

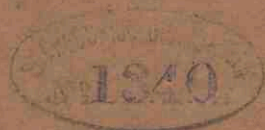


# **Philomela aurea 1.2.3.4 Vocibus cum Instrumentis modulata**

<https://hdl.handle.net/1874/433524>

G. Doré

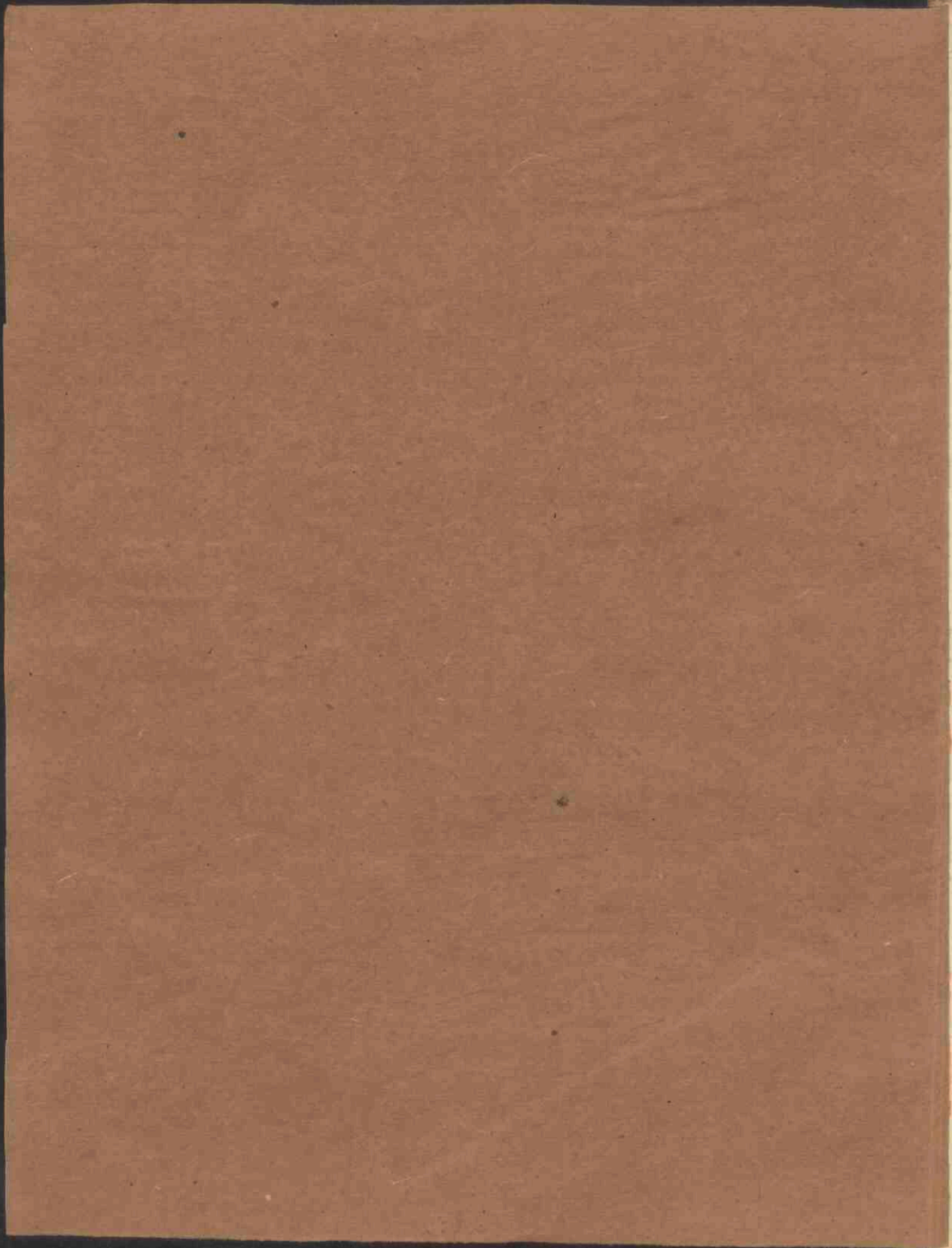
*Philomela aurea,*



Alto. et tenor viol 3 d 253

Antr. 1684

Pidua L. de Pottes





ALTO ET TENOR VIOL.  
PHILOMELA AVREA

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

AVTHORE MAGISTRO G. DORÉ  
ATREBATENSIVM PHONASCO  
OPVS TERTIVM  
DICATVM

PER ILLUSTRUM AC PRÆCLARUM DOMINUM  
D. IOANNI GVILIELMO FRANCISCO DE SENS  
CATHEDRALIS B. M. V. ATREBATENSIS  
CANONICO MERITISSIMO.



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





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



In multumque cogitanti mihi, Vir Ornatissime, quem opusculi hujus adoptarem Patronum, cui quàm tibi magis vellem, cui magis deberem, occurrit nemo. Vellem, quòd te semper noverim Musices amantissimum, quodque hac in arte quidquid identidem pro meo Phonalci 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, & propensum 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 aded dignoscit, qui canora suavi- que admodum vocis modulatione, nedum in choro Insignis Ecclesiæ Atrebatensis, ubi ab iis qui dignitatibus fulgent, primam occupat sedem; sed & in secretioribus la- ribus carmina numeris adstricta Musicis sæpiùs decantare peculiari voluptati habet? imò quas non probaturos autumem isthuc operis, si sub tutela præclari aded Cano- nici esse perspexerint, cujus probitas, pietas, candor, humanitas, liberalitas, mores ad elegantiam & comitatem facti, nullorum qui norunt corda non alliciunt, non demulcent, non devinciunt. Haud igitur, quod tam enixè ambio, abnue patroci- nium, meæque dedignare gratitudinis qualecunque monumentum. Leve sanè & te- nue munus, si ex mole metiaris; non leve autem si ex animo, quem tua benevo- lentia ità sibi obstrinxit, ut ingraticissimus sim mortalium, nisi eam lubens agnos- cam. Tu ergò laborem huncce meum nomini tuo inscriptum, benevolo animo, se- reno 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, toti que Ecclesiæ servet incolumem.



A voc. Sola & 5. Instr.

