

EXPEDITIONIS MUSICÆ
CLASSIS IV.

MOTETTÆ
XXXVI.



à Voce Solâ,

Et 2, potissimum Violinis, sæpius necessariis,
aliquoties ad libitum :

*Cum aliis quoque Instrumentis, graviori Harmoniæ
efficiendæ, passim additis.*

AUTHORE

JOANNE MELCHIORE GLETLE
BREMARTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

OPVS V.
VIOLINO II.

Cum facultate Superiorum.

AUGUSTÆ VINDELICORUM,

Sumptibus Authoris, Typis Joannis Schönigkii,

ANNO Domini M DC LXXVII.

REVERENDISSIMO AC CELSISSIMO
SACRI ROMANI IMPERII

PRINCIPI

AC DOMINO, DOMINO

JOANNI
CHRISTOPHORO

PRÆPOSITO

AC DOMINO ELVACENSI, &c.

Principi ac Domino meo Clementissimo.



Xpeditionis novæ Classem novam in Altum deduco,
PRINCEPS CELSISIME, non quæ bellum
per mare circumferat, aut pelagus prædatrix infestet;
sed quæ Pacem, etiam cum concertandum est, im-
pense colat, Tranquillitatem amet, armisque præha-
beat Quietem. Classem, inquam, non nisi imbelli placidissima-
rum *Sirenium* præfidiō munitam. Quæ vox quando aures Tuas
ferit, CELSISIME PRINCEPS, nolim, cogites cruentas
illas Acheloi Filias, quas impatiens dolor convertit in monstra.
Neque

Sumptibus Auctoris, Typis Joannis Schönigkii

ANNO Domini MDCCXXXII

Neque enim Proserpinam hinc quærimus, aut litamus Crudelitati,
mortalesque incantatos mergimus in profundum; sed terræ in-
hærentes Animas sustollimus in sublime, sopitasque excitamus,
ac Cælo jungimus. Quare nec Integritas habet, quas ti-
meat insidias. Innoxia sunt *Sirenes* nostræ, nec Mores depo-
pulantur. Execrantur, quicquid aut Lesbias sonat, aut Cynthias,
Catullive Passeres, aut Stellæ Columbas. Indulgent Amoribus,
sed Sacris; quosque non nisi Coelestibus Hymenæis, Albisque
impendunt Mentibus, quas terræ lutum supergressas Candida
Virtus Astris inseruit. Ad Earum Genus Originem referunt, quæ
Materiâ suâ Magno quondam Augustino violentâ quâdam au-
res illecebrâ, pectus affectu, oculos lachrymis implevere; qui-
busque pronam, libentemque audientiam facere, hominis à Supre-
mo Numine perennaturis Beatorum gaudiis destinati argumen-
tum non postremum esse, jam olim Philosophiæ Sacrationis An-
tistites voluere. Cum his igitur, ajo, Classariis, sub felicissimis
ILLUSTRISSIMI TUI NOMINIS Auspiciis, in Altum
promoveo, **PRINCEPS CELSISSIMÆ**; eosdem captantibus
Gratiæ Tuæ Favonios, qui me, meosque dudum jucundissime
coeperunt afflare. Ad **CELSITUDINEM TUAM** tanquam
Portum adspirant; in quem cum exscensionem fecerint, faciles
sibi Aures pollicentur; quales scilicet (cum Illustrissimâ Tuâ
Præsentia Augustam nostram adhuc exhilarares) Earundem non-
nullis dedisti. In altiori quidem interea Fastigio Virtus ac Me-
rita Tua Te collocarunt; sed nihil hinc illis terriculi: ut quæ
non in Dignitatis Tuæ, sed in Virtutis illius Fulgorem intendunt
oculos, quam Heroicam primus vocavit Aristoteles, quam in
Summis Verticibus admiramur omnes, & ipsæ in vultu Tuo, vo-
ce, ac moribus intuentur. Humanitatem dico; quam cum For-
tunâ minimè mutasti. Hanc enim ut extra Te positam habes,
ita

ita illam intimis visceribus complexus, intra Te involvis, ac retines; Eâdemque *Sirenes* has meas in spem erigis, atque animas. Quæ tum demum omnes sive Zoilorum rhonchòs, sive Momorum obtrectationes secure ridebunt; cum intellexerint, ad Voces suas, Sapientissimo *Tanti Ulyssis* Judicio, Christianas aures *Nullâ Cerâ* esse obturandas. Vale PRINCEPS CELSISSIME, & communi Bono, Votisque nostris quàm diutissimè Vive. Ita Superos precatur Augustæ Vindelicorum, Anno Domini MDC LXXVII.

REVERENDISS: ET ILLU-
STRIS: CELSITUDINIS TUÆ

Clientum infimus

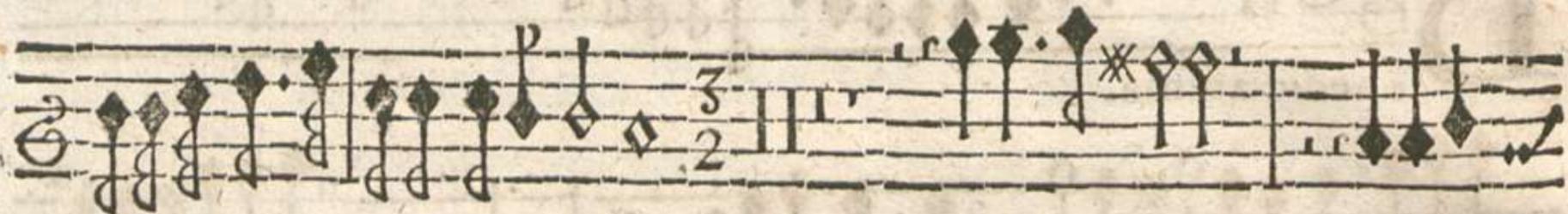
Joannes Melchior Gletle;
Eccl: Catbedr: Capella Magister.

grave.

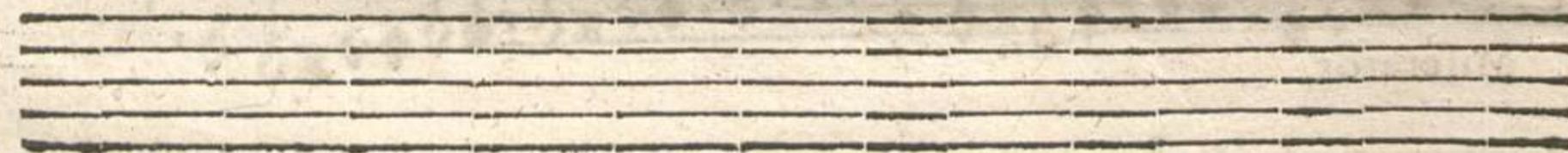
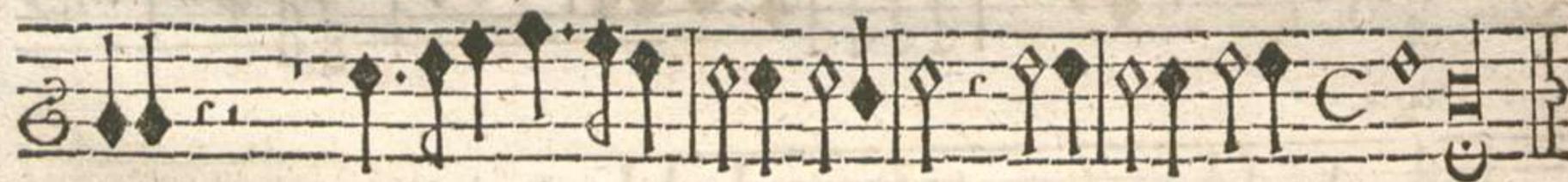
Benedic anima.

Adagio.

Miserator.



presto.



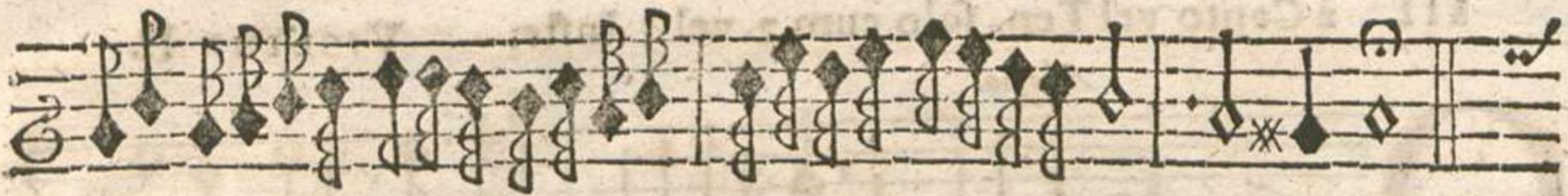
II. à Canto vel Ten. Solo cum 2. vel 5. Instr.

VIOLINO II.



Antate Tacet. Sonatina.

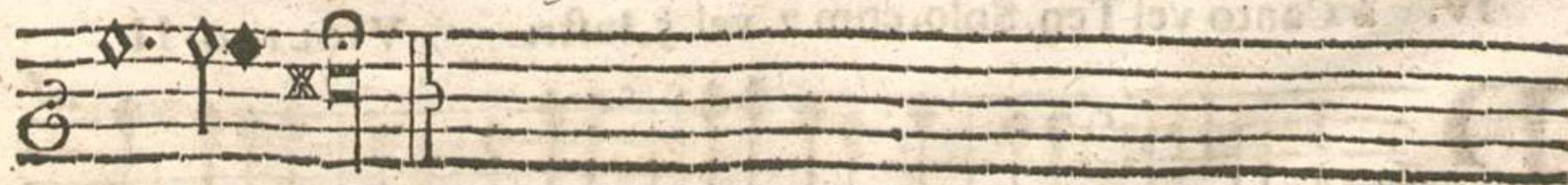
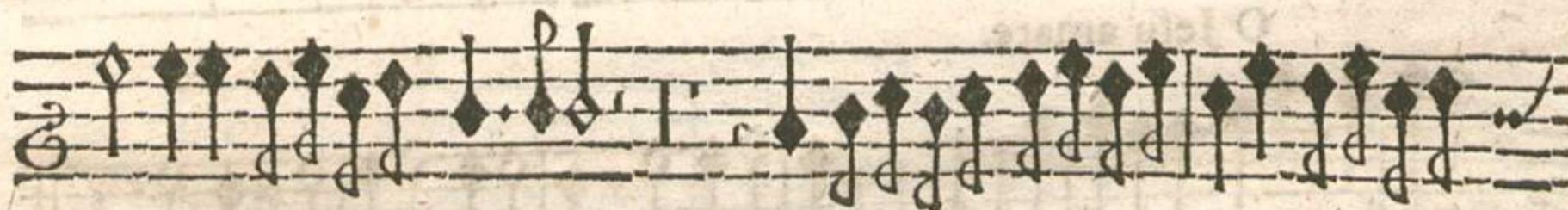




Ipe est
Tacet.
Sonatina
ut supra.



Ipsi sit.



III. à Canto vel Ten. solo cum 2. vel 5. Instr: VIOLINO II.

Adagio.

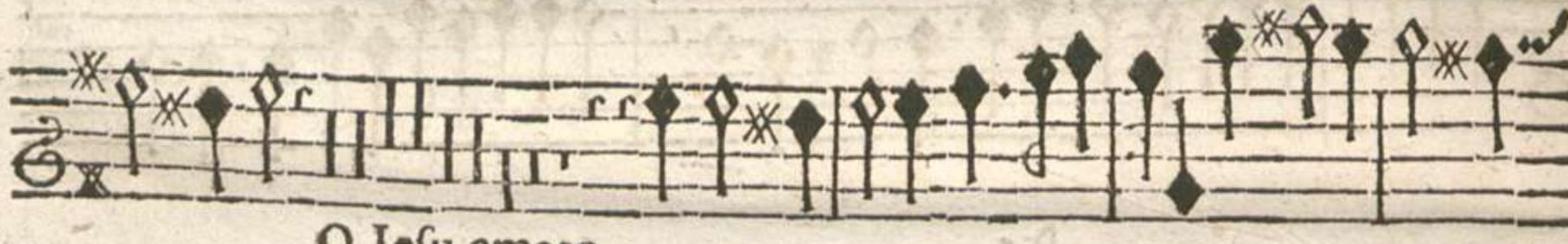
Q 
Uis mihi. Sonatina.


Quis.

Aria.

p. O JESU.


p. O Jesu amate.


O Jesu amate.

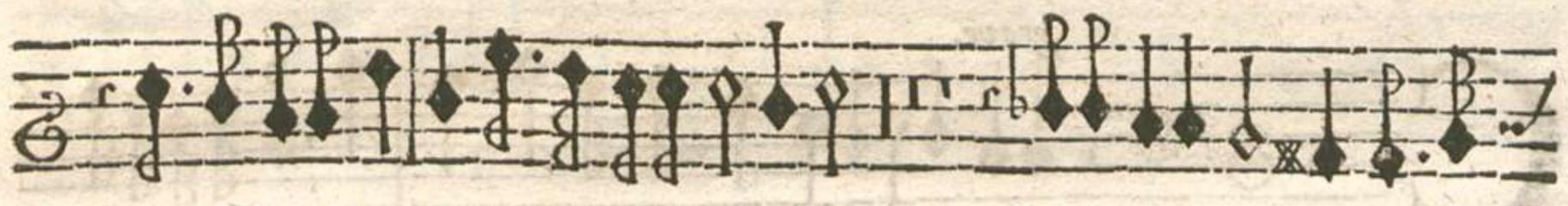

piano.

