

EXPEDITIONIS MUSICÆ
CLASSIS I.

v. m.
651
3

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
BREMGA RTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

OPVS I.

PARS II. seu CANTVS II.

Cum facultate Superiorum.

Augustæ Vindelicorum, sumptibus Authoris, typis Andreae Erfurt,

ANNO Dñi MDCLXVII.

REVERENDISSIMO ET CELSISSIMO
SACRI ROMANI IMPERII
PRINCIPI
D. IOANNI
CHRISTOPHORO
EPISCOPO AVGVSTANO,
PRÆPOSITO AC DOMINO
ELVACENSI,

Principi ac Domino meo Clementissimo.



Expéditionem, REVERENDISSIME ET CELSISSIME PRIN-
CEPS, qualem ferè memorant sub Jasonis imperio fuisse navigatio-
nem ab Argonautarum Choro institutam in Colchon, sub Auspicijs
REVERENDISSIMÆ & ILLVSTRISSIMÆ CELSITVDINIS
VESTRÆ meditor in publicum; non militarem quidem illam, sed
Musicam Expeditionem, & concertantium tamen sonorum, ut fuerat illa pugnaci-
um virorum, sine strepitu armorum, sed non sine concentu vocum, sine tubarum
clangore, sed non sine concordia chordarum, sine murmure tympanorum, sed non
sine harmoniâ numerorum: Expeditionem non maritimam quidem, & remis velis-
que inambulantem Oceano, sed tamen remigibus sonis, quibus adornata est, navi-
gantem per aëra, ut ibat illa per æquora; quod illi Argo, huic Organum, quod illi
Navis, huic Clavis, quod illi Vela, huic Folia, quod illi Funes, huic Fides: nec Scala
deest per quam ascendant & descendant Notæ ceu Nautæ, nec loquax ille è Dodo-
na Quercu Malus, sive in principe Fistula, sive in Chely, nec in Folliis Ventus,

nec

nec in Fundamento Harmoniæ Nautica Pyxis, nec in Suppedaneo Carina, nec in Manubrijs Gubernaculum, nec Pondus in Gravitare, nec Proportio in Numeris, nec in Mensura Æquilibrium, & si qua alia huius meæ Expeditionis cum illa, aut in univèrsam Musicæ cum Navigatione affinitas vel inde probari potest, quòd Cantores amant humores.

Ecce autem PRINCEPS REVERENDISSIME & CELSISSIME, primam Expeditionis Classẽ in procinctu; quodque Patrociniò 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 REVEREND^{mæ} & ILLVSTR^{mæ} CELSITVDINIS VESTRÆ. Hoc nempe summo Malo impositum regnat Aplustre, depicta in aëreo Nobilissimæ Sindonis Campo cœli latissima facies, qualem omnino optare sibi Navigantes solent, Cœrulea, eadẽmque amabili Candore distincta, argenteis Ductibus cœu 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, suòque splendore atque Illustrissimâ luce nubes dissipat, diem referat, pluvias abstergit, fluctus sternit, ventos frænâ, viam serenat.

Et jam sublata in spiram sunt anchoræ, iam rostra vergunt in mare, iam tensa pendent è cornibus carbasa, solummodò Aura deest; & quia non itur commodiùs aliâ, Favonium expectat Classis, Nutum videlicet REVERENDISSÆ & ILLVSTRISSÆ 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 Celeusma Dearum vocibus, in symphoniam Cornibus Deorum, in morem plaudentis PATRONO SUO invehetur Nereidas interatque Tritonas, qualis inter Delphinas Arion; ibit, si res tulerit, per syrtes quoque, per brevìa, per saxa, per scopulos, & inter procellas, si quidem REVERENDISSÆ & ILLVSTRISSÆ CELSITVDINIS VESTRÆ Gratiã 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 REVERENDISSÆ & ILLVSTRISSÆ CELSITVDINI VESTRÆ, quicquid deinceps ab alijs acciderit, feret moderatè.

Quo-

Quocunque verò, REVERENDISSIME & CELSISSIME PRINCEPS, per-
gat Expeditio hæc Musica, quas deimum 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 vertat
in obsequium REVERENDISSÆ & ILLVSTRISSÆ CELSITVDINIS VESTRÆ,
mutetque licet tonum ac sonum,

Semper Honos Noménque EIUS, Laudésque manebunt,

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

Augustæ IX. Iunij,
Anno M D C L X V I I.

REVERENDISS: ET ILLVSTRISS:
CELSITVDINIS VESTRÆ

Infimus & obstrictissimus
servus.

Joannes Melchior Gletle
Ecclesiæ Cathedr: Capellæ Magister.

1. 2. Cant. aut Ten:

CANTUS II.

grave.



quale nectar infundūt angeli! ō quali musicā cōsonāt bea ti! ō quale

allegro.



melos cantāt sancti! quando Iesus rex a moris coelesti cōvivio excipit aman-



tes, amātes animas, aman

tes, amantes



animas, a man

tes, aman

tes animas, a mantes

animas. Nec oculus

largo.



vidit, nec auris audivit, quāta pręparaverit Dñus gaudia

diligen-



tibus se, dili gen

tibus se, diligen-

vivace.



tibus se. Hic, & a la te cin cta choro cū Ie su tri pudi at; quicquid

Pars II.