**S**

Ymphonia.

Cupio diffolvi.



TENOR VIOLA

A. voc. Sola & 5. Instr.

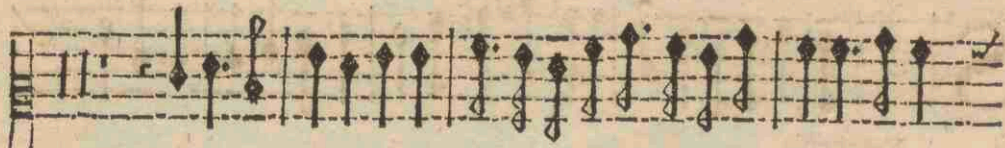
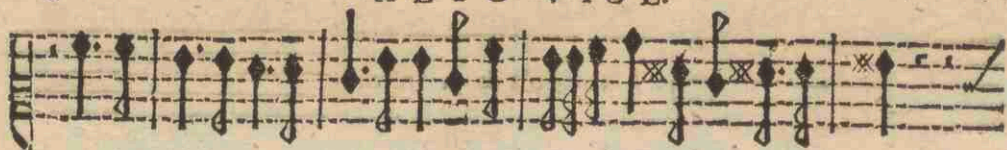
**S**

*Ymponia.*

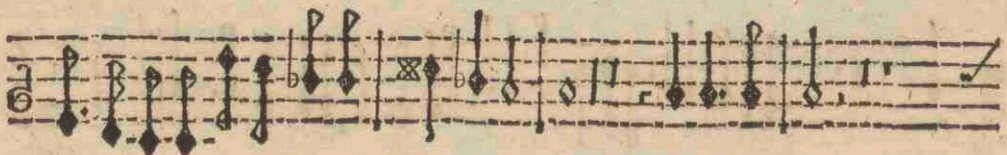
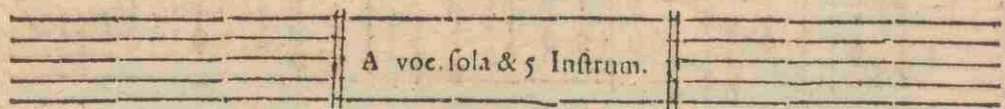
*Cupio dissolvi.*



## ALTO VIOL.



## VIOLINO III.

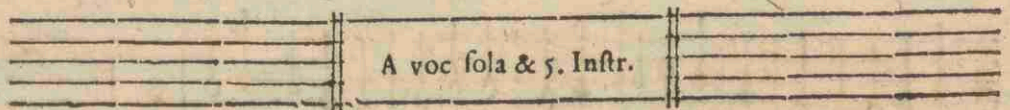




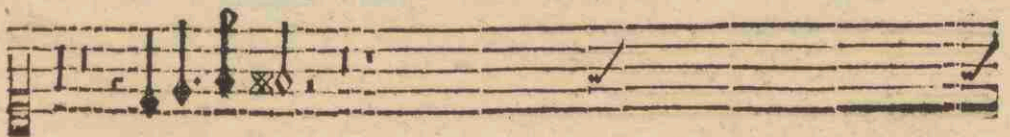
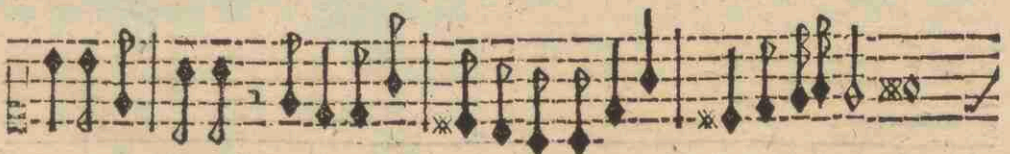
TENOR VIOL.



VIOLINO IV.

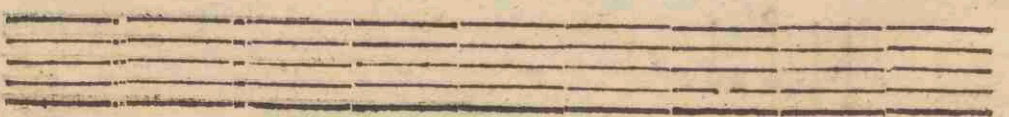
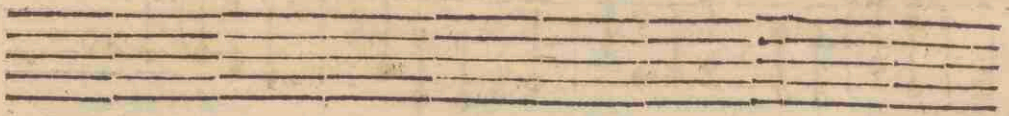
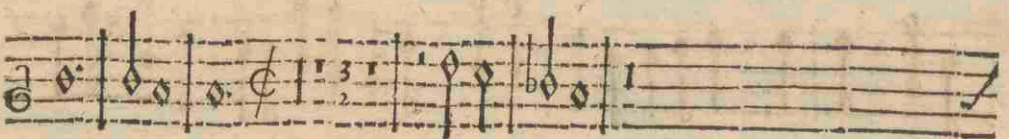
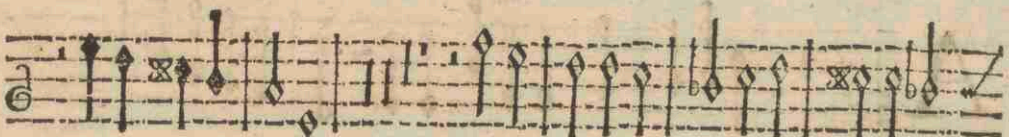
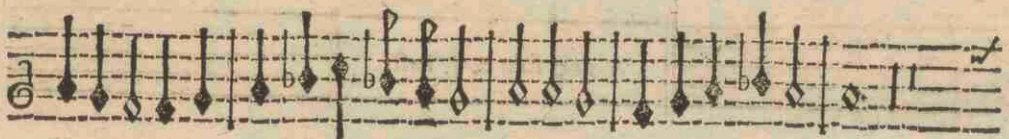
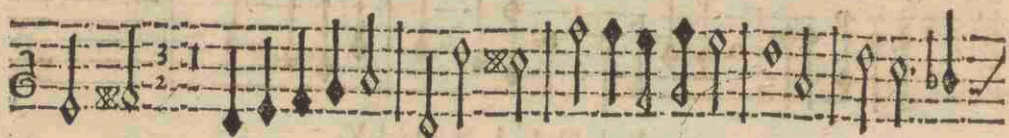
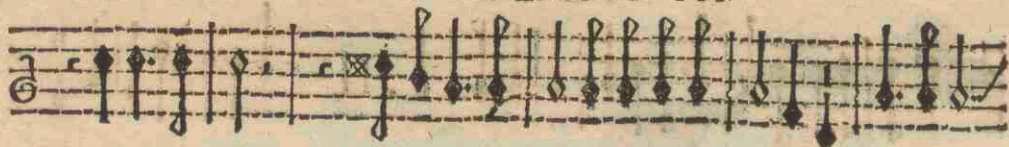


Doro te.

