

EXPEDITIONIS MUSICÆ
CLASSIS I. *v. m. 81*

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 ipsæ tamen etiam à paucioribus concini possunt.

Stylò moderno cultiùs elaboratæ ac in lucem datæ

à

IOANNE MELCHIORE GLETLE
BREMGA RTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

OPVS I.

PARS IX. & Vltima ORGANVM.

Cum facultate Superiorum.

Augustæ Vindelicorum, sumptibus Authoris, typis Andreae Erfurt.

ANNO Dñi MDC LX VII.

Vm! 994

640

REVERENDISSIMO ET CELSISSIMO
SACRI ROMANI IMPERII

PRINCIPI
DOMINO

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

Principi ac Domino meo Clementissimo,

Xpeditionem, 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 cœ Nautæ, nec loquax ille è Dodonæa Quercu Malus, sive in principe Fistu-
la,

la, five in Chely, nec in Follibus Ventus, nec in Fundamento Harmoniæ Nauticæ
Pyxis, nec in Suppedaneo Carina, nec in Manubrijs Gubernaculum, nec Pondus in
Gravitate, nec Proportio in Numeris, nec in Mensura Æquilibrium, & siqua alia
huius meæ Expeditionis cum illa, aut in universum Musicæ cum Navigatione affini-
tas vel inde probari potest, quòd Cantores amant humores.

Ecce autem PRINCEPS REVERENDISSIME & CELSISSIME, primam Ex-
peditionis Classem in procinctu, quodque Patrocinio imprimis REVERENDIS-
SIMÆ & ILLVSTRISSIMÆ CELSITVDINIS VESTRÆ bene ac feliciter eve-
niat! educo illam è prælo in prælium non aliâ sub Tesserâ, è portu in altum non alio
sub fidere, ex umbra in solem non alio sub omine, quàm ILLVSTRISSIMO NO-
MINE REVEREND^{mæ} & ILLVSTR^{mæ} CELSITVDINIS VESTRÆ. Hoc
nempe summo Malo impositum regnat Aplustre, depicta in aëreo Nobilissimæ Sin-
donis Campo cœli latissima facies, qualem omnino optare sibi Navigantes solent,
Cœrulea, eadēque amabili Candore distincta, argenteis Ductibus ceu lucis puriss-
mæ radijs intertexta, ac Orbe insuper tergeminò velut Concolore Sole splendi-
da, quasi nunquam defuturus esset Sol navigantibus eo sub cœlo, cui tres pro
Vno suppetant: Hoc inquam in summo Malo regnat Aplustre, suòque splen-
dore atque Illustrissimâ luce nubes dissipat, diem reseat, pluvias abstergit, flu-
ctus sternit, ventos frænât, 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 com-
modiùs aliâ, Favonium expectat Classis, Natum videlicet REVERENDISS^æ & IL-
LVSTRISS^æ 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 an-
trum, ibit Charybdis tristè murmurantis per voraginem, ibit per Protei diversa sen-
ientis pascua, per dulcè canentium stagna Dearum, delicata auribus loca, ibit nul-
lo metu, & durante hac Auræ tutelâ sociatis sibi in Celeusma Dearum vocibus,
in symphoniam Cornibus Decorum, in morem plaudentis PATRONO SUO inve-
hetur 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
REVERENDISS^æ & ILLVSTRISS^æ CELSITVDINIS V^æ Gratiam secum vehat,
fortunæ confisa suæ tutiùs, quàm olim baiula Cæsaris cymba, ubique litus inve-
niet, & terram tenebit: ibit denique, quò fors feret, sine discrimine, & po-
stea quam semel placuerit REVERENDISS^æ & ILLVSTRISS^æ 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 EIUS, Laudésque manebunt.

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

Augustæ IX. Iunij,

Anno M D C L X V I I.

REVERENDISS: ET ILLVSTRISS:
CELSITVDINIS VESTRÆ

Infimus & obstrictissimus

servus

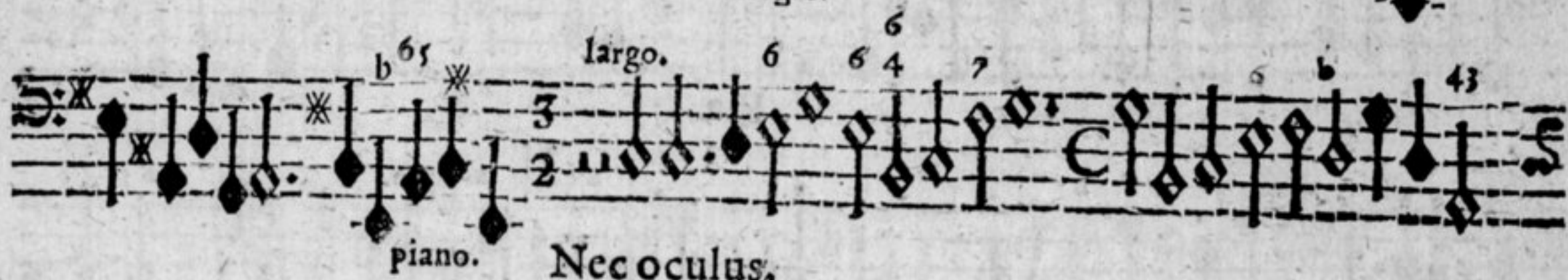
Joannes Melchior Gletle
Ecclesiæ Cathedri Capellæ Magister,

I. 2 Cant: vel Ten:

ORGANUM.



grave.
Quales cibos.



piano. Nec oculus.



Aria.
Hic florente.



Pars IX & ultima.

(A)





O felices.



Eia.



Fac nos.

Vt satiati.



II. 2 Cant: vel Ten:

ORGANUM.

allegro.

Ymnum iucunditatis.

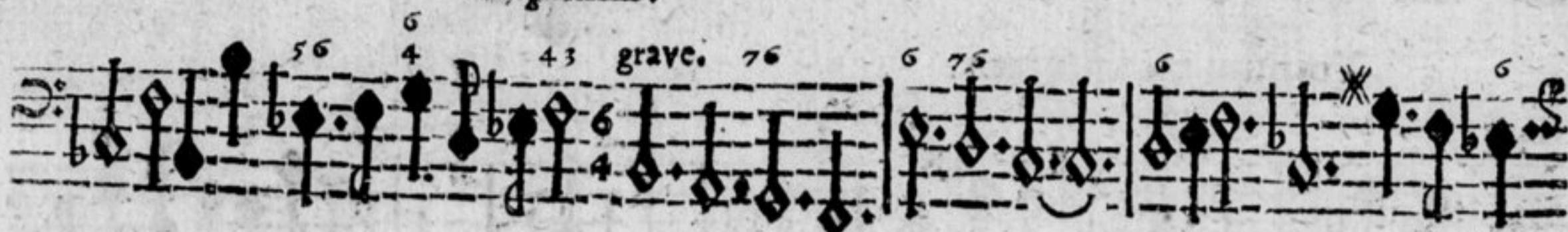
in solennitate,

de cuius honore.



adagio.
O quam.

allegro.



grave.

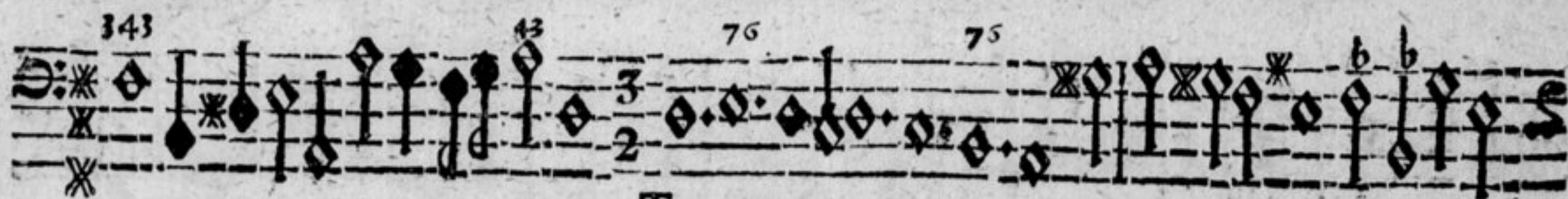
allegro.
Alleluia.



