David
Funck
(1648 — 1699?)

Stricturæ Viola-di Gambicæ

Quatuor Violis da Gamba concinendis

Leipzig 1677

Original Clefs
(Mensurstrich)

VM Musica

David
Funck
(1648 — 1699?)

Stricturæ
Viola-di Gambicæ

Original Clefs
(Mensurstrich)

VistaMare Musica

ViMa 1 – Version 1 – October 2015.
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Typeset with MuseScore (http://musescore.org/). Texts set in Linux Libertine and Linux Biolinum (http://www.linuxlibertine.org/).

Typographic ornaments: p. 20 - from a 1730 print by P. Simon, Paris (source *Fleuron* – Université de Lausanne http://dbserv1-bcu.unil.ch/ornements/scripts/index.html); p. 21 - from a 1580 print by Jean de Laon pour Henry Estienne, Genève (source *1001-Genève* http://www.1001geneve.net/topic/index.html); other from a 1723 Villon print by A.–U. Coustelier, Paris (source *Fleuron).*

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Preface

This edition follows as faithfully as possible the original 1677 edition by Fleischern (Leipzig, Jena, Rudolphstad). It is a movable-type print in separate parts (four separate booklets). The source used for the edition is the copy in the *Bibliothèque Nationale de France* (Paris). The title page reads:

DAVIDIS FUNCCII
BOHEMI
STRICTURÆ

VIOLA-DI GAMBICÆ
Ex
Sonatiis, Ariis, Intradis,
Allemandis, &c.
Quatuor
Violis da Gamba
concinendis
promicantes.
LIPSÆ, JENÆ & RUDOLSTADII,
Apud Johannes Theodorum, Christoph.
& David Fleischern
ANNO M DC LXXVII

Editorial remarks

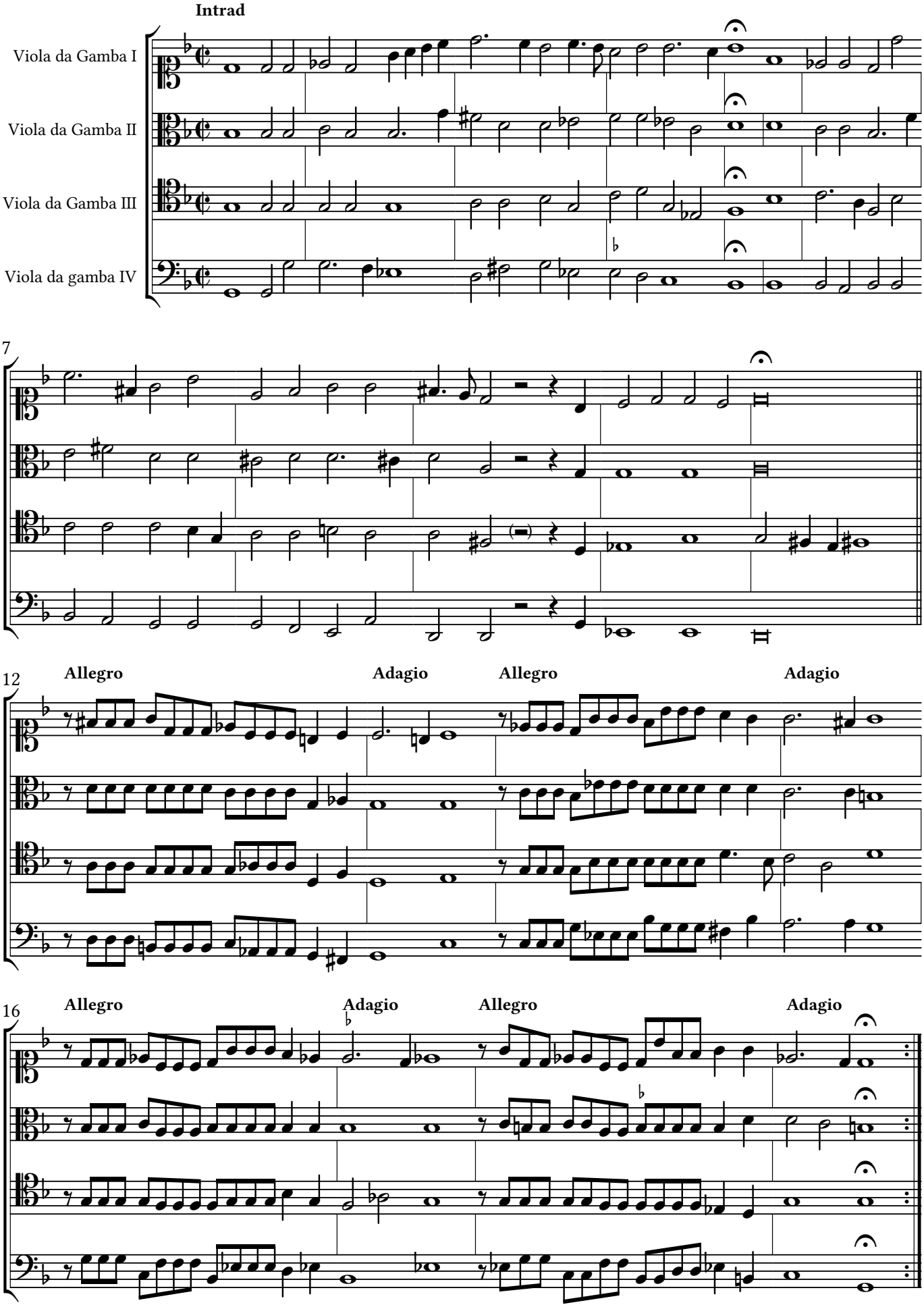
- Editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original time signatures and note values have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernized' when current conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- The original had only a few barlines. For this edition, the parts have been set in score format and measure bars added between staves *(Mensurstriche)*, without splitting any note in several tied notes. Original bar lines are rendered with in-staff bar lines.
- Accidentals above the staff are editorial suggestions.

Critical notes:

1) Original: A.
2) Original: ♩
3) Original has an extra A ♩
4) Original: C.
5) Misnumbered "13." in *Viola da Gamba I* part.
6) Misnumbered "14. Aria" in *Viola da Gamba I* part.
7) Misnumbered "16." in *Viola da Gamba II* part.
8) Original: G.
9) Original: E.
10) Original: wrong mezzo-soprano clef (with soprano clef accidentals).
11) Repeated twice in original.
12) Original: wrong tenor clef (with alto clef accidentals).
13) Original: D.
14) Original: barline misplaced before G.
15) Original: ♩.
16) No indication of start repeat in original.
17) Original position of dynamics.
18) So *Viola da gamba I*; *Viola da gamba II* and *III* have **Allegro** instead; the *Viola da Gamba IV* part lacks any tempo indication.
19) The *Viola da Gamba II* and *IV* parts lack the tempo indication and have a dynamics indication instead (**pian** and **piano** resp.).

Suite 1

in G minor



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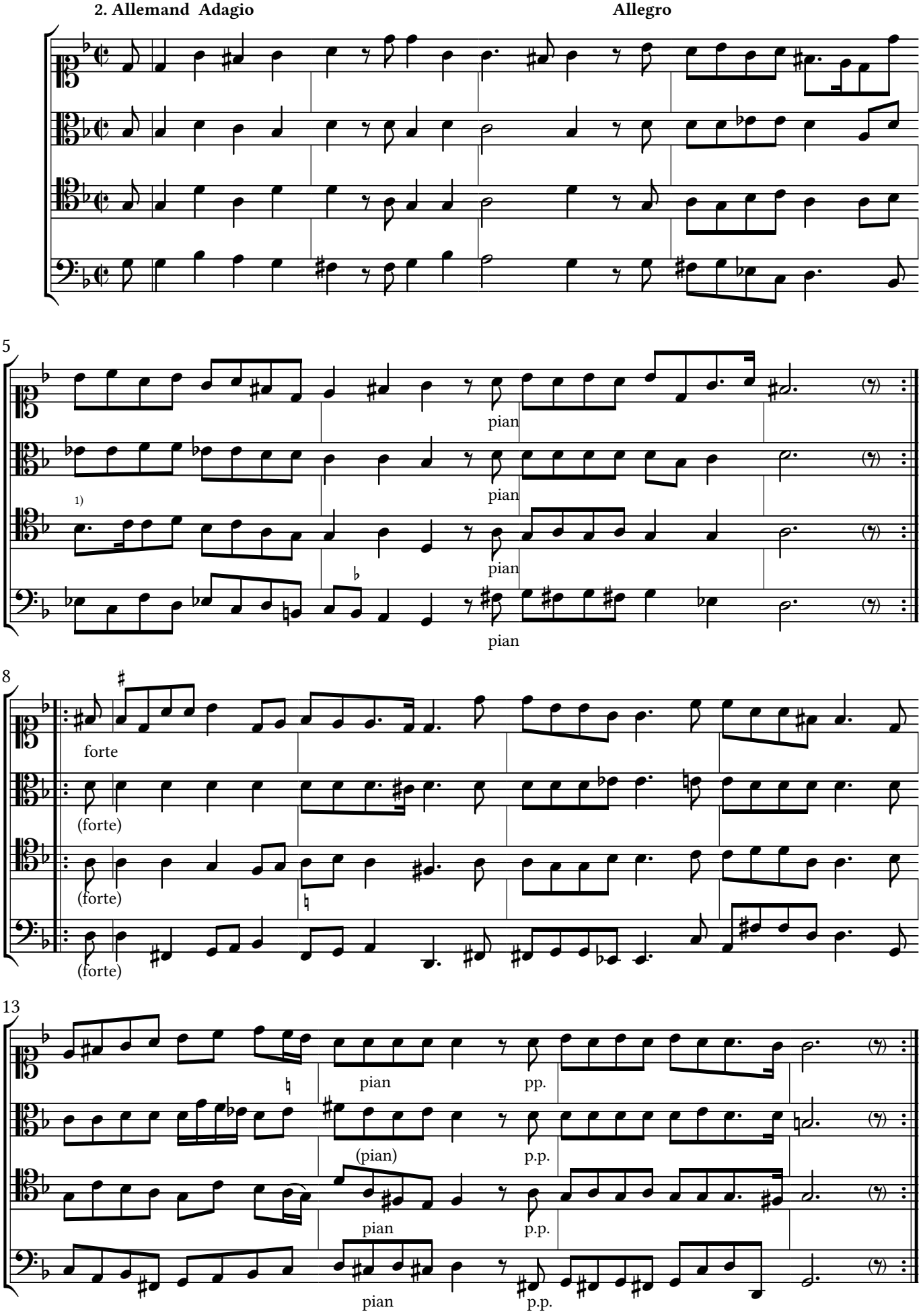
2. Allemand Adagio **Allegro**



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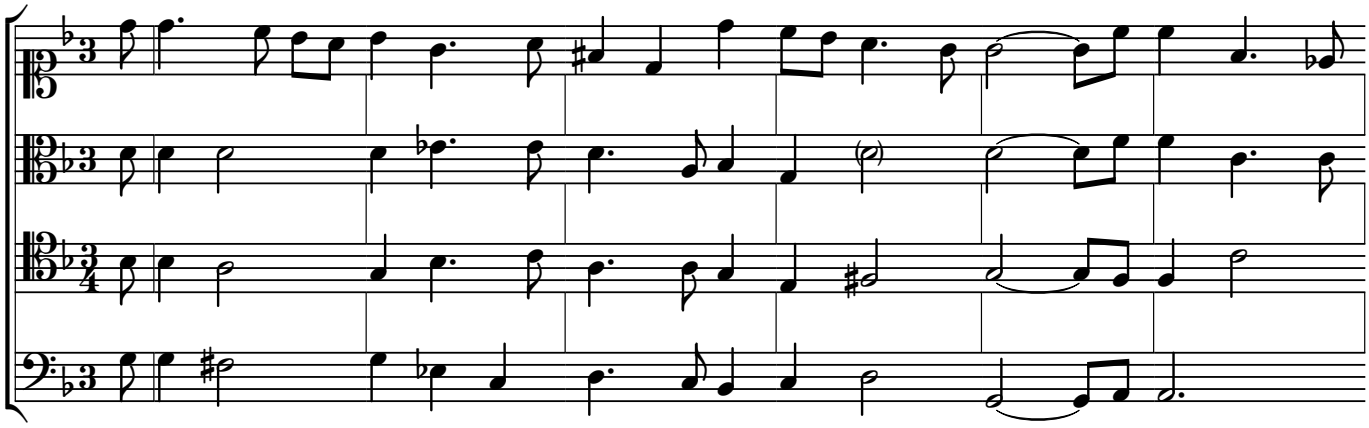
3. Courant



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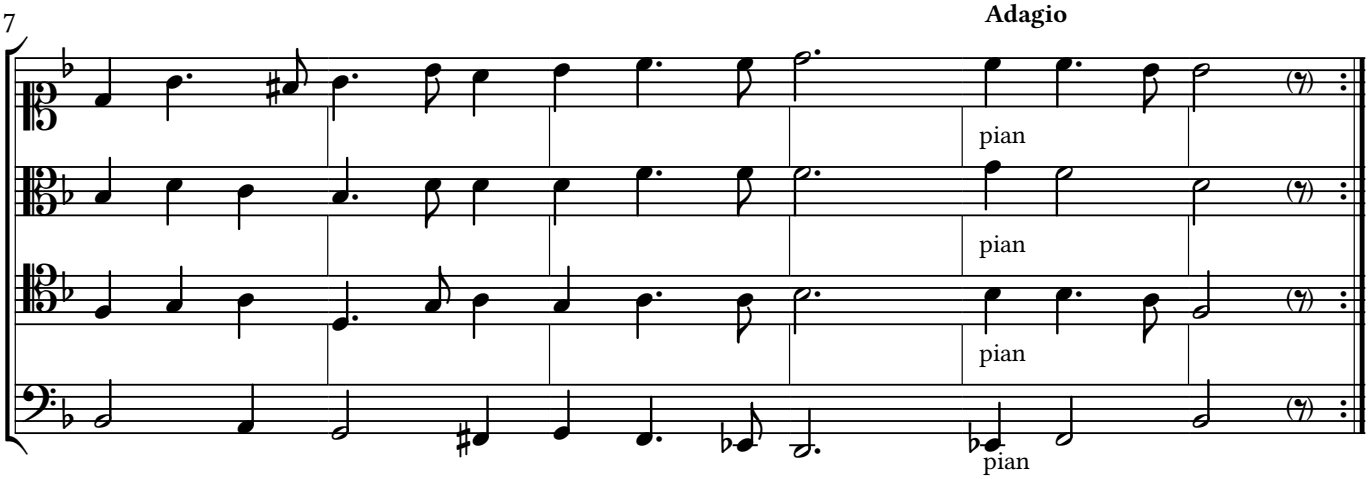
Adagio



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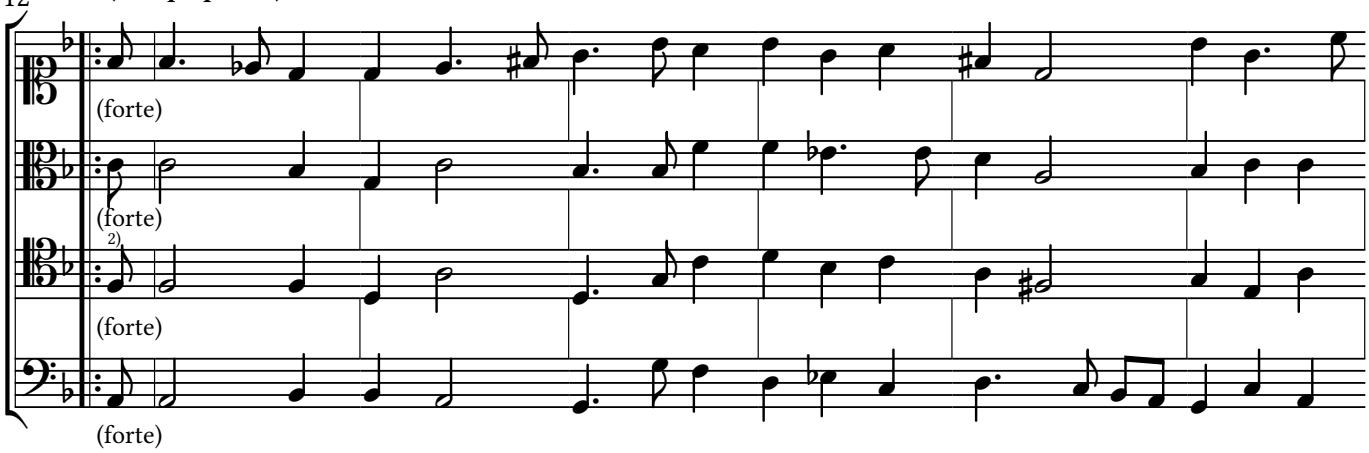
(Tempo primo)



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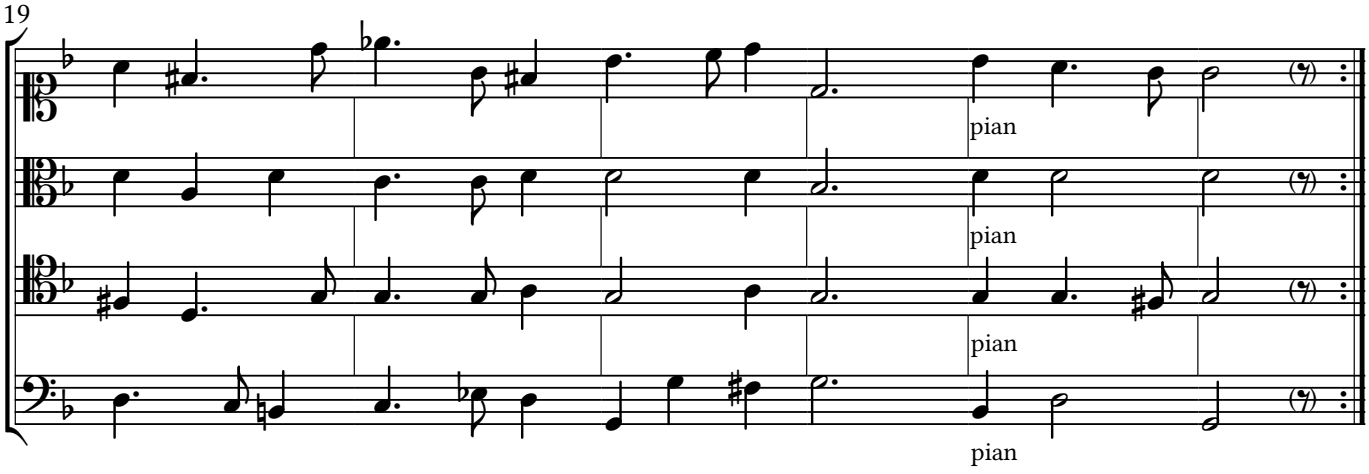

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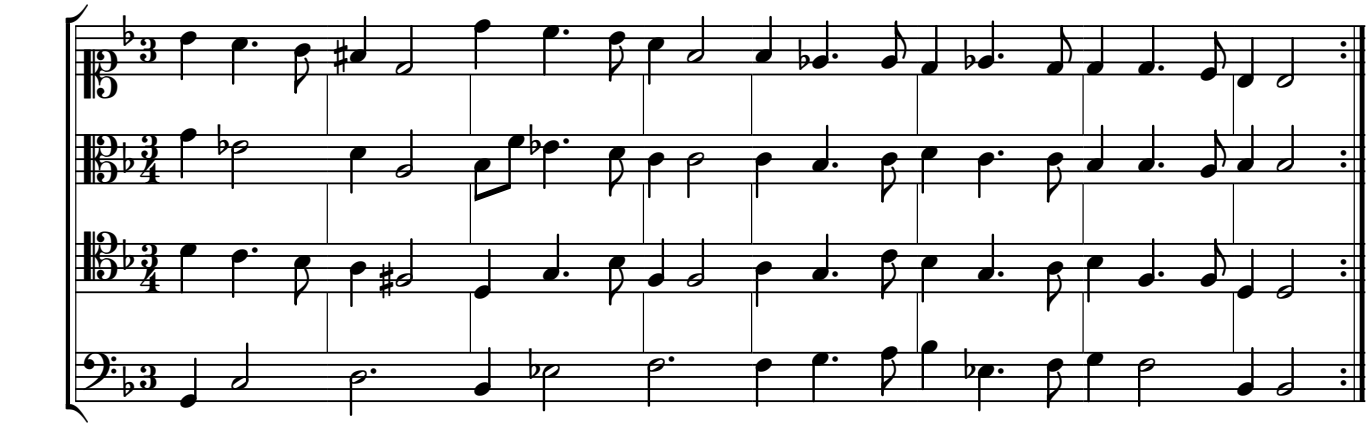

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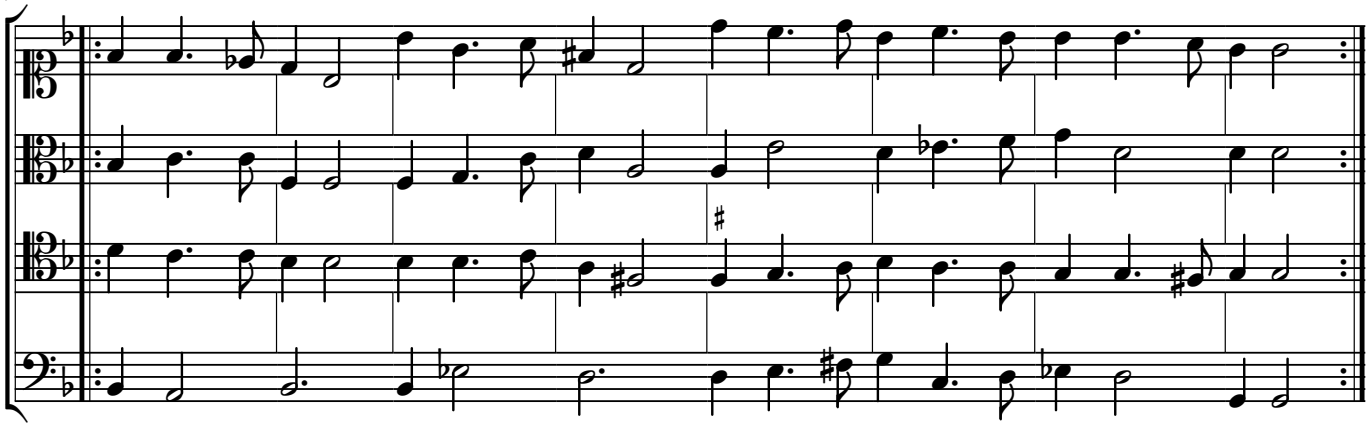

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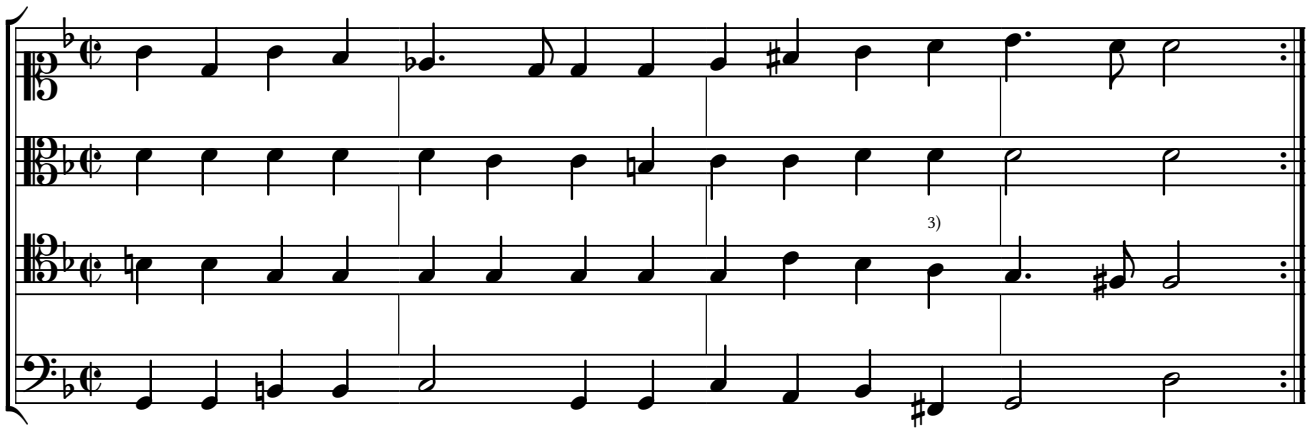

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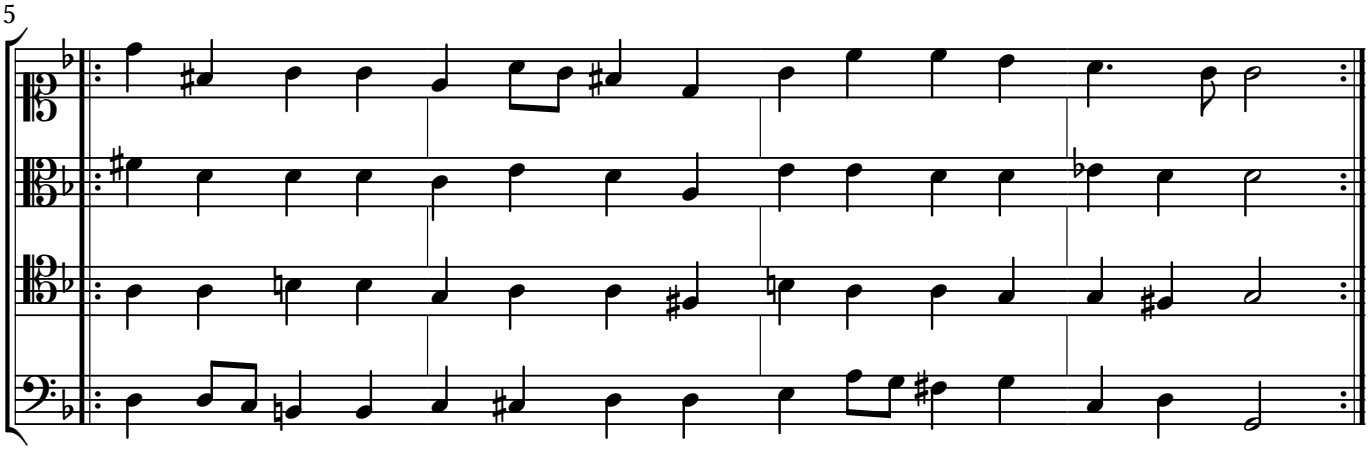

