

I.A.B.
PHILOMELA
DELECTANS

SEU
MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM

CANTO.



ANTVERPIÆ,

Ex Officinâ HENRICI AERTSENS, unici, Musices Typographi, in
Foro Ovorum sub signo Montis Parnassi, 1708.

Cum speciali Regis Privilegio.

Ch. H. K. H. K.

19960125401
Roma 1871
D 107/1

PHILLOMEL
DELECTANS

MISSA ET MOTTETTA

opus 2. 3. 4. tim. Vocibus quatuor instrumentis

DECANTANDA

AUTHOE

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OPUS TERTIUM

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ANTVERPIA

in Officina Henrici Aertssens, unice Mense Typographi, in
Fons Oortum sub signo Martis, Parvelli, 1703.
Cum Specie Regii Privilegii.

CANTO.

MISSA à 4. Voc: cum
Instrumentis.

16 *adagio*

Imphonia.

Kyrie kyri- e e- leyson kyrie eleyson e- ley-

allegro

fon c- ley- - fon eley- fon eley- fon eley- fon

e- ley- - fon kyrie eley- fon kyri- e e- -

leyson kyrie eley- fon kyri- e e- ley- fon.

19

A 3 Christe Christe e- ley- son e- ley- - - son

Christe e- ley- son e- ley- son e- ley- son e- leyson Christe e-

leyson e- ley- son Christe Christe e- leyson e-

leyson Christe Christe eley- son Christe Christe e-

leyson e- leyson Christe Christe e- leyson Christe e- leyson e- leyson

Kyrie ut
supra.

eley- son.

CANTO.

Gloria gloria glo- ria

gloria in ex- cel- sis Deo gloria in ex- cel- sis Deo

gloria in ex- cel- sis Deo Deo glori- a gloria gloria glo-

ria Et in ter- ra

pax ho- minibus bonæ bonæ volunta- tis in ter- ra

pax in terra pax homini- bus in terra pax homini- bus bonæ volun-

ta- tis in terra pax in terra pax ho- minibus bonæ bonæ volun-

ta- tis bonæ vo- lun- ta-

tis Lau- da- mus te bene- dicimus

te a- do- ra- mus te lau- damus te be- ne- dicimus te a- do-

CANTO.

ri- - - - - mus te glori-

ficamus te a- do- mus te glori- ficamus te.

Gratias agimus tibi propter magnam glo- riam

propter magnam glo- riam propter magnam gloriam tu- am

propter magnam glo- riam propter magnam glo-

riam gloriam tu- am Domine Deus Domine Deus Deus Rex Caelestis Deus

pater Deus pa- ter Deus pa-

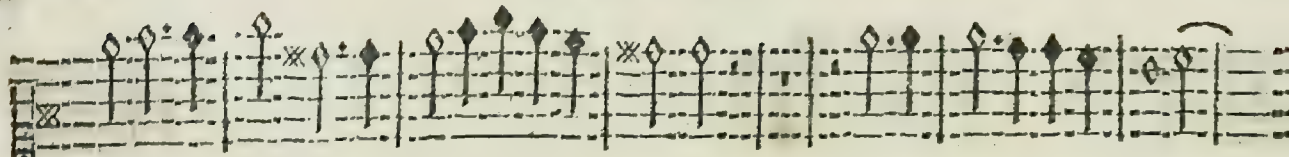
ter omni- po- tens Domine Deus Agnus Dei De- us Agnus Dei

Filius Domine Deus Agnus Dei Deus Agnus Dei Fili- us Filius pa-

tris Domine Deus Agnus Dei Filius pa- tris. Qui-

adagio
3
2

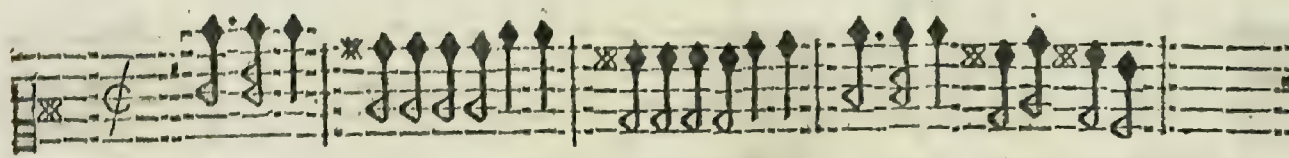
CANTO.



tollis pec- ca- ta pec- cata mundi mise- rere mise- rere



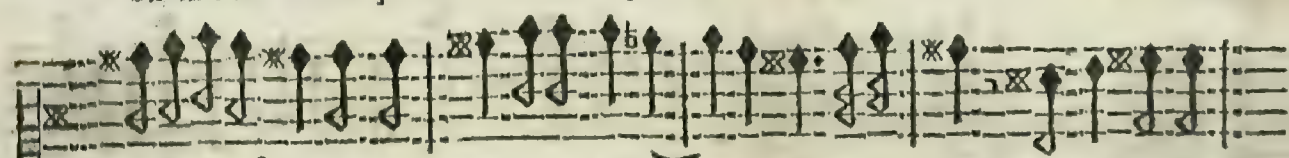
no- bis mise- rere mise- rere misere- re no- bis



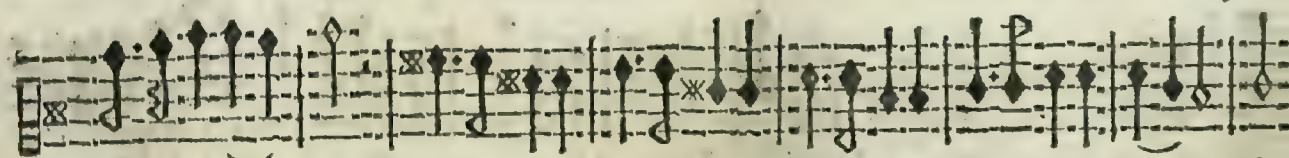
Suscipe deprecationem deprecationem suscipe depre- cati-



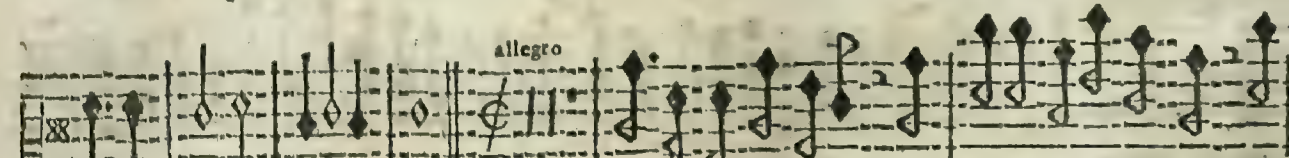
onem nos- tram qui se- des qui se-



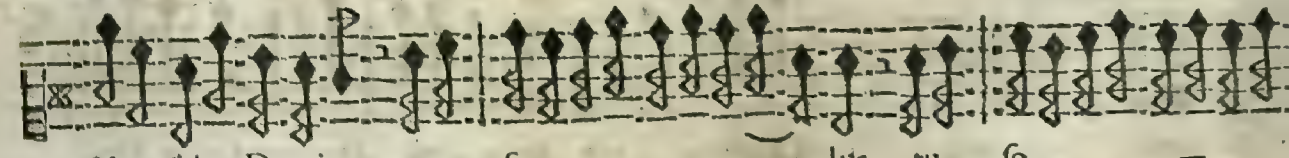
des ad dexteram pa- tris ad dexteram



dexteram pa- tris mise- rere mise- rere mise- rere mise- rere no- bis



mise- rere no- bis. Quoniam tu solus tu solus solus Sanctus tu



solus solus Dominus tu so- lus tu- so-



lus solus altis- si- mus quoniam tu solus tu



solus solus Sanctus tu solus solus Dominus tu so-

CANTO.

lus tu so- lus tu solus solus altissi- mus

quoniam tu solus tu solus so- lus Sanctus tu solus solus Dominus tu

fo- lus fo.

lus fo- lus al- tissi- mus quoniam tu solus tu

solus solus Sanctus tu so- lus tu so-

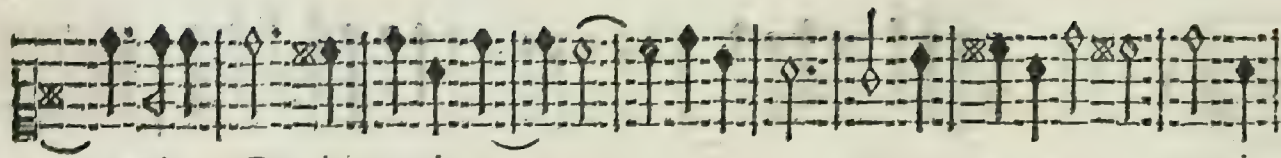
lus tu so- lus fo- lus al- tif- simus

quoniam tu solus tu solus solus Sanctus tu solus solus Dominus tu

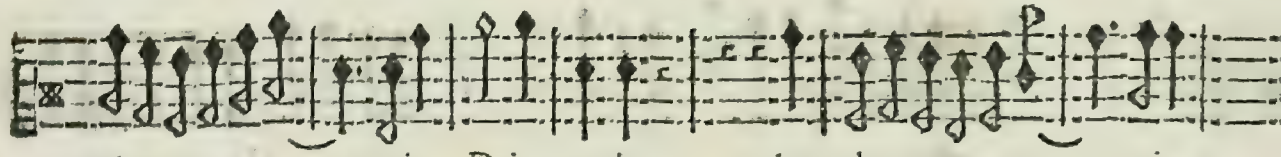
fo- lus tu so- lus tu solus so-

lus altis- simus tu solus tu solus so- lus altissi- mus Je- su Chris- te

Je- su Chris- te cum Sancto Spiri- tu in glo-



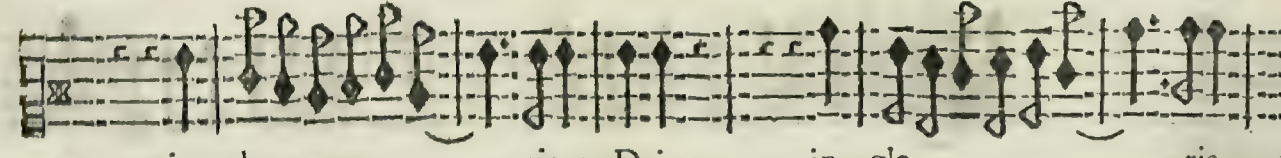
ria De- i patris a- - - men a- - - men in



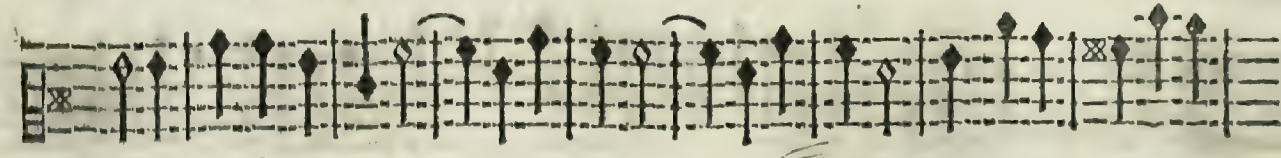
glo- - - ria Dei patris in glo- - - ria



Dei a- - - - - men a- - - - - men



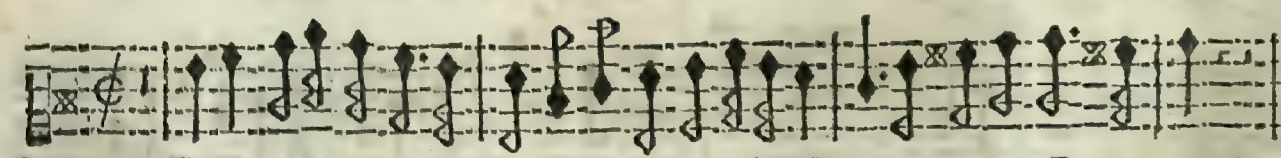
in glo- - - - - ria Dei in glo- - - - - ria



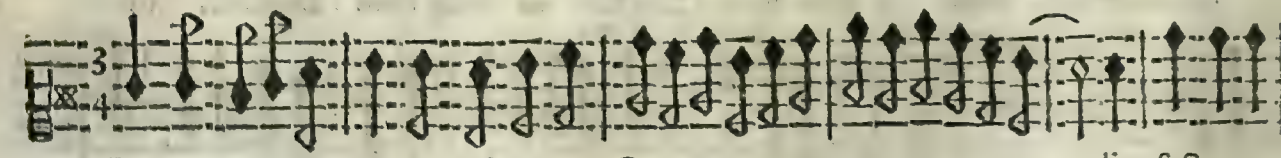
Dei patris a- - - - - men a- - - - -



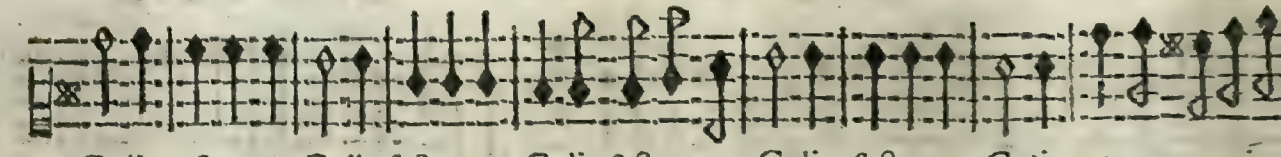
men.



Credo Credo in unum Deum Credo Credo Cre- do in unum De- um



Patrem omnipo- tentem factorem Cæ- - - - - li factorem



Cæli factorem Cæli factorem Cæli factorem Cæli factorem Cæli patrem omnipo-



tentem factorem Cæli & ter- - - - - ræ &

in visi-bi-li-um Filium

Dei uni-ge-ni-tum Filium Dei Filium Dei uni-

ge-nitum Filium Dei uni-ge-ni-tum & ex pa-tre ex patre

natum & ex pa-tre ex patre natum ante omnia se-cu-la

& ex pa-tre natum & ex pa-

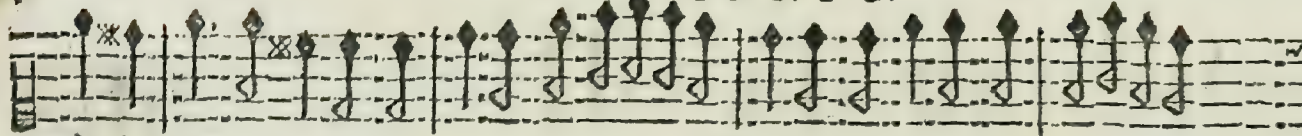
tre natum an-te omnia se-cu-la ante omnia

ante om-nia se-cu-la.

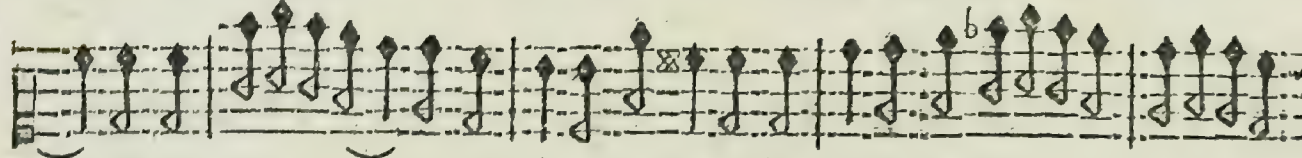
Geni-tum genitum non fac-tum consubstantia-lem pa-

tri per quem omnia facta sunt qui propter nos nos homi-nes & propter

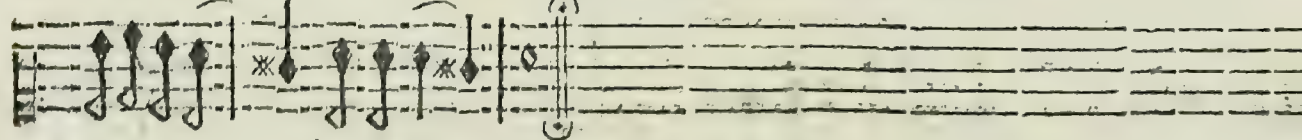
nostram salutem def-cen-dit def-cen-dit def-cendit de



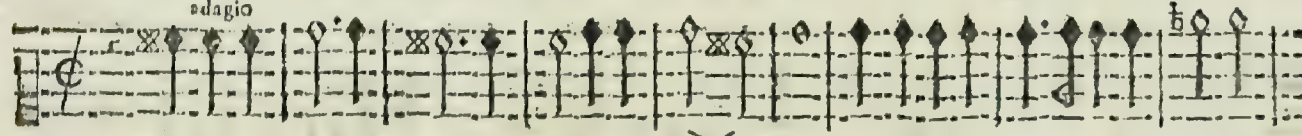
Cæ- lis descendit de Cælis descen- dit de Cælis descen-



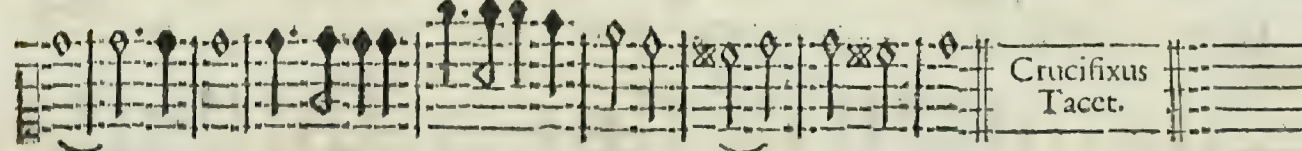
dit descen- dit de Cælis descendit de- Cælis descen-



dit de Cæ- lis.

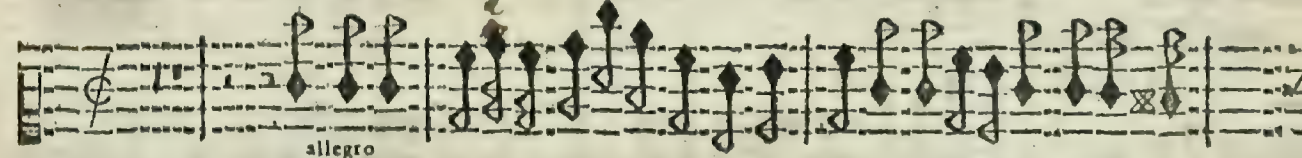


Et in car- natus est de Spiritu Sanc- to ex Maria Virgine & homo



Crucifixus Tacet.

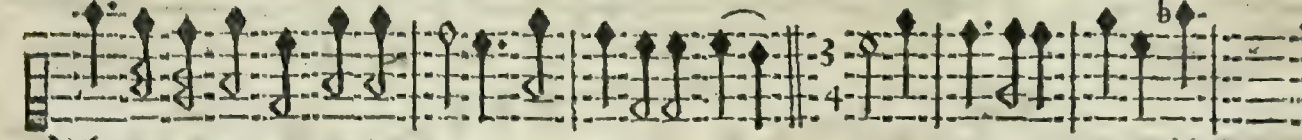
fac- tus est ex Maria Virgine & homo fac- tus est.



Et Resur- rex- it resur- rexit resurrexit terti- a



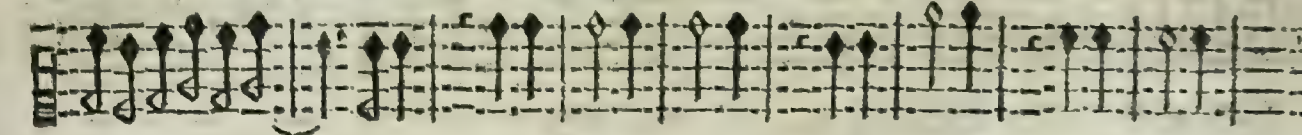
die resurrexit terti- a die secundum scrip- turas & ascen-



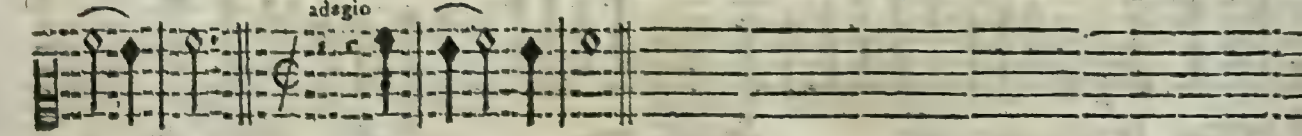
dit in Cælum sedet sedet ad dexteram pa- tris & iterum venturus



est cum gloria venturus est cum glo-



ria judi- care vivos judi- care judi- care



vi- vos & mor- tu- os.

tas. Et unam Sanc- tam Catho- li- cam & Apof- to-

licam Ecclesi- am unum Bap- tisma in remissi- onem

in remissi- onem pec- cato- rum. Re- sur- rexi- o-

nem re- sur- rex- i- o- nem mor- tu- orum & vi-

tam ven- tu- ri sæculi a- men a-

men a- men ventu- ri sæculi a- men ven- tu- ri

sæculi amen a- men a-

men ven- tu- ri sæculi amen ven- tu- ri sæculi

amen a- men a-

men.

Canto Solo cum Instrum.

9

Onata. O Domine Deus

o Domine Deus

o Domine

Deus o Domine Deus noster

quam admi- ra-

bile est no-

men est nomen tu-

um in univer-

sa in

8

u- niverfa ter- ra

quam admira-

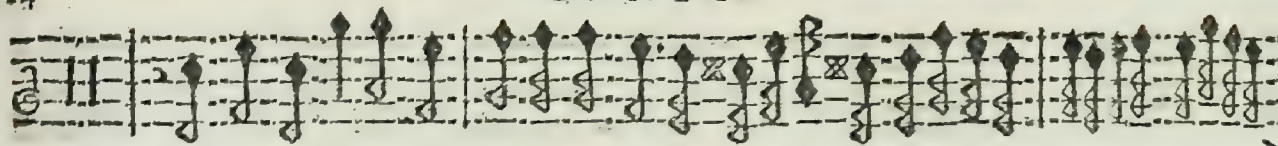
bile est no-

men est

no- men est nomen tuum in uni- ver- sa

in univer-

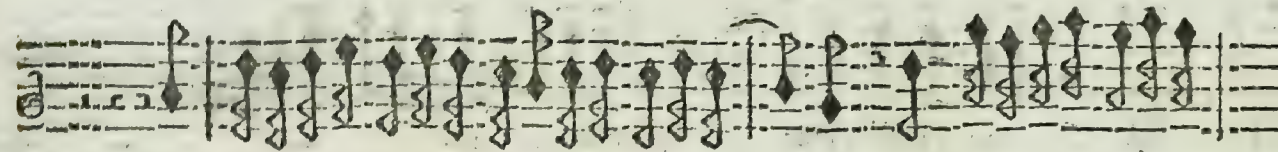
sa in univerfa ter- ra



tu es rex Cæli & dominus domi- nan-



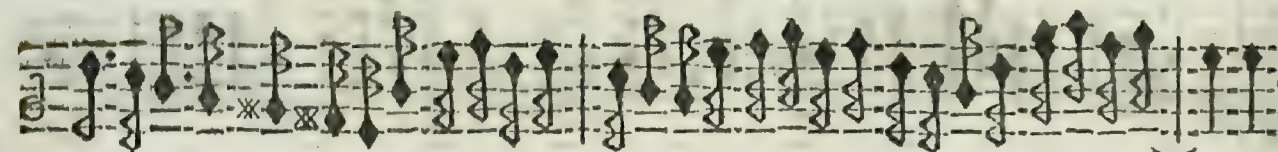
tium & dominus domi- nan- tium



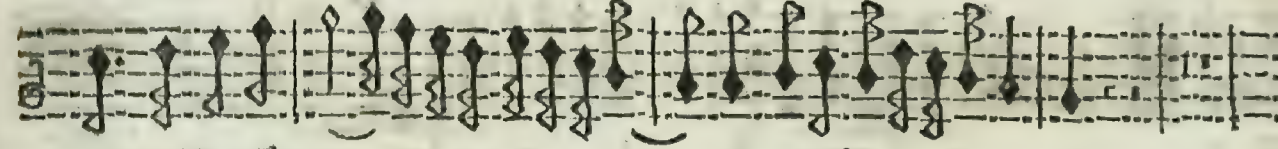
quem lau- dant quem lau-



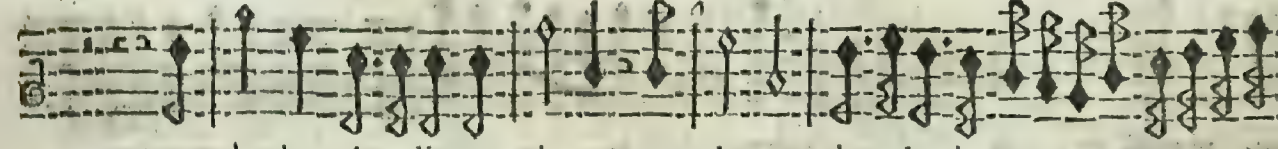
dant quem laudant Angeli a- dorant a- dorant



domi- nati- o- nes



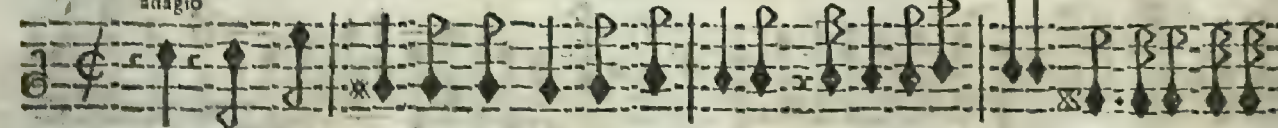
tremunt potes- ta- tes potesta- tes



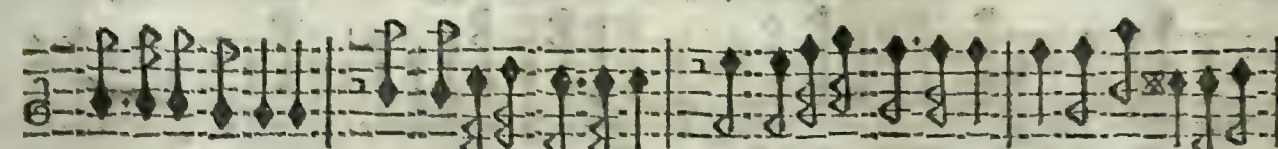
quem laudant Angeli a- dorant a- dorant do- minati- o-



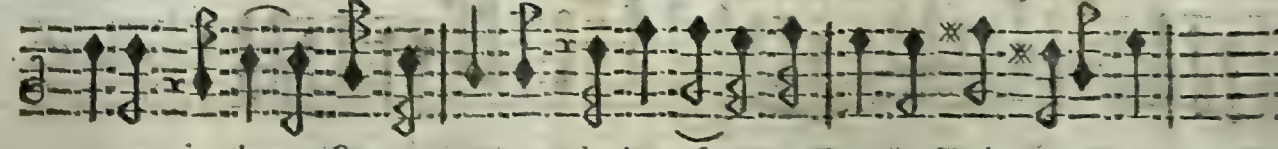
nes tre- munt tremunt potesta- tes



Sed quid est homo quid memores ejus memoriam ei faciens mira-



bilium tuorum aut Filius hominis aut Filius hominis quoniam visitas



eum in hoc Sacra- mento in hoc Sa- cra- mento ad eum ve-

CANTO.

ni- es Domine Domine non sum dignus Domine

Domine non sum dignus non sum dignus Domine non sum dig-

nus ut intres sub tectum ut intres sub tectum

me- um. Sed tantum dic verbum sed tantum dic

verbum & Sa- nabitur anima mea Sa- na-

bitur anima mea Sa- na- bitur anima me- a

& Sa- na-

bitur anima me- a Sa- na-

bitur anima me- a.

O Deus Caritas qui in Charitate manet in te manet Cupi- o te sus-

ci- pere in hoc Sacramento ut tibi firmius uniar ut tibi firmius

u-niar a-mo-
 ris vin- cu- lo quis me sepa- rabit quis me quis me
 quis me sepa- ra- bit quis me sepa- ra-
 bit à Charitate Christi Salvatoris me- i quis me quis me
 quis me sepa- ra- bit à Charitate Christi Salva-
 toris mei. quis me sepa- ra- bit à Charitate
 Christi à Chari- tate Christi Salva- toris mei utinam hoc utinam
 hoc nec vita nec mors nec ulla Fortunæ fors aut ulla Crea- tura va-
 le-
 at utinam hoc utinam hoc nec vita nec mors aut ulla Fortunæ fors nec

CANTO.

ulla Fortunæ fors aut ul-la Crea- tura va-

le- at.

12
Allelu- ja

Al-

lelu- ja Al-

lelu- ja Al-

lelu- ja Al-

lelu- ja Al-

le- lu- ja.

Dialogus inter Christum & animam à 2. Voc.
cum 5. Instrum. Viol. vel Flutes.

S ^{3^o}
Imphonia. Ex-urge ex-urge psalte-rium & cithara

ut plangam delicta mea. Quis mihi e- heu det Magda- lenæ

lacrymas cor pœnitens David sus- piri- a Petri cor

pœnitens David sus- piri- a Pe- tri quis mihi e- heu

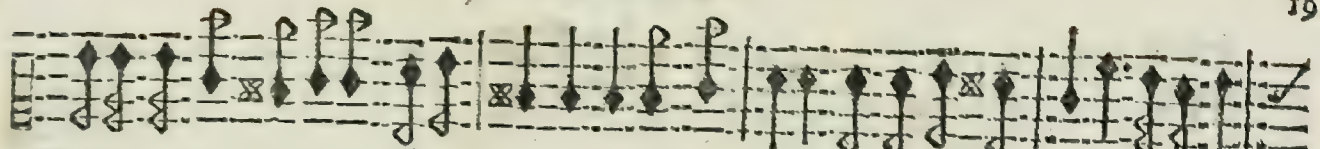
det Magda- lenæ lacrymas cor pœnitens David sus- piri- a Petri

cor pœ- nitens David sus- pi- ria Pe- tri cor

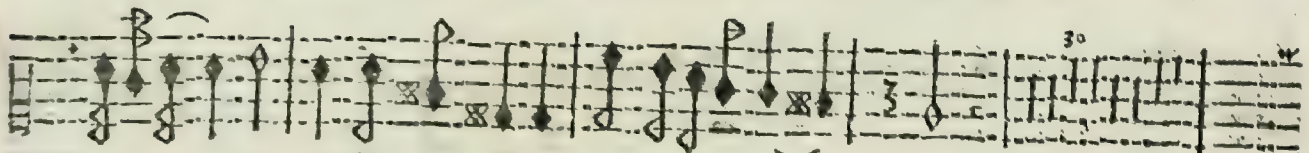
pœnitens David cor pœnitens David sus- pi- ria

Pe- tri sus- piri- a Pe- tri. Numquid

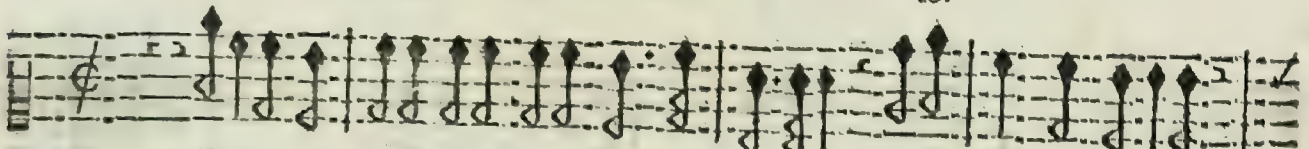
Echo. tua Christe hæc vox surget ex ore Clemen- tissimo imo



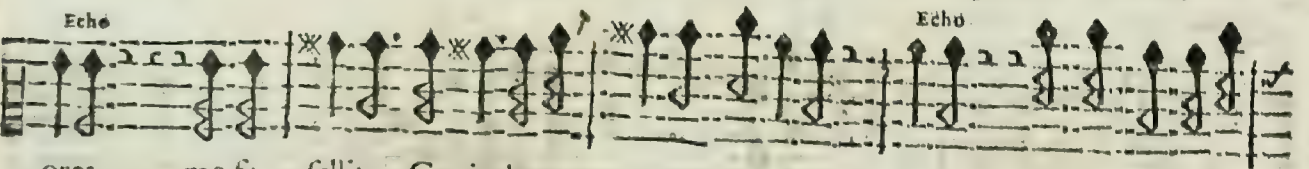
ergo in hac Spelunca tibi loquar corde con- trito & humi- li- a-



to corde con- trito & humili- a- to.



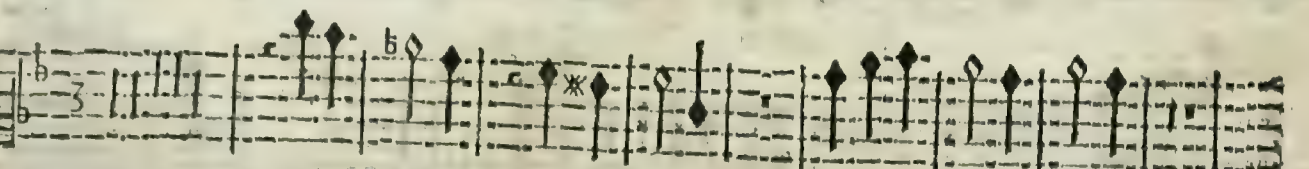
Erravi er- ravi sicut ovis quæ pe- ri- erat suos Iperneris Pastores



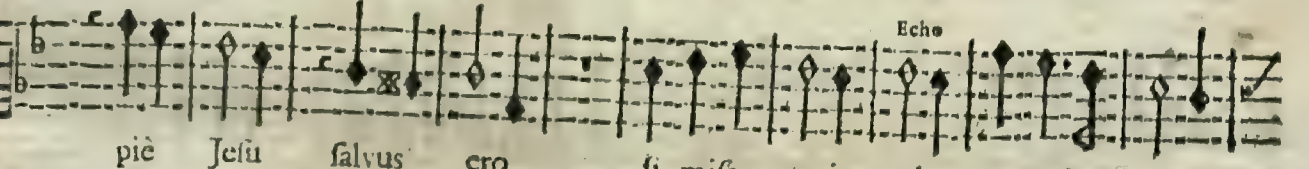
ores me fe fellit Cupi- ditas carnis primæva Æva vadam æquidem



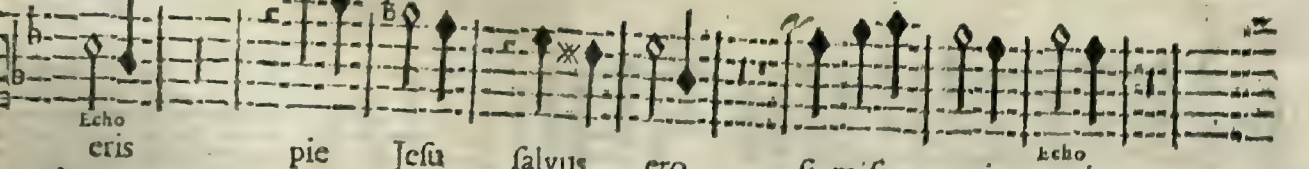
vadam vadam ad patrem misericordiarum.



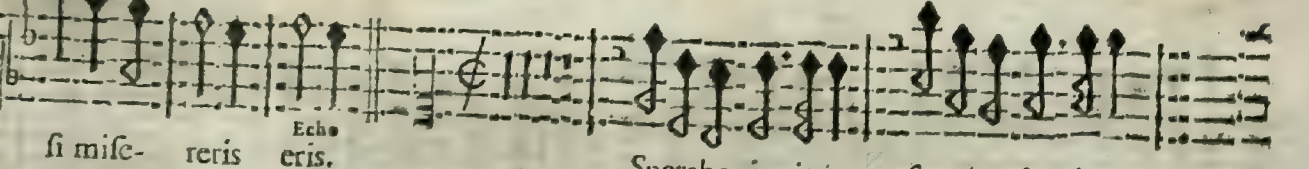
Pie Jesu salus ero si mise- reris Echo etis



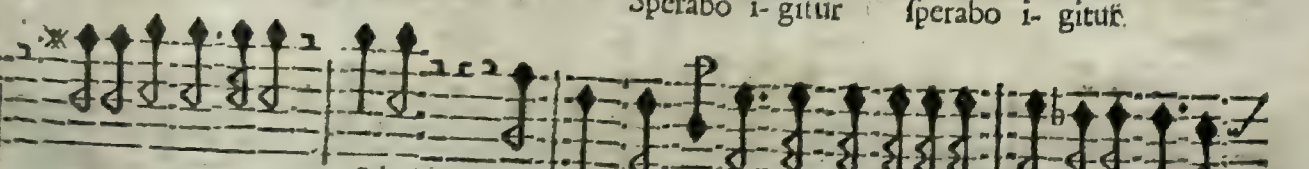
pie Jesu salvus ero si mise- reris eris si mise- reris



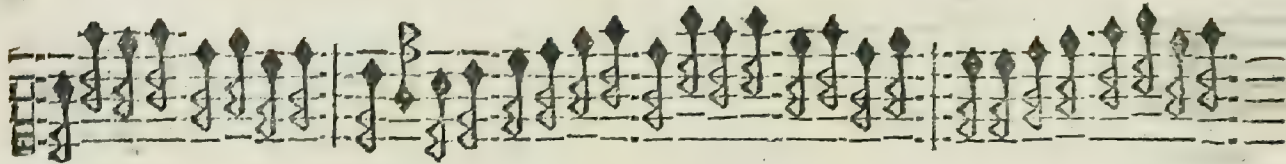
eris pie Jesu salvus ero si mise- reris Echo eris



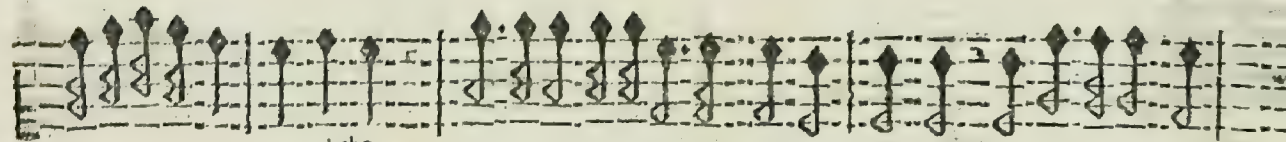
si mise- reris Echo eris. Sperabo i- gitur sperabo i- gitur.



salutis prospera Echo spera e- rumpam erumpam in miseri- cordiæ Dei



lau-



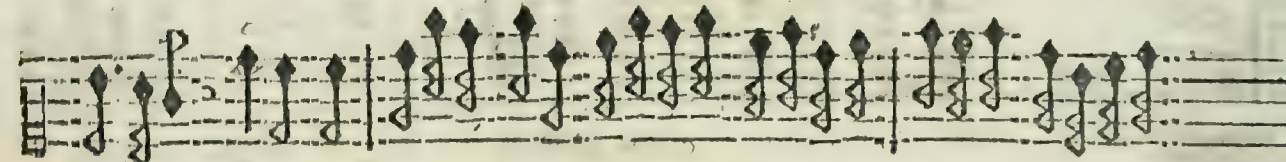
Echo

des audes iterum iterumque in te credam te diligam ge-

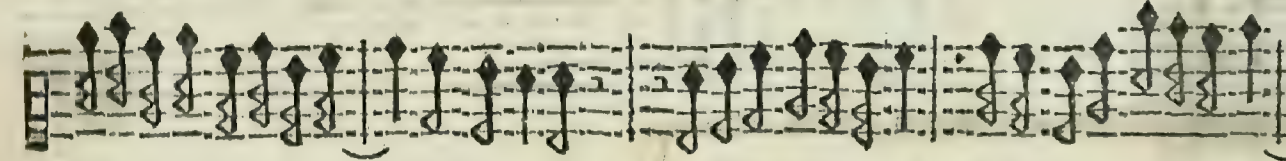


Echo

hova ova quoniam in fa- culum in fa- cu- lum



saeculi tuae can- ta-

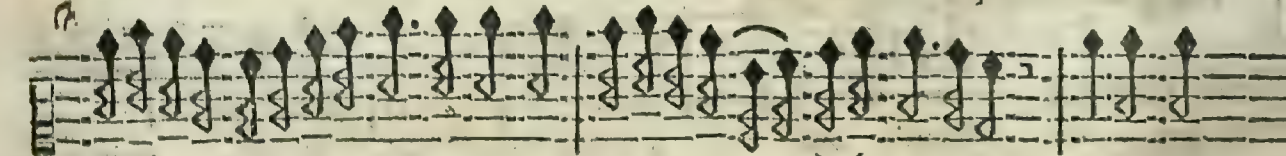


bo cantabo miseri- cor-

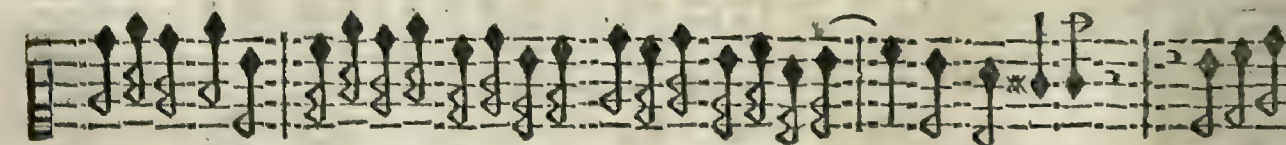


Echo

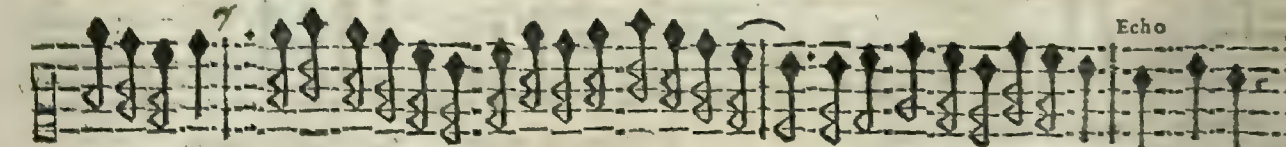
diae fo- la- men a- men quoniam in



fa- culum in fa- cu- lum saeculi tuae can-

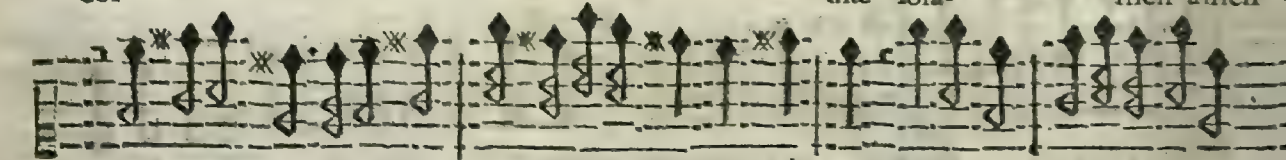


ta- bo can- tabo miseri-



Echo

cor- diae fo- la- men a- men



Echo

mi- feri- cordiae fo- la- men a- men tuae can- ta-

bo can- ta-

bo can- tabo

miseri- cor- diae fo-

la- men a- men

a- men a- men

men a- men

a- men a- men

a- men a- men

men a- men

amen amen a-

men a- men

a- men a- men

Gaudete Cantate de Sancta
vel Sancto a 4. Voc. 5. Instr.

G Au- dete Can- tate ô lati mor- tales ô lati mor- ta-
 les Gau- dete Can- tate ô lati mor- tales ô lati ô lati mor- ta-
 Echo
 les ô lati mor- ta- les Gau- dete ô lati mor- tales
 Ca- nendo læ- thales do- lores fu- gate Gau-
 dete Can- tate ô lati ô lati mor- ta- les Echo lati mor-
 ta- les Ca- nendo læ- thales do- lores fu- gate Ca-
 nendo læ- thales do- lores fu- ga- te ô lati mor- tales ô
 lati mor- tales Gau- dete Can- tate ô lati mor- tales ô lati mor-
 Echo
 ta- les ô lati mor- ra- les vos Campi Flo- rentes spi- rate ô
 dores spi- rate ô do- res vos Campi Flo- rentes spi- rate ô

dores spi- rate spi- rate o- do- res spi- rate o- do- res vos

Campi spi- rate o- dores vos Teneri Flores vos

Te- neri Flores vos Teneri Flores per prata per prata ri-

de- te per prata ri- de- te vos Campi Flo- rentes vos

Teneri Flores per prata ri- dete per prata ri- de- te vos

Campi Flo- rentes spi- rate o- dores vos Teneri Flores per prata ri-

dere Can- tate Gau- de- te Can- tate Gau- de- te.

