

Phalèse, *Missa cum quinque vocibus ad imitationem moduli Caro mea ... autore D. Clemente non Papa* [Leuven, 1557]  
Biblioteca Nacional de España, Madrid, Sección de Música. MS M. 2431 [Madrid (Court of Philip II), 1584]

**I. Kyrie**

[SUPERIUS]  
CONTRATENOR  
TENOR PRIMUS  
TENOR SECUNDUS  
BASSUS

Ky - ri - e e - le - i - son, Ky - ri - e  
son, Ky - ri - e e - lei - son,  
son, Ky - ri - e e - le - i - son, Ky - ri - e  
Ky - ri - e e - lei - son, Ky -  
Ky - ri - e

5

e e - le - i - son, Ky - ri - e  
son, Ky - ri - e e - lei - son,  
son, Ky - ri - e e - le - i - son, Ky - ri - e  
Ky - ri - e e - lei - son, Ky -

11

- e - le - i - son, Ky - ri - e e - le -  
Ky - ri - e e - le - i - son, e - le -  
- e - le - i - son, Ky - ri - e e - lei -  
ri - e e - le - i - son, e - lei - son, Ky - ri - e e - lei - son,  
e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -



35

i - son, Ky - ri - e e - lei - son, e - le - i - son. e - lei - son, lei - son, e - lei - son, Ky - ri - e e - lei - son. lei - son, e - lei - son, e - lei - son.

41

Chri - ste e - lei - son, e - le - i - Chri - ste e - le - i - son, Chri - ste e - le - Chri - ste e - Chri - ste e - lei -

46

son, Chri - ste e - le - i - son, e - Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - i - son.

† *Bassus*, m.49.2: a minor third lower in Phalèse.

51

le - i - son, Chri - ste e - - le - - -

le - - i - son, Chri - ste e - - le - - -

le - - - - i - son, Chri - ste

ste e - - le - - - i - son,

son, e - - lei - - - son, Chri - ste e - - le - -

56

- - - i - son, Chri - ste e - - - le - - i - son,

- i - son, Chri - ste e - le - i - son, e -

e - - - le - - - i - son, Chri - ste e -

Chri - ste e - - lei - - - son, e - lei - son, Chri -

- - - i - son, Chri - ste e - lei - son, Chri -

61

Chri - ste e - - le - - i - son,

le - - i - son, Chri - ste e - le - i - son, e - le - i -

lei - son, Chri - ste e - - lei - - -

ste e - lei - son, Chri - ste e - le - i - son, Chri - ste

ste e - lei - son, Chri - ste e - lei - - -

66

Chri - ste e - - le - - - i - son.

son, Chri - ste e - le - - i - son.

son, Chri - ste e - lei - - - son.

e - lei - son, Chri - ste e - lei - - son, e - lei - - son.

son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son.

Detailed description: This system contains five staves of music. The first staff is a vocal line with lyrics 'Chri - ste e - - le - - - i - son.' The second staff continues the vocal line with 'son, Chri - ste e - le - - i - son.' The third staff is another vocal line with 'son, Chri - ste e - lei - - - son.' The fourth staff continues with 'e - lei - son, Chri - ste e - lei - - son, e - lei - - son.' The fifth staff is a bass line with 'son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son.' There are fermatas at the end of the first, second, and fifth staves.

72

Ky - ri - e e - le - i - son, Ky - - ri - e e - le -

Ky - ri - e e - le - - - i - son, Ky -

Ky - ri - e e - le - i - son, e -

Ky - ri - e e -

Ky - ri - e e - le - i - son,

Detailed description: This system contains five staves of music. The first staff is a vocal line with lyrics 'Ky - ri - e e - le - i - son, Ky - - ri - e e - le -'. The second staff continues with 'Ky - ri - e e - le - - - i - son, Ky -'. The third staff is another vocal line with 'Ky - ri - e e - le - i - son, e -'. The fourth staff continues with 'Ky - ri - e e -'. The fifth staff is a bass line with 'Ky - ri - e e - le - i - son,'.