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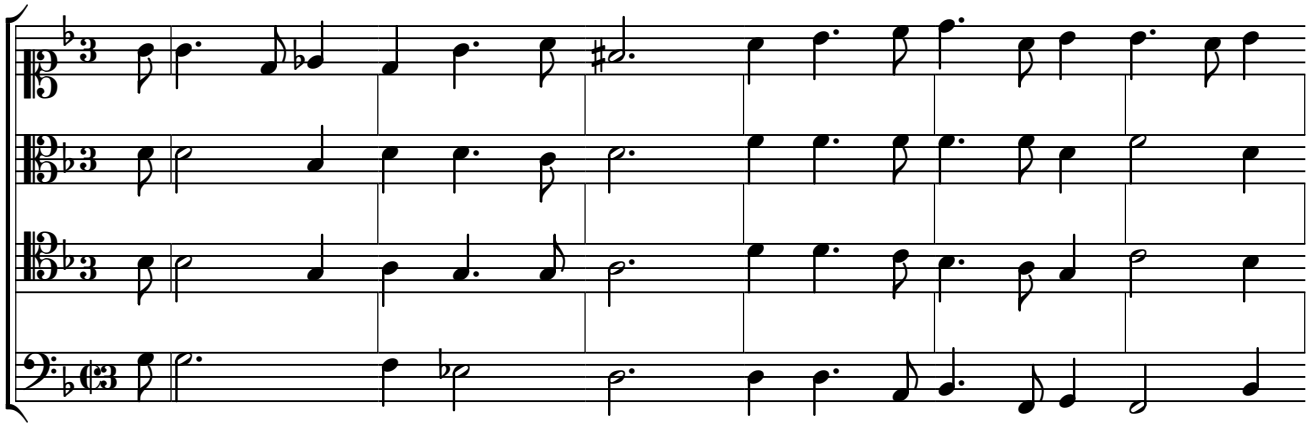

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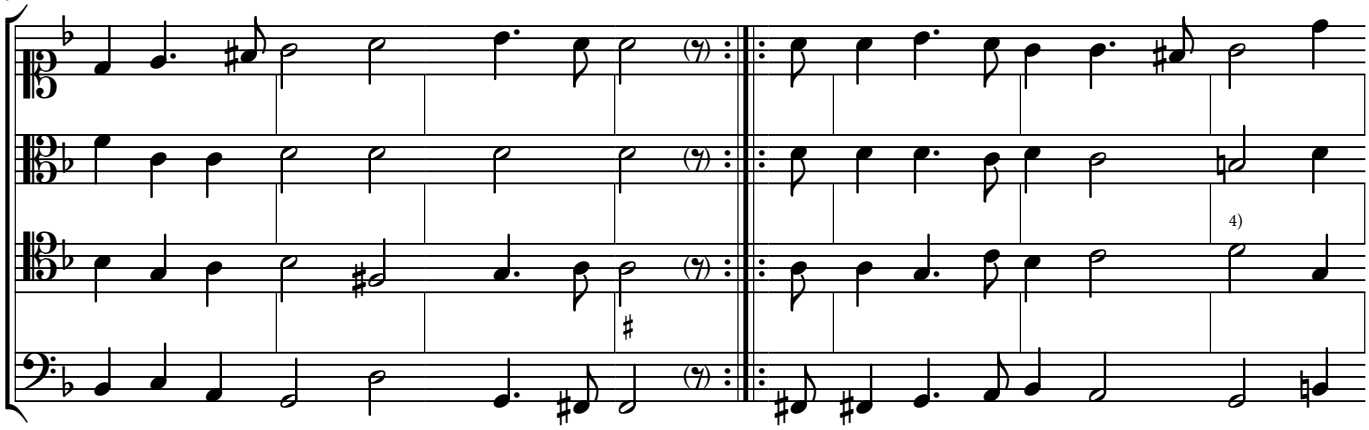

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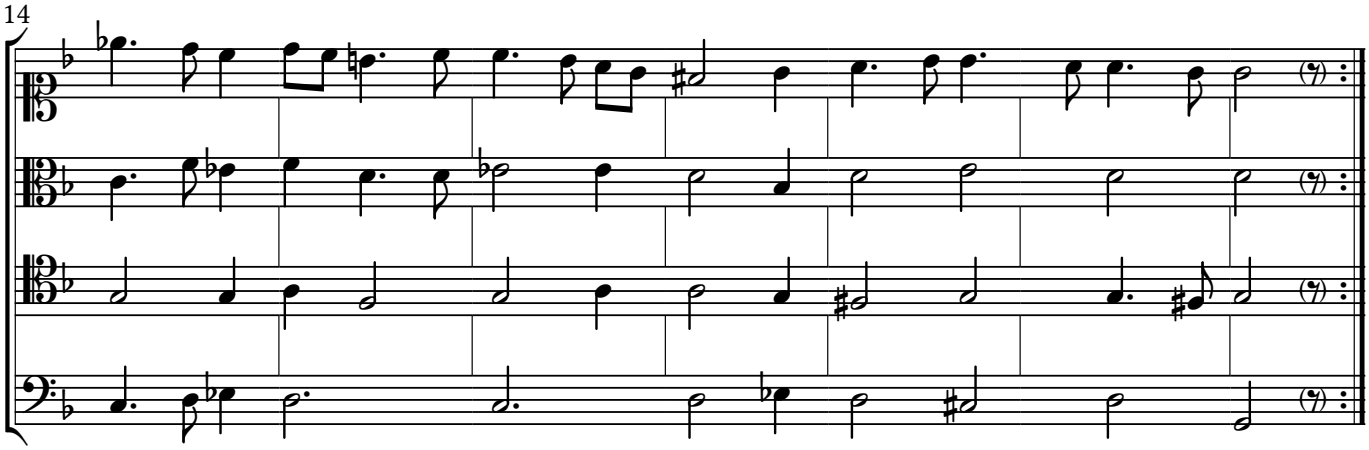

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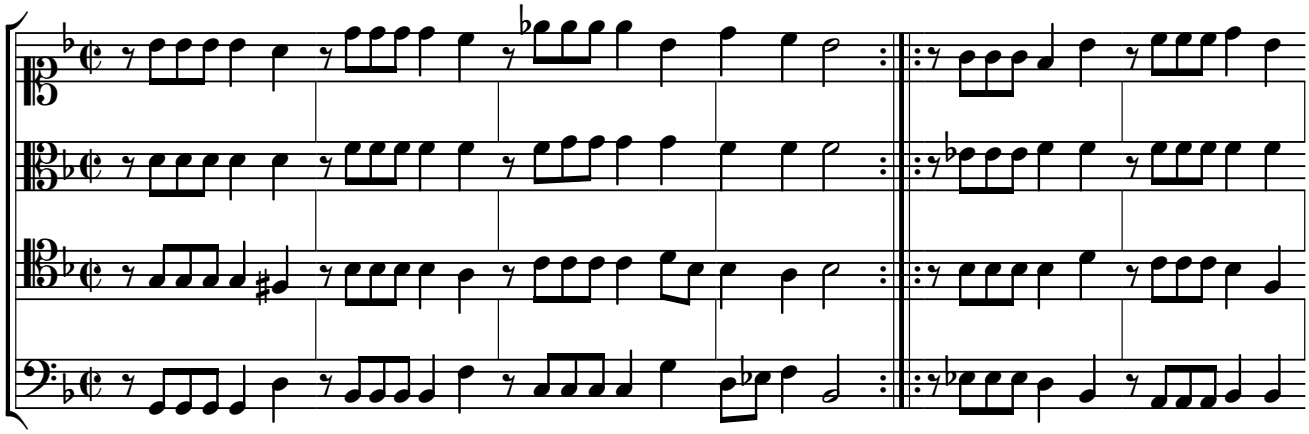

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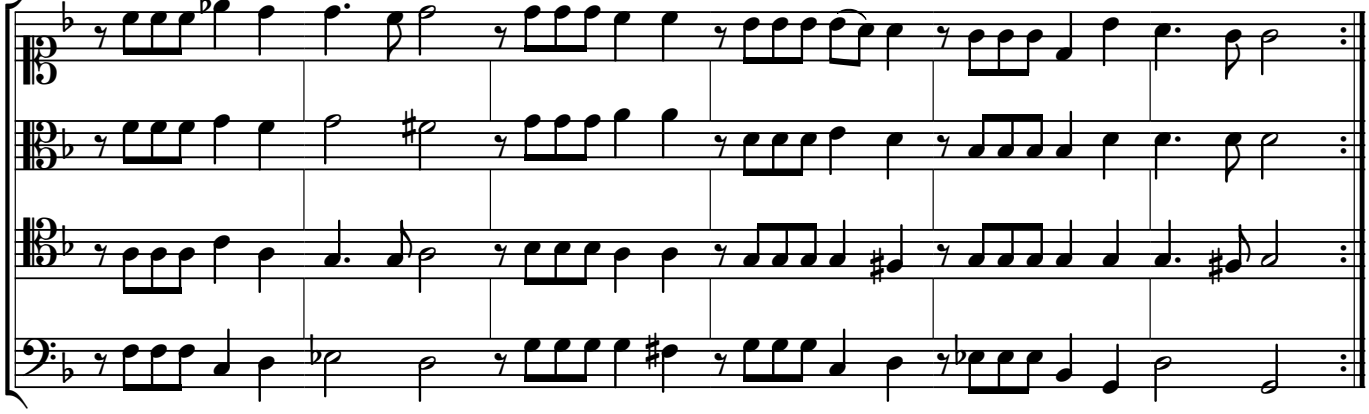

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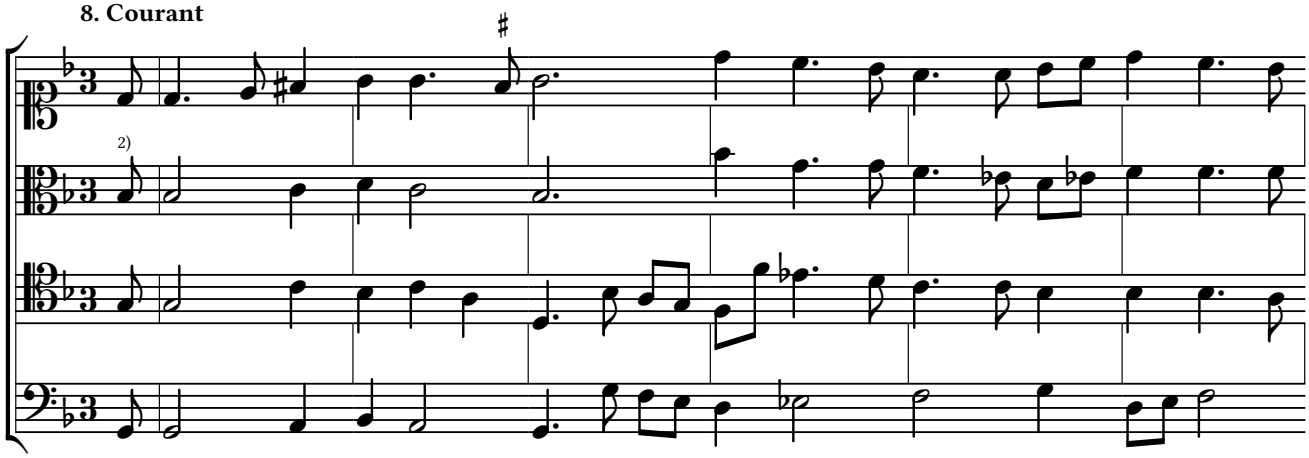

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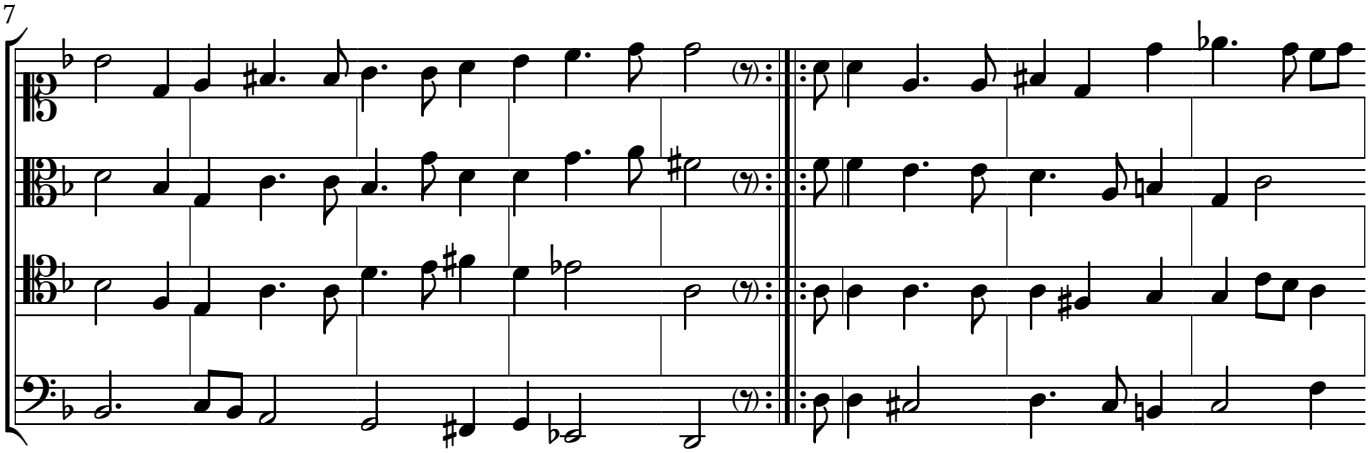

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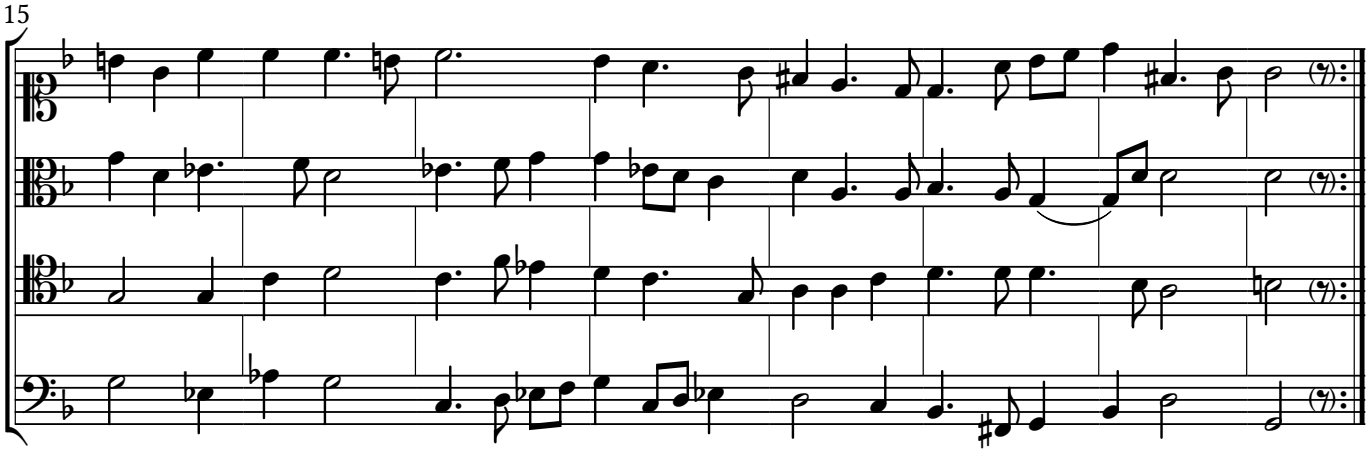

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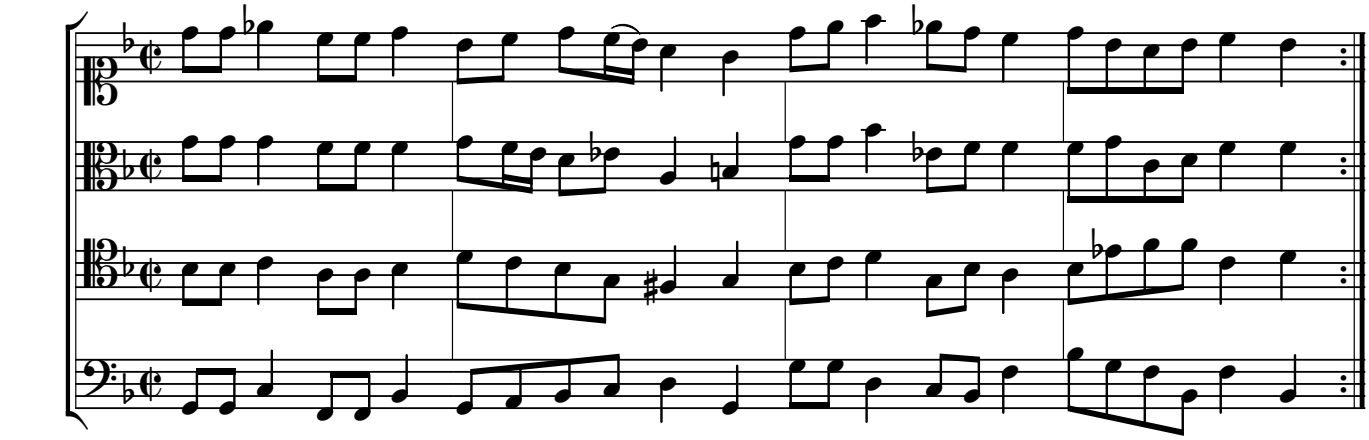

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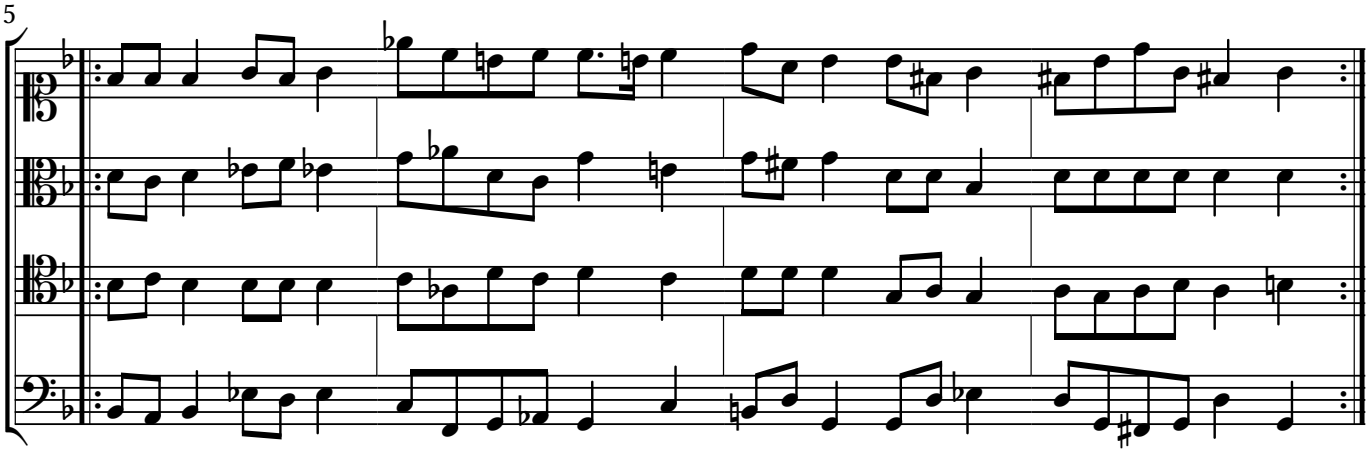

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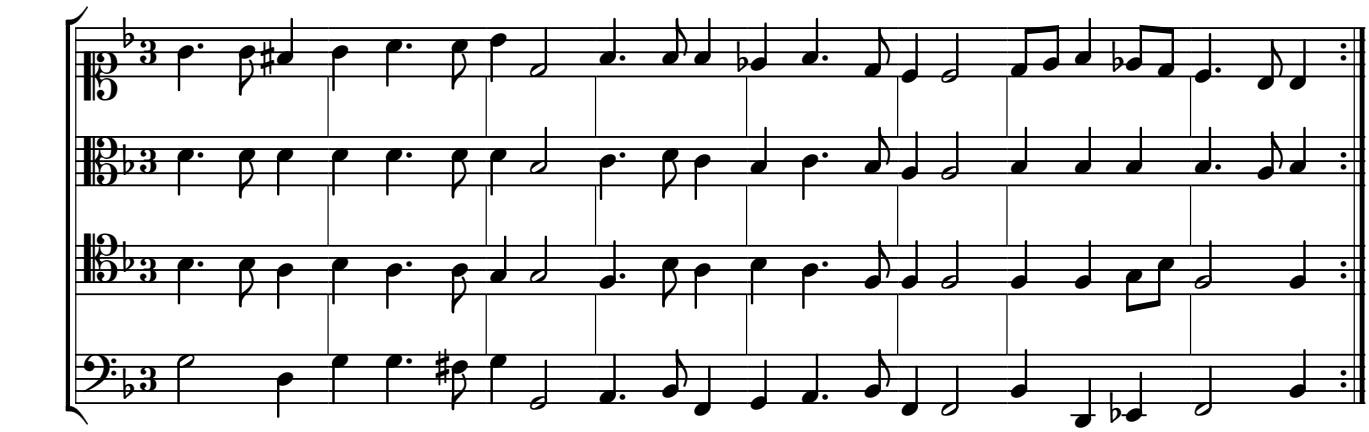

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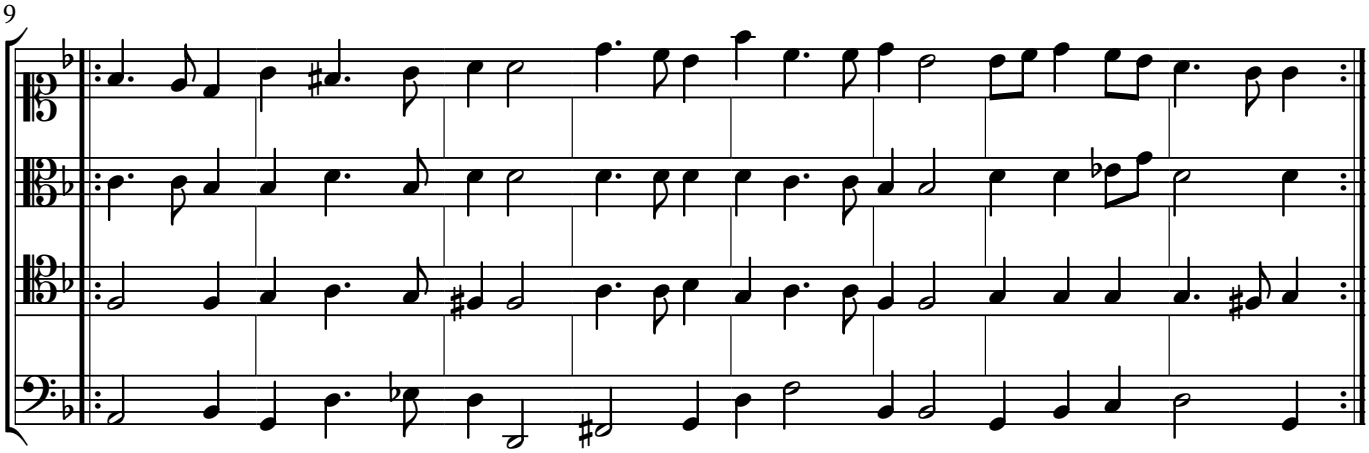

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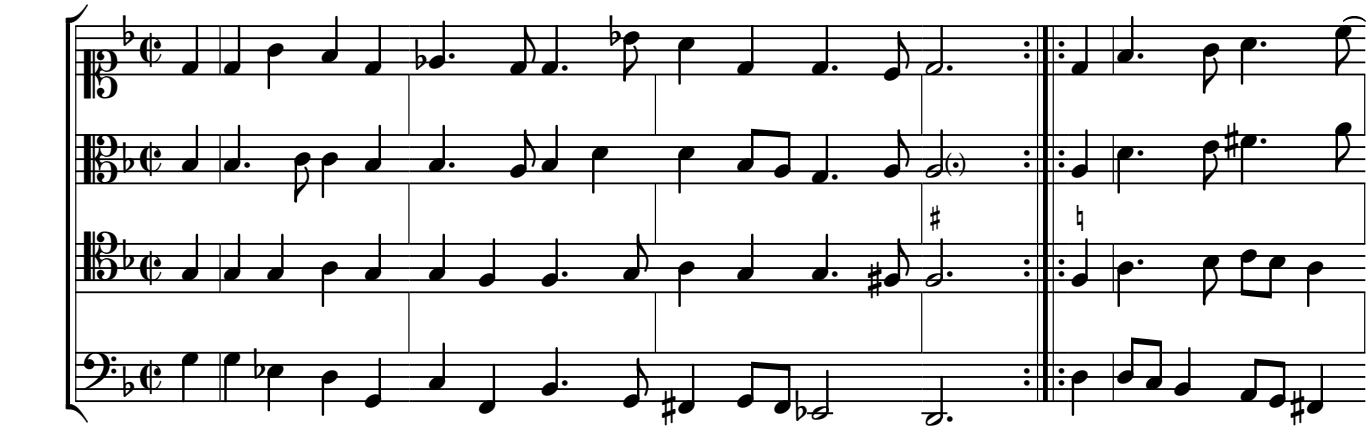
11. Lamento



