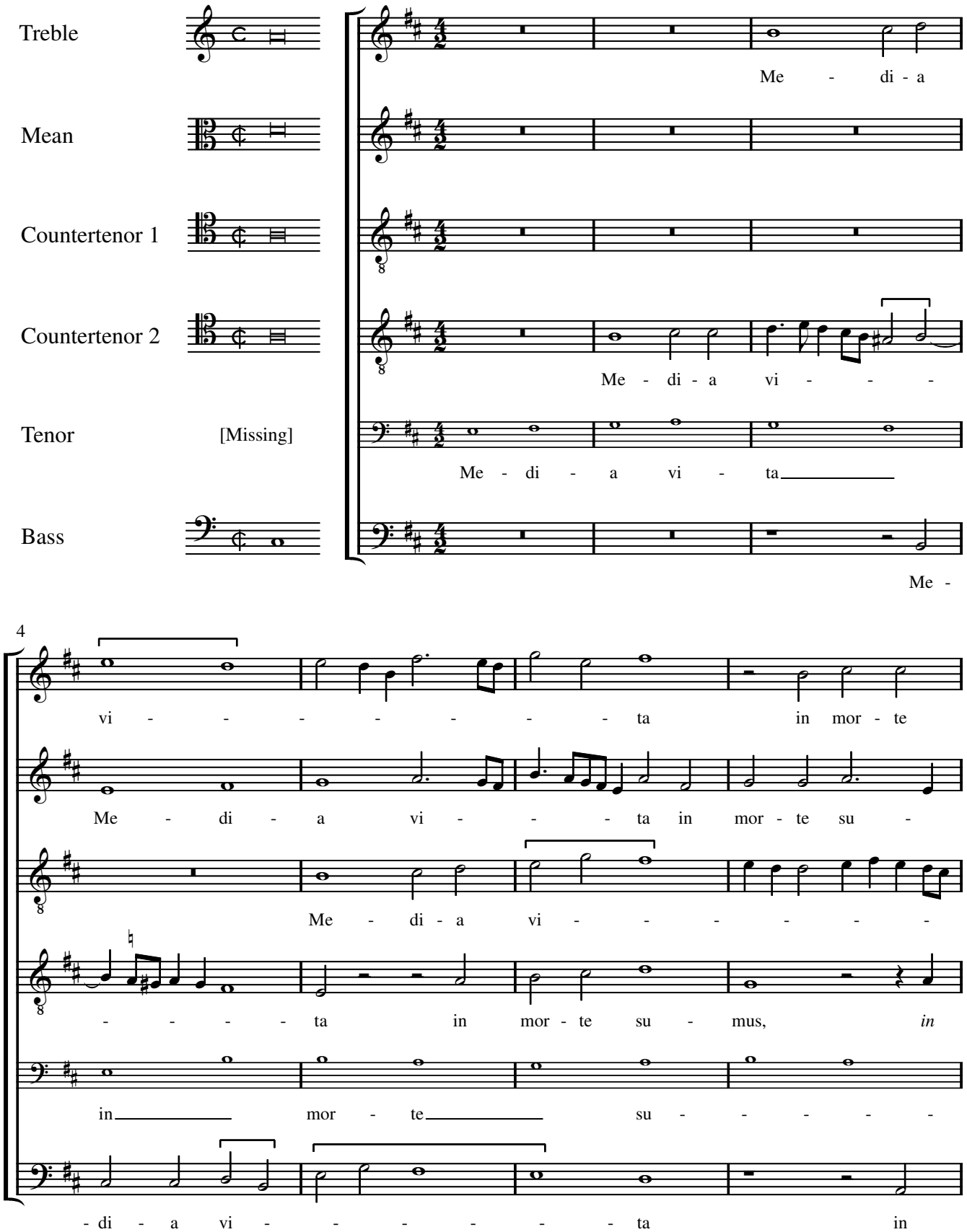
Media vita

Edited by Jason Smart

John Sheppard (*c*.1558)



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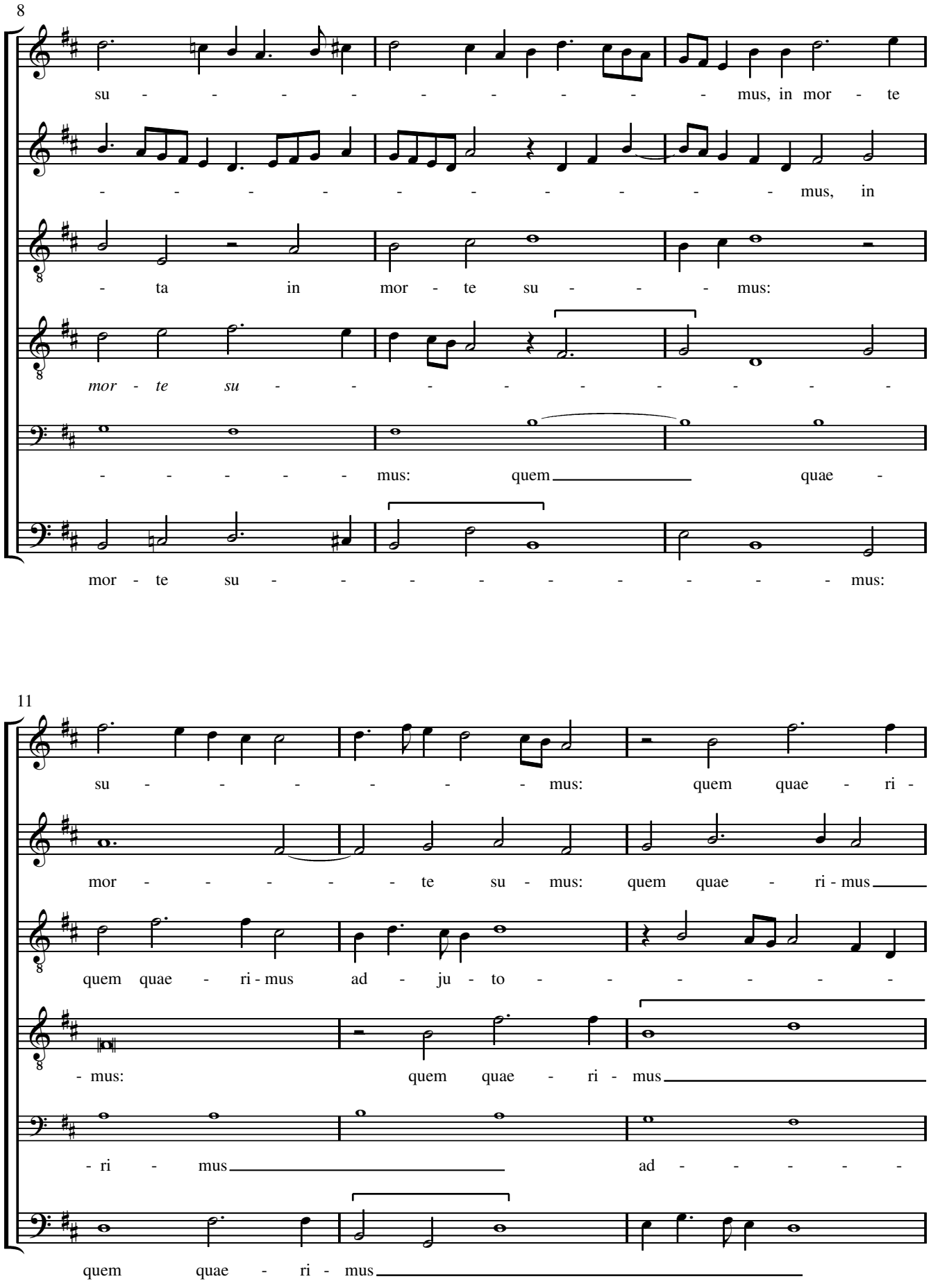
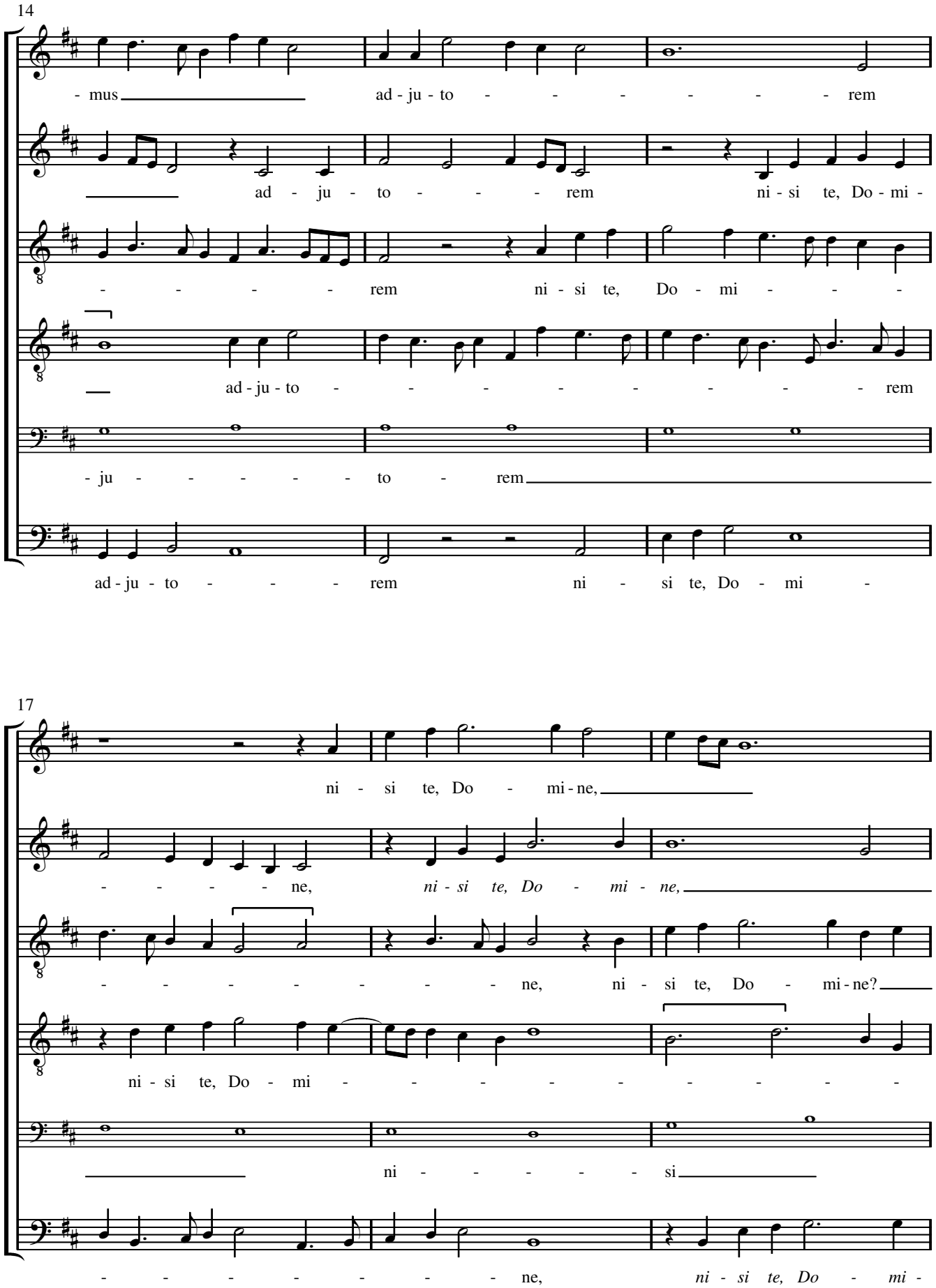
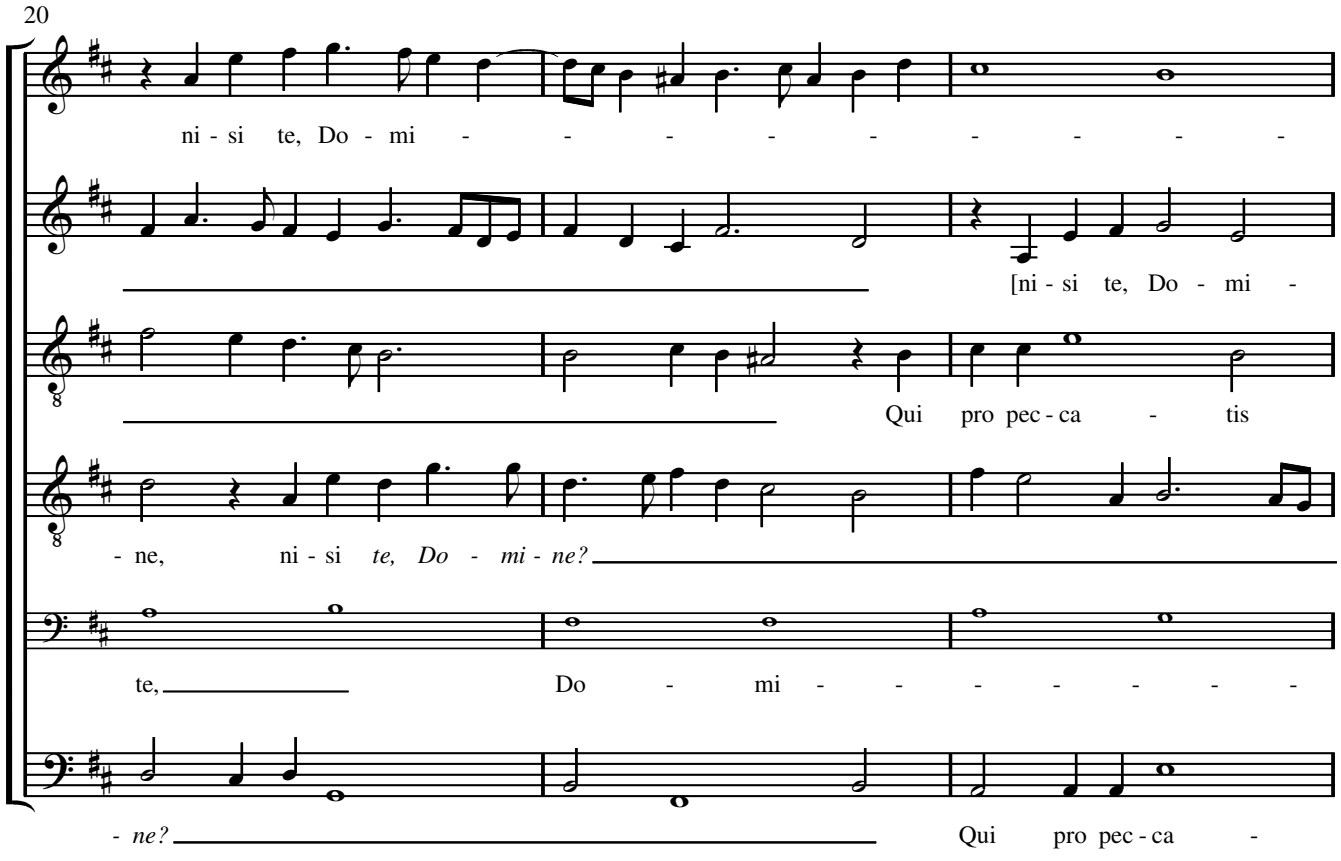
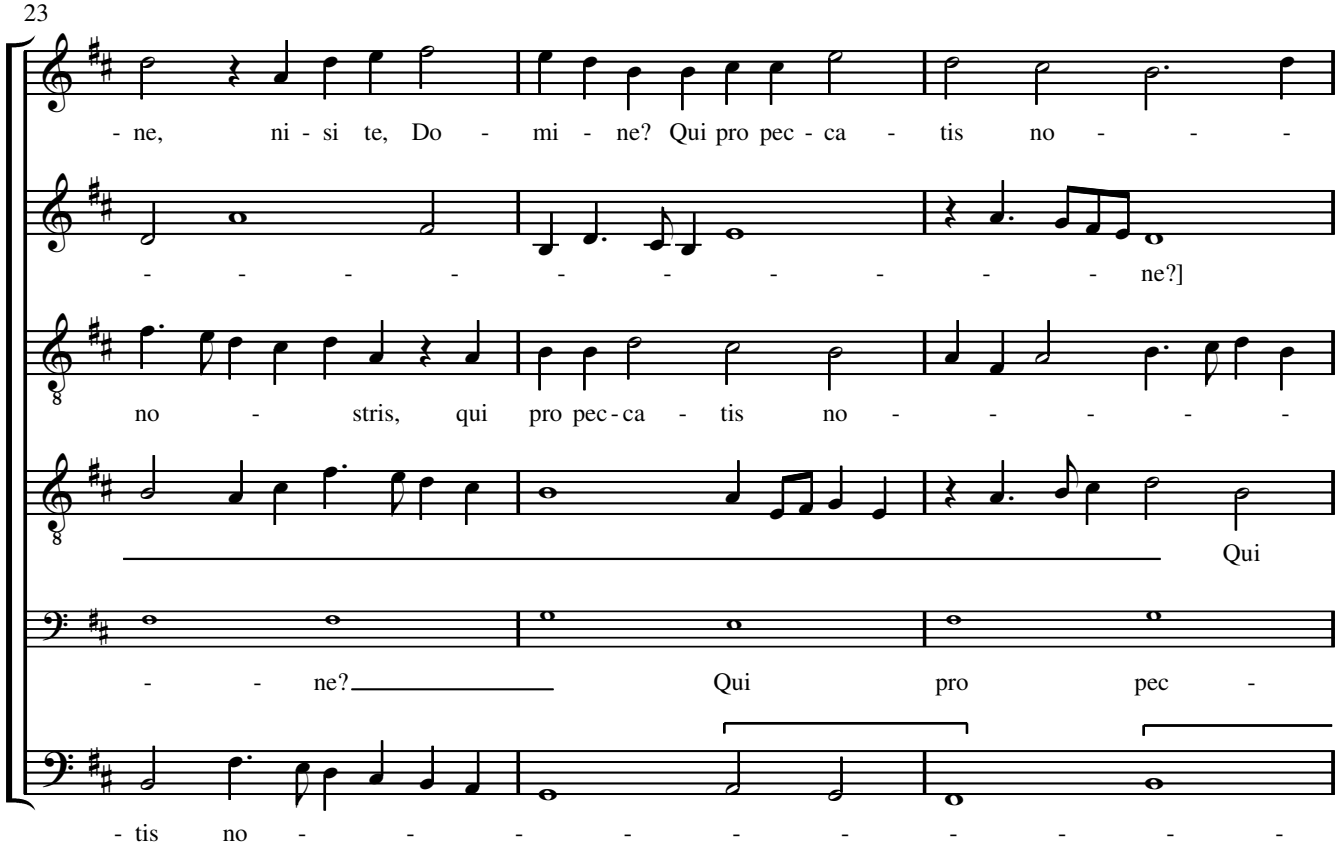
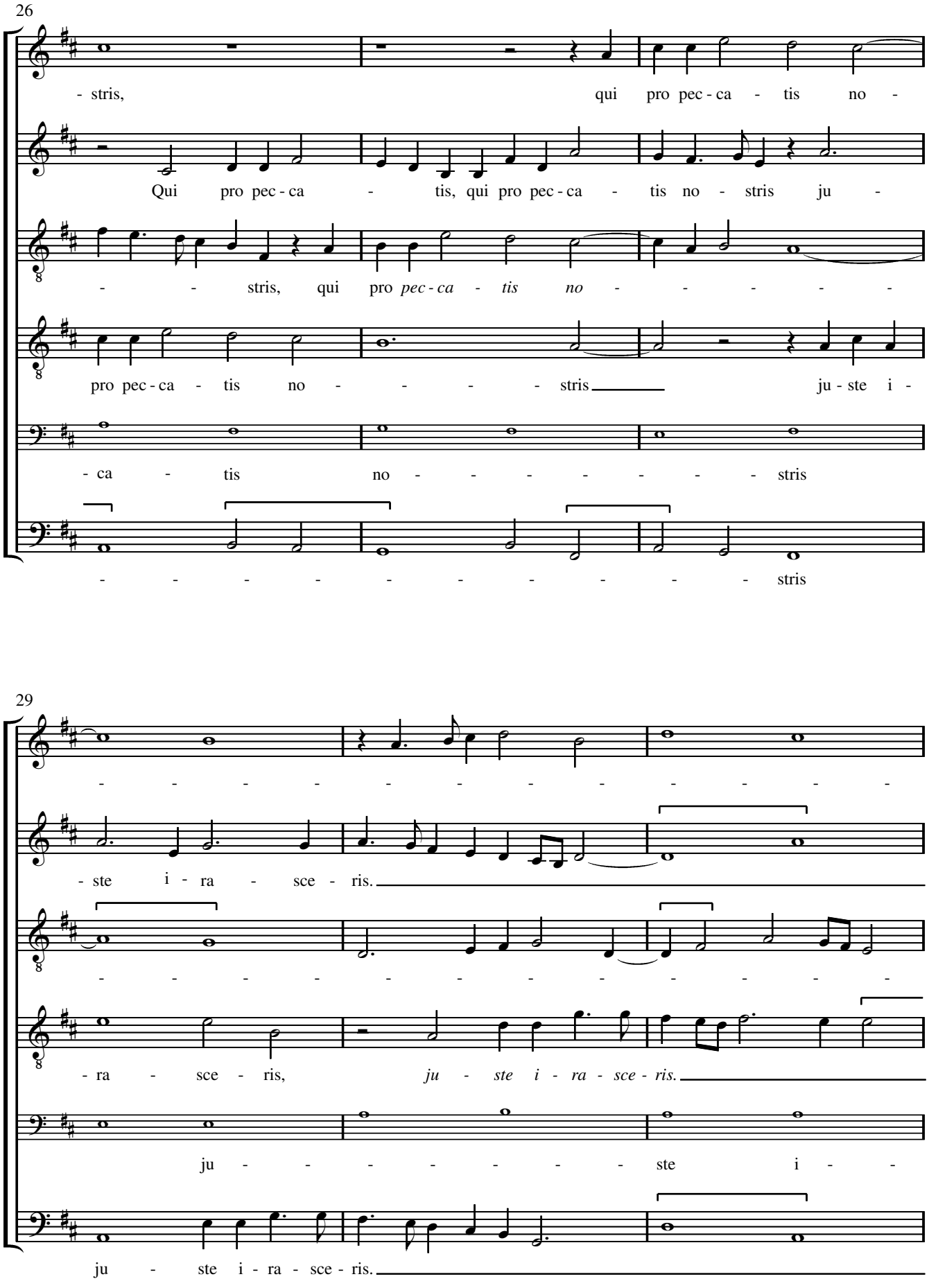
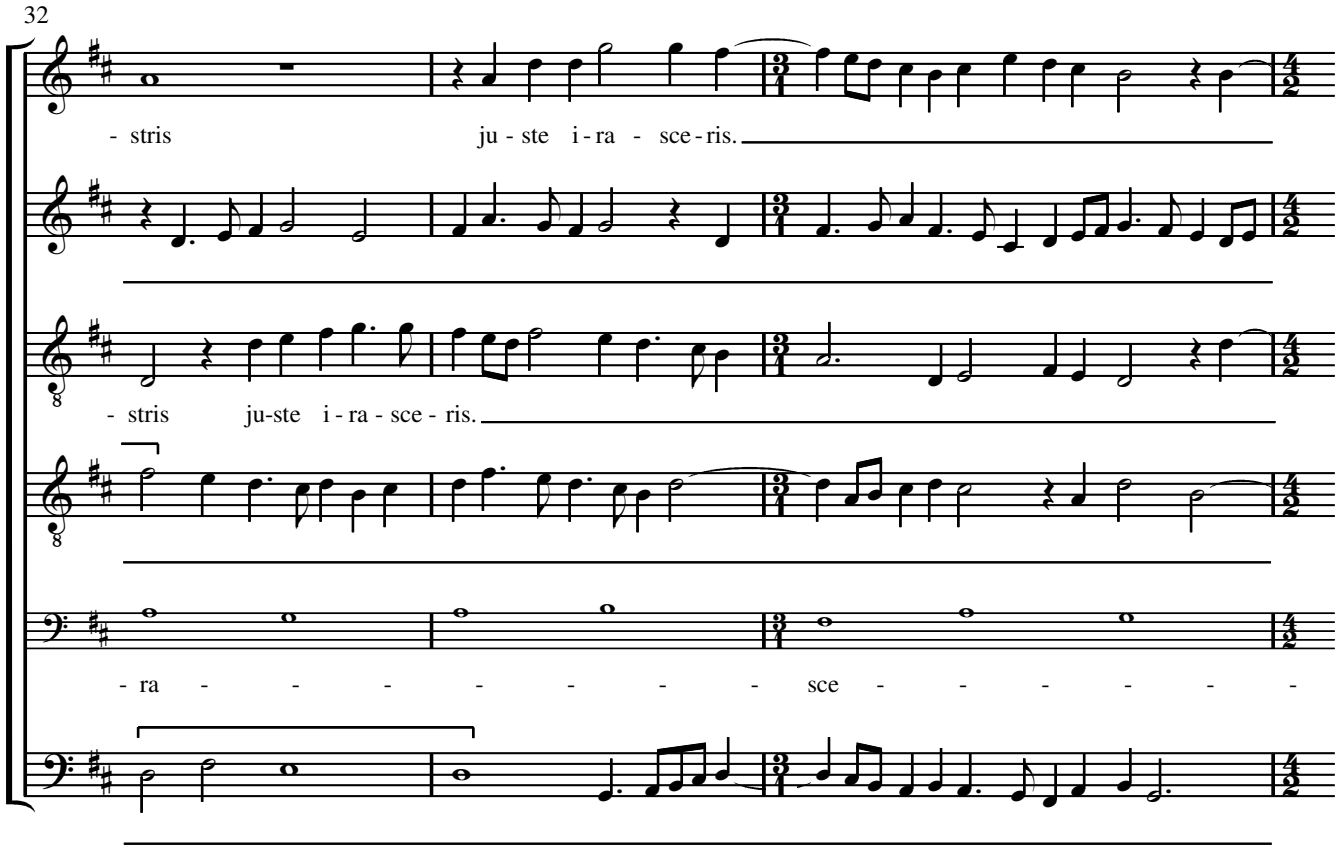

