

THREE A CAPPELLA CHORAL COMPOSITIONS BY MIKE SHEPPARD:
THE ANALYSIS, REHEARSAL, AND PERFORMANCE OF HYMNUS, MUSIC TO
HEAR, AND SILENCE

—
Zachary Maxwell Thompson

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THE ANALYSIS, REHEARSAL, AND PERFORMANCE OF *HYMNUS*, *MUSIC TO*
HEAR, AND *SILENCE*

A Masters Thesis

Presented to

The College of Graduate Studies

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music in Choral Conducting

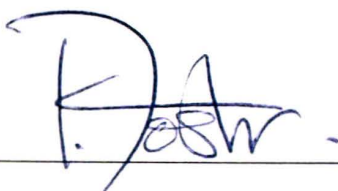
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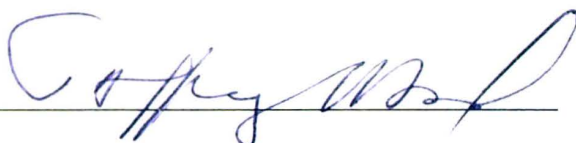
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ABSTRACT

ZACHARY MAXWELL THOMPSON

Three A Cappella Choral Compositions by Mike Sheppard: The Analysis, Rehearsal, and Performance of *Hymnus*, *Music to Hear*, and *Silence*

(Under the direction of DR. KORRE FOSTER)

The purpose of this paper will be to present a biographical note, an analysis and performance study of three choral compositions by British composer Mike Sheppard. Chapter one will be a brief biography on the composer consisting of his background and his career based on an interview with the composer and Sheppard's own writings. Chapters two, three and four will provide a detailed analysis of Sheppard's compositions and texts that were used for *Hymnus*, *Music to Hear*, and *Silence*. Chapter five will contain information on performance difficulties and programmability for each of the compositions. This study will conclude in chapter six with information on Sheppard's overall compositional style and a list of his other choral compositions.

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Biography

Mike Sheppard was born in Amersham, England in July 1958. He studied composition and orchestration at Southampton University. Sheppard began his career in music by playing jazz trombone professionally. He is known throughout the United Kingdom for being a music producer, publisher and composer. As of 2014, he manages his own music production company called Artemis Media Music, which has produced over 1,000 soundtracks for animation, commercials, and films.

As a composer, Sheppard's eclectic sound is heard in his music for varied instrumental ensembles, jazz bands, and choir.

“He has created music for film, TV and advertising in a wide range of styles and genres from orchestral filmscore to string quartet; from choral orchestral to jazz and big band. His media music can be heard in a wide variety of commercial settings – from children's TV (Brum for BBC) to TV Drama (Marple / Poirot for LWT / Granada); from advertising (Sony PlayStation 3) to film (Bill of Mortality/ Saving Lives).”¹

Although Sheppard began his career in music as a trombone player, his recent output of compositions are for choir. There is no doubt that growing up in England with such a rich choral tradition influenced his decision to compose for choirs. Sheppard states:

Even though I'm a classically trained musician, and have been writing for voices and instruments in many different styles and combinations for over 30 years, I have only recently — well, in the last two years to be precise — realized the full extent to which a choir is a unique musical ensemble, with its own complete array of idiosyncrasies and foibles. And, by extension, I have only lately come to fully realize how writing for a choir is such a specialist endeavor. Unlike any other musical ensemble, the technical requirements — demanding a full understanding of the strengths and weaknesses inherent in the combination of voices that make

¹ “Mike Sheppard Home Page,” accessed February 7, 2014, <http://mikesheppard.co.uk>.

up the choir — must be specifically borne in mind by any composer hoping to have the singers form *any* kind of bond with his music.²

At the end of the author's interview with the composer, Sheppard commented on choral tone in stating: "What I am looking for is an investment of the singers into the material. I demand a vivid musical imagination, and the thing I most look for is variety — of timbre, of texture, of tonal color."³

In addition to being a composer and producer, Sheppard is also an avid teacher and promoter of music. Through the use of social media and other Internet sources, he is able to display his compositions and connect with people to give advice and feedback for the rehearsal and performance of his music. "Working on your own, or in a studio is a way of life for most professional composers, but I like to keep in touch with grass roots music-making through my teaching, composing and workshop activity."⁴

In the author's interview with the composer, Mike Sheppard describes how his studies have affected his style of composition:

My formal training as a composer brought me into close contact with the music of all the greats — from Guillaume de Machaut through Palestrina, Bach, Mozart, Beethoven et al. But the 'light bulb moment' for me was the discovery of the music of Benjamin Britten, Bela Bartok and Igor Stravinsky.

During his time at the University, Sheppard studied English literature. He developed a repertoire of poets who inspired him. Included among them were William Shakespeare the poet of *Music to Hear* included in this study, Stanley Yeats, Dylan Thomas and Robert Graves. In addition to becoming familiar with the masters of English literature, Sheppard is himself a poet and lyricist.

² *Mike Sheppard Blog*, "The Mysteries of Voice — don't fret the pitch-drift," October 11, 2012, <http://mikesheppard.co.uk/blog/?p=31>.

³ The author's full interview with Mike Sheppard is included as Appendix A.

⁴ "Mike Sheppard Home Page," accessed February 7, 2014, <http://mikesheppard.co.uk>.

Text

The title of the composition, “Hymnus,” is a Latin word derived from the Greek language. The Grove Dictionary of Music offers the definition: “A term of unknown origin but first used in ancient Greece and Rome to designate a poem in honour of a god. In the early Christian period the word was often, though not always, used to refer to praises sung to God, as distinct from ‘psalm.’”⁵ The word *hymnus* is included in the text of the Introit of the Catholic Requiem Mass. Mike Sheppard’s setting, not meant for a liturgical office, is an independent work. Because of this, it is fitting that the composer chose to entitle this composition “Hymnus” rather than “Introit,” the original title from the first portion of the Requiem Mass.

The Requiem Mass, or the *missa pro defunctis* (mass for the dead) is a prescribed Catholic setting of the mass used for the burial of the dead.⁶ In addition to being used as a service for the burial of the dead, Elwyn Wienandt describes other liturgical occasions for its use:

The Requiem Mass (*Missa pro defunctis*) is sung on All Soul's Day (November 2) to commemorate the faithful departed. It is also the appropriate observance on the day of burial and anniversaries of that date. Other dates on which it may be celebrated are the third, seventh, and thirtieth day after the death. The designation "Requiem" is taken from the opening text of the Introit.⁷

⁵ Warren Anderson, “Hymn,” Grove Music Online, Oxford Music Online: Oxford University Press, accessed August 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article.grove/music/13648>.

⁶ Theodroe Karp, “Requiem Mass,” Grove Music Online, Oxford Music Online: Oxford University Press, accessed August 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43221>.

⁷ Elwyn A. Wienandt, *Choral Music of the Church* (New York: The Free Press, 1965), 103-105.

The term “Mass” has come to designate the liturgical service of the Catholic Church. However, “The mass, originally called the Lord's Supper, the breaking of bread, the Eucharist, was celebrated by the first Christians in the late afternoon and was joined with a regular meal of ritual character.”⁸ Over time it has evolved by the addition of music, prescribed prayers, and designated places of worship into the service of modern times.

The origins of the Catholic Mass are traced back to Greek and Roman traditions. During the time that people met for worship, certain rituals took place. As Thomas Bokenkotter points out, these rituals have become to be known as communion.

Our earliest description of the Mass is from the pen of Justin Martyr (d. 165) and reflects this development. It is a simple service consisting of prayers by the whole assembly followed by a kiss of peace. Bread and wine were then brought to the president of the assembly, who recited a long prayer of thanksgiving, all present finally consuming the bread and consecrated wine.⁹

The use of the Latin language for the Catholic Church originated from the languages and customs of the ancient Romans. Although Latin itself is considered a dead language, modern day composers still often use it in compositions. The history of the Latin language itself is well explained by Tore Janson:

It is not always so clear how and where a language comes into existence, but in the case of Latin at least there is no doubt about the place. In the beginning the language was spoken only in the city of Rome and its environs. According to the tradition of the Romans themselves the city was founded in the year 753 BCE (to use our modern system of dating) and modern archaeologists and historians believe that this is quite close to the truth.¹⁰

⁸ Thomas Bokenkotter, *A Concise History of the Catholic Church* (Doubleday, 2005), 43.

⁹ Bokenkotter, *A Concise History*, 44.

¹⁰ Tore Janson, *A Natural History of Latin*, trans. Merethe Damsgård Sørensen and Nigel Vincent (New York: Oxford, 2004), 6. [BCE is defined as Before the Christian Era]

It is later in the third century CE, when Christianity became the official religion of the state of Rome.¹¹ Thus Christianity was the official religion in an area that spoke Latin, which led to Latin becoming the official language of the Roman Catholic Church. It was not until the Vatican II council from 1962 to 1965 when the language of the Mass was changed from Latin to the vernacular of the people where the service took taking place.

