

Bassetto.

M O T E T T I

A' Voce sola , con Istromenti

D' ISABELLA LEONARDA

Consigliera nel Nobilis. Collegio di S. Orsola di Nouara

O P E R A V I G E S I M A .

C O N S A C R A T I

AL MERITO IMPARREGGIABILE DELL'ILLVSTRISS. E REVERENDISS. SIG.

FILIPPO AVOGADRO

CANONICO DELLA CATEDRALE

Della detta Città.



IN BOLOGNA.

M. DCC.

Per Marino Siluani.

Con licenza de' Superiori.

Si rendono all' Insegna del Violino, con Privilegio.

ILLVSTRISSIMO E REVERENDISSIMO S I G N O R E.



E non vaglio à componere all' immortalità della fama ; so però dedicare all' immortalità del merito le mie Opere . La presente forse più d'ognialtra gode di questa fortuna . In vna Casa , in cui cosa gli spiriti della Nobiltà se sempre bella lega la Religione , e la pietà , non puonno riuonare ingratii Sagri Concerti ; & ad V. S. Illustrissima , e Reuerendissima , che d' ogni virtù è vn ristretto , e di bontà vn viuo esemplare , non mancaranno affetti per gradire vn debole tributo , ne lumi per distinguere il grande ossequio con cui se li appresenta . Acciò il Mondo intenda i motiui , che à dedicarli quest' Opera mi spingono , basta che legga nel Frontispicio il di Lei nome , o s' accertará , che vn gran merito mi persuase . M' intendo di quello di V. S. Illustrissima , e Reuerendissima solo , perché se mi fossi voluta affissare in tanti lumi dell' immortalità , quanti sono gli Eroi del suo Illustrissimo Casato , non poteuo , senz' essere Acquila non abbagliarmi allo splendore di tante glorie . Tante Croci Imperiali , e di Malta , che vantano maritato il valore della Nobiltà . Tante Toghe Legali , e Giudicarie , che mostrano vnto alla Giustitia aperte ; Tante Presidenze , e Politiche , e Militari , che esprimono congiunta agli Spiriti la Prudenza . Concluoratorij di Vergini fondati da Suei Illustrissimi

ascendenti, che indicano vna grande Pietà assifita da non minore patrimonio, potrebbero se non diuertire, almeno ripartire gli sguardi, che tutti hanno per merito di V. S. Illustrissima, e Reuerendissima, à cui, per ognir riguardo, non meno, che per essere Degno Conservatore di questo nostro Nobilissimo Collegio deuo ogni più viua osseruanza. Resta solo, che Lei, che con le sue belle Iddee sà rendere delitosi gli stessi apparati di penitenza, e con la superiorità nobilitare il seruaggio si degni con l'aggradimento inalzare la bascetta delle mie note, che per autentica della mia osseruanza li porgo; e mentre con questa mia picciola Operali consagro un grande affetto, resto con fargli humiliissima Rinerenza

Di V. S. Illustriss. e Reuerendiss.

Denuiss. Humiliss. Serva Obligata.
Isabella Leonarda.

A V G V S T I S S I M A R E G I N A D E G I E L I



Ccomi con la solita offerta, Madre Dolcissima. Se i primi voli della mia penna si solleuorono all'aura della vostra grazia, sempre consagrati al vostro nome, voglio, che anche questa, e le vltime mosse di essa cerchino à piè del vostro Trono il riposo. Io non ardisco comparirui auanti con vn così picciolo tributo, perciò ve lo appresento per vna mano, che come cara à voi, perche tutta sempre intenta nel promouere le vostre grandezze, accrescerà merito all'opera. Questa, che per mezzo d' vna destra così pia vi porgo, da me viene accompagnata con ogni affetto più viuo, e perche sò che voi come Madre del Diuino Amore, gradite gli ossequij del Cuore, Questo con tutta me stessa vi dono.

Voftra

Indegnissima Serua.
Isabella Leonarda.



Vidit D. Paulus Carminatus Cler. Regul. S. Pauli, &
in Ecclesia Metropolitana Bonon. Rector Poenitent.
pro Eminentiss. & Reuerendiss. D. D. Iacobo Boni
compagno Archiepisc. & Principe .

Imprimatur

Vicarius Gen: Sancti Officij Bononiæ :



Con Violini all'vnison.

Arietta. Presto:

Bassetto:

Am Diu.
Bassetto.

Non p'auco

presto.

O de'mens

Ad fontes

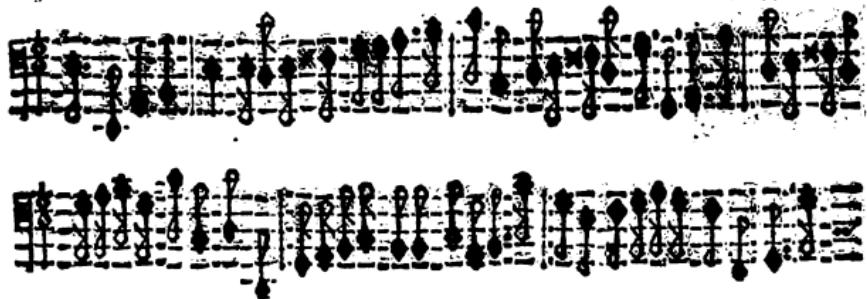
Arietta.

