

Motet pour le Jour de Pâques

Francois Couperin
1668-1733

Ursprünglich in D-Dur notiert
bei gleicher Tonlage

Generalbaß: Thomas Schenke

Sopran

Mezzosopran

Continuo

Vic - to - - - - -

Vic - to - - - - -

3

ri - a, vic - to - - - - - ri - a, vic - to - - - - -

ri - a, vic - to - - - - - ri - a, vic - to - - - - -

5

ri - a, vic - to - ri - a, vic - to - ri - a,

ri - a, vic - to - ri - a, vic - to - ri - a,

7

vic - to - - - - - ri - a, vic -

vic - to - - - - - ri - a, vic - to - - - - -

musicalion
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[9]

to - - - - - ri - a, vic - to - - ri - a, vic -

- - - - - ri - a, vic - to - - ri - a, vic -

Musical score for measures 9-10. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "to - - - - - ri - a, vic - to - - ri - a, vic -".

[11]

to - - - - - ri - a, vic - to - - - - -

to - - - - - ri - a, vic - to - - - - -

Musical score for measures 11-12. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "to - - - - - ri - a, vic - to - - - - -".

[13]

ri - a, vic - to - - - - -

Musical score for measures 13-14. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ri - a, vic - to - - - - -".

[15]

Musical score for measures 15-16. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment.

[17]

musical score for measures 17-20. The score is in G major (one sharp) and 3/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: - ri - a, vic - to - ri - a! Chris - to re - sur - gen - ti, Chris -

[21]

musical score for measures 21-25. The score is in G major (one sharp) and 3/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: to tri - um - phan - - - - ti Chris - to tri - um - phan - - - - -
to tri - um - phan - - - - - ti, Chris - to tri - um - phan - - - - -

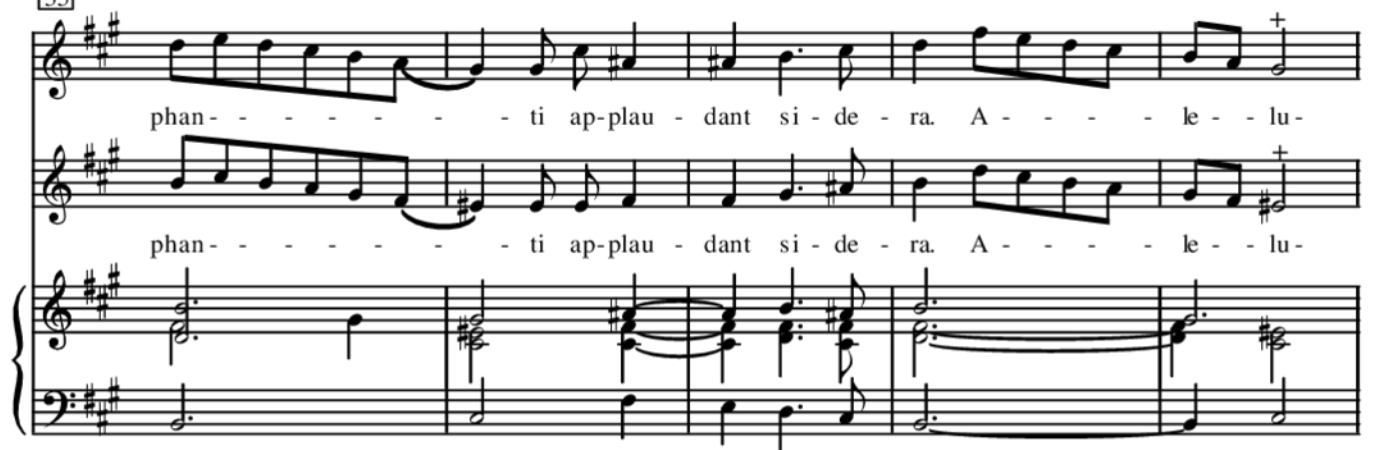
[26]

musical score for measures 26-30. The score is in G major (one sharp) and 3/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: - ti ap - plau al - le - lu -
- ti ap - plau - dant si - - de - ra, al - le - lu - ia, al - le - lu -

[31]

musical score for measures 31-34. The score is in G major (one sharp) and 3/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: ia! Chris - to re - sur - gen - ti, Chris - to tri - um -
ia! Chris - to re - sur - gen - ti, Chris - to tri - um -

[35]



phan - - - - - ti ap-plau - dant si - de - ra. A - - - - le - - lu -

phan - - - - - ti ap-plau - dant si - de - ra. A - - - - le - - lu -

The musical score for measures 35-39 is written for three parts: Soprano, Alto, and Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Soprano and Alto parts have identical lyrics. The Piano part provides harmonic support with chords and a steady bass line.

