

V
499

DAVIDIS FUNCCII
BOHEMI
STRICTURÆ
VIOLA-DI GAMBICÆ,
Ex
Sonatis, Ariis, Intradis,
Allemandis, &c.

Quatuor
Violis da Gamba

concinendis

promicantes.



Viola da Gamba I.

LIPSIÆ, JENÆ & RUDOLSTADII,

Aud JOHANNEM THEODORUM, CHRISTOPH.

& DAVID FLEISCHERN.

n° 136.

ANNO M DC LXXVII

Proffard.
4.
Partes.

Vn E 3268



MUSICÆ CULTORI

S.

Oetica & Musica qvemadmodum
sororio quasi vinculo connectuntur; ita qvoqve
hæ Sorores pariter magna hodie afficiuntur in-
juria. Taubmannus, Barthii judicio, Poëta ali-
as ad veterum præstantiam laudatus, Poetæ ta-
ment titulum, ut inter vulgus sonat, ita abhorru-
it, ut cavillo & propè convitio illum peteret, si
qvis è vulgo isto Poëtam nominaret: & tolerabilius, inquit, alicubi
censerem, si me ab opificio sedentario, cui adolescentis olim duodecen-
nis, ob paupertatem vel rei, vel ingenii, admovebar, sartorem nominar-
et: cùm de Sartore aliquo, aut cerdone honestius loqui jam incipiart,
qvàm de Poëta. Qvod de Poetis Poëta, idem certè de Musicis hodie
affirmarem: Musici eqvidem titulum mihi non sumo, cùm Musicis
plus importet, qvàm quidam fortè autumant: Nec omnes Musicū,
gvi Musicam jactant, qvemadmodum.

Nec omnes Monachi, qui calcant limina templi:

interim tamen mihi Musicæ qvodammodo perito licebit de Musicis
judicare. Sanè si ex qvorundam ore & mente Musicī titulum (eum
Musicātē) æstimaveris, sordebit utiqve multis, imò plurimis. Et t
dicam, qvod res est, pudet omnino me, si qvis ex vulgo me nominar-
et Musicum. Eō nimirum res devenit, ut propter artem artifex, p
pter Musicam Musicus qvoqve vili habeatur. Verum enim verò i-
dicet Sutor de crepidâ, Apelles de pictoribus, Orpheus de Musicis. *Qui*
non intelligit odit.

Musica

Musica utique Divumque hominumque voluptas, pietatis exercitium, humanarum virtutum Symbolum, studiorum lenimentum & ornamentum, Curarum levamen, solitudinis & solitudinis solatium, medicina dolorum, immo denique canticis olympicæ est præludium. Ex hujus ergo divinæ artis nobilitate de Musico judicabis rectissimè: non verò, quod tamen quotidie fieri audimus, ex vitiis, Musicos quosdam defecantibus, (ut sunt bibacitas, levitas, scurrilitas, vagandi & otiani libido &c.) æstimabis artem, quin potius ex arte hominem. Noveris enim, quod sicuti

Inter Fis & fa distantia magna sonorum est:

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Cæterum judicabis Musophile optime, de meis his *Stricturis Musicis ex fide & fidibus*, hoc est, ut decet, candidè, & verè. Sin aliter judicas, parum mihi interest, siquidem Apelles procul tabulâ tuâ. Si displicant, memento, esse *stricturas*, non *stellas*: licere etiam inter olores canoros anserem obstrepere: vel non omnibus omnia sapere; Vel denique hoc nobilissimum instrumentigenus, Violam da gamba, petitiores requirere manus & delicatores decere aures. Si verò placent, grata hæc mente accipe & fave.

Tuo

FUNCCIO.

Fratri Germano Optimo,
DAVIDI FUNCCIO,
Serenissimæ Principi de Slesvvig & Holsatia &c.
Viduæ in Neuenburg / W.
à Secretis,
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JOHANNES FUNCCIUS, C.C.P. Archi-Diaconatus
Rudolphopol. Substitut.

NOsti illud Patris: *Vos Musica promovet alma!*
O qvam vera Tibi verba fuere Patris!

JOHANN-FRIDERICUS FUNCCIUS,
e Valle Joachimicâ Bohemus.



I.

VIOLA DIGAMBA I.

1. Intrad

Allegro

Adagio Allegro Adagio Allegro

Adagio Allegro Adagio

2. Adagio Allegro

Alemande

pian forte

pian PP.

3. Courant

pian Adagio

pian

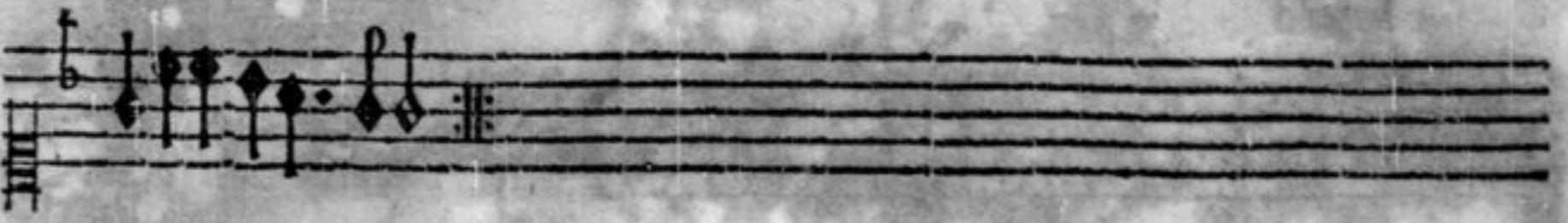
4. Sarabande

A

5. Air.



Air.



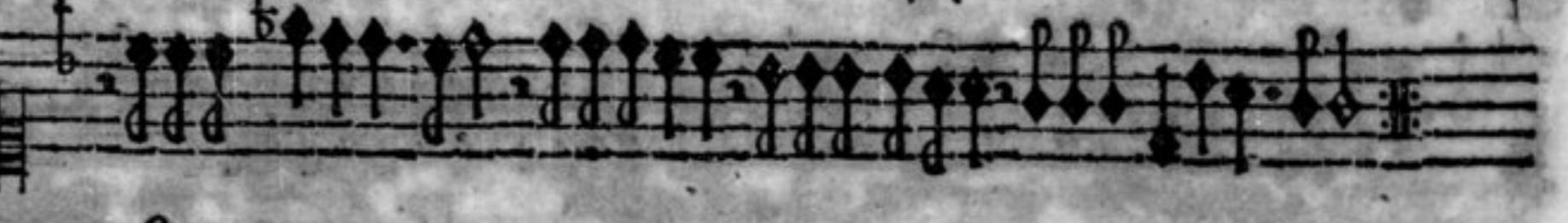
Courant



7.



Ballo.



8.



Courant



9.



X.Sar.



XVI. Gi.

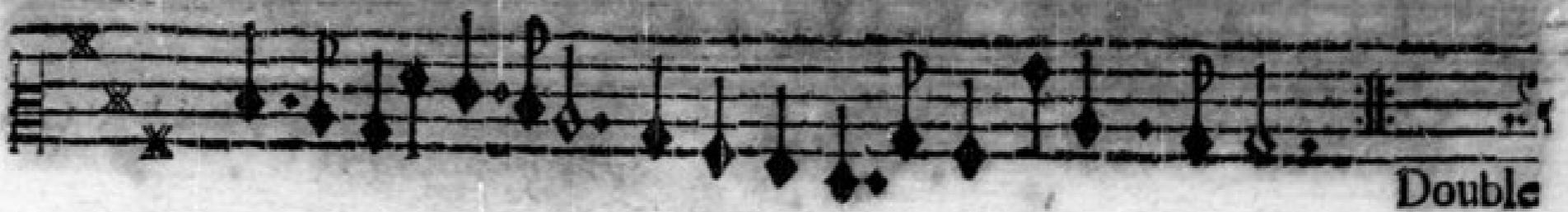
16.



17.

Handwritten musical score for page 17, consisting of eight staves of complex music. The staves feature various note heads, rests, and markings such as 'x' and '3'. The music includes measures with multiple note heads per beat and some with single note heads.

Sarabande 2. mahl



Double

A handwritten musical score for a double bass, consisting of ten staves of music. The music is written in common time. The notation uses vertical stems with diamond-shaped heads to represent note heads. Various markings are present: 'x' and '*' symbols above the staff, a brace grouping two staves, a repeat sign with '3.' above it, and a tempo marking 'Adagio'. The score includes a section labeled '3. MaHL' and ends with a section labeled 'Allemande' and 'B'. The final section is marked 'verte' and 'citò.'

3. MaHL

Adagio

18.

Allemande B

verte
citò.

A handwritten musical score for three voices or parts, consisting of eight staves of music. The music is written on five-line staves, with each staff having a unique set of clefs and key signatures. The notation uses black note heads and vertical stems. Measures are numbered 19 through 23. The score includes three distinct sections with titles: "Courant" (measures 19-20), "Air" (measures 20-21), and "Sarabande" (measures 21-22). The final section begins at measure 22.

19.

Courant

20.

Air,

21.

Sarabande

22.

Gigue

23.

p. f.

p. f.

pian forte

pian

pian

f. p. f. p. f. p.