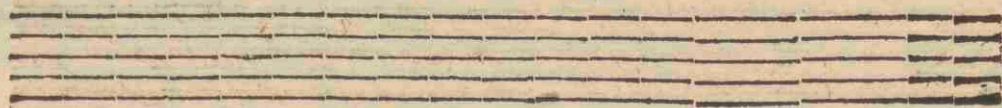
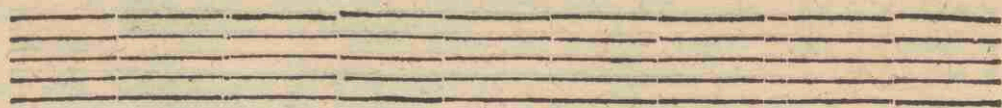
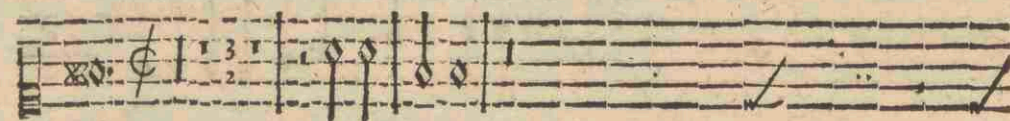
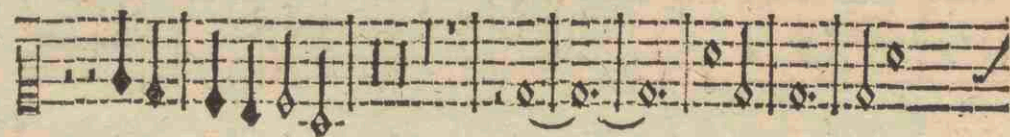
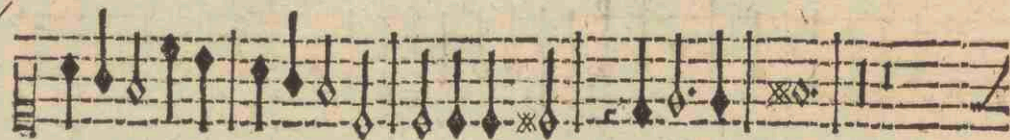




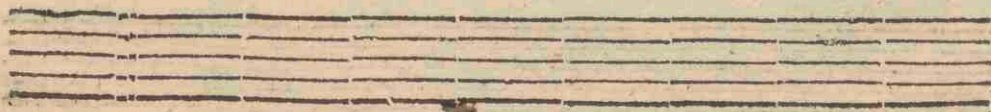
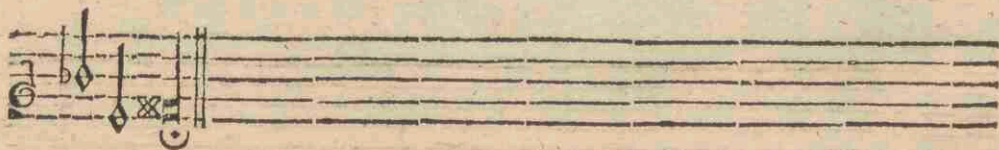
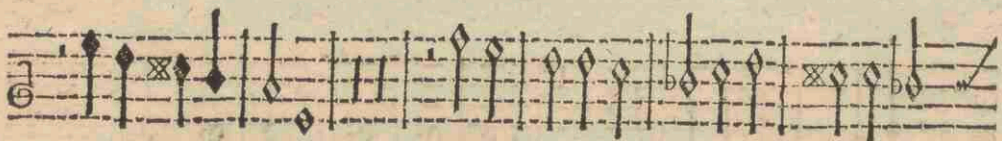
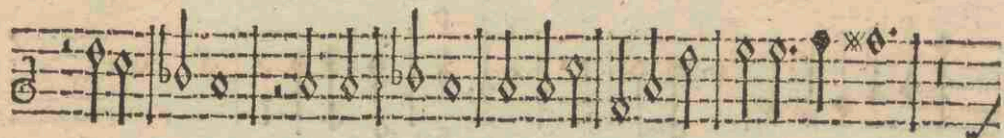
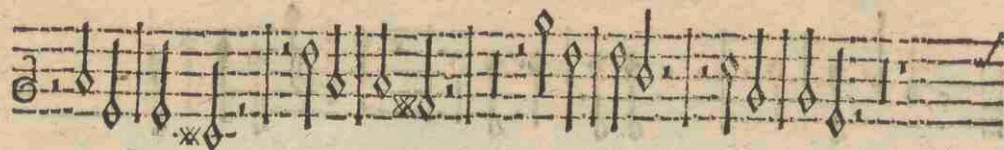
VIOLINO III.



