh added to the tonic chord in m. 11. The seventh is emphasized because it is a part of the harmonic texture and is in the vocal melody. In m. 11, the singer does not actually sing the tonic note, nor is the tonic in the treble line of the piano. This lack of emphasis of the tonic seems to propel the song into the B section and emphasizes that the song is not yet complete. However, in the parallel part of the A’ section, near the conclusion of the song, the tonic is featured more prominently and provides a more satisfying cadence. The B section of the song contains harmonic progressions that, though in minor instead of major, similarly follow the patterns of functional tonality. The harmonic stability of
“Parting” enhances the straightforward melodies to musically represent the naïve love between Romeo and Juliet.

The simplicity seen in the melodies and harmonies of “Parting” is also present in both the rhythmic content and in the texture. The rhythms mainly consist of quarter notes, half notes, and a few eighth notes. There is little syncopation. The meter is a simple triple and it remains consistent throughout the entire song. The texture is primarily homophonic, and in most measures a single chord is voiced for the entire measure. The chords are often arpeggiated which makes the surface rhythm faster, but the harmonic rhythm is slow-moving. The B section of the piece is slightly more active with an imitative melodic entrance that begins in the piano and is taken up by the voice upon its entrance. The imitative section is short, however, and does not last beyond two measures. The imitation in this section is helpful for the beginning singer because it allows the singer to hear the new melody twice before singing it and it firmly establishes the new modality before the singer’s entrance. These accessible textures, harmonies, and rhythms, help the beginning singer to feel supported as she sings this song.

The musical elements of this piece are all somewhat uncomplicated, but they work together to create a meaningful interpretation of the scene between Romeo and Juliet that might be easily conveyed by a beginning singer. The love expressed in this moment is not a deep, sophisticated love built on years of friendship or courtship. It is the quick love of first sight and novelty. It is pure and heartfelt without the frustrations and complications that accompany longer-term relationships. The simplicity of Pasatieri’s setting is both accessible for the beginning singer and convincingly portrays Romeo and Juliet’s love without undermining the poignancy of the moment.

“Parting” is one of the best songs of Pasatieri’s with which to begin because of its simplicity, but there are others that are also excellent for the beginning singer, such as
“How Sweet the Answer” from *A Rustling of Angels.*38 This song is the first of a set of twelve songs Pasatieri wrote for the young singer and is stylistically similar to “Parting.” In textual meaning, form, melodic and rhythmic complexity, and harmonic structure, it is of similar difficulty; however, its texture is more complicated. In “Parting,” Pasatieri manipulated the text slightly in order to achieve the musical structure of ABA’. In “How Sweet the Answer,” the musical form is strophic and adheres to the structure of Thomas Moore’s poem, which is presented below in Figure 2.3.

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How sweet the answer Echo makes
To Music at night,
When, roused by lute or horn, she wakes,
And far away, o’er lawns and lakes,
Goes answering light.

Yet Love hath echoes truer far,
And far more sweet,
Than e’er beneath the moonlight’s star,
Of horn or lute, or soft guitar,
The songs repeat.

Tis when the sigh, in youth sincere,
And only then --
The sigh that’s breathed for one to hear,
Is by that one, that only dear,
Breathed back again!
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Figure 2.3: “How Sweet the Answer” poetry by Thomas Moore

All three verses of the text have the same five-line structure and the music Pasatieri wrote mirrors this form. The musical content of the first two verses of the song is nearly the same. The music for the third verse deviates in pitch and harmonic content, although its

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rhythmic content is almost identical to that of the first two verses. The song, therefore, is in a modified strophic form. The uncomplicated setting of the text and the relative brevity of the three verses result in a song of only forty-nine measures. The musical form does not complicate the piece and allows the poetry to assume the primary focus.

The poetry expresses the sweetness of love and Pasatieri’s setting of it accentuates this sweetness through melodies that rise and fall in gently flowing wave-like patterns. The piano introduction has arpeggiated chords in the left hand of the piano that emphasize each quarter note beat while the right hand presents a simple melodic line that includes the rhythm of a dotted-quarter note followed by an eighth, which later moves to the vocal melody and becomes a rhythmic characteristic of it. When the voice enters in the eighth measure, it seems as though it is a continuation of the melody of the introduction, rather than something entirely new. It starts on the same pitch that the piano just sounded and retains the same rhythmic characteristics as the introduction. Example 2.2 shows the last two measures of the piano introduction and the first few measures of the initial vocal entrance.
Example 2.2 illustrates some of the main characteristics of the melody of this song. The primary motion is conjunct with a few leaps to add interest, especially at the beginnings of phrases. Most of the leaps cover the melodic interval of a third, though some stretch to a fourth. The overall range of this song covers a minor tenth, from D4 to F5. As Example 2.2 shows, the tessitura is harder to describe because the first half of each phrase lies lower while the second half moves higher. Therefore, each phrase frequently covers almost the entirety of the minor tenth range of the song. The phrases throughout the song are even and regular and generally last four measures. These specific motions emphasize the rising and falling lilt of the song.
Like the melody, the harmony and rhythm of “How Sweet the Answer” are uncomplicated. Harmonically, the song is in G minor throughout and does not modulate. There are several examples of borrowed and secondary chords, but they primarily fall within the conventions of functional harmony. The rhythms rarely deviate from the profile seen in Example 2.2 and include only quarter notes, eighth notes, half notes, whole notes, and dotted quarter notes. Metrically, the piece is in a simple quadruple and it does not change meters throughout. The tempo is marked *andante fluido* and is therefore neither fast enough to cause trouble for a beginning singer needing to work on agility, nor slow enough to challenge the breath capabilities of the beginning singer.

The most difficult element of this song is the texture, which is not as supportive as is the texture of “Parting.” While the accompaniment for “How Sweet the Answer” supports the singer harmonically, the texture of the song is thin and requires independence on the part of the singer because its melody is not doubled in the accompaniment. If the teacher has reached the conclusion that a singer is ready to perform with more independence, this song provides simplicity in other musical areas so that the singer can concentrate on singing in tune, in time, and expressively without the help of the accompaniment doubling the vocal line.

The lack of doubling of the melody within the accompaniment found in “How Sweet the Answer” is a feature that is interesting among Pasatieri’s songs because it is not tied to difficulty, harmonic content, or any other musical idea. It is a characteristic that is associated primarily with the songs from Pasatieri’s later publications and dates from after an epiphany he had in 2000 regarding his doubling of melodies. Prior to the year 2000, one of the most common traits of Pasatieri’s songs was that the accompaniment habitually doubled the vocal line. This was so common that both Bauer and Reid wrote about it in their respective dissertations on Pasatieri’s songs.  

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39 Bauer, 48 and Reid, 155.
preparing her dissertation, Reid interviewed Pasatieri and asked him about this particular characteristic of his writing. His response to her on that occasion was “Maybe I do that too much.” Several years later while working on her dissertation on *Letter to Warsaw*, another writer, Joy Burdette, received an email from Pasatieri in which he referenced Reid and her lecture recital of the *Sieben Lehmannlieder*. His comment to Burdette showed his discomfort with the repeated references to melodic doubling as characteristic of his vocal writing.

In 1999, I attended a recital in which the *Sieben Lehmannlieder* was performed. The soprano was speaking to the audience about each group before she sang them. In her talk about the *Lehmannlieder*, she mentioned that the vocal line was doubled in the piano for almost the entire cycle. I had not been aware of this, even though I had written over a hundred songs by then. This thought stayed with me, and I looked over many of my songs and saw this tendency. I was not happy with that, and everything that I wrote after that avoids doubling the vocal line, whenever possible.

Pasatieri’s response to Burdette may explain why the melody is not doubled in “How Sweet the Answer” which was published in 2003.

“Parting” and “How Sweet the Answer” are just two examples of the songs grouped into the Early Beginner category. For a full listing of the songs in this group and a reference of some of the musical characteristics of each, see Appendix A.

**The Advanced Beginner**

The second subgroup in the beginning category is the Advanced Beginner. The Advanced Beginner is a singer that has musical skills superior to that of the Early

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40 Reid, 155.

Beginner, but who may not be ready for Intermediate literature yet. This categorization refers to the singer who has already had a few years of private vocal study, but still needs further training in skills such as *legato*, evenness throughout the vocal range, breath management, agility, and independence from the accompaniment. It also refers to the singer who is new to private study, but who is either extremely musically gifted or has had prior choral or instrumental training. The greater understanding of musical elements this singer has gives her an advantage when approaching the songs included in this group, which are more musically difficult than those of the Early Beginner group.

The songs collected into the Advanced Beginner group are more challenging than those of the Early Beginner group in several ways, including length of poetry and song, variety of formal structure, extent of range, difficulty of harmonic content, complexity of rhythms, assortment of meters, and thickness of texture. The prominent features of this group can be seen in Figure 2.4.
Figure 2.4: Songs for the Advanced Beginner Musical Characteristics

Some of the characteristics listed in Figure 2.4 are similar to those given for the Early Beginner in Figure 2.1. The ones that are different, however, make this group of songs ideal for a singer that is more advanced. The added difficulty in poetry, range, harmonic and rhythmic complexity, and textural variation require the skill of a more mature singer.

An exemplary song that demonstrates some of the differences of the songs for Advanced Beginner is “The Garden of Love” from Pasatieri’s Bel Canto Songs collection.\(^{42}\) The poetry for this song, as well as all of the other songs in the Bel Canto Songs collection, is by William Blake. The text of “The Garden of Love” is unique

because Pasatieri did not manipulate the words of the poem, but he did musically manipulate the structure of the poetic stanzas. The original Blake poem is written in five, four-line strophes. Pasatieri’s setting retains the idea of a strophic organization, but placed the strophes at different points in the poem than Blake did. Pasatieri accomplished this by means of a repeated musical motive that signals the beginning of each verse. For comparison, Figure 2.5 shows Blake’s original poem on the left and Pasatieri’s song text on the right.

Figure 2.5: "The Garden of Love" poem by William Blake, text of song by Pasatieri

Figure 2.5 shows the structural alterations made by the composer in the third, fourth, and fifth verses of Blake’s poem. Pasatieri divides the fourth verse in half, appends the first two lines to the end of the third verse, and begins the last verse with the remaining two lines. This manipulation emphasizes the textual themes rather than the form of Blake’s
poem. The imagery of the third verse describes a chapel in the midst of the Garden of Love and Pasatieri’s setting allows this description to conclude before starting the next verse. Pasatieri’s manipulation of the text heightens the meaning of the poetry, which he is able to do this because the Blake poem chosen for the song is longer and more intricate than any of the poems of the Early Beginner songs.

As previously stated, the verses of the poem are delineated through a repetitive melodic motive in the vocal line. The motive is rhythmically altered each time it is presented and is embellished for the beginning of the third verse, but it is clearly recognizable despite the changes. The motive is shown in its four iterations in Example 2.3.
Example 2.3: "The Garden of Love" mm. 2-4, 11-12, 20-21 and 32-33
Although the motive in Example 2.3 is repetitive and recognizable, the successive sections of each verse are distinct and feature entirely new material, making the form of song modified strophic. This form provides only a short amount of material in each verse that is familiar, thus requiring the singer to learn more new material than if the song were in a true strophic form or ABA’ like those of the Early Beginner group.

The melodic line and harmonic content of “The Garden of Love” are not extremely challenging. The melody is primarily conjunct, but it features a few larger leaps that are usually surrounded by stepwise motion or skips which outline a diatonic triad. The song is in A minor, but the harmonies often explore borrowed chords, extended chords, or Neapolitan harmonies. This expanded harmonic palette is used to emphasize and color specific words or phrases in the text, such as a C augmented chord on the word “beguiled,” or a sudden modality shift between D Major and D minor on the phrase “And the gates of this Chapel were shut.” The result of these harmonies is a shifting aural depiction of the text which describes the transient and fleeting nature of innocence while maintaining a stable tonal framework.

Although the harmonies of “The Garden of Love” emphasize the transitory imagery of the poem, the temporal elements of the song allow for a more stable and grounded feeling. The meter is a compound duple that remains consistent throughout the entirety of the song. The tempo is marked as Lento fluido, which makes some of the longer phrases difficult to sustain if the singer feels the song at too slow a tempo. The melodic phrases are regularly two or three measures in length and have rhythms that emphasize the larger dotted quarter note beat rather than the individual eighth notes. The vocal line often embellishes words through the use of slurred sixteenth note patterns which makes this an excellent piece to begin working on agility. The passages are not extremely fast, and are therefore less daunting, but they must be clear and have a beautiful legato sound. When done well, the regularity of the rhythm and repetitiveness
of the melodic material emphasize the narrator’s innocence and the journey toward losing that innocence.

