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I hereby recommend that the thesis prepared under my supervision by Diane Marshall

entitled AN EXAMINATION OF THE RESPONSORIAL MUSIC OF
JOHN SHEPHERD

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AN EXAMINATION OF THE RESPONSORIAL MUSIC OF JOHN SHEPHERD

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PREFACE

The purpose of this thesis is to examine the responsorial music of John Shepherd. The output of responsorial music in Reformation England was greatly effected by the changes in political leadership. The first chapter of this thesis provides historical information and details of those changes. John Shepherd is comparatively obscure as a composer; therefore, the second chapter presents his limited biography. The third chapter deals with the history and organization of the Sarum Rite and the place of responsorial music in it.

The most important part of this study is contained in the fourth chapter, the musical style of John Shepherd in the responsorial music. There is an appendix which contains the translations of the texts and some of the important musical features of each composition in outline form.

I wish to thank the following people for their assistance in the preparation of this thesis: James Riley, advisor; Elmer Thomas and John Leman, readers; Father Giles Pater and James Moore of Mt. St. Mary's Seminary, text translations; and Sally Martin, typist.

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CHAPTER I.

THE ENGLISH REFORMATION

The English Reformation was not an event caused solely by the desires of Henry VIII. Two hundred years of public dissatisfaction with the Roman Catholic Church and the new ideas of humanism were equally important factors.

During the thirteenth century the Roman Church in England held great political power. Bishops and abbots served in the Upper House of Parliament and a Convocation that convened under the direction of the archbishops of York and Canterbury ruled on all religious and clerical matters. In addition, the King chose most of the high state officials from the clerical ranks. With this influence in English government the Church was free to give most of its money to the Pope, and little to England.

This trend was threatened in 1303, when Phillip IV imprisoned Pope Boniface in Avignon. The English people would not tolerate giving their money to a Pope in France. During the next twenty years the Church reached its lowest point of prestige, authority and morality. Around 1330 an anticlerical party was formed in Parliament and a series of laws were passed from 1333 to 1376 to reduce papal control of English money.

The anticlerical party soon found a strong advocate in John Wycliffe, whose writings anticipated almost all of the reform ideas of Martin Luther. These are stated by William Durant as:

the revolt against the worldliness of the clergy, and the call for a sterner morality; the return from the Church to

the Bible, from Aquinas to Augustine, from free will to predestination, from salvation by works to election by divine grace; the rejection of indulgences, auricular confession, and transubstantiation; the deposition of the priest as an intermediary between God and man, the protest against the alienation of national wealth to Rome; the invitation to the state to end its subordination to the papacy; the attack (preparing for Henry VIII) on the temporal possessions of the clergy.¹

Wycliffe and the anticlerical party became increasingly influential in English politics, but at precisely the right historical moment, the Great Revolt of 1381 turned all English minds in another direction. This social revolt of the working classes put all property owners in jeopardy. The government, the English Church and the wealthy were forced to unite. As a result, the anticlerical party was stopped and Wycliffe lost his governmental support and protection.

In 1383 Wycliffe was summoned to appear before Pope Urban VI in Rome, but his death prevented his appearance. So great was the papal fear of Wycliffe, that by a decree of the Council of Constance in 1415, his body was exhumed and the remains were deposited in a stream. His writings were confiscated and destroyed.

Wycliffe left a band of preachers called the Lollards to carry on his beliefs, but they too were suppressed and many were burned at the stake. During the fifteenth century English monarchs upheld this practice of suppression and the Church in England recovered and prospered. At the close of the century, however, the English Church

¹William James Durant, The Story of Civilization, vol. 1: The Reformation (New York: Simon and Schuster, 1961), p. 37.

was shaken again--this time, by the dawn of humanism.

Though the humanists were devout Catholics, they emphasized simple Christian piety and the imitation of Christ over the entangled dogma and the superstitions of the Roman Church. During the last twenty years of the fifteenth century, the English scholars, William Grocyn and Thomas Lineacre, completed studies in Italy and returned to England with these concepts of humanism. John Colet, Thomas More, John Fisher and William Latimer carried these concepts into the reign of Henry VIII.

Desiderius Erasmus, the most famous of all humanists, was attracted to this growing English movement and began a series of visits to that country. He first met Henry VIII in 1499, and when Henry took the throne on April 22, 1509, Erasmus was an ardent supporter. Erasmus believed that the nobility should be educated in the ways of humanism; and in Henry VIII, he thought he had found a willing candidate to "bring the light of learning and faith to bear on the doings of the powers."²

The humanists hoped that by enlightenment of the rulers, universal Christian peace might be achieved. While they were not successful in securing world peace, their enlightened ideas made the daily lives of a thoroughly Church-oppressed citizenry somewhat better, and they prepared the way for the Reformation by bringing England to an awareness that Church reform was a necessity.³

²G. R. Elton, Reform and Reformation England, 1509-1558 (Cambridge: Harvard University Press, 1977), p. 15.

³Ibid., p. 16.

When Henry VIII took the throne in 1509, the government was in good order as compared to the Church. Henry VII had secured international respect for the crown, relative prosperity, and a functioning legal machinery in the Chamber and Council system. It seemed likely that England could maintain this tradition with its exuberant new King, but it was not to be so.

During the first two years of his reign, Henry was content to pursue the pleasures of the court and his marriage to Catherine of Aragon, his brother's widow, was stable. At first Henry encouraged and supported the humanists with their peaceful aims, but soon he was drawn into intricate games of international diplomacy. Henry's "youthful zeal for glory"⁴ eventually brought England into a costly and pointless war. One of the few to benefit from this venture was Thomas Wolsey who had been advancing in Henry's administration.

Wolsey was the son of a lowly Ipswich butcher. With no other means of attaining fame, Wolsey chose to enter the clergy. He became chaplain and diplomatic agent to Henry VII in 1507. By 1509 he was almoner to Henry VIII and a member of the Royal Council. In the prime of his career, Wolsey was Henry's Chancellor and was the Cardinal and legate of the Pope. Wolsey was second only to Henry in state power and was the most powerful churchman in England. Outside the country, skills at international diplomacy gave Wolsey even more power. Gifts from European leaders and revenues from the Church made Wolsey,

⁴David Harrison, Tudor England (London: Cassell and Co. Ltd., 1953), p. 44.

at his peak, "the richest and most powerful subject in the nation."⁵

Wolsey's avid interest in the temporal over the ecclesiastical typified the state of the English Church as Henry's reign continued. In 1512 John Colet led the humanists in a series of public orations against the Church and its worldly state. Records of episcopal visits to the monasteries and nunneries between 1517 and 1530 contain vivid descriptions of destruction of Church property by the negligence of the inmates, sexual misconduct and general lack of discipline. Even Lollardy threatened to regain its popularity and heresy trials were frequent.

To add to the Church's dilemma, the writings of Martin Luther reached England from the continent in 1520. Many of the promising young scholars at Cambridge were stirred by these ideas. Fearing persecution, a growing group of rebels left England to wage war against the Church from positions of safety in other countries. One of their most important weapons was William Tyndale's English New Testament. The work contained stinging Lutheran prologues and other reformist entries. By 1526 copies were printed and smuggled into England. Other anti-Catholic publications began to pour into England by the late 1520's.

Henry reacted to these activities by increasing his devotion to the Roman Church. In 1521 he wrote his Assertio Septem Sacramentorum adversus Martinum Lutherum, which brought him the title, "Defender of the Faith." By 1530 the King forbid reading and circulation of the

⁵Durant, The Reformation, p. 528.

English New Testament and banned all other heretical works.

In the final analysis, the first onslaught of Protestantism strengthened the hold of the Roman Catholic Church on England. The humanists were so appalled by the Protestant reformers that their efforts to reform the church were virtually halted. At this point, it would take a monumental event to loosen the grasp of the Pope on the English Church.

The event began to take shape in the 1520's when Wolsey's foreign policy began to go awry. Through a series of political blunders, England was forced to join France in war against Charles V, the Hapsburg Emperor, who had captured Rome and the Pope. Charles was the nephew of Catherine of Aragon from whom Henry would later seek a papal annulment.

Around 1526 Henry began to consider a marriage annulment. It had become apparent to the King that Catherine of Aragon would never produce the male heir that was necessary for the survival of the Tudor dynasty; also, he was infatuated with Anne Boleyn.

Henry called upon Wolsey to obtain a papal annulment of the marriage. Wolsey labored in complicated procedures with Rome from 1527 to 1529, but the situation was hopeless since Catherine's uncle controlled the Pope and Catherine wanted no part of a divorce. Henry grew increasingly impatient and Wolsey was arrested on October 9, 1529. The "last great Chancellor of modern England,"⁶ and the last churchman to be an English prime minister, died before coming to trial.

⁶Harrison, Tudor England, p. 76.

Henry's next move was to call the "Long Parliament of the Reformation" on November 3, 1529. This Parliament succeeded only in elevating the King's position over the Church's position. It did not alter Henry's marital quandry. Consequently, early in 1530, he dispatched royal agents to poll the universities of Europe to gain support for his case from the academic community. When he was armed with some limited backing from the universities, Henry enlisted a group of noted men to appeal to the Pope on his behalf, but to no avail.

At this point, Henry began to attack the conservative faction of the English Church that was opposed to his divorce. With the members of the radical faction, Thomas Cranmer and Thomas Cromwell, as cohorts and inspirers, Henry battered the Church throughout the next year. On May 15, 1532, the Church finally submitted to the King, in a document appropriately called "The Submission of the Clergy." Henry VIII was designated Supreme Legislator.

On May 16, Henry's conservative Chancellor, Thomas More, resigned. This left the way open for Cromwell to assume more power. In August the conservative leader of the Church, Archbishop Warham, was dead. On January 10, 1533, Henry filled the vacant post with Cranmer. With the conservatives in the Church now firmly out of the way and the radicals in the dominant position, the break with Rome was at hand.

On January 15, 1533, Henry secretly married the expectant Anne Boleyn. In March the Convocation agreed that the Pope could not legalize marriage to a brother's widow and Cromwell secured the Parliamentary Act in Restraint of Appeals, which granted English

courts the right to decide on legal questions that previously would have been decided in Rome. In May Cranmer convened his ecclesiastical court and ruled Henry's first marriage invalid and legalized the marriage to Anne Boleyn. Henry was excommunicated by Pope Clement in July.

The break from Rome left Henry VIII with three major problems: (1) the security of the allegiance of his subjects, (2) the removal of all remaining powers of the Pope and (3) the provision of guidelines for the new Church of England. The problems were solved by a group of Parliamentary acts, documents by the Convocation and by the highly organized activities of Cromwell and his assistants.

When the Reformation Parliament assembled from January 15 to March 30, of 1534, it passed the Act of Succession. This validated Cranmer's previous judgement and forced allegiance to the new queen (Anne Boleyn) by making it an act of treason to overtly speak or write against her. Parliament then legislated the Act for Submission of the Clergy, which legalized the loss of the Church's right to independently make its own laws; and it removed clerical jurisdiction over spiritual suits into civil jurisdiction. Further acts prohibited all payments to Rome and moved the granting of licenses and dispensations to English officials.

