

# François COUPERIN (1668-1733)

## *Motets à voix seule, deux ou trois parties*

*Partitions compilées par Nicolas Sceaux*

*Aspiratio mentis ad Deum*, à deux voix (haute-contre, taille, basse continue)

*Dialogus inter Jesum et hominem*, à deux voix (haute-contre, basse, basse continue)

*Salve Regina*, à voix seule (haute-contre, basse continue)

*Salvum me fac Deus*, à voix seule et symphonie (basse, violons, flûtes, basse continue)

*Precatio ad Deum*, à trois voix (deux basses tailles, basse, basse continue)

*Usquequo Domine*, à voix seule (haute-contre, basse continue)

*Magnificat*, à deux voix (deux dessus, basse continue)

*Ad te levavi oculos meos*, à voix seule et symphonie (basse, violons, basse continue)

# Aspiratio mentis ad Deum

À deux voix

François Couperin

A Je-su aman-tis - si-me! Cla-ra lux men-tium, dul-ce - do a - nima

et vi - ta cor - di-um. Quan-do ve - ni-am, et ap-pa - re - bo? Quando ap-pa-

re - bis, et vi-de - bo te? Quan-do ve - ni-am, et ap-pa - re - bo?

Quando ap-pa - re - bis, et vi-de - bo te? Quando ap-pa - re - bis, et vi-de - bo te?

Quam di-lec - ta taberna - cu - la tu-a Do - mi-ne, quam a-ma-bil-is est de - cor domus tu -

ae! Quam di-lec - ta taber-na - cu-la tu - a Do-mine, quam a - ma - bil-is est de - cor domus tu -

13

ae! Quam admirabilis splendor gloriae tu - ae! Propte - re a con - cu - pis - cit et

5 7 6 6, 4, 3 5 6 5 6 7 6

20

de - fi-cit a - ni-ma me-a in a - tri-a in a - tri-a tu - a, Do - mi - ne.

5 6 5 6 6 6 6, 4 5

O cae-les - tis pa - tri-a be-a-to - rum! O fe - lic ci - vitas o fe - lic ci - vitas

O cae-les - tis pa - tri-a be-a-to - rum! O fe - lic ci - vitas o fe - lic ci - vitas

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

10

o fe - lic ci - vitas ange-lo - rum! U - bi est fons di - vi-nae chari - ta -

o fe - lic ci - vitas ange-lo - rum! U - bi est fons di - vi-nae chari - ta -

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

19

tis. U - bi est sol ae-ter nae clari - ta - tis.

tis. U - bi est sol ae-ter nae clari - ta - tis.

6# 6 6 4 6 3 5 5 6 6 4 3 3

27

In quem de - si - derant an - ge-li pros-pi - ce - re.

In quem de - si - derant an - ge-li pros-pi - ce - re. Quando ap-pa - re - bis, et vi-de - bo

$\begin{matrix} 6 \\ 5 \end{matrix}$        $\begin{matrix} 6 \\ 6 \end{matrix}$        $\begin{matrix} 6 \\ 5 \end{matrix}$        $\begin{matrix} 5 \\ 6 \\ 5 \\ 7 \\ 7 \end{matrix}$        $\begin{matrix} 6 \\ 5 \\ 7 \end{matrix}$        $\begin{matrix} 7 \\ 7 \end{matrix}$

35

Quando appa-re - bis, et vi-de - bo te? Quando appa-re - bis, et vi-de - bo te?

te? Quando appa-re - bis, et vi-de - bo te? Quando appa-re - bis, et vi-de - bo te?

$\begin{matrix} 6 \\ 4 \end{matrix}$        $\begin{matrix} 6 \\ 5 \\ 7 \\ 2 \end{matrix}$        $\begin{matrix} 6 \\ 2 \end{matrix}$        $\begin{matrix} 7 \\ 7 \end{matrix}$        $\begin{matrix} 6 \\ 5 \end{matrix}$

O mors cae - ca, et cru - de lis, et cru - de lis,

$\begin{matrix} 6 \\ 7 \end{matrix}$        $\begin{matrix} 5 \\ 7 \end{matrix}$        $\begin{matrix} 8 \\ 5 \end{matrix}$        $\begin{matrix} 5 \\ 5 \end{matrix}$        $\begin{matrix} 6 \\ 6 \\ 5 \\ 3 \\ 6 \\ 3 \end{matrix}$

Un poco allegro

cur non vides? Cur non audis? cur non vi - des? Cur non audis?

$\begin{matrix} 6 \\ 7 \\ 6 \\ 3 \end{matrix}$        $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$        $\begin{matrix} 6 \\ 6 \\ 5 \end{matrix}$        $\begin{matrix} 6 \\ 6 \end{matrix}$

Adagio

16

Si me au-di - res ge-men - tem, si me vi-de - res lan-guen - tem, sortem

$\begin{matrix} 6 \\ 5 \end{matrix}$        $\begin{matrix} 6 \\ 4 \end{matrix}$        $\begin{matrix} 3 \\ 6 \end{matrix}$        $\begin{matrix} 6 \\ 5 \\ 3 \\ 4 \end{matrix}$        $\begin{matrix} 3 \\ 6 \end{matrix}$

25

me-am plan - ge-res. Si me au - di - res gementem, si me vi-de - res lan - guen - tem, sortem  
 6 5 3 3 6 3 6 5 3 6 5 5 3 6 7  
 6 5 3 6 5 4 3 6 5 3 6 4 3 2

34

meam plan - geres, sor - tem me - am plan - ge-res.  
 6 6 3 6 5 3 6 5 4 3 6 5 3 6 4 3 2

O Je - su di-lec - tis - si - me: nul - la qui - es, nul - la  
 O Je - su di-lec - tis - si - me: nul - la qui - es, nul - la  
 7 6 7 3 5 7 1 3 6 7 2

8

sa-lus, nul - la vi - ta si - ne te. O Je - su dilec - tis - si - me: nul - la qui - es,  
 sa-lus, nul - la vi - ta si - ne te. O Je - su dilec - tis - si - me: nul - la  
 6 4 6 5 7 3 5 6 3 6

16

nul - la sa - lus, nul - la sa - lus, nul - la vi - ta si - ne te.  
 sa - lus, nul - la qui - es, nul - la vi - ta si - ne te.  
 6 5 3 6 5 3 6 5 3 6 4 3 2

24

Quando appa-re - bis, et sa-ti-a - bor?  
Quando ve - niam, et appa-re - bo?

32

Quan - do ve - niam, et appa - re - bo? Quando appa - re - bis, et sa - ti - a - bor?

Quan - do ve - niam, et appa - re - bo? Quando appa - re - bis, et sa - ti - a - bor?

5            3½            4            6            6            7            4            3½

Et in ae - ternum lae - ta bor in te. Et in ae - ter

Et in ae -

10

num lae - ta

ternum lae - ta

bor in te.

11 12

18

bor in te. Et in ae - ternum lae - ta

Et in ae - ternum lae - ta

26

bor in te. Et in ae - ter-

bor in te. Et in ae - ternum lae - ta

35

num lae - ta bor in te.

bor in te lae - ta bor in te.

Documents originaux :

Mottets, a voix seule, deux et trois parties et symphonies de Mr Couperin, copie de l'atelier Philidor, Ca 1705.  
<http://gallica.bnf.fr>

# Dialogus inter Jesum et hominem

À deux voix

François Couperin

14

Ac-ce-da ad te mi Je - su ac-ce-do ad te pa-ter mi - si - ri - co - di-æ

mi Je - su ac-cedo cum fidu-ci - a ac-cedo ad te ac-cedo cum fidu-ci - a ac-cedo ad te mi Je -

su ac-cedo cum fidu-ci - a ac-cedo ac-cedo mi Jesu ad te ad te mi Jesu ac-cedo ad te ac-cedo mi Jesu ac

ce-do cum fi-du-ci - a ac-cedo mi Jesu ac-cedo ad te ac-cedo cum fidu-ci - a ac-cedo cum fidu-ci - a.

Ac - ce-de fi - li mi ad fontem vi - tæ ad fon tem

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2

7

vi - tæ ac - ce-de ad patris os - cula ac - ce-de ac-ce - de ad fontem vi-tæ ad pa-tris os - cula ac-

6 4 6# 6 3# 6

14

ce-de ac-ce - de ac - ce-de ac - ce-de fi-li mi fi-li mi ac - ce-de fi - li

6 6 4 3# 5 5 6 6 6 6 6 6

21

mi ac - ce de ad patris os - cu-

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

28

la ac - ce de ac - ce de ad patris os - cu-la.

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

3

A - mo, u - ror, sus - pi - ro, re-flo - res-cit ca - ro me - a re-flo - res-cit ca - ro

6 5# 6# 6 3# 5 6 6 4 3

8

me - a ut te sen - ti - o. Reno - va bitur ut a - quilæ ju-

3# 5 6 3# 3# 5 3# 4 6 3# 5 6 6

14

Quid retribi am ti bi o bone Je - su supro om  
ven - tustu - a juven - tus tu - a.