The accompaniment of “The Garden of Love” should mirror the *legato* quality of the vocal melody. The accompaniment is not exceptionally difficult, but it can provide some challenges for a pianist. Nearly every measure includes accidentals that, until analyzed and practiced, can be jarring. However, once the harmonic structure is understood, the accompaniment is not difficult. The ensemble between singer and pianist can be the most difficult part of this song. The accompaniment does not double the vocal line at all, so the singer must be independent and accurate. The accompaniment supports the singer, but also has its own motivic interest that is an aural counterpoint to the vocal melody. The intricacies of melody, accompaniment, and poetic manipulation in this song make it a unique and excellent example of a song suitable for an Advanced Beginner.

Another excellent song for the Advanced Beginner is “The Kiss” from Pasatieri’s *Songs Volume One*. The text for this song is a little-known poem by Martin Dulman. The poem is in free verse and has long, irregular phrases. The text is given in Figure 2.6.

As tender as shadows of evening mist bathing the hills and fields,
Quietly we kissed for one eternal moment.
Like a statue of two lovers carved from one stone,
Tenderly we loved with moist, closed eyes and mysterious smiles.
The secrets and wishes we never said have gone like the mist,
And the landscape of my heart has turned all to stone.

Figure 2.6: "The Kiss" poetry by Martin Dulman

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Although the poem is shorter than many of Pasatieri’s other texts, “The Kiss” is not a correspondingly short song because the poetry is extended by long, repetitive, melismatic musical motives on certain words. The motive is a unifying feature that does not signify formal repetitions, though, and the structure of the song follows the free form of the poetry and is through-composed. The musical motive appears four times throughout the song on the words “tender,” “quietly,” “tenderly,” and “heart.” The motive is four measures long and requires the singer to have good breath management. The melodic material heard between the iterations of the motive is almost entirely syllabic, and provides contrast to the longer, unifying, melismatic motive. The first time this motive appears is shown below in Example 2.4, marked with a rectangle around it.

Example 2.4: "The Kiss" mm. 1-6

The melodic motion of the motive, as seen in Example 2.4, is primarily conjunct and the remainder of the song follows this conjunct contour with only a few exceptions. There are two phrases in which the melodic motion changes to a disjunct, leaping contour. Those two phrases are “Like a statue of two lovers,” which is followed by a
return to conjunct motion on the words “carved from one stone,” and “The secrets and wishes we never said,” which is also followed by a return to conjunct motion in the second half of the phrase, on the words “have gone like the mist.” These first of these two sections is shown in Example 2.5.

Example 2.5: "The Kiss" mm. 24-30

The setting of these two phrases with leaping contours emphasizes the words in these spots and musically represents the extreme highs and lows of the love being discussed.

Example 2.5 also shows the point in which the song is at its highest pitch level, an A-flat5, which is the highest and loudest note of the song. Only once more, at the very end, does the song return to this pitch, and the latter time it is marked pianissimo. The larger range and the difference in dynamic level above the secondo passaggio are two reasons this song has been included in the group for more advanced beginners.

Another difficulty of “The Kiss” is the texture and harmony. For this song it is actually difficult to separate these two considerations because the thicker texture is accomplished through the addition of thirds and octaves to the chords, so that the harmonies are quickly moving, tertian based, and full. Both Examples 2.4 and 2.5 show
that the primary key is F minor. Immediately after establishing F minor, though, the tertian chords that establish tonic are thickened with dissonances that create a cluster in the treble voice of the accompaniment. In the first measure of Example 2.4, the F minor chord of the second beat moves through a passing G that then returns in the third measure. Through the next few measures, a B-flat is added so that the underlying accompaniment is a four-note cluster built on G in the right hand. This close spelling of the harmonies can be confusing to a singer who has not yet achieved the musical maturity to sing against dissonance of this nature. However, the conjunct vocal melody is intuitive and not as difficult to sing against the dissonant accompaniment as one might expect.

The most difficult leaps, as seen in Example 2.5 are supported by melodic doubling in the accompaniment as well as the harmonic texture. The accompaniment, like that of “The Garden of Love” is difficult, mostly because of the wide spacing of the chords and octave doubling.

While many elements of “The Kiss” are challenging, the beauty of the song and the dramatic possibilities of the poetry are incredibly rewarding. The student and teacher can begin to explore how poetry guided the musical decisions Pasatieri made, such as why dissonance is more prevalent in some passages than in others or why the very last two words are placed in the highest part of the range of the song, but are marked as pianissimo. This exploration leads to greater understanding of the expressive possibilities for the song and the dramatic intentions of each phrase.

The songs for the Advanced Beginning singer are characterized by a greater level of difficulty in a few specific areas, while retaining the uncomplicated intuitiveness of the Early Beginner songs. They may have only one element, such as rhythmic content, that is more difficult or they may have several that work together to make the song more difficult, such as range, dynamic contrast, harmonic content, texture, and length of phrases. There is a wide variety among these songs in terms of poetic meaning, structure, and mood which can help a teacher find a good song for almost any student. The songs
of the Advanced Beginner group are also excellent songs to use as transitional songs to more Intermediate level songs or to pair with Intermediate or Advanced songs in recital sets. For a full listing of the songs grouped as Advanced Beginner songs, please see Appendix A.
CHAPTER 3

Songs for the Intermediate Singer

The next category into which the songs of Pasatieri have been grouped for this document is songs for the Intermediate Singer. The largest number of Pasatieri’s songs actually fit into this category and the characteristics of the songs in this group are widely considered to define Pasatieri’s overall song style. The intermediate singer is one who has progressed significantly on many of the fundamental skills of bel canto singing such as smooth registration shifts, consistent and balanced tone production, good breath production, and the ability to present emotionally evocative performances. She may be continuing to work on skills such as agility, breath management in phrases of longer length, stamina in longer songs, and independence from the accompaniment. This singer is moving toward, but is not yet ready to be considered a professional singer. Most commonly, this singer is a graduate student in Vocal Performance or pre-professional singer working toward a singing career. A chart of the characteristics found in the intermediate songs is given in Figure 3.1.
Poetry:

Poems are often long and often express complex meanings. Musical form primarily seen in this group is through-composed, regardless of poetic form. Due to longer poetry, these songs can be extremely long.

Melody:

Melodies use both conjunct and disjunct motion in nearly equal parts, including frequent large leaps. Ranges are wide, often extending greater than a P12. Tessituras vary according to piece. Phrases are often of unequal length within a song.

Harmony:

Harmonic content is more wide-ranging than the harmonies of the Beginning group. Songs often explore multiple tonal centers, employ extensive use of extended harmonies, and use chromaticism. Harmonies do not always follow typical functional patterns, but are usually triadically-based.

Rhythm and Meter:

Rhythms are frequently complex and follow the syntax of the language. Songs often include changing meters, including some use of asymmetrical meters.

Accompaniment and Texture:

Accompaniments can be very demanding, often use the full range of the piano, and have melodies independent of the singer while also supporting the singer harmonically and sometimes doubling the vocal line. Therefore, the rhythmic structure of the accompaniment is frequently quite difficult. Textures are commonly thick and active.

Figure 3.1: Songs for the Intermediate Singer Musical Characteristics

The songs for the Intermediate Singer provide challenging repertoire that encourages a refining of vocal skills while also providing varied moods and poetic subjects to capture the singer’s interest. This singer does not need to start with a study of Pasatieri’s beginning level songs in order to sing songs from this category, as many of the skills just described are universal to vocal study regardless of repertoire choices. Establishing a familiarity with Pasatieri’s songs could be considered an advantage for the singer, though, as the songs in this category explore more demanding harmonic structures and prior experience with Pasatieri’s compositional style can be helpful. It should also be noted that the singer interested in Pasatieri’s intermediate songs should have access to an excellent collaborative pianist. The difficulty inherent in these songs is not limited to the
vocal line, but extends to the accompaniment as well. It is recommended that a singer working on these songs have regular coachings with the accompanist to refine ensemble and work through more difficult sections. Extra work on these songs with a collaborative pianist outside of regular voice lessons will help the singer accurately perform the songs of this group even though they present more challenges.

The first song discussed here, “The Lamb,” is an excellent song to use as a pedagogical transition into the literature of this more difficult group because of its form, extended phrases, wide leaps, and rhythmic contrasts. “The Lamb” is the fifth song of the Bel Canto Songs collection. In the previous chapter we discussed “The Garden of Love,” which is the first song of the collection. These songs are not intended to be performed as a set or cycle, but they all share a few similarities that make working on several of them concurrently an excellent way to make the transition into literature with more difficult elements. All of the songs in the Bel Canto Songs collection are set to the poetry of William Blake, and the poem for “The Lamb” is one of the most famous and familiar of the ones Pasatieri chose to set in this collection. The poem is shown in Figure 3.2.

\footnotesize

\begin{quote}
\begin{small}
\begin{enumerate}
\item Thomas Pasatieri, “The Lamb,” in Bel Canto Songs (King of Prussia, PA: Theodore Presser Co., 2010).
\end{enumerate}
\end{small}
\end{quote}
Figure 3.2: "The Lamb" poetry by William Blake

The poem is a simple two-stanza poem with five couplets in each verse. The first verse asks a childlike question which the second verse confidently answers. Because of the clear structure of the poetry, several other musical settings of it, such as Theodore Chanler’s “The Lamb,” are strophic. Pasatieri’s song, however, is not strophic. The only instance of musical repetition throughout the song is found in the first and second stanzas, which begin with the same initial two-measure phrase. Once this initial phrase is delivered, the verses present completely different musical ideas. Thus, the form of the song is through-composed. Because the poem is relatively short, “The Lamb” is one of the shorter songs in the Intermediate group, only fifty-eight measures in total. The lack of repetition in this song makes it more difficult to memorize and therefore better for the intermediate singer who has had more musical study.

Although “The Lamb” has fewer measures than many others in the Intermediate group, it is more difficult in terms of phrase length and melodic contour. The phrases are
typically four measures in length and, because the tempo is slow, require excellent breath management. Not only are the phrases long, but the initial contour of the melody contributes to singers having difficulty with the phrases. The most characteristic melodic motion in the song is the interval of a rising sixth which appears many times throughout. The risings sixths are not only wide intervals, but they also cross from middle voice into head voice. The breath support needed to sing the first sixth in tune often takes away from the singer’s ability to complete the phrase, especially with another sixth approaching toward the end of the phrase. The second phrase of the song is similar to the first, but the third phrase initially looks as though it changes. However, it is a sixteenth-note figure that outlines the original rising major sixth and then fills it in with a descending scalar motion. The first and third phrases can be seen below in Examples 3.1 and 3.2.

Example 3.1: "The Lamb" mm. 5-8
The phrases shown in Examples 3.1 and 3.2 not only show the leap of a sixth that becomes a characteristic gesture for “The Lamb,” but they show a contrast in melodic contour that is equally characteristic. The melody is neither primarily conjunct nor disjunct because each subsequent phrase is not similar enough about which generalizations can be made. The first phrase, Example 3.1, shows a contour that is mostly disjunct and has wide leaps. The third phrase, Example 3.2, shows a phrase whose contour is primarily conjunct with only a few leaps. Throughout “The Lamb,” the phrases either alternate, such as the ones above, or they have a nearly equal mixture of conjunct and disjunct motion. The phrases are often related, though, as Examples 3.1 and 3.2 are by the filling in of the initial large leaps with scalar motion.

Though the melodic structure is somewhat difficult to generalize, the harmonic content can easily be defined and described. Throughout the song, the harmonies are primarily tertian and mostly follow functional progressions. However, the harmonies of the song are not as clear or simple as those from the beginning singer groups because the tonalities rapidly fluctuate. Sometimes a short transitional section is used in between tonal areas, such as in the first key change which is shown in Example 3.2. The final four
chords of the example indicate a shift toward E-flat major, which is only realized for a mere five measures, after which the piece moves to E major. E major is maintained for only four measures and then a shift to D-flat major occurs. The key of D-flat major is in turn retained for only five measures before the original G major returns. The expectation at this point is for G major to remain for the final measures of the song, but it does not and the song returns to E major after only nine measures. The final key, E major, remains for the last twenty measures of the song, though there is some chromatic motion that momentarily tonicizes C before returning to E. The rapid shifting of keys in this song can make singing it more difficult, but the triadic nature of the chords in each section reinforces tonic and help the singer feel supported in each new key.

