

# Congratulamini mihi 2.p. Et beatam me dicent

Pierre de Manchicourt (c.1510–1564)

Phalèse, *Liber quintus cantionum sacrarum ... a D. magistro Petro Manchicurtio Betunio* [Leuven, 1554]

**SUPERIUS**  
Con - gra - tu - la - mi - ni mi - hi o -

**CONTRATENOR**  
Con -

**QUINTA PARS**  
Con - gra - tu - la - mi - ni mi -

**TENOR**

**BASSUS**

5  
- - - - mnes, o - mnes,  
gra - tu - la - mi - ni mi - hi o - - -  
- - hi o - mnes, o - mnes,  
Con - gra - tu - la - mi - ni mi -  
Con - gra - tu - la -

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con - gra - tu - la - mi - ni mi - hi o - mnes  
- mnes, con - gra - tu - la - mi -  
con - gra - tu - la - mi - ni mi - hi  
- hi o - mnes qui -  
- mi - ni mi - hi o - mnes, mi -

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qui di - li - gi - tis Do -  
ni mi - hi o - mnes qui di - li - gi - tis Do -  
o - mnes, o - mnes qui di - li - gi - tis  
di - li - gi - tis Do - mi - num,  
hi o - mnes,

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mi - num, qui di - li - gi -  
mi - num, qui di - li - gi -  
Do - mi - num,  
qui di - li - gi - tis Do - mi -  
qui di - li - gi - tis, di - li - gi - tis Do - mi -

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tis Do - mi - num, qui - a cum  
tis Do - mi - num, qui - a cum es - sem par - vu - la, qui -  
qui di - li - gi - tis Do - mi - num, qui -  
num, di - li - gi - tis Do - mi - num,  
num, qui di - li - gi - tis Do - mi - num,

30

es - sem par - - - - - vu - la, \_\_\_\_\_  
 a cum es - sem par - - - - - vu - la, \_\_\_\_\_ qui - a cum  
 a cum es - sem par - - - - - vu - la, \_\_\_\_\_ qui - a cum es - sem  
 \_\_\_\_\_ qui - a cum es - sem par - - - - - vu - la, par - - - - - vu - la,  
 \_\_\_\_\_ qui - a cum es - sem par - - - - - vu - la, qui -

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qui - a cum es - sem par - vu - la, pla - cu - i Al - tis - si - mo, Al -  
 es - sem par - - - - - vu - la, \_\_\_\_\_ pla - cu - i Al - tis - si -  
 par - - - - - vu - la, \_\_\_\_\_ par - - - - - vu -  
 \_\_\_\_\_ qui - a cum es - sem par - vu - la, par - vu - la, pla -  
 \_\_\_\_\_ a - cum es - sem par - - - - - vu - la,

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- - - - - tis - si - - - - mo, Al - tis - - - - si - mo, Al -  
 mo, Al - tis - - - - si - mo, \_\_\_\_\_ pla - cu -  
 \_\_\_\_\_ la, \_\_\_\_\_ pla - - - - - cu - i Al - tis - - - - si - mo:  
 \_\_\_\_\_ - cu - i Al - tis - - - - si - mo, Al - - - - - tis - si - mo, Al -  
 \_\_\_\_\_ pla - - - - - cu - i Al - tis - - - -

45

tis - - si - - mo, Al - tis - si - mo: Et de me - is  
i Al - tis - - si - mo, Al - tis - si - mo: Et de me - is vi -  
Et de me - is vi - sce - ri - bus, vi - sce - ri - bus,  
tis - - - si - mo, Al - tis - - si - mo,  
- - - si - mo: Et de me - is vi - sce -

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vi - sce - ri - bus, et de me - is vi - - sce - - ri -  
- sce - ri - bus, et de me - is vi - sce - ri - bus  
et de me - is vi - sce - - - ri - bus, et de  
Et de me - is vi - sce - ri - bus, et de me -  
- ri - - bus, et de me - is vi - sce - - -

