

EXPEDITIONIS MUSICÆ
CLASSIS IV.
MOTETTÆ
XXXVI.

à Voce Solâ,

Et 2, potissimum Violinis, sæpius necessariis,
aliquoties ad libitum :

*Cum aliis quoque Instrumentis, graviori Harmoniæ
efficienda, passim additis..*

AUTHORE

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BREMARTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

OPVS V.
VIOLA ALTO.

Cum facultate Superiorum.

AUGUSTÆ VINDELICORUM,

Sumptibus Authoris, Typis Joannis Schönigkii,

ANNO Domini M DC LXXVII.

REVERENDISSIMO AC CELSISSIMO
SACRI ROMANI IMPERII

PRINCIPI

AC DOMINO, DOMINO

JOANNI
CHRISTOPHORO

PRÆPOSITO

AC DOMINO ELVACENSI, &c.

Principi ac Domino meo Clementissimo.

EXpeditionis novæ Classē novam in Altum deduco,
PRINCEPS CELSISIME, non quæ bellum
per mare circumferat, aut pelagus prædatrix infestet;
sed quæ Pacem, etiam cum concertandum est, im-
pense colat, Tranquillitatem amet, armisque præha-
beat Quietem. Classē, inquam, non nisi imbelli placidissima-
rum *Sirenū* præsidio munitam. Quæ vox quando aures Tuas
ferit, CELSISIME PRINCEPS, nolim, cogites cruentas
illas Acheloi Filias, quas impatiens dolor convertit in monstra.
Neque

Neque enim Proserpinam hinc quærimus, aut litamus Crudelitati, mortalesque incantatos mergimus in profundum; sed terræ inhærentes Animas sustollimus in sublime, sopitasque excitamus, ac Cœlo conjungimus. Quare nec Integritas habet, quas timeat insidias. Innoxia sunt *Sirenes* nostræ, nec Mores depopulantur. Execrantur, quicquid aut Lesbias sonat, aut Cynthias, Catullivæ Passeres, aut Stellæ Columbas. Indulgent Amoribus, sed Sacris; quosque non nisi Cœlestibus Hymenæis, Albisque impendunt Mentibus, quas terræ lutum supergressas Candida Virtus Astris inseruit. Ad Earum Genus Originem referunt, quæ Materiâ suâ Magno quondam Augustino violentâ quâdam aures illecebrâ, pectus affectu, oculos lachrymis implevere; quibusque pronam, libentemque audientiam facere, hominis à Supremo Numine perennaturis Beatorum gaudiis destinati argumentum non postremum esse, jam olim Philosophiæ Sacrationis Antistites voluere. Cum his igitur, ajo, Classiariis, sub felicissimis **ILLUSTRISSIMI TUI NOMINIS** Auspiciis, in Altum promoveo, **PRINCEPS CELSISSIMÉ**; eosdem captantibus Gratia Tuæ Favonios, qui me, meosque dudum jucundissimè coeperunt afflare. Ad **CELSITUDINEM TUAM** tanquam Portum adspirant; in quem cum exscensionem fecerint, faciles sibi Aures pollicentur; quales scilicet (cum Illustrissimâ Tuâ Præsentia Augustam nostram adhuc exhilarares) Earundem nonnullis dedisti. In altiori quidem interea Fastigio Virtus ac Merita Tua Te collocârunt; sed nihil hinc illis terriculi: ut quæ non in Dignitatis Tuæ, sed in Virtutis illius Fulgorem intendunt oculos, quam Heroicam primus vocavit Aristoteles, quam in Summis Verticibus admiramur omnes, & Ipsæ in vultu Tuo, voce, ac moribus intuentur. Humanitatem dico; quam cum Fortunâ minimè mutâsti. Hanc enim ut extra Te positam habes,
ita

ita illam intimis visceribus complexus, intra Te involvis, ac retines; Eâdemque *Sirenes* has meas in spem erigis, atque animas. Quæ tum demum omnes sive Zoilorum rhonchos, sive Momorum obtrectationes securè ridebunt; cum intellexerint, ad Voces suas, Sapientissimo *Tanti Ulyssis* Iudicio, Christianas aures *Nullâ Cerâ* esse obturandas. Vale PRINCEPS CELSISSIME, & communi Bono, Votisque nostris quàm diutissimè Vive. Ita Superos precatur Augustæ Vindelicorum, Anno Domini M DC LXXVII.

REVERENDISS: ET ILLU-
STRIS: CELSITUDINIS TUÆ

Clientum infimus

Joannes Melchior Gletle,
Eccl. Catbedr. Capellæ Magister.

I. à Canto vel Tenore solo, cum 2. vel 5. Instr: VIOLA ALTO ad lib:

grave.

B

Benedic anima.

Adagio.

Miserator.

Non in perpetuum.

3/2

Benedicite.

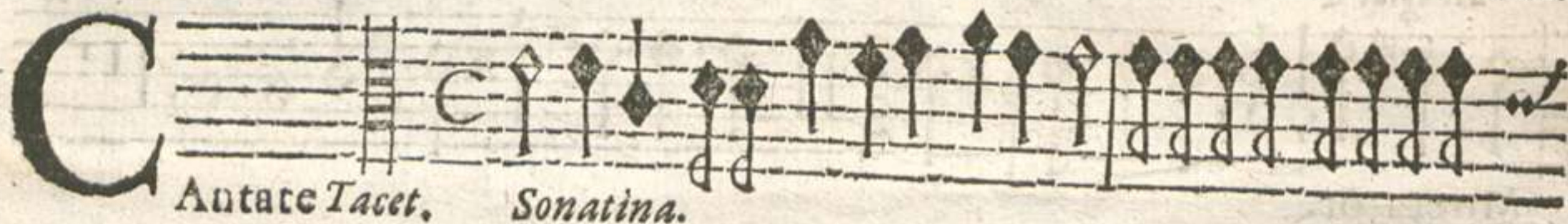
presto.



Benedic.



II. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA vel TROMB: I. ad lib:



Antate Tacet. Sonatina.

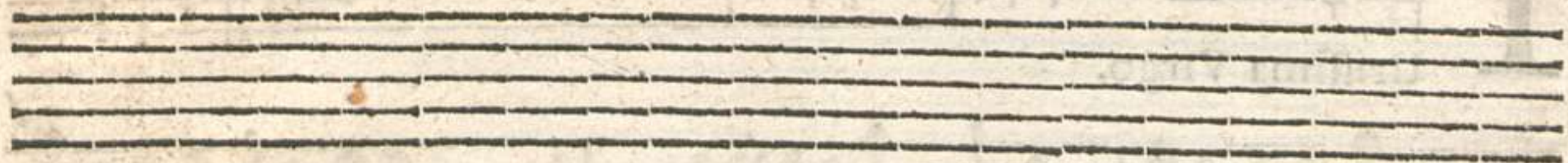


Ipse est
Tacet.
Sonatina
ut supra.