78

- - i - son, Ky - ri - e e - le - - i - son,

ri - e e - le - i - son, Ky - ri - e e - le - -

le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e

lei - - son, Ky - ri - e e - - le - i - son, Ky -

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

Detailed description: This system contains five staves of music. The first staff is a vocal line with lyrics '- - i - son, Ky - ri - e e - le - - i - son,'. The second staff continues with 'ri - e e - le - i - son, Ky - ri - e e - le - -'. The third staff is another vocal line with 'le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e'. The fourth staff continues with 'lei - - son, Ky - ri - e e - - le - i - son, Ky -'. The fifth staff is a bass line with 'Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,'.

84

Ky - ri - e e - le - i - son,   
 - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -   
 e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -   
 ri - e e - lei - son, Ky - ri - e e - lei - son,   
 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e

90

Ky - ri - e e - le - i - son, Ky -   
 le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e   
 - le - i - son, Ky - ri - e e - le - i - son,   
 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -   
 e - le - i - son Ky - ri - e e - le - i - son, Ky - ri - e e -

96

ri - e e - le - i - son.   
 e - le - i - son, Ky - ri - e e - le - i - son.   
 Ky - ri - e e - lei - son, e - lei - son.   
 son, Ky - ri - e e - lei - son.   
 le - i - son, Ky - ri - e e - lei - son, e - lei - son.

## II. Gloria

[SUPERIUS]

CONTRATENOR

TENOR PRIMUS

TENOR SECUNDUS

BASSUS

Glo-ri - a in ex - cel - sis De - o.

Et in ter -

Et in ter - ra pax.

Et in ter - ra pax ho - mi - ni - bus, ho -

in ter - ra pax ho - mi - ni - bus

ra pax ho - mi - ni - bus, ho - mi - ni - bus

Et in ter -

ho - mi - ni - bus bo -

- mi - ni - bus, bo - nae vo - lun - ta -

bo - nae vo - lun - ta - tis, vo - lun - ta - tis, bo - nae vo - lun - ta -

bo - nae vo - lun - ta - tis, bo - nae vo - lun -

ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

nae vo - lun - ta - tis, vo - lun - ta - tis, bo - nae vo - lun - ta -

† From 'Gloria VII' [*Graduale Romanum*, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=721>).

15

tis. Lau - da-mus te, be-ne - di - ci-mus te,  
 tis. Lau - da-mus te, be - ne - di - ci-mus te, a -  
 ta - - tis. Lau - da-mus te, be - ne -  
 tis. Lau - da-mus te, be - ne - di - ci-mus  
 tis. Lau - da-mus te, be - ne - di - ci-mus

21

a - do-ra - mus te, glo-ri - fi - ca-mus te, a - do-ra - mus te, glo -  
 - do-ra - mus te, glo - ri - fi - ca-mus te, a - do - ra -  
 di - ci - mus te, a - do-ra-mus te, glo - ri -  
 te, a - do-ra-mus te, glo - ri - fi - ca - - -  
 te, a - do - ra - mus te, glo - ri - fi -

26

ri - fi - ca - - mus te, glo - ri - - - fi -  
 - mus te, glo - ri - fi-ca-mus te, glo - ri - fi - ca - mus  
 - fi - ca - mus te, glo - ri - fi - ca - mus  
 mus te, glo - ri - fi - ca - - - mus te, glo - ri - - - fi -  
 - ca - - mus te, glo - ri - - - fi - - ca - - mus



31

ca - mus te, gra - ti - as a - gi - mus ti - bi  
 te, gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri -  
 te, gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi, pro -  
 ca - mus te, gra - ti - as a - gi - mus ti - bi  
 te, gra - ti - as a - gi - mus ti - bi pro - pter ma -

37

pro - pter ma - gnam. Do - mine De - us, Rex cae - le -  
 am. Do - mine De - us Rex cae - le - stis, Rex  
 pter ma - gnam glo - ri - am tu - am.  
 pro - pter magnam glo - ri - am tu - am. Do - mine De - us, Rex cae - le -  
 gnam glo - ri - am tu - am. Do -

43

- stis, De - us Pa - ter om - ni - po - tens, cae - le - stis, De - us Pa -  
 cae - le - stis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, om -  
 Do - mine De - us, Rex cae - le - stis, cae - le - stis, De - us Pa -  
 stis, Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens, De -  
 mine De - us, Rex cae - le - stis, De - us Pa - ter

49

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

55

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

61

- ste, Je - su Chri - ste.  
 su\_ Chri ste.  
 ste. ste, Je - su Chri - ste, Je - su Chri - ste.  
 - ste, Je - su Chri - ste.  
 ste, Je - su Chri - ste, Je - su Chri - ste.

