

Organo :

M O T E T T I

A' Voce sola , con Istromenti

D' ISABELLA LEONARDA

Consigliera nel Nobilis. Collegio di S. Orsola di Nouara

OPERA VIGESIMA.

CONSACRATI

AL MÉRITO IMPAREGGIABILE 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 vendono all' Insegna del Violino , con Privileggio.

ILLVSTRISSIMO E REVERENDISSIMO S I G N O R E .



Enon vaglio à componere all' immortalità della fama, so però dedicare all' immortalità del merito le mie Opere . La presente forse più d'ogni altra gode di questa fortuna . In vna Casa , in cui con gli spiriti della Nobiltà fè sempre bella lega la Religione , e la pietà , non puonno risuonare ingrati i 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' accertarà , che vn gran merito mi persuase . M' intendendo di quello di V. S. Illustrissima , e Reuerendissima solo , perche se mi fossi voluta affissare in tanti lumi dell' immortalità , quanti sono gli Eroi del suo Illustrissimo Casato , non poteuo , senz' essere Aquila non abbagliarmi allo splendore di tante glorie . Tante Croci Imperiali , e di Malta , che vantano maritato il valore alla Nobiltà . Tante Toghe Legali , e Giudicarie , che mostrano vnito alla Giustizia il sapere ; Tante Presidenze , e Politiche , e Militari , che esprimono congiunta agli Spiriti la Prudenza . Conseruatorij di Vergini fondati da Suoi Illustrissimi

ascendenti, che indicano vna grande Pietà assistita da non minore patrimonio, potrebbe se non diuertire, almeno riparare gli sguardi, che tutti hanno per merito di V. S. Illustrissima, e Reuerendissima, à cui, per ogni riguardo, non meno, che per essere Degno Conservatore di questo nostro Nobilissimo Collegio deuo ogni più viuua offeruanza. Resta solo, che Lei, che con le sue belle Iddee sà rendere deliziosi gli stessi apparati di penitenza, e con la superiorità nobilitare il seruaggio si degni con l'aggradimento inalzare la bassezza delle mie note, che per autentica della mia offeruanza li porgo; e mentre con questa mia picciola Operali consagro vn grande affetto, resto con fargli humilissima Riuerenza

Di V. S. Illustris, e Reuerendis.

Deuotiss, Humiliss. Seruà Obligatiss,
Isabella Leonarda.

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



Eccomi 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.

Vostra

Indegnissima Serua.
Isabella Leonarda.

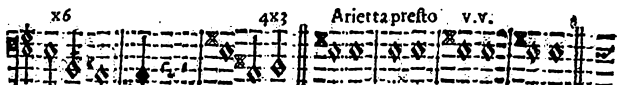
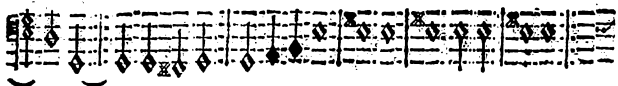
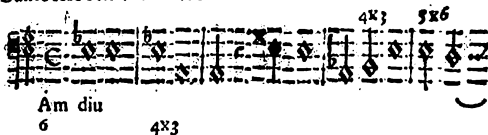


**Vidit D. Paulus Carminatus Cler. Regul. S. Pauli, &
in Ecclesia Metropolitana Bonon. Rector Pœnitent.
pro Eminentiss. & Reuerendiss. D. D. Iacobo Boni
compagno Archiepisc. & Principe ,**

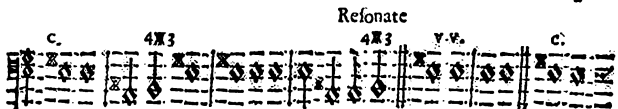
Imprimatur

Vicarius Gen: Sancti Officij Bononiæ;

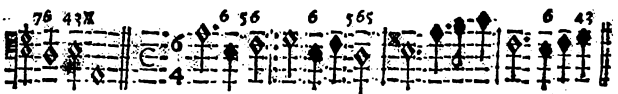
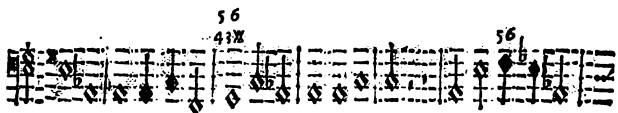
Canto solo con Violini vnifoni



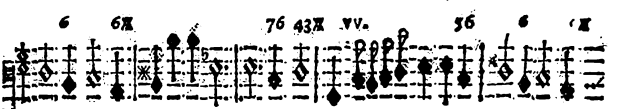
Arietta presto v.v.



Refonate



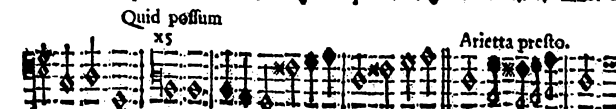
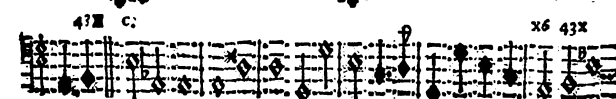
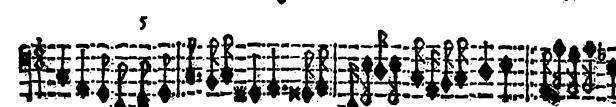
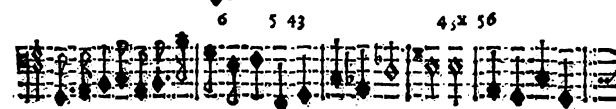
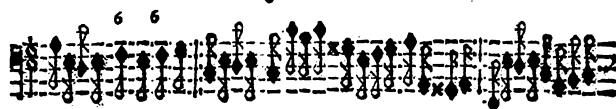
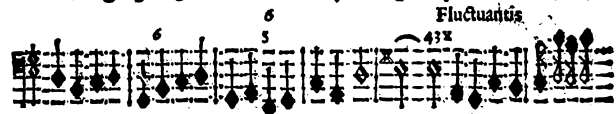
Ad fontes

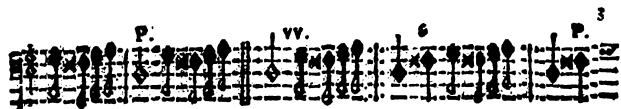


Motetti Leonarda.

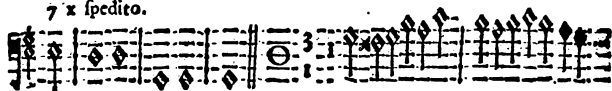
Opera Vigesima.

A

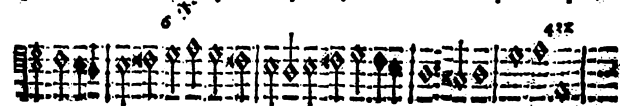
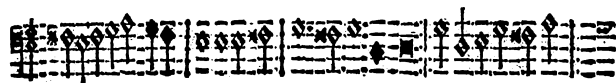


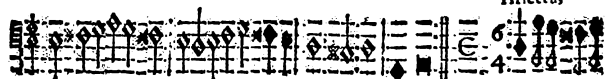
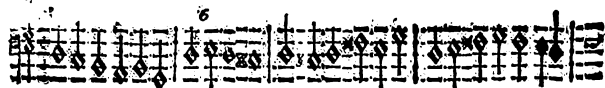


7 x spedito.

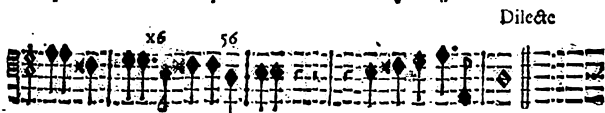


O amor

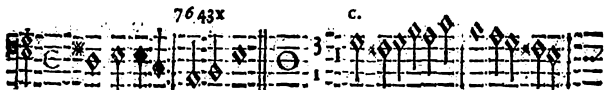




Arietta,

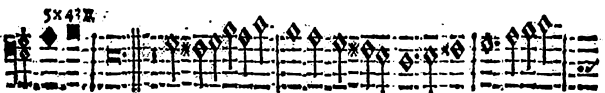
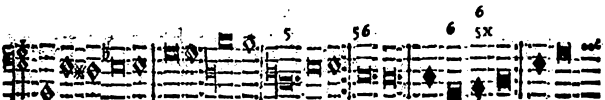
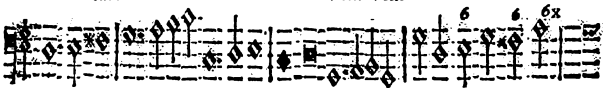


Dile&e



Confolare

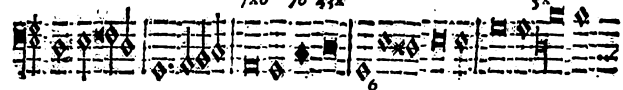
Veni veni



veni



7x6 76 43x



5x

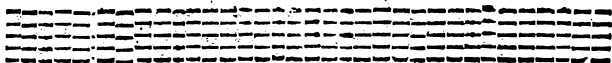
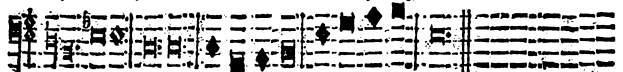
x5

