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Leonardo Isabella

193

Sonate 1-2-3-4. Istrumenti
opera XVI. Bologna 1693.

opuscoli 4.



Violino Primo.

SONATE

A' 1. 2. 3. e 4. Istromenti

D' ISABELLA LEONARDA

Madre Vicaria nel Nobilissimo Collegio di S. Orfola in Nouara.

OPERA DECIMA SESTA

CONSAGRATA

Al Merito incomparabile di Monsignor Illustriss. e Reuerendiss.

FEDERICO CACCIA

PATRIZIO DI NOVARA

Nontio Apostolico di Sua Maestà Cattolica,
Ed Arciuescouo di Milano.



In Bologna, Per Pier-maria Monti 1693. Con licenza de' Superiori.
Si vendono da Marino Siluani all' Insegna del Violino, con Prtulleggio.

ILLVSTRISSIMO
E REVERENDISSIMO SIGNORE.



Gni douer vuole, che nelle vniuersali dimoſtranze d' allegrezza, con cui la Città noſtra procura in diuerſe maniere di render gratie al Cielo per l' Elettione ſeguita in V. S. Illuſtriſſima all' Arcieſcouato della Metropolitana di queſto Stato. Mi ſforzi io pure di porgerle qualche tributo in atteſtato della mia riuerentiſſima offeruanza. Nè hò ſaputo, come meglio far paleſe al Mondo l' interno mio giubilo, che col preſentarle vn picciolo parto di mie pouere fatiche, ſicura, che la generoſità del ſuo grand' Animo vorrà degnarſi ſupplire alla tenuità dell' offerta. Con tali riguardi prendo cuore di conſagrarle al Suo Merito queſta mia Muſicale Operetta, e tanto più francamente, quanto che le acclamazioni, che alza Roma à ſuoi glorioſi Maneggi fanno, e che all' Armonia delle Sue incomparabili virtù, ond' è, che da tutti le ſi preſagiscono quelle Aiture, che ad vn ſolo conuengono, ne andran falliti gl' auguri, già teſtificati da gl' Oracoli del Vaticano. Haurei hora campo aperto di mentouare i più congiunti del ſuo Nobiliſſimo Caſato, chi ne Tribunali ammirati, come Legiſlatori, chi nelle guerre temuti quai Marti, e chi ne più Eminent Miniſteri della Chieſa venerati quai Sacri Eroi, ſe dalla conſideratione d' eſſer V. S. Illuſtriſſima eletto per Sole del Cielo Ambroſiano dal Sommo Paſtore Regnante, non intendefſi, à chi ne abonda per molti, eſſer ſuperflui gl' altrui Splendori. Compiacciaſi per tanto V. S. Illuſtriſſima, non meno di aggradire queſte mie debolezze, che di permettermi venghino patrocinate dal ſuo autoreuoliſſimo nome, mentre io, con profondamente inchinar mele mi preggio poter mi ſoſcriuere

Di V. S. Illuſtriſ. e Reuerendiſ.

Vmiliffima, e Deuotiffima Serua
Iſabella Leonarda.

BEATISSIMA VERGINE.



On quella humiltà che richiedono i vostri gran Meriti; Mà con quella altresì figlial confidenza, che sapete dare à chi vi elesse per Madre, vi presento la presente Operetta di queste Musiche, direimie, se mi daste licenza d' appropriarmi quel che è fatto per Voi, e riconosco da Voi. In queste mie fatiche io non hebbi altro fine, che d' honorare il vostro Figlio, e Voi. Non sono, è vero, di quelle armonie che à Choro pieno si cantano per Voi in Cielo; mà non perciò douete rifiutarle, mentre à gli errori dell' arte farò supplisca (mercè la vostra assistenza) il buon concerto de miei affeui, che sospiran Voi, e del mio Cuore, che tutto è vostro: pro: esto ò Santissima Madre, ch' io non dò alle Stampe queste Musiche per accredita mi al Mondo, mà acciò da tutti si sappia esser io vostra Diuota. Non vi sdegnate ò gran Regina, se mi usurpo di dire, che son troppo interessata ne' Vostri honori. Con questi miei concerti penso dar motiuo à Vostri diuoti di multiplicar le Vostre glorie. Se queste Musiche non piaceranno al Mondo, mi basterà che piaccino a Voi, che più dell' ingegno gradite il cuore. Porgo humilmente à Voi queste mie pouere fatiche, acciò si come incominciai, possi altresì finire il tutto, come spero à gloria de Santissimi nomi di Giesù, e di Maria

Vostra

Humilissima Serua Indegna
Isabella Leonarda.

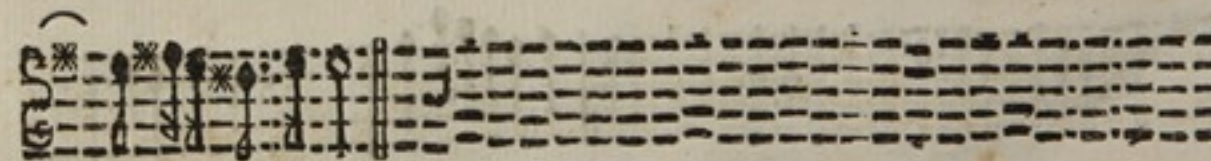
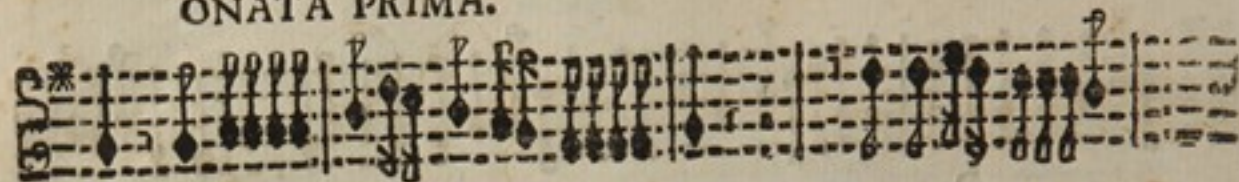
Allegro.

Violino Primo.

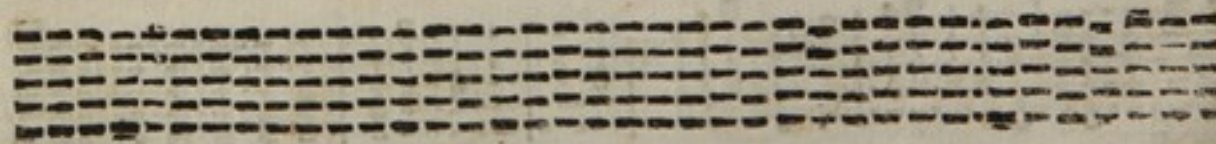
S



ONATA PRIMA.



V.S. volti subito.



Sonate di Isabella Leonarda. Opera XVI.

A

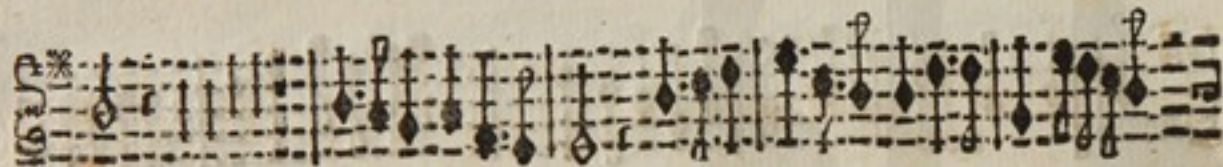
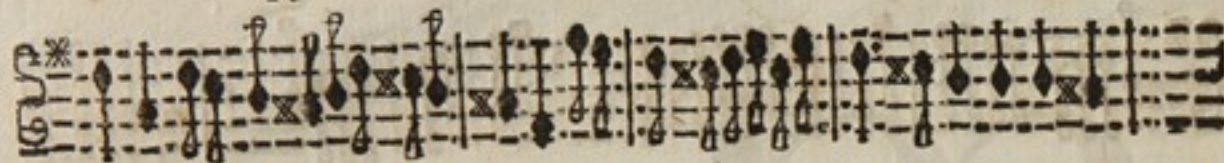
Violino Primo.



Largo.



P.



17



P.



Violino Primo. 3



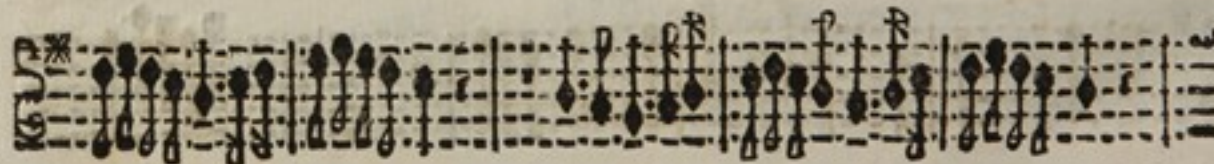
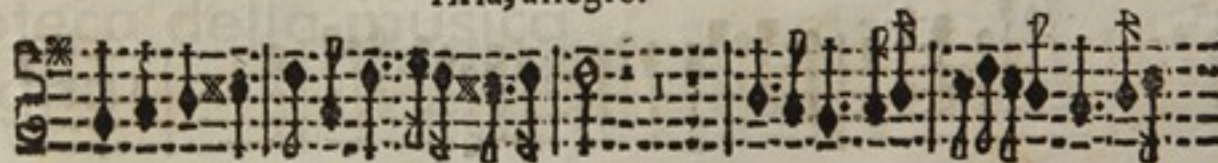
Adagio.



P.



Aria, allegro.



A 2

Violino Primo.

4

4

solo.

V.S.

Viuacc.

Violino Primo. 5

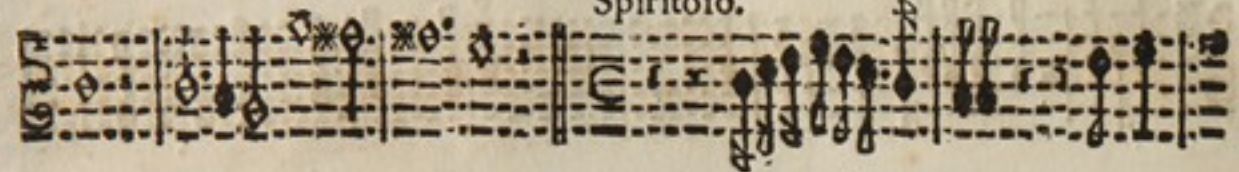
S

Largo.

ONATA SECONDA.



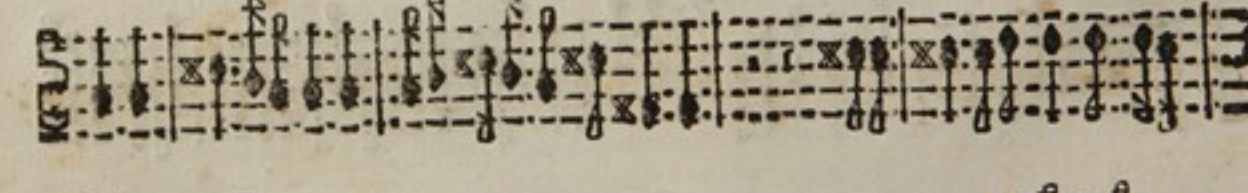
Spiritofo.



Allegro.

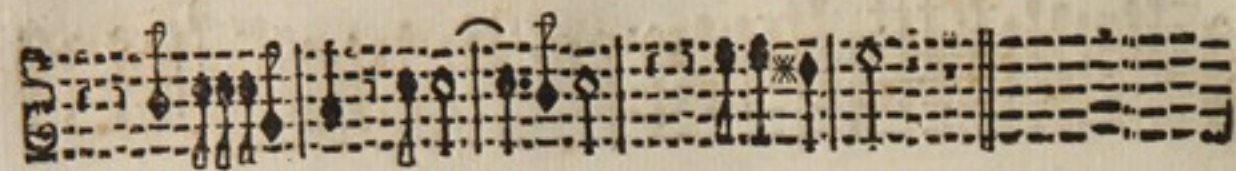


Adagio.

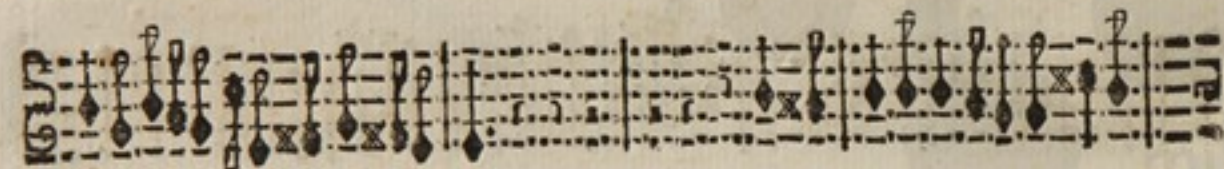


Allegro.





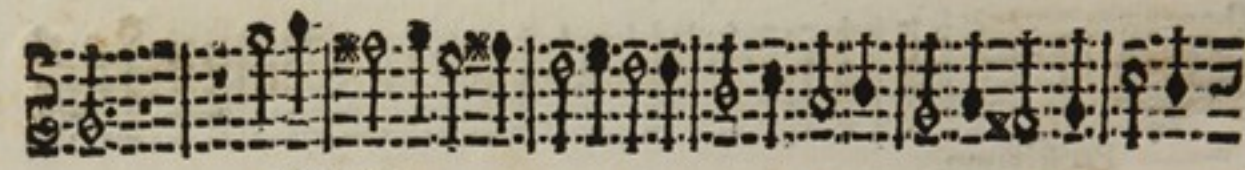
Largo.



ONATA TERZA.



Presto.



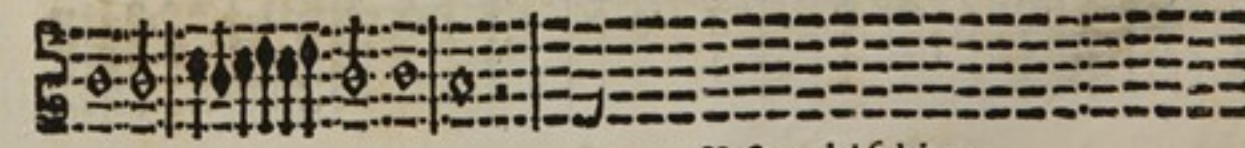
Adagio.



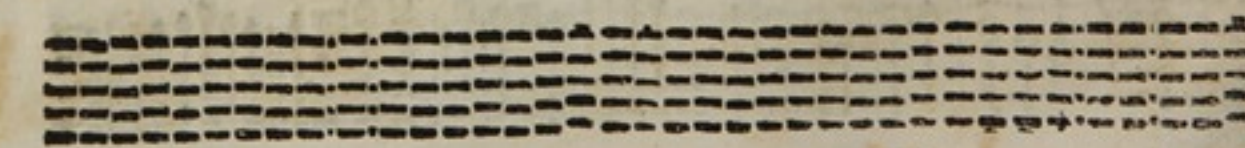
Violino
Primo
Tacet.



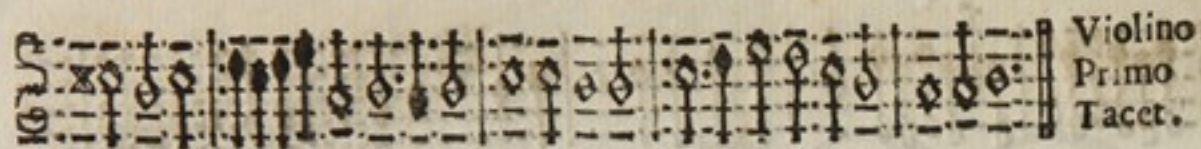
Presto.



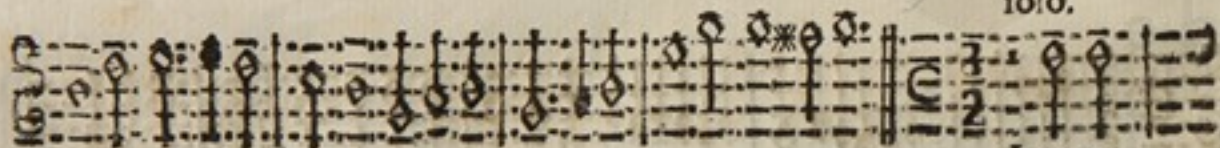
V. S. volti subito.



Violino Primo.



Prestissimo.



*f*olo.

Largo.



Violino Primo. 21



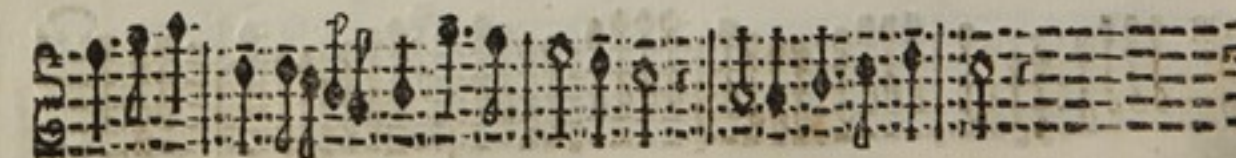
Presto.

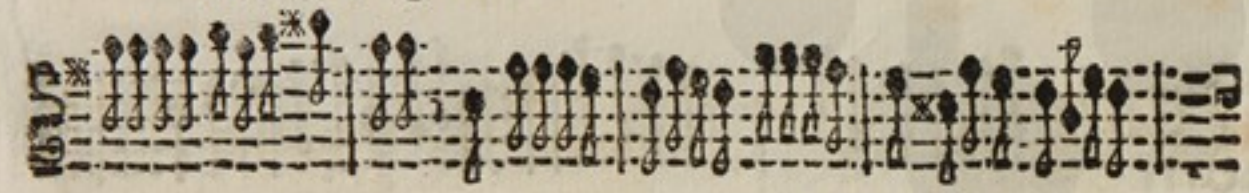
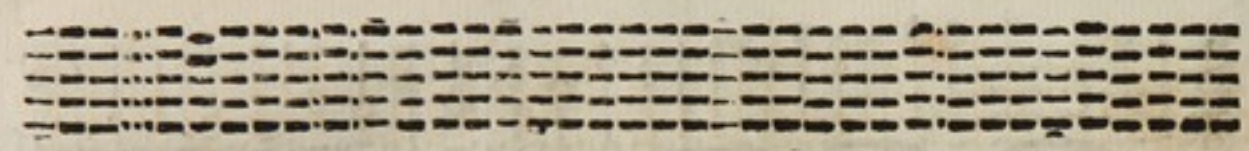


Adagio.



Allegro.

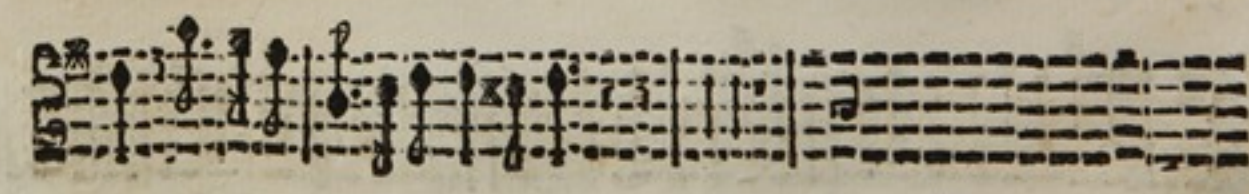




Adagio.



Presto.



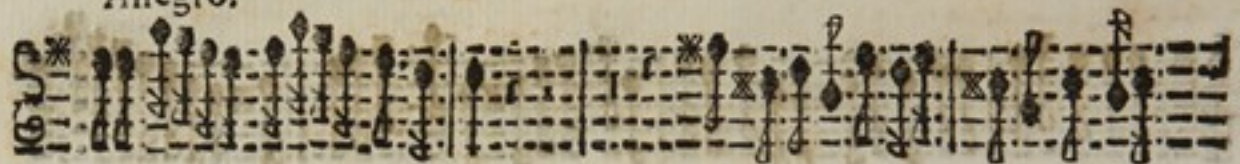


P.

solo,



Allegro.



Handwritten musical notation for Violino Primo on page 16. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp* and *ppp*. The piece concludes on the tenth staff with a double bar line.

22

Prestissimo.

P.

F.

Handwritten musical notation for Violino Primo on page 17. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The piece concludes on the tenth staff with a double bar line.

Adagio.

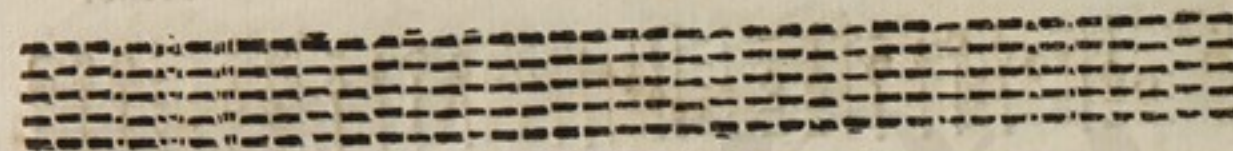
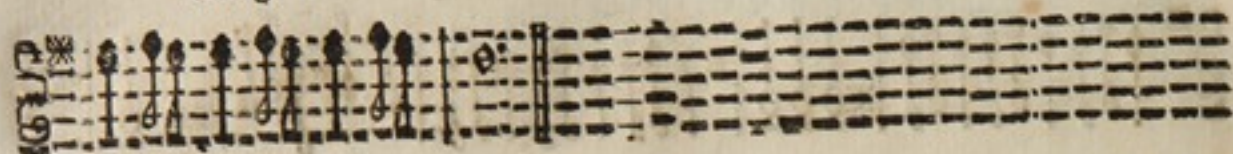
Presto.

Adagio.

Allegro.

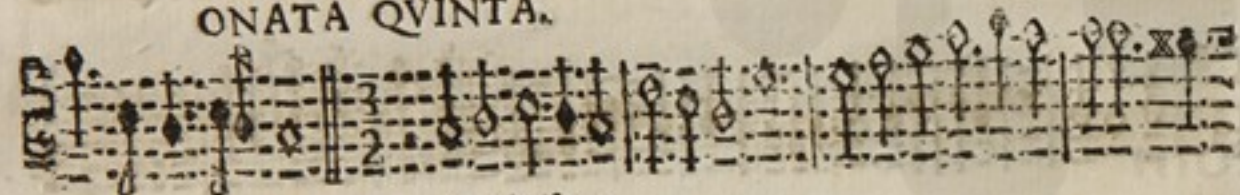


Adagio.



Adagio.

SONATA QUINTA.

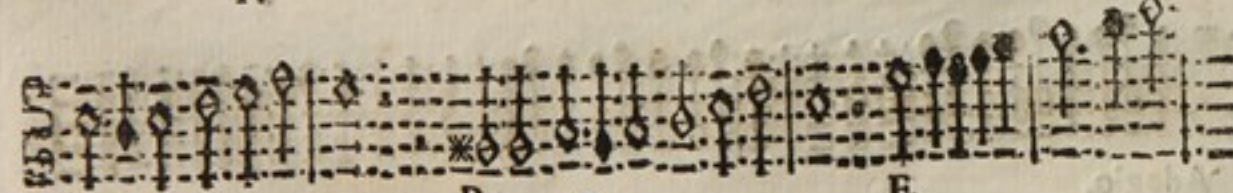


Prestissimo.



P.

F.



P.

F.

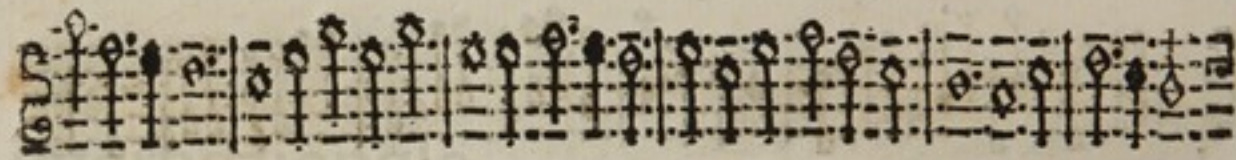
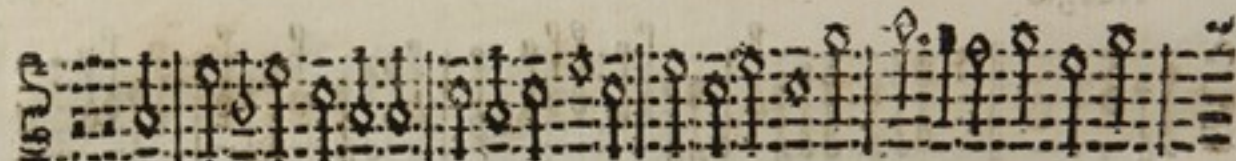
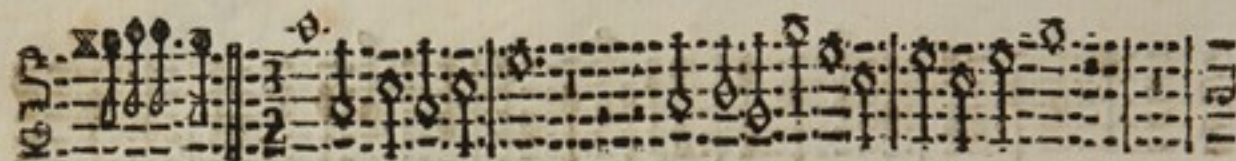


P.