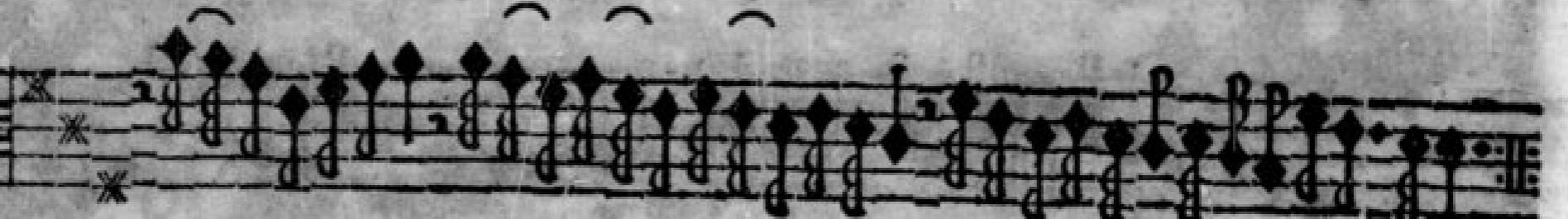
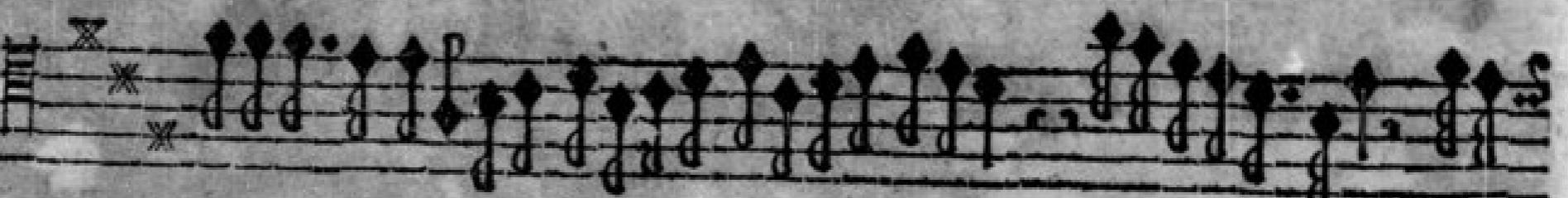
Verte citò



24.



Allemand



25.



Courant



26.



Bransle





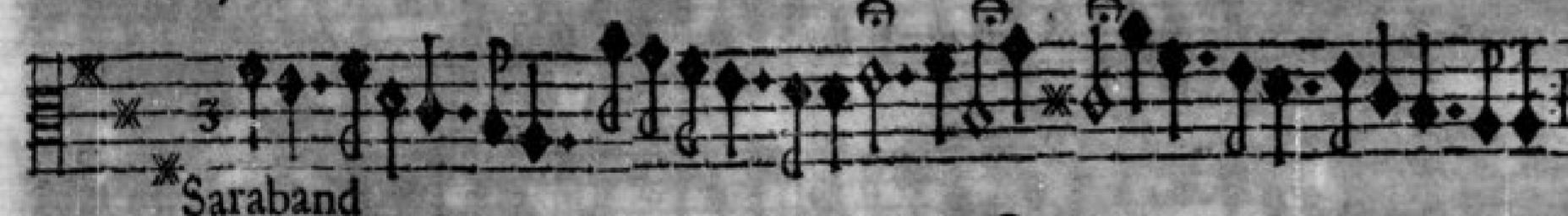
27.



28.



29:



Saraband



30.



Gavott



C

31. Sa-

31.

Saraband

32.

Gigue

33.

Adagio

Sonatina

Allegro

34.

Adagio

Allemand

A handwritten musical score on aged paper, featuring three staves of music. The notation uses vertical stems with diamond-shaped heads, typical of early printed music notation. The score consists of six measures of music, followed by section labels and additional music.

The music is divided into sections by number and title:

- Measure 1-6
- 35. *Courant*
- 36. *Aria*
- 37. *Saraband*
- 38. *Bransle*
- adagio* *presto*
- Bransle*

The score is written on three staves, with a key signature of one sharp (F#) and a time signature of common time (C). Measure numbers 35, 36, and 38 are preceded by a circled 'x' symbol. Measures 35 and 36 also feature a '3' superscript indicating triple time. Measure 38 includes the tempo markings 'adagio' and 'presto'.

39.



41.



42.



pian forte

43.



adagio presto



N.B. diese Partien können füglich durch und durch außer das 17. mit einer
Violetta gespielt werden.

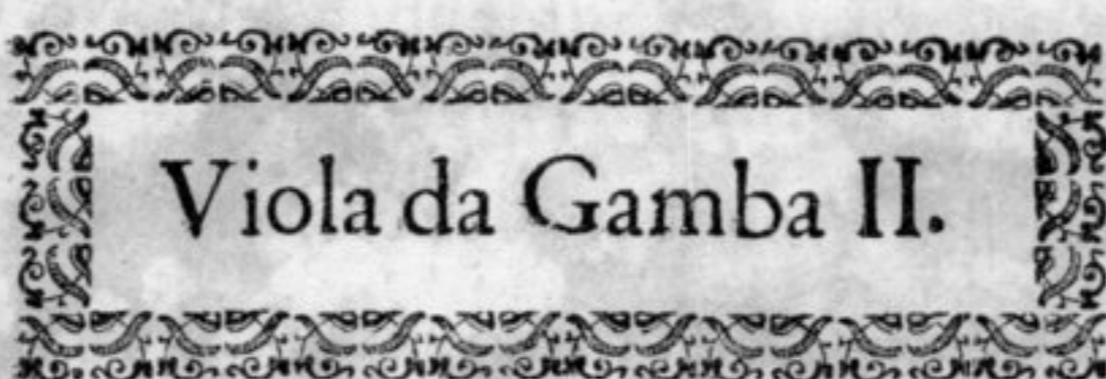


V
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2

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iuria. Taubmannus, Barthii iudicio, Poëta ali-
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men titulum, ut inter vulgus sonat, ita abhorru-
it, ut cavillo & propè convitio illum peteret, si
quis è vulgo isto Poetam nominaret: & tolerabilius, inquit, alicubi
censerem, si me ab opificio sedentario, cui adolescens olim duodecen-
nis, ob paupertatem vel rei, vel ingenii, admovebar, sartorem nomina-
ret: cùm de Sartore aliquo, aut cerdone honestius loqui jam incipient,
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Tus

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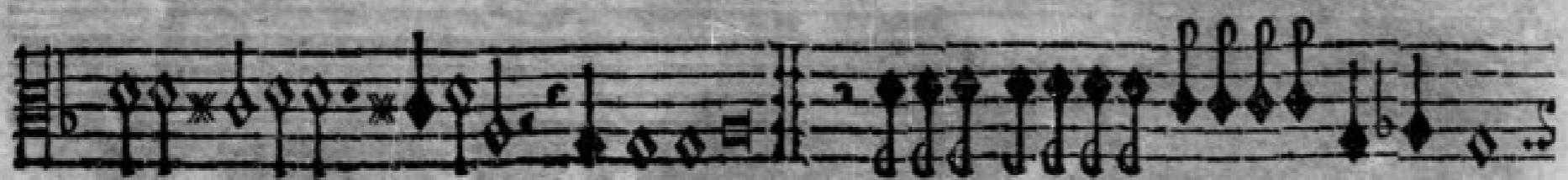
JOHANN- FRIDERICUS FUNCCIUS,
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VIOLADIGAMBA II



Intrad



2.



Allemand



pian



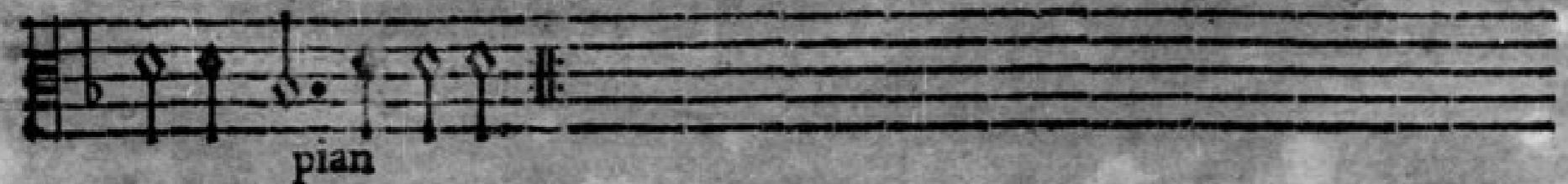
pian P. P.



Courant



pian



pian



Saraband



A

Air

5.



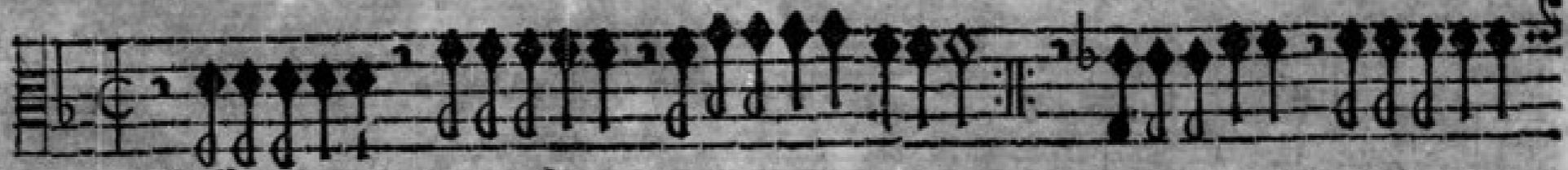
Air

6.



Courant

7.



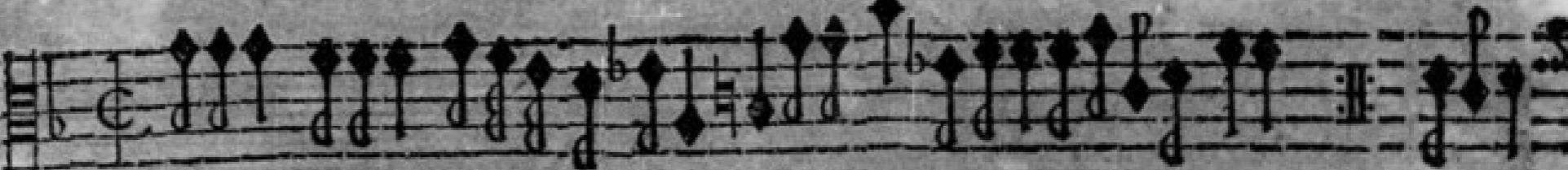
Ballo

8.



Courant

9.



10.