67 **SUPERIUS**  
Do - mi - ne De - us, A -

**CONTRATENOR**  
Do - mi - ne De - us, A -

**TENOR**  
Do - mi - ne De - us, A - gnus

72 **SUPERIUS**  
- gnus De - i, A - gnus De - i, Do - mi - ne De -

**CONTRATENOR**  
- gnus De - i, Do - mi - ne

**TENOR**  
De - i, Do - mi - ne De - us,

77 **SUPERIUS**  
- us, A - gnus De - i,

**CONTRATENOR**  
De - us, A - gnus De - i, A -

**TENOR**  
Do - mi - ne De - us, A - gnus De - i, Fi - li - us

82 **SUPERIUS**  
Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi -

**CONTRATENOR**  
- gnus De - i, Fi - li - us Pa - tris, Fi -

**TENOR**  
Pa - tris, Fi - li - us

87 **SUPERIUS**  
li - us Pa - tris, Fi - li - us

**CONTRATENOR**  
- li - us Pa - tris, Fi - li - us Pa -

**TENOR**  
Pa - tris, Fi - li - us Pa - tris, Fi -

92

Pa - - - - - tris.

- - - - - tris, Pa - - - - - tris.

li - us Pa - - - - - tris. Qui tol - lis pec - ca -

Qui

Qui tol - lis pec -

98

Qui tol - lis pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta mun - di, mi - se -

ta mun - di, pec - ca - ta mun - di, mi -

tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di, mi - se - re - re -

ca - ta mun - di, mi - se - re -

104

mi - se - re - re no - bis. Qui tol - lis

re - re no bis. Qui tol - lis pec - ca - ta mun - di,

se - re - re no - bis. Qui tol - lis pec - ca - ta mun -

no - bis, no - bis. Qui tol - lis pec - ca - ta mun - di, pec -

re no - bis. Qui tol - lis pec - ca - ta mun - di,

110

pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no - stram.

116

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

121

- stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re - nem no - stram.

127

- tris, mi - se - re - re no - bis.  
 - se - re - re no - bis. Quo - ni -  
 re no - bis. Quo - ni - am tu so - lus  
 no - bis. Quo - ni - am tu so -  
 mi - se - re - re no - bis. Quo - ni - am tu so - lus San - ctus,

132

Tu so - lus Do - mi - nus, tu so - lus Al -  
 am tu so - lus San - ctus, tu so - lus Al - tis - si -  
 - San - ctus, tu so - lus Do - mi - nus, tu so - lus,  
 lus San - ctus, tu so - lus Al - tis - si - mus,  
 tu so - lus Do - mi - nus, Do - mi - nus,

137

tis - si - mus, Je - su Chri - ste, tu -  
 mus, Je - su Chri - ste, Je - su Chri - ste, tu -  
 tu so - lus Al - tis - si - mus,  
 - Je - su Chri - ste, Je - su Chri - ste,  
 tu so - lus

142

so - lus Al - tis - si - mus, Je - su Chri - ste,  
 so - lus Al - tis - si - mus, Je - su Chri - ste, cum  
 Je - su Chri - ste, Je - su Chri - ste,  
 Je - su Chri - ste, cum San - cto  
 Al - tis - si - mus, Je - su Chri - ste,

147

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

152

San - cto Spi - ri - tu: in glo - ri - a De - i Pa - tris, A -  
 - cto Spi - ri - tu: in glo - ri - a, in  
 - ri - tu: in glo - ri - a De - i, in glo - ri - a De -  
 San - cto Spi - ri - tu: in glo - ri - a De - i Pa - tris, A -  
 - cto Spi - ri - tu: in glo - ri - a, in glo - ri - a De - i Pa - tris,

157

men, in glo - ri - a De - i Pa - tris, A - men,  
 glo - ri - a De - i Pa - tris, in glo - ri - a De -  
 i Pa - tris, A - men, A - men,  
 - - - men, in glo - ri - a De - i Pa -  
 in glo - ri - a De - i Pa - tris, in glo - ri - a,

162

in glo - ri - a De - i Pa - tris.  
 i Pa - tris, in glo - ri - a De - i Pa - tris, A -  
 in glo - ri - a De - i Pa - tris, A - men,  
 - - - tris, A - men, De - i Pa - tris. A -  
 in glo - ri - a De - i Pa - tris, A -

167

A - men.  
 - men, in glo - ri - a De - i Pa - tris. A - men.  
 in glo - ri - a De - i Pa - tris. A - men.  
 - men.  
 - men, in glo - ri - a De - i Pa - tris. A - men.

