

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.*

**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 e me fe- cit, me

Mademoiselle CHAPPE.

T Abel-

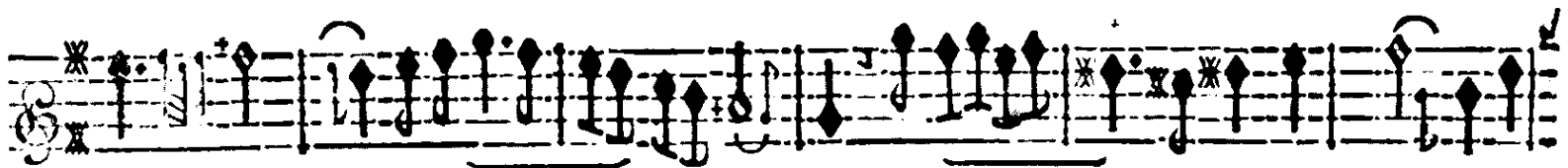
## VERSETS DU MOTET,



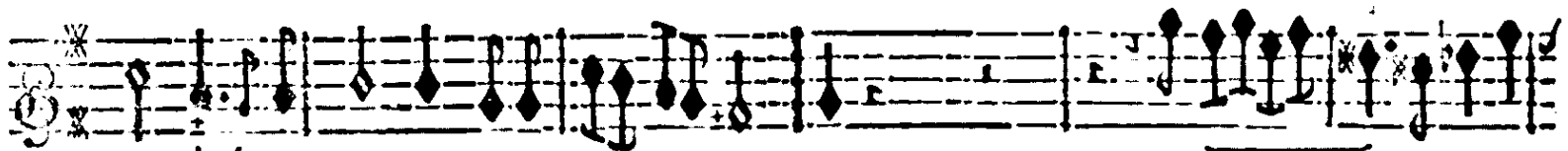
fecit zelus me- us: me fecit zelus meus: qui- a obli- ti sunt verba tua ini-



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 inimi- ci me-



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

Vivement & Gracieusement.

The first system of the symphony is written on a single five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, and rests. There are several slurs and accents throughout the piece.

SYMPHONIE.

The second system continues the symphony on a single five-line staff. It features a mix of eighth and sixteenth notes, with some slurs and accents. The notation is consistent with the first system.

The third system continues the symphony on a single five-line staff. It features a mix of eighth and sixteenth notes, with some slurs and accents. The notation is consistent with the previous systems.

i.

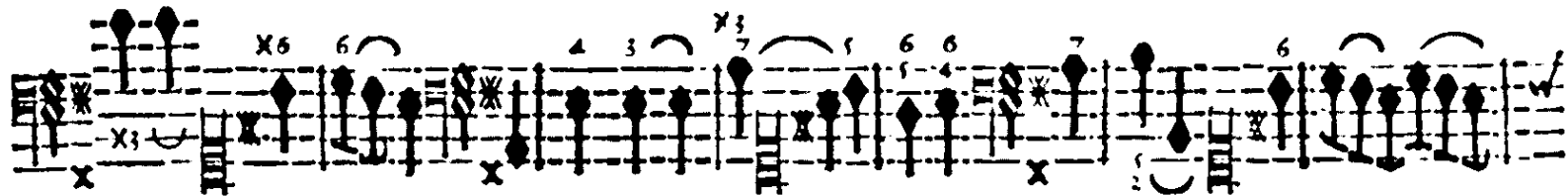
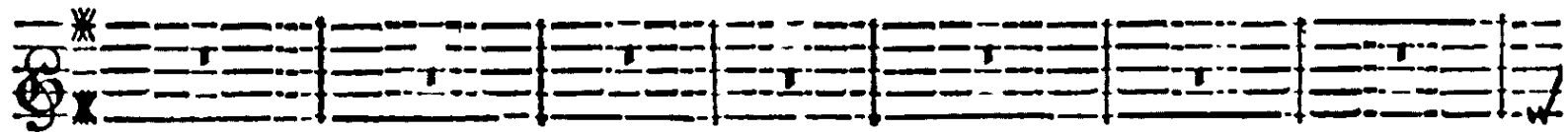
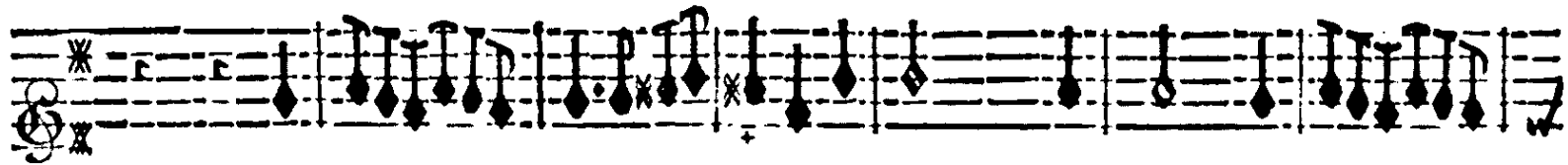
The fourth system continues the symphony on a single five-line staff. It features a mix of eighth and sixteenth notes, with some slurs and accents. The notation is consistent with the previous systems.

BASSUS CONTINUUS.