The shifting harmonies of “The Lamb” add complexity to the song, but in other ways such as metric structure, it is stable. The initial compound duple remains constant throughout the song. While the metric content is stable, the rhythmic content reinforces the contrasts seen in the melody and in the harmonic structure. The phrases shown in Examples 3.1 and 3.2 show this contrast clearly, with the initial rhythmic pattern following dotted quarter notes, quarter and eighth notes and then changing for the third phrase into sixteenth notes. None of these rhythms is particularly difficult, especially for a singer who has studied music for several years, but the contrast between the sixteenth notes and dotted quarters make planning breath management for an entire phrase and maintaining a steady tempo more difficult. Likewise, the combination of long notes and large leaps can be devastating if the singer does not feel forward motion within the dotted quarter notes and plan the breaths accordingly. The energy needed to make the voice move agilely in m.13 must be prepared in the previous measures, even though the voice is asked to sustain long notes in those measures. For some, this kind of immediate shift into quick movement is extremely difficult. Further, the end of m. 16 is difficult because the singer is asked to sustain a note for the entire second half of the measure, which seems like a long time to sustain after moving the voice so quickly in the first half of the
measure. The rhythmic contrasts in Example 3.2 are characteristic of the rhythms throughout the song, and although they do not look difficult, they are sometimes difficult to execute accurately.

The rhythmic and melodic contours are not the only musical elements of “The Lamb” to emphasize contrast. Likewise, the texture of the accompaniment shows contrast. The opening measures of the song are homophonic in nature, much like Example 3.1. There is very little movement in the accompaniment and the chords all change together, either one chord per measure, or two chords per measure. The texture is altered in m. 16, though, to a pattern of running sixteenth notes in the left hand of the accompaniment and chords that move either every dotted quarter or every eighth note in the right hand. The harmonic rhythm still changes every dotted quarter or every measure, but the activity in the accompaniment makes the texture feel thicker and more polyphonic. The homophonic, chordal texture returns for the second verse in m. 31 and is retained through the end of the piece. Because of the activity in the accompaniment, it is easy for the singer to attempt to change the tempo through the middle section. This is not indicated in the score and the singer must learn to maintain a steady beat and allow the thicker texture to organically provide the necessary excitement and drive without rushing or slowing the beat. If the singer does not trust in the set tempo, there will almost certainly be ensemble difficulties with the accompanist in the transitions between the homophonic sections and the middle section. The contrast in texture described above echoes the other contrasts seen in the melody and rhythm, all of which reflect the contrast inherent in Blake’s literary device of asking a question and answering it immediately, as if the answer were known all along.