III. 2. Cant; vel Ten;

ORGANUM.





Tu quæ.



Virgo.



IV. 2 CC. vel TT.

ORGANUM.



vivace.
Egina cœli.



(A) 3



Quia. allegro.



Resurrexit.



Ora,

Alleluia.



V. 2. Cant; vel Ten;

ORGANUM



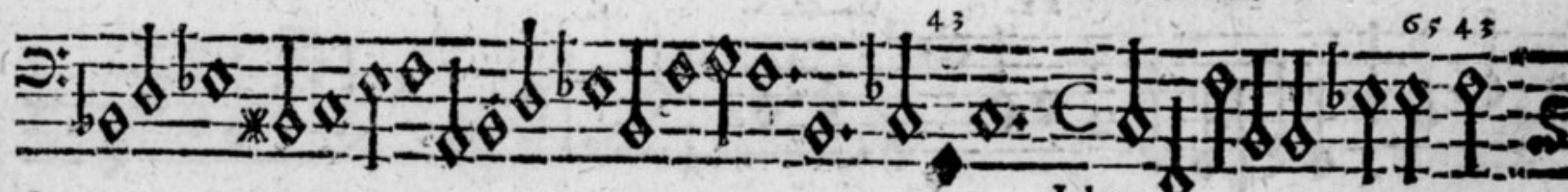
adagio.
D perennis.



Quando.



Sicut cervus.



Idco.



VI.

2 Alti.

aut secundum Clavem priorem 2 Cantu vel Ten:

ORGANUM.

Transpone, si
comodum vide-
tur, in secundam
superiorem.



Felicissima fors.



Coronasti.

Circumdediti.



Propterea.



Et magnificabunt.



VII. à 2. A. T. Vel secundum Clavigationem priorem, sed in octava inferiori usurpandam. 2 Cant; aut Ten; ORGANUM:



vivace.

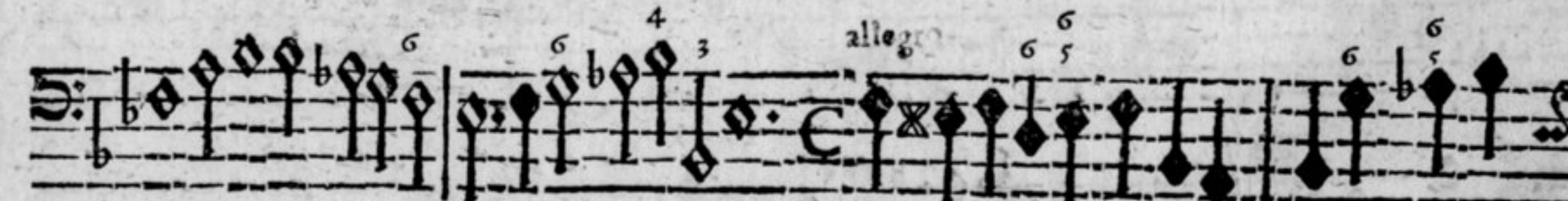
Ota pulchra es.



Veni de Libano.



Vulnerasti.



Surge.



(B)

VIII. à 3 Ten: vel Cant: aut ATB.

ORGANUM.

adagio. 6 6 7 6 16 43 87 87 43 *

O Ten: 1. sol. Dulcissime.

6 b5 * 4 6 43 * 6 6 43 6 b5 b 43

2 2 75 * 4 6 43 4 2 6 343 b5

Ten: 3. **O** Amantissime.

98 43 Ten: 2.

O Benignissime.

6 43 3. allegro. 6 4 3

E la ergo.

4 3 6 * 4 2 6 43 6

6 * 5 6 b 5 43 6 6

43 43 43 6 43

6 5 4 3 5 4 3 6

4 3 6 5 4 3 4 3

6 4 3 5 4 3 7 6 6 7 6 7 6

Vt mihi.

7 6 6 7 4 3

4 3 6 7

6 4 3 6 4 3

IX.

à 3. Alt: Ten: Basso.

ORGANUM.

S

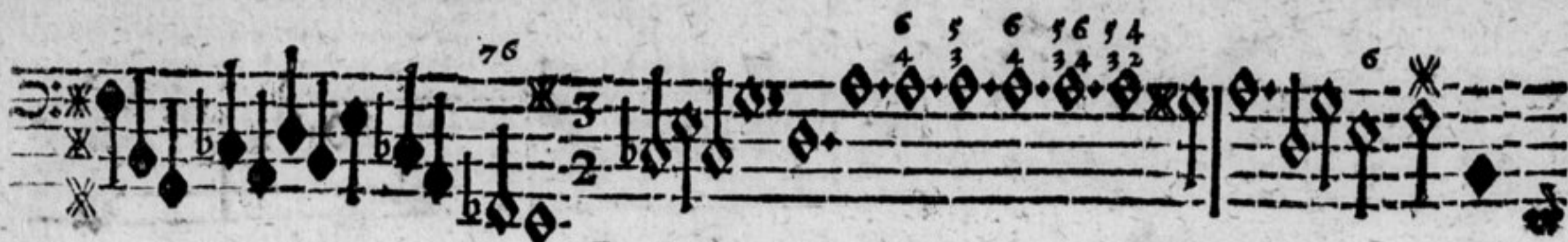
4 2 b b 7 6 4 2 b

4 2 b

adagio. allegro. adagio. allegro.

El pra dorsum,

(B) 2



Prolongaverunt.



grave.
Exacuerunt.



Extenderunt.

Gladium.



Impetum.

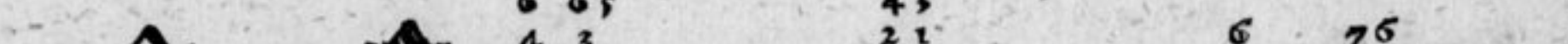


adagio.
Tu autem.



X. à 3, ATB.

ORGANUM.

O 
adagio.

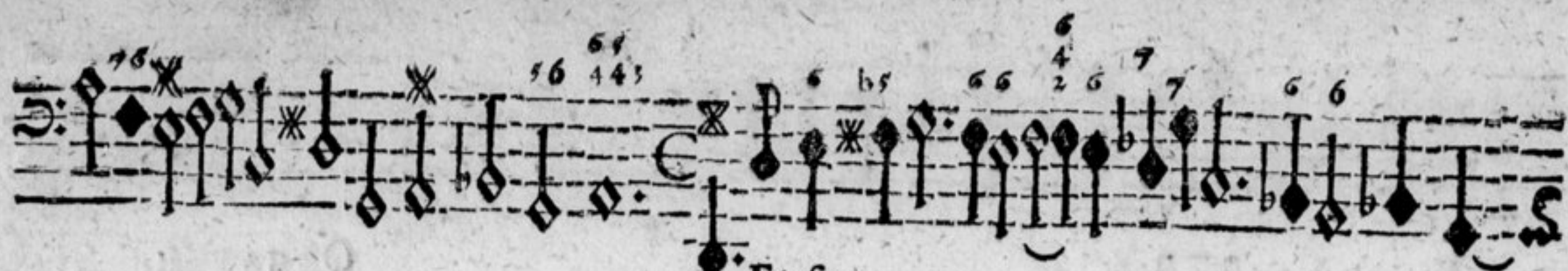
adagio,
Mne quod habeo.

adagio Omnia. Id quo.

