

UNIVERSITY OF CINCINNATI

June 19 76

I hereby recommend that the thesis prepared under my supervision by Earl G. Rivers, Jr.

entitled THE SIGNIFICANCE OF MELODIC PROCEDURE

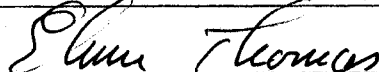
IN THE CHORAL WORKS OF NED ROREM

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS

Approved by:



Donald H. Foster



Elmer Thomas

THE SIGNIFICANCE OF MELODIC PROCEDURE
IN THE CHORAL WORKS OF NED ROEM

A Thesis Submitted to the
Division of Graduate Studies
of the
University of Cincinnati

In Partial Fulfillment
of the Requirements for the Degree of
DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING
in the College-Conservatory of Music
June, 1976

by
Earl G. Rivers, Jr.

UMI Number: DP16017

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI®

UMI Microform DP16017

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC
789 E. Eisenhower Parkway
PO Box 1346
Ann Arbor, MI 48106-1346

TABLE OF CONTENTS

PREFACE		v
Chapter		
I. INTRODUCTION		1
The Composer		1
The Choral Works		3
Unaccompanied Works		5
Works with Piano or Organ Accompaniment		7
Works with Strings		8
Works with Other Instruments or Orchestra		9
II. ANALYSIS		10
The Texts		10
Metered Verse Texts		11
Freer Poetic Texts		12
Prose Texts		12
Influence of Text upon Form		13
The Durations		15
The Harmonic Style		16
The Melodic Style		18
The Forms		29
III. THE INTERRELATIONSHIPS OF MELODIC PROCEDURE AND FORM IN SELECTED CHORAL WORKS		32
Unaccompanied Works		32
1. Four Madrigals		32
2. From An Unknown Past		37
3. Five Prayers for the Young		41
4. A Far Island		47
5. Gentle Visitations		49
6. I Feel Death		51
7. Sing, My Soul, His Wondrous Love		52
8. All Glorious God		52
9. Christ the Lord is Risen Today		52
10. Virelai		53
11. Love Divine, All Loves Excelling		56
12. Canticles Set I		56
13. Canticle of the Lamb		63
14. Canticles Set II		65
15. In Time of Pestilence		70
16. Missa Brevis		77

Works with Piano or Organ Accompaniment . . .	84
17. Three Incantations from a Marionette Tale	84
18. The Mild Mother	86
19. The Corinthians	87
20. Miracles of Christmas	93
21. Prayers and Responses	105
22. Proper for the Votive Mass of the Holy Spirit	106
23. Truth in the Night Season	110
24. He Shall Rule from Sea to Sea	115
25. Two Holy Songs	116
26. Praises for the Nativity	118
27. Three Motets	122
 APPENDIX	 129
BIBLIOGRAPHY	130

PREFACE

A thorough investigation and analysis of each of Ned Rorem's choral works has brought this author to the conclusion that an understanding and appreciation of these works is best presented through the identification, discussion, and examples of the melodic procedures within the music. It will ultimately be shown that the formal structures of the choral works are primarily determined by Rorem's treatment of his melodic ideas.

Certainly a coherent musical structure cannot exist without an expression of form, harmony, and rhythm as well as melodic ideas. With Rorem, as with any composer, personal stylistic traits appear in his harmonies, rhythms, and treatment of texts that become essential ingredients of the formal qualities of each work. To ignore these parameters would make this study incomplete and inconclusive. It is, however, the opinion of this author that the essence of Rorem's compositional style is to be found in an understanding of his melodic manipulations. Therefore, in Chapter II of this thesis, the parameters of form, harmony, and rhythm, and the factors of duration and textual treatment will be identified as to their contribution to the overall style and their effect upon and interrelationships with the melodic processes. The myriad means of Rorem's treatment of melodic material will

be identified and conclusions will be drawn as to the melodic influence upon the formal structures.

Chapter III will then investigate each of the unaccompanied choral works and choral works with piano or organ accompaniment. The significant melodic procedures and formal aspects inherent in each work will be identified by means of analysis, discussion, and musical examples.

CHAPTER I

INTRODUCTION

The Composer

In writing vocal music I have never used special effects--no whines, shrieks, whispers, elongations, nor even word repetitions. My aim toward poetry is, I suppose, to intensify rather than to reinterpret.

In a word my music is expressivity--rather than novelty. Expressivity is not novel, nor is novelty ever expressive.¹

--N.R.

Ned Rorem presently resides in New York City. Born in 1923 in Richmond, Indiana, he grew up in Chicago and at the age of seventeen entered Northwestern University's School of Music. Two years later he studied on a scholarship at the Curtis Institute in Philadelphia. Eventually he studied composition with Bernard Wagenaar at Juilliard and at that institution received his B.A. in 1946 and his M.A. in 1948. While in New York, he served as Virgil Thomson's copyist in return for \$20 per week and orchestration lessons. In the summers of 1946 and 1947, he studied on a fellowship at the Berkshire Music Center in Tanglewood. From 1949 until 1958, he lived in France involving himself among the leading figures of the artistic and social milieux.

¹Ned Rorem, Pure Contraption (New York, N.Y.: Holt, Rinehart and Winston, 1974), p. 142.

Rorem has composed three symphonies, three piano concertos, five operas, several ballets and other music for the theater, over 300 songs, and approximately thirty-five choral works. He is the author of seven books--The Paris Diary of Ned Rorem (1966), Music from Inside Out (1967), The New York Diary (1967), Music and People (1968), Critical Affairs: A Composer's Journal (1970), Pure Contraption (1974), and The Final Diary (1974).

He has been the recipient of a Fulbright Fellowship (1951), a Guggenheim Fellowship (1957), and an award from the National Institute of Arts and Letters (1968). In 1971, he received the ASCAP-Deems Taylor Award for his book, Critical Affairs: A Composer's Journal. He has received commissions for new works from the Ford Foundation (for Poems of Love and the Rain, 1962), from the Lincoln Center Foundation (for Sun, 1965), from the Koussevitzky Foundation (for Letters from Paris, 1966), and from the New York City Opera Company, with assistance from the Ford Foundation (for Miss Julie, 1965). His orchestral pieces have been internationally performed by such distinguished conductors as Leonard Bernstein, Dimitri Mitropoulos, Eugene Ormandy, Paul Paray, Fritz Reiner, William Steinberg, and Leopold Stokowski. Rorem's latest work, Air Music, was premiered by Thomas Schippers and the Cincinnati Symphony Orchestra in December, 1975, and recently was awarded a Pulitzer Prize.

The Choral Works

The choral works of Ned Rorem are listed below in four categories: 1) Unaccompanied Works, 2), Works with Piano or Organ Accompaniment, 3) Works with Strings, and 4) Works with Other Instruments or Orchestra. In each category the works are listed chronologically by the year of their composition, and each work is provided with the following information:

Year of Composition
Duration
Title
Source of Text
Publisher

The number in parentheses preceding each work is indicated throughout the context of the thesis at each mention of the work. This number serves only as a reference key and therefore has no significance to the music itself. The subtitles and titles of all movements within each work are included in this listing to clarify examples in which a single work contains more than one text source. All of the works are for mixed chorus unless indicated otherwise.

The thirty-five published choral works of Ned Rorem listed below in four categories comprise:

Sixteen unaccompanied works
Eleven works for piano or organ accompaniment
Two works with strings
Six works with other instruments or orchestra

Stylistically the works within these four categories exhibit the same characteristics and tendencies, and therefore the

melodic procedures to be identified could be found in any of the four genres.

Although Rorem's composition of choral works spans over thirty years, no effort has been made in this study to define style periods that might be made apparent by the chronological study of the works. Such a chronological list is provided in the Appendix and indicates a fairly even output over the period in question. There is a tendency toward greater dissonance and denser textures in the later choral works. These tendencies, however, do not affect the premise of this study.

Not encompassed in this thesis is the choral music from Rorem's opera of 1964, Miss Julie. This author knows of only one unpublished choral work--Four Little Hymns¹--composed in 1972 or 1973 for St. John the Divine Church in New York City. This work is also not included in the study.

¹Ned Rorem, Personal letter, August 28, 1974.

The Choral Works of Ned Rorem

Unaccompanied Works

<u>Composi- tion Date</u>	<u>Duration</u>	<u>Title</u>	<u>Source of Text</u>	<u>Publisher</u>
1. 1947	7'	Four Madrigals Parting Flowers for the Graces Love An Absent Friend	Sappho	Music Press
2. 1951	8' 10"	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	Anonymous Christ Church MS Anonymous Anonymous Poem about 1600 John Dowland Wm. Shakespeare ?	Southern
3. 1953	5'	Five Prayers for the Young (SSA) A Nursery Darling A Dirge Now I Lay Me Down to Sleep Fragment: Wine of the Fairies The Virgin's Cradle Hymn	Lewis Carroll	Presser
4. 1953	2' 15"	A Far Island (SSA)	Kenward Elmslie	Elkan-Vogel (Presser)
5. 1953	1' 15"	Gentle Visitations (SSA)	P. B. Shelly	Elkan-Vogel (Presser)

<u>Composit tion Date</u>	<u>Duration</u>	<u>Title</u>	<u>Source of Text</u>	<u>Publisher</u>
6. 1953	1'	I Feel Death . . . (TBB)	John Dryden	Boosey & Hawkes
7. 1955	2'	Sing, My Soul, His Wondrous Love	Hymn 22; Epis- copal Hymnal, U.S.A., (1841)	Henmar Press (C.F. Peters)
8. 1955	2'	All Glorious God	Hymn 15; Epis- copal Hymnal, U.S.A., (1841)	Henmar Press (C.F. Peters)
9. 1955	1'	Christ the Lord is Risen Today	Hymn 69; Epis- copal Hymnal, U.S.A., (1841)	Henmar Press (C.F. Peters)
10. 1961	4' 40"	Virelai	Chaucer	Boosey & Hawkes
11. 1966	2' 15"	Love Divine, All Loves Excelling	Charles Wesley	Boosey & Hawkes
12. 1971	4' 25"-- 4' 55"	Canticles Set I Confitebor tibi (Solo or Unison) Magnificat anima mea (SA or TB) Nunc dimittis (SAT)	Biblical	Boosey & Hawkes
13. 1971	1' 35"	Canticle of the Lamb	Ned Rorem	Boosey & Hawkes
14. 1972	8' 45"	Canticles Set II Benedictus es Domine Phos Hilarion Ecce Deus	Biblical	Boosey & Hawkes
15. 1973	6' 45"	In Time of Pestilence	Thomas Nashe	Boosey & Hawkes
16. 1973	13'	Missa Brevis	Ordinary of the Mass	Boosey & Hawkes

Works with Piano or Organ Accompaniment

<u>Composi- tion Date</u>	<u>Duration</u>	<u>Title</u>	<u>Source of Text</u>	<u>Publisher</u>
17. 1948	2' 50"	Three Incantations from a Marionette Tale	Charles Boultenhouse	Boosey & Hawkes
18. 1952	1'	The Mild Mother (Unison or Treble Voices)	Anonymous, 15th century	E.C. Schirmer
19. 1953	9'	The Corinthians	I Corinthians, chapter 13	Henmar Press (C.F. Peters)
20. 1959	17'	Miracles of Christmas The Cherry Tree The Rooster The Wise Men In the Stable The White Rose The Spider and the Fly The Land	Ruth Jacob	Boosey & Hawkes
21. 1960	2'	Prayers and Responses	Unidentified	Boosey & Hawkes
22. 1966	10'	Proper for the Votive Mass of the Holy Spirit Entrance Song Gradual Offertory Communion	Proper of the Mass	Boosey & Hawkes
23. 1966	6'	Truth in the Night Season	Psalm 92	Boosey & Hawkes

<u>Composi- tion Date</u>	<u>Duration</u>	<u>Title</u>	<u>Source of Text</u>	<u>Publisher</u>
24. 1966	4' 40"	He Shall Rule from Sea to Sea	Feast of Christ the King and Biblical	Boosey & Hawkes
25. 1969	4' 15"	Two Holy Songs Psalm 134 Psalm 150	Psalm 134 and Psalm 150	Boosey & Hawkes
26. 1970	4' 15"	Praises for the Nativity	Book of Common Prayer	Boosey & Hawkes
27. 1973	7' 25"	Three Motets O Deus, Ego Amo Te Oratorio Patris Condren: O Jesu Vivens In Maria Thee, God	Gerald Manley Hopkins	Boosey & Hawkes

Works with Strings

28. 1947	5' 30"	A Sermon on Miracles	Paul Goodman	Boosey & Hawkes
29. 1962	7'	Two Psalms and a Proverb Behold, how good and how pleasant it is Wounds without Cause How long wilt Thou forget me Lord?	Psalm 133 Proverbs 23 Psalm 13	E.C. Schirmer

Works with Other Instruments or Orchestra

<u>Composi- tion Date</u>	<u>Duration</u>	<u>Title</u>	<u>Source of Text</u>	<u>Publisher</u>
30. 1943	3' 45"-- 4' 20"	The Seventieth Psalm	Psalm 70	H.W. Gray (Belwin Mills)
31. 1955	28'	The Poets' Requiem Kafka: from "Reflections on Sin, Death and the True Way" Rilke: from the "Duino Elegies" Cocteau: from "Les Chevaliers de la Table Ronde" Mallarmé: from "Toast Funebre" Freud: from "Reflections on the War" Goodman: from "Sentences and Prayers" Gide: from "Les Nouvelles Nourritures". Rilke: from the "Duino Elegies"		Boosey & Hawkes
32. 1963	3' 20"	Lift Up Your Heads	John Beaumont	Boosey & Hawkes
33. 1964	4' 30"	Laudemus Tempus Actum	Ned Rorem	Boosey & Hawkes
34. 1966	25'	Letters from Paris Spring The French Telephone Summer Colette Autumn The Sex Life of the Automobile Winter Mistinguett Spring Again	Janet Flanner	Boosey & Hawkes
35. 1973	--	Little Prayers	Paul Goodman	Boosey & Hawkes

CHAPTER II

ANALYSIS

The Texts

In assessing the formal structures of Rorem's choral works, the construction of the texts must first be considered. The sources of Rorem's texts are indicated in Chapter I on pp. 5-9. In all cases the poetic and prose texts are through-composed with the exceptions of the "Kyrie" and "Sanctus" from (16) Missa Brevis and the following works with poetic texts containing refrains:

- "Hey Nonny No!" from (2) From an Unknown Past
- (15) In Time of Pestilence
- (20) Miracles of Christmas

Although the texts are predominantly through-composed, there is not one example from Rorem's choral works which in total is completely through-composed. In the few works which are primarily through-composed types, there remain instances of reprise of melodic fragments.

There are no musical features in the works which distinguish the settings of sacred from secular texts.

When I write music on so-called sacred texts it is for the same reason I write music on profane texts: not to make people believe in God but to make them believe in music. What I seek in the Bible is poetry, not sanctity; by best songs are on the verse of sinners.¹

¹Rorem, Pure Contraption, p. 117.

The texts may be viewed as two distinct types--poetic and prose. The poetic types comprise predominantly secular ones with some sacred texts as well and may be divided into metered verse texts and freer poetic types. The prose texts with the exceptions of (33) Laudemus Tempus Actum and (34) Letters from Paris are all sacred texts chosen from Collects, Prayers, the Mass, and the Bible.