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

21

ni - bus quæ tribuis - ti mi-hi, Je - su mi, Je-su mi, Je - su mi.  
Fi - li mi, Fi - li mi, Fi - li mi.

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

Pa-ra tum cor meum de - us par-ra tum pa -  
Præbe mi - hi cor tuum præbe mi - hi cor tuum.

6 6 5 6# 6 3 6 5 3# 5 4 3# 6 6 6 4 6 3 3# 6 6 5 6 4 6 3

10

ra tum cor me - um ac-cipe il - lud in ho-locaus-tum ac-cipe il - lud in ho-locaus-tum in ho-lo-caus -

6 4 6 6 6 4 3# 6 5 4 3# 6 3b 5 3# 6 6 3b 6 4 6 3

23

tum. Pa-ra tum cor meum de - us par-ra tum pa-ra tum cor me - um ac - cipe

6 5 6 4 6 3# 6 5 4 6 3# 3# 6 5 6 4 6 4 4 6 6 3# 3# 5 3# 5

35

il - lud in hol-o-caus-tum ac - cipe il - lud in hol-o-caus-tum in hol-o-caus-tum ac - cipe il - lud in hol-o-

3b 7 7 5 6 7 8 7 7 5 6 6 6 6 3# 6 6 6 6 3 4 6 6 6 3b

47

caus-tum. Ac - cipe il - lud in holocaus-tum ac - cipe il - lud in holocaus-tum in holo -

6 6 6 6 3# 5 3# 5 3b 7 7 5 6 7 7 5 6 5 4 6 6 6 3b

60

caus-tum ac - cipe il - lud in hol - o - caus-tum. Ac - cipe il - lud in hol - o - caus - tum.

3# 6 6# 6 4 6 6 6 4 3# 6 6 6 3# 6 6 6 6 4 3#

To - tum ar - deat et con-su-matur flam\_\_\_\_\_

5 3b 3# 5 3# 6 5 3# 3#

8

To - tum ar - deat et con-su-matur flamma cha-ri - ta - tis. To - tum ar - deat et

5 3# 6 5 4 6 2 3# 5 3# 6 5 4 6 5 3b

\_ ma cha-ri - ta - tis. To - tum ar - deat et con-su - matur

5 3# 6 5 4 6 5 3b

15

Musical score page 15. The vocal line consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures: 3# (B-flat major), 6 (G major), 5 (F major), 7 (E major), 3# (B-flat major), 3# (B-flat major), 6 (G major), 5 (F major), 3b (C major). The lyrics are: con-su-matur flam - ma con-su-matur flam, flam ma cha - ri - ta - tis con-su - ma - tur flam.

21

Musical score page 21. The vocal line consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures: 3# (B-flat major), 4 (A major), 3# (B-flat major), 5 (F major), 4 (A major), 4 (A major), 5 (F major). The lyrics are: \_ ma. To - tum ar - deat et con-su-matur flam, \_ ma. To - tum to - tum ar - deat et con-su-matur flam.

28

Musical score page 28. The vocal line consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures: 3# (B-flat major), 4 (A major), 3# (B-flat major), 5 (F major), 4 (A major), 6 (D major), 4 (A major), 5 (F major), 7 (E major), 3# (B-flat major). The lyrics are: \_ ma. To - tum ar - deat et con-su-matur flam \_\_\_\_\_ ma cha - ri - ma cha - ri - ta - tis.

34

Musical score page 34. The vocal line consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature changes between measures: 3# (B-flat major), 4 (A major), 3# (B-flat major), 5 (F major), 4 (A major), 6 (D major), 4 (A major), 5 (F major), 6 (D major). The lyrics are: ta-tis. To - tum ar - deat et con-su-matur flam \_\_\_\_\_ ma. To - tum to - tum ar - deat et con-su-matur flam.

41

To - tum ar - deat et con - su - ma - tur flam ma cha - ri - ta - tis  
 - ma. To - tum ar - deat et con - su - ma - tur flam - ma cha - ri - ta - tis

$\begin{matrix} 6 & 6 \\ 5 & 4 \end{matrix}$   $\begin{matrix} 6 & 6 \\ 4 & 5 \end{matrix}$   $\begin{matrix} 6 & 5 \\ 3 & \end{matrix}$   $\begin{matrix} 6 & 4 \\ 5 & \end{matrix}$   $\begin{matrix} 6 & 3 \\ 4 & \end{matrix}$   $\begin{matrix} 6 & 5 \\ 4 & \end{matrix}$   $\begin{matrix} 6 & 3 \\ 4 & \end{matrix}$

47

con-su-matur flam ma cha - ri - ta - tis.  
 con-su-matur flam ma. To - tum

$\begin{matrix} 3 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \sharp \\ 5 & \end{matrix}$   $\begin{matrix} 7 & \sharp \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \sharp \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \sharp \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \sharp \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 3 & \end{matrix}$

53

To - tum ar - deat et con-su - ma - tur flam  
 ar - deat et con-su - ma - tur flam ma et con-su - ma - tur flam - ma

$\begin{matrix} 6 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \sharp \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 3 & \end{matrix}$   $\begin{matrix} 4 & \\ 3 & \end{matrix}$   $\begin{matrix} 3 & \sharp \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 3 & \end{matrix}$

59

ma. To - tum ar - deat et con-su - ma - tur flam ma.  
 flam. ma cha - ri - ta - tis. To - tum

$\begin{matrix} 6 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \sharp \\ 3 & \end{matrix}$   $\begin{matrix} 5 & \\ 4 & \end{matrix}$   $\begin{matrix} 3 & \sharp \\ 3 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 5 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 4 & \end{matrix}$   $\begin{matrix} 6 & \flat \\ 3 & \end{matrix}$

65

To - tum ar - de-at et con-su - ma-tur flam\_\_\_\_\_ ma flam  
ar - de-at to - tum ar - deat et con - su - ma - tur flam - ma cha - ri - ta - tis flam\_\_\_\_\_

$\begin{matrix} 3\sharp \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 3\sharp \\ 3\flat \end{matrix}$   $\begin{matrix} 5 \\ 7 \end{matrix}$   $\begin{matrix} 3\sharp \\ 3\sharp \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$

71

- ma flam - ma cha - ri - ta - tis flam\_\_\_\_\_ ma flam  
ma cha - ri - ta - tis. Flam\_\_\_\_\_

$\begin{matrix} 7\flat \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $7$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 7 \\ 3\sharp \end{matrix}$   $\begin{matrix} 6 \\ 5\flat \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 3\sharp \\ 3\sharp \end{matrix}$   $\begin{matrix} 7 \\ 3\flat \end{matrix}$

77

ma cha - ri - ta - tis.  
ma cha - ri - ta - tis.

$\begin{matrix} 7\flat \\ 7 \end{matrix}$   $\begin{matrix} 7 \\ 5\sharp \end{matrix}$   $7$   $5$   $\begin{matrix} 7 \\ 3\sharp \end{matrix}$   $3\sharp$   $6$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 4 \\ 3\flat \end{matrix}$

Documents originaux :

Mottets, a voix seule, deux et trois parties et symphonies de Mr Couperin, copie de l'atelier Philidor, Ca 1705.  
<http://gallica.bnf.fr>

# Salve Reginé

À voix seule

François Couperin

Sal - ve sal - ve Re - gi - na Re - gi - na sal - ve sal - - ve sal - ve

ma - ter mi-se - ri - cor - di - æ sal - ve vi - ta dul - ce - do dul - ce - do et

spes nos - tra. Sal - ve sal - ve sal - ve ma - ter mi - se - ri - cor - di -

æ sal - ve ma - ter sal - ve vi - ta vi - ta dul - ce - do dul -

ce - do dul - ce - do sal - ve sal - ve sal - ve vi - ta dul - ce do.

Ad te cla-mamus cla-mamus cla - ma-mus cla-mamus e - xu-les fi - li - i E - vae. Ad

6 6 6 4 3  
5

10 te sus - pi - ramus ge - men tes et flen\_\_\_\_ tes. Ad te sus - pi - ramus ge-

6 6 5 7 6 6 6 6  
3b

18 men tes et flen\_\_\_\_ tes. Sus-pi-ramus gemen-tes et flen\_\_\_\_ tes in hac la-crimarum

5 7 6 3b 6 6 7 5 3b  
4

27 val-le in hac la-cri-marum val\_\_\_\_ le.

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

E - ia er - go,

6 5 7 6 4 6 3 6 3 7  
3

11 a - dvoca - ta nos - tra, il - los tu - os mi - se - ri - cor - des mi - se - ri - cor - des o cu -

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

20

los, ad nos con - ver - te con - ver - te con - ver - te.

