

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

**Pierre Robert (1618?-1699)**  
**Adoro te devote**

à trois voix, avec deux violons et la basse continue



Source : F Pc Rés. F 925, p. 57-76

Dessus

Bas-dessus

Basse-taille

Dessus de violon 1

Symphonie

Dessus de violon 2

Basse continue

6

12

This section contains five lines of musical notation. The top three lines are treble clef, and the bottom two are bass clef. Measure 12 consists of six measures of mostly rests. Measures 13-17 feature complex patterns of eighth and sixteenth notes, some with stems pointing up and some down, separated by vertical bar lines.

18

This section contains five lines of musical notation. The top three lines are treble clef, and the bottom two are bass clef. Measures 18-20 consist of mostly rests. Measure 21 begins with a dynamic marking of  $\text{f} \text{ f}$  (fortissimo) and features a vocal line with lyrics: "A - do - - ro te de - vo -". Measures 22-23 continue the melodic line with more complex note patterns.

23

te, la-tens De - i-tas, Quæ sub his fi - gu - ris ve-re la - ti-tas, quæ sub his fi - gu - ris, quæ sub

28

his fi-gu - ris ve-re la - ti-tas, ve-re la - ti-tas, quæ sub his fi - gu - ris ve-re la - ti-tas, ve-re

33

Ti-bi se cor me-um to - tum sub - ji-cit, Qui - a te -  
la - ti-tas, ve-re la - ti-tas, ve - re la - ti-tas,

38

— con-tem-plans to-tum de - fi-cit, — to-tum de - fi-cit, — qui-a te con-tem - plans, qui-a, qui - a te

43

con - tem-plans, de - fi-cit, to - tum de - fi-cit, to - tum de - fi-

48

cit, to-tum de - fi - cit,

Vi - vus, tac - tus, gus - tus in te fal - li-tur, Sed au-di - tu so - lo\_\_ tu -

56

to \_\_ cre - di - tur, sed au-di \_\_ tu \_\_ so - lo, sed au-di - tu so - lo \_\_ tu - to \_\_ cre - di

63

tur, Cre - do, quid - quid di - xit De - i fi - li-us, Nil hoc ver - bo ve - ri - ta - tis \_\_\_\_\_ ve-ri-us. In

68

cru - ce la - te - bat \_\_\_\_ so-la de - i-tas, At hic la - tet si - mul, at hic la - tet si -

73

Am-bo ta - men cre - dens at - que con - fi - tens, Pe - to quod pe - ti -  
mul et hu-ma - ni-tas, \_\_\_\_ Am - bo ta - mens cre - dens at - que con - fi - tens,

80

vit la-tro pœ - ni-tens, la-tro pœ - ni-tens, pe - to  
Pe - to quod pe-ti - vit la-tro pœ - ni-tens, la-tro pœ - ni-tens.

89

quod pe-ti - vit la-tro pœ - ni-tens, la-tro pœ - ni-tens.

98

107

Pla - gas, si-cut Tho-mas, non in tu - e-or De-um ta-men me-um te con-

Pla - - gas, si-cut Tho-mas, \_\_ non in tu - e-or

III

fi - te - or,  
Fac le ti - bi sem - per ma - gis cre - de - re, In te spem ha - be - re,  
De - um ta - men me - um te con - fi - te - or,

te di - li - ge - re, — te di - li - ge - re, te di - li - ge - re, fac me ti - bi sem - per ma - gis cre - de -

115

te di - li - ge - re, — te di - li - ge - re, te di - li - ge - re, fac me ti - bi sem - per ma - gis cre - de -

119

re, te di-li - ge-re, \_\_\_\_\_ te di-li - ge-re, in te spem ha-be - re, te di-li - ge-re!