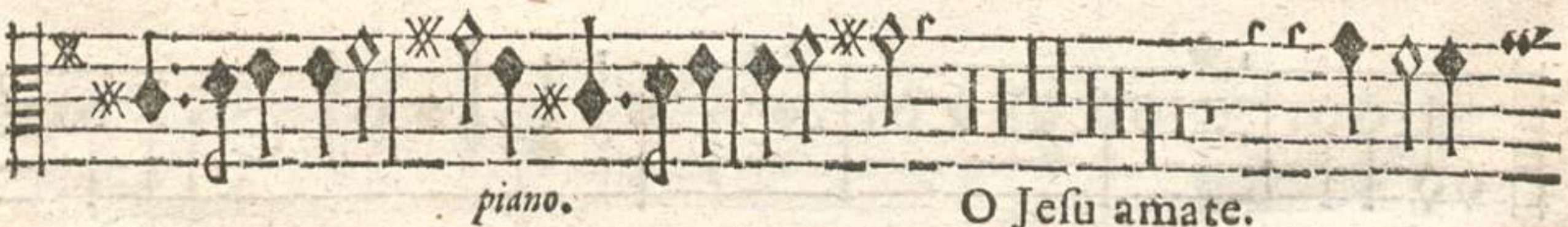


Ipsi sit.





III. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA ALTO ad lib:

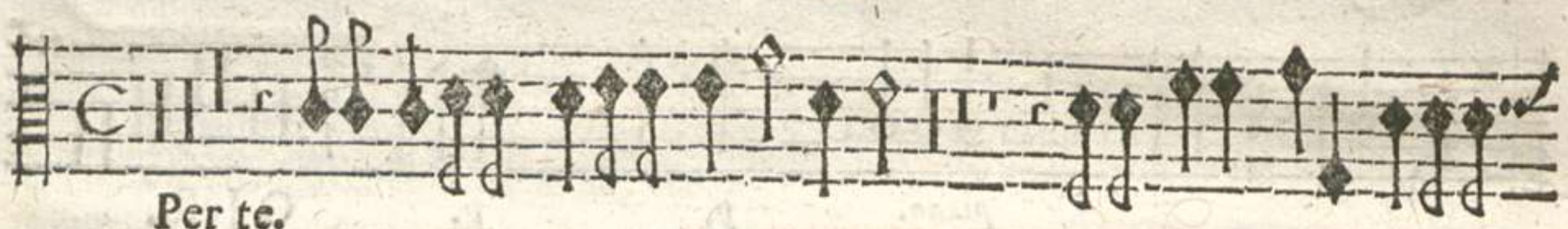


IV. à Canto vel Tenore solo, cum 2. vel 5. Instr: VIOLA I. ad lib:

P 
Urissima Virgo.






Per te.



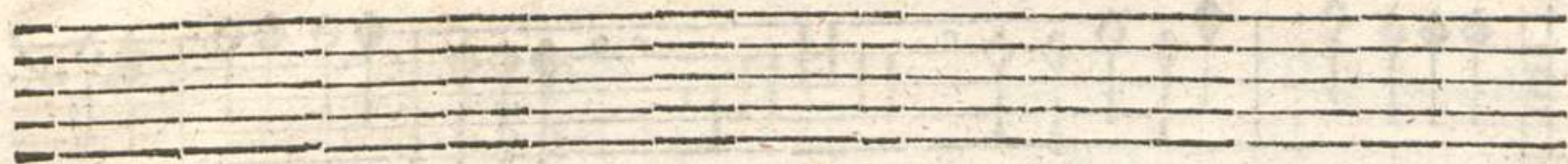
Audi.



Allegro.


Ut æternum.





V. à Canto vel T. solo, cum 2. aut 5. Instr: VIOLA vel TROMB: I. ad lib:



Elebremus. Sonatina.

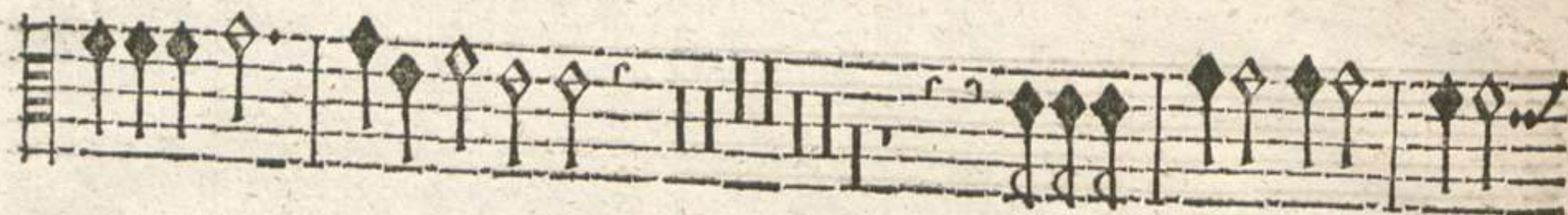


Celebremus.





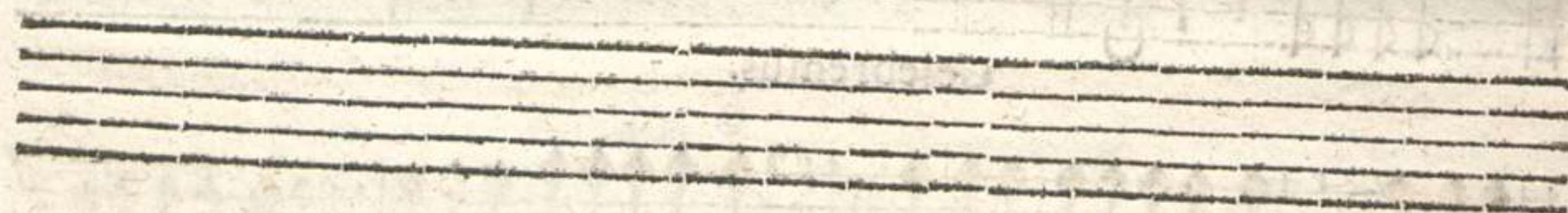
Benedicant. O quali.




piano. *forte.*



piano.



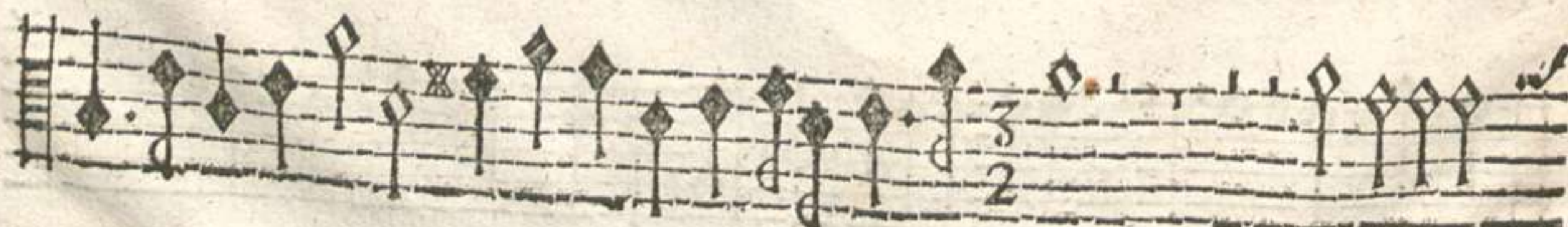
VIII. à Canto vel Ten. solo, cum 2. aut 5. Instr: VIOLA ALTO ad lib:

R  *piano.* *forte.* *piano.*

Regnum mundi.



