

V^m
499

DAVIDIS FUNCCII
BOHEMI
STRICTURÆ
VIOLA-DI GAMBICÆ,

Ex
Sonatis, Ariis, Intradis,
Allemandis, &c.

Quatuor
Violis da Gamba

concinendis
promicantes.



Mossard.
4.
Furtes.

LIPSIE, JENÆ & RUDOLSTADII,
Aud JOHANNEM THEODORUM, CHRISTOPH.
& DAVID Fleischern.

n° 136.

ANNO M DC LXXVII.

Vm 3268



MUSICÆ CULTORI

S.

POetica & Musica quemadmodum sororio quasi vinculo connectuntur; ita quoque hæ Sorores pariter magna hodie afficiuntur injuria. Taubmannus, Barthii judicio, Poëta aliàs ad veterum præstantiam laudatus, Poetæ tamen titulum, ut inter vulgus sonat, ita abhorruit, 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 duodecennis, ob paupertatem vel rei, vel ingenii, admovebar, sartorem nominaret: cum de Sartore aliquo, aut cerdone honestius loqui jam incipiant, quàm de Poëta. Quod de Poetis Poëta, idem certè de Musicis hodie affirmarem: Musici equidem titulum mihi non sumo, cum Musicis plus imponeret, quàm 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 Musiis judicare. Sanè si ex quorundam ore & mente Musici titulum (cum Musicantem) æstimaveris, sordebit utique multis, imò plurimis. Et tunc dicam, quod res est, pudet omninò me, si quis ex vulgo me nominet Musicum. Eò nimirum res devenit, ut propter artem artifex, propter Musicam Musicus quoque vili habeatur. Verum enim verò iudicet 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, imò denique cantionis olympicæ est præludium. Ex hujus ergò divinæ artis nobilitate de Musico judicabis rectissimè: non verò, quod tamen quotidie fieri audimus, ex vitiis, Musicos quosdam defœdantibus, (ut sunt bibacitas, levitas, scurrilitas, vagandi & otandi libido &c.) æstimabis artem, quin potius ex arte hominem. Noveris enim, quod sicuti

Inter Fis & fa distantia magna sonorum est:

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Tuo

FUNCCIO.

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

à Secretis,

Musico felicissimo

Stricturas suas Musicas

edenti

Gratulantur ex animò verè fraternò:

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

JOHANNES FUNCCIUS, C.C.P. Archi-Diaconatus
Rudolphiopol. Substitut.

Nosti illud Patris: *Vos Musica promovet alma!*
O quam vera Tibi verba fuere Patris!

JOHANN-FRIDERICUS FUNCCIUS,
è Valle Joachimicâ Bohemus.



I.

VIOLA DIGAMBA I.



Intrad



Allegro



Adagio

Allegro

Adagio

Allegro



Adagio

Allegro

Adagio



Adagio

Allegro



Allemande

pian

forte



pian

pp.



Courant



pian Adagio



pian



Sarabande



A

5. Air.

52
Air.

6.
Courant

7.
Ballo.

8.
Courant

9.
X.Sar-

10.
Saraband

Musical notation for Saraband 10, measures 1-8. The piece is in 3/4 time, key of D major (one sharp). It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff with a treble clef. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

Musical notation for Saraband 10, measures 9-16. The piece continues with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

11.
Lamento

Musical notation for Lamento 11, measures 1-8. The piece is in 3/4 time, key of D major (one sharp). It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff with a treble clef. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

Musical notation for Lamento 11, measures 9-16. The piece continues with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

13.
Saraband

Musical notation for Saraband 13, measures 1-8. The piece is in 3/4 time, key of D major (one sharp). It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff with a treble clef. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

Musical notation for Saraband 13, measures 9-16. The piece continues with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

14.
Aria,

Musical notation for Aria 14, measures 1-8. The piece is in 3/4 time, key of D major (one sharp). It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff with a treble clef. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

Musical notation for Aria 14, measures 9-16. The piece continues with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

14.
Saraband

Musical notation for Saraband 14, measures 1-8. The piece is in 3/4 time, key of D major (one sharp). It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff with a treble clef. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

Musical notation for Saraband 14, measures 9-16. The piece continues with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

15.
Gavott

Musical notation for Gavott 15, measures 1-8. The piece is in 3/4 time, key of D major (one sharp). It begins with a treble clef and a key signature of one sharp. The melody is written on a single staff with a treble clef. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

Musical notation for Gavott 15, measures 9-16. The piece continues with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

16.



17.



Double

Double

The first system of the 'Double' section consists of six staves of musical notation. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many sixteenth and thirty-second notes. The system concludes with a double bar line and a repeat sign.

3. Mahl

The second system of the 'Double' section consists of two staves of musical notation. The notation continues from the first system, featuring similar note values and rests. The system concludes with a double bar line and a repeat sign.

Adagio

The third system of the 'Double' section consists of three staves of musical notation. The notation continues from the second system, featuring similar note values and rests. The system concludes with a double bar line and a repeat sign.

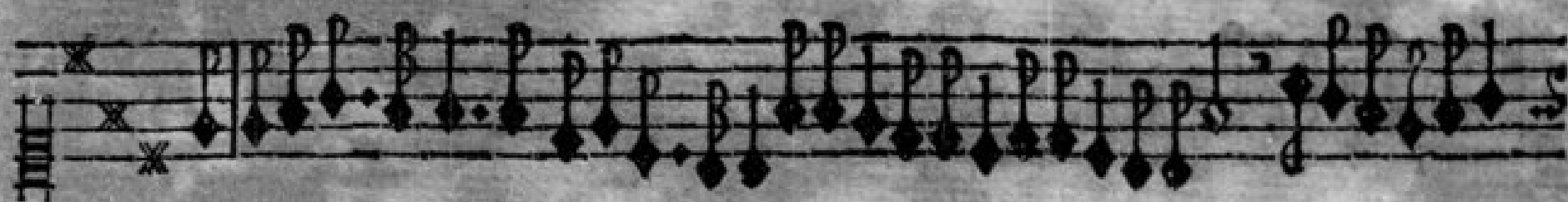
18.

The fourth system of the 'Double' section consists of two staves of musical notation. The notation continues from the third system, featuring similar note values and rests. The system concludes with a double bar line and a repeat sign.

Allemand

B

verte
citè.



19.



Courant



20.



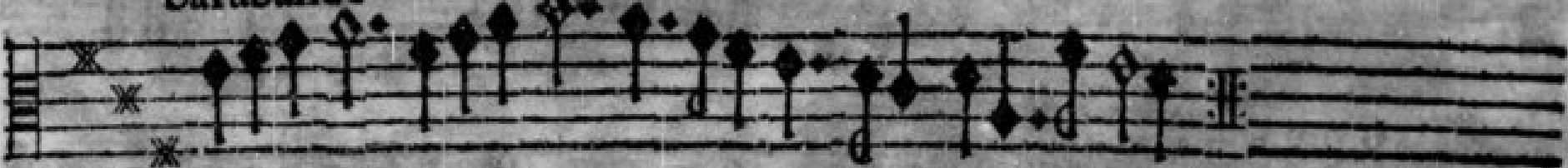
Air,



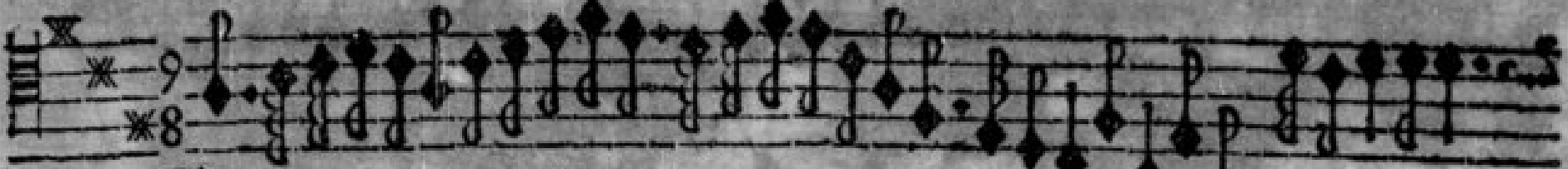
21.



Sarabande



22.



Gigue



23.

Handwritten musical score on page 23, featuring 12 staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music is written in a single system across 12 staves. Dynamics include *p.* (piano), *f.* (forte), *pian*, and *forte*. The final instruction is "Verte citò".

Staves 1-2: *p.* *f.*

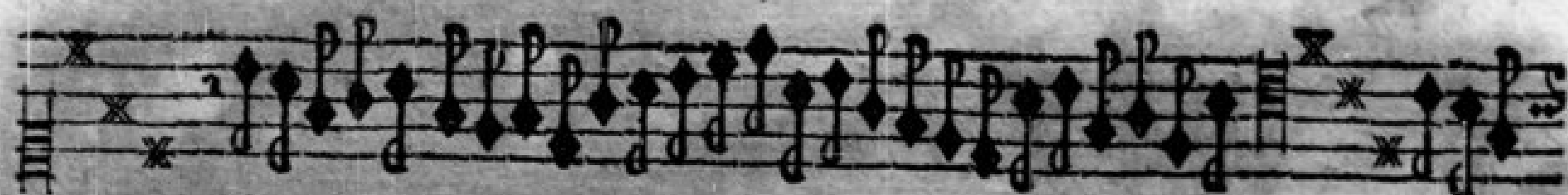
Staves 3-4: *p.* *f.*

Staves 5-6: *pian* *forte*

Staves 7-8: *pian*

Staves 9-10: *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

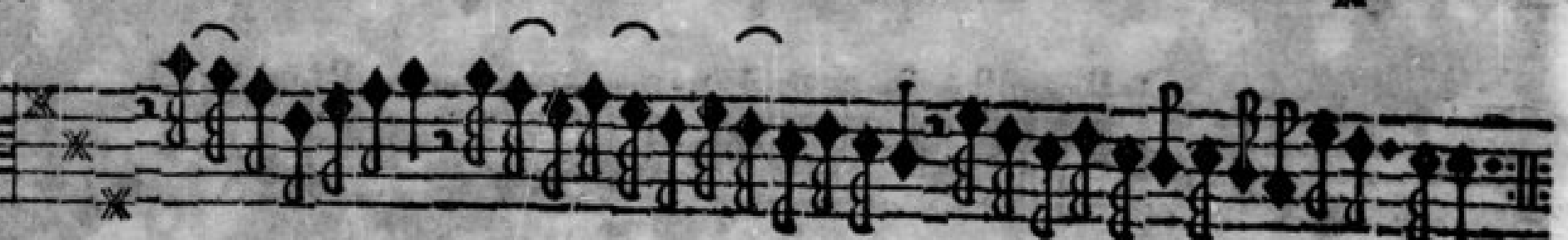
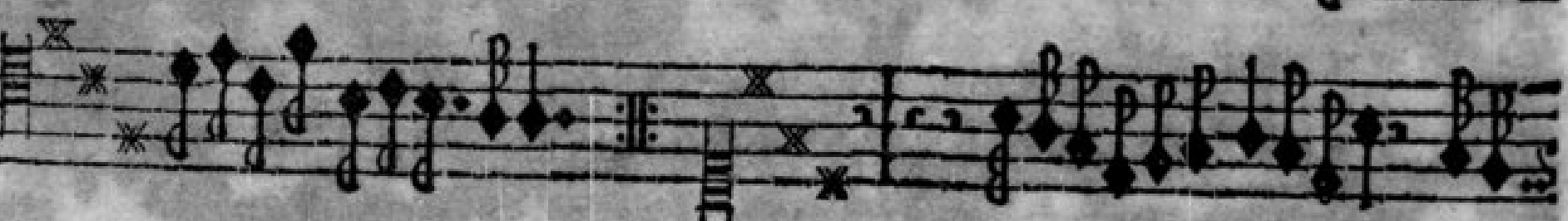
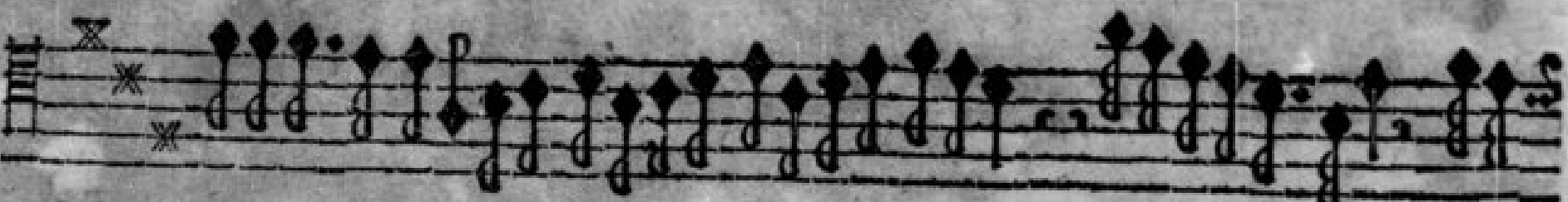
Staves 11-12: *Verte citò*



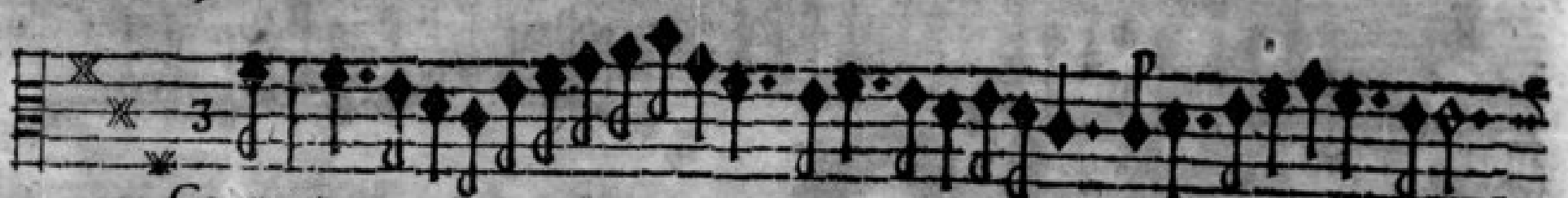
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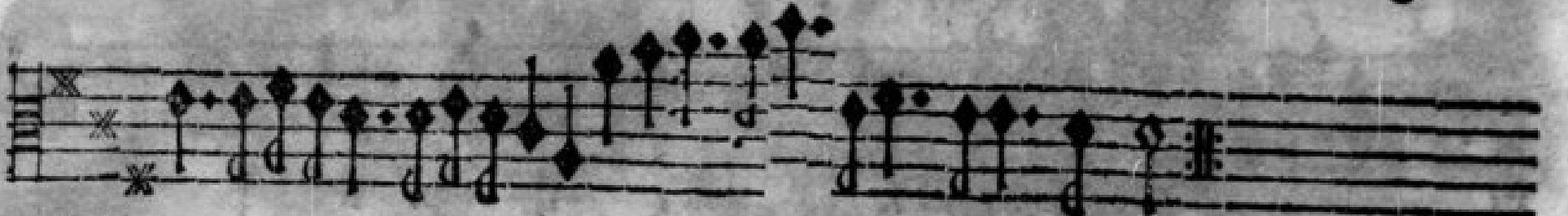
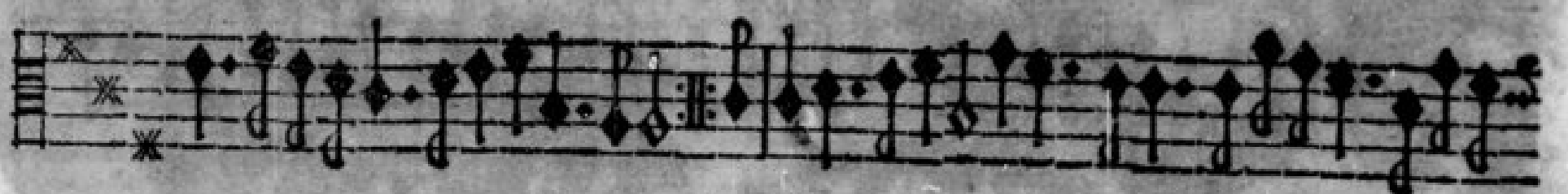
Allemand



25.



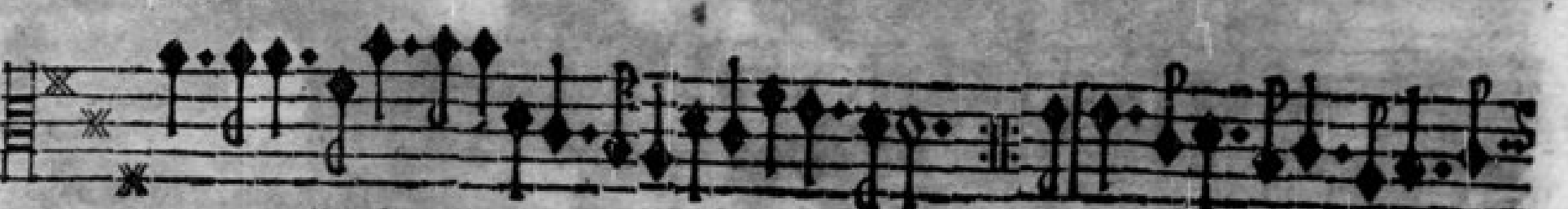
Courant

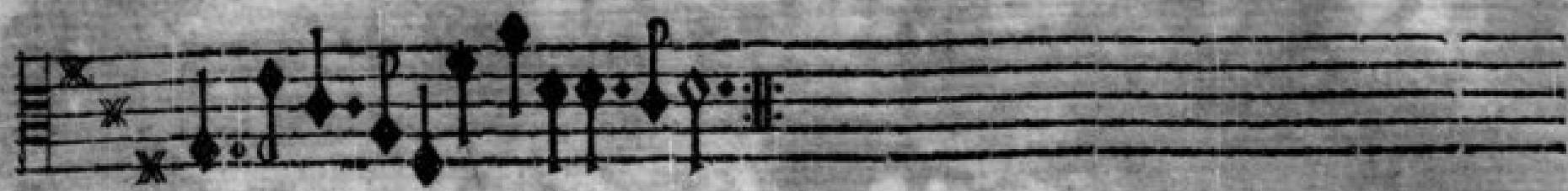
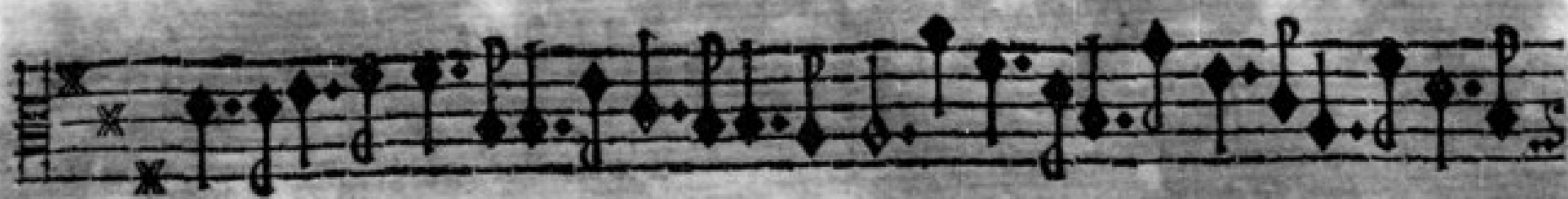


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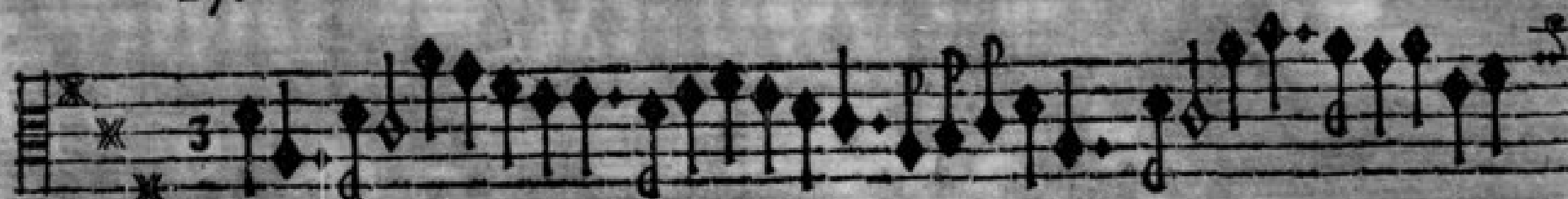


Bransle

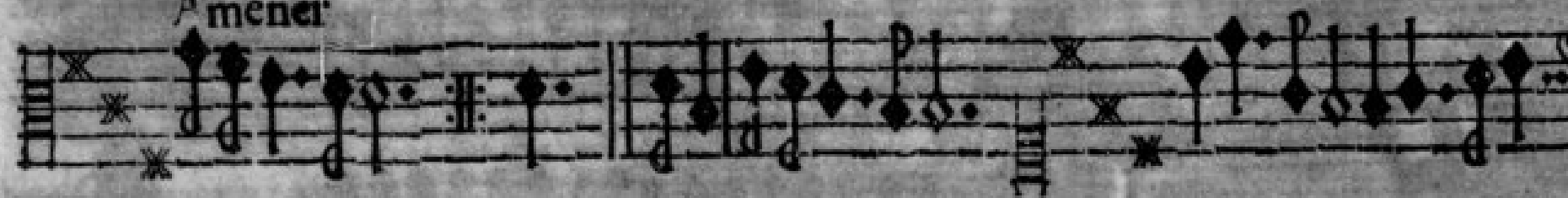




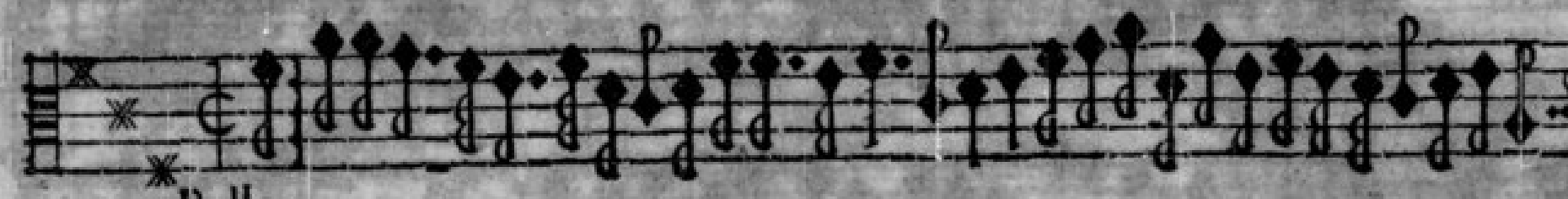
27.



A mener



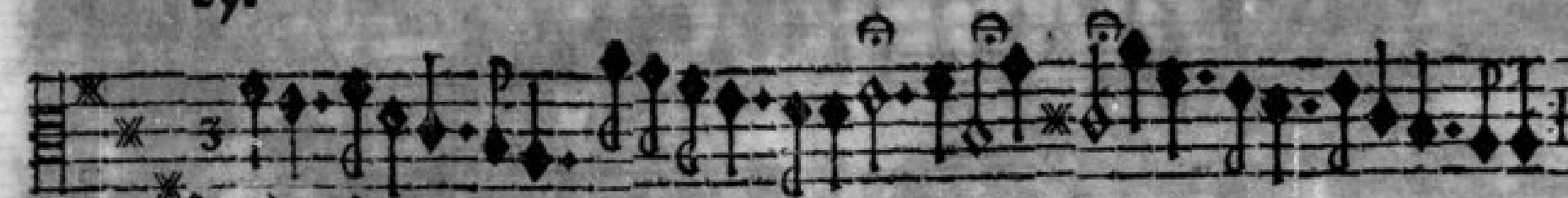
28.



Ballo



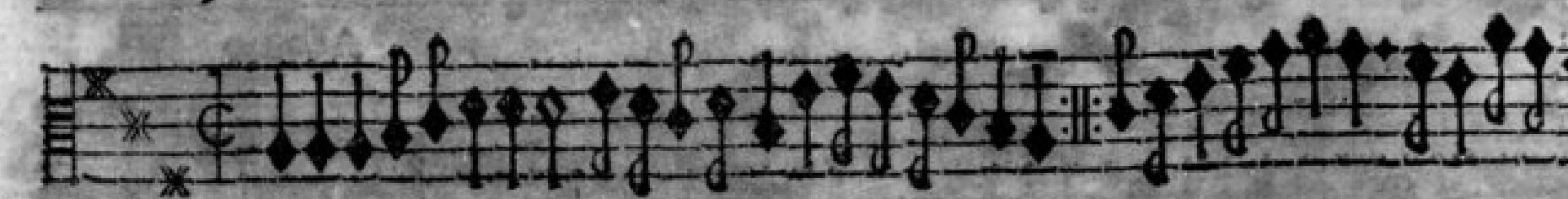
29:



Saraband



30.



