

V m  
533.

# SONATE

3, 4, 5, 6 Voci

di

D. PIETRO ANDREA ZIANI

Maestro di Cappella

Della Maestà dell'Imperadrice LEONORA

*dedicate*

All' Altezza Serenissima

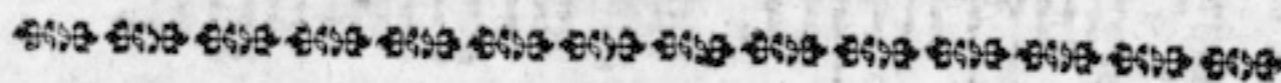
di

GIO: GIORGIO SECONDO

ELETTOR di SASSONIA

Opera Settima

VII. *Hand.*  
*S. Petri.*  
VIOLINO PRIMO.



FREIBERGA  
Appresso GIORGIO BEUTHNERO,

no. 568.

V m. 1281



\* \* \*

Durchlächtigster  
Hochgebohrner Churfürst/

**S**chädigster Fürst und Herr / Die  
Begegnüßen Dero grossen Gnaden / zu der  
Zeit da Euer Churfürstl. Durchläucht. mich zu  
Bedienung dero Schau-Bühne nacher Dres-  
den beruffen / waren also unermesslich / daß  
ich die hiergegen tragende Schuldigkeit un-  
ausleschlich erkennen muß: Solches unterthänigst zu  
bezeugen habe ich mich erkühnet / diese meine wenige Ar-  
beit denen Strahlen dero höchsten Ehren-Kuhm zu-  
eignen / Euer Churfürstl. Durchläucht. gehorsamst be-  
tende / Sie belieben diesen finsternen Noten den Durch-  
lächtigsten Schein dero unvergleichlichen Gnaden  
und Schutzes zuertheilen / unter welchen selbige sicher ste-  
hen / und vor allem Donner des heftigen Neids ohn-  
Furcht leben: Ich aber / umb was ich ringer an Verdien-  
ste / auch so viel höher an Erkänntnis meiner unterthä-  
nigsten Verbindnis seyn / und demnach auch zu meiner  
höchsten Glori / mich iederzeit nennen werde

Euer Churfürstl. Durchläucht.

Unterthänig gehorsamster

D. Pietro Andrea Zian.

1681

I. VIOLINO PRIMO, A. 3.

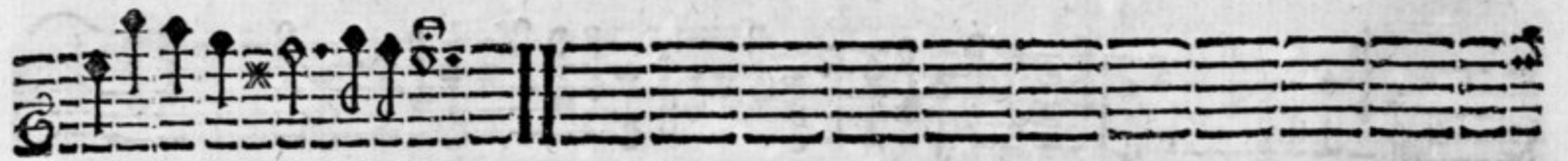
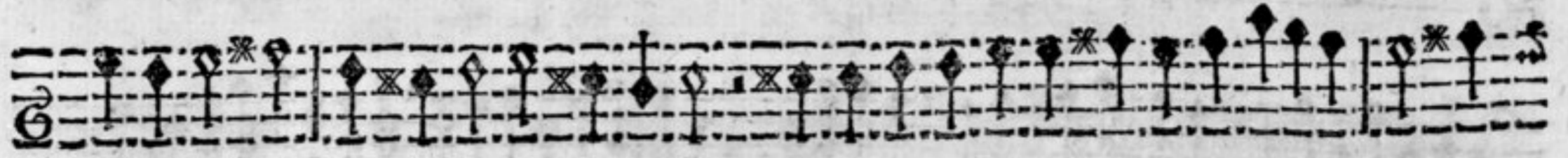
**S** *Onata.*

Aa ij

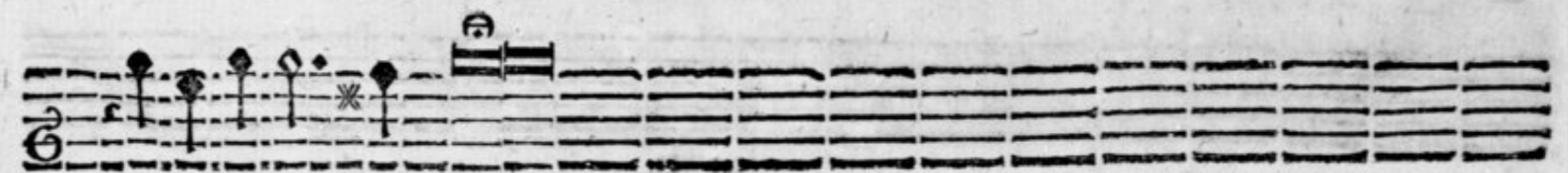
VIOLINO PRIMO, A 3.



Seconda Parte,



Terza Parte,



**S**  *Onata.*



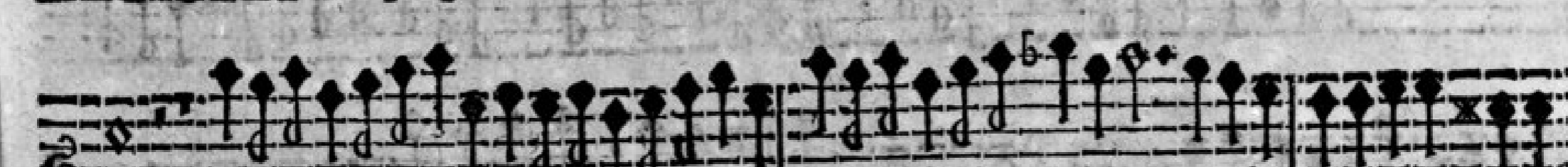
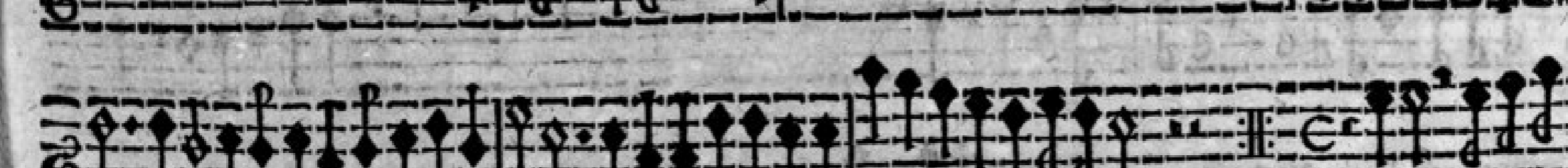







*Adagio. presto.*



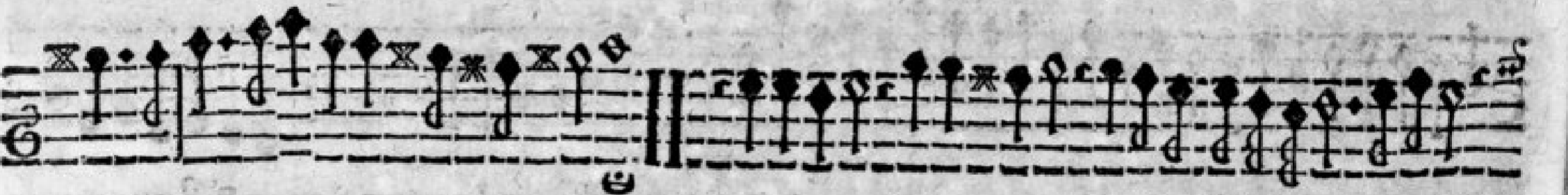
*Adagio.*






III.

A. 3.



VIOLINO PRIMO.

A 3.

5

IV.

A 3.

**S** *Onata*

Seconda Parte.

Terza Parte.

V.

A. 3.

**S** Onata



VIOLINO PRIMO,

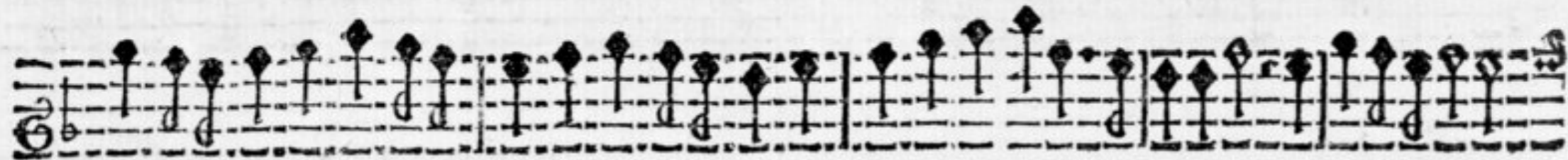
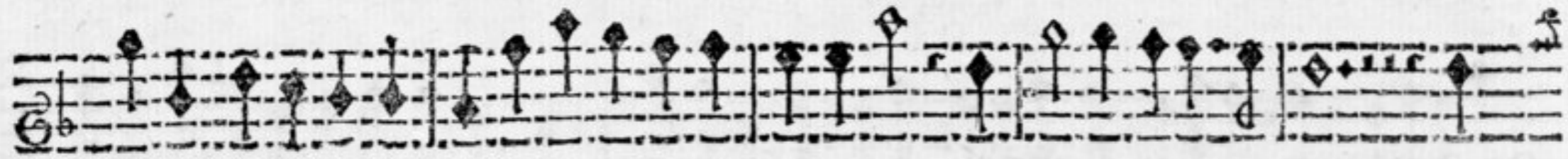
A 3.



*Largo.*



Seconda Parte,



*Adagio.*



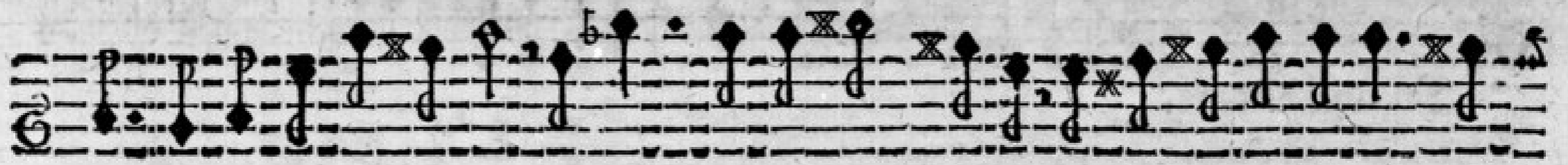
Terza Parte,



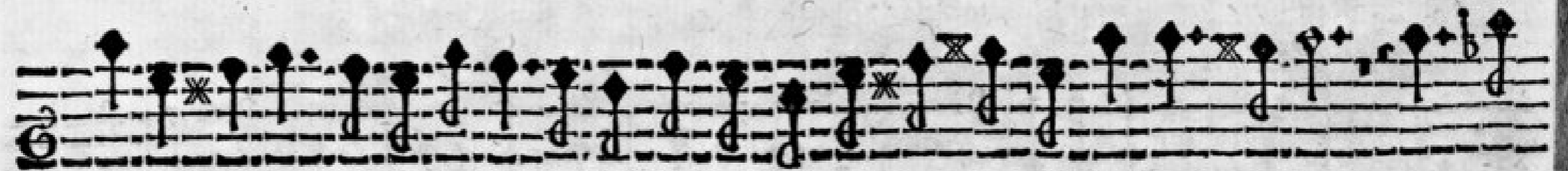
*Allegro.*



**S**  *Onata* *Adagio.*



*Allegro.*



VIOLINO PRIMO.

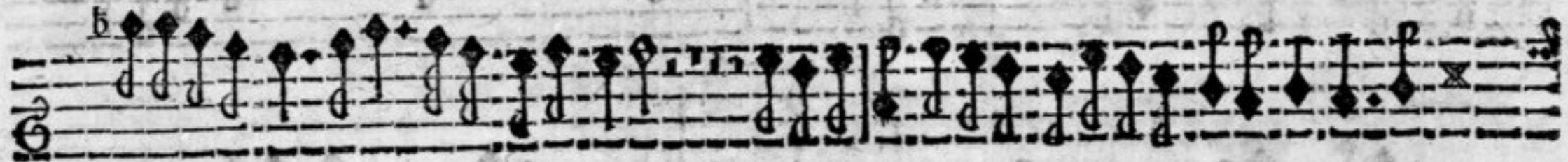


VII.

A. 4.

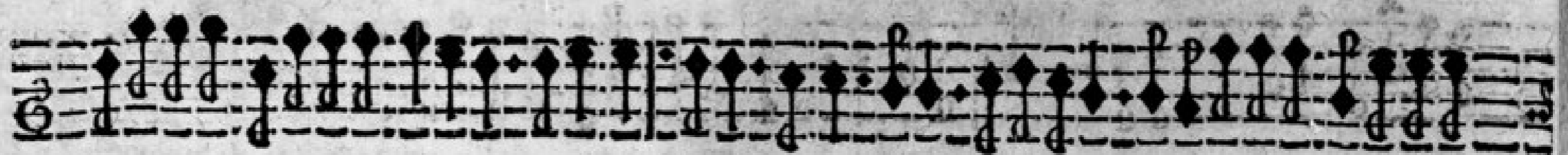


Onata.

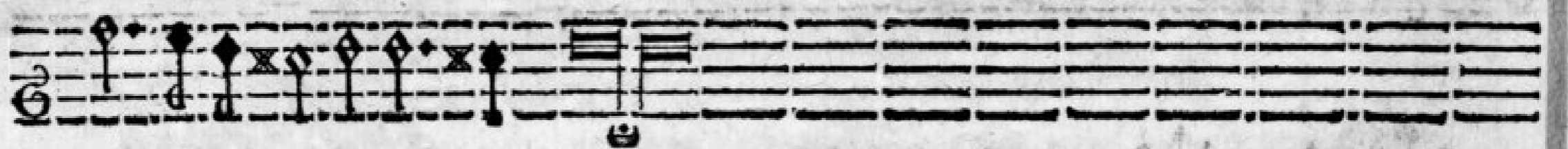


Seconda Parte.





Terza Parte.



VIII.

A. 4.



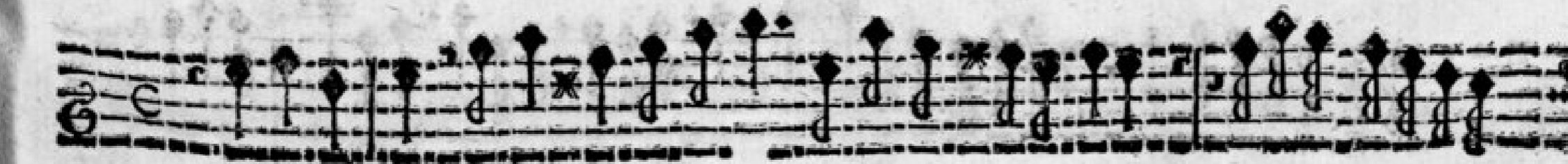
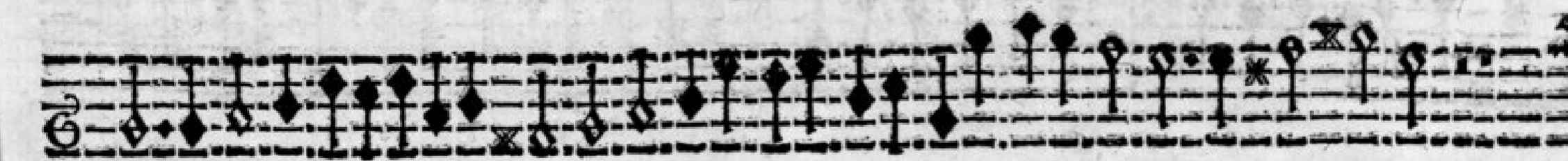
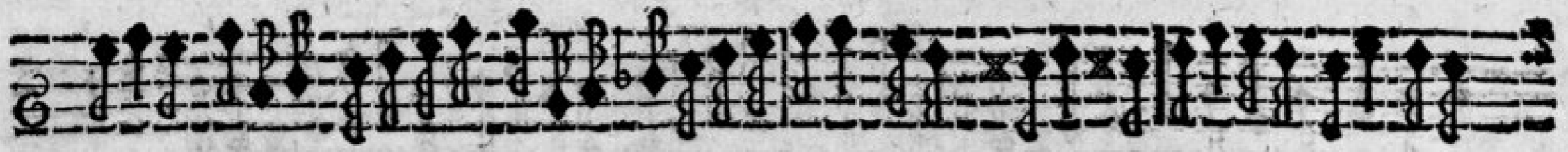
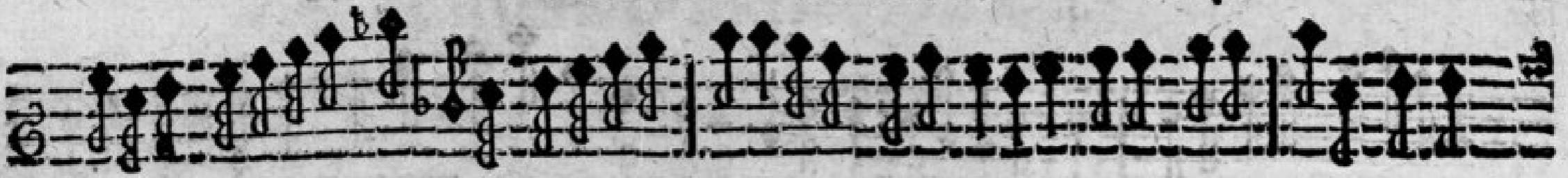
Onata.



VIOLINO PRIMO.

A. 4.

11





IX.

A. 4.



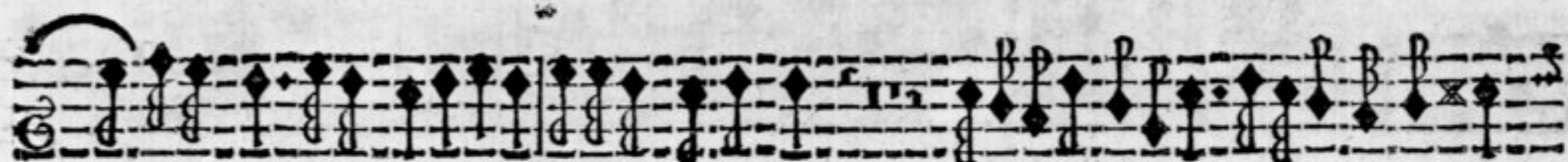
VIOLINO PRIMO, A. 4.

*Adagio.*

Seconda Parte.

*Affetto.*

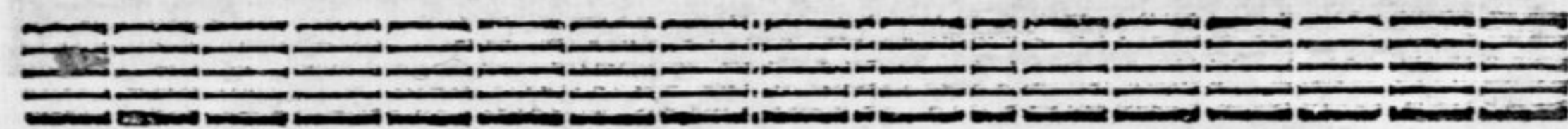
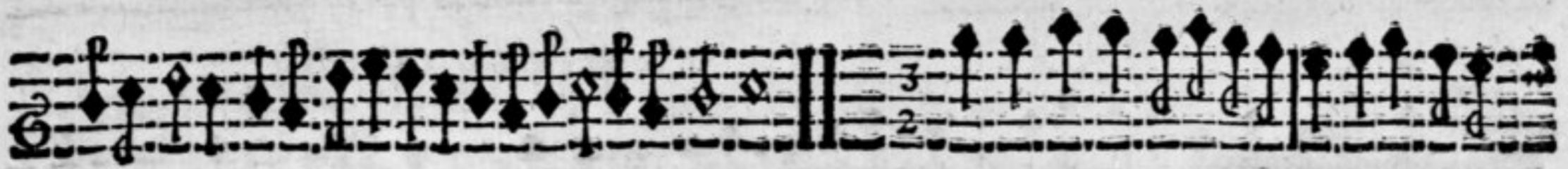
**S**   
Onata,



*Allegro.*







XI,

A. 4.





Adagio.

Allegro.



VIOLINO PRIMO, A. 4.

Musical staff 1: Violino Primo, A. 4. Measures 1-17. Tempo markings: Adagio, Presto.

Musical staff 2: Continuation of the first piece, Adagio tempo.

Musical staff 3: Continuation of the first piece.

Musical staff 4: Continuation of the first piece.

Musical staff 5: Continuation of the first piece, ending with a fermata.

XII, A. 4.

Musical staff 6: Second piece, XII, A. 4. Measure 1. Tempo marking: Onata.

Musical staff 7: Continuation of the second piece.

Musical staff 8: Continuation of the second piece.

Musical staff 9: Continuation of the second piece.

Musical staff 10: Continuation of the second piece.

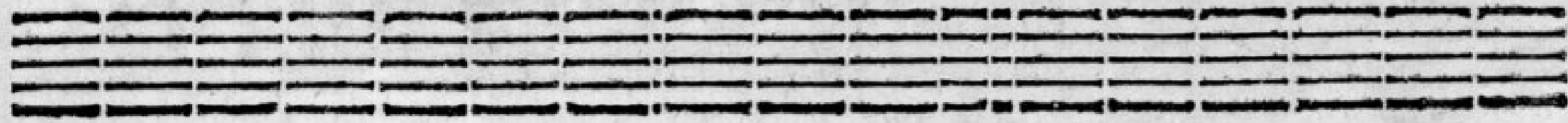
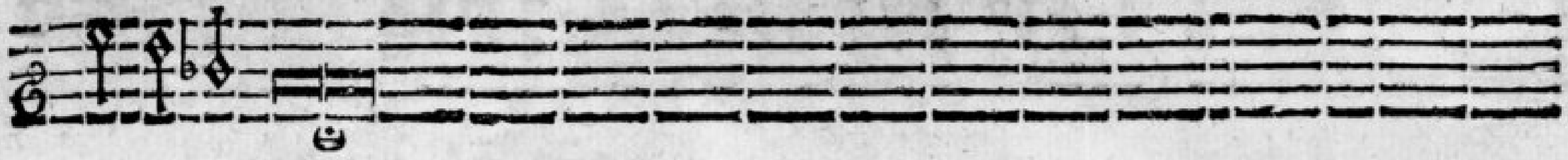


Seconda Parte,



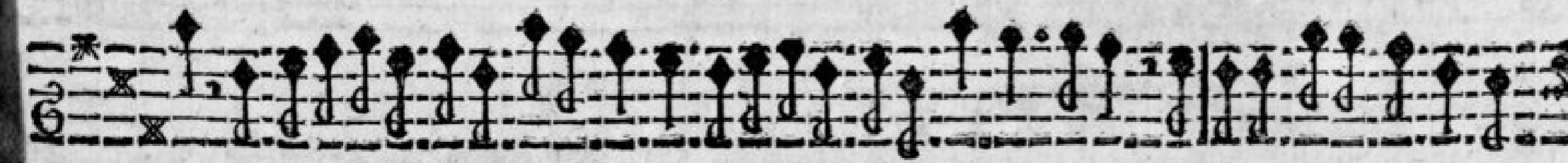
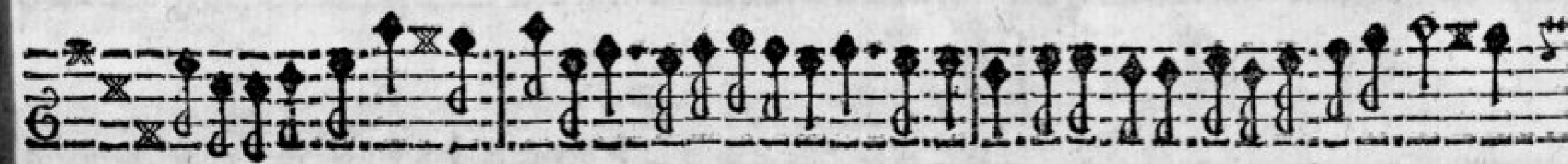
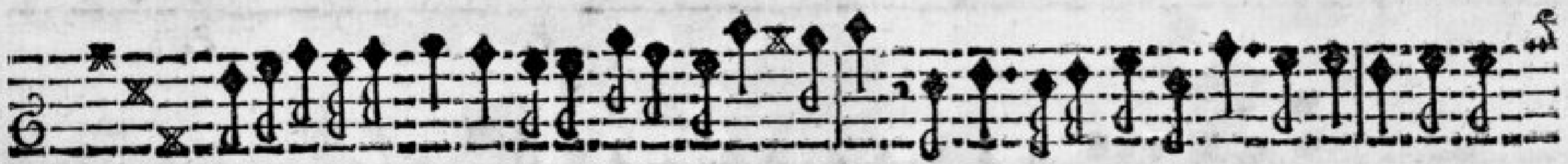
Terrza Parte,





XIII,

A. 4.



The first staff of music shows a series of notes with fingerings (1-4) and bowings (x) indicated above the notes. The notes are mostly eighth and sixteenth notes.

Seconda Parte,

The second staff continues the musical notation with similar note values and fingerings.

The third staff continues the musical notation.

The fourth staff continues the musical notation.

The fifth staff continues the musical notation.

F.

P.

The sixth staff continues the musical notation.

F.

P.

The seventh staff continues the musical notation.

Terza Parte,

The eighth staff continues the musical notation.

The ninth staff continues the musical notation.

The tenth staff continues the musical notation.

The eleventh staff continues the musical notation.

G

**S**   
Onata.





*Adagio.*  
Seconda Parte.



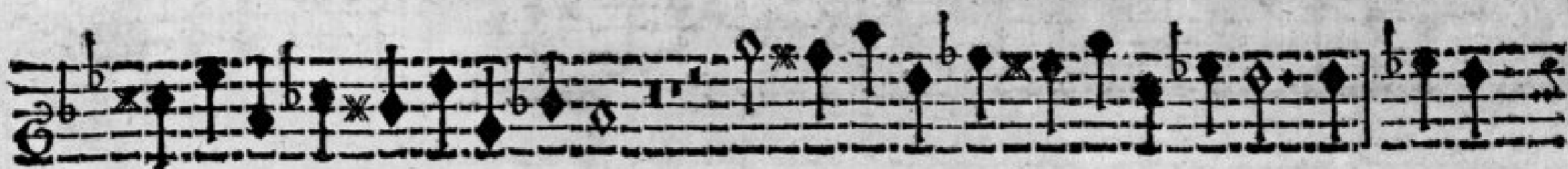
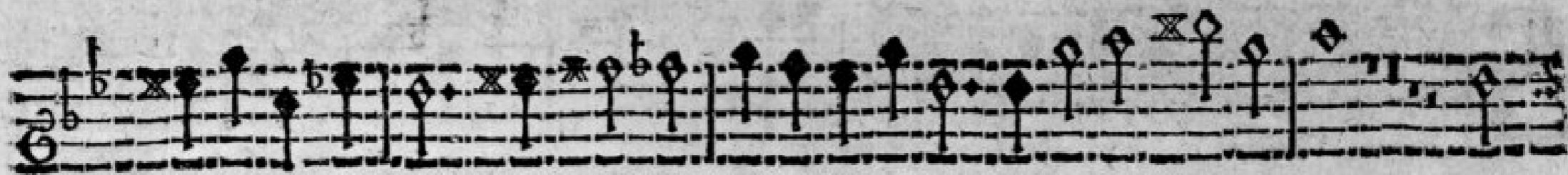
Terza Parte.





**S**   
Onata.

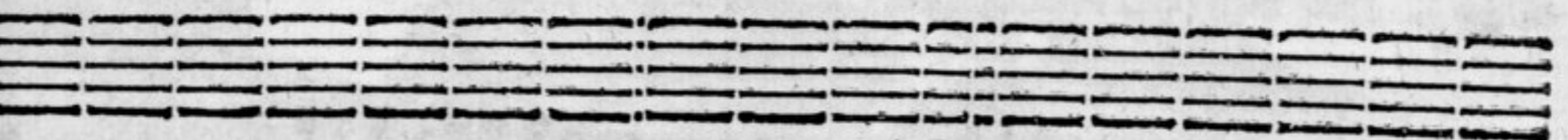




VIOLINO PRIMO.

A 5.

35

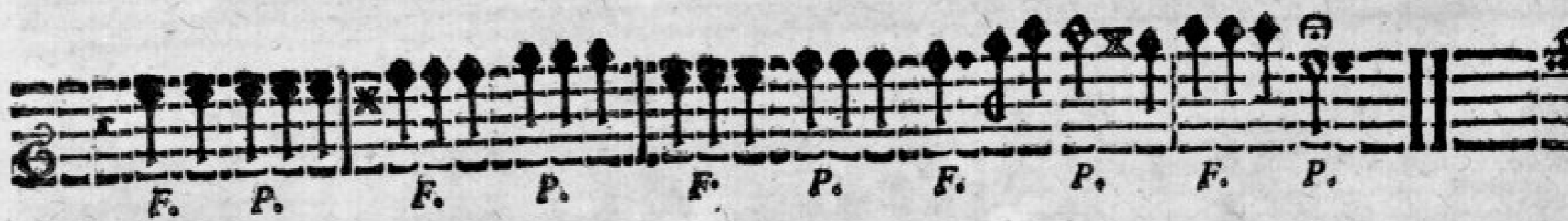
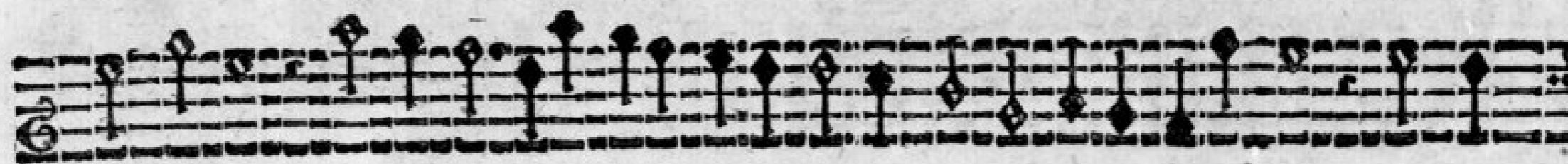
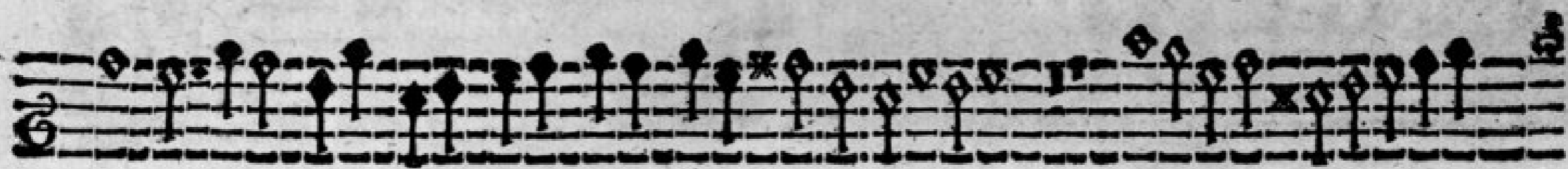


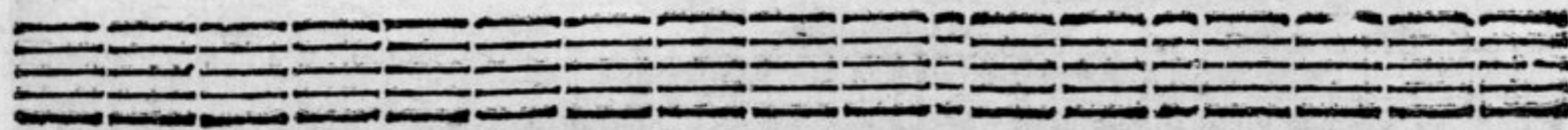
XVI.

