

QUATRE VERSETS  
D' U N M O T E T  
COMPOSE ET CHANTE  
P A R O R D R E D U R O Y,

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 P A R I S,  
Chez C H R I S T O P H E B A L L A R D, seul Imprimeur du Roy pour la Musique,  
ruë Saint Jean de Beauvais, au Mont-Parnasse.

---

M. D C C I I I.

AVEC PRIVILEGE DE SA MAJESTE,

# QUATRE VERSETS

Du Pscaume *Mirabilia testimonia tua.*

**V**erset 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.

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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-

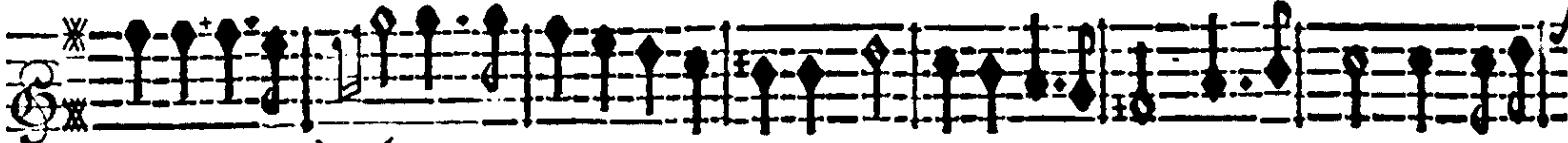
ce me se- cit, mc

Mademoiselle CHAPPE.

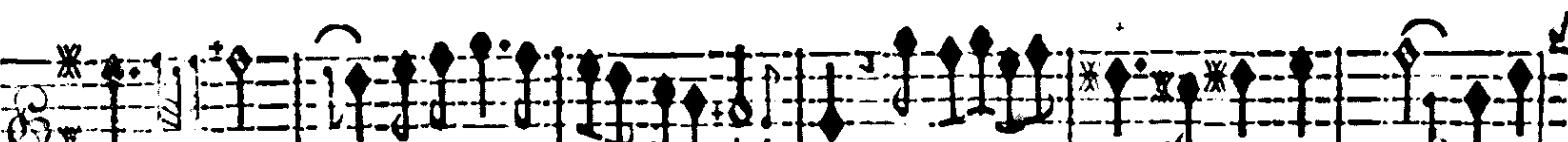
T Abel-

A

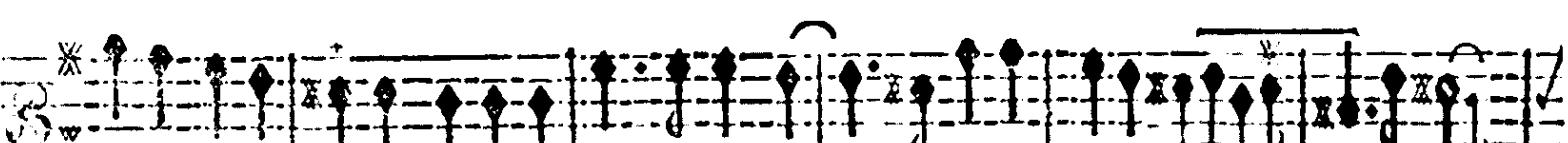
## VERSETS DU MOTET,


 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

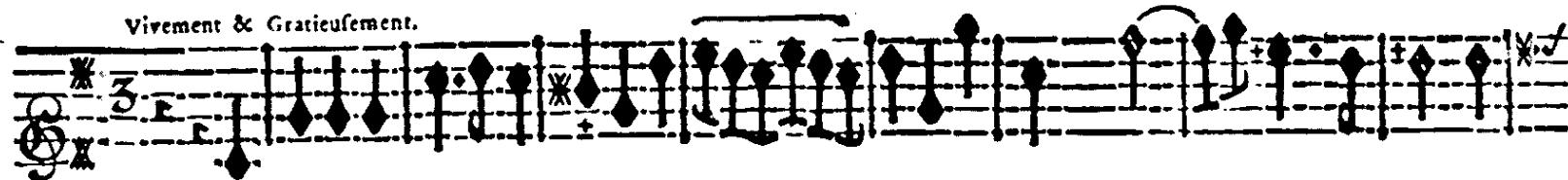

 mici me- i, inimi- ci me- i. Taber- cere me sc- cit, me


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

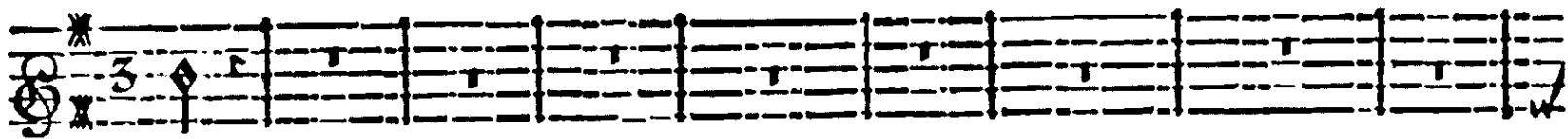
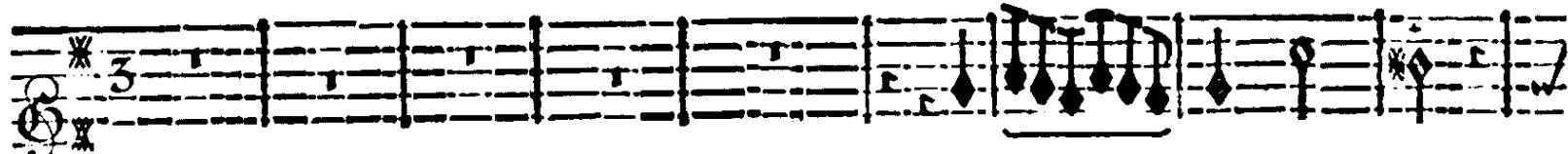