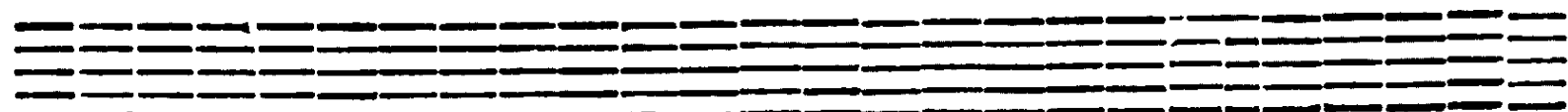
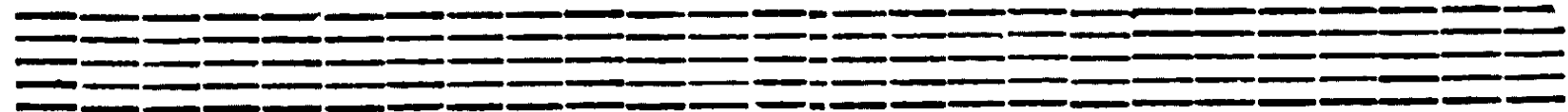
An empty five-line musical staff, intended for the Bassus Continuus part.

A second empty five-line musical staff, intended for the Bassus Continuus part.

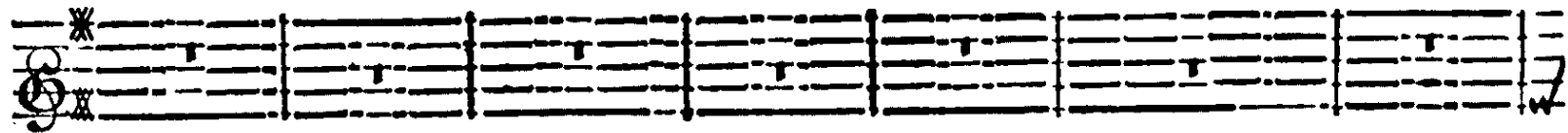
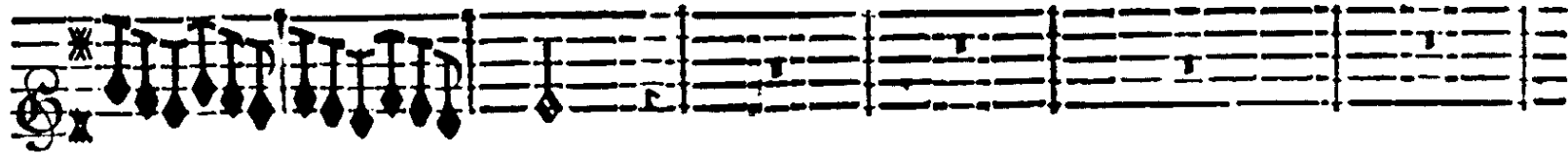
VERSETS DU MOTET.



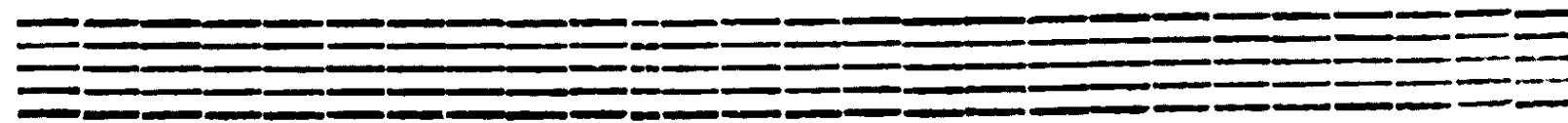
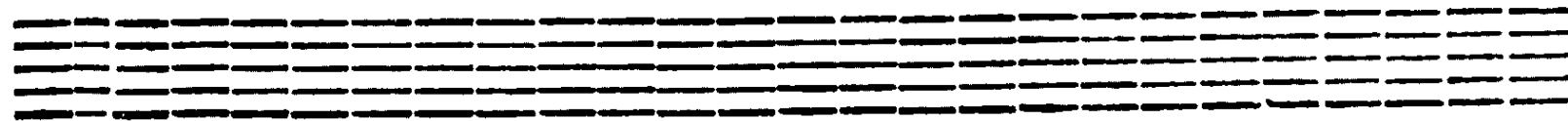
BASSUS-CONTINUUS.



DE MONSIEUR L. C. COUPERIN.



BASSUS-CONTINUUS.



VERSETS DU MOTET,

M demoisell- CHIAPPE.

I- gnitum e- loquium tuum vehe-

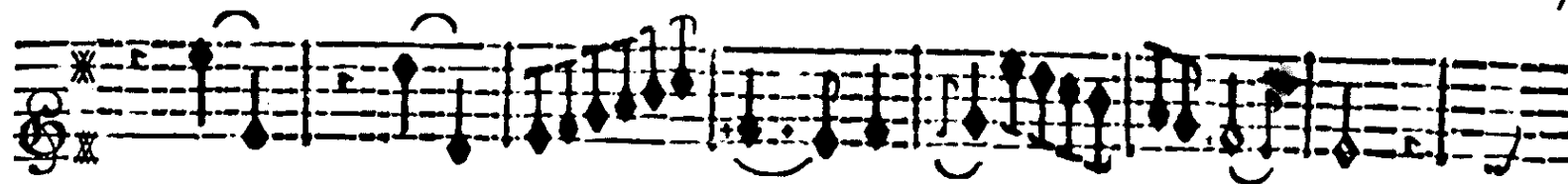
BASSUS-CONTINUUS.

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

BASSUS-CONTINUUS.

