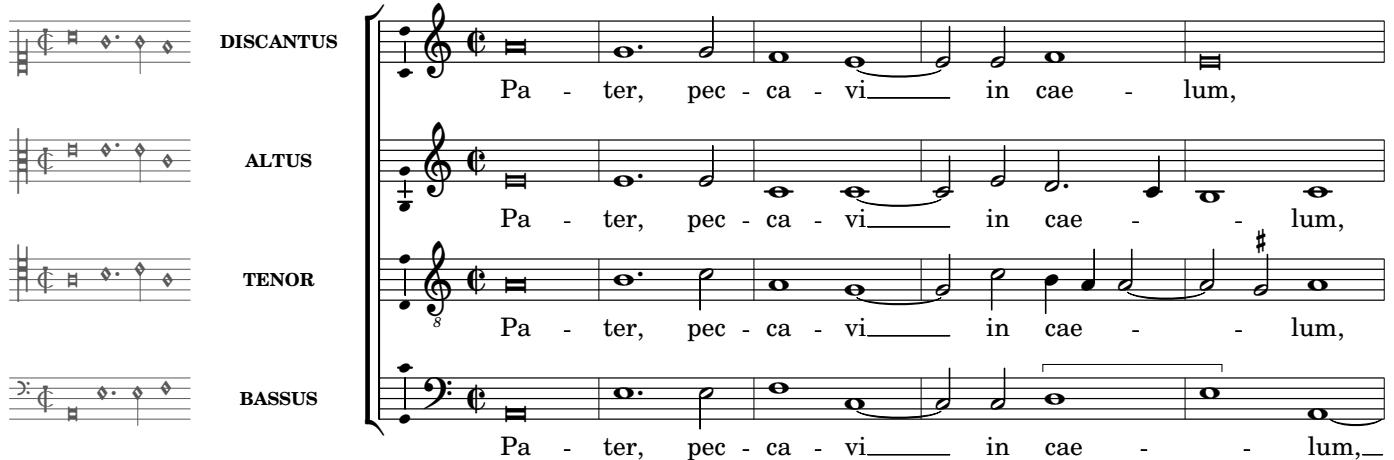


Berg & Neuber, *Selectissimae symphoniae ...* [Nürnberg, 1546] (RISM 1546/8)
 ———, *Sextus tomus Evangeliorum ... (4, 6 & 8 vv)* [Nürnberg, 1556] (RISM 1556/9)

'De pœnitentia'

DISCANTUS ALTUS TENOR BASSUS



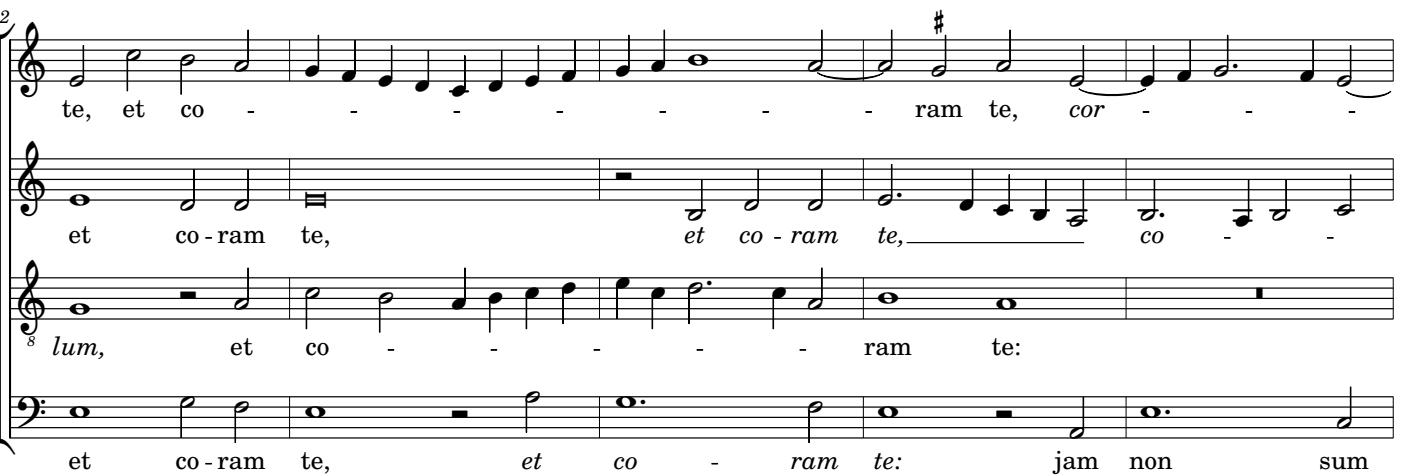
Pa - ter, pec - ca - vi in cae - lum,
 Pa - ter, pec - ca - vi in cae - - lum,
 Pa - ter, pec - ca - vi in cae - - - lum,
 Pa - ter, pec - ca - vi in cae - - - - lum,

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

17

23

29

36

[†] Tenor, m.37.6: semiminim in RISM 1546/8 (presumed erroneous)

42

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

48

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

54 SECUNDA PARS

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

60

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

66

72

78

84

[†]

do-mo pa - tris me - i
do-mo pa - tris me - i
- i, pa - tris me - i,
in do-mo pa - tris me - i
a - bun-dant pa - ni - bus,
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
o, hic fa - me 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 -
- 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 (presumed erroneous)

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 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.
- ri - is, ex mer - ce - na - ri - is tu - - - is.
is tu - is, ex mer - ce - na - ri - is tu - - - is.
- is, ex mer - ce - na - ri - is tu - - - 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 meis
abúndant pániibus, 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

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:

In contrast to most of Manchicourt's output, this penitential motet — a setting of text from the Parable of the Prodigal Son — makes widespread use of homophony and pairwise imitation, allowing the words to take primacy over melody. It appears in numerous manuscripts, as well as the two printed sources from which this edition is transcribed and edited. Manchicourt also composed a five-part setting of the same text, which was likewise first published in 1546 (but by Tielman Susato in Antwerp).

This edition is set at original pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the $\text{F}^{\#}$ mensuration sign and its modern-equivalent CD 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 the source is indicated in *italic*.