28

E - ia er - go, e - ia er - go, a - dvocata nos tra, il - los tu - os

37

mi - se - ri - cor - des o cu - los, ad nos con - ver - te ad

45

nos con - ver - te ad nos con - ver - te con - ver - te ad nos con - ver -

54

te ad nos con - ver - te ad nos con - ver - te con - ver -

62

te. Et Jesum, be - ne - dictum fructum ventris tu - i, et

69

Jesum, be - ne - dictum fruc - tum ven - tris tu - i, nobis post hoc e - xi - lium os - ten

$\begin{matrix} 6^{\sharp} & 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 7 \\ 2 \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 6^{\sharp} \end{matrix}$   $\begin{matrix} 6 \\ 6^{\sharp} \end{matrix}$   $\begin{matrix} 5^{\sharp} \\ 5 \end{matrix}$   $\begin{matrix} 4 \\ 4 \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$

75

de os - ten de os - ten de os - ten

$\begin{matrix} 7 \\ 7 \end{matrix}$   $\begin{matrix} 6 \\ 6^{\sharp} \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$

81

de os - ten - de. Et Jesum, be - ne - dic - tum et Jesum, be - ne

$\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 4 \\ 4 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 5 \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3^{\sharp} \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 2 \\ 2 \end{matrix}$   $\begin{matrix} 5 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$

88

dictum fructum ventris tu - i, nobis post hoc e - xi - lium os - ten

$\begin{matrix} 5 \\ 5^{\sharp} \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 7 \end{matrix}$   $\begin{matrix} 6 \\ 6^{\sharp} \end{matrix}$   $\begin{matrix} 7 \\ 6 \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3^{\sharp} \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3^{\sharp} \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 4 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 3^{\flat} \\ 3^{\flat} \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 3^{\flat} \\ 3^{\flat} \end{matrix}$

94

de osten - de nobis post hoc e - xi - lium os - ten de osten - de os - ten

$\begin{matrix} 6^{\sharp} \\ 4 \end{matrix}$   $\begin{matrix} 7^{\sharp} \\ 3^{\sharp} \end{matrix}$   $\begin{matrix} 6^{\sharp} \\ 3 \end{matrix}$   $\begin{matrix} 5 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3^{\flat} \end{matrix}$   $\begin{matrix} 7^{\sharp} \\ 3^{\sharp} \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3^{\sharp} \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 7 \end{matrix}$

100

de os - ten de osten - de nobis post hoc e - xi - lium os -

$\begin{matrix} 3^{\flat} \\ 3^{\flat} \end{matrix}$   $\begin{matrix} 8 \\ 5 \end{matrix}$   $\begin{matrix} 5 \\ 7 \end{matrix}$   $\begin{matrix} 3^{\flat} \\ 3^{\flat} \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 6^{\sharp} \end{matrix}$   $\begin{matrix} 3^{\sharp} \\ 3^{\flat} \end{matrix}$

106

Musical score page 106. Treble and bass staves. Key signature changes from C major to F major (B-flat). Measure 106: ten-de nobis post hoc e-xi-li-um os-ten-de os-ten. Measure 107: de ost-en-de nobis post hoc e-xi-li-um os-ten-de nobis post hoc e-xi-li-um. Measure 108: um os-ten-de os-ten-de os-ten-de.

112

Musical score page 112. Treble and bass staves. Measure 112: de ost-en-de nobis post hoc e-xi-li-um os-ten-de nobis post hoc e-xi-li-um. Measure 113: 6 5 4 3.

118

Musical score page 118. Treble and bass staves. Measure 118: um os-ten-de os-ten-de os-ten-de. Measure 119: 6 5 6 6 5 3 2.

Musical score page 119. Treble and bass staves. Measure 119: O clemens, o pi-a, o dul-cis Ma-ri-a, o dul-cis. Measure 120: 3 5 7 6 6 7 4 3 5 3 6 4.

9

Musical score page 120. Treble and bass staves. Measure 120: dul-cis vir-go Ma-ri-a, o dul-cis dul-cis o clemens Ma-ri-a. Measure 121: 6 6 4 6 6 3 6 6 5 3 6 6 7 4 3 5 3 6 4.

17

Musical score page 121. Treble and bass staves. Measure 121: a, o dul-cis dul-cis o clemens Ma-ri-a, o clemens, o pi-a, o. Measure 122: 6 6 5 3 6 6 6 6 7 4 3 5 5 5.

26

doux

dulcis, o vir - go Ma - ri - a. O clemens, o pi - a, o dul-cis, o vir - go Ma -

34

fort

doux

ri - a, o clemens, o pi - a, o dulcis, o vir - go Ma - ri - a, o

42

fort

vir - go Ma - ri - a, o clemens, o dul-cis, o pi - a, o clemens, o

50

pi - a, o clemens, o dul-cis, o vir - go Ma - ri - a, o dul - cis, o

58

dul - cis, o clemens, o pi - a, o clemens, o dul-cis, o vir - go Ma - ri - a.

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<http://gallica.bnf.fr>

# Salvum me fac Deus

À voix seule et symphonie

François Couperin

Symphonie

Musical score for Symphonie, measures 1-8. The score consists of two staves: treble and bass. The key signature is one flat. Measure 1: Treble staff has a dotted half note followed by eighth notes. Bass staff has a half note followed by eighth notes. Measure 2: Both staves have eighth notes. Measure 3: Both staves have eighth notes. Measure 4: Both staves have eighth notes. Measure 5: Both staves have eighth notes. Measure 6: Both staves have eighth notes. Measure 7: Both staves have eighth notes. Measure 8: Both staves have eighth notes.

Musical score for Symphonie, measures 9-16. The score consists of two staves: treble and bass. The key signature is one flat. Measure 9: Treble staff has eighth notes. Bass staff has eighth notes. Measure 10: Treble staff has eighth notes. Bass staff has eighth notes. Measure 11: Treble staff has eighth notes. Bass staff has eighth notes. Measure 12: Treble staff has eighth notes. Bass staff has eighth notes. Measure 13: Treble staff has eighth notes. Bass staff has eighth notes. Measure 14: Treble staff has eighth notes. Bass staff has eighth notes. Measure 15: Treble staff has eighth notes. Bass staff has eighth notes. Measure 16: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score for Symphonie, measures 17-24. The score consists of two staves: treble and bass. The key signature is one flat. Measure 17: Treble staff has eighth notes. Bass staff has eighth notes. Measure 18: Treble staff has eighth notes. Bass staff has eighth notes. Measure 19: Treble staff has eighth notes. Bass staff has eighth notes. Measure 20: Treble staff has eighth notes. Bass staff has eighth notes. Measure 21: Treble staff has eighth notes. Bass staff has eighth notes. Measure 22: Treble staff has eighth notes. Bass staff has eighth notes. Measure 23: Treble staff has eighth notes. Bass staff has eighth notes. Measure 24: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score for Symphonie, measures 25-33. The score consists of two staves: treble and bass. The key signature is one flat. Measure 25: Treble staff has eighth notes. Bass staff has eighth notes. Measure 26: Treble staff has eighth notes. Bass staff has eighth notes. Measure 27: Treble staff has eighth notes. Bass staff has eighth notes. Measure 28: Treble staff has eighth notes. Bass staff has eighth notes. Measure 29: Treble staff has eighth notes. Bass staff has eighth notes. Measure 30: Treble staff has eighth notes. Bass staff has eighth notes. Measure 31: Treble staff has eighth notes. Bass staff has eighth notes. Measure 32: Treble staff has eighth notes. Bass staff has eighth notes. Measure 33: Treble staff has eighth notes. Bass staff has eighth notes.

Sal-vum me fac de - us fac de - us, sal-vum sal - vum me fac de -

Musical score for Symphonie, measures 34-42. The score consists of two staves: treble and bass. The key signature is one flat. Measure 34: Treble staff has eighth notes. Bass staff has eighth notes. Measure 35: Treble staff has eighth notes. Bass staff has eighth notes. Measure 36: Treble staff has eighth notes. Bass staff has eighth notes. Measure 37: Treble staff has eighth notes. Bass staff has eighth notes. Measure 38: Treble staff has eighth notes. Bass staff has eighth notes. Measure 39: Treble staff has eighth notes. Bass staff has eighth notes. Measure 40: Treble staff has eighth notes. Bass staff has eighth notes. Measure 41: Treble staff has eighth notes. Bass staff has eighth notes. Measure 42: Treble staff has eighth notes. Bass staff has eighth notes.

us. Quo - ni-am intraverunta - quæ usque ad a - nimam me -

42

am. Quo - ni-am in - tra - ve - runt a - quæ us-que ad a - nimam  
7 6 5 6 5 4 6 6

50

me - am. Quo - ni-am in - tra - ve - runt a - quæ usque ad a - animam  
7 6 5 6

58

me - am us-que ad a - animam me - am. Quo - ni-am intraverunt  
6 5 7 6 4 3 6

66

a - quæ usque ad a - animam me - am.  
6 3b 6 5 3 4 6 3 7 6 6 4 3

In-fixus sum in li-mo pro - fun - di in-fi-xus sum in li-mo profundi et non est sub - stan - ti - a.  
4 6 7 6 5 6 5 6 4 3

Veni ve - ni in al - ti - tu-dinem ma - ris. Ve - ni ve - ni

5 6 5 4 3 7

ve - ni ve - ni in al - ti - tu - dinem in al - ti - tu - dinem ma - ris in al - ti - tu - dinem ma -

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

ris. Et tem - pes tas de - mer - sit me et tem - pes tas

2 7 6 3 6 6 6 7 6 3 6 2

et tem - pes tas de - mer - sit me de - mersit me. Et tempestas et tem -

6 5 6 4 6 6 6 5 4 3 6 5 3 3

pes tas demersit demer - sit me. Et tem - pes tas

6 7 6 5 6

51

et tem - pes-tas      et tem - pes      tas de - mer - sit me de-mersit me.