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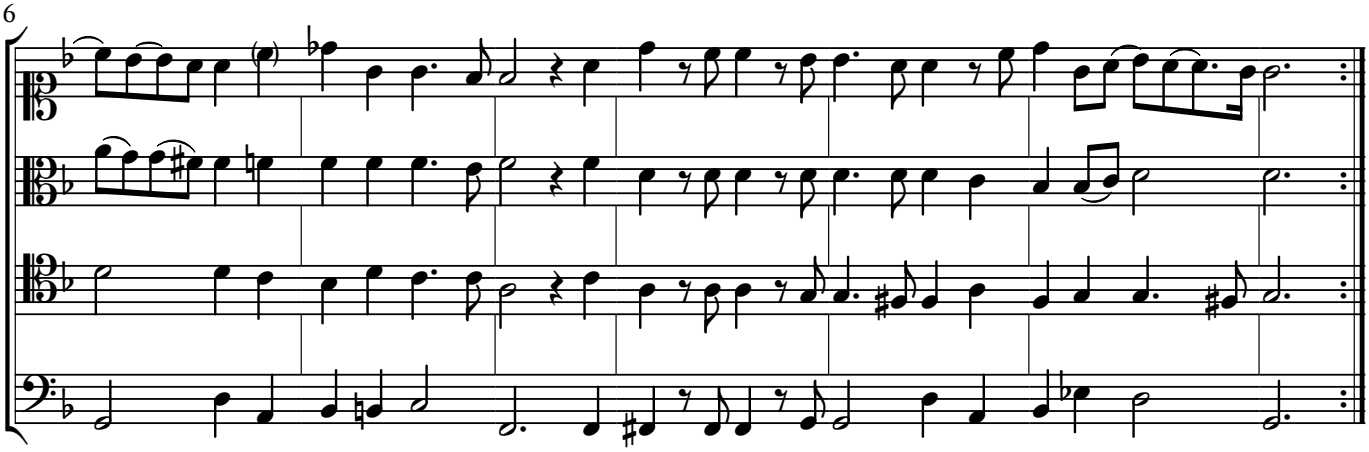

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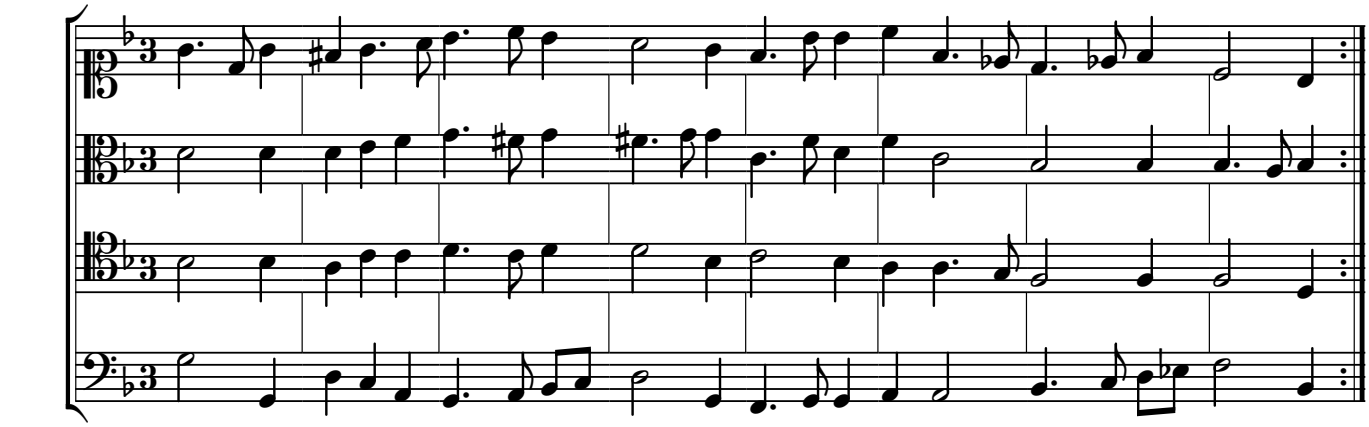

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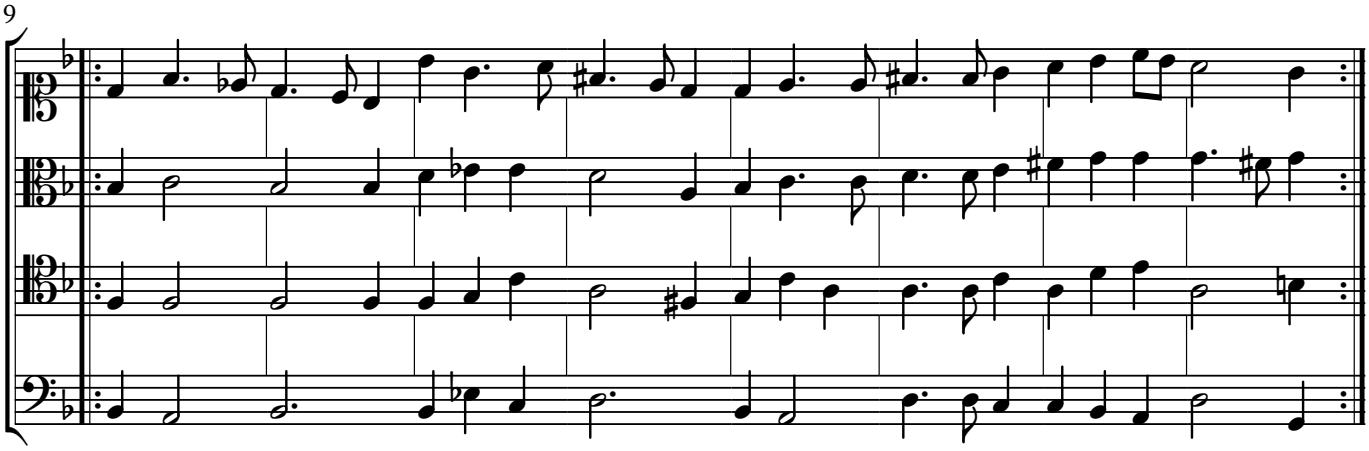

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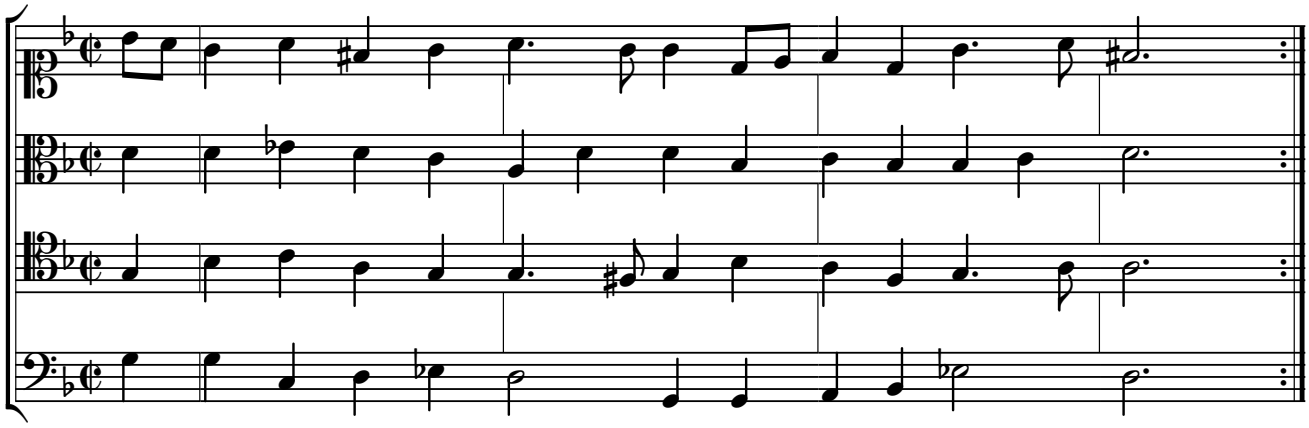

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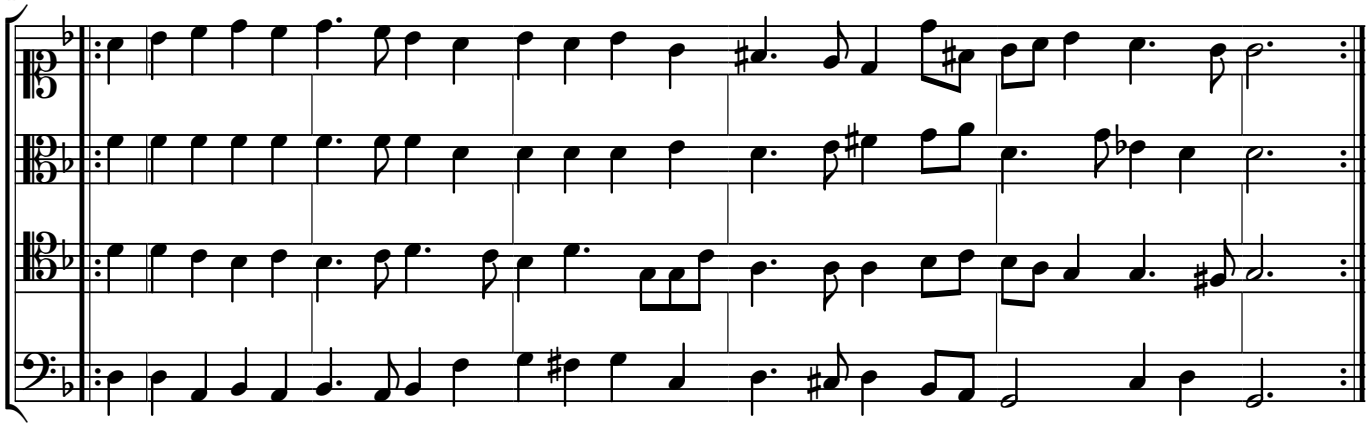

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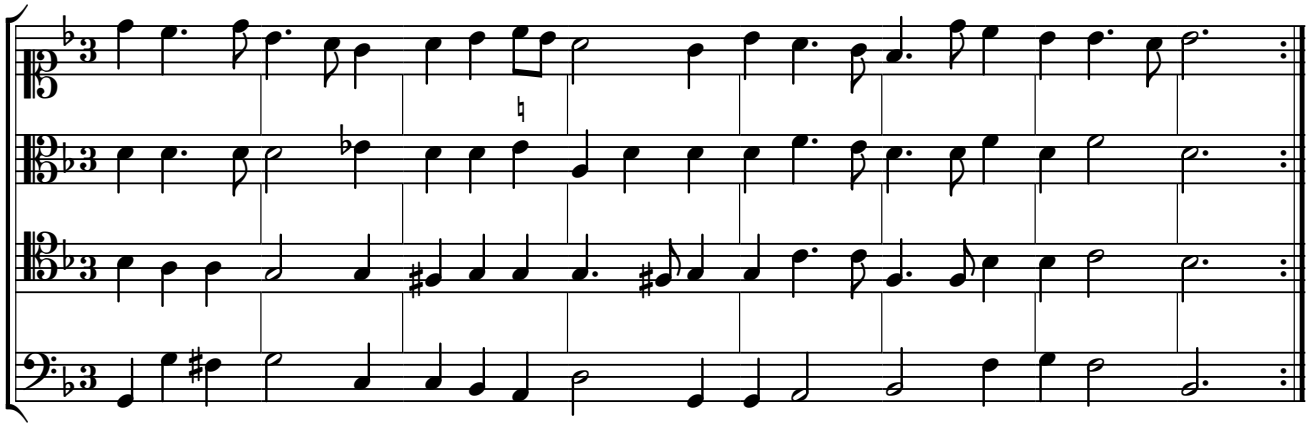

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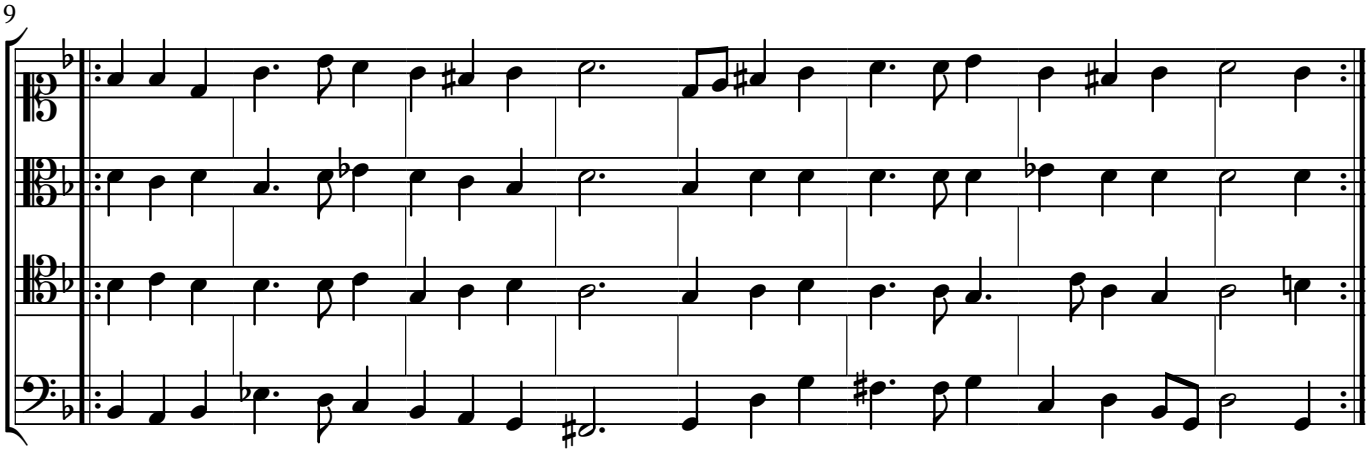

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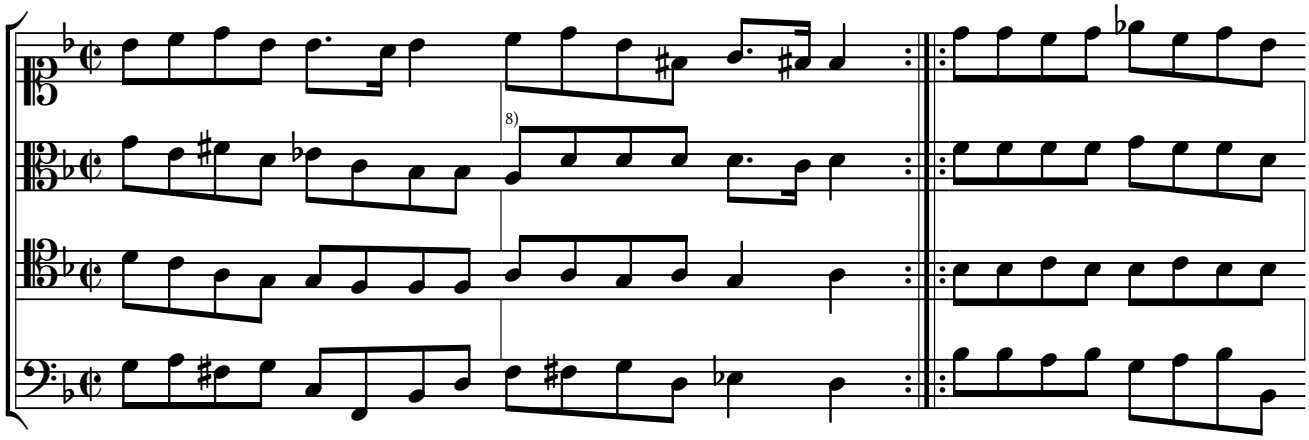

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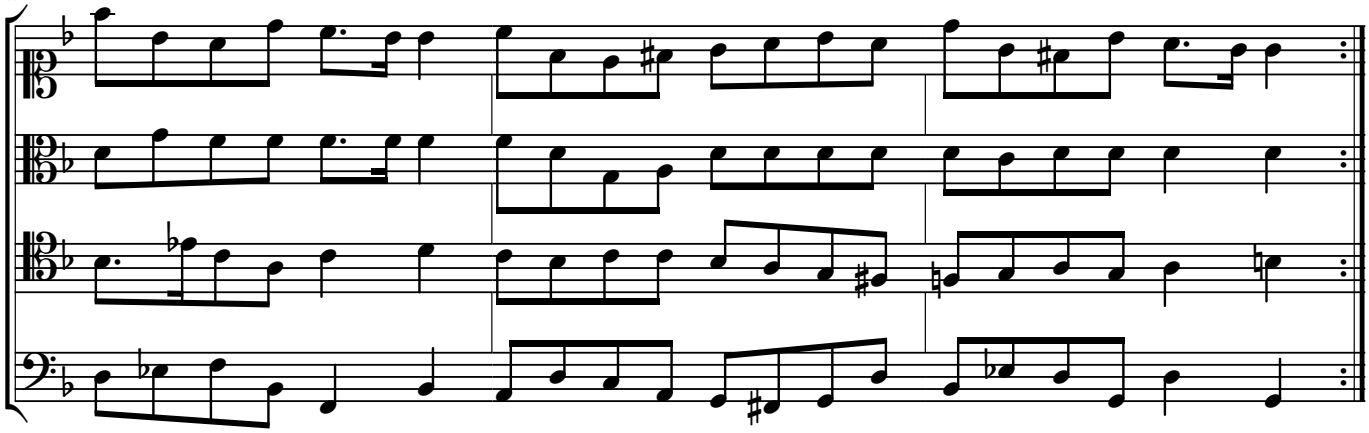

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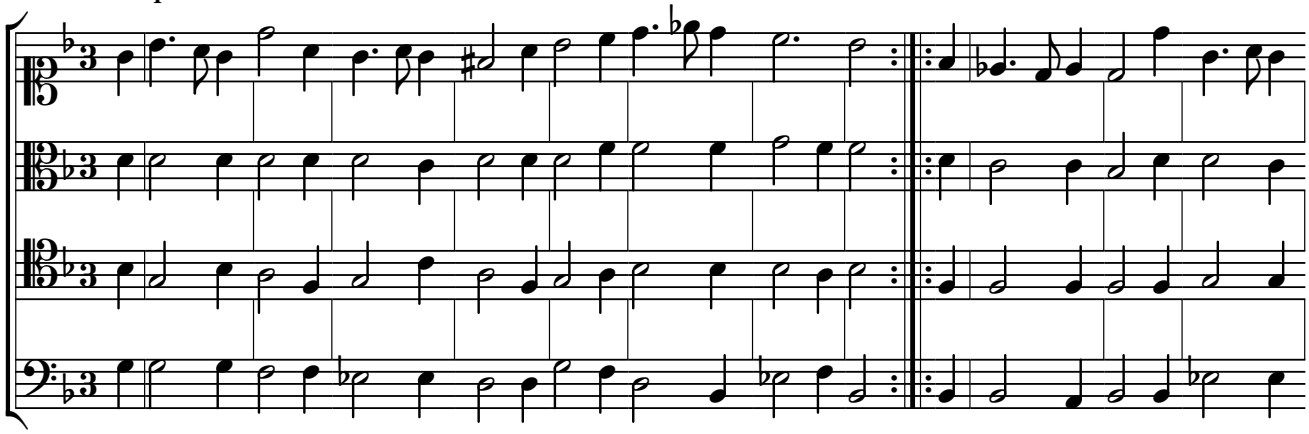

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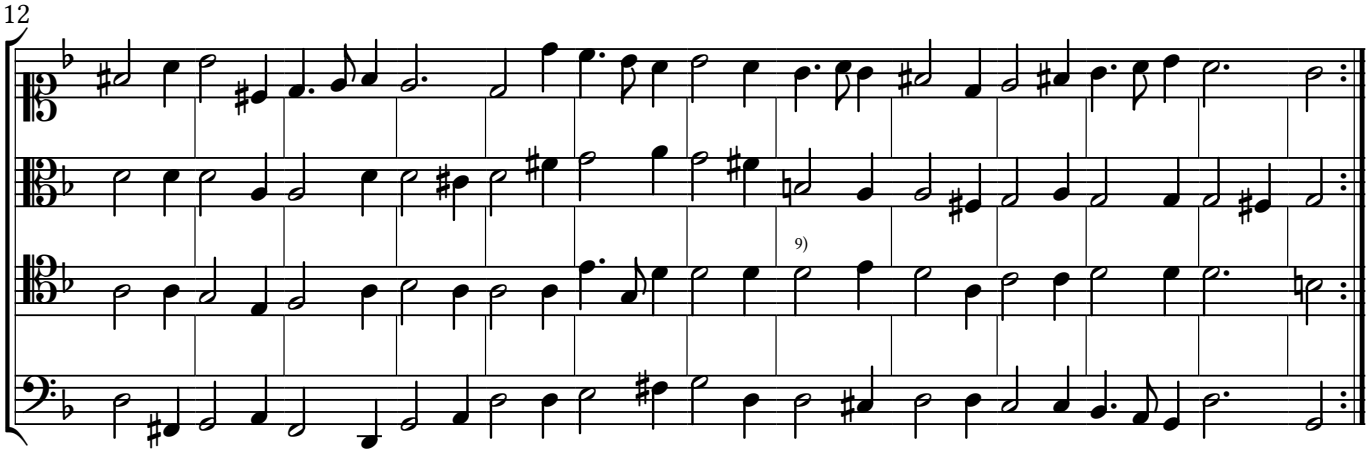

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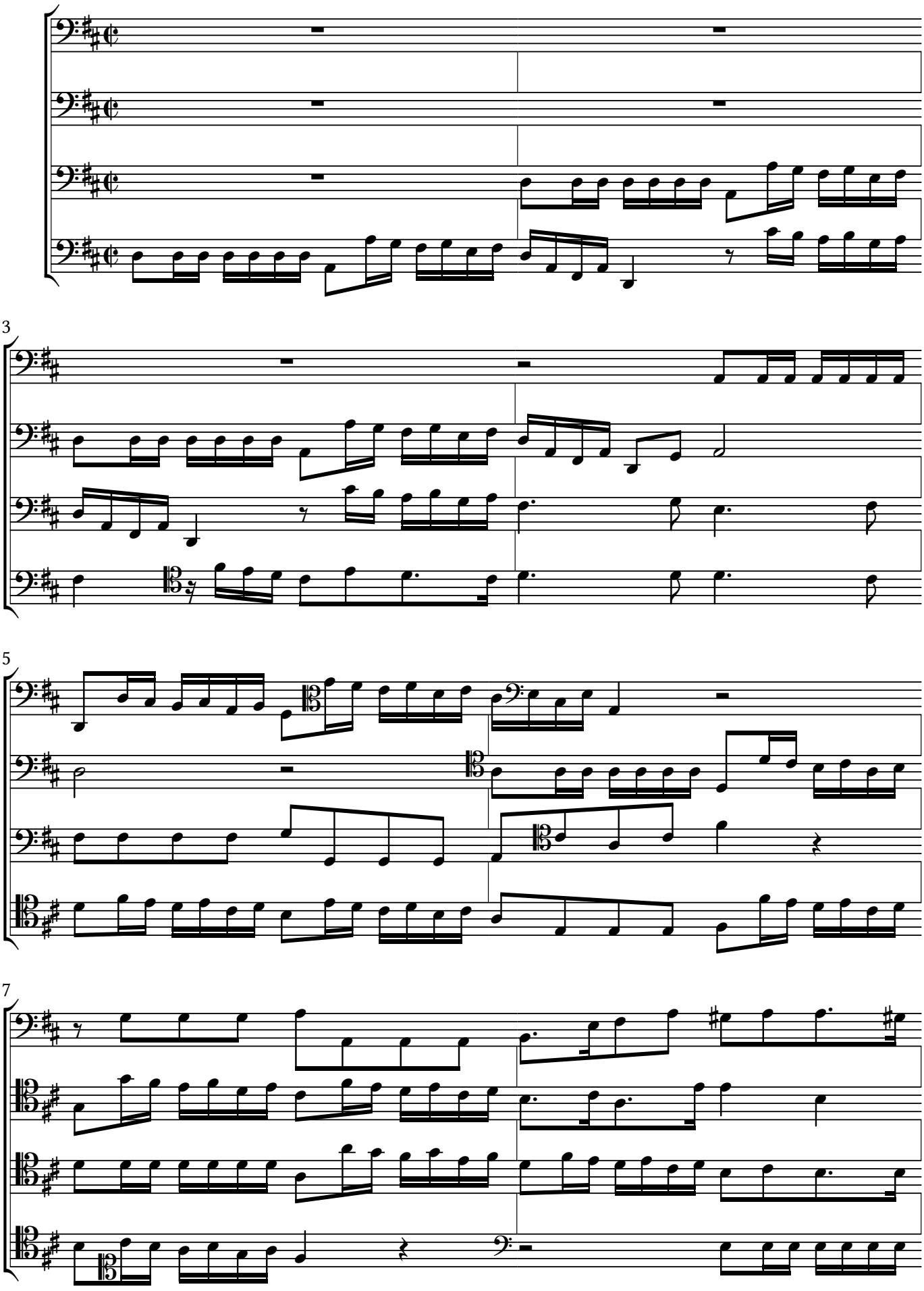
Suite 2

in D major

17.



