

V m  
653

EXPEDITIONIS MVSICÆ  
CLASSIS V.  
LITANIÆ  
B.V. LAVRETANÆ.

*Plerumque*

V. Vocibus Concertantibus necessariis;  
cum V. Instrumentis Concertantibus ad libitum,  
& V. Ripienis, seu Pleno Choro.

*Adjuncta quoque sunt aliquot*

A V E M A R I A, &c.  
à 1. 2. 3. 4. 5. Vocibus Concertantibus,  
*omnia ferè sine Instrumentis.*

A V T H O R E  
DANNE MELCHIORE GLETLE  
B R E M G A R T E N S I,  
Ecclesiæ Cathedralis Augustanæ B. V. Capellæ Magistro.

O P V S VI:  
BASSVS CONTINVVVS  
P R O O R G A N O.  
*Cum facultate Superiorum.*

AUGUSTÆ VINDELICORUM, ANNO DOMINI MDCLXXI  
Sumptibus Authoris, Typis Joannis Jacobi Schönigkij.

Vm. 996

*REVERENDISSIMO ET SERENISSIMO*  
PRINCIPI,  
DOMINO DOMINO  
ALEXANDRO  
SIGISMUNDO,  
COMITI PALATINO RHENI,  
BAVARIÆ, JULIÆ, CLIVIÆ, ACMONTIUM  
DUCI,  
VELDENTIÆ, SPONHEMII, MARCHIÆ, RA-  
VENS PURGI, AC MOERSIÆ  
COMITI,  
Domino in Ravenstein, &c.

*REVERENDISSIMI AC CELSIS SIMI*  
PRINCIPIS,  
DOMINI DOMINI  
JOANNIS CHRISTO-  
PHORIE EPISCOPI AVGUSTANI  
COADIVTORI  
ET FUTURO SUCCESSORI,  
PRINCIPI AC DOMINO SUO CLEMENTISSIMO.

OREVERENDISSIME & SERENISSIME  
PRINCEPS,  
DOMINE DOMINE CLEMENTISSIME.



Ostquam oriturum Diœcesi nostræ Solem Serenissimum  
anno clapsō , non sine felicissimo futurorum omne & au-  
gurio , sacer Vates carmine caneuque Epico salutavit, liceat  
hoc etiam vocalibus Camœnis , & Parthenia Hypocrenes  
sacratoribus choraulis , ut virgineum accinant melos O-  
rienti , cui displicere non poterunt hæc Musarum obsequia ,  
ut quæ materiem cantūs sui habent ejus præconia Virginis , quam Sol no-  
ster Oriens velut Nympham unicè adamatam , dilectam unicè , omni studio  
veneratur . Habet enim istic Reverendissime ac Serenissime Princeps , Ma-  
tris ter Admirabilis sacra Encomia , in Litaneuticas collecta preces , qui-  
bus Tu , ante beneficam ejus aram , quot Sabbathinis diebus , à præstantiſ-  
simorum choro Musicorum decantari solitis , in Serenissimorum Parentum ,  
Fratrumq; consortio , publico supplicis ritu cernuus adesse consuevisti ,  
admirante hanc Principum suorum tam constantem pietatem Neobur-  
gensī urbe , ipsaq; Virgine Deiparente hunc erga se cultum Serenissimæ  
Domus Palatinæ prodigioso oculorum annutu benignè approbante ; ne-  
que vano benevolentia suæ amorisq; indicio , dum post Augustas tædas ,  
post Cæsareas Coronas , post suspiratas Christiano Orbi propagines , Serenif-  
simæ huic Domui jam pridem illatas , nuper etiam sacras intulit tiaras , be-  
neficio ipsius tantò magis indubitato , quantò ad ipsam magis pertinet velut  
hæreditas sua , Augustana Ecclesia , cuius fasces , olim assumendos , jam nunc  
Tibi , Reverendissime & Serenissime Princeps , in primo ætatis flore , & con-  
geniti splendoris crepusculo , velut Sponso suo ex millibus jam dudū electo ,  
gratiarum Mater , certâ destinatione , amanter consignavit , sorte utique  
non magis Serenissimo Nomini Tuo , quām universæ Diœcesi nostræ aufpi-  
catâ , ut quæ amænissimo recreata phænomeno , geminos eodem tempore ,  
supra horizontem suum , Soles veneratur , dum unum summo in axe ac  
pleno splendoris sui meridie emicantem , alterum è Leonis Palatini Domo ,