Metered Verse Texts

The simplest of the forms are those settings of metered verse texts in which all or nearly all of the verses are set to the same or similar melodic formulae with varying degrees of harmonic, rhythmic, and contrasting melodic change with each succeeding verse. Unusual and in a class of its own as a pure metered verse type in that both verses are sung to the same music is Rorem's setting of the hymn, (11) Love Divine, All Loves Excelling. In all other cases of the metered verse type, however, Rorem greatly enhances the melodic parameter with each succeeding verse. The choral works with texts in this category of metered verse are:

- (1) Four Madrigals
- (2) From an Unknown Past
- (3) Five Prayers for the Young
- (5) Gentle Visitations
- (6) I Feel Death . . .
- (7) Sing, My Soul, His Wondrous Love
- (8) All Glorious God
- (9) Christ the Lord is Risen Today
- (10) Virelai
- (11) Love Divine, All Loves Excelling
- (15) In Time of Pestilence
- (17) Three Incantations from a Marionette Tale

- (18) The Mild Mother
- (27) Three Motets
- (32) Lift Up Your Heads

Freer Poetic Texts

Choral works with text settings of freer poetic texts include the settings of:

- (20) Miracles of Christmas
- (28) Sermon on Miracles
- (31) The Poets' Requiem
- (35) Little Prayers

The formal principles of these four works containing free poetic texts varies little if any from the metered verse settings other than that the former tend to be longer poems, allowing for more possibilities of contrasting melodic, harmonic, and rhythmic parameters in the progression of each poetic setting. The formal types within this category of freer poetry range from the stricter metered verse approach with regularly recurring melodic patterns, as in "The Wise Men" from (20) Miracles of Christmas, to the (28) Sermon on Miracles, which would be considered through-composed were it not for the incidental reuse of melodic fragments.

Prose Texts

Choral works in text settings of prose texts include the settings of:

- (12) Canticles Set I
- (13) Canticles Set II
- (14) Canticle of the Lamb
- (16) Missa Brevis
- (19) The Corinthians
- (21) Prayers and Responses
- (22) Proper for the Votive Mass of the Holy Spirit

- (23) Truth in the Night Season
- (24) He Shall Rule from Sea to Sea
- (25) Two Holy Songs
- (26) Praises for the Nativity
- (29) Two Psalms and a Proverb
- (30) The Seventieth Psalm
- (33) Laudemus Tempus Actum
- (34) Letters from Paris

The formal procedures in the choral settings of the prose works differ little from those found in the poetic settings. Though there is a tendency in the prose settings toward greater formal musical freedom from the strophic or verse repetition of the poetic works, there are many instances in the prose works of regularly recurring melodic ideas and phrasing characteristic of metered poetic settings, such as in (14) Canticle of the Lamb, the "Gradual" from (22) Proper for the Votive Mass of the Holy Spirit, and "Mistinguett" from (34) Letters from Paris. At the other extreme there are some prose text settings containing a greater number of contrasting, distinctly developed melodic ideas than in the poetic texts such as in (19) The Corinthians with five sections, (23) Truth in the Night Season with six sections, and (26) Praises for the Nativity with seven sections.

Influence of Text upon Form

Ned Rorem, in discussing song composition, has said:

When he has found a poem, the composer inspects it with an eye toward determining the music's dimensions Whatever the poem's design, in one way or another it always dictates the shape of the song. No matter how many liberties the composer takes, it will be the poem

itself which provokes these liberties.¹

Song is the reincarnation of a poem which was destroyed in order to live again in music. The composer, no matter how respectful, must treat poetry as a skeleton on which to bestow flesh, breaking a few bones in the process. He does not render a poem more musical (poetry isn't music, it's poetry); he weds it to sound, creating a third entity of different and sometimes greater magnitude than either parent.²

Analysis of the forms exemplified in Rorem's choral settings of poetic texts indicates that his musical treatment of poetry within these choral works follows his descriptions of song writing upon poetic texts. Rorem has also stated, "The form, of course, is whatever the composer feels the verse dictates."³ All of Rorem's stated ideals are apparent in his poetic choral settings in that there is no stereotyped setting. Settings of metered verse, freer verse, and prose are set in musical forms that represent the organized, repetitive or predictable types and the freer, more contrasting types. In most cases the shapes of the original poetic and prose texts are respected in these choral settings. However, though the texts may provoke the forms, it is the musical ideas--in the case of the choral works, specifically the melodic treatment--that ultimately determine the musical structure of the final product.

¹Ned Rorem, Music from Inside Out (New York, N.Y.: George Braziller, 1967), pp. 44-45.

²Ned Rorem, Critical Affairs (New York, N.Y.: George Braziller, 1970), p. 26.

³Ned Rorem, Critical Affairs, p. 32.

The Durations

As is evident in Chapter I, pp. 5-9, in the columns listing the duration of the works, these choral pieces are to be considered short forms, as opposed to large forms, as associated with the proportions of symphonic or operatic durations. The duration of the choral output of Ned Rorem in the thirty-five published choral works to date is just over two hours. It is significant that by far most of the movements are less than four minutes in length, and the longest single movement, (19) The Corinthians, which is also a complete work, is nine minutes long. Even the two longest works, (31) The Poets' Requiem and (34) Letters from Paris, are twenty-eight and twenty-five minutes in length and contain seven and nine separate movements, respectively.

The compositional technique used to create an artistic form is of special interest because of the short duration of the choral works. It is because of the relatively short time span and the imposition of a text upon each work that the composer needs to clarify and expand the form with great skill. Rorem's first specialty lies in his ability to create melodic ideas. His second specialty which gives him greatness is his ability to expand, mutate, fragment, repeat, and contrast his melodic ideas until they become the form itself.

The Harmonic Style

Within each of Rorem's choral works, the melodic aspects far outweigh the parameters of harmony and rhythm in importance and influence over the formal structure. Before proceeding with a discussion of melody, it is important to investigate Rorem's harmonic style, since this aspect of his compositions has been neglected by other writers.

In a word, Rorem's harmonic style in his choral music is nondescript. It is easier to say what it is not rather than what it is. It is conservative in that it avoids common twentieth-century techniques of serialism and excessive dissonance. (Rorem does, however, imply the serialism of pitches in two works described later.) In reference to functional tertian harmony, the harmonic style is forward-looking in its blurring of the functional chord progressions and the root location of isolated chords.

Rorem commonly employs a skeletal idea for a key scheme in the large harmonic dimensions of some of his shortest and longer works, similar to works in the classical period. The relationships of these keys can be between any degrees of the scale but are most commonly found at intervals of a major and minor third. Such transpositional relationships are also a stylistic hallmark frequently occurring between phrases and sections of a work.

The key system, as understood in the classical sense,

does not describe a tonality as treated by Rorem. A single melodic statement will frequently be imbued with the characteristics of major, relative minor, and one or more modal tonalities. It is often only at major sectional and terminal points that cadences hint at the most likely tonality. Interior cadences obscure definite references to tonal centers by avoiding roots in the bass, being approached nonfunctionally, and by their ambiguous endowment of added sixths, sevenths, and extensions thereof.

Chords of the added sixth and seventh are most common throughout Rorem's choral works and are the most characteristic quality of the color of the sound. Seventh chords rarely function as secondary dominants and are frequently applied successively with roots occurring in any voice. Further extensions of the triad such as ninth and eleventh chords are common ingredients in Rorem's writing.

A system of harmonization within each work is not apparent. In strophic settings reharmonization of material occurs with little or no reference to the original setting. As a general rule, all repeated melodic material occurs in a new harmonic framework. An analysis of cadence types proves inconclusive when seeking similar progressions and relationships within a work. The analysis system of Hanson, seemingly a logical application to Rorem's harmonic style provides no indication of an organized harmonic procedure but does show the frequent occurrence of seventh chords, particularly major

sevenths. It is perhaps Jan LaRue's definition of "structural dissonance" that best characterizes Rorem's harmonic style.

The definition reads,

STRUCTURAL DISSONANCE, beginning with the added sixth and continuing with normally dissonant chord structures, such as I⁷, accepted in cadential and other stable functions; expanding to combination chords, i.e. V/I as a continuing vertical structure rather than as an ultimately resolving polydissonance.¹

It is for various reasons that the harmonic parameter is subordinated to that of the melodic in determining each work's form. Rorem's choral works are basically treble-dominated melodic expressions, and the nonrecurrence of similar harmonic material within a work creates little similarity of harmonic progressions between sections of the work. Definite sections arise through melodic periods and cadences, yet the sections are related in ways other than harmonic. Though the harmonic style creates its own groundrules of consonance and dissonance, its qualities of nonpredictability and independence lessen the possibility of its becoming a factor in determining the essence of Rorem's compositional style.

The Melodic Style

The melodies of Rorem's choral works are not stereotyped.

¹Jan LaRue, Guidelines for Style Analysis (New York, N.Y.: W. W. Norton and Co., 1970), p. 54.

The most diversified factors are the ranges and conjunct and disjunct styles. Rorem's melodies commonly lie within comfortable singing ranges for the assigned voices. The extreme ranges of the melodies are both narrow--encompassing only a fifth or a sixth--as well as very wide, as in the octave and a sixth in the "Sanctus" from (16) Missa Brevis. Yet, considered by itself, the melodic range implies little evidence of stylistic peculiarity. Only when the function of range pervades an entire movement does the range become significant. Such an occurrence is in "The Lover in Winter Plaineth for the Spring" from (2) From An Unknown Past in which all the primary melodic material occurs within and outlines a fourth above and below the pivotal pitch, "c." A gradually expanding range from a fifth to an eleventh in the sixteen-bar movement, "Tears," from (2) From An Unknown Past likewise is significant. In such ordered ways as these, the melodic range becomes a greater part of the shape of the total work. Likewise, it is true that many of the ranges of Rorem's melodies are unchanged upon their repetition or development.

The melodic types with conjunct and disjunct qualities are as diverse as the various melodic ranges. Works such as "Parting" from (1) Four Madrigals, (5) Gentle Visitations, and "Thee, God . . ." from (27) Three Motets exhibit almost exclusively stepwise melodic progression. The melodic material of the "Magnificat" from (12) Canticles, Set I, and the "Gradual" from (22) Proper for the Votive Mass of the

Holy Spirit is constructed upon layered thirds and fourths, respectively. Extremely disjunct melodic lines are not uncommon, as exemplified in the settings of "Spring" from (34) Letters from Paris and the first madrigal of (15) In Time of Pestilence, which respectively contain leaps of minor and major ninths. Any dissonance created by skips and leaps, if not followed by a step, generally is resolved by a skip of a third. Such a resolution is in character with Rorem's penchant for outlining seventh chords and their extensions to ninth and eleventh chord structures. Characteristic of nearly all of these choral works is the retention of the original contour of the melodic material upon its recurrence. This consistency of the melodic shape further enhances the style-determining qualities of the melodic parameter.

The melodic material in Rorem's choral works occurs almost exclusively in the upper voice of the prevailing texture. Underlying choral textures are usually subordinate in melodic activity; most frequently, they appear homophonically with restricted activity or as organized imitation. Textures found at a motive's first occurrence most often pervade the whole movement, implying a characteristic textural consistency about each choral work. However, though retention of a similar texture is generally a constant factor, Rorem only rarely repeats the same voicings and harmonic structures in supportive vocal parts. This feature of changing voicings at melodic recurrences appears in all types of textures from

the two-part counterpoint of the "Magnificat" from (12) Canticles, Set I, to the denser textures in (26) Praises for the Nativity.

Certainly there are exceptions to the more common yet restricted textural qualities implied above. In (10) Virelai, Rorem deliberately employs various densities of vocal lines to contrast with the ostinato-like, totally pervasive melody. A common peculiarity of Rorem is the increasing of the density of the texture upon a motivic recurrence, such as in (24) He Shall Rule from Sea to Sea and (19) The Corinthians, the latter of which increases from two to five parts upon repetition of the "A" motive.

A hallmark of Rorem's melodic style is the embellishment of melodic material at its recurrence. Common means of embellishment include the addition of diatonic and nondiatonic passing tones and the technique of "coloration."

The embellishment technique of octave displacement appears with frequency in various ways. The changing of a single note subtly alters the anticipated shape of a recurring motive. Irregular displacement of motivic fragments such as those found in "Confitebor Tibi" from (12) Canticles, Set I, creates new contours without changing the motive's basic intervallic structure. The regimented type of octave displacement featured in the third strophe of "The Wise Men" from (20) Miracles of Christmas provides the only melodic contrast within this formally strophic setting and molds an

entirely new shape in a motive related to the original only by intervallic structure.

An unusual technique of melodic embellishment is the changing of pitch order within a melody. Subtly employed, this method usually occurs by the simple reversal of two sequential notes. On occasion a three-note fragment is reversed or mixed, such as occurs throughout "Phos Hilaron" from (14) Canticles, Set II. In a rare display of formal melodic organization, Rorem composed the final melodic statement of "The Sex Life of an Automobile" from (34) Letters from Paris in retrograde.

The technique of pointillism finds its way into two works--the "Doxology" of the "Entrance Song" from (22) Proper for the Votive Mass of the Holy Spirit and "The Sex Life of an Automobile" from (34) Letters from Paris. In both examples, the original melodic statements appear in the accompanying textures in a disjunct, pointillistic fashion and later become the pitch basis within a more conjunct framework for the vocal melody. Such organization implies the momentary adoption of serial techniques by Rorem. Indeed, the melodic organization of (23) Truth in the Night Season appears as four "rows," each endowed with from eight to ten pitches. The developmental treatment of fragments from these rows transposes, augments, and "colors" the original material in an organized, formal manner.

The methods of expansion of melodic material are at

the heart of the matter of the relationship of melodic procedure to form. It is through these methods that the melodic aspects permeate the whole and stand out above other musical parameters. Though certainly not unique to Rorem's style, all forms of imitation abound. Simple imitation of the opening phrases appears in supportive vocal and accompaniment textures. This may range from free imitation, involving only the contour of the original, to a more direct imitation of intervallic exactness. It is with the more organized imitative methods and their treatment that Rorem's procedure takes on speciality.

Rorem's approach to polyphony manifests itself most frequently in a choral fugato style. Appearances of choral fugato are not limited to "developmental" sections of work but occur freely, often with one or more voices not participating at all. Most occurrences are in anticipation of primary interior cadences; however, whole sections are common, such as occur in (26) Praises for the Nativity. The device of stretto is a characteristic in nearly all of the choral works containing polyphony. Canons, too, are an important technique in expanding melodic ideas. In many instances there is a grey area between imitation technique and canonic procedure; however, numerous examples of canon are employed incorporating both supportive vocal and accompanimental textures. Imposing examples of canon include the twelve-bar canon in "The Rooster" from (20) Miracles of Christmas, the

recurring canonic treatment pervading (33) Laudemus Tempus Actum, and a double canon appearing in the "Kyrie" of (16) Missa Brevis. Shorter examples, such as the frequent two- and three-bar occurrences in (5) Gentle Visitations, may be better termed as direct imitation.

Irregular and exact augmentation of melodic material is a feature of both motivic recurrences and supportive textures. Irregular types which create a free expansion of motives occur prominently in the third madrigal of (15) In Time of Pestilence and in the basic motive of (4) A Far Island. Stricter uses of direct augmentation double the durational value of the original motive in (19) The Corinthians and in a twenty-seven-bar sequence in the "Gradual" of (22) Proper for the Votive Mass of the Holy Spirit. In this latter example the resulting material becomes a major structural portion of the movement. It is common to find more than one instance of augmentation within a single movement.

