

QUATRE VERSETS
D'UN MOTET

COMPOSE' ET CHANTE'
PAR ORDRE DU ROY,

En Mars 1703.

On y a ajouté le Verset *Qui dat nivem*, tiré du Pseaume *Lauda Jerusalem*,
chanté aussi devant Sa Majesté en 1702.



A PARIS,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rue Saint Jean de Beauvais, au Mont-Parnasse.

M. DCCIII.

AVEC PRIVILEGE DE SA MAJESTE.



QUATRE VERSETS

Du Pseaume *Mirabilia testimonia tua.*

Verset onzième *Tabescere*, à 2. Chanté par Mesdemoiselles Chappe & Couperin.

Verset douzième *Ignitum*, à voix seule & Symphonie, Mademoiselle Chappe.

Verset treizième *Adolescentulus*, à voix seule & Flûtes, Mademoiselle Couperin.

Verset quatorzième *Justitia*, les deux Demoiselles alternativement avec tous les Dessus.

Verset ajouté *Qui dat nivem sicut lanam*, à voix seule & Flûtes, Mademoiselle Couperin.



QUATRE VERSETS DU MOTET DE MONSIEUR L. C. COUPERIN, CHANTE' DEVANT LE ROY.

Ce Verset se chante sans Basse-Continuë ny aucun Instrument.



Mademoiselle COUPERIN.

Lentement.

Abel- ce e me fe- cit, me

Mademoiselle CHAPPE.

T Abel-

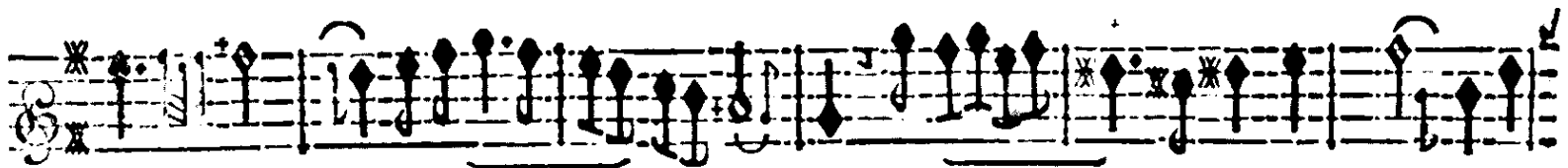
VERSETS DU MOTET,



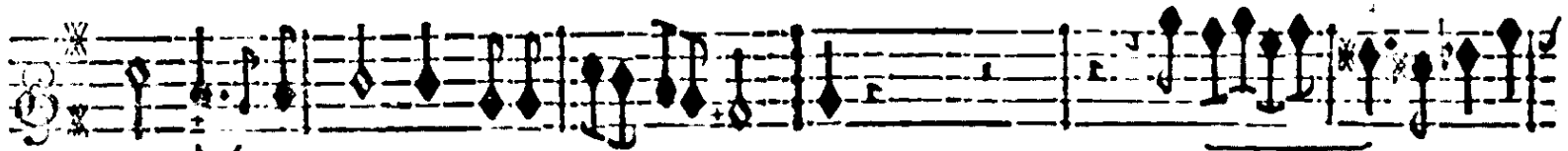
fecit zelus me- us: me fecit zelus meus: qui- a obli- ti sunt verba tua ini-



cere me fecit, me fecit zelus me- us: me fecit zelus meus: quia obli- ti



mici me- i, inimi- ci me- i. Tabet- cere me fe- cit, me



fant ver- ba tua ini- mi- ci me- i. Tabet- cere me



fecit zelus meus: quia obli- ti sunt ver- ba tua ini- mi- ci me-



fecit zelus meus: qui- a obli- ti sunt verba tua ini- mici me-

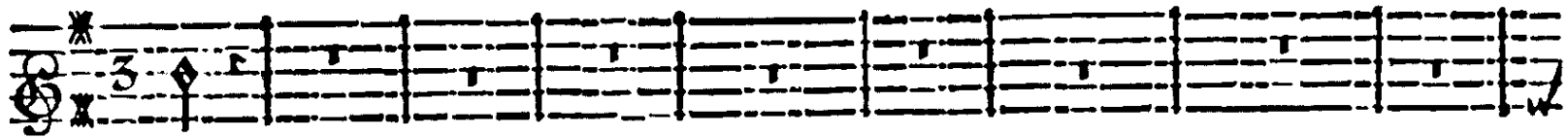
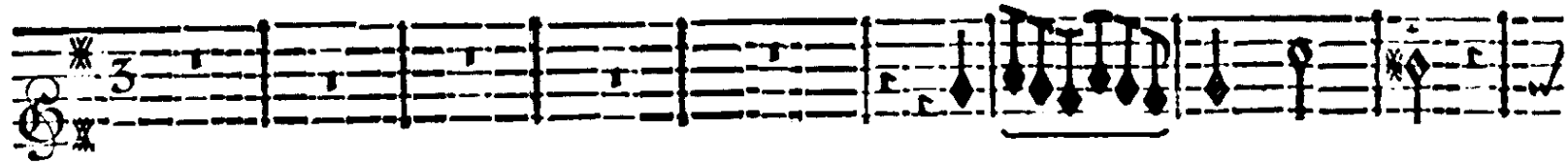
DE MONSIEUR L. C. COUPERIN.

3

Vivement & Gracieusement.