Motetti Leonarda.

Opera Vigesima.

A

Bassetto.



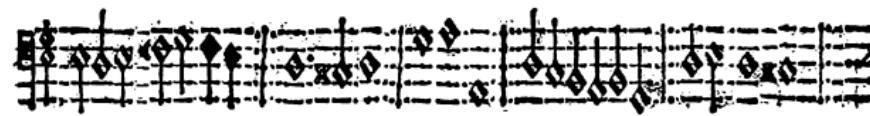
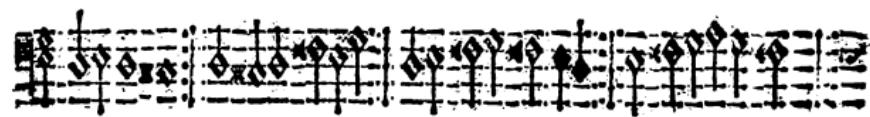
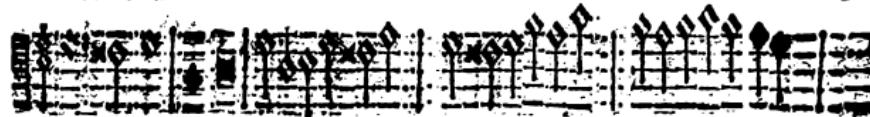
Heumisera



O amor.

or. D. 7

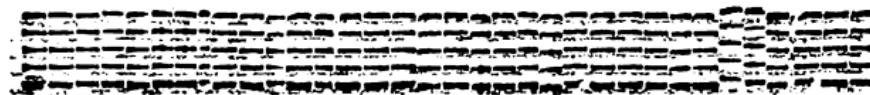
Bassetto. 3



Arietta.



Consolate

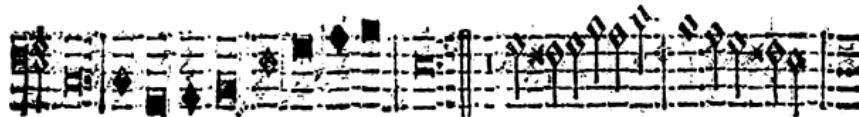


A 2

Bassetto;



