

Violino Secondo.

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.

CONSCRATI

AL MERITO 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 Privilleggio.

ILLVSTRISSIMO E REVERENDISSIMO

S I G N O R E .



E non vaglio à componere all' immortalità della fama; so però dedicare all' immortalità del merito le mie Opere . La presente forse più d'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 Sagri Concerti ; & ad V. S. Illustrissima , e Reuerendissima , che d' ogni virtù è vn ristretto , e di bontà vn viuio 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 , os' 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 Giudiciarie , che mostrano vnito alla Giustizia il sapere ; Tante Prefidenze , 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 non diuertire, almeno ripartire gli guardis che tutti hanno per merito di V. S. Illustrissima, e Reuerendissima, a 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 delitiosi 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 Opera li confagro vn grande affetto, resto con fargli humilissima Rincenza

Di V. S. Illustris. e Reuerendis.

Deuotifs. Humilifs. Serua Obligatifs.
Isabella Leonarda.

AUGUSTISSIMA REGINA DE' CIELI.



Comi 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 ultime mosse di essa cerchino à pie 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 in vnison.

Presto.



Am diu
Tacet.

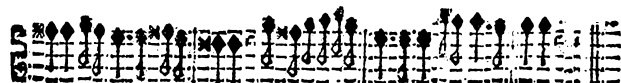
Arietta.



Non possum Presto.



Odemens Ad fontes



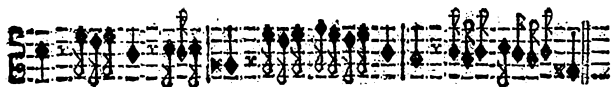
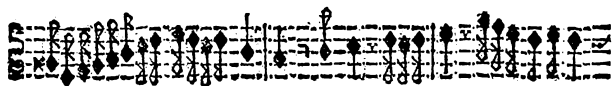
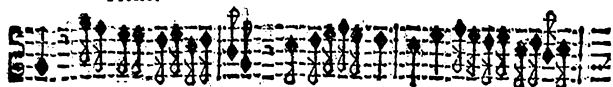
Motte ti Leonarda.

Opera Vigesima.

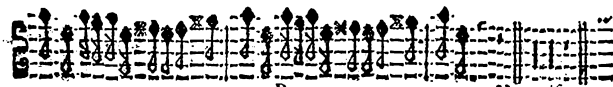
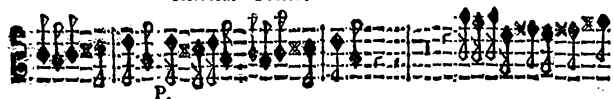
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Presto.



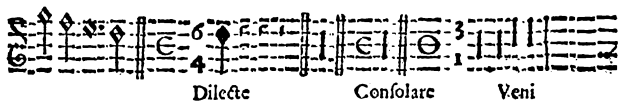
Arietta. Presto.



Hcu misera



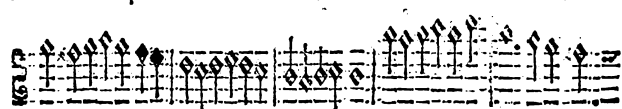
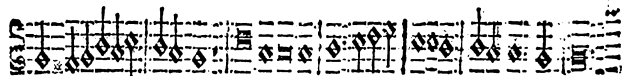
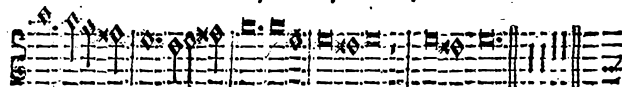
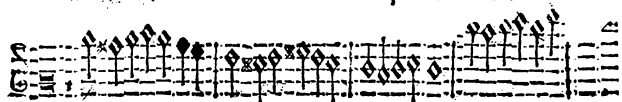
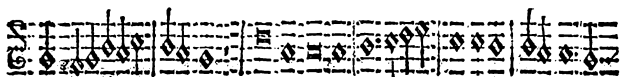
O amor



Dilecte

Consolare

Veni



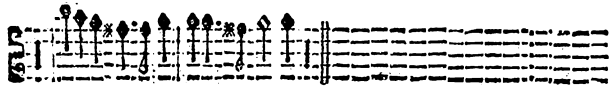
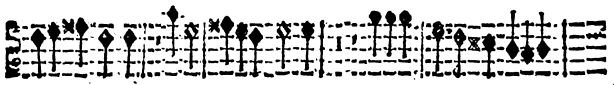


Spiritoso.

Violino Secondo.