IV. à Canto vel Ten. Solo, cum 2. vel 5. Instr: VIOLINO II.

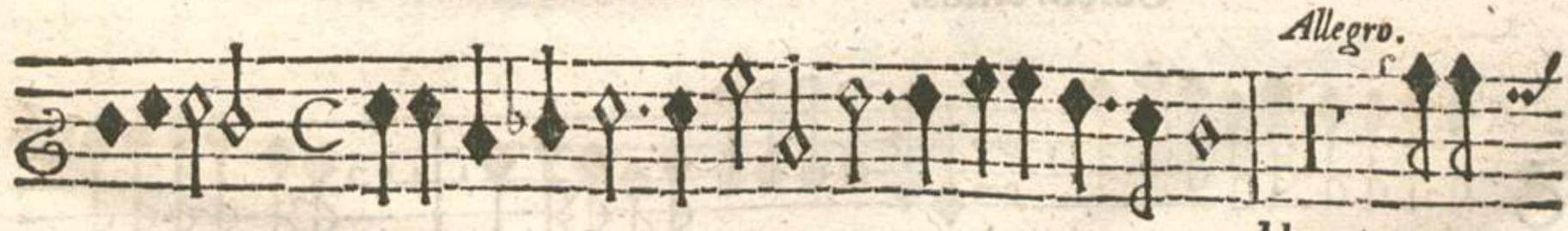
P 
Uirissima Virgo.



Per te.



Audi.



Allegro.

Ut æternum.





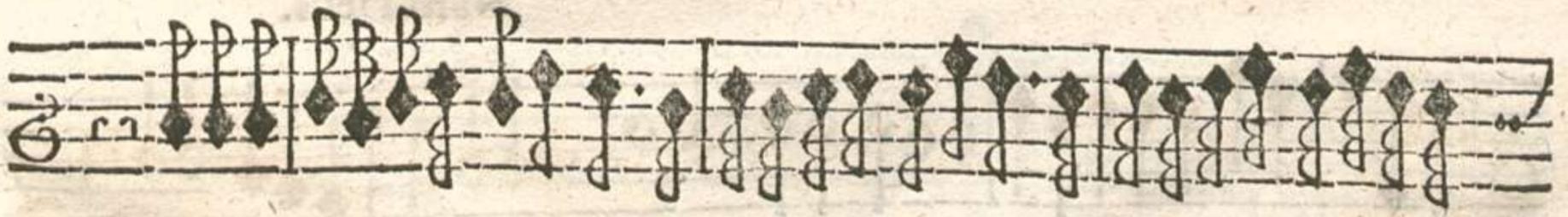
De cujus.



O quali.



In mundo.

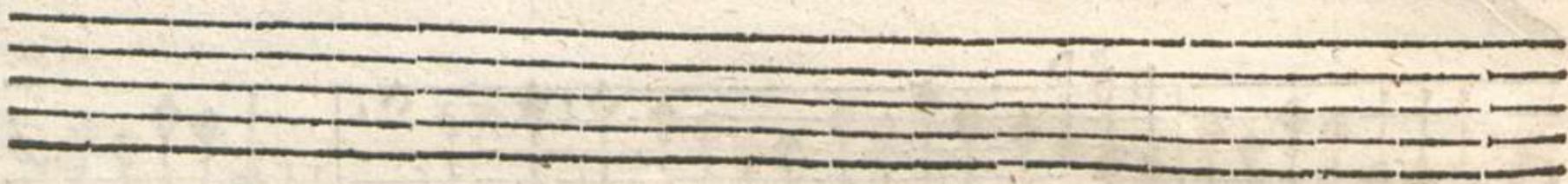


piano.

verte cito.



piano.

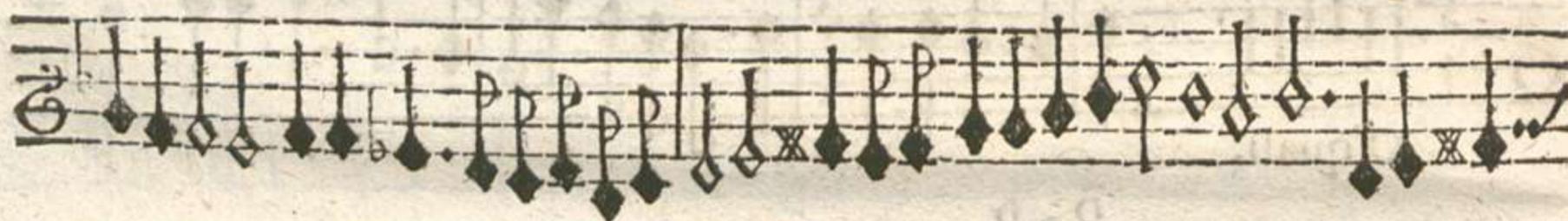


VI. à Canto vel Ten. solo, cum VV.

VIOLINO II.

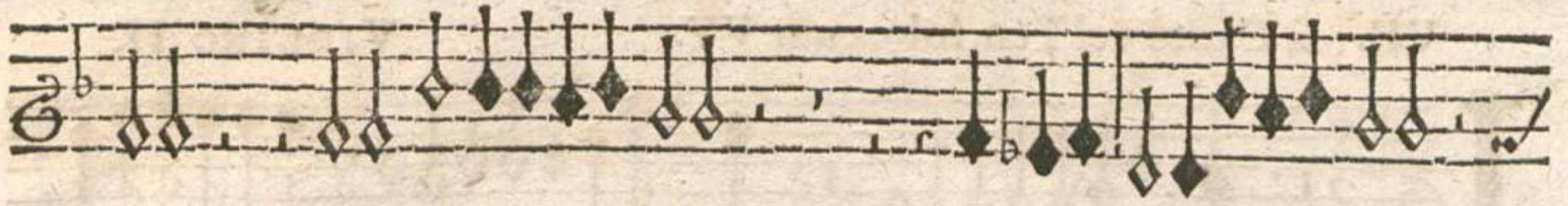


De est præceptum.

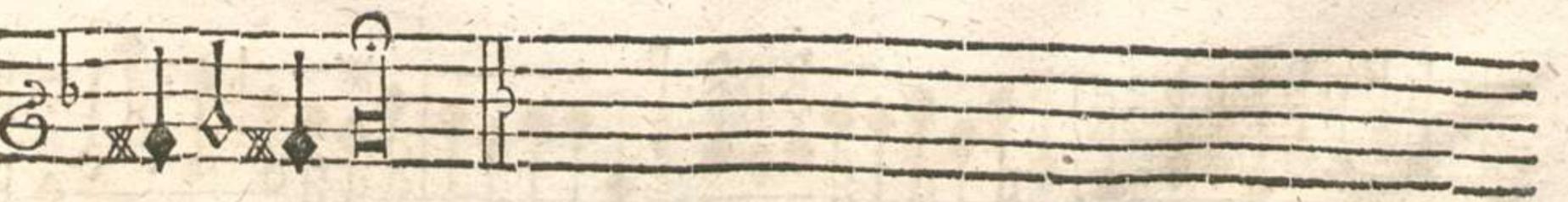
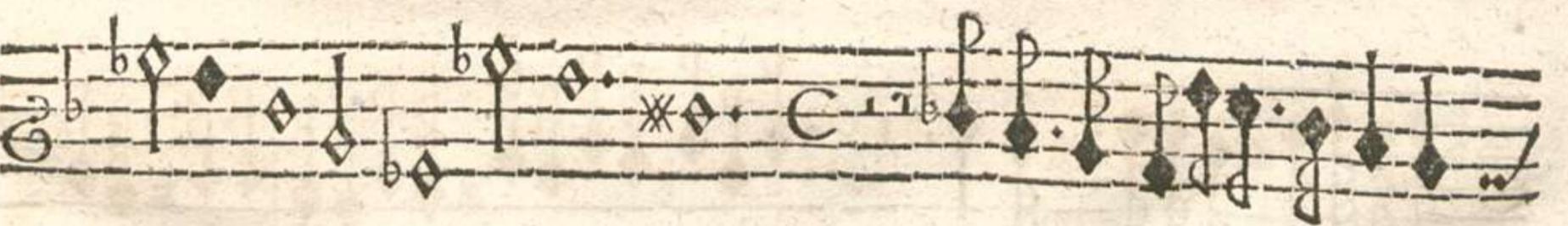


Nam Deus.





Nam Deus.



bb

VII. à Canto vel Ten. solo, cum VV.

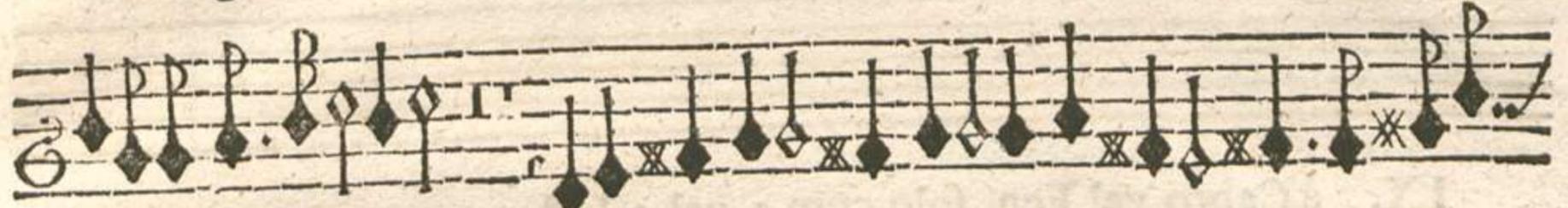
VIOLINO II.

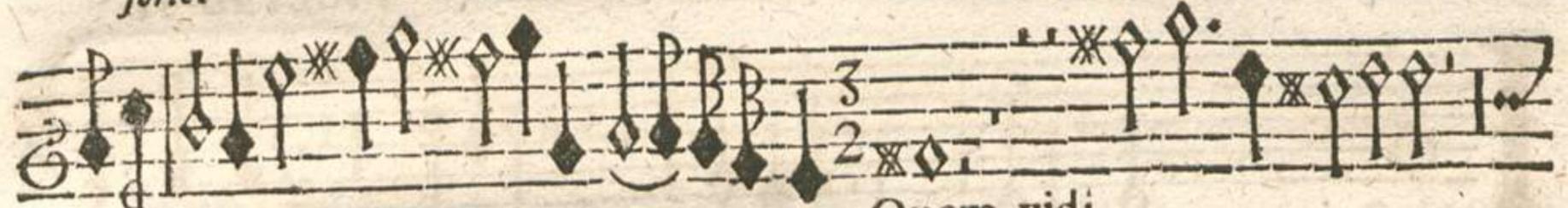
Justus germinabit.

Exurget.

Justus ut supra ab initio.

R  *Egnum mundi. piano. forte. piano.*

 *forte.*

 *Quem vidi.*











bb 2

Quem vidi, &c. *ut supra.*

IX. à Canto vel Ten. solo cum 2. vel 5. Instr: VIOLINO II.

In lectulo meo.

piano. *piano.* Surgam.

Heu miræ.

piano.

piano.

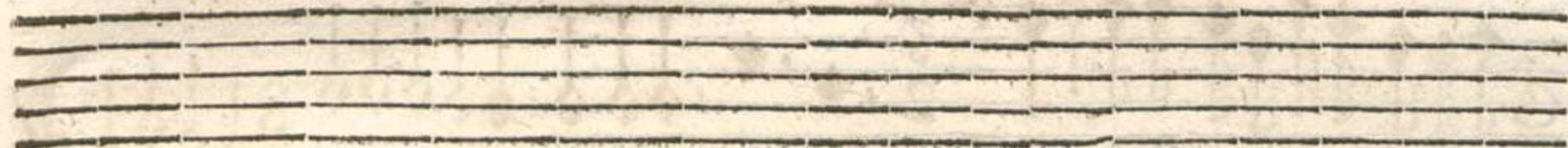
Dilectus.



pianissimo.



Adjuro.



X. Alto *vel etiam secundum Clavigationem priorem,*
Tenore aut Canto solo, cum 2. vel 5. Instr:

VIOLINO II.



Pro cantando
Ten. vel Canto.



Ja gaude.



bb 3



Qui hodie.

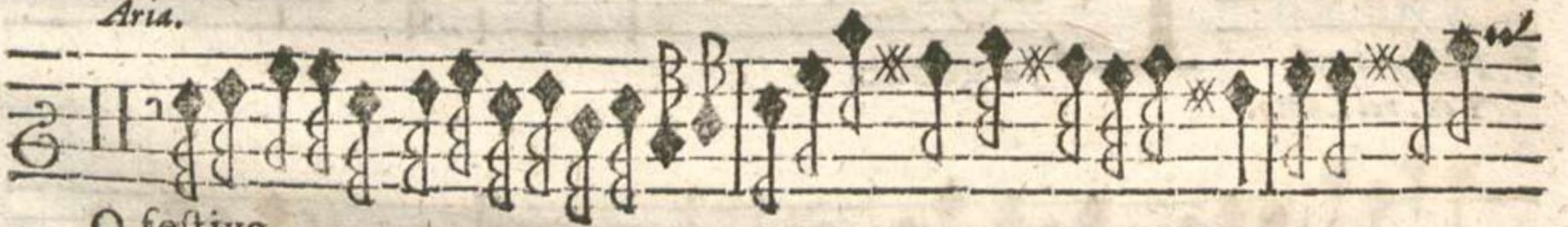


tardissimo.

O quam.



Aria.