Veni veni



Veni veni



Bassetto. 5



Ara Regina



Cara allegro
piacevole

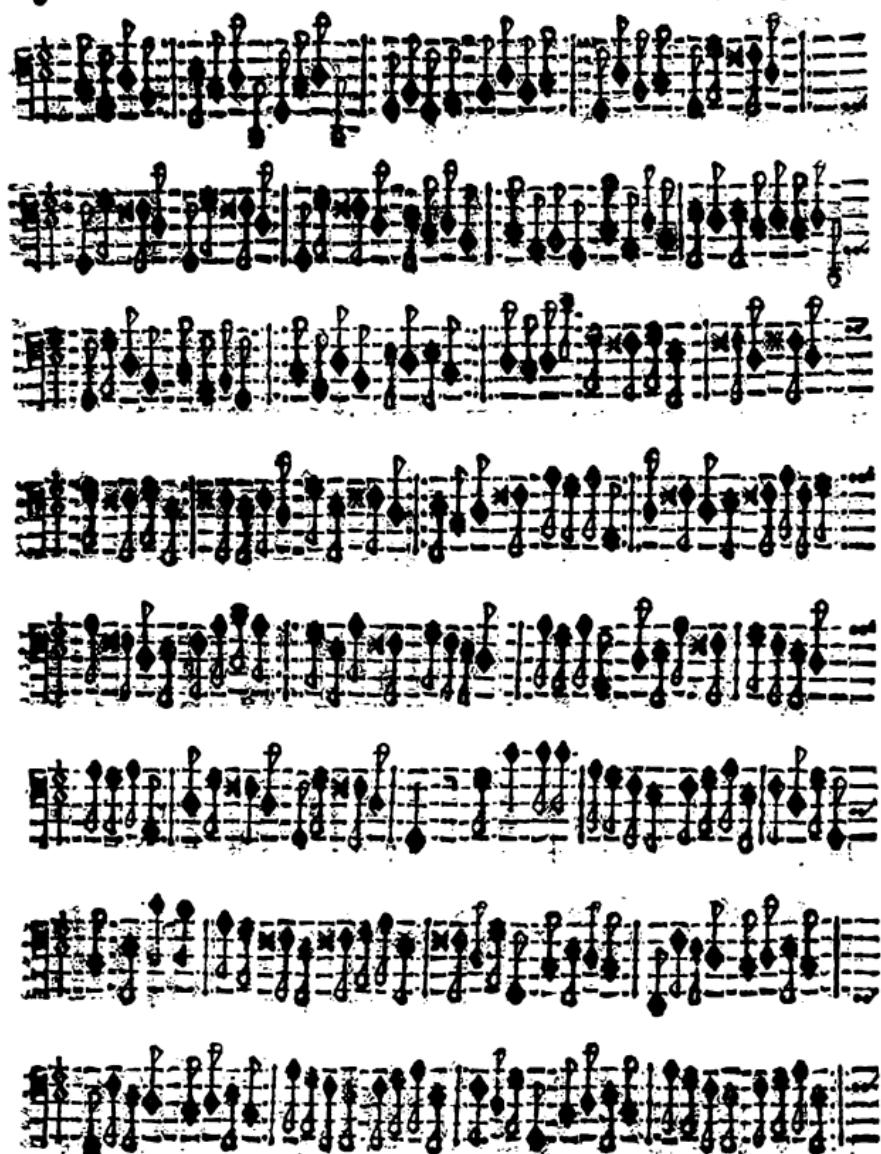
Spirito



Cara Virgo



Bassoon



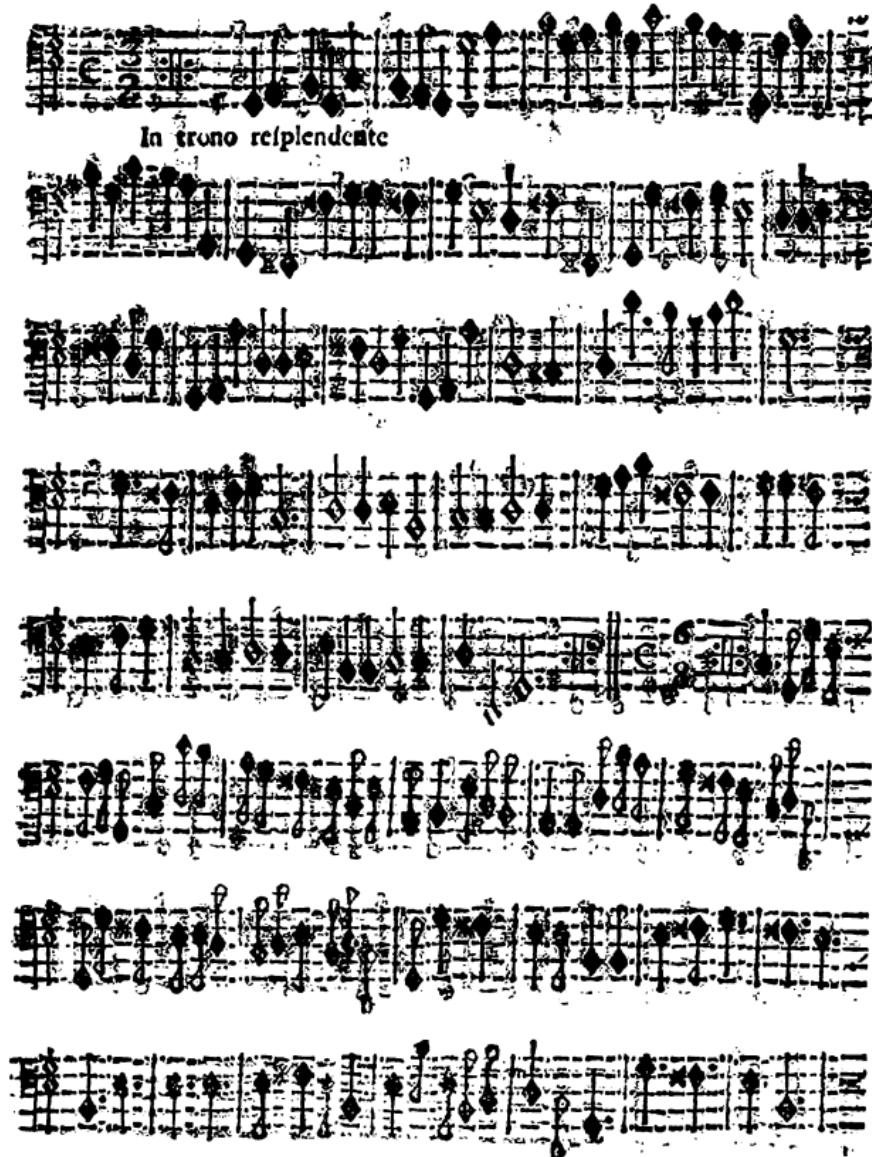
Balletto. 7



8. 10. 11.

Bassetto.

In trono resplendente



Bassetto.



Alleluia



Alleluia.

Motetti Leonardi.

Opera Vigesima.

B

Baffetto)



Vrpurci



Lilia Tacea:

63

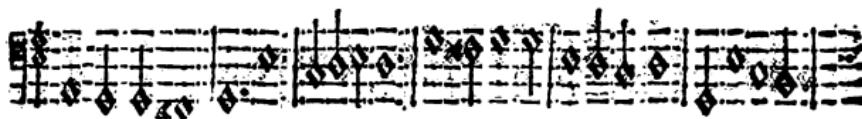


Baſſetto.

