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The Choral Works of Ned Rorem

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THE CHORAL WORKS OF NED ROREM

By

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ABSTRACT

THE CHORAL WORKS OF NED ROREM

By

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Ned Rorem is an important twentieth century figure whose musical output includes many genres of composition. Known chiefly for his art songs, he has also written many instrumental pieces and thirty-six choral works. Rorem has been the recipient of many awards, including the 1976 Pulitzer Prize in music.

This study provides a general analysis of Rorem's choral works for the purpose of determining style periods. This analysis consists of the identification of trends of technique. It was found that two style periods exist and are divided, with few exceptions, at the year 1961. Choral works in Rorem's early period are more conservative than his later works and contain such techniques as triadic and added-note harmony, simple rhythm, conjunct melodies and a predominance of four-part homophony. Works after 1961 include increased disjunct writing, more use of polyphony, varied rhythms, prolonged dissonance, double inflections, secundal, quartal, quintal or extended tertian sonorities. Works in the final period are generally more extended in

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length and contain more use of instrumental accompaniment. A technique common to both periods is interval or chordal planing. A critical evaluation of each work is provided which identifies specific performance difficulties and suggests appropriate performance levels.

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INTRODUCTION

Ned Rorem is a prolific composer who has gained recognition for accomplishments in many genres. He is the author of eight books, including diaries and critical essays. Known chiefly for his art songs, he has written extensively in many idioms. His compositional output includes operas, chamber works, large orchestral pieces, ballet, theater music, compositions for piano and organ, and a myriad of choral works. The latter category comprises thirty-six compositions, some of which are large works for chorus and orchestra. The significance of this output and Rorem's stature as a twentieth century composer were the primary factors which prompted this study.

The Study

All of Ned Rorem's published choral works to 1978 have been included in this study. Four unison works were excluded from analysis but appear in Appendix B. Two Holy Songs are only briefly mentioned, as they are transcriptions of solo songs and hence do not represent the choral idiom.

A general analysis of all other choral works was performed for the purpose of discerning the presence of style periods. This analysis consisted of the identification

of trends of technique. It was found that Rorem's choral works fall into two periods, with several exceptions. Works prior to 1961 comprise the first style period, excluding The Seventieth Psalm, The Poets' Requiem and Miracles of Christmas. The first two works are anticipatory of techniques of the second style period, while Miracles of Christmas is a transitional piece belonging in both styles. All works but three written after 1961 show a radical change of technique. Love Divine, All Loves Excelling and Shout the Glad Tidings were intended to imitate the composer's earlier style. These works and the second set of Canticles revert to previous style practices.

The composer agrees that his music has changed dramatically in recent years.¹ However, he places the date of this change at 1966, and gives the following explanation:

After I published my first book, a diary in 1966, in the six months that followed I had more reaction from strangers than I have had in twenty years as a professional composer. . .my prose writing fulfilled a very different kind of need from my music writing. My music. . .was crystalline and technical, and the prose was messy and bloody and neurotic and spoiled and hysterical and. . .expressing a more diabolical or more infantile side of myself than my music. Ever since that first book became published. . .my prose writing has become more circumspect, a lot more objective. . .the [prose] writing has become more technical, more controlled, more pristine. . .more elegant and more clean, and my music meanwhile has become hysterical, dissonant. . .²

Techniques utilized in the first period are indeed more conservative than Rorem's later style. Triadic and

¹Interview with Ned Rorem, New York City, April 22, 1978.

added-note harmony are the rule, and rhythmic patterns are simple. Texture rarely varies from four-part harmony, and melodic contour is most conjunct and tonally oriented.

Techniques familiar to the second style period include increasingly disjunct writing and more diverse rhythmic composition. Prolonged dissonance is a major feature and involves use of double inflections, secundal, quartal or quintal harmony, and extended tertian sonorities. Multi-movement works with elaborate organ or orchestral accompaniment become more prevalent in this period. Instance of linear writing increases greatly, and choral texture allows for various voice combinations.

A technique common to both periods is planing. The technique is less obvious in early works but is used extensively in works of the second period. Illustrations of this technique are presented in the fourth chapter.

Ranges and tessituras were determined for all analyzed works (Appendix A). This and other aspects of analysis were used to determine specific performance difficulties of each work (Chapter V). The critical evaluation includes judgements concerning the appropriateness of certain works to specific levels of performance. All works are presented chronologically within each chapter.

CHAPTER I

BIOGRAPHY

Born of Norwegian heritage in Richmond, Indiana, on the twenty-third of October, 1923, Ned Rorem spent his childhood and early adult life in Chicago. His early musical training included standard high school music courses and piano lessons. As a child Rorem composed little pieces, and in his junior year of high school he studied harmony with Leo Sowerby at the American Conservatory in Chicago. Despite poor grades in high school, he entered Northwestern University in 1940. Impressed with Rorem's talent, the dean admitted him to a curriculum of standard music courses, composition and piano.

Rorem left Northwestern University after two and a half years. His father, concerned with his son's musical future, submitted a number of Rorem's compositions to the Curtis Institute of Music in Philadelphia. This resulted in the offer of a scholarship, and in 1943, at the age of eighteen, Rorem began study with Menotti at Curtis. He also studied for a short time with David Diamond, whose "French" practice of "clean" writing influenced Rorem at that time.¹

¹Interview with Ned Rorem, New York City, April 22, 1978.

Discontented at the Curtis Institute, Rorem left for Juilliard after only one year. Having passed all the entrance exams in music, it was only necessary that he study such compulsory subjects as American history, English literature, American literature, hygiene, physical education and sociology. Music studies at Juilliard included a single compulsory course in acoustics, lessons in piano and study in composition with Bernard Wagenaar. The completion of this work resulted in a master's degree from Juilliard in 1948.

While studying at Juilliard in 1944 and 1945, Rorem worked as copyist for Virgil Thomson in exchange for orchestration lessons. In his first diary, Rorem recalled, ". . .I was impressed by his thrift with notes. And so I composed my first songs, with an instinctive formal economy which I've since tried vainly to recapture."² Aaron Copland was also one of Rorem's instructors during his Juilliard years. Both Copland and Thomson are considered to be among his most influential teachers.³ During this time Rorem also accompanied Martha Graham's dance classes, and this resulted in a relationship between the two artists which, in 1967, led to the satisfactory premiere of one of his

²Ned Rorem, The Paris Diary of Ned Rorem (New York: George Braziller, 1966), p. 9.

³Dictionary of Contemporary Music, s.v. "Rorem, Ned," by James R. Holmes.

ballets (Dancing Ground, based on Eleven Studies for Eleven Players).

In 1949, Rorem received the Gershwin Memorial Award for his Overture in C. The prize constituted a performance of his work in Carnegie Hall by Mishel Piastro and the New York Philharmonic, and a cash award, which Rorem used for a trip to Europe that same year. Although he intended to visit Europe for the summer only, the excursion turned into an eight year residency. These eight years were perhaps the most important in both the development of his musical style and the recognition of his talent as a composer.

Within a month of his arrival in France, Rorem knew and was known by many of the world's most influential musicians, artists and patrons. After living in Morocco and Italy for a short time, Rorem returned to Paris in 1951 and gradually became friends with the Vicomtesse de Noailles (Marie Laure). The friendship developed personally as well as professionally, resulting in a patronage under which Rorem worked until 1957.

The years in Europe were primarily spent in Paris and Hyères, and proved to be times of both professional and personal growth. Rorem considers 1949-1951 to be his most fruitful period. In Morocco during this time, he created his first compositions in all the large forms.⁴

⁴Ned Rorem, The Final Diary (New York: Holt, Rinehart and Winston, 1974), p. 293.

Subsequent years in France included studies with Arthur Honegger, as well as friendships and social encounters with the influential artists of the time: Francis Poulenc, Alice B. Toklas, Pierre Bernac, Jean Cocteau, Paul Eluard, Georges Auric, Darius Milhaud, Julien Green, Barbara Hutton, Pierre Boulez, Leonard Bernstein, Aaron Copland, Virgil Thomson, Nadia Boulanger, James Baldwin and many others. Rorem's musical output was significant, and the composer considers this his second most productive period (1951-1957). It included many solo songs and song cycles, seven works for chorus, two works for voice and orchestra, two operas, a work for two voices and two pianos, solo piano pieces, numerous works for chamber ensemble, two works for large orchestra, incidental theater music, and several ballets. Rorem also participated in concerts and broadcasts of his music and quickly became a prominent figure in the music world. He was awarded a Fulbright at this time, and journalist Glenn Dillard Gunn wrote in 1951, "'Rorem is the first successful modern romanticist.'"⁵ In that same year, Rorem made the following entry in his diary:

The knuckles of my hand and my arm up to the elbow are shot with pains from working so much in the composer's cramped position. But never have I been so pleased with my own music: I have a recognizable style.⁶

⁵Rorem, The Paris Diary, p. 16.

⁶Ibid., p. 46.

In 1955, he received the supreme compliment when Nadia Boulanger concluded a conversation about the new young composers with, "'Well, after all is said and done, there's really only Ned Rorem!'"⁷

For personal and professional reasons Rorem returned to America in 1957. Since that time he has been able to support himself almost entirely in the role of composer, through commissions, performing rights, royalties and two teaching positions. He was granted a Guggenheim Fellowship in 1957, resulting in the inclusion of his works on programs by Ormandy and Mitropoulos. Premieres of his works were frequently performed by fine orchestras and singers. In 1959, a concert of Music for Voice by Americans, to a standing-room-only audience, included Bill Flanagan and Patricia Neway. His songs were recorded with Patricia Neway in 1958. Two years later, a Rorem-Poulenc recital was presented by Phyllis Curtin. The premiere of his Second Symphony took place in Town Hall under the direction of Authur Lief in 1959. In that same year, the first performance of the Third Symphony was conducted by Leonard Bernstein with the New York Philharmonic. About the performance of the latter the composer wrote, "It was the best performance of anything I've ever had anywhere: from that score of two million fly-tracks Lenny brought forth sounds I'd not known I'd placed

⁷Ibid., p. 202.

there."⁸

In the late fifties, Rorem concentrated on instrumental composition. Although the Poets' Requiem, one of his most extensive choral works, was first performed in 1957 under Margaret Hillis, his primary compositional efforts were directed toward instrumental genres. Works of this period include the orchestral poems Eagles, 1958, and Pilgrims, 1959; a Trio for Flute, Cello and Piano; and Ideas for Orchestra. Outside of the premiere of a 1956 opera, The Robbers (an "ignominious failure"⁹), the composition of a short opera (The Last Day, 1959) and several choral works, Rorem eschewed writing for the voice. The following quote from his diary illustrates his feelings about writing for the voice at this time.

Today I am thirty-five.
Fifteen years ago I had my first public performance of importance: a Psalm for male chorus with woodwinds, played by Bill Strickland with the Army Music School in Washington. I was nineteen. Since then I have written so much vocal music in so many different forms that suddenly the whole effort appears shredded by ridicule and now (for the moment at least) I loathe the human voice, opera's a mockery, songs a profanation.¹⁰

In 1959, Rorem was offered a position as composer-in-residence and professor at the University of Buffalo, an

⁸Ned Rorem, The New York Diary (New York: George Braziller, 1967), p. 183.

⁹Ibid., p. 126.

¹⁰Ibid., p. 166.

appointment he held for one and a half years. It was an experience to which he devoted little of his diary, except to express a certain dissatisfaction with the teaching experience.

Back in New York in 1961, Rorem concentrated his efforts on a work called King Midas, a cycle for two singers on poems by Howard Moss. Its completion coincided with labors on a Suite of Pieces for Orchestra. The next several years saw a number of accomplishments in both vocal and instrumental forms: another concert of Music for Voice by Americans, with David Lloyd and Veronica Tyler; Ford Foundation commissions for an opera, an extended piano-vocal piece for Regina Sarfaty (Poems of Love and the Rain), and a television choral work for Daniel Pinkham; a premiere of his Third Piano Sonata by Herbert Rogers; and a Columbia recording of Rorem's songs with Phyllis Curtin, Donald Gramm, Charles Bressler, Regina Sarfaty and Gianna d'Angelo with Rorem as pianist. The Columbia release was hailed by reviewers as a quality performance of works by "one of the very best contemporary song writers."¹¹ One reviewer expressed the following: "Definitely this is an important release, and a major contribution to the propagation of the best in American song."¹²

¹¹Phillip L. Miller, "The Best in American Song: Ned Rorem," The American Record Guide 30 (May 1964):864.

¹²Ibid., p. 865.

1963 to 1965 were years of mixed reviews for Rorem's varied accomplishments. Bill Flanagan's review of Poems of Love and the Rain was most complimentary:

Ned Rorem is one of those composers with regard to whom the usual stylistic labels mean nothing whatever, never have, and very likely never will. Take him or leave him--on his own terms. . .one of the best song cycles to have been composed by a living American.¹³

His Third Symphony did not receive the same flattering commentary. After kind words about William Schumann's Seventh Symphony, Royal S. Brown continued with these words about Rorem's work:

This is more--much more--than can be said for the Rorem Third Symphony, an innocuous work that seems to reach for even greater heights than the Schumann and gets maybe an nth degree as far. . .mindless and eventually boring repetition of a four-note theme...¹⁴

Miss Julie, a two act, two hour opera was a production of major concern to Rorem. First performed in 1965, the reviews were acetic at best. A reviewer for Opera News gave the following criticism:

Strindberg's taut story demands a stronger hand than Rorem has learned to wield in his first full-length opera. . .As a result, Miss Julie joins the well-populated limbo of works that are no longer plays and not quite operas.¹⁵

¹³William Flanagan, "Poems of Love and the Rain," Musical Quarterly 52 (November 1966):536-37.

¹⁴Royal S. Brown, "Ned Rorem: Symphony #3," Records in Review (1973):297-98.

¹⁵Frank Merkling, "Miss Julie," Opera News 30 (December 1965):29.

The Times review of the premiere was extremely unfavorable:

At 41, Ned Rorem is tall, dark, handsome and undoubtedly the best composer of art songs now living. "I can put anything to music, including the encyclopedia," he once remarked, with an engaging lack of diffidence. . . The overall verdict [of the premiere]: Rorem would have been better off with the encyclopedia--and the U.S. is still looking for its first major operatic composer.¹⁶

In June of that year, Rorem was invited to the White House, where an abbreviated version of his Eleven Studies for Eleven Players was performed by members of the Louisville Orchestra. Although the performance received a "pretty review,"¹⁷ Rorem recalls this experience with dismay. The composer felt that those present were incapable of appreciating his work, and thus, the logic of his presence was in question. His frustration was summed up in an anecdote of the evening. Having remarked to the Kansas City Symphony president that Virgil Thomson was from that town, he received the response, "Ah yes? And what's his line?"¹⁸

The following year Rorem went to Salt Lake City, Utah as composer-in-residence at the University of Utah. His year stay revived his feelings of frustration with teaching. "Teaching sterilizes. After the first year you repeat yourself, and end up believing what you say."¹⁹ However, this

¹⁶"Music," Time 86 (November 1965):83-84.

¹⁷Ned Rorem, Music and People (New York: George Braziller, 1968), p. 150.

¹⁸Ibid.

¹⁹Ned Rorem, Pure Contraption (New York: Holt, Rinehart and Winston, 1974), p. 134.

period proved fruitful in other aspects of his career. A televised all-Rorem concert extended his works to a wide audience. His continued composing resulted in the completion of Hearing (a cycle of Kenneth Koch poems), a premiere of Truth in the Night Season (a psalm for chorus and orchestra), a work called Sun for soprano (Jane Marsh) and large orchestra, and the publication of his first book, The Paris Diary of Ned Rorem. Water Music, for violin and clarinet with small orchestra was also completed in 1966, and the subsequent Desto recording of it in 1969, received a warm review in The American Record Guide:

By this time Ned Rorem is so well known to us as a composer of songs that it is easy to overlook his other accomplishments. . . He knows how to write for instruments as he does for voices, and the same melodic vein that makes for lyricism in his songs stands him in good stead elsewhere. . . he never concerns himself with novelty and yet manages to achieve a very genuine originality within fairly orthodox limitations. . . It is music of sophistication.²⁰

Two new books were released in 1967: The New York Diary and Music From Inside Out, the latter a book of essays on contemporary music, song writing, performance, a composer's point of view, and portraits of Poulenc and Honegger. Martha Graham created a choreographed version of Rorem's Eleven Studies for Eleven Players, the results of which pleased the composer considerably. Television interviews and a five-day panel on "Arts and the Press" at Northwestern University brought the composer further notoriety. He delved

²⁰Phillip L. Miller, "Music by Rorem Not for Singing," The American Record Guide 35 (January 1969):416.

into the field of criticism with articles on the Beatles for The Village Voice and the New York Review of Books.

In the following year a recital in Town Hall with Beverly Wolff, Donald Gramm and Phyllis Curtin proved to be very rewarding to the composer. Another book of essays, Music and People, was also published in 1968. However, Rorem at this time had not composed for over a year. Public reaction to his Paris Diary was very critical and unfortunately resulted in a complete lack of commissions for musical compositions. Rorem found it difficult to muster incentive to write without a commission. The reaction to his book affected him personally and resulted in a drastic change in philosophy and life style.

1969 fortunately brought a turn of events, with commissions for a piano concerto from Jerome Lowenthal and a song cycle for Gerard Souzay's autumn tour. The latter, War Scenes, was introduced by Souzay at Philharmonic Hall and received what Rorem considers his best review. He also feels that the subsequent recording by Eugene Istomin and Donald Gramm the following year was the most satisfactory performance of his music to date.

The early 1970's consisted of a number of premieres and public appearances. Television interviews concerning War Scenes were held in 1970 at Kent State University, ironically just as the Kent State murders were occurring, although Rorem stated, "I am the last person to admit to the

possibility of political music."²¹). The following year Rorem held master classes at the same university. 1970 was also the year of the publication of yet another book--Critical Affairs--a journal of thoughts on music and musicians. The 1971 premiere of Letters From Paris, a choral work on the "Paris Journal" of Janet Flanners, received a favorable review in the Times. In addition, concerts of his older works were performed by artists such as Leopold Stokowski and Leontyne Price.

A world premiere of Day Music was performed in 1972, and a rewarding Desto recording of the work featured Jaime and Ruth Laredo. Choral works completed and premiered in 1972 included two choral works: seven Canticles and a 1966 work, Proper for the Votive Mass of the Holy Spirit. In that same year, Praises for the Nativity, an extensive work for double choir (or soloists and choir) and organ was also performed for the first time. The composer expressed reservations about the work, feeling that it was much too difficult: "The work doesn't work."²²

Recent years have resulted in other extensive works for chorus, including a Missa Brevis and Little Prayers, for soprano and baritone solos, mixed chorus and orchestra. Instrumental works include Assembly and Fall, Air Music, Book of Hours for flute and harp, Eight Piano Etudes,

²¹Rorem, The Final Diary, p. 325.

²²Ibid., p. 437.

Serenade for voice, viola, violin and piano, and Sky Music for solo harp. A new set of songs particularly rewarding to the composer was Women's Voices.

Rorem's reputation as a music critic has increased with the publication of numerous articles on the state of contemporary music, composers and other varied topics. Most of these articles were reprinted in a new book dedicated to Gabis Rhoads and Eugene Istomin, called Pure Contraption (1974). He is currently working on a treatise on song, while his latest book was released in April 1978. An Absolute Gift is an unusual combination of criticism and diary. Among other topics it contains discussions of the composer's feelings about one of the most significant events of his musical career: the winning of the 1976 Pulitzer Prize for Air Music, commissioned for the Bicentennial by Thomas Schippers for the Cincinnati Symphony:

Ironically, it was for an orchestral rather than for a vocal piece. My reputation, such as it is, has always centered around song, or the various tentacles of song: opera, chorus, cantata. . . It means the kind of honor which allows your basic fee to go up. Beyond that, it's a joy to play with, like a new sled, which you finally put away and go back to work. . . It's a once-in-a-decade refashioner carrying the decree that bitterness is henceforth unbecoming. And if you die in shame and squalor, at least you die Official.²³

²³Ned Rorem, An Absolute Gift (New York: Simon and Schuster, 1978), pp. 53-54.

CHAPTER II

THE FIRST STYLE PERIOD

Works in Rorem's first style period incorporate relatively conservative compositional techniques. The charm of most of these choral works is the result of Rorem's mastery of vocal writing rather than of any technical novelties. The composer claims to be no innovator;¹ the palette of his early style includes simple triadic harmony or triads with added-notes, diatonicism, generally homophonic or slightly imitative, four-part structure, and simple, even rhythms. The first of these traits, added-note harmony, is described by Vincent Persichetti as ". . .a basic harmonic formation whose textural quality has been modified by the imposition of tones not found in the original chord."² These tones form major or minor seconds with chord members, rather than the sevenths or ninths of compound sonorities, and are attached to chords of "clear directional powers."³ Added-notes thus have a textural or color function rather than a

¹Interview with Ned Rorem, New York City, April 22, 1978.

²Vincent Persichetti, Twentieth-Century Harmony: Creative Aspects and Practice (New York: W.W. Norton and Company, Inc., 1961), p. 109.

³Ibid.

harmonic function.

Rorem's first style period extends through 1960, although several later works exist in this style. The Two Holy Songs (1969) are transcriptions of songs for solo voice written in 1951 and will not be discussed here other than to include them in the early style group. Love Divine, All Loves Excelling (1966) was written specifically in imitation of his early style and is therefore not representative of Rorem's output in 1966.⁴ It will be discussed in relation to the first style period in spite of its later date of composition, as will Shout the Glad Tidings (1978), written under similar circumstances. Canticles, Set II (1972) are therefore the only late pieces written in early style for purely aesthetic purposes. A discussion of this set is included in this chapter.

The Miracles of Christmas (1959) poses an interesting problem, for analysis proves this piece belongs in both style periods. Several early works contain techniques found in the last style period, and the reverse is also true. However, this work is unusual in its continuous combination of facets of both styles. It is therefore considered a transitional work and is discussed at the end of this chapter.

⁴Thomas Strickland, "The Sacred Choral Music of Ned Rorem," (M.M. thesis, Yale University, 1978), p. 27.

The earliest piece belonging to the first style period is a group of Four Madrigals, written in 1947. In this set Rorem used the voicing and cadence formulas associated with the madrigal genre while at the same time developing his own choral style. The first, "Parting," is basically homophonic with occasional independent entries. The meter changes frequently between $\frac{4}{4}$, $\frac{3}{4}$, $\frac{5}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, and $\frac{3}{2}$. Yet, the effect is not disjunct, but one of rhythmic fluidity and textual consciousness.

The rhythm is fairly straightforward throughout, a feature of most of Rorem's works, and particularly of those in the first style group. Occasional exceptions to this practice are usually achieved through obvious consideration for the rhythm of the words (Example 1). The word "unwillingly" is more rapid in speech than are the words "leave" or "you." The use of sixteenth-notes on "unwillingly" in Example 1 expresses the natural tempo of the spoken word. Such subdivision of the beat is fairly unusual in Rorem's early works, but is found more frequently in the Madrigals.

The presence of rests on the first beat of the measure is another prevalent feature of Rorem's style. The composer uses this treatment of rhythm to vary the otherwise "square" quality which is characteristic of the rhythmic movement in such works.⁵ Rorem uses the technique fairly often, particularly in his earlier choral works (Example 2).

⁵Interview.

Sap-pho, I leave you most un-willing-ly."

Sap-pho, I leave you most un-willing-ly."

Sap-pho, I leave you most un-willing-ly."

Sap-pho, I leave you most un-willing-ly."

Example 1.--Four Madrigals, pp. 3-4.

Man-y a neck-lace too Round your soft throat you threw

Man-y a neck-lace too Round your soft throat you threw

Man-y a neck-lace too Round your soft throat you threw

Man-y a neck-lace too Round your soft throat you threw,

Example 2.--Four Madrigals, p. 6.

Mild dissonance in the form of triads with added notes or polymodal writing is another feature of Rorem's early works. Polymodal writing contains the use of both the major and minor forms of a single tonality. Example 3 illustrates how Rorem moves effectively between E major and e minor in the first two measures of the madrigal. This, and the measures immediately following in the same example, also show evidence of mild dissonance through the use of added notes.

Tru-ly I want to die.

Such was her weep-ing when she said good-bye.

Such was her weep-ing when she said good-bye.

Such was her weep-ing when she said good-bye.

These words she said to me, "What sad ca-lam-i-ty!..." Sap-pho, I leave you most un-

These words she said to me, "What sad ca-lam-i-ty!..." Sap-pho, I leave you most un-

"What sad ca-lam-i-ty!..." Sap-pho, I leave you most un-

"What sad ca-lam-i-ty!..." Sap-pho, I leave you most un-

Example 3.--Four Madrigals, p. 3.

The second madrigal, "Flowers for the Graces," is a short, homophonic piece. The entire work is based on the Mixolydian scale on C, and it is strictly triadic with occasional mild dissonances.

"Love" is a madrigal which utilizes free, nonliteral imitation. Changing meter between $\frac{3}{4}$ and $\frac{4}{4}$ is used with similar effect as that found in the first madrigal. Rorem's gift for melodic line abounds in the unfolding of the work, used in effective combination with unexpected chromatic alterations. The $f^{\#2}$ on "bittersweet" (Example 4) comes after an octave leap in the soprano line. Here is an early example of the use of wide melodic leaps in a single voice line, a technique which Rorem employs frequently at the beginning of phrases in his solo songs as well as his choral works. Although octave leaps are not uncommon in vocal music, Rorem rarely employs large intervals in his choral works. Thus, their occasional use in his music is particularly striking. The following measure illustrates this use of leaps and exemplifies Rorem's early usage of dissonance.

An example of Rorem's use of rests on the first beat is found at the end of this madrigal (Example 5).

The final work in this group of madrigals, "An Absent Friend," is a composite example of many of Rorem's early techniques. In this piece Rorem breaks away from strict homophony with the use of more independent entries and rhythms. His talent for vocal writing is particularly

ing. A mon-ster bit-ter-sweet and my un-mak-ing. *dim.*

ing, A mon-ster bit-ter-sweet. *dim.*

ing. A mon-ster bit-ter-sweet and my un-mak-ing. *ff dim.*

ing, A mon-ster bit-ter-sweet. — *ff dim.*

Example 4.--Four Madrigals, p. 11.

and set me shak-ing, A mon-ster bit-ter-sweet and my un-mak-ing. — *ff poco rall.*

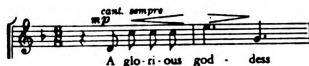
and set me shak-ing, A mon-ster bit-ter-sweet and my un-mak-ing. — *ff poco rall.*

and set me shak-ing, A mon-ster bit-ter-sweet and my un-mak-ing. — *ff poco rall.*

and set me shak-ing, A mon-ster bit-ter-sweet and my un-mak-ing. — *ff poco rall.*

Example 5.--Four Madrigals, p. 12.

evident in the flowing, singable line of the piece. The opening soprano line begins with the leap of a seventh, skipping up another third to an easy, open vowel, achieving the balanced, arched melody for which Rorem is known (Example 6).



Example 6.--Four Madrigals, p. 12.

A similar line near the middle of the piece utilizes this wide leap in a longer line with two arches, incorporated in a choral framework with graceful, flowing meter changes (Example 7, last three measures).

Example 7.--Four Madrigals, p. 14.

Example 7 is a musical score consisting of four staves. The lyrics are: "lumes The salt sea and the corn-land glows With light upon its thous-and blooms". The score includes dynamic markings: *tim.* (first staff), *dim.* (second staff), *dim.* (third staff), and *dim.* (fourth staff). The music is written in a key with one flat (B-flat) and a common time signature. The bottom staff includes chord symbols: E^b under "lumes", D^b under "sea", E^b under "and", and C under "glows".

Example 7.--(cont'd.).

Once again the harmony is basically triadic with added-note chords. Example 7 illustrates a feeling of modulation from D major to E^b major to D^b major to E^b major and finally to C major. The modulation occurs in five measures, beginning with the $\frac{6}{8}$ measure at the end of the top score.

This work also presents an early and relatively sparse usage of some of Rorem's later techniques. Secundal intervallic relationships are occasionally present and point to his later use of secundal chords. According to Persichetti, these chords built on seconds may be arranged in sevenths, the inversion of the second.⁶

⁶Persichetti, p. 122.

A quartal chord, ". . . built by superimposing intervals of the fourth,"⁷ can be found in Example 8. Quartal sonorities are used extensively in later works and often occur in the inverted form of superimposed fifths, known as quintal chords.

Harmonic parallelism is an important characteristic in Rorem's later works. Parallelism occurs "when all voices in a succession of chords move in the same direction,"⁸ and the term is synonymous with planing or harmonic planing.⁹ The madrigal set contains several brief instances of harmonic parallelism, often in the form of successive $\frac{6}{4}$ chords. Example 9 illustrates the technique as it is found in the final measures of the work. An earlier and more extensive example of harmonic planing is discussed in detail in Chapter IV.

From an Unknown Past is a 1951 setting of seven anonymous poems. Written for mixed chorus, they are exceptional examples of the early choral writing for which Rorem is most popular. They are simple, four-part, basically triadic works which contain some of the composer's most singable lines. The flowing, undulating representation of the blowing of the western wind in "The Lover in

⁷Ibid., p. 94.

⁸Ibid., p. 198.

⁹Richard Delone et al., Aspects of Twentieth-Century Music (Englewood Cliffs: Prentice-Hall, Inc., 1975), p. 332.



Example 8.--Four Madrigals,
p. 13.



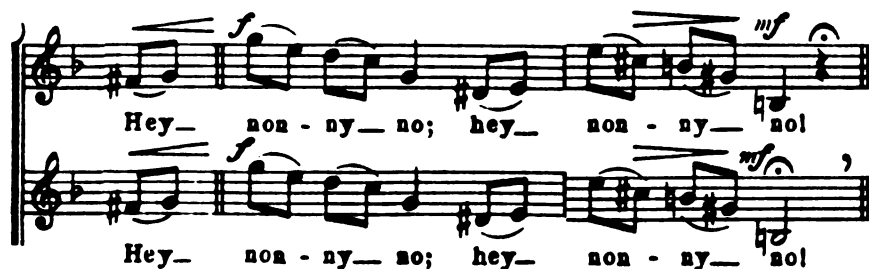
Example 9.--Four Madrigals,
p. 16.

"Winter Plaineth for the Spring" is achieved through the gentle rocking of even quarter- and half-note rhythmic units. The unfolding of the long soprano line incorporates the gradual intervallic expansion and quickening of rhythms as it approaches the climax of the line (Example 10).



Example 10.--From an Unknown Past, pp. 2-3.

The madrigal-like setting of "Hey Nonny No!" employs a harmonic base which is exemplary of Rorem's first choral works. A distinguishing feature of this piece is the declamatory opening line, shown in Example 11 as it appears for soprano and alto near the end of the piece. It is yet another instance of the use of quick, wide leaps which create a tall, arched melodic line, here rising from $f^{\sharp 1}$ to g^2 and falling a fifteenth to b^4 . Rorem's consciousness of word setting is evidence of his consideration for the singer. The half step on "Hey" provides a helpful anacrusis springboard to the high g^2 . The open vowel on g^2 likewise aids in the successful execution of the line, particularly for altos unaccustomed to such sudden and high tessitura.



Example 11.--From an Unknown Past, p. 9.

Graceful, singable line is the outstanding feature of "My Blood So Red...", the third piece in Unknown. The flowing counterpoint of this simple, yet very moving work makes this one of Rorem's small masterpieces. The initial soprano line is imitated with variation in all other voices. This and a tenor imitation later in the piece illustrate the accomplished art of fine vocal writing (Example 12).

Very Simply (♩=54)

p espress. *mp*

SOPRANO
My blood so red For Thee was shed — Come home a-gain, come

ALTO

TENOR
pp
Come home, —

BASS

home a - gain, — My own sweet-heart, come home a - gain! —

p Come home, — come home, —

p come home! —

p Come home! —

mp espress. cresc.