per

perrosea florentis Auroræ atria elustantem, & primo jam lucentem spe-  
stat in ortu. Et fuit hæc sanè Celsissimi Sideris nostri, erga fidelium gre-  
gem curæ suæ concreditum, benefica caritas, quod prudentiâ in futurum  
providâ, ne quo momento Solis sui radijs & benigno lumine maneret vi-  
duatus, jam nunc Serenissimæ nubeculæ sui impresserit parelion, ut prius  
quàm cursu suo serò tandem defunctus Heros, nostro decederet horizon-  
te, jam esset, qui viventis adhuc lucentisq; speciem, æmulâ virtutum ima-  
gine, felicissimè repræsentaret. Ecce Tibi igitur, Reverendissime & Se-  
renissime Princeps, aptissimum seu Epinicion mavis, seu Eucharisticon,  
quod recens evecto ad hujus Ecclesiæ sacras Infulas, toto applaudente Clero,  
suffragante Reverendiss: Dominorum Canonicorum Collegio, ipso Autore  
Capite nostro, approbante Româ, bonis omnibus gratulantibus, certâ  
spe obtinendas, ego servorum infimus, devotissimo Tibi animo accinere  
volui. Illud Tu Serenissimi Nominis Tui splendore, & Clementissimi vul-  
tûs annutu animabis, ut sit vocalius; quodque modulis meis deerit, supplebit  
suavissima virtutum tuarum harmonia, & intercalaris pientissimorum  
gemituum concentus, quo dudum solitus es Cælicas Virginis tuæ aures de-  
mulcere. Hanc Tu porrò constanter cole, neq; metue, decessurum ali-  
quid curis publicis, si Virgine figis in una, quos orbi debes oculos Christi  
ano, nostræq; imprimis Diœcesi, cui nunquam melius vigilabitur, quàm  
cum illimi plenæ hujus Cynthiae aspectu gemini Soles nostri pependerint,  
quos diu nobis conservet serenos, ac innubes Luminis ipse Auctor & Lar-  
gitor Deus, dum alter post exactam serò tandem cursûs sui orbitam felicio-  
ri illucescat orbi, alter plenam indeptus ætatis suæ lucisq; meridiem, axem  
nostrum feliciter decurrat, non nisi tardè occasurus. Ita optat

## SERENITATIS TUÆ REVERENDISSIMÆ

*Augustæ Vindel: Mense Junio  
Anno M DC LXXXI.*

Devotissimus ac infimus servus

*Joannes Melchior Gletle  
Eccl: Cathedr: Capella Magister.*

3. Voc: Concert: necess: 3. Instr: Concert: ad lib: 3. Rip. ORGANUM.



(A)



6 6 43 76 X 76 X 76 X 76

R S R

b 43 6 76 6 43

Rosa.

6 6 43 76 X 76 X 6 43

S

6 4 5 6 X 4 6 76 X 6 6 43 4 6 5 43

S

76 X 43 \* b 6 X

R 11 S

Auxilium.

Regina.

6 43 6 7 X 7 X 43 b 76

76 X 6 43 X 43 S

Agnus.

6 5 X 6 6 76 43 5 6 6 76 76 43

R S



II. *as Voc Conc: necess: s. Instr: Cons: ad lib. s. Rip. ORGANUM.*

*adagio. s 43 43 x 6 5 43 x 43*



*Pater.*



*Sancta Maria.*



(A 2)

Mater Creatoris.

Virgo.

Speculum.