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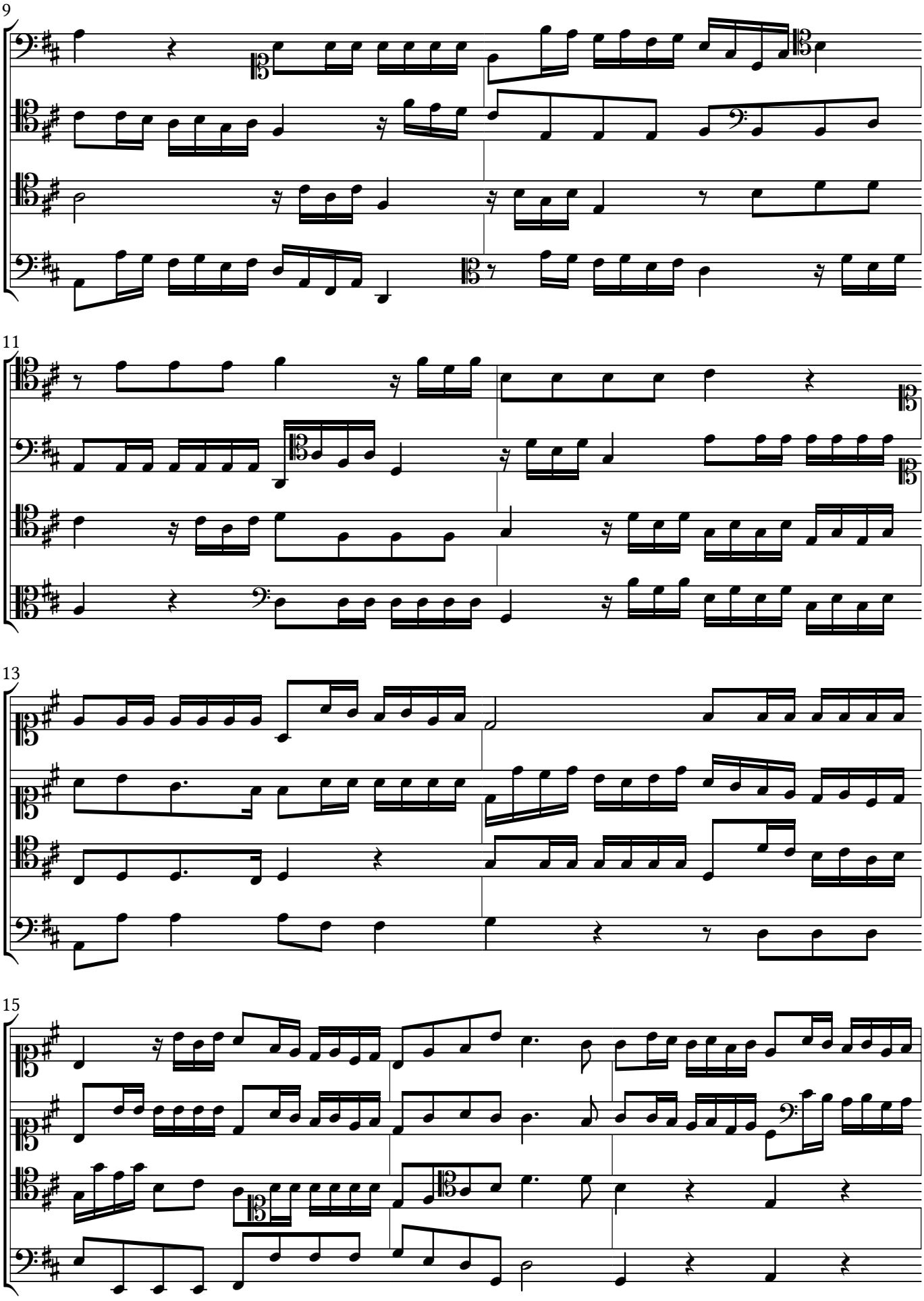

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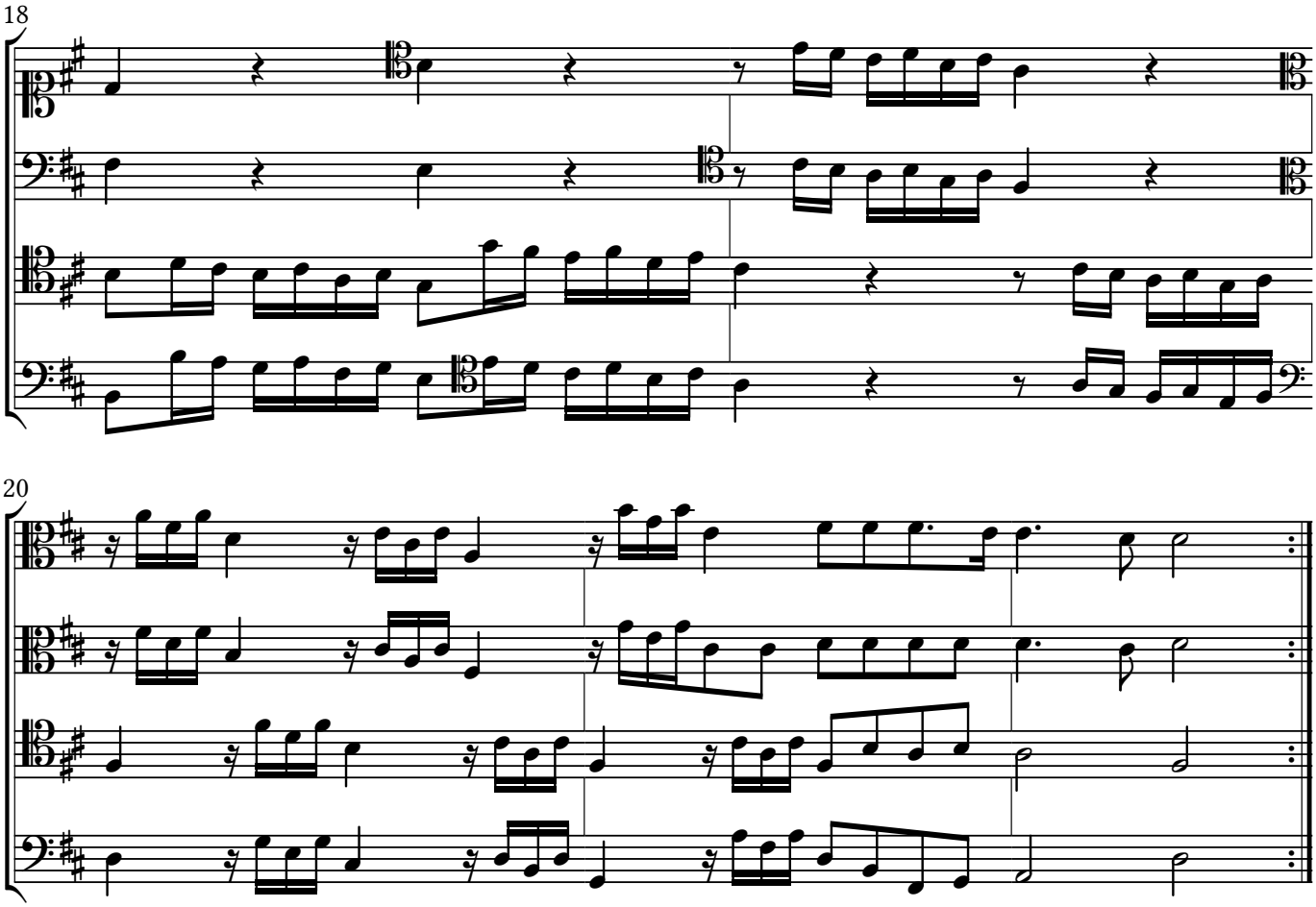

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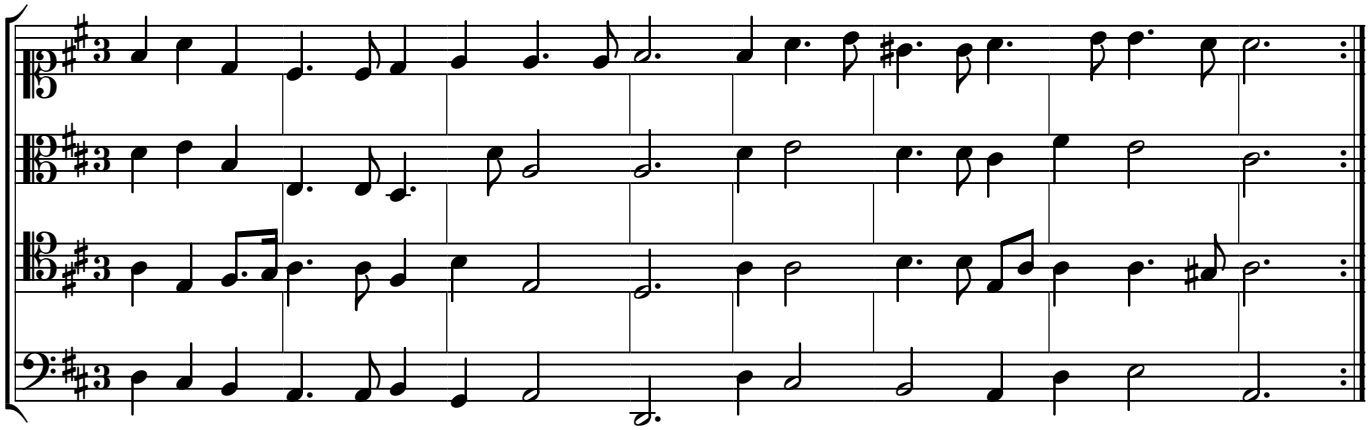
Saraband



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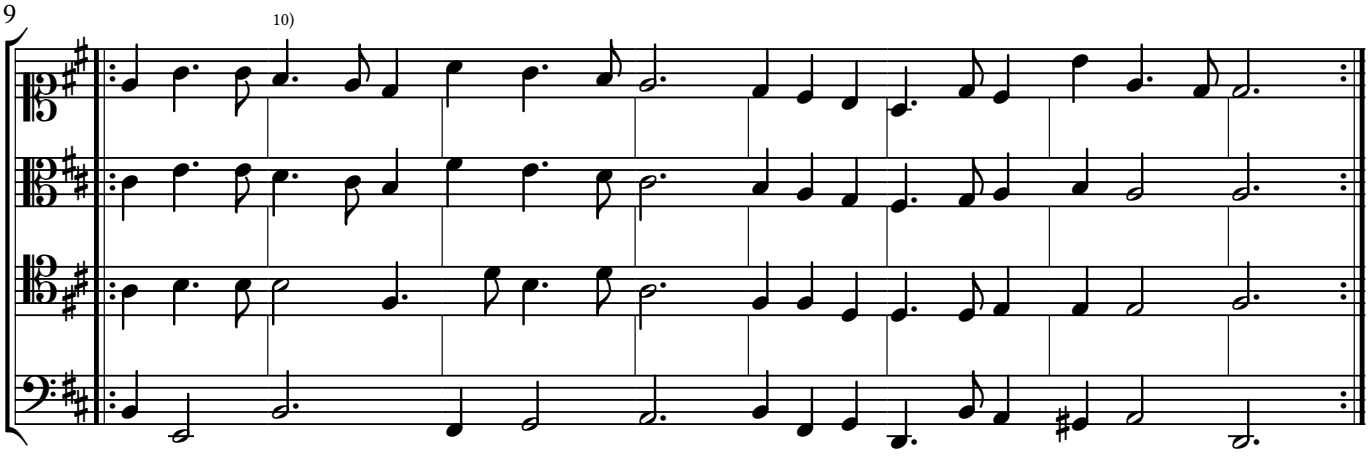

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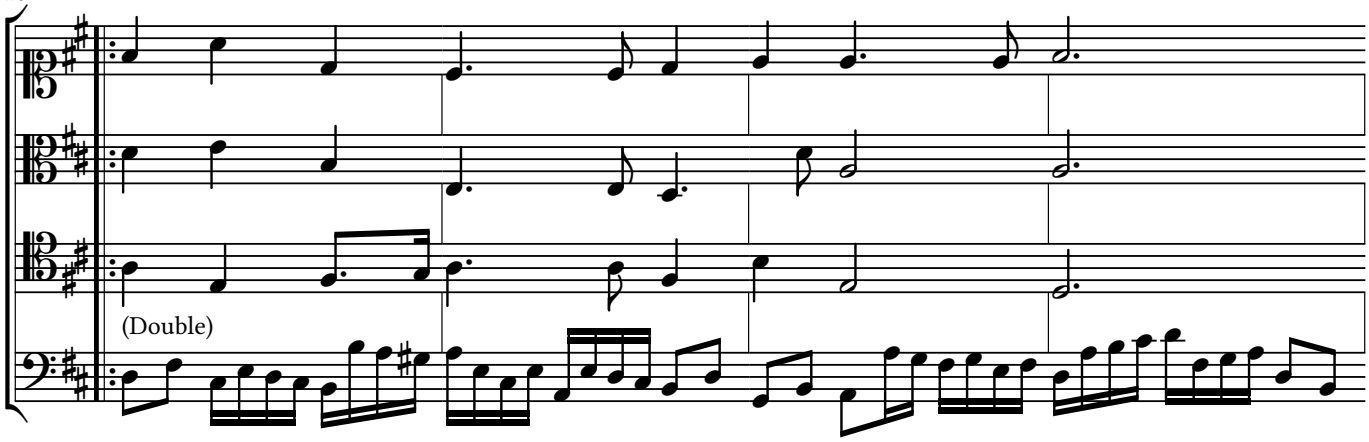

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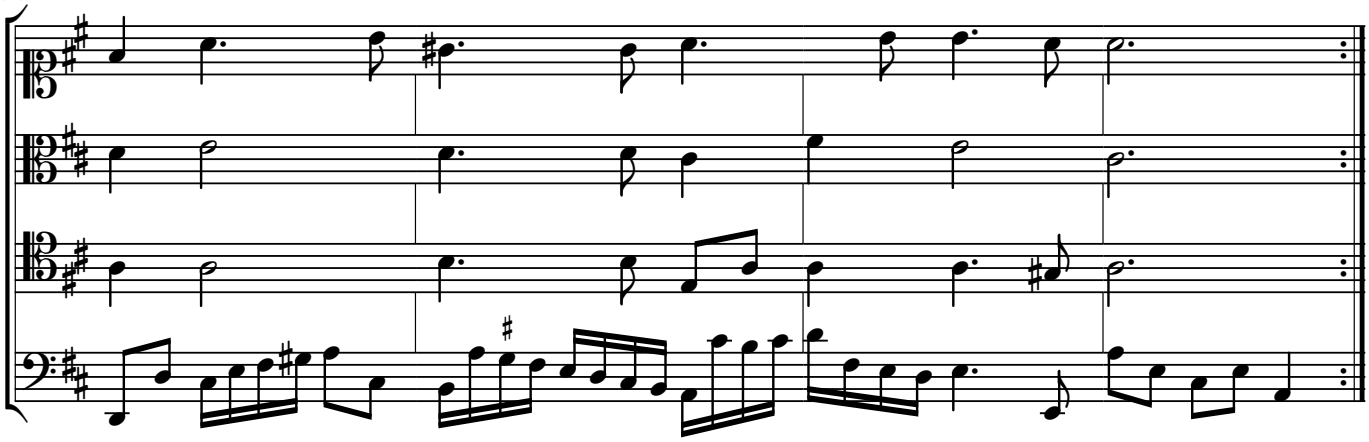

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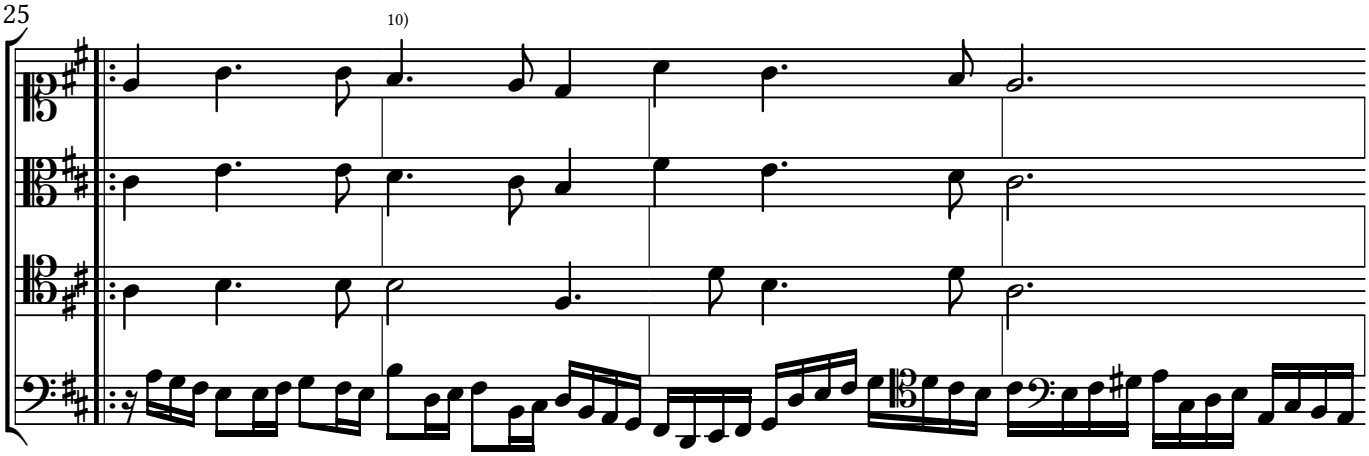

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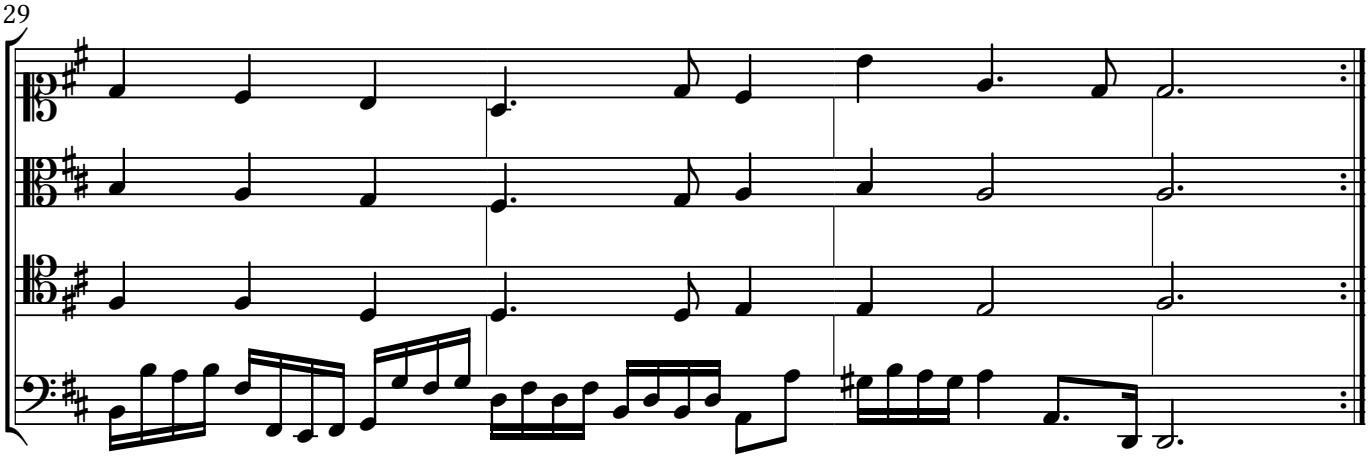

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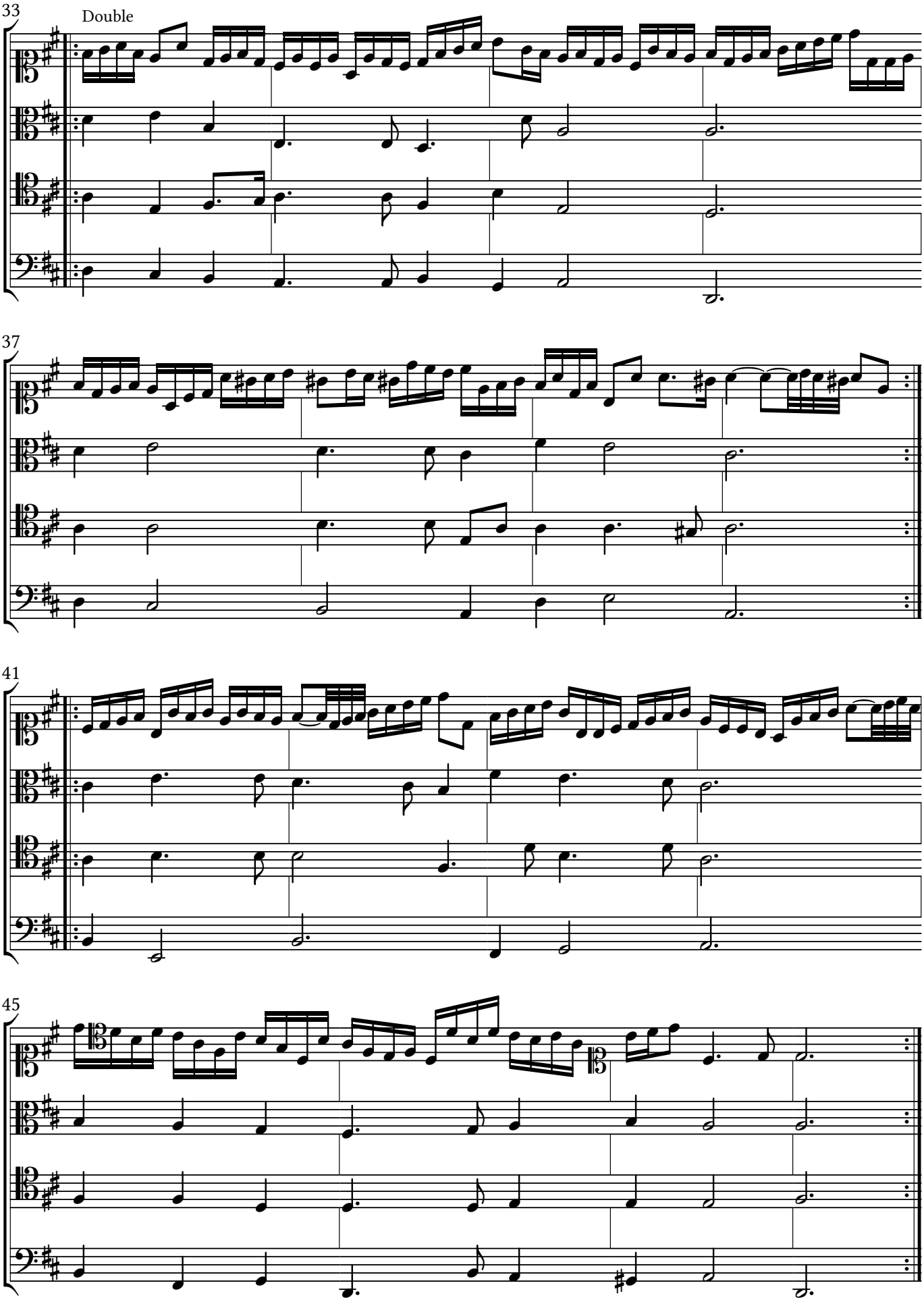

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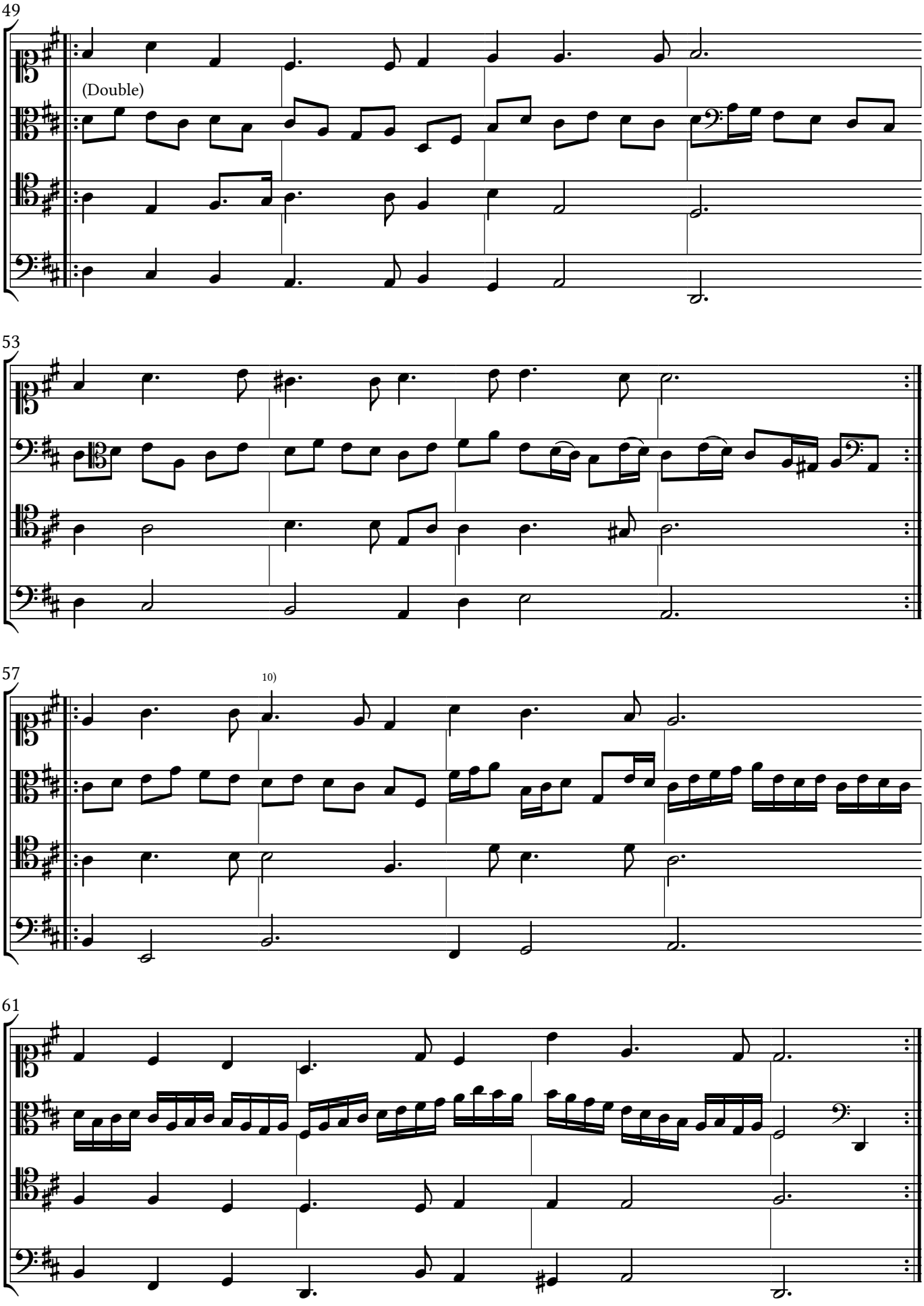

