

# Domine non secundum peccata nostra

Johannes Beausseron or Bonnevin (c. 1475/90-1542)

Source: MS Capp. Sist. 55

Ed. Mick Swithinbank

I. (C1)

II. (C3/C4)

III. (C4)

IV. (F4)

Do - - - - - mi - ne

Non se - cun -

3

I.

II.

III.

IV.

Non se - cun -

Non se - cun -

- - - - - dum, non se - cun -

7

I.

II.

III.

IV.

dum, se - - - - - cun - - - - - dum

- - - - - dum

- - - - - dum pec - -

11

I.

II.

III.

IV.

pec - ca - - - - ta, pec - ca - - - - ta no -

pec - ca - - - - ta no - - - - - stra, no -

pec - - - - ca - - - - ta no - - - - - stra, no -

- ca - - - - ta no - - - - -



36

I. se - cun - dum i - ni - qui - ta - tes, i - ni - qui - ta - tes

II. dum, se - cun - dum i -

III. ne - que se - cun - dum, ne - que se - cun - dum i - ni - qui - ta -

IV. dum, ne - que se - cun - dum i -

41

I. no -

II. ni - qui - ta - tes no - stras, no -

III. - tes no -

IV. ni - qui - ta - tes no -

46

Tenor notes with small noteheads inserted editorially, replacing rests.

I. - - stras re - tri - bu - as

II. - - stras re - tri -

III. - - stras re - tri - bu - as, re -

IV. - - stras, no -

51

51/2-52/1: III has the rhythm dotted semibreve B flat, minim A in the source.


I. no - - bis, no -


II. \_bu - as no -

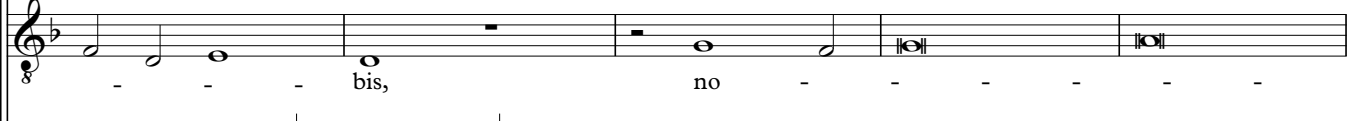
III. - tri - bu - as no -

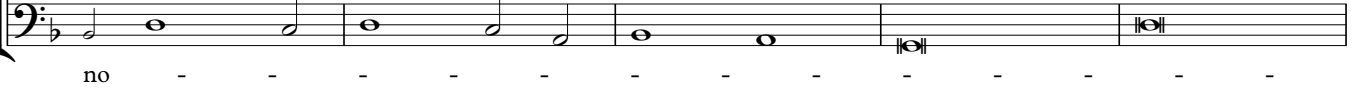
IV. - stras re - tri - bu - as

55 Bar 55: editorial note inserted in Bass part.

I. 

II. 

III. 

IV. 

60

I. 

II. 

III. 

IV. 


65


II. 

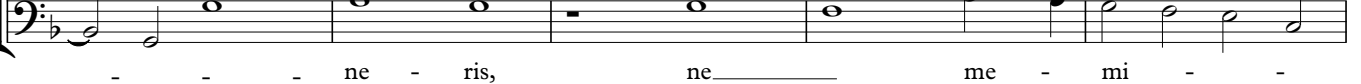
III. 

IV. 

70

II. 

III. 

IV. 

75

II. 

III. 

IV. 