56

6

5x

43x



Ara Regina

x5

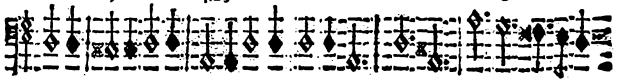
65



65

4x3

6



x3

6

6

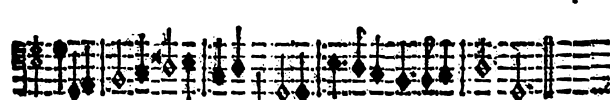
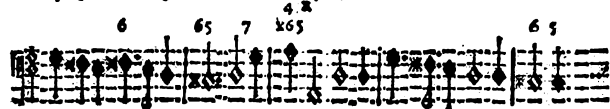
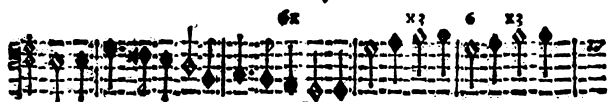
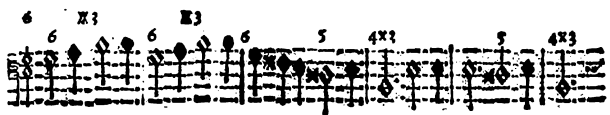
6x

3x

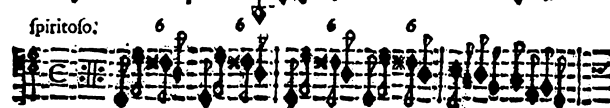
6

3x

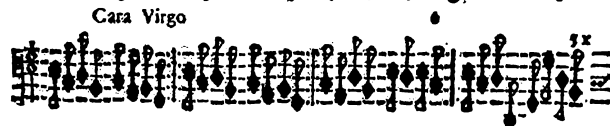




spiritoso;



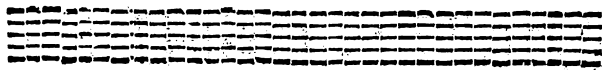
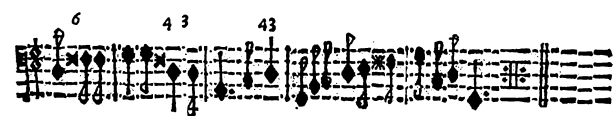
Cara Virgo



The image displays a musical score for the opera 'L'Espresso' by Gioacchino Rossini. The score is presented on ten staves, each containing musical notation and various markings. The notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is divided into two main sections: a piano introduction and a 'Presto' section. The piano introduction is marked with a 'p' and a '6' time signature. The 'Presto' section is marked with a 'Presto. 6' and a '6x' time signature. The score is written in a style characteristic of 19th-century musical notation, with a focus on rhythmic patterns and melodic lines. The notation is dense, with many notes and rests, and the markings are clearly visible. The overall appearance is that of a historical musical manuscript or a printed score from the 19th century.

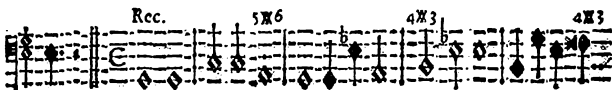
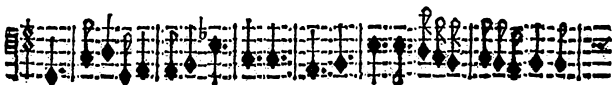
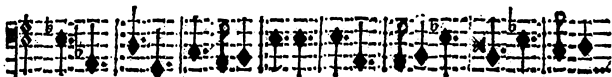
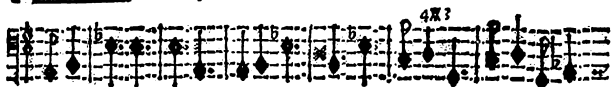
x6 6 6 6 6 6 56 6 5 4x3 6 6 5 56 56 6 4x3 6 4x3 6 6 6x 4x3 x6 x6 56

Tibi



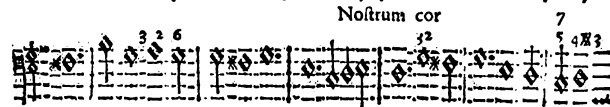
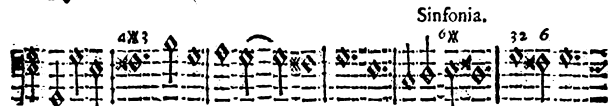
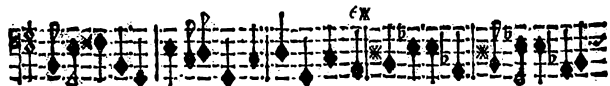


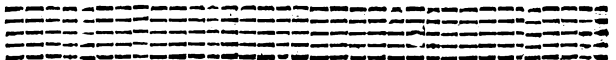
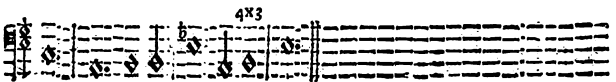
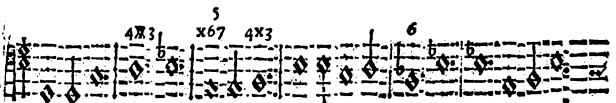
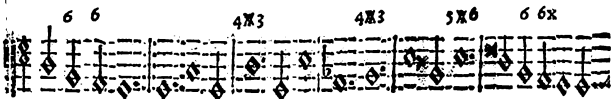
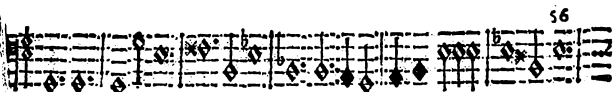
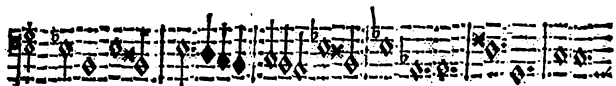
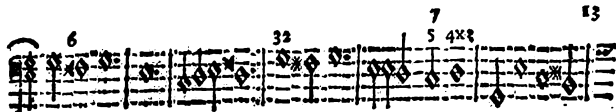
Vrpurei flores

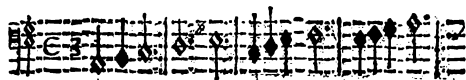


Liliã

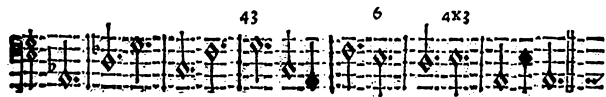
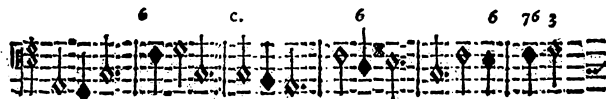
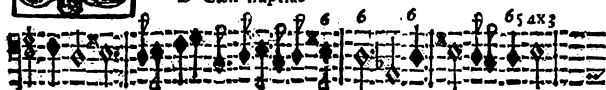




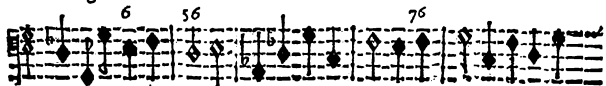




D Cæli nuptias



Fuge



6 c. 15 6

O anima

P. 6 F. P. 6 F.

P. P. 6 F. 6

P. F. P. F.

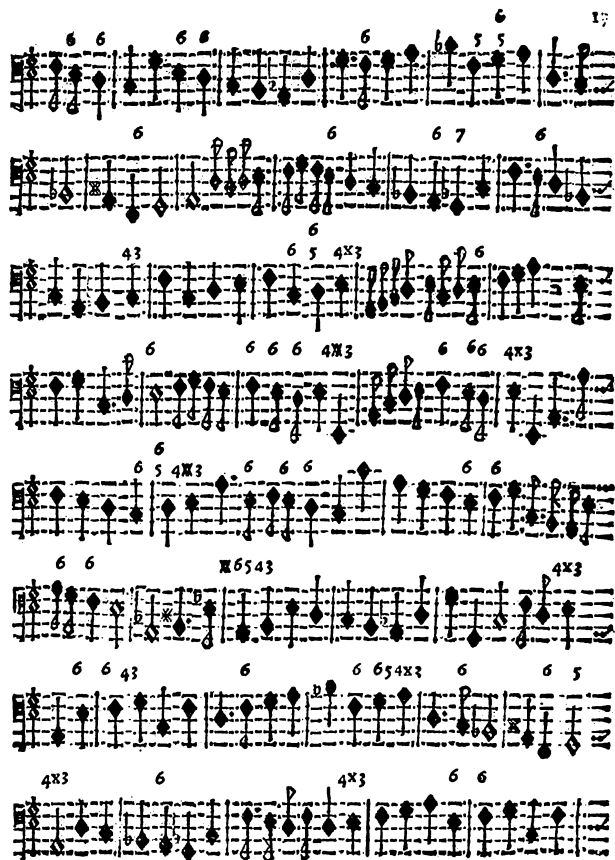
P. 6 6

6 6 43 P.