124

O me-mo-ri - a - le mor - tis Do - mi-ni,

O \_\_\_\_\_ me-mo - ri - a - le mor-tis Do - mi-ni, Pa-nis

128

Præs-ta me - æ men - ti de te vi - vere, de te  
Præs-ta me - æ men -  
vi-vus, pa - nis vi-vus vi - tam præs-tans ho - mi - ni,

135

vi - vere,  
ti, præs-ta me - æ men - ti de te vi - ve-re, de te vi - ve-re,  
Præs-ta me - æ men - ti, præ - ta me - æ men - ti de te vi - ve-re,

144

præs-ta me - æ men - ti de te vi - ve-re, Et te il - li sem - per dul-

præ - ta me - æ men - ti, præ - ta me - æ men - ti de te vi - ve-re,

præ - ta me - æ men - ti, præ - ta me - æ men - ti de te vi - ve-re, Et te il - li sem - per dul-

153

ce sa - pe - re, et te il - li sem -

Et te il - li sem - per dul - ce sa - pe - re, dul - ce sa - pe - re!

ce sa - poe - re, et te il - li sem - per dul - ce sa - pe - re,

162

per dul - ce sa - pe - re, dul - ce sa - pe - re!

et te il - li sem - per dul - ce sa - pe - re, dul - ce sa - pe - re!

171

Pi - e pel-li-ca-ne Je-su Do - mi-ne, Me im-

Pi - e pel-li - ca-ne Je-su Do - mi-ne,

The music continues with the bass staff playing a sustained note throughout the page.

177

mun-dum, me im - mun-dum mun - da tu - o san - gui-ne, me im - mun - dum mun - da

Me im-mun-dum, me im - mun-dum mun - da tu - o san - gui -

Me im-mum-dum, me im -

180

tu - o san - - - - - gui - ne,

ne, mun-da tu - o san - - - - - gui - ne,

mun-dum mun-dum tu - o san - - - - - gui - ne, pi - e pel-li-ca-ne Je-su Do - mi-ne, me im -

184

pi - e      pel - li - ca-ne Je - su      Do - mi-ne,  
me im - mun-dum, me im-mun-dum mun - da  
mun-dum, me im-mun-dum mun - da      tu - o      san - gui-ne,      me im - mun-dum, me im -

187

me im-mun-dum, me im - mun-dum mun - da tu - o san - Gui - ne:  
tu - o san - - - - - Gui - ne:  
mun-dum mun - da tu - o san - Gui - ne:

191

Cu-jus u - na  
Cu-jus u - na stil - la, u - na stil -  
Cu-jus u - na stil - la, u - na stil -

195

stil - la, cu-jus u - na stil - la sal-vum fa - ce - re,  
- la, cu-jus u - na stil - stil - la sal-vum fa - ce - re, To-tum mun-dum quit ab om - ni sce - le -  
la, u - na stil - - - la sal-vum fa - ce - re, To-tum mun-dum

199

To - tum mun - dum quit, to - tum mun-dum quit ab om - ni sce - le - re,  
re, to - tum mun - dum quit, to - tum mun - dum quit ab om - ni sce - le-re, to-tum  
quit, to - tum mun - dum quit ab om - ni sce - le - re,  
to - tum mun - dum quit ab om - ni sce - le-re, to-tum

202

to - tum mun-dum quit ab  
mun-dum quit ab om - ni sce - le-re, to - tum mun-dum  
to - tum mun - dum quit ab om - ni  
to - tum mun - dum quit ab om - ni

205

om-ni sce - le - re,  
quit ab om-ni sce - le - re, Je - su, quem ve - la-tum nunc as-pi - ci-o, quem ve-la-tum nunc as-  
sce - - - le - re,

210

Je - su, quem ve - la-tum nunc as-pi - ci-to,  
pi - ci-o, nunc, nunc as-pi - ci - o, quem ve - la-tum nunc as - pi - ci  
Je - su, quem ve - la-tum nunc as - pi - ci-to, quem ve-la-tum nunc as - .