6 6  
5  
6 6  
5  
6  
6  
6  
6 4 3  
5

La - bo - ra - vi cla - mans, rau - cæ fac - tæ sunt fau - ces

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

7

meæ.      La - bo - ra - vi cla - mans, raucaæ fac - tæ sunt fau - ces me - æ.

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

13

De-fe - ce - runt o - culi me-i, dum spe - ro dum spe - ro in Deum

6 6 3b  
6  
7  
6 6 7 3b  
6 3b  
6b  
6  
6  
7  
6 6 3b  
6 3b

19

me-um      dum spe-ro spe - ro in Deum me - um in De - um me -

6 6  
6  
6  
6 5 3b  
6  
6b  
6 3b  
6  
7  
6 6 6 3b

25

um.      De-fe - ce - runt o - culi me-i, dum spe - ro dum spe - ro in Deum

6 6 3b  
6  
7  
6 6 7 3b  
6 3b  
6b  
6  
6  
7  
6 6 3b  
6 3b

31

me-um dum spe - ro spe - ro in De-um me - um in De - um me -

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

37

um. Spe - ro in De-um me - um in De - um me - um.

6 6 3 6 6 6 3 6 6 3 6 7 6 6 6 3 3

Multipli cati sunt super capillos capit is mei qui o-derunt me gra-tis qui o-de-runt qui o - derunt me gra-tis.

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

Confor - ta - ti sunt qui per - se - cu - ti sunt me i-ni-mi - ci me - i in - jus - te

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

10

quæ non ra\_\_\_\_ pu-i quæ non ra\_\_\_\_ pui tunc exsol - ve - bam quæ non ra-pui

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

20

tunc exsol - ve \_\_\_\_\_ bam tunc ex-sol - ve - bam quæ non

$\frac{5}{2}$   $\frac{7}{2}$   $3\frac{1}{2}$   $\frac{4}{2}$   $6$   $6\frac{1}{2}$   $5$   $6$   $6\frac{1}{2}$   $7$   $6\frac{1}{2}$   $5$   $3\frac{1}{2}$   $\frac{4}{2}$   $6$   $6\frac{1}{2}$   $3\frac{1}{2}$   $3\frac{1}{2}$

Musical score for organ and choir, page 30, measures 5-10. The score consists of two staves. The top staff is for the organ, showing a continuous line of sixteenth-note patterns. The bottom staff is for the choir, with lyrics: "ra-pui tunc exsol - ve \_\_\_\_\_ bam tunc ex-sol - ve - bam.". Below the staff, a series of numbers (5, 7, 3#, 7, 2, 3#, 4, 6, 6, 5, 6, 6, 3#, 6, 7, 6, 5, 3#, 6, 4, 6, 4, 3) likely indicate harmonic changes or specific registrations.

Ritournelle

A musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time (indicated by 'c') and C major (indicated by a treble clef and a key signature of one sharp). The Soprano and Alto parts begin with eighth-note patterns. The Bass part starts with a sustained note followed by eighth-note patterns. Measure 6 begins with a bass note, followed by a measure in 6/4 time over a harmonic background of 7/4, indicated by a '3 6/4 7' below the staff. The music continues with eighth-note patterns for all voices.

Musical score for piano, page 11, measures 11-12. The score consists of three staves: treble, treble, and bass. The key signature changes between measures 11 and 12. Measure 11 starts in A major (no sharps or flats). Measure 12 begins in E major (one sharp) and ends in D major (two sharps). Measure 12 concludes with a repeat sign and the beginning of measure 13.

22

Musical score page 22. The music consists of four staves. The top two staves are mostly rests. The third staff (bass) has a continuous bass line. The fourth staff (bass) has a more complex line with eighth-note patterns. The lyrics begin at measure 22:

De - us tu scis insi-pien - tiam me-am et delic-ta me - a a te non sunt abscondita et delic-ta

Accompaniment figures below the staves:

6 6 6 6 5 7 6 6 7 6 7 6 6 3 3 6 6

33

Musical score page 33. The music continues with four staves. The top two staves are mostly rests. The third staff (bass) has a continuous bass line. The fourth staff (bass) has a more complex line with eighth-note patterns. The lyrics continue:

me - a a te non sunt abs-con - di-ta.

Accompaniment figures below the staves:

3 6 6 5 6 3 6 7

44

Musical score page 44. The music continues with four staves. The top two staves are mostly rests. The third staff (bass) has a continuous bass line. The fourth staff (bass) has a more complex line with eighth-note patterns. The lyrics continue:

non e - ru - bes - cant in me qui ex - pec - tant te Do - mi - ne Do - mi - ne vir - tu - tum

Accompaniment figures below the staves:

6 6 6 6 6 6 6 6 7 6 7

55

Musical score page 55. The music continues with four staves. The top two staves are mostly rests. The third staff (bass) has a continuous bass line. The fourth staff (bass) has a more complex line with eighth-note patterns. The lyrics continue:

Do - mi - ne vir - tu - tum non e - ru - bes - cant in me qui ex - pec - tant te Do - mi -

Accompaniment figures below the staves:

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

66

ne Do - mi-ne vir - tu-tum Do - mi-ne vir - tu-tum Do\_\_\_\_\_ mi-ne vir-tu\_\_\_\_ tum.

2 6 6 3 5 6 4

Violons

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

11

Non confundantur su-per me non confundantur su - per

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

19

me qui quæ - runt te De-us Is - ra-el non confun-dantur non non confun-

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

27

dantur super me qui quæ - runt te De-us Is - ra-el. Non

3b 6 6 4 3 6 5 3 6 4 3 3 4 6 7 6

36

confundan-tur su-per me qui quæ-runt te qui quæ-runt te De-us Is - ra-el non

**Bassoon**

4 6 6 4 3  
2b 3b

45

confundan-tur su-per me qui quæ-runt te qui quæ-runt te De-us Is - ra - el.

**Bassoon**

4 6 6 4 3  
2b 3b

Flûtes

**Flûtes**

8 6 5 7 6 5 6 6#  
4 3b

9

3# 7 3b 6 5 7 3b 6 4 3  
6 4 6 6 6#  
6

19

6 6 6 4 3  
6 4 3  
6 4 3

Exau - di me Do - mi -

28

Musical score page 28. The music consists of four staves (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The lyrics are: "ne quoni - am be-ni-gna est miseri - cor - dia tu-a." The bass staff includes harmonic analysis below the notes: 6b 5, 5, 7 3b.

37

Musical score page 37. The music consists of four staves (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The lyrics are: "Quoniam benigna est miseri-cor - dia tu - a." The bass staff includes harmonic analysis below the notes: 6, 6, 5 7 3b, 4, 6, 6, 6 4.

46

Musical score page 46. The music consists of four staves (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The lyrics are: "Se-cundum multi-tu - dinem mis-e-ra - ti - o - num tu - a - rum res - pi - ce". The bass staff includes harmonic analysis below the notes: 6 4 3, 6# 5, 7 6 5, 6 3# 5, 6 5, 6.

54

Musical score page 54. The music consists of four staves (Soprano, Alto, Tenor, Bass) in common time, key signature of one flat. The vocal parts sing in homophony. The lyrics are: "res - pice in me." and "Se-cundum multi-tu-dinem". The bass staff includes harmonic analysis below the notes: 4 3# 5, 6 7 6 7 6 4 3, 3# 6 5 3# 7 6 5.

63

mi - serati - onum tu - a - rum res - pi - ce res - pi - ce res - pice in me.  
doux  
6 7 7 6

fort  
Et ne a - vertas fa - ciem tu - am a p - uero  
2 6 4 6 5 2 5 7

9

tu - o, et ne a - vertas fa - ciem tu - am a p - uero tu - o, quo - niam quo - niam  
6 4 3 2 6 5 4 6 7 6 7 6 7 6 7 6 5

18

tri - bulor, ve - lo - citer e - xau - di me ve - lo - ci - ter e - xau - di me et ne a - vertas fa - ciem tuam a  
7 2 6 7 3 5 3 7 5 6 3 4 3 2 3 2 6 5 4 6

27

p - uero tu - o, quo - ni - am quo - niam tri - bulor, ve - lo - citer e - xau - di me e -  
7 5 7 3 6 7 4 7 6 7 3 6 4 3 2 7 6 5

36

xau - di me ve - lo - citer e - xau - dime e - xau - dime. Quo - niam

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

43

tri - bu-lor, quo - niam tri - bu-lor, e - xau-di me e - xau - di me ve -

4 3 7 6b 5 5 6 7 6 5 6 4 3 7b

51

lo - citer e - xau - dime e - xau - dime e - xau - dime ve - lo - citer e - xau - di me.

