

SEPT VERSETS
DU MOTE
COMPOSE
DE L'ORDRE DU ROY,

Et Chanté à Versailles le Mars 1704.



A P A R I S,
Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë Saint Jean de Beauvais, au Mont-Parnasse.

M. D C C I V.
Avec Privilege de Sa Majesté.

SEPT VERSETS

Du Pseaume *Benedixisti Domine terram tuam.*

I V. Verset.	<i>Converte nos Deus.</i>	Monsieur L. Michau.
V. Verset.	<i>Numquid in aeternum.</i>	Toutes les Tailles , & les Basses-Tailles.
VII Verset.	<i>Ostende nobis Domine.</i>	Monsieur du Four.
VIII. Verset.	<i>Audiam quid loquatur.</i>	Monsieur Baſaron.
XI. Verset.	<i>Misericordia , & veritas.</i>	Messieurs Hiacinte , & Pacini , <i>Italiens.</i>
XII.	<i>Veritas de terra.</i>	Mademoiselle Couperin.
& Versets.	{ &	
X III.	{ <i>Etenim Dominus.</i>	

EXTRAIT DU PRIVILEGE.

PAR Lettres Patentées du Roy données à Arras l'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 contradictoires 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 deffenses 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 Tailler ny Fondre aucun Caractères de Musique sans le congé & permission dudit Ballard , à peine de confiscation desdits Caractères & Impressions , & de six mille livres d'amande , ainsi qu'il est plus amplement déclaré esdites Lettres : Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez , foy soit ajoutée comme à l'Original.



SEPT VERSETS DU MOTET COMPOSEE DE L'ORDRE DU ROY,

Et Chanté à Versailles le

Mars 1704.

QUATRIE'ME VERSET.
FLUTES ALLEMANDES.



Mr. l'Abbé MICHAU.

Onverte.

BASSUS-CONTINUUS.

A ij

VERSETS DU MOTET,



BASSUS-CONTINUUS.

Tendrement.

Converte, Conver-te, Converte nos De-us saluta-
ris

BASSUS-CONTINUUS.

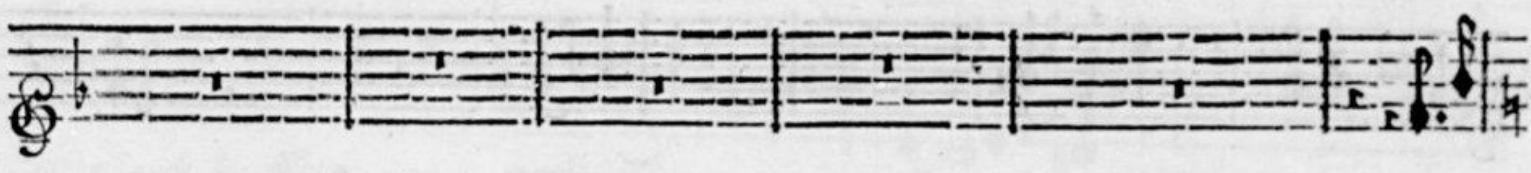
DE MONSIEUR L. C. COUPERIN. 5



no-ster, salu- ta- ris no- ster: & a-



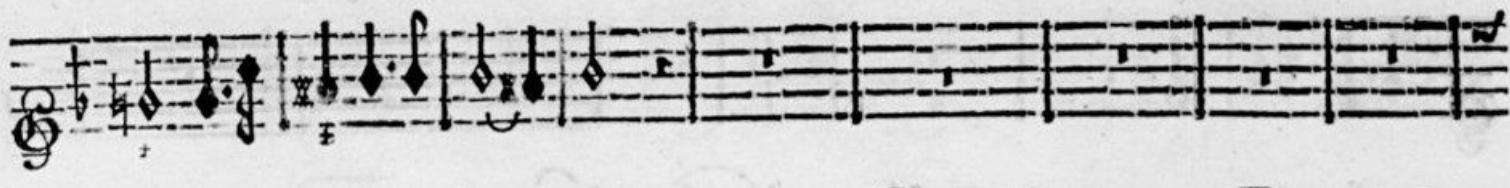
BASSUS-CONTINUUS.



ver- te iram tu- am à nobis, & a- ver te a-



BASSUS-CONTINUUS.



verte iram tuam à no- bis. Converte, Conver-te, Converte nos De- us, Con-



BASSUS CONTINUUS.



verte, Conver-te, Converte nos De-us salu-ta- ris salu-



BASSUS CONTINUUS.

DE MONSIEUR L. C. COUPERIN.

7

Musical score for two voices and basso continuo. The top voice (Soprano) has a melodic line with various note heads and rests. The bottom voice (Bassus-Continuus) provides harmonic support with sustained notes and basso continuo markings (x, 3, 6, 7). The lyrics "ta- ris noster: & a- ver- te, a-" are written below the voices.

BASSUS-CONTINUUS.

Musical score for two voices and basso continuo. The top voice continues its melodic line. The bottom voice (Bassus-Continuus) provides harmonic support with sustained notes and basso continuo markings. The lyrics "verte, a- verte iram tuam, iram tuam à no- bis. Converte, Conver- te, Con- verte" are written below the voices.

BASSUS-CONTINUUS.

