

LECONS DE TENEBRES

A une et a deux Voix

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Organiste de la Chapelle du Roy.

Premier Jour

Gravées par F. du Plessy. Et se vendent 3.^{tt} Brochées.

A PARIS.

Ches { L'auteur rue S^t Honoré aux Armes de Bourgo=
gne près le Palais Royal.
Le Sieur Foucaut a la Regle d'or, rue S^t Honoré.

AVEC PRIVILEGE DU ROY.

Avertissement.

Je Composai il y a quelques années trois Leçons de Tenébres pour le Vendredy Saint, a la priere des Dames Religieuses de Lxx. ou elles furent chantées avec succes cela ma determiné depuis quelques mois a composer celles du Mercredy, et du Jeudy: Cependant je ne donne a present que les trois du premier jour, n'ayant pas assez de temps d'icy au Carême pour faire graver les Six autres.

Les premieres et secondes Leçons de chaque jour seront toujours a une voix, et les troisiemes a deux; ainsy deux voix suffiront pour les executer: quoyque le Chant en soit notté sur la clef de dessus, toutes autres especes de voix pourront les Chanter, d'autant que la plus part des personnes d'aujourd'huy qui accompagnent scauent transposer. Je donneray les six autres trois a trois si le Public est content de celles cy. Si l'on peut joindre une basse de Viole, ou de Violon a l'accompagnement de L'Orgue ou du Clavecin cela fera bien

Pour Le Mercredy

Premiere Leçon

A une
Voix.

In...cipit Lamenta.....ti...o Jeremi...æ Prophe...tæ

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) and common time, containing a melody with various note values and rests. The lower staff is a lute line in G major, featuring a sequence of numbers representing fret positions (6, 6, 6, 6, 6, 7, 4, 3, 6, 4, 3) and corresponding notes on a six-stringed instrument. A small 'x' is placed above the first measure of the lute line, and another 'x' is placed above the eighth measure of the vocal line.

Aleph

The second system of the musical score also consists of two staves. The upper staff continues the vocal melody from the first system, with some measures containing shaded areas. The lower staff continues the lute line with a new sequence of numbers (4, 6, 6, 4, 3, 7, 2, 6, 2, 6, 4, 3, 7) and notes. A small 'x' is placed above the eighth measure of the vocal line.

Quomodo quomodo sedet sola ci.vi.tas plena po... pulo? facta

est qua..si vi.....du.a, domina Gen.....ti.um? princeps provin....ci.....

....arum princeps provinci...arum facta est sub tribu.....to. Quomo....

...do quomodo sedet sola ci.vi.tas ple...na po...pulo? fac.ta

6 7 s6 7 *3 4 6 6 3 *3 6 6 4 *3 *3 f

est fac...ta est quasi vi...du.a, domina Gen.ti.um? princeps provinci.

f 4 6 7 7

...arum princeps provinci.arum fac.ta est sub tri.bu...to. fac...ta

6 6 4 3 f

est sub tribu... to.

2/3 6 6 3

*Petite
pause*

Beth

2 3

6 7 #6 7 6 4 6 4 3

7 6 4 8 4 b3 #3 7

Suivés

Mineur, et mesure-lent.

Plorans ploravit in nocte, et lacrymæ eius in manibus

...xillis eius: non est qui consolatur qui consolatur eam ex omnibus

charis eius ex omnibus charis eius

Plorans plo... ravit in noc..... te et la..... chrymæ ejus....

8 7 8 *6 6 6 6 7 6 7 6

.... in maxillis ejus: non est qui con... so... le... tur qui con... so... le... tur

*3 4 *3 f b3 b3 6 *3 6 *6

eam ex om... nibus ex omni... bus cha... ris e..... jus. non

*3 b5 6 8 2 6 4 *3 f

est qui con.so... letur qui con...so.le..... tur e..am ex om...ni..bus

Figured bass notation: b3, b3, 6, *3, 6, *6, *3

Recitatif.

ex om...ni..bus cha...ris e..... jus. Omnes a..mi...ci

Figured bass notation: b5, 6, *3, 6, 4, *3, b, s, 4, 3

ejus spreverunt e..... am, et factisunt ei i....ni..mici, et facti sunt

Figured bass notation: b, 6, 7, b6, 6, s, 6, b3, b5

e. i. i... n. i. m. i. c. i.

Gimel.

Recitativo

Recitativo.

Mi. gravit Ju. da propter afflicti. o. nem Mi. gravit Ju. da

propter afflicti...o.nem et multi.tudinem servi.tutis; et multitu...dinem ser.vi.....