A. 5.



Ce ij

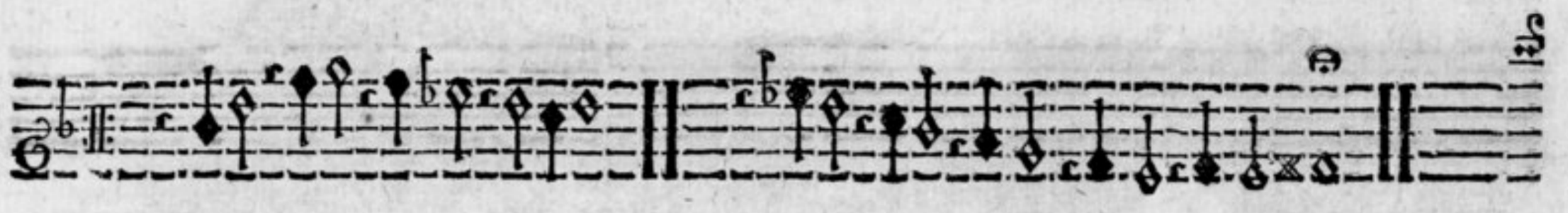




XVII,

A. 5.





**S**  Onata

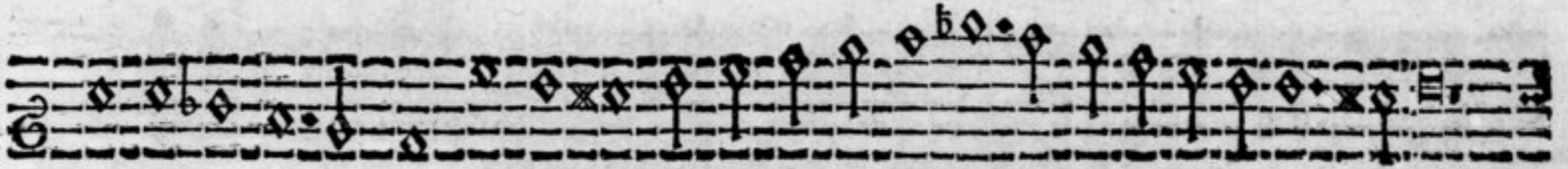
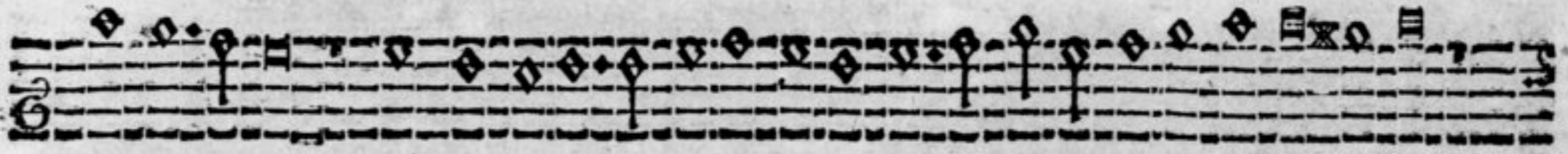
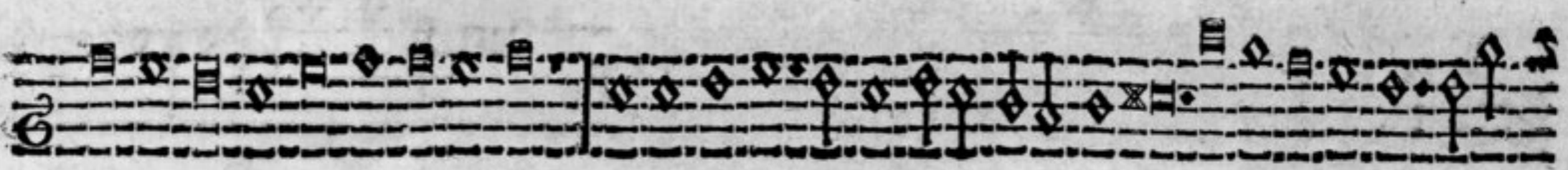




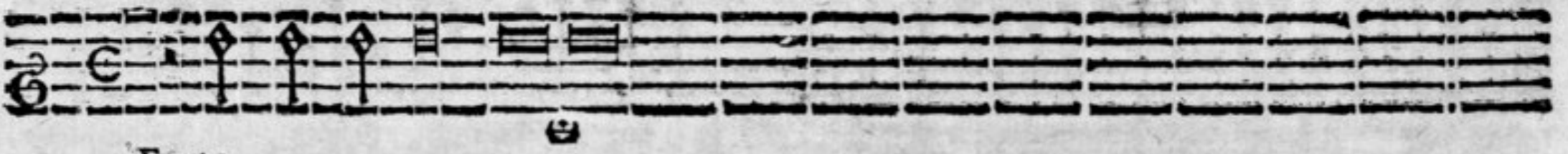








pian.



Forte.



XIX.

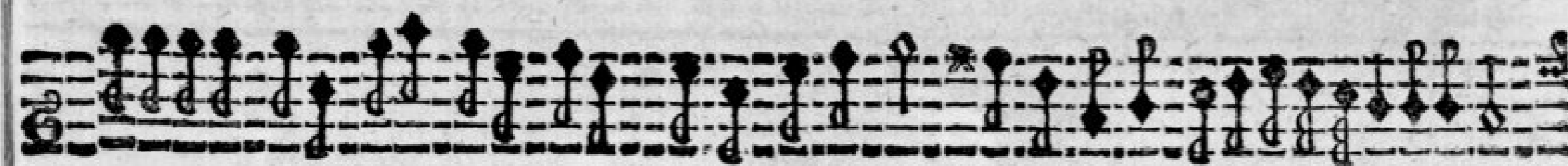
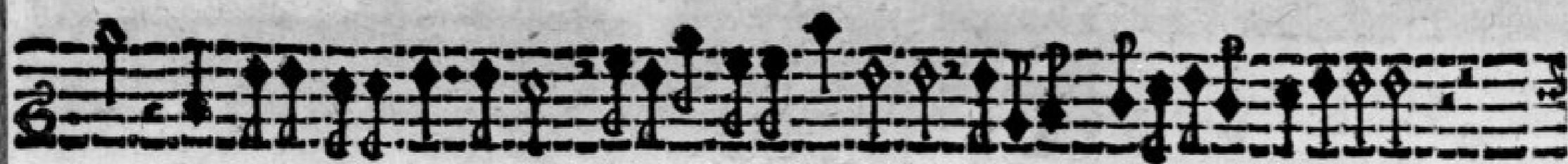
A. 6.

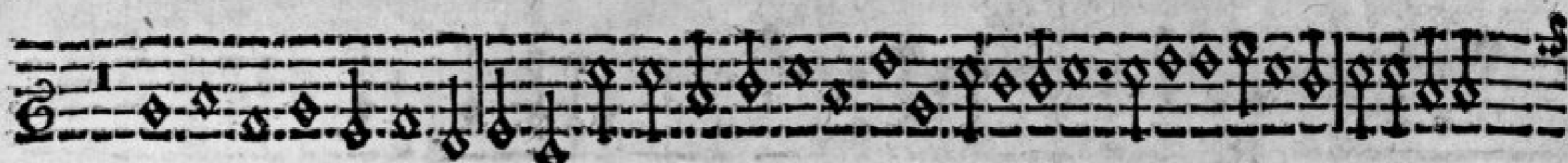


Onata.



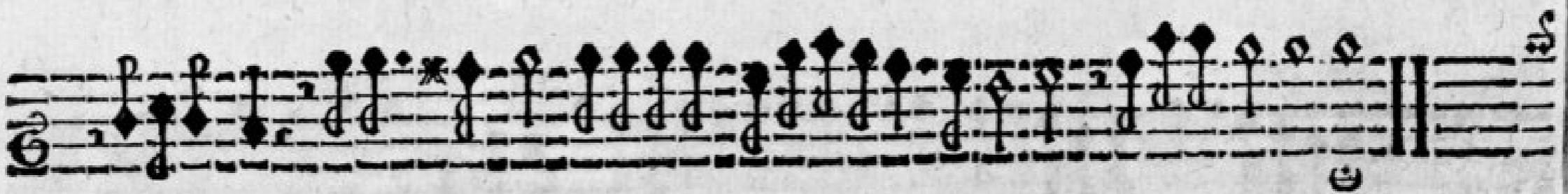
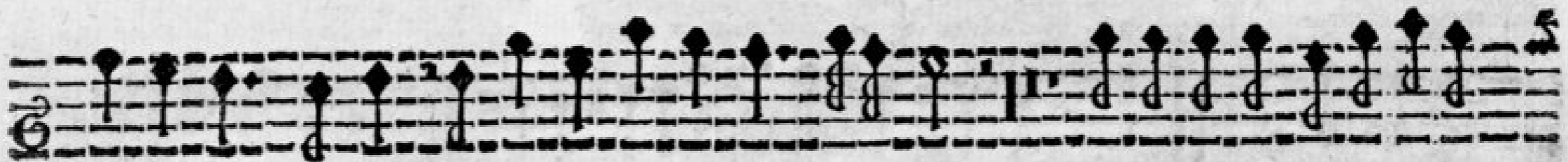




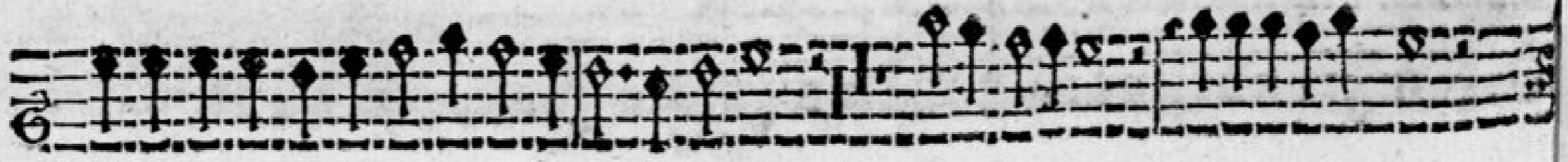


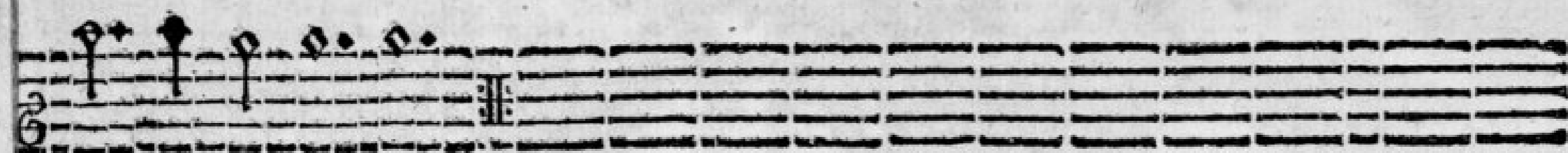
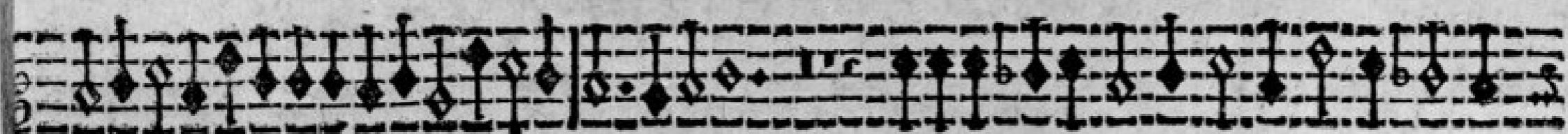
XX.

A. 6,

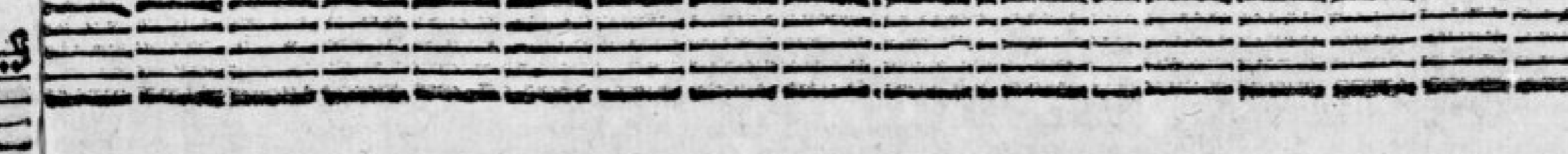
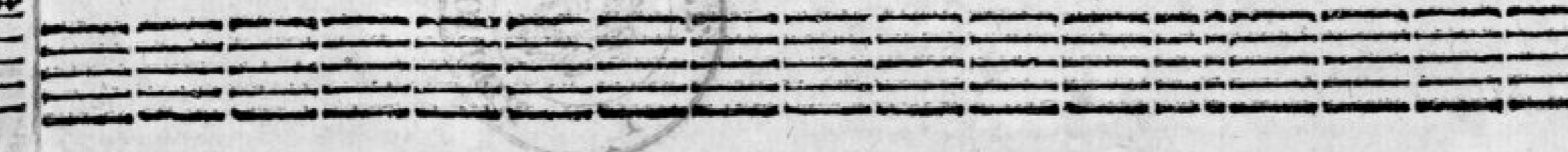
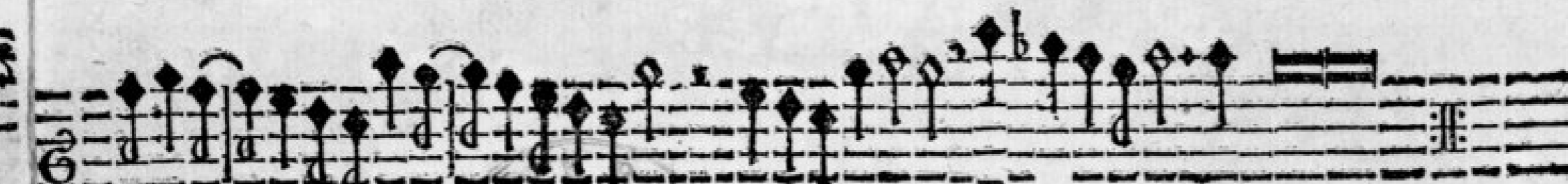
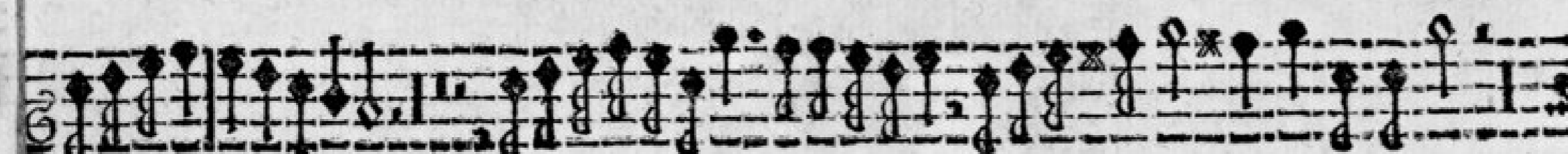


Seconda Parte,





Terza Parte,



F I N I S.

V<sup>m</sup>  
533  
2

# SONATE

3, 4, 5, 6 Voci

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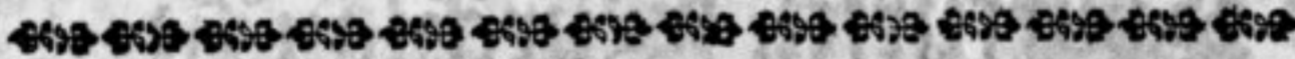
di

GIO: GIORGIO SECONDO

ELETTOR di SASSONIA

Opera Settima.

**VIOLINO SECONDO.**



FREIBERGA

Appresso GIORGIO BUTHERO.



\* \* \*

Durchlächtigster  
Hochgebohrner Churfürst/

**S**chönädigster Fürst und Herr / Die  
Begegnüßen Dero grossen Gnaden / zu der  
Zeit / da Euer Churfürstl. Durchläucht. mich zu  
Bedienung dero Schau-Bühne nacher Dres-  
den beruffen / waren; also unermesslich / daß  
ich die hiergegen tragende Schuldigkeit un-  
ausleschlich erkennen muß: Solches unterthänigst zu  
bezeugen habe ich mich erkühnet / diese meine wenige Ar-  
beit denen Strahlen dero höchsten Ehren-Ruhm zuzu-  
eignen / Euer Churfürstl. Durchläucht. gehorsamst bit-  
tende / Sie belieben diesen finsternen Noten den Durch-  
lächtigsten Schein dero unvergleichlichen Gnaden  
und Schutzes zuertheilen / unter welchen selbige sicher ste-  
hen / und vor allem Donner des beissigen Neids ohne  
Furcht leben: Ich aber / umb was ich ringer an Verdien-  
ste / umb so viel höher an Erkänntnis meiner unterthä-  
nigsten Verbindnis seyn / und demnach auch zu meiner  
höchsten Glori / mich iederzeit nennen werde

Euer Churfürstl. Durchläucht.

Unterthänig gehorsamster

D. Pietro Andrea Ziani.

I. VIOLINO SECONDO. 2. 3.

**S**  **Onata.**

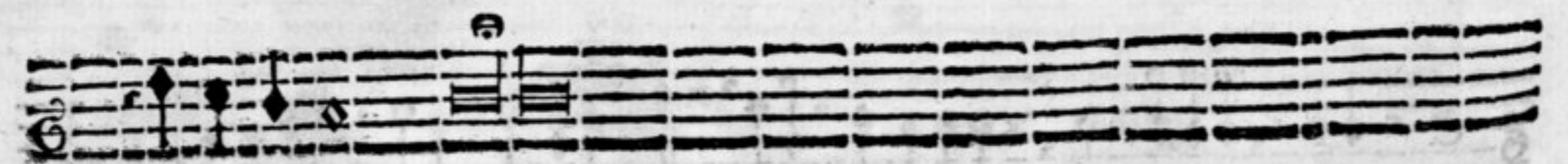


Seconda Parte.

VIOLINO SECONDO. a. 30



Terza Parte.



Seconda Parte

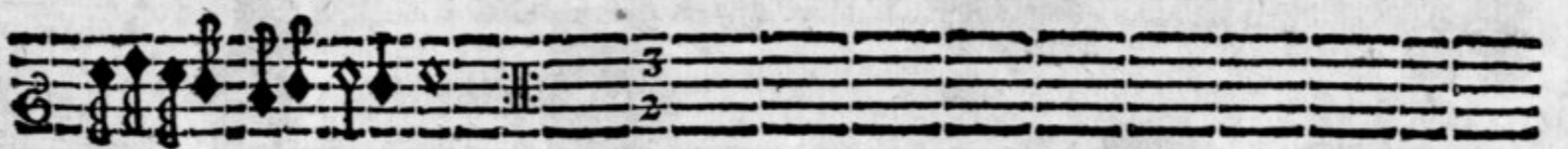
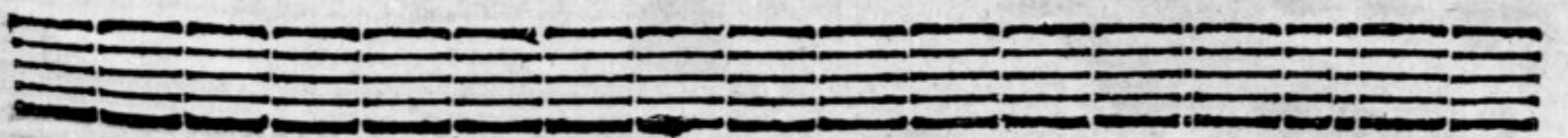
Ad. 1

**S**  *Onata,*





 *Adagio.*

 *presto.*





VIOLINO SECONDO. à 3.



*Adagio,*



*presto,*

*piano,*

*Forte,*

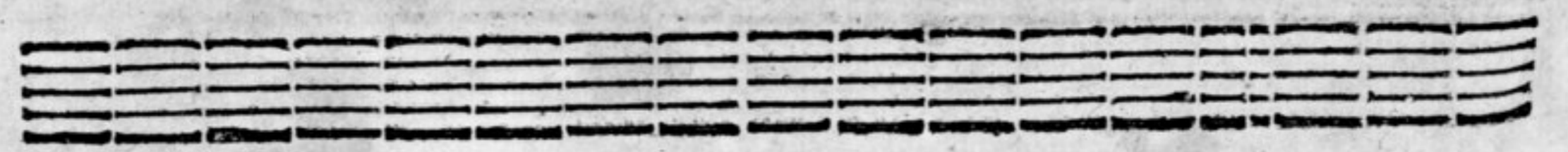
*piano,*



*Forte,*

*longo,*

*Adagio,*



VIOLINO SECONDO a. 30

**S** *Onata.*

VIOLINO SECONDO. 2. 3.

A musical score for Violino Secondo, measures 1 through 10. The notation is on a single staff with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals. The first measure begins with a treble clef and a common time signature. The notation is dense and rhythmic, typical of a 17th or 18th-century manuscript.

IV.

A. 3.

A musical score for Violino Secondo, measures 11 through 15. The notation is on a single staff with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals. The first measure begins with a large 'S' and a treble clef, followed by the word 'Onata.' in italics. The notation is dense and rhythmic, typical of a 17th or 18th-century manuscript.

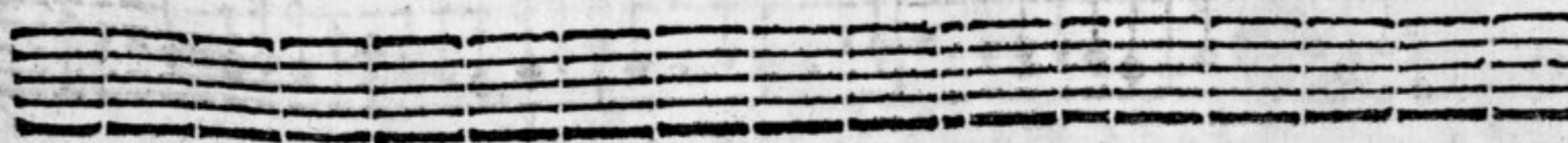
VIOLINO SECONDO, a 30



Seconda parte.



Terza Parte,



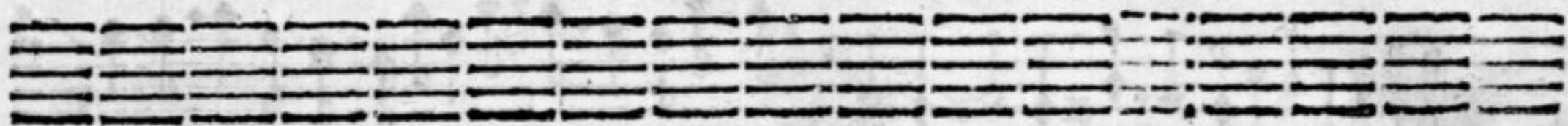
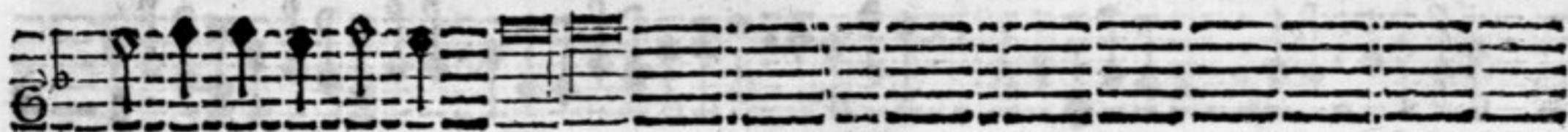
**S** *Onata.* *Allegro.*

Seconda Parte.



Adagio.

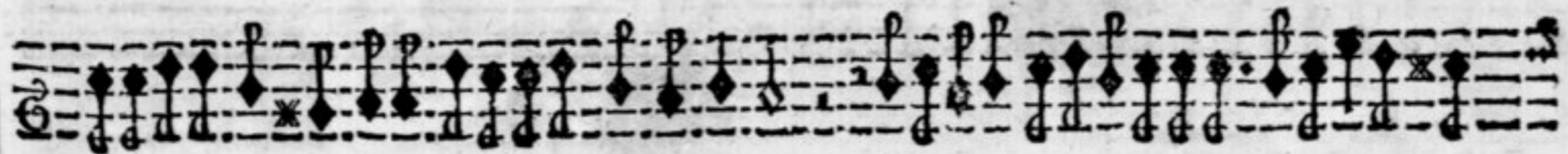
Terza Parte.



VI. A. 4.



Onata.

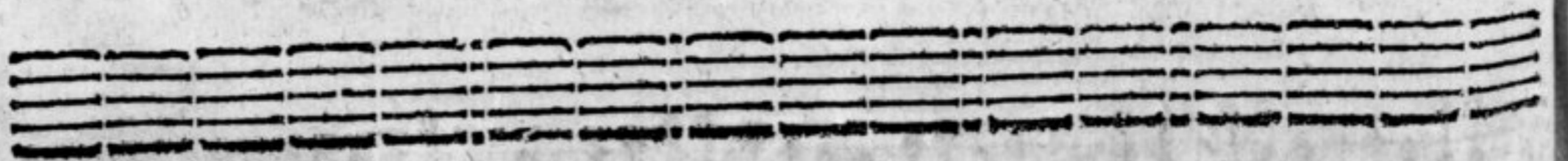
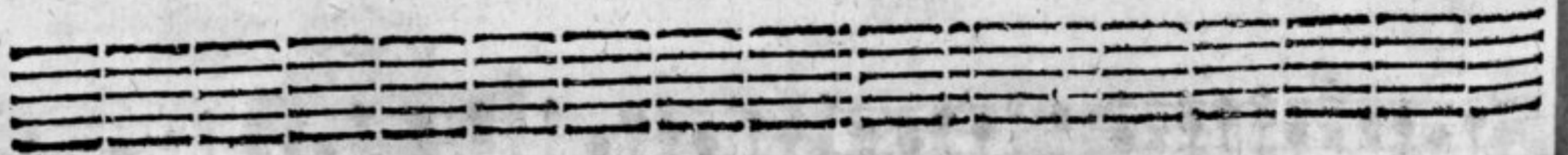




Seconda Parte.



Terza Parte.

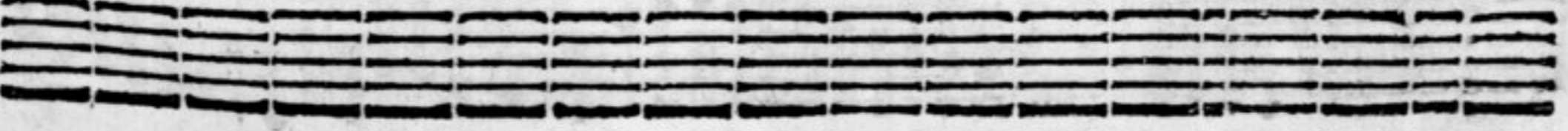
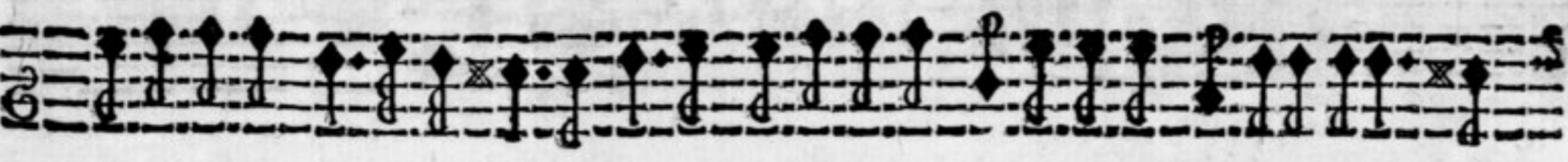


VII. VIOLINO SECONDO. à 4.

**S**  *Onata.*



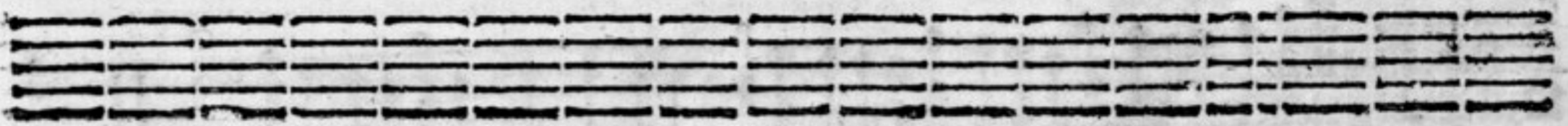
*Seconda Parte,* 







Terza Parte,



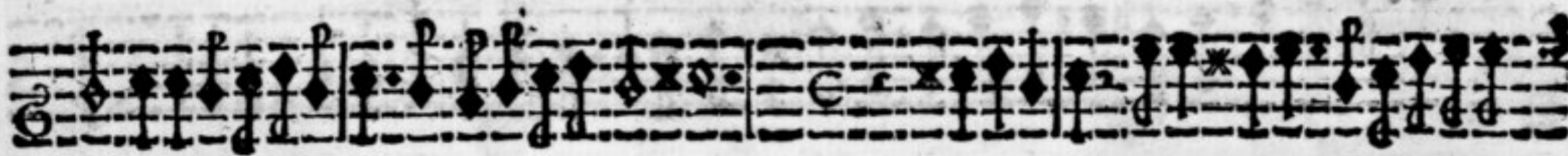
VIII

A. 4.



Onata,





**S**  Onata,



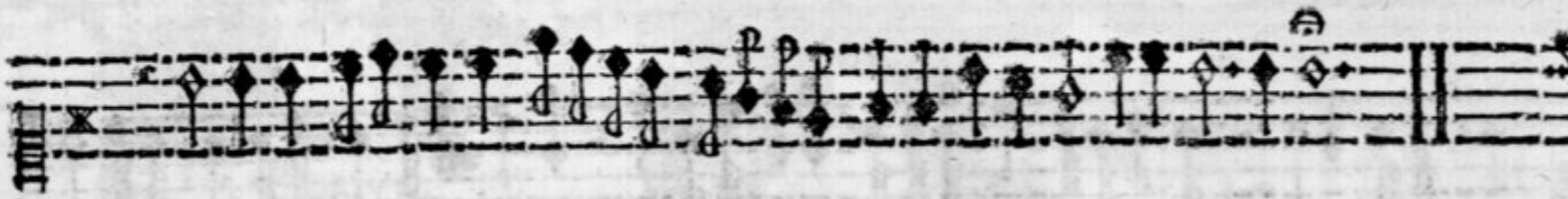




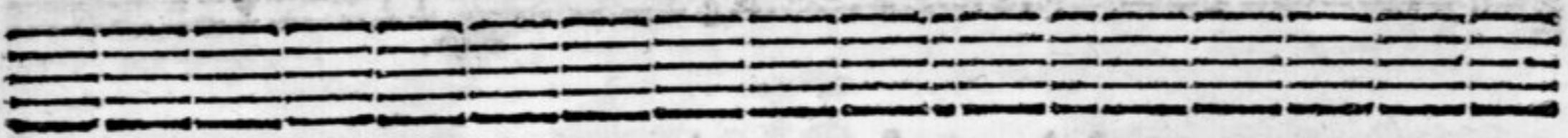
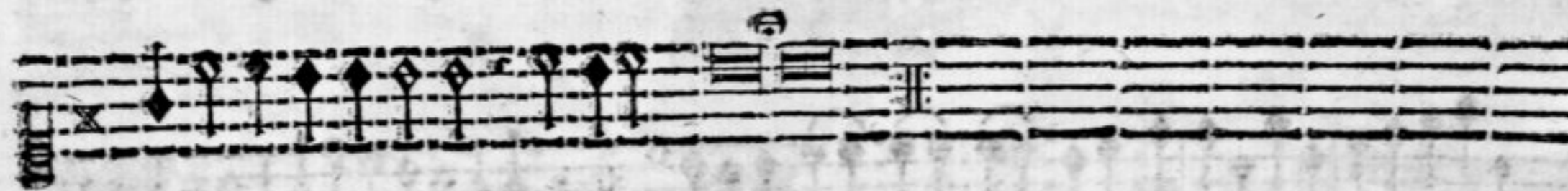



 Seconda Parte,





*affetto.*



X.

A. 4.

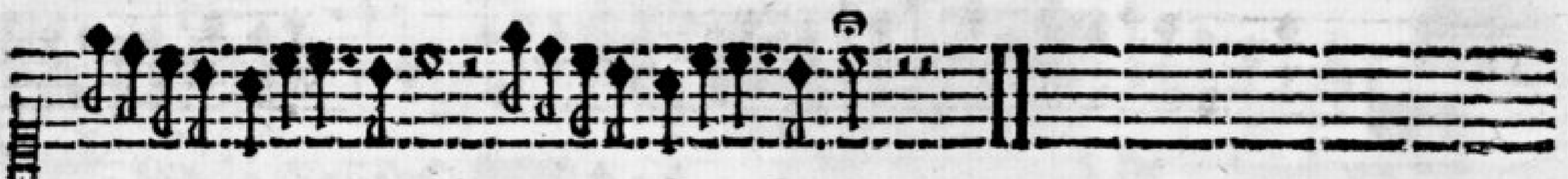
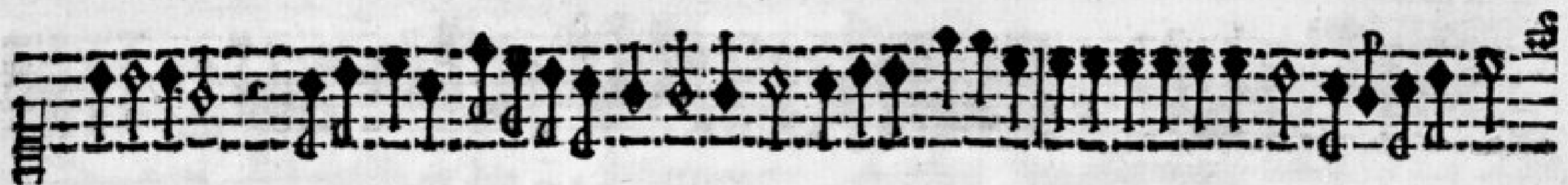


*Onata,*



Bbb iij



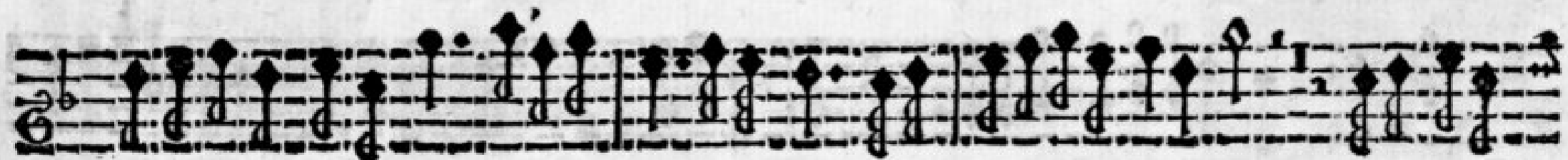


XI.

A. 4.



Onata,

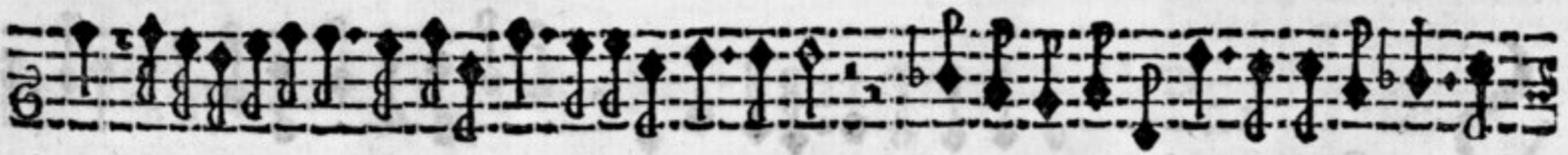




**S**   
Onata.



Seconda Parte.