Ritorn: Tacer.	Exoritur Tacet.	Ritorn: Tacet.	Splendet Tacet.	Ritorn: Tacet.	Ergo letas Tacet.	Et Floruit Tacet.
-------------------	--------------------	-------------------	--------------------	-------------------	----------------------	----------------------

Hac est N. Virginitate Candens amore ardens Sancti-

Humilitate Candens

tate Corru- cans. Ritornello Tacet.

ARIA.

Ista mun- di per er- rores nostrae mi- cat stel- la

ra- ti & fulgo- ris For- ti- na- ti dux ami- ca

dux ami- ca sem- per ful- get dux ami- ca sem- per

ful- get dux ami- ca sem- per fulget ut secu- ras

tan- gat fortis digno po-

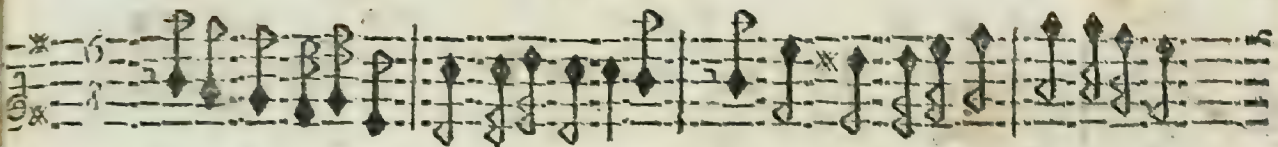
tu Cr- li fores nostrae mi- cat stel- la

rati ista mun- di per erro- res nostrae mi- cat

stel- la ra- ti ista mun- di per 'errores nostrae

mi- cat stel- la ra- ti ista mun- di per errores

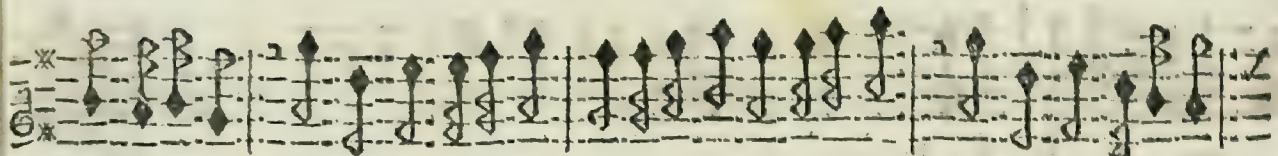
ista mun- di per errores. Ritornello Tacet.



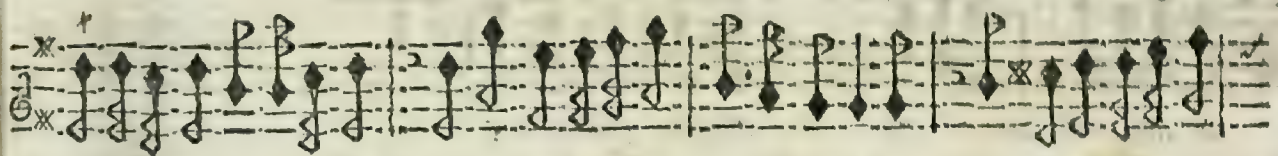
Orbis So- la per am- bages Callem pan- dit Cæ- li



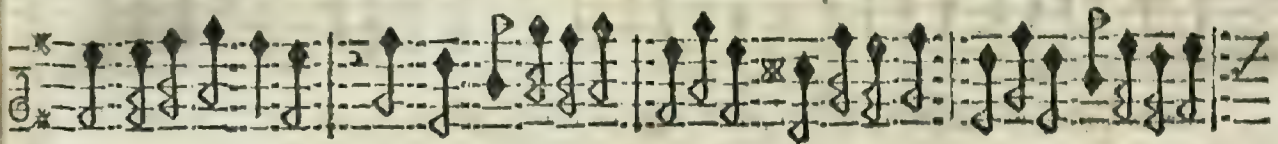
Cl- rum Sacrum i- ter & præcla- rum ductrix



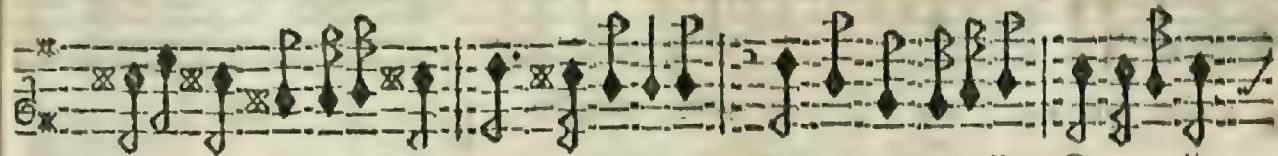
ster- nit ductrix ster- nit proli huma- næ ductrix ster- nit



proli huma- næ ductrix ster- nit proli humane & hono- res



tan- gat poli mundi spre-



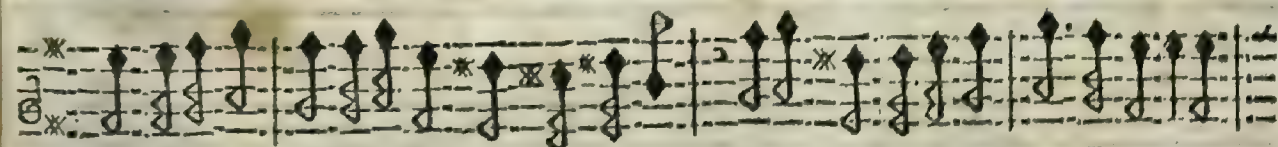
tos per fulgores Callem pan- dit Cæ- li



Clarum Sola mun- di per erro- res Callem pan- dit



Cæ- li Cla- rum Sola mun- di per errores Callem



pan- dit Cæ- li Cla- rum Sola mun- di per errores



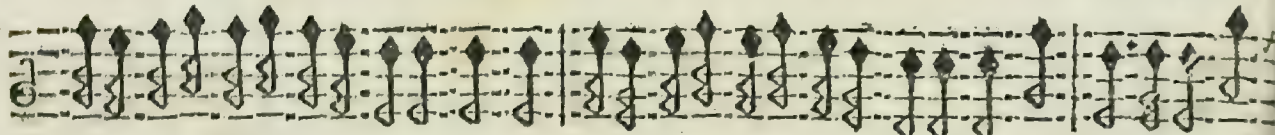
Sola mun- di per errores.



O Fideles exul- tate ô Fideles exul- tate ô Fideles exul-



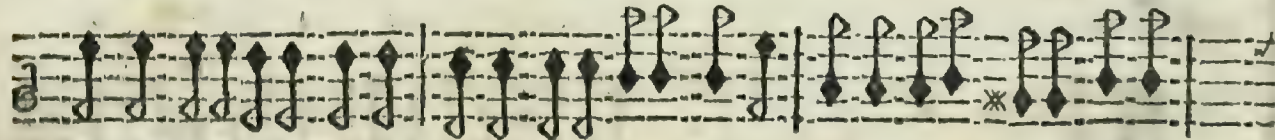
tate ô Fi- deles exul- tate exul- ta- te huc ac-



ce- di- te Ve- loces huc ac- ce- di- te Ve- loces huc ac- ce- dite ac-



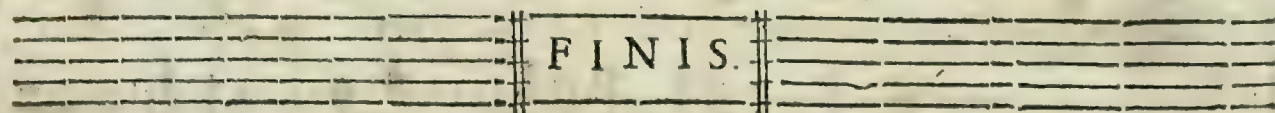
ce- dite Ve- lo- ces dignos plausus Celebrate dignos



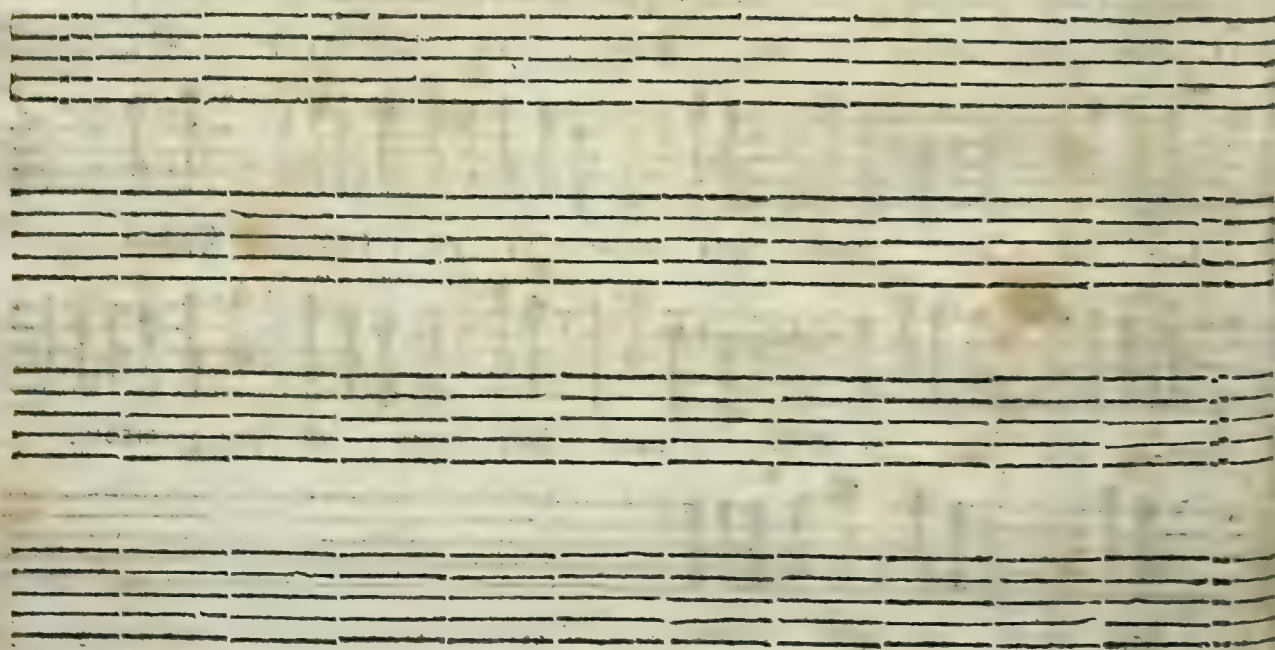
plausus Celebrate Trium- phales date voces Trium- phales date voces Trium-



phales date vo- ces Trium- phales date Vo- ces.



FINIS





I N D E X.

Missa à 4. Voc. cum 3. Instrum. avec Flutes & Hautbois.	3
O Domine Canto Solo cum 3. Instrum.	13
Exurge (Dialogus inter Christum & animam) à 2. Voc. cum 5. Instrum. Flutes ou Hautbois.	18
Gaudete Cantate à 4. Voc. cum 5. Instrum.	22



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I 48

PHILOMELA DELECTANS

SEU

MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM

ALTO.

Rec. Ant. de L...



ANTVERPIÆ,

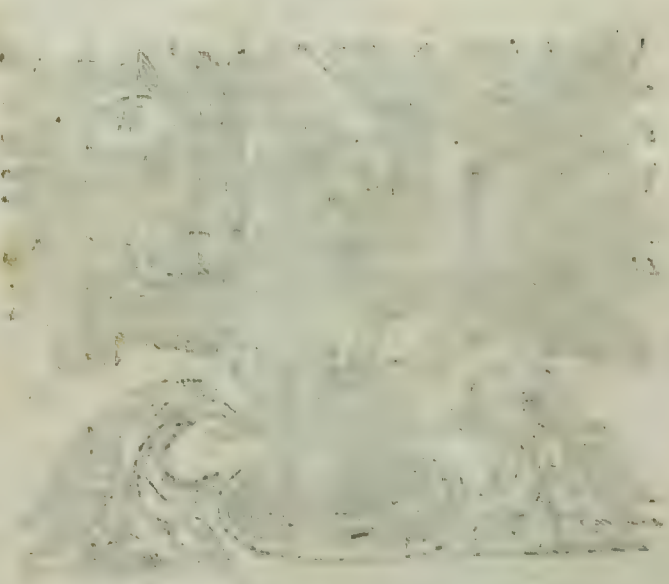
EX OFFICINÀ HENRICI AERTSENS, UNICI MUSICES TYPOGRAPHI, IN
FORO OVIUM SUB SIGNO MONTIS PARNASSI. 1708.

Cam. speciali Regis Privilegio.

MEMORIAL
DEPARTMENT

OFFICE OF THE SECRETARY

WASHINGTON, D.C.



DEPARTMENT OF THE INTERIOR
OFFICE OF THE SECRETARY
WASHINGTON, D.C.

M I S S A à 4. Voc: cum
Instrumentis.

adagio

S *Impb:* Kyri- e eleyson kyri- e e- ley- son e- ley- son

allegro

- leyson e- ley- son eley- son e-

- ley- son kyri- e e- ley- son e- ley- son e- ley- son e- ley-

- son e- ley- - son e- leyson e- ley- son.

A 3 23

Chri- te Christe e- ley- son e- leyson e- leyson e-

ley- son e- leyson Christe e- ley- son Christe Christe e-

leyson e- leyson Christe e- leyson e- ley- son

Chri- te Chri- te e- leyson Chri- te e- leyson Christe Christe

Christe e- leyson e- leyson e- ley- son.

Kyrie ut
supra.

A L T O.

gloria gloria glo- - - - - ria

gloria in ex- cel- sis Deo gloria in ex- cel- sis Deo

gloria in ex- cel- sis Deo Deo glori- a gloria gloria glo-

ria. Et in ter- - ra pax pax ho-

minibus in ter- - ra pax hominibus bonæ bonæ volun- ta-

- tis in ter- - ra pax in terra pax homini- bus in terra pax homini-

bus bonæ volun- ta- tis in terra pax homini- bus in terra pax ho- minibus

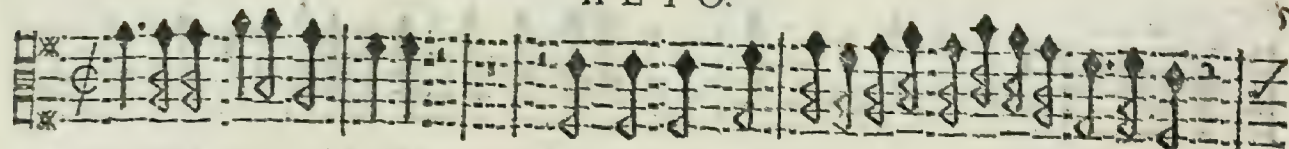
bonæ bonæ volunta- - tis bonæ volun- ta- tis. Lau-

da- mus te bene- dicimus ado- ra- mus te lau- da- mus

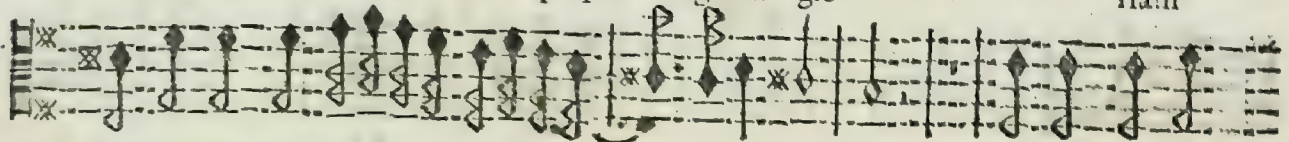
te be- ne- di- ci- mus te a- do- ra- - mus te glori-

fica- mus te a- do- ra- mus te glori- ficamus te

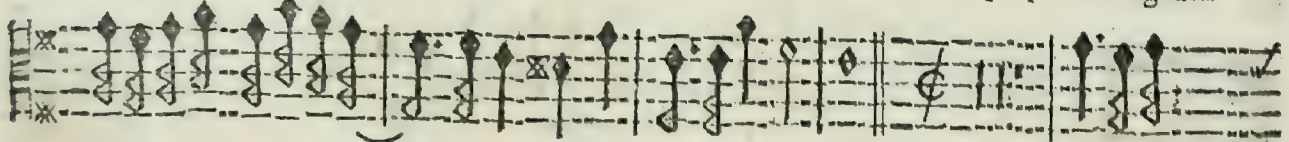
A L T O.



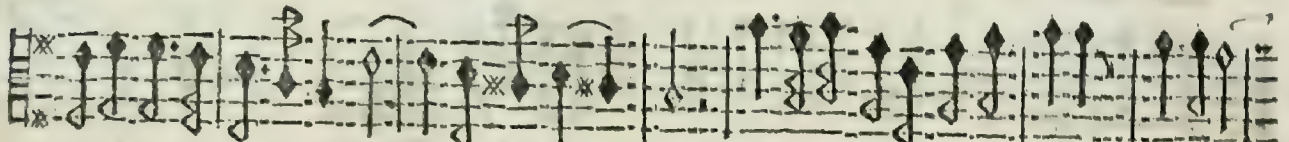
Gratias agimus tibi propter magnam glo- riam



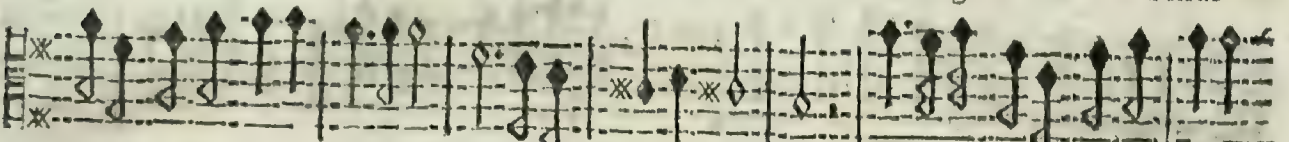
propter magnam glo- riam tu- am propter magnam



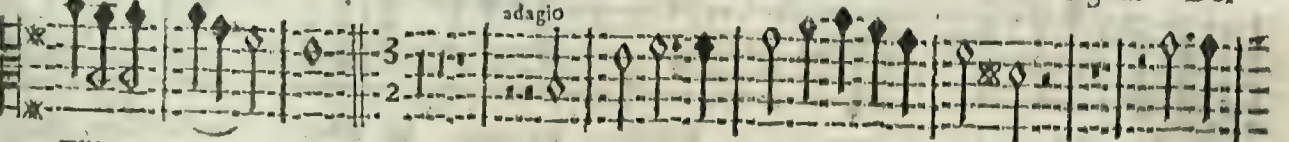
glo- riam tuam gloriam tu- am Domine



Fili u- ni- geni- te Je- su Chris- te Domine Deus Agnus Dei Filius



Deus Agnus Dei Filius Fi- lius pa- tris Domine Deus Agnus Dei



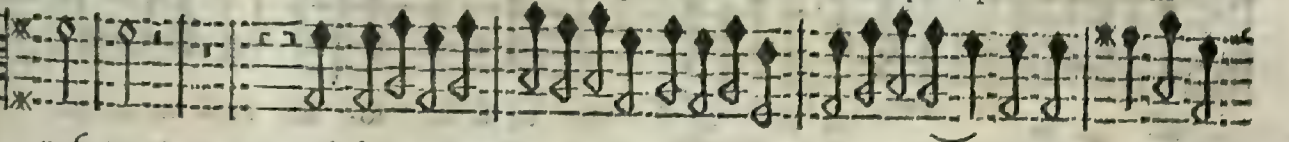
Filius pa- tris Qui tollis pec- ca- ta mundi mise-



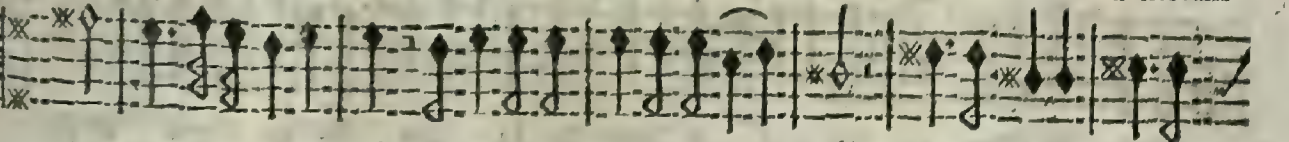
rere mise- rere no- bis mise- rere mise- rere misere- re no- bis



Suscipe deprecati- onem deprecati- onem suscipe deprecati- onem



nos- tram qui se- des ad dexteram



pa- tris ad dexteram dexteram pa- tris mise- rere mise-



rere mise- rere mise- rere no- bis mise- rere no- bis.

A L T O.

allegro

Musical staff with notes and clefs, starting with a treble clef and a common time signature. The notes are mostly quarter notes and eighth notes.

Quoniam tu solus tu solus solus Sanctus tu solus solus Dominus

Musical staff with notes and clefs, continuing the melody from the previous staff.

tu so- lus so- lus tu solus solus altif- si-

Musical staff with notes and clefs, continuing the melody.

mus tu so- lus so- lus altif- si-

Musical staff with notes and clefs, continuing the melody.

mus tu solus tu solus solus Sanctus tu solus solus Dominus tu solus tu

Musical staff with notes and clefs, continuing the melody. A flat sign (b) is visible above the staff.

so- lus tu solus so-

Musical staff with notes and clefs, continuing the melody. A flat sign (b) is visible above the staff.

lus solus altif- si- mus quoniam tu solus tu solus so- lus Sanctus tu

Musical staff with notes and clefs, continuing the melody.

solus tu solus tu solus tu solus tu solus tu solus so- lus altif- simus

Musical staff with notes and clefs, continuing the melody.

quoniam tu solus tu solus solus Sanctus tu solus solus Dominus tu

Musical staff with notes and clefs, continuing the melody.

so- lus so- lus tu solus so- lus altif- simus tu

Musical staff with notes and clefs, continuing the melody.

solus tu solus so- lus altif- si- mus Je- su Jesu Je- su Chris- te Je-

Musical staff with notes and clefs, continuing the melody. A flat sign (b) is visible above the staff.

su Chris- te *adagio* cum Sancto Spiri- tu *presto* in glo- ria Dei

patris a- men in gloria glo-

ria Dei in

glo- ria Dei patris a-

men a- men a- men in glo- ria Dei patris

in gloria Dei patris a- men a-

men a- men.

Credo Credo in unum Deum Credo Credo Cre- do in unum De-

um Patrem omnipo- tentem factorem Cæli patrem omnipo- tentem factorem

Cæ- li patrem omnipo- tentem factorem Cæli factorem Cæli factorem Cæli &

ter- rz visibilium omnium visibilium omnium & in

unum Domi- num Je- sum Jesum Christum

Filium Dei Filium Dei uni- ge- ni- tum Filium Dei uni-

geni- tum Et ex patre natum ex patre natum & ex

patre natum ex patre natum ante omnia secula & ex pa-

- tre ex patre natum & ex pa- tre ex patre natum ante

omnia secula ante omnia ante omnia ante omnia secula.

Deum de Deo lumen de lumine Deum verum de De-

- o de De.

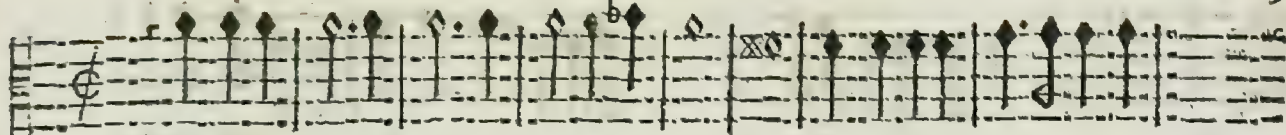
o vero genitum non factum ^{presto} confubstantialem pa- tri per quem

omnia facta sunt qui propter nos nos homi- nes & propter nostram fa-

lutem descen- dit descen- dit de Cæ- lis descendit descen-

dit descen- dit descendit de

Cælis descendit descen- dit descendit de Cæ- lis.

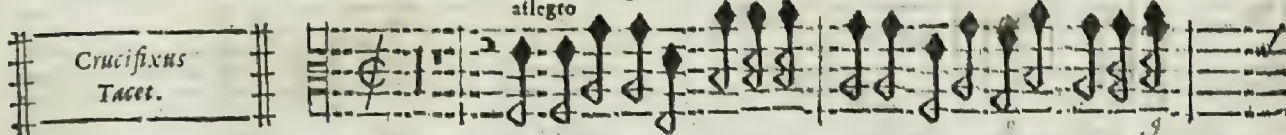


adagio

Et incar- natus est de Spiri- tu Sanc- to ex Maria Virgine &



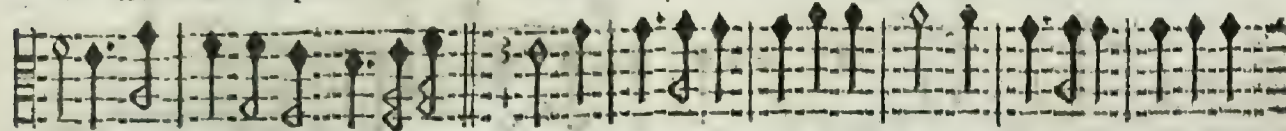
homo fac- tus est ex Maria Virgine & homo fac- - tus est.



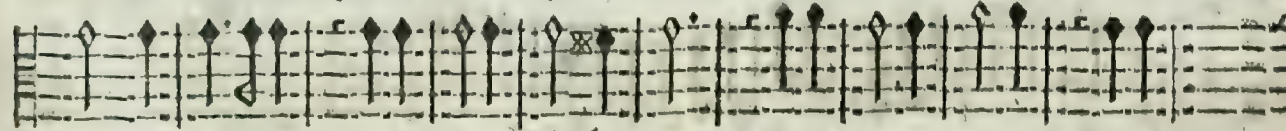
Et resurrexit tertia die resurrexit tertia



die secundum scrip- tu- ras & ascen- - dit in Caelum sedet



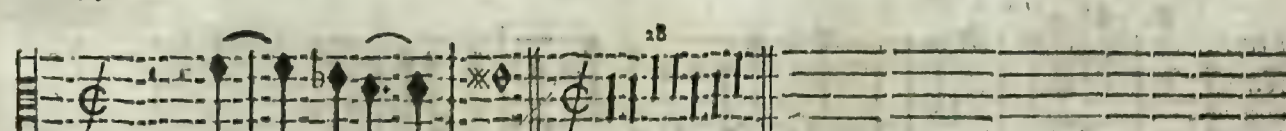
sedet ad dexteram pa- - tris & iterum venturus est cum gloria venturus



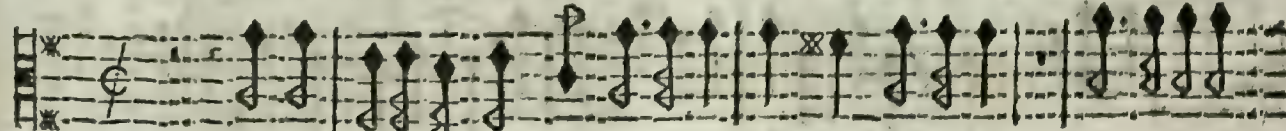
est cum gloria judi- care vi- vos judi- care vivos judi-



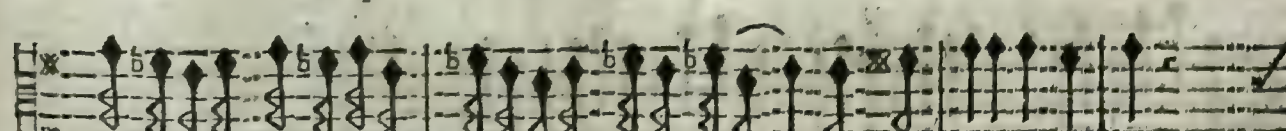
ca- - - - - re vivos



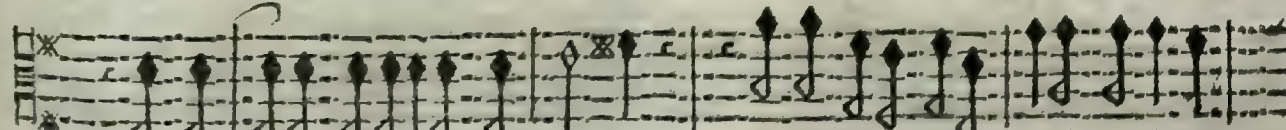
Et mortu- os.



Et in Spiritum Sanctum Dominum Sanctum Dominum & vivifi-



can- - - - - tem vi- vifican- tem



qui ex patre Filioque pro- ce- dit qui ex patre Fili- oque proce-

dit

sigul ado- ratur & conglorificatur qui lo- cutus est locutus

est locutus est per Pro- phe- tas

Confi- te- or unum Bap-

tisma in remissi- onem in remissi- onem pec- cato- rum.

Re- sir- rex- i- o- - - - - nem mortu-

orum & vi- tam ven- tu- ri saeculi a-

men ven- turi sae- - - - - culi amen ven- tu- ri

saeculi amen amen a-

men a- - - - - men ven- tu- ri saeculi amen amen ven-

turi saeculi amen a-

men a- - - - - men a-

men a-

men a-

men a-

men a-

men a-

men a-

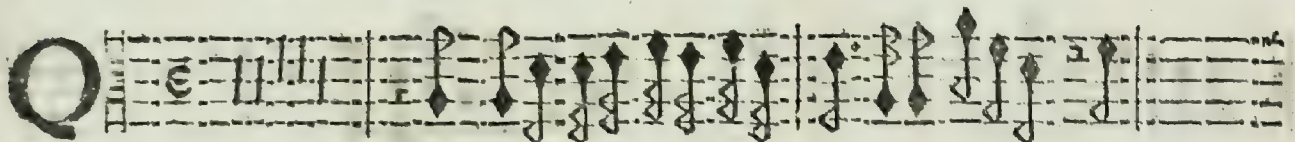
men a-

men a-

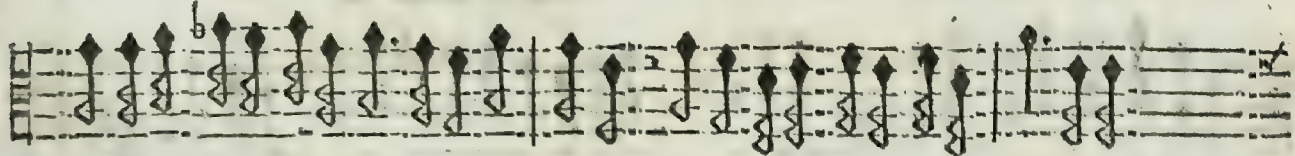
men.

men.

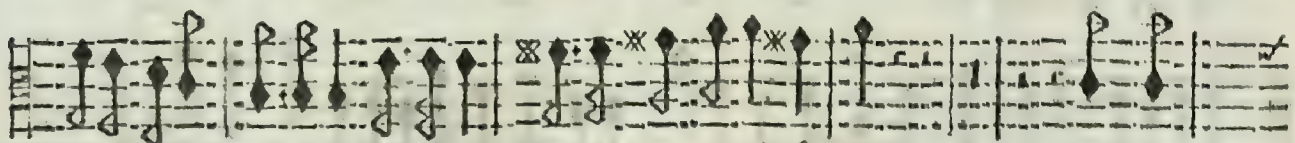
Alto Solo cum Instrum.



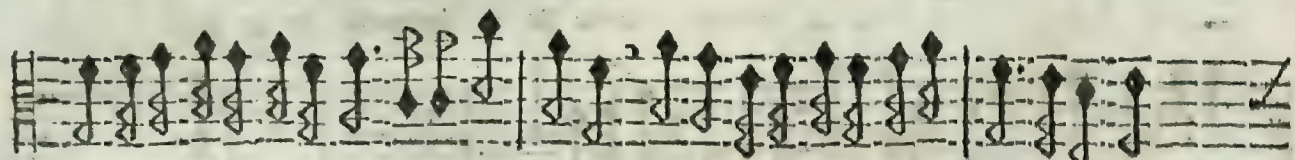
Uam dilec- ta ta- ber- na- cula dilecta di-



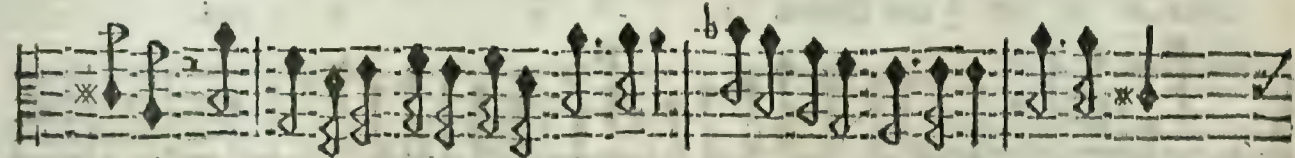
lecta ta- ber- na- cula di- lecta dilec- ta ta- ber- na- cula



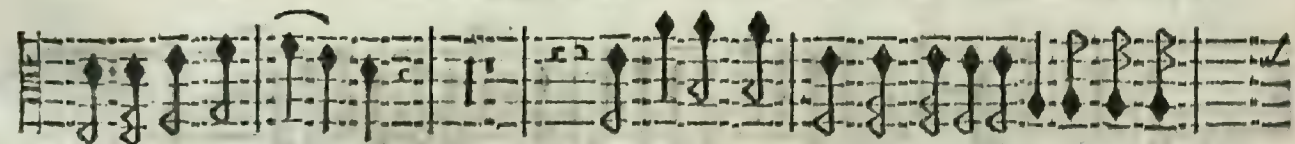
tu- a Domine Domine Domi- ne virtu- tum quam di-



lecta ta- ber- na- cula di- lecta dilec- ta ta- ber- na- cula di-



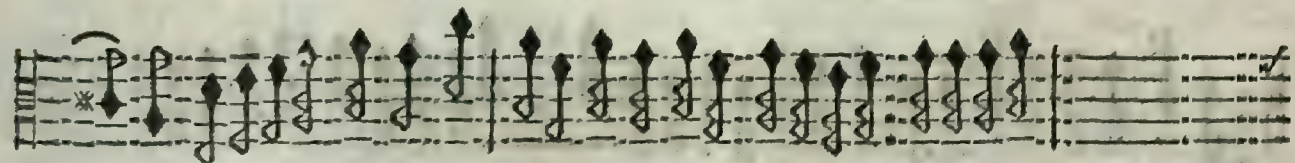
lecta di- lecta ta- ber- na- cula tu- a Domine Domi- ne



Domine vir- tu- tum dum enim con- templor felicitatem elec-



torum tuorum Qui nunc tecum epu- lan-



tur epulantur in regno tuo & in ebri- an-



tur & in ebri- antur & in ebriantur & in ebri-

antur ab u-ber-tate domus tu- a qui nunc tecum epu-

lan- tur epulantur in regno

tuo & in ebri-an-

tur & in ebri-antur & in ebriantur & in ebri-

antur ab u-ber-tate Domus tu- a & in ebri-

antur & in ebri-antur ab u-ber-tate Domus tu- a

qui nunc tecum epu-lan-

lantur in regno tuo & in ebri-an-

tur & in ebriantur & in ebri-antur & in ebriantur ab u-ber-

ta-te Domus tu- a. Et torren-

te vo- lup- tatis vo- lup-

tis tuæ po- tan- tur & tor-

ren- te vo- lup- tatis vo- lup- ta-

tis tuæ potan- tur sitit enim anima mea ad te

Deum fontem vivum ad te Deum fontem vivum fontem vi- vum

quando quando veniam & appa- rebo ante faciem Dei quando quando

veniam quando quando veniam & appa- re- bo ante faciem Dei quando quando

veniam quando quando veniam & appa- re- bo ante faciem Dei ante

faciem Dei ante fa- ci- em De- i.

Quam gloriosus à 3. Voc.
cum 5. Instrum.

S *allegro*

Imp: Quam gloriosus quam gloriosus Deus quam gloriosus Deus
quam gloriosus Deus in Sanctis suis demus nomine ejus Magnificenti- am quoniam ipse est diadema gloriae gloriae Electo- rum demus nomini ejus Magnificenti- am quoniam ipse est dia- dema est diadema gloriae gloriae Electo- rum

adagio
Confite- mini Populi in Can- - - tibus Labio- -
rum in Can- - - tibus La- -
biorum & Citha- ris A seculo usque in seculo Ma- jestas Domi-
ni Ma- jestas Domini Ma- jestas Domi- ni Majestas Majes- tas Majes- ta
Domi- ni Bene- dictio & Clari- tas omnibus Collau- dan-

ALTO.

— — — — —

tibus e- um.

allegro Re-

fonent Cæli a- tria præcum me- lodi- is Re-

fonent

Refonent præcum melo- di- is suavi- ta- tis spirent & pie- tatis o-

dorem & pie- tatis o- do- rem suavi- ta- tis spirent &

pie- tatis o- do- rem

Melos hym- norum eructent visce-

ra

e- ruc- tent vis- cera

Sanctorum agmina fæ- tivis Colleten-

tur Myste- ri- is

Sanctorum agmina Sanctorum agmina fæstivis Colle- tentur Mysteriis Colle-

tentur Mysteri- is in sæcu- lo-

rum sæcu- la in

sæcu- lo- — — — — — rum sæcu- la sæ- cu- la.

Gaudete Cantate de Sancti
vel Sancto a 4. Voc. 5. Instr.

G

Au- dete Can- tate ô læti mor- tales ô læti ô

læti mor- ta- les ô læti mor- ta- les Can- tate ô

læti mor- tales Gau- dete Can- tate ô læti mor- tales Gau-

dete Can- tate ô læti ô læti mor- ta- les ô læti mor- ta- les

Gau- dete Can- tate Can- tate ô læti mor- tales Gau-

dete Can- tate Gau- dete Can- tate ô læti mor- tales ô læti mor- ta- les ô

læti mor- ta- les Vos Campi Flo- rentes spi- rate o- dores spi- rate spi-

rate o- do- res spi- rate o- do- res Flo- rentes spi-

rate o- dores Vos Campi Flo- rentes spi- rate o- dores Vos

Teneri Flores per prata per prata ri- de- te per prata ri- de- te

Teneri Flores per prata per prata ri- de- te per prata ri- de- te

rate o- dores Vos Campi Flo- rentes spi- rate o- dores Vos

Teneri Flores per prata per prata ri- de- te per prata ri- de- te

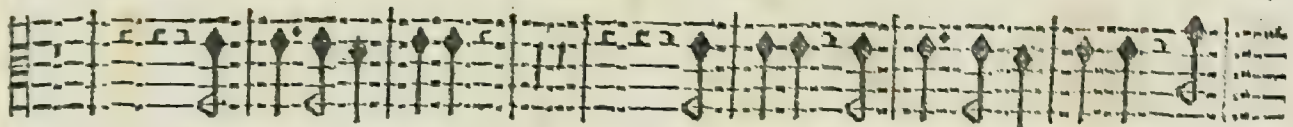
rate o- dores Vos Campi Flo- rentes spi- rate o- dores Vos

Teneri Flores per prata per prata ri- de- te per prata ri- de- te

rate o- dores Vos Campi Flo- rentes spi- rate o- dores Vos

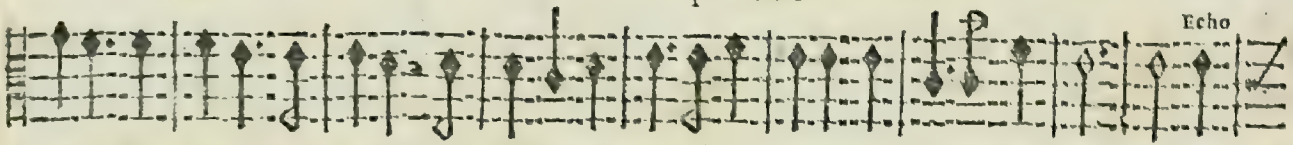
Teneri Flores per prata per prata ri- de- te per prata ri- de- te

rate o- dores Vos Campi Flo- rentes spi- rate o- dores Vos



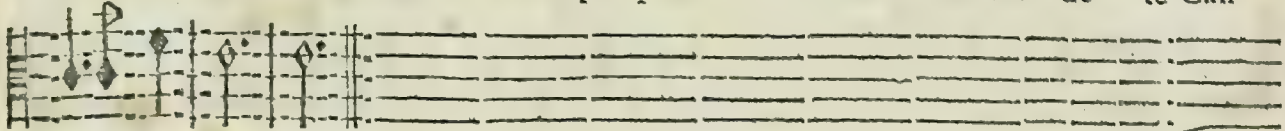
spi- rate o- dores

Can- tate Vos Campi Flo- rentes spi-
Spi- rate

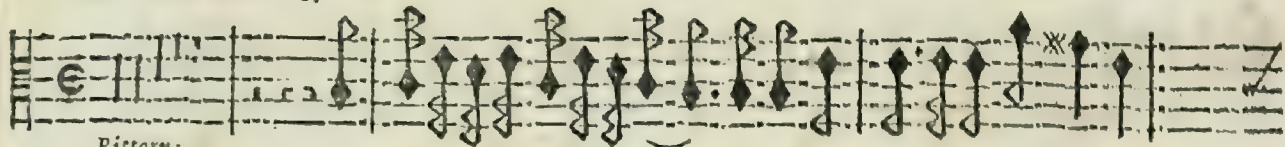


rate o- dores Vos Tene- ri Flores per prata ri- dete Can- tate Gau- de- te Can-

Echo



tate Gau- de- te.



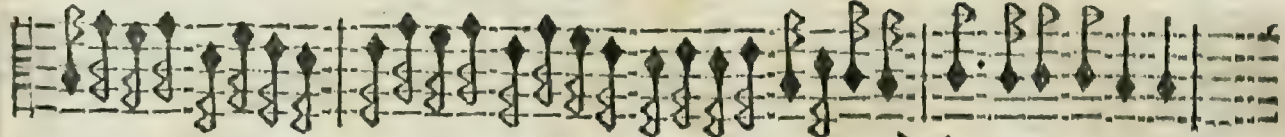
Ritorn:

Ex- o- ritur ex- o- ritur in terris

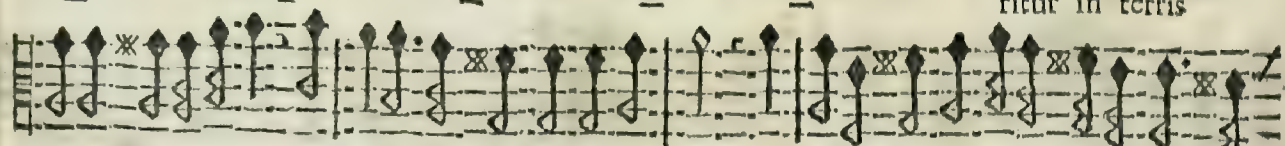


novi syderis lux quæ folis ut fax est no- bis dux

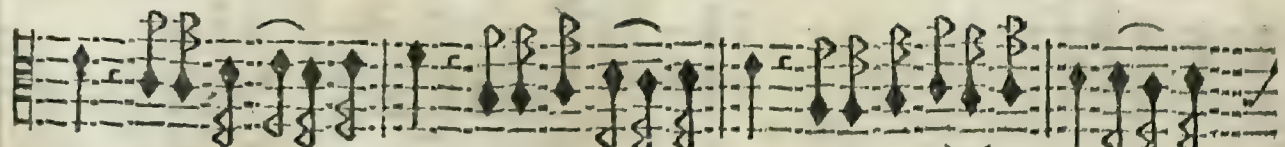
ex- o-



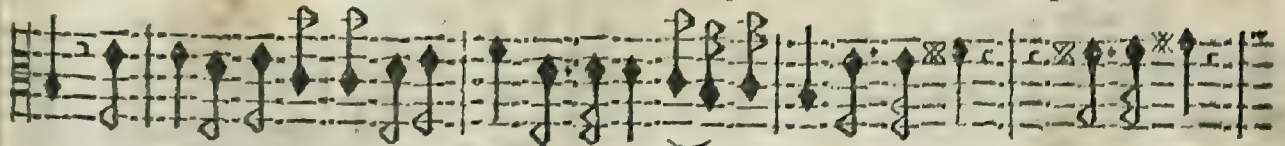
ritur in terris



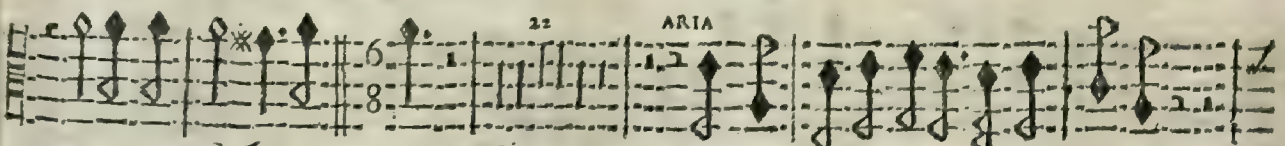
novi syderis lux quæ folis ut fax est nobis dux quæ so- lis ut fax est no- bis



dux u- ti est Cæ- li pax uti est Cæ- li pax uti est Cæ- li pax Cæ- li



pax quæ folis ut fax est nobis dux u- ti est Cæ- li pax u- ti est u- ti est



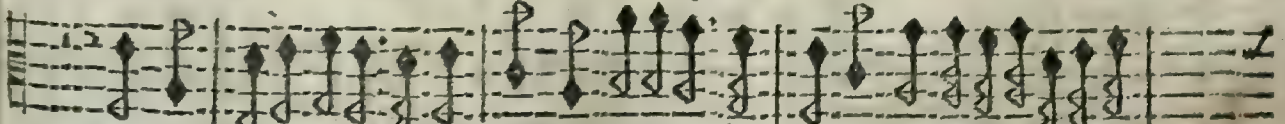
22

ARIA

u- ti est Cæ- li pax

Ritorn:

Splendet ardet amore in- flammatur



splendet ardet amore in- flammatur ardore ac- cendit ful- go-

re ful- go- re def- fendit ful-

gore defsen- dit splendet ardet amore in- flammat ar-

dore accendit ful- go- re fulgo-

re fulgore def- fen- dit ar- dote ac-

cendit ful- go- re def- fendit ful- gore def-

fen- dit splendet ardet amore in- flammat splendet ardet a-

more in- flammat ardore ac- cendit fulgo- re fulgo-

re ful- go- re def- fendit ful-

gore accen- dit dat er- ran- ti- bus lumen dat Cæli

numen dat Cæ- li dat Cæli nu- men dat erran-

tibus lumen dat Cæli numen dat Cæ- li dat Cæli nu-

men. Intue- mini intu- emini fide- les animæ admi- ramini

quanta fecit Dominus dili- genti- bus se quanta fecit quanta fecit

Dominus di- li- gentibus se. Ergo latus Tacet. Effloruit Tacet. Rittornello Tacet. Aria Tacet.