† *Bassus*, m.168.3-4: the word 'glo-ria' set here as two, rather than three, syllables to resolve problematic word underlay.







34

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

39

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

†

Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

† From 'Sanctus VIII' [*Graduale Romanum*, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=1384>).


**Osanna** [TUTTI]

45

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

51

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

57

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

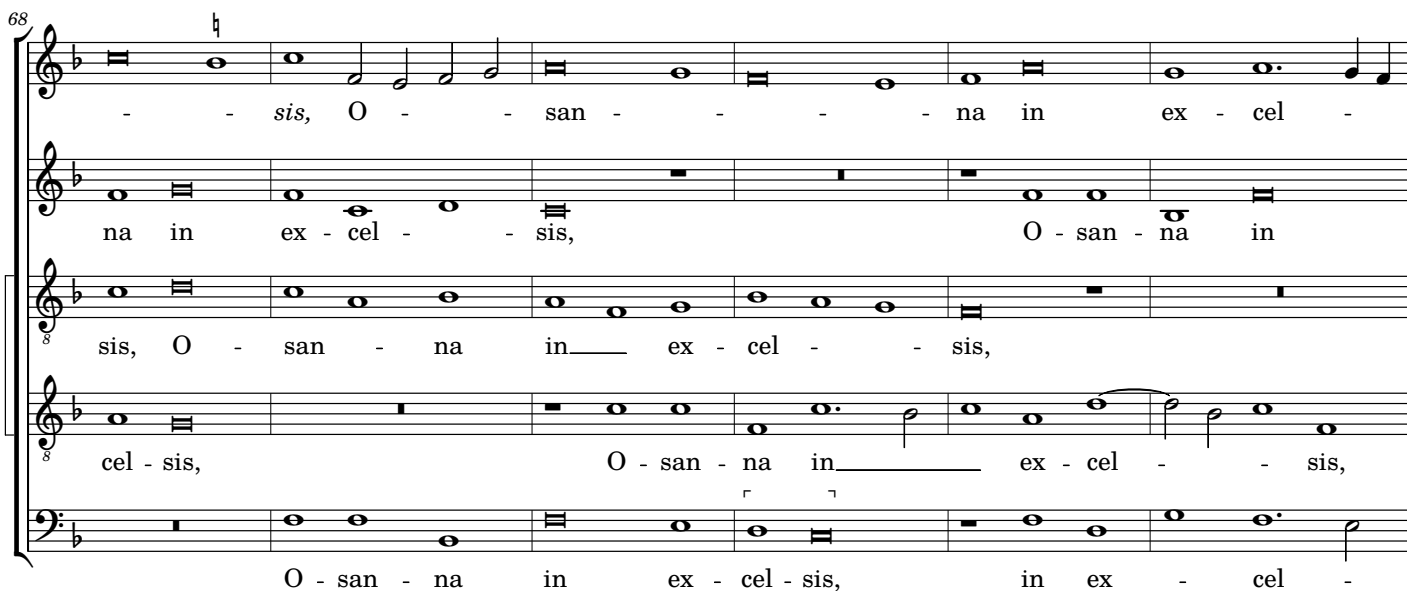
63



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

This system contains five staves of music. The vocal lines are in G major with a key signature of one flat. The lyrics are: "- cel - sis, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis,". The music features a mix of eighth and quarter notes with some rests.