Saraband



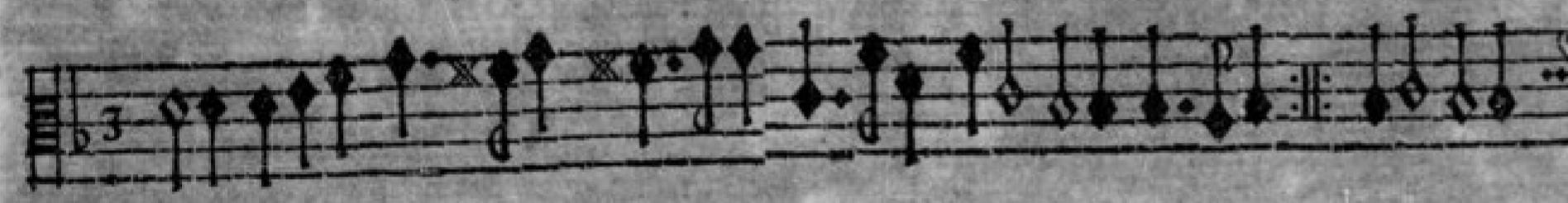
II.



Lamento



12.



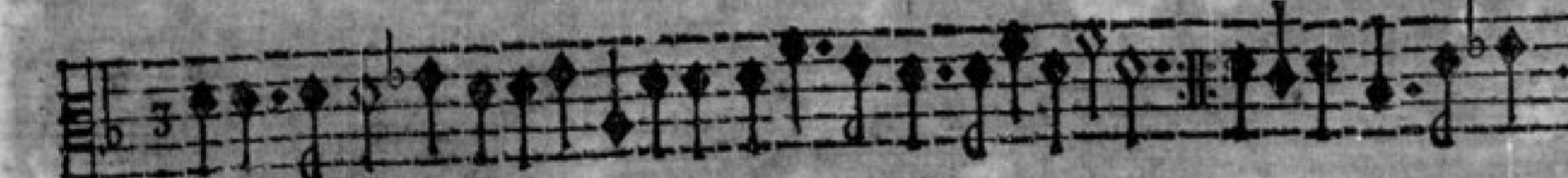
13.



Air



14.



Sarabande



16.



Gavott

16. Gi-

16.



17.

Musical score for Sarabande 3. maßl, measures 17 through 21. The score consists of five staves of music. Measures 17 and 18 show a continuation of the bass line from the previous section, with eighth-note patterns and sustained notes. Measures 19 and 20 introduce a new melodic line, likely for a different instrument, featuring eighth-note pairs and sixteenth-note patterns. Measure 21 concludes the section with a treble clef, a common time signature, and a key signature of one sharp. The melody is primarily composed of eighth-note pairs and sixteenth-note patterns. The music is written on five-line staves with vertical bar lines and includes some rests indicated by 'x' marks.

Sarabande 3. maßl

Musical score for Sarabande 3. maßl, measures 22 and 23. The score consists of two staves of music. Measure 22 continues the melodic line from measure 21, featuring eighth-note pairs and sixteenth-note patterns. Measure 23 concludes the section with a treble clef, a common time signature, and a key signature of one sharp. The melody is primarily composed of eighth-note pairs and sixteenth-note patterns. The music is written on five-line staves with vertical bar lines and includes some rests indicated by 'x' marks.

A handwritten musical score for two voices, consisting of eight staves of music. The notation uses diamond-shaped note heads and rests on a standard four-line staff system. The score is divided into sections by vertical bar lines and measures. Several measures are marked with an asterisk (*). The first section ends with a double bar line and a repeat sign, followed by a section labeled "2. maſi". The second section begins with a single bar line and a repeat sign. Measure 18 is explicitly labeled "18.". The third section is labeled "Allemand". Measure 19 is explicitly labeled "19. Cou-". The handwriting is in black ink on aged paper.

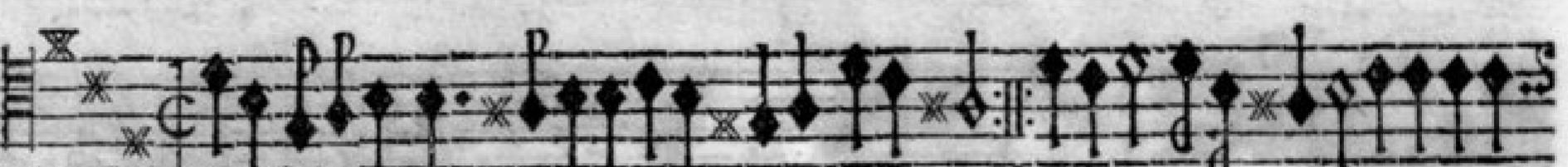
19.



Courant



20.



Air



21.



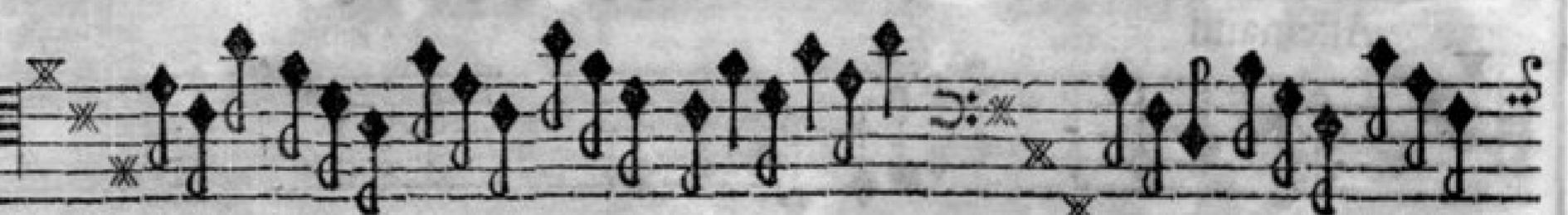
Saraband



22.



Gigue



23.



Sonata

P.

L

pian

Adagio

pian

f. p. f. p. f.

p. f. p.

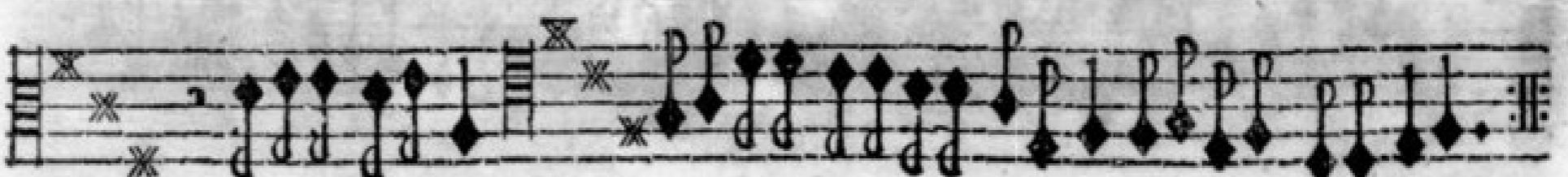
pian

24. Alle-

24.



Allemande



25.



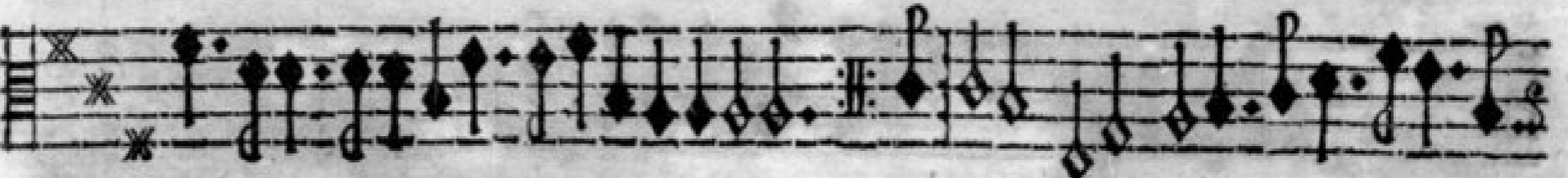
Courant



26.

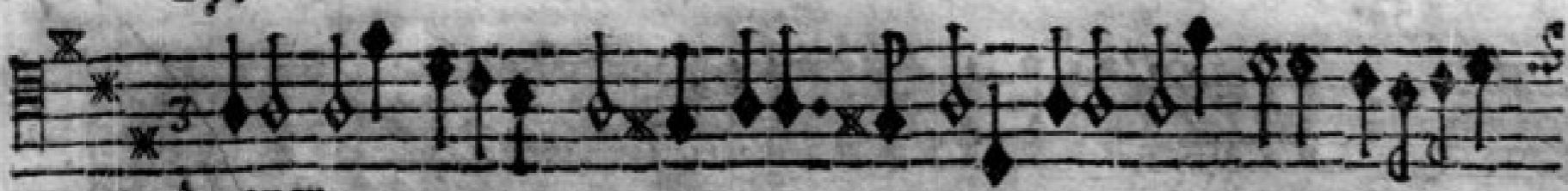


Bransle



27. Ame-

27.



Amenor



28



Ballo



29.



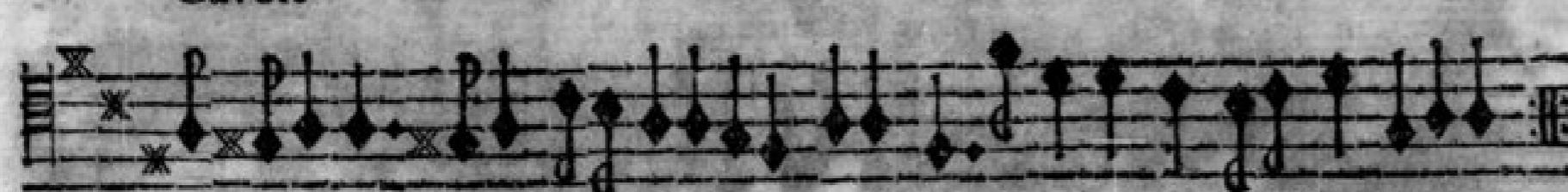
Sarab.



30.



Gavott



31.



