

VERSET DU MOTET DE MONSIEUR I. C. COUPERIN

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 ajoûté *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.

Abes- ce: e me fe- cit, me

Mademoiselle CHAPPE.

T Abes-

A

The musical score consists of two staves. The first staff is for Mademoiselle COUPERIN, starting with a treble clef, a common time signature, and a 'Lentement.' marking. The lyrics 'Abes- ce: e me fe- cit, me' are written below the notes. The second staff is for Mademoiselle CHAPPE, also in treble clef and common time, with the lyrics 'T Abes-' below it. The letter 'A' is positioned at the bottom right of the page.

VERSETS DU MOTET,



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



cere me fecit, me fecit zelus me- us: me fecit zelus meus: quia obliti



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



sunt ver- ba tua ini- mi- ci me- i. Tabe- cere me



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



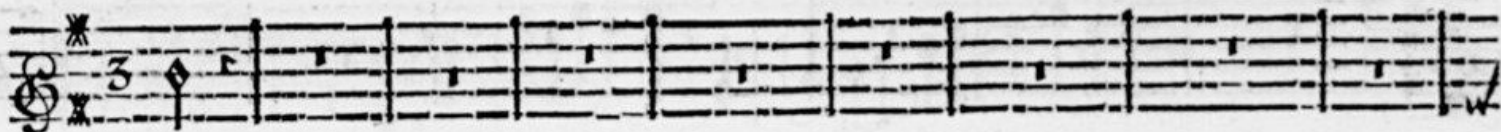
fecit zelus meus: qui- a obliti sunt verba tua ini- mici me-

DE MONSIEUR L. C. COUPERIN.

Vivement & Gracieusement.



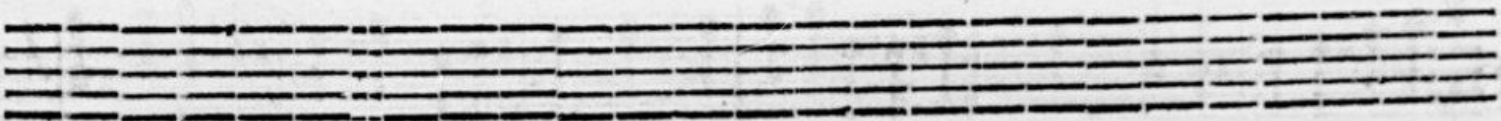
SYMPHONIE.



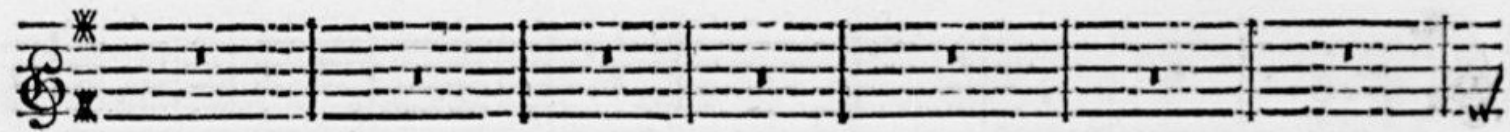
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BASSUS CONTINUUS.



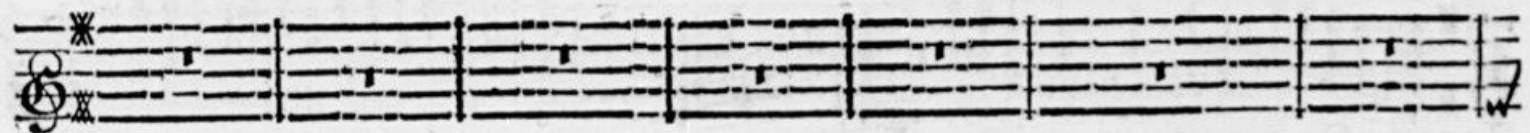
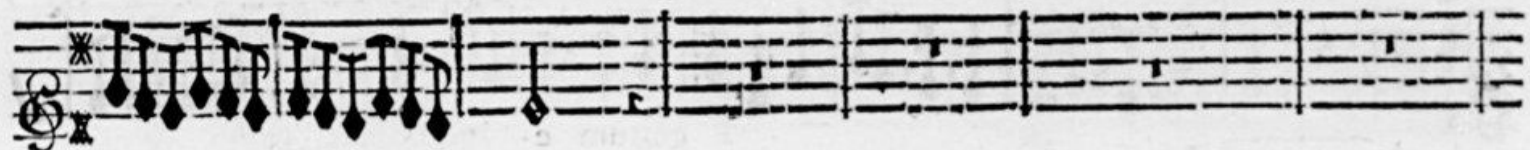
VERSETS DU MOTET,