O Fideles exul- tate o Fideles exul- tate o Fideles exul-

tate o Fideles exul- tate exulta- te Huc ac- cedite Veloces huc ac-

cedite Veloces huc ac- ce- dite acce- dite Ve- loees dignos plausus Cale-

brate dignos plau- sus Cr- le- bra- te Tri- um-

pha- les Trium- phales Triumphales Trium- phales date Vo-

ces Trium- phales date Vo- ces.

FINIS



I N D E X.

1. Missa à 4. Voc. cum 3. Instrum. avec Flutes & Hautbois.
2. Quam dilecta Alto Solo cum 3. Instrum.
3. Quam gloriosus à 3. Voc. cum 5. Instrum.
4. Gaudere Cantate à 4. Voc. cum 5. Instrum.

F I N I S.



PHILOMELA
DELECTANS

SEU

MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM,

TENORE.



ANTVERPIÆ,

Ex Officinâ HENRICI AERTSENS, unci Musices Typographi, in
Foro Ovorum sub signo Montis Parnassi. 1708.

Cum speciali Regis Privilegio.

1770

Nov 11

1770

TENORE.

MISSA à 4. Voc: cum
Instrumentis.

S *mpb:* *adagio* Kyrie kyri- e eleyson ky- ric eleyson e- leyson e-
 leyson kyri- e eley- fon eley- fon e-
 leyson eley- fon kyri- e e- - - - - ley- fon kyri-
 e e- - - - - ley- fon e- leyson kyrie eley- fon kyri- e eley- fon
 eley- fon. *Christe Tacet.* *Kyrie ut supra.*

3 *4* Gloria Gloria glo- - - - - ria
 gloria in ex- cel- sis Deo gloria in ex- cel- sis Deo
 gloria in ex- cellis Deo glori- a gloria gloria glo-
 ria Et in ter- ra pax pax ho-
 minibus in ter- - - - - ra pax in terra pax hominibus bo- næ volunta- tis in

TENORE.

ter- ra pax in terra pax pax pax pax pax pax ho- minibus

bonæ volun- ta- tis in terra pax in terra pax pax ho- minibus bonæ

volunta- - - tis bonæ volun- ta- tis

Gratias agimus tibi propter magnam glo- - riam propter magnam

glo- - riam tuam propter magnam glo-

riam tu- am glo- - riam propter magnam glo-

riam tuam propter magnam gloriam tu- am Domine Fili Fili uni-

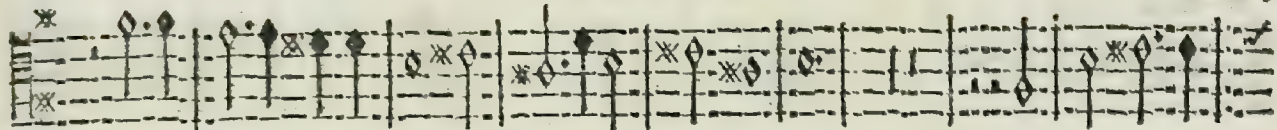
genite Je- - su Chris- te Domine Deus Agnus Dei

Deus Agnus Dei Fili- us Domine Deus Agnus Dei Fili- us patris

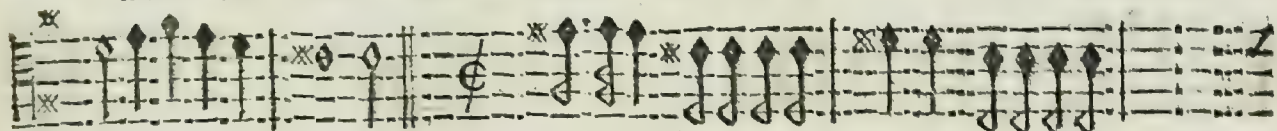
Fi- lius pa- tris Domine Deus Agnus Dei Filius pa- tris.

Mise- rere mise- rere mise- rere mise- rere no- bis

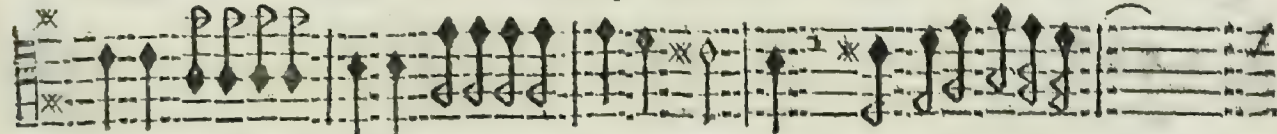
TENORE.



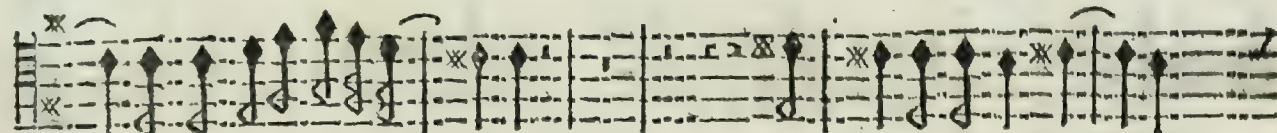
mife- rere mife- rere mife- re no- bis qui tollis pec-



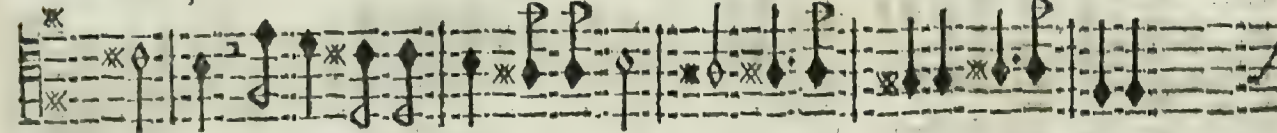
cata mundi Suscipe deprecati- onem deprecati-



onem deprecati- onem deprecati- onem nos- tram qui se-



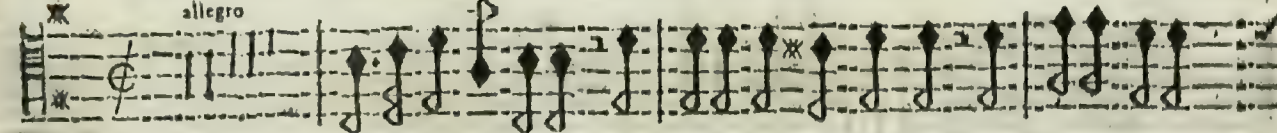
des qui se- des ad dexteram pa-



tris ad dex- teram dex- teram pa- tris mife- rere mife- rere



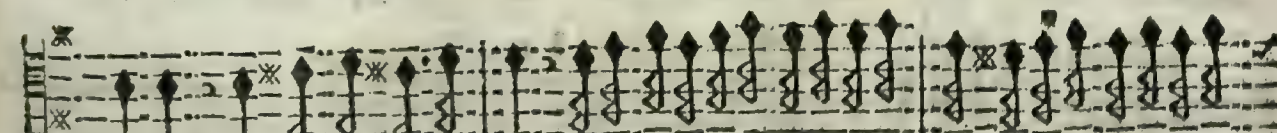
mife- rere mife- rere mife- rere no- bis mife- rere no- bis.



Quoniam tu solus tu solus so- lus Sanctus tu solus solus



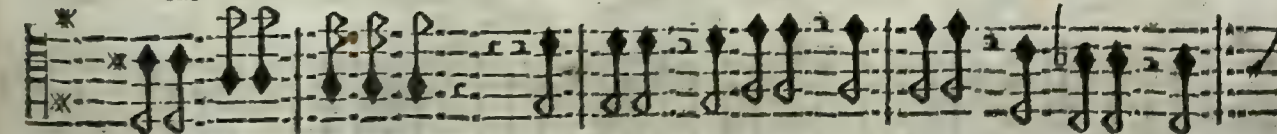
Dominus tu so- lus tu solus tu so-



lus so- lus al- tissi- mus tu so-



lus so- lus al- tif- simus tu- solus tu solus solus Sanctus tu



solus solus Dominus tu solus tu solus tu solus tu solus tu

TENORE.

solus solus altif- si- mus quoniam tu solus tu solus solus Sanctus tu

solus tu so- - - - - lus tu so- - - - - lus tu solus so-

lus altissimus quoniam tu solus tu solus so- lus Sanctus tu solus solus

Dominus tu so- - - - - lus Sanc- tus tu so- - - - -

lus so- lus altissimus tu solus tu solus so- lus altif- si- mus Je- su Chris-

te Je- su Je- su Chris- te cum Sancto spiri- tu . in glo-

- - - - - ria Dei pa- tris amen a- - - - - men a- - - - -

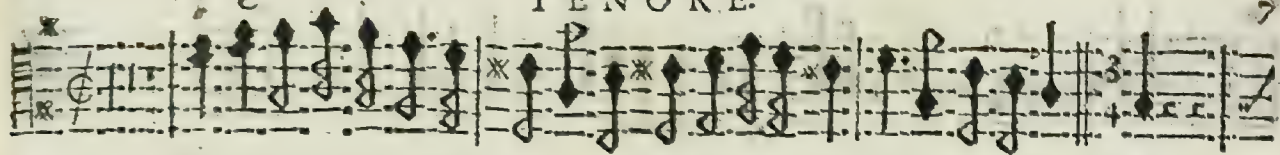
men in gloria Dei patris amen in glo- - - - - ria Dei pa- tris

a- a- a- men a- - - - - men in gloria

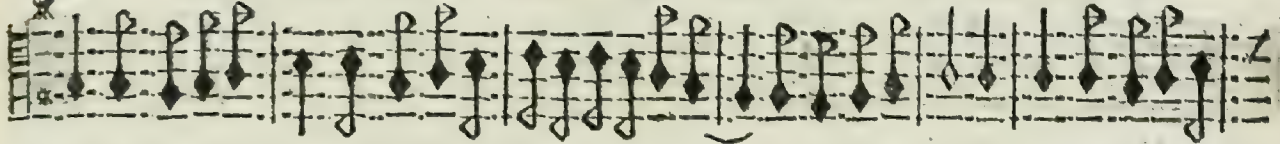
Dei patris in glo- - - - - ria Dei patris a- - - - - men a-

men a- - - - - men a- - - - - men.

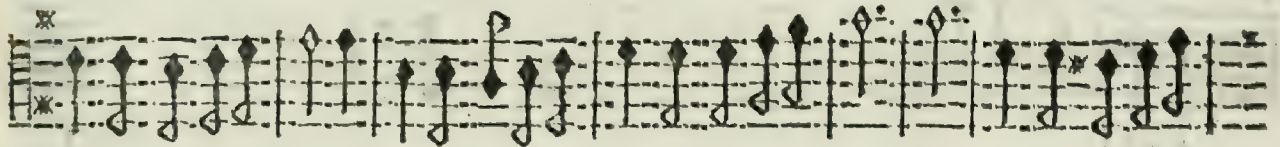
TENORE.



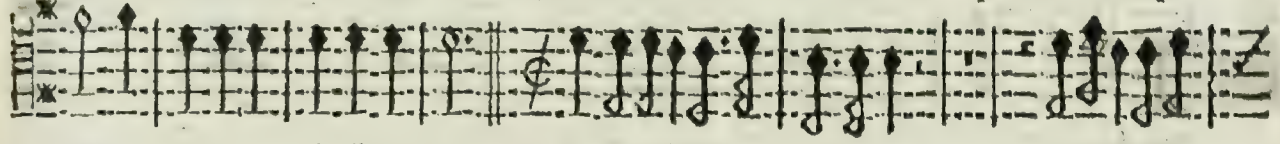
Credo Credo in unum Deum Credo Credo Credo in unum De- um



patrem omnipo- tentem factorem Cæ- li factorem Cæli patrem omnipo-



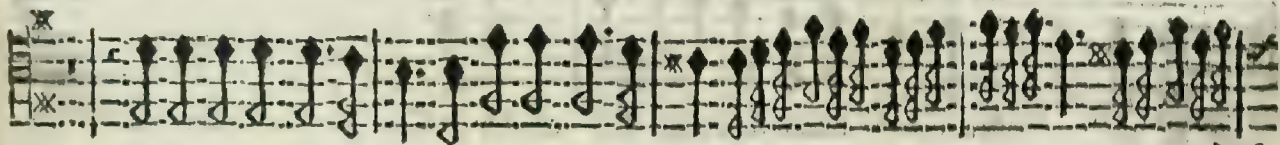
tentem factorem Cæli patrem omnipo- tentem factorem Cæ- li patrem omnipo-



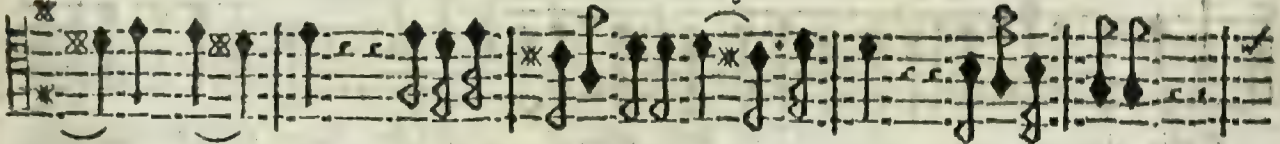
tentem factorem Cæli & ter- ræ visibilium omnium visibilium



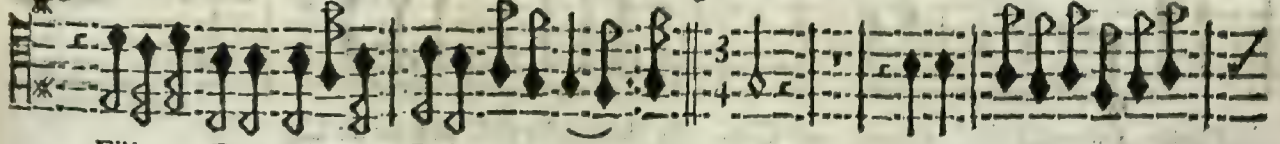
omnium & in visi- bi- li- um



& in unum Dominum in unum Domi- num Je-



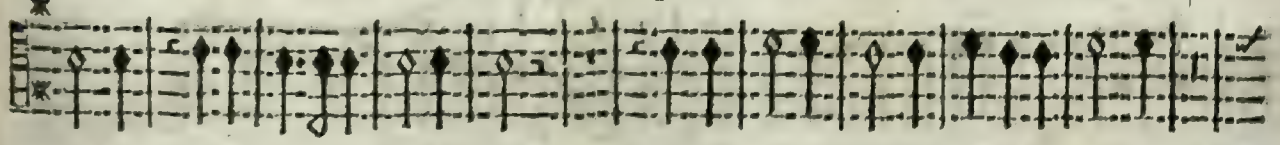
sum Chris- tum Filium Dei uni- ge- ni- tum Filium Dei



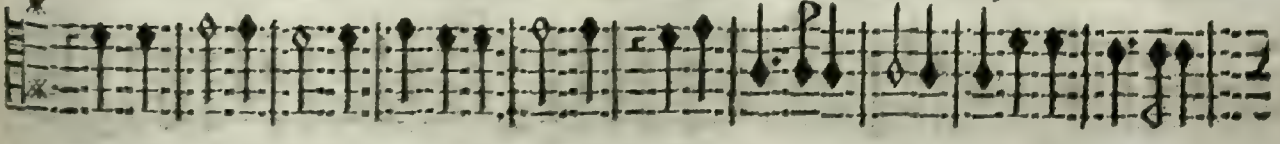
Filium Dei Filium Dei uni- ge- ni- tum & ex pa-



tre natum & ex pa- tre



natum ante omnia sæcu- la & ex patre natum ex patre natum



& ex patre natum ex patre natum ante om- nia sæcu- la ante omnia

TENORE.

ante om- nia fa- cu- la.

Deum de Deo lumen de lumine Deum verum de De-

o de De- o ve- ro ge- nitum

non fac- tum consubstanti- alem pa- tri per quem omnia fac- ta

presto sunt qui propter nos nos homi- nes & propter nostram fa- lutem descendit

& propter nostram fa- lutem descendit des- cendit de Cæ- lis descendit de

Cælis descen- dit de Cælis desc- dit de Cælis descendit de-

Cælis descendit des- cendit de Cæ- lis descendit des- cendit de Cæ- lis.

adagio Et in car- natus est de Spiritu Sancto ex Maria Virgine & homo homo

Crucifixus
Tacet.

factus est ex Maria Virgine & homo fac- tus est.

allegro Et resurrex- it & resurrexit tertia die resurrexit tertia

TENORE.

die secundum scrip- turas Et iterum venturus est cum glo-

ria judi- cate vi- vos cum glo-

ria judi- ca- re vi- vos & mor- tu- os

Et in Spiritum Sanctum Dominum & vivificantem vi-

vifican- tem qui ex patre Fi- li- oque proce- dit qui ex patre Fili-

oque pro- co- dit simul ado- ra- tur &

conglorifi- ca- tur qui locutus est locutus est per Pro- phe-

tas & unam Sanc- tam Catho- li- cam & Apof- to-

licam Eccle- si- am Refur- rex- i-

o- nem re- sur- rex- i- onem mor- tu- orum &

vi- tam ven- tu- ri se- culi amen a-

men a- men a- men amen a- men ven- turi seculi ven- turi

fa- culi amen a- men a- a- men a-

men a- men ven- turi seculi ven- tu- ri

seculi amen amen a- men amen a- men a- men

a- men a- men.

Quam gloriosus à 3. Voc.
cum 5. Instrum.

S *allegro* *adagio*
Imp: Quam glori- ofus De- us quam glori- ofus Deus

quam gloriosus Deus in Sanctis suis. Demus nomini ejus magnificenti-

am quoniam ipse est dia- dema gloriæ gloriæ electo- rum

demus nomini ejus magnificenti- am quoniam ipse est dia- dema est dia-

dema glori- æ gloriæ electo- rum. Confite- mini populi

TENORE.

in can- ticis la- bi- orum in can-

- ticis la - biorum & citha- ris. A saeculo

usque in sa- cu- lum Ma- jestas Do- mi- ni a saeculo usque in sa- cu- lum

Ma- jef- tas Domi- ni Bene- dictio & clari- tas omnibus collau-

dan- tibus e- um.

Re- sonent Cali a- tria Re- sonent

Resonant Cali a- tria precum melodi- is Suavi- ta- tis spirent & pie- tatis o-

dorem & pie- tatis o- do- rem suavi- ta- tis spirent & pie-

tatis o- do- rem melos hym- norum eructent visce- ra

e- ruc- tent vis- cerra Sanctorum agmina fes-

tivis collatentur Mys- teri- is colla- ten- tur Sanctorum

TENORE.

12

agmina fe- tivis colla- tentur collateu-

tur colla- tentur Miste- ri- is in sae- cu- lo- rum in sae- cu-

lo- rum sae- cu la in sae- culorum sae- culorum sae- cu la.

Gaudete Cantate de Sancta vel Sancto a 4. Voc. 5. Instr.

Au- dete Can- tate o laeti o laeti mor- tales o laeti o

laeti mor- ta- les o laeti mor- ta- les Can- tate o laeti mor- tales

Gau- dete Cantate o laeti mor- tales Gau- dete Can- tate o

laeti o laeti mor- ta- les o laeti mor- ta- les Gau- dete Can- tate

Gau- dete Can- tate o laeti mor- tales Gau- dete Can- tate Gau- dete Can-

tate o laeti mor- tales o laeti mor- ta- les o laeti mor- ta- les

Campi Flo- rentes spirate spi- rate o- dores spi- rate spi- rate o- do- res spi-

TENORE.

rate o- do- res Flo- rentes spi- rate o- dores Vos. Campi Flo-

rentes spi- rate o- dores Vos teneri Flores per prata per prata ri-

Echo de- te per prata ri- de- te spi- rate o- dores Can- tate Gau-

dete Vos Campi Flo- rentes spi- rate o- dores Vos teneri Flores per prata ri-

Echo dete Can- tate Gau- de- te Can- tate Gau- de- te. Ex-

o- ritur in terris novi syderis lux quæ

Solis ut fax est nobis dux ex- o-

ritur in terris novi syderis lux quæ Solis ut fax est nobis dux quæ So- lis ut

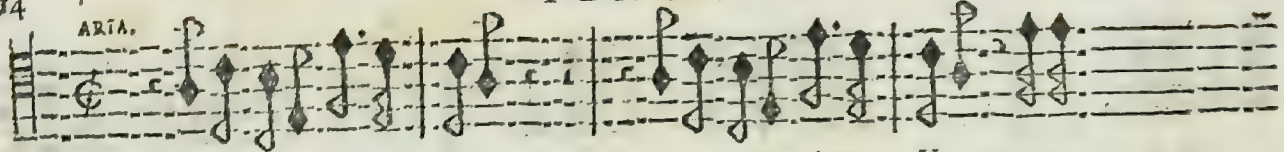
fax est no- bis dux uti est Cæ- li pax uti est Cæ- li pax

uti est Cæ- li pax Cæ- li pax quæ Solis ut fax est nobis dux uti est Cæ- li

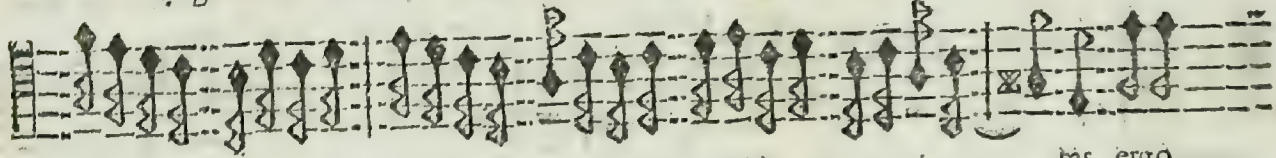
pax uti est uti est uti est Cæ- li pax. Ritorn: Splendet Intuemini Tacet. Tacet. Tacet.

TENORE:

ARIA.

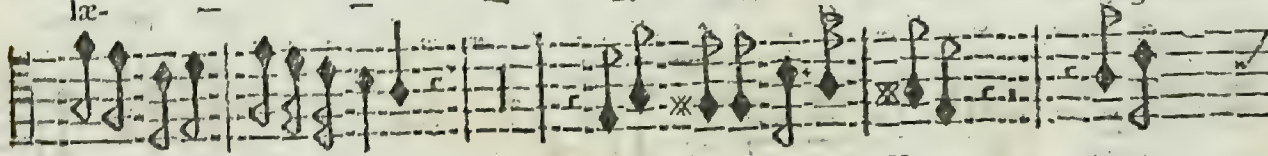


Ergo lætas date Voces ergo lætas date Voces ergo

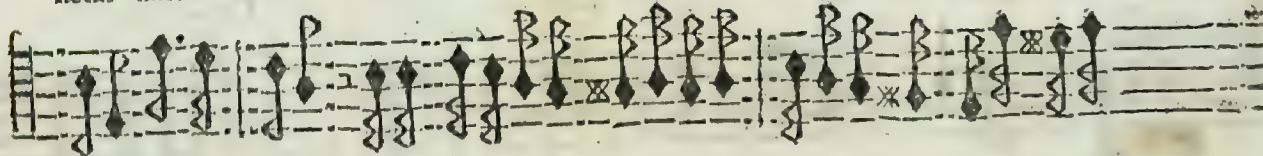


læ-

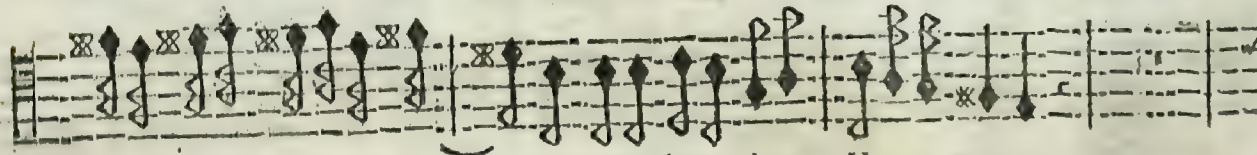
tas ergo



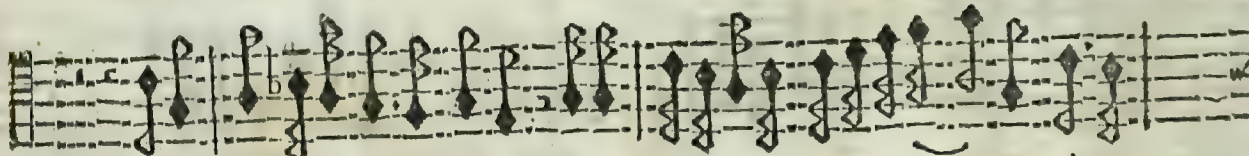
lætas date Vo- ces ergo lætas date Voces ergo



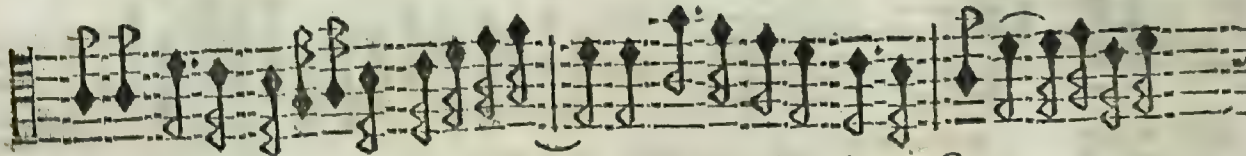
lætas date Voces ergo læ-



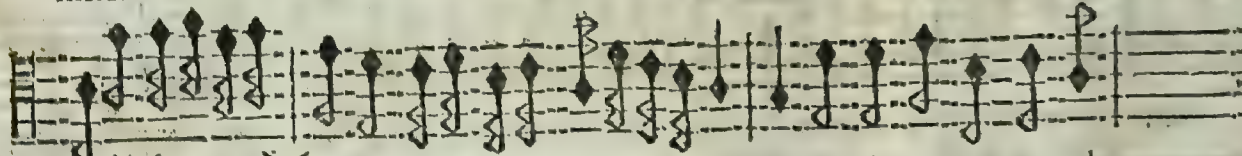
tas ergo lætas date Vo- ces



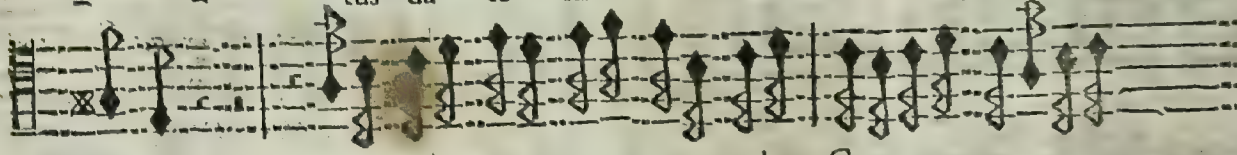
Date Cantus date melos date Can- tus date



melos date Can- tus date melos date Can-



tus da- te me- los omnis Vox promat ad



Cælos om- nis Vox pro- mat ad Cæ-



los prompta modos prompta modos prompta modos prompta

modos Congau- den- - tes prompta modos prompta modos Congau-

den- - tes omnis Vox promat ad Cælos om- nis Vox pro- mat ad

Cæ- - - los om- nis Vox promat ad

Cæ- - - los prompta modos prompta modos

prompta modos prompta modos Congauden- - tes prompta modos

prompta modos Congau- den- - tes prompta modos prompta modos Congau-

den- - tes Effloruit in Jesse emi- cuit in Sion Virginitatis

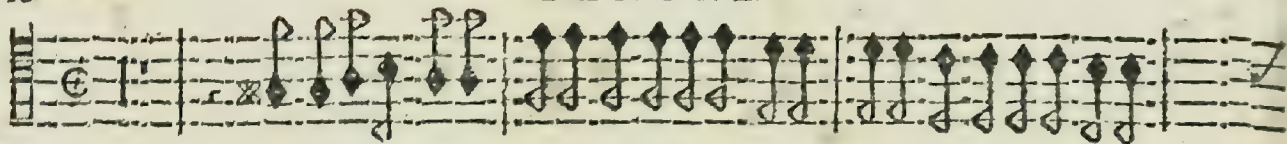
Rosa quæ odoris gratiæ Gau-

dia lar- gi- tur.

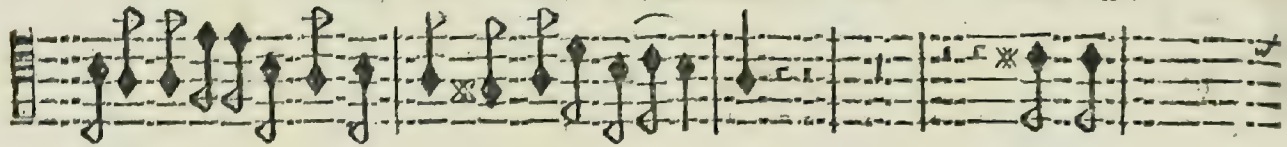
dia lar- gi- tur.

dia lar- gi- tur.

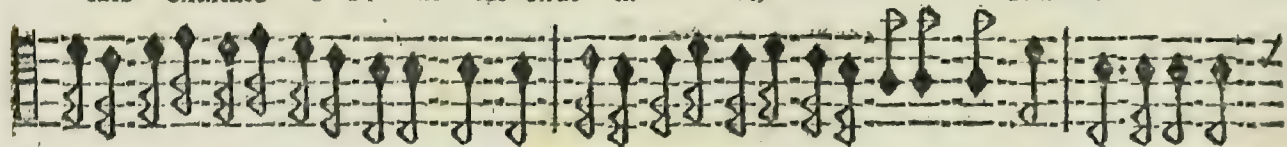
Hæc est Tacet. Rittornello Tacet. Aria Tacet.



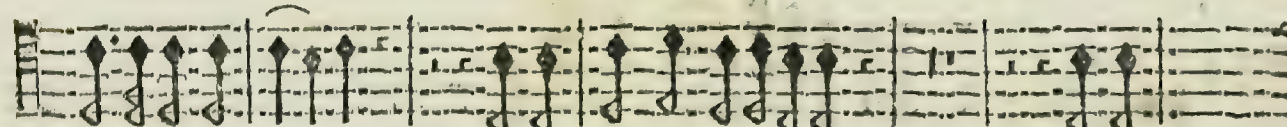
O Fideles exul- tate ô Fideles exul- tate ô Fideles exul-



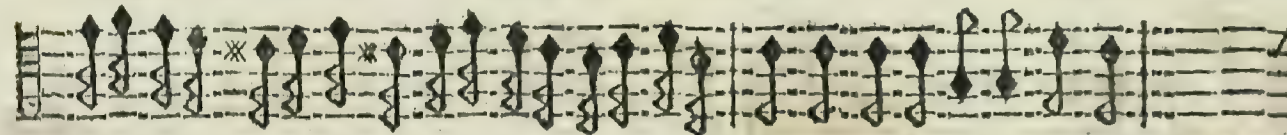
tate exultate ô Fi- de- les exul- ta- te, Huc ac-



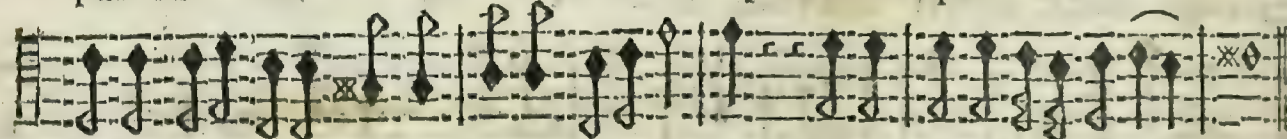
ce- di- te Ve- lo- ces huc ac- ce- di- te Ve- lo- ces huc ac. ce- dite ac-



ce- dite Ve- lo- ces dignos plausus Cælebratè dignos



plau- sus Cæ- le- bra- te Tri- um- phales Triumphales Trium-



phales date Voces Trium- phales date Vo- ces Trium- phales da- te Vo- ces.

I N D E X.

1. Missa à Voc. cum 3. Instrum. avec Flutes & Hautbois.
2. Quam gloriosus à 3. Voc. cum 5. Instrum.
3. Gaudeate Cantate à 4. Voc. cum 5. Instrum.

F I N I S.



PHILOMELA
DELECTANS

SEU

MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA.

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM.

BASSO.



ANTVERPIÆ,

Ex Officinâ HENRICI AERTSENS, unici Musices Typographi, in
Foro Ovorum sub signo Montis Parnassi. 1708.

Cum speciali Regis Privilegio.

PHILOMELA
COLLECTANS

1042/1041
4/10

MARYA - MONTANA

...

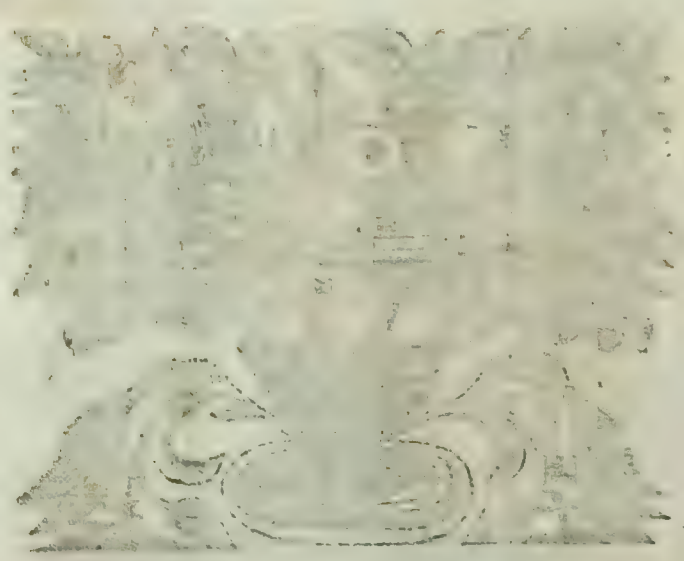
DEGANANDA

...

ALPHONSO DEVE

...

...



...

...

MISSA à 4 Voc: cum Instrumentis.

S *Imp:* *adagio* *allegro*

Kyri- e eleyson kyrie e- leyson e-

ley- son e- ley- son e- ley- son eleyson

ley- son kyri- e e- leyson e- ley- son eley- son e- ley- son.

Christe Christe e- ley- son e- leyson e- leyson e-

ley- son e- ley- son Christe Christe e- leyson e- leyson Christe Christe

eley- son Christe Christe e- leyson Christe Christe eley- son e- leyson

Christe e- leyson e- leyson eley- son.

Kyrie ut supra.

Gloria Gloria glo- ria

gloria in ex- cel- sis Deo gloria in ex- cel- sis Deo

gloria in ex-cel-sis Deo glori-a gloria gloria glo-

ria. Et in ter-ra pax

pax homini-bus in ter-ra pax in terra pax pax pax

pax pax ho-mini-bus bonæ volun-tatis in terra pax in terra

pax pax ho-minibus bo-næ volunta-tis bonæ volun-tatis.

Lau-da-mus te ado-ra-mus

te bene-di-ci-mus te ado-ra-

mus te glori-ficamus te ado-ramus te glori-ficamus te

Gratias agimus tibi propter magnam glo-riam

tuam propter magnam glo-riam tuam propter magnam glotiam

BASSO.

* tuam propter magnam glo- riam tuam propter magnam

* glo- riam tuam glori- am tu- am.

* Do- mine Deus Agnus Dei Fili- us Deus Agnus Dei

* Fili- us Filius patris Domine Deus Agnus Dei Fili- us Filius pa- tris.

adagio

* Mife- rere mife- rere no- bis mife- rere mife- rere mife- rere

* re no- bis qui tollis pec- ca- ta pec- cata mundi Suscipe

* deprecati- onem deprecati- onem deprecati- onem nos- tram qui se-

* des ad dexteram

* pa- tris ad dexteram dexteram pa- tris mife- rere

allegro

* mife- rere mife- rere mife- rere no- bis mife- rere no- bis.

BASSO.

Quoniam tu solus tu solus solus Sanctus tu solus solus Dominus tu

fo- - lus tu so- - lus solus altif- si- mus

quoniam tu solus tu solus solus Sanctus tu solus solus Dominus tu

fo- - lus tu so- - lus tu solus tu

solus solus altif- si- mus tu solus tu so- - - lus tu

fo- - - lus tu solus so- lus altissi- mus tu solus tu-

solus solus Sanctus tu so- - - lus tu so- - -

lus tu so- - - lus so- lus altif- simus quoniam tu

solus tu solus solus Sanctus tu solus solus Dominus tu so-

lus tu so- - - lus so- lus altif- simus tu solus tu solus so-

* lus altissi- mus Jesu Chris- te Jesu Chris- te Je- su Chris- te cum

* Sancto Spi- ritu in glo- ria Dei

* patris a- men amen a- men in glo- ria

* Dei patris in glo- ria Dei pa- tris a-

* men a- men in glo- ria

* Dei patris in glo- ria Dei patris a-

* men a- men a- men a- men.

* Credo Credo in unum Deum Credo Credo Cre- do in unum De- um

* Patrem omnipo- tentem factorem Caeli patrem omnipo- tentem factorem

* Caeli patrem omnipo- tentem factorem Cae- li & ter-

re visibilium / omnium visibilium omnium & in

unum Dominum Je- sum Christum. Et ex

pa- tre natum & ex pa-

tre natum ante omnia seculum & ex

pa- tre natum & ex pa-

tre natum ante omnia omnia seculum ante

um- ni- a seculum.

Deum de Deo lumen de lumine Deum ve- rum de

Deo de De- o vero consubstantialem pa- tri per quem

omnia facta sunt qui propter nos homi- nes & propter nostram sa- lutem def-

cen- dit def- cen- dit de Cæ- lis def-

cen- dit def- cen- dit descen-

dit def- cendit descen- dit de- Cæ- lis,

Et in car- natus est de Spi- ritu Sanc- to ex Maria Virgine &

homo fac- tus est ex Mari- a Virgine & homo fac- tus est.

Cruci- fixus etiam pro nobis Cruci- fixus e- tiam pro

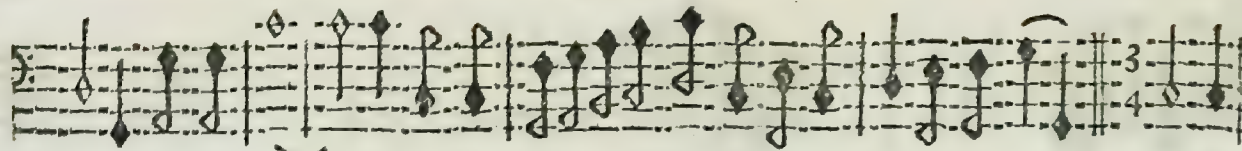
no- bis. Sub Pontio Pi- lato Pas- sus Passus & se- pultus

est sub Pontio Pi- lato Pas- sus Pas- sus & se- pul- tus.

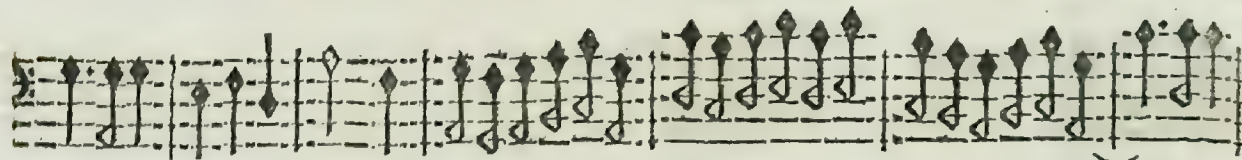
est & sepul- tus est se- pultus est.

Et Resurrex- it resurrexit tertia die secundum scrip-

Et Resurrex- it resurrexit tertia die secundum scrip-



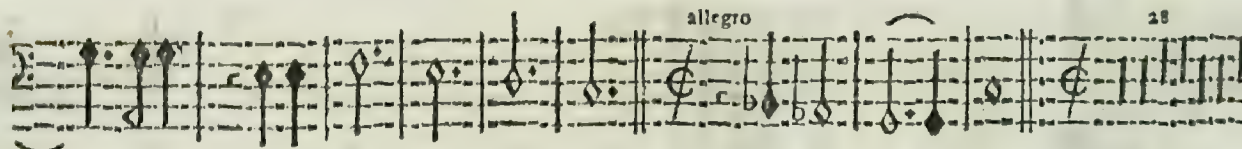
turas & ascen- dit in Cæ- lum sedet ad dexteram pa- tris &



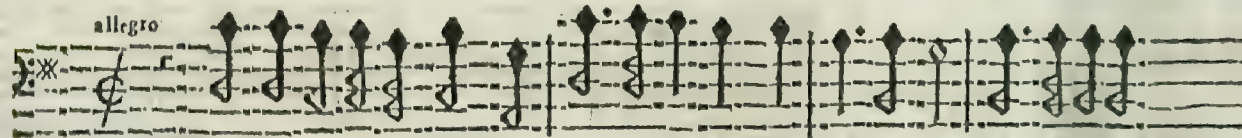
iterum venturus est cum glo- ria



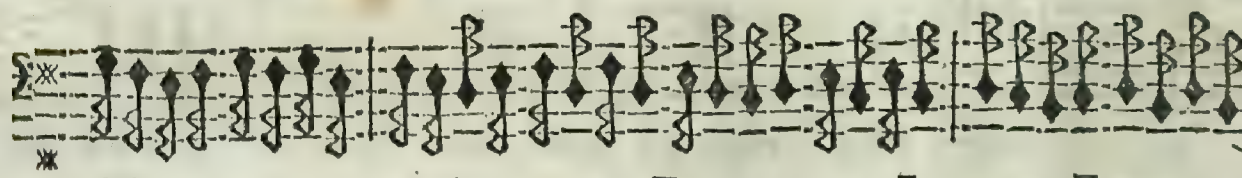
judi- care vi- vos cum glo-



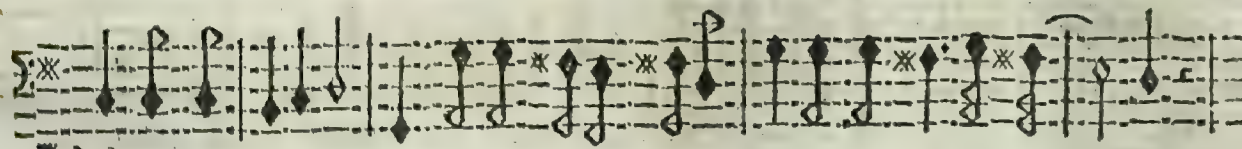
ria judi- care vi- vos & mor- tu- os.



