

Congratulamini mihi omnes

Jacobus Clemens non Papa (c.1510/15–1555/6)

Susato, *Liber tertius sacrarum cantionum (4vv)* [Antwerp, 1547]
 Leiden, Archieven van de Kerken, Ms. 1441 (Koorboek IV / Codex D) [Leiden, c.1565]

SUPERIUS

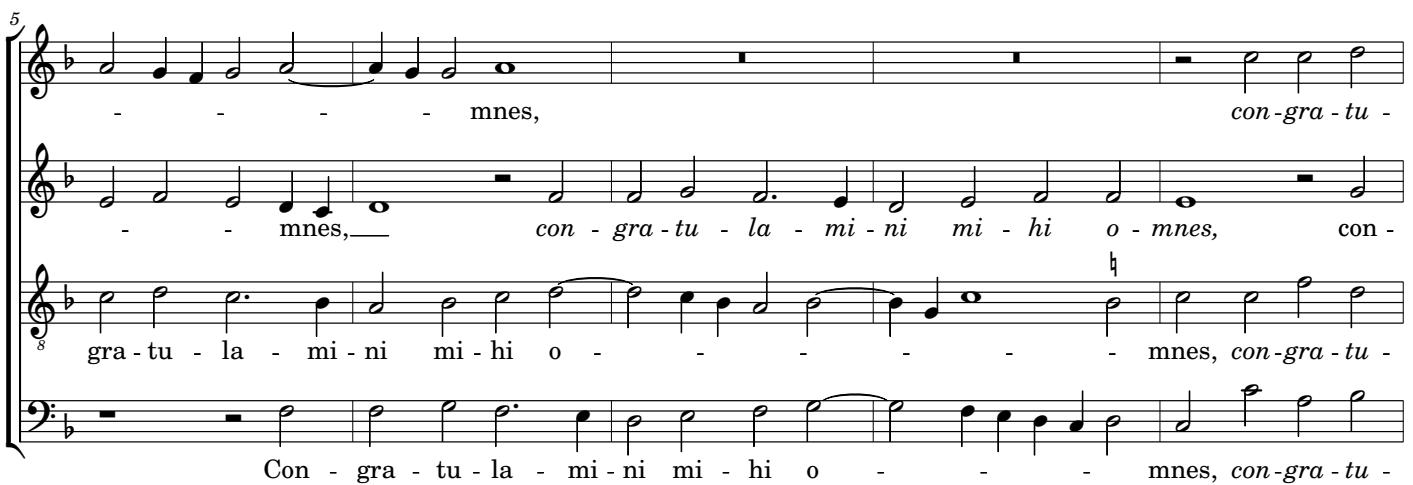
CONTRATENOR

TENOR

BASSUS



5



10



[†] *Superius*, m.16.4: ; *Contratenor*, m.20.1: a tone higher in Susato

37

(b)

hi, ap - pa - ru - it mi - hi.
Et dum fle - rem ad mo - nu -
it mi - hi. Et dum fle - rem, et dum fle - rem ad mo - nu -
hi, ap - pa - ru - it mi - hi. Et dum fle - rem ad mo - nu -
bam ap - pa - ru - it mi - hi, Et dum fle - rem ad mo - nu - men -

43

men - tum, ad mo - nu - men - tum, vi - di Do - mi - num me - um,
men - tum, ad mo - nu - men - tum, vi - di Do - mi -
ad mo - nu - men - tum, vi - di Do - mi - num me -

49

di Do - mi - num me - um, vi - di Do - mi - num me -
vi - di Do - mi - num me - um, vi - di Do - mi -
num me - um, vi - di Do - mi - num, vi - di Do - mi -
um, vi - di Do - mi - num me - um, Do - mi -

55

um. Al - le - lu - ia, al - le - lu - ia, al - le -
um, Al - le - lu - ia, al - le - lu - ia, al - le -
num me - um. Al - le - lu - ia, al - le - lu - ia, al -
num me - um. Al - le - lu - ia, al - le - lu - ia, al -

[†] Contratenor, m.38.1-2:  in Susato; the Leiden variant used here is preferable for word underlay

^{††} Bassus, m.38.3-4, m.43.3-4: in Susato, semibreve on the first note of each pair

Congratulámini mihi omnes qui dilígitis Dóminum,
quia quem quaerébam appáruit mihi.
Et dum flerem ad monuméntum
vidi Dóminum meum. Allelúia.

*Rejoice with me, all ye that love the Lord,
for he whom I sought has appeared to me.
And while I was weeping at the tomb,
I saw my Lord. Alleluia.*

(Responsory for Easter Monday and for Matins of the Blessed Virgin Mary)

Jacobus Clemens was one of the most prolific composers of the musical generation between Josquin and Palestrina (his output includes more than 200 motets, 100 secular works, 15 masses, and 150 Dutch psalm settings), though little detail is known of his life in comparison to many of his Franco-Flemish High Renaissance contemporaries. His birthdate is uncertain; the first unambiguous appearance of his name was in Pierre Attaingnant's publication of a collection of his chansons in the late 1530s. In the 1540s, from which period this motet possibly dates, he served as succentor at Bruges cathedral and then in the court of Charles V (where he was succeeded by Nicolas Gombert). Although his music spread throughout Europe, it seems that Clemens never left the low countries: indeed, his music exhibits no Italian influence, instead portraying the continually flowing and relatively dense contrapuntal style typical of the region and period. His name appears as "Clemens non Papa" in many publications of his music, though the origin of this is unclear: it may have been used to distinguish him from Pope Clement VII, though Clemens's fame came some years after the Pope's death in 1534. As with his birthdate, the date and nature of Clemens's death are uncertain: evidence in publications bounds its timing to 1555 or 1556, and the text of Jacobus Vaet's deporation *Continuo lacrimas (in mortem Clementis non Pape)*, published in 1558, suggests Clemens may have met a violent end ("inclemens vis ac violentia fati").

Editorial Notes:

This edition is taken from two sources: Susato's third volume of four-part motets, published in Antwerp in 1547 (the earliest known source, and the only one published during Clemens's lifetime), and the fourth volume of the Leiden Choirbooks (NL-L MS 1441), published in about 1565. Other than minor rhythmic variances, non-concordance of these sources is described in footnotes throughout this edition.

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 $\text{f}^{\#}$ mensuration sign and its modern-equivalent 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. Coloration in the original notation is acknowledged with overarching corner brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.