

EXPEDITIONIS MUSICÆ *v. m.*  
CLASSIS I. *651*  
*7*

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

IOANNE MELCHIORE GLETTE  
BREMGGARTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

OPVS I.

PARS VI. seu VIOLINO I.

Cum facultate Superiorum.

Augustæ Vindelicorum, sumptibus Authoris, typis Andreae Erfurt.

ANNO Dñi MDCCLXVII.



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 & ILLUSTRISSIMÆ 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 ceu Nautæ, nec loquax ille è Dodonæa Quercu Malus, sive in principe Fistu-  
la,



la, sive in Chely, nec in Follibus Ventus, nec in Fundamento Harmonia Nautica, 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 Musicae 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 & ILLUSTRISSIMÆ 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 ILLUSTRISSIMO NOMINE REVEREND<sup>mæ</sup> & ILLUSTR<sup>mæ</sup> CELSITVDINIS VESTRÆ. Hoc nempe summo Malo impositum regnat Aplustre, depicta in aëreo Nobilissimæ Sindonis Campo cœli lætissima facies, qualem omninò optare sibi Navigantes solent, Cœrulea, eadèmq; 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, suòque splendore atque Illustrissimâ luce nubes dissipat, diem reserat, pluvias abstergit, fluctus sternit, ventos frænâ, viam serenat.

Et iam sublatae in spiram sunt anchoræ, iam rostra vergunt in mare, iam mensa pendent è cornibus carbasa, solummodò Aura deest; & quia non itur commodiùs aliâ, Favonium expectat Classis, Nutum videlicet REVERENDISS<sup>æ</sup> & ILLUSTRISS<sup>æ</sup> 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 REVERENDISS<sup>æ</sup> & ILLUSTRISS<sup>æ</sup> CELSITVDINIS V<sup>æ</sup> 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 REVERENDISS<sup>æ</sup> & ILLUSTRISS<sup>æ</sup> CELSITVDINI VESTRÆ, quicquid deinceps ab alijs acciderit, feret moderatè.



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

servus

Joannes Melchior Gletle  
Eeclesiæ Cathedr: Capellæ Magister.



**O** 

vivace.  
Benignissime.

piano.

forte.



O benigniss;





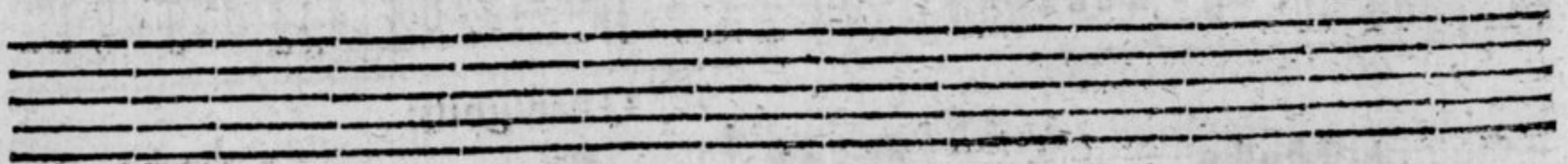












XIX.

à 4.

Cant; & 3 Instr;

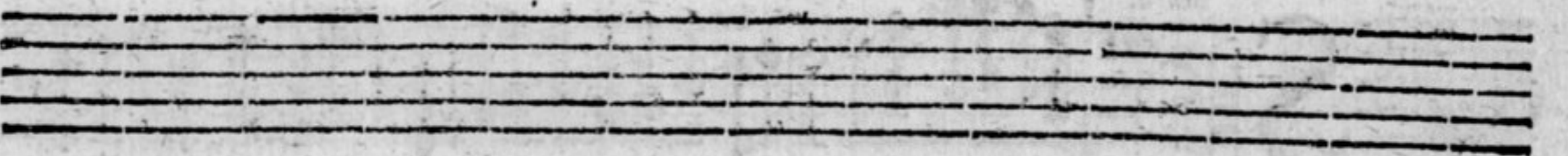
VIOLINO I.