 fecit zelus meus: quia obli- ti sunt ver- ba tua inimi- ci me-


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

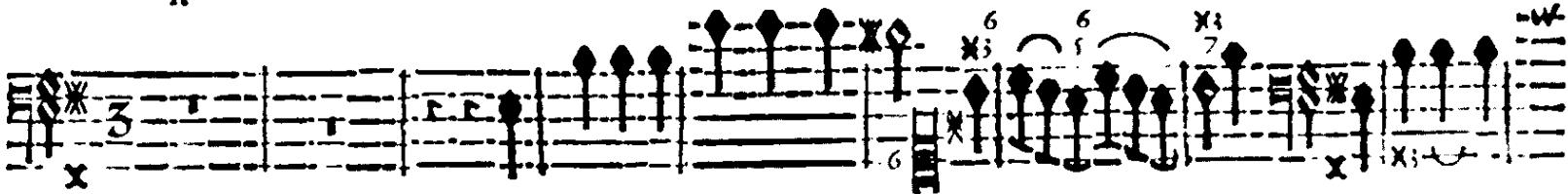
Vivement &amp; Gracieusement.



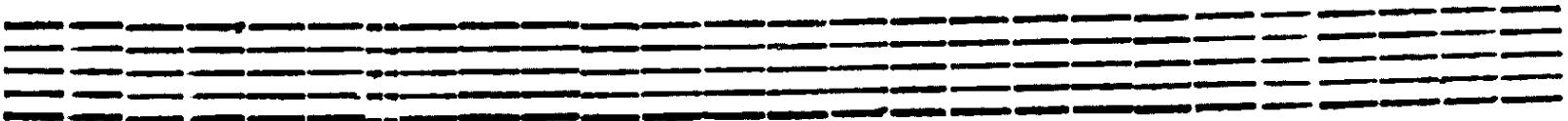
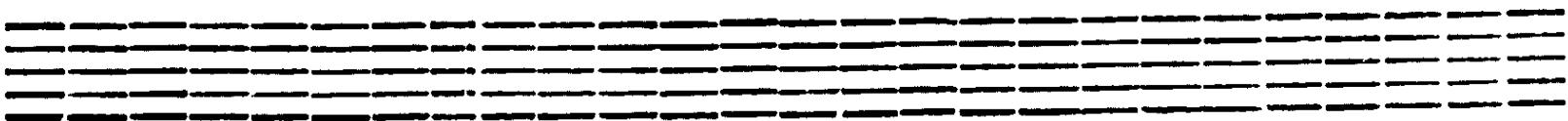
## SYMPHONIE.



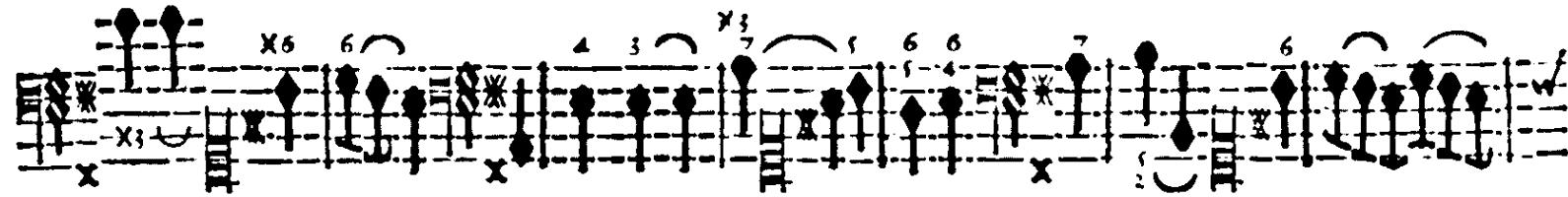
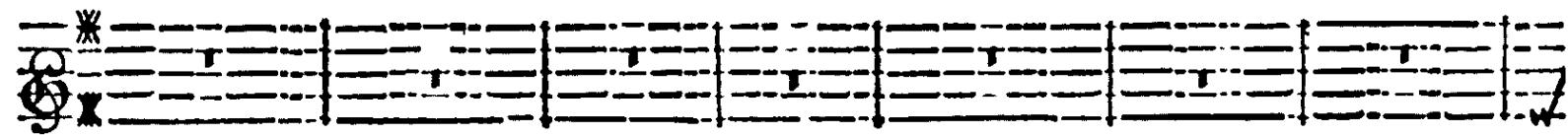
i.



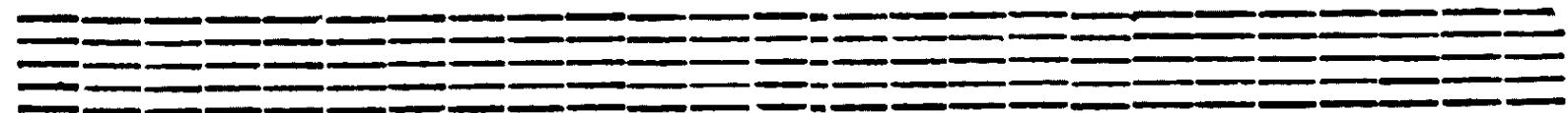
## BASSUS CONTINUUS.