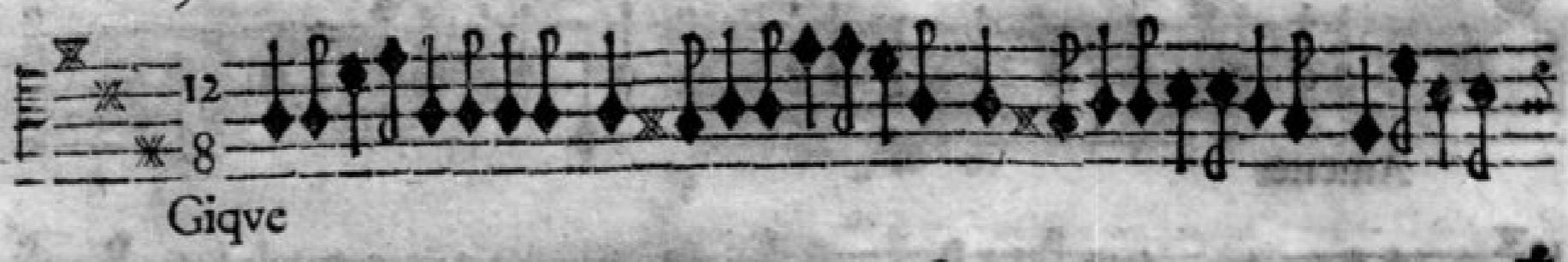
Saraband



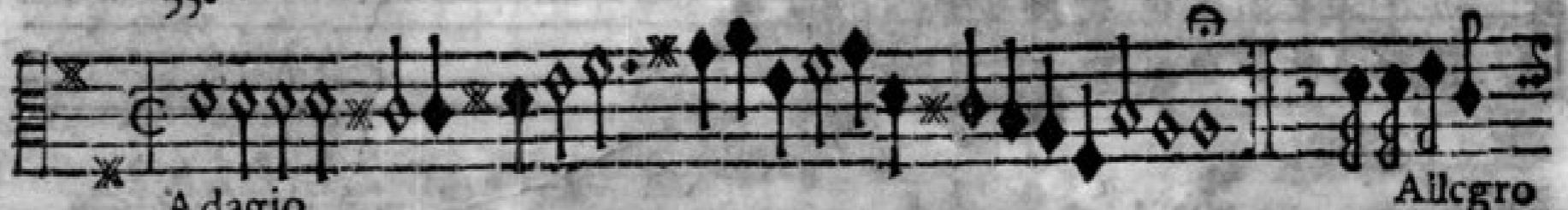
C

32. Gi.

32.



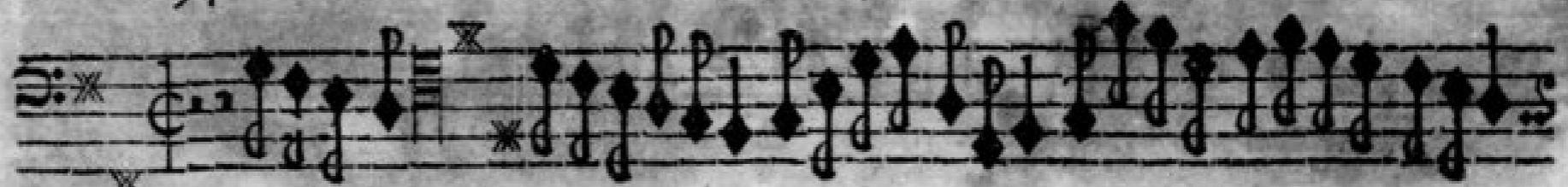
33.



Sonatina



34.



Allemand





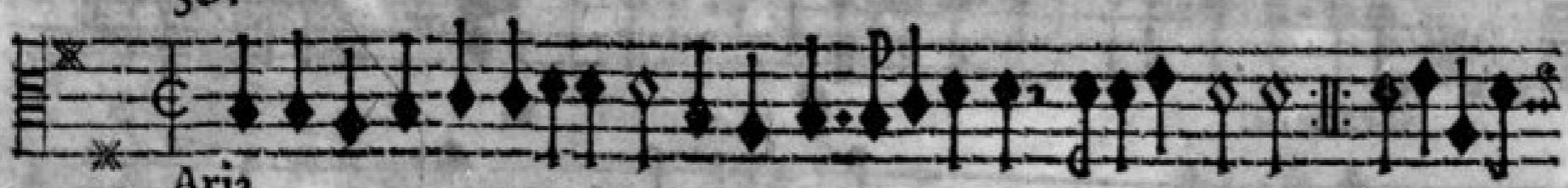
35.



Courant



36.



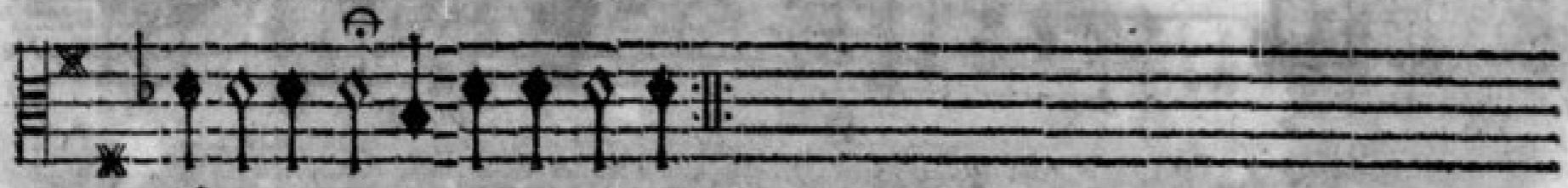
Aria



37.



Sarabande



38.



Bransle



Adagio Allegro



39. Brans-

39.



Bransle Amener



40.



Ballet.

41.



Saraband



42.



Intrad



pian

forte

pian

43.



Volta



Adagio allegro



pian



N^m
499
3

DAVIDIS FUNCCII
BOHEMI

S T R I C T U R Æ
VIOLA-DI GAMBICÆ,

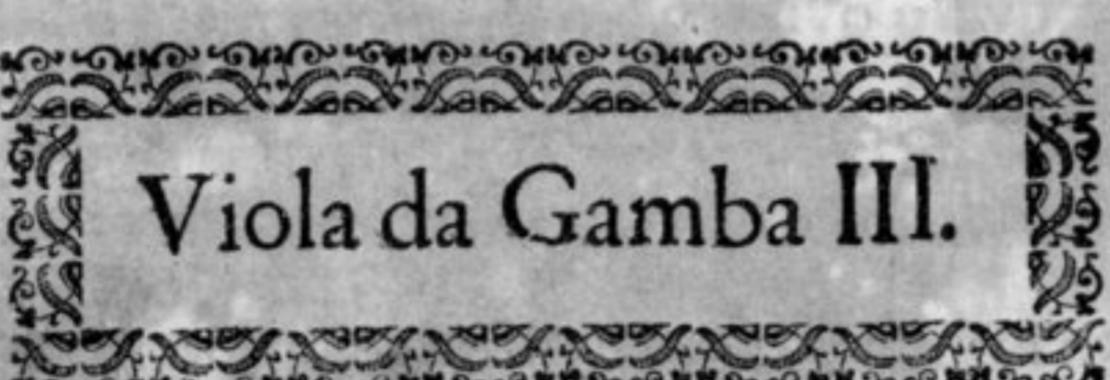
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Serenissimæ Principi de Slesvvig & Holsatia &c.
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à Secretis,
Musico felicissimo
Stricturas suas Musicas
edenti
Gratulantur ex animo verè fraterno:

Esse novem Musas credebat docta vetustas:
Nunc Tua cum juncta est, credimus, esse decem.

JOHANNES FUNCCIUS, C.C.P. Archi-Diaconatus
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Nostri illud Patris: *Vos Musica promovet alma!*
O quam vera Tibi verba sucre Patris!

JOHANN-FRIDERICUS FUNCCIUS,
e Valle Joachimicâ Bohemus.



1.

VIOLADIGAMBA. III.



Intrad



2.



Allemand



pian



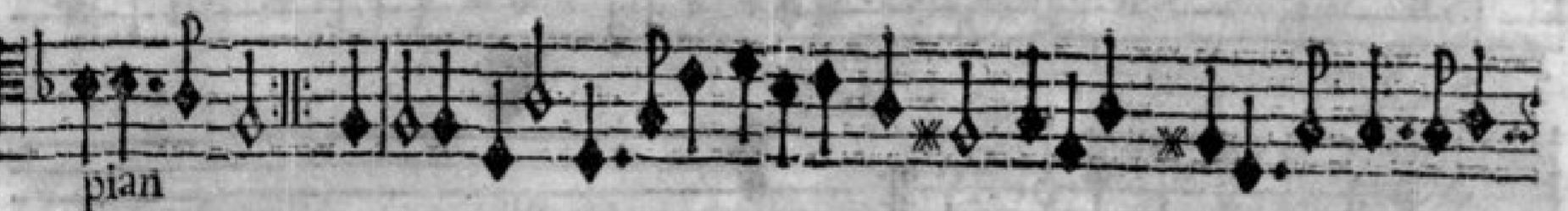
pian

p.p.

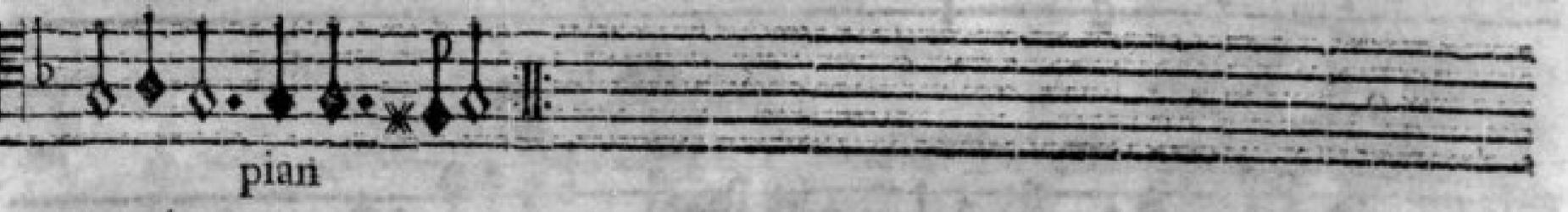
3.