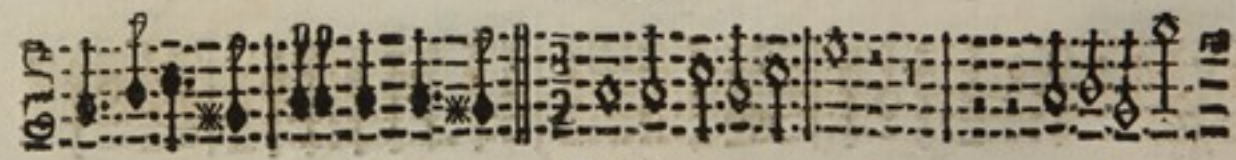
Adagio.



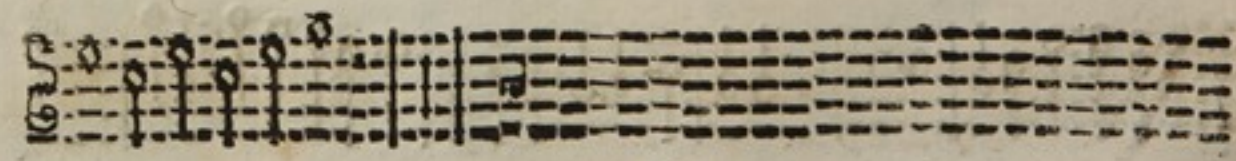
Presto.



Adagio.

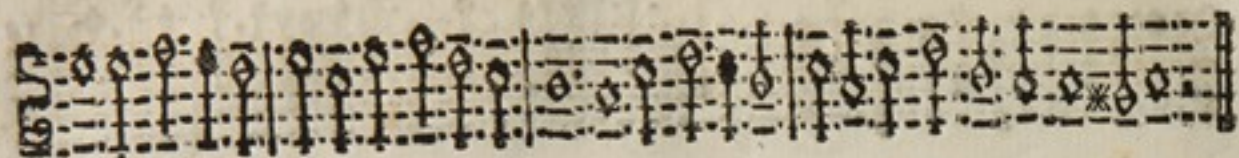


Presto.



C 2

Violino Primo.



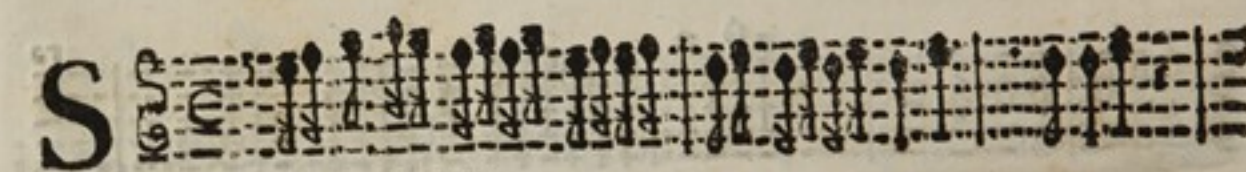
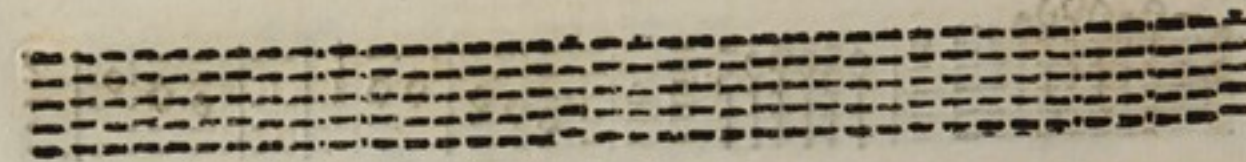
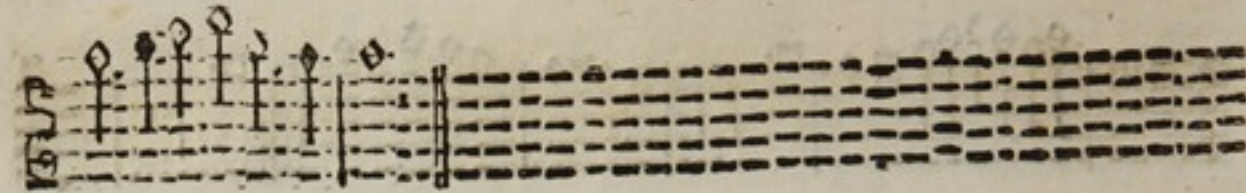
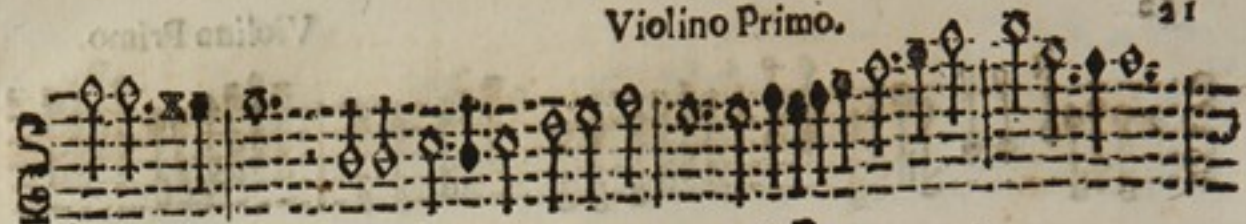
Adagio



Presto.



Violino Primo.



SONATA SESTA.



Violino Primo.

Handwritten musical score for Violino Primo on page 22. The score consists of eight staves of music, each containing a series of notes and rests. The notation is in a single system, with each staff representing a measure of music. The notes are primarily eighth and sixteenth notes, with some rests. The paper shows signs of age and wear.

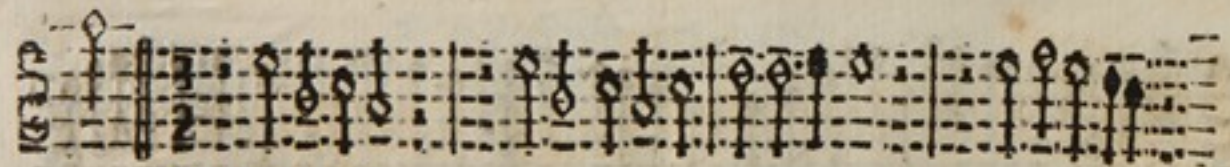
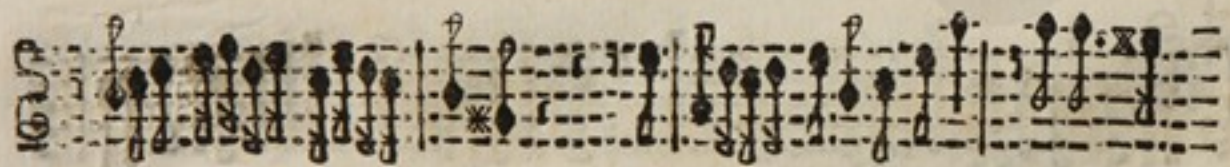
Violino Primo.

Handwritten musical score for Violino Primo on page 23. The score consists of eight staves of music, each containing a series of notes and rests. The notation is in a single system, with each staff representing a measure of music. The notes are primarily eighth and sixteenth notes, with some rests. The paper shows signs of age and wear.

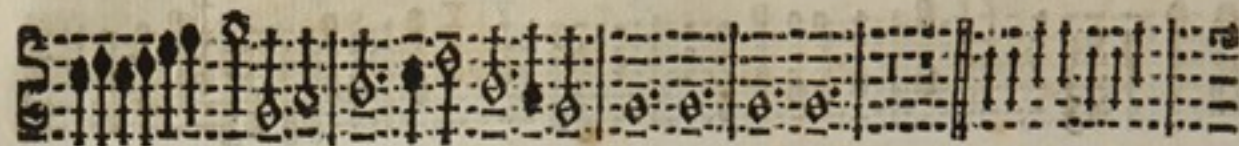
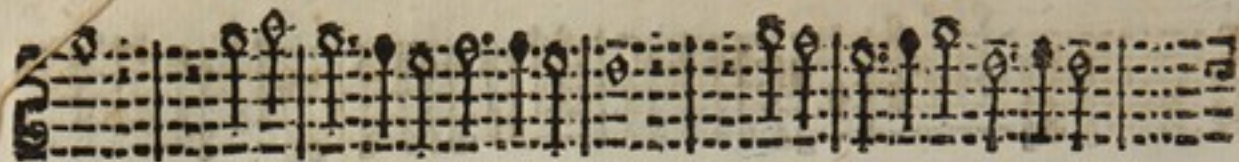




ONATA SETTIMA.



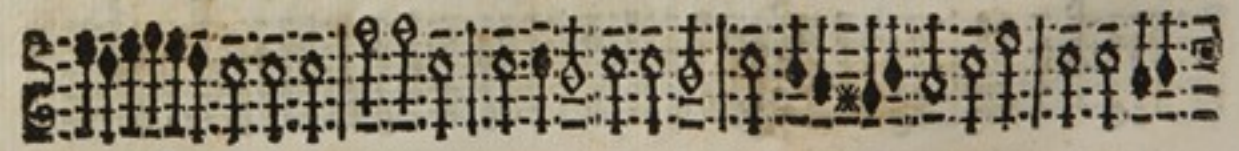
Solo, e largo.



V.S. solo.



B. solo.



Handwritten musical score for Violino Primo on page 26. The page contains eight staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a single system across the staves.

Opus 10 No. 1

Handwritten musical score for Violino Primo on page 27. The page contains four staves of music, followed by three empty staves. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across the staves.

D 2

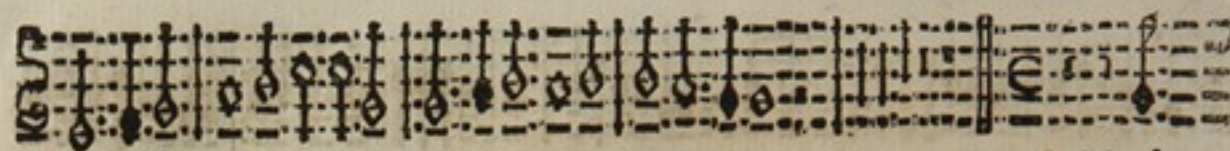
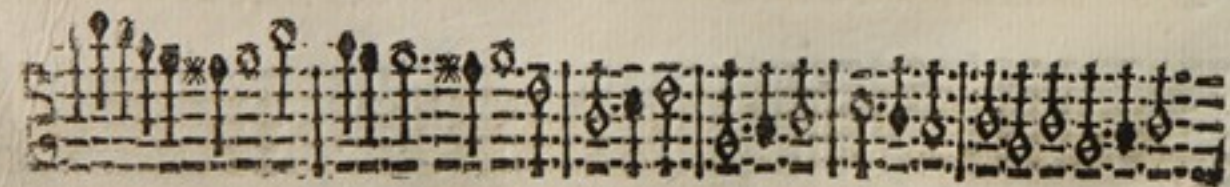
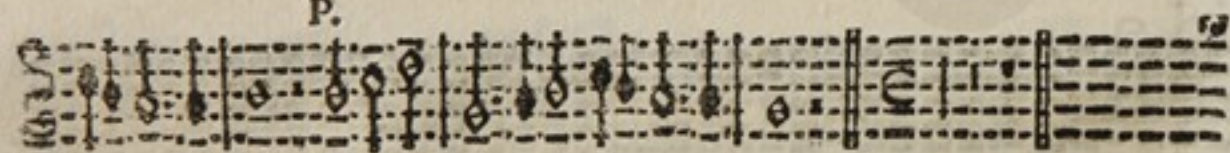




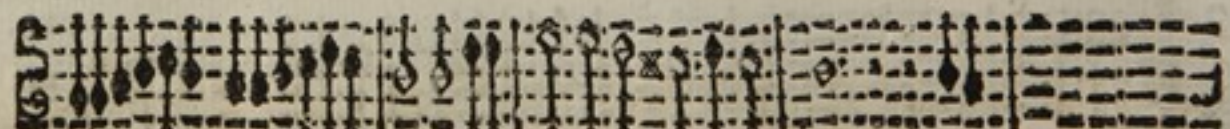
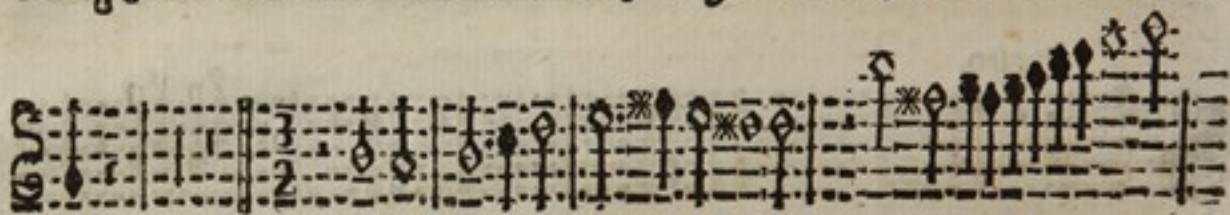
ONATA OTTAVA.

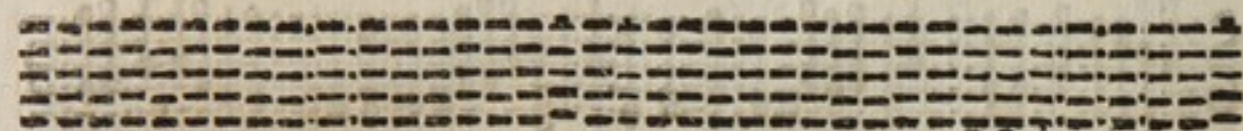
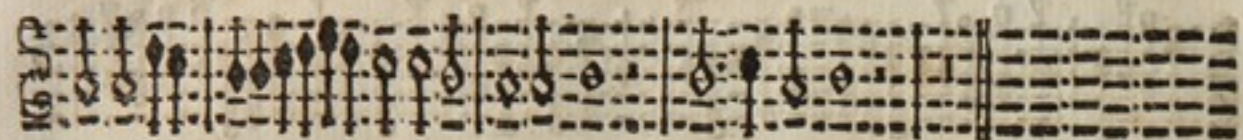


P.



Spiritoso.





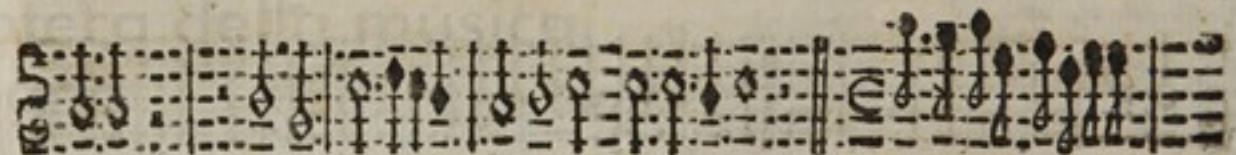
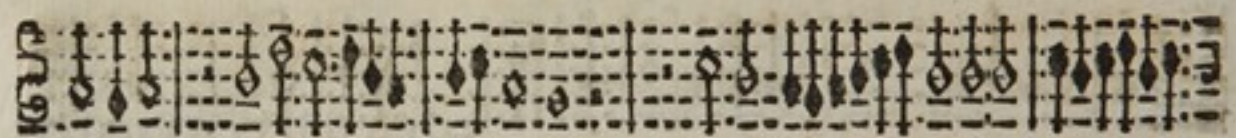
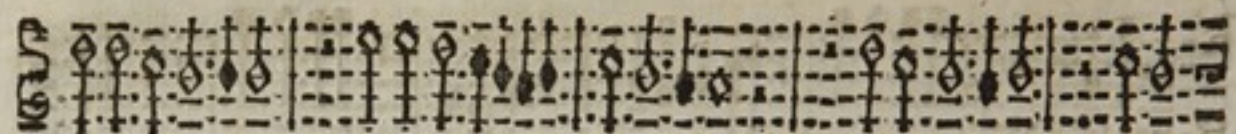
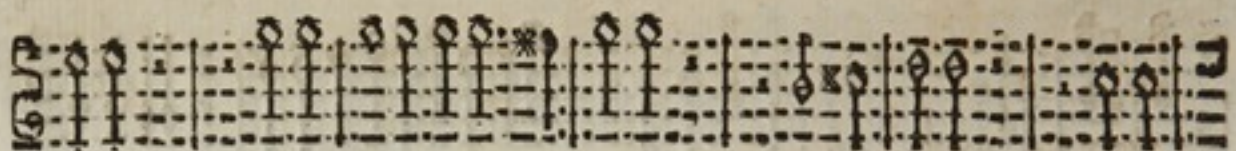
Presto.



ONATA NONA.

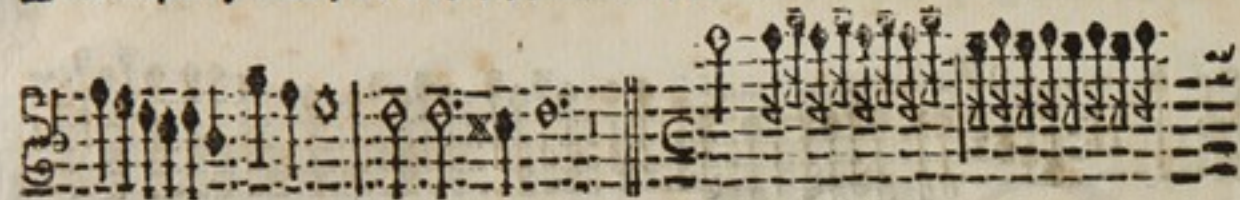


Largo.

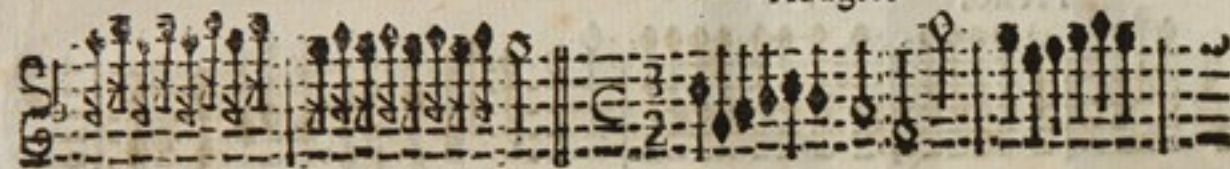


Musical score for page 32, featuring seven staves of handwritten notation. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent marking is **Prestissimo.** located between the third and fourth staves. The score concludes with a double bar line and repeat dots at the end of the seventh staff.

Musical score for page 33, featuring seven staves of handwritten notation. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent marking is **S** at the beginning of the first staff, followed by **ONATA DECIMA.** between the first and second staves. Another marking is **Presto.** located between the third and fourth staves. The score concludes with a double bar line and repeat dots at the end of the seventh staff.



Adagio.



Presto.



Allegro.



Adagio.



Presto.



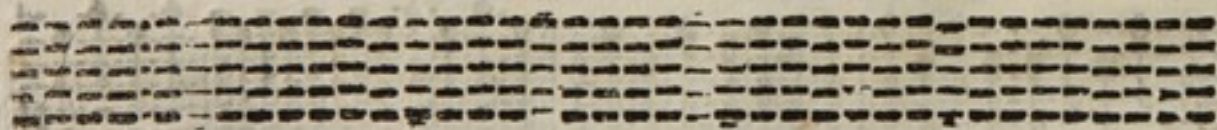
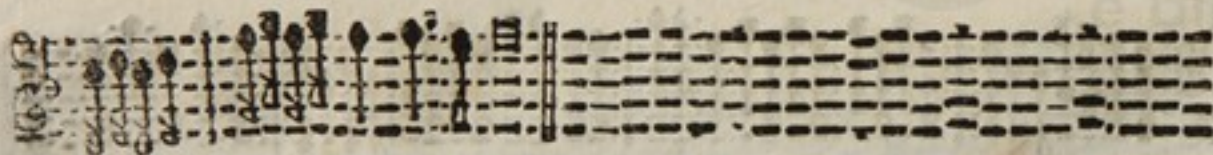
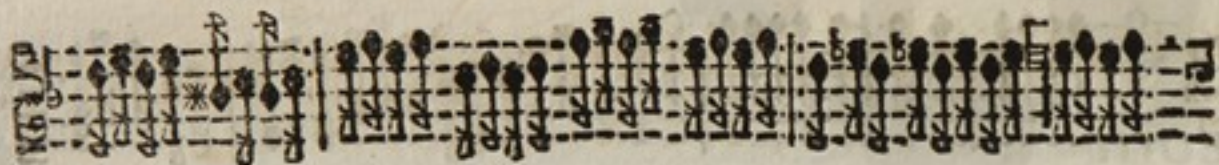
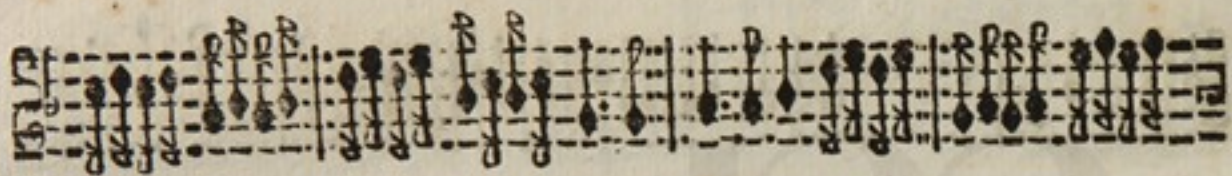
Presto.



E 2



Spiritosa.



SONATA UNDECIMA!

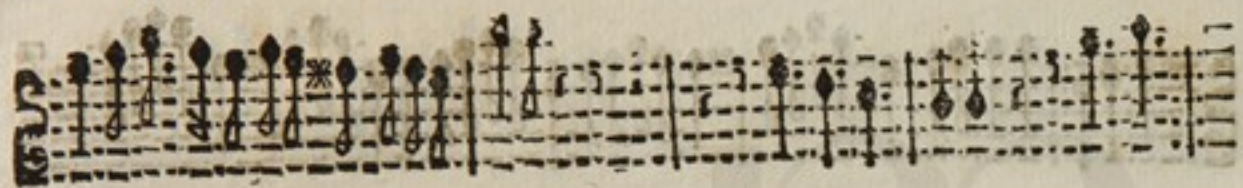


Allegro.

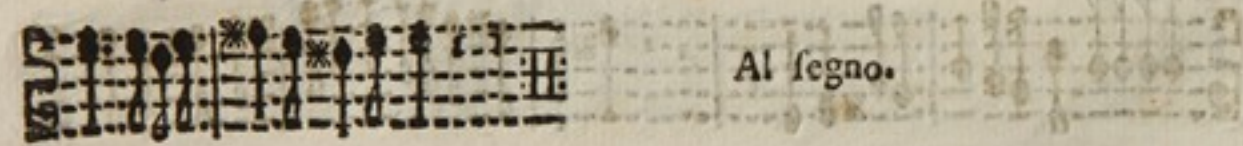




ONATA VINDICIMA



Allegro.



Al fegno.



Adagio.



ONATA VINDICIMA



Allegro.



Allegro.



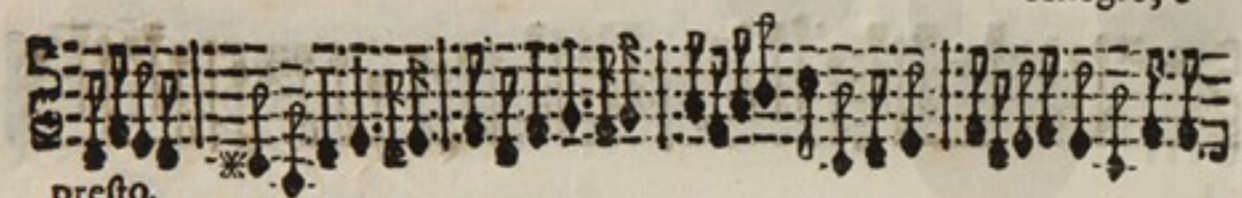
Adagio.



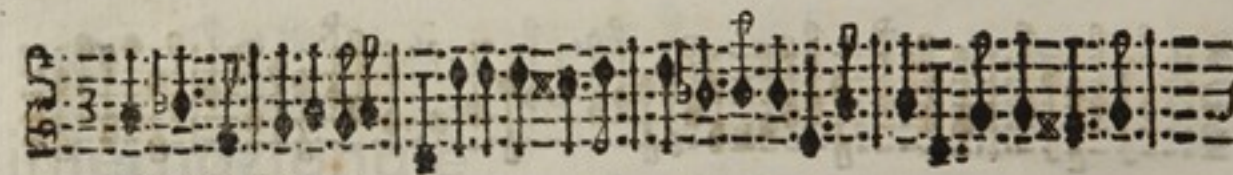
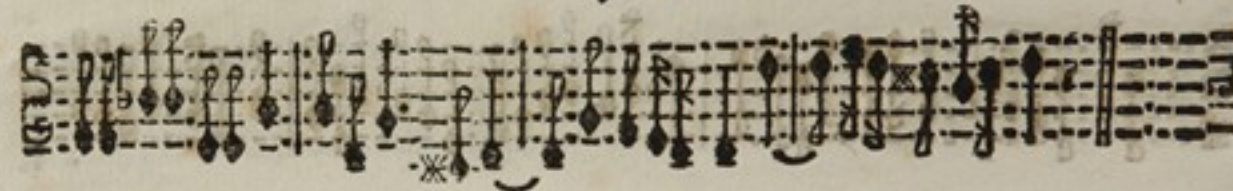
SONATA DVODECIMA.



Allegro, e



presto.



Viuace, e largo.





Spiritosa.



P.



Aria, allegro.



F 2



Musical score for Violino on page 44, consisting of eight staves of music. The notation includes various note values, rests, and dynamic markings. The final staff begins with the instruction "Veloce." and a forte dynamic marking "F."

Musical score for Violino on page 45, consisting of eight staves of music. The notation includes various note values, rests, and dynamic markings such as "P." (piano) and "F." (forte). The music continues from the previous page.