A A

est lau ti ti arum, hîc convi vas re creat, quicquid est cupe di arum, Iesus

piano.
rex hîc præparat ij nectar, mel, & pa nis vitæ, potus sunt, &

fercu la, hîc choreæ convivarum sacra pangunt can tica, & concentu eltha-

tarū leta sonat musi ca, læ ta læ ta læta

sonat, musi ca, læ ta læta sonat musica. O felices ô be-

atos, quos hoc Iesus invitatos pascit in convivio, ô a mantū fors o-

ptata, queis tot bona præpa ra ta sunt in hoc pa la ti o, Eia ^{affettuoso.} ô


dulcis Iesu, rex amoris amabilis fime, e ia e ia ô dul cis Iesu, rex a-


moris amabilis fime, admitte admitte & nos, admit te ij & nos, ad-


mitte ad augu stis simum & re gale con vi vium coele stis coelestis aulæ


tu *allegro.*
æ, & dulcedine suavis simæ mensæ tuæ reple a-


tur a nima no stra. Fac nos coele sti a gustare fercula, fac nos ambrosi a


liba re pocula, fac nos angelicâ mul ce ri *presto.* musicâ. Vt sati ati, in-


e bri a ti, ex hi la ra ti tibi laudes & gratias dica-



mus in æ ternū, ut fa ti ati, in e bri a ti, ex hi la rati tibi laudes &



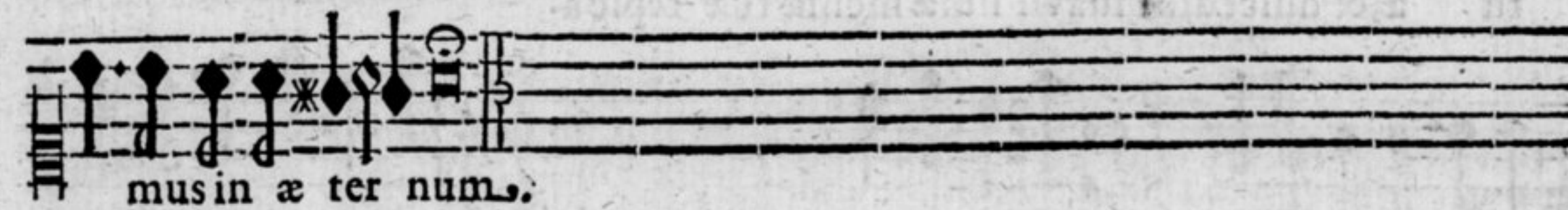
gratias ij di ca m⁹ in æternum, dica-



mus in æternū, dica-



m⁹ in æ ternū dica-



mus in æ ter num.

II. 2. Cant; aut Ten:

CANTUS II.



allegro.

Ymnū iucun

ditatis cante-



m⁹ Deo nostro, hymnū iucun

ditatis cante-



m^o Deo nostro hymnū iucun di tatis



ij

cante.



m^o Deo nro, & in can tics & ci tharis



& in can tics, & in can tics, in canticis, & ci-



tharis iubile m^o c i, in solennita te be ati N.



in solennita te be a ti N. be a ti N. de



cuius honore gloriosus trium phat or bis & cæ lū exul tat

AA 3



de cuius honore glo ri ofus trium phat or bis,&



cæ lum exul tat,& cæ-



lum ex ul tat, O quā ma gnus, quā magn⁹ es Domine



ô quā ma gn⁹, quā magn⁹ es Do mine, quā magn⁹ es in glo ri a sancto.



rum tu o rum, ma gn⁹ & lauda bilis



& glori o sus in sæ cula, glorio.



sus in sæ cula glorio sus in sæcula in sæcu,

allegro.



la. Alle lu ia

alle luia, allelu ia,

a



al le lu ia, alle luia

allelu ia,

al le lu-



ia al le lu ia

ij'

alle luia, al-



lelu ia, alle lu ia, al

lelu ia alle lu ia.

III. 2. Cant: vel Ten:

CANTUS II.



adagio.

Lma al ma, alma alma re demptoris,

ij



redempto ris mater, alma al ma, alma alma re dem ptoris alma



alma redemptoris, ij ma ter, quæ pervia cæ li porta manes, &



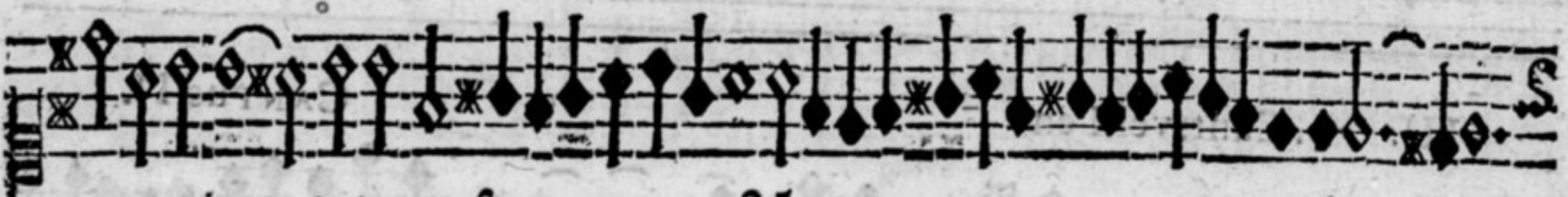
stel la & stella ma ris, & stel la & stel la &



stella maris succur re ij ca denti sur gere



surgere q̄ curat populo. Tu quæ genuisti natu râ mirante, natu-



ra miran te tuum fan ctū ge nito rem:



Virgo pri us ac posterius Gabrielis ab ore sumens



il lud a ve Gabrielis ab ore sumēs il-



IV. 2. Cant; vel Ten;

CANTUS II.