## VERSETS DU MOTET.

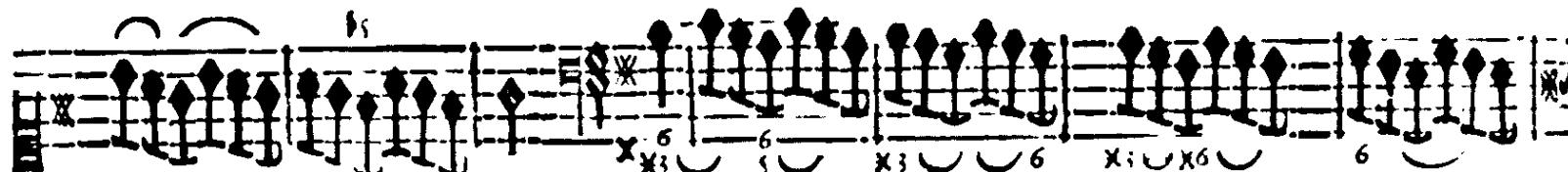
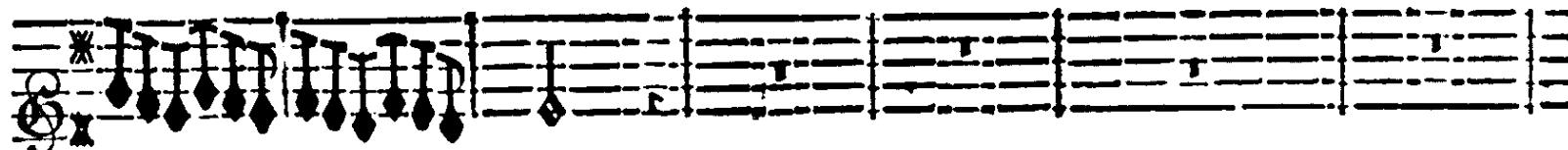


BASSUS-CONTINUUS.

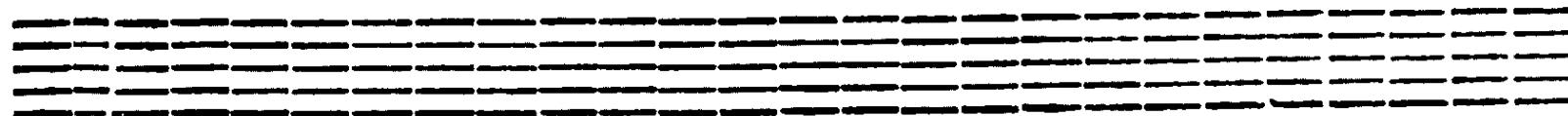


DE MONSEUR L. C. COUPERIN.

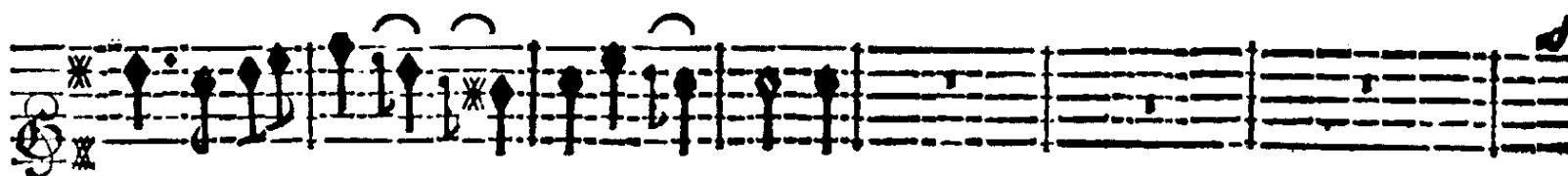
5



BASSUS-CONTINUUS.



## VERSETS DU MOTET,



M demoisell- CHAPPE.

I. gnitum c- loquium tuum veh-

BASSUS CONTINUUS.

deux.

mea-

ter: & ser-

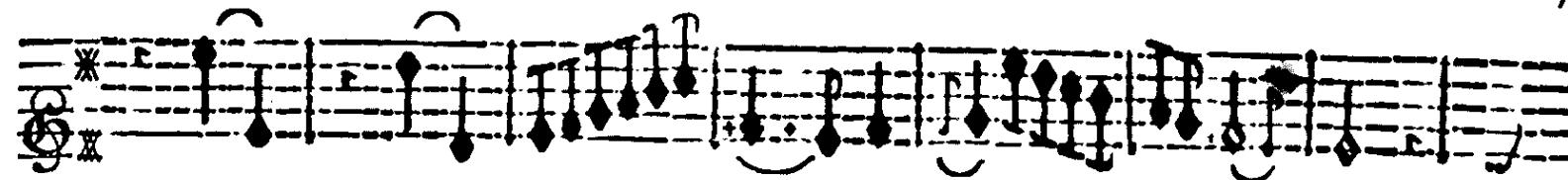
vus tuus di- le-

deus.

BASSUS CONTINUUS.

DE MONSEUR L. C. COUPERIN.

