

EXPEDITIONIS MUSICÆ
CLASSIS I.

v. m
681
9

MOTETTÆ
SACRÆ CONCERTATÆ
XXXVI.

XVIII. Vocales tantum absque Instrumentis:

XVIII. Vocales ac Instrumentales simul:

potissimum

A 2. 3. 4. 5.

Cum nonnullis à 6: Duabus à 7: & Vna à 8:

Quæ ipsa tamen etiam à paucioribus concini possunt.

Stylo moderno cultius elaboratæ ac in lucem datæ

à

IOANNE MELCHIORE GLETLE
BREMARTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

OPVS I.

PARS VIII. seu VIOLA BASSO.

Cum facultate Superiorum.

Augustæ Vindelicorum, sumptibus Authoris, typis Andreæ Erfurt.

ANNO Dñi MDCLXVII.

Vm. 994

681

REVERENDISSIMO ET CELSISSIMO
SACRI ROMANI IMPERII

PRINCIPI
DOMINO

D. IOANNI
CHRISTOPHORO
EPISCOPO AVGVSTANO,
PRÆPOSITO AC DOMINO
ELVACENSI,

Principi ac Domino meo Clementissimo.

 Expeditionem, REVERENDISSIME ET CELSISSIME PRIN-
CEPS, qualem ferè memorant sub Iasonis imperio fuisse naviga-
tionem ab Argonautarum Choro institutam in Colchon, sub Au-
spicijs REVERENDISSIMÆ & ILLVSTRISSIMÆ CELSITVDI-
NIS VESTRÆ meditor in publicum; non militarem quidem,
illam, sed Musicam Expeditionem, & concertantium tamen sonorum, ut fuerat
illa pugnacium virorum, sine strepitu armorum, sed non sine concentu vocum,
sine tubarum clangore, sed non sine concordia chordarum, sine murmure tym-
panorum, sed non sine harmoniâ numerorum: Expeditionem non mariti-
mam quidem, & remis velisque inambulantem Oceano, sed tamen remigibus
sonis, quibus adornata est, navigantem per aëra, ut ibat illa per aquora;
quod illi Argo, huic Organum, quod illi Navis, huic Clavis, quod illi Vela, huic Fo-
lia, quod illi Funes, huic Fides: nec Scala deest per quam ascendant & descendant
Notæ ceu Nautæ, nec loquax ille é Dodonæa Quercu Malus, sive in principe Fistu-
la,

la, five in Chely, nec in Follibus Ventus, nec in Fundamento Harmoniæ Nauticae Pyxis, nec in Suppedaneo Carina, nec in Manubrijs Gubernaculum, nec Pondus in Gravitate; nec Proportio in Numeris, nec in Mensura Æquilibrium, & si qua alia huius meæ Expeditionis cum illa, aut in universum Musicæ cum Navigatione affinitas vel inde probari potest, quod Cantores amant humores.

Ecce autem PRINCEPS REVERENDISSIME & CELSISSIME, primam Expeditionis Classem in procinctu; quodque Patrocinio imprimis REVERENDISSIMÆ & ILLVSTRISSIMÆ CELSITVDINIS VESTRÆ bene ac feliciter eveniat! educo illam è prælo in prælium non aliâ sub Tesserâ, è portu in altum non alio sub sidere, ex umbra in solem non alio sub omine, quàm ILLVSTRISSIMO NOMINE REVERENDISSIMÆ & ILLVSTRISSIMÆ CELSITVDINIS VESTRÆ. Hoc nempe summo Malo impositum regnat Aplustre, depicta in aëreo Nobilissimæ Sindonis Campo cœli latissima facies, qualem omnino optare sibi Navigantes solent, Coerulea, eadêmque amabili Candore distincta, argenteis Ductibus ceu lucis purissimæ radijs intertexta, ac Orbe insuper tergemino velut Concolore Sole splendida, quasi nunquam defuturus esset Sol navigantibus eo sub cœlo, cui tres pro Vno suppetant: Hoc inquam in summo Malo regnat Aplustre, suoque splendore atque Illustrissimâ luce nubes dissipat, diem referat, pluvias abstergit, fluctus sternit, ventos frænât, viam serenat.

