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Book .B88M6
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MOTETTI SACRI

A VOCE SOLA

DEL PADRE D. LODOVICO BVSCA

OPERA PRIMA.

СОЛНЦЕ ТЕЛОМ
А ДОГРЫ А
БОГИ СОВОКУПНОСТИ
ДОЛЖНЫ СОСТАВЛЯТЬ
САМОЕ СОЛНЦЕ





²Busca, Lodovica
MOTETTI SACRI

A VOCE SOLA

DEL PADRE D. LODOVICO BVSCA
TURINENSE,

Monaco Cassinense in S. Simpliciano di Milano.

OPERA PRIMA.

Dedicata all' Illustrissimo Signor Conte

TEODORO BARBO.

In Bologna, per Giacomo Monti. 1672. Con licenza de' Superiori.

554a.14

N 29, 38

1490 M⁶
388
B. 200

ILLVSTRISSIMO SIGNOR MIO PADRON COLLENDISSIMO.



A forza de gli amici non aurebbe vinta la mia resistenza, nel dar queste mie primizie di Musica alla luce, s' io non auessi confidato ch' esse fossero per riceuere il miglior lume dalla protectione di V. S. Illustrissima. Fiu pure la sua Musa gentilissima, che a miei concerti recò poc' anzi nel Teatro di Milano il miglior grido alla bellissima Floridia, E' in fatti prouati che la singolar dolcezza del suo metro dava all' armonia le misure della bellezza, e le vivacità delle sue inuuenzioni dava a gli applausi il vigore della giustizia. Non niego per questo che di maggior peso sia la gloria, ch' ella ha conseguita con l' eccellenza della natural filosofia, e di maggior profitto sian' al mondo i bellissimi ritrouamenti, onde V. S. Illustrissima ha arricchita la profession Militare, nella quale tanto con l' esquissenza del sapere, quanto col valor dell' operare, ella ha superati i gradi

più onoreuoli. Tanto più sicura farà l'eternità del suo nome, auendo ella illustrata la purità d'un chiarissimo sangue co' lumi dell'ingegno, e con lo splendore della prodez̄za. Nel valore di meriti si grandi, confido che farà tanto più vigorosa la protezione che ne spero, in difesa di queste mie deboloz. Zé, & a V. S. Illustriſſima ſò diuotifſima riuerenzia rafſegnandouī

Di V. S. Illustriſſima

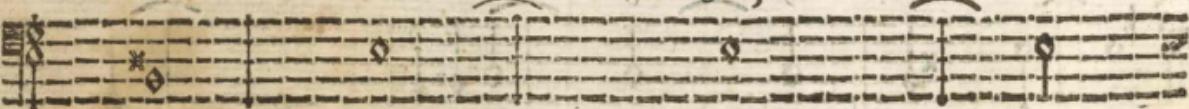
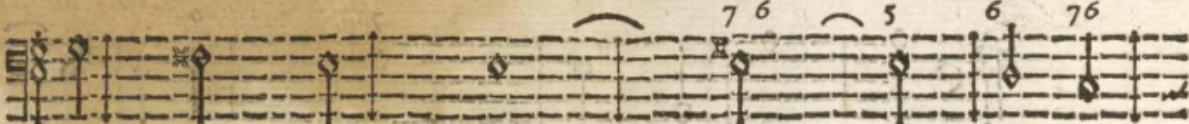
Deuotis. & Obligatis. Seruo
D. Lodouico Busca M. Cassinense.

Del Signore, e per ogni Tempo.

Dulcissime dulcissime Ie- su ò dul-
cissime dulcissime Ie- su ò piissime Christe

Motetti à voce sola di Lodouico Busca. Opera Prima.

A



3
Allegro.



A 2

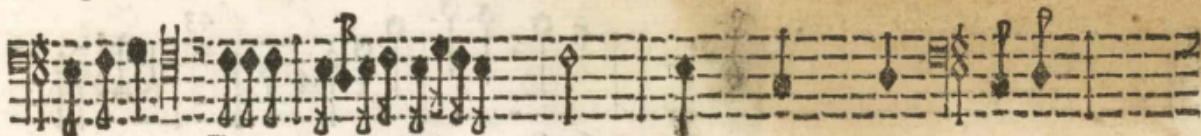


E A

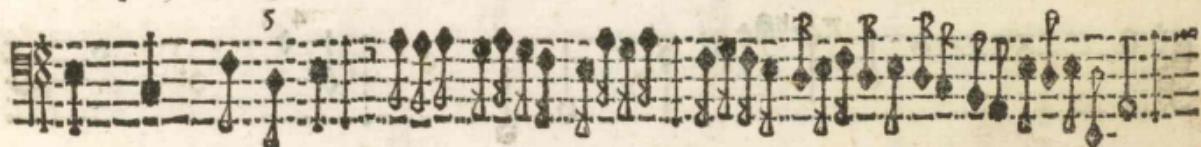


parasti vitam æter-

5



nam præ-^xparasti.



5

6



Ad te accedo ad te accedo ad te ad te recurro



fons pi e ta tis Cha ri ta tis præces meas





suscipe, praes me - as suscipe

43

6 43



tulux vera - salus hominis verum gaudium spes fi.

76

6

6



5

3



de- lium, verum gaudium spes

43

fi- de- lium q. Dulcis

43



amor salua me dulcis amor salua me dulcis a- mor

676

56

76

6



5



43

43

43



venite ergo mortales

venite ergo mortales

cur-



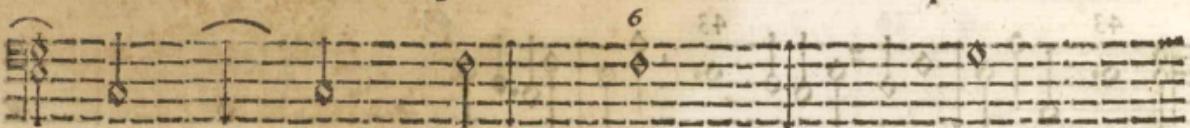
Motetti à voce sola di Lodouico Busca. Opera Prima.

B

10



rite currite gentes ad sole m sa- pi entiae ad



6



fontem eterna moniles certe si acutie ergo mortales sonus si



6

8

Motetti à vocis loqis dī. Iohannes II. Petri. Opere. P. 15.



næ æternæ vitæ ip̄ se da bit̄ ve rum gaudium vos sal̄

6 43



5



Inferno ip̄ se



dsnd

6

5 4 3

B 2



6 43

6

ip se

7

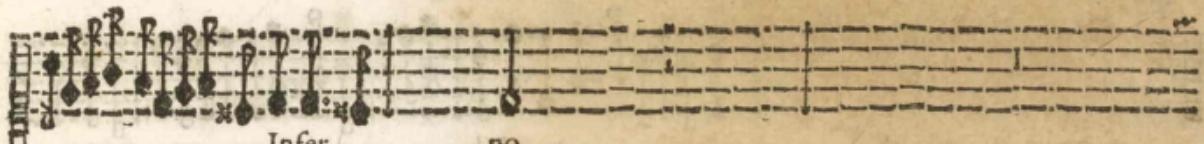


in / nd / 23



76





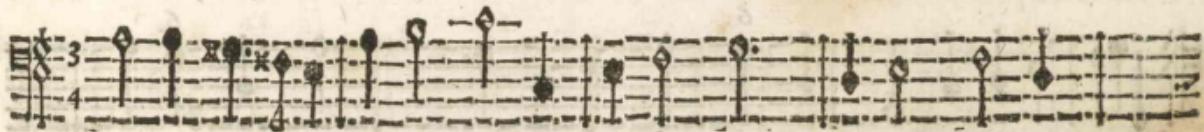
Infer- no.



Allegro.



Gaudete ergo letan-



6

6

6



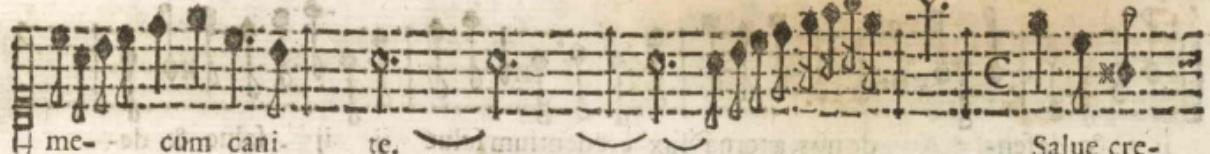
5 6 5 43



tes & vna me- cum canite & vna me- cum canite v na



Aria adagio.



me- cum cani te. Salve cre-



43

16



ator syderum salue salve redem ptor noster æterna lux credentium salue

6



5

x x



ij & defen de nos, æterna lux credentium salue ij ij salue & de-

43



5

6



fende nos, Tu deprecantium suscipe præces Iesu piissime, tu mentes



nostras dirige, & nos ab hoste protege, & nos ab hoste protege Alleluia



Motetti à voce sola di Lodouico Busca. Opera Prima.

C

18



Al- le-

6

6



luiā Alleluia

43

6

6

5

6

5

6

56

6



Moceti à voce lora di Iohannio Bunes. Oles Bunes.

1.

19

leluia

6

5

6

5

icluia.

G 3

3

5

6 42

Del Santissimo.



E- nite vo- la-

The musical score consists of three staves of music. The top staff starts with a large, ornate initial 'V' decorated with floral patterns. The lyrics 'E-nite vo-la-' are written below the first two measures of this staff. The middle staff begins with a circled 'C' followed by '2'. The bottom staff begins with a circled 'C' followed by '5'. Numerical markings '3', '6', and '6' are placed above the stems of specific notes in the middle and bottom staves. The music is written in black ink on aged, yellowed paper.



te volo la te vola



43



te volo la te, Vo late Angelici chori, o phæbi ca



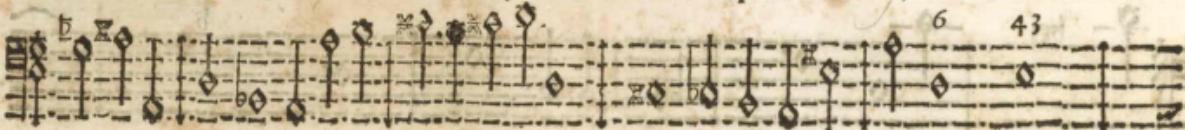
43

65



nori, ò musæ sacratæ angelici cheri, ò phæbi canori, ò musæ sa-

6 43



cratæ, vo- la.



