

V<sup>m</sup>  
499

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



concinendis  
promicantes.



Mozzard.  
4.  
Partes.

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

n° 136.

ANNO M DC LXXVII

Vm 2268



## MUSICÆ CULTORI

S.

**P**oetica & 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 Poëtis 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 Musiciis judicare. Sanè si ex quorundam ore & mente Musici titulum (cum Musicantem) æstimaveris, sordebit utiqve 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, Appelles de pictoribus, Orpheus de Musicis. *Qui non intelligit odit.*

Musica

Musica utiqve Divumqve hominumqve voluptas, pietatis exercitium, humanarum virtutum Symbolum, studiorum lenimentum & ornamentum, Curarum levamen, solitudinis & solitudinis solatium, medicina dolorum, imò deniqve 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

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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, petitores requirere manus & deliciores decere aures. Si verò placent, grata hæc mente accipe & fave

Tuo

FUNCCIO.

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

à Secretis,

*Musico felicissimo*

Stricturas suas Musicas

edenti

*Gratulantur ex animò verè fraternò:*

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

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

---

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

JOHANN-FRIDERICUS FUNCCIUS,  
è Valle Joachimicâ Bohemus.



I.

# VIOLA DIGAMBA I.

Musical staff 1: Intrad. The staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings like *p*.

Intrad

Musical staff 2: Allegro. The staff features a more active rhythmic pattern with frequent sixteenth notes and some rests. Dynamic markings include *p* and *pp*.

Allegro

Musical staff 3: Adagio Allegro Adagio Allegro. This staff shows a sequence of four measures with alternating tempo markings. The first two measures are marked Adagio, and the last two are marked Allegro. Dynamic markings include *p* and *pp*.

Adagio

Allegro

Adagio

Allegro

Musical staff 4: Adagio Allegro Adagio. This staff continues the sequence with three measures: Adagio, Allegro, and Adagio. Dynamic markings include *p* and *pp*.

Adagio

Allegro

Adagio

Musical staff 5: Adagio Allegro. This staff contains two measures: Adagio followed by Allegro. Dynamic markings include *p* and *pp*.

Adagio

Allegro

Musical staff 6: Allemande. The staff begins with a *pian* marking and transitions to a *forte* marking. It features a rhythmic pattern with eighth and sixteenth notes.

Allemande

pian

forte

Musical staff 7: Continuation of the Allemande. It features a *pian* marking and a *pp* marking. The rhythmic pattern continues with eighth and sixteenth notes.

pian

pp.

Musical staff 8: Courant. The staff starts with a *3* (triple) marking and contains a rhythmic pattern with eighth and sixteenth notes.

Courant

Musical staff 9: Continuation of the Courant. It features a *pian* marking and a *pp* marking. The rhythmic pattern continues.

pian Adagio

Musical staff 10: Continuation of the Courant. It features a *pian* marking. The rhythmic pattern continues.

pian

Musical staff 11: Sarabande. The staff begins with a *4* (quadruple) marking and contains a rhythmic pattern with eighth and sixteenth notes.

Sarabande

Musical staff 12: Continuation of the Sarabande. It features a *p* marking. The rhythmic pattern continues.

A

5. Air.

5.  
Air.

6.  
Courant

7.  
Ballo.

8.  
Courant

9.

The image shows a page of handwritten musical notation. It contains five distinct pieces, each consisting of two staves. The first piece is labeled '5. Air.' and features a treble clef, a common time signature, and a key signature of one flat. The second piece is labeled '6. Courant' and has a treble clef and a common time signature. The third piece is labeled '7. Ballo.' and has a treble clef and a common time signature. The fourth piece is labeled '8. Courant' and has a treble clef and a common time signature. The fifth piece is labeled '9.' and has a treble clef and a common time signature. The notation includes various note values, rests, and ornaments, with some notes marked with 'x' or 'p'. The paper is aged and shows some staining.

10.  
Saraband

11.  
Lamento

13.  
Saraband

14.  
Aria,

14.  
Saraband

15.  
Gavott

16.

Gigue

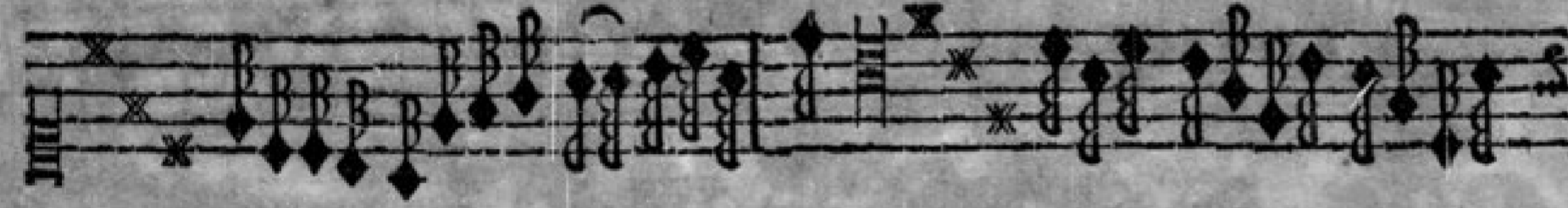
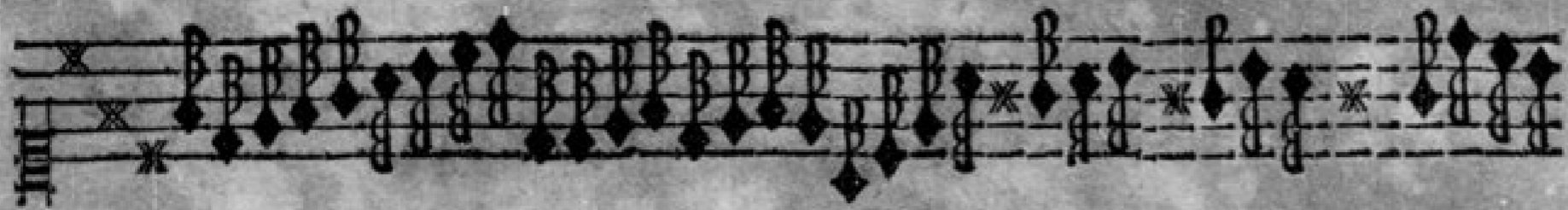
17.

Sarabande 2. mahl

Double



Double



3. Mahl



Adagio



18.



Allemand

B

verte  
citò.



19.



Courant



20.



Air,



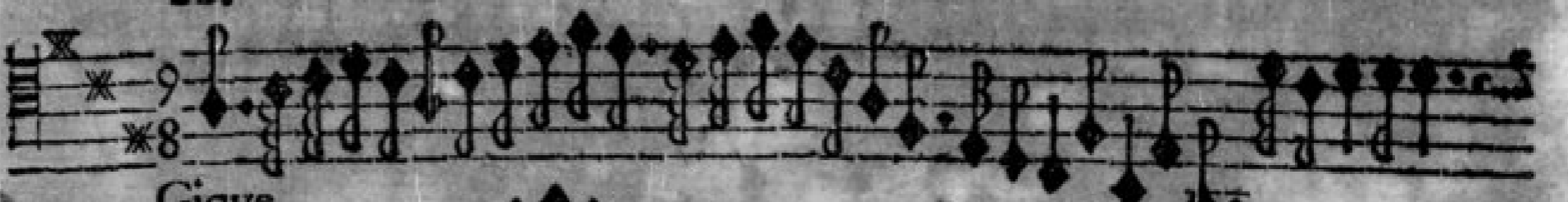
21.



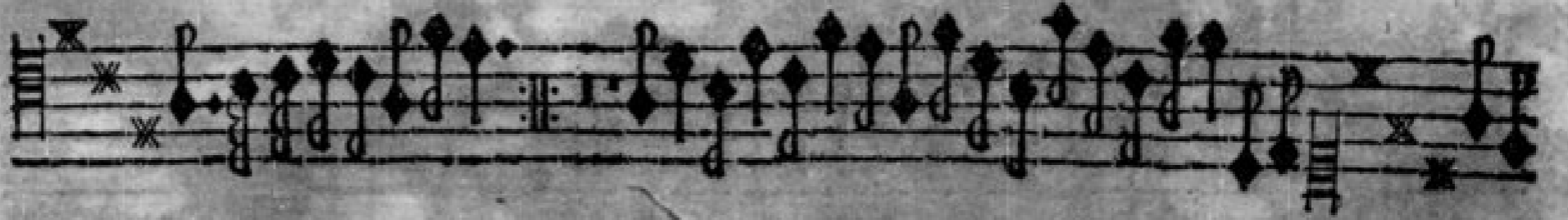
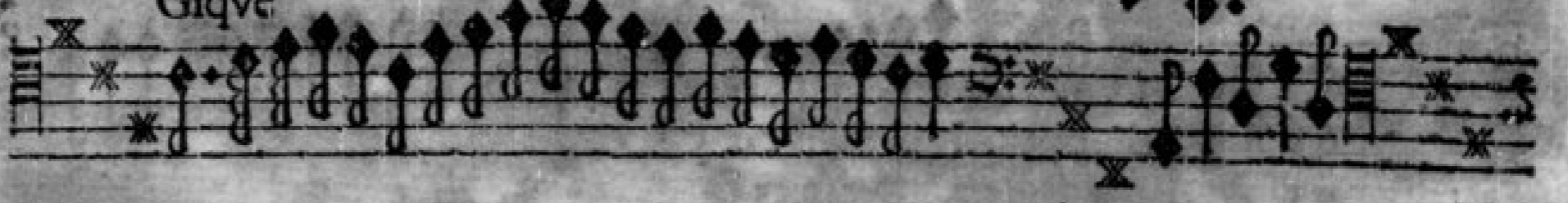
Sarabande



22.



Gigue



23.

Musical staff 1: Treble clef, 3/2 time signature. Notes with dynamics p. and f.

Musical staff 2: Treble clef, notes with dynamics p. and f.

Musical staff 3: Treble clef, notes with dynamics p. and f.

Musical staff 4: Treble clef, notes with dynamics pian and forte.

Musical staff 5: Treble clef, notes with dynamic pian.

Musical staff 6: Treble clef, notes with dynamics p. and f.

Musical staff 7: Treble clef, notes with dynamics p. and f.

Musical staff 8: Treble clef, notes with dynamics p. and f.

Musical staff 9: Treble clef, notes with dynamics p. and f.

Musical staff 10: Treble clef, notes with dynamics f. p. f. p. f. p. f. p.

Musical staff 11: Treble clef, 3/4 time signature, notes with dynamics p.

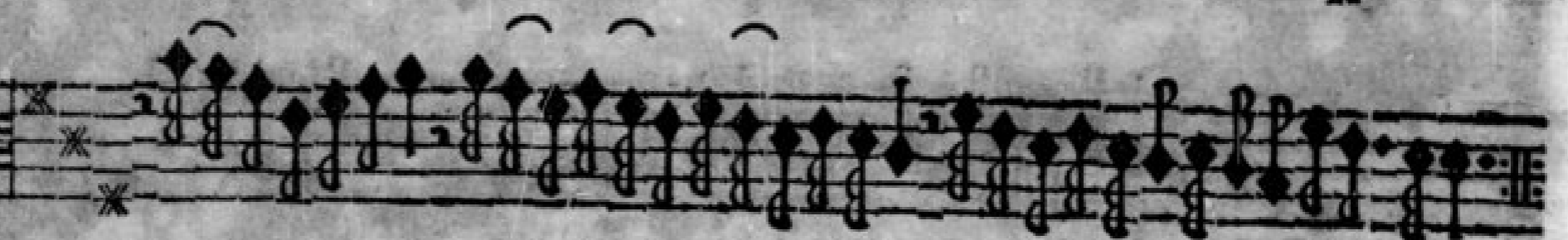
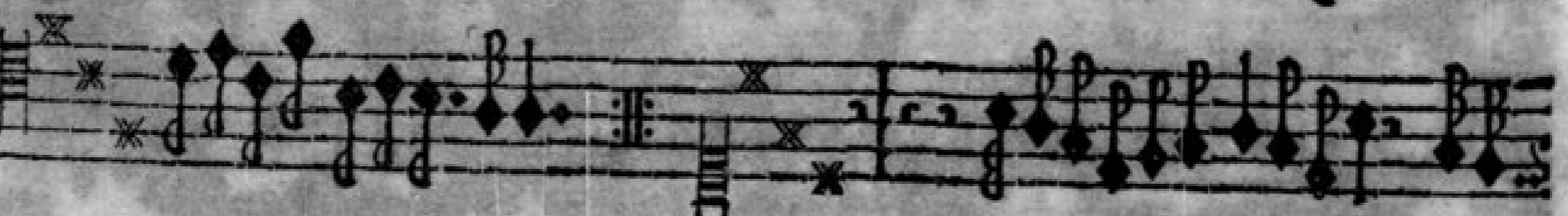
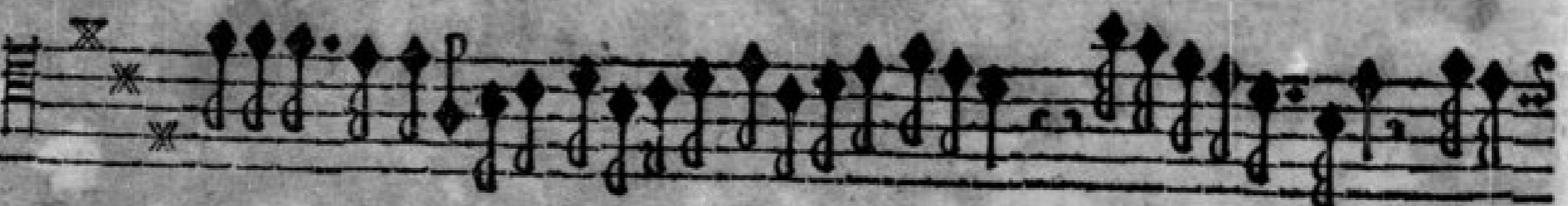
Musical staff 12: Treble clef, notes with dynamic p. and instruction "Verte citò".