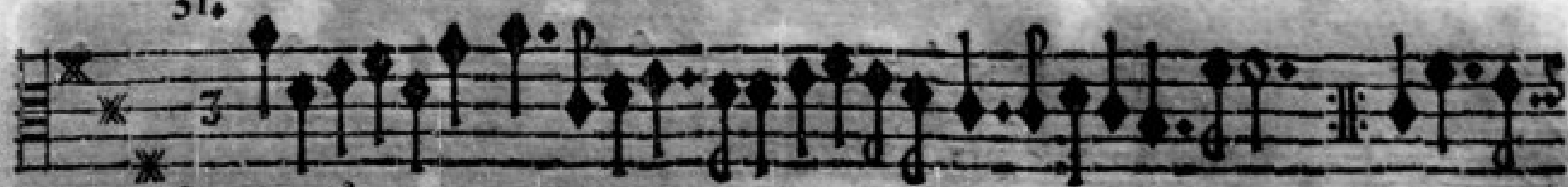
Gavott



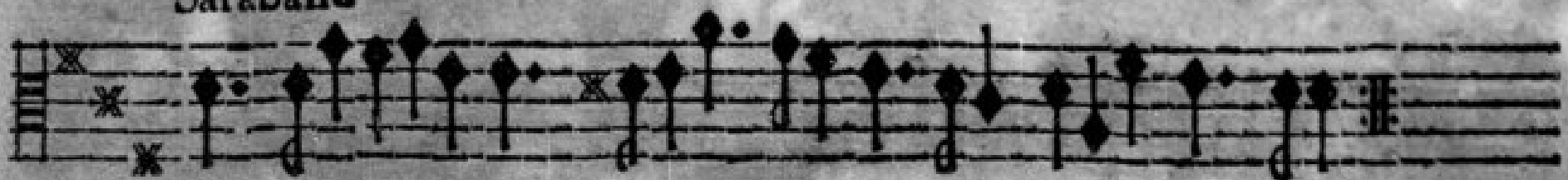
C

31. Sa-

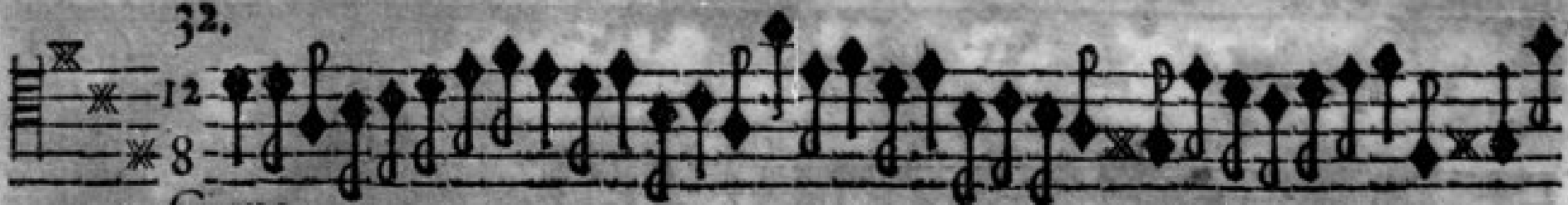
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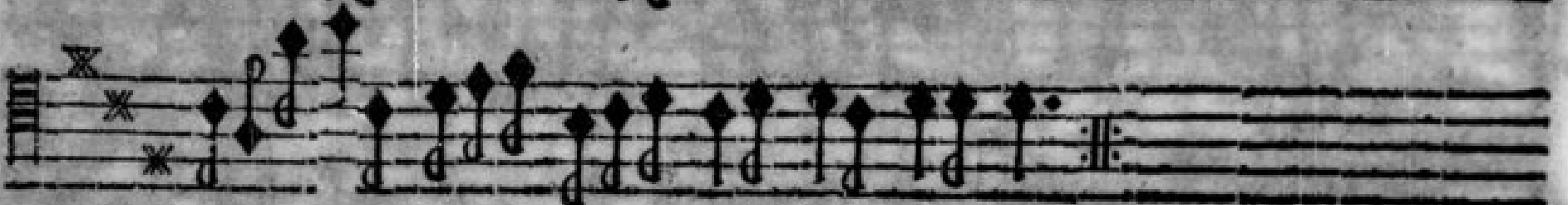
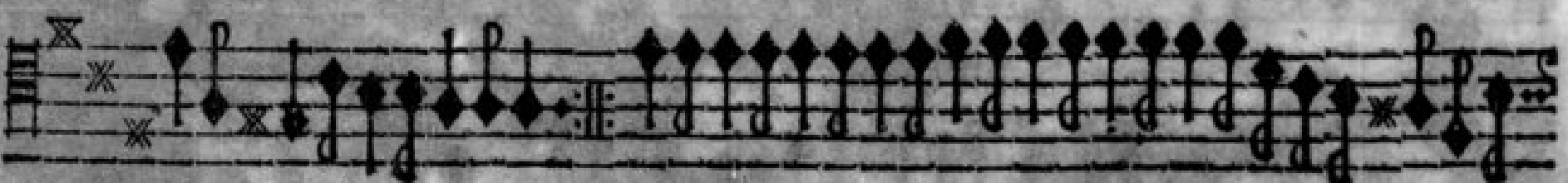
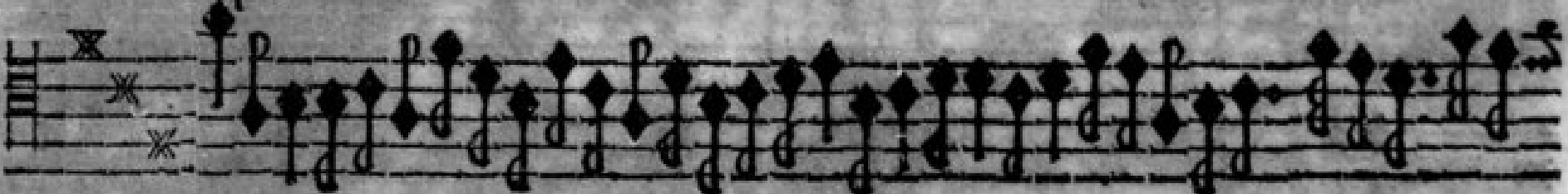
Saraband



32.

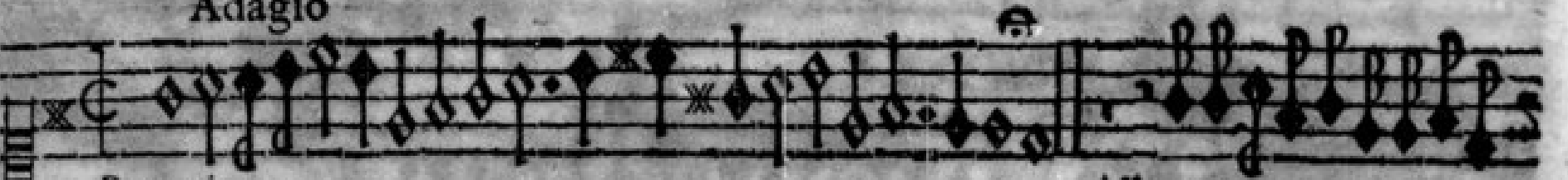


Gigue



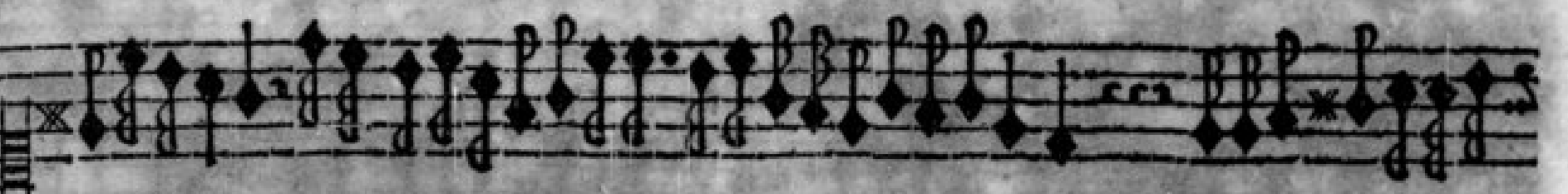
33.

Adagio



Sonatina

Allegro

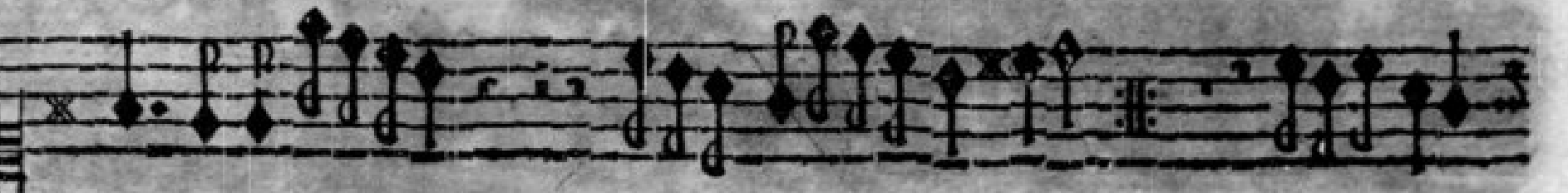


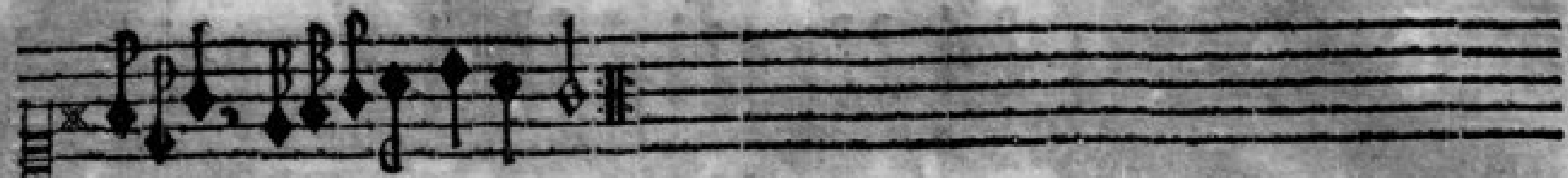
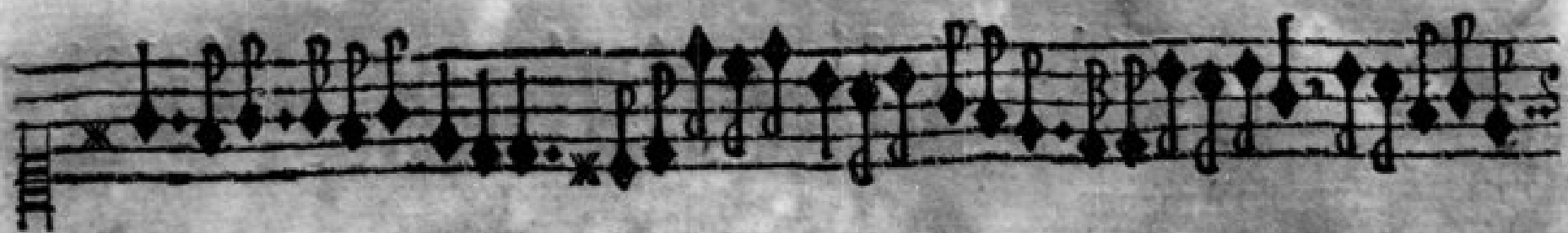
34.

Adagio

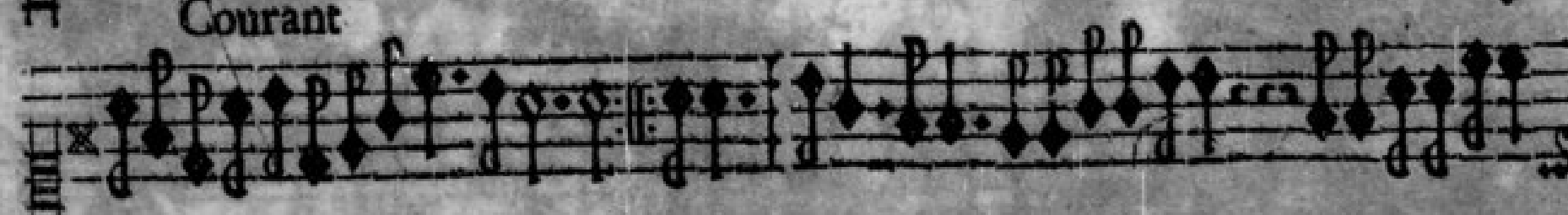


Allemand

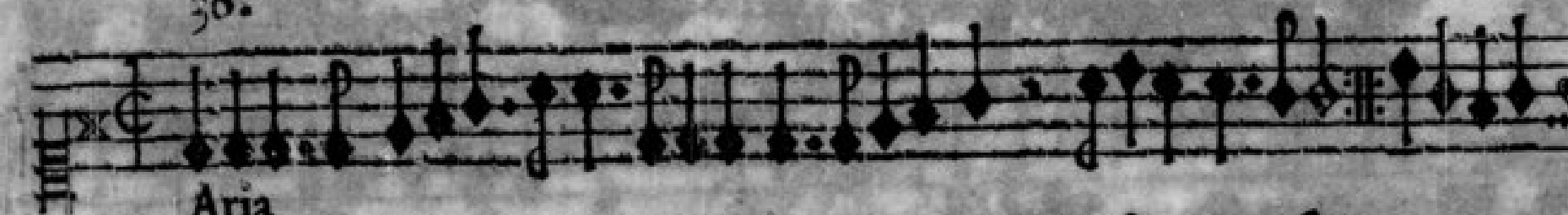




Courant



36.



Aria



37.



Saraband



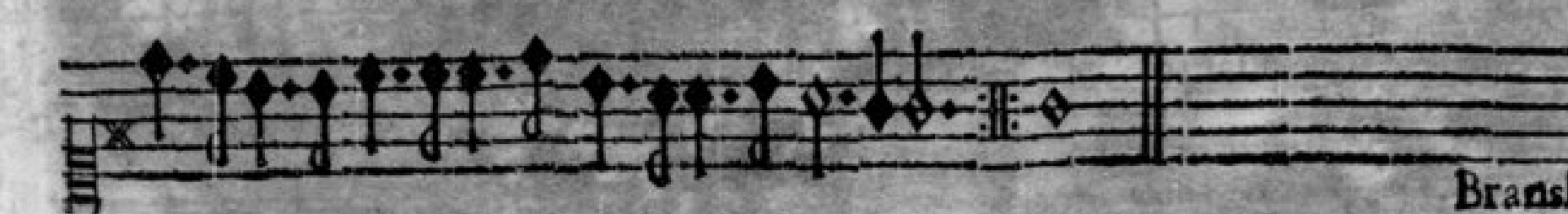
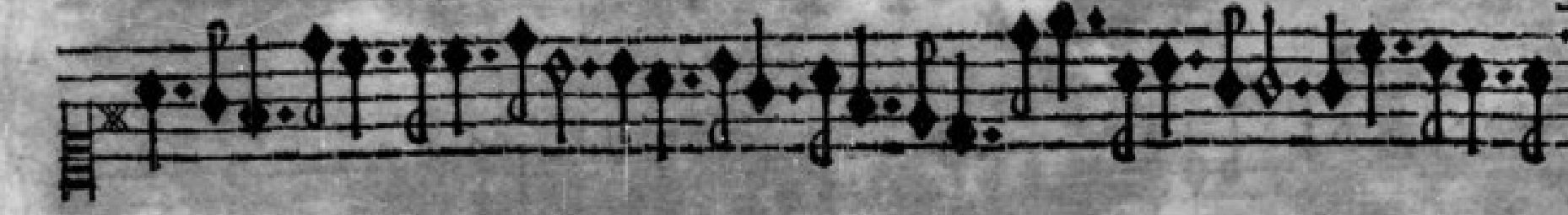
38.



Bransle



adagio presto



Bransle



39.



Bransle Amener



40.



Ballet.



41.



Sarabande



42.

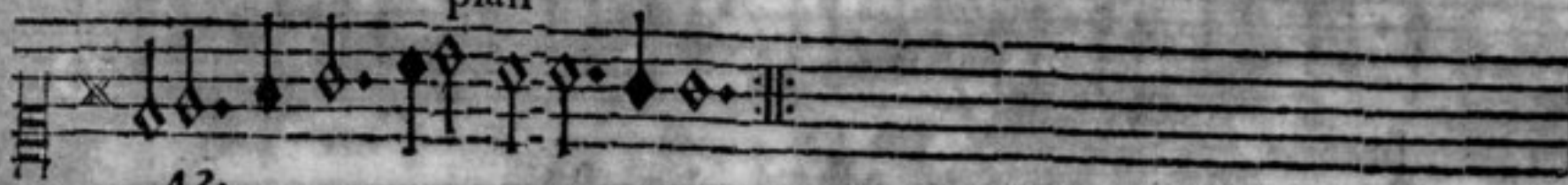


Intrad



pian

forte



43.



Volta



adagio

presto



Adagio

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



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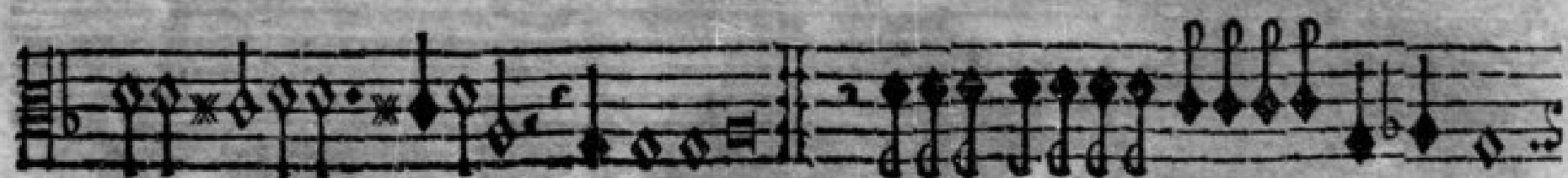
JOHANN-FRIDERICUS FUNCCIUS,
è Valle Joachimicâ Bohemus.



VIOLADIGAMBA II



Intrad



2.



Allemand



pian



pian

p. p.

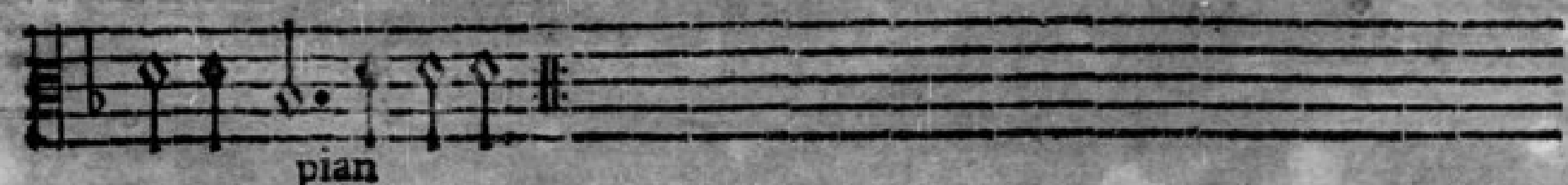
3.



Courant



pian



pian

4.



Saraband



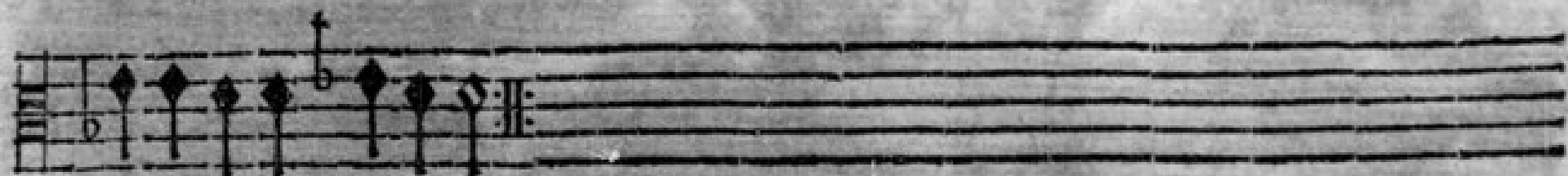
A

Air

5.



Air



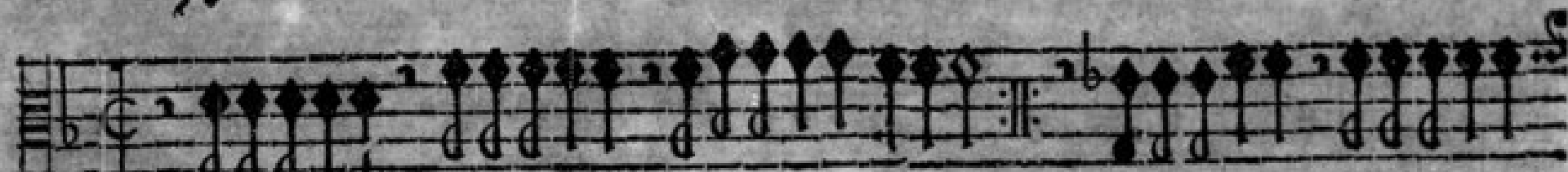
6.



Courant



7.



Ballo



8.



Courant



9.



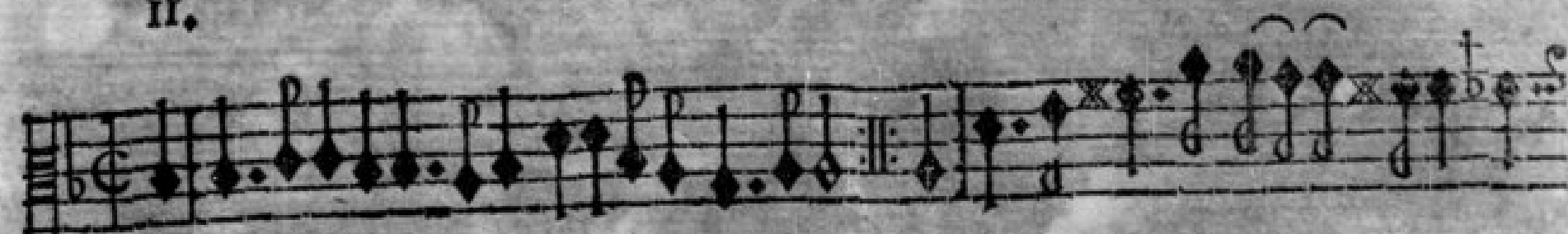
10.



Saraband



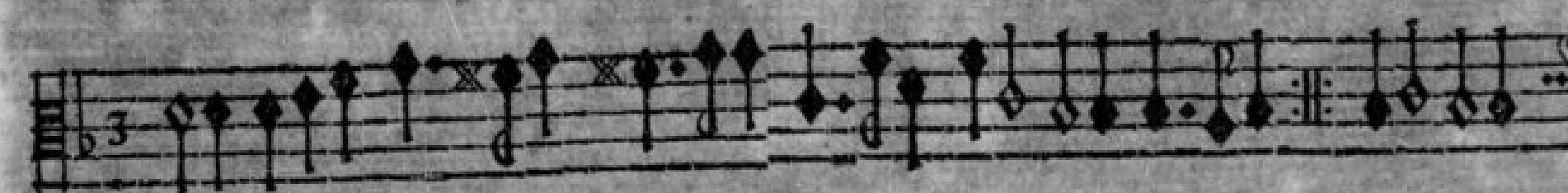
II.



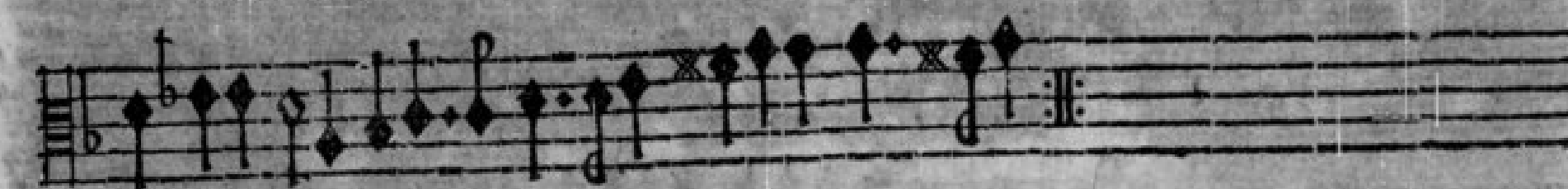
Lamento



12.



Saraband



13.



Air



14.



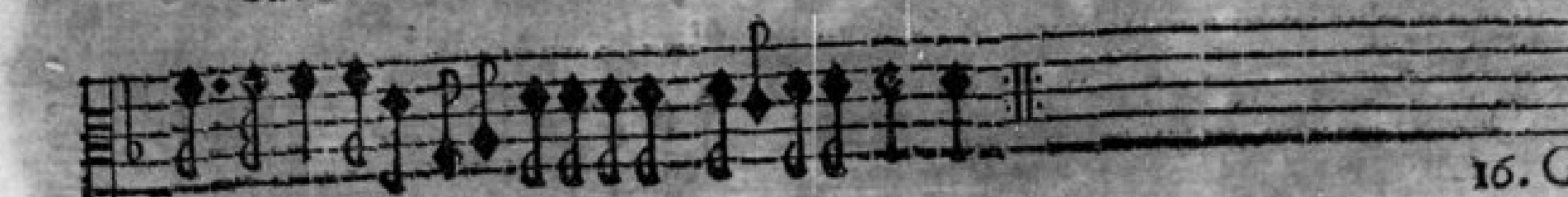
Sarabande



16.