Parliament met again in the spring of 1534. The major event of this session was the addition of a clause in the Succession Act which demanded that all citizens take an oath "to the lawfulness of the second marriage and to the succession vested in its issue."⁷

⁷Elton, Reform and Reformation England, p. 132.

Most subjects readily took the oath, but those who refused were imprisoned and executed.

November 3, 1534, Parliament enacted the decisive Act of Supremacy. This act restated the King's sovereign position over Church and state and named the Church, Ecclesia Anglicana. A Treason Act was passed that stated severe penalties for talking, writing or acting in any derogatory fashion against the royal family. A final act assured Henry's financial security by granting him the right to tax the Church. The amount was about ten times that given to Rome before the break.

On April 16, 1535, Thomas Cromwell, then vicar-general and vicegerent in spirituals, instructed all English legal authorities to arrest any person still thought to support the papacy. Under Cromwell's strict supervision, four hundred cases were reviewed. Two hundred cases were dismissed; grand juries indicated sixteen; trial juries acquitted fourteen; and sixty-five ended in gruesome execution.⁸

It was also in 1535, that Cromwell's agents began a systematic survey of all Church property. Clerks compiled the results in a massive volume entitled Valor Ecclesiasticus. Cromwell then sent out four principle visitors who concentrated mainly on the collection of data on the activities of the religious houses. The results of the visits were presented to the last session of the Reformation Parliament in January, 1536.

⁸Ibid., p. 189.

Parliament promptly acted on the information it received.

During the next four years eight hundred monastic institutions and orders of friars were dissolved. A Court of Augmentations efficiently dealt with all of the holdings and the liabilities of the institutions.

In 1536 Convocation, under the direction of Cromwell and the King, produced the Ten Articles, the first official statement of the doctrine of the Church of England. According to David Harrison, in his book Tudor England, the document:

maintained the catholic sacraments, though specifying only the chief three; taught the Real Presence without mention of transubstantiation; enjoined prayers for the dead but denied that Masses could deliver souls from purgatory; upheld good works while teaching justification by faith with contrition; declared the Bible and the three historic creeds to be the standard of doctrine, and condemned the superstitious use of ceremonies, relics and saint-cults.⁹

Since the Ten Articles was a compromise of Catholic and Lutheran views, it was vehemently opposed by radicals and conservatives alike.

During the next year the bishops issued the Institution of a Christian Man, or the Bishops' Book, to further clarify the Church's doctrine and provide a practical guideline for implementation of the reforms. Shortly after the Bishops' Book was issued, Cromwell directed that a Bible in Latin and English be placed in each Church.

In 1539 Parliament issued the last statute on religion during Henry's reign, the Six Articles. This document marked an abrupt return to Catholic doctrine for it "explicitly taught transubstantiation; restored private Masses; and enjoined lay communion in one kind only,

⁹Harrison, Tudor England, p. 94.

confession to a priest, clerical celibacy and the permanence of the vows of chastity."¹⁰

The religious changes that occurred during the reign of Henry VIII greatly effected Latin church music and its composers. The Ten Articles of 1536 and the First and Second Royal Injunctions that followed discouraged the worship of saints and images and attempted to make liturgical services more intelligible to the public. This resulted in the decline of the votive antiphon and the festal Magnificat and Mass. The next generation of composers reacted by concentrating their compositional skills on responsorial music, alternatim hymns and nonliturgical psalm settings.¹¹

England's best early sixteenth-century composer, John Taverner, became so involved with the Lutherans that he became an agent for Cromwell in the dissolution of the monasteries. He held no musical positions after 1530, and Hugh Benham asserts:

With Taverner then we apparently have the first known conflict between a musician's conscience and his work, and can see the first effects of the religious upheavals of the sixteenth-century on music in England.¹²

Other musicians were left without jobs or were moved at random after the destruction of the monasteries and by 1540, over fifty highly

¹⁰Ibid., p. 95.

¹¹Paul Doe, "Latin Polyphony under Henry VIII, "Proceedings of the Royal Music Association 39 (1968-69):93.

¹²Hugh Benham, Latin Church Music in England c. 1460-1575 (London: Barrie and Jenkins Ltd., 1977), p. 134.

skilled monastic choirs had completely vanished.¹³

When Henry VIII died on January 28, 1547, the throne was left to his son, Edward VI. Since Edward was a frail ten-year-old child, his uncle, the Duke of Somerset, became Protector of the realm. Somerset had Protestant leanings and Edward VI was a devout Protestant; therefore, England was brought abruptly away from Henry's conservatism and into total Protestantism.

Latin church music was severely limited during Edward's reign. Though Latin, Greek and Hebrew were permitted for private devotions and for the services at Cambridge and Oxford, few Latin compositions were written.

During the first months of the new incumbancy, the Chapel Royal performed an English version of Compline and an English Mass. Royal visitors were sent to other musical and religious institutions and directives were given that eventually curtailed much of their performance of Latin music.¹⁴ In 1548 St. Paul's Cathedral began to experiment with English settings of the daily Office and an English supplement to the Latin Mass was published for all to use.¹⁵

Legislation passed by Parliament from 1547 to 1552 included the Chantries Act and the First and Second Acts of Uniformity. The

¹³Peter Le Huray, Music and the Reformation in England: 1549-1660 (London: Herbert Jenkins, 1967), p. 13.

¹⁴Hugh Benham, "Latin Church Music under Edward VI," Musical Times 56 (1975):477.

¹⁵Le Huray, Music and the Reformation in England; p. 10.

Chantries Act closed many institutions that had large choirs. By 1549 there were only forty cathedrals, churches and chapels that had full choral services.¹⁶

The First Act of Uniformity provided a Book of Common Prayer, which contained all of the necessary information for the services of the English Church except for a Bible and printed music. This new service book replaced all of the Latin service manuals of the popular Sarum Rite, but Baptism, Confirmation, Marriage, Purification, Burial and the Litany were retained in an almost direct translation of the original Latin. Five of the eight Offices were preserved and compacted into the services of English Matins and Evensong. Music permitted at these two services included hymns, responds, antiphons and the Te Deum.¹⁷

John Merbeck's The booke of Common praier noted appeared shortly after the First Act of Uniformity and the Book of Common Prayer. It provided simple chant-like music for most of the services outlined in the Book of Common Prayer.

In 1552 the Second Act of Uniformity was approved by Parliament. The Book of Common Prayer was modified and mystical elements, including music, were reduced in the service to comply with the new Protestant position.

Edward VI died on July 6, 1553, and Mary claimed the English throne on August 3. When the first Parliament of the new regime convened on October 5, it repealed most of Edward's ecclesiastical

¹⁶Ibid., p. 19.

¹⁷Ibid., p. 13.

legislation. Latin church music was once again widely composed and performed. Even the votive antiphon, abandoned around 1530, was revived.

By 1555 the Catholic Mass, orthodox Church ceremonies and the canon law of Rome had been restored; and, the infamous extermination of all enemies of the reinstated Roman Church commenced. Two hundred seventy-four men, women and children were burned alive during the last four years of Mary's reign. These burnings accomplished little that the Queen had intended. They brought about the opposite reaction. When Archbishop Cranmer was burned, he "held forth his right hand until it was consumed."¹⁸ Many others were executed with similar contempt for pain and they became heroes. Any Englishman who was a religious doubter was drawn to the Protestant side by these brave people. They were repelled by Catholicism because of Mary's tyranny. When Mary died on November 17, 1558, England happily returned to Protestantism with the coming of the new Queen, Elizabeth.

¹⁸Harrison, Tudor England, p. 149.

CHAPTER II.

THE LIFE OF JOHN SHEPHERD

There are no existing records of the family, place or date of birth of John Shepherd. The Oxford University Archives contain a "Congregation Register" in manuscript which states:

A. D. 1554. Supplicat venerabili &. Joannes Sheperd, Studiosus Musices, quatenus viginti annos ei facultati operam continuo navaverit, multasque cantiones composeurit, et ei sufficiat ad incipiendum in eadem facultate. Concessa dummodo inauguretur proximis comitiis.¹

In 1691, Anthony á Wood gave the following translation and commentary:

/1554/ Doct. of Musick

Apr. 21. John Shepheard who has been a Student in Musick for the Space of 20 years, did then by his Dean Supplicate the ven. congregation that he might be admitted or Stood in an Act following it appears not in our registers . . .²

Many historians have interpreted this passage to mean that Shepherd was a student of music at Oxford for twenty years or that

¹Oxford University, Bodleian Library, "Congregation Register," I8 1535-1563, (An University Archives Manuscript.), p. 143.

²Anthony á Wood, Athenae Oxonienses: An Exact History of All the Writers and Bishops Who Have Had Their Education in the Most Ancient and Famous University of Oxford, from the Fifteenth Year of King Henry the Seventh, Dom. 1500, to the End of the Year 1690: To Which Are Added, The Fasti or Annals, of the Said University, for the Same Time, 2 vols. (London: Printed Tho. Bennet at the Half-Moon in S. Pauls Churchyard, 1691-92), 1:709.

he received a bachelor's degree. However, it may be plausible only to accept that Shepherd had been active in music for twenty years by 1554. If this is the case, his birthdate can be placed around 1520.

There is no reliable information concerning Shepherd's boyhood. Many music historians have written that he was a choirboy at St. Paul's Cathedral and that Thomas Mulliner was his teacher. However, there is no evidence to support this, since the Great Fire of London in 1666 destroyed all of the records and manuscripts of St. Paul's.

The first recorded appearance of John Shepherd appears in the "Libri Computi" of Magdalen College, Oxford:

Stipendia capellanorum et clericorum . .
Sheparde instructori chorustarum L 8³

This passage places Shepherd at Magdalen College in 1541, as Instructor of the Choristers. This was a prestigious position, for Magdalen College had a well endowed music program and with its chorus of sixteen singers, it was comparable to any of England's large collegiate churches.

The "Libri Computi" does not contain Shepherd's name for the next year, 1542-43. The records for 1543-44 are missing from the Magdalen College Library archives; however, his name appears without interruption from 1544 to 1548, with a yearly payment of eight pounds.⁴

The account books of Magdalen College indicate a variety of expenditures by Shepherd. Apparently, the organ was under his care;

³Oxford University, Magdalen College, "Libri Computi," For the Period 1539-58: Vol. I: 1529/30-1541/42; Vol. II: 1542/43-1558 (Manuscript.), 1:169.

⁴Herbert B. Lamont, "John Shepherd--His Life and Music" (Ph.D. dissertation, University of Southern California, 1963), p. 50.

he was responsible for buying parchment and for the binding and repair of manuscripts; he procured furniture necessary to performance and he supplied the choristers with some of their needs.⁵ The purchase of Shepherd's own compositions appears frequently on the account books until 1548. After that time, there is no mention of Shepherd at Magdalen College for the next six years.

The "Stowe" manuscript of the British Museum lists Shepherd as a Gentleman of the Chapel Royal in 1552. At this time the Chapel Royal was composed of between twenty and thirty-two Gentlemen and about twelve children. After the dissolution of the monasteries the best musicians were concentrated in this performing body. Rimbault concludes:

In England the Chapel Royal is the most ancient choir concerning which we have any authentic account. In olden times it was the fullest, best appointed, and the most remarkable for its excellence in the performance of the choral service.⁶

It cannot be ascertained when Shepherd was appointed to the Chapel Royal. His departure from Magdalen College does coincide with Edward VI's ascension to the throne, and it is likely that during the first year of the new reign the composer was moved to this high position.