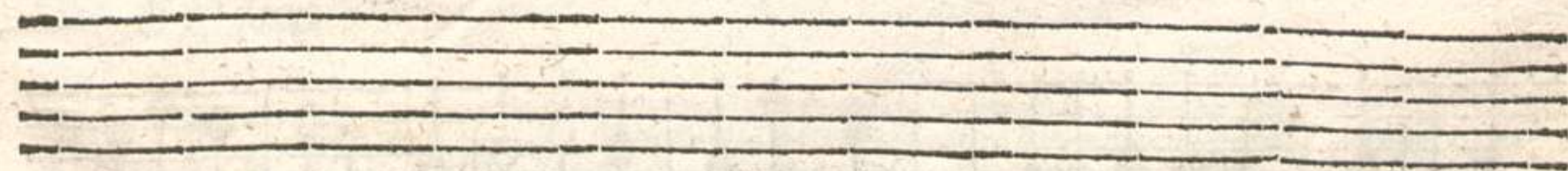
forte.



Quem vidi.



Quem vidi, ut supra.



IX. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA ALTO ad lib:



In lectulo meo.



piano.

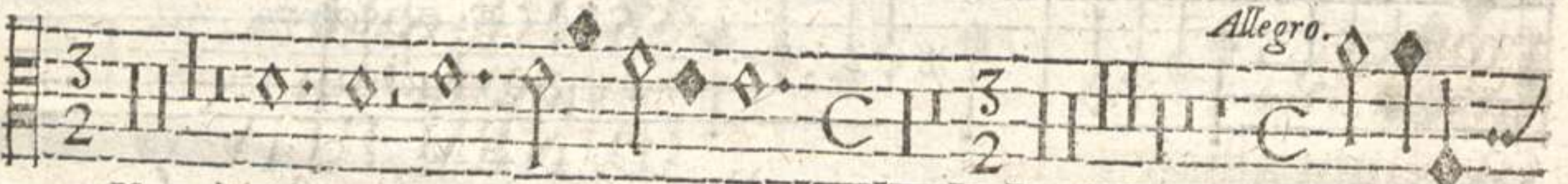
Surgam.



Heu miræ.



piano.



Vos dicite.

Tenui.

Dilectus.



pianissimo.



Adjuro.

X. Alto, *vel etiam secundum Clavigationem priorem*
Tenore aut Canto solo, cum 2. vel 5. Instr: VIOLA I. ad lib:



Pro cantando
Tenore vel Canto.

Ja gaude.

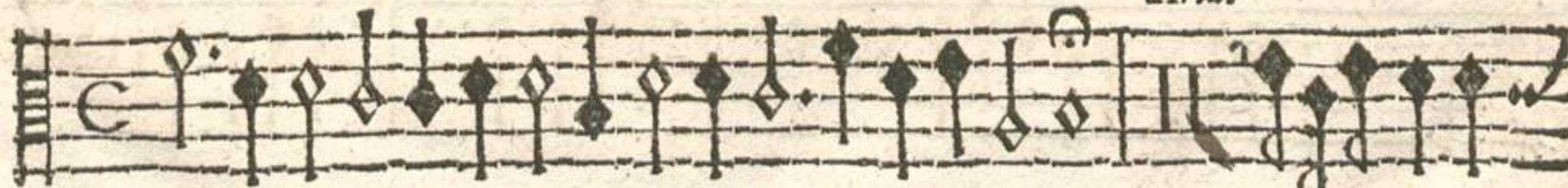


tardissimo.



O quàm,

Aria.



O festiva.

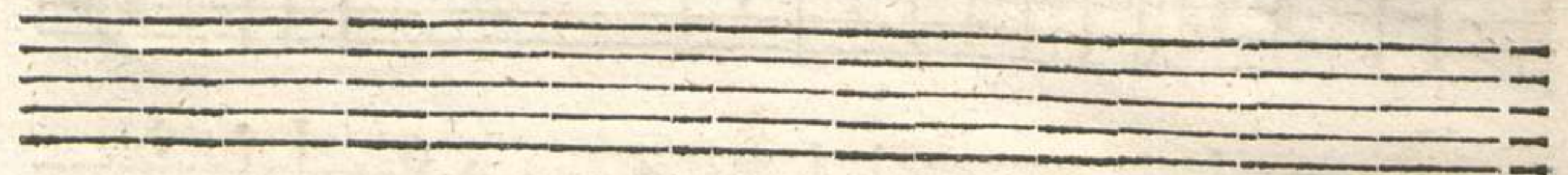


bbb

piano.

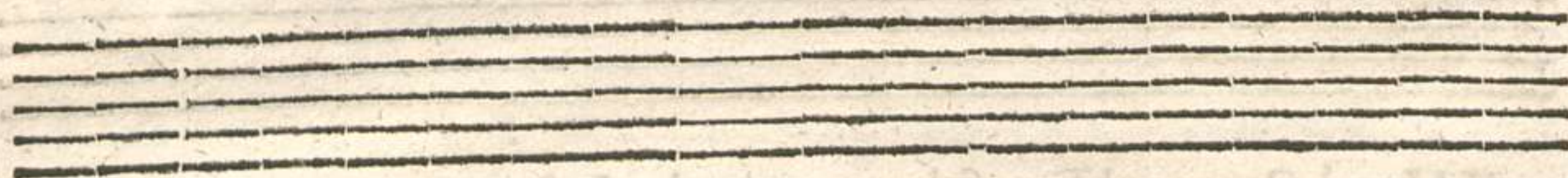


piano.



XI. Alto solo, cum 2. vel 5. Instr: VIOLA vel TROMB: I. ad lib:



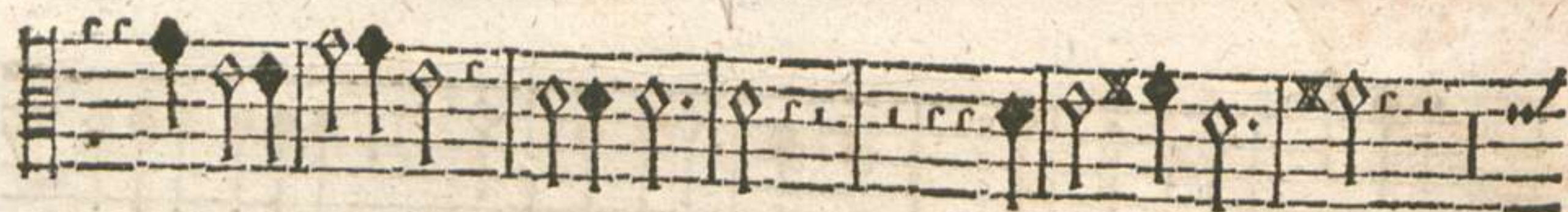


Eadem Motetta pro cantando Tenore vel Canto accommodata.