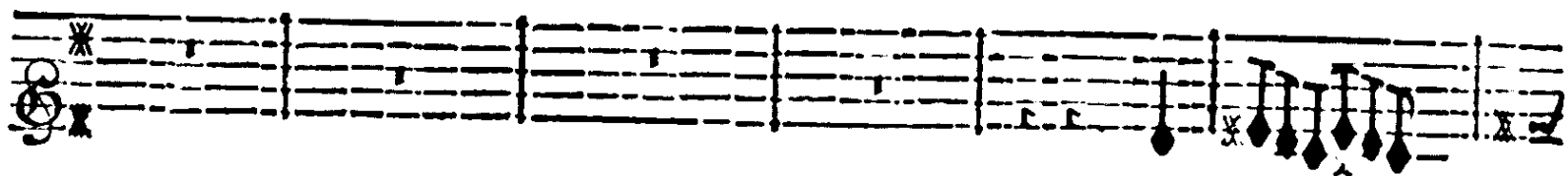


DE MONSIEUR L. C. COUPERIN.



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.

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.

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.

BASSUS-CONTINUUS.

Musical staff with notes and ornaments. The staff is in treble clef with a key signature of one flat. It contains several measures of music with various ornaments (marked with asterisks) and a dynamic marking of *fort.* (forte) in the middle.

Musical staff with notes and ornaments, continuing the piece. It features similar notation to the first staff, including ornaments and a dynamic marking of *fort.*

xix il- lud.

Musical staff with notes and ornaments. This staff includes the lyrics "xix il- lud." positioned above the notes. The notation includes various ornaments and a dynamic marking of *fort.*

BASSUS-CONTINUUS.

Musical staff with notes and ornaments, continuing the bass line. It features a series of notes with various ornaments.

Musical staff with notes and ornaments, continuing the bass line. It features a series of notes with various ornaments.

I- gnitum e- loquium tuum vehemen-

Musical staff with notes and ornaments, continuing the bass line. It features a series of notes with various ornaments.

BASSUS-CONTINUUS.

V E R S E T S D U M O T E T,

ter, vehemen-

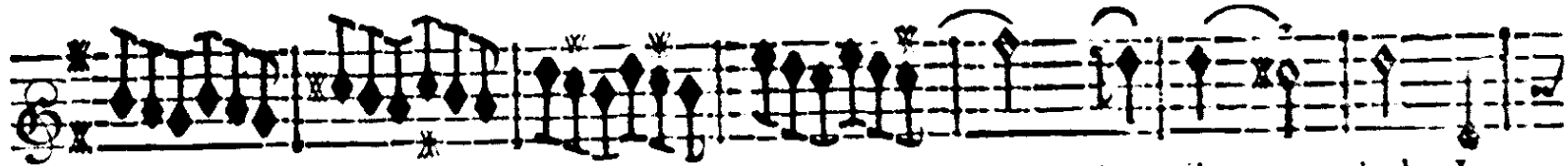
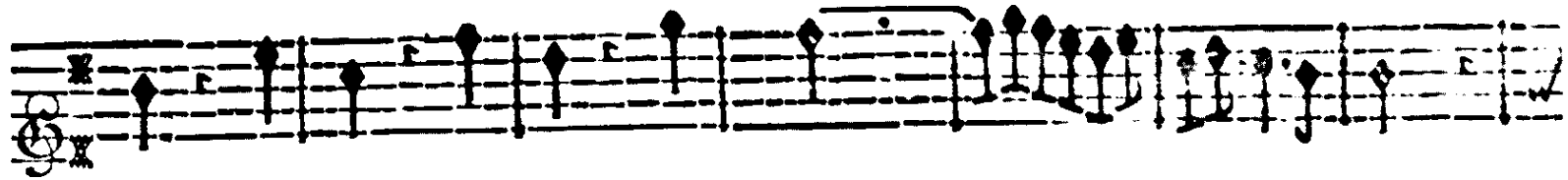
BASSUS-CONTINUUS.

deux.

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

deux.

BASSUS CONTINUUS.



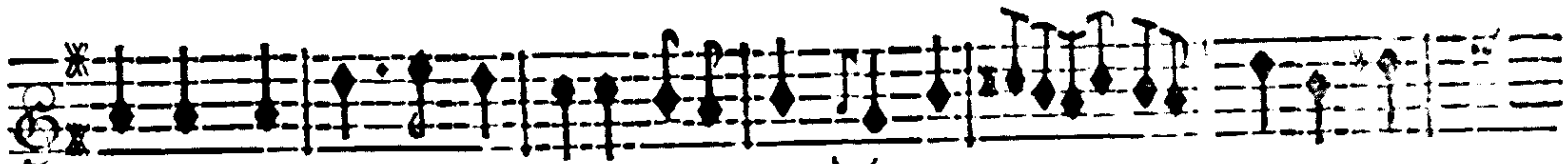
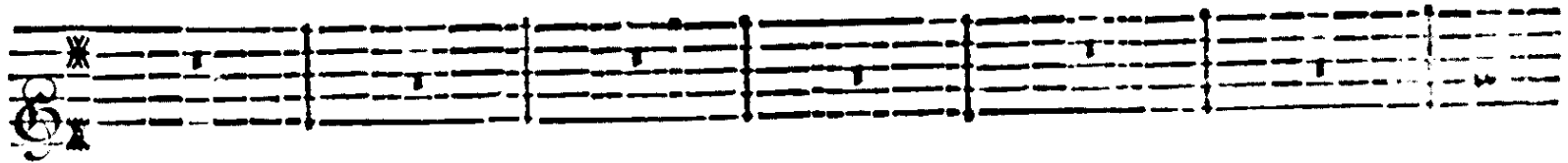
le-