24.



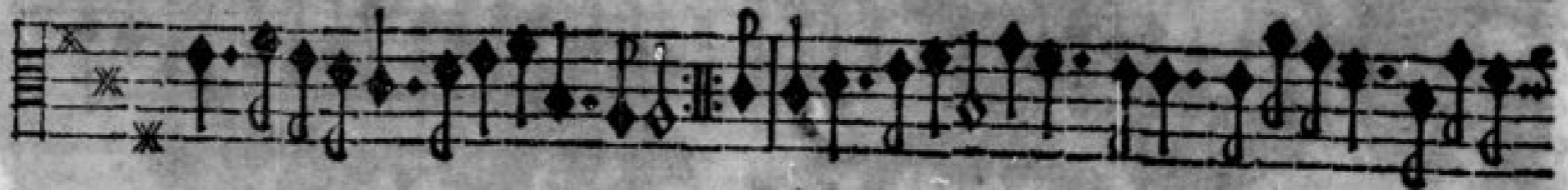
Allemand



25.



Courant



26.

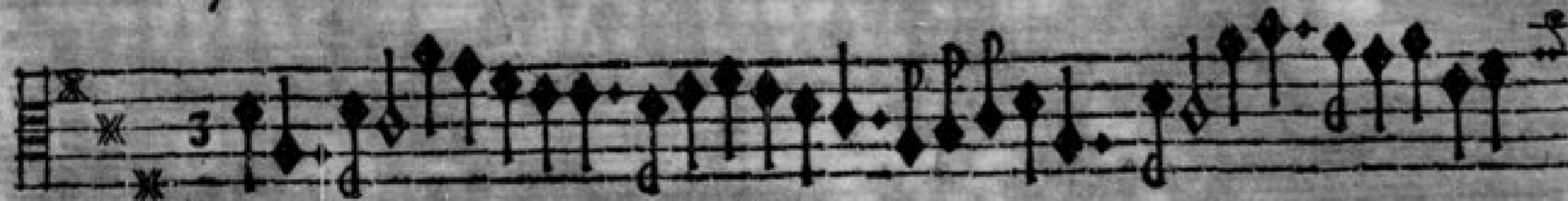


Bransle

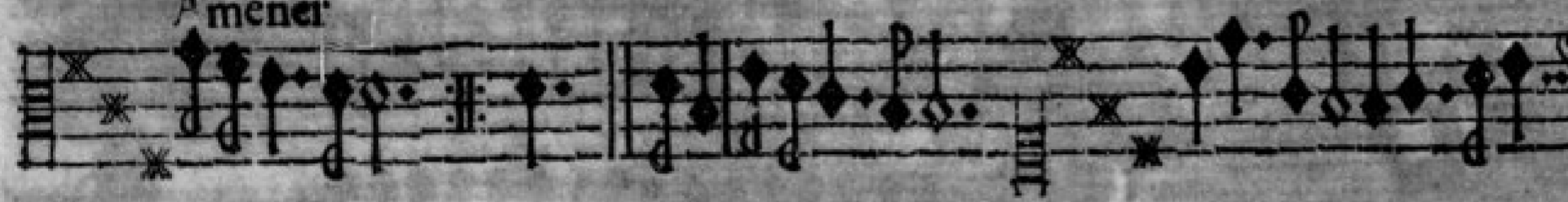




27.



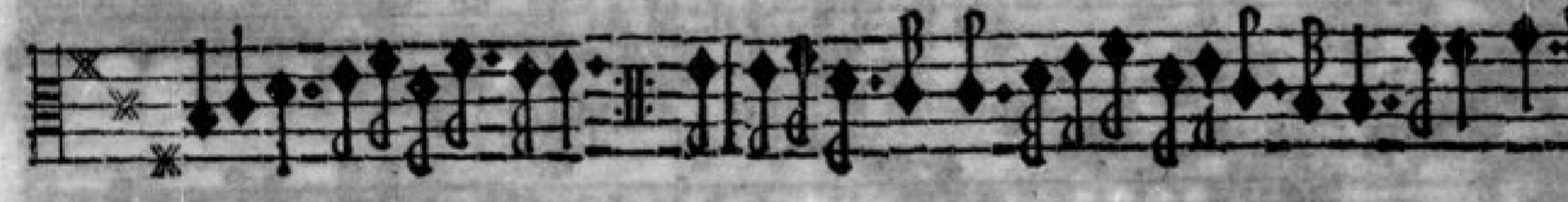
A mener



28.



Ballo



29:



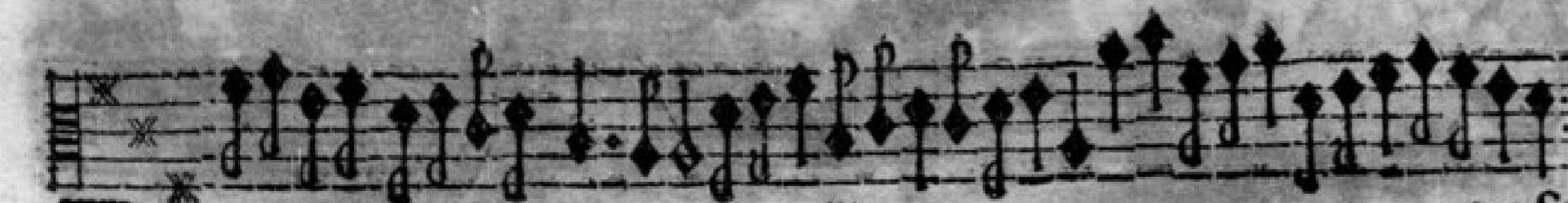
Saraband



30.



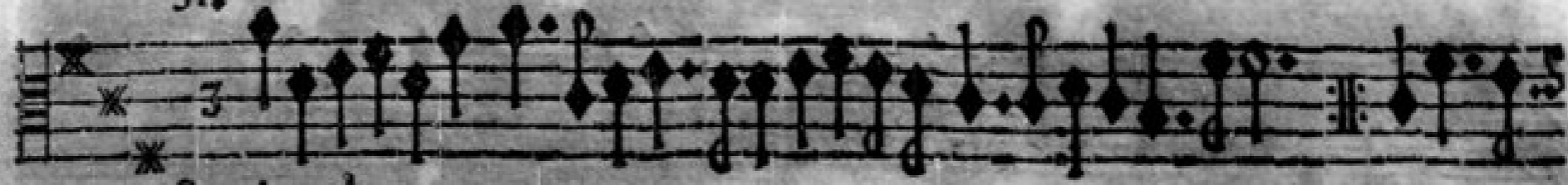
Gavott



C

31. Sa-

31.



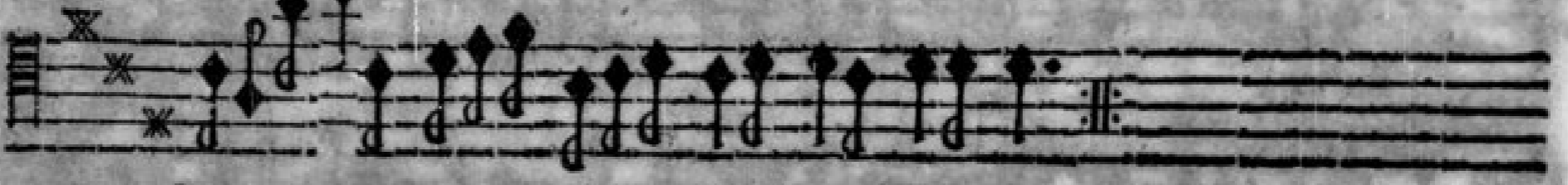
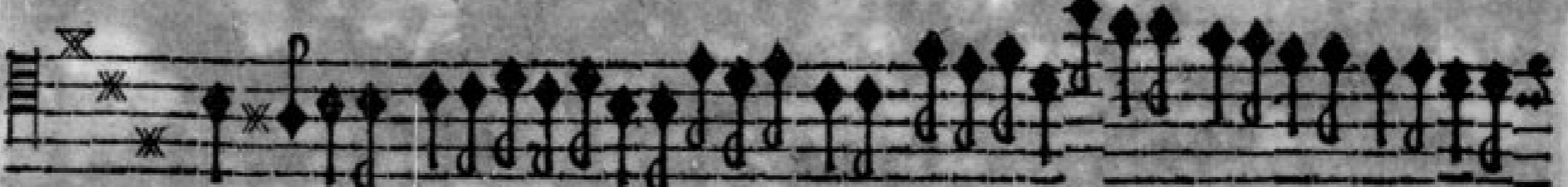
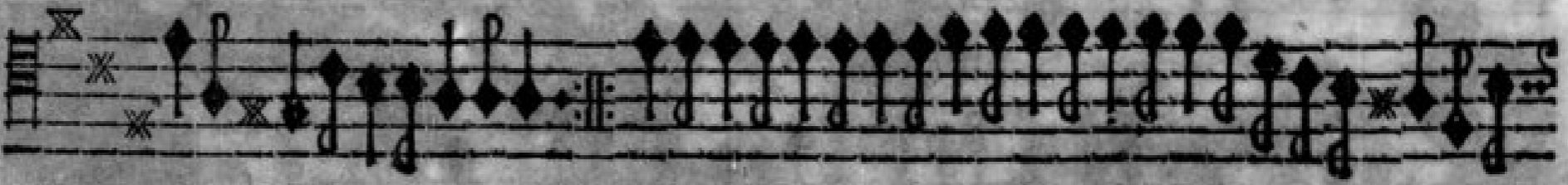
Saraband



32.



Gigue



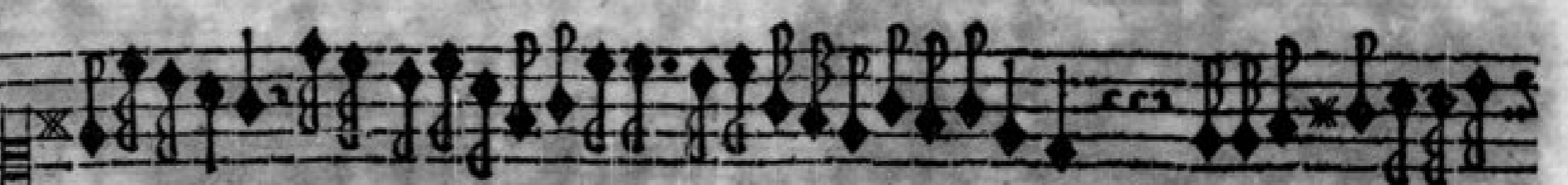
33.

Adagio



Sonatina

Allegro



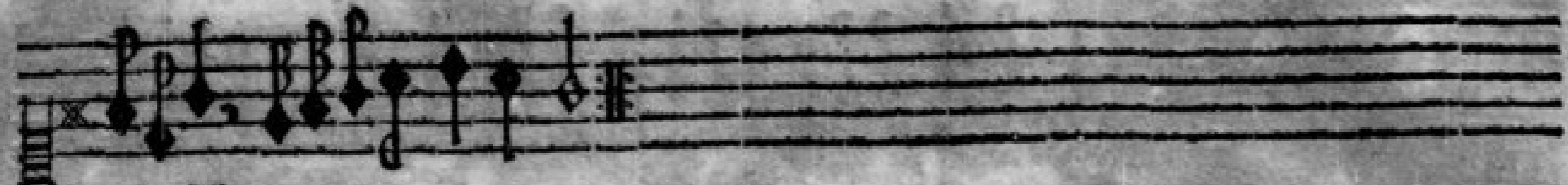
34.

Adagio



Allemand

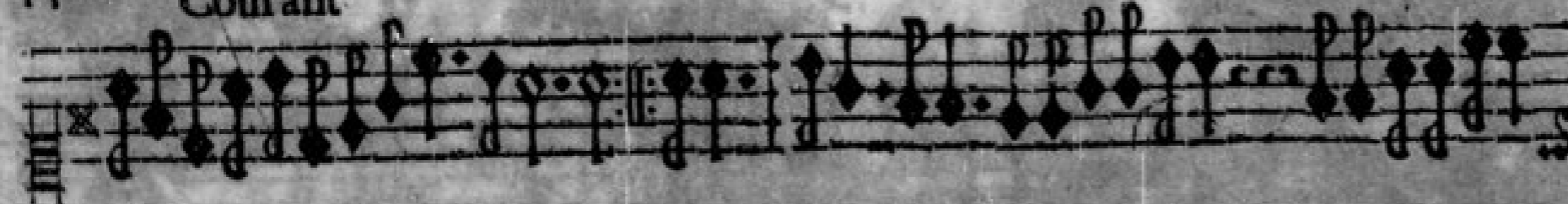




35.



Courant



36.



Aria



37.



Saraband



38.



Bransle



adagio presto



Bransle



39.

Bransle Amener

40.

Ballet.

41.

Sarabande

42.

Intrad

43.

Volta

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

Adagio





V<sup>m</sup>  
499  
2

DAVIDIS FUNCCII  
BOHEMI  
S T R I C T U R Æ  
VIOLA-DI GAMBICÆ,

*Ex*

Sonatis, Ariis, Intradis,  
Allemandis, &c.

Quatuor  
Violis da Gamba

concinendis

promicantes.



Viola da Gamba II.