TAVOLA.

	Carte	I
Sonata Prima.	5	
Sonata Seconda.	9	
Sonata Terza.	12	
Sonata Quarta.	18	
Sonata Quinta.	21	
Sonata Sesta.	24	
Sonata Settima.	28	
Sonata Ottava.	30	
Sonata Nona.	33	
Sonata Decima.	37	
Sonata Undecima.	40	
Sonata Duodecima à Violino solo.		

I L F I N E.





mus
e bib
di b



AA.193

2 / 4



Violino Secondo

SONATE

A' 1. 2. 3. e 4. Istromenti

D' ISABELLA LEONARDA

Madre Vicaria nel Nobilissimo Collegio di S. Orsola in Nouara.

OPERA DECIMA SESTA

CONSAGRATA

Al Merito incomparabile di Monsignor Illustriss. e Reuerendiss.

FEDERICO CACCIA

PATRIZIO DI NOVARA

Nontio Apostolico di Sua Maestà Cattolica,
Ed Arciuescouo di Milano.



In Bologna, Per Pier-maria Monti 1693. Con licenza de' Superiori.
Si vendono da Marino Siluani al' Insegna del Violino, con Pristulleggio.

ILLVSTRISSIMO,
E REVERENDISSIMO SIGNORE.



Gni douer vuole, che nelle vniuersali dimostranze d' allegrezza, con cui la Città nostra procura in diuerse maniere di render gratie al Cielo per l' Elettione seguita in V. S. Illustrissima all' Arciuescouato della Metropolitana di questo Stato. Mi sforzi io pure di porgerle qualche tributo in attestato della mia riuerentissima offeruanza. Nè hò saputo, come meglio far palese al Mondo l' interno mio giubilo, che col presentarle vn picciolo parto di mie pouere fatiche, sicura, che la generosità del suo grand' Animo vorrà degnarsi supplire alla tenuità dell' offerta. Con tali riguardi prendo cuore di consagrarle al Suo Merito questa mia Musicale Operetta, e tanto più francamente, quanto che le acclamazioni, che alza Roma à suoi gloriosi Maneggi fanno, e che all' Armonia delle Sue incomparabili virtù, ond' è, che da tutti le si presagiscono quelle Alture, che ad vn solo conuengono, ne andran falliti gl' auguri, già testificati da gl' Oracoli del Vaticano. Haurei hora campo aperto di mentouare i più congiunti del suo Nobilissimo Casato, chi ne Tribunali ammirati, come Legislatori, chi nelle guerre temuti quai Marti, e chi ne più Eminentissimi Ministeri della Chiesa venerati quai Sacri Eroi, se dalla consideratione d' esser V. S. Illustrissima eletto per Sole del Cielo Ambrosiano dal Sommo Pastore Regnante, non intendessi, à chi ne abonda per molti, esser superflui gl' altrui Splendori. Compiaccia si pertanto V. S. Illustrissima, non meno di aggradire queste mie debolezze, che di permettermi venghino patrocinate dal suo autoreuolissimo nome, mentre io, con profondamente inchinarme le mi preggio potermi sottoscriuere

Di V. S. Illustriss. e Reuerendiss.

Vmilissima, e Deuotissima Serua
Isabella Leonarda.



BEATISSIMA VERGINE.



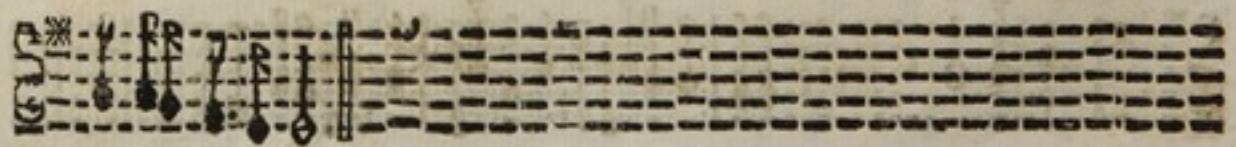
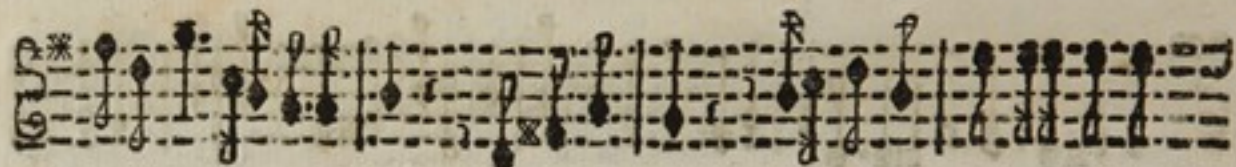
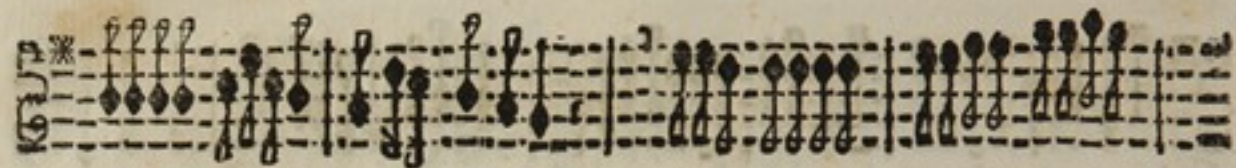
On quella humiltà che richiedono i vostri gran Meriti; Mà con quella altresì figlial confidenza, che sapete dare à chi vi elesse per Madre, vi presento la presente Operetta di queste Musiche; direi mie, se mi daste licenza d' appropriarmi quel che è fatto per Voi, e riconosco da Voi. In queste mie fatiche io non hebbi altro fine, che d' honorare il vostro Figlio, e Voi. Non sono, è vero, di quelle armonie che à Choro pieno si cantano per Voi in Cielo; mà non perciò douete rifiutarle, mentre à gli errori dell' arte farò supplisca (mercé la vostra assistenza) il buon concerto de miei affetti, che sospiran Voi, e del mio Cuore, che tutto è vostro: protesto ò Santissima Madre, ch' io non dò alle Stampe queste Musiche per accreditarmi al Mondo, mà acciò da tutti si sapia esser io vostra Diuota. Non vi sdegnate ò gran Regina, se mi usurpo di dire, che son troppo interessata ne' Vostri honori. Con questi miei concerti penso dar motiuo à Vostri diuoti di moltiplicar le Vostre glorie. Se queste Musiche non piaceranno al Mondo, mi basterà che piaccino a Voi, che più dell' ingegno gradite il cuore. Porgo humilmente à Voi queste mie pouere fatiche, acciò si come incominciai, possi altresì finire il tutto, come spero à gloria de Santissimi nomi di Giesù, e di Maria
Vostra

Humilissima Serua Indegna
Isabella Leonarda.

Violino Secondo.



ONATA PRIMA.



V.S. volti subito.



Sonate di Isabella Leonarda.

Opera XVI.

A

Violino Secondo.

20

Largo.

Violino Secondo. 3

Adagio.

Aria, allegro.

Violino Secondo.



V.P.



10 solo.



B. solo.

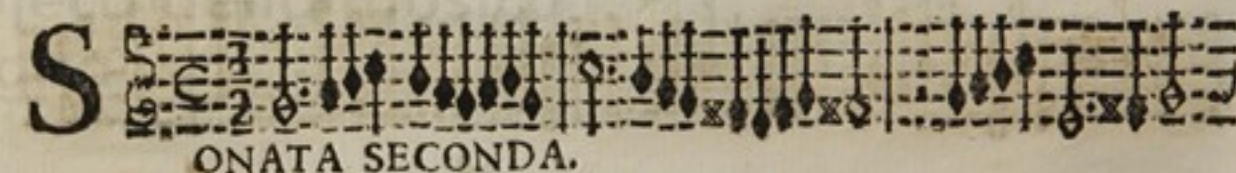
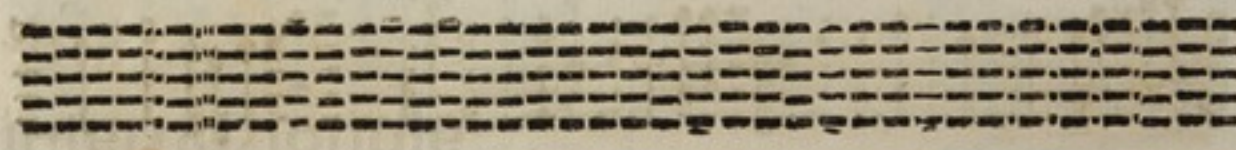


11

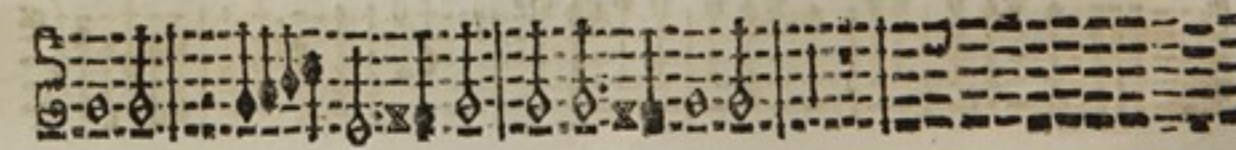
Vinacc.

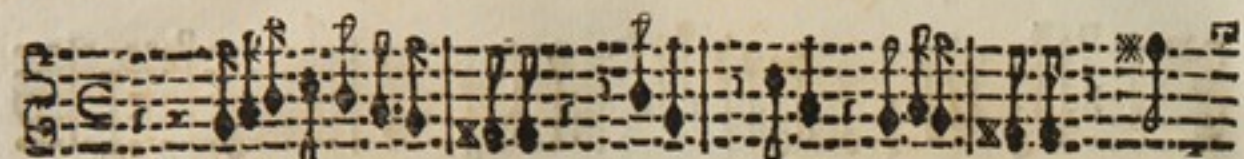


Violino Secondo. 5



ONATA SECONDA.

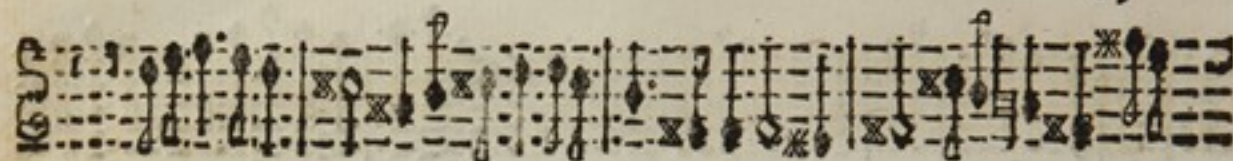




Spiritofo.



15



Adagio.



Allegro.

Handwritten musical score for Violino Secondo on page 8. The score consists of seven staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 18th-century manuscript notation.

Adagio.

S

ONATA TERZA.

Adagio.

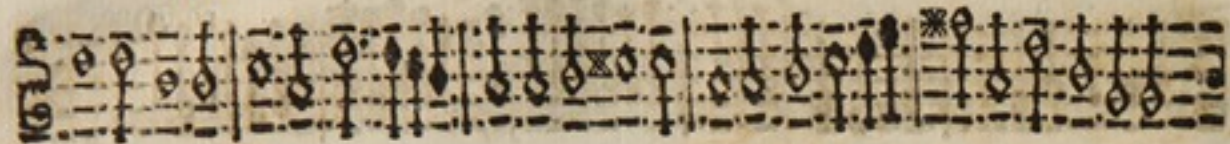
felo, e largo.

Handwritten musical score for Violino Secondo on page 9. The score consists of seven staves of music. It begins with the instruction "Adagio." and a large initial "S". Below the first staff is the instruction "ONATA TERZA." The score continues with "Adagio." and "felo, e largo." The notation includes various note values, rests, and dynamic markings. The music is written in a style characteristic of 18th-century manuscript notation.

Violino Secondo.

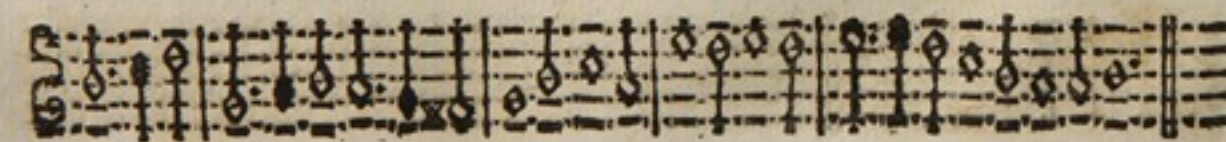
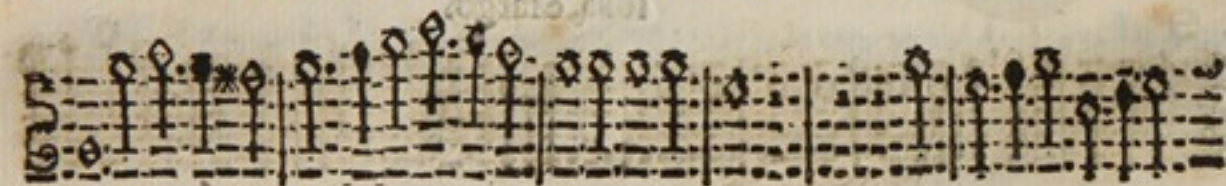


Presto.



Violino Secondo
Tacet.

Presto.



Violino Secondo
Tacet.



Presto.



Adagio.

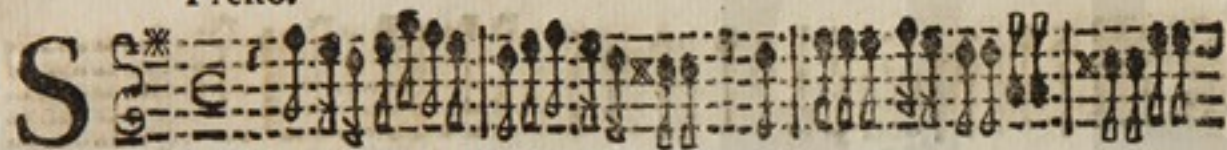


Allegro.

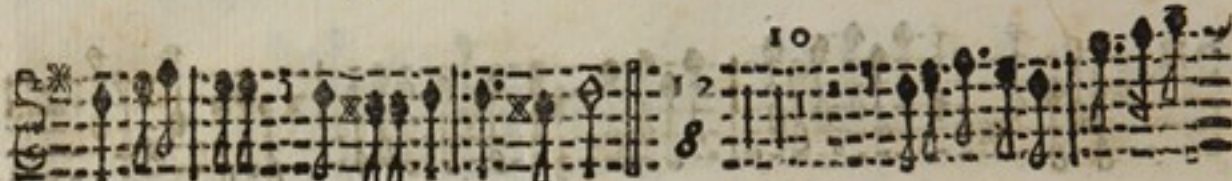




Presto.



ONATA QUARTA!



Presto.

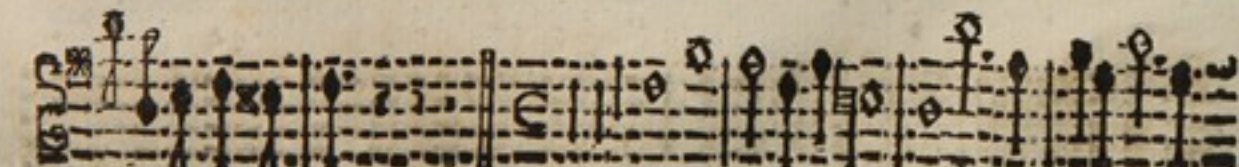




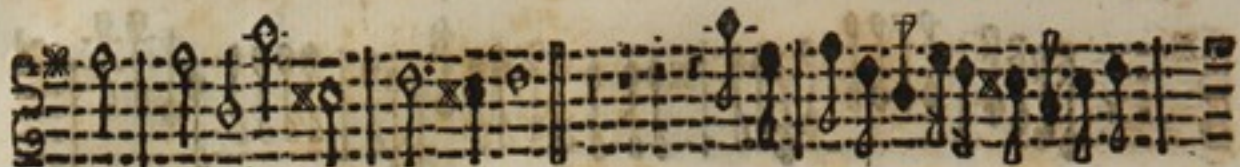
P.



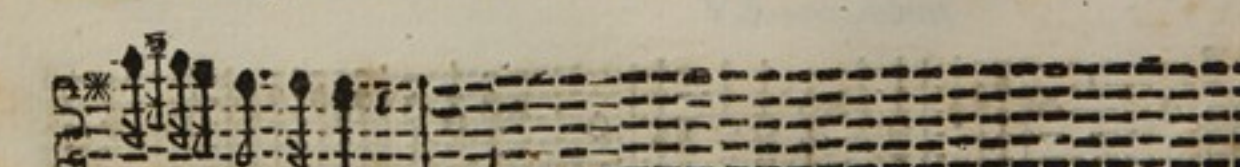
P.



12 solo.

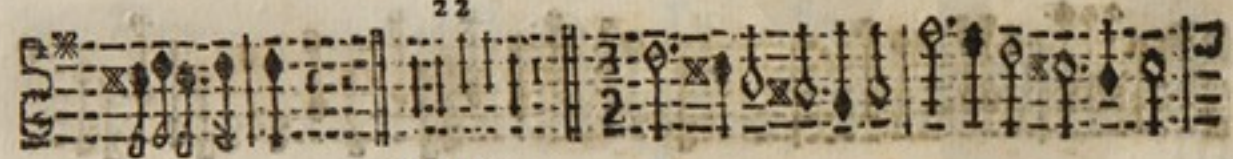


Allegro.





22

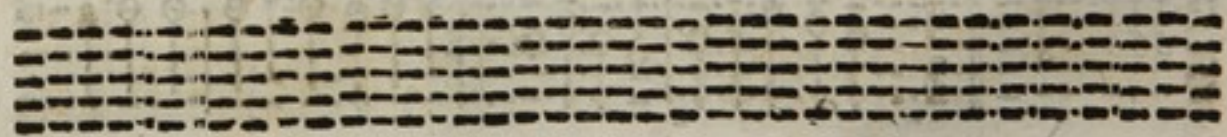
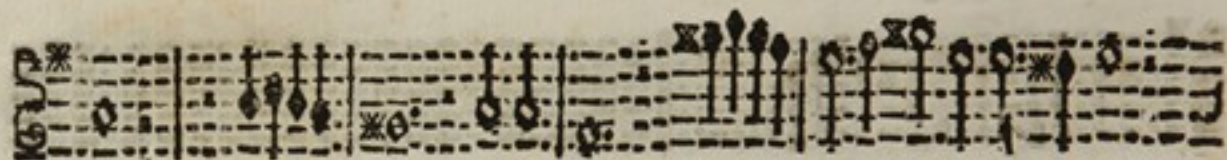


B. solo.



P.

F.

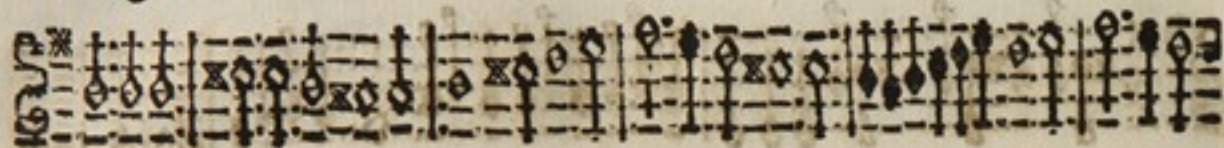


V.S. volti subito.





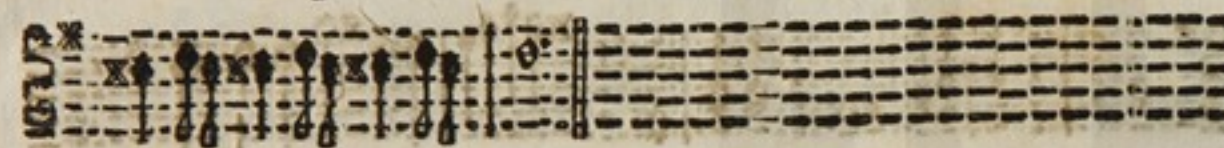
Adagio.



Presto.



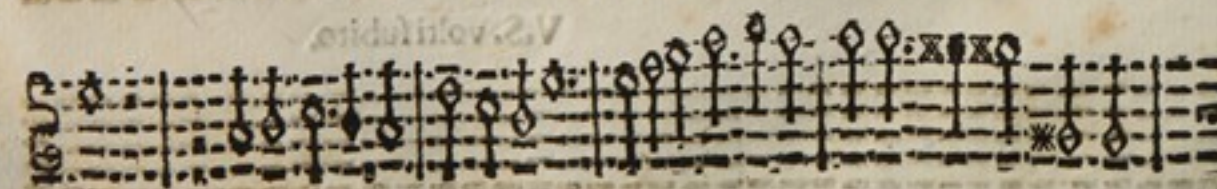
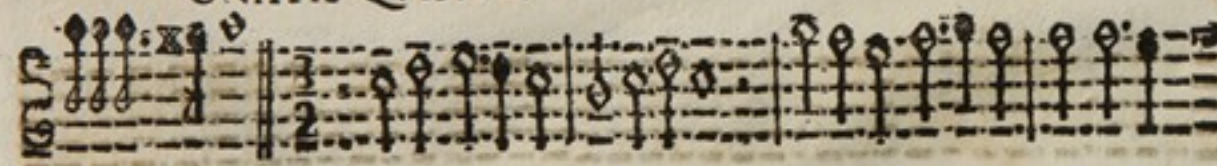
Adagio.



Adagio.



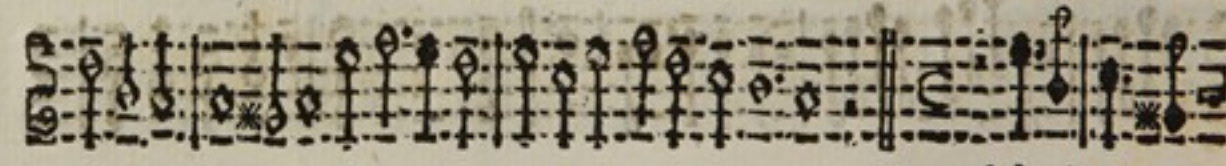
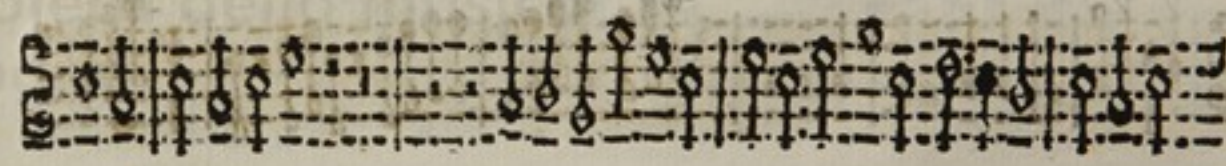
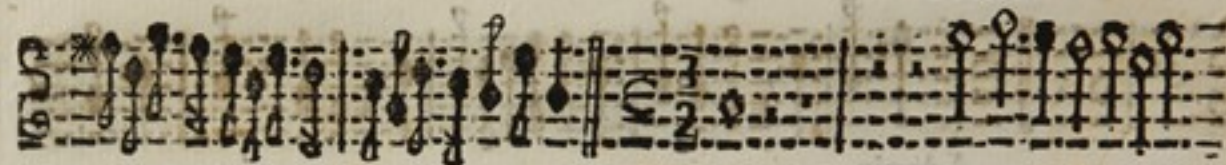
ONATA QUINTA.



Adagio.

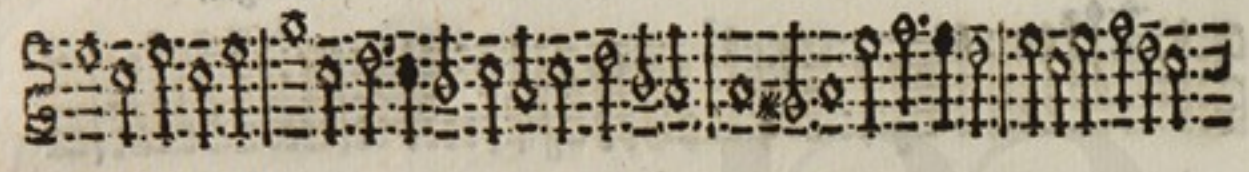
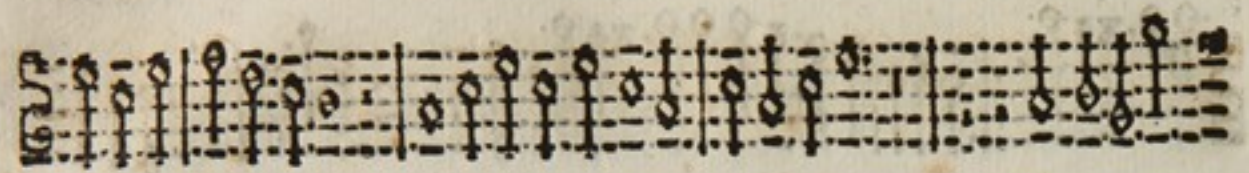


Presto.



Adagio.