You've gone a-stray Out — of your way, — come home a-gain, come

mp espress. come home, — come

mp espress. *mf* *mp*

My blood so red For — Thee was — shed, — come home.

mp espress.

come home —

Example 12.--From an Unknown Past, pp. 10-11.

home a - gain!

home, come home a - gain, come home a - gain!

come home a - gain!

a - gain!

Example 12.--(cont'd.).

The sustained, rising tenor line at the beginning of the piece provides an effective contrast to the more rapidly moving, arched soprano line. Rorem gave the altos equally interesting material, making this one of his finest attempts at contrapuntal writing.

Homophonic, very tonal composition is again the rule in the fourth and fifth pieces in this set: "Suspiria" and "The Miracle." Rhythm, as in Rorem's other early works, is straightforward, seldom involving patterns more complicated than first-level division of the beat unit. The composer's use of first-beat rests and wide leaps is evidenced in the following excerpts from "The Miracle" (Example 13).

mp espress.
Love now no more will weep For them that laugh the while!

mp espress.
Love now no more will weep For them that laugh the while!

mp espress.
Love now no more will weep For them that laugh the while!

Example 13.--From an Unknown Past, p. 16.

A setting of Dowland's text for "Weep You No More, Sad Fountains" is yet another example of Rorem's slow, flowing choral style. Like the first piece in this set, "Tears" utilizes even, smooth rhythms, achieved through unobtrusively changing meter for the purpose of adding a beat or more where the composer feels the text demands. Rorem ends the set with "Crabbed Age and Youth," written in a chordal style similar to "Hey Nonny No!," and incorporating the harmonic characteristics exemplary of Rorem's early choral writing. Also present are parallel chord structures which are more representative of later works. Parallelism here involves fourths, fifths, sixths and octaves used in such a way that root movement is obscured (Example 14).

A Far Island is the first in a set of two choruses for women's voices. Rorem seldom writes for combinations other than standard mixed chorus (S.A.T.B.). All works for men's or women's voices alone (excluding portions of

Example 14 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The lyrics are "O, sweet shep - herd hie theel". The score includes dynamic markings (*mf* and *f*) and slurs indicating phrasing. The Soprano and Alto parts have melodic lines, while the Tenor and Bass parts have more rhythmic, descending lines.

Example 14.--From an Unknown Past, p. 29.

movements of works with nonstandard vocal combinations) were written in 1953.

A Far Island typifies Rorem's early, mild treatment of dissonance. In this expressive piece, Rorem employs the frequent use of half steps between two voices. Although the instances are fairly brief and involve immediate resolution, their usage nonetheless provides a certain amount of tension, which is sometimes augmented by a sudden leap (Example 15).

The semi-contrapuntal structure of A Far Island is reinforced by the highly imitative form of the second piece in this set of women's choruses. In Gentle Visitations, imitation between the two soprano lines is often literal at first, and, at the same time the altos sing a freer version of the same descending theme. The harmonic structure

Hardly moving (♩ : c. 46)

Soprano I

Soprano II

Alto

A far is - land

A far is - land

A far is - land Ex -

Ex - ists in a se - cret hem - i - sphere

Ex - ists in a se - cret hem - i - sphere

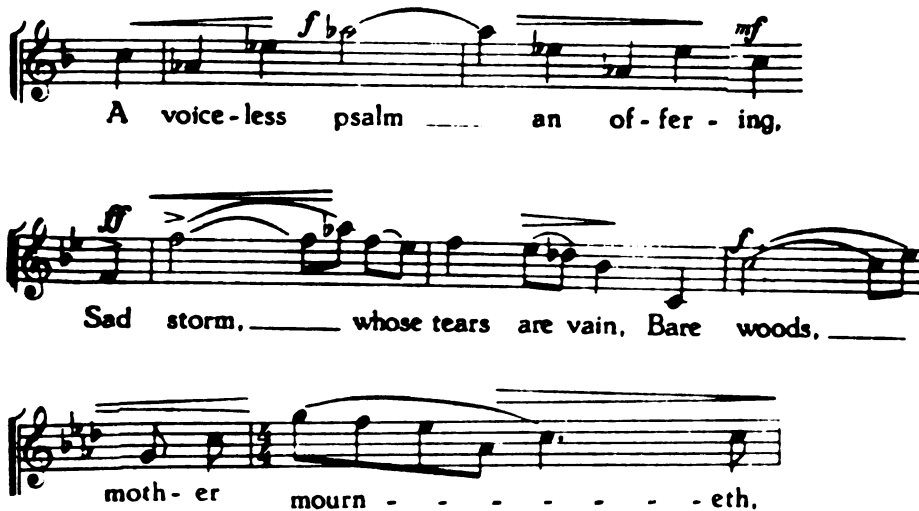
ists in a se - cret hem - i - sphere

Example 15.--A Far Island, p. 2.

of this work embodies the tonal characteristics found in other works of this period.

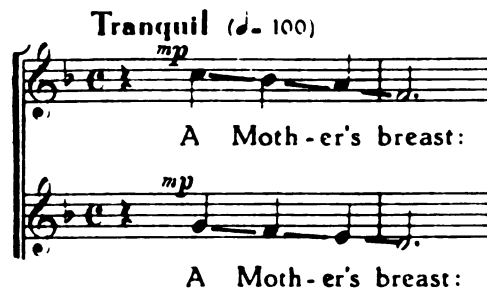
Straightforward rhythm, wide leaps, moderate dissonance and homophonic or conservative contrapuntal texture are the rule for all of the short pieces for women entitled Five Prayers For the Young. The use of simple syncopation in two of the prayers deviates from Rorem's usual manner of rhythmic composition. The treatment, however, is relatively brief and uncomplicated in both cases ("A Dirge" and "Fragment: Wine of the Fairies").

Leaps to high notes frequently employ open vowels, as in the following examples from "A Nursery Darling," "A Dirge" and "The Virgin's Cradle-Hymn," respectively (Example 16).



Example 16.--Five Prayers For the Young, pp. 3, 7 and 13.

In this rather harmonically conservative set of prayers are several brief, isolated incidents of secundal and quartal harmony characteristic of Rorem's later style. Whole steps between the alto and second soprano line open "Fragment: Wine of the Fairies." Two measures later, the altos reiterate this same interval at the same pitches for a measure and a half. However, considering the rapid tempo of the piece ($\text{♩} = 138$), the dissonance is quickly resolved and is by no means a major feature of the work. Parallel perfect fourths in "A Nursery Darling" are similarly an isolated incident lasting for only a measure in the two times they occur. However, their usage in the opening measure creates a more powerful impression upon the listener (Example 17).



Example 17.--Five Prayers For the Young, p. 2.

The question of influences is quite subjective and often inaccurate. Rorem claims few as having substantial influence on his writing, but he does admit to borrowing from himself.¹⁰ In "A Dirge," from Prayers, the composer borrows a motive from a work for solo voice which was written only a few months before Prayers, and uses it in the same key with only slight variation. Example 18 shows the motive as written in "Lay," a song for medium voice and piano from Poèmes pour la paix, composed in May of 1953. Example 18 also includes the motive as it appears in "A Dirge," composed in the summer of that same year. Rorem uses the motive in different forms in two other movements from Prayers ("A Nursery Darling" and "Fragment: Wine of the Fairies").



Example 18.--Poèmes pour la paix, p. 4, and Five Prayers For the Young, p. 6.

¹⁰ Interview.

Rough (♩ = 88)

The image shows a musical score for a piece titled 'Rough' with a tempo of 88 beats per minute (♩ = 88). It consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The music is written in a style that suggests a mixed chorus or organ setting. The lyrics are: 'Rough wind, thou moan - est loud — Grief too sad for'. The first staff has a forte (f) dynamic marking. The second staff has a forte (f) dynamic marking. The third staff has a forte (f) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Example 18.--(cont'd.).

The same year that produced these works for women's voices also saw new tonal developments in Rorem's works. In the medium of mixed chorus and organ Rorem expanded his musical palette to create a work of unprecedented beauty and stature. It was his first accompanied work for mixed chorus, and his most extensive choral work to this point in his development. Rorem has criticized The Corinthians for its lack of continuity, feeling that there are too many tempo changes which interrupt the flow of the music.¹¹ However, because of its harmonic interest, it is an important work in Rorem's output and an interesting piece for study and performance.

The Corinthians (1953) is included in the first style group because, although it experiments with techniques employed by later works, the four-voiced structure is representative of that found in the earlier works. Added-note

¹¹Strickland, p. 30.

sonorities are the rule, and although Rorem uses dissonances frequently, they are most often mild and quickly resolved. Example 19 shows a passage in which two or more voices share a whole-tone or semitone relationship.

Example 19 is a musical score for four voices (Soprano, Alto, Tenor, Bass) from the piece 'The Corinthians, p. 3'. The score is written in G major and 4/4 time. It features a complex contrapuntal texture with various dynamics like 'cresc.' and 'f'. The lyrics are: 'stand all mys-ter-ies, and all know-ledge; and though I have all pro-phe-cy, and un-der-stand all mys-ter-ies, and un-der-stand all mys-ter-ies, and all know-ledge; and Though I have the gift of pro-phe-cy.'

Example 19.--The Corinthians, p. 3.

Much of the piece is characteristic of Rorem's contrapuntal style. More voice parts are present here than in earlier pieces, but imitations are still only literal for a measure or two, if at all. The most contrapuntal sections are also the most harmonically conservative. The end of the piece demonstrates the most independence of voices. Yet Rorem remains completely diatonic, utilizing very conservative harmony in which a ten-part dominant ninth chord in G major resolves to a tonic eleventh chord (Example 20).

Rorem achieves a true integration of styles in many portions of The Corinthians. The combination is often

138 *mf* *rit.* *Meno mosso* $\text{♩} = 66$ *molto espr.*
char
is char-i-ty, char-i-ty,
these is char-i-ty, char-i-ty, char-i-ty,
great-est of these is char-i-ty, char-i-ty, char-
is *pp* char
138 *Meno mosso* $\text{♩} = 66$ *molto espr.*
142 *rit.* *pp*
Sop. div. i-ty, *pp*
char-i-ty.
Alto div. char-i-ty. *pp*
char-i-ty, char-i-ty, *pp*
Tenor ty, char-i-ty, char-i-ty, *pp*
Bass ty, char-i-ty, char-i-ty, *pp*
142 *rit.* *pp*

Example 20.--The Corinthians, pp. 22-23.

145 **Largo** $\text{♩} = 52$ **molto rit.**

div. ff *char* *mf dim.* *p* *ppp*

Faith, hope, char - i - ty.

div. ff *char* *f* *mf dim.* *p* *ppp*

Faith, hope, char - i - ty.

ff *f* *mf dim.* *p* *ppp*

Faith, hope, char - i - ty.

ff *f* *mf dim.* *p* *ppp*

Faith, hope, char - i - ty.

145 **Largo** $\text{♩} = 52$ **molto rit.**

mp *pp*

Ped.

Example 20.--(cont'd.).

abrupt and surprising, but frequently the very effectiveness of the passage lies in this unusual juxtaposition (for Rorem). Example 21 employs such a combination of techniques. A fairly non-dissonant section in high register suddenly drops to a low, rocking exchange of b minor seventh chords and triads built on thirds and whole steps. Accented syncopations contribute to the power of the progressions, as does the immediate change back to the previous tonal style.

Quartal, quintal and secundal chords are also manifest in Rorem's later choral style. Example 22 illustrates the composer's early usage of these harmonic structures in The Corinthians. The rising, lower three voices sustain

is come, which is per - fect is come, is come, is come, But when that which is per-fect is come;

79

is but when that which is per - fect is but when that which is per - fect is but when that which is per-fect, but when that

81

cresc.

Example 21.--The Corinthians, pp. 14-15.

58

they shall cease; — they shall cease; —
 they shall cease; —
 cease; — they shall cease; —
 they shall cease; —

58

61

wheth-er there be know ledge,
 wheth-er there be know ledge,
 wheth-er there be know ledge,

61

Example 22.--The Corinthians, pp. 10-11.

notes at intervals of fourths. The organ chord in the fourth measure of Example 22 is a quartal chord of perfect intervals built on F (the choral parts supply the missing d^b).

Parallel fourths make an early appearance in The Corinthians, near the end of the piece (Example 20, above). Found between soprano, alto and tenor, the use of this technique is brief compared to its presence in subsequent choral works. These closing measures of the work also contain an example of Rorem's early use of extended tertian harmony. While the chorus maintains a final G major triad, the organ concludes with a passage that is an embellishment of the final G eleventh chord. A passage earlier in the piece contains a D thirteenth chord (Example 23).

I Feel Death is the last piece to date which does not call for a choir of mixed voices. Written for three-part male chorus, it is a unique vocal combination in Rorem's choral output. The use of male voices and Rorem's keen sense of harmonic manipulation make this a powerful expression of John Dryden's words. The use of seconds on accented and/or strong beats are a major feature of the work, the first of these appearing at the word "death" in the baritone entrance (Example 24).

The connection between the motivic diminution and the textual reference to "shorter compass" seems obvious in the example below, although the composer emphatically

The image displays a musical score for the song "The Rose Tree." It is divided into two systems. The first system contains four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. Each vocal staff begins with the lyrics "done a - way." and is marked with a forte (*ff*) dynamic. The piano accompaniment staff features a series of chords and a melodic line. The second system also consists of four staves, with the vocal parts continuing their melody and the piano accompaniment providing a more active, rhythmic support. The key signature is one sharp (F#), and the time signature is 4/4. The score is presented in a clear, black-and-white format with standard musical notation.

Example 23.--The Corinthians, p. 16.

Strong (♩ = 76)

Tenor

I feel death ris - ing high-er still and

Baritone

I feel death ris - ing high - er still and

Example 24.--I Feel Death, p. 2.

denies any use of word painting in this piece.¹²

The image shows a musical score for three staves. The lyrics are: "fetch Shuts up my life with - in a short-er com-pass". The score includes dynamic markings such as *ff* and *mf*, and phrasing slurs. The first staff is in treble clef, and the second and third staves are in bass clef. The lyrics are written below the notes, with hyphens indicating syllables spanning across notes.

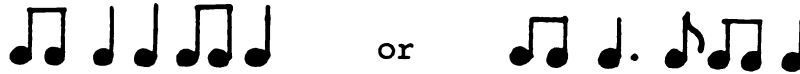
Example 25.--I Feel Death, pp. 2-3.

The 1955 group of sacred works, Three Hymn Anthems, have been Rorem's most popular choral works for years. His easy church pieces have always been most profitable, with Sing, My Soul, His Wondrous Love selling 15,000 copies yearly.¹³ All three are homophonic; the first two, Sing, My Soul and All Glorious God, consist of very even rhythm with few deviations from a steady quarter- or eight-note pattern. Sing, My Soul is almost entirely diatonic, and added-note sonorities are the rule in both. The third hymn anthem, Christ the Lord is Ris'n Today, is somewhat more adventuresome rhythmically. Written in $\frac{5}{4}$ meter, it is set syllabically with one of two rhythm patterns in each measure (Example 26). The latter pattern is usually

¹²Interview.

¹³Ibid.

reserved for cases in which special words call for the added emphasis of the dotted quarter-note. The short $\frac{6}{4}$ section



Example 26.--Rhythm Patterns in Christ the Lord is Ris'n
Today.

which concludes the work is, like the others in this set of hymn anthems, based primarily on added-note harmonies. The hymn-like quality of these three pieces precludes the presence of technical devices that are the trademark of Rorem's choral writing, such as first beat rests and wide melodic leaps.

The Prayers and Responses of 1960 are considered here partly because they incorporate several impressive embodiments of Rorem's early choral style. They primarily employ simple imitation, or nonliteral imitation or inversion, with occasional homophonic sections. The tonal structure once again utilizes mild dissonances, particularly secundal relationships. The real interest in these five short Prayers and Responses is found in Rorem's expressive vocal lines, particularly in the final response. Frequent half-steps within a single line illustrate his skill in the management of tension.

The last response also presents another instance of the composer borrowing from his own works. Again from a song in Poèmes pour la paix Rorem has taken the primary

motive and placed it, basically untouched, into the final "Amen" from Prayers and Responses. Example 27 shows the motive as it appears first in "Sonnet(II)" (1953), and then as the composer has incorporated it into a choral setting (1960). Note also the harmonic similarities of the two passages.

The image displays two musical excerpts. The top excerpt is from "Sonnet(II)" (1953) and features a vocal line and a piano accompaniment. The vocal line begins with a *p espr.* marking, followed by a melodic phrase that rises and then falls, ending with a *mf* marking. The lyrics are "Je cher-che paix, - et ne trou-ve que - guer -". The piano accompaniment starts with a *p* marking and provides a harmonic foundation with chords and moving lines in both hands. The bottom excerpt is from "Prayers and Responses" (1960) and also features a vocal line and piano accompaniment. The vocal line begins with a *dim.* marking and contains the lyrics "- re, Or - es j'ai peur, or - es je ne crains rien,". The piano accompaniment continues the harmonic style from the first excerpt, with chords and moving lines in both hands. Both excerpts show a clear melodic and harmonic continuity between the two different settings.

Example 27.--Poèmes pour la paix, p. 17, and Prayers and Responses, p. 4.

Moderate

S
A

T
B

mp *cresc.* *p* *cresc.*

A - men A - men, men, men, A -

A - - - - - men, A -

p *cresc.* *mf* *mf* *mf*

A - - - - -

mf

men, A - men, A -

mp *p* *cresc. molto* *mf* *mf*

men, A - men, A -

mp *mf* *mf* *mf*

men, A - men, A -

Example 27.--(cont'd.).

Love Divine, All Loves Excelling (1966), intentionally similar in style to the Three Hymn Anthems, is written in a primarily diatonic, strictly homophonic manner. The steady flow of quarter-notes, the conservative melodic compass and smooth voice leading result in the hymn character. Absence of dynamic markings and the presence of added-note sonorities emphasize the dichotomy of complexity and simplicity. The simple, straightforward form camouflages some difficulties to be found in the successful performance of the work.

Two Holy Songs (1969) are mentioned as illustrations of Rorem's earliest compositional techniques. However, since they are virtually literal four-part transcriptions of two solo vocal works from his 1951 Cycle of Holy Songs, they will not be considered here as original works for chorus.

Although written in 1972, at a time when Rorem's choral output was almost exclusively in the style of the second period, the second set of Canticles were composed very much in the manner of his earlier works. While they contain techniques of the second period, all three pieces basically utilize the tonal concepts of the first style group. Added-note chords occur between a surprising number of major and minor triads, and most half- or whole-step relationships are the result of added-note sonorities or occasional suspensions. Harmonic progressions are particularly interesting and exist primarily as the product

of enharmonic alterations, as in "Benedictus es Domine" (Example 28). In this example, the E major cadence in the first measure is followed by a phrase beginning with an E^b major chord, which subtly progresses a tritone away to A major (spelled enharmonically) two measures later. A return to an E^b seventh chord is accomplished in the same measure, followed by a short passage centering on d minor. This latter segment is particularly illustrative of the tension created by Rorem's finest melodic writing, made even more powerful by the repeated imitations.

S. ev - er. Bless - ed art thou on the glo - rious throne -

A. ev - er. Bless - ed art thou on the glo - rious throne -

T. ev - er. Bless - ed art thou on the glo - rious throne -

B. ev - er. Bless - ed art thou on the glo - rious throne -

E E^b (A) E^b7

S. of thy king-dom: ex - alt - ed for-

A. of thy king-dom: ex - alt - ed for-

T. of thy king-dom: ex - alt - ed for-

B. of thy king-dom: ex - alt - ed for-

Example 28.--Canticles, Set II, p. 5.

Rorem's conservative rhythmic style is also evident in "Benedictus." First beat rests and simple syncopation are his most adventuresome attempts at creating rhythmic interest. Linear writing and imitation are the sources of rhythmic vitality in the piece.

The second piece in this group, "Phos Hilarion," is especially traditional in its harmonic aspects. The piece, which centers on D major, contains one tritone progression, involving a cadence on F# major to a sudden passage in C major. The charm of this piece, as in the first of this set, is to be found in Rorem's graceful, arched melodic style, used here in conjunction with imitation (Example 29).

S. we sing forth our love, O Fath - er, Son and Ho - ly Ghost. *molto*

A. we sing forth our love, O Fath - er, Son and Ho - ly Ghost. *molto*

T. we sing forth our love, O Fath - er, Son and Ho - ly Ghost. *molto*

B. we sing forth our love, O Fath - er, Son and Ho - ly Ghost. *molto*

Example 29.--Canticles, Set II, p. 8.

Parallel triads make a brief appearance in "Phos Hilarion," but take a conspicuous role in "Ecce Deus," the last canticle in set II. For five-part chorus, "Ecce Deus" is an especially powerful work which contains chords with

up to nine voice parts, most often of the extended tertian variety. The last few measures of "Ecce" involve the unfolding and resolution of a ninth chord on d minor (Example 30). The resolution is particularly intense due to the pianissimo dynamic marking.

The musical score for Example 30 consists of five staves, labeled S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and B. (Bass). The lyrics are written below the staves. The music is in a flowing legato homophonic style, characterized by parallel eighth-note undulating patterns. The lyrics are: "thee. A - men, in the midst of thee. A - men. In the midst of thee. A - men." The score ends with a ninth chord on d minor, marked with a pianissimo (pp) dynamic.

Example 30.--Canticles, Set II, p. 15.

In keeping with the flowing style of the first two canticles in this set, Rorem structured a legato homophonic style for "Ecce Deus," with parallel eighth-notes undulating throughout the entire work. The interval between the eighth-notes alternates between parallel thirds, fourths and sixths, with occasional contrary motion, as well. To solidify this moving texture Rorem added a bass line with a pedal function in addition to strong octaves between sopranos and baritones or sopranos and tenors. Near the end of the work this texture suddenly becomes thin, then quickly builds to a climax

Although it seems curious that Rorem would write a work in such an early style as late as 1972, the second set of Canticles do show evidence of his musical maturity. Other than The Corinthians, they are his most powerful works in the first style group. Their inclusion among the early works is based on the primarily tonal, added-note style of composition. The additional use of second style period techniques primarily involves extended tertian sonorities which are carefully integrated into the basic tonal structure of each piece.

A later work which exhibits much conservatism is Shout the Glad Tidings (1978). Although it is the most recent choral work in this study, it contains many aspects of Rorem's early style. Written in a simple style in order to meet the requirements of the commissioning church,¹⁴ the work is entirely homophonic and predominantly triadic. Occasional secundal, quartal, quintal or extended tertian relationships are present. An instance of parallel $\frac{6}{4}$ chords appears in the soprano, alto and tenor voices of Example 32.

Summary

The predominant trait of all the works in Rorem's first style period is conservatism in harmony, rhythm and melodic construction. Homophony is the prevailing texture, consisting of simple triads or added-note sonorities. Diatonocism is the rule, and rhythms are uncomplicated. Traits of Rorem's later style are rarely present. However, one

¹⁴Ibid.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each voice part has a single line of music with the lyrics "crowned. Mor - tals, your hom - age be". The music is written in a style that suggests harmonic planing, with notes often beamed together. Dynamics markings of *f* and *ff* are indicated above the notes in each part.

Example 32.--Shout the Glad Tidings, p. 6.

technique common to both style periods is harmonic planing. In the first style period this technique is limited to occasional and brief parallel interval or chord streams. In the Miracles of Christmas and works of the second style period, planing is found with increasing frequency and length, and the function becomes one of color rather than harmonic framework.

Transition

Unlike any other choral piece in Rorem's output, the Miracles of Christmas defies classification in either style group. Written as early as 1959, the work is a curious juxtaposition of both styles, and will therefore be considered by itself as a transitional piece embodying a number of Rorem's techniques.

The work, a setting of a text by Ruth Apprich Jacob, is divided into seven connected movements. The first movement, "The Cherry Tree," makes use of synthetic scale forms (Example 33) and quartal harmony (Example 34). The cadence in Example 34 is surprisingly traditional (except for the added ninth in the dominant chord) after the preceding sequence of quartal sonorities.

The musical score consists of two systems. The first system features a vocal line (soprano) and a piano accompaniment. The vocal line begins with a *pp* dynamic and includes the lyrics "The road is long". The piano accompaniment starts with a *f marc.* dynamic. The second system continues the vocal line with the lyrics "to Beth-le-hem; Their steps are slow, For" and includes a *mp espr.* marking. Below the piano part of the second system are two synthetic scale forms: an ascending form and a descending form, both in G major (one sharp).

ascending form

descending form

Example 33.--The Miracles of Christmas, p. 4.

The image shows a musical score for a piece titled "Child di-vine." It consists of three staves. The top two staves are for voices, with the lyrics "Child di-vine." written below the first staff. The bottom staff is for the organ. The music is in G major (one sharp) and 4/4 time. The organ part begins with a series of chords, marked with a forte (*f*) dynamic. The vocal parts enter with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The organ part continues with a series of chords, marked with a fortissimo (*ff*) dynamic. The piece concludes with a final chord, marked with a mezzo-forte (*mf*) dynamic.

Example 34.--The Miracles of Christmas, p. 7.

In this movement Rorem breaks away from his traditional four-part chordal structure to include several different voice combinations. Octaves between the voices are prevalent, and imitation or vocal independence is more common. The organ part is similarly less pedantic, taking on a function which is more than accompanimental.

In spite of these new techniques, the first movement also has many characteristics belonging to the first style period. While the harmonic framework is advanced for Rorem at this time, it poses few problems in comparison with later works. The melodic lines, although difficult to sightread, are quite repetitive, serving as connecting agents between numerous texture, key and tempo changes.

The author of the text binds the poetry together by the periodic repetition of "Mary took these things, She took these things And pondered them in her heart." Appearing near the end of four movements, Rorem sets these words similarly each time and thus both musical and textual unity are achieved simultaneously. In all cases the texture is a mainly homophonic, often syllabic setting of the text, with one instance beginning imitatively.

An even stronger device of cohesion is found in the music alone. At the end of all but one movement ("The White Rose"), the composer injects a short introductory motive on the title of the following movement. Heard first as a simple, three-note pattern of rising fourth and falling minor third, the motive goes through several transformations (Example 35). The motive is also found as a punctuation device in the body of the second movement, "The Rooster."

THE ROOS - TER:

The image shows two musical staves. The top staff is for the vocal line, titled "THE ROOS - TER:". It features a three-note motive (G4, A4, G4) with a rising fourth and falling minor third interval. The bottom staff is for the piano accompaniment, titled "THE WISE - MEN:". It includes a box with the number "12" and the text "ad libitum (♩. = c. 70)". The piano part is marked *mp* and shows a simple harmonic accompaniment.

Example 35.--The Miracles of Christmas, pp. 7, 14, 32 and 40.

p *ppp*
THE LAND:

mp *mf* *p*
THE WHITE ROSE:
THE WHITE ROSE:
THE WHITE ROSE:

Example 35.--(cont'd.).

"The Rooster" is one of two movements in $\frac{6}{8}$ meter which share similar techniques. This movement and the fourth, "In the Stable," contain melodies superimposed on chordal ostinatos. In "The Rooster" this idea involves canonic imitation of a Lydian melody in the vocal parts with an accompanying organ ostinato built on a rocking bass of tritone relationships (Example 36).

Planing of fourths over a chordal ostinato of G# and C# sonorities is found in a related passage from "In the Stable" (Example 37).

In this movement the voices also occasionally reinforce the shifting sonorities of the ostinato while the upper voice of the organ embellishes with a Dorian scale

f sempre

In the sky a - bove, - a - bove man's reach

In the sky a - bove, - a - bove man's

mp

Example 36.--The Miracles of Christmas, p. 8.

The musical score is for a piece titled "The Bird Song" from "The Little Prince". It is in 3/4 time and G major. The score is divided into two systems. The first system features a vocal line with lyrics: "Til a bird song joined the lul - la by" and a piano accompaniment. The piano part includes a section marked "P" for piano, with the lyrics "Sleep." and "Lul - la by". The second system is marked with a box containing the number "25" and includes a "cresc." (crescendo) marking. The piano part is marked "Pcd." at the bottom.

Example 37.--The Miracles of Christmas, p. 28.

(Example 38). In spite of these self-imposed tonal limitations, Rorem is able to create an arched melody in the rising chords of the chorus.

Quartal and quintal chords and melodic relationships abound in both of these movements. Use of modal scale forms

The image displays a musical score for a piece titled "The Miracles of Christmas" on page 24. The score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line with lyrics "burned. Sud - den - ly a" and a piano accompaniment. The second system includes a vocal line with lyrics "host from heav - en" and a piano accompaniment. The piano part features a prominent, rapid sixteenth-note arpeggiated figure in the right hand, which is marked with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The vocal line is marked with mezzo-forte (*mf*) dynamics. The key signature is one flat (B-flat), and the time signature is 4/4.

Example 38.--The Miracles of Christmas, p. 24.

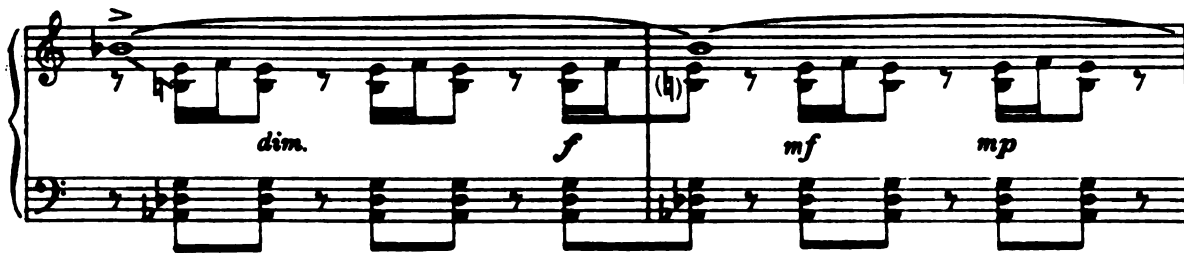
(Examples 36 and 38) and unusual tonal relationships point to Rorem's second style period. The composer experiments with the rhythmic structure to a minimal degree, but achieves interesting changes in style through varied textures. As in the first movement, the organ has taken on an independent

role, and Rorem uses it for a combination of melodic or purely sonorous purposes. The voices have also been manipulated to maximize interest through varying textures. Melodic doubling at the octave is common in "The Rooster," canon is used in fair exchange with homophony, and vocal lines have gained much independence through frequent solo lines or sparse harmonic structures.

"The Wise Men" (#3) provides an interesting contrast to the two surrounding movements. Like "The Cherry Tree," harmonic relationships are more functional and in the style of early works. The ostinato which begins the piece reminds the listener of the previous movements. However, the slow tempo and thin vocal texture differ greatly from the opening of "The Rooster," and the chords of addition with roots a fifth apart provide a sharp contrast to the tritones of the opening ostinato in the former movement. Rorem makes prominent use of solo passages for altos, tenors and basses before the homophonic ending, and each of these passages is punctuated by a brief, delicate treble response relating the actions of the Christ child.

After a long and heavy fourth movement there follows another light narrative, "The White Rose." This short movement is fairly uncomplicated and is generally in the style of the first and third movements. Immediately following is a spirited interlude for organ which serves as an introduction to the sixth movement, "The Spiders and the Fly." The quintal chords make a bold, triple forte entrance in

syncopated rhythm and return at the close of the movement. The interlude also contains tritone relationships and quartal chords, and ends on a chord of fourths with a double inflection (Example 39). A double or split inflection is the simultaneous occurrence of a note and an altered form of that note. In this example the double inflection appears between the b^{b1} in the upper voice of the keyboard and the b^b in the inner voice.



Example 39.--The Miracles of Christmas, p. 35.

The beginning of the movement is particularly interesting in its use of polytonalities. Example 40 exhibits a combination of D^b major and e minor chords with a predominantly rhythmic function, which develops into a juxtaposition of both melodic and chordal tonal levels.