LIPSIAE, JENÆ & RUDOLSTADII,

Apud JOHANNEM THEODORUM, CHRISTOPH.  
& DAVID Fleischern.

ANNO M DC LXXVII.

V<sup>m</sup> 6263



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*Tuo*

F U N C C I O .

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**DAVIDI FUNCCIO,**  
Serenissimæ Principi de Slesvvig & Holfatia &c.  
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Rudolphopol. Substitut.

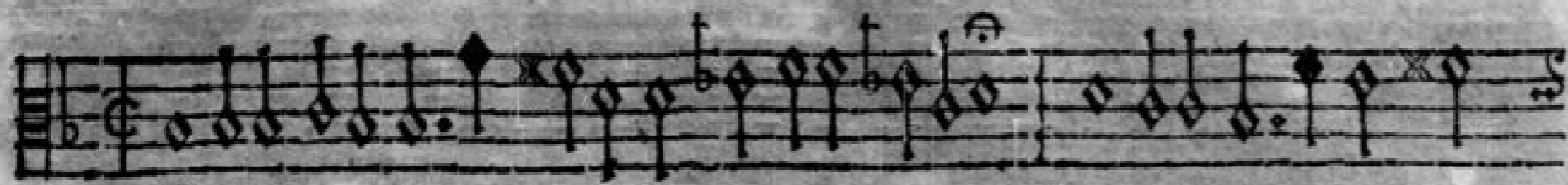
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**N**osti illud Patris: *Vos Musica promovet alma!*  
O quam vera Tibi verba fuere Patris!

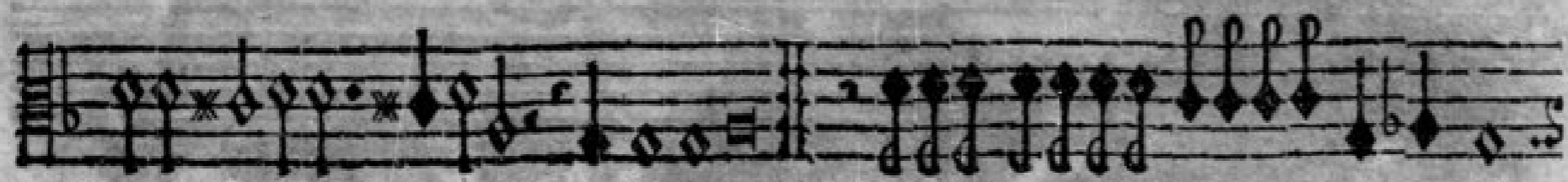
JOHANN-FRIDERICUS FUNCCIUS,  
è Valle Joachimicâ Bohemus.



VIOLADIGAMBA II



Intrad



2.



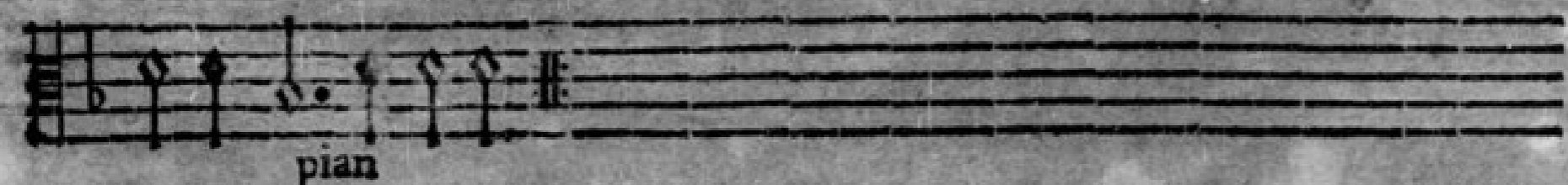
Allemand



Courant



pian



pian



Saraband



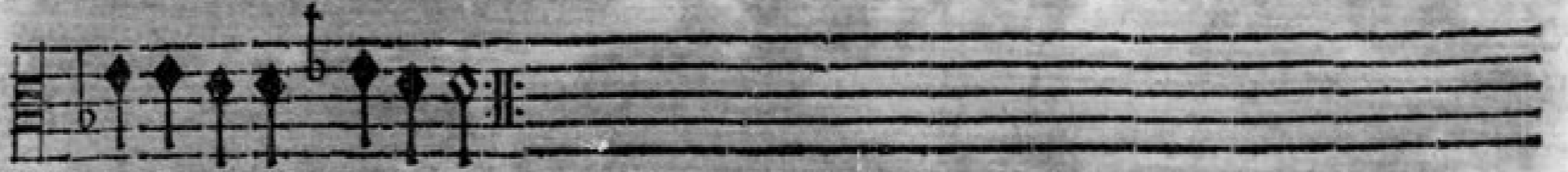
A

Air

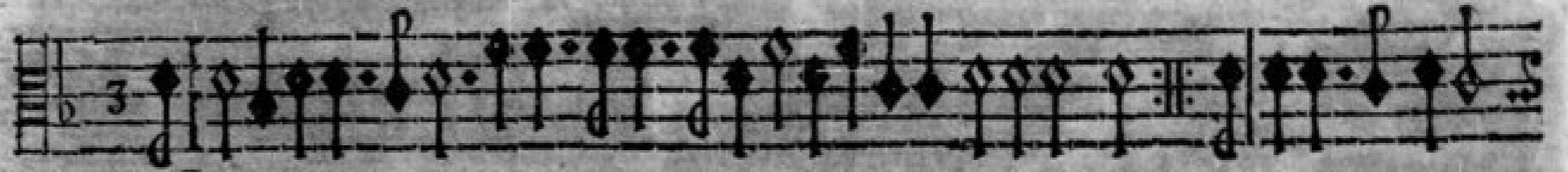
5.



Air



6.



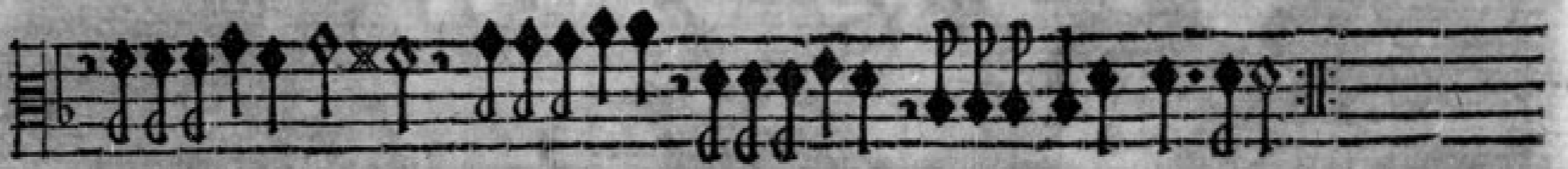
Courant



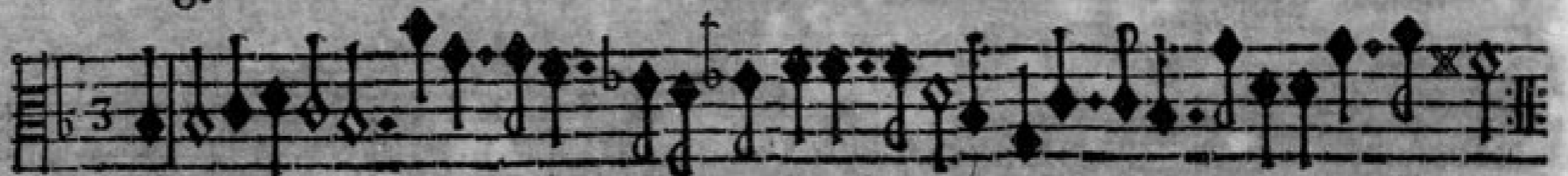
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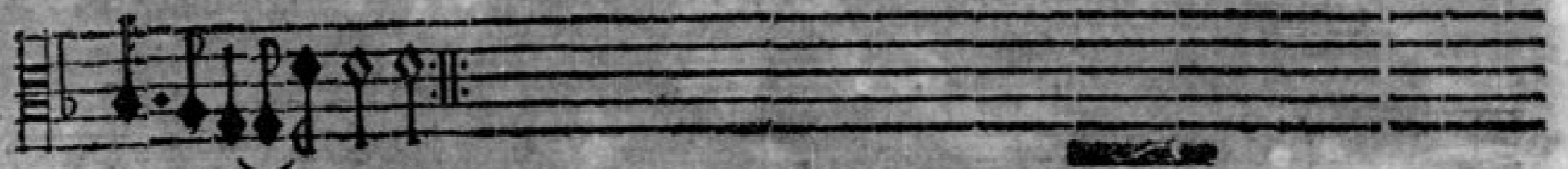
Ballo



8.



Courant



9.



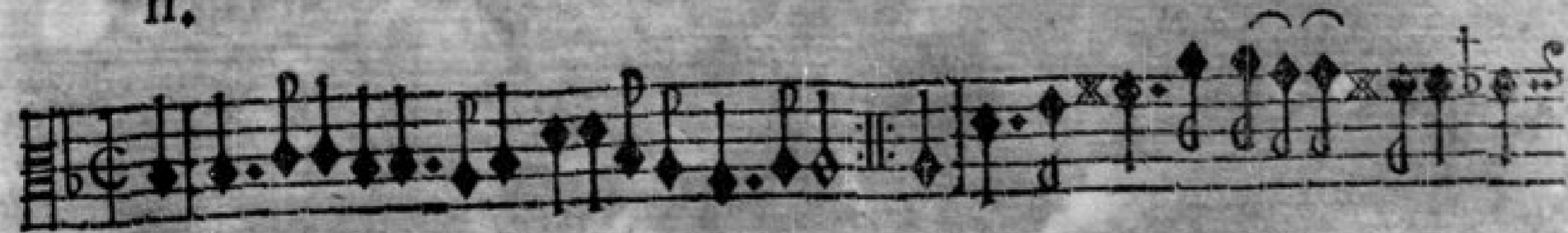
10.



Saraband



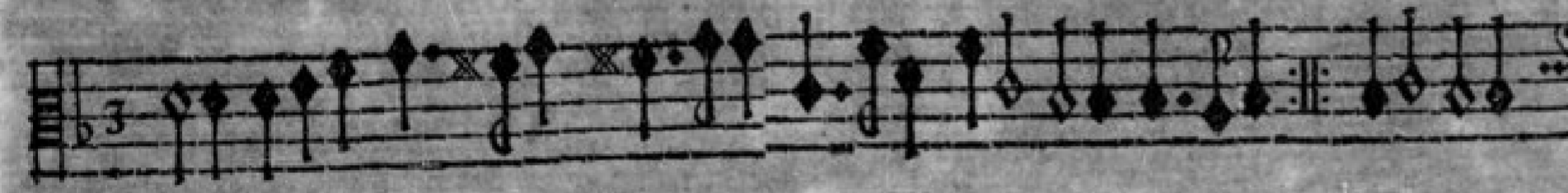
II.



Lamento



12.



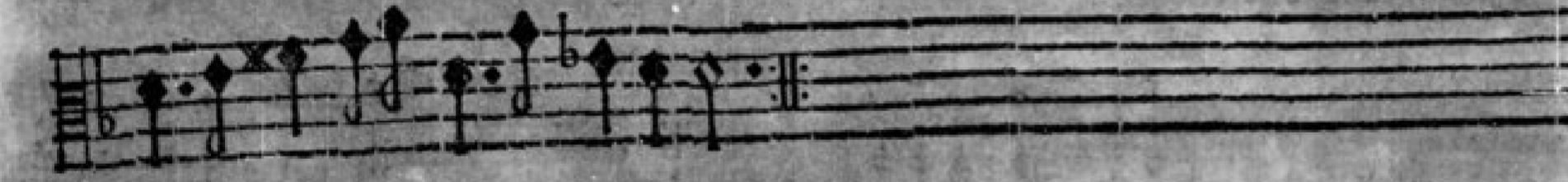
Saraband



13.



Air



14.



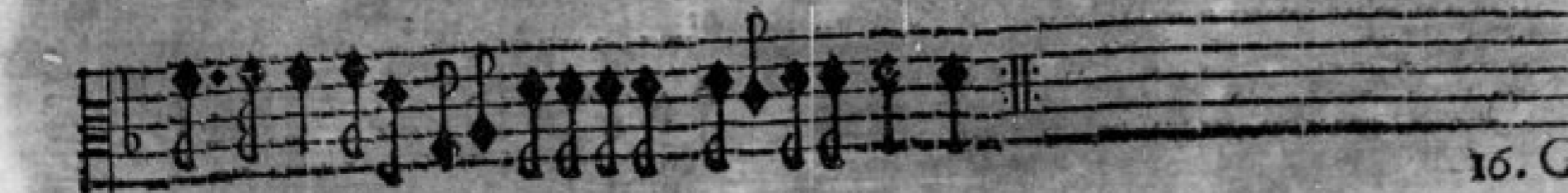
Sarabande



16.