8
su - - - - - - - - - - mus, in mor - te
- - - - - - - - - - - mus, in
- ta in mor - te su - - - mus:
mor - te su - - - - - - - - -
- - - - - mus: quem quae -
mor - te su - - - - - - - - - mus:
11
su - - - - - - - mus: quem quae - ri -
mor - - - - - - te su - mus: quem quae - ri - mus
quem quae - ri - mus ad - ju - to - - - - - -
- mus: quem quae - ri - mus
- ri - mus ad - - - - - -
quem quae - ri - mus

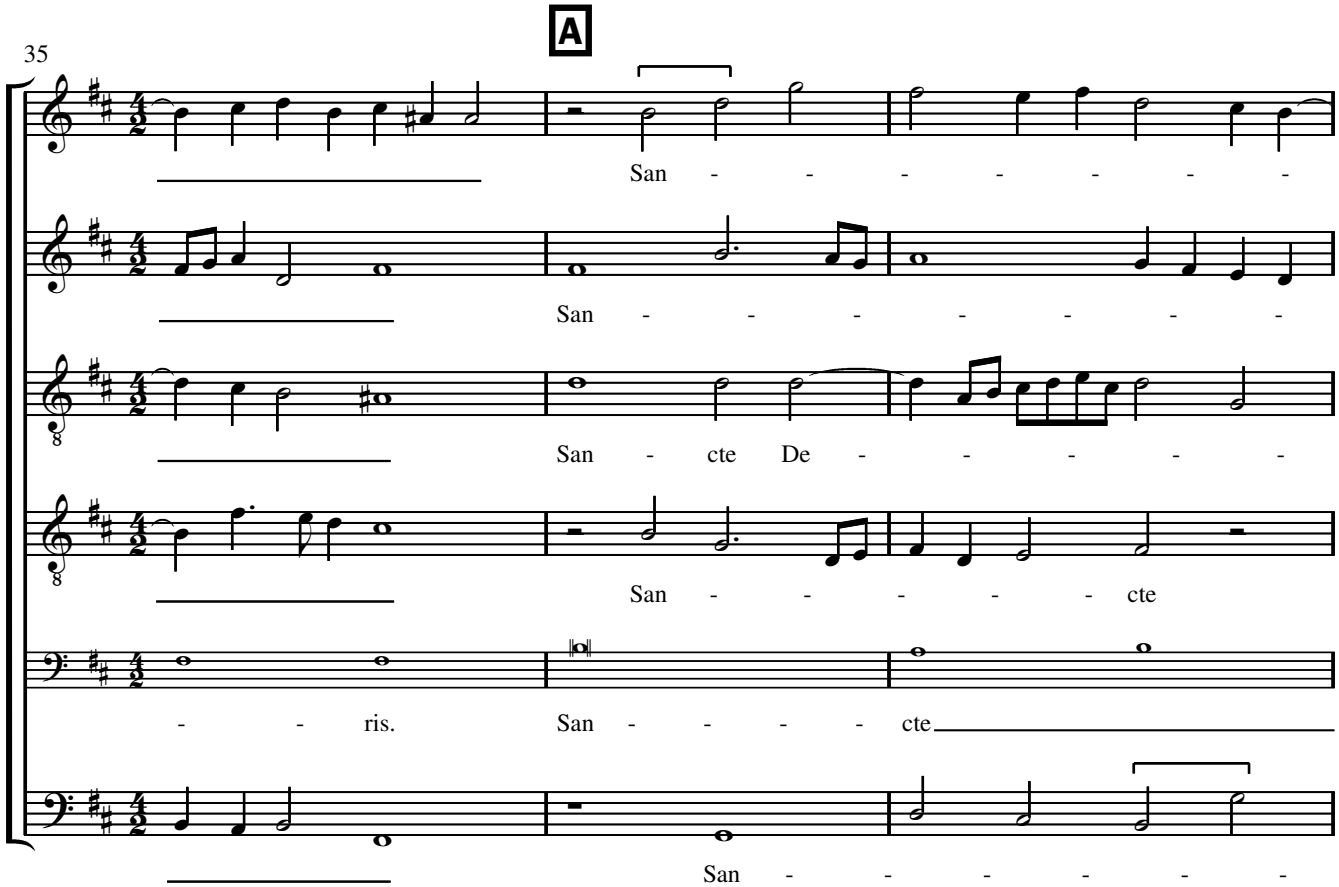

14
- mus ad - ju - to - - - - - - - rem
ad - ju - to - - - - rem ni - si te, Do - mi -
- - - - - rem ni - si te, Do - mi - - -
ad - ju - to - - - - - - - - - rem
- ju - - - - - - to - rem
ad - ju - to - - - - rem ni - si te, Do - mi -
17
ni - si te, Do - mi - ne,
- - - - - ne, *ni - si te, Do - mi - ne,*
- - - - - - - - ne, ni - si te, Do - mi - ne?
ni - si te, Do - mi - - - - - - - - - -
ni - - - - - - si
- - - - - - - - ne, *ni - si te, Do - mi -*

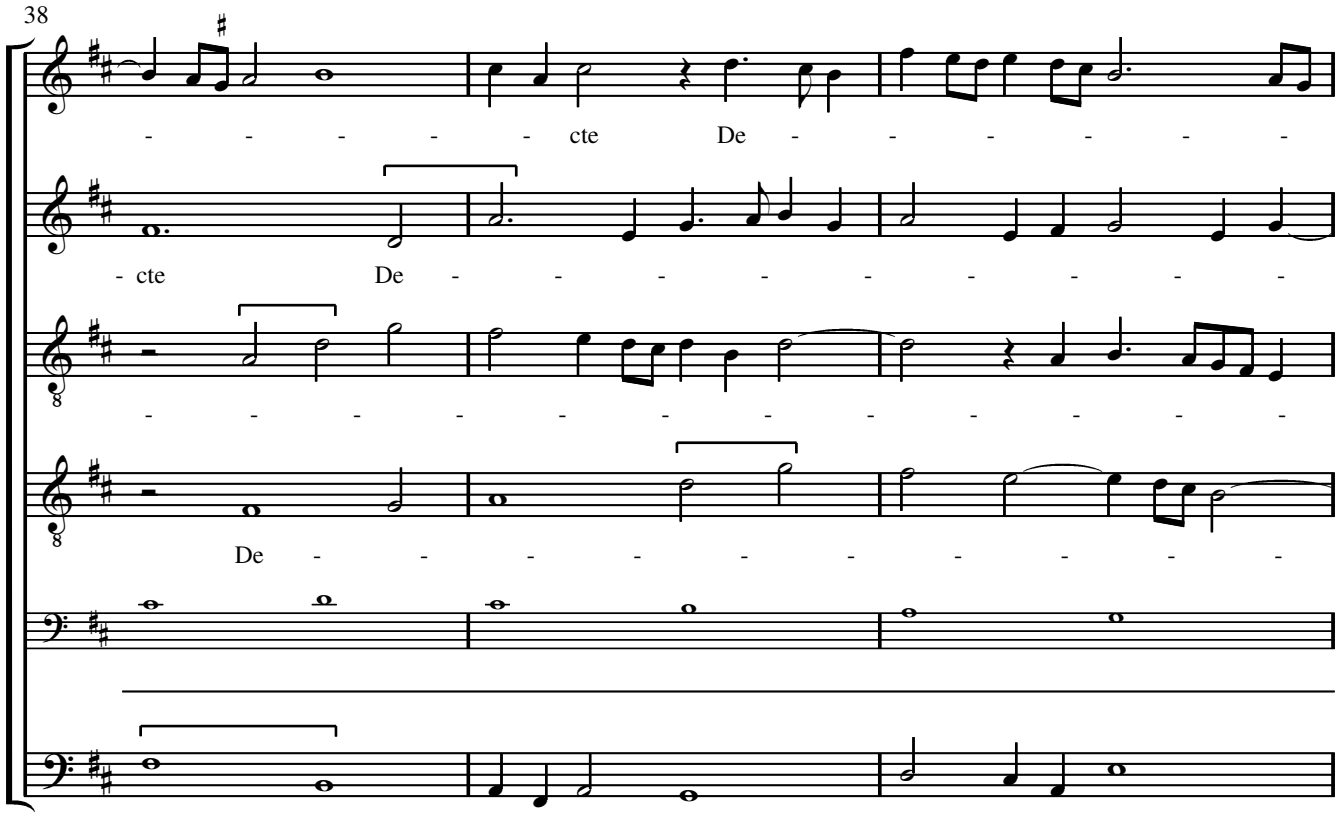

20
ni - si te, Do - mi - - - - - - - - - -
[ni - si te, Do - mi -
Qui pro pec - ca - tis
- ne, ni - si te, Do - mi - ne?
te, Do - mi - - - - - - - -
- ne?
Qui pro pec - ca -

