

EXPEDITIONIS MUSICÆ  
CLASSIS I.

v. m.  
681  
8

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  
BREMGAARTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

OPVS I.

PARS VII. seu VIOLINO II.

Cum facultate Superiorum.

Augustæ Vindelicorum, sumptibus Authoris, typis Andreae Erfurt.

ANNO Dñi MDCLXVII.

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 æquora;  
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 cœu Nautæ, nec loquax ille ē 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, quòd 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 Tefferâ, 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 reseat, pluvias abstergit, fluctus sternit, ventos frænat, viam serenat.

Et iam sublata in spiram sunt anchoræ, iam rostra vergunt in mare, iam tensa pendent è cornibus carbasa, solummodò Aura deest; & quia non itur commodius 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 Celeusma 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 tutius, 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.



Benignissime.

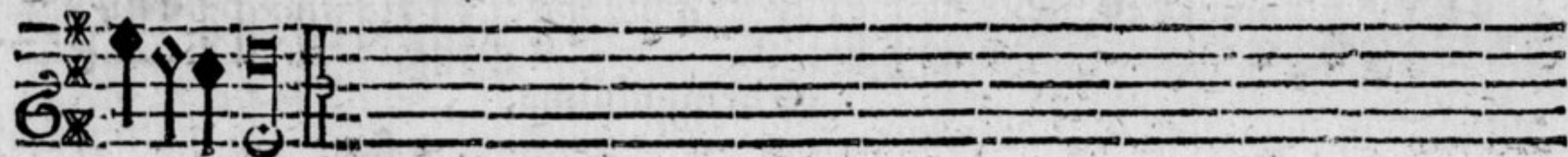


O benignissime.



Pars VII.

A a a



XIX. à 4. Cant; & Instr;

VIOLINO II.

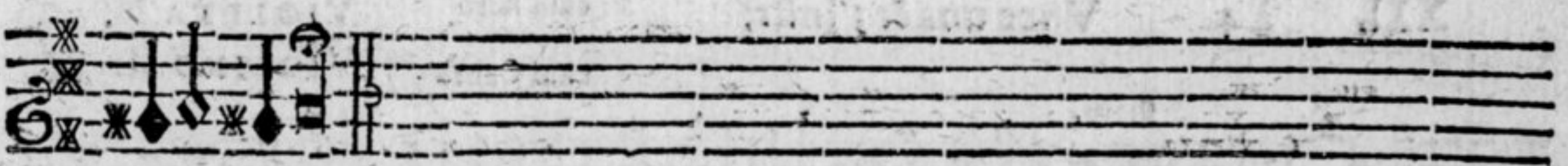
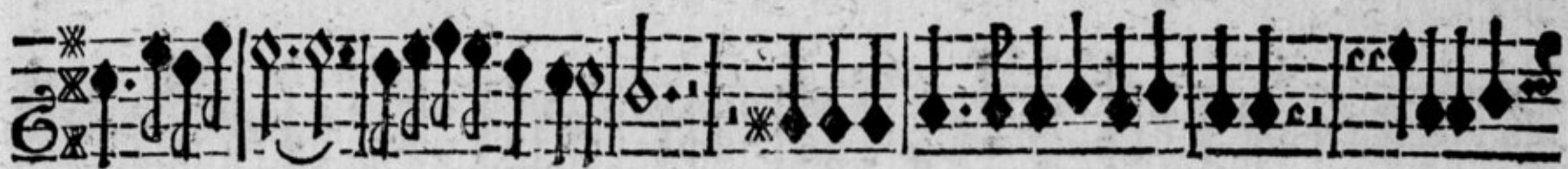


Son:  
Augustissima.



Augustiss;



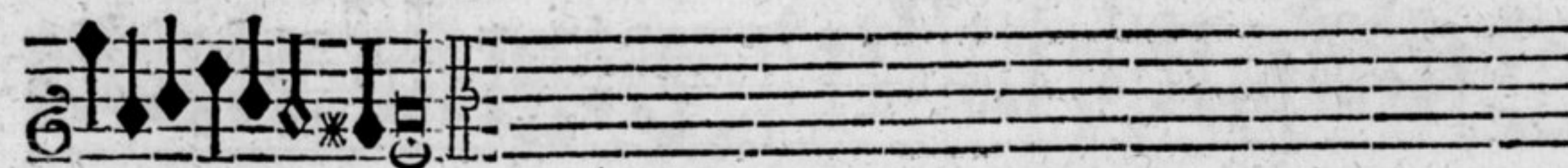


XX. à 4. Cant: aut Ten: & 3 Instr:

VIOLINO II,



Aaa 2



XXI.

à 4.