VERSETS D U M O T E T,



verte nos De- us salu- ta- ris noster: & aver-

x6

2

8

x1

2

8

x1

2

6

x1

6

4

x1

2

3

x1

2

7

x1

2

8

x1

BASSUS-CONTINUUS.



te, aver-

te, aver-



BASSUS-CONTINUUS.

DE MONSIEUR L. C. COUPERIN.

,

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are written in soprano, alto, and tenor clefs. The basso continuo part is written in bass clef. The music consists of two systems of four measures each. The lyrics are as follows:

te iram tuam à no- bis, a- verte, a- ver- te, a- verte iram tuam à

Bassus Continuus.

Continuation of the musical score for three voices and basso continuo. The basso continuo part is shown with a single line of dots, indicating sustained notes.

Continuation of the musical score for three voices and basso continuo. The basso continuo part is shown with a single line of dots.

Continuation of the musical score for three voices and basso continuo. The basso continuo part is shown with a single line of dots.

Continuation of the musical score for three voices and basso continuo. The basso continuo part is shown with a single line of dots.

Bassus Continuus.

B

VERSETS DU MOTET,
CINQUIEME VERSET.

Légèrement.



SYMPHONIE.

BASSUS CONTINUUS.



BASSUS CONTINUUS.

TOUTES LES TAILLES.



Numquid, Numquid, Numquid in æ- ternum irasce- ris nobis, Numquid, Nú-
 toutes les basses-tailles.



Numquid, Numquid in ater- num irasce- ris no- bis: Num-



BASSUS CONTINUUS.

DE MONSEIGNEUR L. C. COUPERIN. II

Musical score for two voices (Soprano and Alto) and basso continuo. The vocal parts are written in common time with a soprano clef and an alto clef. The basso continuo part is written below the vocal parts, also in common time with a bass clef. The music consists of six measures. The lyrics are in Latin, with some words underlined to indicate stress or rhyme. The vocal parts sing in a homophony style.

quid in a- ter- num irasceris, irasceris, irasceris no-
 quid, Numquid in ater- num iraf-

BASSUS CONTINUUS.

Continuation of the musical score. The vocal parts continue their homophony. The basso continuo part provides harmonic support. The lyrics are in Latin, continuing from the previous section.

bis: aut ex- ten- des i- ram tuam, aut exten- des i- ram tuam à gene-
 ce- ris no- bis, aut exten- des i- ram tuam

BASSUS CONTINUUS.

B ij

VERSETS DU MOTET,



ra- ti- one in genera- tionem, in gene- ratio- nem, aut extendes iram tuam, iram



à generati- o- ne in gene- ratio- nem, aut extendes iram tuam, iram



BASSUS-CONTINUUS.



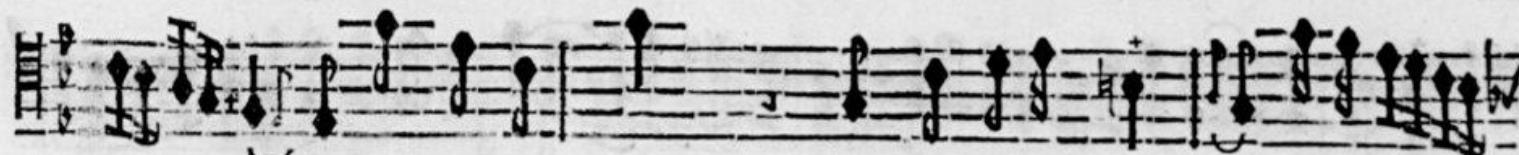
tuam à genera- o- ne in genera- ratio- o- nem, genera- ti- one in genera-



tuam, iram à genera- o- ne in genera- ratio- onem, genera-



BASSUS-CONTINUUS.



ra- ti- o- nem. Numquid, Numquid,

Numquid in æ- ter- num irasce-



ce-

BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

ratio- ne in generatio- nem, aut exten- des i- ram
 ratio- ne in generatio- nem, aut exten- des i- ram
 BASSUS-CONTINUUS.

tuam, aut extendes i- ram tuam à genera- ti- o- ne in genera- ti- o-
 tuam, aut extendes i- ram tuam à genera- ti- o- ne in genera- ti- o-

BASSUS-CONTINUUS.



nem, aut extendes iram, iram tuam à gene- rati- o- ne in generati- o-



nem, aut extendes iram, iram tuam à gene- rati- o- ne in generati- o-



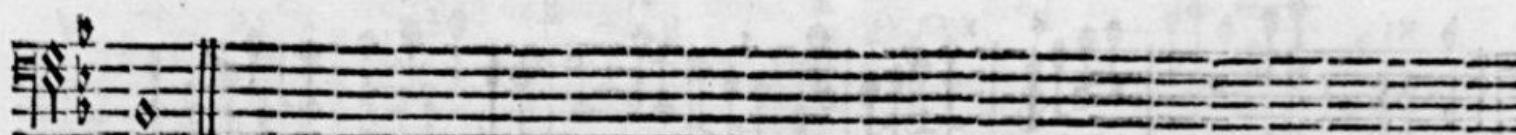
BASSUS-CONTINUUS.



nem.

