

Usquequo Domine

À voix seule

François Couperin

Lentement

12 c -

Us-quequo, Do-mi-ne, ob-livis-ce - ris me in finem? Us-quequo, Do - mi - ne, a-vertis

2 5 6 5 7 6# 5 7#

The score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The key signature changes from C major at the beginning to G major (one sharp) by measure 7. Measure numbers 1 through 7 are indicated below the bass staff.

8

fa - ciem tu-am a me? Us-quequo, a-ver-tis fa - ciem tu - am a me? Quamdi-u po-nam con -

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

This section continues the vocal line with the basso continuo providing harmonic support. Measure numbers 8 through 14 are shown below the bass staff.

Légèrement

15

si - li-a in a - nima me - a, do-lo - rem in cor-de me - o per di - em? Us - que -

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

This section introduces a more rhythmic and energetic style. Measure numbers 15 through 21 are shown below the bass staff.

23

quo e-xal - ta bitur i-ni - micus i - ni - mi - cus me-us su - per me? Us - que -

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

This section continues the vocal line with the basso continuo providing harmonic support. Measure numbers 23 through 28 are shown below the bass staff.

30

quo e-xal - ta bitur i-ni - mi - cus me-us su - per

6 6 6 6# 4 3

This section continues the vocal line with the basso continuo providing harmonic support. Measure numbers 29 through 35 are shown below the bass staff.

Lentement

37

me? Res - pi - ce et exau - di me, Do - mi - ne De-us me - us, res - pi - ce res - pi - ce et exau - di

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

This section concludes the piece with a return to a slower tempo. Measure numbers 36 through 42 are shown below the bass staff.

45

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

54

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

64

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

74

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

84

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

94

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

103

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

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

8

Gaiement

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

5 6 5 4 3 3# 6 6#

16

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

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

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 nomini Do - mi - ni al - tis - si - mi et psallam no - mini Do - mi - ni al - tis - si - mi

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

40

E - xul - ta bit cor meum in sa - lu - ta - ri tu - o,
E - xul - ta bit cor

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

47

me-um in sa-lu-ta - ri tu - o,
E - xul - ta bit cor me-um in sa-lu-ta - ri tu-o, in

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

56

sa - luta - ri tu - o; canta bo Do-mino qui bo-na tri-bu-it mi - hi, et psallam no-mini Do-mi

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

64

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

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

71

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

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

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>