VIOLA vel TROMB: I. ad lib:



bbb 2



XII. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA I. ad lib:

Aria.



Alve pectus.



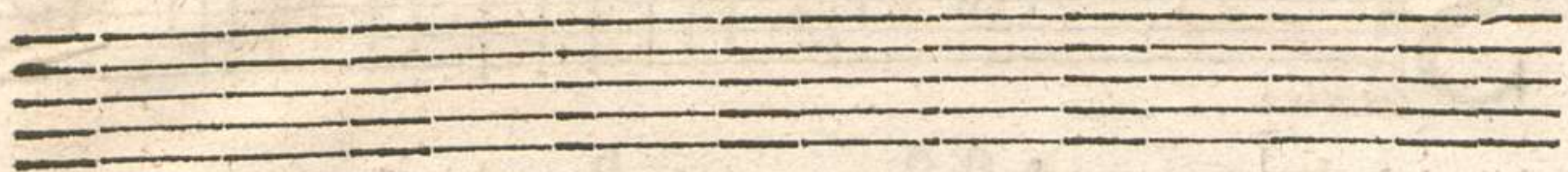
Odor.



Tuæ sanctæ.



Dum me.



XIII. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA I. adlib:



Uicquid agam.



Allegro.

Adagio.



Omnia.

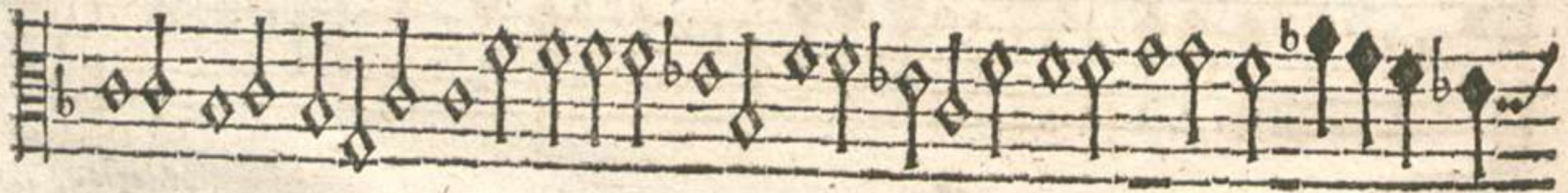


Cum Jesu. *piano.*

piano.

bbb 3

XIV. à Canto vel Ten. solo, cum 2. aut 5. Instr: VIOLA I. ad lib:





Uousque dormis.



Horrendi.



piano.



piano.

Centenæ.



piano.

Incensæ.



piano.

Igniti.



piano.

Sed major.



XVII. à Canto vel Alto solo, cum 2. vel 6. Instrumentis.

Si Clarinum & Tympana adhibentur, hac pars omittitur:

Si loco Clarini & Tympanorum alia Instrumenta adhibentur **TROMBONE I.**



Aria.



Salve victor.

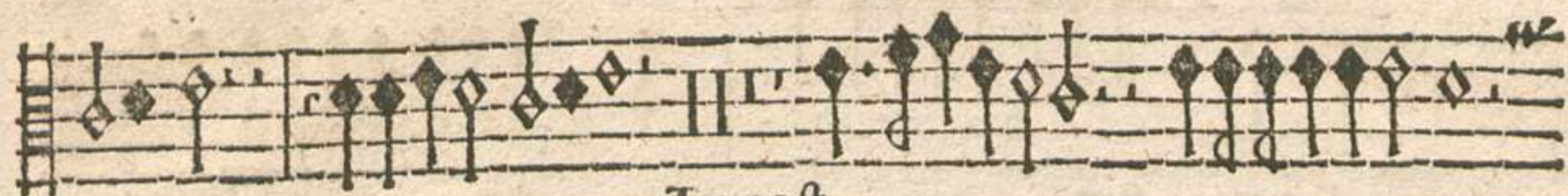


Salve mortis.





Redivive.



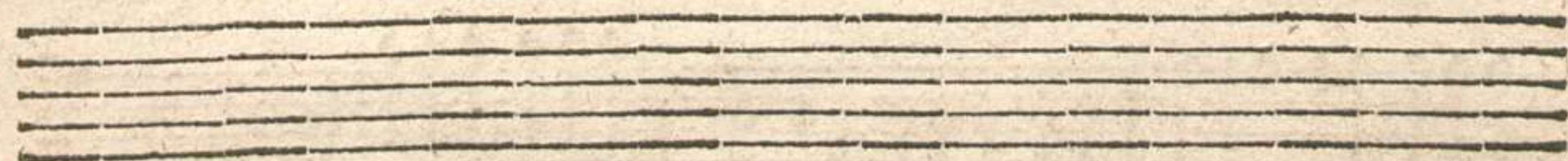
Tu post.



Qui.



Alleluja.

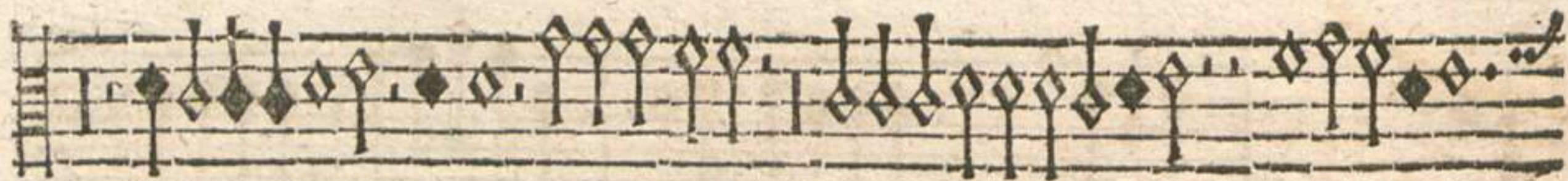


XVIII. à Basso solo, cum 2. vel 5. Instr: VIOLA ALTO. ad lib:



Ictimæ paschali.





piano. forte.
Agnus. Mors.

piano. forte.



Scimus.



piano. forte.

p. f.

p. f.



p. f.



XXII. à Canto vel Ten. solo, cum 2. aut 5. Instr: VIOLA ALTO. ad lib:

Adagio.

D Omine. *Sonatina.* Domine,

Sed tantum.

XXIV. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA ALTO. ad lib:

T Ota pulchra.

Oculi.