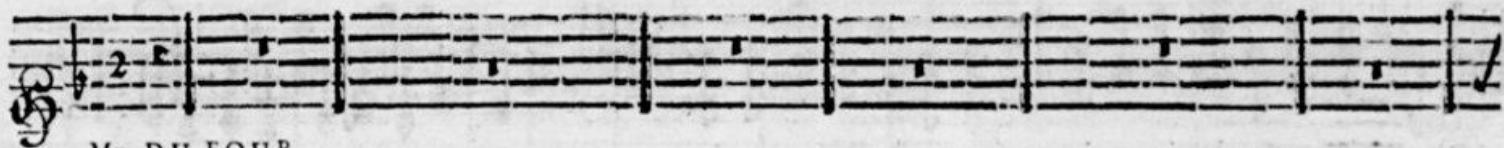


nem.



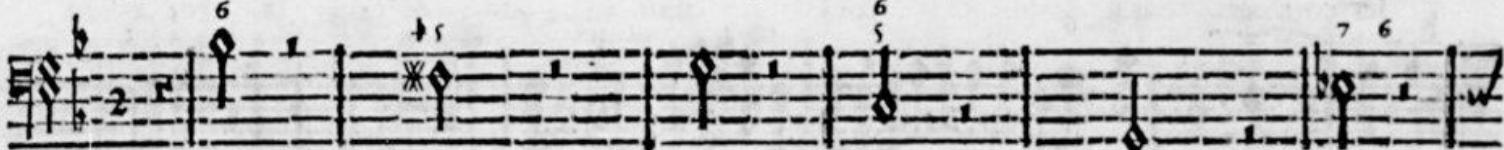
BASSUS-CONTINUUS.

V E R S E T S D U M O T E T,
S E P T I E M E V E R S E T.



Mr. DU FOUR.
Lentement.

OSten- de, Ostende nobis Domine miseri- cordiam



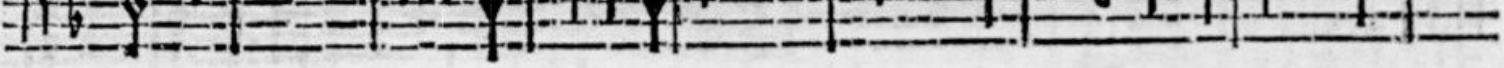
BASSUS-CONTINUUS.



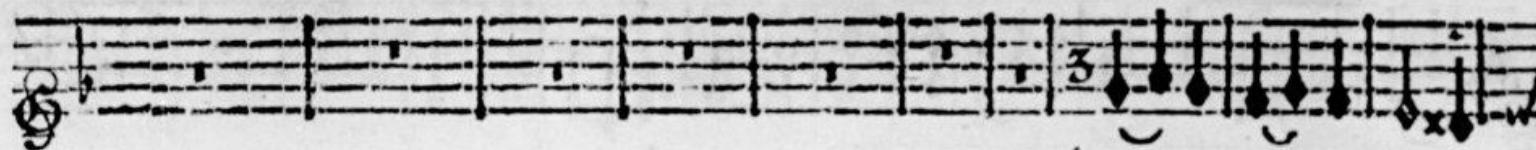
tuam, Ostende, Osten-



de, Ostende nobis Domine, Ostende mi-



BASSUS-CONTINUUS.

ACCOMPAGNEMENT.
Gracieusement.

sericordiam tuam, misericor- diam tu- am: & salu- ta- re tuum,



BASSUS CONTINUUS.

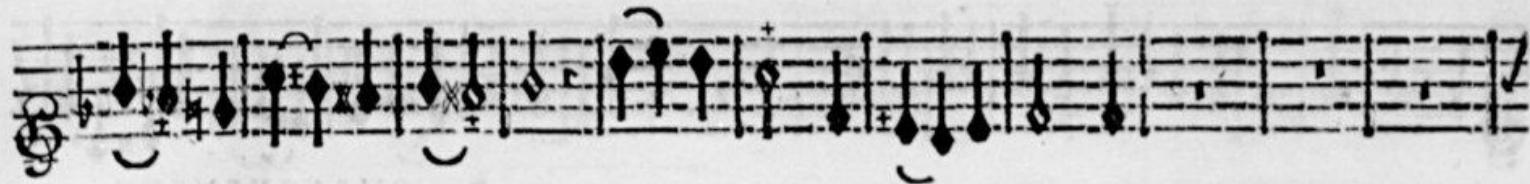


fa- lu- ta- re tuum da nobis, da nobis, da no- bis, fa- lu- ta- re



BASSUS CONTINUUS.

VERSETS DU MOTET,



tuum da nobis, da no- bis, fa- lu- ta- re, fa- luta- re, fa- lu-



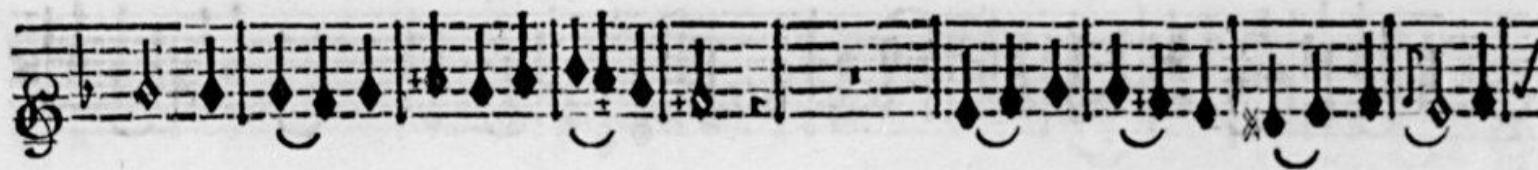
BASSUS-CONTINUUS.



