Non conturbetur cor vestrum (1st setting)

Edited by Jason Smart

John Sheppard (d.1558)

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A
1st TIME

3 rulers of the choir

\[ E - - go \quad \text{ro - ga - bo} \quad \text{Pa} - - - \]

\[ - \text{trem} \quad \text{et} \quad \text{a - li - um} \quad \text{Pa} - \text{ra - cli - tum} \]

\[ \text{da - bit} \quad \text{vo - - - bis}. \]

REPEAT FROM A TO END

2nd TIME

3 rulers of the choir

\[ \text{Glo - - ri - a} \quad \text{Pa} - \text{tri et Fi} - \]

\[ - \text{li - - o;} \quad \text{et} \quad \text{Spi - ri} - - - - - - \]

\[ - \text{i} \quad \text{san - - - cto}. \]

REPEAT FROM B TO END
Translation

Let not your heart be troubled. I go unto the Father, and when I am taken from you I will send unto you, alleluia, the spirit of truth and your heart shall rejoice. Alleluia.

Y I will pray the Father, and he shall give you another comforter: the spirit of truth and your heart shall rejoice. Alleluia.

Y Glory be to the Father, and to the Son, and to the Holy Ghost. Alleluia.

(Responsum loosely based on John 14, vv. 1, 17 and John 16, v. 22; first verse from John 14, v.16.)

Liturgy

In the Use of Sarum, Non conturbetur was the respond at First Vespers the Feast of the Ascension, the third respond at Matins on the Saturday after the Ascension, the respond at First Vespers on the octave of the Ascension and the first respond at Matins on the Saturday before Whitsunday. Sheppard’s setting was probably sung only on Ascension Day.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.
Ligatures are denoted by the sign "┌────┐".
Repeat signs in the underlay have been expanded using italicised text.
The lost Tenor part has been reconstructed by the editor and is printed in small notation.

Sources

Polyphony: Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

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<th>Polyphonic Source</th>
<th>Vocal Part</th>
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<td>979 (M) no.94</td>
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<td>m'shepperde: 6: voc:</td>
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<td></td>
<td>at end:</td>
<td>m'shepperde</td>
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Plainsong: Antiphonariij ad sum Sarum volumen primum vulgo pars hyemalis nuncupata (Paris, 1519), f.248 of the Temporale.

Notes on the Readings of the Sources

In the notes below, 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 commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. 2D = second note D in the bar.

Accidentals

32 Tr ÷ for E / 34 Ct1 ÷ for A / 43 Ct1 ÷ for B / 53 M ÷ for B / 57 Tr ÷ for E; Ct1 ÷ for C / 78 Ct2 ÷ for E /

Underlay

The underlay of the Tr has been adjusted to agree with the 1519 antiphonal. / 5 Tr ve- below F (not in 7), (11) -strum below 2D (not in 9), (13) -go below F; 5 M ve- below D (not in 1) / 8 Ct2 ve- below D (not in 2) / 13 M -trem below A, (14) ad Pa- below D/C / 27 M -ro below C, (28) a below D, (29) vo- below E (none of these in 26) / 38 M slur for BG / 48–53 M