The following are the sections of the Requiem Mass with beginning texts and English translations:¹²

Table 2.1 *Requiem Mass* Movements and Translations.¹³

<i>Introit</i>	<i>Requiem aeternam</i>	"Rest eternal grant unto them"
<i>Kyrie</i>	<i>Kyrie eleison</i>	"Lord, have mercy"
<i>Gradual</i>	<i>Requiem aeternam</i>	"Rest eternal grant unto them"
<i>Tract</i>	<i>Absolve, Domine</i>	"Absolve, O Lord, the souls of the faithful departed"
<i>Sequence</i>	<i>Dies iræ</i>	"Day of wrath"
<i>Offertory</i>	<i>Domine Jesu Christe</i>	"Lord Jesus Christ"
<i>Sanctus</i>	<i>Sanctus, Sanctus, Sanctus</i>	"Holy, Holy, Holy"
<i>Benedictus</i>	<i>Benedictus qui venit</i>	"Blessed is he who comes"
<i>Agnus Dei</i>	<i>Agnus Dei</i>	"Lamb of God"
<i>Communion</i>	<i>Lux aeterna</i>	"May light eternal shine on them"
<i>Responsory</i>	<i>Libera me, Domine</i>	"Deliver me, O Lord"
<i>Antiphon</i>	<i>In Paradisum</i>	"May the Angels lead you into paradise"

The "Introit" is used in the Catholic Mass as an entrance or introduction to the Mass. "The source of this text is found in IV Esdras ('the Apocalypse of Esdras'), an uncanonical apocryphal book."¹⁴ During the Introit, the priest and his ministers make an

¹¹ Tore Janson, *History of Latin*, 78.

¹² Ron Jeffers, *Translations and Annotations of Choral Repertoire Volume 1: Sacred Latin Texts* (Corvallis: Cascade Printing Co., 1989), 63.

¹³ Author notes that the *Libera me* and *In Paradisum* come from the burial rite. Jeffers, 63.

¹⁴ Jeffers, *Translations and Annotations of Choral Repertoire*, 64.

entrance to begin the Mass accompanied by either instrumental or vocal music.¹⁵ The Latin text of the Introit and an English translation are as follows:¹⁶

Table 2.2 *Hymnus* Text and Translation.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.	Rest eternal grant to them, O Lord. and let perpetual light shine upon them.
Te decet hymnus Deus in Zion, et tibi redetur votum in Jerusalem:	A hymn befits thee, O God in Zion and to thee a vow shall be fulfilled in Jerusalem:
exaudi orationem mean, ad te omnis caro veniet.	Hear my prayer, for unto thee all flesh shall come.
Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.	Rest eternal grant to them, O Lord. and let perpetual light shine upon them.

Sheppard’s overall interpretation of the Introit text appears to be an intimate moment of contemplation. The slow flowing vocal lines bring upon a sense of ritual and respect. The vague sense of key center, a limited tonal palette and an emphasis on the opening text asking the Lord to grant eternal rest to the departed provides a reflective and personal composition.

Analysis

The major formal divisions occur with the reiterations of the words *requiem aeternam* and the change in the pitch dichotomies of B \flat /B \sharp and E \flat /E \sharp . The harmonic function of the piece is analyzed to show how the pitch sets derive the motifs that form the harmonic textures. Although Sheppard begins the composition with the key signature of F major, he does not use the traditional functional harmony. Finally, the linear aspects of the piece will be analyzed to show the treatment of the melodic material used to set the text. Sheppard chose to use a tonal language that uses pervasive dissonance, static

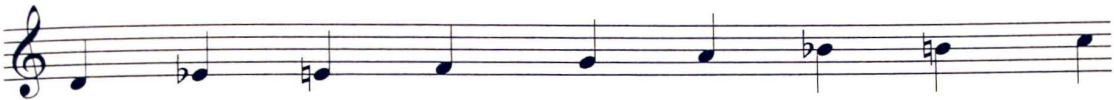
¹⁵ James W. McKinnon, “Introit (i),” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed August 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13874>.

¹⁶ Jeffers, *Translations and Annotations of Choral Repertoire*, 64.

harmonic motion, and unresolved harmonies, which provides a sense of uncertainty to accompany the Introit text.

Sheppard chose to use only nine different pitches for the construction of this composition. As a result of this, each section of the form uses a different selection of pitches chosen out of the nine pitches displayed here (see Example 2.1).

Example 2.1 Pitches used in *Hymnus*.



The large-scale formal structure of this movement is an example of a rounded binary form. However, a detailed look at the sub-sections reveals how Sheppard uses the pitches of Eb/E \sharp and Bb/B \sharp to emphasize important aspects of the setting of the text, the melodic motifs, and the harmonies. The formal structure of the movement is as follows:

Table 2.3 *Hymnus* Formal Structure.

Section A (mm. 1-21)	subsection a (mm.1-5) subsection b (mm. 6-16) subsection c (mm. 17-21)
Section B (mm. 22-39)	subsection a (mm. 22-26) subsection b (mm. 27-30) subsection c (mm. 31-39)
Section A ¹ (mm. 40-57)	subsection a (mm. 40-44) subsection b (mm. 45-54) subsection c (mm. 55-57)

Section A uses the pitches B \sharp and E \sharp . Sheppard begins the composition centered around A \sharp in the soprano voice supported by the lower third of F in the alto and tenor voices in mm. 1-5 (see Example 2.2). The tenor then moves to E \sharp to add a dissonance of a half step below the alto in m. 2.

Example 2.2 *Hymnus* (mm. 1-5).

1

Soprano

Re-qui-em ae - ter - nam do - na e - is Do - mi-ne

Alto

Re - qui - em ae - ter - nam

Tenor

Re - qui - em ae - ter - nam

B \flat first appears in m. 7 (see Example 2.3). This is in contrast from mm. 1-5 that used B \natural . As a result, this starts to create a break down of the set of pitches first used. This creates a dichotomy between the melodic material that use B \flat and those that use B \natural .

Example 2.3 *Hymnus* (mm. 6-7).

6

Bass

et lux per - pe - tu - a

The following tables shows the varying pitches used for each subsection of the form:

Table 2.4 *Hymnus* Contrasting Sections.

Section A (mm. 1-21)	subsection a (mm.1-5)	B \natural
	subsection b (mm. 6-16)	B \flat
	subsection c (mm. 17-21)	B \natural
Section B (mm. 22-39)	subsection a (mm. 22-26)	B \flat
	subsection b (mm. 27-30)	B \flat , E \flat / E \natural
	subsection c (mm. 31-39)	B \flat , E \flat / E \natural
Section A ¹ (mm. 40-57)	subsection a (mm. 40-44)	B \natural
	subsection b (mm. 45-54)	B \flat
	subsection c (mm. 55-57)	B \natural

The B \sharp returns in m.17 with the reiteration of the beginning motif (see Example 2.4).

Example 2.4 *Hymnus* (mm. 17-19).

Musical score for Tenor, measures 17-19. The key signature is one flat (Bb) and the time signature is 4/4. The melody starts on a whole note G4 (labeled with an 8), followed by a half note F#4, a half note E4, a half note D4, a half note C4, a half note B3, and a half note A3. The lyrics are: Re - qui - em ae - ter - nam.

In section B of the form, Sheppard contrasts the previous sets of pitches by using Bb and the varying pitches of Eb and E \sharp (see Example 2.5).

Example 2.5 *Hymnus* (mm. 27-28).

Musical score for Soprano, Alto, Tenor, and Bass, measures 27-28. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: lem: ex au - di o - - ra - ti - .

Soprano: G4 (labeled with an 8), A4, B4, C5, B4, A4, G4.

Alto: G4 (labeled with an 8), A4, B4, C5, B4, A4, G4.

Tenor: G4 (labeled with an 8), A4, B4, C5, B4, A4, G4.

Bass: G3 (labeled with an 8), F3, E3, D3, C3, B2, A2.

The procedure of creating a set of pitches, creating a contrasting section with a new pitch set, and returning to the original pitch content, is also used in a modified fashion for section A¹ (mm. 40-57). Sheppard returns to the original pitch content that uses B \sharp and E \sharp in mm. 40-44 to re-establish the opening motif (see Example 2.6).

Example 2.6 *Hymnus* (mm. 40-44).

40

SOPRANO

Re - qui - em ae - ter - nam

ALTO

Re - qui - em ae - ter - nam

TENOR

Re - qui - em ae - ter - nam

BASS

Re - qui - em Re-qui-em ae - ter - nam

Sheppard completes the rounded binary form by returning to the original pitch content by using B \sharp in mm. 55-57 (see Example 2.7).

Example 2.7 *Hymnus* (mm. 55-57).

55

Soprano

Re - qui - em

Although there seems to be an inherent modal aspect in the melodic material, it is difficult to justify this with the traditional use of modes in chant. Sheppard uses a set of pitches for each of the recurring motifs and alters each one slightly to provide contrast and drive to the piece. This piece is constructed linearly, not harmonically. The harmonies are a result of individual lines interacting with other lines. The tonal language used in this composition is relentlessly diatonic while at the same time not classically functional. This style of composition, one not using the traditional chord progressions, uses sets of pitches and anchors each melodic motive on a specific pitch set.

Sheppard's compositional approach uses recurring motifs throughout the piece.

The following table shows the two original motifs and the following alterations of each motif:

Table 2.5 Motifs in *Hymnus*.

Motif A (mm. 1-5)	Original in Soprano
Motif A (mm. 17-21)	First Variant in Tenor
Motif A (mm. 40-44)	Second Variant in Bass
Motif A (mm. 55-57)	Third Variant in Soprano
Motif B (mm. 6-10)	Original in Soprano
Motif B (mm. 11-15)	First Variant in Soprano
Motif B (mm. 45-48)	Second Variant in Tenor
Motif B (mm. 49-53)	Third Variant in Tenor

Motif A begins in the first three measures. This motif uses the B \flat to establish the first set of pitches (see Example 2.8).

Example 2.8 Motif A – *Hymnus* (mm. 1-5).