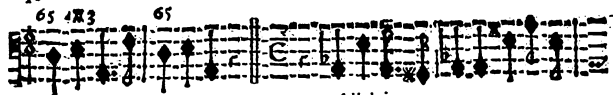
6 6

56 4x3 4x3

[illegible]



18

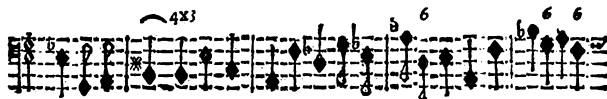
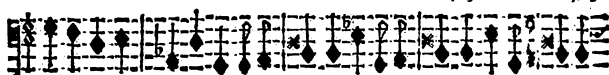


Alleluia



4x3

4x3



6

5

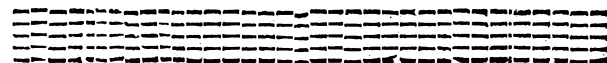
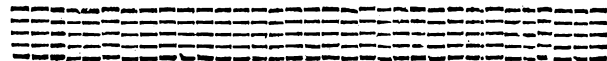
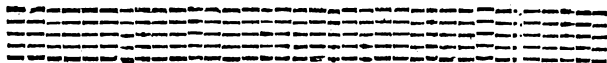
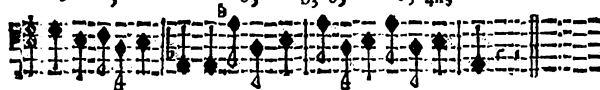
65

b3

65

65

4x3

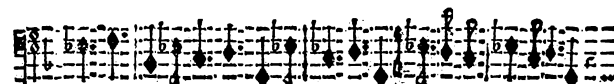
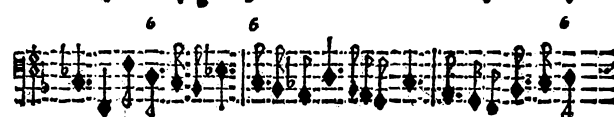
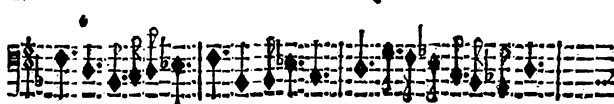


Largo, ò com'è piace:

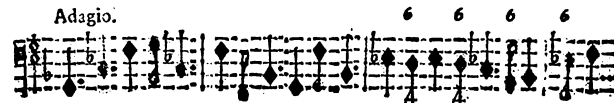
19



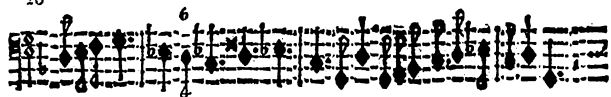
Bite



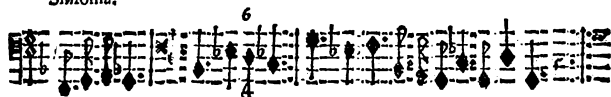
Adagio.



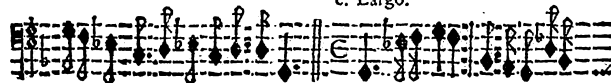
Qua.n cito



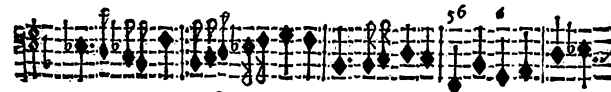
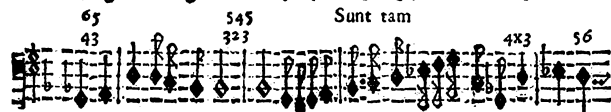
Sinfonia!



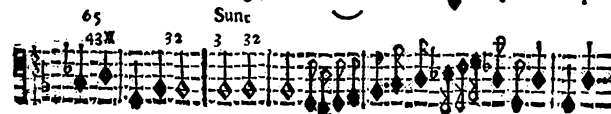
c. Largo.



Sunt tam



Sunt





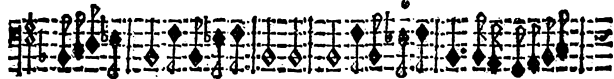
6

6

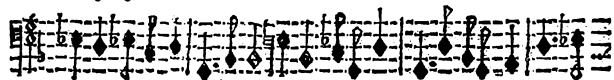


O dira fors

6



6 6



65

6 43

b6



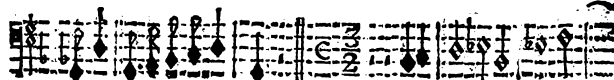
O dira fors

6

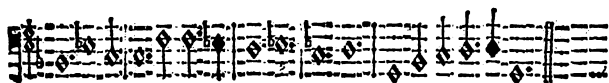
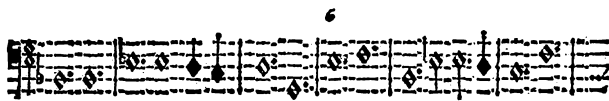
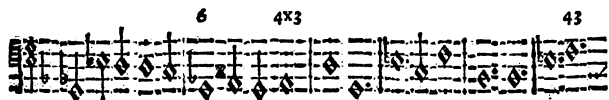
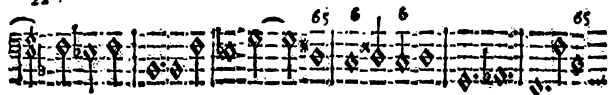


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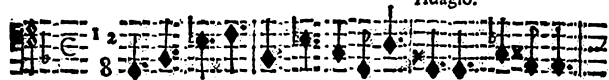
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Te Iesu

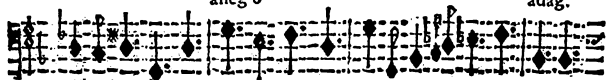


Adagio.

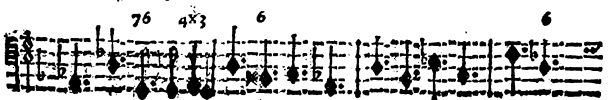
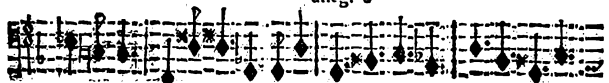


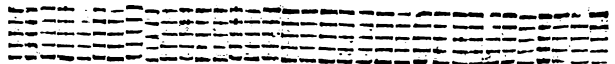
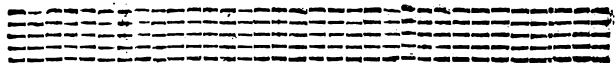
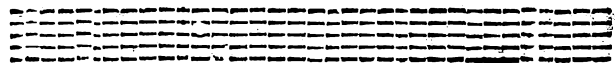
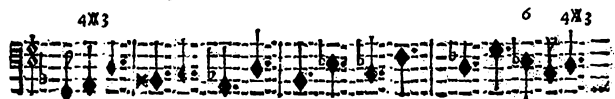
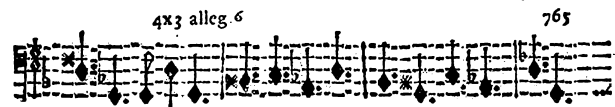
alleg 6

adag.



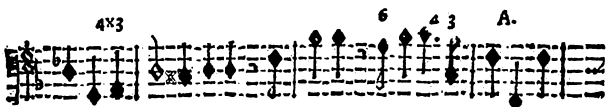
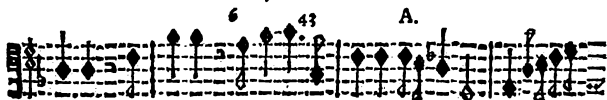
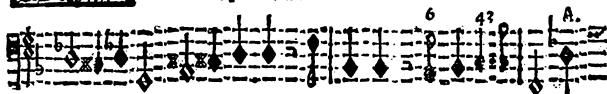
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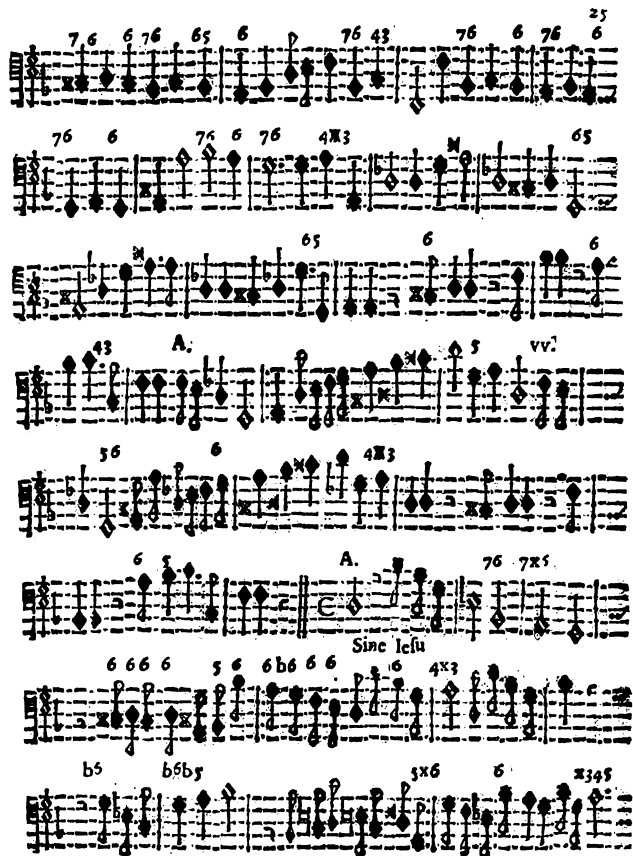