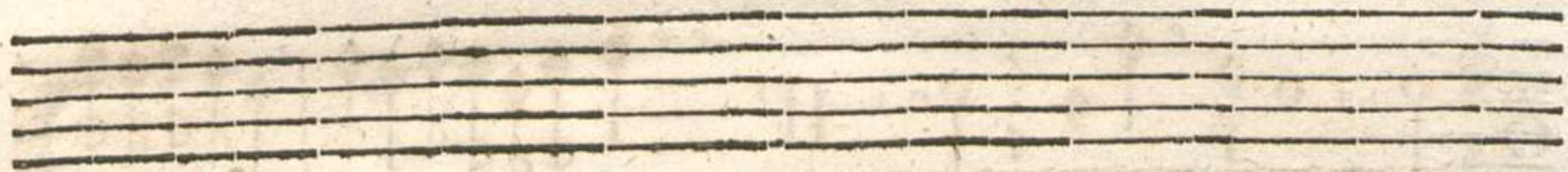
O festiva.



piano.

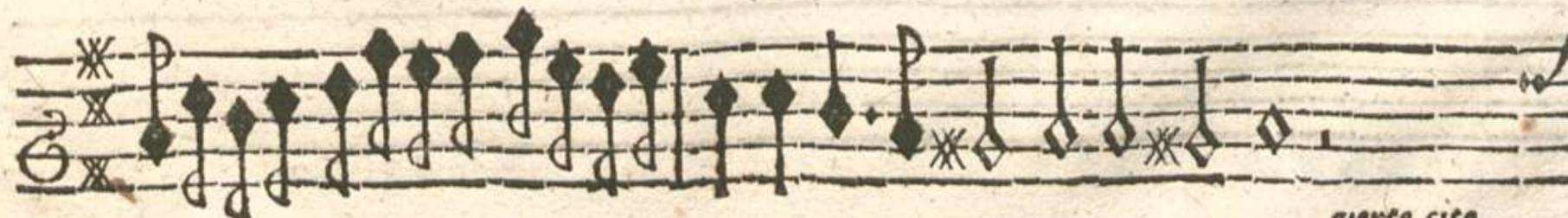
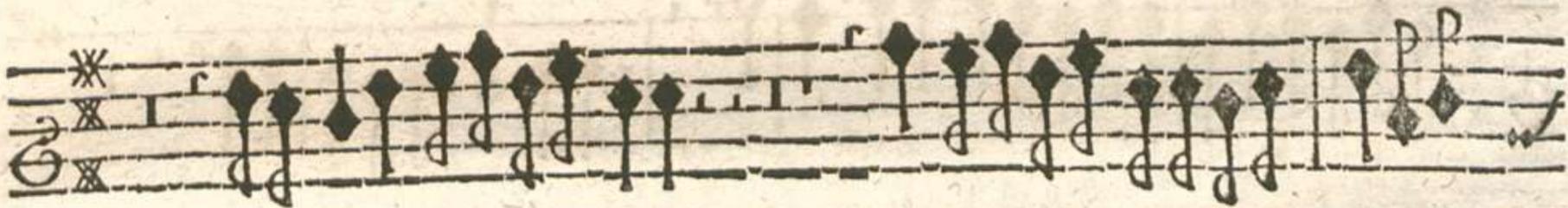


piano.



XI. Alto solo, cum 2. vel 5. Instr:

VIOLINO II.



verte cito.

Handwritten musical notation on a five-line staff. The notation consists of diamond-shaped notes with stems, some with flags. A treble clef is visible on the left. The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation on a five-line staff, continuing the style of the first system. It features diamond-shaped notes and stems, with a treble clef and a repeat sign at the end.

Handwritten musical notation on a five-line staff. This system includes a measure with a '6' over a '4' and a 'C' time signature. The notation uses diamond-shaped notes and stems, ending with a repeat sign.

Handwritten musical notation on a five-line staff, showing diamond-shaped notes and stems. A treble clef is present, and the system ends with a repeat sign.

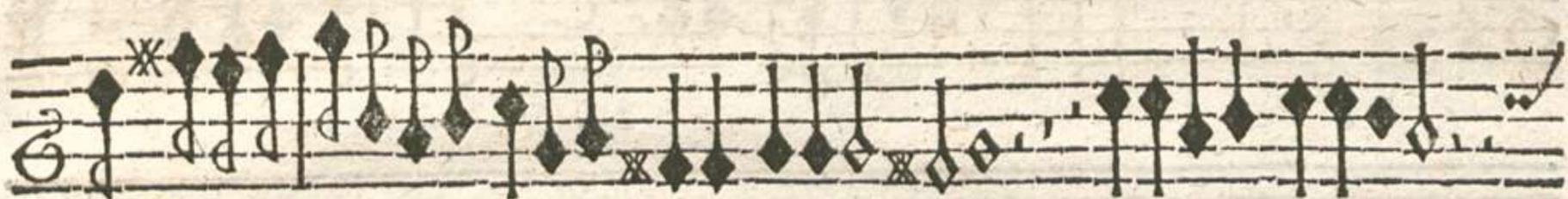
Handwritten musical notation on a five-line staff. The notation consists of diamond-shaped notes and stems, with a treble clef and a repeat sign at the end.

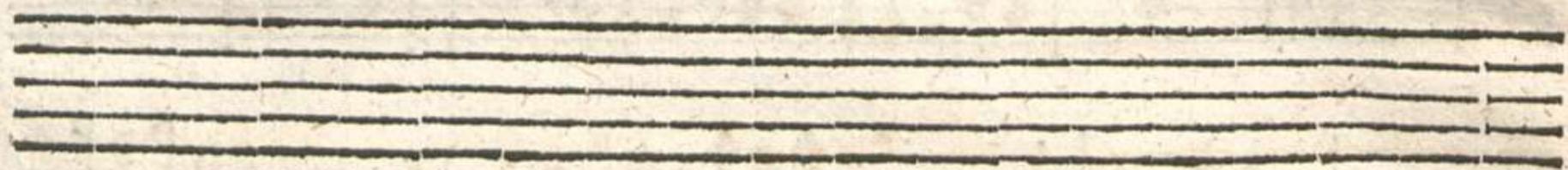
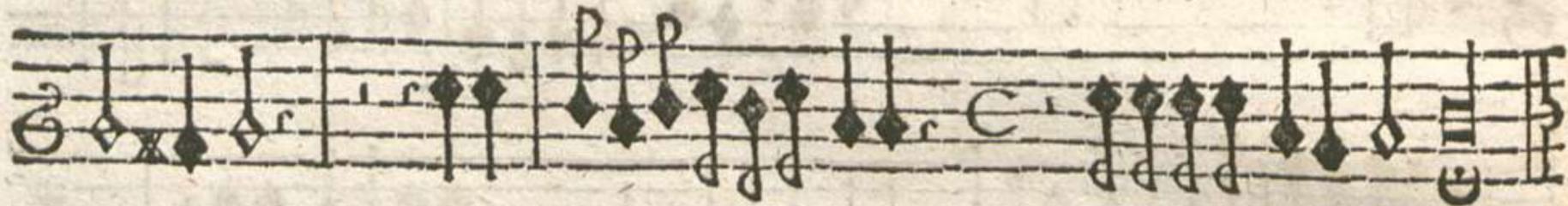
Handwritten musical notation on a five-line staff. It features diamond-shaped notes and stems, with a treble clef and a repeat sign at the end.

Handwritten musical notation on a five-line staff. This system includes a measure with a 'C' time signature and diamond-shaped notes. The piece concludes with a double bar line and a repeat sign.

Four empty five-line musical staves at the bottom of the page.

G  **Audeamus.**



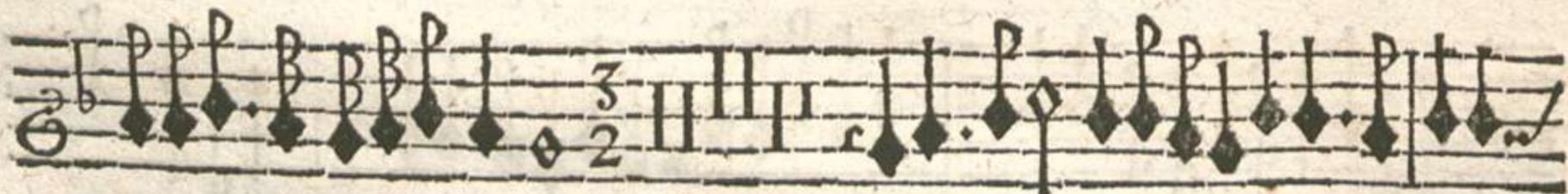


XII. à Canto vel Ten. solo cum 2. vel 5. Instr: VIOLINO II.

Aria.



Alve pectus.



Odor.

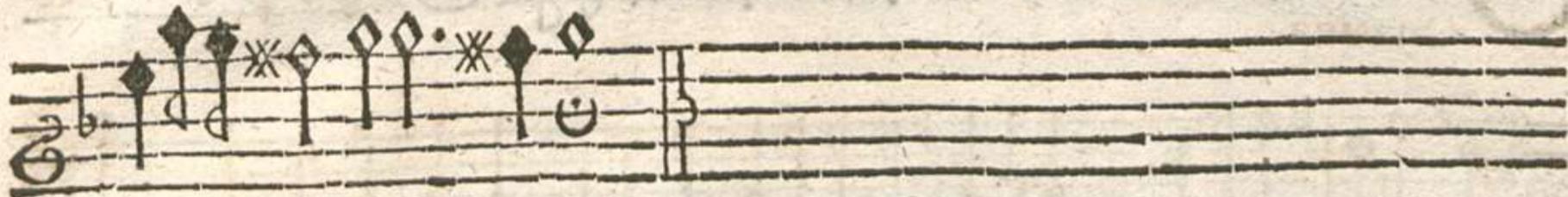


Tuae sanctae.





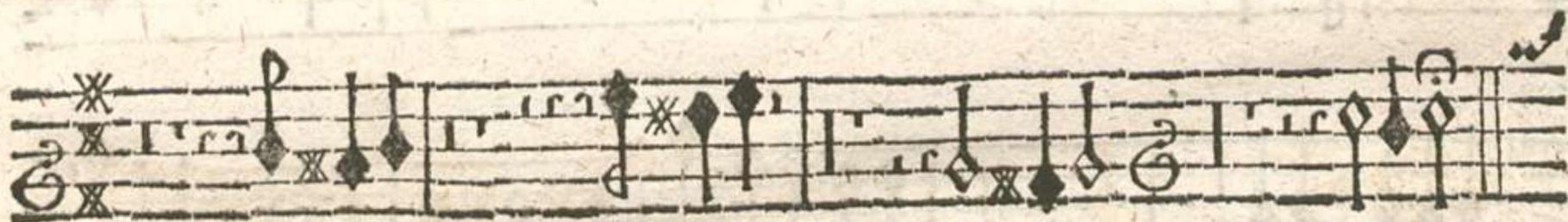
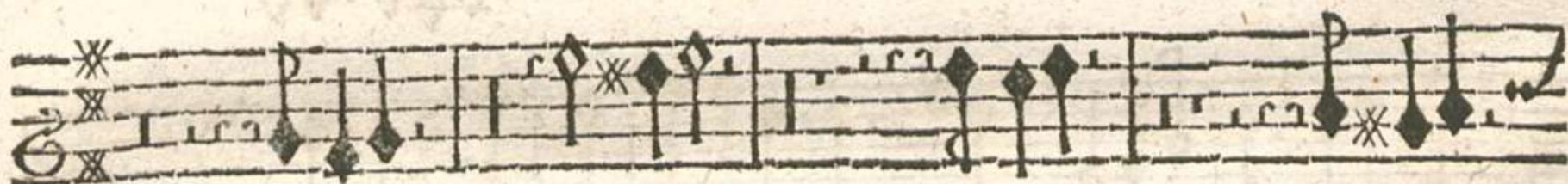
Dum me.



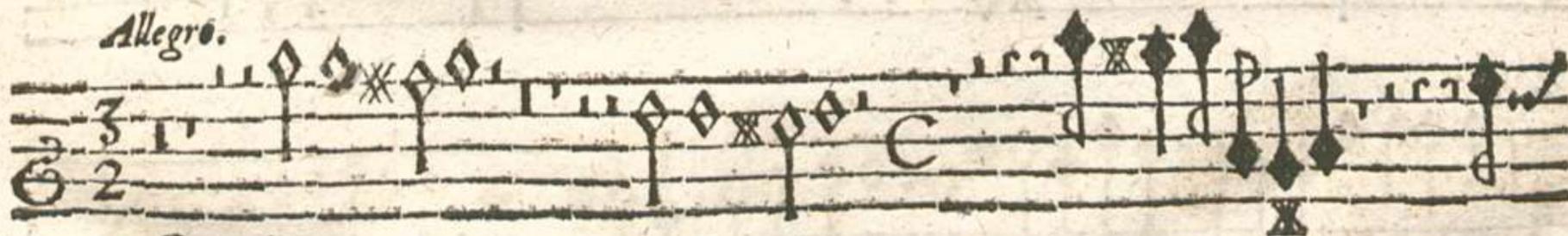
XIII. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLINO II.



Uicquid agam.



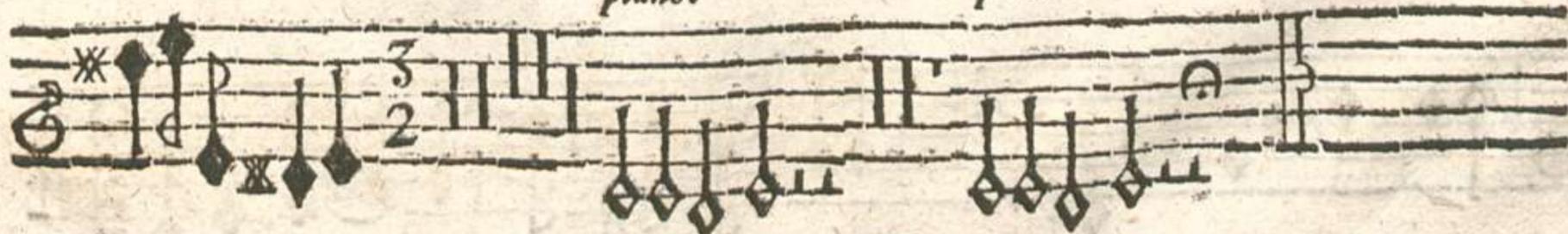
Allegro.



