

Caro mea vere est cibus

Pierre de Manchicourt (c.1510–1564)

Attaignant, *Liber decimustertius XVIII. musicales ... (4,5 & 6 vv)* [Paris, 1535] (RISM 1535/5)

Moderne, *Quartus liber mottetorum (5 & 6 vv)* [Lyon, 1539] (RISM 1539/5)

Gardano, *Secundus liber ... mottetti del fiore (5vv)* [Venice, 1539] (RISM 1539/6)

'In festo sacramenti'

SUPERIUS
Ca - - ro

CONTRATENOR
Ca - ro me - a ve - - re est ci -

TENOR

QUINTA PARS
Ca - ro me - a ve - re est ci -

BASSUS

5
me - a ve - re est ci - - bus, ci - - bus,
- - - bus, ca - ro me -
Ca - ro me - a ve - re est
- - - bus, ca - ro me - a
Ve - re est ci -

10
ca - - ro me - a ve - re est ci -
a ve - re est ci - - bus, ve - re est
ci - - bus,
ve - - re est ci - - bus, ve -
- bus, ve - re est ci -

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bus, est ci - bus, et ci - bus, et
ci - bus, et sanguis me - us
et sanguis me - is ve - re est po - tus,
re est ci - bus, et sanguis me - us ve - re est
bus, ve - re est ci - bus,

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san - guis me - us ve - re est po - tus, ve -
ve - re est po - tus,
ve - re est po - tus, po -
po - tus, ve - re
et sanguis me - us ve - re est

26

re est po - tus. Qui man - du -
ve - re est po - tus. Qui man - du - cat me - am car - nem, me -
tus. Qui man - du - cat me - am car -
est po - tus, ve - re est po - tus.
po - tus. Qui man - du - cat me - am car - nem,

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cat me-am car - nem, car - nem, et bi-bit
 am car - nem, et bi-bit me-um
 - nem, me - am car - nem,
 Qui man-du-cat me - am car - nem,
 qui man-du - cat me - am car - nem,

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me-um san - gui-nem, me - um san -
 san - gui-nem, et
 et bi-bit me - um san -
 nem, et bi-bit me - um san -
 et bi-bit me - um san - gui-nem, et bi-bit

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gui-nem, vi - vet in
 bi-bit me - um san - gui-nem,
 gui-nem, me - um san - gui-nem,
 gui-nem, et bi-bit me - um san -
 me - um san - gui-nem,

67

scen - dit, de - scen - dit. Non si - cut man-du - ca -
 - dit, de - scen - dit. Non si - cut man - du - ca - ve -
 - dit. Non si - cut man - du - ca - ve - runt pa -
 scen - dit, de - scen - dit.
 scen - dit, de - scen - dit.

73

ve - runt pa - tres ve - stri, pa -
 - runt pa - tres ve - stri,
 tres ve - stri, pa - tres ve -
 Non si - cut man - du - ca - ve - runt pa - tres ve -
 Non si - cut man - du - ca -

79

- tres ve - stri, non si - cut man - du - ca - ve -
 non si - cut man - du - ca - ve - runt pa - tres
 stri, non si - cut man - du - ca - ve - runt pa -
 - stri, pa - tres ve - stri, pa -
 ve - runt pa - tres ve - stri, pa - tres ve -

85

runt pa-tres ve - - stri man-na in de-ser - to, man -
 - ve - - stri man - na in de-ser - to, man - na in -
 - tres ve - - stri man-na in de - -
 - tres ve - - stri, man - na in de - ser -
 - - - - - stri, man - na in de - ser -

91

na in de-ser - to, et mor - tu -
 - de-ser - to, et mor - tu - i sunt, et mor -
 ser - - to, et mor - tu - i sunt, et mor - tu -
 - to, et mor - tu - i sunt, et mor - tu - i
 - - to, et mor - tu - i sunt, et mor -

97

- i sunt. Qui man-du - cat hunc
 - tu - - i sunt. Qui man-du - cat hunc pa - nem,
 - i sunt. Qui man-du - cat hunc pa - nem, qui man -
 - sunt, mor - - tu - - i sunt.
 - tu - i sunt, et mor - tu - i sunt. Qui man -

† *Superius*, mm.102–104: text erroneously '*meam carnem*' in RISM 1535/5.

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ter - - - - num.

ae - - ter - - num, vi - vet in ae - ter - - num.

in ae - ter - - num, vi - vet in ae - ter - - num.

in ae - ter - - - - num.

in ae - ter - - - - num, vi - vet in ae - ter - - num.

Caro mea vere est cibus,
 et sanguis meus vere est potus.
 Qui manducat meam carnem,
 et bibit meum sanguinem, vivet in aeternum.

Hic est panis, qui de caelo descendit.
 Non sicut manducaverunt patres vestri manna
 in deserto, et mortui sunt.
 Qui manducat hunc panem, vivet in aeternum.

*My flesh is meat indeed,
 and my blood is drink indeed.
 He that eateth my flesh,
 and drinketh my blood, shall live for ever.*

*This is that bread, which came down from heaven.
 Not as your fathers did eat manna
 in the desert, and are now dead.
 He that eateth of this bread shall live for ever.*

(Communion Motet, and Responsory for the Feast of Corpus Christi)

from John 6:55–56 & 58

Pierre de Manchicourt, a contemporary of Nicolas Gombert and Jacobus Clemens non Papa, 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 Attaingnant, 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.

Editorial Notes:

This motet survives in collections printed in Paris, Lyon and Venice in the 1530s, indicating that it is not only an early work in Manchicourt's output, but evidently a comparatively popular one; Clemens also used it as the model for one of his mass settings. The sources are largely concordant, save for the usual minor variations in word underlay and associated subdivision of note lengths. Like many of Manchicourt's responsorial motets, it follows an 'ABCB' structure, though in this case the return of the B section at the word '*vivet*' is marked by a sudden shift to a *tripla* mensuration.

This edition is set a whole tone higher than the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. In the mid-16th century, the single-digit 3 mensuration sign that heads the *tripla* section (m.112) in all three sources was variously used to indicate either *sesquialtera* (3:2) or a tripling of the tactus. The latter interpretation is preferred here, as indicated. 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 source are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in any of the three sources is indicated in *italic*.