Gavott



16. Gi-

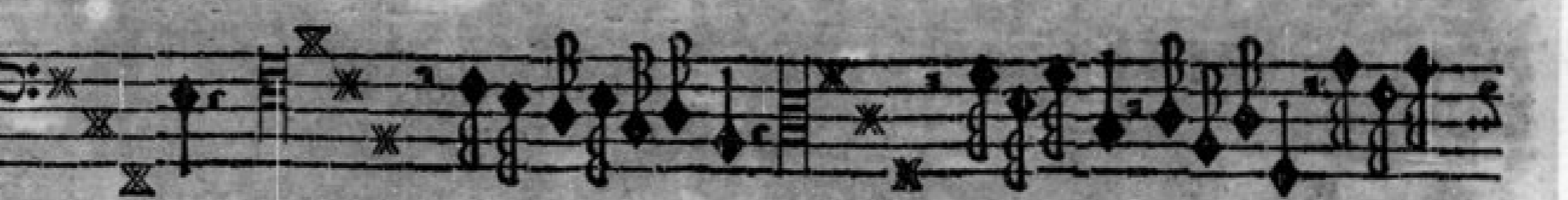
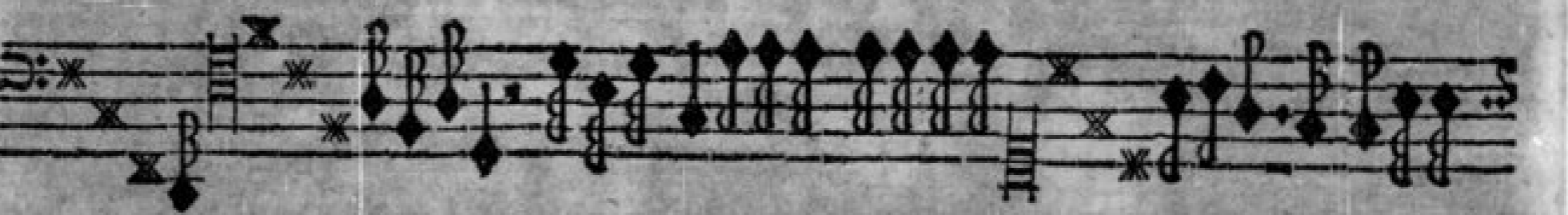
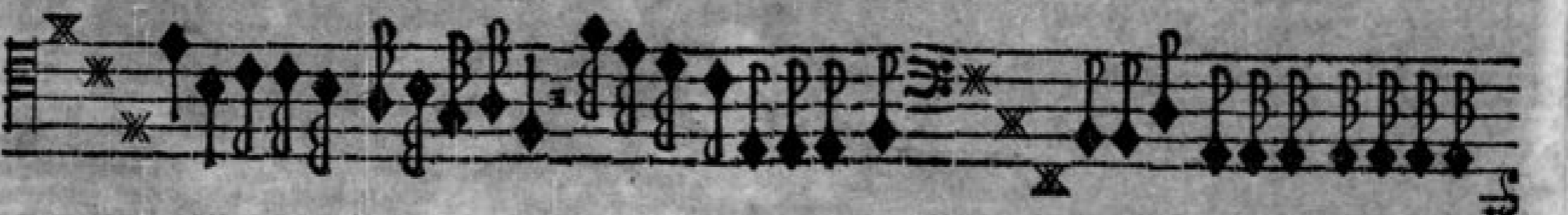
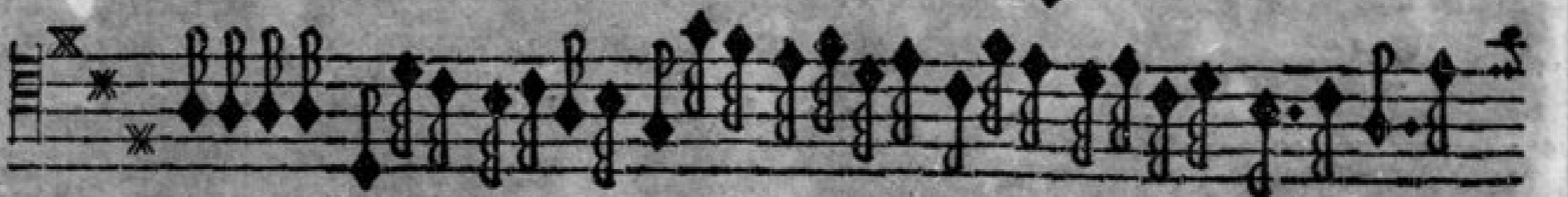
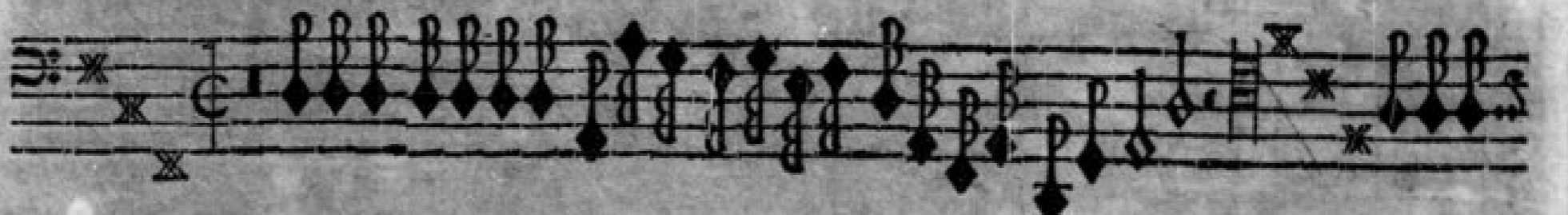
16.



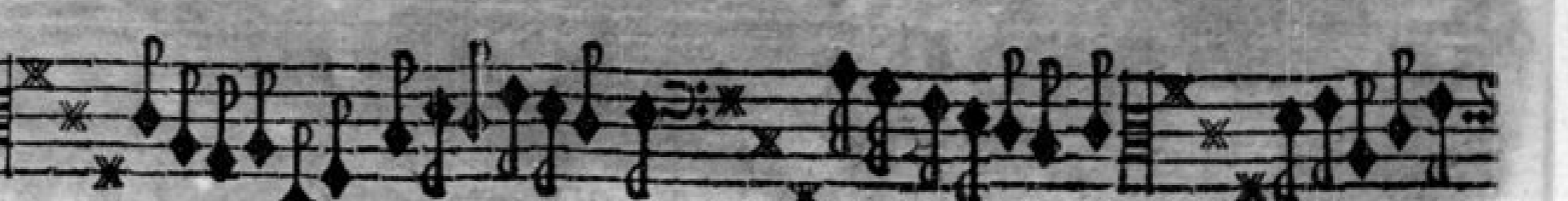
Gigue



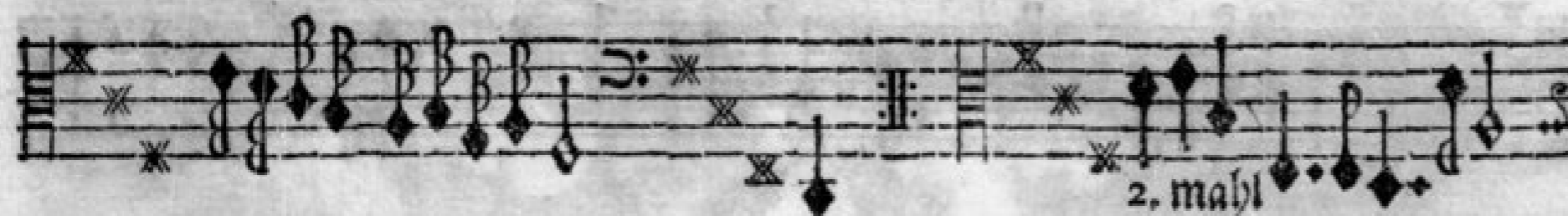
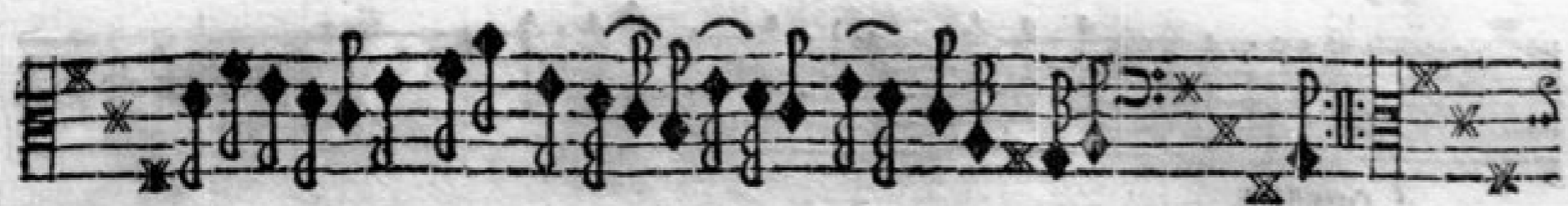
17.



Sarabande 3. mahl



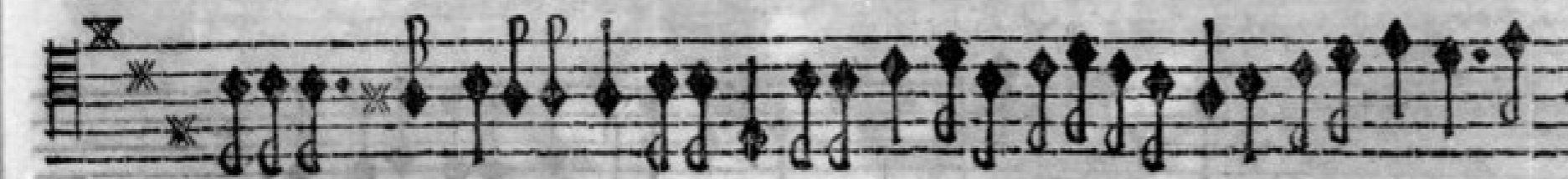




18.



Allemand



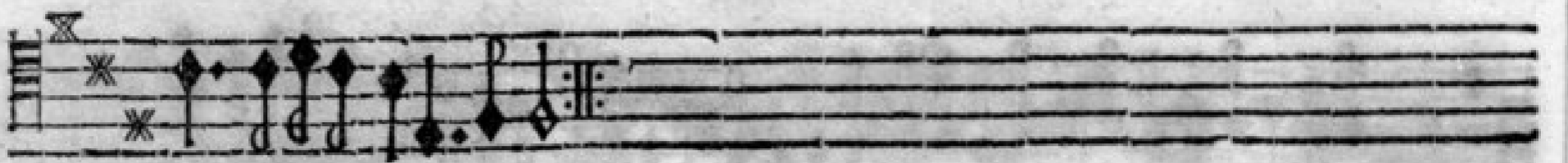
B

19. Cou-

19.



Courant



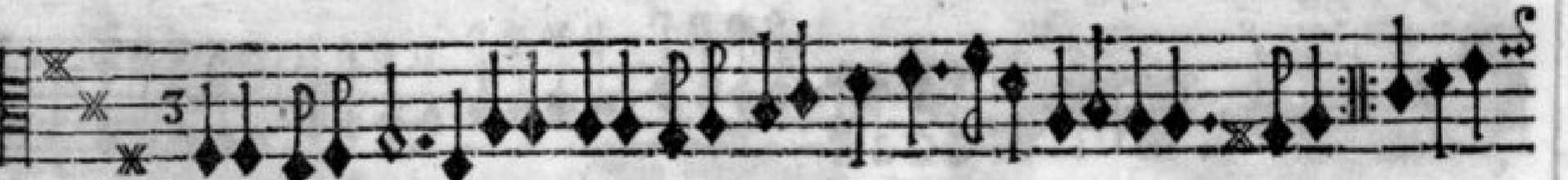
20.



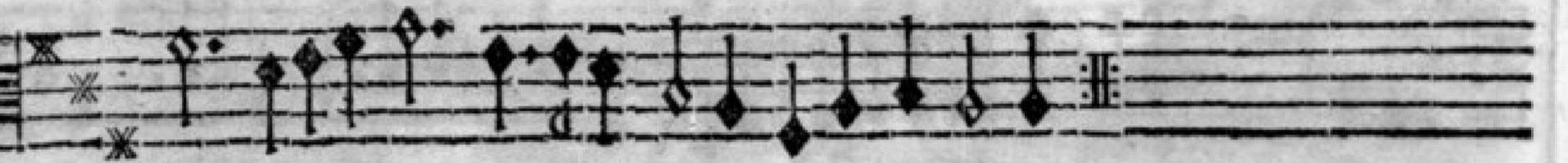
Air



21.



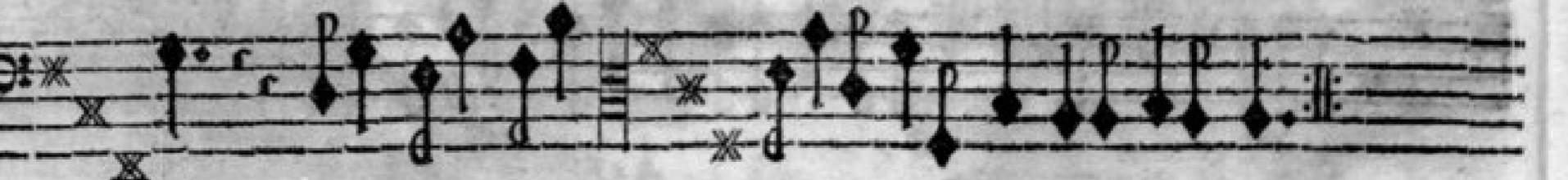
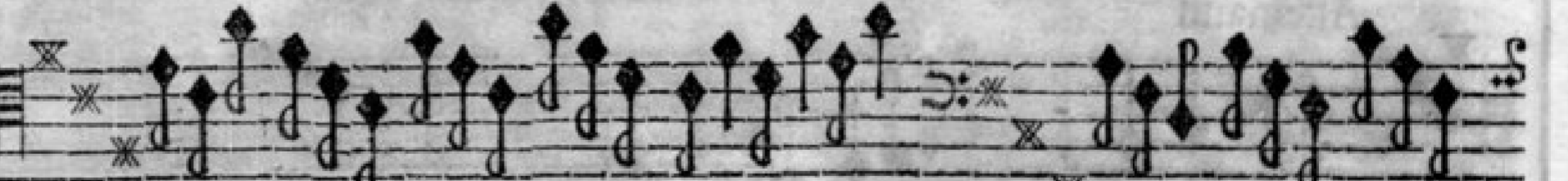
Saraband



22.