Although not an expanding device, *Rorem* employs methods of condensing melodic material upon repetition. Most common is the procedure of simply eliminating one or more pitches or fragments, such as can be found in the transitions of "The Cherry Tree" from (20) Miracles of Christmas. By this same method employed to extremes, the first repetition of an original eight-bar phrase in "Fragment: Wine of the Fairies" from (3) Five Prayers for the Young appears condensed into six bars. In all such cases of condensation,

Rorem allows the resulting contour to reflect the original model. Not uncommon is the appearance of nearly exact diminution of a melodic idea which can occur as a transition, a restatement, or as subordinate material. Freer diminution is apparent in subordinate fragments, such as in the paraphrase of a fugal answer in (23) Truth in the Night Season.

It is a hallmark of the style that an already expanded melodic statement retains its new melodic material upon further repetition. Most expansion occurs just prior to interior cadential points and ranges in length from a one- or two-note fragment to an entirely new phrase usually derived from some part of the original statement. The use of the sequence as an expanding device is not common in Rorem's choral works. Where employed, the sequence appears irregularly, allowing some intervallic freedom, thus implying a sequential technique such as found in "Benedictus es Domine" from (14) Canticles, Set II.

The use of melodic fragments to extend original melodic motives is a feature in many works. Simple, unchanged repetition is not uncommon, but frequent repetition may lead to a resulting fragment ultimately related only rhythmically to the original statement, as in "The Rooster" from (20) Miracles of Christmas. Infrequent are the more complex methods of reusing melodic fragments. Germ motives in this class are later inverted, transposed, and developed as concise fragments, as in the "Agnus Dei" of (16) Missa Brevis

and "In the Stable" from (20) Miracles of Christmas. Fragments at the outset of a movement may anticipate the ultimate primary melodic motive as in the "Gloria" of (16) Missa Brevis. Melodic fragments, too, are an important part of the expanding process of the already mentioned serial-like technique of (23) Truth in the Night Season. It is also not uncommon to derive a group of later-developed fragments from one original source, such as the first sixteen notes of "Confitebor tibi" from (12) Canticles, Set I, which provide the source of all melodic activity in the movement.

New melodic motives are frequently bred from existing or primary motives. Such is the case of the B motive of "Magnificat" from (12) Canticles, Set I, which is simply an elaboration of the A motive's intervallic cadential structure. Using techniques of pitch reordering, coloration, and octave displacement, Rorem creates a second motive from the original in the second madrigal of (15) In Time of Pestilence. It is possible, too, that a derived motive does not immediately succeed its predecessor, as in the "Kyrie" from (16) Missa Brevis, in which the chorus Kyrie motive is directly derived from a fragment of the opening solo tenor motive.

Juxtaposition of different melodic motives produces another means of expanding material. Not a common device, one example is the occurrence in the fifth madrigal of (15) In Time of Pestilence in which the A and B motives function as a statement and a response until sounding simultaneously.

Juxtaposition of melodic motives is more common in those later accompanied works containing vocal textures denser than four parts.

Phrasing of melodic material is clear throughout Rorem's works and illustrates the composer's concern for clarity of text and line. Abundant examples of regular and irregular phrasing can be cited throughout these works. Irregularly phrased sections do maintain a sense of balance through the composer's concern for proportion in the larger and smaller dimensions. In other words, the macroform is unaffected by the irregular phrase lengths and the phrases themselves often are related as antecedent--consequent or as a statement--response, despite their unbalanced appearance when isolated.

The instrumental accompaniment textures often provide more insight into formal structures than do the supporting vocal textures. It is not unusual to find an allusion to a primary vocal motive embedded in the accompaniment texture. An extreme example is the pervading A motive throughout the entire accompaniment of The Mild Mother. Transitory, solo, toccata-like passages are featured in some works, and these may contain germ material for the following movement, such as in "The Spider and the Fly" from (20) Miracles of Christmas. Previously discussed as a characteristic of Rorem's harmonic style is the increasing density of the supporting textures upon the reappearance of the melodic motive. This

technique encompasses the total texture and is a hallmark of both the simpler and more complex choral structures. Finally, the technique of ostinato, which rarely is incorporated in the dominating melodic passages, frequently finds its way into the accompaniment, as in "Psalm 150" from (25) Two Holy Songs and "The Rooster" from (20) Miracles of Christmas. The ostinato is occasionally found in supporting vocal textures as an expanding device, such as in the alto line of "Fragment: Wine of the Fairies" from (3) Five Prayers for the Young and in the tenor line in "The Lover in Winter Plaineth for the Spring" from (2) From An Unknown Past.

As to influencing the formal structures, the rhythmic factors are negligible in Rorem's choral works. The rhythms appear to be a product of the stress of the text and not an entity in themselves. The usual stabilization of the rhythmic pattern upon recurrences of motivic material causes the rhythmic parameter to become a constant factor, enabling the other more flexible musical parameters to be discerned with greater qualities of contrast. The same rhythmic patterns will often unite two distinct motives within one movement, such as in the third madrigal of (15) In Time of Pestilence. Infrequent is the practice in "Nunc dimittis" of (12) Canticles, Set I, in which a distinct new rhythm occurs upon reappearance of the melodic motive. Syncopation is seldom employed solely for the sake of development but is usually embedded in a melodic motive, such as in the "Venite

adoremus" section of (26) Praises for the Nativity. Rhythmic development, such as later described in (9) Christ the Lord is Risen Today, is an uncommon feature.

The simple transposition of a melody is the most common means of reusing previously stated melodic material. Transpositions appear to all tonal levels, from a minor second to an octave, yet Rorem favors major and minor third transpositions. It is not uncommon within a single movement to find many transpositions. It is also a stylistic feature that while the melodic fragment and "key" may be transposed, the harmonic progressions and the parts of the supporting vocal and instrumental textures are seldom the same as in the original statement.

The Forms

As the melodic techniques in Rorem are numerous, so too are the resulting structural types. Examples of perfectly balanced phrasing endowed with monothematic material, such as the A A' structure of "Flowers for the Graces" from (1) Four Madrigals, are numerous. At the other extreme are examples, such as the settings of Cocteau or Mallarme in (31) The Poets' Requiem, which are complex, unbalanced structures based on several motives. Freer forms can appear within larger, more restrictive structures, such as the free solo sections between the choral movements of the (16) Missa.

Brevis. More common are the many structures which exhibit a balance of sections that depend upon musical relationships with each other for significance as a whole. Such structures appear as traditional types, such as A A A, A B A, and A B A B and their variations.

The delicate balance of all the dimensions of fragments, phrases, and periods is reminiscent of classical musical proportion. Examples of this structural type, such as "Tears" in (2) From An Unknown Past, are numerous. Most of the works of longer durations with more complex components can be viewed as simpler structures, such as the overall A B A architecture of (19) The Corinthians. Extraordinary planning of balance is evident in some longer movements, such as in the "Kyrie" of (16) Missa Brevis, which is an archform balanced to the details of the number of proportional phrases.

Cyclic intentions appear in (15) In Time of Pestilence, (16) Missa Brevis, (20) Miracles of Christmas, and (22) Proper for the Votive Mass of the Holy Spirit. The melodic recall employed in these works serves no significant overall architectural purpose, but simply provides a unity to the several movements used in each work.

The lack of harmonic clarification further subjects the melodic material to a significant role in determining form. Rorem rarely writes transitions and links between major sections of works that are not directly a melodic adaptation of a primary motive. Such permeation of melody through-

out each work serves to intensify the relationship of melody to form.

Rorem's forms are delineated by melodic periods, and the prominence given to his melodies intensifies the appreciation of each work's structure. It is a hallmark of the compositional style that a melodic motive by some procedural means previously described in the preceding pages illustrates the various portions of the ultimate formal structures. Such illustration is served by the relationships of motivic fragments, which clarify the smaller formal dimensions, to the relationships of larger melodic periods which clarify the largest formal dimensions. Within each formal section of nearly all of the choral works a clear association between melody and section is striking.

The melodic procedures and their relationships with the form peculiar to each a cappella work and each choral work with piano or organ accompaniment is identified through discussion and examples in the following chapter.

CHAPTER III

THE INTERRELATIONSHIPS OF MELODIC PROCEDURE AND FORM IN SELECTED CHORAL WORKS

Unaccompanied Works

1. Four Madrigals

Parting
Flowers for the Graces,
Love
An Absent Friend

Duration: 7'
Source of Text: Sappho
Type of Text: Metered Verse

Parting

The poem is in seven sections. All but the first have a three-strophe rhyme scheme of six, six, and ten beats successively. Musically the seven sections are distinguished by cadential points, changes of dynamics, and occasional changes of choral texture. Irregular barring using meters of 4/4, 3/4, 6/4, and 3/2 undergirds the melodic flow to heighten the stress of the text. The motive illustrated in Example 1A is first introduced in the alto line in bar 2. By appearing in all seven sections either unchanged, fragmented, extended, or transposed, the motive unifies the movement. Example 1B shows the motive in the third section of the movement where it is transposed up a step, extended, and expanded in range from a third to a fifth.

Example 1A

(1) $(\text{♩} = 44)$
 (SOP.)
 (ALTO)
 (TENOR)
 (BASS)
 TRU-LY I WANT TO DIE. SUCH WAS HER WEEP-ING WHEN SHE SAID GOOD-BYE.

(Copyright, 1948, by Music Press, Inc. Used by permission.)

Example 1B

(9) p
 (10) $cresc.$
 (11) p
 (RE) (- phy.) "Go with good heart, but try not to fore-get one love in days gone by."

(Copyright, 1948, by Music Press, Inc. Used by permission.)

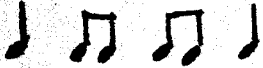
Unusual in Rorem's choral works is the employment of contrasting choral textures as an "answering" technique when implied by the poetry. This method, observed in Example 1A, is used in the first three sections of the movement.

Flowers for the Graces

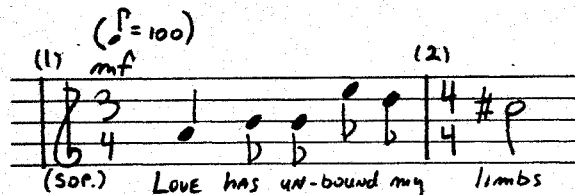
Since the short movement of nine bars lasts only about seventeen seconds, there is little opportunity for development. The movement is, however, divided clearly into two four-bar phrases with a one-bar coda. The two-bar motivic

structure produces a form of A B A' C. By stating the first A in a three-voice texture and the A' in a four-voice texture contrast is accomplished without disturbing the melodic idea.

Love

In this poem of only two rhymed lines, the musical setting is in two sections of nine and six bars. Each section is characterized by repetition of the first poetic line in a simple imitative style, closing with a statement of the second poetic line. Although the same melody in the soprano part opens both sections, the movement is not unified by any melodic procedure but by an underlying rhythmic motive of . Such means of honoring the rhythmic motive and neglecting the repetition of the melodic motive is uncommon in Rorem's choral works. Example 2A illustrates the opening motive, and rhythmic recurrence in all voices is shown in Example 2B.

Example 2A



(1) $\text{♩} = 100$
mf

(2)
p

(Sop.) Love has un-bound my limbs

(Copyright, 1948, by Music Press, Inc. Used by permission.)

Example 2B

(5) (6) *mp* *esp.*

(SOP.) love has un-bound my limbs

(ALTO) *mf* < *mp esp.* love has un-bound my limbs

(TEN) *mp esp.* love has un-bound my limbs,

(BASS) *mp esp.* love has un-bound my limbs

(Copyright, 1948, by Music Press, Inc. Used by permission.)

An Absent Friend

The poem is fifteen lines divided into five three-line stanzas. Rorem produced a movement of four musical sections by choosing to elide stanzas two and three, treating the third stanza as a sequential developmental idea. A motive in bars 3 and 4 seen in Example 3 appears in each section with rhythmic changes to suit the pulse of the text.

Example 3

(3) *mp* *cant. sample* (4)
 (SOP.) A glo-ri-ous god-dess

(Copyright, 1948, by Music Press, Inc. Used by permission.)

Example 4

(12) *mp* (13) *mf*
 now she dwells Sur-pass-ing them,
 (26) *mp* (27)
 IN love-li-NESS THE dew spills
 (32) *f* (33)
 clo-ver. But sad-ly up- And
 (35) *mp* (36)
 RE-mem-ber-ing At this,—

(Copyright, 1948, by Music Press, Inc. Used by permission.)

The excerpts in Example 4 illustrate the manipulation of the primary motive in Example 3 by means of the addition of passing tones in bars 12-13, rhythmic change in bars 26-27, and transposition a step above in bars 32-33 and below in bars 35-36.

2. 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

Duration: 8'10"
 Source of Texts: (listed below)
 Type of Texts: Metered Verse

The Lover in Winter Plaineth for the Spring
 Source of Text: Anonymous poem: XVI Century?

Here is a twenty-six bar movement divided melodically into A B A' B'. Treatment of the A motive is notable in that it begins on the pitch, c', gradually ascends to the perfect fourth above, f', and then falls a perfect fourth below to g. The range of a seventh thus produced is also common to the motives in all four sections of the movement. Further similarity among sections occurs in two- and three-bar fragments which outline the perfect fourth by a step and a skip and vice versa.

Hey Nonny No!
 Source of Text: Christ Church MS.

This poem is a verse/refrain type. To frame the movement Rorem set the two-bar refrain with its own melodic motive at the outset and again preceding the three-bar coda. However, in the interior poetic refrains and in the coda, the music is simply a repetition of the verse motive transposed. The feature of this verse motive is its transposition up a minor third at bar 7 and later up a tritone at bar 11.

This method of transposing the melodic motive--most frequently a third away--recurs throughout Rorem's choral works as the most common means of reusing a motive.

My Blood So Red

Source of Text: Poem anonymous

In only twelve bars an angular, four-bar melody which outlines two seventh chords and spans a ninth occurs three times unifying the whole. Each occurrence has a slightly different final embellishment. The first statement is presented in Example 5. The consistent use of four independent voices throughout the movement and the total absence of chromaticism is unusual in Rorem's choral works.

Example 5

(♩ = 54)
 (1) *p* *espress.* (2) (3) *mp* (4)
 (Sop.) My blood so red for there was shed. Come home a-gain, come home a-gain.

(Copyright, 1953, by Southern Music Publishing Co., Inc. Used by permission.)

Suspiria

Source of Text: Poem anonymous

Suspiria consists solely of four two-bar melodic phrases, A A' A" B, in which the A melody clearly outlines A major with cadences to tonic and dominant. Further

contrast is achieved by the use of varied vocal textures of soprano, alto, and tenor in bars 1-2, soprano, alto, and bass in bars 3-4, and tutti voices in the second half of the movement, bars 5-9.

The Miracle

Source of Text: Poem about 1600

A clear form is contained in five eight-bar phrases with a four-bar coda. Melodically these phrases are A A' A" B A'" and Codetta. Contrast between sections is achieved by new harmonies for the lower voices and a B section containing both a new rhythm and an extremely narrow range encompassing the four voices. Unification is brought about by the embellished recurrence of the A theme such as in bars 11-12 and 35-36 in Example 6B. These fragments embellish upon bars 3-4 of the original A motive shown in Example 6A.

Example 6A

(1) $\text{♩} = c.100$
mf

(2) (3) (4)

Be - hold a won - der here! Love hath RE - ceiv'd his - sight!