While “The Lamb” embodies the contrasts inherent in its poetry in a way that demands more of the singer and yet allows some musical elements to remain more
simplistic, “These Are the Days” from Pasatieri’s *Songs Volume One* collection\(^\text{45}\) is more consistent in the difficulty of its musical elements. The music of this song does not mirror the poetic form of the text. The poem is written by Emily Dickinson and is visceral, profound, and esoteric. It has a clear three-lined verse structure, but the imagery within the poem is anything but clear, and Pasatieri’s setting of the poem primarily follows the imagery. The poem for “These Are the Days” is provided in Figure 3.3.

```
These are the days when birds come back,
A very few, a bird or two,
To take a backward look.

These are the days when skies put on
The old, old sophistries of June, --
A blue and gold mistake.

Oh, fraud that cannot cheat the bee,
Almost thy plausibility
Induces my belief,

Till ranks of seeds their witness bear,
And softly through the altered air
Hurries a timid leaf!

Oh sacrament of summer days,
Oh, last communion in the haze,
Permit a child to join,

Thy sacred emblems to partake,
Thy consecrated bread to break,
Taste thine immortal wine!

*These are the days when birds come back.  
when birds come back, come back.*
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Figure 3.3: "These Are the Days" poetry by Emily Dickinson

The text at the end of Example 3.3, provided in italics, is from the first verse and is repeated at the end of the song, but is not included in the original poem. Although the

poem has six verses, the song is through-composed with only a small amount of rounding at the end that corresponds with the repeated text and hides the strophic form of the text. In the music, each poetic verse seems to have a slightly different and unique melody, except for the last two which are linked together. This presentation reinforces the disparate nature of the imagery in each textual verse. The only true repetition throughout the song is found at the very end when the opening music and poetry return for almost three full measures as the beginning of a short coda. For many songs within the intermediate group, the musical form does not necessarily follow the form of the poetry, but instead follows the meaning and imagery of the poem. When the poetic form and the musical form do not match as in a case such as this one, the singer should be instructed to take into account both the original presentation of the text and the composer’s manipulation of it in order to most accurately and effectively understand and present the song.

The musical form of “These Are the Days” emphasizes the images of Dickinson’s poem; likewise so do the melodic and rhythmic content. The melodies of the song are not primarily conjunct or disjunct, but include both stepwise motion and small leaps. Very rarely are the leaps large enough to be jarring to either singer or listener, but they often occur on the verb or noun in the phrase. In other words, small leaps are used to emphasize the most active and evocative words of the poetry. An example of the melodic leaps that emphasize specific words and a new section with a contrasting melodic contour is given in Example 3.3.
Example 3.3 shows that in mm. 10-11, the repeated “old” is given primary importance partly because it is the highest part of the phrase, but also because it is set in oscillating thirds. The next word to be emphasized through a leap is “mistake” in m. 12. It follows a short pattern of conjunct motion and is set with a descending perfect fourth followed by a half step. The subsequent phrase, which begins a new stanza of text in Dickinson’s poem, clearly has a different rhythmic and melodic contour than the previous phrase. The rhythm becomes more complex with syncopation and sixteenth notes. There is also a change in aural texture as the accompaniment moves from the middle of the piano to a single low note in each measure followed by high dyads in the right hand.

The fleeting melodic and rhythmic sections, of which mm. 13-14 are exemplary, do not seem to affect the harmonic rhythm of the song. The harmonies generally change
every half measure throughout the entire piece. It is difficult to generalize about the
harmonies in this song other than to say that they are tertian, loosely follow the stated key
signatures (of which there are four: B-flat Major, D Major, A-flat Major, returning to B-
flat Major), and include a lot of extended harmonies, added-note chords, and some
quintal chords. Example 3.3 shows a few of these characteristics. Starting with this
example and continuing throughout the document, the analytical symbols used are Jazz
chords instead of Roman numerals. This is because harmony of most of the Intermediate
and Advanced songs is not functional and is therefore most clearly explained and
analyzed using chord symbols. The first chord of m. 10 is a major seventh chord built on
G-flat, the flat sixth of the key. The only note that does not fit into this chord is the C on
beat two, but it seems to fit well with the C and E-flat in the voice and right hand of the
accompaniment on beat three. The left hand at this point, however, does not seem to fit
and seems to work well with the F in the right hand to make the harmony at this point a
B-flat major chord. If the C and E-flat are considered chord tones, then the chord is
actually a B-flat eleventh chord. What all of this implies for the singer is that the
harmonies in this song are supportive of the vocal part, but they are not always clearly
functional or easy to sing against. Often, the singer is given the seventh or ninth of a
chord, which requires her to sing a dissonance against the accompaniment. For the young
singer, this is a difficult task, but for the intermediate singer, it should be manageable.

The rhythmic and metric content of “These Are the Days” should also be well
within the skills of the intermediate singer. Example 3.3 shows that many of the phrases
in this song do not begin on the downbeat and several phrases include syncopation. At
one point, the singer has a very short section of thirty-second notes that requires some
agility. The primary rhythmic value of the song, however, is the eighth note. The
element that makes it more difficult is the changing metric structure of the piece. The
initial meter is 4/4, which changes in the sixth measure to 3/4. After one measure it
switches back to 4/4 but changes again after only three measures. This pattern continues
throughout the song, with the meter changing every few measures, typically between 3/4, 5/4, and 6/4. The mixed meter with melismatic and syncopated rhythms seen throughout “These Are the Days” requires the skills of a singer who can connect phrases of unequal length and maintain rhythmic integrity throughout.

The metric complexity is somewhat mitigated by the support of the accompaniment. The accompaniment not only provides harmonic motion in “These Are the Days,” but also doubles the vocal melody for nearly half of the song. This doubling is not consistent, but if the singer pays close attention, knowing when to listen for it helps tremendously with the understanding and feeling of the passages with changing meters. The accompaniment itself is not excessively difficult, so the pianist can provide a strong and steady support for the singer. The texture is not very thick through most of the song and is never in danger of overwhelming the singer. The accompaniment and texture, like most of the other elements of the song, are very supportive of the singer. “These Are the Days” is a song in which an intermediate singer can work on the skills of occasional independence from the accompaniment, breath management, tricky metric shifts, and interpretation of difficult poetry. Without overwhelming difficulty, the singer is challenged to grow in all of these areas.

The songs of the Intermediate group are difficult and challenge the student who has already attained some facility with the singing voice, but they are not so difficult that they require the skills of a professional singer. They are engaging and varied enough to pique the interest of almost any student. The two discussed in this chapter represent songs that have some easier elements while challenging a student in others. Many of the songs in this group are part of a set or cycle, which makes them excellent material for recitals. Those songs will be discussed in more depth in Chapter 5. For a full listing of the songs grouped as Intermediate songs, please see Appendix B.
CHAPTER 4

Songs for the Advanced Singer

The final group of Pasatieri’s songs presented in this document is those songs most appropriate for the advanced singer. The advanced singer can be defined as one who is approaching or has reached the level of a professional singer. The advanced singer has a strong foundation in vocal technique, which results in excellent sound production, facility throughout the entire range, and excellent intonation. This singer has developed good breath management and the stamina for long phrases. They should also have excellent diction, exhibit a sensitive understanding of poetic and musical interaction, and sing with maturity of expression. This singer is capable of singing songs that have little or no support from the accompaniment, melodically or harmonically.

The songs included in this group are the most difficult of Pasatieri’s published songs. They are also the fewest in number. Only thirteen of Pasatieri’s ninety-eight songs have been assigned to this category. It is hard to generalize about these songs, other than to say that each is exceptionally challenging. Most are challenging tonally, because they lack a true tonal center, and many are challenging rhythmically, metrically, or poetically as well. A list of the few generalizations that can be made about this group is given in Figure 4.1
Poetry:
Poems are often free-verse, esoteric, and difficult to understand. Regardless of poetic structure, musical forms are typically through-composed.

Melody:
Melodies are primarily disjunct with few conjunct passages. Range and tessitura are unique to each individual song. Phrase lengths are irregular and follow poetry.

Harmony:
Harmonies often have no sense of tonal center and use a wide variety of harmonic devices including extended tertian chords, quartal harmonies, quintal harmonies, and added-note chords in addition to traditional triadic harmonies.

Rhythm and Meter:
Rhythms can be either extremely simple or complex, depending on the mood of the poetry. Meters frequently change according to word stress.

Accompaniment and Texture:
Accompaniments can be difficult because they make use of the extreme range of the piano and often have rhythmically challenging sections. Textures are often thin and are characterized by sparse accompaniments.

Figure 4.1: Songs for the Advanced Singer Musical Characteristics

The chart in Figure 4.1 shows that in several categories generalizations are difficult to make because the songs vary so much. The greatest areas of variety are length, harmonic structure, rhythmic structures, and accompaniments. This can be seen most clearly through a discussion of two songs from this group; “Winter’s Child,” from the Songs Volume One collection and “Windsong” from the Windsongs collection.

“Winter’s Child” is a good choice for an advanced singer who has never performed any of Pasatieri’s songs or one who has already performed some of Pasatieri’s less difficult songs and is seeking a more challenging one. In performance, the song seems timeless, ethereal, and almost emotionless; however, the poetry makes clear that


this impression is simply a veneer for a deep hurt. The poem is an extended description of the internal numbness and isolation one feels after love is lost. It was written by Martin Dulman and is given in Figure 4.2.

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My hands are cold, I have no gloves.
No one to love me as I am, as I am.
I had become a fantasy of someone I never was,
And lived inside a see-through dream for an entire fake spring.
Now I know it’s cold outside and that I have no gloves.
Winter will take me into her arms to whisper who I am.
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Figure 4.2: "Winter's Child" poetry by Martin Dulman

The imagery of numbness and emptiness in Dulman’s poem is not particularly difficult to understand, but the way it is presented makes it difficult to express through performance. The concrete imagery of the cold winter and the need for gloves only occurs in the first and penultimate lines of the poem. The other lines are all characterized by abstract language that can be difficult to communicate to an audience. The performer needs to understand and viscerally connect to the feeling of being emotionally lost in a sea of cold, as if having had the life experience.

Not only is the imagery primarily abstract with only a few concrete references, but the poem is also short and in free verse. The song is through-composed and because the poem is short, so is the musical setting of it. The song is only thirty-six measures long, but the length of time it takes in performance can be greatly varied according to the tempo taken by the performer. The only tempo marking provided in the score is the phrase “a piacere, come improvvisando” at the beginning, which is ambiguous and

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leaves the tempo to be determined by the performers and how they feel the song should be presented. The term “improvvisando” also allows the performers to have a sense of the song being almost outside of strict metric considerations. This rhythmic ambiguity works well for the first eleven measures of the song, but the middle section of the song requires a more strict approach to rhythm by the singer and the accompanist in order to coordinate the ensemble. The final ten measures of the piece return to a more improvisatory feel as if returning to the atmosphere of the beginning, without the use of repeated musical material.

The melodic material of the song is more difficult because it has no repeated content, no repeated rhythmic or melodic motives, and a primarily disjunct contour. Example 4.1 is the third phrase of the song and it shows the primarily disjunct and wide-ranging vocal line.

Example 4.1: "Winter's Child" mm. 12-15

The melody in Example 4.1 skips through the chord tones presented in the accompaniment of each measure. This helps to unify the accompaniment and the vocal
melody; however, the chords are presented in such wide pitch space both above and below the melody that the harmony can be difficult to hear. Thus, the singer must rely on an excellent sense of pitch and an internal understanding of the harmony rather than relying solely on the accompaniment for support. Likewise, the boxes drawn in the example show that in the first three measures of the example, the accompaniment actually doubles most of the pitches of the vocal melody. This doubling is not always in the same contour, or even the same octave, as the vocal line, so the doubling is harder to hear. This doubling is different than the melodic doubling seen in the songs of the first two groups, which was often presented in the same octave and with exactly the same pattern as the singer’s melody. The frequent doubling present in this song is one of the reasons it is one of the best to use as a first advanced song to study.

In addition to the disjunct melodic contour of “Winter’s Child,” Example 4.1 also highlights two of several different harmonic devices in the song. The first is the tertian chords that sound on the downbeat of each measure. Though these chords have little functional relationship to each other, they provide a familiar type of sonority for the singer. The second is shown in the circles in the bass line of Example 4.1. These highlight the interval of a fifth, which is prevalent throughout the song. The song does not have any truly quintal chords, but rather has successive open fifths in the accompaniment in several places throughout. In m. 12-13, the fifths are mostly perfect fifths with one exception on the second beat of m.13. In addition to the tertian chords and string of fifths seen in Example 4.1, this song also uses extended harmonies and tone clusters. The extended harmonies are less common than the other devices and are simply an extension beyond the seventh of the triadic harmonies that already persist throughout. The tone clusters are both more noticeable and more notable for their frequency throughout the song. The song actually opens with a series of thirty-second notes that become tone clusters before the singer enters. They can be seen in Example 4.2.