It is certain that Shepherd remained a Gentleman of the Chapel Royal after 1552. The London Public Record Office lists two warrants which place him at Edward's funeral and at the Coronation of Mary

⁵Ibid., p. 50.

⁶Edward F. Rimbault, ed., The Old Cheque-Book: Or Book of Remembrance of the Chapel Royal, from 1561 to 1744, Edited, from the Original MS Preserved among the Monuments of the Chapel Royal, St. Jame's Palace (London: Printed for the Camden Society, 1872), p. i.

in 1553. The first warrant is entitled "The buryall of Kynge Edward the 6th." Twenty-eight names are listed and Shepherd's name appears in the eighteenth position.⁷ The Second warrant is called "Marye the Quene A warrante for the Chappell Lyvories Againste the Coronation." Among the twenty-nine names listed, Shepherd is in the nineteenth position.⁸

Shepherd's next mention occurs in the "Congregation Register" of Magdalen College in 1554. This document states that the composer supplicated for acceptance as Doctor of Music and was accepted, but there is no record of his installation.⁹

During the Michaelmas term of 1554, Shepherd's name appears once more on the account books of Magdalen College: "Mro. Sheparde 15 Dec. pro quibus dam canticus xx^s."¹⁰ He is not named as the Instructor of the Choristers or as the chapel organist, but as a "composer of certain songs."¹¹

In June of 1555, three passages about shepherd are contained in the "Vice-President's Register:"

Secundo die Junii accusatus Magister Sheparde eo quod puerum quendam pauperem in vinculis detinuisset, et eundem contra formam statuti ad pernoctandum admiserat, et super hoc ex confessione propria convictus iudicio Domini Praesidis, Mri. Vicepraesidis, Magistrorum Tomson et Duche Decanorum,

⁷Lamont, "John Shepherd," p. 66.

⁸Ibid., p. 67.

⁹Ibid., p. 69.

¹⁰Oxford University, "Congregation Register," 2:175.

¹¹Lamont, "John Shepherd," p. 69.

communarum per unam septimumum pro prima vice, pront exigit statutum De Extraneis non intromittendis, etc.¹²

Decimo quinto Junii Magister Shepparde accusatus apud Dnum Praesidem et officiarios quod puerum quendam pauperem vinctum misere traheret a Maumsberye Oxoniam usque quod quidem immite factum non exiguum dedecus Collegio peperit: deinde etiam quod apud Pharinton se Magdalenensis Collegii post Praesidem primum officiarium jactitaret. Cujus quidem arrogantia et ostentatione effectum est ut tota haec infamia in Magistrum Teynter illius anni Vice-praesidentum rejiceretur, id quod ex testimonio Mr. Trevars, Artium Magistri, comprobatum fuit. De qua auidem impudentia et aliis manifestis argumentis convictus, a deno Praeside acriter increpatur.¹³

¹²Oxford University, Bodleian Library, "Vice-President's Register" (A folio paper manuscript volume covering the period 1547-1686.) p. 10 "On the second day of June Master Shepherd was accused of detaining a certain poor boy in chains, and against the formal statutes, permitted him to remain within the College all night. Above all he has convicted himself by his own confession at this trial, which was conducted by the President, Two Fellows: Tomson and Ducke, and Jaxon, the Bursar, who administered the penalty by depriving Shepherd of Commons (dining hall) privileges for the period of one week, for this violation of the statute called "No Strangers Permitted Entrance." It must be noted that New Grove Dictionary of Music and Musicians states that the information from the "Vice-President's Register" is erroneous.

¹³Ibid., p. 11. "On the fifteenth of June, Master Shepherd is accused in front of the President and the officials for the reason that a certain poor boy, chained wretchedly, was dragged all the way from Malmesbury to Oxford (a distance of about forty miles). This particular deed has brought no small disgrace to the College. In addition to all of this, furthermore, while going through Faringdon he passed himself off as the highest official of the College next to the President, namely the Vice President. The arrogance and pretensions exhibited by him have, in effect, brought such a disgrace to this year's Vice President Master Teynter that his position at the College had been endangered. And this was proven by the testimony of Mr. Trevars, the Art Master. For this obvious impudence and other revealed evidence the President strongly rebuked him."

Decimo quinto die Junii Dmnus Praeses praescripsit injunctionem Mr. Sheparde ut modestius sesi gererit erga Vicepraesidem quodque omnino a verbis contumeliosis, rixosis, et comparationibus odiosis in praesentia officiariorum.¹⁴

The practice of impressing boys into service as choirboys was common in England and on the Continent, but the practice had to be approved by royal authority. It is evident from these passages that Shepherd had no such authority. There are no records that contain the composer's reaction to these admonitions, but his name does not appear in Magdalen College records again. It may be assumed that he left to escape these circumstances.

Shepherd's name appears for the last time on a list of the Chapel Royal members who presented Queen Mary with New Year's gifts in 1557:

By Sheparde, of the chapell, thre rolles of songes.
Delyverid into the chapell.¹⁵

The exact date of Shepherd's death remains a mystery. His name does not appear in The Old Cheque Book, which began listing the Gentlemen of the Chapel Royal in 1561. It may be assumed that Shepherd died or became professionally inactive sometime between the 1561 listing and his last recorded appearance in 1557.

¹⁴Ibid., p. 11. "On the fifteenth of June the President of the College ordered an injunction against Mr. Shepherd that he restrain himself and act with modesty and humility toward the Vice President, and also that he abstain absolutely from quarrelsome and abusive language and making odious comparisons in the presence of the officials."

¹⁵John Nichols, Illustrations of the Manners and Expences of Antient Times in England in the Fifteenth and Seventeenth Centuries: Deduced from the Accompts of Churchwardens and Other Authentic Documents (London: MacMillan Publishers Ltd., 1980), p. 10.

CHAPTER III.

THE SARUM RITE AND ITS TRADITION OF RESPONSORIAL MUSIC

The Sarum rite was a "local medieval modification of the Roman rite used by the secular chapter of the Cathedral Church of Salisbury"¹ from the thirteenth century to the Reformation. The popularity of the Sarum rite grew to such an extent that it replaced many of the other local liturgies being used in England. Even monasteries that had been loyal to the Roman rite for centuries adopted the new ceremonial. Medieval visitors to England admired the splendor of Sarum ritual and subsequently, traces of it appeared in Ireland, Scotland, France and Portugal.

The origin of the Sarum rite can be traced to 634 A.D., when St. Birinus founded the see of Dorchester in Oxfordshire. Out of the see of Dorchester sprang the churches of Sherborne and Ramsey. These two churches were united by Bishop Herman in 1058, and Old Sarum was adopted in 1075. Bishop Herman was succeeded by Osmund around 1078. It became Osmund's duty to complete the building of the cathedral of the united churches and to formulate a constitution for a chapter of secular canons. About 1090 the cathedral was ready for consecration, and the constitution, patterned after Norman models, was adopted.

In 1210 Bishop Richard Poore began construction on the present Salisbury Cathedral and established the use of New Sarum. It is probable that Poore and Edmund Rich produced the two principal sources

¹New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., 20 vols., s.v. "Music of the Sarum Rite," by Mary Berry (London: MacMillan Publishers Ltd., 1980), 16:512.

of information about the Sarum rite, the Consuetudinary and the Ordinal. The Consuetudinary presents the basic organization of the rite and the Ordinal provides the daily instructions for celebrating the Mass and the Office.

The Ordinal was revised during the beginning of the thirteenth century and by 1350, a new Ordinal superseded the original. The new Ordinal was subsequently revised in the form of "rubrics" in the service books. Clement Maydestone wrote a handbook called the Directorium Sacerdotum which revised and clarified points that were not covered by the "rubrics."

In 1487 the last Sarum publication appeared. This simplified version of the Sarum rules, printed by Caxton, was called the "Pica" or "Pie." England's next religious document came from the reformer, Archbishop Cranmer. His 1549 Book of Common Prayer criticized the Sarum rite, but Cranmer was still highly indebted to the longstanding tradition of its ceremonial. The Sarum rite was abolished by Royal Injunctions imposed by Queen Elizabeth in 1559.

The Sarum Consuetudinary deals with five major organizational topics: (1) the dignities and duties of the church officials, (2) the arrangement, deportment and procedure of the choir, (3) the division of the church year, (4) the ranking of festivals and (5) the directions for the ceremonial.

Among the four principal church officials was the precentor or cantor. He was the most important musical figure and he was the second most powerful church official. The precentor had charge of the boy singers and he was responsible for the conduct of all services. Along

with the Chancellor, he assigned singing duties. In addition, the precentor performed certain musical sections of the services and he provided musical instruction to the other officials if they were needed as singers.²

The Sarum choir was divided into two halves; the more active decani was on the south side facing the cantoris on the north side. Each side was divided into three rows called forma and the members of the clergy and the choir were seated according to their rank. The highest row called the gradus superior, held the highest ranking ministers of the church. The secunda forma held the singers of high rank who were assigned special duties in the performance of the ceremonial. They carried relics, acted as rectores chori or rulers of the choir, participated in elaborate processions and they read certain items of the service.³

The lowest row, the prima forma, held the lower ranking singers and the boys, called pueri. All had singing, reading and processional duties, but the boys were also enlisted as servers. The boys were usually instructed to stand through the entire service and their attendance was required except on ferias or lesser festivals.⁴

The Sarum church year was divided into six sections called the Temporale. Advent began the year on the fourth Sunday before Christmas

²W. H. Frere, ed., The Use of Sarum, 2 vols. (Cambridge: Cambridge University Press, 1901; reprint ed., Westmead, England: Gregg Press Ltd., 1969), 1:282.

³Ibid., p. 294.

⁴Ibid., p. 304.

Eve. The second section began with Christmas Day and ended with the Sunday after the octave of Epiphany (January 6). The next period was variable depending on the date of Easter. It extended to the third Sunday before Ash Wednesday or Septuagesima. The fourth period consisted of the nine weeks from Septuagesima to Easter Eve. The fifth section was a seven-week period from Easter Sunday to Pentecost. The last period was variable and it stretched from the first Sunday after Trinity to Advent.

The fixed dates of the saints' days and the feasts of the Virgin were called the Sanctorale. The festivals which were celebrated on these dates were divided into the two main classes of duplex and simplex. Duplex was further divided into principalia, maiora, minora and inferiora.

The principalia duplicia festivals were Christmas, Epiphany, Easter, Ascension, Whitsunday and the Assumption, Dedication and the Patronal. The maiora duplicia festivals were Candlemas, Trinity Sunday, Nativity of BVM, All Saints, Feast of Relics, Corpus Christi and St. Anne. These highly elaborate celebrations were officiated by the bishop. The precentor had special duties and the treasurer had to provide special lights. The choir was ruled by two canons and two vicars. Processions always occurred at these feasts and luxurious vestments, complex censuring and the ringing of bells complemented these services.⁵

⁵Ibid., p. 290.