Ara Regina

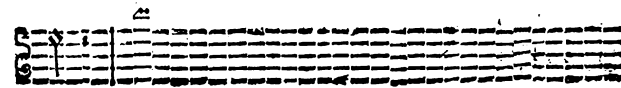
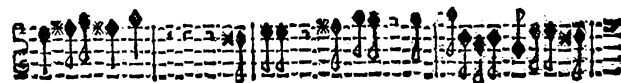
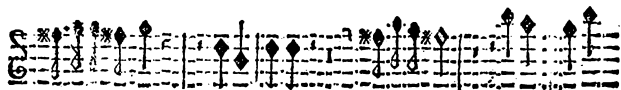
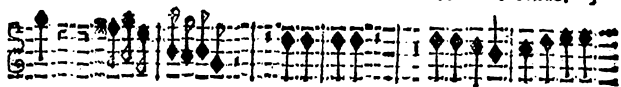


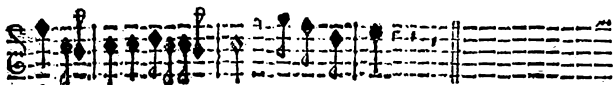
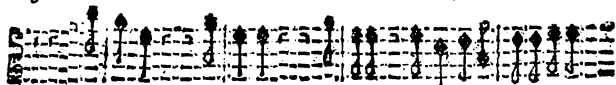
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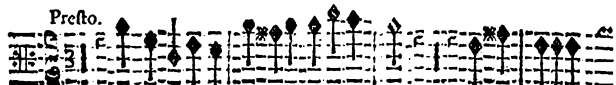
Cara Virgo

Violino Secondo: 5

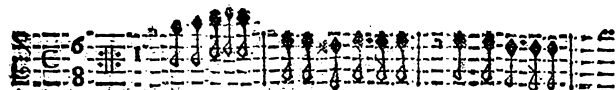




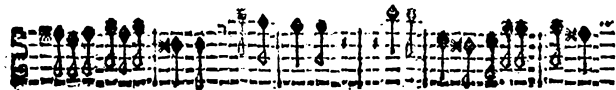
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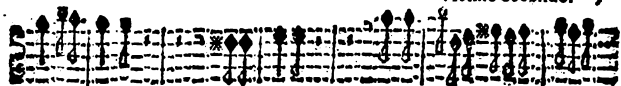


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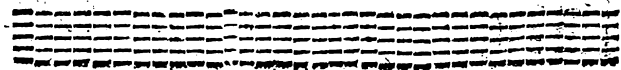
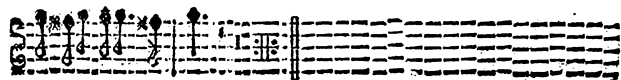
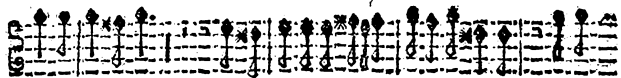


Tibi





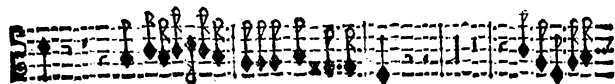
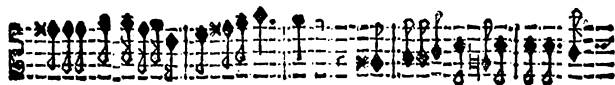
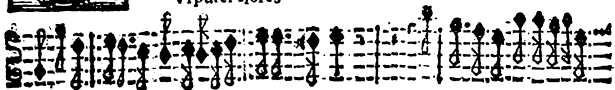
Tibi Alleluia



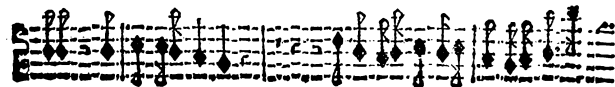
Violino Secondo:



Vipurei flores

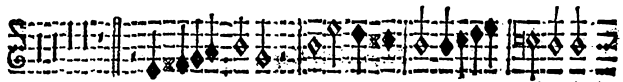


Lilia

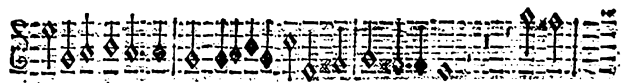
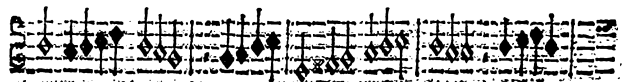




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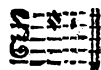
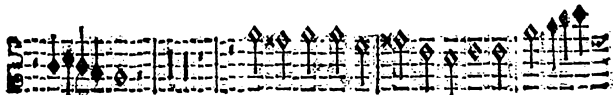


Nostrum cor Sinfonia.