(Copyright, 1953, by Southern Music Publishing Co., Inc. Used by permission.)

Example 6B

(11) *mf* (12) (35) (36)
 (Sopr.) By Cy-n-thi-a in his Eyes - To be of doubt - le kind;

(Copyright, 1953, by Southern Music Publishing Co., Inc. Used by permission.)

Tears

Source of Text: Poem from John Dowlands Third and Last Book of Songs or Airs, 1603

Tears is constructed upon a series of two-bar phrases. Within the two bars the second bar in each case paraphrases or imitates the first bar. The entire movement of sixteen bars is comprised of four-bar phrases, and the two-bar phrases within them function as a statement and a response. The graphic form is as follows--smaller case letters representing one bar:

(1) $\frac{A}{a a' b b'}$ (5) $\frac{A'}{a a' b b'}$ (9) $\frac{A''}{a a' b b'}$ (13) $\frac{A'''}{a a' b b'}$

The subtle employment of motivic repetition at both the smallest and largest degrees is indicative of Rorem's consistent attention to detailed and implicit repetition.

Characteristic of Tears is the gradual expansion of the melodic range beginning with a fifth in bar 1, to a seventh in bar 2, to a ninth in bar 4, to a tenth in bars 7-8, and to an eleventh in the last two bars.

Crabbed Age and Youth

Source of Text: Poem by Wm. Shakespeare?

Example 7

(1) *f* (ALTO) Crabbed Age and Youth Can-not live to-geth-ER Youth is full of plea -

(2) (3) *f* (SOB.)

(4) (5) *f* (TENOR) SANCE, Age is full of care;

(Copyright, 1953, by Southern Music Publishing Co., Inc. Used by permission.)

Within this movement is presented a new type of melodic extension as shown in bars 4-5 of Example 7. This ostinato type of expansion occurs three times in the movement in bars 3-5, 9-11, and 36-38, each time with the addition of other vocal textures below. The irregular phrasing which by the number of bars is 6, 6, 4, 6, 3, 3, 5, 5, and 3 is unusual for Rorem in setting a metered verse text. Overall a large A B A' form clearly emerges with the B section borrowing short fragments of the A motive's melody and rhythm, thus implying a motivic unity throughout.

3. Five Prayers for the Young (SSA)

A Nursery Darling
A Dirge

Now I Lay Me Down to Sleep
 Fragment: Wine of the Fairies
 The Virgin's Cradle Hymn

Duration: 5'
 Source of Texts: (listed below)
 Type of Texts: Metered Verse

A Nursery Darling

Source of Text: Lewis Carroll (1889)

A ten-bar A melody illustrated in Example 8A with a phrasing of 4 + 3 + 3 bars germinates the whole forty-one bar movement into four A sections of ten, eleven, thirteen, and seven bars respectively.

Example 8A

(1) $\text{♩} = 100$ *mp* (2) (3) (4) (5) *p mp*
 (Sop.) A Moth-er's breast: safe re-fuge from her child-ish fears, From child-ish
 trou-ble, child-ish tears, Mists that en-shroud her dawn-ing years!

(6) (7) (8) (9) (10) *p*

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

Comparing bars 12-14 in Example 8B to bars 2-3 in Example 8A shows how Rorem expands the opening four-bar phrase into five bars, bars 11-15. This is accomplished by the anticipation in bars 12-13 (bracketed) of the octave fragment in bars 3 and 14.

Example 8B

(11) *mf* (12) (13) (14) *f* (15) (16) *mf*

(See) See how in sleep she seems to sing A voice-less psalm — An of-fer-ing

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

Transposition of bars 5-6 in bars 30-31 in Example 8C produces the highest pitch and the climax of the movement.

Example 8C

(30) *ff* (31) (32) *f*

(See) Full to the beam with girl-ish glee,

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

Beginning in bar 35 the last section as illustrated in Example 8D serves as a codetta. The addition of the bracketed notes in bar 37 expands the original four-bar motive to four and one-half bars. By omitting the second original phrase from bars 5-7 and eliding by meter change and by additional notes the first and third original phrases in bar 40 the movement closes. Such subtle paraphrasing of original motives by the addition and the deletion of a few notes is a hallmark of Rorem's compositional style.

Example 8D

(35) *pp* (36) *mf* (37) *mf*
 (Sopr.) whose dream of heav. EN is still to be At home:
 (38) *mf* *p* (40) *mf* *poco rit.* (41) *mf*
 for home is bliss.

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

A Dirge

Source of Text: Shelley

Characterized by octave leaps this four-bar melody recurs at bar 5 transposed down a fourth. Bars 9-18 close the movement by reusing fragments of the melody sequentially in bars 9-12 and finally syncopated in the last four bars.

Now I Lay Me Down to Sleep

Source of Text: Shelley

In setting this short four-line poem Rorem set the first half of the poem in five bars of 4/4 meter and the second half in five bars of 3/2 meter. The meter shift provides this miniature--too brief for development--with a contrasting flow and pulse.

Fragment: Wine of the Fairies

Source of Text: Shelley

Example 9A

(♩: 120)

(11) *mp* (12) (13) *mf* (14)

(SOP. II) I Am drunk with the honey wine of the moon-un-fold-ed-eg-lan-tine, which

(15) (16) 3 (17) *mp* (18)

fair-ies catch in hy-a-cinth bowls.

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

Example 9B

espe. *mp* (9) *CRES.* (10) (11) *mf*

(SOP. I) The bats, the dor-mice, and the moles — sleep in the wans or

(12) 3 (13) 3 (14)

un-der the sword of the des-o-late cas-tle — yard; —

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

A comparison of Examples 9A and 9B shows a common method used by Rorem for condensing the repetition of a phrase. In this case bars 9-12 repeat bars 1-4 up a minor third, and bars 13 and 14 condense bars 5-8 by paraphrasing

bar 6. The result is an eight-bar opening statement compressed into six bars, bars 9-14.

Bars 15-18 in Example 9C contain the next occurrence of the original motive. In addition to syncopation the composer here employs the technique of "coloration"--that of embellishing or changing certain notes within a phrase while retaining the original structure. Coloration of melodic motives is a common technique throughout Rorem's choral works.

Example 9C

Musical notation for Example 9C, showing a melodic line with lyrics and bar numbers. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "And when his spilt on the SUMMER Earth OR its fumes A-RISE A-mong the dew,". The bars are numbered (15), (16), (17), and (18). The dynamics are marked *p* at the beginning and *mf* later in the phrase.

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

The short coda begins with the bracketed fragment in bar 23 of Example 9D. This fragment is an inversion of the eighth-note material appearing in bar 1 of Example 9A, bars 9 and 13 of Example 9B, and bar 15 of Example 9C. Such a reworking of a short fragment is also common to Rorem's melodic procedure.

Example 9D

Musical notation for Example 9D, showing a melodic line with lyrics and bar numbers. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "few of the fair-ies bear those bows so NEW!". The bars are numbered (23), (24), (25), and (26). The dynamics are marked *f* at the beginning, *mf* in the middle, and *mp* at the end.

(Copyright, 1956, by Theodore Presser Co. Used by permission.)

The Virgin's Cradle Hymn
Source of Text: Coleridge

Irregular phrasing of 3 + 2 + 3 + 2 + 1 + 3 bars with the A motive being the three-bar phrases characterizes this movement's structure. Brevity prohibits any development of A, however, variations of underlying textures and independent voicings occur on the occasions of A's repetition.

4. A Far Island (SSA)

Duration: 2'15"
 Source of Text: Kenward Elmslie
 Type of Text: Free Verse

Example 10A

(♩ = c. 46) (1)

(SOP I) *p* *mp* (2) *p*
 A FAR is-land

(SOP II) *pp* *mp* *p*
 A FAR is-land

ALTO *ppp* *mp* *ppp* (ppp)
 A FAR is-land (Ex.)

(Copyright, 1961, by Elkan-Vogel Co., Inc. Used by permission.)

A Far Island is set musically in four phrases of five or six bars followed by a four-bar codetta with a single melodic motive common to all phrases. Treatment of the motive is unusual because at its inception it is passed among all three voices. Rorem's motives commonly appear in one part only except at points of imitation, stretto, canon, and fragmentation. Illustrated in Example 10A the bracketed fragment of the motive undergoes the greatest amount of transformation such as in the duration of the ascending seventh in bar 4 of Example 10B, the transposition and extension in bar 14 of Example 10B, and the augmentation in bars 18-20 of Example 10C.

Example 10B

(3) Ex-ists in a SE-CRET hem-i-sphere (SOP I) When the MOON be-gins to RISE-

(Copyright, 1961, by Elkan-Vogel Co., Inc. Used by permission.)

Example 10C

(18) A FAR is - - land - - (19) (20) A FAR is - - land - -

(Example 10C, Copyright, 1961, by Elkan-Vogel Co., Inc. Used by permission.)

5. Gentle Visitations (SSA)

Duration: 1'15"
Source of Text: P. B. Shelly
Type of Text: Metered Verse

Example 11

The musical score for 'Gentle Visitations' is written for Soprano (Sopr. II) in 3/4 time with a tempo of quarter note = 104. The key signature is two sharps (F# and C#). The score is divided into two systems of five bars each. Motives are indicated by brackets: [A] at the start of the first bar, [B] at the start of the fourth bar, and [C] at the start of the eighth bar. The lyrics are: 'Ye gen-tle vis-i-ta-tions of calm thought - Moods like the mem-ories of hap-pier earth, - Which come ar-rayed - in thoughts of lit-tle worth, -'. The first system ends with a fermata over the final bar.

(Copyright, 1961, by Elkan-Vogel Co., Inc. Used by permission.)

The three motivic ideas supporting the structure of Gentle Visitations, as bracketed in Example 11, are: A, a major scale descending to a second degree, and B and C, two four-bar fragments following A successively. The thirty-four bar piece is in three sections of 12 + 11 + 11 bars, and each section begins with the A motive in canon with one or both of the other voices. Example 12 shows Rorem's canonic method in the opening of the mid-section, which is also transposed up a minor third from the opening section.

Example 12

(13) *f* *mf* (14) (15) (16) (17)

(SOP I) Like stars in clouds by the weak winds en-wrought, — But that the clouds de-part And

(SOP II) Like stars in clouds by the weak winds en-wrought, — But that the

(ALTO) (weak) Like stars in clouds by the weak winds en-wrought

(Copyright, 1961, by Elkan-Vogel Co., Inc. Used by permission.)

Rorem commonly transforms motives by compressing a previous sequential statement of a motive. The fragment in bars 10 and 11 of Example 13 shows the compression of the C motive which originally appeared in sequential treatment in bars 7-10 in Example 11.

Example 13

(10) *mf* (11)

(SOP I) (RAYed) in thoughts of lit-tle worth

(Copyright, 1961, by Elkan-Vogel Co., Inc. Used by permission.)

Finally, by simply lowering the second tone of the descending A motive by a half-step the third section of the

piece is distinguished from the previous two.

6. I Feel Death . . . (TTB)

Duration: 1'

Source of Text: John Dryden

Type of Text: Metered Verse

Monothematic and only nineteen bars long, the unifying theme predominates all but the third of four balanced phrases. Example 14A presents a fragment of the opening theme. With the exception shown in Example 14B in which the fragment undergoes extension and a note change from "g^b" to "a^b" resulting in the high-point of the piece, the theme experiences little modification.

Example 14A

(3) (4) (5) (6)

(TENOR) high-ER still And high - - - ER

(Copyright, 1961, by Boosey & Hawkes, Inc. Used by permission.)

Example 14B

(8) (9) (10)

(TENOR) feth Shuts up my life with-in a short-ER compass

(Copyright, 1961, by Boosey & Hawkes, Inc. Used by permission.)

Contrast in I Feel Death . . . is achieved by varying textures of two or three voices, independent and homophonic voicings, and dissimilar harmonies among the four phrases.

7. Sing, My Soul, His Wondrous Love

Duration: 2'

Source of Text: Hymn 22 (III, 1) of the Protestant Episcopal Church, U.S.A., (1841)

Type of Text: Metered Verse

8. All Glorious God

Duration: 2'

Source of Text: Hymn 15 (L.M.)

Type of Text: Metered Verse

9. Christ the Lord is Risen Today

Duration: 1'

Source of Text: Hymn 69 (III, 1) of the Protestant Episcopal Church, U.S.A., (1841)



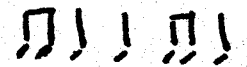
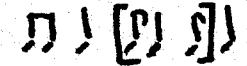
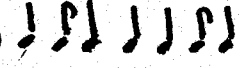
Type of Text: Metered Verse

These three works are settings of hymn-tunes and because of their similarities merit a collective discussion. The adherence to pre-existing melodies in these works precludes any melodic development or expansion that is common to the Rorem style. Notable stylistic features of these hymn-tunes are the new harmonizations of repeated stanzas and the transpositions to the minor third.

An unusual occurrence of rhythmic development appears in Christ the Lord is Risen Today. This setting consists of five stanzas, each set to a four-bar phrase, which melodically are A B A' B' C. The A and B themes have similar rhythmic

patterns which are modified in A' and B' successively and combined at C. The rhythmic development within the sequence of these motives and the resulting C motive characterized by a fair amount of syncopation is illustrated in Example 15:

Example 15

<p>A (bar 1) 5/4 </p> <p>A' (bar 9) 5/4 </p>	<p>B (bar 5) 5/4 </p> <p>B' (bar 13) 5/4 </p> <p>C (bar 17) </p>
--	--

10. Virelai

Duration: 4'40"
 Source of Text: Chaucer
 Type of Text: Metered Verse

Rorem's method of reusing a single melodic idea throughout an entire work pervades Virelai, in which all ten irregular phrases, totaling seventy bars of music, are based on the first seven-bar phrase. Simple rhythmic shifts, chromatics, added and deleted notes, and transpositions comprise the methods of melodic procedure. Examples 16A, 16B, and 16C present the first three appearances of the motive and show its modification. Notable is the chromatic change from "g^b" in bar 5 to "g[#]" in bars 10-11, the added tones in bars 11, 17, and 18, and the expanded duration of the repetition of the first pitch, "d" in bars 13-15.

Example 16A

(1) (2) (3) (4)
 (SOP.) A - lone WALK - ing, IN thought plain - ing And SORE
 (5) (6) (7)
 sigh - ing, All des - o - late:

(Copyright, 1965, by Boosey & Hawkes, Inc. Used by permission.)

Example 16B

(7) (8) (9) (10)
 (ALTO) ME RE - mem - bring of my liv - ing, - My death
 (11) (12) (13)
 wish - ing, Both EAR - ly - And late:

(Copyright, 1965, by Boosey & Hawkes, Inc. Used by permission.)

Example 16C

(13) mp (14) (15) cresc. ped (16)
 (SOP.) IN - for - tu - nate IS so - my fate - That
 (17) (18) (19) (20) mf
 wote ye what? Out - of - mea - sure

(Copyright, 1965, by Boosey & Hawkes, Inc. Used by permission.)

The seventh phrase, beginning at bar 41 in Example 17, develops only the bracketed cadential formula originally in bars 6-7 in Example 16A.

Example 17

Handwritten musical score for Example 17, showing vocal lines for Soprano, Alto, and Bass across bars 41-46. The score is in 4/4 time and includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano).

Bar 41: (SOP. TACET) (ALTO) My truth so plain IS TAK-EN IN VAIN, (BASS) PAIN?

