

1

VOLONCELLO.

# S V O N A T E

## DA CHIESA

A Due Violini, e Violoncello col suo basso continuo  
per l' Organo

## CONSACRATE

### ALLA

# SACRA CESAREA

# REAL MAESTA

### DI

# LEOPOLDO. I

# SEMPRE AVGVSTO



DA GIO: MARIA RVGGIERI  
OPERA QVARTA.



IN VENETIA. Da Giuseppe Sala. 1697.  
Si Vendono à S. Gio; Grisostimo All' Insegna del Rè David.

2  
SALVATIONE.  
**SALVONATE**

**DA CHIESA**

A Ds. Voioli e Vitoceo Cocco papa continet  
per 1.000 lire

**CONSGRADE**

**ALTA**

**SACRA CESAREA**

**REAL MASSA**

**DI**

**LEOPOLDO I**

**SEMPRE VAGASIO**

Da GIO: MARIA RUGGERI

**OPERA GARATA.**

IN HENETIA: Ds. Giobbez 21s. 1602.  
Si Augufo 8, Cpo: Giobbez VII, Interim del R: Dm

# SACRA CESAREA' REAL MAESTA'

D: V: S: C: R: M:



**L** rimbombo 'Sonoro delle glorie immortali di  
V: C: M: non v'è mente sopita nell' otio , che non si sue-  
gli ad' ammirarle , ne penna trà le muse in Parnaso che non  
sudi stille d' inchiostro sù le carte in descriuerle . Tremo-  
l' empio Trace al fragore de fulmini del Gioue dell' Istro  
temen

Hannibal Ognipotente  
O: M: M: R: R: R:

# SACRA CESAREA

temendo che l' Acquile coronate dell' Austria volino sù le mura di Bisantio ad' ergersi il Nido. Ma perche la mente guerriera di V: M: non sempre spata trà i campi sanguinosi di Marte , ma tal volta gode qualche hora del giorno so leuarsi dalle cure pesanti del Soglio prestando benignamente l' udito all' armonia del plettro d' Apollo ; perciò con giusto coraggio ardisco di humilmente consacrare alla grandezza di V: M: queste Suonate parto estratto dal mio debole ingegno accioche nel frontispicio marcate col no ne glorioso della C: M: V: restino non solo rispettate , e qualificate nel mondo , mà possano ancora con l' armonia delle lor note far penetrare nell' anima di V: M: la deuotion del mio cuore , mentre con le stesse humilmente prostrato alle vostre Augustissime piante supplico deuotamente la Cesarea grandezza à degnarsi di benignamente gradirle , e permettermi ch' io possa sù le stampe di queste Carte al Mondo publicarmi

Di V: S: C: R: M:

Humiliss: ; Ossequiosiss: ; e Reuerentiss: Seruitore  
Gio: Maria Ruggieri.

Violoncello.

5

S

Allegro 8

SONATA PRIMA.



V. S. Volti

A handwritten musical score for two staves. The top staff begins with a measure containing six eighth notes, followed by a repeat sign, another measure of six eighth notes, and a measure ending with a fermata over the first note. The bottom staff begins with a measure containing six eighth notes, followed by a repeat sign, another measure of six eighth notes, and a measure ending with a fermata over the first note. Measure 7 starts with a repeat sign and continues with six eighth notes per measure. Measure 8 starts with a repeat sign and continues with six eighth notes per measure. The music is written in common time (indicated by 'C') and consists of two staves, each with five lines and four spaces. The notes are represented by vertical stems with dots or dashes indicating pitch. Measure 7 contains a dynamic marking 'piano.' under the first note of the second measure. Measure 8 contains a dynamic marking 'forte.' under the first note of the second measure. The final measure of the page contains a dynamic marking 'piano.' under the first note of the second measure. The page number '6' is located at the top left.

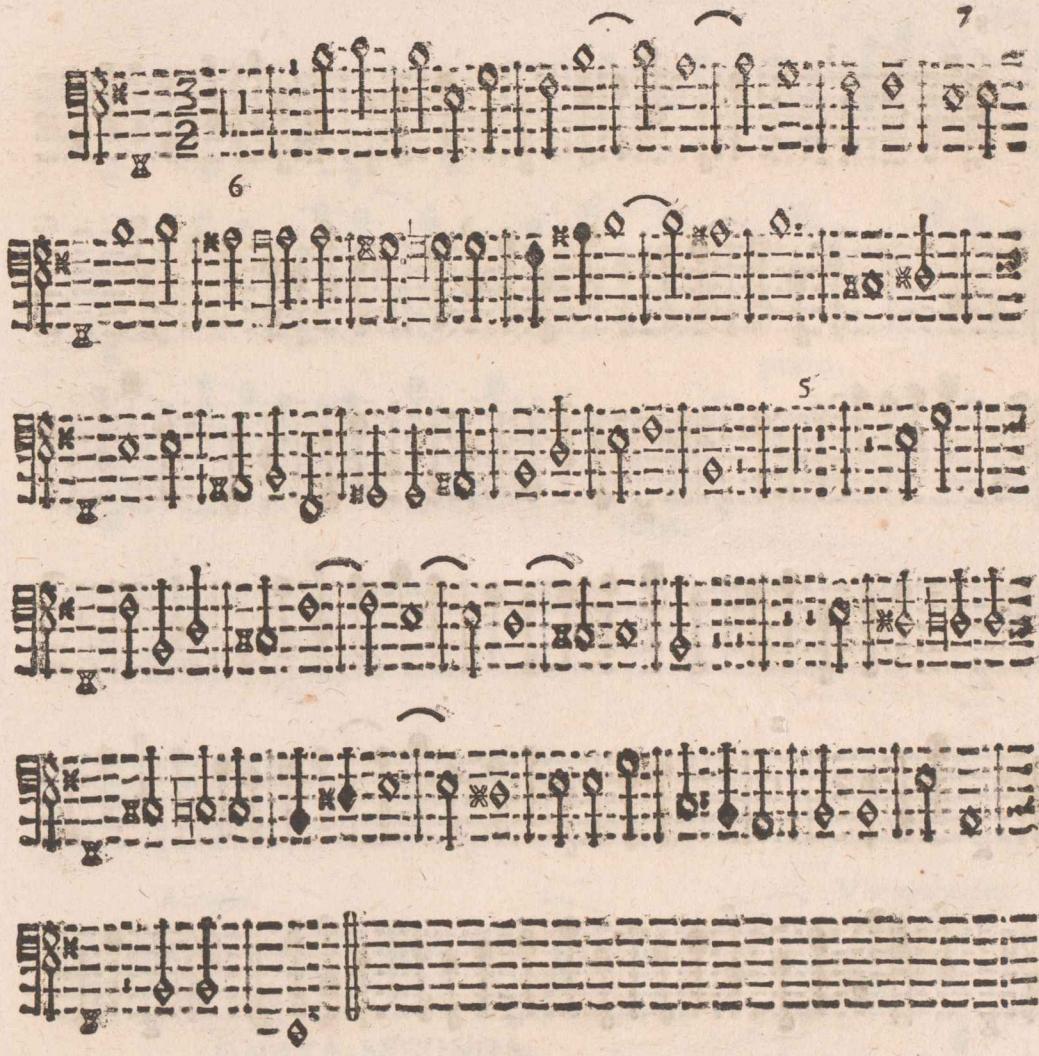
piano.

forte.

piano.

