

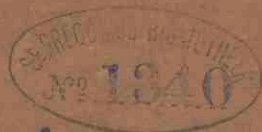


# **Philomela aurea 1.2.3.4 Vocibus cum Instrumentis modulata**

<https://hdl.handle.net/1874/433522>

G. Doré

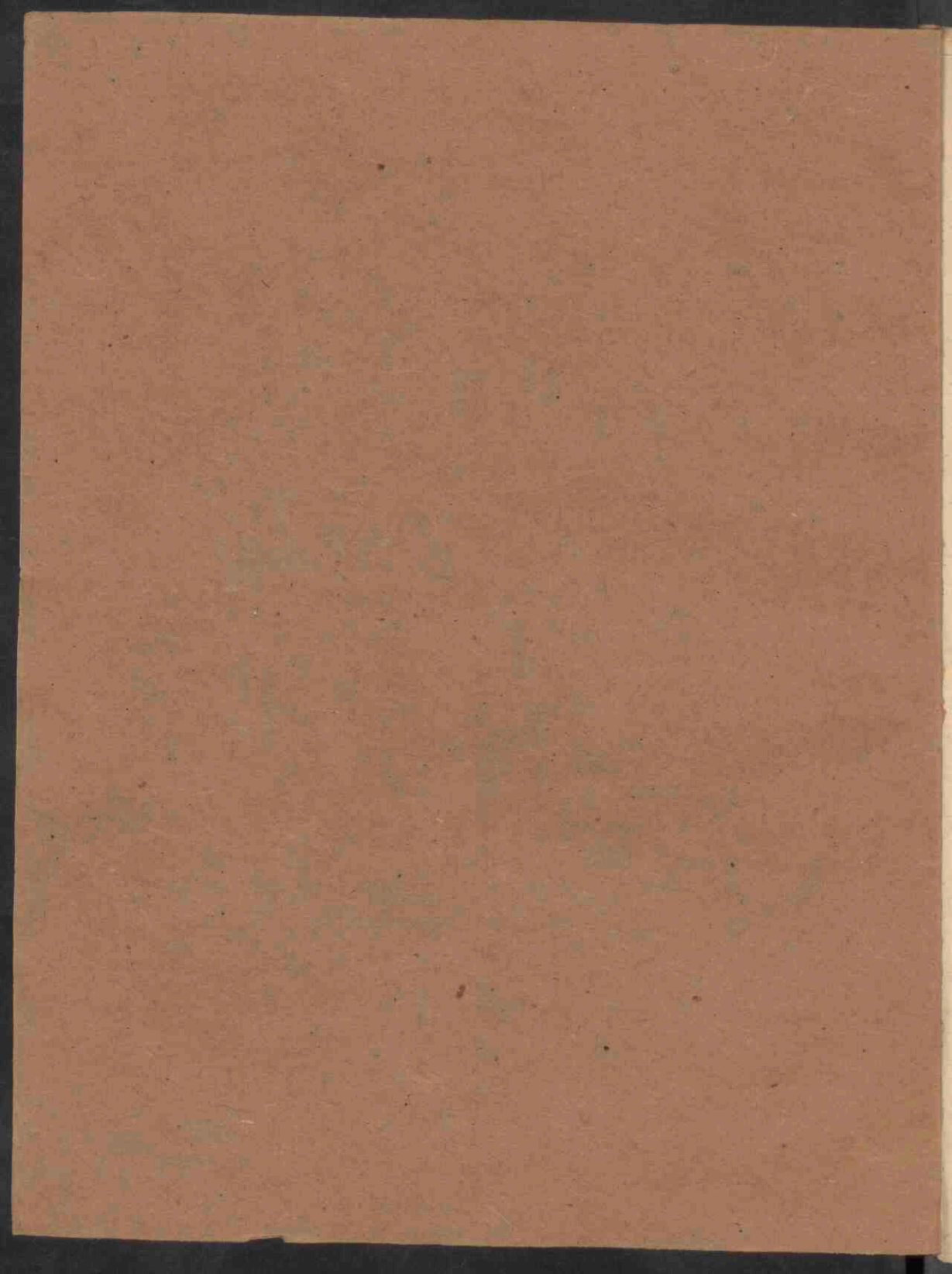
Philomela aurea



Violino I 3 d 253.

Amst. 1684

M'duca L. de Potter



PERILLUSTRI DOMINO

# PHILOMELA AVREA

1. 2. 3. 4. Vocibus cum Instrumentis  
MODVLATA.

AVTHORE MAGISTRO G. DORÉ  
ATREBATENSIVM PHONASCO

OPVS TERTIVM  
DICATVM

PERILLUSTRI AC PRÆCLARO DOMINO  
D. IOANNI GVILIELMO FRANCISCO DE SENS  
CATHEDRALIS B. M. V. ATREBATENSIS  
CANONICO MERITISSIMO.

*g. boeken*  
BREGGIO  
No 1840



ANTVERPIÆ,  
Apud Viduam LUCÆ DE POTTER, Typographi Musices  
sub signo candidi Liliæ, M. DC. LXX XIV.

PERILLUSTRI AC PRÆCLARO DOMINO  
 D. IOANNI GVILIELMO FRANCISCO DE SENS  
 CATHEDRALIS B.M.V. ATREBATENSIS  
 CANONICO MERITISSIMO.