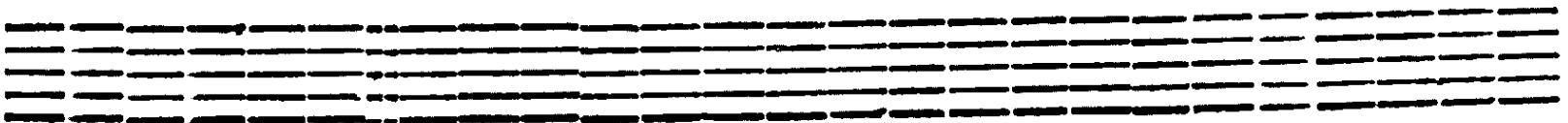
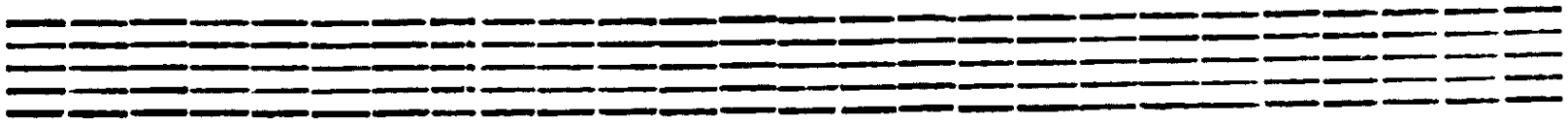
SYMPHONIE.



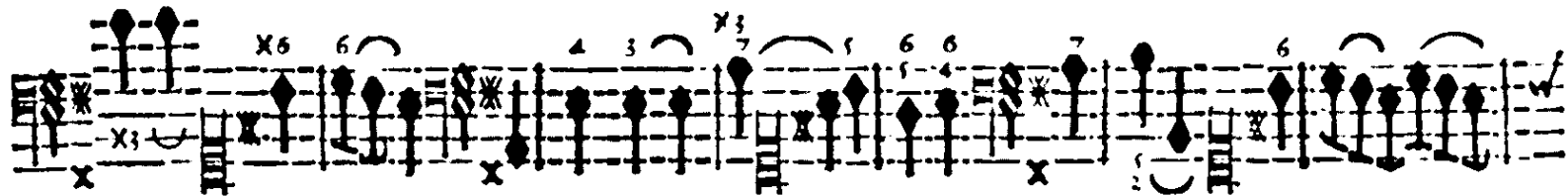
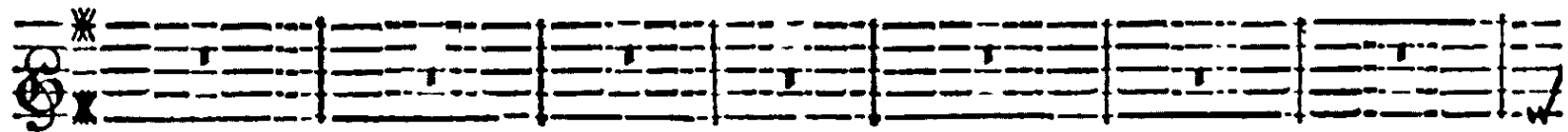
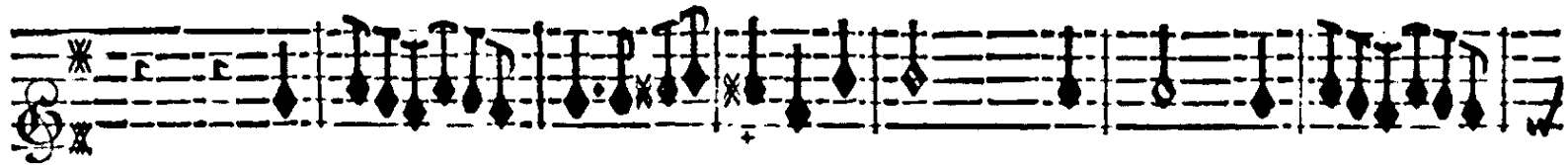
i.



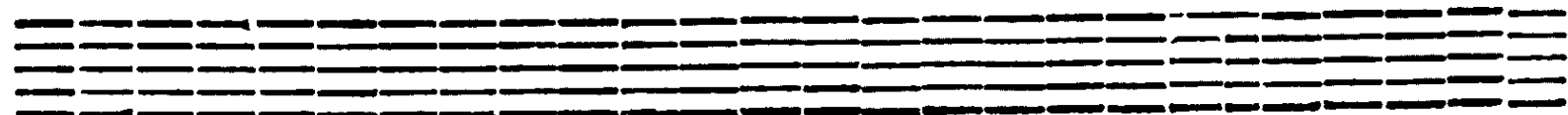
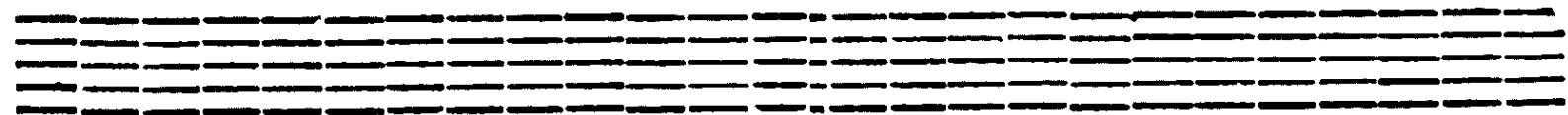
BASSUS CONTINUUS.