Forte Adagio.

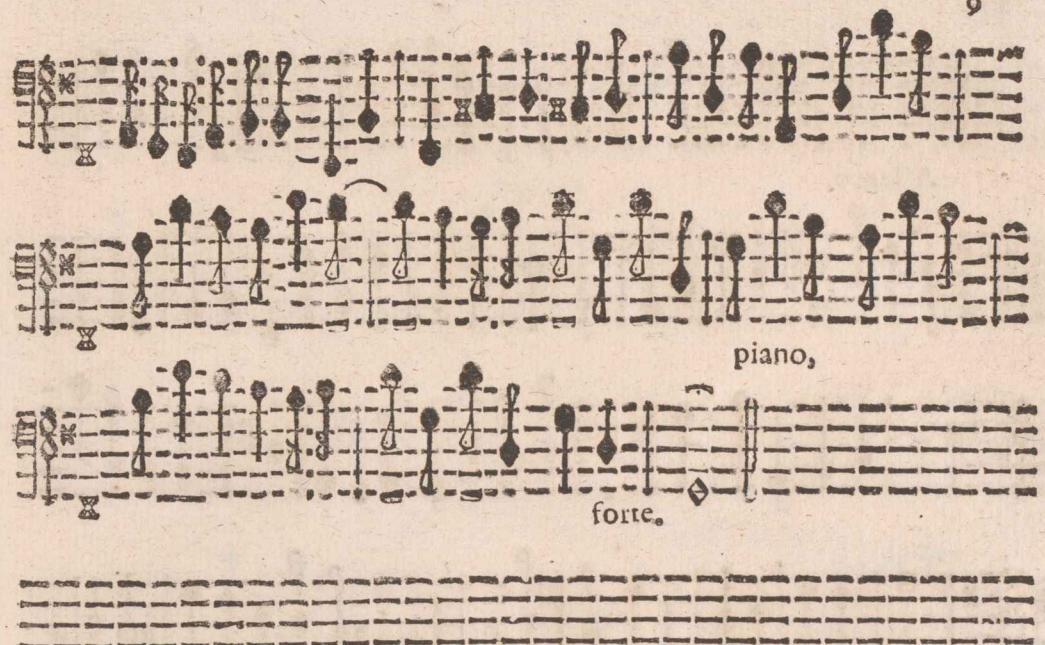
piano.



V S. Volti subito.

C 2



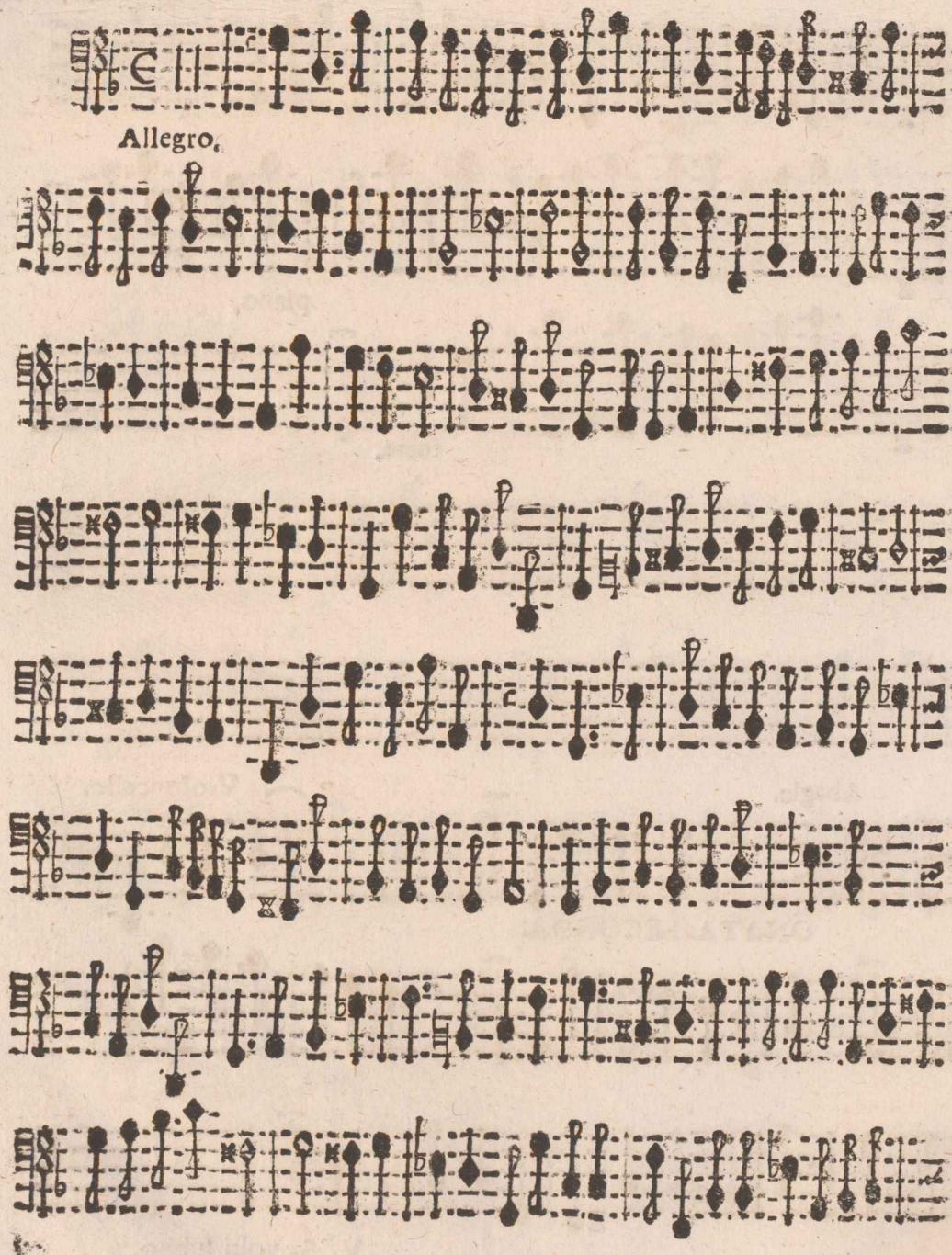


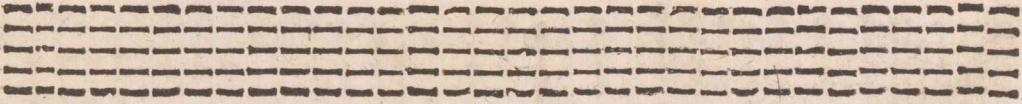
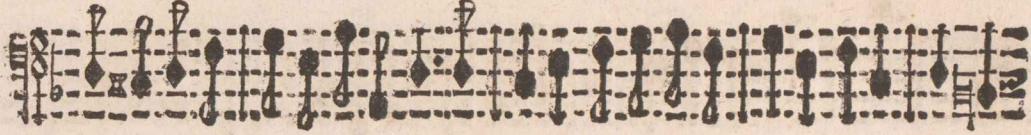
Abagio. Violoncello.