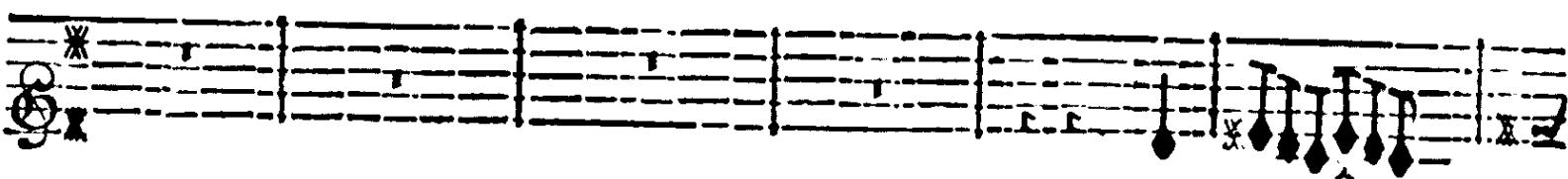
7



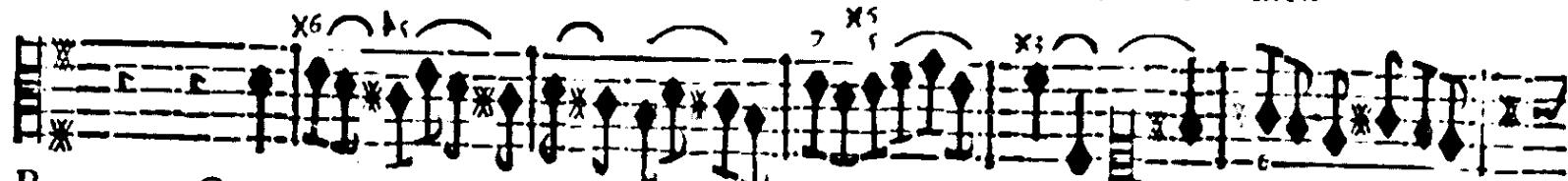
xit il- lud. I-



BASSUS CONTINUUS.



gnitum e- loquium tuum vehemen- te; vehe- mea-



BASSUS CONTINUUS.

## VERSETS DU MOTET,

Musical score for three voices (Soprano, Alto, Tenor/Bass) and basso continuo. The vocal parts are written in soprano, alto, and tenor/bass staves. The basso continuo part is at the bottom, featuring a bass staff with a cello-like bassoon part above it. The music consists of several measures of sixteenth-note patterns. The vocal parts have lyrics: "ter: & ser- vus tuus dile- xit illud, di-". Measure 6 is indicated above the basso continuo staff. The basso continuo staff has a bracket labeled "BASSUS CONTINUUS".

Continuation of the musical score for three voices and basso continuo. The vocal parts (Soprano, Alto, Tenor/Bass) continue their sixteenth-note patterns. The basso continuo part is shown below, with the bass staff and cello/bassoon staff.

Continuation of the musical score for three voices and basso continuo. The vocal parts continue their sixteenth-note patterns. The basso continuo part is shown below, with the bass staff and cello/bassoon staff.

Continuation of the musical score for three voices and basso continuo. The vocal parts continue their sixteenth-note patterns. The basso continuo part is shown below, with the bass staff and cello/bassoon staff. Measure numbers 7, 6, and 6 are indicated above the basso continuo staff.

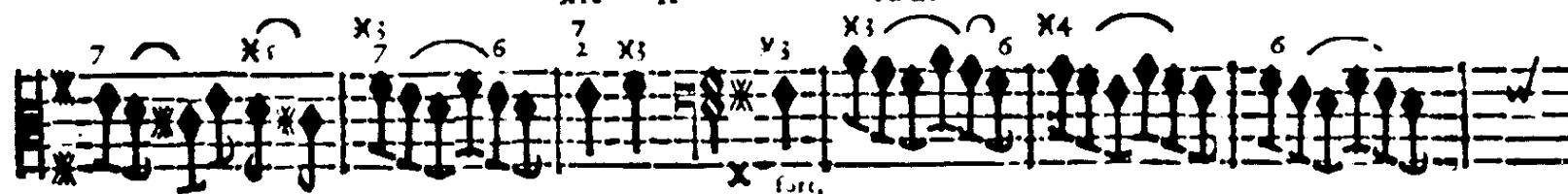
BASSUS-CONTINUUS.

DE MONSEUR L. C. COUPERIN.

,



xit il.  
lud.



BASSUS-CONTINUUS.



I- gnitum c- Joquium tuum vehere-



BASSUS-CONTINUUS.

## VERSETS DU MOTET,



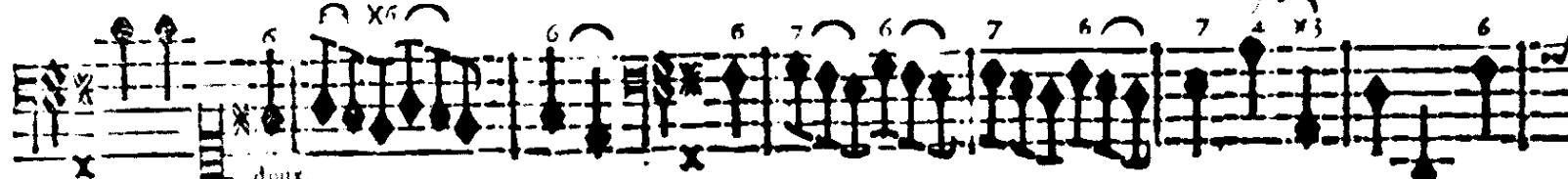
ter, vchemen-



BASSUS CONTINUUS.



deux.