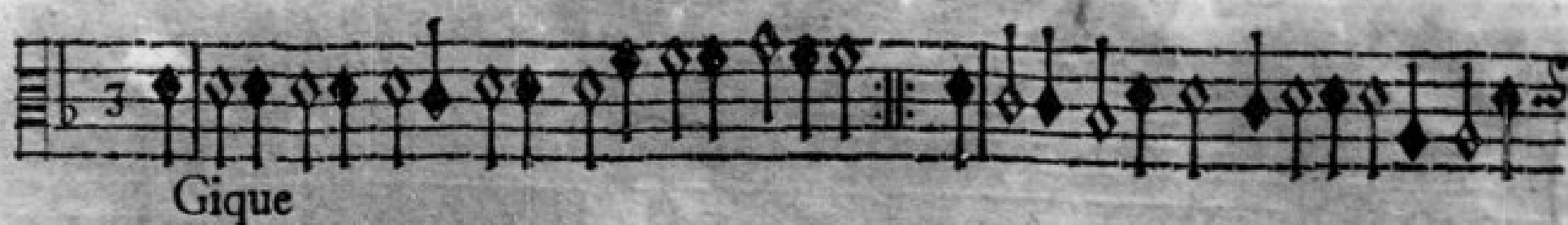


Gavott

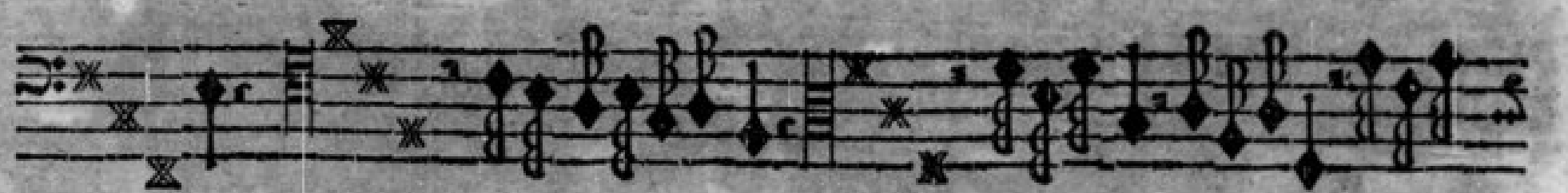
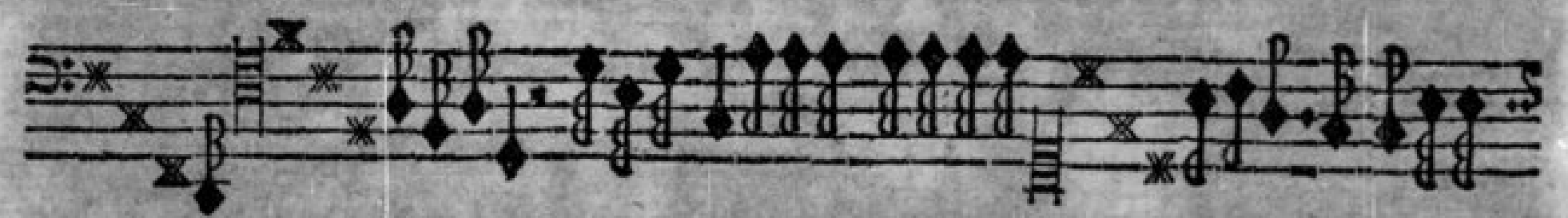
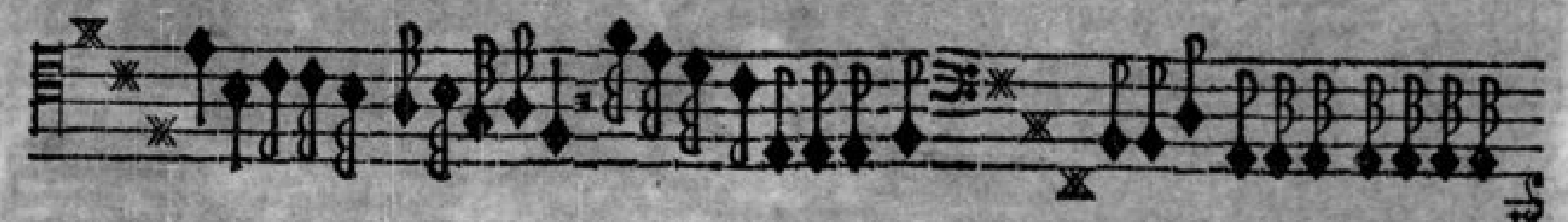
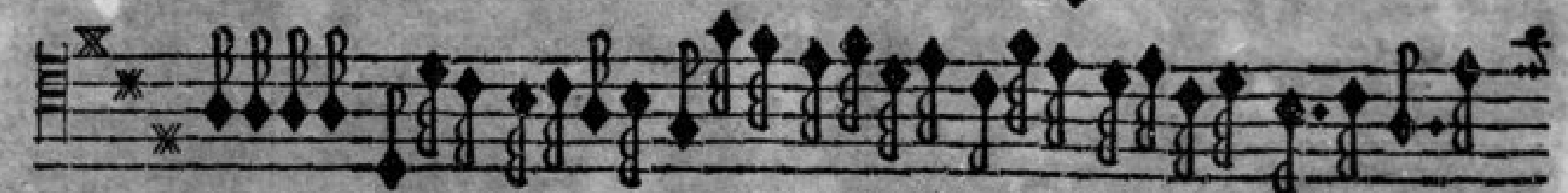
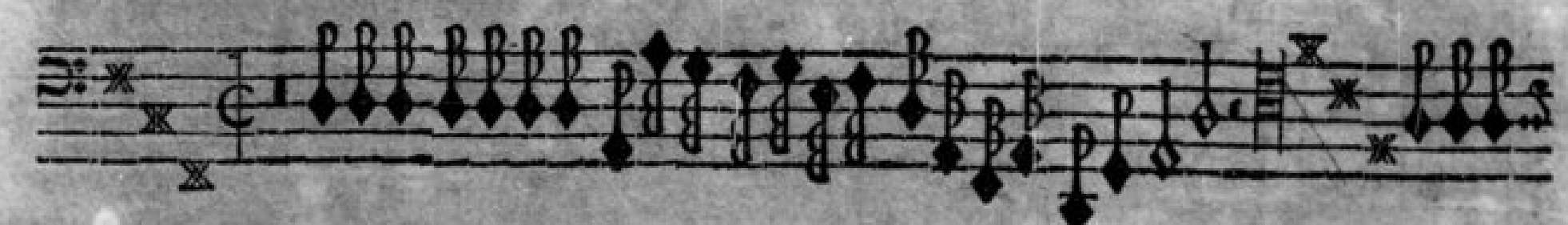


16. Gi-

16.

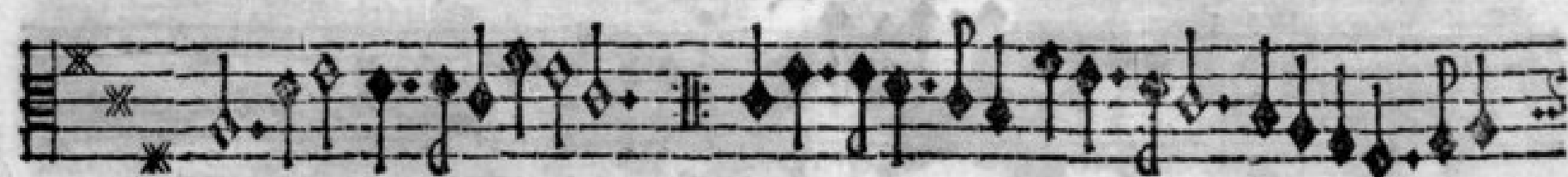
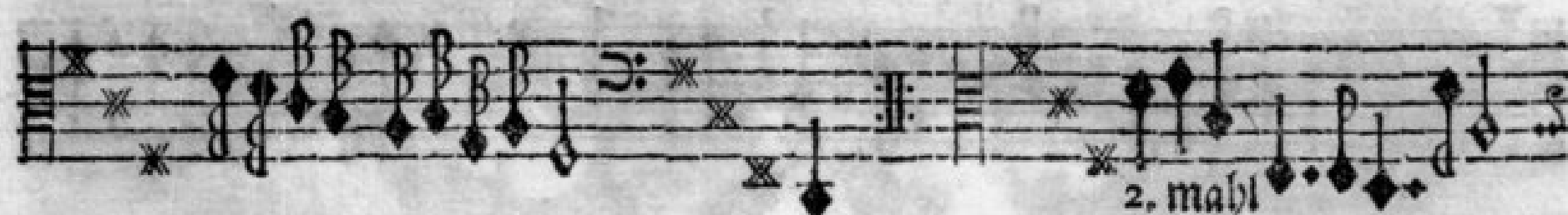
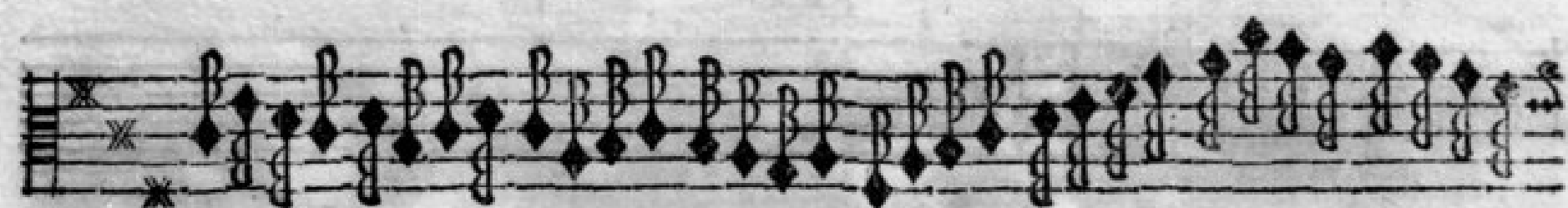
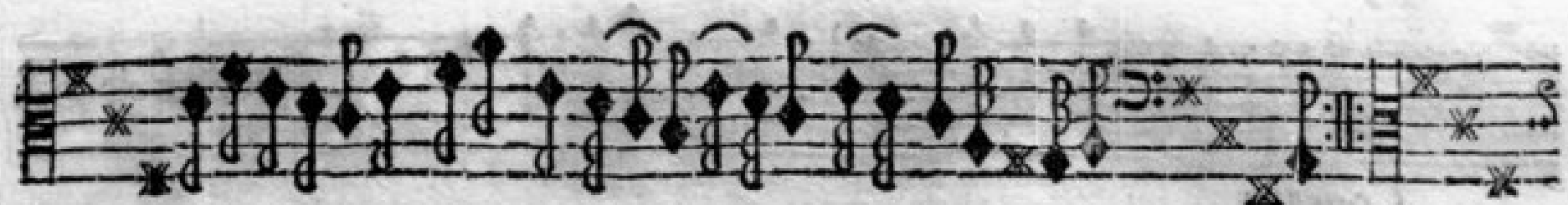


17.



Sarabande 3. mahl

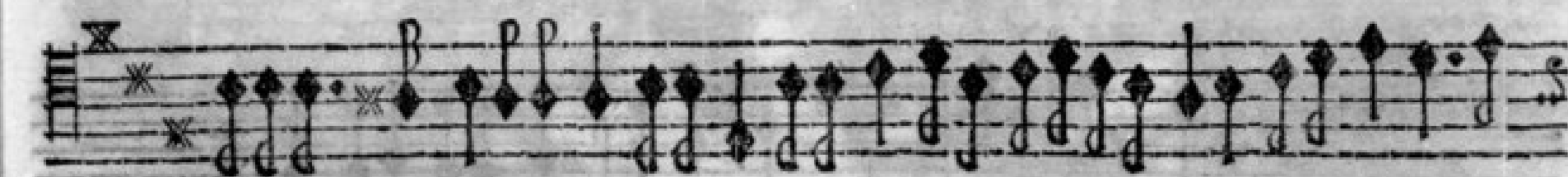




18.



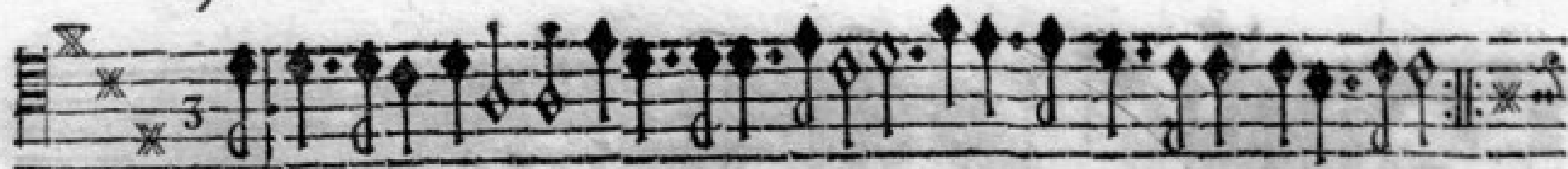
Allemand



B

19. Cou-

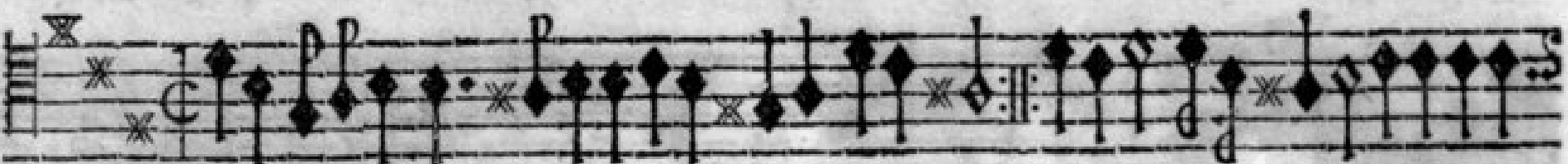
19.



Courant



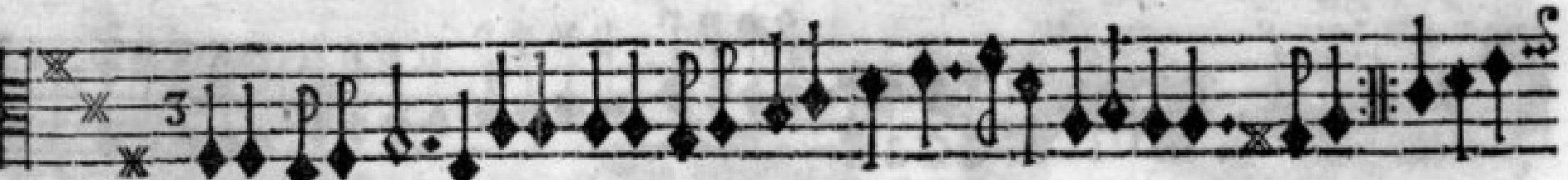
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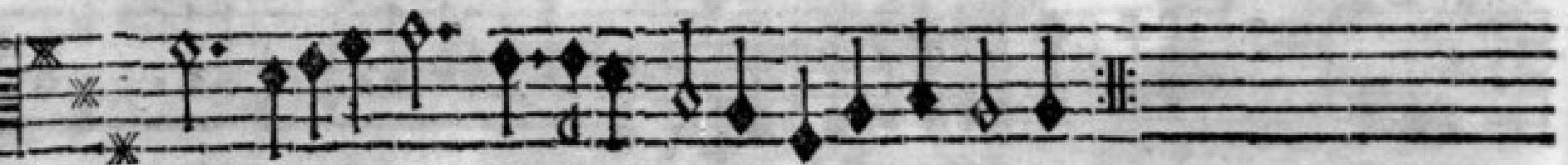
Air



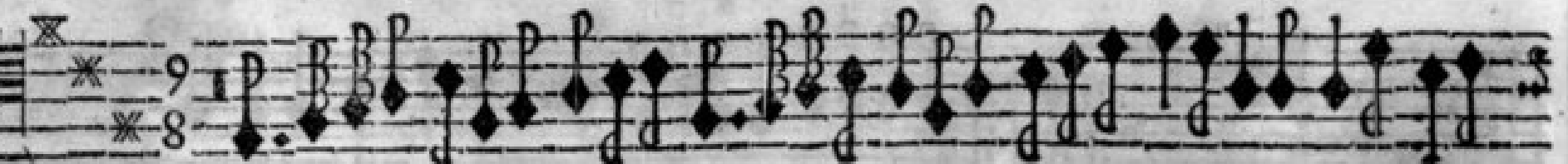
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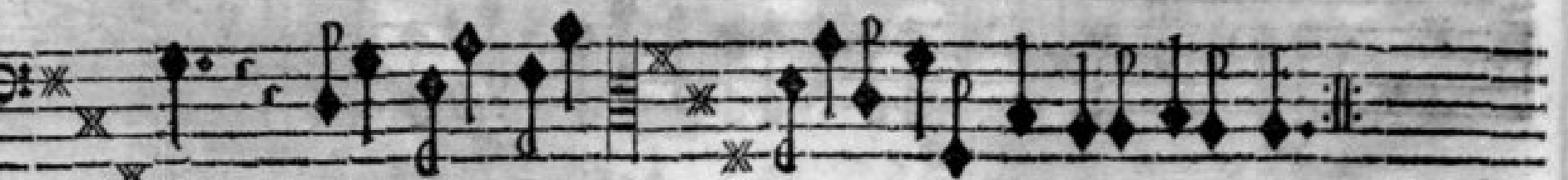
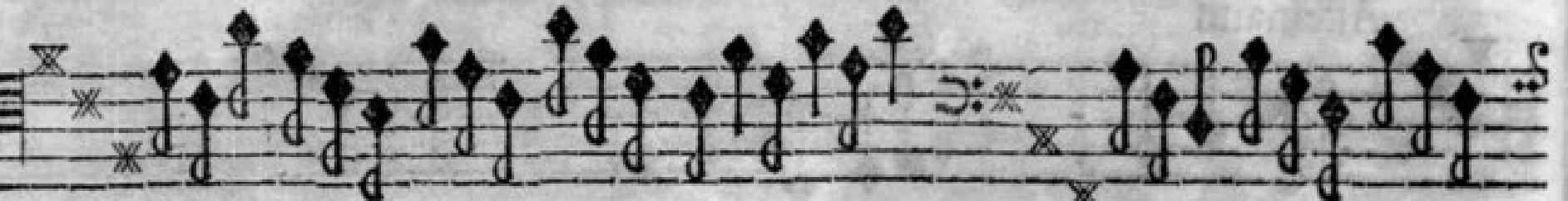
Saraband



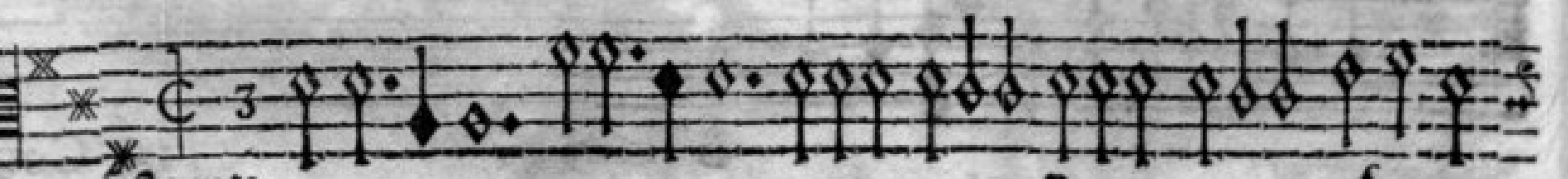
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Gigue



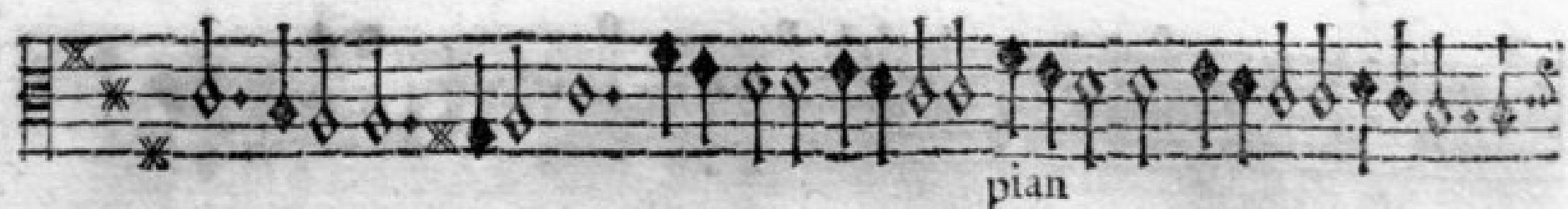
23.



Sonata

p.

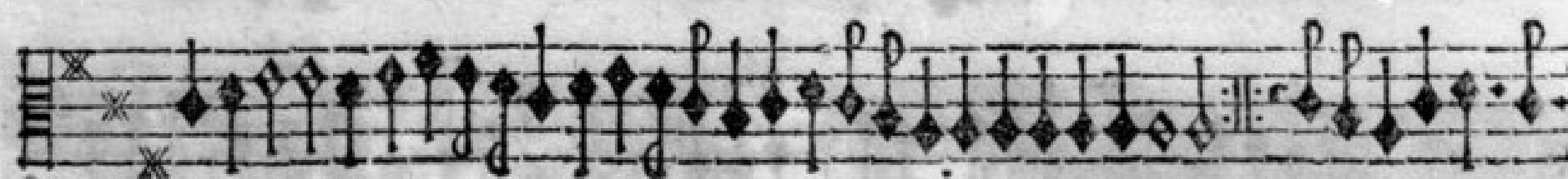
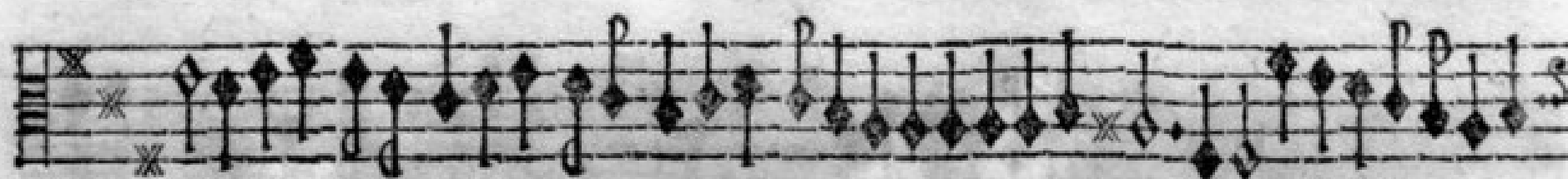
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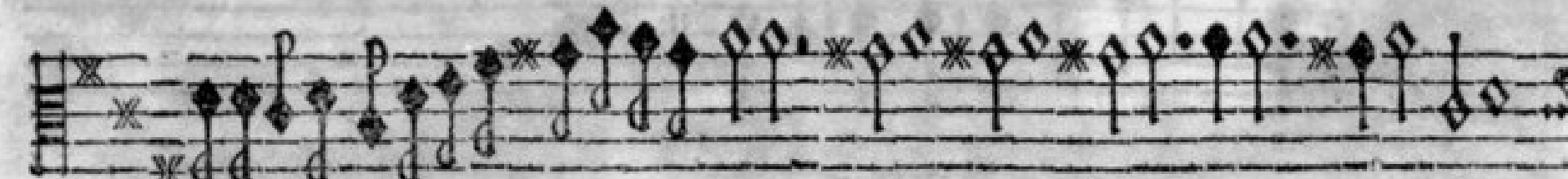
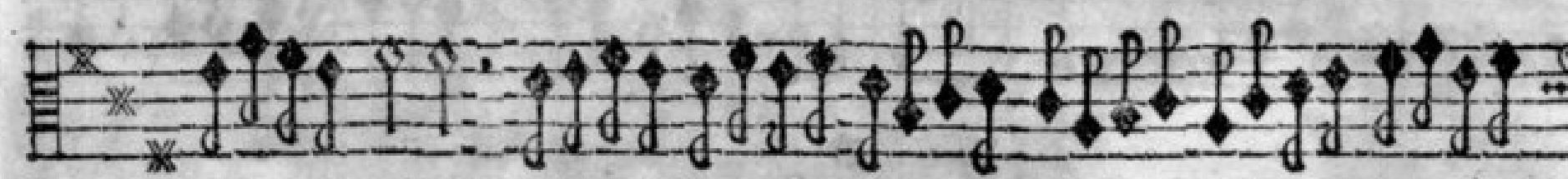
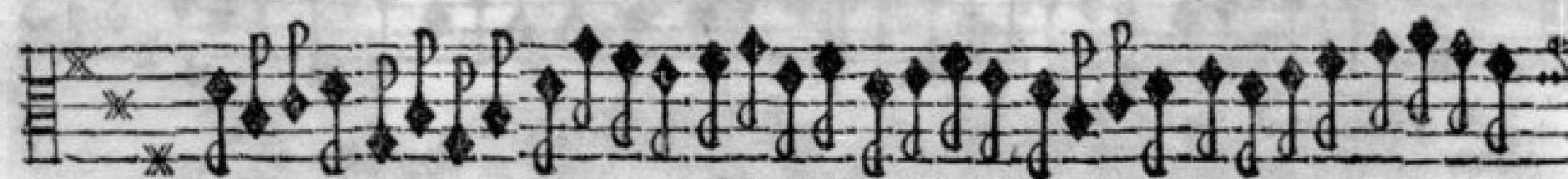
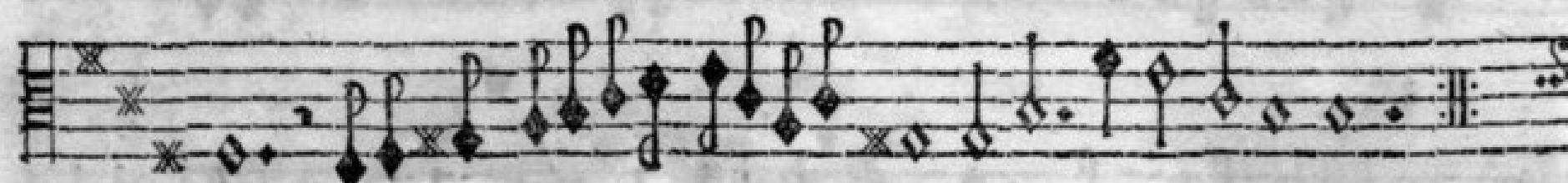
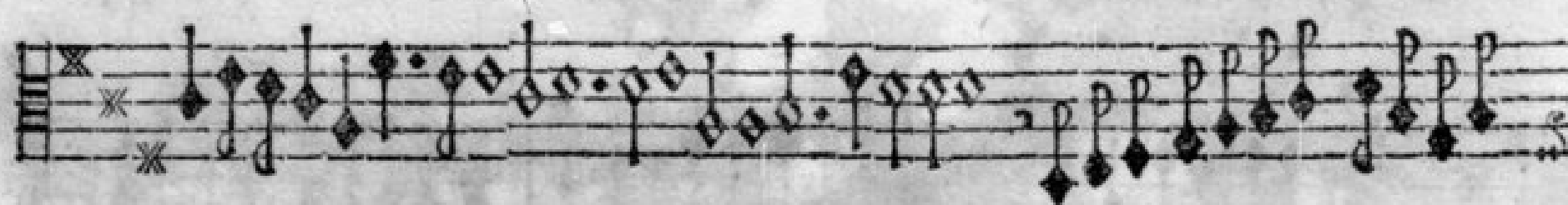
pian



