Missa Caro mea

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

I. Kyrie

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Missa Caro mea

Clemens
I. Kyrie

Clemens

† Bassus, m.49.2: a minor third lower in Phalèse.
Missa Caro mea

Lauda mus, benedicimus te,
Lauda mus, benedicimus te,
Lauda mus, benedicimus te,
Lauda mus, benedicimus te,
Lauda mus, benedicimus te,
Lauda mus, benedicimus te,
Lauda mus, benedicimus te,
Missa Caro mea

Clemens

Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni -

ge - ni - te. Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste.
Clemens

II. Gloria
Qui tollis peccata mundi, misere re nobis.

Qui tollis peccata mundi, misere re nobis, no - bis.

Qui tollis peccata mundi, misere re nobis, no - bis.
Clemens

II. Gloria

116

pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem

121

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - stram.
Missa Caro mea

132

tris, mi - se - re - re no - bis.

se - re - re no - bis. Quo - ni -

re no - bis. Quo - ni - am tu so -

mi - se - re - re no - bis. Quo - ni - am tu so -

133

Tu so - lus Do - mi - nus, tu so - lus Al -

am tu so - lus San - ctus, tu so - lus Al - ti - si -

San - ctus, tu so - lus Do - mi - nus, tu so - lus,

lus_ San - ctus, tu so - lus Al - ti - si - mus,

tu so - lus Do - mi - nus, Do - mi - nus,

134

tis - si - mus, Je - su Chri - ste, tu_

mus, Je - su_ Chri - ste, Je - su_ Chri - ste, tu_

tu so - lus Al - ti - si - mus,

Je - su_ Chri - ste, Je - su Chri - ste,

tu so - lus_
Clemens

II. Gloria

So-lus Al-tis-simus, Jesu Christe,
So-lus Al-tis-simus, Jesu Christe, cum
Je-su Christe, Jesu Christe, cum San-cto
Al-tis-simus, Jesu Christe, cum San-cto

Cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu, San
cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu, cum
Cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu, San

San-cto Spi-ri-tu: in glo-ri-a Dei Pa-tris, A
San-cto Spi-ri-tu: in glo-ri-a Dei, in glo-ri-a De
San-cto Spi-ri-tu: in glo-ri-a Dei Pa-tris, A
San-cto Spi-ri-tu: in glo-ri-a, in glo-ri-a Dei Pa-tris,
† Bassus, m.168.3–4: the word ‘glo-ria’ set here as two, rather than three, syllables to resolve problematic word underlay.
IV. Sanctus & Benedictus

[Superius]

CONTRATENOR

TENOR PRIMUS

TENOR SECUNDUS

BASSUS

Sanctus, Sanctus, Sanctus, Sanctus,
Missa Caro mea

Clemens

De-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, De-

Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi

De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth,
Osanna [TUTTI]

O - san - na in \- excel - sis, in ex -

O - san - na in \- excel - sis, in ex -

O - san - na in \- excel - sis, in ex -

O - san - na in \- excel - sis, in ex -

O - san - na in \- excel - sis, in ex -

O - san - na in \- excel - sis, in ex -

O - san - na in \- excel - sis, in ex -

O - san - na in \- excel - sis, O - san - na in ex -

O - san - na in \- excel - sis, O - san - na in ex -

O - san - na in \- excel - sis, O - san - na in ex -

O - san - na in \- excel - sis, O - san - na in ex -

O - san - na in \- excel - sis, O - san - na in ex -

O - san - na in \- excel - sis, O - san - na in ex -

O - san - na in \- excel - sis, O - san - na in ex -

O - san - na in \- excel - sis, O - san - na in ex -

† See Editorial Notes for an explanation of tempo relationships.
V.  Sanctus & Benedictus
Missa Caro mea

Benedictus

CONTRATENOR

BENEDICTUS, BENEDICTUS QUI VENIT, QUI VENIT

TENOR

BENEDICTUS, BENEDICTUS QUI VENIT, QUI VENIT

BASSUS

BENEDICTUS, BENEDICTUS QUI VENIT, QUI VENIT
Osanna... ut supra
V. Agnus Dei

Missa Caro mea

Clemens
V. Agnus Dei

\[ \text{Clemens} \]

\[ \text{V. Agnus Dei} \]
Missa Caro mea

Clemens

\[ \text{qui tol·lis pec·ca·ta mundi, qui tol·lis,} \]

\[ \text{ta_ pec·ca·ta mundi, qui tol·lis pec·ca·ta mundi, qui tol·lis} \]

\[ \text{qui tol·lis pec·ca·ta mundi:} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·re no·bis,} \]

\[ \text{mi·se·re·re no·bis,} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]

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\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]

\[ \text{mi·se·re·} \]
The first Agnus Dei invocation may be repeated using the following (or other suitable) chant setting:

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, he served as succentor at Bruges cathedral and then possibly as choirmaster to the Duke of Aerschot, one of Charles V’s generals. 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 the composer’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 Vael’s deploration *Continuo lacrimas (in mortem Clementis non Papa) [1558]* suggests Clemens may have met a violent end (‘inclemens vis ac violentia fati’).

Nearly all of Clemens’s mass settings are parody masses: this one is based on a motet by his Franco-Flemish contemporary, Pierre de Manchicourt. *Caro mea vere est cibus*, a setting of a Responsory for the Feast of Corpus Christi, was first published in 1535. Clemens retains the five-voice structure of the motet, adding a sixth voice in the *Agnus Dei* as was common practice at the time. The mass survives in complete form in two posthumous sources: a printed choirbook by the Flemish publisher, Pierre Phalèse — the sixth of a series of ten Clemens masses individually published in the second half of the 1550s — and a carefully handcopied collection of masses by Clemens and his Spanish contemporary, Cristóbal de Morales, copied in Madrid in 1584 for use in the Royal Court of Philip II. On the evidence of these two sources that appear otherwise complete, Clemens did not set the *Pleni sunt* section of the *Sanctus* to polyphony, and only set the first *Agnus Dei* invocation.

Typical variations in word underlay, rhythmic subdivision, ligature and melodic passing notes aside, the sources are largely concordant. The later source is less ambiguous with regard to word underlay, and tends to favour text reiteration over long melismas — perhaps indicative of a post-Tridentine royal preference.

**Editorial Notes:**

Both sources were consulted in preparing this edition, with grateful acknowledgement of the digitised manuscripts made available by the Bayerische Staatsbibliothek and Biblioteca Nacional de España respectively. In place of the mass sections not set to polyphony, suggested Tone VI chants from the *Graduale Romanum* are offered, as is a Tone VI chant incipit for the *Gloria*. In the absence of a separate polyphonic setting of the final *Agnus Dei* invocation, it is suggested the polyphony be repeated (to which end the text of the final invocation has been appended).

This edition is set a whole tone higher than the original notated pitch. For modern liturgical use, the *Credo* movement is omitted. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the mensuration sign and its modern-equivalent time signature signify a semibreve tactus. The mensuration sign that heads the *Osanna* in both sources indicates a tripling of the tactus, ie. three semibreves in the time of the previous semibreve. 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 sources are acknowledged with overarching square brackets and open ‘corner’ brackets respectively. Word underlay reflects editorial judgment and is adapted from both sources: editorial re-iteration of text not explicit in either source is indicated in *italic.*

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