Chord diagrams: $b4^{\circ}$, $b3^{\circ}$, $b3^{\circ}$, $b3$, 7 , 6

.....tutis; habitavit inter genies, nec in.ve....nit re...quiem: Omnes persecutores

Chord diagrams: b , $b3$, 5 , 6 , 3 , 6 , 7 , 6 , 4 , $b4$

ejus apprehenderunt e...am in.ter angus....ti...as. Daleth.....

Chord diagrams: b , 6 , 5 , $b3$, 6 , $b6$, $b3$, 5 , 4 , 6 , 7 , $b3$, $b3$, $b6$, $b6$

Daleth.

Recitatif.

Vi. & Si. on lugent: eo quod non sint qui

ve. niant ad solemni. tatem. Vi. & Si. on lugent: e. o quod non sint qui ve. niant

ad Solem ni. tatem. Omnes portæ ejus destructæ: sacerdo... tes e... jus ge.....

The first system of music consists of a vocal line on a treble clef staff and a guitar accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat). The vocal line contains lyrics: "ad Solem ni. tatem. Omnes portæ ejus destructæ: sacerdo... tes e... jus ge.....". There are three 'x' marks above the vocal line. The guitar accompaniment includes chords such as 7b6 and 6, and a dynamic marking of *f*.

...men..... tes: Virgines ejus squa... li... dæ et ip. sa op....

The second system of music continues the vocal line and guitar accompaniment. The lyrics are "...men..... tes: Virgines ejus squa... li... dæ et ip. sa op....". The guitar accompaniment features chords like 6, 4, b3, and b5, with a dynamic marking of *f*.

...pressa ama. ri. tu. dine, ama. ri. tu... di. ne. Virgines ejus

The third system of music concludes the vocal line and guitar accompaniment. The lyrics are "...pressa ama. ri. tu. dine, ama. ri. tu... di. ne. Virgines ejus". The guitar accompaniment includes chords such as 7, 4, b3, b5, 4, b3, and b3, with a dynamic marking of *f*.

Squalidæ et ipsa oppressa a...ma... ritu...dine.

Une petite pause.

He

He

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with several notes marked with an 'x' above them, indicating natural harmonics. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with various fingerings (6, 7, 6, 6, 3, 7, 6) and slurs.

Facti sunt hostes ejus in ca.pite: inimi.ci e.jus lo.cu.ple...

The second system continues the musical notation with the same two-staff format. The lyrics are written in a cursive hand below the staves. The bass staff includes a triplet of eighth notes marked with '43' below it.

...ta...ti sunt: inimi.ci ejus inimi.ci ejus lo.cu.ple...

The third system concludes the musical notation with the same two-staff format. The lyrics continue in cursive. The bass staff features several complex chords and fingerings, including a triplet marked with '43' and other markings like 'b3', '7', and '6'.

...ta.....ti Sunt: quia Do.minus lo.cutus est super e....am: propter multi....

...tu.di.nem i.niqui.tatum, i.niquita.....tum e.....jus: parvu..li

Recitatif.

ejus ducti sunt in capti...vi..tatem ante fa..ci..em tri..bu..lan.tis ante

faciem tribulan... tis.

This system contains a vocal line and a guitar accompaniment. The vocal line is on a treble clef staff with a key signature of one flat (B-flat). It features several measures with an 'x' above the staff, indicating a natural harmonium. The guitar accompaniment is on a bass clef staff, showing chords and fingerings such as 3, 7, b6, 4, 7, 4, *3, and *3.

Tendrement, et proprement

Prelude.

This system contains a guitar prelude. The top staff is empty. The bottom staff is on a bass clef with a key signature of one flat. It includes various chords and fingerings such as *3, 6, 7, 6, *3, 6, b4, *6, 6, 7, b6, 6, *3, and 2.

Je...ru...salem, Je...ru...salem, convertere ad Domi...

This system contains a vocal line and a guitar accompaniment. The vocal line is on a treble clef staff with a key signature of one flat. It features several measures with an 'x' above the staff. The guitar accompaniment is on a bass clef staff, showing chords and fingerings such as b3, 6, 4, 3, 4, *3, 6, b3, 6, and b3.

num Deum tu.....um Jerusalem, Jeru.....salem convertere con:

vertere, convertere ad Dominum Deum tu.....um Je..ru.salem, Je.....

...ru.salem conver...te..re ad Do...minum De.um tu.....um.

Je..ru....salem, Je..ru.....salem converte..re ad Domi..