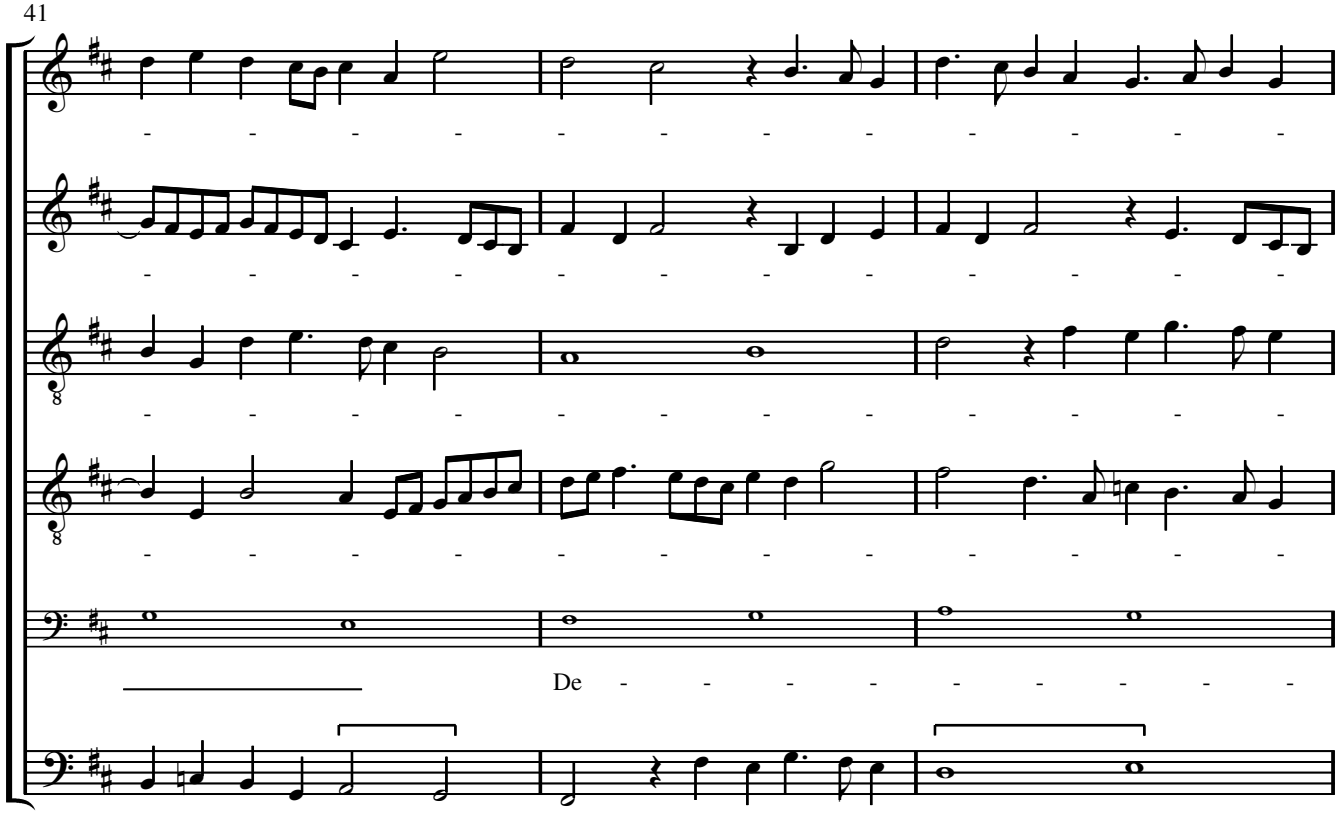

23
- ne, ni - si te, Do - mi - ne? Qui pro pec - ca - tis no - - -
- - - - - - - - - - ne?]
no - stris, qui pro pec - ca - tis no - - - - -
Qui
- - ne? Qui pro pec -
- tis no - - - - - - - - -

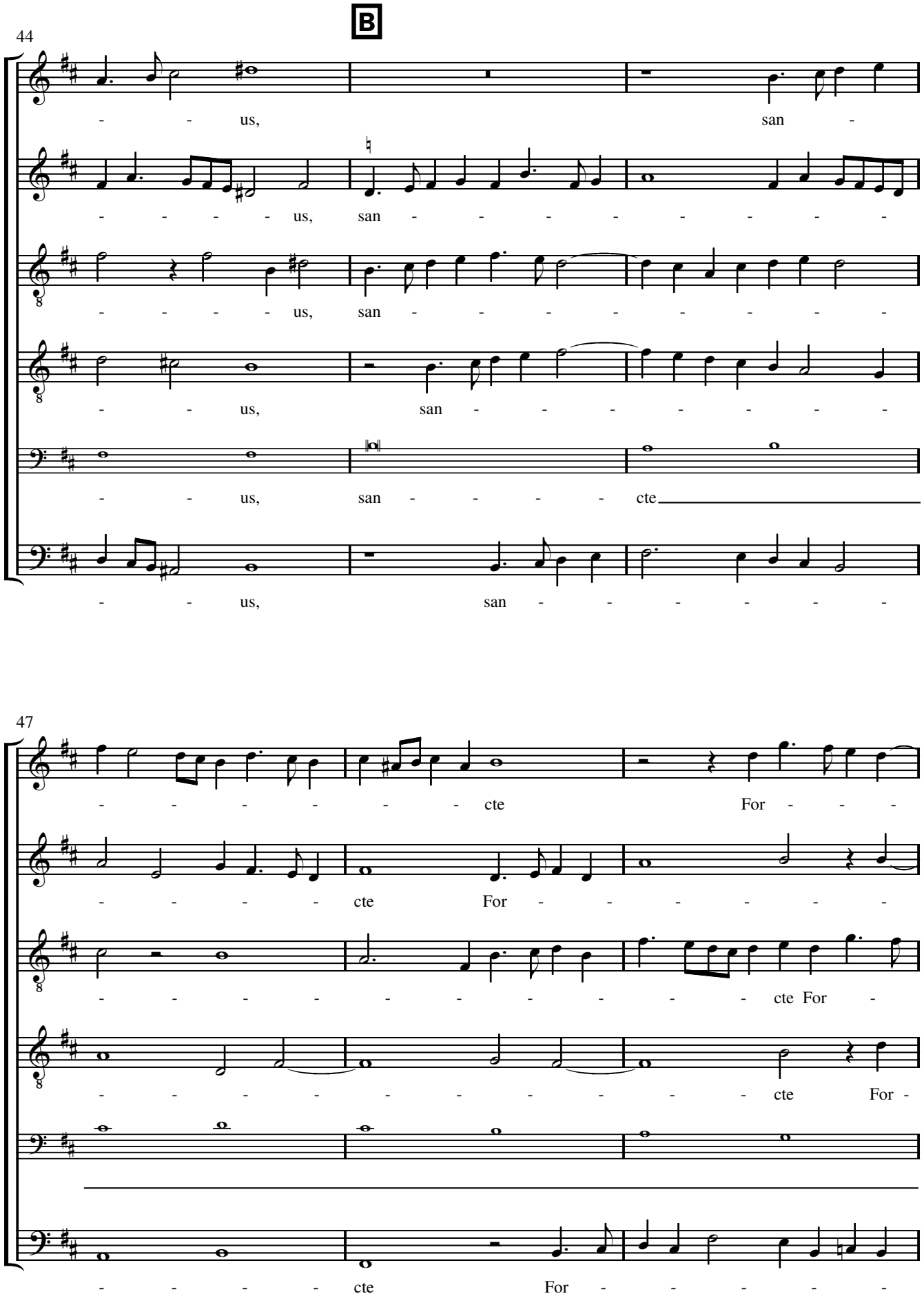

26
- stris, qui pro pec - ca - tis no -
Qui pro pec - ca - tis, qui pro pec - ca - tis no - stris ju -
- - stris, qui pro pec - ca - tis no - - - - - -
pro pec - ca - tis no - - - - - stris ju - ste i -
- ca - tis no - - - - - - - - stris
- - - - - - - - - - - - stris
29
- - - - - - - - - - - - - - -
- ste i - ra - sce - ris.
- - - - - - - - - - - - - - -
- ra - sce - ris, ju - ste i - ra - sce - ris.
ju - - - - - - - - ste i - -
ju - ste i - ra - sce - ris.


32
- stris ju - ste i - ra - sce - ris.
- stris ju-ste i - ra - sce - ris.
- ra - - - - - - - - sce - - - - - - -

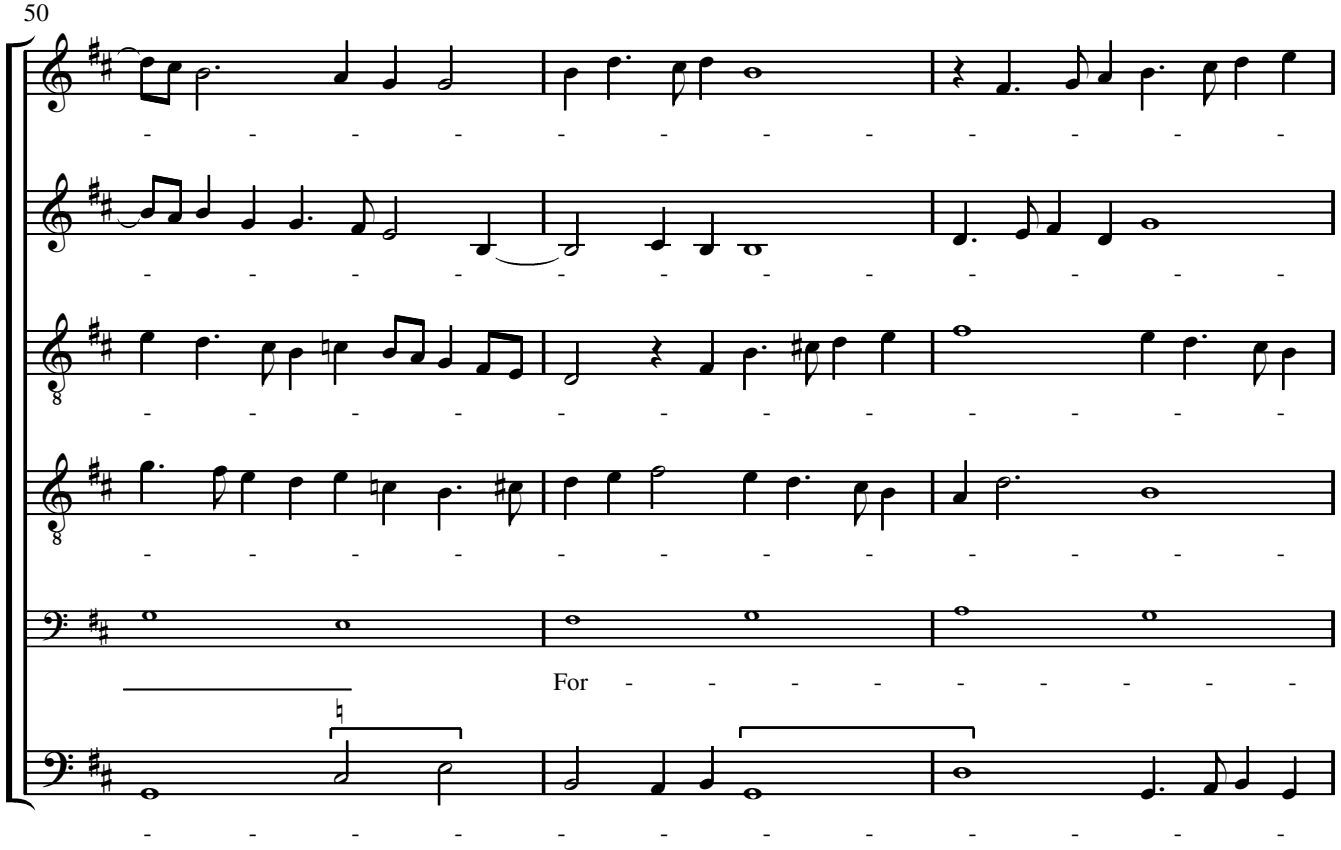

A
35
San - - - - - - - -
San - - - - - - - -
San - cte De - - - - - -
San - - - - - - cte
- - ris. San - - - - - cte
San - - - - - - -


38
cte De
cte De
De
cte De


41
De

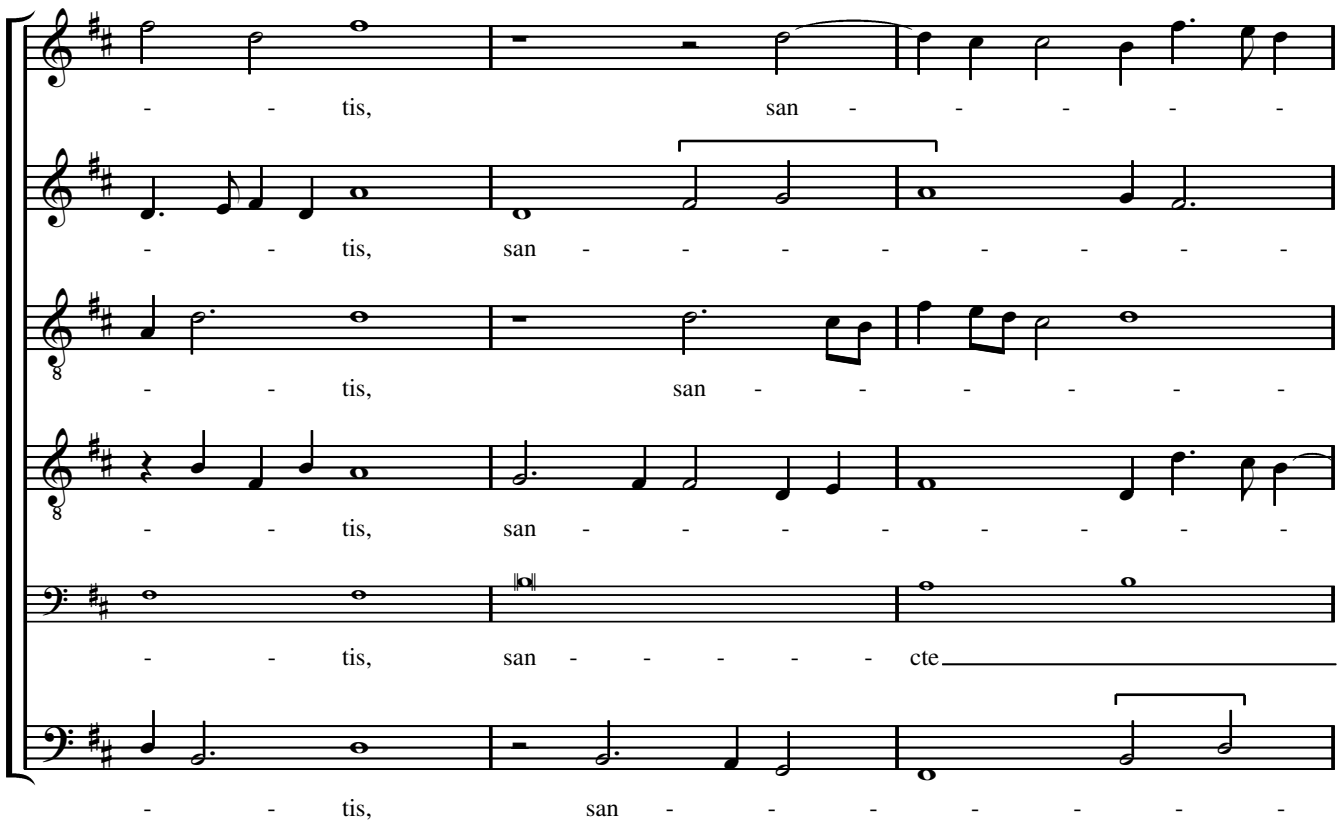

B
44
us,
san
us,
san
us,
san
us,
san
cte
us,
san
47
cte
For
cte
For
cte For
cte
For
cte
For