S ONATA SECONDA.

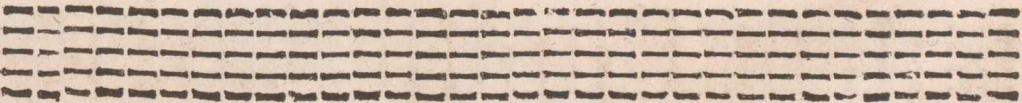
The page features a title "S ONATA SECONDA." at the top left. To the right, the word "Violoncello." is written above a brace that spans two staves of musical notation. The top staff starts with a treble clef, and the bottom staff starts with a bass clef. Both staves are in common time and use vertical stems with small dots or dashes for pitch and rhythm. The notation is identical to the piano section above it.

V. S. volti subito.





V. S. volti subito.





Adagio.

A handwritten musical score for two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and common time. It consists of six measures of music. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and common time. It also consists of six measures of music. The music is written on five-line staves with vertical bar lines separating measures.

Allegro.

piano;

p u piano.      Forte.

Sonate di Gio: Maria Ruggieri,      Opera Quarta.

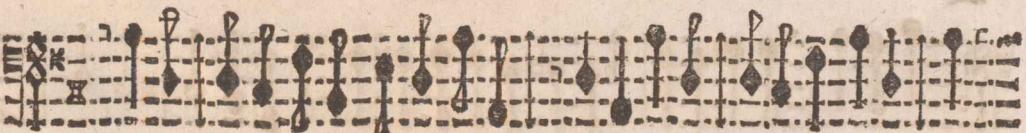
C 3

Allegro.



10

piano.

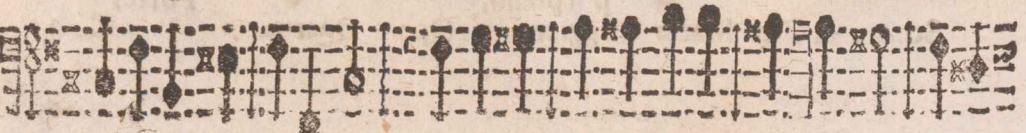


forte.



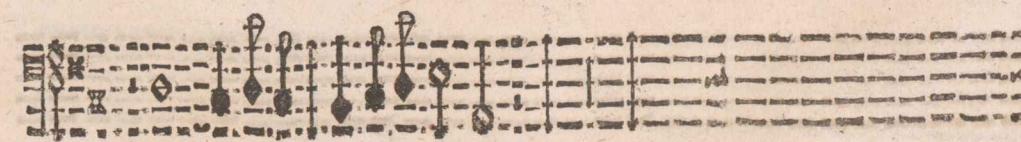
Adagio.

3



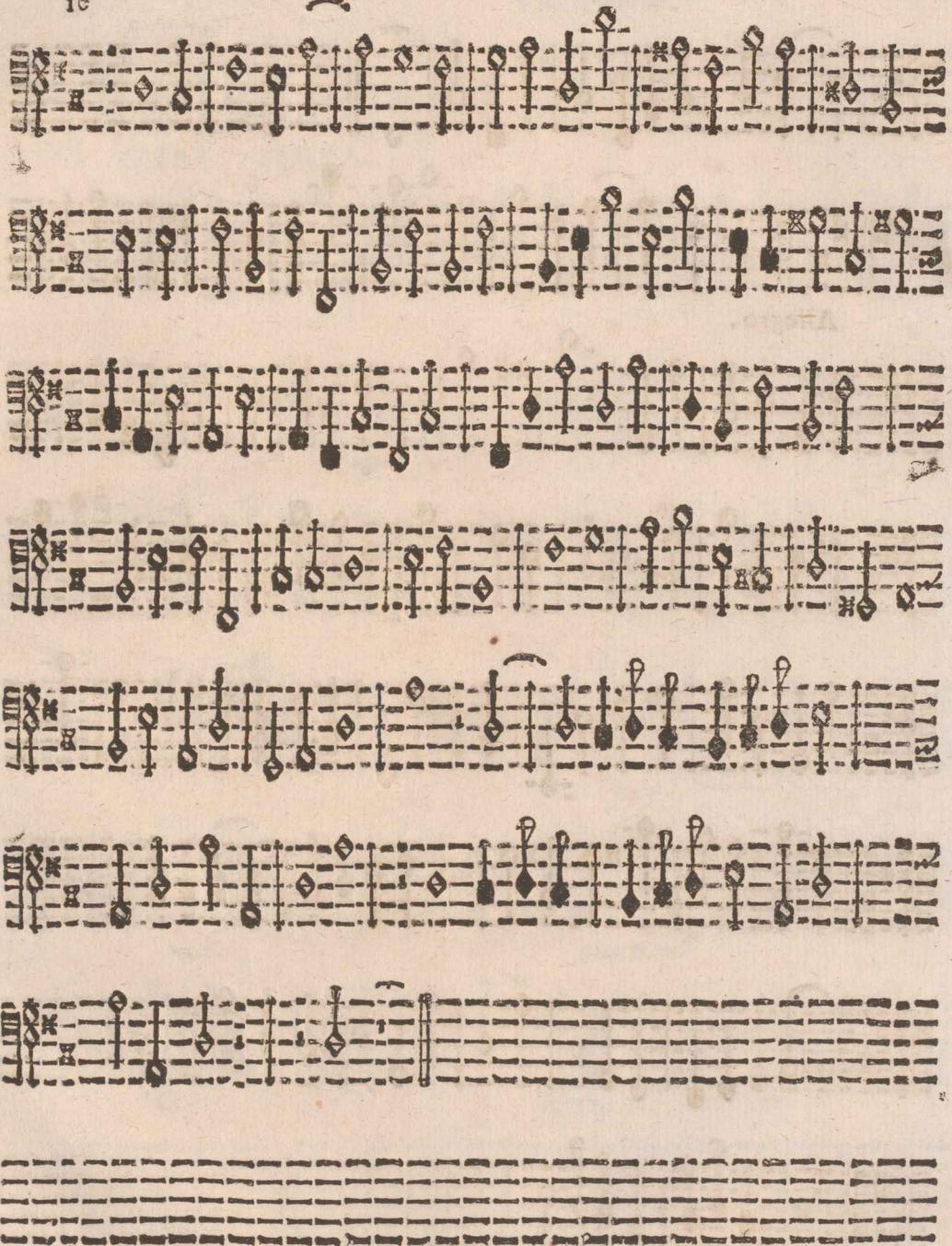


Allegro.