In multumque cogitanti mihi, Vir Ornatissime, quem opusculi hujus adoptarem Patronum, cui quam tibi magis vellem, cui magis deberem, occurrit nemo. Vellem, quod te semper noverim Musices amantissimum, quodque hac in arte quidquid identidem pro meo Phonatei quò fungor Officio composui, noverim haud unquam tibi fuisse ingratum. Deberem autem, tum propter eximias virtutes tuas, cum pro illa singulari quâ tu me semper profecutus es benevolentia, ac pro iis quæ in me omni data occasione nedum contulisti, sed & quibus me cumulasti beneficiis. Humanitatem quidem tuam, Vir Amantissime, & propentum in me animum ut ingenuè expendo; ità iis me plurimum debere haud invitus agnosco. Tanta enim in me extiterunt hactenus, ut omnem mihi remunerandi spem præcidant, voluntatem tamen relinquunt. De qua, ut tibi constet, monumentum aliquod gratitudinis meæ ad te adfero; artis nempe meæ qualiscunque conatus & tentamentum: ut tantisper saltem velle me videas, donec potero quod volo. Si tuo me Patrocinio dignatus fueris, Os Zoilorum obturari comprimique haud abs re arbitror. Qui enim oggannire audebunt, quid in isthoc opusculo carpere, si præfixum viderint Viri nomen, qui nativa quadam arte, quidquid in mea delicatius est, exactè adedè dignoscit, qui canora suaviq̃ue admodum vocis modulatione, nedum in choro Insignis Ecclesiæ Atrebatensis, ubi ab iis qui dignitatibus fulgent, primam occupat sedem; sed & in secretioribus laribus carmina numeris adstricta Musicis sæpiùs decantare peculiari voluptati habet? imò quas non probaturos autumem isthuc operis, si sub tutela præclari adedè Canonici esse perspexerint, cuius probitas, pietas, candor, humanitas, liberalitas, mores ad elegantiam & comitatem facti, nullorum qui norunt corda non alligunt, non demulcent, non devinciunt. Haud igitur, quod tam enixè ambio, abque patrocinium, meæque dedignare gratitudinis qualescunque monumentum. Leve sanè & tenue munus, si ex mole metiaris; non leve autem si ex animo, quem tua benevolentia ità sibi obstrinxit, ut ingratus sim mortalium, nisi eam lubens agnoscam. Tu ergò laborem huncce meum nomini tuo inscriptum, benevolo animo, sereno vultu suscipe, gratum futurum (ut auguror & spero) non pretio suo, quod nullum est, sed Autoris in te affectu. Vale, Vir Consultissime. Deum rogo ut te Cathedrali nostræ, totiq̃ue Ecclesiæ servet incolumem.

Tuus humillimus cliens  
 & servus G. DORE!

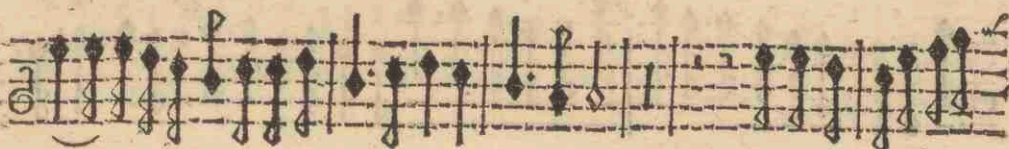

VIOLINO I.

A voc. Sola & 5. Infr.

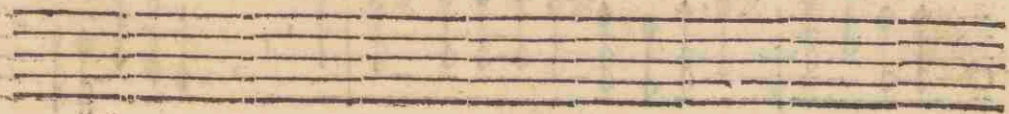
S



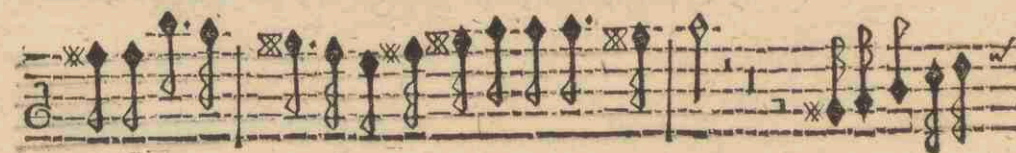
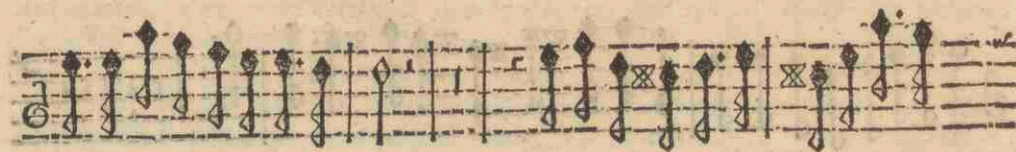
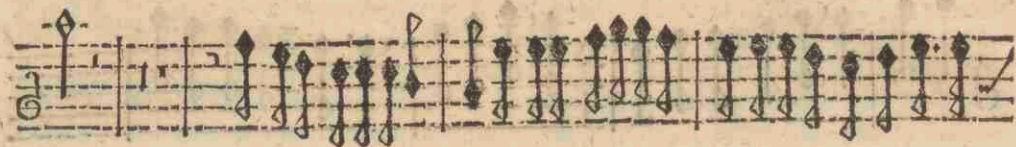
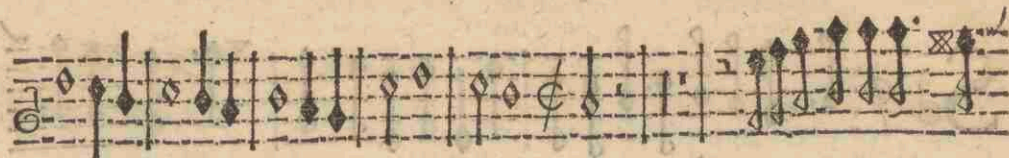
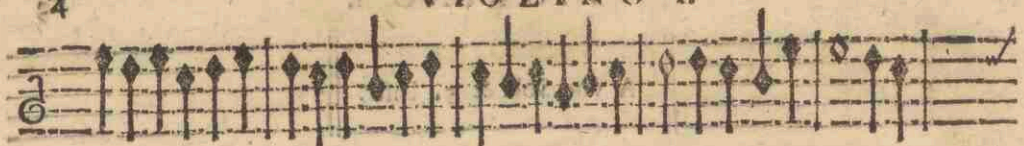
Ymphonia.