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

deux.

BASSUS CONTINUUS.

DE MONSIEUR L. C. COUPERIN. 11



BASSUS-CONTINUUS.



BASSUS CONTINUUS.

Bij



Musical score for two voices (Soprano and Alto) and basso continuo. The vocal parts are written in soprano and alto clefs, with lyrics in Latin. The basso continuo part is at the bottom. The score consists of three systems of music. The first system ends with a double bar line and repeat dots. The second system begins with a single bar line and repeat dots. The third system begins with a single bar line and repeat dots. Measure numbers 1 through 12 are indicated above the vocal parts. The basso continuo part includes figured bass notation below the staff.

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

BASSUS CONTINUUS.

Continuation of the musical score for two voices and basso continuo. The score consists of three systems of music. The first system ends with a double bar line and repeat dots. The second system begins with a single bar line and repeat dots. The third system begins with a single bar line and repeat dots. Measure numbers 13 through 24 are indicated above the vocal parts. The basso continuo part includes figured bass notation below the staff.

lud, di- le- xit il- lud. Tournez à l.c.

BASSUS CONTINUUS.

## RITOURNELLE.

The musical score consists of six staves of music, likely for a six-part ensemble. The notation uses a unique system of note heads, some with vertical stems and others with horizontal stems, often accompanied by rests. The first two staves are labeled "FLÛTES." The third staff is labeled "doux." with sixteenth-note markings above the notes. The fourth staff is labeled "Tous les Dessus de Violons." The fifth staff features a series of eighth-note patterns. The sixth staff concludes with a series of sixteenth-note patterns. The score is set against a background of horizontal dashed lines.



Mademoiselle COUPERIN.

Adolescen- tulus sum ego & con-

Tendrement.

BASSUS-CONTINUUS.



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

BASSUS-CONTINUUS.

## VERSETS DU MOTET,

Musical notation for the first two staves of a motet verse. The notation uses a system of dots and dashes on a five-line staff, with some numbers (e.g., 6, 7, 4, 3) placed above or below specific notes. The lyrics are:

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

BASSUS CONTINUUS.

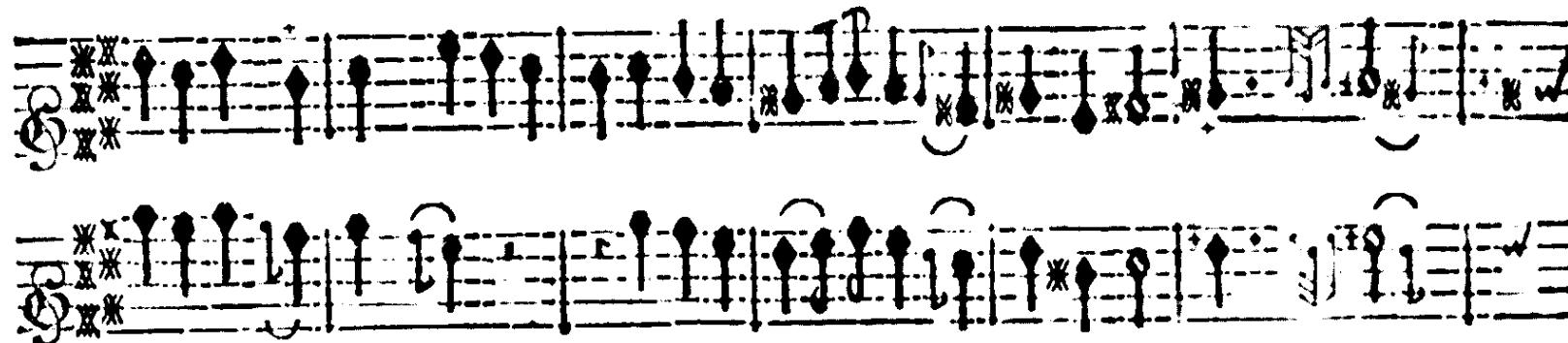
Musical notation for the third staff of a motet verse. The notation uses a system of dots and dashes on a five-line staff, with some numbers (e.g., 6, 7, 4, 3) placed above or below specific notes.

Musical notation for the fourth staff of a motet verse. The notation uses a system of dots and dashes on a five-line staff, with some numbers (e.g., 6, 7, 4, 3) placed above or below specific notes.

bli-tus. Adolescen-tulus sum ego &amp; con-temp-tus: Adolescen-tulus sum

Musical notation for the fifth staff of a motet verse. The notation uses a system of dots and dashes on a five-line staff, with some numbers (e.g., 6, 7, 4, 3) placed above or below specific notes.

BASSUS CONTINUUS.



BASSUS-CONTINUUS.



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

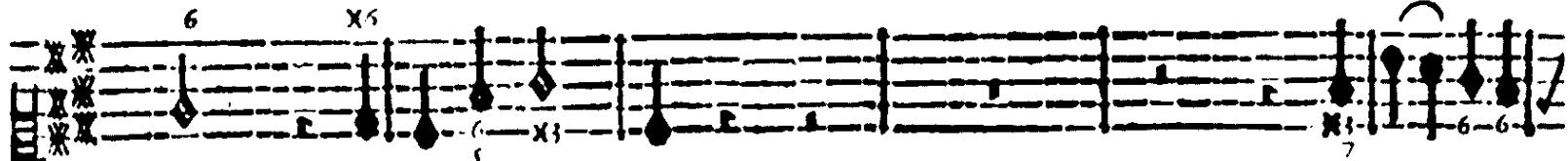
x<sup>3</sup> 6 x<sup>3</sup>

BASSUS-CONTINUUS.