80

II. *rum an - ti - qua*

III. *rum an - ti - qua*

IV. *no - stra - rum an - ti - qua*

84

II. *rum;*

III. *rum; ci - to*

IV. *rum, an - ti - qua rum; ci - to*

89

II. *ci - to an - ti -*

III. *an - ti - ci - pent nos mi -*

IV. *an - ti - ci - pent nos mi -*

93

II. *ci - pent nos mi - se - ri - cor - di -*

III. *se - ri - cor - di - ae tu -*

IV. *se - ri - cor - di - ae, mi - se - ri - cor - di - ae tu -*

97

II. *ae tu - ae qui - a pau -*

III. *ae tu -*

IV. *ae, tu -*

101

II. *8* pe - res, pau - - - pe - res fac -

III. *8* - ae, qui - a pau - - pe - - res fac - ti su -

IV. *8* - ae, qui - - - a pau - pe - - - res fac - ti su -

106

II. *8* ti su - - - mus ni - - - mis.

III. *8* mus, fac - ti su - - - mus ni - mis.

IV. *8* mus, fac - ti su - - - mus ni - - - mis.

111

I. Ad - iu - va nos, ad - iu - - -

II. *8* Ad - iu - va nos De -

III. *8* Ad - - - iu - va nos De -

IV. *8* Ad - - - - -

117

I. - va nos De - - us sa -

II. *8* - - - us sa - lu -

III. *8* us sa - lu - ta - - -

IV. *8* - iu - - va nos De - - - us

122

I. lu - ta - - - - - ris no - - - - - ster:

II. ta - - - - - ris no - - - - -

III. - - - - - ris no - - - - - ster: et

IV. - - - - - sa - lu - ta - - - - - ris no - - - - - ster: et prop - ter

127

I. et prop - ter glo - ri - am, no - - - - - mi - nis

II. ster: et prop - ter glo - ri - am no - - - - - mi - nis tu -

III. prop - ter glo - ri - am no - - - - - mi - nis

IV. glo - ri - am, et prop - ter glo - ri - am no -

132

I. tu - i Do - - - - - mi - ne li -

II. - is Do - mi - - - - -

III. tu - i Do - - - - - mi - ne

IV. - mi - nis tu - i Do - mi - ne li - be -

136

I. be - - - - - ra nos, li - - - - -

II. - ne li - be - - - - - ra nos

III. li - - - - - be - - - - - ra nos

IV. - - - - -

140

I. *be - ra nos, li - be - ra*

II. *et pro -*

III.

IV.

145

I. *nos et pro - pi - ti - us e -*

II. *pi - ti - us e -*

III. *et ro - pi - ti - us e - -*

IV. *-ra nos et pro - pi - ti - us e - sto pec -*

149

Bar 153: editorial note inserted in Bass part.

I. *sto pec - ca -*

II. *sto pec - ca -*

III. *sto pec - ca - tis no -*

IV. *ca - - tis no - stris, no -*

154

I. *tis no - stris*

II. *tis no - stris, no -*

III. *stris*

IV. *stris*



158

I. prop - ter no -

II. stris prop - ter no

III. prop - ter no

IV. prop - ter no - men tu

Detailed description: This system contains measures 158-161. It features four staves (I-IV) with vocal lines and a basso continuo line. The key signature has one flat (B-flat). Measure 158 starts with a repeat sign. The lyrics are: I. prop - ter no -; II. stris prop - ter no; III. prop - ter no; IV. prop - ter no - men tu.

162

I. men tu - - - - - um,

II. men tu - - - - - um, tu -

III. men tu - - - - -

IV. men tu - - - - -

Detailed description: This system contains measures 162-165. It features four staves (I-IV) with vocal lines and a basso continuo line. The key signature has one flat (B-flat). Measure 162 starts with a repeat sign. The lyrics are: I. men tu - - - - - um,; II. men tu - - - - - um, tu -; III. men tu - - - - -; IV. men tu - - - - -.

167

I. no - - - - - men tu - -

II. um, tu - - - - -

III. um, tu - - - - -

IV. um, no - - - - - men

Detailed description: This system contains measures 167-170. It features four staves (I-IV) with vocal lines and a basso continuo line. The key signature has one flat (B-flat). Measure 167 starts with a repeat sign. The lyrics are: I. no - - - - - men tu - -; II. um, tu - - - - -; III. um, tu - - - - -; IV. um, no - - - - - men.

171

I. um.

II. um.

III. um.

IV. tu - - - - - um.

Detailed description: This system contains measures 171-174. It features four staves (I-IV) with vocal lines and a basso continuo line. The key signature changes to two sharps (F# and C#) in measure 171. Measure 171 starts with a repeat sign. The lyrics are: I. um.; II. um.; III. um.; IV. tu - - - - - um.