

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

Pierre Robert (1618?-1699)  
**Memorare dulcissime Jesu**

à trois voix et basse continue



Source : BnF F-Pn / Vm1 1175 bis, p. 282-287

DESSUS

TAILLE

BASSE

BASSE CONTINUE

Me - mo - ra - re, \_\_\_\_\_ me - mo - ra - re dul - cis - si - me Je - su, me - mo -

5

ra - re, me - mo - ra - re \_\_\_\_ quæ sit nos - tra sub - stan - ti - a me - mo - ra - re, me - mo - ra - re dul - cis - si - me Je -

BASSE CONTINUE

10

Me -

su, quæ sit nos - tra subs - tan - ti-a, me - mo - ra - re, me - mo - ra - re,

15

- mo - ra - re, me - mo - ra - re dul-cis - si-me Je - su, me - mo - ra - re, me - mo - ra - re quæ sit

19

nos - tra subs-tan - ti - a, \_\_\_\_\_ me - mo - ra - re dul - cis-si-me Je - su, quæ sit nos - tra subs-tan - ti-a,

8

me - mo - ra - re dul - cis-si-me Je - su, me - mo - ra - re dul - cis-si-me Je - su, quæ sit nos - tra subs-

24

me - mo - ra - re dul - cis-si-me Je - su, me - mo - ra - re dul - cis-si-me Je - su, quæ sit nos - tra subs-

29

tan - ti-a: au - fer a no - bis i - ni-qui -

ut sal - vos fa - ce-res nos, ut sal - vos, ut

des-cen - di - sti de cæ - lo, ut sal - vos fa - ce-res nos, ut sal - vos fa - ce-res nos, ut sal - vos

33

ta - tes nos - tras, au - fer a no-bis, au - fer a no - bis i - ni-qui-ta-tes nos -

sal-vos fa - ce-res nos; au - fer a no-bis i - ni - qui-ta - tes nos -

fa - ce - res nos; et

38

tras, et i - gnem sanc - ti spi - ri-tus, et i - gnem sanc - ti spi - ri-tus in no - bis cle-men-ter ac-

tras et i - gnem sanc - ti spi - ri-tus in no - bis cle-men - ter ac-

i - gnem sanc - ti spi - ri - tus in no - bis cle - men - ter ac-cen - de, cle - men - ter ac-cen-de, cle-

42

cen-de, ac-cen - de, cle - men - ter ac-cen - de. O De - us me-us,

cen-de, ac-cen - de, cle-men - ter, cle - men - ter ac-cen - de.

men-ter ac-cen-de, cle-men - ter, cle-men - ter ac - cen - de.

47

e - ri - ge cor me - um ad te in cæ - lum, in cæ - lum, e - ri - ge cor me - um ad te in cæ -

8

The musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music, ending with a repeat sign and a double bar line. The lyrics "e - ri - ge cor me - um ad te in cæ - lum, in cæ - lum, e - ri - ge cor me - um ad te in cæ -" are written below the staff. The bottom staff is also in treble clef and has a key signature of one flat. It contains four measures of music, ending with a repeat sign and a double bar line.

51

lum, in cæ - lum, et ne di-mit - tas me va-ga - - - - -

8

The musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains five measures of music, ending with a repeat sign and a double bar line. The lyrics "lum, in cæ - lum, et ne di-mit - tas me va-ga - - - - -" are written below the staff. The bottom staff is also in treble clef and has a key signature of one flat. It contains four measures of music, ending with a repeat sign and a double bar line.

55

A musical score for two voices and piano. The top voice (Soprano) starts with eighth-note chords, followed by eighth-note pairs and sixteenth-note patterns. The lyrics are: "ri su - per ter - ram, va-ga - - - - ri su - per ter -". The middle voice (Alto) has sustained notes. The piano part consists of eighth-note chords. The key signature changes from B-flat major to A major at the end of the section.

ri su - per ter - ram, va-ga - - - - ri su - per ter -

59

A musical score for two voices and piano. The piano part begins with sustained notes. The lyrics "ram." appear below the staff. The vocal parts enter with eighth-note chords and eighth-note pairs. The lyrics continue: "Di - la - - - ta me in a - mo - re, in a - mo -". The piano part continues with eighth-note chords.

ram.

Di - la - - - ta me in a - mo - re, in a - mo -

63

re, ut can - - - tem a - mo - ris can - ti - cum, a - mo - ris can - ti-cum, ut

66

can - - - tem a - mo - ris can - ti-cum, ut can - - - tem a - mo -

69

se - quar te di-lec-tum me - um in al - tum, in al -  
ris can - ti - cum, se-quar te di - lec-tum me - um in al - tum, in al - tum, in al -

73

tum, de - fi - ci-at in lau - de tu - a a - ni-ma me - a, ju-bi-lans ex a -  
tum, ex a - tum,

77

mo - re, ex a - mo - re, de-fi - ci-at in lau - de tu - a a - ni-ma me - a, ju-bi-lans ex a -

81

de - fi - ci-at in lau - de

mo - re, ju-bi-lans ex a - mo - re, ex a - mo - re, ju-bi-lans, ju-bi-lans ex a - mo - re.