Et iam sublata in spiram sunt anchoræ, iam rostra vergunt in mare, iam tensa pendent è cornibus carbasa, solummodò Aurâ deest; & quia non itur commodiùs aliâ, Favonium expectat Classis, Nutum videlicet REVERENDISSIMÆ & ILLVSTRISSIMÆ CELSITVDINIS VESTRÆ, Auram sibi omni Favonio Faventio-rem; quæ simul aspiraverit, ibit in vastum pelagus sine cura, & flante hac Aurâ ab afflatu tempestatis secura; ibit ad nullius pavida occursum per Scyllæ latrantis antrum, ibit Charybdis tristè murmurantis per voraginem, ibit per Protei diversa sentientis pascua, per dulcè canentium stagna Dearum, delicata auribus loca, ibit nullo metu, & durante hac Auræ tutelâ sociatis sibi in Celeusmâ Dearum vocibus, in symphoniam Cornibus Deorum; in morem plaudentis PATRONO SUO invehetur Nereidas inter atque Tritonas, qualis inter Delphinas Arion; ibit, si res tulerit, per syrtes quoque, per brevia, per saxa, per scopulos, & inter procellas, si quidem REVERENDISSIMÆ & ILLVSTRISSIMÆ CELSITVDINIS VESTRÆ Gratiam secum vehat, fortunæ confisa suæ tutiùs, quàm olim baiula Cæsaris cymba, ubique litus inveniet, & terram tenebit: ibit denique, quò fors feret, sine discrimine, & postea quam semel placuerit REVERENDISSIMÆ & ILLVSTRISSIMÆ CELSITVDINI VESTRÆ, quicquid deinceps ab alijs acciderit, feret moderatè,

Quo-

Quocunque verò REVERENDISSIME & CELSISSIME PRINCEPS, per-
gat Expeditio hæc Musica, quas demum velit in plagas se porrigat huius Classis
Navigatio, à quo Nutu cœpit, ab Eodem semper pendeat SIDVS SVVM PO-
LARE undique respectura : & quanquam aliò fortasse tendant Voces ac Verba,
hoc est, Lingua, qua utitur, Magnetem tamen ego ipsi affricui, qui omnia ver-
tat in obsequium REVERENDISSÆ & ILLVSTRISSÆ CELSITVDINIS VESTRÆ,
mutetque licet tonum ac sonum,

Semper Honos Noménque EIVS, Laudésque manebunt.

Sic protestatur ille qui nullum operæ suæ pretium maius optat, quàm ut
dici possit, & esse,

Augustæ IX. Iunij,

Anno MDCLXVII.

REVERENDISS: ET ILLVSTRISS:
CELSITVDINIS VESTRÆ

Infimus & obstrictissimus
fervus

Joannes Melchior Gletle
Ecclesiæ Cathedr: Capellæ Magister,

XVIII.

à 4.

Canto & 3 Instr:

Trombone, o Viola di Gamba.

vivace.

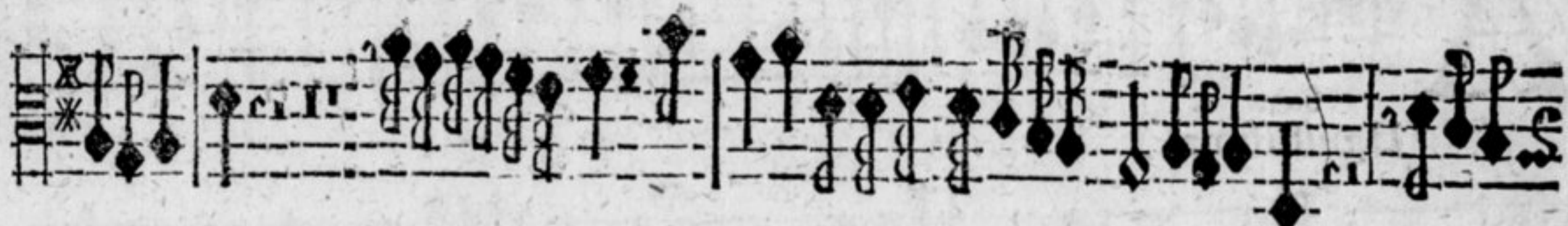
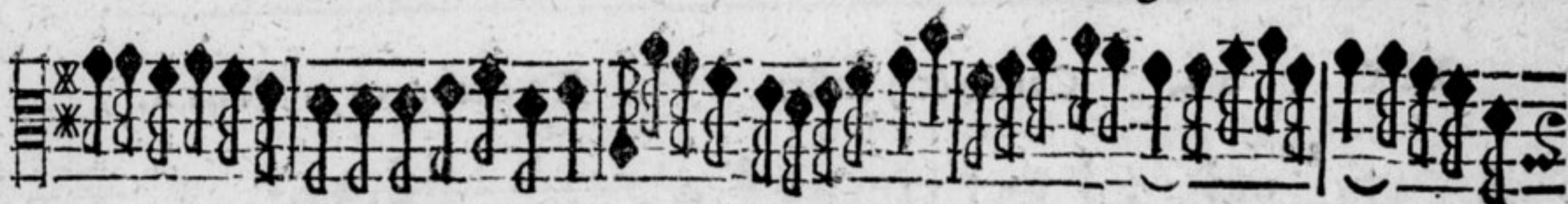
Son:
Benignissime.

piano.

forte.