The festivals of minora duplicia and inferiora duplicia were not as elaborate, but the choir was ruled by two canons and two clerks. On Sundays there was a procession. At simplex feasts the choir was ruled by two canonici hebdomadarii and the choral forces were greatly diminished.⁶

The majority of the music for the Sarum rite was plainchant. Polyphony was used only for important services, feasts and special devotions, or to honor certain favored liturgical texts. Even then, its use was as a decoration to the traditional chant.

In most of the music for the Proper of the Mass and for the Office, polyphony and plainsong were used in alternatim fashion. The elaborate musical postludes that were sung after the reading of lessons, responsories, were performed in this manner. They became a major feature of English polyphonic music during the late fifteenth and early sixteenth centuries.⁷

In the simplest form of responsorial music, the respond was begun by one or more soloists and was completed by the choir. The verse was then sung by one or more soloists and then the respond was sung again from mid-point by the choir.

Alleluia responsories were more complex. The opening section began with a short solo statement on the word Alleluia. The choir then sang a repetition of the statement and added a new and longer

⁶Frank Ll. Harrison, Music in Medieval Britain (New York: Dover Publications, 1959), p. 53.

⁷New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., 20 vols., s.v. "Responsory" (London: MacMillan Publishers Ltd., 1980), 15:764.

statement on the jubilus. Soloists sang the verse until the last few words where they were joined by the choir. The last section was a repetition of the first.⁸

The majority of responsories occurred at Matins. The number of responsories always matched the number of lessons; at duplex feasts there were nine lessons and at simplex feasts there were three. The third, sixth and ninth responsories of a duplex Matins were honored by the singing of the first half of the Gloria Patri as a second verse, using the same melody as the first verse. On Trinity Sunday all Matins responsories were sung with the Gloria Patri. On other occasions the form of the responsories were extended by the inclusion of three verses.⁹

Responsories occurred at Vespers of most duplex feasts and during the week-day Vespers in Advent and Lent. Compline also added responsories in Lent. From the first Sunday of Lent to Passion Sunday, In pace in idipsum with Gloria Patri was sung. In manus tuas was performed from Passion Sunday to Wednesday in Holy Week. Jesu Christe fili dei was sung at Prime, except from Passion Sunday to Low week, with varying chants and verses according to the seasons.¹⁰

The responsorial chants of the Mass, the Gradual and the Alleluia, were sung between the Epistle and the Gospel. On Easter Day and during its octave the Gradual and the Alleluia of the Mass

⁸Benham, Latin Church Music in England, p. 14.

⁹Harrison, Music in Medieval Britain, p. 61.

¹⁰Ibid., p. 62.

of the day replaced the hymn in the day hours and the Gradual was sung at Vespers. From the octave of Easter to the day before Trinity Sunday the Gradual was omitted and two Alleluias were sung. From Septuagesima to the Saturday of Holy Week the Alleluia was omitted and the Gradual was followed by a Tract.¹¹

When polyphony was first applied to responsorial music it was only for the solo sections of Alleluias, Graduals and for the four Office responds, Audivi vocem, Hodie nobis coelorum rex, In pace idipsum, and In manus tuas. The first two of these responsories received special treatment which illustrates the splendor of Sarum responsorial music.

Audivi vocem was sung at Matins of All Saints' Day after the eighth lesson, which was the parable of the five wise virgins. A boy read the lesson and was polyphonically answered by five boys standing on the choirstep facing the altar. They held lighted candles to represent the burning lamps of the wise virgins. When the words Ecce sponsus (Behold the Bridegroom) were sung, they turned to the choir as it answered them in plainsong.¹²

Hodie nobis coelorum rex was the first respond of Matins on Christmas Day. Two men began the respond and five boys sang the verse in polyphony from a high place above the altar to represent the angels who spread the news of the birth of Christ to the shepherds.¹³

¹¹Ibid., p. 63.

¹²Benham, Latin Church Music in England, p. 18.

¹³Ibid., p. 19.

John Taverner, generally considered to be the greatest early sixteenth-century English composer, was the first to reverse the role of the chorus and the soloists in responsorial music. In Dum transiset I and II the opening respond and the verse were sung by soloists in plainsong and the choir completed the last respond in polyphony.

After 1530 the festal Mass and Magnificat and the highly popular votive antiphon were superseded in importance by the new choral responsory. Thomas Tallis and John Shepherd shared the introduction of sixteen additional texts to the polyphonic repertory of responsorial music. During the final years of the Sarum rite, responsorial music was a major expressive vehicle for English composers. It may be the summit of all Sarum music.

CHAPTER IV.

JOHN SHEPHERD'S STYLE IN THE RESPONSORIAL MUSIC

The responds form one of the most important groups of John Shepherd's works. These pieces display a remarkable variety of compositional inventiveness and they clearly illuminate the many aspects of the composer's style.

There are eleven six-voice settings, ten four-voice settings, four five-voice settings and only one three-voice setting. Sixteen different scoring combinations are employed in these twenty-six responds. This variety in scoring attests both to Shepherd's ingenuity as a composer and to the availability of versatile performing forces:

TABLE 1

SCORING OF THE RESPONDS

Alto	Tenor	Bass			
<u>In manus tuas, Domine (III)</u>					
Treble	Mean 1	Mean 2	Tenor		
<u>In pace, in idipsum dormiam</u>					
<u>In manus tuas, Domine (I)</u>					
Treble 1	Treble 2	Mean	Alto		
<u>Hodie nobis caelorum rex</u>					
Mean 1	Mean 2	Tenor 1	Tenor 2		
<u>Audivi vocem de caelo venientem</u>					
Alto 1	Alto 2	Tenor	Bass		
<u>In Manus tuas, Domine (II)</u>					
Alto	Countertenor	Tenor	Bass		
<u>Alleluia ♯. Veni, electa mea</u>					

Countertenor 1 Countertenor 2 Tenor Bass
Alleluia W. Per te, Dei genitrix
Alleluia W. Virtutes coeli

Tenor 1 Tenor 2 Bass 1 Bass 2
Alleluia W. Confitemini Domino
Alleluia W. Ora pro nobis

Mean Alto Countertenor Tenor Bass
Justi in perpetuum vivent

Mean Countertenor 1 Countertenor 2 Tenor Bass
Impetum fecerunt unanimes

Alto 1 Alto 2 Tenor Bass 1 Bass 2
Spiritus Sanctus procedens a throno (I)
Laudem dicite Deo nostro

Treble Mean Alto 1 Alto 2 Tenor Bass
Verbum caro factum est
Reges Tharsis et insulae
Haec dies quam fecit Dominus
Non conturbetur cor vestrum (I)
Non conturbetur cor vestrum (II)
Spiritus Sanctus procedens a throno (II)
Filiae Hierusalem, venite

Treble Alto Countertenor 1 Countertenor 2 Tenor Bass
Christi virgo dilectissima

Treble Mean Countertenor 1 Countertenor 2 Tenor Bass
Dum transisset Sabbatum (II)

Treble Mean Alto Countertenor Tenor Bass
Dum transisset Sabbatum (I)

Treble Mean Countertenor 1 Countertenor 2 Tenor Bass
 Treble 1 Treble 2 Mean 1 Mean 2 Bass for Prose Verses 4-8
Gaude, gaude, gaude Maria virgo

Vocal ranges are commonly wide and may extend to a twelfth or thirteenth. Occasionally one or two voices in a composition will have a conspicuously narrow or wide range in opposition to the other voices which have medium ranges of about a tenth. Shepherd does not exploit the upper regions of the Treble voice, a style feature of the English

composers just preceding him. G² is the highest note written for that voice. Shepherd does, however, explore the possibilities of the Bass voice and D, E and C in the Great octave may be observed.

Full equality of voices is occasionally seen in the responsorial music; but more often one voice monorhythmically presents the cantus firmus, while the lowest voice provides harmonic support in slightly less active rhythms. The action of these two voices is then combined with vigorous contrapuntal movement in the remaining voices. This results in a very dense texture. Shepherd could relieve this density by the temporary reduction of voice parts or by voice pairing; but he seldom employs these means. A last feature of Shepherd's voicing style is the overlapping of voice parts.

The form of the responds is the result of liturgical dictates, but the varying lengths of alternatim plainsong and polyphonic sections and the diverse ways the sections are combined insures musical interest. Since entire sections or parts of sections are repeated, a certain symmetry or actual formal unity is often produced.

Monorhythmic treatment of the cantus firmus is most common. Ten responds use a monorhythmic Tenor, while the Means and Trebles are given three each. Six responds have the cantus firmus presented in varying lengths of long note values in the Tenor, and one respond has the same treatment in the Bass. Two responds have a mixture of a chant-based opening motive and either the Tenor or the Bass on the cantus firmus in varying lengths of long note values. Only one respond, In manus tuas, Domine (III), is free from the traditional plainsong. It is interesting to note that this particular piece is also the only

one of the responds that is written for three voices and is non-imitative.

In general, Shepherd's use of rhythm is highly complex with the frequent use of syncopations, cross rhythms, hemiola and dotted figures. Meter changes to $\frac{2}{4}$ and $\frac{3}{4}$ before the final cadence occur regularly. When a respond is melismatic, rests are usually inserted in the melismas.

Another rhythmic feature is the use of short rhythmic figures that are repeated throughout a composition. In many ways, these rhythmic patterns, illustrated in Table 2, appear to be a "stock group," in as much as they appear in all of the responds. This is not necessarily an unusual feature for figurations often appear as idiomatic to any era.

TABLE 2

"STOCK GROUP" OF RHYTHMIC PATTERNS



Not all of the rhythmic constructions are complicated, in fact, some are quite simple and direct, lending effective contrast within the total fabric. The complicated rhythmic structures obviously make the music difficult to perform.

Example 1, a complete polyphonic sections, is typical of Shepherd's rhythmic style. The motive is stated in slow, simple rhythms. As the voices enter, the rhythmic complexity builds and drives to the cadence.

Ex. 1: Alleluia 7. Confitemini Domino p. 1 mm. 1-9

Musical score for Example 1, a polyphonic section of the Alleluia 7. Confitemini Domino, measures 1-9. The score features four vocal parts: TENOR 1, TENOR 2, BASS 1, and BASS 2, and four instrumental parts: T1, T2, B1, and B2. The music is in 4/4 time and begins with a key signature of one flat (B-flat). The lyrics "Al - le - lui" are distributed across the vocal parts. The instrumental parts feature complex rhythmic patterns, including eighth and sixteenth notes, and a fermata in measure 9.

Ex. 1 - continued

The musical score consists of four staves, each with a label on the left: T¹, T², B¹, and B². The notation includes various note values, rests, and accidentals. A box labeled 'B' is located at the end of the T¹ staff. Below the T², B¹, and B² staves, the letter 'a.' appears at the end of the piece.

Shepherd's melody progresses in a rather unpredictable manner, and irregular phrasing is typical. Repetition regularly occurs, but sequence is very rare. Melodic leaps of fourths, fifths and octaves are evident in many responds. This generally erratic melodic construction adds a restless quality to numerous responds. The following section of Non conturbetur cor vestrum (II), beginning at A is an example of Shepherd's melodic construction at its boldest point.