BB



re, lætare, læta

re, alle lu-



ia, a

al

lelu

ia, al

lelu-



ia. Quia quæ merui sti portare, al lelu ia,



al lelu ia, alleluia,



a

allelu ia. Resurre-

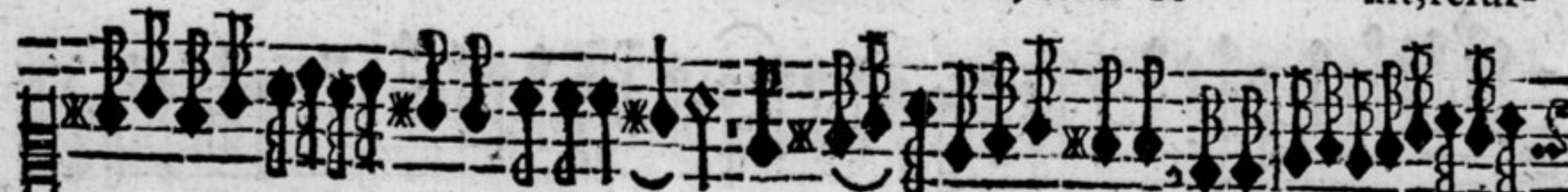


xit, re sur re

xit sicut di

xit, resur re

xit, resur-



re

xit sicut di

xit re sur re

xit, resurre-



xit sicut dixit, re sur re xit ij



resurre xit, resurre xit, resur-



rexit sicut dixit, alleluia, allelu ia,



adagio.
allelu ia. Ora ora, ora pro nobis Deu, ora ij ora pro nobis



allegro.
De um. Allelu ia, alle lu ia, allelu.



ia, allelu ia, allelu ia



alle lu ia, alleluia,
BB 2



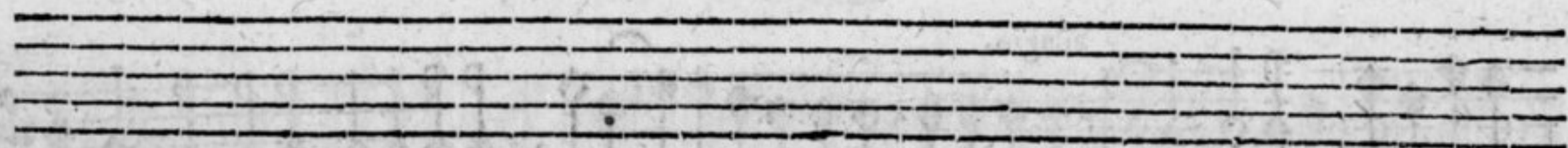
alle luia, alle lu ia,



a alle luia, a-



a al le lu ia.



V. 2. Cant: aut Ten:

CANTUS II.



A *adagio.*
D pereñis vi tæ fontem si ti vit, si ti-



vit anima mea, si ti vit ij a nima me a, si ti-



vit ij si ti vit a nima me a,





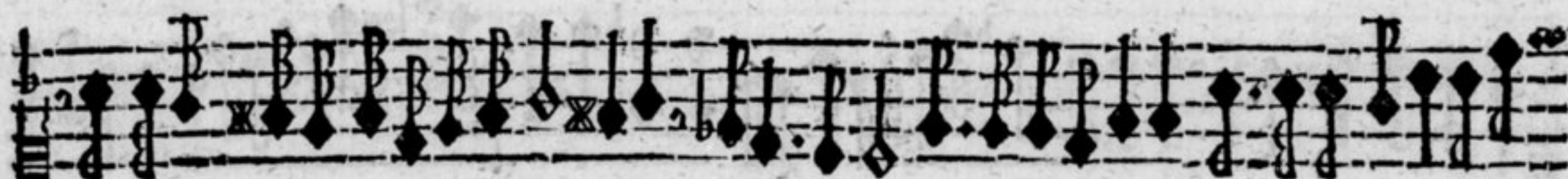
me i Sicut cerv⁹ desiderat fon tes aquarum, i ta ita



i ta ij ita desiderat anima mea ad te De us. I de o cu pio



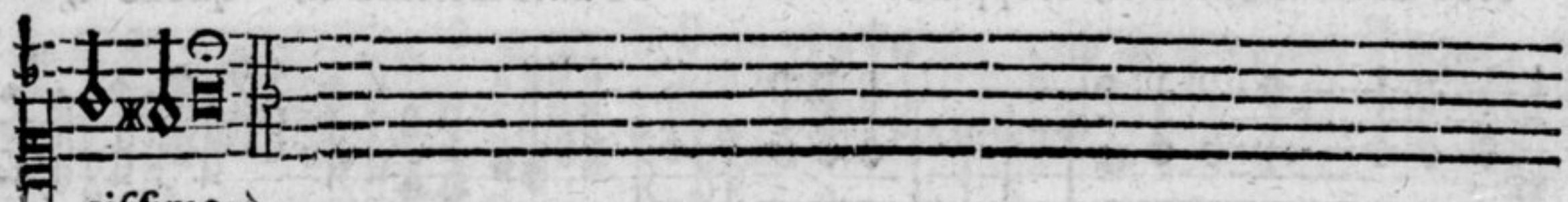
cupi o dissolvi ij & esse te cum, ô le su mi



ô le su mi, ô le su mi, cupi o dissolvi ij &



ef se & esse tecū ô le su ij ô Iesu mi ij dul-



cissime.