Terrza Parte.



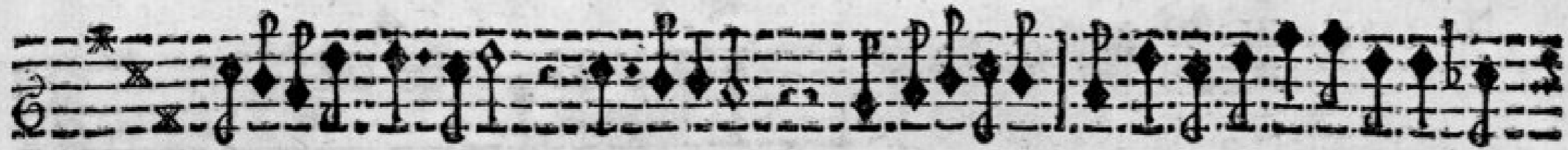
XIII.

A. 4.

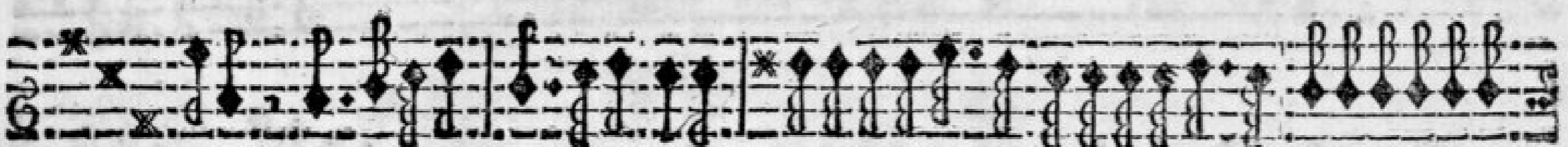


Onata.





Seconda Parte,



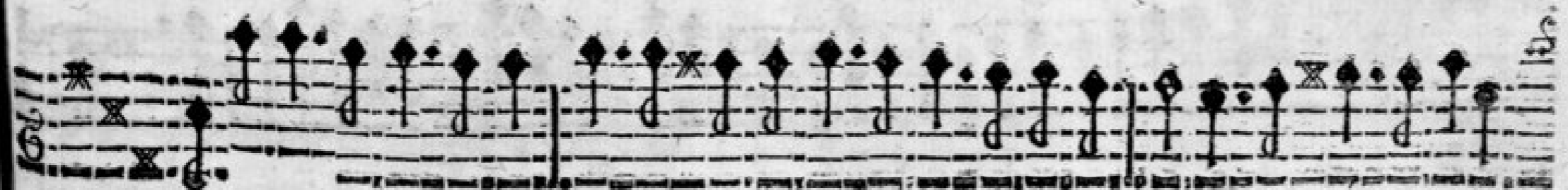
F, P, F,

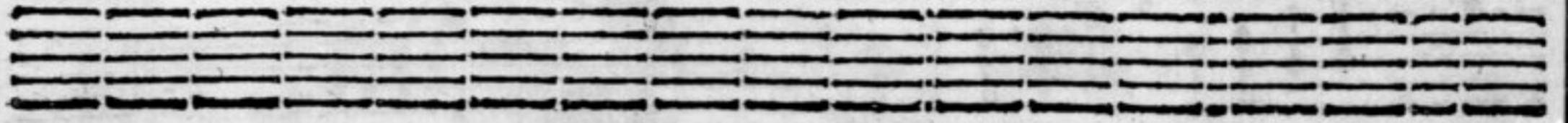


P,



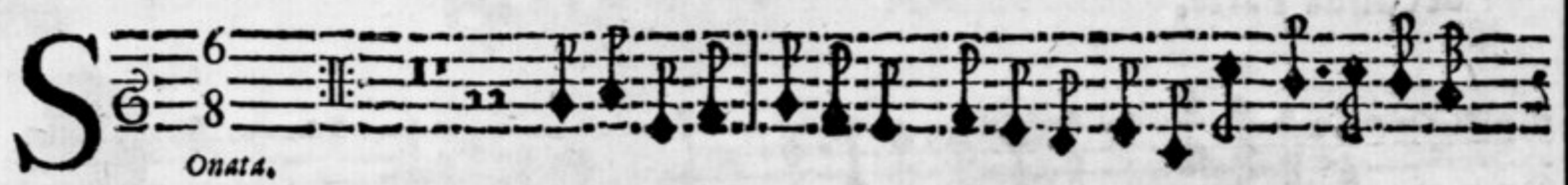
Terrza Parte,



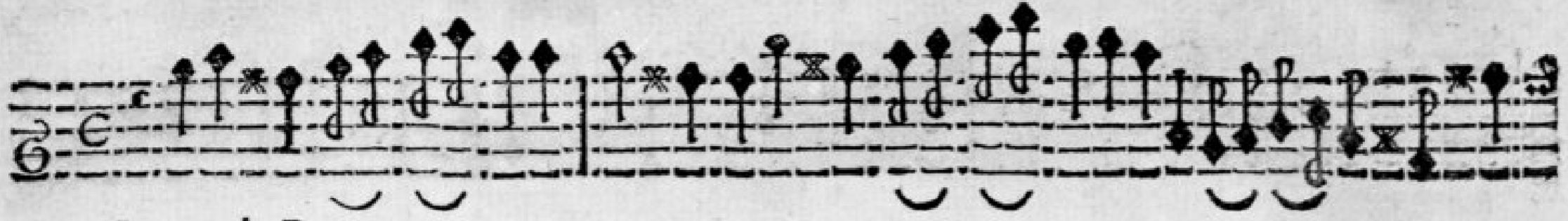


XIV.

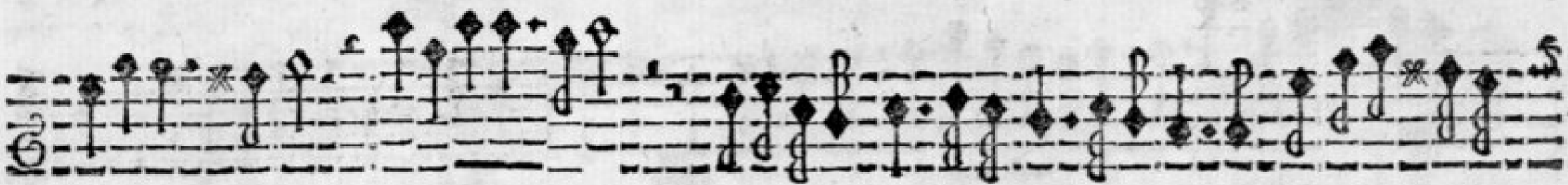
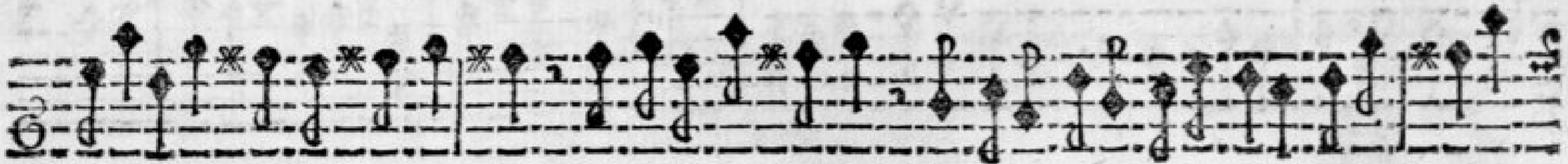
A. 4.



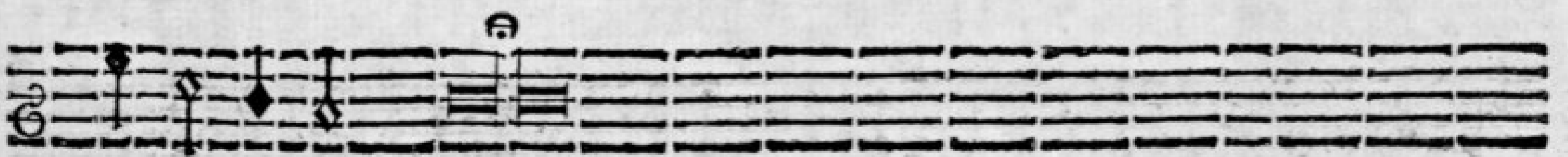
VIOLINO SECONDO. a. 4.



Seconda Parte.



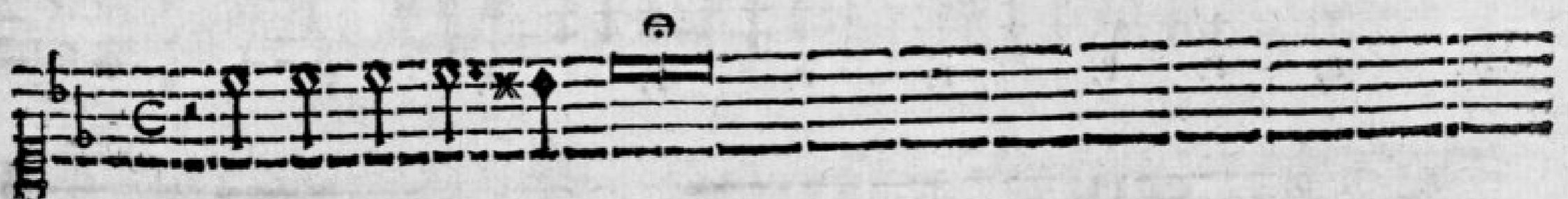
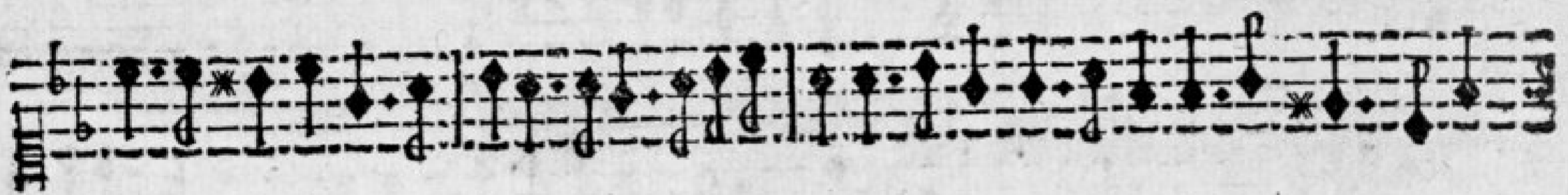
Allegro.  
Terra Parte.



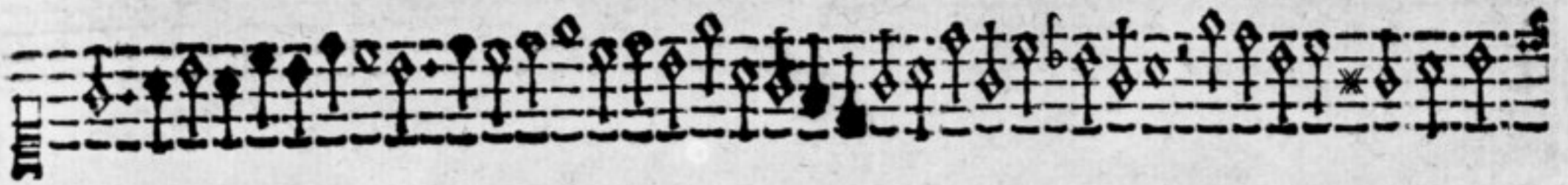
**S** Onata,

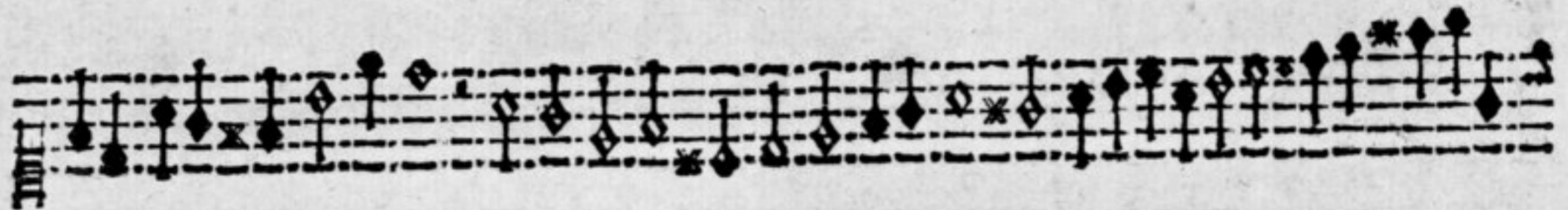
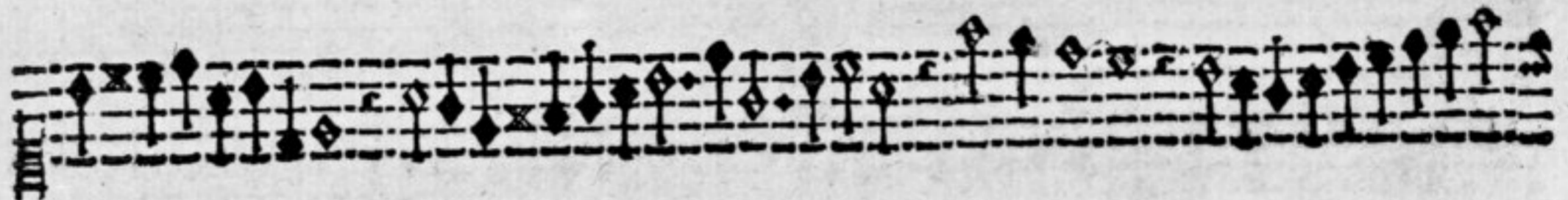


Seconda Parte.

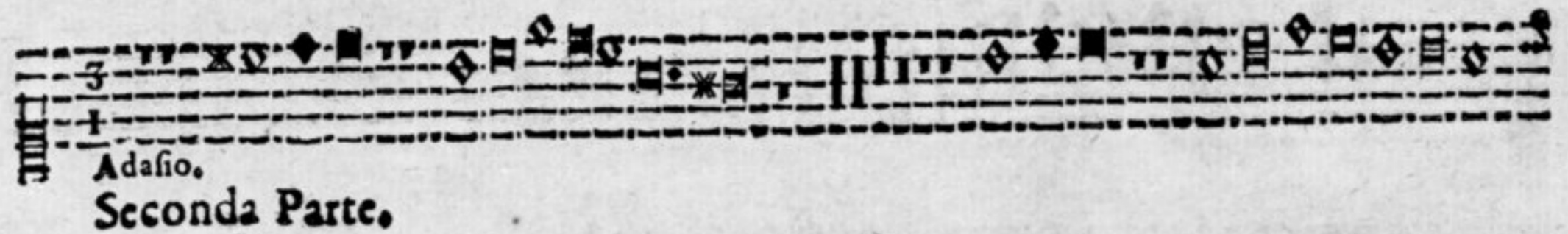


**S**  *Onata.*


*Adagio.*  
**Seconda Parte.**



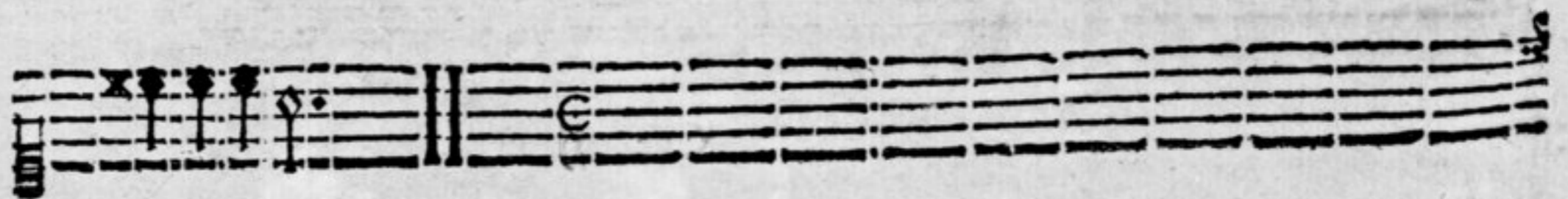
6  
4



F. P. F. P. F. P. F. P.

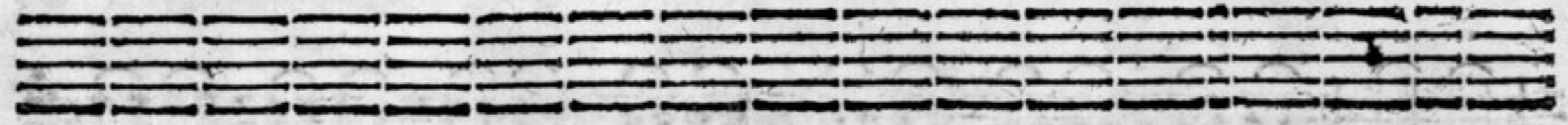


F. P. F. P. F. P. F. P. F. P.





Adagio,



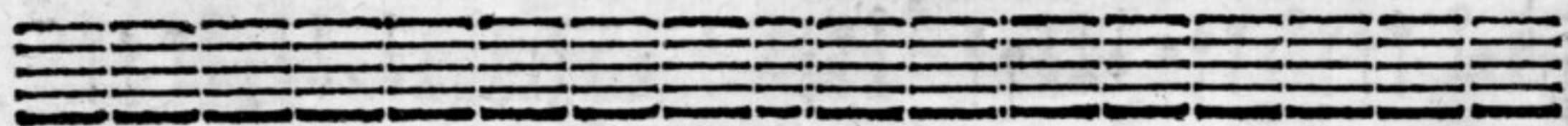
XVII. A s.



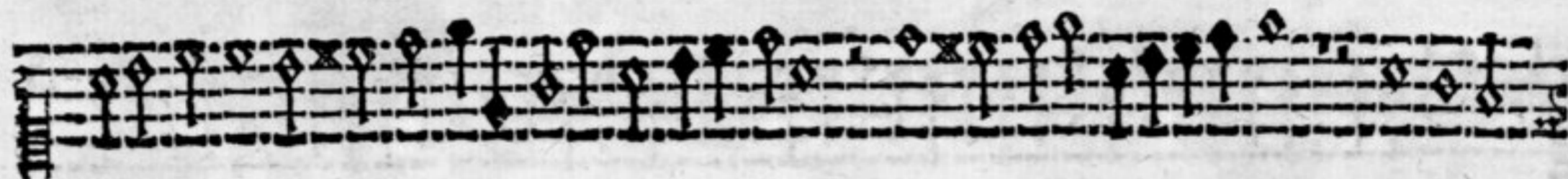
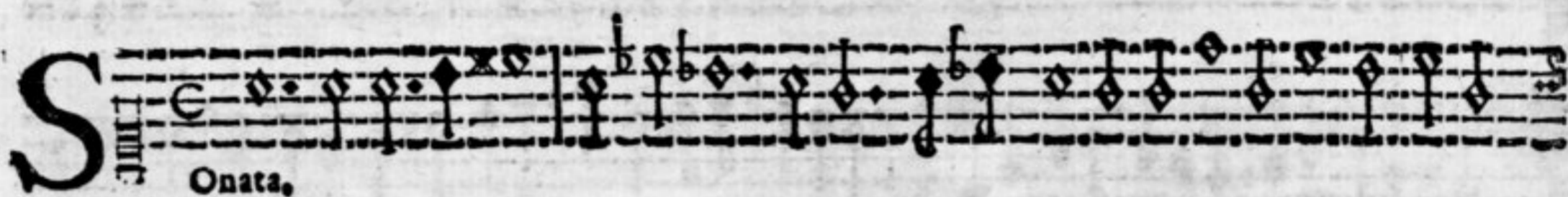
Onata,





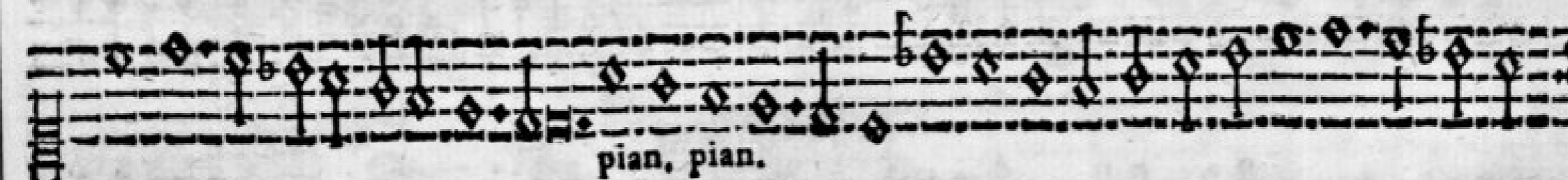


XVIII, A. 5.





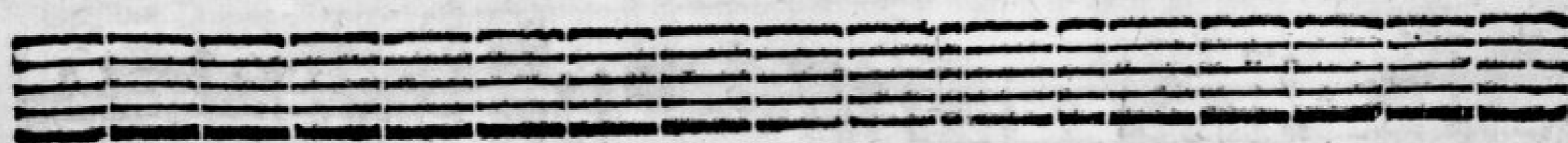
Adagio conis Tremolo.



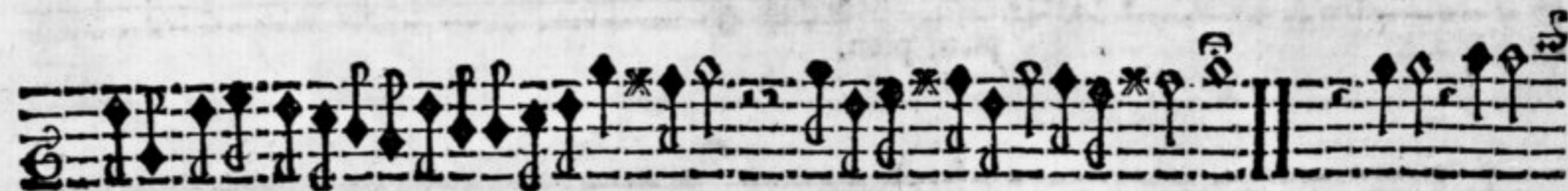
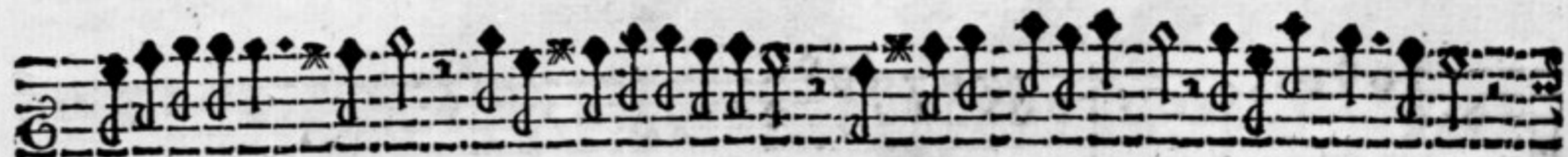
pian, pian.



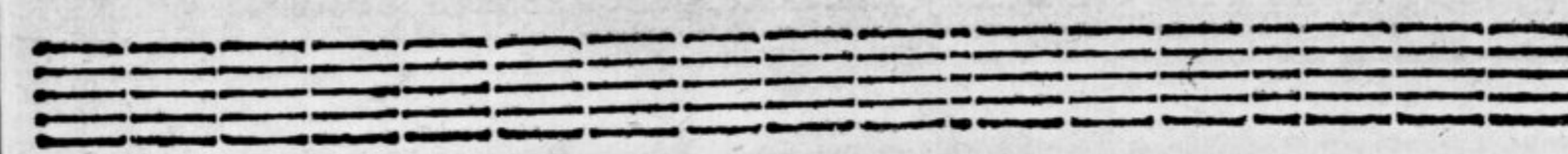
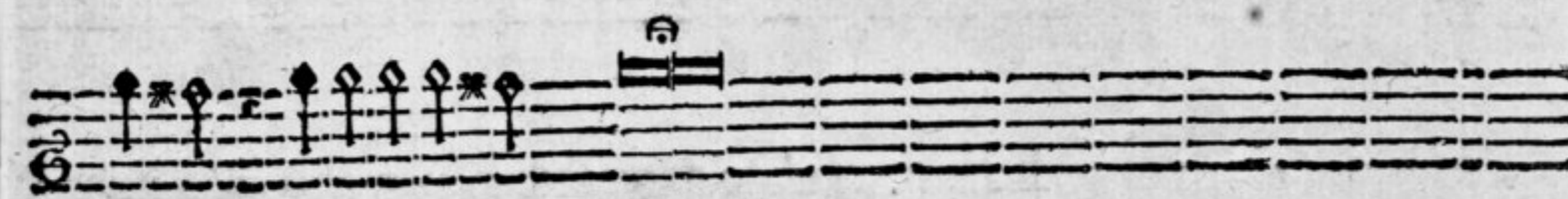
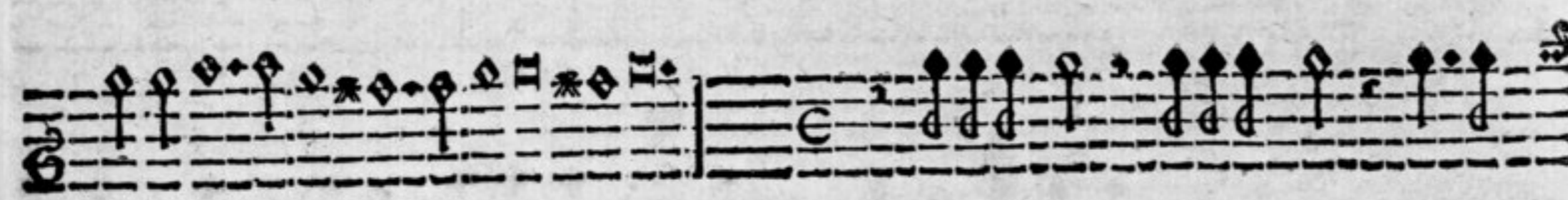
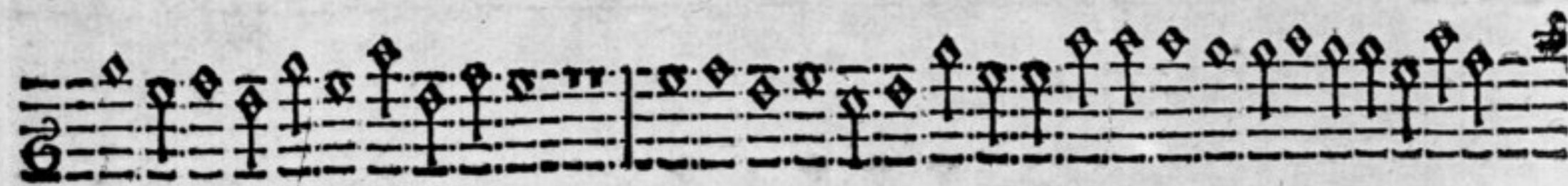
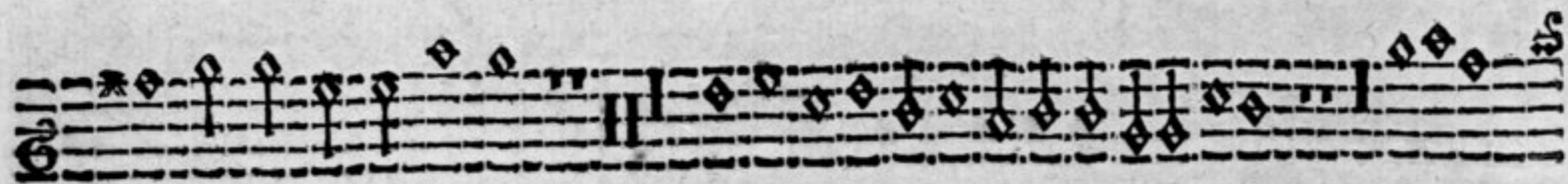
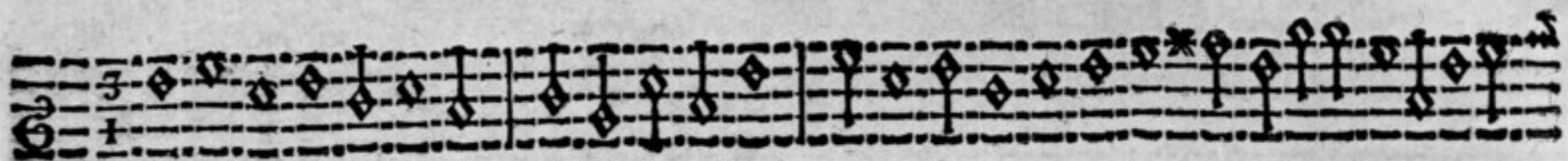
Forte.



**S**  Onata.

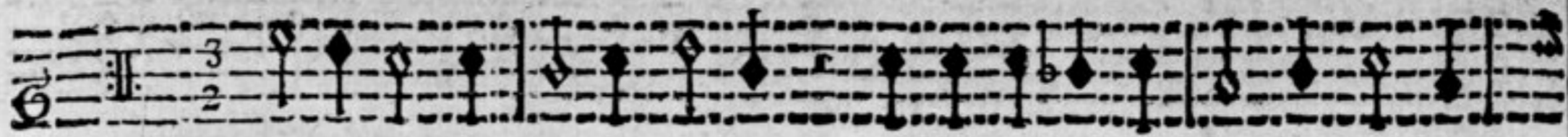


VIOLINO SECONDO à 6.

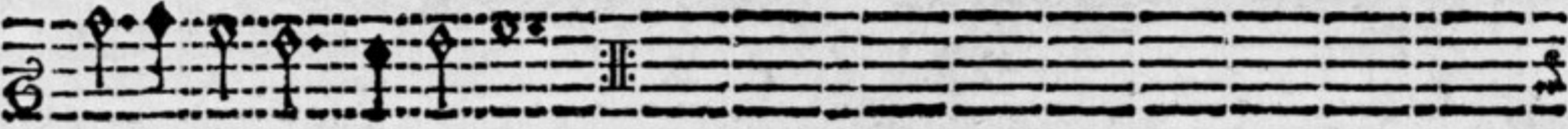
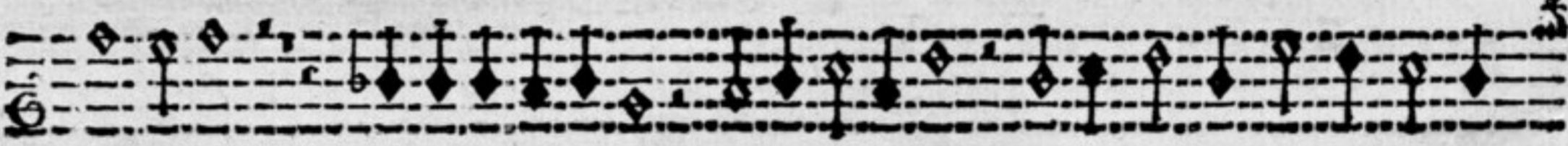


XX. A 6.





Seconda Parte.



Terza Parte.



The image shows a page of a musical score for the second violin (Violino Secondo). The page is numbered 33. The title is "VIOLINO SECONDO à. 5.". The score consists of ten staves. The first four staves contain handwritten musical notation, including notes, rests, and dynamic markings such as "p". The fifth staff features a circular library stamp from the "BIBLIOTHEQUE ROYALE" with a crown and the number "1". The remaining six staves are empty, showing only the five-line staff structure.

Vm  
583  
3

# SONATE

3, 4, 5, 6 Voci

di

D. PIETRO ANDREA ZIANI

Maestro di Cappella

Della Maestà dell'Imperadrice LEONORA

*dedicate,*

All' Altezza Serenissima

di

GIO: GIORGIO SECONDO

ELETTOR di SASSONIA

Opera Settima.

ALTO.

\*\*\*

FREIBERGA

Appresso GIORGIO BUTHERO,

Vm 7. 1481



\*  
\* \*  
Durchlächtigster  
Hochgebohrner Churfürst/

**S**chädigster Fürst und Herr / Die  
Begegnußen Dero grossen Gnaden / zu der  
Zeit / da Euer Churfürstl. Durchläucht. mich zu  
Bedienung dero Schau-Bühne nacher Dres-  
den beruffen / waren also unermesslich / daß  
ich die hiergegen tragende Schuldigkeit un-  
ausleschlich erkennen muß: Solches unterthänigst zu  
bezeugen habe ich mich erkühnet / diese meine wenige Ar-  
beit denen Strahlen dero höchsten Ehren-Ruhm zuzu-  
eignen / Euer Churfürstl. Durchläucht. gehorsamst bit-  
tende / Sie belieben diesen finsternen Noten den Durch-  
lächtigsten Schein dero unvergleichlichen Gnaden  
und Schutzes zuertheilen / unter welchen selbige sicher ste-  
hen / und vor allem Donner des heissigen Neids ohne  
Furcht leben: Ich aber / umb was ich ringer an Verdien-  
ste / umb so viel höher an Erkänntnis meiner unterthä-  
nigsten Verbindnis seyn / und demnach auch zu meiner  
höchsten Glori / mich iederzeit nennen werde

Euer Churfürstl. Durchläucht.