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Ex. 2 - continued

Tr *-tis, -ta*

M *-tis, spi - ri-tum*

A¹ *spi - ri-tum ve - ri - ta - tis, spi -*

A² *ve - ri - ta - tis, spi - ri-tum ve - ri -*

T *-tis,*

B

Tr

M *ve - ri - ta - tis, et*

A¹ *- ri-tum ve - ri - ta - tis,*

A² *- ta - tis, et gau - de - bit cor ve - strum,*

T *et gau - de -*

B *et gau - de - bit cor ve - strum,*

Ex. 2 - continued

25

Tr *- tis, et gau-de-bit cor ve - - - -*

M *gau-de-bit cor ve - - - strum, et gau-de-*

A¹ *et gau-de-bit cor ve - - -*

A² *cor ve - - strum, cor ve - - strum, et*

T *- - - - bit cor*

B *et gau-de-bit cor ve - - - strum, et gau-de-bit cor ve -*

30

Tr *- - - - strum, et gau-de-bit cor ve -*

M *-bit cor ve - - strum, cor ve - - -*

A¹ *- - strum, et gau-de-bit cor ve - -*

A² *gau-de-bit cor ve - - - strum, et gau-de-bit cor ve -*

T *ve - strum,*

B *strum, cor ve - strum, et gau-de-bit cor ve - strum, cor ve -*

Many of the responds exhibit the new harmonic sense that began to be evident in most Latin Church music in England after Shepherd's time. Shepherd is often purposeful and direct in his harmonic progressions. This is in contrast to many of his contemporaries whose use of modal structures results in tonal ambiguity.

Standard plagal cadences are the general rule, but there are many authentic cadences and some ii-I, v-I, iv-I and IV₆-I cadences. Sections of polyphony often cadence so that a smooth transition into the next plainsong section is possible. Here the cadence may be to a triad built on the same note as the opening of the chant; or the relationship between the final triad and the opening chant note may be secondary dominant, plagal or third-related.

Most cadences are to a complete major triad. The use of a tonic pedal, two-part or three-part divisi in one voice and revoicing of the final triad are typical of Shepherd's cadential procedure at the end of a composition. The final cadence of Gaude, gaude, gaude Maria virgo is representative.

Ex. 3: Gaude, gaude, gaude Maria virgo p. 117 mm. 87-89.

The musical score for 'Gaude, gaude, gaude Maria virgo' consists of six staves, each representing a different voice part. The staves are labeled on the left as Tr (Tenor), M (Mediant), C¹ (Cantus 1), C² (Cantus 2), T (Tenor), and B (Bass). The lyrics are written below the staves. The final cadence is marked with 'sti.' (stretto) on each staff. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Lyrics for the final cadence (mm. 87-89):

- Tr: - sti.
- M: - la - ta per-man-si - sti.
- C¹: - - - - - sti.
- C²: - vi - o - la - ta per - man - si - - - - - sti.
- T: - - - - - sti.
- B: - - - - - sti.

Occasional short sections of fauxbordon and extended use of parallel thirds and sixths lends a consonant flavor to Shepherd's music, but sharp dissonance caused by accented passing tones and cross-relations almost always stand alongside it. In Example 4 the C natural of the Bass 1 and the C sharp of the Alto 2 clash simultaneously in m. 10.

Ex. 4: Spiritus Sanctus procedens a throno (I) p. 75 m. 10

10

A¹ in - vi - si - bi - li - ter, in - vi - si - bi - li - ter, in - vi - si -

A² - - - - - ra in - vi - si - bi - li - ter

T in - vi - si - bi - li -

B¹ in - vi - si - bi - li - - - - ter pe - ne - tra - - - -

B² - bi - li - ter, in - vi - si - bi - li - ter

Cross-relations usually occur, as they did with later English composers, between F natural and F sharp and C natural and C sharp.

6-5 movement and suspensions also occur with regularity in the responds. The favored suspensions are the 9-8, 7-6 and the ornamented 4-3.

Shepherd employs imitation in all of the responds except the previously mentioned In manus tuas, Domine (III). Imitation may be strict or loose. Some pieces combine the two types.

In strict imitation both the rhythm and the notes are exact. Often tonal or real answers are seen. In Example 5 the Alto presents the opening motive and real answers are observed in the Countertenor and Tenor.

Ex. 5: Alleluia Veni, electa mea p. 11 mm. 1-6

The musical score for Example 5 consists of two systems. The first system features four vocal parts: ALTO, COUNTER-TENOR, TENOR, and BASS. The ALTO part begins with the melody 'Al - le - lui' in a treble clef with a key signature of one flat and a 4/4 time signature. The COUNTER-TENOR part follows with a similar melody. The TENOR and BASS parts provide harmonic support. The second system features four instrumental parts: A, C, T, and B. Each part has a treble clef and a key signature of one flat. The parts are marked with 'a.' and include various musical notations such as slurs, ties, and fingerings (e.g., '5').

The majority of the responds employ loose imitation. Here, rhythmic figures tend to be more exact than notes. The rhythm will be less precise, however, if the notes are exact. In the opening section of Verbum caro factum est rhythmic alterations are observed in the successive statements of the descending motive:

Ex. 6: Verbum caro factum est p. 16 mm. 1-5

The musical score is arranged in two systems. The first system includes parts for TREBLE, MEAN, ALTO 1, ALTO 2, TENOR, and BASS. The second system includes parts for Tr (Trumpet), M (Maracas), A¹ (Alto Saxophone 1), A² (Alto Saxophone 2), T (Tenor Saxophone), and B (Bass). The lyrics are written below the corresponding staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score shows the beginning of the piece, with the first system covering measures 1-5 and the second system continuing from measure 5.

First System:

- TREBLE:** Ver -
- MEAN:** Ver - bum
- ALTO 1:**
- ALTO 2:** Ver - bum ca - ro
- TENOR:** ca - ro fa - ctum est,
- BASS:** Ver - bum ca - ro fa - ctum est,

Second System (starting at measure 5):

- Tr:** - bum ca - ro fa - ctum
- M:** ca - ro fa - ctum
- A¹:** Ver - bum ca - ro fa - ctum
- A²:** fa - ctum est, et ha - bi - ta - vit in no -
- T:** et ha -
- B:**

Other features of Shepherd's imitative procedures include:

- (1) asymmetrical vocal entries, (2) passages in rapid stretto and
- (3) short melodic or rhythmic motives that appear and reappear in the texture. On the whole, the responds exhibit the florid contrapuntal style that was in vogue in England slightly before Shepherd's time.

While other English composers were moving to a more refined and restrained imitative style, Shepherd, at least in the ancient form of the respond, often looked back to the style of the Eton Choirbook.

The over-all relationship of text and music in the responds is generally quite loose. The complex rhythmic interplay of the voices and the long melismatic sections of most of the responds make intelligibility of the text nearly impossible. In many of the longer responds text is repeated, but all too often the repetition is haphazard and does not serve to illuminate poetic meaning.

Shepherd set sixteen respond texts that had previously not been set. Many of these may not be inspirational; when he does set a poignant text, however, the music tends to be more inspired. The frequent Alleluia sections of these religious texts are commonly very exuberant, and a shift from minor to major and heightened rhythmic activity is observed.

The few examples of homophonic style and word-painting appear only when the text seems to be of more importance to the composer. In pace, idipsum dormiam (Example 7) is one of Shepherd's most expressive responds. It exhibits homophonic style after the rest, and all lines descend in accordance with the word dormitationem, in a reserved example of word-painting.

Ex. 7: In pace, idipsum dormiam p. 30 mm. 16 and 17

Tr
-nem, dor-mi-ta - ti - o - - - - - nem.

M¹
-nem, dor-mi-ta - ti - o - - - - - nem.

M²
-nem, dor-mi-ta - ti - o - - - - - nem.

T
-nem, dor-mi-ta - ti - o - - - - - nem.

In Shepherd's responsorial music both the old and the new methods of polyphonic treatment stand side by side. Eight responds exhibit solo treatment of the polyphonic sections (Table 3). Seventeen responds exhibit choral treatment of the polyphonic sections. Gaude, gaude, gaude Maria virgo is exceptional in that the chorus is given both polyphonic and plainchant sections.

TABLE 3

RESPONDS WITH SOLO POLYPHONY

Alleluia Ų. Confitemini Domino
Alleluia Ų. Per te, Dei genitrix
Alleluia Ų. Ora pro nobis
Alleluia Ų. Virtutes coeli
Alleluia Ų. Veni, electa mea
In pace, in idipsum dormiam
In manus tuas, Domine (I)
Audivi vocem de caelo venientem

CHAPTER V.

CONCLUSION

The twenty-six responds of John Shepherd are uneven in quality. Many compositions are awkward and seem to exhibit carelessness on the part of Shepherd. Other compositions are highly refined and are generally considered to be masterpieces of the Sarum Rite.

Perhaps the most striking quality of the responsorial music is variety. The use of seventeen different scoring combinations in twenty-six pieces provides diversity from piece to piece. Variety is achieved within single compositions by the alternation of polyphony and plainsong and the interchange of soloists and chorus.

A peculiarity of some responds is a nervous and agitated musical quality. The extreme rhythmic difficulty combined with erratic melodic construction; the unusual amount of dissonance; and the shifting modal and tonal harmonies are often disquieting to the modern listener.

It is the opinion of this writer that many of the responds deserve performance. There is spirit and vitality in this music and it affords an opportunity to understand something of the last days of nine hundred years of Sarum tradition.

APPENDIX

1. Alleluia 7 Confitemini Domino

Scoring

Tenor 1 Tenor 2 Bass 1 Bass 2

Service Use

vigils of Resurrection and Pentecost

Text

O give thanks unto the Lord; for he is good:
Because his mercy endureth forever. Psalm 118:1

Length of Polyphony

28 mm.

Form

Solo Polyphony	Choral Chant	Solo Polyphony
<u>Alleluia</u> A to B	<u>Alleluia</u>	Verse

Choral Chant	Solo Polyphony
last syllable of verse	<u>Alleluia</u> A to B

Performance Practice of the Original Chant

Two of the older singers sing the Alleluia from the choir-step.
The chorus repeats the Alleluia with an extension.
The clerics sing the verse and then repeat the opening Alleluia
without a beginning intonation.

Rhythm

1. medium complexity
2. change of meter to $\frac{3}{4}$ before final cadence
3. rests in melismas
4. extended sixteenth notes in mm. 21 and 22 are not often seen

Voicing

1. four equal voices
2. all ranges wide except Bass 1
3. some awkward leaps

Imitation

1. strict at the beginning of each new imitative point
2. stretto in mm. 15 and 16

Text-Music Relationship

1. long melismas obscure text

Cantus Firmus Treatment

1. openings of motives based on chant

Major Cadences

1. Plagal to D
 - A. G triad outlined in bass
 - B. 6-5 movement in Tenor 1
 - C. final D has secondary dominant relationship to the opening G of the next section of chant
2. Plagal to C
 - A. F triad outlined in bass
 - B. 6-5 movement in Bass 1

Other Features

1. much movement in thirds and sixths
2. accented passing tones are frequent
3. smooth rhythms and sophisticated use of imitation indicate that this may be a later work
4. this piece is the most advanced Alleluia respond

2. Alleluia W Per te, Dei genitrix

Scoring

Countertenor 1 Countertenor 2 Tenor Bass

Service Use

Lady Mass on Mondays outside Eastertide, daily

Text

Through thee oh mother of God is out lost life restored:
Thou has received a son and brought forth to the world
a Savior.