214

O - ro, o - ro fi-at il-lud quod tam si - ti - o;  
 O, O - ro o - ro fi-at il-lud quod tam si - ti - o;  
 pi - ci-o, O - ro fi-at il - lud quod tam si - - - ti - to; Ut te re-ve-la-ta cer-nens

219

fa - ci-e, re-ve-la-ta cer-nens fa - ci-e, re-ve-la-ta cer - nens fa - cide, Vi-su sim - be-a - tus tu-æ

223

Ut te re-ve - la-ta cer-nens fa - ci-e, re-ve-la-ta cer-nens fa - ci-e, re-ve-la-ta cer-nens fa - ci-e,  
Ut te re-ve-  
glo - ri - æ, ut te re-ve-la-ta cer-nens

227

la-ta cer-nens fa - ci-e, re-ve - la-ta cer - nens fa - ci-e,  
fa - ci - e, re-ve - la-ta cer-nens fa - ci - e, re-ve-la-ta cer-nens fa - ci-e, fa - ci-e,  
fa - ci - e, re-ve - la-ta cer-nens fa - ci - e, re-ve-la-ta cer-nens fa - ci-e, fa - ci-e,

231

tu - æ glo - riæ, vi - su sim be-a - tus tu - æ flo - riæ  
 Vi-su sim be - a - tus tuæ glo - riæ, vi - su sim be - a -  
 Vi - si im \_\_\_\_\_ be - a - tus tuæ glo - riæ,

236

æ, vi - su sim be-a - tus, vi - su sim \_\_\_\_\_ be-a - tus tu - æ  
 tus tuæ glo - ri - æ, vi - su sim be - a - tus tuæ glo - ri - æ

241

glo-ri-æ,  
vi-su-sim be-a-tus tu-æ glo-ri-æ, tu-æ glo-ri-æ,  
vi-su-sim be-a-tus tu-æ glo-ri-æ,

246

vi-su-sim be-a-tus tu-æ glo-ri-æ.  
vi-su-sim be-a-tus tu-æ glo-ri-æ.  
vi-su-sim be-a-tus tu-æ glo-ri-æ.

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# Pierre Robert (1618?-1699)

## **Adoro te devote**

à trois voix, avec deux violons et la basse continue

*Dessus de violon 1*

6

12

18      27      14

63      11      19

98

106      8      2

120      5

130      3      5

143      3

154 8

170 6

182 2

189

194 3

202 4

212 5

222 2

227

232 2

239

244

# COLLECTION MUSICALE EN FORMAT NUMÉRIQUE

## MUSIQUE LATINE DE STYLE CONCERTANT

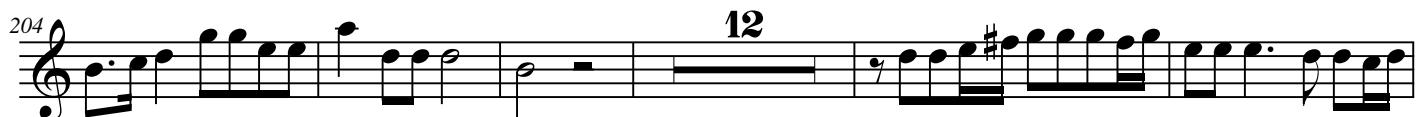
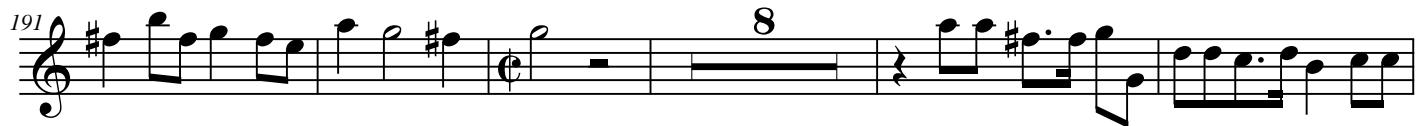
# Pierre Robert (1618?-1699)

## **Adoro te devote**

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*Dessus de violon 2*

The sheet music consists of ten staves of musical notation for 'Dessus de violon 2'. The music is in common time and uses a treble clef. Measure numbers are indicated above the staff at various points: 6, 12, 18, 27, 14, 3, 11, 19, 99, 108, 22, 8, 143, 7, 158, and 168. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like accents and grace notes.