ta- re tuum da nobis, da no- bis, & salu ta- re tu- um, fa- luta- re



BASSUS-CONTINUUS.



tuum da nobis, da nobis, da no- bis, fa- lu- ta- re tuum da no- bis, fa- lu-

BASSUS-CONTINUUS.



ta- re tuum da no- bis, fa- lu- ta- re, fa- lu-

BASSUS-CONTINUUS.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and Bassus-Continuus. The vocal parts are written in soprano, alto, and tenor/bass staves. The bassus-continuus part is provided below the vocal staves. The music consists of two systems of four measures each. The vocal parts sing "ta-re tuum da no-bis, sa-luta-re, sa-lu-ta-", followed by a repeat sign and a basso continuo realization. The bassus-continuus part features a sustained bass note with various harmonic inflections indicated by numbers (e.g., 6, 4, X4, X3, X5-8, X5-3-4-7) and rests.

BASSUS-CONTINUUS.

Continuation of the musical score. The vocal parts sing "re tuum da no-bis". The bassus-continuus part continues with a sustained bass note and harmonic inflections.

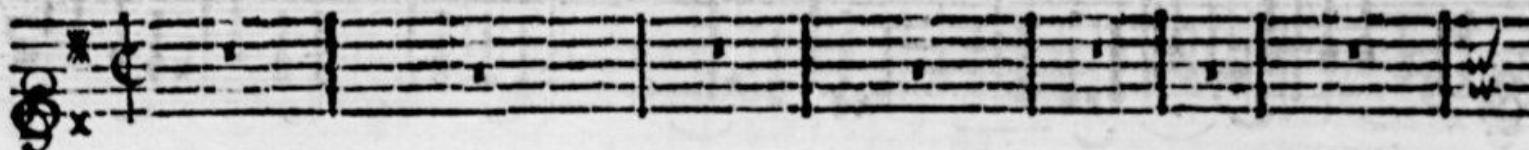
Continuation of the musical score. The vocal parts sing "re tuum da no-bis". The bassus-continuus part continues with a sustained bass note and harmonic inflections.

re tuum da no-bis.

Continuation of the musical score. The bassus-continuus part continues with a sustained bass note and harmonic inflections.

BASSUS-CONTINUUS.

HUITIÈME VERSET.

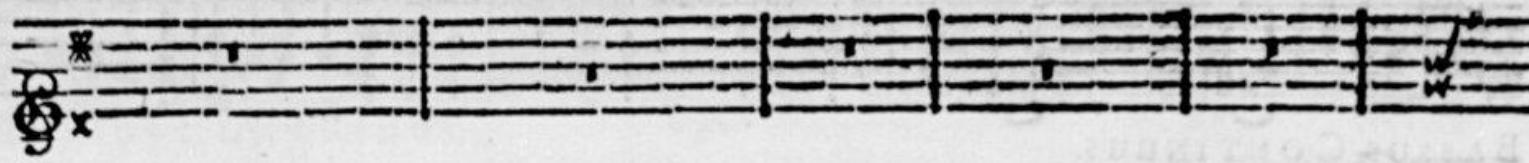


Mr. BASTARON.

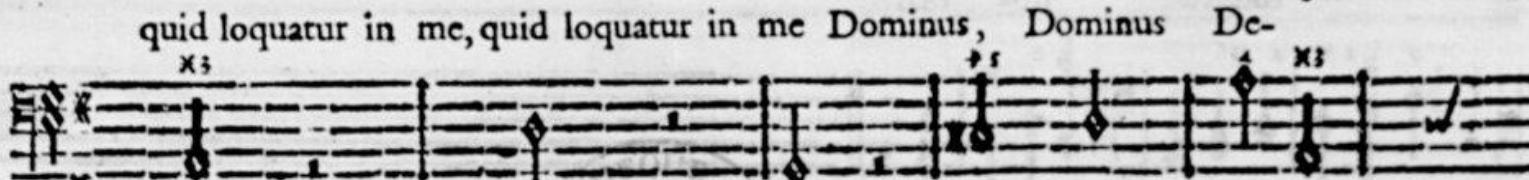
RECITATIF.

A Udiam quid loquatur in me Dominus, Dominus De- us, Audiam

BASSUS CONTINUUS.

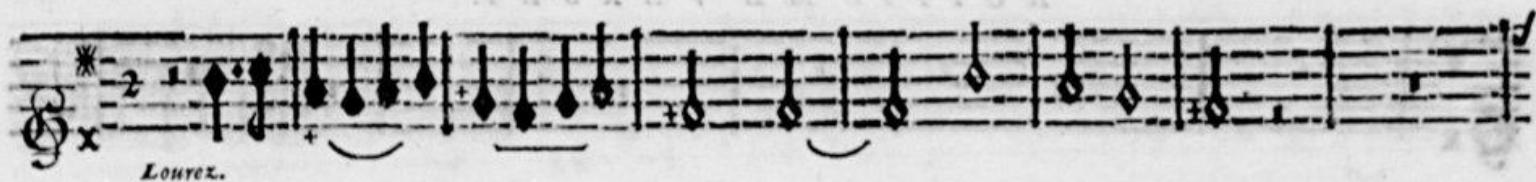


quid loquatur in me, quid loquatur in me Dominus, Dominus De-



BASSUS CONTINUUS.