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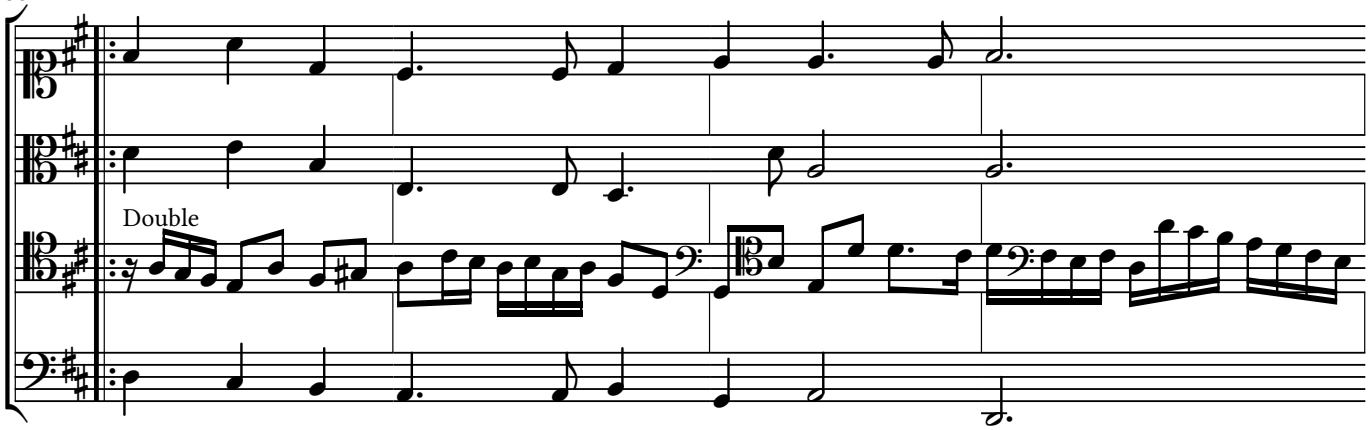

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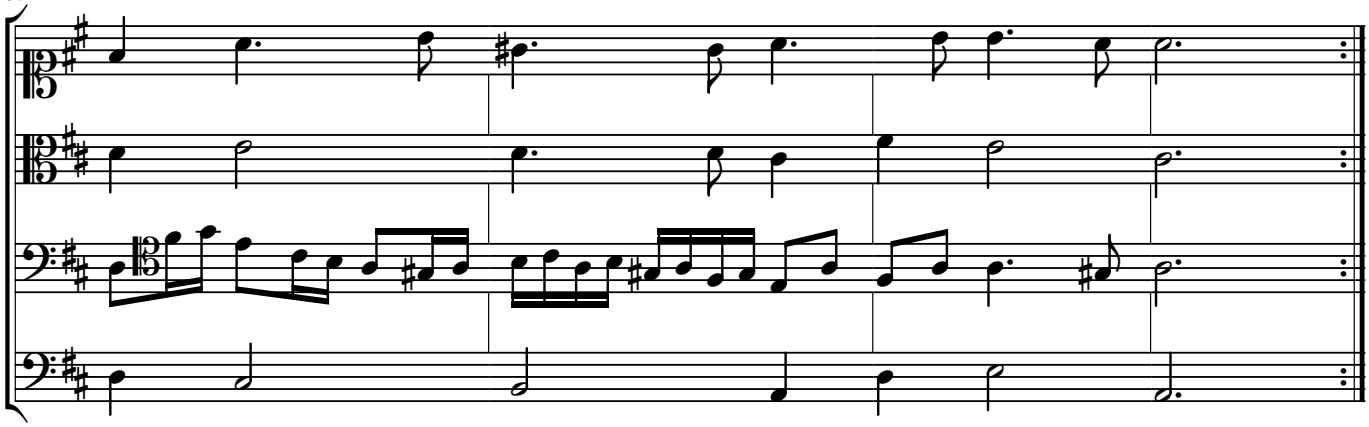

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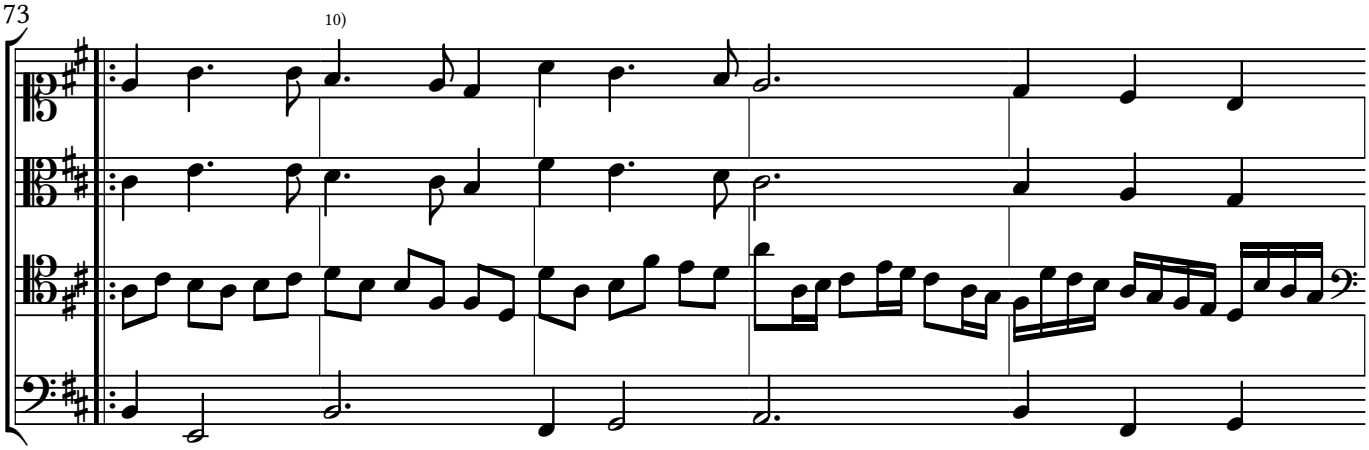

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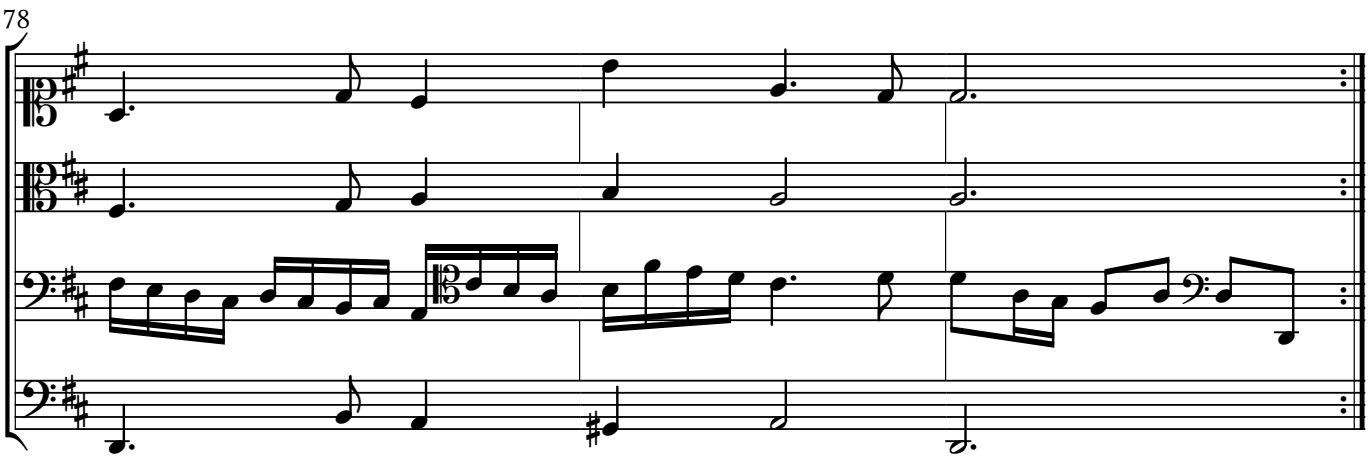

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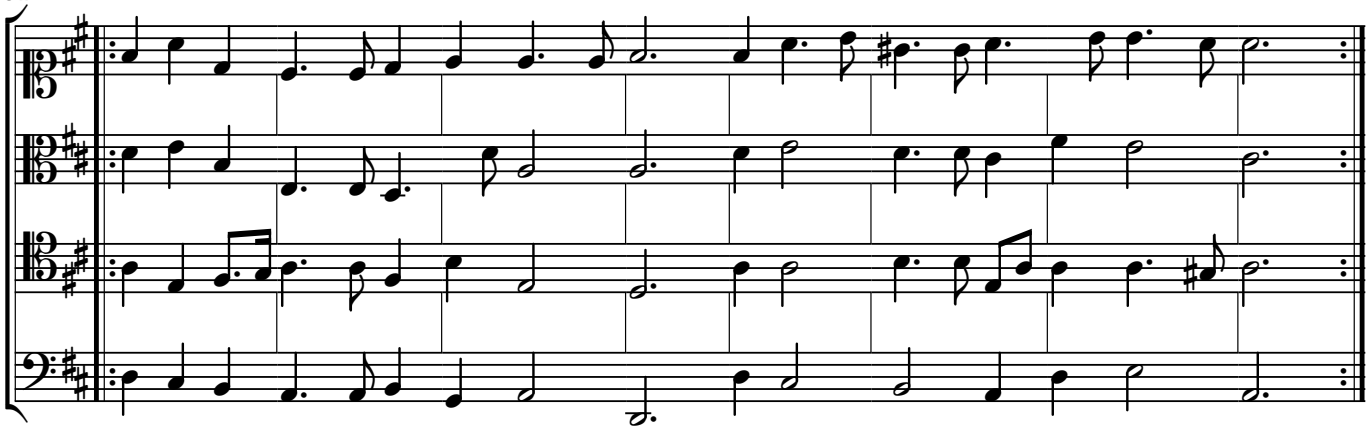

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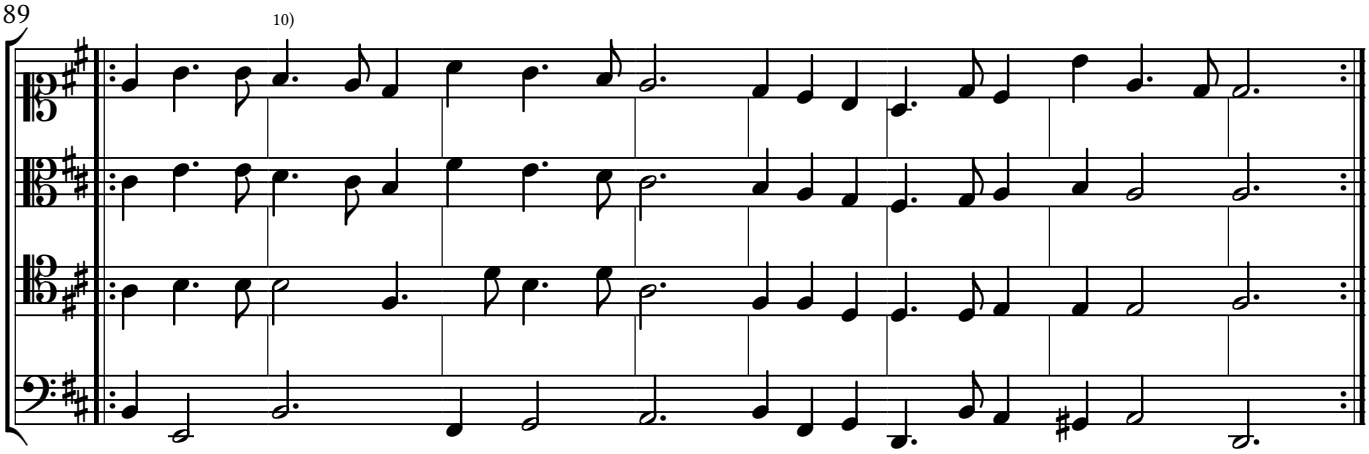
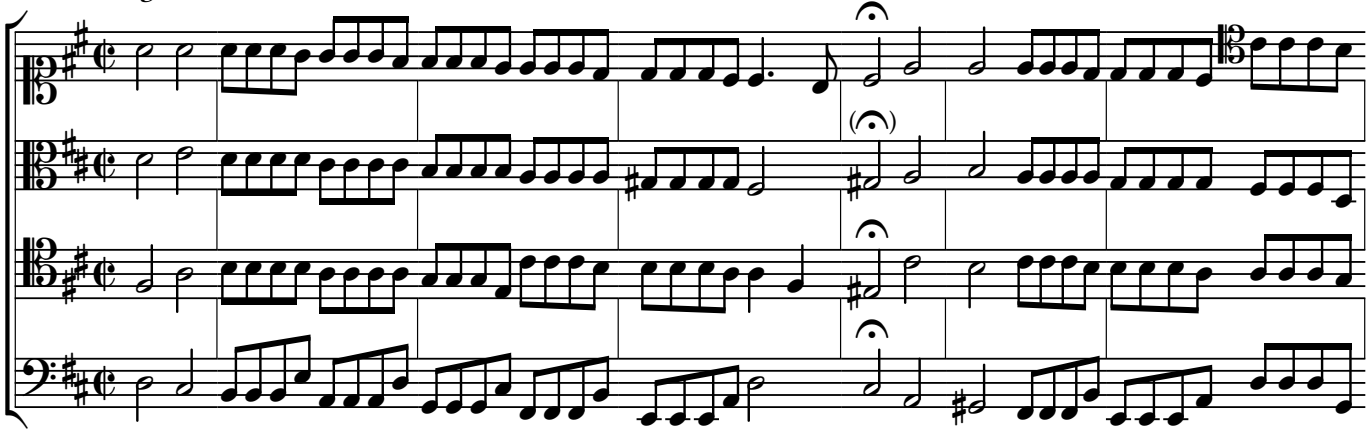


Adagio



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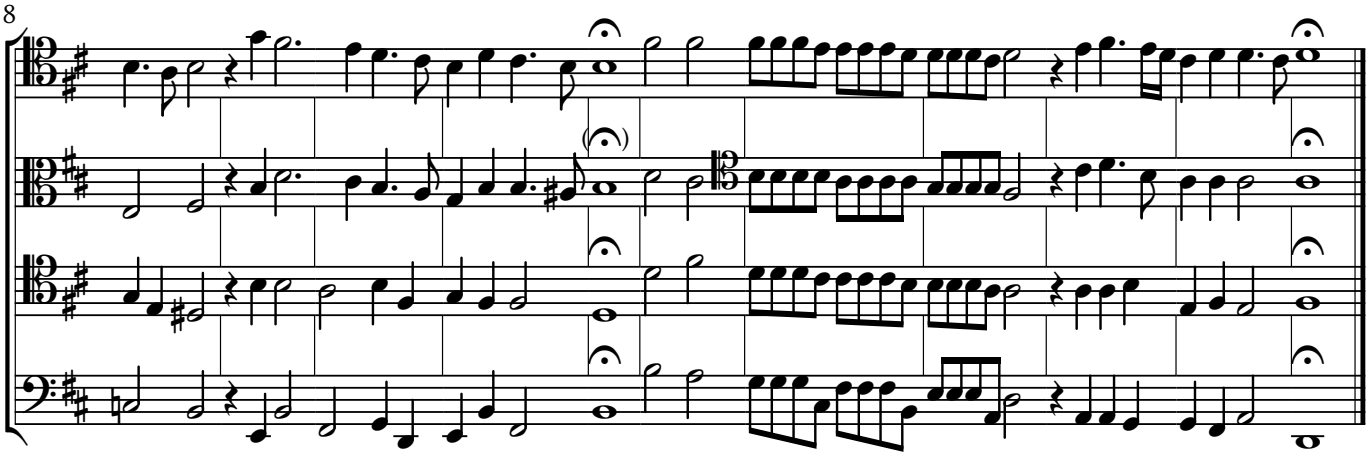

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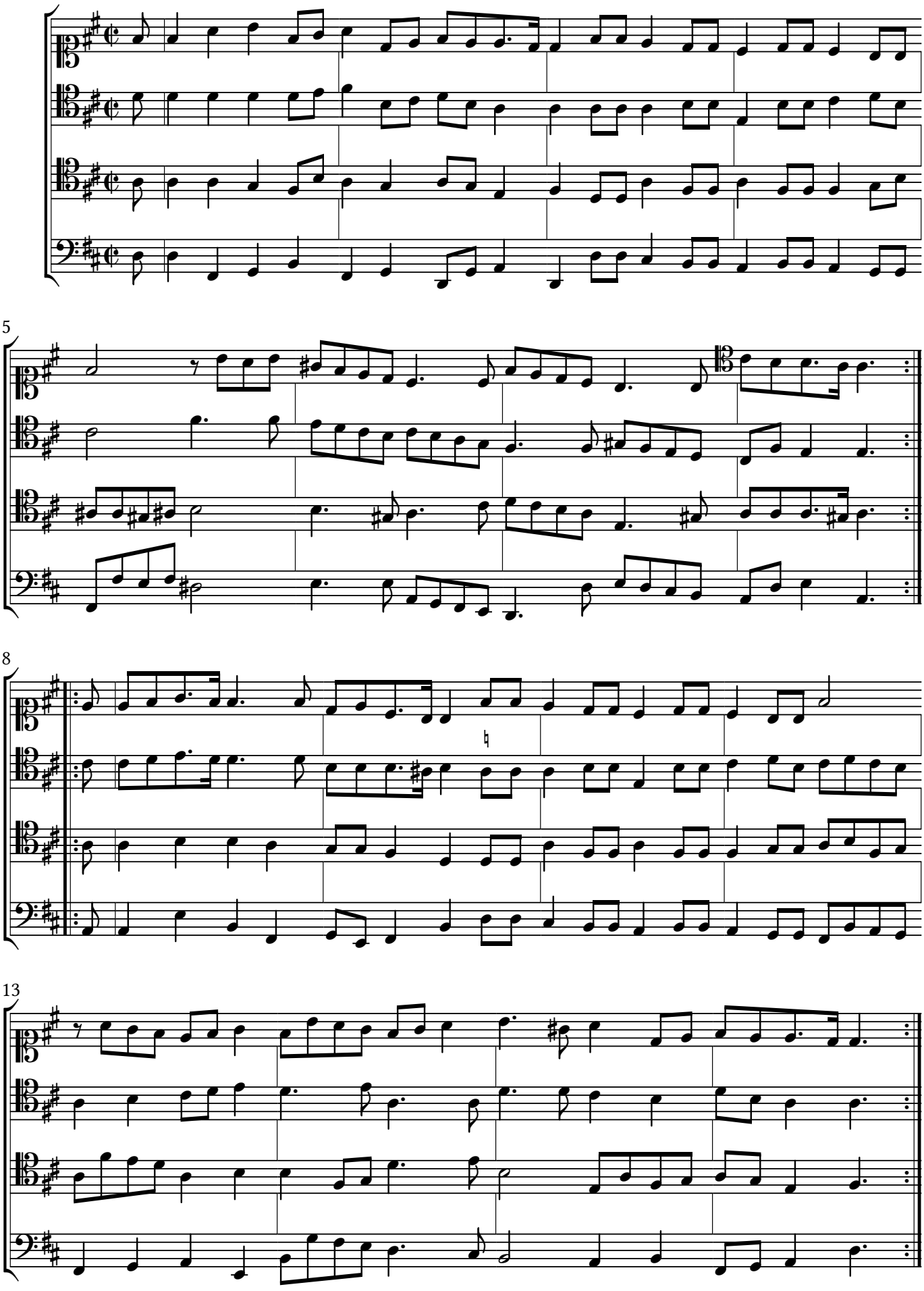
18. Allemand



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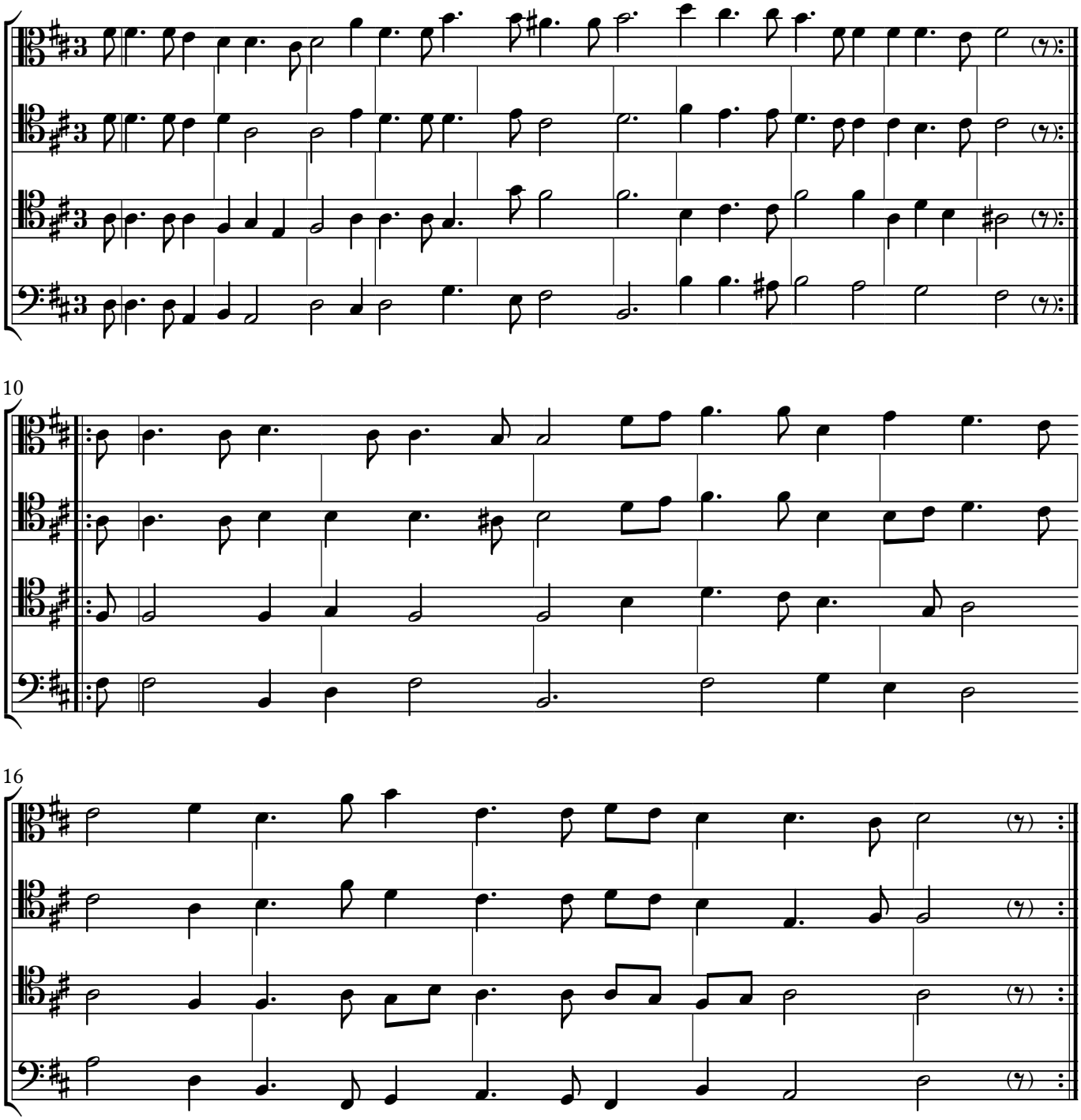
19. Courant



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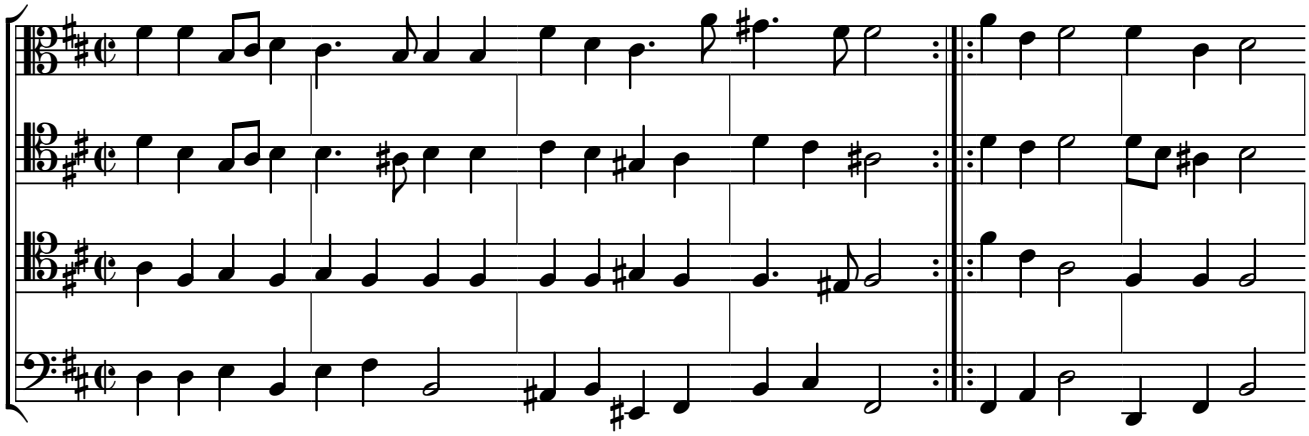
20. Aria



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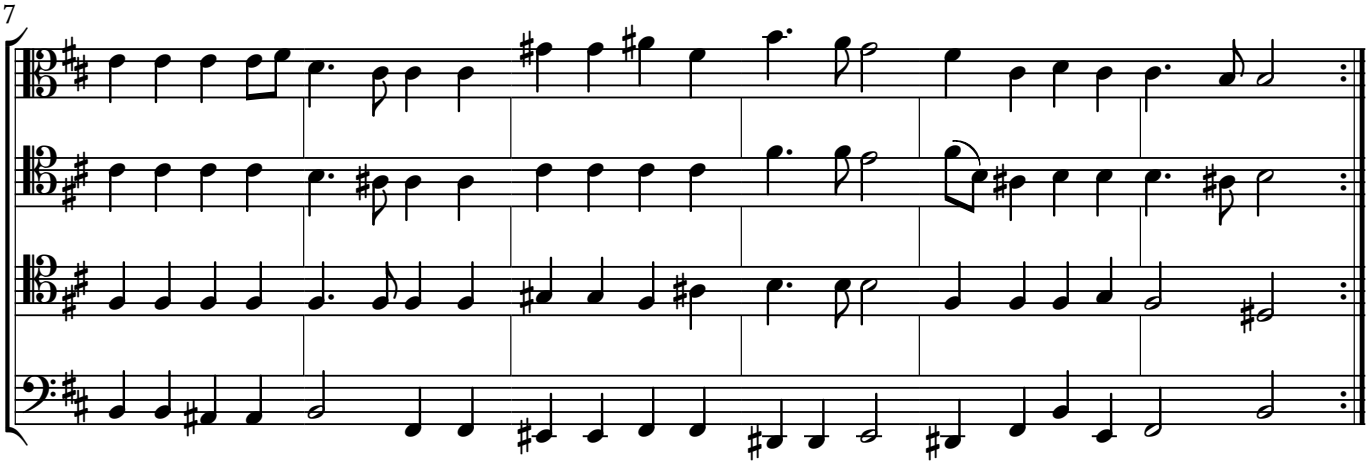