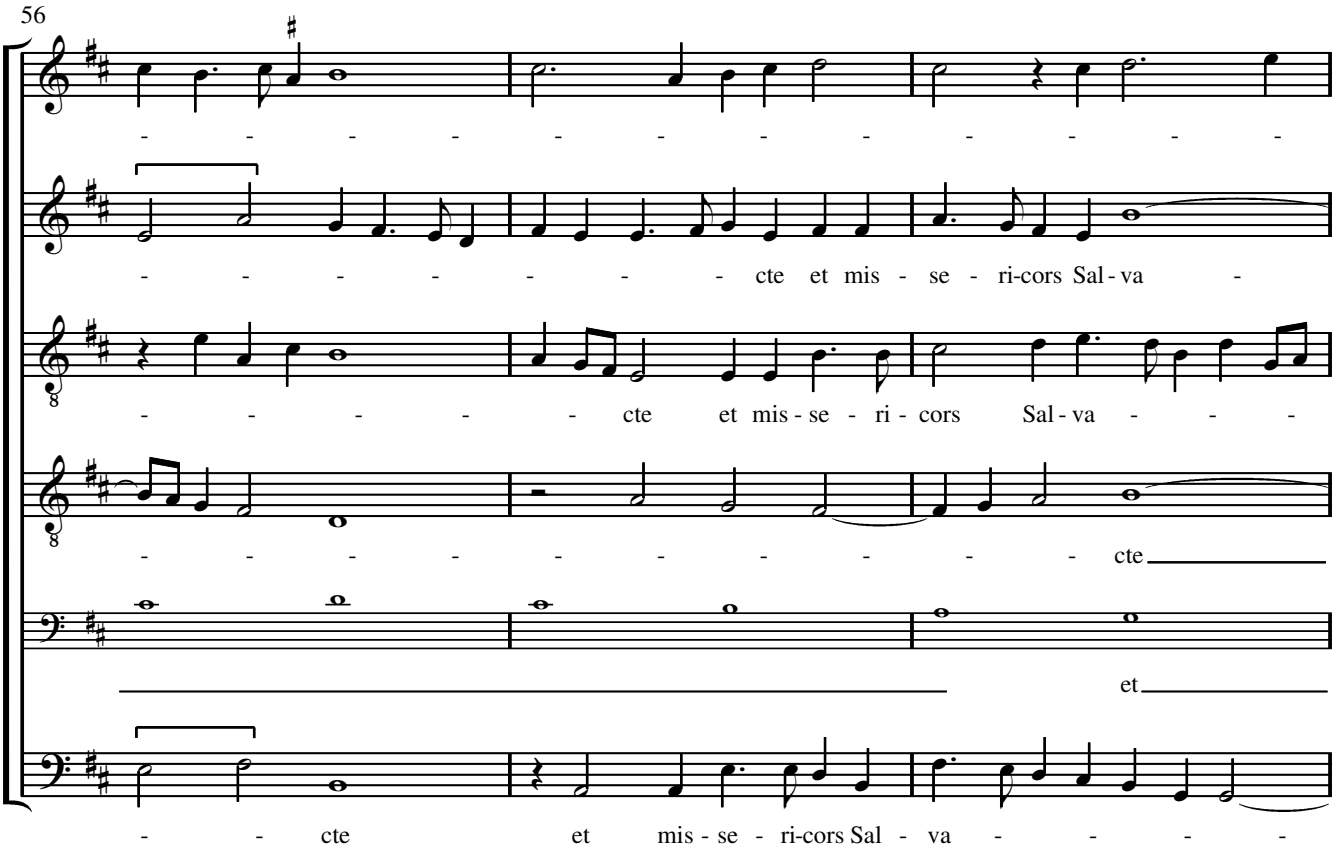
50

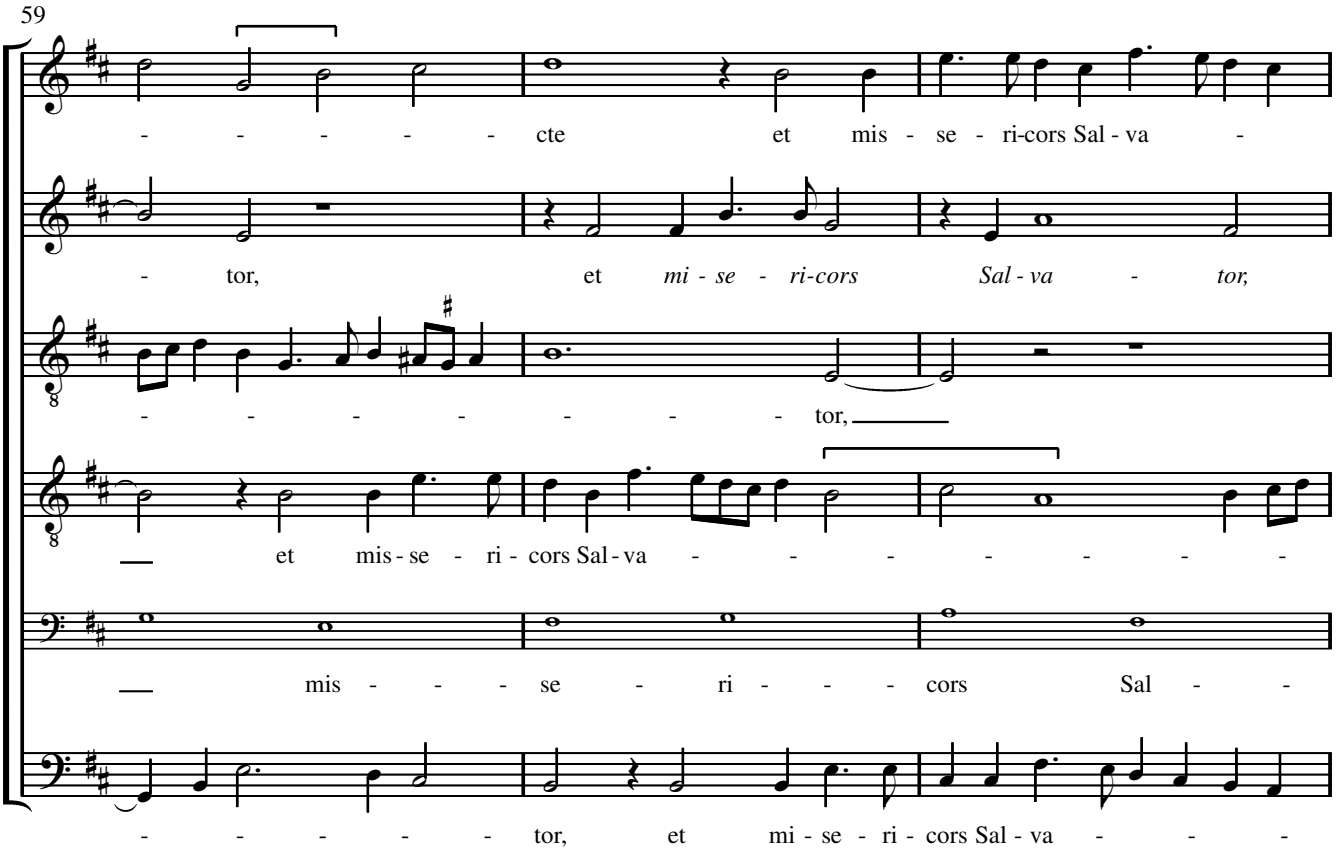


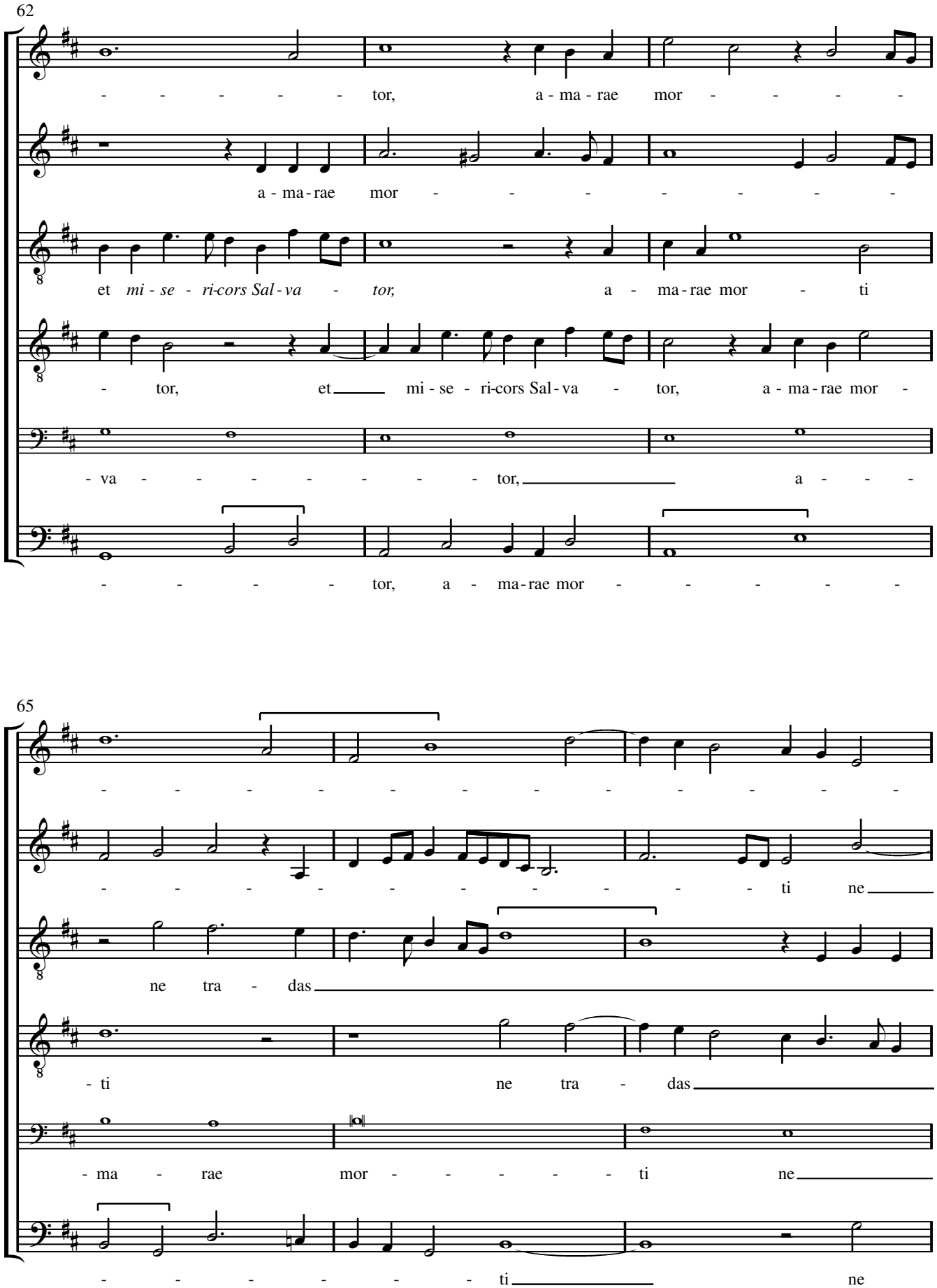
C

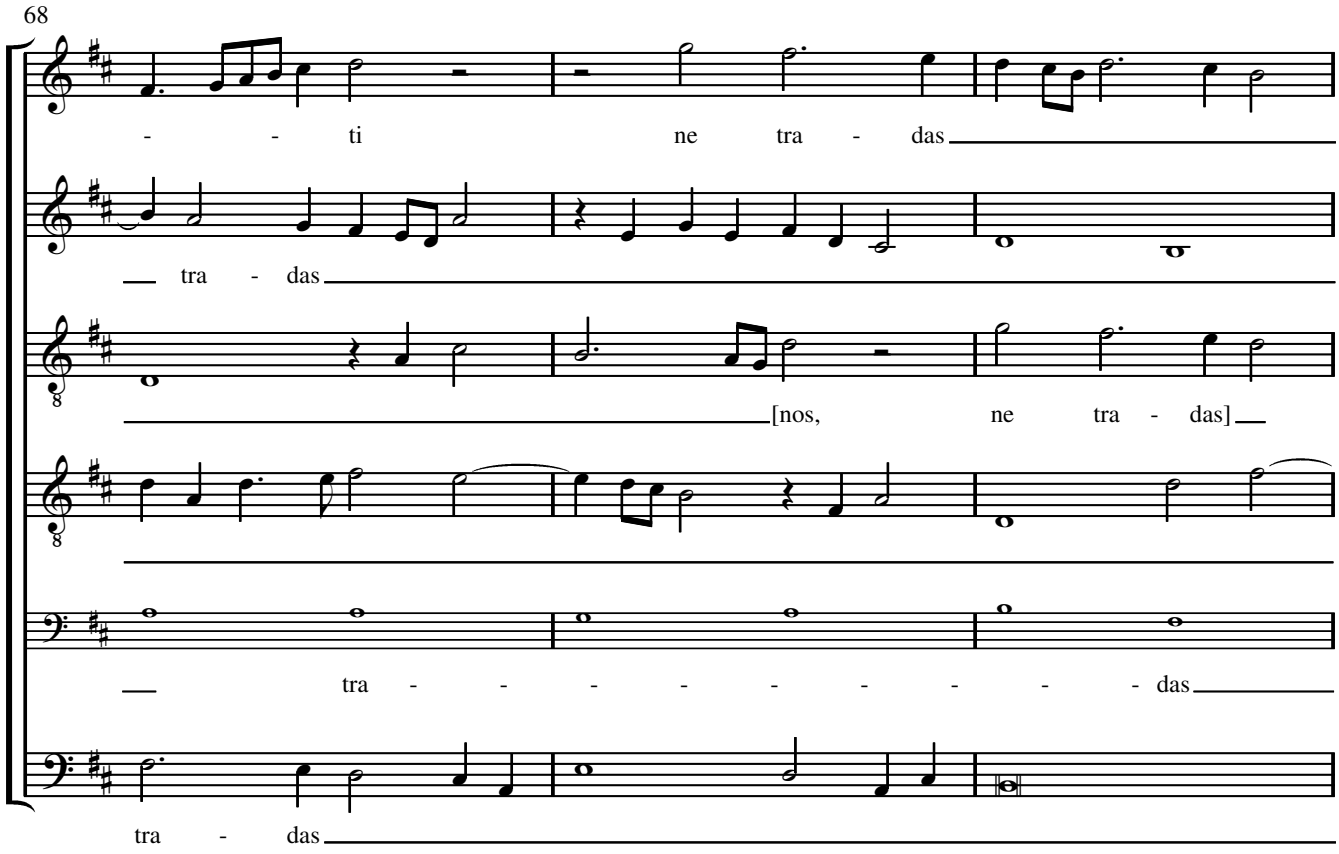
53

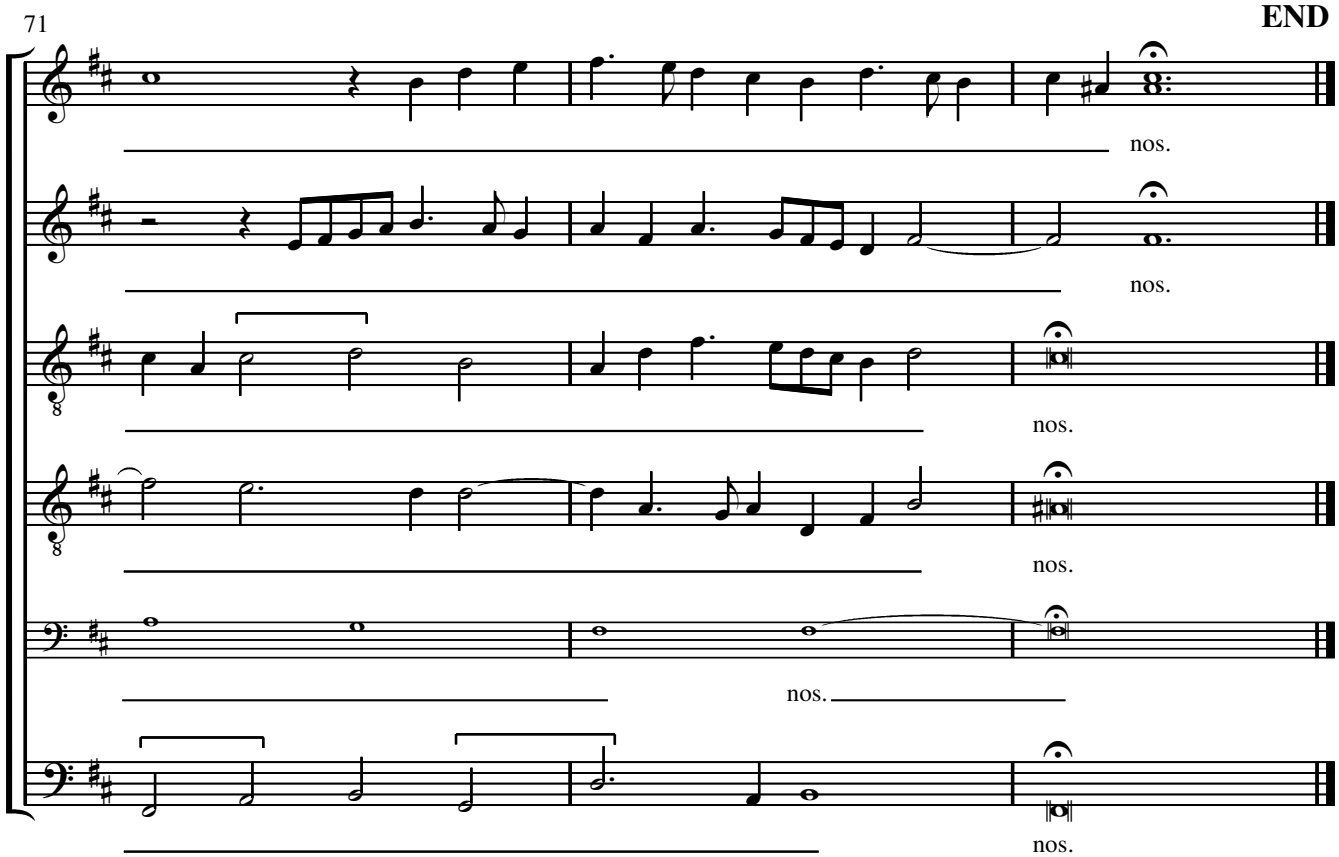


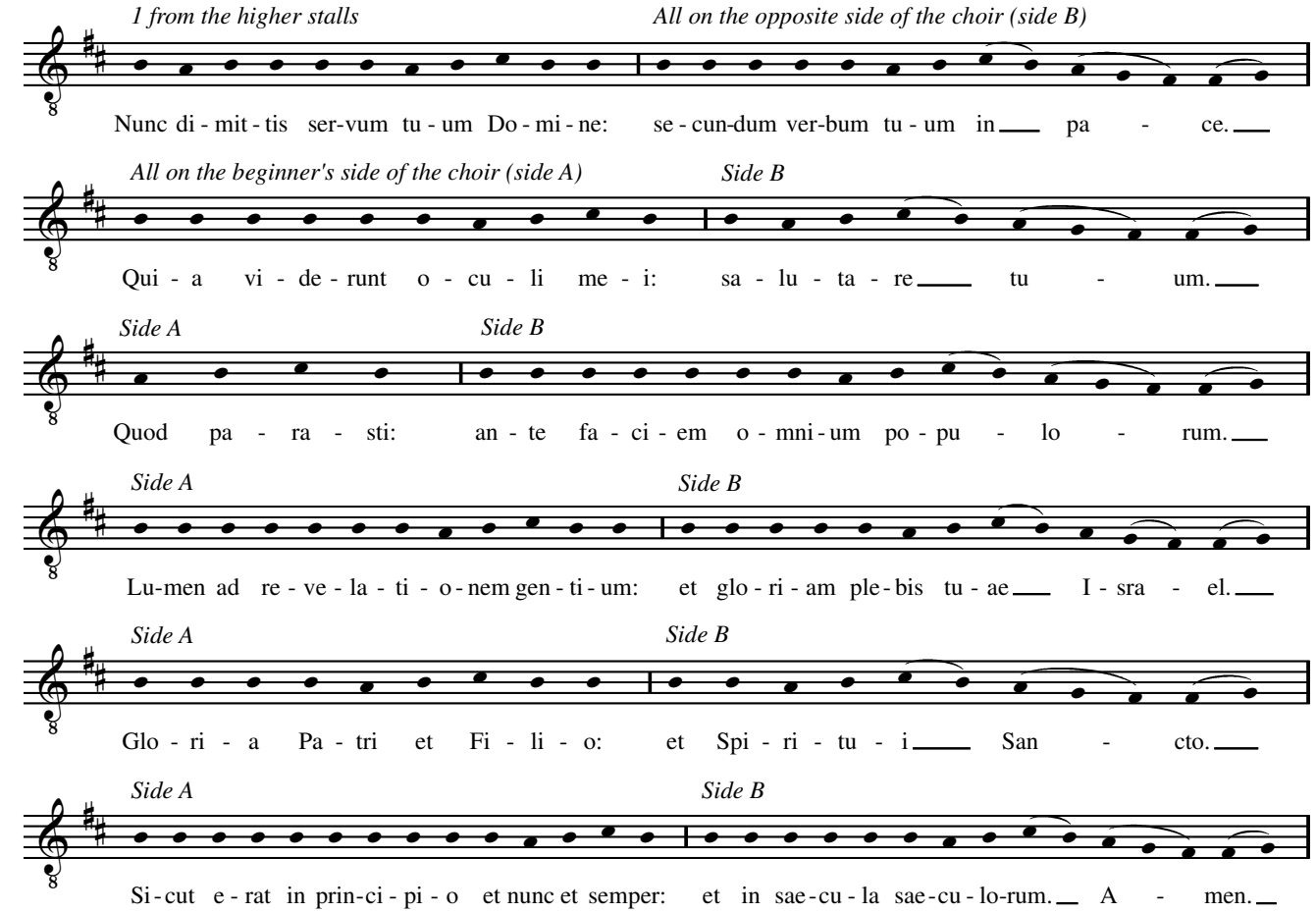

56
cte et mis - se - ri-cors Sal - va
cte et mis - se - ri - cors Sal - va
cte
et
cte et mis - se - ri-cors Sal - va

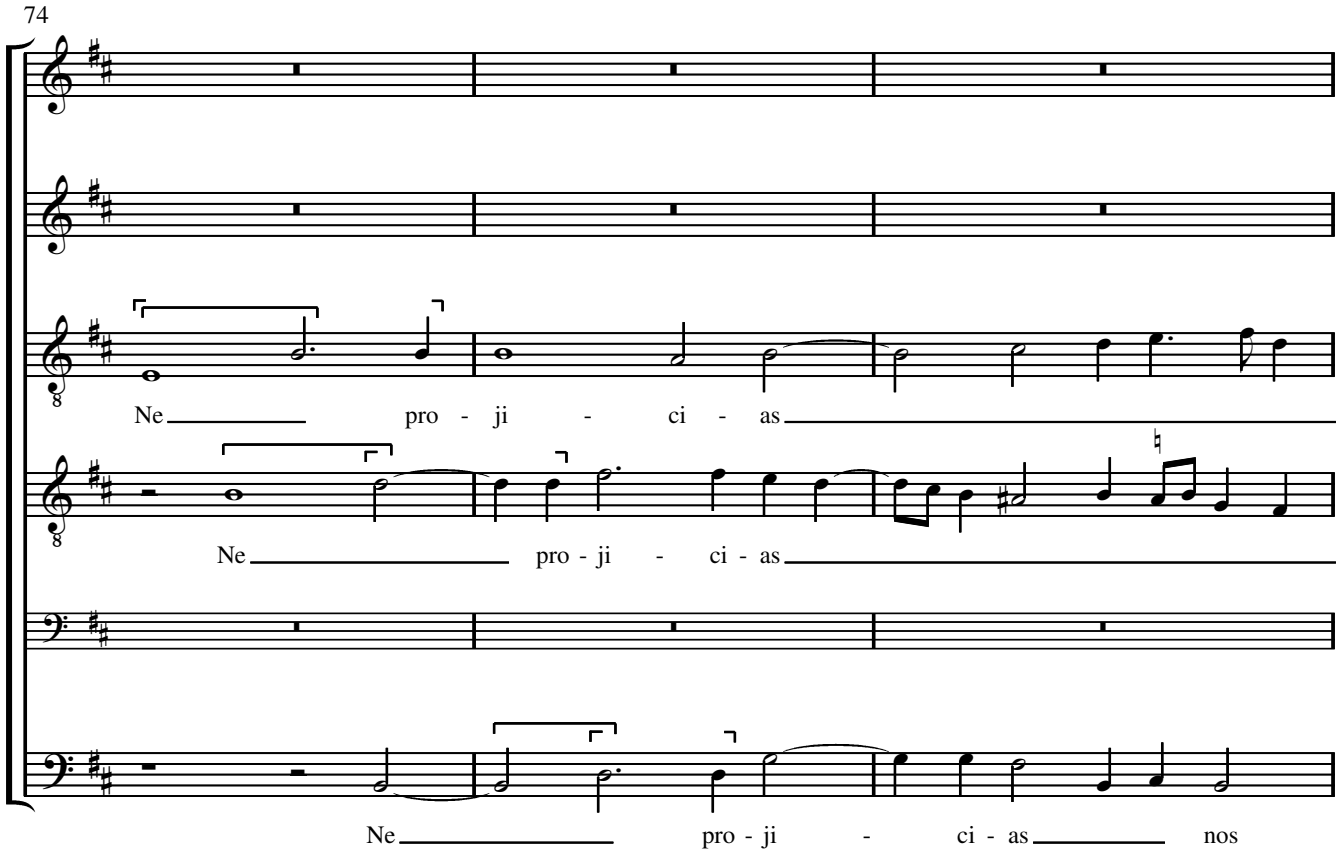

59
cte et mis - se - ri-cors Sal - va
tor, et *mi - se - ri-cors Sal - va - tor,*
tor,
et mis - se - ri - cors Sal - va
mis - se - ri - cors Sal
tor, et mi - se - ri - cors Sal - va