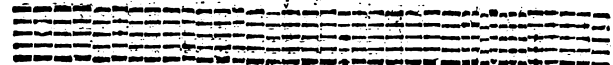
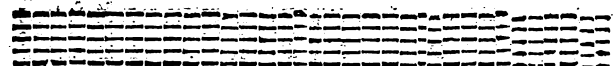
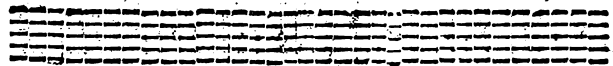


Flos



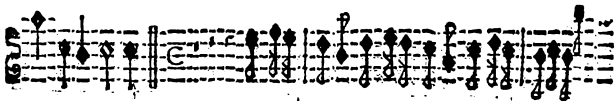


Purpurei da Capo.

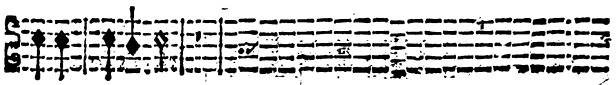


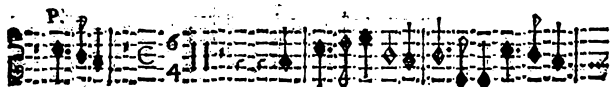


D Cæli nuptias

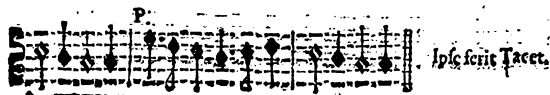


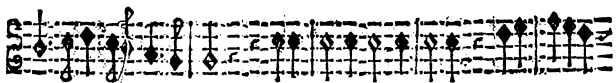
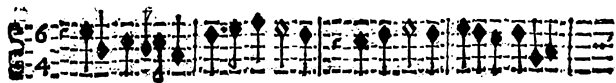
Fuge



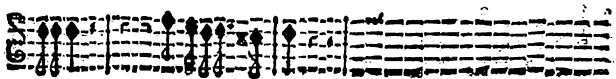
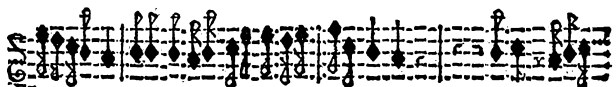


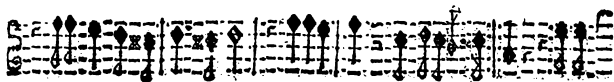
In Mundo



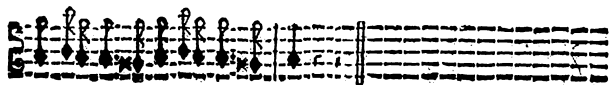


Si terras Tacet.



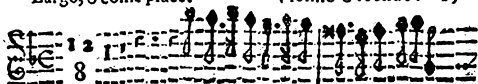


Alleluia

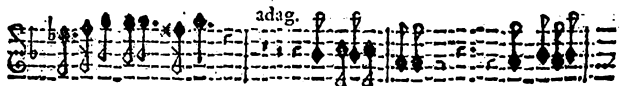


Largo, ò come piace.

Violino Secondo. 15



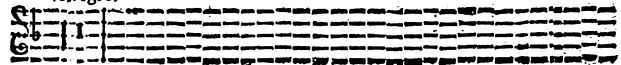
Bite fugaces



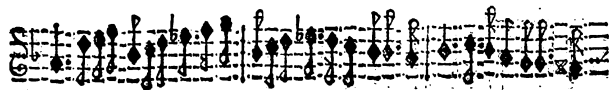
Sunt mihi



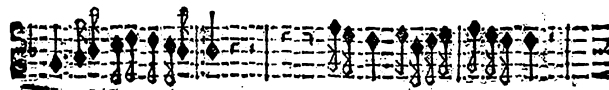
Allegro.

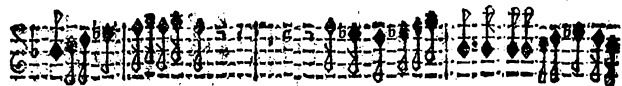


Quam cito

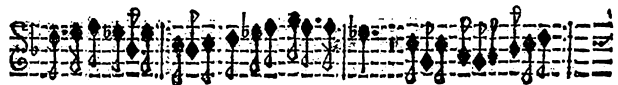


Sunt



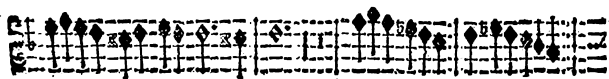


O dirà fors





Te Iesu

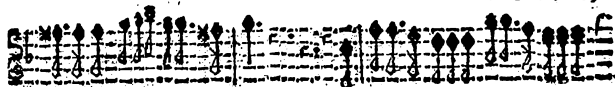


Adagio.

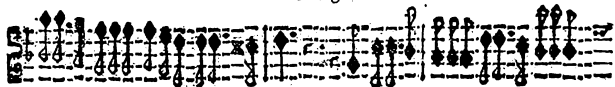


Iam ergo



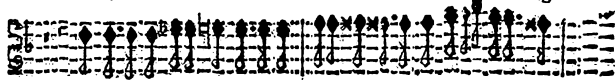


Allegro.