56

43

23



te, vo- la-

56

43



te - Ve- nite can-

43



43

34



te canta te, Can tate ò

$\text{b} \sim$ 2 $\times 6$

6

43

5 43

$\times 6$



animæ bellæ, ò musicæ stellæ Vraniæ beatæ ò Animæ bellæ ò

65



Motetti à voce sola di Lodouico Busca. Opera Prima,

D

26



musicæ stellæ Vranie beatæ canta-

6

43

SING 53



5



- 6 allad cania te can- ta

56



76

43





38

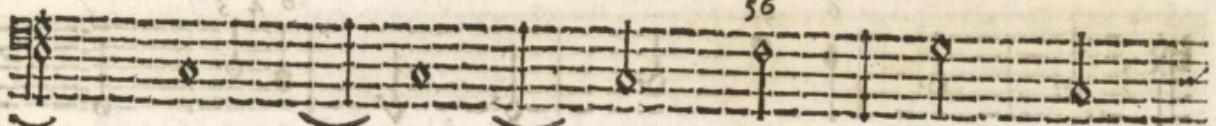


Piano.

29



56



30 Aria allegra.

Exclama te ado ran do exclama te ado ran do

6 43 6 4 3

5 5

ò Cæna prodi gio faci sus pi rate, sus pi rate suspi

6 43 5



Aria graue.



328

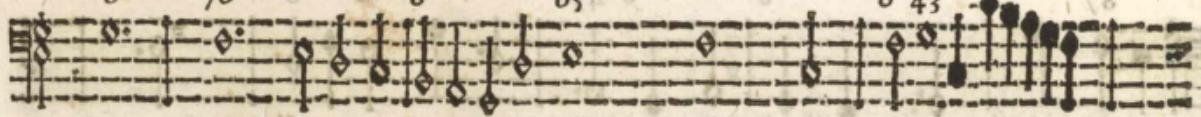


perna Ambroba animata, ò vita æterna in pa ne ve la ta

6 76

6 65

6 43



43

5



vi ta æ terna in pa ne ve la ta

43



ò vi ta æ terna noi ò vi ta æ terna in
6 43 6 6 6

Arietta allegra.

pene ve la ta. noi ambi sing noi Cantate
43

Motetti à voce sola di Lodouico Busca. Opera Prima.

E

populi, ò mensa Angelica, gusta gusta sion gusta fame lica gusta
 (6 6 6 6 43
 gusta sion gusta fame lica ò dilecta
 43



6

6

6 43



5

5



deifica ta

adora gusta ij

43

6



5

36



& exultan- 6 do can- ta, viuo viuo beata, viuo

5

6

6

6

65

5 43



viuo beata In hac mensa fa cro san eta viuo viuo be-

87

6

43

65

5

A handwritten musical score for three voices, likely for soprano, alto, and basso continuo. The music is written on five-line staves. The first two voices are in common time, while the continuo part uses a different time signature. The vocal parts consist of short note heads, mostly eighth notes, with some sixteenth-note patterns. The continuo part features sustained notes and some sixteenth-note patterns. The score includes lyrics in Latin: "ata, viuo viuo beata," "In hac mensa, in hac mensa sacro fan-", and "56 56 56 5 43". Measure numbers 56 and 43 are also present.

etia in hac mensa sa cro sā etia
 6 43

ined ouiv oniv Alle
 luia Alleluia Al le luia
 6 43 6 43

Alle.

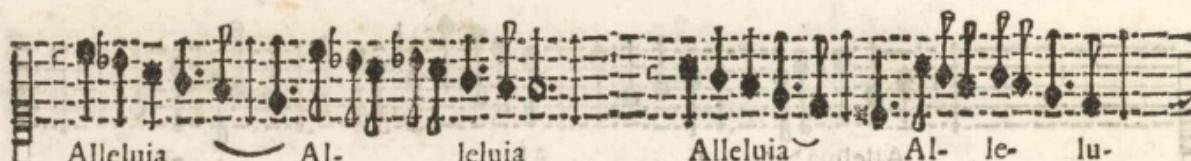
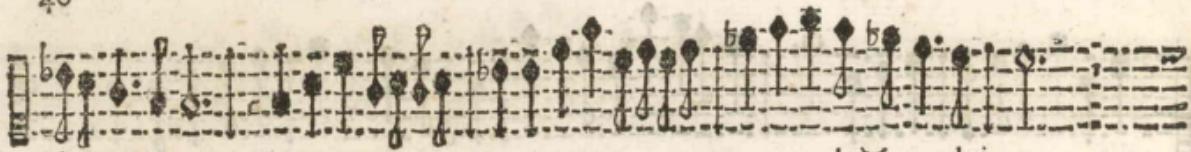


Alleluia Alleluia Al- leluia



6 4 3

40

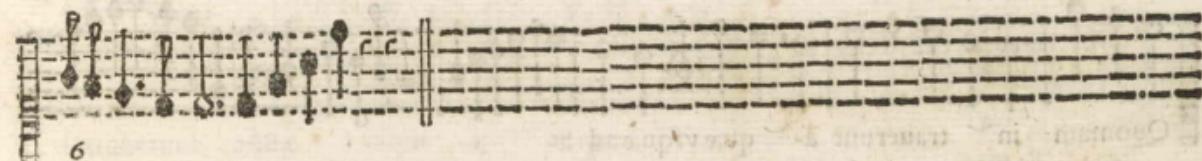


4r
Piano.



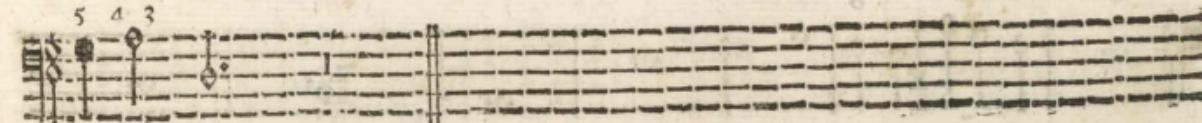
ia Alleluia ij Al. leluia ij

6 43



6

5 4 3



Senz' Organo.

Motetti à voce sola di Lodouico Busca. Opera Prima.

F

42
Per ogni Tempo.



Aluum-me fac De- us, saluum-me fac De- us,

Quoniam in trauerunt a quæ vsquæ ad a-

Motet Salve regina quoniam dilecta. Obsecra



- it supply ni pāmā me cōt am intrauerat aquæ

56

2

6

6

43

5



intrauerunt aquæ vsque ij vsque ij A ad A.

36

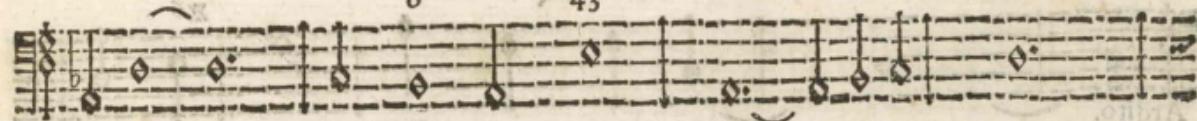
5 6



F 2

44

ni mā me am intrauerunt aquæ ij
6 43 vsque ij-
5
vsque vs que Adi A supv ji supv 56 ~
6 6 *6



46

Adagio.



mine Audi Do-
mine, Et intelli-

Ardito.

x6

x6

ge cla-



56

6



mo-rem meum Et in

6

76

x6

Ardito.



teltige cla-



48

Adagio.



6

mo rem me um Et intellige cla

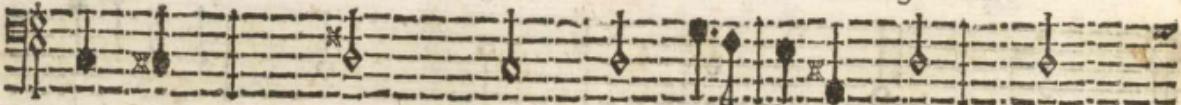
Prestissimo.

5

6

43

6



3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3



56

56

56

56

6



3

Adagio.



rem meum. - 34 400

6 43

6

5 Piano.

6



Motetti à voce sola di Lodouico Busca, Opera Prima,

G



Motetti à voce sola di Tommaso da Milano. Opere II.



-ls b Heu



Allegro.



G 2

52



Allegro



53

surge, in
me at eu a festina ij ibnū ad om̄it al i iūal auxil iu-

uan dom
uan dum me ad ad iuuān dum mc. nī

43 43 6 6 43 5



Ardito.

55



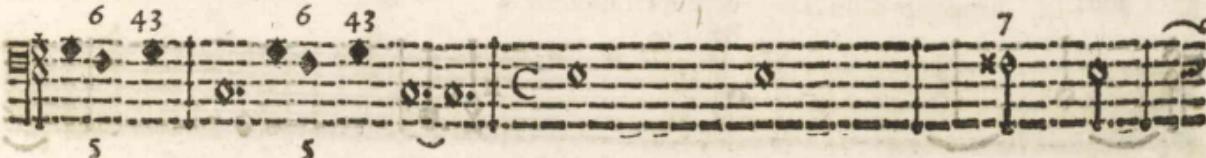
a non est substan- tia, non



P.



est substantia iijmūnūl Veni In Altitu- dinem Maris

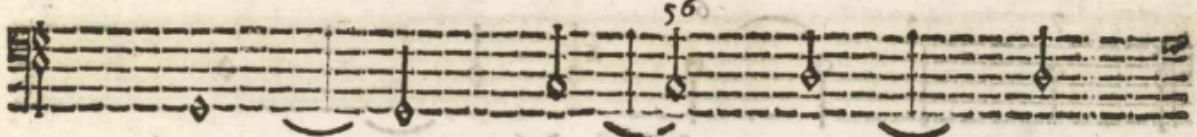


5

5

7





Motetti à voce sola di Lodouico Busca. Opera Prima.

H



Monteiro's Accesories & Optical Glasses

Ardito.

59

Allegro.

runt asilzari s ed na ill ther a. Frac- tæ frac-

43

la men s zilqan s om ni nom

H 3

60

orgelia

solibA

tæ frac-

tæ sūt nu bes & tempestas

de-

6

6

43

6

5

5

mer sit me

& tempestas

& tempes-

6

6

76

Presto.

P.

61

tas demersit me tempestas ij tempestas ij demer-

43

6

Ardito.

fit me demer- fit me. Si termina in vn subito.