xix il-

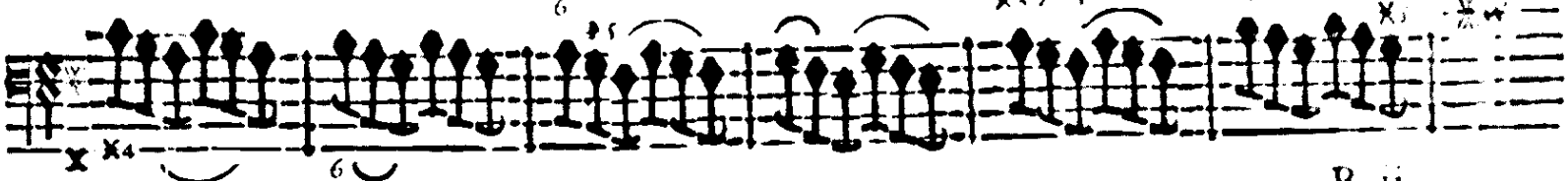
lud. I-



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.

A musical staff in treble clef with a common time signature. It contains a series of notes, many of which are decorated with asterisks (\*). The staff ends with a double bar line and a repeat sign.

A musical staff in treble clef with a common time signature. It contains a series of notes, many of which are decorated with asterisks (\*). The staff ends with a double bar line and a repeat sign.

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

A musical staff in bass clef with a common time signature. It contains a series of notes, many of which are decorated with asterisks (\*). The staff ends with a double bar line and a repeat sign.

BASSUS CONTINUUS.

A musical staff in treble clef with a common time signature. It contains a series of notes, many of which are decorated with asterisks (\*). The staff ends with a double bar line and a repeat sign.

A musical staff in treble clef with a common time signature. It contains a series of notes, many of which are decorated with asterisks (\*). The staff ends with a double bar line and a repeat sign.

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

A musical staff in bass clef with a common time signature. It contains a series of notes, many of which are decorated with asterisks (\*). The staff ends with a double bar line and a repeat sign.

BASSUS-CONTINUUS.

## RITOURNELLE.

FLÛTES.

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

Musical staff for Flutes, continuing the melodic line with various note values and rests.

Tous les Dessus de Violons.

Musical staff for Violins, featuring a melodic line with various note values and rests. The word "doux." is written above the first measure.

Musical staff for Flutes, continuing the melodic line with various note values and rests.

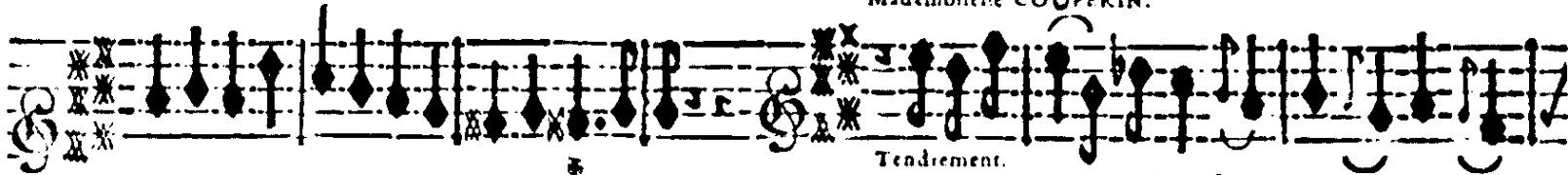
Musical staff for Flutes, continuing the melodic line with various note values and rests.

Musical staff for Violins, featuring a melodic line with various note values and rests. The word "doux." is written above the first measure.





Mademoiselle COUPERIN.

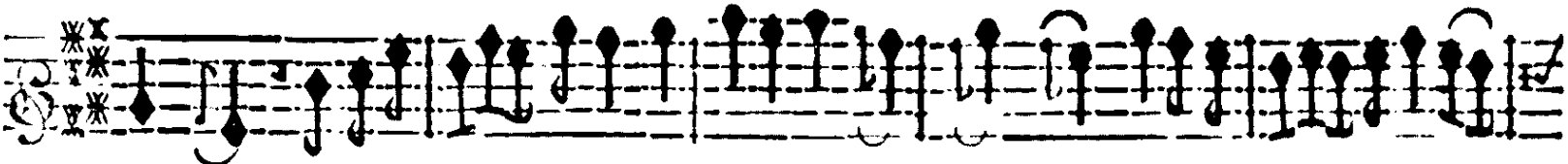


Tendrement.

Adolescen- tulus sum ego & con-



BASSUS-CONTINUUS.