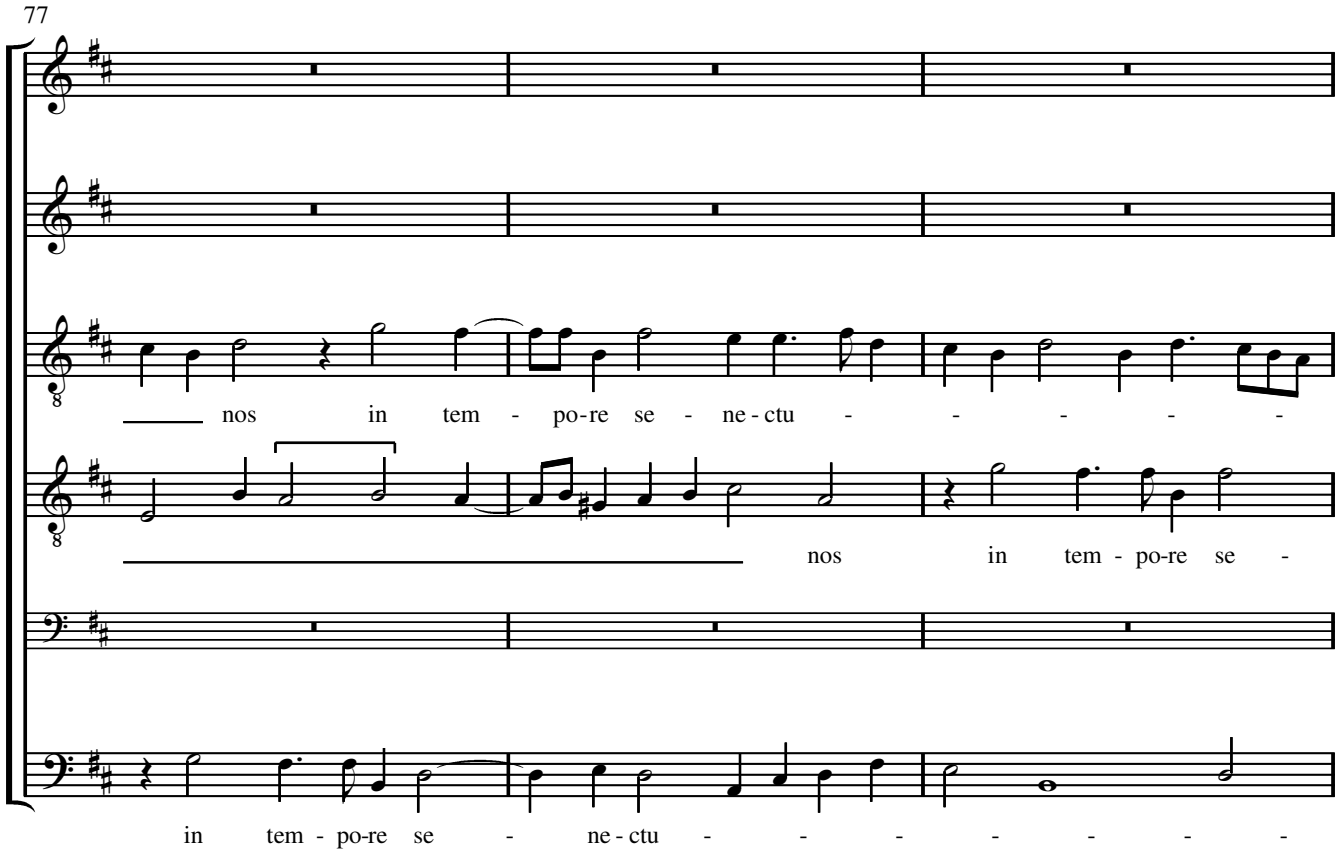

62
- - - - - - tor, a - ma - rae mor - - - - -
a - ma - rae mor - - - - - - - - -
et mi - se - ri-cors Sal - va - tor, a - ma - rae mor - ti
- tor, et mi - se - ri-cors Sal - va - tor, a - ma - rae mor -
- va - - - - - - - - tor, a - - -
- - - - - tor, a - ma - rae mor - - - - - -
65
- - - - - - - - - - - - - - -
- - - - - - - - - - - - ti ne
ne tra - das
- ti ne tra - das
- ma - rae mor - - - - - - ti ne
- - - - - - - ti ne

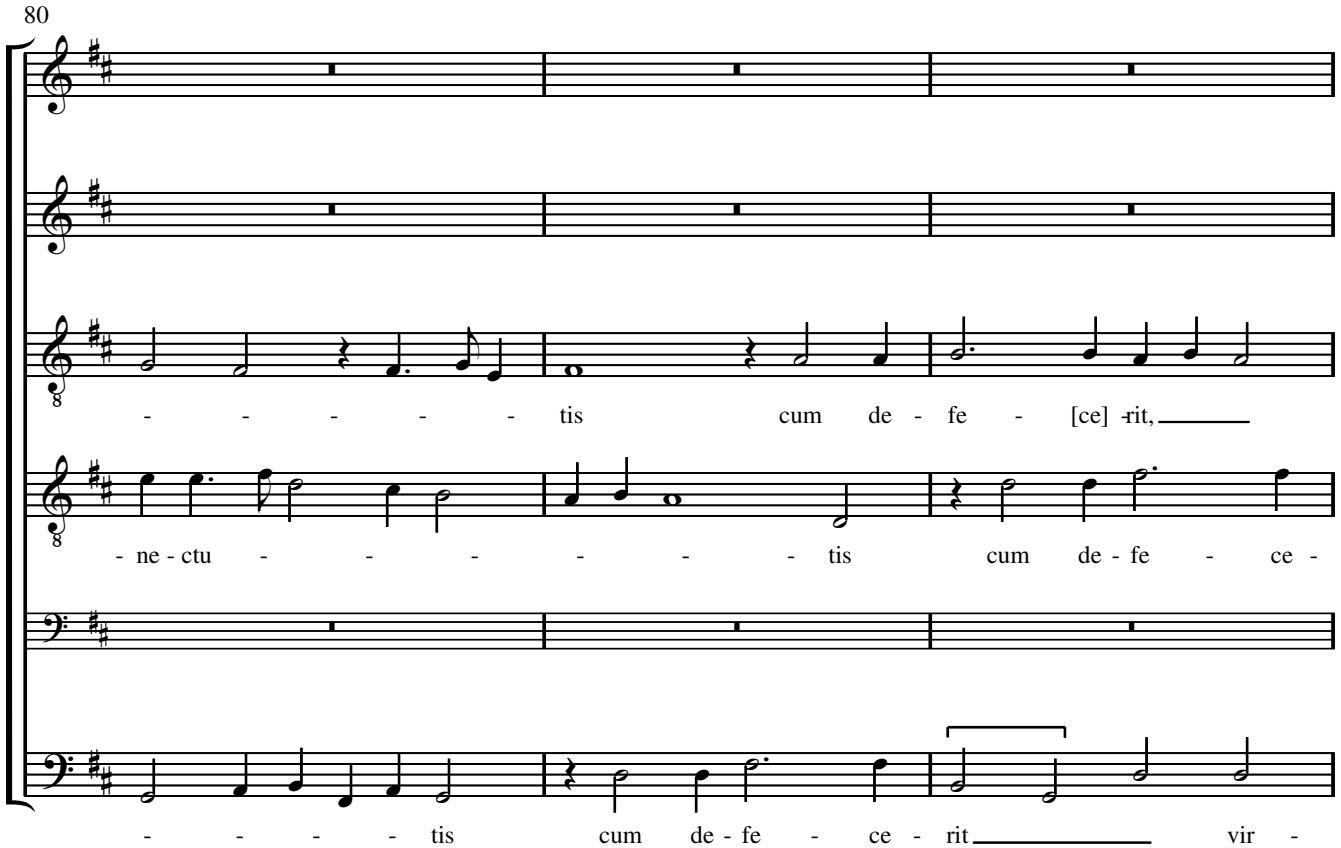

68
- - ti ne tra - das
tra - das
[nos, ne tra - das]
tra - - - - - - - - - das
tra - das