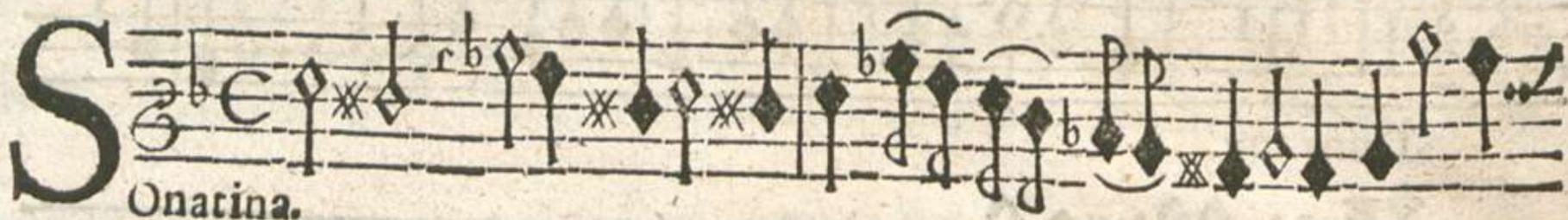
Omnia.

piano.

piano.



XIV. à Canto vel Ten. Solo, cum 2. vel 5. Instr: VIOLINO II.

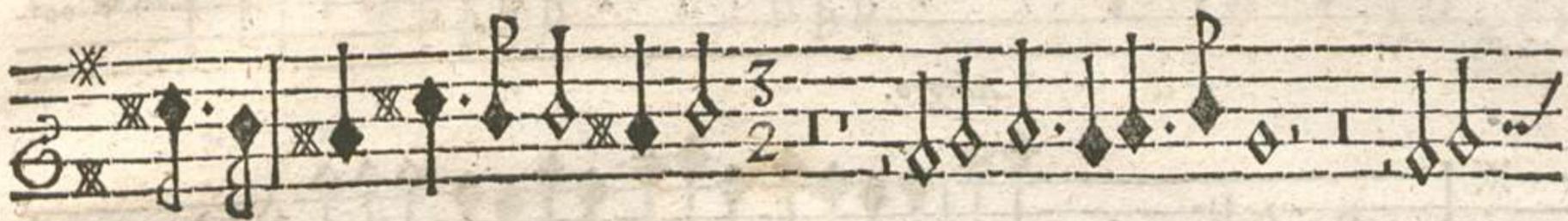
S 
Sonatina.



D *Efecit Tacet.* 
Tu autem.



S 
Alve ô amoris.




Dilata. Hæc requies.





cardissimo.



Allegro.



Eadem Motetta pro Alto accommodata.

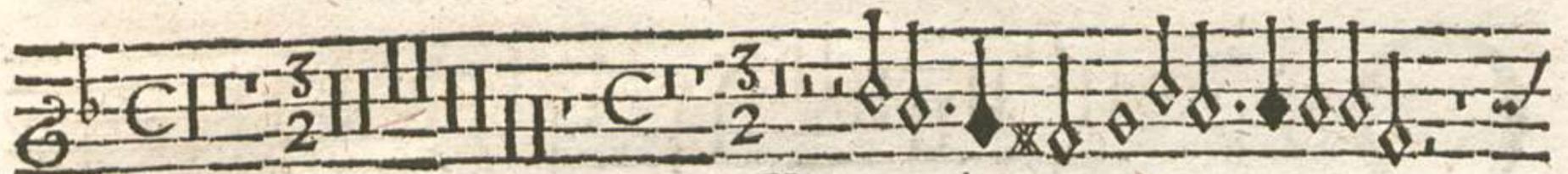
VIOLINO II.

*Si Alto uno Tono altius
canendus est, utere Cla-
vigatione hac priore, sed
suprà in Octava.*



Alve o amoris.





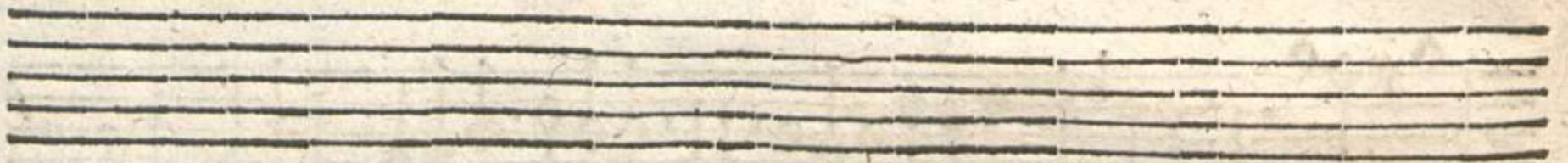
Dilata.

Hæc requies.



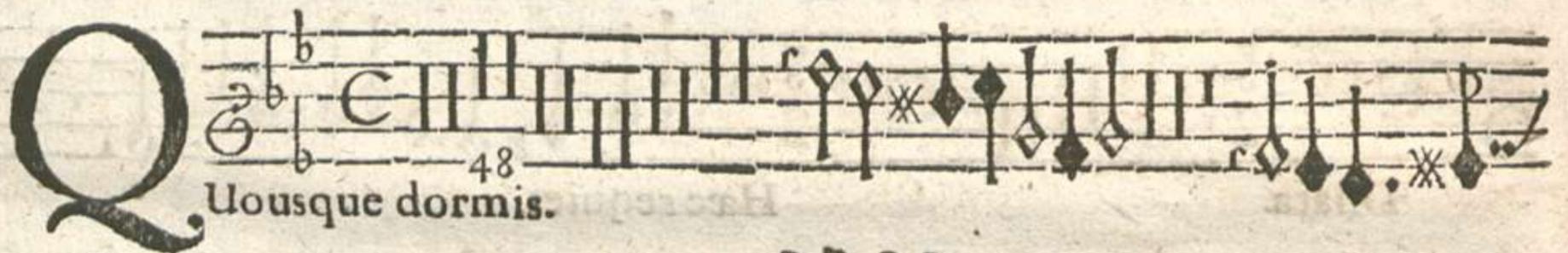
tardissimo.





XVI. Basso solo, cum 2. vel 5. Instr:

VIOLINO II.



Horrendi.



piano.

Centena.

piano.

A musical staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords, many of which are marked with a 'P' for piano. There are some 'X' marks under certain notes. The staff ends with a double bar line and a fermata.

A musical staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords, many of which are marked with a 'P' for piano. There are some 'X' marks under certain notes. The staff ends with a double bar line and a fermata.

Incensæ.

piano.

A musical staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords, many of which are marked with a 'P' for piano. There are some 'X' marks under certain notes. The staff ends with a double bar line and a fermata.

Igniti.

piano.

A musical staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords, many of which are marked with a 'P' for piano. There are some 'X' marks under certain notes. The staff ends with a double bar line and a fermata.

Sed major.

A musical staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords, many of which are marked with a 'P' for piano. There are some 'X' marks under certain notes. The staff ends with a double bar line and a fermata.

piano.

forte.

A musical staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords, many of which are marked with a 'P' for piano. There are some 'X' marks under certain notes. The staff ends with a double bar line and a fermata.

piano.

pianissimo.

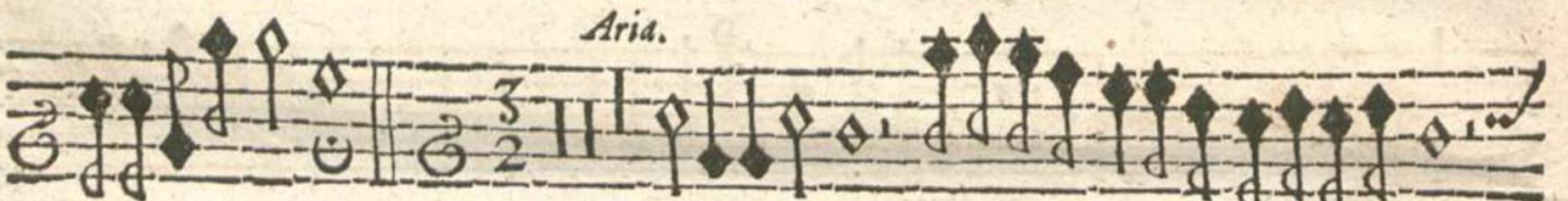
XVII. à Canto vel Alto Solo cum 2. vel 6. Instrumentis.

Si Clarinum & Tympana adhibentur, hæc pars omittitur.

Si loco Clarini & Tympanorum alia Instr: adhibentur. VIOLINO II.

T 
Riumphale.



Aria.


Salve victor.



Salve mortis.



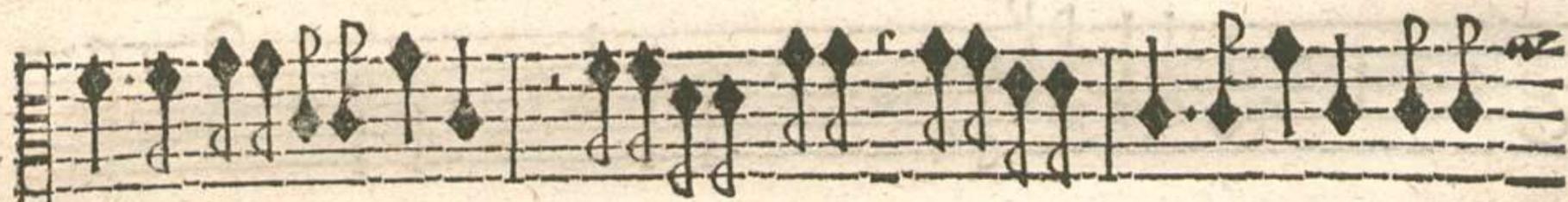
Redivive. verte.

XVII. Canto vel Alto solo, cum 2. vel 6. Instrumentis.

Si Clarinum & Tympana adhibentur, hac pars omittitur.

*Si loco Clarini & Tympanorum alia Instr: adhibentur. VIOLA DI BRACCIA.
Vel in Octava infra, VIOLA BASSO vel FAGOTO.*

T 
Riumpbale.



Aria.



Salve victor.



Salve mortis.



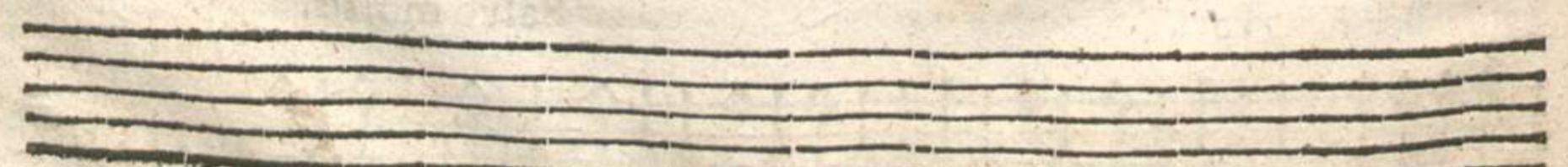
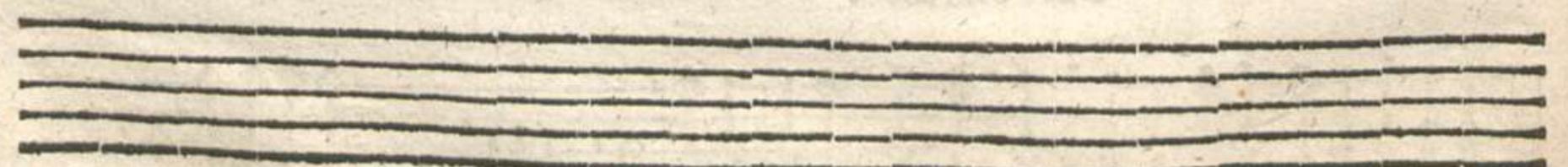
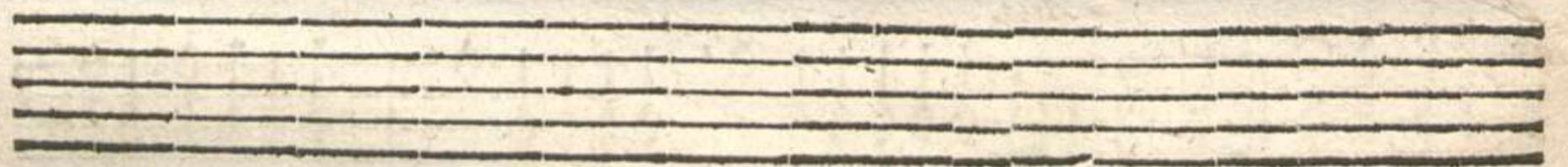
Redivive.



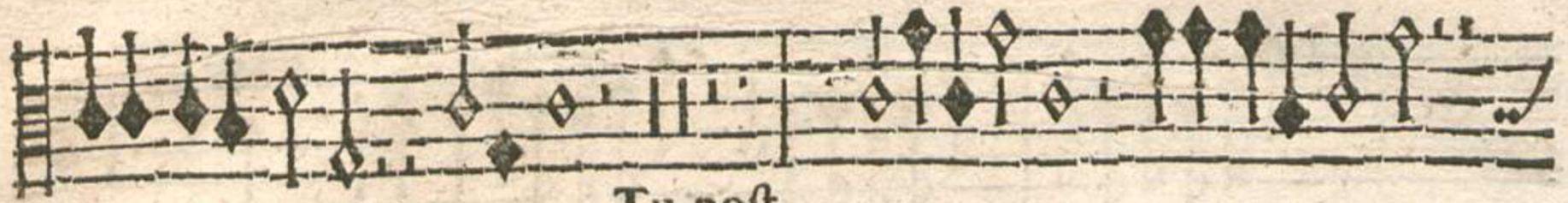
Tu post.