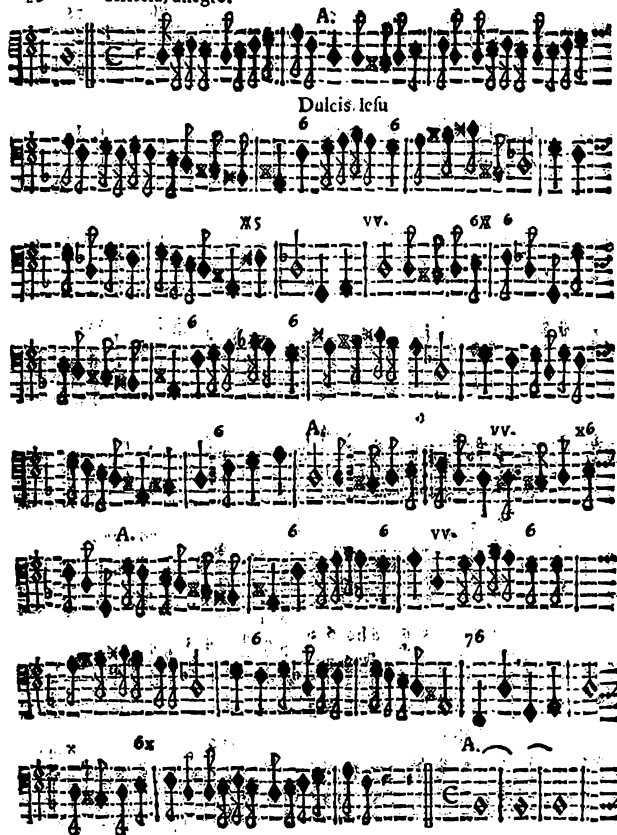




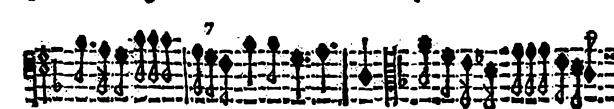
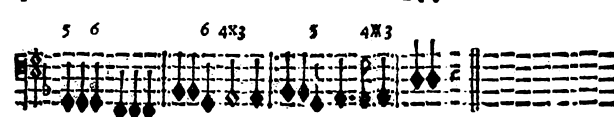
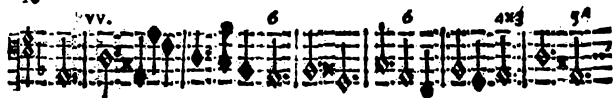
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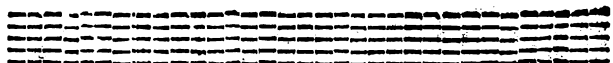
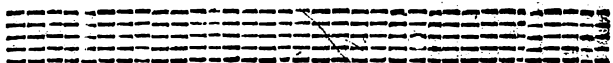
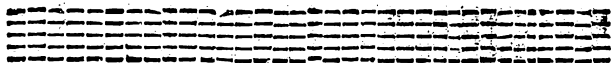
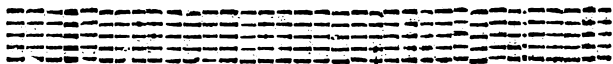
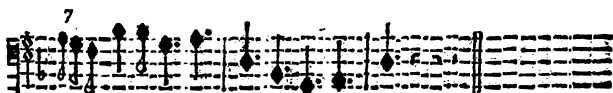
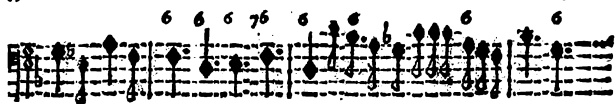
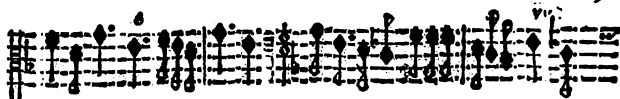


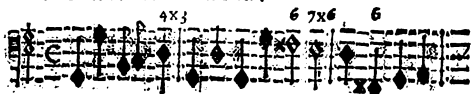


O quam iucun da

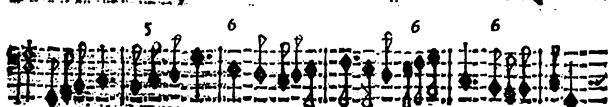
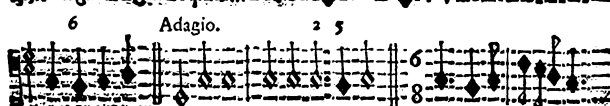
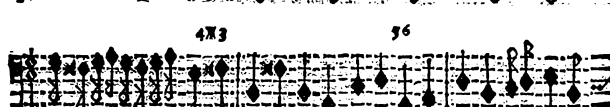
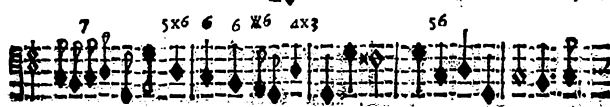
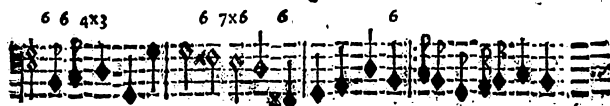


Allcluia





la senti



6 31

6 6 6 adag. 6 6 7x6

5 5 6 7x6 6 x6 5

4x3 56

565 6 6 5 5 6

56 6 6 5

largo x6 5 6

5 6 6 6 5 x6

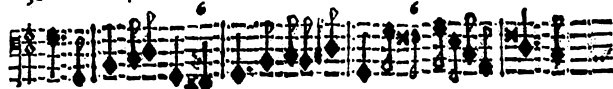
Detailed description: This is a page of musical notation, likely for guitar, consisting of ten staves. The notation is in a single system, with various musical symbols including notes, rests, and chords. Above the staves, there are several markings: '6' at the top center, '31' at the top right, and a series of numbers and symbols (6, 6, 6, adag., 6, 6, 7x6) below the first staff. Below the second staff, there are more markings (5, 5, 6, 7x6, 6, x6, 5). Below the third staff, there are markings (4x3, 56). Below the fourth staff, there are markings (565, 6, 6, 5, 5, 6). Below the fifth staff, there are markings (56, 6, 6, 5). Below the sixth staff, there are markings (largo, x6, 5, 6). Below the seventh staff, there are markings (5, 6, 6, 6, 5, x6). The notation itself includes various musical symbols such as notes, rests, and chords, with some notes marked with 'x' or 'p'.

32

7

6

6



6x6

6

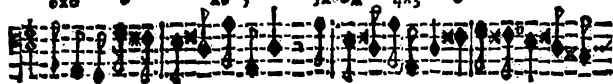
x6

5

5x66x

4x3

6



6

6

5

x6

x5

x6



4x3

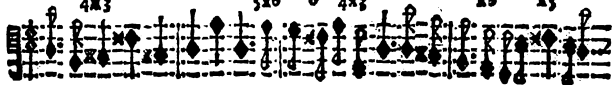
5x6

6

4x3

x6

x5

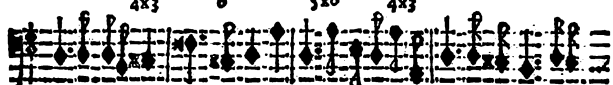


4x3

6

5x6

4x3



5x

x6

x5

x5

x6

x5

6

6



6

7

4x3

4x3

6



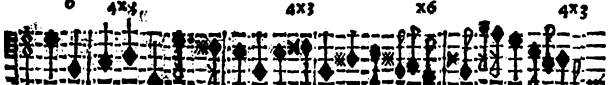
6

4x3

4x3

x6

4x3



6 6 6 4x3 6 4x3

4x3 6 6 4x3 adag. 9 5x

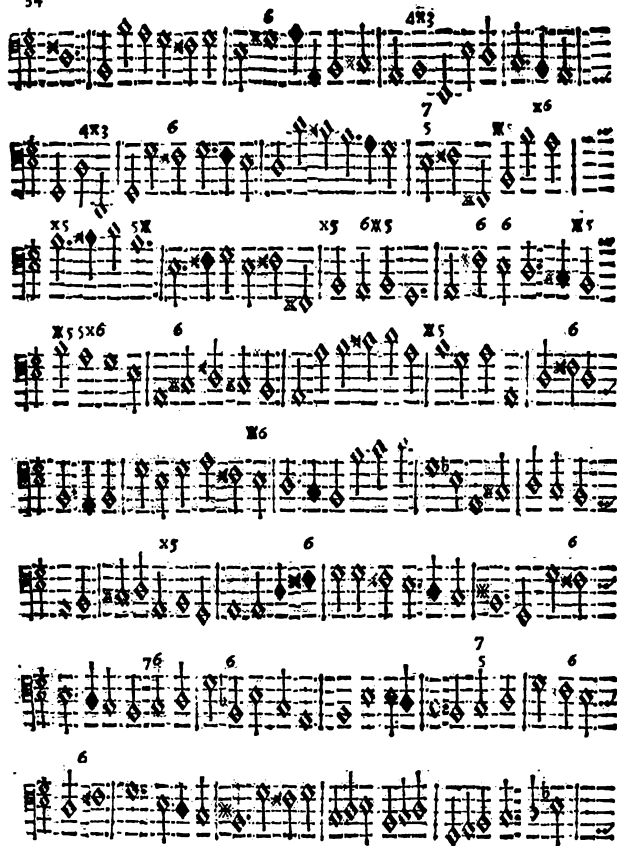
5x6 6 6 5 6 7x6 b5 5x364x3

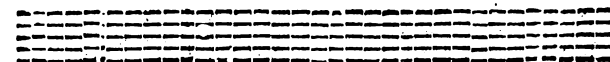
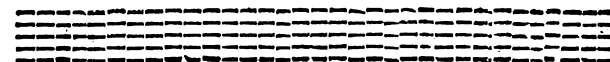
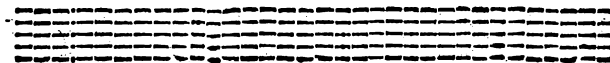
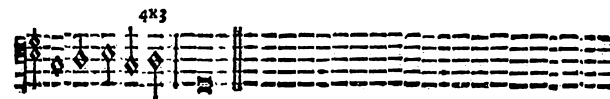
6 7 4 5 4x3 x5 x5 5 4x3

Presto. x5 x5

6 5 4x3 6 5 4x3 x6

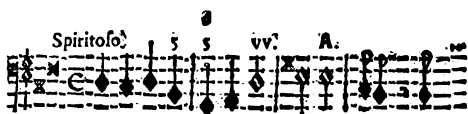
6 6 6 x5 6 7x6 5x6x 5 6



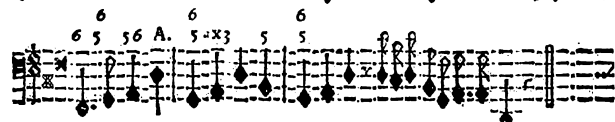
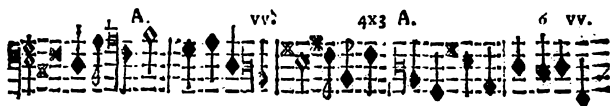
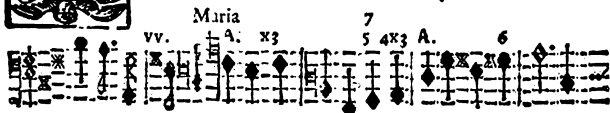