The musical score for Motif A in *Hymnus* (mm. 1-5) is presented for three voices: Soprano, Alto, and Tenor. The key signature is one flat (B \flat) and the time signature is 4/4. The Soprano part begins with a first ending bracket over measures 1-5, with lyrics "Re-qui-em ae - ter - nam" and "do - na e - is Do - mi-ne". The Alto and Tenor parts enter in measure 1 with the lyrics "Re - qui - em" and "ae - ter - nam" respectively. The Tenor part has a first ending bracket over measures 1-5, with lyrics "Re - qui - em" and "ae - ter - nam".

Motif A later returns in m. 17 in the tenor voice. The repeated motif is almost identical to the first occurrence (see example 2.8), except for the final half note in the phrase in m. 23. Instead of staying on A3 the tenor voice ascends to E4. In addition to this slight alteration, the bass voice is added with a repetition of the text *Requiem* in m. 18 to further emphasis the text (see Example 2.9).

Example 2.9 Motif A – *Hymnus* (mm. 17-21).

17

Soprano
Re-qui - em ac - ter - nam

Alto
Re-qui - em ac - ter - nam

Tenor
Re-qui-em ac - ter - nam do - na e - is Do - mi-ne

Bass
Re-qui - em et

The third appearance of Motif A occurs in m. 40 when it is sung by the bass voice. The first half of the motif in mm. 40-42 uses only the text *Requiem*. The second half of the motif in mm. 43-44 uses the text *Requiem aeternam*. This is in contrast to the previous motifs that use the text *Requiem aeternam dona eis Domine*. Sheppard also alters the rhythm of the motif by using a half note on beats two and three of m. 40 instead of quarter notes. Additionally, he uses a half note on beats one and two of m. 44 instead of a dotted quarter note and an eighth note. Sheppard chose to set the soprano, alto, and tenor voices in rhythmic unison (see Example 2.10). Sheppard chose for the A⁴ pitch to be in the bass in m. 41, further emphasizing its use as an anchoring pitch.

Example 2.10 Motif A Variant – *Hymnus* (mm. 40-44).

40

Soprano

Re - qui - em ac - ter - nam

Alto

Re - qui - em ac - ter - nam

Tenor

Re - qui - em ac - ter - nam

Bass

Re - qui - em Re-qui-em ac - ter - nam

The fourth and final occurrence of Motif A begins at m. 55. Motif A is used both at the beginning and end of the composition by the soprano voice. The use of Motif A, a *ritardando*, a *decrecendo*, and longer note values create a sense of completion to the composition (see Example 2.11).

Example 2.11 Motif A Final – *Hymnus* (mm. 55-57).

55

Soprano

pp

rit.

Re - qui - em

A second motif is used during the contrasting sections from the opening material. Motif B is set to different texts throughout the composition and is found in different voices. The original form of the motif appears in the soprano voice in mm. 6-10 (see Example 2.12).

Example 2.12 Motif B – *Hymnus* (mm. 6-10).

6

Soprano

et lux per - pe - tu - a lu - ce - at e - is

This motif is then reiterated in the soprano voice with slight alterations in mm. 11-15 (see Example 2.13). In order to set new text, Sheppard alters the motif by augmenting from a quarter note to a half note. In m. 12, he adds F^{\flat} as an incomplete neighbor tone, on the second beat of m. 13 he repeats the E^{\flat} instead of repeating the F^{\flat} as he did in m. 8. Sheppard completes the altered motif by using G^{\flat} , a new note in mm. 14-15 instead of A^{\flat} (as seen in Example 2.12).

Example 2.13 Motif B First Variant – *Hymnus* (mm. 11-15).

11

Soprano

Te de - cet hym - nus, De - us in Si - on

The third appearance of Motif B occurs in mm. 45-53 in the tenor voice set to yet another portion of the introit text. This motif is used again with slight variation in the tenor (see Example 2.14).

Example 2.14 Motif B Second Variant – *Hymnus* (mm. 45-48).

45

Tenor

do - na e - is, Do - mi - ne:

The fourth and final occurrence of Motif B appears in mm. 49-53 in the tenor voice (see Example 2.15).

Example 2.15 Motif B Third Variant – *Hymnus* (mm. 49-53).

TENOR

et lux per - pe - tu - a lu - ce - at e - is

Sheppard uses this alteration to set the text of *dona eis, Domine*. Each setting of this motif is different in order to set the number of syllables of each text phrase (see Table 2.6).

Table 2.6 Motif B Syllable Counts.

mm. 6-10	<i>et lux perpetua luceat eis</i>	Syllables: 11
mm.11-15	<i>Te decet hymnus, Deus, in Sion</i>	Syllables: 10
mm. 45-48	<i>dona eis, Domine</i>	Syllables: 7
mm. 49-53	<i>et lux perpetua luceat eis</i>	Syllables: 11

Using motif A and motif B, Sheppard was able to create a composition that uses similar melodic material set to different portions of the text. As a result of this technique, the composition uses a limited tonal palette of motives while the harmonic language remains ambiguous. Sheppard’s vagueness of key center gives the piece a less conclusive feeling than a composition with more conventional tonal language. In this composition, Sheppard uses varying pitch content as the controlling force for the movement. The varying pitch sets impact all aspects of harmony, line, and text setting. The choice of pitch content is used as the framework of the piece, allowing the setting of the text, the formal structure, and the melodic aspects to function in support of the use of a limited tonal palette.

Chapter III

Music to Hear

Text

The title of the composition, “Music to Hear,” comes from the first three words of William Shakespeare’s (1564-1616) eighth sonnet. “Music to Hear,” was originally published in 1609 containing 154 sonnets. The sonnets were arranged in an order according to the subject of the individual poems. The first 126 sonnets were written about or to a young man and most of sonnets numbers 127-154 were written about or to a woman of dark skin tone.¹⁷ Sonnet number eight is contained in the first section of the publication consisting of sonnets 1-17. The content of these sonnets is aimed at persuading a young man to marry and have children.¹⁸

The prescribed form for a sonnet is a fourteen-line poem with each line having ten or eleven syllables, and having various rhyme schemes.¹⁹ The type of rhyme scheme used for the sonnet and the formal structure of the lines determines the type of sonnet.

The sonnet is probably the longest-lived of all poetic forms, and certainly the longest-lived of all prescribed forms. A prescribed form, or closed form as it is sometimes called, is one whose duration and shape are determined before the poet begins to write: the limerick, for example, or the triolet, or the sonnet. Identity is formal, not thematic, as it is in tragedy or ode.²⁰

The type of sonnet used by Shakespeare is appropriately called the Shakespearian Sonnet. This type of sonnet uses the following rhyme scheme, with capital letters representing the lines of the sonnet that rhyme with each other: ABAB CDCD EFEF GG.

¹⁷ John Dover Wilson, *An Introduction to the Sonnets of Shakespeare* (New York: Cambridge University Press, 1964) 17-18.

¹⁸ Wilson, *Sonnets of Shakespeare*, 18.

¹⁹ Spiller, *The Development of the Sonnet*, 2-3.

²⁰ Michael Spiller, *The Development of the Sonnet: An Introduction* (New York: Routledge, 1992),

He consistently used this type of rhyme scheme throughout the 1609 publication. In addition to this rhyme scheme, the Shakespearian Sonnet also frequently uses a formal structure that divides the sonnet by eight lines followed by six lines.

The corollary of this is that he must have accepted the 4+4+4+2 structure which that rhyme scheme entails: indeed, he not only accepted it but positively co-operated with it, in making almost all his octaves fall into two distinct sense units, 4 and 4, which are also distinct syntactical units: there is almost always a sense break between octave and sestet...²¹

This sense break occurs starting in line nine with the word “Mark.” In the first eight lines Shakespeare asks why the intended person is not enjoying music. He associates this displeasure with being single and not having children. In line nine the sense break compares the wonderful aspects of being married and having a child to a group of musicians playing or singing together.

Sonnet number eight is shown here followed by a table displaying the rhyme scheme and formal structure of the sonnet:

Table 3.1 Sonnet Number Eight Rhyme Scheme.

Line Number	Text	Rhyme Scheme
1	Music to hear, why hear'st thou music sadly?	A
2	Sweets with sweets war not, joy delights in joy:	B
3	Why lovest thou that which thou receivest not gladly,	A
4	Or else receivest with pleasure thine annoy?	B
5	If the true concord of well-tunèd sounds	C
6	By unions married, do offend thine ear,	D
7	They do but sweetly chide thee, who confounds	C
8	In singleness the parts that thou shouldst bear; ²²	D
9	Mark how one string, sweet husband to another,	E
10	Strikes each in each by mutual ordering;	F
11	Resembling sire and child and happy mother,	E
12	Who all in one, one pleasing note do sing;	F
13	Whose speechless song, being many, seeming one,	G
14	Sings this to thee: “thou single wilt prove none.” ²³	G

²¹ Spiller, *The Development of the Sonnet*, 159.

²² The author notes that in modern English “ear” does not rhyme with “bear.”

Sheppard’s interpretation of this sonnet shows the joys and sorrows of relationships using music as a means to express it. The sections with quick tempos display the joy that can come of being in a relationship and having children. These sections feature fast flowing vocal lines and mostly consonant sonorities. The sections that have slower tempos are used in conjunction with thicker textures, wider vocal ranges, and more dissonance to provide the notion that being single and not procreating will result in an unhappy life. Placing emphasis on line eight shows the weight and angst described by being single and not having children shows this.

Analysis

The major formal divisions of *Music to Hear* occur at the changes of the rhyme scheme, creating a binary form. Sheppard aligned his musical material to the rhyme scheme of the text to form four distinct sections for each of the rhyme scheme sets. By doing this Sheppard brings out the inherent divisions of the sonnet text. The lines associated with each section are as follows:

Table 3.2 *Music to Hear* Sections with Rhyme Scheme.