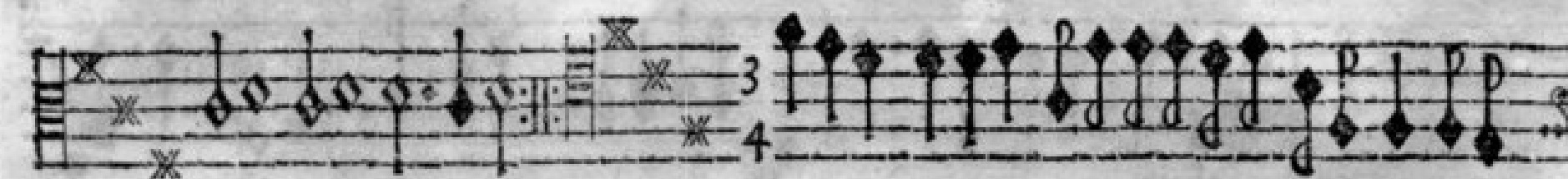
Adagio



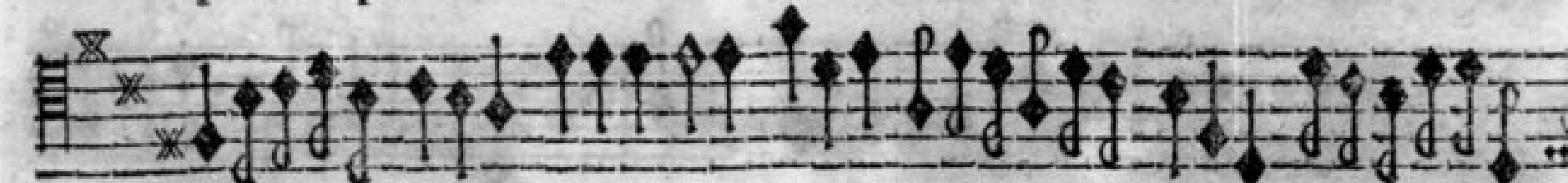
pian



f. p. f. p. f.



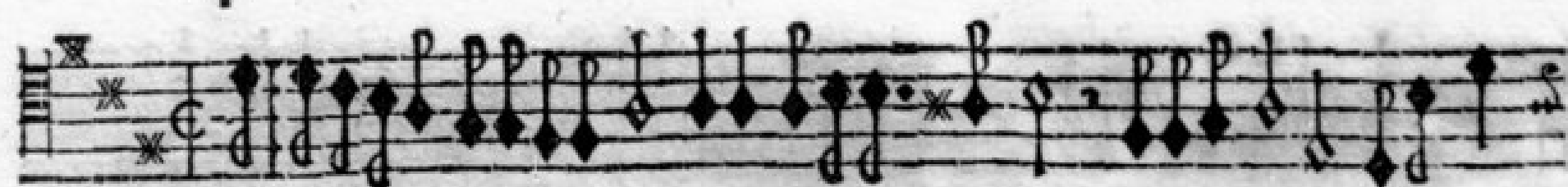
p. f. p.



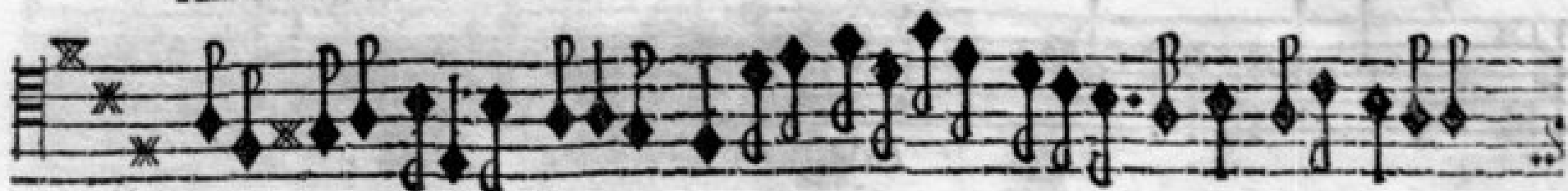
pian

24. Alle-

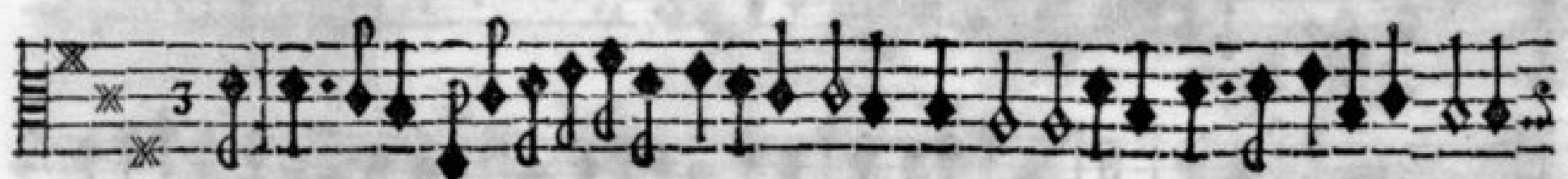
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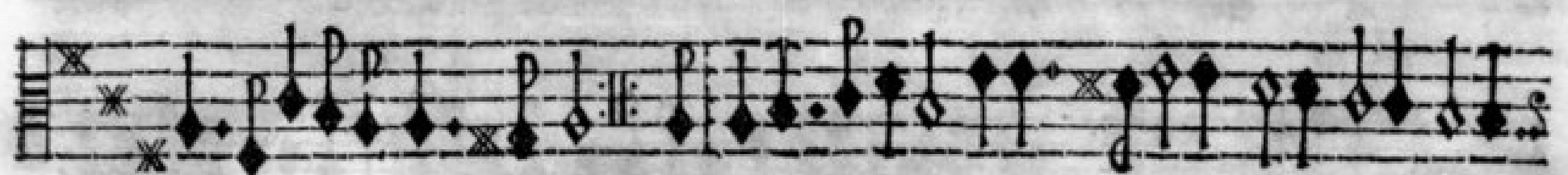
Allemand



25.



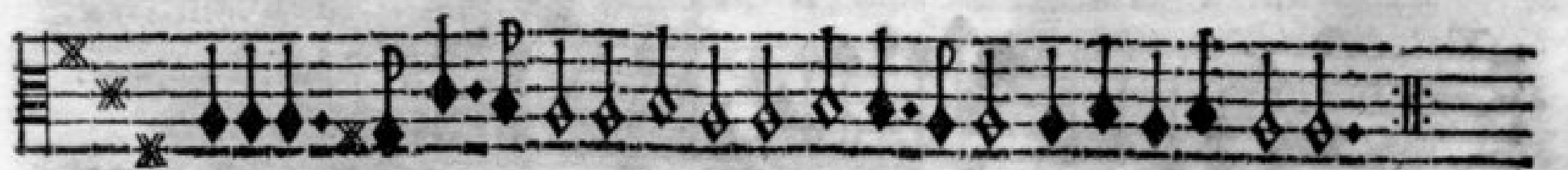
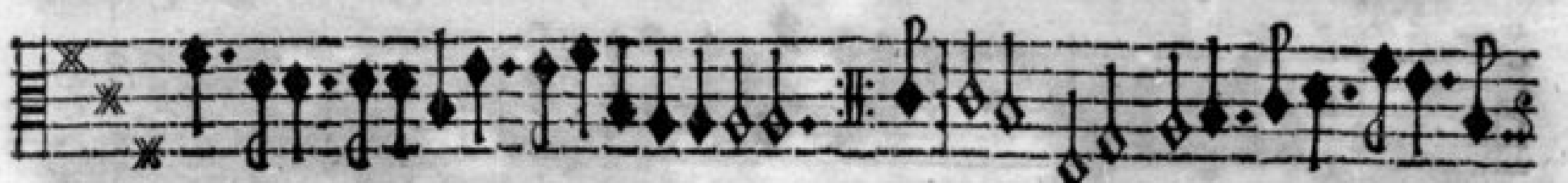
Courant



26.

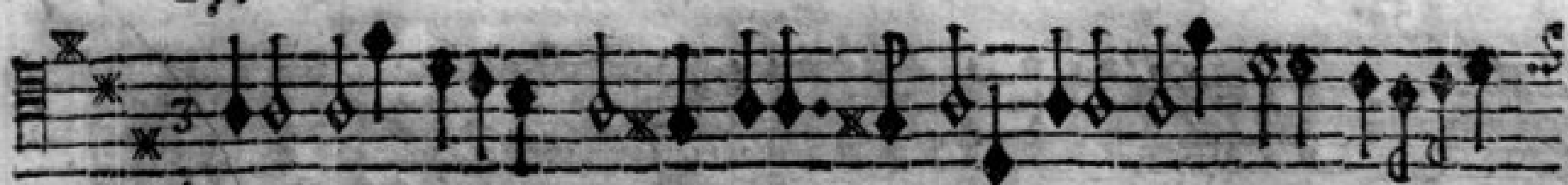


Bransle

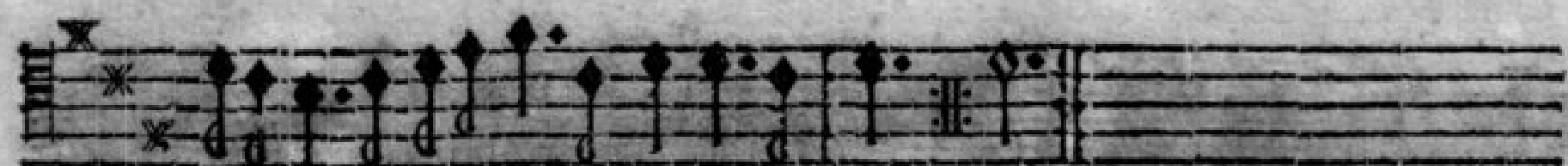


27. Ame-

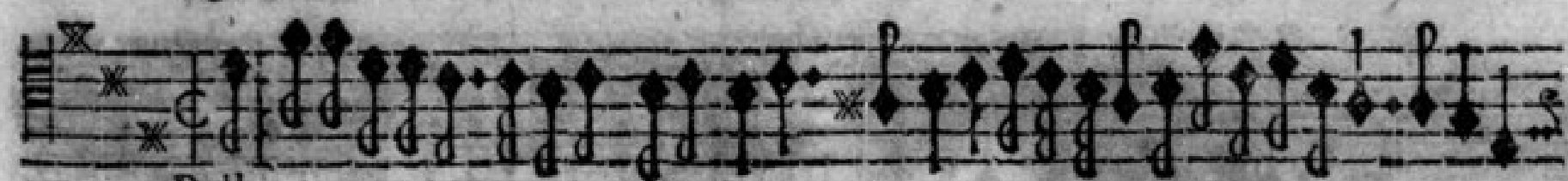
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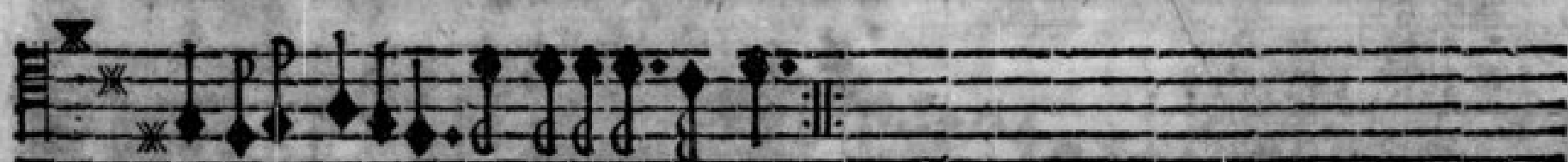
Amener



28



Ballo



29.



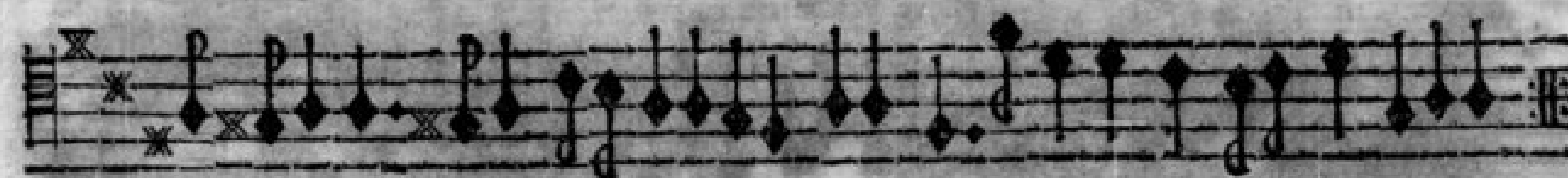
Sarab.



30.



Gavott



31.



Saraband



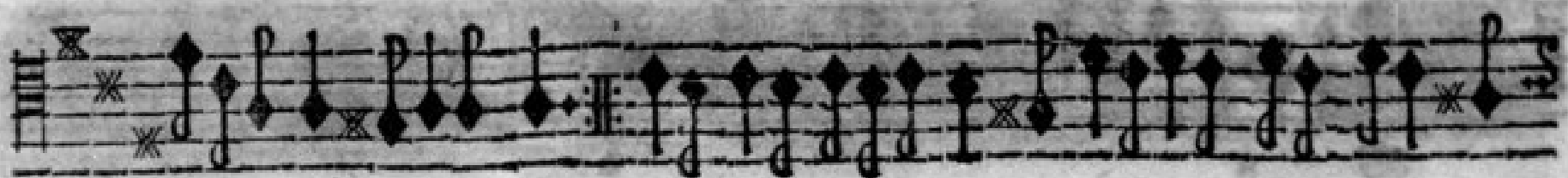
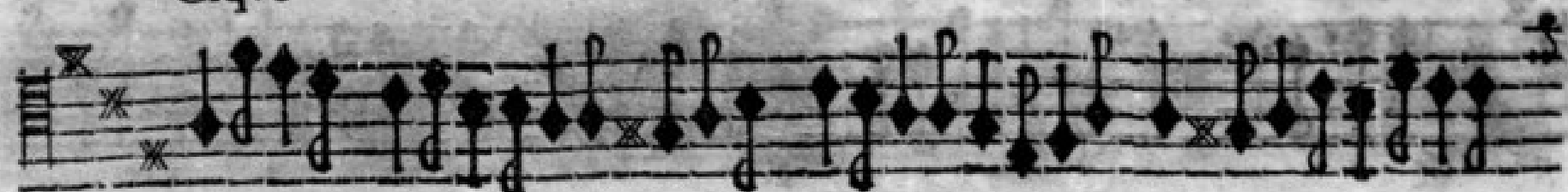
C

32. Gi.

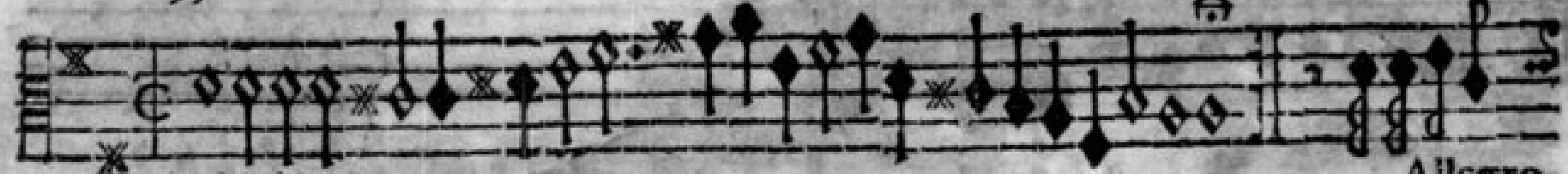
32.



Gigue



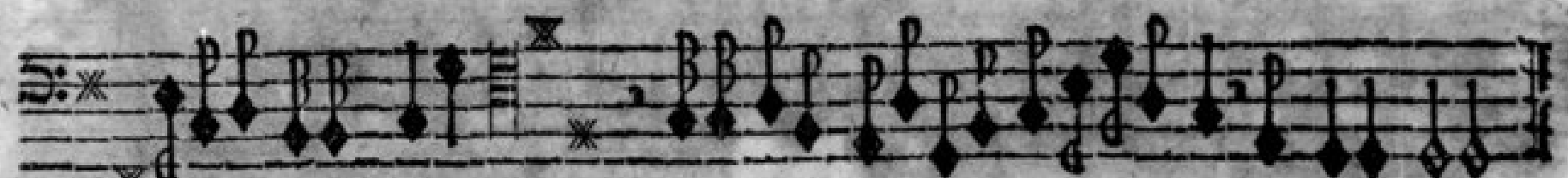
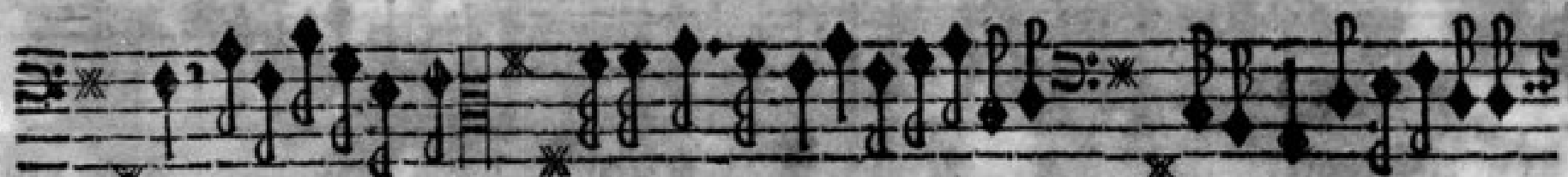
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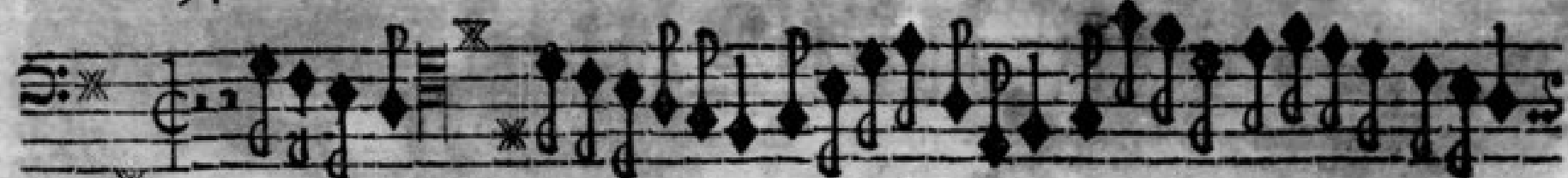
Adagio

Sonatina

Allegro



34.



Allemand





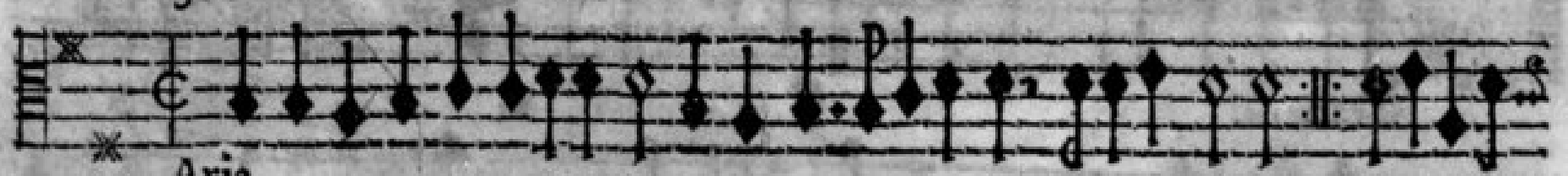
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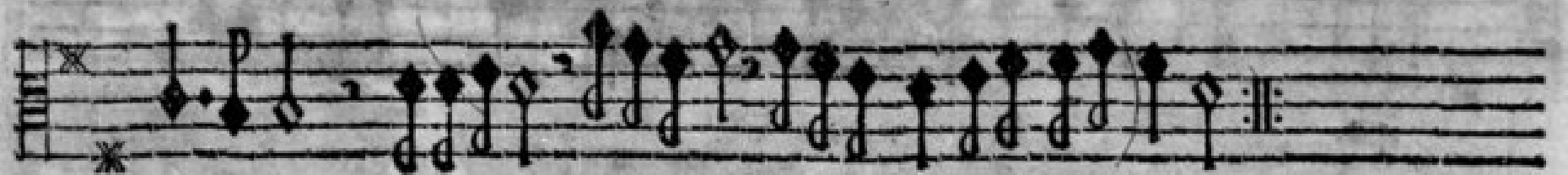
Courant



36.



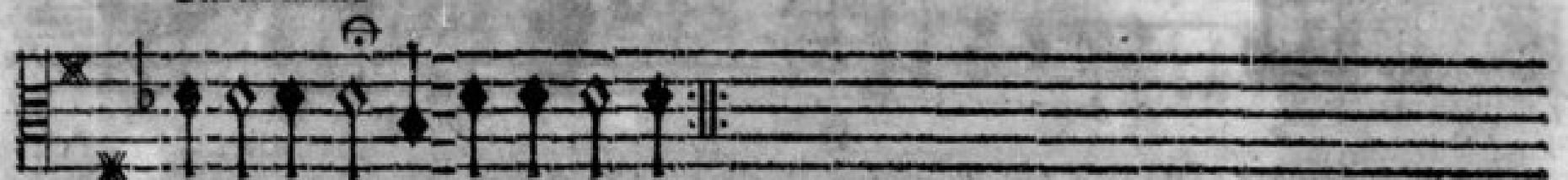
Aria



37.