The movement continues in a constant interchange of texture, and is finally resolved in the chordal style of the last movement. "The Land" commences with a tame D major accompaniment. Over this Rorem places an octave doubling of a synthetic scale of mixed modality, in which the first tetrachord is Lydian and the second is Mixolydian (Example 41).

pp While sol-diers mas - sa-cred the in-fants Her-od - feared. *mf cresc.*

pp land, While sol-diers mas-sa-cred the in-fants Her - od feared. *mf*

pp cresc. *mf*

Example 40.--The Miracles of Christmas, pp. 36-37.

Andante cantabile (♩.70) *p molto sost. e legato* *soft Solo*

Example 41.--The Miracles of Christmas, p. 41.

As in the first movement, this scale works to bind the movement motivically, appearing in the organ as well as in various voice parts. A varied segment of the motive is used in a two-part canon that gradually multiplies to accommodate four-voice homophony for the climax of the movement. The work is completed with a subdued setting of the repeated stanza, and a return of the beginning motive from the first movement superimposed on a quintal accompaniment (Example 42).

The image shows a musical score for three parts: Soprano, Alto, and Piano. The key signature has two sharps (F# and C#), and the time signature is common time (C). The Soprano and Alto parts have lyrics: "pon-dered them in her heart." The score includes dynamic markings such as *mp*, *rit.*, *p*, and *pp*, and tempo markings "Tempo I". The Piano part features a complex rhythmic pattern with many sixteenth notes.

Example 42.--The Miracles of Christmas, p. 44.

The Miracles of Christmas is unique in its combination of early and late techniques of Rorem's choral writing style. Most early techniques are found in odd-numbered movements: chords of addition, relatively functional harmony, uncomplicated rhythms, homophonic structure, thinner texture. Intervening movements and brief portions of odd-numbered movements encompass some of Rorem's most experimental facets of composition: quartal and quintal chords, tritone relationships, synthetic or modal scale forms, ostinatos, superimposition of harmonic structures, textural extremes, strict canonic imitation. This perplexing work thus represents a fascinating mixture of ideas; in essence, a hybrid of both style periods.

CHAPTER III

THE SECOND STYLE PERIOD

Rorem's style of choral writing changed considerably in the early 1960's. Beginning with Virelai (1961) there is a noticeable change in technique from his early practice of triadic harmony with mild dissonance. His choral compositions in the second style period make frequent use of extended tertian sonorities, chords built on seconds, fourths or fifths, double inflections, and parallel fourths, fifths and octaves between voices. Rorem's use of rhythm during this period is somewhat more varied than his earlier practice. He experiments more freely with numerous voice parts, and soloists often play an extensive role in these works. The voice parts share more dissonant interrelationships, such as intervals of seconds and tritones.

Another feature of Rorem's later period is the more frequent inclusion of instrumental accompaniments. The Corinthians and The Miracles of Christmas are the only two early style group works to utilize accompaniments. In both cases, the accompaniments are for keyboard, and The Miracles of Christmas is a transition piece which cannot be considered within either style period. After 1961 Rorem expands his range of colors through use of accompaniments of varied

instrumentation. Letters From Paris (1966), for example, calls for an ensemble of winds, strings, brass, timpani, a battery of percussion instruments, harp, harmonium, celesta and piano.

Rorem's most extensive choral works are included in this period. The Poets' Requiem, for example, contains nine movements and is almost thirty minutes in length. Little Prayers is a few minutes longer and contains fifteen movements on texts by Paul Goodman. In addition, Rorem has written a Missa Brevis (1973) and his Praises for the Nativity requires a chorus with four soloists or a double choir.

Two works written before 1961 are included in the second style period. The Poets' Requiem was composed seven years earlier than Virelai of 1961. However, the techniques employed in this work are representative of Rorem's later practices. The Seventieth Psalm was the first choral piece composed by Rorem. Written as early as 1943, this work is tonally and rhythmically illustrative of the composer's second style period.

The Seventieth Psalm is a striking conglomeration of some of Rorem's most experimental techniques. It is the only orchestrated choral work prior to The Poets' Requiem (1954). The instruments often dominate the voices with their thicker texture and more rapid melodic line. Voice parts are widely spaced and thin in texture; the women's voices are often an octave or more above the men, and

double octave or wider intervals are found in several passages (Example 43).

of their shame, that say:
Let them turn back. *p*

Example 43.--The Seventieth Psalm, p. 5.

The introduction to The Seventieth Psalm makes extensive use of double inflections. In Example 44, the horns establish G major while the clarinet melody embellishes a g minor scale. In the second score, Rorem moves up a third to present a variation of this motive on B major and b minor.

ACCOMP. *p* *mf* *f*

Example 44.--The Seventieth Psalm, p. 1.

This example contains several tonal characteristics of Rorem's late style. In the measure prior to the entrance of the choir the instruments sustain a ninth chord on G major which obtains an added eleventh with the addition of the clarinet C^{#2} on the third beat. In the following measure Rorem employs parallel $\frac{6}{4}$ chords in the upper voices of the accompaniment. The chord on the first beat of that measure is an e minor chord with an added seventh and ninth, as well as a split fifth.

Use of parallel fourths is a quite common technique in Rorem's later works. Example 45 shows parallel fourths between the oboe and clarinet.



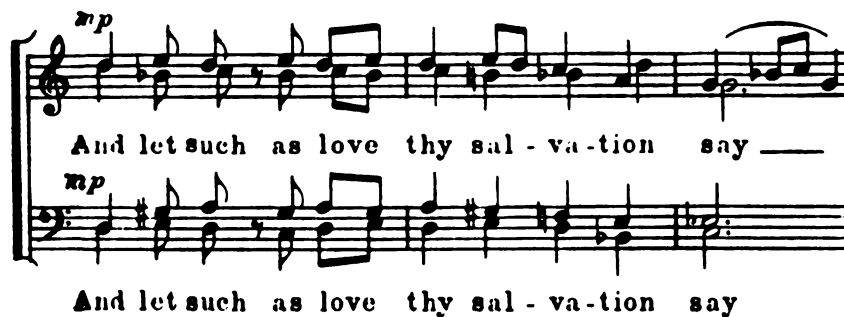
Example 45.--The Seventieth Psalm, p. 3.

This work also makes extensive use of planed chords which are built on fourths (Example 46).



Example 46.--The Seventieth Psalm, p. 4.

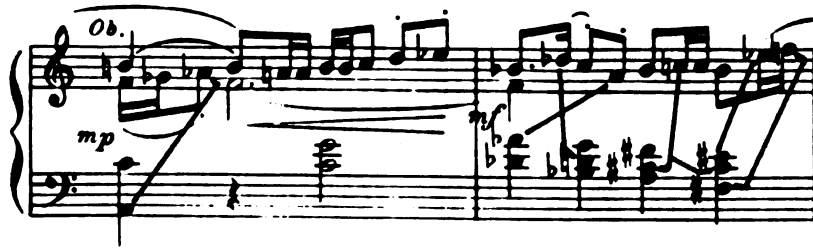
The thin texture of the chorus in this work is the result of predominantly two-part writing. Occasionally three parts are present, but in all cases excluding the final chord, the third voice serves to double one of the other voices at the octave. There is a single, brief section containing four-voice writing, and the texture in this passage is strictly homophonic (Example 47). Secundal writing is a major feature of this section and always occurs between the upper two voices. The first measure also contains a repeated whole tone sonority on the first, third and final eighth-note chords.



Example 47.--The Seventieth Psalm, p. 6.

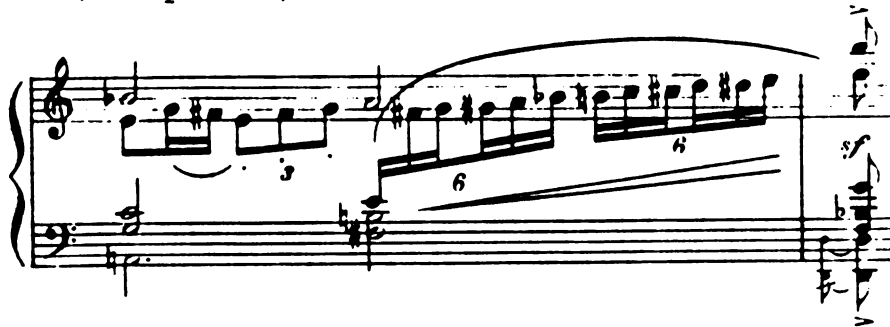
These dissonant sonorities and planing of intervals often result in cross relations. Example 48 contains an A and an A^b in the first measure, while the following measure abounds with cross relations involving A and A^b, D and D^b, C and C[#], E[#] and E^b, and F and F[#].

Previous examples illustrate that rhythmic usage in this work is more varied than works in Rorem's first style period. Most of the rhythmic activity is to be found in the upper instrumental lines, including a mirrored



Example 48.--The Seventieth Psalm, p. 8.

eighth- and sixteenth-note combination (an eighth-note, four sixteenth-notes, and an eighth-note--Example 44) and a single measure containing a set of triplets and two sextuplets (Example 49).



Example 49.--The Seventieth Psalm, p. 3.

The two-voice texture of The Seventieth Psalm is occasionally contrapuntal and, in a few cases, slightly imitative. Voice parts are composed of even rhythm which never exceeds simple division of the beat. Syncopation is a rare and unimportant feature of this work.

The frequent and prolonged dissonances which are the major features of The Seventieth Psalm were absent from Rorem's choral writing for eleven years. In 1954 one of his largest choral works, The Poets' Requiem, was composed on eight texts by seven authors. The first movement, set

to Kafka's words, makes use of wide melodic leaps of an octave or a seventh (Example 50). The orchestra below these imitations utilizes parallel fourths in the inner voices of the second and third measures.

The musical score for Example 50, 'The Poets' Requiem, p. 5, consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with a melodic leap of an octave. The piano accompaniment features parallel fourths in the inner voices of the second and third measures.

Example 50.--The Poets' Requiem, p. 5.

Planned tritones, fourths and seconds are found in the inner voice of a later passage (Example 51). The third measure of this excerpt contains a b minor chord with an added seventh and ninth. A split fifth results from the $f^{\sharp 1}$ on beat four. The following measure begins with a triad containing a split root (B^b and b^{\flat}) which resolves to a quintal chord. This excerpt also contains a cross relation between basses and altos in the first measure,

and syncopation is prevalent in the lower instruments.

The musical score is for a vocal and piano piece. It consists of two systems. The first system features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics for the first system are: "the one e - vil you could have av." The piano part includes dynamic markings like *mf*, *mp*, and *dim*. The second system features the same four vocal parts and piano accompaniment. The lyrics for the second system are: "void ed." The piano part includes dynamic markings like *mf*, *mp*, and *p*. The Soprano part has a "Sopr. solo" marking. The piano part includes a "Friends, let us" marking.

Sopr. solo

S the one e - vil you could have av.

A the one e - vil you could have av.

T the one e - vil you could have av.

B the one e - vil you could have av.

mf mp Friends, let us

S void ed.

A void ed.

T void ed.

B void ed.

mf mp mp p

Example 51.--The Poets' Requiem, pp. 8-9.

Quartal sonorities play a large role in the second movement of The Poets' Requiem. Used in conjunction with the technique of planing, they are frequent in the passage found in Example 52. This excerpt contains both planed quartal chords (in measures 1-2 and measure 6) and a combined planing of fourths and fifths in the final two measures. Parallel sixths are found in the inner voices of the orchestra in the fifth measure, and secundal harmony is evident in measures 7 and 8.

Disjunct melodic writing is avoided by Rorem in his early music. The second movement of The Poets' Requiem opens with a disjunct accompaniment passage that suddenly terminates in sustained quartal sonorities (Example 53). The first beat of the final measure contains a seven-part chord of fourths.

The Phrygian scale appears often in this movement. It is found in the orchestra near the beginning of the work, and is evident in both choir and orchestra in Example 54. In both of these passages, the scale is built on E, while a later recurrence of the scale begins on G. The descending fourths in the inner voices of this excerpt are further examples of quartal planing.

Tonal aspects of this movement include chords with elevenths and thirteenth. Octaves are common between voices in the choir, as in Example 54.

S win - ter leaves! our dark - ling *mf*
 A win - ter leaves! our dark - ling *mf*
 T win - ter leaves! our dark - ling *mf*
 B win - ter leaves! our dark - ling *mf*

S *mp* ev - er - green! *p* one of the sea - sons of the
 A *mp* ev - er - green! *p* one of the sea - sons of the
 T *mp* ev - er - green! *p* one of the sea - sons of the
 B *mp* ev - er - green! *p* one of the sea - sons of the

Example 52.--The Poets' Requiem, pp. 15-16.

Example 52 is a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are singing the words "home - - - - - ly" with a long note on "home" and a short note on "ly". The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. Dynamics include *f* and *ff*.

Example 52.--(cont'd.).

Example 53 is a musical score for piano. The tempo is marked *Molto allegro* and the time signature is 8/4. The score includes dynamics such as *sf mp sub.* and *pp espr.*. The tempo changes to *poco meno mosso*.

Example 53.--The Poets' Requiem, p. 10.

Example 54 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts have lyrics: "Af - flict - ed nights, how, dear, you will be to...". The piano part features a complex rhythmic pattern with dynamic markings of *mp*, *mf*, and *f*. The score is in 4/4 time and shows measures 9 through 11.

Example 54.--The Poets' Requiem, p. 12.

Rhythm in the vocal lines is quite straightforward, as is evidenced in the examples above. The rhythm and articulation of orchestral parts is more varied than the choral parts, as in the staccato syncopations of Example 52, eighth measure. The drastic dynamic and textural change between measures 9 and 11 in this example leads to a climax which builds to a fortississimo in following measures. The movement is then concluded with a passage containing a return of the Phrygian scale and intervals of seconds. The rhythmic patterns presented are exemplary of the most adventuresome in this movement (Example 55).

Calmly ♩ = 80

8

f *mf* *mp* *pp*

8

p

12

12

Example 55.--The Poets' Requiem, p. 17.

The third movement of The Poets' Requiem employs the concluding motive of descending thirds, found in the last four measures of Example 55. In this setting of Cocteau's words, the motive is transposed down an octave and placed over sustained parallel fifths (Example 56). In the first measure these fifths are the framework of an E triad, which changes from E major to e minor with the $g^{\flat 1}$ on the third beat. At the end of the example the fifths become descending sevenths, resulting in a series of parallel seventh chords. Example 56 exhibits the instrumental parts only.



Example 56.--The Poets' Requiem, pp. 18-19.

Another instance of parallel sevenths occurs between tenors and baritones later in the movement. However, this movement is quite tonal compared to other portions of this work. Sonorities are often triadic and are composed in combination with motives in scale form.

This movement is an unusual example of diversified rhythmic writing. The seven voice parts (six choral plus a soprano solo) are quite independent. Example 57 illustrates the disjunct effect created by widely spaced imitations. This example also contains hemiola in the baritone and bass lines as well as in the instrumental voices. This is a technique which Rorem applies frequently in this movement. The two voices begin a ninth apart. The tenor imitation in the following measures begins in unison with the transposed baritone line.

Allegro (♩=184)

pp whispered *p*

S. must pay, must pay. must pay. must pay.

pp whispered *p*

S. S. must pay. must pay. must

pp whispered *p*

A. must pay, must pay. must pay, must pay.

tutti p

T. must

whispered pp *p*

Bar. must pay.

pp whispered *p*

B. must pay.

pp *p*

Example 57.--The Poets' Requiem, p. 23.

Contrary motion is the rule in those sections containing scale passages. Example 58 shows the contrast Rorem obtains through simultaneous use of rising sixteenth-notes in the alto line, descending triplets in the upper instruments, and a sustained line for solo soprano. In the previous measures individual entrances of the short staccato motive appear on consecutive beats at contrasting pitch registers.

Sustained sections of this movement involve extremes in range and dynamics. One such passage rises to a clash between the fortississimo soprano soloist's c^3 and the fortississimo soprano voices a whole step lower. It is followed by a homophonic passage containing hemiola and syncopation (Example 59). The latter is found in the final two measures of the excerpt.

Quartal and extended tertian sonorities are abundant in the fourth movement of The Poets' Requiem. The introduction contains entrances at tritones and quartal relationships which resolve to a thirteenth chord built on an F major triad (Example 60). The introduction of the $f^{\#2}$ in the third measure adds the augmented fifteenth.

Thirteenth chords are frequently employed throughout this movement. In Example 61, a thirteenth chord on A accompanies parallel fourths between tenors and baritones and rising fourths between altos and second sopranos.

Example 58.--The Poets' Requiem, p. 31.

S. *pay, must, must pay, must pay, pay, pay, pay, pay.*
 S. S. *pay, must, must pay, must pay, pay, pay, pay, pay.*
 A. *pay, must, must pay, must pay, pay, pay, pay, pay.*
 T. *pay, must, must pay, must pay, pay, pay, pay, pay.*
 Bar. *pay, must, must pay, must pay, pay, pay, pay, pay.*
 B. *pay, must, must pay, must pay, pay, pay, pay, pay.*

The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is in G major and 4/4 time, featuring a series of eighth and sixteenth notes. The left-hand accompaniment is in G major and 4/4 time, featuring a series of eighth and sixteenth notes. The piano part includes a dynamic marking of *ff* (fortissimo) and a tempo marking of *8* (allegretto).

Example 59.--The Poets' Requiem, pp. 34-35.

Moderato, poco allegro (♩ = 116)

The musical score is for a piano accompaniment. It is in 3/4 time, marked 'Moderato, poco allegro' with a tempo of 116 beats per minute. The score is written for piano with a grand staff (treble and bass clefs). The first system consists of four measures. The first measure has a piano (pp) dynamic. The second measure has a piano (p) dynamic. The third measure has a mezzo-piano (mp) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The second system also consists of four measures. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a mezzo-forte (mf) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and slurs.

Example 60.--The Poets' Requiem, p. 39.

S. *mf* "I don't know." *p*
 S. S. *mp* "I don't know." *mf* *p*
 A. *mp* "I don't know." *mf* *p* "I don't know."
 T. *p* "I don't know." *mf*
 Bar *p* "I don't know." *p* "I don't know."
 H. *p* "I don't know."

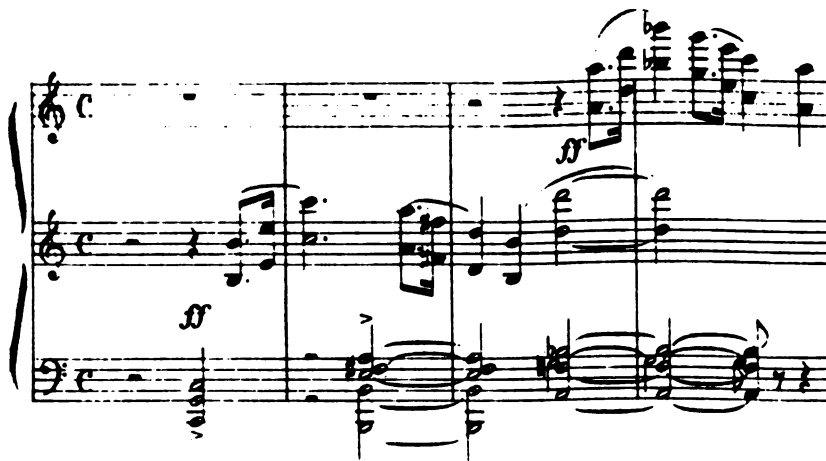
The piano accompaniment features a complex texture with multiple voices in both hands, including chords and melodic lines. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Example 61.--The Poets' Requiem, pp. 44-45.

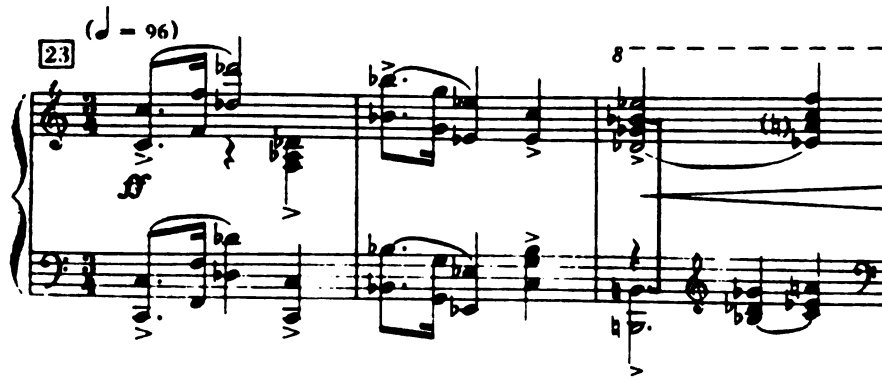
It is evident that rhythmic variation is a feature of this movement. In addition to dotted and double dotted rhythms, Rorem includes sixteenth-notes in groupings of six, seven or nine to the beat.

The choral parts in this movement are imitative. At the close of the movement Rorem achieves wide spacing of the voice parts, extending them from E in the basses to the sopranos' g^2 .

A quartal chord built on A opens the fifth movement. Freud's words on the conception of one's own death are spoken above slowly moving extended tertian chords. The completion of the spoken words signals a snare drum roll which crescendos to an accelerated, powerful segment which recalls the opening bars of the first movement. Example 62 presents the beginning of "Kafka" and the related section at the close of "Freud." The latter contains a double inflection (B and B^b) in the third measure.



Example 62.-- The Poets' Requiem, pp. 4 and 48.



Example 62.--(cont'd.).

The soprano solo which immediately follows the introduction in the first movement is recalled at the beginning of the sixth movement (Example 63). The latter passage, presented second in the example, contains a rhythmic diminution of this motive in the two tenor lines.



Example 63.--The Poets' Requiem, pp. 4 and 49.

Such devices as augmentation and diminution are rarely a part of Rorem's most strict contrapuntal vocabulary, yet he employs them repeatedly in this movement. Example 64 exhibits a variation of the soprano solo in second tenors, and an augmentation of the same motive in the basses. The

following soprano phrase is imitated in diminution by both first and second tenors (the latter varied with an f^\sharp).

The musical score is for a vocal quartet and piano. It consists of two systems of staves. The first system includes staves for Soprano solo, 1st Tenor, 2nd Tenor, and Bass. The Soprano solo part begins with a measure marked '25' and a dynamic of *mf*. The lyrics for the Soprano are 'as one count me, for now it is too late'. The 1st Tenor part has lyrics 'lent as one count me, as one count me, for now it is too late'. The 2nd Tenor part has lyrics 'as one count me, for now it is too late'. The Bass part has lyrics 'as one count me'. Dynamics include *p*, *pp*, *mp espr.*, and *mp*. The second system shows the piano accompaniment with a dynamic of *p* and *mp*.

Example 64.--The Poets' Requiem, p. 50.

In a later passage Rorem combines two motives and presents them both imitatively. His use of canon is rarely strict for more than a few measures, and the extensive use of this device is exceptional in the following movement. Here the counterpoint involves imitation in many voices, and occasionally the motive appears simultaneously on several pitch levels and in combination with a contrasting motive. Example 65 contains the theme on C and G, with a sustained bass motive on one word of the phrase. The motive appears in inversion later in the movement.

300

Example 65.--The Poets' Requiem, pp. 58-59.

Interestingly, Rorem reserves his counterpoint for the single phrase, "The hare or the deer pursued takes joy in its speed and its leaps and dodges!" The structure of the chorus becomes increasingly homophonic when new words appear, while the instruments remain basically contrapuntal. An unusual use of text setting in this latter portion of the movement utilizes a quarter-rest separation between the first two syllables of "happiness" (Example 66).

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Baritone (Bar.). Each voice part has a single line of music for the phrase "hap . pi . ness". The music is in G major (one sharp) and 4/4 time. The lyrics are "hap . pi . ness" with a quarter rest between "hap" and "pi". The dynamics are marked "mp" (mezzo-piano). The staves are arranged vertically, with Soprano at the top and Baritone at the bottom.

Example 66.--The Poets' Requiem, p. 68.

The introduction to this movement provides yet another example of double inflections. The first eight measures employ constant use of both G and G[#], frequently within the same pitch register (Example 67).

The final movement of The Poets' Requiem opens with a phrase in which the sopranos descend from d^{b2} to b^b, then



Example 67.--The Poets' Requiem, p. 55.

abruptly leap up an eleventh to e^{b2} (Example 68).

S. *mp espr.*
All eyes, the Crea-ture sees the Op-en

A. *mp espr.*
All eyes, the Crea-ture sees the Op-en.

T. *mp espr.*
All eyes, the Crea-ture sees the Op-en.

B. *mp espr.*
All eyes, the Crea-ture sees the Op-en.

Example 68.--The Poets' Requiem, p. 72.

Such leaps seldom extend beyond the octave, and the composer contends that this device may be a tonal expression of the word "Open." "...for a creature to see the Open and then to leave all this open space between. . .and then to land on that marvelous syllable 'O' is a very tempting thing."¹ A similar leap of an eleventh later expresses "pure space."

¹ Interview with Ned Rorem, New York City, April 22, 1978.

The following section in E major returns to an imitative style similar to the previous movement. In Example 69 the primary motive is present in the soprano line and is imitated at the octave above and below in the accompaniment. Frequent use of changing meters is also illustrated in this example.

but always world and never no-where with-out a Don't, that

but always world and never no-where with-out a Don't, that

but always world and never no-where with-out a Don't, that

but always world and never no-where with-out a Don't, that

f sub

Example 69.--The Poets' Requiem, p. 74.

Rorem occasionally makes use of planing in this movement. The final measure of Example 69 contains parallel thirteenth chords on C[#] and B.

The text for the remainder of the movement reads "...Or someone dies and is it [eternity]." The ostinato

between E major and c[#] minor chords provides a nebulous background for repeated, nonliteral imitations of a four-note motive (Example 70).

The musical score for Example 70 consists of two systems. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The second system has two staves: a vocal staff and a piano accompaniment staff. The key signature is E major (three sharps). The tempo is marked with a quarter note equal to 76. The lyrics are: "Or some-one dies". The piano part features a four-note motive in the right hand, which is imitated by the vocal parts. The score includes dynamic markings such as *p* (piano) and *f* (forte), and phrasing slurs.

Example 70.--The Poets' Requiem, p. 76.

The slow tempo (♩ = 76) reinforces this interpretation of Rilke's words by retarding harmonic movement. The addition of melismas similarly illustrates this concept, as does the combined use of augmentation in the chorus and imitation of the original form in the orchestra. E major remains the established tonal center to the final chord of the work.

The Poets' Requiem is an exceptional work in Rorem's choral output. Other than The Seventieth Psalm it is his

earliest example of such extensive use of chordal or interval planing, rhythmic variety, disjunct writing, double inflections, contrapuntal devices and other techniques present in this work since 1961. The eight-movement work represents the composer's initial use of cyclical themes and motives and contains his first experiments with the consistent use of five or more voices in combination with instrumental accompaniment. Rorem is not fond of special vocal effects, such as shrieks or whines,² and they are seldom found in his music. The Poets' Requiem contains isolated and rare examples of such techniques in the use of the spoken voice ("Freud") and whispered tone qualities (Examples 57 and 63).

1961 marks the beginning of Rorem's consistent usage of second style techniques. Virelai is one of the few accompanied works in this period and is comparatively brief.

The four-voice texture begins imitatively and expands to a thick, six-voice homophonic climax later in the work. Strong dissonance is immediately present with the entrance of the third voice (Example 71). The prolonged half-step between tenors and altos moves to a tritone on a strong beat before resolving to a third.

An equally intense use of minor seconds involves octave doubling, coinciding with the last word of the phrase "My life I hate" (Example 72).

²Ned Rorem, Pure Contraption (New York: Holt, Rinehart and Winston, 1974), p. 142.



Example 71.--Virelai, p. 1.

Example 72.--Virelai, p. 2.

The melodic augmented second is used frequently in Virelai, as in the tenor line of Example 71. The rising second after a series of unisons (altos, Example 71) is the unifying motive of this work. In the closing measures it is altered to a half-step in the soprano line (Example 73). Here the repeated g^2 of the motive serves as a soprano pedal.

Can I not find. Right so my chaunce With dis-ple-saunce

Can I not find. Right so my chaunce With dis-ple-saunce

Can I not find. Right so my chaunce With dis-ple-saunce

Can I not find. Right so my chaunce With dis-ple-saunce

Doth me ad-vance, And thus an end.

Doth me ad-vance, And thus an end.

Doth me ad-vance, And thus an end.

Doth me ad-vance, And thus an end.

Example 73.--Virelai, p. 4.

Example 73 also includes planed fourths (altos, measure 3) and parallel chord streams (bottom three voices of measures 8 and 9). A secondary motive in the tenor voice (measure 2) and later in the altos (measure 10) is also imitated in parallel fourths by tenors in measure 7. A similar passage earlier in this piece is exhibited in Example 74. The motive in fourths (altos, measure 3) is placed above descending fifths in the tenor line. Syncopation of the type

in the following two measures is common in this otherwise rhythmically conservative work. The soprano pedal in this passage is doubled by the basses. This creates a polytonal effect as the G major chord at the end of the first measure progresses to open fifths on F[#], enclosed in the G double pedal. Extended tertian sonorities are also a typical characteristic of this short work, as evidenced by the thirteenth chord in measure 4.

oth - er cure Am I not sure Thus to en -

oth - er cure Am I not sure Thus to en -

oth - er cure Am I not sure Thus to en -

oth - er cure Am I not sure Thus to en -

Example 74.--Virelai, p. 2.

The extreme dissonance of the first work in Two Psalms and a Proverb (1962) is a product of polytonality. The legato melody in E^b obtains a Mixolydian flavor with the addition of D^b in the third measure. The lower voices of the accompanying string quintet are also centered on the E^b tonality, but abruptly ascend to E major in the third measure (Example 75).

Subsequent measures make use of transient modulations through E major, the dominant and subdominant of E, a^b minor, f minor and d minor. This type of modulation continues

Be - hold, — how good and how pleas-ant it

Be - hold, — how good and how pleas-ant it

Be - hold, — how good and how pleas-ant it

Tranquillo, ma con schiettezza (♩:63)

Example 75.--Two Psalms and a Proverb, p. 3.

throughout the movement and culminates on an E^b major chord in the last measure.

Quartal relationships are emphasized in voicing of chords, and parallel fourths occur frequently in inner string voices (Example 76).

A predominant feature of "Wounds Without Cause" is secundal dissonance. Seconds are not used as a color device in the second piece from Two Psalms and a Proverb, but occur as passing sonorities. This frequently results from mirroring of a motive in scale form, as in Example 77. The octaves on A which frame the motive present a sharp contrast.

cresc.
dew that de - scend-ed up -

cresc.
dew that de - scend-ed up -

cresc.
dew that de - scend-ed up -

cresc.
dew that de - scend-ed up -

cresc.

Example 76.--Two Psalms and a Proverb, p. 6.

who hath con - ten-tions? who hath bab-bling?

who hath con - ten-tions? who hath bab-bling?

who hath con - ten-tions? who hath bab-bling?

who hath bab-bling?

sempre sfacc.

Example 77.--Two Psalms and a Proverb, p. 9.

Minor ninths and seconds receive more emphasis in subsequent passages. In Example 78, this technique occurs between tenors and basses, with octave doubling in the soprano line.

The image shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) with the lyrics "who hath wounds with - out cause?". The score is written on four staves. The Soprano staff has a dynamic marking of *ff sempre* and a measure number of 10. The other three staves also have *ff sempre* markings. The lyrics are written below each staff, with hyphens indicating syllables across measures. The music features complex harmonic relationships, including minor ninths and seconds, and octave doubling in the soprano line.

Example 78.--Two Psalms and a Proverb, p. 10.

Double inflections, quartal sonorities and planing are evidenced in the harmonic structure of this work. Rhythm plays a subordinate role to the dissonant tonal relationships, and the texture is homophonic with brief contrapuntal sections of melodic imitation.

Rhythmic variety is extensive in the final piece from Two Psalms and a Proverb. The numerous motives contain syncopation, dotted values and triplets, and the texture is predominantly contrapuntal. Disjunct melodic writing is a feature of this work and others in Rorem's second style period, and is frequently a vehicle for awkward word setting (not cited).