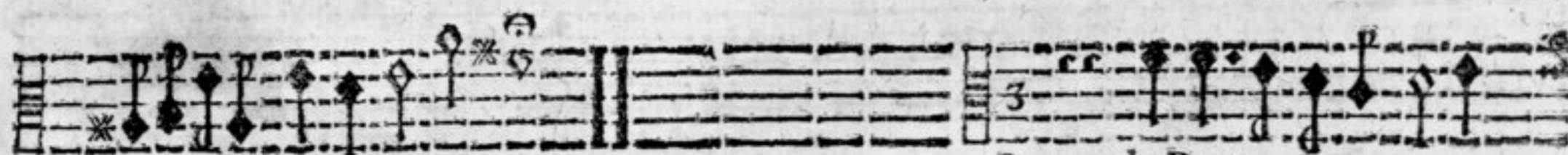
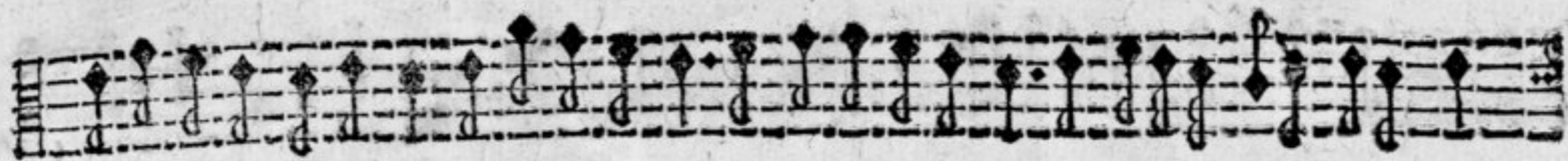
Unterthänig gehorsamster

D. Pietro Andrea Ziani.



ALTO. A. 46

**S**  Onata.



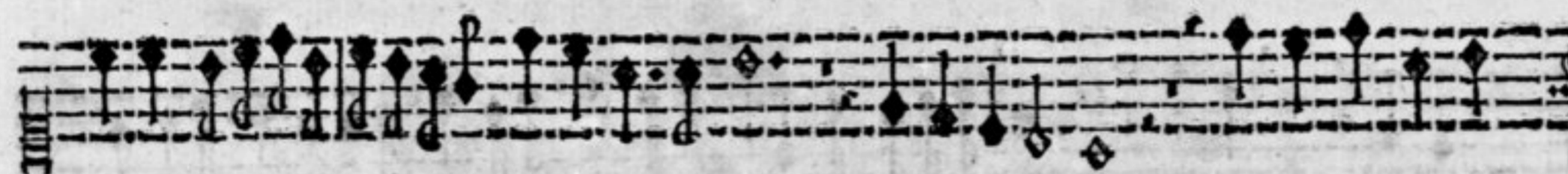
Seconda Parte.



Terza Parte,

S Onata.

VI. ALTO. A. 4.





VII.

A. 4.

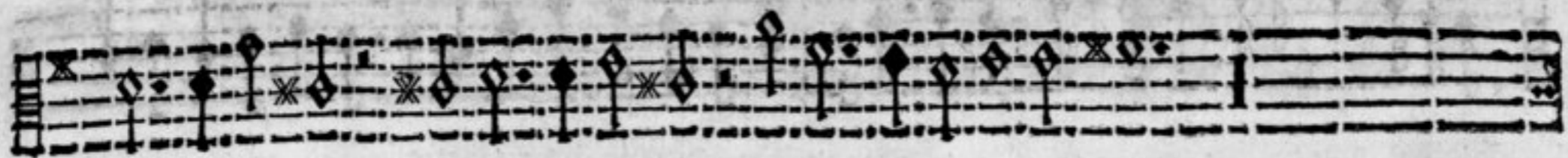


Onata.

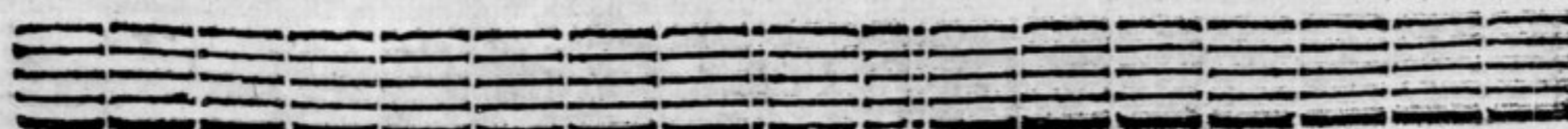




Adagio.  
Seconda Parte,



Affetto.



**S**  Onata.







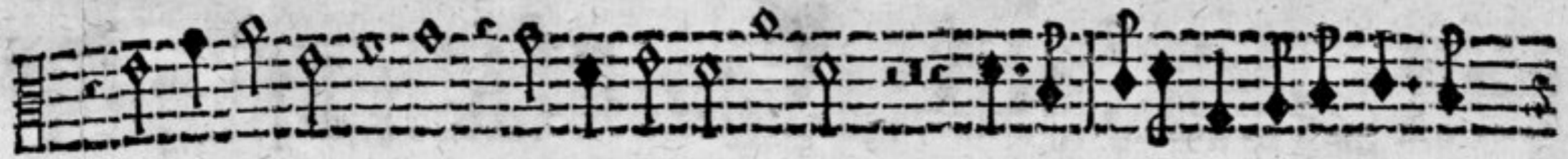




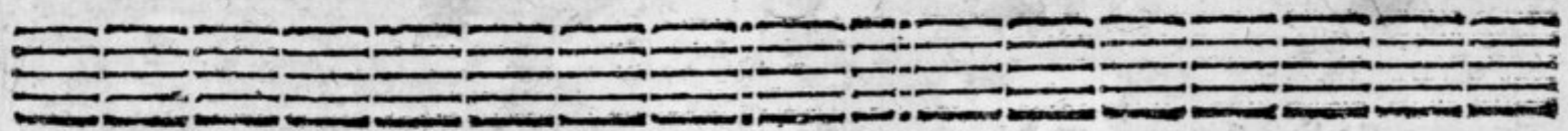

Adagio.

ALTO.

A. 4.



Largo.



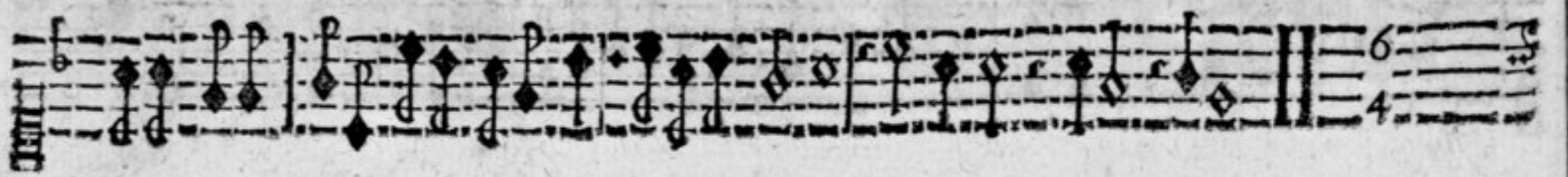
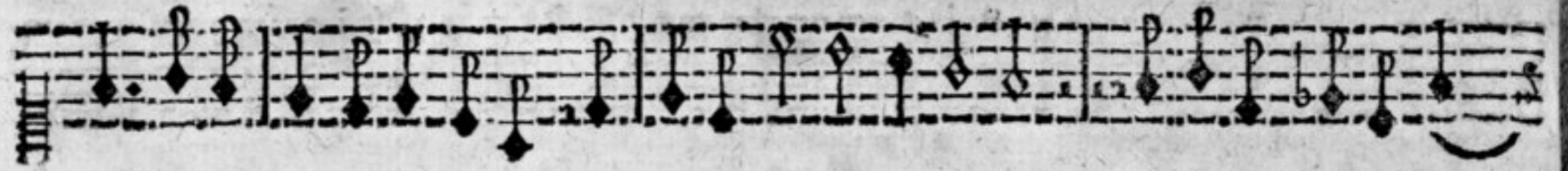
IX.

A. 4.



Onata.







ALTO,

Musical staff with treble clef, 4/6 time signature, and various notes and rests.

Musical staff with treble clef and various notes and rests.

Musical staff with treble clef and various notes and rests.

Musical staff with treble clef, common time signature, and tempo markings "Adagio." and "Presto."

Musical staff with treble clef and various notes and rests.

Musical staff with treble clef and various notes and rests.

Musical staff with treble clef and various notes and rests.

Musical staff with treble clef and various notes and rests.

Musical staff with treble clef and various notes and rests.

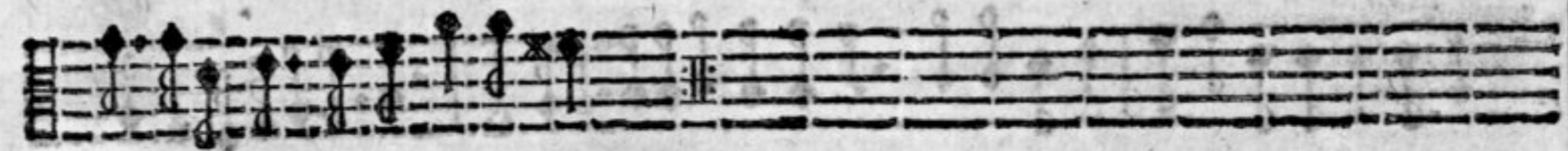
Empty musical staff.

Empty musical staff.

**S**  Onata.







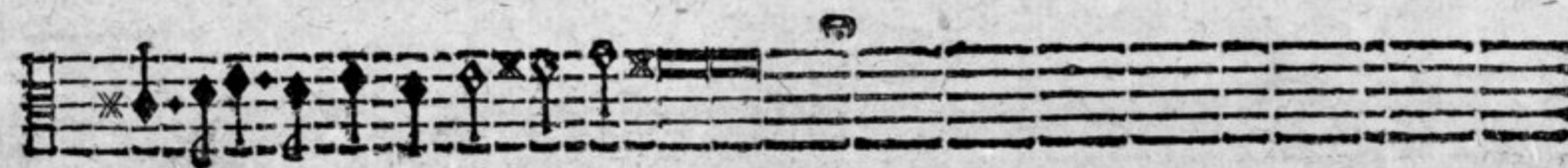
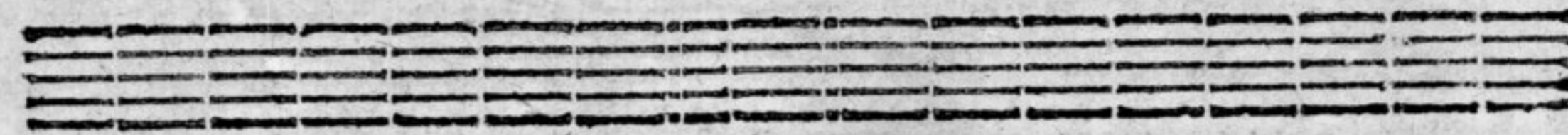
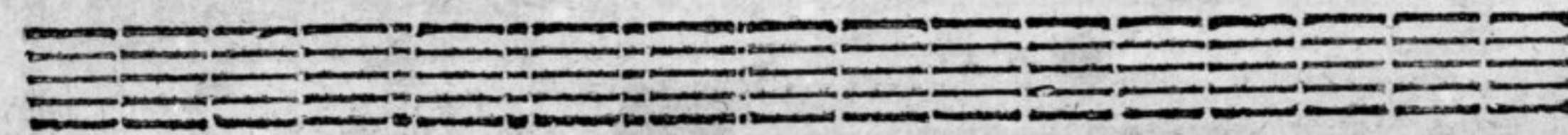
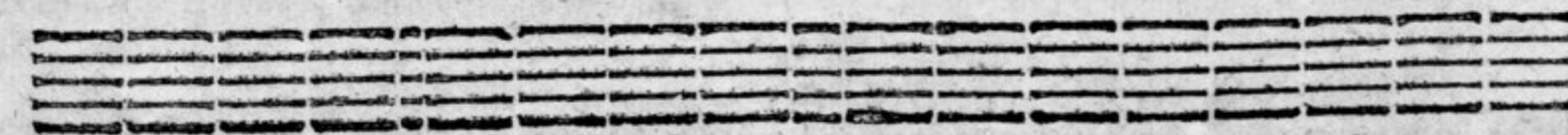
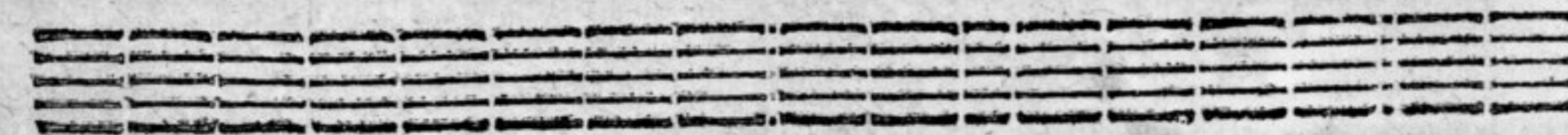
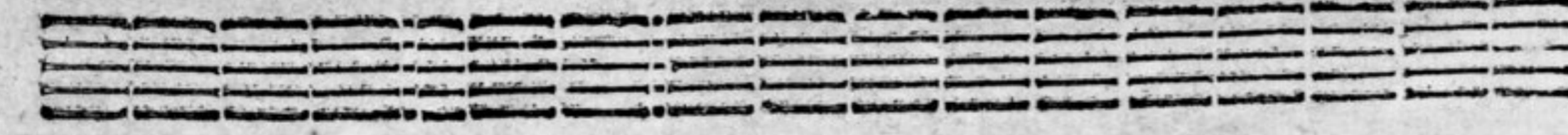
**C**  *Adagio* *pian* *Porte*

Seconda Parte.






Terza Parte.

A single musical staff in alto clef (C4 on the third line) with a common time signature (C). The staff contains a sequence of notes, including quarter and eighth notes, with some notes marked with a 'p' for piano. The staff ends with a double bar line and a fermata.A single musical staff in alto clef, continuing the melody from the first staff. It features a sequence of notes with some marked with an asterisk (\*).A single musical staff in alto clef, continuing the melody. It features a sequence of notes with some marked with an asterisk (\*).A single musical staff in alto clef, continuing the melody. It features a sequence of notes with some marked with an asterisk (\*).A single musical staff in alto clef, continuing the melody. It features a sequence of notes with some marked with an asterisk (\*). The staff ends with a double bar line and a fermata.An empty musical staff consisting of five horizontal lines.An empty musical staff consisting of five horizontal lines.An empty musical staff consisting of five horizontal lines.An empty musical staff consisting of five horizontal lines.An empty musical staff consisting of five horizontal lines.An empty musical staff consisting of five horizontal lines.

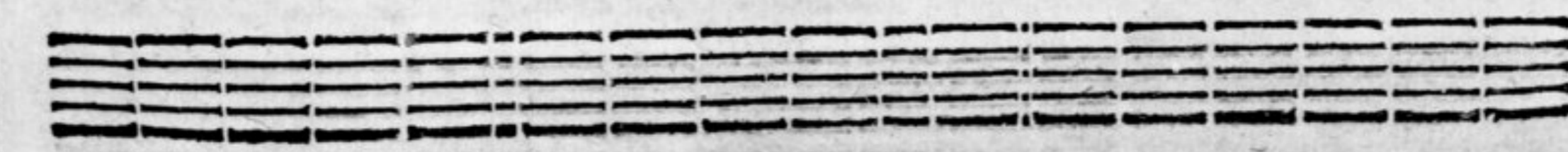
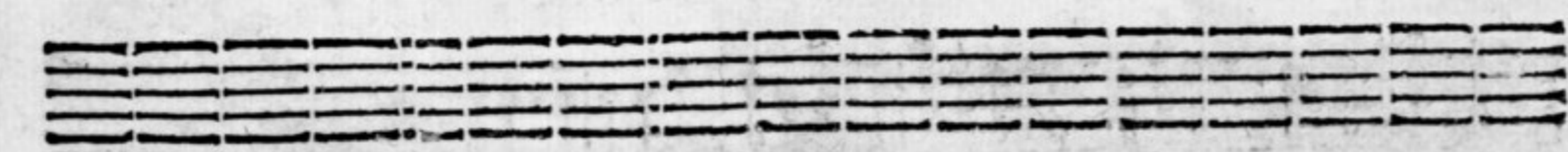
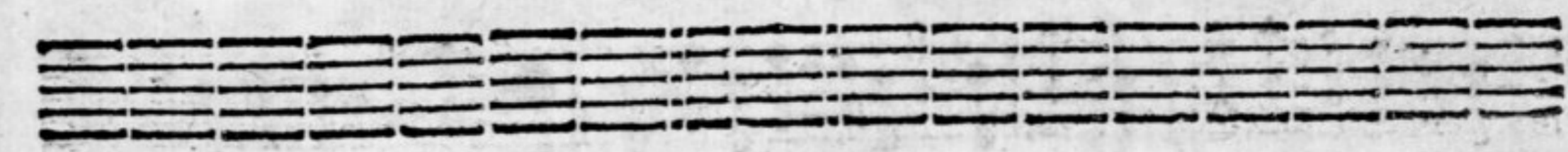
**S**  Onata.



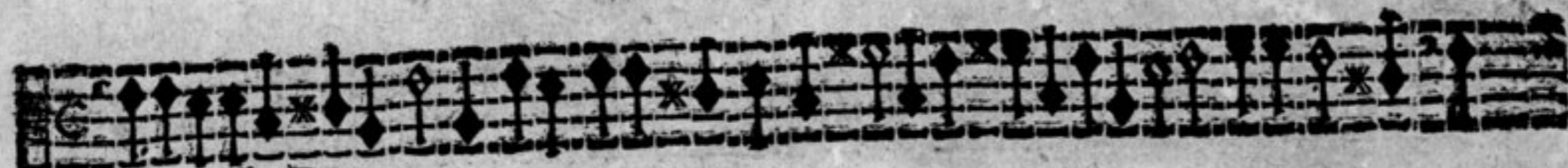
6  
8

Seconda Parte,

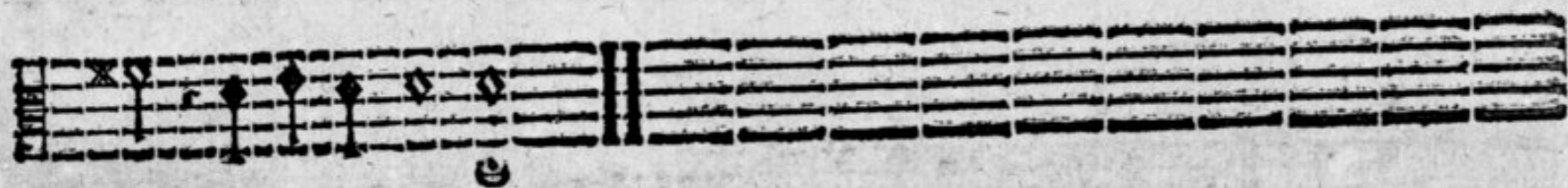




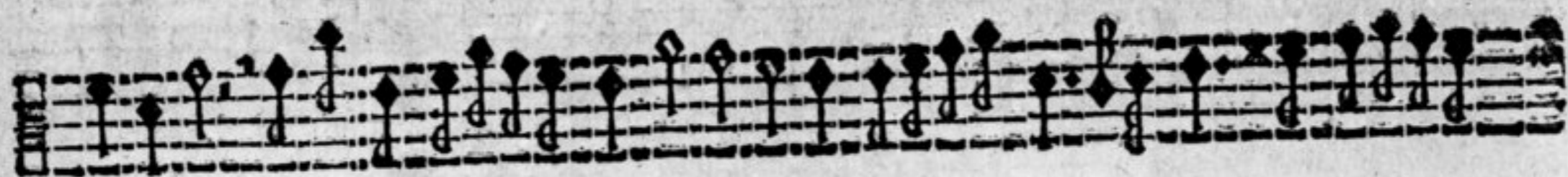
**S** Onata.



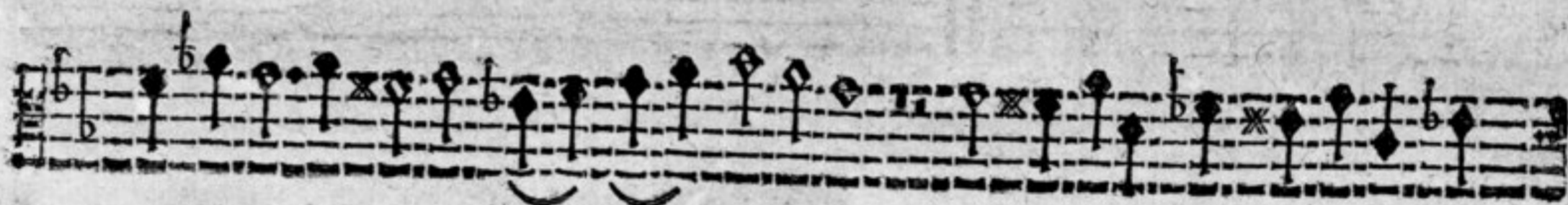
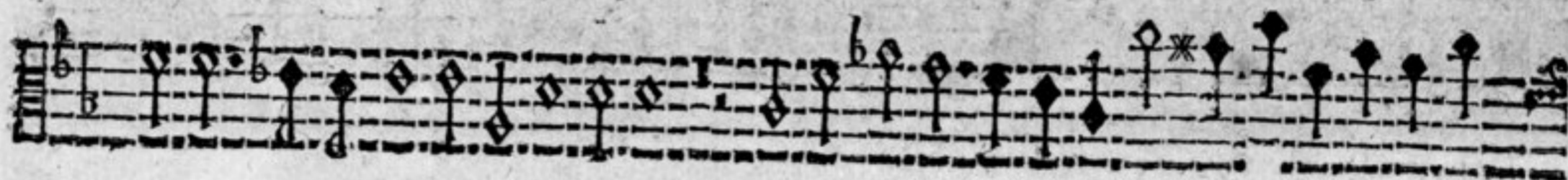
Seconda Parte.



Allegro.  
Terza Parte.

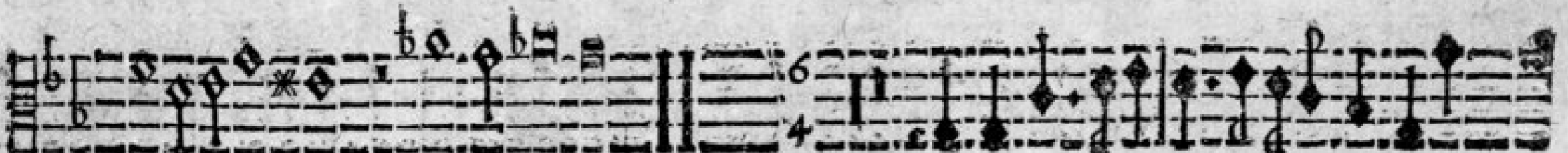
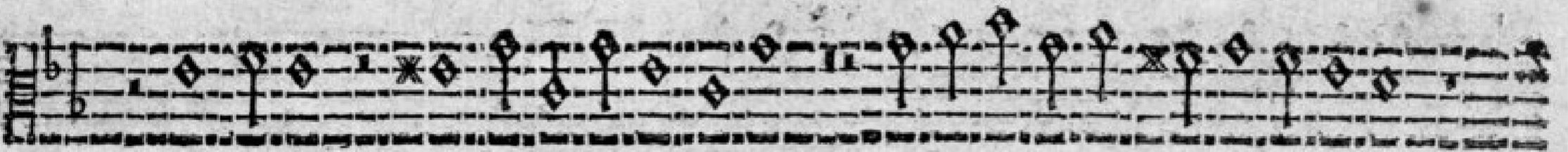
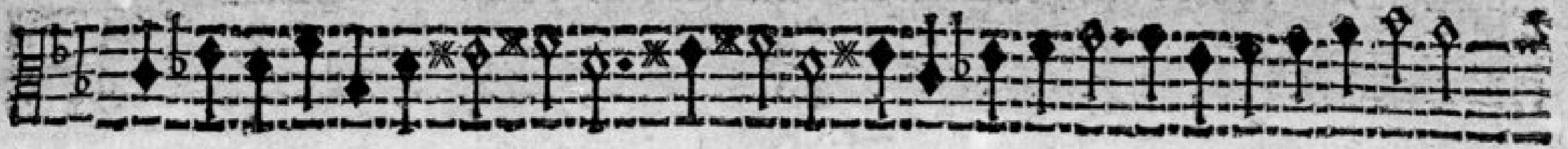


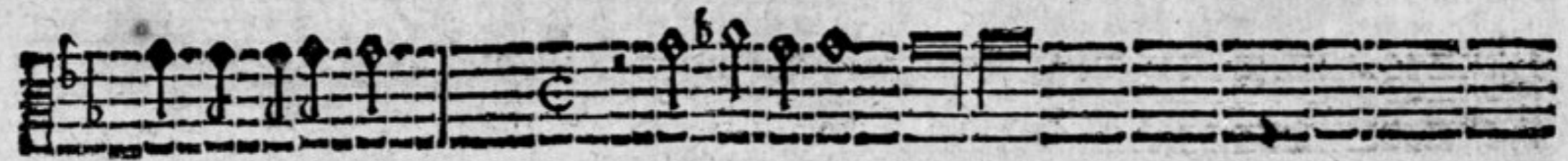
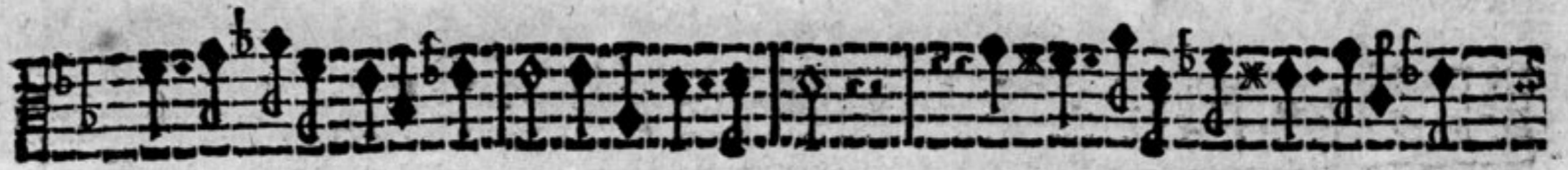
**S**  Onata.





ALTO. A. 5.





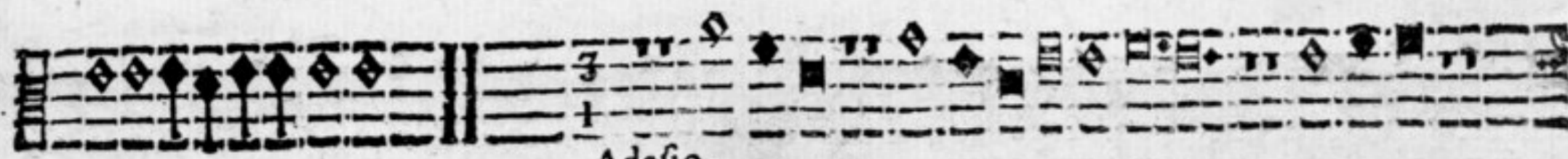
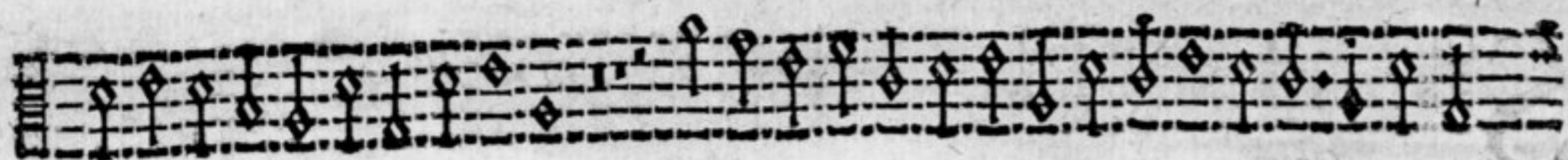
XIV.

A. 5.



Onata.





Adagio.



Presto.

F.

P.

F.

P.

F.

P.

F.

P.

F.

P.

F.



P.

F.

P.

F.

P.

F.

P.

F.

P.

Tremolo.



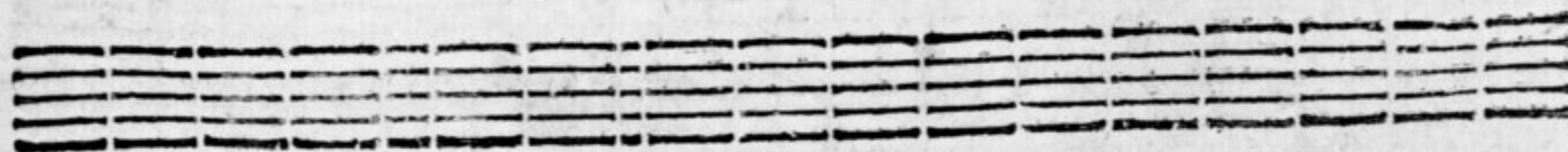
Adagio.



Allegro.



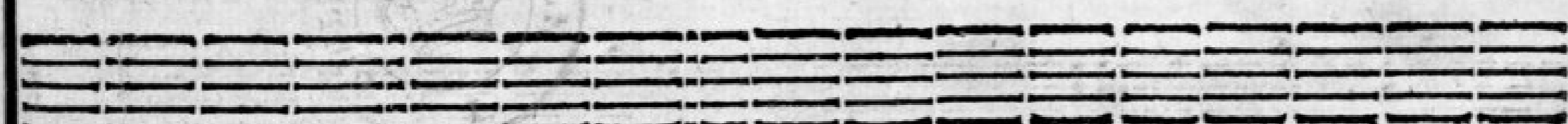
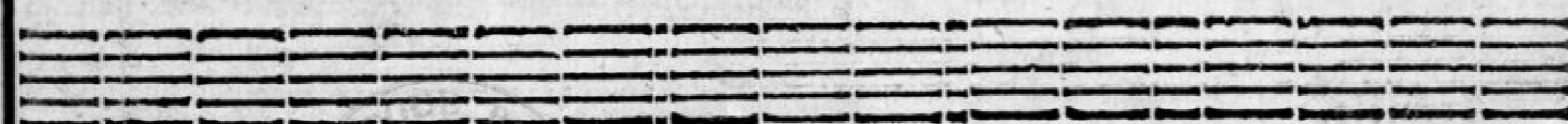
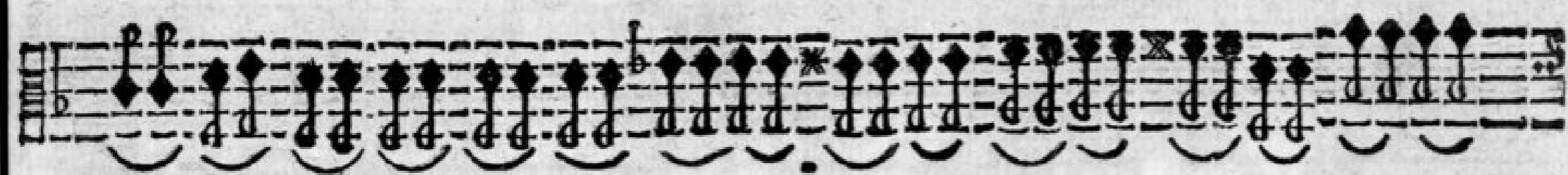
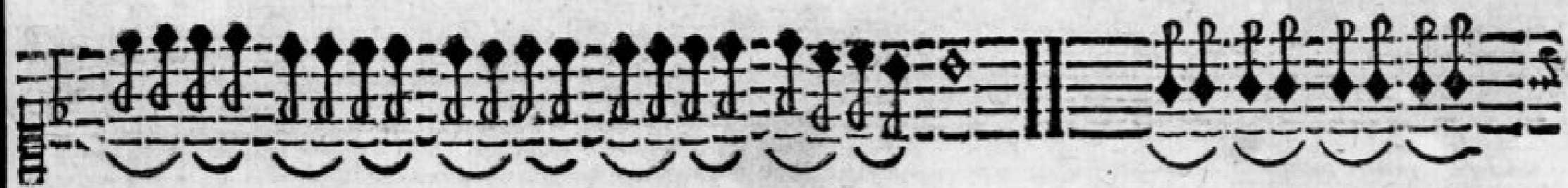
Adagio.



**S** Onata.

ALTO.

A. 4.



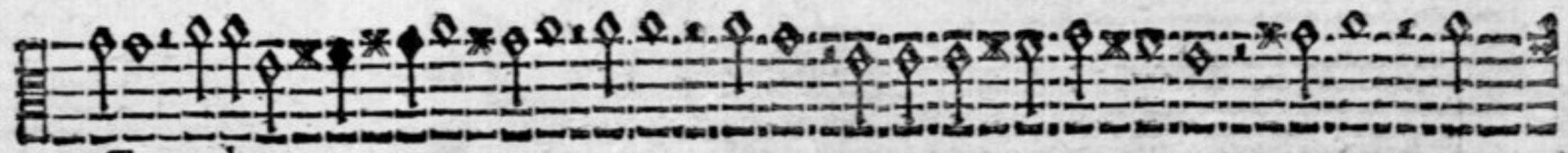
XVI.