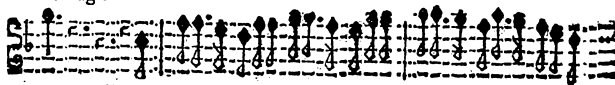


Adagio.

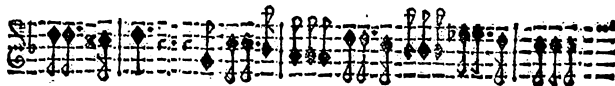
Allegro.



Adagio.



Allegro.





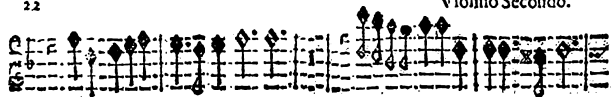
Vpilla caræ



A. solo: Allegro.

Sine Iesu Arietta,

Violino Secondo.

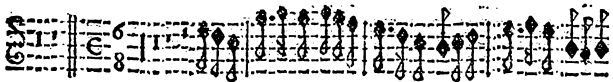
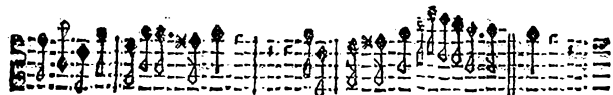
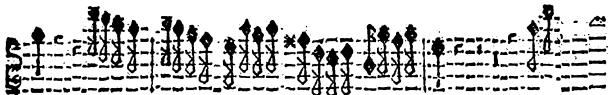


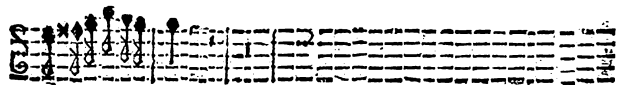
Alleluia.

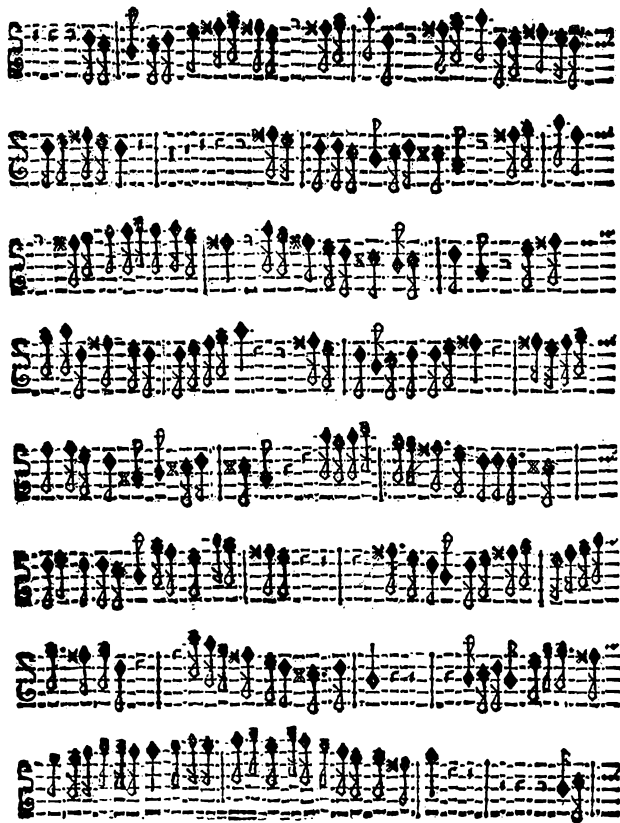


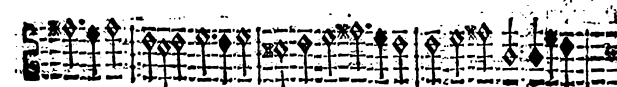
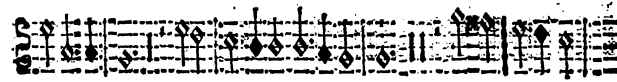
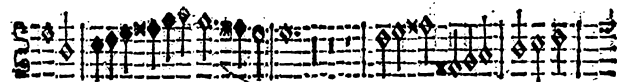
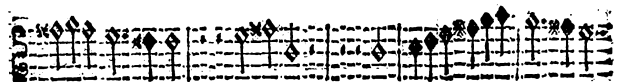


la fenti





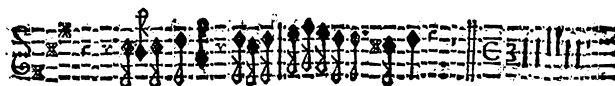
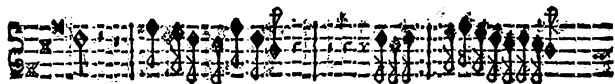
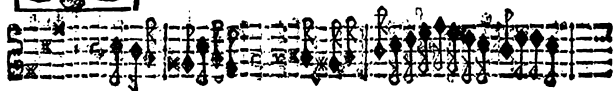