In Lift Up Your Heads Rorem alternates between triadic harmony and chords with prominent minor seconds or major sevenths. The opening marcato section illustrates the latter, and syncopation in the second measure serves to accent these dissonant relationships (Example 79).

The image shows a musical score for the hymn "Lift Up Your Heads" by John Rorem. It consists of four staves, each with a vocal line and the lyrics "Lift up your heads, great gates, and sing, Now Glo-ry comes,". The first staff is marked *ff marc.* and features a syncopated rhythm in the second measure. The second staff is also marked *ff marc.* and has a similar syncopated rhythm. The third and fourth staves are marked *ff marc.* and have a more regular rhythm. The key signature is one flat (B-flat) and the time signature is 4/4.

Example 79.--Lift Up Your Heads, p. 4.

This rhythmic style is contrasted with a more melodic second theme which contains triadic and extended tertian sonorities. The second statement of this theme makes use of octave displacement, thus altering the melodic contour. Example 80 presents the soprano line of both the first and second statements.

The image shows two staves of musical notation for the hymn "Lift Up Your Heads". The first staff is a vocal line with the lyrics "Now by your high all gold-en way The". The second staff is a vocal line with the lyrics "Where ev - ery An - gel as he sings Keeps". The key signature is one flat (B-flat) and the time signature is 4/4.

Example 80.--Lift Up Your Heads, pp. 6 and 9.

Augmentation of this theme appears later in the work, shown in the alto line of Example 81. Here it is accompanied by descending Mixolydian scales on B^b and an ostinato of two short motives in double octaves. The thirteenth chord on B^b found at the beginning of Example 81 is one of several thirteenth chords in this work.

The musical score for Example 81, titled "Lift Up Your Heads, p. 16," consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics "comes. Hark!.. Now" and "Lift up". The bottom staff is a piano accompaniment. The score includes dynamics such as *sff*, *mf*, *f*, and *ff*. A measure number 10 is marked in a box. The piano part features a descending Mixolydian scale and an ostinato of two short motives in double octaves.

Example 81.--Lift Up Your Heads, p. 16.

the gates are ope, and hear The tune

your heads, great gates,

the gates are ope, and hear The tune

the gates are ope, and hear The tune

Example 81.--(cont'd.).

Another use of scales in this work utilizes tritone relationships. In Example 82, the ascending b minor scale is answered with an f minor scale in the accompaniment of the third measure. The pattern is repeated in subsequent measures (not cited).

Other interesting features of this work include planing, cross relations, occasional quartal sonorities, and alternation of major and minor modes on one tonal center.

Lift Up Your Heads (1963) is a unique work in Rorem's choral output due to its repetition of words. Although the composer contends that a contrapuntal structure demands text

Example 82.--Lift Up Your Heads, p. 13.

Example 82.--Lift Up Your Heads, p. 13.

repetition³, this primarily homophonic work also contains many reiterated phrases of the poetry. The composer greatly discourages such practice in all vocal writing.

Some song-writers are free in reiterating words and phrases stated only once by the poet. It is uncertain whether such song-writers do this to illuminate the sense, or because they are carried away by their own music and haven't enough words to see them through. A poem read aloud with these gratuitous redundancies would not only sound "wrong," but lose all flavor of the author's metrical scheme. . . The "sin" of duplicating words at discretion is that it retards and cripples the flow intended in verse.⁴

³Interview.

⁴Ned Rorem, "Writing Songs," The American Record Guide 26 (November 1959):166.

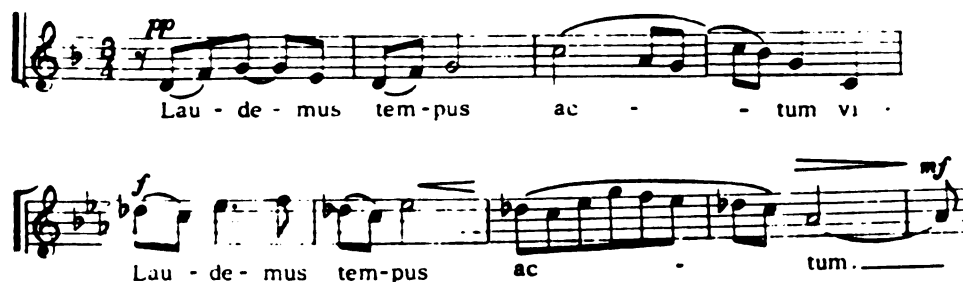
In spite of this, the repetition of words in Lift Up Your Heads is extensive. The phrase "Now Glory comes" is particularly emphasized. Example 83 illustrates an unusual reiteration of a word syllable. The chords are repeated with the text. Double cross relations are also present (d^2 to $d^{\sharp 1}$ and e^1 to $e^{\sharp 2}$).

The image shows a musical score for a piece titled "Lift Up Your Heads". It consists of four vocal staves and an organ part. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The organ part is in bass clef. The lyrics "Now Glo-ry comes (-ry comes), now Glo-ry," are repeated across the vocal staves. The organ part features a "ff" (fortissimo) dynamic marking and is labeled "Organ".

Example 83.--Lift Up Your Heads, p. 14.

Laudemus Tempus Actum (1964) is a setting of the composer's own words, "Let us praise the past by living justly in the future." The work makes extensive use of quartal and secundal sonorities and is based almost entirely on a single repetitive theme. This theme originates

as a syncopated melody which enters after the first beat. A variation of the theme begins on the beat and presents a change of contour (Example 84).



Example 84.--Laudemus Tempus Actum, pp. 2 and 7.

The two forms are combined at the end of the work (Example 85). The tenor statement presents the motive in its original form while sopranos answer with the varied theme two measures later. Basses enter in stretto, and the altos present an unsyncopated version of the original motive. These various forms of the theme culminate in a thirteenth chord on D.

Both versions of this theme are also presented individually. The work begins with an alto representation of the original theme. As the work progresses the number of parts increases and is often in canon form. This expansion of texture is anticipated in the intervallic expansion of the string accompaniment at the beginning of the work (Example 86). The unison d^1 acquires an added second below, gradually expands through thirds and fourths to a five-part quartal chord.

9 Ancora meno mosso ($\text{♩} = 54$) Lento ($\text{♩} = 42$)

Lau - de - mus, Lau - de - mus.

Lau - de - mus, Lau - de - mus.

Lau - de - mus tem - pus ac - tum. Lau - de - mus.

Lau - de - mus tem - pus ac - tum. Lau - de - mus.

9 Ancora meno mosso ($\text{♩} = 54$) Lento ($\text{♩} = 42$)

Example 85.--Laudemus Tempus Actum, p. 12.

Sopranos

Altos

Always smooth, but with constant increase of tension

($\text{♩} = 63$)

Orchestra (Keyboard reduction)

(Strings) *fp legato*

Lau - de - mus tem - pus ac -

Example 86.--Laudemus Tempus Actum, p. 2.

- tum vi - ven - do - lus - te in fu - tur -

um. Lau - de - mus.

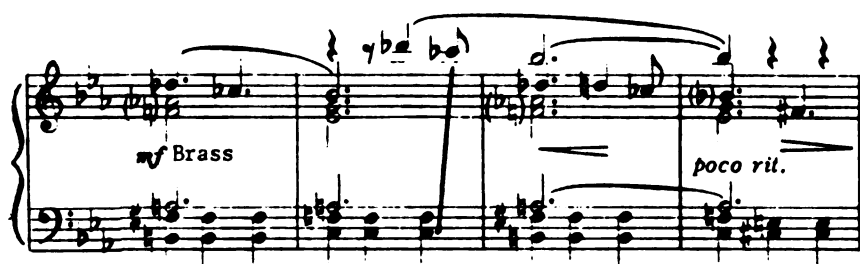
(Winds)

Example 86.--(cont'd.).

Parallel sonorities also appear occasionally in this work. The half-step descent of two seventh chords and a triad in Example 87 results in a root movement of e to e^b to d .

Example 87.--Laudemus Tempus Actum, p. 8.

Cross relations and double inflections are frequent in Rorem's tonal vocabulary, and this work is no exception. Use of the latter is present in a polychord consisting of seventh chords on b minor and D^b major (Example 88). A cross relation occurs in the following measure with the c^{b2} passing tone in the upper voice.



Example 88.--Laudemus Tempus Actum, p. 5.

Letters From Paris (1966) is a nine-movement setting of prose from Janet Flanner's "Paris Journal." The work contains numerous examples of techniques representative of Rorem's late choral works. The first movement, "Spring," opens with a quartal chord. A crescendo emphasizes the prolonged dissonance, and the minor ninth which frames the chord is repeated in the soprano and alto entrance (Example 89). The interval is frequently reiterated, at times inverted to form a major seventh, and also appears in imitation. The alto line in this example is an inversion of the soprano.

A sustained section provides contrast to the vigorous opening, in spite of the tempo increase. The new four-note motive contains chromatic alterations which result in cross

The musical score is for a vocal and piano piece. It consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom two are for piano. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The tempo is marked 'Fast, but not too (♩ : 40)'. The lyrics are 'Spring—has been like' repeated for the vocal parts. The piano part has dynamic markings: *pp* (pianissimo), *molto* (very), and *sfz* (sforzando). There are also markings for *ff marc.* (fortissimo marcato) for the vocal parts.

Example 89.--Letters From Paris, p. 1.

relations when presented in canon (Example 90). Octave displacement in the bass imitation doubles the E and E^b, emphasizing the alteration. The canon is sung to a polytonal accompaniment. A double inflection occurs in the last chord of the example.

The orchestration of this work is among Rorem's most extensive and varied. The accompaniment in Example 90 is played by harmonium and plucked piano. The latter is a device not found in Rorem's other choral works.

The return to Tempo I is preceded by several instances of double inflections and quartal sonorities. The recapitulation is varied and brief, culminating the movement with a thirteenth chord.

On the huck - sters flow - er carts on the bou - le - vard cor - ners, the

On the huck - sters flow - er carts on the bou - le - vard cor - ners, the

On the huck - sters flow - er carts on the bou - le - vard

On the huck - sters flow - er carts on the bou - le - vard

Example 90.--Letters From Paris, p. 3.

"The French Telephone" is an experiment with sounds which is untypical of any other choral work by this composer. The rapid disjunct piano obligato supplies a busy setting for the equally disjunct and syncopated choral lines (Example 91). Although the movement ends on E octaves, a tonal center is never established with any certainty. This is one of Rorem's most adventuresome uses of rhythm in a work for chorus.

Rorem often juxtaposes thick orchestral texture with sparsity in choral harmonies. In accordance with his precedent, he opens the third movement with secundal orchestral voicing and open octaves in the chorus (Example 92).

mf poco stacc.

The French tel-e-phone ex - chang - es, with their his -

mp

tor - ic and in-form-a-tive names, such as

mf poco stacc.

such - as

mf

8

The musical score is written for voice and piano. The voice part consists of two systems of three staves each. The piano accompaniment consists of two systems of grand staves (treble and bass clef). The first system of the voice part has the lyrics 'The French tel-e-phone ex - chang - es, with their his -' and is marked *mf poco stacc.* The piano accompaniment for the first system is marked *mp*. The second system of the voice part has the lyrics 'tor - ic and in-form-a-tive names, such as' and 'such - as' on a separate line. It is marked *mf poco stacc.* and includes a fermata over the word 'such'. The piano accompaniment for the second system is marked *mf* and includes a fermata over a group of notes, with the number '8' written above it.

Largo pesante (♩ = 44)

p The ten - day heat wave,
p The ten - day heat wave,
p The ten - day heat wave,
p The ten - day heat wave.

Largo pesante (♩ = 44)

ppp (*< molto*) *sfz*
mp *p*

Example 92.--Letters From Paris, p. 15.

The choral octaves are instrumentally doubled, but nevertheless provide contrast between these two styles.

The melodic contour of the choral motive is reminiscent of the canonic motive from the first movement (Example 90). As in The Poets' Requiem and other large choral works, Rorem unifies the work through use of cyclical themes.

A similar motive of eighth-notes is used imitatively and is heard above secundal chords. Isolated seconds between vocal lines are also present, although choral parts are almost exclusively in octaves. Example 93 demonstrates this usage in combination with a syncopated, polytonal accompaniment of a D^b major triad and an e minor chord with

The image shows a musical score for a piece titled "Letters From Paris, p. 21". It consists of four vocal staves and a piano accompaniment. The vocal staves are marked with a fortississimo (*fff*) dynamic. The lyrics for all four staves are "Those who stuck it out wore fresh cab-bage leaves". The piano accompaniment is marked with a fortissimo (*ff*) dynamic. The score includes a measure number "14" in a box. The piano part features a series of chords and a melodic line in the right hand, with a fortississimo (*fff*) dynamic marking.

Example 93.--Letters From Paris, p. 21.

an added seventh. The fortississimo entrance represents a drastic dynamic change from the pianissimo marking in the previous measure.

Rhythmic vitality is a major feature of this work and includes a rare example of textual phrase punctuation through use of rests (Example 94). Thirty-second note runs in groups of ten and twelve to a beat are also present in this movement.

A simple, two-part contrapuntal opening leads to a choral statement of the primary motive in "Colette." The movement is less influenced by the extreme rhythmic and tonal aspects of the previous movements, and the arched

ff

And more than a fourth of the tough pro-fes-sion-al bi-cy-cle rid-ers

in the an-nu-al in-ter-na-tion-al— Tour de France

mp

sim-ply gave— up by the third day.

Example 94.--Letters From Paris, pp. 20-21.

motive is indicative of Rorem's earlier melodic writing (Example 95).

mp *mf* *p*

"Fu-nér-ail-les de Co - let - te,"

mp *mf* *p*

"Fu-nér-ail-les de Co - let - te,"

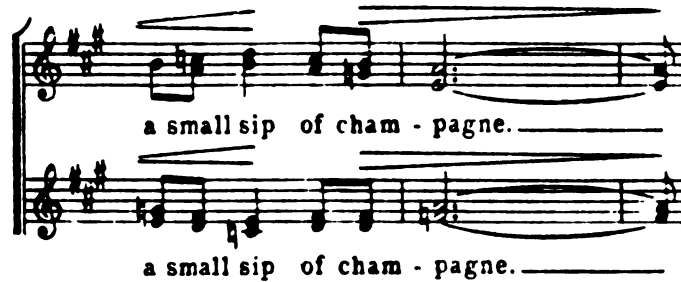
mp *mf* *p*

"Fu-nér-ail-les de Co - let - te,"

Example 95.--Letters From Paris, p. 24.

Triadic and extended tertian sonorities dominate where linear writing is absent. Contrapuntal devices include stretto and inversion of the motive in both chorus

and orchestra. Mirroring of the motive is present in Example 96. The motive and its simultaneous inversion are doubled in thirds.



Example 96.--Letters From Paris, p. 28.

The second motive makes use of duple eighth-notes and eighth-note triplets. When introduced in imitation, the triplets and duplets of the motive occur simultaneously. Rorem rarely employs this technique in his choral works.

Planed seventh chords outline the primary motive in Example 97. Root movement of the anacrusic chords progresses from A to B to c^\sharp .

Planing of quartal sonorities also outlines this motive, preceding by several measures the complete thirteenth chord which closes the movement.

A brief orchestral interlude is abundant with Rorem's late techniques. Quartal and secundal harmonies are prolonged, and a split fifth is present in an eleventh chord on D^b . This is found in the third measure of Example 98, and is preceded by bitonal scales on F and A major. The bottom score of this example utilizes major and pentatonic scales on G and G^b , respectively. The rhythmic implications

had been im - mo - bi-lized in late

had been im - mo - bi-lized in late

had been im - mo - bi-lized in late

had been im - mo - bi-lized in

20

Example 97.--Letters From Paris, p. 32.

of this measure are unusual for Rorem. While the thirty-second notes are in groups of eight per beat, the four quarter-notes emphasize every sixth note and the scale patterns repeat at intervals of every tenth note. The following measure is equally complicated.

p (trem.)

sfz

p sub.

ffz L.V.

pp (trem.)

24

Example 98.--Letters From Paris, p. 36.



Example 98.--(cont'd.).

The motive which opens "Interlude," also found in the fifth measure of Example 98, is doubled in fourths for the beginning of "Autumn." Example 99 exhibits the latter and its inversion at the end of the movement.

Chilly ($\text{♩} = 50$)

p

The chill of No-ven-ber has fi-nal-ly ar-rived,

p

The chill of No-ven-ber has fi-nal-ly ar-rived,

Chilly ($\text{♩} = 50$)

mp Str. (*trem.*)

Vib.

Example 99.--Letters From Paris, pp. 37 and 42.

The image shows a musical score for Example 99. It consists of five staves. The top four staves are vocal parts, each in treble clef with a key signature of two flats. They are marked with dynamics *p*, *rit.*, and *pp*. The bottom staff is a piano accompaniment in bass clef, also marked with *p*, *rit.*, and *pp*. The score shows a disjunct melody in the vocal parts, with notes connected by slurs and dynamic markings indicating a gradual decrease in volume.

Example 99.--(cont'd.).

The disjunct melody in the beginning measures of "Autumn" (Example 99) contains four notes which are the basis for most of the melodic material of the movement. Double inflections on E and E^b are a recurrent device (Example 100).

Rhythm in this movement is fairly straightforward with evidence of simple syncopation. Choral texture is most frequently that of octaves or unisons, and is almost entirely homophonic. The setting of Flanner's prose is at times awkward in comparison with his earlier works.

Morem's linear style returns in the sixth movement of Letters From Paris. "The Sex of the Automobile," in a

The wild mush-room har-vest

The wild mush-room har-vest

The wild mush-room har-vest

The wild mush-room har-vest

The wild mush-room har-vest

in cer-tain woods in the île de France was es -

in cer-tain woods in the île de France was es -

in cer-tain woods in the île de France was es -

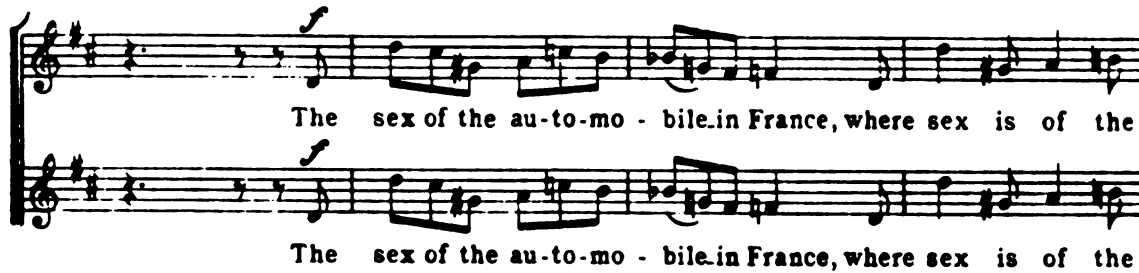
in cer-tain woods in the île de France was es -

in cer-tain woods in the île de France was es -

Ob.

Example 100.--Letters From Paris, p. 39.

lively $\frac{6}{8}$ meter, opens with punctuated, single notes at intervals of major sevenths transposed to extreme registers. Voice parts in the movement are homophonic, often in unison or octaves. Sonorities are mildly dissonant and contain frequent chromatic alterations (Example 101).



Example 101.--Letters From Paris, p. 43.

A disjunct instrumental postlude utilizes a police whistle. This is an extremely rare occurrence in Rorem's choral works and is yet another example of the experimental nature of Letters From Paris.

The disjunct introduction to "Winter" begins with a thirteenth chord on e minor containing a split ninth. Quintuplet eighth-notes and $\frac{5}{2}$ meter present a deceptive picture of the rhythmic difficulties encountered in the remainder of the work. At the choral entrance the texture contains octaves in both voices and instruments, and rhythm patterns after this point are seldom more complicated than occasional triplets. In most of the movement a pedal is present in at least one voice, as in Example 102. Parallel seconds between tenors and altos move in similar motion with the sopranos above this bass pedal. Cross relations occur in

the triplet figure between altos and basses, causing additional dissonance.

ers on the ca - fé ter - rac - es a - long the

ers on the ca - fé ter - rac - es a - long the

ers on the ca - fé ter - rac - es a - long the

ers on the ca - fé ter - rac - es a - long the

Example 102.--Letters From Paris, p. 50.

The homophony of "Winter" includes such oblique motion throughout much of the movement. The passage of descending parallel seventh chords in Example 103 therefore produces a strong contrast to the remainder of the movement.

The short eighth movement, "Mistinguett," is the fifth movement in Letters From Paris to make extensive use of a four-note motive. "Mistinguett" presents the theme on two pitch levels in the introduction and on only one pitch level in the remainder of the movement. Rorem utilizes no other motive in the unison choral parts, but

zen to death in

zen to death in

zen to death in

zen to death in

fff

Example 103.--Letters From Paris, p. 53.

contrasts the male voices with an instrumental ostinato (Example 104). Quartal or extended tertian sonorities are used almost exclusively.

As the title suggests, "Spring Again" is reminiscent of the first movement, "Spring." The chronological representation of the parallel openings in Example 105 exhibits a slight variance in the two statements.

The remainder of the final movement does not motivationally resemble the first after this point. Similar techniques, however, are found in both, including use of extended tertian sonorities and double inflections. The

[35] A not too slow Waltz (♩ = 96)

Sax. *p*

Harmonium *mp*

[36] TENOR *mf*

Mis - tin - guett is an a - maz - ing sight; she still has her

BASS *mf*

Mis - tin - guett is an a - maz - ing sight; she still has her

[36]

Example 104.--Letters From Paris, p. 54.

ff marc

SOPRANO

Spring - has been like left-o-ver win-ter here..

ff marc

ALTO

Spring - has been like left-o-ver win-ter here..

TENOR

BASS

Fast, but not too (♩ : 40)

PIANO (Orchestral Reduction)

Str *pp* (< *molto*) *sf*

Example 105.--Letters From Paris, pp. 1 and 56.

Bright (♩ = 76)

f marc. *espr. e legato* *mf*

Spring - has fi-nal-ly come - to Par - is a - gain,

f marc. *espr. e legato* *mf*

Spring - has fi-nal-ly come - to Par - is a - gain,

Bright (♩ = 76)

Brass *pp* (*sfz*) *mf espr.* *Str.*

Example 105.--(cont'd.).

predominant texture of "Spring Again" is imitative. Example 106 is illustrative of the main motive in the sopranos and its inversion in the altos. The imitations of this motive in all voices culminate in descending parallel chords in the second measure. A secondary motive appears in imitation at its conclusion.

Parallelism is also found in an earlier passage for woodwinds and celesta (Example 107).

The fragmented contrapuntal lines of the final movement condense to form a thirteenth chord on e^b minor. The use of this chord as a closing sonority has been mentioned as a unifying device. In all cases a decrescendo to

Musical score for "Letters From Paris, p. 64". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system contains five staves: four vocal staves and one piano staff. The vocal staves have lyrics: "a - bove", "two - by - two, a - bove", "bove, a - bove", and "two - by - two, a - bove". The piano staff includes a section labeled "Vibes gliss" with a glissando line. The second system contains four staves: three vocal staves and one piano staff. The vocal staves have lyrics: "it, two by two, two_by", "two by two, two by two.", and "two by two, two by two by". The piano staff continues the accompaniment. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

Example 106.--Letters From Paris, p. 64.



Example 107.--Letters From Paris, p. 59.

pianissimo precedes the thirteenth chord, and the voicing is usually quite thick. In Example 108 the chord contains several octave doublings.

A multi-staff musical score. The top four staves are in treble clef, each with a 'ppp' marking and a 'two.' annotation below the staff. The bottom two staves are in bass clef, with a bracketed section labeled 'Tpt. Ban.' and a 'pp' marking. The notation includes various notes, rests, and dynamic markings.

Example 108.--Letters From Paris, p. 65.

A thirteenth chord on D major also concludes Truth in the Night Season (1966). The technique is at this point a consistent characteristic of Rorem's choral music. An equally recurrent feature is the use of multiple motives in an imitative texture. Truth in the Night Season entails the use of several motives and their varied forms. Major ninths occur in most of the motives (Example 109).

The first motive displayed in Example 109 reappears in several forms. These include augmentation, double augmentation and rhythmic alteration (Example 110).

As in similar contrapuntal choral works of Rorem's second style period, these motives are disjunct and syncopated. Deliverance of the text is consequently a difficult task and is cause for criticism of this work.⁵ A considerably less disjunct theme is imitated first in inversion and then in its original form (Example 111).

The parallel ninths and seconds which begin He Shall Rule From Sea To Sea (1967) recall the vibrant use of these intervallic relationships in Lift Up Your Heads. Both works begin with unaccompanied choir in a syncopated progression from a consonance to these strong dissonances (Example 112).

The octave leap and first beat rest found in this example are traits of Rorem's early choral works. Also present in other works of his second period, extreme dissonance or busy counterpoint disguise the presence of these

⁵Thomas Strickland, "The Sacred Choral Music of Ned Rorem" (M.M. thesis, Yale University, 1978), p. 41.

and to sing praises un-to thy Name,—
 and to sing praises un-to thy Name,—
 and to sing praises un-to thy Name,—
 and to sing praises un-to thy Name,—

0 Lord,—
 0 Lord,—
 0 Lord,—
 0

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are repeated four times for each voice part. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The score includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando).

Example 109.--Truth in the Night Season, pp. 3-4 and 11.

For thou, Lord, hast made me
To tell of thy lov-ing kind-ness
It is a good thing to give thanks un-to the Lord,—

Example 110.--Truth in the Night Season, pp. 8-9, 4-5 and 13.

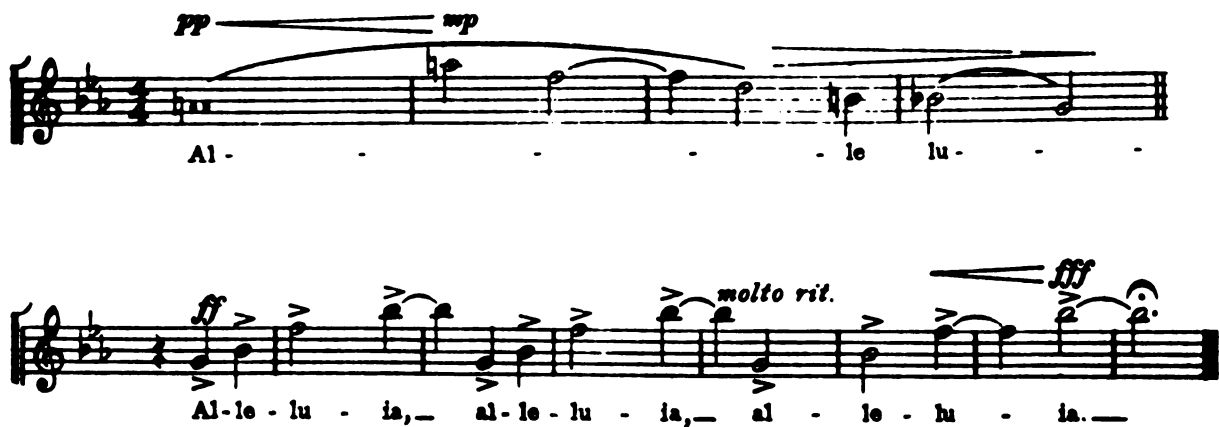
Up on an in-stru-ment of
ten strings, and up on the lute;
in-stru-ment of ten strings, and up
on a loud in-stru-ment, and up
on the lute; up on a loud

Example 111.--Truth in the Night Season, pp. 7-8.



Example 112.--He Shall Rule From Sea To Sea, p. 2.

early techniques. Here the technique is not only more visible in the opening measures, but is a frequently occurring component of the work. An augmentation of the motive is represented in Example 113, and the closing measures, which follow in the example may be an altered version of the retrograde form.



Example 113.--He Shall Rule From Sea To Sea, pp. 11 and 12.

The subsequent homophonic phrases recall the oblique motion and chromatic alterations of "Autumn," from Letters

From Paris. The return of this section, however, does not include a pedal point. The organ accompaniments in both He Shall Rule and Truth in the Night Season serve a subordinate function.

Motivic development and rhythmic variety exceed all precedents in Praises For the Nativity (1970). Written for double choir or soloists with choir, it is Rorem's most difficult choral work.

Asymmetrical meters contribute to rhythmic difficulties. The syncopated example below appears in conjunction with quintal organ sonorities (Example 114).

The image shows two staves of musical notation, labeled 'S' (Soprano) and 'A' (Alto). Both staves are in 7/4 time and feature a syncopated melody. The lyrics 'Ve - ni - te a - do - ra - mus Do - mi - num.' are written below each staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, with a final measure containing a whole note. The piece concludes with a double bar line.

Example 114.--Praises For the Nativity, p. 5.

Subsequent reiterations of this motive become thicker harmonically until it appears in thirteenth chords near the end of the work (Example 115).

The same motive is fragmented in an earlier passage. Another motive is presented simultaneously with its diminution (Example 116).

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent bass line with a 'fff' (fortissimo) dynamic marking. The score includes a 'rit.' (ritardando) marking above the voice staff. The lyrics 'The Rose Tree' are written below the voice staff.

Example 115.--Praises For the Nativity, p. 33.

al - le-lu - ia!

al - le-lu - ia!

al - le-lu - ia!

al - le-lu - ia!

Al-le-lu-ia, al-le-lu-ia, al-le

Al-le-lu-ia, al-le-lu-ia, al-le

Al-le-lu-ia, al-le-lu-ia, al-le

Al-le-lu-ia, al-le-lu-ia, al-le

Example 116.--Praises For the Nativity, p. 8.

A fragment from the opening motive of the piece appears later in three forms. The original form occurs in the top four voices of Example 117. An augmentation is found in soprano and tenor lines of the second choir, while the

diminution is apparent in the upper organ line.

9

f *ff*

Al - - - le - lu - ia, - al - -

f *ff*

Al - - - le - lu - ia, - al - -

f *ff*

Al - - - le - lu - ia, al - -

f *ff*

Al - - - le - lu - ia, al - -

9

mf *f*

Al - - - - - le - -

mf *f*

Al - - - - - le - -

mf *f*

Al - - - - - le - -

mf *f*

Al - - - - - le - -

9

Example 117.--Praises For the Nativity, p. 30.

With the exclusion of several instances of ninths and fourths, the choral parts in this work present few harmonic difficulties. Although some motives are disjunct, they often contain a significant number of diatonic relationships. Prominent parallel fourths, however, appear several times in the upper choir (Example 118).

Example 118 is a musical score for a choral setting. It consists of four staves, each with a vocal line and the lyrics "- er, one God, -". The key signature is one sharp (F#), and the time signature is 3/8. The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). A box with the number "4" is placed above the first measure of the Soprano staff. The music features parallel fourths in the upper choir parts.

Example 118.--Praises For the Nativity, p. 16.

Parallel triads are an obstacle in a difficult $\begin{smallmatrix} 5 \\ 8 \end{smallmatrix}$ passage (Example 119).

An unusual example of fragmentation of a word occurs in the setting of two texts with a three-note motive and its rhythmically altered inversion (Example 120).

The organ is relatively unobtrusive until the final pages of Praises. At this point the organ plays a series of sixteenth-notes in syncopated harmonic rhythm, ascends a scale on A of mixed minor and major tetrachords, and also

liv-eth and reign-eth with thee and the same Spir-it ev - -

liv-eth and reign-eth with thee and the same Spir-it ev - -

liv-eth and reign-eth with thee and the same Spir-it ev - -

Example 119.--Praises For the Nativity, p. 15.

mp
Who liv-eth and reign-eth with thee and the Ho - ly

mp
Al - le - lu - ia, al - le - lu - ia! -

mp
Who liv-eth and reign-eth with thee and the Ho - ly

mp
Al - le - lu - ia, al - le - lu - ia! -

Example 120.--Praises For the Nativity, p. 28.

performs syncopated thirteenth chords (Example 121).

The first and third set of Canticles (1971) bear little resemblance to the set composed the following year.



Example 121.--Praises For the Nativity, pp. 36-38.