6 6 6 3 6 3 4

Documents originaux :

Mottets, a voix seule, deux et trois parties et symphonies de Mr Couperin, copie de l'atelier Philidor, Ca 1705.  
<http://gallica.bnf.fr>

# Precatio ad Deum

À trois voix

François Couperin

Three staves of music in common time (indicated by '2'). The key signature is one flat. The vocal parts are:

- Top voice: O do - mi - ne qui - a re - fu - gium et pro-tec - tor fac - tus es
- Middle voice: O do - mi - ne qui - a re - fu - gium re - fu - gium et pro-tec - tor fac - tus es
- Bottom voice: O do - mi - ne qui - a re - fu - gium re - fu - gium et pro-tec - tor fac - tus es

Accompaniment chords (bass line): 6, 3<sup>h</sup>, 6, 6<sup>h</sup>, 7, 3<sup>h</sup>.

Three staves of music in common time (indicated by '2'). The key signature changes to one flat. The vocal parts are:

- Top voice: no - bis a ge - ne-ra - ti - o - ne in ge - ne-ra - ti - o - nem non pa-ve - bit nec tre - pi-
- Middle voice: no - bis a ge - ne-ra - ti - o - ne in ge - ne-ra - ti - o - nem non pa-ve - bit nec tre - pi-
- Bottom voice: no - bis a ge - ne-ra - ti - o - ne in ge - ne-ra - ti - o - nem non pa-

Accompaniment chords (bass line): 2, 5, 6, 6, 7, 6, 7, 2, 4, 3.

Three staves of music in common time (indicated by '2'). The key signature changes to one flat. The vocal parts are:

- Top voice: da - bit non pa-ve - bit nec tre - pi - da - bit nec tre - pi - da - bit cor nostrum cor nostrum a ti-mo-re i-ni-mi-
- Middle voice: da - bit non pa-ve - bit nec tre - pi - da - bit nec tre - pi - da - bit cor nostrum cor nostrum a ti-mo-re i-ni-mi-
- Bottom voice: ve - bit nec tre - pi - da - bit nec tre - pi - da - bit cor nostrum cor nostrum a ti-mo-re i-ni-mi-

Accompaniment chords (bass line): 3<sup>b</sup>, 6, 6<sup>#</sup>, 7, 6.

22

co-rum nos - tro - rum      non pa-ve - bit nec tre-pi-da - bit nec tre-pi-da - bit cor  
 co-rum nos - tro - rum non pa-ve - bit nec tre-pi-da-bit      nec tre-pi-da - bit cor  
 co-rum nos - tro - rum non pa-ve - bit nec tre-pi-da - bit      nec tre-pi-da - bit cor

$\frac{7}{3\#}$        $\frac{4}{3\#}$        $\frac{3\#}{6}$        $\frac{3\#}{3\#}$

29

nostrum      a ti-mo-re i-ni-mi-co-rum nos - tro - rum.  
 nostrum      a ti-mo-re i-ni-mi-co-rum nos - tro-rum nos - tro - rum.  
 nostrum a ti-mo-re i-ni-mi-co-rum a ti-mo-re i-ni-mi-co-rum nos - tro - rum.

$\frac{3\#}{3\#}$        $\frac{6}{5}$        $\frac{3\#}{3\#}$        $\frac{3\#}{5}$        $\frac{7}{6}$        $\frac{5\#}{2}$        $\frac{6}{4}$        $\frac{3\#}{3\#}$

1<sup>er</sup> R.

Si sit mi-hi Do-minus ad-ju-tor in tribula-ti-o - ni-bus non ti-me-bo non time-bo quid

$\frac{5}{3\#}$        $\frac{7}{3\#}$        $\frac{6}{5}$        $\frac{3\#}{5}$        $\frac{8}{5}$

2<sup>e</sup> R.

fa-ciat mihi ho - mo. Si sit mihi Do-minus in au-xi-lium sa-lutis me-æ e-go des-pi-ciam omnes i-ni-

$\frac{5}{5}$        $\frac{6}{4}$        $\frac{3\#}{3\#}$        $\frac{5}{3\#}$        $\frac{7}{6}$        $\frac{6}{6\#}$        $\frac{6}{6}$        $\frac{5}{5}$        $\frac{6}{6}$        $\frac{3\#}{3\#}$        $\frac{6}{6\#}$

10

mi-cos me-os et omnes adversantes mi-hi sine causa non ti-mebo sine causa non ti-mebo non ti-me-bo.

5 3<sup>h</sup> 5 3<sup>b</sup> 8 6 6 7 3<sup>h</sup> 3<sup>h</sup> 6 6 6 3<sup>b</sup> 6 6<sup>h</sup> 5 4 3<sup>h</sup>

Non non non ti-me-bimus non non non ti-me-bimus dum tur-

Non non non ti-me-bimus non non non ti-me-bimus dum tur-

Non non non ti-me-bimus non non non ti-me-bimus dum tur - ba - bitur ter-ra

6 5 3<sup>h</sup> 3<sup>h</sup> 6 5

4

ba - bitur terra dum tur - ba-bitur ter - ra

ba - bitur terra dum tur - ba-bitur ter - ra

dum tur - ba - bitur terra dum tur - ba-bitur ter - ra et transferentur montes in cor

6 7<sup>b</sup> 4 3

8

et transferen-tur montes in cor ma - ris

et transferen-tur mon - tes in cor ma - ris in cor ma - ris

ma - ris in cor ma - ris et transfe-ren-tur montes in cor

11

et transferentur montes in cor maris in cor maris quo-niam in  
et transferen-tur mon - tes in cor ma - ris in cor ma - ris in cor ma - ris quo-niam in  
ma - - - - ris in cor ma - ris in cor ma - ris quo-niam in

15

de-o fa - ci-e-mus vir - tu-tem et ip-se a - dju-va-bit et li-be-ra-bit nos quo-niam in de-o fa - ci-e-mus vir -  
de-o fa - ci-e-mus vir - tu-tem et ip-se a - dju-va-bit et li-be-ra-bit nos quo-niam in de-o fa - ci-e-mus vir -  
de-o fa - ci-e-mus vir - tu-tem et ip-se a - dju-va-bit et li-be-ra-bit nos quo-niam in de-o fa - ci-e-mus vir -

$\frac{6}{4}$   $\frac{6}{3}$   $\frac{7}{2}$   $3\sharp$   $3\sharp$   $6$   $6\sharp$   $\frac{4}{6}$   $\frac{5}{4}$   $3\sharp$   $3\sharp$

20

tu-tem et ip-se a - dju-va-bit et li-be-ra-bit nos et li-be-ra-bit nos.  
tu-tem et ip-se a - dju-va-bit et li-be-ra-bit nos et li-be-ra-bit nos et li-be-ra-bit nos.  
tu-tem et ip-se a - dju-va-bit et li-be-ra-bit nos et li-be-ra-bit nos et li-be-ra-bit nos.

$3\sharp$   $6$   $2$   $7$   $3\sharp$   $6$   $3\sharp$   $\frac{4}{6}$   $6$   $6\sharp$   $6$   $3\sharp$   $6$   $6$   $4$   $3\sharp$   $3\sharp$   $3\sharp$   $6$   $6$   $5$   $3\sharp$   $3\sharp$

Prop - te - re-a in De - o lau - da bo ver - bum in

6 6 7 6

7

Do - mino lau - da bo ser - mo - nem et

3# 5

13

qui - a in e - o sem - per spe-ra - bo sem - per sem - per spe-

6 5 3# 6

19

ra - - bo non time - bo non ti-me - bo ma - la ne que om - nes qui o - pe -

5 3# 6 3b 6 5 3# 6 6#

24

ran - tur i - ni - qui - ta - tem non time - bo ma - la ne que om - nes qui o - pe -

7 6 6 4 3# 3 5 6

29

ran - tur i - ni - qui - ta - tem ne que om - nes qui o - pe - ran - tur i - ni - qui - ta - - tem

6 6 6 4 5 4 3

E - go cog - no - vi e - go cog - no - vi quo - ni-am in quacum - que di - e in - vo - ca

E - go cog - no - vi e - go cog - no - vi quo - ni-am in quacum - que di - e in - vo - ca

E - go cog - no - vi e - go cog - no - vi quo - ni-am in quacum - que di - e in - vo - ca

4 6 3b 3 6 4 6 6 3b

8

vi do - mi-num ip - se e - xau-di - vit me.