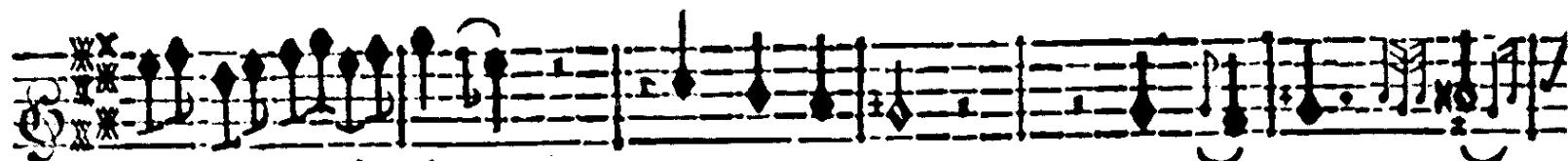
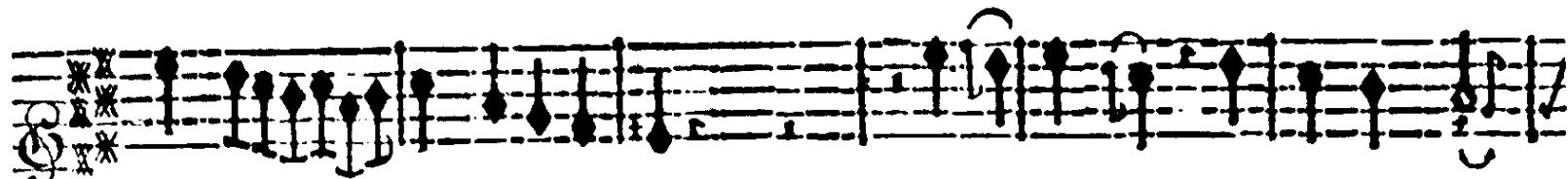
## VERSETS DU MOTET,



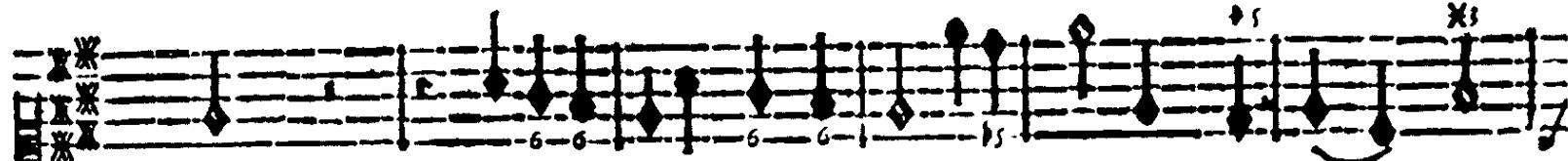
non, non sum obli-                   tus, non sum obli-                   tus, non, non, non, non , non



BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.

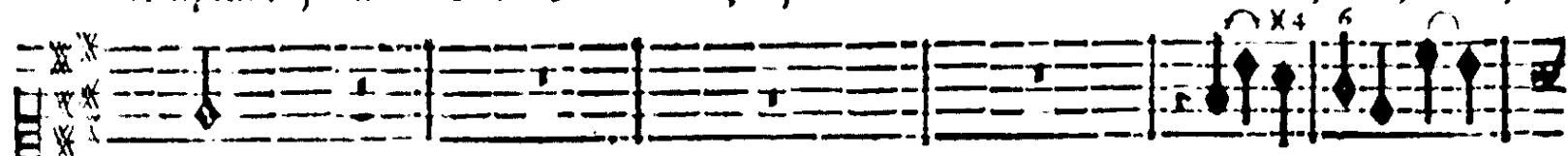
tus, non sum o- bli-      tus, non, non, non, non sum o- bli- tus.

BASSUS CONTINUUS.

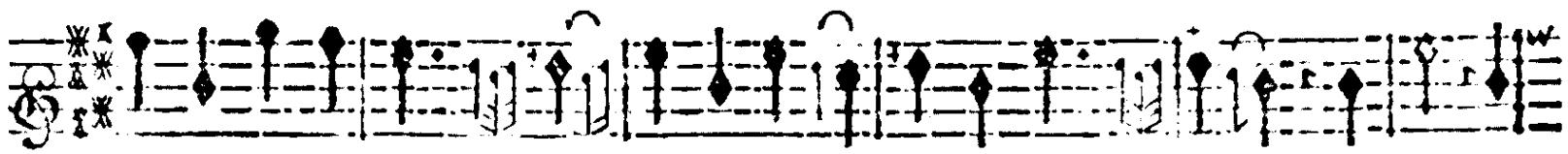
cen-tulus sum ego & con- tem- plus: Adolesca- tulus sum ego & con-

BASSUS CONTINUUS.