Rosa mystica.

Domus.

Salus.

Auxilium.

Regina.



III. à 5. Voc: Concert: necess: 5. Instr: Concert: ad lib: 5. Rip. ORGANUM.

grave.

**K**

Yrie.

Pater.

Mater.

Sancta Maria.







10

Salus.

Stella.

Regina.

piano. forte.

Agnus. (B)



V. à 5. Voc. Conc: necess: 5. Instr: Conc: ad lib. 5. Rip. ORGANUM.

adagio. b 76      76 X      6 43      X      6 43

**K** The notation consists of two staves. The top staff starts with a large letter K and includes the text "Yric.". The bottom staff starts with the text "Pater." and ends with the text "Sancta Maria.".

b      6 43      b 6      X 6 b 65      6 43      6 76 X 43

The notation consists of two staves. The top staff starts with the text "Pater." and ends with the text "Sancta Maria.". The bottom staff continues the musical line from the previous staff.

6 43      6 43      6 76      43

The notation consists of two staves. The top staff starts with the text "Sancta Maria.". The bottom staff continues the musical line from the previous staff.

6 43 76 b 65 x  
S.

6 Virgo.

6 x b b 6 76 x b 4 6 43  
S.

6 Speculum.

6 x 6 43 b 6 6 x b 6 x b 6 6 43  
S.

6 Domus.

b 43 6 b 6 6 x 6 x b 6 6 x 76 x  
S. R.

6 Salus.

b \* 6 x 56 b 43 2  
S.

6 Regina.

6 7 43 x 6 b 6 x b 6 43  
S.



VI. *A.s. Voc: Conc: necess: s. Instr: Conc: adlib: s. Rip.* ORGANUM.



43

Pater.

65

Mater.

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Salus.

Regina.

Agnus.



VII. à s. Voc: Concert: necess: s. Instr: Conc: ad lib: s. Rip. ORGANUM.

6 6 x b  
R S

b 76 b 6 x b  
R S

b 65 b 76 b  
R S

b x 6 76 b 6 x b  
R S

b 43 b 76  
R S

b 65  
R S

43 43 b 6 b b 6 b  
R S

b 6 Speculum.

b 6 43 6 x x 6 x x b  
R S

Vas.

b x 6 76 65 x 65 43 5 x 6  
R

Rosa.

s x 6 5 x 6 6 x 43 5 x 6 5 x 6 5 x 6 6  
S R

Domus.

X

6 43

Salus.

b b b b b b 7 43 X 6 43 b b b b b b 76

Consolatrix.

6 b b b 6 43 b b b b b b 76 6

Regina.

b b b b b b 76 76 b b b b b b 76 6

b b b b b b 65 43 b b b b b b 65 43 b b b b b b 43

Regina.

X 6 6 43 6 43 6 43 X 6 X 6

Agnus.

b b b b b b 56 43 b b b b b b 6 6 43 43 43 43

(C)

adagio. miserere.

VIII. à 5. Voc: Conc: necess: 5. Instr: Conc: ad lib: 4. Rip: parum Concert: ORGANUM  
Lytaniæ Breves.

*grave. 6*

Yrie.

*b*

*Pater.*

*Sancta Maria.*

*b 6 5 6 5*

*Mater.*

b 6 5 6 5      6      x \* b 6 5 6 5      x x

b 6 5 6 5      6      x b 6 x 6      6 x 6

Virgo.

Speculum.

b x x b x s

x 6 x b 6 76 x 6 x 6 x b 65

Salus.

x 6 6 76 6 6 76 6 6 443 6

Regina.

x 6 443 6 6 443 6 x 6 443 6 6 443

x 6 443 6 6 443 6 x 6 443 6 6 443

(C 2)



IX. 1.5. Voc. Concert: necess: 2. VV. Conc: ad lib. 5. Rip. ORGANUM.  
Lytaniæ Breviores.

*grave.*

**K** Yrie eleison. Pater.

Sancta Maria.

Mater.

Virgo. piano.