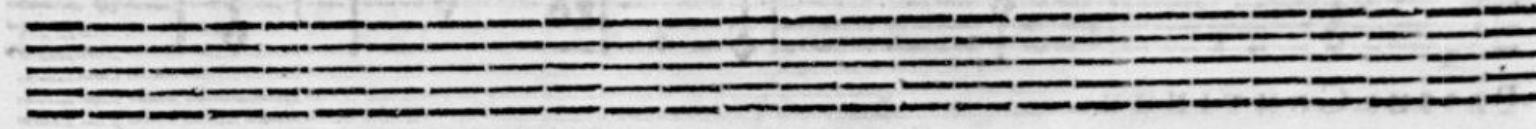
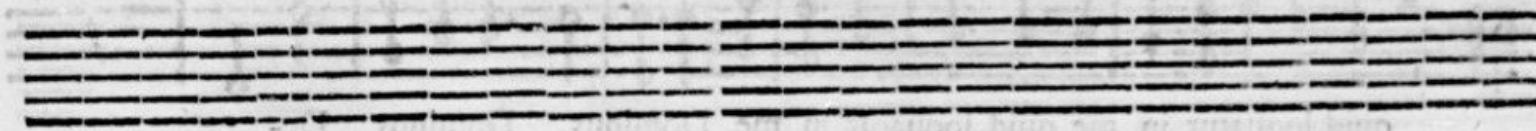


*Lourez.*

us : quoniam loquetur pa- cem in ple- bem suam, loquetur pa-



BASSUS-CONTINUUS.



A musical score for three voices. The top two voices are soprano (G-clef) and alto (C-clef), both in common time. The basso continuo part (BASSUS-CONTINUUS) is at the bottom, also in common time. The vocal parts sing in homophony. The lyrics are in Latin: "cem in plebem suam, ple- bem su- am, loquetur pa-". The music features various note values (eighth, sixteenth, thirty-second) and rests. Figured bass notation is provided below the continuo staff.

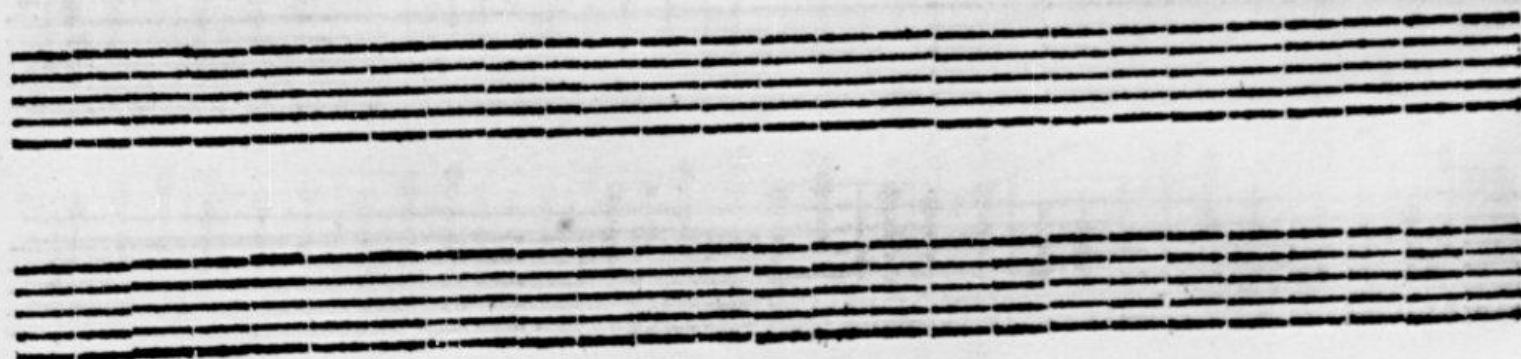
cem in plebem suam, ple-
bem su- am, loquetur pa-

BASSUS-CONTINUUS.

VERSETS DU MOTET,

A musical score for three voices and basso continuo. The top two staves are for voices, each with a soprano clef and a 'Gx' dynamic marking. The bottom staff is for the basso continuo, indicated by a bass clef and a 'BASSUS-CONTINUUS.' label. The music consists of four measures. The first measure contains eighth-note chords. The second measure has eighth-note chords with some grace notes. The third measure features a melodic line with sixteenth-note patterns. The fourth measure concludes with a final chord. The vocal parts have lyrics below them: 'cem, loquetur pa-' (first measure), 'cem in plebem su-' (second measure), 'am, loquetur pacem, loquetur pa-' (third measure), and 'cem, loquetur pa-' (fourth measure). Various numbers (e.g., 3, 5, 6, 7, 16) are placed above certain notes, likely indicating pitch or performance instructions.

BASSUS-CONTINUUS.