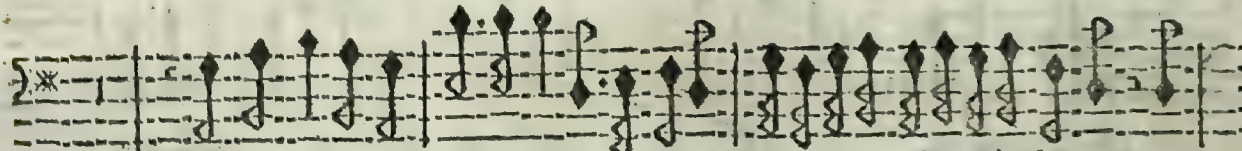
Et in Spiritum Sanctum Dominum Sanctum Dominum & vivifi-



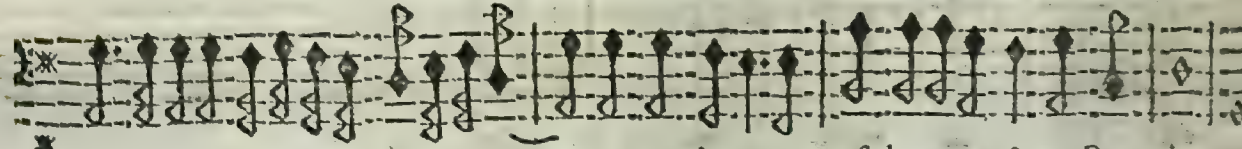
can-



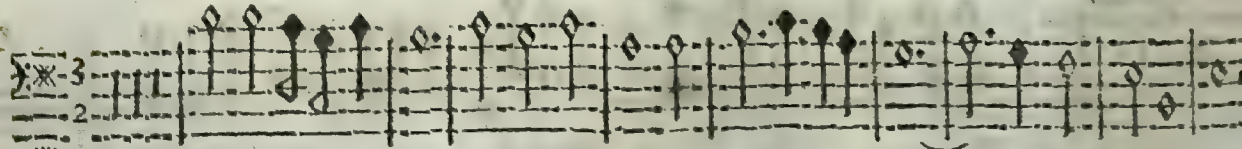
tem vi- vifican- tem qui ex patre Fili- oque pro- ce- dit



qui cum patre & Fili- o simul ado- ra- tur &



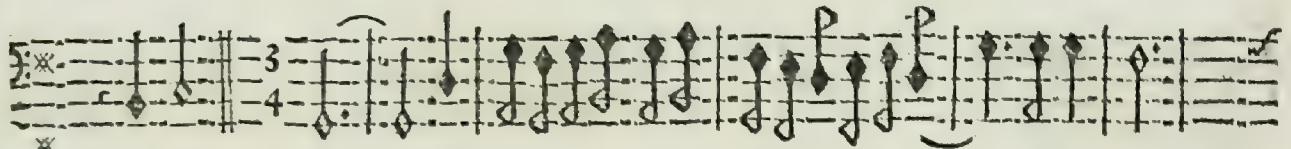
conglorifi- ca- tur qui locutus est locutus est per Pro- phe- ta



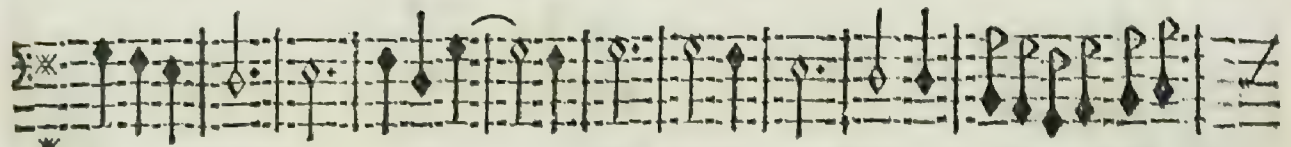
Confi- te- or unum Bap- tisma in remissi- o- nem pec- cato- rum



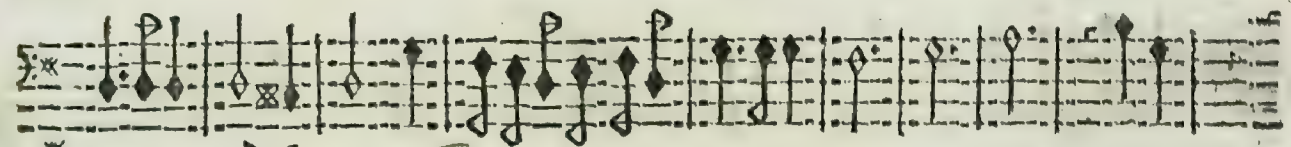
Et ex-pec-to Re-sur-rex-i-onem mortu-orum



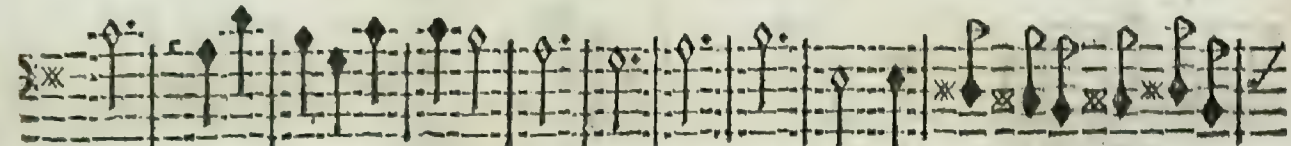
& vi-tam ven-tu-ri se-culi a-



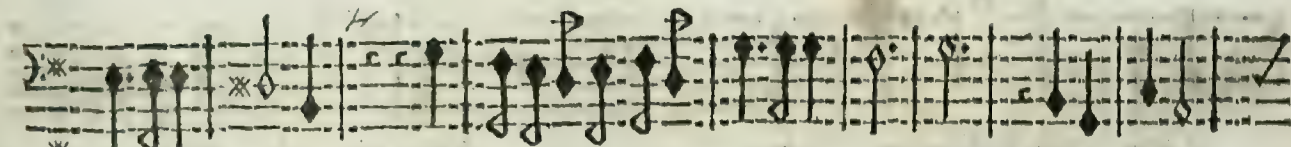
men amen a-men ven-tu-ri



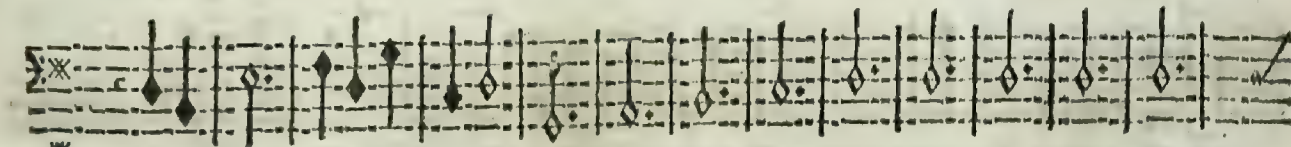
se-culi a-men ven-tu-ri se-culi a-



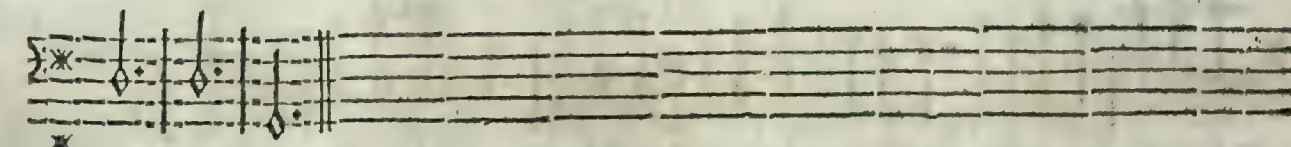
men ven-tu-ri



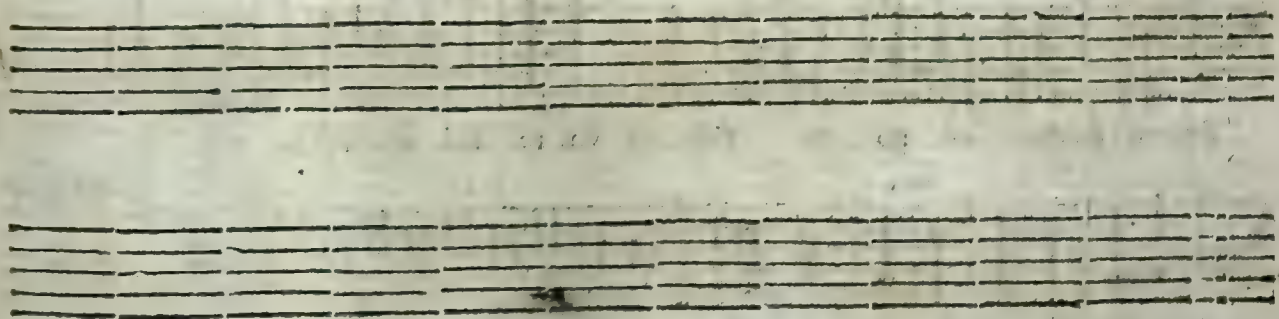
se-culi amen ven-tu-ri se-culi a-men a-a-



a-a-men a-



men.



Dialogus inter Christum & animam à 2. Voc.
cum 5. Instrum. Viol. vel Flutes.

30. 5. 71.

S *Imp:* Age

age sic sic sur- ge sic re- surge exurge surge

scinde cor tuum & non non vestimenta tua non non vestimenta tua

non vesti- menta tu- a & non non vestimenta tua non non vestimenta tua

& non non vestimenta tu- a. Ve- nite ad me ve-

ni- te omnes qui labo- ratis & one- rati es- tis & e- go re-

ficiam ego re- fici- am vos re- fici- am vos fa- nabo tu- i morbi

Echo fluxum fluxum e- go re- fici- am vos re- fici- am vos fa- nabo tu-

Echo 61. i morbi fluxum fluxum. *Spiri-*

tus contribu- latus mihi Sacri- ficiu(m) gratu(m) gra- tu(m) nullos super eum

amplius in- ducam fluctus luc- tus aquo tandem repi- tis stolam primam

Spiri- tus Contribula- re are.

men

men amen

men a-

men a-

men a-

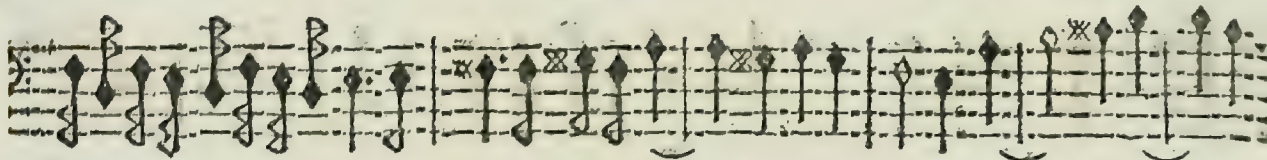
men amen a- men a-

men a-

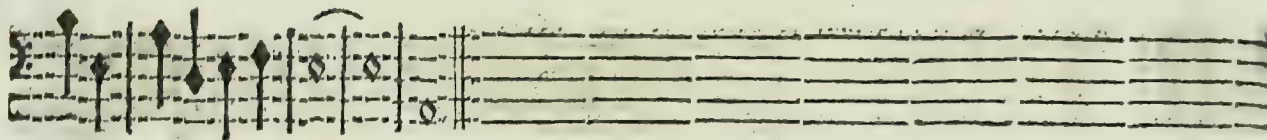


men a-

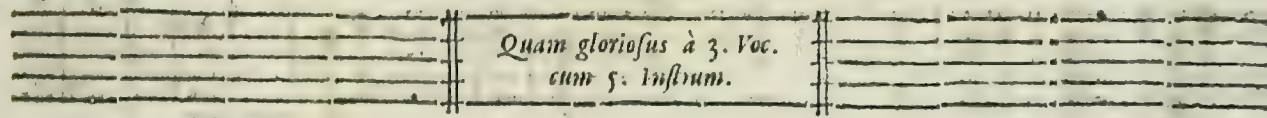
a-



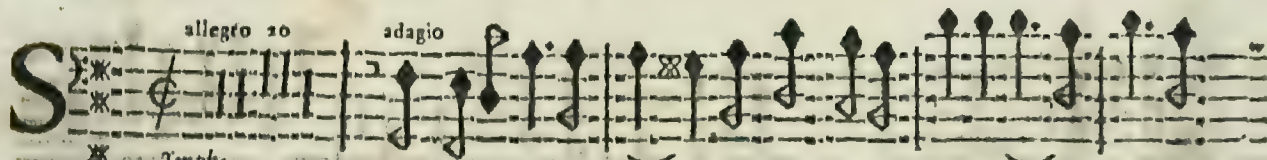
men a-



men.



Quam gloriosus à 3. Voc.
cum 5. Instrum.

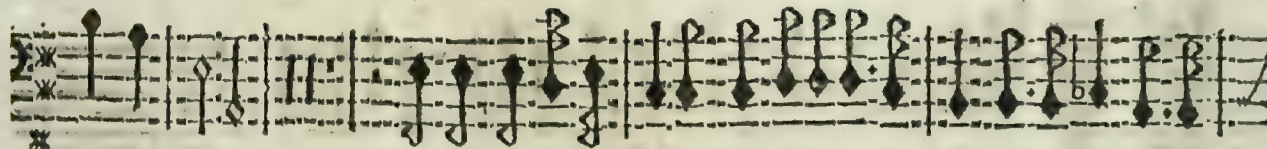


allegro 20

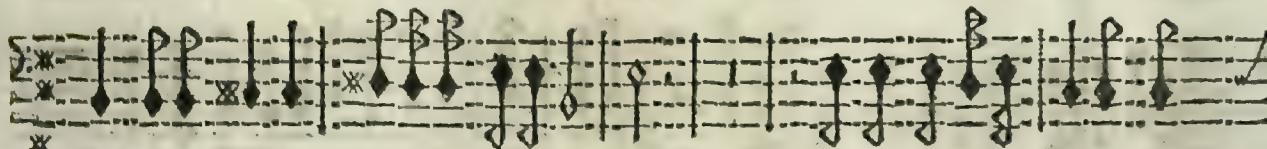
adagio

Tmph:

Quam glori- ofus De- us quam glori- ofus De- us in



Sanctis suis demus nomini ejus Magnificenti- am quoniam ipse



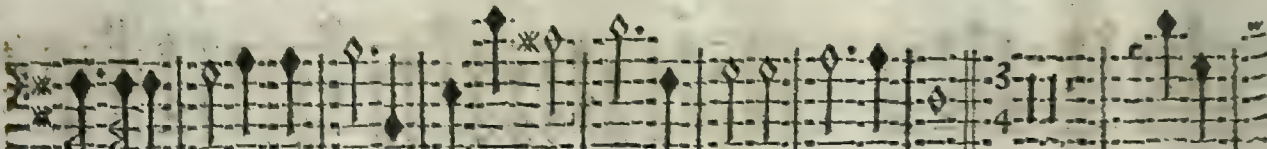
est dia- dema gloriae electo- rum demus nomini ejus mag-



nificenti- am quoniam ipse est dia- dema gloriae electo- rum.



A saeculo usque in saecu- lum Ma- jestas Domi- ni à



saeculo usque in saecu- lum Majes- tas Ma- jestas Domi- ni.

solo
Conti-

BASSO.

cefcac impi- orum Syna- goga procul hinc princeps te- nebra- rum Conti-

cefcac impi- orum Syna- goga procul hinc princeps te- nebra- rum procul

hinc procul hinc princeps te- nebra- rum procul hinc princeps te- nebra- rum.

Re- fonent Cali a- tria Re-

fonent Cali a- tria præcum melodi- is Sanctorum

agmina feftivis Collæ- tentur Myf-

te- riis Sanctorum agmina Sanctorum agmina feftivis Collæ-

ten- tur Collæ- tentur Myftici- is in fæctu-

lo- rum in fæcu- lo- rum fæcu-

la in fæcu- lo- rum fæcu- lo- rum fæcu- la.

*Gaudete Cantate de Sancta
vel Sancto à 4. Voc. 5. Instr.*

G Au- dete Can- tate ò læti mor- tales ò læti ò

læti mor- ta- les ò læti mor- ta- les Can. tate ò

læti mor- tales Gau- dete Can- tate ò læ- ti mor-

tales Gau- dete Can- tate ò læti ò læti mor- ta- les ò læti mor-

ta- les Gau- dete Can- tate Can- tate ò

læti mor- tales Gau- dete Can- tate Gau- dete Can- tate ò læti mor-

tales ò læti mor- ta- les ò læti mor- ta- les Vos Campi Flo-

rentes spi- rate o- dores spi- rate spi- rate o- do- res spi- rate o-

do- res Flo- rentes spi- rate o- dores Vos

Campi Flo- rentes spi- ra- te o- dores Vos tenc- ri Flores per

prata per prata ri- de- te per prata ri- de- te spi-

rate o- dores Gau- dete Vos Campi Flo- rentes spi-

rate o- dores Vos teneri Flores per prata ri- dete Can- tate Gau- de-

te Can- tate Gau- de- te. Ex- o-

ritur in tertis novi syderis lux quæ Solis ut

fax est nobis dux est nobis dux ex- o-

ritur ex- oritur in terris novi syderis lux quæ Solis ut fax est no- bis

dux est nobis dux uti est Cæ- li pax uti est Cæ- li pax

uti est Cæ- li pax quæ So- lis ut fax est nobis dux uti est Cali pax

Cæli pax Cæli pax uti est Cæli pax.

Rittornello Tacet. Splendet Tacet.

Intuemini Tacet. Ergo lætas Tacet. Et floruit Tacet. Hæc est Tacet. Rittornello Tacet. Ista mundi Tacet.

Rittornello Tacet. Orbis Sola Tacet.

O Fide- les exul- tate ex- ul- ta-

te ô Fi- deles exul- ta-

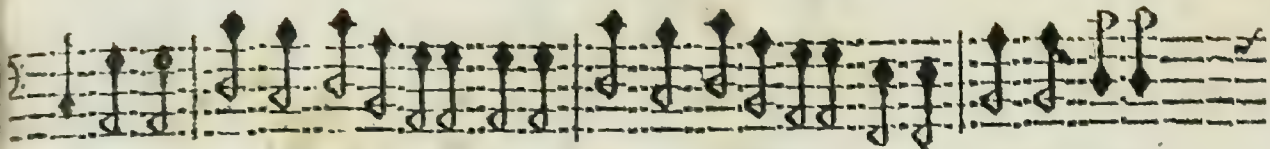
te ô Fide- les exul- tate ex- ul- ta-

te ô Fi- deles exul- ta-

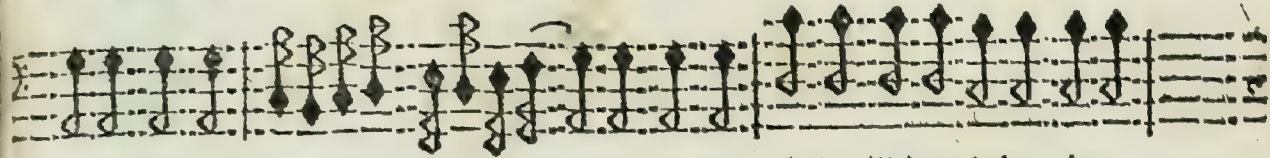
te huc ac- cur- ri- te Ve- loces huc ac- cur- ri- te Ve-

lo- ces huc ac- cur- ri- te Ve- loces huc ac-

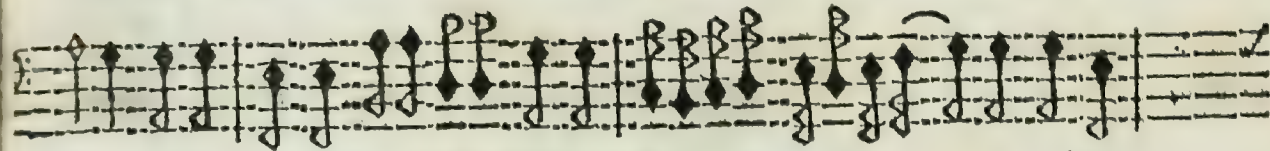
ce- di- te Ve- loces huc acce- dite Ve- loces huc acce- dite Ve- lo-



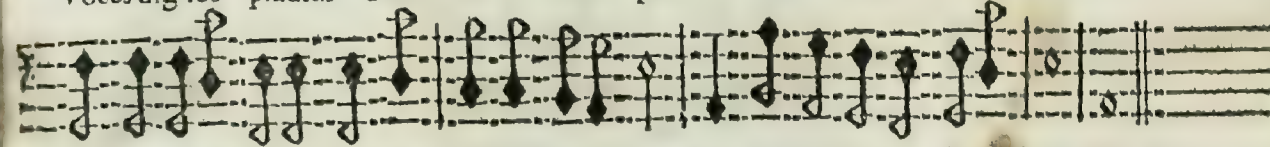
ces dignos plausus Cælebrate dignos plausus Cælebrate dignos plausus Cæle-



brate Trium-pha- — les Trium-phales Triumphales date



Voces dignos plausus Cælebrate Trium-pha- — — les Trium-



phales date Voces Trium-phales date Vo-ces Triumphales date Vo-ces.

I N D E X.

- 1. Missa à 4. Voc. cum 3. Instrum. avec Flûtes & Hautbois. 3
- 2. Exurge (Dialogus inter Christum & animam) à 2. Voc. cum 5. Instrum. Flûtes ou Hautbois. 12
- 3. Quam gloriosus à 3. Voc. cum 5. Instrum. 14
- 4. Gaudete Cantate à 4. Voc. cum 5. Instrum. 16

F I N I S.



Handwritten musical notation on a five-line staff, appearing as a series of rhythmic marks and stems.

Handwritten musical notation on a five-line staff, appearing as a series of rhythmic marks and stems.

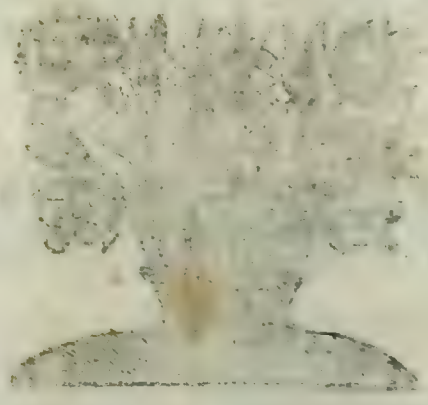
Handwritten musical notation on a five-line staff, appearing as a series of rhythmic marks and stems.

Handwritten musical notation on a five-line staff, appearing as a series of rhythmic marks and stems.

I N D E X

Table of contents listing page numbers and corresponding text or musical sections. The text is mirrored and difficult to read due to bleed-through.

F I N I S



PHILOMELA I.A.A. DELECTANS

SEU

MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA.

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM.

VIOLINO PRIMO.



Ex Officinâ HENRICI
Foro Ovorui

Cui

Kyrie ut
supra.

PHILOMELA
DELLECTANS

MUSSA MOTTETTA

... ..

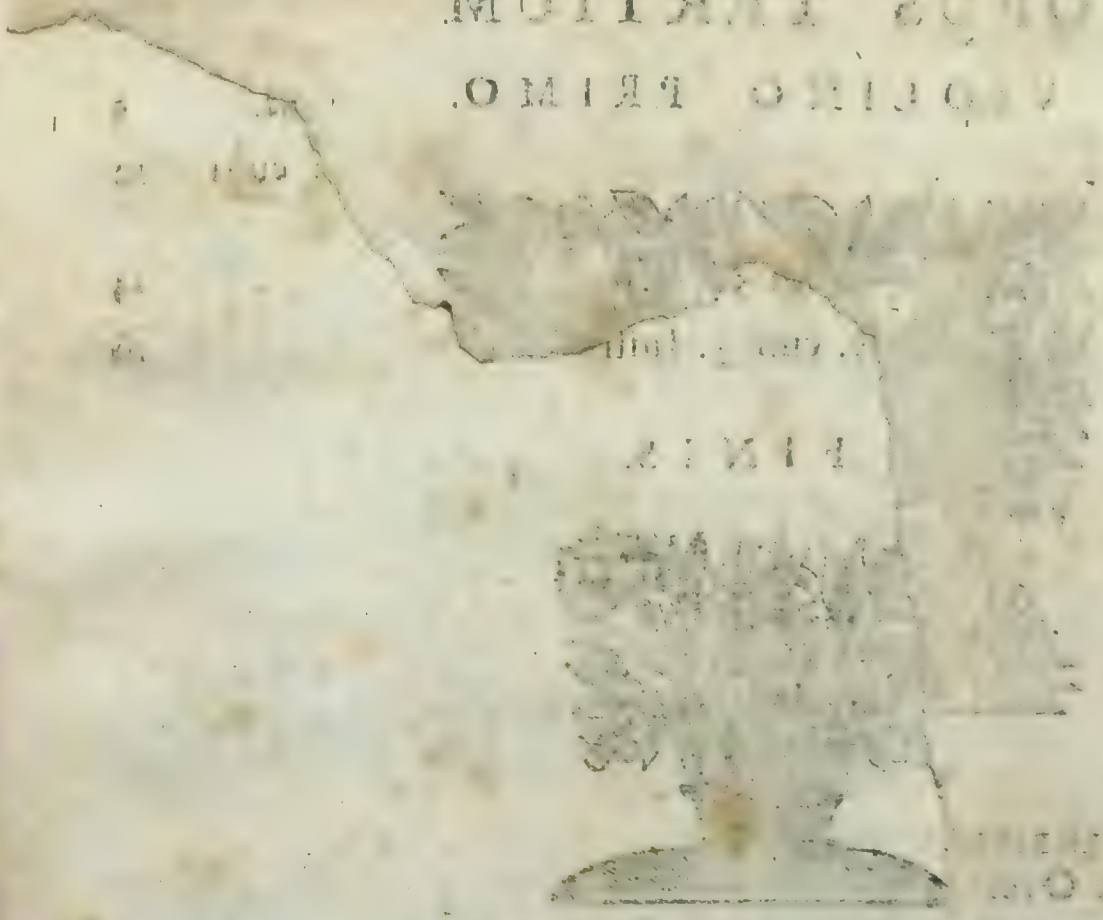
DECANTANDA

AUTORE

EPHONISO DEVE

... ..

... ..



... ..

VIOLINO PRIMO.

MISSA à 4 Voc: & 3. Instrum.
Viol vel Flutes cum Hautbois.

adagio Tutti

Tmph:

adagio

Kyrie.

Flutes.

Christe.

Kyrie ut supra.

VIOLINO PRIMO

Hautbois Solo.

Musical staff for Hautbois Solo, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Gloria.

Musical staff for the Gloria section, starting with a treble clef and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Tutti

Et in terra pax.

Musical staff for the section 'Et in terra pax', starting with a treble clef and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Musical staff for the section 'Et in terra pax', continuing the previous staff with a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Hautbois Solo.

Musical staff for Hautbois Solo, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Laudamus

Musical staff for the section 'Laudamus', starting with a treble clef and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Musical staff for the section 'Laudamus', continuing the previous staff with a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Musical staff for the section 'Laudamus', continuing the previous staff with a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Tutti
Gracias.

Musical staff for the section 'Gracias', starting with a treble clef and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Musical staff for the section 'Gracias', continuing the previous staff with a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Musical staff for the section 'Gracias', continuing the previous staff with a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

Domine.

Musical staff for the section 'Domine', starting with a treble clef and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. A double bar line is present near the end of the staff.

VIOLINO PRIMO.

Musical staff for Violino Primo, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

Flutes Solo.

Musical staff for Flutes Solo, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*). The tempo marking "adagio" is present below the staff.

Qui tollis.

Tutti

Viol.

Musical staff for Violino, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

Flutes.

Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

Tutti
Suscipe.

Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

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Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*). The tempo marking "allegro" is present above the staff.

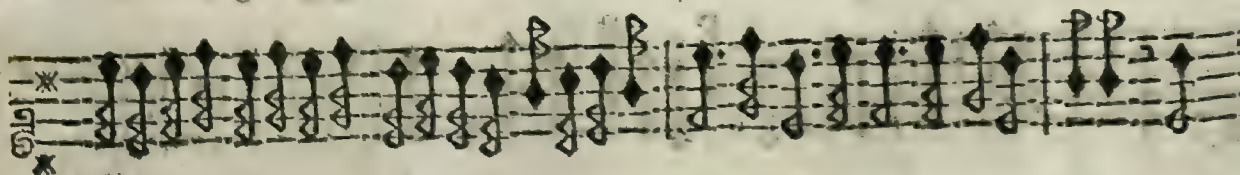
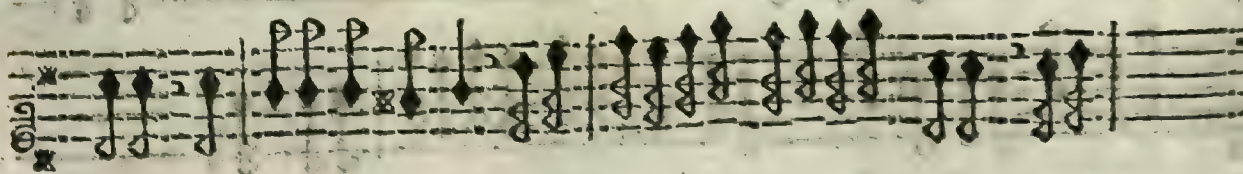
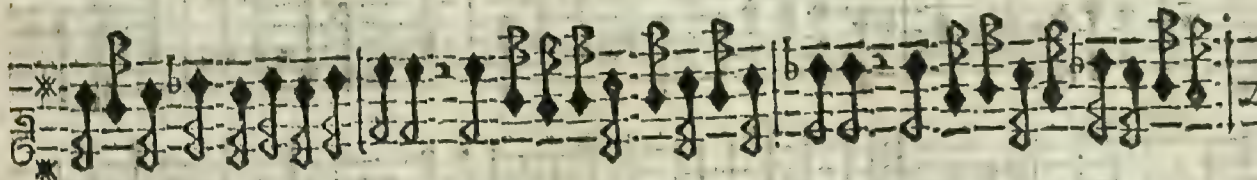
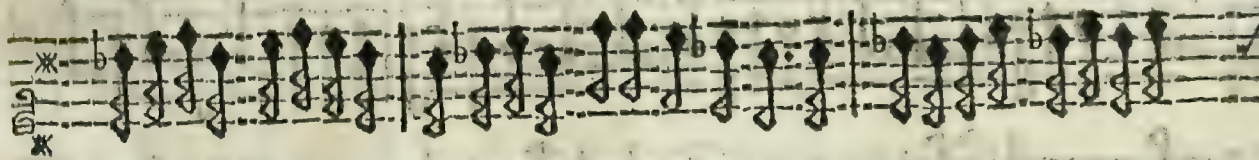
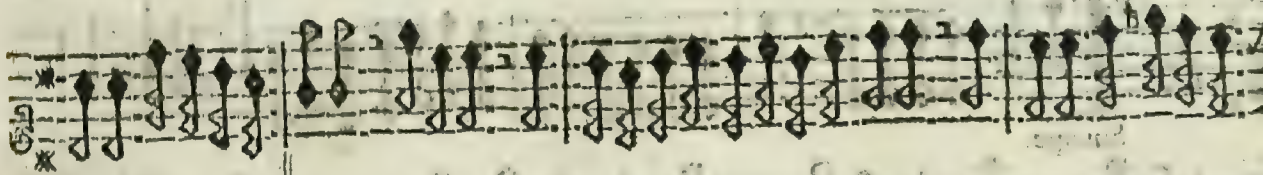
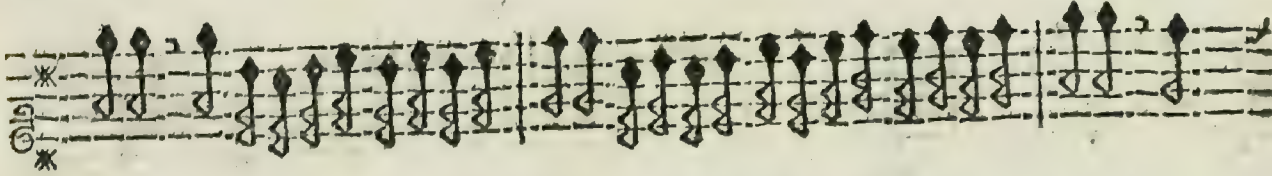
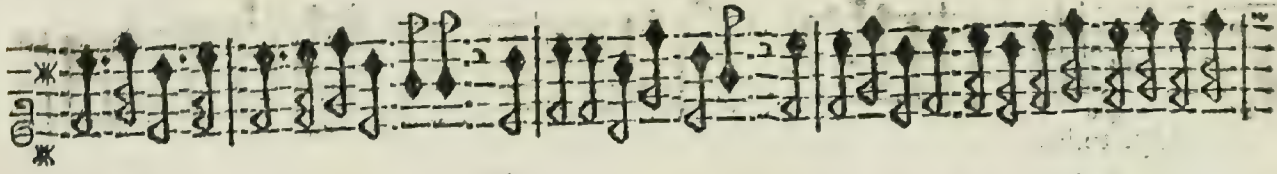
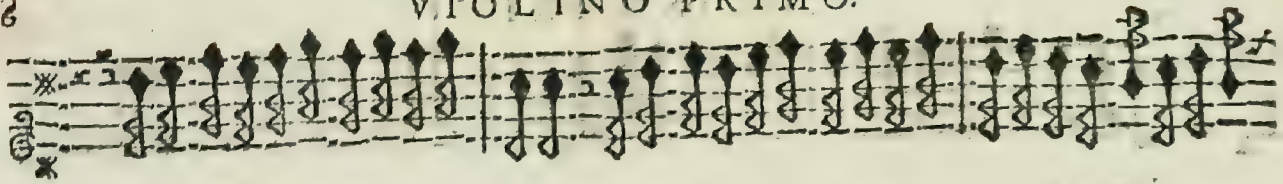
Quoniam.

Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

Musical staff for Flutes, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, with some notes marked with an asterisk (*).

VIOLINO PRIMO.



VIOLINO PRIMO.

First staff of musical notation for Violino Primo.

Second staff of musical notation for Violino Primo.

Third staff of musical notation for Violino Primo.

Fourth staff of musical notation for Violino Primo, including the text "In gloria." and tempo markings "adagio" and "presto".

Fifth staff of musical notation for Violino Primo.

Sixth staff of musical notation for Violino Primo.

Seventh staff of musical notation for Violino Primo.

Eighth staff of musical notation for Violino Primo.

Ninth staff of musical notation for Violino Primo.

Tenth staff of musical notation, including the text "Hautbois Solo" and "Viol Solo", and the section title "Credo.".

Eleventh staff of musical notation for Violino Primo.

VIOLINO PRIMO.

Musical staff 1: Violino Primo part, starting with *Tutti Patrem.* The staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests.

Musical staff 2: Violino Primo part, starting with *Hautbois Solo* and *Vigibilium.* The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 3: Violino Primo part, starting with *Viol Solo.* The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 4: Violino Primo part, starting with *Tutti Et ex patre.* The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 5: Violino Primo part. The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 6: Violino Primo part. The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 7: Violino Primo part. The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 8: Violino Primo part. The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 9: Violino Primo part, starting with *Genitum* and *presto Qui propter*. The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 10: Violino Primo part. The staff continues with rhythmic patterns, including some triplet markings.

Musical staff 11: Violino Primo part. The staff continues with rhythmic patterns, including some triplet markings.

VIOLINO PRIMO.

Flutes Solo.

Crucifixus Basso Solo.

Tutti allegro

Et resurrexit.

VIOLINO PRIMO.

Et iterum.

adagio

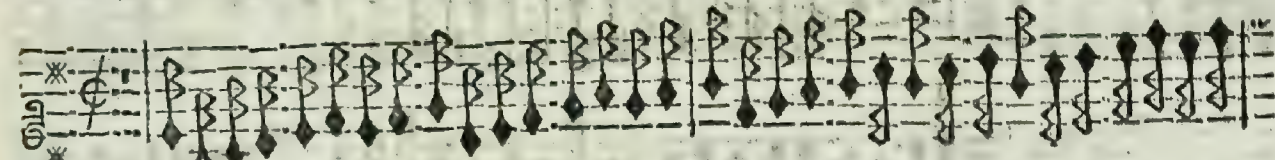
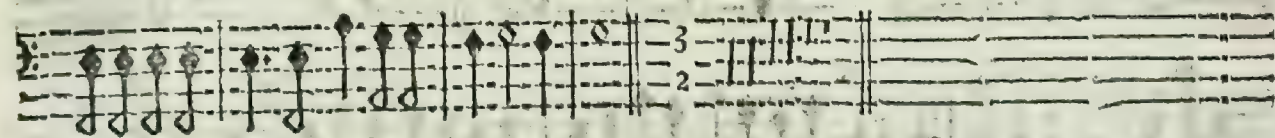
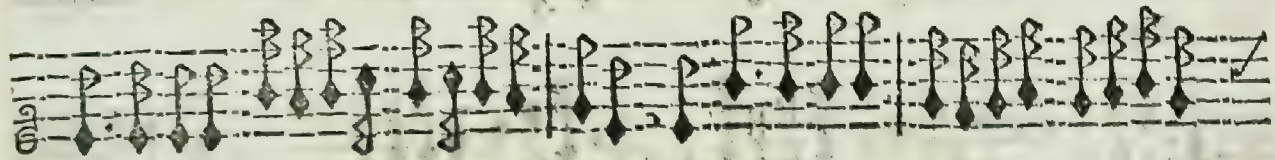
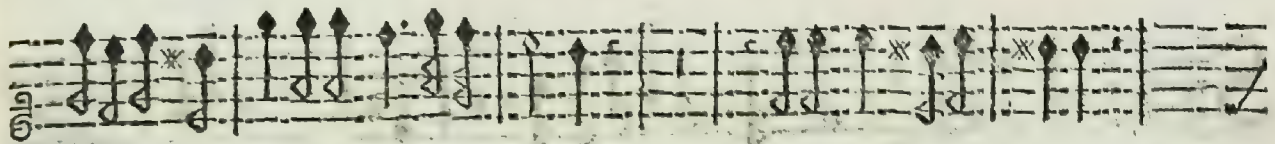
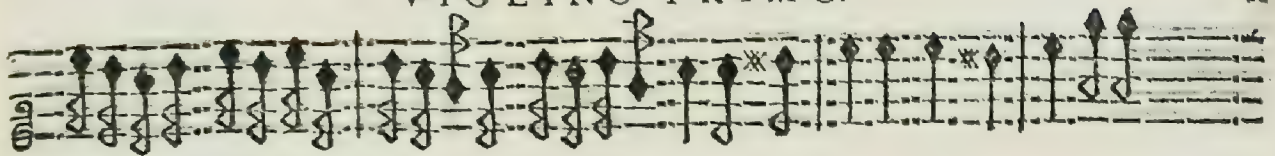
Et mortuos.

Hautbois Solo.

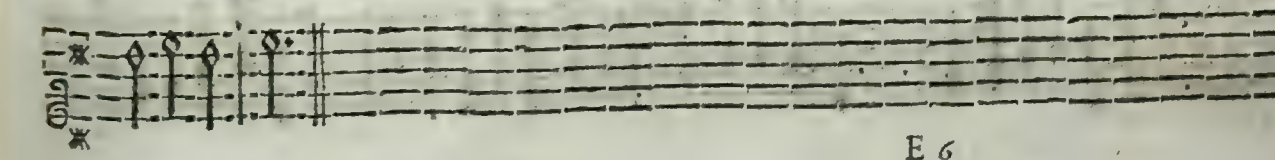
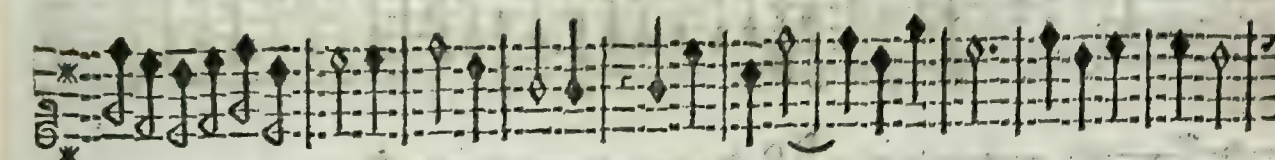
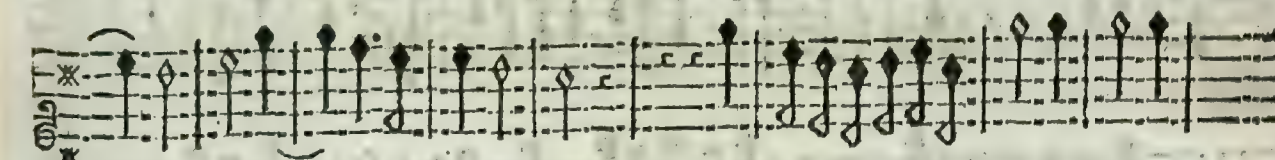
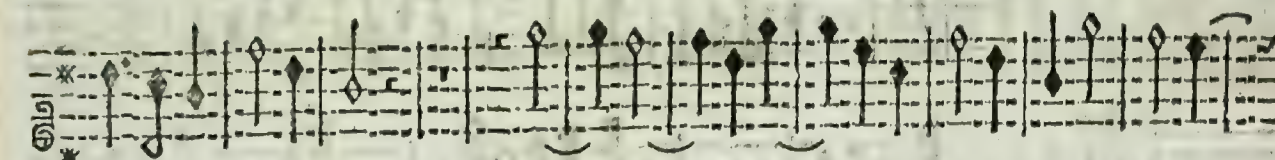
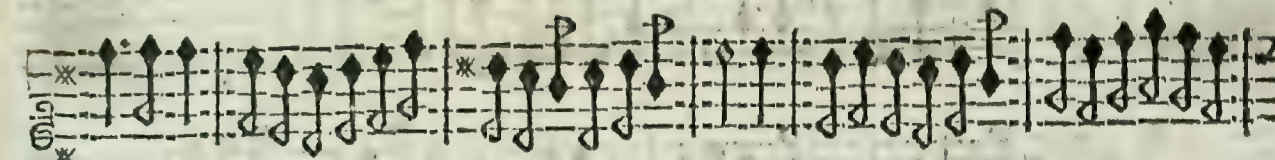
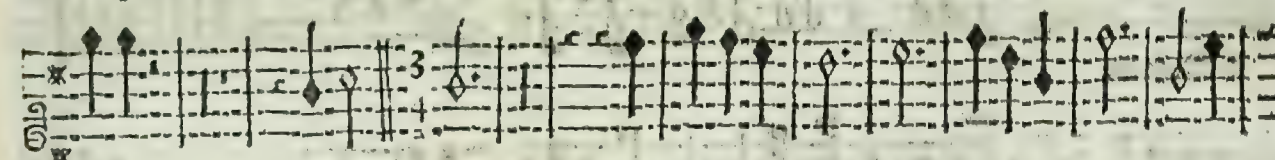
Cujus regni.

Tutti allegro

Et in Spiritum.



Et exspecto.