Qui. Alleluja.



bb



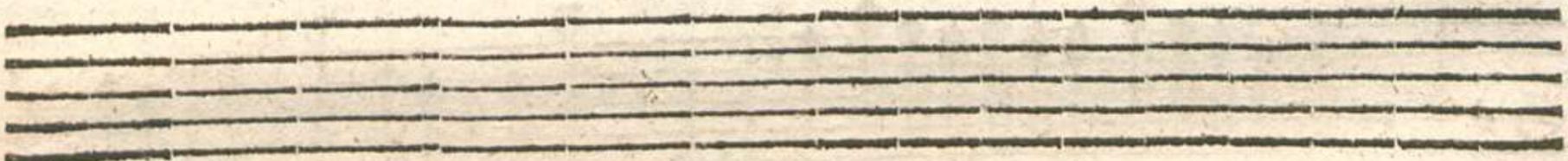
Tu post.



Qui.

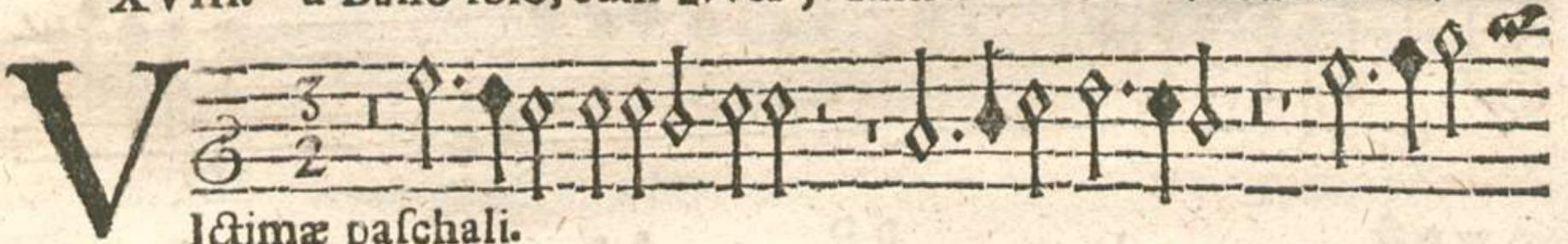


Alleluja.



XVIII. à Basso solo, cum 2. vel 5. Instr:

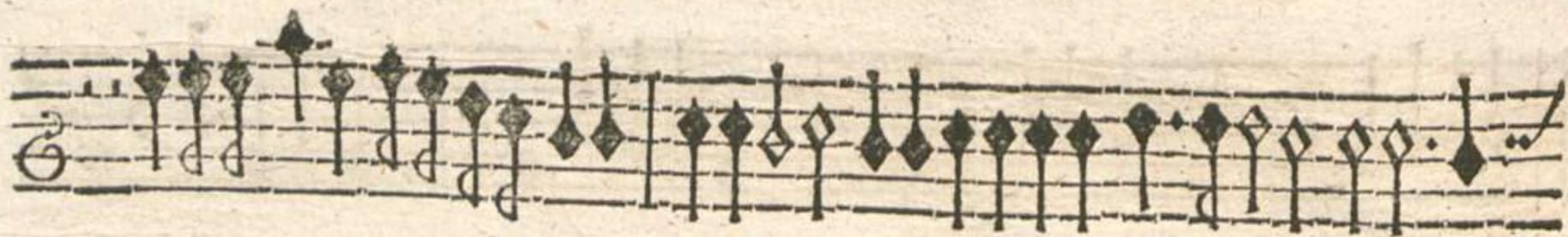
VIOLINO II.



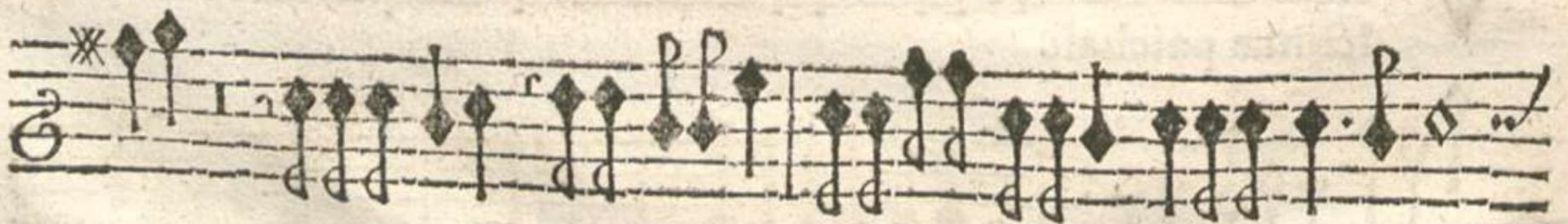
Ictimæ paschali.



dd 3



Agnus.



Scimus.

piano,

forte,

piano,

The first system of musical notation for 'Species' consists of two staves. The top staff is in treble clef with a 3/2 time signature. It begins with a series of eighth notes, some marked with 'P' (piano) and some with a diamond-shaped note head. The bottom staff is in bass clef and contains diamond-shaped notes, some marked with an 'X'.

Species.

The second system of musical notation for 'Species' consists of two staves. The top staff is in treble clef and continues the melodic line with eighth notes, some marked with 'P' and diamond-shaped note heads. The bottom staff is in bass clef and continues the accompaniment with diamond-shaped notes, some marked with an 'X'.

The third system of musical notation for 'Species' consists of two staves. The top staff is in treble clef and continues the melodic line with eighth notes, some marked with diamond-shaped note heads. The bottom staff is in bass clef and continues the accompaniment with diamond-shaped notes, some marked with an 'X'.

The fourth system of musical notation for 'Species' consists of two staves. The top staff is in treble clef and continues the melodic line with eighth notes, some marked with diamond-shaped note heads. The bottom staff is in bass clef and continues the accompaniment with diamond-shaped notes, some marked with an 'X'.

The fifth system of musical notation for 'Species' consists of two staves. The top staff is in treble clef and continues the melodic line with eighth notes, some marked with diamond-shaped note heads. The bottom staff is in bass clef and continues the accompaniment with diamond-shaped notes, some marked with an 'X'.

The sixth system of musical notation for 'Species' consists of two staves. The top staff is in treble clef and continues the melodic line with eighth notes, some marked with diamond-shaped note heads. The bottom staff is in bass clef and continues the accompaniment with diamond-shaped notes, some marked with an 'X'.

A summo. Species.

The seventh system of musical notation for 'Species' consists of two staves. The top staff is in treble clef and continues the melodic line with eighth notes, some marked with diamond-shaped note heads. The bottom staff is in bass clef and continues the accompaniment with diamond-shaped notes, some marked with an 'X'.

The eighth system of musical notation for 'Species' consists of two staves. The top staff is in treble clef and continues the melodic line with eighth notes, some marked with diamond-shaped note heads. The bottom staff is in bass clef and continues the accompaniment with diamond-shaped notes, some marked with an 'X'.



XX. à Canto vel Ten. solo cum 2. VV.

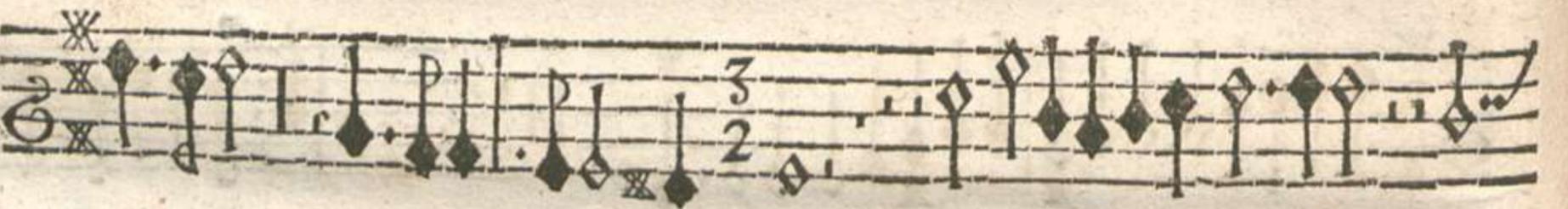
VIOLINO II.

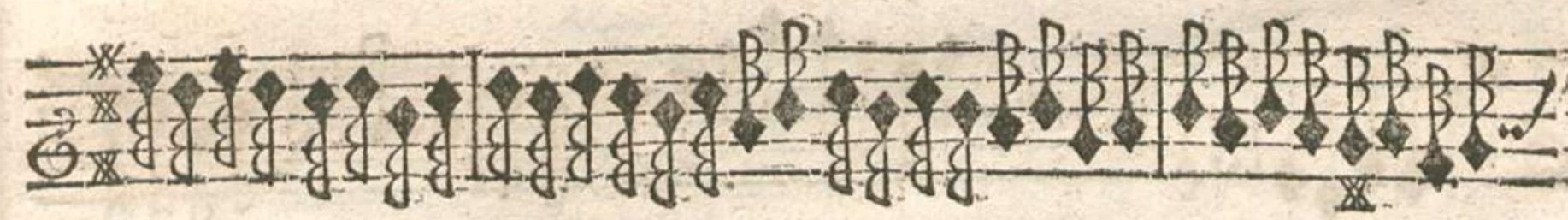


Consolator.



ee





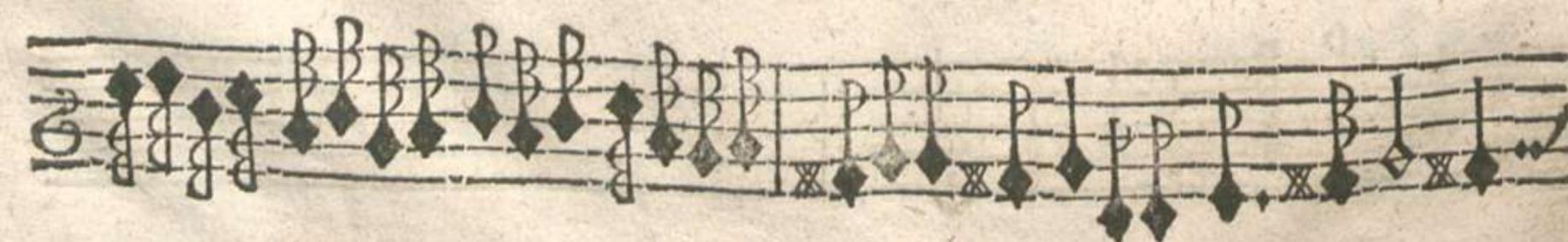
T 
E Deum patrem.

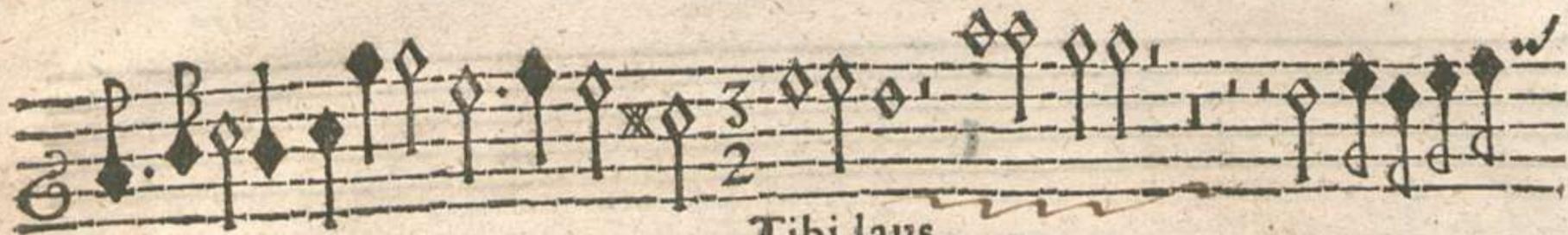


Tibi laus.

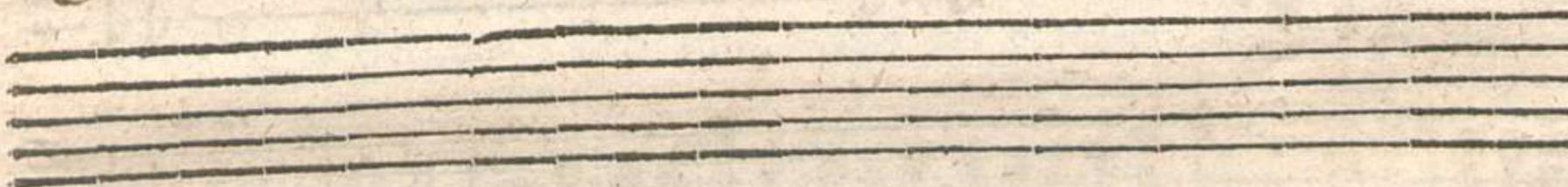


Te invocamus.





Tibi laus.