[40]



ia. Chris - to re - sur - gen - ti, Chris - to tri - um - phan - - - - -

ia. Chris - to re - sur - gen - ti, Chris - to tri - um - phan - - - - -

The musical score for measures 40-45 continues the previous system. The Soprano and Alto parts have identical lyrics. The Piano part continues with harmonic support, featuring some melodic movement in the right hand.

[46]



- ti ap-plau Al - le - lu - ia, Al - le -

- ti ap-plau - dent si - de - ra. Al - le - lu - ia, Al - le - lu - ia, Al - le -

The musical score for measures 46-50 continues the previous system. The Soprano and Alto parts have identical lyrics. The Piano part continues with harmonic support, featuring some melodic movement in the right hand.

[51]



lu - - ia. Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - - ia.

lu - - ia. Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - - ia.

The musical score for measures 51-55 continues the previous system. The Soprano and Alto parts have identical lyrics. The Piano part continues with harmonic support, featuring some melodic movement in the right hand.

[57]

Haec est di - es quam fe - cit Do - mi - nus, Haec est

This block contains the musical notation for measures 57 through 61. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "Haec est di - es quam fe - cit Do - mi - nus, Haec est".

[62]

di - es, haec est di - es quam fe - cit Do - mi - nus. Haec est di - es

This block contains the musical notation for measures 62 through 67. The vocal line continues with the lyrics: "di - es, haec est di - es quam fe - cit Do - mi - nus. Haec est di - es".

[68]

di - es so - lem - ni - ti - e di - es so - lem - ni - ti - e di - es lae - ti - ti -

This block contains the musical notation for measures 68 through 73. The lyrics are: "di - es so - lem - ni - ti - e di - es so - lem - ni - ti - e di - es lae - ti - ti -". A large orange watermark with the text "musicalion" and "click for more" is overlaid on the right side of the block.

[74]

ae, di - es vic - to - ri - ae. in qua sur - re - - - -

This block contains the musical notation for measures 74 through 79. The lyrics are: "ae, di - es vic - to - ri - ae. in qua sur - re - - - -".

[80]

- - - - - xit vic - ta mor - te Rex im - mor -

This block contains the musical notation for measures 80 through 84. The lyrics are: "- - - - - xit vic - ta mor - te Rex im - mor -".

86

ta - - - - - lis glo - ri -

This system contains measures 86 through 91. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'ta' and 'lis glo - ri -' are written below the staff. The piano accompaniment is shown in grand staff notation with treble and bass clefs, featuring chords and moving lines in both hands.

92

ae, in qua sur - re - - - - - xit vic - ta

This system contains measures 92 through 97. The vocal line continues with the lyrics 'ae, in qua sur - re - - - - - xit vic - ta'. The piano accompaniment continues with harmonic support for the vocal melody.

98

mor - te Rex im - mor - ta - - - - -

This system contains measures 98 through 103. The vocal line includes the lyrics 'mor - te Rex im - mor - ta - - - - -'. A large, semi-transparent orange oval with the word 'musicalion' in a bold, sans-serif font is overlaid on the right side of the system. Below the oval, the text 'click for more' is written in a smaller, orange font.

104

lis glo - ri - ae. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - -

This system contains measures 104 through 108. The vocal line features the lyrics 'lis glo - ri - ae. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - -'. The piano accompaniment continues with chords and moving lines in both hands.

109

ia! Sic Je - sus pas - tor bo - nus, pas - tor bo - nus mor - te mor - tem vo - lu -

This system contains measures 109 through 113. The vocal line begins with the lyrics 'ia! Sic Je - sus pas - tor bo - nus, pas - tor bo - nus mor - te mor - tem vo - lu -'. The piano accompaniment continues with chords and moving lines in both hands.