76



Amor ad a. 6 8
76 5 7

aridul av cum ad plagas, ad Cælū, ad af-nob smitra ex-
6 76 56 6

The musical score consists of four staves of music. The first staff begins with a large decorative initial 'C'. The second staff starts with a 'G' clef. The third staff starts with a 'C' clef. The fourth staff starts with an 'F' clef. The music is written in a style where each note has a vertical stem and a small crossbar through the middle. Numerical figures (6, 8, 76, 5, 7, 6, 76, 56) are placed above certain notes, likely indicating specific performance techniques or counts. The lyrics are written below the staves, corresponding to the musical phrases.

pugna, impugna limina

& agmina Beatorum -o

i& agmina Beatorum Cælum

6

43

56

A-

Bei Besuch

A page from a medieval musical manuscript featuring three staves of music. The notation uses square neumes on four-line red staves. The first staff begins with a fermata over a note, followed by the lyrics "peri gau di o rum Cælū a". The second staff begins with a fermata over a note, followed by "peri gaudio rum Cælū a". The third staff begins with a fermata over a note, followed by a melodic line. Measure numbers 64 and 43 are visible above the staves.

64

peri gau di o rum Cælū a

43

peri gaudio rum Cælū a

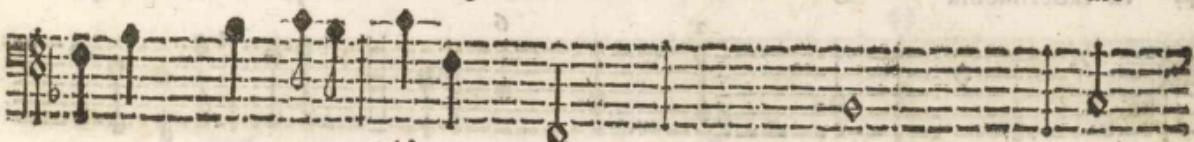
43

peri gaudio-

t.



rum Caelū aperi gaudiorum gau- dio-

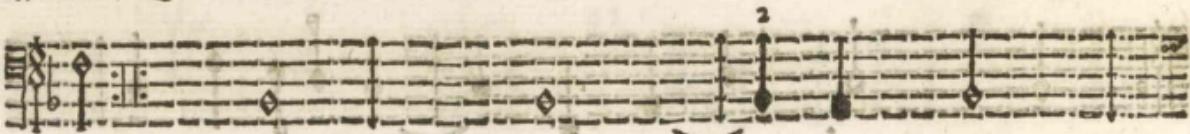


43

Motetti à voce sola di Lodouico Busca. Opera Prima.

I

66 Graue.



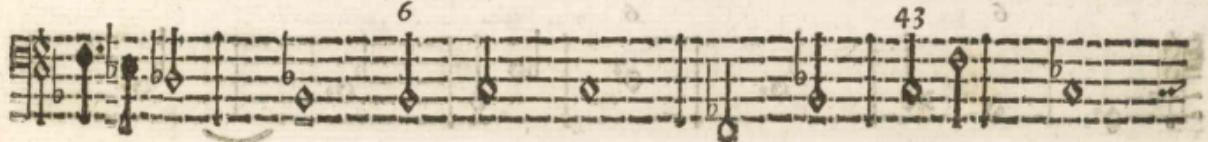
Presto.



ò quā lata sūt spe-



Motetti à vocis jocardi Logogriaco Bucce. Odetis Buzus.



43

I 2

68

Three staves of musical notation in common time, featuring vertical stems and small dots indicating pitch. The lyrics are written below the staves.

Top staff lyrics: guet Cor elan- guet si elan- guet

Middle staff lyrics: donec ri- deat rideat ri-

Bottom staff lyrics: 6 6 5 43 76



deat donec in Patria videat donec in patria videat A.

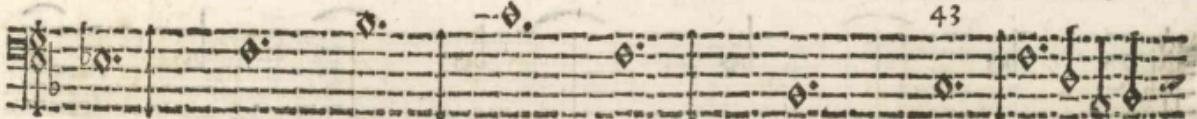
6 43

5



tria fe li ci ta tis donec in

43





Patria, videat A- tria felicita- tis felicitatis.

6

43

643



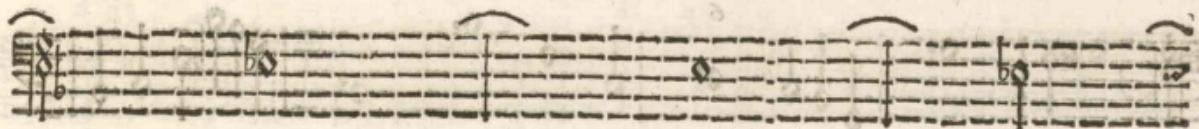
Graue.



Et quando pugnan-

- do pugnan-





do pugnando Cælestia videbo & quando quando tenebo Paradisi folium



72

Aria.

Ibi dulce dulce gaudium verum solatium, & vera lux æterna
salus & nul la Crux æterna salus & nul la Crux, vera lux, & nulla & ob
6 6 43 6 6 43

Allegro.



Motetti à voce sola di Lodouico Busca. Opera Prima.

74



Motetti & Accesi di L'organico Parte. Oberto J. M.



Piano.

Alleluia Al-

leluia.

43

43

K 2

Per ogni Tempo.

Graue



Graue

Nto-

nuit

Into-

The musical score consists of three staves of music. The top staff starts with a large, ornate initial 'I' containing floral decorations. The lyrics 'Graue Nto-' are written below the staff, followed by 'nuit' and 'Into-' on the next note. The middle staff continues the musical line. The bottom staff begins with a clef and contains musical notes only, without lyrics.

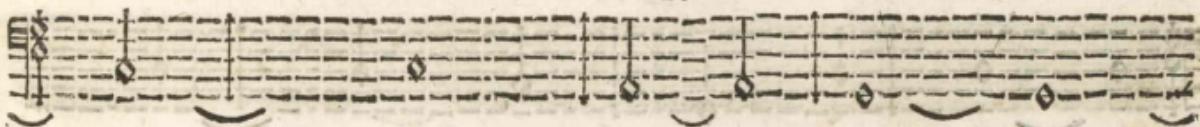


rever de Cælo Dominus intonuit, In-



nuit de Cælo Dominus intonuit, In-

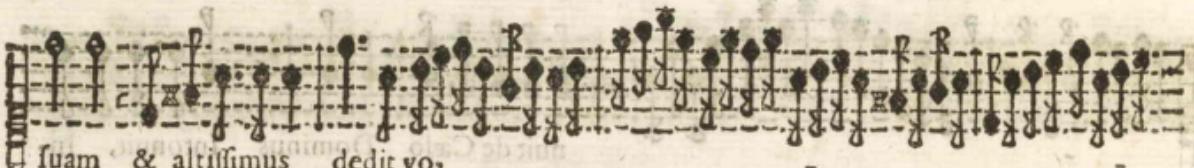
*6



78



x6



suam & altissimus dedit vo.





cem
6

vo-
6 43

cem suam.



Ardito.

A handwritten musical score for three voices, likely for soprano, alto, and basso continuo. The music is written in common time on five-line staves. The vocal parts consist of single vertical stems with black dots representing pitch. The continuo part uses vertical stems with black dots and small horizontal dashes. The score includes lyrics in Latin: "Ignis accensus est in furo- re in furo- re in fu-", "ro- re me- in furo- re in furo-", and "6 43". The tempo marking "Ardito." is placed above the first staff. Measure numbers "6" and "43" are also present. The manuscript is on aged, yellowed paper.



5

Motetti à voce sola di Lodouico Busca. Opera Prima.

L



43

6

5

Aria graue.



6

43

Mortuus a vocis loquacitate obsolico Pater. O bera Pater.



3

5



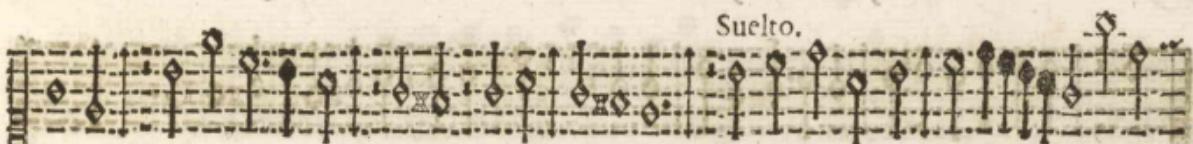
Domine siste fil~ te siste pa~ ter dul~ cis dnlcis pater siste -

43

76



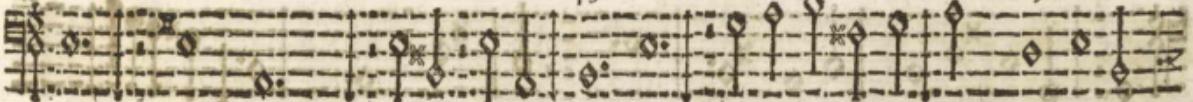
Suelto.



siste siste Domine siste siste siste iram tuam auer-

6 43

65



5

L 2

84

Adagio.

te auer- te iram tuam auer- te & mora-

6 6 6 43 6 76

re & morare morare mo- re.

6 6 43

Adagio.

Arietta adagio.

35

timor & tre- mor venerunt super nos iam timer,&

Iam

643

5

76

oignans

Three staves of musical notation in a medieval manuscript style. The notation uses vertical stems with small dots or dashes indicating pitch, and horizontal strokes indicating rhythm. The lyrics are written below the staves.

tre-i mor venerunt supernos nec obliti su- mus

7 6

te nec obliti sumus te nec obliti su- mus te nec obliti sumus

6 6 6 6 6 43

5 5 5

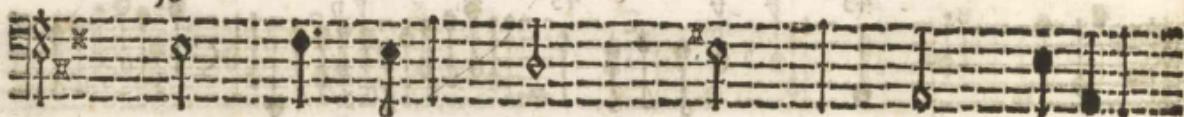
Aria seconda si dirà affettuosamente.



Musical score for the second system of the aria. The vocal line continues from the previous system. The lyrics are: "Iam contritum 43 6 43 5". The key signature changes to G major (one sharp). The time signature is common time. The vocal range is soprano. The vocal line starts with a half note, followed by eighth notes and sixteenth-note patterns. The vocal line ends with a half note.

Musical score for the third system of the aria. The vocal line continues from the previous system. The lyrics are: "& hu mi li tum est cor no strum disciplina tua Cor". The key signature changes to F major (one flat). The time signature is common time. The vocal range is soprano. The vocal line starts with a half note, followed by eighth notes and sixteenth-note patterns. The vocal line ends with a half note.