V. S. Volti.

C 4



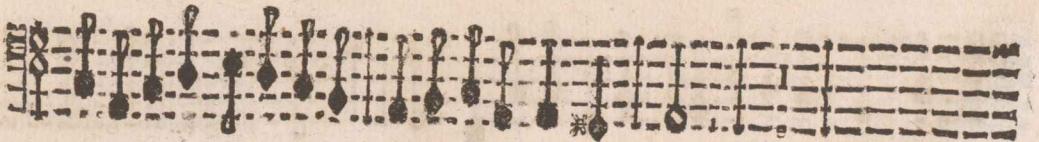
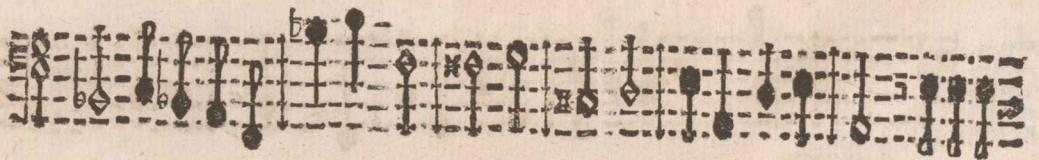
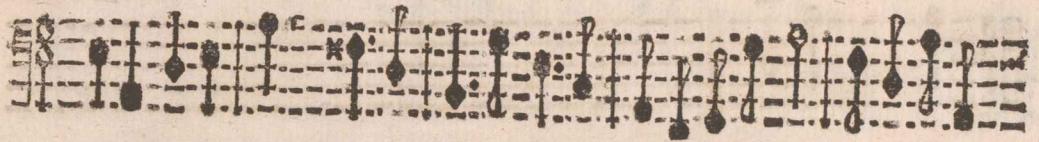
Adagio.



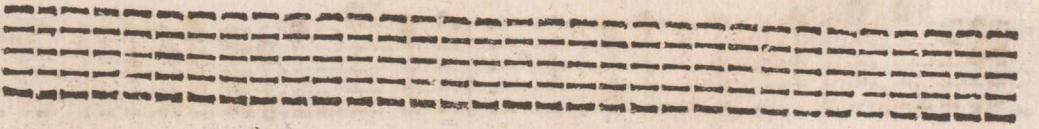
Violoncello.

17

Allegro.



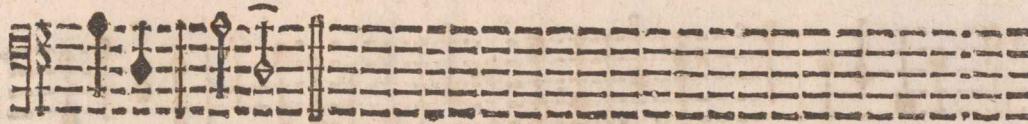
2



V. S. volti subito.



piano.

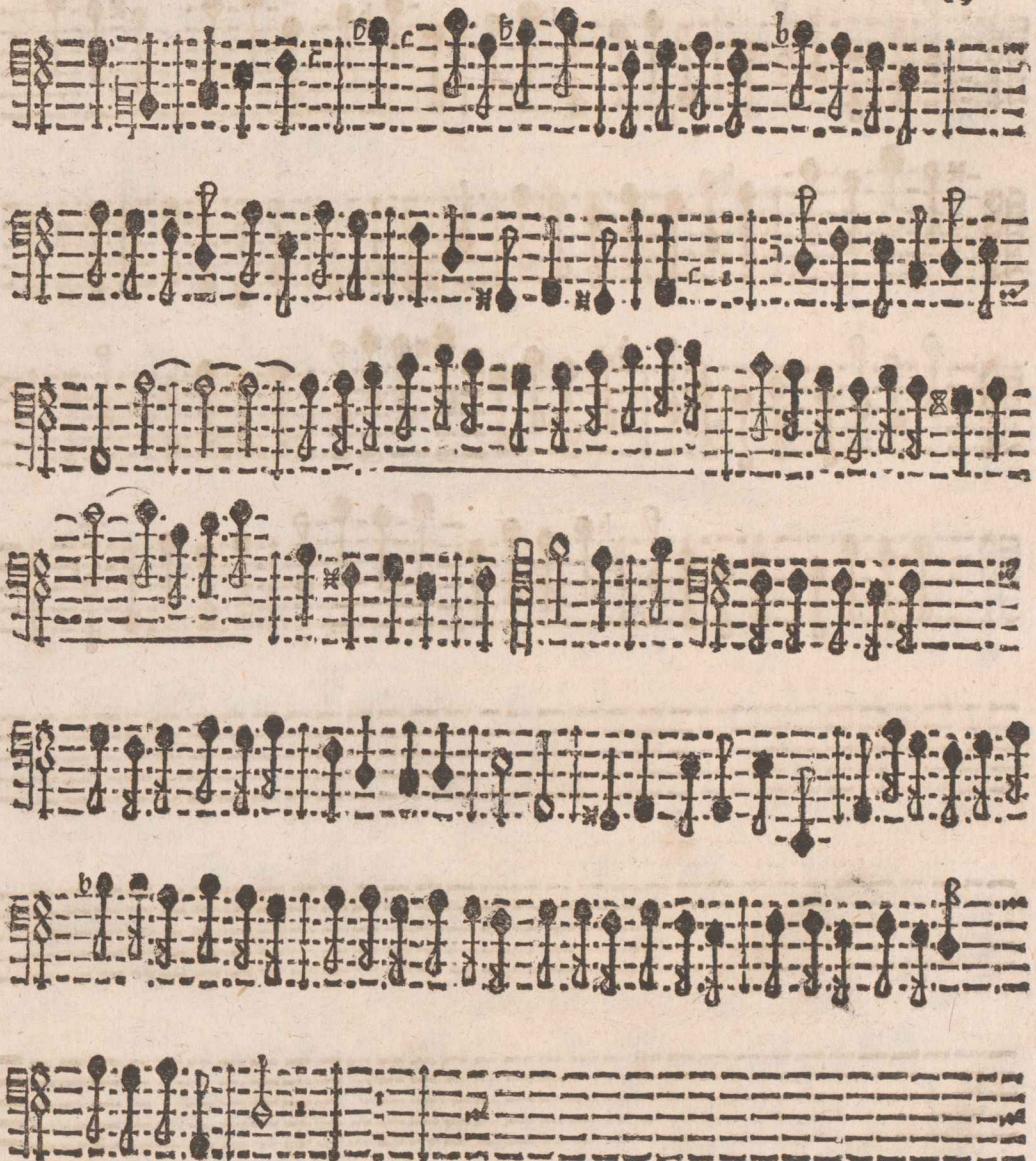


Adagio.