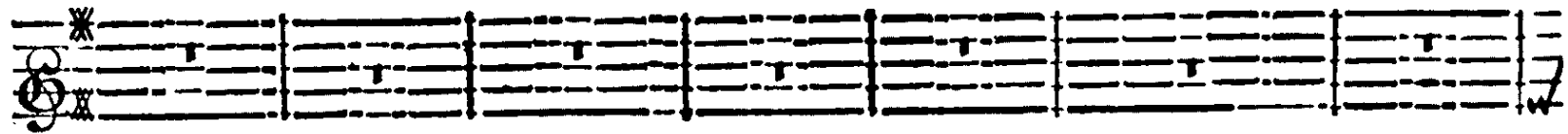
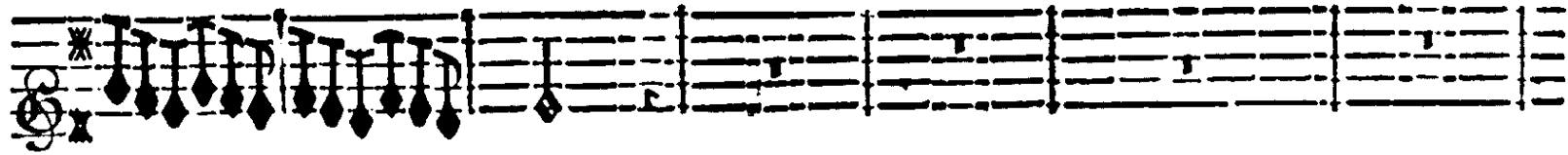
VERSETS DU MOTET.



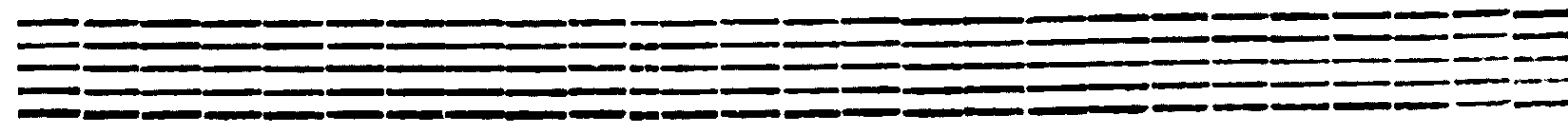
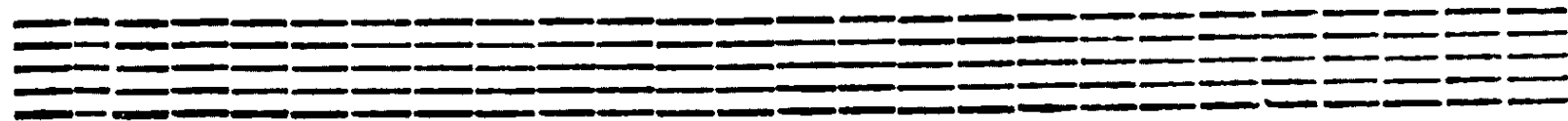
BASSUS-CONTINUUS.



DE MONSIEUR L. C. COUPERIN.



BASSUS-CONTINUUS.



VERSETS DU MOTET,

M demoisell- CHIAPPE.

I- gnitum e- loquium tuum vehe-

BASSUS-CONTINUUS.

doux.

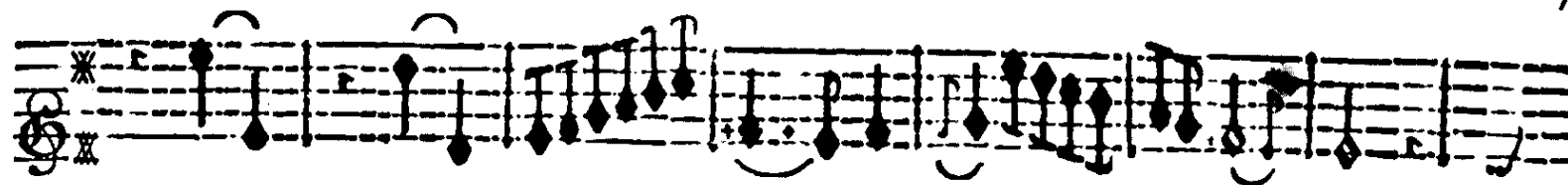
mea-

ter : & fer- vus tuus di- le-

doux.

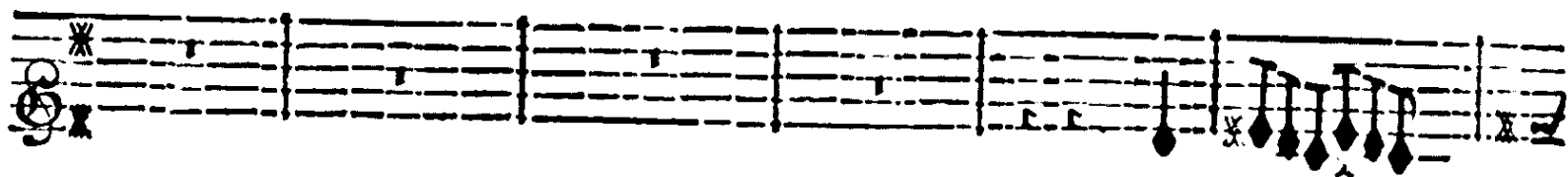
BASSUS-CONTINUUS.

DE MONSIEUR L. C. COUPERIN.



xit il- lud. I-

BASSUS CONTINUUS.



gnitum e- loquium tuum vehemen- ter: vehemen-

BASSUS-CONTINUUS.

VERSETS DU MOTET,

Musical staff with treble clef and G-clef, containing a series of chords marked with asterisks and 'x' symbols.

ter: & ser- vus tuus dile- xit illud, di-

Musical staff with bass clef and F-clef, containing a series of chords marked with asterisks and 'x' symbols, with lyrics underneath.