For unison choir or soloist, "Confitebor tibi" is a disjunct melody written without a time signature (not cited). The two-part "Magnificat anima mea" often emphasizes quartal relationships. The chromatic alteration of the lower voice between E and E^b provides harmonic variety to melodies of relatively limited range (Example 122).



Example 122.--Canticles, Set I, p. 4.

In all three pieces in this set of Canticles Rorem avoids his usual four-part choral setting. "Nunc dimittis" is an imitative piece written for sopranos, altos and tenors. The syncopated motive is not so disjunct as those in some of Rorem's works from the late 1960's. However, the linear combinations of this modal theme often result in strident fourths or sevenths between the voices. Changing meter contributes to continued rhythmic movement (Example 123).

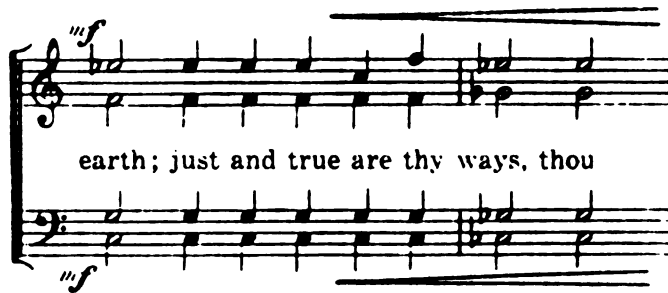
S. fore the face of all peo - ple; To
A. fore the face of all peo - ple;
T. - fore the face of all peo - ple;

Example 123.--Canticles, Set I, p. 8.

Strictly homophonic, the four-voice Canticle of the Lamb achieves rhythmic vitality through a rapid tempo ($\text{♩} = 176$) and a dual time signature of $\frac{7}{4} + \frac{2}{2}$. Rhythmic patterns

within this framework are not difficult.

Reiteration of a two- or three-note sonority under an almost entirely static melodic line is the rule in much of this final piece from the Canticles. Quartal and secundal relationships are occasional factors among lower voices. Harmonic movement in one phrase moves a tritone, from F to C^b (Example 124).



Example 124.--Canticle of the Lamb, p. 3.

The first and last motets from Three Motets (1973) make extensive use of scale figures. In "O Deus, Ego Amo Te" an F major scale is juxtaposed with a D^b harmonic background (Example 125).

Other uses within the work include a g[#] minor scale in all four voices above an eleventh chord on C[#]. A second motive containing an octave leap is altered and combined with the scale motive in the final measures (not cited).

The second motet contains no accompaniment and is written in homophonic style. Dissonances are often mild, and melodic movement is within a conservative range. The even quarter-note rhythmic composition of the piece provides a sharp contrast to the return of the scale pattern in the

S. I love _____

A. I love _____

T. _____

B. _____

Example 125.--Three Motets, p. 5.

final motet. The motive is first presented above an accumulation of seconds (Example 126).

S. Thee, God, I _____

A. Thee, God, I _____

T. _____

Example 126.--Three Motets, p. 16.

This motive is used imitatively, and a stretto arrangement provides for staggered high and low points. Example 127 demonstrates such usage and contains the ascending fragment doubled in fifths.

The image displays a musical score for a choral work. It consists of four vocal staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass), and a piano accompaniment at the bottom. Each vocal staff has the lyrics "thou art mild." written below it. The vocal parts enter in a staggered fashion, with the Soprano part starting first, followed by the Alto, Tenor, and then the Bass. The piano accompaniment features a prominent ascending fragment doubled in fifths, which is a key characteristic of the motive discussed in the text.

Example 127.--Three Motets, p. 23.

Rorem's largest choral work to date is the fifteen movement Little Prayers (1973). The first chorus in this work, "Creator of the Worlds...", displays dissonance through use of secundal chords. A phrase from the introduction illustrates this and the C^\sharp orientation of the dissonant choral motive (Example 128).

"Creator Spirit, Please..." is almost entirely a cappella, and its motive similarly expands from an octave

①

Soprano
Cre - a - tor of the worlds, O

Altos
Cre - a - tor of the worlds, O

Tenors
Cre - a - tor of the worlds, O

Basses
Cre - a - tor of the worlds, O

Example 128.--Little Prayers, p. 7.

representation of the tonal center. "O God of Fire..." features a repetitive soprano solo and an accompaniment which contains fragments and alterations of the soprano line. Tenors and basses provide a syncopated, triadic punctuation below the solo (Example 129).

A disjunct, syncopated melodic phrase is the subject for "Father, Guide..." Written almost entirely in octaves, the movement is quite brief. This and "Creator Spirit, Who..." are unaccompanied movements. The latter, although entirely homophonic, contains varied rhythmic patterns that are

Example 129 is a musical score for four parts: Soprano Solo (Sop. Solo), Tenor (T.), Bass (B.), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano Solo part has the lyrics: "of fire and the se-cret muscles of the world, re -". The Tenor and Bass parts have the lyrics: "O God of fire and the se - cret world, re -". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a crescendo marking.

Example 129.--Little Prayers, p. 18.

infrequent in Rorem's choral style. Example 130 illustrates this and the dissonances created by sevenths and double inflections on the first beat of measure two.

Example 130 is a musical score for four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for all parts are: "not, and why to me I nev - er ques - tioned, come. Do vis - it thy lov - er.". The score includes dynamic markings of *p* (piano) and *cresc.* (crescendo). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a crescendo marking.

Example 130.--Little Prayers, p. 26.

Triple compound meter is found in a movement for women's voices which utilizes nonliteral imitation of a single motive. Parallel fourths and triads are a product of these imitations, the former illustrated in Example 131.

Example 131 is a musical score for three voices (S. 1, S. 2, A.) and piano accompaniment. The score is in triple compound meter. The lyrics are "But from them gath - er". The piano part features parallel motion of thirds and fourths.

Example 131.--Little Prayers, p. 29.

Parallel ninths result from an instrumental doubling of the motive. The accompaniment of "Rest Well..." borrows the ninths for the bottom voices of the introduction. This homophonic movement is abundant with extended tertian harmony, often widely spaced in the orchestra (not cited).

A rhythmic accompaniment dominates the twelfth movement of Little Prayers. Tenors and basses periodically supply a motive in parallel motion (Example 132).

The accompaniment of the fourteenth movement contains sustained parallel motion of thirds or fourths below a

20

T. { God bless my small home that I by ha-bit de-cor-ate;

B.

BH.BK. 756

Example 132.--Little Prayers, p. 36.

rhythmic treble. The homophonic choral statements reinforce the extended tertian sonorities of the orchestra.

The final choral section of *Little Prayers* follows a lengthy orchestral introduction with many triplet figures and secundal sonorities. An arpeggiated accompaniment serves to support the entering soprano and baritone solos. Their motive is assumed by the chorus in subsequent measures. Octave doubling and simple imitation of the subject occur within secundal or extendal tertian sonorities (Example 133).

An extensive tenor solo introduces the Kyrie of Rorem's Missa Brevis (1973). The sustained quality of the solo is maintained throughout much of the movement. An alto and bass pedal point surround the tenor solo, as do the paired tenor and soprano voices. The latter combination supplies the rhythmic vitality of this movement. Example 134 exhibits the opening measures of the choral entrance

The musical score is arranged in seven staves. The top six staves are for vocal soloists: Sop. Solo, Bar. Solo, S (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The bottom staff is for the Piano, which includes a Tbn. (Trombone) part. The music is in a homophonic style with long, sustained notes. The lyrics 'and' and 'to' are written below the vocal staves. Dynamics include *f* (forte) and *ff* (fortissimo). The score includes a 'stretto' section, indicated by the word 'stretto' in the original image. The key signature has one sharp (F#).

Example 133.--Little Prayers, pp. 56-57.

and a parallel section utilizing stretto.

The dissonant sonorities of the Kyrie are more predominant in the homophonic Gloria. Secundal relationships and double inflections introduce the movement. The latter is found in measure eight of Example 135, following a dramatic change in dynamics.

1 *ff*

S. Ky - ri - e — e - le - i - son,

A. *mp sub.*
Chris - te

T. Solo *(ff sempre)*
Ky - ri

T. *ff*
Ky - ri - e — e - le - i - son,

B. *mp sub.*
Chris - te

4 *ff*

S. Ky - ri - e — e - le - i - son,

A. *mp sub.*
Chris - te

T. Solo *ff*
Ky - ri

T. *mp*
Ky - ri - e — e - le - i - son, e

B. *mp*
Chris - te

Example 134.--Missa Brevis, pp. 1 and 5.

fff

Soprano
Glo - ri - a Glo - ri - a Glo -

fff

Alto
Glo - ri - a Glo - ri - a Glo -

fff (div. in 3)

Tenor
Glo - ri - a Glo - ri - a Glo -

Bass

S.
ri - a, *fff* Glo - ri - a Glo - ri - a

A.
(unis.) *p sub.* *fff sub.*
ri - a Glo - ri - a in ex - cel-sis De - o, Glo - ri - a Glo - ri - a

T.
(di. in 2) *p sub.* *fff sub. unis.*
ri - a Glo - ri - a in ex - cel-sis De - o, Glo - ri - a Glo - ri - a

B.
p *fff sub.*
Glo - ri - a in ex - cel-sis De - o, Glo - ri - a Glo - ri - a

Example 135.--Missa Brevis, p. 9.

Rorem varies the texture of the movement through alternating voice combinations. Parallel and oblique motion are characteristics common to this movement, as well as to Rorem's other works in this period. Quartal and extended tertian harmonies are also present in the Gloria.

Paired voices present the motivic material of the Sanctus. Sustained tenors and basses are the foundation for the soprano solo and the rhythmic soprano and alto

motive (Example 136).

Soprano Solo

Soprano

Alto

Tenor

Bass

tus, sanc -

Sanc - tus, sanc - tus, sanc - tus, Do - mi -

Sanc - tus, sanc - tus, sanc - tus, Do - mi -

Sanc - tus, sanc

Sanc - tus, sanc

Example 136.--Missa Brevis, p. 16.

Repeated on several pitch levels, these motives reach a driving, quadruple-forte climax which ends abruptly before a lengthy alto solo.

The Benedictus is comprised of an alternation of contrasting motives. Chromatic alterations create shifting or dual tonal relationships. In the first measure of Example 137, the a^2 in the soprano motive produces a split third with the sustained a^\sharp of the first tenors.

A more disjunct motive is also employed in this movement, as are planed fourths between baritones and basses.

The bass-baritone solo which concludes the Sanctus is elided with the beginning of the final movement. The Agnus Dei is imitative and dissonant, with extreme dynamic gradations (not cited).

Example 137.--Missa Brevis, p. 20.

Example 137.--Missa Brevis, p. 20.

Written in 1973, In Time of Pestilence is a group of six short madrigals utilizing various voice combinations. In the first madrigal, men sustain a pedal throughout while women's voices perform a disjunct, syncopated melody. Ninths and sevenths are frequent in this melodic line and provide a strong contrast to the motionless d. The last madrigal in this set transposes and inverts the material of the first. The opening measures of both madrigals are found in Example 138.

The second, homophonic madrigal is lively and syncopated. Root movement by thirds is a trait of harmonic progressions in this work. Example 139 exemplifies this use in a descending chord stream from D to B to A^b to F and back to A^b.

The remaining two madrigals of this work are composed of similar structure. Both are imitative, somewhat dissonant,

All women in unison. Intense and shaded.

Soprano
Alto

A - dieu, fare - well earth's bliss!

All men in unison. Cold and colorless.

Tenor
Bass

Lord,

$\text{♩} = 52-66$

p cold and colorless

Soprano

Lord,

p cold and colorless

Alto

Lord,

mp intense and shaded

Tenor

Haste there - fore each de-gree

mp intense and shaded

Bass

Haste there - fore each de-gree

Example 138.--In Time of Pestilence, pp. 2 and 11.

S

have mer - cy on — us!

A

have mer - cy on — us!

T

have mer - cy on — us!

Example 139.--In Time of Pestilence, p. 3.

and rely heavily on planing of quartal sonorities. Example 140 contains excerpts illustrating the latter technique in each respective madrigal.

The musical score for Example 140 consists of two excerpts from the madrigal 'In Time of Pestilence'. The first excerpt shows the vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'falls.' and 'the'. The second excerpt shows the vocal parts with lyrics 'bells do cry; I am sick, I must die. Lord'. The score includes dynamic markings such as *ff*, *f*, *mp*, *p*, and *unis.*

Example 140.--In Time of Pestilence, pp. 6 and 8.

O Magnum Mysterium (1978) contains frequent usage of parallelism, secundal and quartal relationships and double

inflections. The opening measures present the main motive in the alto line above descending fourths between tenors and basses (Example 141). A double inflection is found in the second measure between the alto g^1 and the bass g^\sharp .

Example 141 is a musical score for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part is mostly whole notes. The Alto part has a melodic line with lyrics "O mag-num mys-ter-i-um, O". The Tenor and Bass parts have a descending fourth motive with lyrics "O mag-num mys-ter-i-um, O". A double inflection is marked between the Alto's g^1 and the Bass's g^\sharp in the second measure.

Example 141.--O Magnum Mysterium, p. 3.

Imitation of the motive is frequent and occasionally altered. In Example 142 the three-note alto motive is rhythmically altered in the tenor lines. This imitation is presented in parallel fourths.

Example 142 is a musical score for three voices: Alto (A.), Tenor (T.), and Bass (B.). The Alto part has a three-note motive with lyrics "na - tum ja - cen - tum in prae -". The Tenor part has a rhythmically altered version of the motive with lyrics "na - tum in prae -". The Bass part has a further altered version with lyrics "na - tum ja -".

Example 142.--O Magnum Mysterium, p. 4.

Larger, non-scalar intervals, changing meters and syncopated rhythms are predominant features of The Oxen (1978). The opening melody is varied throughout the piece and is found in both homophonic and polyphonic settings. Example 143 presents the melody as it appears in both the first measures and an altered form near the end of the piece.



Example 143.--The Oxen, pp. 3 and 7.

The Oxen makes frequent use of quartal and secundal relationships, and planing is occasionally found. Example 144 illustrates the planing of minor seventh chords as they appear in this work.

Summary

Rorem's musical vocabulary is greatly increased in compositions of his second period. Forms become quite extensive and most often include keyboard or orchestral accompaniment. Multi-movement works make use of cyclical themes to establish unity.



Example 144.--The Oxen, p. 6.

While almost all works in the first period are written for four-part chorus, Rorem experiments with various voice combinations in his second period. Many movements in works such as Little Prayers require only two or three voice parts. Praises For the Nativity, however, is written for double choir or four soloists and choir. More frequent solo lines are extensive and demanding in such large works.

Melodic contour of second period works is increasingly disjunct and dissonant, with particular emphasis on ninths, sevenths and tritones. Synthetic or modal scale forms are also common.

Linear writing is also more prevalent in this period. While Rorem's use of imitation is never strict, he uses it frequently and employs such devices as motivic augmentation,

diminution, and inversion. Paired voices are a frequent means for strengthening melodic line.

Rorem's use of rhythm in his later choral works becomes increasingly diverse. While still conservative in view of rhythmic practices of his contemporaries, some of his later works employ for the first time a combination of diverse rhythmic patterns. His most common devices are triplets, alone or against duplets, asymmetrical division of the beat, dotted-note patterns, syncopation and hemiola.

Harmonic advances in his late choral works provide a strong contrast with earlier practices. Prolonged dissonance is evident in all of his second period choral works. Double inflections are common, and sonorities are typically secundal, quartal, quintal or extended tertian. Planing of these sonorities becomes a recurrent practice in these compositions and is an expansion of occasional, brief intervallic or chordal planing in some of his early works.

CHAPTER IV
USE OF PLANING IN SELECTED WORKS
FROM BOTH STYLE PERIODS

Planing is the single major technique common to works in both style periods. Its use in early works is often brief or camouflaged. However, the development of this technique becomes increasingly apparent as Rorem's compositional style matures. The use of planing in works of the second style period is extensive and it becomes a major feature of his style.

An obscure use of this technique is found in the basic structure of "An Absent Friend" from Four Madrigals. Example 145 contains seven measures from this early work. A reduction in Figure 1 illustrates essential voice leading in this passage. Repetitions and embellishments have been omitted to provide a clear representation of chord movements.

A graphic display of this passage proves useful in the visual representation of this technique (Fig. 2). This method of graphic analysis is suggested by Cogan and Escot as a means for the display of tonal movement.¹ In this

¹Robert Cogan and Pozzi Escot, Sonic Design: The Nature of Sound and Music (Englewood Cliffs: Prentice-Hall, Inc., 1976), p. 51.

songs she'd prize. With Lyd-i-an wom-en now she dwells Sur-pass-ing them,

songs she'd prize. With Lyd-i-an wom-en now she dwells Sur-pass-ing them,

songs she'd prize. With Lyd-i-an wom-en now she dwells Sur-pass-ing them,

songs she'd prize. With Lyd-i-an wom-en now she dwells Sur-pass-ing them,

as when day dies The ros-y - fin-gered moon ex-cels The host of stars, and light il-

as when day dies The ros-y - fin-gered moon ex-cels The host of stars, and light il-

as when day dies The ros-y - fin-gered moon ex-cels The host of stars, and light il-

as when day dies The ros-y - fin-gered moon ex-cels The host of stars, and light il-

Example 145.--Four Madrigals, pp. 13-14.



Figure 1.--Reduction of Example 145.

figure the planing of harmonic movement is apparent. This is Rorem's earliest use of planing within the choral parts. A comparison with the music in Example 145 illustrates how this type of harmonic planing is disguised by surrounding tonal activities.

A more frequent usage of planing in Rorem's choral music is found in Example 146. This excerpt is also from "An Absent Friend" and represents one of his earliest and briefest attempts at this technique. A direct transposition of this passage to the graph in Figure 3 illustrates the lack of additional harmonic material. The planed chords

Horizontal = one eighth note

Vertical = one half step

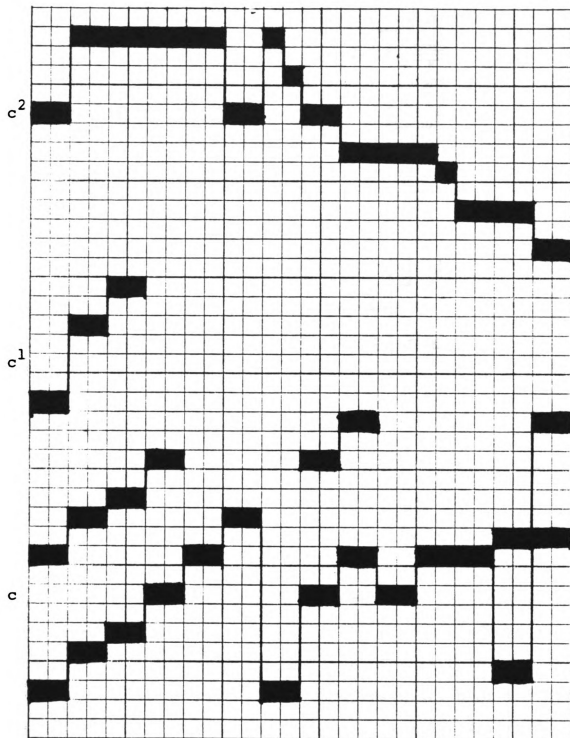


Figure 2.--Graph of Example 145.

you, her com - rade, and your songs A - bove all

you, her com - rade, and your songs— A - bove all

you, her com - rade, and— your songs A - bove all

you, her com - rade, and your songs A - bove all

Example 146.--Four Madrigals, p. 13.

are obvious to the eye as well as the ear, and become increasingly prominent in later works.

Miracles of Christmas was written twelve years after Four Madrigals and shows a considerable change in Rorem's use of this technique. This work represents the transition between the two style periods, and the presence of extensive planing in this passage is indicative of this role.

The graph in Figure 4 is a representation of the passage in Example 147. In contrast with Example 146, this excerpt utilizes fourths rather than diatonic chords in first inversion. The technique is also used more extensively

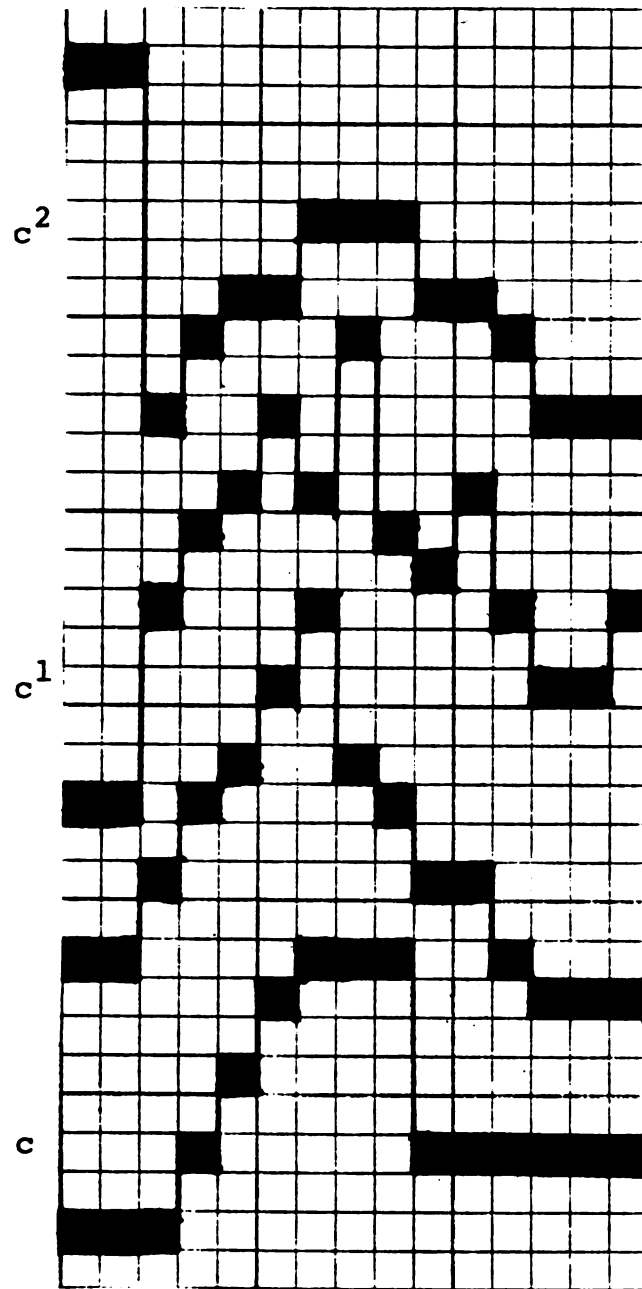


Figure 3.--Graph of Example 146.

The musical score is for a piece titled "Miracles of Christmas" (Example 147). It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with the lyrics "Til a Sleep." and then continues with "bird song joined the lul - la - by". The piano accompaniment features a "cresc." (crescendo) marking. Dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *Ped.* (pedal). A box with the number 25 is located near the vocal line.

Example 147.--Miracles of Christmas, p. 28.

here than in the Madrigals, and it is placed above an ostinato unrelated harmonically to the parallel fourths. The planing in the Madrigals was incorporated in the harmonic framework of the piece.

Letters From Paris is within the second style period and contains many instances of planing. Example 148 illustrates an obvious use of the technique in both the choir

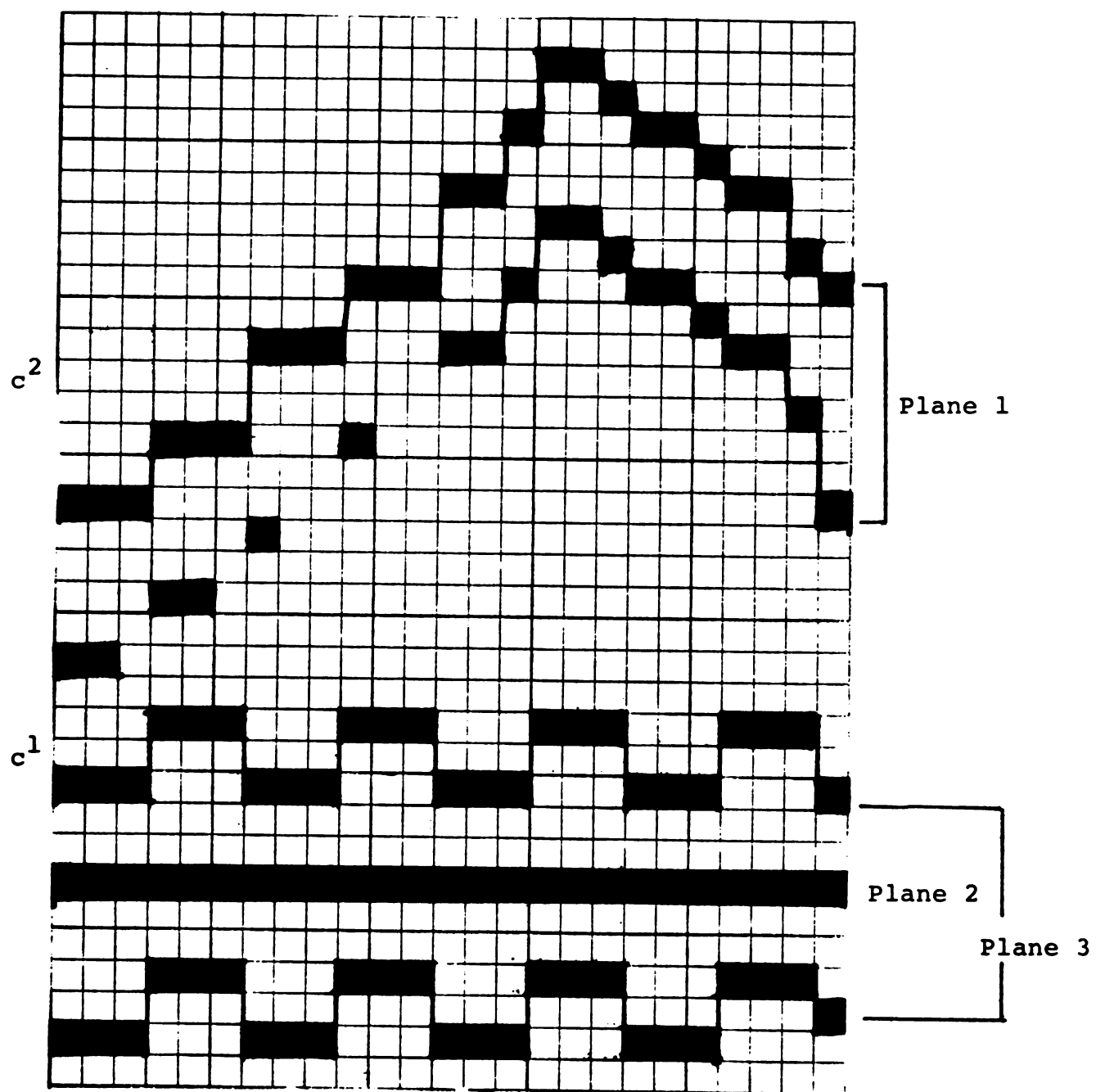


Figure 4.--Graph of Example 147.

This musical score is for a vocal ensemble and piano. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The lyrics are: "zen to death in". The score includes dynamic markings such as *fff* (fortissimo) and *f* (forte). The piano part features a prominent bass line with a sixteenth-note figure in the right hand. The vocal parts are in a homophonic setting, with each voice part having its own line of music. The lyrics are written below the vocal staves, with the words "zen", "to", "death", and "in" appearing on separate lines. The piano part is written in a grand staff, with the right hand playing a series of chords and the left hand playing a bass line. The score is written in a key with one sharp (F#) and a common time signature (C).

fff
fro -
fff
fro -
fff
fro -
fff
fro -
fro -
6
zen to death in
zen to death in
zen to death in
zen to death in
fff

Example 148.--Letters From Paris, pp. 52-53.

and the orchestra. The result of planing in all voices is a series of parallel seventh chords spanning an octave and a fourth.

Planing earlier in this work also results in parallel seventh chords in the final measures. The passage is shown in Example 149 and represented graphically in Figure 5. For clarification, only choral parts have been included in the figure.

Praises For the Nativity is Rorem's most difficult choral work. Written four years after Letters, it contains several examples of choral planing. The passage in Example 150 is a relatively uncomplicated use of the device and

She was aged eight-y - one, had been im - mo-bi-lized in late

She was aged eight-y - one, had been im - mo-bi-lized in late

She was aged eight-y - one, had been im - mo-bi-lized in late

She was aged eight-y - one, had been im - mo - bi-lized in

Tempo I

Example 149.--Letters From Paris, p. 32.

results in parallel triads. The graph in Figure 6 illustrates the planing concept as well as the wide spacing of the voices.

An excerpt on the following page of this work shows one of Rorem's most extensive employments of planing. Example 151 exhibits the voices of the upper choir in a series of planed fourths. This is Rorem's most favored interval for planing and its use in a multi-directional eighth-note pattern is quite complex. The graphic representation of this passage in Figure 7 also illustrates a few instances of secundal relationships in the closing measure.

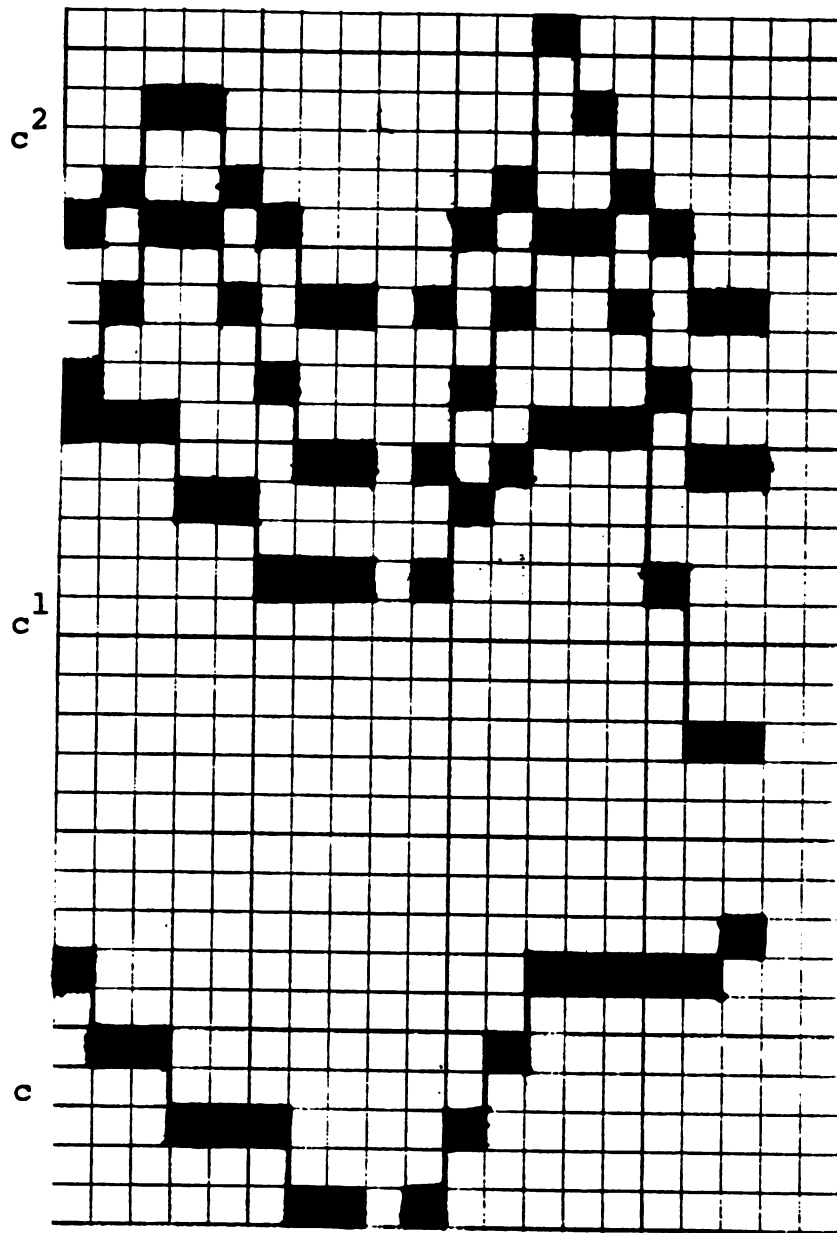


Figure 5.--Graph of Example 149.

liv-eth and reign-eth with thee and the same Spir-it ev - -

liv-eth and reign-eth with thee and the same Spir-it ev - -

liv-eth and reign-eth with thee and the same Spir-it ev - -

Example 150.--Praises For the Nativity, p. 15.