A musical score for the Litanies Breviores. The music is in Gothic notation. The first system starts with a large capital 'K' followed by the words 'Yrie eleison.' and 'Pater.' The second system begins with 'Sancta Maria.' The third system begins with 'Mater.' The fourth system begins with 'Virgo.' The tempo is marked 'grave.' The score includes various dynamics and key changes, indicated by numbers like 6, 43, 76, etc., above the staff. The 'Virgo.' section ends with a 'piano.' instruction.

forte.

Rosa.

Salus.

Regina.

Agnus.



X. à 5. Vocibus Concert: fine Instrumentis, & Rip: ORGANUM.  
Lytaniæ Brevissimæ.

poco allegro.

K Yrie.

Mater.

Virgo.

Speculum.

Rosa.

Salus.



XI. à s. Voc: Concert: necess: s. Instr: Concert: ad lib: s. Rip. ORGANUM.

*grave.*

K Ytie.

Pater.

R Sancta Maria.

Mater.

The music consists of four staves of organum notation. The first three staves begin with a large capital letter 'K' and are labeled 'Ytie.', 'Pater.', and 'R Sancta Maria.' respectively. The fourth staff begins with a smaller letter 'M' and is labeled 'Mater.'. The notation uses vertical stems with small diamond shapes at their ends, and includes various accidentals such as flats and sharps, indicated by 'b', 'x', and '6'. Measure numbers like 65, 76, 443, 643, 4676, and 343 are placed above the staves. The first staff starts with a soprano C-clef, the second with an alto F-clef, and the third with a bass G-clef. The fourth staff starts with a soprano C-clef. The music is in common time.

6 76      6 65 X b b      6 3 65 X b b      6 3

Virgo.

6 65  
6 443      76 X 43 43      6 65  
Speculum.

6 43      6 b 76 X 65 43      6 6  
Causa.

6 43      76 X 43      76

Rosa.

43 b 3 b X X b X b 43 6

Domus.

43 43 76 X 6 b 43 76  
Salus.

b b X 6 43 b 76 X 6 b 43 76  
S R S R S R S R

X b b X 6 43 X b X 6 43  
S R S R S R S R

X \* 43 43 65 5 43 b 43 b  
S R S R S R S R

X 3 4 6 43 76 \* 9 8 76 b 6 5 443 65  
Agnus.

6 43 76 X 9 8 76 b 6 5 443 65  
R S \* R S R S R

S. R 6 6 76 b 6 6 43  
R S R R

6 6 43  
R

(D)

XII. à 5. Voc: Concert: necess: 5. Instr: Concert: adlib: 5. Rip. ORGANUM.  
Lytaniae paulò longiores.

grave.

K

Yrie.

Pater.

Fili.

Spiritus.

Santa.

Santa Maria.



Mater Creatoris.

Virgo.

Virgo potens.

Speculum.

Causa.

Rosa.

A page from a medieval musical manuscript containing six staves of Gregorian chant notation. The notation is written in black ink on four-line red staves. The music consists of square neumes. Several Latin words are printed below the staves, serving as labels or part of the musical text. The labels are: 'Domus.', 'Janua.', 'Salus.', and 'Regina.'.

The first staff begins with a note value of 6. The second staff starts with a note value of 6, followed by 's.'. The third staff starts with a note value of 6, followed by 'R'. The fourth staff starts with a note value of 6, followed by 's.'. The fifth staff starts with a note value of 6, followed by 'R'. The sixth staff starts with a note value of 6, followed by 's.'

The labels are positioned as follows:

- 'Domus.' is located under the second staff.
- 'Janua.' is located under the third staff.
- 'Salus.' is located under the fourth staff.
- 'Regina.' is located under the fifth staff.





XIII. à 5 Voc: & 5 Instr: Concertantibus: 2. Clariss ad libitum; etiam Tympanis,  
si placet, & 5. Ripienis.

ORGANUM.

*grave.*

K 







98  
76 X 4 6 43

Sancta Trinitas.