A. 5.

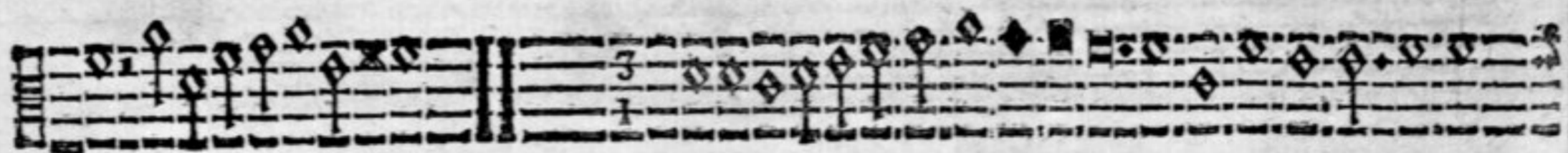


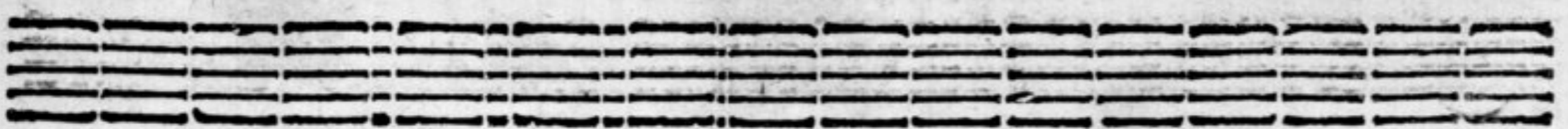
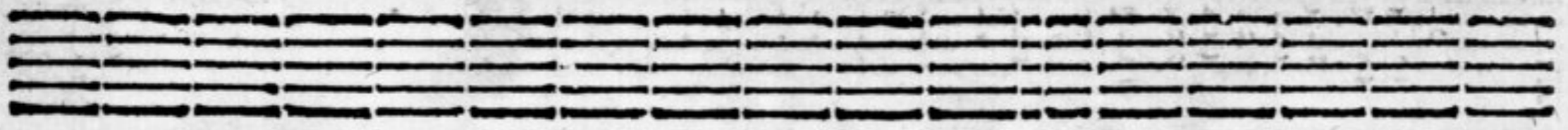
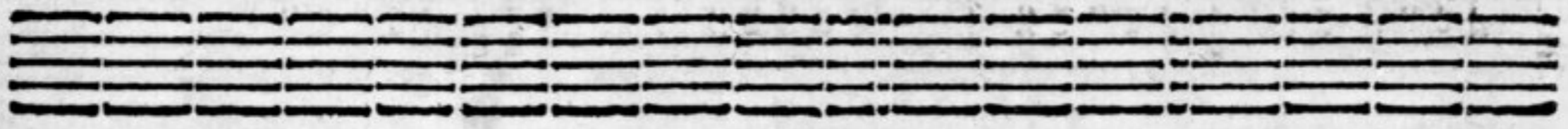
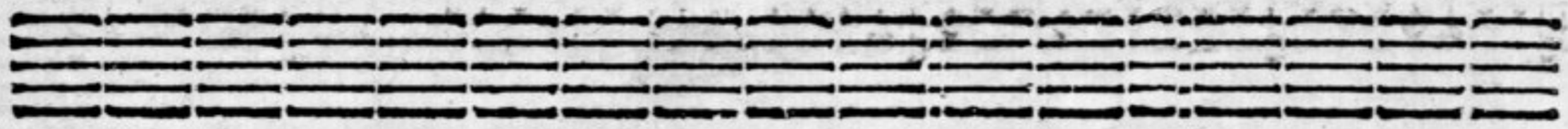
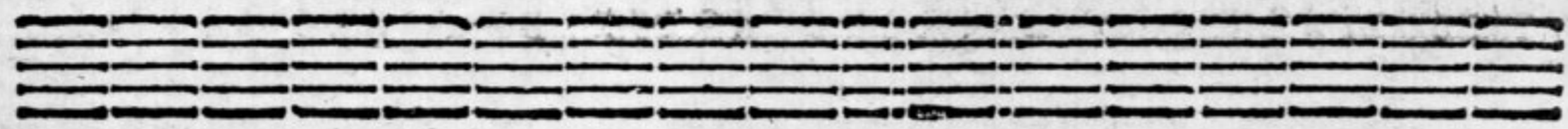
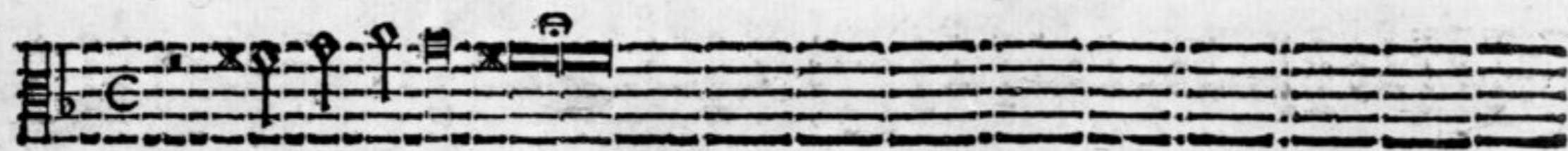
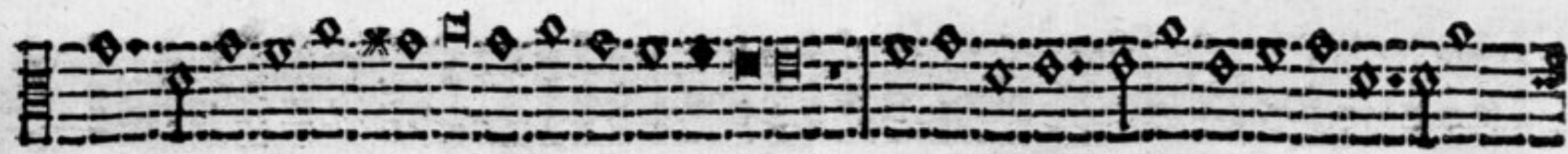
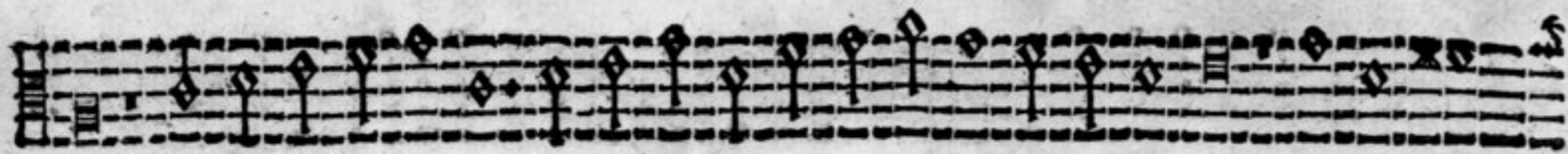
Onata.



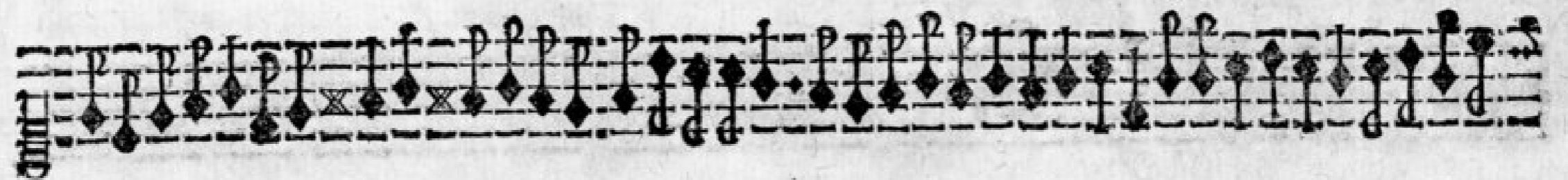


Tremolo.



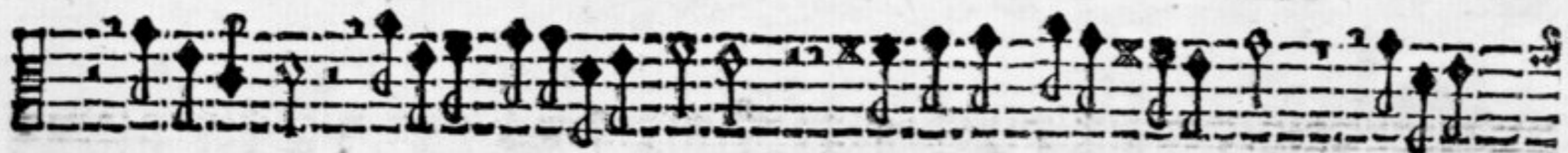


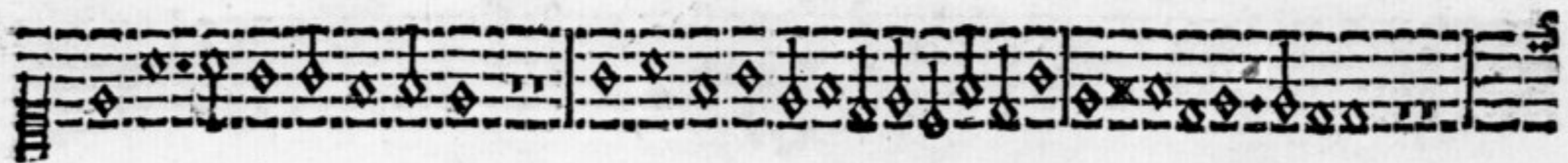
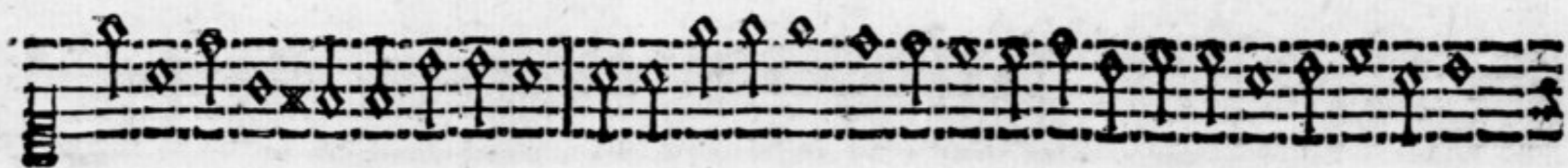
**S**  Onata.





**S**  Onata.





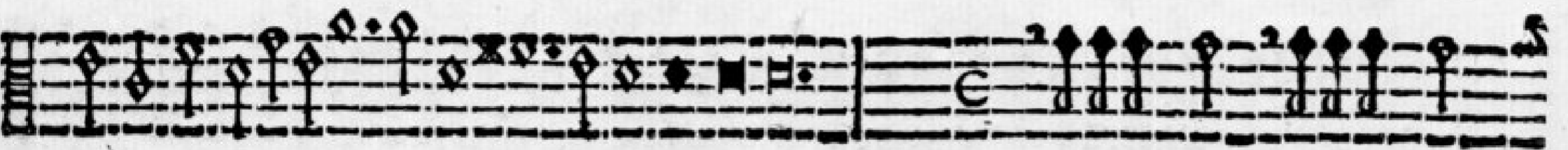
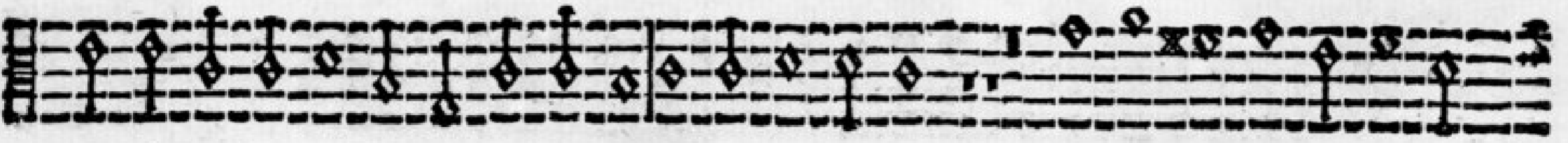
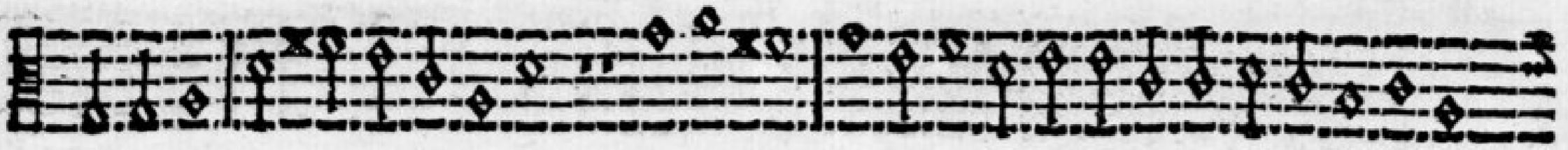
XVIII.

A. 6.



Onata.

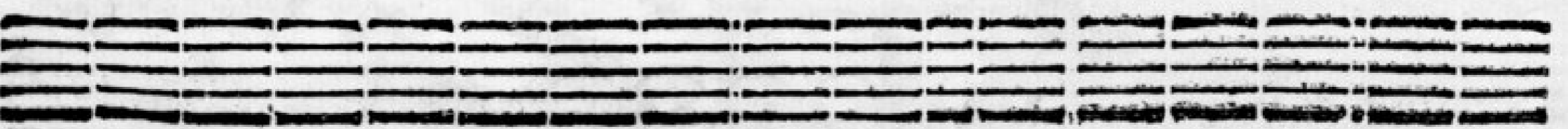
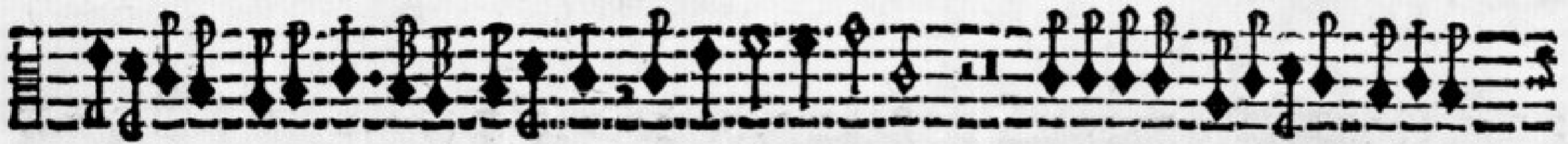




VVIII. A. 6.

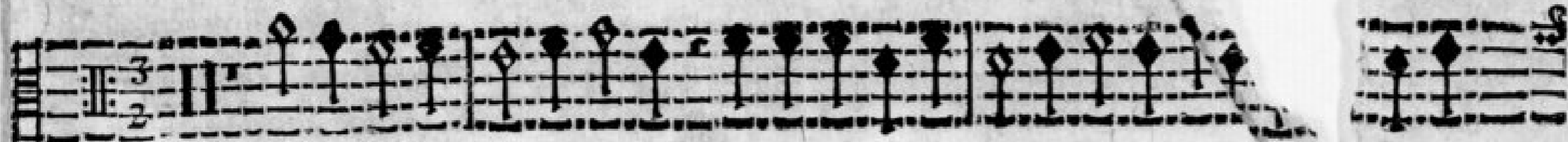


Onata.

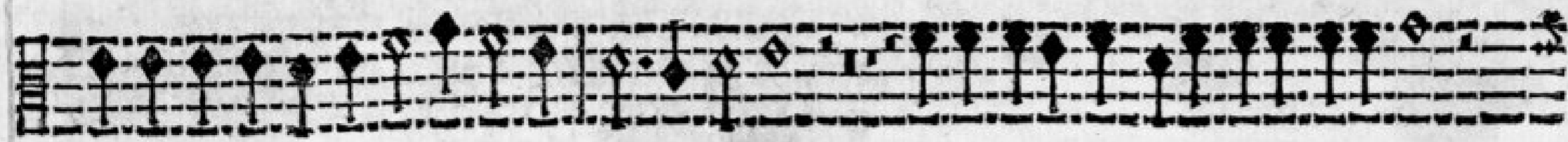
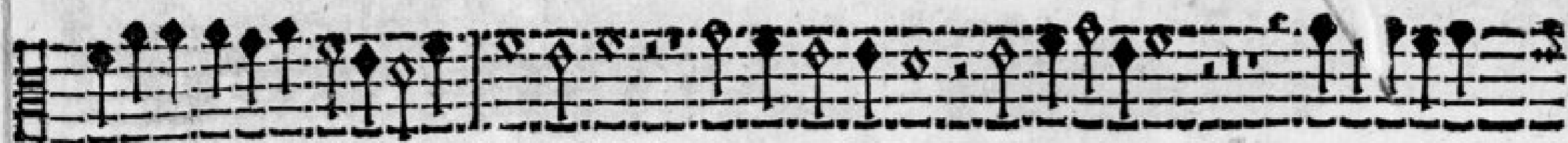


Seconda Parte,

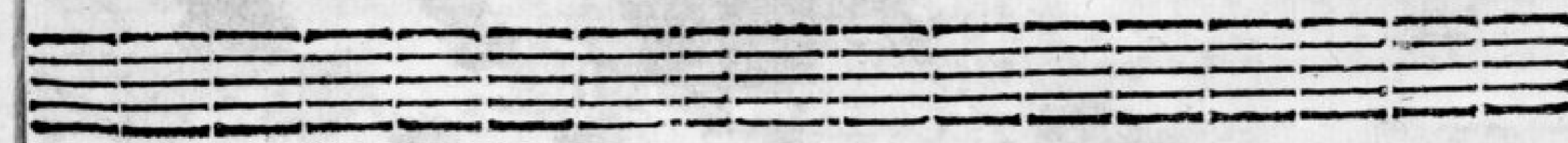
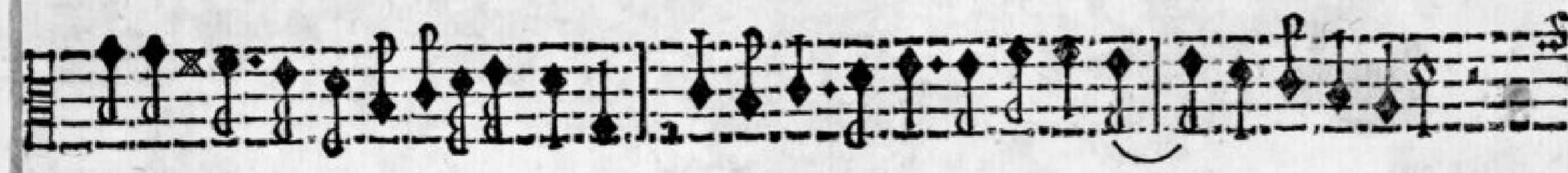
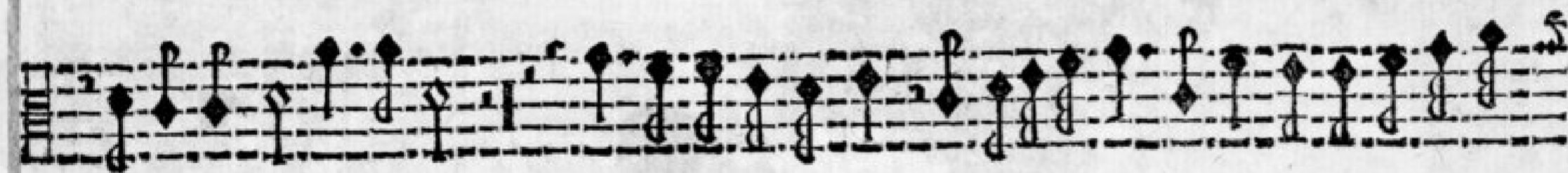
Terza Parte,



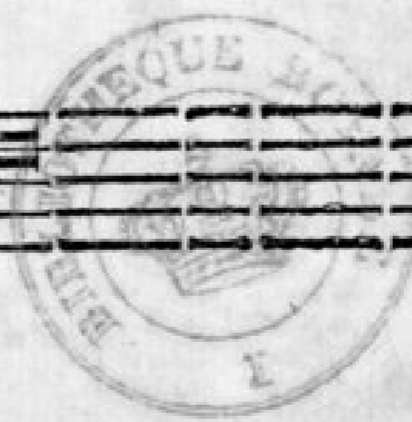
Seconda Parte.



Terrza Parte.



FINIS.



V<sup>m</sup>  
P 33  
4

# SONATE

3, 4, 5, 6 Voci

di

D. PIETRO ANDREA ZIANI

Maestro di Cappella

Della Maestà dell'Imperadrice LEONORA

*dedicate*

All' Altezza Serenissima,

di

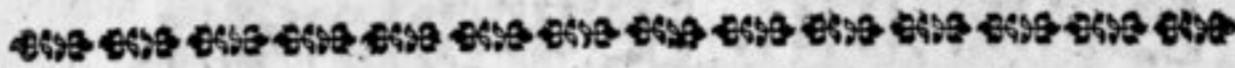
GIO: GIORGIO SECONDO

ELETTOR di SASSONIA

Opera Settima.



BASSO.



FREIBERGA

Appresso GIORGIO BUTHERO,



\* \* \*

Durchlächtigster  
Hochgebohrner Churfürst/


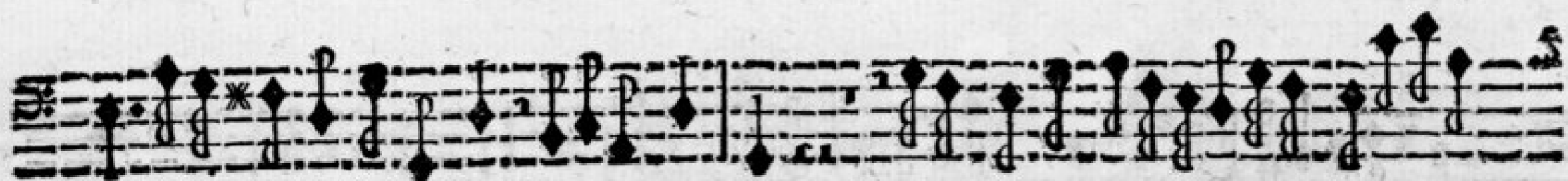
**S**chönigster Fürst und Herr / Die  
Begegnüßen Dero grossen Gnaden / zu der  
Zeit / da Euer Churfürstl. Durchläucht. mich zu  
Bedienung dero Schau-Bühne nacher Dres-  
den beruffen / waren also unermesslich / daß  
ich die hiergegen tragende Schuldigkeit un-  
ausleschlich erkennen muß: Solches unterthänigst zu  
bezeugen habe ich mich erkühnet / diese meine wenige Ar-  
beit denen Strahlen dero höchsten Ehren-Ruhm zuzu-  
eignen / Euer Churfürstl. Durchläucht. gehorsamst bit-  
tende / Sie belieben diesen finsternen Noten den Durch-  
lächtigsten Schein dero unvergleichlichen Gnaden  
und Schutzes zuertheilen / unter welchen selbige sicher ste-  
hen / und vor allem Donner des hefftigen Neids ohne  
Furcht leben: Ich aber / umb was ich ringer an Verdien-  
ste / umb so viel höher an Erkänntnis meiner unterthä-  
nigsten Verbindnis seyn / und demnach auch zu meiner  
höchsten Glori / mich iederzeit nennen werde

Euer Churfürstl. Durchläucht.

Unterthänig gehorsamster

D. Pietro Andrea Ziani.

**S**  Onata.



Aaaa 





Seconda Parte.



Terza Parte.



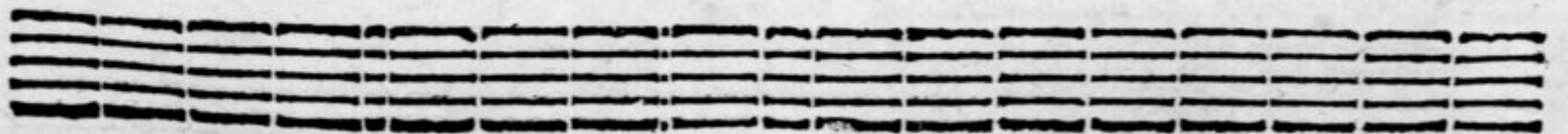
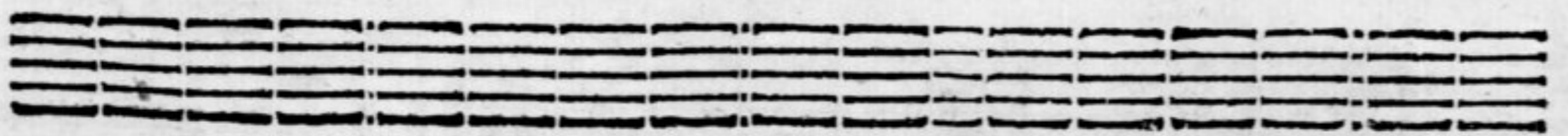
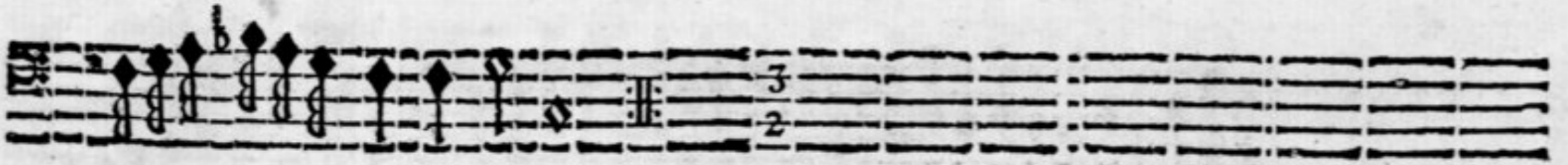
BASSO.

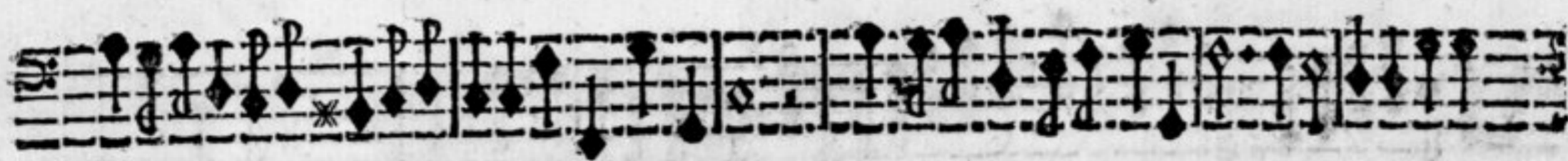
A. 3.

**S**  *Onata.*



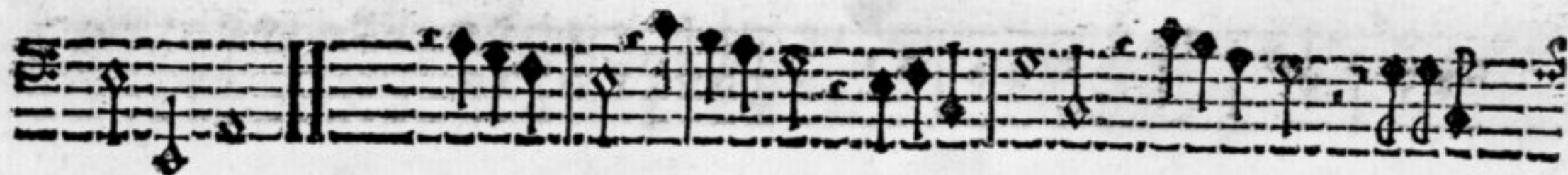
*Adagio.* 

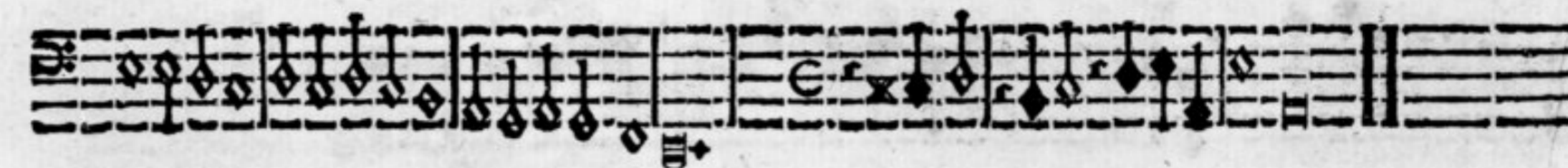
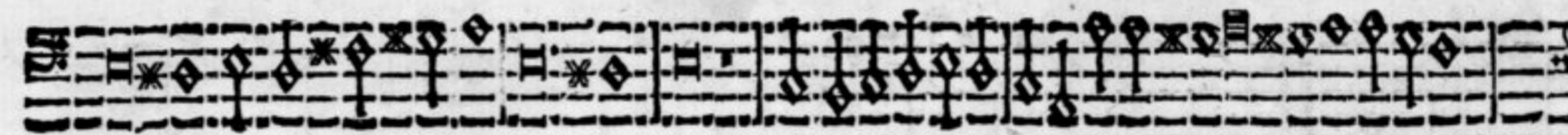
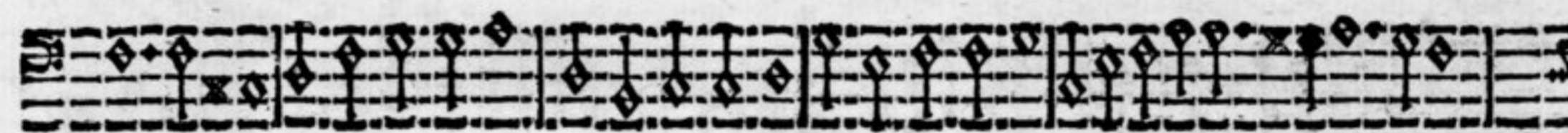
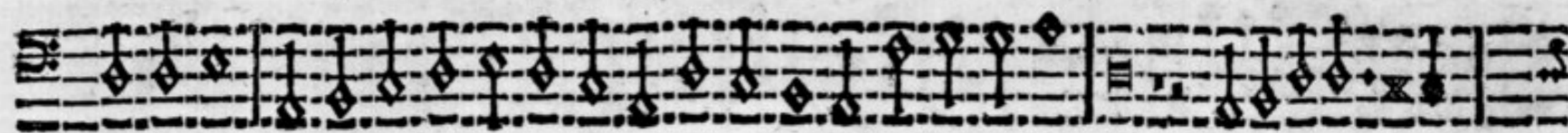
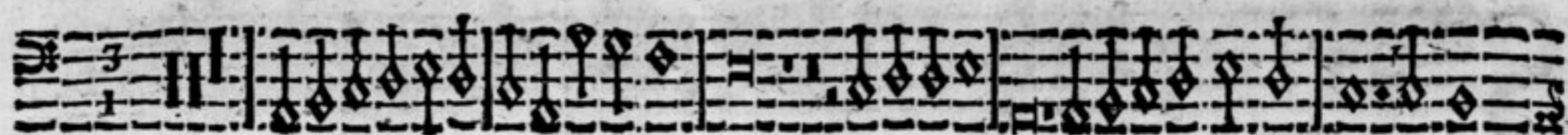




III. BASSO.

**S**  Onata.





IV.

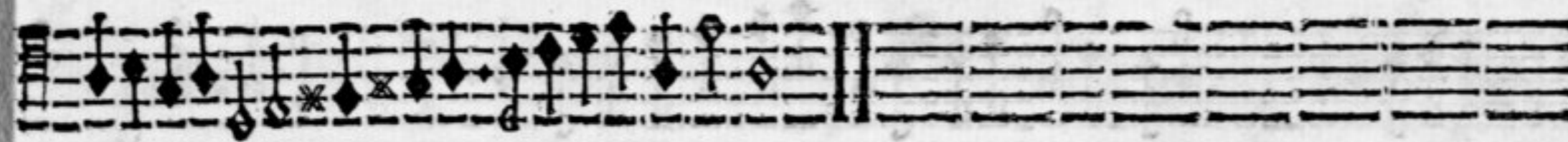
A. 3.



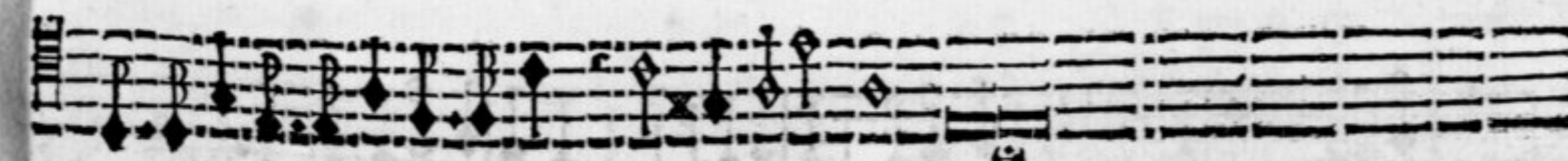
BASSO.



*Adagio.*  
Seconda Parte.



Terza Parte.



**S**  *Onata.*








*Largo.*  
  
 Seconda Parte.



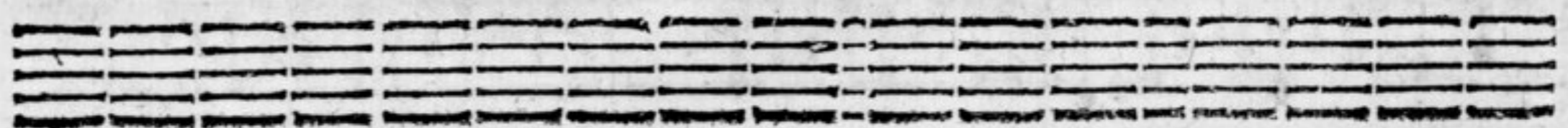
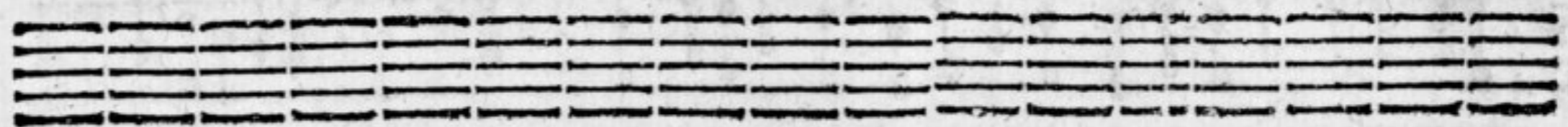
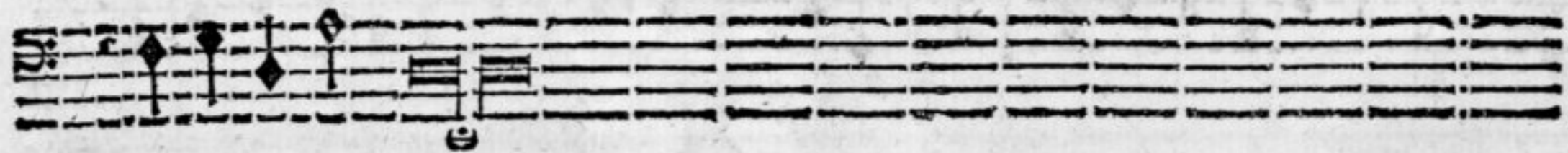
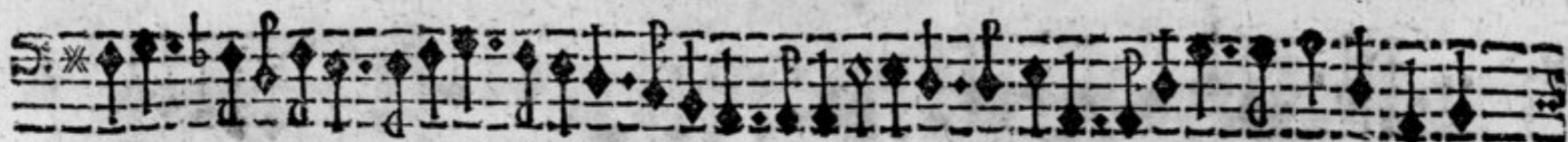




VI.