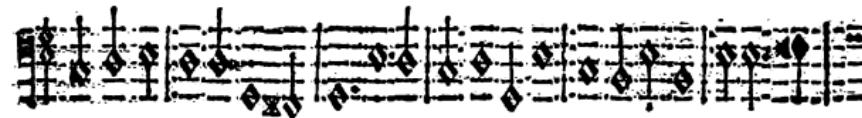
三



Sinf.



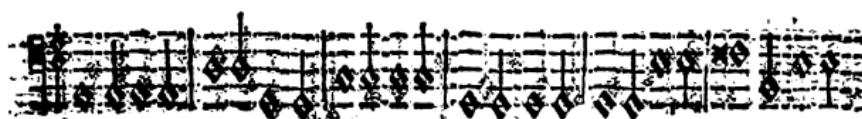
Nostrum cor



Sinf.



Filos



B 8

Bassetto:

Four staves of musical notation for bassoon (Bassetto), written in common time. The notation consists of vertical stems with diamond-shaped heads, indicating pitch and rhythm. The first three staves are identical, while the fourth staff begins with a different note.

Sinfonia.

Three staves of musical notation for strings, written in common time. The notation consists of vertical stems with diamond-shaped heads. A large, ornate initial 'A' is positioned at the beginning of the first staff. The text "D celi Nuptias" is written below the first staff.



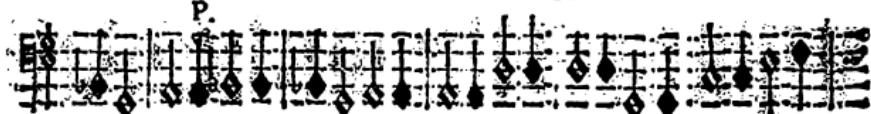
Sinf.



Fuge fuge



35



Sinf.



P.

F.

P.

6



4

In mundo



Sinf.

Sinf.

Bassetto. 19

The musical score consists of two main sections: 'Sinf.' (measures 1-10) and 'Alleluia' (measures 11-19). Each section is composed of six staves, likely representing different instruments or voices of a basso continuo ensemble. The notation is in common time, with a key signature of one sharp throughout most of the piece. Measure 11 marks a significant change, indicated by a bass clef and a key signature change to no sharps or flats. The music is characterized by its dense, rhythmic complexity and the use of note heads and stems to represent individual voices within the ensemble.



Largo, o come piace.

Bassetto.

Bite

Adagro.

Quam cito

Sinfonia,



C. Largo.



Sunt tam



Sunt tam



45



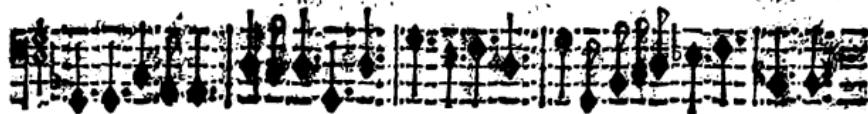
O dira fors

Motetti Leonard.

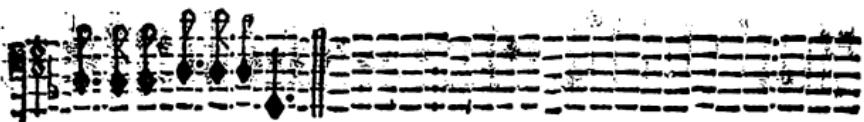
Opera Vigesima.

C





adagio.





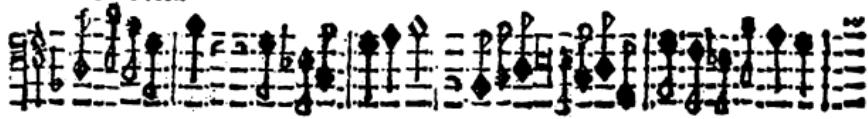
Alto solo con 2. Violini e Viofone.

V pille care

A page of musical notation for three instruments. The top staff is for Alto solo, indicated by a small 'A' at the beginning. The middle staff is for two Violins, indicated by a small '2.' before 'Violini'. The bottom staff is for Viofone (Bassoon), indicated by a small 'V' before 'Viofone'. The music consists of eight staves of music, each with a different pattern of black dots and crosses on a five-line staff. The first staff starts with a large 'P' in a decorative box. The second staff begins with 'V pille care'. The notation is unique, using dots and crosses instead of standard musical notes.



Sine Iesu



Arietta - allegro.



Dulcis Iesu



28

Bassetto

Bassetto

O quam
allegro.
iam viue

A.

allegro.
iam viue

A.

allegro.
iam viue

A.

allegro.
iam viue



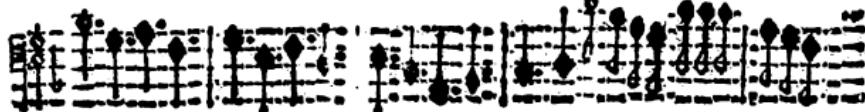
Allcluia



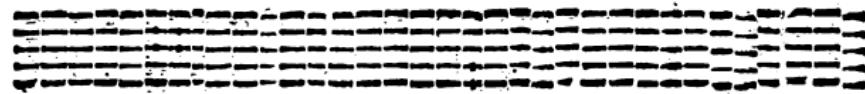
Allcluia



Bass. 110.



