

Non conturbetur cor vestrum

?Pierre de Manchicourt (c.1510–1564)

?Maistre Gosse / Goessen Jonckers (fl.1520–1565)

Gardano, *Primus liber cum quatuor vocibus ... Mottetti del frutto a quatro* [Venice, 1539] (RISM 1539/13)
 Berg & Neuber, *Secundus tomus Evangeliorum ... (4, 5, 6 et plurimum vocum)* [Nürnberg, 1555] (RISM 1555/10)
 Gemeentearchief, Archieven van de Kerken, Leiden, MS 1441 (Koorboek IV / Codex D) [Leiden, c.1549–59] (NL-L)

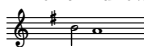
In festo ascensionis Christi

Musical score for the first system, featuring four vocal parts: SUPERIUS, ALTUS, TENOR, and BASSUS. The SUPERIUS part has the lyrics "Non con - tur - be - tur". The TENOR part has the lyrics "Non con - tur - be - tur cor ve - - - -".

Musical score for the second system, starting at measure 5. It continues the vocal parts with lyrics: "cor ve - - - - strum, non con - tur - be - tur" for SUPERIUS; "Non con - tur - be - tur cor ve - - - - strum, cor ve -" for ALTUS; and "strum, non con - tur - be - tur cor ve -" for TENOR. The BASSUS part has the lyrics "Non con - - tur - be - tur cor".

Musical score for the third system, starting at measure 10. It continues the vocal parts with lyrics: "cor ve - - - - strum, cor ve - - - -" for SUPERIUS; "- - - - strum, non con - tur - be - tur cor ve - strum, e -" for ALTUS; "- strum, non con - tur - be - tur cor ve - -" for TENOR; and "ve - - - - strum, non con - - tur - be - tur cor" for BASSUS.

† *Superius*, m.10.1: as per NL-L (a minor third lower in both printed sources).

†† *Altus*, m.10.1-3: as per NL-L (cf.  in both printed sources, creating parallel fifths with *Bassus*).

35

tam vo - bis il - - - - - lum
 lum, mit - - tam vo - bis il - - - - lum,
 ro,) mit - tam vo - bis il - lum, vo - - bis
 fu - e - ro, mit - tam vo - bis il -

40

Spi - ri - tum ve - ri - ta - - - -
 (vo - bis il - - - - lum,) Spi - ri - tum ve -
 il - - lum, Spi - ri - tum ve - - - ri -
 lum Spi - ri - tum ve - ri - ta - - tis,

45

- tis, Spi - - ri - tum ve - ri - ta - -
 ri - ta - tis, Spi - ri - tum ve - - ri - ta - - tis,
 ta - - - - - tis, Spi - ri - tum ve -
 Spi - ri - tum, Spi - ri - tum ve - ri - ta - - tis, ve -

50

- - - - - tis. Al - le - lu - - ia,
 ve - ri - ta - - tis. Al - le - lu - - ia,
 ri - ta - - tis. Al - le - lu -
 ri - ta - - - - - tis. Al - le - lu -

† *Altus*, m.46.3: a minor third higher in both printed sources (NL-L substantially melodically variant); adjusted to match all other imitative entries.

75

trem me - um, et a - li - um Pa - ra - cli -
 ga - bo Pa - trem me - um, et a - li - um Pa - ra -
 trem me - um,
 Pa - trem me - um,

80

tum da - bit vo - bis, et a - li - um Pa -
 cli - tum da - bit vo - bis, da - bit vo - bis,
 et a - li - um Pa - ra - cli - tum da - bit vo -
 et a - li - um Pa - ra - cli - tum da - bit vo -

85

ra - cli - tum da - bit vo - bis,
 vo - bis, da - bit vo - bis,
 bis, et a - li - um Pa - ra - cli - tum da - bit vo -
 bis, da - bit vo - bis, vo -

90

ut ma - ne - at vo - bis - cum in ae - ter -
 bis ut ma - ne - at vo - bis - cum in ae -
 bis, ut ma - ne -
 bis,