Musical score for the fourth system of the aria. The vocal line continues from the previous system. The lyrics are: "6 6 5". The key signature changes to E major (no sharps or flats). The time signature is common time. The vocal range is soprano. The vocal line starts with a half note, followed by eighth notes and sixteenth-note patterns. The vocal line ends with a half note.





Allegro.



nos. Nos ergo ne despice nos ergo ne despice



Motetti à voce sola di Lodowico Busca. Opera Prima.

M

90



sed beni~gnus ref~o pice non potentia fed celi~ mentia, ~ qui con



vitā pecca~to~ ris in visce~ribus~ amo~ ris semper

6

43

6



5 43

14



qui quæris & desideras sem per semper queris ij
65



& desi deras semper quæris & desi deras.



5

5

45 3

M 2

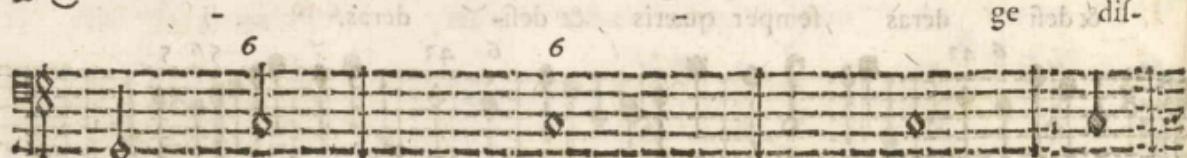
92



Disper-



6



1820

perge ij dis- per-

6 93

disperse ge de collecte cos- gti gr-

de collecte disperse ge de collecte cos- gti gr-

6 22

94

Ardito.

Largo.

Disperge ij

disperge ij

Disperge quidē si

brecce sīa

Presto.

Adagio.

& contere eos & contere eos contere eos qui du-

ra Ceruice

76

Allegro.

95

La virtute sua glorian-

65

-RETO INGLICO IN

RETO INGLICO

tur in virtute sua

6

6 43

5

5

96

Amen.

*in virtute sua glorian-**tur glorian-*

6 6 6

5

Ardito.



cute percute ij

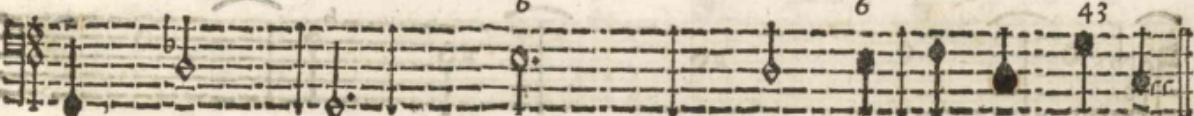
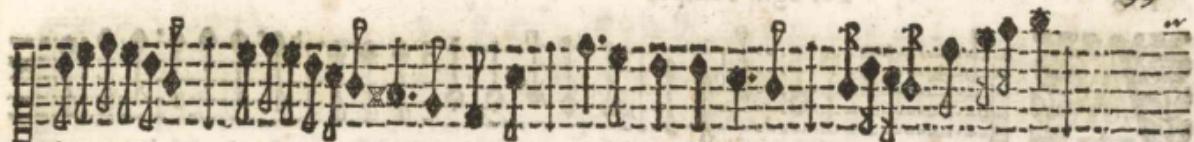
nos tecum pu-





M

Molte si avocar oys di Teodocio Basco





Ccessit ad Crucifixum peccator diuinæ gratiæ radio per-

cultus & ref- piciens ad exanimati Corporis plagas tales proculit vo-

A page from a historical manuscript featuring musical notation on four-line staves and corresponding Latin text below. The music consists of vertical stems with small circles at the top, some with horizontal dashes. The text reads:

ces & ref piciens ad examinati Corporis plagas ad exami-

Mati Corporis plagas tales protulit vo- ces tales protulit

6 6 6 6 6 6

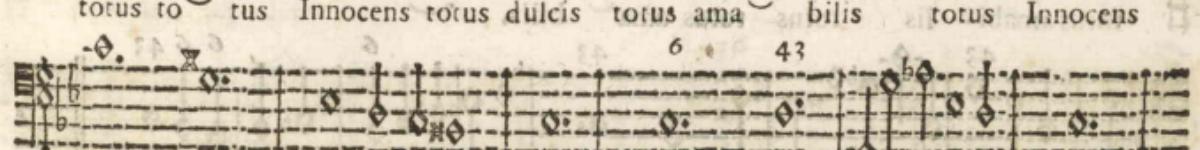
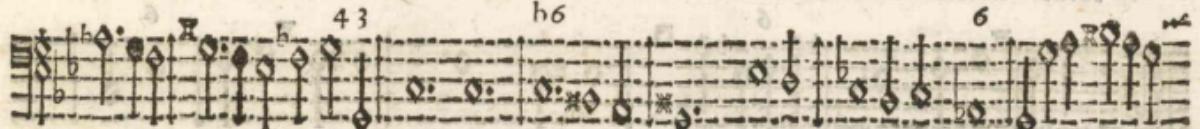
103 Arietta affettuosa

vo ces vo. 3 2

5 6 5 6 5 3 2

3 4 3 4 3 5

Quis te confi- xit ò care care ij Iesu, b
6 4 3 6 6



totus dulcis totus totus amabilis totus Innocens totus dulcis totus
 6
 43

totus amabi- lis totus totus ama- bilis. 43 6 6 6 43

5 5

Ardito.



56



Motetti à voce sola di Lodouico Bulca. Opera Prima.

101



Molto l'acce loisey Pogonice gante, ObertBunus

multicidant de-
cidant de-

cidant decidant super Impijssimum Caput la-

x 6

cerent

O 2

108

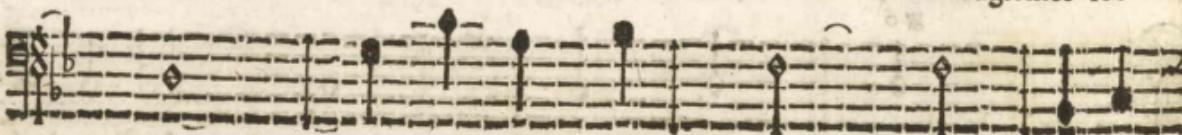


76

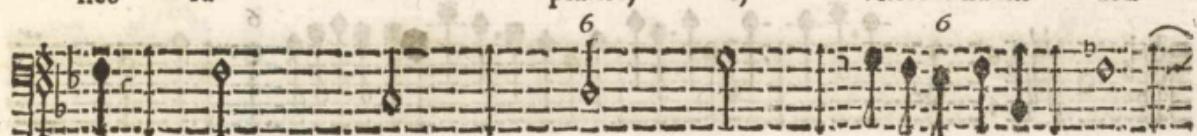


rugien-

tes rugientes leo-



Adagio.



loquor. Excessibus meis excessibus meis vul-

nera tua recrudel- cunt uer- excessibus

*6 43 ad

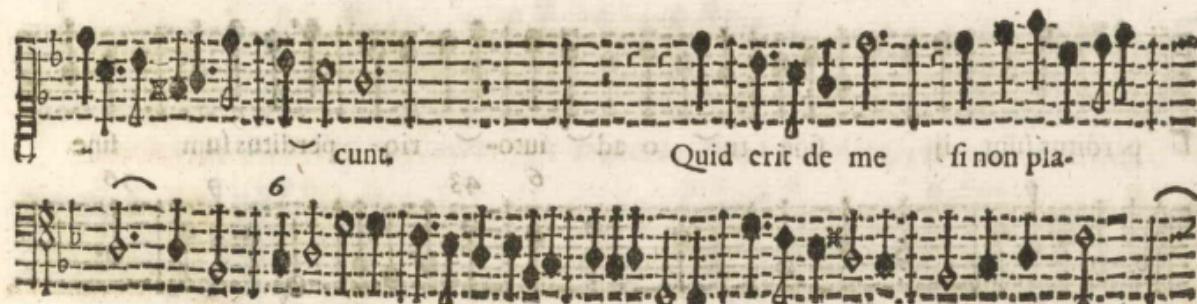


6

x6



6





113
Prima arietta allegra.

tuo adiuto-

643

6

43

43

Fac ut ardeat cor meum te amando solum Deum cuncta

fine

56

6

Motetti à voce sola di Lodouico Busca. Opera Prima,

P

214



remoue terrena, funde semper Cæli ple-

na cuncta remoue terrena funde

43



per funde sem- per Cæli ple.



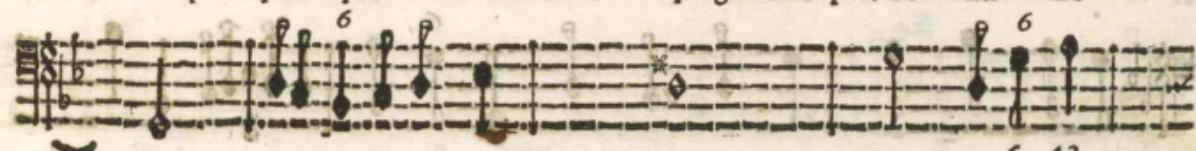
T

Motetti à voces solis à Tropico et Organis. Opus 25. 1711.

Exodus

Arietta seconda.

215



5 43
P 2

116

Arietta Terza.



Si cor



su os in am plexus, ò mors cara ij ò mors ca ra,
& bea ta.

118 Recitatuo.

Sic loquebatur pecca- tor cum iam diuina Cor-
 6 x 6

reptus Charitate, Inter singultus & sus- pi-
 6 6 6 6 x 6

5



lique factus elan.

nsis auctor omni

6

56

5

43



guit lique factus elan.

guit

5

6

6

6

5

5

lique factus elan-

76

6 43 6

5 5

ring

guit.

6 43

5

Per ogni Tempo.

Affettuoso. Arietta.

121



Enite òi caræ lacrimæ ama

ra, pluite

b6

6

5

mil lae teneræ stil lae pluite mil lae teneræ, teneræ stil lae

43

6

Motetti à voce sola di Lodouico Busca. Opera Prima.

5

Q

teneræ stilæ sus-pi-ra-
 te Innunda-

6 6
 5

6
 5

6

sonata antiphon.

123



Q 2

Arietta. Ardito.

124

Handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a vocal line: "gra ta tam ingra- te." The piano accompaniment features a bass line with sustained notes and a treble line with eighth-note patterns. Measure numbers 6, b7, 43, 66, and 43 are written above the staff. The bottom system begins with "Laua- te" followed by a repeat sign. The piano accompaniment continues with eighth-note patterns. Measure numbers 5 and 43 are written above the staff. The vocal line resumes with "scelera purga- te crimin fana- te me fana- te me la-". Measure numbers 76, 6, and 5 are written above the staff. The score is written on five-line staves with various clefs (F, C, G) and key signatures.