Example 4.2: "Winter's Child" mm 1-3  

The thirty-second notes actually emphasize the singer’s first pitch as the highest note played, but with all the other pitches ringing concurrently, finding this pitch is difficult. The following pitches are equally difficult for the singer because they must be sung perfectly in tune, without help from the accompaniment, and with dissonant pitches presented in the still-ringing tone cluster. For example, the vocal line’s A-flat on the first beat of m. 3 is a major seventh dissonance with the A-natural that is the first pitch of the thirty-second note group. The vocal line’s C-flat is dissonant with the D-flat of the group, and yet the singer must find it and the B-flat following, which is doubled exactly in the accompaniment and therefore requires the singer be perfectly in tune on the third beat. The phrase in Example 4.2 is characteristic of the opening seven measures of the song while Example 4.1 is characteristic of most of the rest of the song. The harmonic devices seen in the examples are used to provide unity in a song that otherwise projects a feeling of stream-of-consciousness writing and to emphasize the scattered nature of the poem and its fragmentary images.

Though the harmonic and melodic content of the song are difficult, especially in the way they interact, the rhythmic content of the song is relatively simple for the singer. The rhythm of the accompaniment is admittedly more difficult, mostly because it uses
groups of seven or eight notes in a beat like the groups seen in Example 4.2. The vocal line, however, has nothing more rhythmically complicated than the occasional triplet and some syncopation. The most difficult rhythmic consideration of “Winter’s Child” is that the phrases rarely begin on the downbeats of measures. They most often begin on the second half of beat one or on beat two. This emphasizes the feeling of rhythmic improvisation and metric ambiguity in the song.

“Winter’s Child” is a difficult song and requires the skills of an advanced singer, but it is not the most difficult piece among Pasatieri’s published songs. That distinction belongs to “Windsong.” Some of the uniqueness and difficulty of this song is due to the unusual performing forces Pasatieri uses. The piece is written for soprano, viola, and piano. There are only four songs among Pasatieri’s oeuvre that have instrumentation other than voice and piano. They are “Windsong” and the three-song set Three Married Songs, which are written for voice and cello. There are eight other songs with orchestrations in addition to the original voice and piano version (“Alleluia” and the Sieben Lehmannlieder), but the orchestrated versions are optional. The instrumentation of “Windsong” provides for more timbre and texture changes in the song, which results in greater complexity for all three performers involved. In addition, the writing for each instrument is more complex and virtuosic than in any of the songs previously discussed.

One of the most demanding elements of “Windsong” is its length. The song is 148 measures long, with multiple tempo and meter changes. These changes generally follow the poetic structure, which is indicated in the score as three separate “songs.” The individual sections do not, however, break the musical notation or performance. The song is written as one single piece, and it is meant to be performed without pause. The texts are three separate poems by Richard Nickson which are shown below in Figure 4.3.
The boxes in Figure 4.3 serve to delineate the three different songs in the piece. Each song is labelled in the text with an actual title; the first being “Antiphon,” the second being “All Music, All Delight,” and the third being “Farewell.” The figure also shows in italics the text Pasatieri chooses to repeat. When read in succession, the three poems
seem to depict a short and passionate romance. The first song presents the breathless wonder of meeting someone and falling in love very quickly, the second describes the joy of actualizing the relationship through a kiss, and the third says farewell to the romance. All three poems have a feeling as though they are layered with not just the initial emotion of the romance, but also the melancholy and bitterness of the memory of a broken heart.

The three separate sections within the song are through-composed. Each section has its own motivic and textural unity that changes sharply with the next section. The opening section is characterized by virtuosic passages for both the viola and voice. The viola and piano begin the piece with a long, complex, and virtuosic passage that emphasizes chromatic movement across the entirety of the viola range. The voice enters after nineteen measures of this and the viola drops out, almost as if the voice has taken the melodic interest from the viola. Example 4.3 shows the first three measures of the vocal entrance.
Example 4.3: "Windsong" mm. 20-22

These opening three measures are rhapsodic about the idea of summer love and they are extremely difficult for the voice. The accompaniment sounds only a single chord at the beginning of each measure after which the singer is expected to sing a drawn out, melismatic passage. The first chord is an extended chord with E sounding as the root. The singer is asked to enter on a C-sharp, which is the chordal thirteenth, and the passage given to her walks up a C-sharp minor hexachord. The following measure looks as though it will be exactly the same, but the chord in the accompaniment changes in two significant ways. First, the C-sharp that helped the singer find her initial pitch is lowered to a C-natural and second, an A is added below to flesh out the extended chord. The first change is most consequential for the singer as it makes it harder to enter on the C-sharp
again. In this measure, the singer follows the exact same pitch pattern as the first measure except that she rises to the seventh scale degree instead of the sixth (shown in red in Example 4.3) at the end. The following measure is equally difficult because the right hand of the accompaniment presents a B half-diminished chord and the left hand presents three notes stacked in fourths. The bottom two notes are an augmented fourth and the top two are a perfect fourth. The dissonance of this is then heightened by the vocal melody, which is a chromatic saturation between G and E. This chromatic passage is exceptionally difficult, but meant to emphasize the breathless, fluttering feeling of the first foray into summer love. The rest of the first section of “Windsong” continues similarly to this section, with the same rhapsodic, melismatic, and chromatic approach to the melody, which switches often between the voice and the viola.

The second section of “Windsong,” by contrast, is more metrically driven. The viola has a short introduction after which the voice and viola have imitative entrances displaced by only a single quarter note. The imitation lasts only a few beats before all three parts have free counterpoint, but the parts are often in close dissonance throughout the piece. The beginning of this section is shown in Example 4.4.
In m. 62 of Example 4.4, significant dissonances are shown in the boxes added to the score. One that is not marked is on the second half of the fourth beat between the voice and viola, which are both on an E-flat, and the piano, which is on an F. This one is not as difficult for the singer because the piano sounds the dissonant note and it is two octaves lower than the voice, whereas the ones in the first part of the measure are in the viola and only a seventh apart. These dissonances continue throughout the second section of “Windsong” and they, as well as the contrapuntal writing style and imitative texture characterize this part of the song. The poetry of this section explores the idea of taking the summer infatuation described in the first section to the point of physical contact through a kiss. The happiness and wonder of this moment is offset by the dissonance in the melodic and harmonic writing, perhaps either foreshadowing the third section or indicating that this is a memory tinged with cynicism.

The third and final section of “Windsong” is a farewell to the summer love and the naïve hope that a relationship may come from it. The poem despairingly asks why the lover chose to kiss her and then leave her alone. The musical setting of this section
again changes texture and becomes much simpler. The harmonies are clearer, the rhythms are less complex, and the interaction between the three instruments becomes more unified. The opening measures of this section are shown in Example 4.5.

Example 4.5: "Windsong" mm. 110-112

The harmonies in this third section are generally tonal and follow the key signatures listed. This third and final section has three internal parts, defined by key changes from B minor to F minor and back to B minor. The key changes coincide with the three different verses of the poem for this section, as seen in Figure 4.3. While the first two sections of “Windsong” are decidedly virtuosic and extremely difficult, this final section is straightforward and uncomplicated in its musical presentation. The emphasis in this section is placed on the clear declamation of the poetry through a more simple and harmonious setting, which takes the singer and audience on a journey through the anger and despair of losing love to final, peaceful, acceptance.
The emotional journey of “Windsong,” its protracted length, and the musical difficulties, especially of the first two sections of the song, are what make it the most demanding of Pasatieri’s songs. These elements can all be seen and experienced in other Pasatieri songs, but never in a single song that requires this amount of stamina, this attention to detail, and this level of vocal skill. The other songs of the Songs for Advanced Singer group may have the virtuosic writing style or the emotional depth, or even melodic and rhythmic complexity, but none have all of these things together, like “Windsong” does. For a full listing of the songs grouped as Advanced songs, please see Appendix C.
CHAPTER 5

Individual Songs for Particular Voice Types and Song Sets

Individual Songs for Particular Voice Types

In the appendices of this document I present voice type as a column, but for most of the songs it is merely a suggestion.49 In a 1998 interview with Edmound Fitzpatrick, Pasatieri stated that most of his song literature was conceived for the female voice, but much of it could be performed by either male or female voice.50 The poetry is typically gender-neutral and the usual ranges of Pasatieri’s songs bear out the idea that most of the music is good for soprano or mezzo-soprano, with a few pieces also acceptable for tenor. Very few of the pieces not specifically labeled for baritone could be sung by a baritone, and almost none of the songs is good for a bass. There are always exceptions, though, and a baritone with remarkable facility in the head voice could perform many of Pasatieri’s songs very well. However, this is not common especially if one is using Pasatieri’s songs as pedagogical literature for the developing voice.

As noted, Pasatieri rarely gives an indication in any of his song scores dictating a specific voice type; therefore, when he does, the marking is notable. The earliest example of Pasatieri specifically noting a voice type is in his first collection of published songs, with a three-song set titled “Three Coloratura Songs.” These songs are exceptionally high, with the first two extending to a D6 and the third to a B5. Because of the excessive ranges as well as some of the other musical considerations of these songs, they are grouped in the Intermediate category.

49 The appendices list the categories as S = Soprano, M = Mezzo-Soprano, T = Tenor, Bar. = Baritone, and B = Bass

The next instance of Pasatieri labeling songs more specifically than “for voice and piano” is in the *Windsongs* collection published eighteen years later. The entire book is written for soprano and piano and it includes “Three Poems of Theodore Ramsay,” “Vocalise,” “Three California Songs,” and “Windsong.” Though Pasatieri labeled the book for soprano, the range and tessitura of “Three California Songs” could easily be performed by a mezzo or tenor as well as a soprano, which is noted in Appendix B. The other songs in the collection are more appropriate for soprano. These songs are of varying difficulty, though most of the songs in the book are included in the Intermediate category. The last song of this collection, “Windsong,” is discussed in more detail in the previous chapter as an example of the songs for Advanced Singer, and it is possibly Pasatieri’s most difficult published song.

One of the most unique publications of Pasatieri’s songs is a set of only three songs, the “Three Poems of Oscar Wilde.” These are specifically written for the baritone voice. They are all three of Intermediate difficulty; they are melodically intricate, rhythmically complex, and poetically vivid. The range for the entire set extends to F4, requiring the baritone to have a solid grasp of the transition to head voice. The phrasing also requires the skills of the intermediate singer to remain legato through repetitive, dotted rhythms that can easily become choppy and disconnected. This set shows Pasatieri’s writing skill for the baritone voice, which is often only seen in the main characters of his operas, since so many of his songs are more appropriate to higher voice types.

The songs and sets mentioned above are the only ones labeled for particular voice types, but there are a few others that are generally accepted as being intended for specific voice types. The *Sieben Lehmannlieder* contains seven songs composed to the poetry of Lotte Lehmann. Lehmann was a well-known German singer who was most notable for her interpretations of German operas by Strauss, Wagner, and Beethoven. All seven poems of the *Sieben Lehmannlieder* have some biographical connotation to them, which
makes the songs written to them feel appropriate for a soprano like Lehmann. The
tessituras of the songs are also high enough to be uncomfortable for any other voice type.
The songs of the *Sieben Lehmannlieder* vary in difficulty and are divided between the
three difficulty levels. One was included as a song for Advanced Beginner, four are
included for the Intermediate Singer, and two have been included in the Advanced Singer
category.

One other song of Pasatieri’s that is not labeled specifically, but is clearly written
to exploit specifically the soprano voice is the song “Ophelia’s Lament.” There are two
versions of this song and it is, in fact, one of only nine songs that Pasatieri has revised
and republished. In an interview with Beth Bauer in 1995, Pasatieri stated that he
typically does not revise earlier works even when he feels certain passages are not as
effective as he wishes. He says of a song in general, “when I listen to it, I think that this
could be better here or that was very good – I do think that. But I don’t want to rework it,
I want it to exist the way it does.”51 The fact that there are nine revised songs seems to
contradict this statement, something that Pasatieri addressed with Catherine Nardolillo in
an interview for her dissertation in 2013. She specifically asked him about the song
“Instead of Words” which was first published in 1977 and then revised and republished in
2012. During their discussion, Pasatieri pointed out that the text and melody of “Instead
of Words” were not changed and that only the piano accompaniment was revised.52 The