Bar 42: (ALTO) (BASS) PAIN?

Bar 43: (ALTO) (BASS) PAIN?

Bar 44: (ALTO) And great dis- dain - IN RE- MEM- BRANCE,

Bar 45: (ALTO) (BASS) RE- MEM- BRANCE,

Bar 46: (ALTO) (BASS) RE- MEM- BRANCE,

(Copyright, 1965, by Boosey & Hawkes, Inc. Used by permission.)

The vocal texture of Virelai varies from two to six voices, with the motivic material dominating the upper voice of the prevailing texture. The changing vocal textures provide a contrasting relief from the recurring motive.

11. Love Divine, All Loves Excelling

Duration: 2'15"

Source of Text: Charles Wesley (1747)

Type of Text: Metered Verse

Because of its pre-existent melody, this hymn-setting, like the works numbered seven through nine above, allows no melodic development to a degree which would influence the form of the work. Contrast is achieved between stanzas by revoicing, new harmonies, and a transposition up a minor third.

12. Canticles Set I

Confitebor tibi
Magnificat anima mea
Nunc dimittis

Duration 4'25" 4'55"

Source of Texts: Biblical (listed below)

Type of Texts: Prose

Confitebor tibi (Unison Chorus or Solo Voice)

Source of Text: Isaiah 12

The sixteen-note motive in bars 1-2 of Example 18A

contains the germinal material for the entire thirty-eight bar movement. Each of the five sections of the movement freely elaborate and expand fragments of this opening melodic line.

Example 18A

(1) (d= 48 to 72)

O Lord, I will praise Thee.

(2)

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 18B shows the expansion by repetition of the bracketed three-note fragment from bar 2 of the opening motive in Example 18A.

Example 18B

(15) mf

move ahead

(16)

There-fore with joy shall ye draw water: out of the wells of sal-va-tion.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Besides directly quoting fragments, Rorem often elaborates upon a paraphrase of original motivic material; such is the case in bars 9-11 in Example 18C, in which the pitches freely paraphrase the first four tones of bar 1 from Example 18A.

Transpositions of motivic material are employed only

at the octave in this movement in opening the fourth and fifth sections; in both instances the octave displacement of the fifth pitch, "b," produces a contrasting linear motive. This subtle developmental procedure is illustrated in Example 18D and is to be compared to the opening motive in Example 18A.

Example 18C

For the Lord — Je-ho-vah is my strength — And — my song:

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 18D

Sing — un — to the Lord, —

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Magnificat anima mea (S.A. or T.B.)

Source of Text: St. Luke 1:46-55

Example 19A

(♩ = 80)
mf
(1) My (2) soul doth mag-ni-fy (3) the Lord,

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 19B

(32) He (34) hath put (40) down (47) the might - - - y from their seat

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

This movement is based on a motive outlining major and minor thirds which commences to outline a major seventh chord and ultimately in a later repetition spans an eleventh, as shown in Examples 19A and 19B. This setting is clearly organized into four large sections, each containing three irregular phrases. The form of the twelve phrases is (I) A B C, (II) A B C, (III) A A B, (IV) A B C. Two melodic factors unify the movement: 1) All motives derive from the original statement of A, and 2) each successive A, B, or C in sections II, III, or IV is based on the A, B, and C in section I. Development and contrast are brought about by extending the range within phrases, transposition to the minor second and minor third, free elaboration of motivic fragments, and new

voicings in the second voice.

Examples 20A and 20B, and 20C and 20D compare portions of sections IA to IIA, and IB to IIB, respectively in an effort to display Rorem's methods of reworking these original motives. In Example 20B beginning in bar 18, the A motive opening section II transposes up a half step, expands the range by a third, and transforms the cadence of the original A motive in section I shown in Example 20A.

Example 20A

(1) (2) (3) (4)
My soul doth mag-ni-fy the Lord, and my spir-it hath re-

(5) (6) (7)
joined in God my Sav-iour.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 20B

(18) (19) (20) (21)
For he that is might-y hath mag-ni-fied me;

(22) (23) (24) *f*
And ho-ly is his NAME.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

The motivic material for the B sections is an elaboration upon the cadence of the original A statement in bar 7 of Example 20A. Example 20D shows the B phrase of section II at bar 25, transposing up a minor third and expanding by repetition the original B motive from section I, beginning in bar 8 of Example 20C. It should also be noted that phrase IIB begins with a direct quotation of the original IA cadence in bar 7, shown in Example 20A. Such an elision of motivic material not coincidental with a pause or other punctuation of the text is unusual.

Example 20C

(8)
For he hath — RE-gard-ed — the low-li-(ness)

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 20D

(25) *f sempre* (26) (27) (28) (29)
And his me-er-cy is on them that fe-are — him thraugh-out — all

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Nunc dimittis (SAT)

Source of Text: St. Luke 2:29-32

Nunc dimittis is a brief, twenty-one bar movement with homophonic and polyphonic phrases of irregular lengths sharing a germ motive. Rorem's method of recreating the germ motive by changing the rhythmic values is shown in Example 21 by comparing the rhythm of the first four tones of the first motivic repetition in bar 8 to the opening bar.

Example 21

(1) *mp* (2) (8) *mf* (9)
 (SOP) Lord, now lett-est thou thy which thou hast pre-pared

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 22

f (13) *cresc.* (14) (15) *rit.* *ff* (16)
 (SOP) To be a light to light - en the Gen-tiles, and to be the Glo - ry
 (ALTO) *f* *cresc.* *rit.* *ff*
 To light - - - en the Gen-tiles, and to be the Glo - ry
 (TENOR) *f* *cresc.* *rit.* *ff*
 To be a light - to light - en the Gen-tiles, and to be the Glo - ry

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

To develop motives, Rorem frequently uses points of imitation which border on the canonic. In Example 22 the point of imitation between the tenor and soprano shifts in each bar from a half-note duration in bar 13 to a quarter in bar 14 to a dotted quarter in bar 15.

13. Canticle of the Lamb

Duration: 1'35"
 Source of Text: Ned Rorem
 Type of Text: Prose

The Canticle of the Lamb is unique among Rorem's choral works because the text is often subservient to the music. The work is in six eight-bar phrases and a two-bar coda with an unusual time signature of 7/4 + 2/2. To emphasize the reiteration of the same melodic and rhythmic material in the first recurrence of the eight-bar opening section, Rorem uses the same voicings and only allows simple rhythmic changes to incorporate the text. Such a direct repetition of a motive using the same harmony and voicings occurs elsewhere in Rorem's choral music only occasionally in the hymn-settings. Later repetitions of the first eight-bar motive find new harmonies, transpositions of the melody, and wider vocal spacings.

The strict adherence in isomelic fashion to the eight-bar phrase causes the text phrasing at one point to overlap two musical phrases. Bars 7-8 in Example 23A and bars 1-2 in Example 23B illustrate respectively the closing and

beginning of the original eight-bar motive. Bars 31-32 of Example 23C close the fourth occurrence of the eight-bar phrase while bars 33-34 of the same example commence the fifth statement. (Note that the fifth statement is transposed up a step.) A comparison of Example 23C to Examples 23A and 23B indicates the elision of the fourth and fifth phrases between bars 32-33 that is brought on by the phrasing of the text.

Example 23A

(7) (8)
 (SOP) Strength, hon-our, glo-ry and bless-ing,

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 23B

(1) (2)
 (SOP) Worth-y is the Lamb, — the Lamb that was

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 23C

(31) (32) (33) (34)
 (SOP) Praise — our — God, — all — ye his ser-vants, ye that — fear him.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

14. Canticles Set II

Benedictus es Domine
 Phos Hilarion
 Ecce Deus

Duration: 8'45"
 Source of Texts: (listed below)
 Type of Texts: Prose

Benedictus es Domine

Source of Text: Book of Common Prayer (U.S. edition)

The irregular formal structure of Benedictus es Domine is influenced by Rorem's adaption of the text. The second line of the eight-line text, "Praise and exalted above all forever," is treated by Rorem as a refrain to each other new line of text. In addition to homophonic sections of a line followed by a refrain, there are occurrences of a line overlapping with a refrain--unusual in the choral works of Rorem--as shown in Example 24.

From the opening four-bar motive, Rorem derives all the melodic substance for the piece which prominently appears somewhat transformed in each refrain and in most new lines. The degree of melodic and rhythmic transformation between a fragment of the first refrain, bars 7-10, and its last occurrence in the closing refrain, bars 53-56, is shown in Examples 25A and 25B, respectively. In this last refrain only the basic pitch structure and contour resemble the original model.

Example 24

(26) **[REFRAIN]** *f*
 (27) (28) (29) *mf*
 (SOP) *f* for - - - - - EV - ER,
 (ALTO) *f* bless - ed Act thou that be - hold - est the depths, # and

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 25A

(7) *ff* (8) (9) 10
 (SOP) (A -) bore all for - EV - ER.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 25B

(53) *mf* (54) (55) (56) *p*
 (SOP) (All) for - EV - ER.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Phos Hilarion

Source of Text: Greek, 3rd century

The opening four-bar A motive appears three times in the first twelve bars. Following an eleven-bar section adapted from the melodic contour and rhythm of the A motive, A appears three more times in the closing twelve bars. The notable stylistic feature of the movement is Rorem's technique of changing the pitch order and further transforming a motivic fragment in successive entries.

Example 26A

The musical score for Example 26A consists of three staves of music, each with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music is written in a single melodic line.



Staff 1: (SOP) (3) of the Fath-er's face in HEAVEN (4) our Ho-ly Lord, (7) (8)

Staff 2: (11) (12) (26) (27) (Christ) (God)

Staff 3: (30) *dim molto* (31) (34) *dim* (35) A

The score includes various musical notations such as slurs, accents, and dynamic markings. Bar numbers are indicated above the notes, and some bars are marked with a double bar line and a zigzag line, indicating a break in the sequence.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 26A excerpts the third and fourth bars of each occurrence of the four-bar A motive showing the transformation of the original by means of reordering pitches, changing contours, sequential procedure, and chromaticism. It is notable that after the first rhythmic modification of  to  between bars 4 and 8 the rhythmic structure is unchanged.

The third entry of the A motive occurs in a stretto procedure, common to Rorem's style, as shown in Example 26B.

Example 26B



(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Ecce Deus

Source of Text: Isaiah 12:2-6

Ecce Deus has a three-bar motive which is later fragmented, extended in range, and transposed up a fourth and fifth. This motive unifies the movement occurring within irregular phrasing in a large strophic form.

It is common throughout Rorem's choral works to find a motivic extension which is retained or further transformed in later motivic statements. Example 27A gives the original motive in bars 1-3. Bars 17-18 of Example 27B show the extension of bar 3 by one bar, and bars 26-28 of Example 27C show the further lengthening of the extension. Although not expanded to any further degree than illustrated in these examples, the first extension shown in Example 27B does remain a permanent feature of all later entries of the motive.

Example 27A

(1) (11) (3)

(Sop) Be - hold - God is my sal - va - tion

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 27B

(15) (16) *f* (17) (18) *mf*

(Sop) Therefore with joy shall ye draw wa-ter out of the wells of sal-va-tion.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Example 27C

(24) *mp* (25) (26) *mf* (27) (28) *mf*

de-clare his deeds A-mong the peo-ple, MAKE his NAME IS EX-ALT-ed.

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

It is the consistency of the texture that characterizes Ecce Deus. An eighth-note legato line with no motivic significance other than a rough following of the contour of the melody weaves throughout the movement, establishing a timbre for the whole.

15. In Time of Pestilence

Duration: 6'45"

Source of Text: Thomas Nashe (1953)

Type of Text: Metered Verse

In Time of Pestilence is a setting of six short madrigals. Common to each of these poems is the last two lines of text, "I am sick, I must die--Lord have mercy on us!"

The madrigals are independent movements but intended to be sung in succession. Because the opening and closing madrigals are related motivically, they will be discussed first.

In the first madrigal the male voices slowly intone the last poetic line, "Lord have mercy on us!," on a pedal "d." The A motive is a disjunct line of five bars sung in unison by the women and paraphrased four times. Following the second A statement is a four-bar contrasting chromatic motive, B. B is an unusual Rorem motive in that its text and phrasing do not correspond to its make-up as a series of seven pitches states in succession three times, as shown in Example 28.

Example 28

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

The first eighteen bars of the sixth and last madrigal are transposed a fourth and reversed between male and female voices from the first madrigal's opening eighteen bars. This strict means of reuse of motivic material, especially for such a long duration, is uncommon in Rorem's choral works. The opening bars of each madrigal are compared in Example 29A, the first madrigal, and Example 29B, the last madrigal.

The sixth madrigal closes with a two-octave motive, the widest range span of any Rorem choral melody, here compressed into five bars and illustrated in Example 29C.

Example 29A

(♩ = 52-66) (Intense and shaded) *mp*

(SOP ALTO)
A - dieu, - fare - well - earth's - bliss!

(Cold and colorless)

(TENOR)
(BASS)

Detailed description: This musical score shows two staves. The top staff is for Soprano/Alto and the bottom for Tenor/Bass. Both are in 3/2 time with a key signature of two flats. The Soprano part begins with a rest, then enters in the second measure with a melodic line of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics 'A - dieu, - fare - well - earth's - bliss!' are written below. The Tenor/Bass part consists of a single note, D3, held for the entire duration of the five measures. The tempo is marked as ♩ = 52-66. Performance instructions include '(Intense and shaded) mp' for the Soprano and '(Cold and colorless)' for the Tenor/Bass.

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 29B

(♩ = 52-66) *p* cold and colorless (2) (3) (4)

(SOP ALTO)
Lord,

mp INTENSE AND SHADED

(TENOR)
(BASS)
HASTE - there - fore - each de - gree

Detailed description: This musical score shows two staves. The top staff is for Soprano/Alto and the bottom for Tenor/Bass. Both are in 3/2 time with a key signature of two flats. The Soprano part begins with a rest, then enters in the second measure with a melodic line of half notes: D4, E4, F4, G4. The lyrics 'Lord,' are written below. The Tenor/Bass part begins with a rest, then enters in the second measure with a melodic line of eighth notes: H4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The lyrics 'HASTE - there - fore - each de - gree' are written below. The tempo is marked as ♩ = 52-66. Performance instructions include '*p* cold and colorless' for the Soprano and '*mp* INTENSE AND SHADED' for the Tenor/Bass. Measure numbers (2), (3), and (4) are indicated above the Soprano staff.

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 29C

(22) *fff* Slower, passionate (23) (24) (25) *rit* (26) (27) *f*

I — Am — sick, I must die. Lord, — have mercy on — us!

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

The three-part texture, SAT, of the second madrigal is in contrast to the two-part texture of the first. Only the contour of the second madrigal's motive resembles that of the first, as seen by comparing the second madrigal opening in Example 30A to the first madrigal opening in Example 29A.

Example 30A

(1) = 138 (1) (2) (3) (4) (5)

(Sop) Rich men trust not in wealth, Gold cannot buy you health;

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 30B

(9) = 138 (9) (10) (11) (12) (13)

(Sop) All things to end are made; The plague full swift goes by;

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Comprising twenty-seven bars the overall form of the second madrigal is A B A'. By displacing the octave in bars 9 and 11, reordering pitches in bars 10 and 12, and changing the original note "b," in bar 3, to an "a" in bar 11, Rorem derives the midsection, B, from the A motive. This transformation is illustrated above by comparing Example 30B, the B motive opening the midsection, to the original A motive in Example 30A.