BASSUS CONTINUUS.

Musical staff with treble clef and G-clef, containing a series of chords marked with asterisks and 'x' symbols.

Musical staff with treble clef and G-clef, containing a series of chords marked with asterisks and 'x' symbols.

le-

Musical staff with bass clef and F-clef, containing a series of chords marked with asterisks and 'x' symbols, with lyrics underneath.

BASSUS-CONTINUUS.

Musical staff with notes and ornaments. The staff is in G-clef and contains several measures of music with various ornaments (marked with asterisks) and a dynamic marking 'fort.' at the end.

Musical staff with notes and ornaments. The staff is in G-clef and contains several measures of music with various ornaments (marked with asterisks).

xit il- lud.

Musical staff with notes and ornaments. The staff is in G-clef and contains several measures of music with various ornaments (marked with asterisks) and a dynamic marking 'fort.' at the end.

BASSUS-CONTINUUS.

Musical staff with notes and ornaments. The staff is in G-clef and contains several measures of music with various ornaments (marked with asterisks).

Musical staff with notes and ornaments. The staff is in G-clef and contains several measures of music with various ornaments (marked with asterisks).

I- gnitum e- loquium tuum vehemen-

Musical staff with notes and ornaments. The staff is in G-clef and contains several measures of music with various ornaments (marked with asterisks).

BASSUS-CONTINUUS.

VERSETS DU MOTET,

ter, vehemen-

BASSUS-CONTINUUS.

deux.

ter: & fer- vus tuus, & fer- vus tuus di- le- xit illud, di-

deux.

BASSUS CONTINUUS.

le-

xix il-

lud. I-

BASSUS-CONTINUUS.

gnitum e- lo- quium tuum vehe- mente : & fer- vus totus d-

BASSUS CONTINUUS.

B ij

VERSETS DU MOTET,

le- xit illud, & fer- vus tuus di-

BASSUS-CONTINUUS.

le xit il- lud, & fer- vus tuus, & fer- vus

BASSUS-CONTINUUS.

Musical staff with treble clef, containing a series of notes and rests, including some marked with asterisks.

Musical staff with treble clef, containing a series of notes and rests, including some marked with asterisks.

tuus di- le- xit illud, di- le- xit il-

Musical staff with bass clef, containing a series of notes and rests, including some marked with asterisks and numbers like 7, 6, 6, 6, 6, 6, 6, 6.

BASSUS CONTINUUS.

Musical staff with treble clef, containing a series of notes and rests, including some marked with asterisks.

Musical staff with treble clef, containing a series of notes and rests, including some marked with asterisks.

lud, di- le- xit il- lud. *Tournez vite.*

Musical staff with bass clef, containing a series of notes and rests, including some marked with asterisks and numbers like 6, 6, 6, 6, 6, 6, 6, 6.

BASSUS-CONTINUUS.

RITOURNELLE.

FLÛTES.

Musical staff for Flutes, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains a melodic line with various note values and rests.

Musical staff for Flutes, continuing the melodic line from the previous staff.

Tous les Dessus de Violons.

Musical staff for Violins, featuring a treble clef, a key signature of one flat, and a common time signature. The staff includes the instruction "doux." and several "6" markings above the notes. The bottom of the staff shows bass clef notes with flats.

Musical staff for Flutes, continuing the melodic line.

Musical staff for Flutes, continuing the melodic line.

Musical staff for Violins, continuing the melodic line. The staff includes figured bass notation: X4 6 7 3, X4 6 X4 6 X4, X6, and X3.

Mademoiselle COUPERIN.

Tendrement.

Adolescen- tulus sum ego & con-

BASSUS-CONTINUUS.

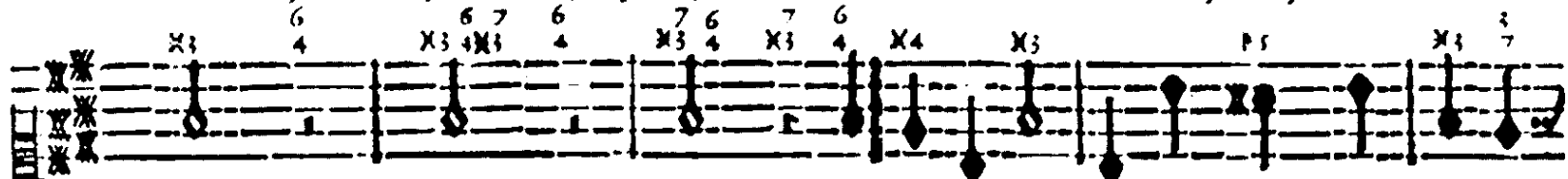
temptus: Adolescen- tulus sum ego & con- temptus: justifi- ca- tiones

BASSUS-CONTINUUS.