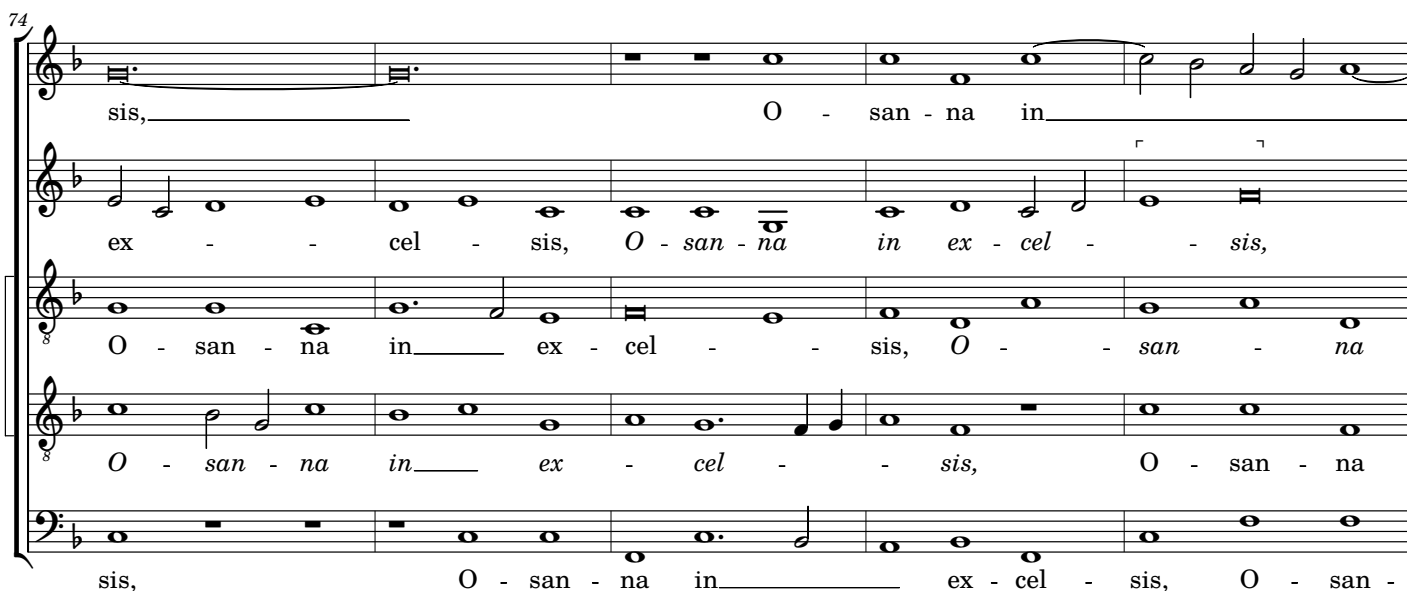
68



- 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,

This system contains five staves of music. The lyrics are: "- 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,". The music continues with similar rhythmic patterns.

74



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,

This system contains five staves of music. The lyrics are: "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,". The system concludes with a final measure.

79

ex - cel - - - sis, in ex - cel - - - -

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

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

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

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

84

sis, in ex - cel - - - sis.

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

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

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

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

### Benedictus

90

CONTRATENOR

Be - ne - di - ctus, be - ne - di - ctus qui ve -

TENOR

Be - ne - di - ctus, be - ne - di - ctus qui ve -

BASSUS

Be - ne - di - ctus qui ve - nit, qui ve -

96

- - - nit, be - ne - di -  
 - - - nit, be - ne - di - ctus qui ve -  
 - - nit, be - ne - di - ctus qui ve -

101

ctus qui ve - nit in no -  
 nit, qui ve - nit in no - mi - ne Do - mi -  
 nit, qui ve - nit in no - mi - ne Do - mi -

106

mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,  
 ni, in no - mi - ne Do - mi - ni,  
 ni, in no - mi - ne Do - mi - ni,

111

in no - mi - ne Do - mi - ni, in no -  
 no - mi - ne, no - mi - ne Do - mi -  
 no - mi - ne, no - mi - ne Do - mi -

116

mi - ne Do - mi - ni.  
 ni, in no - mi - ne Do - mi - ni.  
 ni, in no - mi - ne Do - mi - ni.