Spiritofo

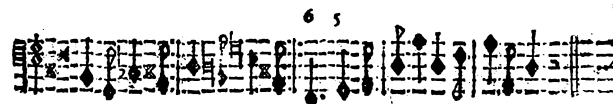
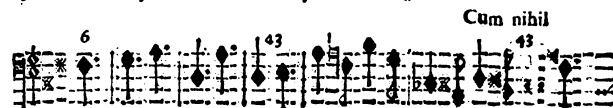
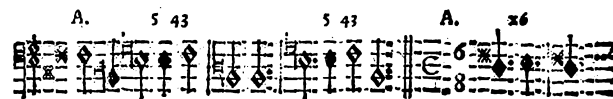
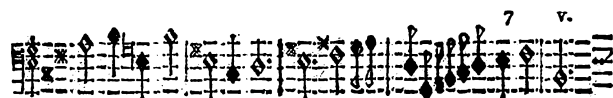
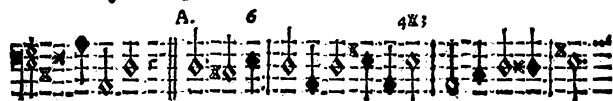
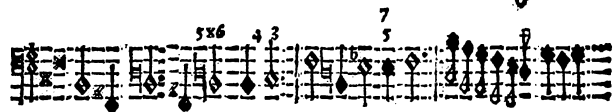
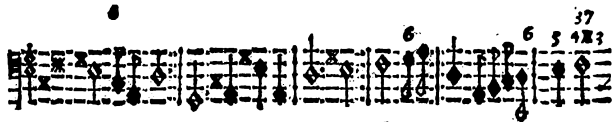


Maria



Cor meum





solo.

76

6

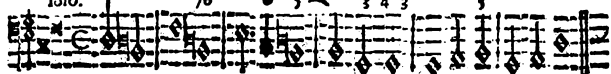
5

3

4

3

5



Tu enim



vv. 5 3

6

5

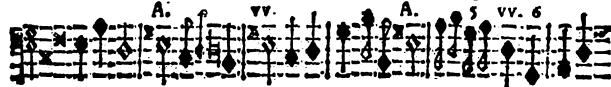
5

A. 6

vv. 6



En sponsa



6

43

A. 6

48

adag.



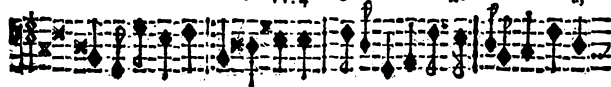
6

vv. 4

6

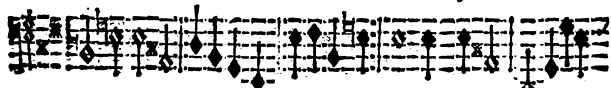
x6

3;



x6 5

x6



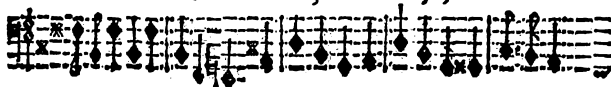
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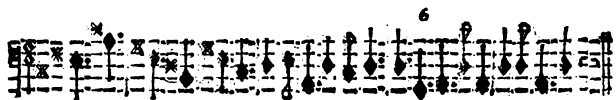
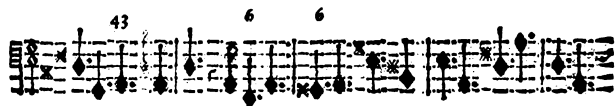
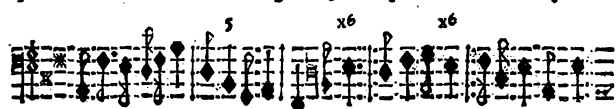
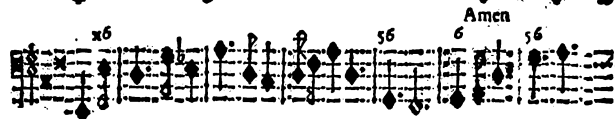
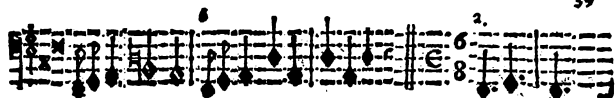
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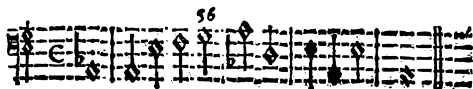
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5

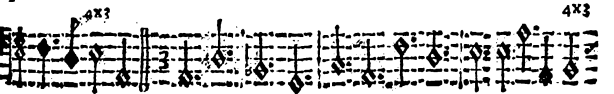
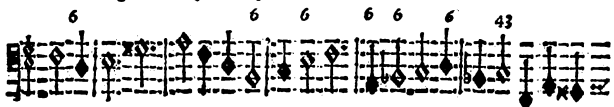
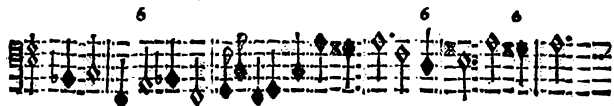
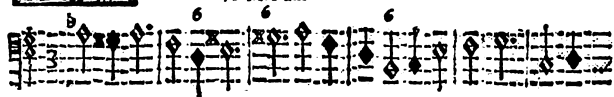
6







Vi Mariam



4x3

6

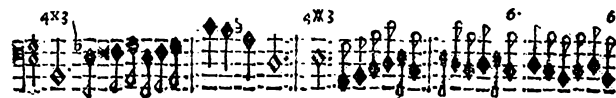
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4x3

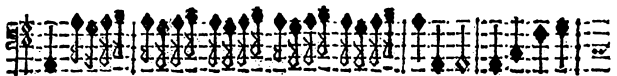
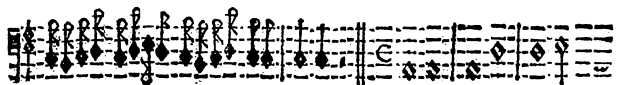
x65

x5 43

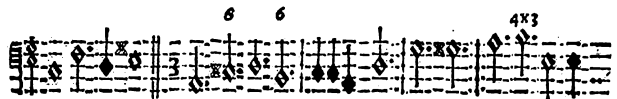
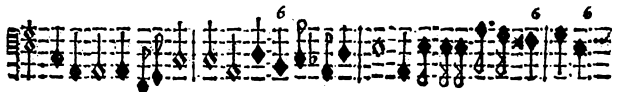
6 42 6 6 6



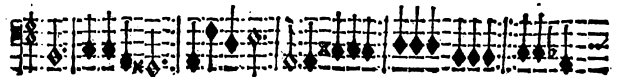
Proffissimo.



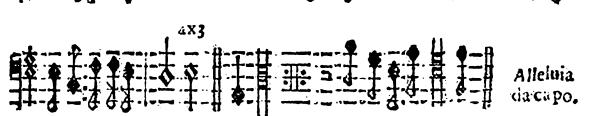
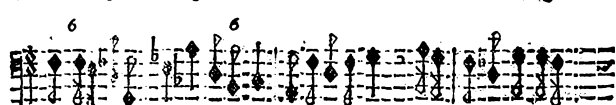
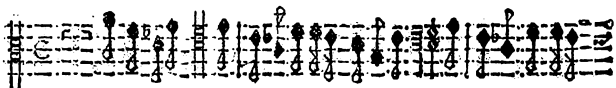
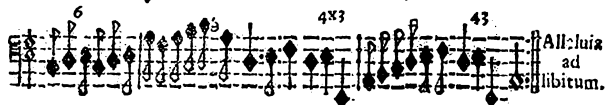
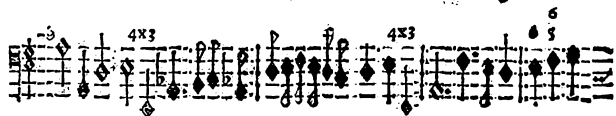
Prestissimo.



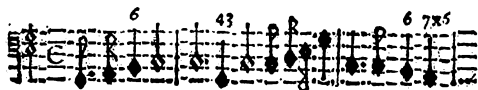
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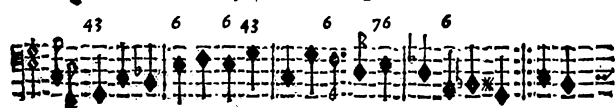
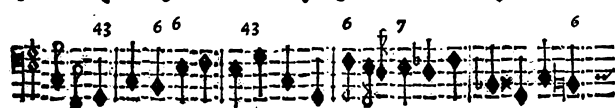
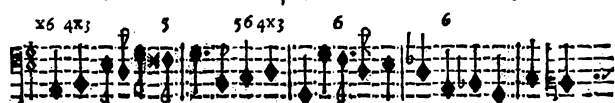
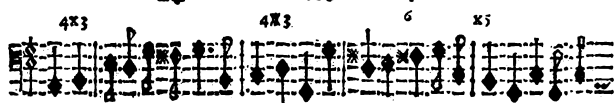
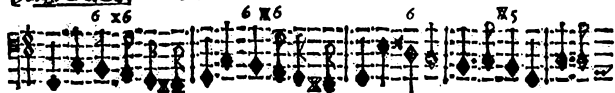




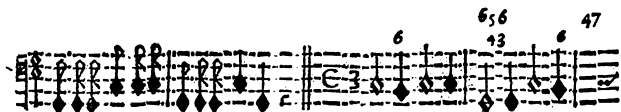
Alleluia
ad
libitum.