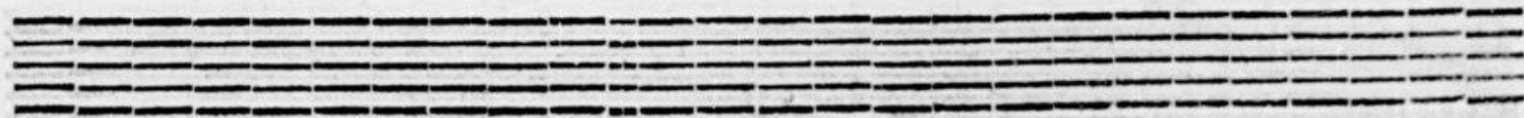
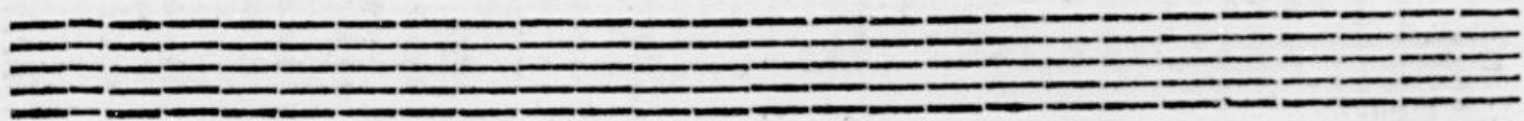
BASSUS-CONTINUUS.



DE MONSIEUR L. C. COUPERIN.



BASSUS-CONTINUUS.



VERSETS DU MOTET,

M:demoiselle CHAPPE.

I- gnitum e- loquium tuum vehe-

BASSUS-CONTINUUS.

men- ter : & fer- vus tuus di- le-

BASSUS-CONTINUUS.

DE MONSIEUR L. C. COUPERIN.

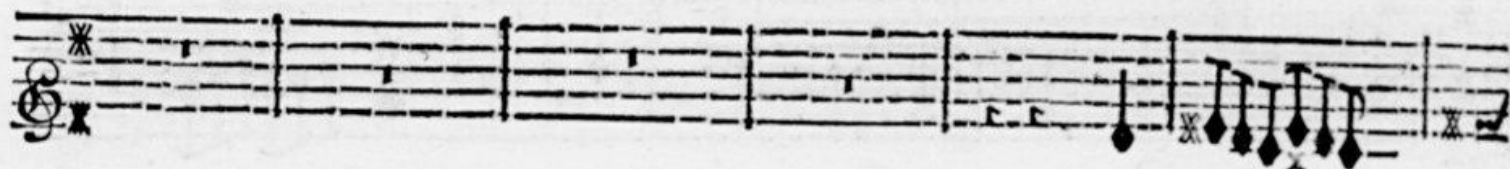
7



xit il- lud. I-



BASSUS CONTINUUS.



gnitum e- loquium tuum vehemen- ter: vehe- men-



BASSUS-CONTINUUS.

VERSETS DU MOTET,

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

BASSUS CONTINUUS.

le-

BASSUS CONTINUUS.

DE MONSIEUR L. C. COUPERIN.

xix il- lud.

BASSUS-CONTINUUS.

I- gnitum c- loquium tuum vehemen-

BASSUS-CONTINUUS.

VERSETS DUMOTET,



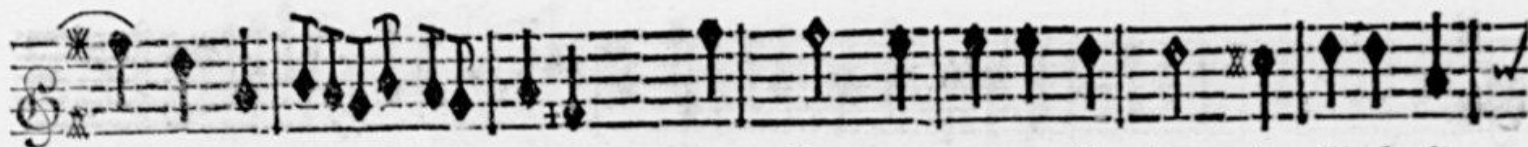
ter, vehemen-



BASSUS-CONTINUUS.



doux.



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



doux.

BASSUS CONTINUUS.