A. 3.







**S**  *Onata.*



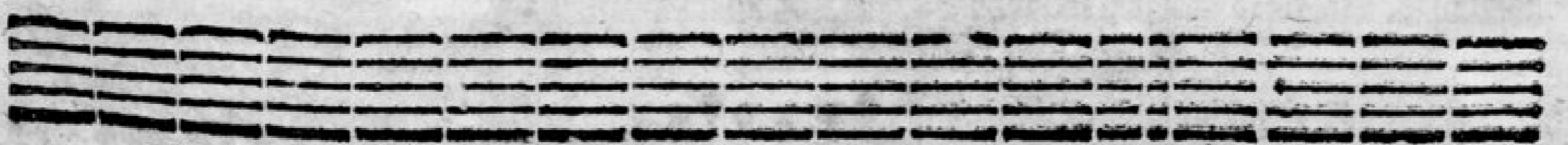

*3*  *Seconda Parte.*



*Allegro.*







Bbbb

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

Terrza Parte.

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. The staff ends with a double bar line.

VIII.

A. 4.

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. The staff ends with a double bar line.

Onata.

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

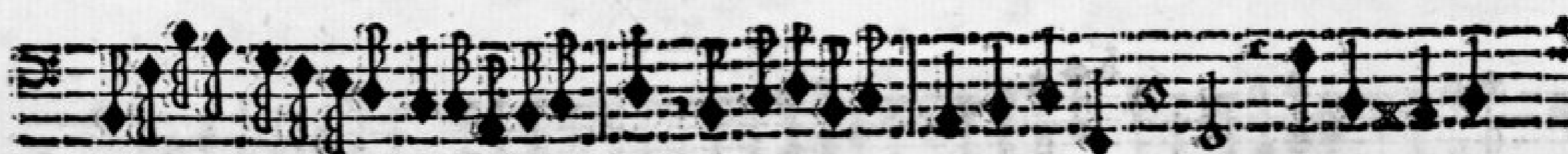
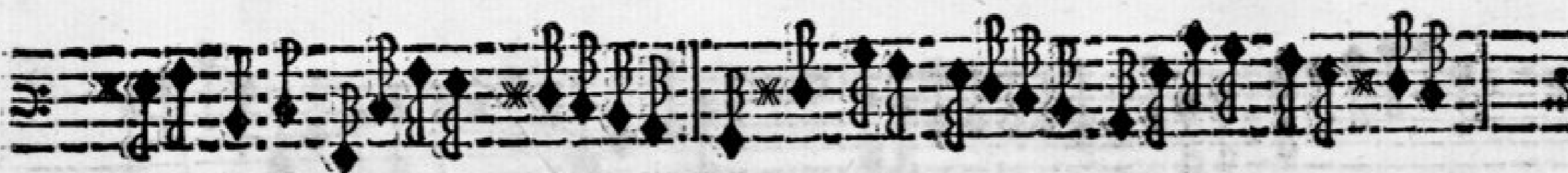
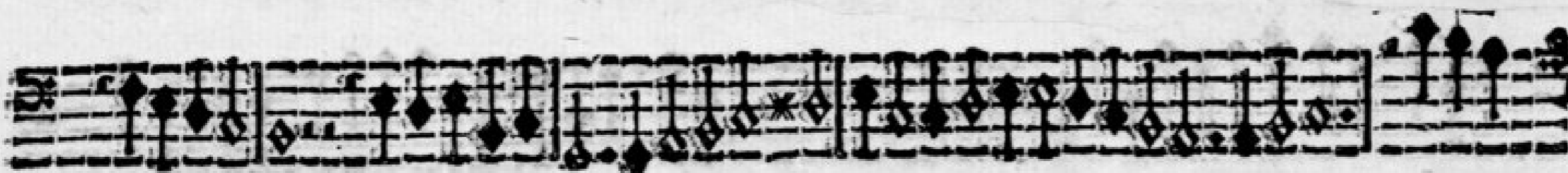
Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

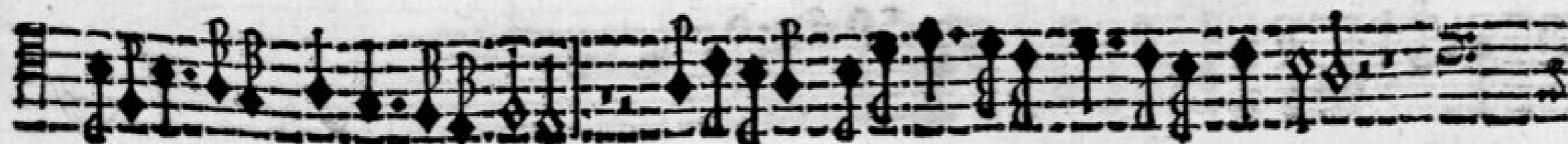
Musical staff with notes and clef. The staff begins with a C-clef and a common time signature. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes.

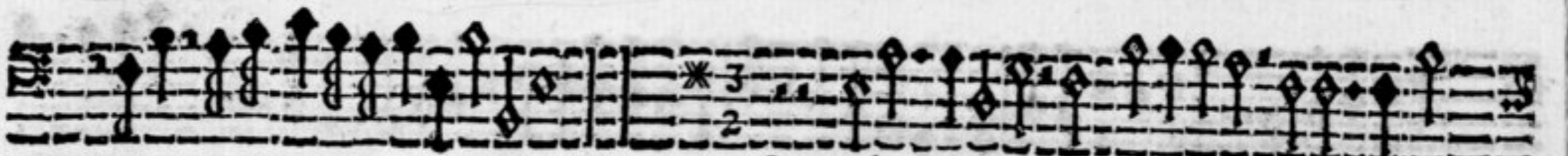
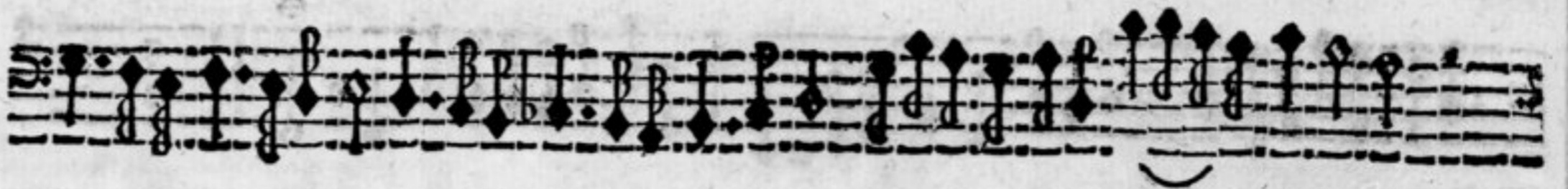


IX. A. 4.



Onata.  
Prima Parte.





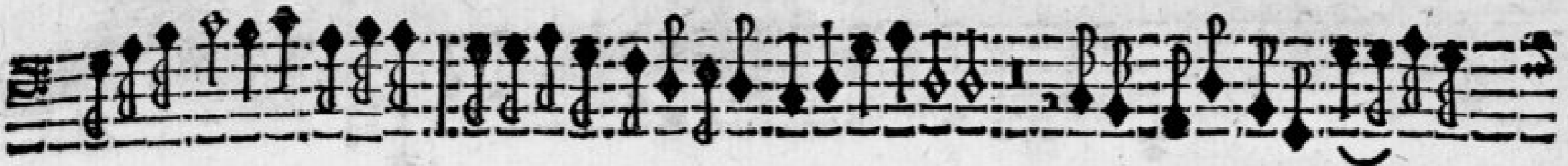
Seconda Parte.



Affetto.



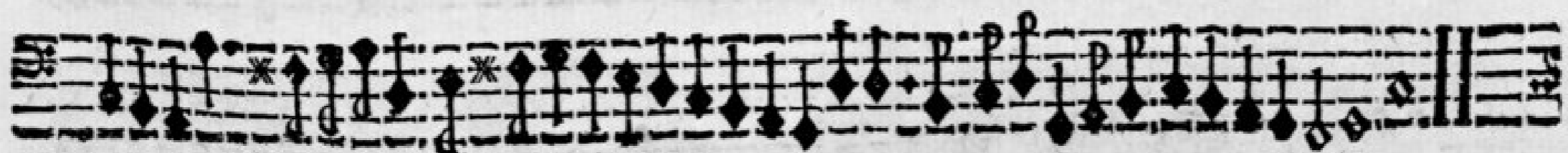
**S**  Onata.

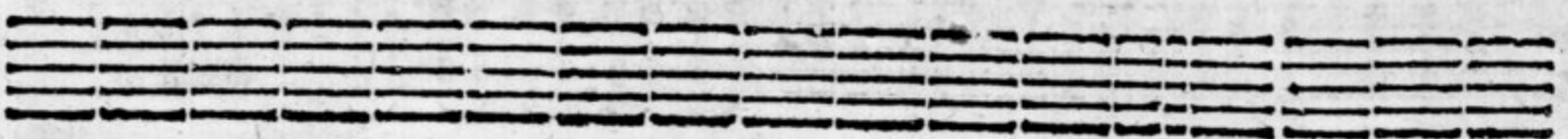
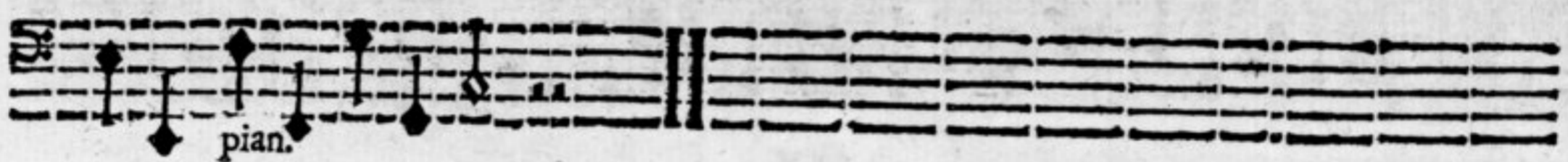





 Adagio.

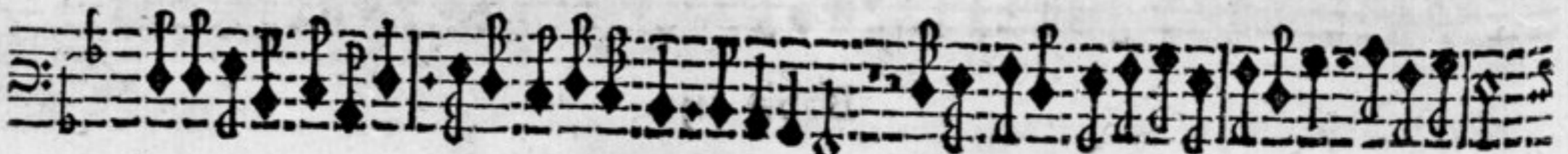




XI.

A. 4.







**S**  *Onata.*



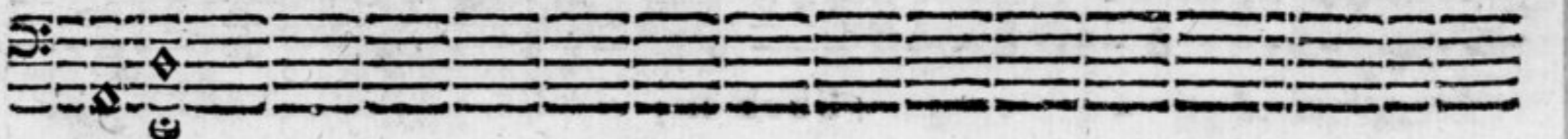




*Seconda Parte.*  
*Adagio.*







BASSO. A. 4.

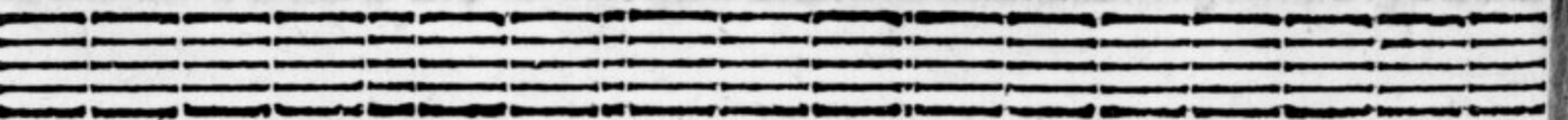
Terrza Parte.

XIII. A. 4.

S *Onata*

6  
8

Seconda Parte.



XIV. A. 4.





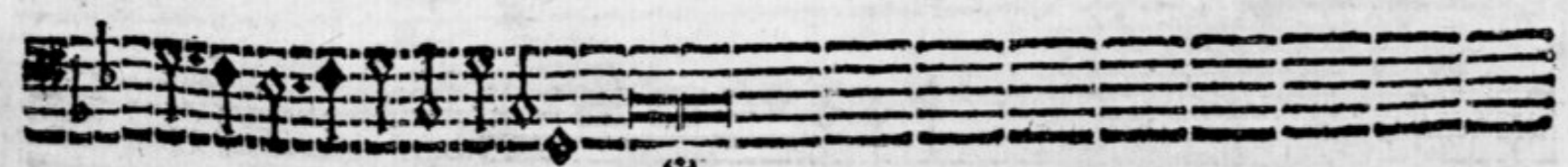
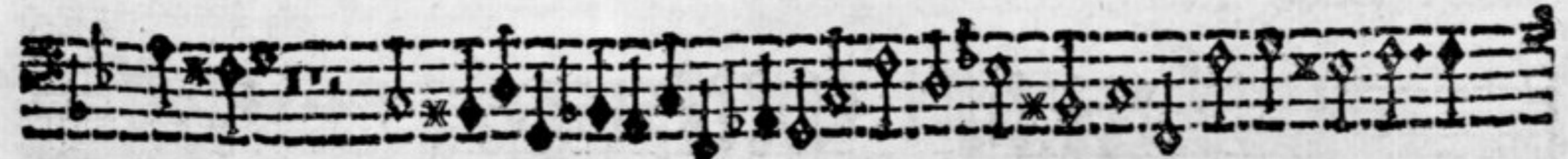
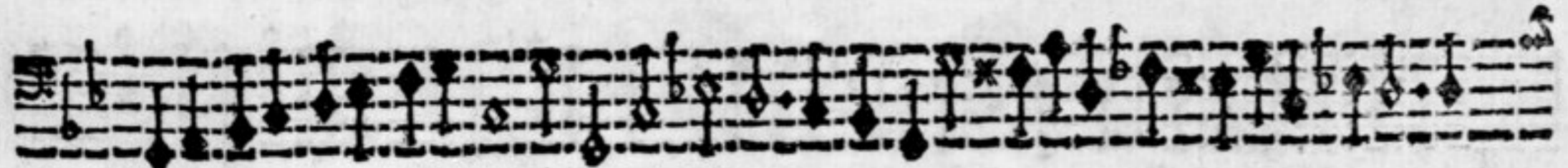
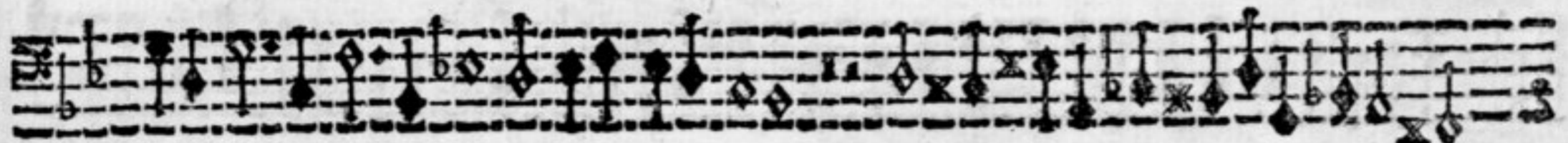
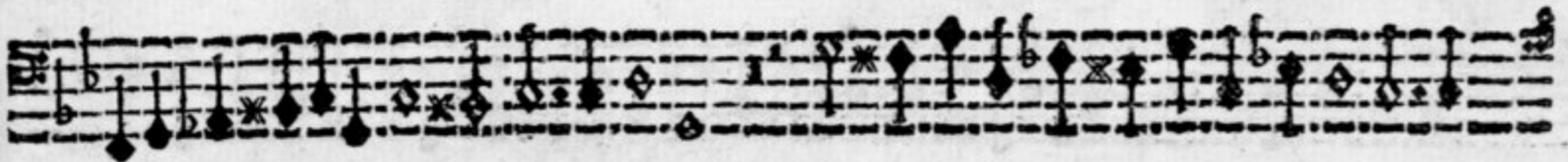
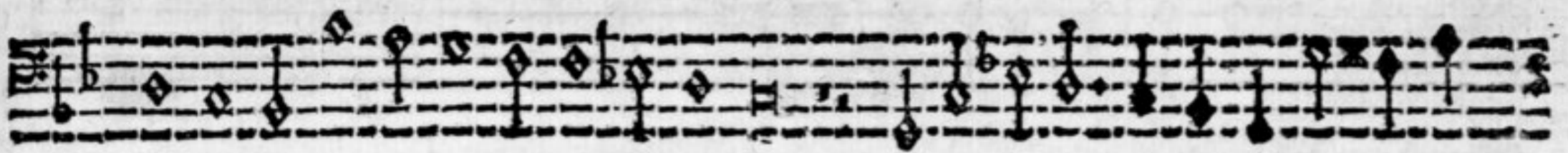
*Adagio.*  
Seconda Parte.

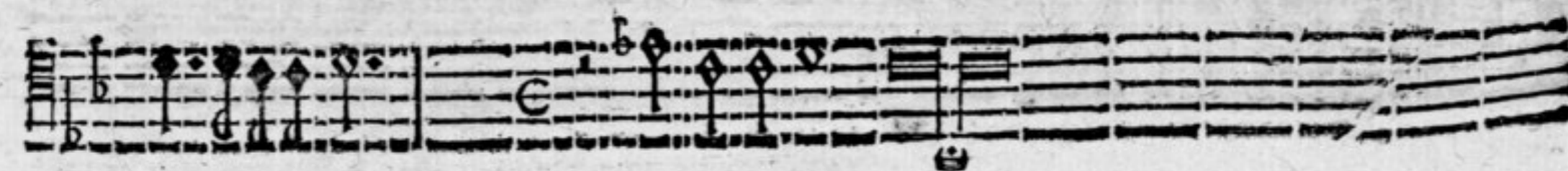
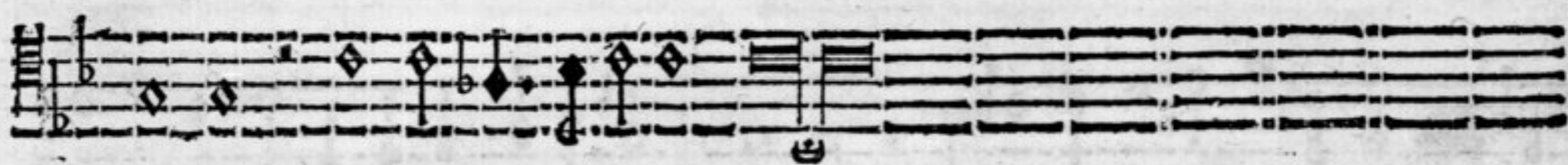
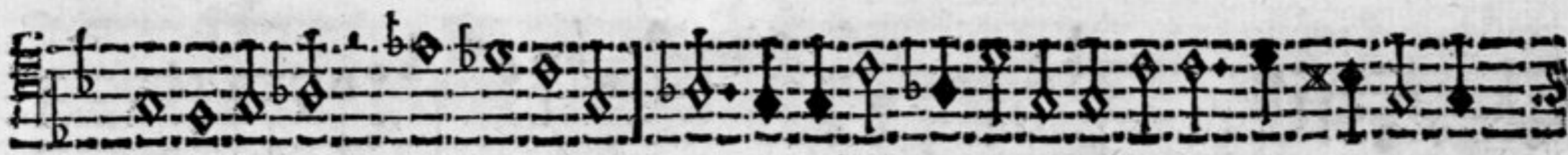
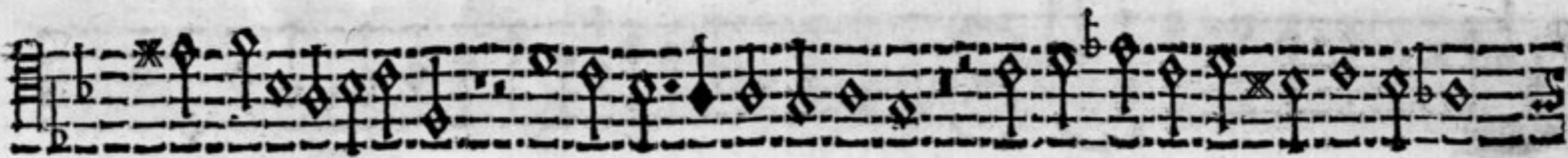


**S**  Onata.

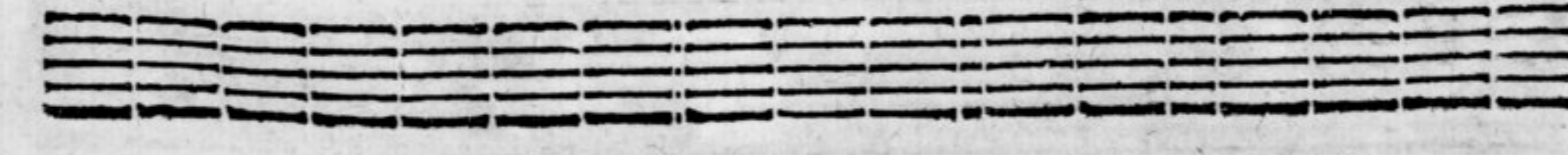
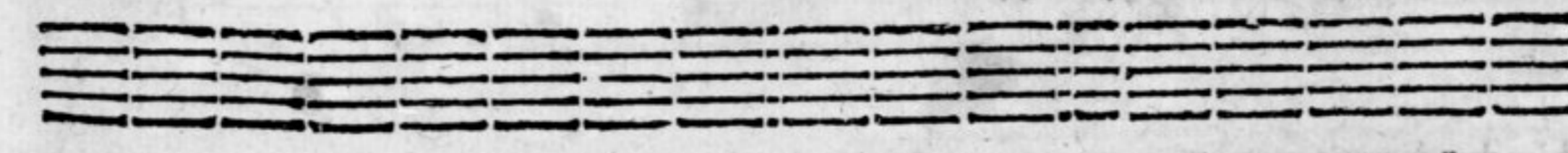
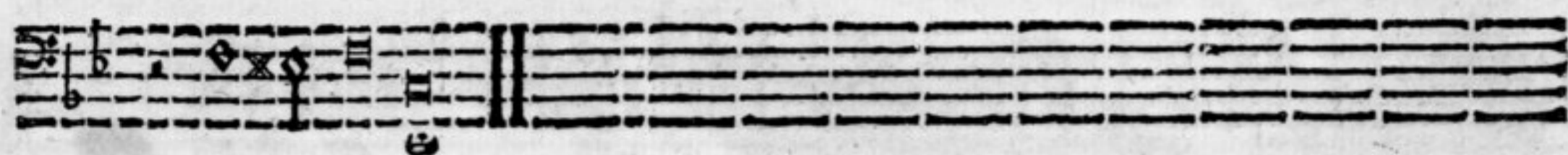
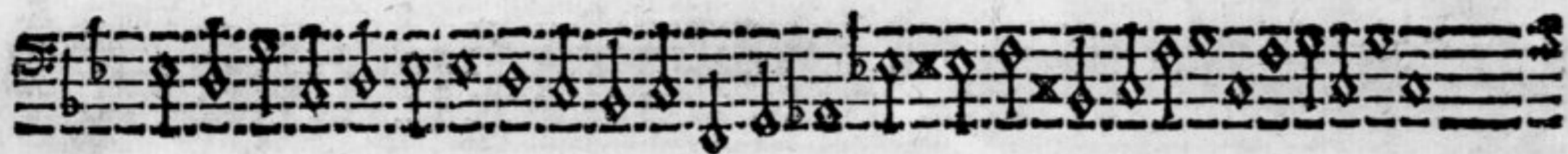


**S**  *Onata.*





XV. BASSO VIOLA,





**S** *Onata.*

*Presto.*

**S**  *Onata.*

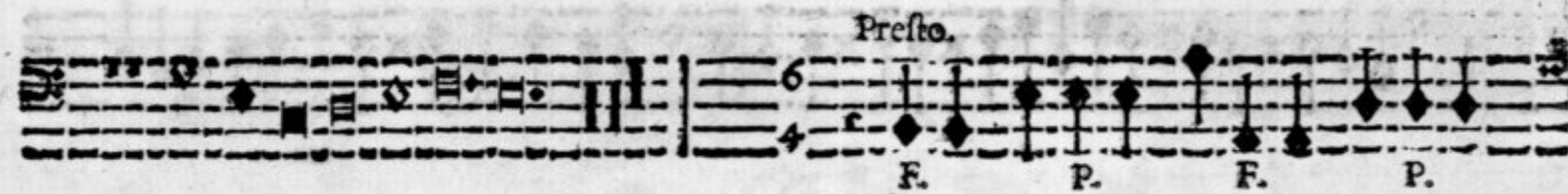






*Adagio.*

*Presto.*



F. P. F. P.

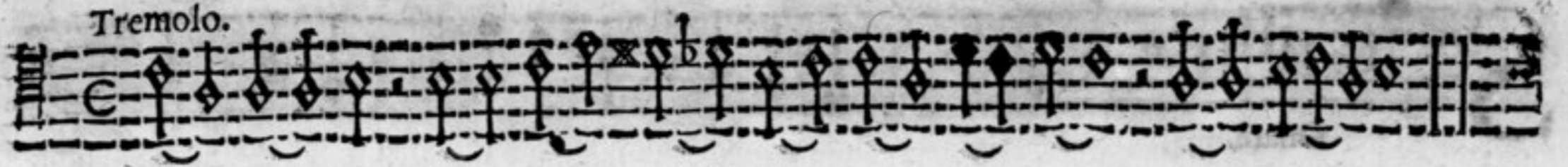


F. P. F. P. F. P. F. P.



F. P. F. P. F. P.





XVII, A. 5.





Tremolo.



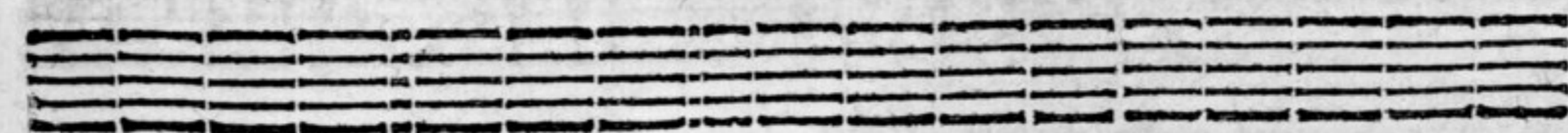
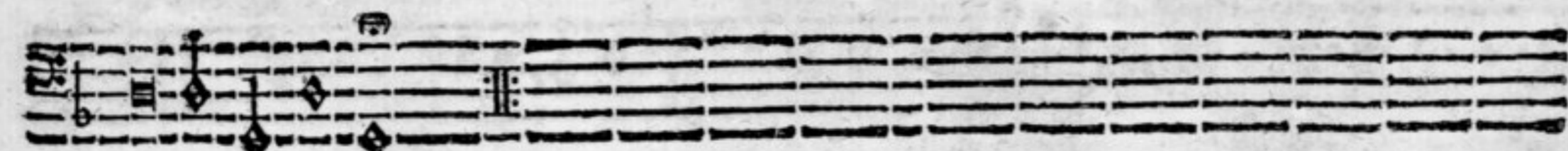
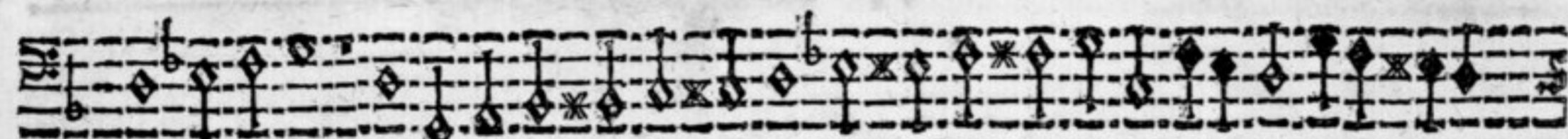
Adagio.

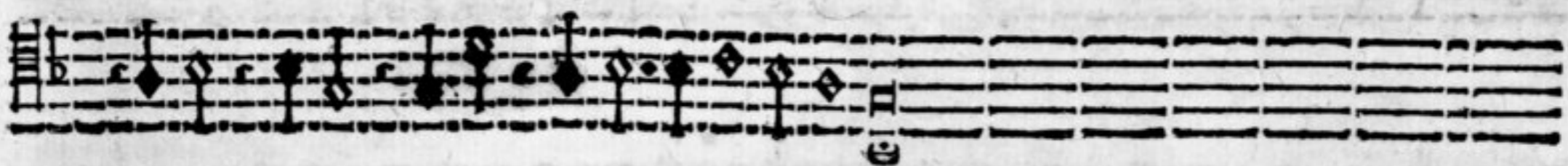
XVII.

A. 5.



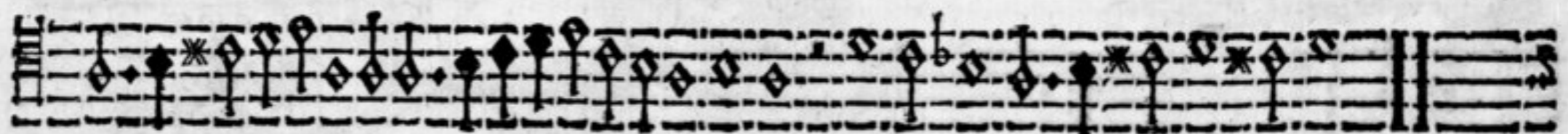
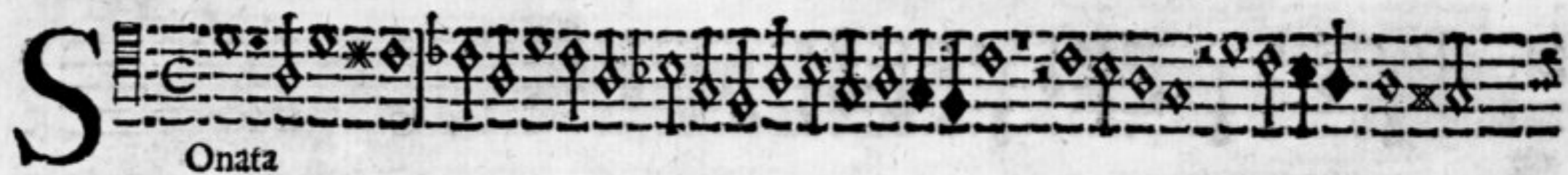
Onata.





XVIII.

A. 50



BASSO VIOLA.

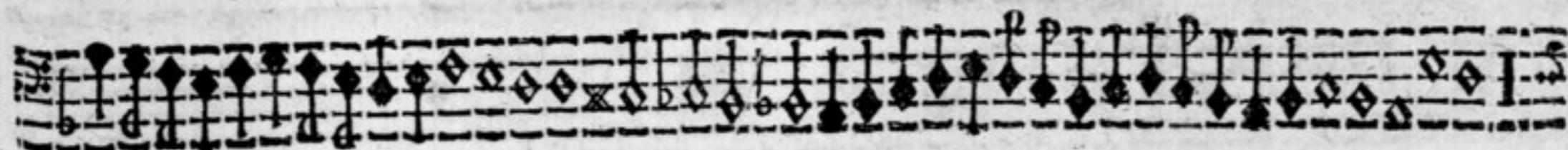
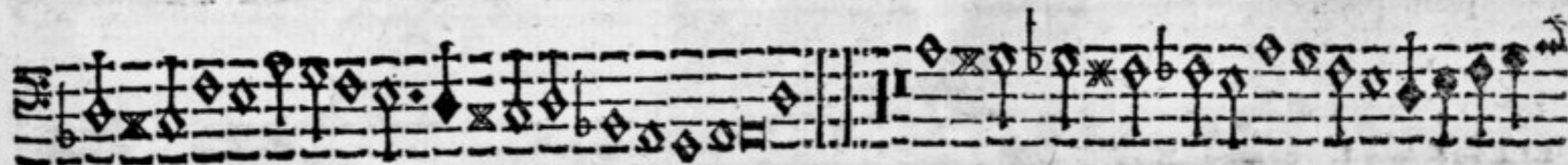
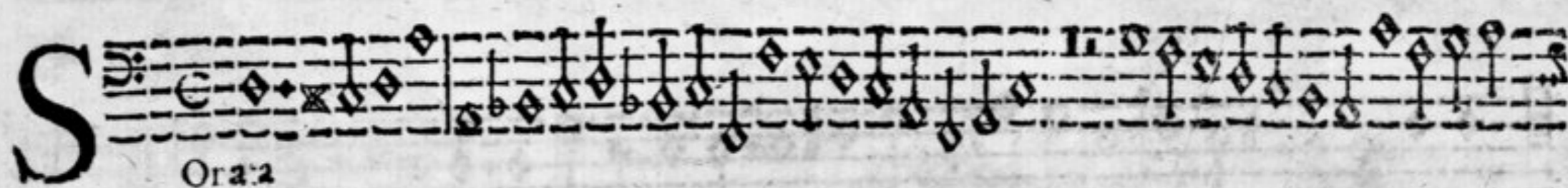
A. 5.