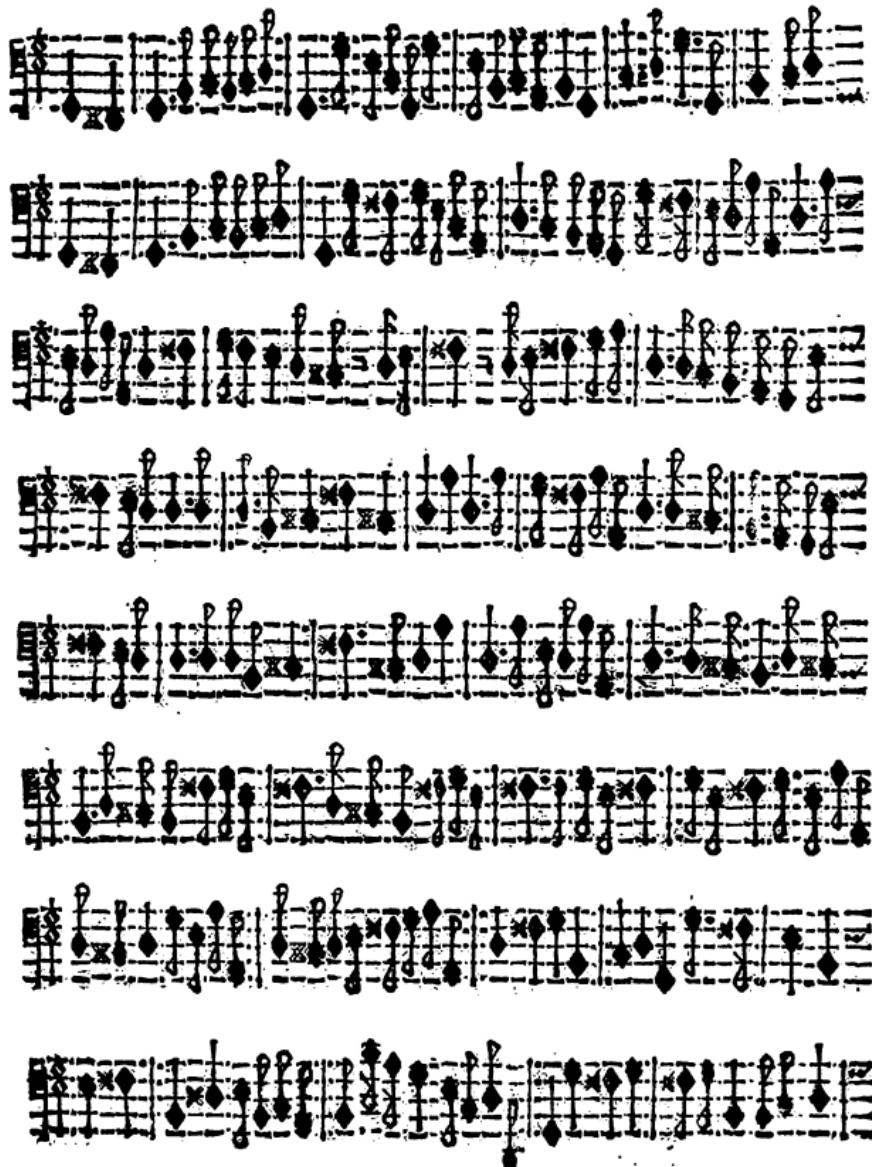
Alleluia al segno!



la fenti



Adagio.



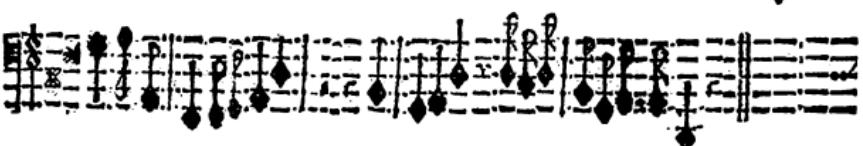
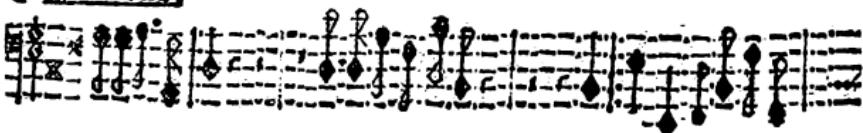
Adagio.

The musical score consists of eight staves of music. The first four staves are grouped together under the heading "Adagio." The fifth staff begins a new section. The music is written in common time (indicated by "C") and uses a treble clef. The notation includes various note heads (solid black, hollow white, and cross-hatched) and stems, some with vertical dashes indicating pitch. Measure numbers are present at the start of several staves. The score concludes with a double bar line and the instruction "D. 2".





Maria



Cor meum



Bassetto.