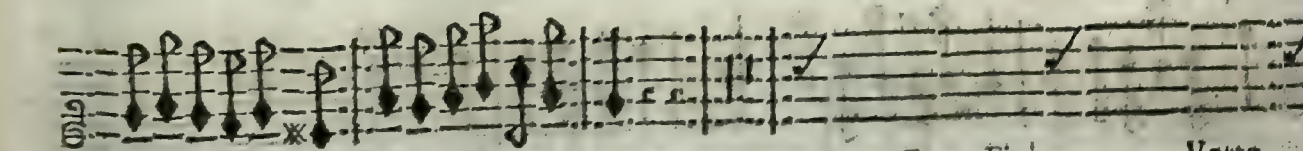
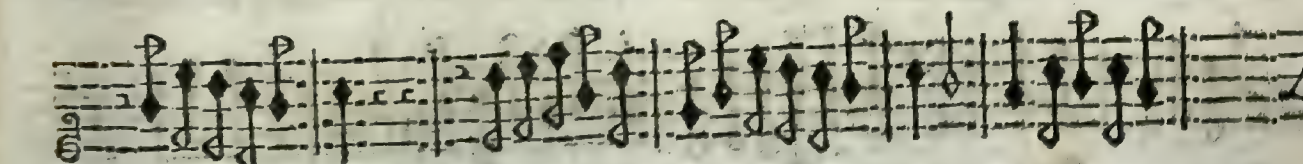
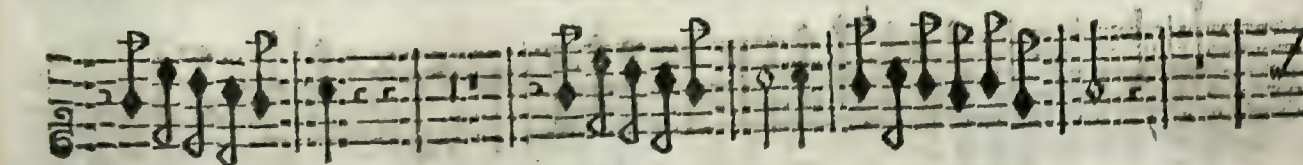
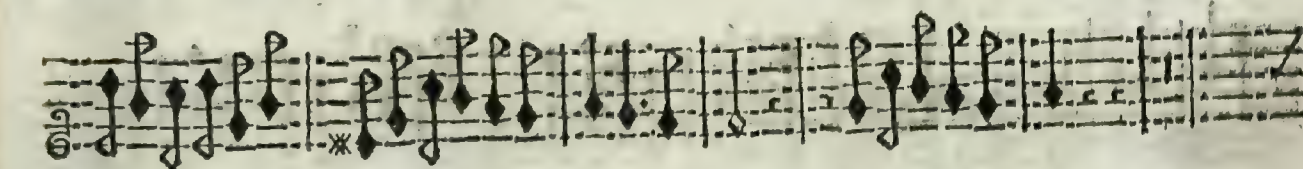
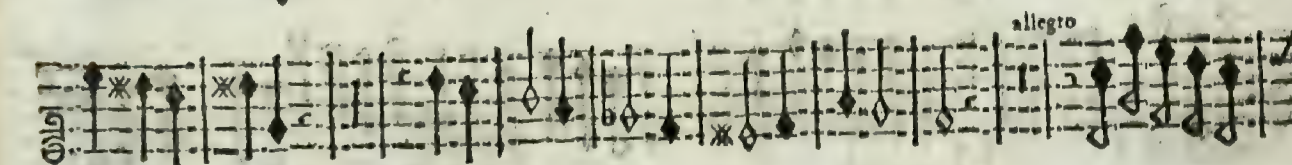
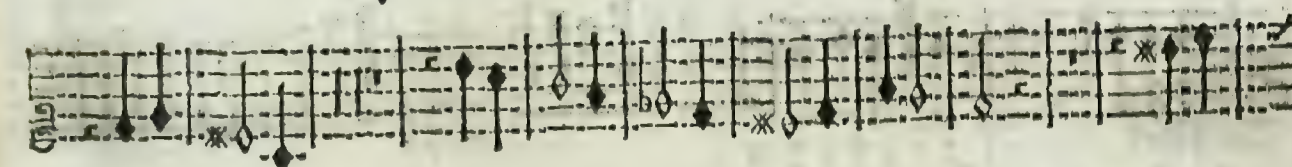
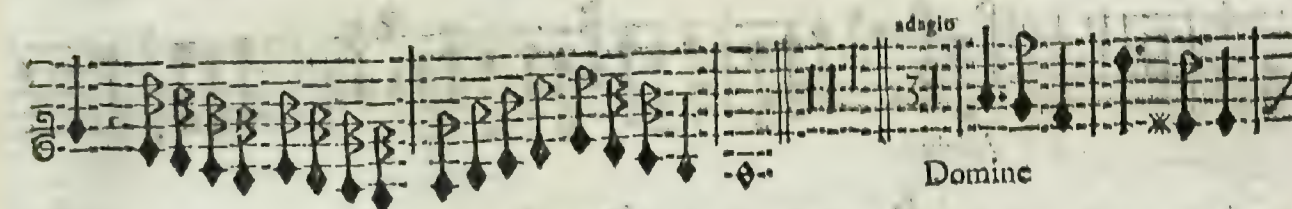
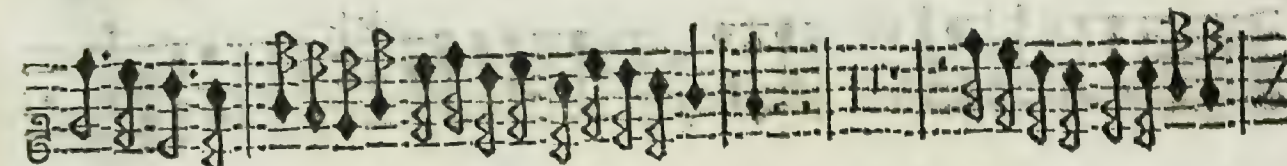
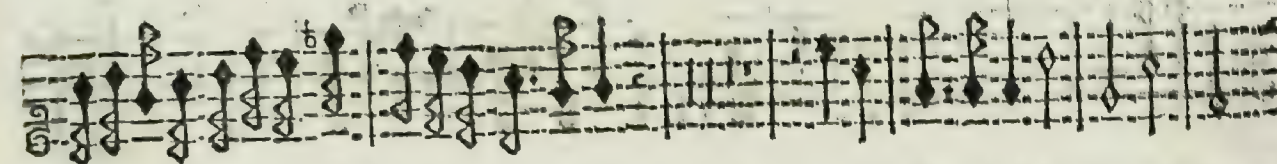
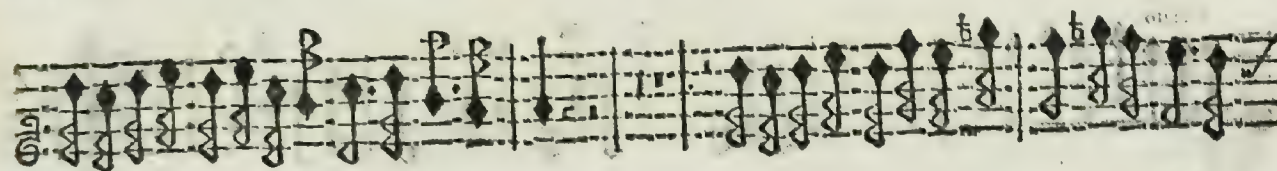
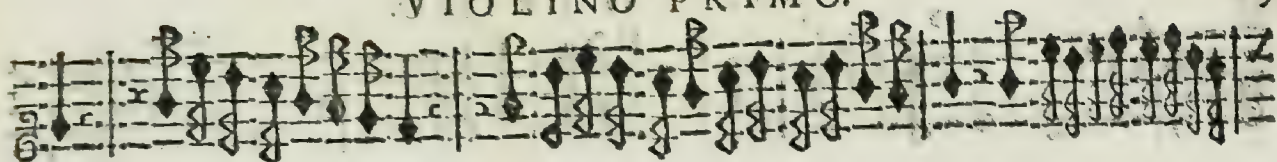
Canta Solo con Instrum.
O Domine Deus

S

Onata.

o Domine

VIOLINO PRIMO.



VIOLINO PRIMO.

adagio

First staff of musical notation with treble clef and various notes.

allegro

Second staff of musical notation, starting with a treble clef and a series of notes.

Third staff of musical notation with treble clef and notes.

Fourth staff of musical notation with treble clef and notes.

Fifth staff of musical notation, including a double bar line and a repeat sign.

Alleluja.

Sixth staff of musical notation with treble clef and notes.

Seventh staff of musical notation with treble clef and notes.

Eighth staff of musical notation with treble clef and notes.

Ninth staff of musical notation with treble clef and notes.

Dolce

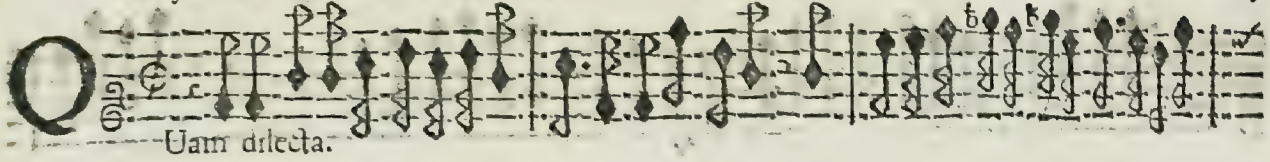
Tenth staff of musical notation with treble clef and notes.

Eleventh staff of musical notation with treble clef and notes.

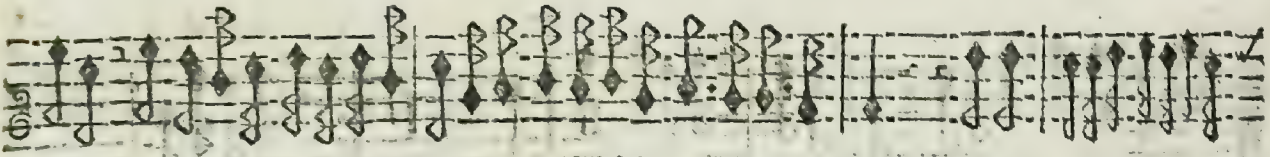
Alto solo cum Inferum:

VIOLINO PRIMO.

O *Uam dilecta.*



The first staff begins with a large 'O' and the text 'Uam dilecta.' below it. The music is written in a treble clef with a common time signature. It features a series of notes, some with dynamic markings like 'p' and 'f', and a fermata over a note.



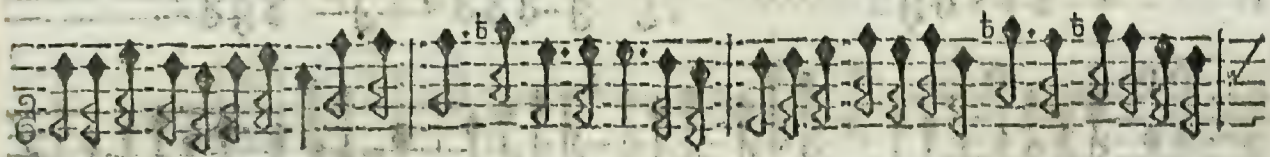
The second staff continues the musical piece with a series of notes and rests, including dynamic markings.



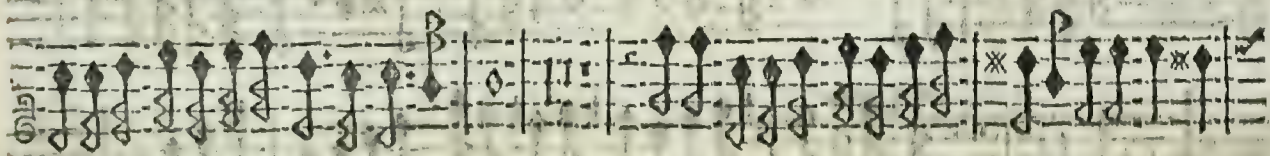
The third staff continues the musical piece with a series of notes and rests, including dynamic markings.



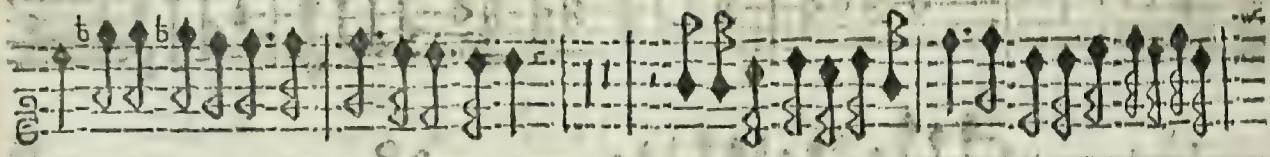
The fourth staff continues the musical piece with a series of notes and rests, including dynamic markings.



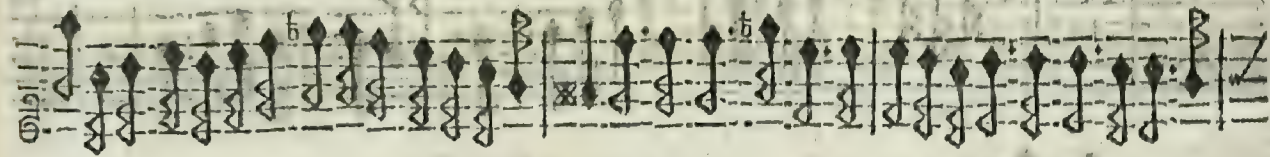
The fifth staff continues the musical piece with a series of notes and rests, including dynamic markings.



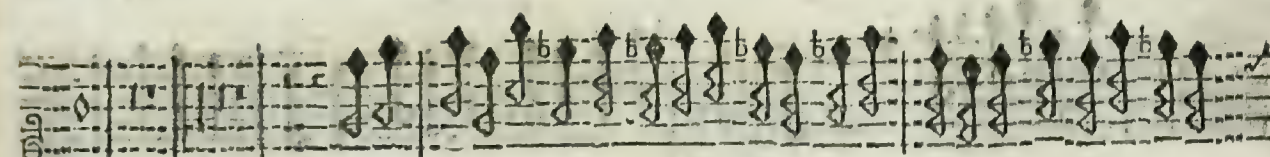
The sixth staff continues the musical piece with a series of notes and rests, including dynamic markings.



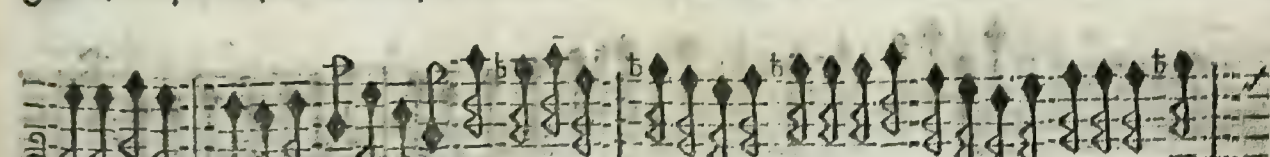
The seventh staff continues the musical piece with a series of notes and rests, including dynamic markings.



The eighth staff continues the musical piece with a series of notes and rests, including dynamic markings.



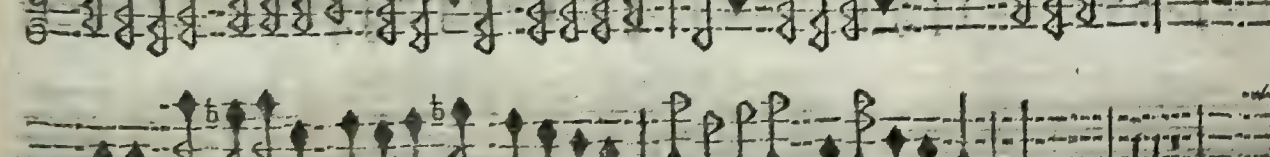
The ninth staff continues the musical piece with a series of notes and rests, including dynamic markings.



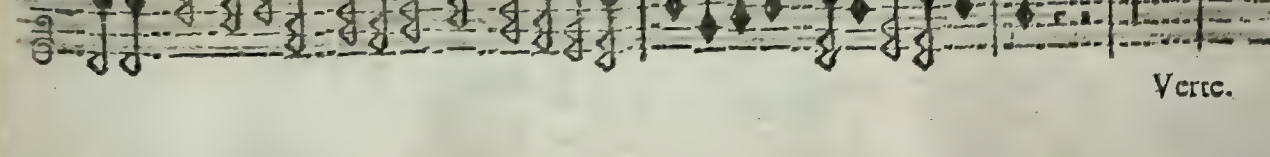
The tenth staff continues the musical piece with a series of notes and rests, including dynamic markings.



The eleventh staff continues the musical piece with a series of notes and rests, including dynamic markings.

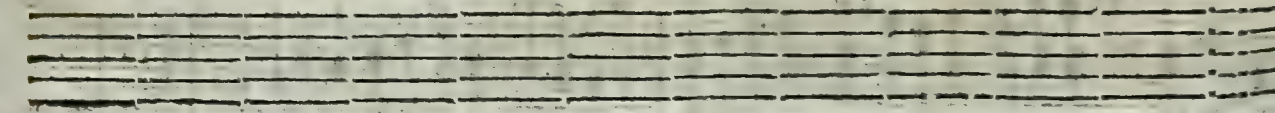
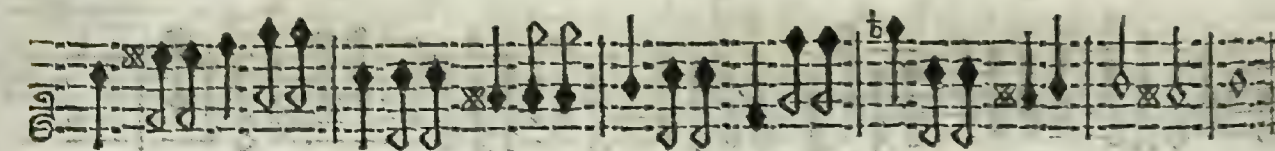
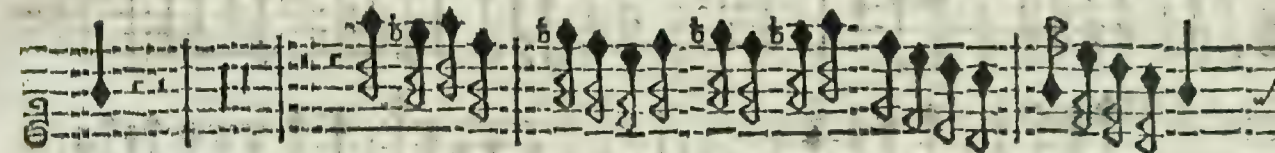
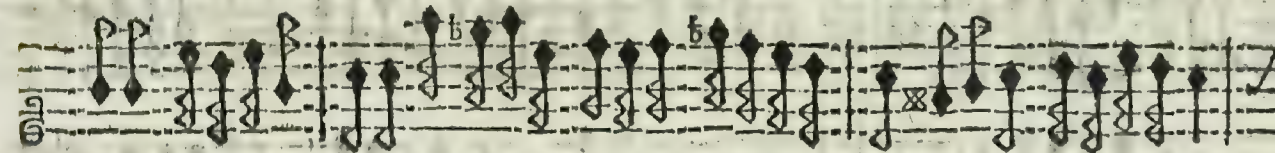
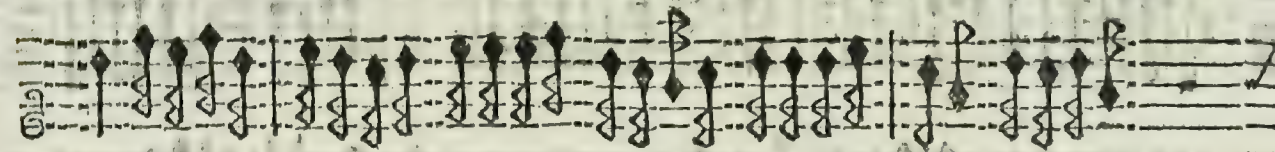
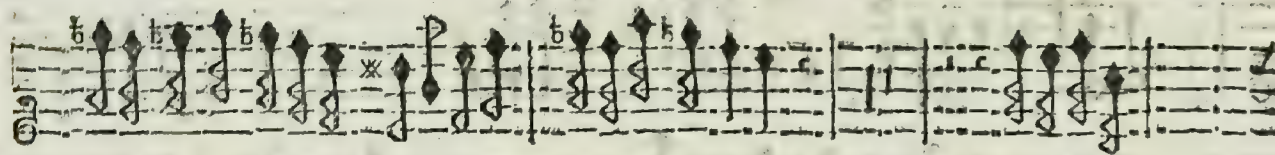
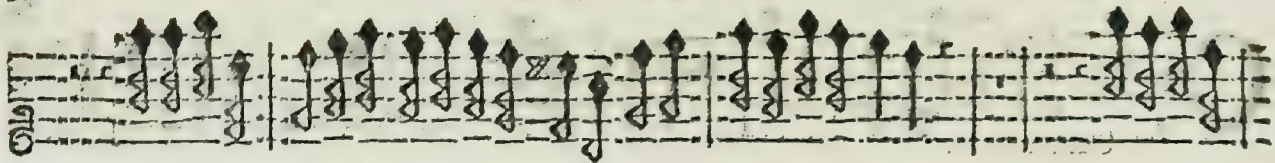


The twelfth staff continues the musical piece with a series of notes and rests, including dynamic markings.



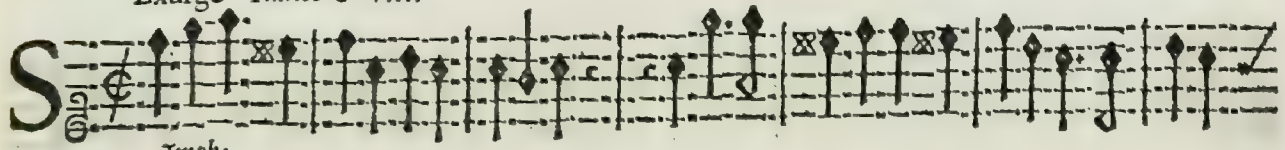
The thirteenth staff continues the musical piece with a series of notes and rests, including dynamic markings.

Verte.


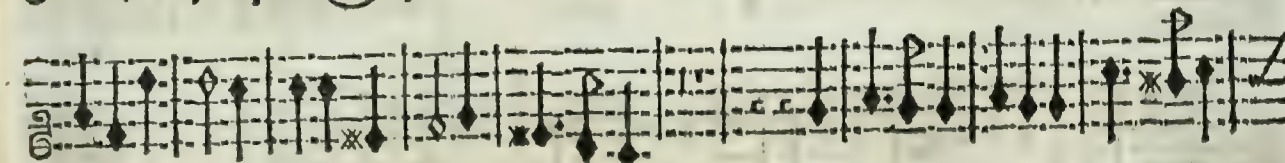
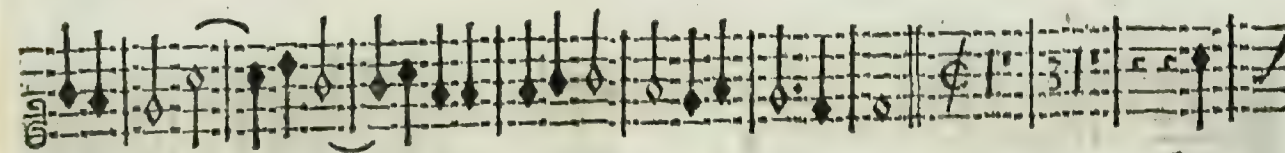
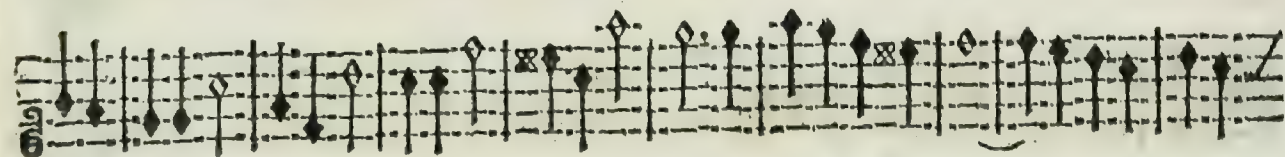
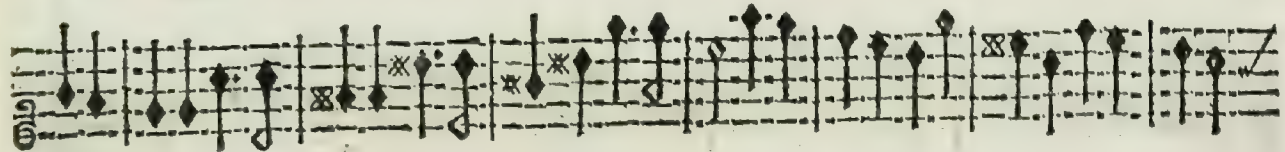


Dialogus inter Christum & animam à 2. Voc.
cum 5. Instrum. Viol: vel Flutes.

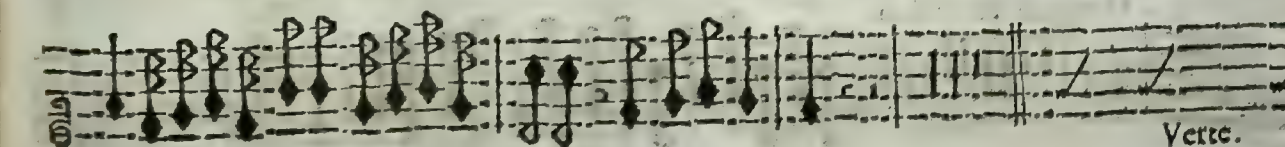
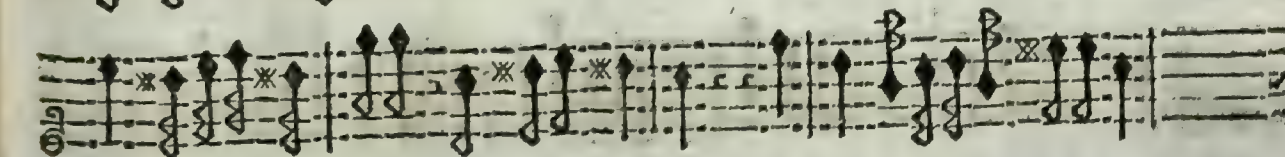
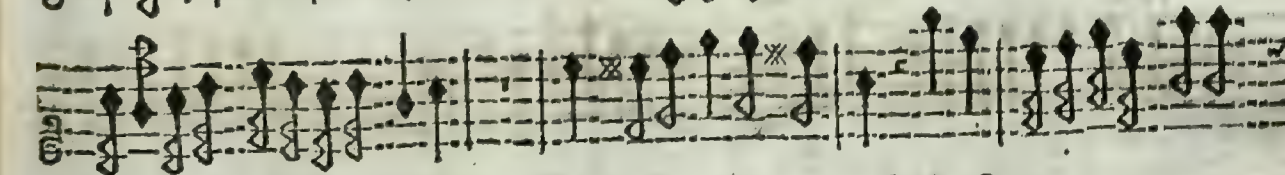
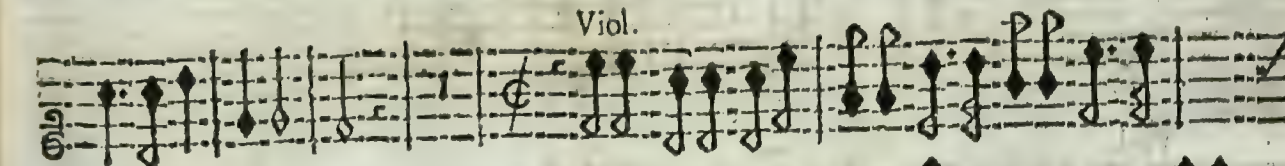
Exurge Flutes & Viol.

S 

Imp:



Viol.



Verte.

VIOLINO PRIMO.

Viol:

Flutes.

Viol.

Hautbois & Violon.

First staff of musical notation for Violino Primo, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes.

Second staff of musical notation, continuing the melodic line with various rhythmic values and rests.

Third staff of musical notation, showing a continuation of the piece with some dynamic markings like 'p' and 'f'.

Fourth staff of musical notation, featuring a variety of note values and rests.

Fifth staff of musical notation, continuing the musical sequence.

Quam gloriosus à 3. Voc. Alto
Tenore e Basso cum 5. Instrum.

Section starting with a large 'S' time signature, marked 'Unison', 'allegro', and 'Amph:'. The music is in a 2/4 time signature.

Second staff of the 'S' section, featuring a treble clef and various rhythmic patterns.

Third staff of the 'S' section, continuing the rhythmic and melodic development.

Fourth staff of the 'S' section, showing a continuation of the piece.

Fifth staff of the 'S' section, featuring a variety of note values and rests.

Sixth staff of the 'S' section, ending with a double bar line and the tempo marking 'adagio'.

adagio
Quam gloriosus.

Verte

VIOLINO PRIMO.

allegro

Handwritten musical score for Violino Primo, page 20. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and the tempo marking 'allegro'. The music is written in a single system with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo). The score features repeat signs and first/second endings. A section labeled 'Trio' begins on the eighth staff, marked 'adagio' and featuring a 3/4 time signature. The music continues with similar rhythmic patterns and dynamics throughout the page.

First musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes.

Second musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It continues the melodic line with eighth and sixteenth notes.

Third musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It features a sequence of eighth notes followed by a double bar line and a repeat sign.

Unison.

Fourth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It begins with a *Unison.* instruction and an *allegro* tempo marking. The staff contains a series of eighth notes.

allegro

Fifth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It continues the eighth-note pattern.

Sixth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It features a mix of eighth and sixteenth notes.

Seventh musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It continues the melodic line with eighth notes.

Eighth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It features a series of eighth notes with dynamic markings *p* and *f*.

Ninth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It contains a series of eighth notes with dynamic markings *pppp*.

Tenth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It features a series of eighth notes with dynamic markings *p* and *f*.

Eleventh musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It continues the eighth-note pattern.

Twelfth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It features a series of eighth notes with dynamic markings *p* and *f*.

Gaudete Cantate de Sancta del
 Sancto. a Voc. 4. & 5. Luffium

Unison.

G

Audete Cantate.

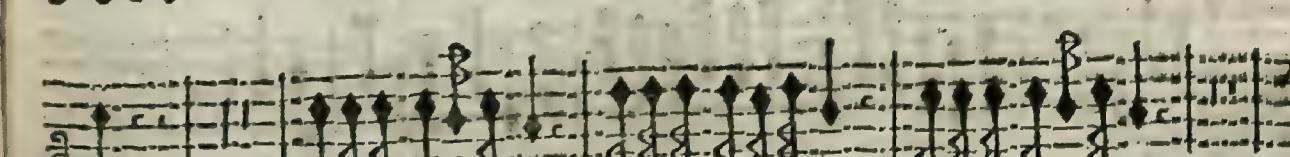
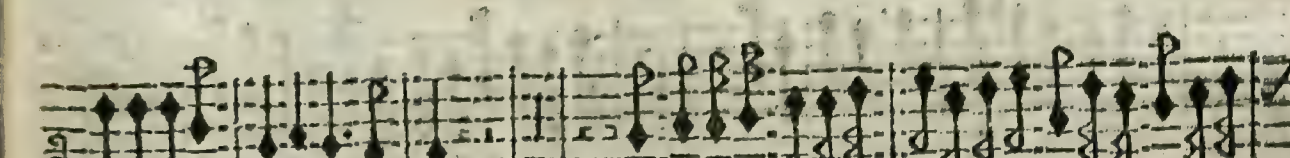
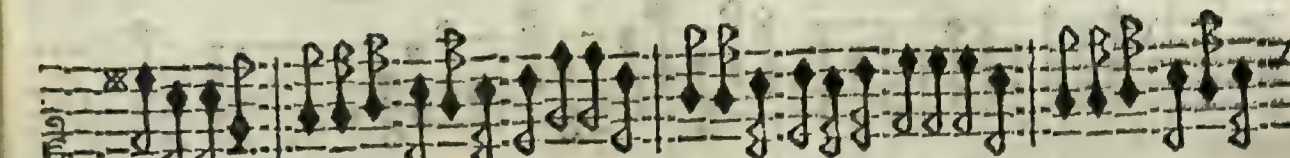
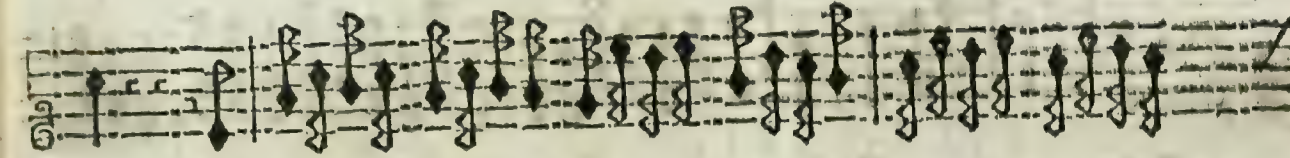
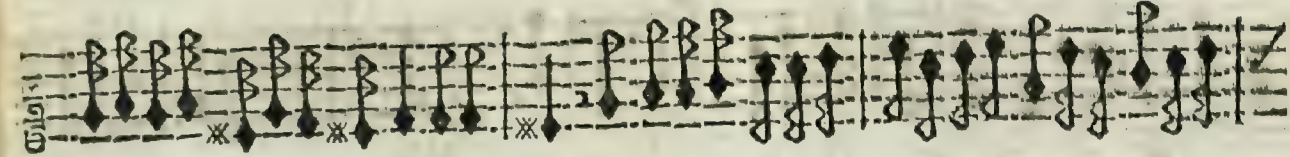
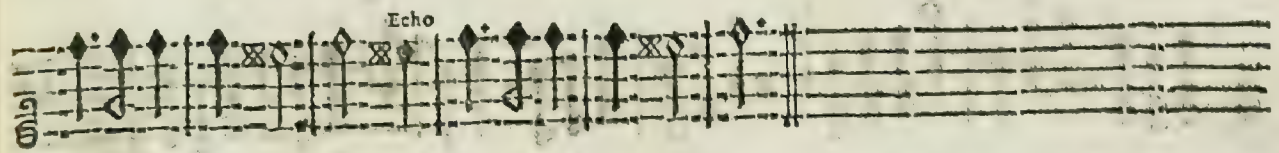
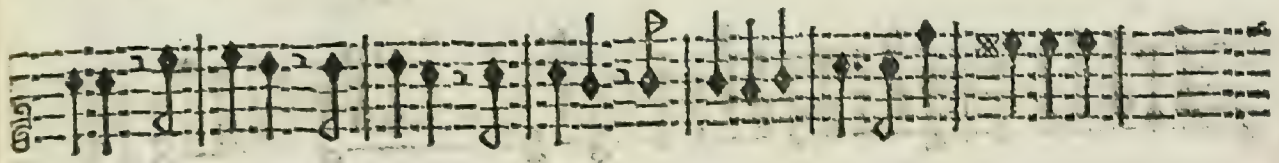
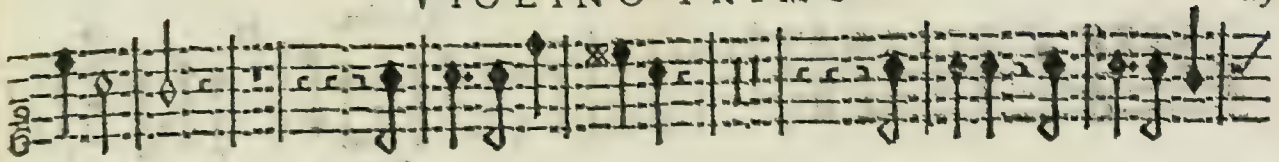
Echo

Echo

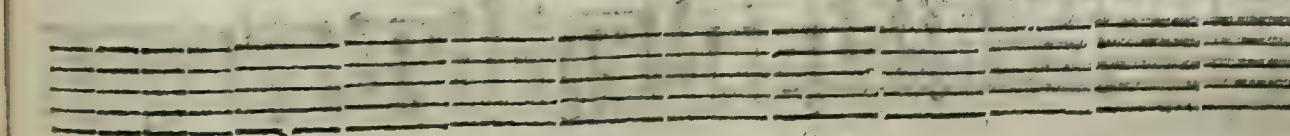
Echo

Echo

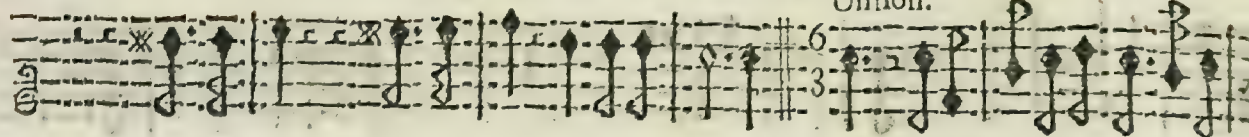
Echo



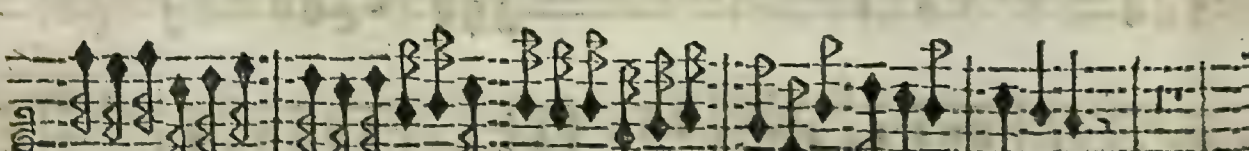
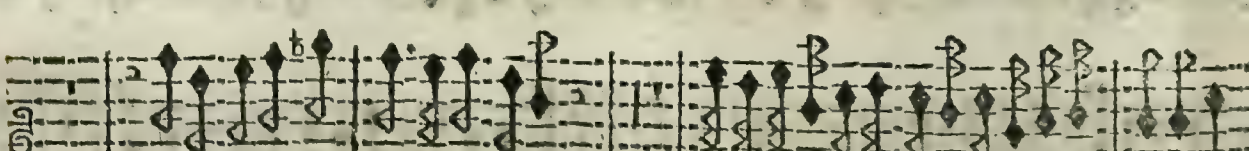
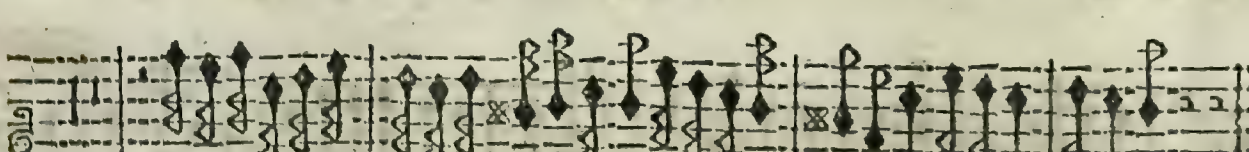
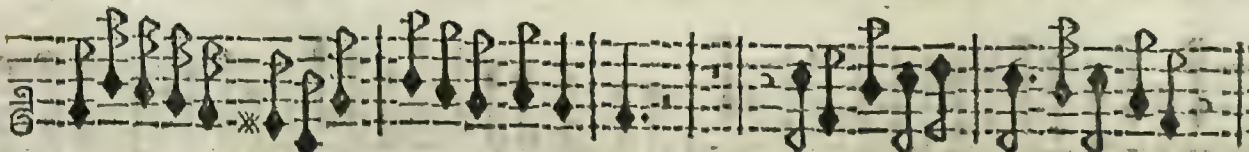
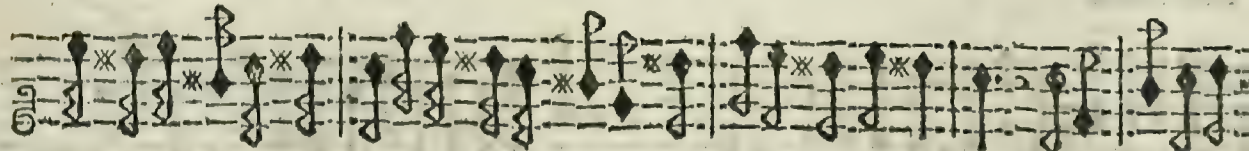
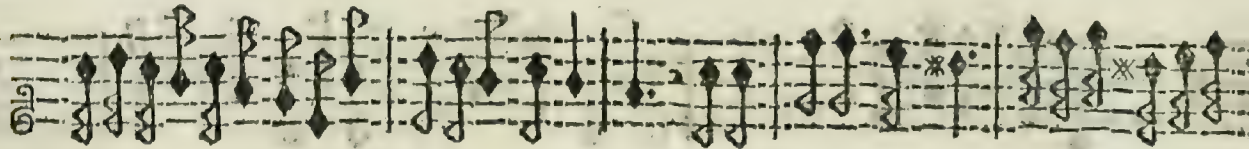
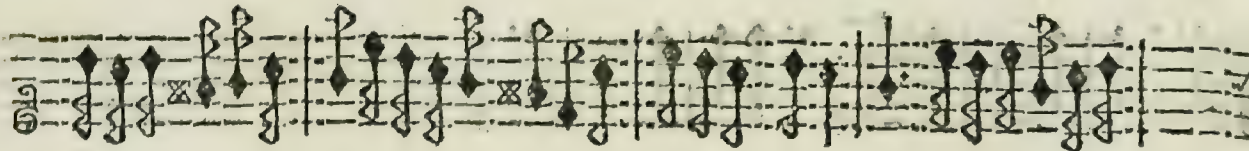
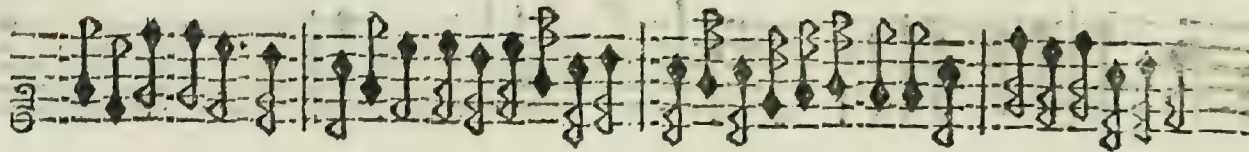
Verte.



Unifon.



Ritornello.



VIOLINO PRIMO.

First musical staff, starting with a treble clef and a common time signature. It contains several measures of music, including a double bar line and a repeat sign. The notation includes various note values and rests.

Second musical staff, continuing the piece. It features a series of notes with stems and beams, and includes two asterisks (*) marking specific measures.

Third musical staff, showing further musical development. It includes a double bar line and several asterisks (*) marking specific measures.

Fourth musical staff, featuring a treble clef and a common time signature. It includes a double bar line and a repeat sign.

Fifth musical staff, continuing the musical notation with various note values and stems.

Sixth musical staff, featuring a treble clef and a common time signature. It includes a double bar line and a repeat sign.

Seventh musical staff, showing a series of notes with stems and beams.

Eighth musical staff, featuring a treble clef and a common time signature. It includes a double bar line and a repeat sign.

Ninth musical staff, showing a series of notes with stems and beams, and includes several asterisks (*) marking specific measures.

Tenth musical staff, featuring a treble clef and a common time signature. It includes a double bar line and a repeat sign.

Eleventh musical staff, showing a series of notes with stems and beams, and includes several asterisks (*) marking specific measures.

Twelfth musical staff, featuring a treble clef and a common time signature. It includes a double bar line and a repeat sign.

Unison.

Musical staff with notes and fingerings (6, 8) and dynamic markings (p, P).

Ritornello.

Musical staff with notes and dynamic markings (p, P).

Musical staff with notes and dynamic markings (p, P).

Musical staff with notes and dynamic markings (p, P).

Musical staff with notes and dynamic markings (p, P).

Musical staff with notes, fingerings (9), and dynamic markings (p, P).

Aria Tacet Ritornello da Capo. Secunda Aria Tacet.

Musical staff with notes and dynamic markings (p, P).

O Fideles.

Musical staff with notes and dynamic markings (p, P).

Musical staff with notes and dynamic markings (p, P).

