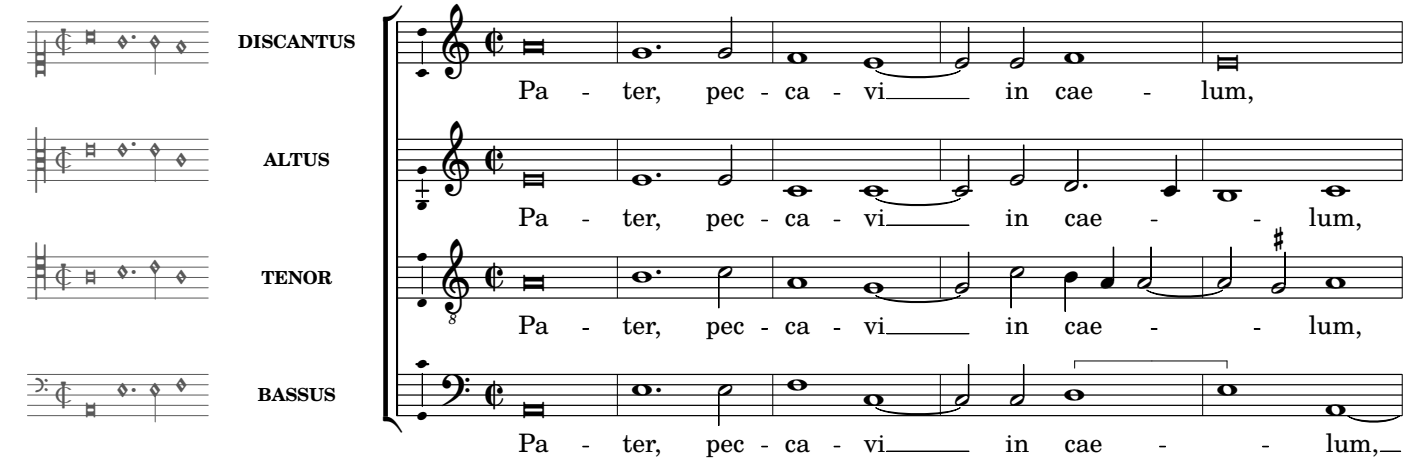


Pater peccavi 4vv[†]

?Pierre de Manchicourt (c.1510–1564)
 ?Jacobus Clemens non Papa (c.1510/15–1555/6)

Berg & Neuber, *Selectissimae symphoniae* ... [Nürnberg, 1546] (RISM 1546/8)
 Moderne, *Harmonidos Ariston. Tricolon, ogdaomeron* ... [Lyon, 1547] (RISM 1547/2)
 Susato, *Liber tertius sacrarum cantionum (4vv)* [Antwerp, 1547] (RISM 1547/5)