Courant

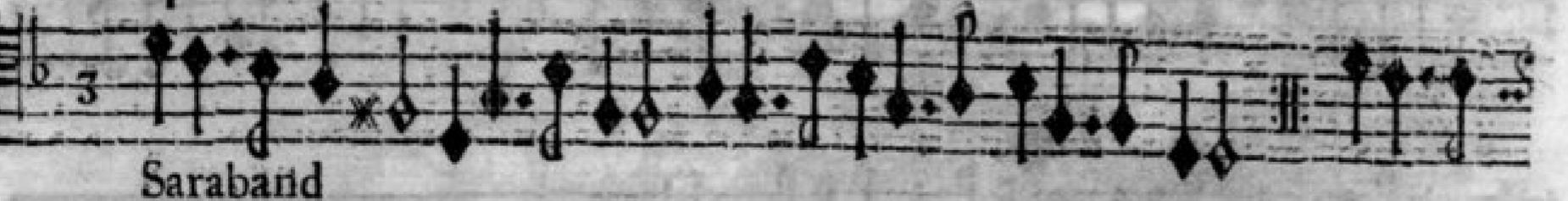


pian

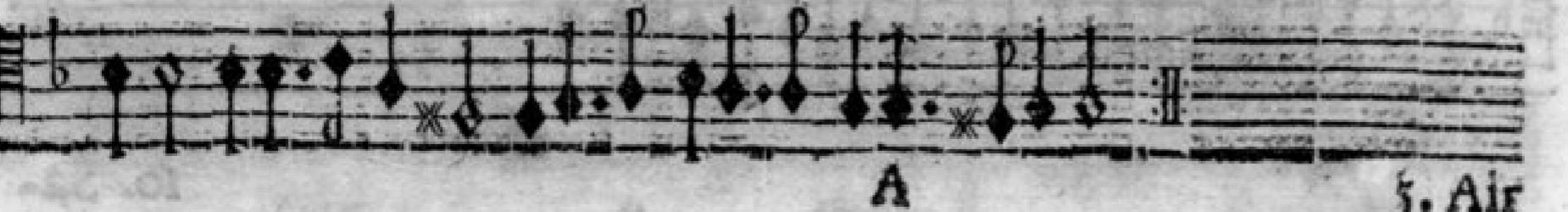


pian

4.



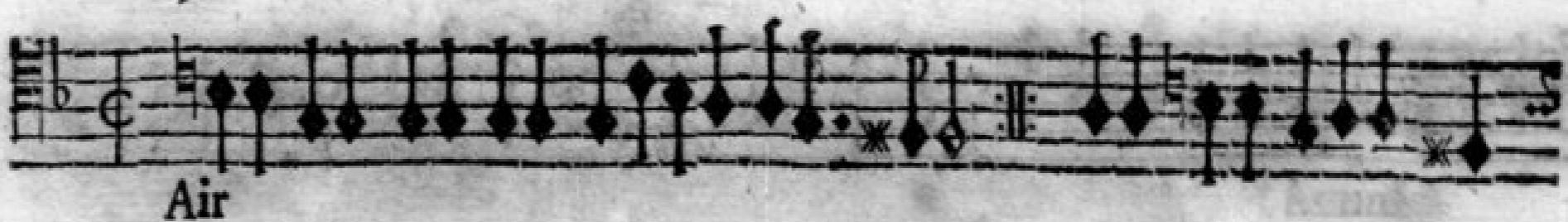
Saraband



A

5. Air

5.



Air

6.



Courant

7.



Ballo

8.



Courant

9.



10. Sa-

10.



Sarabande

11.

Score for Lamento, measures 11-12. The music is in common time (indicated by '3'). The first staff shows a sequence of eighth and sixteenth notes. The second staff begins with a quarter note followed by eighth and sixteenth notes. The notation uses diamond-shaped note heads.

Lamento

12.

Score for Saraband, measures 12-13. The music is in common time (indicated by '3'). The first staff begins with a dotted half note followed by eighth and sixteenth notes. The second staff begins with a quarter note followed by eighth and sixteenth notes. The notation uses diamond-shaped note heads.

Saraband

13.

Score for Air, measures 13-14. The music is in common time (indicated by '3'). The first staff begins with a dotted half note followed by eighth and sixteenth notes. The second staff begins with a quarter note followed by eighth and sixteenth notes. The notation uses diamond-shaped note heads.

Air

14.

Score for Saraband, measures 14-15. The music is in common time (indicated by '3'). The first staff begins with a dotted half note followed by eighth and sixteenth notes. The second staff begins with a quarter note followed by eighth and sixteenth notes. The notation uses diamond-shaped note heads.

Saraband

15.

Score for Gavott, measures 15-16. The music is in common time (indicated by '3'). The first staff begins with a dotted half note followed by eighth and sixteenth notes. The second staff begins with a quarter note followed by eighth and sixteenth notes. The notation uses diamond-shaped note heads.

Gavott

16. Gi-

16.



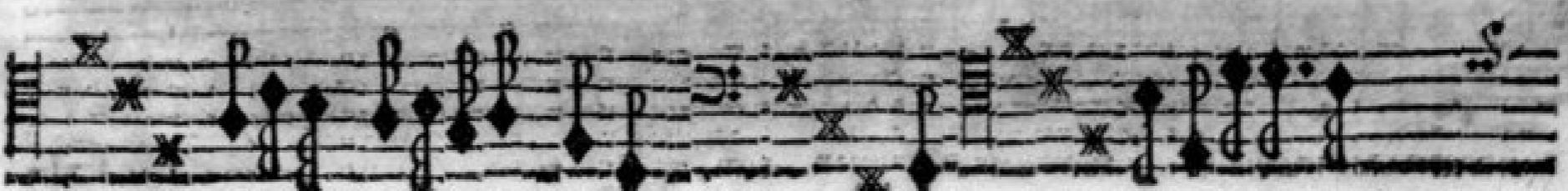
Gigue

17.

17.

Saraband 4. mahl

Double



adagio

Allemand

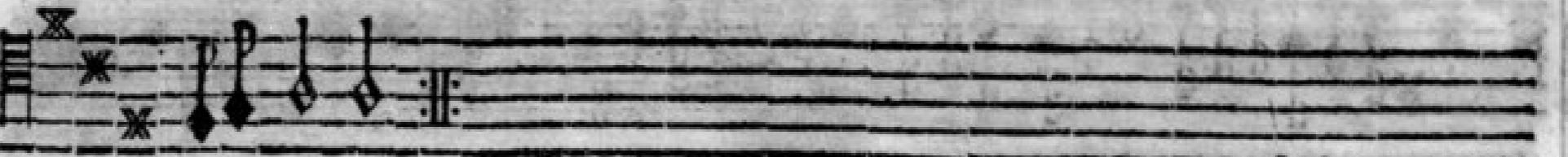
B

19. Cou-

19.



Courant



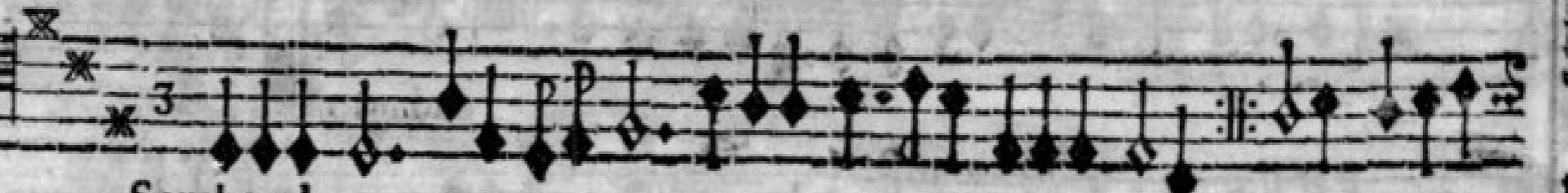
20.



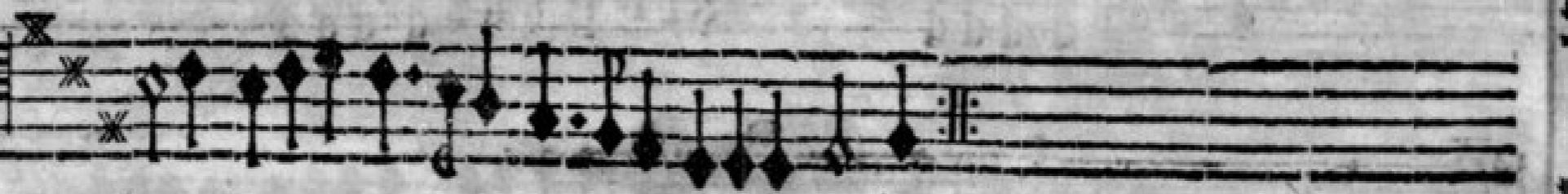
Air



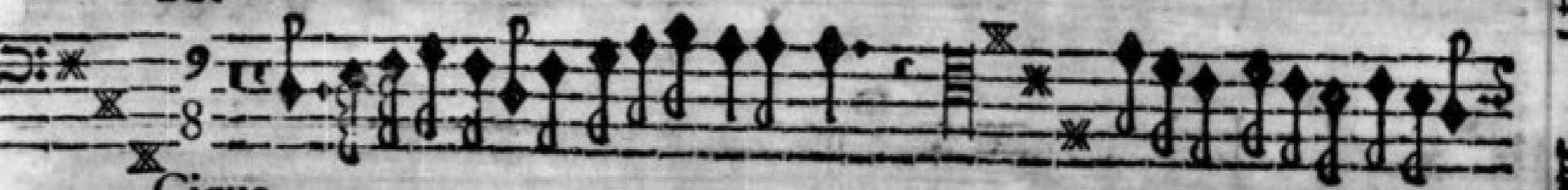
21.



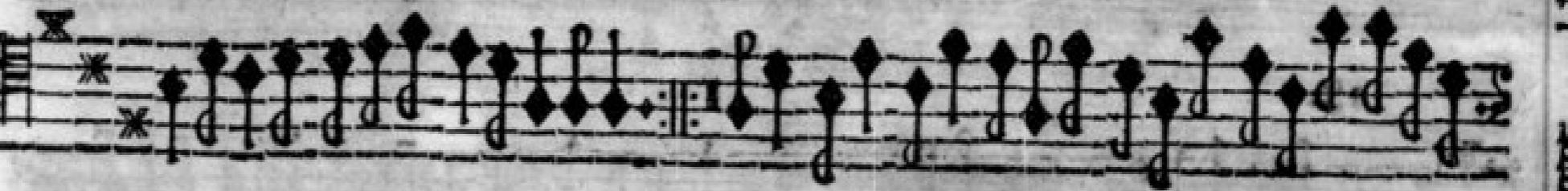
Saraband



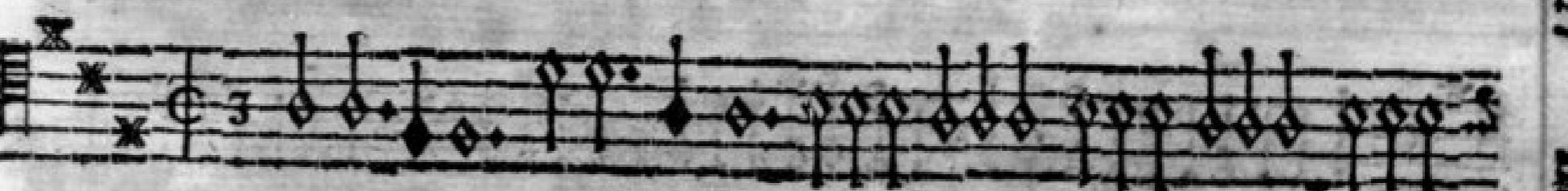
22.