# V. Agnus Dei

[SUPERIUS PRIMUS]  
A - - gnus De - i, A -

SUPERIUS SECUNDUS

CONTRATENOR  
A - gnus De - i, A - - gnus

TENOR PRIMUS  
A - gnus De - - i, A -

TENOR SECUNDUS  
A - -

BASSUS  
A - gnus De - i, A - - gnus

5

- gnus De - - i, A - gnus De - - - i,

A - - gnus De - i, A - gnus De - - i, qui

De - i, A - gnus De - - i, A - - gnus De -

- - gnus De - - i, A - gnus De - - i,

gnus De - i, A - gnus De - i, A - gnus De - - i,

De - i, A - gnus De - i, A - gnus De - - i,



11

qui tol - lis pec - ca - - ta mun - - di,  
 tol - lis pec - ca - ta mun - - di, qui tol -  
 i, qui tol - lis pec - ca - ta mun - di,  
 qui tol - lis pec - ca -  
 qui tol - lis pec - ca - ta mun - -  
 qui tol - lis pec - ca - ta

17

qui tol - lis pec - ca - - ta mun - - di,  
 lis pec - ca - - ta mun - - di, qui tol - lis pec - ca -  
 qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - - di, qui tol - lis  
 - ta mun - di, qui tol - lis pec - ca - ta mun - di,  
 di, qui tol - lis pec - ca - ta mun - - di,  
 mun - di, qui tol - lis pec - ca - ta mun - di, mun - - di,

23

qui tol - lis pec - ca - ta mun - di, qui tol - lis,  
 ta - mun - di, qui tol - lis pec - ca - ta mun -  
 pec - ca - ta mun - di, qui tol - lis  
 qui tol - lis pec - ca - ta mun -  
 qui tol - lis pec - ca - ta mun -  
 qui tol - lis pec - ca - ta

28

qui tol - lis pec - ca - ta mun - di: { mi - se - re -  
 do - na no -  
 - di: { mi - se - re - re no - bis, mi - se - re -  
 do - na no -  
 pec - ca - ta mun - di: { mi - se - re - re no - bis, mi - se - re -  
 do - na no - bis pa - cem, do - na no -  
 di, mun - di: { mi - se - re - re no - bis,  
 do - na no - bis pa - cem,  
 di: { mi - se - re - re no - bis,  
 do - na no - bis pa - cem,  
 - mun - di: { mi - se - re - re no - bis,  
 do - na no - bis pa - cem,

34

re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-  
 bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-cem, do-  
 re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-  
 bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-cem, do-  
 re no-bis, mi-se-re-re no-bis, mi-se-re-re no-  
 bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-  
 mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-  
 do-na no-bis pa-cem, do-na no-bis pa-cem, do-na no-  
 mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-  
 do-na no-bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-  
 mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-  
 do-na no-bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-

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se-re-re no-bis. mi-se-re-re no-bis.  
 na no-bis pa-cem. do-na no-bis pa-cem.  
 se-re-re no-bis, mi-se-re-re no-bis.  
 na no-bis pa-cem, do-na no-bis pa-cem.  
 bis, no-bis, mi-se-re-re no-bis.  
 cem, pa-cem, do-na no-bis pa-cem.  
 re no-bis, mi-se-re-re no-bis.  
 bis pa-cem, do-na no-bis pa-cem.  
 bis, mi-se-re-re no-bis, no-bis.  
 cem, do-na no-bis pa-cem, pa-cem.  
 bis, mi-se-re-re no-bis, mi-se-re-re no-bis.  
 cem, do-na no-bis pa-cem, do-na no-bis pa-cem.

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

A-gnus De-i, qui tol-lis pec-ca-ta mun-di: mi-se-re-re no-bis.

† From 'Agnus Dei VIII' [Graduale Romanum, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=2760>).

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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 Attaignant'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 Vaet's deploration *Continuo lacrimas (in mortem Clementis non Papæ)* [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<sup>1</sup>. 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<sup>2</sup>. 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. The  $\text{C}$   $\text{3}$  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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<sup>1</sup> Available as RESOLUT Edition RSU-052. See [https://www.cpd.org/wiki/index.php/Caro\\_mea\\_vere\\_est\\_cibus\\_\(Pierre\\_de\\_Manchicourt\)](https://www.cpd.org/wiki/index.php/Caro_mea_vere_est_cibus_(Pierre_de_Manchicourt)).

<sup>2</sup> A complete score is also available. See [https://www.cpd.org/wiki/index.php?title=Missa\\_Caro\\_mea\\_\(Jacobus\\_Clemens\\_non\\_Papa\)](https://www.cpd.org/wiki/index.php?title=Missa_Caro_mea_(Jacobus_Clemens_non_Papa)).