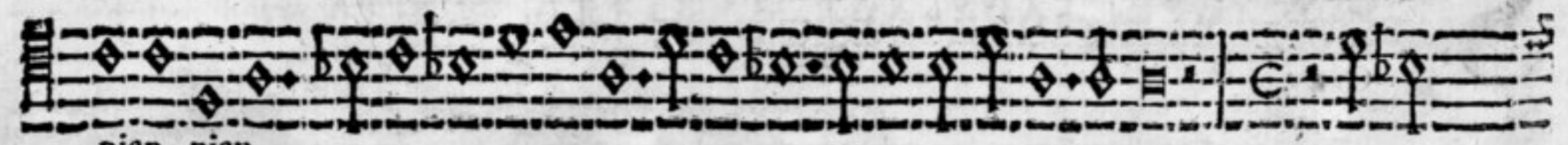
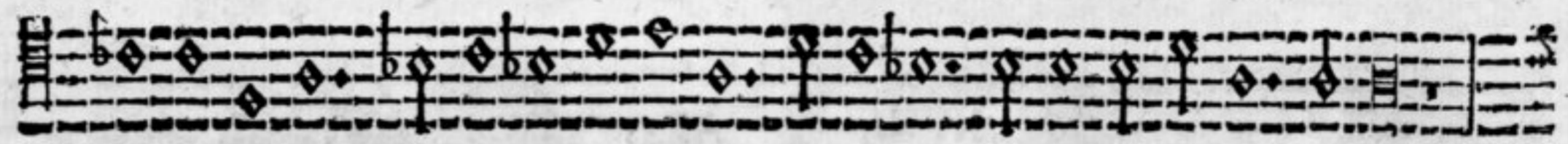
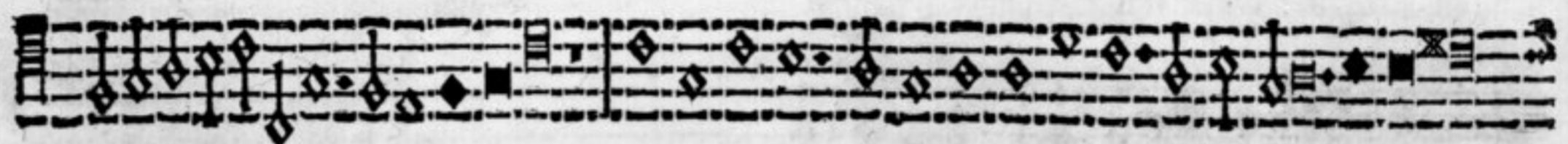
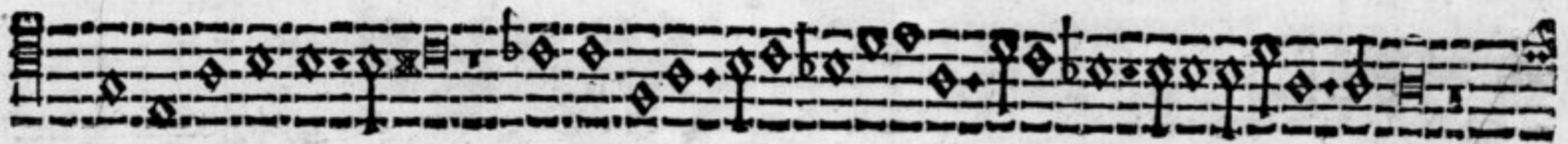
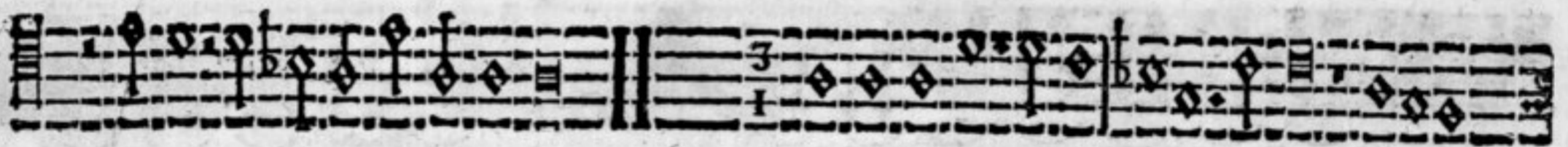
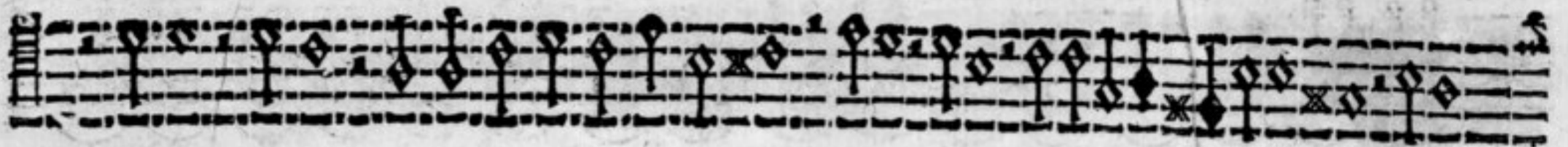
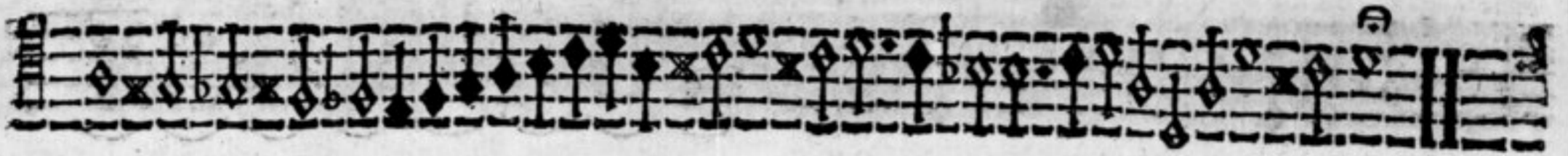
32



XVIII.

A. 5.





pian. pian.

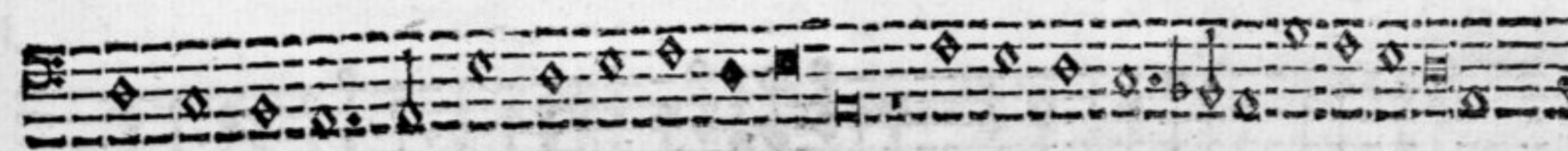
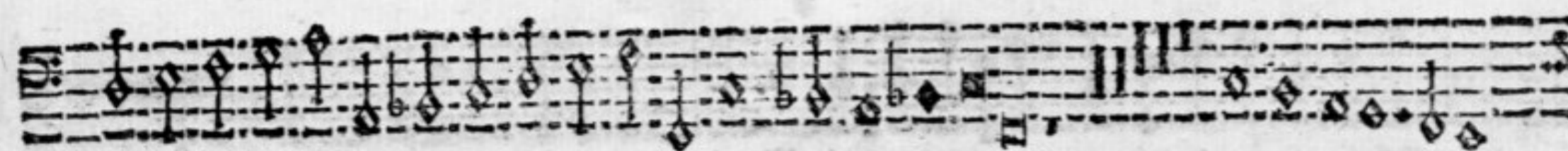


6

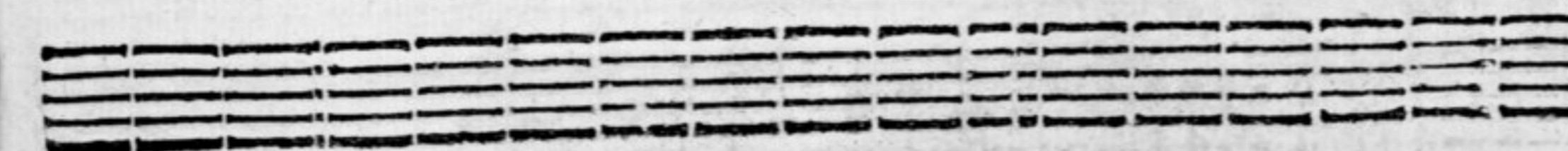
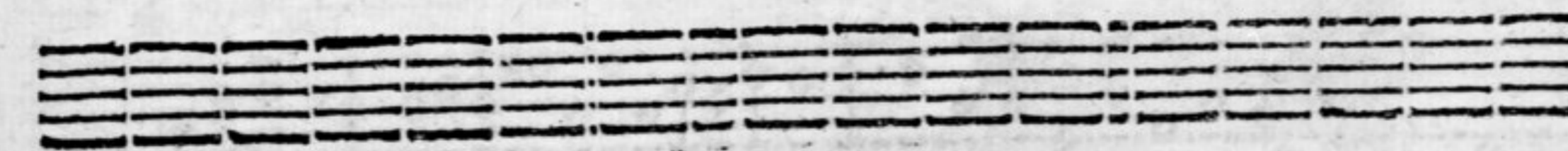
BASSO VIOLA



Adagio.

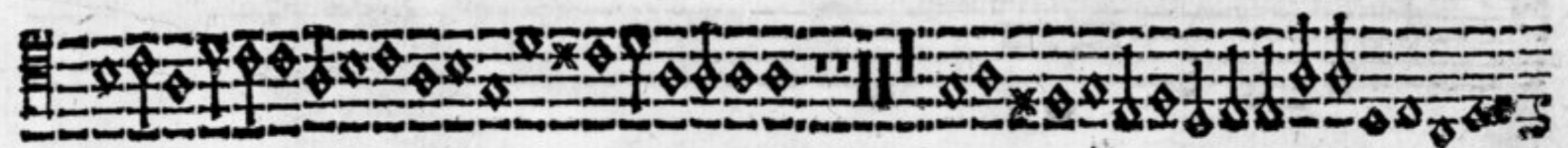
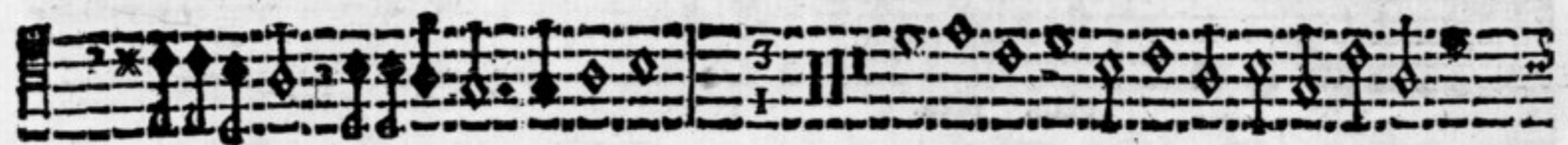


pian. pian.





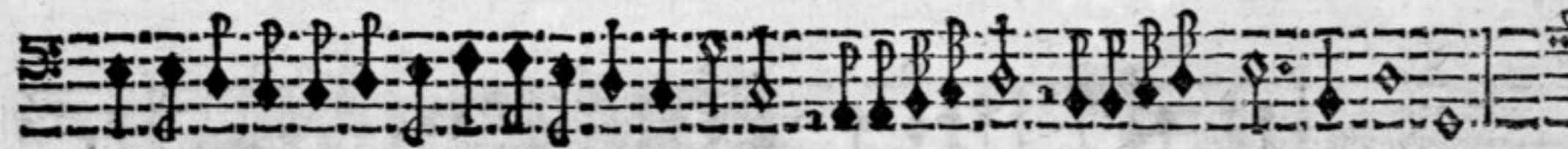
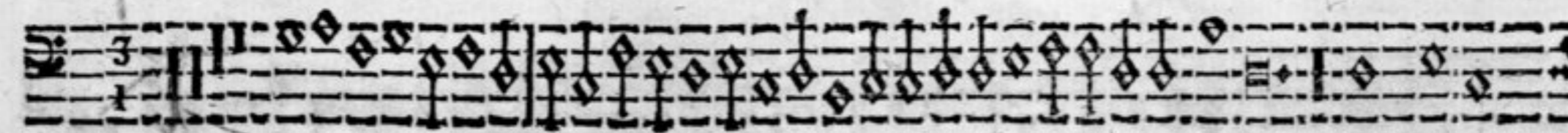
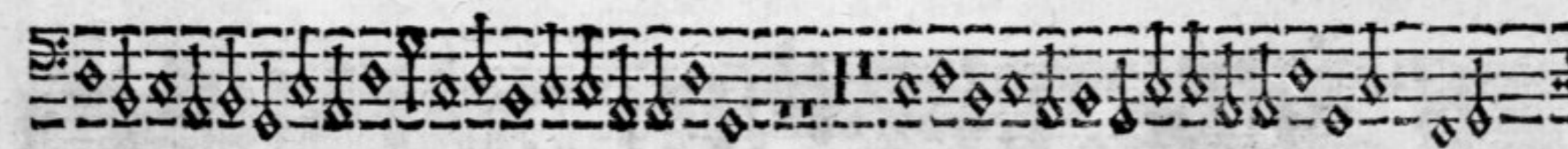
**S**   
Onata.



**S**  Onata.





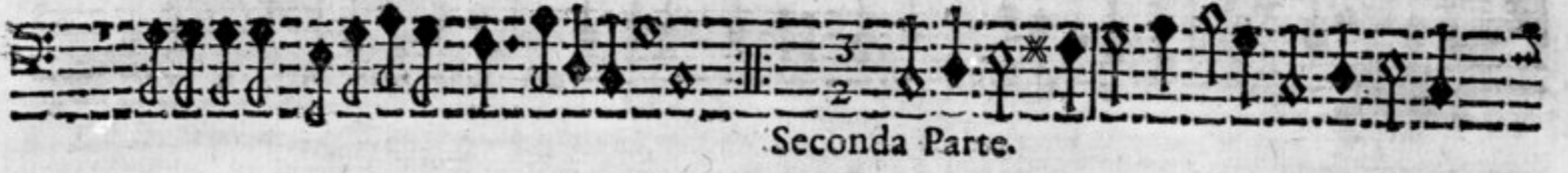







Dddd

**S** 

Onata.

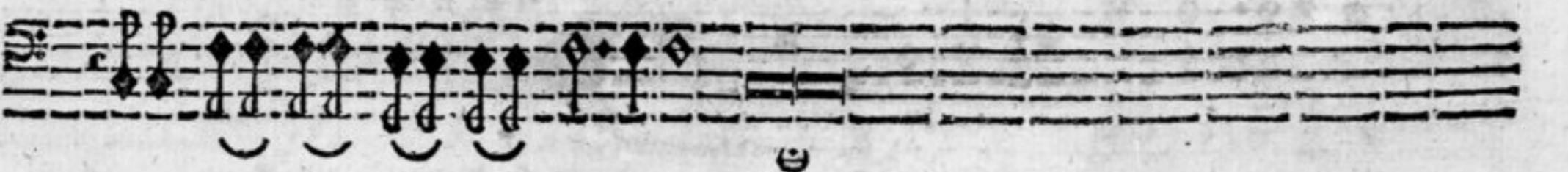
Seconda Parte.






Terza Parte.






**S**   
 Onata

  
 Seconda Parte.





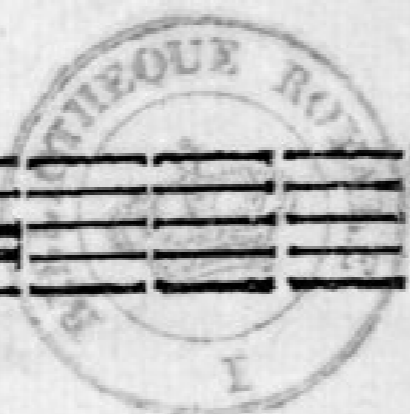


   
 Terza Parte.







Vm  
533  
5

# SONATE

3, 4, 5, 6 Voci

di

D. PIETRO ANDREA ZIANI

Maestro di Cappella

Della Maestà dell'Imperadrice LEONORA

*dedicate*

All' Altezza Serenissima

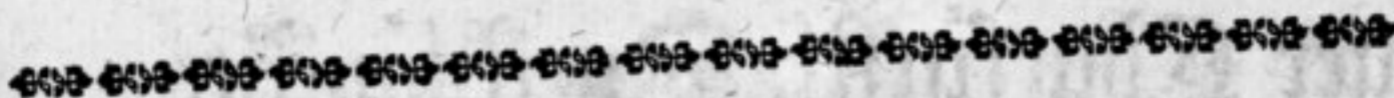
di

## GIO: GIORGIO SECONDO

ELETTOR di SASSONIA

Opera Settima...

# ORGANO.



FREIBERGA

Appresso GIORGIO BEUTHERO,

Vm 7. 1481



\*  
\* \*  
Durchlächtigster  
Hochgebohrner Churfürst/

**S**chönigster Fürst und Herr / Die  
Begegnußen Dero grossen Gnaden / zu der  
Zeit / da Euer Churfürstl. Durchläucht. mich zu  
Bedienung dero Schau-Bühne nacher Dres-  
den beruffen / waren also unermesslich / daß  
ich die hiergegen tragende Schuldigkeit un-  
ausleschlich erkennen muß: Solches unterthänigst zu  
bezeugen habe ich mich erkühnet / diese meine wenige Ar-  
beit denen Strahlen dero höchsten Ehren-Ruhm zuzu-  
eignen / Euer Churfürstl. Durchläucht. gehorsamst bit-  
tende / Sie belieben diesen finsternen Noten den Durch-  
lächtigsten Schein dero unvergleichlichen Gnaden  
und Schutzes zuertheilen / unter welchen selbige sicher ste-  
hen / und vor allem Donner des beissigen Neids ohne  
Furcht leben: Ich aber / umb was ich ringer an Verdien-  
ste / umb so viel höher an Erkänntnis meiner unterthä-  
nigsten Verbindnis seyn / und demnach auch zu meiner  
höchsten Glori / mich iederzeit nennen werde

Euer Churfürstl. Durchläucht.

Unterthänig gehorsamster

D. Pietro Andrea Ziani.

ORGANO. A. 3.

13&14

*con fineffaroff  
icy fort mof  
plaine?*

First musical staff with notes and fingerings (6, 34, 3, b).

Second musical staff with notes and fingerings (6, 34, 34, 6).

Third musical staff with notes and fingerings (6, b).

Fourth musical staff with notes and fingerings (6, 5, 53, 56, 56, 56, 56, 6, b, 5, 3).

Fifth musical staff with notes and fingerings (6, 5, b, b, 5, 56).

Sixth musical staff with notes and fingerings (6, 5, 6, 56).

XI. A. 4.

**S** Onata.

Seventh musical staff with notes and fingerings (6, 6, 9, 5, 7, 4, 3).

Eighth musical staff with notes and fingerings (2, 2, 6, 76, b5, 5, 5, 5, 5, 8, 7, 4, 3).

Ninth musical staff with notes and fingerings (4, 2, 6, 4, 2, 6, 76, b, 5, 6, 5, b, b, 76, 76, b).

Tenth musical staff with notes and fingerings (b6, 10, 6, b5, 9, 6, 5, 43, 2, 4, 6, 2, 6, 76, b).





**S** 

Onata.  
Prima Parte.












Adagio.  
Seconda Parte.



Allegro.

A

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes with various ornaments and rests. The middle staff is in bass clef, also with eighth and sixteenth notes and rests. The bottom staff is in treble clef and contains a series of notes with rests, ending with a double bar line. Above the staves are numerous performance markings, including '6', 'b', and 'X' symbols.

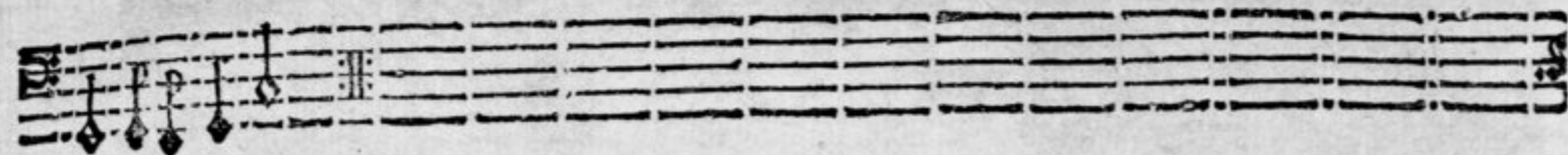
Allegro.  
Terza Parte.

II. a. 3.

This system contains four staves of music. The top staff is in treble clef and begins with a large 'S' time signature. It contains a series of notes with rests. The second staff is in bass clef, the third in treble clef, and the fourth in bass clef. All staves contain notes and rests. Above the staves are performance markings including '6', '43', and '343'.

Onata.  
Prima Parte.

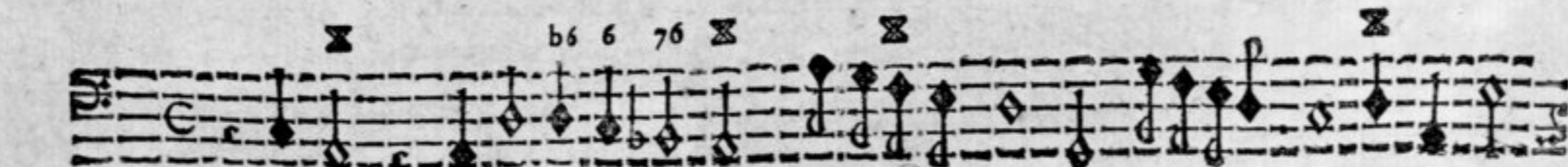
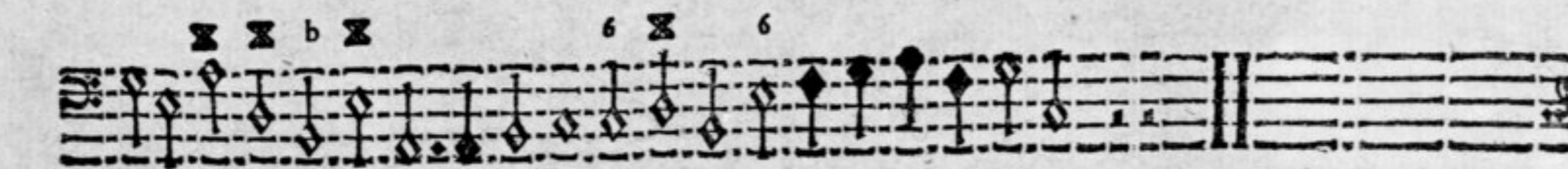
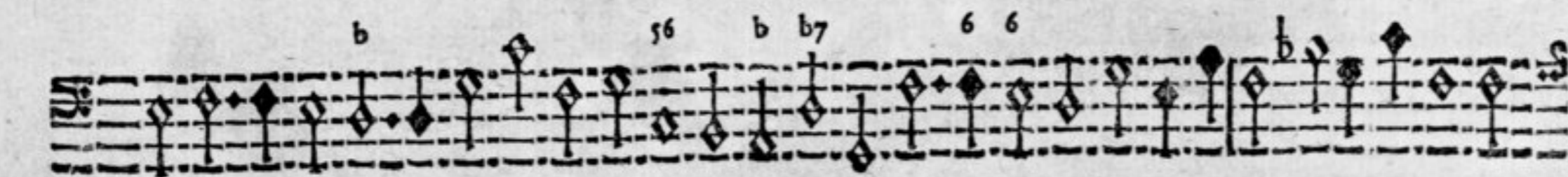
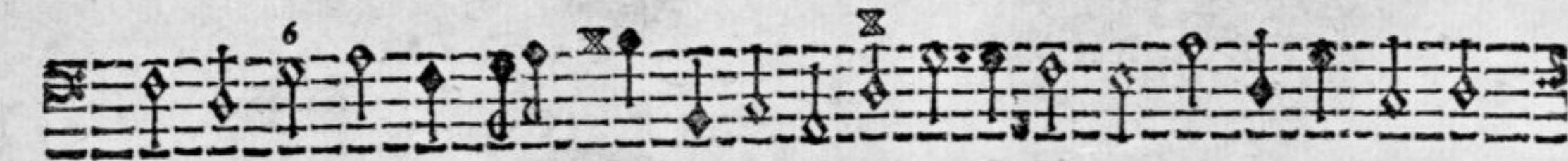
ORGANO, à 3



Seconda Parte,



Terrza Parte,



Quarta Parte,

ORGANO a 3.

presto      pian,      forte,      pian,  
 b      x

forte,

III. A 3

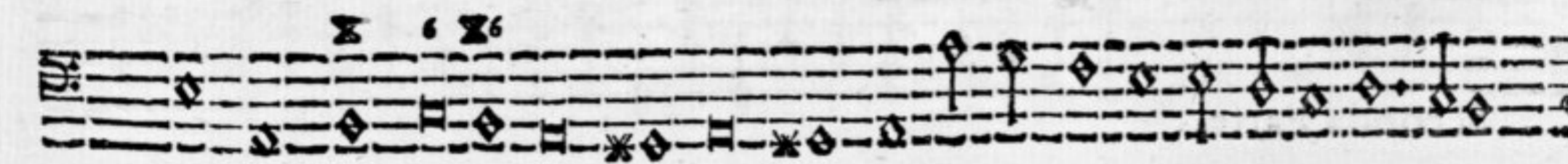
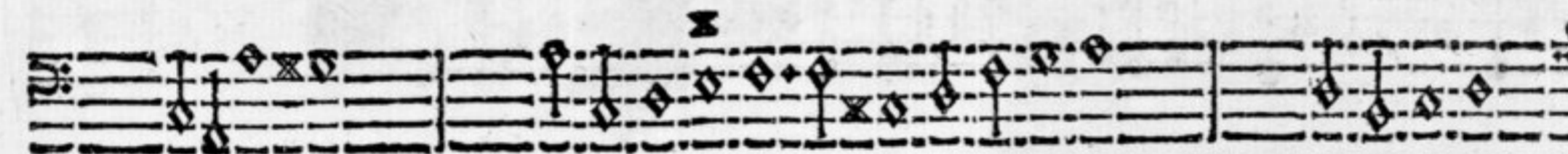
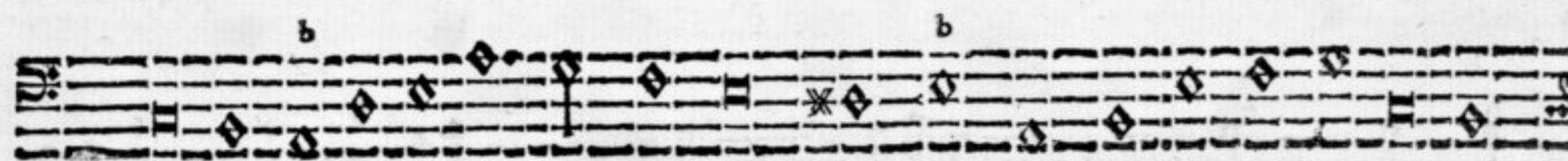
**S** Onata.

41

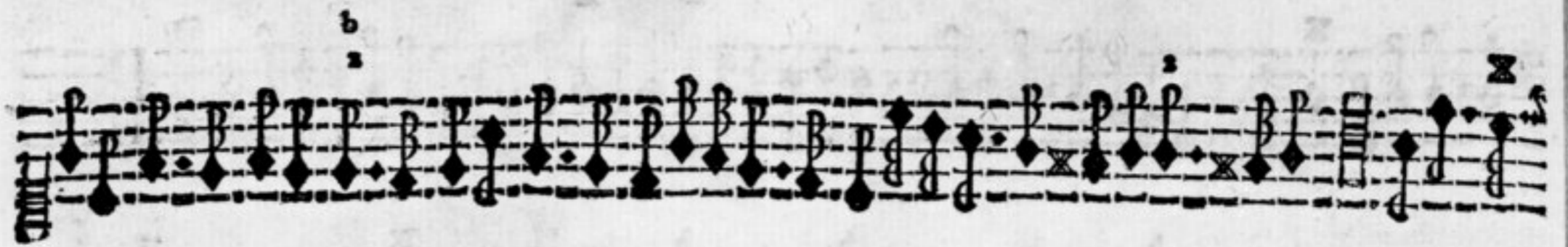
x 143 b      343 6

Adagio.

6      6 b      6 b      x

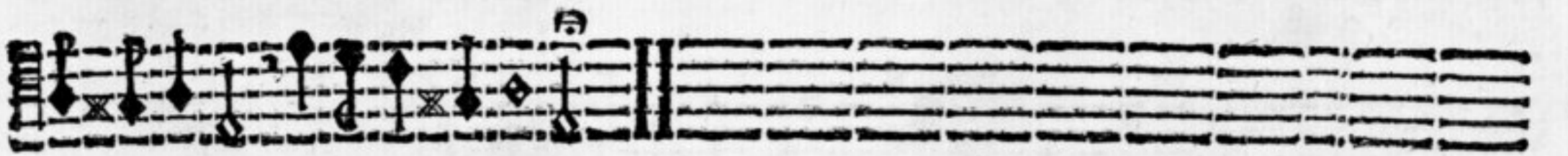


**S**  Onata,









 98 4 9 6 7 56

Seconda Parte,

 76 34 43 5 6 8 10 5 b 98 76

Terza Parte.

V.

A 3.

**S** *Onata, Allegro,*

ORGANO, A 3,

Musical staff with notes and fingerings (4, 3, 5, 6).

Musical staff with notes, fingerings (5, 5, 2, 6, 7), and the text "Seconda parte. Largo." below it.

Musical staff with notes and fingerings (7, b).

Musical staff with notes and fingerings (6, 6, b, b, 6).

Musical staff with notes and fingerings (6, b, b).

Musical staff with notes and fingerings (b, 6).

Musical staff with notes, fingerings (b, 7, b, 6, 7, b, 6, b, 5, 76), and the text "Terza Parte. Adagio. Allegro." below it.

Musical staff with notes and fingerings (2, 76, 6, 76, 2, 56, b).

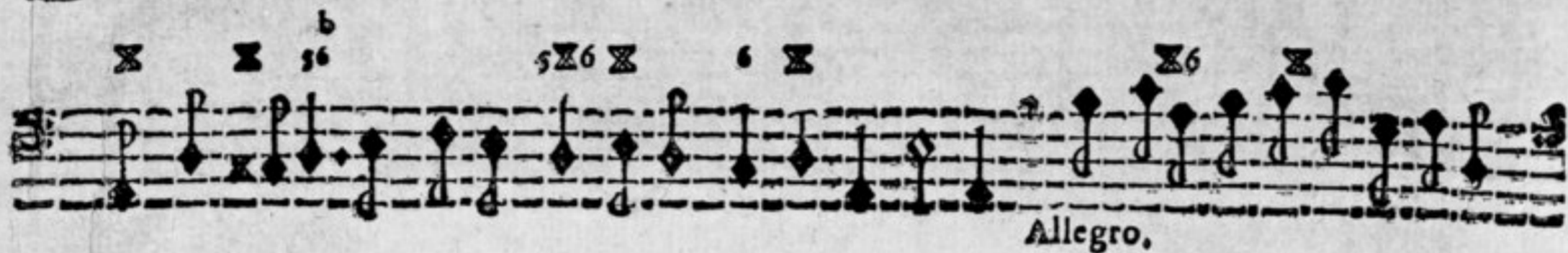
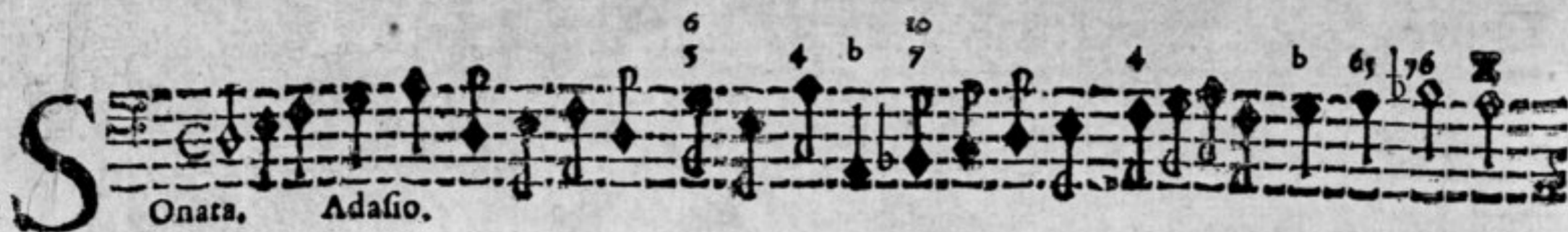
Musical staff with notes and fingerings (6, 7, 6, 7, 5, 6, 76, 6, 2, 76, b, 4, 3, 56).