This image shows a page of musical notation, likely a score for a string instrument. The page is numbered "28" in the top left corner. It contains eight staves of music, each starting with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many notes with stems and flags, suggesting a fast or intricate piece. The notes are primarily eighth and sixteenth notes, with some quarter notes. There are also some rests and dynamic markings, such as "p" (piano) and "f" (forte). The music is arranged in a single system across eight staves. The notation is somewhat stylized, with some notes having a diamond shape at the end of their stems. The overall appearance is that of a handwritten or printed musical score.



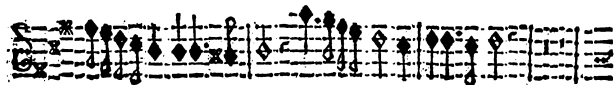
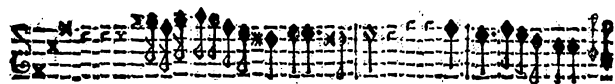
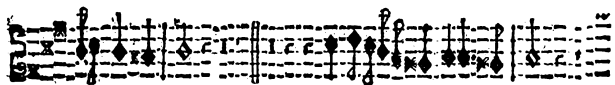
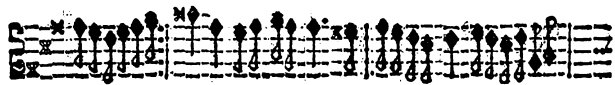
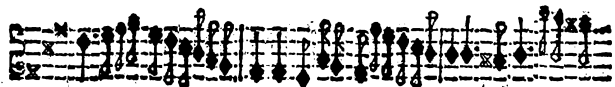
Maria



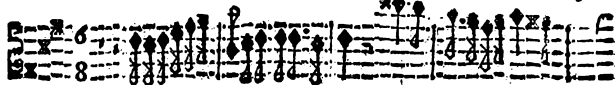
Cor meum]



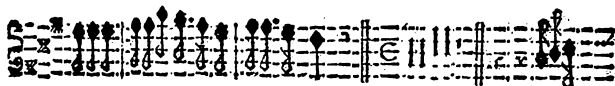
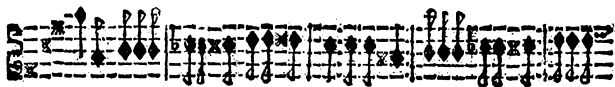
Violino Secondo.



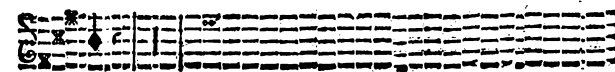
Violino Secondo. 31



Cum nihil

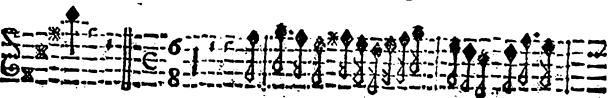


Tu enim

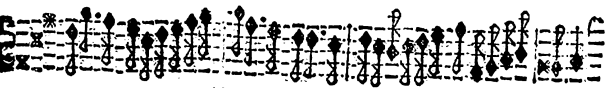




Adagio.

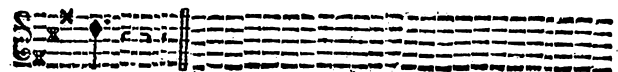
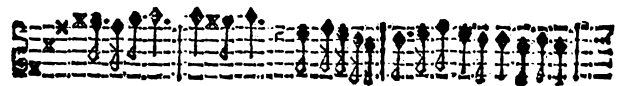
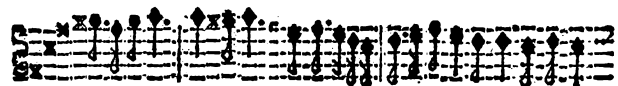


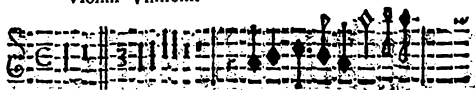
Amen





Amen

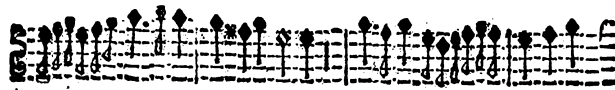


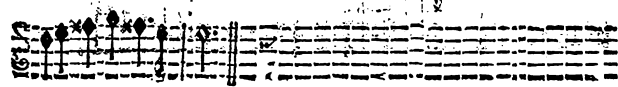
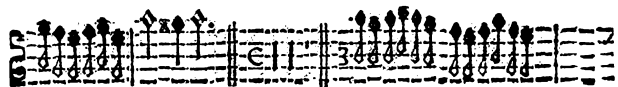