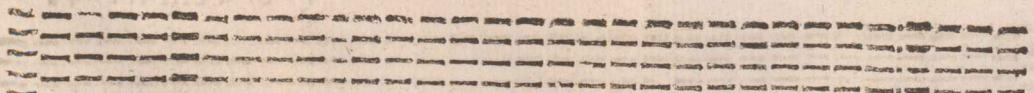
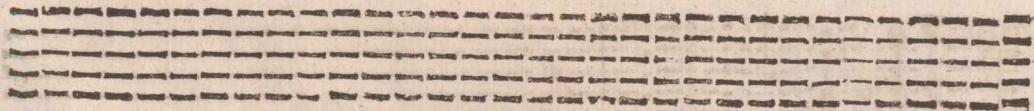
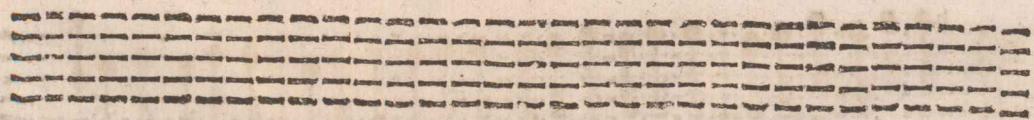
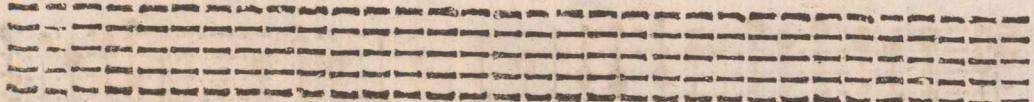


Allegro.





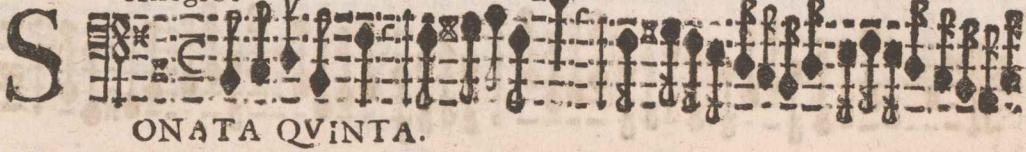
V. S. Volti subito.



Violoncello.

21

Allegro.



SONATA QUINTA.



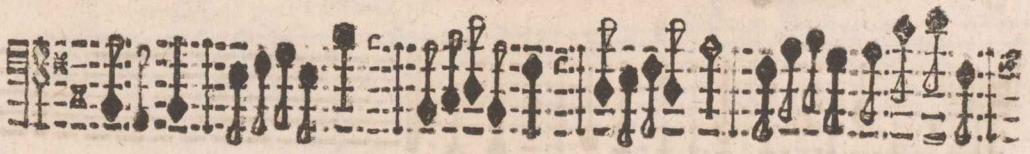
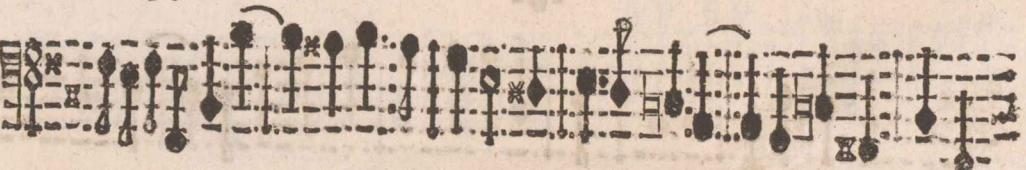
piano.



F.



P.



P.

Sonate à Tre di Gio: Maria Ruggieri, Opera Quarta. C 5

V. S. volti subito.

22

*Violoncello.*

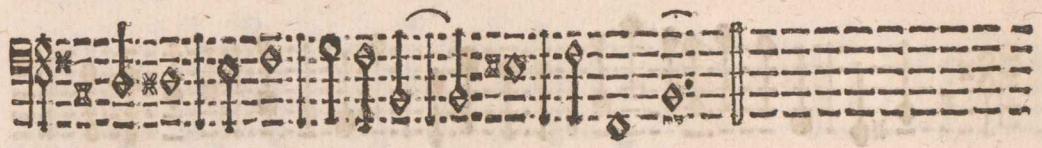
Forte.

piano F. Adagio.

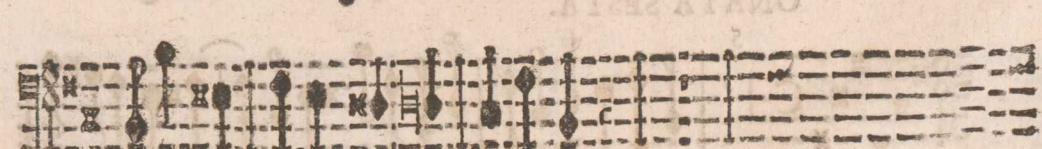
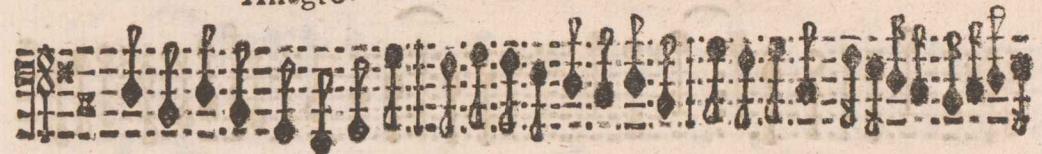
Allegro.



Adagio.



Allegro.



V. S. volti subito.

C 6

piano. forte.

Adagio. Violoncello.

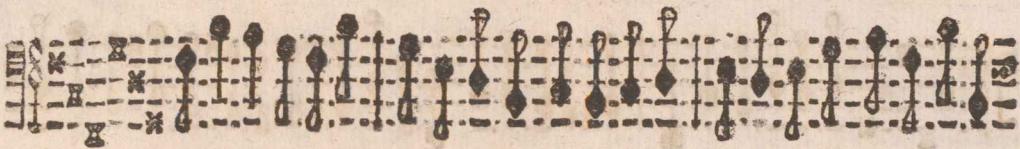
**S**ONATA SESTA.

Allegro.

5



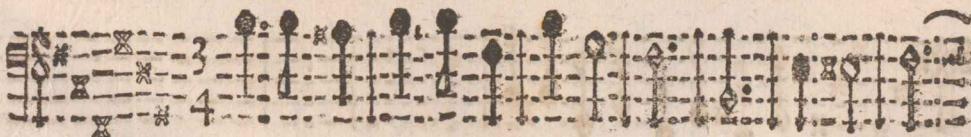
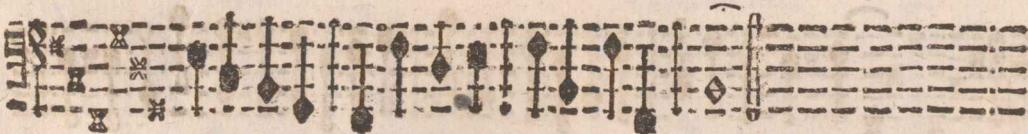
V. S. Volta subito.



piano, forte. piano.

piano. forte'

Adagio.



Allegro. piano. Forte.



forte. P. F.