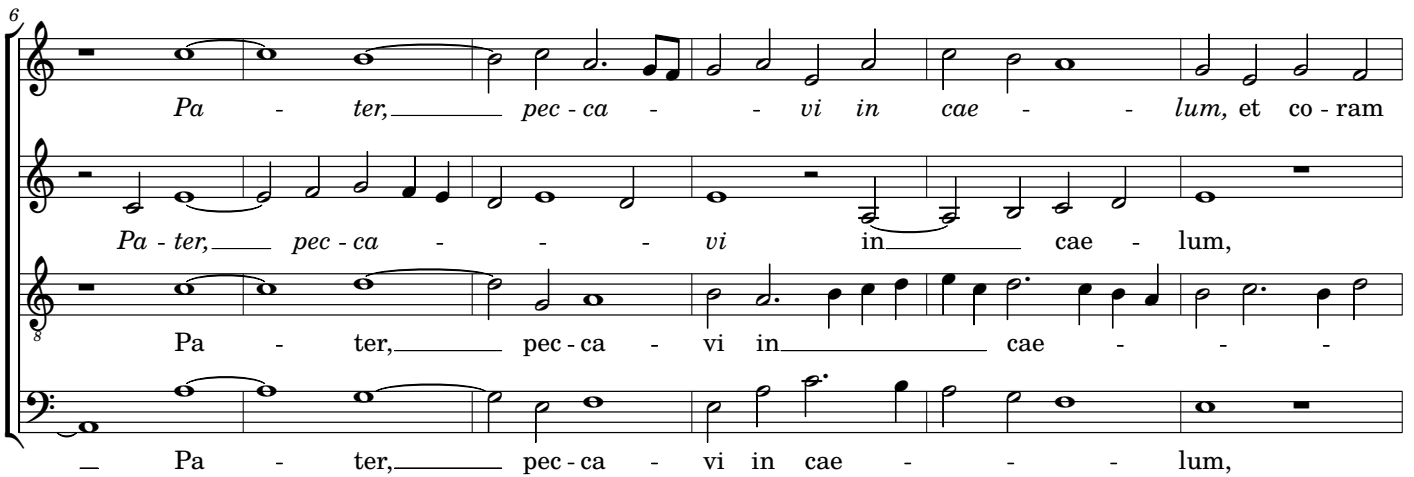


DISCANTUS
 Pa - ter, pec - ca - vi in cae - lum,

ALTUS
 Pa - ter, pec - ca - vi in cae - lum,

TENOR
 Pa - ter, pec - ca - vi in cae - lum,

BASSUS
 Pa - ter, pec - ca - vi in cae - lum,

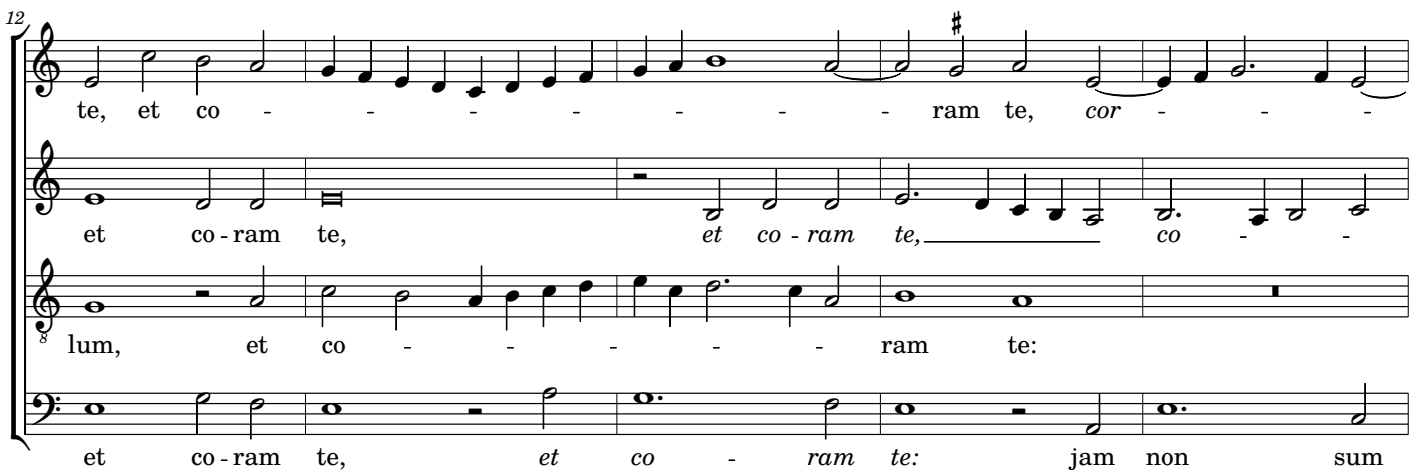


6
 Pa - ter, pec - ca - vi in cae - lum, et co - ram

Pa - ter, pec - ca - vi in cae - lum,

Pa - ter, pec - ca - vi in cae - lum,

Pa - ter, pec - ca - vi in cae - lum,



12
 te, et co - ram te, cor - lum, et co - ram te:
 et co - ram te, et co - ram te: jam non sum

[†] Pierre de Manchicourt also wrote a 5vv setting of the same text, first published in the same year (1546).

17

ram te: jam non sum di - gnus vo - ca - ri

ram te: jam non sum di - gnus vo - ca - ri

jam non sum di - gnus, jam non sum di - gnus vo - ca - ri fi - li - us tu -

di - gnus, jam non sum di - gnus vo - ca - ri fi - li -

23

ca - ri fi - li - us tu - us, fi - li - us tu - us, vo - ca - ri fi - li -

fi - li - us, vo - ca - ri fi - li - us tu - us, fi - li - us tu - us,

us, vo - ca - ri fi - li - us tu - us, us, vo -

us tu - us, vo - ca - ri fi - li - us tu - us, vo - ca - ri fi - li - us tu - us,

29

us tu - us. Fac me si -

vo - ca - ri fi - li - us tu - us, fi - li - us tu - us. Fac me si -

ca - ri fi - li - us tu - us, vo - ca - ri fi - li - us tu - us. Fac me si -

vo - ca - ri fi - li - us tu - us. Fac me si -

36

cut u - num ex mer - ce - na - ri -

cut u - num ex mer - ce - na - ri -

cut u - num ex mer - ce - na - ri -

cut u - num ex mer - ce - na - ri -

† Tenor, m.26.2–28.3: this passage substantially and uniquely variant in RISM 1547/2 (see Editorial Notes).

†† Tenor, m.37.6: semiminim in RISM 1546/8.

42

ex mer-ce - na - ri - is tu - - - is,
 ex mer-ce - na - ri - is tu - - - is, ex mer -
 is tu - is, ex mer-ce - na - ri - is tu - is, ex mer-ce -
 is tu - is, ex mer-ce - na - ri - is tu - is, tu -

48

ex mer-ce - na - ri - is tu - - is.
 ce - na - ri - is, ex mer-ce - na - ri - is tu - - is.
 na - ri - is tu - is, ex mer-ce - na - ri - is tu - is.
 - - is, ex mer-ce - na - ri - is tu - - is.