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bus ge - nu - i De - um et ho - - mi - nem,  
ge - nu - i De - um et ho - - mi - nem, ho -  
me - is vi - sce - - ri - bus  
is vi - sce - - - ri - bus ge -  
ri - bus ge - nu - i De - um et ho -

† *Superius*, m.54.6: two minims in the source, corrected to agree with the otherwise identical passage in the *secunda pars* (m.130.1)

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ge - nu - i De - um et ho - - mi - nem, —  
 - - mi - nem, ge - nu - i De - um et ho - - mi -  
 ge - nu - i De - um et ho - mi - nem, et ho - - mi - nem,  
 - nu - i De - um et ho - - mi - nem, ge - nu - i De -  
 - - mi - nem, et ho - mi - nem,

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ge - nu - i De - um et ho - - mi -  
 nem, et ho - - mi - nem, ge - nu - i De -  
 ge - nu - i De - um et ho - mi - nem,  
 - - um et ho - mi - nem, et ho - mi - nem, ge - nu - i  
 ge - nu - i De - um et ho - mi - nem, et ho - mi -

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nem, ge - nu - i De - um et ho - mi - nem, et ho - - mi - nem.  
 um et ho - - mi - nem, ge - nu - i De - um et ho - mi - nem.  
 ge - nu - i De - um et ho - - mi - nem.  
 De - um et ho - - mi - nem.  
 nem, et ho - mi - nem, et ho - - mi - nem.



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o - mnes ge - ne - ra - - - - -  
 ge - ne - ra - - - - - ti - o - - - - - nes,  
 - cent, o - mnes ge - ne - ra - -  
 o - mnes ge - ne - ra - ti - o - nes,  
 di - - - cent o - mnes ge - ne - ra - - ti - o - -

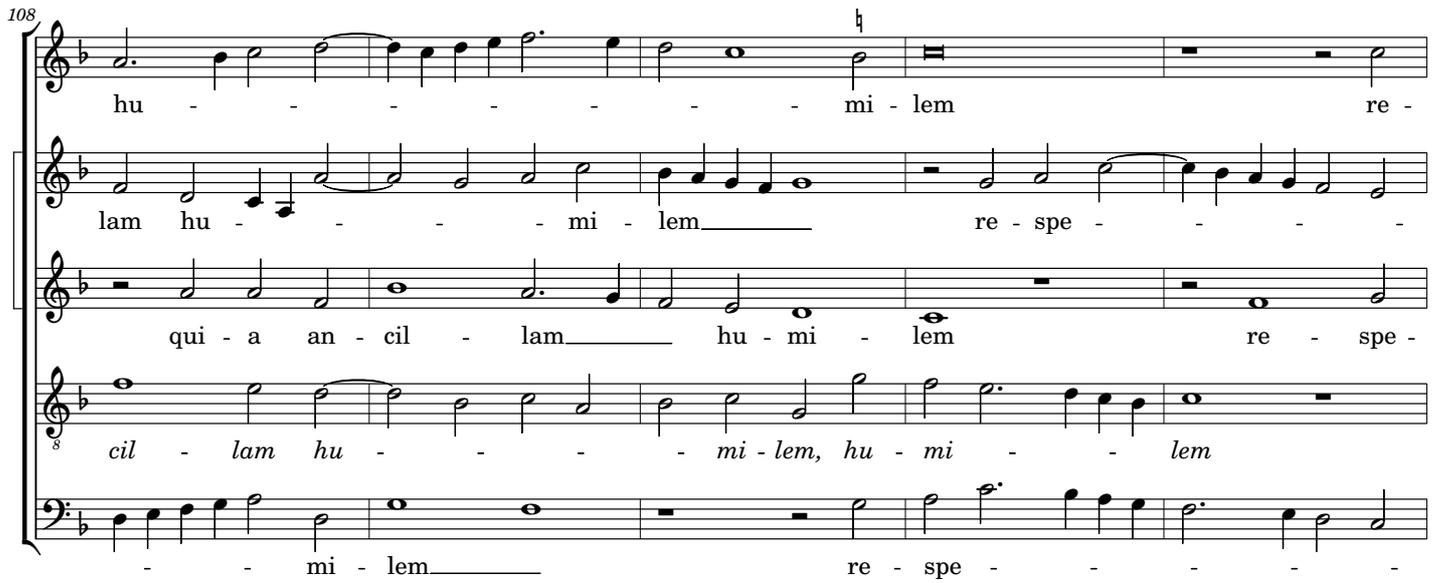
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- - - - - ti - o - - - - nes, qui - a an - cil - lam, qui -  
 o - mnes ge - ne - ra - - - - - ti - o - - nes,  
 - - - - - ti - o - - - - nes, qui - a an - cil -  
 o - mnes ge - ne - ra - - - - - ti - o - - nes, qui -  
 nes, o - mnes ge - ne - ra - ti - o - - - - nes,