Cupio dissolvi:

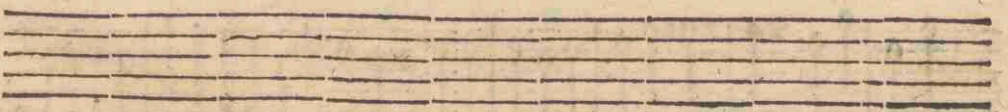
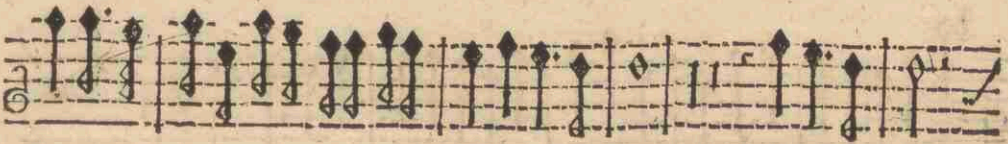
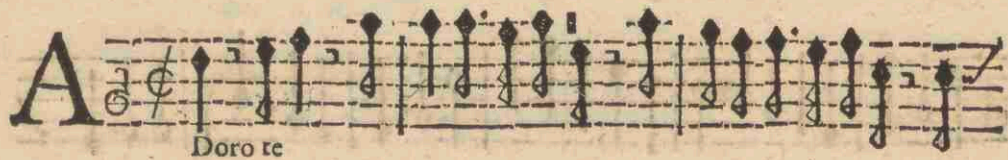
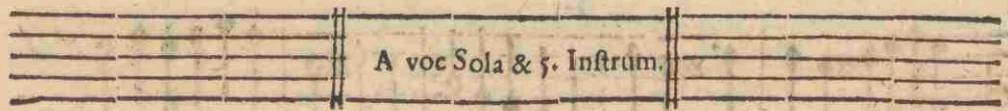


VIOLINO I.



VIOLINO I.

5





VIOLINO I.

First musical staff with a treble clef and a key signature of one flat (B-flat). The tempo marking "Lento." is written below the staff. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. Some notes are marked with an 'x'.

Lento.

Second musical staff, continuing the piece with similar notation and dynamics.

Third musical staff, continuing the piece with similar notation and dynamics.

Fourth musical staff, continuing the piece with similar notation and dynamics.

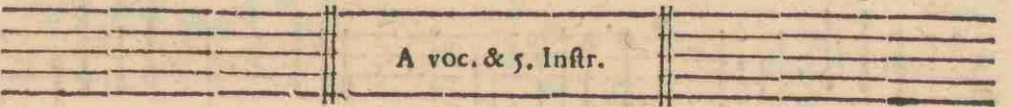
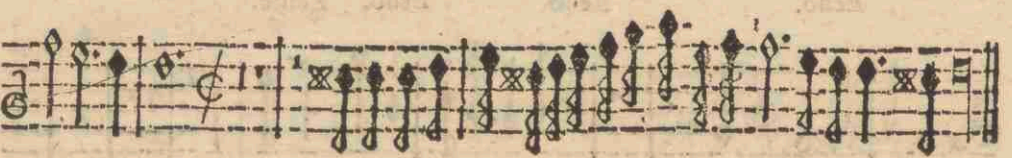
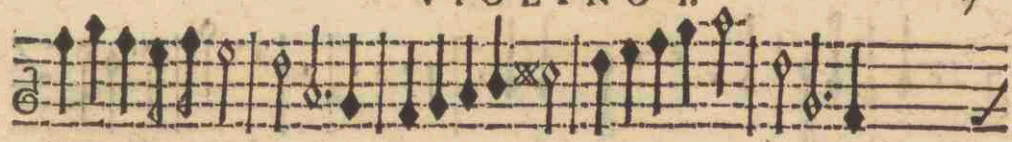
Fifth musical staff, continuing the piece with similar notation and dynamics.

Sixth musical staff, continuing the piece with similar notation and dynamics.

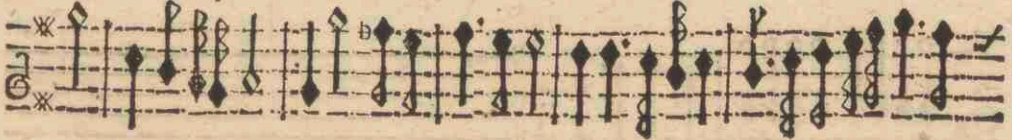
Seventh musical staff, continuing the piece with similar notation and dynamics.

Eighth musical staff, continuing the piece with similar notation and dynamics.

VIOLINO I.



Ymphonia.



Heu mihi. *f* 4

VIOLINO I.

Echo Echo Lente. Heu mihi

Lente.

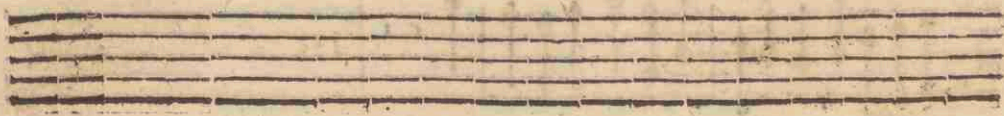
Echo. Echo. Echo, Lente.

Echo

Piano Piano Echo Echo.