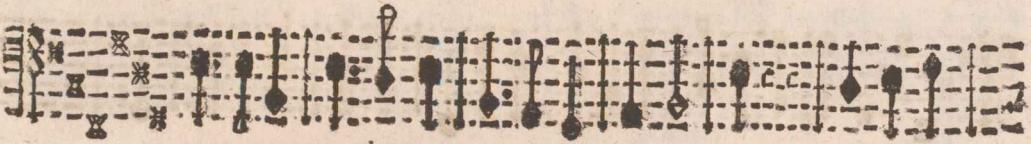
piano.

forte.

piano.

forte.

V. S. Volti.

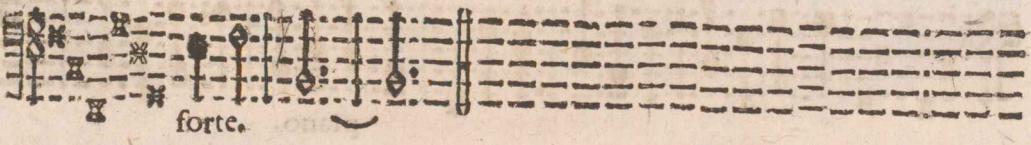


piano.

forte.



piano.



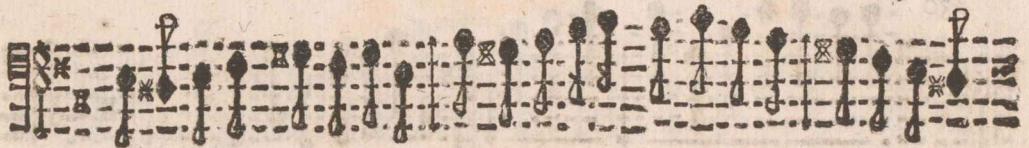
forte.

Adagio.



SONATA SETTIMA:





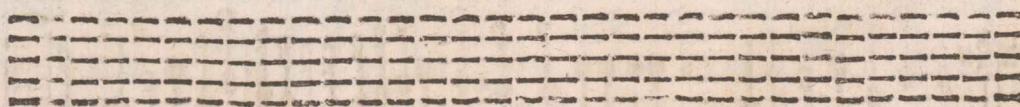
piano,



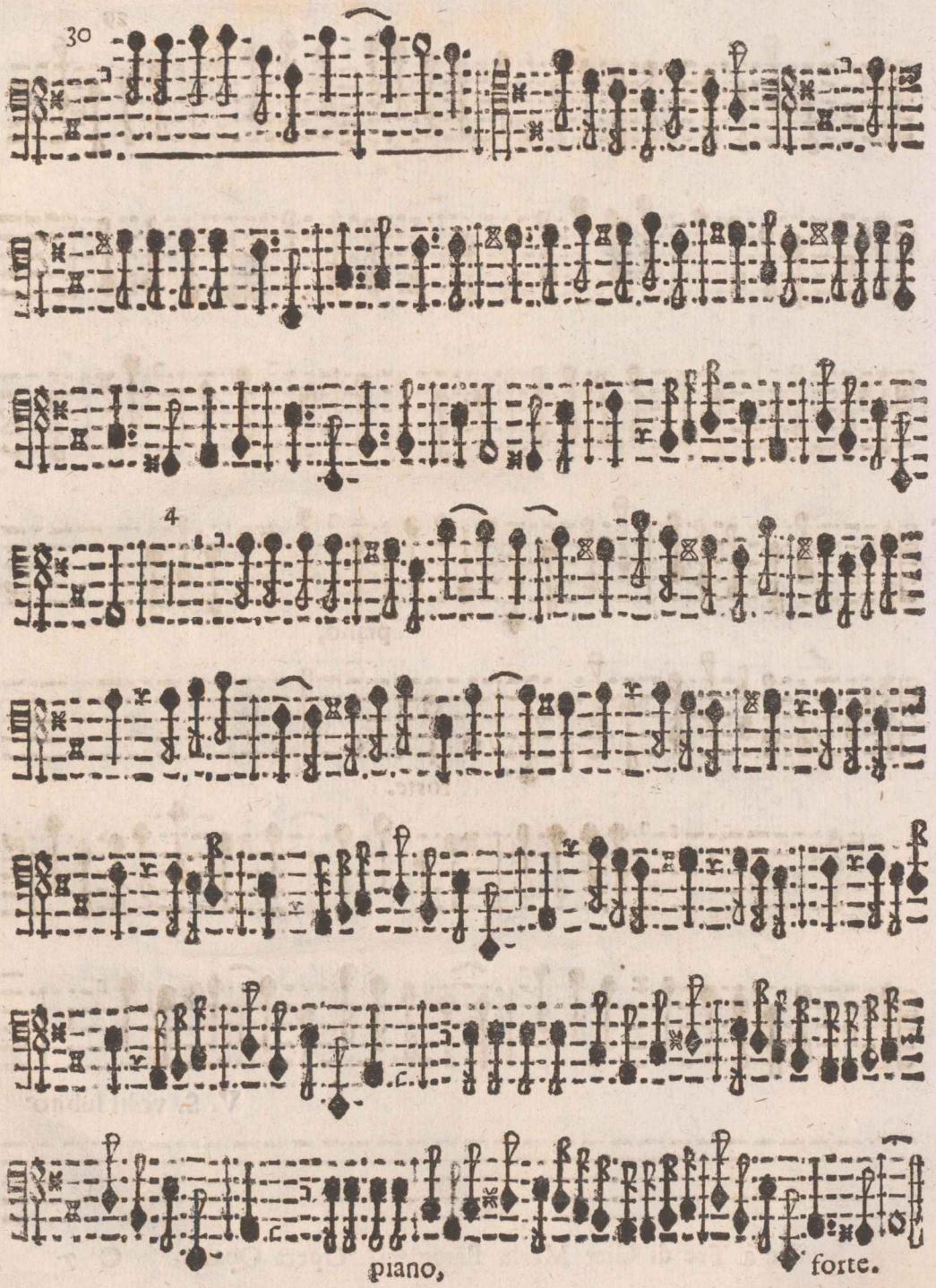
forte.



V. S. volti subito



Sonate à Tre di Gio: Maria Ruggieri. Opera Quarta. C 7



A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time (indicated by 'C'). The first two staves begin with a tempo marking 'Adagio'. The third staff begins with a tempo marking 'Allegro'. The fourth staff ends with a dynamic marking 'forte.' followed by a repeat sign and the instruction 'Cs'.