Voce una & 3 Instr;

cum Alto

VIOLETA II.

cum Canto

VIOLINO II.

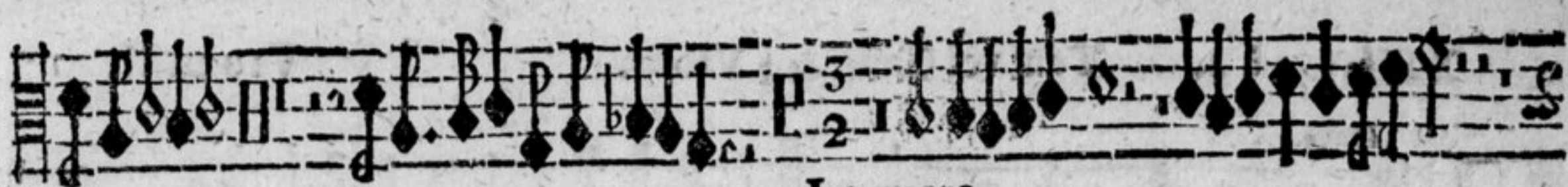


Son:  
Ileat.



Sileat.





Loquere.



Ostende.



suave.



Sonata.

Xpandisti.



Expandisti.



Intra.



Adagio e piano.  
In manus.

XXIII. a 4. Basso & 3 Instr;

VIOLINO II.

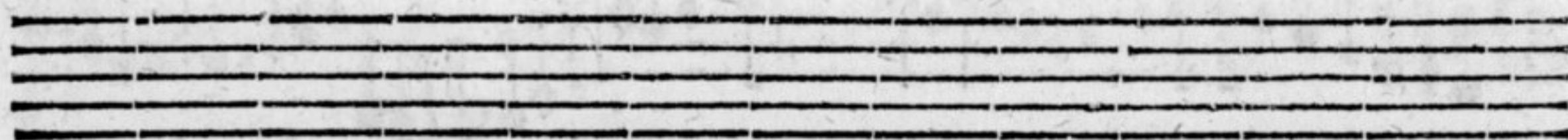
**S** allegro.  
Alve Regina.

tremolo.

verte celeriter



O clemens.



XXV. à 5 vel 6. ATB, VV. cum fagot; ad lib; VIOLINO II.

allegro.



Um iucunditate,







Mitte Domine.



adagio e piano.



Mitte illam.



Vt sciam.





XXVII.

à 6.

Cant: vel Ten: & 5 Instr:

VIOLINO II.



Benedicam.



Pars po-  
sterior.

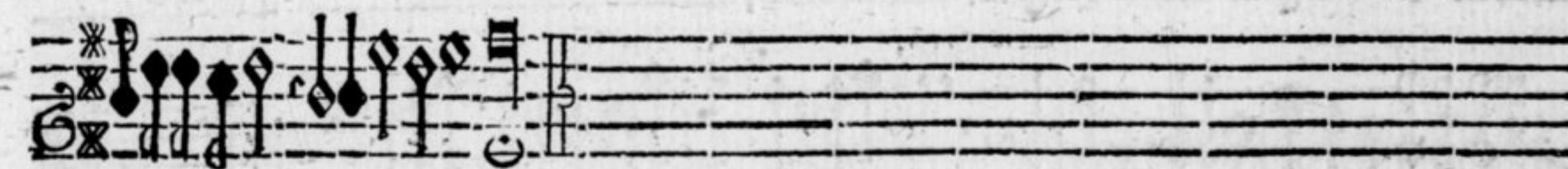
Exquisi.

Bbb 2



XXVIII. à 6. Alto vel Ten: aut Cant: & 5 Instr: VIOLINO II.





XXIX. à 6. Ten: vel Cant; & 5 Instr;

VIOLINO II.

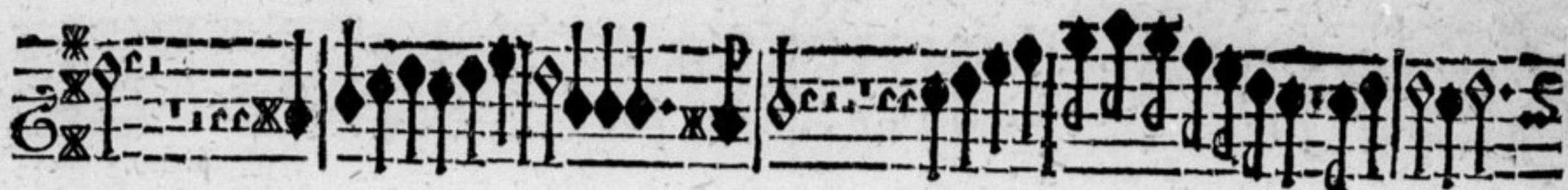




adagio.

piano.  
Et Iesum.