Echo. tremolo

Echo.



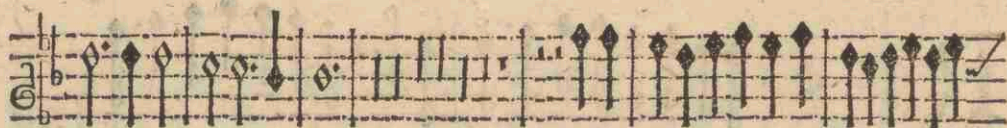
VIOLINO I.

9

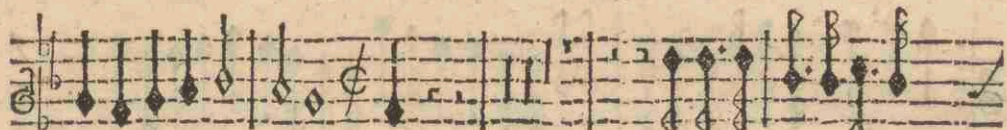
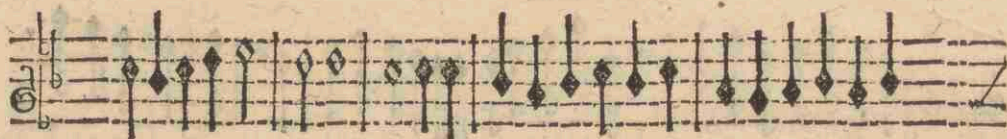
A 2. voc. & 5. Instrum.

**R** *Esónate.*

## VIOLINO I.



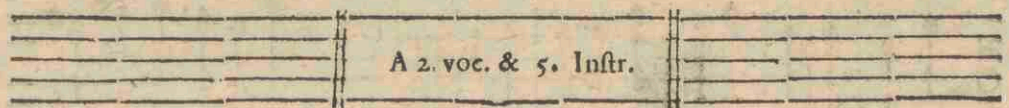
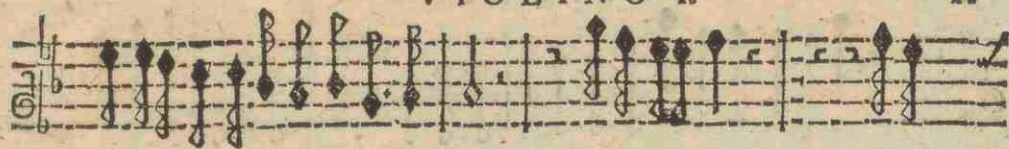
Echo.



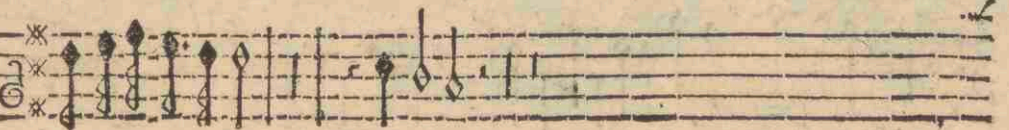
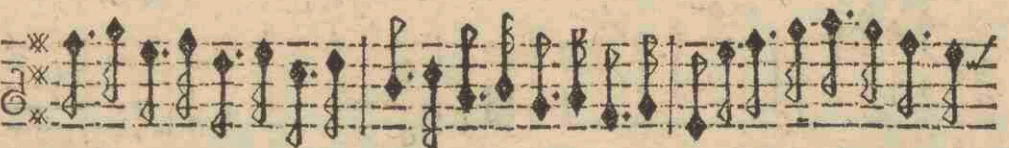
Allegro



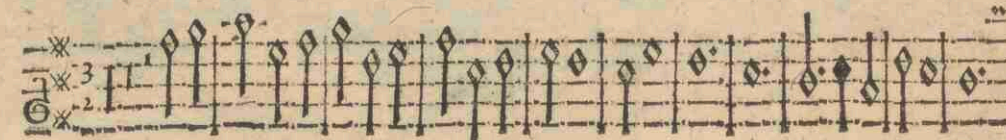
VIOLINO I.



Ymponia.

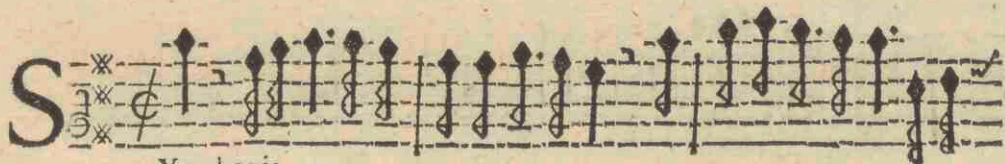
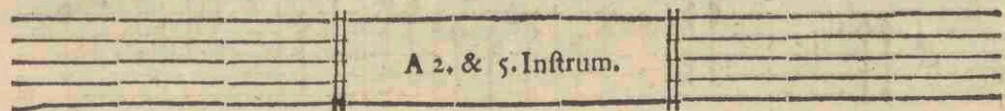
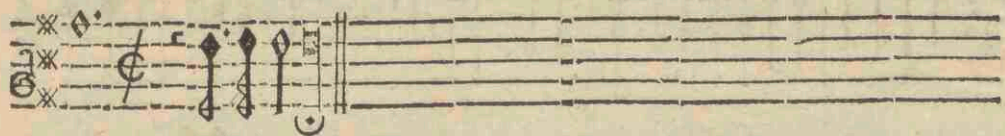
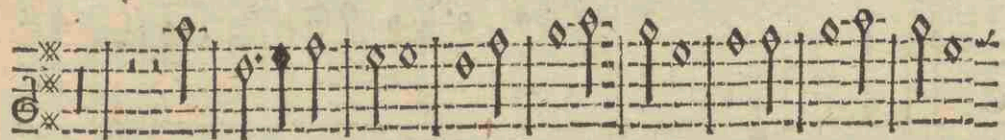


Quemadmodum.