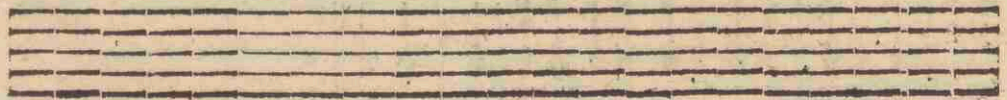
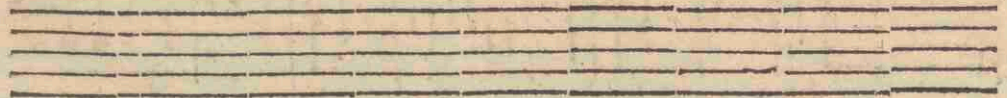
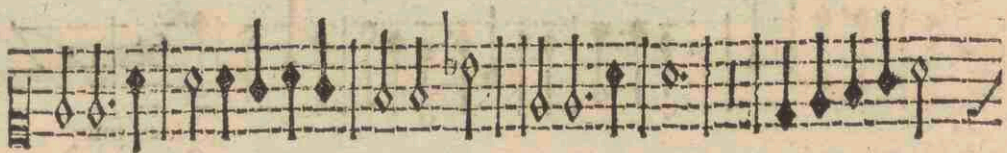
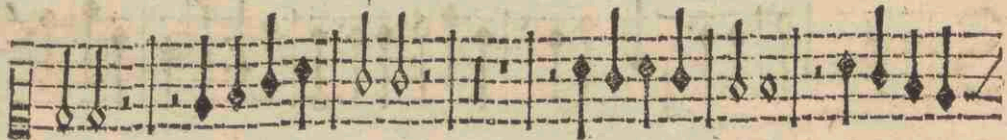
VIOLINO IV.







VIOLINO IV.





ALTO VIOL.

A voc Sola & 5. Instrum.

Symphonia.

Heu mihi

Echo. Echo Lente

Lente Echo Echo.

Echo. Piano Echo,

Echo Echo Echo



A voc. Sola & 5. Instr.

**S** 

Ymponia.



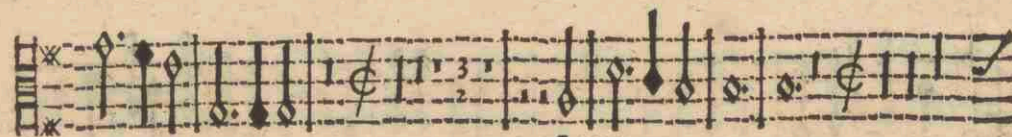


Heu mihi

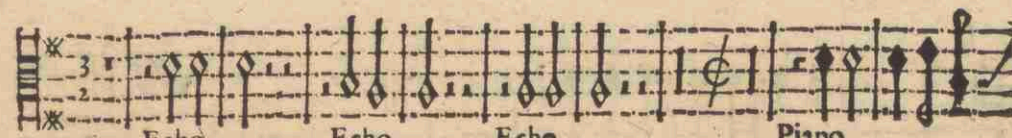
Echo.

Echo

Lente.



Lente.



Echo

Echo.

Echo

Piano



Echo

Echo

Echo



Echo

Tremolo Piano.

Motetta A 2. 3. & 4. voc. cum Instr. R. D. G. Duré

G 7 Finis.



A 2. voc. & 5. Instr.

**R**

Esonate.

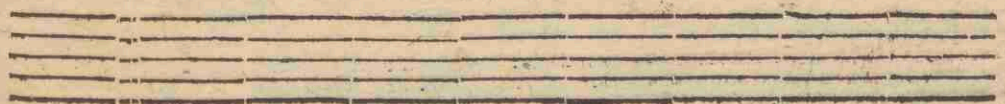
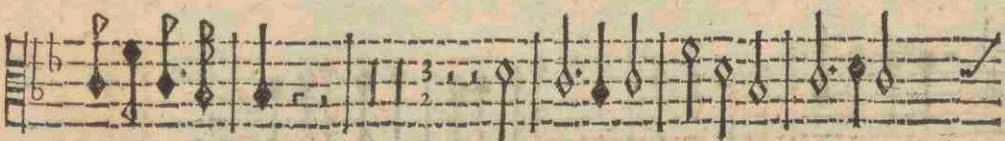


TENOR VIOL

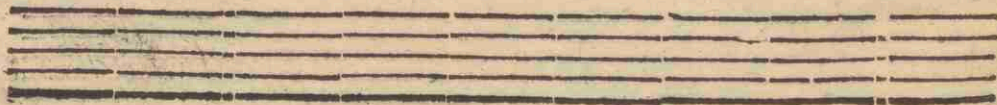
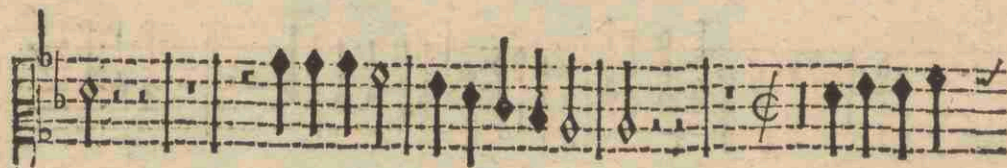
A 2<sup>a</sup> voc. & 5. Instr.

**R** 

Efonate

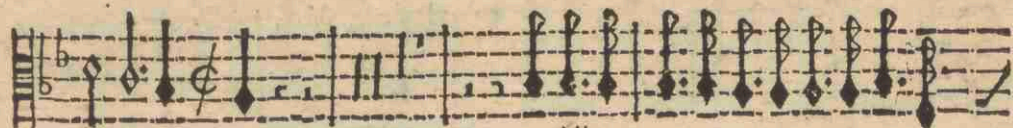
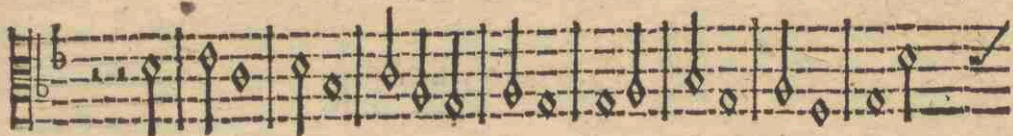