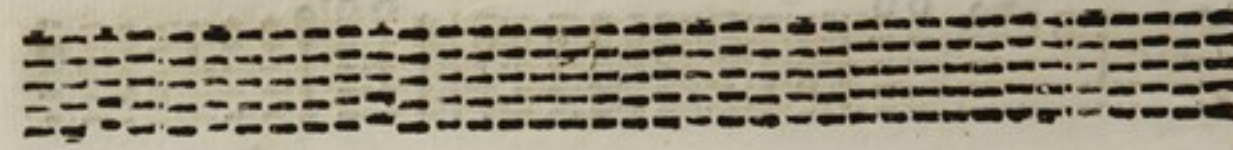
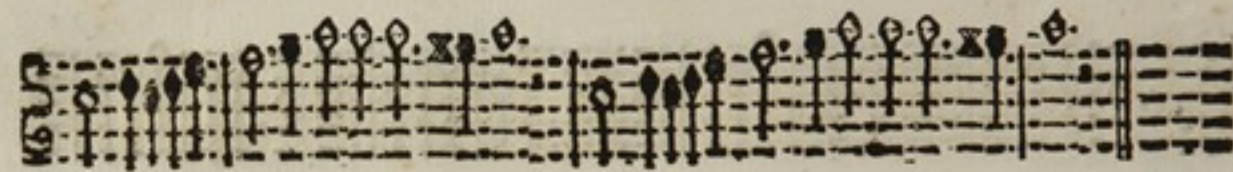
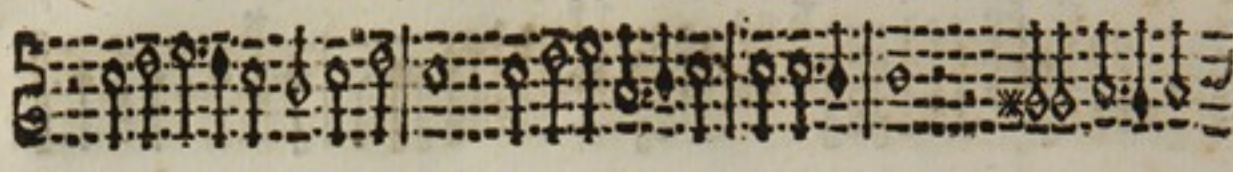
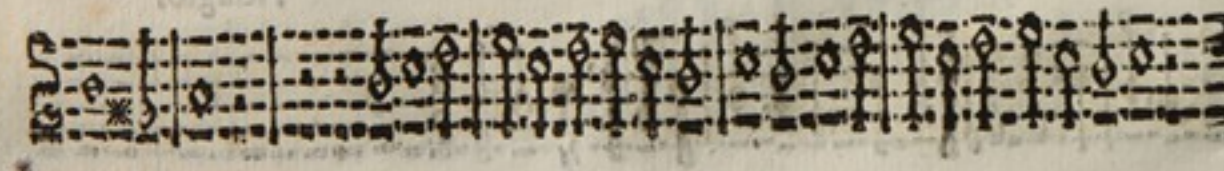
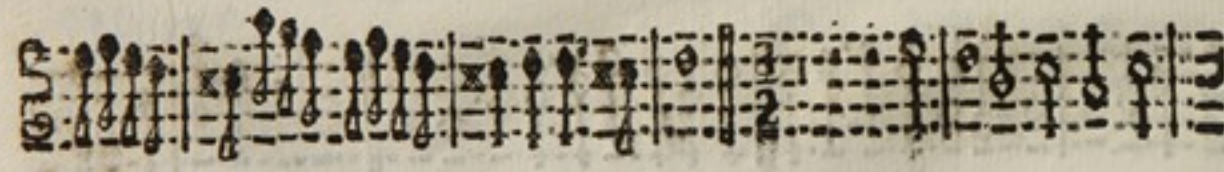




Adagio.



Presto.



ONATA SESTA.



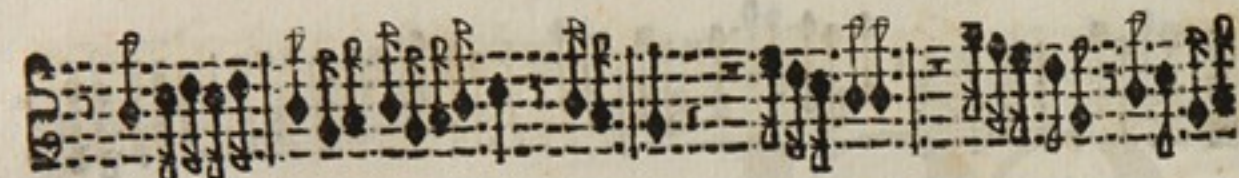
Musical score for Violino Secondo on page 22. The score consists of eight staves of handwritten notation. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are some markings above the notes, possibly indicating fingerings or dynamics. The score is written in a clear, historical hand.

Musical score for Violino Secondo on page 23. The score consists of eight staves of handwritten notation. The notation continues from the previous page, showing a variety of rhythmic patterns and melodic lines. There are some markings above the notes, possibly indicating fingerings or dynamics. The score is written in a clear, historical hand.





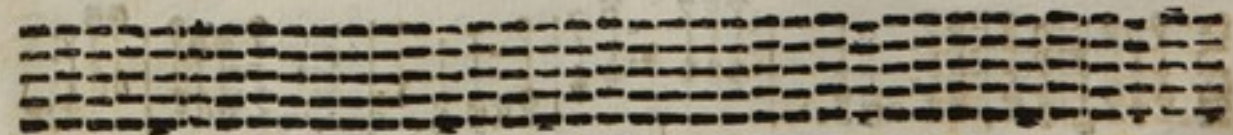
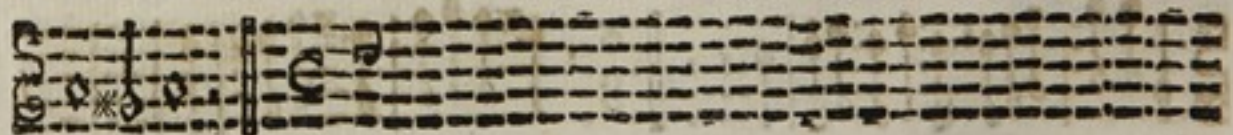
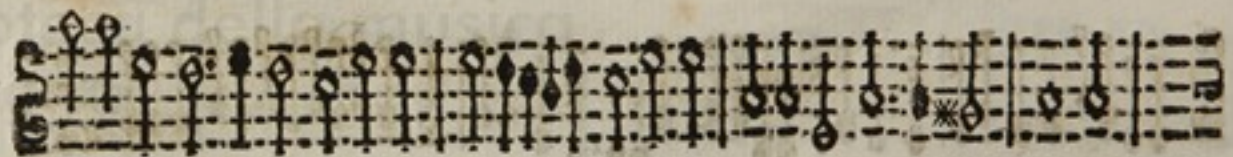
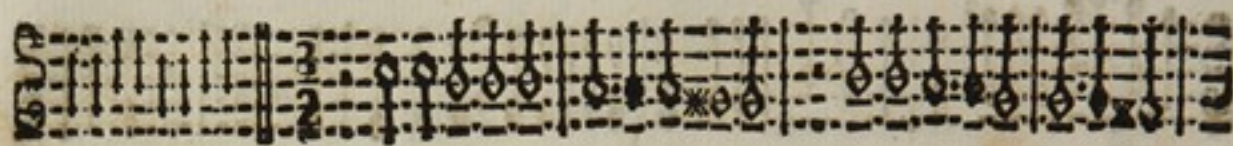
SONATA SETTIMA.



V.P. solo.



largo.



Scena di Isabella e Ferruccio

S

ONATA OTTAVA.

D 2



Violino Secondo.
P.

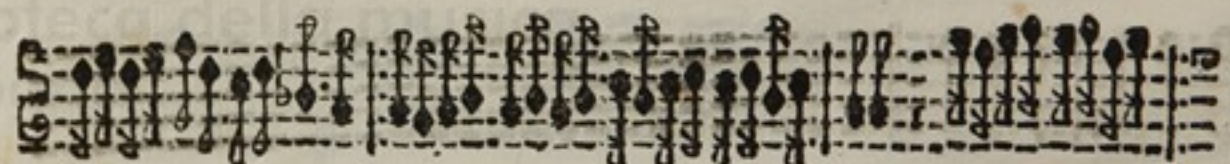
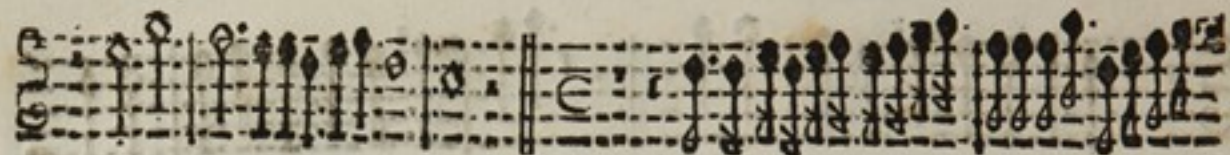
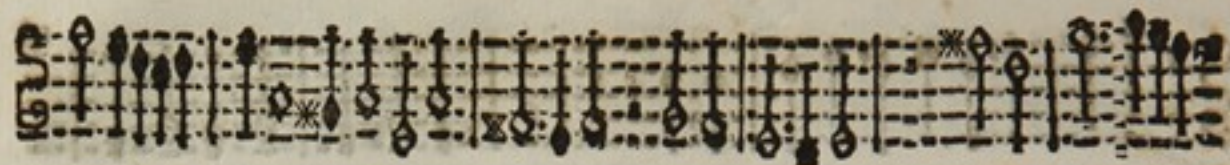
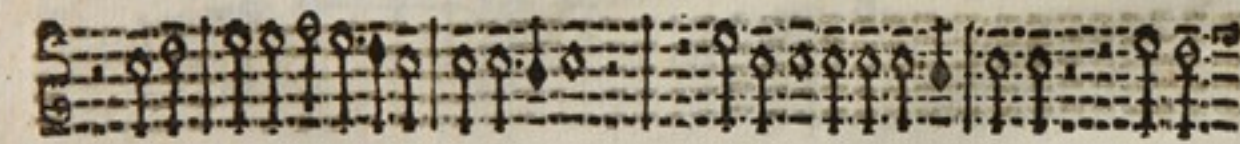
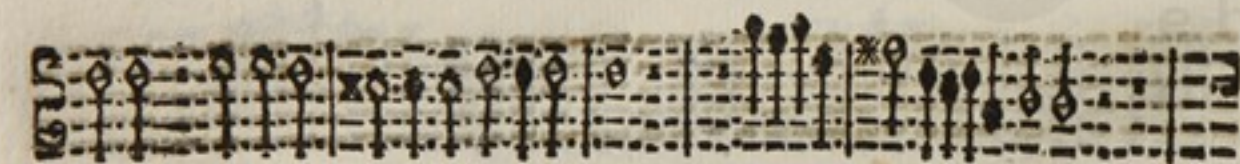
Handwritten musical score for Violino Secondo on page 28. The score consists of eight staves of music. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across the eight staves. The first staff begins with a treble clef and a key signature of one flat. The score is densely written with notes and rests, showing a complex melodic and harmonic structure.

Handwritten musical score for Violino Secondo on page 29. The score consists of eight staves. The first two staves contain musical notation, including notes and rests. The remaining six staves are mostly blank or contain very faint, illegible markings, suggesting that the music for these staves is either missing or has been completely faded. The notation on the first two staves is consistent with the previous page, showing a continuation of the musical piece.





ONATA NONA.



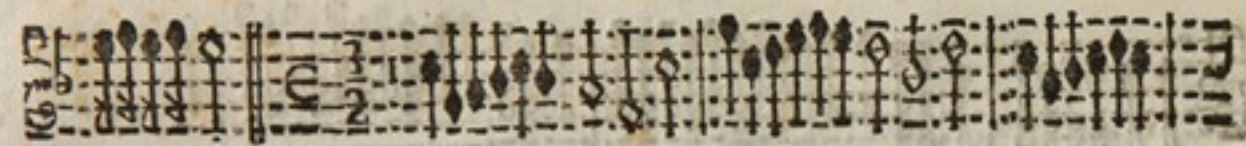
Musical score for Violino Secondo on page 32, consisting of eight staves of handwritten notation. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

Musical score for Violino Secondo on page 33, starting with a large 'S' marking. The score includes the marking 'ONATA UNDECIMA.' and 'Presto.' It consists of eight staves of handwritten notation.





Adagio.



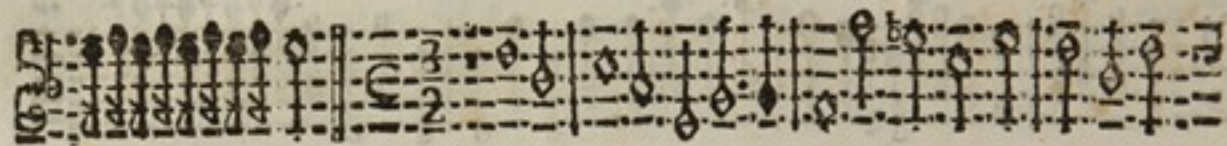
Presto.



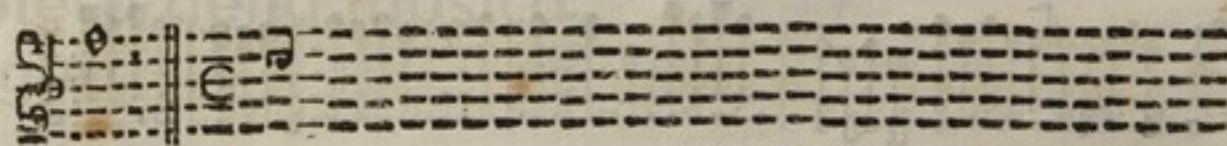
Presto.



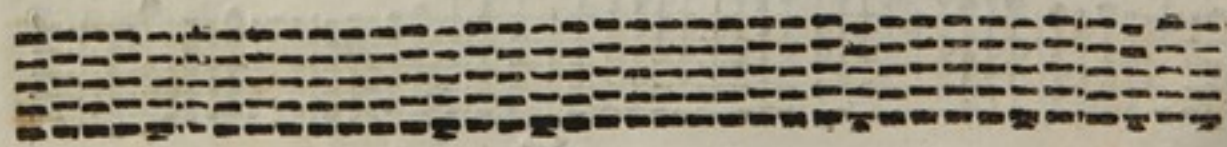
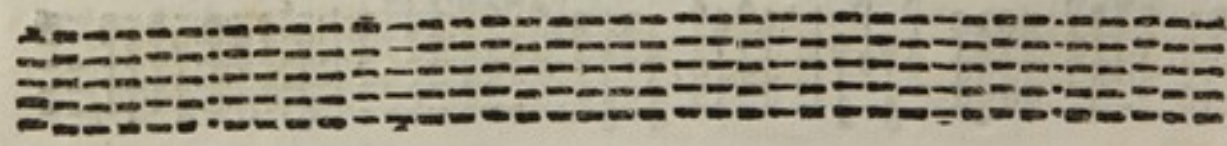
Adagio.



Presto.



V.S. vlti subito.



E 2

Presto.

The first section of page 36 consists of six staves of musical notation. The notation is dense, featuring many sixteenth and thirty-second notes, characteristic of a 'Presto' tempo. The staves are arranged vertically, with the first staff at the top and the sixth at the bottom.

Spiritoso.

The second section of page 36 consists of three staves of musical notation. This section is marked 'Spiritoso' and continues the dense, rhythmic style of the first section. The staves are arranged vertically, with the first staff at the top and the third at the bottom.

The first section of page 37 consists of two staves of musical notation. The notation is dense and rhythmic, continuing the style from page 36. The staves are arranged vertically, with the first staff at the top and the second at the bottom.

S **ONATA VNDECIMA.**

The second section of page 37 begins with a large, bold letter 'S' on the left margin. The notation starts with a 6/4 time signature and continues with several staves of music. The section is titled 'ONATA VNDECIMA.' below the first staff.

The third section of page 37 consists of three staves of musical notation. The notation is dense and rhythmic, continuing the style from the previous sections. The staves are arranged vertically, with the first staff at the top and the third at the bottom.

Allegro.

The fourth section of page 37 consists of a single staff of musical notation. This section is marked 'Allegro' and features a more rhythmic and less dense texture than the previous sections. The staff is positioned at the bottom of the page.

Al segno.

Adagio.

Allegro.

TAVOLA.

Sonata Prima.	Carte 1
Sonata Seconda.	5
Sonata Terza.	9
Sonata Quarta.	12
Sonata Quinta.	18
Sonata Sesta.	21
Sonata Settima.	24
Sonata Ottava.	27
Sonata Nona.	30
Sonata Decima.	33
Sonata Vndecima.	37
Sonata Duodecima à Violino solo.	

I L F I N E.



AA. 193

3/4



Violone .
SONATE

A' 1. 2. 3. e 4. Istromenti

D' ISABELLA LEONARDA

Madre Vicaria nel Nobilissimo Collegio di S. Orfola in Nouara .

OPERA DECIMA SESTA

CONSAGRATA

Al Merito incomparabile di Monsignor Illustriss. e Reuerendiss.

FEDERICO CACCIA

PATRIZIO DI NOVARA

Nontio Apostolico di Sua Maestà Cattolica,
Ed Arciuescouo di Milano .



In Bologna, Per Pier-maria Monti 1693. Con licenza de' Superiori.
Si vendono da Marino Siluani al' Insegna del Violino, con Priuileggio.

ILLVSTRISSIMO E REVERENDISSIMO SIGNORE.



Gni douer vuole, che nelle vniuersali dimostrandezze d' allegrezza, con cui la Città nostra procura in diuerse maniere di render gratie al Cielo per l' Elezione seguita in V. S. Illustrissima all' Arciuescouato della Metropolitana di questo Stato. Mi sforzi io pure di porgerle qualche tributo in attestato della mia riuerentissima offeruanza. Nè hò saputo, come meglio far palese al Mondo l' interno mio giubilo, che col presentarle vn picciolo parto di mie pouere fatiche, sicura, che la generosità del suo grand' Animo vorrà degnarsi supplire alla tenuità dell' offerta. Con tali riguardi prendo cuore di consagrarle al Suo Merito questa mia Musicale Operetta, e tanto più francamente, quanto che le acclamazioni, che alza Roma à suoi gloriosi Maneggi fanno, e che all' Armonia delle Sue incomparabili virtù, ond' è, che da tutti le si presagiscono quelle Altare, che ad vn solo conuengono, ne andran falliti gl' auguri, già testificati da gl' Oracoli del Vaticano. Haurei hora campo aperto di mentouare i più congiunti del suo Nobilissimo Casato, chi ne Tribunali ammirati, come Legislatori, chi nelle guerre temuti quai Marti, e chi ne più Eminentissimi Ministeri della Chiesa venerati quai Sacri Eroi, se dalla consideratione d' esser V. S. Illustrissima eletto per Sole del Cielo Ambrosiano dal Sommo Pastore Regnante, non intendessi, à chi ne abonda per molti, esser superflui gl' altrui Splendori. Compiacciassi pertanto V. S. Illustrissima, non meno di aggradire queste mie debolezze, che di permettermi venghino patrocinate dal suo autoreuolissimo nome, mentre io, con profondamente inchinarmele mi preggio potermi sottoscrivere

Di V. S. Illustriss. e Reuerendiss.

Vmilissima, e Deuotissima Serua
Isabella Leonarda.



BEATISSIMA VERGINE.



On quella humiltà che richiedono i vostri gran Meriti; Mà con quella altresì figlial confidenza, che sapete dare à chi vi elesse per Madre, vi presento la presene Operetta di queste Musiche, direi mie, se mi daste licenza d' appropriarmi quel che è fatto per Voi, e riconosco da Voi. In queste mie fatiche io non hebbi altro fine, che d' honorare il vostro Figlio, e Voi. Non sono, è vero, di quelle armonie che à Choro pieno si cantano per Voi in Cielo; mà non perciò douete rifiutarle, mentre à gli errori dell' arte farò supplisca (mercè la vostra assistenza) il buon concerto de miei affeui, che sospiran Voi, e del mio Cuore, che tutto è vostro: protesto ò Santissima Madre, ch' io non dò alle Stampe queste Musiche per accreditarmi al Mondo, mà acciò da tutti si sappia esser io vostra Diuota. Non vi sdegnate ò gran Regina, se mi usurpo di dire, che son troppo interessata ne' Vostri honori. Con questi miei concerti penso dar motiuo à Vostri diuoti di multiplicar le Vostre glorie. Se queste Musiche non piaceranno al Mondo, mi basterà che piaccino a Voi, che più dell' ingegno gradite il cuore. Porgo humilmente à Voi queste mie pouere fatiche, acciò si come incominciai, possi altresì finire il tutto, come spero à gloria de Santissimi nomi di Giesù, e di Maria

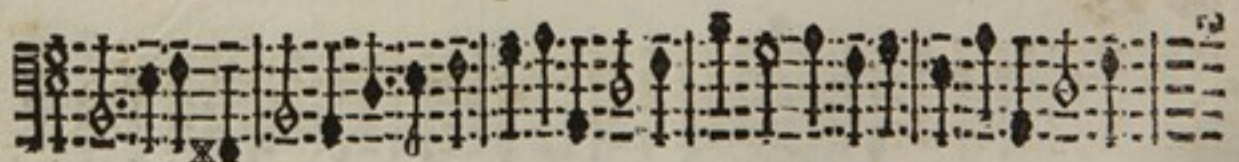
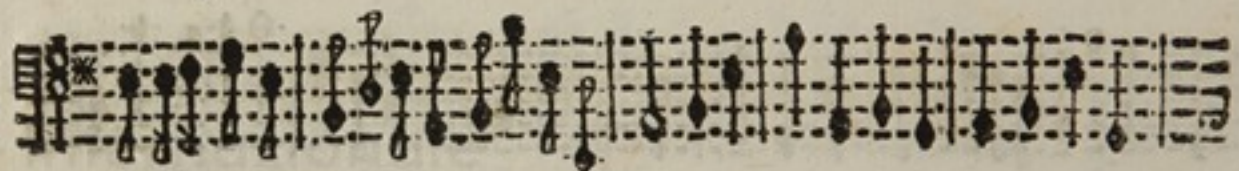
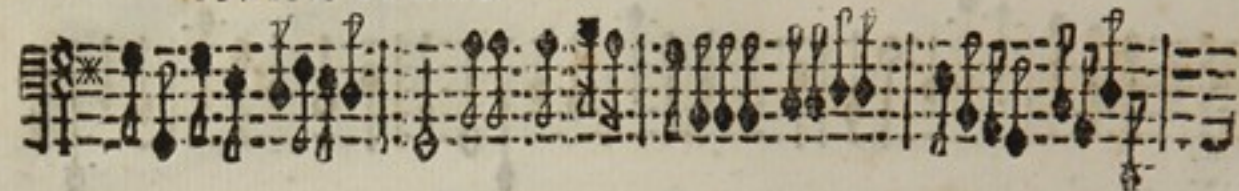
Vostra

Humilissima Serua Indegna
Isabella Leonarda.

Violone.



ONATA PRIMA.



Sonate di Isabella Leonarda, Opera XVI.

A

Violonc.

Musical score for Violonc. on page 2, consisting of eight staves of handwritten notation. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

Musical score for Violonc. on page 3, consisting of eight staves of handwritten notation. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

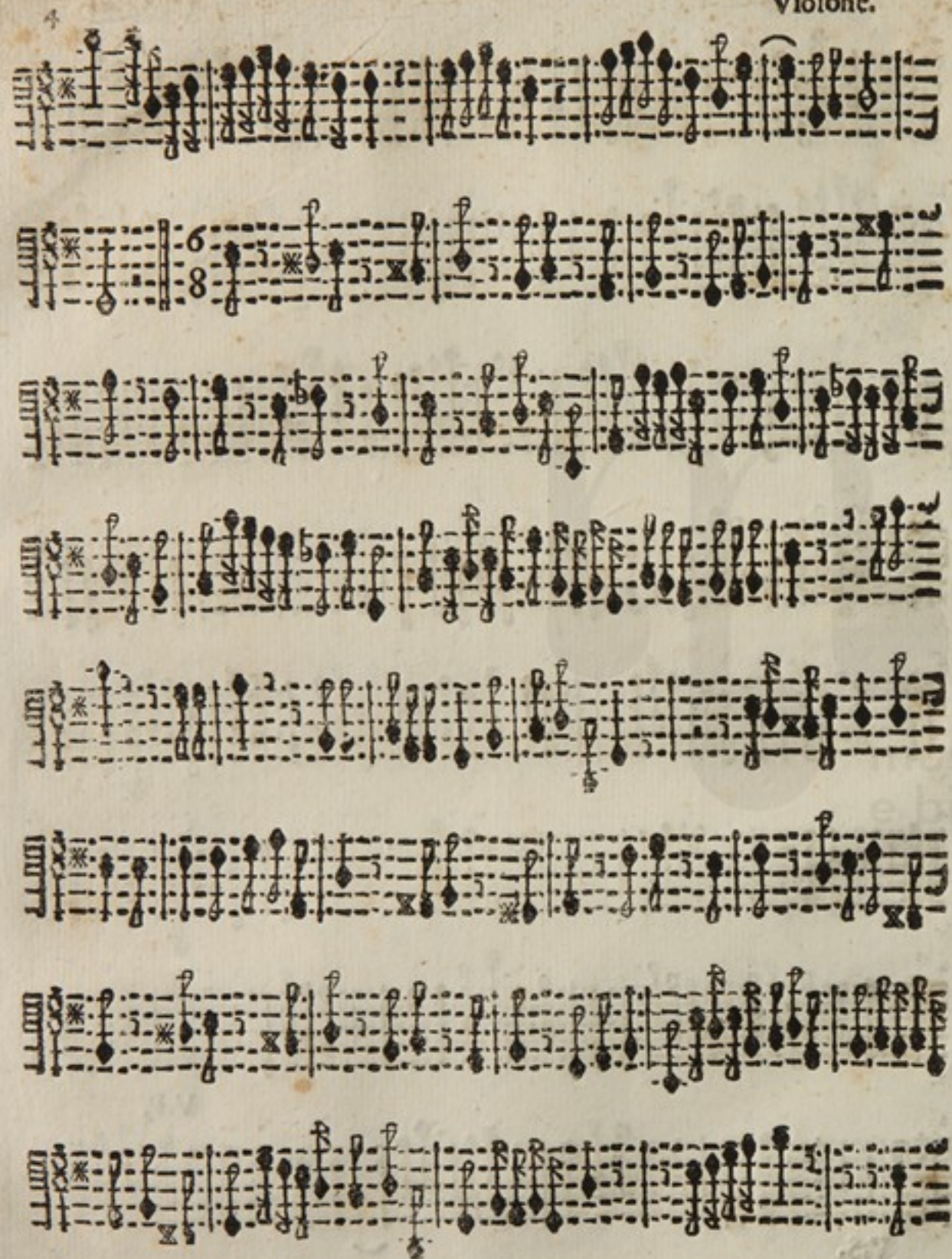
V.S.