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



BASSUS-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,

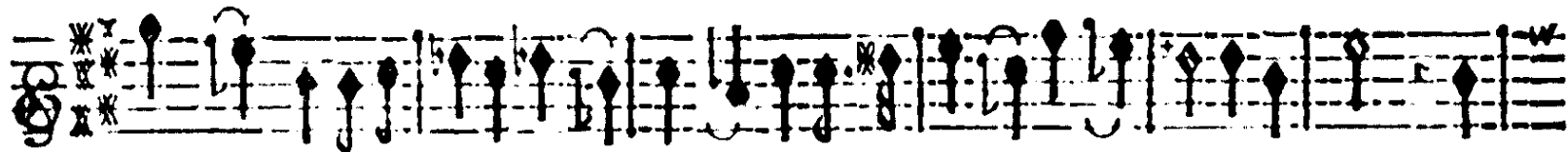
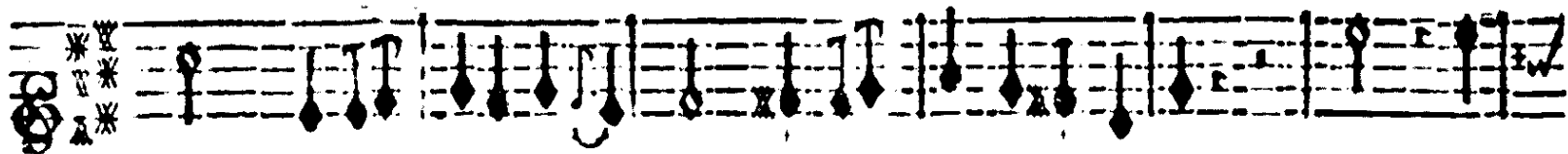
non, non sum obli- tus, non sum obli- tus, non, non, non, non, non

BASSUS-CONTINUUS.

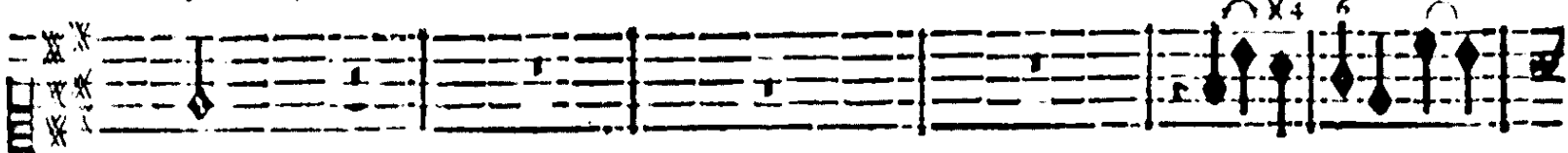
sum o- bli- tus, non, non, non, non, non, non sum o- bli-

BASSUS-CONTINUUS.





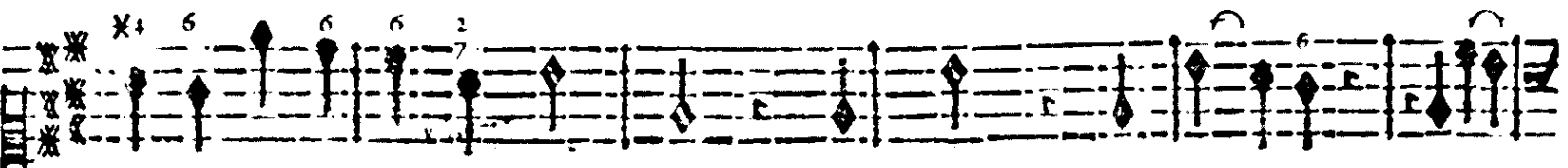
temptus: iustifi- cationes tuas, iusti- fi- cati- ones tuas non, non, non,



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.*

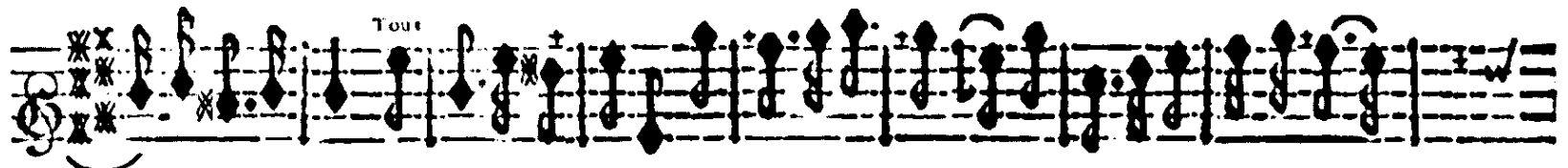
A DEUX.

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

Ju- stitia tua, ju- stiti- 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-



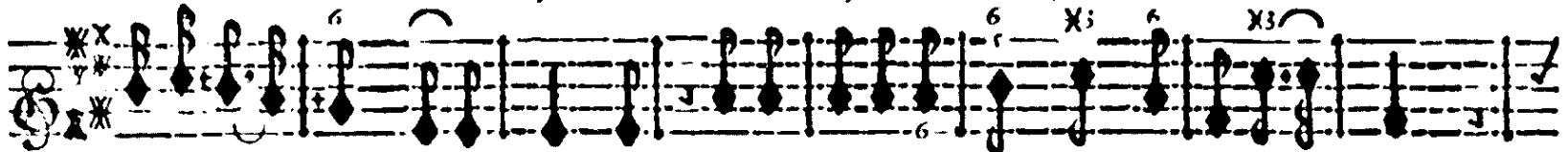
a veritas. Justi- tia tua, Ju- stitia tua, ju- stitia in ater-