Cum nihil

A musical score consisting of four staves of music. The notation uses black note heads and vertical stems. The first three staves are identical, while the fourth staff begins with a different key signature (C major) and a different time signature (8/8).

Esponsa

Tu enim
Taceat.

A musical score consisting of four staves of music. The notation uses black note heads and vertical stems. The first three staves are identical, while the fourth staff begins with a different key signature (C major) and a different time signature (8/8).

Adagio.

Amen

Amen

31



Con Violini all'unisono.

Bassetto,

Vi Mariam

The musical score consists of six staves of music. The first staff begins with a large, ornate initial 'S'. The subsequent staves are standard five-line staves. The notation uses a dot-and-dash system where a dot represents a note and a dash represents a rest. Measures are separated by vertical bar lines. The music is intended to be played with violins in unison (Con Violini all'unisono) and on a bassoon (Bassetto). The specific name 'Vi Mariam' is written below the third staff.

Basseto. 53

Basseto.

Vis XV

E

Motetti Leonards. Opera Vigesima.

Bassetto:

prestissimo

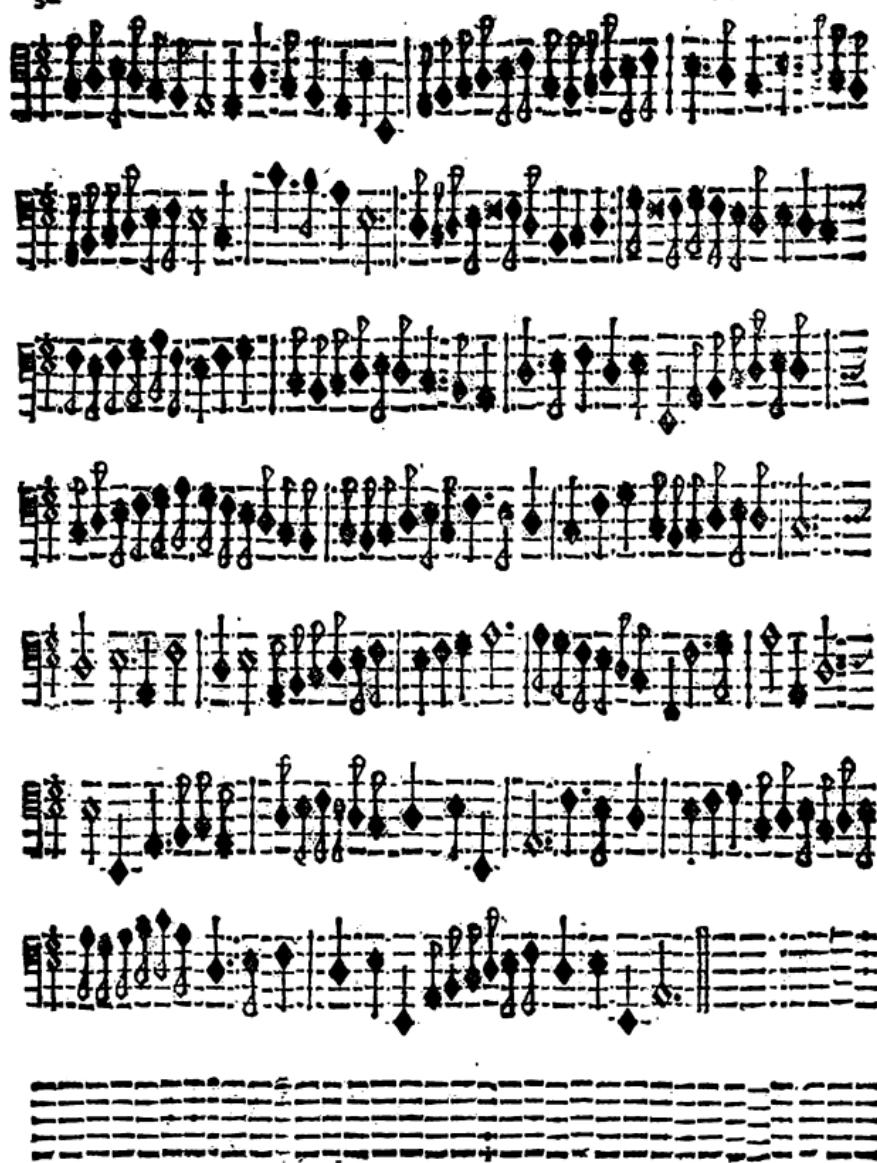
prestissimo



Noa respice



Bassetto.



Alleluia

A musical score for the bass clef, indicated by the text "Bass Clef:" and the number "37" above the staff. The score consists of eight staves of music. The first staff begins with the text "Alleluia". The music is written in common time, with each staff containing a single measure. The notes are represented by black diamonds of varying sizes, corresponding to the 37th note value. The staves are separated by vertical bar lines. The score concludes with a final staff consisting of ten blank horizontal lines.