Benedicta.



XX. à 4. Cant: aut Ten: & 3 Instr:

VIOLINO I.



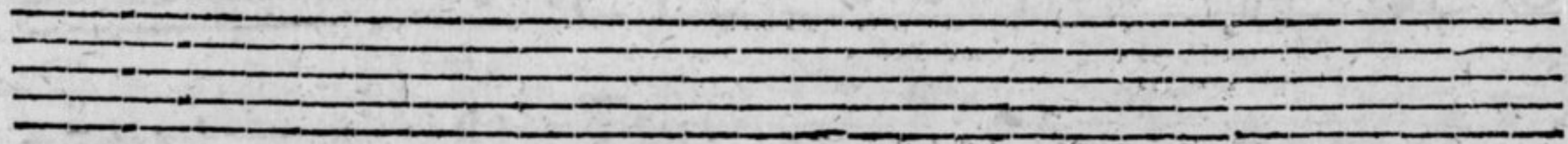
Ie Pellicane.







Amen..



XXI, à 4. Voce 1, & 3. Instr;

cum Alto-  
cum Canto-

VIOLA I.  
VIOLINO I.



Clavigat. pro  
cantando Canto.

Son:  
Ileat.



Sileat.







Loquere.



Oste nde.





*suave.*

Sonata.  
Xpandisti.

Expandisti.

Nolo.

Intra.



adagio e piano pianissimo.

XXIII.

à 4.

Basso & 3 Instr:

VIOLINO I.

**S**   
Alvc.

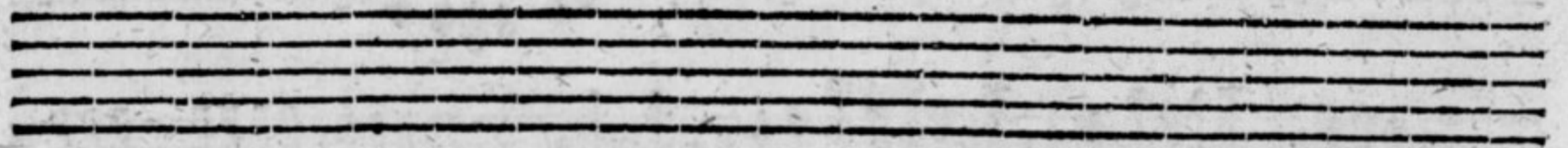
tremolo.

Eia.





O clemens.



XXV. à 5 vel 6. ATB, VV. cum fagot: ad lib:

VIOLINO I.



allegro.

Um incunditate,







Hæc est rosa.

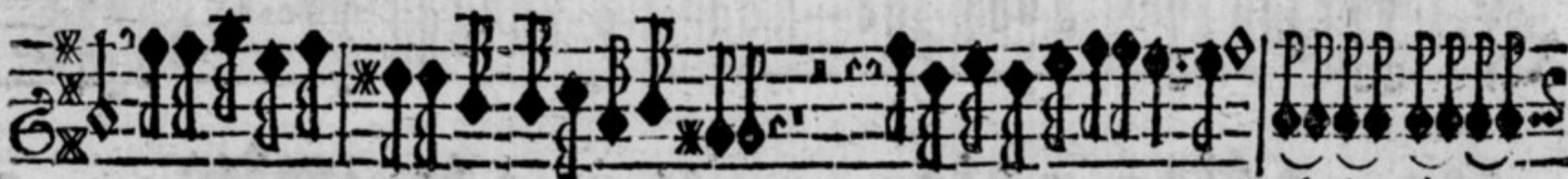




**E** 

Mitte Domine.





adagio e piano.