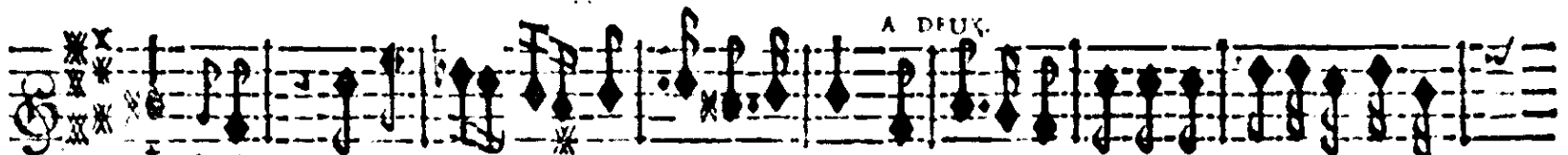
a veritas. Ju- stitia tua, ju- stiti- a



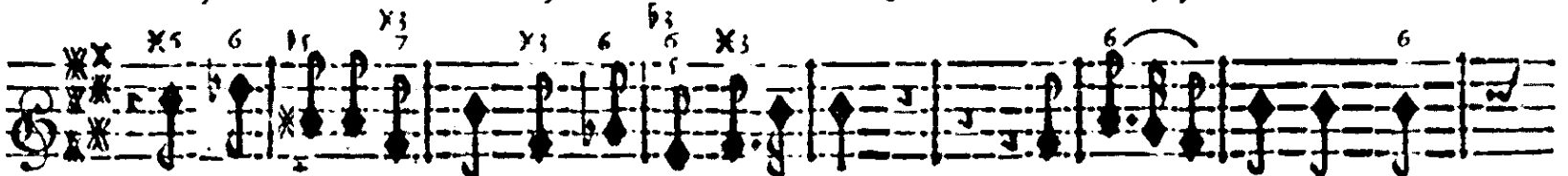
num: & lex tu- a, & lex tu- a, & lex tua, tu- a veritas. & lex



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-



Tous.  
ternum, in æter- 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- stia 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 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.

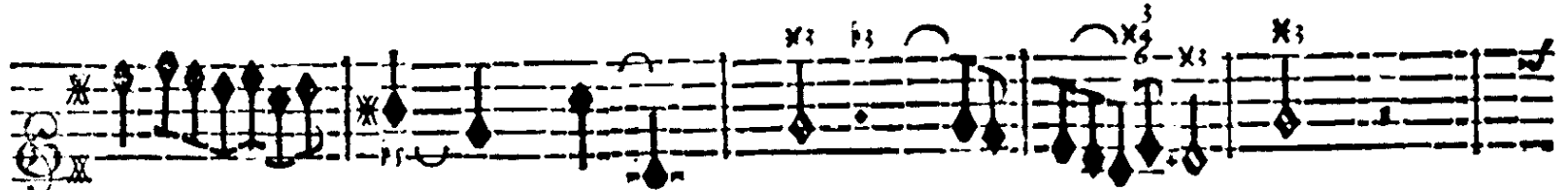
VIOLONS.

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

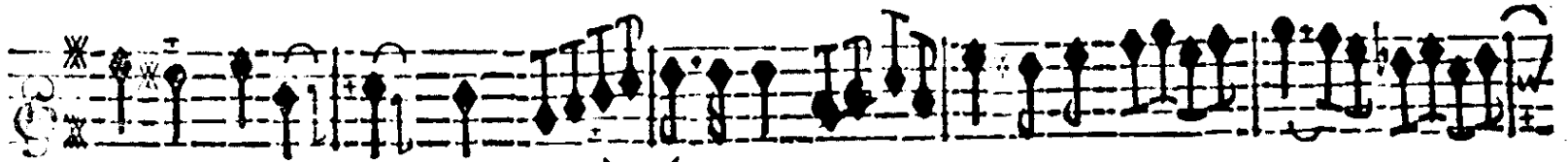
BASSUS-CONTINUUS.