VIOLINO I.

13



Ymponia.

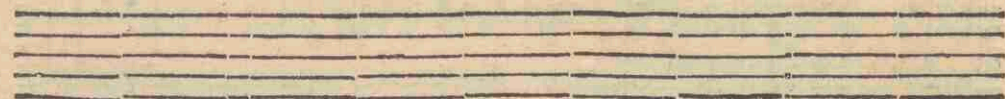


Domine non sum.



Piano.

Piano.







VIOLINO I

Musical staff with notes and rests, ending with a fermata and the number 15.

Musical staff with notes and rests, ending with a fermata.

A 3. voc. & 4 Instrum.

**A** Musical staff starting with a large 'A' and notes, ending with a fermata.

*Allegro*  
*Nimæ fideles.*

Musical staff with notes and rests, ending with a fermata.

Musical staff with notes and rests, ending with a fermata.

Musical staff with notes and rests, ending with a fermata.

Empty musical staves.

VIOLINO I.

The first system of musical notation for Violino I, featuring a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with some notes beamed together.

The second system of musical notation, continuing the melodic line with various rhythmic values and some rests.

Echo

The third system of musical notation, including dynamic markings.

Fort.

Echo.

The fourth system of musical notation, featuring a tempo marking.

Adagio

The fifth system of musical notation, showing a change in tempo.

The sixth system of musical notation, including a tempo marking.

Adagio.

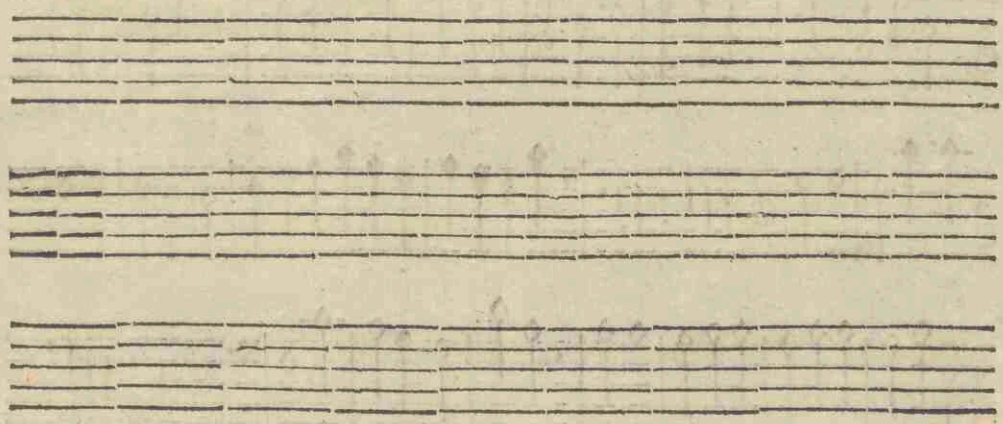
The seventh system of musical notation, featuring a change in tempo.

The eighth system of musical notation, including a tempo marking.

Alleluja.

VIOLINO I.

17



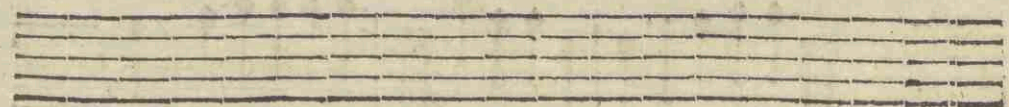
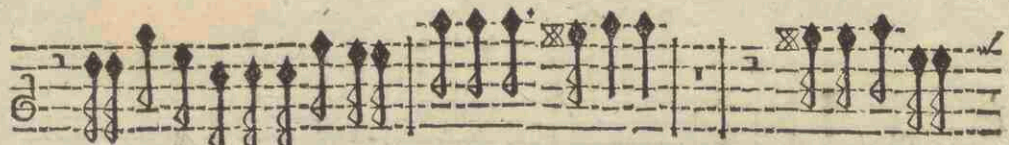
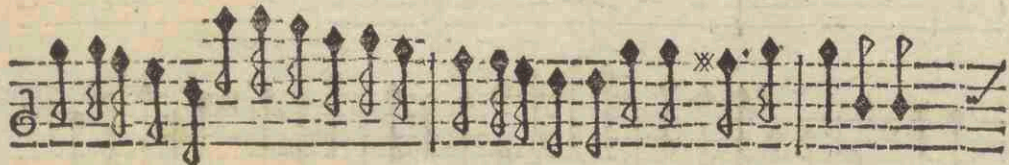
A 4 voc. & 3. Instr.

symph.  
Diem Gloriz.

O diem gloriæ

Tutti

VIOLINO I.

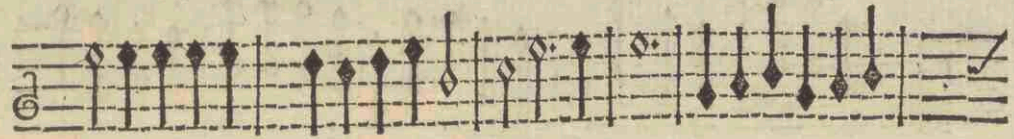
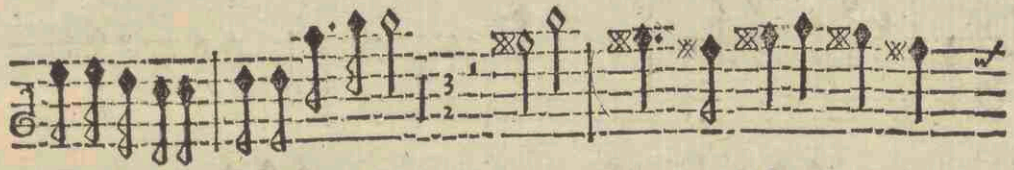
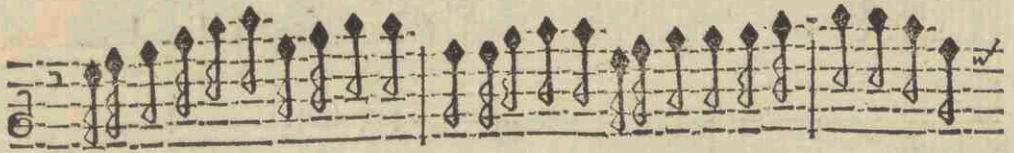


**C**  $\frac{3}{4}$  II:3

Onfitebor.