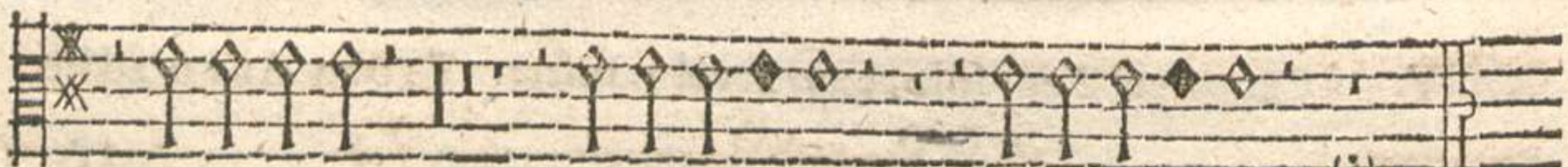
Vulnerasti.



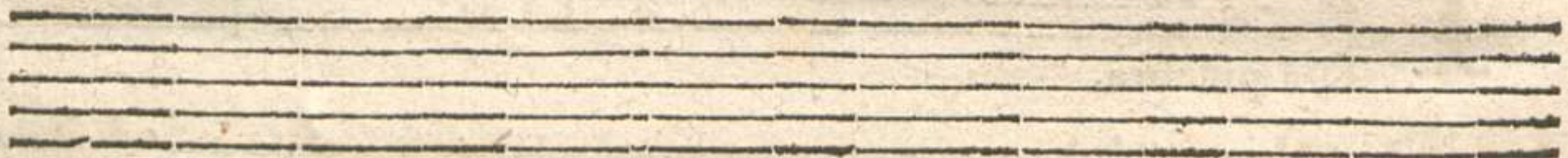
Pulchriora.



Tota. Veni.



piano.



XXV. à Canto vel Ten. solo, cum 2. vel 5. Instr: ad lib: VIOLA ALTO.



S Alve Pater
vel in alijs festis
strophis alterius
textus Tacet.

Sinfonia.

piano.

forte.



piano.

forte.

piano.

Ita post singu-
las strophas
repete.

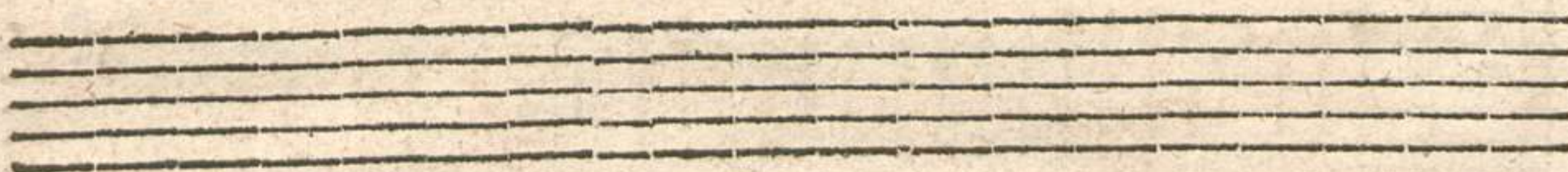
Melodia. Adagio.



Ad ultimam stropham.



piano.

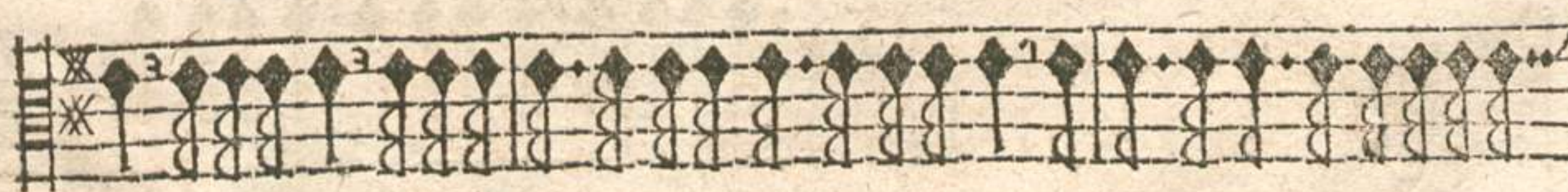
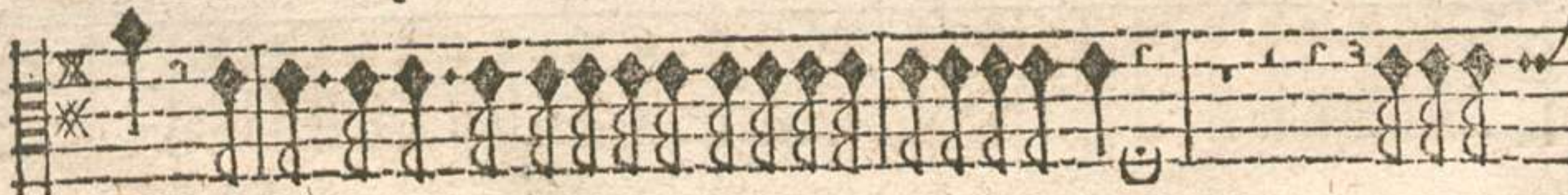


XXVI. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA ALTO, ad lib:

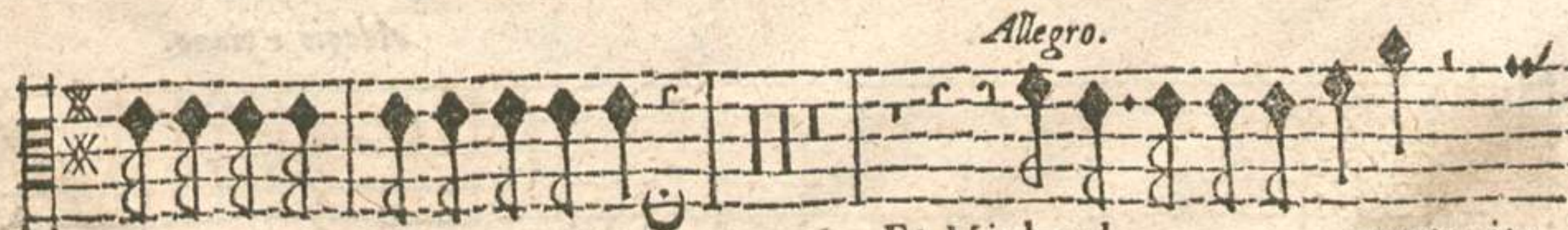
vivace.



Actum est praelium.



Allegro.



Et Michael.

verte cito.



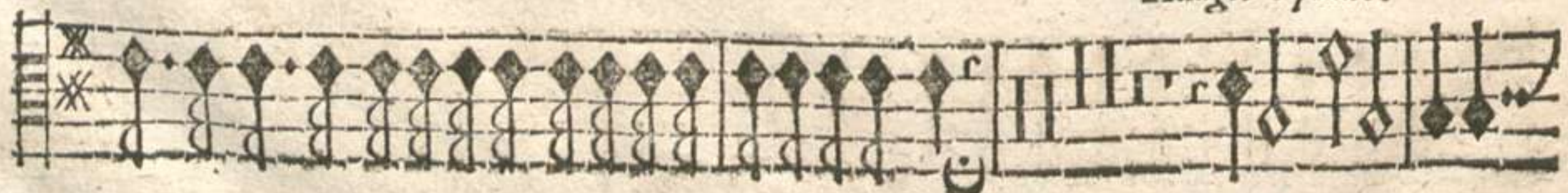
Adagio.

