

# Media vita

Edited by Jason Smart

John Sheppard (d.1558)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Me - di - a

Me - di - a vi - - -

Me - di - a vi - ta

Me -

4

vi - - - - - ta in mor - te

Me - di - a vi - - - ta in mor - te su -

Me - di - a vi - - - - -

- - - - ta in mor - te su - mus, in

in mor - te su - - - -

- di - a vi - - - - - ta in

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 -

8 - - - - - rem ni - si te, Do - mi - - - -

8 \_\_\_\_\_ 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, \_\_\_\_\_

8 - - - - - ne, ni - si te, Do - mi - ne? \_\_\_\_\_

8 ni - si te, Do - mi - - - - - - - - - - -

\_\_\_\_\_ ni - - - - - si \_\_\_\_\_

- - - - - ne, ni - si te, Do - mi -

20

ni - si te, Do - mi - - - - -

[ni - si te, Do - mi -

8 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?]

8 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 - - - - -

San - cte De - - - - -

San - - - - - cte

- - - - - ris. San - - - - - cte - - - - -

San - - - - - San - - - - -

38

Musical score for measures 38-40. The score is in G major (one sharp) and 4/4 time. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are: "cte De cte De De cte De".

41

Musical score for measures 41-43. The score is in G major (one sharp) and 4/4 time. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are: "De".

**B**

44

Musical score for measures 44-46. The score consists of six staves. The top five staves are vocal parts, and the bottom staff is a bass line. The key signature has two sharps (F# and C#). The lyrics are: "us, san -", "us, san -", "us, san -", "us, san -", "us, san -", "us, san - cte".

47

Musical score for measures 47-50. The score consists of six staves. The top five staves are vocal parts, and the bottom staff is a bass line. The key signature has two sharps (F# and C#). The lyrics are: "cte For -", "cte For -", "cte For -", "cte For -", "cte For -", "cte For -".



50

Musical score for measures 50-52. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The lyrics are: For

**C**

53

Musical score for measures 53-54. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The lyrics are: tis, san - tis, san - tis, san - tis, san - tis, san - tis, san - cte

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 - - - - -  
 8 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 - - - - -  
 8 ne tra - das - - - - -  
 - ti ne tra - das - - - - -  
 - ma - rae mor - - - - - ti ne - - - - -  
 - - - - - ti - - - - - ne

68


Musical score for measures 68-70. The score consists of six staves. The top two staves are vocal parts with lyrics: "ti ne tra - das" and "tra - das". The middle two staves are piano accompaniment. The bottom two staves are bass accompaniment with lyrics: "tra - das" and "tra - das". The key signature has two sharps (F# and C#).

71

END


Musical score for measures 71-74. The score consists of six staves. The top two staves are vocal parts with lyrics: "nos." and "nos.". The middle two staves are piano accompaniment. The bottom two staves are bass accompaniment with lyrics: "nos." and "nos.". The key signature has two sharps (F# and C#).

*I 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

83

cum de - fe - ce - rit \_\_\_\_\_ vir - tus no - - - -

- rit \_\_\_\_\_ vir - tus no - - - -

- tus no - - - -

86

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

Musical score for measures 89-91. It consists of six staves: two grand staves (treble and bass clef) and two vocal staves (soprano and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/2. The vocal staves contain the lyrics: "ne. - lin - quasnos, Do - mi - ne. mi - ne."

REPEAT  
FROM **A** TO **B**

92

Musical score for measures 92-94. It consists of six staves: two grand staves (treble and bass clef) and two vocal staves (soprano and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/2. The vocal staves contain the lyrics: "No - No - No -"

No - - - - -



95

8 - li clau - de - re \_\_\_\_\_ au - res tu -

8 - li clau - de - re \_\_\_\_\_ au -

- li clau - de - re \_\_\_\_\_

98

8 - - as ad pre - ces no - - - -

8 - res tu - - - - as \_\_\_\_\_ ad pre - ces

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

101

Musical score for measures 101-103. The score is in G major (one sharp) and 4/4 time. It consists of six staves: two grand staves (treble and bass clef) and two vocal staves (soprano and alto clefs). The vocal parts have lyrics: [stras, ad pre-ces no] - - - - - no - - - - - stras, ad pre - ces no - - - - - stras, ad pre - ces no - - - - -

104

Musical score for measures 104-106. The score is in G major (one sharp) and 4/4 time. It consists of six staves: two grand staves (treble and bass clef) and two vocal staves (soprano and alto clefs). The vocal parts have lyrics: - - - - - stras. - - - - - stras. - - - - - stras. The score includes repeat signs and arrows indicating a repeat from measure B to measure C.

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,<sup>1</sup>

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  $\lrcorner$ .

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 (c.1575–1581 with later additions; lacking T).

979	(M)	no.118	at end:	m <sup>r</sup> iohn shepperde
980	(Ct1)	no.118	at end:	m <sup>r</sup> S
981	(Ct2)	no.118	at end:	m <sup>r</sup> shepperde
982	(Tr)	no.118	at end:	m <sup>r</sup> shepperde
983	(B)	no.118	index heading:	M <sup>r</sup> 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.<sup>2</sup> 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<sup>v</sup> and by an anonymous composer in Cambridge, Magdalene College, Pepys MS 1236, f.55<sup>v</sup>, 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*

<sup>1</sup> Cf. *Book of Common Prayer*: 'Suffer us not, at our last hour, for any pains of death, to fall from thee.'

<sup>2</sup> *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman (Revised English Short Title Catalogue 15790), f.163 of the Temporale.