O benign:

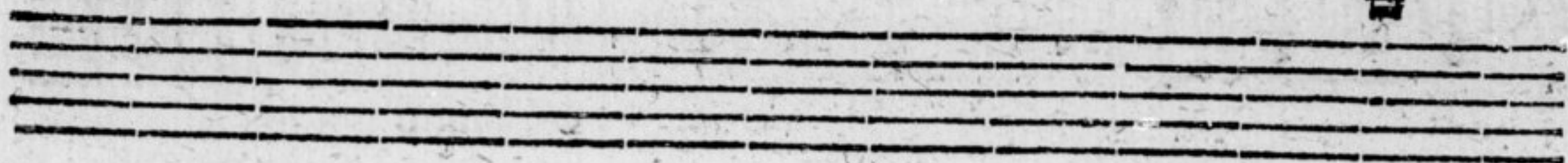


Tu mea.



Pars VIII.

Aaaa



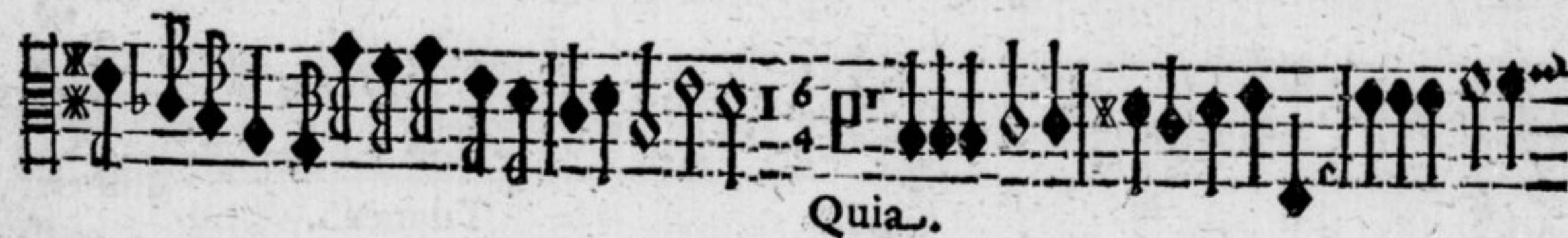
XIX. à 4. Canto & 3 Instr:

TROMBONE O VIOLA.

A *grave.*
Son:
Uguiffima.



Augustissima.



Quia.





XX. à 4. Canto vel Ten: & 3 Instr;

TROMBONE,

Si hæc Moteta canenda sit à Tenorista,
ex hoc Trombone Alto fiat Tromb:
Bassus transponendo in octavam in-
feriorem.



Aaaa 2



XXI. à 4. Voce 1. & 3 Instr:

cum Canto & Violinis secundum clavem priorem.

VIOLA. vel
Tromb: Alt;



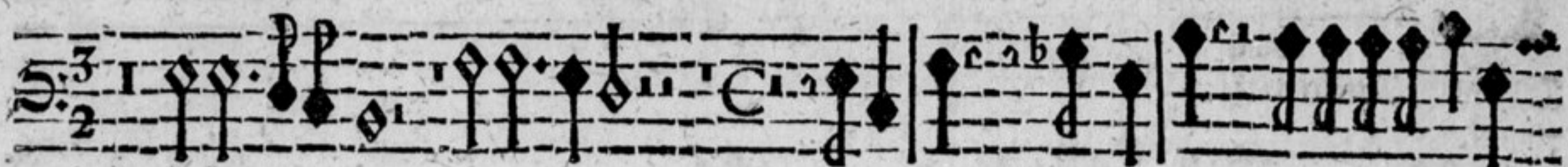
Son: suave.

Ileat misericordiam.



Sileat.