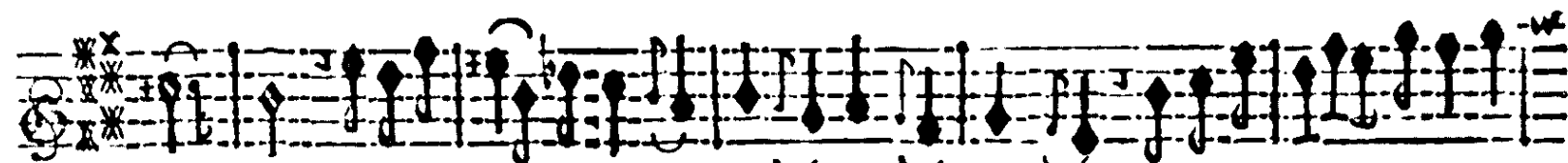
VERSETS DU MOTET,



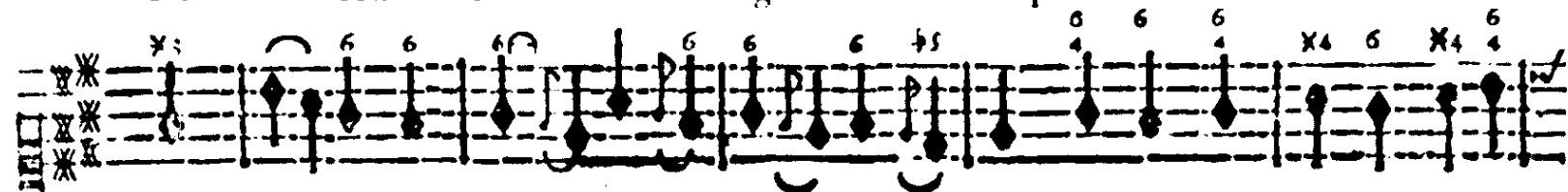
tuas non, non, non, non, nō, non, non sum obli- tus. non, non, non sum o-



BASSUS CONTINUUS.



li- tus. Adolefcentulus sum ego & contemptus: Adolefcentulus sum



BASSES-CONTINUUS.

ego & contemptus: justifi- ca- tiones tuas non sum o- bli-

BASSUS-CONTINUUS.

tus, justifi- ca- tiones tuas non, non, non sum obli- tus, non, non, non,

BASSUS-CONTINUUS.

VERSETS DU MOTET,

non, non sum obli- tus, non sum obli- tus, non, non, non, non, non

BASSUS-CONTINUUS.

sum o- bli- tus, non, non, non, non, non, non sum o- bli-

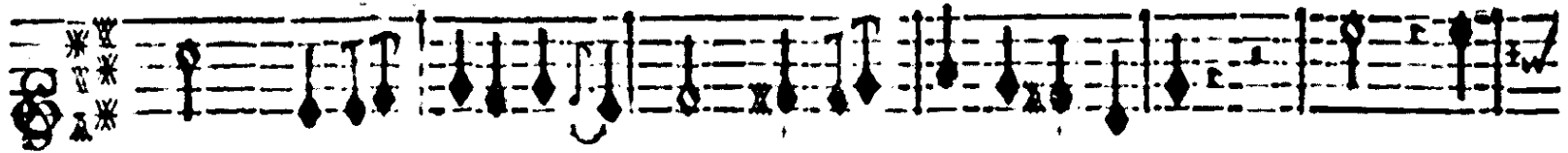
BASSUS-CONTINUUS.

tus, non sum o- bli- tus, non, non, non, non sum o- bli- tus. Adoles-

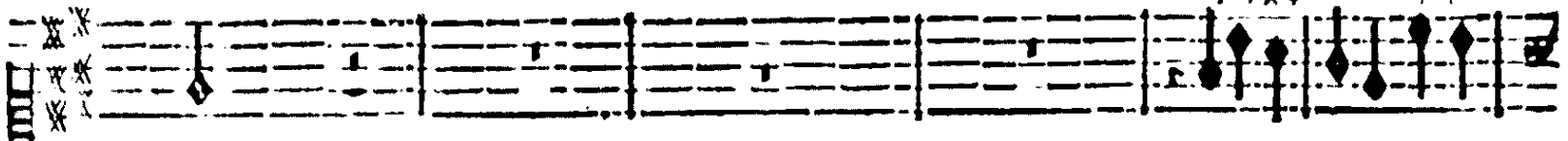
BASSUS-CONTINUUS.

cen- tulus sum ego & con- tem- ptus: Adolescen- tulus sum ego & con-

BASSUS-CONTINUUS.



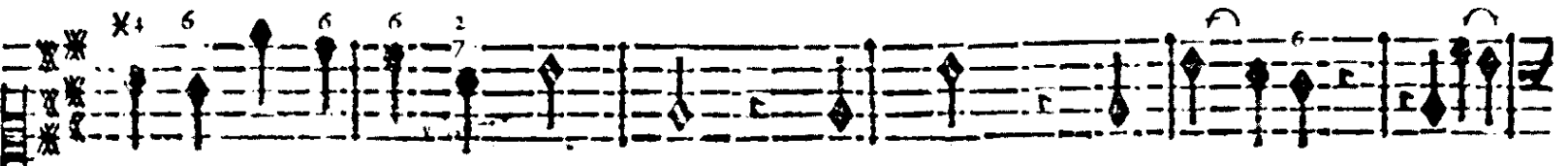
temptus: iustifi- cationes tuas, iusti- fi- cati- ones tuas non, non, non,



BASSUS CONTINUUS.



non, non, non, non sum o- bli- tus, non, nō, non, non, non sum o- blitus, non, non, non



BASSUS-CONTINUUS.

non, non, non, non sum o- bli- tus, non, non, non sum o- bli- tus.

BASSUS-CONTINUUS.

Le Verset suivant se chante alternativement par les deux Demoiselles, & par tous les Dessus.