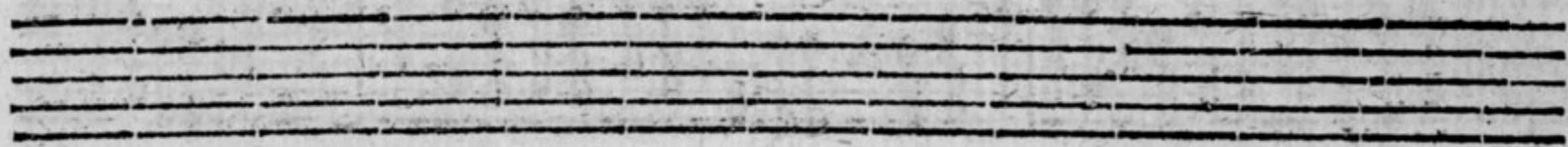

Mitte.



Vt sciam.







XXVII. à 6. Cant; vel Ten; & 5 Instr;

VIOLINO I.



Bb 2

Verte.



Pars posterior.

Exquisivi.

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

VIOLINO I.

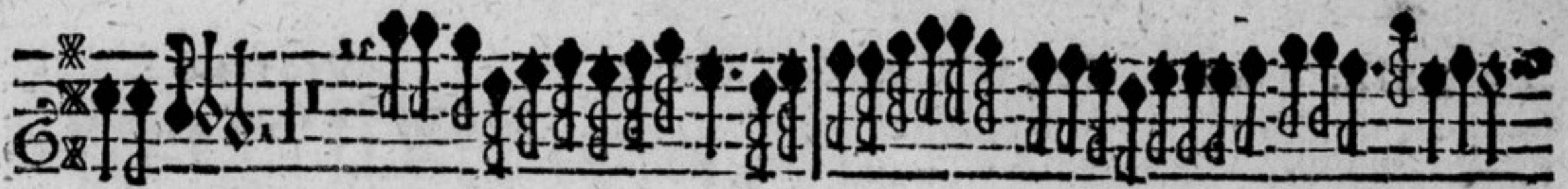
Pro cantando Tenore vel Canto.

Quam feliciter. Son:

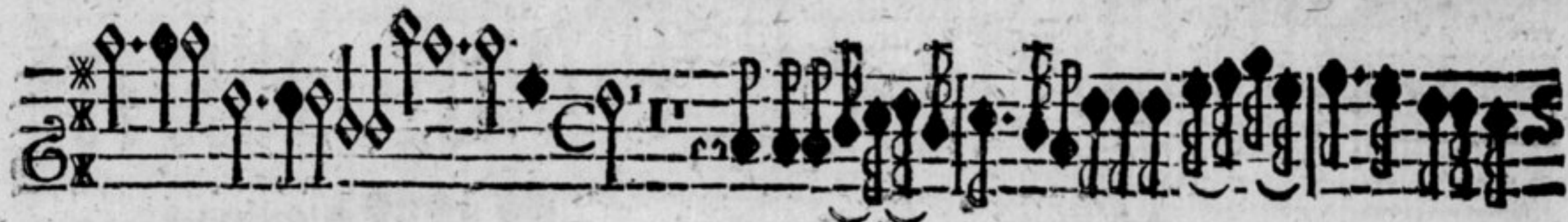
O quam,

O quantis.





Te lætis.



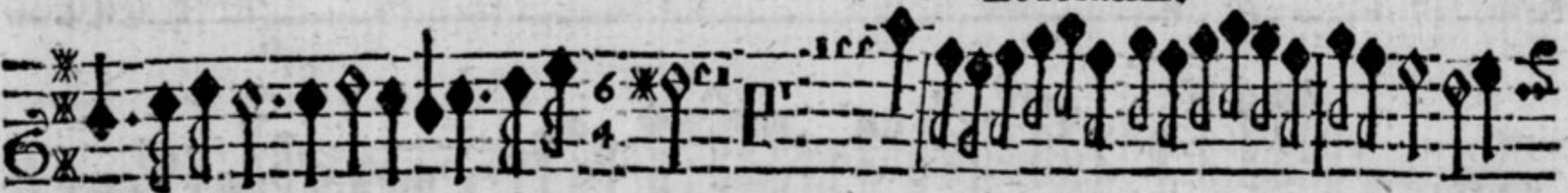


**S**   
Alve.



adagio e piano.