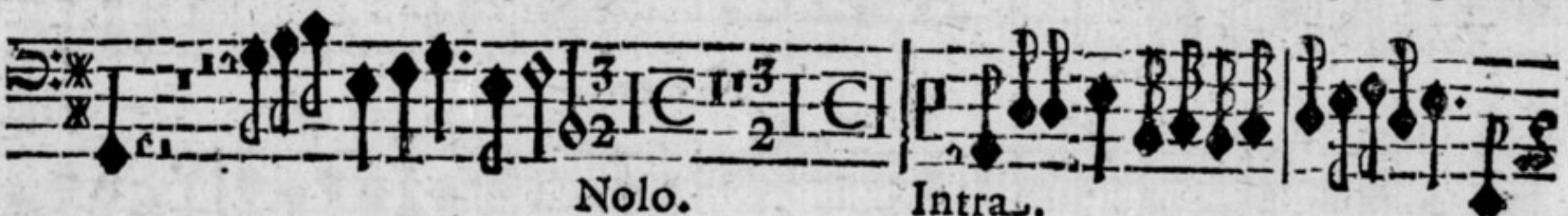


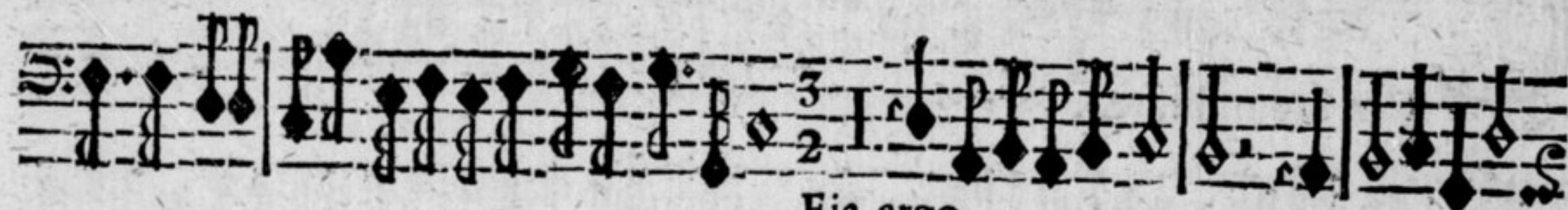
XXII.

à 4.

Ten: & 3 Instr.

VIOLA BASSO.





Eia ergo.





XXV. à 5 vel 6. ATB, VV. cum Fagoto ad lib; FAGOTO ò VIOLA.





Hæc est rosa.



O Maria.



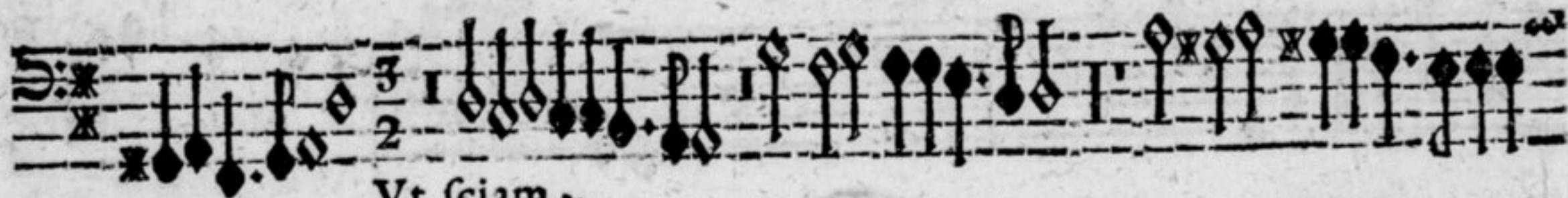
Bbbb



Mitte Domine.

adagio e piano,
Vt mecum sit.

Mitte.



Vt sciam.





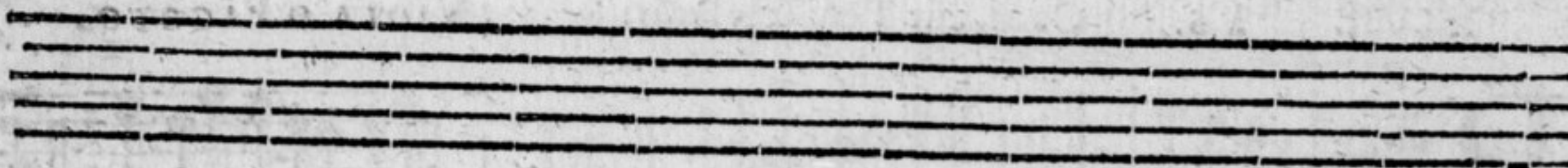
XXVII. à 6. Cant: aut Ten: & 5 Instr: VIOLA ò FAGOTO.



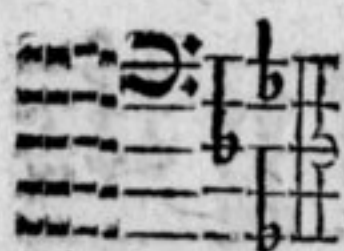
Pars al-
tera.

Exquifivi.





XXVIII. à 6. Alto; vel Ten; aut Canto & 5 Instr; FAGOTO ò VIOLA.



Clavigatio pro
cantando Ten; aut Canto.



Son:
Quam feliciter.



