

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'

Musical score for the first system, featuring five vocal parts: SUPERIUS, CONTRATENOR, TENOR, QUINTA PARS, and BASSUS. The lyrics for each part are as follows:

- SUPERIUS: Ca - - ro
- CONTRATENOR: Ca - ro me - a ve - - re est ci -
- TENOR: (Empty staff)
- QUINTA PARS: Ca - ro me - a ve - re est ci -
- BASSUS: (Empty staff)

Musical score for the second system, starting at measure 5. The lyrics for each part are as follows:

- SUPERIUS: me - a ve - re est ci - - bus, ci - - bus,
- CONTRATENOR: - - - bus, ca - ro me -
- TENOR: Ca - ro me - a ve - re est - - -
- QUINTA PARS: - - - bus, ca - ro me - a
- BASSUS: - - - bus, ca - ro me - a

Ve - re est - ci -

Musical score for the third system, starting at measure 10. The lyrics for each part are as follows:

- SUPERIUS: ca - - ro me - a ve - re est - ci -
- CONTRATENOR: a ve - re est ci - - bus, ve - re est -
- TENOR: ci - - bus,
- QUINTA PARS: ve - - re est - ci - - bus, ve - -
- BASSUS: - - bus, ve - re est - ci -

15

bus, est ci - bus, ci - bus, et san - guis_ et san - guis_ me - us ve - re est po - re est ci - bus, et san - guis_ me - us ve - bus, ve - re est ci - bus,

20

et san - guis_ me - us ve - re est po - tus, me - us ve - re est po - tus, ve - re est po - tus, re est po - tus, et san - guis_ me - us ve -

25

ve - re est po - tus. tus, ve - re est po - tus. Qui man-du - est po - tus. Qui man-du - cat me - am_ est po - tus, ve - re est po - tus. Qui man-du - cat me -

30

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

35

- nem, et bi - bit me - um san - - - - - gui -
 et bi - bit me - um san - - - - -
 am car - - - - - nem, et bi - bit
 man - du - cat me - am car - - - - - nem,
 am car - - - - - nem, et bi - bit me - um -

40

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

45

vi - vet in ae - ter - - - - -
 - - - - - gui - nem,
 - - - - - me - - - - - um san - gui - nem, vi - vet in
 me - um san - - - - - gui - nem, vi - - - - - vet in ae - ter -
 - - - - - gui - - - - - nem, vi - vet in ae - ter -

50

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

55

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

60 **SECUNDA PARS**

Hic est pa - - nis, qui
 Hic est pa - nis, qui de cae - lo de -
 Hic est pa - - nis, qui de
 Hic est pa - - nis, hic est pa - - nis, qui de cae -
 Hic est pa - - nis, pa - - nis, qui de cae -

66

de cae - lo de - scen - dit, de - scen - dit.
 scen - dit, de - scen - dit. Non
 cae - lo de - scen - dit. Non si - cut man -
 lo de - scen - dit, de cae - lo de - scen -
 lo de - scen - dit, de - scen - dit.

71

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

76

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

81

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

86

- - - stri man - na in de - ser - to, man -
 ve - stri man - na in de - ser - to, in de - ser - to, in -
 - - - stri man - na in de - ser - to, man -
 - - - stri, man - na in de - ser - to, in
 - - - stri, man - na in de - ser - to, in -

91

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

96

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

101

man - du - cat [hunc pa] - nem,
hunc pa - nem, qui man -
man - du - cat hunc pa - nem, qui man - du - cat hunc pa -
Qui man - du - cat hunc pa - nem,
Qui man - du - cat hunc pa - nem,

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

106

qui man - du - cat hunc pa - - - - - nem, _____
 du - cat hunc pa - - - - - nem, hunc _____
 - - - - - nem, qui man - du - cat hunc pa - - - - -
 - hunc pa - - - - - nem, hunc _____ pa - - - - - nem, hunc _____
 - - - - - nem, qui man - du - cat hunc _____

111

[o = □.]

vi - vet in ae - - - - - ter - - - - - num, _____ in ae -
 pa - - - - - nem, _____ vi - vet in
 - - - - - nem, vi - - - - - vet in ae - - - - - ter - - - - - num,
 - - - - - pa - - - - - nem, _____ vi - vet in ae - - - - - ter -
 pa - - - - - nem, vi - vet in ae - - - - - ter - - - - - num, in ae -

117

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

123

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

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

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

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

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 a parody mass setting¹. The sources are largely concordant, save for the usual minor variations in word underlay and rhythmic subdivision. Like many of Manchicourt's responsorial motets, it follows an 'ABCB' structure, though in this case the return of the B section at '*vivet*' is marked by a sudden shift to a *tripla* mensuration.

This edition is set a tone higher than the original. 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 colouration 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*.

¹ Available as RESOLUT Edition RSU-063. See [https://www.cpd.org/wiki/index.php/Missa_Caro_mea_\(Jacobus_Clemens_non_Papa\)](https://www.cpd.org/wiki/index.php/Missa_Caro_mea_(Jacobus_Clemens_non_Papa)).