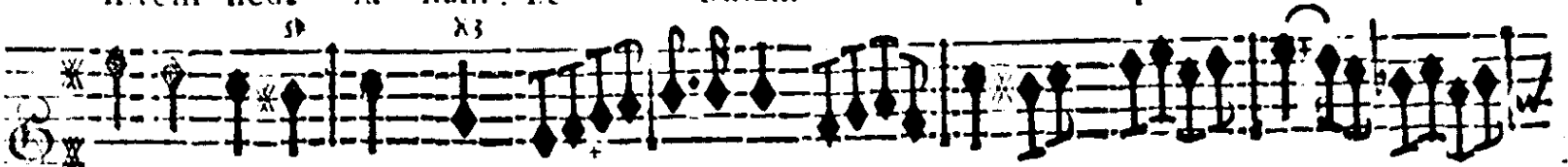
git. Qui dat



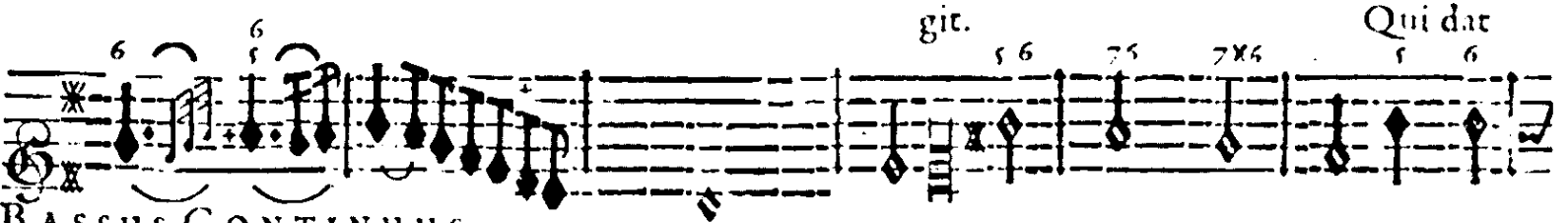
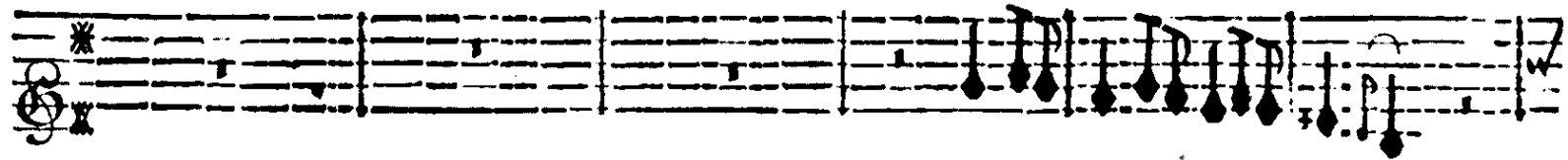
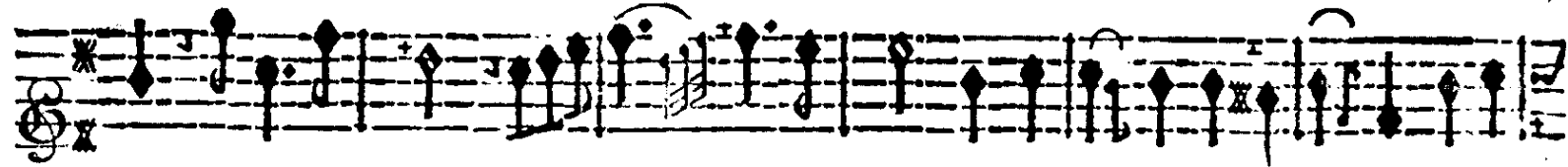
BASSUS-CONTINUUS.



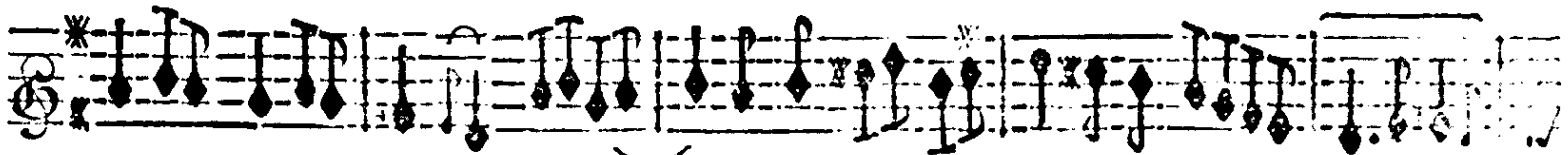
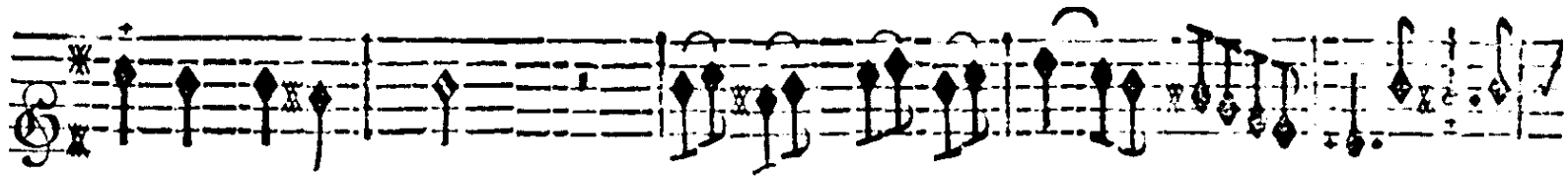
nivem sicut la- nam: re- bulam si- cut cinerem spar-



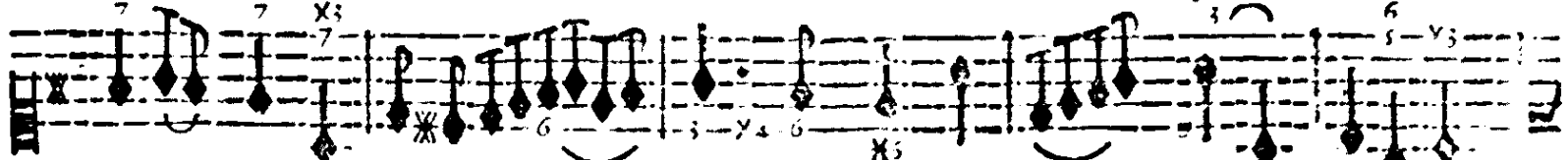
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



nivem sicut lanam: ne- bulam 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 notation includes stems, beams, and flags.

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

A staff of musical notation with a treble clef and a key signature of one sharp. Below the staff is a line of figured bass notation:  $\text{r } 6^{\text{4}} \text{ } 7^{\text{6}} \text{ } 4^{\text{3}} \text{ } 7 \text{ } 6 \text{ } \times 3 \text{ } 5 \text{ } 4 \text{ } \times 3 \text{ } 4 \text{ } 7 \text{ } 6 \text{ } \times 3 \text{ } 4 \text{ } 7 \text{ } 6 \text{ } \times 6 \text{ } 5 \text{ } 6 \text{ } \times 3$ . The figures are placed below the notes of the staff.

BASSUS-CONTINUUS.