Bassetto:

The musical score consists of six staves of bassoon music. The first staff begins with a large decorative initial 'A'. The second staff contains the instruction 'Ttende' below the notes. The third staff ends with a repeat sign. The fourth staff begins with a dynamic instruction 'P' (piano). The fifth staff ends with a dynamic instruction 'F' (forte). The sixth staff begins with a dynamic instruction 'ff' (double forte). The music is written in common time, with various note heads and stems.

Ttende

Bassetto:

P

ff

F

Fuge

The musical score consists of six systems of notation, each starting with a clef and a key signature. The notation is based on a five-line staff, with note heads represented by dots and dashes. Small diamonds are placed above or below the staff to indicate pitch changes. The first five systems are grouped under the heading "Baffette." in the upper right corner. The sixth system is labeled "A. Non plus" in its upper right corner.

Presto,

lesum

A.



Bassetto.



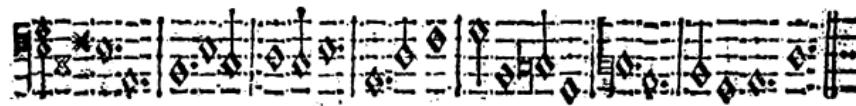
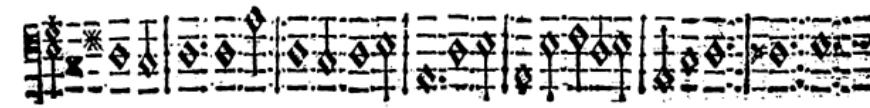
Vdita est

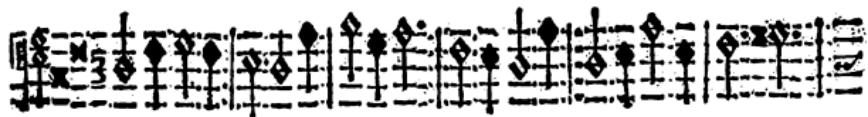
In atria

Sinfonia.

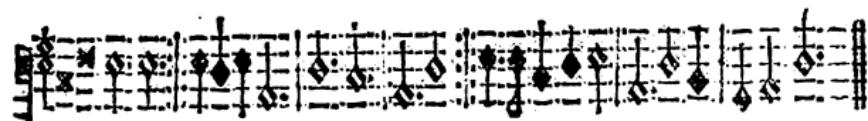


Fuge fuge

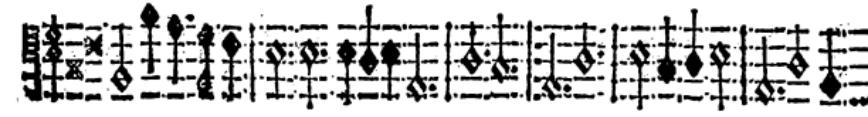




In mundum



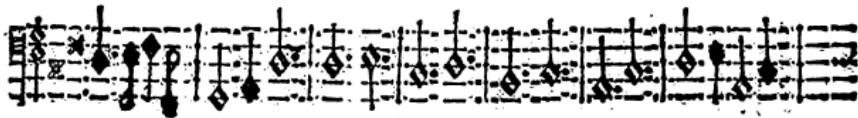
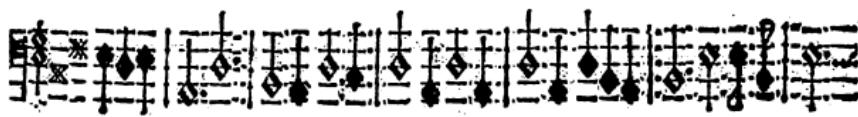
Quam melior



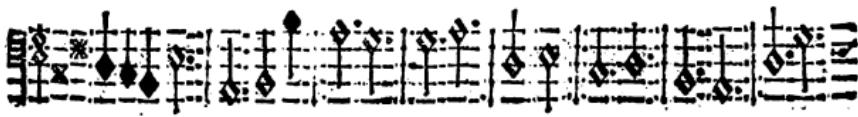
Pro nigrige

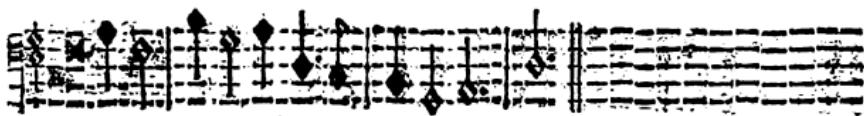


Sinfonia;



Sint tui concentus

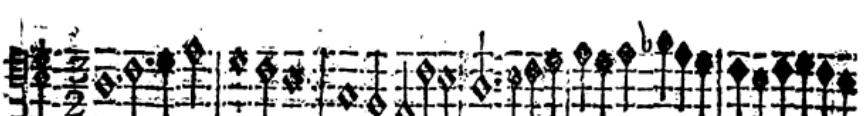
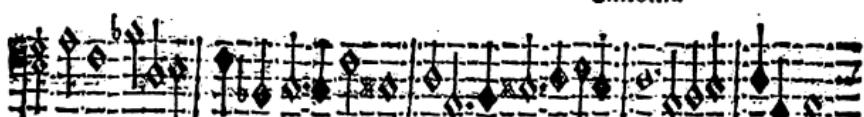




Are plague



Sinfonia



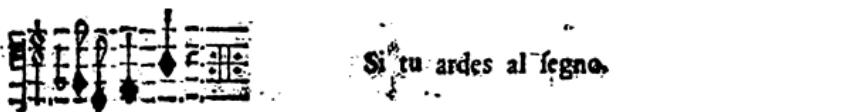
Nihil



Sinfonia.