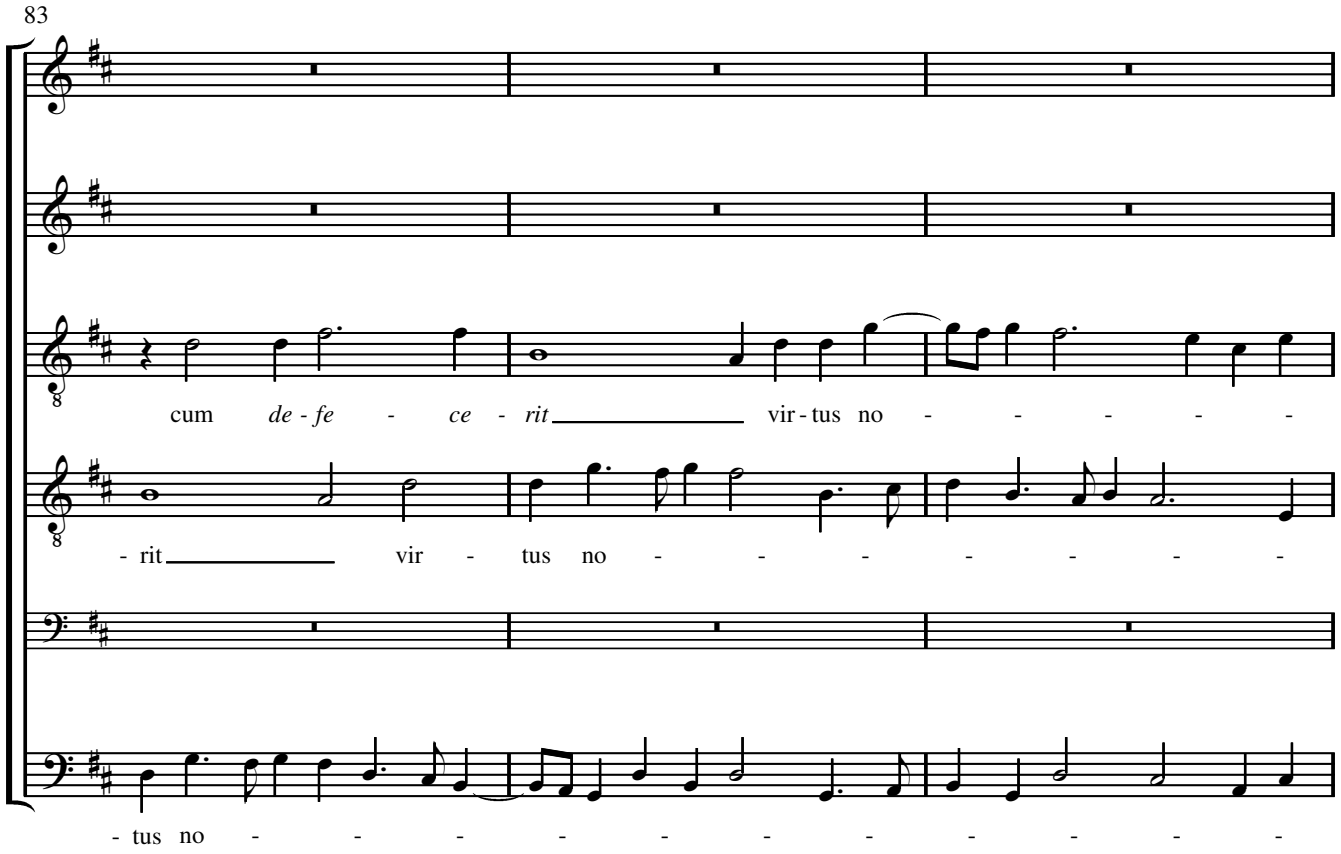

71
END
nos.
nos.
nos.
nos.
nos.
nos.

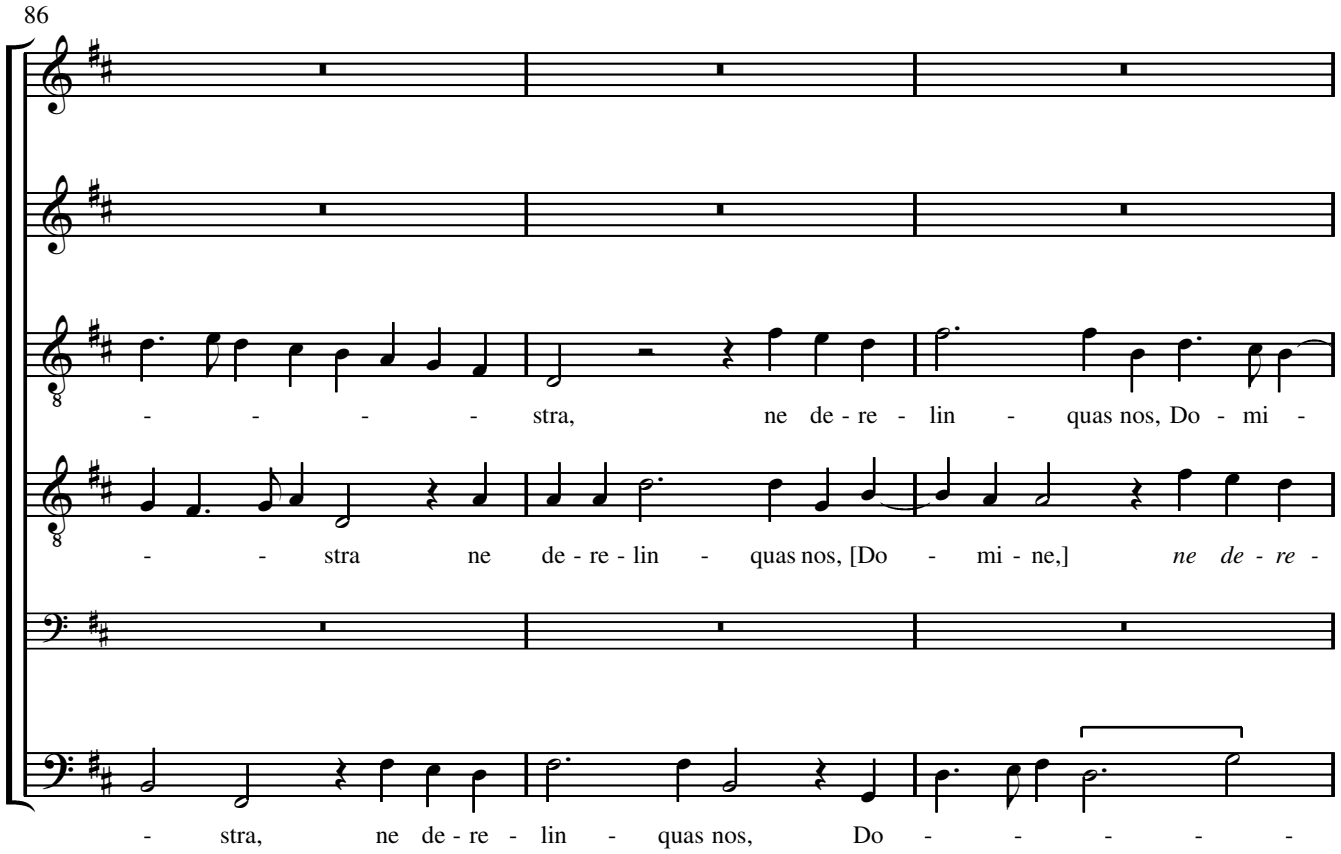

1 from the higher stalls
All on the opposite side of the choir (side B)
Nunc di - mit - tis ser-vum tu - um Do - mi - ne: se - cun-dum ver-bum tu - um in pa - ce.
All on the beginner's side of the choir (side A)
Side B
Qui - a vi - de - runt o - cu - li me - i: sa - lu - ta - re tu - um.
Side A
Side B
Quod pa - ra - sti: an - te fa - ci - em o - mni - um po - pu - lo - rum.
Side A
Side B
Lu-men ad re - ve - la - ti - o - nem gen - ti - um: et glo - ri - am ple - bis tu - ae I - sra - el.
Side A
Side B
Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto.
Side A
Side B
Si - cut e - rat in prin - ci - pi - o et nunc et semper: et in sae - cu - la sae - cu - lo-rum. A - men.

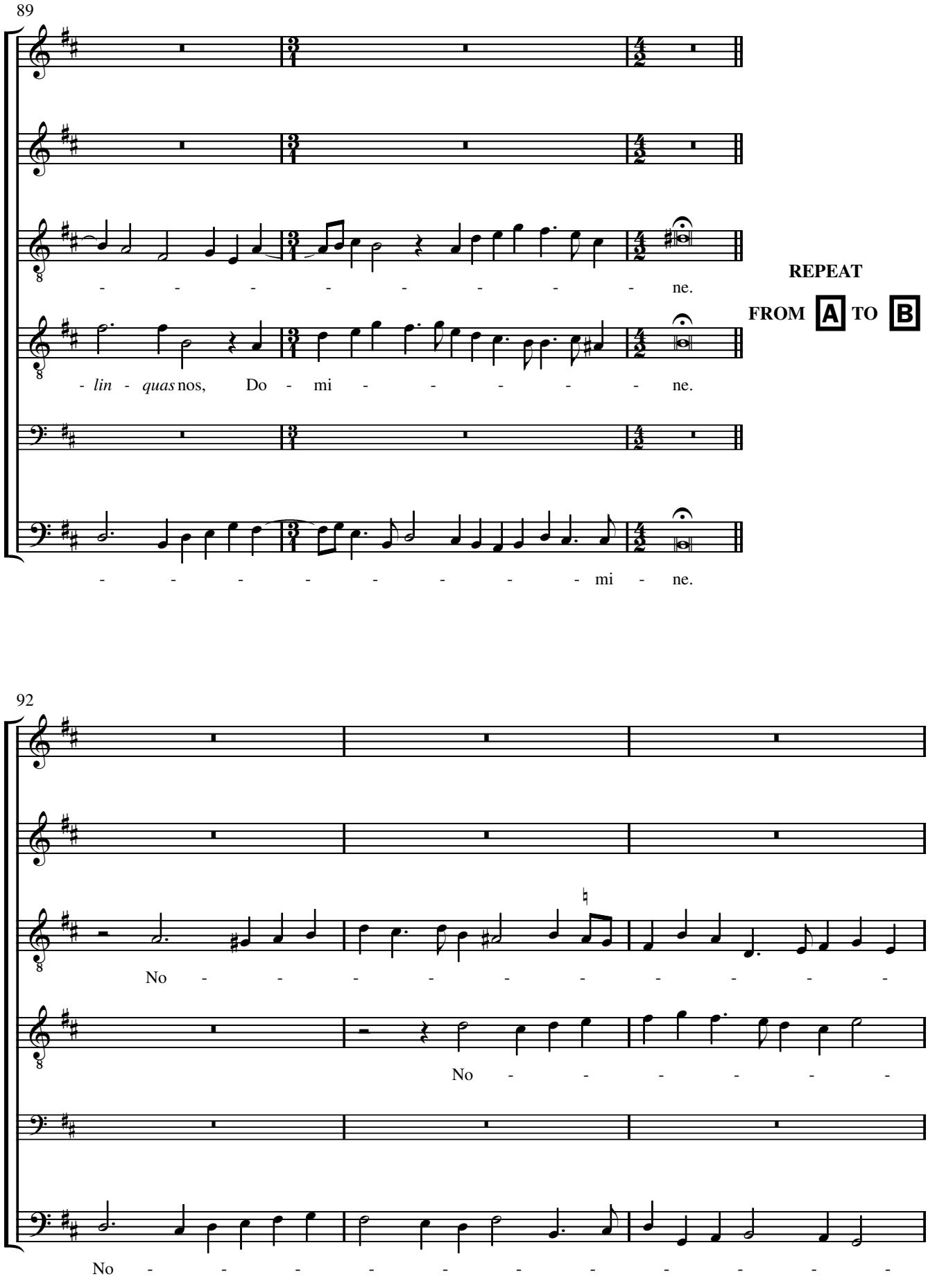

74
Ne pro - ji - ci - as
Ne pro - ji - ci - as
Ne pro - ji - ci - as nos

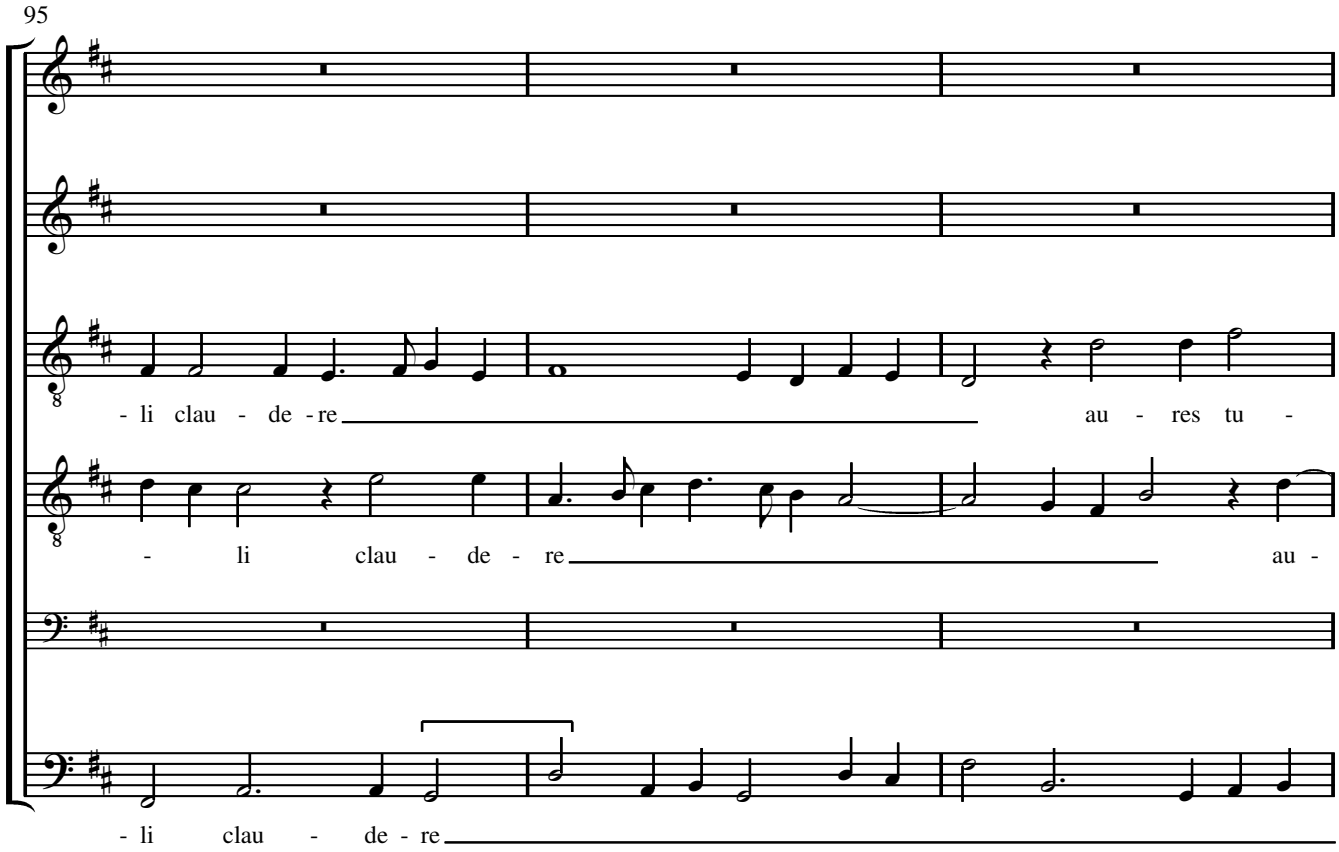

77
nos in tem - po-re se - ne - ctu - - - - - -
nos in tem - po-re se -
in tem - po-re se - ne - ctu - - - - - - -

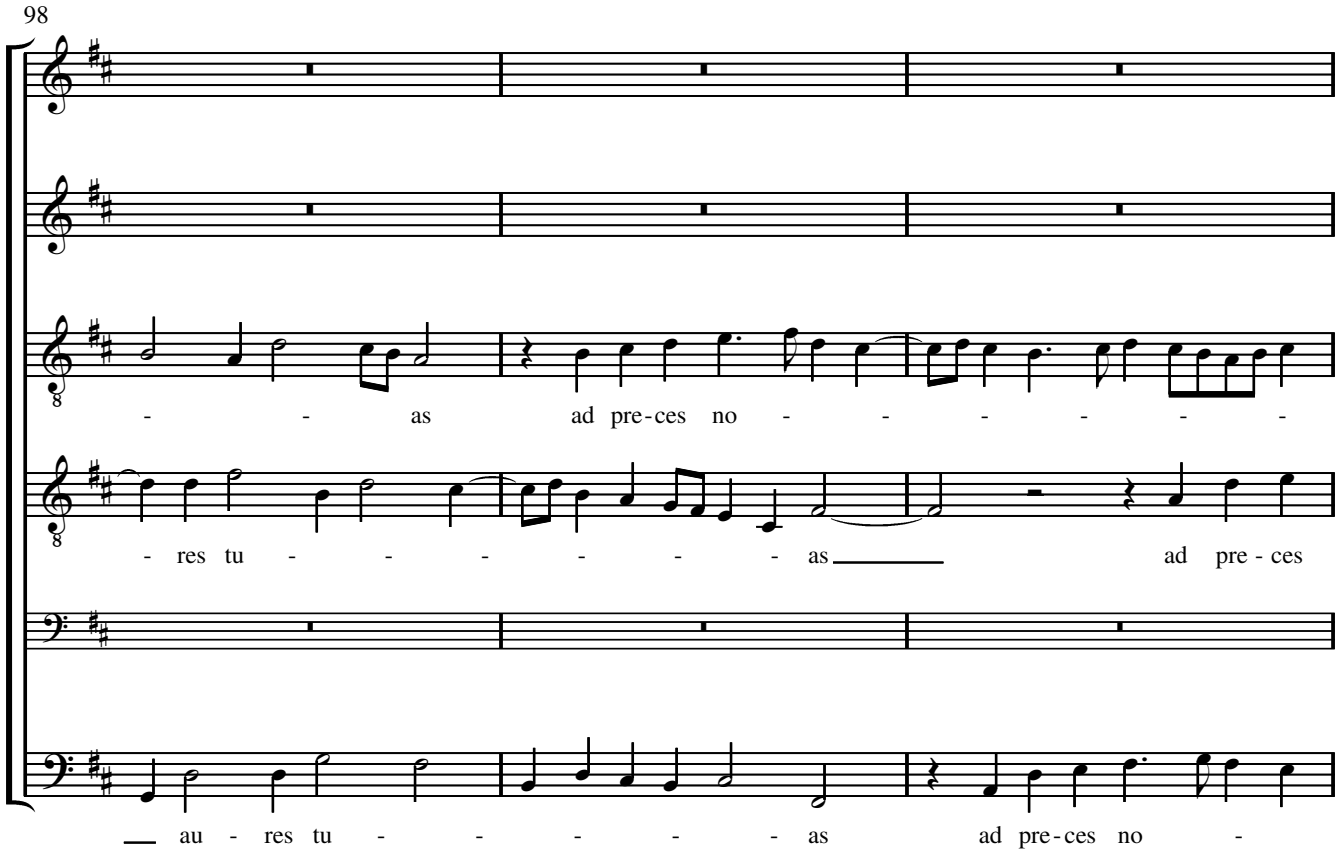

80
- - - - - - tis cum de - fe - [ce] - rit,
- ne - ctu - - - - - - - tis cum de - fe - ce -
- - - - - tis cum de - fe - ce - rit vir -