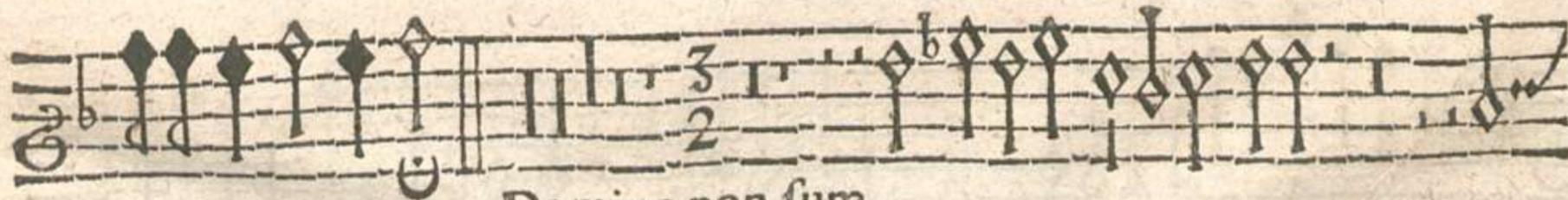
XXII. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLINO II.

Adagio.

D

Omine.

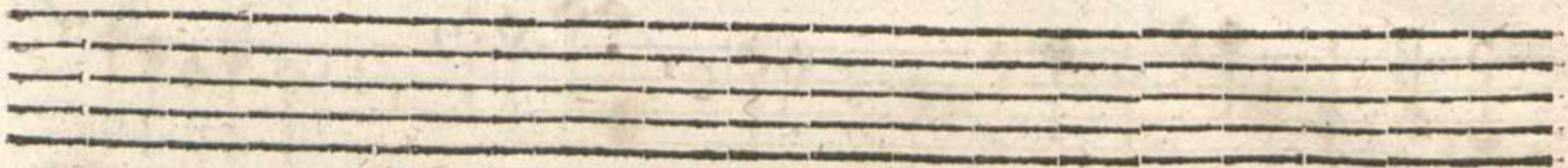
Sonatina.



Domine non sum.



cc 3



XXIII. à Canto vel Ten. Solo, cum 2. vel 3. Instr: VIOLINO II.

grave.
P Uer qui natus est.

A musical staff starting with a large 'P' dynamic marking. The music begins with a common time signature 'C'. The notes are mostly quarter notes, with some eighth notes. There are several asterisks (*) above some notes, possibly indicating fingerings or specific performance instructions. The staff ends with a double bar line.

A musical staff continuing the piece. It features a variety of note values including quarter, eighth, and sixteenth notes. There are several asterisks (*) above notes, likely indicating fingerings. The staff ends with a double bar line.

tardo.
Hic est.

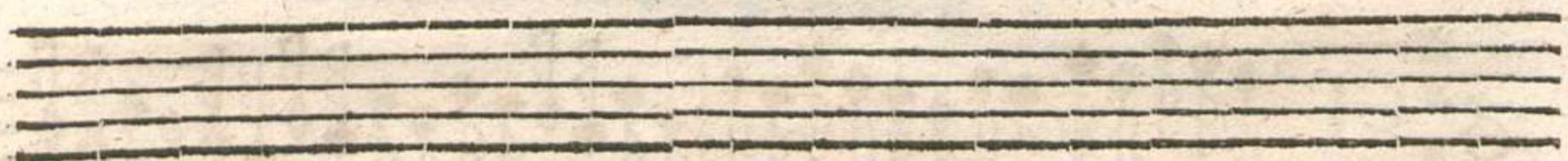
A musical staff with a tempo marking '*tardo.*' above it. The music consists of quarter and eighth notes. There are several asterisks (*) above notes. The staff ends with a double bar line.

Internatos.

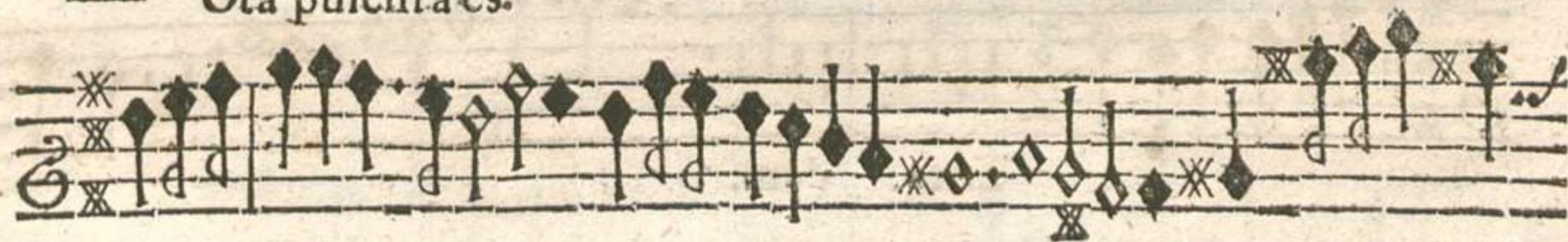
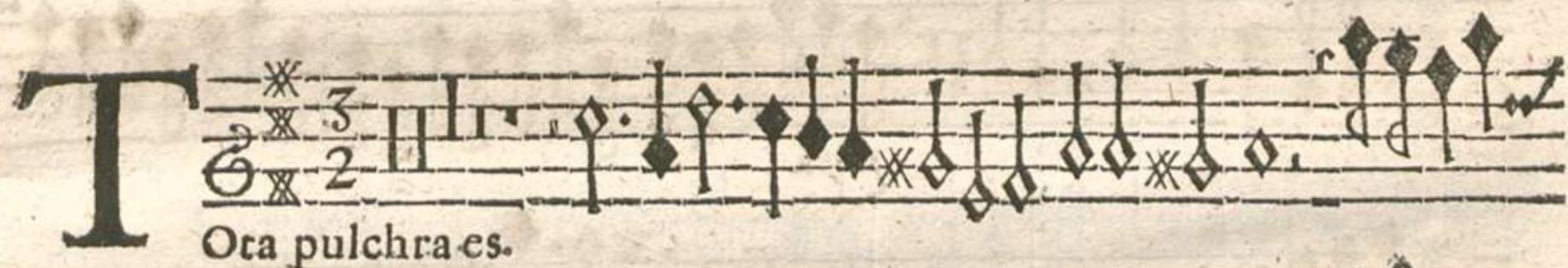
A musical staff with a triplet of eighth notes marked with a '3' over them. The rest of the staff contains quarter and eighth notes. The staff ends with a double bar line.

A musical staff with a variety of note values and rests. There are several asterisks (*) above notes. The staff ends with a double bar line.

A musical staff with a variety of note values and rests. There are several asterisks (*) above notes. The staff ends with a double bar line.



XXIV. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLINO II.



Vulnerasti.

Pulchriora.

presto.

Tota. Veni.

piano.

XXV. à Canto vel T. solo, cum 2. vel 5. Instr: ad libitum. VIOLINO II.

S Alve Pater.
vel in aliis festis
Stropha alterius textus
Tacet.

Adagio.

Sinfonia. *piano.*

forte. *piano.* *forte.*

piano.

Ita post singulas strophas repete.

Melodia. Adagio.

Ultima stropha simul.

piano.

XXVI. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLINO II.

vivace.

F

Actum est praelium.

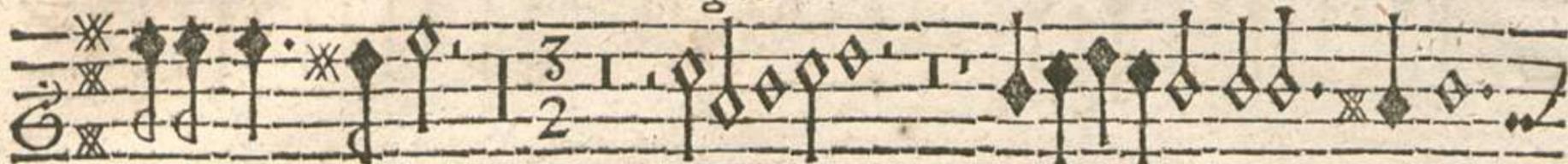
Factum est.

Allegro.

& Michael.



Adagio.



Et audita.

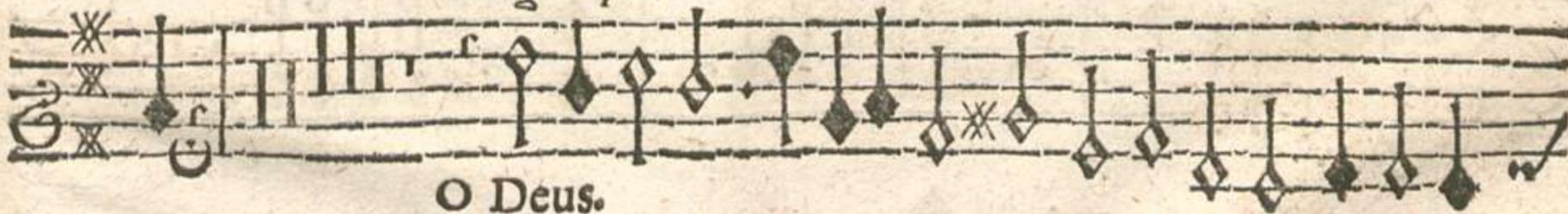
vivace.



Factum est.



Adagio e piano.



O Deus.

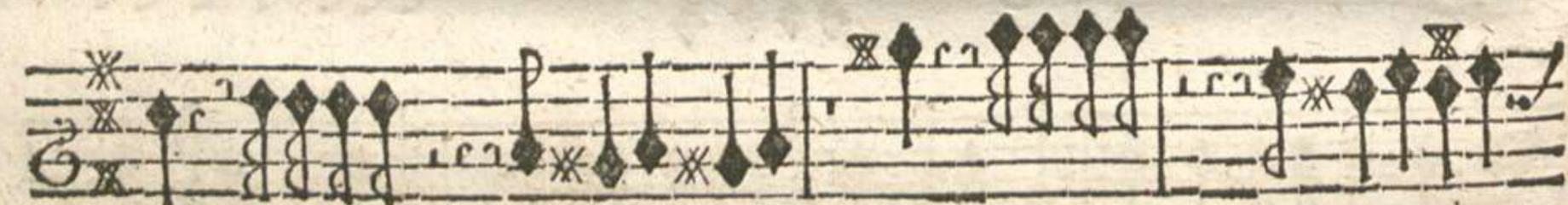
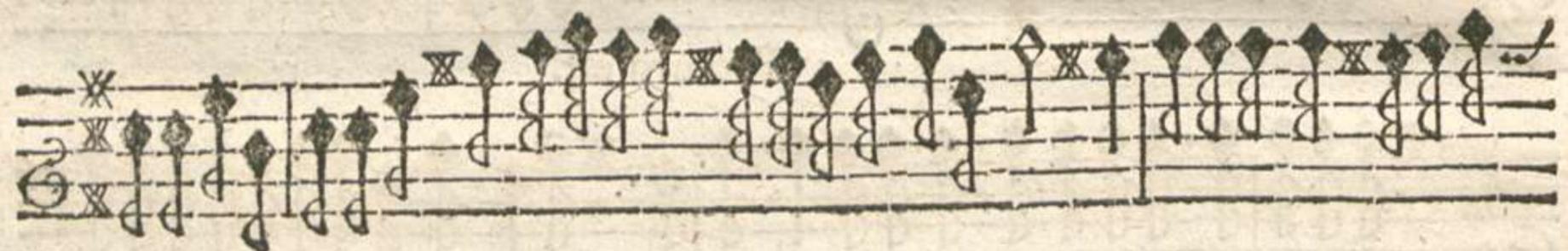
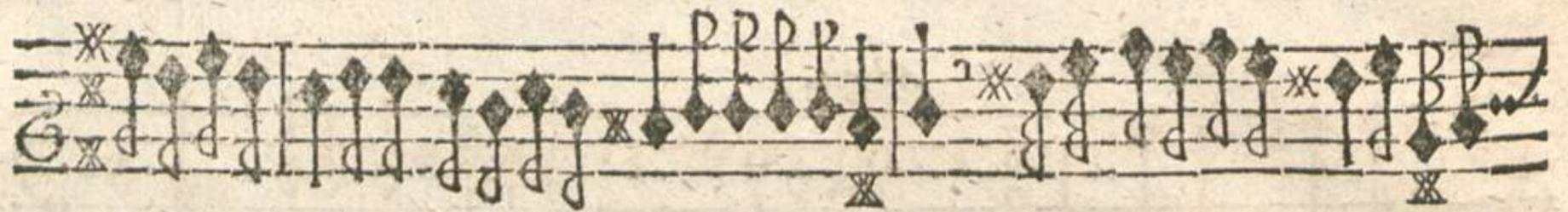
Allegro.



Sed Michael.

ff 2

verte cito.



piano. forte.

piano.



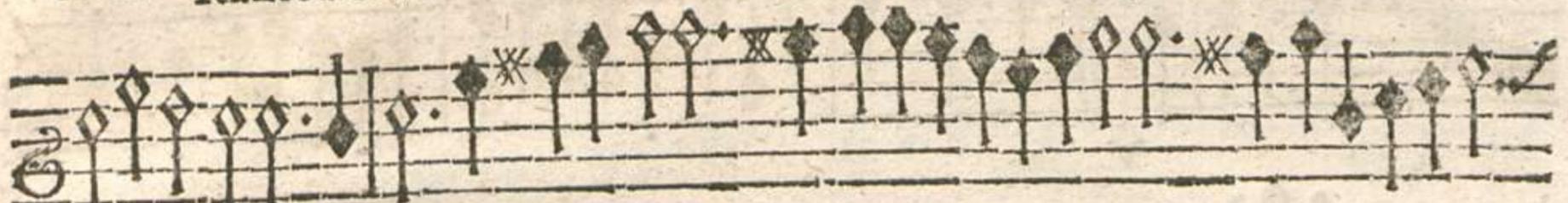
forte.