V.P.

A 2



Violone.



Musical score for Violone on page 4, consisting of eight staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The music is written in a single system across the staves.

Violone. 5



Musical score for Violone on page 5, consisting of eight staves. The first staff begins with a large 'S' and the text 'ONATA SECONDA.' below it. The second staff is empty. The third staff begins with a large 'S' and the text 'Spiritoso.' below it. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

Handwritten musical score for Violone on page 6, consisting of eight staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*.

Handwritten musical score for Violone on page 15, consisting of eight staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The score features tempo markings: *Adagio.* and *Allegro.* The final two staves are empty, with the instruction *V.S. volti subito.* written below them.



Violone.

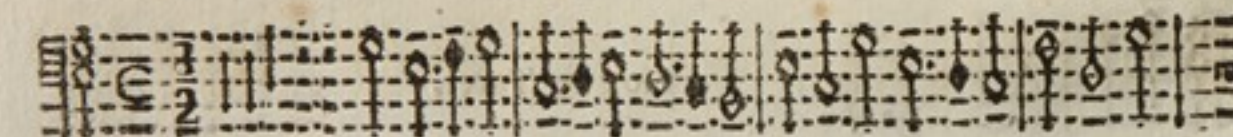
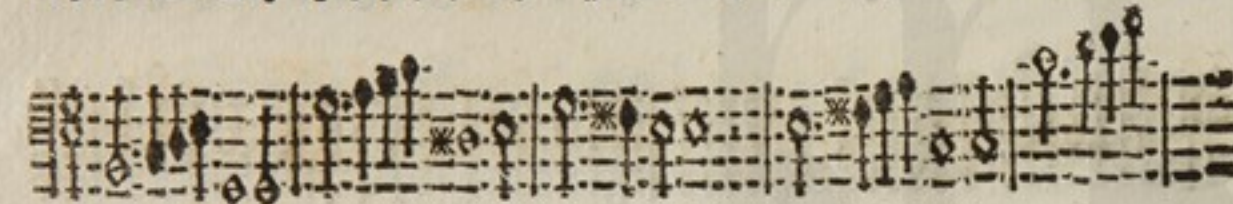
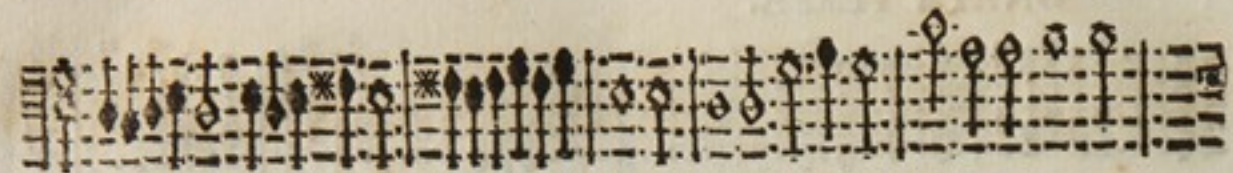
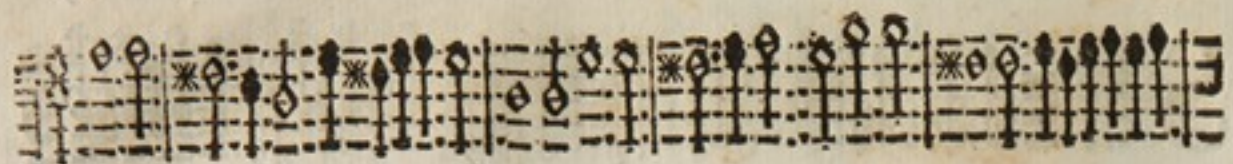
Musical score for Violone on page 16, consisting of eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 12/8.

Adagio.

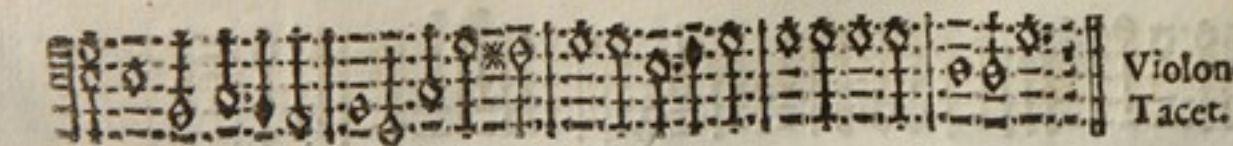
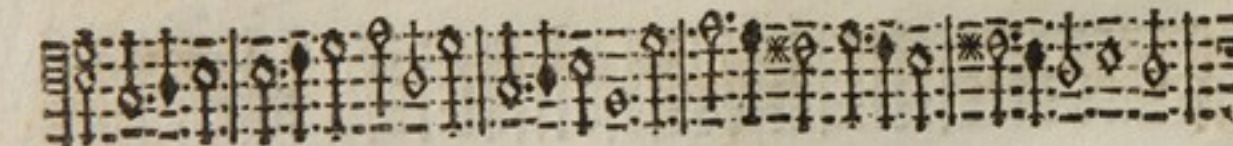
Violone. 9

Musical score for Violone on page 9, consisting of eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The first staff begins with a large 'S' and a treble clef, a key signature of one flat, and a time signature of 3/4. The tempo changes from Adagio to Presto, then back to Adagio, and finally to Violone Tacet.

Violone.



Prestissimo.



Violone
Tacet.

Violone. 11



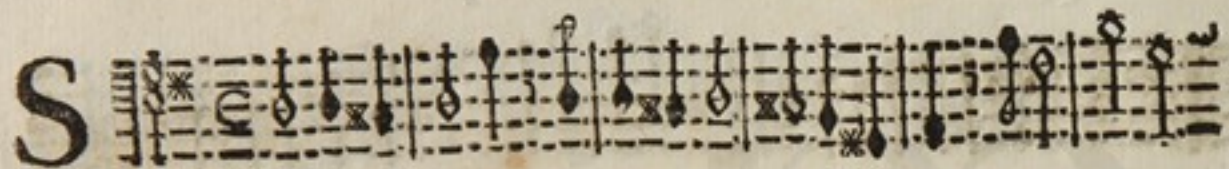
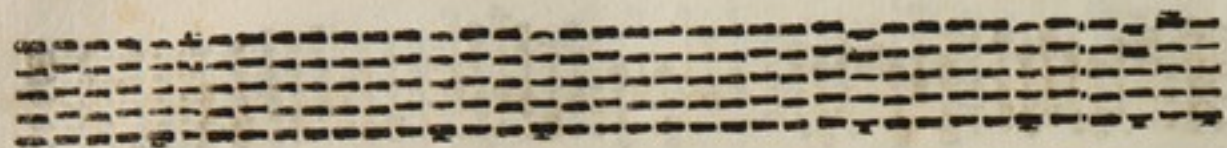
Presto.



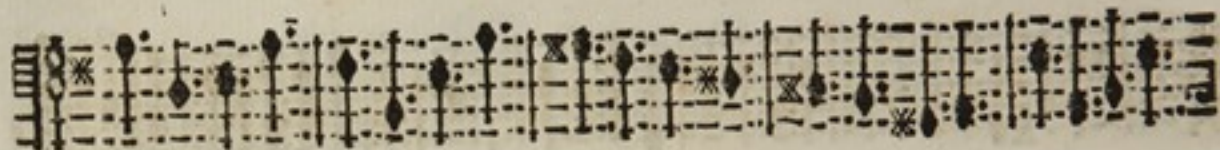
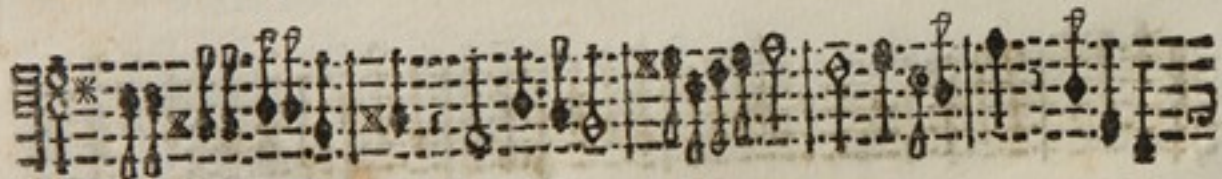
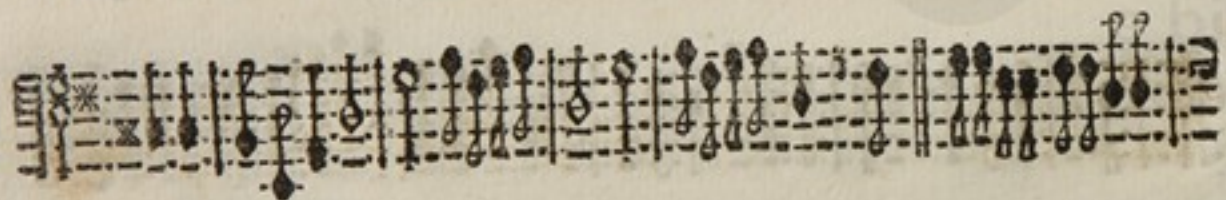
Adagio.

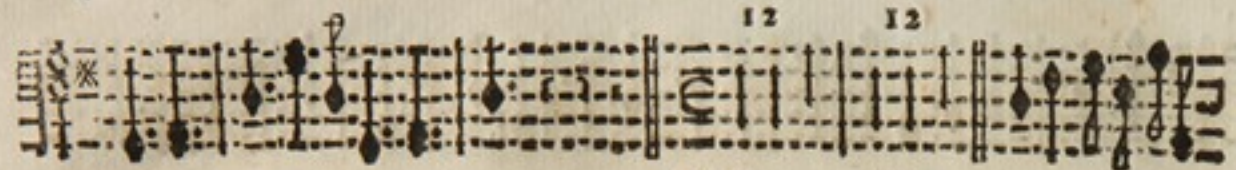


B a

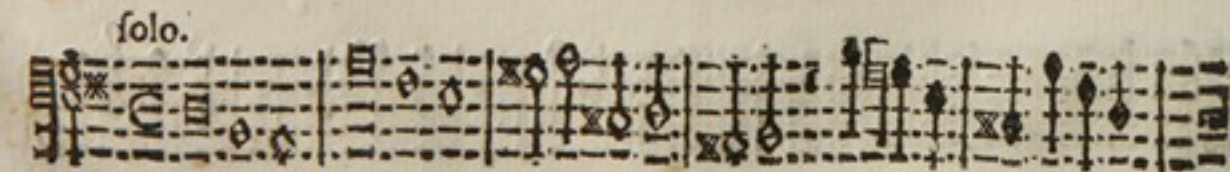
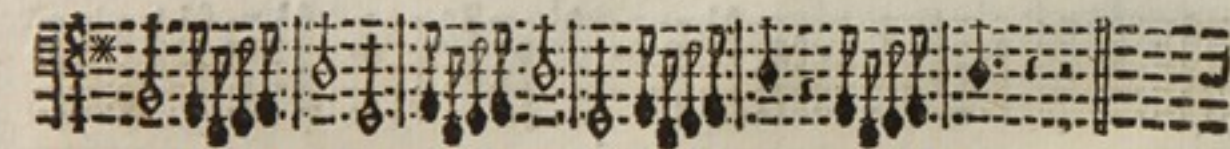
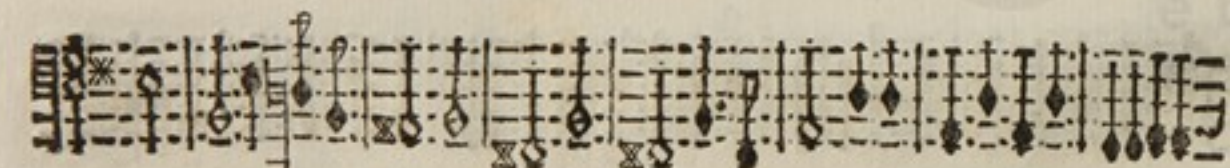


ONATA QVARTA.





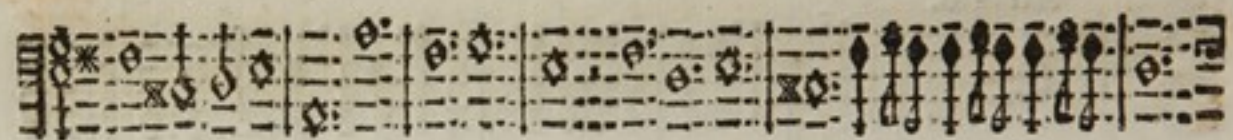
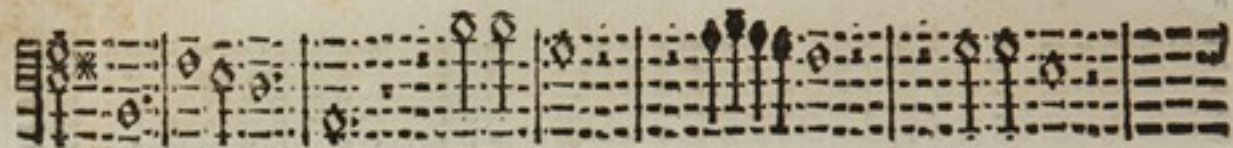
V.P. V.S.



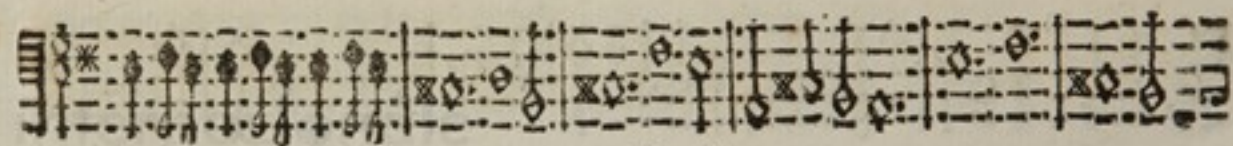
solo.



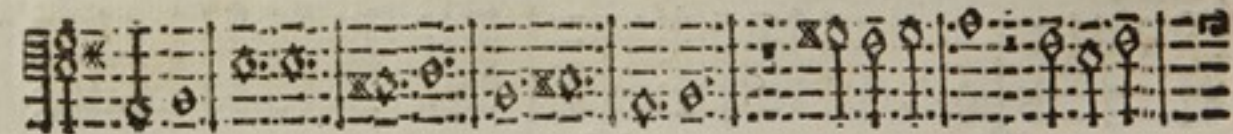
Prestissimo.



Adagio.



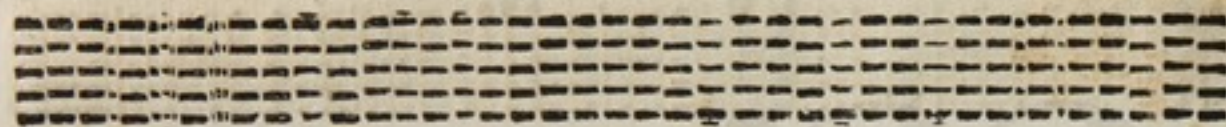
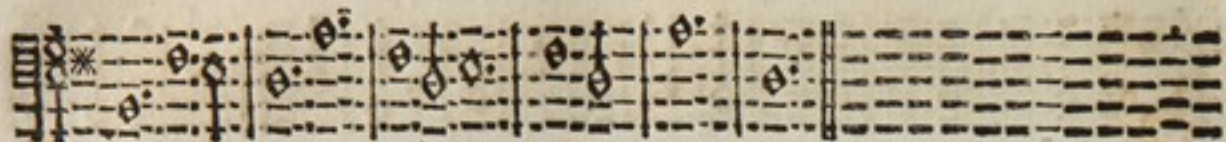
Presto.



Adagio.



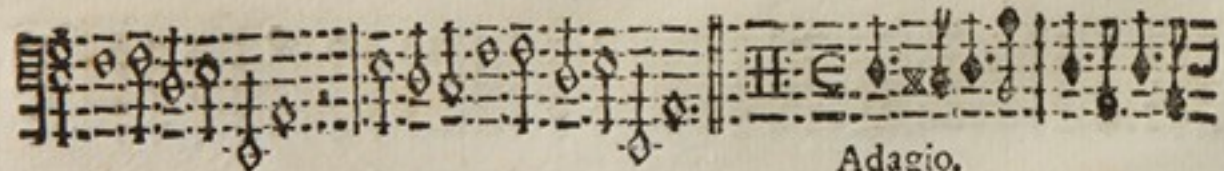
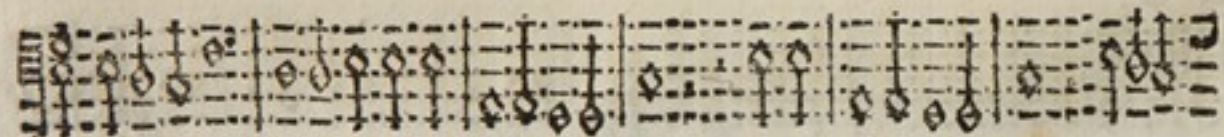
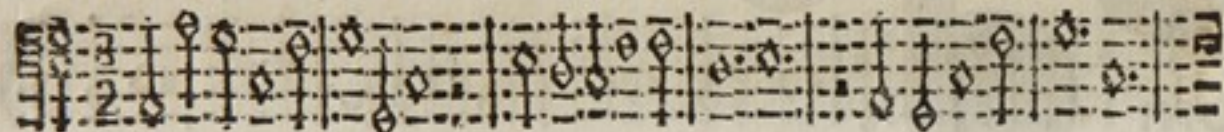
Presto.



Adagio.



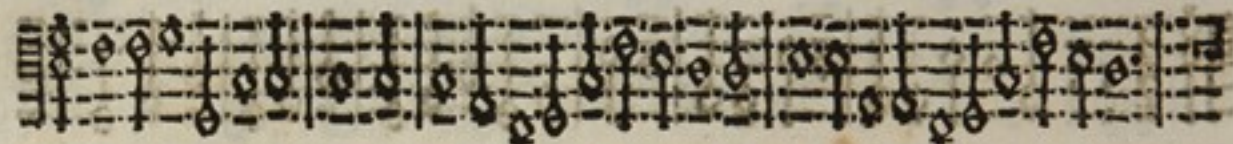
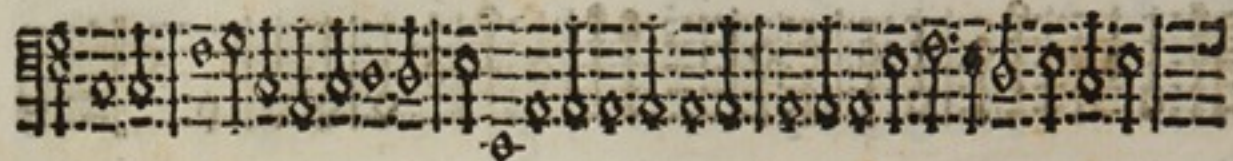
SONATA QUINTA.



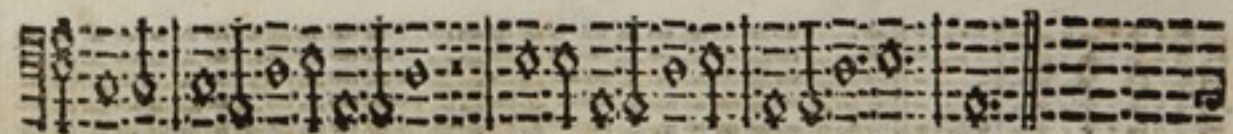
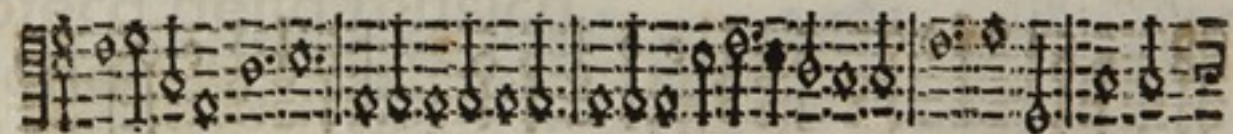
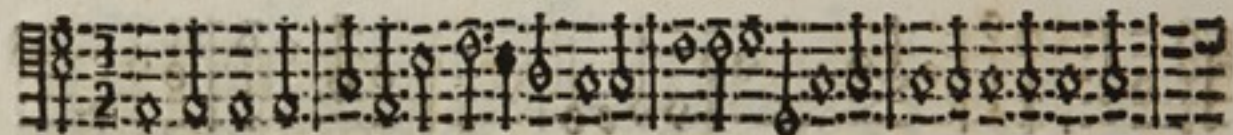
Adagio.



orig. bA



Adagio.



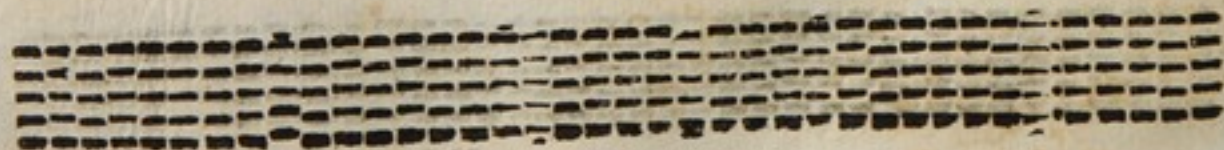
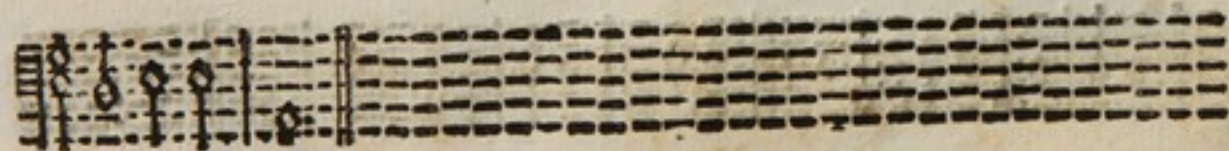
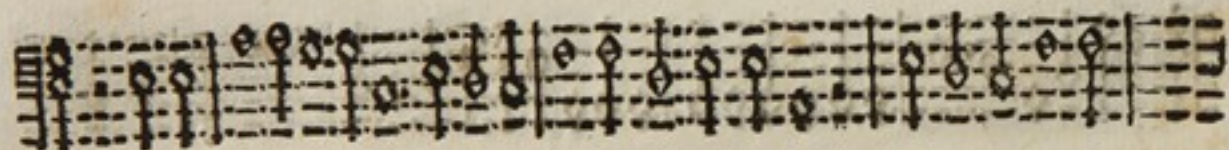
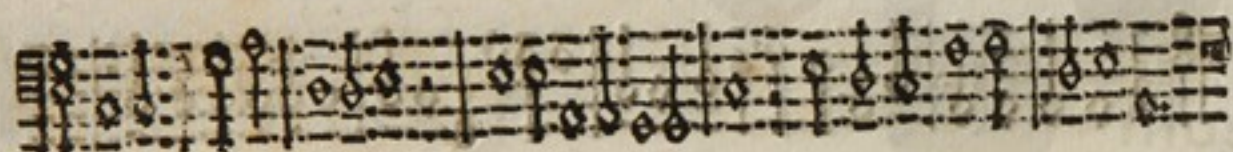
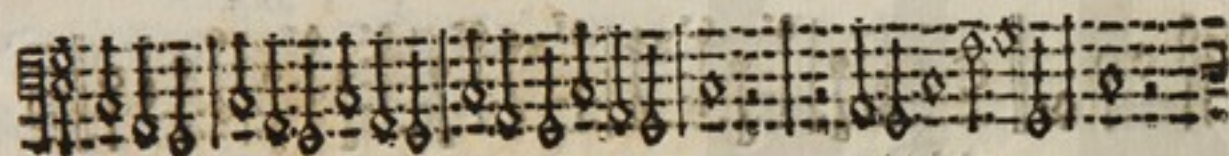
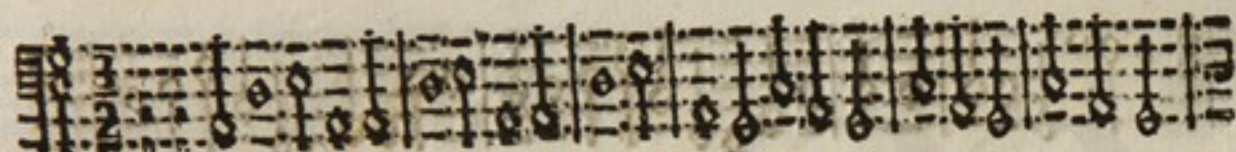
Sonate di Isabella Leonarda.

V.S. volti subito.
Opera XVI.