Musical staff with notes and fingerings (3, 4, 6, 343).




ORGANO  $\text{a } 30$

**S**  $\text{Onata. Adagio.}$



**Allegro.**



The first system consists of three staves of musical notation. The top staff begins with a treble clef and contains several measures of music with notes, rests, and accidentals (flats). The middle staff continues the melodic line. The bottom staff appears to be a lower register or accompaniment, with some notes and rests. There are various markings above the staves, including numbers like 6, 76, 2, 76, b6, 4, 3, and symbols like a square with an X.

VII. A. 4

The second system begins with a large, bold letter 'S' on the left, followed by the word 'Onata' in a smaller font. The notation continues on three staves. The top staff has a treble clef and contains a series of notes with various accidentals and markings. The middle and bottom staves continue the piece with similar notation. There are several 'X' symbols in squares scattered throughout the system, along with numbers like 34, 3, 76, b, b2, 2, 2, 3, 4, 3, 6, 76, and 76.

Seconda Parte.

The third system consists of two staves of musical notation. The top staff continues the piece with notes and rests. The bottom staff also contains musical notation. At the bottom of the page, the tempo marking 'Allegro.' is written in a bold, italicized font. There are various markings above the staves, including flats (b), 'X' symbols, and the number 7.

7 b b 7 6 2 2 6 b 7 b 7 7<sup>6</sup>

b a 2 76 65 6 b

6 76 6 b6 43 7 5

Terrza Parte.

2 7 5 4 3 5 6 23 56 76 6 2 b

43 6 5 6 43 43 76 b 6 6

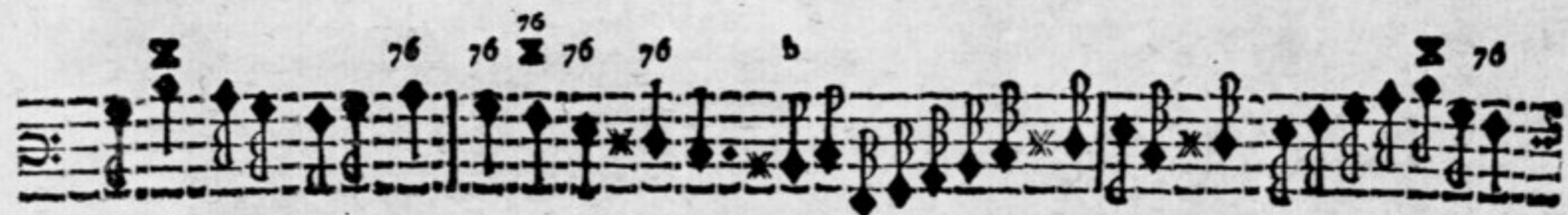
6 43 6 5 3 6 76 7

b6 b b 7 b 7 65

IIX. A. 4.

S Onata, 6 6 b 7 6 2

6 6 b 7 6 2



76 76 b b 43 7 43 43 9 76 71 73 7

X. A. 4.

**S** Onata.

76 b 76 76 76 76 76 76

b 76 b 6 6 5 6

67 34 43 6 5 b 4 6 b6 5 6 2

76 7b6 6 43 75 b b 5 76 4 2 6 76

6 4 76 76 6 76

5 6 b 2 6 76 76 76 76

7 6 7 7 43  
Adagio.

Adagio.

76  
Allegro.

3 2 5

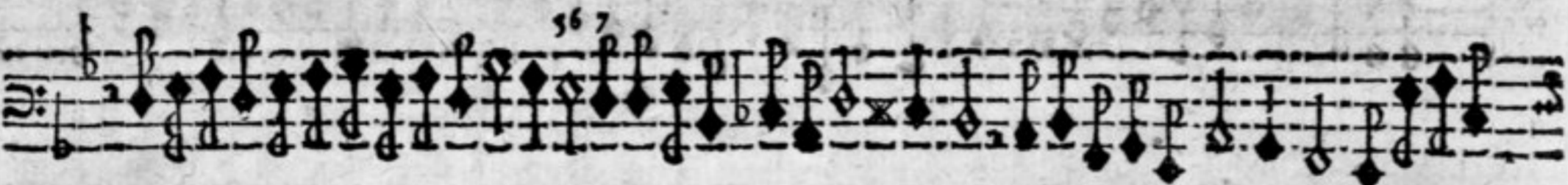
b 6 6 b

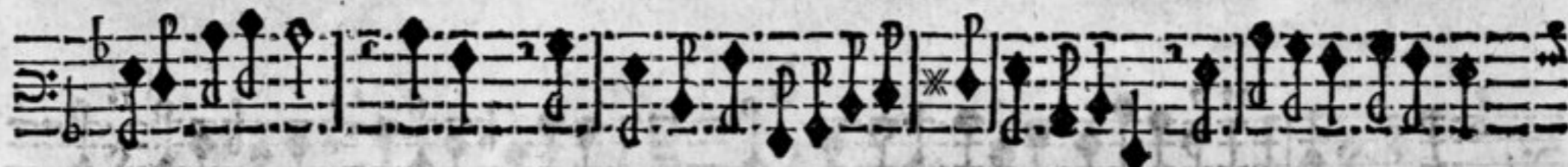
b

6

XI. A. 4.

S  
Onata.





XII, A. 4.





6 6 7 6 b

b 6 6 6 6

5 6 7 6

Adagio. piano. forte

Seconda Parte.

7 6 b b 7 4 3 4 3

4 7 6 b 6 b 3 5

6 7 b 7

7 6

b

Terza Parte.

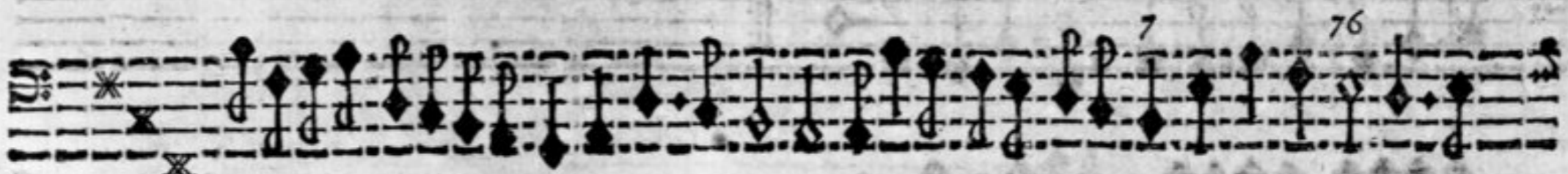
6 5 4 4 3 6 b 7 6 6 b 5 6 7 6 6

7 6 6 b 2 6 4 b 4 4 4



XIII.

A. 4.



Seconda Parte.

XIV. A 4.

Onata.

B iij



Adagio.  
Seconda Parte.



ORGANO, A. 4.

Terza Parte.

XV. A. 5.

S Onata.

76 56  
 76 56 65  
 7 43 b b b b

b 9 76 56 4  
 5 8 b5 76 2 76 76 34 3 b 43 b 43 6

c b 76 76  
 b 43 b b

b 6 76  
 b 6 76

b 2 b 2 32 6 76 56 2b 2b b 73 b

b5 6 2b 2b 65 43 b

7 b b b 76 b5 b 7 b 7 b 7 b b 7 b b 7 3 b5

b 2b 2b b5 56 765 8  
 7

6 6 b 76 b 4 6 4 6 6  
 2 2 6 2 6 2

Segue.

4 2 4 2 6 b b 5 5 9 10 4 2 6 2 b6 7 7 b5 43

4 3 8 6 7 b 7 2 4 6 2 4 2 6 2 b b7 6 5

4 6 4 b7 7 b 7 b5 43 6 b5 b9 5 b b b b b b

6 4

6 b5 7 7 43 7 7 43 43

7 76 4 4 3 b b 43

b 4 4 3 4 3 6

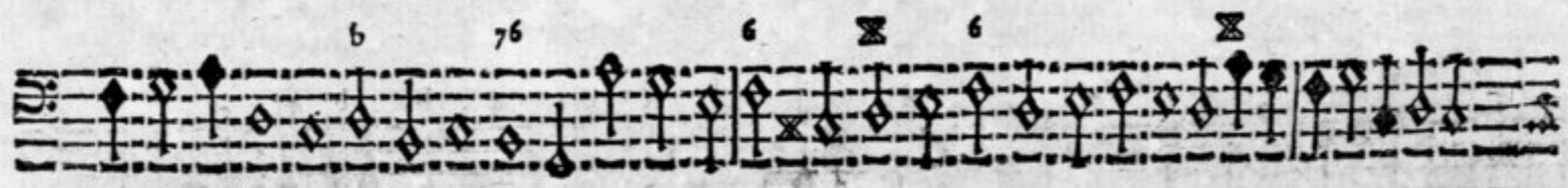
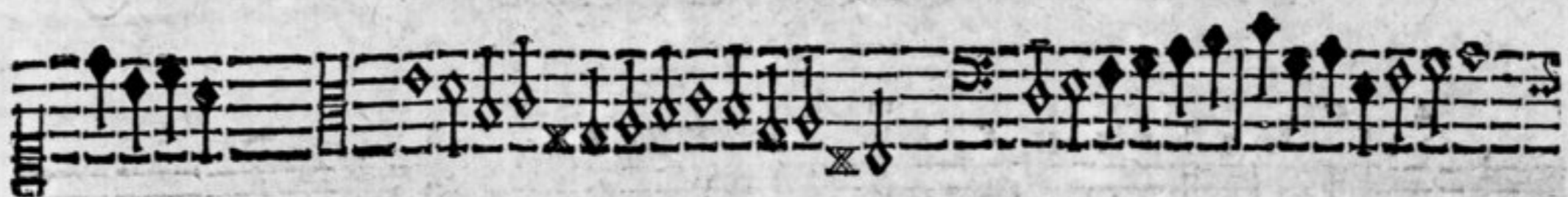
7 76 7 b b 76 76 b5 b5 b b

7 b 76 76 b5 b5 b b

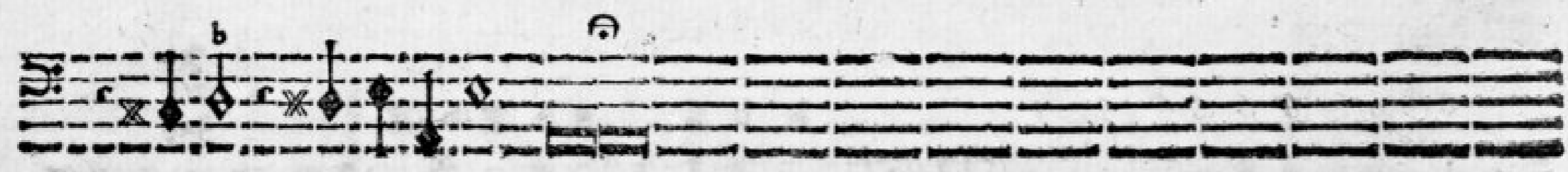
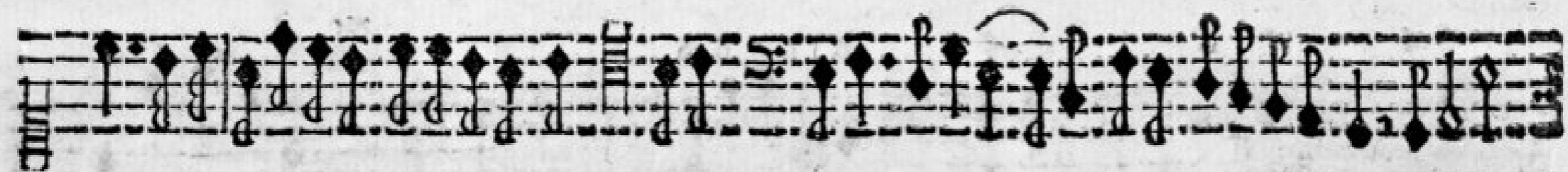
b5 b5 b5 b b

6 6

**S**   
Onata.

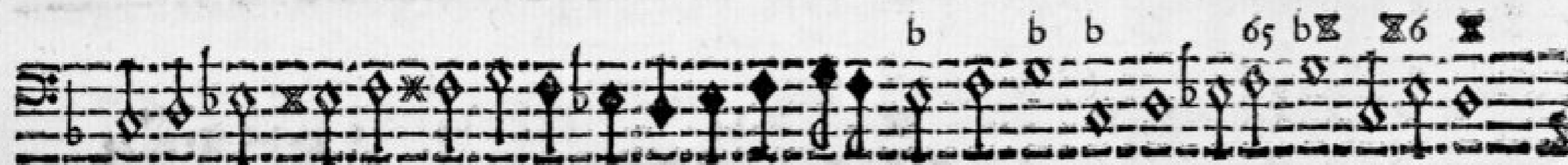
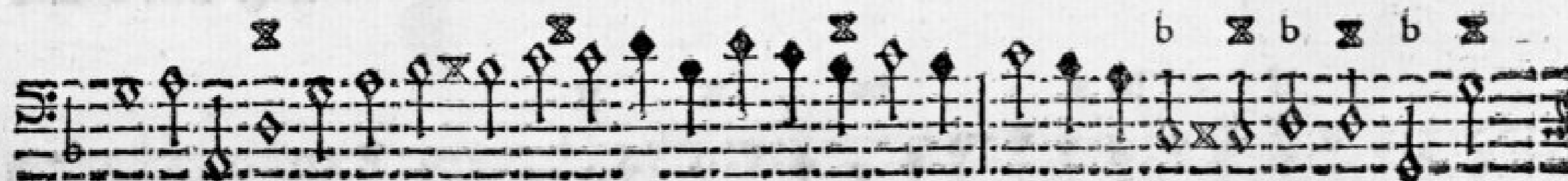
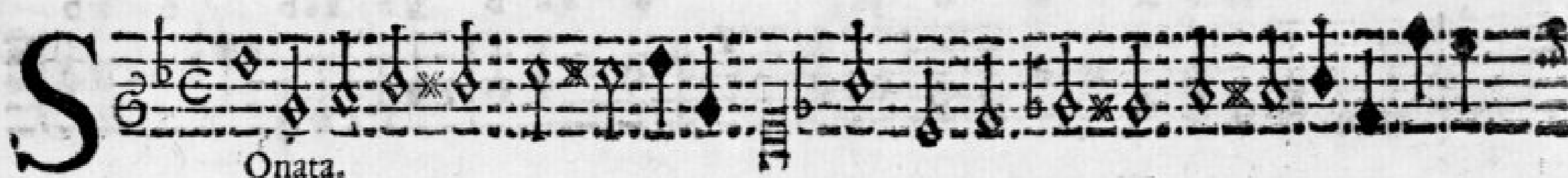






XVII.

A. 5.



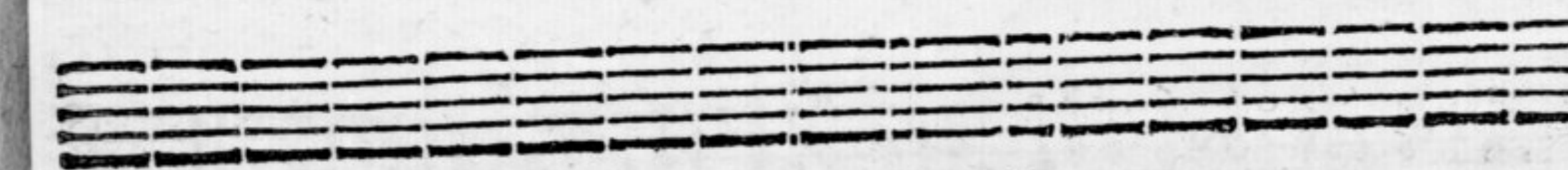
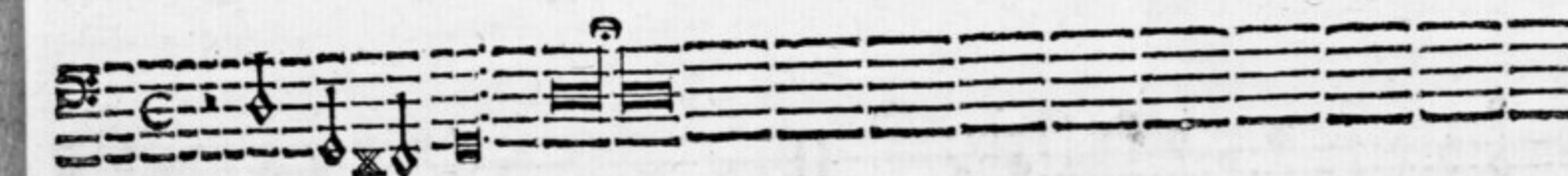
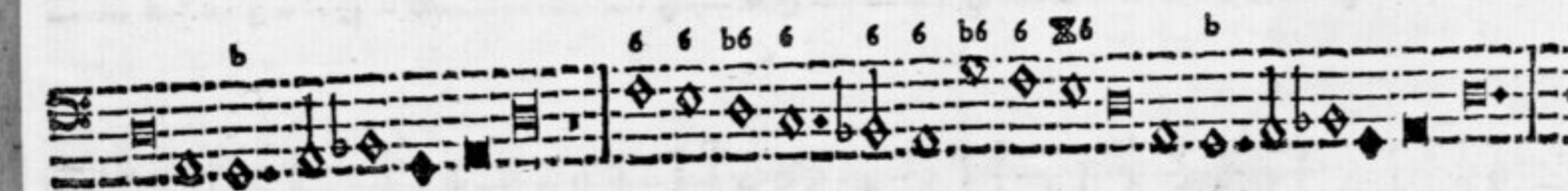
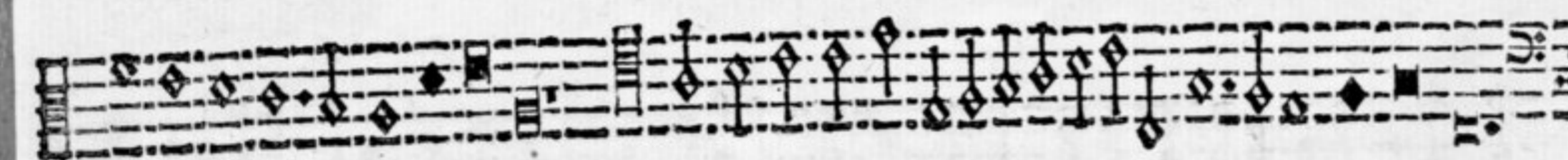
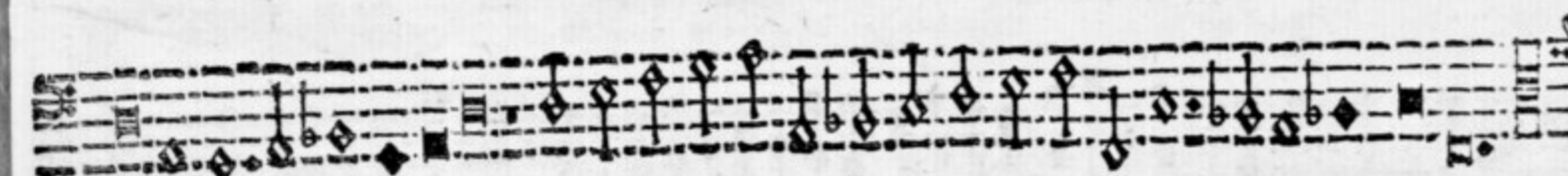
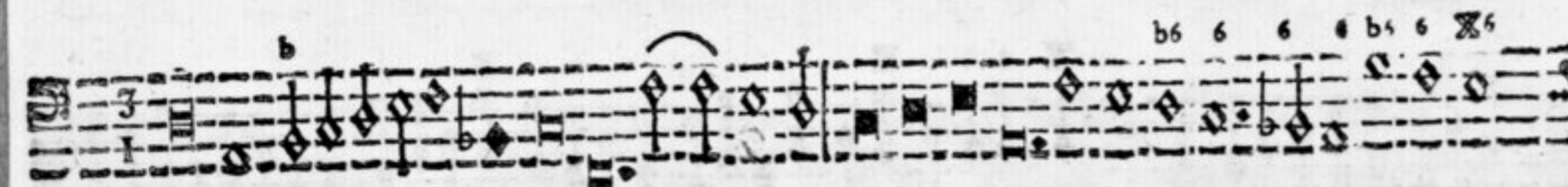
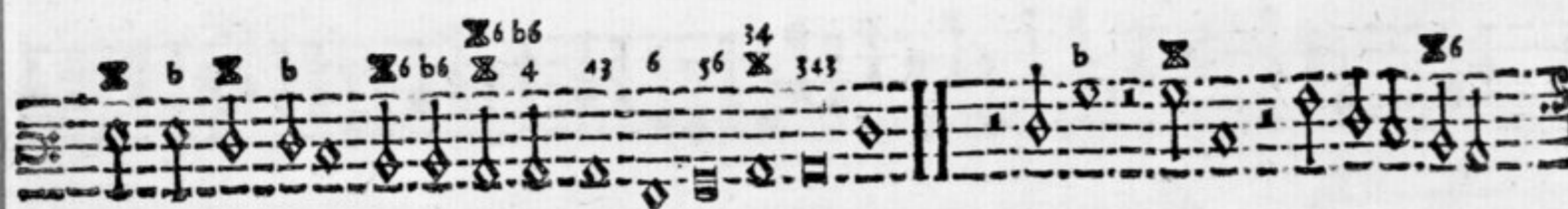
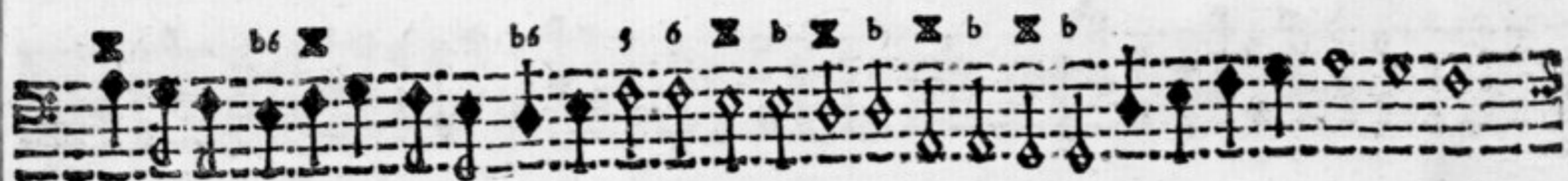
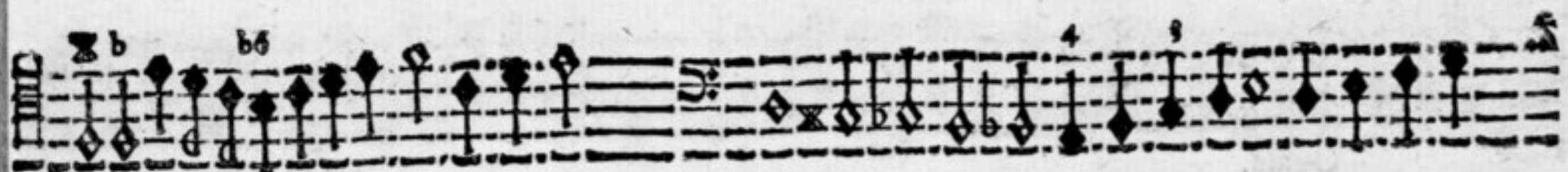
C

Handwritten musical notation for the first section, consisting of five staves. The notation includes various rhythmic values and accidentals. Fingerings are indicated by numbers 1-5 above notes. The first staff has a fingering of 4 3 3 4 3. The second staff has fingerings 6 6, 6 6, 6 6, 6 6 6 6, and 76r 343. The third staff has fingerings 6 6 6 6 6 6 6 6 and b b Σ Σ b Σ b Σ. The fourth staff has fingerings b Σ Σ b Σ b Σ, 6 76r 343, 6 Σ 6 b Σ 6 Σ 6 b, and 6 Σ b. The fifth staff has fingerings Σ 6, b 76r 343, and a final measure with a fermata.

XVIII.

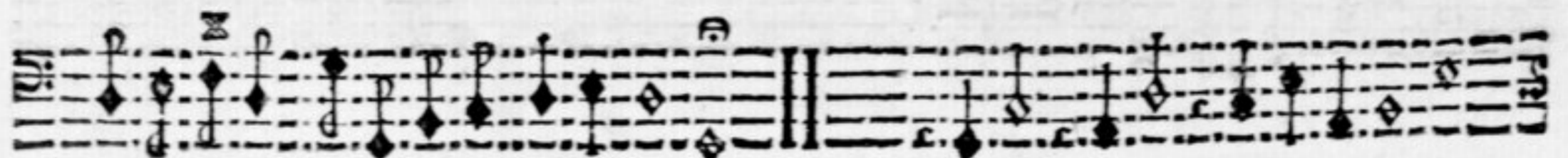
A. 5.

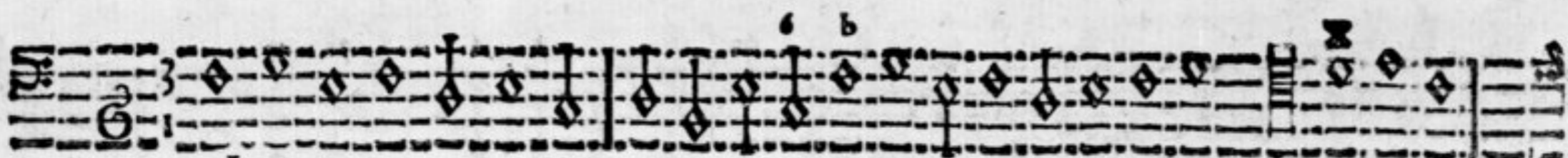
Handwritten musical notation for the second section, consisting of five staves. The first staff begins with a large 'S' and the word 'Onata.' below it. Fingerings are indicated by numbers 1-5 above notes. The first staff has fingerings b 767, 6 4, 5, 4, and 76 43. The second staff has fingerings Σ 4, 6, 2 76 Σ 6 76 4 3 Σ 6, 76 43 6 6 76 43, 5, 6, 65, 76 43 b 76 343. The third staff has fingerings Σ b6 Σ, b6, Σ, Σ. The fourth staff has fingerings 6 2 3 2, Σ b Σ, Σ, b6, b6, 6 Σ 6 b6 Σ 6 43. The fifth staff has fingerings Σ, b6 Σ, 6, Σ b Σ b.



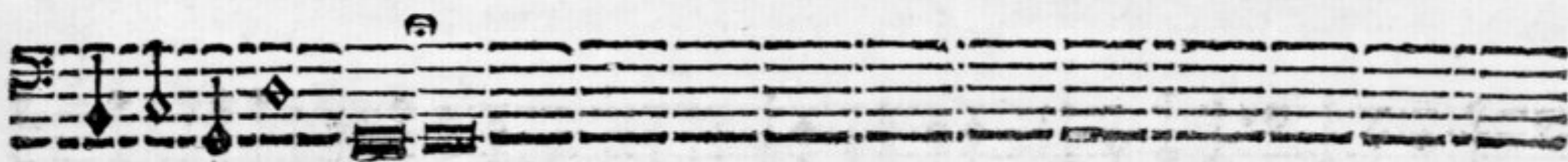
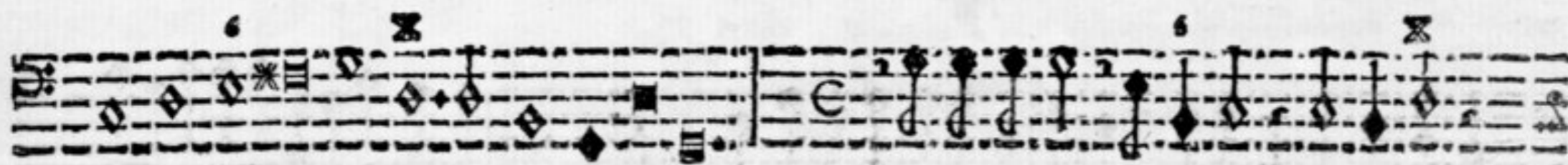
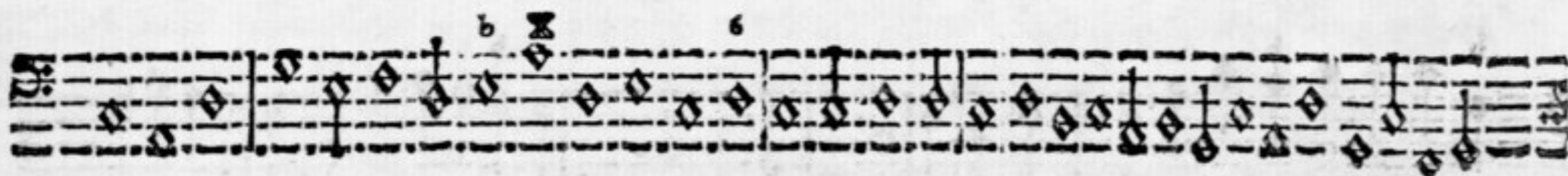
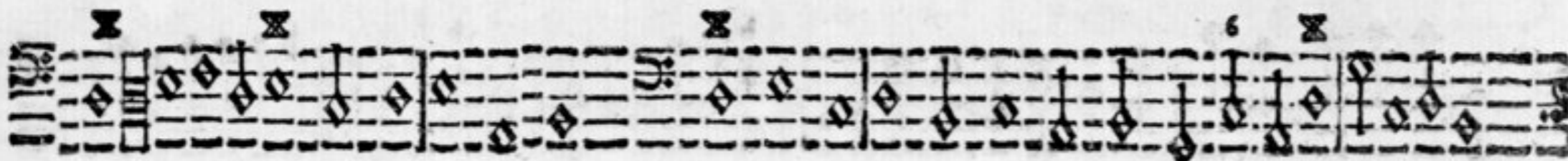
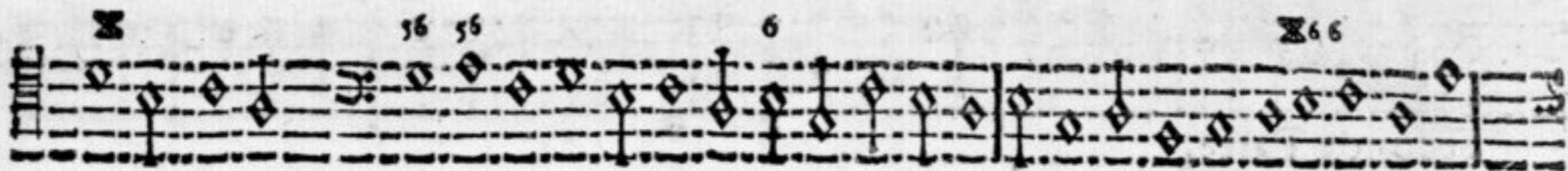
XIX. ORGANO. A. 6.

**S**  *Quata.*





Largo.

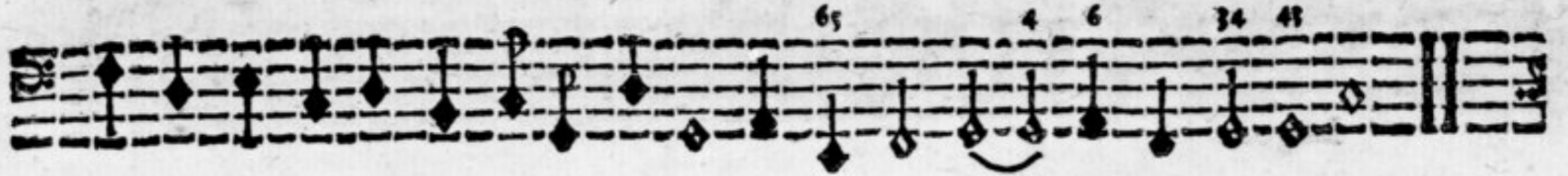


XX. A. 6.

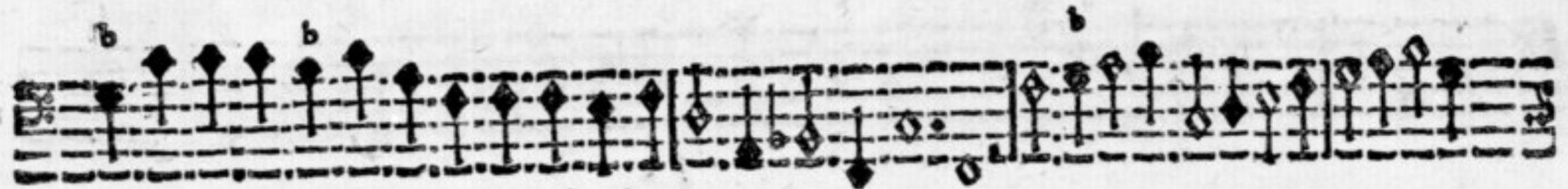
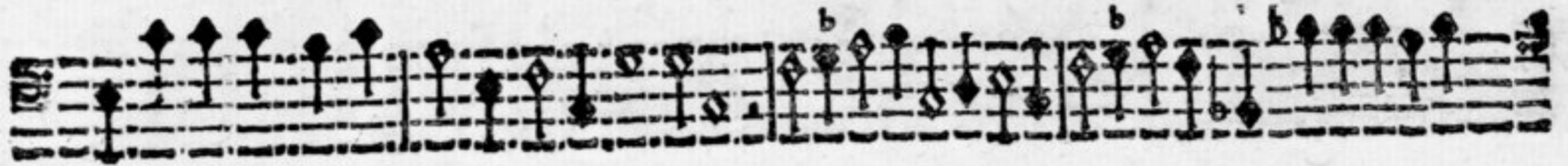


Onata.





Seconda Parte.



Terrza Parte.



ORGANO.

A. 6.