God, _____

God, _____

God, _____

God, _____

Example 151.--Praises For the Nativity, p. 16.

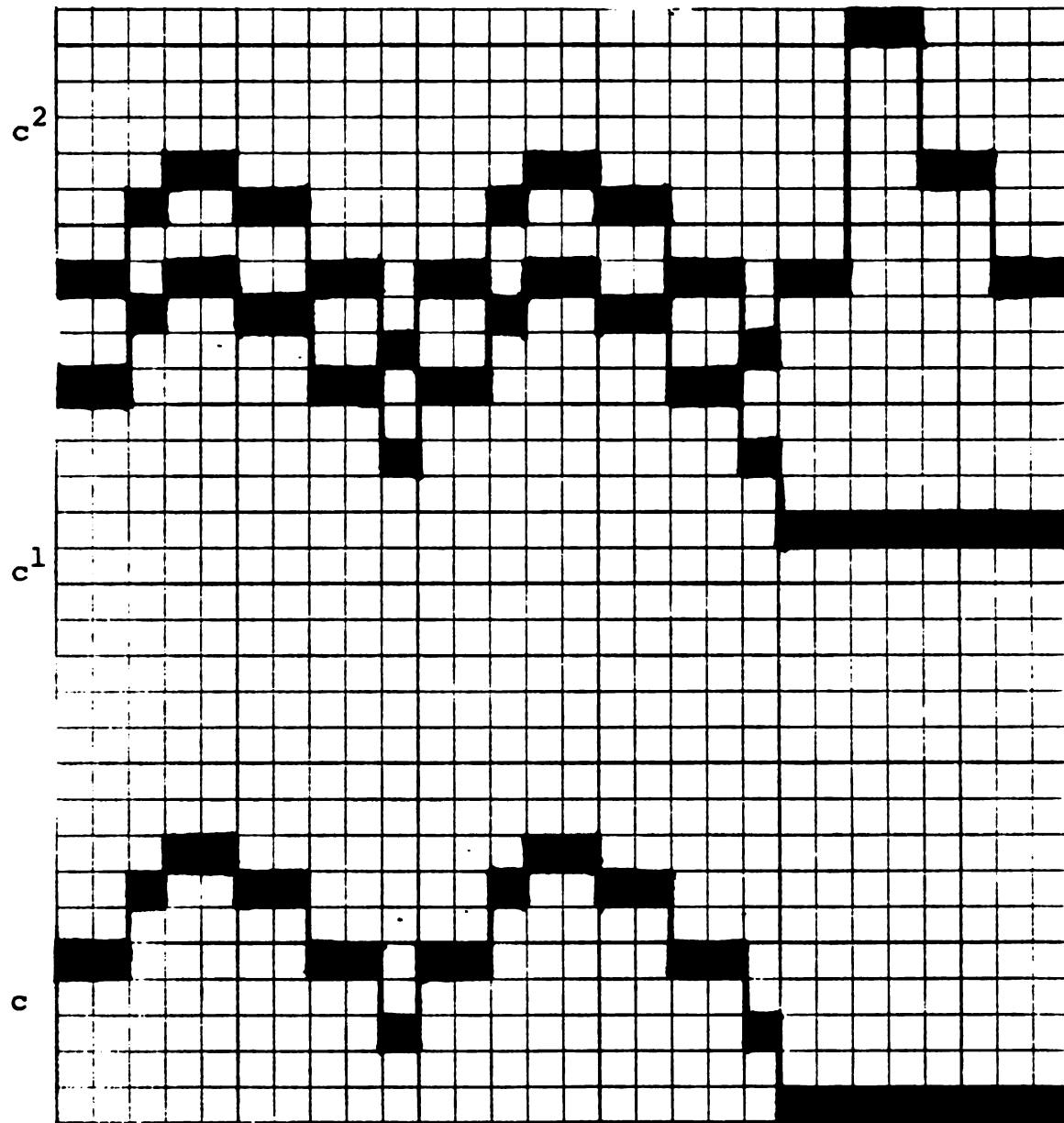


Figure 6.--Graph of Example 150.

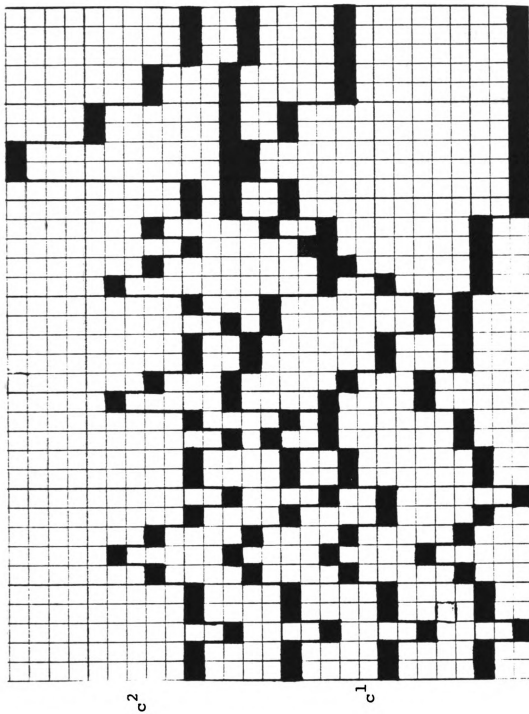


Figure 7.--Graph of Example 151.

From the selected passages above can be seen the development of planing throughout twenty-three years of choral composition. Use of the device began with passing sonorities within the harmonic framework of Four Madrigals. In the Miracles of Christmas planed fourths are used in a polytonal structure and are much more prominent than in earlier works. Planed triads and seventh chords are visible in later works, as in Letters From Paris and are employed in the instrumental voices as well. Praises For the Nativity combines the use of planed fourths in four parts with changing melodic direction or asymmetrical meter and places it within an eight-voice structure with orchestra. The device has become a trademark of Rorem's style and is important as a cohesive factor in his choral works.

CHAPTER V

SUGGESTED USE OF NED ROREM'S CHORAL WORKS

This chapter contains a critical evaluation of Ned Rorem's choral works for use by choral directors interested in the performance of these pieces. The analyses of the preceding chapters will be utilized as a basis for identifying performance difficulties in each work. The critical evaluation will consist of such considerations as vocal range and tessitura (Appendix A) as well as tonal and technical difficulties. From such identifications conclusions will be drawn concerning the appropriateness of certain works for specific levels of performance.

Works for Women's Voices

Two Choruses for Women's Voices

One of Rorem's earlier works, "A Far Island," does not present many tonal problems for the singer. The frequent half-steps between voices require careful tuning but are in a register that presents no range problem. The half-steps are not only frequent, but are also sustained by the slow tempo (♩ = c. 46).

Of greater concern in this piece is the high soprano range. Rorem is sensitive to problems of the singer and

frequently supplies high notes with open vowels. In the soprano entrance the leap of a seventh to g^{b2} is facilitated by the word "far." The placement of the word under both notes, although obviously used to emphasize "far" with a wide interval, also avoids placement of a consonant before the high note. However, the mezzo piano marking and the width of this leap and others in the piece make it a concern for many young sopranos. The high tessitura on page 4 may also prove too demanding for some sopranos. The word "they" on e^{b2} will take some rehearsal to obtain proper intonation and vowel sound.

Conversely, the alto tessitura is quite low for young singers. Low a^b 's are quite common and a low g^b may be out of reach for some altos. For these reasons this piece is most suitable for college or advanced high school women's ensembles.

The companion piece to "A Far Island" poses fewer problems in all voices. Ranges and tessituras are fairly conservative in "Gentle Visitations," as are tonal aspects of the piece. Occasional tonal alterations may cause reading problems but should not inhibit performance. Leaps are scarce, but infrequent high notes are found at times on awkward vowels ("Ye," "In," and "Like"). The piece is best suited to college proficiency but could also be successfully performed by a high school ensemble.

Five Prayers for the Young

The first movement of Prayers, "A Nursery Darling," contains a minimum of difficulties. A few extremes of range may prohibit its performance by some choirs. A high a^{b2} is placed on an open vowel, but a subsequent a^2 must be sung on "sweet." The long "e" vowel is very difficult in this range, and the note is quite sustained. The following crescendo to fortissimo is a helpful factor in the manipulation of the passage.

"A Dirge" similarly contains few areas of difficulty. High or low notes are well prepared and high notes are found on open vowels. "Now I Lay Me Down to Sleep" is short and, like "A Dirge" contains few trouble spots. A single high note for sopranos is facilitated by a crescendo. Tonal facets are not so simple as the first two movements but should cause few difficulties. The intensity of the piece is the major performance concern.

"Fragment: Wine of the Fairies" is somewhat more demanding than the others in Prayers. Physical manipulation is not a problem in this movement. However, tonal aspects require careful rehearsal. Tonal alterations and relatively difficult harmonic intervals such as seconds are complicated by a fast tempo and short note values. The final movement, "The Virgin's Cradle-Hymn," resembles the earlier movements in its predominantly diatonic composition, conservative tessitura and well-prepared high notes. While "Fragment" may cause difficulties for the inexperienced, the set may

be useful for high school singers and should prove of interest to college performers, as well.

The Work for Men's Voices

I Feel Death...

The director of a men's chorus will find I Feel Death... a demanding work to perform effectively. While range poses little difficulty, the short piece contains a multitude of nuances, the execution of which require both stamina and sensitivity. Harmonic aspects are well within the reach of a good high school ensemble, but extremes of dynamic range require an ensemble capable of relaying great intensity. Frequent half-steps between voices are sustained by the slow tempo (♩ = 76) and require interpretive emphasis as well as proper intonation. The work is ideal for a college group.

The Unaccompanied Works for Mixed Chorus

Four Madrigals

Rorem's first set of madrigals are more adventuresome than his works for women's voices. They are written in true madrigal style and demand an ensemble capable of linear independence, sensitive intonation and vocal stamina.

Although Rorem's work can rarely be termed contrapuntal, the first madrigal departs somewhat from his usual homophonic style to accommodate the madrigal genre. "Parting" maintains rhythmic interest with occasional independent patterns, first-beat rests and flowing meter changes.

The most demanding feature of this madrigal is harmony. Shifting modality, chromatic alterations and added-note harmonies are not difficult, but require sensitivity to harmonic goals. There are no technical vocal problems in this work.

"Flowers for the Graces" is a very straightforward piece. It is almost completely homophonic, rhythm is generally even eighth-notes, and harmony is uncomplicated. The piece is easily read and can be performed by a good middle school choir.

Independent voice lines make "Love" more difficult than the preceding movement. Changing meters may be an obstacle, although it is not a frequent occurrence. Accidentals and intense dynamics are the predominant features which make this piece suitable for an accomplished high school ensemble.

"An Absent Friend" could also be performed by a polished high school choir. Unexpected harmonic shifts, wide leaps, and fairly long lines make this the most difficult madrigal in the set. However, repetitive lines resolve the problem of difficult intervals after several rehearsals, and lively compound meters support the singer through long lines and wide leaps.

From An Unknown Past

All seven movements in this work are basically homophonic and are straightforward in rhythm and harmony. With

some work on isolated trouble spots a good high school choir could perform them with a minimum of difficulties.

"The Lover in Winter Plaineth For the Spring" requires tenors that are capable of sustaining the long undulating line with proper support and accurate intonation. Altos have a similar problem in some areas, while basses have sustained notes which, without concentration, could easily drop below pitch. The only difficulty with the soprano line is the successful execution of a long line containing at its end an f^2 .

"Hey Nonny No!" requires a chorus capable of key changes. The opening section is repeated several times on various key levels without facilitating modulations. While learning notes may be of concern at times in this piece, the only difficulties resulting from range are the opening and closing statements by sopranos and altos. However, the open vowel and anacrusic notes assist singers in the leap to g^2 , and alto reinforcement of the low b allows for sopranos who may lack power in this range.

Ability to vitalize long lines and sing with faultless pitch are also the key challenges of "My Blood So Red..." The counterpoint requires clean individual lines, and a few high points in all voices come at the end of long lines. The most overwhelming task is the deliverance of Rorem's melodic lines while abiding by the composer's directions: "Very Simply."

"Suspiria" is a lively piece which necessitates clean

sixteenth-note slurs and quick leaps. It may prove technically difficult for young singers, particularly sopranos. Harmonic and rhythmic elements pose few, if any, problems.

"The Miracle" is a hymn-like setting with simple rhythms and tonal relationships. Sopranos are again subject to sudden leaps and high notes approached by slur. However, Rorem is again sensitive to the singer's plight and supplies open vowels in most cases.

"Tears" presents to the singer uncomplicated rhythm, tonal harmony and ranges rarely extending beyond the staff. Lines are long, due to the slow tempo, but comfortable range eliminates potential problems in this area.

"Crabbed Age and Youth" is one of the more difficult pieces in the Unknown set. Lines are more independent and the opening line for sopranos is particularly demanding. The two measure Alberti figure extends to g^2 , and intonation will most likely be a major concern. The phrase must be done in one breath to avoid a break in the line or the word. Tenors have an equally long line which does not contain the same difficulties of range. The words of the phrase are interestingly "Age's breath is short." A lively tempo ($\text{♩} = 144$) is a helpful factor in both cases.

Three Hymn Anthems

The homophonic, diatonic nature of all three of these works makes them Rorem's easiest. Range is conservative in all cases. The $\frac{5}{4}$ meter of "Christ the Lord is Ris'n Today"

is the only obstacle to be found, and the repetition of only two rhythm patterns eases the meter problem considerably.

Prayers and Responses

As the title suggests, these short pieces are strictly for use in the church service. All but the final "Amen" are almost entirely homophonic and within comfortable range. Harmony includes Rorem's early brand of mild dissonances, such as occasional seconds or added-notes. The last response is contrapuntal and contains long, high lines. The easy "ah" vowel of the word "Amen" facilitates performance of these long melismas. Half-step alterations within a line require a section capable of precise intonation. Such considerations make the final response most suitable for a church choir that is competent in reading and technical skills. The first four prayers and response would present few difficulties for a choir of average abilities.

Virelai

The tonal and technical complexities found in Virelai place it in a category which should be reserved for fine college or professional choral ensembles. Its opening requires sufficient control to sustain slowly moving contrapuntal lines. Individual voice lines must be pure enough to convey clean counterpoint and exact intervallic relationships. Augmented seconds are frequent within a single melodic line. These and seconds or sevenths between voices

are difficult to produce accurately and require considerable control. A following homophonic section calls for strong singers who have the ability to sustain long, powerful lines.

Seconds are at times created between paired voices, and sopranos and altos must maintain a relatively high tessitura throughout the most forceful section. At the climax of the piece the voices divide to create thick chords, and the dual tonalities and moving fourths and fifths in this passage demand solid vocal production as well as sensitivity to pitch relationships.

The return of dissonant counterpoint is followed by another homophonic section with many difficult sonorities: parallel fourths, double inflections, quartal and extended tertian chords. The long, high soprano pedal requires extreme control to insure pleasing vowels and correct pitch. The work is tiring for singers, particularly in its radical textural changes which demand various technical approaches.

Love Divine, All Loves Excelling

This hymn contains a minimum of reading or performance problems. Added-note sonorities are a primary concern and may be too difficult for younger choirs. A key change from A^b major to B major may prove difficult at first, but the modulation back to A^b is well prepared. Rhythmic variation is virtually nonexistent, and tessitura is somewhat limited in all cases. This piece would be acceptable for inclusion in the repertoire of a high school

choir exhibiting sensitivity to pure vocal quality.

Canticles

Set I

"Confitebor tibi" is written for unison choir or solo voices. The lines are disjunct and non-diatonic. These factors will cause intonation difficulties in the performance of this piece. The range extends to a², and the tessitura is also quite high for a comfortable performance by altos and basses. Lines are long in some cases, and the lack of meter signature demands a skilled conductor and responsive singers. Although the composer complains that this work is always performed by a soloist,¹ it would take an experienced choir of well-trained voices to produce precise and pleasing interpretation.

Dissonant harmonic and melodic intervals make "Magnificat anima mea" difficult reading. However, the motive contains few notes and with practice can be successfully memorized. Range and tessitura pose no problem for an accomplished high school choir.

This piece and the following "Nunc dimittis" require clean, pure vocal production for proper interpretation of the linear structure. "Nunc dimittis" also utilizes a repetitious disjunct melody of limited range. Syncopation and parallel fourths may cause technical difficulties. The work

¹Interview with Ned Rorem, New York City, April 22, 1978.

is best suited to an experienced high school choir or a college ensemble.

Set II

Slow tempo ($\text{♩} = 58$) and long lines make "Benedictus es Domine" difficult for singers lacking power and proper breath control. Tessitura is high for all but the altos, but Rorem's high notes are well prepared and open. Rhythm is straightforward and harmony is much more tonal than the works in the first set of Canticles. However, college singers would be advisable as performers for the successful delivery of the long phrases.

A skilled high school choir could manage "Phos Hilarion" with little difficulty. Successful performance of the rising motive will take some degree of sophistication and practice in spite of the open vowel.

Key changes include an unprepared modulation from F^\sharp major to C major. However, after several rehearsals this modulation can be mastered by a proficient choir.

A college or professional ensemble is recommended for "Ecce Deus." Like the first work in this set, the piece is demanding vocally. Extreme dynamics require skill and sensitivity in the performance of intense pianissimos and powerful fortississimos.

The work is almost completely diatonic and presents no problems in rhythmic interpretation. However, the flowing eighth-note motive and sustained bass pedal demand

concentration to avoid sagging intonation. Octave doublings will also require careful tuning.

Tessitura is moderate for all voices. However, the range is high near the end of the work. The five-part structure eventually divides into thick, nine-part writing with difficult parallel triads. Singers capable of accurate independent singing are desirable if the nine parts are to be articulate.

Set III

Canticle of the Lamb is the only choral work by Rorem which makes use of a mixed meter signature ($\frac{7}{4} + \frac{2}{2}$). Despite this, rhythm patterns exclusively include quarter-notes, half-notes and dotted half-notes, and can be rehearsed to the proper tempo by average high school choirs. Range is also limited up to the final measures and is not excessive in any case. Melodic movement is generally smooth and hymn-like. However, dissonant harmonic relationships, including seconds and fourths, require the pure sound and exceptional listening and reading abilities of a fine choir. It is recommended for use in a college setting, although with considerable rehearsal a talented high school choir could perform it with success.

Missa Brevis

Solos within the Missa Brevis are extremely disjunct, difficult tonally and often in high range. Some particularly difficult areas include very long lines, rapid runs,

and a leap of a fourteenth from c to b¹ in the tenor solo (an optional seventh is suggested). In the previous movement the tenor must have exceptional stamina to compete with fortissimo choral lines.

Strong singers are required to maintain the loud dynamics of the Kyrie. Motives are repetitive and easily learned, although their disjunct contour may be difficult to maneuver at times.

By contrast, the Gloria contains smooth voice leading but also contains such strong dissonances as seconds, quartal sonorities and double inflections. Fortississimo markings require singers with exceptional strength.

The Sanctus requires clean performance of thirty-second note rhythms and extreme control in the interpretation of pianississimo and quadruple-forte dynamics.

The remaining Benedictus and Agnus Dei are uncomplicated rhythmically and are within average range. Thus, the two movements consist primarily of tonal difficulties. Parallel fourths and double inflections are among the dissonant relationships of the Benedictus, while the Agnus Dei is comprised of diatonic dissonances. The latter movement also contains a decrescendo from fortississimo to pianissimo within four measures. The entire Missa Brevis is acceptable for only the finest college and professional ensembles.

In Time of Pestilence

The linear, dissonant, often disjunct qualities of these madrigals call for singers capable of pure blend and accurate singing. Repetitive motives serve to aid the singer who is a poor reader. Other challenges in this set include parallel fourths, syncopation, asymmetric meter, extreme dynamics and occasionally high vocal range. An example of the latter is a b^{b1} for basses. Proper performance of these works is facilitated by a trained college choir, although an exceptional high school choir could be successful with portions of the work.

O Magnum Mysterium

Range or tessitura are not problems in O Magnum Mysterium. Rhythm patterns are easy, in spite of changing meters. Double inflections cause occasional problems, as do such other tonal difficulties as parallel fourths and secundal relationships. College choirs are best suited to this work, although good high school or church choirs could perform the work with success.

Shout the Glad Tidings

This Christmas work is easy enough for most church or high school choirs. Tonal difficulties are rare and usually involve passing harmonic seconds. Rhythm is never more difficult than simple dotted patterns. Range is limited and poses no problem to singers of average ability.

The Oxen

The changing meter and occasional syncopation in The Oxen do not present severe performance difficulties. Range and tessitura are also no problem, although wide melodic leaps may be difficult for untrained singers. The disjunct motive of this piece also poses tonal problems. Quartal harmonies, occasional planing and other harmonic aspects are the main concerns in the performance of this work. The Oxen is best suited to college ensembles or excellent high school choirs.

The Accompanied Works for Mixed Chorus

Works in this category are considered for their choral aspects only. Instrumental parts are frequently difficult and should be a consideration in the selection of these works for performance. Information concerning the orchestration of these works is found in Appendix B.

The Seventieth Psalm

The double inflections and quartal harmonies which place this work in Rorem's second period are almost entirely contained within the organ accompaniment. One brief choral passage contains whole tone and extended tertian sonorities with cross relations. However, a great part of the choral writing is in unison or octaves. Although occasionally disjunct, there are few accidentals in the melodic lines. Rhythm and tessitura also pose no performance problems. The work would be worthy of the efforts of a

good church choir or junior high chorus. High school and college ensembles may also find this work rewarding.

The Corinthians

The Corinthians should be reserved for experienced choirs on the college level. Although diatonic melodic writing is the rule, melodies are also frequently disjunct. Predominantly linear texture requires a strong chorus to maintain long lines and sing runs with accuracy. Tessitura is quite high for sopranos and altos. In a work of this length, high tessitura can quickly exhaust the singers, and the extreme dynamic changes of the closing measures require unstrained voices.

The Poets' Requiem

The tonal difficulties of The Poets' Requiem are predominantly in the orchestral accompaniment. However, choral parts are often dissonant and disjunct, though not so extremely as some of Rorem's later works. Octave leaps are the most common, although sevenths and ninths are also frequent melodic intervals.

Much of this work is imitative, and the increased number of vocal parts in such movements suggests the use of singers who can confidently carry individual lines. Fragmented motives also emphasize the need for quality singers.

Increasing rhythmic variety adds interest to this work, but seldom involves choral rhythmic patterns more

difficult than simple syncopation. Choral tessitura is sometimes high for such a long work. The soprano soloist must often perform long phrases containing many b^2 's and in one passage must sustain a c^3 . The tessitura, tonal aspects and textural qualities of the work deserve the attention of a college or professional choral group.

Miracles of Christmas

Miracles of Christmas contains several movements that could be successfully performed by a practiced high school choir. The canonic second movement, for example, contains few tonal problems and is of no concern rhythmically. The canonic motive itself is repetitive, and homophonic treatment consists mainly of a harmonic ostinato involving the chord tones of only two sonorities. Range or tessitura are rarely of concern in this work and rhythm is uncomplicated.

The movements of this work, however, are connected and ideally should not be performed separately. Since the work represents a transition between Rorem's style periods, it contains many complicating factors which make it acceptable only for college and professional singers. Quartal and extended tertian sonorities are among the tonal difficulties, as is the presence of synthetic or modal scale forms. Choral directors should take special note of the polytonal passage in the fourth movement.

Two Psalms and a Proverb

"Behold, how good and how pleasant it is" presents tonal difficulties worthy of a choir with accomplished reading and listening skills. The polytonal work involves transient modulations in the orchestra, over which the choir sings a Mixolydian melody. The soprano line is repetitive and doubled by violins, but nevertheless requires singers secure in the performance of polytonal music. Lower choral parts are often absent in the string accompaniment. Rhythmic aspects and range are of no concern in this piece.

Statements concerning the aforementioned movement also apply to "Wounds Without Cause." Difficult tonal relationships include split inflections and quartal sonorities. "How long wilt Thou forget me, O Lord?" contains dissonant tonal relationships in combination with disjunct melodic line and more interesting rhythmic activity. All three pieces in this work present challenges suggestive of college or professional abilities.

Lift Up Your Heads

The minor ninths which appear continually throughout this work make it difficult reading as well as challenging in performance. Disjunct motives are repetitive and often doubled at the octave, and harmonic movement is static in some areas. However, tonal relationships are generally dissonant. Extended tertian sonorities at the end of the work require careful tuning. All components of a thirteenth

chord on B^b appear in the chorus and are juxtaposed with a lively orchestral accompaniment.

Rhythm is once again not a factor of concern. Simple syncopation and ascending eighth-note scales are the most difficult patterns, but the latter problem is more one of articulation than of rhythmic complexity.

Range and tessitura are quite high for sopranos and altos. The final extended tertian chords require repeated and sustained high notes for women, particularly sopranos. Due to its tonal and vocal requirements, this work should be excluded from high school use.

Laudemus Tempus Actum

A single motive in d minor comprises almost all of the melodic material of this work. It is not rhythmically difficult, nor is it disjunct. There are only four aspects of concern in the performance of this work. Imitative writing requires confident singers. Modulations may take some rehearsal, but with significant repetition should pose no problem. The fortississimo statement near the end of the work demands strong voices, and the high tessitura of this section is of particular concern to sopranos, altos and tenors. The tessitura is the main obstacle of this work. The piece is within the performing capabilities of virtually any choir whose singers are comfortable in these high registers (b¹ for tenors, b² for sopranos, and f^{#2} for altos).

Letters From Paris

This multi-movement work contains some of Rorem's most advanced choral techniques and is suitable only for exceptional college and professional ensembles. Disjunct melodies are the rule, often containing such dissonances as major ninths or major sevenths. Harmonic structures contain extended tertian, secundal, quartal or other dissonant sonorities. Cross relations and double inflections are occasionally present, and planing is a major component of the work.

Imitation and contrapuntal devices are more sophisticated here than in many of Rorem's choral works. In movements such as "The French Telephone" rhythm is an important factor of the linear structure and may be prohibitive to inexperienced choirs.

Range and tessitura are generally within the scope of the above average choir, with a few exceptions. In the ninth movement tenors are required to briefly sing a c^{b2} . The basses have a similarly high passage in the same movement, peaking at f^1 .

Truth in the Night Season

There are many factors that keep this work outside the scope of most high school choirs. The very disjunct motives create strong dissonance, and the subordinate role of the organ provides no support for hesitant vocalists. Independence is required for linear passages and for all

seven parts of the thirteenth chord on the last page. Range and tessitura are quite high, requiring singers of considerable stamina.

Strickland is very critical of this and another of Rorem's works. His main concern is with conveyance of text in such disjunct material, and he feels that, "Works like Truth in the Night Season and He Shall Rule From Sea to Sea would hardly be worth the effort necessary to teach them to even a very good choir."²

He Shall Rule From Sea to Sea

Disjunct melodies, dissonant harmonies and high soprano tessitura are the limitations which exclude this work from high school repertoire. Tonal relationships are especially prohibitive as the ninth is once again a recurrent feature of melodic and harmonic structure. The organ accompaniment is of little aid in the performance of difficult passages. Rhythm, however, is never more complicated than hemiola.

Praises For the Nativity

Unlike any other choral work by Rorem, rhythm is the primary obstacle of Praises. The composer deliberately incorporated complex rhythms at the suggestion of a friend,³

²Thomas Strickland, "The Sacred Choral Music of Ned Rorem," (M.M. thesis, Yale University, 1978), p. 41.

³Interview.

and the numerous syncopated motives and asymmetrical meters create great rhythmic interest.

Linear structure in this work involves eight vocal lines, requiring extreme independence of chorus members if a double choir is used in place of soloists and choir. Up to ten parts are employed in this work. Such thick texture is frequently complicated by rapid, difficult rhythmic patterns.

The imitative structure is at times cause for tonal difficulties. Combined use of augmentations, diminution and stretto often results in cross relations and double inflections.

Planing of fourths appears in four voices, while parallel triads in three parts are complicated by $\frac{5}{8}$ meter. Although difficult motives are often repeated, tonal relationships require careful rehearsal.

Three Motets

Diatonic dissonances are found in these three works. Although sections of the motets are suitable for high school, much of it is difficult for all but exceptional high school choruses. Homophonic passages present the obstacles of dissonance, while the scale passages that dominate the first and third movements require controlled melismatic singing. Vocal ranges are not extreme, and rhythm is uncomplicated.

Little Prayers

In accordance with the other late choral works, it is desirable that Little Prayers be performed by fine university or professional choirs. Rhythmic difficulties are rare and insignificant, while tonal relationships deserve much attention. The usual obstacles of Rorem's second period are present: secundal, quartal and extended tertian sonorities, double inflections, parallel intervals, and disjunct melodies with dissonant intervallic relationships. Solo lines are especially demanding, and the soprano solos lie in unusually high range.

Summary

The most useful works in Rorem's choral output are the hymns. Such works as the Three Hymn Anthems are within the capabilities of most choirs. Other works in the first style period, such as the Four Madrigals and From an Unknown Past can be satisfactorily performed by high school choirs.

Most works in Rorem's second style period are too difficult for young singers and are only accessible to experienced college choirs or professional ensembles. Harmonic difficulties are the major concern of such works as Letters From Paris and Praises For the Nativity. Rhythmic diversity is an additional problem in the latter work. While trying to create a piece with more rhythmic interest, Rorem produced a work "...which is so madly difficult that it never gets done. . .It's got a lot of good ideas and

good tunes, but it's harder than it should be. It's harder than it's worth."⁴

⁴Interview.

CHAPTER VI

SUMMARY AND CONCLUSIONS

The choral works of Ned Rorem comprise two style periods. With few exceptions, works prior to 1961 are written in one style, while works after that year were written in another. A single work, Miracles of Christmas, contains elements of both styles and is therefore a transitional piece.

Conservatism is a major trait of the early works. Triadic and added-note harmonies predominate and a tonal center is firmly established. Rhythmic patterns use beat and division values almost exclusively, and four-part homophony is the prevailing texture. Melodic writing is basically conjunct in this period, with a few wide leaps appearing at beginnings of phrases.

After 1961, Rorem's choral style expanded to include more complex techniques. While many pieces remain straightforward rhythmically, Rorem also occasionally experiments with diverse and complicated rhythmic patterns. Texture includes much use of imitation, and various voice combinations are utilized. Prolonged dissonance is prevalent and usually involves double inflections, cross relations, secundal, quartal or quintal harmonic relationships and

extended tertian sonorities. Multi-movement pieces are a feature of the second period, and instrumental accompaniments become more prevalent in later works.

A single technique common to both style periods is planing. In early works, Rorem's use of planing involves brief parallelism of fourths or sixths. In the Four Madrigals, harmonic planing is seen in parallel sixth chords and parallel movement disguised by embellishments. Later employment of the technique includes more prolonged use of parallel intervals, triads and extended tertian sonorities.

The effect of planing and extensive use of symmetrical structures (quartal, quintal and extended tertian sonorities) is one of pandiatonicism. Since all structures are identical and move in parallel motion, harmonic progression is nonexistent and any given note may serve as the tonal center. However, tonality is established frequently through cadences, and the composer's use of planing and symmetrical structures is rarely extensive enough to obscure tonal direction. Planing is used by Rorem as a color technique, adding texture to melodic line through harmonic doubling. In some cases the planing is juxtaposed with traditional harmonic progressions, emphasizing its function as color rather than harmony.