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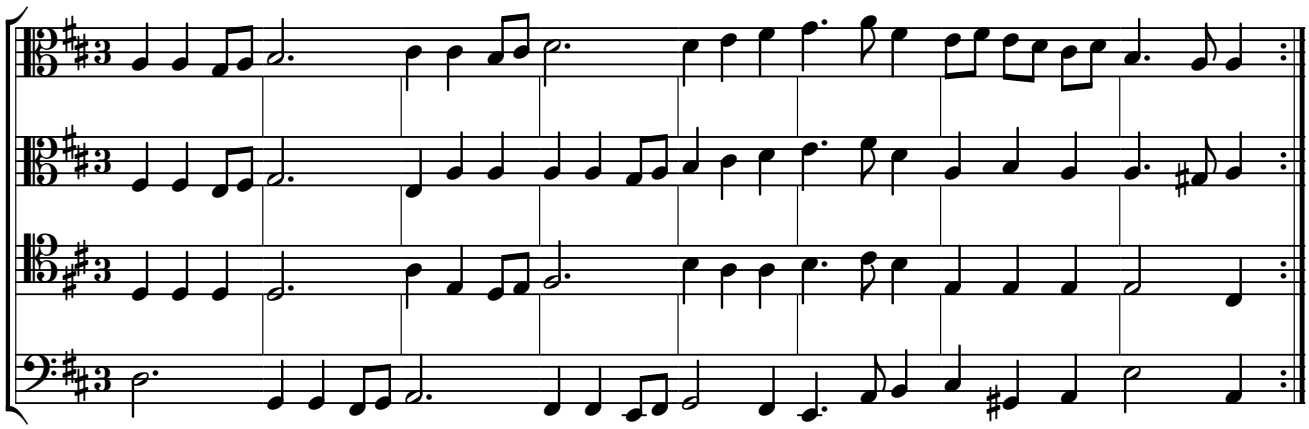

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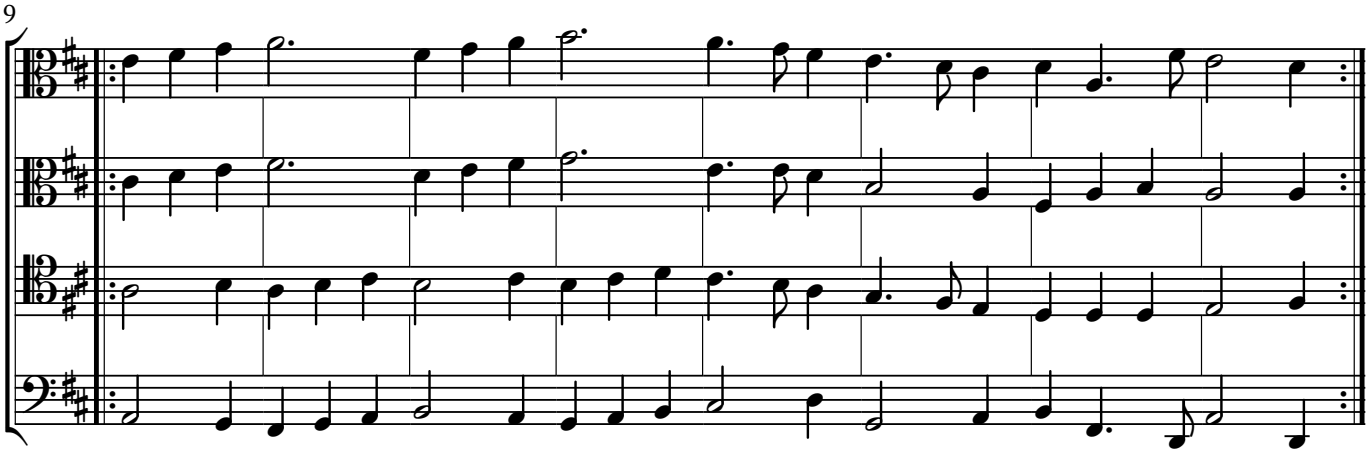

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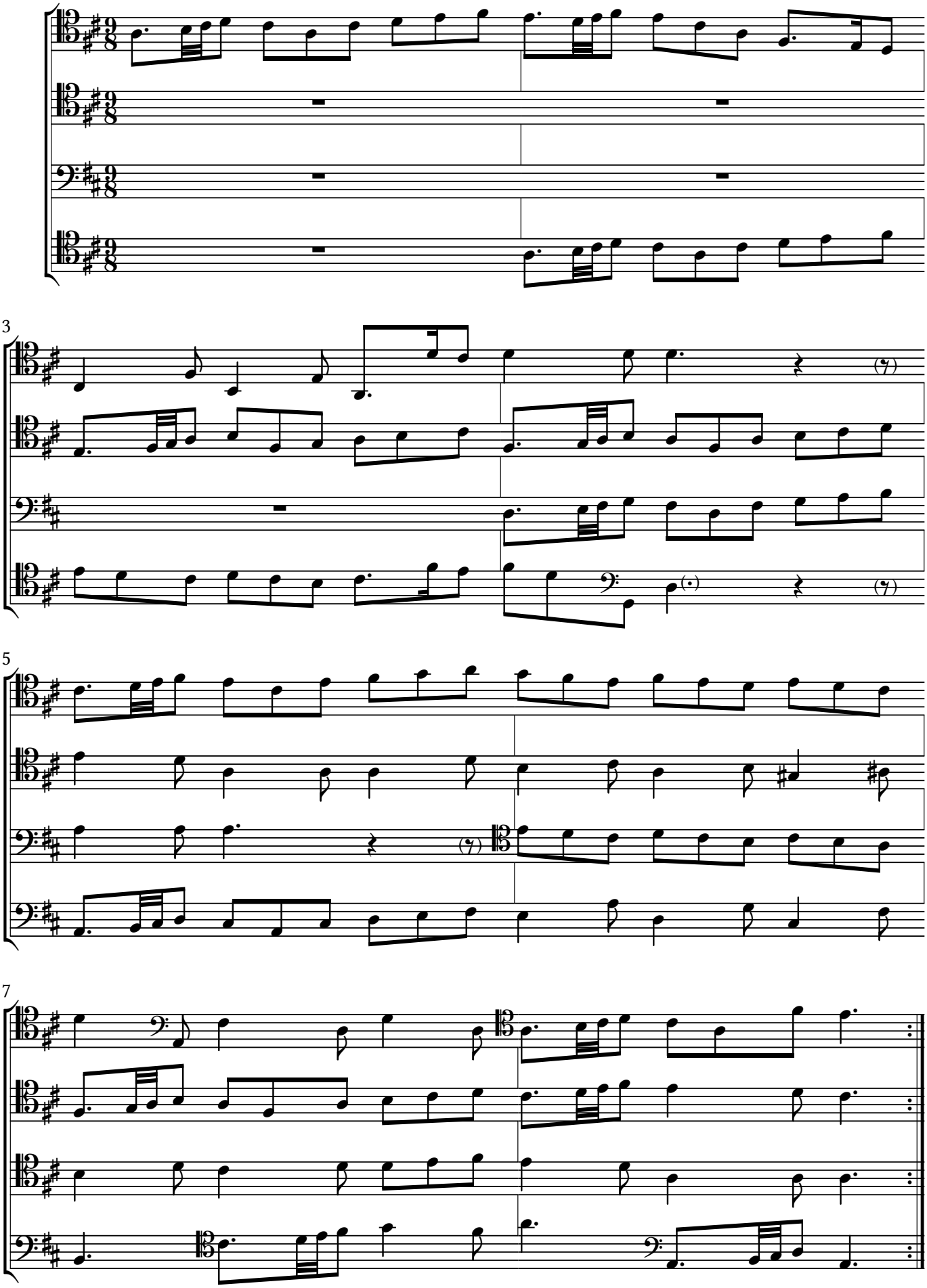
22. Gique



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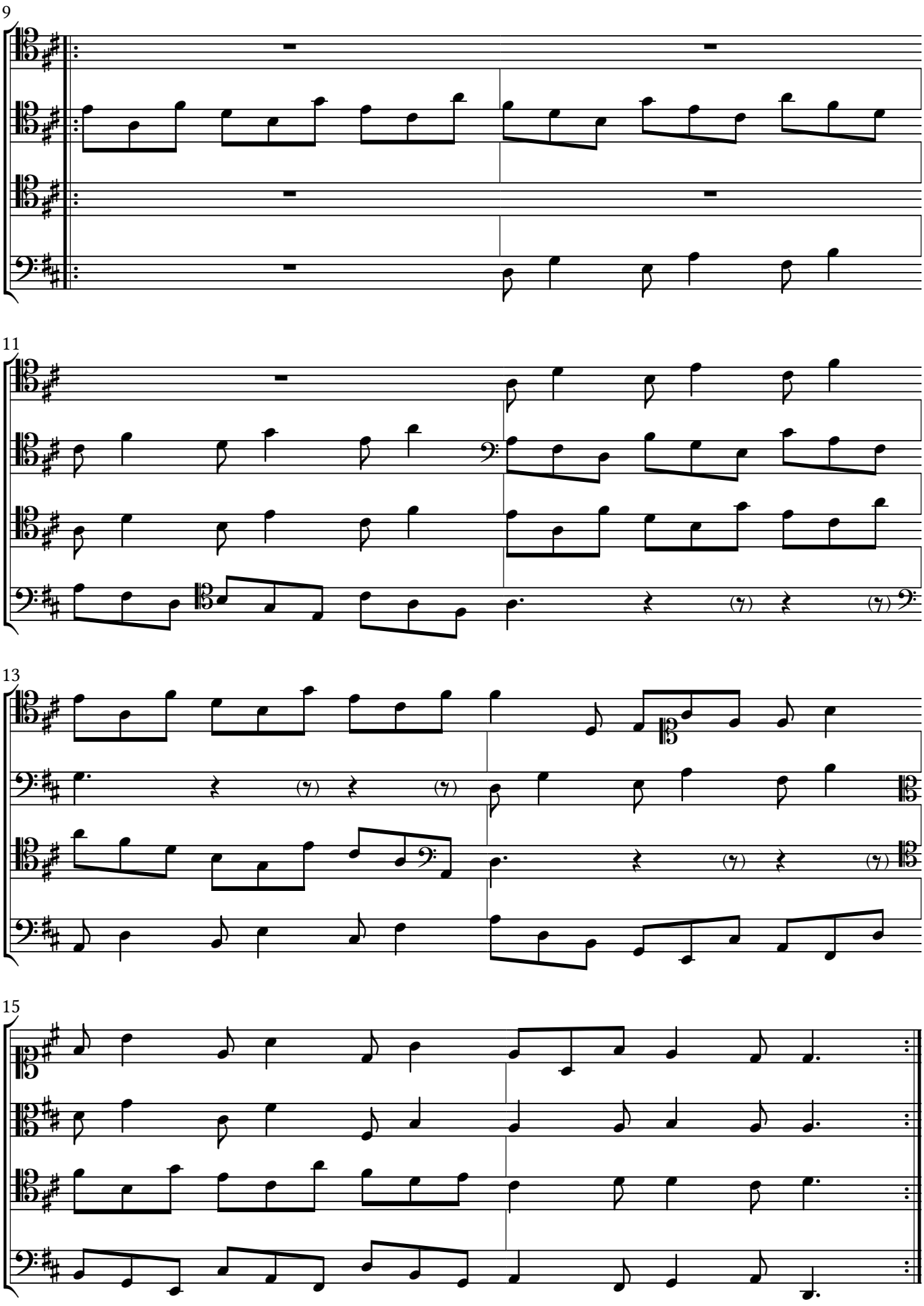

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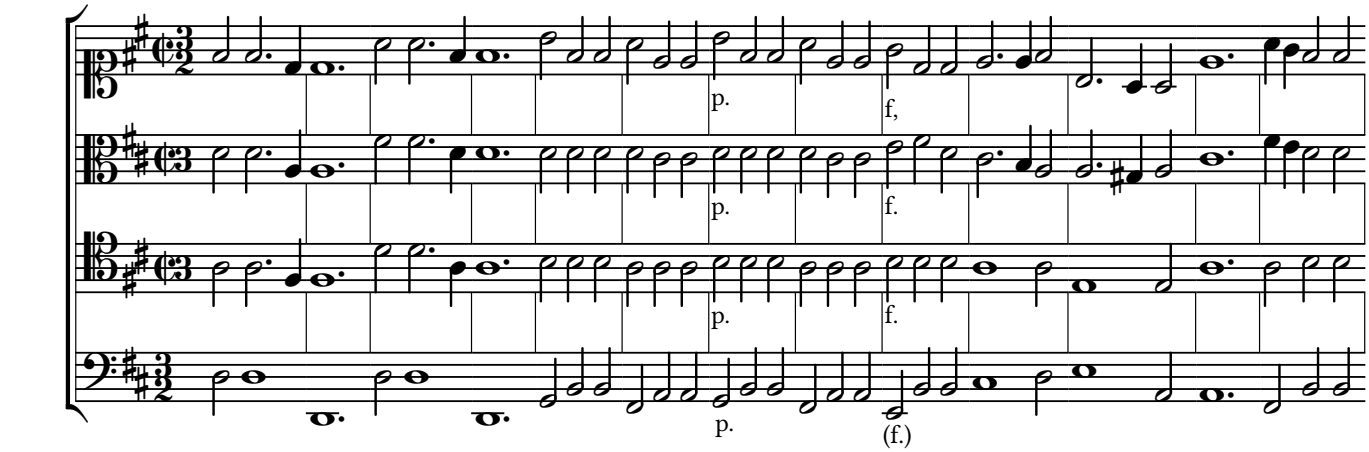
Suite 3

in D major

23. Sonata



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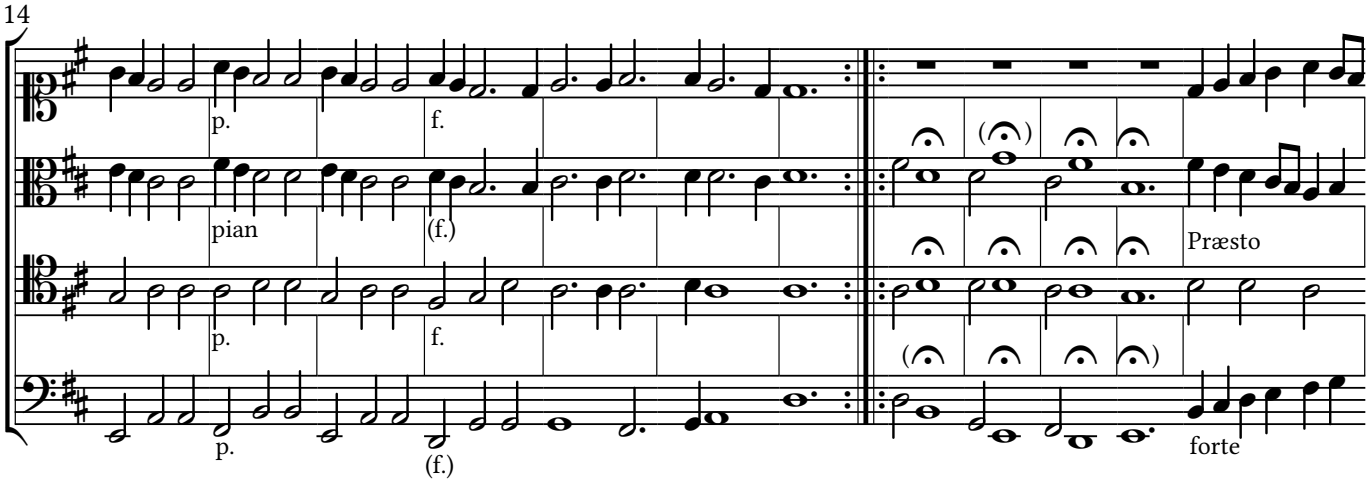

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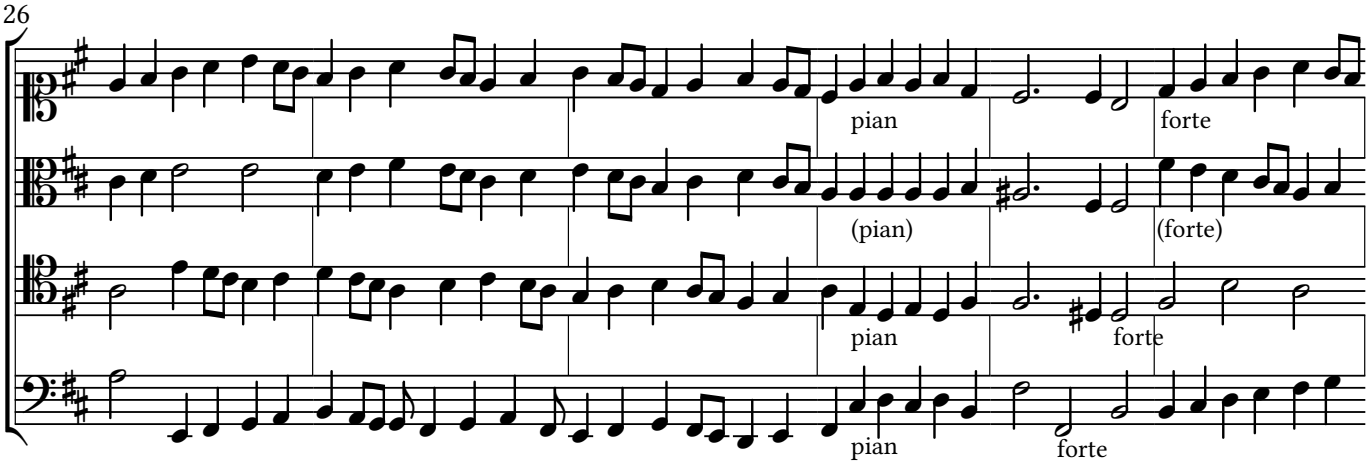

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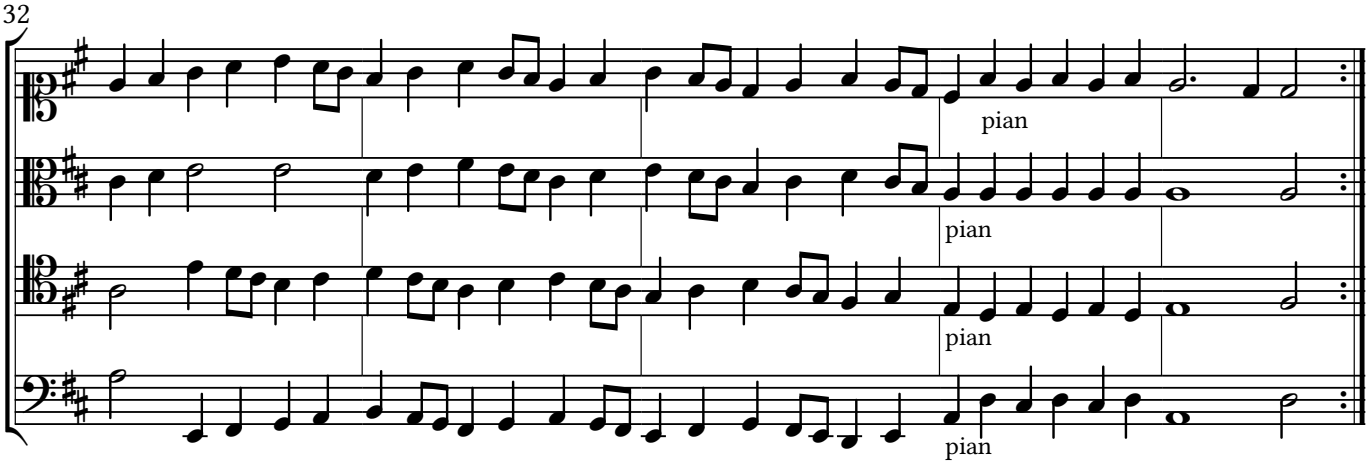

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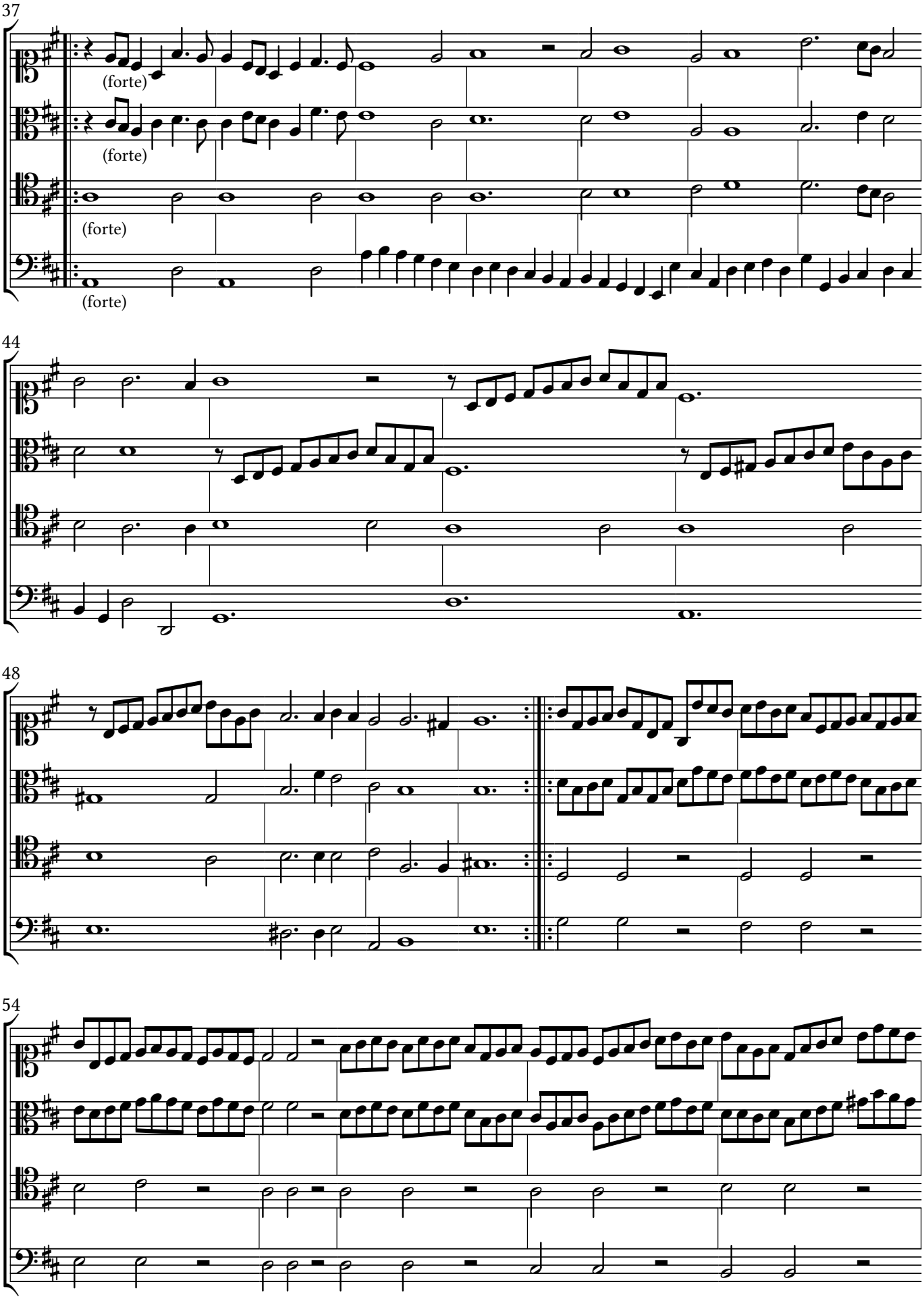