XV. à 3 Cant; aut Ten:

CANTUS II-



Al ve Regina salve mater misericordiae; vita ij dul-



cedo & spes nostra salve, salve ij spes nostra salve. Ad te



suspiramus gementes & flentes, ij in hac lachrimarum valle



Eia eia ergo advoca ta nostra, illos tuos mise ricordes



oculos ad nos ij conver te. Et Iesum, & Ie sum, ô



ô cle mens, ô ô o pi a



o o dulcis virgo ij Mari a, o dulcis virgo ij



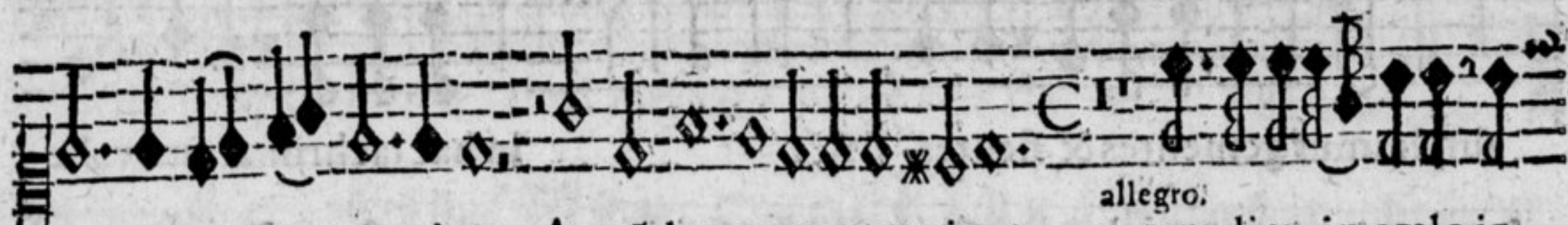
ij ij Ma ri a.



Æternitas

ij

ô quam longa es æter nitas, ô quam

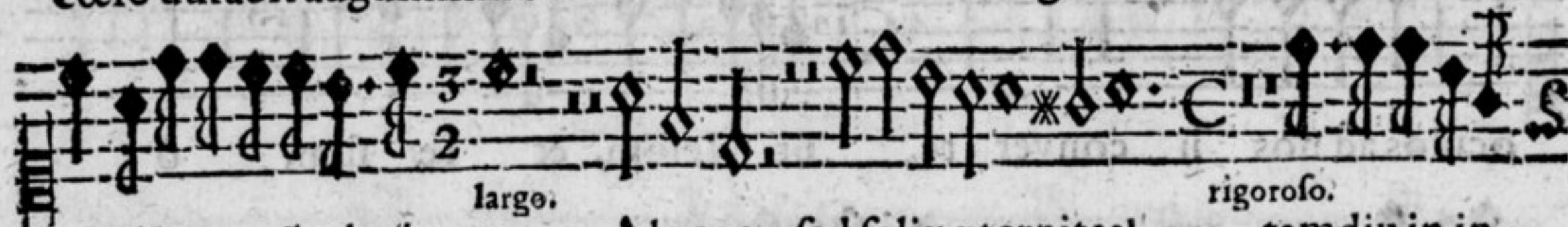


longa es æ ternitas, ô quã longa es æter nitas, tam di u in coelo in



coelo durabit augustissima bea to

rũ glo ri a, bea to-



rũ beatorũ glori

a;

ô longa, sed felix æternitas!

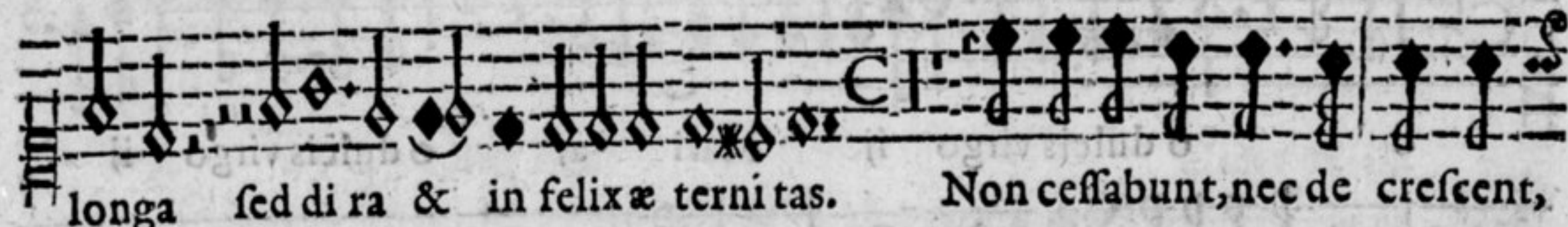
rigoroso.

tam diu in in-



ferno damnatos cruci abunt atro cis sima flammæ incen di

a; ô



longa sed di ra & in felix æ ternitas.

Non cessabunt, nec de crescent,



sed durabunt, nec quiescent im pi orum tormenta, & suppli ci a; ô longa, ô



longa ij æternitas. æter nã ij quod in cœlo

allegro.