Sarabande



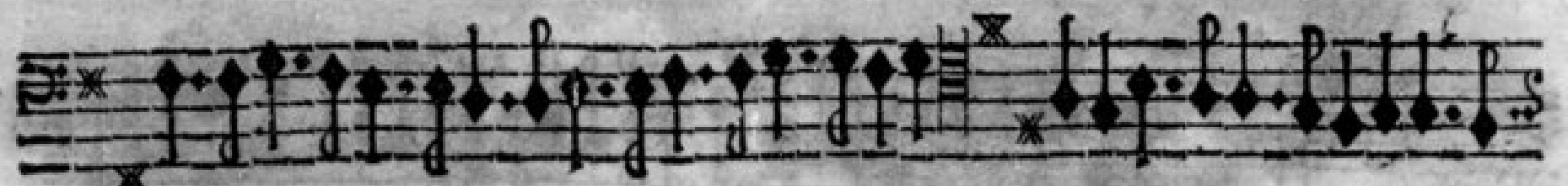
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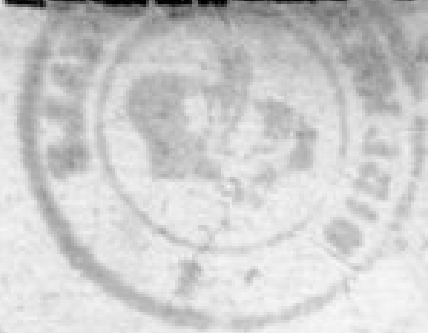
Bransle



Adagio Allegro



39. Brans-



39.



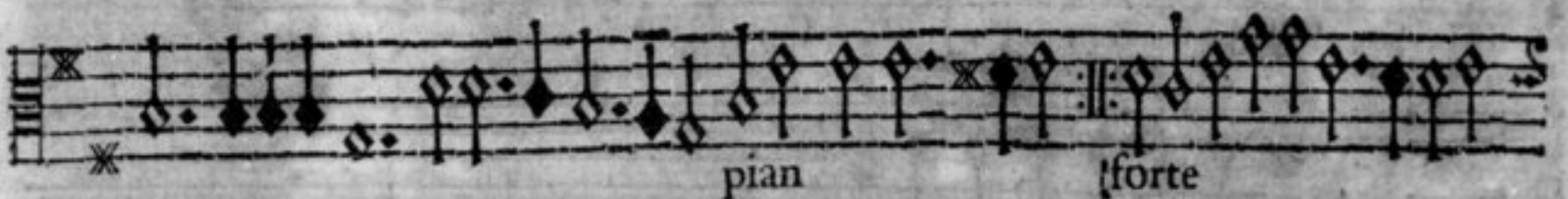
40.



41.



42.



pian

forte



pian

43.



pian



DAVIDIS FUNCCII
BOHEMI
S T R I C T U R Æ
V I O L A - D I G A M B I C Æ,

Ex
Sonatis, Ariis, Intradis,
Allemandis, &c.

Quatuor
Violis da Gamba

concinendis

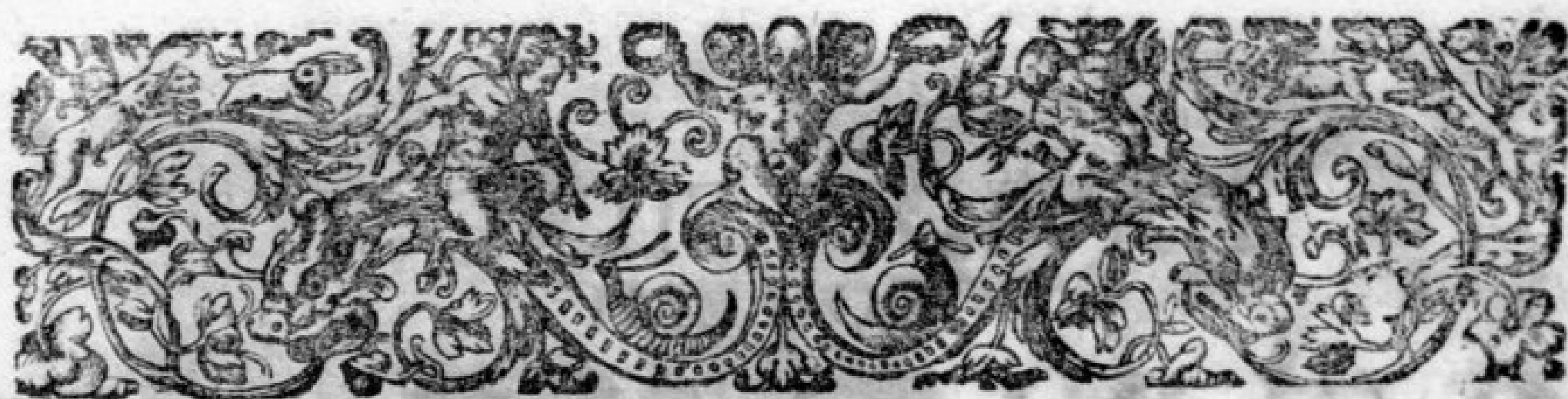
promicantes.



LIPSIE, JENÆ & RUDOLSTADII,

Apud JOHANNEM THEODORUM, CHRISTOPH.
& DAVID Fleischern.

ANNO M DC LXXVII.



MUSICÆ CULTORI

S.

Poetica & Musica quemadmodum sororio quasi vinculo connectuntur; ita quoque hæ Sorores pariter magna hodie afficiuntur injuria. Taubmannus, Barthii judicio, Poëta aliàs ad veterum præstantiam laudatus, Poetæ tamen titulum, ut inter vulgus sonat, ita abhorruit, 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 duodecennis, ob paupertatem vel rei, vel ingenii, admovebar, sartorem nominaret: cum de Sartore aliquo, aut cerdone honestius loqui jam incipiant, quàm de Poëta. Quod de Poetis Poëta, idem certè de Musicis hodie affirmarem: Musici equidem titulum mihi non sumo, cum Musicus plus imporret, quàm 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 Musici titulum (einen Muscanten) æstimaveris, sordebit utique multis, imò plurimis. Et ut dicam, quod res est, pudet omninò me, si quis ex vulgo me nominaret Musicum. Eò nimirum res devenit, ut propter artem artifex, propter Musicam Musicus quoque vili habeatur. Verum enim verò judicet 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, imò denique cantionis olympicæ est præludium. Ex hujus ergò divinæ artis nobilitate de Musico judicabis rectissimè: non verò, quod tamen quotidie fieri audimus, ex vitiis, Musicos quosdam delectantibus, (ut sunt bibacitas, levitas, scurrilitas, vagandi & otandi libido &c.) æstimabis artem, quin potius ex arte hominem. Noveris enim, quod sicuti

Inter Fis & fa distantia magna sonorum est:

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

Cæterùm 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 displicent, memento, esse *stricturas*, non *stellas*: licere etiam inter olores canoros anserem obstrepere: vel non omnibus omnia sapere; Vel denique hoc nobilissimum instrumenti genus, Violam da gamba, peritiores requirere manus & deliciores decere aures. Si verò placeant, grata hæc mente accipe & fave.

Tuo

FUNCCIO.

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

à Secretis,
Musico felicissimo
Stricturas suas Musicas
edenti

Gratulantur ex animo verè fraternò:

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

JOHANNES FUNCCIUS, C. C. P. Archi - Diaconatus
Rudolphiol. Substitut.

Nosti illud Patris: *Vos Musica promovet alma!*
O quam vera Tibi verba fuere Patris!

JOHANN-FRIDERICUS FUNCCIUS,
è Valle Joachimicâ Bohemus.

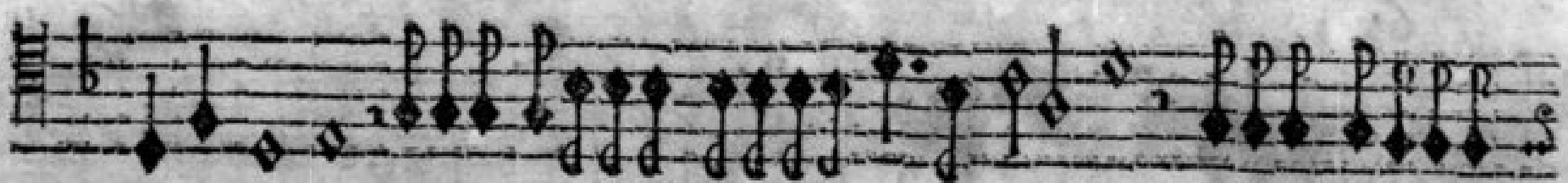
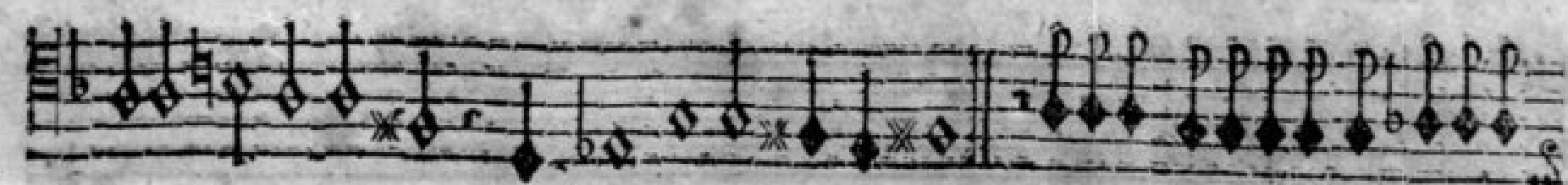


I.

VIOLADIGAMBA. III.



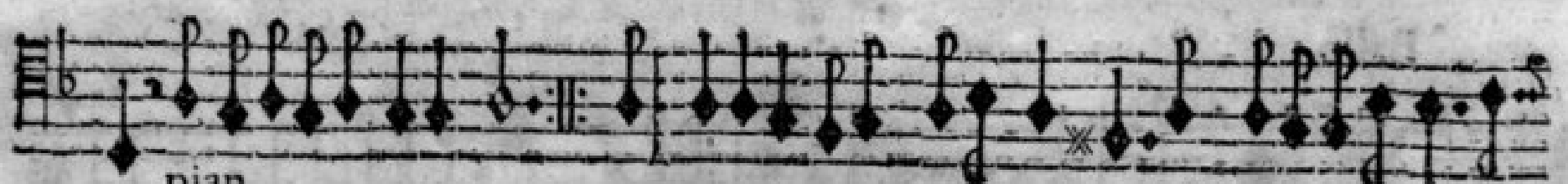
Intrad



2.



Allemand



pian



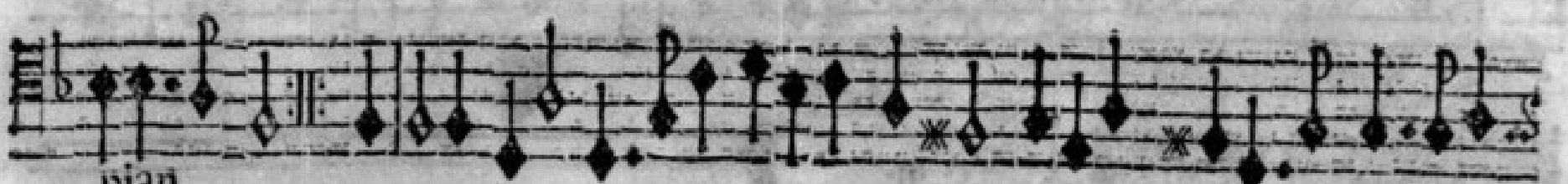
pian

p.p.

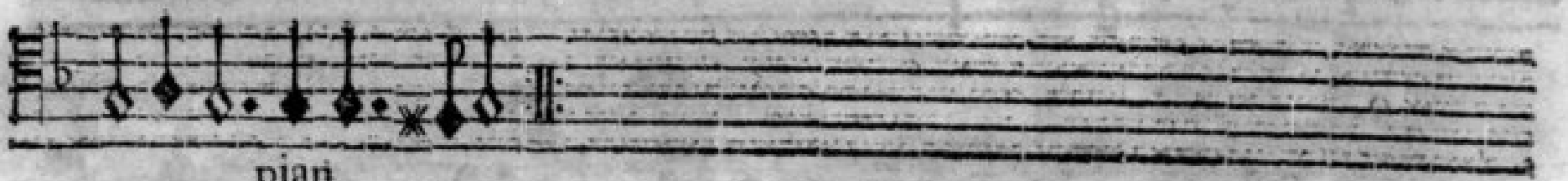
3.



Courant



pian



pian

4.



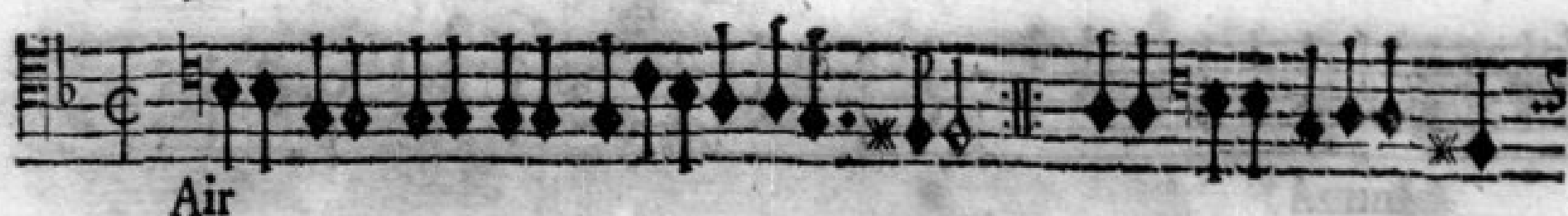
Saraband



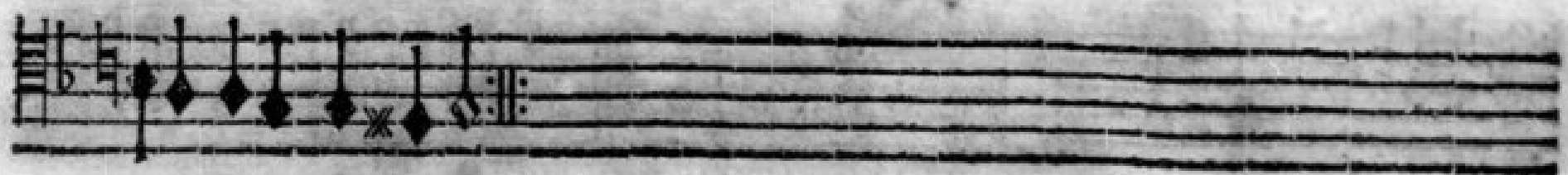
A

5. Air

5.



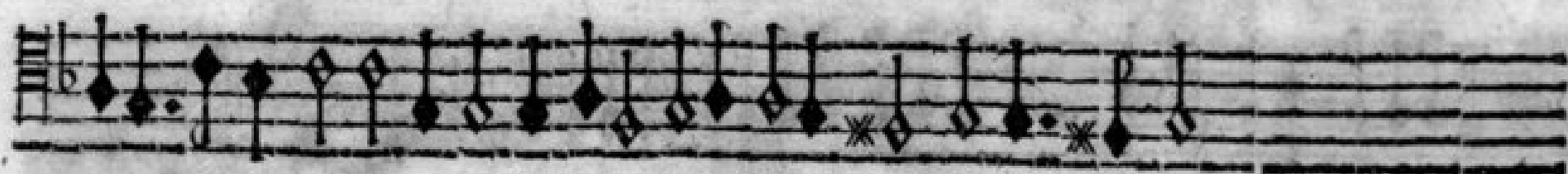
Air



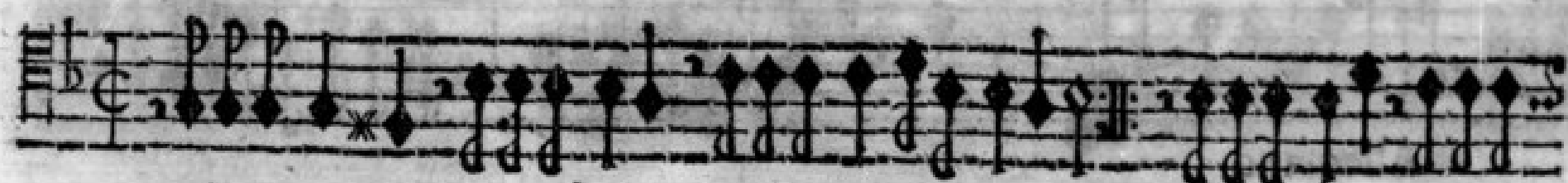
6.



Courant



7.



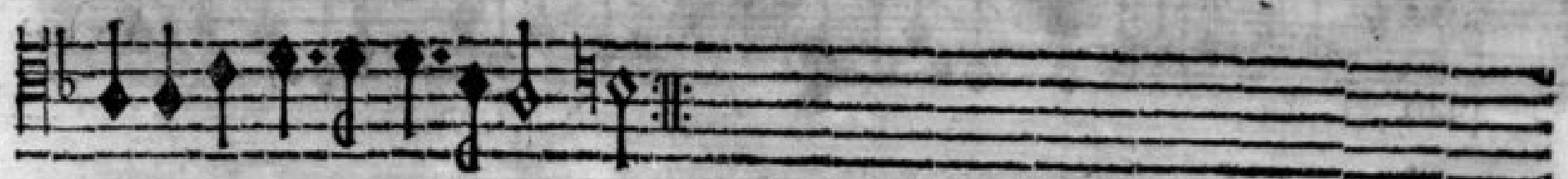
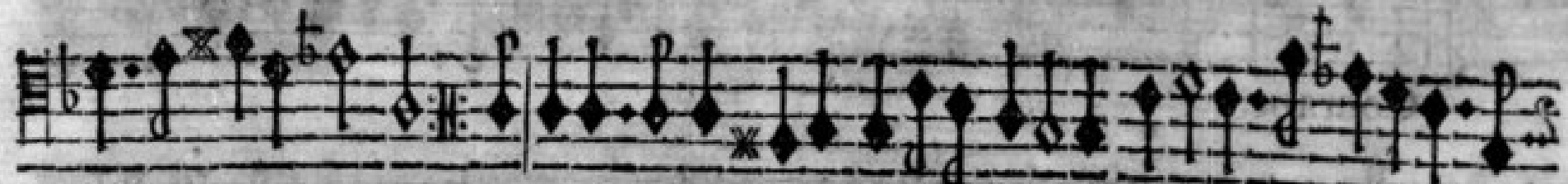
Ballo



8.



Courant



9.



10. Sa-

10.



Sarabande



11.



Lamento



12.



Saraband



13.



Air



14.



Saraband



15.



Gavott

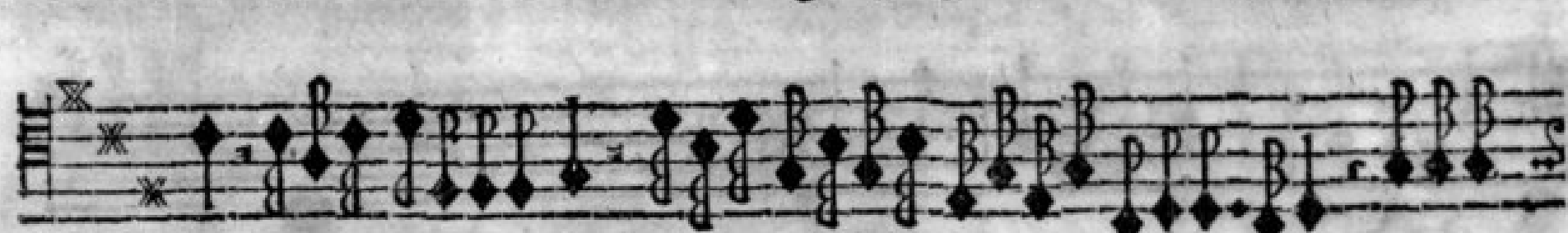
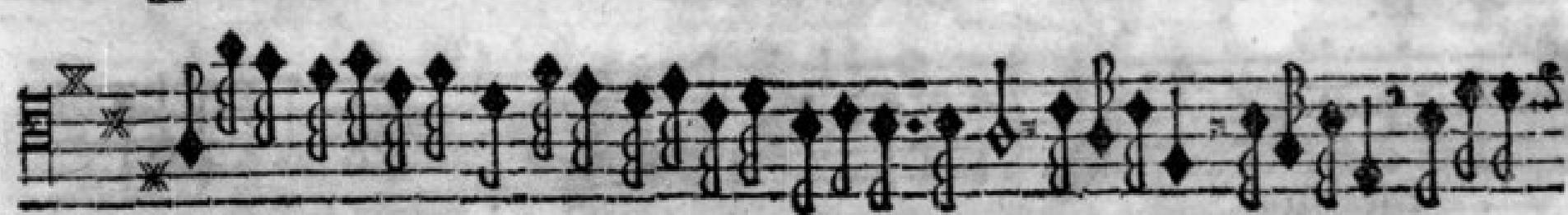
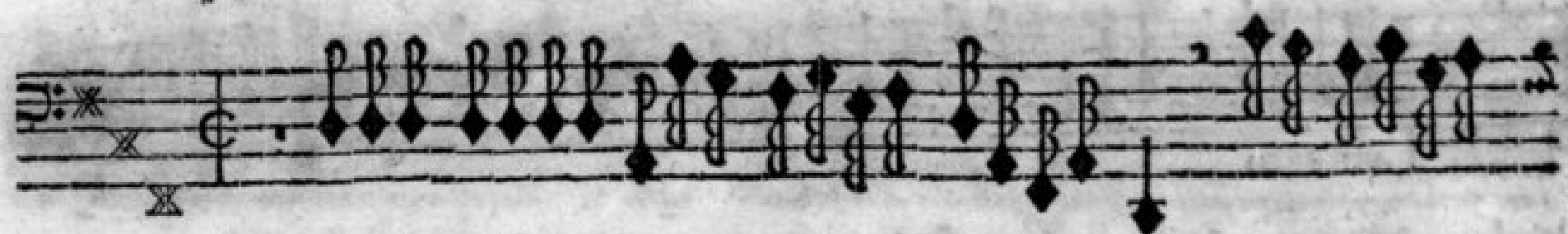


16. Gi-

16.



17.

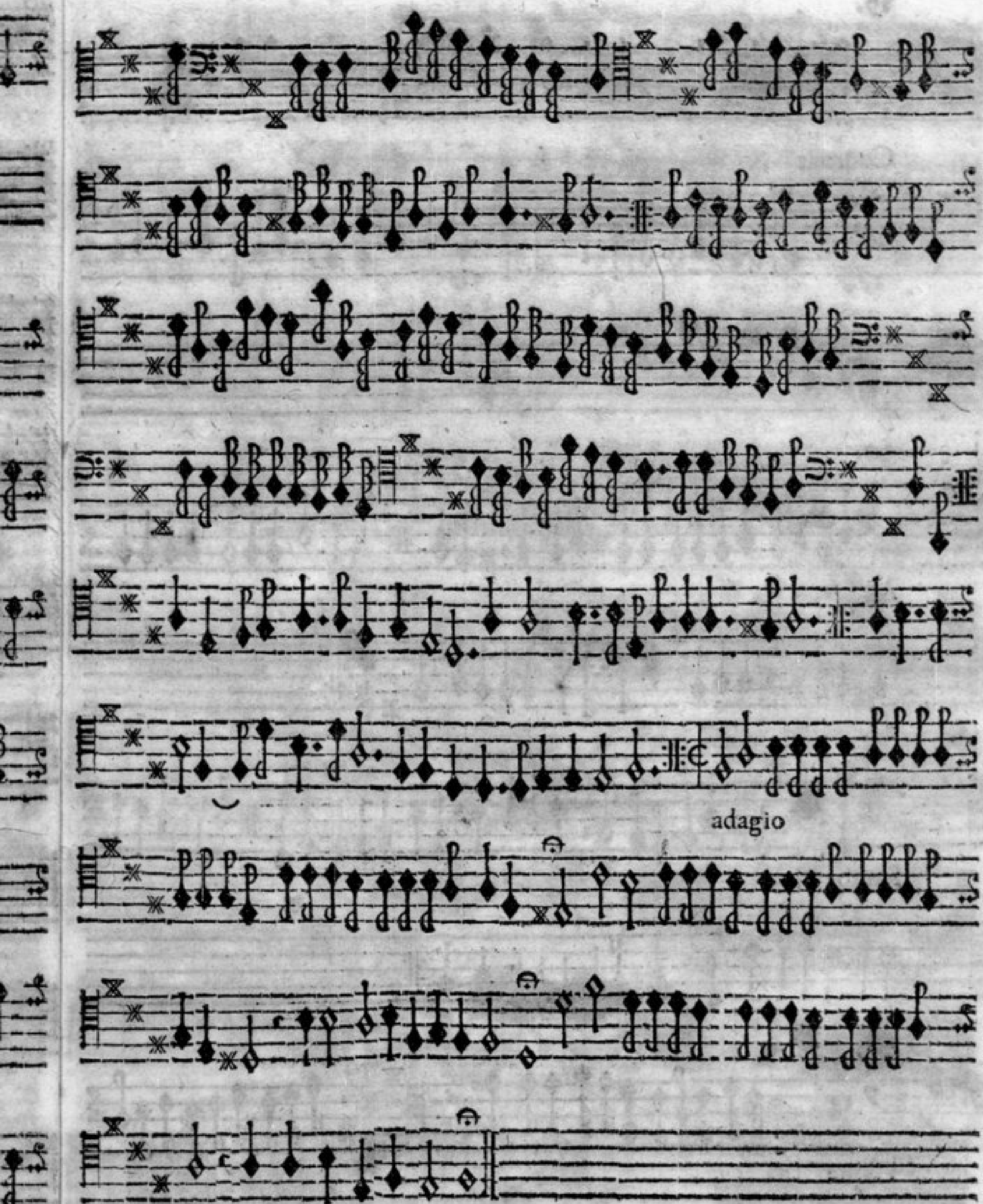


Saraband 4. mahl



Double





adagio

18.