main revisions Pasatieri made were removing the doubled melody line in the
accompaniment and thinning the piano texture throughout the interludes. Pasatieri then
said about all of the revised songs that he “prefer[s] something simpler, which is the new
version.”53 This statement indicates that Pasatieri’s main objective in revising songs was

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51 Bauer, 142.
52 Nardolillo, 95.
53 Ibid.
to simplify the aspects he found too extravagant. An examination of “Instead of Words” confirms Pasatieri’s assertions about his revisions of that song; however, an examination of the two versions of “Ophelia’s Lament” shows that his revisions are sometimes more extensive and not limited to the accompaniment. One item that remained unchanged throughout all of the revised songs is the text. Pasatieri changed the accompaniment in all of them, the vocal rhythms and melodies in some, but the text in none. The following discussion will address both versions of “Ophelia’s Lament.”

The presentation of text in “Ophelia’s Lament” remains the same for both songs, but in each, Pasatieri took a few liberties with presentation when quoting from Act IV, scene 5 of Shakespeare’s *Hamlet*. This scene is commonly referred to as “Ophelia’s Mad Scene” and has been set by many other composers including Brahms, Chausson, R. Strauss, and Quilter, among others. Pasatieri’s setting is interesting for the fact that he sets almost all of Ophelia’s words throughout her first appearance in the scene rather than just the few short sections that Shakespeare identified in his play as songs. The most distinct difference this makes in Pasatieri’s text when compared to other composers’ texts is that, instead of simply having five short poems that seem unrelated and inappropriate to the conversation and which therefore seem crazy, Pasatieri’s features an added section at the end which seems lucid and directly contrasts the “madness” of the songs previously sung.

Figure 5.1, given below, shows that Pasatieri’s rendering of the text deviates from the actual dialogue of the play at several junctures. It represents only what Ophelia would have said, with all other characters’ lines removed. Any of Ophelia’s lines that were left out are noted in Figure 5.1 as “dialogue excluded.” The sections of the play that Shakespeare marked in the original as songs for Ophelia are noted in the boxes. The text of Pasatieri’s song is shown in Figure 5.1.
Where is the beauteous majesty of Denmark?
*He is dead and gone, lady,
*He is dead and gone.

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.

* (dialogue excluded)

He is dead and gone, lady,
He is dead and gone.

* (dialogue excluded)

Frail you maids,

White his shroud as the mountain snow
Laid all with sweet flowers,
Which bewept to the grave did not go
With true love showers.

* (dialogue excluded)

Tomorrow is Saint Valentine’s day,
All in the morning betime,
And I a maid at your window
to be your Valentine.
Then up he rose, and donned his clo’es,
And dipp’d the chamber door,
Let in the maid, that out a maid
Never depart no more.

By Gis and by Saint Charity,
Alack and fie for shame!
Young men will do’t if they come to’t
By Cock, they are to blame.
Quoth she, “Before you tumbled me,
You promised me to wed.”
He answers: “So would I ha’ done, by yonder sun.
An thou hadst not come to my bed.”

*He is dead and gone...
*He is dead and gone.

I hope all will be well,
We must be patient,
but I cannot choose but weep,
weep to think they would lay him in the cold ground.
My brother shall know of it,
And so I thank you for your good counsel.
Come, my coach!
Good night, ladies, good night.
Sweet ladies, good night, good night.

The texts in the boxes of Figure 5.1 are the ones most often set by art song composers. Pasatieri adhered to tradition with three important distinctions. First, he presented a line from Ophelia’s second song, “He is dead and gone,” at the very beginning and then employed it as a unifying textual theme throughout. Each replication of this text is noted with an asterisk in Figure 5.1. Secondly, he left out three lines of the second song, cutting it by more than half its original length. Thirdly, he included the lines spoken by Ophelia immediately following the traditional song quotations in his setting so that her monologue ends, not with her quotation of another song, but with an address to the others in the room before she exits, as described above. The unique textual modifications
Pasatieri made are then further emphasized by the music he wrote to convey Ophelia’s madness.

The musical setting of “Ophelia’s Lament” is complex, long, and difficult. The singer most appropriate for this song is a soprano who is nearly ready to move into advanced literature, not one just beginning to look at intermediate repertoire. This song is most appropriate for a soprano because of its range and tessitura. The range of the first version of the song is from D4-B5, and the second version from D4-A5. The tessitura of both versions is high throughout, ranging from D5-F#5, which is uncomfortable for most mezzo-sopranos to maintain through the entirety of a lengthy song. Both versions of the song are exceptionally long compared with Pasatieri’s other songs; the first version is 143 measures and the second is 131 measures and the length of both can be attributed to the long and complex text. The musical form also follows the text and is episodic in nature with very few repeats. The only repetitive musical material is on the textual phrase “He is dead and gone,” which is repeated three times throughout the song. Because the repetitive material is limited to this one single phrase in both versions, the musical form of both songs is through-composed. The through-composed form is often more difficult for singers to memorize. The difficulty of memorization combined with other more difficult musical considerations of “Ophelia’s Lament” make it one of the more difficult of Pasatieri’s Intermediate songs.

One of the musical characteristics that makes “Ophelia’s Lament” most appropriate for an intermediate singer rather than an advanced singer is its rhythmic motives. Within each section of both versions, there are motivic rhythmic units that help make the otherwise disjunct melodies feel more organic and familiar. An example of this can be seen in Example 5.1.
Example 5.1 is taken from the earlier version of “Ophelia’s Lament,” but the phrase is almost exactly the same in the later version. The first two measures of the example have exactly the same rhythm and similar, though not exactly the same, melodic contour. The second version of the song retains this phrase with only one slight difference – the D4 in m. 96 is changed to a D5 so the phrase has chromatic descending motion instead of the diminished octave leap. Example 5.1 is also an instance where Pasatieri kept the song almost exactly the same between the two versions of the song. In this phrase, nothing except the note mentioned above was changed for the 2013 printing. However, in the following phrase, the two versions are extremely different. Example 5.2 shows the phrase from the 1977 version and Example 5.3 shows the corresponding phrase from the revised version.


What the revised phrase in Example 5.3 depicts most clearly is Pasatieri’s effort to simplify overly complicated elements of the song. The originally published version is excellent for the highly skilled intermediate singer who is ready to move to advanced literature, as stated previously. The revised version can be sung by an intermediate singer who is not quite ready to move past intermediate literature yet. The revised version is
still a difficult song and requires the singer be skilled in breath management, pitch accuracy, and agility, among other skills, but the singer can still be working on these skills instead of being ready to move to the next level. One other significant difference that must be noted between the two versions of the songs is the accompaniment. In Examples 5.2 and 5.3, it is obvious that the accompaniment is pared down tremendously for the revised version. This particular phrase is an extreme example of the simplicity Pasatieri spoke of achieving, but many of the other phrases show this same attempt at paring down. The accompaniment is still full, and it is harmonically supportive of the singer, but it is much less virtuosic in the second version. It also includes no doubling of the singer’s melodic line. The first version, though harder rhythmically, melodically, and in range, is less difficult for the singer in that the accompaniment helps the singer find many pitches. Though the versions differ in difficulty, they are both appropriate for the intermediate singer. Where the earlier version is for the intermediate singer who is nearly ready to undertake some advanced songs, the later version is best suited to the singer who is just beginning to work on intermediate literature.

**Song Sets**

Of Pasatieri’s ninety-eight published songs, fifty of them are a part of a song set. There are a total of thirteen different sets. The sets are often broken up and performed as individual songs or grouped with others of Pasatieri’s songs as the singer or teacher desires instead of being performed as a single unit. Most of the song sets are collections of three songs, with a few notable exceptions: one of the earliest song sets, *Two Shakespeare Songs*, only has two songs; *Sieben Lehmannlieder* has seven songs; *A Rustling of Angels* has twelve songs; and *Due Sonetti del Petrarca* has two songs. Only one of the sets, *Three Sonnets from the Portuguese*, can be considered a true cycle. Unlike the other sets, the songs in this group are intended to segue from one into the next and be performed as a single unit. Ten of the thirteen sets are unified by poet, while
three, *Three Coloratura Songs*, *Three Married Songs*, and *A Rustling of Angels* have multiple poets.

While the sets are often unified by poet, they are not always unified by level of musical difficulty. Six of the sets contain songs I have grouped into different difficulty levels, while the songs in the remaining seven sets have the same difficulty level. One of the most interesting sets is *A Rustling of Angels*, published in 2003, because it was conceived as a set for the beginning Singer. An inscription inside the front cover of the publication of this set reads “*A Rustling of Angels* is the collective title for 12 songs written for young singers and concert artists as well. The composer’s intent was to create songs based on simple, direct texts which enable the singer to convey, in English, a variety of emotions.”\(^{54}\) One of the songs of this set, “How Sweet the Answer,” was discussed in Chapter 2 and it epitomizes the characteristics of this set. The set is excellent to use in the studio for a young singer who might be preparing for a recital and needs a set by a single composer. The student and teacher can choose to use as many or few songs as are desired, can choose the songs according to the specific pedagogical needs of the student, and can then combine them in any way that makes dramatic sense. The set allows the student and teacher a great deal of versatility with regard to recital planning.

A set that is not as versatile, but is no less interesting, is *Three Poems of Oscar Wilde*. This set is specified for baritone voice, as discussed earlier in the chapter, and fills an interesting gap in Pasatieri’s song output. He has very few songs that are appropriate for the lower male voice, and this set fills that need. The songs are all of Intermediate difficulty, though, so the baritone approaching these songs must have burgeoning facility with the *secondo passaggio*, should have nearly even tone production

throughout the range, and must be mature enough to convey the intricacies of Wilde’s poetry.

Not only does *Three Poems of Oscar Wilde* require the skills of an intermediate singer, but most of the songs in the sets are similarly best suited to the intermediate singer. The following chart in Figure 5.2 lists all of the sets, the difficulty levels of their constituent songs (labeled Beginner, Intermediate, and Advanced), their poets, and collection information.

<table>
<thead>
<tr>
<th>Song Set</th>
<th>Difficulty Level</th>
<th>Poet(s)</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three American Songs</td>
<td>B (1 and 3), I (2)</td>
<td>Louis Phillips</td>
<td>Selected Songs</td>
</tr>
<tr>
<td>Two Shakespeare Songs</td>
<td>B (1), AD (2)</td>
<td>William Shakespeare</td>
<td>Selected Songs</td>
</tr>
<tr>
<td>Three Coloratura Songs</td>
<td>I (all)</td>
<td>Louis Phillips, John Fletcher</td>
<td>Selected Songs</td>
</tr>
<tr>
<td>Three Poems of James Agee</td>
<td>I (all)</td>
<td>James Agee</td>
<td>Three Poems of James Agee</td>
</tr>
<tr>
<td>Three Poems by Kirstin Van Cleave</td>
<td>I (1 &amp; 2), AD (3)</td>
<td>Kirstin Van Cleave</td>
<td>Songs Vol 2</td>
</tr>
<tr>
<td>Three Married Songs</td>
<td>AD (1 and 2), I (3)</td>
<td>Jon Donne, Bamabe Googe, Anonymous</td>
<td>Songs Vol 2</td>
</tr>
<tr>
<td>Three Sonnets from the Portuguese</td>
<td>I (all)</td>
<td>Elizabeth Barrett Browning</td>
<td>Three Sonnets from the Portuguese</td>
</tr>
<tr>
<td>Three Poems of Theodore Ramsay</td>
<td>I (all)</td>
<td>Theodore Ramsay</td>
<td>Windsongs</td>
</tr>
<tr>
<td>Three California Songs</td>
<td>I (all)</td>
<td>Robert H. Deutsch</td>
<td>Windsongs</td>
</tr>
<tr>
<td>Sieben Lehmannlieder</td>
<td>I (1, 2, 4, 5), B (3), AD (6, 7)</td>
<td>Lotte Lehman</td>
<td>Sieben Lehmannlieder</td>
</tr>
<tr>
<td>Three Poems of Oscar Wilde</td>
<td>I (all)</td>
<td>Oscar Wilde</td>
<td>Three Poems of Oscar Wilde</td>
</tr>
<tr>
<td>A Rustling of Angels</td>
<td>B (all)</td>
<td>Thomas Moore, Christina Rossetti, Robert Herrick, William Shakespeare, Percy Bysshe Shelley, Robert Burns, Herman Melville, Coventry Patmore, Emily Bronte, Thomas Love Peacock</td>
<td>A Rustling of Angels</td>
</tr>
<tr>
<td>Due Sonetti del Petrarca</td>
<td>B (1), I (2)</td>
<td>Francesco Petrarca</td>
<td>Album Leaves Vol 1</td>
</tr>
</tbody>
</table>

Figure 5.2: Table of Song Sets
The chart in Figure 5.2 is provided in addition to the charts of the Appendices, which show each individual song categorized by difficulty, not set. More than half of Pasatieri’s songs are a part of a set or cycle, but they are rarely, if ever, performed as full sets. However, looking at the songs in their complete sets provides an interesting performance option for a singer preparing a recital or wishing to sing multiple songs of varying difficulty.
CONCLUSION

The songs of Thomas Pasatieri are diverse in many ways. Though most of the songs are in English and use the poetry of American or British poets, the texts vary drastically in meaning, form, length, and complexity. The music of Pasatieri’s songs is equally diverse in all aspects; form, texture, metric structure, melody, harmony, and accompaniment. The diversity in the songs is often in response to the poetry, with the most ambiguous and esoteric poetry receiving the most difficult musical settings and the most straightforward, symmetrically structured, and clear poems receiving the most direct and uncomplicated musical settings. The variety of difficulties present in Pasatieri’s songs makes them particularly suited to the building of a singer’s skill set, from earliest beginning skills to advanced professional level skills.

Though the songs are all different, there are some generalizations that can be made about them. Paul Richardson, in his 1979 dissertation, wrote about Pasatieri’s compositional style, saying that

Pasatieri’s style is progressive and clearly contemporary. Yet his works are an obvious outgrowth of the romantic tradition, specifically that of Italian opera. This heritage is most evident in the vocal line and in the emotional effect of the whole. His fusion of tradition and innovation has produced songs which are both fresh and accessible.55

Richardson’s words show that Pasatieri’s style seems to evoke a feeling of Romanticism while remaining relevant, new, and accessible for singers and audiences. This generalization is a broad look at Pasatieri’s overall compositional style, but more specific statements can be made if the songs are broken into smaller groups. This document groups Pasatieri’s ninety-eight published art songs according to overall difficulty and