Adagio

Allegro

piano

forte. — Cs

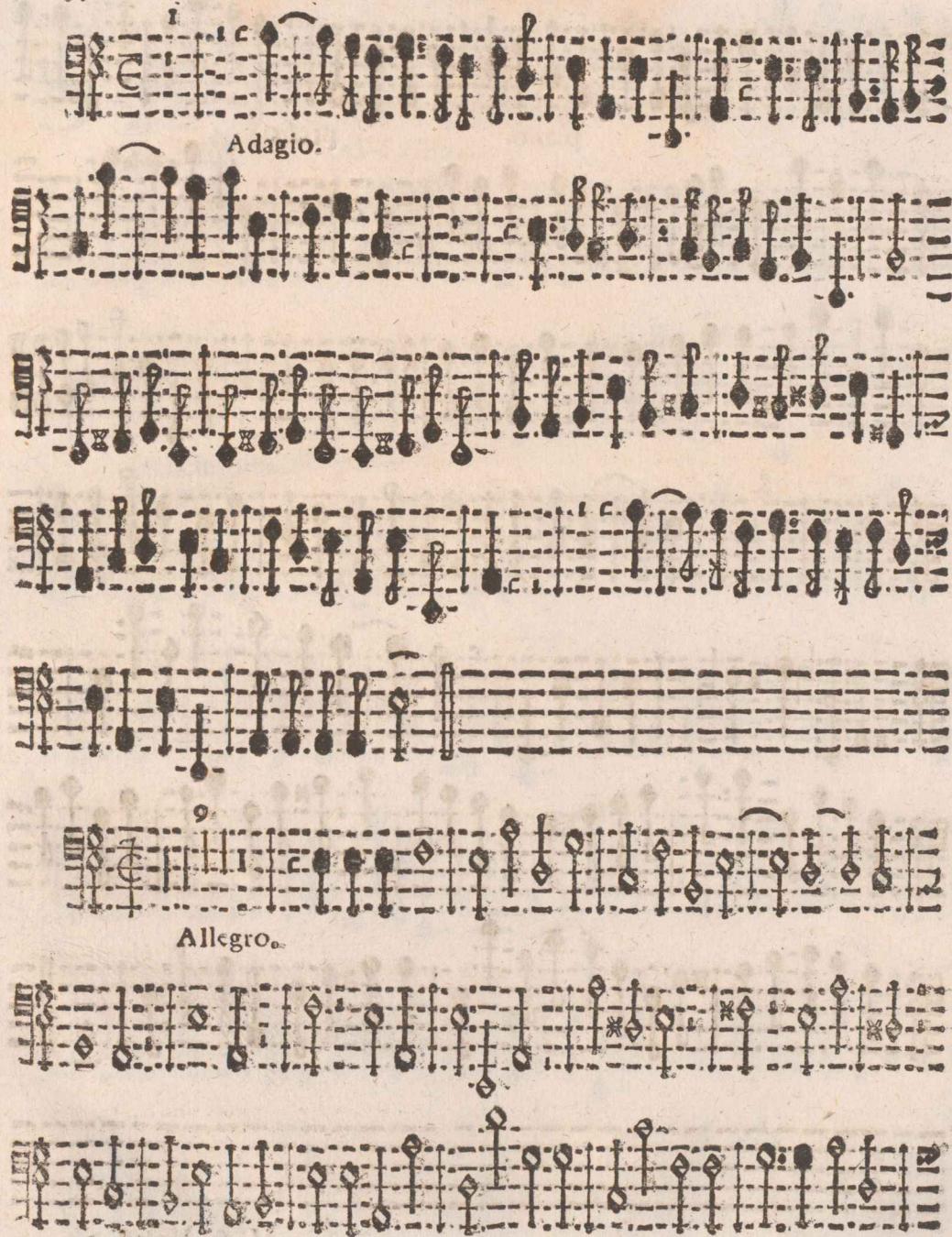
Violoncello.

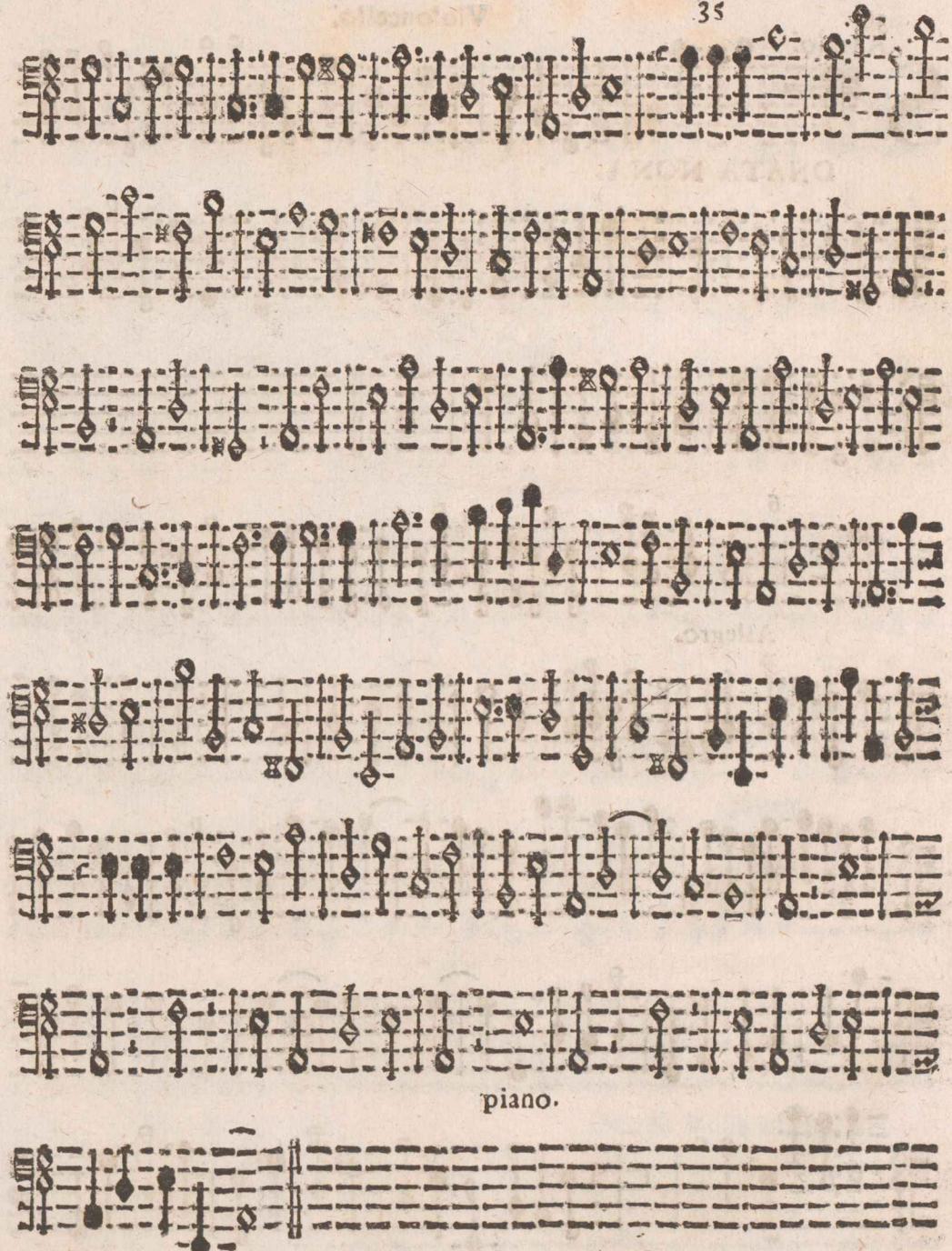
<sup>32</sup>  
Adagio assai.