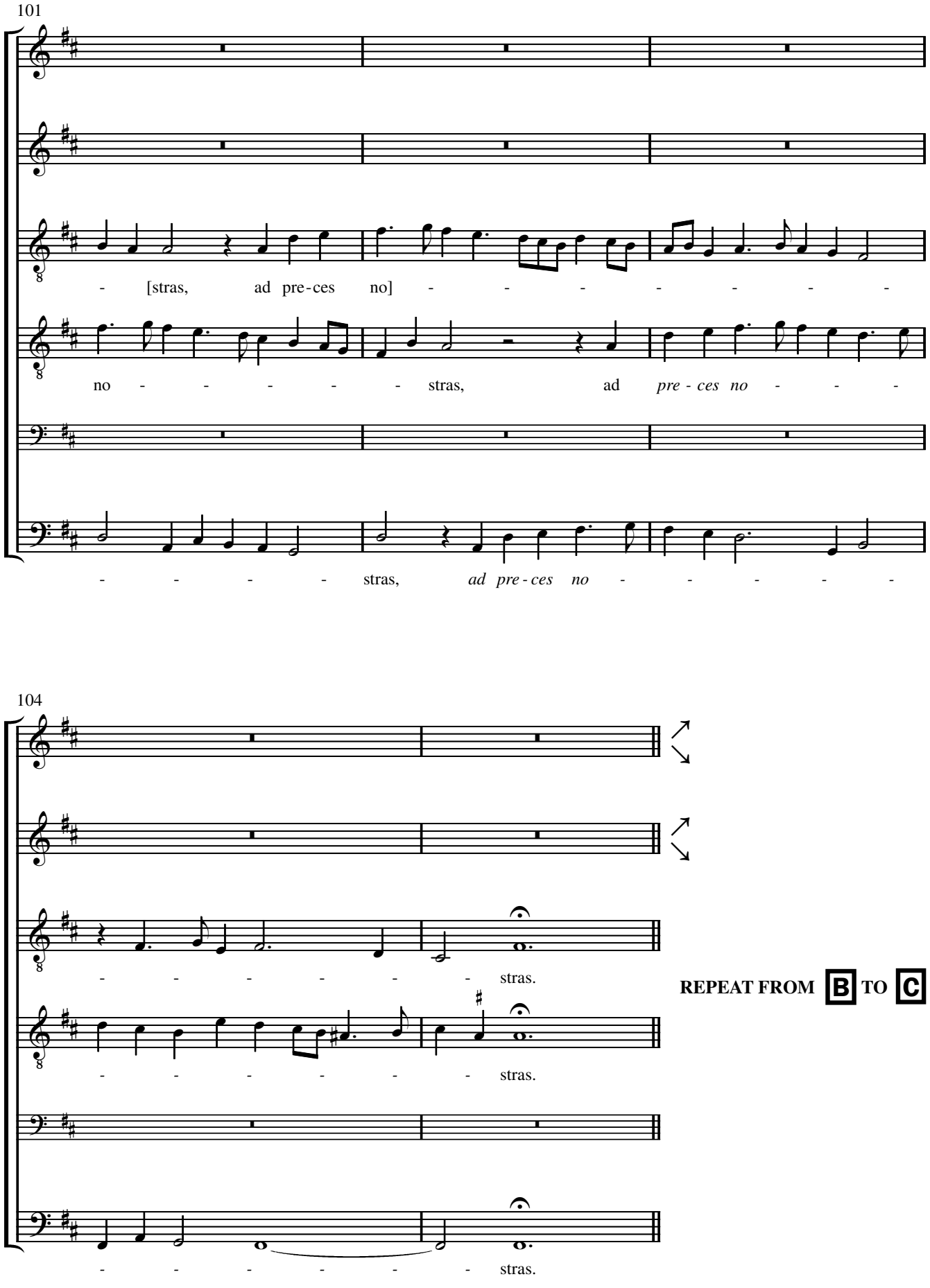

83
cum de - fe - ce - rit vir - tus no - - - - - -
- rit vir - tus no - - - - - - - -
- tus no - - - - - - - - - - -

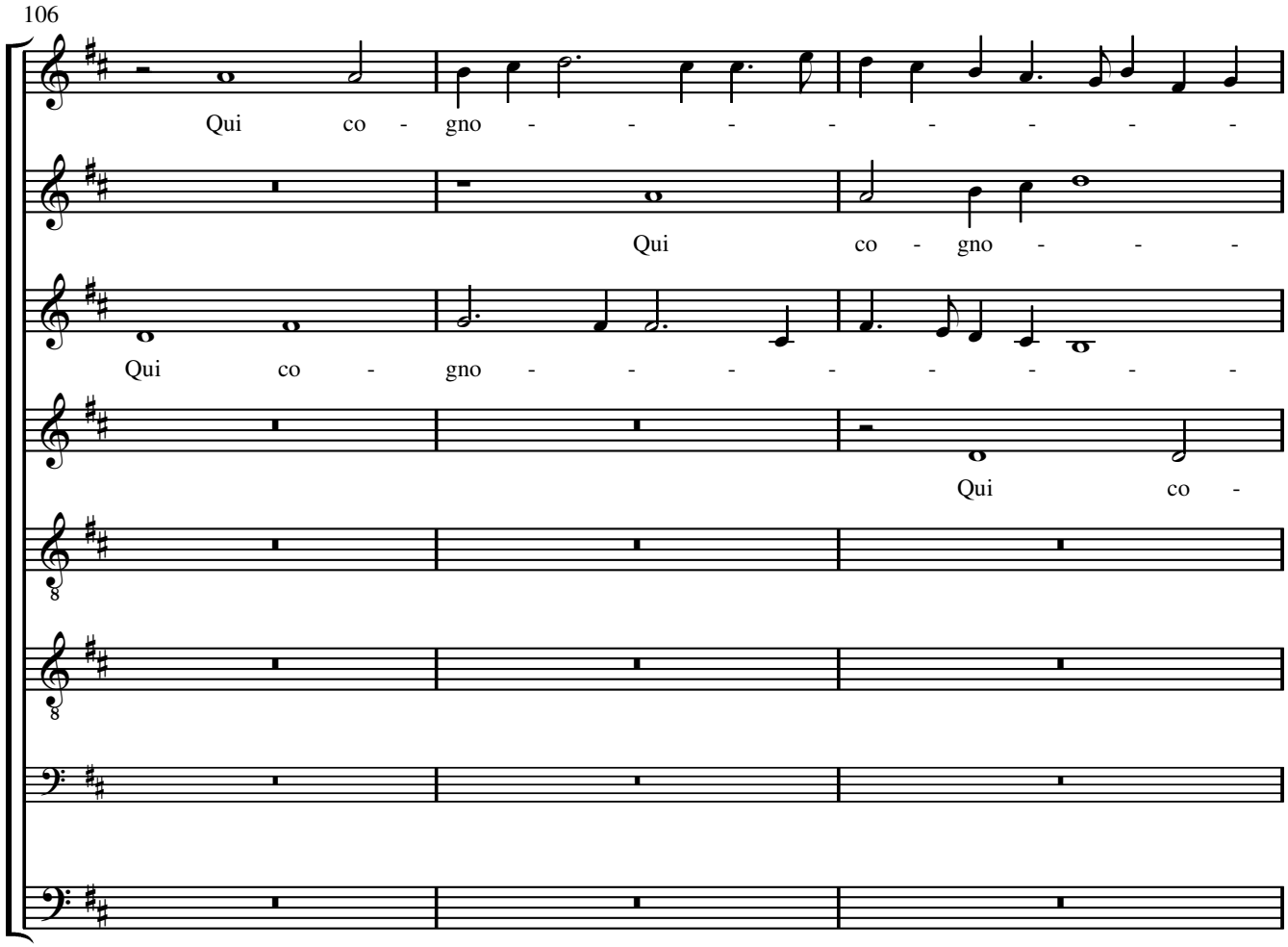

86
- - - - - stra, ne de - re - lin - quas nos, Do - mi -
- - stra ne de - re - lin - quas nos, [Do - mi - ne,] ne de - re -
- stra, ne de - re - lin - quas nos, Do - - - - -

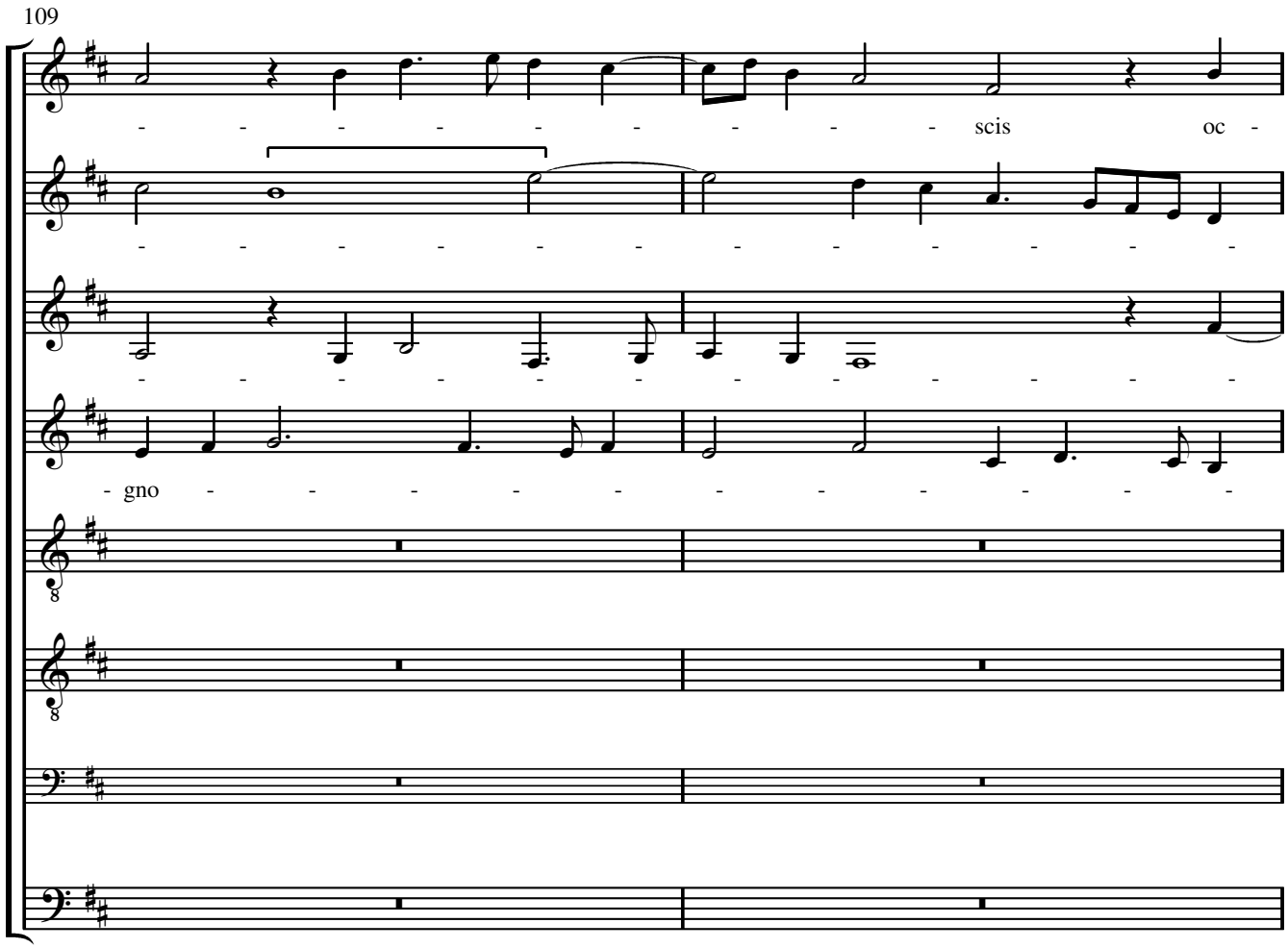

89
- - - - - - - - - - ne.
- lin - quas nos, Do - mi - - - - - - ne.
- - - - - - - - - - mi - ne.
REPEAT
FROM A TO B
92
No - - - - - - - - - -
No - - - - - - -
No - - - - - - - - - -

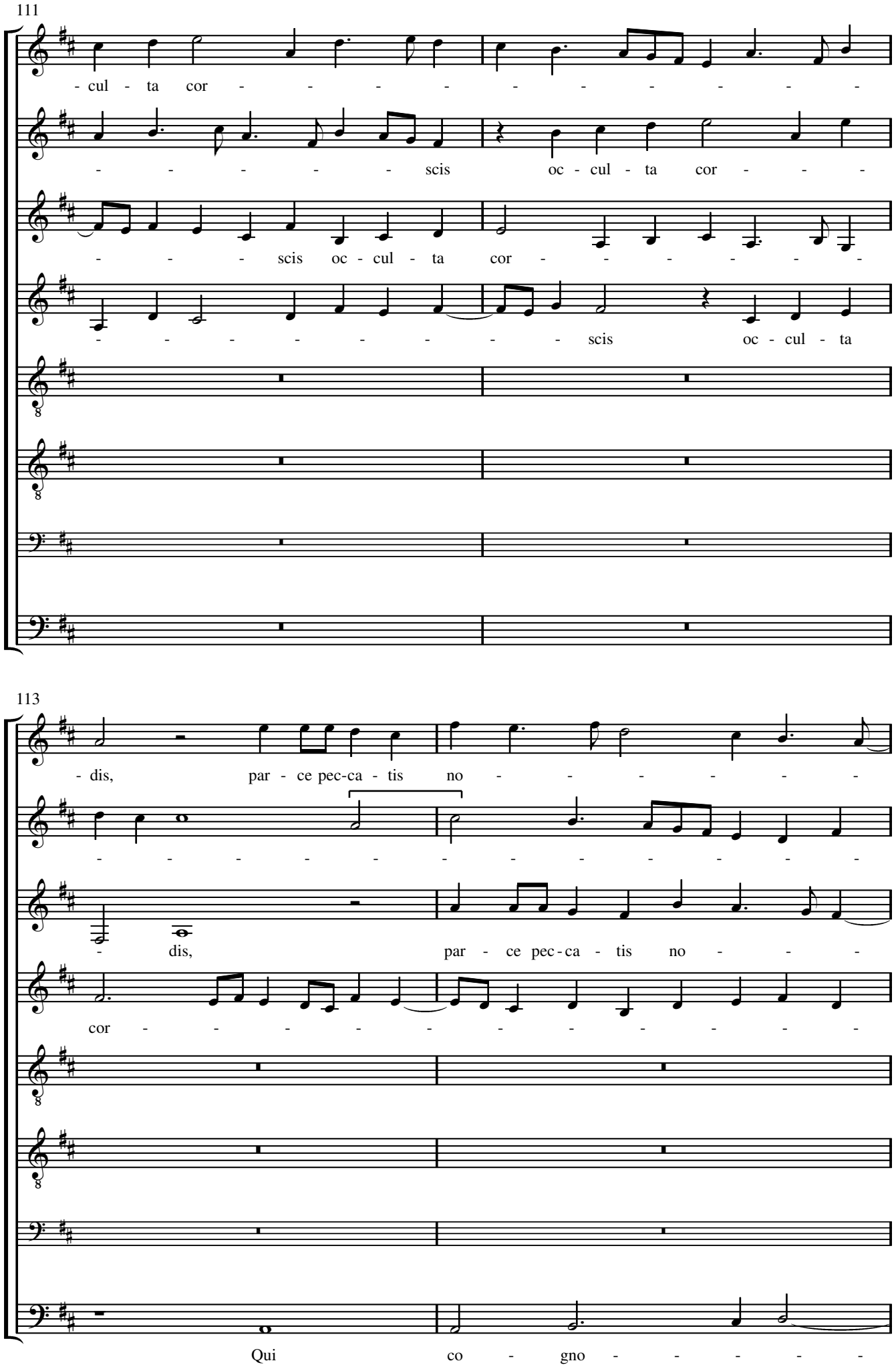

95
- li clau - de - re
au - res tu -
- li clau - de - re
au -
- li clau - de - re