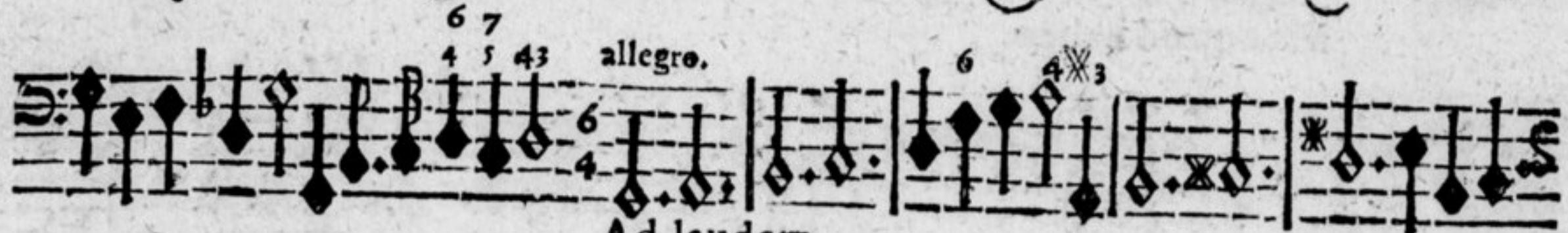
The image shows a musical score for the piano piece 'L'Espresso' by Debussy. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score is divided into two sections: 'piano.' and 'forte.'. The 'piano.' section begins with a 3/2 time signature and features a series of chords and single notes, some marked with a '5' or '6' above them. The 'forte.' section follows, also in 3/2 time, and includes a 3/2 time signature change. The score ends with a double bar line and a repeat sign.

Recipe.

(B) 3



Et fac.



Ad laudem.



adagio.

XI. à 3. Alt; Ten; Basso.

ORGANUM.



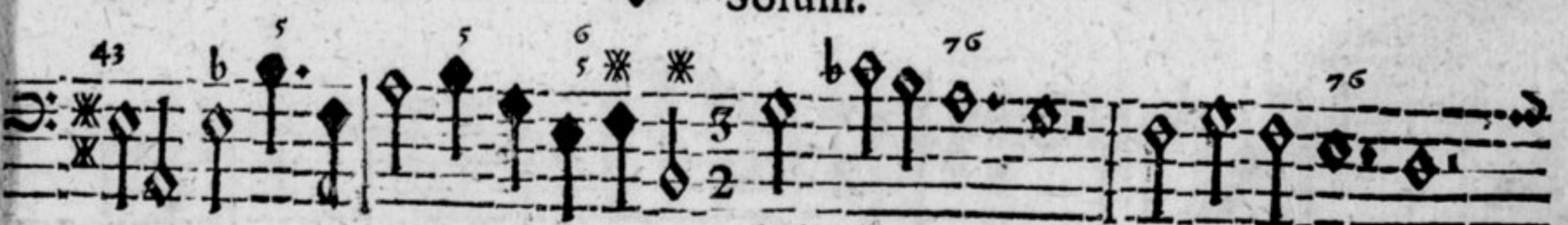
Qui sperat,



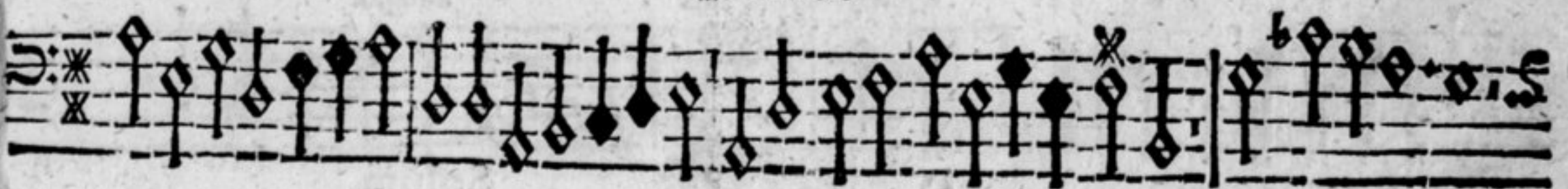
vivace.
Spera.



Solum.



adagio.
O amor.





Quod vivit,





XII. Alt: Ten: Basso.

ORGANUM.



(C)



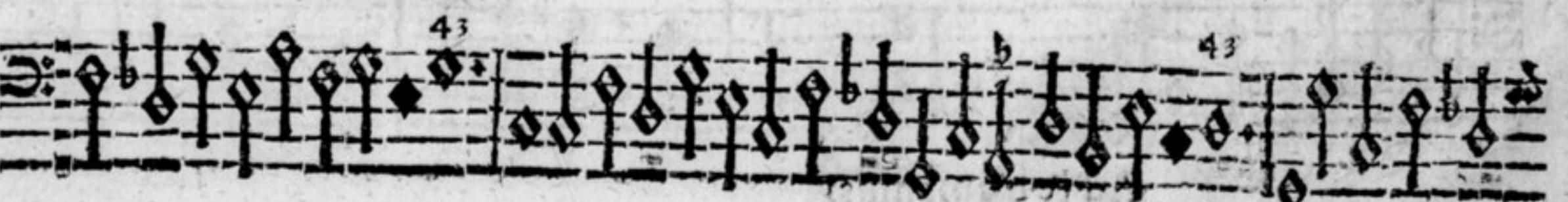
XIII. à 3. ATB.

ORGANUM.

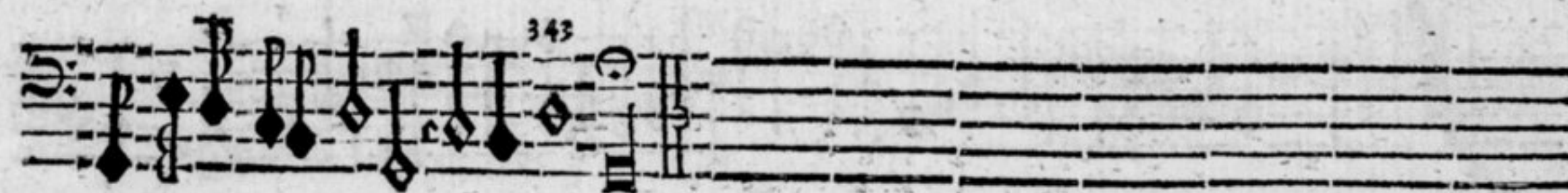




Domum.



(C) 2



XIV. à 3. ATB.

ORGANUM.



Ad te clamamus.

allegro
Eia ergo.

adagio.
Et Iesum.

43 allegro.
Ostende.

(C) 3

Four staves of musical notation. The first staff has fingerings 7 43, 6 7 43, 6 7 43, 6, and b 6 43. The second staff has fingerings 6 5 43, 6 5 43, and 6 5 43. The third staff has fingerings 7 4 3, 6 5 43, 7 43, and 6 7 43. The fourth staff has fingerings 6 7 43, 6, 6 43, 5 6 43, and 43. There are also some asterisks and other markings on the staves.

XV. à 3 Cant; vel Ten:

ORGANUM.

Three staves of musical notation. The first staff is marked "vivaac." and "Alve." and has a large "S" at the beginning. It has fingerings 7 6, 6 43, 7 6, and 6 4 6. The second staff has fingerings 6 5 43, 6 43, and "adagio. 7 b 5". It is marked "Ad te." at the end. The third staff has fingerings 6 5 43, b 3 2 1 6 43, 6 6 43, and 7 6 5. It is marked "Eja." at the end.

Et Iesum.

O clemens.

O dulcis.

XVI. à 3. 2 Cant: & Bass,

ORGANUM.

Eternitas.

Quamdiu.



Quamdiu.



Olonga,

Non cessa.



bunt.

Olonga.



Momentaneum.



Attende.

Aut felix.



Attende.



XVII. à 3 vcl 4. ATB. & Canto ad lib: ORGANUM.

Separetur Cantus, si placet, à cæ-
teris 3. Vocibus, & canatur in loco
remotiore, ita ut cantans audiatu-
rum, non videatur.