Length of Polyphony

6 mm.

Form

Solo polyphony	Choral Chant	Solo Chant	Choral Chant
<u>Alleluia</u>	<u>Alleluia</u>	Verse (2 soloists)	last syllable of verse
Solo Polyphony			
<u>Alleluia</u>			

Rhythm

1. medium complexity
2. change of meter to $\frac{3}{4}$ before final cadence
3. rests in melisma

Voicing

1. upper two voices dominate texture
2. Bass is harmonic support
3. range wise in Countertenor 2 only
4. some wide leaps

Imitation

1. strict on the Alleluia opening

Cantus Firmus Treatment

1. in Tenor with longer note values

Major Cadence

1. Plagal to D
 - A. connects to D of next section of chant
 - B. tonic pedal in Tenor

3. Alleluia V Ora Pro Nobis

Scoring

Tenor 1 Tenor 2 Bass 1 Bass 2

Service Use

Lady Mass on Tuesdays

Text

Pray for us holy virgin Mary:
From whom Christ was born for our sins.

Length of Polyphony

5 mm.

Form

Solo Polyphony	Choral Chant	Solo Chant	Choral Chant
<u>Alleluia</u>	<u>Alleluia</u>	Verse (2 soloists)	last syllable of verse
Solo Polyphony			
<u>Alleluia</u>			

Rhythm

1. complex
2. change of meter to $\frac{3}{4}$ before cadence
3. rests in melismas

Voicing

1. upper three voices equal
2. range wide only in Tenor 1

Imitation

1. loosely imitative

Cantus Firmus Treatment

1. Bass in longer note values, but not consistent throughout
2. opening motive based on chant

Major Cadence

1. a to G
 - A. 6-5 movement in Tenor 1

Other Features

1. frequent rests and short motives give the piece a nervous and agitated quality
2. accented passing tones frequent

4. Alleluia Virtutes coeli

Scoring

Countertenor 1 Countertenor 2 Tenor Bass

Service Use

Lady Mass on Wednesdays

Text

Heavenly powers venerate you virgin Mary
Contemplating your will be done, at the right hand of God
the Father.

Length of Polyphony

5 mm.

Form

Solo Polyphony	Choral Chant	Solo Chant	Choral Chant
<u>Alleluia</u>	<u>Alleluia</u>	Verse (2 soloists)	last syllable of verse
Solo Polyphony			
<u>Alleluia</u>			

Rhythm

1. simple
2. change of meter to $\frac{3}{4}$ before cadence

Voicing

1. Tenor is slightly less active than other voices
2. all ranges are fairly narrow

Imitation

1. strict on the Alleluia opening

Cantus Firmus Treatment

1. opening motive loosely based on chant

Major Cadence

1. Plagal to G
 - A. 6-5 movement in Tenor
 - B. connects to G of next section of chant

5. Alleluia Veni, electa mea

Scoring

Alto Countertenor Tenor Bass

Service Use

Lady Mass on Thursdays

Text

Come my chosen one,
I will place you on my throne as King.

Length of Polyphony

6 mm.

Form

Solo Polyphony	Choral Chant	Solo Chant	Choral Chant
<u>Alleluia</u>	<u>Alleluia</u>	Verse (2 soloists)	last syllable of verse
Solo Polyphony			
<u>Alleluia</u>			

Rhythm

1. medium complexity
2. change of meter to $\frac{3}{4}$ before cadence
3. rests in melisma

Voicing

1. Alto most active voice
2. Bass is harmonic support
3. Alto and Countertenor have medium wide range,
others are very narrow

Imitation

1. Alto most active voice
2. Bass is harmonic support
3. Alto and Countertenor have medium wide range,
others are very narrow

Imitation

1. strict on the Alleluia opening

Cantus Firmus Treatment

1. in Tenor with longer note values
2. opening motive based on chant

Major Cadence

1. authentic to D
 - A. two-part divisi in Countertenor
 - B. 9-3 and ornamented 4-3 suspensions in m. 5.

6. Hodie nobis caelorum rex

Scoring

Treble 1 Treble 2 Mean Alto

Service Use

First respond, Matins of Nativity

Text

Today for us the King of heaven deigned to be born of a virgin:
That he might call back mankind who is lost to the heavenly
kingdom:

An army of angels rejoices because eternal salvation has
appeared in the human race.

Glory to God in the highest:
Peace on earth and good will forever.

Length of Polyphony

17 mm.

Form

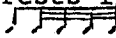
Solo Chant	Choral Polyphony
Opening A to B (2 soloists)	Verse

Solo Chant
A to B

Performance Practice of the Original Chant

Two clerics of the secunda forma sing the opening from the choir-
stand, dressed in special robes. Five boys sing the verse from
a high place above the altar, also dressed in special robes.

Rhythm

1. highly complex and awkward
2. rests in melismas
3.  only appearance in responds

Voicing

1. four equal voices
2. Treble 1 and Alto widest ranges, others are narrow

Imitation

1. loosely imitative
2. vigorous contrapuntal style

Text-Music Relationship

1. exuberant style fits Gloria text
2. text repetition

Cantus Firmus Treatment

1. opening motive based on chant

Major Cadence

1. Plagal to A
 - A. connects to opening A of next chant section
 - B. tonic pedal in Treble 2
 - C. 9-8 suspensions in Treble 1

Other features

1. use of B flat for Phrygian implication
2. much movement in parallel thirds and sixths
3. accented passing tones frequent

7. Verbum caro factum est

Scoring

Treble Mean Alto 1 Alto 2 Tenor Bass

Service Use

Ninth respond, Matins of Nativity

Text

The word was made flesh among us.
 Whose glory we see as the only begotten son of the Father.
 Full of grace and truth.
 In the beginning was the word:
 And the word was with God,
 And God was the word.

Gloria Patri

Length of Polyphony

36 mm.

Forms

Solo Chant	Choral Polyphony	Solo Chant
Incipit	Opening - A - B	Verse (3 soloists)

Choral polyphony	Solo Chant
A to end	<u>Gloria Patri</u> (3 soloists)

Rhythm

1. medium complexity
2. rests in melismas
3. constant implication of triple meter

Voicing

1. wide ranges, especially Alto 2
2. four upper voices are equal
3. Bass sometimes used as harmonic support
4. wide leaps from the end of one phrase to beginning of next

Imitation

1. loosely imitative
2. many entrances at the octave or unison
3. rhythms tend to be more exact than notes
4. pervasive stretto
5. repetition of motive in one voice

Text-Music Relationship

1. extremely long melismas less frequent
2. much text repetition
3. verbal stresses sometimes awkward

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - d to G
2. A - plagal to B
3. B - plagal to G
 - A. three-part divisi in Treble
 - B. tonic pedal in Tenor and Bass
 - C. connects to G of next section of chant

Other features

1. often monotonous and awkward

8. Reges Tharsis et insulae

Scoring

Treble Mean Alto 1 Alto 2 Tenor Bass

Service Use

First Vespers and third respond for Epiphany Matins

Text

The kings of Tarshish and of the isles shall bring presents:
the kings of Sheba and Seba shall offer gifts.

Yea, all kings shall fall down before him:
all nations shall serve him. Psalms 73:10,11

Length of Polyphony

22 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit	Opening - A - B	Verse (3 soloists)

Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u> (3 soloists)	B to end

Rhythm

1. complex
2. change of meter to $\frac{2}{4}$ and $\frac{3}{4}$ before final cadence
3. rests in melismas

Voicing

1. wide ranges in all voices except Mean and Tenor
2. upper four voices most active
3. Bass is harmonic support
4. numerous wide leaps
5. Treble and Mean are paired at A

Imitation

1. loosely imitative
2. rhythmic figures are more exact than notes
3. pervasive stretto
4. repetition

Text-Music Relationship

1. long melismas obscure text
2. much text repetition

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - authentic to G
2. A - c to B flat
 - A. c is in first inversion
3. B - c to G
 - A. tonic pedal in Tenor
 - B. two-part divisi Treble
 - C. G connects to G of next section of chant

9. In pace, in idipsum dormiam

Scoring

Treble Mean 1 Mean 2 Tenor

Service Use

Compline from Quadregesima to Pssion Sunday

Text

In peace, I will sleep and rest.
Give sleep and rest to my eyes.

Gloria Patri

Length of Polyphony

27 mm.

Form

Solo Polyphony	Choral Chant	Solo Polyphony
Incipit	Opening - B - C	
A		

Choral Chant	Solo Polyphony	Solo Polyphony	Choral Chant
B to C	<u>Gloria Patri</u>	A	Opening - B - C

Rhythm

1. complex
2. smooth and sophisticated

Voicing

1. four equal voices
2. wide range in Tenor only
3. frequent pairing

Imitation

1. a mixture of strict and loose imitation
2. stretto in m. 14

Text-Music Relationship

1. expressive use of chordal style after a rest
2. text repetition
3. word painting - "dormitationem" in mm. 16 and 17
4. lack of dissonance reflects serenity of text
5. frequent internal cadences suggest rest and repose

Cantus Firmus Treatment

1. motives built on chant

Major Cadences

1. opening - plagal to C
2. section II- authentic to C
 - A. final triad has no third
 - B. 4-3 suspension in Treble
3. section III - plagal to C
 - A. tonic pedal in Treble preceded by 4-3 suspensions

Other features

1. parallel thirds and sixths and occasional fauxbourdon
2. ornamented 4-3 suspensions are numerous
3. forms a liturgical pair with In Manus Tuas and shares a melodic motive
4. this composition may be the most expressive of all the responds

10. In manus tuas, Domine (I)

Scoring

Treble	Mean 1	Mean 2	Tenor
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Service Use

Compline from Passion Sunday to Maundy Thursday

Text

Into thine hand I commit my spirit:
thou hast redeemed me;
O Lord God of truth. Psalms 31:5

Length of Polyphony

19 mm.