C



Adagio.



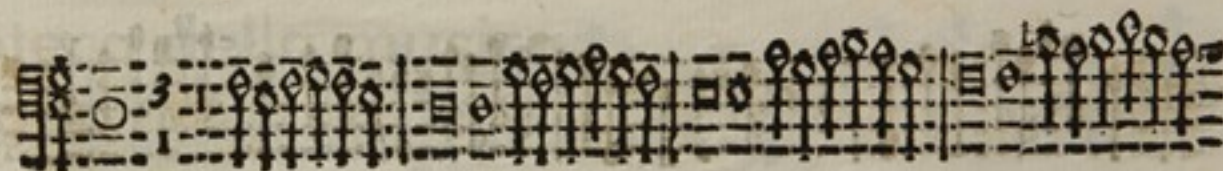
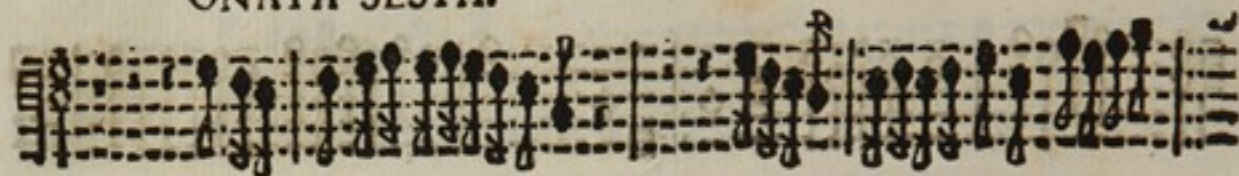
Violonc. V.

Violonc. V.

Violonc. V.



ONATA SESTA.

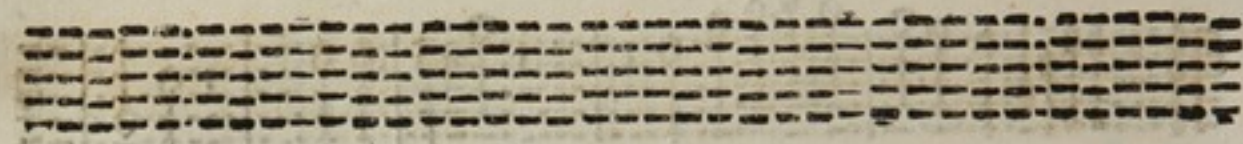
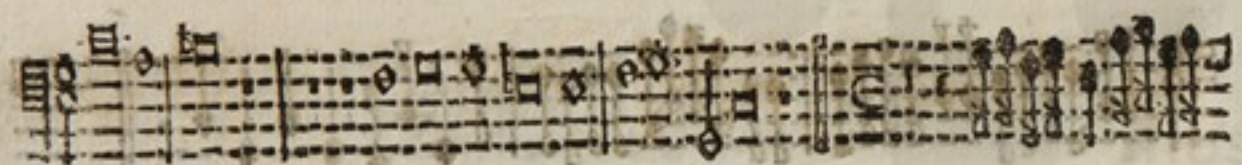
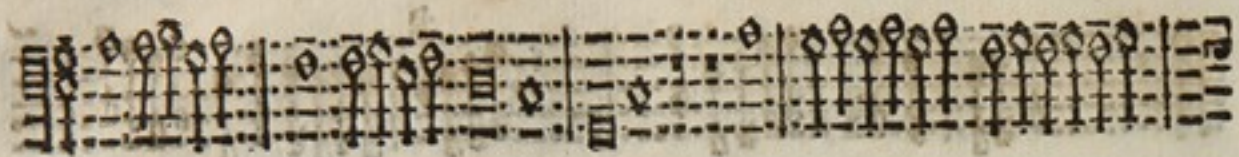


C 2



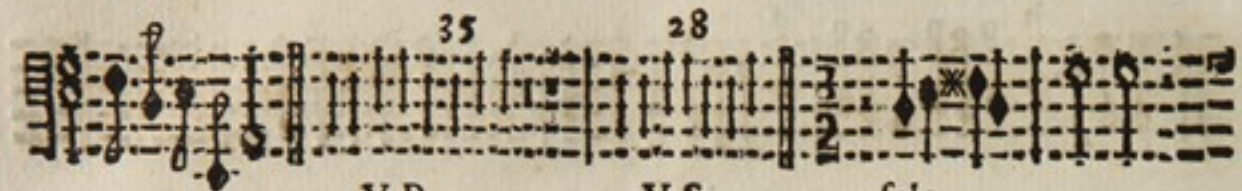


ONATA SESTA.

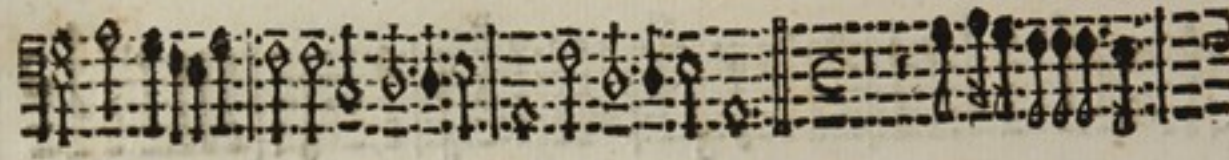
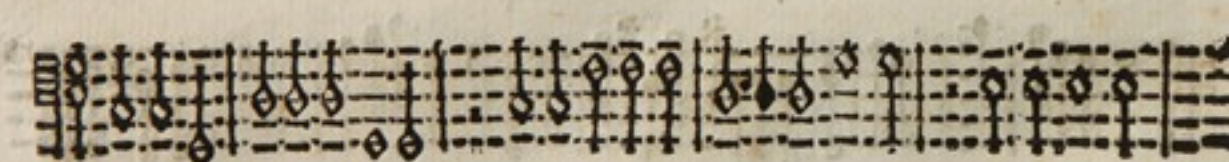
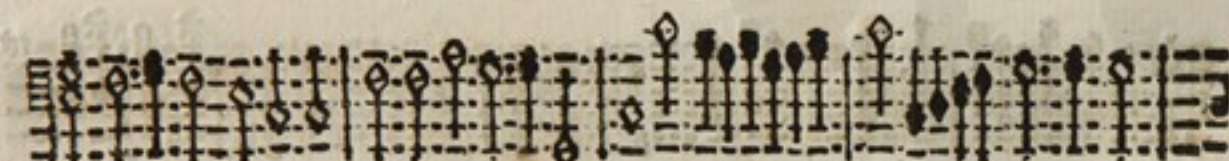
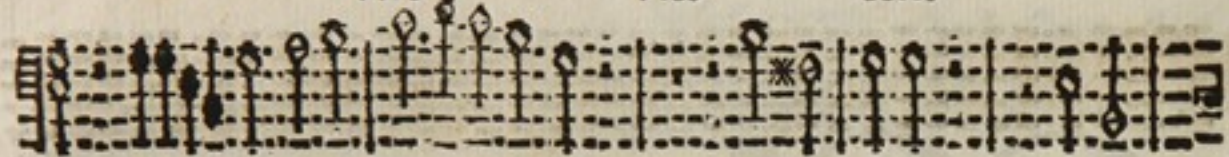


ONATA SETTIMA.





V.P. V.S. folo.



S

ONATA OTTAVA.

Handwritten musical notation for the Violonc. part on page 26. The score consists of eight staves of music, primarily using eighth and sixteenth notes with stems pointing downwards. There are some asterisks and other markings throughout the piece.

Handwritten musical notation for the Violonc. part on page 27, consisting of three staves. The notation continues with similar rhythmic patterns as on page 26.

Presto.

S **ONATA NONA.**

The section begins with a large 'S' time signature. The notation is dense and fast, consistent with the 'Presto' tempo marking.

Continuation of the musical notation for the Violonc. part on page 27, consisting of three staves of music.

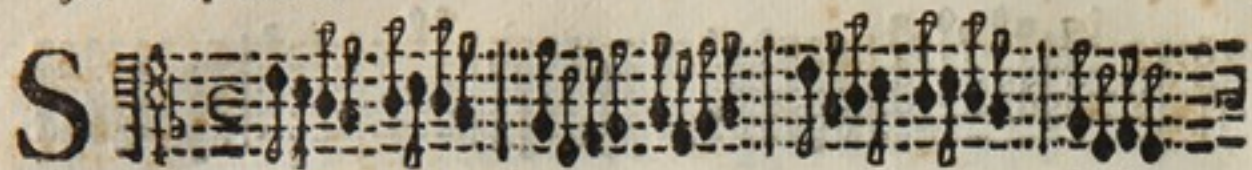
D 2

Source: *di V. Schell...*
 Opus. 111



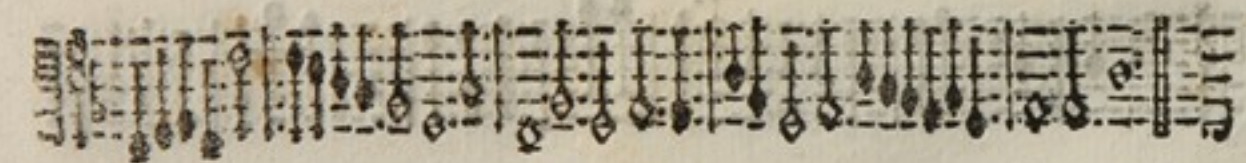
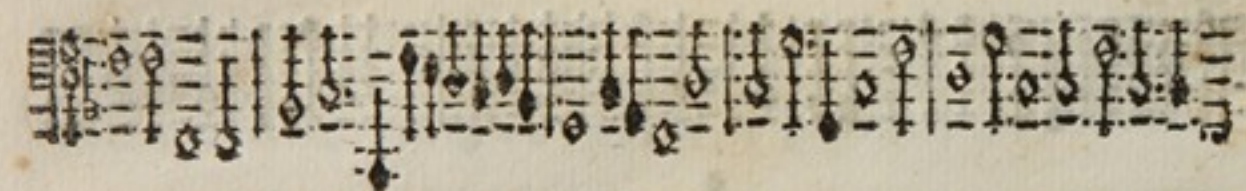
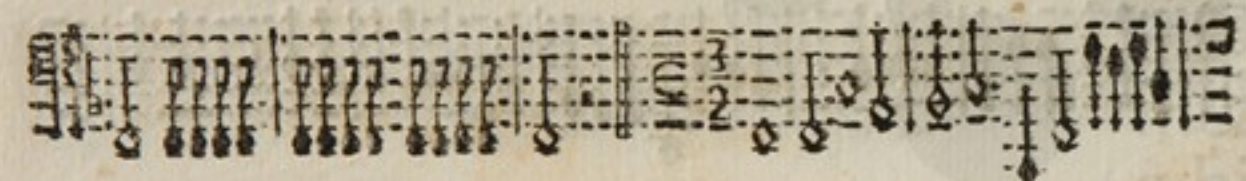
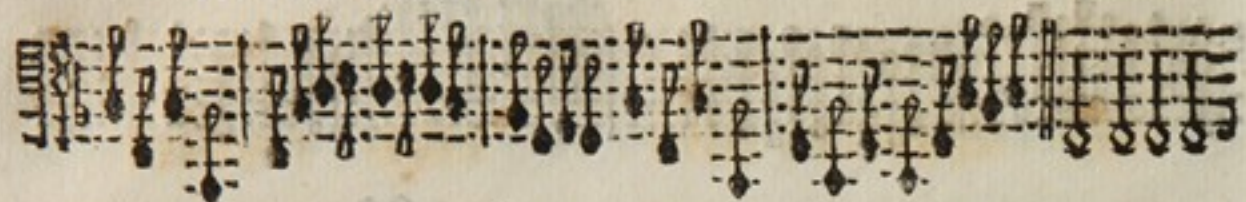
Musical score for page 28, Violone part. It consists of eight staves of handwritten musical notation in a single system. The notation includes various note values, rests, and clefs typical of 18th-century manuscript notation.

Musical score for page 29, Violone part. It consists of eight staves of handwritten musical notation in a single system. The notation includes various note values, rests, and clefs. A "Prestissimo." marking is present on the third staff.



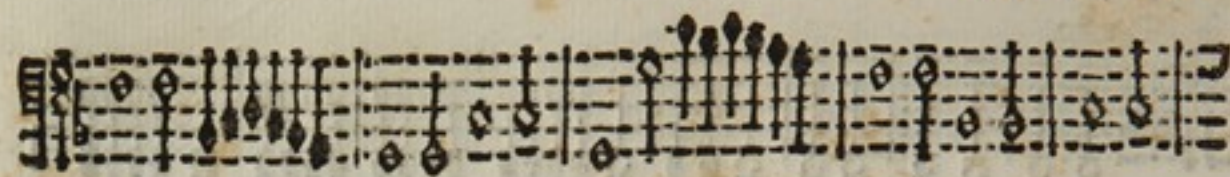
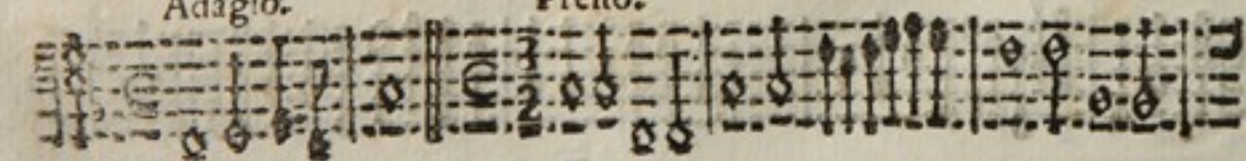
SONATA DECIMA.

Presto.



Adagio.

Presto.



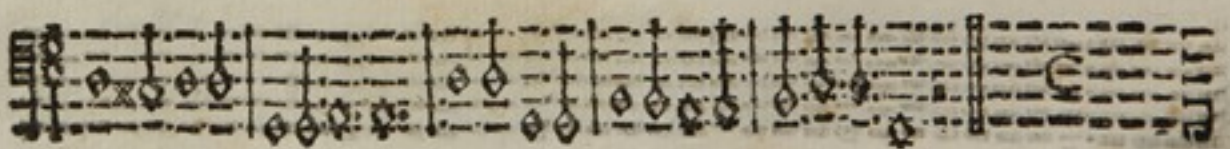
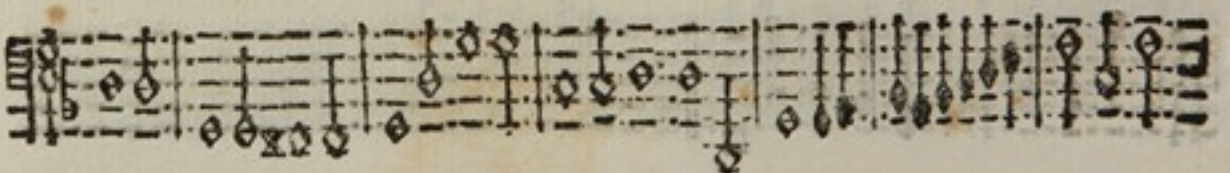
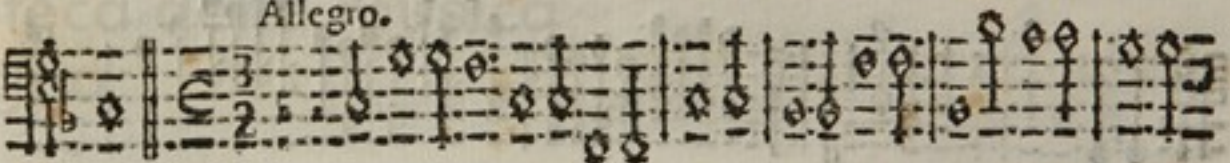
Presto.



Adagio.



Allegro.



Violonc.

Presto.

Musical score for Violoncello on page 32. The score consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The tempo marking *Presto.* is written above the first staff. The second staff contains a large section of music that is heavily obscured by dark ink smudges. The tempo marking *Spiritoso.* appears above the third staff. The remaining staves contain clear musical notation with various note values and rests.

Violonc. 33

Musical score for Violoncello on page 33. The score consists of eight staves of music. The first staff begins with a large 'S' time signature, a treble clef, a 6/4 time signature, and a key signature of one flat. The tempo marking *Allegro.* is written below the second staff. The text *ONATA VNDECIMA.* is written below the first staff. The score contains various musical notations, including notes, rests, and dynamic markings.



ONATA VINDICATA



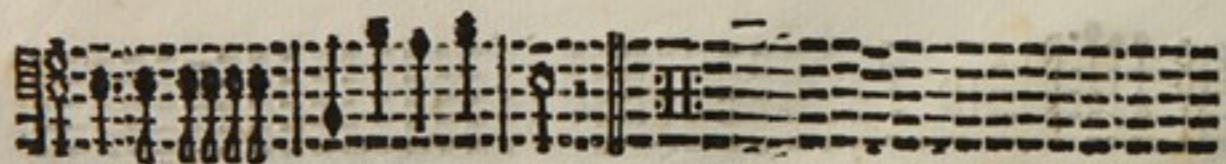
Allegro



Al segno.



Adagio, adagio.



Allegro.

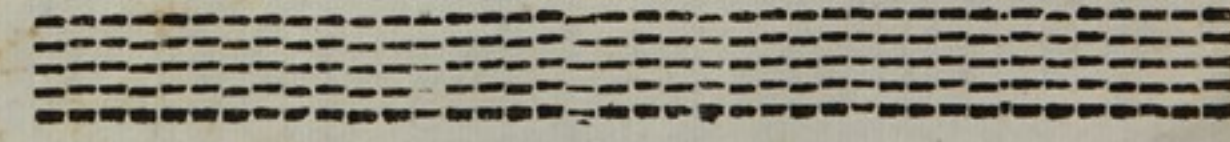
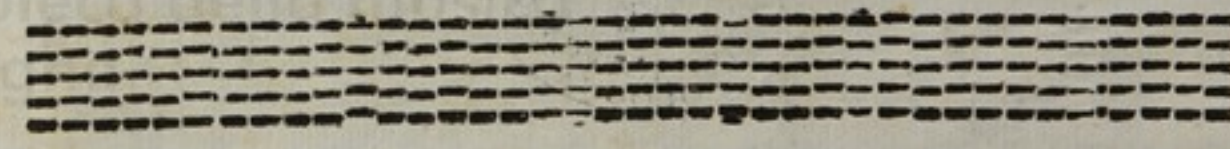
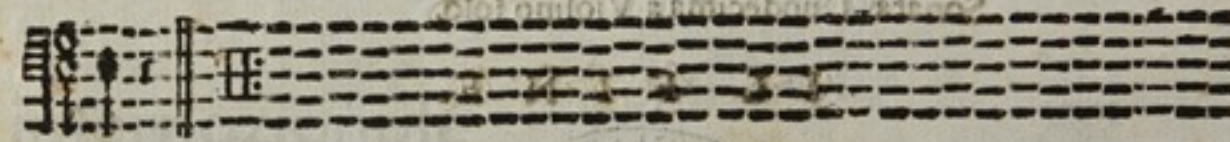
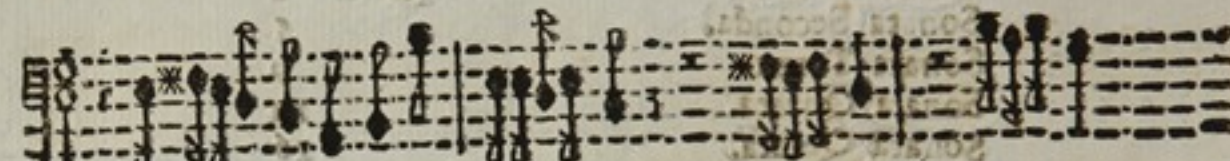


TAVOLA.

Sonata Prima.	Carte 1
Sonata Seconda.	5
Sonata Terza.	9
Sonata Quarta.	12
Sonata Quinta.	16
Sonata Sesta.	19
Sonata Settima.	22
Sonata Ottava.	25
Sonata Nona.	27
Sonata Decima.	30
Sonata Undecima.	33
Sonata Duodecima à Violino solo.	

II FINE.



AA. 193

4/6



AA. 193

Organo .

S O N A T E

A' 1. 2. 3. e 4. Istromenti

D' ISABELLA LEONARDA

Madre Vicaria nel Nobilissimo Collegio di S. Orfola in Nouara .

OPERA DECIMA SESTA

CONSAGRATA

Al Merito incomparabile di Monsignor Illustriss. e Reuerendiss.

FEDERICO CACCIA

PATRIZIO DI NOVARA

Nontio Apostolico di Sua Maestà Cattolica,
Ed Arciuescouo di Milano .



In Bologna, Per Pier-maria Monti 1693. Con licenza de' Superiori.
Si vendono da Marino Siluani al' Insegna del Violino, con Priuileggio.

ILLVSTRISSIMO
E REVERENDISSIMO SIGNORE.



Gni douer vuole, che nelle vniuersali dimostrate d' allegrezza, con cui la Città nostra procura in diuerse maniere di render gratie al Cielo per l' Elezione seguita in V. S. Illustrissima all' Arciuescouato della Metropolitana di questo Stato. Mi sforzi io pure di porgerle qualche tributo in attestato della mia riuerentissima offeruanza. Nè hò saputo, come meglio far palese al Mondo l' interno mio giubilo, che col presentarle vn picciolo parto di mie pouere fatiche, sicura, che la generosità del suo grand' Animo vorrà degnarsi supplire alla tenuità dell' offerta. Con tali riguardi prendo cuore di consagrarle al Suo Merito questa mia Musicale Operetta, e tanto più francamente, quanto che le acclamazioni, che alza Roma à suoi gloriosi Maneggi fanno, e che all' Armonia delle Sue incomparabili virtù, ond' è, che da tutti le si presagiscono quelle Alture, che ad vn solo conuengono, ne andran falliti gl' auguri, già testificati da gl' Oracoli del Vaticano. Haurei hora campo aperto di mentouare i più congiunti del suo Nobilissimo Casato, chi ne Tribunali ammirati, come Legislatori, chi nelle guerre temuti quai Marti, e chi ne più Eminentissimi Ministeri della Chiesa venerati quai Sacri Eroi, se dalla consideratione d' esser V. S. Illustrissima eletto per Sole del Cielo Ambrosiano dal Sommo Pastore Regnante, non intendessi, à chi ne abonda per molti, esser superflui gl' altrui Splendori. Compiacciassi per tanto V. S. Illustrissima, non meno di aggradire queste mie debolezze, che di permettermi venghino patrocinate dal suo autoreuolissimo nome, mentre io, con profondamente inchinarme le mi preggio potermi sottoscrivere

Di V. S. Illustriss. e Reuerendiss.

Vmilissima, e Deuotissima Serua
Isabella Leonarda.

BEATISSIMA VERGINE.



On quella humiltà che richiedono i vostri gran Meriti; Ma con quella altresì figlial confidenza, che sapete dare à chi vi elesse per Madre, vi presento la presente Operetta di queste Musiche, direi mie, se mi daste licenza d' appropriarmi quel che è fatto per Voi, e riconosco da Voi. In queste mie fatiche io non hebbi altro fine, che d' honorare il vostro Figlio, e Voi. Non sono, è vero, di quelle armonie che à Choro pieno si cantano per Voi in Cielo; mà non perciò douete rifiutarle, mentre à gli errori dell' arte farò supplisca (mercè la vostra assistenza) il buon concerto de miei affetti, che sospiran Voi, e del mio Cuore, che tutto è vostro: protesto ò Santissima Madre, ch' io non dò alle Stampe queste Musiche per accreditarmi al Mondo, mà acciò da tutti si sappia esser io vostra Diuota. Non vi degnate ò gran Regina, se mi usurpo di dire, che son troppo interessata ne' Vostri honori. Con questi miei concerti penso dar motiuo à Vostri diuoti di multiplicar le Vostre glorie. Se queste Musiche non piaceranno al Mondo, mi basterà che piaccino a Voi, che più dell' ingegno gradite il cuore. Porgo humilmente à Voi queste mie pouere fatiche, acciò si come incominciai, possi altresì finire il tutto, come spero à gloria de Santissimi nomi di Giesù, e di Maria

Vostra

Humilissima Serua Indegna
Isabella Leonarda.

Organo. I

Allegro. 6 76 43x

S ONATA PRIMA.

Largo.

Sonate di Isabella Leonarda. Opera XVI. A

2 x3

Organo.

6 5 6

6

6 6 6

6 6 5x6 6 6 x6 x5

5 7 6 5 7 5 6 6

Adagio.

4 2b5 656

b7 56 6 b3 5b6 4x3

6 2 6 5 4 6 5 6 7 6 x

6 3 6 7b 4 3 5

Allegro.

x7 x3 Organo. 3

6 x6 6 5

6 x6 6 7 5x3

6

x5

b3 6 x5

V P. x4

6 6 V.S.

A 2

4

Organo.

2 5 x5x6 x5 6 76 6

x5 6 5 43 6x 43 B. folo. 4 2

6 7x6

Viuace.

6 6 6 6 6

x6 x6 6

6

5

Organo.

