

# Concerto

Mein Hertz ist bereit

Basso Solo  
con Violino Solo et Basso Continuo

Nicholas Bruhns

1665 – 1697

Published by Johan Tufvesson.

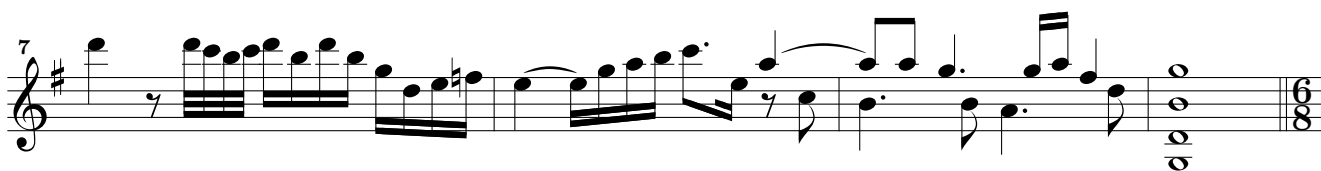
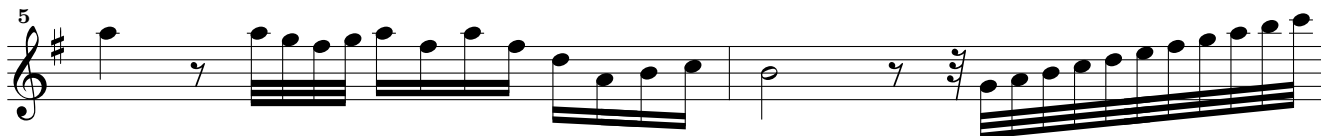
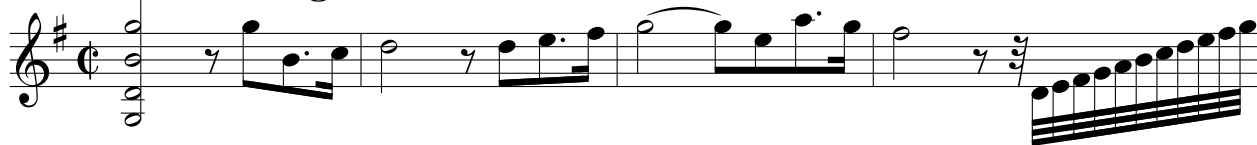
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*Revision : 1.1*

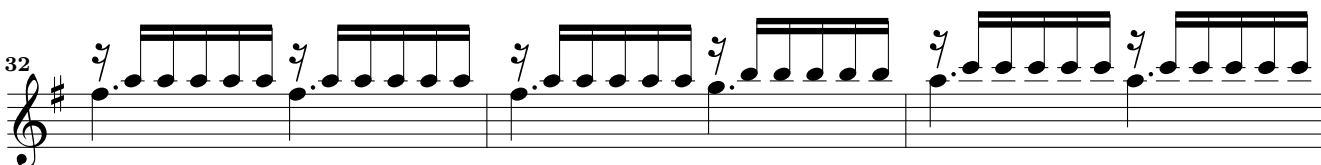
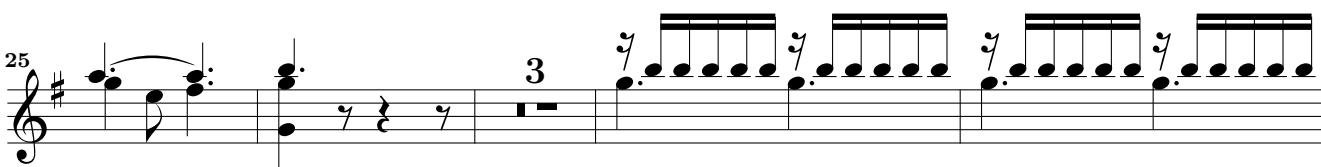
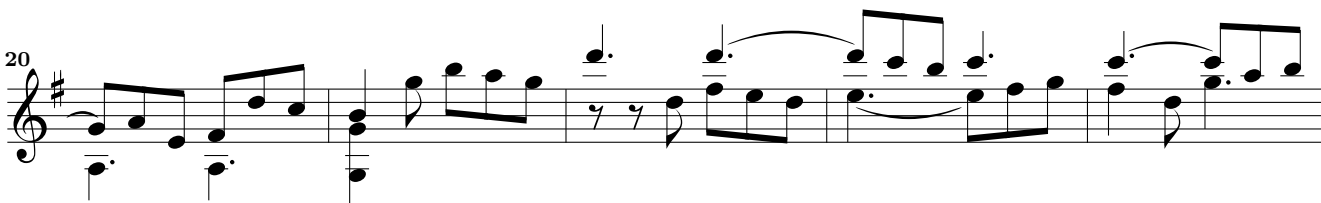
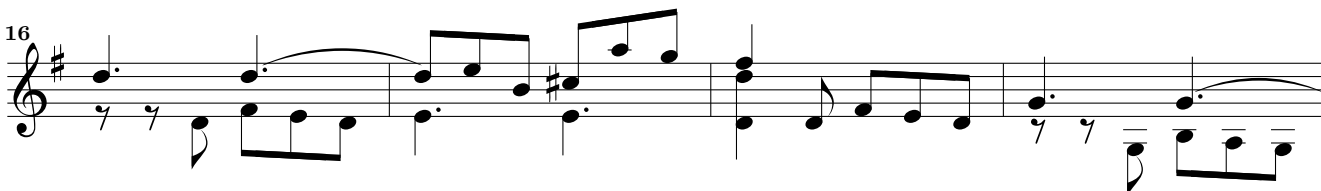
# Mein Hertz ist bereit