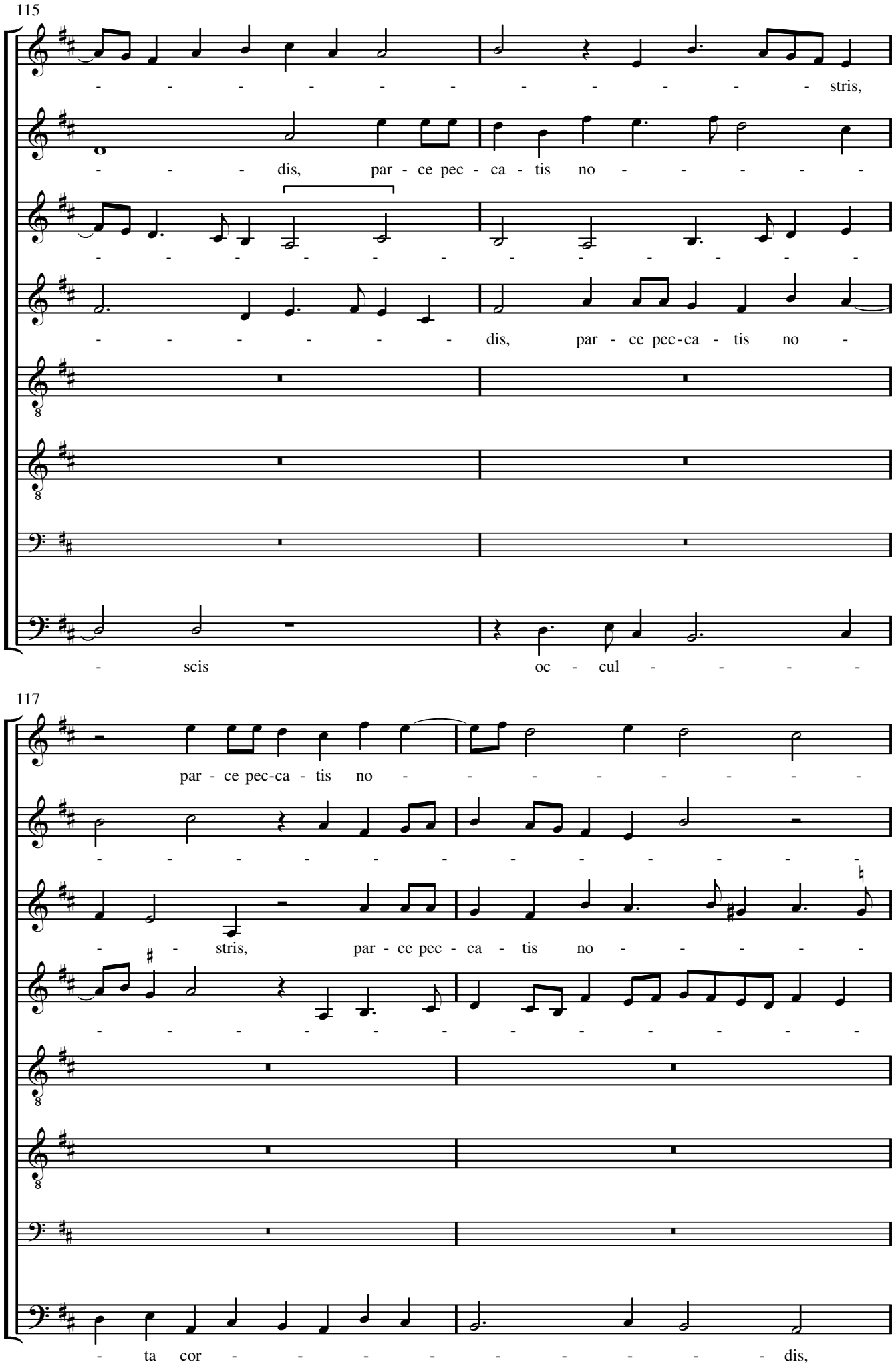

98
- - as ad pre-ces no - - - - - -
- res tu - - - - - - - as
ad pre - ces
au - res tu - - - - - - as ad pre-ces no -

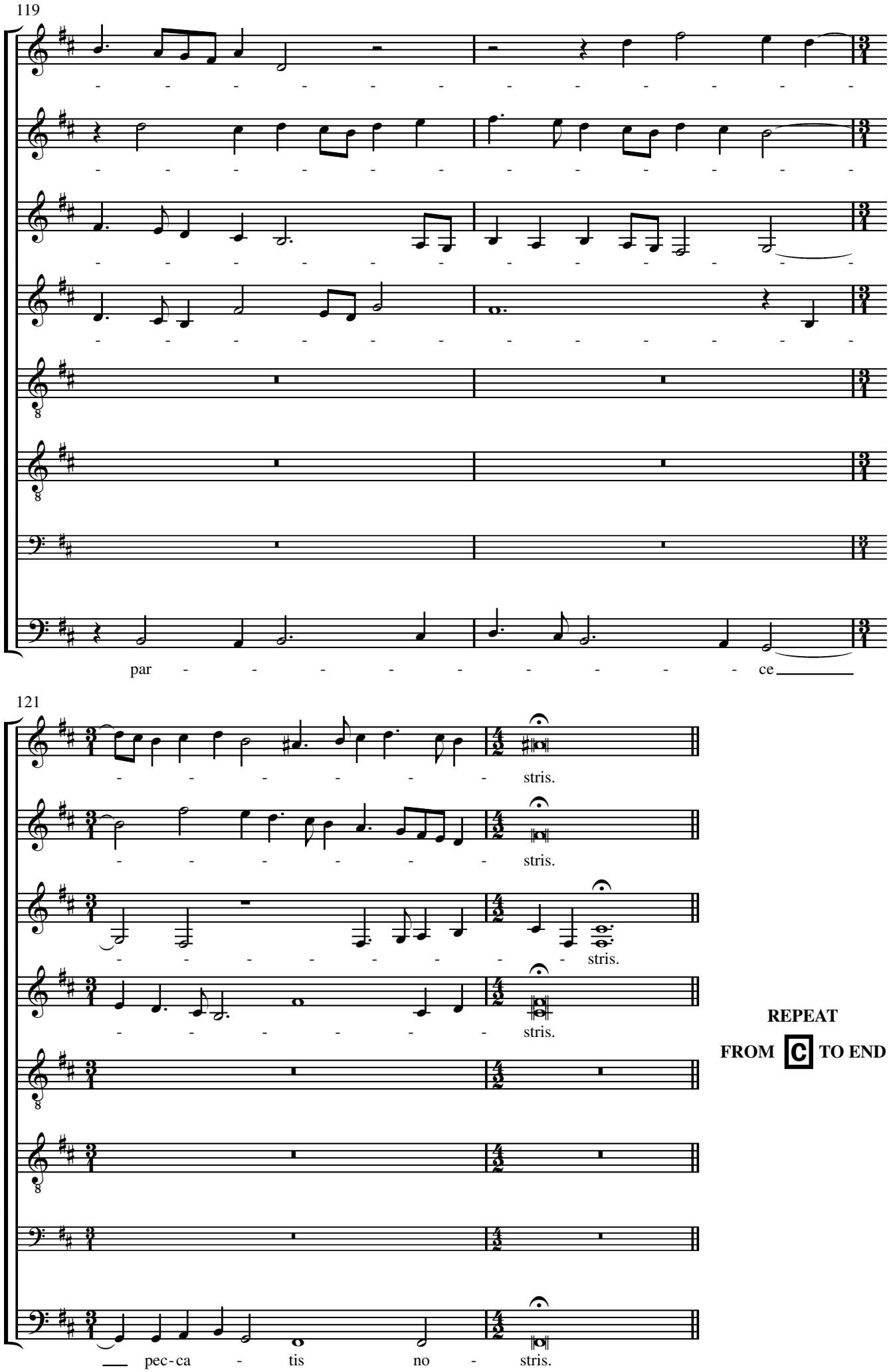

101
- [stras, ad pre-ces no] - - - - - - - -
no - - - - - - stras, ad pre - ces no - - -
- - - - - stras, ad pre - ces no - - - - -
104
- - - - - - - stras.
- - - - - - - stras.
- - - - - - - stras.
REPEAT FROM B TO C


106
Qui co - gno - - - - - - - - -
Qui co - gno - - - -
Qui co - gno - - - - - - - - -
Qui co -


109
- - - - - - - - - scis oc -
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -
- gno - - - - - - - - - - -


111
- cul - ta cor - - - - - - - - - - -
- - - - - - scis oc - cul - ta cor - - -
- - - - - scis oc - cul - ta cor - - - - - - -
- - - - - - - - - scis oc - cul - ta
113
- dis, par - ce pec-ca - tis no - - - - - - -
- - - - - - - - - - - - - - - - - -
- dis, par - ce pec - ca - tis no - - -
cor - - - - - - - - - - - - - - - -
Qui co - gno - - - - -


115
- - - - - - - - - - - - - - - - stris,
- - - - dis, par - ce pec - ca - tis no - - - - - -
- - - - - - - - - - - - - - - - - - - -
- - - - - - - - dis, par - ce pec-ca - tis no -
- scis oc - cul - - - - -
117
par - ce pec-ca - tis no - - - - - - - - -
- - - - - - - - - - - - - - - - - - - -
- - stris, par - ce pec - ca - tis no - - - - -
- - - - - - - - - - - - - - - - - - - -
- ta cor - - - - - - - - - - - - - - - - dis,


119
par - - - - - - - - - - ce
121
- - - - - - - stris.
- - - - - - - stris.
- - - - - - - stris.
- - - - - - - stris.
pec - ca - tis no - stris.
REPEAT
FROM C TO END

Translation

In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeased? Yet, O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.

Lord, now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation.
Which thou hast prepared before the face of all people.
To be a light to lighten the Gentiles and to be the glory of thy people Israel.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now and ever shall be, world without end. Amen.

℣ Cast us not away in our old age when our strength faileth, neither forsake us, O Lord,[1]
O God most holy.
℣ Shut not thy merciful ears to our prayer,
O Lord most mighty.
℣ Thou knowest, Lord, the secrets of our hearts; pardon our sins.
O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.
(All except verse 1 from the Book of Common Prayer*)*

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The prefatory staves at the start of the piece show the original clef, mensuration symbol and first note for each voice; the piece needed no staff signature.
Editorial accidentals are placed above the notes concerned.
Ligatures are denoted by the sign ⌜‾‾‾⌝.
Repeat signs in the underlay have been expanded using italicised text.
Underlay between square brackets is entirely editorial.
The lost Tenor part has been restored editorially (see below) and is printed in small notation.

Source

Oxford, Christ Church, Mus. 979–83 (lacking T).

979	(M)	no.118	at end:	m^{r} iohn shepperde
980	(Ct1)	no.118	at end:	m^{r} S
981	(Ct2)	no.118	at end:	m^{r} shepperde
982	(Tr)	no.118	at end:	m^{r} shepperde
983	(B)	no.118	index heading:	Mr John Shepperde. [later hand]
			at head of first page:	6 parts
			at end:	S

A Note on the Music

In the pre-reformation Sarum Rite, *Media vita* was the Nunc dimittis antiphon at Compline from the third Sunday in Lent to Passion Sunday. The three verses included in Sheppard's setting were sung on the Saturdays, Sundays and feasts of nine lessons within this period.

Sheppard composed his setting around the proper plainsong which he placed in the Tenor. The Tenor partbook from the Christ Church manuscripts has long been lost and the chant is restored here from the printed Sarum antiphonal of 1519.[2] Sheppard's verses are free-composed, although verses 1 and 3 paraphrase the beginning of the chant. It is highly unlikely that a Tenor part needs to be reconstructed for the first two verses. Although a four-part male ensemble of Ct Ct T B was a commonplace texture in Tudor music it appears not to be appropriate here. It is impossible to construct such a part that treats the points of imitation persuasively, even allowing for Sheppard's typically flexible approach to imitation, and his texture is perfectly complete in three parts.

The Sarum liturgical books give no information about how the Nunc dimittis was chanted. That the two sides of the choir alternated with every half verse is suggested by the treatment of the canticle in the polyphonic settings of The Purification antiphon *Lumen ad revelationem* by Thomas Packe in London, British Library, Add. MS 5665, f.62^{v} and by an anonymous composer in Cambridge, Magdalene College, Pepys MS 1236, f.55^{v}, in both of which the second half of every verse of the canticle is set in polyphony. The matter is uncertain, however, since *Lumen ad*

[1] Cf. *Book of Common Prayer*: 'Suffer us not, at our last hour, for any pains of death, to fall from thee.'
[2] *Antiphonarij ad usu*m *Sar*um *volume*n *primu*m *vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman (Revised English Short Title Catalogue 15790), f.163 of the Temporale.

revelationem was a unique processional chant and its performance may have been unusual. It is not impossible, therefore, that at Compline the *Nunc dimittis* was sung in the same way as other canticles and psalms with the sides of the choir alternating with each verse. The seems to be no reason to assume that the *Nunc dimittis* was sung to the solemn form of the plainsong tone. For the antiphon *Lumen ad revelationem* the printed Sarum processionals present the *Nunc dimittis* with the plain tone.

The form of *Media vita* has generally been misunderstood. In the printed Sarum breviaries the first verse is followed by the words '*Sancte Deus*', the second by '*Sancte fortis*' and the third by the complete text from *Sancte et misericors Salvator* to the end of the antiphon. Visually these resemble the cues found at the end of the large office responds and Procter and Wordsworth interpreted them in precisely that way.[3] As Frank Harrison pointed out, this was indeed how the antiphon was performed in the Use of Hereford, but the practice at Exeter Cathedral, which followed a variant of the Use of Sarum, was different.[4] In the Exeter ordinal of 1337 both the first two cues are followed by the words '*non ulterius*' ('no further').[5] That this was also the Sarum practice seems clear enough from the way the chant is presented in the 1519 antiphonal, the Barnwell Antiphonal (Cambridge University Library MS Mm.ii.9),[6] the Penwortham Breviary (London, British Library Add. MS. 52359, f.115^{v}) and the antiphonal belonging to the church of St Helen, Ranworth, Norfolk. The amount of notation that these sources give for the repeats is far more extensive than would be needed for mere cues. The spacing of the words in the 1519 antiphonal, which is governed by the notation, is also unnecessarily generous for cues. This source appears to notate the repeats exactly as they are to be sung and the notation in the other three sources cited is broadly similar, leaving little doubt that in the Sarum Use the form of *Media vita* agreed with the rubrics in Exeter ordinal.

Notes on the Readings of the Source

Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ^{1}A = first note A in the bar. Pitches quoted are those of the edition. To save space the abbreviation 'amb' has been used to indicate underlay that is ambiguously positioned below the notes.

Staff signatures and accidentals

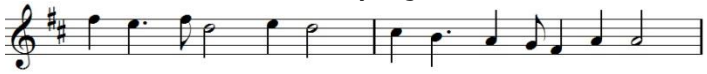
22 M ♯ for D below G / 23 Ct2 ♯ for A / 25 Ct1 ♯ for ^{1}A / 28 M ♯ for ^{1}G / 38 Tr ♯ for ^{1}A / 42 Tr ♯ for D; B new staff with ♯ for C (= B at original pitch) begins with ^{2}E / 49 Ct1 ♯ for ^{1}D / 57 B new staff without signature begins with rest / 61 B ♯ for ^{1}C / 68 B ♯ for C / 103 Ct1 ♯ for ^{1}A / 110 Tr2 ♯ for A / 121 Tr2 ♯ for A /

Ligatures and underlay

6–7 M *-ta* amb below ^{2}A^{2}F, *in morte su-* one note later / 10–11 B *-mus quem quaerimus* one note later / 12 Ct1 *-juto-* amb below ^{1}DC^{2}B^{2}D / 13–14 M *quem quaerimus* amb below ^{1}G^{1}B^{2}BA^{2}GFED / 14 Tr *-mus* below ^{2}C / 15 M *-rem* amb below ^{2}F^{2}EDC / 21 Ct1 *-ne* below A (not in 19) / 27–28 Ct2 *-stris juste* one note earlier / 28 M *-tis no-* below EA, (29) *-stris juste i-* below AE^{1}G^{2}G, (30) *-rasce-* below AG, *-ris* below ^{2}D, (32) *irasce-* below D^{1}EF, (35) *-ris* below ^{2}F / 33 Ct1 *irasce-* below ^{2}E^{2}DC, (35) *-ris* below A / 34 Tr *-ris* below ^{2}B (not in 33), *i-* below ^{3}B, (35) *-rasce-* below ^{1}CD, *-ris* below ^{2}A; 34 Ct2 *juste i-* below ^{2}A^{3}D^{2}B, (35) *-rasce-* below FE, *-ris* below C / 35 B *-ris* below F (not in 30) / 49 Ct1 *–cte* amb below ^{2}E^{3}D, *for-* below G / 64 Tr *-ti mor-* below CB / 67 M *-te* for *-ti* / 75 Ct1 Ct2 *-ijas* for *-jicias* / 78 B *senectu-* below ^{2}DAC / 82 Ct1 *-ris* for *-rit* below ^{2}A / 88 Ct2 *nos* below ^{2}A / 97 Ct1 *-re* below ^{1}D (not in 95) / 98–99 B *tu-* amb below ^{2}G^{1}FB^{3}D / 111 Tr1 *-ta* amb below ^{1}D^{1}E, *cor-* below A; 111–112 M1 *-ta cor-* amb below D^{2}E^{1}A / 112 Tr2 *-ta* amb below D^{1}E, *cor-* below A / 114 B *-scis* below C, (115) *oc-* below ^{2}D, (116) *-cul-* below D, (118) *-ta* below A, (119) *cordis parce* below ^{1}BA^{2}BC, (120) *pec-* below G, (121) *-catis* below ^{2}GA /

Other readings

9 B ^{2}B is a breve / 44 M ^{3}F is a semibreve / 45 Ct1 two superfluous crotchet rests before B / 106 Tr1 'Gimell primis'; Tr2 'Gimell Secun*dus*'; M1 M2 'Gimell'; Ct2 *qi cognos.* below staff; B 'rest' below staff /

114–115 Tr1  (perhaps the result of a momentary eye-skip to bar 118 followed by a clumsy amendment of the extra beats) /

[3] *Breviarium ad usum insignis ecclesiae Sarum*, ed. F. Procter and C. Wordsworth, 3 vols. (Cambridge, 1879–86), ii, col. 230.
[4] *Music in Medieval Britain*, 2nd edn. (London, Routledge & Kegan Paul, 1963), p.60, fn.2.
[5] *Ordinale Exon*, ed. J. N. Dalton, 4 vols. (London: Henry Bradshaw Society, 1909–40), i, p.120.
[6] *Antiphonale Sarisburiense*, ed. W. H. Frere for the Plainsong and Mediaeval Music Society (London, 1901–25), pl.170.