Q grave, Uotiescunque.

piano. forte.

Semper.

C.

C.

C.

C.



adagio.
O dies.



un poco presto.

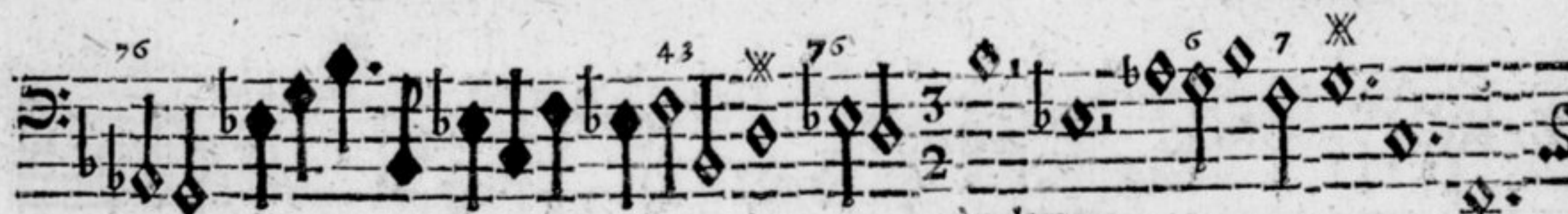


Exibunt.

Audient.



Et ibunt.



O amabilissime.



Non enim.



presto.

43 5 43 b6 43

Sed illi,

43 7 43 6 4 43

XVIII. à 4. Cant; & 3 Instr. ORGANUM.

Instr: 7 5 6 5 4 3 6

vivace. Benignissime. piano. forte.

6 6 4 3 Cant. b 7 6 b 7 6 b 6 b 5

O benignissime.

6 5 6 5 4 3 7 6 6 5 4 3

Instr:

7 5 4 3 5 6 5 3 4 3 Cant. b 7 b 7

O pulcherrime.

(D) 2





XIX. à 4. Cant: & 3 Instr:

ORGANUM.



(D) 3

7 6 7
3 4 5 4 3

C.

7 6

6

Quibus te.

Instr:

b 7 6

7

6 6 6 6 6 4 3

Ecce.

7 6 5

7 6 5

b

5 4 3

7

6 5

7 6 5

6 5

7 6 5

7 6 5

6 6 4 3

4 3

6 5 4 3

7

6 5

7 6 5

4 3

b 5 b

7

7 4 3

6

5 5

5 6 4 3

6 b 5

7 6 5

grave.
Benedicta.

allegro.
Alleluia,

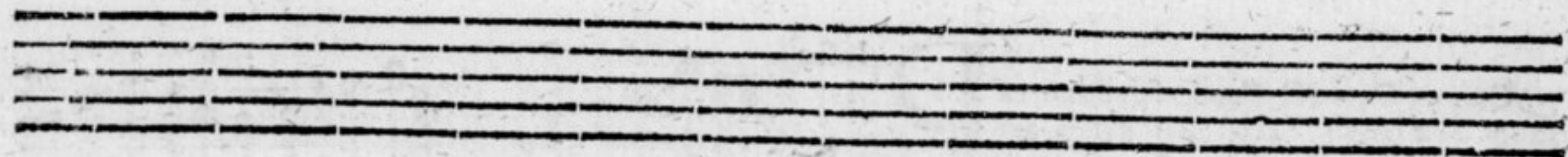


XX. à 4. Cant: aut Ten: & 3 Instr:

ORGANUM.

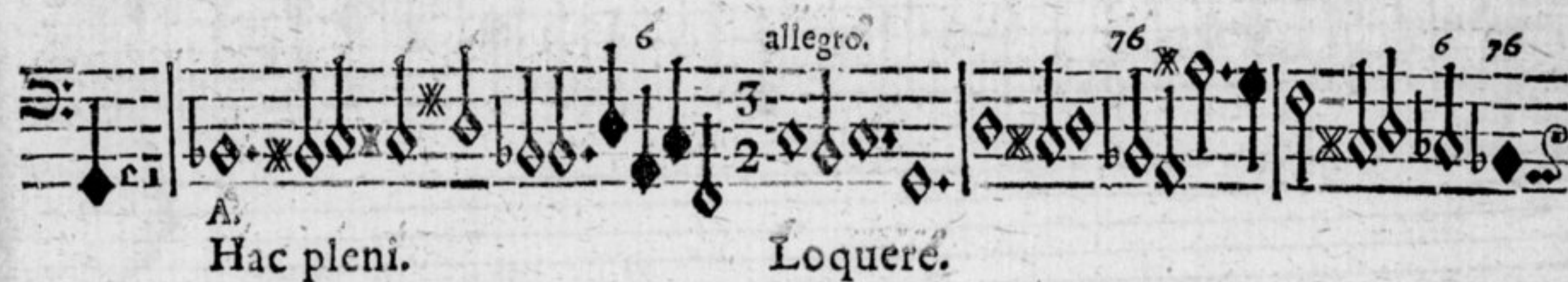
Cum ex Canto fit Tenor, fiat etiam ex Trombone Alto Trombon Bassus aut Fagot: & in Partitura Altus transponatur in octavam inferiorem.

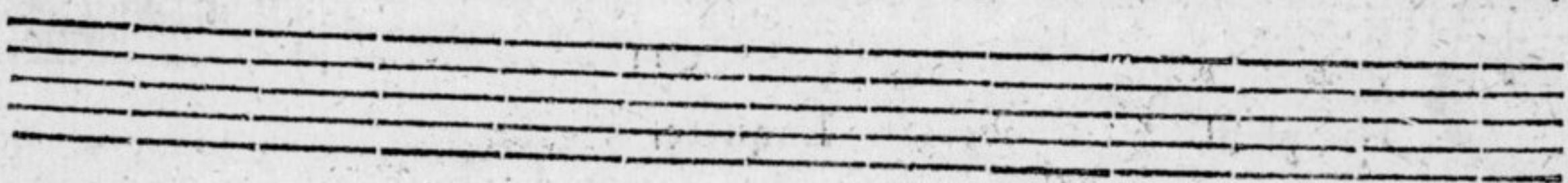




XXI. à 4. Alto, 2 Violetis & Viola Basso. ORGANUM.
 Vel secundum Clavig: priorem, Canto, 2 Violini & Trombone.







XXII. à 4. Ten: vel Cant: & 3 Violis.

ORGANUM.



Son:
Xpandisti.



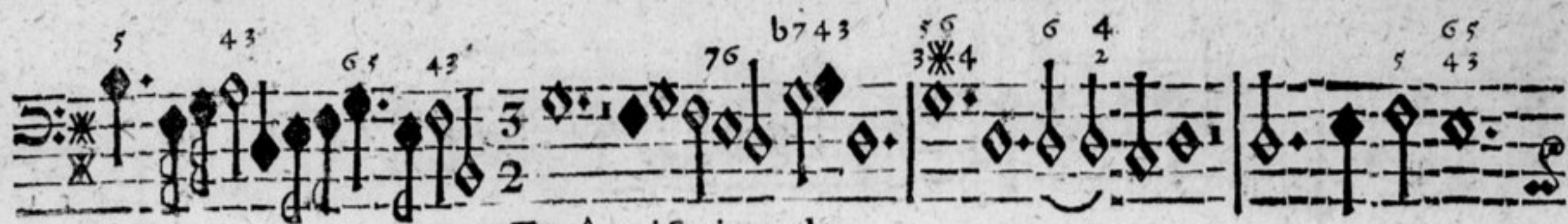
T.
Expandisti.

Instr:



Aperuisti,

Instr:



En ô misericord!



In brachia.



Nolo.

adagio.



adagio.

Intra.



(E) 2



XXIII. à 4: Basso, 2 Violin; & Fageto.

ORGANUM.