Et audita.



vivace.

Factum est.



Adagio e piano.

O Deus.

Allegro.



Sed Michael.



piano. forte.



piano. forte.



piano. forte.

piano.

XXVII. à Basso solo, cum 2. vel 5. Instr: VIOLA ALTO. ad lib:

T 
Ranſeamus.

Adagio.

O admirabile.

Aria.



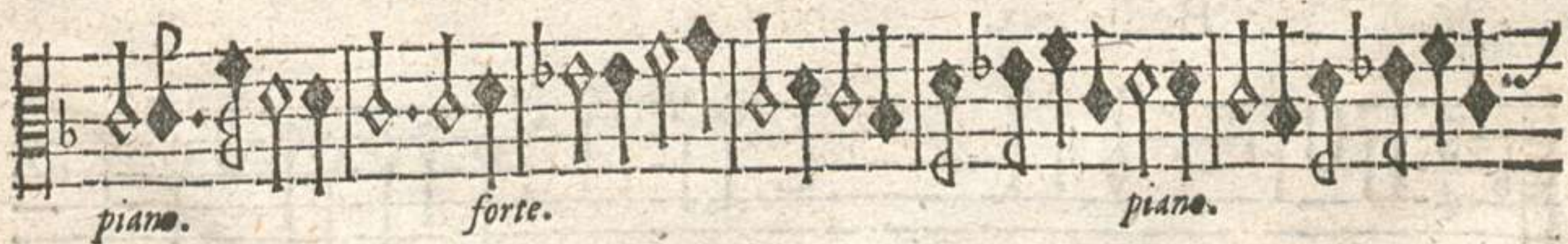
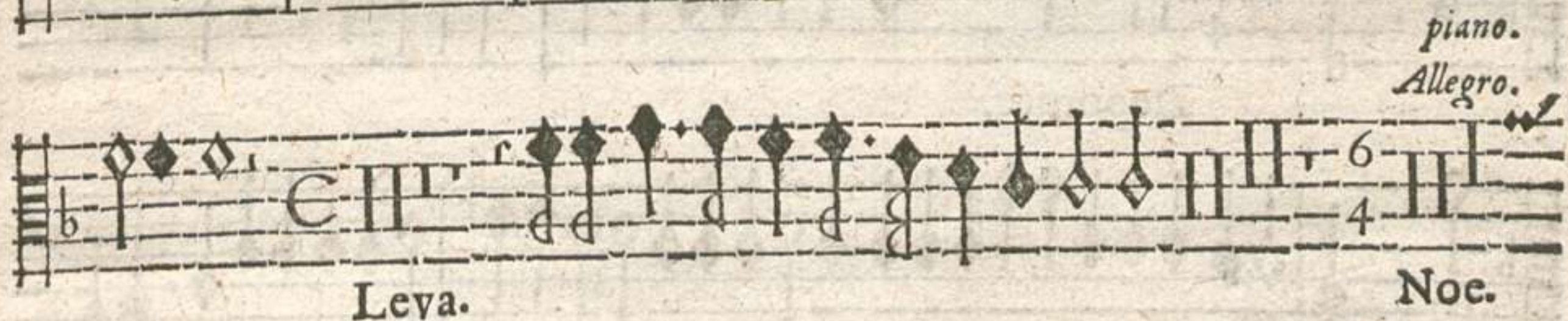
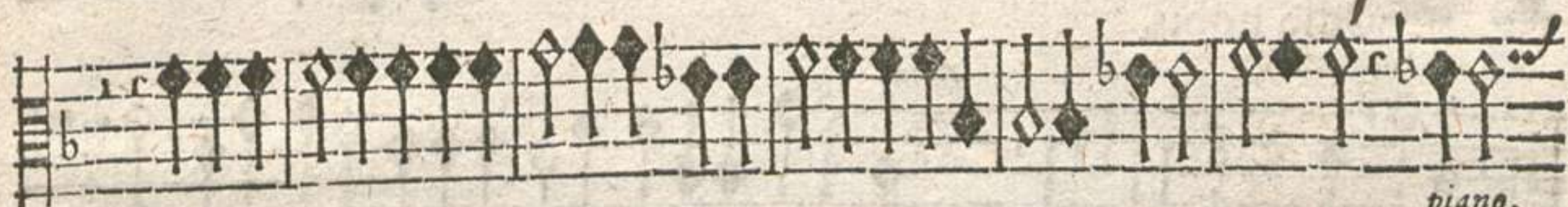
Quem sidera.



piano.

Repete sexies.

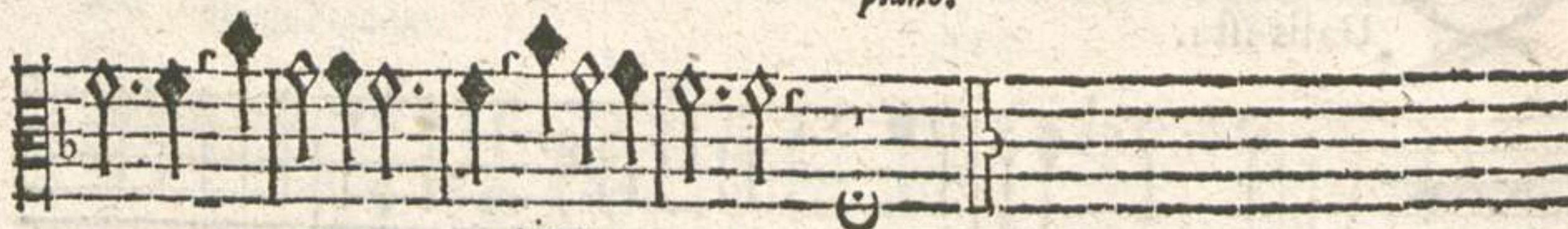
XXVIII. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA ALTO ad lib:



ddd



piano.



piano.

XXIX. à Canto vel Ten. solo, cum 2. vel 5. Instr: ad lib: VIOLA ALTO.



Odie nobis.

Aria.



Deponite,



Hodie pax.



In Bethlehem. *Aria ut supra.*

Hodie illuxit.



Qui sidera, *Aria ut supra.*

XXX. à Canto vel Ten. solo, cum 2. vel 5. Violis. VIOLA III. ad lib.

Et dann so groß, piano. D Adam.

piano. forte.

piano. Soll dann.

Ja/ ja. D theurer.

Schau nun.

piano. pianissimo.

piano. Und du D Eva.