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a an - cil - - - lam hu - mil - - - lem, an - cil - lam  
 qui - a an - cil - lam hu - mi - lem, qui - a an - cil -  
 lam, qui - a an - cil - lam hu - mi - lem,  
 a an - cil - - - lam hu - mi - lem, qui - - - a an - -  
 qui - a an - cil - lam hu - -

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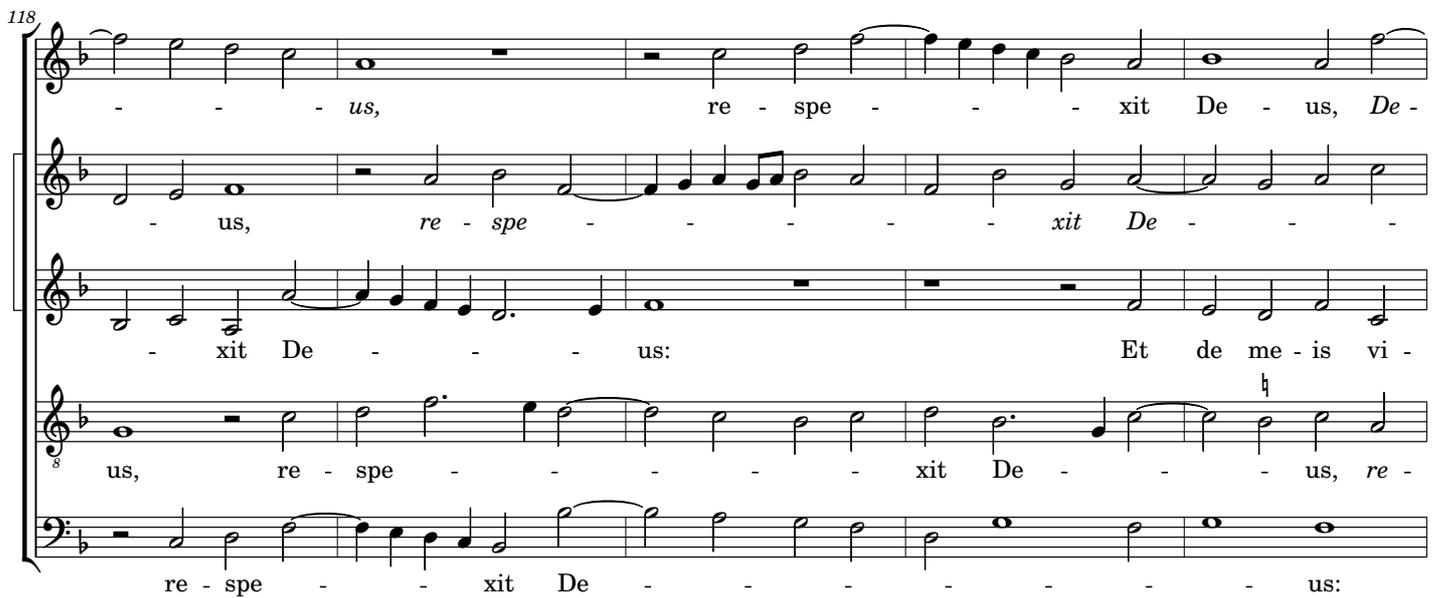
hu - mi - lem re - spe - lam hu - mi - lem re - spe - qui - a an - cil - lam hu - mi - lem re - spe - cil - lam hu - mi - lem, hu - mi - lem mi - lem re - spe -