DE MONSIEUR L. C. COUPERIN. 25

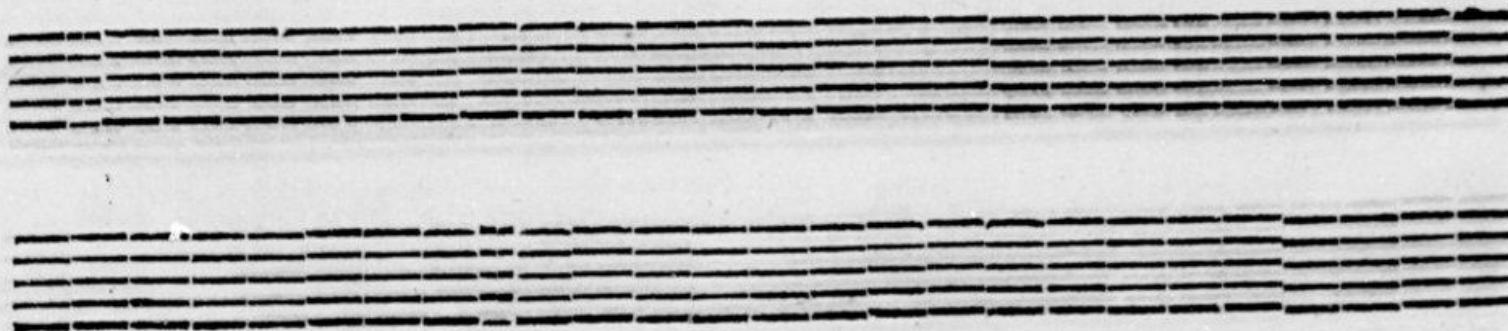
cem, loquetur pa- cem, loquetur pa- cem in ple- bem

BASSUS-CONTINUUS.

su-am,in ple-bem su-am, quoniam loquetur pa-cem in ple-bem su-

$\times 6$ 6 6 $\times 4$ 6 6 2 $\times 4$ 4 $\times 4$ 7 $\times 6$ $\times 6$

BASSUS-CONTINUUS.



DE MONSIEUR L. C. COUPERIN. 27

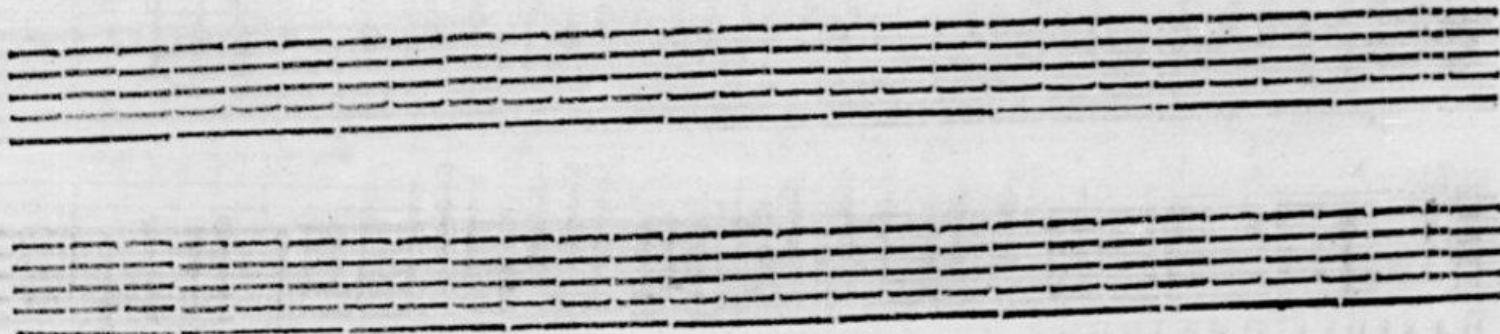
am, quoniam loquetur pacem in ple-
bem suam, in ple-bem su- am, loquetur, lo-

BASSUS-CONTINUUS.

VERSETS DU MOTET,

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are written in soprano, alto, and tenor clefs on three staves above the continuo staff. The continuo staff consists of five horizontal lines. The music is in common time. The vocal parts sing a four-measure phrase in unison, followed by a repeat sign with a 'C' and a bassoon-like instrument symbol. The vocal parts then sing another four-measure phrase, ending with a double bar line and repeat dots. Below the vocal parts, lyrics are written in Latin: 'quetur, loquetur pa- cem in plebem su- am, loquetur pa- cem in plebem su- am.' Figured bass notation is provided below the continuo staff, indicating harmonic progressions such as 7, 6⁰, 6⁶, 6⁴, 6⁵, 6⁷, 6⁸, 6⁹, 6⁰, 6⁴, 6⁵, 6⁷, 6⁸, 6⁹, 6⁰, 6⁴, 6⁵, 6⁷, 6⁸, 6⁹.

BASSUS-CONTINUUS.



DE MONSIEUR L. C. COUPERIN.

29

ONZIEME VERS ET.

Mr. HIACINTE.

Lentement.

A DEUX.



Misericordia & ve- ritas obvia- ve runt si- bi: justitia &

Mr. PACINI.



Misericordia & ve- ritas obvia- ve runt si- bi:



Lentement.

Plus vite.

BASSUS CONTINUUS.



pax, justitia & pax, justitia & pax osculatæ sunt, oscula- tæ



justitia & pax, justitia & pax, justitia & pax oscu- latæ, oscula- tæ



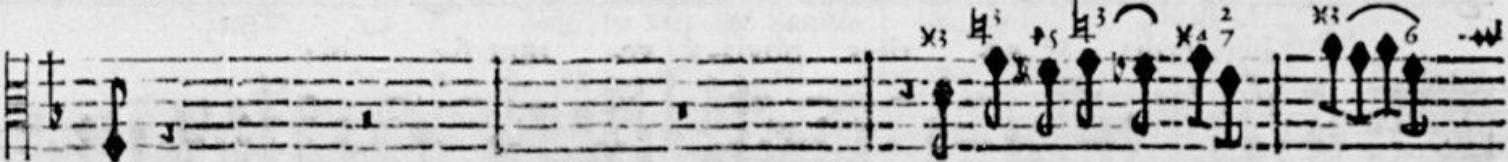
BASSUS CONTINUUS.



sunt. Misericor- dia & veritas, & ve- ritas, obvi- a- ve-



sunt. Mise- ri- cordia & ve- ritas obvia- ye-



BASSUS-CONTINUUS.



runt si- bi: justitia & pax oscula- tæ, oscula-



runt si- bi: justitia & pax oscula- tæ, oscula-



BASSUS-CONTINUUS.