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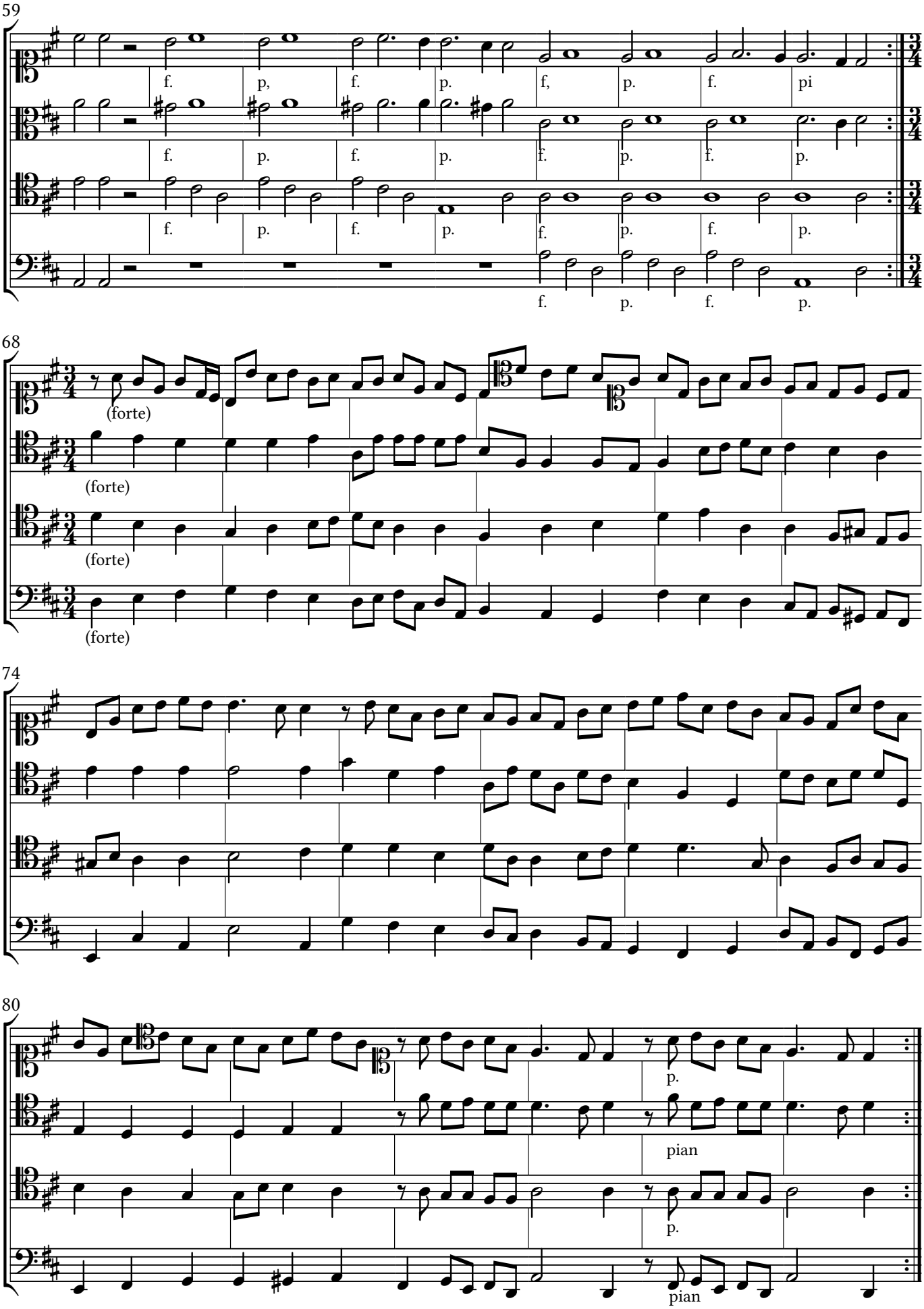

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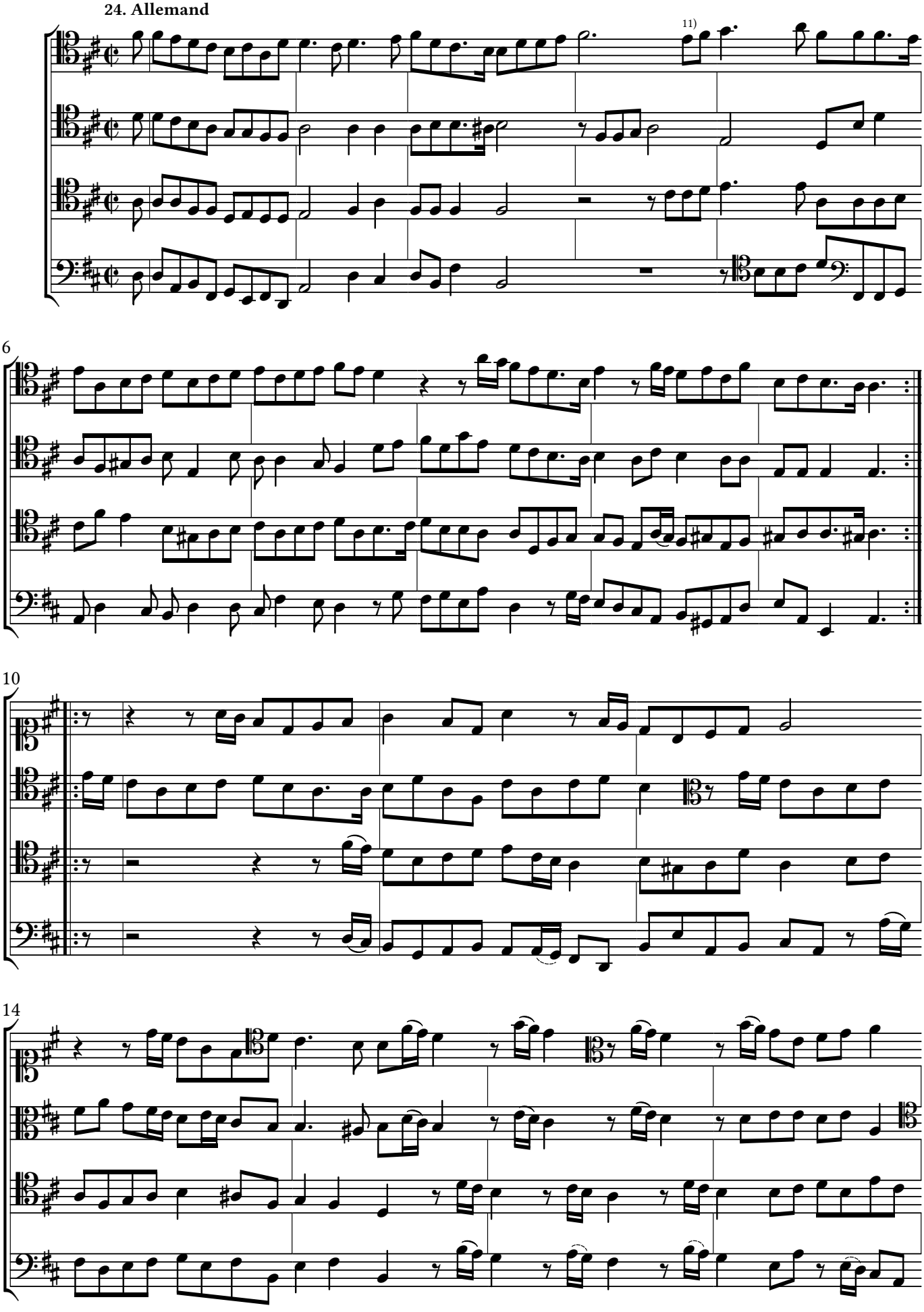
24. Allemand



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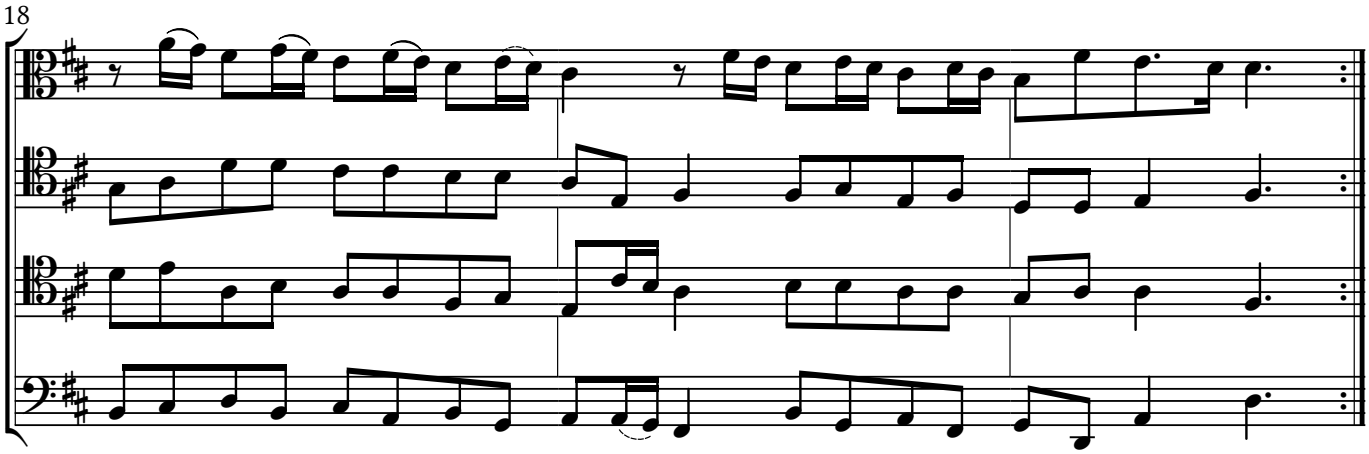

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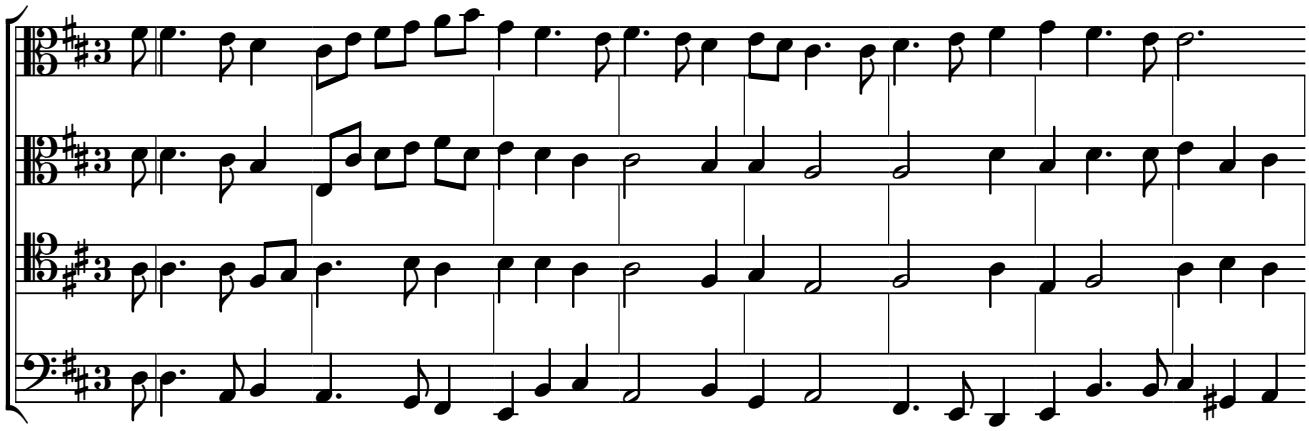

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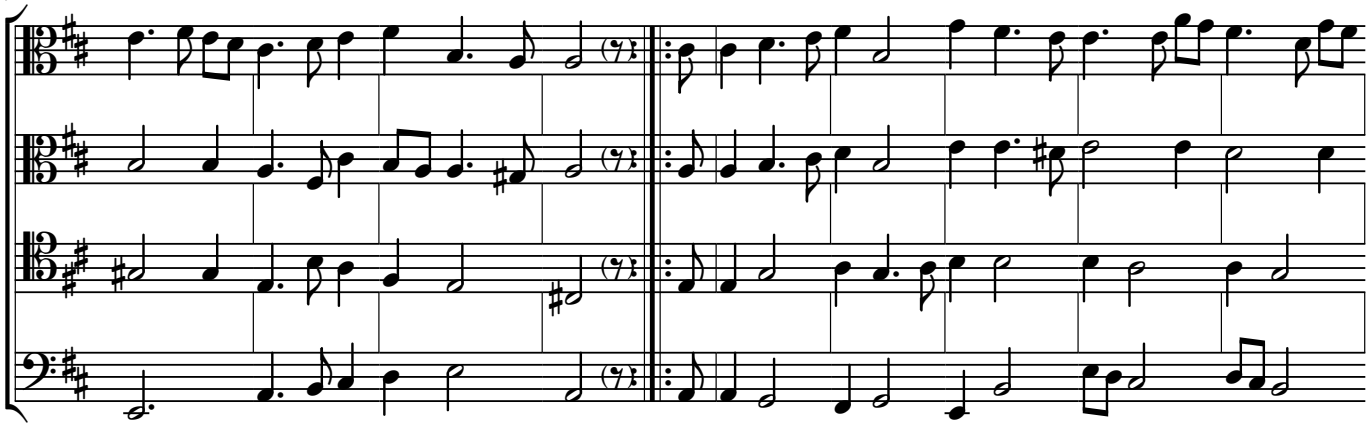

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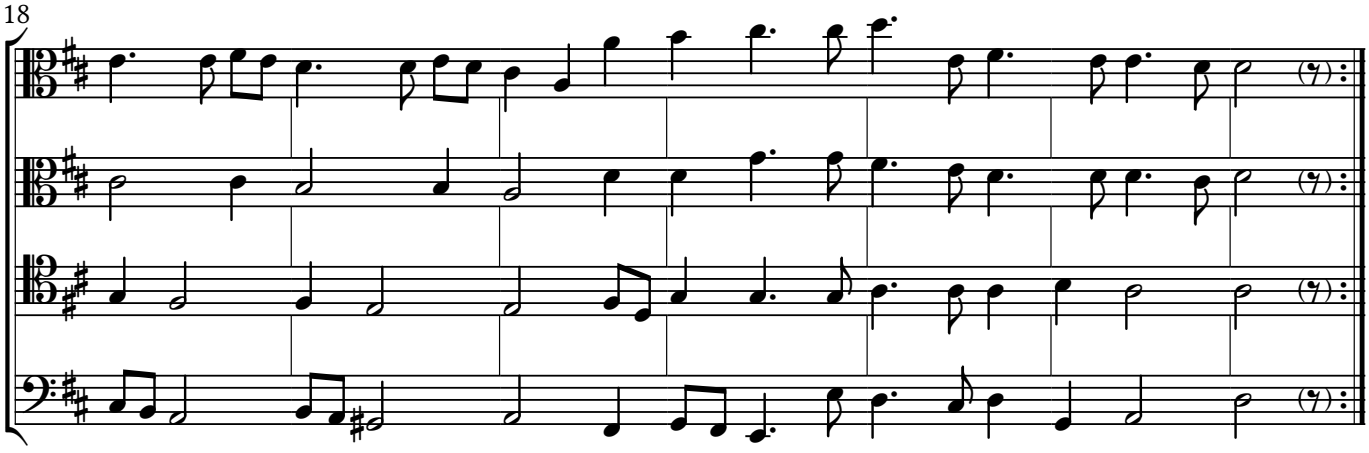

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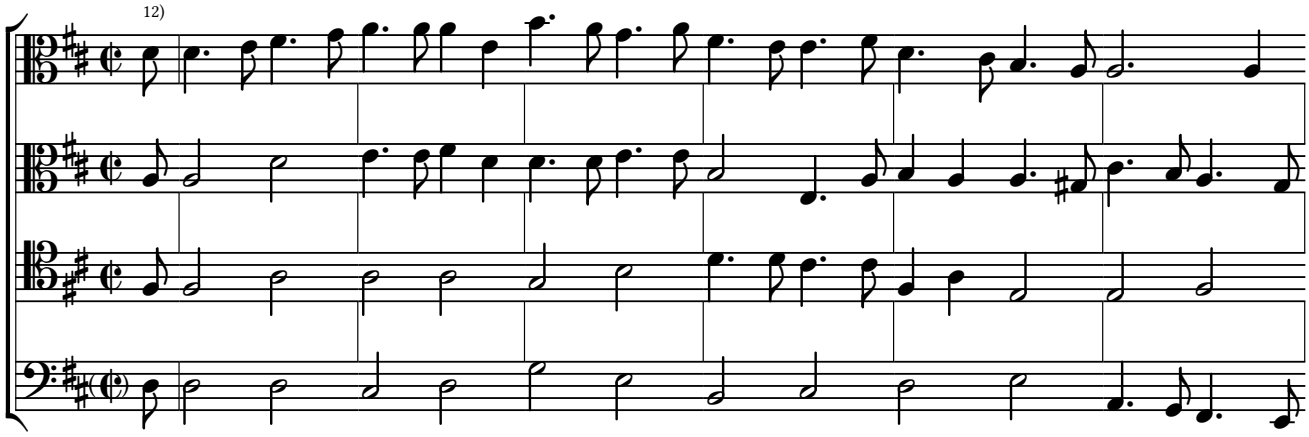
26. Bransle

12)



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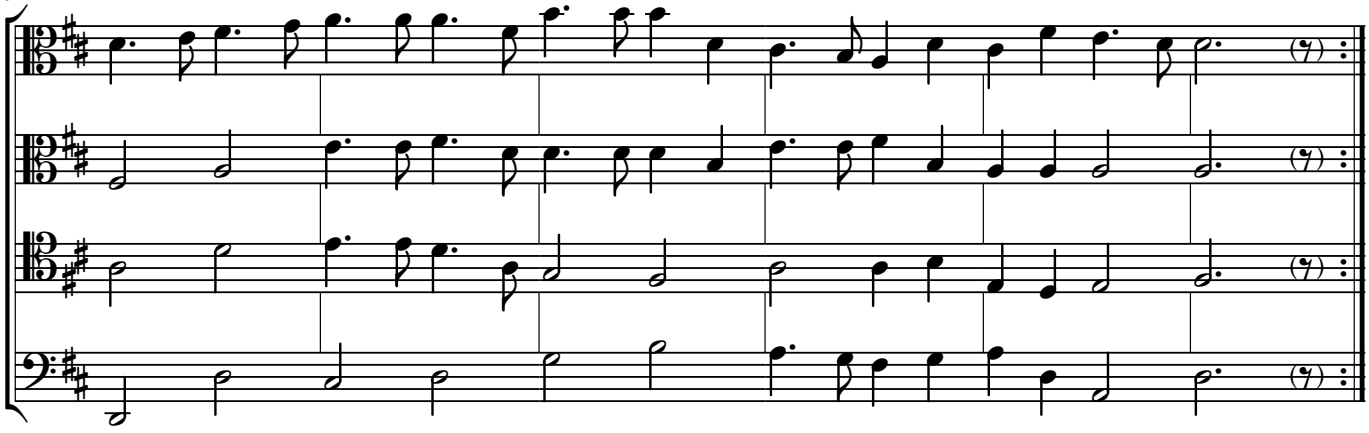

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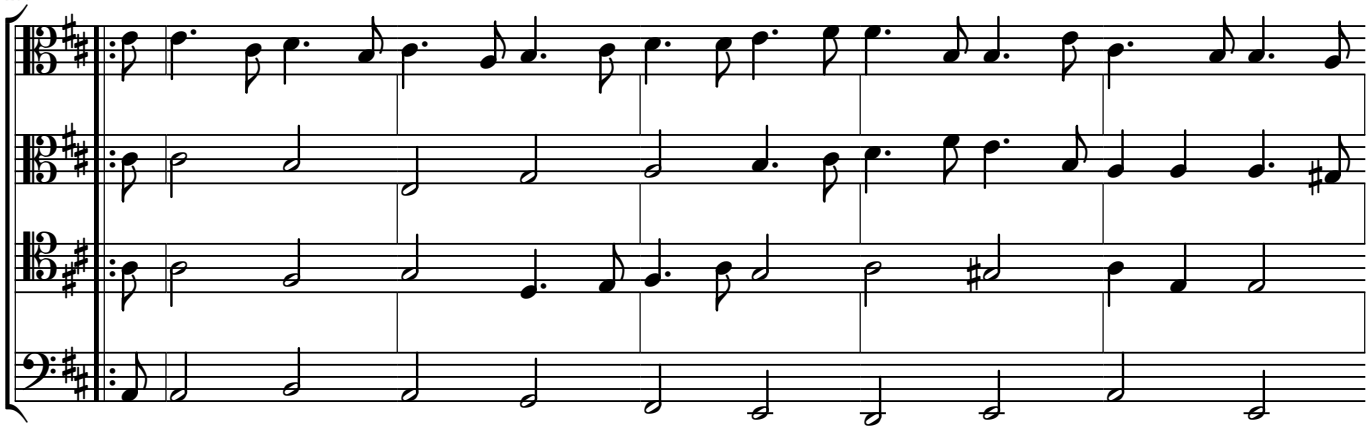

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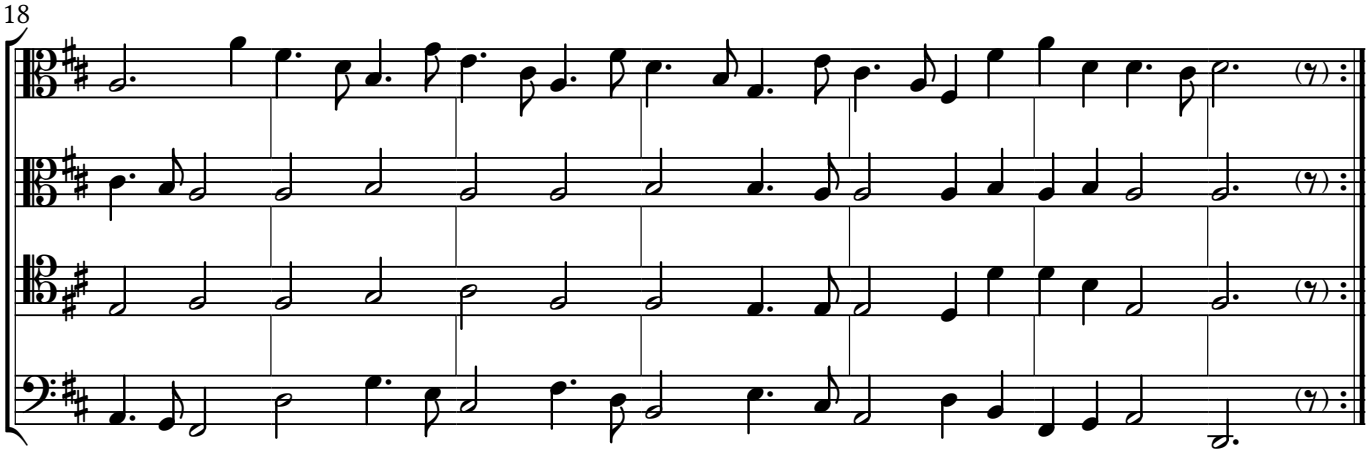

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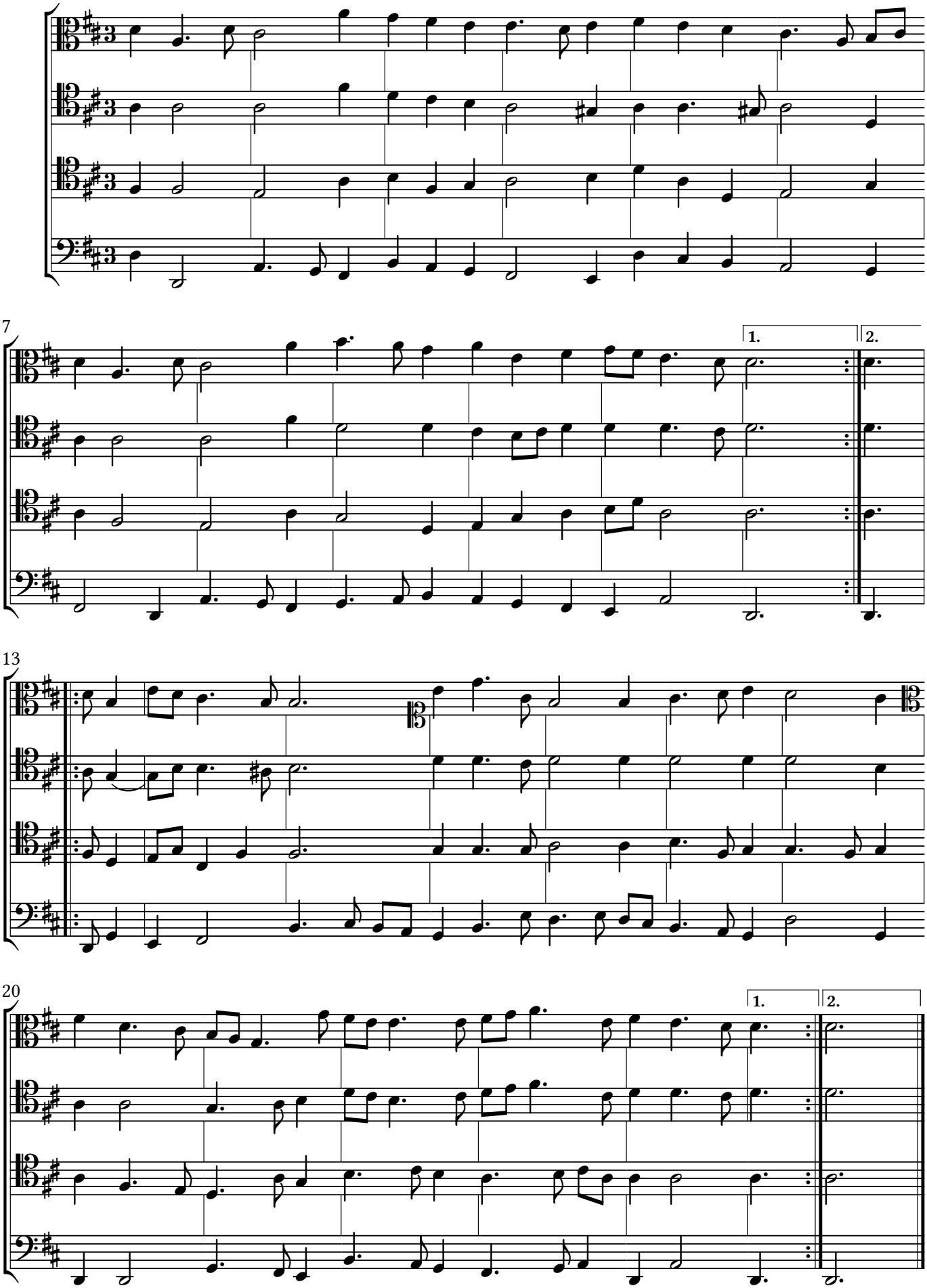
27. Amener