Et Iesum.





XXX.    à 6.    Baritono, vel Basso, & 5 Instr:    VIOLINO I.

Pro can-  
ando Basso pro-  
fundiori.

Uis mihi det.

Oignes.







**D** 

Extera. grave.





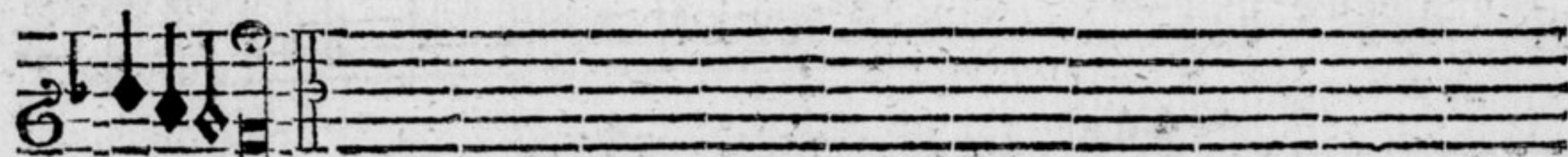

Dux fuisti,





Cc



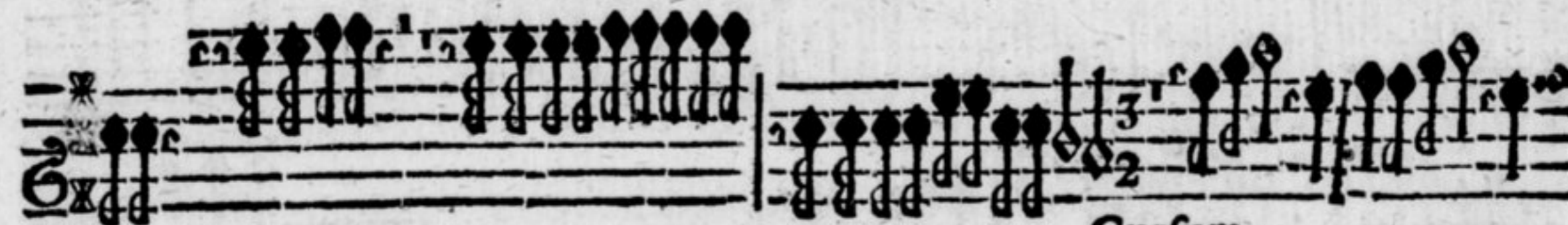


XXXII. à 6. Basso & 5 Instr:

VIOLINO I.



Bonum.



Cursum.







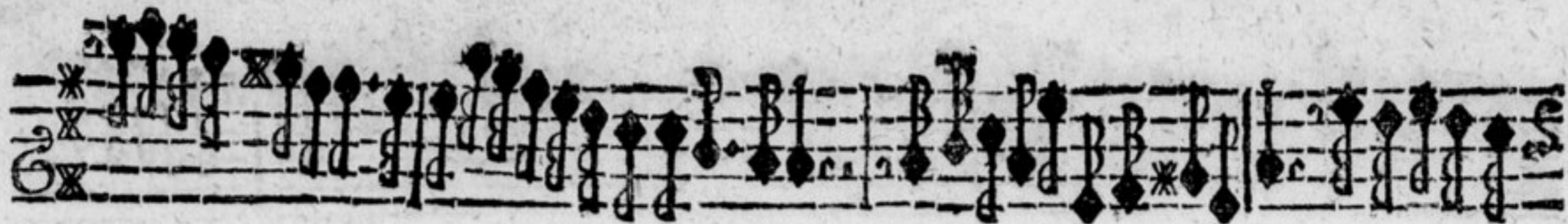
Fidem.