Musical score for two voices and basso continuo. The top voice part consists of two staves of music with Latin lyrics: "tæ sunt, justitia & pax, & pax oscula- tæ sunt," and "tæ sunt, justiti- a & pax, & pax oscula- tæ sunt,". The bottom voice part, labeled "BASSUS-CONTINUUS.", consists of three staves of music with various markings such as "x3", "6", "x5", "x6", "6", "x5", and "7". The continuo part uses a basso continuo system with dots and dashes indicating basso continuo entries.

BASSUS-CONTINUUS.

Continuation of the musical score. The top voice part continues with "justitia & pax oscula- tæ, oscula- tæ" and "justitia & pax oscula- tæ, oscula- tæ". The bottom voice part, labeled "BASSUS-CONTINUUS.", continues with a series of complex continuo markings including "x4 6 7", "x3 6", "x4 6 6 7", "x4 6 6 4 3 4", "x4 5 6 3 4 3 7", and "x3 7".

BASSUS-CONTINUUS.

VERSETS DU MOTET,

sunt, oscula- tæ sunt.
 sunt, oscula- tæ sunt.
 6 6 3 6 6 6 3 6 3 6 3 2 X3
 X4 4 6 4 X4 4 6 4 X4 4 X4 7 X3

BASSUS-CONTINUUS.

DOUZIE ME VERS ET.

Gratueusement.

SYMPHONIE.

BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

Mademoiselle COUPERIN.



BASSUS-CONTINUUS.

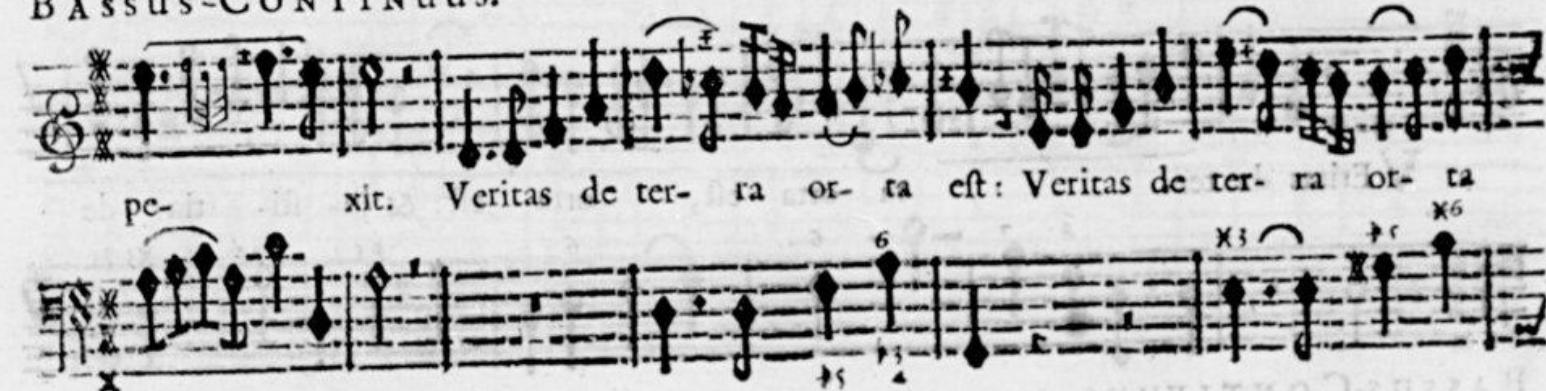
VERSETS DU MOTET,



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

DE MONSIEUR L. C. COUPERIN.

35

est: & justitia de cæ- lo prospe-

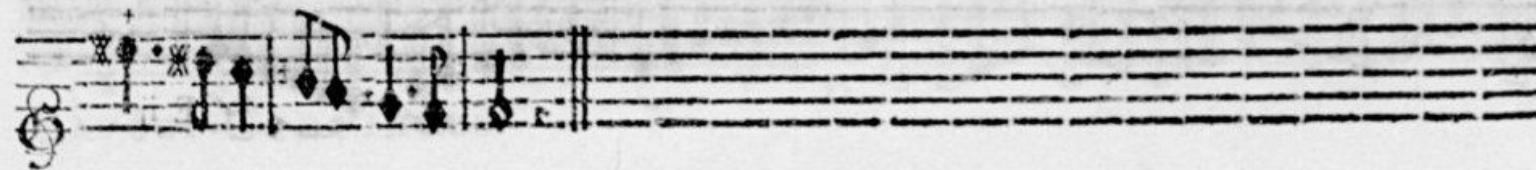
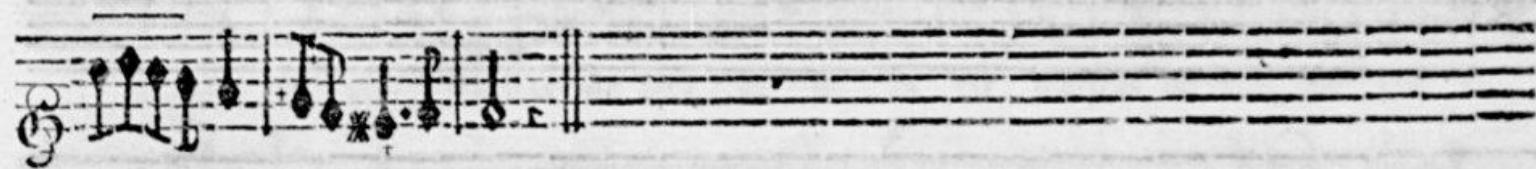
BASSUS-CONTINUUS.