Alve Regina.

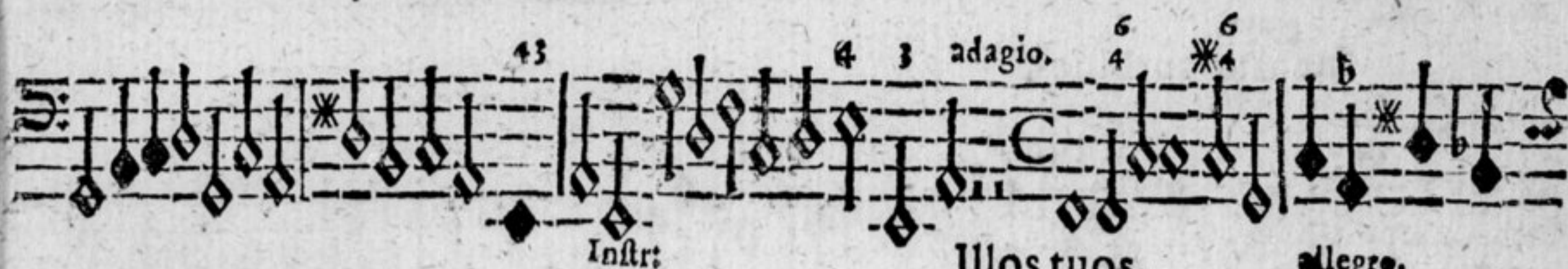


Ad te.



Eia.

allegro.





grave.
Inentur turbines.



Si maria, ATB.



Si montes, ATB.

Si consistant,



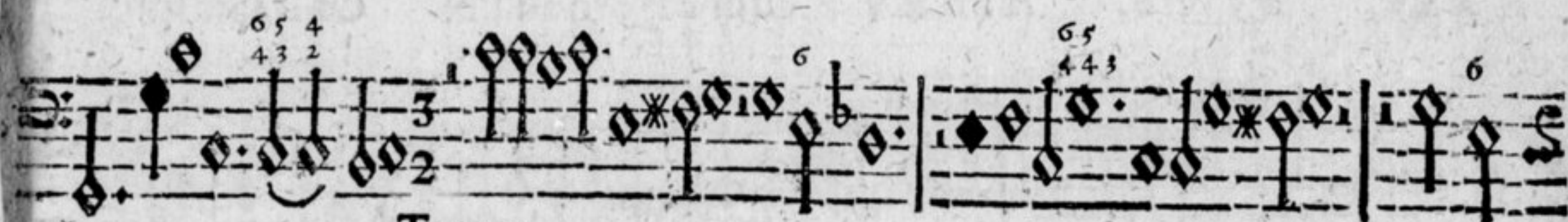
Si aciem.



largo.
Si maria,



Hæc est.



Turres.

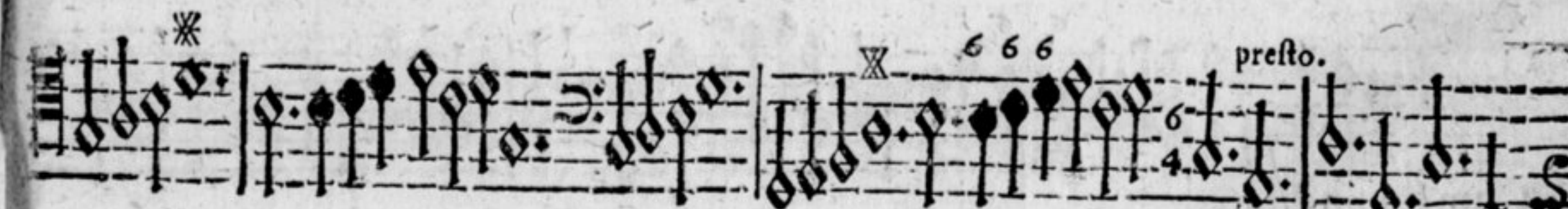


adagio.

Hæc ergo.



Hic habitabimus.



presto.

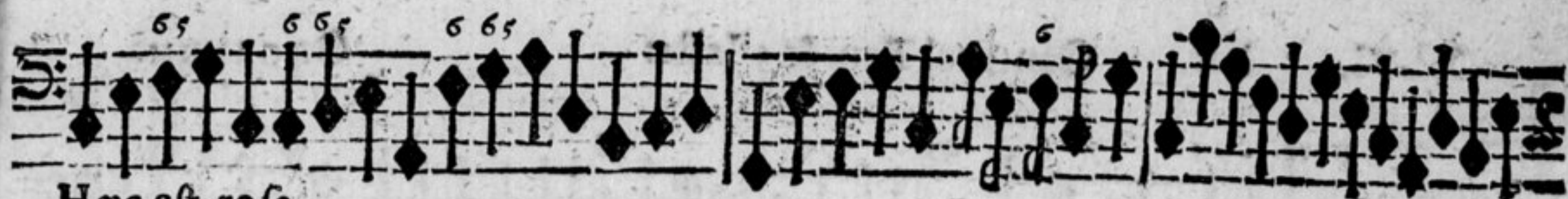
Vt laudes.





XXV. à 5 vel 6. ATB & V V. cum Fagoto ad lib; ORGANUM.





Hæc est rosa.



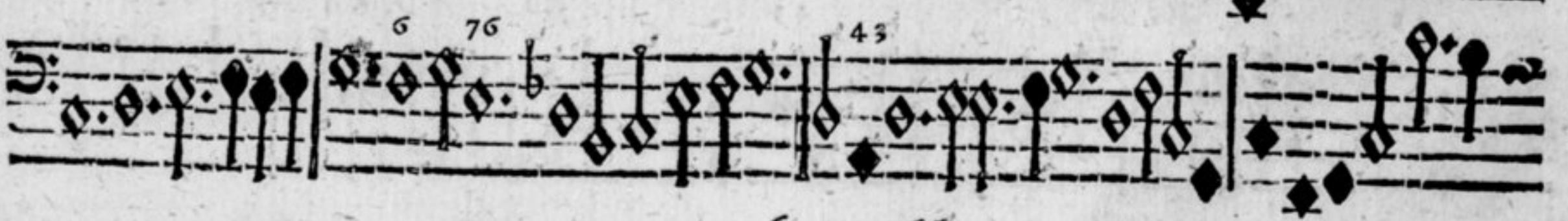
VV.



Hæc est mater.



O Maria:



(F)

XXVI. à 6. Cant: vel Ten: & 5 Instr:

ORGANUM.





XXVII. à 6. Canto aut Ten: & 5 Instr: ORGANUM.



grave.
Enedicam Dñm.



(F) 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Pars posterior. Repete totum ab initio.

EXQUISIVI Dñm.

XXVIII. à 6. Alto & 5 Instr;

ORGANUM.

Potest etiam ex Alto cantari Tenor, vel Cantus, transposita Partitura & omnibus Instrumentis in Tertiam inferiorem secundum claves priores.

grave. 43 65

Sonata.

Quam feliciter.

6 76 5 43 allegro. 76 76

O quam.

76 76

6

43 43 43 grave. 76

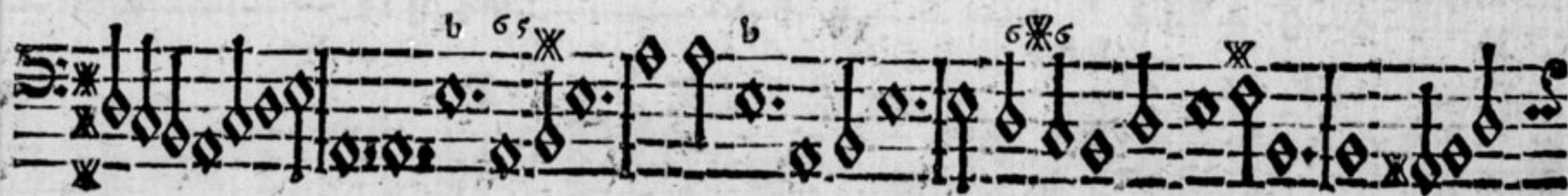
O quantis.