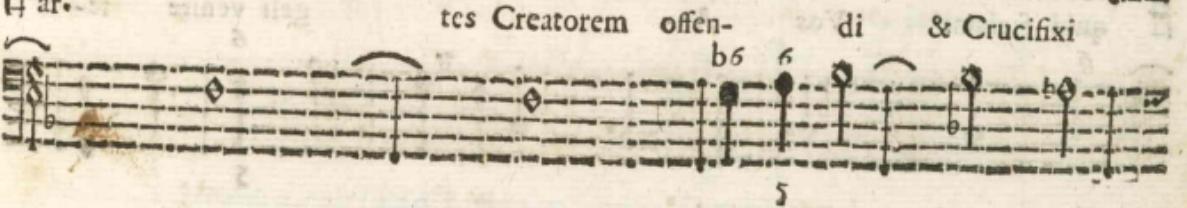
ua te scelera, purga te criminā, sanā te me sa na te, me la
6 5 5 76 b6 b7 43 P.
me la me la me, fa na te me, fa na te me ij

126 Recitatiuo, Affettuoso.

A handwritten musical score for three voices, likely for soprano, alto, and basso continuo. The music is written on five-line staves. The vocal parts are in common time, indicated by a 'C' at the beginning of each staff. The basso continuo part includes a bassoon line with slurs and grace notes, and a harpsichord line with sustained notes and basso continuo markings (X). The vocal parts have various dynamic markings such as 'b6', '76', 'P', and 'x'. The lyrics are in Italian and include:

Ah perfida Ah sto lida quid feci quid feci quid fe-
ci amarum dulce & dulce ama rum crede bam, amarum

The page number '43' is located in the bottom right corner of the page.







Motetti à voce sola di Lodouico Busca. Opera Prima.

R

130



ra-

-satio

te hoc pectus, hac viseera, lace-

6



5 43



ra-

-satio

te lacera.

te hoc pectus, hac

6



21

Piscesi à Acco Ipsi di Togonico Ballo. Obca Pines.

vi scera lacera-
te, lacera- te hoc pectus, hæc viscera

43 6 5

R 2

132



hæc vi scera. Rum-

pere Cor crudele

6

6

43

6

43

Strascinato.

5



rum-

pere cor crudele

lam-

43

A page from a historical music manuscript featuring three staves of musical notation. The notation consists of vertical stems with small dots or dashes indicating pitch, typical of early printed music notation. The lyrics are written below the staves in a Gothic script.

The first staff begins with a fermata over a note, followed by the text "be vulnera bibe san-". Measure numbers "6" and "43" are placed above the staff. The second staff begins with a fermata over a note, followed by the text "guinem, mite-". Measure numbers "43" and "6 X 6" are placed above the staff. The third staff begins with a fermata over a note, followed by the text "sce, mollesce mite.". Measure numbers "6" and "43" are placed above the staff. The text "sce molle" appears at the end of this staff. Measure numbers "56" are placed above the final staff.

Ardito.

134



43



6



fran-
gere cor lapideum fran-

43

6

6

5

Aria largo.

gere cor lapideum.

Dona lacrimas amanti præbe viscera ij

6

43

6

6

6

5

5

sus- pi- ran- ti præbe viscera sus-
 pi- ran- ti Rum-
 Ardito

137

pere fran-

gere cor in-

6

6

6

5

gra tum fran-

gere cor ingra tum.

43

43

Motetti à voce sola di Lodouico Busca. Opera Prima,

S

138

Arietta affetuosa.

1032152

Nó cu ro, nó cu ro viue.

6 4 3
5

re mo ri ij ij mo)) ri desidero, pro

43
4 9b

te mi Ie su a do ra te pro te mi Ie su
x6 6 43 5

a do ra te prote mi Ie su a do 5 6 76

Soprano Alto Bass

A handwritten musical score for three voices, consisting of four staves. The top staff begins with a bass clef, the second with a soprano clef, the third with an alto clef, and the fourth with a tenor clef. The music is written in common time. The vocal parts are labeled with letters above the staves: 'ra' for the bass, 'ob' for the soprano, 'ui' for the alto, and 'im' for the tenor. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics read: 'ra can do ob ui im', 'ca ri ca ri lan guo res, ò ca ri ea ri do', and 'ca ri ca ri lan guo res, ò ca ri ea ri do'. Measure numbers 4, 3, 6, 43, and 5 are indicated above the staves.

0
lo. res, ò pa - ti iucundum ò mori mori sua - ue ò pa - ti iu-

43 f *6 6 43 5 b

cund ò mori mori mo - ri sua - ue.

b6 b 6 5

842

Presto, e allegro.

Alleluia i j om Al lu ia cl
Alleluia ij Al lu om om nom le lu
Alleluia ij Al lu om om nom le lu

A page from a handwritten musical manuscript featuring four staves of music. The notation is unique, using vertical stems and dots to represent pitch and rhythm. The lyrics "Alleluia" are repeated across the staves. The page number "43" appears at the beginning of the first staff and again at the start of the fourth staff.

43

ia ii si uel - Alleluia ij Al - -A si - -B - le -

43

iu ia -A si Alleluia ij ij ij -A Al.

43

144



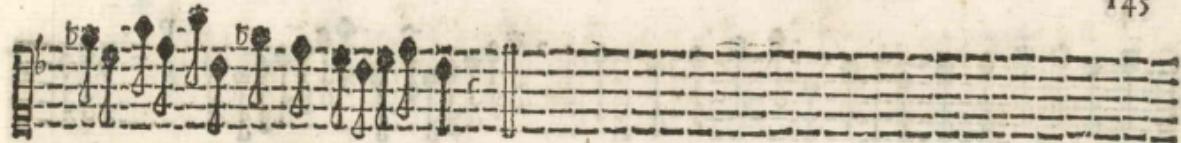
P.



P.



4 3



Del Signore, e per ogni Tempo.

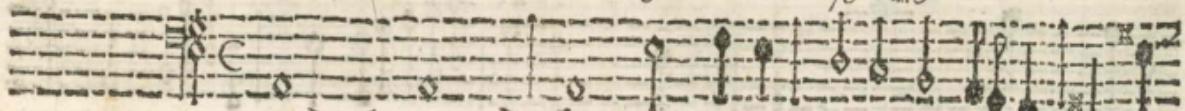
Graue.



Mpatiens delicias quero & nō inuenio & nō, & nō in-

6

76 x6



Motetti à voce sola di Lodouico Busca. Opera Prima.

T

146

uenio, ni si nisi, ni si ij ad te re curram, ad

76

56

te

re curram, ni si nisi, ij

43



T 2

148

mine in te cor meum de-

6 6

ficit dulco-

543

x6

rcs despicit, & lacrimando, lacri-

6

6

6

43

5

5

P.

man- do suspirat, sus- pi- rat ij

lacri- & lacri- mando lacriman- do suspirat

43 6 b6 b6 5

150
Aria allegro:

sus- pi- rat, suspi- rat.

Heu nimis læthales de-

43

4 3

litiae morta- les vale-

te, valete ij vale- te Hic vita fu-

43

6

43



Quid tardatis sitientes animæ mortales delicias?



152

huc accedite, huc pro-

pe-

Г3-

153

te fons hic

56

43

est salientis aquæ haurietis aquas in gaudio melleam dulcedinem ij

7

Motetti à voce sola di Lodouico Busca. Opera Prima.

v

de gulf tabitis in la ti tua, Huc ergo fide les.

6

6

43

7

6

Allegro.

3

2

Ve nite, venite gau den-

6

6

5

tes hos bibite ad son~ tes, huc

6

4

3

65

43

5

cur-

rite in son~ tes, & vo-

43

v 2

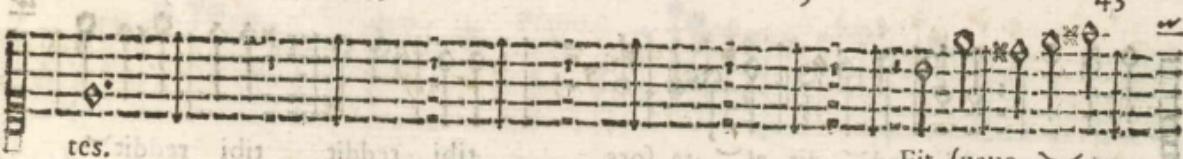
ta re plen tes ve nite, ve
 6 43 6 6
 5 5
 nite gau den-



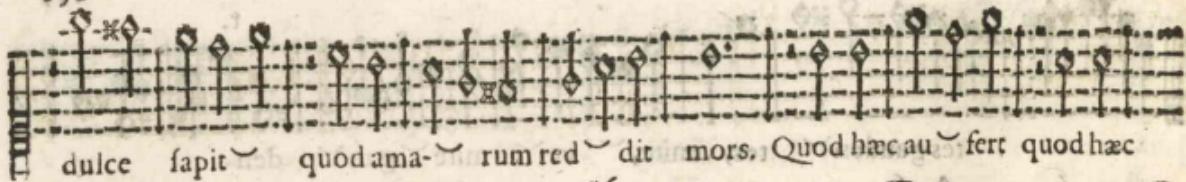
tes gauden tes, venite, ve au nite gau den ang



tes sibber idis sibber idis Fit suave



158



x



A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five-line staves. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Tenor/Bass (bottom). The piano part is on the bottom staff, indicated by a treble clef and a bass clef. The vocal parts sing in unison. The vocal parts sing "ta fors al-", and the piano part plays a simple harmonic progression. The score is numbered 159 at the top right. The vocal parts are numbered 1, 2, and 3 from top to bottom. The piano part is numbered 4. The vocal parts are numbered 5, 6, and 7 from bottom to top. The piano part is numbered 8.

A handwritten musical score for three voices, likely for soprano, alto, and basso continuo. The music is written on five-line staves. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The key signature changes between common time and 6/8 throughout the piece. The vocal parts are accompanied by a basso continuo part, indicated by a bass clef and a square symbol below the staff. The lyrics are written in a cursive hand below the staves.

Pellite nubila, Carpite iubila,
fe stina te, pro pe ra te .



Motetti à voce sola di Lodouico Busca. Opera Prima.

X

cu-pit nō de-clinet huc ac cedat, huc fe-stinet, huc festi-

56 56 6 56 43

net huc ac cedat, huc fe-stinet, huc festi-

56

163

Aria.

Hinc

net, festi-

net.