No matter how chromatic my music may become, I hear it always with a tonal base, and even with a tonic base almost from beginning to end.¹

The success of Rorem's choral technique is found in his setting of text. The composer is very conscious of the selection of excellent poetry or prose. His music grows out of the verse; he never fits words to preexisting music.

A composer examines verses with an intention of determining what manner of music will coincide with what words in what section of the poem. He seeks "highs" and "lows," and points of intensity toward which to direct emphasis. Most likely he will first decide upon the musical climax by looking for a group of words that sum up the poet's message. . . Whatever the poem's design, it should, in one way or another, always dictate the shape of the song. No matter how many liberties the composer might take, it will be the poem itself which provokes these liberties. Meretricious originality is to be avoided at all cost. . . He seeks to shed light on a meaning of the poem without musico-literary interpretation; he would otherwise be doing what Tennyson complained of: saying twice what the poet says once.²

Rorem's concern with text setting goes beyond the poet to the singer who must perform his works. His consciousness of singer difficulties makes his works accessible to good singers. High notes are well prepared and are usually combined with open vowels. Vocal lines fit the voice well, and his gift for melodic writing provides the singer with a sense of direction and movement.

¹Interview with Ned Rorem, New York City, April 22, 1978.

²Ned Rorem, "Writing Songs," The American Record Guide 26 (February 1960):406-407; and (November 1959):218.

My three mottos for songwriting: Use only good poems--that is, convincing marvels in English of all periods. Write gracefully for the voice--that is, make the voice line as seen on paper have the arched flow which singers like to interpret. Use no trick beyond the biggest trick--that is, since singing is already such artifice, never repeat words arbitrarily, much less ask the voice to groan, shriek, or rasp. I have nothing against special effects; they are just not in my language. I betray the poet by framing his works, not by distorting them.³

...he [the composer] should be able to sing everything he writes no matter how grim his voice sounds to others. The music we best understand is the music we make for ourselves, and no composer can go far wrong if he estimates his vowels and consonants and prosody and all other attributes of song, by letting them flow naturally from his own vocal cords while in the act of composing. What he can do, his performer can do: but if he writes only what is theoretically performable he is in for some severe jolts.⁴

If I'm writing for a singer, I have the singer in mind continually. But the singer is usually myself ...I think in terms of what I would like to do.⁵

Despite this, Rorem's choral works are not appropriate for many ensembles. Some early works may be successfully performed by high school choruses, and works such as the Three Hymn Anthems are suitable for any church choir. However, the majority of Rorem's works demand competent college or professional ensembles. His works become increasingly lengthy, requiring great vocal stamina and expert vocal

³Ned Rorem, An Absolute Gift (New York: Simon and Schuster, 1978), p. 24.

⁴Rorem, "Writing Songs" (February 1960):408.

⁵Interview.

production. Precise intonation is a necessity for the performance of more difficult harmonic relationships. Difficult rhythm patterns occur in some works, and extremes of range are occasionally present.

Such considerations may limit Rorem's influence through lack of performance of these works. His use of conservative techniques keeps him from the notoriety of more experimental twentieth century composers. Rorem claims to be no innovator, and his importance in this century may well be that his works represent a summation of early twentieth century techniques. The large quantity of works in his catalogue is indeed a factor of his influence, and in a time when instrumental works predominate, Rorem's choral output is significant.

Aware of those I've robbed, I smile when others don't recognize them. Yet I make no claims to novelty. My sole originality is that I've never sought originality. Though in the end that claim cannot apply to my music, only to a point of view about my music.⁶

⁶Rorem, An Absolute Gift, p. 23.

APPENDIX A

APPENDIX A

RANGES AND TESSITURAS

In each case, range is presented before tessitura.

The following abbreviations are used:

S = Soprano

B = Bass

SS = Second soprano

BB = Second bass

A = Alto

Sol = Soloist

AA = Second alto

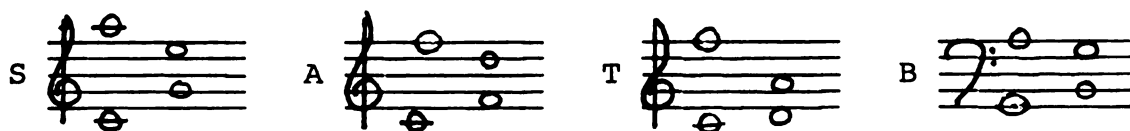
UC = Unison Choir

T = Tenor

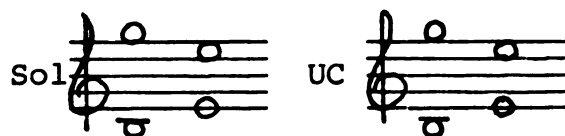
TC = Treble Choir

TT = Second tenor

The Seventieth Psalm

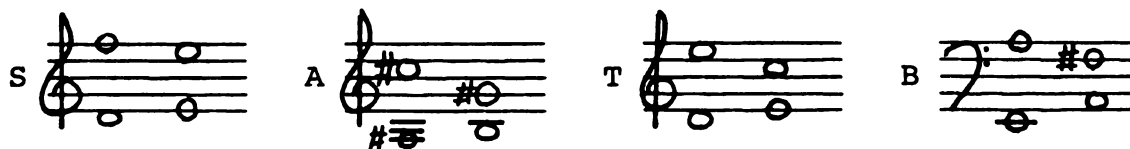


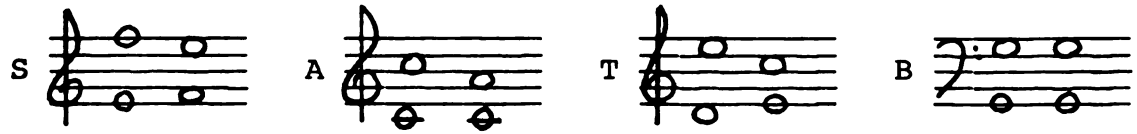
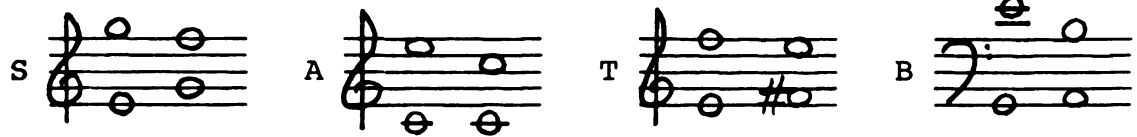
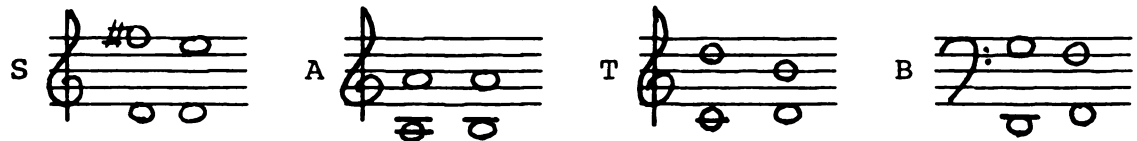
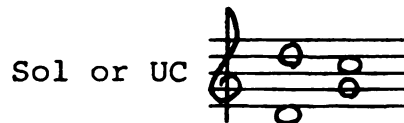
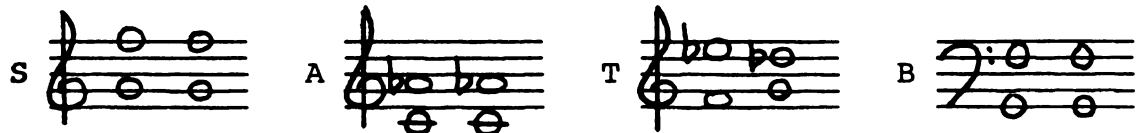
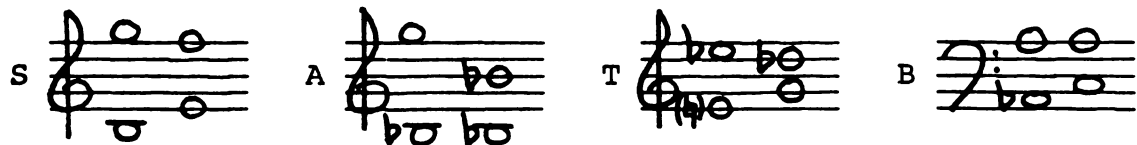
A Sermon on Miracles



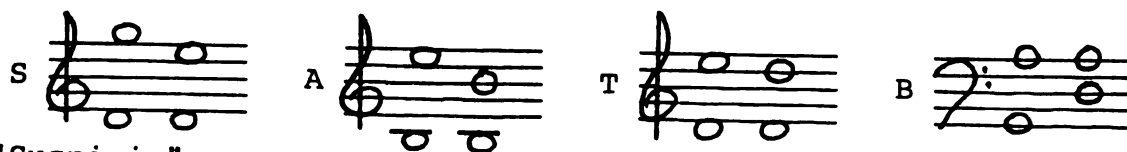
Four Madrigals

"Parting"

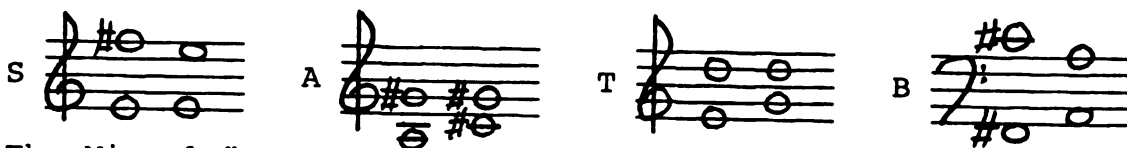


"Flowers for the Graces""Love""An Absent Friend"Three Incantations"Cloudless Blue...""Now I Make...""Boy..."From An Unknown Past"The Lover in Winter Plaineth For the Spring""Hey Nonny No!"

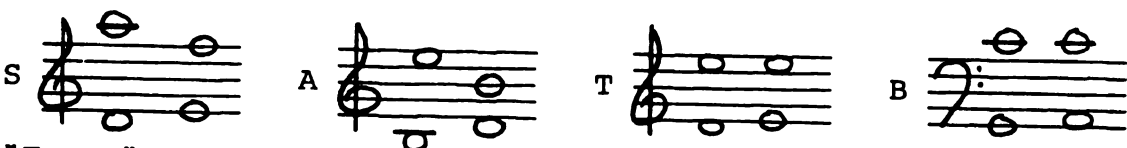
"My Blood So Red..."



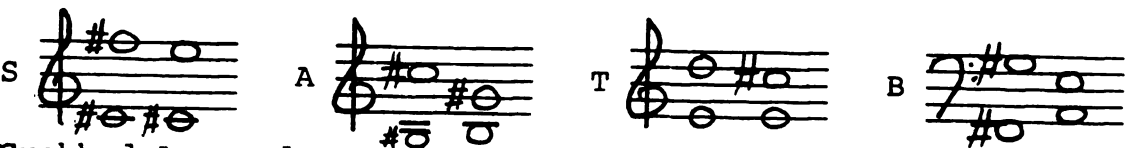
"Suspiria"



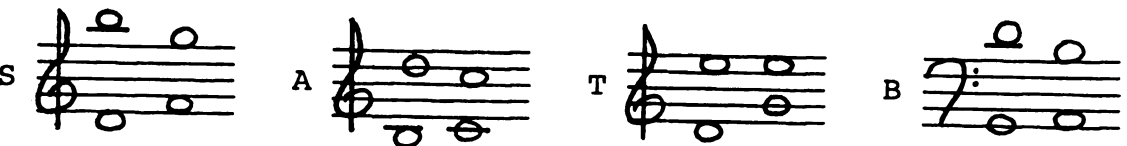
"The Miracle"



"Tears"



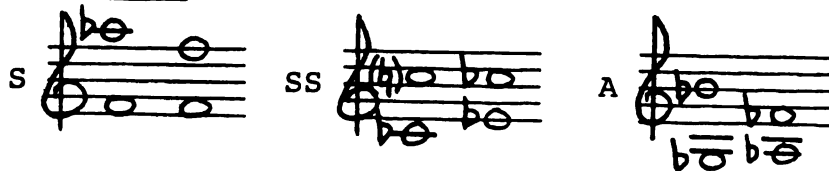
"Crabbed Age and Youth"



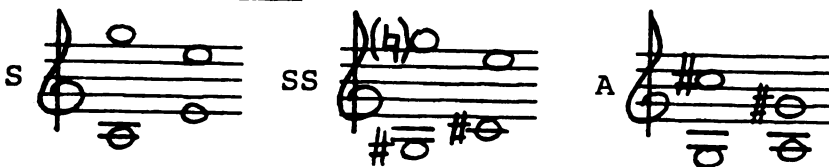
The Mild Mother



A Far Island



Gentle Visitations



Five Prayers For the Young

"A Nursery Darling"

S SS A

"A Dirge"

S SS A

"Now I Lay Me Down To Sleep"

S SS A

"Fragment: Wine of the Fairies"

S SS A

"The Virgin's Cradle-Hymn"

S SS A

The Corinthians

S A T B

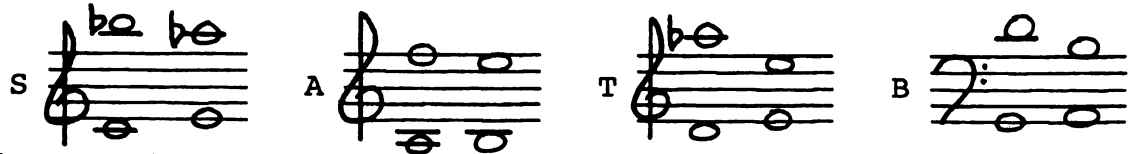
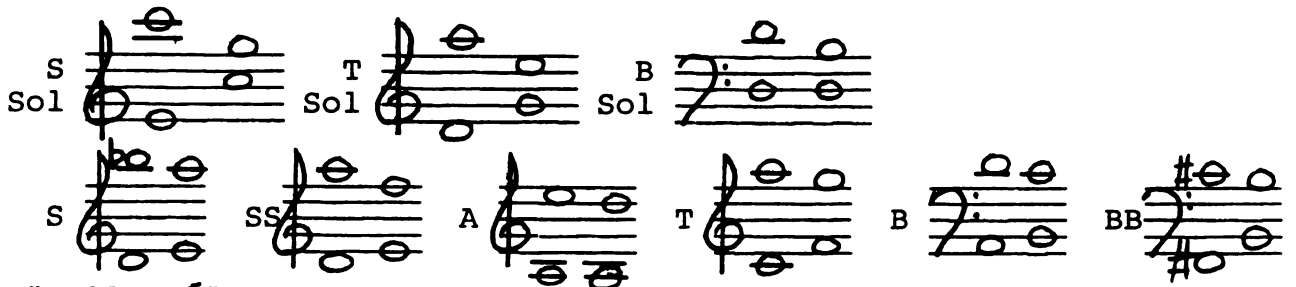
I Feel Death

T B BB

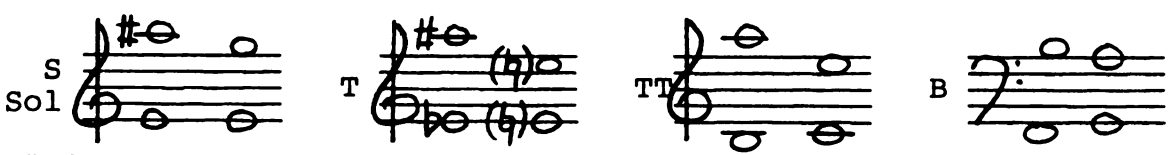
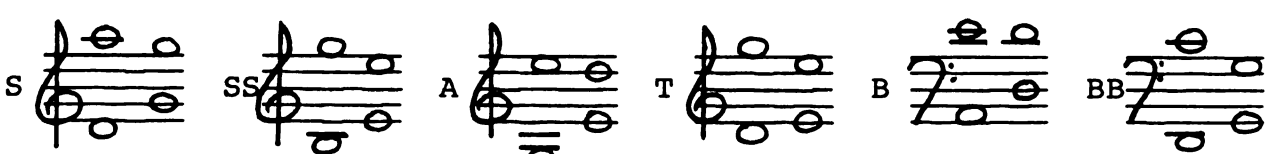
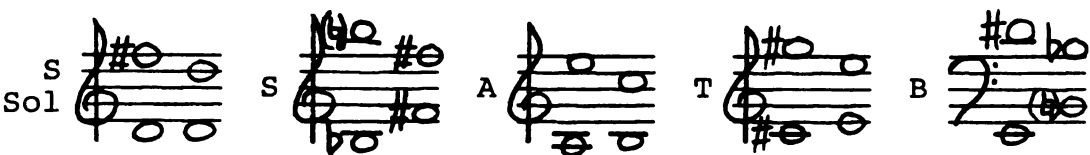
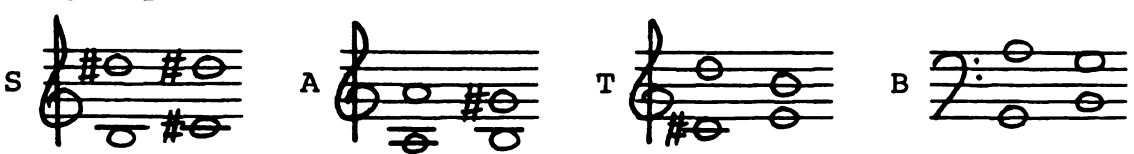
The Poets' Requiem

"Kafka"

S Sol S A T B

"Rilke"**"Cocteau"****"Mallarmé"****"Freud"**

For instruments and narrator.

"Goodman"**"Gide"****"Rilke"****Three Hymn Anthems****"Sing, My Soul, His Wondrous Love"**

"All Glorious God"

"Christ the Lord is Ris'n Today"

Miracles of Christmas

"The Cherry Tree"

"The Rooster"

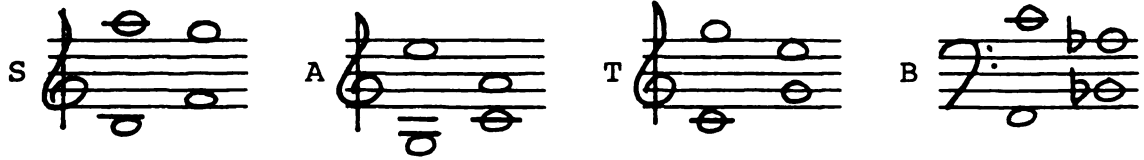
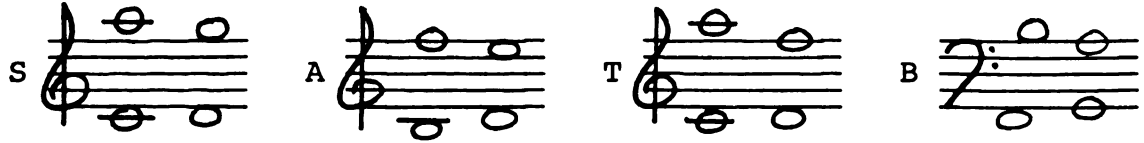
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"In the Stable"

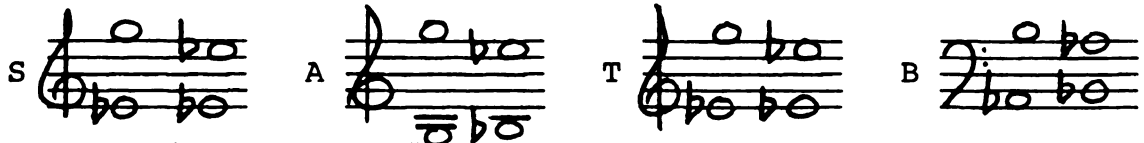
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"The Spiders and the Fly"

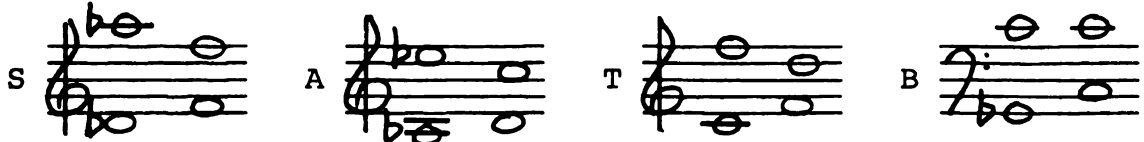
"The Land"

Prayers and ResponsesVirelaiTwo Psalms and a Proverb

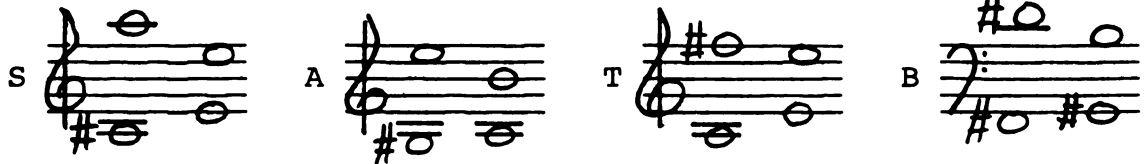
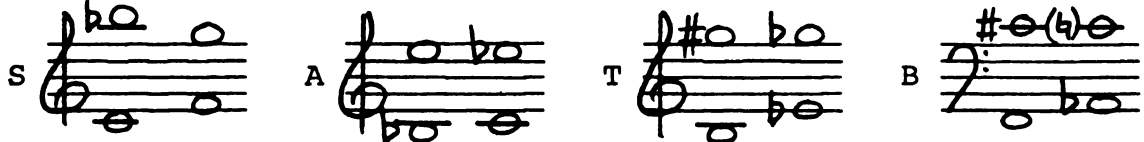
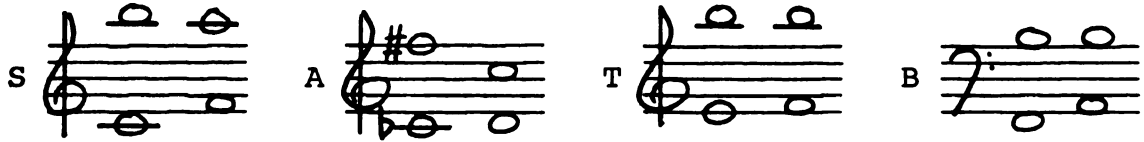
"Behold, how good and how pleasant it is"



"Wounds without Cause"

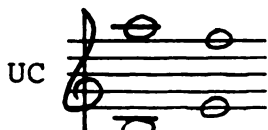


"How long wilt Thou forget me, O Lord?"

Lift Up Your HeadsLaudemus Tempus Actum

Proper For the Votive Mass of the Holy Spirit

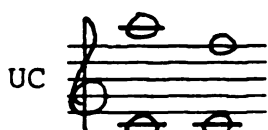
"Entrance Song"



"Gradual"



"Offertory"

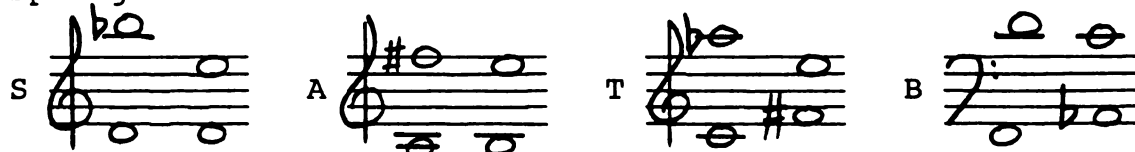


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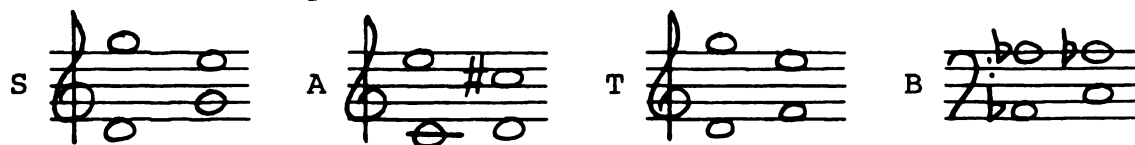


Letters From Paris

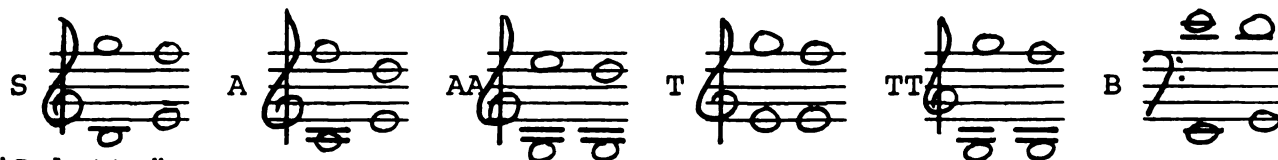
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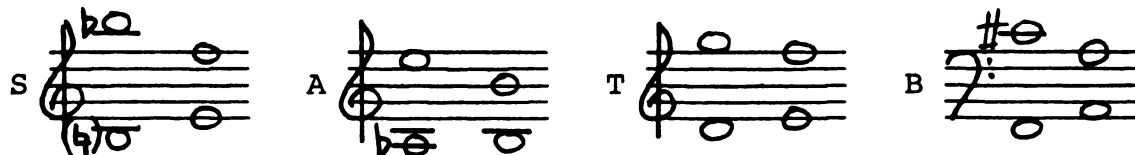
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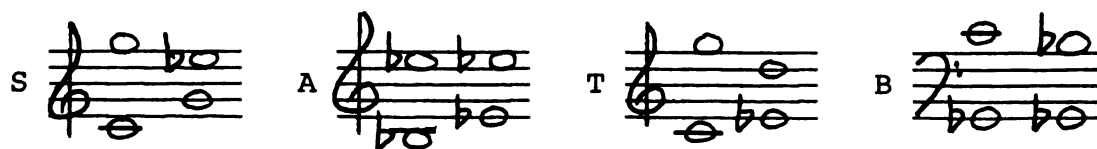
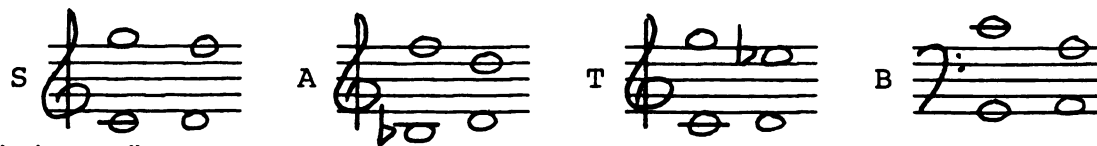
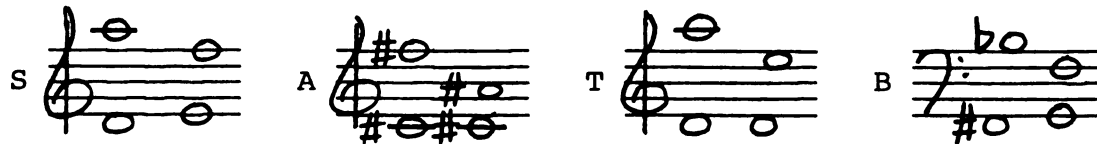
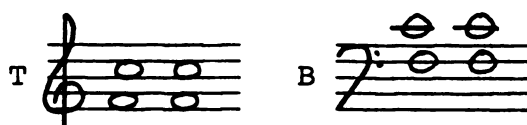
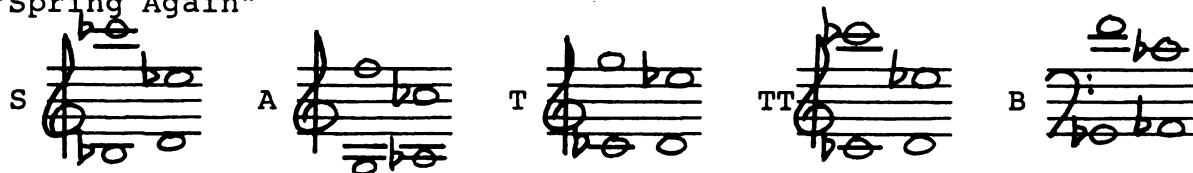
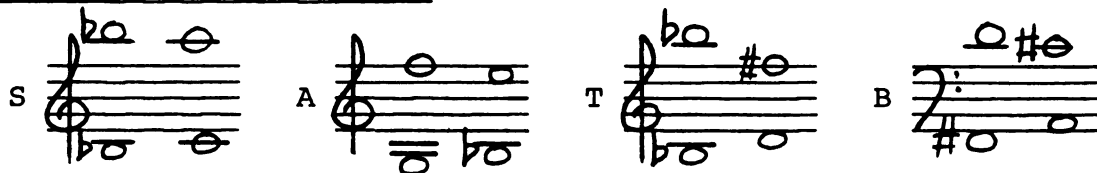
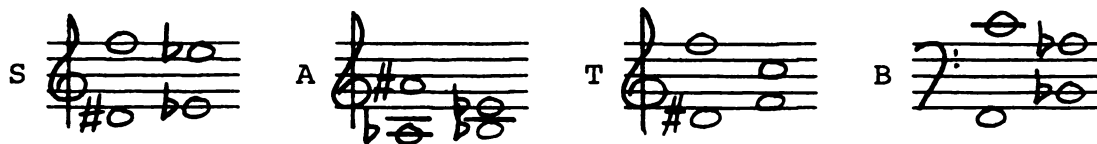
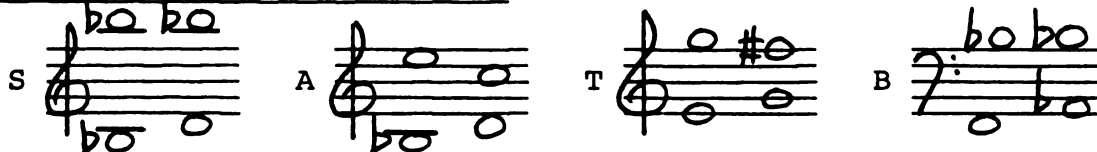