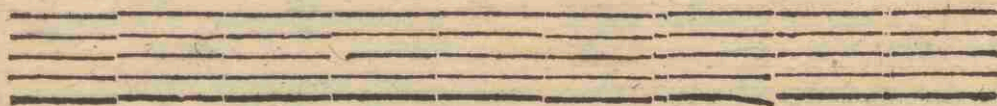
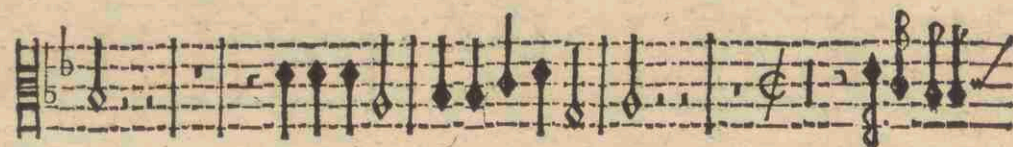
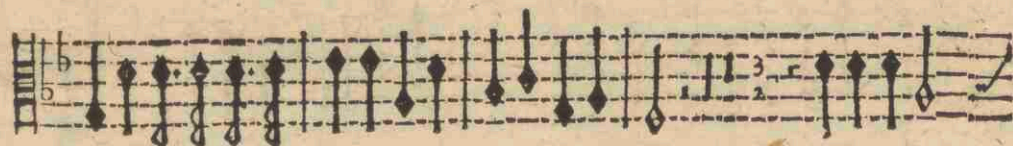




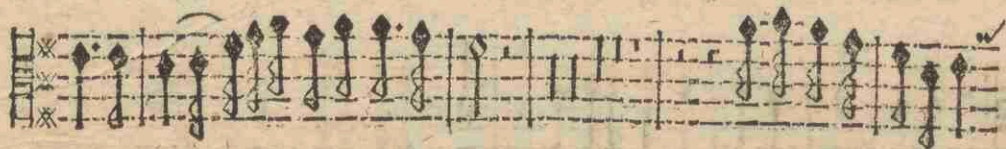
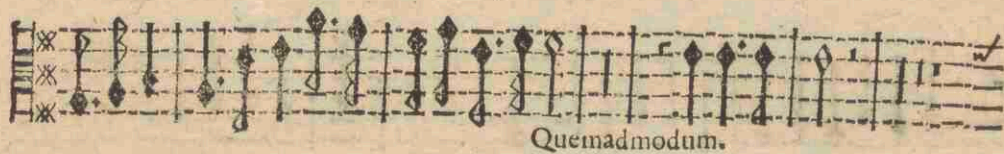
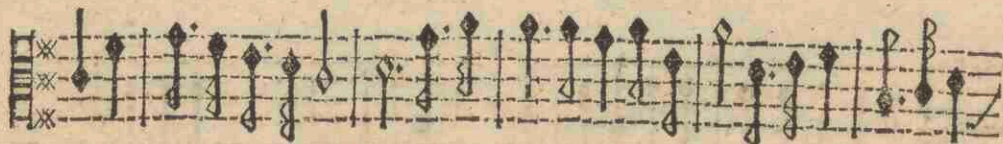
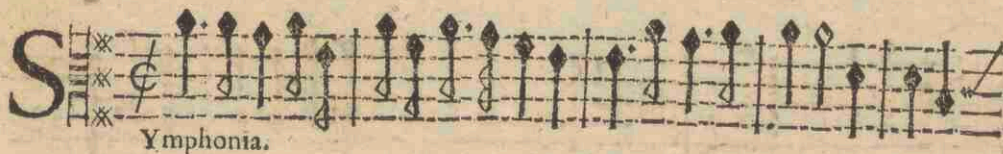
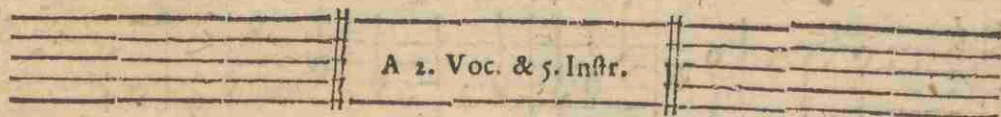
TENOR VIOL.



Allegro.



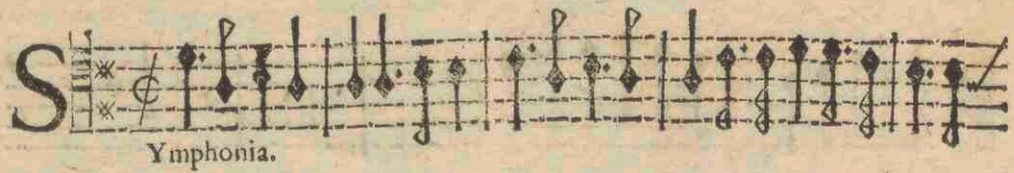






TENOR VIOLA

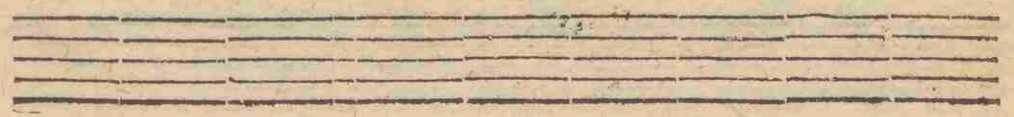
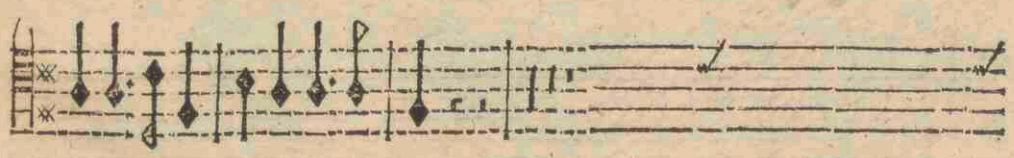
A 2. Voc. & 5. Infr.

**S** 

Ymponia.