85

tu - a a - ni-ma me - a, ju-bi-lans ex a - mo - re, ex a - mo - re, ju-bi-lans, ju-bi-lans ex a-  
 de - fi - ci - at in lau - de tu - a a - ni-ma me - a, ju-bi-lans ex a -  
 de-fi - ci-at in lau-de tu - a a - ni-ma me - a, a - ni-ma me - a, ju-bi - lans, ju-bi-lans ex a -

89

mo - re, ju-bi-lans, ju-bi-lans ex a - mo - re.  
 — a - mo - re, ju-bi - lans ex a - mo - re, de - fi - ci - at in lau-de tu - a  
 mo - re, ju-bi-lans ju-bi-lans ex a - mo - re, de - fi - ci - at in lau - de tu - a

93

de - fi - ci - at in lau - de tu - a a - ni - ma  
a - ni - ma me - a, ju - - - bi - lans ex a - mo - re,  
a - ni - ma me - a, ju - - - bi - lans ex a - mo - re, ju - - - bi - lans ex a -

97

me - a, ju - - - bi - lans ex a - mo - re, ju - - bi - lans ex a - mo - re.  
ju - - - bi - lans ex a - mo - re.  
mo - re, ex a - mo - re, ex a - mo - re, ex a - mo - - - re.

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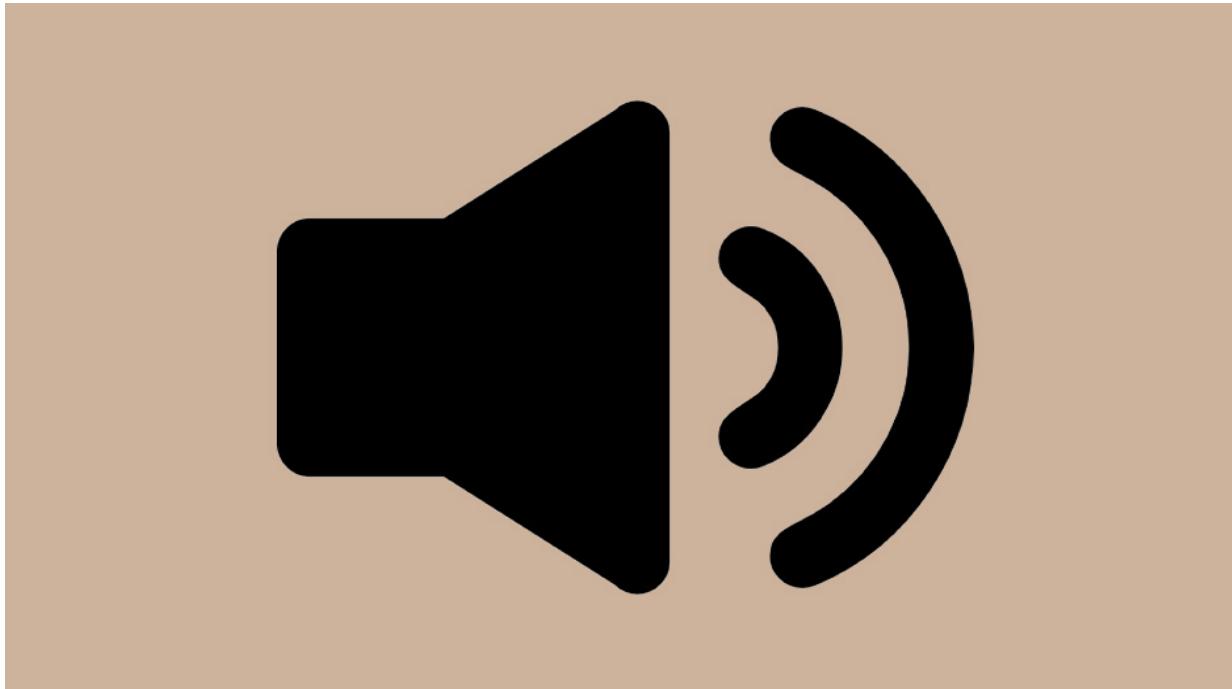
Pierre Robert (1618?-1699)  
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à trois voix et basse continue

Basse  
continue

The musical score consists of ten staves of music. Staff 1 (Basso continuo) starts with a sustained note followed by a sixteenth-note pattern. Staff 2 begins at measure 7. Staff 3 begins at measure 13. Staff 4 begins at measure 18. Staff 5 begins at measure 23. Staff 6 begins at measure 29. Staff 7 begins at measure 35. Staff 8 begins at measure 41. Staff 9 begins at measure 48. Staff 10 begins at measure 53.





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