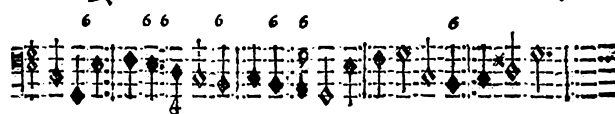
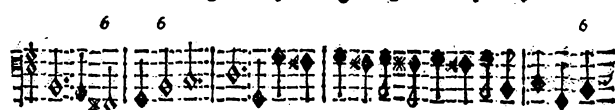
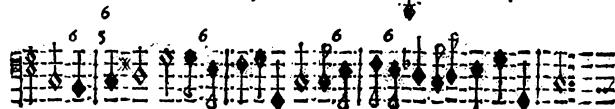
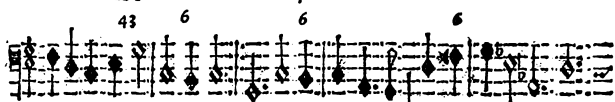
Ttende



Presto.



Fuge



6 A.

Non plus

6 x6 6 6 6 6

Iesum

6

6 6

6 x65

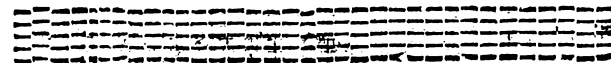
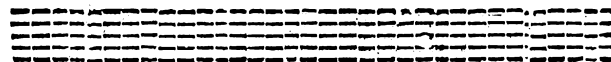
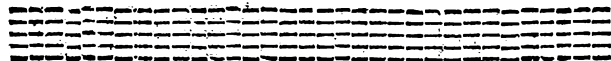
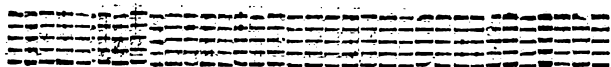
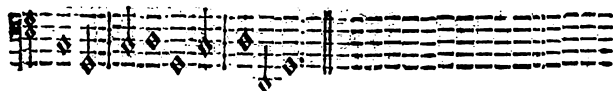
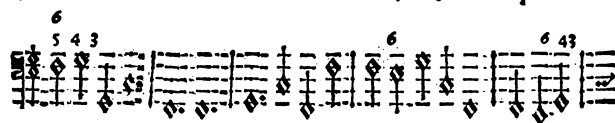
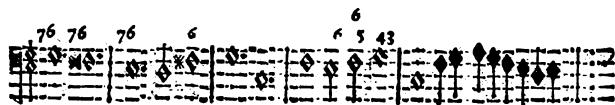
4x3 6 6 6

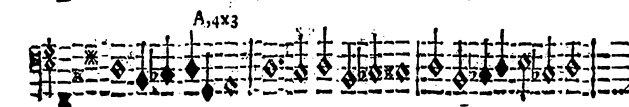
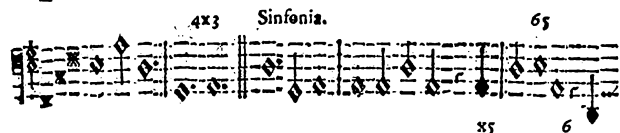
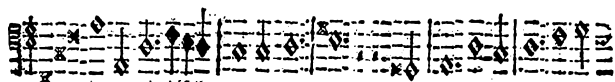
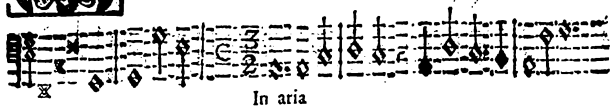
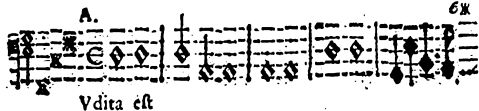
A. 6 56 6

7 5 4x3 43

4x3 6

6 6 6 5 4 3 76 76 76





Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., 6, 4x3, 5x6), dynamic markings (e.g., vv, 4x3vv), and tempo markings (e.g., largo, Fug: fuge). The score is written in a shorthand style with diamond-shaped notes and vertical stems.

Staff 1: vv, 6, A., 4x3vv.

Staff 2: 5x6, 6, 4x3.

Staff 3: 4x3, vv.

Staff 4: 4x3, 6, 5x, 4x.

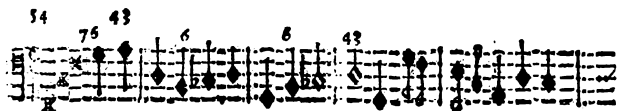
Staff 5: largo.

Staff 6: 7, Fug: fuge.

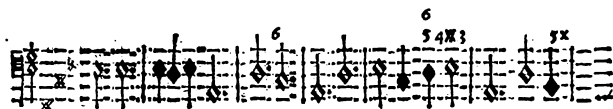
Staff 7: 4x3, 5, 5, 4x3, 5, 6.

Staff 8: 5, 4x3, 5, vv, 6.

x6 6 4x3 A:
 x5 6 4x3
 6 x6 x5 5 6
 x5 6 x6
 4x3
 x5
 A.
 Quia melior
 A.



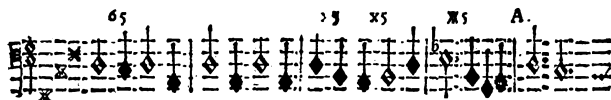
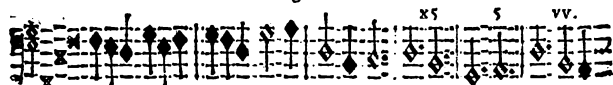
Sinfonia.



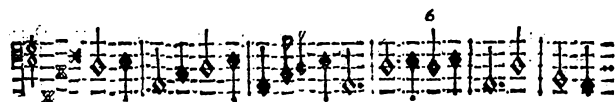
A.

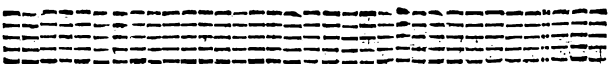
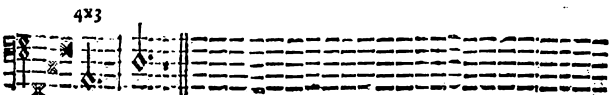
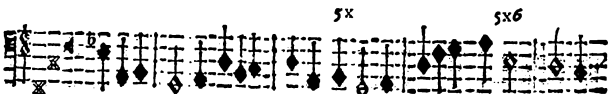
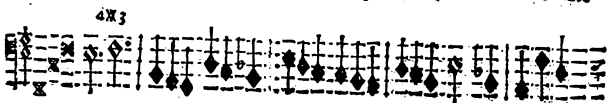
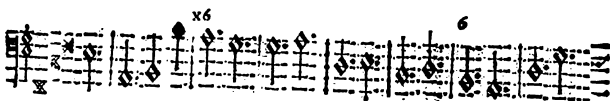
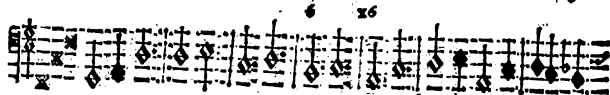
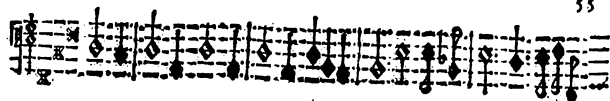


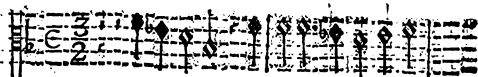
Pro me ergo



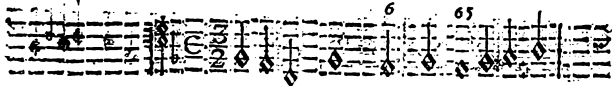
Sint tua



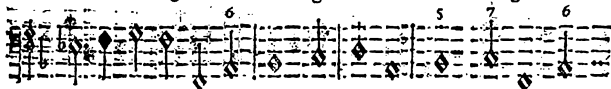




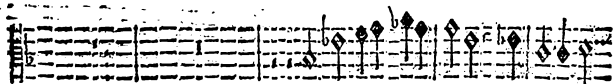
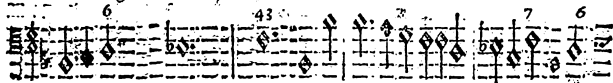
E- nite Venite lætantes ar.



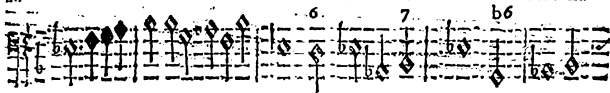
do- res fla- grantes venite gaudentes accurrite gentes ac-

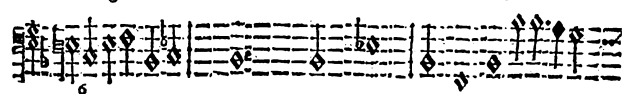
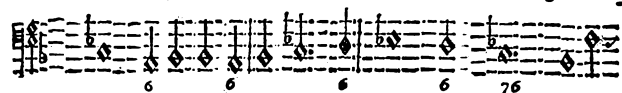
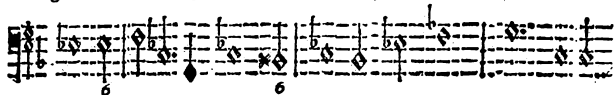


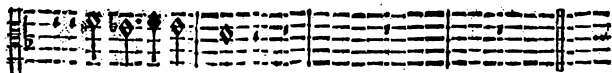
currite gentes vo- late ad me volate ad me



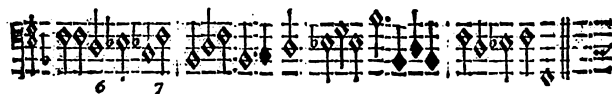
venite læ tantes ardore fla-



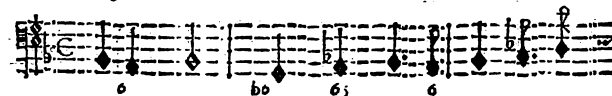




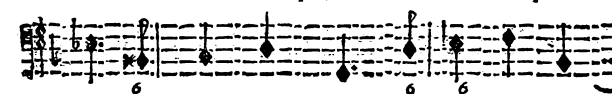
volate ad me.