Section A	Lines 1-4	Rhyme Scheme: ABAB
Section B	Lines 5-8	Rhyme Scheme: CDCD
Section A ¹	Lines 9-12	Rhyme Scheme: EFEF
Section C	Lines 13-14	Rhyme Scheme: GG

Sheppard also uses a different time signature to represent each formal section. Section A and A¹ use the time signature of $\frac{12}{8}$, while section B and most of section C are written in the time signature of $\frac{4}{4}$. This change of beat structure clearly defines the

²³ Helen Vendler, *The Art of Shakespeare’s Sonnets* (Cambridge: Harvard University Press, 1999)

borders of each section (see Table 3.2). As to the linear dimension, Sheppard chose to use a great deal of word emphasis throughout the composition. These instances of repeating certain words for emphasis are seen in conjunction with the melodic material. Finally, the overall tonal scheme is analyzed to show the use of extended tertian harmony throughout the composition.

The large-scale formal structure of this movement is an example of binary form. The formal structure of the movement with the subsections is as follows:

Table 3.3 *Music to Hear* Formal Structure.

Section A (mm. 1-13)	subsection a (mm.1-8) subsection b (mm. 9-13)	Time Signature: $\frac{12}{8}$
Section B (mm. 14-29)	subsection a (mm. 14-23) subsection b (mm. 24-29)	Time Signature: $\frac{4}{4}$
Section A ¹ (mm. 30-44)	subsection a (mm. 30-35) subsection b (mm. 36-44)	Time Signature: $\frac{12}{8}$
Section C (mm. 45-52)	subsection a (mm. 45-48) subsection a (mm. 49-52)	Time Signature: $\frac{4}{4}$

Sheppard begins the composition by repeating the word “music.” This repetition in and of itself becomes the music upon which Sheppard builds. The bass II is given a pedal-tone like function in that they repeat the F3 for the first eight measures. Above this pedal tone, Sheppard uses pitches from the F Lydian mode. The result of the F pedal tone and the Lydian mode create a relationship of having consonant harmonies followed by dissonant passing tones and incomplete neighbor tones every other beat. This pattern of consonant intervals followed by dissonant intervals is then repeated in the following measures. The dissonant intervals in the following example are shown with a box around them (see Example 3.1).

Example 3.1 *Music to Hear* (mm. 1-3).

1

ALTO

Mu - sic, mu - sic, mu - sic, mu - sic, Mu - sic, mu - sic,

TENOR

Mu - sic, mu - sic, mu - sic, mu - sic, Mu - sic, mu - sic,

BASS

Mu - sic, mu - sic, Mu - sic,

The second occurrence of word emphasis happens in mm. 12-13. Sheppard repeats the words “thine annoy” with the same melodic and rhythmic content in m. 13 as in m. 12. With the slightest change in the tenor, this repetition evokes the annoyance of hearing something repeated in close succession (see Example 3.2).

Example 3.2 *Music to Hear* (mm. 12-13).

[illegible]

The next occurrence of word painting happens in mm. 14-17. Sheppard gives the melody to the altos in parallel thirds. The altos sing the text, "If the true concord of well tuned sounds," while the sopranos, tenors, and basses sing "ah." The use of non-text

singing in conjunction with the altos singing parallel thirds signifies the “well tuned sounds,” described in the sonnet (see Example 3.3).

Example 3.3 *Music to Hear* (mm. 14-17).

14 *p subito*

SOPRANO

Ah Well tuned sounds

mp

ALTO

If the true con-cord of well tuned sounds well tuned sounds

p subito

TENOR

Ah ah

p subito

BASS

Ah ah ah

Sheppard re-uses the opening pedal tone material, now an octave lower, to establish the beginning of the second part of the binary form. This pedal tone passage occurs both in mm. 1-4 (see example 3.1) and in mm. 30-35. Sheppard reestablishes section A and then modifies it by dividing the sopranos into two parts thus creating A¹ of the form (see Example 3.4). This divided soprano part is an example of word painting. The text, “Mark how one string, sweet husband to another,” is set contrapuntally between soprano I and soprano II. Both parts are separate from each other, but are also related and interact with each other.

Example 3.4 *Music to Hear* (mm. 32-33).

32

S. Mark how one string, sweet hus - band to a -

S. Mark how one string mark how one string, sweet hus band to a - no - ther_

A. mu - sic, mu - sic, mu - sic, mu - sic,

T. mu - sic, mu - sic, mu - sic, mu - sic,

B. mu - - - sic, mu - - - sic,

Sheppard uses extended tertian harmony throughout the composition.

Dissonances occur as a result of the added tones in addition to triads. The use of pervasive dissonance offers interesting chord progressions indicative of late romantic harmonies. An example of this type of harmonic progression is found in mm. 25-29.

Sheppard uses E \flat against E \sharp in the alto and tenor voices and D \flat against C \sharp in the basses and sopranos to create half step dissonances. This dissonance and the use of repetition of “thou should’st bear” culminates in the climax of the composition (see Example 3.5). It is also important that Sheppard chose to resolve to the F with a fermata in m. 29. This is the same pitch that was previously used as a pedal tone and functions as the tonic for the composition.

Example 3.5 *Music to Hear* (mm. 25-29).

25 *mf* *subito f* *mp*

S thou should'st bear, thou should'st bear, thou should'st bear, bear,

mf *subito f*

A thou should'st bear, thou should'st bear, thou should'st bear,

mf *subito f* *mp*

T thou should'st bear, thou should'st bear, thou should'st bear, bear,

mf *f* *mp*

B thou should'st bear, thou should'st bear, thou should'st bear,

Sheppard ends the composition using extended tertian harmony. Even the final chord has extended tones that cause dissonance. See example 3.6 for the roman numeral analysis for the final chord progression.

Example 3.6 *Music to Hear* (mm. 51-52).

51 *rall.* *pp*

SOPRANO
Thou wilt prove none.

ALTO
Thou wilt prove none.

TENOR
Thou wilt prove none.

BASS
Thou wilt prove none.

bVI⁷ iv⁹ V⁷ I⁹ (add6)

In this composition, Sheppard uses the rhyme scheme of the text as the controlling force for the movement. Sheppard aligned his musical material to the rhyme scheme of the text to form four distinct sections for each of the rhyme scheme sets. By doing this Sheppard brings out the inherent divisions of the sonnet text. Extended tertian harmony is used in a way to make this sonnet from Shakespeare's era sound modern. Harmonies with extended tones above the triad create interesting dissonances used to enhance the text and the emotional quality of the composition.

Chapter IV

Silence

Text

The title of the composition “Silence” comes from the sonnet of the same name by Thomas Hood (1799-1845). Hood was born into a family of booksellers, publishers, and writers in London, England. He first worked as an engraver in his youth with his mother’s family. In 1821 he became the editor of the London Magazine and by 1826 his works began to be published. He worked as an editor and writer until he died of tuberculosis in 1845.²⁴ Laurence Brander wrote the following about Thomas Hood:

Thomas Hood had the good fortune to begin his literary career on the London Magazine among the most brilliant band of contributors ever brought together by a journal in London. He graduated through the Comic Annuals to become editor of the New Monthly Magazine until he founded his own magazine. He has therefore an interesting place in the evolution of the nineteenth century magazine. He has an even more interesting place in the literature of social protest in England in the nineteenth century, for he wrote not only 'The Song of the Shirt' and other poems to stir social conscience, but in prose pieces also, from the time he returned to England from the Continent and saw England afresh, he stirred the hearts of decent people against the social wrongs of the times.²⁵

Hood published the sonnet “Silence” in 1827 in the book *The Plea of the Midsummer Fairies: Hero and Leander, Lycus the Centaur, and Other Poems*. Although both “Silence” by Hood and “Music to Hear” by Shakespeare are sonnets with fourteen lines, their formal structures and type of sonnet are different. The type of sonnet that Hood used for “Silence,” is called the Petrarchan sonnet. The following is a description of the Petrarchan sonnet:

...the 'Petrarchan sonnet, invented about 1235 and passed to Petrarch through a series of developments in the thirteen century: two quatrains and two tercets,

²⁴ Laurence Brander, “Thomas Hood,” *Writers and Their Works* 159 (1963), x.

²⁵ Ibid.

marked always by a change of rhyme and nearly always by a break in syntax and thought at the 'turn' (volta) between octave and sestet.²⁶

This “turn” is observed in line nine of Hood’s sonnet. In the first eight lines the sonnet displays areas of true silence in nature that have not been touched by mankind. In the last six lines the sonnet describes an area that has been habited by mankind. It is in this ancient place that a more profound and true silence can be observed.

The text for Silence is shown here followed by table 4.1 displaying the rhyme scheme and formal structure of the sonnet:

Table 4.1 *Silence* Lines and Rhyme Scheme.

Line Number	Text	Rhyme Scheme
1	There is a silence where hath been no sound,	A
2	There is a silence where no sound may be,	B
3	In the cold grave-under the deep deep sea,	B
4	Or in the wide desert where no life is found,	A
5	Which hath been mute, and still must sleep profound;	C
6	No voice is hushed-no life treads silently,	D
7	But clouds and cloudy shadows wander free,	D
8	That never spoke, over the idle ground:	C
9	But in green ruins, in the desolate walls	E
10	Of antique palaces, where Man hath been, ²⁷	F
11	Though the dun fox, or wild hyena, calls,	E
12	And owls, that flit continually between,	F
13	Shriek to the echo, and the low winds moan,	G
14	There the true Silence is, self-conscious and alone. ²⁸	G

Sheppard’s interpretation of this sonnet is dark and somber. The feeling of ancient places that can cause true silence is depicted throughout this composition. Soft dynamics, added chord tones and slow tempos result in an ethereal sounding piece. The musical treatment of the sense break in line nine is not as profound as his treatment for

²⁶ Spiller, *The Development of the Sonnet*, 51.