Form

Solo Polyphony	Choral Chang	Solo Polyphony
Incipit	<u>Domine...</u>	

Choral Chant	Solo Polyphony	Choral Chant
	Incipit	<u>Domine...</u>

Rhythm

1. complex
2. slow openings build to points of rhythmic tension

Voicing

1. top three voices slightly more active than Tenor
2. wide ranges in all voices except Treble
3. Tenor is harmonic support

Imitation

1. a mixture of strict and loose imitation
2. repetition
3. pervasive stretto in section II

Text-Music Relationship

1. chordal style after a rest is very expressive
2. text repetition
3. musical serenity and lack of dissonance match text

Cantus Firmus Treatment

1. motives built on chant

Major Cadences

1. opening - plagal to D
 - A. secondary dominant relationship to G of next chant section
 - B. tonic pedal in Treble
 - C. 4-3 suspension in Mean 1
 - D. 6-5 movement in Mean 1
2. section II - a to E
 - A. third relation to C of next section

Other Features

1. parallel movement in thirds and sixths
2. occasional fauxbourdon
3. ornamented 4-3 suspensions numerous
4. expressive and sophisticated

11. In manus tuas, Domine (II)

Scoring

Alto 1 Alto 2 Tenor Bass

Service Use

same

Text

same

Length of Polyphony

10 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant	Choral Polyphony
Incipit	<u>Domine...</u>	Verse	B to C
	Opening - B to C		
Solo Chant	Choral Polyphony		
A	Opening - B to C		

Rhythm

1. simple with many long note values

Voicing

1. upper two voices most important and pair
2. lower two voices support
3. all ranges narrow except Alto 2

Imitation

1. only opening phrase of Alto 1 and Alto 2

Text-Music Relationship

1. long melismas obscure text
2. text repetition

Cantus Firmus Treatment

1. long notes in Tenor

Major Cadences

1. opening - d to A
2. B - plagal to f

- A. connects to F of next section of chant
- B. 9-8 suspension in Alto 2
- C. tonic pedal in Tenor
- D. 6-5 movement in Alto 1

Other Features

- 1. the rhythmic inactivity is not characteristic of Shepherd's style
- 2. rare ending on minor triad
- 3. frequent major second dissonances
- 4. archaic

12. In manus tuas, Domine (III)

Scoring

Alto Tenor Bass

Service Use

same

Text

same

Length of Polyphony

9 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant	Choral Polyphony
Incipit	Opening - B to C	Verse	B to C
A			

Solo Chant	Choral Polyphony
A	Opening - B to C

Rhythm

- 1. simple

Voicing

- 1. upper two voices pair in opening
- 2. lower two voices pair at B
- 3. Bass is harmonic support
- 4. all ranges narrow

Imitation

- 1. non-imitative

Text-Music Relationship

- 1. melismas obscure text
- 2. chordal style at final cadence
- 3. subdued style fits text

Cantus Firmus Treatment

1. free

Major Cadences

1. opening - d to A
2. B - authentic to C
 - A. two-part divisi Tenor
 - B. 4-3 suspension in Alto
 - C. secondary dominant relationship to F of next section of chant

Other Features

1. both non-imitative and free of chant
2. only three-voice respond

13. Haec dies W Confitemini Domino

Scoring

Treble Mean Alto 1 Alto 2 Tenor Bass

Service Use

Gradual in place of hymn at Vespers of Resurrection

Text

This is the day which the Lord hath made;
we will rejoice and be glad in it.

Save now, I beseech thee, O Lord:
O Lord, I beseech thee, send now prosperity. Psalms 118:24,25

Form

Solo Chant	Choral	Polyphony	Solo Chant
Incipit	<u>Haec dies...</u>	Verse (2 soloists)	

Performance Practice of the Original Chant

Two clerics from the secunda forma sing the incipit from the choir step. The chorus sings Haec Dies. Clerics sing the verse.

Rhythm

1. complex and awkward
2. many rests in melismas

Voicing

1. upper four voices most active
2. Bass is harmonic support
3. Alto 1 and Alto 2 wide ranges, others are narrow
4. wide leaps

Imitation

1. a mixture of strict and loose imitation
2. many entrances at octave or unison
3. pervasive stretto
4. repetition

Text-Music Relationship

1. long melismas obscure text
2. much repetition of text
3. verbal stresses are accurate

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadence

1. d to A
 - A. two-part divisi Alto 1
 - B. tonic pedal in Tenor

Other Features

1. striking dissonance caused by simultaneous use of B flat and B natural--cross relation

14. Dum transisset Sabbatum (I)

Scoring

Treble Mean Alto Countertenor Tenor Bass

Service Use

Third respond, Matins of Resurrection

Text

As it became the Sabbath:

Mary Magdalen, Mary Jacob and Salome bought aromatic herbs,
so that they could annoint Jesus. Alleluia.

Early in the morning during the first day of the week
they came to the tomb:
the sun had already risen.

Gloria Patri

Length of Polyphony

35 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A - B	Verse (3 soloists)

Choral Polyphony	Solo Chant	Choral Chant
A to end	<u>Gloria Patri</u>	B to end

Rhythm

1. complex
2. rests in melismas

Voicing

1. upper four voices most active
2. bass is harmonic support
3. range is wide in Mean and Countertenor only
4. wide leaps

Imitation

1. loosely imitative
2. pervasive stretto
3. repetition
4. many short rhythmic bursts

Text-Music Relationship

1. long melismas obscure text
2. much repetition of text
3. emphasized word "aromata" by repetition
4. exuberant Alleluia ending
 - A. A triad to C triad of Alleluia is third relation

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - e to D
2. A - d to A
3. B - d to A
 - A. d is in first inversion
 - B. connects to A of next section of chant

Other Features

1. striking dissonance caused by simultaneous use of C natural and C sharp--cross relation
2. nervous and agitated quality

15. Dum transisset Sabbatum (II)

Scoring

Treble Mean Countertenor 1 Countertenor 2 Tenor Bass

Service Use

same

Text

same

Length of Polyphony

37 mm.

Form

same

Rhythm

1. complex
2. triple implication in Alleluia
3. meter change to $\frac{3}{4}$ before final cadence

Voicing

1. upper four voices most active
2. Bass is harmonic support
3. range is wide in all voices except Mean
4. leap of tenth in Countertenor 2, m. 8

Imitation

1. loosely imitative
2. pervasive stretto
3. repetition
4. many entrances at octave or unison

Text-Music Relationship

1. fewer long melismas to obscure text
2. much repetition of text
3. exuberant Alleluia
 - A. chordal opening
 - B. shifts from minor to major
4. word-painting "aromata" in ascending line in Treble, m. 19

Cantus Firmus Treatment

1. monorhythmic Mean

Major Cadences

1. opening - authentic to D
2. A - d to a
3. B - a to E
 - A. tonic pedal in Mean
 - B. E has secondary dominant relationship to opening
A of next section of chant

Other Features

1. more attention to text
2. sophisticated

16. Non conturbetur vestrum (I)

Scoring

Treble Mean Alto 1 Alto 2 Tenor Bass

Service Use

First Vespers of Ascension

Text

Let not your heart be distrubed,
 I go to the Father:
 when I am taken from you,
 I will send you the spirit of truth,
 and your heart will rejoice. Alleluia.
 I will ask the Father and he will give you another
 Paraclete. Alleluia.

Gloria Patri

Length of Polyphony

41 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A - B	Verse (3 soloists)

Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u>	B to end

Rhythm

1. medium complexity
2. change to $\frac{3}{4}$ before final cadence

Voicing

1. upper four voices most active
2. Bass is harmonic support
3. Alto and Tenor only wide ranges
4. wide leaps

Imitation

1. a mixture of strict and loose imitation
2. pervasive stretto
3. repetition
4. short rhythmic bursts

Text-Music Relationship

1. fewer long melismas
2. much repetition of text
3. Alto 1, Alto 2 and Tenor chordal in m. 29
4. two Alleluia sections
 - A. one shifts from minor to major
5. whole setting is more syllabic than usual

Cantus Firmus Treatment

1. monorhythmic Treble

Major Cadences

1. opening - authentic to C
2. A - plagal to F
3. B - d to A
 - A. tonic pedal in Treble
 - B. d is in first inversion

Other Features

1. the editor has supplied a missing Tenor part
2. sophisticated

17. Non conturbetur cor vestrum (II)

Scoring

same

Service Use

same

Text

same

Length of Polyphony

39 mm.

Form

same

Rhythm

1. complex
2. change to $\frac{3}{4}$ before final cadence
3. rests in melismas

Voicing

1. upper four voices most active
2. Bass is harmonic support
3. all voices have wide range except Alto and Mean
4. many awkward leaps
5. strange Treble line on pp. 70 and 71

Imitation

1. loosely imitative
2. pervasive stretto
3. repetition

Text-Music Relationship

1. long melismas obscure text
2. much text repetition
3. two Alleluia sections
 - A. first shifts from minor to major during its course

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - e to A
2. A - a to e
3. B - a to E
 - A. tonic pedal in Tenor
 - B. revoiced final chord in Treble
 - C. three-part divisi in Treble

Other Features

1. not as sophisticated as #16

18. Spiritus sanctus procedens a throno (I)

Scoring

Alto 1 Alto 2 Tenor Bass 1 Bass 2

Service Use

Third respond, Matins of Pentecost

Text

The Holy Spirit going forth from the throne:
penetrated the hearts of the apostles invisibly,
a new sign of sanctification so that within their mouths
there would be born kinds of all time. Alleluia.

The divine fire comes and gives them the gifts of carisma.

Gloria Patri

Length of Polyphony

47 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A - B	Verse (3 soloists)
Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u>	B to end

Rhythm

1. complex and awkward
2. frequent rests in melismas
3. change of meter to $\frac{3}{4}$ before final cadence

Voicing

1. all voices active
2. all voices wide range except Tenor
3. wide leaps

Imitation

1. loosely imitative
2. pervasive stretto
3. repetition

Text-Music Relationship

1. long melismas obscure text
2. much text repetition
3. Alleluia Section
 - A. minor to major
 - B. rhythmically interesting

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - plagal to C
2. A - plagal to C
3. B - a to E
 - A. tonic pedal in Tenor
 - B. revoiced final chord in Bass 1
 - C. E is third relation to C of next section of chant

Other Features

1. dissonant clashes of C natural and C sharp--cross relation

19. Spiritus sanctus procedens a throno (II)

Scoring

Treble Mean Alto 1 Alto 2 Tenor Bass

Service Use

same

Text

same

Length of Polyphony

46 mm.

Form

same

Rhythm

1. complex
2. rests in melismas

Voicing

1. upper four voices are most active
2. Bass is harmonic support
3. all ranges wide except Tenor
4. wide leaps

Imitation

1. loosely imitative
2. pervasive stretto
3. repetition

Text-Music Relationship

1. long melismas obscure text
2. text repetition
3. text setting reckless

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - authentic to g
2. A - plagal to C
3. B - plagal to A
 - A. revoiced in Bass, Treble and Alto 1
 - B. two-part divisi Treble
 - C. A is third relation to C of next section of chant

Other Features

1. highly nervous quality caused by an abundance of strangely placed rests

20. Impetum fecerunt unanimes

Scoring

Mean Countertenor 1 Countertenor 2 Tenor Bass

Service Use

Third respond, Matins of St. Stephen

Text

They rushed upon him altogether and they threw him
outside the city,
He was invoking, saying, Lord receive my spirit.

Steven was of the grace of God, he made many signs:
He saw the heavens open, he saw Jesus standing at the
right hand of God.
Lord receive my spirit.
Glory to the all high Father.
Send the Holy Spirit into the King born to him alone.