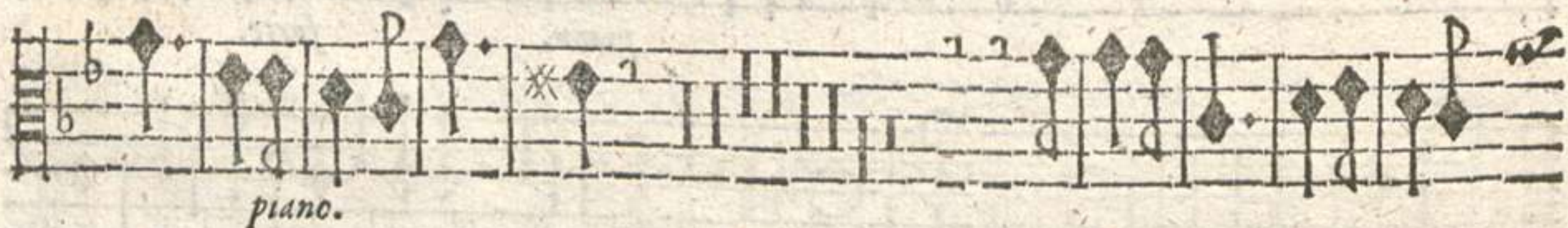
piano. pianissimo.
ddd 2



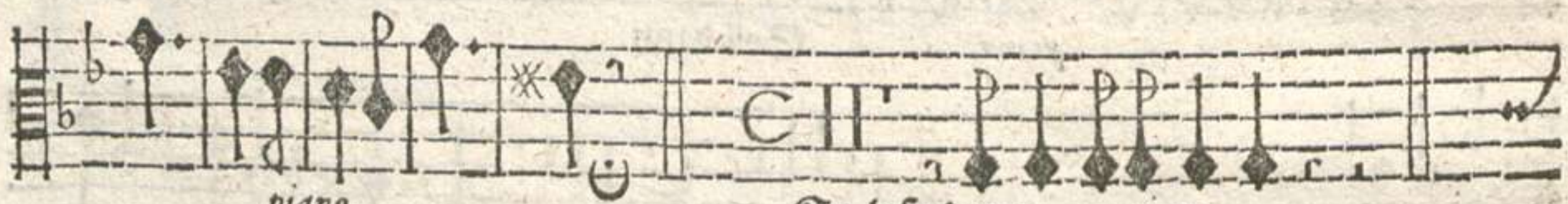
Du aber.



Kombt alle.



piano.



piano.

So laßt dann.

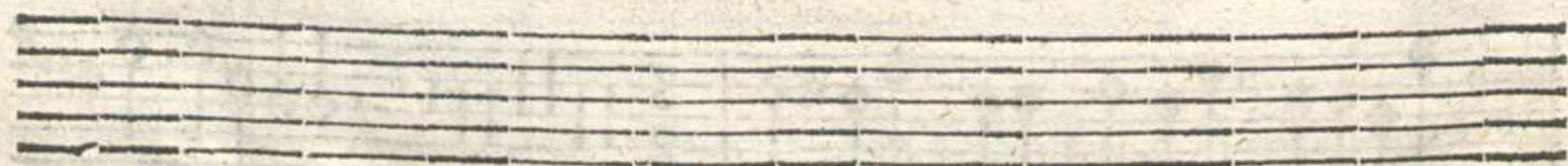
piano.

Aria.



piano.

1. O starker Gewalt.
2. O Jesulein.
3. Lob Ehr und Preiß.



XXXI. à Canto vel Ten. solo, cum Instr: ad lib: VIOLA I.
Transponatur, si necesse est, in Tertiam inferius, secundum Clavigationem priorem.



Sonatina.



P

Uellule
Tacet:

Sonatina ut supra,
vel si mavis, ejus
loco Aria sequens.

Aeterni Patris
Tacet.

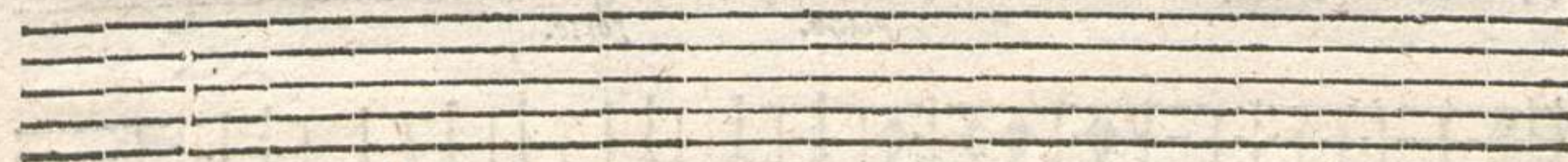
Sonat: ut supra,
vel Aria,
Aria pro stro-
pha ultima.



Tibi ô Puer.



piano.



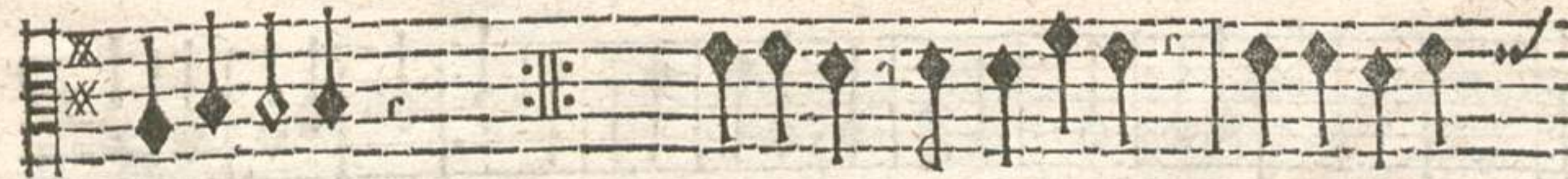
XXXII. à Canto vel Ten. solo, cum Instr: ab lib:

VIOLA I.



Wie ein so rauhe Krippen.

Sinfonia praeedit.



Wie ein
so rauhe etc.

Sinfonia
ut supra.

Et sic alternatim
usque ad finem.



ddd 3

XXXIII. à Canto vel Ten. solo, cum 2. aut 5. Instr: VIOLA ALTO ad lib

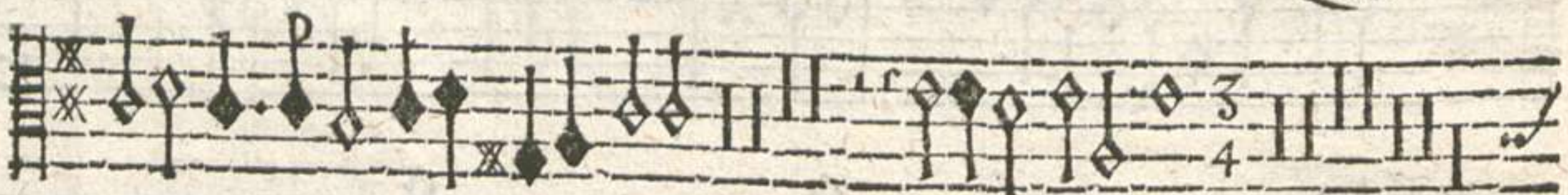
Adagio e soave.



