II. Gloria

Missa Caro mea

Clemens

15

Laudamus te, benedicimus te,

21

Adoramus te, glorificamus te,

26

Glorificamus te, gloriificamus te,
II. Gloria

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

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

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

su - sci - pe de - pre - ca - ti - o

nem, de - pre - ca - ti - o - nem no

o - nem no - stram, de - pre - ca - ti - o

no - stram, de - pre - ca - ti - o

no - stram, de - pre - ca - ti - o

no - stram, de - pre - ca - ti - o

nem, de - pre - ca - ti - o - nem

Qui se - des ad dexteram Pa - tris, mi - se - re

Qui se - des ad dexteram Pa - tris, mi - se - re

Qui se - des ad dexteram Pa - tris, mi - se - re

Qui se - des ad dexteram Pa - tris,
tris, misere - re re nos - bis.

se - re - re nos - bis. Quo ni -

re nos - bis. Quo ni - am tu sol - us

Tu sol - us Do - minus, tu sol - us Al -
am tu sol - us San - cus, tu sol - us alti - si -
us San - cus, tu sol - us Do - minus, tu sol - us, lus San - cus, tu sol - us alti - si - mus,

tu sol - us Do - min - us, Do - min - us,

tis - simus, Je - su Chris - te, tu

mus, Je - su Chris - te, Je - su Chris - te, tu

tu sol - us alti - si - mus, Je - su Chris - te, Je - su Chris - te,

tu sol - us
Missa Caro mea

Clemens

† 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
Osanna [TUTTI]

O - san - na in____ ex - cel - sis, in ex -

O - san - na in____ ex - cel - sis, in ex -

O - san - na in____ ex - cel - sis,

O - san - na in____ ex - cel - sis,

O - san - na in____ ex - cel - sis,

O - san - na in____ ex - cel - sis,

O - san - na in____ ex - cel - sis,

O - san - na in____ ex - cel - sis,

† See Editorial Notes for an explanation of tempo relationships.
IV. Sanctus & Benedictus

O - san - na in ex - cel - sis, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis,

O - san - na in ex - cel - sis, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis,

O - san - na in ex - cel - sis,
IV. Sanctus & Benedictus

Sanctus & Benedictus qui ve nit, bene di nit, bene di catus qui ve nit in no mi ne Do mi ni, in no mi ne Do mi ni,
in no mi ne, no mi ne Do mi ni, in no mi ne, no mi ne Do mi ni.

Osanna... ut supra
V. Agnus Dei

Missa Caro mea

Clemens
V. Agnus Dei

_ qui_ tol-lis pec-ca- ta mun-di,
_ tol-lis pec-ca-ta_ mun-di, _qui_ tol-lis pec-ca-ta mun-di,
_ qui_ tol-lis pec-ca-ta mun-di,
_ qui_ tol-lis pec-ca-ta mun-di,
_ qui_ tol-lis pec-ca-ta mun-di,
_ qui_ tol-lis pec-ca-ta mun-di,
Missa Caro mea

Clemens

qui tollis pecuta mundi,
qui tollis,
ta mundi,
qui tollis pecuta mundi,
pecuta mundi,
qui tollis pecuta mundi:
mi-se-re-
di:
mi-se-re-
di:
mi-se-re-
di: mi-se-re-
di: do-na no-
pecuta mundi: do-na no-
pecuta mundi: do-na no-
pecuta mundi: do-na no-
mun-di: do-na no-
mun-di: do-na no-
mun-di: do-na no-
mun-di:

mi-se-re-

mi-se-re-

mi-se-re-

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The first Agnus Dei invocation may be repeated using the following (or other suitable) chant setting:

Agnus Dei, qui tollis pecunia mundi: misere re nobis.
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 Vaez’s deploration Continuo lacrimas (in mortem Clementis non Papae) [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, ligation 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 at 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 ♮3 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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