98  
56 X 4 6 6 43

Sancta Maria.

98  
56 X 4 6 6 43

3  
2 X 4 6 5 43 6 98 6 4 6 6 5 43

Sancta Dei.

Mater.

98  
55 6 X 4 6 6 5 43

98  
55 6 X 4 6 6 5 43

S  
Mater purissim.

X

6

6 6 6 43

43

Mater.

inviolata.

6 6

43

R

ora.

Mater amab.

X 765

Mater admir.

43

S

Mater Crea.

b b

R

43

2

S

ora.

6 6 5

43

3 2

S

Virgo.

ora.

Speculum.

Rosa.

Salus.

Regina.

( E )



XIV. à 5. Vocibus: 7. Instrum: 2. VV. 3. Trombonis & 2. Clarinis Concertantibus:  
cum Tympanis quoq, si placet, & 5. Ripienis. ORGANUM.

grave.



Yrie eleison.



Pater.



adagio. 6  
Sancta Maria.



Mater.

( E 2 )

43      65      b      43      76

5 7      X      X

6 5 4 b 5      6 5 4 b 5      6 5 4 b 5      6 5 4 b 5

adagio.

Mater amabilis.

grave.

Virgo.

6 6 6

43

665 65 443

43 grave. 6 6

R S Speculum.

b X b X 6 b X X 6

b X b X 6 b X X 6

b X vivace. 6 6 65 65

S. Rosa.

43 65 6

S. Domus.

43 7 7 3 3

R S Stella.

6 7 7 676

R

The image shows a page of musical notation for a string quartet, consisting of six staves. The notation uses a unique system of diamond-shaped note heads and vertical stems. Various dynamic markings are present, such as *adagio.*, *grave.*, *pivace.*, and *Agnes.*. The staves are labeled with names: *Salus.*, *Regina.*, and *Agnus.* The music includes measures with time signatures like 9/8, 6/8, and 3/4, and includes performance instructions like *s.* (slur) and *R* (ritardando).



XV. à 4. Voc: Concert: necess: 5. Instr: Concert: ad lib: 6 4. Rip. ORGANUM.

**K**

Yrie eleison.

Santa Maria.

A page from a historical musical manuscript featuring six staves of music in tablature notation. The staves are labeled with Latin names:

- Mater.** (Staff 1)
- Virgo.** (Staff 2)
- Speculum.** (Staff 3)
- Rosa.** (Staff 4)

The notation consists of vertical stems with small symbols at their ends, likely indicating pitch or rhythm. The staves are separated by horizontal lines, and the music is divided into measures by vertical bar lines. The labels are positioned below their respective staves.

Stella.

Salus.

Regina.

S.

R.

S.

R.

S.

R.

Agnus Dei,

(F)



*Lytaniarum Finis.*

Sequuntur aliquot AVE MARIA.

I. à Voce sola. Canto è Tenore.

ORGANUM.

*Adagio.*

A *Ve Maria.*

*Sancta.*

*Amen.*

The musical score consists of five staves of square neumes on four-line staves. The first staff starts with a large 'A'. The second staff begins with 'Ve Maria.'. The third staff begins with 'Sancta.'. The fourth staff begins with 'Amen.'. The fifth staff continues the musical line. Various neume patterns are used, including 'x', 'o', and 'd' shapes, often with vertical stems. Key signatures and tempos are indicated above the staves: 43, 676, 6 b5, 6 b5, 6 6, 6 6, 6 b, b 6 6, 76, 676, 43, 43, 556 4 643, b, 56 x 43, b 6, 43 b b 6, 43.

## II. A 2. CC. &amp; TT.

## ORGANUM.

*grave.*

## III.

## 22. Canti à Tenori.

## ORGANUM.

grave.

**A**

Vc Maria.

Sancta Maria.