Gigue



23.



Sonata

p.

f.

Musical staff 1: Treble clef, G-clef, key signature of one flat (B-flat), common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

Musical staff 2: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff. The tempo marking *Adagio* is placed below the staff.

Musical staff 3: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

Musical staff 4: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

Musical staff 5: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

Musical staff 6: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

Musical staff 7: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

Musical staff 8: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

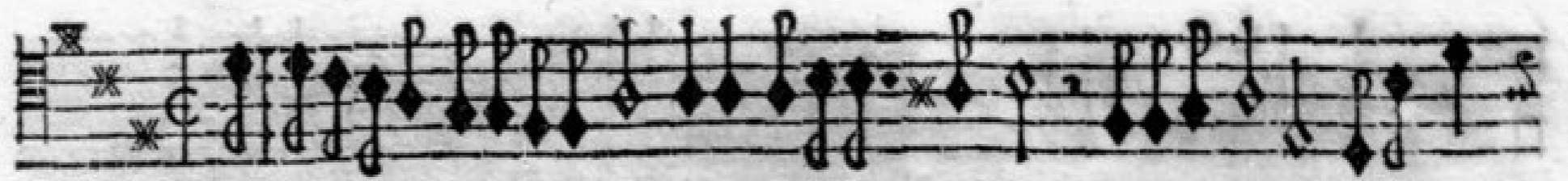
Musical staff 9: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. Dynamic markings of *f.*, *p.*, *f.*, *p.*, and *f.* are placed below the staff.

Musical staff 10: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. Dynamic markings of *p.*, *f.*, and *p.* are placed below the staff. A triplet of eighth notes is marked with a '3' above it, and a group of four sixteenth notes is marked with a '4' below it.

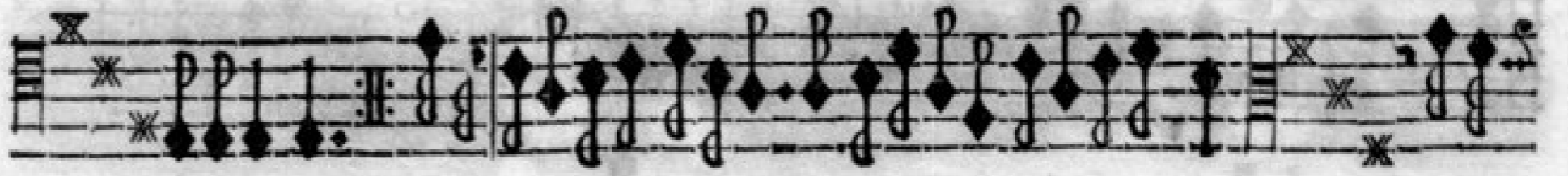
Musical staff 11: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

Musical staff 12: Treble clef, G-clef, key signature of one flat, common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *pian* is placed below the staff.

24.



Allemand



25.



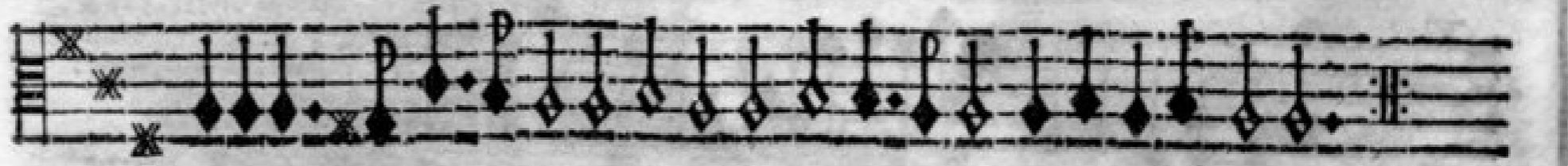
Courant



26.

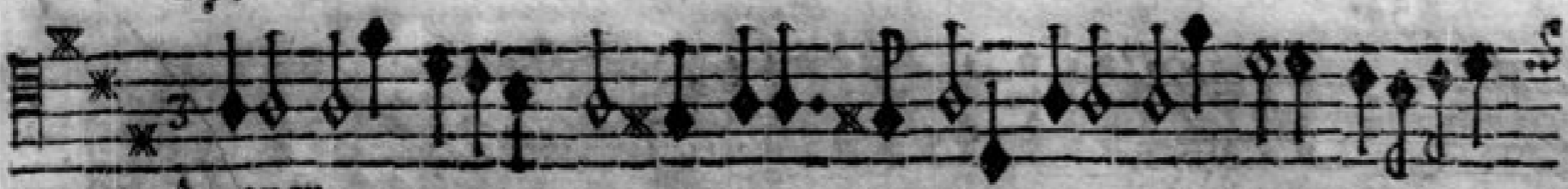


Bransle

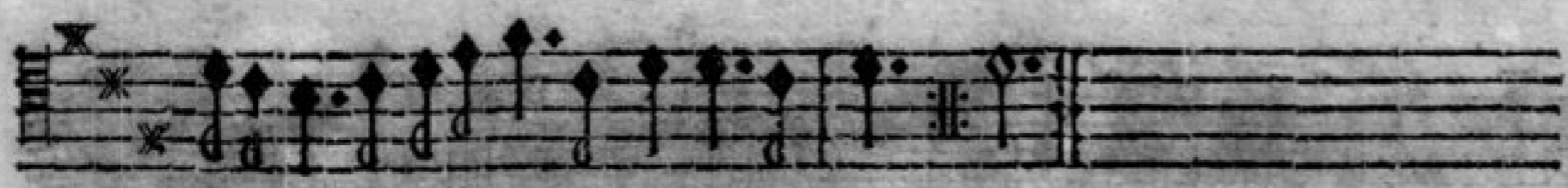


27. Ame-

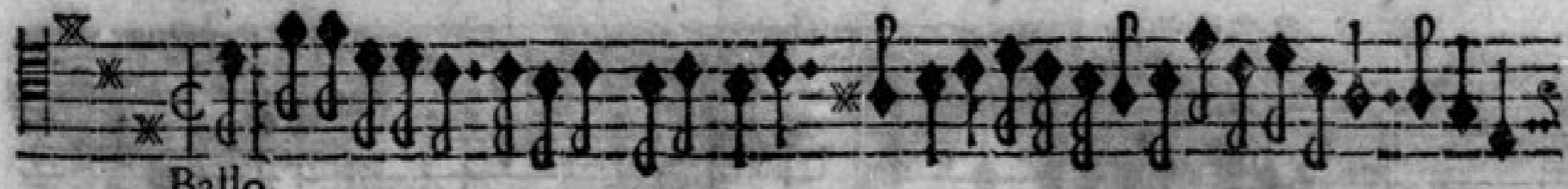
27.



Amener



28



Ballo



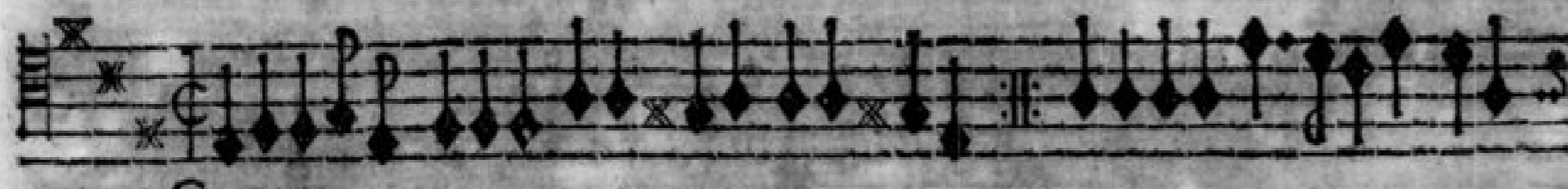
29.



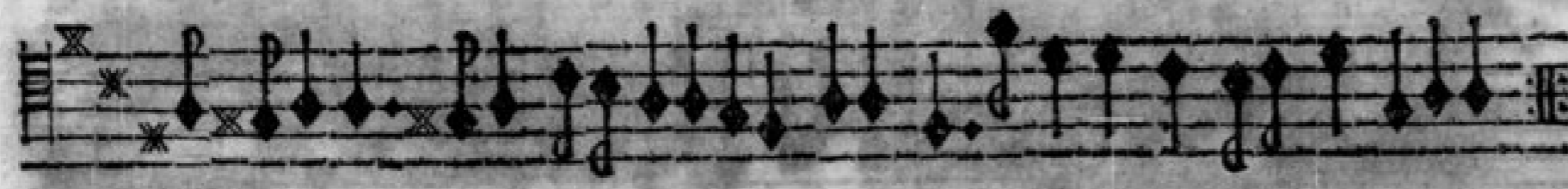
Sarab.



30.



Gavott



31.



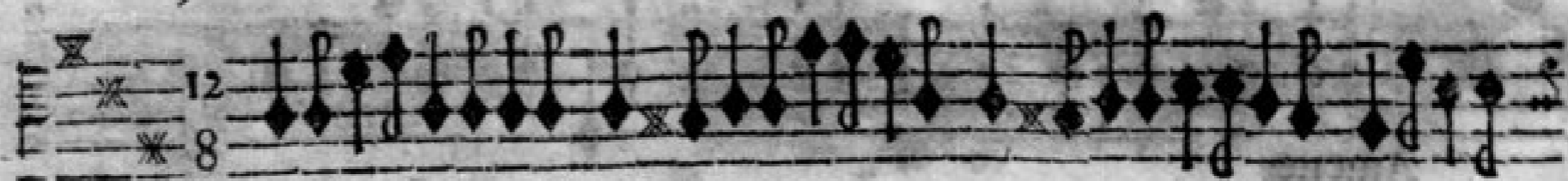
Saraband



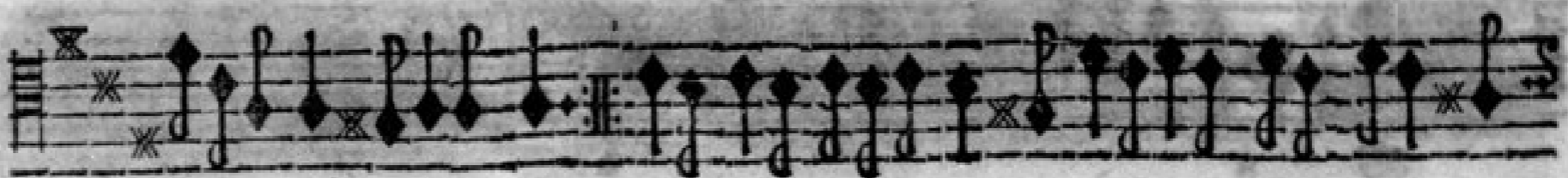
C

32. Gi.

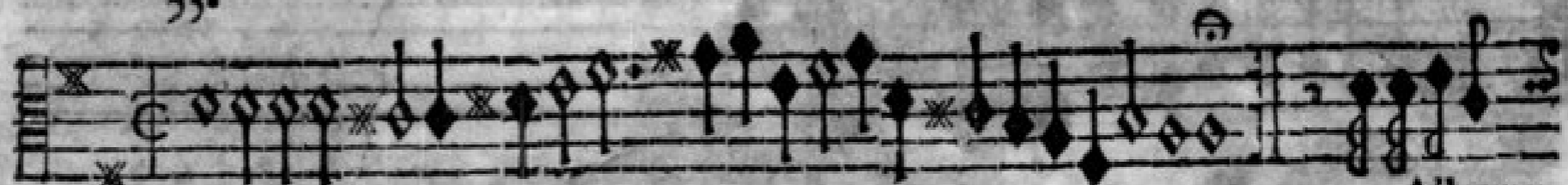
32.



Gigue



33.



Adagio  
Sonatina

Allegro



34.



Allemand





35.



Courant



36.



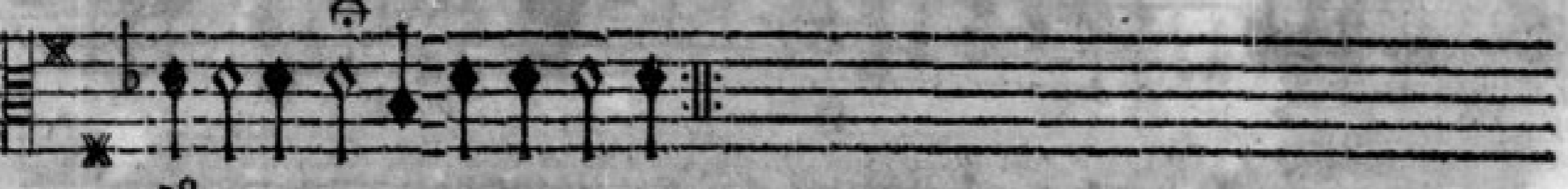
Aria



37.



Sarabande



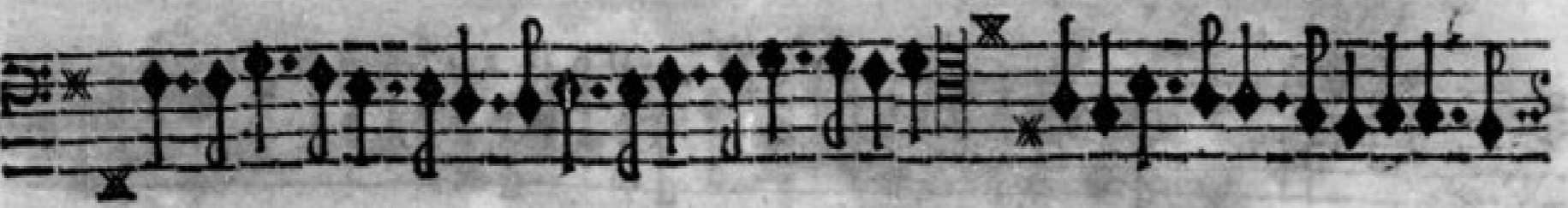
38.