The third madrigal develops a single motive, shown in Example 31A, by imitation in the other voices and fragmentation of the descending motive in bars 3 and 4. A comparison of Example 31B, the last four bars of the third madrigal, to the last beat of bar 3 through bar 5 in Example 31A shows Rorem's technique of motivic expansion by irregular augmentation.

Example 31A

(TENOR)

Beau-ty is but A flower which will de-void wrinkles Brightness falls from the air;

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 31B

(24)
 (Sop) *mf* *mp*
 Lead, have mer - - cy - - on - - us!

The musical notation consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mf* is placed above the first measure. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. A dynamic marking of *mp* is placed above the final measure. The piece concludes with a double bar line. The lyrics "Lead, have mer - - cy - - on - - us!" are written below the staff, with hyphens indicating syllables spanning across measures.

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

The fourth madrigal is characterized by direct imitation of the soprano melodic motive in the tenor in every other bar. The bass imitates the alto part accordingly, but each successive imitation disintegrates and by bar 8 only the rhythmic pattern and contour are imitated. Notable is the imitative technique of expanding the motive by 1) the textural blocks and 2) the continuous use of the soprano statement and the tenor response. Bars 1 and 2 of the fourth madrigal are shown in Example 32.

Example 32

(1) $\text{♩} = 66$ *mf*

(SOP) Strength stoops — un-to the

(ALTO) Strength stoops, —

(TENOR) Strength stoops — un-to the

(BASS) Strength stoops, —

(2) *mf*

grave, —

(Copyright, 1972, by Boosey & Hawkes, Inc. Used by permission.)

Two motives, A and B, comprise the make-up of the fifth madrigal. B functions as a response to A, and both motives remain nearly intact throughout the movement. The juxtaposition of the motives provides a means of expanding the duration of the movement, as shown in Example 33, illustrating the formal motivic outlay.

Example 33

AA BB AA BA Transition AB Close

16. Missa Brevis

Duration: 13'

Source of Text: Ordinary of the Mass

Rorem's Missa Brevis is a five-movement setting of the Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei for mixed chorus and soprano, alto, tenor, and bass/baritone soloists. Except for the appearance of the "Christe eleison" theme in the Agnus Dei, the movements of the Missa Brevis contain independent themes.

Kyrie

The Kyrie is constructed in five elided sections:

I. Solo Tenor	bar 1
II. Solo Tenor and Chorus	bar 36
III. Chorus	bar 76
IV. Solo Tenor and Chorus	bar 100
V. Solo Tenor	bar 136

The solo tenor motive (STM) embellishes the key of F major, is restated almost entirely in section II with the chorus Kyrie motive (CKM), and decorates itself in section IV in an improvisatory manner. Example 34A compares bars 12-14 of the original STM in section I to its reappearance in section IV, shown in Example 34B, where it is introduced with a flourish. Such embellishment is a characteristic of this motive in section IV.

Example 34A

(12) (f) *ff*
 (SOLO TENOR) ky - ri - E

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 34B

(113) (114) (115) (116) (117)
 (SOLO TENOR) E - le - i SON, (-SON)

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

CKM appears in five seven-bar phrases in both sections II and IV. Shown in Example 35B, it is derived from the pitch content of a fragment of the STM in Example 35A.

Example 35A

(5) (6) (7) (8) (9) (10)
 (SOLO TENOR) ky - ri - E E - le - i - SON,

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 35B

Musical notation for Example 35B, showing a vocal line with lyrics and dynamic markings. The notation is in 2/2 time and features a melodic line with slurs and accents. The lyrics are: (SOP.) Ky - Ri - E - E - i - (SOP.)

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

CKM remains unchanged with each repetition within section II; however, like STM, CKM in section IV undergoes imitation or canonic procedure at each entry with its pitch content surviving intact.

The setting of the "Christe elison" text in section III employs a double canon, unusual in Rorem's choral works. The five-tone soprano motive in this section is reworked three times by means of transposition and reorganization of the pitch series without changing the pitch content. The result is a means of melodic expansion different from those methods previously discussed.

Gloria

The setting of the relatively long text of the Gloria is unified musically by the recurrence of an eight-bar theme which is first anticipated by a two-bar fragment in bars 6-7, then by four bars in bars 11-14, and finally fully stated in bars 19-26. Such fragmented anticipation of a motive which is frequently reused in its entirety is unique in the Rorem

choral works.

Sanctus

The Sanctus is set for soprano solo and chorus and is characterized by consistent six-bar overlapping phrases between the soloist and the chorus. The movement is structured entirely as a soprano solo statement followed by a chorus response. This procedure occurs six times and is followed by a two-bar extension.

The reversing of the pitch order in the restatement of the soprano motive is shown in Example 36B and is to be compared to the original motive in Example 36A.

Example 36A

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 36B

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

The real mutation and development of this motive, illustrated in Examples 36A and 36B, occurs in the next four entrances, where only its contour is alluded to and few of its original notes appear. Example 37 shows the third entrance of the soprano motive, in which only the note "g[#]" in bar 14 is original to the opening statement in Example 36A.

Example 37

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Following the movement, the same Sanctus text is sung by the alto soloist to new musical material in a free style.

Benedictus

The Benedictus presents two distinct themes, one supporting the text, "Osanna," and the other for the text, "Benedictus qui venit. . . ." They are used without transposition or distortion by fragmentation or extension. Four-bar phrases of both themes alternate until the "Osanna" theme incurs a short eight-bar development accomplished by imitation with complete and incomplete entries. This leads to a two-bar coda derived from the "Benedictus" theme. Meter shifts of 6/4 and 4/4 and varying choral textures support the

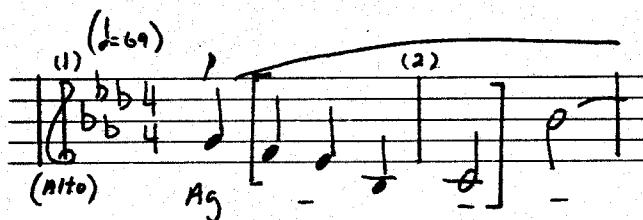
recurrence of these non-developed themes.

Following the Benedictus, the bass/baritone soloist presents the same text to a new musical setting.

Agnus Dei

The pitch reorganization and reworking of a fragment of the opening motive into all four voices, such as occurs in the Agnus Dei, is another means of expanding the melodic material. Example 38A presents the first two bars of the opening motive. Bars 7-16, shown in Example 38B, indicate the reworking and development of the "f"-^b"e"^b"-^b"b"^b"-"c" pitch sequence originally from the opening fragment in bars 1-2.

Example 38A



(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

The second part of the movement closes with a recall of the "Christe eleison" theme from section III of the Kyrie. As before it reappears as a double canon with the exact four-part voicing until the cadence. Such a cyclic occurrence provides a unity to the Missa Brevis.

Example 38B

(7) (8) (9) (10) (11) (12)

(SOP)

(ALTO)

(TENOR)

(BASS)

(12) (13) (14) (15) (16)

(SOP)

(ALTO)

(TENOR)

(BASS)

mu - di, DE - i, DE - i, qui - tol -

mu - di, mis - E - RE - RE, qui - tol -

DE - i, qui - tol -

DE - i, qui - tol -

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Works with Piano or Organ Accompaniment

17. Three Incantations from a Marionette Tale (Unison Chorus)

Duration: 2'50"

Source of Text: Charles Boultenhouse

Type of Text: Metered Verse

I

A prominent developmental feature in Rorem's choral works with accompaniment is the increasing density of texture upon the recurrence of a motive. Within Part I, a brief and simple setting, Rorem uses this technique for the immediate contrast between two bars. Shown in Example 39 are bars 9-10, in which the accompaniment chords in bar 9 become seventh chords and ninth chords in bar 10.

Example 39

(9) mp mf

(unison chorus) turquoise in my pouch, The turquoise in my pouch

mp mf

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

II

Melodically Part II is a clear A A' structure of twenty-eight bars, the only contrasting ideas in A' being a whole-step transposition in bars 16-17 and a few subtle harmonic changes in the accompaniment. The notable developmental idea in the movement occurs with the cross-rhythm phrasing of the last three bars, bars 26-28, in Example 40. This coda is derived from the movement's prominent accompaniment motive, of which a fragment is contained from bar 3 in Example 40 for comparison.

Example 40

The image shows a handwritten musical score for Example 40, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time and D major. It is divided into four measures, each marked with a measure number in parentheses: (3), (26), (27), and (28).
 - Measure (3): Treble staff has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.
 - Measure (26): Treble staff has a quarter note G4, a quarter note A4, and a quarter note B4. Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.
 - Measure (27): Treble staff has a quarter note G4, a quarter note A4, and a quarter note B4. Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.
 - Measure (28): Treble staff has a quarter note G4, a quarter note A4, and a quarter note B4. Bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.
 Dynamic markings include 'ff' (fortissimo) in measure (26) and 'mp' (mezzo-piano) in measure (28). There are also some handwritten annotations like '4 7 7' and '7' above the notes in measures (26) and (27).

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

III

As with Parts I and II, the last movement features no development or expansion of the melodic motive, yet it offers

another type of expansion of simple material. In this case of a seventeen-bar A B A' form, the composer in the A' section repeats the original piano accompaniment from section A up an octave for two bars in bars 11-12, then down an octave followed by a short coda. This treatment of the accompaniment motive and texture provides a timbre contrast for the movement while retaining the melodic structure unchanged at its repetition.

18. The Mild Mother (Unison chorus for treble voices)

Duration: 1'

Source of Text: Anonymous, 15th century (adapted)

Type of Text: Metered Verse

The Mild Mother is a thirty-two bar work based on a four-bar motive, originally stated in the vocal part but recurring in every phrase either in the voice or the piano. The motive incurs little fragmentation and no development. The extended reuse of this motive is possible because of Rorem's treatment of the accompaniment texture. Beginning with a single line, the polyphonic accompaniment increases to two parts at bar 3, four parts at bar 12, five parts at bar 27, and six parts at bar 29. Such a gradual thickening of the texture, while supporting a single undeveloped motive, is uncommon in the Rorem choral works.

19. The Corinthians

Duration: 9'

Source of Text: I Corinthians, Chapter 13

Type of Text: Prose

The relatively long duration of the Corinthians, a single movement work, as compared to the works previously discussed, provides the composer with an opportunity for a greater degree of melodic expansion and transformation. Formally the work is in three large sections, containing five melodic motives.

I. bars 1-49 A, B, and C motives

II. bars 50-97 D, E, and (A) motives

III. bars 98-150 A, B, and C motives

No less than nine tempo changes further enhance the clarification of sections and thematic material.

The treatment of the motivic material in the Corinthians introduces no techniques that have not yet been discussed, however, three means of melodic procedure that prevail are: 1) Transposition of motives--The A motive occurs in the major keys of E, G, C, E^b, and G^b; the B motive occurs in the major keys of E, G, B^b, A, and C. 2) Imitation of motives--All motives except the E motive are characterized by close points of imitation, often strict or canonic. 3) Augmentation of motives--In section III both the A and C motives are stated in long climatic phrases in augmentation. In illustrating these three procedures with

the A motive, Example 41A shows the opening statement (with a simultaneous paraphrase in the left-hand organ part), Example 41B is a transposition to G major with points of imitation in the tenor and bass lines, and Example 41C is the first two bars of the augmented statement.

Example 41A

(Copyright, 1960, by Henmar Press, Inc. Used by permission.)

Example 41B

(22) *ff* *>*
 (SOP) noth - ing.

(23) *dim.*
 (ALTO) (Noth) - ing.

(24) *mf*
 (TENOR) (-ty), I Am noth - ing.

(BASS) char - i - ty, I Am noth - ing.

(Copyright, 1960, by Henmar Press, Inc. Used by permission.)

The A motive in Example 41A is originally a two-bar organ motive in two parts and provides the substance for a later thickening of texture. The next two appearances of the motive in bars 7-8 and bars 12-13, respectively, each add a part increasing the texture first to three, then four parts. The fourth appearance of the A motive, shown in Example 41B, is the first incorporation of the motive in the voices. A later appearance of the motive, bars 104-105, occurs with five independent parts. The motive's greatest density of texture can be observed in its last appearance in the work in Example 41C. Without disturbing the pitch series of the A motive but by altering the parameters of texture, rhythm, and tonal levels, Rorem is able to reuse the motive in contexts of transition, primary theme, and climax.

In the choral works with piano or organ accompaniment, Rorem frequently uses the instrument to provide transitory material within and between major sections. Such is the case in The Corinthians, in which the organ paraphrases and extends the E theme as a transition from section II to section III and acts upon the B theme in the same fashion within section III. These instrumental solos are usually characterized by a thematic statement or paraphrase followed by brilliant scalar passages and other toccata-like features. This procedure is illustrated in comparing Example 41D, the original B theme statement, to Example 41E, the B-based organ transition within section III of the work.

Example 41D

(3) $\sharp\sharp$ *p* (4) (5) (6)

(ALTO) Though I - speak with the tongues of - men And of An - gels, — and have not char-i-ty,

(Copyright, 1960, by Henmar Press, Inc. Used by permission.)

Example 41E

(113) *Maestoso* (114) (115)

(ORGAN) *f* *cresc.*

(116) *ff* (117) *fff dim.*

(Copyright, 1960, by Henmar Press, Inc. Used by permission.)

20. Miracles of Christmas

Duration: 17'
 Source of Text: Ruth Jacob
 Type of Text: Poetic

The Miracles of Christmas is a continuous setting of seven poems linked together by one of two means: 1) A common motive which is set to the text, "Mary took these things, She took these things and pondered them in her heart," or 2) an instrumental motive. Except for the cyclic nature of these transitions, each movement introduces and exists on its own motives.

The Cherry Tree

Example 42A

(SOP.) The road is - long ——— to Beth-le-hem; Their steps are slow, ———

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

By the deletion of one note, "b," in bar 17 and the addition of "g#" in bar 18 upon the repetition of a two-bar phrase, Rorem is able to write an immediate contrasting yet complimentary phrase using the same motivic material. Example 42A illustrates this procedure as applied to the A

motive of The Cherry Tree. Notable is the new rhythmic emphasis given the second phrase by the displacement of the original notes by an eighth-note.

This four-bar A motive is reused in octaves among the voices in bars 23-26, in a fragmented version in the male voices in bars 30-33, and in the organ transposed up a minor third in bars 39-42. Immediately following and complementing the four-bar A motive in Example 42A is a two-bar motive, which serves this movement as the B motive yet later becomes the common "Mary" motive linking most of the movements.

Previous examples have indicated Rorem's methods of strict and paraphrased types of augmentation. Here, however, is a procedure of condensation of motivic material. Examples 42B, 42C, and 42D show the progression of condensation with each repetition of the transition motive.

Example 42B

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 42C

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 42D

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

The Rooster

The Rooster is in a large ternary form which opens with a chordal ostinato accompaniment supporting a twelve-bar canon from bar 6-18 between the female and male voices. The important unifying factor of this movement is a rhythmic

fragment in bars 7-8 within the opening vocal motive, bars 6-9, shown in Example 43A. At bar 14 in Example 43B this fragment is expanded. It next appears in the supporting accompaniment beginning in bar 21 in Example 43C. The fragment weaves a continuous eighth-note thread through the mid-section of the piece, where it is developed at bar 53 in Example 43D to a point of only a rhythmic relationship to its original appearance.