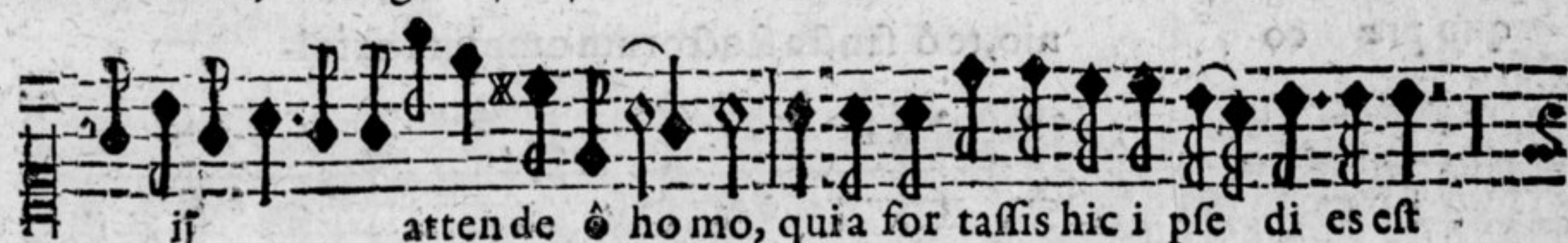


recreat & læti ficat, æter num quod in in ferno torquet &

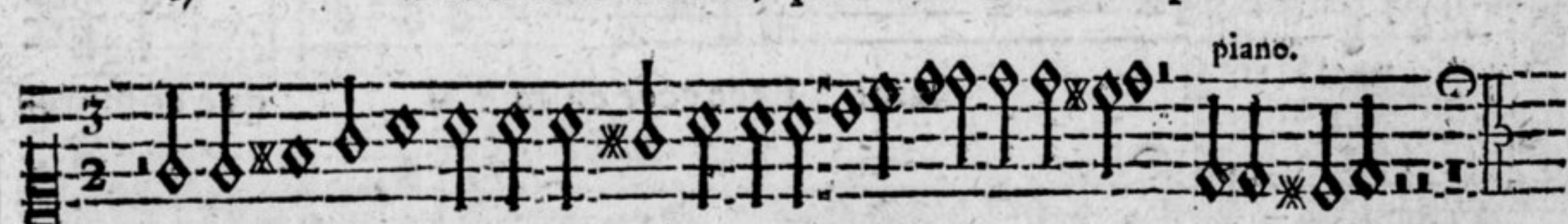
rigoroso.



cru ci at, ô longa ij ij æternitas! Attende i gitor



ij attende ô homo, quia for tassis hic i psc di es est



unde tibi pendet æter nitas ij æter nitas.

piano.

XIX. à 4. Canto, & 3 Infr;

CANTUS.



grave.

Son:

Uguiffissima Im pera trix cœli, & Domina mundi

CC



po-
tentissima Mari a sal ve sal ve salve salve



Quibus te laudibus ef feram, ô Mater ad mi ra bilis, ô virgo sæcundissi ma



quo præ co nio, te ô sancta sanctorum omnium extol-



lam? Ecce ecce enim ij quæ compre-



hendere ne queunt cæ li ij in tua se clau-



sit viscera, quæ cōprehēdere nequeunt cœli



ij in tua se clau sit in tu a se



clau

fit viscera, quem cōprehēdere nequeunt coeli



in tua se clau

fit,

in tua se clau

fit viscera.



grave.

Benedicta i gitor in mu

li eribus bene dicta es ô Ma ri a, &



benedictus fruct' fruct' ven

allegro.
tris tui Iesus. Al-



leluia

al

leluia,

al

leluia, a -



al

le lu ia, a

al

leluia, al le lu ia, al-



le lu ia,

CC 2

M *grave.*
Inentur. Si flumina retro gressa fuerint cōtra vos,

si ignis de coelo cadens praelic tur contra vos, si ex urgat praeli um ad

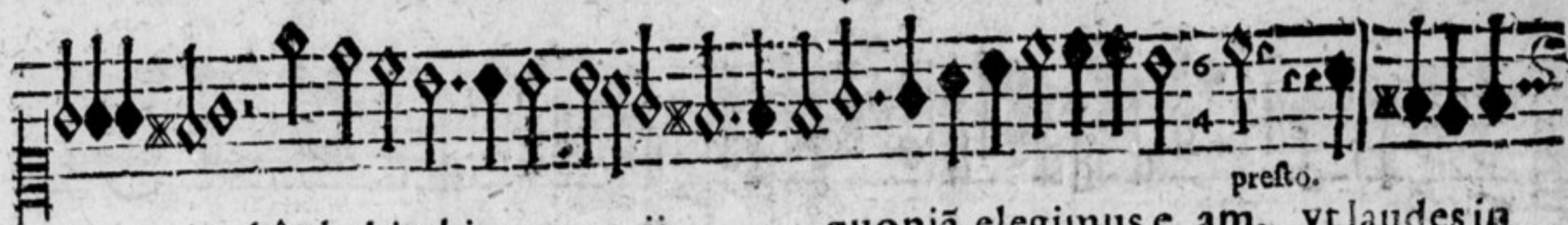
ver sum vos, si tota orbis machina ru at, ru at super vos,

si maria, si flumina, si montes, si ignis, si ca stra, si

praelium, si infernus, si orbis ru ina, *adagio.* Hæc ergo requi es

nostra ij in sæculum sæculi ij ij

hîc habitabimus, quoniã ele gimus cam ij



hîc habitabimus

ij

quoniã elegimus e am, vt laudes in

presto.



e a canamus De o nostro in æ ternum

ut laudes in e a, ut laudes in



e a canam' in æ ternum

ij

in æ ternum

in æ ter

nũ æ ternum



in æ ternũ in æ ternum in æ ternũ in æ ternum.

Piano.

XXVII. à 6. Cant; aut Ten; & 5 Instr;

CANTUS.



grave.

E ne dicam, benedicã Dominum in omni tem

pore sem-



per

laus e ius

ij

in o

re meo

in

CC 3



Domino lauda

bitur anima me-



a, au diant man sue

ti au

diant au diant man sue

ti & læ-



ten

tur & læten

tur & læten-



tur, magnifi cate, magnifi cate Dominum mecum & exalte-



m^o nomen eius exaltemus in id i

psalm,



Pars II.

Xqui si vi exqui si

vi Dominum & ex

au-



di vit me, ex-



au divit me, & ex omnib⁹ tribula ti onibus meis eri puit



me eri puit eri puit eri puit ij me gusta-



te, gustate & vi dete quoniam su a vis est Do min⁹



bea tus ij bea tus be a tus vir qui sperat, qui spe-



rat spe rat in e o be atus ij qui spe rat in co.

XXVIII.