Gloria Patri

Length of Polyphony

28 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A - B	Verse (3 soloists)
Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u>	B to end

Rhythm

1. medium complexity
2. Countertenor 2 has extreme rhythmic activity
3. even eighth notes in the opening are not standard

Voicing

1. upper three voices most active
2. Bass is harmonic support
3. extremely wide range in Bass and Countertenor
4. Bass is very low
5. wide leaps

Imitation

1. a mixture of strict and loose imitation
2. pervasive stretto
3. repetition

Text-Music Relationship

1. chordal opening at B
2. fewer long melismas
3. much text repetition

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - authentic to D
 - A. 4-3 suspension in Countertenor 2
2. A - authentic to F
 - A. 4-3 suspension in Mean
3. B - plagal to D
 - A. tonic pedal in Tenor
 - B. final chord revoiced in Countertenor 1 and Countertenor 2
 - C. D has secondary dominant relationship to G of next section of chant

Other Features

1. frequent ornamented 4-3 suspensions
2. sophisticated imitation and harmonies

21. Gaude, gaude, gaude Maria virgo

Scoring

Treble Mean Countertenor 1 Countertenor 2 Tenor Bass

Prose Verses 4-8 Treble 1 Treble 2 Mean 1 Mean 2 Bass

Service Use

Respond and prosa for Vespers of Purification

Text

Rejoice virgin Mary, alone you have destroyed all heresies,
 You who believed the archangel Gabriel.
 As a virgin you begot God and man, through the inviolate
 virgin birth.

We know that the archangel Gabriel spoke to you by divine
 power:

We believe that your womb was impregnated by the Holy Spirit,
 Let the unhappy Jew blush who says that Christ was born
 of the seed of Joseph.

Prosa 1 Mary, you are inviolate, whole and chaste,
 Prosa 2 She was made the shining gate of heaven.
 Prosa 3 O kindly Mother most dear to Christ,
 Prosa 4 Receive pious songs of praise.
 Prosa 5 That our breasts and bodies be pure,
 Prosa 6 Devoted voices and hearts now supplicate
 Prosa 7 Do you give a grant through the sweet sound of
 prayer
 Prosa 8 That we enjoy eternal life.

O thou who alone remained inviolate.

Gloria Patri

Length of Polyphony

89 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A to B	Verse (3 soloists)

Choral Polyphony	Choral Chant	Choral Polyphony
<u>Dum virgo...</u>	A.	Prose Verse 2

Choral Chant	Choral Polyphony	Choral Chant
A.	Prose Verse 3	A.

Choral Polyphony	Choral Chant	Choral Polyphony
Prose Verse 4	A.	Prose Verse 5

Choral Chant A.	Choral Polyphony Prose Verse 6	Choral Chant A.
Choral Polyphony Prose Verse 7	Choral Chant A.	Choral Polyphony Prose Verse 8
Choral Chant A.	Choral Polyphony Inviolata...	Solo Chant <u>Gloria Patri</u> (3 soloists)
Choral Polyphony A to B		

Rhythm

1. complex
2. change of meter to $\frac{3}{4}$ before cadence at B
3. rests in melisma

Voicing

1. upper voices most active
2. lowest voice is harmonic support
3. all voices have medium range, except Bass which is very wide
4. frequent wide leaps
5. some voice pairing

Imitation

1. loosely imitative
2. many entries on unison or octave
3. often one voice does not enter in the imitation
4. prose verses are more free
5. pervasive stretto
6. repetition

Text-Music Relationship

1. fewer long melismas
2. much text repetition
3. occasional chordal style

Cantus Firmus Treatment

1. monorhythmic Tenor except:
 - A. Mean 1 on prose 4, 6 and 8
 - B. Mean 2 on prose 3, 5 and 7

Major Cadences

1. opening - d to C
2. A - plagal to F
 - A. two-part divisi treble
 - B. revoiced final chord in Countertenor 2
 - C. tonic pedal in Tenor
 - D. connects to F of next chant section
3. Verse - d to A6
 - A. revoiced in Bass, Countertenor and Treble
 - B. tonic pedal in Tenor

4. Prose Verse 2 - d to A
5. Prose Verse 3 - d to A
 - A. tonic pedal in Mean 2
6. Prose Verse 4 - d to A
7. Prose Verse 5 - plagal to F
 - A. tonic pedal in Mean 2
8. Prose Verse 6 - plagal to F
 - A. tonic pedal in Mean 1
9. Prose Verse 7 - d to A
 - A. tonic pedal in Mean 2
10. Prose Verse 8 - d to A
11. Final Section - plagal to F
 - A. two-part divisi Treble
 - B. tonic pedal in Tenor
 - C. revoiced in Countertenor 2
12. all cadences connect to the opening of the next section of chant

Other Features

1. c natural and c sharp cross relation
2. f natural and f sharp cross relation
3. only respond that changes scoring
4. most elaborate respond and generally considered to be a masterpiece of the Sarum Rite

22. Christi virgo dilectissima

Scoring

Treble Alto Countertenor 1 Countertenor 2 Tenor Bass

Service Use

Ninth respond, Matins of Annunciation

Text

Virgin most beloved of Christ, who accomplishes powerful things:

Take care of we who are miserable.

Come to the aid of those calling you continually. Alleluia.

Because we are oppressed by the heat of our sins:
there is no one who will help us.

Length of Polyphony

34 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A	Verse (3 soloists)
Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u>	A to end

Rhythm

1. complex
2. change of meter to $\frac{2}{4}$ and $\frac{3}{4}$ at final cadence
3. rests in melismas

Voicing

1. four inner voices equal
2. Bass has frequent rests and is harmonic support
3. all ranges wide except Alto

Imitation

1. loosely imitative
2. openings more consistent than usual
3. pervasive stretto
4. repetition

Text-Music Relationship

1. no long melismas
2. much repetition of text
3. chordal style at A

Cantus Firmus Treatment

1. monorhythmic Treble

Major Cadences

1. opening - d to A
2. A - plagal to A
 - A. D is in first inversion
 - B. tonic pedal in Treble
 - C. revoiced in Alto

Other Features

1. cross relation in m. 4
2. sophisticated

23. Audivi vocem de caelo venientem

Scoring

Mean 1 Mean 2 Tenor 1 Tenor 2

Service Use

Eighth respond, Matins of All Saints

Text

I heard a voice coming from heaven:
 Come all virgins most wise.
 Put oil in your vessels until the bridegrooms shall come.
 In the middle of the night a noise was made,
 behold the bridegroom comes.

Length of Polyphony

27 mm.

Form

Solo Polyphony	Choral Chant	Solo Polyphony
Incipit	Opening - A to B	Verse

Choral Chant
A to B

Performance Practice of the Original Chant

Five boys sing the incipit and the verse.

Rhythm

1. medium complexity
2. rests in melismas

Voicing

1. four equal voices
2. all ranges very wide
3. pairings on openings of sections

Imitation

1. paired on opening
2. consistent on opening of verse

Text-Music Relationship

1. extremely long melismas obscure text
2. no repetition of text

Cantus Firmus Treatment

1. free, except for the opening of the verse which corresponds to the opening three notes of the chant

Major Cadences

1. opening - d to C /
 - A. 6-5 movement in Mean 2
 - B. C has secondary dominant relationship to F in next section
2. verse - d to A
 - A. A has secondary dominant relationship to D in next section
3. final - g to D
 - A. D has plagal relationship to A in next section

Other Features

1. only examples of paired imitation
2. frequent 4-3 suspensions

24. Laudem dicite Deo nostro

Scoring

Alto 1 Alto 2 Tenor Bass 1 Bass 2

Service Use

Respond for first Vespers of All Saints

Text

Speak praise for God all you saints
 And you who fear God, little ones and great ones.
 Because our Lord God almighty reigns.
 Let us rejoice, let us exalt, let us give glory to him.

Elect people, holy tribes, the people of acquisition
 memory of memories praise God.

Length of Polyphony

42 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A - B	Verse (3 soloists)

Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u> (3 soloists)	B to end

Rhythm

1. medium complexity
2. change of meter to $\frac{3}{4}$ before final cadence

Voicing

1. five equal voices
2. all ranges wide
3. wide leaps

Imitation

1. loosely imitative on the whole, occasionally imitation is more exact
2. pervasive stretto
3. repetition

Text-Music Relationship

1. no long melismas
2. repetition of text seems more carefully structured
3. often one word is highlighted

Cantus Firmus Treatment

1. monorhythmic Tenor

Major Cadences

1. opening - authentic to G
2. A - plagal to C
3. B - plagal to G
 - A. connects to G of next section of chant
 - B. tonic pedal in Bass 1
 - C. 6-5 movement in Alto 2
 - D. revoiced in Bass 1

Other Features

1. F natural and F sharp cross relation
2. a smooth and sophisticated piece that leans toward functional harmony

25. Filiae Hierusalem venite

Scoring

Treble Mean Alto 1 Alto 2 Tenor Bass

Service Use

First Vespers and third respond for Matins, feasts of Apostles, Evangelists, Martyrs and Confessors during Eastertide.

Text

Daughters of Jerusalem come and see the martyr with the crown,
 With which the Lord has crowned him,
 On the day of solemnity and rejoicing. Alleluia.

Because he has strengthened the bars of your gates:
 Blessed your children in it.

Length of Polyphony

39 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A - B	Verse (3 soloists)
Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u> (3 soloists)	B to end

Rhythm

1. complex

Voicing

1. four middle voices very active
2. Bass is harmonic support
3. all ranges very wide except Treble and Mean
4. voice pairing
5. wide leaps

Imitation

1. loosely imitative
2. pervasive stretto
3. repetition

Text-Music Relationship

1. no long melismas
2. much text repetition
3. a careful setting
4. exuberant Alleluia

Cantus Firmus Treatment

1. monorhythmic Treble

Major Cadences

1. opening - e to A
 - A. ornamented 4-3 suspension in Alto 1
2. A - a to d
3. B - d to A
 - A. A has plagal relationship to E of next section of chant
 - B. tonic pedal in Treble and Alto 1

Other Features

1. many ornamented 4-3 suspensions
2. sophisticated and leaning toward functional harmony

26. Justi in perpetuum vivent

Scoring

Mean Alto Countertenor Tenor Bass

Service Use

First Vespers and third respond for Matins, feasts
of Confessors outside Eastertide

Text

The just ones will live forever
And the reward is with the Lord,
And their thoughts with the most high.
Therefore they will receive the splendid kingdom
From the hand of the Lord.

Glory, praise and honor to the Father, Son and Spirit.

Length of Polyphony
32 mm.

Form

Solo Chant	Choral Polyphony	Solo Chant
Incipit (3 soloists)	Opening - A - B	Verse (3 soloists)
Choral Polyphony	Solo Chant	Choral Polyphony
A to end	<u>Gloria Patri</u> (3 soloists)	B to end

Rhythm

1. complex

Voicing

1. three middle voices most active
2. Bass is harmonic support and has frequent rests
3. extremely wide range in lower three voices
4. voice pairing

Imitation

1. loosely imitative
2. pervasive stretto
3. repetition

Text-Music Relationship

1. fewer long melismas
2. chordal style in short sections
3. much text repetition

Cantus Firmus Treatment

1. monorhythmic Mean

Major Cadences

1. opening - authentic to C
2. A - d to G
3. B - plagal to C
 - A. C has secondary dominant relationship to F of next section of chant
 - B. divisi Countertenor and Bass

Other Features

1. Tenor part supplied by the editor
2. sophisticated and leaning towards functional harmony
3. lowest note for Bass in this piece

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