10

xit, prospe- xit.

BASSUS-CONTINUUS.

$$E_{ij}$$

MUSIQUE DES CHANSONS
VERSETS DU MOTET,
TREIZIÈME VERSET.*Un Haut-bois, & une Flûte Allemande.**Un Haut-bois, & une Flûte Allemande.*

DE M O N S I E U R L. C. COUPERIN.

37

Le Haut-Bois, & la Flûte jouent la même Partie que le Chant.

Mademoiselle COUPERIN.



ETenim Dominus da- bit be- ni- gni- ta- tem, da- bit,



Le Haut-Bois, & la Flûte continuent.



da- bit, da- bit, da- bit beni- gni- ta- tem: & terra



no- stra da- bit fructum, da- bit fru- etum su- um,

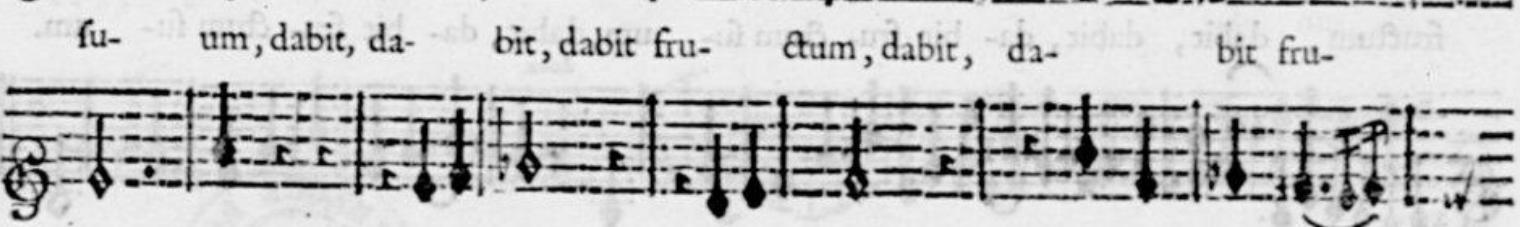
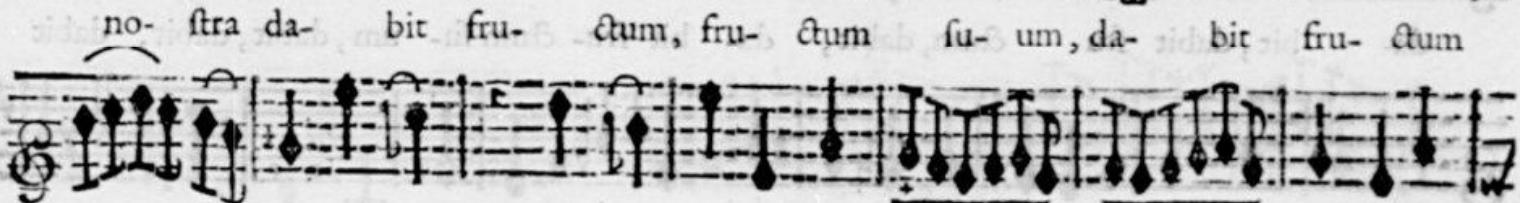


A handwritten musical score for five voices, likely for a motet. The music is written in common time on five staves, each with a soprano C-clef. The vocal parts are labeled with letters above the staves: A, B, C, D, and E. The lyrics are written below the staves, corresponding to the vocal parts. The music consists of a series of short, rhythmic patterns primarily using eighth and sixteenth notes.

da-bit fructum, fructum su- um, & terra no- stra da-bit fructum,
da- bit fru- etum, da-bit, da-bit fru- etum
su- um, da- bit fru- etum su-

DE MONSIEUR L. C. COUPERIN.

39



40 VERSETS DU MOTET, DE MONSIEUR L. C. COUPERIN.

The musical score consists of four staves of music in common time, treble clef, and G major (indicated by a 'G' and a 'F' on the first staff). The lyrics are written below the notes in French, with some words repeated across the staves. The vocal parts are separated by vertical bar lines. The music features various note values including eighth and sixteenth notes, and rests. The lyrics include:

ctum, dabit, da- bit, da- bit, dabit, da- bit fru- ctum su- um, dabit
da- bit, dabit fru- ctum, dabit, da- bit fru- ctum su- um, dabit, dabit, dabit
fructum, dabit, dabit, da- bit fru- ctum su- um, dabit, da- bit fru- ctum su- um.
doux.

F I N.