55 Richardson, 132.
pedagogical use. These groups allow both singers and teachers who may be unfamiliar with Pasatieri’s songs to choose repertoire that best fits the skills of the singer.

The groups presented in this document are offered as a way to focus on the skills of the singer while choosing new literature, but they can also be used to help students build skills gradually. A singer can choose songs from the groups progressively as she becomes more competent in the skills of the earlier categories. In using Pasatieri’s songs like this, the student maintains familiarity with Pasatieri’s overall musical style while pursuing the mastery of new and more difficult musical skills. Once these skills are learned, the singer can then transfer them to the literature of other composers, especially other modern art song composers. Pasatieri’s songs offer a wide enough variety of subjects and overall sound that a singer can work this way without feeling that the songs are monotonous. While this approach may not work for every student, it is excellent for a student who has a strong connection to and love of Pasatieri’s style.

Suggestions for Further Study

There are a number of lacunae in the scholarly research on Pasatieri’s music and several areas for further study. While Pasatieri is best known as a vocal composer, he has written several large instrumental pieces that have received little scholarly attention. These could be studied individually, or in connection with his vocal writing to see what correlations may exist. Because of his experience orchestrating movies in Hollywood, a study of early instrumental works within the context of those published after his retirement from film scoring might provide interesting conclusions on how his style evolved through the experience of working with orchestral instruments. Within his vocal works, more research can be done on the style, or on his approach to text setting in his
song sets and extended works for solo voice. He has written several monodramas and
cyclic cantatas for solo voice that have received little or no scholarly attention. This
study is a broad look at the songs, but if an in-depth approach were taken to a smaller set
of songs, a cantata, or monodrama that has not already been studied, more patterns that
elucidate Pasatieri’s vocal writing promise to emerge.

Since 2000, Pasatieri has revised some of his earlier songs and operas. A
comprehensive analysis of what revisions he has made and whether there are any
compositional patterns associated with this process may reveal insights beyond the
deliberate lack of melodic doubling and increased textural simplicity addressed within
this document. All areas for potential study of Pasatieri’s music are impacted by what is
possibly the biggest challenge in researching his works, namely that there are very few
recordings available. Of all his works, the operas have been recorded most often, but are
still difficult to find. His instrumental works have been recorded sporadically as well,
and finding good recordings of a specific piece is challenging. The songs in particular
are extremely difficult to find. There is only one compilation CD in current circulation
and it has only twenty-four songs on it, which leaves at least seventy more to be recorded.
A larger number of recordings would invariably lead to greater visibility and attention for
Pasatieri’s works.

The songs of Thomas Pasatieri are varied, numerous, and unique among
American songs and deserve further attention and performance. When Pasatieri started
publishing his songs in the sixties and seventies, many critics compared them to the songs
of Aaron Copland, Samuel Barber, or Lee Hoiby. More recently, composers such as Jake
Heggie, Lori Laitman, Stephen Paulus, and Libby Larsen have brought American song to
a new level of international acclaim, with the result that the music of other American composers is reaching wider audiences as well. Pasatieri’s name has often been mentioned in connection to these composers, especially because his songs have been included in song literature guides such as Kimball’s *Song*.\(^56\) With the assistance of the groupings and discussion presented in this document, teachers and singers can study Pasatieri’s beautiful, unique, and amazing songs within the context of their pedagogical utility in teaching vocal technique and contemporary style.

\(^{56}\) Kimball.
N.B. Publishers have not been listed for each individual song because they are easy to categorize. Before 1991, all of Pasatieri’s works were published by Southern Music Publishing, Belwin-Mills, or G. Schirmer. Since then, all publications have been through Theodore Presser.

### Songs for the Early Beginning Singer

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Set/Cycle</th>
<th>Poet</th>
<th>Voice Type</th>
<th>Range</th>
<th>Year of Publication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parting</td>
<td>Two Shakespeare Songs</td>
<td>William Shakespeare</td>
<td>SMT</td>
<td>E4-F5</td>
<td>1971</td>
</tr>
<tr>
<td>Instead of Words</td>
<td>N/A</td>
<td>Gerald Walker</td>
<td>SMT</td>
<td>Db4-F5</td>
<td>1977</td>
</tr>
<tr>
<td>Lullaby for a Lost Child</td>
<td>N/A</td>
<td>Josephine Schillig</td>
<td>SMT (Bar.)</td>
<td>E4-E5</td>
<td>1977</td>
</tr>
<tr>
<td>How Sweet the Answer</td>
<td>A Rustling of Angels</td>
<td>Thomas Moore</td>
<td>SMT</td>
<td>D4-F5</td>
<td>2003</td>
</tr>
<tr>
<td>I Saw</td>
<td>A Rustling of Angels</td>
<td>Anonymous</td>
<td>SMT</td>
<td>Eb4-F5</td>
<td>2003</td>
</tr>
<tr>
<td>What Would I Give</td>
<td>A Rustling of Angels</td>
<td>Christina Rossetti</td>
<td>SMT</td>
<td>E4-G5</td>
<td>2003</td>
</tr>
<tr>
<td>At the Moated Grange</td>
<td>A Rustling of Angels</td>
<td>William Shakespeare</td>
<td>SMT</td>
<td>E4-F#5 (optional B5)</td>
<td>2003</td>
</tr>
<tr>
<td>Love’s Philosophy</td>
<td>A Rustling of Angels</td>
<td>Percy Bysshe Shelley</td>
<td>SMT</td>
<td>E4-F#5</td>
<td>2003</td>
</tr>
<tr>
<td>Echo</td>
<td>A Rustling of Angels</td>
<td>Christina Rossetti</td>
<td>SMT</td>
<td>Eb4-F5</td>
<td>2003</td>
</tr>
<tr>
<td>The Magdalene</td>
<td>N/A</td>
<td>John 20:11-15 (The Bible)</td>
<td>SMT (Bar.)</td>
<td>D#4-D5</td>
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<td>The Sorrows of Werther</td>
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<td>W.M. Thackeray</td>
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<td>Instead of Words. V.2</td>
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### Songs for the Advanced Beginning Singer

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<th>Poet</th>
<th>Voice Type</th>
<th>Range</th>
<th>Year of Publication</th>
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<td>Boundaries</td>
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<td>Critic’s Privilege</td>
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<td>C4-F5</td>
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<tr>
<td>The Kiss</td>
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<td>ST</td>
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<td>Agnes</td>
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<td>Beautiful the Days</td>
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<td>To Music Bent is My Retired Mind</td>
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<tr>
<td>So hört’ ich wieder deiner Stimme Ton</td>
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<td>Lotte Lehmann</td>
<td>S</td>
<td>C#4-A5</td>
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<td>Gather Ye Rosebuds</td>
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<td>Green Grow the Rushes</td>
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<td>Robert Burns</td>
<td>SMT</td>
<td>D4-F#5</td>
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<td>Art</td>
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<td>Herman Melville</td>
<td>SMT</td>
<td>D4-F#5</td>
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<td>The Revelation</td>
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<td>Coventry Patmore</td>
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<td>The Old Stoic</td>
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<td>Beneath the Cypress Shade</td>
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<td>Thomas Love Peacock</td>
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<td>The Garden of Love</td>
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<td>William Blake</td>
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<td>Laughing Song</td>
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<td>S</td>
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<td>To the Evening Star</td>
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<td>Solo e pensoso</td>
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<td>Francesco Petrarca</td>
<td>SMT</td>
<td>E4-A5</td>
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<tr>
<td>The Little Stone</td>
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<td>Emily Dickinson</td>
<td>SMT</td>
<td>E4-G5</td>
<td>2013</td>
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<tr>
<td>The Lusty Spring (Love’s Emblems, revised)</td>
<td>N/A</td>
<td>John Fletcher</td>
<td>S</td>
<td>D4-A5</td>
<td>2013</td>
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## APPENDIX B

**Songs for the Intermediate Singer**

<table>
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<th>Song Title</th>
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<th>Poet</th>
<th>Voice Type</th>
<th>Range</th>
<th>Year of Publication</th>
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<td>Haiku</td>
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<td>Miranda-Miranda</td>
<td>Three Coloratura Songs</td>
<td>Louis Phillips</td>
<td>S</td>
<td>Eb4-D6</td>
<td>1971</td>
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<td>Lear and His Daughters</td>
<td>Three Coloratura Songs</td>
<td>Louis Phillips</td>
<td>S</td>
<td>E4-D6</td>
<td>1971</td>
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<tr>
<td>Love’s Emblems</td>
<td>Three Coloratura Songs</td>
<td>John Fletcher</td>
<td>S</td>
<td>D4-B5</td>
<td>1971</td>
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<td>How Many Little Children</td>
<td>Three Poems of James Agee</td>
<td>James Agee</td>
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<td>Db4-Gb5</td>
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<td>Sleep</td>
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<td>A Lullaby</td>
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<td>James Agee</td>
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<td>Sonnet</td>
<td>Three Poems of James Agee</td>
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<td>These Are the Days</td>
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<td>Emily Dickinson</td>
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<td>Discovery</td>
<td>N/A</td>
<td>Anne Howard Bailey</td>
<td>S</td>
<td>D4-Bb5</td>
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<td>The Harp that Once Through</td>
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<td>Thomas Moore</td>
<td>S</td>
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<td>Tara’s Halls</td>
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<td>Ophelia’s Lament</td>
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<td>There Came A Day</td>
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<td>Kenward Elmslie</td>
<td>M</td>
<td>B3-F#5</td>
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<td>Overweight, Overwrought,</td>
<td>N/A</td>
<td>Sheila Nadler</td>
<td>SM</td>
<td>Bb3-G5</td>
<td>1980</td>
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<td>Over You</td>
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<td>a night of love</td>
<td>Three Poems by Kirstin Van</td>
<td>Kirstin Van Cleave</td>
<td>SMT</td>
<td>C#4-G#5</td>
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<td>you know</td>
<td>Van Cleave</td>
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<td>Dear, If You Change</td>
<td>Three Married Songs</td>
<td>Anonymous</td>
<td>M (Bar.)</td>
<td>C4-F5</td>
<td>1980</td>
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<td>1. Go from me</td>
<td>Three Sonnets from the</td>
<td>Elizabeth Barrett</td>
<td>M (Bar.)</td>
<td>Bb3-Gb5</td>
<td>1984</td>
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<td>Portuguese</td>
<td>Browning</td>
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<td>2. I see thine image</td>
<td>Three Sonnets from the</td>
<td>Elizabeth Barrett</td>
<td>M (Bar.)</td>
<td>B3-F#5</td>
<td>1984</td>
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<td>Portuguese</td>
<td>Browning</td>
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<td>3. I thank all who have</td>
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<td>Elizabeth Barrett</td>
<td>M</td>
<td>C#4-G#5</td>
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<td>loved me</td>
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<td>C#4-B5</td>
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<td>Remembering</td>
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<td>Theodore Ramsay</td>
<td>S</td>
<td>D#4-A5</td>
<td>1989</td>
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<td>On Parting</td>
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<td>Theodore Ramsay</td>
<td>S</td>
<td>B3-Bb5</td>
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<td>Vocalise</td>
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<td>Brother (Three California Songs)</td>
<td>Robert H. Deutsch</td>
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<td>C4-G5</td>
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<td>Song (Three California Songs)</td>
<td>Robert H. Deutsch</td>
<td>SMT</td>
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<td>The Middle-Aged Shepherd (Three California Songs)</td>
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<tr>
<td>Ich bin allein auf Bergesgipfeln (Sieben Lehmanlieder)</td>
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<td>S</td>
<td>Eb4-Bb5</td>
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<td>Wie lieb’ ich diese klare Stunde (Sieben Lehmanlieder)</td>
<td>Lotte Lehmann</td>
<td>S</td>
<td>Eb4-A5</td>
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<tr>
<td>In Flammen starb dein Bild (Sieben Lehmanlieder)</td>
<td>Lotte Lehmann</td>
<td>S</td>
<td>Eb4-Bb5</td>
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<td>1991</td>
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<td>Wie Schön ist dieser tiefe Schlummer (Sieben Lehmanlieder)</td>
<td>Lotte Lehmann</td>
<td>S</td>
<td>D4-F5</td>
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<td>Hélas (Three Poems of Oscar Wilde)</td>
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<td>Requiescat (Three Poems of Oscar Wilde)</td>
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<td>To the Muses (William Blake)</td>
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<tr>
<td>Orpheus (William Shakespeare)</td>
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<td>SMT</td>
<td>Db4-F5</td>
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<td>The Last Invocation (Walt Whitman)</td>
<td>Walt Whitman</td>
<td>SMT (Bar.)</td>
<td>E4-F5</td>
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<td>Dream Land</td>
<td>Christina Rossetti</td>
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<td>Flow My Tears (Anonymous)</td>
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<td>Eb4-A5</td>
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<td>G3-D5</td>
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<td>Overweight, Overwrought, Over You (v. 2)</td>
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<td>In the Lion’s Den (The Bible)</td>
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<td>Voi ch’ascoltate (Due Sonetti del Petrarca)</td>
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<td>F4-Bb5</td>