95

num, ut ma - ne -
 ter - num, ae - ter - num, ut ma - ne - at
 at vo - bis - cum in ae - ter -
 ut ma - ne - at vo - bis - cum in

100

at vo - bis - cum, ut ma - ne - at vo - bis -
 vo - bis - cum, ut ma - ne - at vo -
 num, in ae - ter - num, ut ma - ne - at vo -
 ae - ter - num, ut ma - ne - at vo - bis

105

cum in ae - ter - num. Al - le - lu -
 bis - cum in ae - ter - num. Al - le -
 bis - cum in ae - ter - num. Al - le -
 cum in ae - ter - num.

110

ia, al - le - lu - ia, al - le -
 lu - ia, al - le -
 lu - ia, al - le - lu - ia, (al - le - lu - ia,) Al - le - lu - ia, al - le -

† *Superius*, m.96.2-97.1: as per NL-L (a minor third higher in both printed sources).

116

122

Non conturbetur cor vestrum,
ego vado ad Patrem meam, et dum assumptus fuero,
mittam vobis illum Spiritum veritatis. Alleluia.

Ego rogabo Patrem meum,
et alium Paracletum dabit vobis,
ut maneat vobiscum in aeternum. Alleluia.

Let not your heart be troubled;
I go unto my Father, and when I am taken away
I will send unto you the Spirit of truth. Alleluia.

I will pray the Father,
and he shall give you another comforter,
that he may abide with you forever. Alleluia.

(Responsory at Matins for the Feast of the Ascension)

from John 14:1,16,17 and 16:22

This Ascensiontide responsory appears in motet collections by two leading publishers of the mid-sixteenth century — Gardano (Venice, 1539, reprinted in 1549) and Berg (Montanus) & Neuber (Nürnberg, 1555) — both of whom attribute it to Gosse Junckers/Jonckers. Only in the fourth volume of the hand-copied Leiden choirbooks, dating from the 1550s, is it attributed to Manchicourt. The Leiden version is set a fifth lower (in clefs C2, C3, C4 and F4) and contains numerous minor rhythmic and melodic variances. It also exhibits three variances in text: *turbetur* is replaced with the alternate form *conturbetur*, *dum* with *Dominum* (which makes no sense in context), and the final phrase (from the word *ut*) with *et gaudebit cor vestrum*. The fact that this work is typical of Manchicourt's highly polyphonic compositional style, with widespread use of imitation and cadence avoidance, is insufficient basis for confident attribution. Equally, Manchicourt's authorship cannot be inferred merely from his having used this motet as the model for one of his mass settings. The mass appears in a manuscript from the Brussels court of Mary of Hungary dating from c.1545–55, thus potentially pre-dating the attribution of the motet to Manchicourt in the Leiden choirbook: interestingly, Manchicourt chose the Leiden-unique variant of the opening phrase of the motet to name his mass, but set the mass at the higher pitch of the printed motet sources.

Editorial Notes:

The two printed sources — which are substantially concordant — are the basis of this edition. Selectively adopted musical variances from the Leiden choirbook source are acknowledged in place. This edition is transposed a fourth downward. Editorial accidentals are indicated above the note. Ligatures and coloration in the source are acknowledged with overarching square brackets and open brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: re-iterated text implied by an 'ij' marking or incomplete phrase in the original is indicated in *italic*; editorial re-iteration appears in (brackets). The text variant *conturbetur* from the Leiden source is adopted, as better suits the melodic contour.

Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. In the mid-16th century, the single-digit 3 mensuration sign that heads the *tripla* section (m.108) in the source was variously used to indicate either *sesquialtera* (3:2) or a tripling of the tactus. The latter interpretation is preferred here, as indicated (in practice, a slightly less-than-exact triple relationship may prove optimal, such that neither the *dupla* section is too slow, nor the *tripla* too fast).

† *Superius*, m.122.2; *Tenor*, m.123.1: as per NL–L (respectively a minor third higher and lower in both printed sources).