BASSUS CONTINUUS



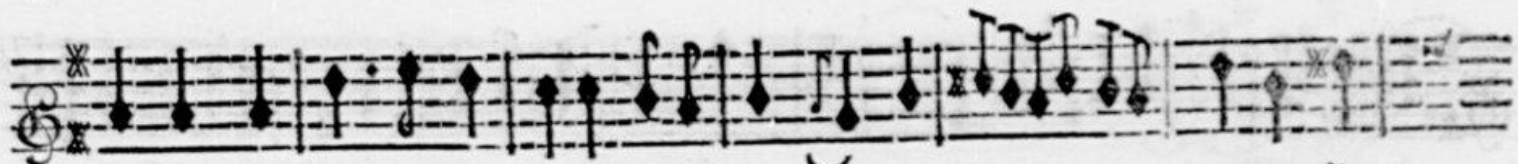
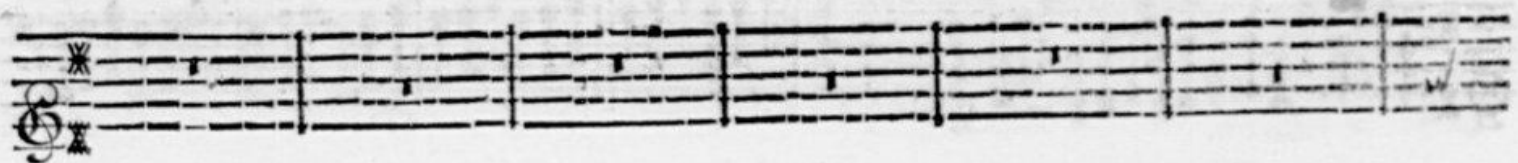
le-

xit il-

lud. I-



BASSUS-CONTINUUS.



gnitum e- lo- quium tuum vehe- menter: & fer- vus tuus di-



BASSUS-CONTINUUS.

B ij

VERSET S DUM OTET,

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

BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

BASSUS-CONTINUUS

Musical staff with treble clef, featuring a series of notes with various ornaments (marked with asterisks) and a final cadence.

Musical staff with treble clef, featuring a series of notes with various ornaments (marked with asterisks) and a final cadence.

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

Musical staff with bass clef, featuring a series of notes with various ornaments (marked with asterisks) and a final cadence.

BASSUS CONTINUUS.

Musical staff with treble clef, featuring a series of notes with various ornaments (marked with asterisks) and a final cadence.

Musical staff with treble clef, featuring a series of notes with various ornaments (marked with asterisks) and a final cadence.

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

Musical staff with bass clef, featuring a series of notes with various ornaments (marked with asterisks) and a final cadence.

BASSUS-CONTINUUS.

VERSETS DU MOTET,
RITOURNELLE.

FLÛTES.

Musical staff for Flutes, showing a melodic line with various note values and rests.

Musical staff for Flutes, continuing the melodic line.

Tous les Dessus de Violons.

Musical staff for Violins, featuring a rhythmic pattern of sixteenth notes. The word "dour." is written above the first measure. Fingering numbers (6, 6, 6, 6) are indicated above the notes. The staff ends with a double bar line and a repeat sign.

Musical staff for Flutes, continuing the melodic line.

Musical staff for Flutes, continuing the melodic line.

Musical staff for Violins, featuring a rhythmic pattern of sixteenth notes. Fingering numbers (X4, 6, 7, 3, X4, 6, X4, 6, X4, X6, X3) are indicated above the notes. The staff ends with a double bar line and a repeat sign.

BASSIN CONTINUUS

A musical staff in treble clef containing a series of notes and rests, including a trill-like figure.

Mademoiselle COUPERIN.

A musical staff in treble clef with notes and rests, featuring a trill.

Tendrement.

Adolescen- tulus sum ego & con-

A musical staff in bass clef with figured bass notation. The figures are: 6 7 6, X3 4 X3 4, X3 4 X3 4, X4 6, X3, 6, 6, 6, 6, 6, 6, 6 b5.

BASSUS-CONTINUUS.

A musical staff in treble clef with notes and rests.

A musical staff in treble clef with notes and rests.

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

A musical staff in bass clef with figured bass notation. The figures are: 6 6 6 6, 4 X4 4 X4, 6 X4 4 4 4 5, 6 5.

BASSUS-CONTINUUS.