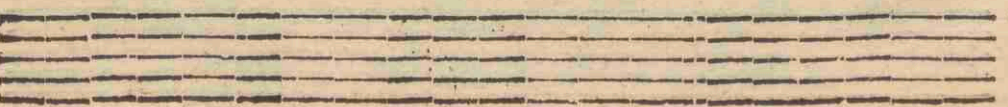
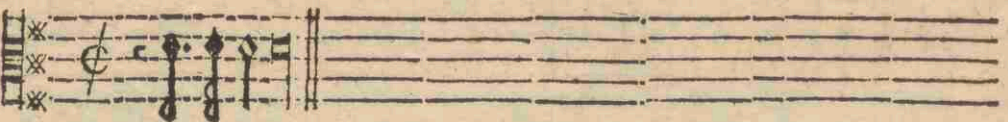
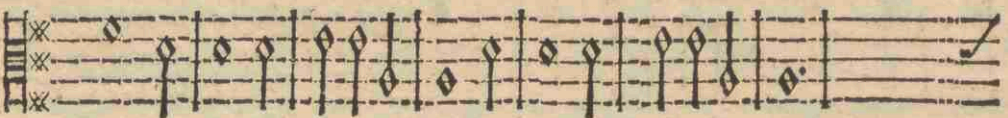
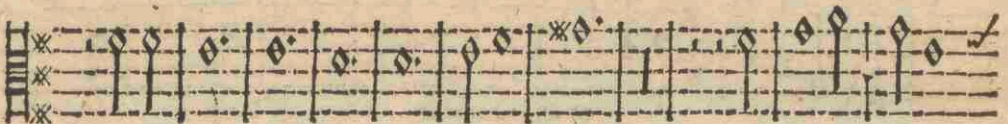
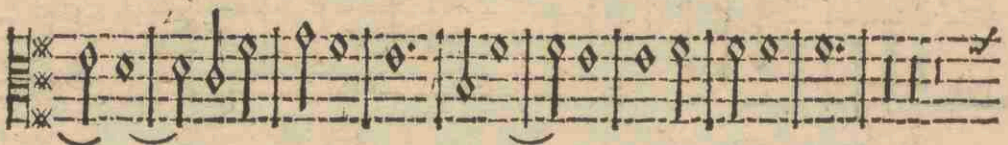
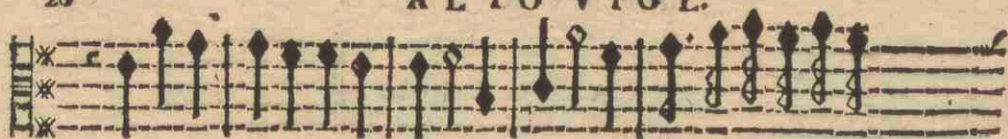


Quemadmodum.

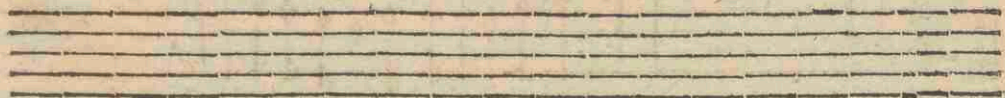
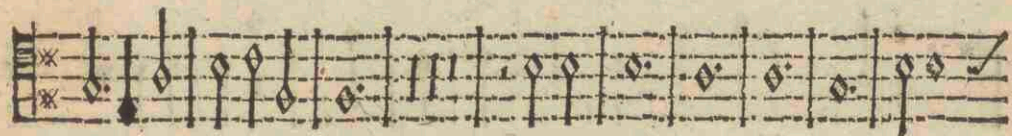
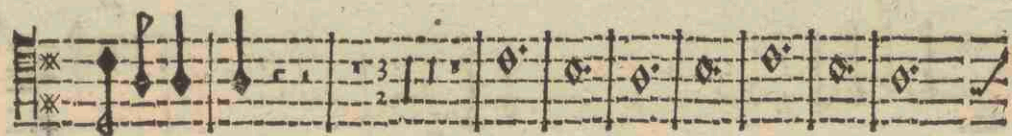
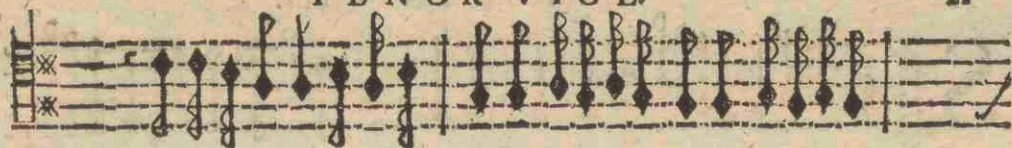




ALTO VIOL.



TENOR VIOL.





**S**ymphonia.

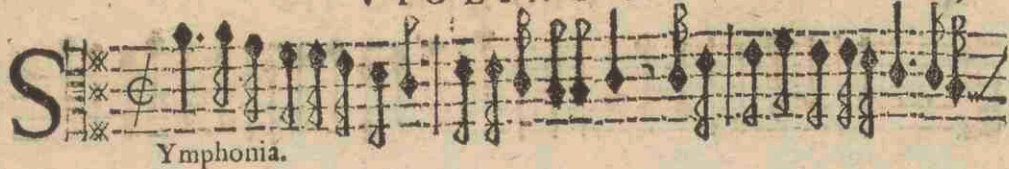
Domine non sum.

Piano. Piano.

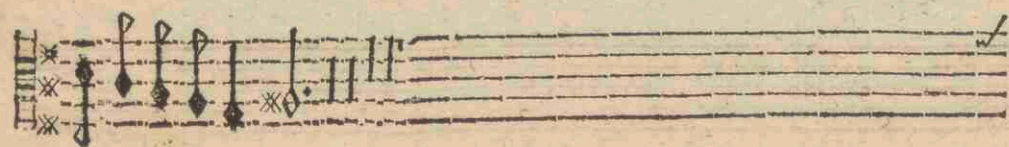


VIOLINO IV.

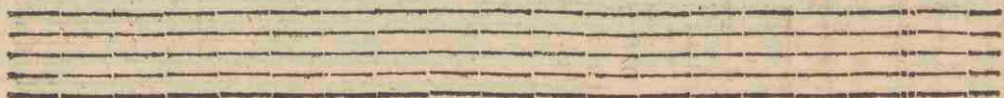
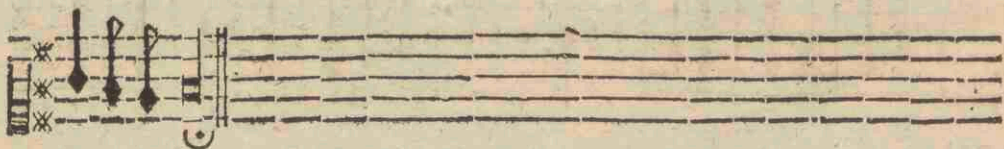
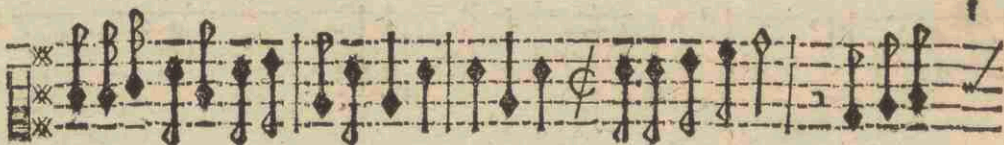
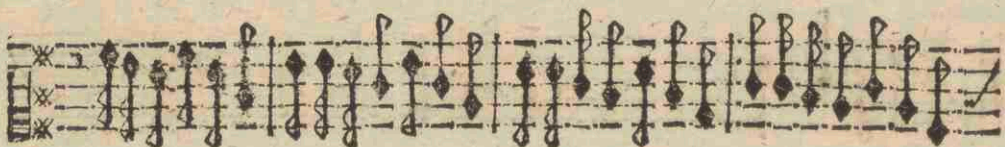
Symphonia.