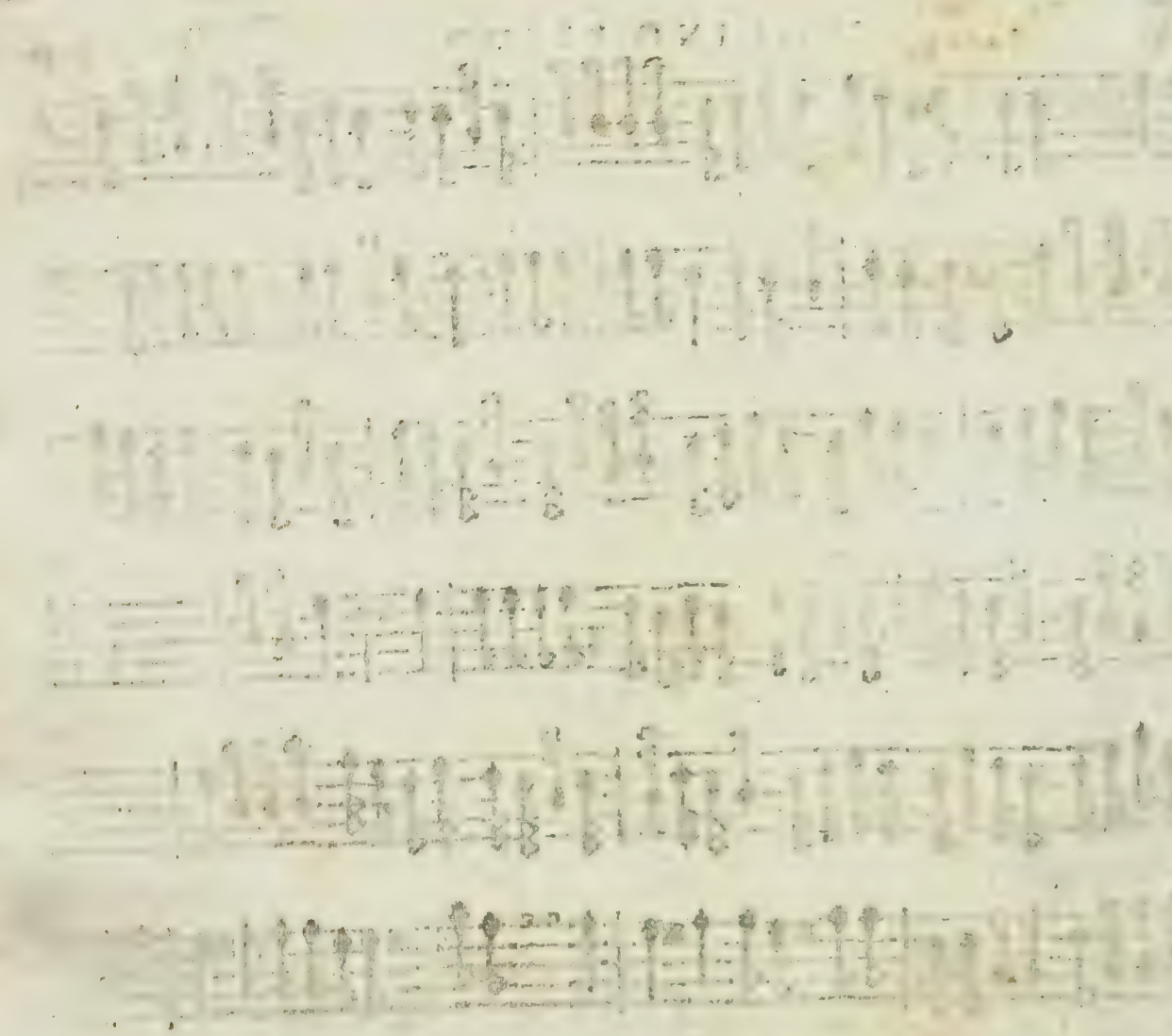
Musical staff with notes and dynamic markings (p, P).

The image shows six staves of musical notation for the first violin part. The notation includes various rhythmic values (eighths, sixteens, and dotted rhythms) and dynamic markings such as *pppp*, *p*, and accents. There are also some asterisks (*) and a final double bar line with a repeat sign.

I N D E X.

1. Missa à 4. Voc. cum 3. Instrum. avec Flutes & Hautbois.	3
2. O Domine Canto Solo cum 3. Instrum.	12
3. Quam dilecta Alto Solo cum 3. Instrum.	15
4. Exurge (Dialogus inter Christum & animam) à 2. Voc. cum 5. Instrum. Flutes ou Hautbois.	17
5. Quam gloriosus à 3. Voc. cum 5. Instrum.	19
6. Gaudere Cantate à 4. Voc. cum 5. Instrum.	22

F I N I S.



I N D E X

1. Cantate 4. Voc. cum 2. Instrum.
2. Cantate 4. Voc. cum 2. Instrum.
3. Cantate 4. Voc. cum 2. Instrum.
4. Cantate 4. Voc. cum 2. Instrum.
5. Cantate 4. Voc. cum 2. Instrum.
6. Cantate 4. Voc. cum 2. Instrum.
7. Cantate 4. Voc. cum 2. Instrum.
8. Cantate 4. Voc. cum 2. Instrum.
9. Cantate 4. Voc. cum 2. Instrum.
10. Cantate 4. Voc. cum 2. Instrum.

F I N I S

I.A.E.
PHILOMELA
DELECTANS

SEU
MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA.

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM.
VIOLINO SECUNDO.



ANTVERPIÆ,

Ex Officinâ HENRICI AERTSENS, unci Musices Typographi, in
Foro Ovorum sub signo Montis Parnassi. 1708.

Cum speciali Regis Privilegio.

PHILOMELA
DELICATA

1850
1851

1850/1851

...

DECATUR

...

WILSON'S DEVE

...

...

Wm. H. H. H. H.



...

...

...

VIOLINO SECUNDO.

MISSA à 4 Voc: & 3. Instrum.
Viol vel Flutes cum Hautbois

adagio Tutti

allegro

Impf:

adagio

Kyrie.

allegro

Flutes Solo.

Christe.

Kyrie ut supra.

VIOLINO SECONDO.

Hautbois Solo.

Musical staff with treble clef, 3/4 time signature, and notes for Hautbois Solo.

Tutti

Musical staff with treble clef and notes for Tutti.

Et in terra pax.

Musical staff with treble clef and notes for Et in terra pax.

Musical staff with treble clef and notes.

Hautbois Solo.

Musical staff with treble clef, 3/4 time signature, and notes for Hautbois Solo.

Musical staff with treble clef and notes.

Musical staff with treble clef and notes.

Musical staff with treble clef and notes.

Musical staff with treble clef and notes.

Tutti
Gratias.

Musical staff with treble clef and notes for Tutti Gratias.

Musical staff with treble clef and notes for Tutti Gratias.

VIOLINO SECONDO.

adagio Flutes.

Tutti

Qui tollis.

Viol.

Tutti

Suscipe.

F 3

Verte.

VIOLINO SECONDO.

Hautbois solo.

Viol solo.

Credo.

Patrem.

VIOLINO SECONDO.

Genitum

presto
Qui propter.

adagio

Et incarnatus.

Flutes.

Crucifixus Basso Solo.

F 5

Verte.

V I O L I N O S E C U N D O .

Tutti Allegro

Et resurrexit.

3

Et iterum.

adagio

Et mortuos.

Hautbois Solo.

Cujus regni.

X VIOLINO SECUNDO.

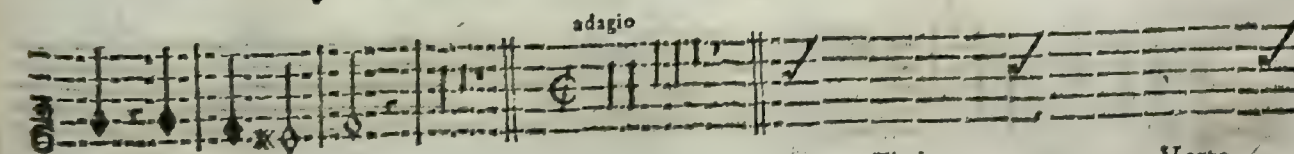
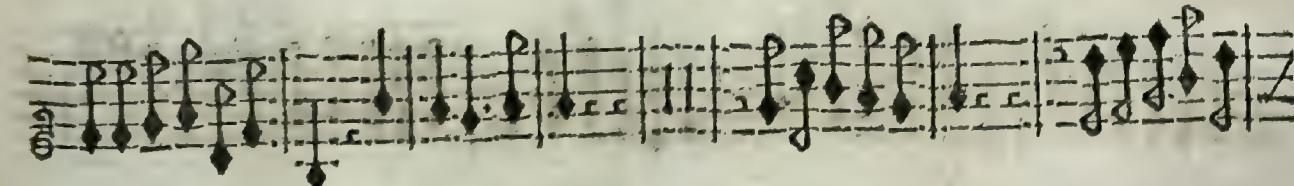
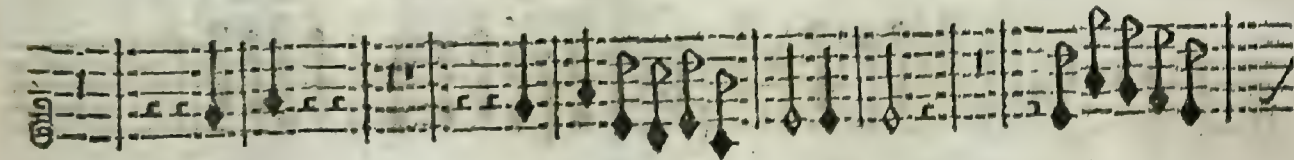
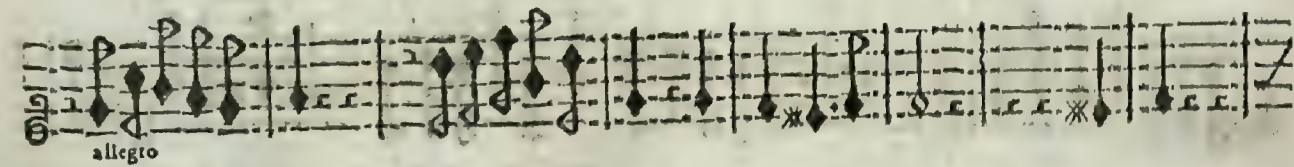
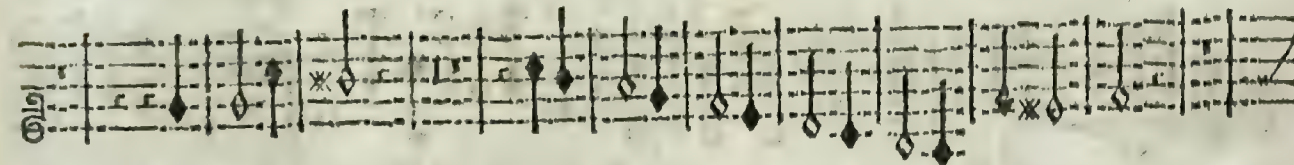
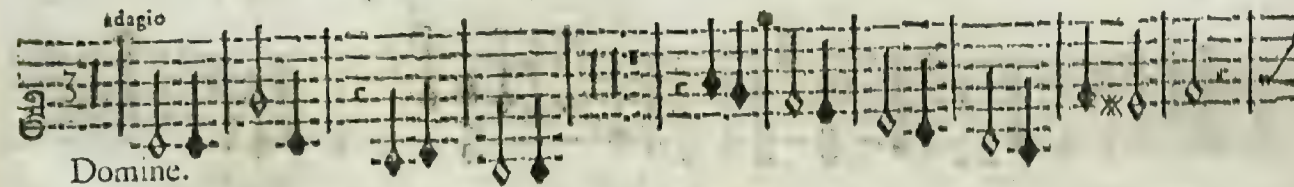
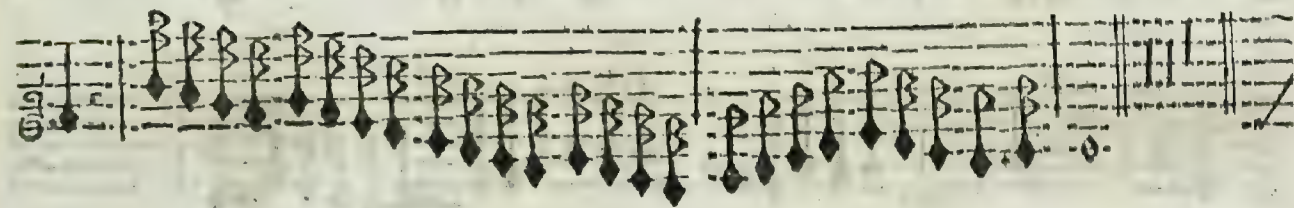
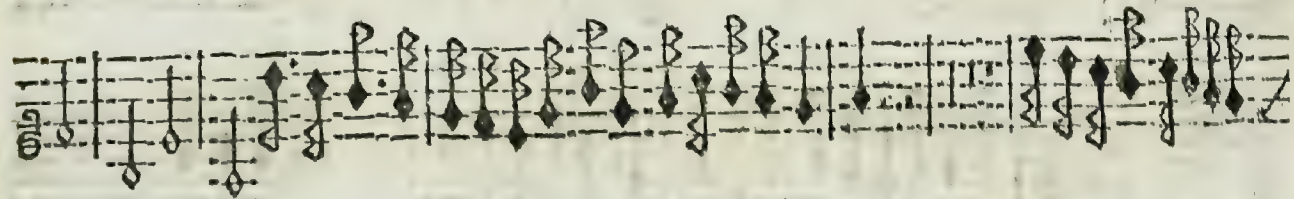
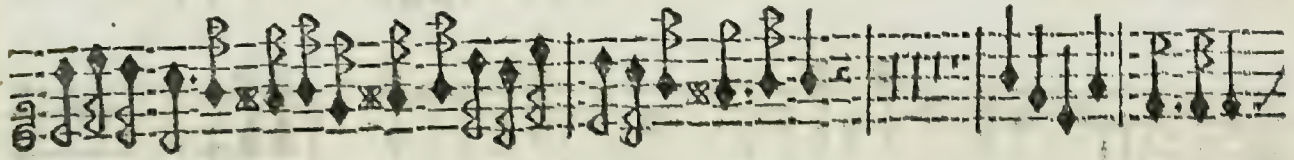
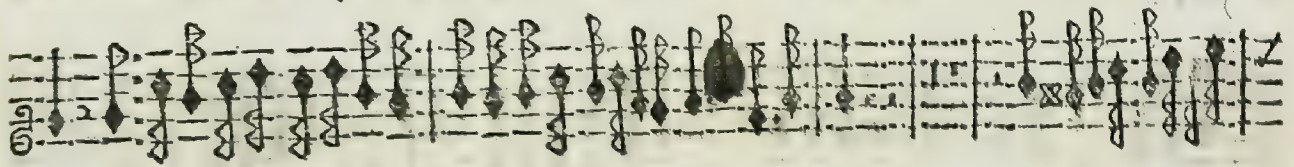
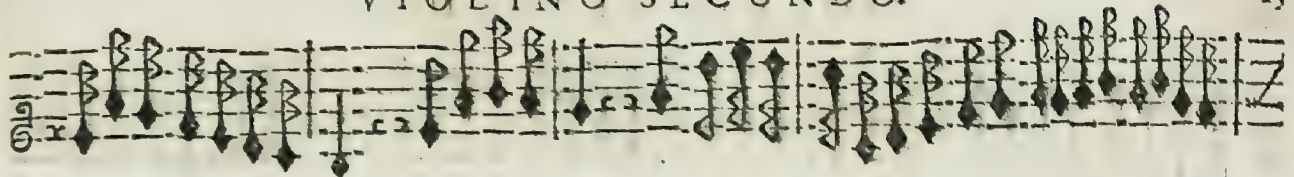
Et in Spiritum.

Et ex speculo.

Canto Solo cum Instrum.
O Domine Deus.

S *Onata.*

O Domine.



A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

Sonata.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

Alleluja.

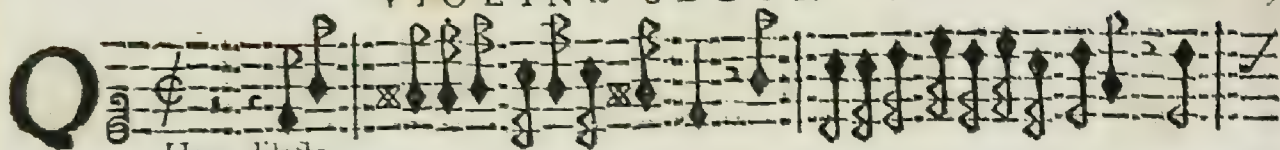
A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

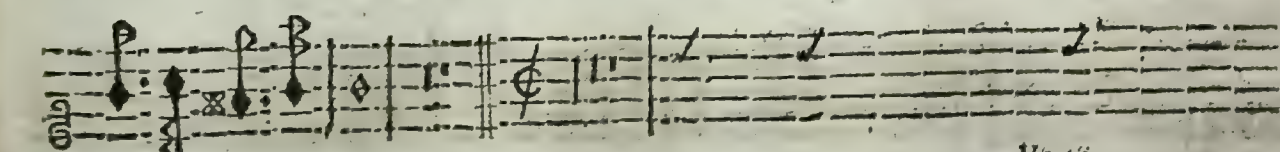
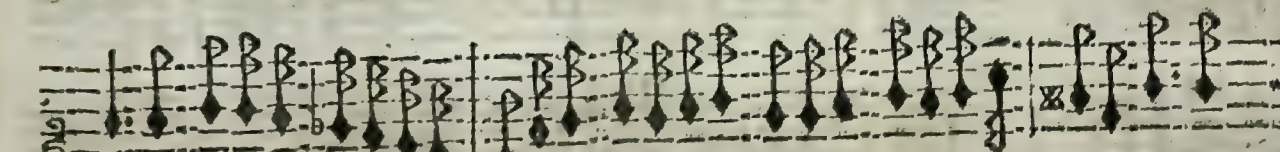
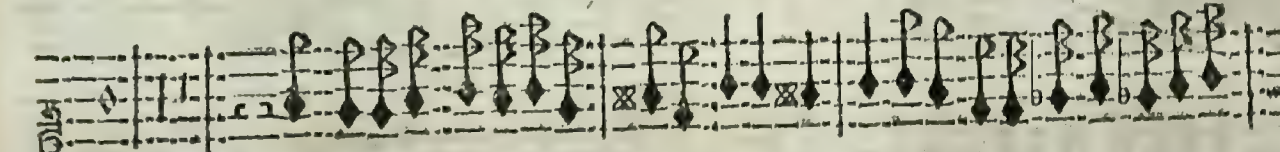
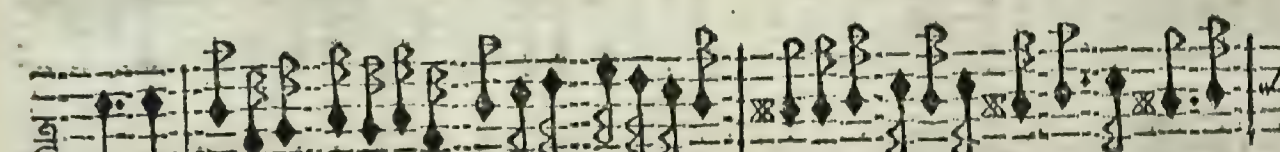
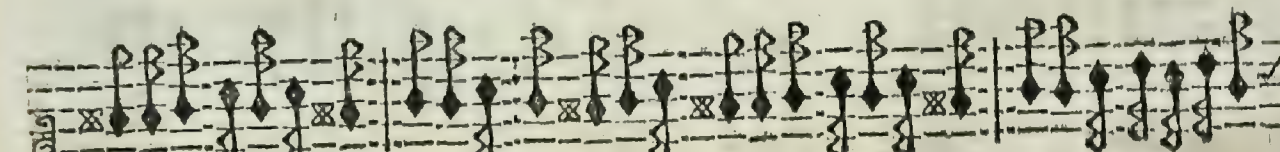
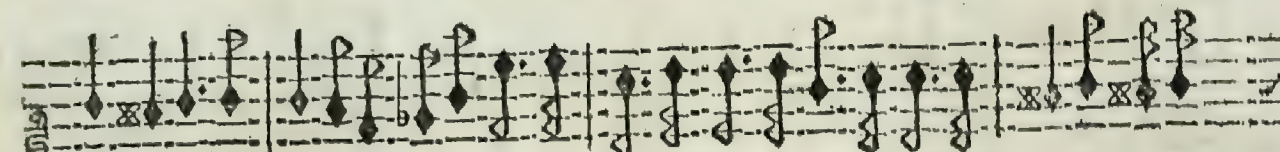
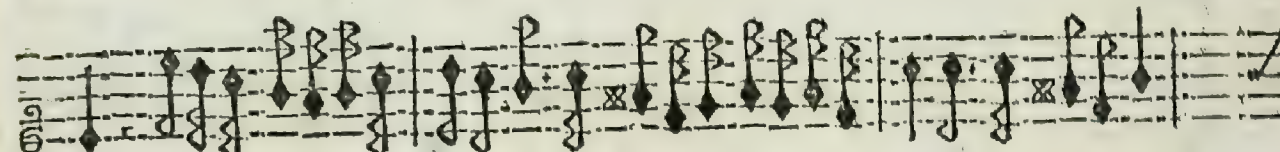
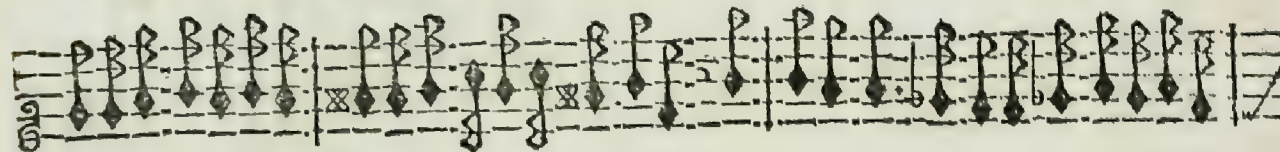
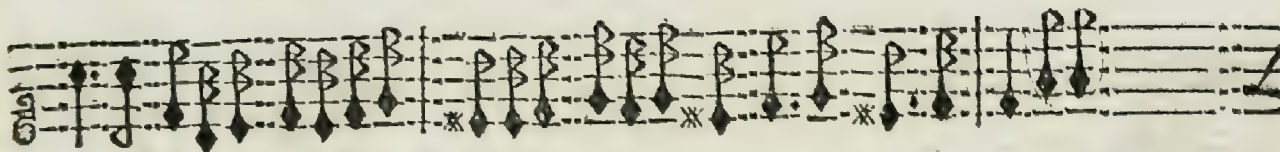
Dolce

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

A musical staff containing a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is in a single system.

Q 

Uam dilecta.



Verté.

This page contains a handwritten musical score for the second violin part. It consists of 12 staves of music, all within a single system. The notation is in a single clef (likely C-clef) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo), and various accidentals like flats and naturals. Some notes are marked with an asterisk (*). The music is written in a clear, consistent hand, typical of 18th or 19th-century manuscript notation. The page number '16' is in the top left, and the instrument name 'VIOLINO SECONDO.' is centered at the top.

Dialogue inter Christum & animam à 2. Voc.
cum 5. Instrum. Viol. vel Flutes.

Exurge Flutes & Viol.

S

Imp.

Viol.

Verte.

Viol:

First system of musical notation for Violino Secondo, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of notes with stems pointing downwards, including some notes marked with an asterisk (*).

Second system of musical notation for Violino Secondo, continuing the sequence of notes with stems pointing downwards.

Third system of musical notation for Violino Secondo, continuing the sequence of notes with stems pointing downwards.

First system of musical notation for Flute, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The staff contains notes with stems pointing downwards, including some notes marked with an asterisk (*).

Second system of musical notation for Flute, continuing the sequence of notes with stems pointing downwards.

Third system of musical notation for Flute, continuing the sequence of notes with stems pointing downwards.

Fourth system of musical notation for Flute, continuing the sequence of notes with stems pointing downwards.

Viol.

Fifth system of musical notation for Violino Secondo, continuing the sequence of notes with stems pointing downwards.

Sixth system of musical notation for Violino Secondo, continuing the sequence of notes with stems pointing downwards.

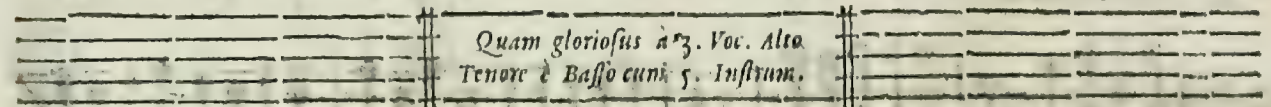
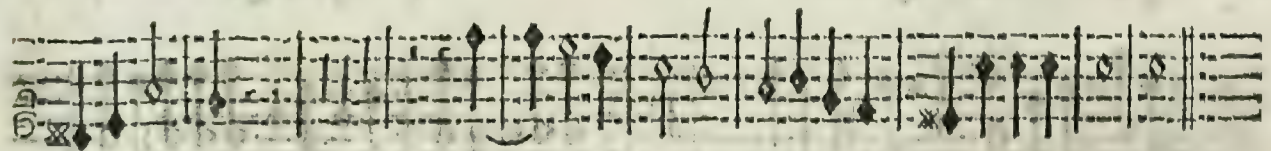
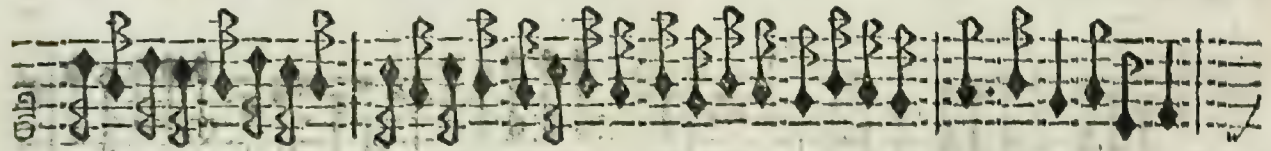
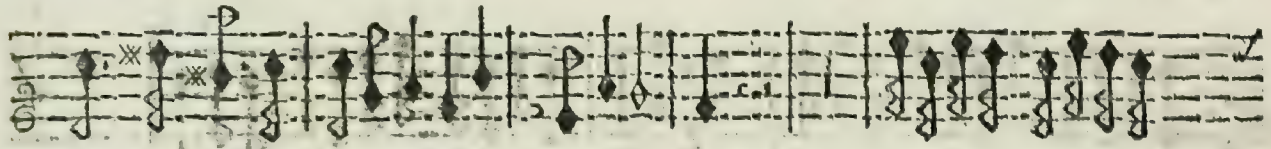
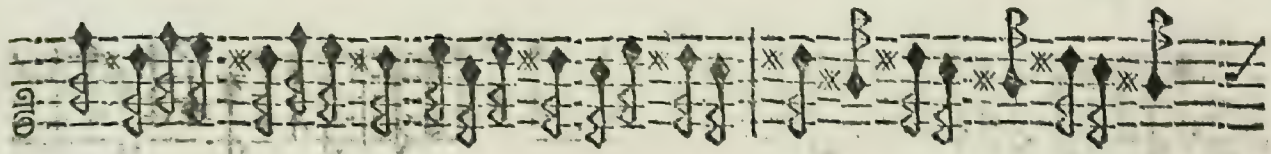
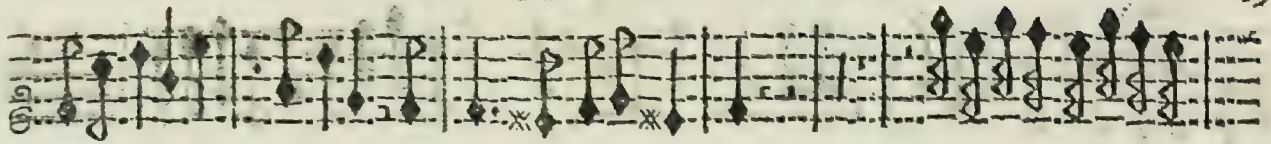
Hautbois & Violon.

First system of musical notation for Hautbois & Violon, featuring a treble clef and a key signature of one flat. The staff contains notes with stems pointing downwards.

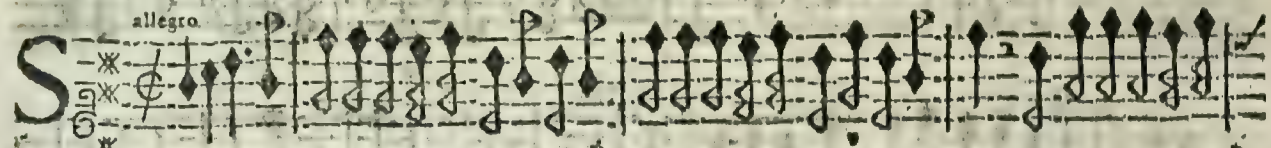
Second system of musical notation for Hautbois & Violon, continuing the sequence of notes with stems pointing downwards.

Third system of musical notation for Hautbois & Violon, continuing the sequence of notes with stems pointing downwards.

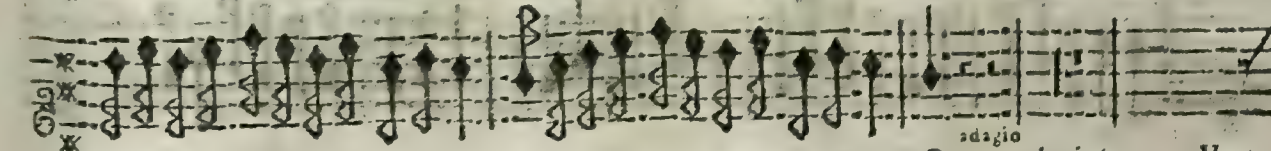
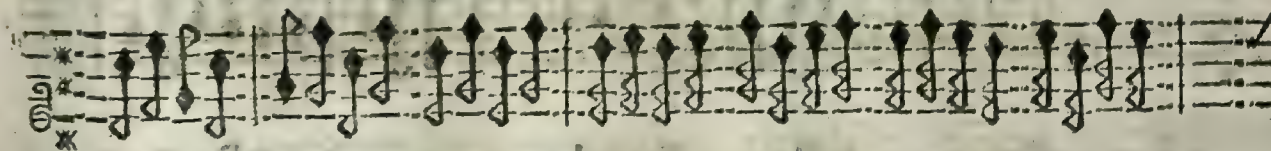
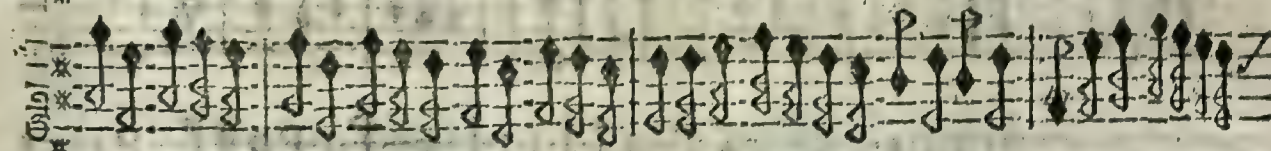
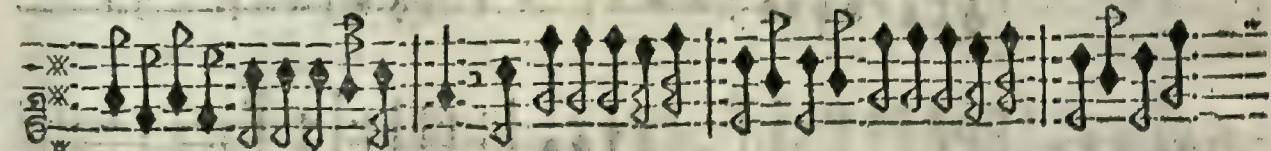
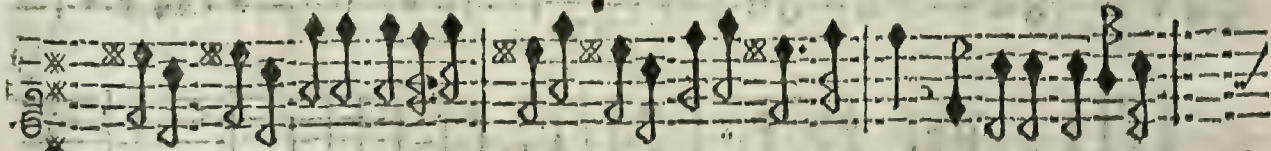
Fourth system of musical notation for Hautbois & Violon, continuing the sequence of notes with stems pointing downwards.



Quam gloriosus a 3. Voc. Alto
Tenore e Basso cuni 5. Instrum.



Impb: Unison.



adagio
Quam gloriosus. Verte.

VIOLINO SECONDO.

allegro

First musical staff with notes and rests.

Second musical staff with notes and rests.

Third musical staff with notes and rests. Includes the instruction "Unison" above the staff and "allegro" below the staff.

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.

Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

Tenth musical staff with notes and rests.

Eleventh musical staff with notes and rests.

Twelfth musical staff, mostly empty with a few notes at the beginning.

Gaudete Cantate de Sancta
vel Sancto a 4. Voc. 5. Instr.

Unison.
G Audete Cantate.

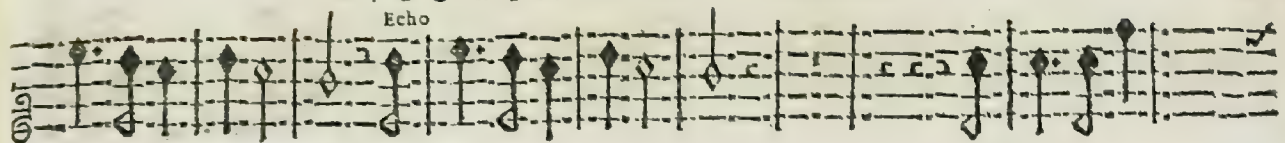
Echo

Echo

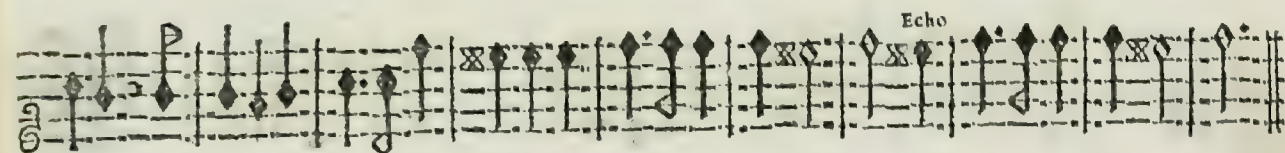
Echo

VIOLINO SECONDO.

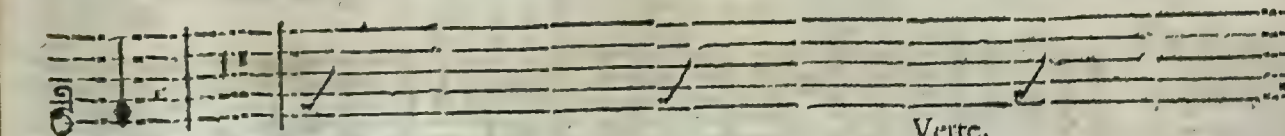
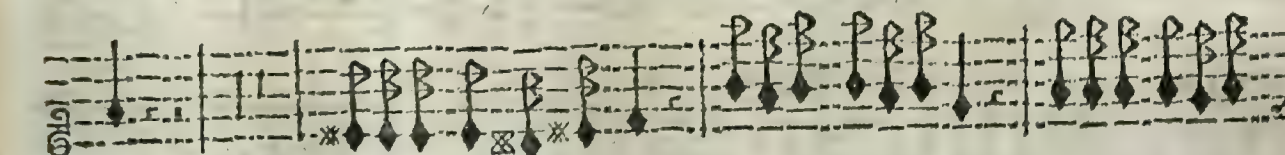
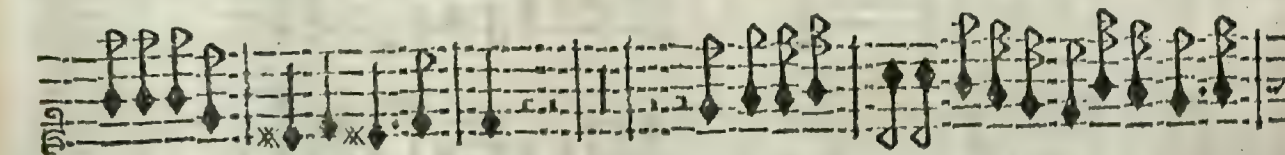
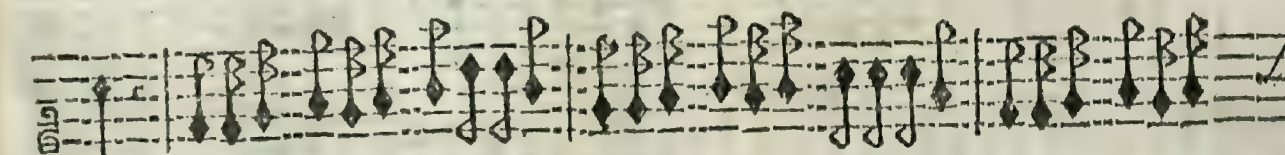
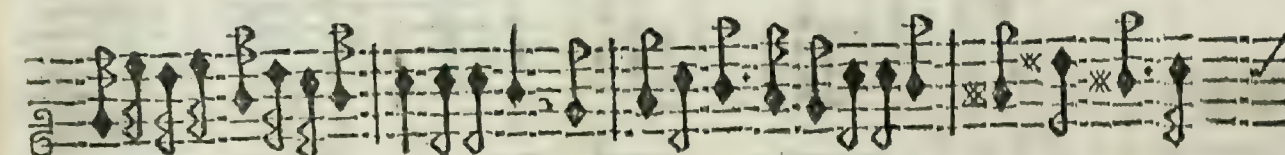
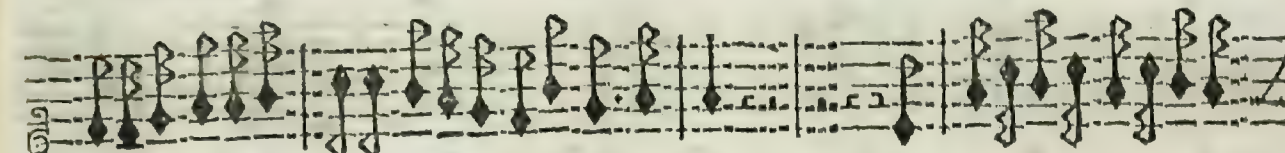
Echo



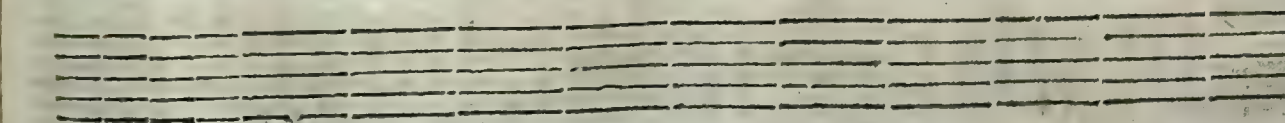
Echo



Ritornello.

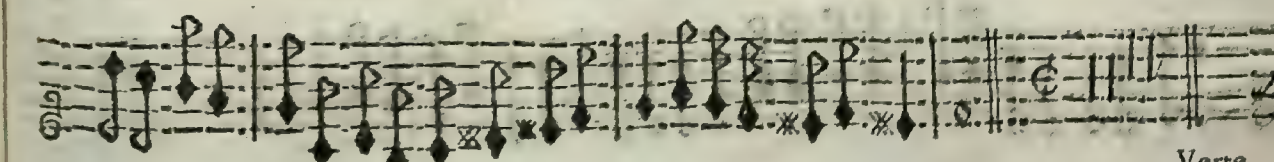
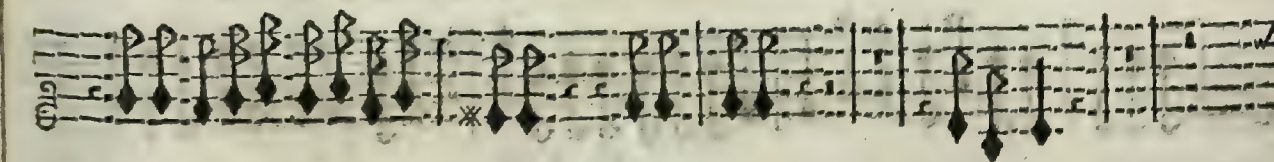
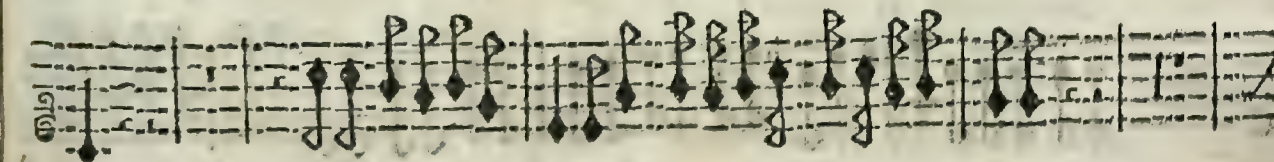
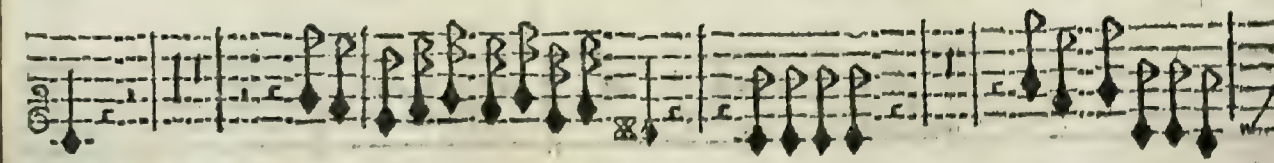
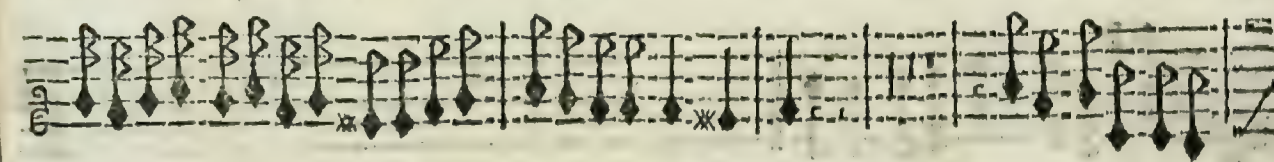
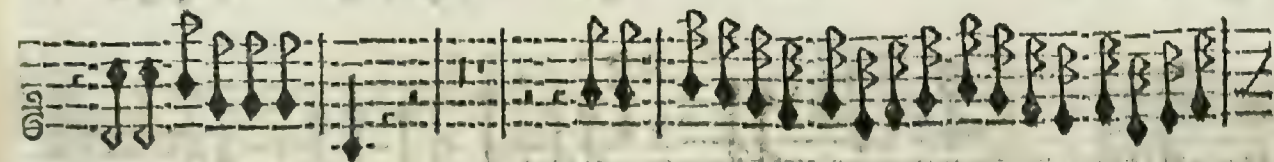
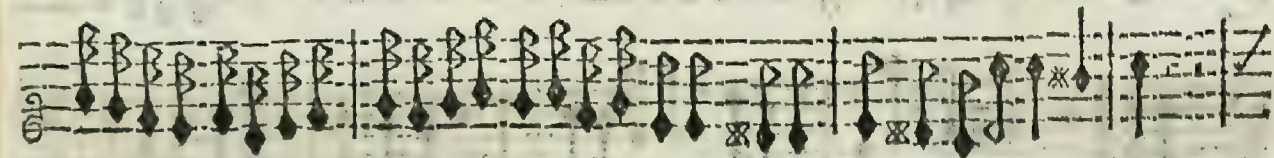
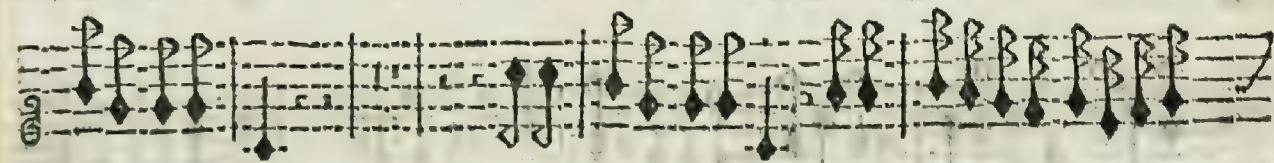
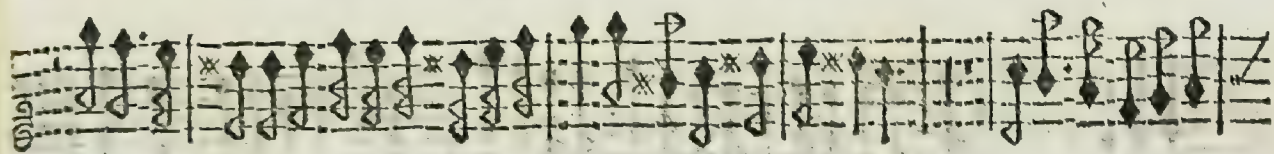
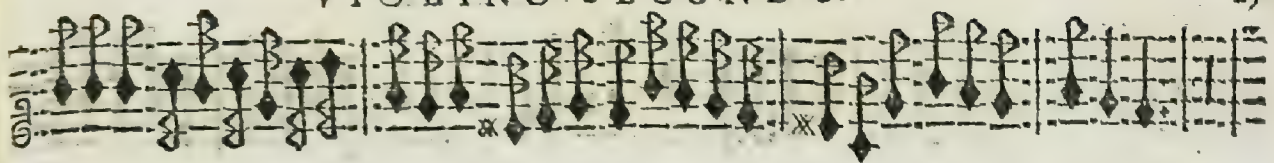


Verte.