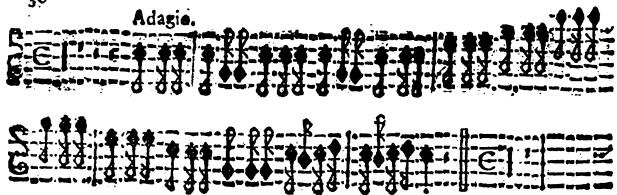
Vi Mariam amatis

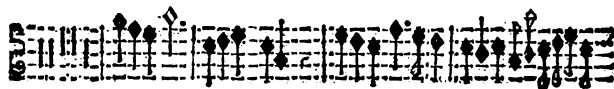


Peccasti Allegro.





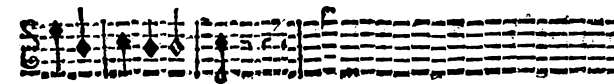
Adagio.*Presto.**Presto.*

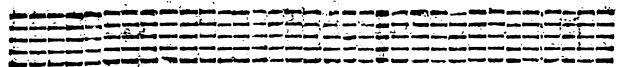
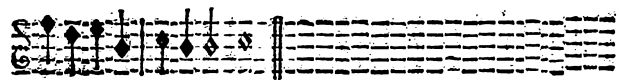


Siftas cum

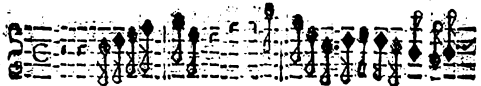


Allegro. Alleluia



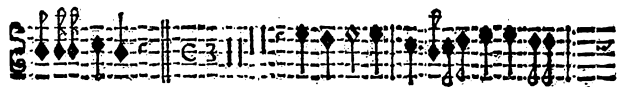
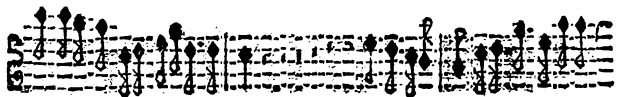


Violino Secondo.

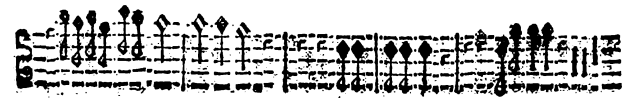


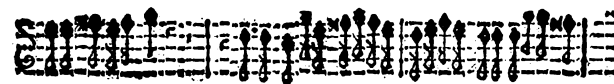
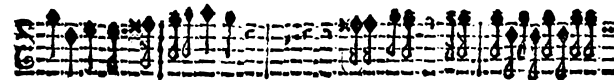
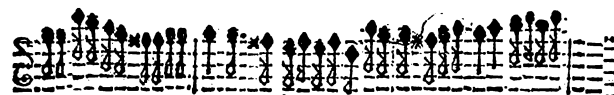
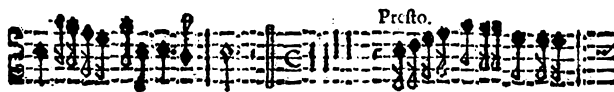
Ttende filia





Fugue



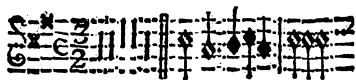


The image displays a musical score for the second violin part, consisting of eight staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style characteristic of the early 20th century, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff includes a repeat sign and a first ending bracket. The third staff contains a fermata over a note. The fourth staff has a fermata over a note. The fifth staff has a fermata over a note. The sixth staff has a fermata over a note. The seventh staff has a fermata over a note. The eighth staff has a fermata over a note. The music is written in a style characteristic of the early 20th century, featuring a variety of note values, rests, and dynamic markings.

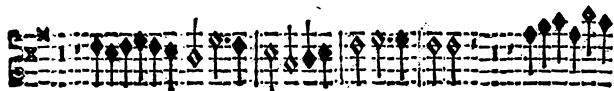
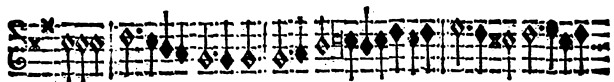
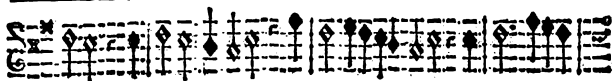
Violino Secondo.