Bransle



Adagio Allegro



39. Brans-



39.

Bransle Amener

40.

Ballet.

41.

Saraband

42.

Intrad

pian forte

pian

43.

Volta

Adagio allegro

pian





V<sup>m</sup>  
499  
3

DAVIDIS FUNCCII  
BOHEMI

STRICTURÆ  
VIOLA-DI GAMBICÆ,

*Ex*

Sonatis, Ariis, Intradis,  
Allemandis, &c.

Quatuor

Violis da Gamba

concinendis

promicantes.



Viola da Gamba III.

LIPSIE, JENE & RUDOLSTADII,

Apud JOHANNEM THEODORUM, CHRISTOPH.  
& DAVID Fleischern.

---

ANNO M DC LXXVII.

Vm 7 6263.



## MUSICÆ CULTORI

S.

**P**oetica & 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 Poëtis Poëta, idem certè de Musicis hodie affirmarem: Musici equidem titulum mihi non sumo, cum Musicus plus imponeret, quàm quidam fortè autumant: Nec omnes Musici, qui Musicam jaçant, 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 utiqve 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 utiqve Divumqve hominumqve voluptas, pietatis exercitium, humanarum virtutum Symbolum, studiorum lenimentum & ornamentum, Curarum levamen, solitudinis & solitudinis solatium, medicina dolorum, imò deniqve 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 & otiandi 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, cujus 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 placent, grata hæc mente accipe & fave

Tuo

FUNCCIO.

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

à Secretis,

*Musico felicissimo*

Stricturas suas Musicas

edenti

*Gratulantur ex animò verè fraternò:*

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

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

---

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

JOHANN-FRIDERICUS FUNCCIUS,  
è Valle Joachimicâ Bohemus.



1.

# VIOLADIGAMBA. III.

Intrad

2.

Allemand

pian

pian

p.p.

3.

Courant

pian

pian

4.

Saraband

A

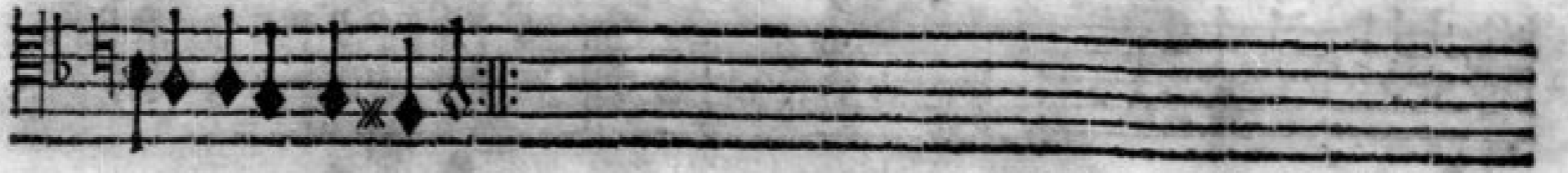
5. Air

5.

VIOLADIGAMBA



Air



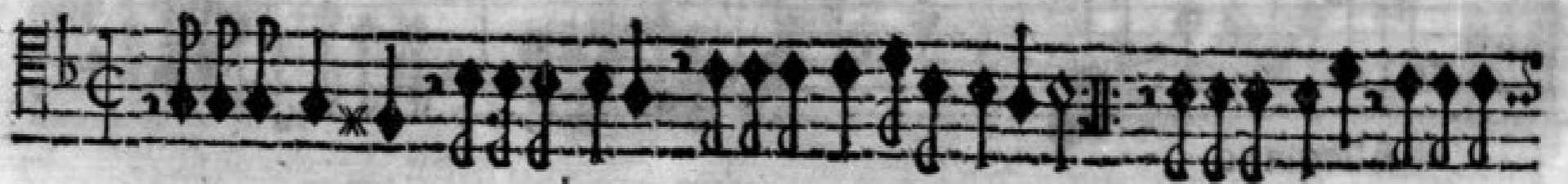
6.



Courant



7.



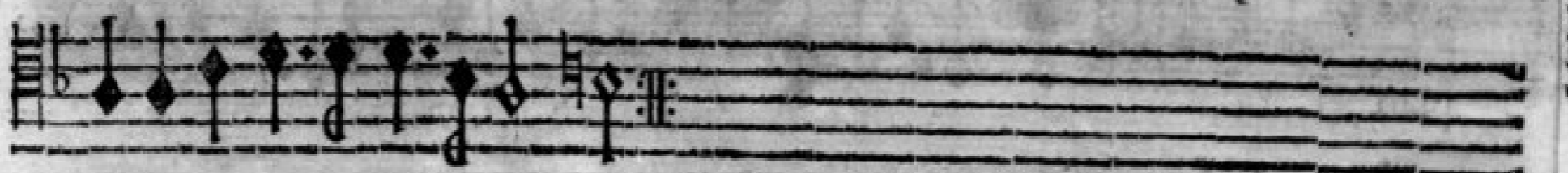
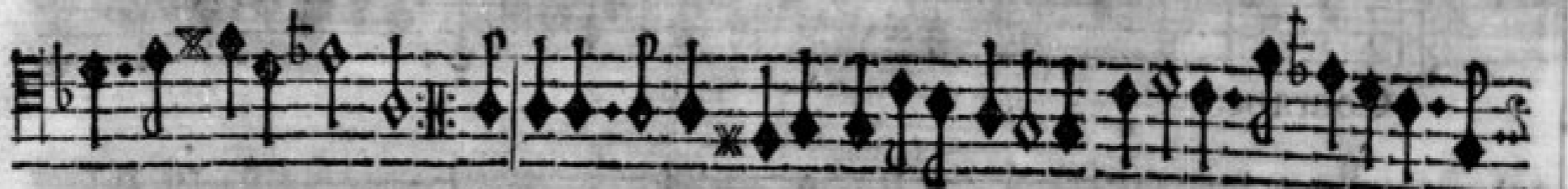
Ballo



8.



Courant



9.



10. Sa-

10.

Musical notation for Sarabande 10, first system. The staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

Sarabande

Musical notation for Sarabande 10, second system. It continues the melody from the first system, ending with a repeat sign.

11.

Musical notation for Lamento 11, first system. The staff is in G major (one sharp) and common time (C). It begins with a treble clef and a key signature of one sharp. The melody consists of quarter and eighth notes, with a repeat sign at the end.

Lamento

Musical notation for Lamento 11, second system. It continues the melody from the first system, ending with a repeat sign.

12.

Musical notation for Saraband 12, first system. The staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

Saraband

Musical notation for Saraband 12, second system. It continues the melody from the first system, ending with a repeat sign.

13.

Musical notation for Air 13, first system. The staff is in G major (one sharp) and common time (C). It begins with a treble clef and a key signature of one sharp. The melody consists of quarter and eighth notes, with a repeat sign at the end.

Air

Musical notation for Air 13, second system. It continues the melody from the first system, ending with a repeat sign.

14.

Musical notation for Saraband 14, first system. The staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

Saraband

Musical notation for Saraband 14, second system. It continues the melody from the first system, ending with a repeat sign.

15.

Musical notation for Gavott 15, first system. The staff is in G major (one sharp) and common time (C). It begins with a treble clef and a key signature of one sharp. The melody consists of quarter and eighth notes, with a repeat sign at the end.

Gavott

Musical notation for Gavott 15, second system. It continues the melody from the first system, ending with a repeat sign.

16. Gi-

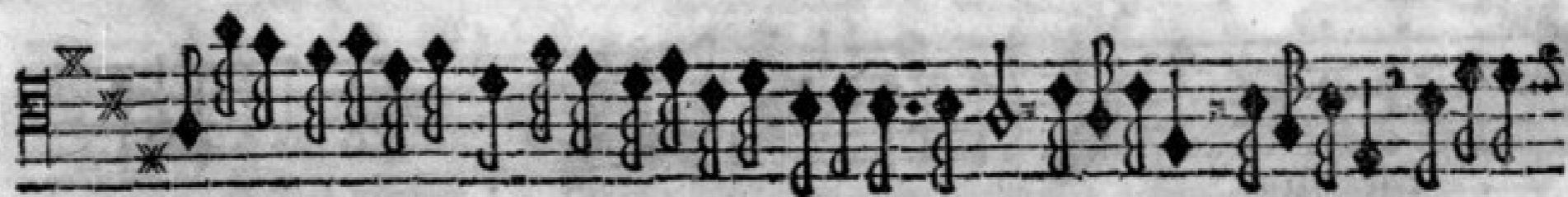
16.



Gigue



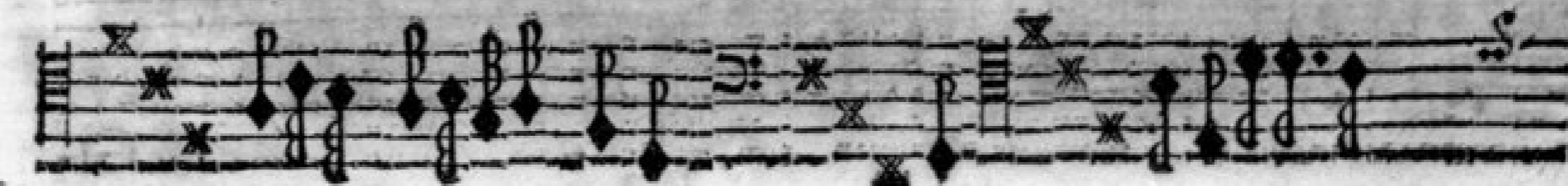
17.



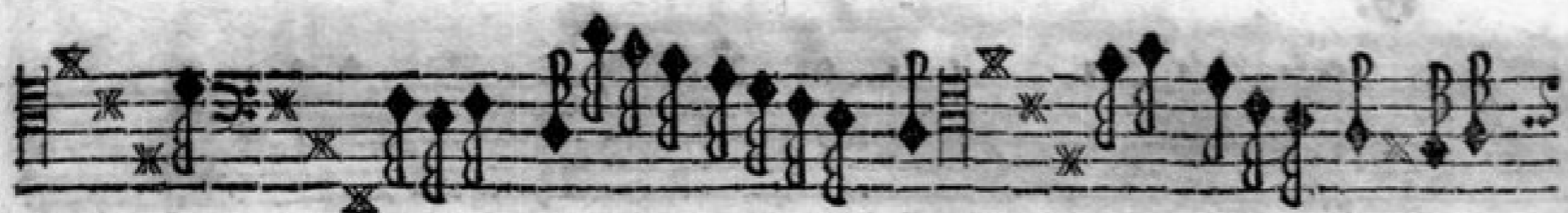
Saraband 4. mahl



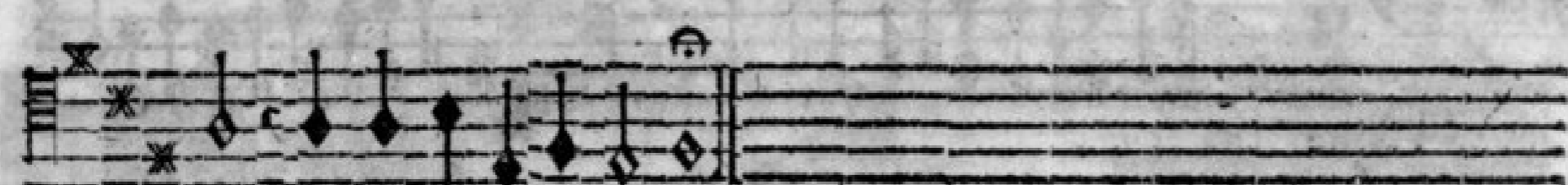
Double







adagio



18.



Allemand



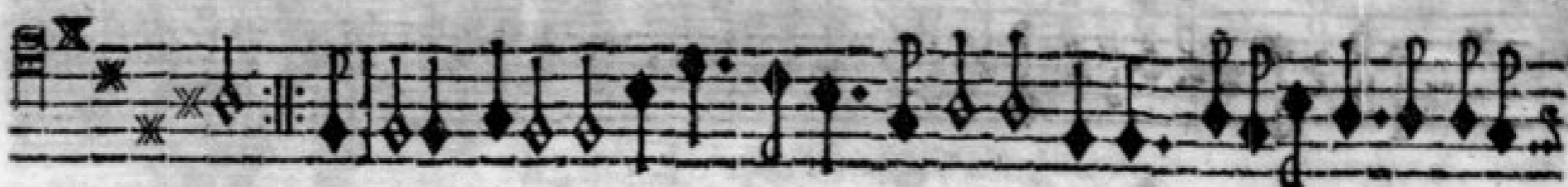
B

19. Cou-

19.