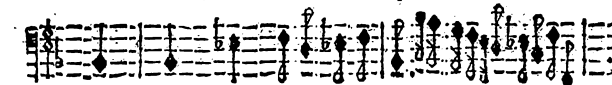
Ego sum sum vi-ta cordium sum dul cis Ma-

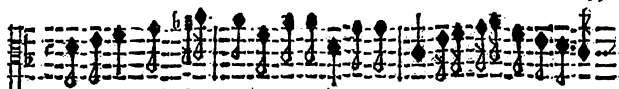


ria sum vo bis vera pax sum vobis vera pax

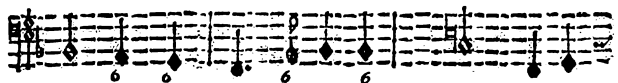


sum vo- bis vera vera pax

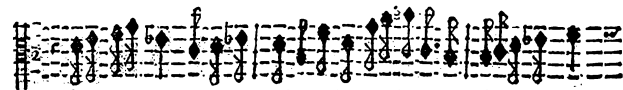
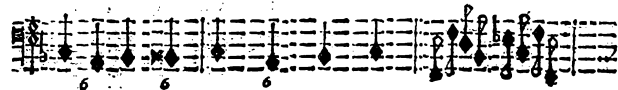




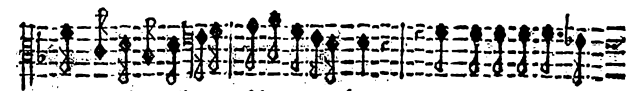
sine menon est quies nulla est nulla est nul. la est beata



fors nulla est ij nul la est beata fors



si- ne menon est quies nulla est beata fors



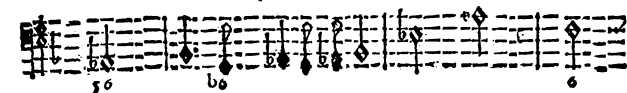
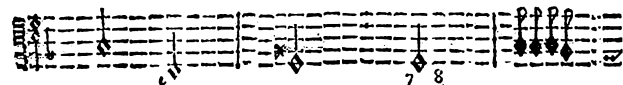
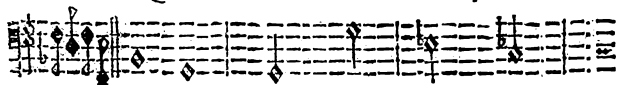
non est quies nulla est beata fors non est quies nulla

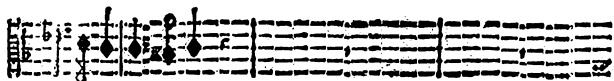




adagio.

Qui me inuenerit inueniet vitam qui me in-

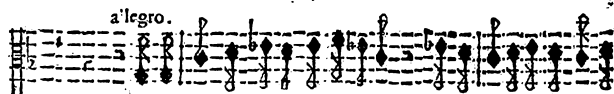




Do. miro

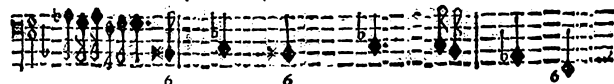


allegro.

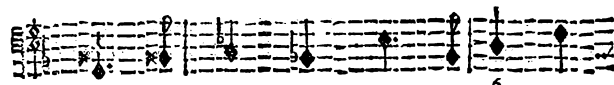


a'legro.

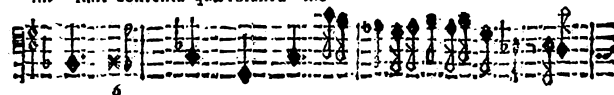
Per me regnant in mundo amores per me animelibant dul-

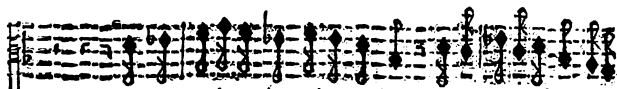


cores sempet cara sempet grata sunt contenta quærorant à

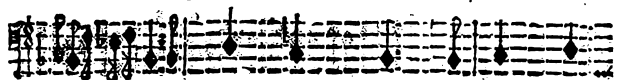


me sunt contenta quærorant à me





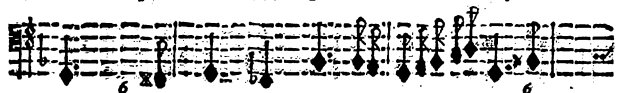
Per me gratia pluit in mundo & delitiz sunt fe-



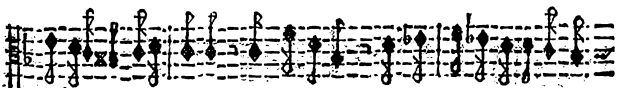
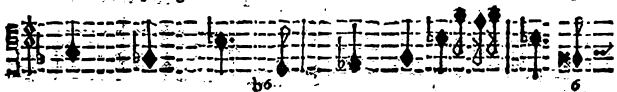
4xj



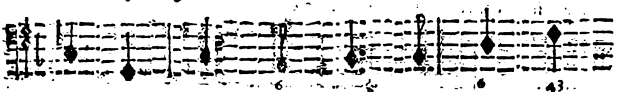
cunde semper cara semper grata semper



cara semper grata sunt contenta quæ rorant à me semper.



cara semper grata sunt contenta sunt contenta quæ rorant à

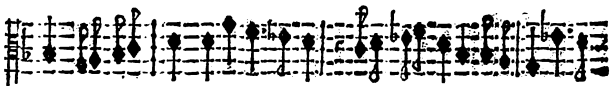


43.

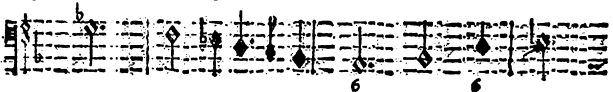


me.

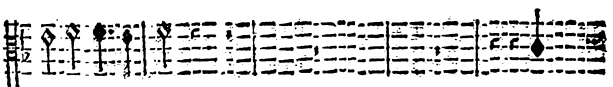
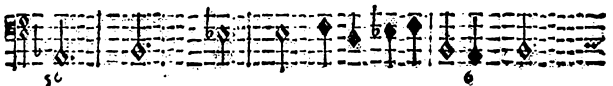
Qui



sperant in me non peribit — sed ad ibit ad æter.

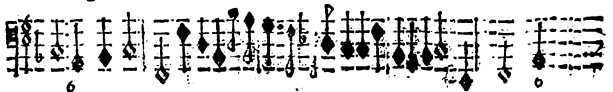


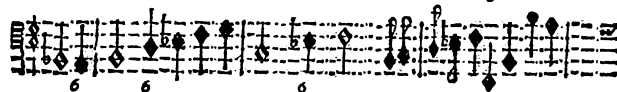
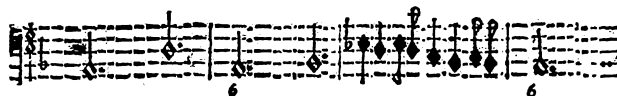
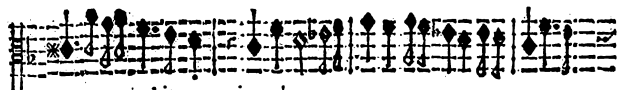
na gaudia ad æter.

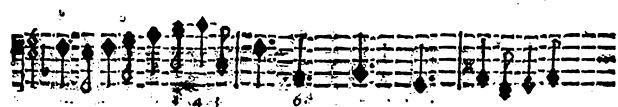
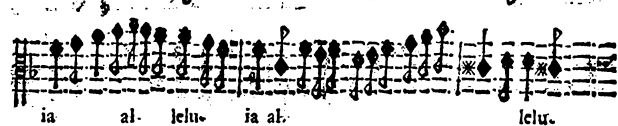
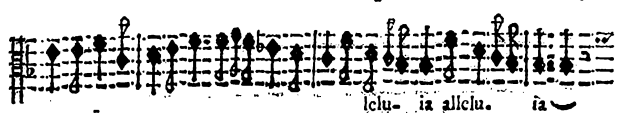
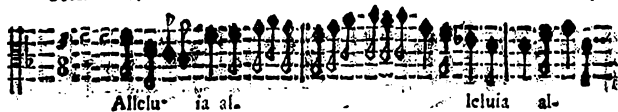


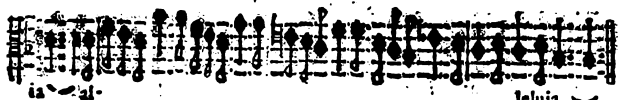
na gaudia

qui

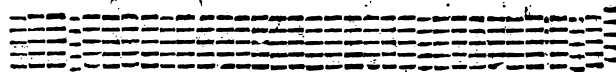
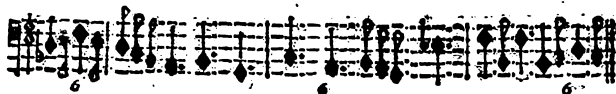




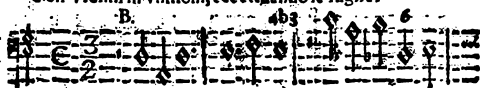




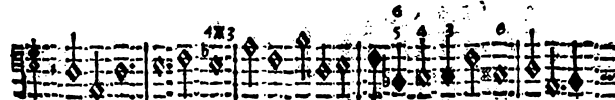
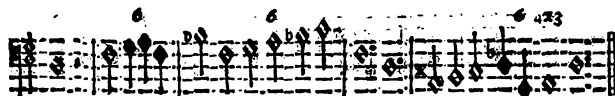
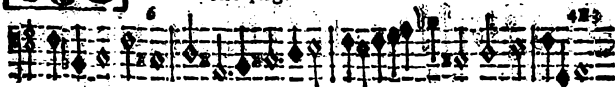
Icluia. —



Con Violini in vniffoni, eccettuando le fughe.