²⁷ The Author notes for American speakers of English one could purposefully sing [bin] to keep in rhyme with [twin].

²⁸ Thomas Hood, *The Plea of the Midsummer Fairies, Hero and Leander, Lycus the Centaur, and Other Poems* (Philadelphia: E. Littell and J. Grigg, 1827), 164.

the sense break in *Music to Hear*. In *Silence*, this occurs in soprano solo in the middle of a section of the form. This interpretation delays the emphasis towards the end of the sonnet to focus on “There the true Silence is.”

The form of this sonnet makes a distinction between the first eight lines (octet) and the last six lines (sestet). This is very typical for a Petrarchan sonnet. The following characterizes this sonnet type and the use of its form:

With so much ability to vary movement within the standard sonnet, Petrarch seems to have felt no need to use any of its variants... of his sonnets are of fourteen standard lines, and all make a distinction between octave and sestet-some very few excepted where the first tercet belongs to the octave.²⁹

Laurence Brander wrote, “The sonnet, because of its brevity, always gives an impression of immediacy, as if it proceeded directly and confessionally or conversationally from the speaker, and therefore from the creator of that speaker.”³⁰ This sense of conversation is very inherent in Sheppard’s setting of Hood’s sonnet.

Analysis

Sheppard chose to use a tonal palette of extended tertian harmony, slow harmonic rhythm, and a focus on pedal tones. The major formal divisions occur at the areas where the harmonic progressions change. These divisions are also separated by the use of double bar lines. The formal structure is divided into four sections with the first and last sections implementing pedal tones. Finally, the melodic aspects of the piece are analyzed to show the treatment of the melodic material used to set the text. Sheppard has an overarching concept in this composition that predominantly features the soprano voice with the lower voices providing harmonic support.

²⁹ Spiller, *The Development of the Sonnet*, 51.

³⁰ Laurence Brander, “Thomas Hood,” *Writers and Their Works* 159 (1963), x.

The large-scale formal structure of this movement features four sections.

However, a detailed look at the sub-sections reveals how Sheppard uses the harmonic chord progressions as the controlling force to define each subsection. The formal structure of the movement is as follows:

Table 4.2 *Silence* Formal Structure.

Section A (mm. 1-20)	subsection a (mm. 1-10) subsection b (mm. 11-20)	Tonal Center: C Tonal Center: C
Section B (mm. 21-32)	subsection a (mm. 21-26) subsection b (mm. 27-32)	Tonal Center: Eb Tonal Center: Ab
Section C (mm. 33-46)	subsection a (mm. 33-41) subsection b (mm. 42-46)	Tonal Center: Db Tonal Center: C
Section A ^I (mm. 47-76)	subsection a (mm. 47-60) subsection a (mm. 61-76)	Tonal Center: C Tonal Center: C

The formal structure is divided into four sections with the first and last sections implementing the pedal tone C. Sheppard begins the compositions with a C pedal tone in the tenor. The added moving notes above the tenor add harmonic contrast to the static motion of the pedal tone (see Example 4.1).

Example 4.1 *Silence* (mm. 1-4).

1

SOPRANO

There is a si-lence where hathbeen no sound,

ALTO

sim.

ALTO

sim.

TENOR

sim.

BASS

Sheppard uses a mostly stepwise chord progression for the first twenty measures.

The progression shown here demonstrates the skeletal harmonies without the added extended tones used in mm. 1-10 and mm. 11-20 (see Example 4.2 and Example 4.3).

Example 4.2 *Silence* Chord Progression (mm. 1-20).

mm. 1-5 m. 6 m. 7 m. 8 m. 8 mm. 9-10
mm. 11-13 m. 14 m. 15 m. 16 m. 16 mm. 17-20

Example 4.3 *Silence* (mm. 5-8).

5

SOPRANO
There is a si-lence where nosound may be, In the cold grave un-der the deep, deep

SOPRANO
un-der the deep, deep

ALTO
Ah Ah Ah Ah In the cold, coldgrave, un-der the

ALTO
Ah Ah Ah Ah In the cold, coldgrave un-der the

TENOR
Ah Ah Ah Ah In the cold, grave, un-der the

BASS
In the cold, grave, un-der the

This same chord progression is used in mm. 47-60. This time the bass voice is added sooner to emphasize the use of the pedal tone. Sheppard also sets a different portion of the text to this chord progression in this section (see Example 4.4). In addition, he uses repetition of the G^b and D^b harmonies in mm. 57-58 to accompany the repetition of the text “self conscious and alone.”

Example 4.4 *Silence* (mm. 53-58).

53

SOPRANO

There the true si - lence is; self-con-scious and a - lone, self con-scious and a - lone, a

SOPRANO

There the true si - lence is; self-con-scious and a - lone, self con-scious and a - lone, a

ALTO

Ah Ah Ah Ah self-con-scious and a - lone, self con-scious and a - lone, a

ALTO

Ah Ah Ah Ah self-con-scious and a - lone, self con-scious and a - lone, a

TENOR

Ah Ah Ah Ah self-con-scious and a - lone, self con-scious and a - lone, a

BASS

Ah Ah Ah Ah self-con-scious and a - lone, self con-scious and a - lone, a

p subito

p subito

p subito

p subito

p subito

p subito

Sheppard further emphasizes the C pedal tone in mm. 61-76 by having the bass voice sing the pitch C in unison and octave. Sheppard then finishes the composition on an octave C with the dynamic of pianississimo, indicative of silence itself, to bring a close to the composition with the same pitch that started it (see Example 4.5).

Example 4.5 *Silence* (mm. 71-76).

71

rit. - - -

SOPRANO

lies, there the true si-lence lies, si lence. si lence.

SOPRANO

lies, there the true si-lence lies, si lence. si lence.

ALTO

si lence, true si-lence si - si lence, si - lence, si - si lence. si - lence, si - lence, si - lence.

TENOR

si - lence, si - si lence. si - lence, si - lence, si - lence.

BASS

si - lence, si - lence, si - lence.

ppp

ppp

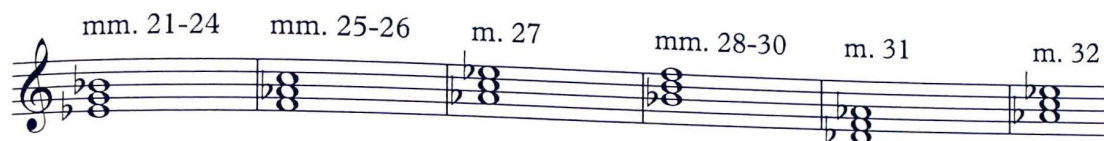
ppp

ppp

ppp

The slow harmonic rhythm also occurs in mm. 21-32. However, the progression is slightly more complex than section A of the form. Whereas mm. 1-20 were structured around a progression of five chords, this new section is centered on a chord progression with six chords. The skeletal chord progression for mm. 21-32 is provided without the added extended tones (see Example 4.6).

Example 4.6 *Silence* Chord Progression (mm. 21-32).



This chord progression leads to the third section of the form. Introducing the most complex chord progression of the composition Sheppard also uses a new pedal tone, this time on A \sharp in the tenor (see Example 4.7).

Example 4.7 *Silence* (mm. 36-44).

The first half of section C of the form uses vertical harmonic structures, while the second half is built around melodic motifs. When the added tones are taken away from the texture, the resulting skeletal chord progression becomes easier to understand. The skeletal chord progression for mm. 21-32 is provided without the added extended tones (see Example 4.8).

Example 4.8 *Silence* Chord Progression (mm. 33-36).



The use of these harmonic progressions with a slow harmonic rhythm supports the melodic contour in the soprano. There are sections that set the lower voices with the syllable “ah.” The lower voices are thus relegated to harmonic support, while the focus of the text remains upon the soprano. The first instance of this occurs near the beginning of the composition in mm. 3-6 (see Example 4.9).

Example 4.9 *Silence* (mm. 3-6).

SOPRANO
There is a si-lence where hathbeen no sound, There is a si-lence where nosound may be,

ALTO
Ah Ah Ah Ah Ah Ah Ah Ah

ALTO
Ah Ah Ah Ah Ah Ah Ah Ah

TENOR
Ah Ah Ah Ah Ah Ah Ah Ah

BASS

Sheppard repeats this motif in mm. 11-14 this time with a new line of text and an added bass voice part (see Example 4.10).

Example 4.10 *Silence* (mm. 11-14).

11

SOPRANO *p*
Or in wide de-sert where no life is found, Which hath been mute, and still must sleep pro-found;

SOPRANO *p*
Or in wide de-sert where no life is found, Which hath been mute, and still must sleep pro-found;

ALTO *p*
Ah Ah Ah Ah Ah Ah Ah Ah

ALTO *p*
Ah Ah Ah Ah Ah Ah Ah Ah

TENOR *p*
Ah Ah Ah Ah Ah Ah Ah Ah

BASS *p*
Ah Ah Ah Ah Ah Ah Ah Ah

Sheppard repeats this motif a third time in section A¹ of the form. This time the soprano voices, with new text, are offset by two beats, creating a canon (see Example 4.11).