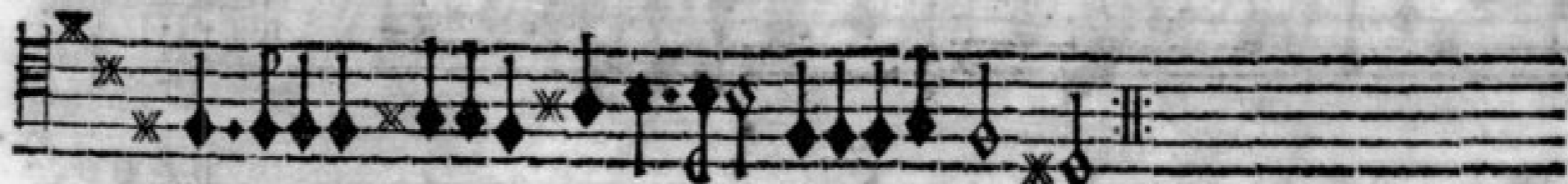
Courant



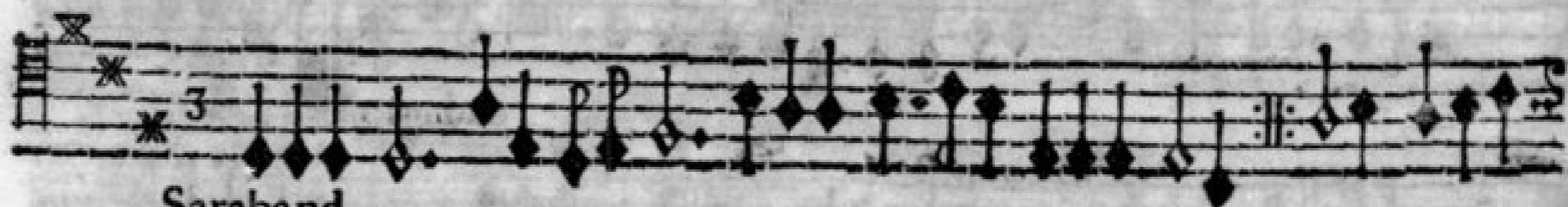
20.



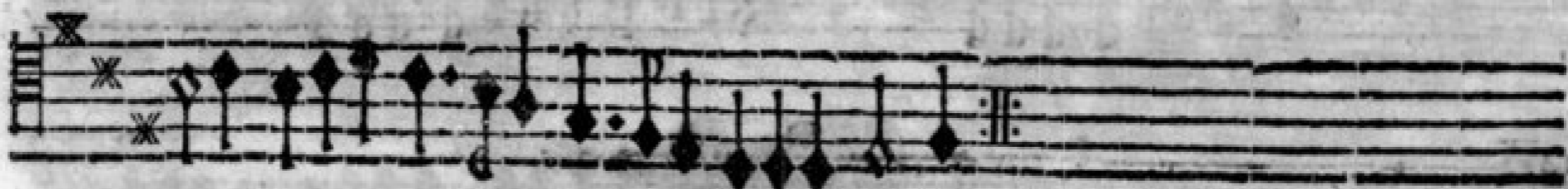
Air



21.



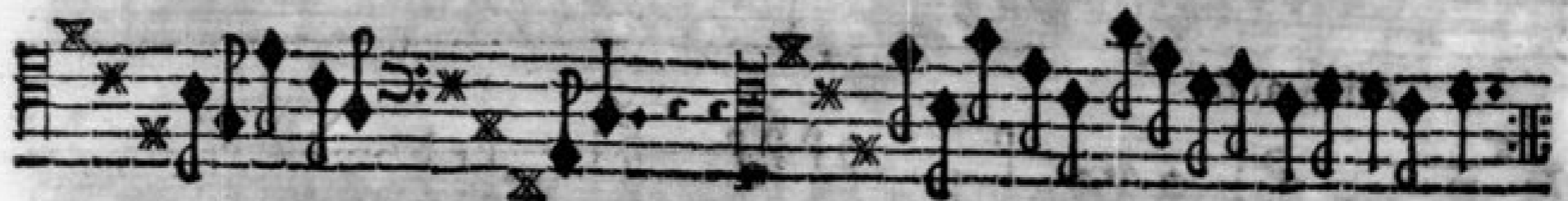
Saraband



22.



Gigue



23.



Sonata

p. f.

Musical staff with notes and dynamics p. f.

⊖ ⊖ ⊖ ⊖

Musical staff with notes and dynamic Præsto

Præsto

Musical staff with notes and dynamics pian forte

pian

forte

Musical staff with notes and dynamic pian

pian

f.

p.

f.

p.

f.

p.

f.

p.

3

4

p.

24.

Allemand

Forte citor



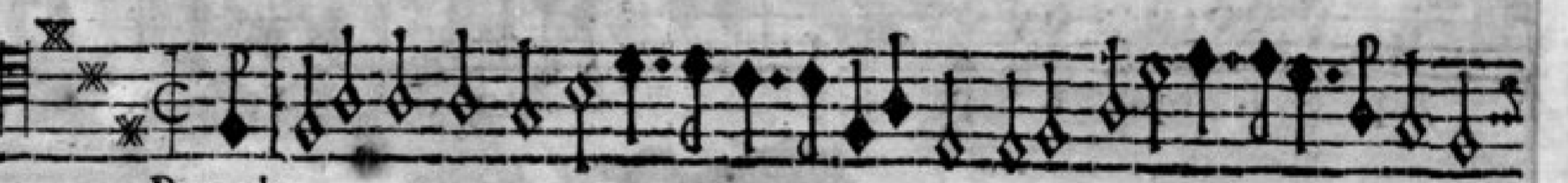
25.



Courant



26.



Bransle



27.



Amener



28. Bal-

28.



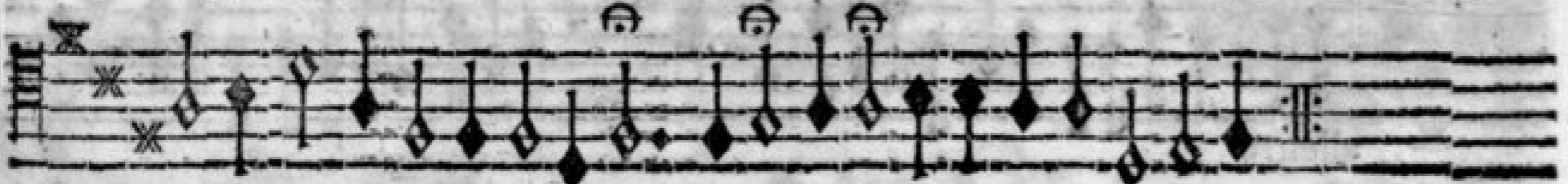
Ballo



29.



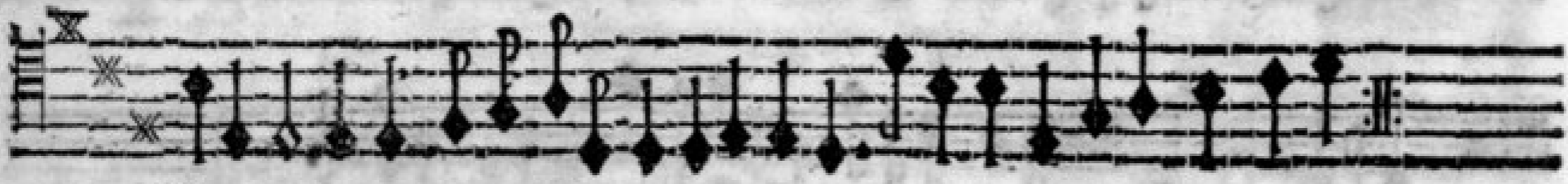
Saraband



30.



Gavott



31.



Saraband



32.

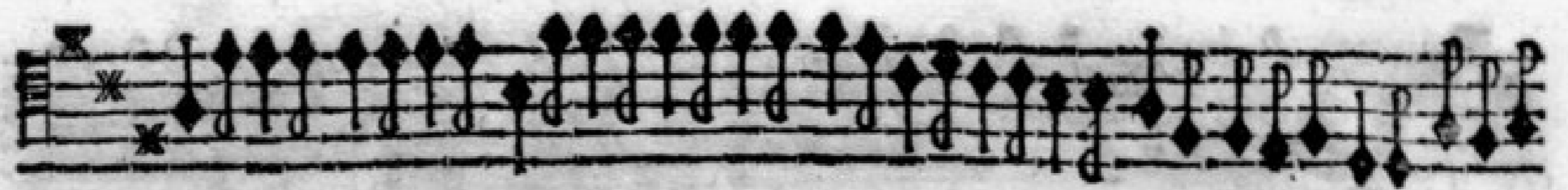


Gique



Verte citò

C



33.

adagio



Sonatina



allegro



34.



Allemand



35. Cou-

35.

Musical staff for piece 35, Courant. The staff contains a series of notes with stems, including a triplet of eighth notes at the beginning. The piece concludes with a double bar line and repeat dots.

Courant

Second musical staff for piece 35, Courant, continuing the melodic line from the first staff.

Third musical staff for piece 35, Courant, concluding the piece with a double bar line and repeat dots.

36.

Musical staff for piece 36, Aria. The staff begins with a C-clef and contains a series of notes with stems. The piece concludes with a double bar line and repeat dots.

Aria

Second musical staff for piece 36, Aria, continuing the melodic line.

37.

Musical staff for piece 37. The staff begins with a C-clef and contains a series of notes with stems, including a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

Second musical staff for piece 37, continuing the melodic line.

38.

Musical staff for piece 38, Bransle. The staff begins with a C-clef and contains a series of notes with stems. The piece concludes with a double bar line and repeat dots.

Bransle

Second musical staff for piece 38, Bransle, continuing the melodic line.

Third musical staff for piece 38, Bransle, continuing the melodic line.

Fourth musical staff for piece 38, Bransle, concluding the piece with a double bar line and repeat dots.

39. Brans-

39.



Bransle Amener



40.



Ballet.



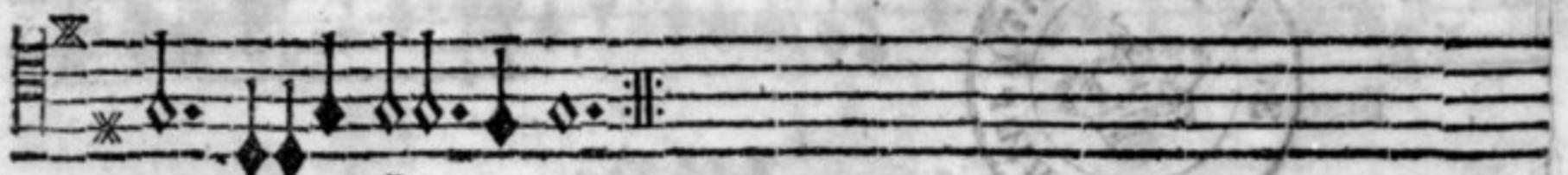
Saraband



42.



Intrad



43.



Volta



Adagio



V m  
499  
4.

DAVIDIS FUNCCII  
BOHEMI

STRICTURÆ

VIOLA-DI GAMBICÆ,

Ex

Sonatis, Ariis, Intradis,  
Allemandis, &c.

Quatuor

Violis da Gamba

concinendis

promicantes.



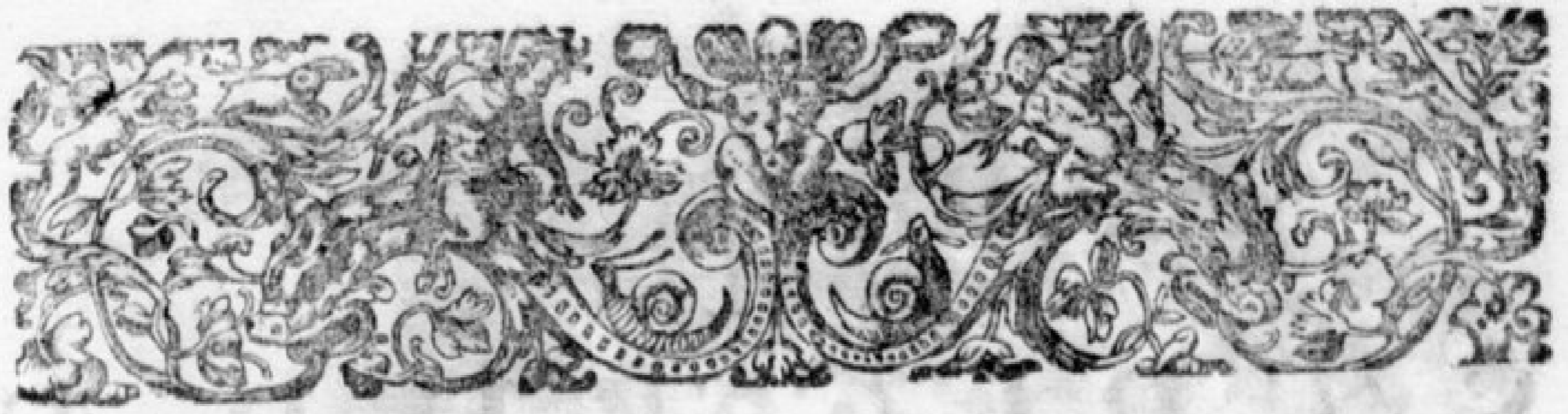
Viola da Gamba IV.

LIPSIE, JENE & RUDOLSTADII,

Apud JOHANNEM THEODORUM, CHRISTOPH.  
& DAVID Fleischern.

ANNO M DC LXXVII.

V 7  
No 6263



## MUSICÆ CULTORI

S.

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*Nec omnes Monachi, qui calcant limina templi:*

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Musica

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*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 animò verè fraternò:*

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

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

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

JOHANN-FRIDERICUS FUNCCIUS,  
è Valle Joachimicâ Bohemus.



1.

# VIOLA DIGAMBA IV<sub>2</sub>

Musical staff 1: Intrada. The staff contains a single line of music with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music begins with a whole note chord, followed by a series of eighth and sixteenth notes. A fermata is placed over the final note of the piece.

Musical staff 2: Continuation of the Intrada. It features a series of sixteenth-note patterns and rests, ending with a double bar line and repeat sign.