Nicholas Bruhns (1665-1697)

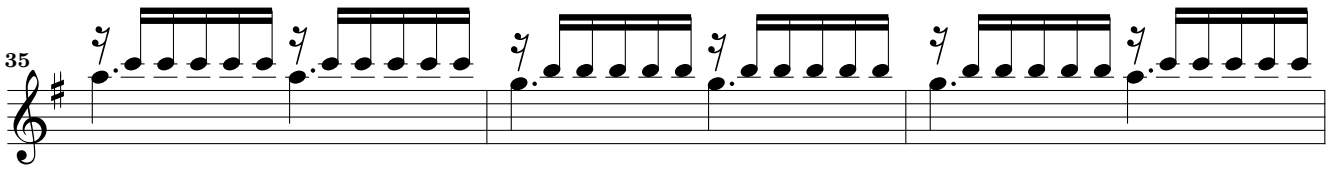
## Concerto Adagio



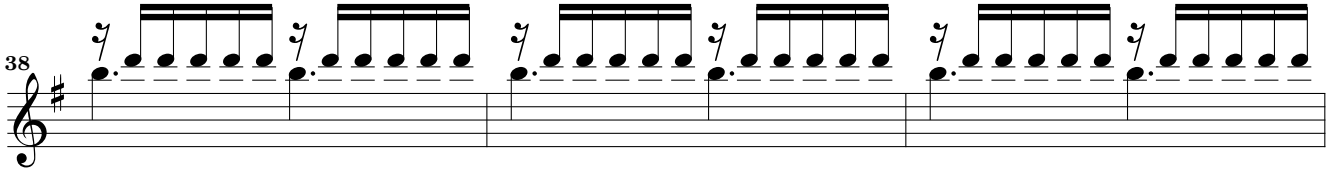
## 11 Presto



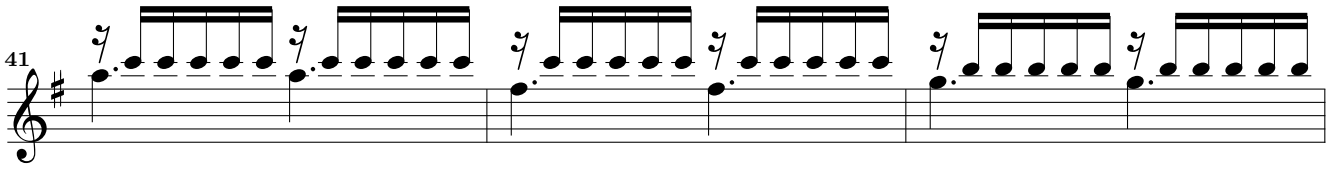
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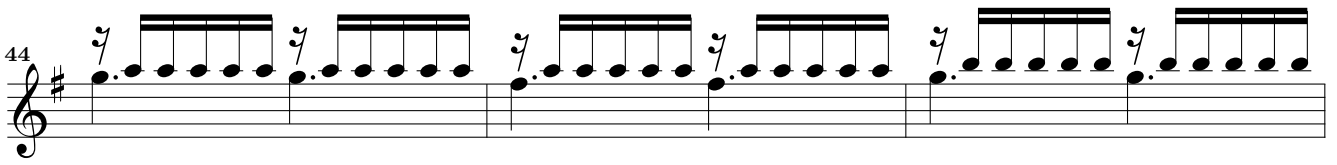
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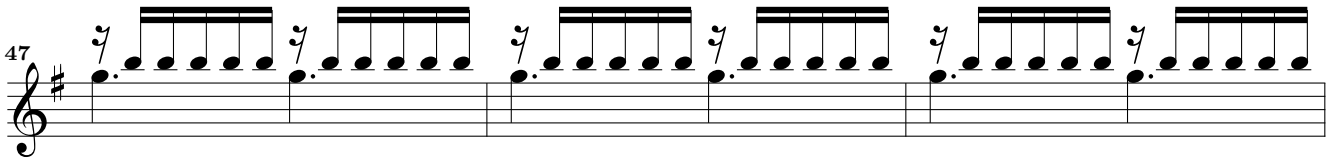