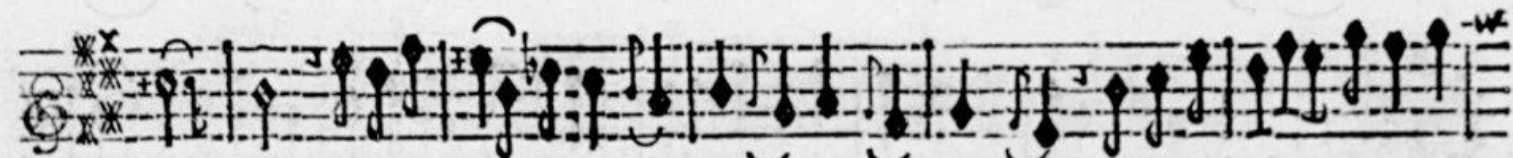
VERSETS DU MOTET,



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



BASSUS-CONTINUUS.



bli- tus. Adolescen- tulus sum ego & con- temptus: Adolescen- tulus sum



BASSUS-CONTINUUS.



ego & con-temptus: 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.

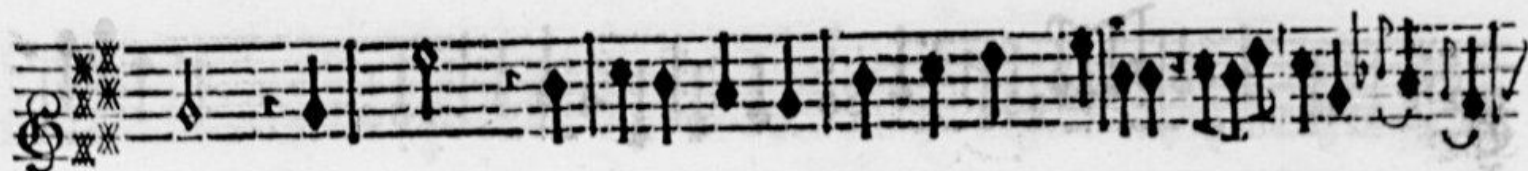
VERSETS DU MOTET,

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: Adolesca- tulus sum ego & con-

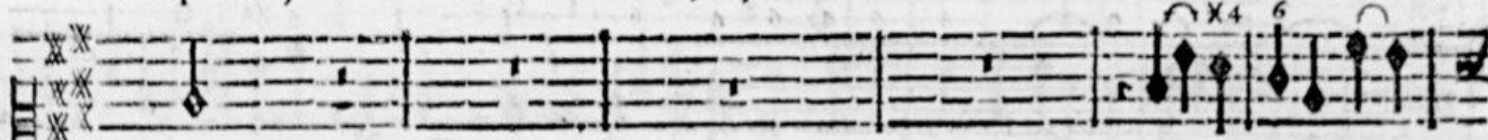


BASSUS-CONTINUUS.

BASSUS-CONTINUUS



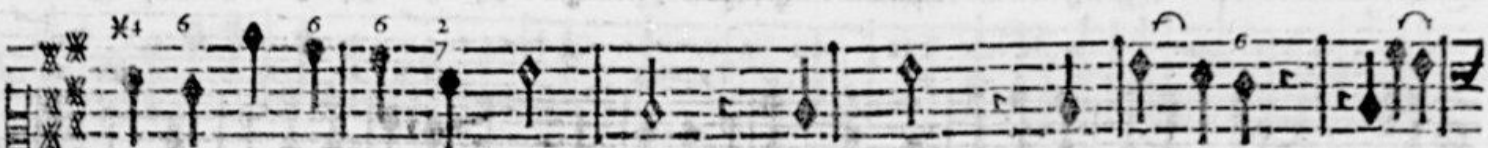
temptus: justifi- cationes tuas, justi- fi- cati- ones tuas non, non, non,



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.

Justi- tia tua, Ju- stitia tua, justitia in æter- num: & lex tu-
 Ju- stitia tua, ju- stiti- a in æter- 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 i- tas. & lex tua, lex tu- a, tu-

Tous.

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

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

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

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

A DEUX.

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

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



ternum, in æter- Tous. num, in æter-



stia in æter- num, in æter-



A DEUX, num, in æ- ter- num, in



num, in æ- ter- num, in



Tous æ- ter- num. Justi- a tua, ju- stitia in æternum, ju- sti- tia in æter-



æ- ter- num. Ju- sti- ti- a tua in æter-

VERSETS DU MOTET,

A DEUX. Tous.

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

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

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

stitia in æternum, in æ- 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.

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

FLÛTES.

FLÛTES.

VIOLONS.

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

BASSUS-CONTINUUS.

D



git. Qui dat



BASSUS-CONTINUUS.