Isere mini.



Quis.



O duri.



piano.

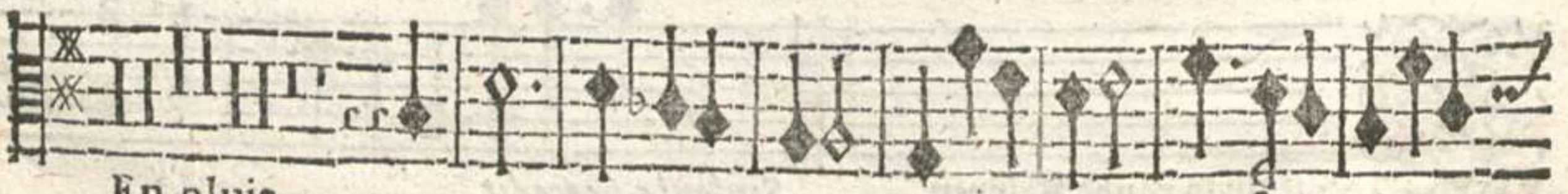
forte.



piano.

forte.

piano.



En pluie.

piano.

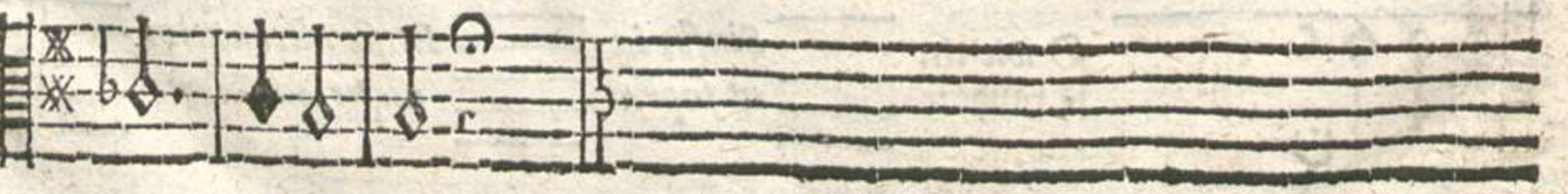
forte.



piano.

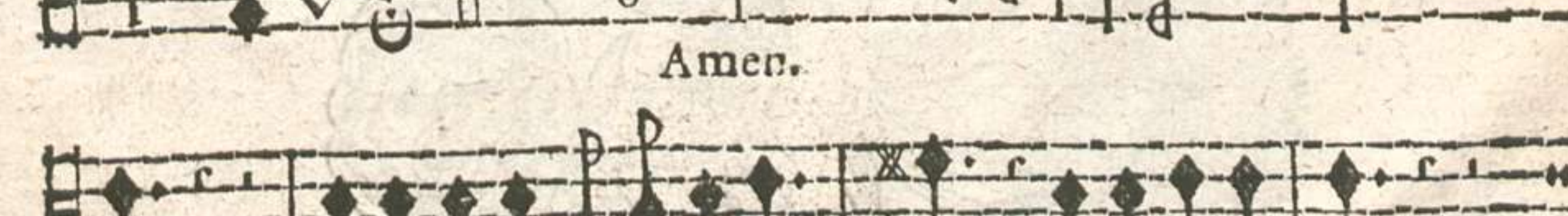
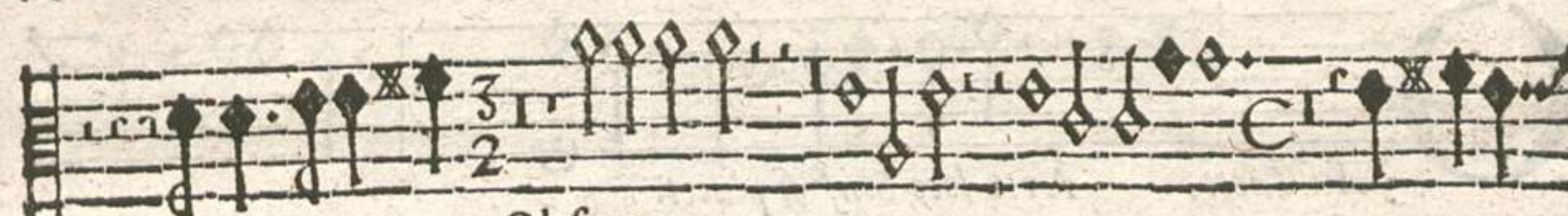
forte.

piano.

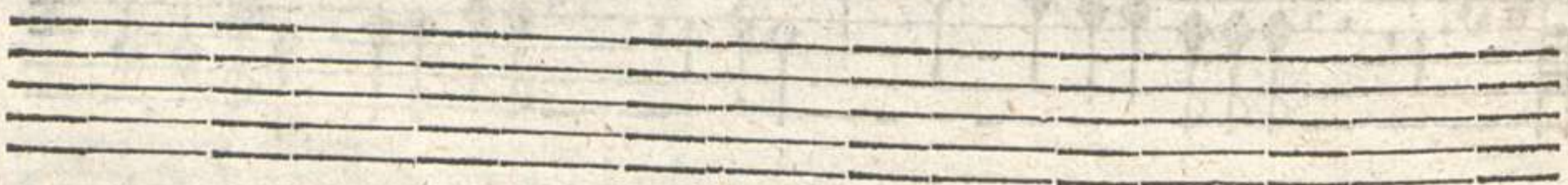


e bbb

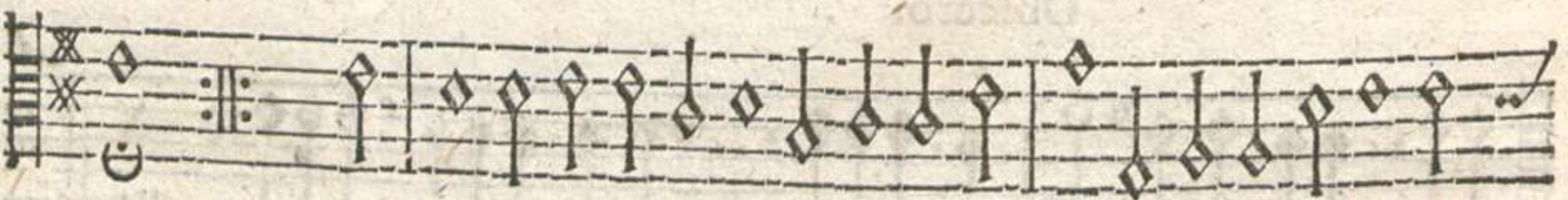
XXXV. à Canto vel Ten. solo, cum 2. vel 5. Instr: VIOLA ALTO ad lib:
Formula Votiva Sodalium B. Virginis.



verte cito.



XXXVI. Alto, vel etiam Ten. aut C. solo, cum 5. Instr: ad lib: VIOLA ALTO.
pro Tenore aut Canto potest transponi in Secundam inferius.



*Post 2dam stropham repete.
ultima stropham simul.*

F I N I S.