The musical score consists of eight staves of organum notation. The notation uses four-line staffs with neumes. The first staff starts with a large 'A' and 'Vc Maria.'. The second staff starts with 'Sancta Maria.'. The notation includes various neume types and accompanying numbers (e.g., 6, b, 43) indicating rhythm and pitch. The music is divided into measures by vertical bar lines.

IV. 2. AA. vel secundum Clavigationem priorem 2. CC. vel TT. ORGANUM.

grave.

Maria

6

43-

*io.* ~~X~~ <sup>8</sup> <sub>6</sub> <sup>7</sup> <sub>5</sub> <sup>6</sup> <sub>4</sub> <sup>7</sup> ~~X~~ <sup>1</sup> <sub>6</sub> <sup>9</sup> <sub>4</sub>

## **Sancta Maria.**

x 6 43 *allegro.*

5 43

43 b 6

Amer.

b

七

43

1

piano.

force.

V.

a 2. Bassi.

ORGANUM.

A

Ve Maria.



## VI. 2. Alto &amp; Bass.

## ORGANUM.

*grave.*

A

Ve Maria.

6 b 6 6 6 43      x 76 x 6 b 6 x 6

43      43      43 b

6 43 b      6 43 6 6

66 6 b5 6 43 56 5      66 43

## VII. 3. ATB.

## ORGANUM.

*grave.*

A

Ve Maria.

76 \* b 6 6 6 43 6 43

43 6 76 x 76 43



VIII.

*grave.* ATB.

ORGANUM.

A





I X.

a 3. Bassi.

ORGANUM.

65 4  
43 2

6 5 4  
4 3 2

43

A

Ve Maria. Adagio è grave.



Sancta Maria.

(G)



X.      à 4. CCAT.

ORGANUM.

**A** Ve Maria.

Sancta Maria.

6 76                    6 76                    b 5 43



XI. à 4. CATB.

ORGANUM,

grave. 76

43

65

443



XII.

**à 6. Canto vel Ten: solo, & 5. Instr:**

ORGANUM.

Adagio.

*piano.*

A

Ve María.

26

PIANO

*farce.*

765  
343

b 6 4  
43

b 6 4  
43

107



XIII. à 5. Voc: Conc: necess: 5. Instr: Conc: adlib: 5. Rip. ORGANUM.

grave.      6 b      6      6 43      6 43

A      Ve Maria.

b b 43      b      b 43      b 43

Benedicta.

43 76 56

76 43 65

43 76 b6

76 x 4 6 43 x

43 76 b6

76 b6 6 43

76 6 43 b

6 3 43 x R x

b6 76 6 34 43

*presto.*

43

6 43

6 43

76 6

34 43

6

Amen.

43 x

6 43

R

5

43 x

43 x

43 x

43 x



XIV.

*à Voce sola. Cant. vel Ten.*

ORGANUM.

*Adagio.*

S

*Ub tuum.*

76      65  
443      6      6      43

6      43      6      43      X      6      65      6 b

43      6      56      43      b      43      b      X<sub>2</sub><sup>6</sup>      6      43      X

b      43      X<sub>b</sub>      43      43      b      65      43

XV.

à Voce sola. Canto vel Ten:

ORGANUM.

*Adagio.*

**S**ub tuum. *piano.*

*forte.*

*Sed à periculis.*

*Domina nostra.*

XVI.

λ 2. CC. vel TT.

ORGANUM.

*adagio.*      6 7 6      6

**S** Tella Cœli.

*O piissima.*

*tardissimo.*      43 65      b5

*Audi nos.*      *poco allegro.*

*adagio.*      b 765      6 765      b 7b65

*Salva.*

*87 65*      *43*      *b 6*      *b5*      *6*      *43*

*tardissimo.*



F I N I S.