Be - ne-dictus do - mi-nus de-us me -

$\text{3\#}$   $\frac{7}{2}$   $\frac{4}{3}$   $\frac{6}{4}$   $\frac{7}{3\#}$   $\frac{6}{2}$   $\frac{6}{5}$

us qui non a-movit o-ra - ti - o - nem me-am et mise - ri-cor-diam suam a me mise - ri-cor-diam suam a

$6$   $6\#$   $\frac{5}{5}$   $6$   $5$   $4 \frac{7}{3}$   $6$   $6$   $4 \frac{3}{3}$

prop-te - re-a in e - o læ - ta - bitur cor nos - trum et in no-mine sancto e - jus spe - ra - bi

prop-te - re-a in e - o læ - ta - bitur cor nos - trum et in no-mine sancto e - jus spe - ra - bi

me prop-te - re-a in e - o læ - ta - bitur cor nos - trum et in no-mine sancto e - jus spe - ra - bi

$6$   $6$   $4$   $6$   $7$   $6$   $3\# 5\#$   $6$   $4$   $3\#$

mus et cu - netis die - bus vi - tæ nos - træ psalmos nos - tros can -

mus et cu - netis diebus vi - tæ nos - træ vi - tæ nos - træ psalmos nos - tros can - ta

mus et cu - netis die - bus vi - tæ nos - træ vi - tæ psalmos et cu - netis die - bus vi - tæ

$7$   $7$   $3\# 5\# 7$   $3\# 6$   $3\# 6\# 3\#$

39

ta bimus in domo domini in domo domini  
bimus in domo domini de i nostri in domo domi  
nos-træ psalmos nos - tros can - ta bimus in domo domi

6 7 5 6# 6 7 6 5 3# 6 7 7 6 8  
2

45

ni de-i nos - tri et cu-netis diebus vi-tæ nos - træ et cu - netis  
ni de-i nos - tri et cu-netis diebus vi-tæ nos - træ et cu-netis diebus vi - tæ  
ni de-i nos - tri et cu-netis diebus vi-tæ nos - træ psalmos  
ni de-i nos - tri et cu-netis diebus vi-tæ nos - træ psalmos

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

53

diebus vi - tæ nos-træ cu - netis die-bus vi - tæ nos-træ psalmos nos - tros can -  
nostræ psalmos nos - tros can - ta bimus in domo domi  
nos - tros can - ta bimus in domo domi ni  
nos - tros can - ta bimus in domo domi

3# 7 5 6 6 5 6 7 6# 4 3 4 3

59

ta bimus in do - mo do - mi-ni psalmos nos-tros can-  
ni in do - mo do - mi-ni in do - mo do - mi-ni de - i nos - tri  
psal-mos nos - tros can - ta bimus can - ta - bi-mus

6 7 6b 5 2 6 4 3 6 7

66

ta bimus in domo do - mi-ni psalmos nostros can - ta - bimus can -  
psalmos nostros can - ta bimus in domo psalmos nostros can - ta - bimus can -  
psalmos nos - tros can - ta bimus in domo psalmos nostros can - ta - bimus can -

7 6 7 6 6 6

73

ta bimus can - ta bimus in domo do - mi-ni de - i nos - tri.  
bimus can - ta bimus in domo do - mi-ni de - i nos - tri.  
ta - bimus can - ta - bimus can - ta - bimus in domo do - mi-ni de - i nos - tri.  
6 6 7 7 6 4 3

Documents originaux :

Mottets [sic], a voix seule, deux et trois parties et symphonies de Mr Couperin, copie de l'atelier Philidor, Ca 1705.  
<http://gallica.bnf.fr>

# Usquequo Domine

À voix seule

François Couperin

Lentement

1  
Bass clef, common time. Treble and bass staves. Key signature changes between measures: 2, 5, 6, 5, 7, 6#, 5, 7, 3#.

Usquequo, Do-mi-ne, oblis-ce-ris me in finem? Usquequo, Do-mi-ne, avertis fa-ciem tuam a

9  
Bass clef, common time. Treble and bass staves. Key signature changes between measures: 5#, 3#, 6, 6, 3#, 4, 6#, 6, 6#, 5, 7, 3#.

me? Usquequo, aver-tis fa-ciem tu - am a me? Quamdi-u po-nam con - si - li-a in a - anima

Légèrement

17  
Bass clef, common time. Treble and bass staves. Key signature changes between measures: 7, 7, 6, 3#, 5, 7, 6, 7, 6, 7, 6, 7, 6#.

me-a, dolo - rem in corde me - o per di-em? Us-quequo e-xal - ta bitur i-ni-

26  
Bass clef, common time. Treble and bass staves. Key signature changes between measures: 3#, 6, 5, 6, 6#, 4, 3#, 6.

micus i-ni-micus meus su - per me? Us-quequo e-xal - ta

Lentement

34  
Bass clef, common time. Treble and bass staves. Key signature changes between measures: 6, 6, 4, 3, 5, 4#, 6, 2, 6, 7, 6, 3#, 3b.

\_ bitur i-ni-micus me.us su - per me? Res-pi - ce et exau-di me, Do - mi - ne De - us me - us, res - pi -

43

ce respi - ce et exau-di me, Do-mi-ne De-us meus, res - pi - ce res - pi - ce et e - xau-di me,

53

Do - mi - ne De - us me - us. Il - lu-mina o - culos meos, ne

63

umquam ob-dor-miam in mor - te, il - lu-mina o - culos meos, ne

73

umquam ob - dor-miam in mor - te, ne quando di-cat i-ni - mi - cus meus: "Præ-va - lu-i ad-ver-sus

83

e - um!", ne quando di-cat i-ni - mi - cus meus: "Præ-va - lu-i ad - ver-sus e - um!",

93

ne quando di-cat i-ni - mi - cus meus: "Præva - lu-i aduersus e - um!", ne quando di-cat i-ni -

103

mi - cus meus: "Præ-va - lu-i ad - ver-sus e - um!",      "Præ-va - lu-i ad - ver-sus e - um!".

6 6 3# 6 6/5 6/5 4 3# 6/4 3# 6 6/5 6/5 4 3#

Lentement

Qui tri - bulant me e-xul - ta-bunt si mo - tus fu - e-ro. E - go autem in mise-ri - cor-di-a tu - a spe -

4 6 7 6 7b

Gaiement

ra-vi e - go autem in mise-ri-cordia tu - a spe-ra - vi spe-ra - vi spe - vi. E - xul -

5 6 5 4 3 3# 6 6# 4 6 6#

16

ta - bit cor meum in sa - lu - ta - ri tu - o, e - xul - ta - bit cor me - um in sa - luta - ri

5 3# 6 6# 6/4 3 4 6 6# 5 3# 6 6# 6 5

24

tu - o; can - ta bo Do - mi - no can - ta bo Do - mi - no qui bo - na tri - bu - it mi -

4 3# 6 3# 6 3# 5 3# 5 3# 6 6# 3 7# 6 4 3#

32

hi, et psallam no - mini Do - mi - ni al - tis - si - mi et psallam no - mini Do - mini al - tis - si - mi

5 7 5 7 6 5 6 6 5 6 4 3 3#

40

E - xul - ta bit cor meum in sa - lu - ta - ri tu - o,  
E - xul - ta bit cor  
me-um in sa-lu-ta - ri tu - o,  
E - xul - ta bit cor me-um in sa-lu-ta - ri tu-o, in  
sa - luta - ri tu - o; can-ta-bo Do-mino qui bo-na tri-bu-it mi - hi, et psallam no-mini Do-mi-

56

ni al - tis - si - mi et psal lam no-mini Do - mini al - tis - si - mi et psallam  
no-mini Do - mi - ni al - tis - si - mi et psal lam no-mini Do - mini al - tis - si - mi.

64

ni al - tis - si - mi et psal lam no-mini Do - mini al - tis - si - mi et psallam  
no-mini Do - mi - ni al - tis - si - mi et psal lam no-mini Do - mini al - tis - si - mi.

71

no-mini Do - mi - ni al - tis - si - mi et psal lam no-mini Do - mini al - tis - si - mi.

Documents originaux :

Mottets [sic], a voix seule, deux et trois parties et symphonies de Mr Couperin, copie de l'atelier Philidor, Ca 1705.  
<http://gallica.bnf.fr>

# Magnificat

À deux voix

François Couperin

Ma - gni - ficat a - nima me - a a - nima me - a Do - minum Ma - gni - ficat

a - nima me - a a - nima me - a Do\_\_\_\_\_ minum Ma - gni - ficat a - nima me - a a - nima

me - a Do - mi - num. Et e - xul - ta\_\_\_\_\_ vit spi - ritus

Et e - xul - ta\_\_\_\_\_ vit spi - ritus me - us in De - o sa - lu - ta - ri me -

me - us in De - o salu - ta - ri me - o. Et e - xul - ta\_\_\_\_\_

o. Et e - xul - ta\_\_\_\_\_ vit spi - ritus me - us in De - o sa - lu -

31

- vit spi - ri-tus me-us et e-xul - ta - vit spi - ritus me - us et e-xul - ta  
ta - ri me - o in De - o sa-lu - ta - ri me - o. Et e-xul-

$\begin{matrix} 5^{\sharp} & 4 & 3^{\sharp} \\ 2 \end{matrix}$     $\begin{matrix} 3^{\sharp} & 5 & 5 \\ 2 & 7 \end{matrix}$     $\begin{matrix} 7 & 6 \\ 5^{\sharp} & 5 \end{matrix}$     $\begin{matrix} 6 & 3^{\sharp} \\ 5^{\flat} & 3^{\flat} \end{matrix}$     $\begin{matrix} 6 & 6^{\sharp} \\ 6 & 6 \end{matrix}$     $\begin{matrix} 5 & 7 \\ 3^{\sharp} & 3^{\flat} \end{matrix}$