6

43

6

2

43

5

6

5

mē tis facessit & nor- tis hinc nox, Canta-

re

43

X 2

164

Canta-

re de-



P.



desistat iam musica vox, Cantare desistat iam musica vox, Cantare desistat iam musica vox



Allegro.



re desistat desistat iam musica
 6 5 P.
 VOX desistat iam musica vox.
 6 43
 5

Per il Natale del Signore.

167



Xite radij luci-
feri vos, qui Phœbi, Phœbi fa-

6

*6

6

5

168

ces coloratis, co- lo- rati-
6 56 56

tis, colora- donit tis, exite, exite, e-
43 82
6 x 6



Motetti à voce sola di Lodouico Busca. Opera Prima,

Y

176

te inaura- & Cu-
te inaura- & Cu-
te inaura- & Cu-

(

nas Divi ~ ni infantis inaura-

6 5

6 5

X

Motetti à voce solida Tiphonico Basso. Obbligato.



te, in au ra

6

5

4 3

Aria.



re.

Lucis auctor in mo do

9 4 3

6 6



5
Y 2

natus lux superna immortalis, Orbi gra 76 diens vi ta- lis,Carnis
nu be sol vela- tus Carnis nu be sol vela-
6 43

- AELIOUS QIUS - 62 - tus.

43

1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

2010-2011
Yearbook
Volume 100

Chlorophyll a fluorescence and its relationship to photosynthesis in *Phragmites australis* and *Carex paniculata*

— 7 —

...and the King of the world, who is the Son of God, and is called the Lord of lords.

Et vos Pyropi cælestes & vos Py-

W. 6

43 8 all

9. **What is the primary purpose of the U.S. Constitution?**

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ropi caelestes relinquite vestros orbes

6



linquite vestros orbes

relinquite, relinquite vestros or bes ac-

currite



43

ac-

6. 31 currite, & Dei crepundia orna-

5

6

5

22101111 22101111 te 221111 & Dei crepundia orna

176



radio - subiecto - minimo - te.

6

643



4

Aria.



Micant binæ ma tutinæ fulgidiores, nitidores



177



Aria seconda.

5

Stellæ maris

la.



Motetti à voce sola di Lodouico Busca. Opera Prima.

Z

178



43



6 43



Moselli a loco iocando l'Onore Belus. Oberto Biscione

Graue.



Ardito.

Affettuoso.



Three staves of musical notation in common time, featuring vertical stems and small dots indicating pitch. The lyrics are written below the staves.

bel- la efflu- ite lac & mel, lac & mel in Pueri label-

la efflu- ite in Pueri label- la efflu- i-

Arietta affettuoso.

181

Handwritten musical score for voice and piano. The score consists of three systems of music. The top system is for the voice, starting with the instruction "te." followed by the lyrics "Pupe pulcher, & de- core rosa viuax". The middle system is for the piano, featuring a basso continuo part with sustained notes and a treble clef line above. The bottom system is for the piano, featuring a basso continuo part with sustained notes and a treble clef line above. The score is written on five-line staves with black note heads. Measure numbers 6 and 9 are indicated above the piano staves. The vocal line includes several grace notes and slurs. The piano parts show harmonic progression with various chords and bass notes.

te. Pupe pulcher, & de- core rosa viuax

flos rosarum, ò quā dulce, ò quā carum tuo perfrui o-

clonella etia A

dore, languet pectus præ a- more pupe pulcher & deco-

b6

6

31

6 x6

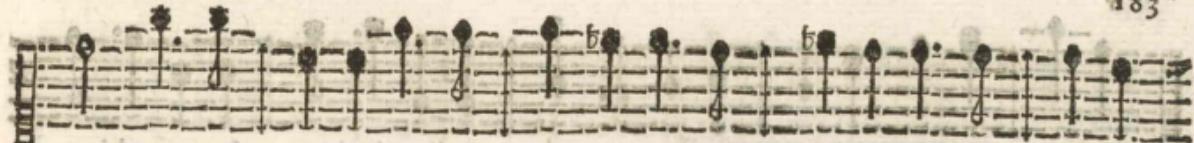
re, languet pectus præ amore pupe pulcher & deco-

6 6

b5

b6

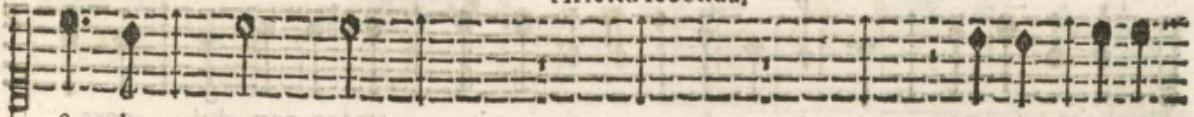
5



re, id pupe pulcher, pupe pulcher, & de. core pupe pulcher;



Arietta seconda.



& de. co- re. Dulci manant





semper rore tua Christe hæc la-

bella legit Amor ubi



mella omni pinguia fa-

pore gemit amans præ dul- core,



5 6

5

or vbi
pupe pulcher, & deco- re, gemit amans præ dulcore

6

6 x6

5

cors,
pupe pulcher, & deco- re, pupe pulcher, pupe pulcher,

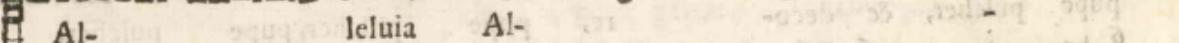
6

6 x6

5

Motetti à voce sola di Lodouico Busca. Opera Prima,

A 2

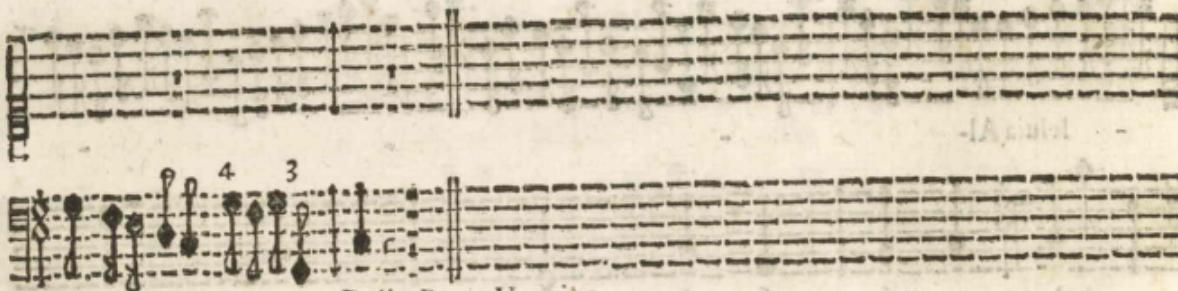


s A

A page from a medieval musical manuscript featuring three staves of music. The notation is square neumes on four-line red staves. The first staff begins with a breve, followed by a series of eighth-note-like strokes. The second staff starts with a breve, followed by a series of sixteenth-note-like strokes. The third staff begins with a breve, followed by a series of eighth-note-like strokes. The lyrics "lelulia Al-" are written below each staff. Measure numbers 6, 43, 4, 3, 6, and 5 are placed above specific notes. The page is numbered 187 in the top right corner.







Della Beata Vergine.



A page from a historical music manuscript featuring three staves of musical notation. The notation is written in black ink on light-colored paper. The first staff begins with a clef, a key signature of two sharps, and a time signature of common time. The second staff begins with a clef, a key signature of one sharp, and a time signature of common time. The third staff begins with a clef, a key signature of one sharp, and a time signature of common time. Below the notation, there is Latin text in a Gothic script. The text reads:

fug-
gite ij fi deles, non nō timete, nō ti-
me te gentes, non non timete non timete gentes, Cédite ij

Measure numbers 43 and b6 are indicated above the second staff. Measure number 56 is indicated above the third staff. Measure numbers 6 and 5 are indicated above the third staff.

192



crude les tartari, crude les tartari poten tes cedite ij

43



crude les tartari, crudeles tartari poten.





Motetti à voce sola di Lodovico Busca. Opera Prima.

Bb



Hodierna enim tan die Inferni ter-

43

eum am or Maria fe stiuis celebra-

6

6

5

Bb 2

196

56 2 6 6 43

6 1 6 6 43

6 1 6 6 43

tur enco mijs festiuis celebra-

tur enco mijs

tur enco mijs

& nō Cælorum ab Al-

to affidu-

a pro-te-cti-one pro-te-cti-one ij confir-

४९८



mat, & nō Cælorum ab alto continua pro-te-cti-dads ne confir-mat

-43

6

43

5



protectio-
n

6

6

43

5

Aria largo.

199

Non horrore nō timore vestra ge-
mant pectora, sed ardore, sed a.

6

more, sed ardore, sed amore vos iuflam-
mēt vos inflāment syde.

6

6

25 43

200



6

6

43

ment sydera a solo sed ar-



76

6

6

6

ment, vos inflâment iyde-

43

5

5



Motetti à voce sola di Lodouico Busca. Opera Prima.

Cc

206



43



Ardito.



vos inflâ-

ment sydera,

Ad ar-

6

43



O domine misericordia

ma, ad ar- ma, ad arma, ad arma ad

ar. ma ad ar- ma - ma.

Cc 2

284 Allegro.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of four systems of music, each with a vocal line and a basso continuo line below it. The vocal parts are written in soprano, alto, tenor, and bass clefs. The basso continuo parts are written in bass clef. The music is set on five-line staves. Measure numbers 6 and 8 are visible above the first system, and measure number 6 is visible above the fourth system. The lyrics are as follows:

Ad arma ij
ad arms, ad arma, ad arma ij
ad ar-
ma ad arma fideles pugna.

The score includes several fermatas and rests, indicating a rhythmic pattern of eighth and sixteenth notes. The basso continuo parts feature sustained notes and grace notes.

te pugnate fero-
ces,& hostes atroces ad

43

ima fuga-

te, &

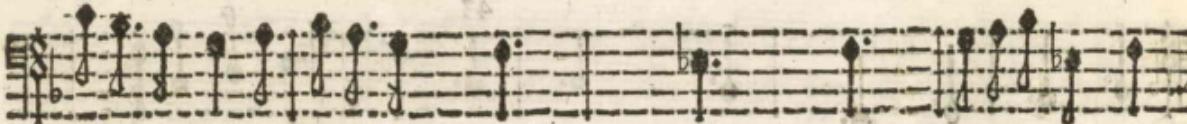
43

43

366



hostes atroces ad ima fuga- te fuga-



Ardito.



te. Ad ar- ma, ad ar- ma, ad



A handwritten musical score for three voices, consisting of four staves. The top staff uses soprano C-clef, the second staff alto F-clef, the third staff bass G-clef, and the bottom staff tenor C-clef. The music is in common time. The vocal parts are labeled with Latin text: 'arma ij ij ad ar- ma,ad ar- ma' in the first section, and 'ma. Ad arma,ad arma ad arma ij ad arma pugnate ij' in the second section. The score includes various musical markings such as fermatas, slurs, and dynamic signs like 'f' (fortissimo) and 'p' (pianissimo). The page number '207' is written in the top right corner.