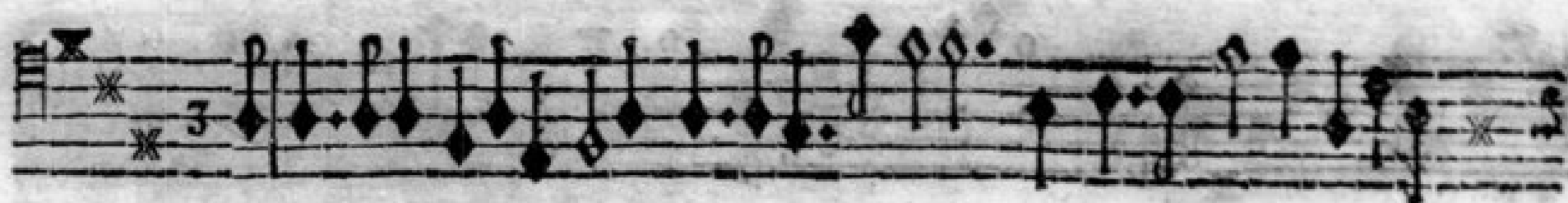
Allemand



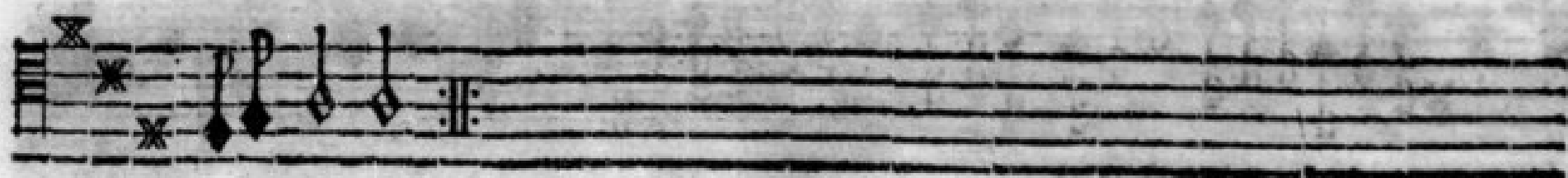
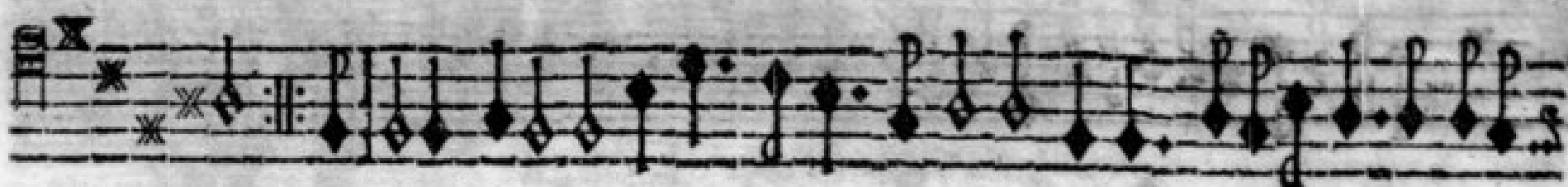
B

19. Cou-

19.



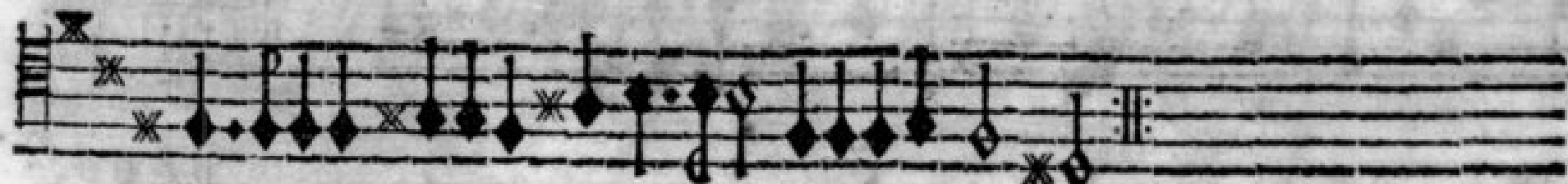
Courant



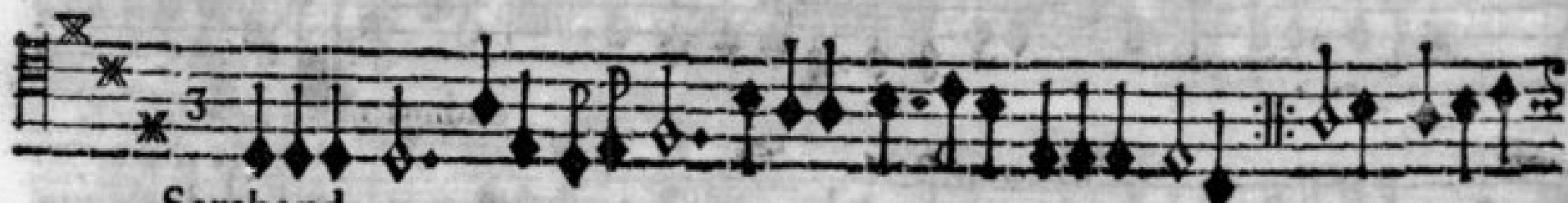
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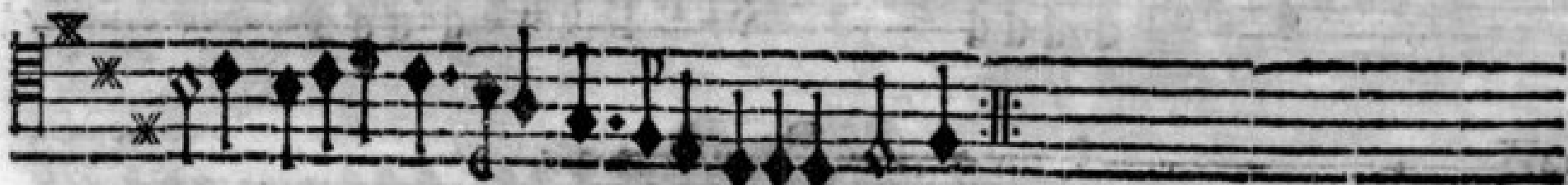
Air



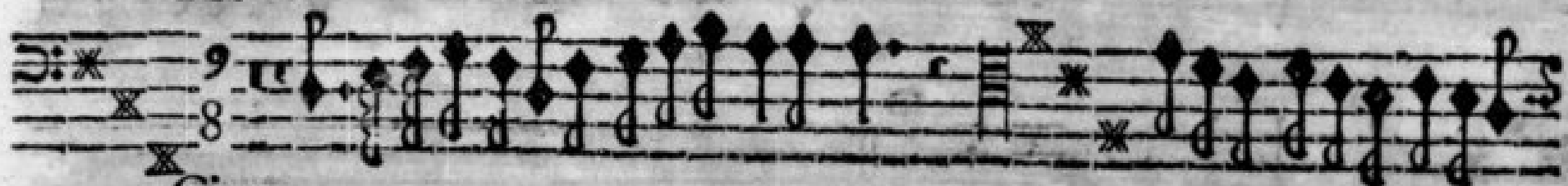
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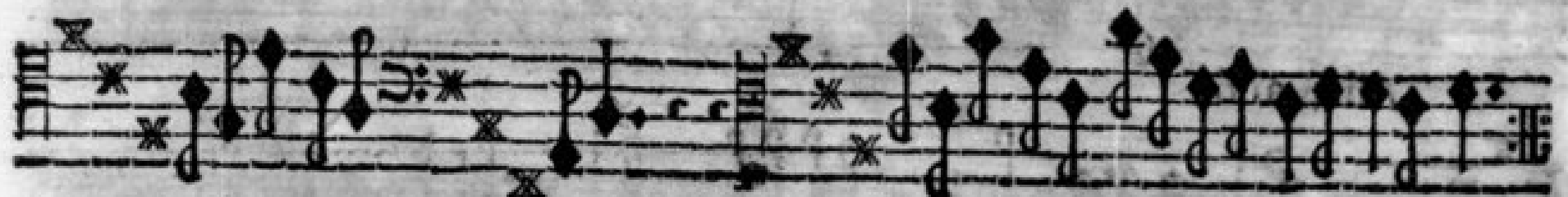
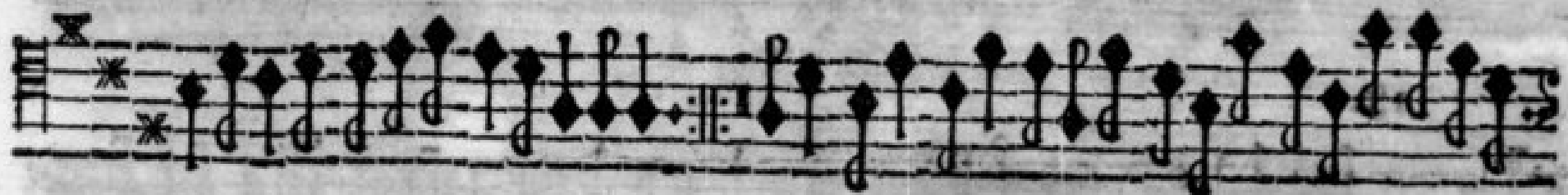
Saraband



22.



Gigue



23.



Sonata

p.

f.



♩ ♩ ♩ ♩



Præsto

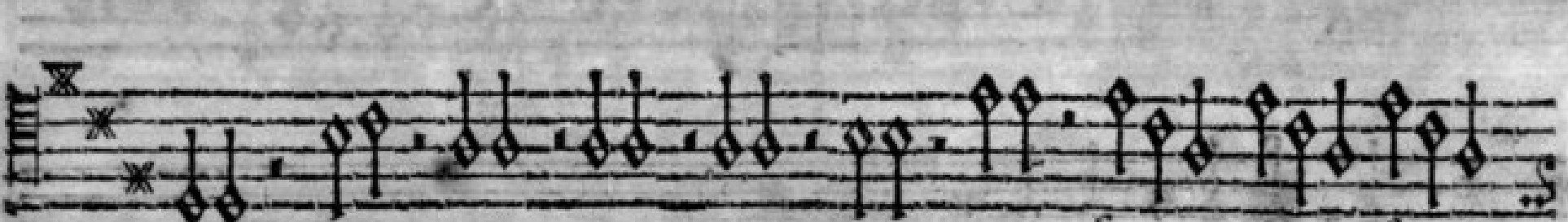
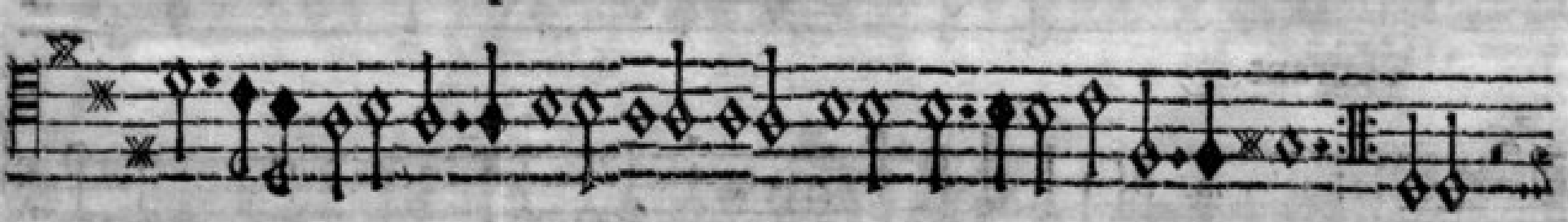


pian

forte



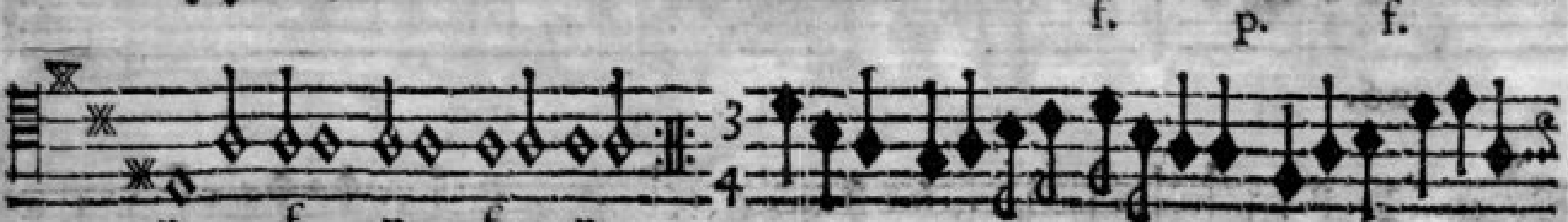
pian



f.

p.

f.



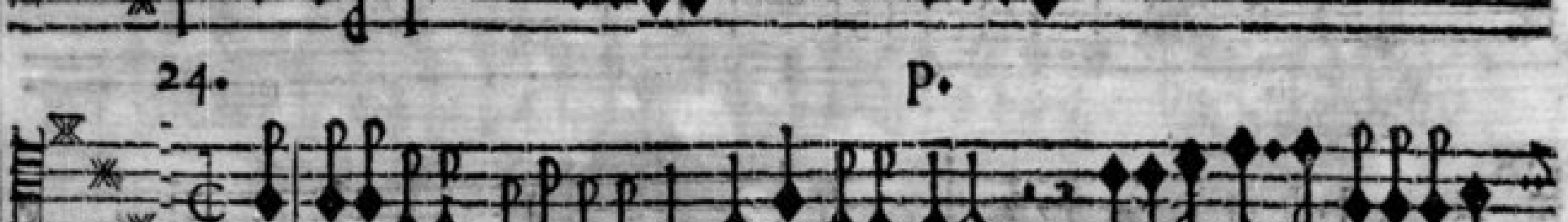
p.

f.

p.

f.

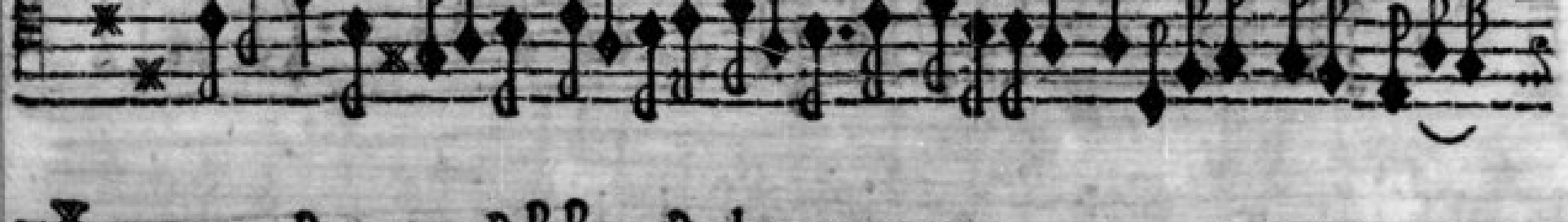
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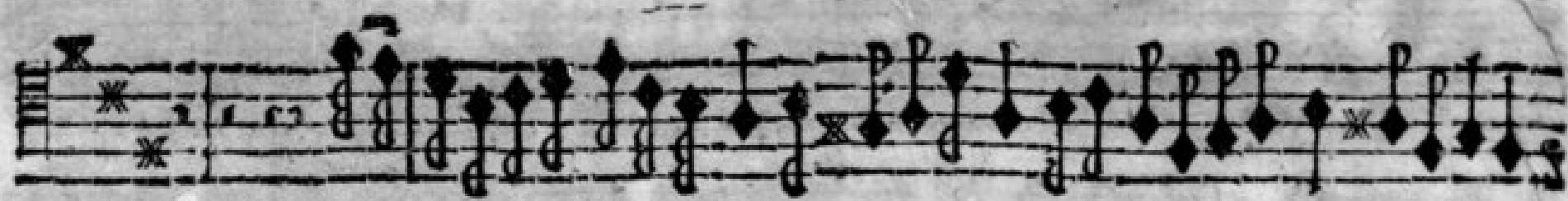
p.



Allemand



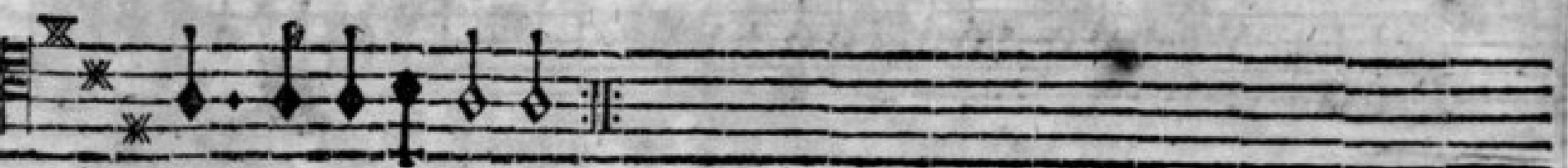
Verte citò



25.



Courant



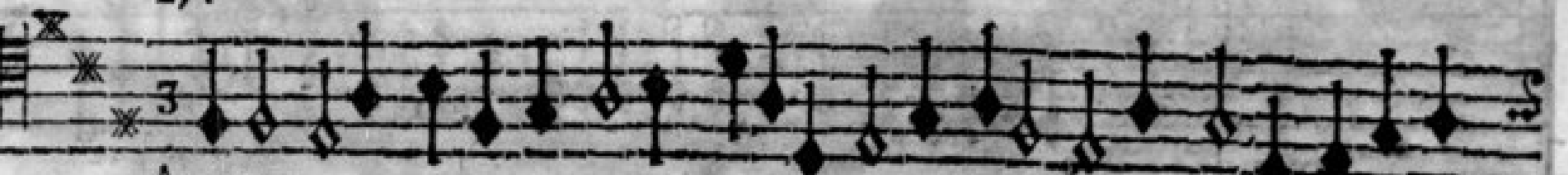
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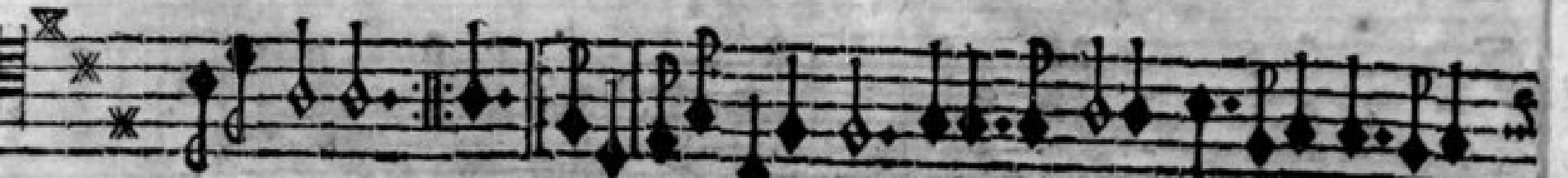
Bransle



27.

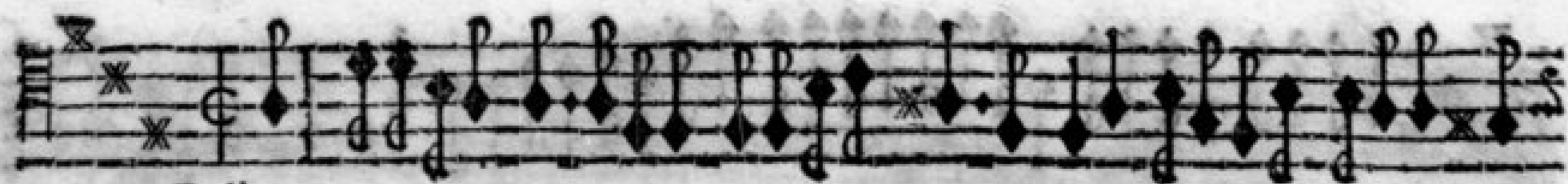


Amener

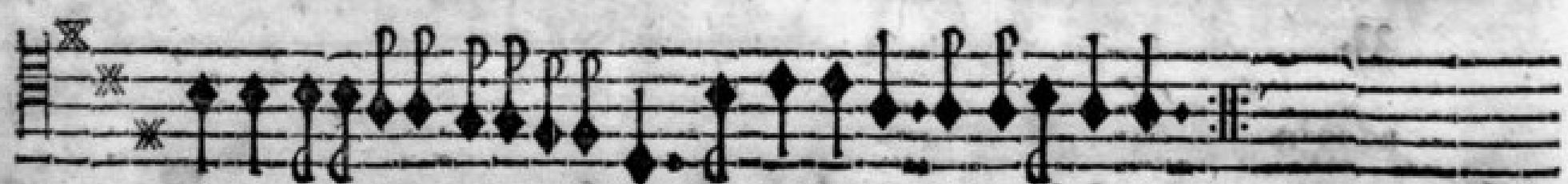
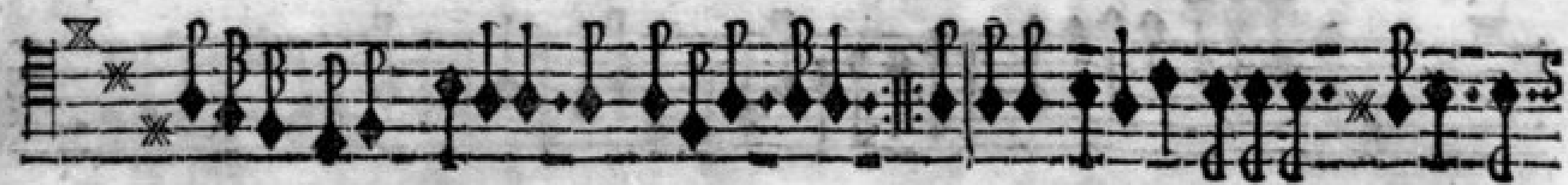


28. Bal-

28.



Ballo



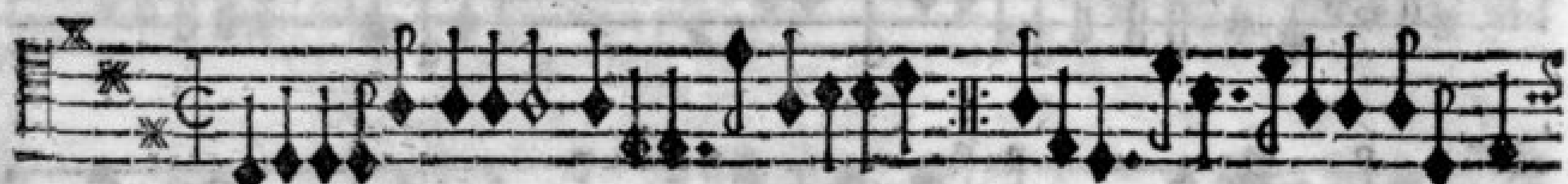
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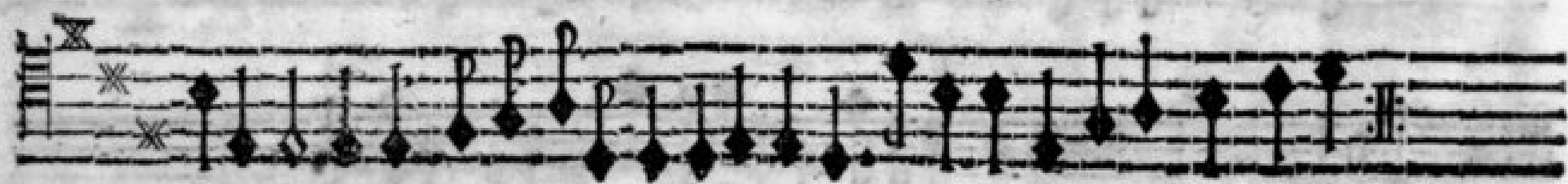
Saraband



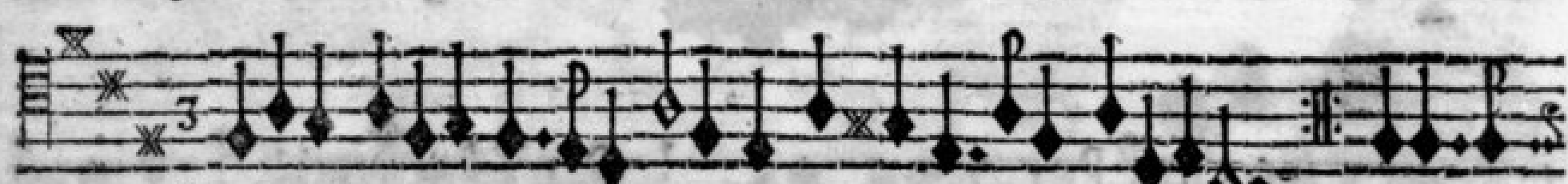
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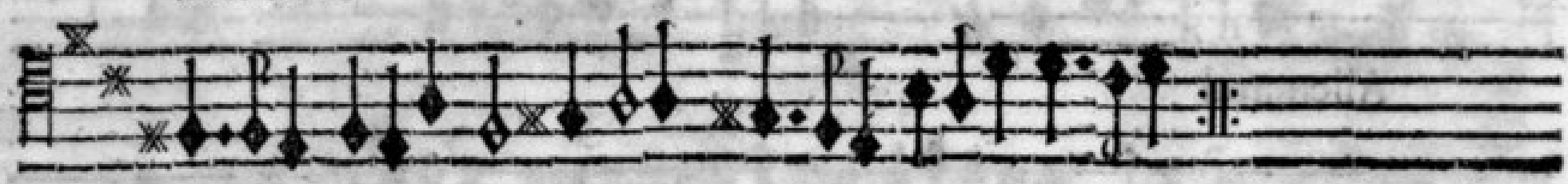
Gavott



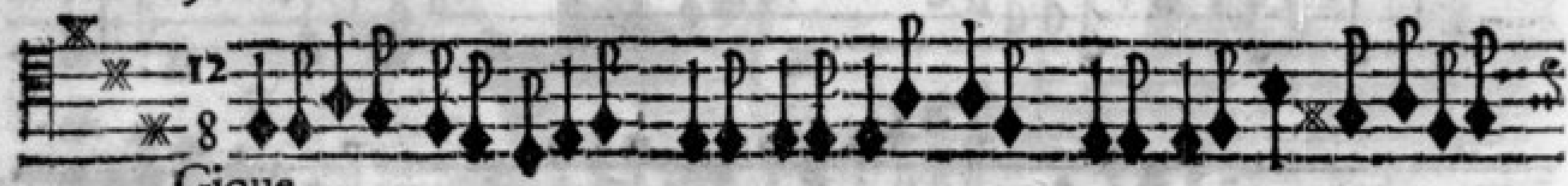
31.