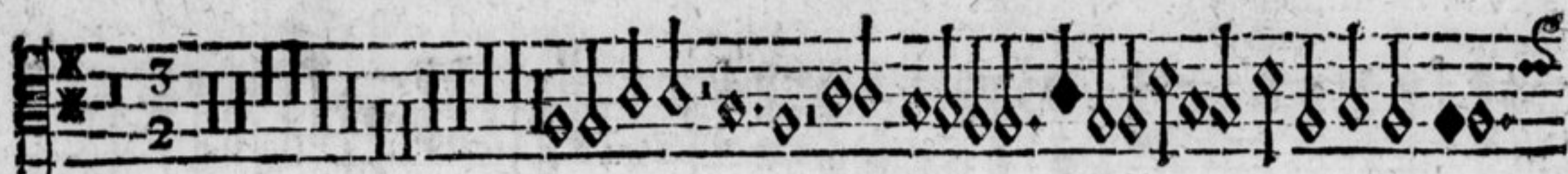
à 6. Alto: vel Ten: aut Cant: & 5. Iustri

VIOLA II.



Clavi: pro cantando
Ten: aut Canto.

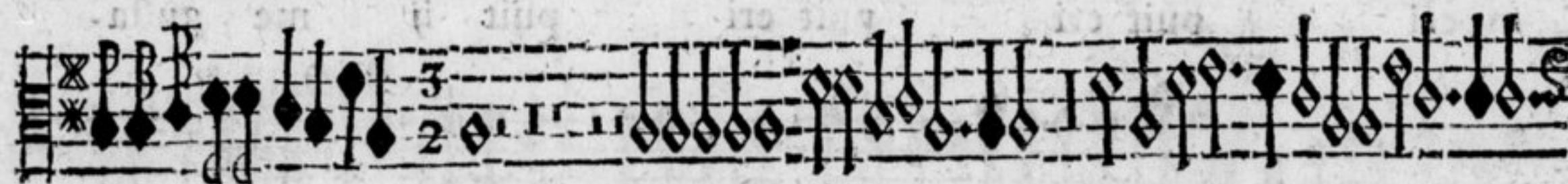
Sonata.
Quam,



O quam.



O quantis.



Telætis.



Tu lilium.



XXIX.

à 6. Ten: vel Cant: & 5. Instr:

VIOLA TEN:



adagio e piano.

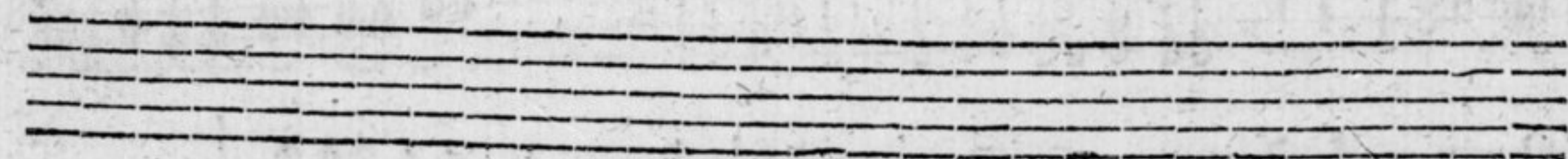


Et Iesum.



DD

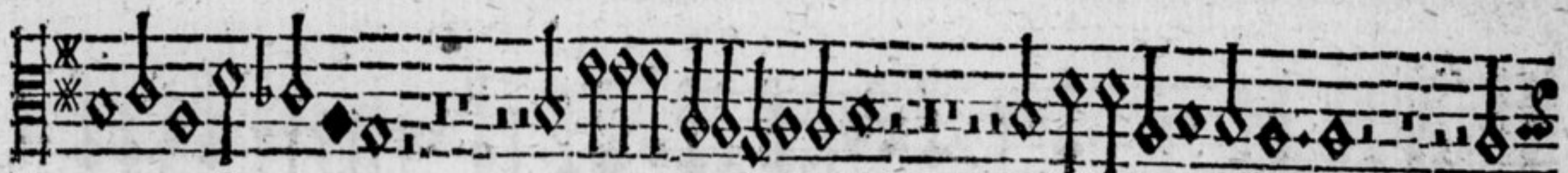
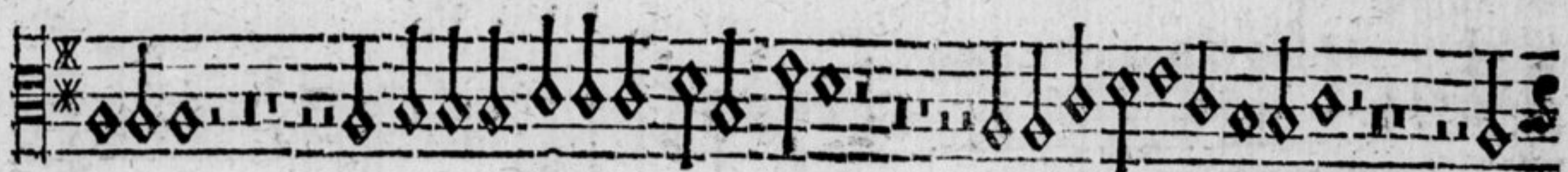
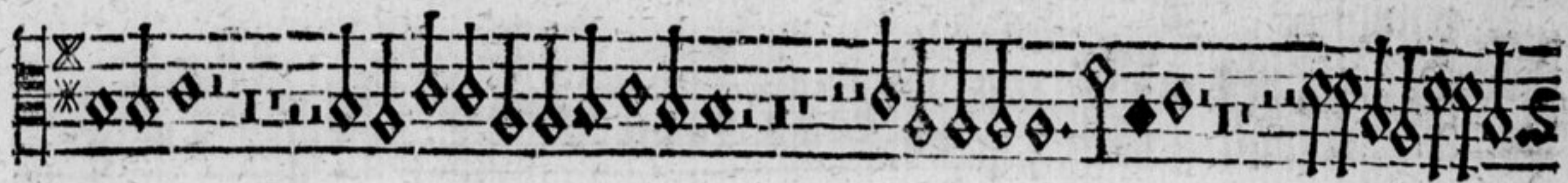
Verte