Præ est Maria possenti fulmina móstra debel-

43

lat debel- lat debel-

6



216.

trophæ a præ parat lætis honoribus vobis victoribus trophe a præ pa-

6 43

Allegro.

rat. Alleluia

Al-^{em} leluia

Alleluia

16

Alleluia, Alleluia

Al-

6

6

leluiā Alleluia

Al- leluiā Alleluia

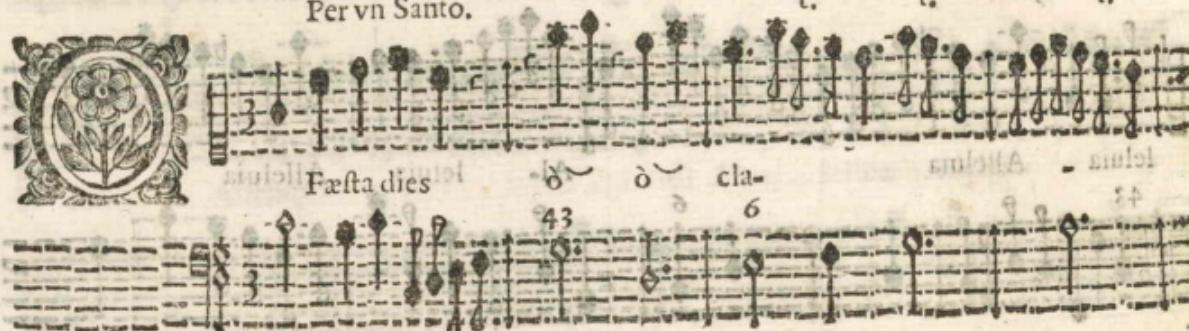
43

6

Piano.



Per vñ Santo.



a b G

213

ra dies, ò splendida dies, ò splendida dies, ò fæsta dies ò

6 43

5

clara dies, ò splendida dies ò

ò splendi-

95

6 76

Allegro.

214



A handwritten musical score for three voices, consisting of four staves. The top staff has a soprano vocal line with a continuous series of eighth-note heads. The middle staff has an alto vocal line with a mix of eighth-note heads and stems. The bottom staff has a bass vocal line with eighth-note heads. The lyrics are written below the staves: "plau-", "dite plau.", "dite gen tes, dicite ij". Various numbers (6, 5, 4, 6, 6) are placed above specific notes, likely indicating fingerings or performance instructions. The score is on aged paper.

216

populi Al- le- luia Alle- luia Alle- lu ia Al-

6 6 6 43

le- luia Alle- luia ij

6 6 6 43

Ecce ecce no

hodie recurrit prodigiosa solemnitas ecce ij hodie recurrit prodigi-

76

ola solemnitas In quā miraculorum miraculum Antonium assumpcio-

76

76

Motetti à voce sola di Lodouico Busca. Opera Prima.

Ee

218



Christus inter lu- cidos con fel- forum catus In qua tor humanis deuictis la-



6 43

5



boribus translatus est ad Coro nam fortissimus Athle

43



E 3

ta translatus est ad Coro- 56 nam, fortissimus Athleta. O festa dies

ò cl- 6 6 43 5 ia dies, ò splendia

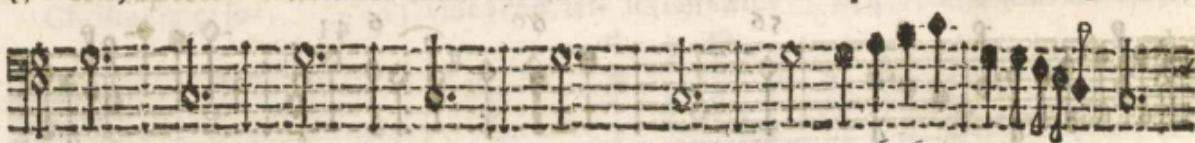
43 6 9 5

220

Presto.

P.

P



66



56

676

6

6

43

Ecce quā



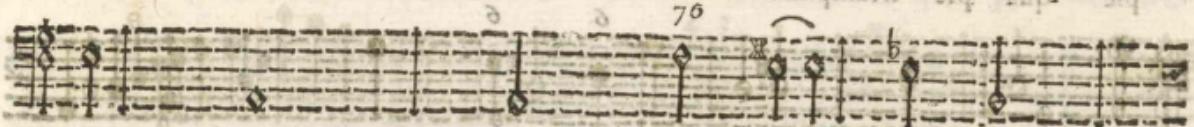
221

Adagio.

221



belle floret Cælestem inter plantas candidissimum lilyum Ecce ecce quā



222

Allegro.

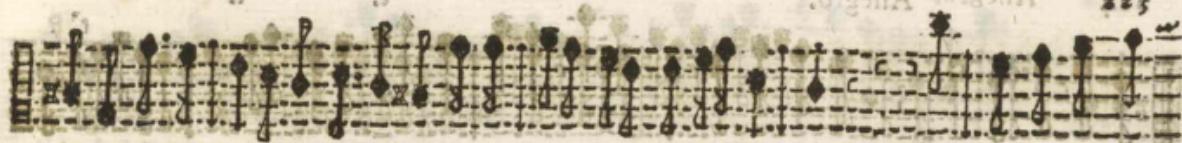
pie quā pie triumphan- tem veneratur Ah-

N.
tonium vniuer sus or- bis quā pie triumphan-

N.

Allegro

223



tem veneratur Antonium vniuer- sus or- bis quā pie no trium-

4 3



phan- tem, veneratur Antonium vniuer-



6

224

Allegro:



43



6 43



5

225



F f

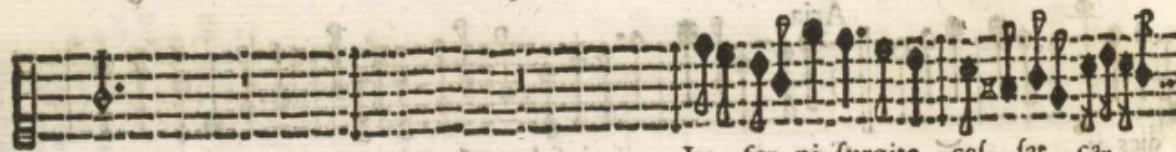
226



sanctitas fu-gat spe-cta cula tri-um-phat sanctitas fu-gat spe-cta cu-

6

43

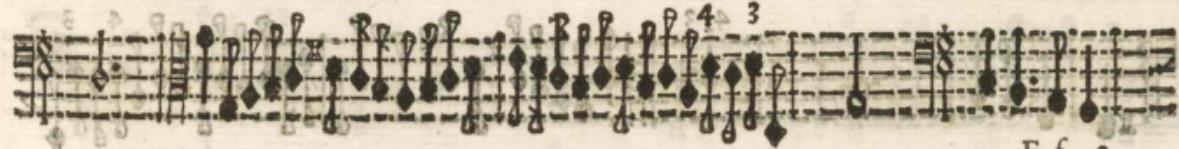
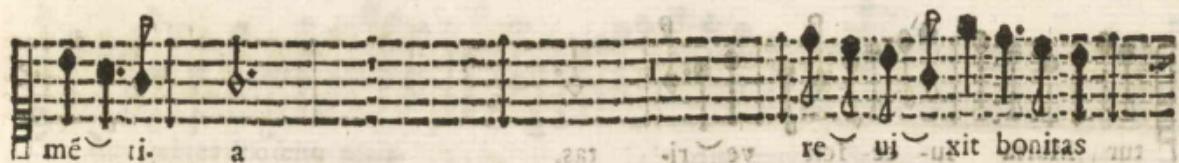


la-quinus sluit - im 19g - uit irelin In fer ni surgite cel- fat ca-



32

amisTasq; O qmbo libis ovo





6 43



43



4 3

Surgite iij perdimi gaudete ij miferi plau-

dite gentes & dicite il plau-

dite gentes & dicte ò festa dies

6 43

6 43

5





Per vna Santa.

A continuation of the musical notation from the previous page. A large, ornate initial 'P' is located at the beginning of the section. The text "I. oib de Cælum" is written below the staff. Measure numbers 6, 43, and 43 are visible above the staves. The letter 'C' appears twice on the staff.



udite simul cū gau- dio cū gau-

6 6 6 4 3 6

5

 dio cū gau- dio. Edite

6

Motetti à voce sola di Lodouico Busca. Opera Prima.

G g


 cantus promite melos, ~ decanta-


 &  ex- tol. lite ce- le- bra-

 6 43



6 43



5



te &

extollite

ce

le

bra

te

laudis

ænco

mia



76

56

6

6

G g 2

236

de- can- tate ij celebra- te celebra- te
 6 6 6
 lau- dis ænco- mia. Nam præclara hæc est solemni-
 5 5 6
 76

5 43



76



es optata hæc aurora millies, millies opta-

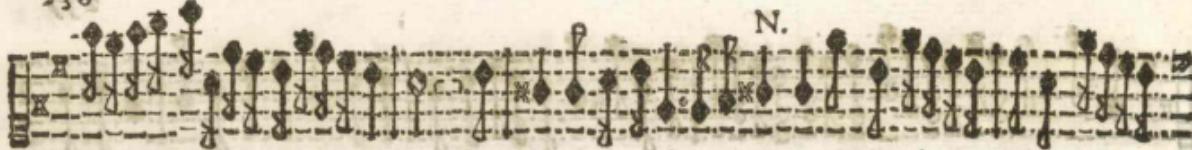
6

56



5

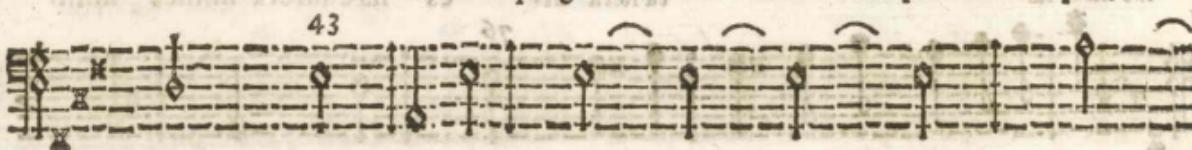
238



ta. In qua gloriōſissima Clara Cælo plau- dit plau-

N.