The musical score is written on eight staves. The first staff starts with a large 'C' and a '3' in a circle, indicating a 3/4 time signature. The music is written in a single system with a treble clef. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some 'X' marks and a 'V' mark at the end of the first staff. The paper shows signs of age and wear.

VIOLINO I.





VIOLINO I.

Piano.

Piano,

VIOLINO I.

First musical staff with notes and rests. The word "Piano." is written below the staff.

Piano.

Second musical staff with notes and rests.

Third musical staff with notes and rests.

Fourth musical staff with notes and rests.

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

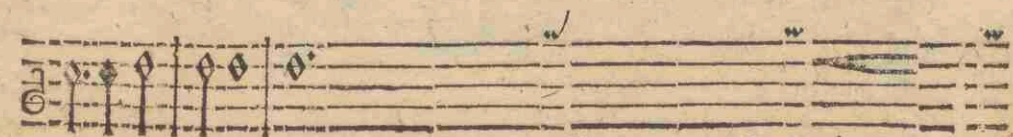
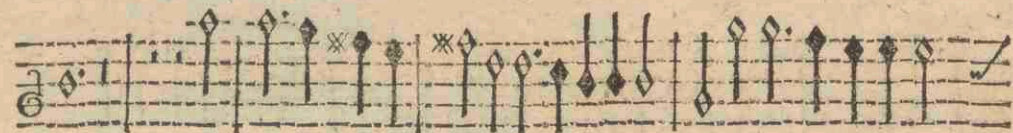
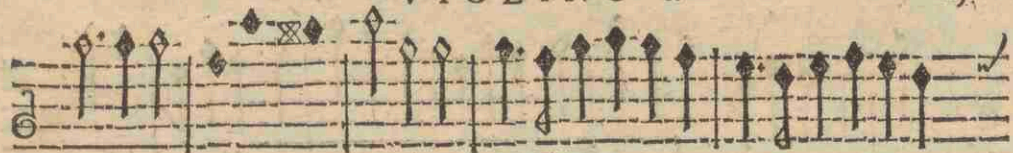
Two empty musical staves at the bottom of the page.

**L**

Audate pueri.

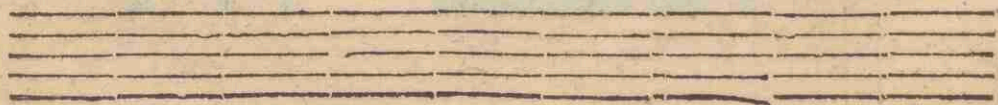
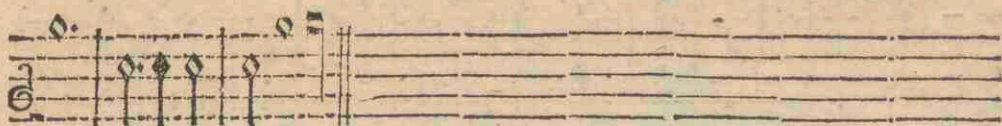
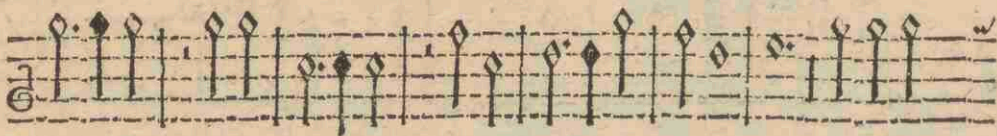
Handwritten musical score for Violino I, page 24. The score consists of eight staves of music. The first staff begins with a large 'L' time signature, a treble clef, and a 3/2 time signature. The music is written in a style with diamond-shaped note heads and stems. The text 'Audate pueri.' is written below the first staff. The score includes various musical notations such as rests, beams, and dynamic markings like 'p' and 'f'. There are also some asterisks and a '50.' marking in the second staff. The page shows signs of age and wear, with a dark smudge in the bottom left corner.

VIOLINO I.



Verte cito.

## VIOLINO I.



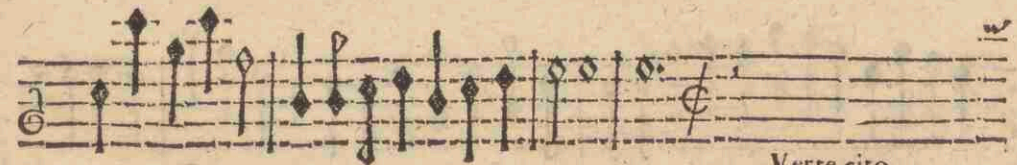
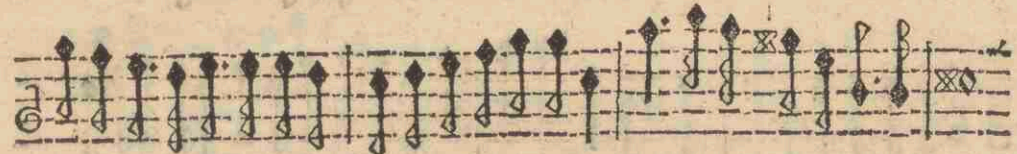
VIOLINO I.