Unison.

Ritornello.



Unison.

Musical staff 1: Unison section, measures 1-4. Includes a 6/8 time signature and various musical notations.

Ritornello.

Musical staff 2: Ritornello section, measures 5-8.

Musical staff 3: Ritornello section, measures 9-12.

Musical staff 4: Ritornello section, measures 13-16.

Musical staff 5: Ritornello section, measures 17-20.

Musical staff 6: Ritornello section, measures 21-24.

Musical staff 7: Ritornello section, measures 25-28.

Musical staff 8: Section markers for Aria Tacet, Ritornello da Capo, and Secunda Aria Tacet.

Musical staff 9: Second unison section, measures 29-32.

Musical staff 10: Second unison section, measures 33-36.

Musical staff 11: Second unison section, measures 37-40.

VIOLINO SECONDO.

27

I N D E X.

- | | |
|---|----|
| 1. Missa à 4. Voc. cum 3. Instrum. avec Flutes & Hautbois. | 3 |
| 2. O Domine Canto Solo cum 3. Instrum. | 12 |
| 3. Quam dilecta Alto Solo cum 3. Instrum. | 15 |
| 4. Exurge (Dialogus inter Christum & animam) à 2. Voc. cum
5. Instrum. Flutes ou Hautbois. | 17 |
| 5. Quam gloriosus à 3. Voc. cum 5. Instrum. | 19 |
| 6. Gaudere Cantate à 4. Voc. cum 5. Instrum. | 22 |

F I N I S.

PHILOMELA
DELECTANS

SEU

MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM

ALTO ET TENOR VIOL.



Alphonso d'Eve

Handwritten notes and signatures on the right side of the page, including names like 'P. B. B.' and '1708'.

ANTVERPIÆ,

Ex Officina HENRICI AERTSENS, unci Musices Typographi, in
Foro Ovorum sub signo Montis Parnassi. 1708.

Cum speciali Regis Privilegio.

and p. man.

unponi

ALTO VIOLA:

Quam gloriosus à 3 Voc. Alto
Tenore e Basso cum 5. Instrum.

S

allegro
Imp:

Quam gloriosus.

TENORE VIOLA.

Quam gloriosus à 3. Voc. Alto
Tenore e Basso cum 5. Instrum.

S *allegro*
Imp:

ALTO VIOLA:

allegro

Gaudete Cantate de Sancta
 vel Sancto a 4. Voc. 5. Instr.

G Audete Cantate.

Echo.

Echo.

TENORE VIOLA.

28

allegro

Musical staff with treble clef, 3/4 time signature, and a 3-measure rest at the beginning.

Musical staff with treble clef, starting with a piano (p) dynamic marking.

Musical staff with treble clef, continuing the melodic line.

Musical staff with treble clef, starting with a piano (p) dynamic marking.

Musical staff with treble clef, starting with a piano (p) dynamic marking.

Empty musical staff with a double bar line and a central text box.

Gaudete Cantate de Sancta vel
Sancto à Voc. 4. & 5. Instrum.

Musical staff with a large 'G' time signature, 3/4 time signature, and the instruction 'Audete Cantate.' below.

Musical staff with a piano (p) dynamic marking and the instruction 'Echo.' below.

Musical staff with a piano (p) dynamic marking.

Musical staff with a piano (p) dynamic marking and the instruction 'Echo.' below.

Musical staff with a piano (p) dynamic marking.

G 3 Finis.

Verte

ALTO VIOLA.

A musical staff for Alto Viola, starting with a treble clef and a common time signature. The staff contains a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes, likely indicating fingerings or specific performance instructions.

Echo.

A musical staff for Alto Viola, labeled "Echo." It contains a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

Echo.

A musical staff for Alto Viola, labeled "Echo." It contains a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

A musical staff for Alto Viola, containing a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

A musical staff for Alto Viola, containing a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

Echo.

A musical staff for Alto Viola, labeled "Echo." It contains a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

A musical staff for Alto Viola, containing a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

Echo.

A musical staff for Alto Viola, labeled "Echo." It contains a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

Ritornello.

A musical staff for Alto Viola, labeled "Ritornello." It contains a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

A musical staff for Alto Viola, containing a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

A musical staff for Alto Viola, containing a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

A musical staff for Alto Viola, containing a series of notes, including quarter and eighth notes, with some rests. There are asterisks (*) above some notes.

TENORE VIOLA.

ALTO VIOLA.

Ritornello.

TENORE VIOLA.

First musical staff containing a series of notes and rests, including a treble clef and a key signature of one flat.

Second musical staff continuing the melodic line with various note values and rests.

Third musical staff, featuring a mix of eighth and sixteenth notes.

Fourth musical staff, showing a continuation of the piece with dynamic markings like 'p'.

Fifth musical staff, containing several measures of music with rests and notes.

Sixth musical staff, which includes the following text: *Intuemini Tacet.* *Ergo letas Tacet.* *Effloruit Tacet.* *Hac est Tacet.*

Seventh musical staff, starting with a treble clef and a key signature of one flat, and including the number '6' above the staff.

Ritornello.

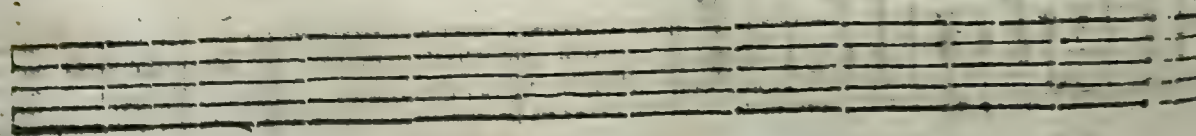
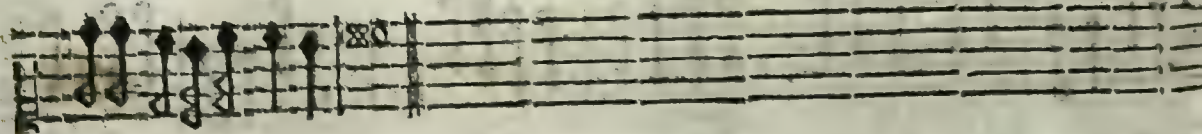
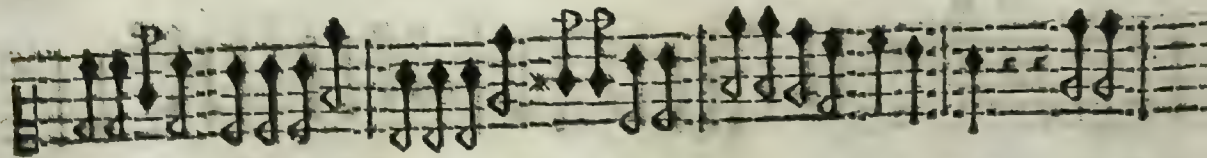
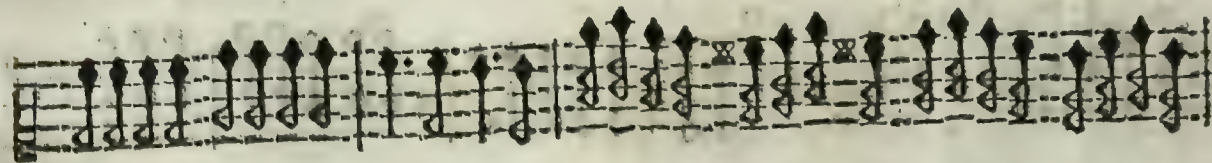
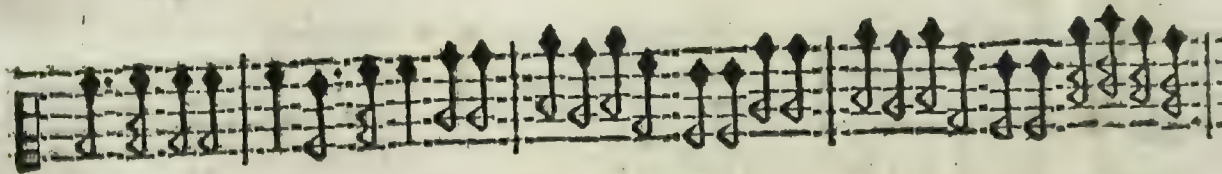
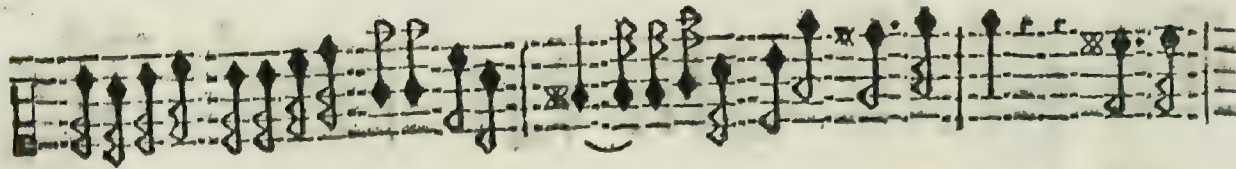
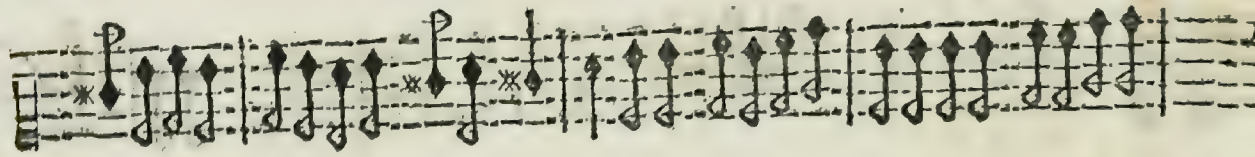
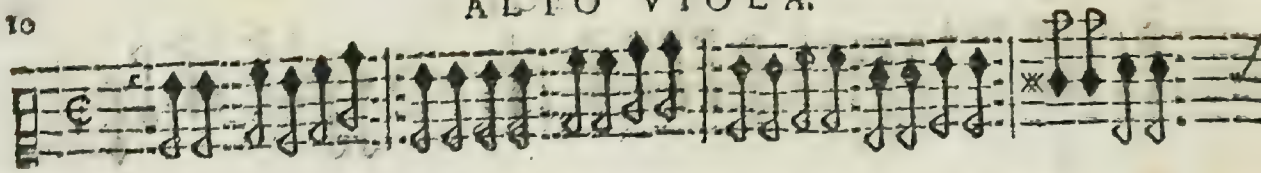
Eighth musical staff, beginning the Ritornello section with a treble clef and a key signature of one flat.

Ninth musical staff, continuing the Ritornello with various note values and rests.

Tenth musical staff, further developing the Ritornello melody.

Eleventh musical staff, concluding the page with the following text: *Aria Tacet.* *Ritornello da Capo.* *Secunda Aria Tacet.*

ALTO VIOLA.



TENORE VIOLA:

II

The image displays ten staves of musical notation for a Tenor Viola part. The notation includes various rhythmic values, dynamic markings (ppp, pp, p), and articulation marks. The music is written on a five-line staff with a treble clef and a common time signature (C). The notation is dense and complex, with many notes and rests.

I N D E X.

1. Quam gloriosus à 3. Voc. cum 5. Instrum. 2

2. Gaudete Cantate à 4. Voc. cum 5. Instrum. 4

F I N I S.

Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in approximately 10 horizontal lines across the upper two-thirds of the page. The characters are densely packed and difficult to decipher due to the cursive style and fading.

Handwritten text in a cursive script, possibly a signature or a specific section header, located in the lower middle part of the page.

Additional handwritten text in a cursive script, located in the lower third of the page. This section appears to contain more detailed notes or a continuation of the text from the upper part of the page.

PHILOMELA
DELECTANS

SEU

MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA.

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM

BASSO VIOLA.



*Motta
D' Eve
Carletti
&
Bassani*

Alphonso D' Eve

ANTVERPIÆ,

Ex Officinâ HENRICI AERTSENS, unici Musices Typographi, in
Foro Ovorum sub signo Montis Parnassi. 1708.

Cum speciali Regis Privilegio.

PHILLOMELA

DELICATA

250

MARY MOTTET

Author of the ...

1840

DECATUR

1840

AUTHOR

ALPHONSO DEVE

OF THE ...

... ..



... ..

... ..

... ..

... ..

BASSO VIOLA:

MISSA à 4. Voc: & 3. Instrum.
Viol vel Flutes cum Hautbois.

adagio

S

Imph:

allegro

adagio

Kyrie.

allegro

Christe Tacet.
Kyrie ut supra.

3/4

Gloria.

BASSO VIOLA.

BASSO VIOLA.

allegro

Quoniam

adagio

In gloria

H 3

The image displays a page of a musical score for the Bass Viola. It consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The score is marked with various dynamics and articulations. The first staff is marked 'allegro' and 'p'. The second staff is marked 'Quoniam'. The final staff is marked 'adagio' and 'In gloria'. The notation includes a variety of note values, rests, and slurs. There are also some markings that appear to be 'x' or asterisks on the left side of the staves, possibly indicating specific performance instructions or corrections. The page number '5' is located in the top right corner.

BASSO VIOLA.

presto

Credo.

Tutti

Patrem.

Visibilem.

Tutti

Et ex patre

Musical staff with notes and asterisks.

Musical staff with notes and asterisks.

Genitum.

presto

Qui propter.

Musical staff with notes.

Musical staff with notes and a flat sign.

Musical staff with notes and a flat sign.

adagio

Et in carnatus est.

Crucifixus Basso Solo Tacet.

allegro

Et resurrexit.

Musical staff with notes.

Verbe.

Empty musical staff.

Et iterum.

Cujus regni.

Tutti allegro

Et in Spiritum.

presto

BASSO VIOLA.

Four staves of musical notation for Bass Viola. Each staff begins with a double bar line and a cross symbol (✕) on the left. The notation consists of eighth and sixteenth notes, some with stems pointing up and some down. The first staff has a 'P' dynamic marking. The second staff has a 'P' dynamic marking and a 'Z' symbol at the end. The third staff has a 'P' dynamic marking. The fourth staff has a 'P' dynamic marking and a 'Z' symbol at the end.

Canto Solo cum Instrum.
O Domine Deus.

S

The first staff of the 'Onata' section, starting with a large 'S' in the left margin. It features a treble clef, a common time signature, and a flat sign (b) above the first measure. The notation is dense with eighth and sixteenth notes.

Onata.

The second staff of the 'Onata' section, continuing the dense eighth and sixteenth note pattern.

The third staff of the 'Onata' section, ending with a 'Z' symbol and the text 'o Domine.' below it.

o Domine.

The fourth staff of the 'Onata' section, continuing the dense eighth and sixteenth note pattern.

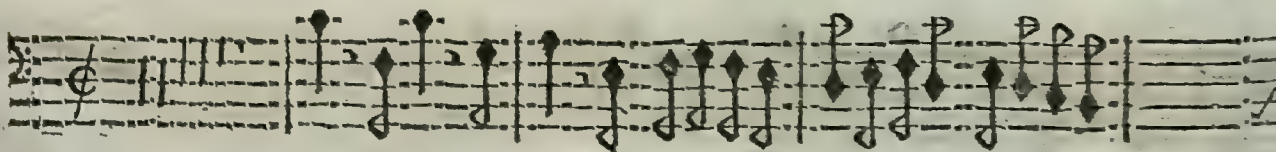
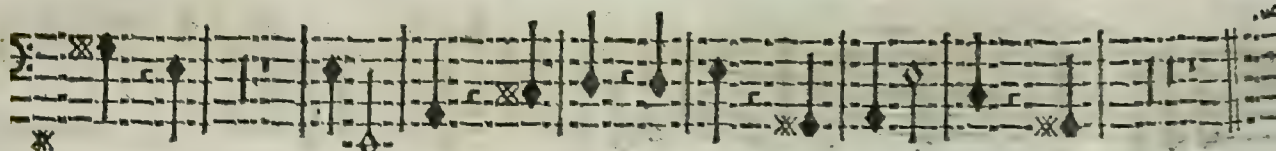
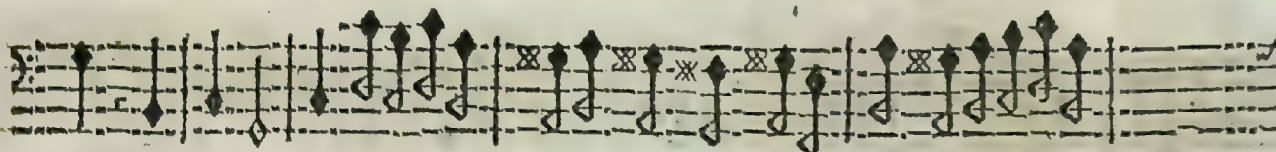
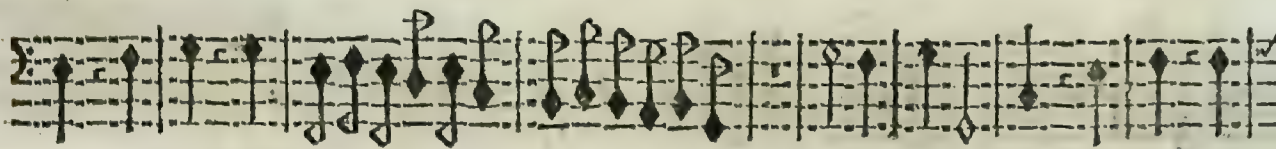
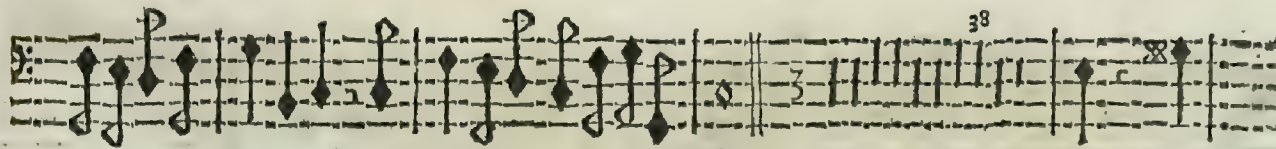
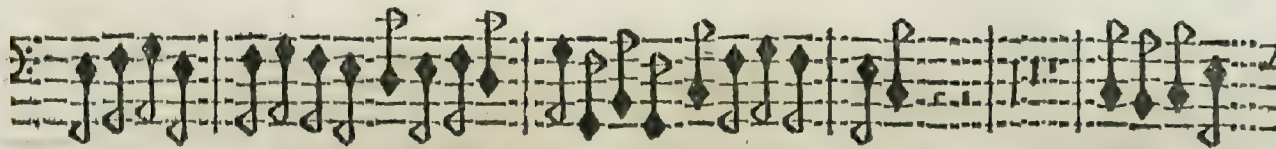
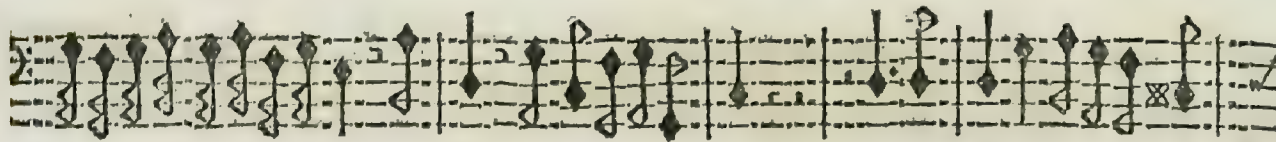
The fifth staff of the 'Onata' section, continuing the dense eighth and sixteenth note pattern.

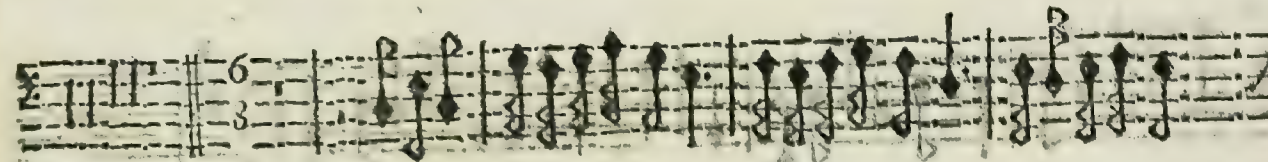
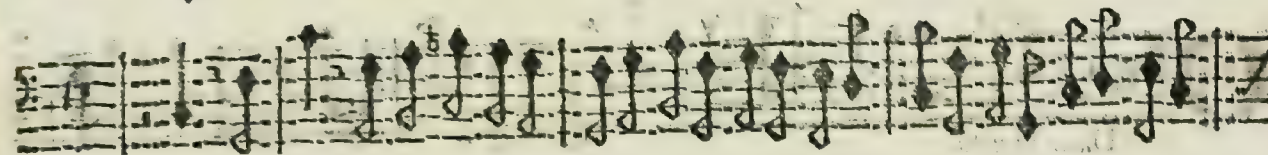
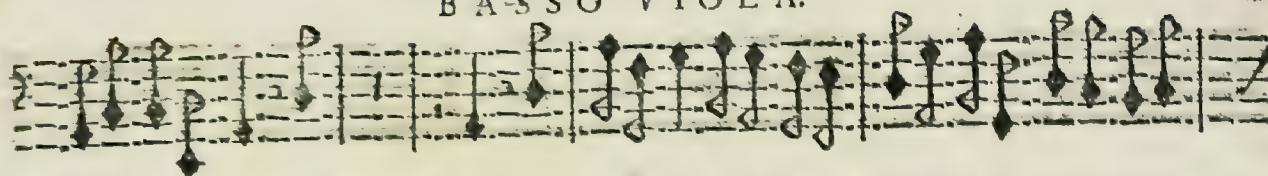
The sixth staff of the 'Onata' section, ending with a 'Z' symbol.

H 5

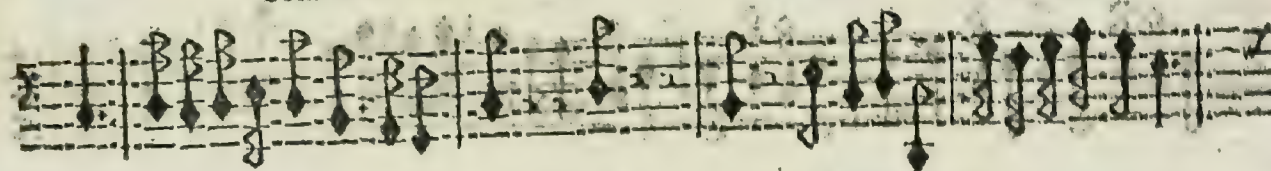
Verte.

BASSO VIOLA.

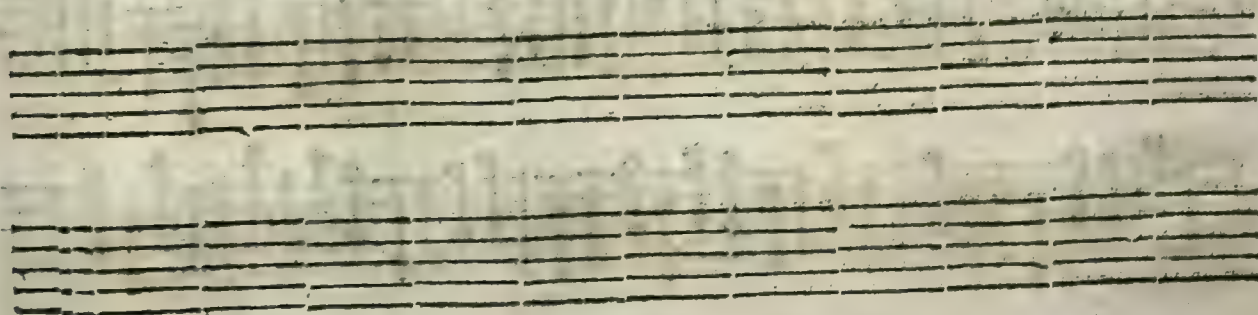
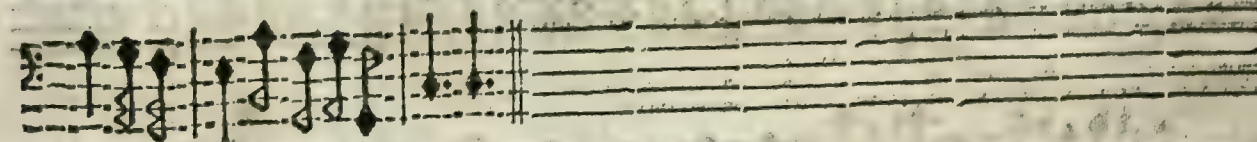
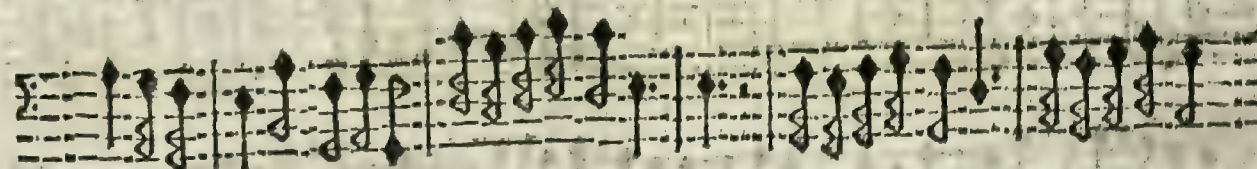
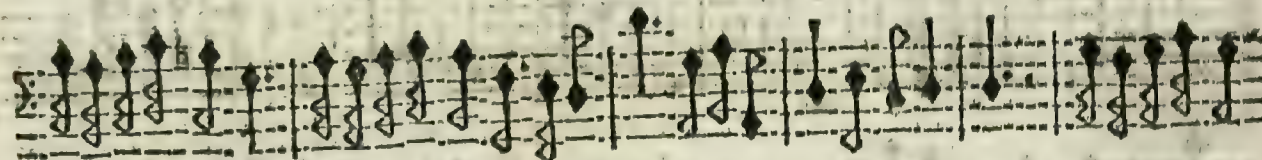
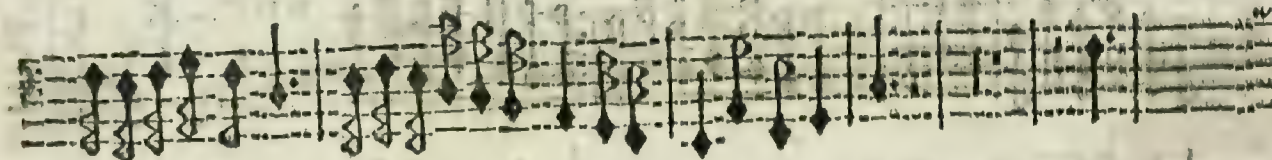




Sonata.



Alleluja.



Alto Solo cum Instrum.

Q Uam dilecta.

Dialogus inter Christum & animum à 2. Voc.
cum 5. Instrum. Viol. vel Flutes.

Exurge.

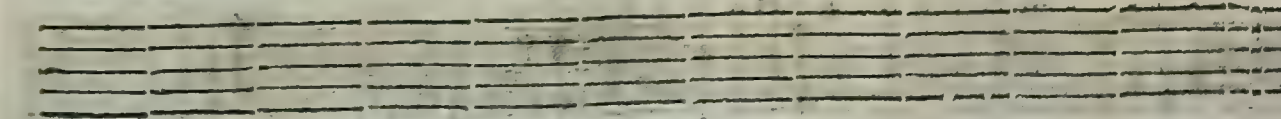
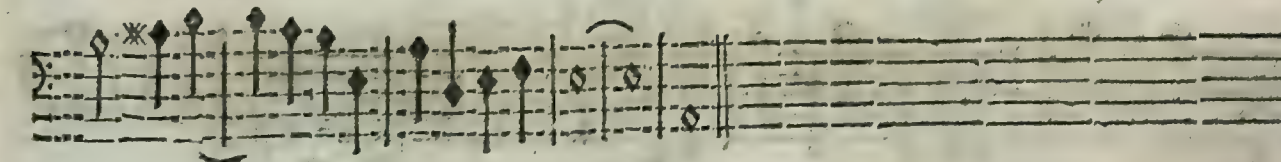
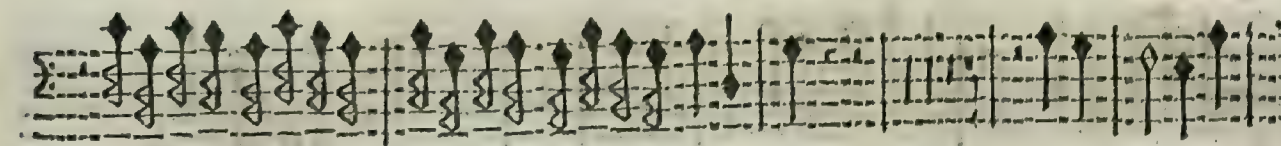
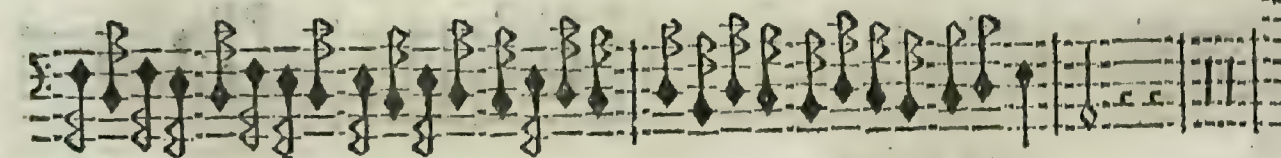
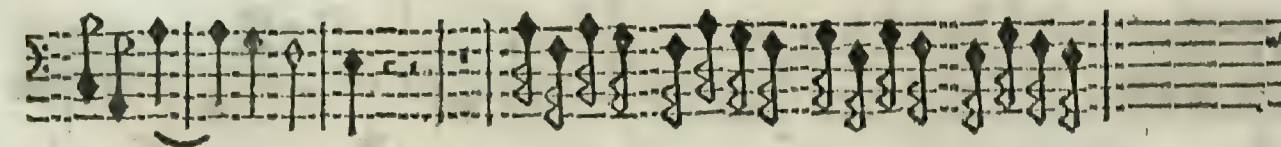
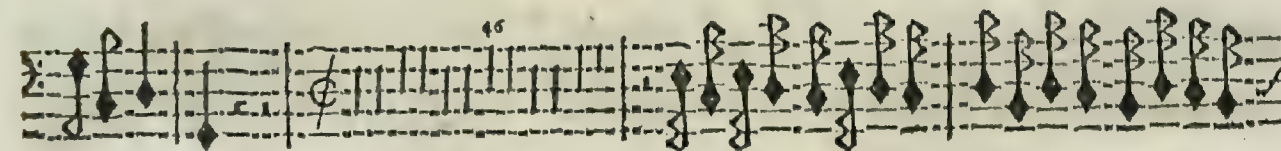
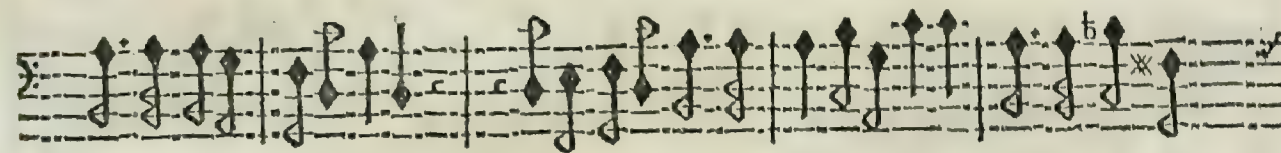
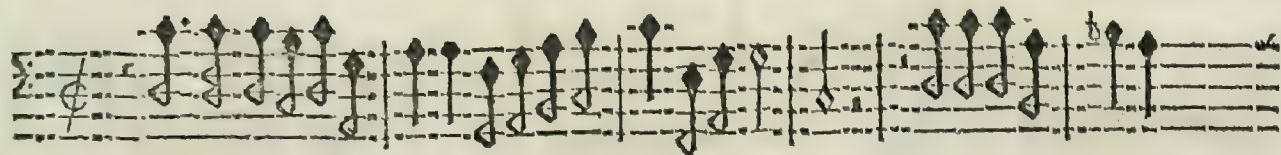
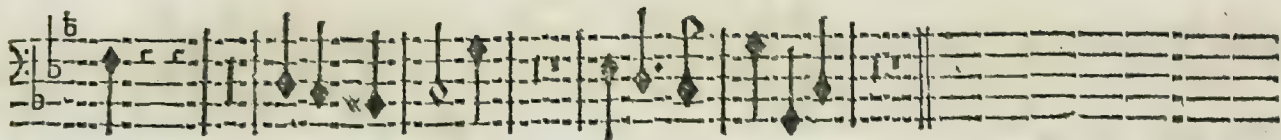
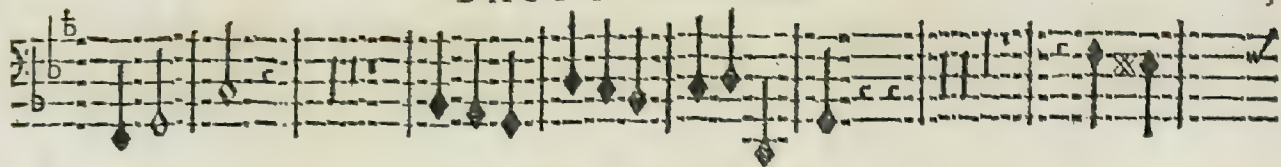
S

Imp:

BASSO VIOLA.

This page contains a handwritten musical score for the Bass Viola, numbered 14. The title "BASSO VIOLA." is centered at the top. The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a single system across the page.

BASSO VIOLA.



Quam gloriosus à 3. Voc. Alto
Tenore e Basso cum 5. Instrum.

S *allegro*
Imp:

Quam gloriosus.

BASSO VIOLA:

Musical staff with notes and rests, including a 3-measure rest.

Musical staff with notes and rests, including a 3-measure rest.

allegro

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Gaudete Cantate de Sancta
vel Sancto a 4. Voc. 5. Instr.

Musical staff starting with a large 'G' and notes.

Audete Cantate.

Musical staff with notes and rests.

Echo

Verte

BASSO VIOLA.

First musical staff with notes, rests, and dynamic markings like *p* and *f*.

Second musical staff with notes, rests, and dynamic markings like *p*. Includes the word "Echo" above the staff.

Third musical staff with notes, rests, and dynamic markings like *p*.

Fourth musical staff with notes, rests, and dynamic markings like *p*. Includes the word "Echo" above the staff.

Fifth musical staff with notes, rests, and dynamic markings like *p*. Includes the word "Echo" above the staff.

Sixth musical staff with notes, rests, and dynamic markings like *p*.

Seventh musical staff with notes, rests, and dynamic markings like *p*.

Eighth musical staff with notes, rests, and dynamic markings like *p*. Includes the word "Echo" above the staff.

Ninth musical staff with notes, rests, and dynamic markings like *p*.

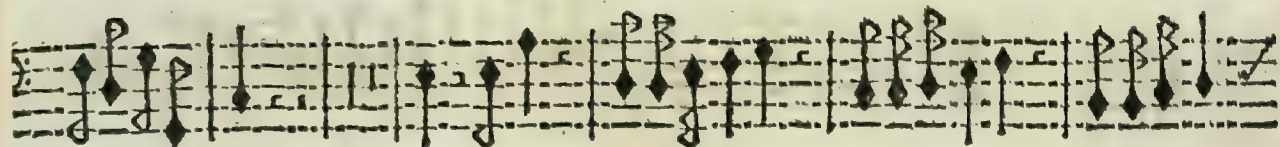
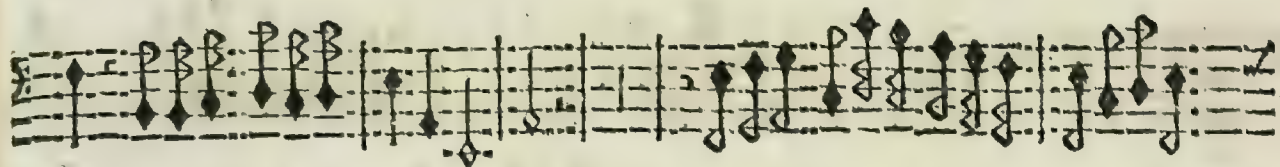
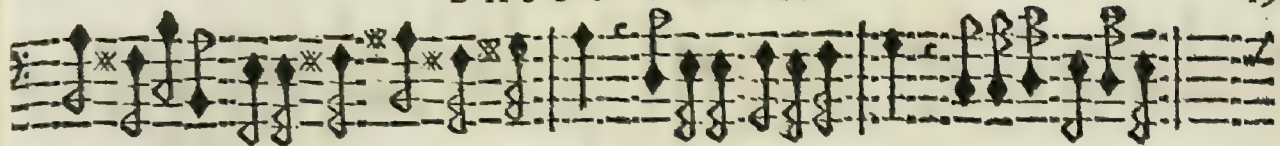
Tenth musical staff with notes, rests, and dynamic markings like *p*. Includes the word "Echo" above the staff.

Ritornello

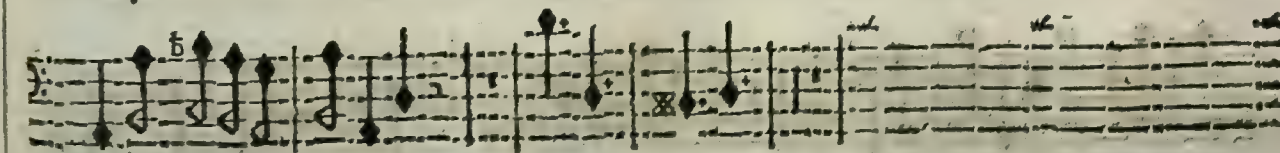
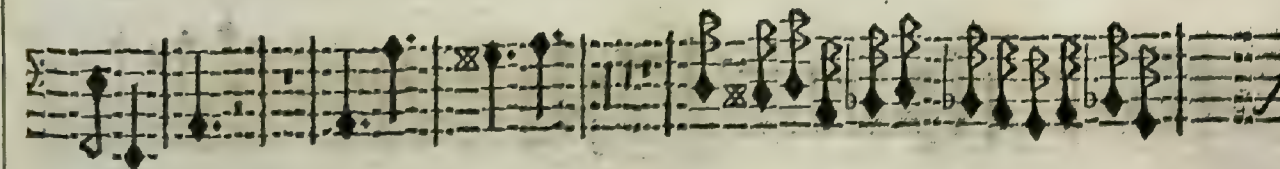
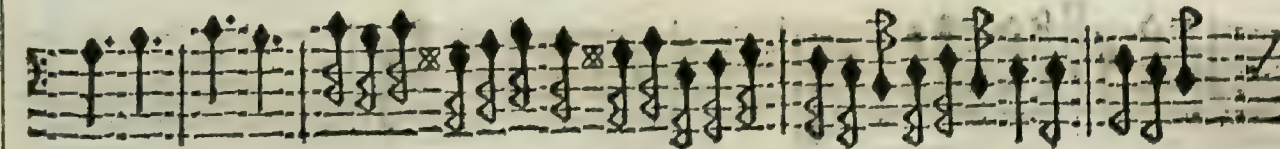
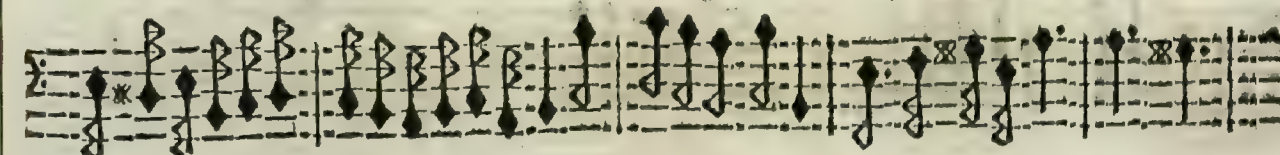
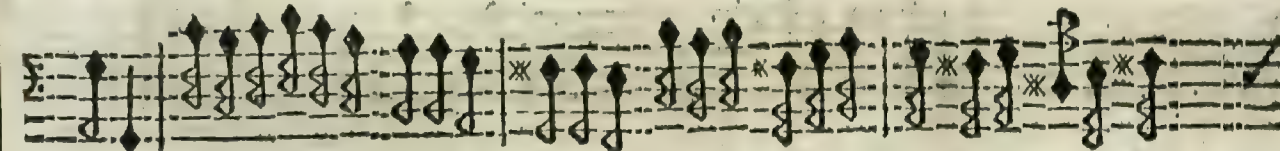
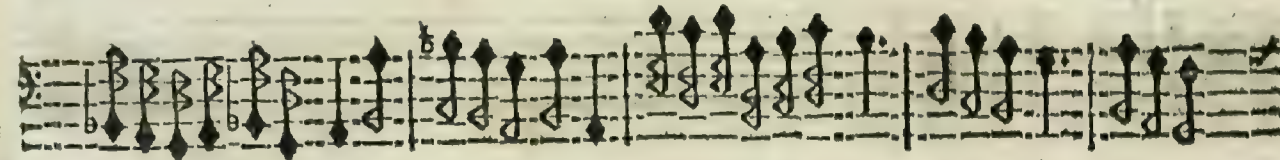
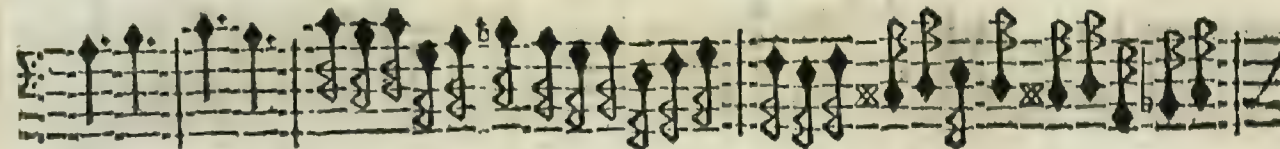
Eleventh musical staff with notes, rests, and dynamic markings like *p*.

Twelfth musical staff with notes, rests, and dynamic markings like *p*.