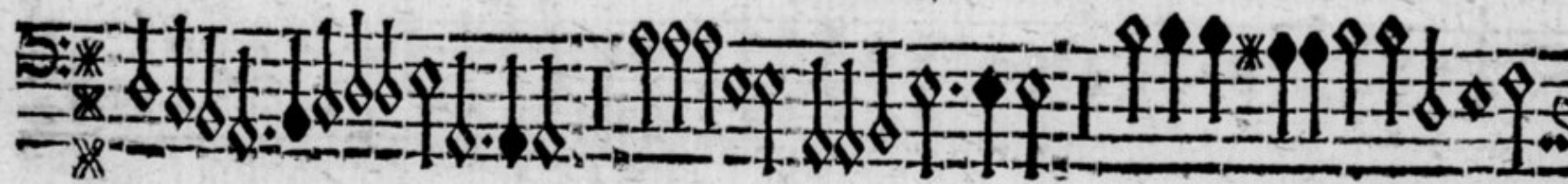
O quam.



O quantis.



Te lætis.





XXIX. à 6. Ten: aut Canto & 5 Instr:

FAGOTO O VIOLA.



Bbbb 3



piano.
Et lesum.



O clemens.



XXX. à 6. Baritono; seu Basso & 5 Instr;

FAGOTO ò VIOLA,



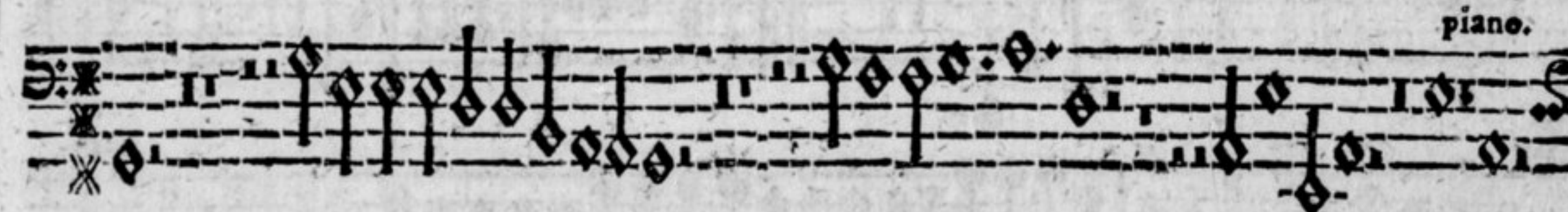
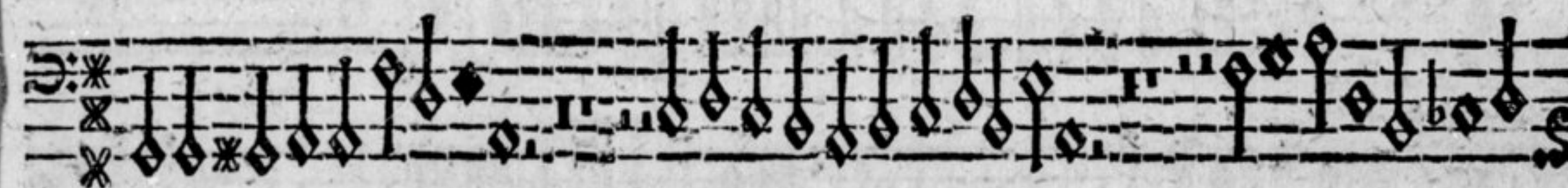
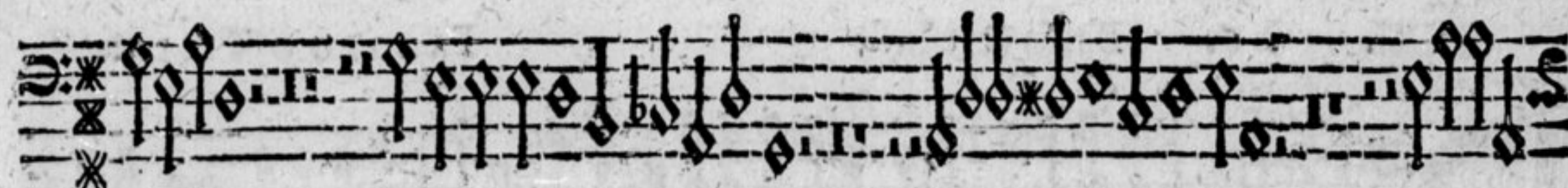
Pro cantando
Basso profundiore.



Uis mihi det bibere.



Oignes.



piano.



vivace.

Aria.
Pro te,





XXXI. à 6. Basso & 5 Inst;

FAGOTO ò VIOLA.



Magnificus.



& portasti.



XXXII. à 6. Basso & 5 Instr:

VIOLA ò FAGOTO.



Son:
Onum certamen.



Bonum.



Cursum.



verte celeriter.