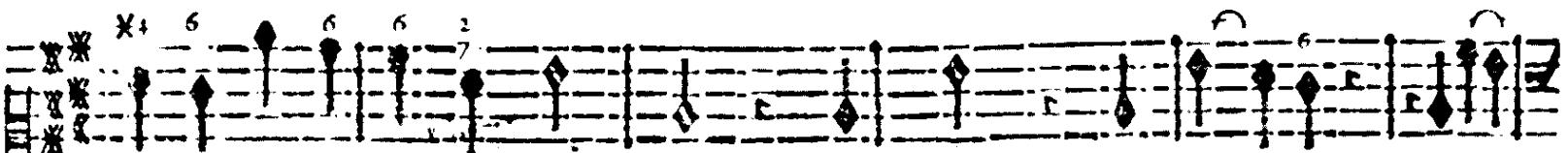
## VERSES DU MOTET.



BASSUS CONTINUUS.



nor, non, non, non sum o- bli- tus, non, no, non, non, non sum o- blitus, non, non, non



BASSUS CONTINUUS.

DE MONSEIGNEUR L. C. COUPERIN.

21

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 Demorfelles, & par tous les Basses.*

A DEUX.

Ju- stitia tua, Ju- stitia tua, justitia in æter- num: & lex tu-

3 25 6

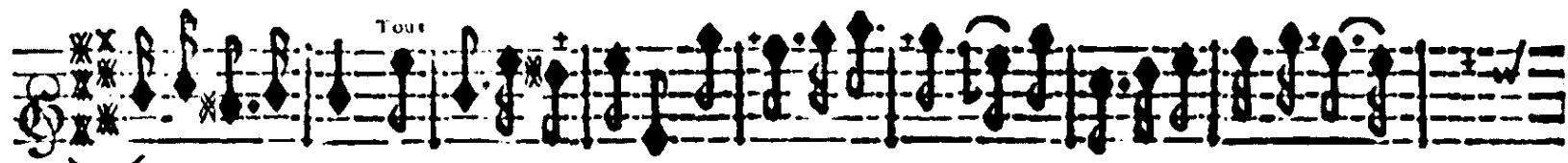
Ju- stitia tua, ju- stidi- a in æter- num: & lex

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

6 6 25 25 25 25 25 25

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

## VERSETS DU MOTET,



a veritas.

Ju-stitia tua, ju-stitia



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

A DEUX.

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

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

Ju-stitia tua, ju-stitia a, ju-

DE MONSEIGNEUR L. C. COUPERIN. 23

ternum, in æter-                          num, in æter-

Tous.

stitia in æter-                          num, in æter-

A DIEUX.

num, in æ- ter-                          num, in

num, in æ- ter-                          num, in

Tous

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

\* 3      \* 3      6      7      6      7      6

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, justicia in x.  
 num: & lex tua, lex tu- a, tu- a veri- tas. Justitia tua, ju-  
 ter- num, in x- ter- num: & lex tu- a, & lex tu- a, & lex  
 stitia in aeternum, in x- 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.

BASSUS CONTINUUS.

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

## VERSET DU MOTET,

A musical score for three voices. The top two voices are soprano and alto, indicated by G-clef and C-clef respectively. The basso continuo part is indicated by a bass clef and a 'C' symbol. The music uses a system of dots and dashes for pitch, with vertical stems and horizontal strokes for rhythm. The vocal parts are connected by a single horizontal line. The basso continuo part has a separate horizontal line below it. The score consists of four staves of music.

BASSUS-CONTINUUS.

git. Qui dat

A continuation of the musical score for the three voices (soprano, alto, basso continuo). It consists of four staves of music, continuing the style established in the previous section.

A continuation of the musical score for the three voices. The basso continuo part is indicated by a bass clef and a 'C' symbol. The score consists of four staves of music.

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

A continuation of the musical score for the three voices. The basso continuo part is indicated by a bass clef and a 'C' symbol. The score consists of four staves of music.

BASSUS-CONTINUUS.

## DE MONSIEUR L. C. COUPERIN.

27

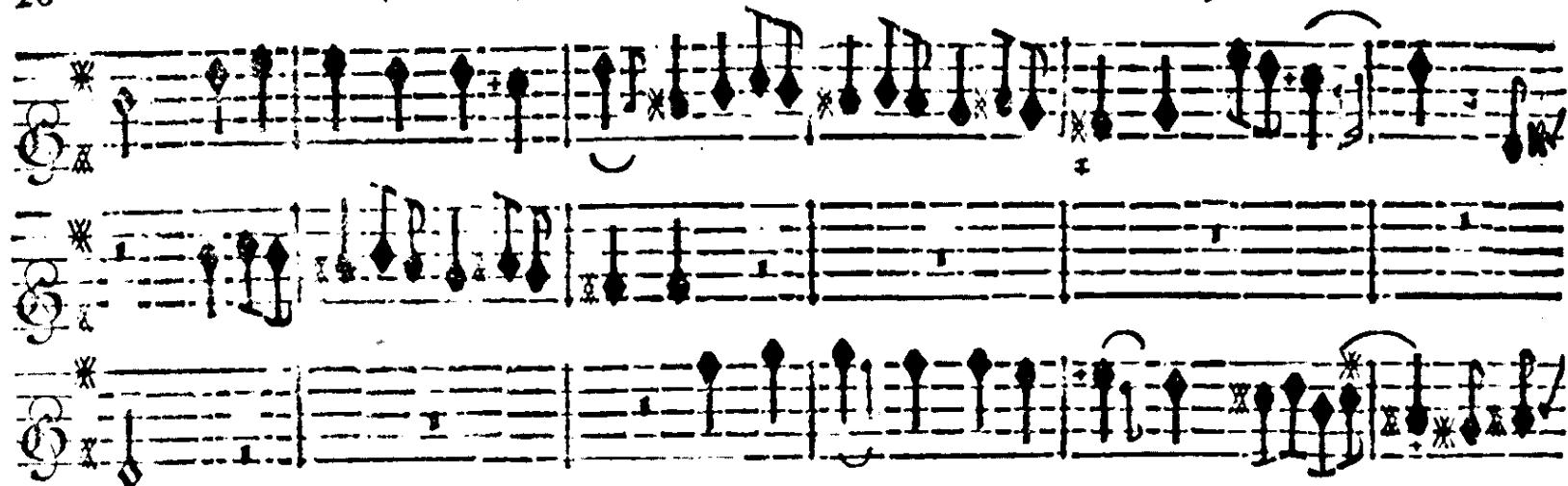
Soprano Alto Tenor Bassus-Continuus.

