Pater peccavi 4vv†

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

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Tenor

...ram te: jam non sum dignus vocari... ram te: jam non sum dignus vocari...

jam non sum dignus, jam non sum dignus vocari filius tuus dignus, jam non sum dignus vocari filius tuus...

us tuus, vocari filius tuus, vocari filius tuus, us tuus, vocari filius tuus, vocari filius tuus, Fac me si-

us tuus, vocari filius tuus, vocari filius tuus, Fac me si-

us, vocari filius tuus, vocari filius tuus, vocari filius tuus, vocari filius tuus, Fac me si-

cut... num cut... num cut... num ex mercenari... cut... num ex mercenari...
Pater peccavi (4vv)

1. ex merce-nar-is tus-is,
   ex merce-nar-is tus-is,
   ex merce-nar-is tus-is,
   ex merce-nar-is tus-is,

2. ex merce-nar-is tus-is.
   ex merce-nar-is tus-is.
   ex merce-nar-is tus-is.
   ex merce-nar-is tus-is.

3. Quan-ti merce-nari-i in do-mo pa-tris me-i,
   Quan-ti merce-nari-i in do-mo pa-tris me-i,

4. Quan-ti merce-nari-i in do-mo pa-tris me-i,
   Quan-ti merce-nari-i in do-mo pa-tris me-i,
Pater peccavi (4vv)

\[\text{Superius, m.84.2: a semitone lower in RISM 1546/8.}\]
Pater peccavi (4vv)

90
me - - um, et di-cam e - i,
me - - um, et di-cam e - i,
me - - um, et di-cam e - i,
me - - um, et di-cam e - i,
me - - um, et di-cam e - i,
me - - um, et di-cam e - i,
me - - um, et di-cam e - i,
me - - um, et di-cam e - i,

96
e - - - i: Fac me si cut u -
e - - - i: Fac me si cut u -
e - - - i: Fac me si cut u -
e - - - i: Fac me si cut u -
e - - - i: Fac me si cut u -
e - - - i: Fac me si cut u -
e - - - -

102
num num
num
num
ex mer ce na ri is tu
ex mer ce na ri is tu

107
ex mer ce na ri is tu
ex mer ce na ri is tu
ex mer ce na ri is tu
ex mer ce na ri is tu
ex mer ce na ri is tu
ex mer ce na ri is tu

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 (Nurnberg, RISM 1546/8), attribute it to Pierre de Manchicourt and reaffirm the attribution ten years later in the sixth volume of their Evangelerum 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 Phalese 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 Mensuralis 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 accdentals 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. 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.*