Gigue



23.



Sonata

P.

f.

A handwritten musical score for a string instrument, likely cello or bassoon, consisting of ten staves of music. The music is written in common time and includes the following dynamic markings:

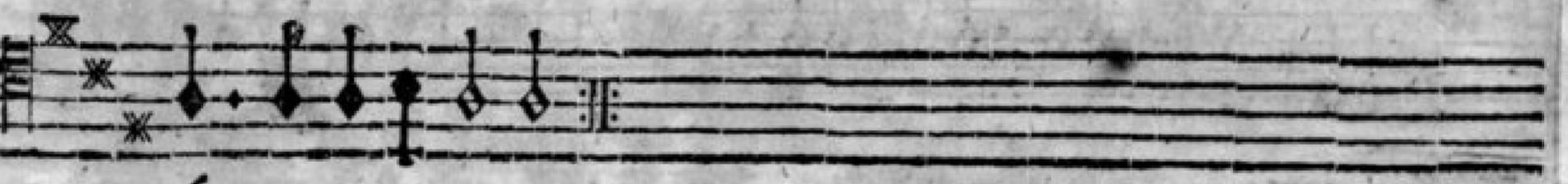
- p. (pianissimo)
- f. (fortissimo)
- Præsto
- pian (pianissimo)
- forte
- pian (pianissimo)
- f. (fortissimo)
- p. (pianissimo)
- f. (fortissimo)
- p. (pianissimo)

The score also features several performance instructions and markings:

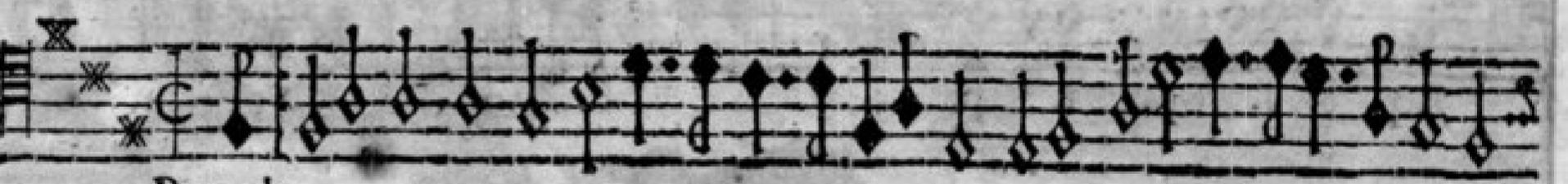
- Measure 24: P.
- Measure 25: Allemand
- Measure 26: Verte citò



Courant



26.



Bransle



27.



Amener



28. Bal-

28.



Ballo



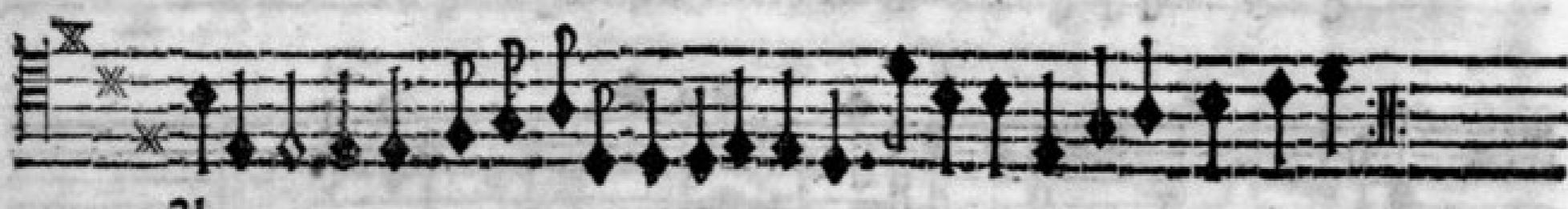
29.

Saraband



30.

Gavott



31.

Saraband



32.

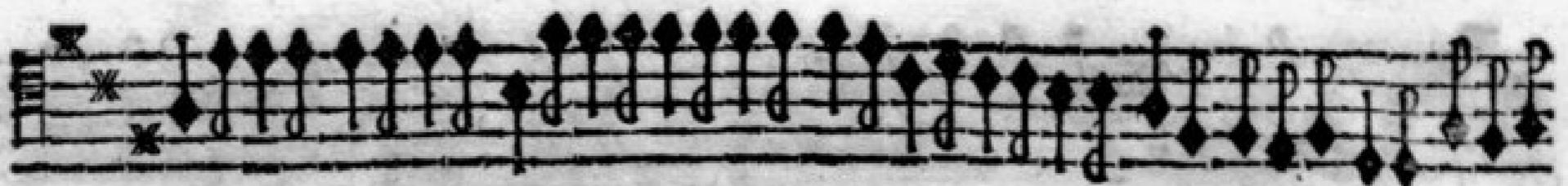
Gigue



Bal-

Verte citò

C



33.

adagio



Sonatina



34.



Allemand



35. Cou-

35.



Courant



36.



Aria



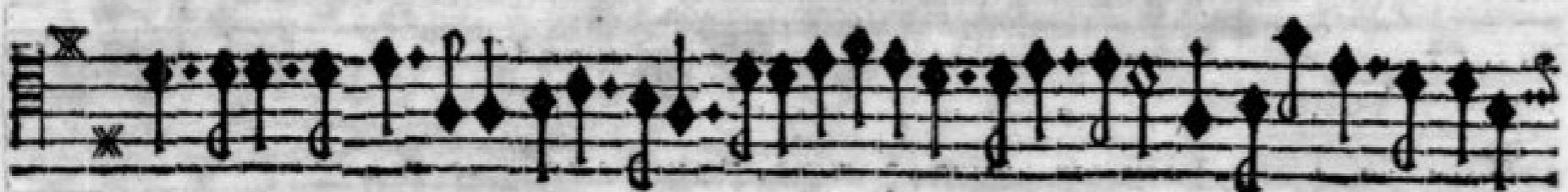
37.



38.



Bransle



39. Bransle

39.



Bransle Amener



40.



Ballet.

41.



Saraband



42.



Intrad



p.

43.



Volta



adagio allegro



Adagio.

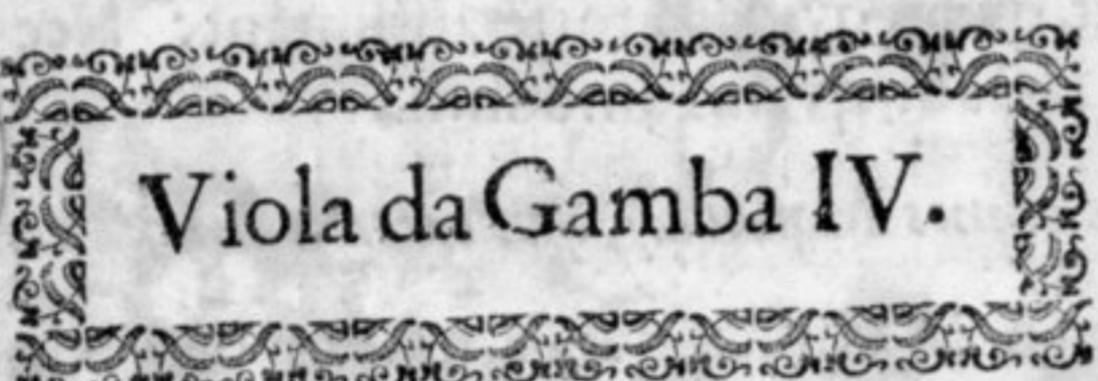
V
499
4.

DAVIDIS FUNCCII
BOHEMI
S T R I C T U R Æ
VIOLA-DI GAMBICÆ,
Ex
Sonatis, Ariis, Intradis,
Allemandis, &c.

Qvatuor
Violis da Gamba

concinendis

promicantes.

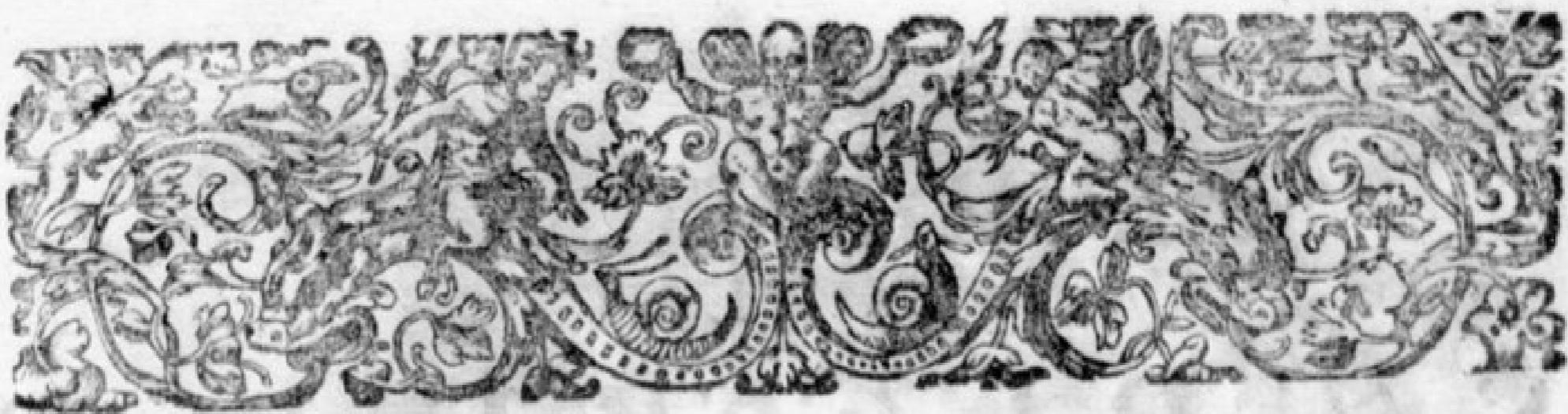


LIPSIÆ, JENÆ & RUDOLSTADII,

Apud JOHANNEM THEODORUM, CHRISTOPH.
& DAVID FLEISCHERN.