Saraband



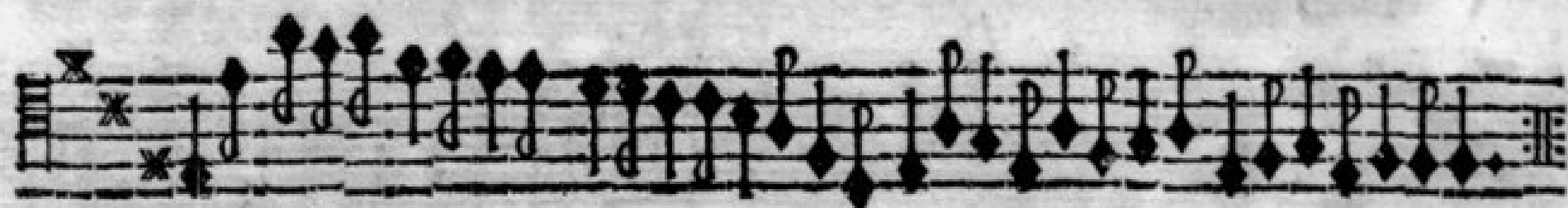
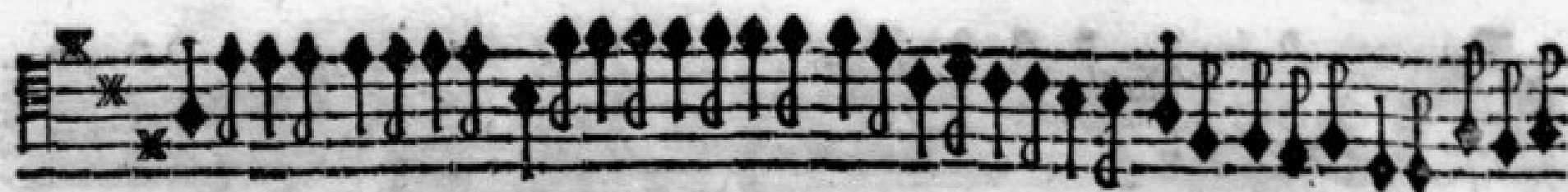
32.



Gique



Verte citò



33.

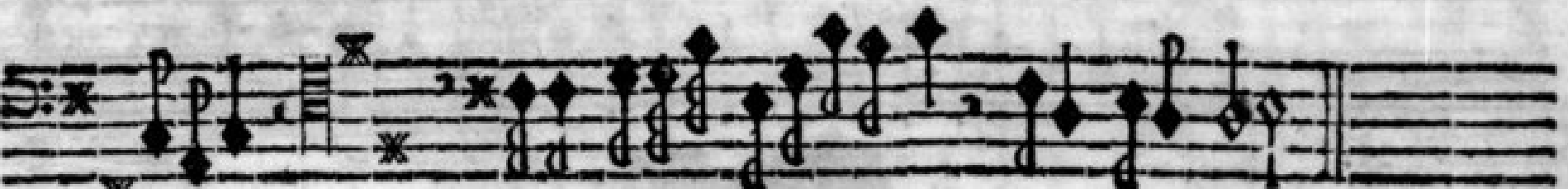
adagio



Sonatina



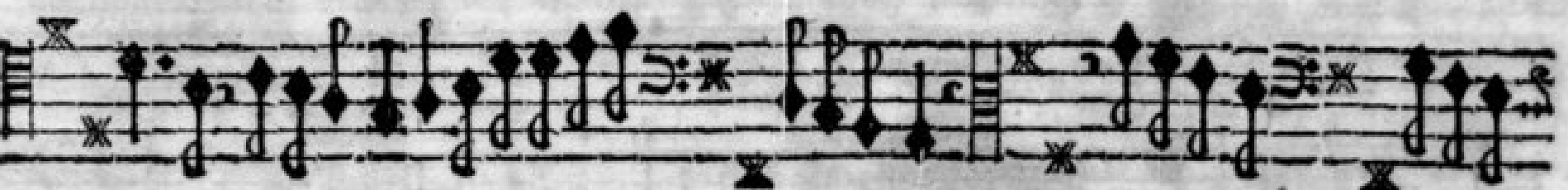
allegro



34.

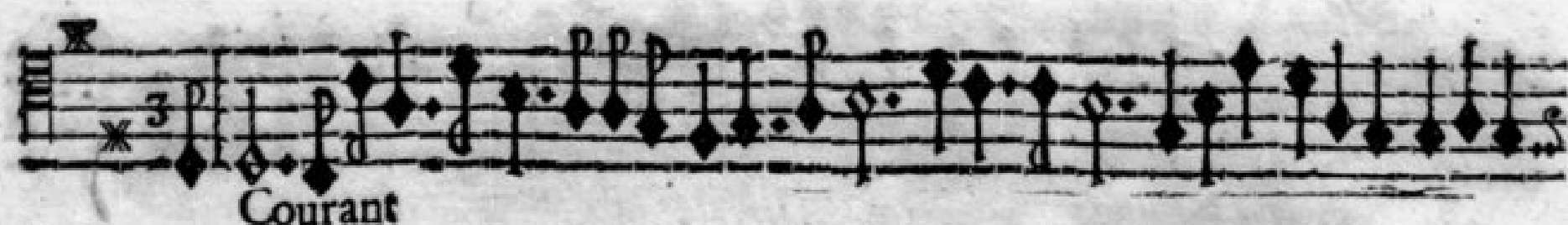


Allemand



35. Cou-

35.



Courant



36.



Aria



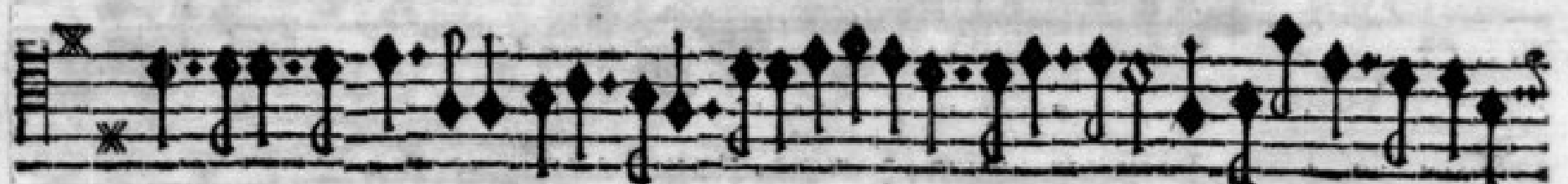
37.



38.



Bransle



39. Brans.

39.



Bransle Amener



40.



Ballet.

41.



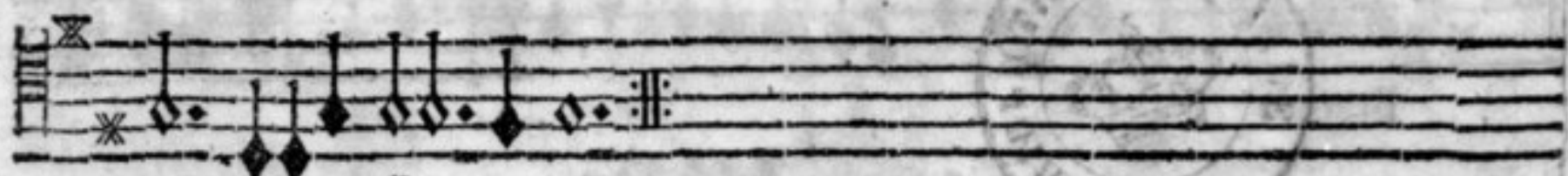
Saraband



42.



Intrad



P.

43.



Volta



adagio allegro



Adagio

✓ 12
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.



LIPSIE, JENÆ & RUDOLSTADII,

Apud JOHANNEM THEODORUM, CHRISTOPH.
& DAVID Fleischern.

ANNO M DC LXXVII.

V⁷
6263



MUSICÆ CULTORI

S.

Poetica & Musica quemadmodum sororio quasi vinculo connectuntur; ita quoque hæ Sorores pariter magna hodie afficiuntur injuria. Taubmannus, Barthii judicio, Poëta aliàs ad veterum præstantiam laudatus, Poetæ tamen titulum, ut inter vulgus sonat, ita abhorruit, 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 duodecennis, ob paupertatem vel rei, vel ingenii, admovebar, sartorem nominaret: cum de Sartore aliquo, aut cerdone honestius loqui jam incipiant, quàm de Poëta. Quod de Poetis Poëta, idem certè de Musicis hodie affirmarem: Musici equidem titulum mihi non sumo, cum Musicus plus importet, quàm quidam fortè autumant: Nec omnes Musici, qui Musicam jactant, quemadmodum.

Nec omnes Monachi, qui calcant lumina templi:

interim tamen mihi Musicæ quodammodo perito licebit de Musicis judicare. Sanè si ex quorundam ore & mente Musici titulum (einen Muscanten) æstimaveris, sordebit utique multis, imò plurimis. Et ut dicam, quod res est, pudet omninò me, si quis ex vulgo me nominaret Musicum. Eò nimirum res devenit, ut propter artem artifex, propter Musicam Musicus quoque vili habeatur. Verum enim verò judicet 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, imò denique cantionis olympicæ est præludium. Ex hujus ergò divinæ artis nobilitate de Musico judicabis rectissimè: non verò, quod tamen quotidie fieri audimus, ex vitiis, Musicos quosdam deſcenduntibus, (ut sunt bibacitas, levitas, scurrilitas, vagandi & otandi libido &c.) æstimabis artem, quia potius ex arte hominem. Noveris enim, quod sicuti

Inter Fis & fa distantia magna sonorum est:

ita inter Musicum & Musicam. Vitia Musicis quibusdam familiaria detestor gravissimè: Musicam verò, cuius studio à teneris mirè sum delectatus, colam, imò 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.

Cæterùm 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 displicent, memento, esse *stricturas*, non *stellas*: licere etiam inter olores canoros anserem obstrepere: vel non omnibus omnia sapere; Vel denique hoc nobilissimum instrumenti genus, Violam da gambâ, peritiores requirere manus & deliciores decere aures. Si verò placeant, grata hæc mente accipe & fave.

Tuo

FUNCCIO.

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

à Secretis,

Musico felicissimo

Stricturas suas Musicas

edenti

Gratulantur ex animo verè fraternò:

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

JOHANNES FUNCCIUS, C. C. P. Archi-Diaconatus
Rudolphopol. Substitut.

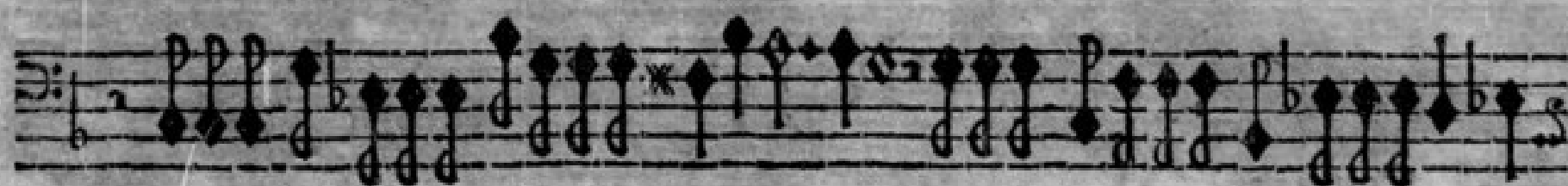
Nosti illud Patris: *Vos Musica promovet alma!*
O quam vera Tibi verba fuere Patris!

JOHANN-FRIDERICUS FUNCCIUS,
è Valle Joachimicâ Bohemus.



1.

VIOLA DIGAMBA IV₂

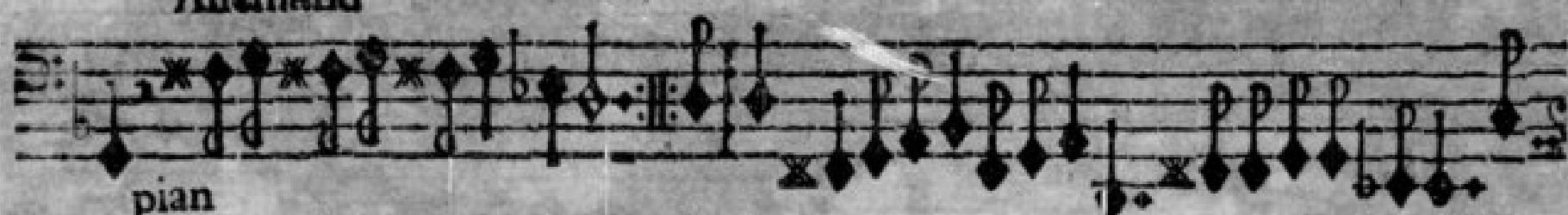


2.



Adagio
Allemand

Allegro

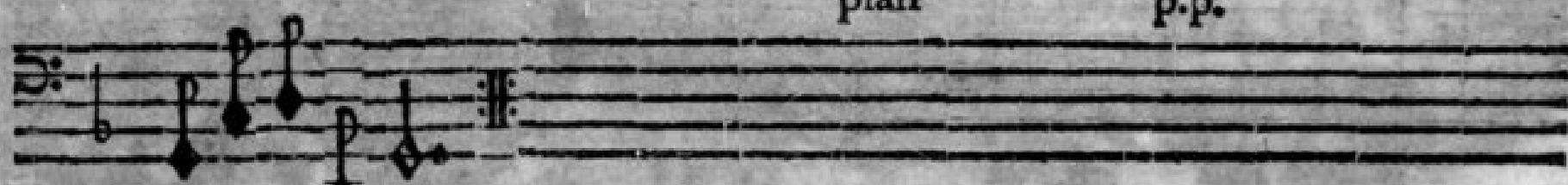


pian



pian

p.p.



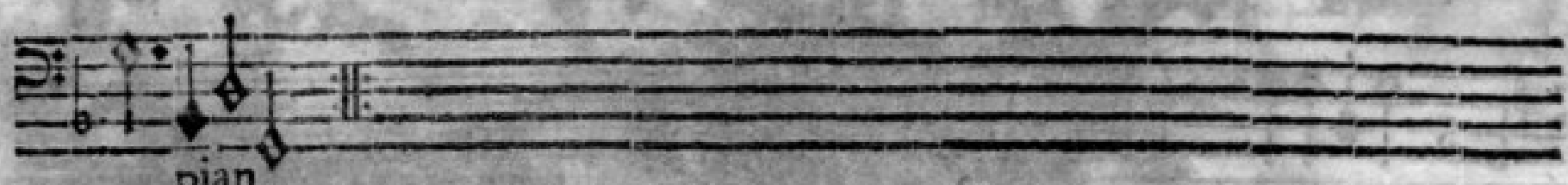
3.



Courant

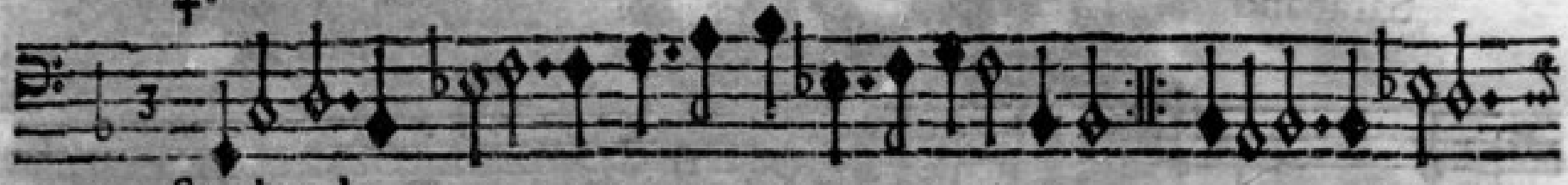


pian

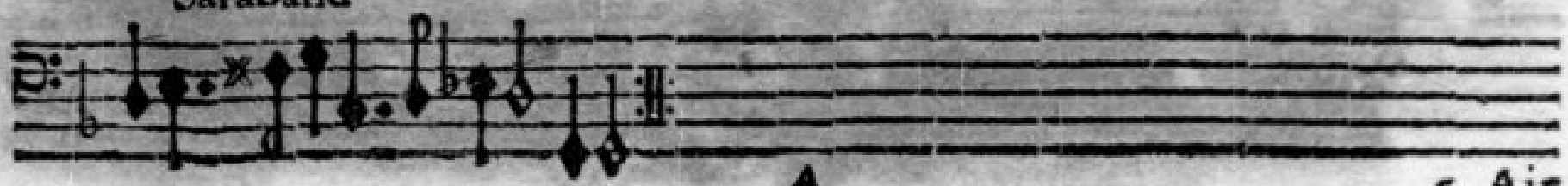


pian

4.



Saraband



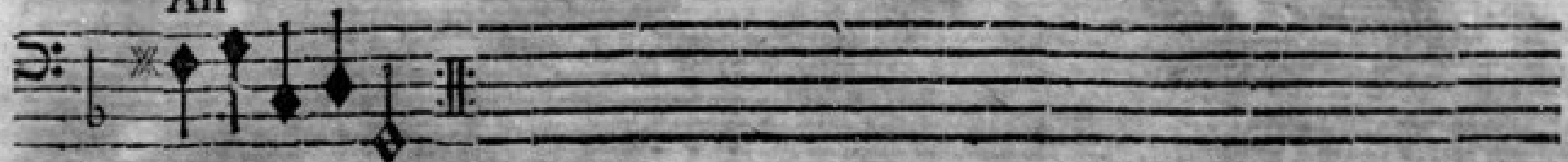
A

5. Air

5.



Air



6.



Courant



7.



Ballo



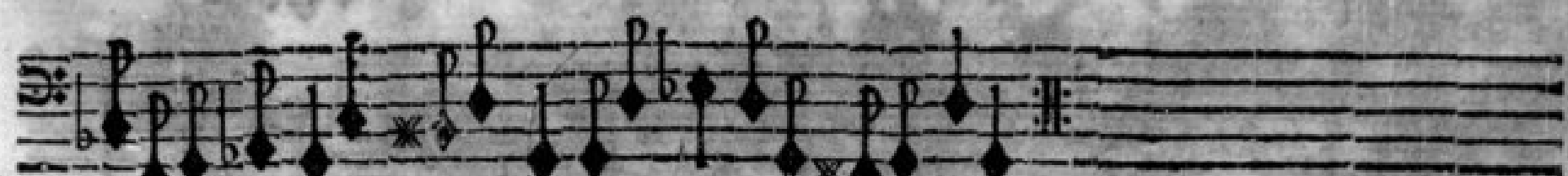
8.



Courant



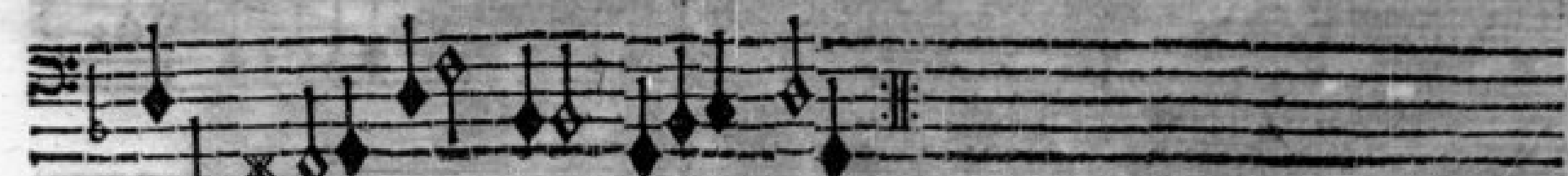
9.



10.



Saraband



11, La-



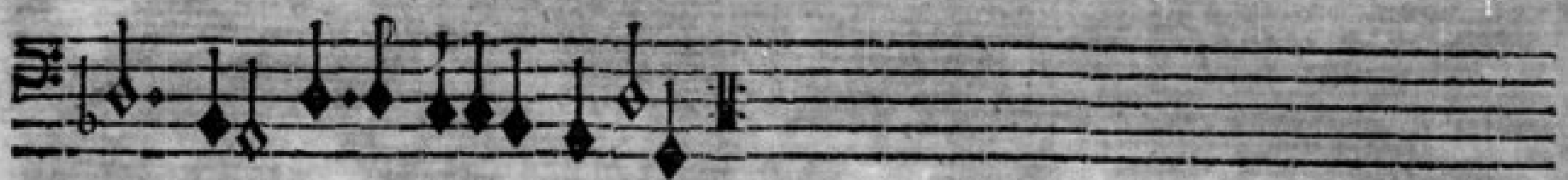
Lamento



12.



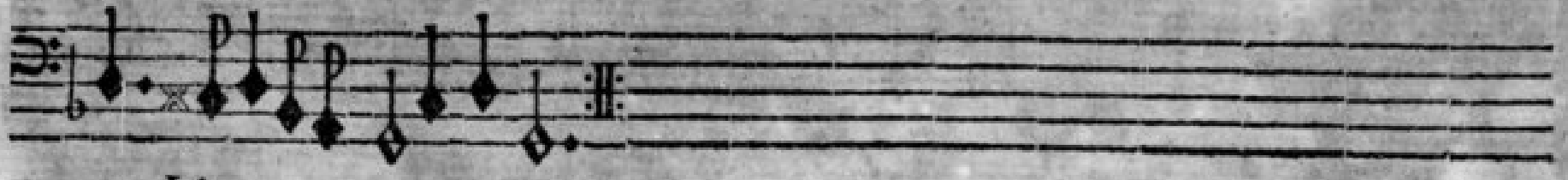
Sarabande



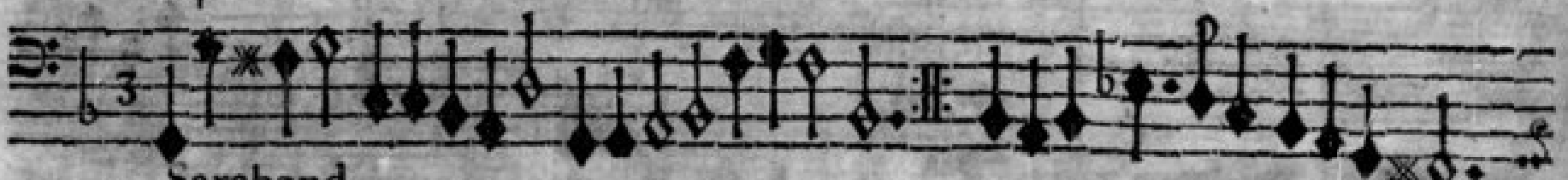
13.



