

Non conturbetur cor vestrum

?Pierre de Manchicourt (c.1510–1564)

?Maistre Gosse (fl.1520–1565)

Gardano, *Primus liber cum quatuor vocibus ... Mottetti del frutto a quatro* [Venice, 1539]

Berg & Neuber, *Secundus tomus Evangeliorum ... (4, 5, 6 et plurimum vocum)* [Nürnberg, 1555]

'In festo ascensionis Christi'

Musical score for the first system (measures 1-4). The score is in G minor (one flat) and common time. It features four vocal parts: SUPERIUS, ALTUS, TENOR, and BASSUS. The lyrics are: Non con - tur - be - tur.

Musical score for the second system (measures 5-8). The score continues with four vocal parts. The lyrics are: cor ve - - - - - strum, non con - tur - be - tur.

Musical score for the third system (measures 9-12). The score continues with four vocal parts. The lyrics are: cor ve - - - - - strum, cor ve - - - - - strum, e - - - - - strum, non con - tur - be - tur cor ve - - - - - strum, non con - tur - be - tur cor ve - - - - - strum.

† *Altus*, m.10.1-3: as per Leiden (cf.  in Gardano and Berg & Neuber, creating parallel fifths with *Bassus*)

15

strum, e - go va - do ad Pa - trem me -

- go va - do ad Pa - trem me

strum, e - go va - do ad

strum,

20

um, e - go va - do ad Pa - trem

um, ad Pa - trem me

Pa - trem me - um, ad Pa - trem

e - go va - do ad Pa - trem me

25

me - um, Pa - trem me - um, et

um, et dum as - sum - ptus fu -

me - um, et dum as - sum - ptus fu -

um, ad Pa - trem me - um,

30

dum as - sum - ptus fu - e - ro, mit -

- e - ro, mit - tam vo - bis il -

- e - ro, fu -

et dum as - sum - ptus fu - e - ro, as - sum - ptus fu -

† *Superius*, m.25.5–26.1: a minor third higher in Berg & Neuber (presumed erroneous)

35

tam vo - bis il - - - - - lum,
 um, mi - - - tam vo - bis. il - - -
 - e - ro, mit - tam vo - bis il - lum, il - - -
 - e - ro, mit - tam vo - bis il -

40

- Spi - ri - tum ve - ri - ta - - - - -
 - - - - - um Spi - ri - tum ve -
 - - - - - lum, Spi - ri - tum ve - - - ri - ta -
 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, Spi - ri - tum ve -
 Spi - ri - tum, Spi - ri - tum ve - ri - ta - - - -

50

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

75

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

80

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

116

122

Non [con]turbetur 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 c.1565, is it attributed to Manchicourt. The Leiden version is set one fifth lower and contains numerous minor rhythmic and melodic variances. It also exhibits two variances in text: in the opening phrase *turbetur* is replaced with the alternate form *conturbetur*, and the final phrase (from the word *ut*) is replaced 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 to him. Equally, Manchicourt's authorship cannot be inferred from his having used this motet as the model for one of his nineteen masses: many of his parody masses are based on motets or chansons of other composers. It is interesting to note that the mass appears in a manuscript from the Brussels court of Mary of Hungary (now held in the Benedictine monastery in Montserrat) dating from c.1545–55, thus pre-dating the attribution of the motet to Manchicourt in the Leiden choirbook by about ten years.

Editorial Notes:

The version of the motet published in the two printed sources — which are substantially concordant — is the basis of this edition. Selectively adopted variances from the Leiden choirbook source are acknowledged in place.

This edition is transposed a whole tone downward. Editorial accidentals are indicated above the note. Original note values are retained. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures and coloration in the source are acknowledged with overarching square brackets and open brackets respectively. Word underlay reflects editorial judgment and has been freely adjusted; editorial addition or reiteration of words is indicated in *italic*. In the opening phrase, the alternate form *conturbetur* from the Leiden source is adopted, for the evident benefit of word underlay.

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-triple relationship may prove optimal, such that neither the *dupla* section is too slow, nor the *tripla* too fast).