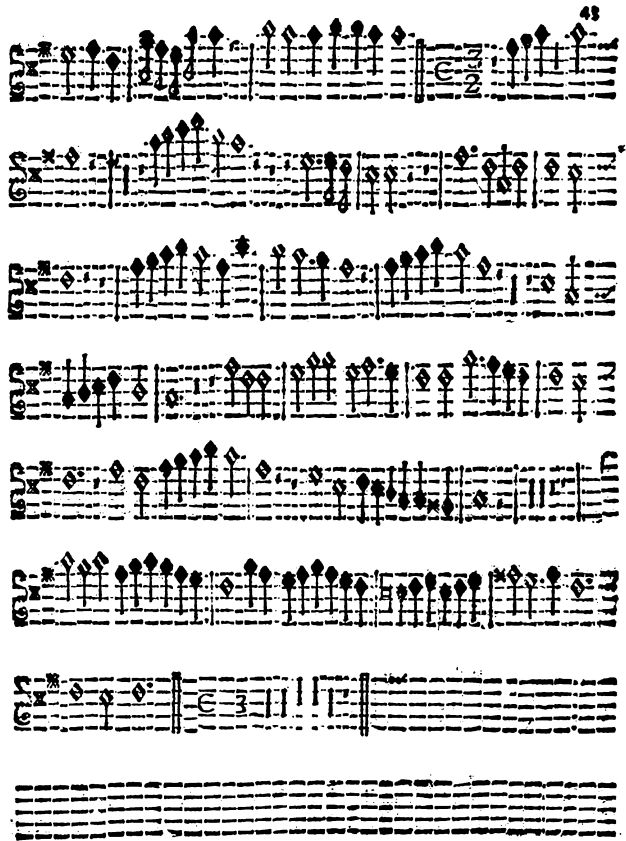
Vdita est vox



Sinfonia.



O felix



Violino Secondo:

First musical staff for Violino Secondo. It begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The staff contains a series of notes, including a prominent sixteenth-note run in the first measure.

Sinfonia.

Second musical staff, labeled "Sinfonia". It continues the melodic line with various note values and rests.

Third musical staff, featuring a double bar line and a repeat sign. The time signature changes to 6/4 after the repeat.

Fourth musical staff, continuing the melodic development.

Fifth musical staff, showing further melodic progression.

Sixth musical staff, including a double bar line and a repeat sign, with the 6/4 time signature.

Seventh musical staff, continuing the piece.

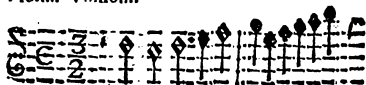
Eighth musical staff, concluding the section with a final note and a fermata.

The image displays a page of musical notation for the Violino Secondo part, page 43. The music is written on eight staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is characterized by a high density of notes, with many notes beamed together in groups of four or six. Slurs are used extensively to group these beamed notes across measures. The overall texture is very busy and rhythmic. The page number '43' is located in the top right corner, and the instrument name 'Violino Secondo.' is printed above it.

Violini Vniffoni.



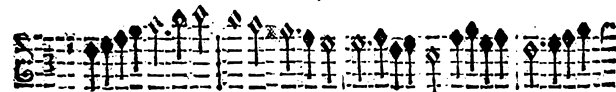
Are plage
Tacet.



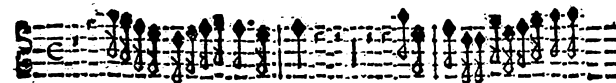
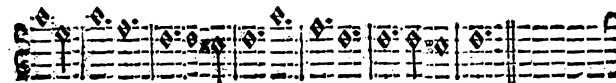
Sinfonia.

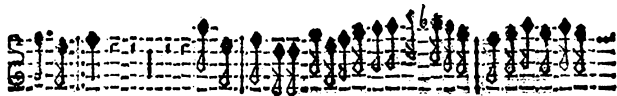
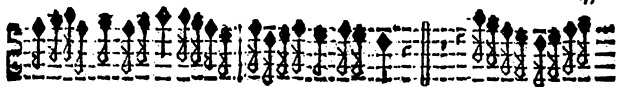


Nihil
Tacet.



Sinfonia.





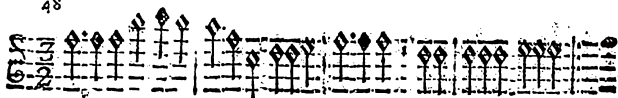
Probo Tacet.
Vna sola Tacet.



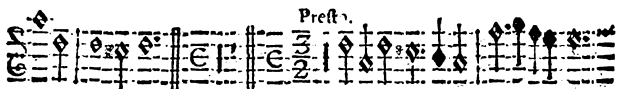
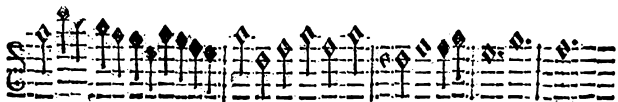
Sinfonia.



Facies tua Tacet.

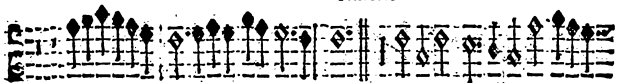


Sinfonia.