XXX.

à 6.

Baritono; vel Basso & Instr;

VIOLINO II.



Pro can-  
tando Basso pro-  
fundiore.

Q



Uis mihi det.



O ignes.



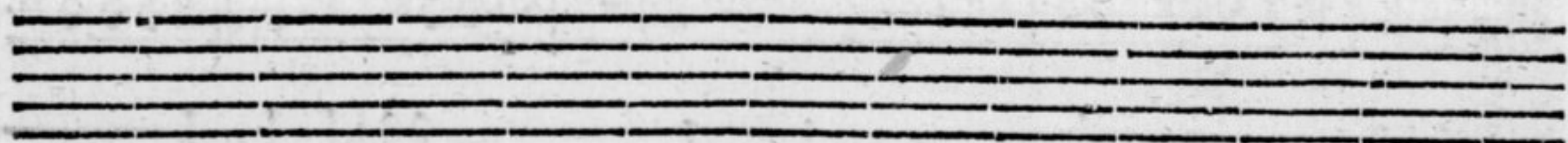


piano.



allegro.

Aria.  
Pro te.



XXXI. à 6. Basso & 5 Instr;

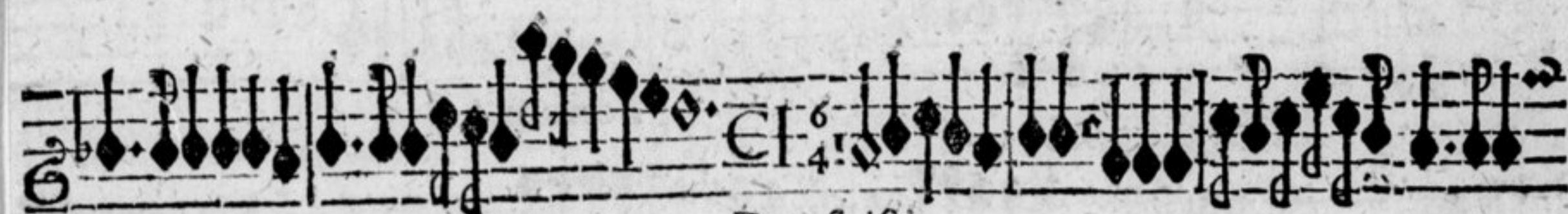
VIOLINO II.



grave.

Extera Domini.





Dux fuisti.