Si tu ardes





Probo

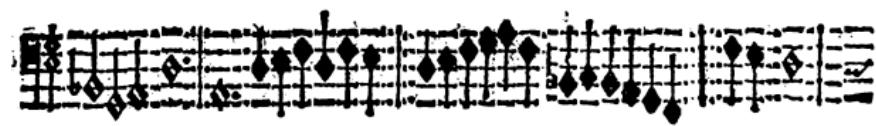


Allegro. Una sola

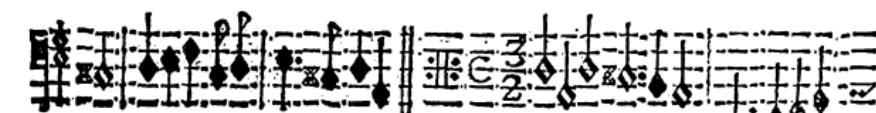
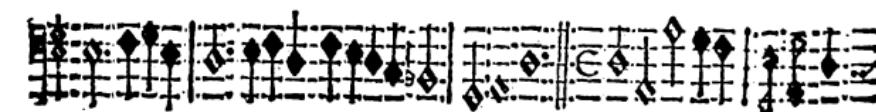


Sinfonia.





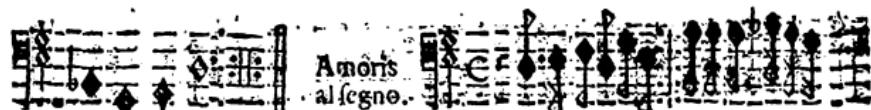
Sinfonia.



Motetti Leonarda.

Pr. & Amoris
Opera Vigilima.

G



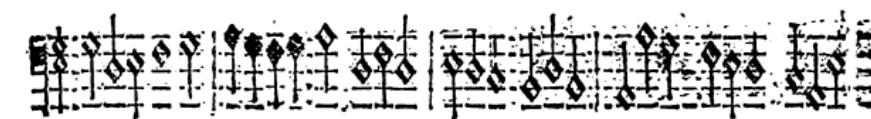
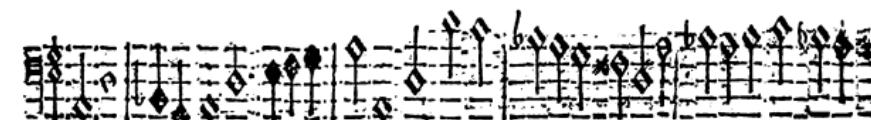
Si me



Prestissimo.



Alleluia.



A due Canti, ò vero Ténori, Altò, e Bassò, ad libitum. Bassò.
Sempre spedito la Arietta.



Kyrie ele- son. Kyrie e-

Iesón Christe Christe exaudi nos Christe Christe ex-

xaudi nos exaudi nos Sancta Trinitas unus Deus

miserere miserere nobis Mater Christi Diuinæ

gratiæ ora pro nobis Mater Christi Diuinæ gratiæ ora pro no-

bis ora ora ora ora ora pronosticabis Mater

Creatoris Saluatoris o- ra ora prono- bis Virgo
 virgo Prudentissima Virgo virgo veneranda Virgo virgo
 Prædicanda o- rá ora o- ra ora pro nobis
 Virgo Potens Virgo Clemens Virgo Fidelis ora ora ora
 ora pro nobis Speculum iustitiae ora cra o- ra
 o- ra o- ra o- ra pro nobis ora
 ora ora ora pronobis Rosa mistica Turris Dauidica
 Turris Eburnea ora pro nobis Re-

gina Angelorum Patriarcharum Prophetarum ora pro nobis ora
 pro nobis Regina Regina Apostolorum Regina Martyrum & confes-
 forum Regina Virginum Sanctorum omnium ora ora ora
 era ora ora o- ra ora ora ora pro nobis.
 Spedito.

Parce no- is parce no- bis parce nobis Domine

Nos exaudi audi audi nos exaudi audi nos nos exaudi
 audinos Agnus Dei Agnus Dei qui tollis peccata qui tollis
 peccata mun- di misere- re misere- re misericere



T A V O L A :

Canto Solo, con Violini.

I		à Carte	£
Am Diu dilecte.			
Cara Regina.			5
Purpurei flores.			10
Ad Cæli nuptias;			13
Abite fugaces.			16

Alto Solo, con Violini,

Pupille caræ,		20
Eia senti.		24
O Maria.		29
Qui Mariam amatis.		32
Attende filia.		38
Audita est vox.		42
Venite letantes.		

Basso Solo, con Violini;

Caræ Plage,		46
Litanie.		51