ANNO M D^o C LXXVII.

17
Ms. 6263



MUSICÆ CULTORI

S.

Doetica & Musica quemadmodum
sororio quasi vinculo connectuntur; ita quoque
hæ Sorores pariter magna hodie afficiuntur in
juria. Taubmannus, Barthii judicio, Poëta ali-
as ad veterum præstantiam laudatus, Poetæ ta-
men titulum, ut inter vulgus sonat, ita abhorru-
it, ut cavillo & propè convitio illum peteret, si
quis è vulgo isto Poëtam nominaret: & tolerabilius, inquit, alicubi
censerem, si me ab opificio sedentario, cui adolescens olim duodecen-
nis, ob paupertatem vel rei, vel ingenii, admovebar, sartorem nomina-
ret: cum de Sartore aliquo, aut cerdone honestius loqui jam incipient,
quam de Poëta. Qvod de Poëtis Poëta, idem certè de Musicis hodie
affirmarem: Musici equidem titulum mihi non sumo, cum Musicus
plus importet, quam quidam fortè autumant: Nec omnes Musici,
qui Musicam jactant, quemadmodum

Nec omnes Monachi, qui calcant limina templi:

interim tamen mihi Musicæ quodammodo perito licebit de Musicis
judicare. Sanè si ex quorundam ore & mente Musicus titulum (einen
Musicanten) æstimaveris, sordebit utique multis, imò plurimis. Et ut
dicam, quod res est, pudet omnino me, si quis ex vulgo me nomina-
ret Musicum. Eó nimirum res devenit, ut propter artēi artifex, pro-
pter Musicam Musicus quoque vili habeatur. Verum enim verò ju-
dicet Sutor de crepidâ, Apelles de pictoribus, Orpheus de Musicis. Qui
non intelligit odit.

Musica

Musica utique Divumque hominumque voluptas, pietatis exercitium, humanarum virtutum Symbolum, studiorum lenimentum & ornamentum, Curarum levamen, solitudinis & solitudinis solatium, medicina dolorum, immo denique canticis olympicæ est præludium. Ex hujus ergo divinæ artis nobilitate de Musico judicabis rectissimè: non verò, quod tamen quotidie fieri audimus, ex vitiis, Musicos quosdam defecantibus, (ut sunt bibacitas, levitas, scurrilitas, vagandi & otiani libido &c.) aestimabis artem, quia potius ex arte hominem. Noveris enim, quod sicuti

Inter Fis & fa distantia magna sonorum est:

ita inter Musicum & Musicam. Vitia Musicis quibusdam familiariter detestor gravissimè: Musicam verò, cuius studio à teneris mirè sum delectatus, colam, immo excolam, dum vivam. Quapropter me nunquam puduit, nomen meum inter Musicæ Studiosos profiteri, quia ut amorem testarer publicè, opellam hanc meam luci publicæ committere volui, parùm curans, quid malevoli sentiant de Musica & Musicis.

Cæterum judicabis Musophile optime, de meis his *Stricturis Musicis ex fide & fidibus*, hoc est, ut decet, candidè, & verè. Sin aliter judicas, parum mihi interest, siqvidem Apelles procul tabulâ tuâ. Si displicant, memento, esse stricturas, non stellas: licere etiam inter olores canoros anserem obstrepere: vel non omnibus omnia sapere; Vel denique hoc nobilissimum instrumentigenus, Violanda gamba, peritiores requirere manus & delicatores decere aures. Si verò placent, grata hæc mente accipe & favo.

Tuo

FUNCCIO.

Fratri Germano Optimo,
DAVIDI FUNCCIO,
Serenissimæ Principi de Slesvvig & Holsatia &c.
Viduæ in Neuenburg / X.

à Secretis,
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e Valle Joachimicâ Bohemus.



1.

VIOLA DIGAMBA IV:



Intrad



2.

Adagio
Allegro

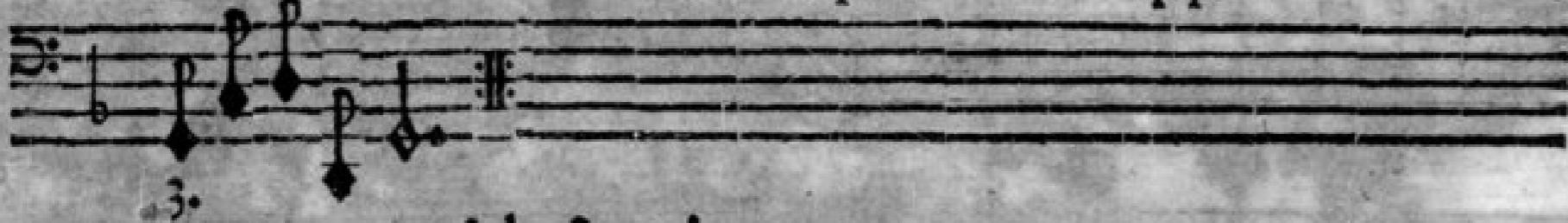
Allemand

pian



pian

p.p.



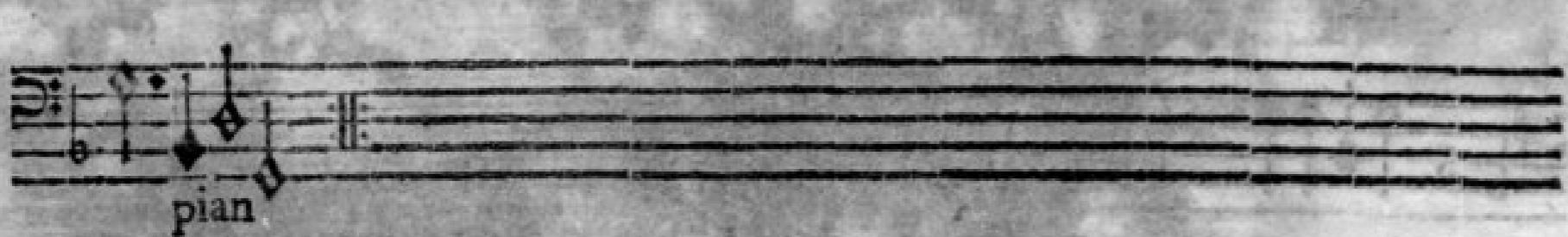
3.



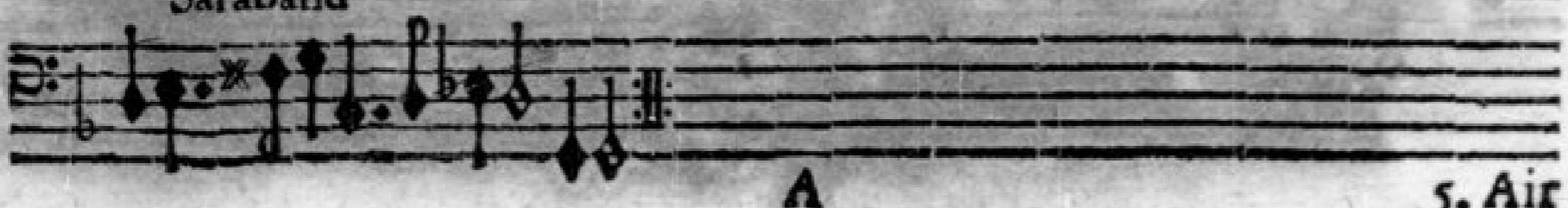
pian



4.



Saraband



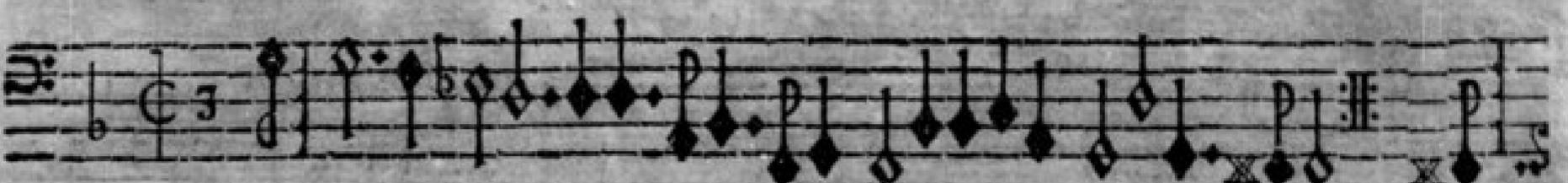
5. Air

5.



Air

6.



Courant

7.



Ballo

8.



Courant

9.



10.