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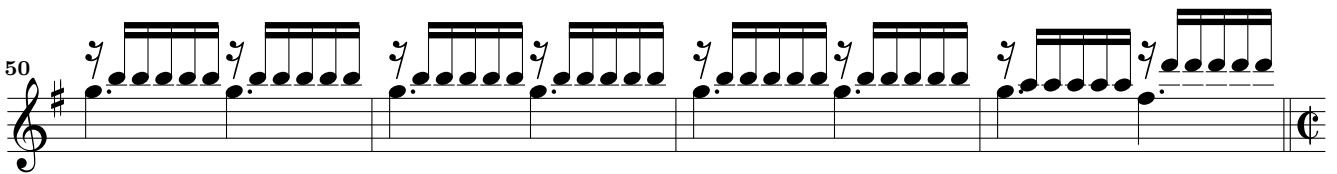
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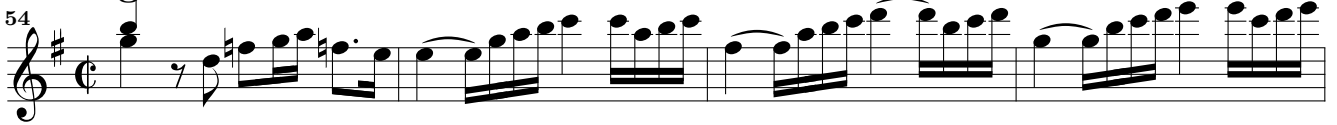


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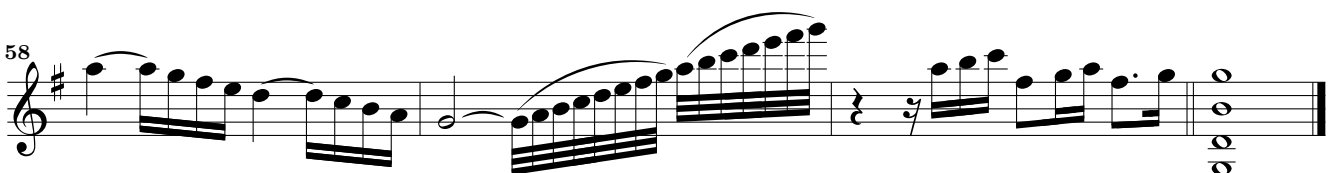


Adagio.