Example 4.11 *Silence* (mm. 47-50).

47

SOPRANO *pp*
There the true si-lence is; There the true si-lence is;

SOPRANO *pp*
There the true si-lence is; There the true si-lence is;

ALTO *pp*
Ah Ah Ah Ah Ah Ah Ah Ah

ALTO *pp*
Ah Ah Ah Ah Ah Ah Ah Ah

TENOR *pp*
Ah Ah Ah Ah Ah Ah Ah Ah

BASS *pp*
Ah Ah Ah Ah Ah Ah Ah Ah

In section C of the form, Sheppard continues the canonic imitation in the Sopranos and Altos. This motif shows a predominant use of the interval of an ascending fourth (see Example 4.12).

Example 4.12 *Silence* (mm. 38-41).

acc.

SOPRANO
SOPRANO
ALTO
ALTO

Shriek to the e- cho shriek to the e- cho
Shriek to the e- cho shriek to the e- cho
Shriek to the e- cho shriek to the e- cho
Shriek to the e- cho shriek to the echo

Sheppard provides word painting in mm. 43-47. Using the text “and the low winds,” Sheppard gives the bass voice D \flat followed by C \sharp resulting in the lowest pitched notes of the composition (see Example 4.13).

Example 4.13 *Silence* (mm. 43-47).

SOPRANO
ALTO
ALTO
TENOR
TENOR
BASS

and the low winds, and the low winds moan
and the low winds, and the low winds moan
and the low winds, and the low winds moan
and the low winds, and the low winds moan
low winds moan
and the low winds and the low winds moan

In this composition Sheppard chose to use a tonal palette with slow harmonic rhythm and pedal tones. The use of repeating chord progressions and pedal tones gives an anchor to the composition. The major formal divisions occur at the areas where the harmonic progressions change and are indicated by the use of double bar lines. The formal structure is divided into four sections with the first and last sections implementing the pedal tone C. Sheppard chose to use a texture that predominantly features the soprano voice with the lower voices using harmonic chord progressions to support the soprano voices. The use of “ah” in the lower voices provides necessary harmonic support in order to focus on the text in the Soprano part. This gives a quality of self-reflection and solidarity that is inherent in the sonnet.

Chapter V

Programing

The three choral compositions analyzed in this paper each have a different level of accessibility for a choir to rehearse and perform. *Silence* and *Music to Hear* have English text and *Hymnus* has Latin text, languages in which choirs frequently sing. All three compositions are written for a cappella divisi voices. However, in order to make the compositions more accessible Sheppard writes, “most of my pieces come with either rehearsal piano or organ parts which can be used in performance for choirs who need a little support.”³¹ The amount and duration of divisi writing in each composition varies with *Silence* having the most divisi writing followed by *Music to Hear* with less and with *Hymnus* having the least amount of divisi writing.

These compositions require an advanced level choir because of they are written for a cappella voices and include divisi writing with extended ranges for the voice parts. The following tables show the vocal ranges of each composition in order to compare and contrast:

Table 5.1 *Hymnus* Vocal Ranges.

Soprano	D4 – A5
Alto I	C4 – D5
Alto II	B \flat 3 – D5
Tenor	C3 – G4
Bass	F2 – D4

³¹ “Mike Sheppard Choral Music,” Youtube, accessed February 4, 2014, <http://www.youtube.com/playlist?list=PL0A718C66787C4133>.

Soprano	C4 – G5
Soprano Solo	G4 – A5
Alto	G3 – C5
Tenor	C3 – E \flat 4
Tenor Solo	D3 – E \flat 4
Bass I	G \flat 2 – C4
Bass I Solo	G2 – A \flat 3
Bass II	C2 – C4

Table 5.3 *Music to Hear* Vocal Ranges.

Soprano	C4 – G5
Soprano Solo	G4 – A5
Alto	G3 – C5
Tenor	C3 – Eb4
Tenor Solo	D3 – Eb4
Bass I	Gb2 – C4
Bass I Solo	G2 – Ab3
Bass II	C2 – C4

Although *Silence* is listed as having the lowest range for the bass voice, Sheppard lists the lower octave as optional (see Example 5.1). This enables ensembles to omit the lower octave if the basses do not have the low range.

Example 5.1 *Silence* (mm. 41-46).

41 [lower octave optional]

pp

mf

B

and the low winds and the low winds and the low winds moan

There is a difficult passage for the tenors in *Hymnus* in mm. 24-26. The tenors have to be able to sing from a C3 to a G4 in a short amount of time. Being able to negotiate the different registers of the voice is very important for this passage (see Example 5.2).

Example 5.2 *Hymnus* (mm. 24-26).

The altos and sopranos have a similar challenge in *Silence* in mm. 38-41. The difficult rhythmic activity is in the ascending intervals of mostly fourths. The range of each figure is over one octave. This again shows the importance of negotiating the vocal registers in a short amount of time (see Example 5.3).

Example 5.3 *Silence* (mm. 38-41).

Difficult tonal shifts occur in *Music to Hear* in mm. 25-29. The $E\flat$ against $E\sharp$ in the alto and tenor voices and $D\flat$ against $C\sharp$ in the bass and soprano voices create half step dissonances (see Example 5.4). A particularly difficult passage for sopranos is the octave leap followed by a descending tritone interval in mm. 25-26.

Chapter VI

Conclusions

Mike Sheppard's choral works *Hymnus*, *Music to Hear*, and *Silence* were written for a cappella voices. The compositions have pervasive dissonance often with the intervals of major ninths, major sevenths, minor sevenths, and tritones. There is often divisi writing within each section resulting in up to eight different voice parts. Sheppard makes use of recurring motifs that are modified throughout the compositions to bring variety. All three of the compositions are intended for advanced ensembles, with the approximate performance times ranging between four and five minutes.

In addition to the three compositions studied in this research paper, Sheppard has six other published choral compositions. These compositions have a range of textures, texts, and difficulty levels. The following table displays a list of Sheppard's choral compositions with descriptions by the composer:

Table 6.1 Mike Sheppard Choral Compositions³²

Hymnus	An evocative setting of the Requiem for unaccompanied choir.	SATB
A Boy Was Born	This Christmas carol is a new setting for SATB of the 16th century German text, translated by Percy Bearmer.	SATB
An Ordinary Tuesday	A secular song for choir with piano accompaniment, with words by the composer.	SATB and piano
She Tells Her Love	A setting of a Robert Graves poem.	SATB (optional piano)

³² "Published Works," accessed February 18, 2014, http://mikesheppard.co.uk/published_works/published_works_list.php.

Silence	Thomas Hood's sonnet for SATB a cappella.	SATB
Lullaby	A contemporary Lullaby with words by the composer.	Soprano solo, SATB and piano
Music to Hear	A setting for unaccompanied SATB of Shakespeare's 8th sonnet.	SATB
Higher Ground	An upbeat Gospel-style song for SATB, with words by the composer.	SATB and piano
The Hanging Tree	The haunting words of Suzanne Collins with music for female voices and hand percussion.	SSSAA and hand percussion

As a result of this study, the choral compositions of *Hymnus*, *Music to Hear*, and *Silence* by Mike Sheppard have been analyzed for the texts, forms, melodies, harmonies, and textures used in each composition. A brief biographical note on the composer has been provided to offer information on Sheppard's life, musical career, and background for each composition. A chapter on programing has provided information on the difficulty level, approximate performance length, and challenging sections for each composition. This knowledge will aid in score study, programming, rehearsal, and performance of these compositions for choral conductors.

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APPENDIX A

Interview with the Composer

When and where were you born?

Amersham, England in July 1958

Could you tell me about your musical upbringing?

I came from a poor family; a single-parent home with five children living in what is now known over here as a 'sink estate' — public housing for the poorest families. As a result all my friends were low achieving and prone to delinquent behavior.

At the age of 11 I passed a public exam known as the 11-plus; this enabled me to go to a state-funded Grammar School. I was the only child from my entire neighborhood to pass this exam in my school year.

Once at Grammar School I started taking state-funded music lessons and was taught a variety of brass instruments — I eventually settled on Trombone & tuba.

Whilst at school I started playing professionally (age 16) in a variety of shows and freelance concerts.

I left school early (due to the need to earn money for the family) and became an apprentice music engraver (in the old-fashioned way of making music manuscripts for print by hand).

I had immediate success at this and was encouraged to return to school to complete my education. I managed to do this by holding down two part-time jobs before and after school (which meant my day started at 5am and finished at 9pm every day!).

I was awarded a place — by means of a state-funded grant — on a bachelors degree course in Music & English (combined honors degree). I majored in composition.

During my early teens I attended a local government 'music center' — an after-school 'music college' for talented kids. There I met many extremely talented musicians and I went on to become a member of the National Youth Jazz Orchestra — a gateway to the music profession in the UK — and played professionally as a classical trombonist.

What styles of music have influenced your compositions?

A very wide range of music influences me. My formal training as a composer brought me into close contact with the music of all the greats — from Guillaume de Machaut through Palestrina, Bach, Mozart, Beethoven et al. But the 'light bulb moment' for me was the discovery of the music of Benjamin Britten, Bela Bartok and Igor Stravinsky. This ignited my passion for composing.

Away from so-called 'classical' music I have been heavily influenced by Jazz — particularly the Gil Evans / Miles Davis collaborations.

As a child I was steeped in pop music of the time, and to this day I retain a love of pop music when done well. Many years ago I was in a pop band (singing, playing trombone and saxophone) and thoroughly loved it.

In fact, I have a passionate dislike of the labels we attach to some forms of music, with the inherent assumption that pop music is somehow inferior to classical, or jazz.