..num Deum tu.....um. con...vertere ad Do..minum De....um.

tu.....um Je.rusalem, Jerusalem, convertere ad Dominum Deum tu..um. Fin

Pour Le Mercredi

Seconde Leçon.

A une Voix.

Vau.

Viole.

Orgue.

The musical score consists of two systems. The first system features three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), a violin line in treble clef with the same key signature and time signature, and an organ line in bass clef with the same key signature and time signature. The organ part includes figured bass notation: 5, 6, 7, 6, 7, *6, 3, 4. The second system continues the vocal and violin parts, with the organ part including figured bass notation: 5, 6, 4, *6, 5, 6, 4, 3, 7. The score concludes with the instruction "Petite pause." in the organ part.

Recitatif.

Et egressus est à fi.li.a sion omnis decor e.....jus: Et egressus

est à fi..li..a Si..on omnis decor e.....jus: omnis de..cor, omnis

de.....cor e.....jus: fac.ti Sunt principes ejus velut ari.....etes.

non inveni.entes pas..cu...a, et abi..erunt absque fortitu.di..ne, ante faci...

...em sub..sequen...tis. ante fa..ci..em... Subsequentis, sub..sequen...

...tis. Zain... Za...

Petites pauses.

iii

Petite pause.

Tendrement.

Recorda... ta est re corda... ta est Je..ru... salem dierum afflictionis

Suae, Recordata est, recorda... ta est Jerusalem recor... da... ta est, die.....

...rum afflic.ti.o...nis Suae, et prava.ri.cati.o...nis om.nium de...

Chord diagrams: 7*6, 6, 4*3, 6, 4, 6, 4

...side.ra..biliun suo....rum, quae habu....erat à di..ebus an.ti.....

Chord diagrams: 4*3, 7, *6, 6, 7/2, b3, *3, 6, 7, 6, 7, 6, 4

quis:cum caderet po.pulus ejus in ma.nu hos...ti.li, et non es.set au.xi.li...

Chord diagrams: *3, 7, 7, *6, 6, 6, *3, 7, 6, 6, 4

tor. et non es. set...

6 4*3 7 6 5 4*3 6 7 6

3 4 3

Recitativo.

auxi...li...a...tor. Vi...derunt e...am hostes et deriserunt sabbata

7 6 4*3 7 7 *6

3 4 3

ejus et deriserunt sabbata e...jus. Heth...

*3 f 4 *3 7 3 2

3 2

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several ornaments marked with an 'x'. The lower staff is in bass clef and provides a harmonic accompaniment with various chordal figures and fingerings indicated by numbers 3, 4, 6, 7, and 8.

The second system is divided into three parts. On the left, a treble staff contains a melodic phrase with an ornament 'x', and the bass staff has a simple accompaniment with fingerings 3, 4, 4, 6, 6, 4, 3, 7. In the center, there is a section labeled "Petite pause." On the right, a section labeled "Recitatif." begins with a treble staff containing a recitative-style melody with an ornament 'x', and the bass staff has a simple accompaniment with a fingering of 7*6. The text "Peccatum peccavit Je rusalem: prop" is written below the recitative staff.

The third system continues the musical piece. The treble staff features a melodic line with ornaments 'x' and a final double bar line with repeat dots. The bass staff provides a simple accompaniment with fingerings 6, f, 7, 6, *3, 6*6, *3, 4. The text "...tere..a instabilis facta est. Omnes qui glori..fi..cabant e..am, spreverunt" is written below the treble staff.

illam: quoniam vi. derunt, quoniam vi. derunt igno. mini. am ejus.

4 6 * $\frac{5}{2}$ 6 6 4*3

Lentement.

Ipsa autem gemens conversa est retrorsum.

Petite pause.

Teth...

4 6 7 *6 2 3

5 7 6 7 4 3 2 6 2 6 2 6 4 6 6 4 3 7

3

Recitativo

Sordes ejus in pe.dibus ejus, nec recorda.ta est fi.nis sui, Sordes ejus in

pedibus ejus, nec recordata est fi..nis su..... i, Deposita est vehe..

menter, non ha.bens, non ha....bens conso.la....to....rem. De posita est de...

posita est vehementer, non habens consolato...rem. Vide Domine af...

f $b7$ $b3$ f 3 $b3$ 6 6 $b7$ $*6$ 6 $f7$ $*3$

flicti...onem meam, quoniam erectus est, erectus est inimicus. Vide Do. mi...

f $b3$ 6 6 6 $*3$ 6 6 $*3$ $*6$ $*3$ 6 $f7$

ne afflic...ti...onem me...am, quoniam erectus est inimi...cus.

f $b3$ 6 $*6$ $*3$ 6 $*3$ 6 4 $*3$

Petite pause.