Cccc



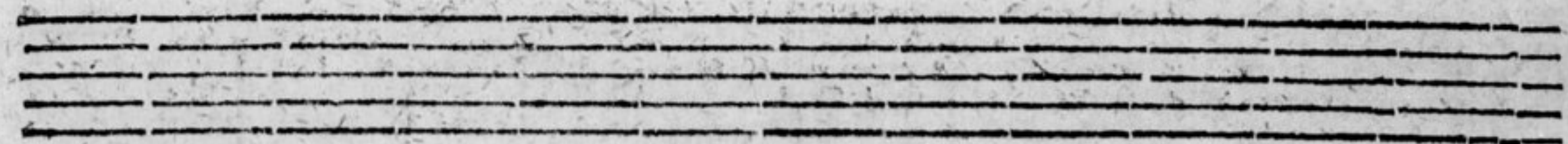
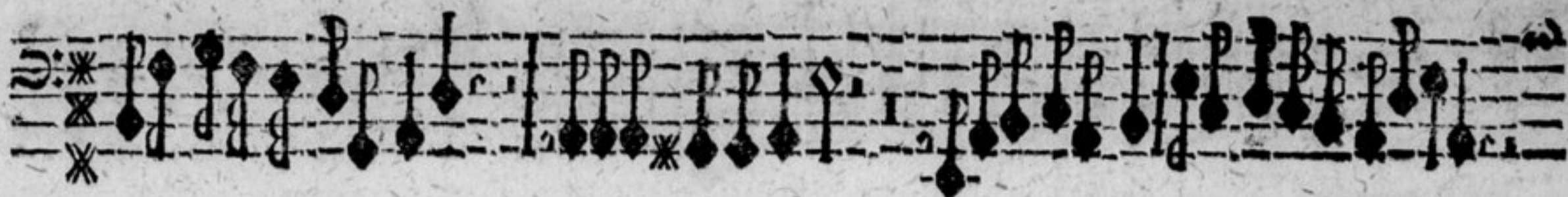
Fidem.



In reliquo.



Alleluia.



XXXIII. à 6. Cant: aut Ten: & 5 Instr:

FACETO O VIOLA.



CCCC 2



Resurrexit.



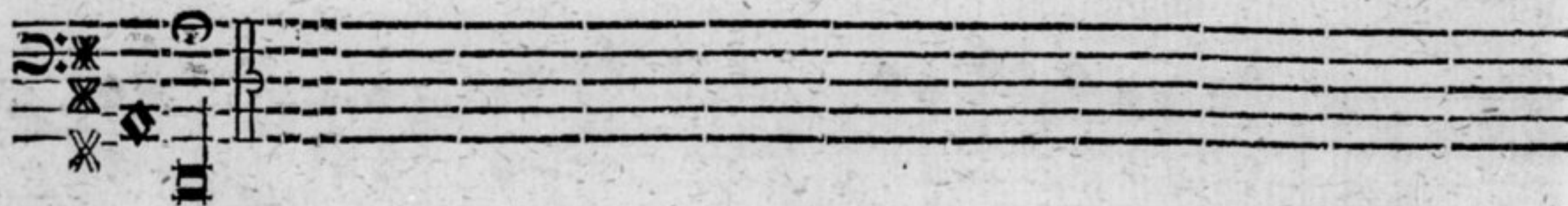
adagio e piano.

vivace.



Gra.

Alleluia.



XXXIV.

à 7.

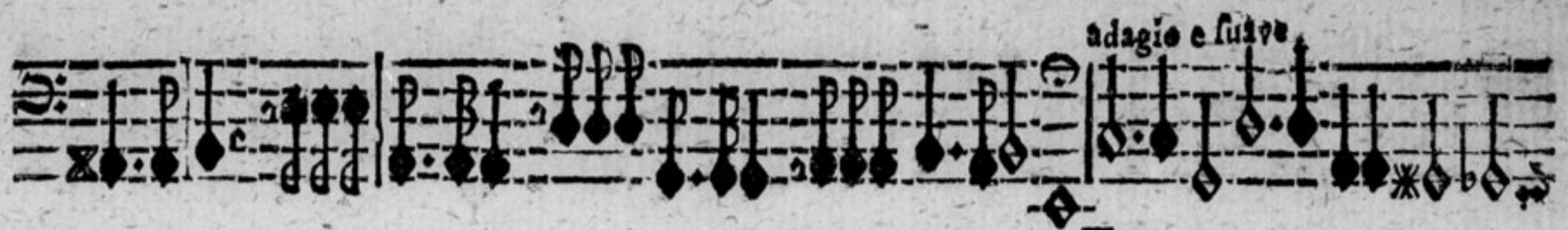
Cant; aut Ten; & 6. Instr;

VIOLA BASSO.



Lma Redemptoris.