Musical staff 3: Continuation of the Intrada. It continues with sixteenth-note patterns and rests, ending with a double bar line and repeat sign.

Musical staff 4: Continuation of the Intrada. It concludes with a final sixteenth-note pattern and a fermata over the last note.

2.

Musical staff 5: Adagio Allemand. The staff contains a single line of music with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Adagio' and the piece is titled 'Allemand'. It begins with a series of eighth notes, followed by a section marked 'Allegro' with a faster eighth-note pattern.

Musical staff 6: Continuation of the Adagio Allemand. It features a series of sixteenth-note patterns and rests, ending with a double bar line and repeat sign.

Musical staff 7: Continuation of the Adagio Allemand. It continues with sixteenth-note patterns and rests, ending with a double bar line and repeat sign.

Musical staff 8: Continuation of the Adagio Allemand. It concludes with a final sixteenth-note pattern and a fermata over the last note.

3.

Musical staff 9: Courant. The staff contains a single line of music with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Courant'. It begins with a series of eighth notes, followed by a section marked 'pian' with a slower eighth-note pattern.

Musical staff 10: Continuation of the Courant. It features a series of sixteenth-note patterns and rests, ending with a double bar line and repeat sign.

Musical staff 11: Continuation of the Courant. It continues with sixteenth-note patterns and rests, ending with a double bar line and repeat sign.

Musical staff 12: Saraband. The staff contains a single line of music with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Saraband'. It begins with a series of eighth notes, followed by a section marked 'pian' with a slower eighth-note pattern.

Musical staff 13: Continuation of the Saraband. It features a series of sixteenth-note patterns and rests, ending with a double bar line and repeat sign.

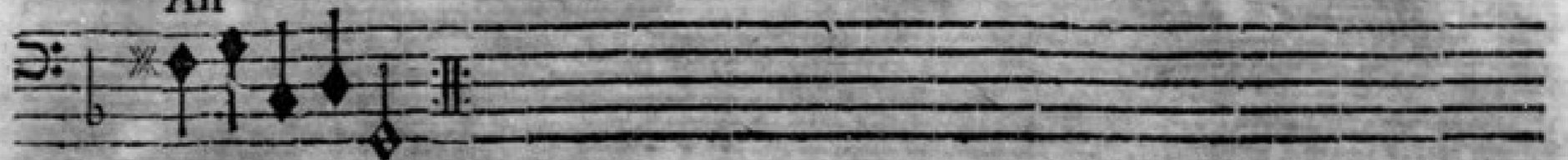
A

5. Air

5.



Air



6.



Courant



7.



Ballo



8.



Courant



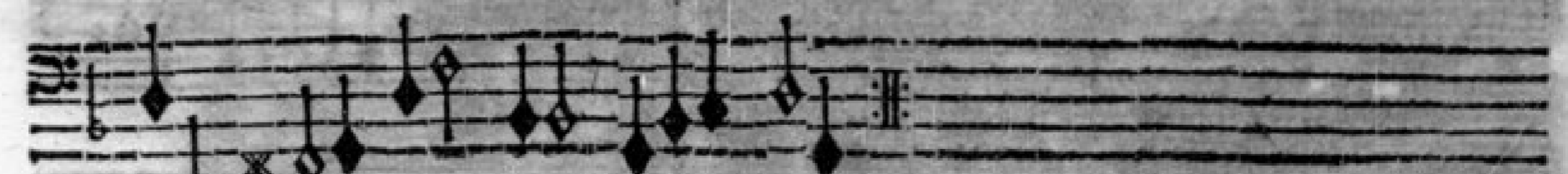
9.



10.



Saraband



11, La-

11A.2

Musical staff for 'Lamento', featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with dynamic markings of 'p' (piano) and 'pp' (pianissimo). The piece concludes with a double bar line and repeat dots.

Lamento

Musical staff for item 12, featuring a treble clef, a key signature of one flat, and a common time signature. The melody is primarily composed of eighth notes, with dynamic markings of 'p' and 'pp'. It ends with a double bar line and repeat dots.

12.

Musical staff for 'Sarabande', featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes a triplet of eighth notes and dynamic markings of 'p' and 'pp'. It concludes with a double bar line and repeat dots.

Sarabande

Musical staff for item 13, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth notes with dynamic markings of 'p' and 'pp'. It ends with a double bar line and repeat dots.

13.

Musical staff for 'Air', featuring a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes with dynamic markings of 'p' and 'pp'. It concludes with a double bar line and repeat dots.

Air

Musical staff for item 14, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth notes with dynamic markings of 'p' and 'pp'. It ends with a double bar line and repeat dots.

14.

Musical staff for 'Saraband', featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes a triplet of eighth notes and dynamic markings of 'p' and 'pp'. It concludes with a double bar line and repeat dots.

Saraband

Musical staff for item 15, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth notes with dynamic markings of 'p' and 'pp'. It ends with a double bar line and repeat dots.

15.

Musical staff for 'Gavott', featuring a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes with dynamic markings of 'p' and 'pp'. It concludes with a double bar line and repeat dots.

Gavott

Musical staff for item 16, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth notes with dynamic markings of 'p' and 'pp'. It ends with a double bar line and repeat dots.

16.

Musical staff for 'Gique', featuring a treble clef, a key signature of one flat, and a common time signature. The melody includes a triplet of eighth notes and dynamic markings of 'p' and 'pp'. It concludes with a double bar line and repeat dots.

Gique

Musical staff for item 17, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth notes with dynamic markings of 'p' and 'pp'. It ends with a double bar line and repeat dots.

A handwritten musical score for a piece titled "Saraband". The score consists of 11 staves of music, arranged vertically. The notation is in a historical style, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is characterized by a steady, rhythmic pattern of eighth notes, often beamed together in groups of four or six. There are several repeat signs (double bar lines with dots) and first/second endings (marked with "1." and "2.") throughout the piece. The paper is aged and shows some staining, particularly on the left side.

Saraband





B

20. Aria

20.

Aria

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The staff contains a single melodic line with various note values and rests.

21.

Saraband

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The staff contains a single melodic line with various note values and rests.

22.

Gigue

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The staff contains a single melodic line with various note values and rests.

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Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The staff contains a single melodic line with various note values and rests.

23.

Sonata

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The staff contains a single melodic line with various note values and rests.

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The staff contains a single melodic line with various note values and rests.

Musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). The staff contains a single melodic line with various note values and rests.

forte

Musical staff with notes and dynamics: pian forte

Musical staff with notes and dynamic: pian

Musical staff with notes and dynamics.

Musical staff with notes and dynamics: f. p.

Musical staff with notes, dynamics: f. p., and a 3/4 time signature.

Musical staff with notes and dynamics.

Musical staff with notes and dynamic: pian

24.

Musical staff with notes and dynamic: pian

Allemand

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

25.



Courant



26.



Bransle



27.



Amener



28.



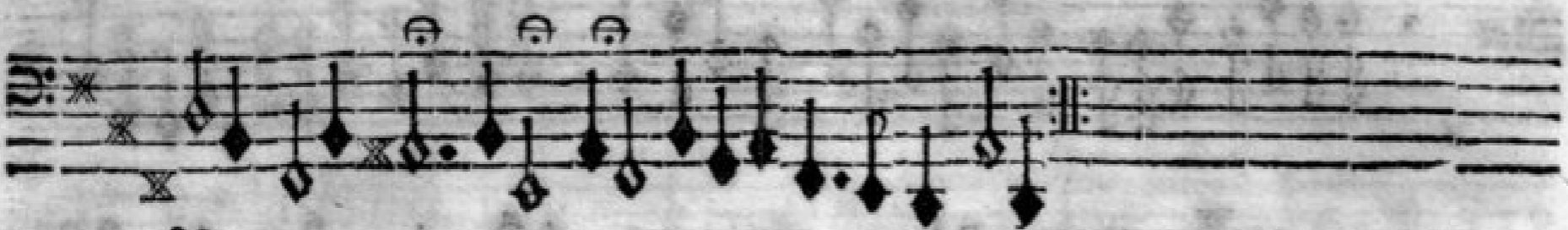
Ballo



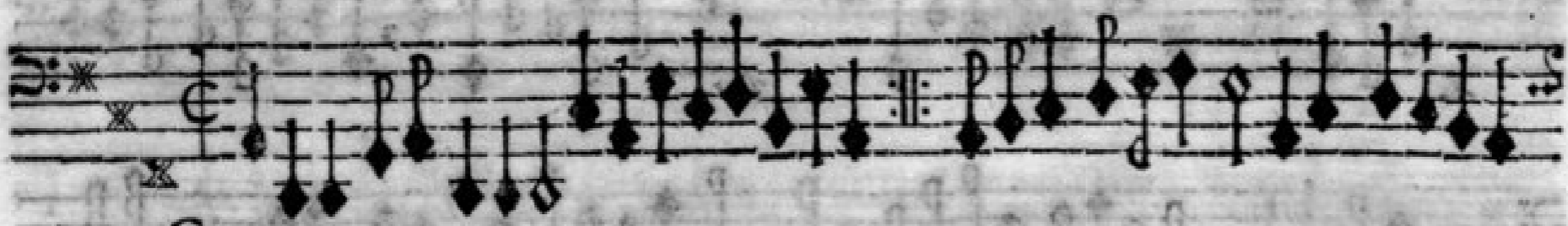
29.



Saraband



30.



Gavott



31.



Saraband



32.



Gigue



C

33. So-

29. Sa-

33.

Adagio Allegro

This staff contains the first line of music for piece 33. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio' and later changes to 'Allegro'. The notation includes various note values and rests.

Sonatina

This staff contains the second line of music for piece 33, featuring a bass clef and a key signature of one sharp. The tempo remains 'Allegro'.

This staff contains the third line of music for piece 33, continuing the bass clef and one sharp key signature.

This staff contains the fourth line of music for piece 33.

This staff contains the fifth line of music for piece 33.

34.

Allemand

This staff contains the first line of music for piece 34. It features a bass clef, a key signature of one sharp, and a common time signature. The tempo is marked 'Allemand'.

This staff contains the second line of music for piece 34.

This staff contains the third line of music for piece 34.

This staff contains the fourth line of music for piece 34.

35.

Courant

This staff contains the first line of music for piece 35. It features a bass clef, a key signature of one sharp, and a common time signature. The tempo is marked 'Courant'. A '3' is written above the first few notes, indicating a triplet.

This staff contains the second line of music for piece 35.

This staff contains the third line of music for piece 35.

36. Aria

36.



Aria



37.



Saraband



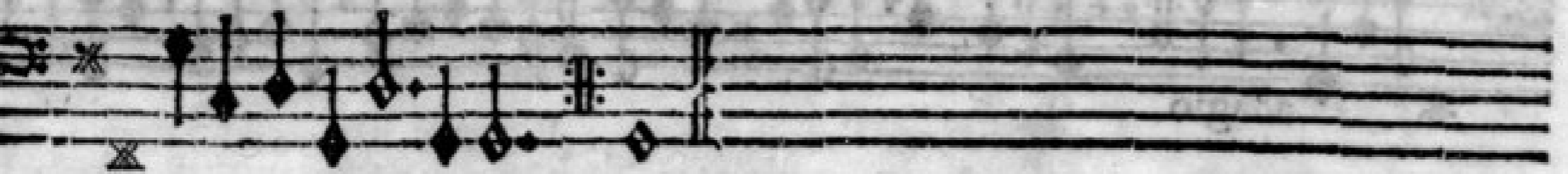
38.



Bransle



Adagio Allegro



39.



Bransle Amener



40.



Ballet.

6. Aria

41. Sa-

41.



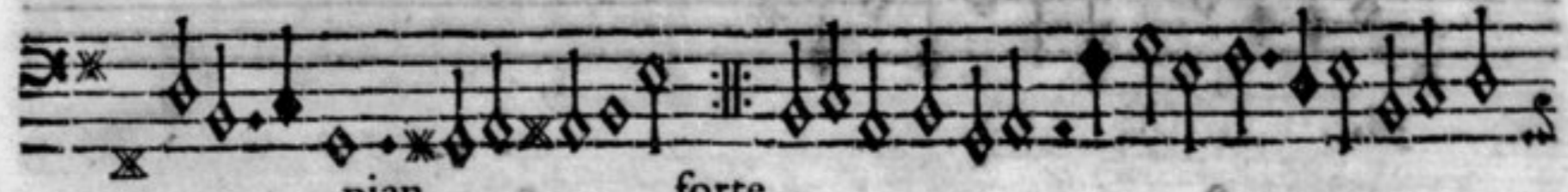
Sarabande



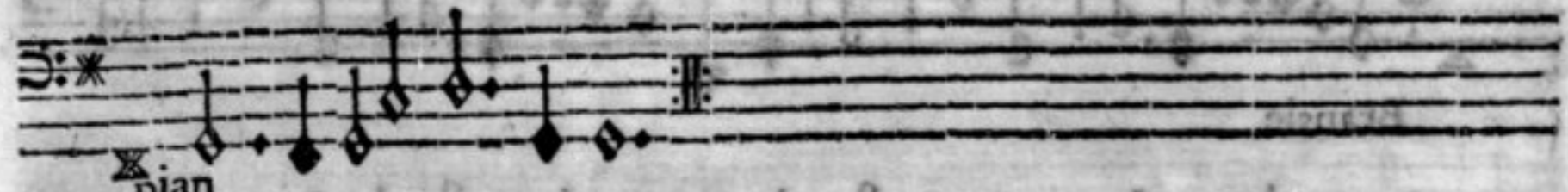
42.



Intrad



pian forte



pian

43.



Volta



adagio



piano



Bollec