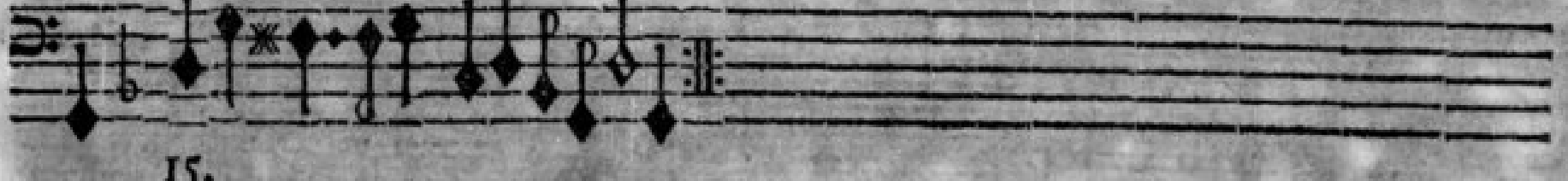
Air



14.



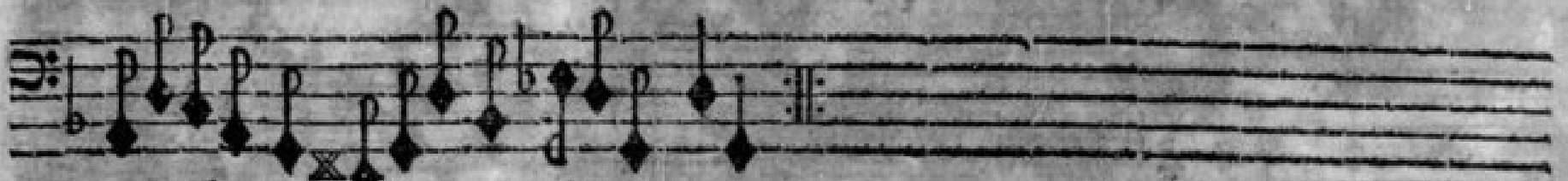
Saraband



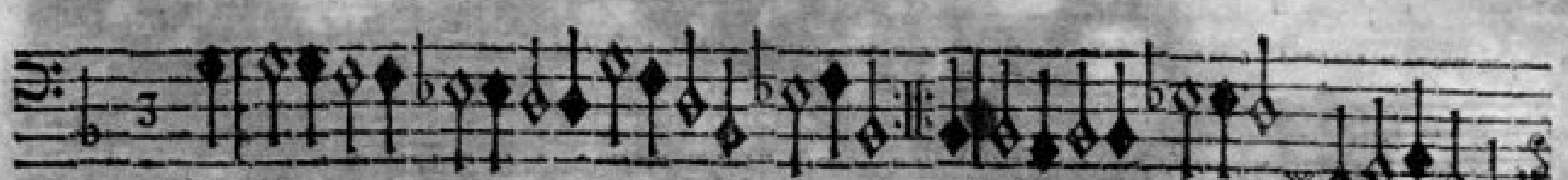
15.



Gavott



16.



Gique







4. mahl



18.



Allemand



19.



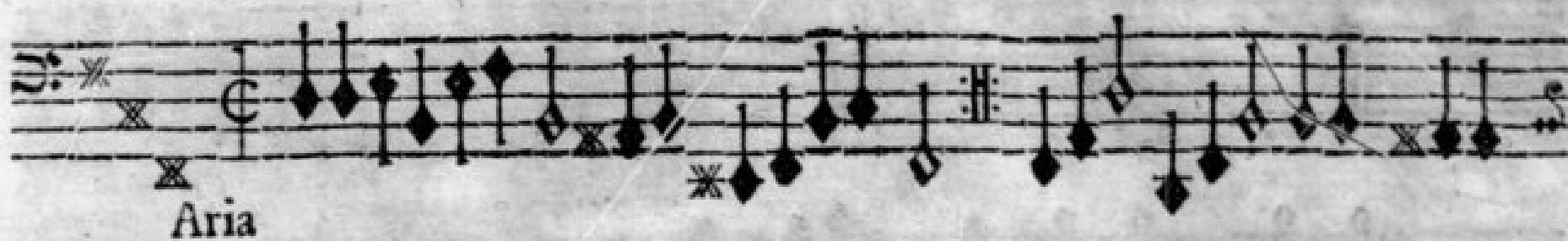
Courant



B

20. Aria

20.



Aria

21.

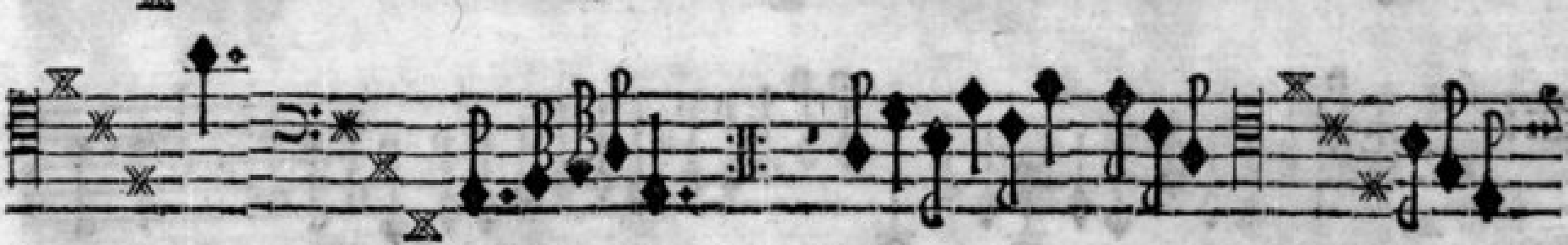
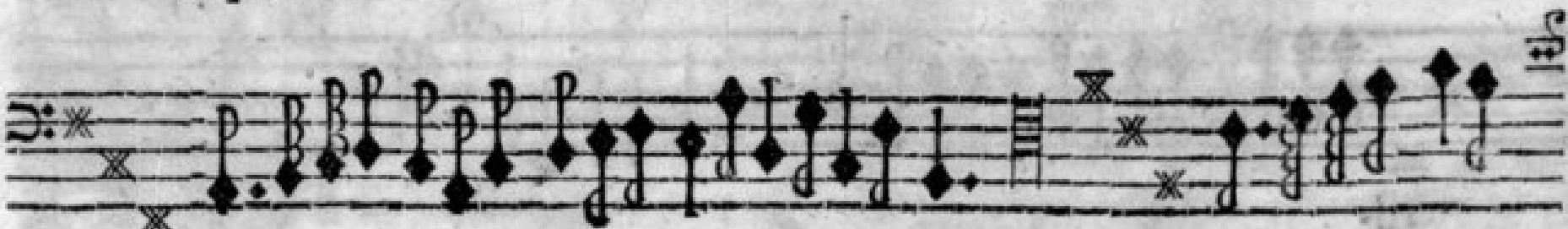


Saraband

22.



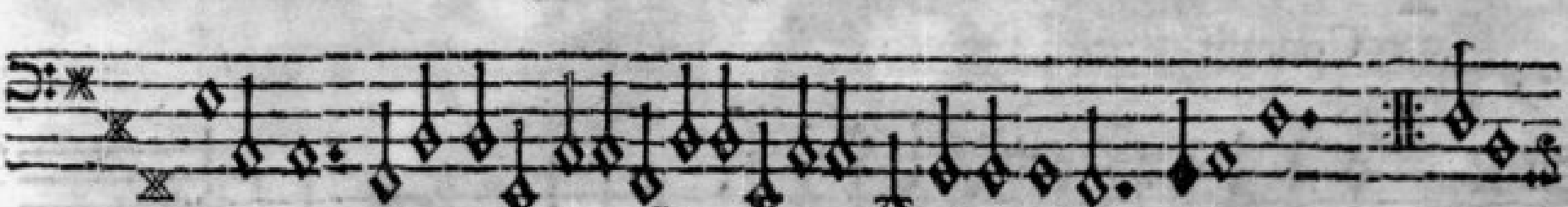
Gigue



23.



Sonata



forte

pian forte

pian

f. p.

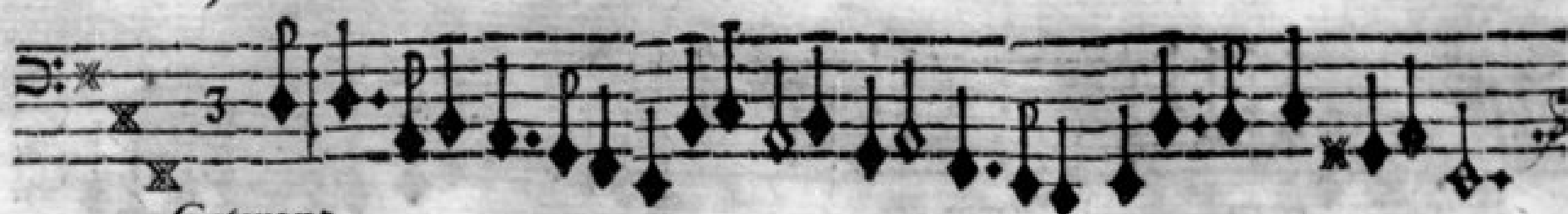
f. p.

24. pian

Allemand

25. Co-

25.



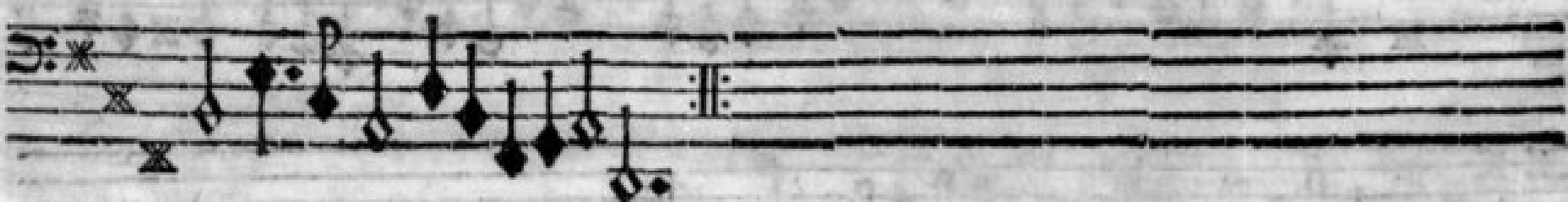
Courant



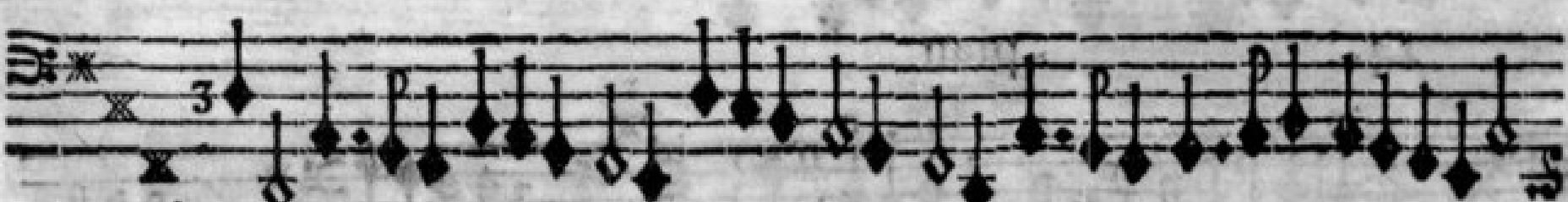
26.



Bransle



27.



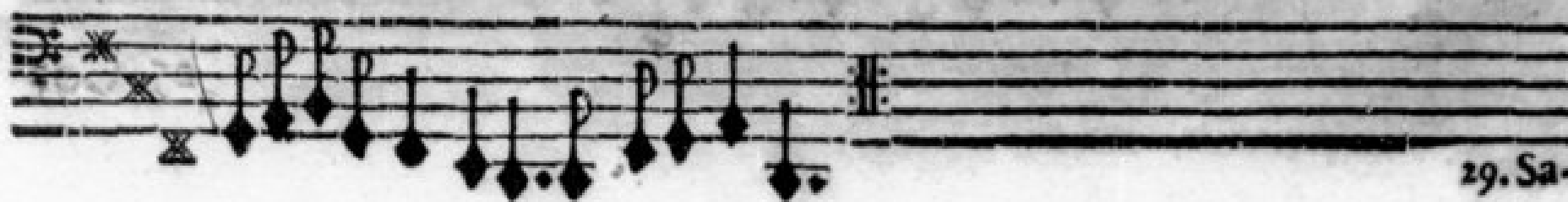
Amener



28.

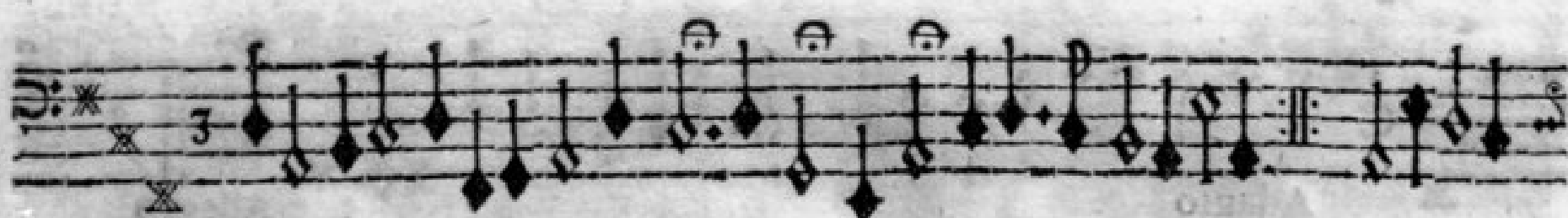


Ballo



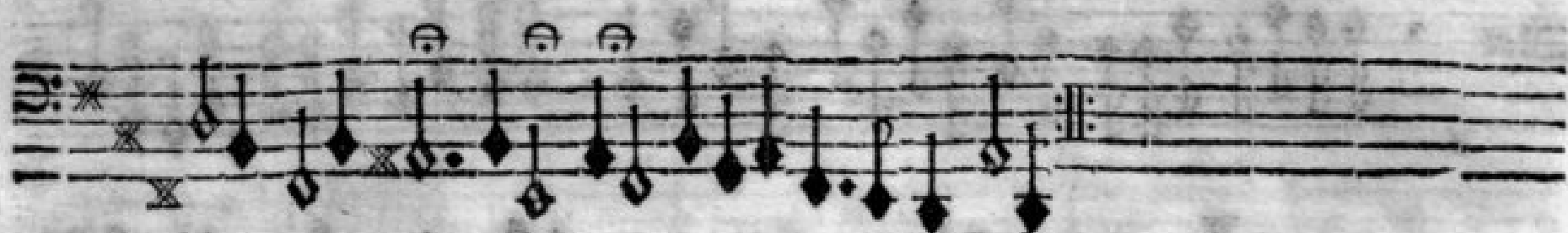
29. Sa-

29.



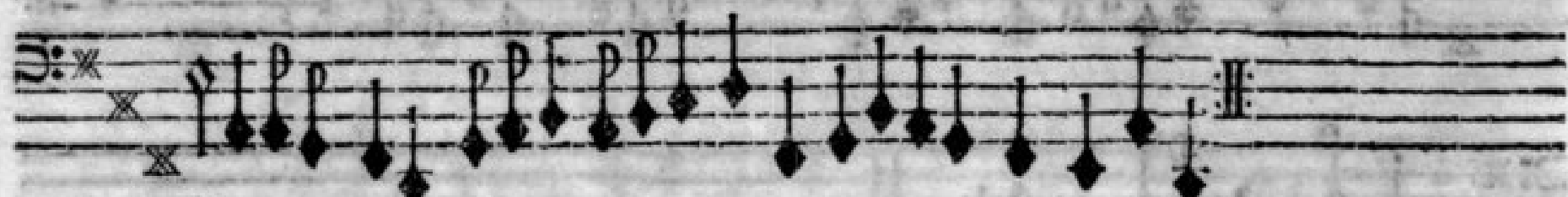
Saraband

30.



Gavott

31.



Saraband

32.



Gigue

33.



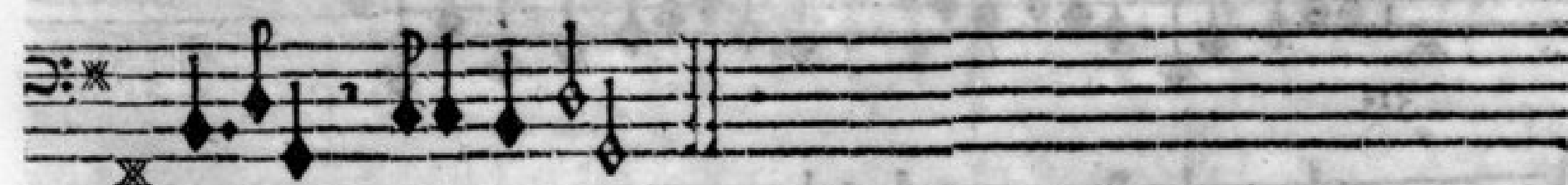
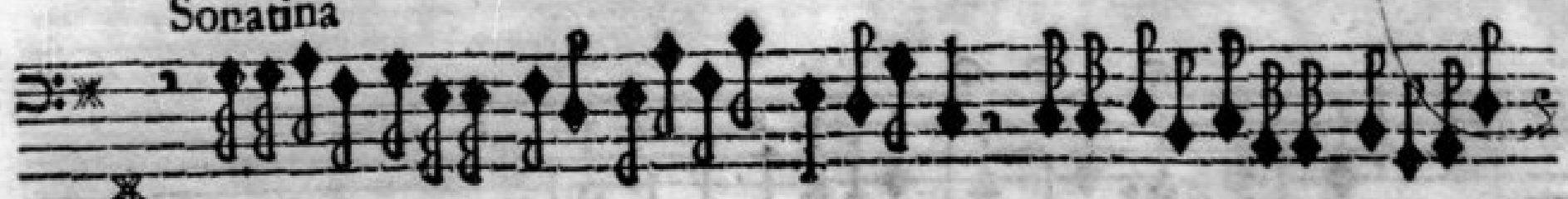
33. So-

C

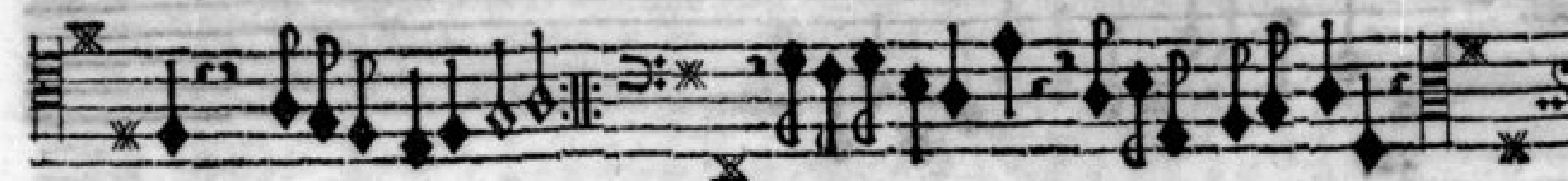
33.



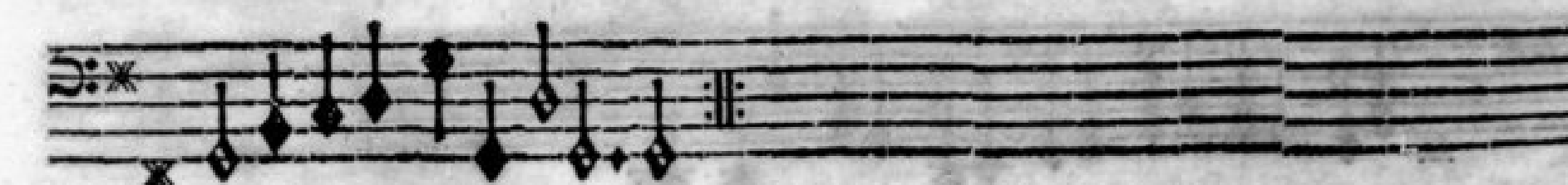
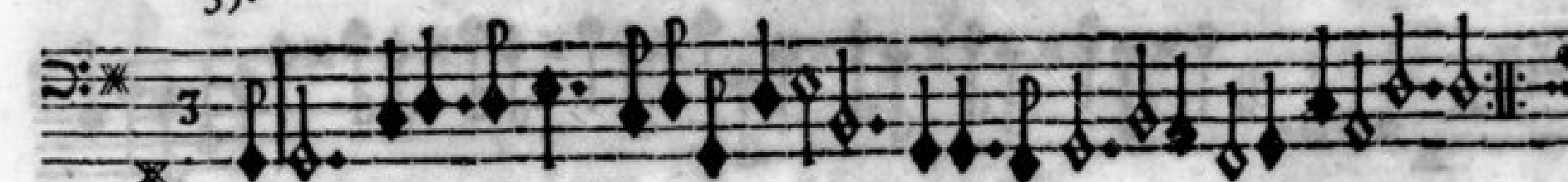
Sonatina



34.

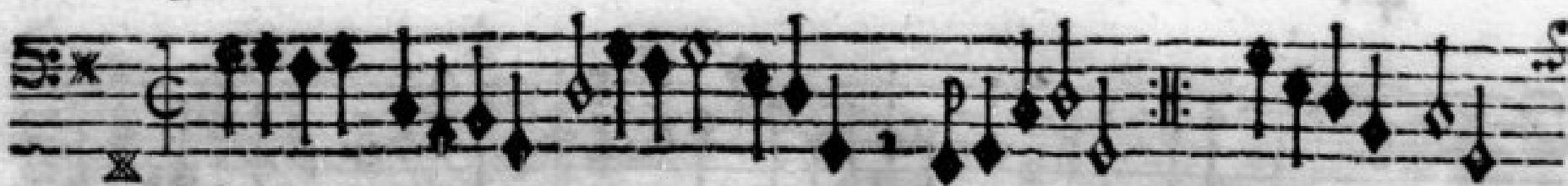


35.



36. Aria

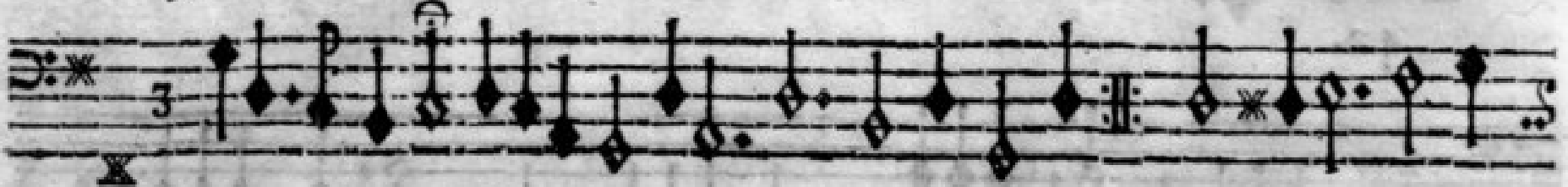
36.



Aria



37.



Saraband



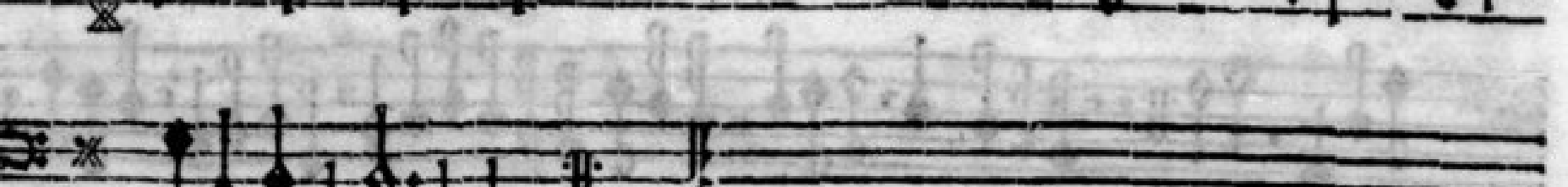
38.



Bransle



Adagio Allegro



39.



Bransle Amener



40.



Ballet.

6. Aria

41. Sa-

41.



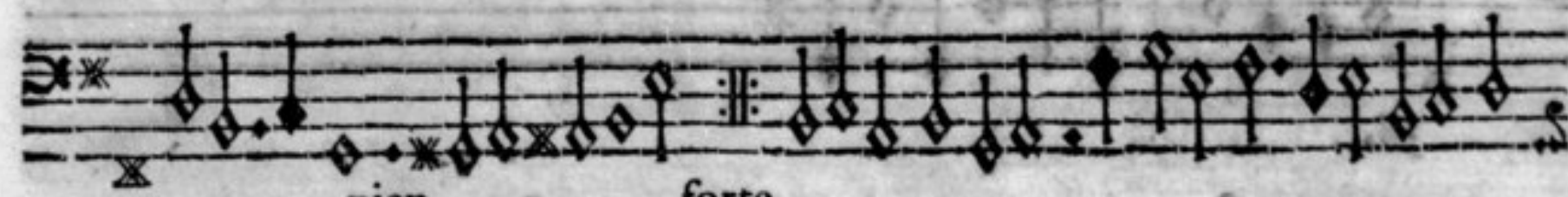
Sarabande



42.



Intrad



pian

forte



pian

43.



Volta



adagio



piano



Ballet