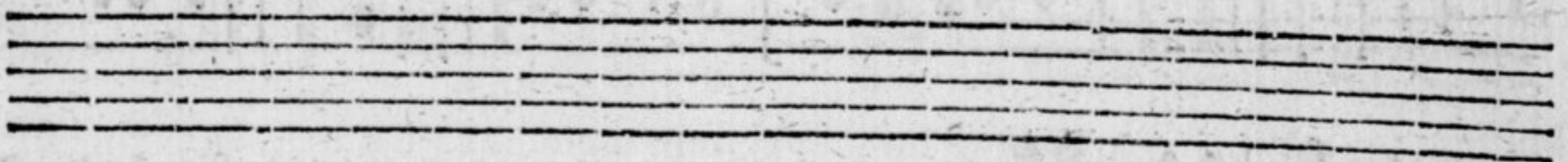
XXX. à 6. Baritono; seu Basso & 5. Instr;

VIOLA II.





Pro te,



XXXI. à 6. Basso & 5 Instr;

VIOLA TEN:



Extera.

DD 2





XXXII. à 6, Basso & 5, Instr;

VIOLA TEN:



Son:

Onum certamen.

piano,

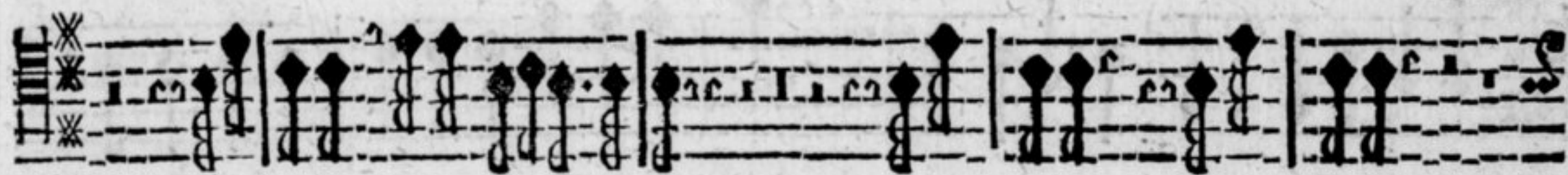
forte,

piano,



forte,

Bonum.



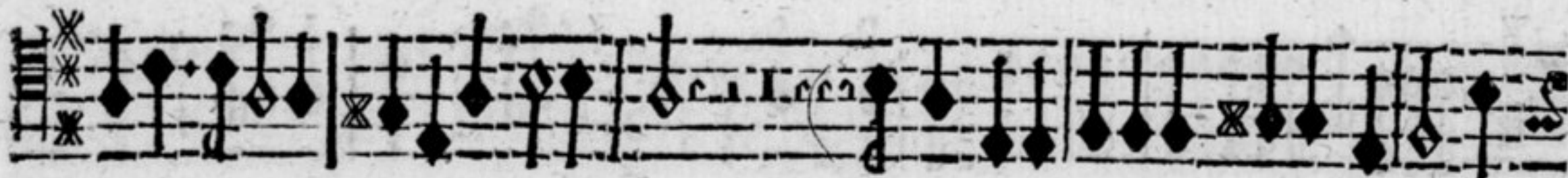
Cursum.

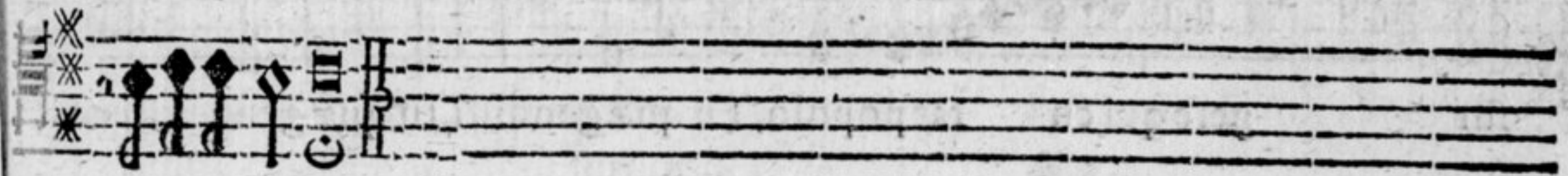


DD 3



In reliquo,





XXXIV. à 7. Cant: aut Ten: & 6 Instr:

CANTUS.



quæ pervia cæ li porta manes & stel la maris succurre ca-



den ti succurre caden ti, *allegro.* succurre caden-



tr: sur gere qui curat populo, succurre cadenti sur-



gere qui curat populo, succurre cadenti sur gere



sur gere qui cu rat populo. Tu quæ genuisti, tu quæ genu i sti na-



tu râ miran tetuum sanctû geni to rem tuum sanctû genito rem.