36

\_\_\_\_\_ vit spi - ri-tus me - us spi - ritus me - us in  
ta \_\_\_\_\_ vit spi - ri-tus me - us spi - ritus me - us in De - o sa-lu-

$\begin{matrix} 3^{\sharp} & & & \\ & 6 & 3^{\sharp} & \\ & 5 & & 3^{\flat} \end{matrix}$     $\begin{matrix} & 6 & & \\ & 3 & & \\ & 2 & & \end{matrix}$     $\begin{matrix} & 8 & & \\ & 7^{\flat} & & \\ & 6 & 4 & \end{matrix}$

41

De - o sa-lu - ta - ri me - o et e - xul - ta - vit spi - ri-tus me - us in De - o sa-lu-  
ta - ri sa-lu - ta - ri me - o in De - o sa-lu - ta - ri me - o in

$\begin{matrix} 7^{\flat} & 3 & & \\ 6 & 4 & 6 & \\ 2 & & 4 & \\ 2 & & 2 & \end{matrix}$     $\begin{matrix} 3 & 6 & 2 & 6 \\ 5 & 4 & 7^{\flat} & 3^{\flat} \\ 2 & & 7^{\flat} & \\ 3^{\flat} & & 5 & \end{matrix}$

45

ta - ri salu - ta - ri me - o in De - o salu - ta - ri me - o in De - o salu - ta - ri me - o.  
De - o salu - ta - ri me - o in De - o salu - ta - ri me - o in De - o salu - ta - ri me - o.

$\begin{matrix} 5 & & & \\ 3^{\flat} & 6 & 6 & \\ 4 & 4 & 2 & \\ 3 & & & \end{matrix}$     $\begin{matrix} 7 & & & \\ 6 & 5 & 5 & \\ 4 & 4 & 3^{\sharp} & \\ 3^{\flat} & 3^{\flat} & 4 & \end{matrix}$     $\begin{matrix} 6 & & & \\ 6 & 6 & 4 & \\ 5 & 5 & 3^{\flat} & \\ 3^{\flat} & 3^{\flat} & 3^{\flat} & \end{matrix}$

c

Qui - a respe-xit humi - li - ta - tem an-cil-læ su - æ qui-a respexit humi - li - tam an-cil - læ su - æ ancil - læ

$\begin{matrix} 2 & & & \\ 5 & & & \\ 5 & 6^{\flat} & 7^{\flat} & 6 \\ 7^{\flat} & 6 & 7 & 6 \\ 4 & & & \end{matrix}$     $\begin{matrix} 3^{\flat} & 3^{\flat} & 2 & 5 \\ 3^{\flat} & 3^{\flat} & 2 & 5 \\ 4 & 4 & 4 & 5 \\ 4 & 4 & 4 & 6 \end{matrix}$

5

su - æ. Ec - ce e-nim ex hoc be-a - tam me di - cent omnes genera - ti - o-nes genera - ti - o -

4 3 4 6# 3b 6 5 6 6 5 4 3

9

nes ec - ce e-nim ex hoc be - a - tam me dicent om-nes omnes ge - nera - ti-o - nes genera - ti-o -

5 5 3# 3# 6 6 5 5 7 6 6 5 3b

13

Qui-a fe - cit mi - hi magna, qui po - tens est, qui po - tens est, et sanctum nomen e - jus nomen e -

nnes.

Qui-a fe - cit mi - hi magna, qui po - tens

5 6b 6 3 3b 5 6 6 3# 6 3# 6 7 7 2 6 4 3#

17

jus, et sanctum nomen e-jus nomen e\_\_\_\_\_ jus, qui-a fe - cit mi - hi magna, qui-a fe - cit mi - hi

est, qui-a fe - cit mi - hi magna, qui po - tens est, qui-a fe - cit mi - hi

6 6 5 6b 6 3b 6 5

21

magna, qui po - tens est, et sanctum nomen e-jus, et sanctum nomen e - jus nomen e -

magna, qui po - tens est, qui-a fe - cit mi - hi magna, qui po - tens

6 4 3 5 3b 6 5 7 6

25

25  
jus, qui-a fe-cit mi-hi magna, qui po-tens est, et sanctum et sanctum nomen e - jus.  
est, qui-a fe-cit mi-hi magna, qui po-tens est, qui po-tens est, et sanctum et sanctum nomen e - jus.

3#      4 6      6#  
4  
3#

A musical score for two voices. The top voice is in soprano range, starting on G4. The lyrics are: "Et misericordia eius a progenie in progenies timenteribus eum time". The bottom voice is in basso range, starting on B3. The lyrics are: "Et misericordia eius a progenie in progenies timenteribus eum time". The music consists of two staves with a common key signature of one sharp (F#) and a common time signature. The soprano part has a melodic line with eighth and sixteenth notes, while the basso part has a more sustained harmonic line. The score includes measure numbers 6 through 10 below the bass staff.

A musical score page for 'Ave Maria' by Franz Schubert. The top staff shows a soprano vocal line with a treble clef, consisting of a single melodic line. The bottom staff shows a piano accompaniment with a bass clef. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features sustained notes and eighth-note chords. The page is numbered 9 at the top left.

Musical score for orchestra and choir, page 18, measures 18-19. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains eight measures of music with various note values and rests. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a common time signature. It also contains eight measures of music. The lyrics "ge - ni - es ti - men - ti-bus e - um" are repeated three times in the top staff, followed by "ti - men - ti-bus e - um". The bottom staff has lyrics "e - um" at the end of each measure.

Musical score for organ and choir, page 11, measures 11-12. The score consists of two staves. The top staff is for the organ, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a common time signature. The lyrics are: "per - bos men-te cor-dis su - i. Fe-cit po-ten - tiam fe-cit po-ten - tiam in". The organ part includes harmonic analysis below the staff, showing chords such as G major (6), E major (6), A major (3#), D major (6), C major (5), B major (6), F major (3), and G major (6).

20

bra-chio su - o. Disper-sit su-per - bos men-te cor-dis su - i. Dis - per\_\_\_\_\_ sit dis-

5 6 3# 4 6 6# 6 5 4 3# 6 5 3#

29

per\_\_\_\_\_ sit dis-per\_\_\_\_\_ sit su-per-bos su-per - bos

5 5 6 5

37

men - te cor - dis su - i dis-per\_\_\_\_\_ sit su-perbos su-perbos men-te cor-dis su -

6 6 4 3 6 6 6 6 4 3

46

De - po - su-it po - ten - tes de se - de, po - ten - tes de se - de,

i. De - po - su-it po - ten - tes po - ten - tes de se - de, et e - xal - ta - vit hu - mi -

6 3 6 3 6 4 3 3 4 7 5

54

et e - xal - ta\_\_\_\_ vit hu - mi-les. De - po - su-it po - ten - tes de se -

3# 6 4 6 6 5 3# 4 3#

les et e - xal - ta\_\_\_\_ vit hu - mi-les. De - po - su-it de - po - su-it po - ten - tes de se -

62

de, et e-xal-ta-vit hu-mi-les et e-xal-ta-vit hu-mi-les.  
de, et e-xal-ta-vit hu-mi-les.

3 6 7 8 7 8 4 6 7 6 4 3# 6 5

70

les et e-xal-ta-vit hu-mi-les et e-xal-ta-vit hu-mi-les  
Et e-xal-ta-vit hu-mi-les, et e-xal-ta-vit hu-mi-les

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

78

les. E-su-ri-en-tes im-ple-vit bo-nis im-ple-vit bo-nis, et di-vites di-mi-sit et di-vites di-mi-sit  
les. E-su-ri-en-tes im-ple-vit bo-nis im-ple-vit bo-nis, et di-vites di-mi-sit

2 5 6# 5 6 7 6# 6

88

mi-sit di-mi-sit i-na-nes. Et di-vites di-mi-sit di-mi-sit i-na-nes  
mi-sit di-mi-sit i-na-nes et di-vites di-mi-sit et di-vites di-mi-sit di-mi-sit i-na-nes

3# 7 4 6 3# 6 4 6 3 6 6 7 3b 5 4 3#

Lentement

98

nes. Et di - vites di-mi-sit di-mi-sit i - na - nes. Sus-ce - pit Is - ra-ël pu - erum  
nes et di - vites di-mi-sit et di - vites di-mi-sit di-mi-sit i - na - nes.