Jerusalem; Jerusalem, converte.re ad Dominum De...um tu... ..

um. Jerusalem, Jerusalem convertere ad Dominum Deum

tu...um. Je.rusalem Je...ru.salem conver...te...

re ad Do. minum De. um tu um. conver. tere, Jerisalem con...

vertere ad Do. minum, ad Dominum De. um tuum.

Jeru. salem, Jerusalem convertere ad Dominum De. um tu. . . um. Fin.

Pour le Mercredi

Troisième Leçon

A deux Voix.

Jod

Jod

Recitatif.

Petite pause

Manum suam misit hostis ad

omni..a desi..derabi.....li.a ejus:

Manum suam misit hostis ad om...nia

desi..derabi...li.a ejus, ad om...ni...a desi..derabi..lia e.....

quia vidit gentes ingressas sanctuarium suum: de quibus praeceperas, ne in

ius quia vidit gentes ingressas sanctuarium suum: de quibus praeceperas, ne in

trarent in Ecclesiam tuam. Caph

trarent in Ecclesiam tuam. Caph

Petite pause

Recitatif.

Omnis populus ejus

Detailed description: This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with several notes marked with an 'x'. The middle staff is a vocal line with a treble clef and the same key signature, also containing notes marked with an 'x'. The bottom staff is a basso continuo line with a bass clef and the same key signature, containing figured bass notation including numbers 6, 7, 4, 6, 6, 4, 3, and 7.

ge... mens, et quærens panem, dederunt pre... ti... osa quæque procibo ad refocil-

Detailed description: This system contains two staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with several notes marked with an 'x'. The bottom staff is a basso continuo line with a bass clef and the same key signature, containing figured bass notation including numbers 7, *3, *5, b5, 4, 4, 3, *3, 6, f, 6, 2, 7, 6, and f.

Vide vide Domine et considera: Vide et considera:
laudam animam

The first system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with several notes marked with an 'x' above them. The bass line is in bass clef with the same key signature and time signature, providing harmonic support with chords and single notes. The lyrics are written in a cursive script below the vocal line.

quoniam facta sum vilis. et considera: quoniam facta sum vi...:
Vide Domine, quoniam facta sum vi...:

The second system continues the musical piece. It features a vocal line and a bass line. The vocal line has a key signature change to one flat (Bb) and a common time signature. It includes melodic lines with notes marked with an 'x'. The bass line provides accompaniment with various chords and figures, including some marked with 'f' (forte). The lyrics are written in a cursive script below the vocal line.

35

lis. Lamed

lis. Lamed

6 s 6 s 6 s 6 6 3 4 4 3 7

Petite pause.

O vos omnes qui transitis per viam attendite, et vi. . .

$\frac{b6}{4}$ 2 f

atten... dite, et vi..de... te
...dete, si est dolor sicut dolor me...us. atten... dite, et vi..de... te

Musical notation for the first system, featuring a vocal line with lyrics and a guitar accompaniment line with chords and fingerings.

atten... dite, et videte si est dolor sicut dolor meus quoniam vindemiavit
atten... dite et videte si est dolor sicut dolor meus quoniam vindemiavit

un peu plus animé.

Musical notation for the second system, featuring a vocal line with lyrics and a guitar accompaniment line with chords and fingerings.

me, ut locutus est Dominus in die iræ furoris su... i. quoniam vindemiavit

me, ut locutus est Dominus in die iræ furoris su... i. quoniam vindemiavit

6 4 6 6 4 3 4*6 b3 6

me, vindemiavit me, ut locutus est Dominus in die iræ furo... ris su. i. in die

me, vindemiavit me, ut locutus est Dominus in die iræ furo... ris su. i.

3 4 6 8 *3 6

Lentement.

ira furoris sui. in die ira furoris sui. fu-ro...ris su...i.

in die ira furoris sui. ira furoris sui. fu-ro...ris su...i.

7 6 5 3 7 4 4 6 b7 b6 7 #7 b6 4 6 4 #3 7

Mem.

Petite pause.

Mem.

6 5 4 3 2 3 4 5 8

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several 'x' marks above it, indicating natural harmonics. The middle staff is a treble clef with a key signature of two sharps, containing a melodic line with various ornaments and slurs. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with various fingerings (e.g., 4, 3, 2, 6, 3, 2, 6, 7, 6, 5, 3, 8, 4, 3, 7) and slurs.