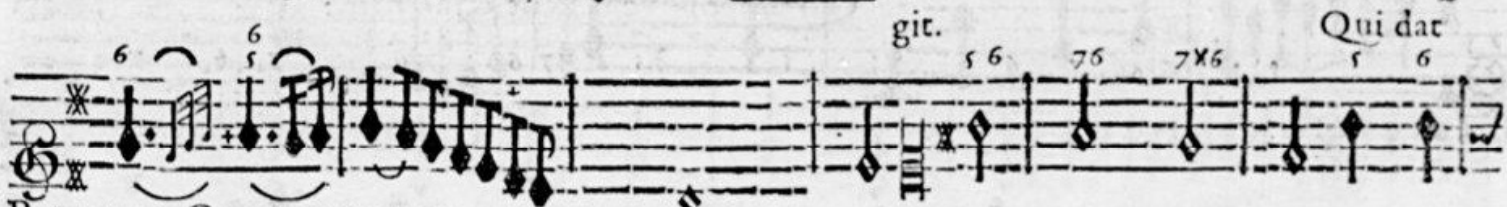
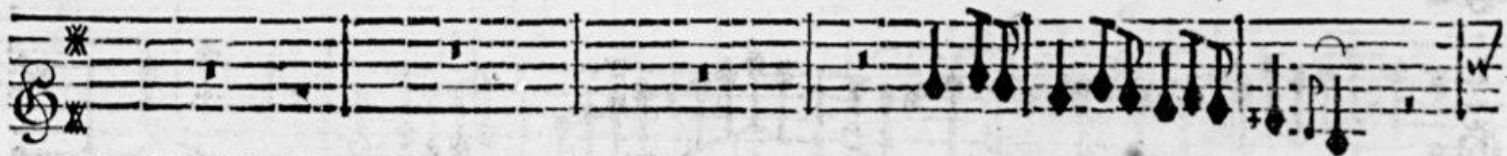


nivem sicut la- nam: re- bulam si- cut cinerem spar-



BASSUS-CONTINUUS.

DE MONSIEUR L. C. COUPERIN.



BASSUS-CONTINUUS.



nivem sicut lanam: ne- bulam si- cut cinerem spar-



BASSUS-CONTINUUS.

D ij

The first system consists of three staves of musical notation. Each staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and performance markings such as asterisks and crosses. The music is written in a style characteristic of 17th-century French lute tablature.

git.

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

r $\overset{43}{6}$ $\overset{6}{7}$ $\overset{43}{7}$ 6 X3 $\overset{6}{r}$ $\overset{7}{4}$ $\overset{6}{7}$ 6 $\overset{X3}{7}$ $\overset{4}{6}$ $\overset{X6}{5}$ 6 X3

The second system is a single staff of musical notation, likely representing the Bassus Continuus part. It features a treble clef and a key signature of one flat. The notation includes lute tablature symbols (asterisks and crosses) and rhythmic values.

BASSUS-CONTINUUS.

The third system is a single staff of musical notation, continuing the Bassus Continuus part. It features a treble clef and a key signature of one flat. The notation includes lute tablature symbols and rhythmic values.

The fourth system is a single staff of musical notation, continuing the Bassus Continuus part. It features a treble clef and a key signature of one flat. The notation includes lute tablature symbols and rhythmic values.

sicut cine em spar-

git. Qui dat

6 $\overset{2}{\text{X3}}$ $\overset{4}{\text{X3}}$ $\overset{2}{\text{X3}}$

The fifth system is a single staff of musical notation, continuing the Bassus Continuus part. It features a treble clef and a key signature of one flat. The notation includes lute tablature symbols and rhythmic values.

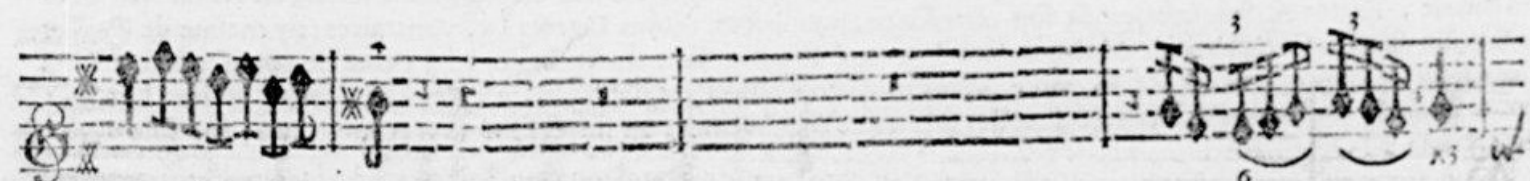
BASSUS-CONTINUUS.



nivem sicut la- nam: re- bulam si- cut cinerem 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 contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 6. Aoust 1696. Il est permis à Christophé Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribüer 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 obeïssance, nonobstant toutes Lettres à ce contraires: ny mesme de Tailler 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: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

AVEC PRIVILEGE DE SA MAJESTE.