**L** 

Auda Jerufalem.



Echo.



Verte cito.

VIOLINO I.

First staff of music, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, with some notes marked with an 'x' symbol. The staff concludes with a fermata and a repeat sign.

Second staff of music, continuing the melodic line with eighth and sixteenth notes. It features a key signature change to two flats and ends with a fermata and a repeat sign.

Third staff of music, showing a continuation of the piece with eighth and sixteenth notes. It includes a key signature change to one flat and ends with a fermata and a repeat sign.

Fourth staff of music, featuring eighth and sixteenth notes. It includes a key signature change to two flats and ends with a fermata and a repeat sign.

Fifth staff of music, continuing the melodic development with eighth and sixteenth notes. It features a key signature change to one flat and ends with a fermata and a repeat sign.

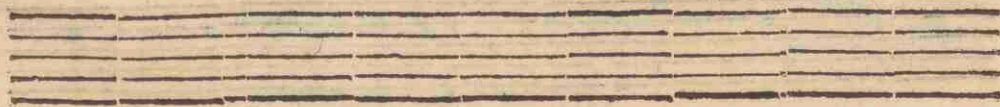
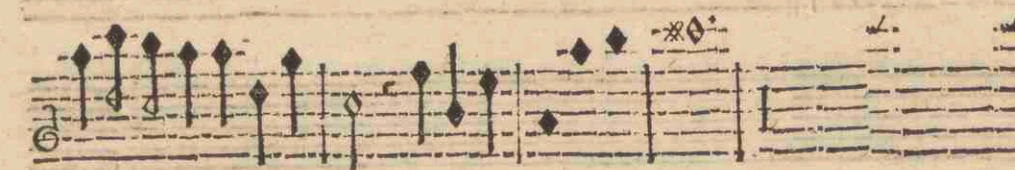
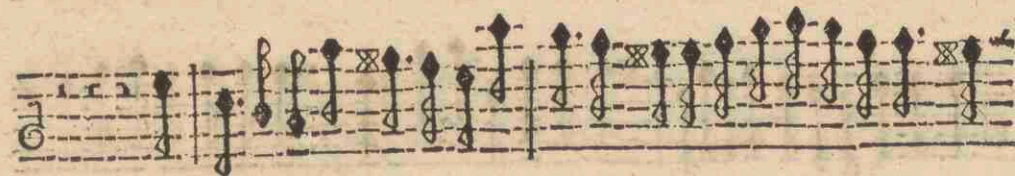
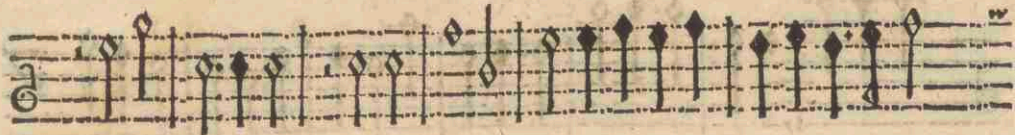
Sixth staff of music, showing a continuation of the piece with eighth and sixteenth notes. It includes a key signature change to two flats and ends with a fermata and a repeat sign.

Seventh staff of music, featuring eighth and sixteenth notes. It includes a key signature change to one flat and ends with a fermata and a repeat sign.

Eighth and final staff of music on the page, continuing the melodic line with eighth and sixteenth notes. It includes a key signature change to two flats and ends with a fermata and a repeat sign.

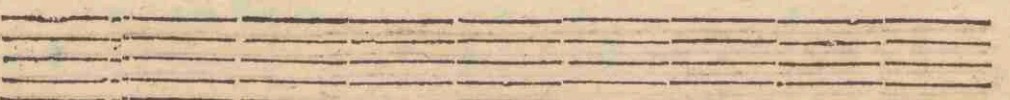
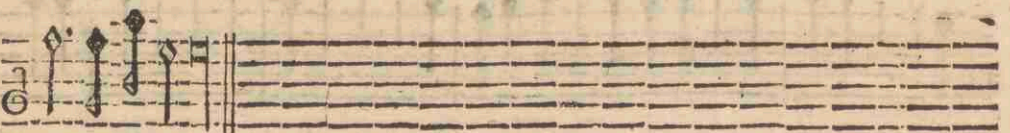
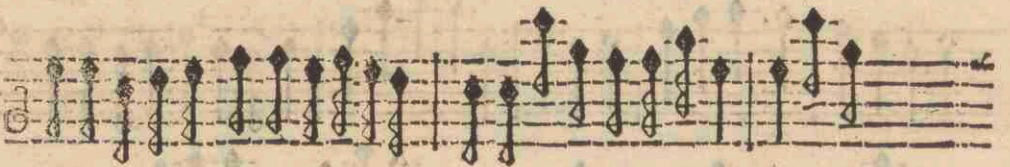
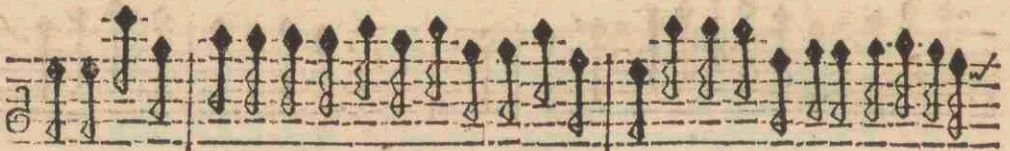
VIOLINO I.

29,





VIOLINO I.