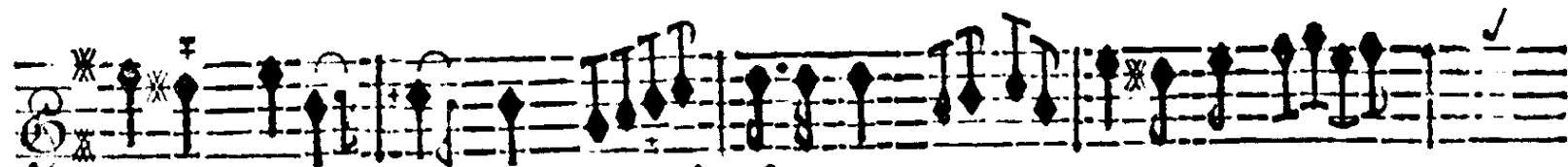
A staff of musical notation with a treble clef and a key signature of one sharp. The music continues with various rhythmic values and rests.

A staff of musical notation with a treble clef and a key signature of one sharp. The music continues with various rhythmic values and rests.

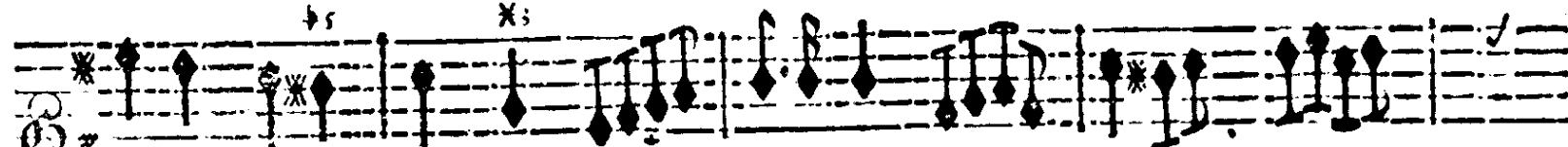
sicut cir- em spar- git. Qui dat

A staff of musical notation with a treble clef and a key signature of one sharp. Below the staff is a line of figured bass notation:  $6 \text{ } \times 3 \text{ } 7 \text{ } 4 \text{ } \times 3 \text{ } 5 \text{ } \times 3$ . The figures are placed below the notes of the staff.

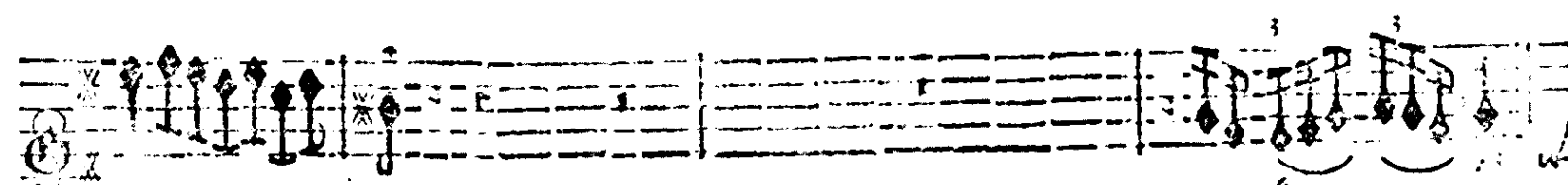
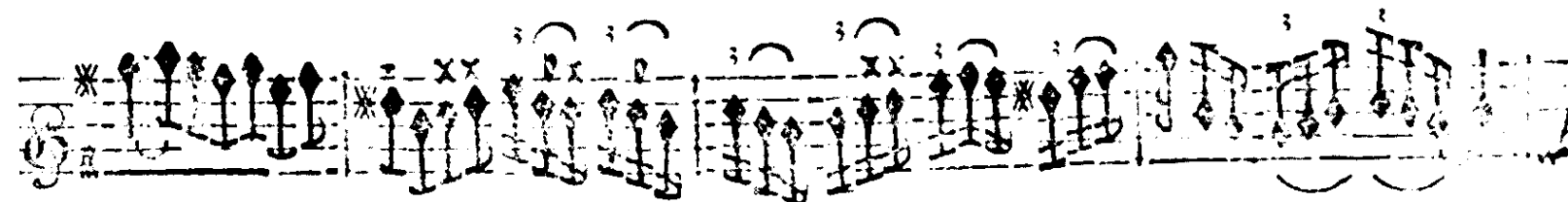
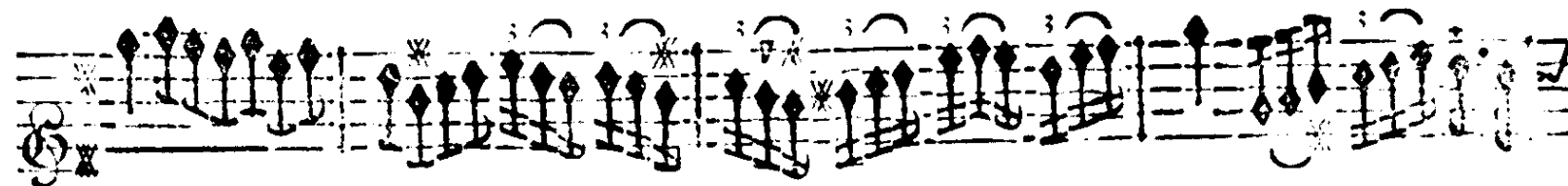
BASSUS-CONTINUUS.



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



BASSUS-CONTINUUS.



BASSUS CONTINUUS.