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<td>C4-F#5</td>
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<td>D4-G5</td>
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<td>SMT</td>
<td>E4-G5</td>
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<td>2013</td>
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<td>Wie schön ist dieser tiefe Schlummer (v. 2)</td>
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<td>S</td>
<td>D4-F5</td>
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<td>Through Tara’s Halls (v. 2) (Tomas Moore)</td>
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<td>S</td>
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### APPENDIX C

**Songs for the Advanced Singer**

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<th><strong>Voice Type</strong></th>
<th><strong>Range</strong></th>
<th><strong>Year of Publication</strong></th>
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<td>That Time of Year</td>
<td>Two Shakespeare Songs</td>
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<td>SMT</td>
<td>C#4-Ab5</td>
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<td>SMTB</td>
<td>E4-E5</td>
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<td>Winter’s Child</td>
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<td>SMT (Bar.)</td>
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<td>Dirge for Two Veterans</td>
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<td>C#4-Gb5</td>
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<td>Db4-G5</td>
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<td>Give Me Then Your Hand</td>
<td>Three Poems by Kirstin Van Cleave</td>
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<td>SMT</td>
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<td>Break of Day</td>
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<td>John Donne</td>
<td>SMTB</td>
<td>B3-Eb5</td>
<td>1980</td>
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<td>The First Fight</td>
<td>Three Married Songs</td>
<td>Barnabe Googe</td>
<td>SMT (Bar.)</td>
<td>B3-G5</td>
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<td>Windsong</td>
<td>N/A</td>
<td>Richard Nickson</td>
<td>S</td>
<td>B3-B5</td>
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<td>Narzissus</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>S</td>
<td>D#4-Bb5</td>
<td>1991</td>
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<td>Die Welt scheint ganz aus Glut gesponnen</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>S</td>
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<td>Narzissus (v. 2)</td>
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<td>S</td>
<td>D#4-Bb5</td>
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<td>Emily Dickinson</td>
<td>SMT</td>
<td>G4-A5</td>
<td>2013</td>
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APPENDIX D

Groups: EB – Early Beginner, AB – Advanced Beginner, I – Intermediate, AD - Advanced

Listing of Songs by Publication

Selected Songs – Southern Mills Publishing, 1971

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Set</th>
<th>Poet</th>
<th>Group</th>
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<tbody>
<tr>
<td>Boundaries</td>
<td>Three American Songs</td>
<td>Louis Phillips</td>
<td>AB</td>
</tr>
<tr>
<td>Haiku</td>
<td>Three American Songs</td>
<td>Louis Phillips</td>
<td>I</td>
</tr>
<tr>
<td>Critic’s Privilege</td>
<td>Three American Songs</td>
<td>Louis Phillips</td>
<td>AB</td>
</tr>
<tr>
<td>Parting</td>
<td>Two Shakespeare Songs</td>
<td>William Shakespeare</td>
<td>EB</td>
</tr>
<tr>
<td>That Time of Year</td>
<td>Two Shakespeare Songs</td>
<td>William Shakespeare</td>
<td>AD</td>
</tr>
<tr>
<td>Miranda-Miranda</td>
<td>Three Coloratura Songs</td>
<td>Louis Phillips</td>
<td>I</td>
</tr>
<tr>
<td>Lear and His Daughters</td>
<td>Three Coloratura Songs</td>
<td>Louis Phillips</td>
<td>I</td>
</tr>
<tr>
<td>Love’s Emblems</td>
<td>Three Coloratura Songs</td>
<td>John Fletcher</td>
<td>I</td>
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</table>


<table>
<thead>
<tr>
<th>Song Title</th>
<th>Set</th>
<th>Poet</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>How Many Little Children Sleep</td>
<td>Three Poems of James Agee</td>
<td>James Agee</td>
<td>I</td>
</tr>
<tr>
<td>A Lullaby</td>
<td>Three Poems of James Agee</td>
<td>James Agee</td>
<td>I</td>
</tr>
<tr>
<td>Sonnet</td>
<td>Three Poems of James Agee</td>
<td>James Agee</td>
<td>I</td>
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Songs Volume 1 – Belwin/Mills Publishing, 1977

<table>
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<th>Song Title</th>
<th>Set</th>
<th>Poet</th>
<th>Group</th>
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<tbody>
<tr>
<td>These Are the Days</td>
<td>N/A</td>
<td>Emily Dickinson</td>
<td>I</td>
</tr>
<tr>
<td>Reflection</td>
<td>N/A</td>
<td>Emily Dickinson</td>
<td>AD</td>
</tr>
<tr>
<td>Instead of Words</td>
<td>N/A</td>
<td>Gerald Walker</td>
<td>EB</td>
</tr>
<tr>
<td>Vocal Modesty</td>
<td>N/A</td>
<td>Gerald Walker</td>
<td>I</td>
</tr>
<tr>
<td>Winter’s Child</td>
<td>N/A</td>
<td>Martin Dulman</td>
<td>AD</td>
</tr>
<tr>
<td>The Kiss</td>
<td>N/A</td>
<td>Martin Dulman</td>
<td>AB</td>
</tr>
<tr>
<td>Lullaby for a Lost Child</td>
<td>N/A</td>
<td>Josephine Schillig</td>
<td>EB</td>
</tr>
<tr>
<td>Agnes</td>
<td>N/A</td>
<td>Paul Enos</td>
<td>AB</td>
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<tr>
<td>Dirge for Two Veterans</td>
<td>N/A</td>
<td>Walt Whitman</td>
<td>AD</td>
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<tr>
<td>Discovery</td>
<td>N/A</td>
<td>Anne Howard Bailey</td>
<td>I</td>
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<tr>
<td>Song Title</td>
<td>Set</td>
<td>Poet</td>
<td>Group</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------</td>
<td>--------------------</td>
<td>-------</td>
</tr>
<tr>
<td>The Harp That Once Through Tara’s Halls</td>
<td>N/A</td>
<td>Thomas Moore</td>
<td>I</td>
</tr>
<tr>
<td>Ophelia’s Lament</td>
<td>N/A</td>
<td>William Shakespeare</td>
<td>I</td>
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</table>

*Songs Volume 2 – Belwin/Mills Publishing, 1980*

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<th>Song Title</th>
<th>Set</th>
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<tbody>
<tr>
<td>Beautiful the Days</td>
<td>N/A</td>
<td>Kirstin Van Cleave</td>
<td>AB</td>
</tr>
<tr>
<td>To Music Bent Is My Retired Mind</td>
<td>N/A</td>
<td>Thomas Campion</td>
<td>AB</td>
</tr>
<tr>
<td>There Came a Day</td>
<td>N/A</td>
<td>Emily Dickinson</td>
<td>I</td>
</tr>
<tr>
<td>As in a Theatre</td>
<td>N/A</td>
<td>William Shakespeare</td>
<td>AD</td>
</tr>
<tr>
<td>The Verandahs</td>
<td>N/A</td>
<td>Kenward Elmslie</td>
<td>I</td>
</tr>
<tr>
<td>Overweight, Overwrought, Over You</td>
<td>N/A</td>
<td>Sheila Nadler</td>
<td>I</td>
</tr>
<tr>
<td>a night of love</td>
<td>Three Poems by Kirstin Van Cleave</td>
<td>Kirstin Van Cleave</td>
<td>I</td>
</tr>
<tr>
<td>you know</td>
<td>Three Poems by Kirstin Van Cleave</td>
<td>Kirstin Van Cleave</td>
<td>I</td>
</tr>
<tr>
<td>Give Me Then Your Hand</td>
<td>Three Poems by Kirstin Van Cleave</td>
<td>Kirstin Van Cleave</td>
<td>AD</td>
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<tr>
<td>Break of Day</td>
<td>Three Married Songs</td>
<td>Jon Donne</td>
<td>AD</td>
</tr>
<tr>
<td>The First Fight</td>
<td>Three Married Songs</td>
<td>Barnabe Googe</td>
<td>AD</td>
</tr>
<tr>
<td>Dear, If You Change</td>
<td>Three Married Songs</td>
<td>Anonymous</td>
<td>I</td>
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*Three Sonnets from the Portuguese – G. Schirmer, 1984*

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Set</th>
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<th>Group</th>
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<tbody>
<tr>
<td>1. Go from me</td>
<td>Three Sonnets from the Portuguese</td>
<td>Elizabeth Barrett Browning</td>
<td>I</td>
</tr>
<tr>
<td>2. I see thine image</td>
<td>Three Sonnets from the Portuguese</td>
<td>Elizabeth Barrett Browning</td>
<td>I</td>
</tr>
<tr>
<td>3. I thank all who have loved me</td>
<td>Three Sonnets from the Portuguese</td>
<td>Elizabeth Barrett Browning</td>
<td>I</td>
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*Windsongs – G. Schirmer, 1989*

<table>
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<th>Song Title</th>
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</thead>
<tbody>
<tr>
<td>Love</td>
<td>Three Poems of Theodore Ramsay</td>
<td>Theodore Ramsay</td>
<td>I</td>
</tr>
<tr>
<td>Remembering</td>
<td>Three Poems of Theodore Ramsay</td>
<td>Theodore Ramsay</td>
<td>I</td>
</tr>
<tr>
<td>On Parting</td>
<td>Three Poems of Theodore Ramsay</td>
<td>Theodore Ramsay</td>
<td>I</td>
</tr>
<tr>
<td>Vocalise</td>
<td>N/A</td>
<td>N/A</td>
<td>I</td>
</tr>
<tr>
<td>Brother</td>
<td>Three California Songs</td>
<td>Robert H. Deutsch</td>
<td>I</td>
</tr>
<tr>
<td>Song</td>
<td>Set</td>
<td>Poet</td>
<td>Group</td>
</tr>
<tr>
<td>----------------------</td>
<td>------------------------------</td>
<td>-----------------</td>
<td>-------</td>
</tr>
<tr>
<td>The Middle-Aged</td>
<td>Three California Songs</td>
<td>Robert H. Deutsch</td>
<td>I</td>
</tr>
<tr>
<td>Shepherd</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Windsong</td>
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<td>Richard Nickson</td>
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**Sieben Lehmannlieder – Theodore Presser Company, 1991**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Set</th>
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<th>Group</th>
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</thead>
<tbody>
<tr>
<td>Ich bin allein auf Bergesgipfeln</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>I</td>
</tr>
<tr>
<td>Wie lieb’ ich diese klare Stunde</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>I</td>
</tr>
<tr>
<td>So hört’ ich wieder deiner Stimme Ton</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>AB</td>
</tr>
<tr>
<td>In Flammen starb dein Bild</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>I</td>
</tr>
<tr>
<td>Wie schön ist dieser tiefe Schlummer</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>I</td>
</tr>
<tr>
<td>Narzissus</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>AD</td>
</tr>
<tr>
<td>Die Welt scheint ganz aus Glut gesponnen</td>
<td>Sieben Lehmannlieder</td>
<td>Lotte Lehmann</td>
<td>AD</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Song Title</th>
<th>Set</th>
<th>Poet</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hélas</td>
<td>Three Poems of Oscar Wilde</td>
<td>Oscar Wilde</td>
<td>I</td>
</tr>
<tr>
<td>The Harlot’s House</td>
<td>Three Poems of Oscar Wilde</td>
<td>Oscar Wilde</td>
<td>I</td>
</tr>
<tr>
<td>Requiescat</td>
<td>Three Poems of Oscar Wilde</td>
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<td>I</td>
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</table>

**A Rustling of Angels – Theodore Presser Company, 2003**

<table>
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<th>Song Title</th>
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<tbody>
<tr>
<td>How Sweet the Answer</td>
<td>A Rustling of Angels</td>
<td>Thomas Moore</td>
<td>EB</td>
</tr>
<tr>
<td>I Saw</td>
<td>A Rustling of Angels</td>
<td>Anonymous</td>
<td>EB</td>
</tr>
<tr>
<td>What Would I Give</td>
<td>A Rustling of Angels</td>
<td>Christina Rossetti</td>
<td>EB</td>
</tr>
<tr>
<td>Gather Ye Rosebuds</td>
<td>A Rustling of Angels</td>
<td>Robert Herrick</td>
<td>AB</td>
</tr>
<tr>
<td>At the Moated Grange</td>
<td>A Rustling of Angels</td>
<td>William Shakespeare</td>
<td>EB</td>
</tr>
<tr>
<td>Love’s Philosophy</td>
<td>A Rustling of Angels</td>
<td>Percy Bysshe Shelley</td>
<td>EB</td>
</tr>
<tr>
<td>Green Grow the Rushes</td>
<td>A Rustling of Angels</td>
<td>Robert Burns</td>
<td>AB</td>
</tr>
<tr>
<td>Art</td>
<td>A Rustling of Angels</td>
<td>Herman Melville</td>
<td>AB</td>
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<tr>
<td>The Revelation</td>
<td>A Rustling of Angels</td>
<td>Coventry Patmore</td>
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<tr>
<td>Echo</td>
<td>A Rustling of Angels</td>
<td>Christina Rossetti</td>
<td>EB</td>
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<tr>
<td>The Old Stoic</td>
<td>A Rustling of Angels</td>
<td>Emily Bronte</td>
<td>AB</td>
</tr>
<tr>
<td>Beneath the Cypress Shade</td>
<td>A Rustling of Angels</td>
<td>Thomas Love Peacock</td>
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</table>
**Bel Canto Songs – Theodore Presser Company, 2010**

<table>
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<tbody>
<tr>
<td>The Garden of Love</td>
<td>N/A</td>
<td>William Blake</td>
<td>AB</td>
</tr>
<tr>
<td>Laughing Song</td>
<td>N/A</td>
<td>William Blake</td>
<td>AB</td>
</tr>
<tr>
<td>To the Evening Star</td>
<td>N/A</td>
<td>William Blake</td>
<td>AB</td>
</tr>
<tr>
<td>To the Muses</td>
<td>N/A</td>
<td>William Blake</td>
<td>I</td>
</tr>
<tr>
<td>The Lamb</td>
<td>N/A</td>
<td>William Blake</td>
<td>I</td>
</tr>
<tr>
<td>Hear the Voice</td>
<td>N/A</td>
<td>William Blake</td>
<td>I</td>
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</table>

**Album Leaves Volume 1 – Theodore Presser Company, 2012**

<table>
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<tbody>
<tr>
<td>Orpheus</td>
<td>N/A</td>
<td>William Shakespeare</td>
<td>I</td>
</tr>
<tr>
<td>The Last Invocation</td>
<td>N/A</td>
<td>Walt Whitman</td>
<td>I</td>
</tr>
<tr>
<td>Dream Land</td>
<td>N/A</td>
<td>Christina Rossetti</td>
<td>I</td>
</tr>
<tr>
<td>Flow My Tears</td>
<td>N/A</td>
<td>Anonymous</td>
<td>I</td>
</tr>
<tr>
<td>These Are the Days (version 2)</td>
<td>N/A</td>
<td>Emily Dickinson</td>
<td>I</td>
</tr>
<tr>
<td>Ophelia’s Lament (Version 2)</td>
<td>N/A</td>
<td>William Shakespeare</td>
<td>I</td>
</tr>
<tr>
<td>Overweight, Overwrought, Over You (version 2)</td>
<td>N/A</td>
<td>Sheila Nadler</td>
<td>I</td>
</tr>
<tr>
<td>The Magdalene</td>
<td>N/A</td>
<td>The Bible</td>
<td>EB</td>
</tr>
<tr>
<td>In the Lion’s Den</td>
<td>N/A</td>
<td>The Bible</td>
<td>I</td>
</tr>
<tr>
<td>Alleluia</td>
<td>N/A</td>
<td>Medieval Latin Chant</td>
<td>AB</td>
</tr>
<tr>
<td>Solo e pensoso</td>
<td>N/A</td>
<td>Due Sonetti del Petrarca</td>
<td>Francesca Petrarca</td>
</tr>
<tr>
<td>Voi ch’ascoltate</td>
<td>N/A</td>
<td>Due Sonetti del Petrarca</td>
<td>Francesca Petrarca</td>
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</table>

**Album Leaves Volume 2 – Theodore Presser Company, 2013**

<table>
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<th>Song Title</th>
<th>Set</th>
<th>Poet</th>
<th>Group</th>
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</thead>
<tbody>
<tr>
<td>The Sorrows of Werther</td>
<td>N/A</td>
<td>W. M. Thackeray</td>
<td>EB</td>
</tr>
<tr>
<td>The Little Stone</td>
<td>N/A</td>
<td>Emily Dickinson</td>
<td>AB</td>
</tr>
<tr>
<td>Vocal Modesty (version 2)</td>
<td>N/A</td>
<td>Gerald Walker</td>
<td>I</td>
</tr>
<tr>
<td>Instead of Words (version 2)</td>
<td>N/A</td>
<td>Gerald Walker</td>
<td>EB</td>
</tr>
<tr>
<td>A la clair fontaine</td>
<td>N/A</td>
<td>Traditional</td>
<td>I</td>
</tr>
<tr>
<td>Pierrot</td>
<td>N/A</td>
<td>French Folk Song</td>
<td>I</td>
</tr>
<tr>
<td>Votre âme</td>
<td>N/A</td>
<td>Paul Verlaine</td>
<td>I</td>
</tr>
<tr>
<td>Wie schön ist dieser tiefe Schlummer (version 2)</td>
<td>N/A</td>
<td>Lotte Lehmann</td>
<td>I</td>
</tr>
<tr>
<td>Narzissus (version 2)</td>
<td>N/A</td>
<td>Lotte Lehmann</td>
<td>AD</td>
</tr>
<tr>
<td>Through Tara’s Halls (The Harp that Once Through Tara’s Halls, version 2)</td>
<td>N/A</td>
<td>Thomas Moore</td>
<td>I</td>
</tr>
<tr>
<td>The Lusty Spring (Love’s Emblems, version 2)</td>
<td>N/A</td>
<td>John Fletcher</td>
<td>AB</td>
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<tr>
<td>Come Slowly, Eden!</td>
<td>N/A</td>
<td>Emily Dickinson</td>
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________. “In Sweet Music is such Art.” *Journal of Singing* 69, no. 4 (March 2013): 487-490.


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