(H)

IN-



# INDEX

*Eorum, que in hoc Opere comprehenduntur.*

## LYTANIAE.

I.	Kyrie eleison.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	5. Ripienis.
II.	Kyrie eleison.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	5. Ripienis.
III.	Kyrie eleison.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	5. Ripienis.
IV.	Kyrie eleison.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	5. Ripienis.
V.	Kyrie eleison.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	5. Ripienis.
VI.	Kyrie eleison.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	5. Ripienis.
VII.	Kyrie eleison.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	5. Ripienis.
VIII.	Kyrie. Lytaniæ breves.	à 5. Voc: Concert: necess:	3. Instr: Conc: ad lib:	4. Rip. parum Conc:
IX.	Kyrie. Lyt. breviores.	à 5. Voc: Concert: necess:	2. Violin: Conc: ad lib:	5. Ripienis.
X.	Kyrie. Lyt. brevissimæ.	à 5. Vocibus Concertant:	sine Instr: & Ripienis.	
XI.	Kyrie eleison.	à 5. Voc: Concert: necess:	5. Instr: Conc. ad lib:	5. Ripienis.
XII.	Kyrie. paulò longiores.	à 5. Voc: Concert: necess:	5. Instr: Conc: ad lib:	5. Ripienis.
XIII.	Kyrie eleison.	à 5. Vocibus & 5. Instrument: Concertantibus: 2. Clarinis ad libitum: etiam Tympanis, si placet, & 5. Ripienis.	2. Clarin: cum Tympanis ad libitum, & 5. Ripienis.	
XIV.	Kyrie eleison.	alias à 10. Vocibus, & 12. Instrumentis Concertantibus: hic redacta ad Concertantes tantum Voces 5. & 7. Instrumenta, nimurum 2. W. 3. Trombon: ac 2. Clarin: cum Tympanis ad libitum, & 5. Ripienis.	4. Voc: Concert: necess: 5. Instr: Conc: ad lib: 4. Ripienis.	
XV.	Kyrie eleison.			

## AVE MARIA &c.

I.	Ave Maria.	à Voce sola. Canto vel Tenore.
II.	Ave Maria.	à 2. CC vel TT.
III.	Ave Maria.	à 2. CC vel TT.
IV.	Ave Maria.	à 2. AA. vel etiam CC. aut TT.
V.	Ave Maria.	à 2. BB.
VI.	Ave Maria.	à 2. Alto & Basso.
VII.	Ave Maria.	à 3. ATB.
VIII.	Ave Maria.	à 3. ATB.
IX.	Ave Maria.	à 3. BBB.
X.	Ave Maria.	à 4. CCAT.
XI.	Ave Maria.	à 4. CATB.
XII.	Ave Maria.	à Voce sola. Canto, vel Tenore. & 5. Instrumentis necessariis
XIII.	Ave Maria.	à 5. Vocibus Concert: 5. Instrumentis Conc: ad libitum. 5. Ripienis
XIV.	Sub tuum præsidium.	à Voce sola. Canto vel Ten.
XV.	Sub tuum præsidium.	à Voce sola. Canto vel Ten:
XVI.	Stella Coeli extirpavit.	à 2. CC, vel TT.

## AD PHILOMVSVM.

Est autem, Philomuse, genius barum Lytaniarum &c. ut canantur paulò quidem alacrius, non properatò tamen & festinanter, sed graviter & moderate, nisi ubi quandoque paulò incitator Cantus expressè innuetur. Particulas adagio, grave, tardo, allegro, &c. nusquam ferè, nisi in Basso Generali addidi, moderanda Mensurae gratiâ: in ceteris Partibus non fuit visum factu necessarium; sufficit generatim, te scire, plerumq; sine festinatione procedendum esse. Quod, ut in precedentibus meis Operibus, ita hic quoque monendum duxi. Vale.

## SYLLABUS

Aliorum Operum ab Authore jam elaboratorum, & ex parte potiori ad prælum utcunque dispositorum.