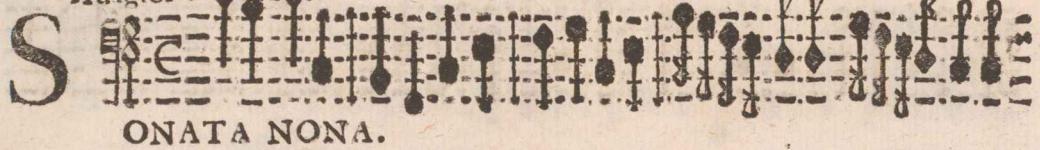
V. S. Volti.



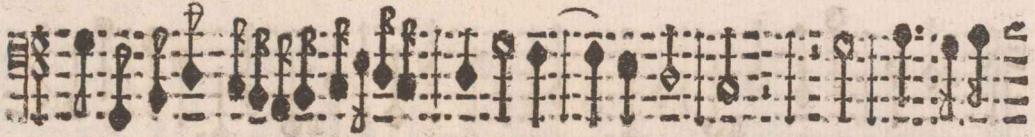


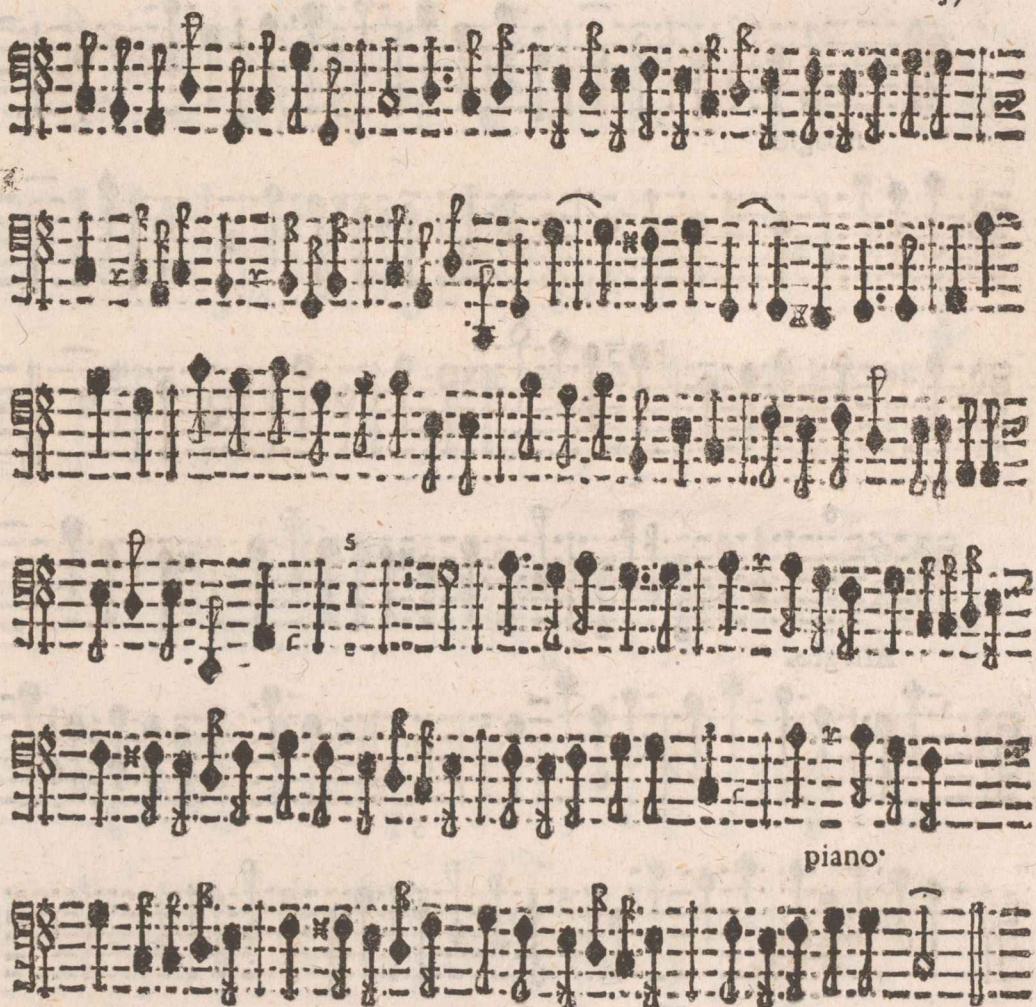
Violoncello.

36  
Adagio.



6  
Allegro.





V. S. Volti subito,

Sonate à Tre di Gio: Maria Ruggieri. Opera Quarta. C

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time (indicated by 'C'). The first two staves are labeled 'Adagio.' and the third and fourth staves are labeled 'Allegro.' The score includes various musical markings such as fermatas, slurs, and dynamic signs. The manuscript is on aged paper.

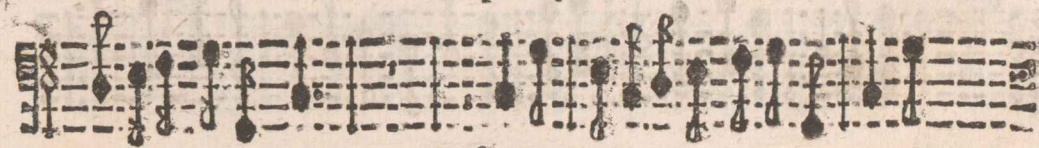
Adagio.

Allegro.

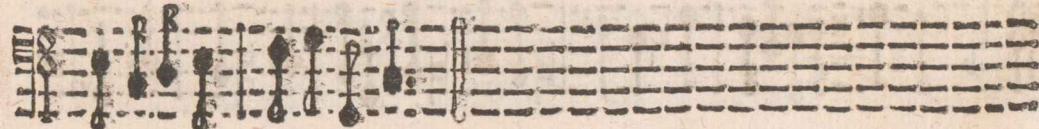
5



piano.



forte.



V. S. Volti sudito.

Adagio.



A handwritten musical score for two staves. The top staff consists of five measures of music in common time, featuring a treble clef and a key signature of one flat. The bottom staff also has five measures, starting with a bass clef. The music is written in black ink on light-colored paper. Measures 1-4 are followed by a repeat sign with a '2' above it, and measure 5 concludes the section.

piano,

forte.

V. S. volti subito.

A handwritten musical score for a string quartet, consisting of six staves of music. The music is written in common time (indicated by 'C' with a 'b' below it). The staves are arranged vertically, each representing a different instrument. The first five staves begin with a dynamic instruction 'Adagio.' The sixth staff begins with a dynamic instruction 'Allegro.'

The musical notation includes various note heads (solid black, hollow black, solid white, hollow white) and rests, separated by vertical bar lines. The manuscript shows signs of age, including discoloration and faint smudges.



3

V. S. volti subito

A page of musical notation for a string quartet, featuring six staves of music. The notation uses a unique system of dots and dashes to represent pitch and rhythm. Various dynamics are indicated by text labels: "piano," "forte," and "sforzando." The music is divided into measures by vertical bar lines. The overall style is characteristic of early printed music notation.