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spe - xit De - us, re - spe - xit De - us, De - xit De - us, re - spe - xit De - xit De - us, re - spe - xit De - xit De - us, re - spe - xit De -

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us, re - spe - xit De - us, De - us, re - spe - xit De - us: Et de me - is vi - us, re - spe - xit De - us, re - spe - xit De - us:

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us: Et de me - is vi - sce - ri - bus,  
 us: Et de me - is vi - sce - ri - bus,  
 sce - ri - bus, vi - sce - ri - bus, et de me - is vi -  
 (b)  
 spe - xit De - us: Et Et de me - is vi - sce - ri -

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et de me - is vi - sce - ri - bus  
 et de me - is vi - sce - ri - bus  
 sce - ri - bus, et de me -  
 de me - is vi - sce - ri - bus, et de me - is vi -  
 bus, et de me - is vi - sce - ri - bus

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ge - nu - i De - um et ho - mi - nem,  
 ge - nu - i De - um et ho - mi - nem, ho -  
 is vi - sce - ri - bus ge - nu -  
 sce - ri - bus ge - nu - i  
 ri - bus ge - nu - i De - um et ho -

† Tenor, m.134:  in the source, corrected to agree with the otherwise identical passage in the *prima pars* (m.58–59)

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ge - nu-i De - um et ho - - mi - nem, - mi - nem, ge - nu-i De - um et ho - - mi - nem, i De - um et ho - mi - nem, et ho - - mi - nem, ge - De - um et ho - - mi - nem, ge - nu - i De - mi - nem, et ho - mi - nem,

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ge - nu - i De - um et ho - - mi - nem, et ho - - mi - nem, ge - nu - i De - - um et - nu - i De - um et ho - mi - nem, ge - um et ho - mi - nem, et ho - mi - nem, ge - nu - i De - ge - nu - i De - um et ho - mi - nem, et ho - mi - nem, et

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ge - nu-i De - um et ho - mi - nem, et ho - - mi - nem. ho - - mi - nem, ge - nu-i De - um et ho - mi - nem. - nu-i De - um et ho - - mi - nem. um et ho - - mi - nem. ho - mi - nem, et ho - - mi - nem.

Congratulamini mihi omnes qui diligitis Dóminum,  
quia cum essem párvula, plácuí Altíssimo:

Et de meis viscéribus génuí Deum et hóminem.

Et beátam me dicent omnes generatiónes,  
quia ancíllam húmílem respéxit Deus:

Et de meis viscéribus ...

*Rejoice with me, all ye that love the Lord,  
for when I was little, I pleased the Most High:  
And from my womb I brought forth God and man.*

*And all generations shall call me blessed,  
for God has looked upon his lowly handmaiden:  
And from my womb ...*

(Responsory at Matins for the Octave of the Nativity)

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Pierre de Manchicourt was a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, and was active in both Burgundy and Spain during the reigns of Charles V and Phillip II, culminating in his appointment by the latter as *maestro de capilla flamenca* in Madrid in 1559. The fact that Attaignant, publisher of the French Royal Court, devoted his fourteenth and final volume of motets in 1539 entirely to Manchicourt's work (an honour he bestowed on no other, and emulated by Flemish publishers Susato and Phalèse in 1545 and 1554 respectively) bears testament to the composer's reputation in his day. Manchicourt's highly polyphonic style of composition lost favour around the time of his death, as the liturgical reforms of the Council of Trent took hold — marking the transition from the High Renaissance to the less florid Late-Renaissance style of Victoria and Palestrina.

This Marian responsory for Christmastide survives only in Phalèse's 1554 collection. Attaignant's 1539 collection also includes a five-part motet by Manchicourt entitled *Congratulamini mihi* — however, it is an Eastertide responsory that shares only the first line of the text with this work.

#### **Editorial Notes:**

This edition is set at original pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  time signature signify a semibreve tactus. 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. Word underlay reflects editorial judgment and has been freely adjusted; editorial addition or reiteration of words not explicit in the source is indicated in *italic*.

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