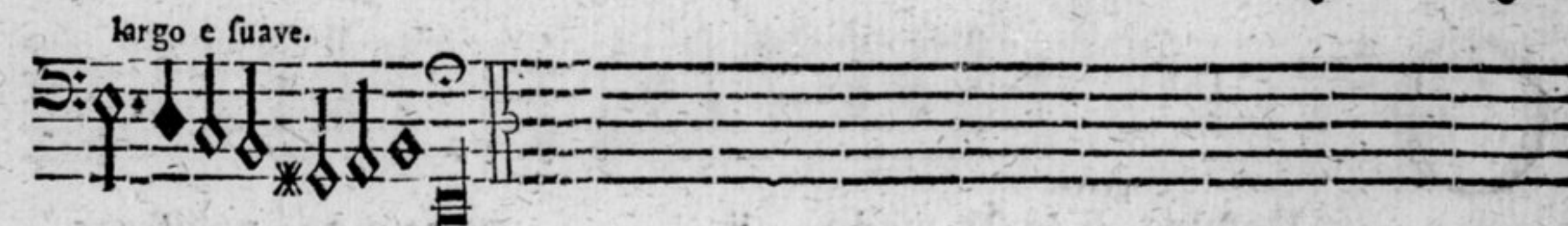




Tu quæ.



Virgo.

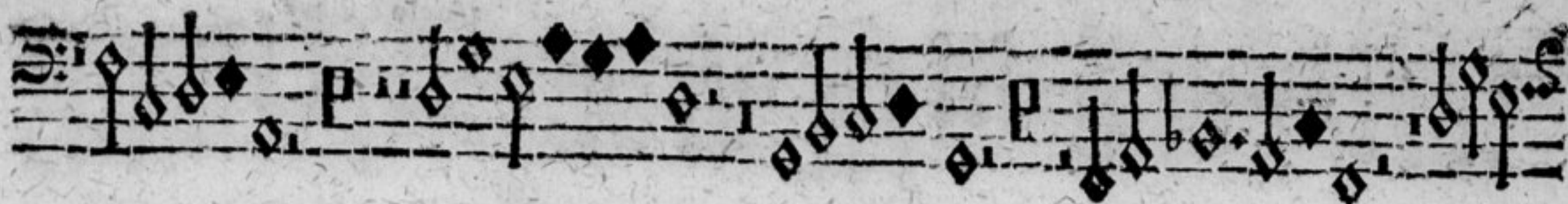


XXXV. à 7. AT. & 5 Instr.

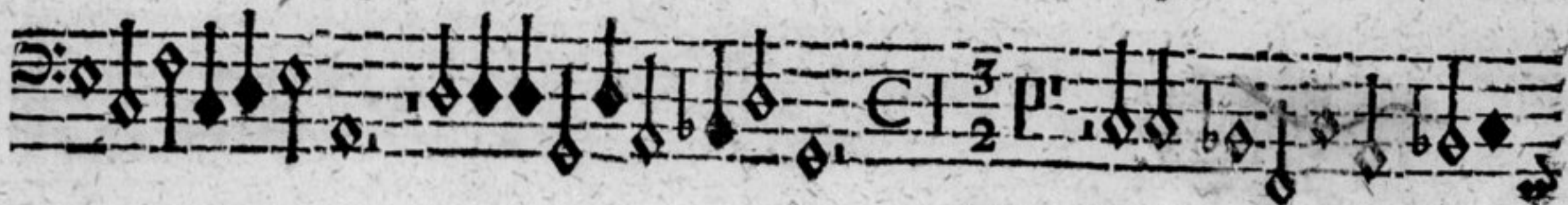
VIOLA ò FAGOTO.



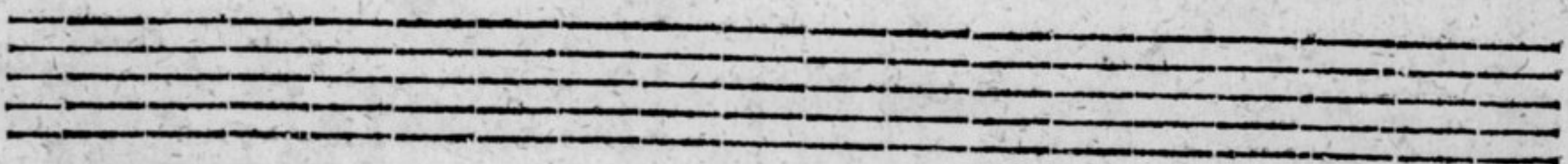
Cccc 3



Et ne permittas.



Vt cum.



XXXVI.

à 8.

6. Voc; & 2 Violin; ad lib;

Bassus I.



grave.

Domine, E le ſti me i ij

ec ce e go vobifcum



fam usque ad confummati o nem ſe.



cu li, usque ad consumma ti o nem.