6 5

x3 6

56 6 6 5 4x3

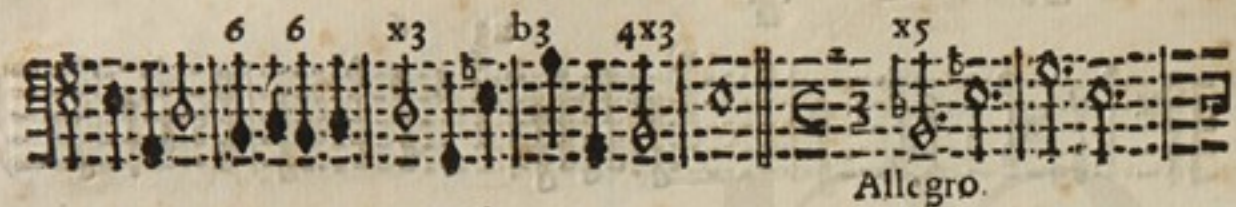
SONATA SECONDA. 7 7

6 5 4x3 6 5 4x3

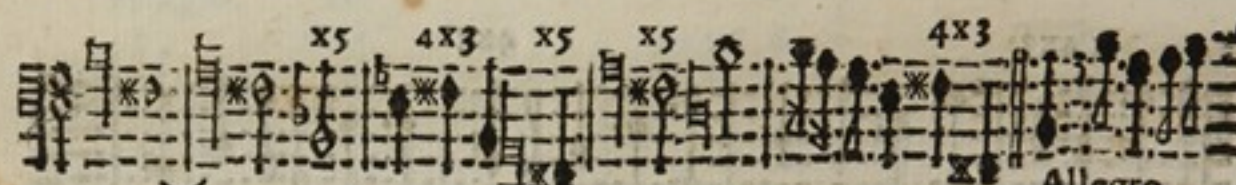
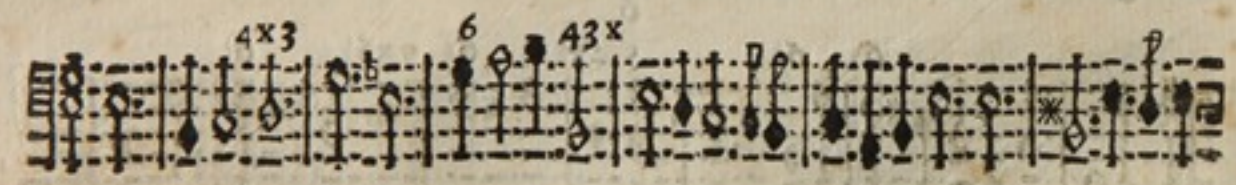
6 6 5 43 6 7x6 6

4x3 7x643x 6

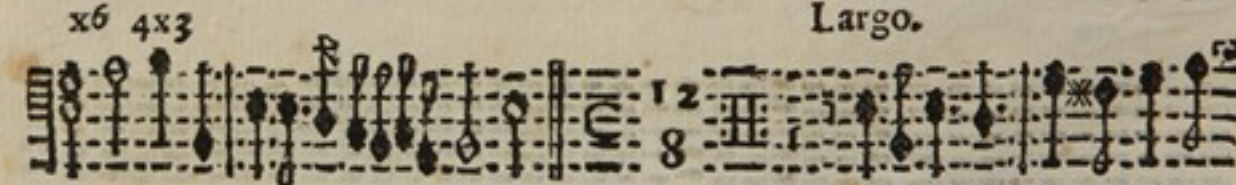
Spiritoso.



Allegro.



Allegro.



Largo.



8 Organo.

6 6 x6 54x3 4x3

7 x5 x5 5 x3 4x3

4x3

5 4x3 4x3

Organo. *a*

Adagio 6 x6 7 6 7 6 7 6 7x6 7x5 7 6

S ONATA TERZA. Presto.

7 6 7 6 7x6 5 6 7 6 7 6 7 6 7 6 7 6 7x6

b5 5 x5 b5 6 6

Adagio. x6 7 V. fec.

6 x6 5 4x3 x7 x6 6 5

6 x7 Largo.

5 5

7 6 54x3

6 6 x7 54x3

Presto. 6

6 x5 5 6 6

6

3x6 x5x6 4x3 V. solo.

x3 x7 5 4x3

6 5 4x3

6 4x3

6 5

6 56 6 5 x6 6 5x6

Genève chez M. de la Roche

65 6 56 6 6 4x3 V. Pri. 6 7x6

x5 4x3

4x3 4x3

Presto. 7 6 7 6 7 6 7x6 6 7 6 7 6 7 6 7 6 7 6

b5 Adagio, b5

6x6 6 7

6

x6x5 6 7x6 x6 x6 6 4x3





ONATA QUARTA.



6 6 x5 6

56 6x6

7 7x6

6 7x6 x6 56 4x3 76

6b5 6 6 6 56 5 4x3 6

6 7x6 6 x6 6 76 6 6 6

x5 x6 6 x6 6 6 4x3

x5 6 7x6 6 6 6

x66 x6 * 6 4x3 6 x6 6 5 4x3 6

x6 6 x6 54x3 6 6 x5 x5

x5 x5 6 4x3 5 6 5x6 56 6 54x3

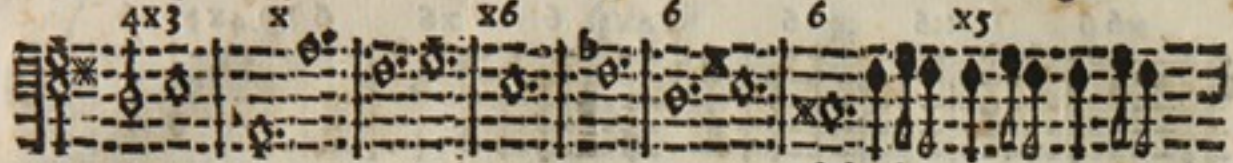
6 6 solo. 7x6

7x6 6 6

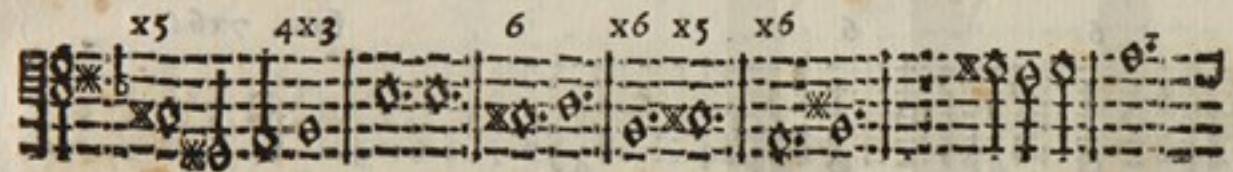
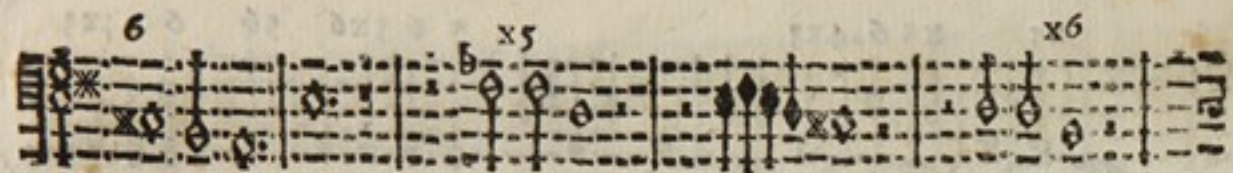
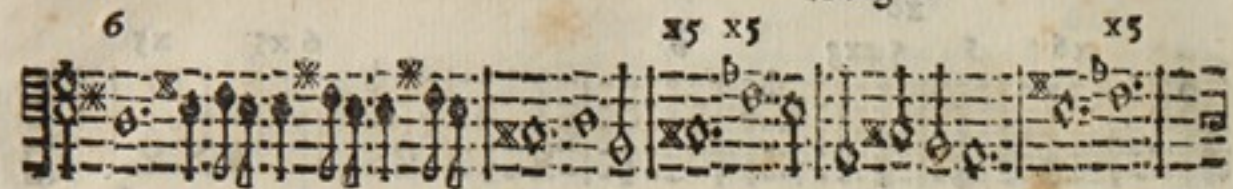
7x6 x5 x5

x5 6 x5 6 Prestissimo.

6 6 x5 x5



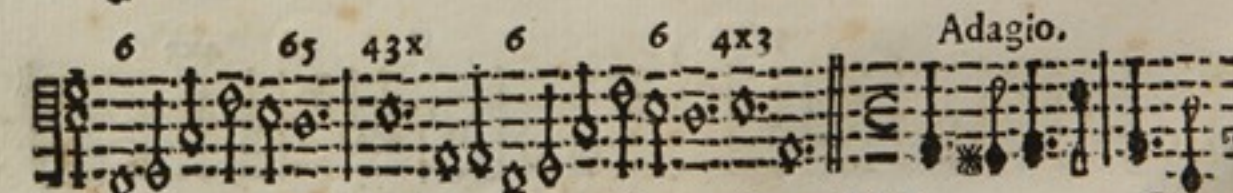
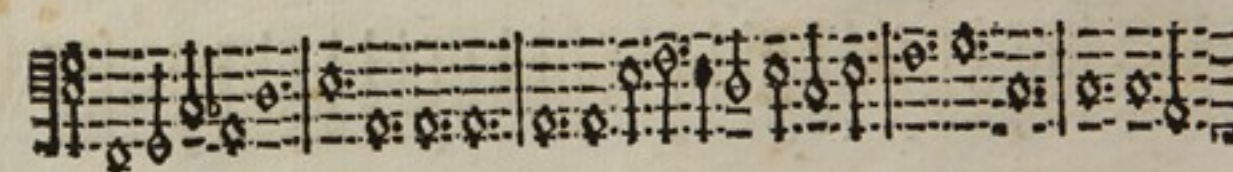
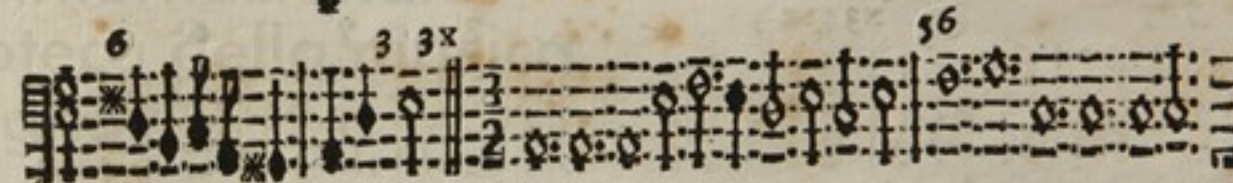
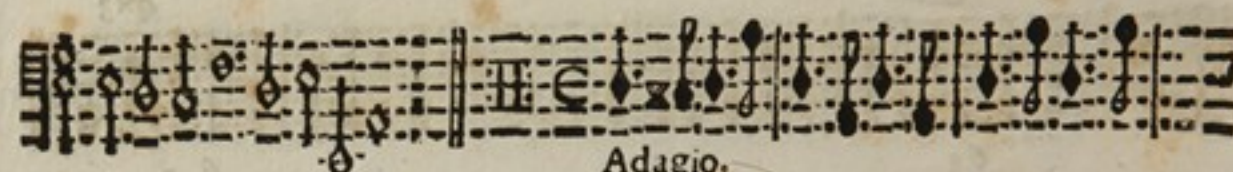
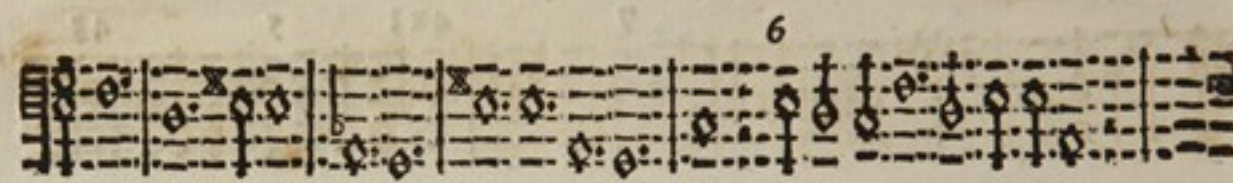
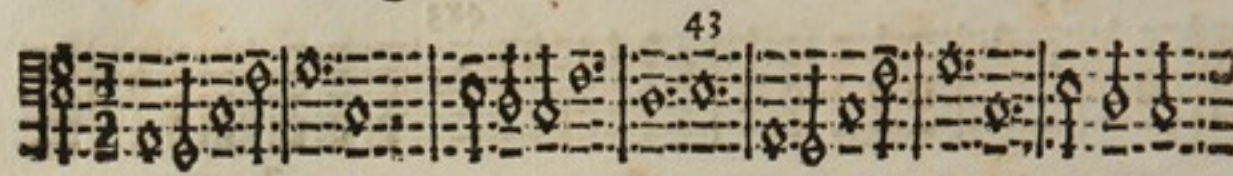
Adagio.



Adagio.



ONATA QUINTA.



Sonate di Isabella Leonarda, Opera XVI.

C

4x3

56

4x3

7

4x3

5

43

Adagio.

4x3

65

43

6

x343x

6

5

6

4x3

765

x343x

7

7

6

76

6

4x3

6

4x3

6

4x3

S

ONATA SESTA.

43

6x

6x

6

4x3

56

43

6

6

43

5

5

x5

6

43

3

6

43

6

5

4x3

43 6 7x6

43 43 56

43 56 43x 5x6 4x3

4x3 6 b5 43 7

x3 x5

x5 x5 4x3 6

x556 565x656 6 4x3 56 6543

6 5 43 6 6 5 6 6 6

56 6 6 6

4 3

S

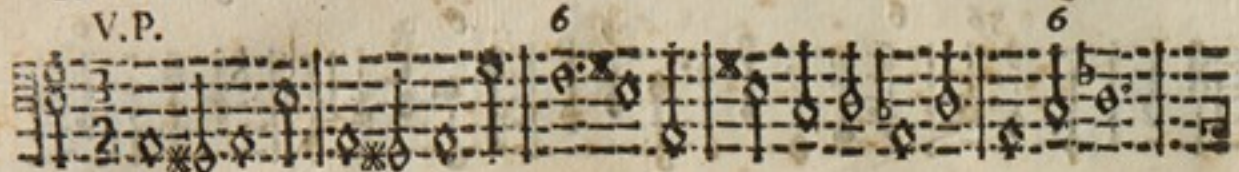
ONATA SETTIMA.

6 6 6

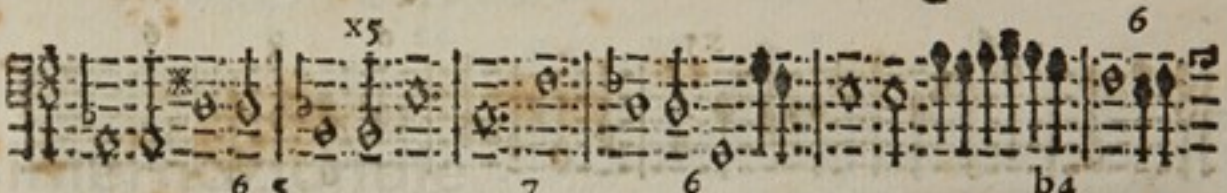
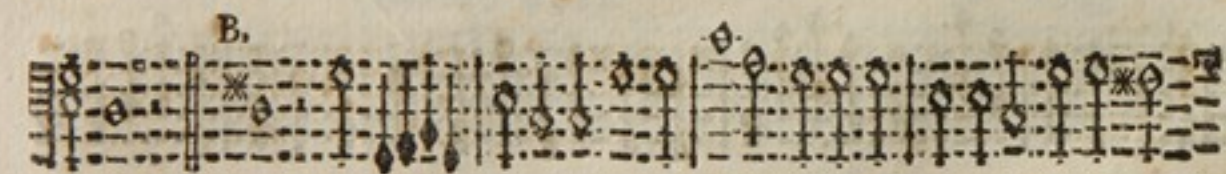
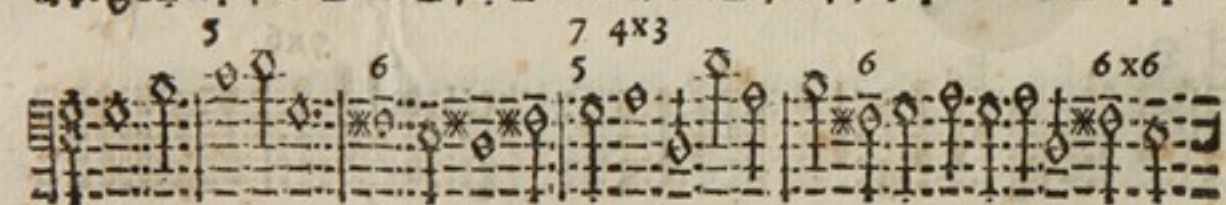
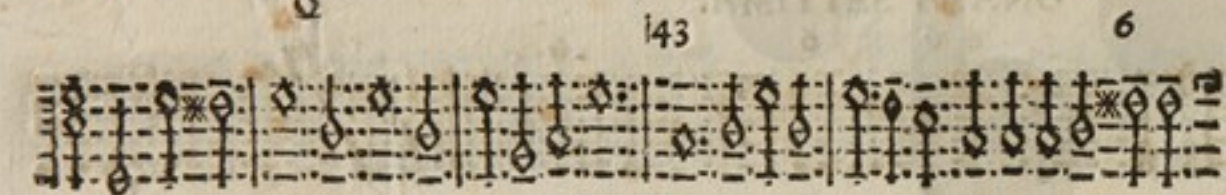
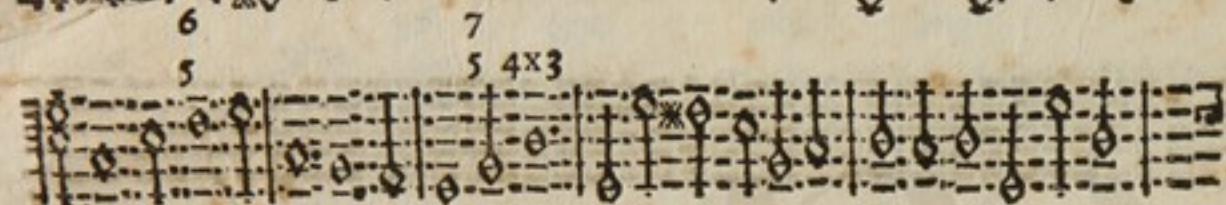
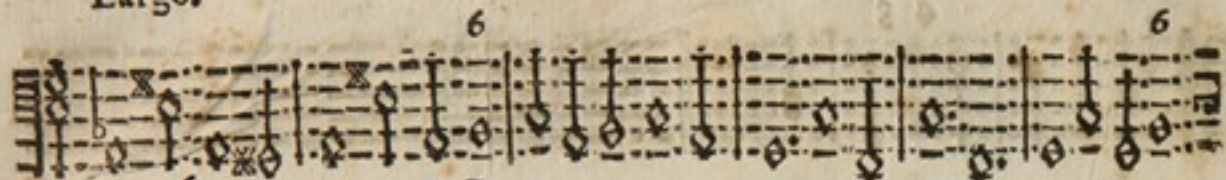
7x6



V.P.



Largo.



2476 43 6 43 6 7b6 7 x6 7 6 7

Organo.

43 6 6 6 6 6 6 6

b6 5 7 6 5 43

6 6 7x6 6 5 4 3 5

6 6 x5 6 6 6

6 4x3 6 4x3 6

6 6 6 5 6

6 x5 x6 4 x3

x5

6 6 Organo. 25

6 6 5 43

43 6

6 5

S 6 6 x6 6 x6 4x3 56

ONATA OTTAVA.

x6

6

6 6 5 4x3

6 x5 65 6 65 4x3 6

654x3 6 64x3

x3 4x3

6 6 4x3

6 65 4x3 6 6 6 6 5x66

6 6 5 6 6 6

4x3

x64x3 x6 4x3 6

5 4x3 6 6 6 54x3

54x3 6 54x3 565 5

x6 5 43 6 6

6 5 4x3 6 x6 6 6 x6

6 6 565 4x3 x5

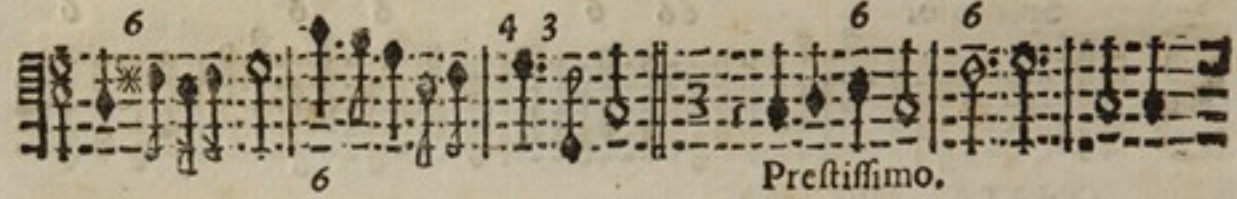
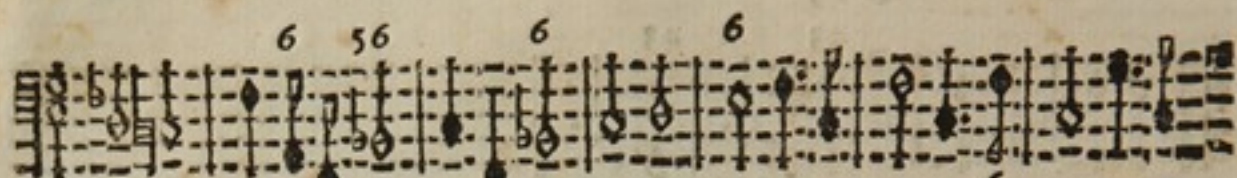
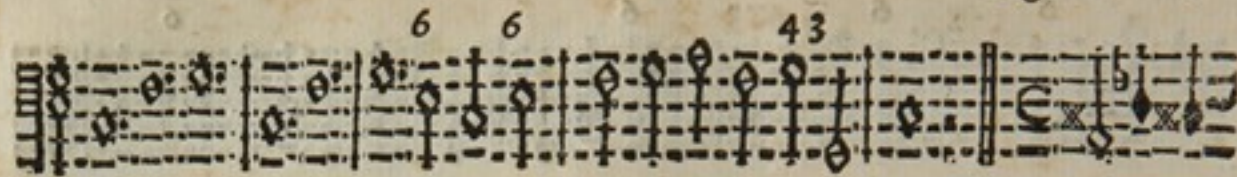
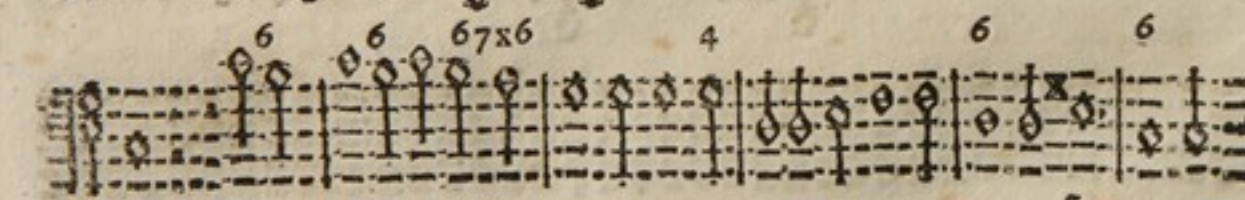
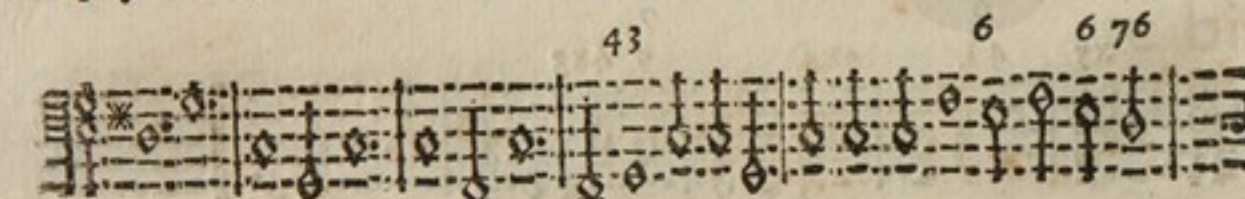
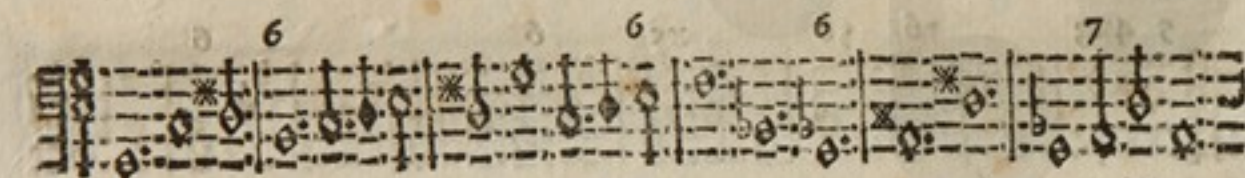
x6 5 4x3 56 56 x5 6 6

6 x5 41 4x3 7 5 4x3



SONATA NONA.

x3



Prestissimo.



Musical staff with notes and fingerings: 6, 6, 4x3, 6

Musical staff with notes and fingerings: 6 65, 43, 43

Empty musical staff

Spiritofo.

Musical staff with notes and fingerings: 66 6, 6, 6, 6

ONATA DECIMA.

Musical staff with notes and fingerings: 6, 6, Presto.

Musical staff with notes and fingerings

Musical staff with notes and fingerings

Presto.

Musical staff with notes and fingerings: 4 3

Musical staff with notes and fingerings: 4 3, 6, 56, 4 3

Musical staff with notes and fingerings: 4 3

Musical staff with notes and fingerings: 4x3, 4x3, Adagio.

Presto.