Alleluia.







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

VIOLINO I.



Egina coeli.



Quia.



piano. forte.



allegro.  
Resurrexit.





adagio e piano.

Ora.



vivace.

Alleluia.



XXXIV.

à 7.

Cant: vel Ten; & 6 Instr;

VIOLINO I.



piano.

forte.

Lma.



Cc 3



adagio e suave.

vivace.

Virgo.

piano. forte.

piano. forte.

piano. forte.

piano. forte.

largo e suave.

XXXV.

à 7.

Alt; Ten; & 5 Instr:

VIOLINO I.

largo.

Nima Christi,





XXXVI. à 8. 6. Voc; & 2 Violin; ad lib; VIOLINO I.

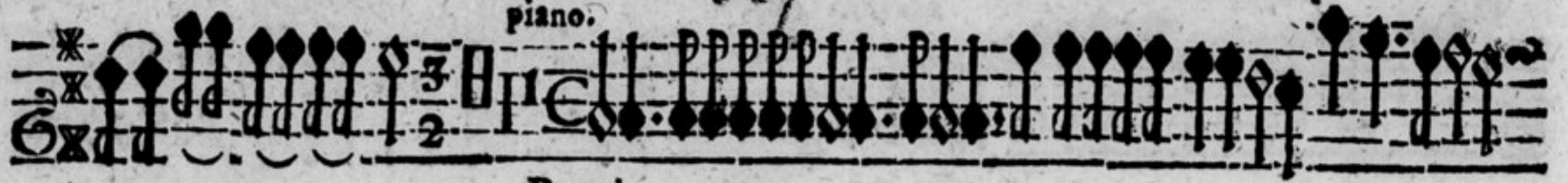


Vorte

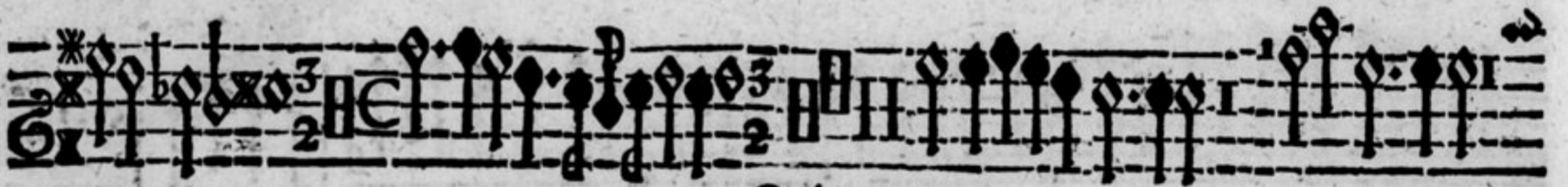




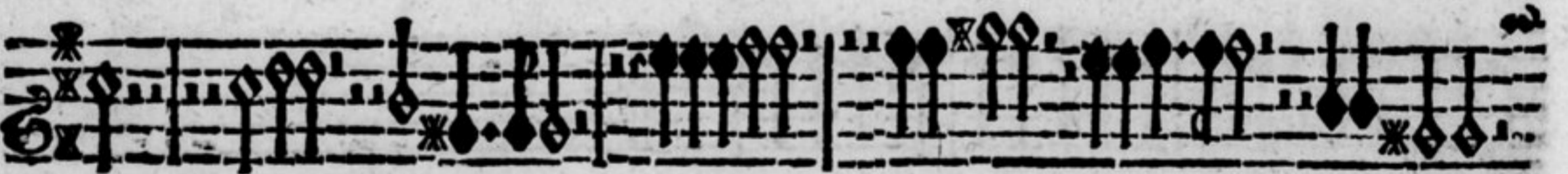
Sed ô Domine.



Beati.



Quis ergo.



F I N I S.