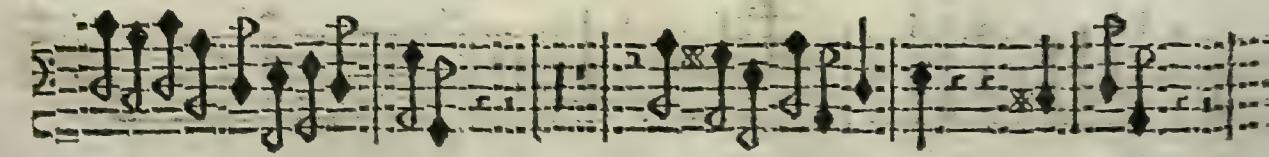
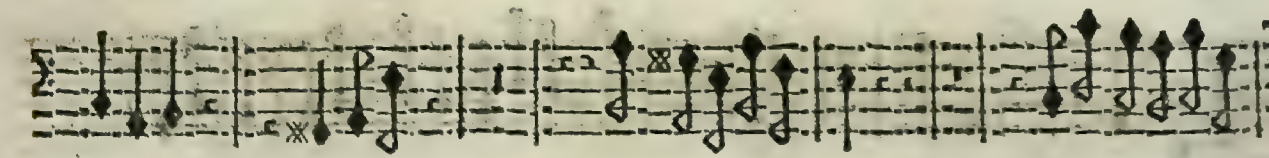
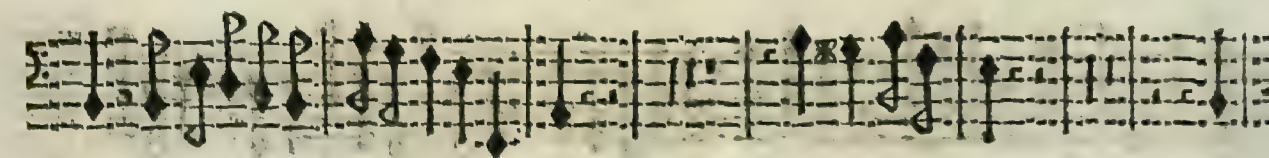
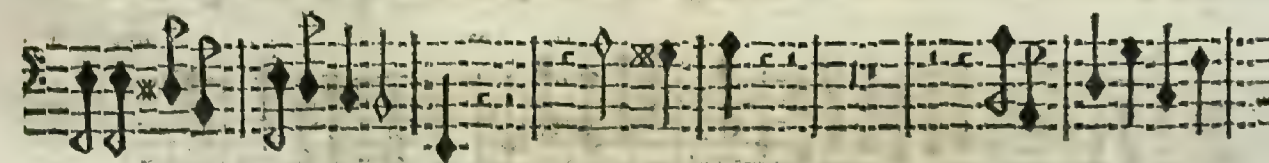
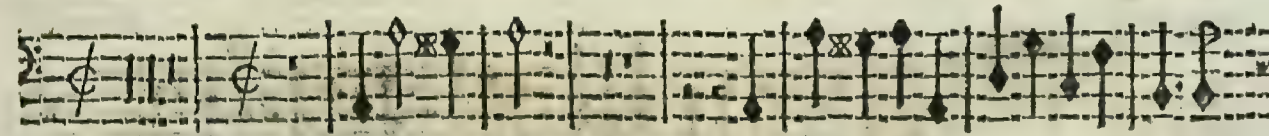
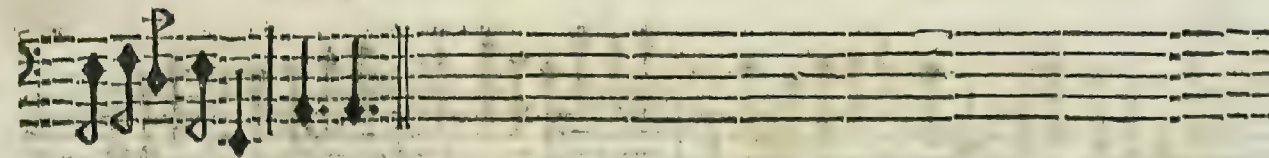
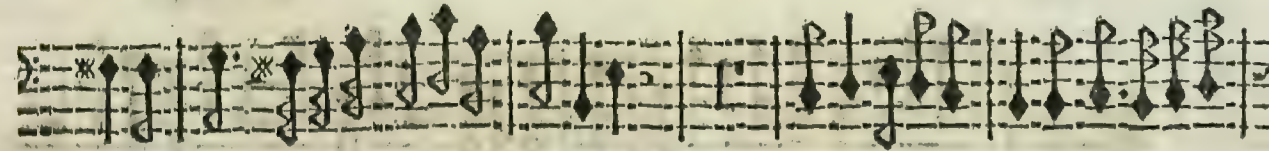
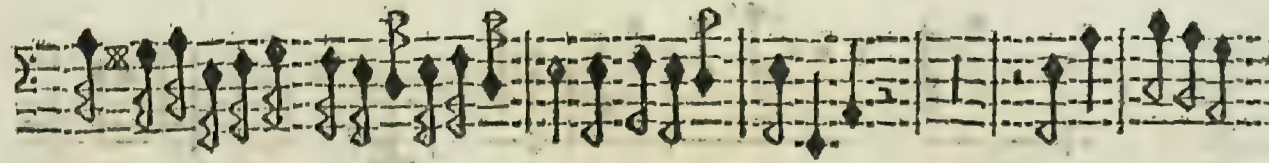
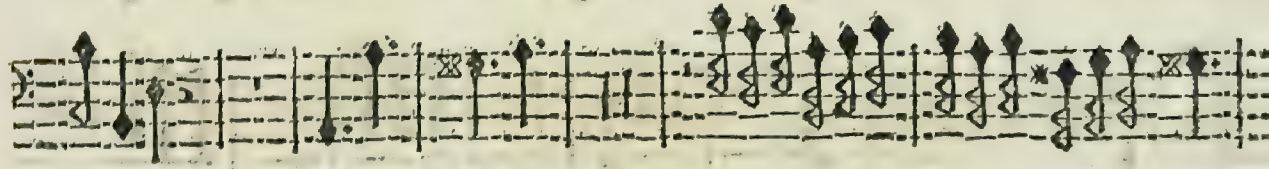
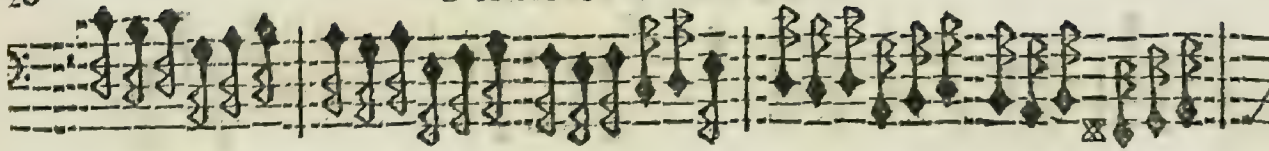
BASSO VIOLA:



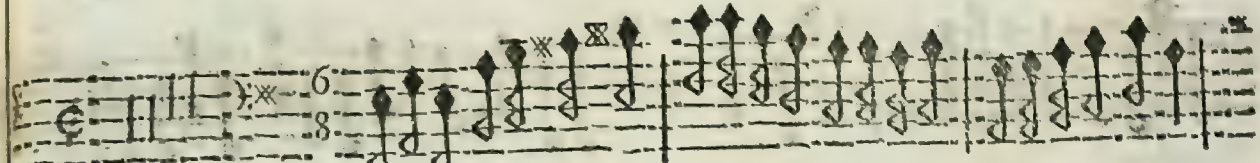
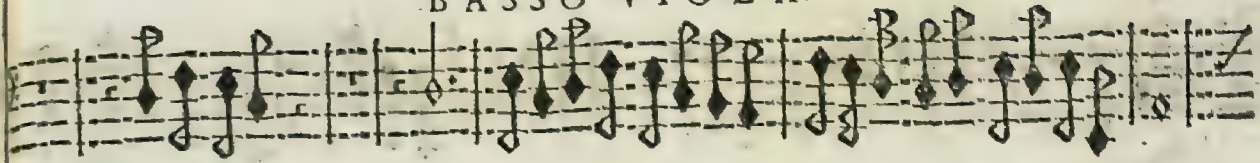
Ritornello.



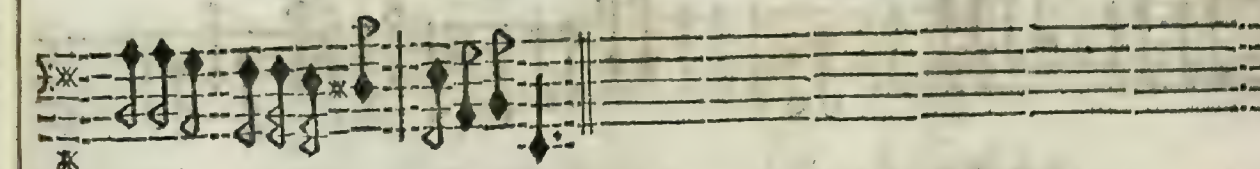
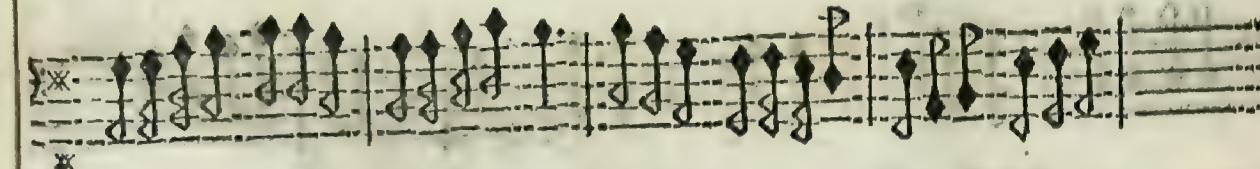
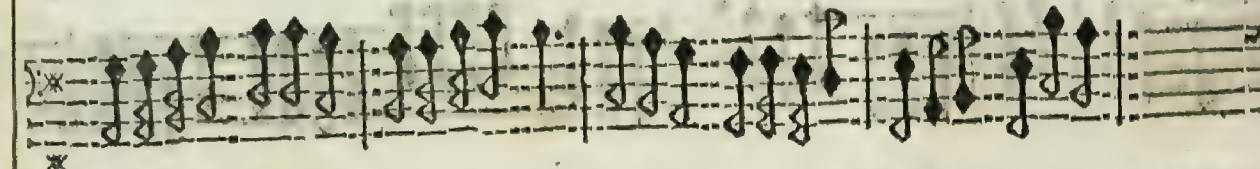
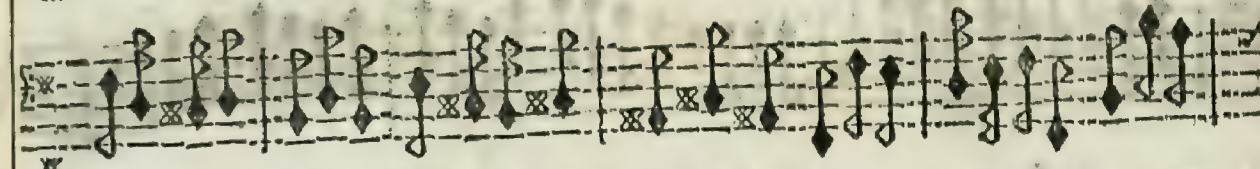
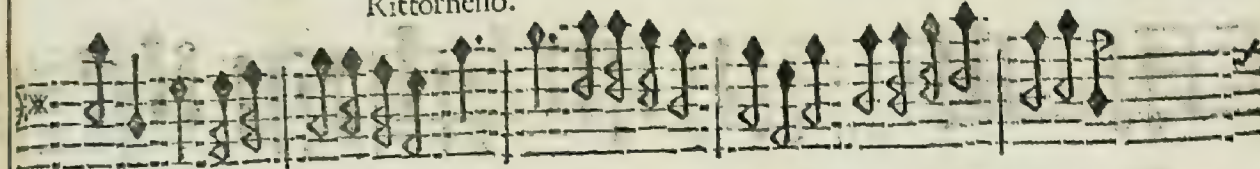
BASSO VIOLA:



BASSO VIOLA.



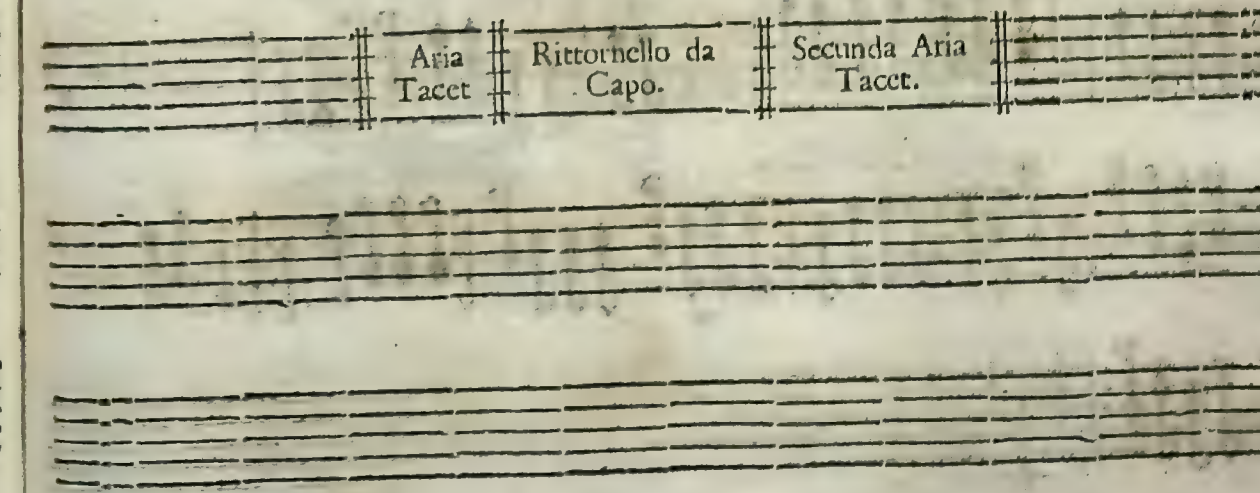
Ritornello.



Aria
Tacet

Ritornello da
Capo.

Secunda Aria
Tacet.



BASSO VIOLA.

This page contains ten staves of handwritten musical notation for the Bass Viola. The notation is dense and complex, featuring a variety of rhythmic values including eighth and sixteenth notes, often beamed together in groups. The music is written in a single system across ten staves. Dynamic markings such as *p* (piano) and *pppp* (pianissimo) are present throughout the score. There are also several asterisks (*) and a circled asterisk (⊛) scattered across the staves, likely indicating specific performance instructions or editorial changes. The paper shows signs of age, with some staining and wear, particularly along the left edge.



I N D E X.

- | | |
|---|----|
| 1. Missa à 4. Voc. cum 3. Instrum. avec Flutes & Hautbois. | 3 |
| 2. O Domine Canto Solo cum 3. Instrum. | 9 |
| 3. Quam dilecta Alto Solo cum 3. Instrum. | 12 |
| 4. Exurge (Dialogus inter Christum & animam) à 2. Voc. cum
5. Instrum. Flutes ou Hautbois. | 13 |
| 5. Quam gloriosus à 3. Voc. cum 5. Instrum. | 16 |
| 6. Gaudete Cantate à 4. Voc. cum 5. Instrum. | 17 |

F I N I S.

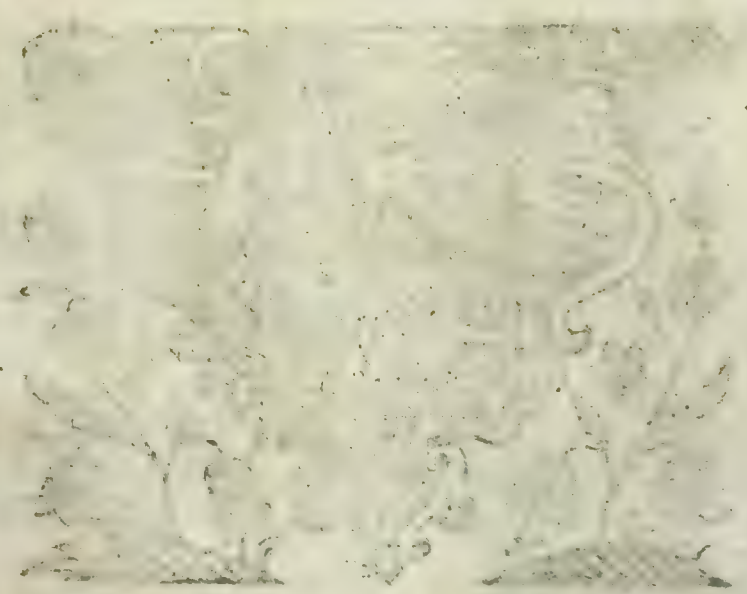




I N D E X

Faint, illegible text, likely the index entries, arranged in several lines.

A D D I T I O N



PHILOMELA
DELECTANS

SEU

MISSA ET MOTTETTA

Una 2. 3. 4. tam Vocibus quam Instrumentis

DECANTANDA.

AUTHORE

ALPHONSO D'EVE

OPUS TERTIUM.

BASSO CONTINUO.



ANTVERPIÆ,

Ex Officinâ HENRICI AERTSENS, unci Musices Typographi, in
Foro Ovorum sub signo Montis Parnassi. 1708.

Cum speciali Regis Privilegio.

PROLOGUS

ad

VI

Faint, illegible text covering the majority of the page, likely bleed-through from the reverse side of the manuscript.

BASSO CONTINUO.

MISSA à 4. Voc: & 3. Instrum.
Viol vel Flutes cum Hautbois.

adagio

Imphonia. allegro

adagio

Kyrie. allegro

adagio

Kyrie ut supra.

BASSO CONTINUO.

Musical staff 1: A single staff of music with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests, including some accidentals.

Musical staff 2: A single staff of music with a treble clef and a key signature of one sharp. It features a series of eighth notes and rests, with some notes marked with an asterisk (*).

Gratias.

Musical staff 3: A single staff of music with a treble clef and a key signature of one sharp. It contains a series of eighth notes and rests, with some notes marked with an asterisk (*).

Musical staff 4: A single staff of music with a treble clef and a key signature of one sharp. It features a series of eighth notes and rests, with some notes marked with an asterisk (*).

Musical staff 5: A single staff of music with a treble clef and a key signature of one sharp. It contains a series of eighth notes and rests, with some notes marked with an asterisk (*).

Domine.

Musical staff 6: A single staff of music with a treble clef and a key signature of one sharp. It features a series of eighth notes and rests, with some notes marked with an asterisk (*).

Musical staff 7: A single staff of music with a treble clef and a key signature of one sharp. It contains a series of eighth notes and rests, with some notes marked with an asterisk (*).

Musical staff 8: A single staff of music with a treble clef and a key signature of one sharp. It features a series of eighth notes and rests, with some notes marked with an asterisk (*).

Musical staff 9: A single staff of music with a treble clef and a key signature of one sharp. It contains a series of eighth notes and rests, with some notes marked with an asterisk (*). The tempo marking "adagio" is written above the staff.

Qui tollis.

Musical staff 10: A single staff of music with a treble clef and a key signature of one sharp. It features a series of eighth notes and rests, with some notes marked with an asterisk (*).

Musical staff 11: A single staff of music with a treble clef and a key signature of one sharp. It contains a series of eighth notes and rests, with some notes marked with an asterisk (*).

BASSO CONTINUO.

Suscipe.

Quoniam.

The musical score is written on 12 staves. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The piece concludes with a section marked 'In gloria.' and 'Verte.'

adagio

presto

In gloria.

presto

Credo.

Patrem.

sb

4
2

Visibilem.

Car waning

76

6

7

5

BASSO CONTINUO. 6*

presto

Et ex patre.

Genitum.

presto
Qui propter.

6 6 6 4 6 4 6

adagio

Et incarnatus

74 4 b 5b 76 4 57 4

Basso Solo

b 5 6 6 5

Crucifixus.

b 6 6 6 6 5 4 47 76 b b

b 4 6 5 4 6 4 4 2 7 6 76 7 6

b 5 7 6 6b

allegro

Et resurrexit.

6 6 3 4

Et iterum.

6 76 4b4

adagio

Et mortuos.

Canto Solo.

Cujus regni.

* Tutti allegro
Et in spiritum.

Et unam.

4x6 76x

Et exspecto

Et vi tam.

presto 76 sb

76x 76

76 7 6 76 76

76 sb

565 565 565 6
343 343 343 7 5 6 43

Canto Solo cum Instrum.
O Domine Deus.

S

b 7 7x

Sonata.

7 6 7

7 7x

o Domine.

7 7 7

Recitative 6*

Quid est homo.

adagio. 6 *

Domine.

Recitative 6

7^c* (4*) (5b) 7

adagio
6 Deus.

6 6*

allegro

6 6*

6 6*

6 6*

6 6* 6 6* *

6 6

6 6

6 *

6 6* 6 *

6 6 6

Musical staff 1: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 2: Bass clef, treble clef, notes with accidentals and fingerings.

Sonata

Musical staff 3: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 4: Bass clef, treble clef, notes with accidentals and fingerings.

Alleluja

Musical staff 5: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 6: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 7: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 8: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 9: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 10: Bass clef, treble clef, notes with accidentals and fingerings.

Musical staff 11: Bass clef, treble clef, notes with accidentals and fingerings.

Uam dilecta.

This page contains ten staves of musical notation for Bass Continuo. The notation is written on a five-line staff with a treble clef and a common time signature. The music consists of a series of notes, often beamed together, with various rests and accidentals. Performance markings include asterisks (*) above notes, numbers (1, 4, 5, 6, 7) above notes, and flats (b) below notes. The first staff begins with a large 'Q' time signature. The text 'Uam dilecta.' is written below the first staff. The notation is dense and characteristic of early modern lute tablature transcriptions.

BASSO CONTINUO.

The image displays a handwritten musical score for Basso Continuo, consisting of 11 staves of music. The notation is written on five-line staves with a treble clef and a common time signature (C). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often with a bass line that moves in a stepwise fashion. Various performance markings are present throughout the score, including dynamic markings such as 'p' (piano) and 'f' (forte), and articulation markings like 'x' and 'r'. There are also several flats (b) and a sharp (♯) indicating specific notes. The score concludes with a double bar line and a final note on the eleventh staff.

First staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Second staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Third staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Fourth staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Fifth staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Sixth staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Seventh staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Eighth staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Ninth staff of music, bass clef, treble clef, notes with accidentals (b, #), and a star symbol.

Empty musical staff.

Empty musical staff.

Dialogus inter Christum & animam à 2. Voc.
Cant. & Bass. cum 5. Instr. Viol. vel Flutes.

Exurge.

First staff of music with notes and figures: 6*, 6, 6 6 6, 76, 4, 6 6, *

Imp.

Second staff of music with notes and figures: 5, 6, 4, 6, 6*, 4, 6, 6 6*

Third staff of music with notes and figures: 5, 4 b, 6, 4, 4*, 76, 76, 76 7*

Fourth staff of music with notes and figures: 5, 5, 4*, Cant., 4, 6, 7, 2, 4, 5b, b, 6, 7, 6, 6*, 6, 6

Exurge

Fifth staff of music with notes and figures: 6, 7 6, 6*, 6 6, 6, 6, 6, 6 5, 5, 6*, *

Sixth staff of music with notes and figures: 6, 6, 6 5, 6, 76, *, 6, 6, 6, 6 6 5, 6, 4*, *

Seventh staff of music with notes and figures: 6, 6, *, 6, 7 6, 6*, 6 6, *, 6, 76, *, 6, 6*, 6*

Eighth staff of music with notes and figures: *, 4, 6, 6*, 6, *, 6, 6, 7, 5 6, 4, 6, 7

Ninth staff of music with notes and figures: 7 6, 7, *, b, 2, *, 6, b, *, 6, 6, 7, 6

Tenth staff of music with notes and figures: 7 6, *, 6, 6, *, 6, 6, 6 5, *, 6, 6

Verte.

BASSO CONTINUO.

B. b b

First staff of music with notes and accidentals (B, b).

Sage

Second staff of music with notes and figured bass symbols (6, *, 5, b).

Third staff of music with notes and figured bass symbols (6, *, *, 5, *, *, 6).

Cant. 2

Fourth staff of music with notes and figured bass symbols (6, *, *, b, 2, *, 6, 5, 6, 7, 6, 7, 6, *, 6, 6, *, *, 4, *).

Numquid.

Bass.

Fifth staff of music with notes and figured bass symbols (6, 6, *, 6, 7-6, 7, 6, 5, 4, 3).

Venite

Sixth staff of music with notes and figured bass symbols (6, *, 5, *, *, 6).

Seventh staff of music with notes and figured bass symbols (6, 6, *, *, 6, 5, b, 6, 6, *).

Cant.

Eighth staff of music with notes and figured bass symbols (6, 5, 6, 5, b, b, *, 7, 6, *).

Erravi

Ninth staff of music with notes and figured bass symbols (b, b, 6, *, *, 6, 6, *, *, 6, b).

Tenth staff of music with notes and figured bass symbols (b, 6, *, 5, b, *, 6, 6, *, 5, b, 6, 5, *, 6, b).

Eleventh staff of music with notes and figured bass symbols (b, 6, *, 5, b, *, 6, 6, *, *, b, b, 6, *).

BASSO CONTINUO.

6* sb * 6 6* * b b 6 6* * 6*

First staff of music with notes and accidentals. Above the staff are various symbols: 6*, sb, *, 6, 6*, *, b, b, 6, 6*, *, 6*.

b 6 6* sb * 4* 6 6* 6 6*

Second staff of music with notes and accidentals. Above the staff are various symbols: b, 6, 6*, sb, *, 4*, 6, 6*, 6, 6*.

Bass. 6 6 5 4 3

Third staff of music with notes and accidentals. Above the staff are various symbols: Bass., 6, 6, 5, 4, 3.

Spiritus.

6 6* 6 6

Fourth staff of music with notes and accidentals. Above the staff are various symbols: 6, 6*, 6, 6.

5 b-b * Cant. 6* 6 sb

Fifth staff of music with notes and accidentals. Above the staff are various symbols: 5, b-b, *, Cant., 6*, 6, sb.

Sperabo.

6sb 6 7

Sixth staff of music with notes and accidentals. Above the staff are various symbols: 6sb, 6, 7.

6 P 6 sb *

Seventh staff of music with notes and accidentals. Above the staff are various symbols: 6, P, 6, sb, *.

6 sb 4 6 4 6 6* *

Eighth staff of music with notes and accidentals. Above the staff are various symbols: 6, sb, 4, 6, 4, 6, 6*, *.

6 6* b

Ninth staff of music with notes and accidentals. Above the staff are various symbols: 6, 6*, b.

6 6 b 6 6* b

Tenth staff of music with notes and accidentals. Above the staff are various symbols: 6, 6, b, 6, 6*, b.

6 6* 6 6* *

Eleventh staff of music with notes and accidentals. Above the staff are various symbols: 6, 6*, 6, 6*, *.

6 *sb*

6 *sb* 6 6*

V. V.

b 7

6 7 6* 6 2 6 76

5 4 3 7 6 6 4

amen.

5 4 3 7 6

4 6* 6 6 6* 7

6 * * b 4 * 7

7 * 7 * 6 * 6

BASSO CONTINUO.

First staff of music with various notes and accidentals.

Second staff of music with various notes and accidentals.

Third staff of music with various notes and accidentals.

Fourth staff of music with various notes and accidentals.

Fifth staff of music with various notes and accidentals.

Sixth staff of music with various notes and accidentals.

Quam gloriosus à 3. Voc. cum
5. Instrum.

Seventh staff of music starting with a large 'S' and the tempo marking 'allegro'.

Eighth staff of music with various notes and accidentals.

Ninth staff of music with various notes and accidentals.

Tenth staff of music with various notes and accidentals.

First musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of chords and single notes, primarily in the lower register of the instrument.

Second musical staff, starting with the tempo marking *adagio*. It continues the musical notation with a similar style of chords and notes.

Quam gloriosum

Third musical staff, continuing the piece with various chordal textures.

Fourth musical staff, featuring more complex chordal patterns and some melodic lines.

Fifth musical staff, showing a continuation of the piece's harmonic structure.

Sixth musical staff, with a variety of rhythmic values and chordal accompaniment.

Seventh musical staff, maintaining the piece's tempo and key signature.

Eighth musical staff, featuring a mix of single notes and chords.

Ninth musical staff, continuing the musical development.

Tenth musical staff, showing a variety of musical textures.

Eleventh musical staff, concluding the piece with a final cadence.

BASSO CONTINUO.

First staff of music, featuring a sequence of eighth and sixteenth notes.

Second staff of music, featuring a sequence of eighth and sixteenth notes.

Third staff of music, featuring a sequence of eighth and sixteenth notes.

Fourth staff of music, featuring a sequence of eighth and sixteenth notes.

Fifth staff of music, featuring a sequence of eighth and sixteenth notes.

Sixth staff of music, featuring a sequence of eighth and sixteenth notes.

Seventh staff of music, featuring a sequence of eighth and sixteenth notes.

Eighth staff of music, featuring a sequence of eighth and sixteenth notes.

Ninth staff of music, featuring a sequence of eighth and sixteenth notes.

Tenth staff of music, featuring a sequence of eighth and sixteenth notes.

Eleventh staff of music, featuring a sequence of eighth and sixteenth notes.

Twelfth staff of music, featuring a sequence of eighth and sixteenth notes.

allegro

Verte.

BASSO CONTINUO

Musical staff 1: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 2: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 3: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 4: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 5: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 6: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 7: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Gaudete Cantate de Sanctâ vel
Sancto à Voc. 4. & 5. Instrum.

G Musical staff 8: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Audete Cantate.

Musical staff 9: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 10: Bass clef, treble clef, and a line of notes with various ornaments and accidentals.

Musical staff 1: Bass clef, treble clef, notes with accidentals and dynamics.

Musical staff 2: Bass clef, treble clef, notes with accidentals and dynamics, including "Echo" marking.

Musical staff 3: Bass clef, treble clef, notes with accidentals and dynamics.

Musical staff 4: Bass clef, treble clef, notes with accidentals and dynamics.

Musical staff 5: Bass clef, treble clef, notes with accidentals and dynamics, including "Echo" marking.

Musical staff 6: Bass clef, treble clef, notes with accidentals and dynamics, including "Gaudete Cantate da Capo." marking.

Musical staff 7: Bass clef, treble clef, notes with accidentals and dynamics, including "Ritornello" marking.

Musical staff 8: Bass clef, treble clef, notes with accidentals and dynamics.

Musical staff 9: Bass clef, treble clef, notes with accidentals and dynamics.

Musical staff 10: Bass clef, treble clef, notes with accidentals and dynamics.

Musical staff 11: Bass clef, treble clef, notes with accidentals and dynamics.

BASSO CONTINUO.

Exoritur.

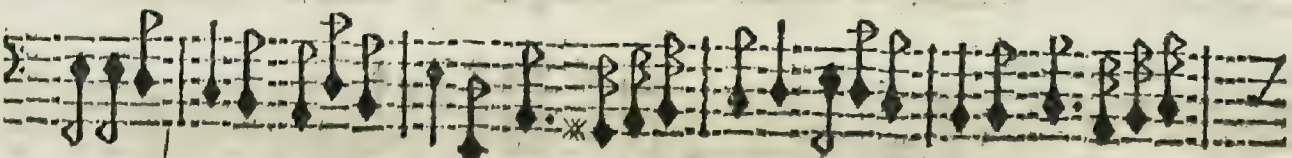
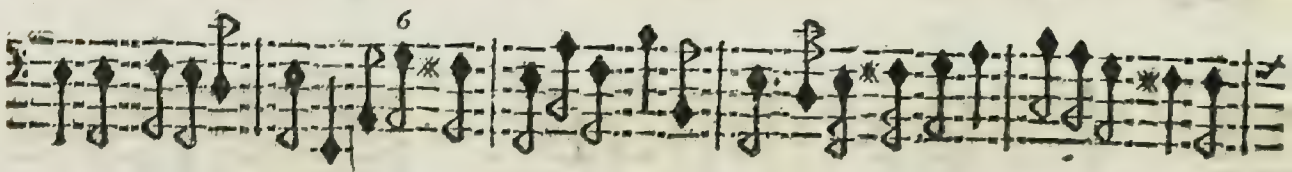
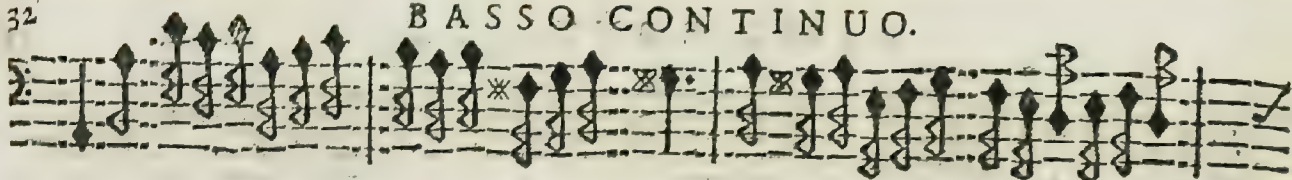
Ritornello.

BASSO CONTINUO.

Alto Solo

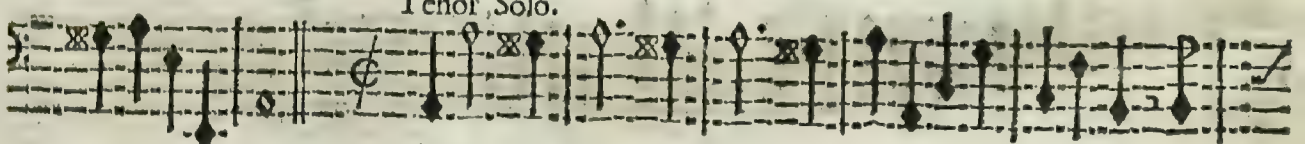
Splendet ardet.

Verse.

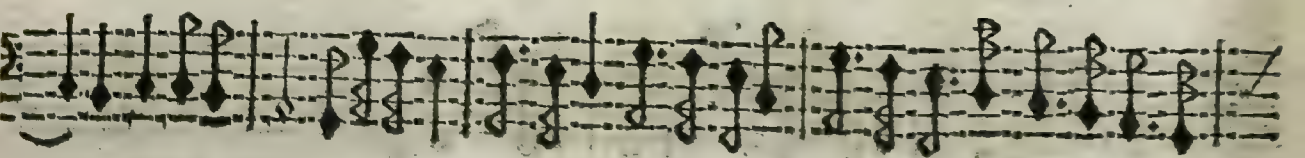
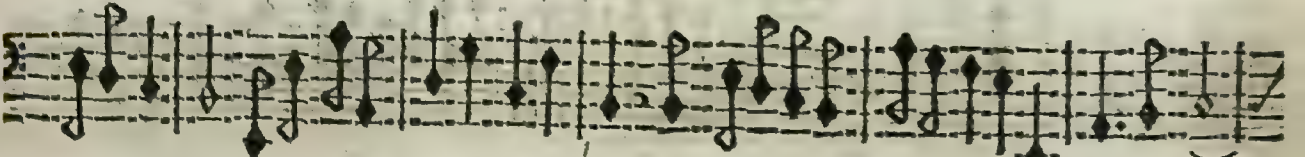
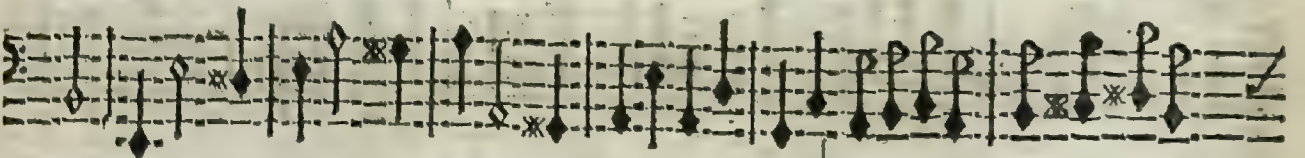
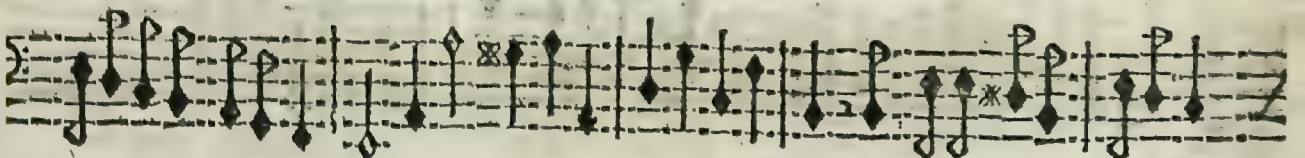


In tuemini.

Tenor Solo.



Ergo lætas



First musical staff with notes and rests.

7

Second musical staff with notes and rests.

Third musical staff with notes and rests.

Fourth musical staff with notes and rests.

2

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

3

Seventh musical staff with notes and rests.

Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

Tenth musical staff with notes and rests.

Verte.

Two empty musical staves at the bottom of the page.

6

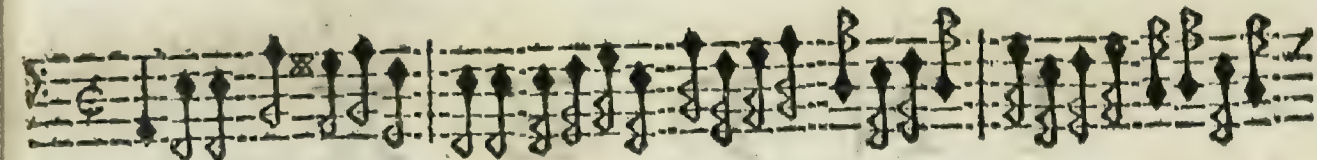
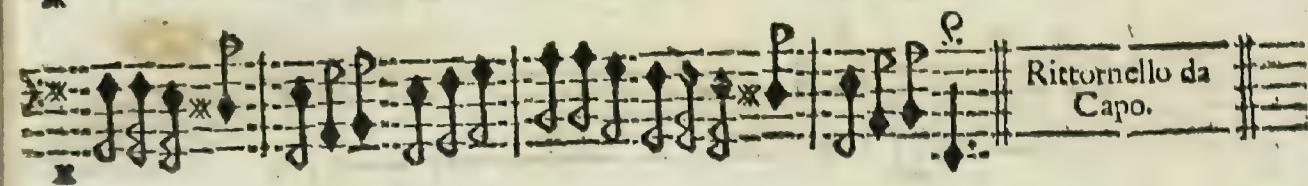
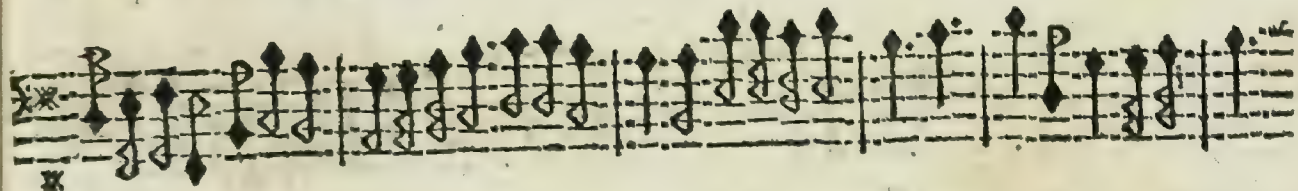
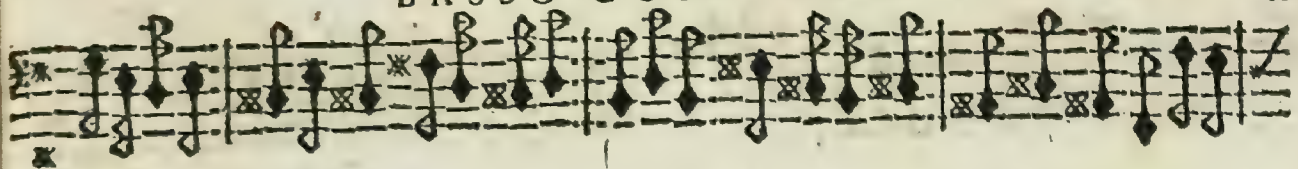
Hæc est N.

6

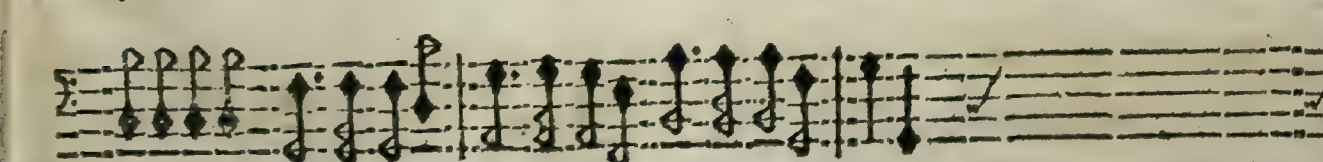
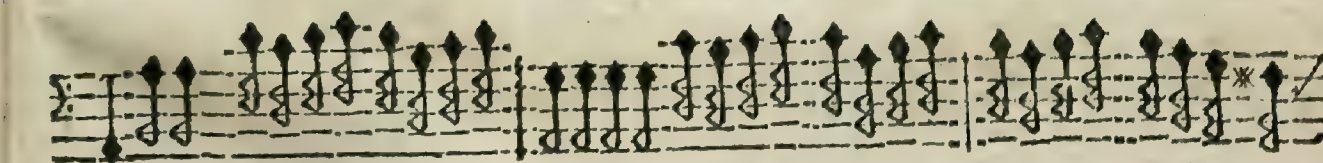
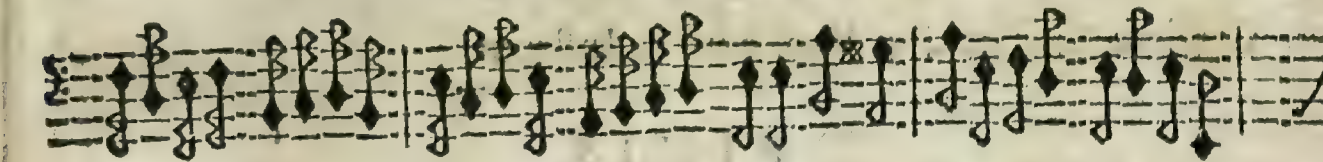
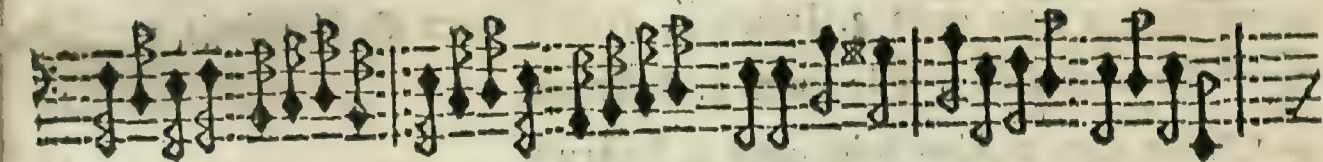
Ritornello.

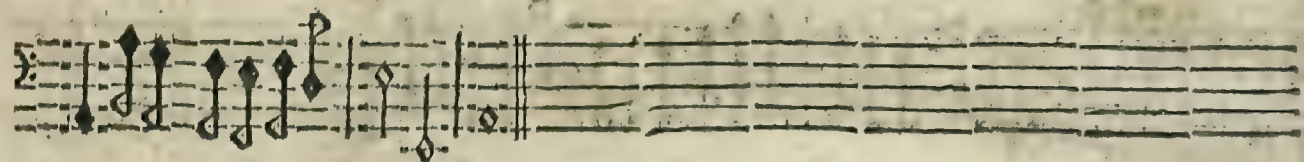
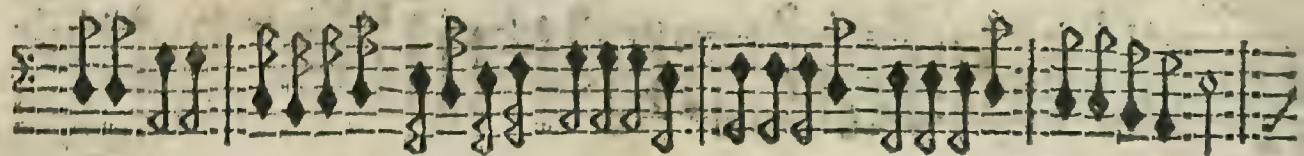
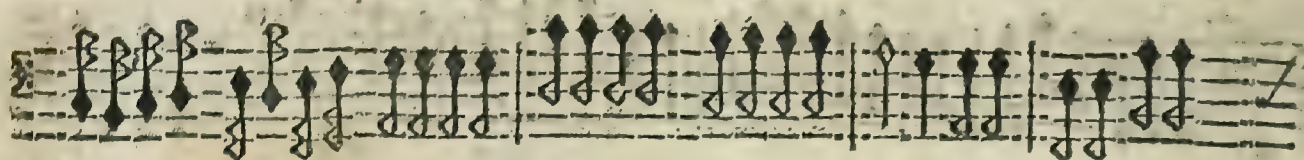
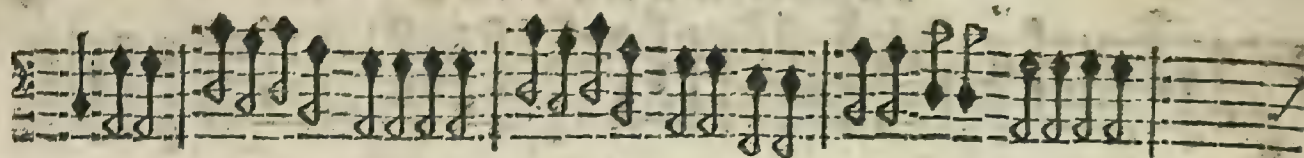
Canto Solo.

Ista mundi Prima Aria.
Orbis Sola Secunda Aria.



ò Fideles.





I N D E X.

- | | |
|---|----|
| 1. Missa à 4. Voc. cum 3. Instrum. avec Flutes & Hautbois. | 3 |
| 2. O Domine Canto Solo cum 3. Instrum. | 12 |
| 3. Quam dilecta Alto Solo cum 3. Instrum. | 18 |
| 4. Exurge (Dialogus inter Christum & animam) à 2. Voc. cum
5. Instrum. Flutes ou Hautbois. | 21 |
| 5. Quam gloriosus à 3. Voc. cum 5. Instrum. | 25 |
| 6. Gaudete Cantate à 4. Voc. cum 5. Instrum. | 28 |

F I N I S.