Musical staff with notes and fingerings

Musical staff with notes and fingerings: 4 3, 4 3

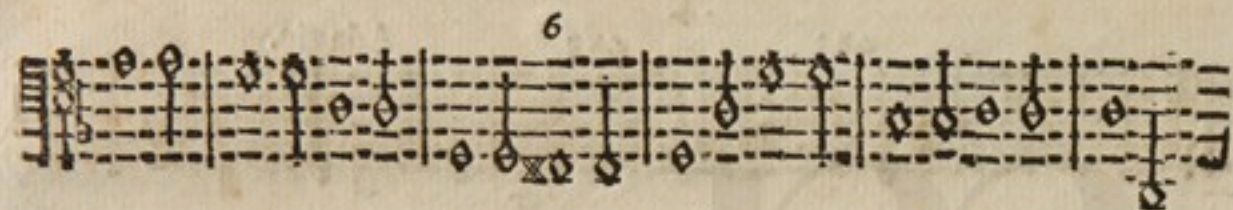
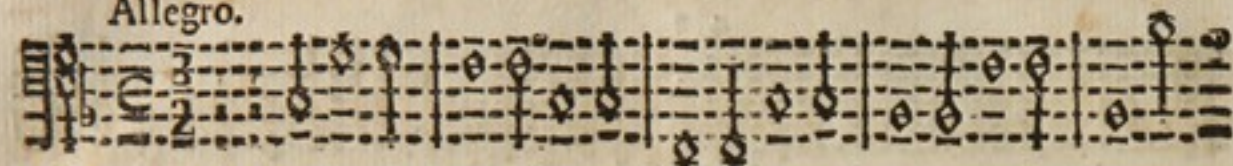
Musical staff with notes and fingerings: 4 3, 4 3, Presto.

Musical staff with notes and fingerings

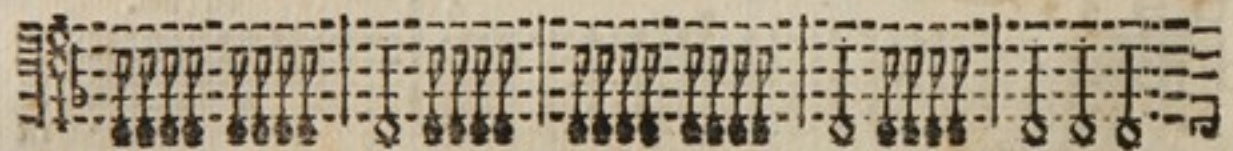
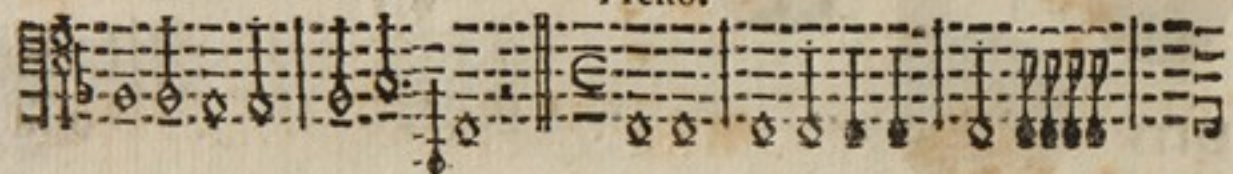
Musical staff with notes and fingerings



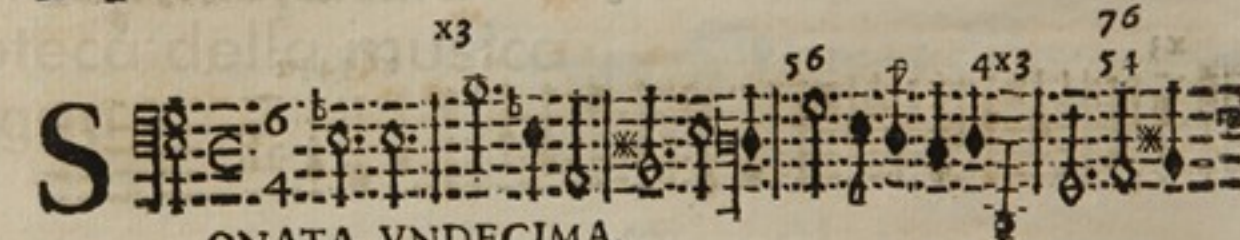
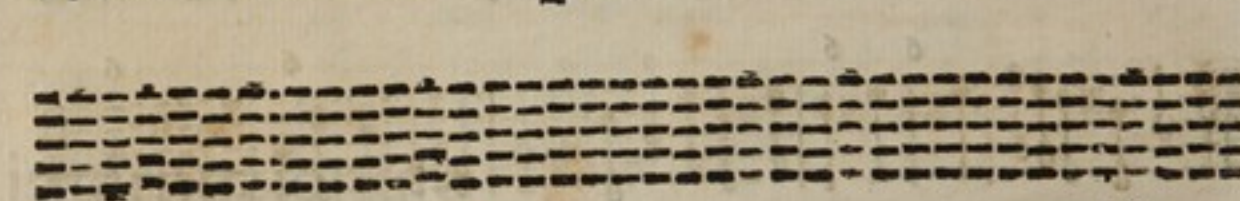
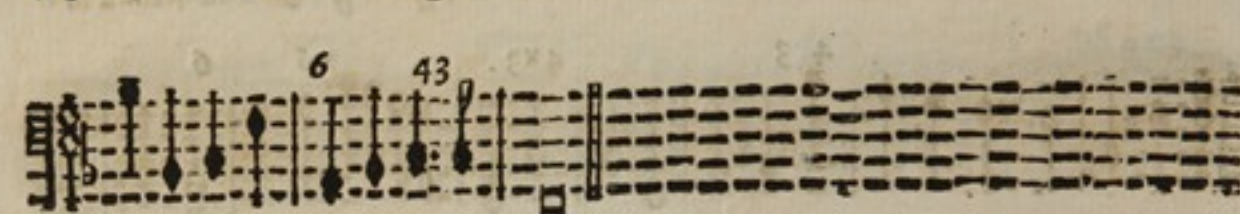
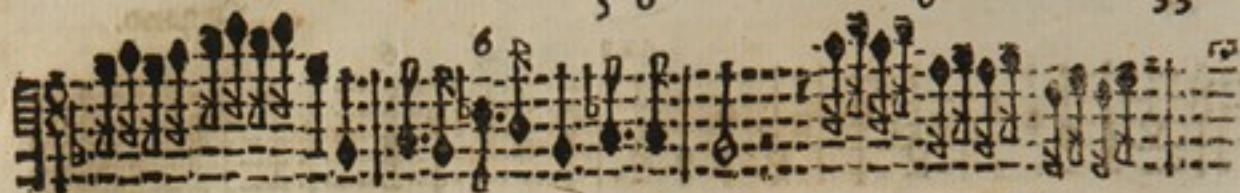
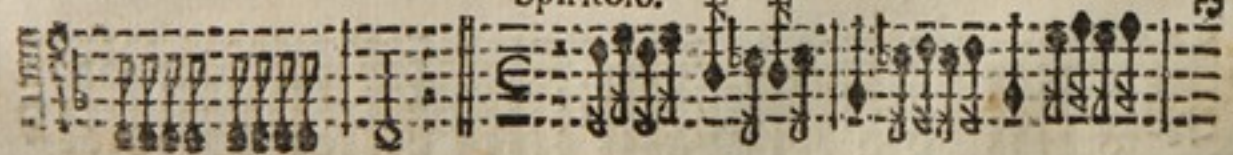
Allegro.



Presto.



Spiritoso.



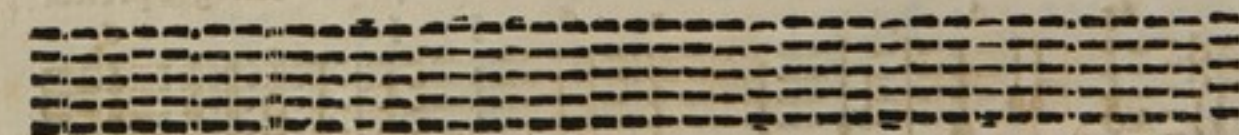
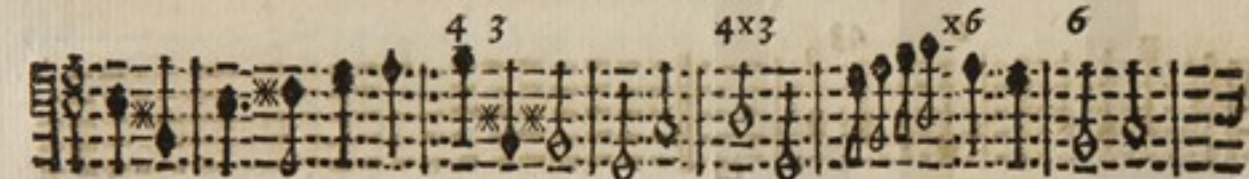
SONATA UNDECIMA.



Sonate di Isabella Leonarda.

Opera XVI.

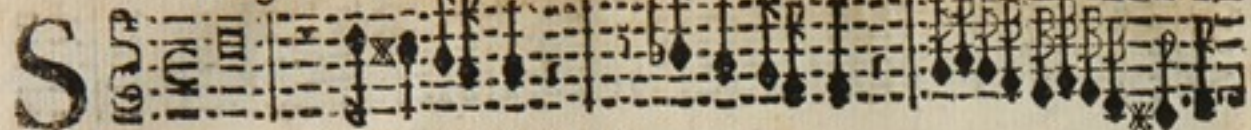
E



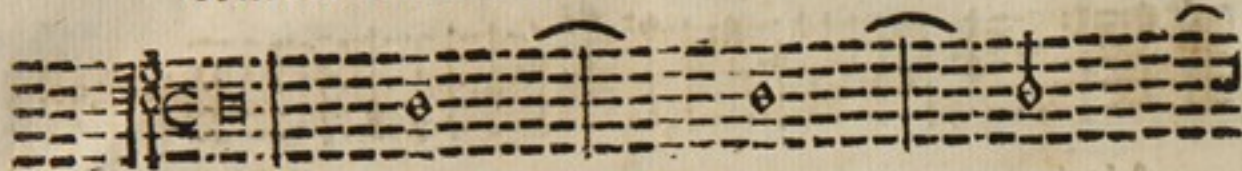
Adagio.

F.

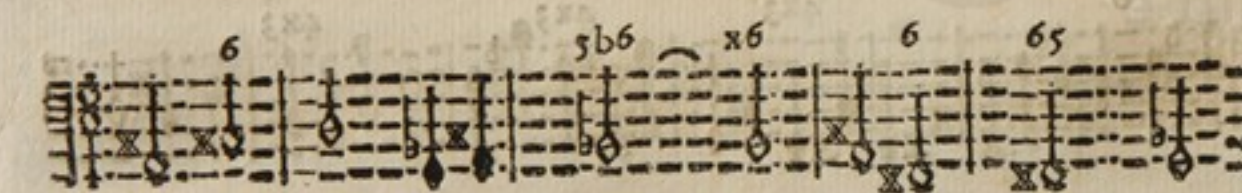
F.

S 

ONATA DVODECIMA.

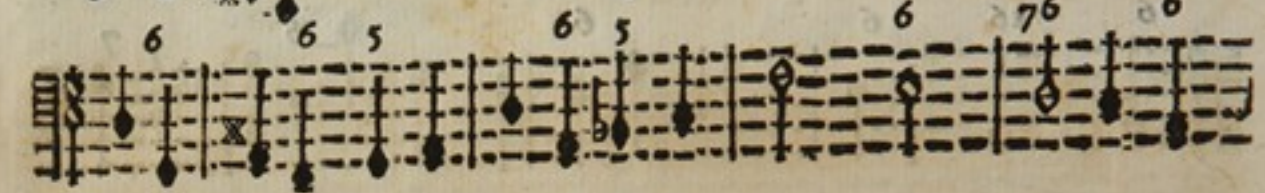


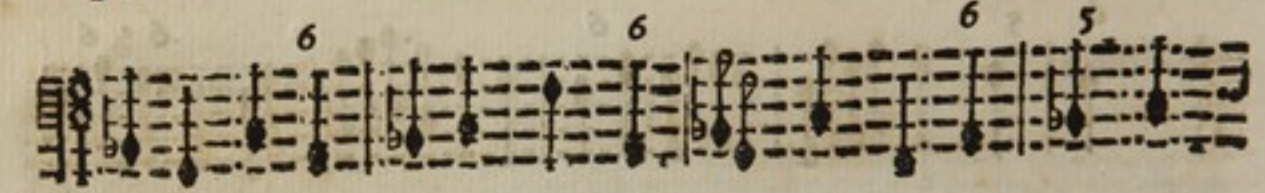






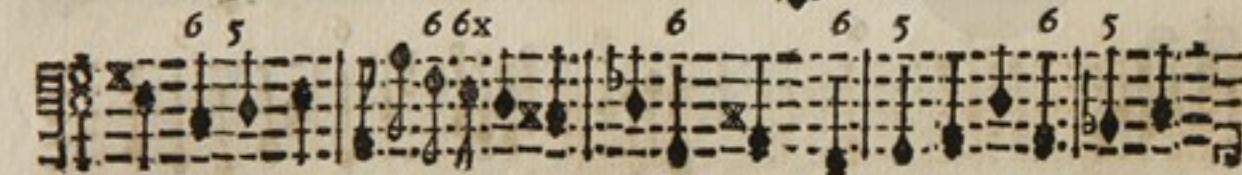
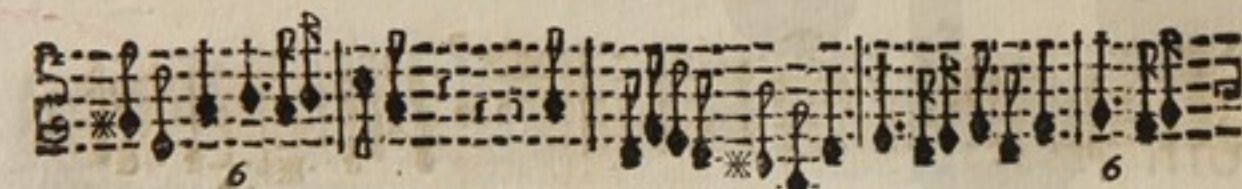
Alleg. e presto.

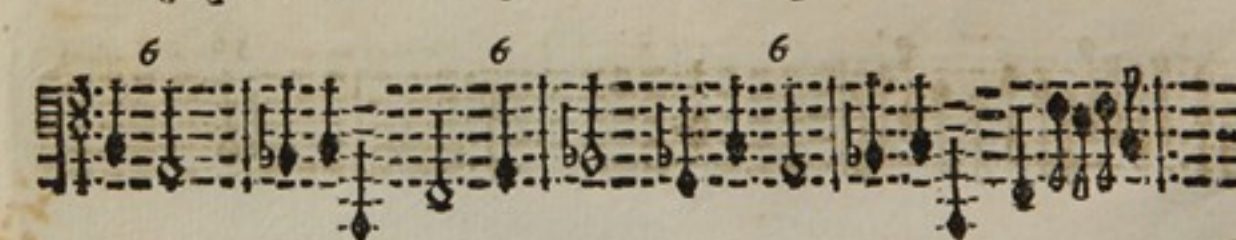








Viuace, e largo.



Spiritoso.

6 76

7 7 6

6 56 6 5

56

b6 56

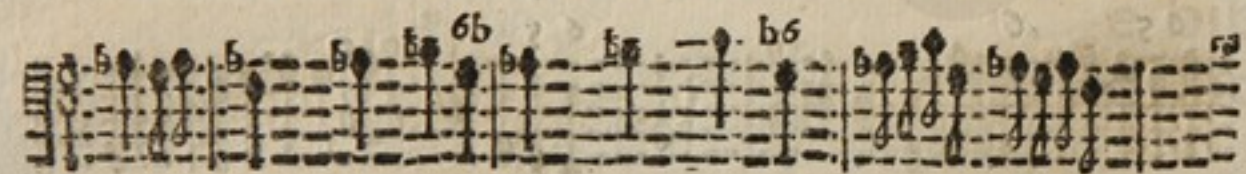
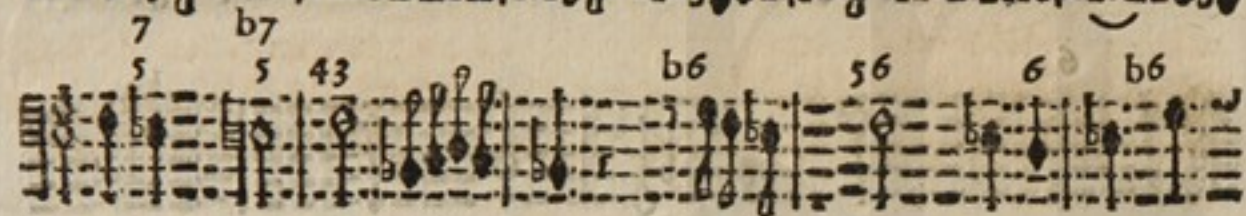
6

P.

6 5 6 6 5

4 b5 6 56

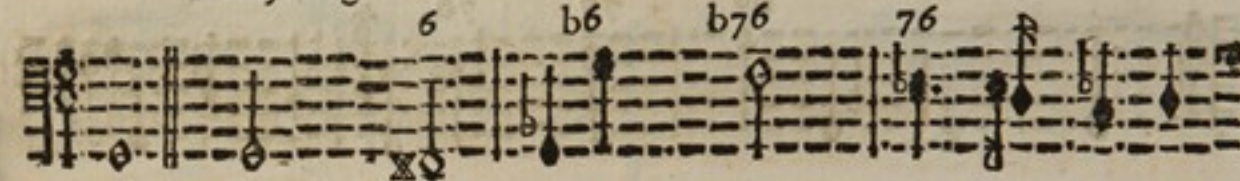


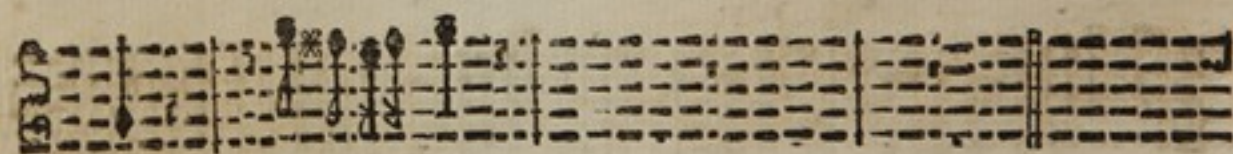
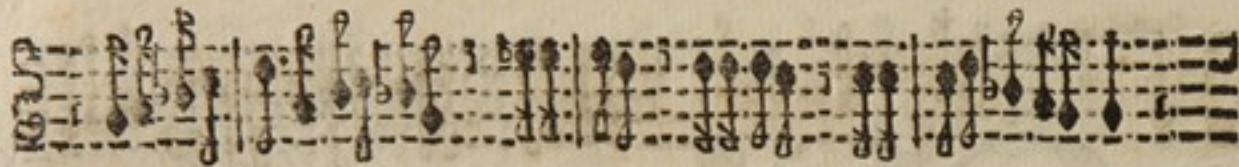


Scena 1. della Comedia



Aria, allegro.





Musical staff 1 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.* (piano). The staff contains a sequence of notes with various articulations and slurs.

Velocce.

Musical staff 2 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '56' above the staff.

Musical staff 3 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 4 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and fingering numbers '6', 'b6', '6', '6', '6', and '6' below the staff.

Musical staff 5 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 6 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 7 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 8 on page 46, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and fingering numbers '56', '6', and '6' below the staff.

Musical staff 1 on page 47, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 2 on page 47, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and fingering numbers '6', '56', '6', '6', and '56' below the staff.

Musical staff 3 on page 47, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 4 on page 47, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and fingering numbers '6', '6', '6', '6', '6', '6', and '6' below the staff.

Musical staff 5 on page 47, featuring a treble clef, a 6/8 time signature, and dynamic markings of *P.* and *F.* (forte). It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 6 on page 47, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 7 on page 47, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and a fingering number '6' below the staff.

Musical staff 8 on page 47, featuring a treble clef, a 6/8 time signature, and a dynamic marking of *P.*. It includes a slur over a group of notes and fingering numbers '6', '56', and '6' below the staff.

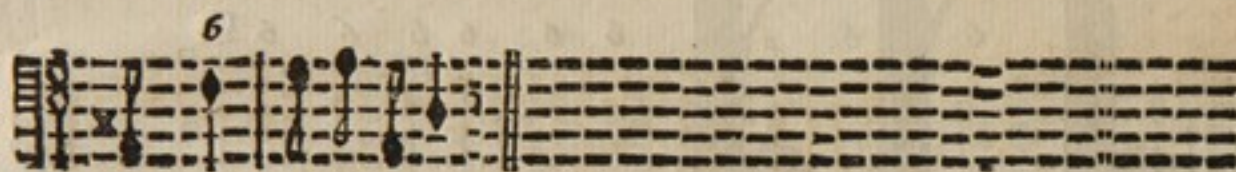
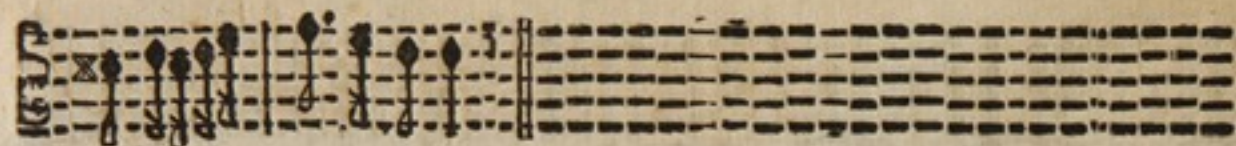
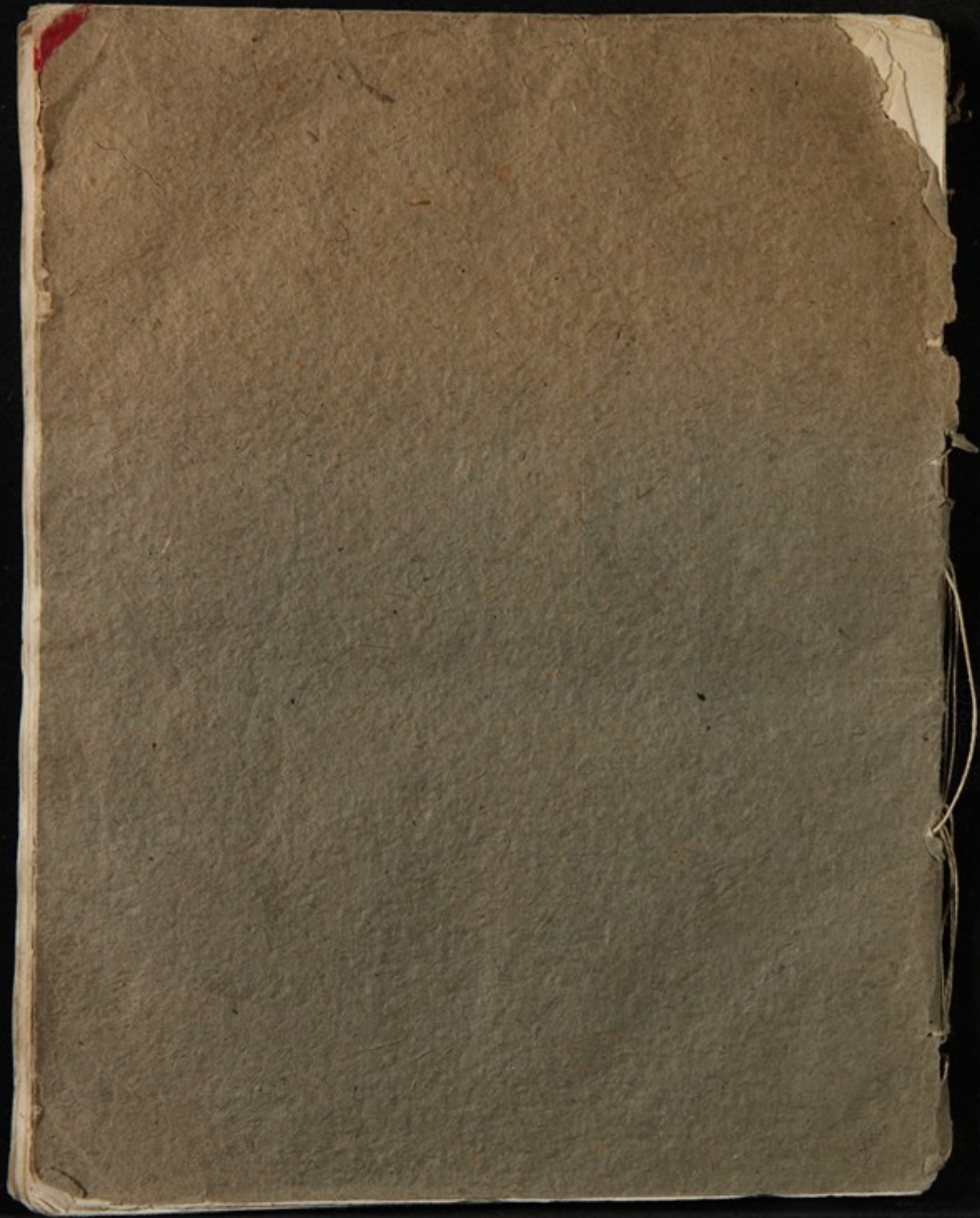


TAVOLA.

Sonata Prima.	Carte 1
Sonata Seconda.	5
Sonata Terza.	9
Sonata Quarta.	12
Sonata Quinta.	17
Sonata Sesta.	19
Sonata Settima.	21
Sonata Ottava.	25
Sonata Nona.	28
Sonata Decima.	30
Sonata Vndecima.	33
Sonata Duodecima à Violino solo.	36

I L F I N E.





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