Saraband



11. La-

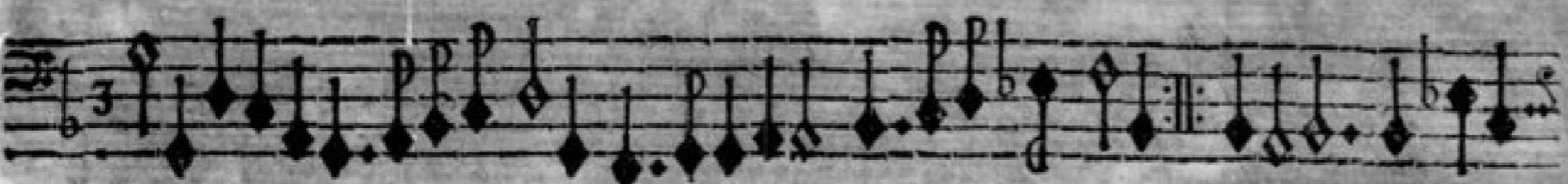
21A.2

II



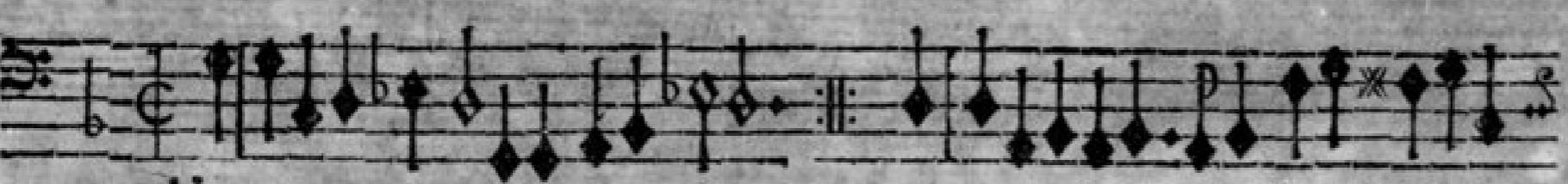
Lamento

12.



Sarabande

13.



Air

14.



Saraband

15.



Gavott

16.



Gique

172

17.





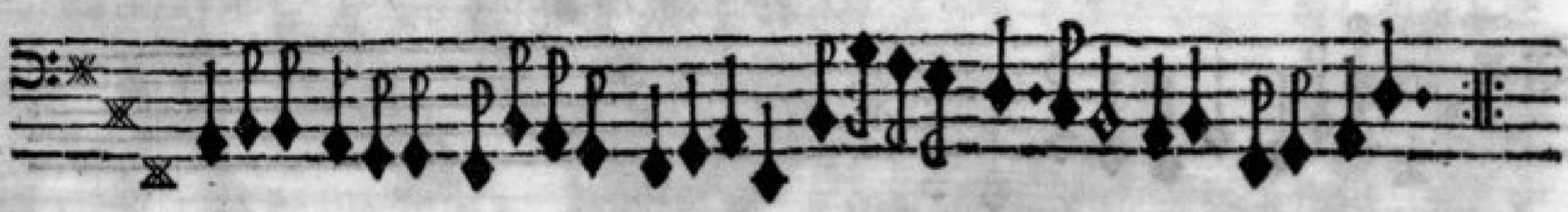
4. mahl



18.



Allemand



19.



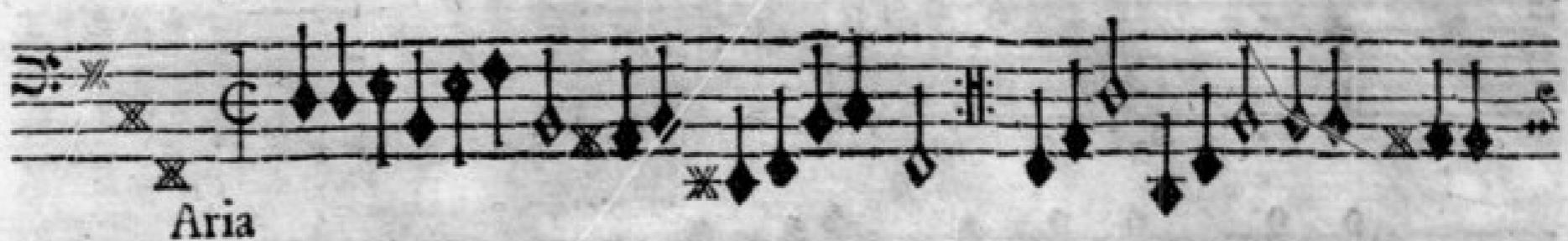
Courant



B

20. Aria

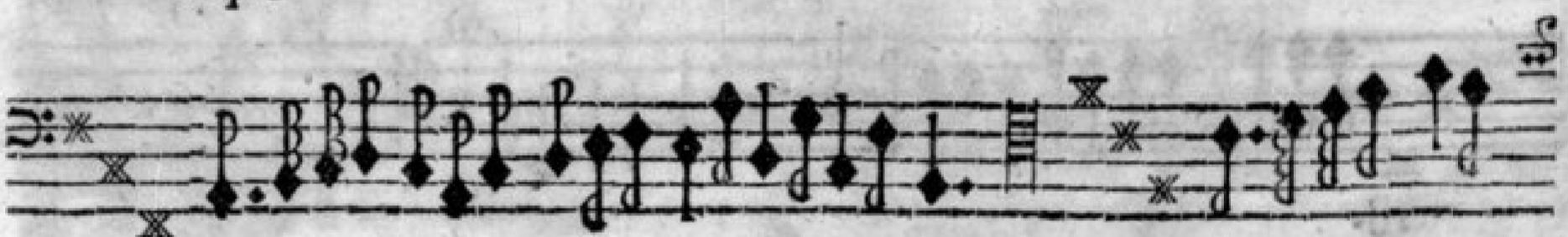
20.



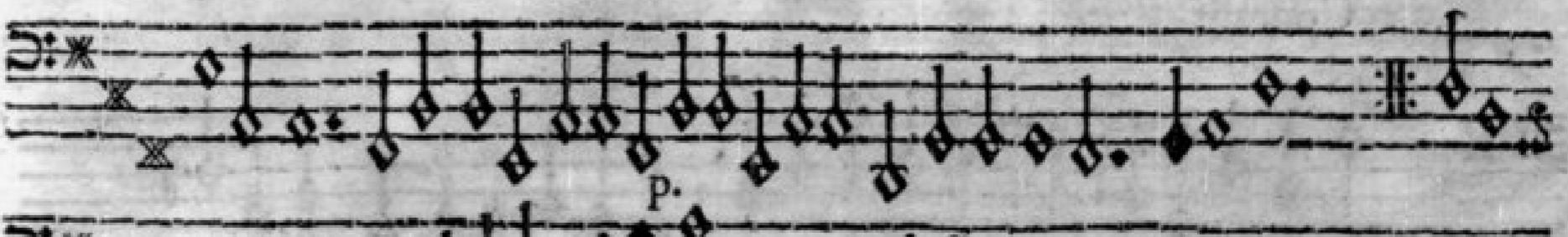
21.



22.



23.



A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of two systems. The first system ends with a repeat sign and the instruction "Allemand". The second system begins with a bass clef and a key signature of one sharp. Measure numbers 24 and 25 are indicated.

24. pian forte
pian

f. p.
f. p.

Allemand

25. Co-

25.



Courant



26.

Bransle



27.

Amener



28.

Ballo



29. Sa-

29.



Saraband

30.



Gavott

31.



Saraband

32.



Gigue



C

33. So-

33.

Adagio

Allegro

Sonatina

Allemand

Courant

34.

Allemand

Courant

35.

Courant

36. Aria

36.



Aria



37.



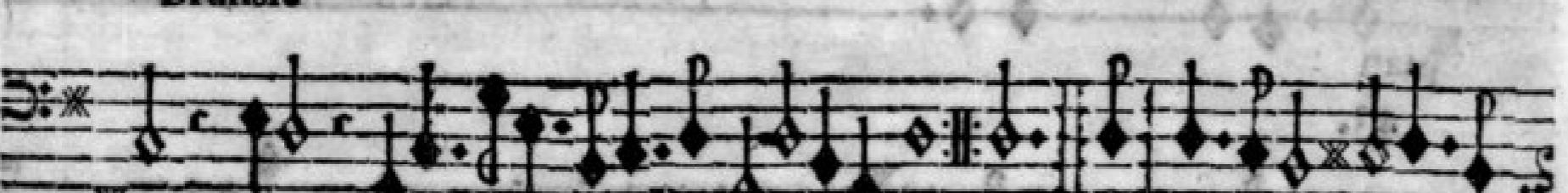
Saraband



38.



Bransle



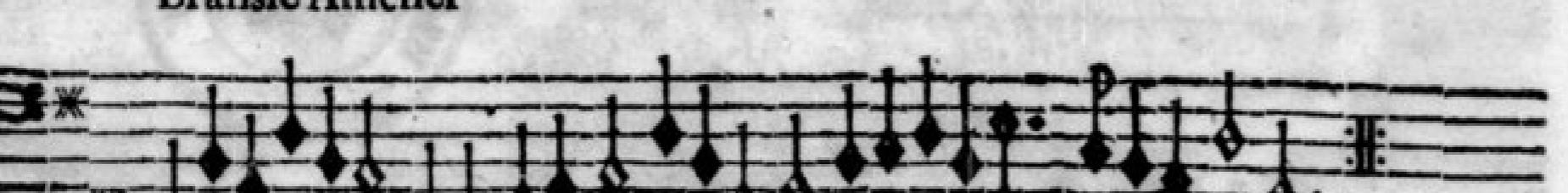
Adagio Allegro



39.



Bransle Amener



40.



Ballet.

5. Aria

41. Sa-

41.



Sarabande



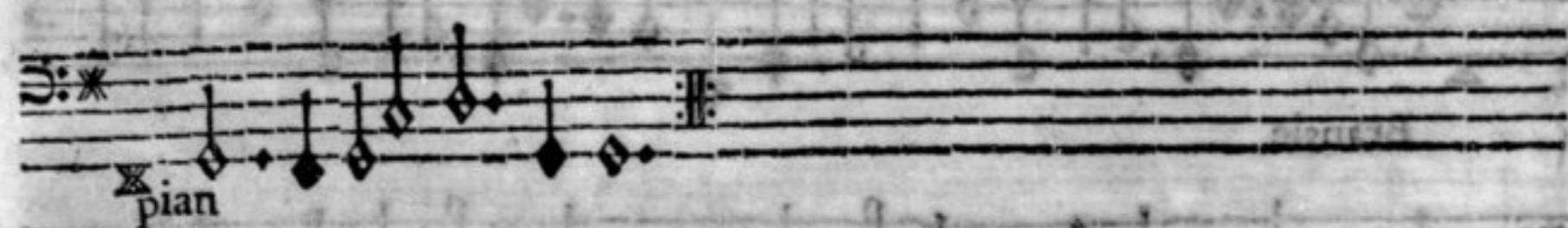
42.



Intrad



pian forte



43.



Volta



adagio



piano



Bellec