Domine non sum



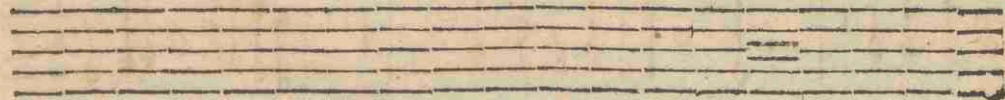
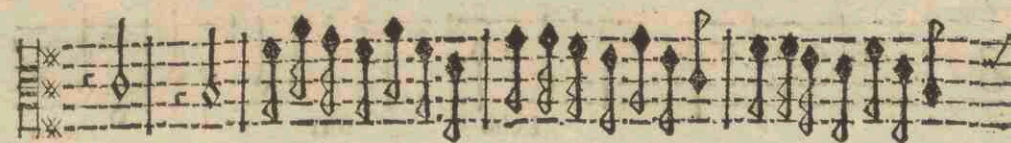
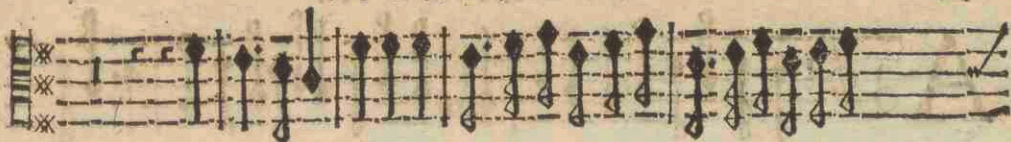




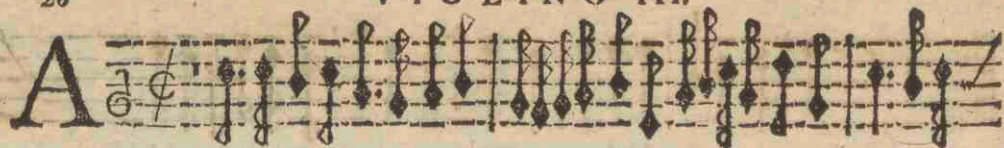


VIOLINO IV.

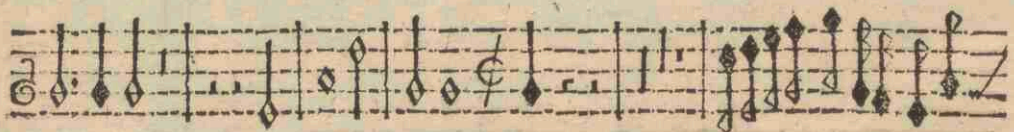
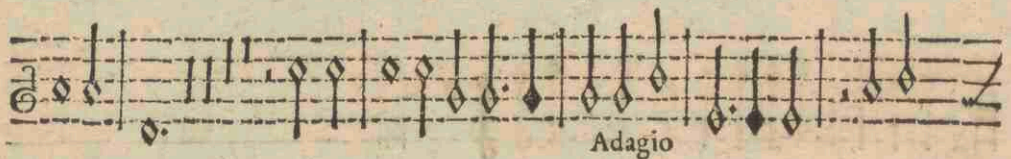
25





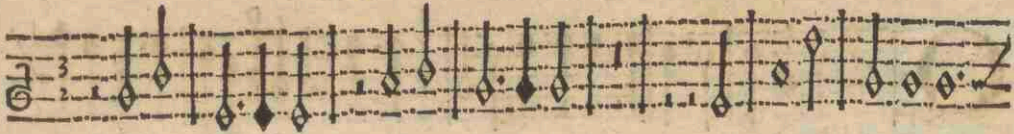


*Nnima fideles.*

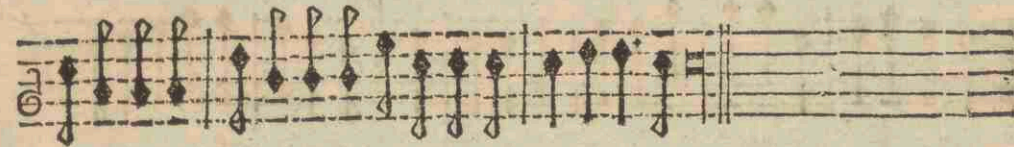




VIOLINO III

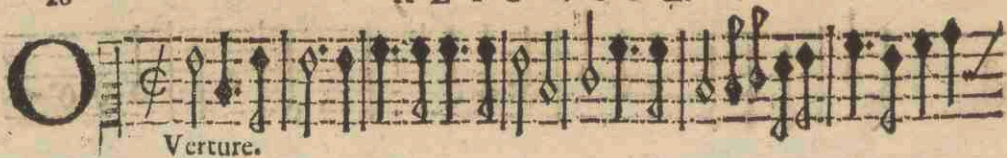


Alleluia.





ALTO VIOL.