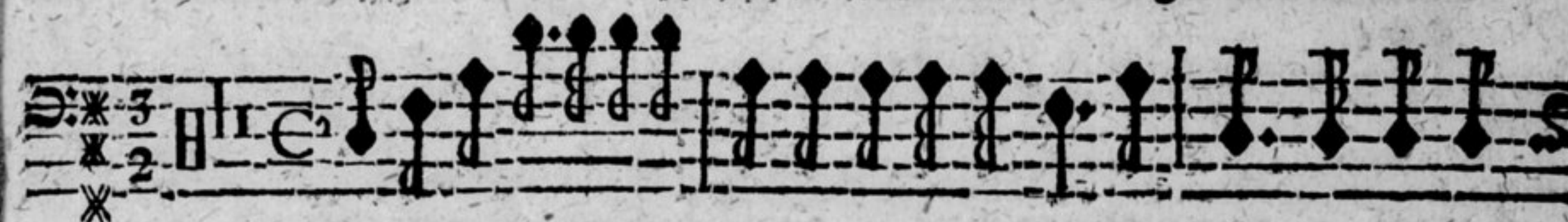


sa.



cu li.

Habete fi du ciam, e go vi ci mundum.



Be a ti eritis, cum male di xe rint vobis ho mi nes, &

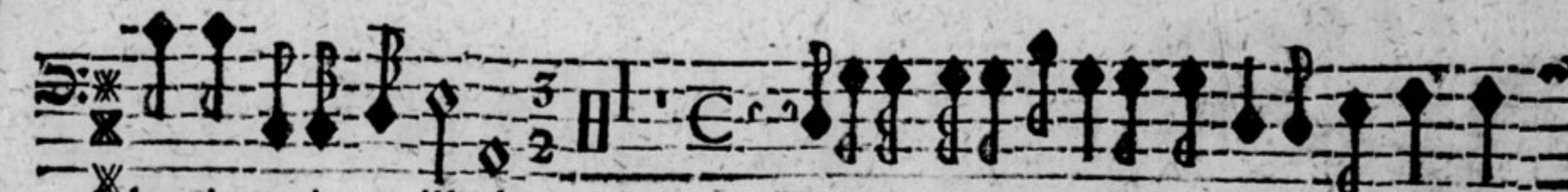


per se cu ti vos fu e rint & di xe rint omne malum adversum vos menti-



entes propter me.

Regnum coelorum vim pa ti tur & vi o.



lenti ra pi unt illud.

Nolite timere eos qui corp⁹ oc cidunt



animam autem non possunt occi dere. Mercedem laborum



ego red dam vobis. 639 An tribu la tio? an angustia? an



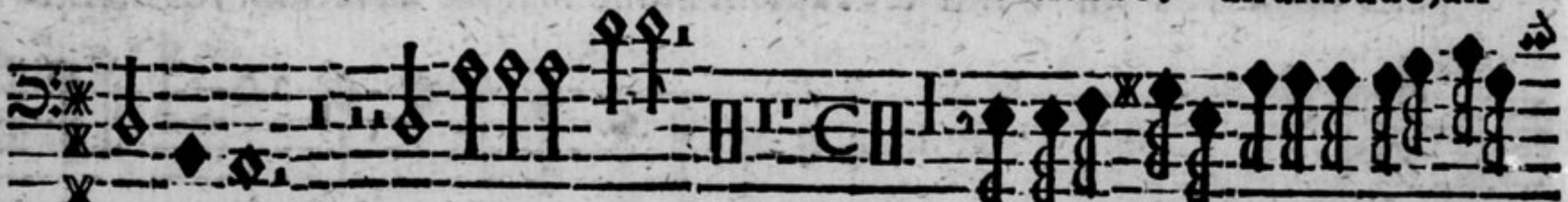
fames, an nuditas, an periculum? an gladius, an persecuti o? quis ergo quis



ergo? an mors? an vita? an an ge li? an principatus? an vir-



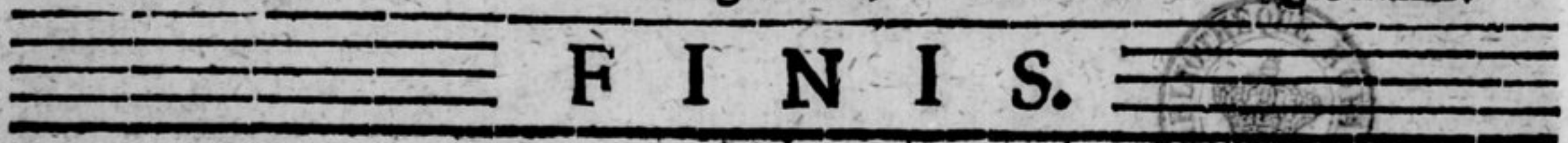
tutes? an instan ti a? an fu tu ra? an fortitudo? an altitudo, an



profundū? quis ergo ij non sunt condignæ non sunt cō-



dignæ ad furn ram gloriam, ad tu tu ram gloriam,



F I N I S.