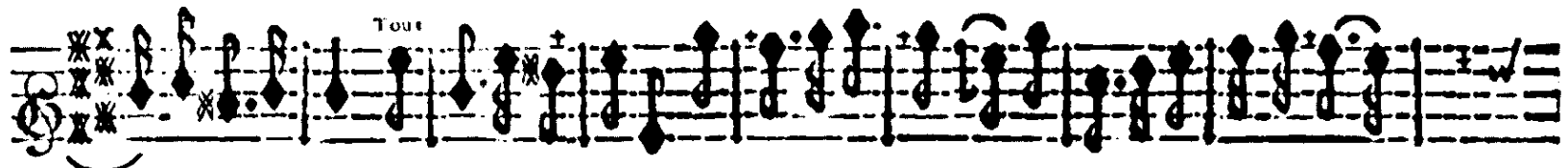
A DEUX.

Ju- sti- tia tua, Ju- sti- tia tua, justitia in aet- num: & lex tu-

Ju- sti- tia tua, ju- sti- a in aet- num: & lex

a, & lex tu- a, & lex tua, tu- a veritas. & lex tua, & lex tu- a, tu-

tu- a, & lex tua, lex tu- a, tua ve- ritas. & lex tua, lex tu- a, tu-



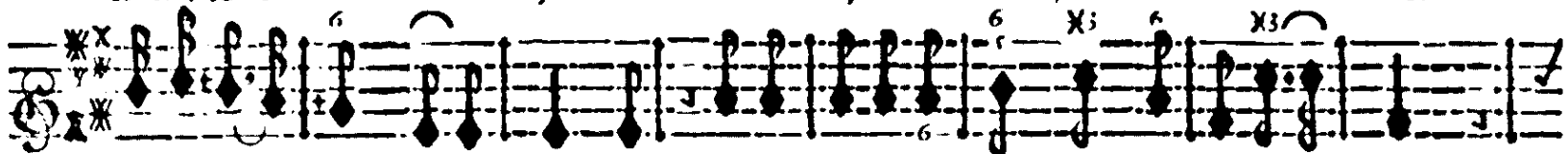
a veritas. Justi- tia tua, Ju- stitia tua, ju- stitia in ater-



a veritas. Ju- stitia tua, ju- stiti- a



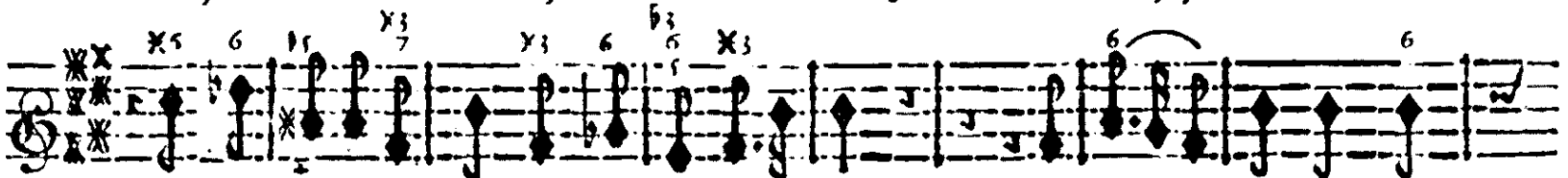
num: & lex tu- a, & lex tu- a, & lex tua, tu- a veritas. & lex



in ater- num: & lex tua, & lex tua, lex tu- a, tu- a veri- tas.



tua, & lex tu- a, tu- a veritas. Ju- stitia tua, ju- stitia in a-



& lex tua, lex tu- a, tu- a veritas. Ju- stitia tu- a, ju-

ternum, in aeter- num, in aeter-
Tous.

stitia in aeter- num, in aeter-

num, in a- ter- num, in
A DEUX.

num, in a- ter- num, in

a- ter- num. Justiti- a tua, ju- stitia in aeternum, ju- sti tia in aeter-
Tous

a- ter- num. Ju- sti- ti- a tua in aeter- a tua in aeter-

VERSETS DU MOTET,

A DEUX. Tous.

num: & lex tua, & lex tua, tu- a veri- tas. Justitia tua, justitia in a-

num: & lex tua, lex tu- a, tu- a veri- tas. Justitia tua, ju-

ter- num, in a- ter- num: & lex tu- a, & lex tu- a, & lex

stitia in aeternum, in a- ter- num: & lex tu- a, & lex tu- a,

tu- a, tu- a veritas, & lex tu- a, tu- a veri- tas.

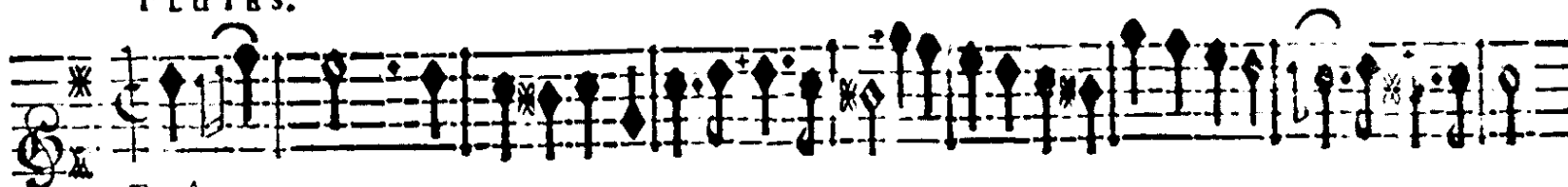
& lex tua, tu- a veritas, & lex tua, tua veri- tas.

F I N.

Verfet du Motet de l'année dernière, chanté par Mademoiselle COUPERIN, à sa Reception.