O quales.



Telætis.



allegro.
Tu lilium.



XXIX.

६६.

Ten; vel Canto & Instr:

ORGANUM.

S grave. $\frac{65}{43}$ $\frac{76}{b}$ $\frac{76}{b}$ $\frac{76}{b}$

Alve Regina.

The musical notation for the 'Instr:' part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals, with some notes marked with asterisks (*). Above the staff, there are several groups of numbers: '6 6 43 43 b' above the first measure, '43' above the second measure, '*6' above the third measure, and '4 2 6 *4 76' above the fourth measure. The notation ends with a double bar line.

A musical score for a piece titled "Ad te." The score is written on a single staff with a treble clef. The notation is a form of musical shorthand, likely for a lute or similar fretted instrument, using letters (A, B, C, D, E, F, G) and numbers (1-6) to represent notes and fingerings. Above the staff, there are several groups of numbers and symbols: "5 6 7 6 4 3", "6 5 3 4", "4 3", "7 6", "7 6", and "6 5". Some of these are preceded by a stylized 'X' or 'M' symbol. The music itself consists of a series of vertical stems, some with horizontal lines indicating pitch, and some with small circles or dots. The piece concludes with a double bar line and a final flourish. Below the staff, the text "Ad te." is written.

A musical score for a piece with two parts: 'Infer.' and 'Ad te.'. The score is written on a single staff with a treble clef. The key signature has one flat (B-flat). The 'Infer.' section is marked with a '43' time signature and contains various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. The 'Ad te.' section follows, also with musical notations and dynamic markings. The score is printed in black ink on aged paper.

65 7 65 5 43

65 7

Instr: Fi

[illegible]

The second system of the musical score, featuring a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, there are several groups of numbers and symbols: "4 3", "b 6", "b 6", "5 6 b5", "5 b6 b5", and "6 5 4 3". The system concludes with a double bar line and the word "Intr." written below the staff.



adagio.
Et Iesum.



allegro.
Ô clemens.



Instr:



T.

Instr:

T.



Instr:

T.

Instr:

T.

Instr:



T.

Instr:

T.

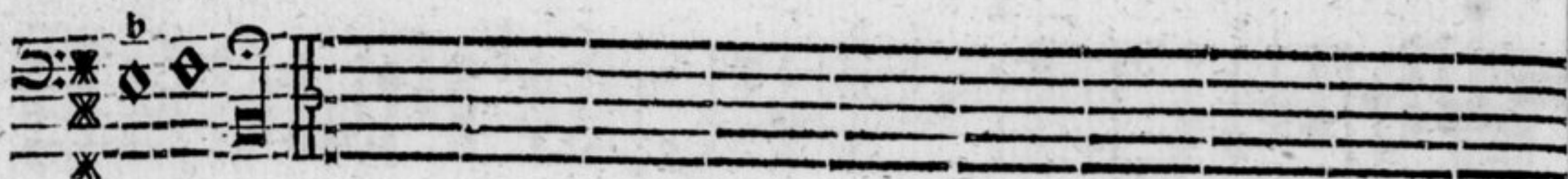
Instr:

T.



5 6 7 6 5

Instr:



XXX.

à 6.

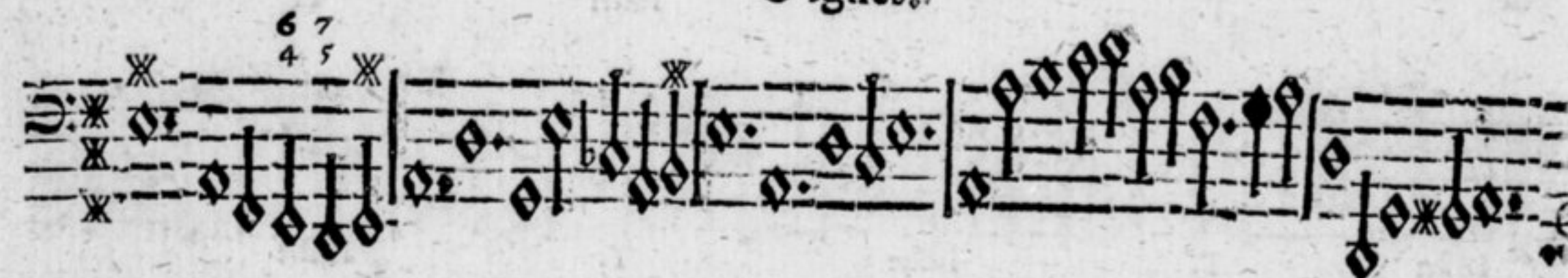
Baritono:

ORGANUM.

aut secundum Clavagationem priorem Basso profundiore, & 5 Instr:



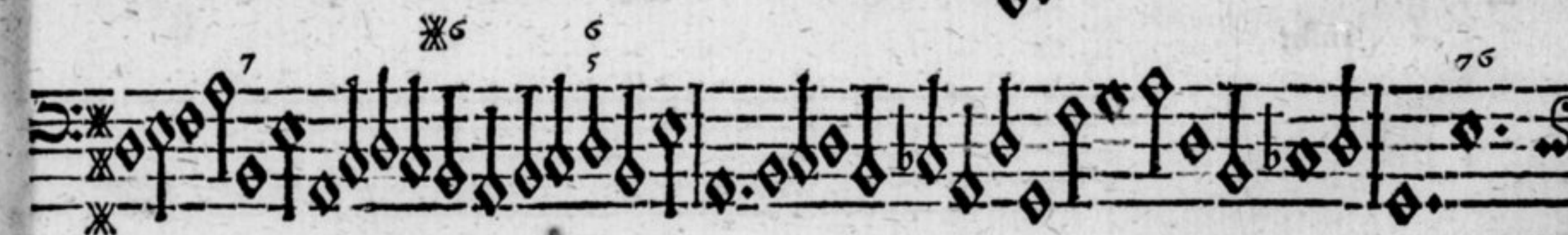
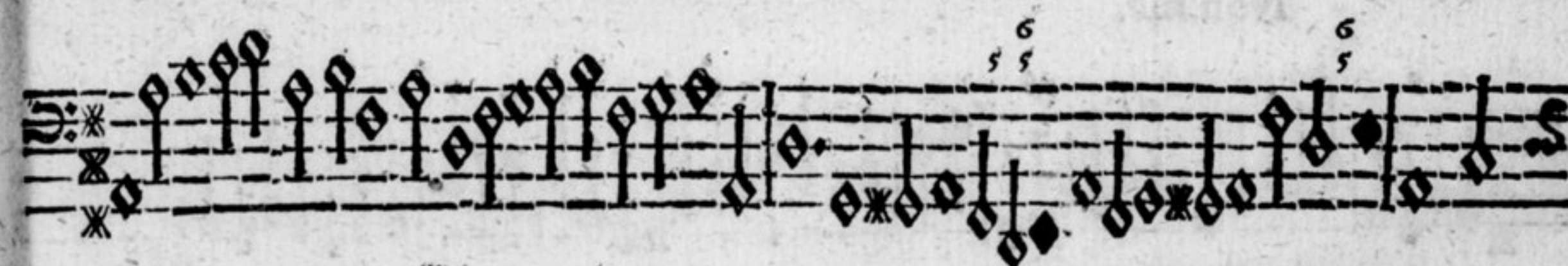
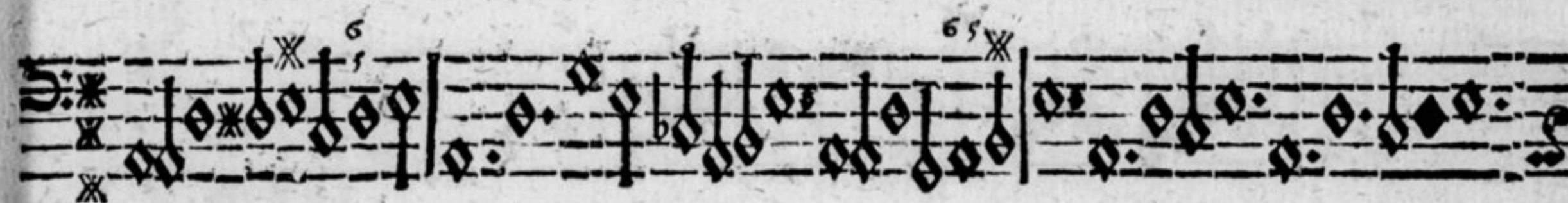
Uis mihi det bibere.