Virgo pri us ac po sterius Gabri e lis ab o re, virgo pri us



ac po sterius ij Gabrie lis ab o re



Virgo pri us ac po ste ri us ij.

adagio



Gabrie lis ab o re fumens ij fumens illud Ave pecca-



torū peccatorum miserere mi se re re mi se rere, fumens illud Ave pecca-



torum, peccato rū mi se rere mi se rere mi se rere, fumēs illud Ave



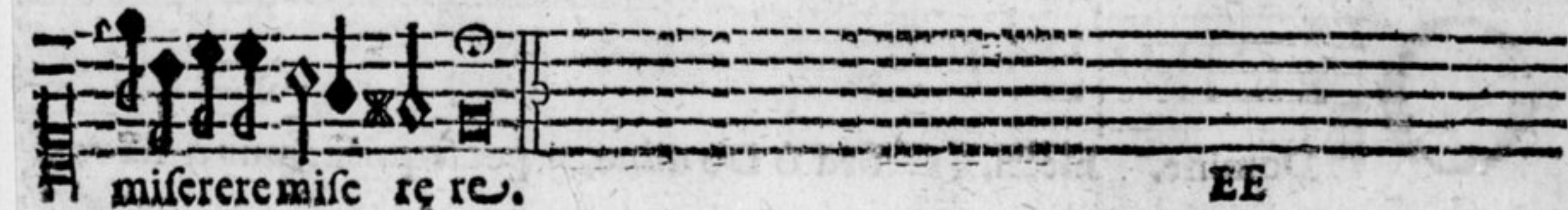
ij peccatorum peccato rū mi se rere mi se rere mi se-



rere, fumens illud Ave ij fumens illud Ave peccatorum pecca-



to rum mi se rere mi se rere mi se re re *largo.* pec ca to rum



miserere mi se re re.

EE

XXV. à 7. Alt: Ten: & 5 Instr:

VIOLA TENI

A 
Nima Christi.

adagio.

Et ne permittas.

A single staff of handwritten musical notation. The notation includes various note values (minims, crotchets, quavers), rests, and a key signature change to three flats (B-flat, E-flat, A-flat). The piece concludes with a double bar line and a repeat sign.

The first system of the musical score for 'Die Schöne Müllerin' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of notes and rests, with some notes beamed together. The system ends with a double bar line.

The first system of the musical score for 'Lied der Nachtigall' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of notes and rests, with some notes beamed together. The system ends with a double bar line.

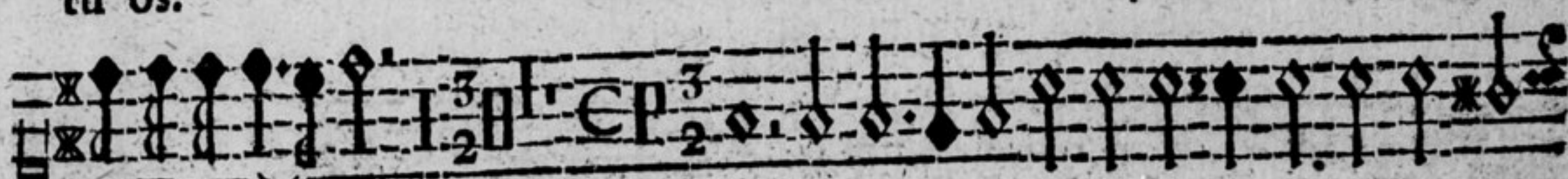
XXXVI. à 8.6 Voc; & 2 Violin; ad lib.

CANTUS II.

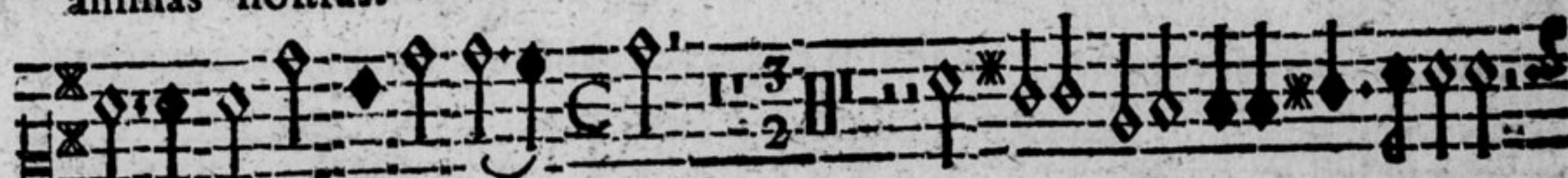
O Domine. Electi. Sed ô Domine, persequitur mund⁹ servos



tu os. Sed ô Domine, vim faciunt nobis, qui quaerunt



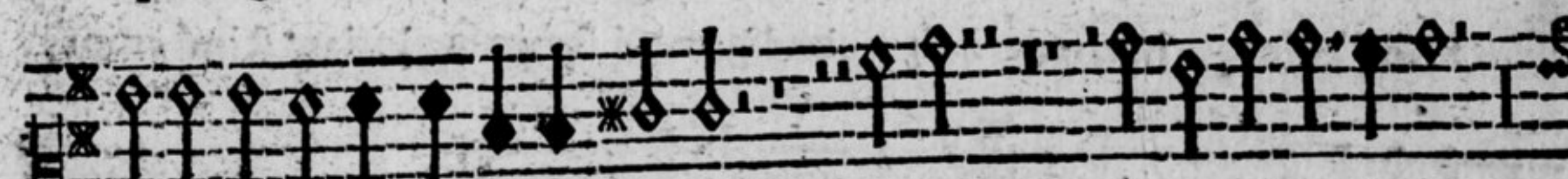
animas nostras. Sed ô Domine, si hæc omnia susti-



erimus, quid erit nobis? quis ergo iij nos separabit,



quis ergo iij nos separabit à charitate tua Domine, quis



ergo iij nos separabit? non non, non iij angustia,



non nuditas, non periculum, non persecutio, non gladius quis ergo nos



separabit à charitate tua Domine? neque mors, neque vita, neque



ange li, nec princi pa tus neque virtutes, nec instan tia, neq; fu-



tura, nec fortitudo, nec al ti tudo, nec profundum, ne que creatura



a li anos se para bit, à cha rita te tua, à charita te tu a Domine,



Scim' enim non sunt ij ij condignæ ad futuram gloriam scim' enim



quod passi ones huius sæ cu li non sunt ij ij condigne ad futurā glori-



am non sunt cōdignæ ij ad fu tu ram glo riam.

F I N I S.