43



dit corona-

ta corona-

76



56



240





ò dies victo- riae ò dies victo-

6

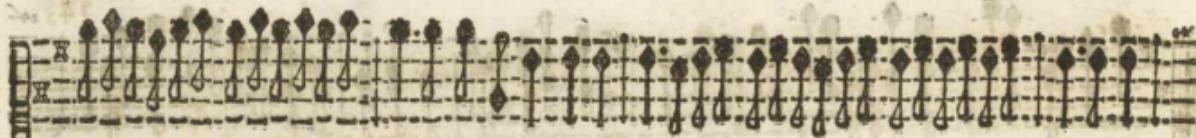
43



Motetti à voce sola di Lodouico Busca. Opera Prima.

H h

242



riæ, ò dies victo-



ò dies ò dies victo- riæ. Ergo currite fi-



43

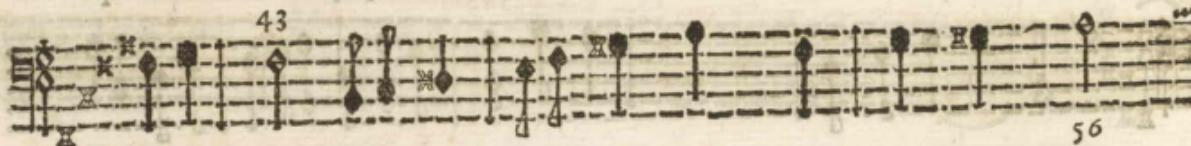
deles iam vos propéra- te, iam vos propéra- te populi, vos no vos spe-

rantes animæ fer- ta fer- te da-

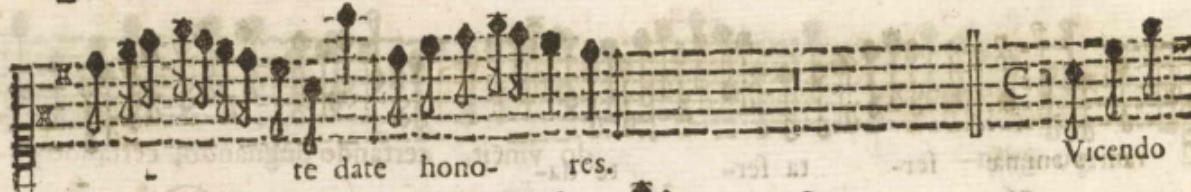
244



43



56



6



H H

245



pugnat do vincit, vicendò pugnat

343



pu-gnan- do vincit, certando pugnando, certando pu-

343



Motetti à voce sola di Lodouico Busca. Opera Prima.

H h 3

gnando pugnando vincit fortissima Chara ò di es gloriæ ò di es
gloriæ ò ò dies victo riæ ò di es gloriæ ij

247
Presto.

A handwritten musical score for four voices and piano. The score consists of four staves. The top staff is for soprano, indicated by a 'S' at the beginning. The second staff is for alto, indicated by an 'A'. The third staff is for tenor, indicated by a 'T'. The bottom staff is for bass, indicated by a 'B'. The music is written in common time. The vocal parts sing in unison. The piano part is written below the bass staff. The lyrics are in Latin, with some numbers (22, 6, 43, 5) placed above certain notes. The score is dated '1812' at the bottom left. The page number '247' and the tempo 'Presto.' are at the top right.

22 ò
18 dies ò dies victo- riae ò

6 6 43
5 5

dies victo-
riae, ò dies victo-

248

iae in ò dìes, à dìes victo- ria. Alé

43

leluiā Al- of i z zeib deluiā Al- lelu ia Al- biv

43

A handwritten musical score for three voices, numbered 249. The music is written on four staves, each with a different key signature (indicated by 'X' and 'x'). The vocal parts are labeled 'leluia Al-' at the beginning of each staff. The score includes measure numbers 43 and 45, and a repeat sign with a bracket indicating a return to the previous section.

leluia Al- leluia Al- leluia Al-

43

45

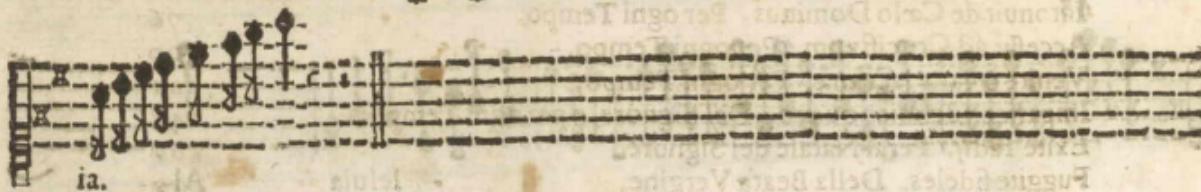
leluia Al-

250



lelu-

43



ia.

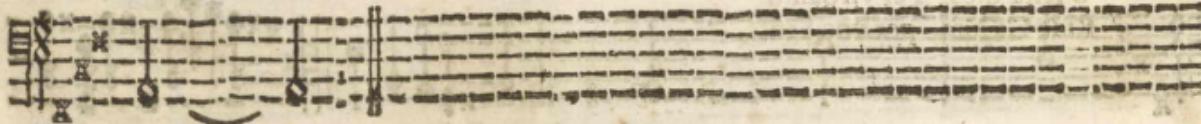


TAVOLA.

O dulcissime Iesu, Del Signore, e per ogni Tempo.
Venite volate. Del Santissimo.
Saluum me fac Deus. Per ogni Tempo.
O amor ad alas. Per ogni Tempo.
Intonuit de Cælo Dominus. Per ogni Tempo.
Accessit ad Crucifixum. Per ogni Tempo.
Venite ò caræ lacrimæ. Per ogni Tempo,
Impatiens delicias quæro. Del Signore, e per ogni Tempo,
Exite radij. Per il Natale del Signore.
Fuggite fideles. Della Beata Vergine.
O feita dies. Per vn Santo.
Ride Cælum. per vna Santa,

Carte	1
20	
42	
62	
76	
100	
121	
145	
169	
190	
212	
235	

I L F I N E.

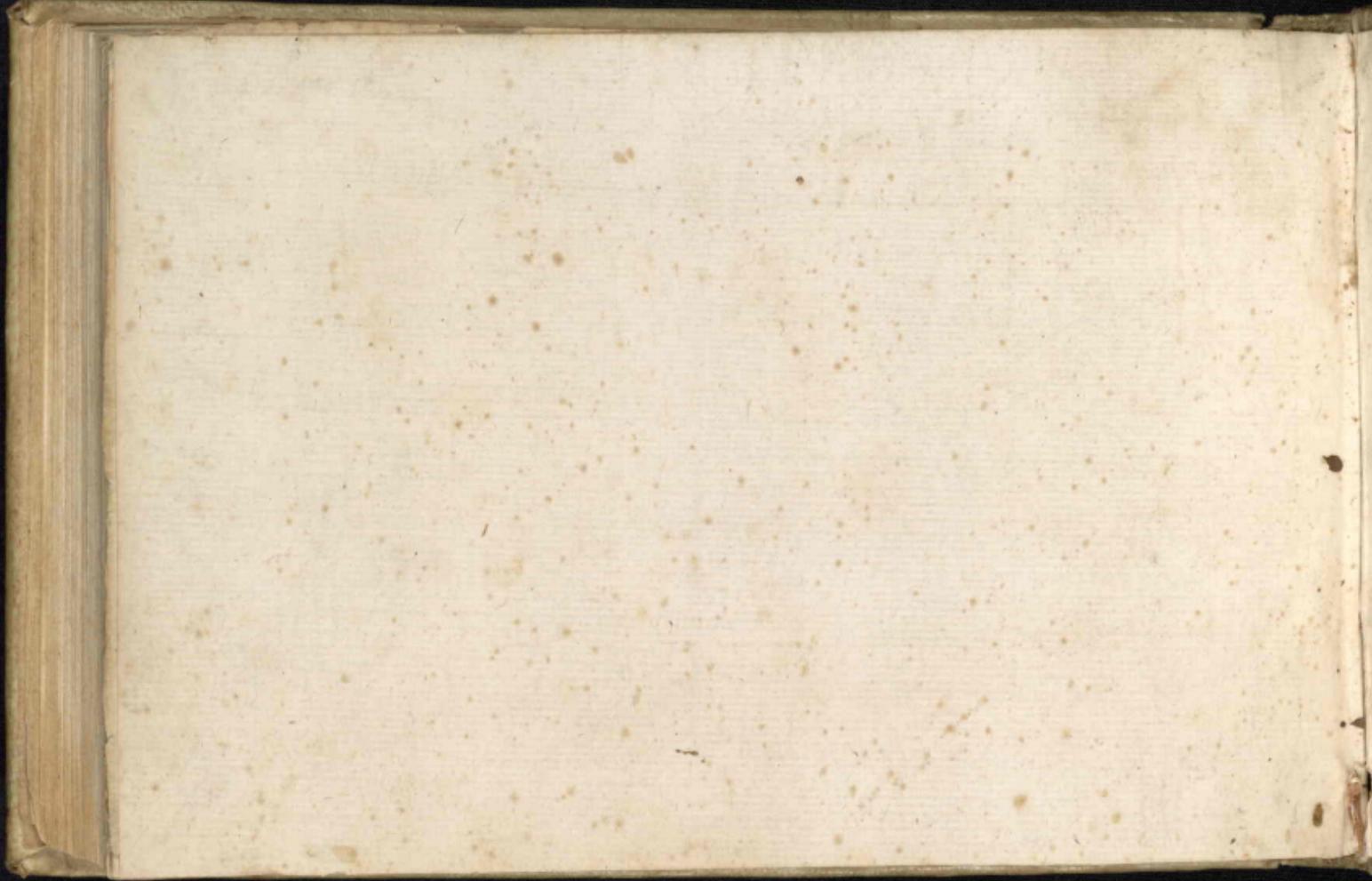
• T A V O L A

318	Uide Cultur. per Anno 2111.
312	Otius dicit. Per Anno 2110.
180	Pablici Utopie. Datus Bestis Aetione.
140	Exinde 1400. Petiti Mates de 1210.
100	Imperium de 1000. De 1210 c. 1210.
112	Accedit apud Cisterciensium. Per 1210.
128	Imperii de Cisterciensium. Per 1210.
185	Osumus apud 1210. Per 1210.
200	Similitudine 1210. Per 1210.
220	A. 1210. Aetate. De 1210.
250	O. quatuordecim 1210. De 1210.
280	
310	
340	
370	
400	
430	
460	
490	
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2080	
2110	

I T E I N E

K





Collationem