54 **SECUNDA PARS**

Quan - ti mer-ce - na - ri - i in do - mo pa - tris me - - -
 Quan - ti mer-ce - na - ri - i in do - mo pa - - - tris
 Quan - ti mer-ce - na - ri -

60

- - - i, in
 me - i, in do - mo pa - tris me - i, in
 i in do - mo pa - tris me - i, in do - mo pa - tris me - - -
 in do - mo pa - tris me - i, in do - mo pa - tris me - i,

66

do-mo pa - tris me - i, a - bundant pa - ni -
do-mo pa - tris me - i, a - bundant pa - ni -
i, pa - tris me - i, a - bundant pa - ni - bus,
in do-mo pa - tris me - i, a - bundant pa - ni - bus,

72

bus, pa - ni - bus, e - go au - tem hic fa - me pe - re -
bus, pa - ni - bus, e - go au - tem hic fa - me pe - re -
a - bun - dant pa - ni - bus, e - go au - tem hic fa - me pe - re -
a - bun - dant pa - ni - bus, e - go au - tem

78

o, hic fa - me pe - re - o, hic fa - me pe - re - o, hic fa -
o, hic fa - me pe - re - o, pe - re - o, hic fa - me pe - re - o, hic fa -
o, hic fa - me pe - re - o, hic fa - me pe - re - o, hic fa -
hic fa - me pe - re - o, hic fa - me pe - re - o, hic fa -

84

- me pe - re - o! Sur - gam, et i - bo ad pa-trem
- me pe - re - o! Sur - gam, et i - bo ad
- me pe - re - o! Sur - gam, et i - bo ad pa-trem
- me pe - re - o! Sur - gam, et i - bo ad

† *Superius*, m.84.2: a semitone lower in RISM 1546/8.

90

me - - - um, et di - cam e - i, et di - cam
 pa - trem me - - - um, et di - cam e - i, et di - cam e -
 me - - - - - um, et di - cam e - i, et
 pa - trem me - - - - - um, et di - cam e - i

96

e - - - - i: Fac me si - cut u - -
 i, et di - cam e - i: Fac me si - cut u - -
 di - cam e - - - i: Fac me si - cut u - -
 et di - cam e - i: Fac me si - cut u - -

102

num
 num
 num ex mer - ce - na - ri - is tu -
 num ex mer - ce - na - ri - is tu -

107

ex mer - ce - na - ri - is tu - - - is,
 ex mer - ce - na - ri - is tu - - - is, ex mer - ce - na -
 is, ex mer - ce - na - ri - is tu - is, ex mer - ce - na - ri -
 is, ex mer - ce - na - ri - is tu - is, tu - -

113

ex mer - ce - na - ri - is tu - is. - - is. - - - is. ri - is, ex mer - ce - na - ri - is tu - is. - - - is. is tu - is, ex mer - ce - na - ri - is tu - is. - - - is. - is, ex mer - ce - na - ri - is tu - is. - - - is.

Pater, peccávi in cælum, et coram te:
jam non sum dignus vocári filius tuus.
Fac me sicut unum ex mercenáriis tuis.

Quanti mercenárii in domo patris mei
abúndant pánibus, ego autem hic fame péreo!
Surgam, et ibo ad patrem meum, et dicam ei:
Fac me sicut unum ex mercenáriis tuis.

*Father, I have sinned against heaven, and before thee,
and am no more worthy to be called thy son.
Make me as one of thy hired servants.*

*How many hired servants of my father's have bread
enough and to spare, and I perish with hunger!
I will arise and go to my father, and will say unto him:
'Make me as one of thy hired servants.'*

(Responsory for the 2nd Saturday in Lent)

from Luke 15:17–19

This penitential motet, a setting of text from the Parable of the Prodigal Son, appears a number of printed collections from the mid-sixteenth century, of which the three earliest known were used as the basis for this edition. Berg & Neuber, publishers of the earliest surviving source (Nürnberg, RISM 1546/8), attribute it to Pierre de Manchicourt and reaffirm the attribution ten years later in the sixth volume of their *Evangeliorum* series (RISM 1556/9), of which this is the opening work. The 1547 prints by Moderne (Lyon, RISM 1547/2) and Susato (Antwerp, RISM 1547/5) both claim Jacobus Clemens as the composer, and Pierre Phalèse included the motet in his 1559 volume of Clemens's motets (Leuven, RISM C2698). The many handcopied manuscript sources appear similarly divided. The style of composition gives no definitive clue, either: the widespread use of homophony and pairwise imitation is a departure from the densely contrapuntal writing that typifies the output of both composers. The conflicting attribution continues to the current day: the American Musicological Society includes the motet in both Clemens and Manchicourt volumes of its *Corpus Mensurabilis Musicae*. There being insufficient evidence to confidently attribute the work to one or other composer, dual attribution seems appropriate.

The sources exhibit typical minor variances in word underlay and rhythmic subdivision not acknowledged in this edition. Errors in the Berg & Neuber print are noted — all were corrected in their 1556 print. In the case of the *Tenor* part in bars 26 to 28, the melodic variant in the Moderne print appears in no other source: the other publishing houses agree on the variant presented here, despite their disagreement regarding the identity of the composer.

Editorial Notes:

This edition is set at 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. 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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in any of the sources is indicated in *italic*.