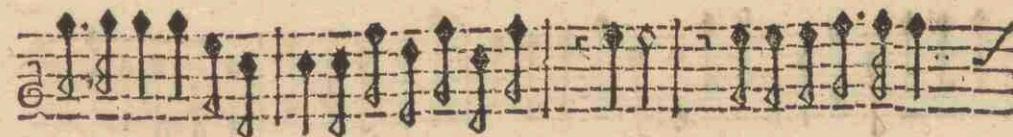
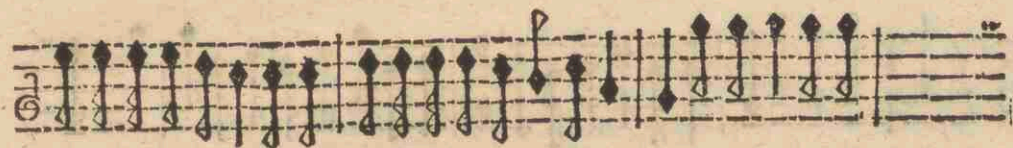


VIOLINO I.

31

**M** 

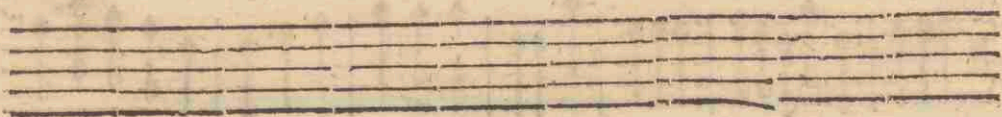
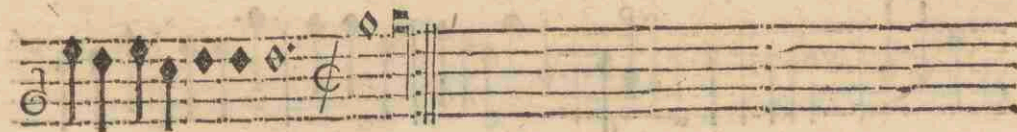
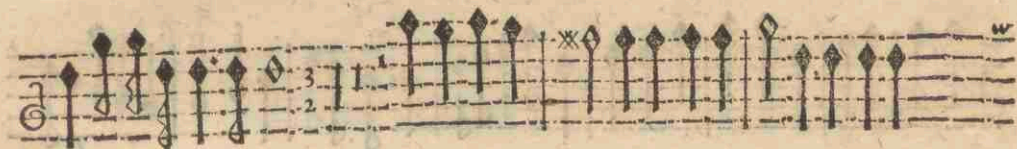
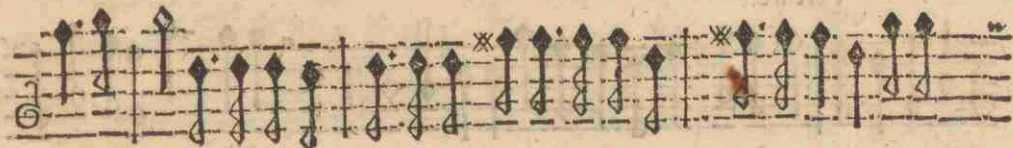
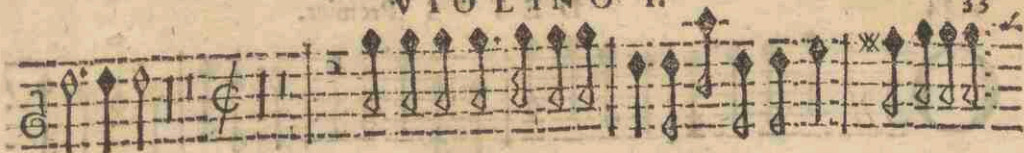
Agnificat.



Verte cito.

VIOLINO I

VIOLINO I.

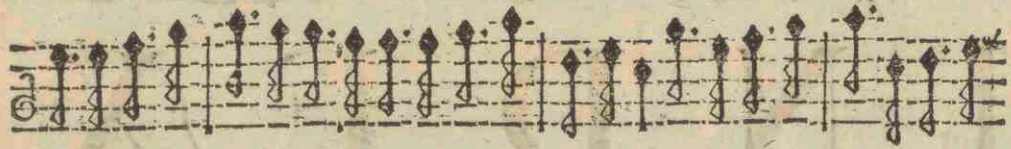


**O**

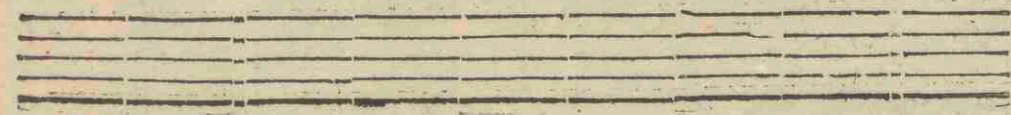
Verture.

Allegremento

Fort.



FINIS.





# I N D E X.

Cupio dissolvi	à Tenore vel Cant. solo & 5. Instr.	3
Adoro te	à Canto solo & 5. Instr.	5
Heu mihi	à Canto solo & 5. Instr.	7
Resonate	à 2. Cant. & 5. Instr.	9
Quemadmodum	à 2. Alt. Ten. & 5. Instr.	11
Domine non sum dignus	à 2. Alt. Ten. & 5. Instr.	13
Animæ fideles	à 3. Cant. Alt. Barit. & 4. Instr.	15
O diem gloriæ	à 4 Cant. Alt. Ten. Bass. & 3. Instr	18

## P S A L M I.

Confitebor tibi Domine	à 4. Cant. Alt. Ten. Bass. & 3. Instr.	20
Laudate pueri	à 4. Cant. Alt. Ten. Bass. & 3. Instr.	24
Lauda Ierusalem	à 4. Cant. Alt. Ten. Bass. & 3. Instr.	27
Magnificat	à 4. Cant. Alt. Ten. Bass. & 3. Instr.	31
Overture	à 5. Instrumentis.	34

F I N I S.