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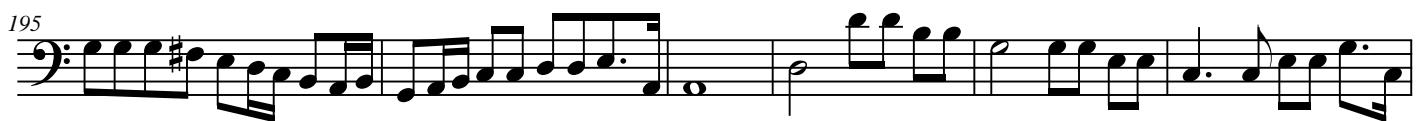
**Pierre Robert (1618?-1699)**  
**Adoro te devote**

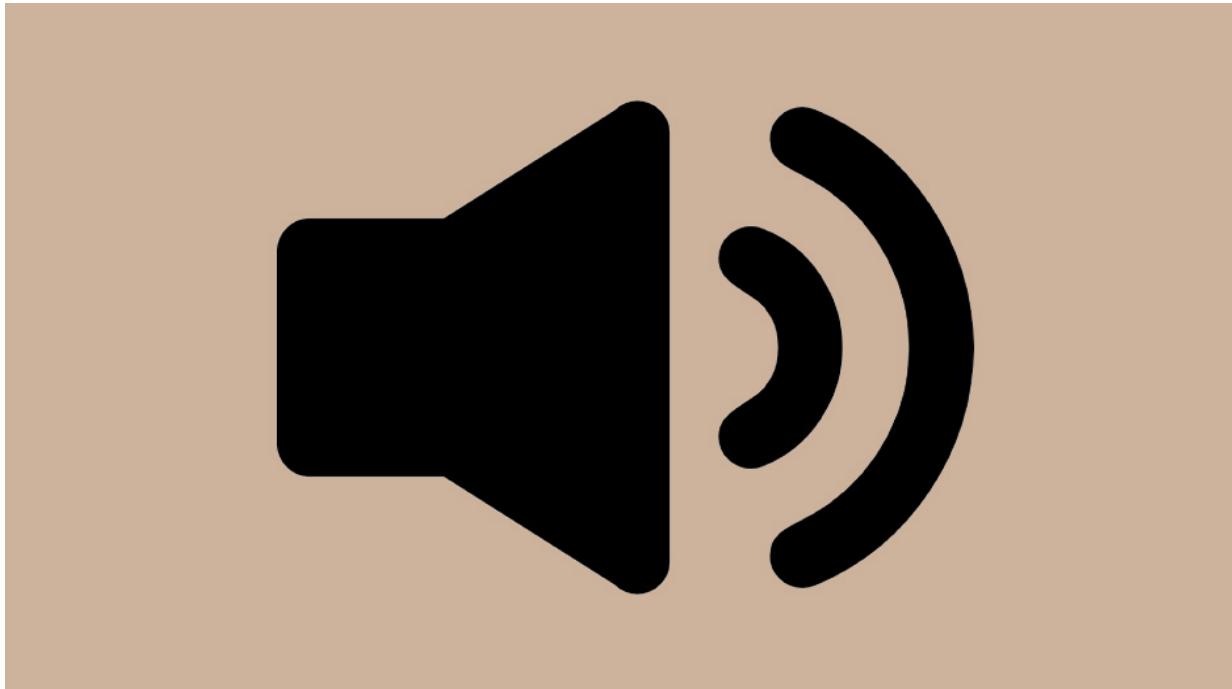
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Basse  
continue

The musical score consists of ten staves of basso continuo music. Staff 1 (measures 1-7) starts in C minor (B-flat) and moves to E major (G). Staff 2 (measures 8-14) starts in E major (G). Staff 3 (measures 15-21) starts in E major (G). Staff 4 (measures 22-28) starts in E major (G). Staff 5 (measures 29-35) starts in E major (G). Staff 6 (measures 36-42) starts in E major (G). Staff 7 (measures 43-49) starts in E major (G). Staff 8 (measures 50-56) starts in E major (G). Staff 9 (measures 57-63) starts in E major (G). Staff 10 (measures 64-70) starts in E major (G).







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