Instr:

Oignes.



Vt anima.

(G)



Aria.
Pro te.



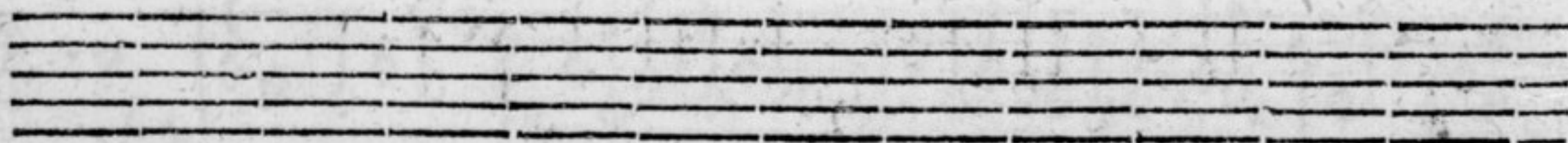
Instr:



Non me,



Instr:



XXXI. à 6. Basso & 5 Instr:

ORGANUM.



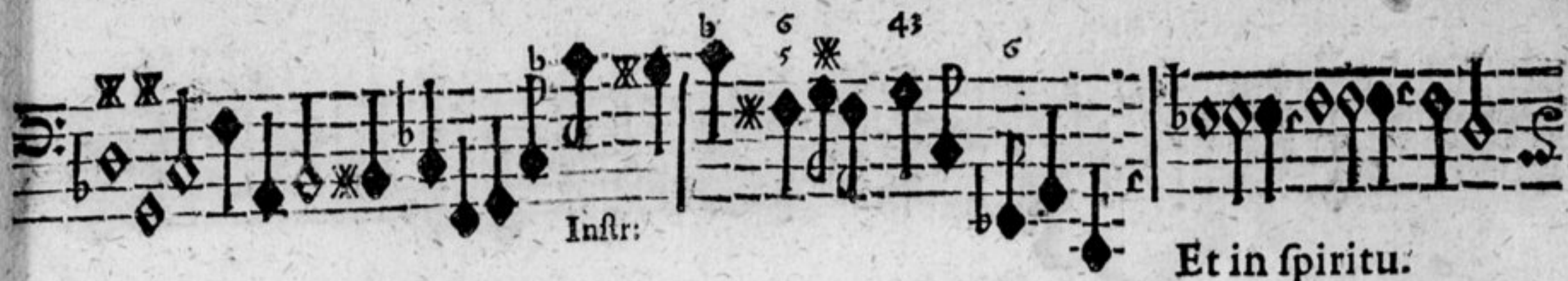
Extera tua.

Instr:



Instr:

B.



Handwritten musical score for two staves. The top staff contains a single melodic line with various ornaments and fingerings. The bottom staff contains a single melodic line with various ornaments and fingerings. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

XXXII. à 6. Basso & 5 Instr;

ORGANUM.

B *vivace.* *7 5 4 3* *7 5 4 3* *b*
Sonata. piano. forte. piano. forte.
Onum certamen.

343 B. 43

grave.

Bonum.

43

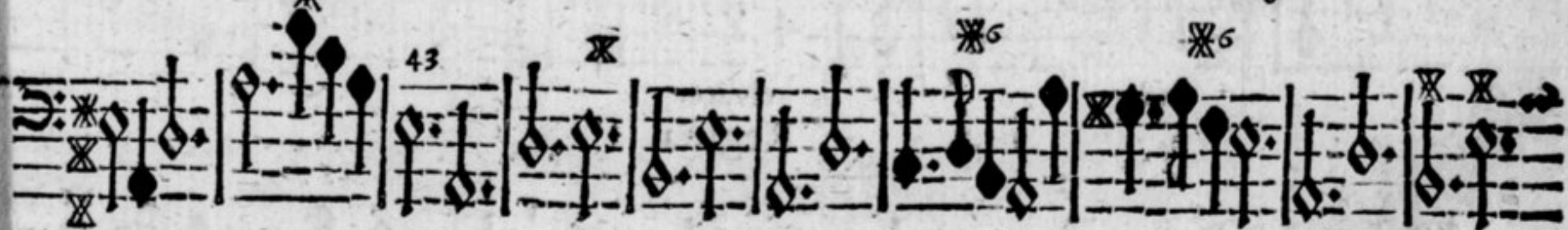
43

allegro.

3/2

6

Cursum.





XXXIII.

à 6.

Canto aut Ten; & 5 Instr;

ORGANUM:





6 6 6 5 4 3 6 7 6 7 4 3

12 8

vivace.
Alleluia:

7 4 3 4 3 4 3

5 4 3 4 3

4 3 5 6 3 4

4 3 6 4 3

XXXIV.

à 7.

Cant: aut Ten; & 6. Infr;

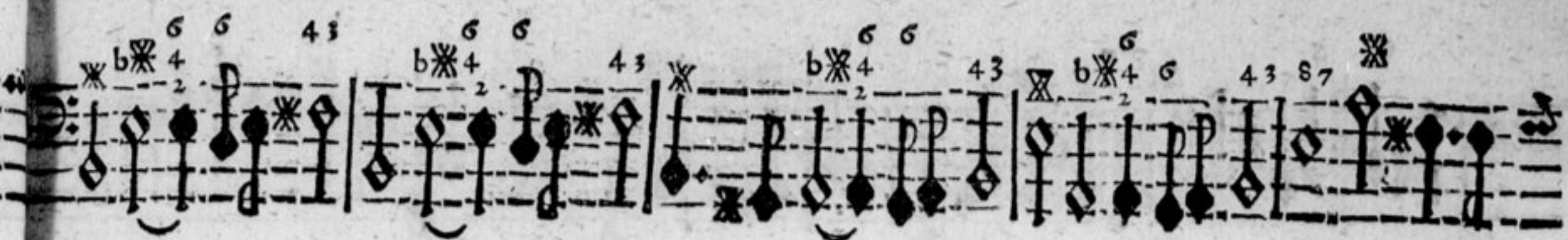
ORGANUM.

A

6 6 5 5 6 b 5 7 6

largo. p. f. p. f.

Lma Redemptoris,



adagio.
Tu quæ.



vivace.
Virgo prius.



Gabrielis,

piano. forte,

(H)



piano. forte.

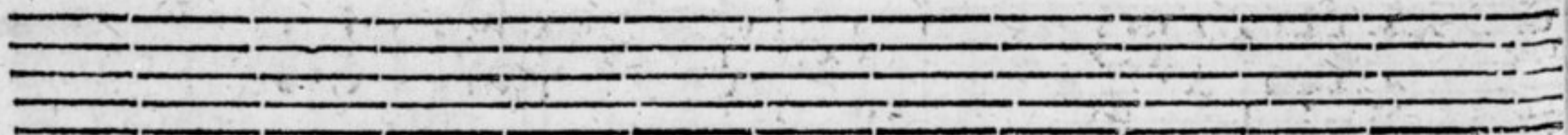


piano. forte.



piano. forte.

largo.