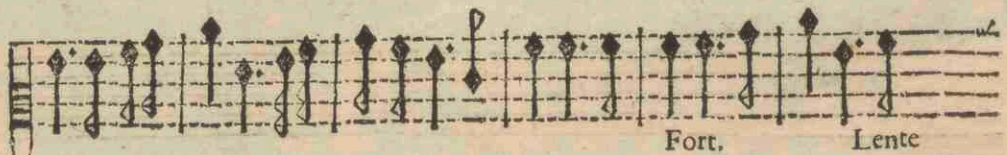
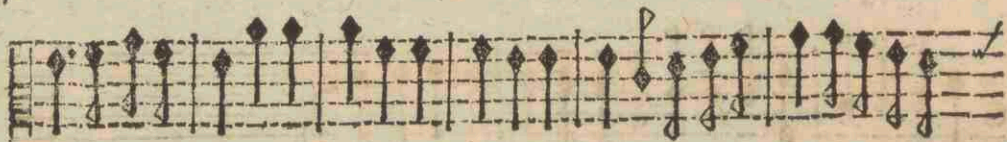
**O**  *Verture.*



*Allegro*



*Solo*



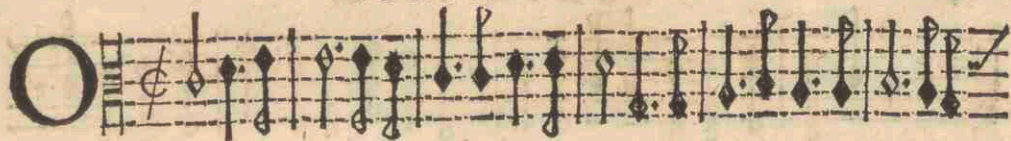
*Fort.* *Lente*



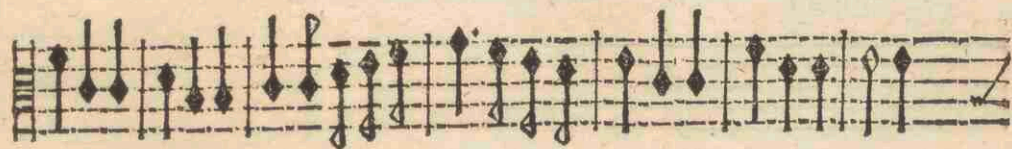
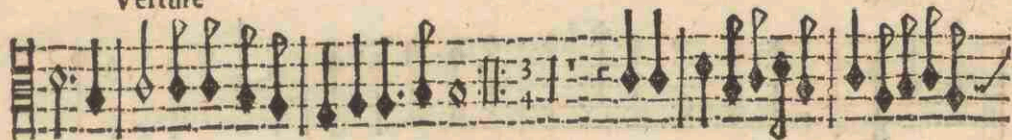
*Fort* *Lente*



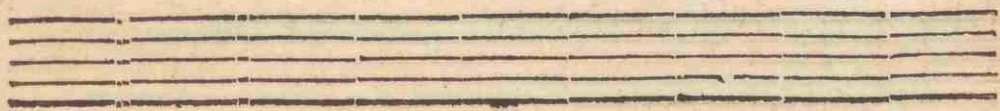
TENOR VIOL.



Verture



Fort. Lente Forte Lente





ALTO VIOL:

The first staff of music contains measures 1 through 4. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a half note G4 and a half note F4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The staff concludes with a double bar line and a repeat sign.

*Suave*

The second staff of music contains measures 5 through 8. It begins with a treble clef and a key signature of one flat. The first measure contains a half note F4 and a half note E4. The second measure contains a half note D4 and a half note C4. The third measure contains a half note B3 and a half note A3. The fourth measure contains a half note G3 and a half note F3. The staff concludes with a double bar line and a repeat sign.

The third staff of music contains measures 9 through 12. It begins with a treble clef and a key signature of one flat. The first measure contains a half note E4 and a half note D4. The second measure contains a half note C4 and a half note B3. The third measure contains a half note A3 and a half note G3. The fourth measure contains a half note F3 and a half note E3. The staff concludes with a double bar line and a repeat sign.

The fourth staff of music contains measures 13 through 16. It begins with a treble clef and a key signature of one flat. The first measure contains a half note D4 and a half note C4. The second measure contains a half note B3 and a half note A3. The third measure contains a half note G3 and a half note F3. The fourth measure contains a half note E3 and a half note D3. The staff concludes with a double bar line and a repeat sign.

An empty musical staff consisting of five horizontal lines.

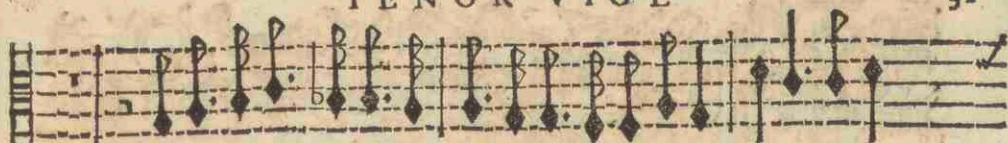
An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

TENOR VIOL.

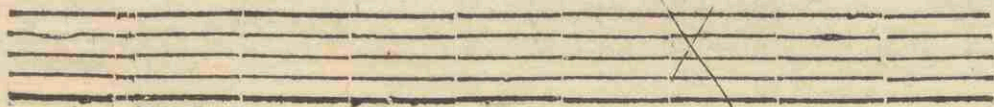
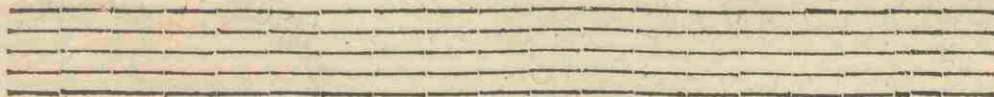
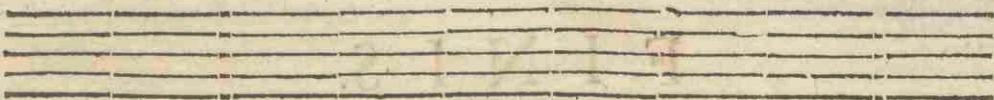
31



Stave



FINIS.







# I N D E X.

Cupio dissolvi	à Tenore vel Cant. solo & 5. Instr.	4
Adoro te	à Canto solo & 5. Instr.	6
Heu mihi	à Canto solo & 5. Instr.	12
Resonate	à 2. Cant. & 5. Instr.	14
Quemadmodum	à 2. Alt. Ten. & 5. Instr.	18
Domine non sum dignus	à 2. Alt. Ten. & 5. Instr.	22
Animæ fideles	à 3. Cant. Alt. Barit. & 4. Instr.	26
Overture	à 5. Instrumentis.	28

F I N I S.