Recitatif.

The recitative section consists of two staves. The top staff is a treble clef with a key signature of two sharps, containing a vocal line with 'x' marks above it. Below the vocal line, the Latin lyrics are written in a cursive script: *De excelso misit ignem in os. sibus meis: et erudi.... vit me, et erudivit*. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with various fingerings (e.g., 2, f, 6, 7 *3, 6 7 *3-7) and slurs.

me.

Expandit rete pedibus meis: convertit me retrorsum, posuit me deso. latam, posuit

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment line with a bass clef and the same key signature. The lyrics are written below the piano staff. The piano part features several chords with fingerings: 6, 4, 6, 4, 6, 4. There are also some 'x' marks above the vocal line.

Mesure' lent.

Nun

me deso... latam, tota die mærore confec. tam. Nun

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment line with a bass clef and the same key signature. The lyrics are written below the piano staff. The piano part features several chords with fingerings: 6, 7/2, 6, 4, 4, 7/5, 6/4, *3, 7/5, *5, 6. There are also some 'x' marks above the vocal line.

Nun .. Nun ..

7 6 7 *6 b3 7 6 4 6 6 6 b6 4 *3 7

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various ornaments (marked 'x') and slurs. The middle staff is another vocal line in treble clef, also with ornaments and slurs. The bottom staff is a basso continuo line in bass clef, containing figured bass notation (7, 6, 7, *6, b3, 7, 6, 4, 6, 6, 6, b6, 4, *3, 7) and some rhythmic markings (3, 6).

Recitativo

Vigilavit jugum iniquitatum mearum in manu ejus: convolutæ

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, marked 'Recitativo' and 'x'. It contains the Latin text 'Vigilavit jugum iniquitatum mearum in manu ejus: convolutæ' written in a cursive hand. The middle staff is a vocal line in treble clef, mostly empty with some notes. The bottom staff is a basso continuo line in bass clef, featuring a melodic line with slurs and some rhythmic markings (2, 4, 6, f).

Sunt, et impositæ collo meo: infirmata est virtus mea: infirmata est infirmata

infirmata est virtus me... a: infirmata est infirmata

The first system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several 'x' marks above it. The middle staff is a vocal line with a treble clef and a key signature of one sharp, containing a second melodic line. The bottom staff is a bass line with a bass clef and a key signature of one sharp, featuring guitar chords and a dynamic marking of *f*. Chord symbols include $b7$, $3 \overline{17}$, 6 , $*3$, $\frac{3}{7}$, and $b6 f$.

est virtus mea: dedit me Dominus, dedit me Dominus in manu

est virtus mea: dedit me Dominus, dedit me Dominus in manu

The second system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, containing a melodic line with several 'x' marks. The middle staff is a vocal line with a treble clef and a key signature of one sharp, containing a second melodic line. The bottom staff is a bass line with a bass clef and a key signature of one sharp, featuring guitar chords and a dynamic marking of *f*. Chord symbols include 6 , 4 , $\frac{6}{4}$, $\frac{6}{4}$, $*3$, $\frac{6}{4*6}$, and f .

Un peu Vivement.

de qua non potero Surgere. de qua non potero Surgere. de qua non potero Surgere.

de qua non potero Surgere. de qua non potero Surgere. de qua non potero Surgere.

Lentement.

de qua non potero Surgere. *Petite pause.* Je... Je... Je... salem, Jeru... Je... salem, Jeru...

ru..... salem, Jeru..... salem convertere ad Dominū Deum tuum. converte..

..... salem, Jeru..... salem, convertere ad Dominū Deū tu. um.

Figured bass notation: 6, 6, 2, 6, 6, 6, 6, 4, 6, 6, 6, 4*3, 5, 7.

re ad Do...minum Deum tuum. convertere ad Do..... mi..num, converte..

convertere ad Do..... mi..num Deum tuum. convertere converte..

Figured bass notation: *3, 6, 6, b3, *5, 2, 6, 6, b3, 7, 2, 6, 6, b3, b2, 6, 7.

re ad Dominum Deum tu um. convertere ad Dominum, convertere, convertere ad

re ad Dominum Deum tuū. convertere, convertere ad Dominum,

6 4 6 4 3 7 3 4 3 4 4 6 6 6 6 6 6

Dominum De: um tu. um. convertere ad Dominum Deum tu. um.

convertere, convertere ad Dominum De um tu. . . um.

6 6 3 7 3 8 2 7 3 2 6 5 4 3 4 6 4 3 7