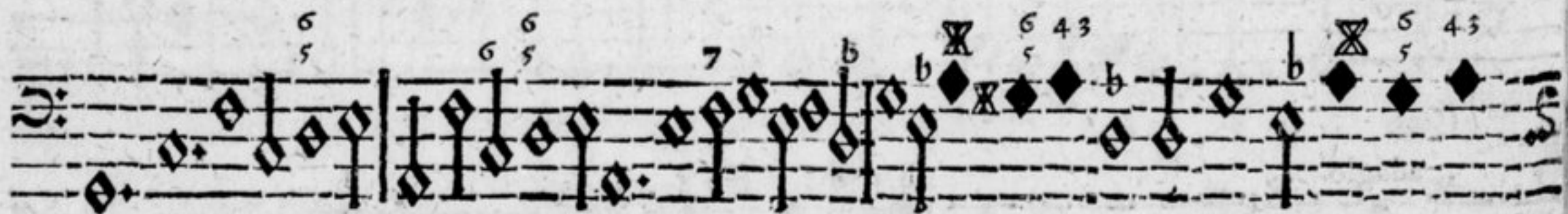
XXXV. à 7. A T. & 5 Instr;

ORGANUM.



largo.

Nima Christy.





Et ne permittas.



Et Iube.



Amen.



XXXVI. à 8 vel 6. 6 Voc; & 2 Violin: ad lib: -

ORGANUM.

O



grave.
Domine,

(H) 2



Basso.
Electi mei.



Sed ô Dñe.



Habete,

Sed ô Dñe. presto.



grave, Beati eritis.

Sed ô Dñe.



B.VV.
Regnum.

ATB.
Sed ô Dñe.



Nolite,

Sed ô Dñe.

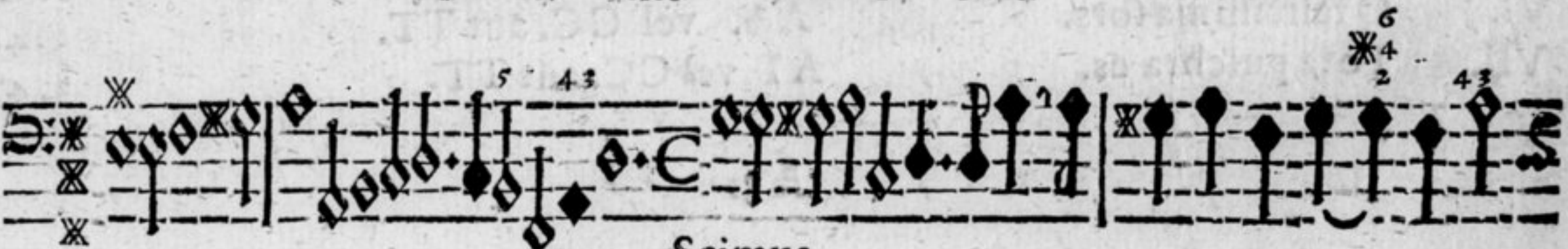
Mercedem.



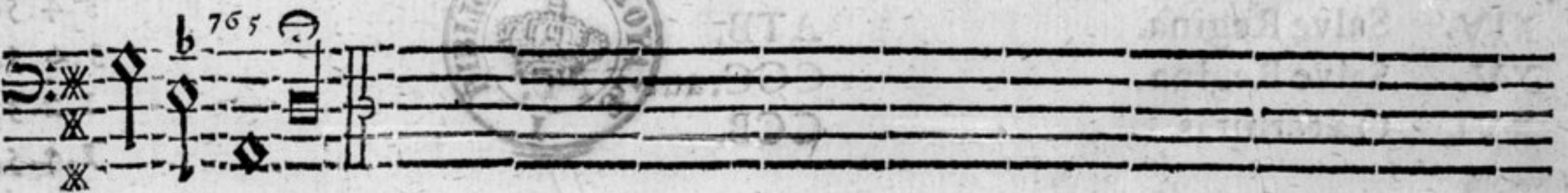
à 5.
Quis ergo,



tasto solo, forte. tast solo, forte.



Scimus.



INDEX.

Nota.

I. Numeris minoribus seu ciphris dexteram versus collocatis indicantur Partes, in quibus Motettæ singulæ continentur.

II. Motettis à 6. & 7. quæ pluribus Instrumentis constant, etiam pauciora sufficiunt, soli nimirum Duo Violini 6^{ta} & 7^{ma} Parte contenti; Instrumentis cæteris omissis, sicubi ea aut non habentur, aut ob paucitatem Musicorum adhiberi nequeunt.

A 2.

I.	O quales cibos.	CC. vel TT.	1. 2.
II.	Hymnum iucunditatis.	CC. vel TT.	1. 2.
III.	Alma Redemptoris.	CC. vel TT.	1. 2.
IV.	Regina cœli.	CC. vel TT.	1. 2.
V.	Ad perennis vitæ.	CC. TT.	1. 2.
VI.	O felicissima fors.	AA. vel CC. aut TT.	3. 4.
VII.	Tota pulchra es,	AT, vel CC. aut TT.	3. 4.

A 3.

VIII.	O dulcissime Dñe.	TTT. vel CCC. aut ATB.	3. 4. 5.
IX.	Supra dorsum meum.	ATB.	3. 4. 5.
X.	Omne quod habeo,	ATB.	3. 4. 5.
XI.	Qui sperat pascitur.	ATB.	3. 4. 5.
XII.	Sicut Petrum,	ATB.	3. 4. 5.
XIII.	Domus mea.	ATB.	3. 4. 5.
XIV.	Salve Regina.	ATB.	3. 4. 5.
XV.	Salve Regina.	CCC. aut TTT.	1. 2. 3.
XVI.	O æternitas,	CCB.	1. 2. 5.

XVII. Quotiescunque diem.
XVIII. O benignissime Dñe.
XIX. Augustissima.
XX. Pie Pellicane.
XXI. Sileat misericordiam.
XXII. Expandisti in cruce.
XXIII. Salve Regina.

A 4.
ATB. cum Canto ad libitum;
C. & 3 Instr;
C. & 3 Instr;
C. aut T. & 3 Instr;
A. vel C. & 3 Instr;
T. vel C. & 3 Instr;
B. & 3 Instr;

1.3 4.5.
 1.6.7.8.
 2.6.7.8.
 1.6.7.8.
 3.6.7.8.
 4.6.7.8.
 5.6.7.8.

XXIV. Minentur turbines.
XXV. Cum iucunditate.

CCATB.
ATB. VV. cum Fagoto ad lib;

1.2.3.4.5.
 3.4.5.6.7.8.

XXVI. Emitte Domine.
XXVII. Benedicam Dominum.
XXVIII. O quàm feliciter.
XXIX. Salve Regina.
XXX. Quis mihi der bibere.
XXXI. Dextera tua Domine.
XXXII. Bonum certamen.
XXXIII. Regina coeli.

A 6.
C. vel T. & 5 Instr;
C. vel T. & 5 Instr;
A. vel T. aut C. & 5 Instr;
T. aut C. & 5 Instr;
B. & 5 Instr;
B. & 5 Instr;
B. & 5 Instr;
C. vel T. & 5 Instr;

1.3.4.6.7.8.
 2.3.4.6.7.8.
 1.2.3.6.7.8.
 1.2.4.6.7.8.
 1.2.5.6.7.8.
 1.2.5.6.7.8.
 1.2.5.6.7.8.
 1.3.4.6.7.8.

XXXIV. Alma Redemptoris.
XXXV. Anima Christi.

A 7.
C. vel T. & 6. Instr;
AT. & 5 Instr;

1.2.3.4.6.7.8.
 1.2.3.4.6.7.8.

XXXVI. O Domine Dominator.

A 8.
CCATBB, & VV. ad lib.

1.2.3.4.5.6.7.8.

F I N I S.