Qui dat  
nivem sicut Ianam: re-balam si-cut citoem spar-

Bassus-Continuus.

D ij

## VERSET DU MOTET,

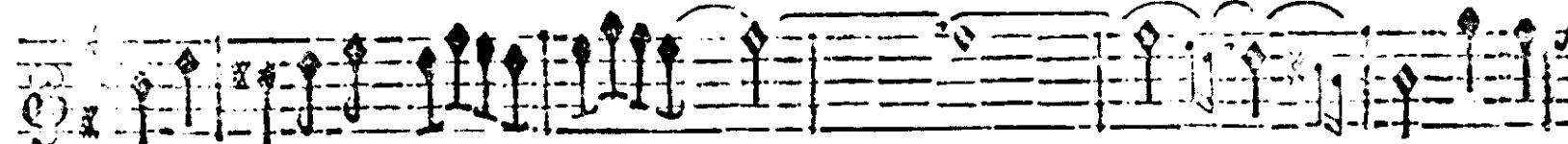
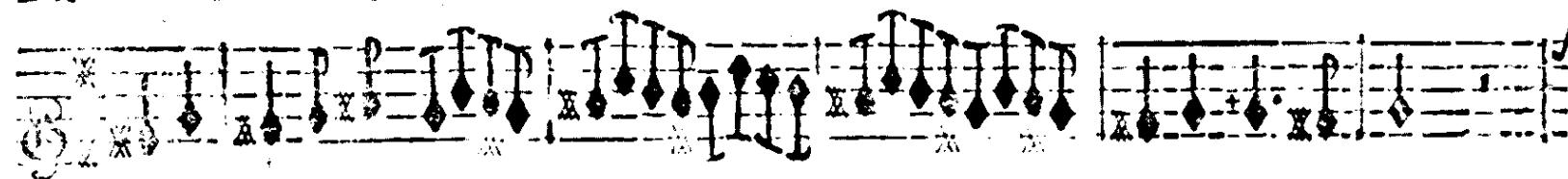


git.

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

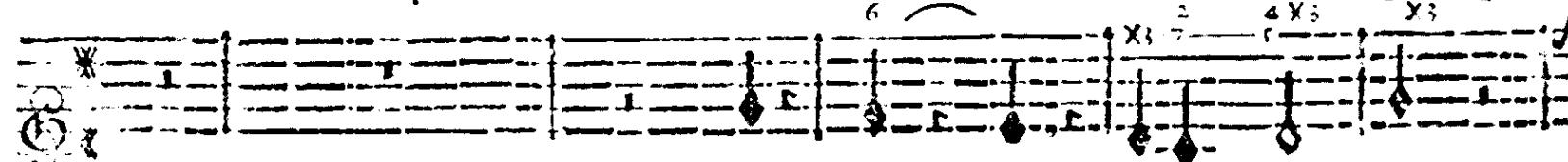
r 6 3 7 6 x; r 4 x; 7 6 x; 7 6 x; 5 6 x;

BASSUS-CONTINUUS.



sicut dire en spar-

git. Qui dat



BASSUS-CONTINUUS.



Continuation of the musical score for three voices. The soprano and alto voices continue their respective parts from the previous measure. The basso continuo part remains a single line of vertical stems.

nivem sicut lanam; re-  
bulam sicut circem spar-

Continuation of the musical score for three voices. The soprano and alto voices continue their respective parts from the previous measure. The basso continuo part remains a single line of vertical stems.

BASSUS-CONTINUUS.

Continuation of the musical score for three voices. The soprano and alto voices continue their respective parts from the previous measure. The basso continuo part remains a single line of vertical stems.

Continuation of the musical score for three voices. The soprano and alto voices continue their respective parts from the previous measure. The basso continuo part remains a single line of vertical stems.

Continuation of the musical score for three voices. The soprano and alto voices continue their respective parts from the previous measure. The basso continuo part remains a single line of vertical stems.

BASSUS CONTINUUS.

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

git, spar.

git.

BASSUS CONTINUUS.

*EXTRAIT DU PRIVILEGE.*

PAR Lettres Patentées 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 : Vérifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contiendrois du Conseil Privé du Roy des 30. Septembre 1694. & 6. Aoüst 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 dessentes à toutes autres personnes de quelque qualité & condition qu'elles soient, d'entreprendre ou faire entreprendre ladite Imprission de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obéissance, nonobstant toutes Lettres à ce contraires : ny mésme de Taille ny fondre aucun Caractères de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caractères & Impressions, & de six mille livres d'amende, aussi qu'il est plus amplement déclaré esdites Lettres : Sadiue Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, soy soit ajoutée comme à l'Original.