Example 43A

(6) *f* SEMPRE (7) (8) (9)

(SOP ALTO) IN THE SKY A - BOVE, A - BOVE - MAN'S REACH

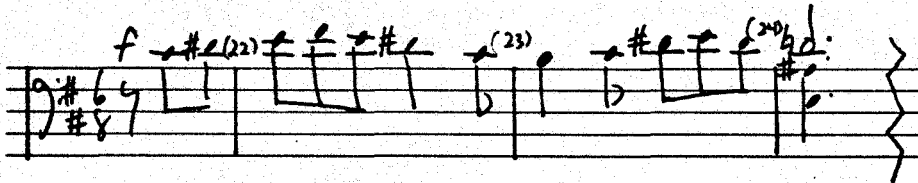
(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 43B

(14) (15) (16) (17)

(SOP ALTO) THE AN - GET - END - TO - FEAR

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 43C

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 43D

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

The transition to the third movement, The Wise Men, begins with an instrumental appearance of the "Mary" motive in augmentation and with a new harmonization.

The Wise Men

The basic structure of this movement is an eight-bar melodic motive appearing four times, each in a different vocal texture--1) unison women's voices, 2) unison men's voices, 3) unison men with frequent octave displacement of

itches, and 4) harmonization in four parts. Unusual is the third appearance of the motive in that Rorem creates a new motive from an original one simply by displacing certain pitches up or down an octave, as shown in Examples 44A and 44B.

Example 44A

(3) (4)
 (ALTO) EA-LER young CAS-pare, TAR-sus' King,

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 44B

(27) (28)
 (BASS) *mf* Old Mel-chior of AR-A-by Locked

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

In the Stable

The fourth movement, of one hundred and fifty-seven bars duration, is relatively longer than the other movements and allows more thematic recurrence. The formal plan is irregular in its phrasing and content of themes. Of its four motivic ideas, the A motive is the most prominent. The

intervallic relationships of the first four pitches of this A motive provides the germinal material for the extension and development of A, the opening of the B theme, and the accompaniment texture of the C theme. This intervallic structure of the opening A fragment is a major second, minor third, and a major second, as shown in Example 45A.

Example 45A

(4) (5)
 (ALTO) From the shadows the ox And colt And

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

A typical development of this germ fragment occurs in bars 14-15, shown in Example 45B, in which the original opening pitch sequence is transposed down a fourth and partially displaced at the octave.

Example 45B

(14) (15)
 (BASS) I give my strength to be a ser-vant

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

The same original fragment generates the B theme shown in Example 45C.

Example 45C

Handwritten musical score for Example 45C. It consists of two staves. The top staff is for the voice, with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The lyrics are "As Joseph heaped the". The bottom staff is for the piano accompaniment, with a bass clef, a key signature of one sharp (F#), and a time signature of 4/8. The score is divided into three measures: (30), (31), and (37). There are some handwritten annotations, including "M. 10" and "C. 15" in the first measure, and "PP sempre" in the second measure.

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Finally, by inverting and transposing the original fragment, the accompaniment countermotive, C, evolves in the lower right hand of the accompaniment, as illustrated in Example 45D.

Example 45D

Handwritten musical score for Example 45D. It consists of two staves. The top staff is for the right hand, with a treble clef, a key signature of one sharp (F#), and a time signature of 4/8. The bottom staff is for the left hand, with a bass clef, a key signature of one sharp (F#), and a time signature of 4/8. The score is divided into two measures: (83) and (84). The melody in the right hand is marked "PP sempre".

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Another striking melodic procedure found in this movement is the reworking of the cyclic "Mary" motive from the first poem. Example 46A presents an occurrence of this

"Mary" motive in the first movement. Example 46B shows the same melodic passage in In the Stable reworked into a 6/8 meter with eighth-note embellishments.

Example 46A

(49) $\text{♩} = 60$
 (50) *rit.*
 (51)
 (52) *mp* *motto esp.*
 (53) *mp* *Tempo I*
 (SOP) MA-ry took these things, she took these things - And pon-dered them in her heart.

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 46B

(141) *mp*
 (142)
 (143)
 (144)
 (SOP) Ma - ry — took these things, She —
 (145) *mf*
 (146)
 (147)
 (148)
 took — these — things

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

The White Rose

This miniature sixteen-bar movement is constructed in four four-bar phrases. Each successive phrase makes a melodic reference to the original, greatly modifies the rhythm, and adds other voices or keyboard parts to thicken the texture.

An instrumental interlude of thirteen bars links this movement with the next.

The Spider and the Fly

The thirteen-bar interlude preceding the movement is toccata-like in nature. No less than five distinct fragments can be identified in the interlude, from which Rorem derives all the compositional material for this movement. Melodic, harmonic, and rhythmic ideas from these fragments are isolated, juxtaposed, modified, and extended to a degree unseen in the other choral works. It is beyond the scope of this study to identify all of these details. Unusual in this movement is a rare appearance in Rorem's choral works of the common sequence, illustrated in bars 30-32 in Example 47A.

Example 47A

Handwritten musical score for Example 47A, showing four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 4/4 time and spans four bars (29-32). The Soprano part starts with a *ff* dynamic and features a melodic line with accents. The Alto part has the lyrics "Mur-der marched be-hind." and includes a piano accompaniment line. The Tenor part has a piano accompaniment line. The Bass part starts with a *fff* dynamic and features a melodic line with accents. The piano accompaniment line at the bottom shows a rhythmic pattern of eighth and sixteenth notes. Bar numbers (29), (30), (31), and (32) are written above the Soprano staff. Dynamic markings *ff*, *f*, and *fff* are present. Articulation marks like accents and slurs are used throughout.

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Comparing the rhythm in bar 29 of Example 47A to bar 2 of the organ interlude, shown in Example 47B, exemplifies

just one instance of material derived from the interlude.

Example 47B

Musical notation for Example 47B, showing a sequence of notes on a staff. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, there are annotations: (2) above the first note, (3) above the eighth note, and a slur over the last three notes. Below the staff, there are dynamic markings: *ff* and *sub.* (sustained). To the left of the staff, there is a handwritten note: (ORGAN) (RIGHT-HAND).

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

The Land

The mutation of the original scalar motive, A, illustrated in Example 48A, is extreme. (It is notable that this ascending scale with a raised fourth recalls the A motive in the first movement, shown in Example 42A.) A paraphrase, A', follows immediately, as shown beginning in bar 7 in Example 48B and the cadence in bar 9 derives from the interior cadence from the original motive in bar 4. Diminution, fragmentation, and transposition of the A' at bar 7 are the hallmarks of A'', beginning in bar 10 in Example 48C.

Example 48A

Musical notation for Example 48A, showing a sequence of notes on a staff. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the staff, there are annotations: (2) above the first note, (3) above the second note, (4) above the fourth note with *mp* below it, (5) above the fifth note, and (6) above the sixth note. Below the staff, there are lyrics: ONE SUN-SET FROM PEACE, THE HO-LY FAM-I-LY HEARD THE BEAT OF HER-OD'S HORSE-MEN. To the left of the staff, there is a handwritten note: (ALTO AND TENOR).

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 48B

Musical notation for Example 48B, Soprano part. The score is in 4/4 time and consists of 19 measures. It begins with a piano (*p*) dynamic and a crescendo leading to a mezzo-forte (*mf*) dynamic. The melody is written on a single staff. The lyrics are: (SOP) MA-ry urged the FARM-ER in his field.

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 48C

Musical notation for Example 48C, Soprano part. The score is in 4/4 time and consists of 12 measures. It begins with a piano (*p*) dynamic and an expressive (*espr.*) marking. The melody is written on a single staff. The lyrics are: (SOP) "Tell them WE passed this way While you WERE sowing SEED."

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

After establishing this pattern, Rorem repeats the entire process, transposing each section to various tonal levels, developing A" to a climax, and inserting a brief instrumental transition between statements of A' and A", shown in bars 21-23 of Example 48D.

Example 48D

Musical notation for Example 48D, Organ (Right Hand) part. The score is in 4/4 time and consists of 23 measures. It is marked as a solo and begins with a mezzo-piano (*mp*) dynamic. The melody is written on a single staff. The lyrics are: (SOP) "Tell them WE passed this way While you WERE sowing SEED."

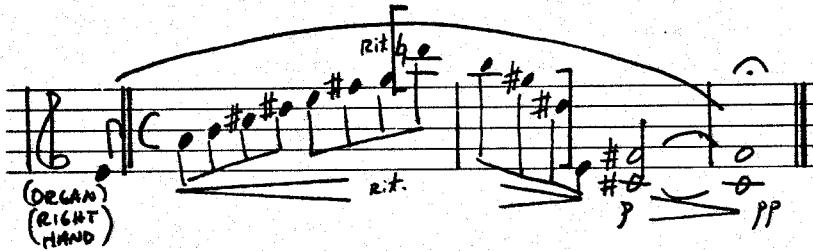
(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Comparing this interlude in Example 48D to the A

motive in Example 48A shows that by diminution and by omitting only the pitch, "d," in bar 2 and "c" in bar 5, Rorem compressed the original five-bar motive into two bars.

The cyclic reference is completed as the closing begins with the "Mary" motive from the first movement and ends with a three-bar statement of the original first movement A motive. The octave displacement of four notes, "d"- "b"- "g#" - "d#," gives this final statement of the A motive a new climax, as shown by comparing it in Example 48E with the original, in bars 15-16 in Example 42A on page 93.

Example 48E



(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

21. Prayers and Responses

These are five independent settings of prayers and responses for various use in the worship service. All but the fifth are of less than eleven bars, and all share in common frequent melodic outlines of major triads in the root position and in first and second inversions. This triadic procedure is used to open each setting and permeates each setting, giving

a unification to the whole.

22. Proper for the Votive Mass of the Holy Spirit
(Unison Chorus)

Duration: 10'
Source of Text: Proper of the Mass
Type of Text: Prose

Entrance Song
Gradual (Meditation Song)
Offertory
Communion

Entrance Song

The Entrance Song consists of alternating motives for the Antiphon, A, and the Verse, V, closing with a third motive at bar 47 beginning with the Doxology, D. The form is A V A V A D Coda. Repetitions of the Antiphon and Verse motives are first stated with simple textures--either a sustained chord or accompaniment, and their successive entries experience melodic extensions, and denser harmonies and textures.

A pointillistic procedure, not found in any of the previously discussed works, begins in bar 47 by introducing and then germinating the melodic material for the text. The extremely disjunct introduction shown in Example 49A is transformed into a relatively conjunct vocal line at bar 54 in Example 49B. In addition, Rorem freely displaces and embellishes the original keyboard line, as indicated by comparing Examples 49A and 49B.

Example 49A

(47) *mf* (48) (49) (50)

(ORGAN)

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

Example 49B

(54) *mp* (55) (56) (57)

(UNISON CHORUS) Glo - ry be to the Fa - ther and to the Son, —

ORGAN

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

Further clarity of form is achieved because the pointilistic introduction, beginning at bar 47 in Example 49A, is a seven-bar phrase which generates four successive seven-bar phrases before the coda. Each succeeding phrase finds the

accompaniment becoming less disjunct by taking on the characteristics of the narrow, more conjunct vocal line.

Gradual

The Gradual consists of two distinct themes--an A motive for the chorus and an Alleluia response, R, for the congregation. The overall form is A R A R. The A motive of four bars appears four times in each A section, thus occurring eight times. The composer slightly varies the harmonies, presents the motive at four tonal levels, and occasionally embellishes the motive with passing tones. However, the basic melodic structure and rhythm remains intact throughout the eight appearances of the motive.

Offertory

Like the preceding movement, the Offertory is structured around two motives--an A motive for the chorus and a response motive for the congregation. Both are five-bar motives and experience very little manipulation of pitch or rhythmic change. Contrast is created by motive transpositions, simple varying accompaniments, and an occasional extension or overlapping of a phrase. Strict augmentation of the A motive sung by all voices for twenty-seven bars is the only unusual procedural aspect of this movement.

Communion

The two-and-one-half-bar motive shown in Example 50A occurs four times successively--the last time transposed--and is characterized by a strict adherence to the original rhythm and successively denser accompaniment textures.

Example 50A

(CHORUS) Sud-den-ly ————— there came a sound ————— from HEAV-EN.

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

It is in the second half of the movement that the motive is thoroughly transformed as illustrated in Example 50B. Rorem changes the rhythmic structure and meter, omits only one original pitch, "a[#]," and creates a new motive.

Following a brief section based on the opening motive from the Gradual, the movement closes with a further transformation of the Communion motive in which the "a[#]" is completely phased out, as illustrated in Example 50C.

Example 50B

(13) *mf* *Espe.* (14) (15)
 (Chorus) SPEAK - ing of the won - der - ful works of God. -

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

Example 50C

(26) *pp* (27) (28)
 (Tenors) SPEAK - ing of the won - der - ful works of God. -

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

23. Truth in the Night Season

Duration: 6'

Source of Text: Psalm 92:1-5a

The quasi-serial treatment of the motives in this work separates it into a class by itself among the choral works. These motives, A, B, and C, can be discerned with their pitch series in Examples 51A, 51B, and 51C. The bracketed four-note fragments in the three examples below possess the successive intervals of a minor second, a major second, and a perfect fifth; and this four-note series is common to all three motives.

Example 51A

(1) *ff marc.* (2) (3) *molto*

(Sop) It is a good-thing- to give Thanks, —

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

Example 51B

(4)

ORGAN

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

Example 51C

(20) *mp Esp* (21) (22) (23) (24) (25)

(ALTO) To tell of thy lov-ing kind-ness —

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

The most common means of reusing the material of these three motives is the omission and addition of tones, fragmentation, extension, transposition, and rhythmic changes. The

second, third, and fourth entrances of the A motive, shown successively in Examples 52A, 52B, and 52C, illustrate these techniques and can be compared to the original A motive in Example 51A. In Example 52A, the motive is transposed up a major third, displaces the octave on the second pitch, omits the third pitch, changes the rhythm of the seventh pitch, and extends the motive with six new tones.

Example 52A

(6) *ff* (7) (8) *fff* (9) (10)
 (Sop.) It is a good thing to give thanks un-to the Lord,

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

Example 52B

(12) *f* (13) (14) (15) *fff* (16) *p*
 (Sop.) And - to sing - PRAISES un-to thy NAME, - a -
 Most High - - - est;

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

Example 52B shows an added tone beginning the phrase, the restoration of the original third tone, further rhythmic changes on tones 6 and 8, and an embellishment and extension

Example 53

Handwritten musical score for Example 53, featuring vocal parts (Soprano, Alto, Tenor) and piano accompaniment (Bass, Treble). The score includes lyrics: "O Lord, how glo-rious ARE thy works!" and "O Lord, how glo-rious ARE thy". It features various musical notations such as dynamics (p, mf), articulation (rit., motto esp.), and performance markings (76), (77), (78).

(Copyright, 1967, by Boosey & Hawkes, Inc. Used by permission.)

24. He Shall Rule from Sea to Sea

Duration: 4' 40"

Source of Text: Feast of Christ the King-Psalm 71-Dn.7

Type of Text: Prose and Poetic

The work is based on two motives, illustrated in Examples 54A and 54B, which are characterized by minor third outlines. The A motive, set to the text "Alleluia," is treated as a refrain to the irregular phrase lengths of the B sections.