Ccc

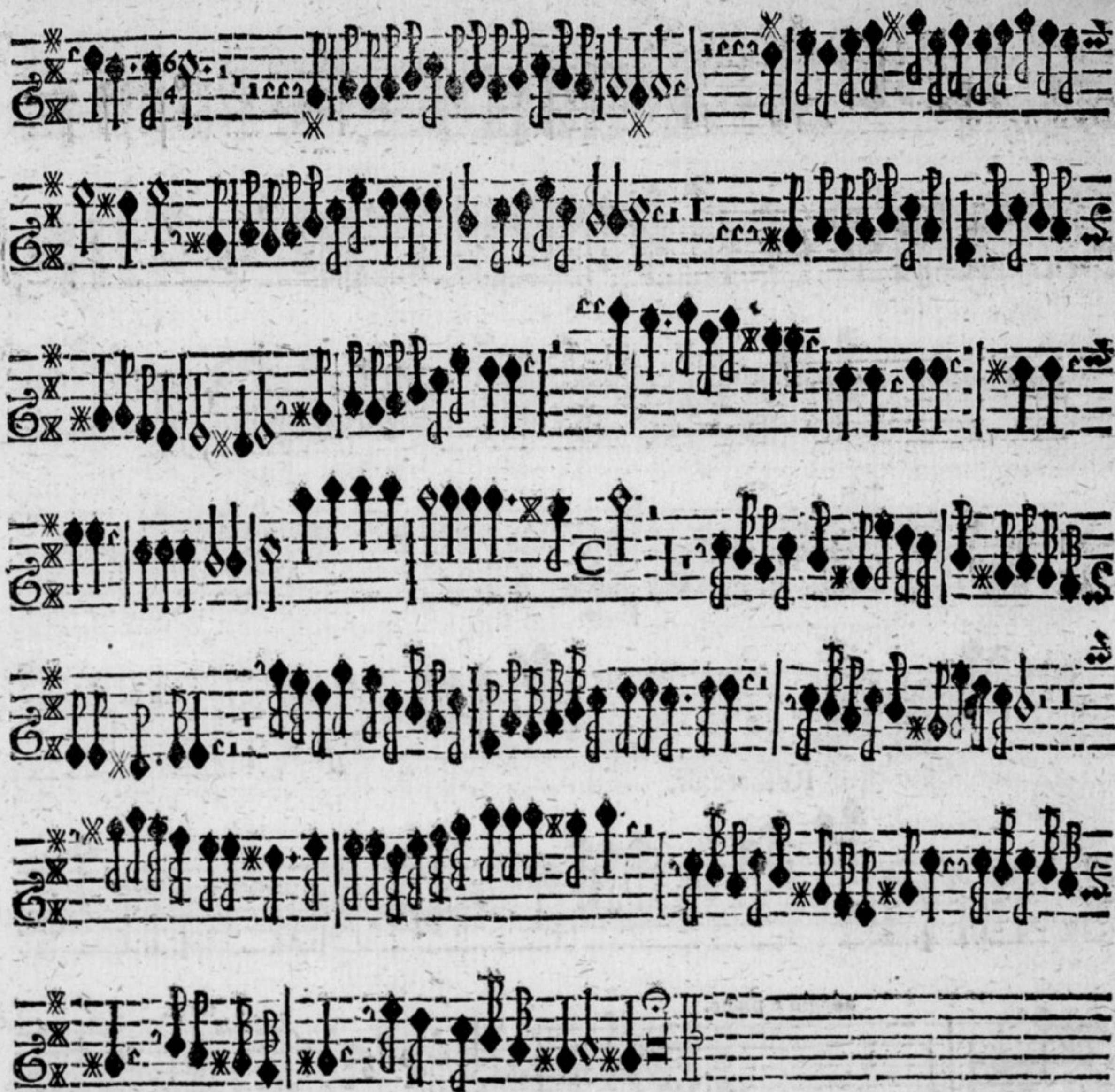
**B**

Sonata.  
Onum.

piano. fortè. piano. fortè.

Bonum.

Cursum.



XXXIII.

à 6.

Cant: vel Ten: & 5 Instr;

VIOLINO II.

**R**



Egina coeli.

Ccc 2





XXXIV. à 7. Cant; vel Ten: & 6. Instr;

VIOLINO II.



Ccc 3

Handwritten musical score for three staves. The first staff contains a complex melodic line with various ornaments and dynamic markings (p, f). The second staff continues the melody with similar markings. The third staff begins with a 'largo' marking and features a different melodic texture. The notation is dense and characteristic of 18th-century manuscript notation.

XXXV.      à 6<sup>e</sup>      Alt; Ten; & 5 Instr;

**VIOLINO II.**

**A**   
Nima Christi,  
adagio,

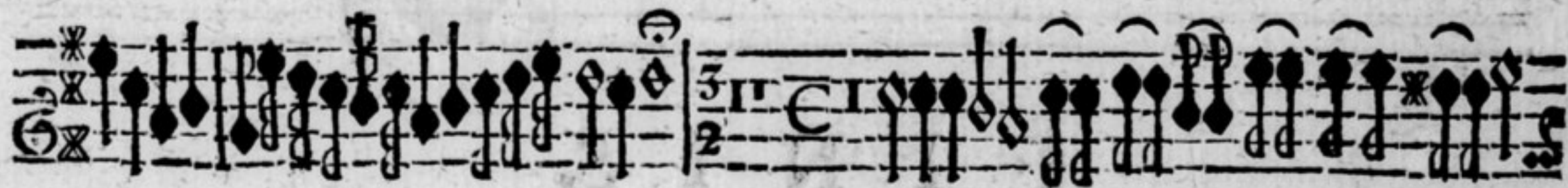


XXXVI.

à 8.

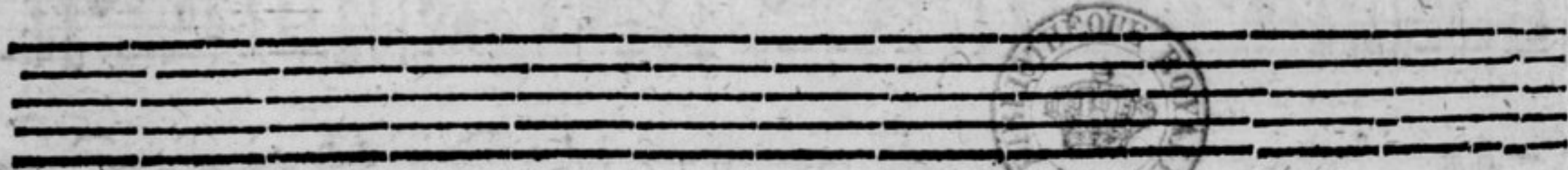
6 Voc; & 2 Violin; ad lib;

VIOLINO II.





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F I N I S.