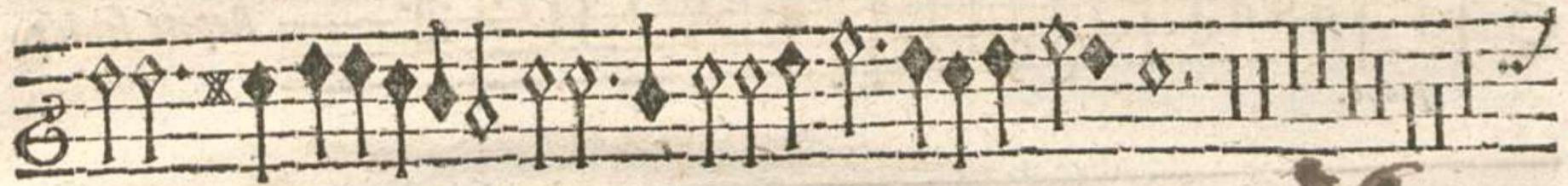
piano, forte.

piano.

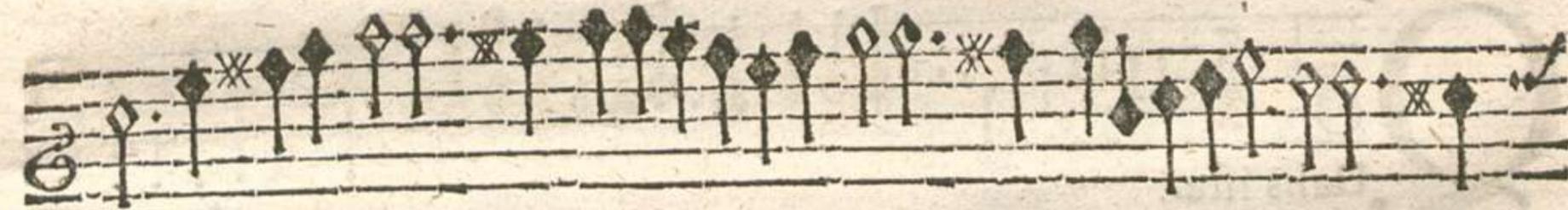
T $\frac{3}{2}$ III.  *piano.*
 Ranseamus.



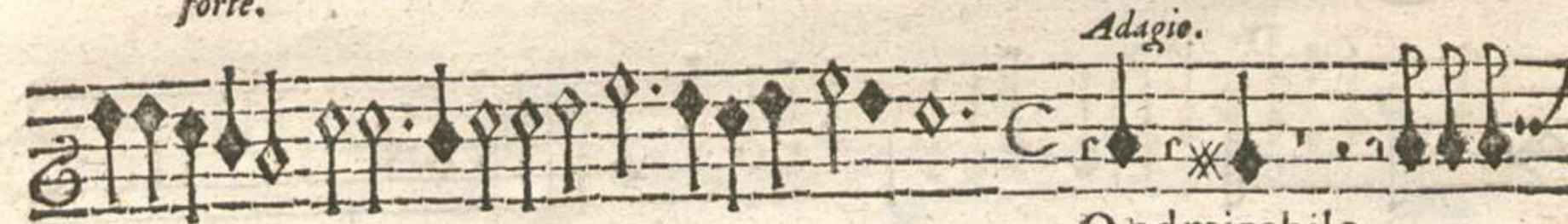
forte.



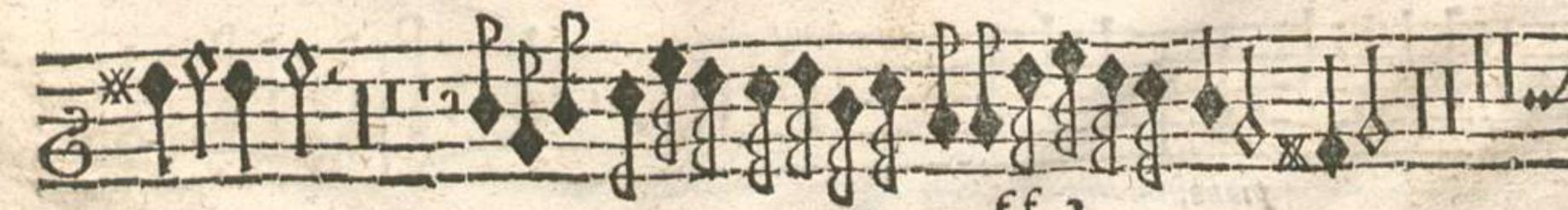

piano.



forte.



Adagio.
 O admirabile.

ff 3

Aria.

6
4

Quem sidera.

piano.

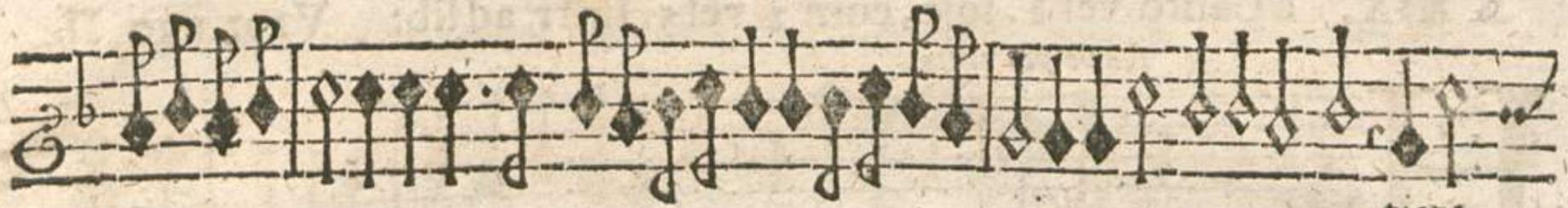
Repete sexies.

XXVIII. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLINO II.

Qualis ista.

piano.

piano.



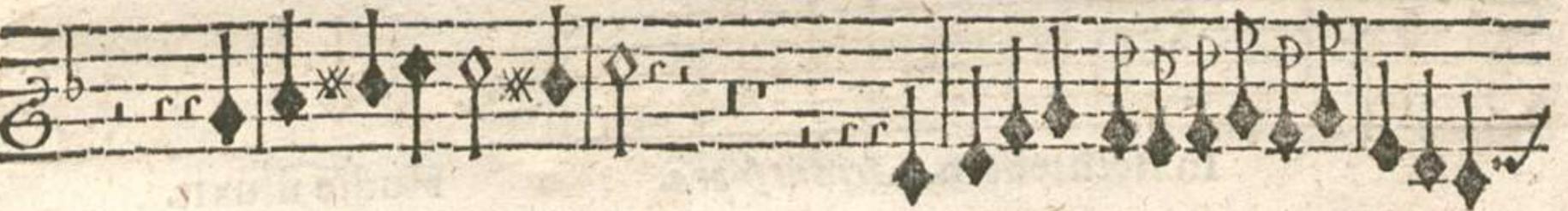
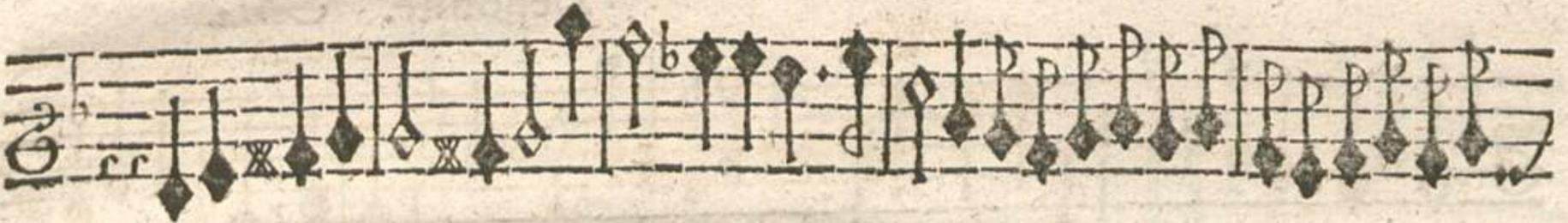
piano.

Allegro.



Leva.

Noc.



XIX. à Canto vel T. solo, cum 2. vel 5. Instr: ad lib: VIOLINO II.
soave per tutto.

H 
Odie nobis.


Deponite. *Aria.*

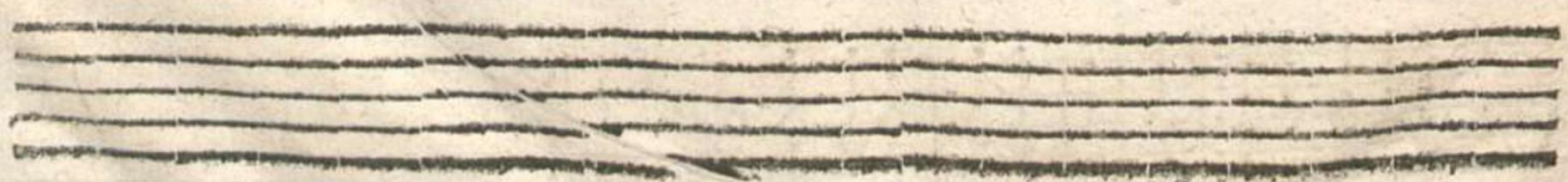





Hodie pax.


In Bethlehem. *Aria ut supra.* Hodie illuxit.


Qui sidera. *Aria ut supra.*



XXX. à Canto vel Ten. solo, cum 2. vel 5. Violis. VIOLA II.

Adagio è soave.



Si dann so groß.

piano.

O Adam.

piano.

forte.

piano.

Soll dann.

Ja/ja.

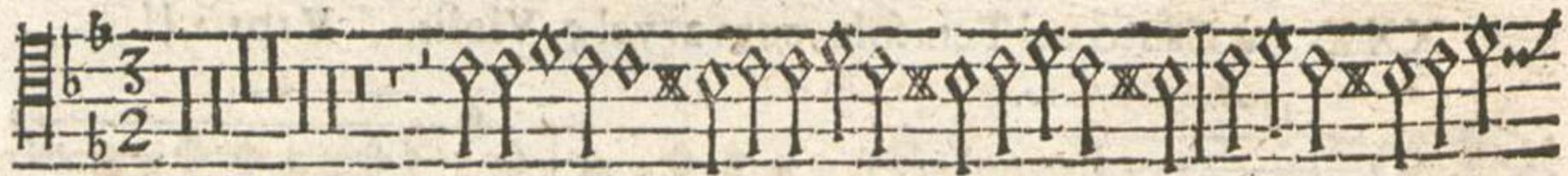
O theurer Appfel.

Schan nun.

piano.

pianissimo.

piano.



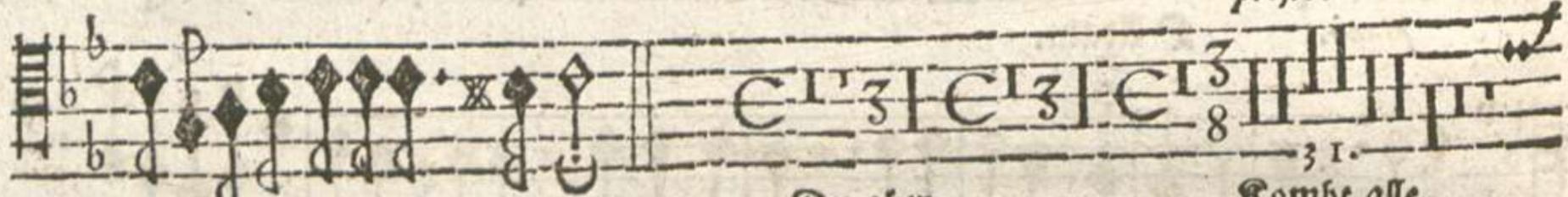
Und du O Eva.

piano.



pianissimo.

presto.



piano.

Du aber

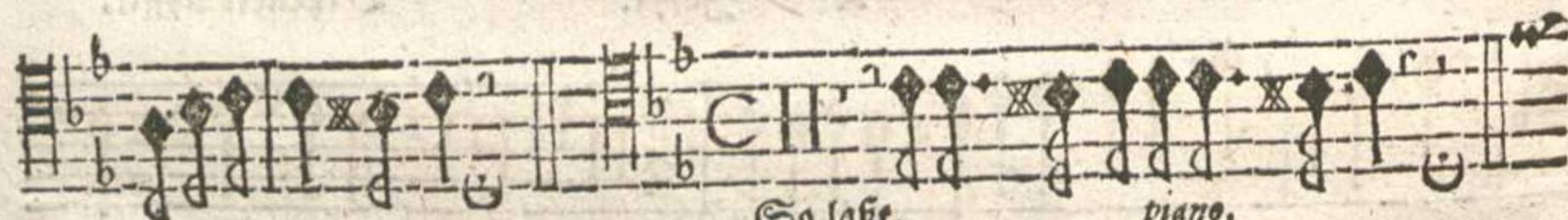
Kommt alle.



piano.



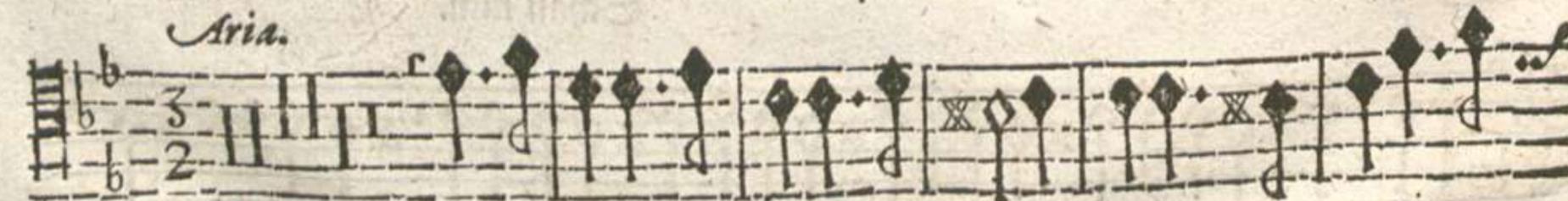
piano.