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

109

suum, sus - ce - pit Is - ra-ël sus - ce - pit Is - ra-ël pu - e-rum su - um, re-cor - da-tus mise - ri -

6 7 6# 3b 7b 6 7 6# 4 2

119

cor - di - æ su - æ re-cor - da-tus mise - ri - cor - di - æ su - æ re-cor - da-tus re-cor - da-tus mise - ri -

6 6 3# 3 6 7 6 4 3# 5 6b 7b 6 7 6 4 3

128

cor - di - æ su - æ re-cor - da-tus mise - ri - cor - di - æ su - æ re-cor - da-tus mise - ri - cor - di - æ su - æ

7 3# 6 7 6 3# 5 6b 7b 6 7 6 4 3#

Gaiement

11

Sicut lo - cu - tus est ad pa - tres nostros, A-braham et se - mini e-jus in sæ - cula A-braham et se - mini

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

11

A-braham et se - mini e-jus in sæ - cu - la, si-cut lo - cu - tus est ad pa - tres nos - tros, A-braham et

5 3# 6 6# 4 3# 6 5 3# 6 5 3 6 5

21

se - mini e - jus in sæ - cu - la, si - cut lo - cu-tus est ad patres nostros, A-braham et se-mini e-jus in

6 6 4 3 5 3b 8 5 3# 6 5 5

32

sæ-cu-la in sæ-cu-la in sæ - cula in sæ-cu-la in sæ -

3# 6 3# 5 5 3# 5 6 4 3# 5 3b 7 3# 5

42

Glo - ria pa-tri, et fi - li-o et fi - li-o, et spiri - tu - i  
cula in sæ - cu - la. Glo - ria pa-tri, et fi - li-o, et spiri - tu - i

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

48

sanc - to glo - ria patri, et fi - li-o, et spi - ri - tui sanc - to glo -  
sanc - to glo - ria patri, et fi - li-o et fi - li-o, et spi - ri - tui sanc - to

3# 6 7 6 3# 3# 6 7 6 3#

53

ri-a pa-tri, et fi - li-o et fi - li-o, et spi - ri - tui sanc - to glo - ria patri pa -  
glo - ria patri, et fi - li-o, et spi - ri - tui sanc - to

6 3b 7b 4 3 6 6

58

tri, et fi - lio, glo - ria patri, gloria patri, et fi - li-o, et spi - ri-tu-i sanc - to  
Glo - ria patri, et fi - li-o, et spi - ri-tu-i sanc - to glo -

63

glo - ria patri, et fi - lio, et spi - ri-tu-i sanc - to. Si - cut e - rat in prin-ci - pio,  
ria pa-tri, et fi - li-o et fi - lio, et spi - ri-tu-i sanc - to. Si - cut e - rat in prin-ci - pio,

69

et nunc, et sem - per, si - cut e - rat in prin-ci - pio, et nunc, et sem - per,  
et nunc, et sem - per, si - cut e - rat in prin-ci - pio, et nunc, et sem - per,

77

et in sæ - cula sæ - cu -  
et in sæ - cula sæ - cula rum sæ - cu - lo - rum, a - men, et in

85

lo - rum, a - men, et in sæ - cula, et in sæ - cula sæ - culo - rum, a -  
sæ - cula sæcu-lo - rum et in sæ - cula, et in sæ - cula sæ - culo - rum, a -

6 4 3 7 6 7 3 7 4 3

93

men, et in sæ - cula sæculo - rum, et in sæcula sæcu - lo - rum,  
men, et in sæcula sæcu - lo - rum sæcu - lo - rum, et in sæcula sæcu - lo - rum,

6 5 7 6 3 7 6 8 5 6 3 7 6 3 7

101

et in sæ - cu-la sæ - cu-lo - rum, a - men, sæ - cu - lo - rum, a - men.  
et in sæ - cu-la sæ - cu-lo - rum, a - men, sæ - cu - lo - rum, a - men.

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

Documents originaux :

Mottets [sic], a voix seule, deux et trois parties et symphonies de Mr Couperin, copie de l'atelier Philidor, Ca 1705.  
<http://gallica.bnf.fr>

# Ad te levavi oculos meos

À voix seule

François Couperin

Ritournelle

The musical score consists of four systems of music. System 1 (measures 1-3) shows a ritournelle in common time, key of C major, with three staves: soprano (treble clef), alto (C-clef), and bass (F-clef). System 2 (measures 4-7) continues the ritournelle. System 3 (measures 8-11) begins the vocal part with lyrics: "Ad te le-va-vi o-culos me - os" and "ad te le-va-vi o-culos me - os qui ha - bitas in". System 4 (measures 12-15) concludes the vocal part with lyrics: "cæ\_\_\_\_\_ lis qui ha - bi-tas in cæ - lis." and "Ad te le-va-vi o-culos". The basso continuo part is provided in the bass staff of each system.

Musical score page 16. The vocal line consists of three staves: soprano (G clef), alto (C clef), and bass (F clef). The lyrics are: me - os ad te le - va - vi o - culos me - os qui ha - bitas in cæ - lis qui ha - bitas in cæ - lis.

Musical score page 20. The vocal line continues with three staves: soprano, alto, and bass. The lyrics are: - lis qui ha - bitas in cæ - lis.

Musical score page 24. The vocal line continues with three staves: soprano, alto, and bass. The lyrics are: - lis qui ha - bitas in cæ - lis.

## 27 Récitatif

Musical score page 27, Récitatif. The vocal line consists of three staves: soprano, alto, and bass. The lyrics are: Ec - ce ec - ce sicut o - cu-li ser-vo - rum in ma - nibus domino - rum su - o - rum, in ma - nibus domi -

31

Musical score page 31. The music is in common time (indicated by 'C') and consists of two staves. The top staff is in G major (indicated by a 'G' with a sharp sign) and the bottom staff is in F major (indicated by an 'F' with a sharp sign). The lyrics are:

no - rum su - o - rum, si - cut o - cu - li an - cil - læ in

36

Musical score page 36. The music continues in common time. The top staff is in G major and the bottom staff is in F major. The lyrics are:

ma - ni - bus do - mi - næ su - æ in ma - ni - bus do - mi - næ

41

Musical score page 41. The music continues in common time. The top staff is in G major and the bottom staff is in F major. The lyrics are:

su - æ si - cut o - cu - li an - cil - læ in ma - ni - bus do - mi - næ

47

Musical score page 47. The music continues in common time. The top staff is in G major and the bottom staff is in F major. The lyrics are:

su - æ i - ta o - cu - li nos - tri ad Do - minum, Deum nostrum, do - nec mise - re-a - tur nos -

51

Musical score page 51. The music changes to 3/2 time (indicated by a '3' with a sharp sign). The top staff is in G major and the bottom staff is in F major. The lyrics are:

tri mi - se - re-a - tur mi - se - re-a - tur nos - tri.

56

Musical score page 56. The music is in common time, key signature is one flat. There are four staves: soprano, alto, tenor, and bass. The lyrics are: Mi - se - re - re nos - tri, Do - mi - ne, mi - se -

62

Musical score page 62. The music is in common time, key signature is one flat. There are four staves: soprano, alto, tenor, and bass. The lyrics are: re - re nos - tri,

68

Musical score page 68. The music is in common time, key signature is one flat. There are four staves: soprano, alto, tenor, and bass. The lyrics are: mi - se - re - re nos - tri, Do - mi - ne, mi - se -

74

Musical score page 74. The music is in common time, key signature is one flat. There are four staves: soprano, alto, tenor, and bass. The lyrics are: re - re nos - tri, qui - a multum reple - ti su-mus des - pec - ti - o -

80

ne, qui - a multum reple - ti su-mus des - pec - ti - o - ne, mi - se - re - re

86

nos - tri, Do - mi - ne, mi - se - re - re nos - tri, Do - mi - ne.

Qui - a mul-tum re-ple - ta est a - ni-ma nos-tra, qui - a mul-tum re-ple - ta est a - ni-ma

3# 6 7 6 5 6 3# 7 6 5

7

nostra, a - nima nos - tra, op - pro-brium abundan - tibus op - pro-brium abundan - tibus et des-

3# 5 4 3# 6 3 6b 3

14

Musical score page 14. The score consists of three staves: soprano, alto, and bass. The key signature is one flat. The lyrics are: pec\_\_\_\_\_, ti-o su - per - bis op - pro-brium abun-.

Below the bass staff, time signatures are indicated: 6, 3 $\flat$ , 3 $\sharp$ , 6, 3 $\flat$ ,  $\frac{6}{5}$ ,  $\frac{6}{4}$ ,  $\frac{5}{4}$ , 3 $\sharp$ , 3 $\flat$ ,  $\frac{4}{3}$ .

20

Musical score page 20. The score consists of three staves: soprano, alto, and bass. The key signature is one flat. The lyrics are: dan - tibus op - pro - brium abundan - tibus op - pro - brium abundan - tibus et despec - ti-o su -

Below the bass staff, time signatures are indicated: 6, 3,  $\frac{6}{4}$ , 3.

26

Musical score page 26. The score consists of three staves: soprano, alto, and bass. The key signature is one flat. The lyrics are: per\_\_\_\_\_, bis et despec - ti-o su - per\_\_\_\_\_, bis. Mi - se -

Below the bass staff, time signatures are indicated: 6, 6, 3,  $\frac{6}{4}$ ,  $\frac{5}{4}$ , 3,  $\frac{3}{2}$ .

32

re\_\_\_\_\_ re nos - tri nos - tri Do - mine, mi - se - re re nos - tri.

5 5 7 3# 7 5 6 3# 5 5 7 3# 3 6 6 4 3#

Documents originaux :

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