54



58



2

9

15

21

28

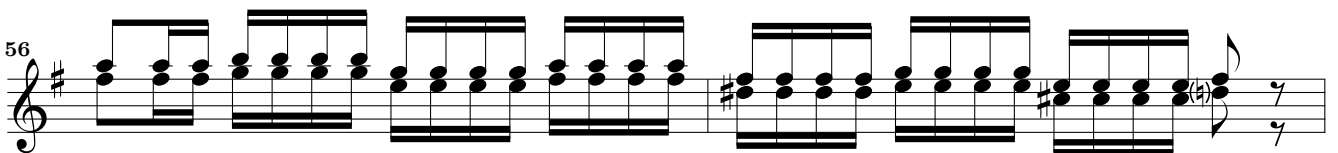
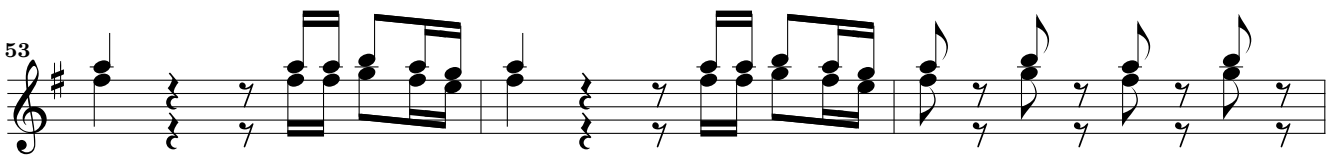
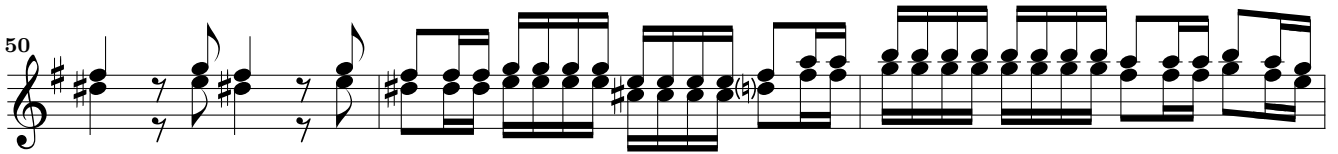
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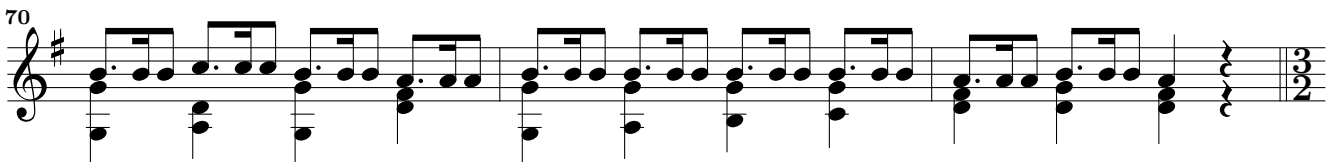
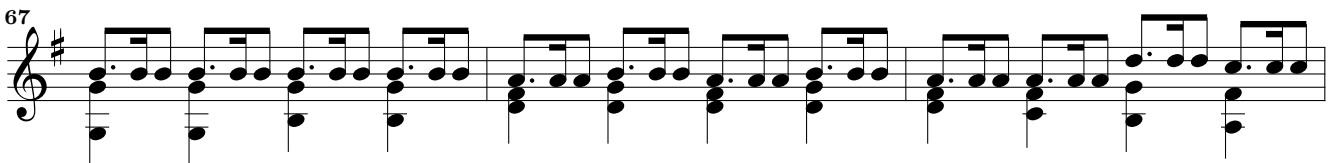
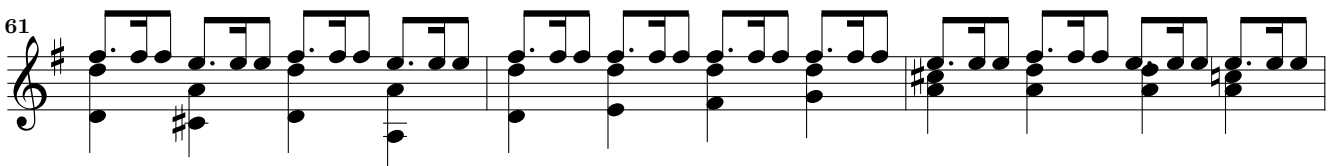
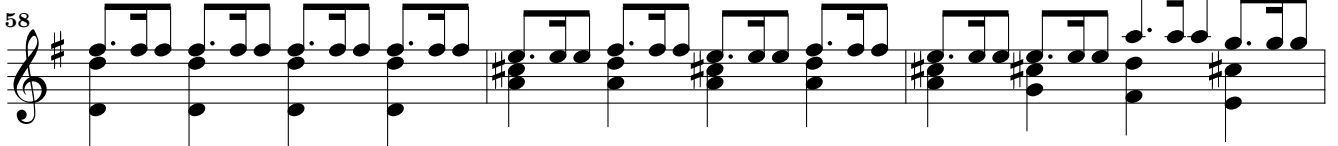
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41

43



**Presto.**





## Adagio

111

115

119

122

125

128

131

134

137

140

143

3

2

9

150

161

165

168

171

174

176

178

181

184

The image shows a musical score for a single melodic line, likely for a flute or similar instrument. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is divided into measures, with measure numbers 150, 161, 165, 168, 171, 174, 176, 178, 181, and 184 indicated at the start of their respective staves. The notation includes various rhythmic values, accidentals (sharps and naturals), and phrasing slurs. A measure rest is present at the beginning of measure 150, and another measure rest occurs in measure 161. The piece concludes with a final double bar line in measure 184.