So laßt.

piano.

Aria.



piano.

1. O starker Gewalt.

2. O Jesulein.

3. Lob Ehr und Preis.



XXXI. à Canto vel Ten. solo, sine vel cum Instr: VIOLINO II.

Transponatur, si necesse est, in Tertiam inferius, secundum Clavigationem priorem.

grave.

S *Onatina.*

P *Uellule* *Tacet.* *Sonatina ut supra,* *Æterni Patris*
vel si mavis, ejus *Tacet.*
loco Aria sequens.

Sonat: ut supra, *Aria pro stro-*
vel Aria, *pba ultima.*

Tibi ô puer.

piano.

XXXII. à Canto vel Ten. solo, cum Instr: ab lib: VIOLINO II.

Adagio.

Wie ein so rauhe Krippen. *Sinfonia precedit.*

D wie ein so rauhe ic. *Sinfonia ut supra. Et sic alternatim usque ad finem.*

XXXIII. à Canto vel Ten. solo, cum Instr: ad lib: VIOLINO II.

Adagio è soave per tutto.

Miseremini mei.

Quis me.

Aria.

O duri.

piano.

forte.

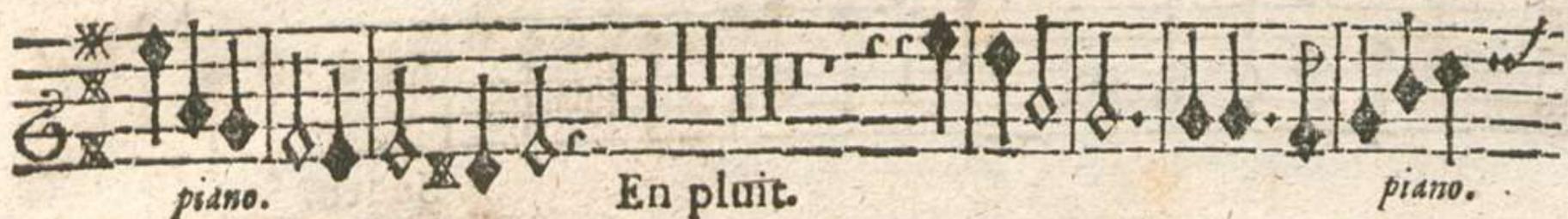
piano. forte.



A musical staff in G-clef with a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The first measure has a piano marking, and the second measure has a forte marking. There are also asterisks and 'r' markings above some notes.

piano. forte. piano. forte.

En pluit.



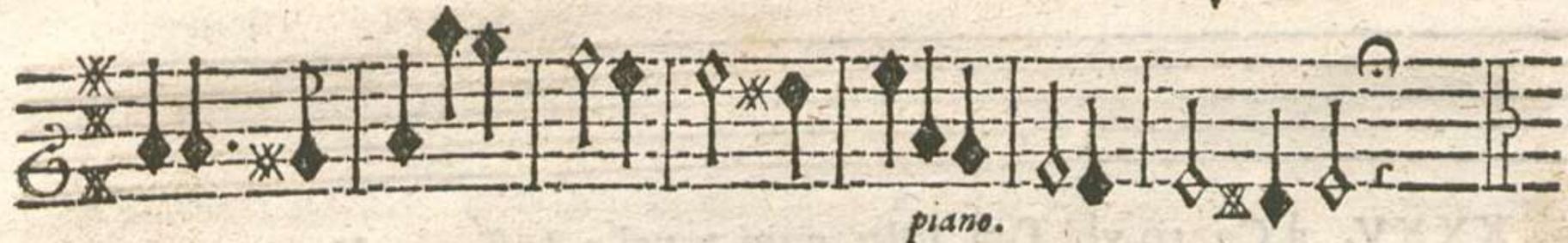
A musical staff in G-clef with a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The first measure has a piano marking, and the second measure has a forte marking. The text 'En pluit.' is written below the staff. There are also asterisks and 'r' markings above some notes.

forte. piano. forte.

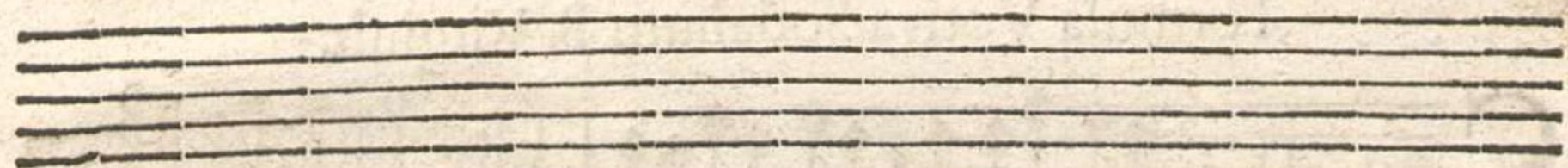


A musical staff in G-clef with a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The first measure has a forte marking, and the second measure has a piano marking. There are also asterisks and 'r' markings above some notes.

piano.



A musical staff in G-clef with a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The first measure has a piano marking. There are also asterisks and 'r' markings above some notes.



XXXIV. à C. vel T. solo, cum 2. Violis vel Tromb: VIOLA ò TROMB: II.

P *Opule meus. Adagio è soave.*

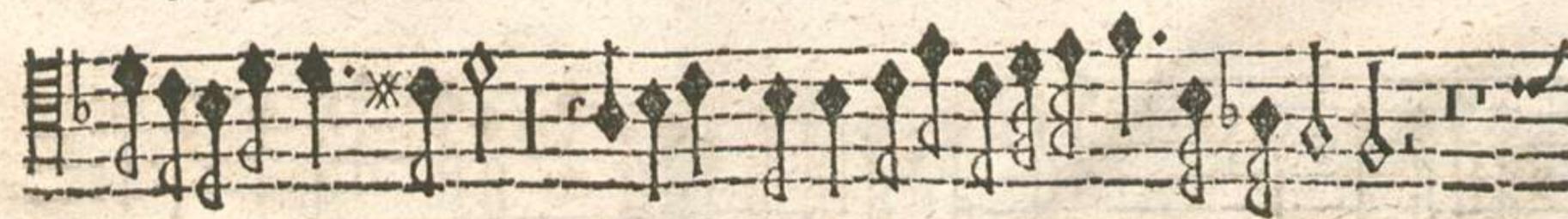


A musical staff in G-clef with a common time signature. It starts with a large 'P' for piano. The music consists of several measures with notes, rests, and dynamic markings. The tempo and mood are indicated as 'Adagio è soave'. There are also asterisks and 'r' markings above some notes.

piano.



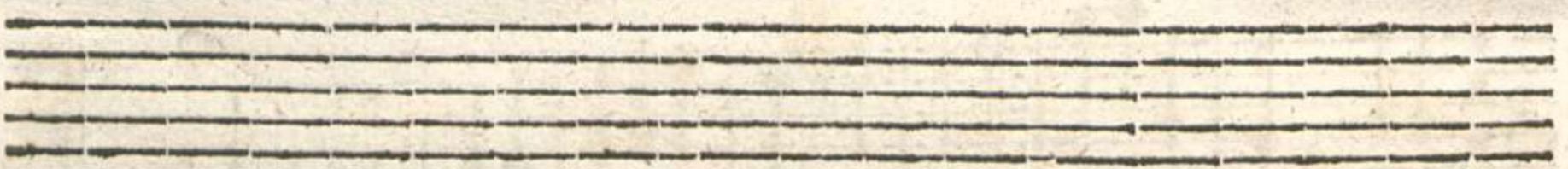
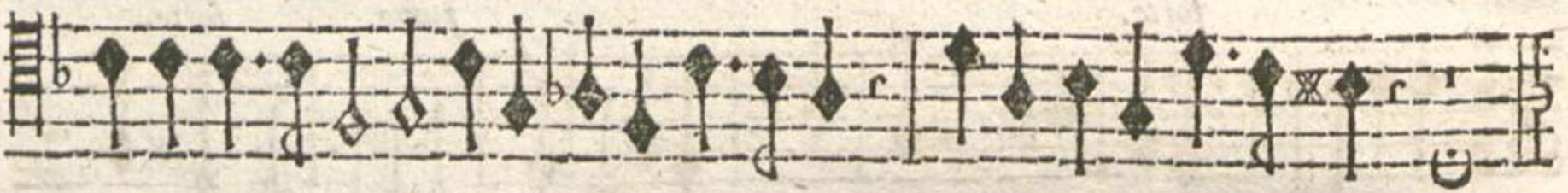
A musical staff in G-clef with a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The first measure has a piano marking. There are also asterisks and 'r' markings above some notes.



A musical staff in G-clef with a common time signature. It contains several measures of music with notes, rests, and dynamic markings. There are also asterisks and 'r' markings above some notes.



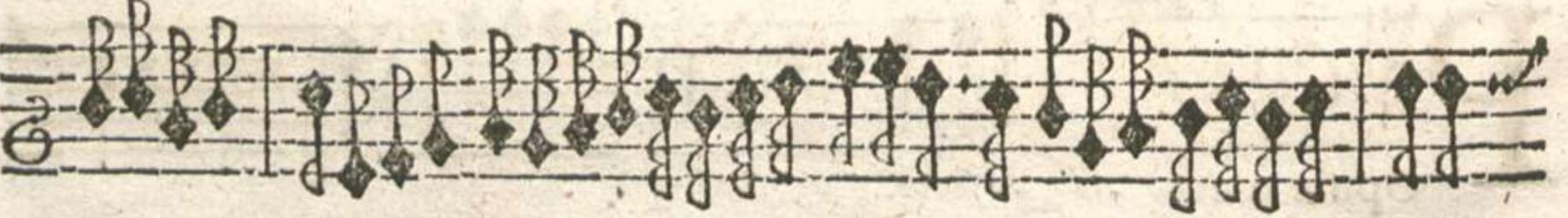
Sedeo.



XXXV. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLINO II.
Formula Votiva Sodalium B. Virginis.



Ancta Maria.





Obsecro.



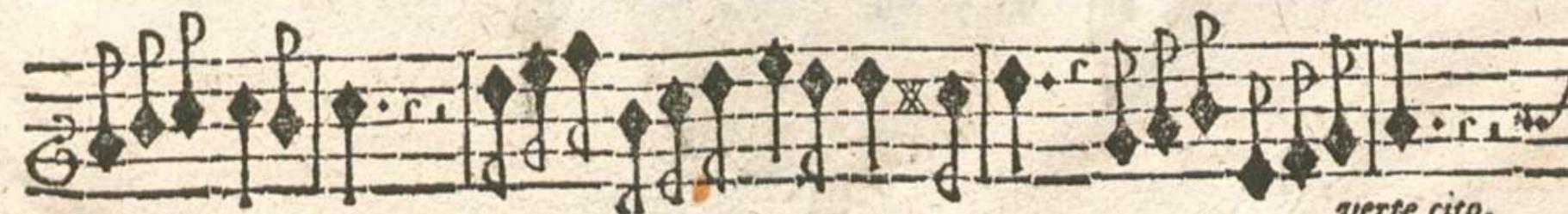
*Addatur,
ubi moris est.*



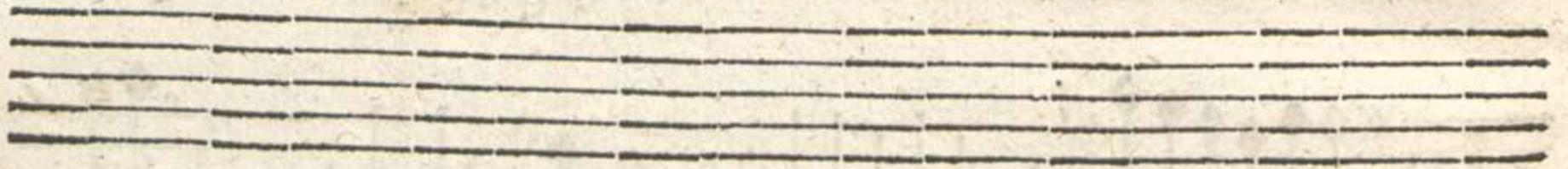
Insuper.



Amen.

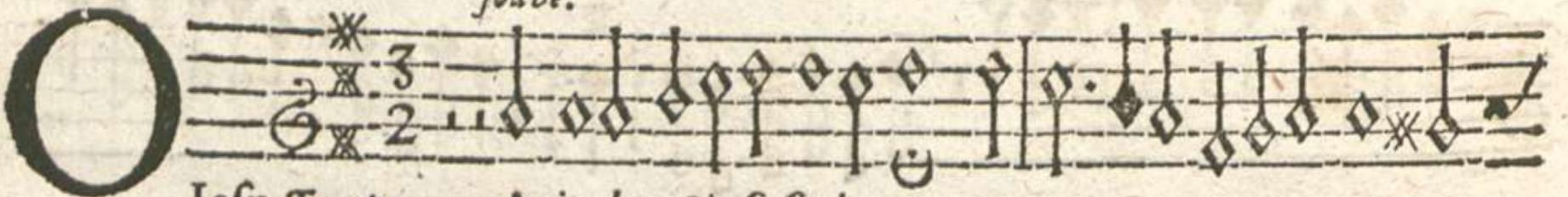


verte cito.



XXXVI. Alto, vel etiam T. aut C. solo, cum 5. Instr: ad lib: VIOLINO II.
 pro Tenore aut Canto potest transponi in Secundam inferius.

soave.



Jesu Tacet. Aria loco Sinf: si placet.



Post 2dam stropham repete.
 Ultima stropa simul.

piano.

F I N I S