Example 54A

(SOP.)
Al-le-lu-ia, Al-le-lu-ia

(Copyright, 1968, by Boosey & Hawkes, Inc. Used by permission.)

Example 54B

(SOP.)
HE shall rule - from SEA - to SEA,

(Copyright, 1968, by Boosey & Hawkes, Inc. Used by permission.)

Roem employs frequent motivic extensions and harmonic changes at recurrences of motives. Unusual is the treatment of the A motive within 4/4 meter on each recurrence of the A motive after the opening statement which is in 3/4 meter.

25. Two Holy Songs¹

Psalm 134
 Psalm 150

Duration: 4' 15"

Psalm 134

Psalm 134 is a strophic setting in which the most prominent contrast is made by the simple change of textures. Following a form of Introduction, A, A', A'', A''', A''''', Close, the textures appear as:

Introduction	accompaniment only
A	unison women
A'	four-part imitative
A''	four-part/soprano only with text
A'''	accompaniment interlude
A''''	unison voices/homophonic voices
Close	accompaniment

The basic motive with occasional extensions and one transposition up a minor third remains unembellished, undeveloped, and prominent. Expansion is produced solely by the strophic procedure.

Psalm 150

A clear formal structure of A A B A A B A A, transi-

¹These 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.

tion, and codetta comprises Psalm 150. Before the transition each motive is within a rigid four-bar phrase in a homophonic setting. Chromaticism, harmonic changes, and passing tones provide contrast for the repetitive A motives as shown by Examples 55A and 55B.

Example 55A

(1-66)
(SOP) f
(ALTO) PRAISE YE THE LORD. PRAISE God IN his SANCTU-AR-ies
(TENOR) PRAISE YE THE LORD. PRAISE God IN his SANCTU-AR-ies
(BASS) f

(Copyright, 1955 and 1970, by Southern Music Publishing Co. Used by permission.)

Example 55B

(SOP) ff
(ALTO) PRAISE him with the sound of the trumpet. PRAISE him with the psal-tery and harp.
(TENOR) PRAISE him with the sound of the trumpet. PRAISE him with the psal-tery and harp.
(BASS) ff

(Copyright, 1955 and 1970, by Southern Music Publishing Co. Used by permission.)

Unison, two-part, and four-part vocal writing as well as transpositions down a major sixth and a minor third give con-

trast to the regular motivic recurrences.

An unusual unifying thread is an ostinato-like accompaniment bass pattern outlining tonic and dominant beneath the A motives and generally proceeding stepwise beneath the B motives. The first four bars of this bass line are presented in Example 56.

Example 56



juxtaposition, fragmentation, imitative procedure, augmentation, and diminution.

Later fragments of the syncopated B motive, which first occur in bar 14 of Example 57A, lend a cohesiveness to the work by their frequent appearance and adherence to the original rhythm. Example 57B illustrates one such recurrence of the B motive.

Example 57A

(14) *ff* > > > > > > > > (15)

(SOP) VE-mi-TE A-do-RA-mus Do-mi-num.

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 57B

(13A) *f* (14D)

(ALTO) A-do-RA-mus Do-mi-num, A-do-RA-mus Do-mi-num.

(BASS)

(ORGAN)

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

In sections of dense textures, containing numerous independent parts, a motive often occurs in many mutant forms. Example 58A illustrates the original F motive, and its mutations in the instrumental and numerous voice parts are shown in Example 58B.

Example 58A

(74) *f* *ff* (75) (76)

(SOLO SOP.) *A1* - - - *le* - *lu* - *ia!*

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

The same F motive recurs in strict augmentation and simultaneous diminution as shown in Example 58C, illustrating only the motivic material.

Example 58C

(108) *f* *ff* (109) (110) (111)

(SOLO SOP.) *A1* - - - *le* - *lu* - *ia,* - *A1* - - -

(CHORUS TENOR) *A1* - - - - - *le* - - -

(ORGAN RIGHT HAND)

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 58B

The musical score is written on ten staves. The top staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". It includes dynamic markings such as *mf*, *pp*, *f*, *ff*, and *pp*. Above the first staff, there are markings: (93) *mf*, (94) *pp*, (95) *f*, (96) *pp*, (97) *f*, and (98) *pp*. A fermata is placed over the first staff. The second staff is another vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The third staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The fourth staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The fifth staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The sixth staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The seventh staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The eighth staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The ninth staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!". The tenth staff is a vocal line with lyrics: "Al - - - - - lu - - - - - ia!".

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Unusual is the appearance of a partially transposed motive, as shown in Examples 59A and 59B, which illustrate, respectively, the original A motive and a later occurrence.

Example 59A

(ALTO SOLO) *f* Al-might-y God, who hast giv-en us thy on-ly be-got-ten Son,

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

Example 59B

Al-might-y God who hast giv-en us thy on-ly be-got-ten Son.

(Copyright, 1971, by Boosey & Hawkes, Inc. Used by permission.)

The most outstanding feature of the work is the effective use of isolated, juxtaposed, and antiphonal textural combinations of organ, soloists, and chorus to present the motives.

27. Three Motets

O Deus, Ego Amo Te
Oratorio Patris Condren: O Jesu Vivens In Maria
Thee, God

Duration: 7' 25"

Source of Texts: Gerald Manley Hopkins

Type of Text: Metered Verse

O Deus, Ego Amo Te

Motivically this movement is constituted solely of contrasting A and B themes. Alternating freely and often with brief extensions, they occur at one point juxtaposed but basically remain unchanged in pitch series, range, and contour.

A previously mentioned method that Rorem uses to provide contrast at repetition of motives is the gradual increasing of the density of texture at successive motivic entrances. Occasionally, as in O Deus, Ego Amo Te, this method of textural contrast is highly organized and successively adds or deletes one pitch. At points in the introduction and the occasion of the A motive entrances in this movement, Rorem uses the method of contrast, as illustrated in Example 60A. The added pitches are bracketed in the example.

Example 60A

3 pitches:	<u>Bar 1</u>			D ^b	E ^b	F
4 pitches:	<u>Bar 3</u>	(A ^b)		D ^b	E ^b	F
5 pitches:	<u>Bar 5</u>	A ^b	(C)	D ^b	E ^b	F
6 pitches:	<u>Bar 15</u>	A ^b	(B ^b) C	D ^b	E ^b	F
* 7 pitches:	<u>Bar 30</u>	A ^b	B ^b C	D ^b	E ^b	(E) F
** 6 pitches:	<u>Bar 43</u>	A ^b	B ^b C	D ^b	E	F

* transposition of minor third from: B C[#] D[#] E F[#] F[#] G[#]

** transposition of major third from: C D E F G[#] A

Example 60B illustrates the musical fragments of bars 1, 3, 5, 15, 30, and 43, which are affected by the organized textural changes, indicated in Example 60A.

Example 60B

(1) ($J=63$)

(2)

(3)

(4)

mp (5)

(SOP AND ALTO)

(ORGAN)

p

God, I -

(15)

(30)

(43)

mf

(SOP ALTO TENOR)

thou, my

(TUTTI VOICES)

I, why should I

(SOP ALTO TENOR)

do - love

(ORGAN)

(ORGAN)

(ORGAN)

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Oratorio Patris Condren: O Jesu Vivens In Maria

This movement is a simple, short, homophonic, twenty-five bar setting with a form of A B A B' A. Although the A motives are undeveloped, the B' reflects only the contour of the original B. A short melodic canon, three- and four-part textures, and two-bar motivic extensions of the last two sections provide the primary contrasting ideas in the movement.

Thee, God . . .

Unified by a recurring A motive outlining seven degrees of a major scale in a four-bar phrase, the movement contains short contrasting motivic sections as indicated by the formal plan:

$\frac{4 \text{ bars}}{A}$	$\frac{19 \text{ bars}}{A A B A}$	$\frac{15 \text{ bars}}{A A C}$	$\frac{19 \text{ bars}}{A A B A}$
$\frac{19 \text{ bars}}{A A D A}$	$\frac{18 \text{ bars}}{E}$	$\frac{16 \text{ bars}}{A A A B}$	$\frac{9 \text{ bars}}{A}$

Overlapping of transitions and the irregular lengths of the contrasting motives account for the uneven number of bars among the sections of the movement.

The procedure of reusing the A motive warrants investigation because of the numerous appearances of the motive.

Besides transpositions and varying accompaniment and vocal textures, the A motive is subjected to its own fragmented juxtaposition. Example 61A shows the A motive in its first statement followed by its canonic treatment in Example 61B.

Example 61A

Handwritten musical score for Example 61A, showing a piano accompaniment with a melody and a bass line. The score is divided into four measures labeled (1), (2), (3), and (4). The key signature is one sharp (F#) and the time signature is 3/4. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and a half note G5. The bass line starts with a quarter note G2, followed by eighth notes F#2, E2, D2, C2, B1, A1, G1, and a half note G1. The score includes dynamic markings like 'f' and 'd.' and a tempo marking '(♩ = 168)'.

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

The employment of dense textures constructed on canonic or stretto techniques is a feature in many of Rorem's choral works. Example 61C shows the A motive in such a texture, in this case comprising a six-part canonic structure. With the presentation of Example 61C ends this discussion of melodic procedure and its interrelationship with formal structure. All of the examples in this chapter have been selected with two considerations: 1) in the case of the individual movements, each example represents a prominent melodic procedure characteristic of the movement, and 2) the examples as a whole exhibit all of the melodic procedures discussed in Chapter II, Analysis, which are characteristic of Ned Rorem's compositional style.

Example 61B

Handwritten musical score for Example 61B, featuring vocal parts (Soprano, Alto, Tenor, Bass) and Organ accompaniment. The score is in 3/4 time with a key signature of one sharp (F#). The lyrics are: "ONCE I turned from thee AND hid ONCE I turned from I turned from".

The score is divided into four measures, numbered (39), (40) *mf*, (41), and (42). The vocal parts are written in a common staff with a treble clef and a key signature of one sharp. The organ part is written in a grand staff with a bass clef and a key signature of one sharp. The organ part consists of a melody in the right hand and a bass line in the left hand.

The lyrics are: (39) *mf* ONCE I turned from thee AND hid (40) *mf* ONCE I turned from (41) *mf* ONCE I turned from (42) *mf* I turned from

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

Example 61C

(58) *f* (59) (60) (61)

(Sop) Bad - I am, - but yet - thy - child. -

(ALTO) Bad - I - am - but - yet - thy - child. -

(TENOR) Bad - I - am - but - yet - thy - child. -

(BASS) Bad - I - am, - but - yet - thy - child. -

(ORGAN)

(Ped.)

(Copyright, 1974, by Boosey & Hawkes, Inc. Used by permission.)

APPENDIX

Chronological Listing of the Published

Choral Works of Ned Rorem

Composition Date	Title
1943	(30) The Seventieth Psalm
1947	(1) Four Madrigals
1947	(28) A Sermon on Miracles
1948	(17) Three Incantations from a Marionette Tale
1951	(2) From An Unknown Past
1952	(18) The Mild Mother (Unison or Treble Voices)
1953	(19) The Corinthians
1953	(3) Five Prayers for the Young (SSA)
1953	(4) A Far Island (SSA)
1953	(5) Gentle Visitations (SSA)
1953	(6) I Feel Death . . . (TBB)
1955	(7) Sing, My Soul, His Wondrous Love
1955	(8) All Glorious God
1955	(9) Christ the Lord is Risen Today
1955	(31) The Poets' Requiem
1959	(20) Miracles of Christmas
1960	(21) Prayers and Responses
1961	(10) Virelai
1962	(29) Two Psalms and a Proverb
1963	(32) Lift Up Your Heads
1964	(33) Laudemus Tempus Actum
1966	(34) Letters from Paris
1966	(11) Love Divine All Loves Excelling
1966	(22) Proper for the Votive Mass of the Holy Spirit
1966	(23) Truth in the Night Season
1966	(24) He Shall Rule from Sea to Sea
1969	(25) Two Holy Songs
1970	(26) Praises for the Nativity
1971	(12) Canticles Set I
1971	(13) Canticle of the Lamb
1972	(14) Canticles Set II
1973	(15) In Time of Pestilence
1973	(16) Missa Brevis
1973	(27) Three Motets
1973	(35) Little Prayers

BIBLIOGRAPHY

Books

- LaRue, Jan. Guidelines for Style Analysis. New York: W. W. Norton and Co., 1970.
- Rorem, Ned. Critical Affairs--A Composer's Journal. New York: Braziller, 1970.
- _____. Music and People. New York: Braziller, 1968.
- _____. Music from Inside Out. New York: Braziller, 1967.
- _____. Pure Contraption--A Composer's Essays. New York: Holt, Rinehart and Winston, 1974.
- _____. The New York Diary of Ned Rorem. New York: Braziller, 1967.
- _____. The Paris Diary of Ned Rorem. New York: Braziller, 1966.

Articles

- Anderson, G. "The Music of Ned Rorem." Music Journal 21 (April 1963):34.
- "Composers Forum (Discussion between Morton Gould, Ned Rorem, and Otto Luening)." Music and Artists No. 1 (1968): 49-56.
- Esty, Alice. "Poulenc." Musical America 84 (February 1964): 34.
- Frankenstein, A. "Composer, Critic, and Raconteur--Ned Rorem Marks a Milestone." HI FI/Musical America 18 (November 1968):88.
- Middaugh, B. "The Songs of Ned Rorem--Aspects of Musical Style." National Association of Teachers of Singing 24 (1968):36-39.

"Ned Rorem, A Note on the Composer of This Month's Supplement." Musical Times 106 (June 1965):429.

"Rorem at Buffalo University." Musical Courier 160 (October 1959):29.

Rorem, Ned. "Four Questions Answered." Music Journal 24 (May 1966):41-42.

_____. "Is New Music 'New?'" American Record Guide 32 (May 1966):766-79.

_____. "Poulenc and Bernac--French Song, with Pure Pleasure the Aim." HI FI/Musical America 17 (November 1967):85-86.

_____. "Words without Song (Notes on the Poetry of Music)." American Record Guide 36 (March 1970):468-69.

_____. "Writing Songs." American Record Guide 26 (November 1959):164-66.

_____. "Writing Songs." American Record Guide 26 (February 1960):406-9.

Ward, H. "Listening in." Music and Artists 1 (1968):4.

Music Publishers

Boosey & Hawkes, Inc. 30 West 57th Street, New York, N.Y. 10019.

E. C. Schirmer Music Co. 112 South Street, Boston, Mass. 02111.

Henmar Press, Inc. Represented by C. F. Peters Corp. 373 Park Avenue South, New York, N.Y. 10016.

H. W. Gray Co., Inc. Represented by Belwin-Mills Publishing Corp. Melville, N.Y. 11746.

Music Press, Inc. 130 West 56th Street, New York, N.Y. 10019.

Southern Music Publishing Co. 1740 Broadway, New York, N.Y. 10019

Theodore Presser Co. Presser Place, Bryn Mawr, Pa. 19010.

Unpublished Material

Bloomquist, Marvin. R., "Songs of Ned Rorem: Aspects of the Musical Settings of Songs in English for Solo Voice and Piano." Unpublished D.M.A. dissertation, University of Missouri, 1970.

North, William S. W., "Ned Rorem as a 20th Century Song Composer." Unpublished Ph.D. dissertation, University of Illinois, 1965.

Rorem, Ned. Personal letter, August 8, 1974.

_____. Personal letter, August 28, 1974.

_____. Personal letter, June 13, 1975.