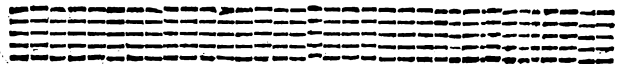
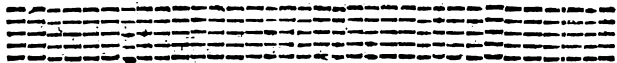
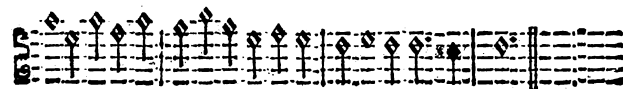
Presto.

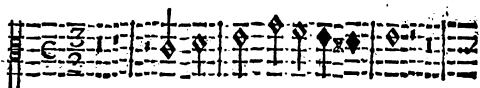
Amoris



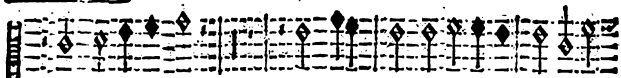


Prestissimo.

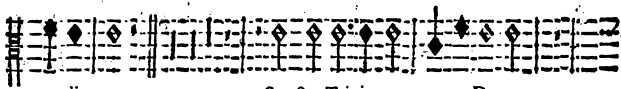




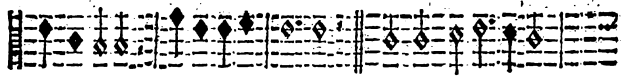
Yrie Christe Christe eleison



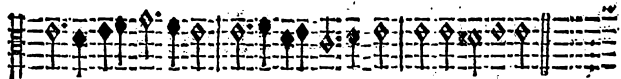
Christe audi nos Christe Christe exaudi nos e-



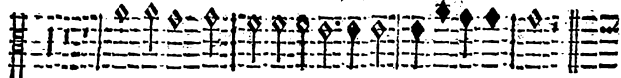
audi nos 13 Sancta Trinitas vnus Deus



miserere miserere nobis Sancta Maria



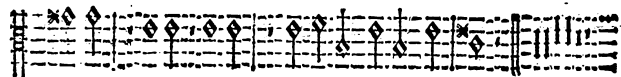
Dei genitrix Virgo Virginum ora pro nobis



Mater Christi diuinae gratiae ora pro nobis

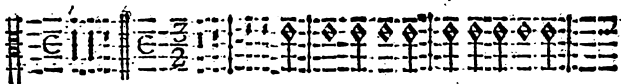


Mater purissima Mater castissima inuiolata intemerata

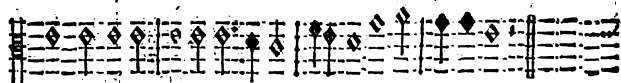


rata ora ora ora pro no bis 19

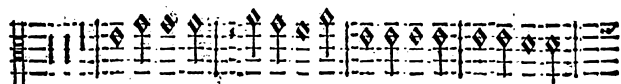
Virgo virgo Prudentissima virgo virgo veneranda
 virgo virgo prædicanda ora ora ora ora pro
 nobis virgo Potens virgo Clemens virgo fi-
 delis ora ora ora ora pro nobis Sedes sapi-
 entiae causa nostræ letitiæ ora pro nobis ora pro
 nobis vas insignè de- uotionis ora
 pro nobis Domus aurea fœderis arca
 ianua cæli stella matutina ora pro nobis



Regina angelorum Patriar.



charum Prophetarum ora pro nobis ora pro nobis

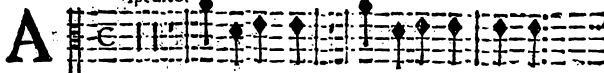


12 ora ora ora ora ora ora ora ora



ora ora ora pro nobis

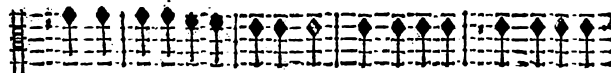
spedito.



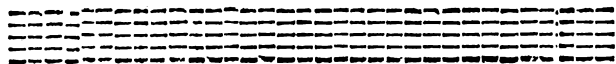
Agnus Parce nobis parce nobis parce



no-bis Domine Nos exaudi di audi audi



nos exaudi audi audi nos Agnus Dei Agnus Dei



TAVOLA

Canto Solo, con Violini.

I Am Diu dilecte.	à Carte	1
Cara Regina.		4
Purpurei flores,		
Ad Cæli nuptias;		11
Abite fugaces;		15

Alto Solo, con Violini.

Pupille caræ.	20
Eia senti.	24
O Maria.	29
Qui Mariam amat's.	34
Attende filia.	38
Audita est vox.	42
Venite letantes.	

Basso Solo, con Violini:

Caræ Plage;	46
Litanie.	50