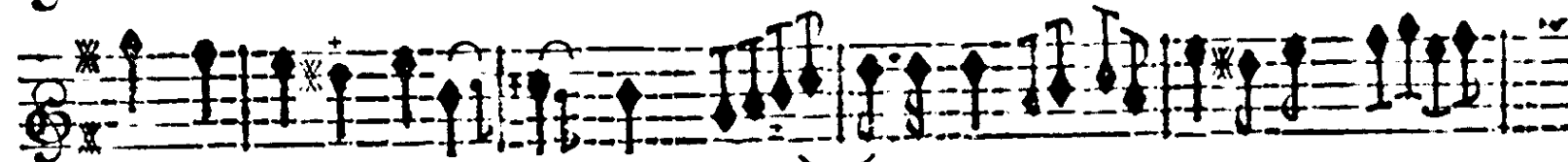
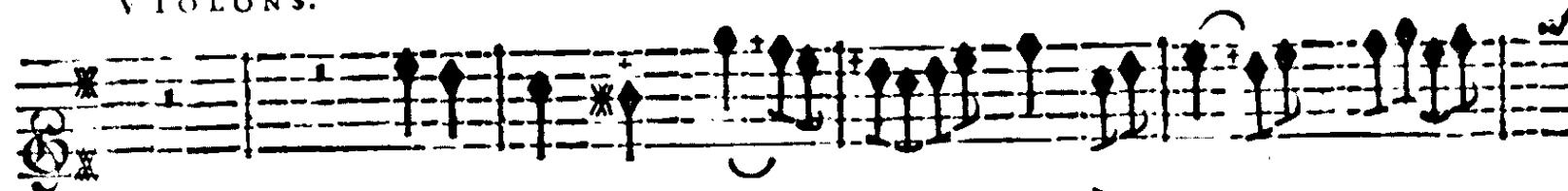
FLÛTES.



FLÛTES.



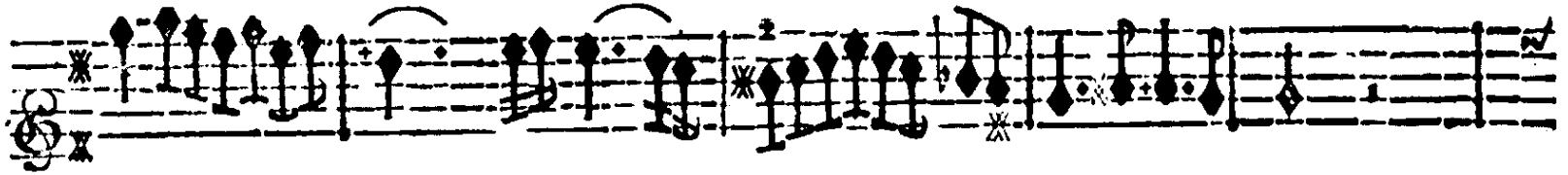
VIOLONS.



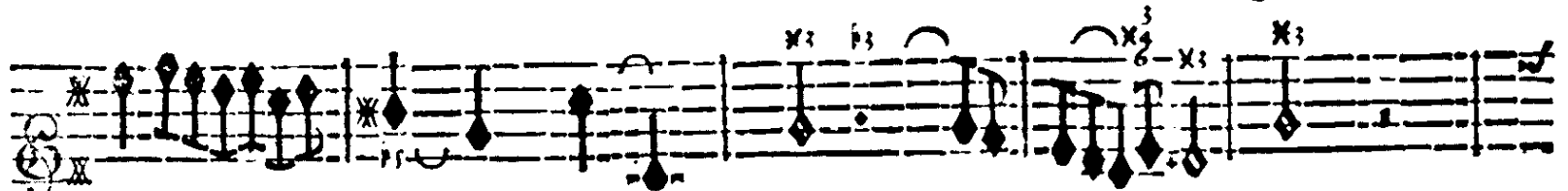
Quidat nivem sicut la- nam: ne- bulam si- cut cinerem spar-



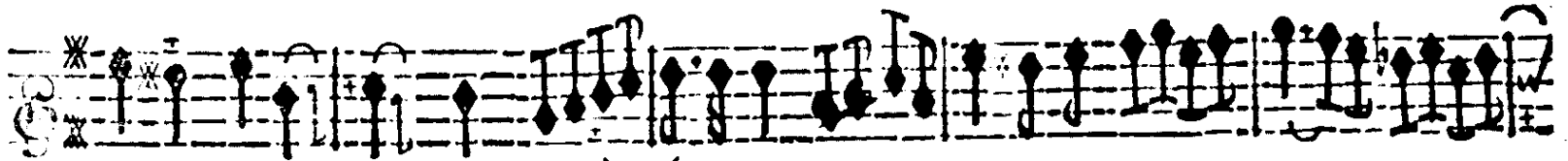
BASSUS-CONTINUUS.



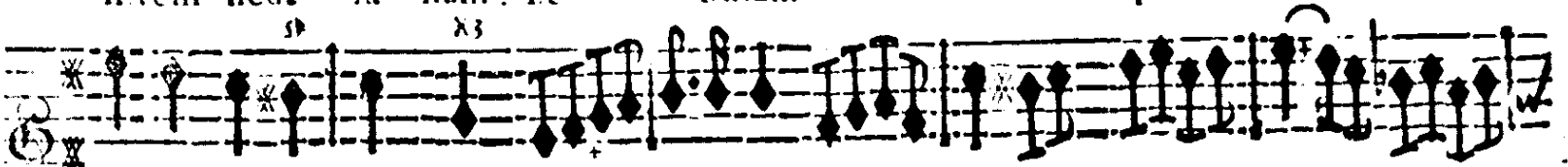
git. Qui dat



BASSUS-CONTINUUS.



nivem sicut la- nam: re- bulam si- cut cinerem spar-



BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

nivem sicut lanam: nebulam sicut citreum spat-

BASSUS-CONTINUUS.