114

it do-ma - - re sic Je - sus pas - tor bo - nus pas - tor bo - -

119

nus, mor - te mor - tem vo - lu - it, vo - lu - it do-ma - - re, sic

124

Je - sus pas - tor bo - nus, mor - te mor - tem vo - lu - it do-ma - - re, mor - te

musicalion
click for more

129

hos - tem vo - lu - it fu - ga - - - - - re, vo - lu - it fu - ga - - -

134

- - - - - re. Al - le - lu - ia, al - le lu - ia, al - le -

139

lu - - ia, al - - - - - le - - ia, al - -

144

- - - - - le - lu - - ia! O Je - - su,

149

Je - su sa - - - - lus

Je - su Sa - lus lux et vi - ta, sa - lus lux et

154

et vi - ta. Prae - sta ut nos re - sur -

vi - ta. Prae - sta ut nos re - sur -

157

ga-mus ut Te-cum sem-per vi - va-mus in ae-ter - - na sae-cu - la

ga-mus ut Te-cum sem-per vi - va-mus in ae-ter - - na sae-cu - la

160

Prae-sta_ ut nos re-sur - ga-mus ut Te-cum sem-per vi - va-mus in ae-ter-na sae-cu -

Prae-sta_ ut nos re-sur - ga-mus ut Te-cum sem-per vi - va-mus in ae-ter-na sae-cu -

163

la, in ae - ter - - na, in ae-ter - - na sae-cu -

la. Prae - sta_ ut nos re-sur - ga-mus ut Te-cum sem-per vi - va-mus in ae-ter - - na sae-cu -

166

la. Prae-sta_ ut nos re-sur - ga - - - mus ut

la. Prae-sta_ ut nos re-sur - ga-mus ut Te-cum sem-per vi - va - - - mus

[musicalion](#)
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169

Te-cum sem-per vi-va-mus in ae - ter-na sae-cu-la, in ae - ter - Prae - sta_ ut nos re-sur -

172

na, in ae-ter- - na_ sae-cu - la. ga-mus ut Te-cum sem-per vi - va-mus in ae-ter- - na_ sae-cu - la. Prae-sta_ ut nos re-sur -

175

ga-mus ut Te-cum sem-per vi - va-mus in ae - ter - - - - - ga-mus ut Te-cum sem-per vi -

178

va-mus in ae-ter-na sae-cu - la, in ae - ter - - - - - na sae-cu - na, in ae-ter na sae-cu - la, in ae - ter - - - - - na sae-cu -

musicalion

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181

la. Al - le - lu - ia, al - - - - - le -
la. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Musical score for measures 181-183. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score includes vocal staves with lyrics and a piano accompaniment.

184

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

Musical score for measures 184-186. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score includes vocal staves with lyrics and a piano accompaniment.

187

lu - ia, al - - - - - lu - ia, al - - - - - lu - ia, al -
lu - ia, al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia, al - le -

Musical score for measures 187-189. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score includes vocal staves with lyrics and a piano accompaniment.

190

le - lu - ia, al - le - lu - ia, - - -
lu - - - ia, al - le - lu - - - ia, al - - le - lu - ia,

Musical score for measures 190-192. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score includes vocal staves with lyrics and a piano accompaniment.

Al - le - lu - ia!

al - le - lu - ia, al - le - lu - ia!

Victoria... - Christo resurgenti, Christo triumphanti applaudant sidera. - Alleluia.

Haec est dies quam fecit Dominus. - Haec est dies solemnitatis, dies felicitatis - dies laetitiae, dies victoriae in qua surrexit victa morte Rex immortalis gloriae. - Alleluia.

Sic Jesus pastor bonus morte mortem voluit domare, morte hostem voluit fugare. - Alleluia.

O Jesu, O Jesu salus lux et vita
resurgamus ut Tecum semper
aeterna saecula. - Alleluia.

Sieg! Die Himmel preisen Christus, den triumphierend Auferstandenen. - Alleluja.

Dies ist der Tag, den der Herr gemacht hat; dies ist der Tag des Festes, der Tag der Seligkeit, der Tag der Freude, der Tag des Sieges, an dem der König unsterblicher Glorie auferstand, nachdem er den Tod besiegte. - Alleluja.

So wollte Jesus, der gute Hirte, durch den Tod den Tod überwinden, durch den Tod den Feind vertreiben. - Alleluja.

O Jesu, gib, daß auch wir auferstehen, ewigkeit. - Alleluja.

musicalion

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Type: Sheet music

Title: [Motet pour le Jour de Pâques](#)

Composer: [Francois Couperin](#)

Period: Baroque

Theme: .miscellaneous

Series: Songs (spiritual)

Difficulty: Mittel

Arrangement group: Voice solo with individual instrument(s)

Arrangement: Solo>sop2+Basso continuo

Orchestration: Basso continuo = Cnt (figured bass)(1),Voice solo>soprano(2)