Are plage



Sinfonia.

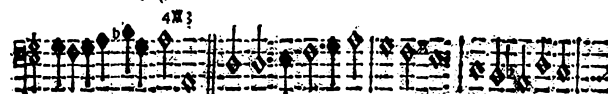


43

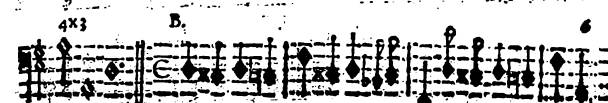
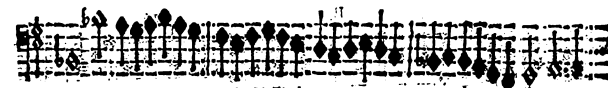
67



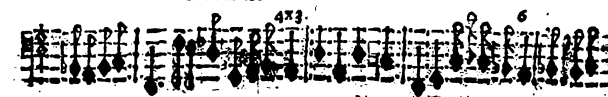
Nihil

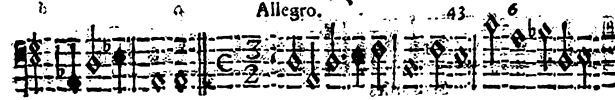
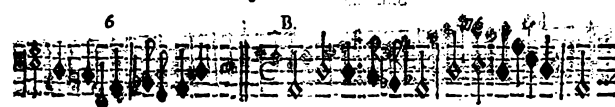
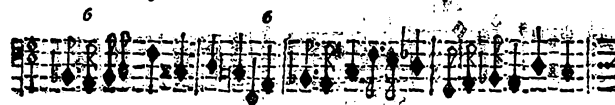
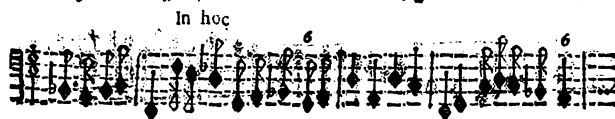
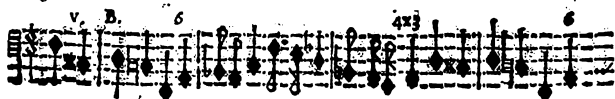


Sinfonia.



Siturades





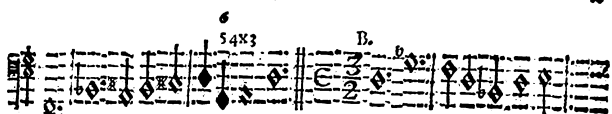
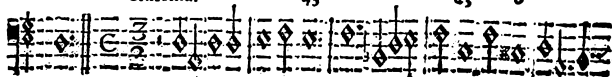


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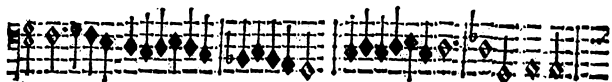
43

43

6

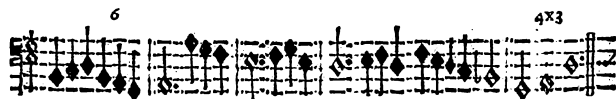


Facies





Sinfonia.

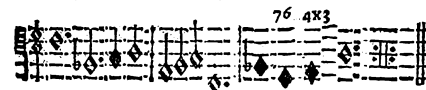


Ah amantissime

B. vv.



Amoris



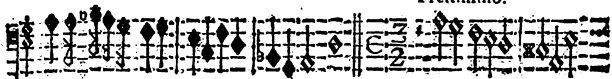
Amoris al segno.



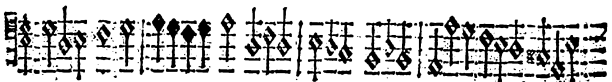
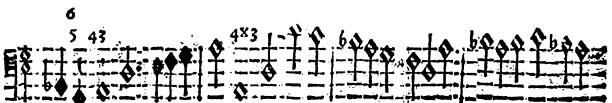
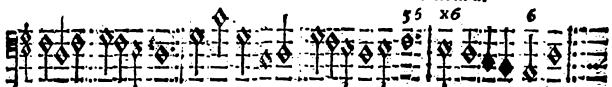
Si me



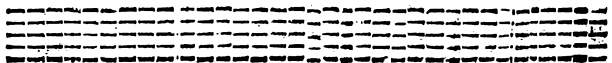
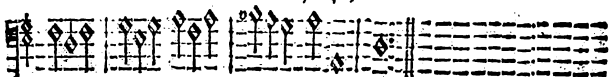
Prestissimo.



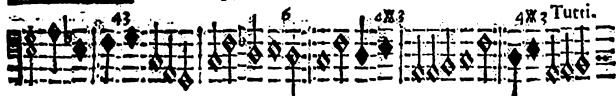
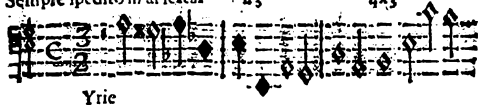
Alleluia.



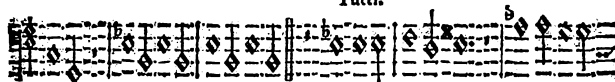
76 4x3



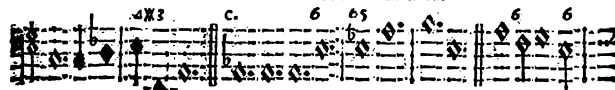
A due Canti, ouero Tenori, con Alto, e Passio ad libitum.
 Sempre Ispedito in arietta. 43 4x3



Tutti.

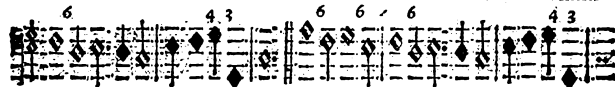


Sancta Trinitas

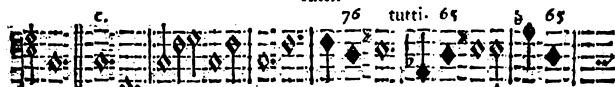


Sancta Maria

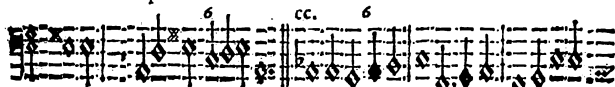
Mater Christi



tutti.



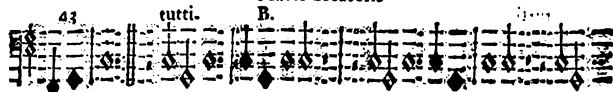
Mater purissima



mater purissima



Mater Creatoris

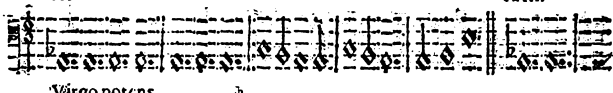


Virgo



cc.

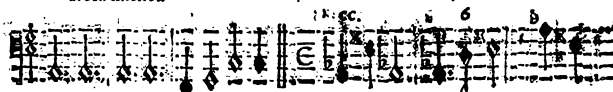
tutti.



Speculum



Rosa mystica



Salus

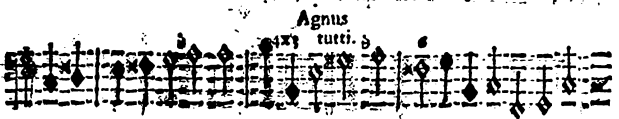
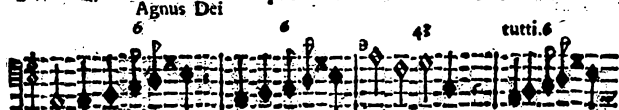
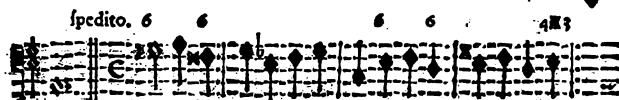
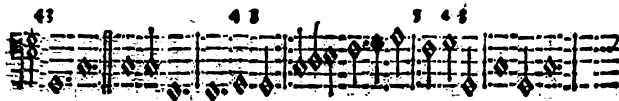
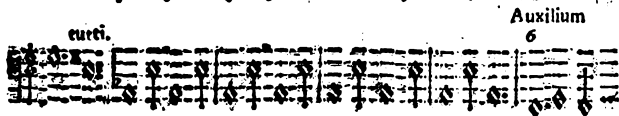




TAVOLA.

Canto Solo, con Violini.

I Am Diu dilectæ.	à Carte	1
Cara Regina.		5
Purpurei flores.		11
Ad Cœlinuptias.		14
Abite fugaces.		19

Alto Solo, con Violini.

Pupillæ caræ.	24
Eia senti.	30
O Maria.	36
Qui Mariam amatis.	40
Attende filia.	46
Audita est vox.	51
Venite lætantes.	56

Basso Solo, con Violini.

Cara Plage.	66
Litanie.	72