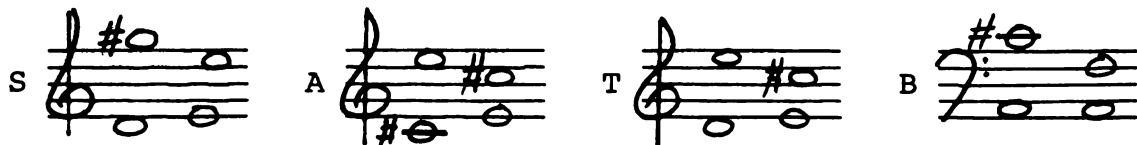
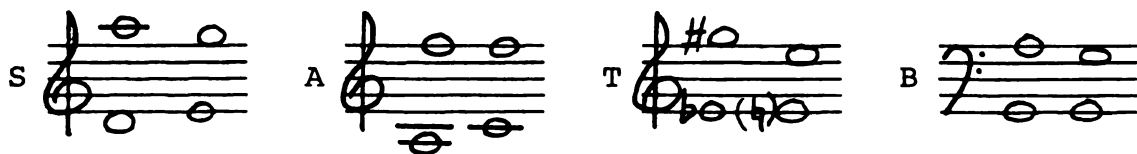
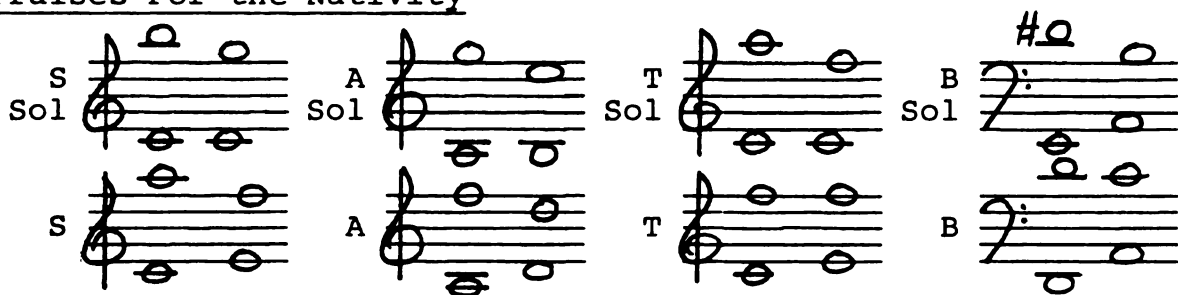
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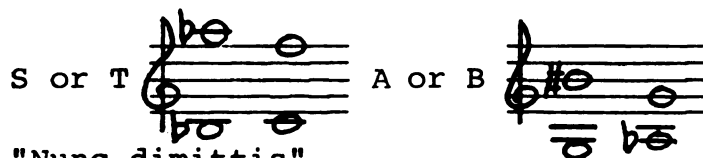
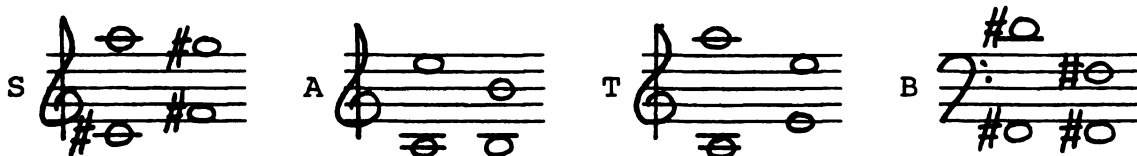
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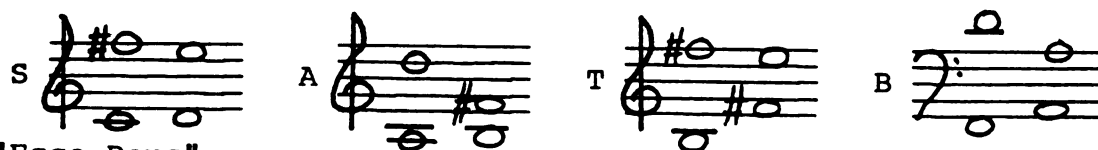
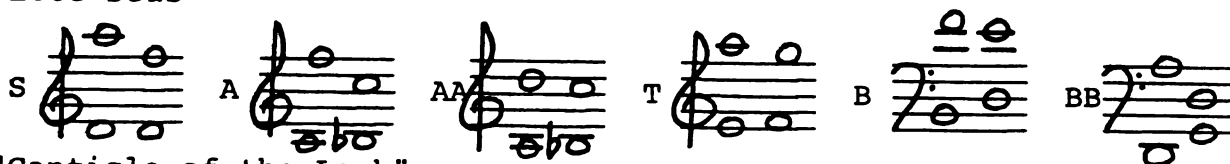
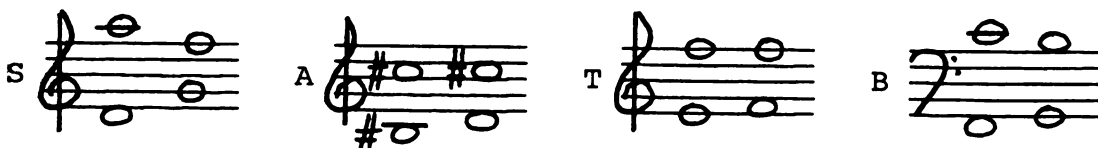
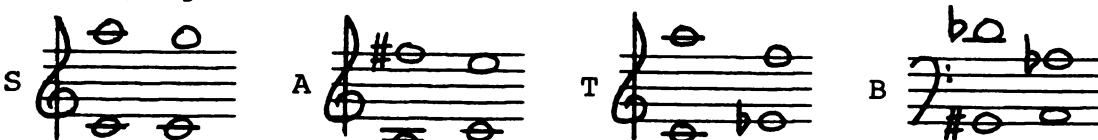
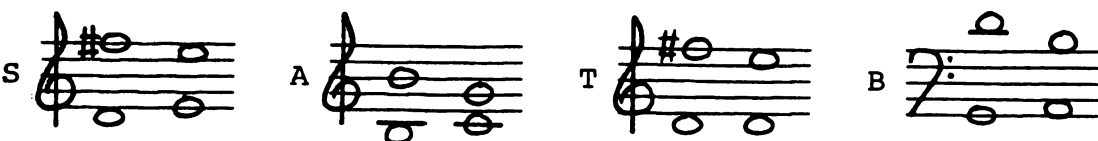
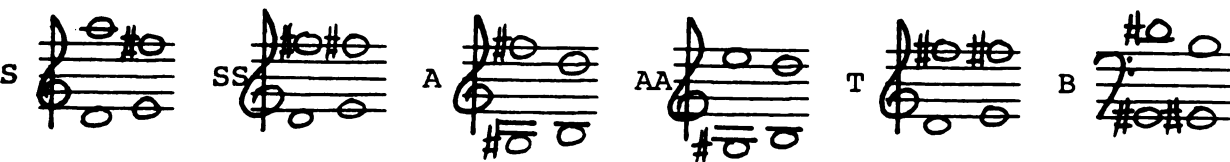
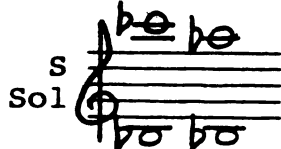
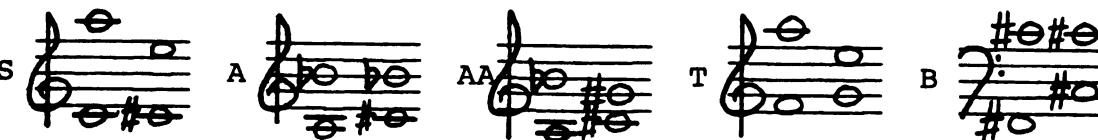


"Autumn""The Sex of the Automobile""Winter""Mistinguett""Spring Again"Truth in the Night SeasonLove Divine, All Loves ExcellingHe Shall Rule From Sea to Sea

Two Holy Songs"Psalm 134""Psalm 150"Praises For the NativityCanticles"Confitebor tibi"

Solo or Unison Choir

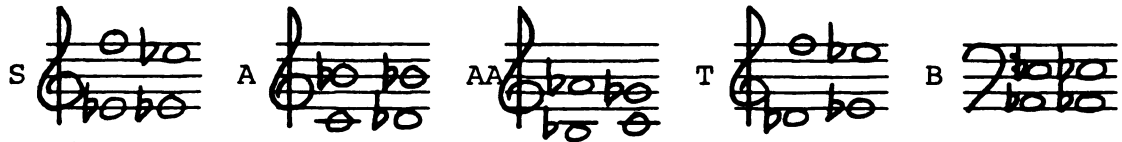
"Magnificat anima mea""Nunc dimittis""Benedictus es Domine"

"Phos Hilarion"**"Ecce Deus"****"Canticle of the Lamb"****Three Motets****"O Deus, Ego Amo Te"****"Oratorio Patris Condren: O Jesu Vivens in Maria"****"Thee God..."****Little Prayers****"Rest Well..."****"Creator of the Worlds"**

"God, I Prayed To Me Restore..."



"Creator Spirit, Please..."



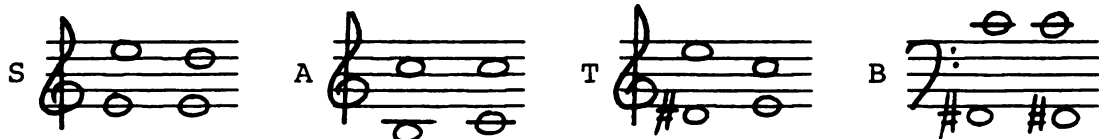
"Novices of Art Understate..."



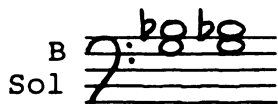
"O God of Fire and the Secret..."



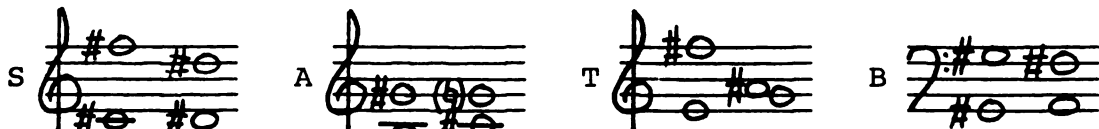
"Father, Guide and Lead Me..."



"Long Lines..."



"Creator Spirit Who Dost..."



"On All, the Wicked and..."



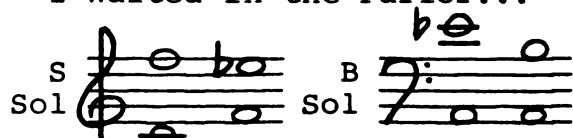
"Rest Well"



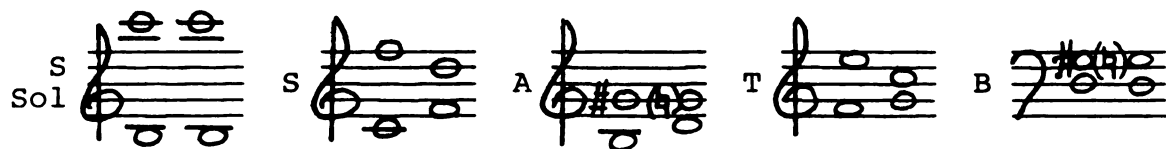
"God Bless My Small Home..."



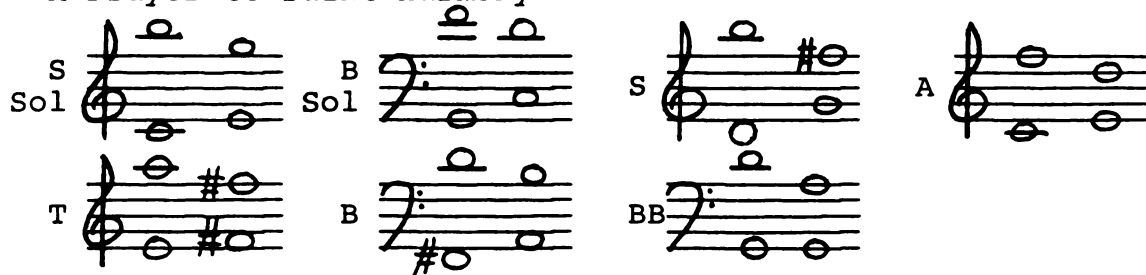
"I Waited in the Parlor..."



"Rest Well..."

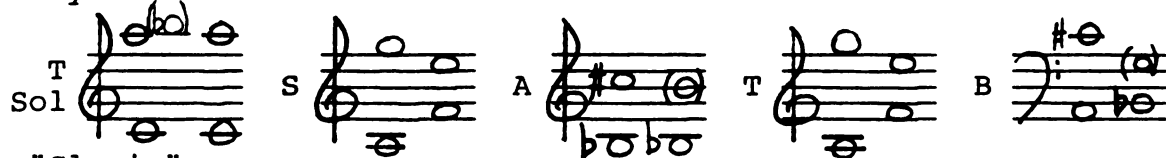


"A Prayer to Saint Harmony"

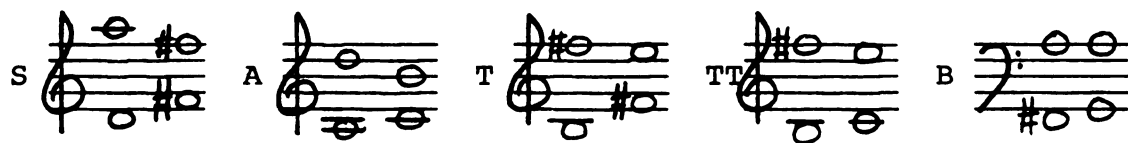


Missa Brevis

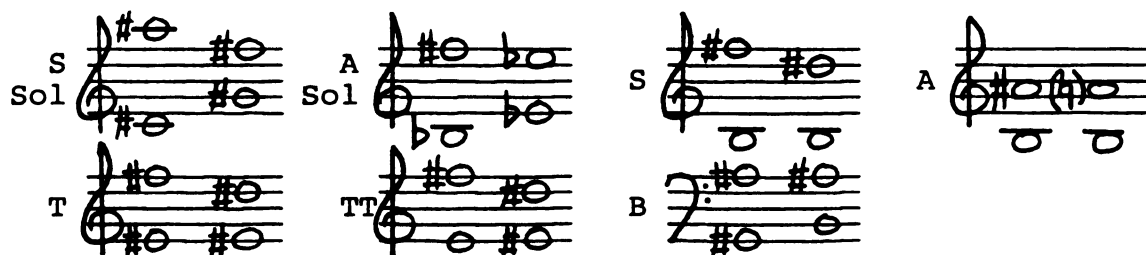
"Kyrie"



"Gloria"



"Sanctus"



"Benedictus"

B Sol
 T
 S
 TT
 A
 B
 AA
 BB

"Agnus Dei"

S
 A
 T
 B

In Time of Pestilence

"Adieu..."

S&A
 T&B

"Rich men..."

S
 A
 T

"Beauty is but a flower..."

S
 TT
 A
 B
 AA
 BB
 T

"Strength stoops..."

S
 A
 AA
 T
 B
 BB

"Wit..."

S
 A
 T
 B

"Haste therefore..."

S A T B

O Magnum Mysterium

S A AA T B

Shout the Glad Tidings

S A T B

The Oxen

S A T B

APPENDIX B

APPENDIX B

PUBLISHED CHORAL WORKS OF NED ROREM

Works are listed in approximate chronological order and include available information concerning voicing and instrumentation, publication, place and date of composition, text source(s), dedication, commission, and length (actual pages of music, and performance time, if given). Works are a cappella unless accompanying instruments are specified.

THE SEVENTIETH PSALM

For mixed chorus (S.A.T.B.)

New York: H. W. Gray Co., Inc., c1966

Philadelphia, July 10, 1943

For William Strickland

Length: 8 p.

A SERMON ON MIRACLES

For solo voice, unison chorus (either male chorus with female soloist or female chorus with male soloist or mixed chorus with alternating soloists) and strings (or keyboard)

New York: Boosey & Hawkes, Inc., c1970

Tanglewood, summer 1947

Text: Paul Goodman (written in 1947 expressly to be set by the composer in this medium)

Length: 33 p. (5½ minutes)

FOUR MADRIGALS

For mixed chorus (S.A.T.B.)

Bryn Mawr, Pennsylvania: Mercury Music Corporation,
c1948

Autumn 1947

Texts: Sappho

- I. Parting
To Hugh Ross
Length: 5 p.
- II. Flowers for the Graces
For Rufus my father
Length: 2 p.
- III. Love
For Gladys my mother
Length: 2½ p.
- IV. An Absent Friend
To Bernard Wagenaar
Length: 4½ p.

THREE INCANTATIONS From a Marionette Tale

For solo voice or unison chorus

New York: Boosey & Hawkes, Inc., c1967

New York, 6 July 1948

Text: Charles Boultenhouse

To John Bernard Myers

Length: 6 p.

FROM AN UNKNOWN PAST

For mixed chorus (S.A.T.B.)

New York: Southern Music Publishing Co., Inc., c1953

- I. The Lover in Winter Plaineth For the Spring
Hyères, 9 July 1951
Text: Anonymous poem XVI Century?
To Georg Redlich's Memory
Length: 3 p.

- II. Hey Nonny No!
Hyères, 10 July 1951
Text: Christ Church MS.
To Marie Laure
Length: 5 p.

- III. My Blood So Red...
Text: Anonymous poem
To Julien Green
Length: 2 p.

- IV. Suspiria
Hyères, 17 July 1951
Text: Anonymous poem
To Nadia Boulanger
Length: 2 p.

- V. The Miracle
Text: Poem about 1600
To Nora and Georges Auric
Length: 6 p.

- VI. Tears
Hyères, 11 July 1951
Text: Poem from John Dowland's Third and Last
Book of Songs or Airs, 1603
To the memory of Don Dalton
Length: 4 p.

- VII. Crabbed Age and Youth
Hyères, 13 July 1951
Text: Poem by Wm. Shakespeare?
To Guy Ferrand
Length: 6 p.

THE MILD MOTHER

For unison chorus of treble voices and piano

Boston: E. C. Schirmer Music Company, c1970

Philadelphia, 28 November 1952

Text: Anonymous, 15th Century (adapted)

To Rosemarie Beck

Length: 2 p.

TWO CHORUSES FOR WOMEN'S VOICES

For women's chorus (S.S.A.)

Bryn Mawr, Pennsylvania: Elkan-Vogel, Inc., c1961

- I. A Far Island
Hyères, 16 July 1953
Text: Kenward Elmslie
To Joseph Lesueur
Length: 6 p.
- II. Gentle Visitations
Hyères, 19-20 July 1953
Text: P.B. Shelly
To Morris Golde
Length: 5 p.

FIVE PRAYERS FOR THE YOUNG

For women's chorus (S.S.A.)

Bryn Mawr, Pennsylvania: Theodore Presser Company,
c1956

France, summer 1953

- I. A Nursery Darling
Text: Lewis Carroll (1889)
To Jane and Jay Harrison and Paige Julie
Length: 4 p.
- II. A Dirge
Text: Shelley
To Philippe Erlanger
Length: 2 p.
- III. Now I Lay Me Down to Sleep
Text: Shelley
To Morris Golde
Length: 1 p.
- IV. Fragment: Wine of the Fairies
Text: Shelley
For Paul and Rachel, Mary and Christopher
Length: 3 p.
- V. The Virgin's Cradle-Hymn
Text: Coleridge
To Aaron Copland
Length: 2 p.

THE CORINTHIANS

For mixed chorus (S.A.T.B.) and organ

New York: Peters Edition, c1960

Paris, 19 July 1953

Text: I Cor., chap. 13 [King James Version]¹

To William Flanagan

Length: 23 p. (9 minutes)

I FEEL DEATH

For men's chorus (T.B.B.)

New York: Boosey & Hawkes, Inc., c1967

Hyères, 8 September 1953

Text: John Dryden

Length: 2 p.

THE POETS' REQUIEM

For mixed chorus (see below), soprano solo and orchestra (reduced version for keyboard). Orchestration:

2 Flutes
2 Oboes
2 Clarinets (in A)
2 Bassoons
2 Horns (in F)
1 Trumpet
1 Trombone
Timpani (3 drums)
Snare drum
Large gong, cymbals, triangle
Piano
Harp
STRINGS
FULL CHORUS (see below)

¹All bracketed information is from Thomas Strickland, "The Sacred Choral Music of Ned Rorem" (M.M. thesis, Yale University, 1978), Appendix, pp. 45-52. Secondary sources are indicated by both brackets and footnotes and are cited as found in Strickland's paper.

New York: Boosey & Hawkes, Inc., c1976

Hyères and Rome, 1954-55

Texts: compiled by Paul Goodman:

- I. Kafka--S.A.T.B.
- II. Rilke--S.A.T.B.
- III. Cocteau--S.SS.A.T.B.B.
- IV. Mallarmé--S.SS.A.T.B.B.
- V. Freud--narrator
- VI. Goodman--T.B.B.
- VII. Gide--S.SS.A.T.B.B.
- VIII. Rilke--S.A.T.B.

To Margaret Hillis (who conducted the world premiere
in New York on February 15, 1957)

Length: 77 p. (28 minutes, approximately)

THREE HYMN ANTHEMS

For mixed chorus (S.A.T.B.)

New York: Edition Peters, c1962

- I. Sing, My Soul, His Wondrous Love
Hyères, 15 August 1955
Text: Hymn 22 (III,1) of the Protestant Episcopal
Church, U.S.A. (1841) [Anonymous, 1800²]
To Paul Callaway
Length: 4 p. (2 minutes)
- II. All Glorious God
Hyères, 16 August 1955
Text: Hymn 15 (L.M.) [Philip Doddridge (1702-1751)³]
To the Memory of My Beloved Grandfather Rev. Albert
C. Miller (1866-1955)
Length: 4 p. (2 minutes)

²The Hymnal of the Protestant Episcopal Church in the
United States of America (New York: The Church Pension Fund,
1943).

³John Julian, A Dictionary of Hymnology (London: John
Murray, 1957), s.v. "All glorious God."

- III. Christ the Lord is Ris'n Today
 Hyères, 17 August 1955
 Text: Hymn 69 (III,1) of the Protestant Episcopal
 Church, U.S.A. (1841) [Charles Wesley⁴]
 To John Brodbin Kennedy
 Length: 4 p. (1 minute)

MIRACLES OF CHRISTMAS

For four-part mixed chorus (S.A.T.B.) and organ (or
 piano)

New York: Boosey & Hawkes, Inc., c1971

Yaddo, 1-15 June 1959

Texts: Ruth Apprich Jacob

- I. The Cherry Tree
- II. The Rooster
- III. The Wise Men
- IV. In the Stable
- V. The White Rose
- VI. The Spiders and the Fly
- VII. The Land

Commissioned by and dedicated to The Garden City
 Community Church, Long Island, New York

Length: 42 p. (17 minutes, approximately)

PRAYERS AND RESPONSES

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1969

Yaddo, June 1960

Texts: [Texts specified by the commissioner, a
 Methodist church in Buffalo⁵]

⁴Hymnal.

⁵Ned Rorem to Thomas Strickland.

- I. [adapted from Psalms 34:3, 37:9]
- II. [adapted from the Sursum corda]
- III. [suffrages from Evening Prayer, Book of Common Prayer]
- IV. [Amen]
- V. [Amen]

Length: 4 p.

VIRELAI

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1965

Paris, May 1961

Text: Chaucer

Length: 4 p.

TWO PSALMS AND A PROVERB

For four-part chorus of mixed voices and string
quintet (reduced version for keyboard)

Boston: E. C. Schirmer Music Co., c1965

- I. Behold, how good and how pleasant it is
August 16-17, 1962
Text: Psalm 133:1-3 [King James Version]
To Elizabeth Ames, in friendship
Length: 5 p.
- II. Wounds without Cause
September 1-5, 1962
Text: Proverbs 23:29-35 [King James Version]
To Troy Nedda Harrison, born on my birthday in
1958, who need not yet heed these words.
Length: 11 p.
- III. How long wilt Thou forget me, O Lord?
California, August 18-21, 1962
Text: Psalm 13:1-6 [King James Version]
To my parents, Gladys Miller and C. Rufus Rorem,
with all love.
Length: 8 p.

Commissioned under a grant to Daniel Pinkham in conjunction with the Ford Foundation program for choral directors. Premiere conducted by Mr. Pinkham, April 21, 1963, New York.

LIFT UP YOUR HEADS (THE ASCENSION)

For mixed chorus (S.A.T.B.) and organ, or full wind ensemble, or brass (2 trumpets, 2 trombones), timpani and organ. Full wind ensemble orchestration:

2 Flutes
2 Oboes
2 Clarinets (in B^b)
2 Bassoons
2 Horns (in F)
3 Trumpets
3 Trombones
Tuba

New York: Boosey & Hawkes, Inc., c1964

Yaddo, Saratoga Springs, New York, 26 August-6 September 1963

Text: John Beaumont (1538-1627) [Actually by Joseph Beaumont (1616-1699)⁶]

To Francis Poulenc, in memoriam.

Length: 16 p. (3:20 minutes)

LAUDEMUS TEMPUS ACTUM (Let us praise the past by living justly in the future)

For mixed chorus (S.A.T.B.) and orchestra (reduced version for keyboard)

New York: Boosey & Hawkes, Inc., c1966

New York, 24 May-20 June 1964

Text: Ned Rorem

To Brown University on the 200th Anniversary of its founding.

⁶Eloise Robinson, ed., The Minor Poems of Joseph Beaumont (London: Constable and Co., 1914), p. 189.

Length: 11 p.

PROPER FOR THE VOTIVE MASS OF THE HOLY SPIRIT

For unison chorus (more precisely, at the octave) and organ

New York: Boosey & Hawkes, Inc., c1967

Salt Lake City, 7-10 January 1966

Texts:

- I. Entrance Song
[Introit. Wisdom 1:7; Psalm 68:1,2,4]
- II. Gradual (Meditation Song)
[Psalm 33:12,6]
- III. Offertory
[Psalm 68:28,29]
- IV. Communion
[Acts 2:2,4⁷]

Commissioned by the Church Music Association of America.

Length: 18 p.

LETTERS FROM PARIS

For four-part mixed chorus (S.A.T.B.) and small orchestra (reduced version for keyboard). Orchestration:

Flute (doubling Piccolo)
Oboe (doubling English Horn)
Clarinet in B^b (doubling Clarinet in A and E^b Alto Saxophone)
Bassoon
Horn (in F)
Trumpet (in B^b)
Trombone
Timpani
Percussion: Snare Drum, Tenor Drum, Bass Drum, Triangle, Cymbals, 2 Bongos, Castanets, Anvil,

⁷ Roman Missal; Compiled by lawful authority from the Missale Romanum... (New York: Macmillan Co., 1951), pp. 341-44, 859.

Large Gong (Tam-Tam), Ratchet, Police Whistle,
Chimes (Tubular Bells), Xylophone, Vibraphone,
Glockenspiel

Harp
Harmonium
Celesta
Piano
Strings

New York: Boosey & Hawkes, Inc., c1969

Salt Lake City, begun 3 March 1966, orchestration
completed 30 July 1966

Texts: Nine prose extracts from Janet Flanner's "Paris
Journal"

- I. Spring
Length: 8 p.
- II. The French Telephone
Length: 6 p.
- III. Summer
Length: 9 p.
- IV. Colette
Length: 13 p.
- V. Autumn
Length: 6 p.
- VI. The Sex of the Automobile
Length: 5 p.
- VII. Winter
Length: 6 p.
- VIII. Mistinguett
Length: 2 p.
- IX. Spring Again
Length: 10 p.

Dedicated to the memory of Serge and Natalie
Koussevitzky.

Commissioned by the Koussevitzky Foundation in the
Library of Congress.

TRUTH IN THE NIGHT SEASON

For mixed chorus (S.A.T.B.) and organ

New York: Boosey & Hawkes, Inc., c1967

Utah, 31 March, 11 April 1966

Text: Psalm 92:I-5a [Book of Common Prayer]

Commissioned by and dedicated to the Houston Chapter
of the American Guild of Organists.

Length: 14 p.

LOVE DIVINE, ALL LOVES EXCELLING

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1968

8-12 September 1966

Text: Charles Wesley, 1747

Length: 2 p.

HE SHALL RULE FROM SEA TO SEA

For mixed chorus (S.A.T.B.) and organ (or piano)

New York: Boosey & Hawkes, Inc., c1968

Yaddo, 14 July 1967

Text: Feast of Christ the King--Psalm 71-Dn.7
[Gradual for the Feast of Christ the King,
Psalm 72:8,11; Daniel 7:14b⁸]

Commissioned by Peter J. Basch, James A. Burns and
Marie Lambert, and dedicated to the Saint Nicholas
Boy Choir Festival.

Length: 11 p.

⁸Ibid., p. 752.

TWO HOLY SONGS

For mixed chorus (S.A.T.B.) and organ or piano

New York: Southern Music Publishing Co., Inc., c1955,
1970

These are arrangements by the composer, in 1969, of
the first and last psalms in his CYCLE OF HOLY
SONGS, originally written for solo voice and
piano in 1951.⁹

I. Psalm 134 [King James Version]
Length: 4 p.

II. Psalm 150 [King James Version]
Length: 6 p.

PRAISES FOR THE NATIVITY

For four solo voices (S.A.T.B.), mixed chorus (S.A.T.B.)
and organ, or for double chorus and organ

New York: Boosey & Hawkes, Inc., c1971

New York City, 2 October-2 November 1970

Texts: 2 Collects for Christmastide from The Book of
Common Prayer [and antiphon]

Commissioned by Saint Patrick's Cathedral, New York
City. To Henson Markham

Length: 41 p.

CANTICLES: English Settings of Seven Liturgical Songs

New York: Boosey & Hawkes, Inc., c1972

Set I

1. Confitebor tibi
For unaccompanied unison chorus or for solo
voice
Fire Island Pines, 24 August 1971, 3:30 p.m.
Text: Isaiah 12 [King James Version]
Length: 2 p.

⁹Ned Rorem, Cycle of Holy Songs (New York: Southern
Music Publishing Co., 1955).

2. Magnificat anima mea
For sopranos and altos or tenors and baritones
Yaddo, 17-18 February 1971
Text: St. Luke 1:46-55 [Book of Common Prayer]
Length: 3 p.
3. Nunc dimittis
For sopranos, altos and tenors
New York City, 14 January 1971
Text: St. Luke 2:29-32 [Book of Common Prayer]
Length: 2 p.

Set II

1. Benedictus es Domine
For mixed chorus (S.A.T.B.)
New York City, 3-7 July 1972
Text: [Book of Common Prayer, from the apocryphal
part of Daniel]
Length: 5 p.
2. Phos Hilarion
For mixed chorus (S.A.T.B.)
New York City, 24 June 1972
Text: Greek, 3rd Century (translated by Ned
Rorem)
Length: 3 p.
3. Ecce Deus
For five-part mixed chorus (S.A.T.B.B.)
New York City, 27-30 June 1972
Text: Isaiah 12:2-6 [King James Version with
two words altered]
Length: 6 p.

Set III

1. Canticle of the Lamb
For mixed chorus (S.A.T.B.)
Yaddo, 16 February 1971
Text: [composite translation of Revelation
5:12,14; 15:3,4; 19:6]
Length: 3 p.

THREE MOTETS on Poems of Gerard Manley Hopkins

For mixed chorus (S.A.T.B.) and organ (see below)

New York: Boosey & Hawkes, Inc., c1974

Texts: Gerard Manley Hopkins

- I. O Deus, Ego Amo Te [translation of St. Xavier's hymn]
For mixed chorus (S.A.T.B.) and organ
New York, 17-27 January 1973
Length: 9 p.
- II. Oratorio Patris Condren: O Jesu Vivens In Maria
For mixed chorus (S.A.T.B.) (without organ)
New York, 20-25 January 1973
Length: 2 p.
- III. Thee, God...
For mixed chorus (S.A.T.B.) and organ
Yaddo, 30 January-4 February 1973
Length: 12 p.

Dedicated to St. Luke's Chapel of the parish of Trinity Church in the city of New York on the occasion of its one hundred and fiftieth anniversary.

LITTLE PRAYERS

For soprano and baritone solos, mixed chorus, and orchestra. Orchestration:

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons
4 Horns (in F)
2 Trumpets
2 Trombones
Timpani
Percussion
Piano
Harp
Strings

New York: Boosey & Hawkes, Inc., c1976

Saratoga and New York City, February-July 1973 (orchestrated in the autumn of the same year)

Text: Paul Goodman

Commissioned by the Colleges of Mid-America, Inc., with assistance from the Iowa Arts Council, South Dakota Arts Council, and the Sullivan Music Foundation.

Length: 54 p. (35 minutes, approximately)

THREE PRAYERS

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1973

Text: Paul Goodman

- I. Creator Spirit, Who Dost Lightly Hover
Length: 2 p.
- II. Father, Guide and Lead Me
Length: 2 p.
- III. Creator Spirit, Please...
Length: 2 p.

These three prayers have been taken intact from
LITTLE PRAYERS (a 15-movement work for chorus,
soloists and orchestra) wherein they are featured
as unaccompanied interludes.

MISSA BREVIS

For mixed chorus (S.A.T.B.), soprano, tenor and bass-
baritone solos

New York: Boosey & Hawkes, Inc., c1974

New York, August-December 1973

Commissioned by the Cleveland Chapter, American Guild
of Organists, for the 1974 National Convention.

Length: 25 p.

IN TIME OF PESTILENCE--Six Short Madrigals on Verses of Thomas Nashe

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1974

New York, August-December 1973

Text: Thomas Nashe (1593)

Commissioned by the Kansas State University Concert
Choir Commissioning Project, Rod Walker, Director.

Length: 11 p.

O MAGNUM MYSTERIUM

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1978

New York, 19 February 1978

Length: 5 p.

SHOUT THE GLAD TIDINGS

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1978

New York, March 1978

Text: Muhlenberg, 1826 (from The Hymnal)

Length: 5 p.

THE OXEN

For mixed chorus (S.A.T.B.)

New York: Boosey & Hawkes, Inc., c1978

New York, 5 March 1978

Text: Thomas Hardy, 1915

Commissioned for the Choir of Christ and Saint
Stephen's Episcopal Church, New York City, by
Mary V. Molleson and Jane M. Wolf in memory of
their mother, Mabel Sale Molleson.

Length: 5 p.

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