1. Missarum. ab 18. -- 8. Voc: & 10. Instr: Pars I. Missæ 5.
2. Missarum. ab 18. -- 8. Voc: & 10. Instr: Pars II. Missæ 5.
3. Missæ. à 10. -- 5. Voc: & 5. vel 8. Instr: cum uno Requiem.
4. Missæ. à 5. & 4. Vocibus; cum Instr: etiam Clarinis.
5. Missæ. plurium Vocum, & Instr: cum, & sine Clarinis.
6. Psalmi Vespertini. à 5. & 8. Voc: cum pluribus Instr: cum, & sine Clarinis.
7. Psalmi. à 10. -- 5. Voc: & 5. Instr.
8. Psalmi Ariosi. à 5. Voc: & 5. Instr: cum Ripienis.
9. Psalmi. à 15. -- 5. Voc: 5. Instr: & 5 Voc Chori II.
10. Psalmi à Capella. à 4. Voc: Ordinariis.
11. Psalmi. à Voce sola, cum 5. Instr:
12. Psalmi. à 3. vel 5. -- 3. Voc. Concert: & 2. VV. Concert: ad libitum.
13. Psalmi. à Voce sola, cum 5. Instr:
14. Psalmi. à Voce sola, & 5. Instr: ad eundem Bassum Generalem.
15. Psalmi plusquam brevissimi. à 5. Voc:
16. Psalmi aliquot. à Voce sola, & 2. VV. super eodem Basso Generali.
17. Confitebor tibi, trigesies variatum. à 1. 2. 3. 4. 5. Voc: cum, & sine Instr:
18. Laudate pueri, vigesies quinquies variatum. à 1. 2. 3. 4. 5. Voc: cum, & sine Instr:
19. Nisi Dominus, decies variatum. à 1. 2. 3. 4. 5. Vocibus, cum, & sine Instr:
20. Psalmi varii. à 1. 2. 3. 4. 5. Voc: sine, & cum Instr:

21. Magnificat. plurium Vocum & Instr: cum, & sine Clarinis.
22. Magnificat. ab 8. Vocibus & variis Instr:
23. Magnificat. 5. Voc: & 5. Instr: cum Rip: Pars I.
24. Magnificat. 5 Voc: & 5. Instr: cum Rip: Pars II.
25. Motettæ. à 5. Voc: & 5. vel pluribus Instr: aliquando etiam cum Clar:& Rip: Pars
26. Motettæ. à 5. Voc: & 5. vel pluribus Instr: etiam Clarinis, & Rip: Pars I
27. Motettæ. ab 8. & pluribus Voc: cum varijs Instr: etiam Clarinis.
28. Motettæ. à 1. 2. 3. 4. Voc: sine, & cum Instr:
29. Lytaniarum. 5. & plurium Voc: & Instr: Pars II.
30. Te Deum laudamus. 10. & plurium Voc: cum varijs Instr: etiam Clarin
31. Hymni Ariosi, per totum Annum. à 1. 2. 3. & plurium Voc: cum Instr:
32. Salve Regina, trigesies variatum. à 1. 2. 3. 4. 5. Voc: cum, & sine Instr
33. Antiphonæ Marianæ. 1. 2. 3. 4. 5. Voc: cum, & sine Instr:
34. Sinfoniæ. 5. 10. 12. 16. & plurium Instr: aliquæ etiam cum Clarinis.
35. Musicæ Genialis Pars II.

**E**x his nonnulla in lucem data fortassis non futura essent ingrata & inutilia. Sed homo jam declivis etatis, & valetudinis inconstantissimæ, certi nil ausim promittere; inter has præsertim temporum difficultates, & rerum tam miseras facies, & nescio, quam tempestatem minari videntur, flendi potius, quam cantandi futuram virtutem. Si tamen proposito respondebit successus, hoc adhuc anno in publicum emerget Musicæ Genialis meæ Pars II. Cetera supremi Numinis dispositionem exspectabunt, tuumque, Philomuse, favorem. Siquis, Fortunam tuam experturus, animabes unum alterumve ex his consignatis Operibus, tuo labore ac impensis, in luci edendi, haud agrè à me obtinebis. Vale.

Ad Regis, & Reginæ Cœlitum,  
**JESU & MARIAE**  
æternam laudem, honorem & gloriam.