In my opinion there are only two 'types' of music — there is good music and then there's all the rest.

How do you go about finding texts for use for your compositions?

Because I studied English at University, I have a good knowledge of literature, and a few 'go to' poets whose work always inspires me (Shakespeare, Yeats, Dylan Thomas, Robert Graves). But I myself am also a poet and lyricist, so I enjoy writing my own words whenever appropriate.

Sometimes the person or body commissioning the work suggests the texts. So, for example, I have just completed a commission for an English choral society for a setting of Rose Macaulay's beautifully moving poem 'Picnic: July 1917'.

How has growing up in England, with such a rich choral tradition, influenced you?

Only tangentially, as I came into contact with many of the great long-form choral works as a performer (Mozart Requiem, Bach B minor Mass, The Matthew Passion) and also some of the English tradition (Elgar's 'Dream of Gerontius' for example).

It was only when I went to University that I started really falling in love with choral music and came into contact with the English tradition in all its glory — Weelkes, Wilby, Tallis etc. — and made the connection from their music through to the music I was playing, such as Parry, Elgar, Holst etc.

Have you sung in, or directed, choirs?

Yes, both. I only direct choirs when they are singing my music, but I have sung in everything from full symphonic choruses right through to small chamber choirs.

Has being a music publisher and producer affected your compositions?

Yes, definitely. I fully understand the logistics of getting performances and of making the music work at a practical level. This informs everything I do, and it annoys me when I see composers — when given an opportunity to create something new — write music that is too difficult or fails to speak to its audience. I am all for experimentation and individuality, but I sometimes get the impression that certain composers write what I call 'eye music' — music that looks good on the page, but is problematic either practically or aesthetically.

What is the background for each composition?

Hymnus

I haven't yet written a full Requiem Mass, but in this piece I set the words of the Requiem in a short-form work. If I ever do write the complete mass, this will form part of it.

Music to Hear

This is Shakespeare's 8th sonnet, and one of my favorite poems. I wrote this for the internationally renowned choir Tenebrae. They are one of the best professional chamber choirs in the UK, so I knew I could stretch things a little with them.

Silence

This is a setting of the sonnet by Thomas Hood. The central section features a beautifully sung solo by the soprano Grace Davidson. I knew Tenebrae would be recording this piece, so I deliberately wrote something I knew would suit her voice.

How does the size of choir influence your decision to compose?

Considerably. My favorite sound is that of a mass choir (80-plus voices) but I don't often get commissioned to write for choirs of that size. Most often I am writing for chamber groups or medium-sized choirs of about 50 singers.

My harmonic language often calls for multiple divisi, which can be difficult to achieve with amateur groups that are small in number.

Are you looking for a specific choral tone for the performance of your compositions?

No, not really. What I am looking for is an investment of the singers into the material. I demand a vivid musical imagination, and the thing I most look for is variety — of timbre, of texture, of tonal color.

I sometimes feel the English choral tone is a little too manufactured — at the expense of expression — and I really enjoy the choral music of European countries such as Estonia and Latvia, where they produce a more natural sound that, to my ears, is a little more exciting.

That said, there is nothing more exciting than hearing the choir of Kings College in full flow, or the BBC Singers, or the London Symphony Chorus.

APPENDIX B
Email of Permission From the Composer

From: Mike Sheppard <mike@artemismediamusic.com>
Date: August 26, 2013, 5:09:55 PM CDT
To: Zachary Thompson <thompson.zachary.m@gmail.com>

Dear Zachary

I'm happy to give you permission to use my music as outlined below in your email request.

All best wishes

Mike

Mike Sheppard
Composer Producer Arranger
www.artemismedimusic.com
Sent from my iPhone

On 26 Aug 2013, at 1:35 PM CDT, Zachary Thompson
<thompson.zachary.m@gmail.com> wrote:

Mike Sheppard,

I hope that you have had a wonderful summer. We recently bought 60 copies each of Hymnus, Music To Hear, and Silence. We were also able to purchase 30 copies of The Hanging Tree.

For my analysis sections of my thesis I want to be able to cite and use portions of your scores. Would you be comfortable or able to let me print sections of the score into the analysis sections of the paper?

Would you be comfortable or able to let me print complete copies of the three compositions in the appendix section of the thesis?

If so, could you please send me an email stating that you grant permission for use of your scores in my thesis.

Also, I have found out that the concert featuring the American premiere of your compositions will be April 14, 2014.

Thank you,

Zach Thompson
MM Graduate Assistant
Austin Peay State University

APPENDIX C

Hymnus Score³³

Hymnus

3

Very freely
♩ = 66

mp Mike Sheppard

Soprano
Re - qui - em ae - ter - nam do - na e - is Do - mi - ne

Alto
Re - qui - em ae - ter - nam

Tenor
Re - qui - em ae - ter - nam

Bass

Rehearsal piano
mp

6

et lux per - pe - tu - a lu - ce - at e - is

et lux per - pe - tu - a lu - ce - at e - is

et lux per - pe - tu - a lu - ce - at e - is

et lux per - pe - tu - a lu - ce - at

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11 *rall.*

Te de - cet hym - nus, De - us, in Si - on

Te de - cet hym - nus, De - us in Si - on, in Si - on

Te de - cet hym - nus, De - us in Si - on, Si - on

Te de - cet hym - nus, De - us in Si - on, Si - on

mp

17 **A** a tempo ♩ = 66 *Più mosso* ♩ = 70

Re - qui - em ae - ter - nam et ti - bi re - de - tur

Re - qui - em ae - ter - nam et ti - bi re - de - tur

Re - qui - em ae - ter - num do - na e - is Do - mi - ne et ti - bi re - de - tur

Re - qui - em et ti - bi re - de - tur

24 *rall.* **B** Più mosso
♩ = 74

vo - tum in Je - ru - sa - lem, in Je - ru - sa - lem: ex au - di o - ra - ti -

vo - tum in Je - ru - sa - lem je - ru - sa - lem: ex au - di o - ra - ti -

vo - tum in Je - ru - sa - lem, Je - ru - sa - lem: ex au - di o - ra - ti -

vo - tum in Je - ru - sa - lem, Je - ru - sa - lem: ex au - di

29 *a tempo*
♩ = 68

o - nem me - am ad te om - nis ca - ro ven - i - et

o - nem me - am ad te om - nis ca - ro ven - i - et

o - nem me - am ad te om - nis ca - ro ven - i - et

o - ra - ti - o - nem me - am ad te om - nis ca - ro ven - i -

accel. growing in intensity molto rall. *f*

34

ca - ro ven-i-et ca - ro ven-i-et ca - ro ven-i-et ca - ro ve - ni-et

cresc. *f*

ca - ro ven-i-et ca - ro ven-i-et ca - ro ven-i-et ca - ro ven-i-et ca-ro, ca-ro ven-i-et

cresc. *f*

ca ro ven - i-et ca - ro ven-i - et ca ro ven-i-et ca-ro ven - i-et ca-ro, ca-ro ven-i-et

cresc. *f*

et ca - ro ven-i-et ca - ro ven-i-et ca - ro ve - ni - et ca-ro ca-ro ven-i-et

cresc. *f*

cresc. *f*

Slower

C ♩ = 62

p

39

Re - qui - em ae - ter - nam do - na

p

Re - qui - em ae - ter - nam do - na

p

Re - qui - em ae - ter - nam do - na

p

Re - qui - em Re - qui - em ae - ter - nam do - na

p

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: e - is, Do - mi - ne; et lux per - pe - tu - a lu - ce - at. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Four vocal staves and a piano accompaniment. The lyrics are: e - is, e - is, e - is Re - qui - em. The tempo is marked *Lento* with a metronome marking of 54. The dynamics include *f* (forte) and *pp* (pianissimo). The tempo changes to *rit.* (ritardando) at the end of the section. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Music to Hear Score³⁴

3

Music to Hear

(Sonnet no. 8)

For Tenebrae
January 2012

Words by William Shakespeare
Music by Mike Sheppard

$\text{♩} = 144$

SOPRANO

ALTO *p* Mu - sic, mu - sic,

TENOR *p* Mu - sic, mu - sic, mu - sic, mu - sic Mu - sic, mu - sic,

BASS *p* Mu - sic, mu - sic, Mu - sic,

4 *p*

S. Mu-sic to hear, mu-sic to hear, why hearst thou mu - sic sad - ly —

A. mu - sic

A. mu - sic, mu - sic mu - sic, mu - sic, mu - sic, mu - sic

T. mu - sic, mu - sic mu - sic, mu - sic mu - sic, mu - sic

B. mu - sic, mu - sic, mu - sic,

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7

S. Sweets with sweets war_not, Joy de-lights in joy: Why lov'st thou that which thou re-

A. Sweets with sweets_ joy de - lights, Why_ why lov'st

T. Sweets with sweets_ joy de - lights, Why_ why that re -

B. Sweets_ joy_ Why_ lov'st thou that

mp

10

S. ceiv'st not glad - ly, Or else re-ceiv'st with plea - sure thine an - noy? Thine an - noy,

A. thou glad - ly, Or else re-ceiv'st with plea - sure thine an - noy? Thine an - noy,

T. ceiv'st_ not glad - ly, Or else re-ceiv'st with plea-sure an - noy_ Thine an - noy_

B. Glad - ly, Or_ else re-ceiv'st with plea-sure an - noy_ an - noy_

f

$\text{♩} = 106$
p subito
 S. Ah Well tuned sounds Ah Of
mp
 A. If the true con-cord of well tuned sounds, well tuned sounds By un-ions mar-ried, do of
p subito
 T. Ah ah Ah
p subito (B1) a.2
 B. Ah ah ah Ah