D ij

Three staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with various rhythmic values, including eighth and sixteenth notes, and rests. The second and third staves continue the melodic line.

git.

Qui dat ni- vem sicut la- nam: re- bulam

r 6 4 3 7 6 6 X3 6 7 6 X3 4 7 6 X3 4 6 X3 6 X3

A single staff of musical notation for the Bassus Continuus. It features a bass clef and is filled with figured bass notation, including numbers (1, 6, 4, 3, 7, 6, 6, X3, 6, 7, 6, X3, 4, 7, 6, X3, 4, 6, X3, 6, X3) and rhythmic markings.

BASSUS-CONTINUUS.

A single staff of musical notation for the Bassus Continuus, continuing the figured bass line with various numbers and rhythmic markings.

A single staff of musical notation for the Bassus Continuus, continuing the figured bass line with various numbers and rhythmic markings.

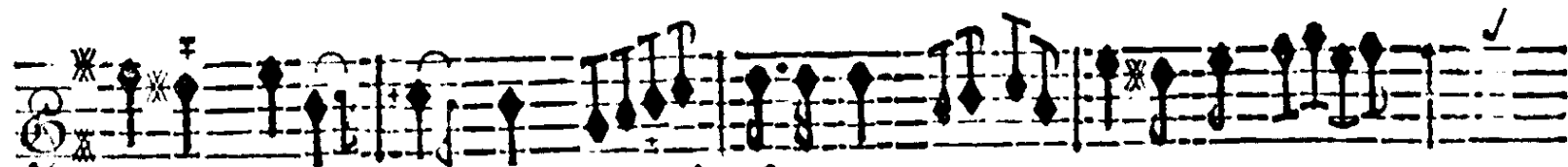
sicut cir- e em spar-

git. Qui dat

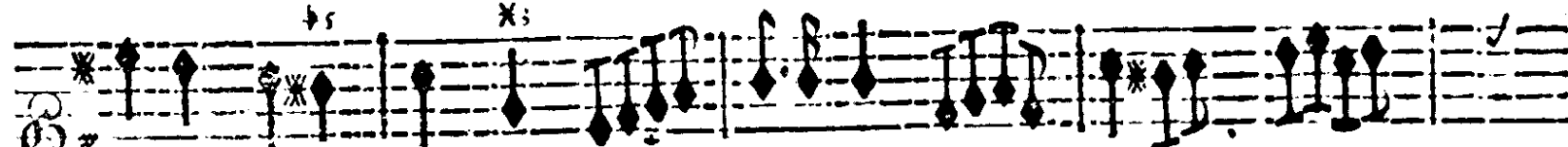
6 X3 2 4 X3 X3

A single staff of musical notation for the Bassus Continuus, continuing the figured bass line with various numbers and rhythmic markings.

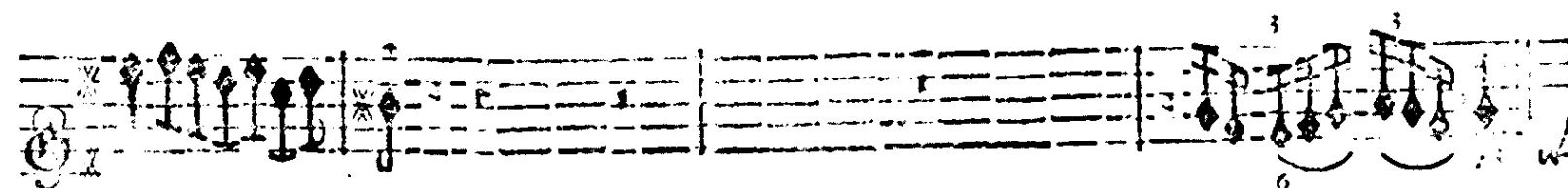
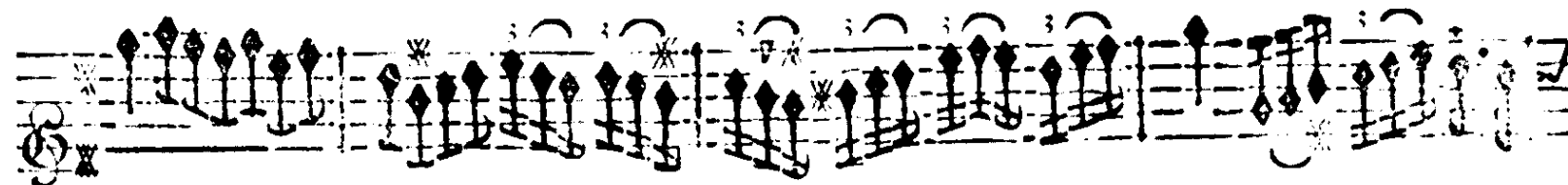
BASSUS-CONTINUUS.



niven ficut la- nam: re- bulam fi- cut cirerem spar-



BASSUS-CONTINUUS.



BASSUS CONTINUUS.

30 VERSET DU MOTET DE MONSIEUR L. C. COUPERIN.

git, spar- git.

BASSUS-CONTINUUS.

EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras le onzième jour du mois de May, l'An de Grace mil six cent soixante-treize, Signées, LOUIS: Et plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradiatoires du Conseil Privé du Roy des 30. Septembre 1694. & 6. Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de tous Auteurs: Faisant deffentes à toutes autres personnes de quelque qualité & condition qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires: ny mesme de Taller ny Fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amande, ainsi qu'il est plus amplement déclaré esdites Lettres: Sa dite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.