19
 S. fend thine ear Ah who con founds
 A. fend thine ear They do but sweet-ly chide thee.. who con founds
mp *p*
 T. Do of-fend thine ear Ah who con - founds
mp *p*
 B. Do of-fend thine ear Ah who con

24

S. *mf* In sin gle-ness the parts that thou should'st bear, *subito f* thou should'st bear, thou should'st

A. *mf* In sin gle-ness the parts that thou should'st bear, *subito f* thou should'st bear, thou should'st

T. *mf* In sin gle-ness the parts that thou should'st bear, *subito f* thou should'st bear, thou should'st

B. *mf* founds *f* thou should'st bear thou should'st bear,

28 *mp* **Più mosso ♩ = 148**

S. bear, bear, *mp* Mu - sic, mu - sic, mu - sic

A. bear, *mp* Mu - sic, mu - sic, mu - sic, mu - sic

T. bear, bear, *mp* Mu - sic, mu - sic, mu - sic, mu - sic

B. thou should'st bear *mp* Mu - sic, mu - sic,

32 *mp*

S. Mark how one string, sweet hus - band to a -

mp

Mark how one string, mark how one string, sweet hus - band to a - no - ther -

A. mu - sic, mu - sic, mu - sic, mu - sic

T. mu - sic, mu - sic, mu - sic, mu - sic

B. mu - - - sic, mu - - - sic,

34

S. no - ther, each_ in each, by mu - tual or - der - ing.

Strikes each in each, strikes each in each, each_ by mu - tual or - der - ing.

A. mu - sic, mu - sic, each_ by mu - tual or - der - ing.

T. mu - sic, mu - sic, Each by mu - tual or - der -

B. mu - - - sic, mu - - - sic,

36

S. Re-sem - bling sire and child and hap - py mo - ther, Who, all in one, one plea - sing

A. Re - - sem - bling hap - py mo - ther, Who, all in one, one plea - sing

T. ing; Re - sem - bling child and hap - py mo - ther, Who, all in one, one plea - sing

B. Re - sem bling child and mo - ther, Who, all in one, one plea - sing

39

S. *f* note do sing, note do sing, *pp cresc.* Whose speech - less

A. *f* note do sing, note do sing, *pp cresc.* Whose speech - less

T. *f* do sing, note do sing,

B. *f* do sing, do sing,

42

S. song be - ing ma - ny, seem - ing one, Sings this to thee: *f*

A. song be - ing ma - ny, seem - ing one, Sings this to thee: *f*

A. *mp* be - ing ma - ny, seem - ing one, Sings this to thee: *f*

T. Sings this to thee *mf* *f*

B. Sings this to thee *mf* *f*

45 ♩ = 100 *mf* // *mp* *dim. al fine*

S. Thou sin - gle wilt prove none. Thou sin - gle wilt prove

A. *mf* *mp* *dim. al fine*
Thou sin - gle wilt prove none. Thou sin - gle wilt prove

T. *mf* *mp* *dim. al fine*
Thou sin - gle wilt prove none. Thou sin - gle wilt prove

B. *mf* *mp* *dim. al fine*
Thou sin - gle wilt prove none. Thou sin - gle wilt prove

48

p *molto rit.*

S. none, none, Thou sin - gle wilt prove none, none, none,

A. none, none, Thou sin - gle wilt prove none, none, none,

T. none, none, Thou sin - gle wilt prove none, none,

B. none, none, Thou sin - gle wilt prove none, none,

Slower ♩ = 88

rall. *pp*

51

S. Thou wilt prove none.

A. Thou wilt prove none.

T. Thou wilt prove none.

B. Thou wilt prove none.

APPENDIX E

Silence Score³⁵

Silence

3

$\text{♩} = 58$

Words by Thomas Hood
Music by Mike Sheppard

SOPRANO

P There is a si-lence where hath been no sound,

ALTO

P *sim.* Ah Ah Ah Ah Ah Ah Ah Ah

TENOR

P *sim.* Ah Ah Ah Ah Ah Ah Ah Ah

BASS

S.

There is a si-lence where no sound may be, In the cold grave, un-der the deep, deep

A.

Ah Ah Ah Ah In the cold, cold grave, un-der the

T.

Ah Ah Ah Ah In the cold, grave, un-der the

B.

In the cold, grave, un-der the

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9

rit.

A tempo ♩ = 58

p

S. sea, the sea, the sea, Or in wide de-sert where no life is found.

A. deep, deep sea, deep, deep sea, Ah Ah Ah Ah

T. deep, deep sea, Ah Ah Ah Ah

B. deep, deep sea, Ah Ah Ah Ah

13

mp

S. Which hath been mute, and still must sleep pro - found. No voice is hush'd.

A. Ah Ah Ah Ah No voice no voice is

T. Ah Ah Ah Ah No voice no voice is

B. Ah Ah Ah Ah No voice no voice is

16 5

S. no life treads si - lent - ly. *PPP*

A. no life treads si - lent - ly, no life treads, no life treads, si - lent - ly. *PPP*

hushed, no life treads si - lent - ly, no life treads, si - lent - ly, no life treads, si - lent - ly. *PPP*

hushed, no life treads si - lent - ly. life treads si - lent - ly. *PPP*

T. hushed, no life treads si - lent - ly. life treads si - lent - ly. *PPP*

B. hushed, no life treads si - lent - ly. life treads si - lent - ly. *PPP*



21 solo *mp*

S. But clouds and clou - dy sha - dows wan - der free. That he - ver spoke o - ver the

(full) *pp* *f subito pp*

A. But clou - dy sha - dows wan - der free.

pp *f subito pp*

T. But clou - dy sha - dows wan - der free.

pp *f subito pp*

B. But clou - dy sha - dows wan - der free.

6

25

S. i - die ground: But in green ru - ins, in the de-so-late walls

A. ne - ver spoke, i - die ground, ru - ins, de - so -

T. ne - ver spoke, ru - ins, de - so -

B. ne - ver spoke, ru - ins, de - so -

29

S. of an - tique pa - la - ces, where Man hath been

A. late walls an - tique pa - la - ces.

T. late walls an - tique pa - la - ces. *mp*

B. late walls an - tique pa - la - ces.

Increasingly agitated $\text{♩} = 66$
(solo ends)

33

S. an-tique pa - la - ces,

A. Man hath been

Man hath Man hath been, man hath been,

T. an-tique pa-la-ces where Man hath been

B. *mp* (full) Thought the dun fox or wild hy - ae - na calls,

Man hath been, hy ae - na calls,

p Ah

p Ah

p solo 3

And

mf solo 3

37 $\text{♩} = 72$

accel. (full)

S. Shriek to the e - cho shnek to the

Shriek to the e - cho shnek to the e - cho

A. Shriek to the e - cho

Shriek to the e - cho

T. owls, that flit con - tin - u - al - ly be-tween,

ppp (no cresc.) Ah

solo ends

8

40

ff *Slower* ♩ = 60

S. e - cho

ff

A. shriek to the e - cho

ff

shriek to the e - cho

T. *pp*

(ppp) *cresc.* and the low winds,

Ah

B. [lower octave optional] *pp*

and the low winds

43

pp *p* *rit.* *mf*

S. and the low winds, and the low winds moan

pp *mf*

A. and the low winds, and the low winds moan

pp *mf*

and the low winds, and the low winds moan

T. and the low winds, and the low winds moan

mf

low winds moan

B. and the low winds and the low winds moan

Tempo primo ♩ = 58

47 *pp*

S. There the true si - lence is; There the true si - lence is;

pp

A. Ah Ah Ah Ah Ah Ah Ah Ah

pp *sim.*

T. Ah Ah Ah Ah Ah Ah Ah Ah

pp *sim.*

B. Ah Ah Ah Ah Ah Ah Ah Ah

9



51

S. There the true si - lence is; There the true si - lence

There the true si - lence is; There the true

A. Ah Ah Ah Ah Ah Ah Ah Ah

Ah Ah Ah Ah Ah Ah

T. Ah Ah Ah Ah Ah Ah

B. Ah Ah Ah Ah Ah Ah

10

54

p subito

S. is: self-con-scious and a - lone, self con-scious and a lone, a -

p subito

si - lence is; self-con-scious and a - lone, self con-scious and a lone, a -

p subito

A. Ah Ah self-con-scious and a - lone, self con-scious and a lone, a -

p subito

Ah Ah self-con-scious and a - lone, self con-scious and a lone, a -

p subito

T. Ah Ah self-con-scious and a - lone, self con-scious and a lone, a -

p subito

B. self-con-scious and a - lone, self con-scious and a lone, a -

59

rit. *Faster* ♩ = 72

S. lone There the true si - lence lies, there the

p

lone a - lone a - lone There the true si - lence lies, there the

p

A. lone, a - lone, a - lone a - lone Si - lence si - lence

lone, a - lone,

p

T. lone, a - lone, Si - lence, si -

p

B. lone, a - lone Si - lence, si -

64 11

S. true si-lence lies, there the true si-lence lies, there the true si-lence lies, there the

A. si-lence, si-lence, si-lence,

T. lence, si - - lence, si - - lence, si - -

B. lence, si - - lence, si - - lence, si - -

70 rit. *ppp*

S. true si-lence lies, there the true si-lence lies, si-lence

A. si-lence, true si-lence si - si-lence

T. lence, si - - lence, si - si-lence

B. lence, si - - lence, si - lence, si - lence