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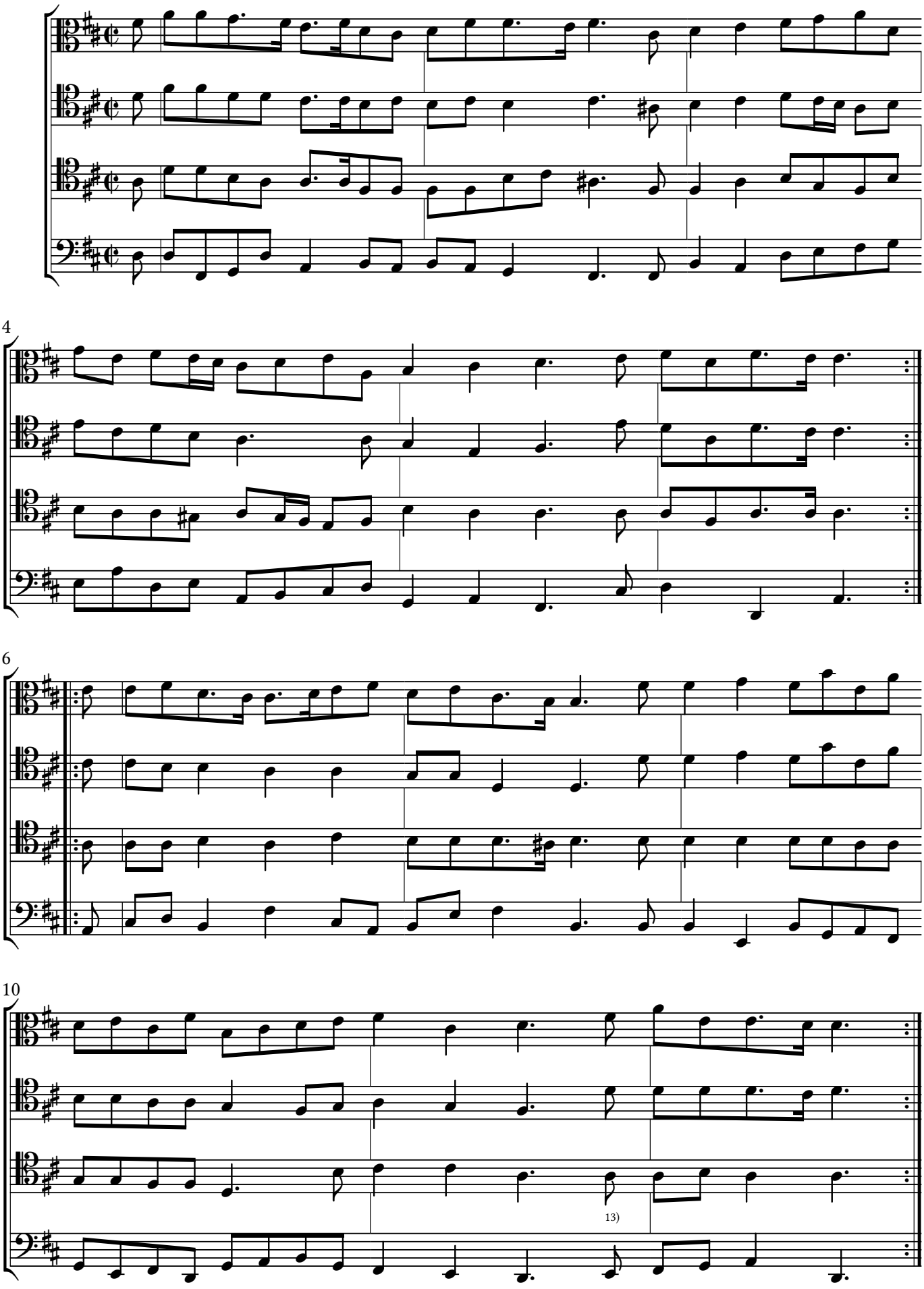
28. Ballo



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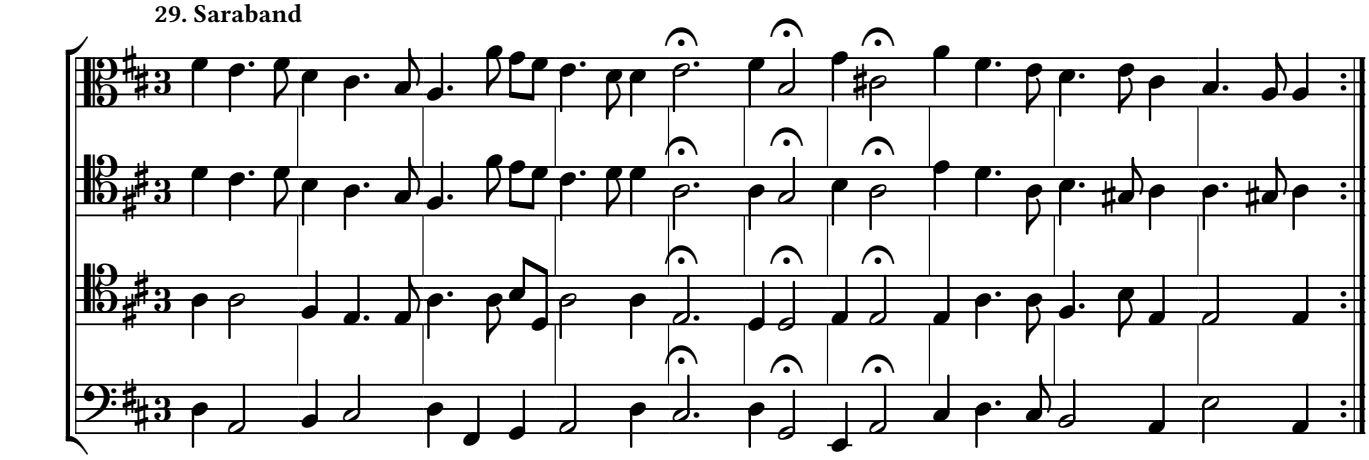
29. Saraband



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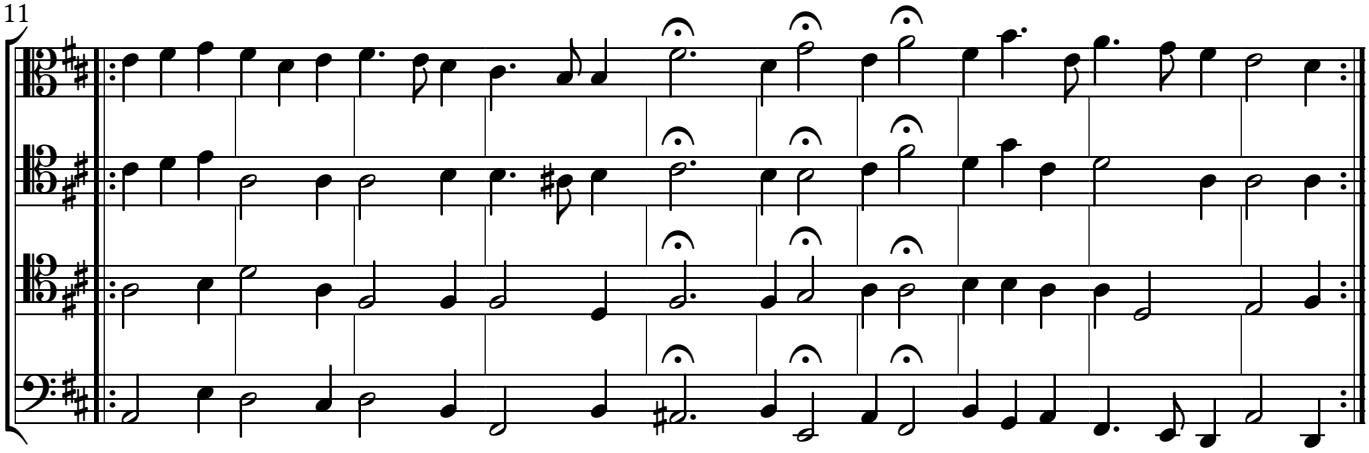
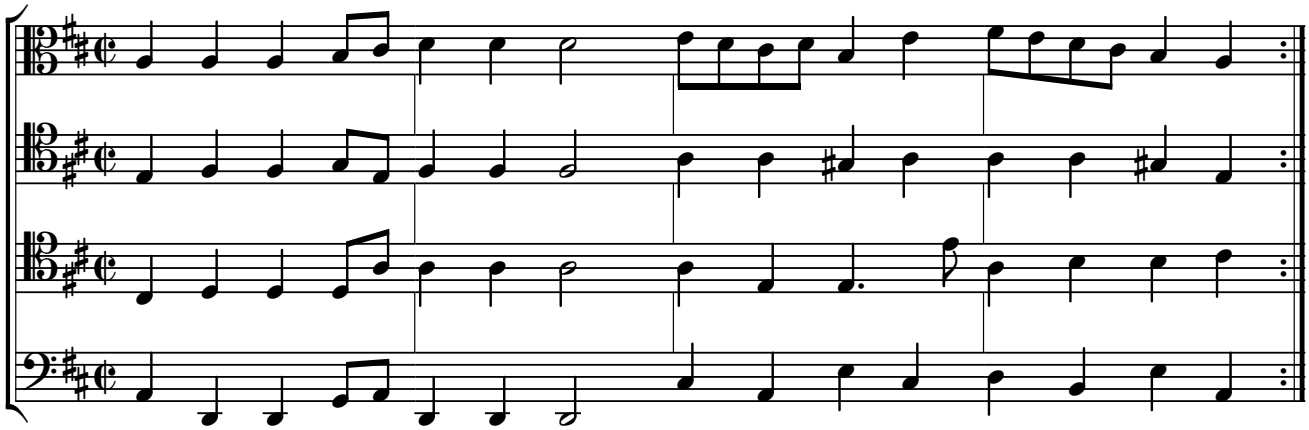


30. Gavott



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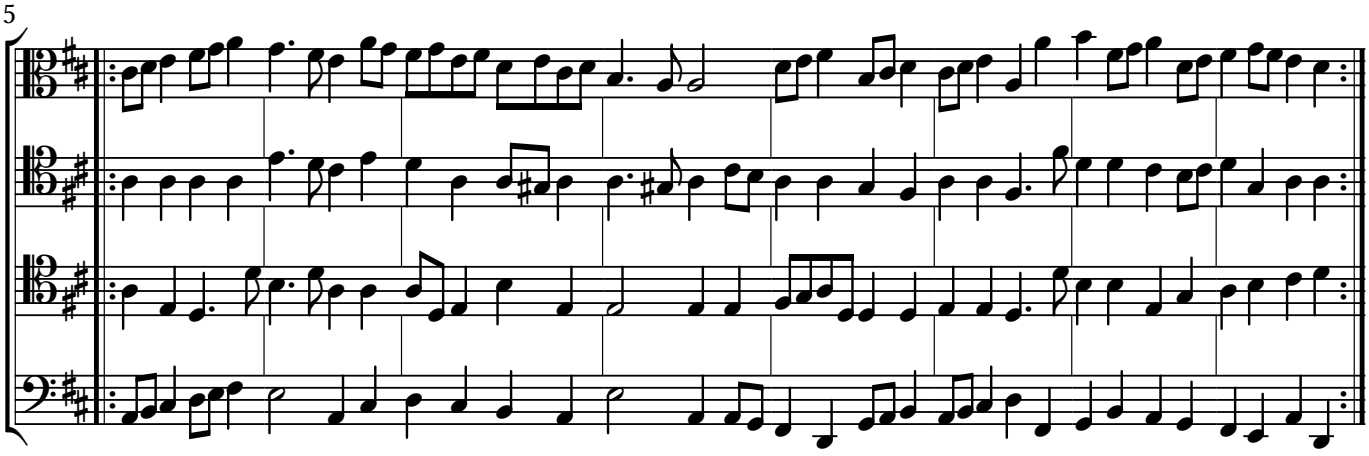

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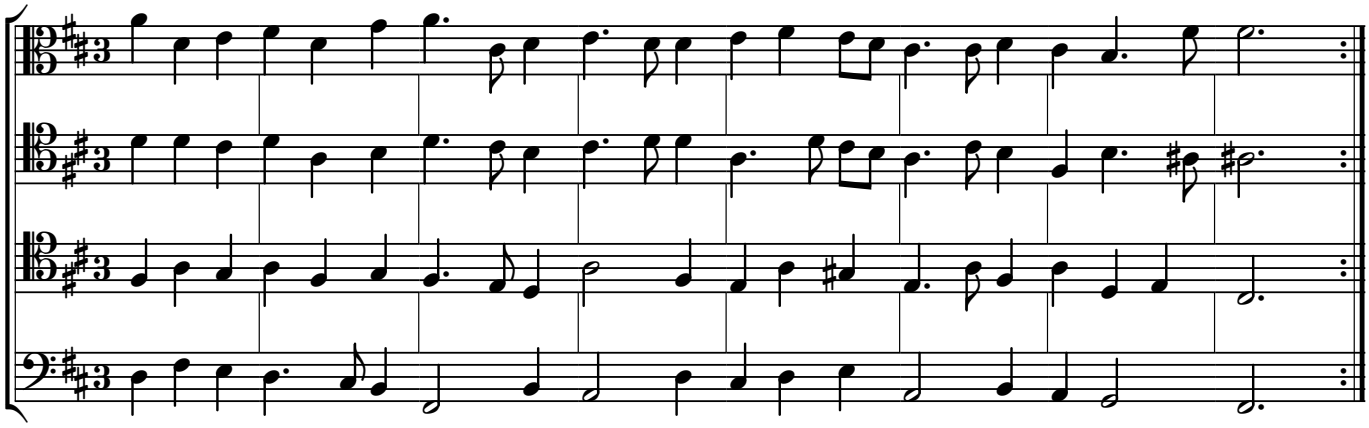
31. Saraband



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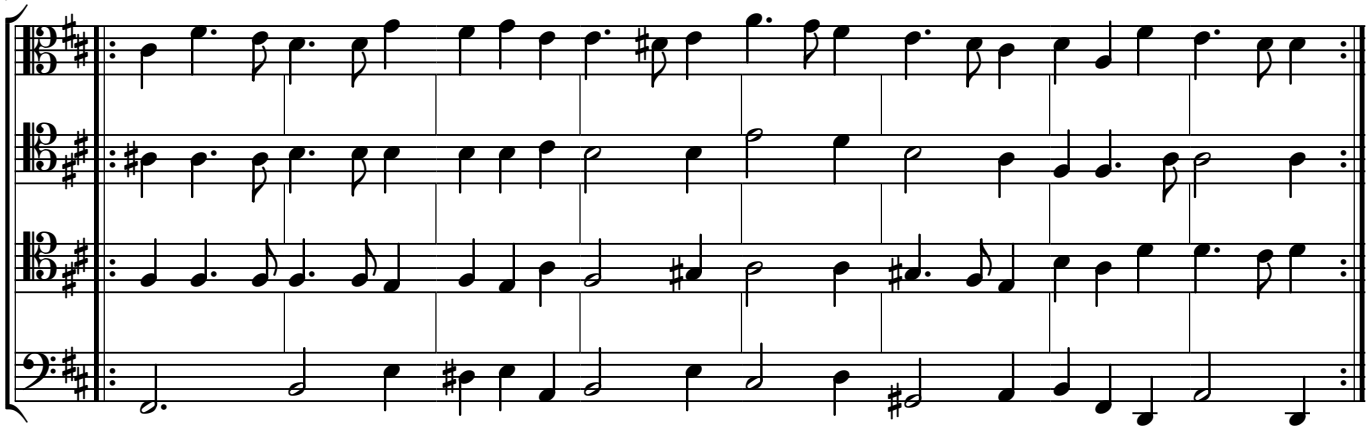

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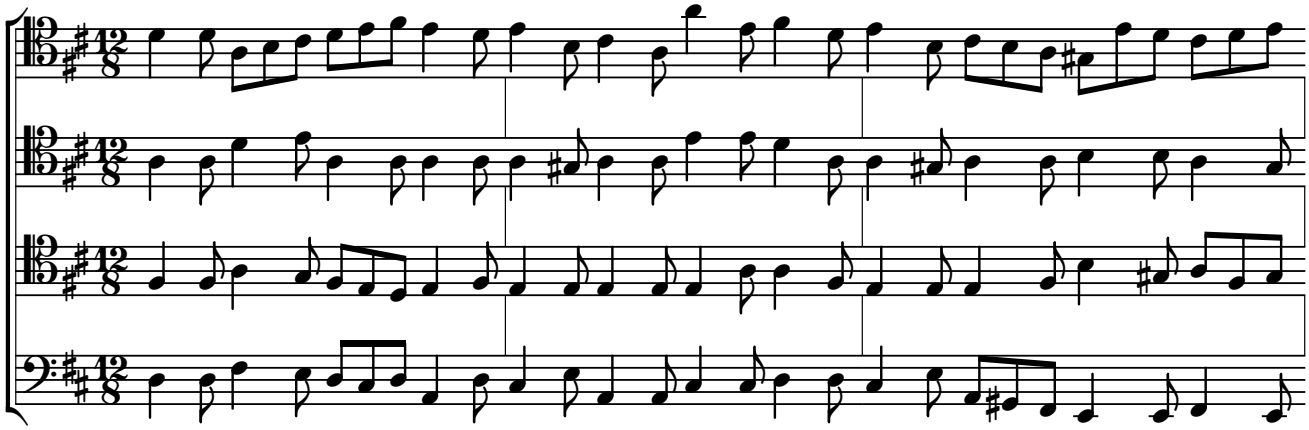

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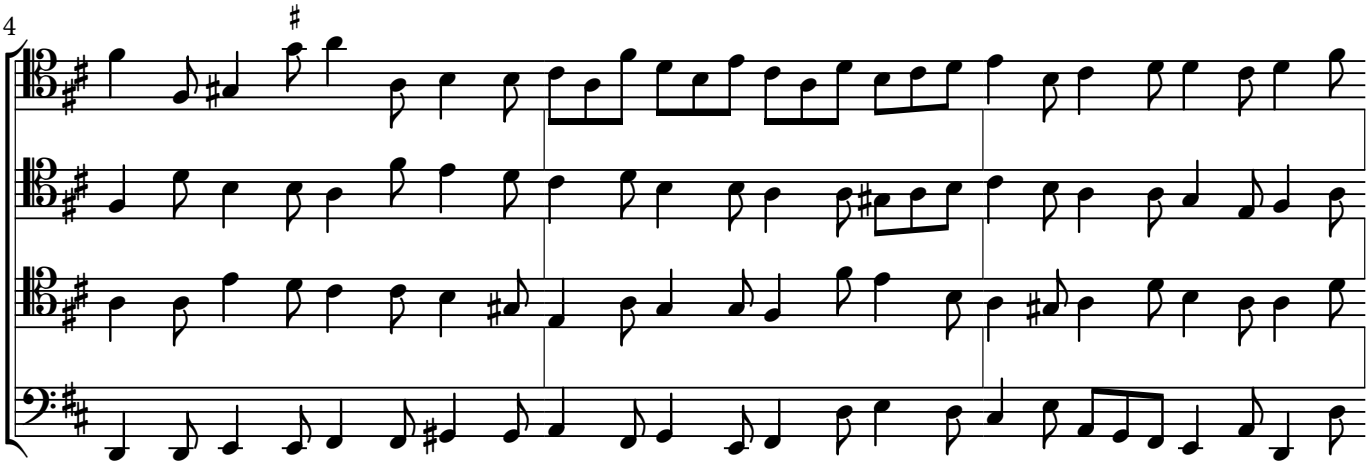

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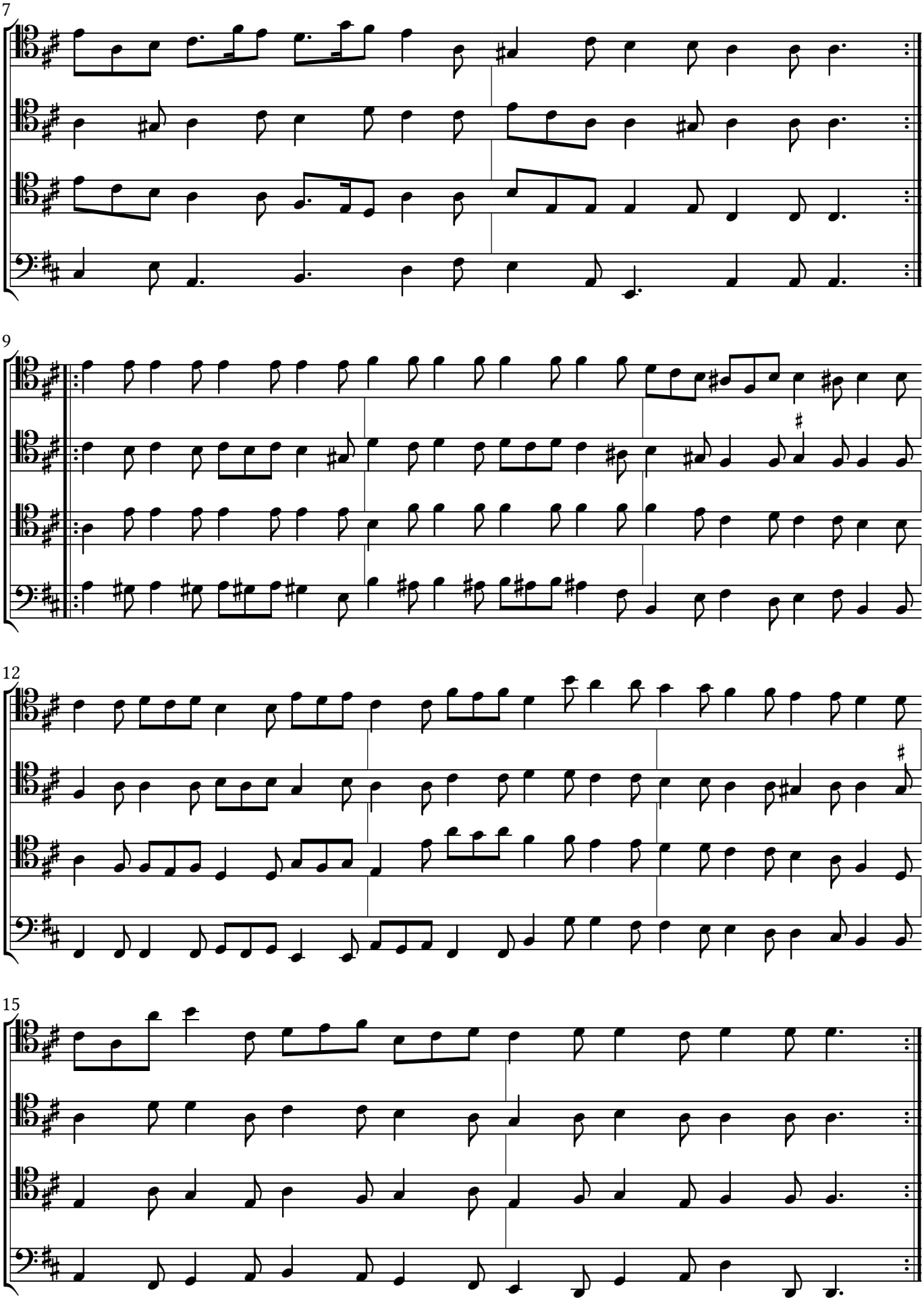

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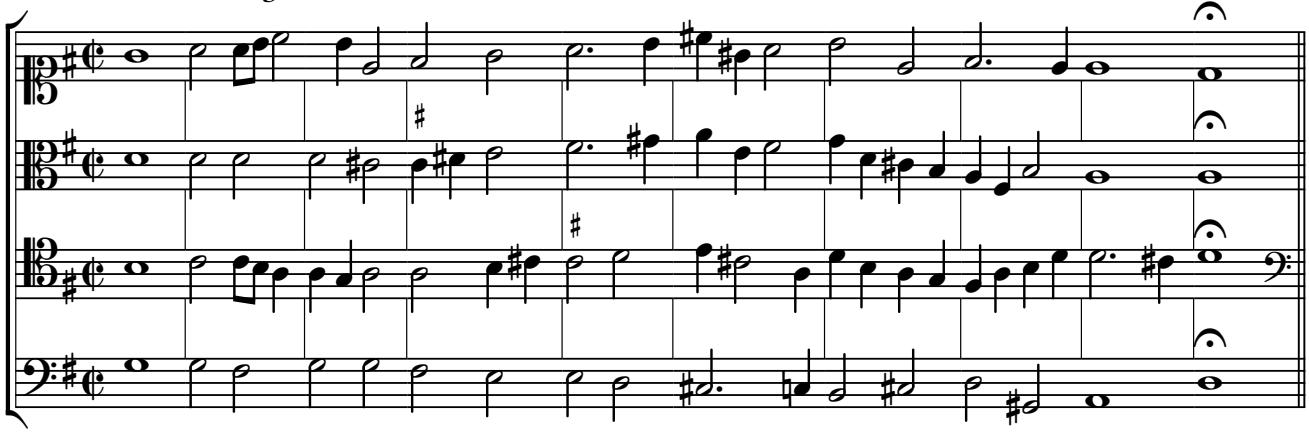
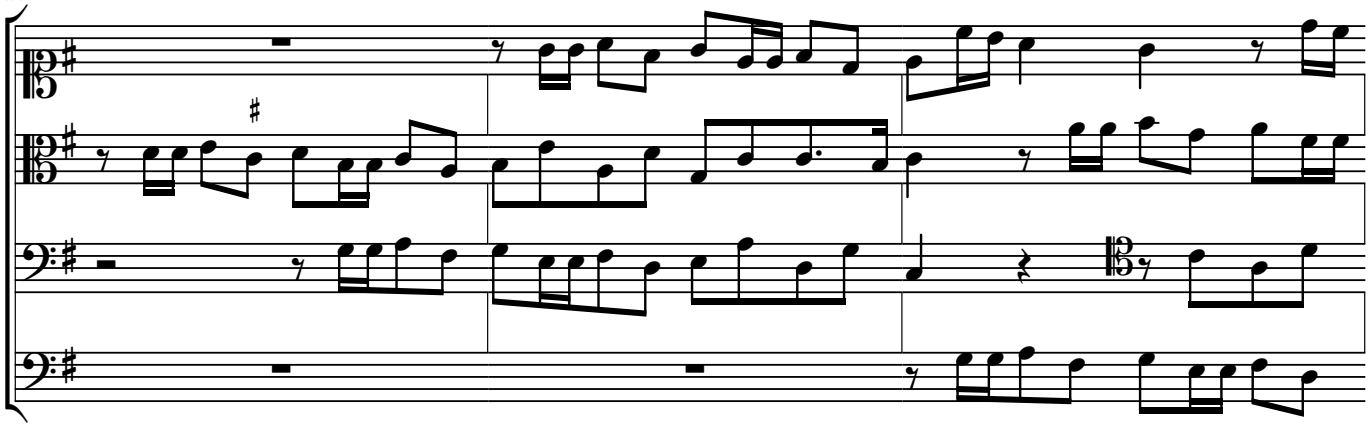
Suite 4

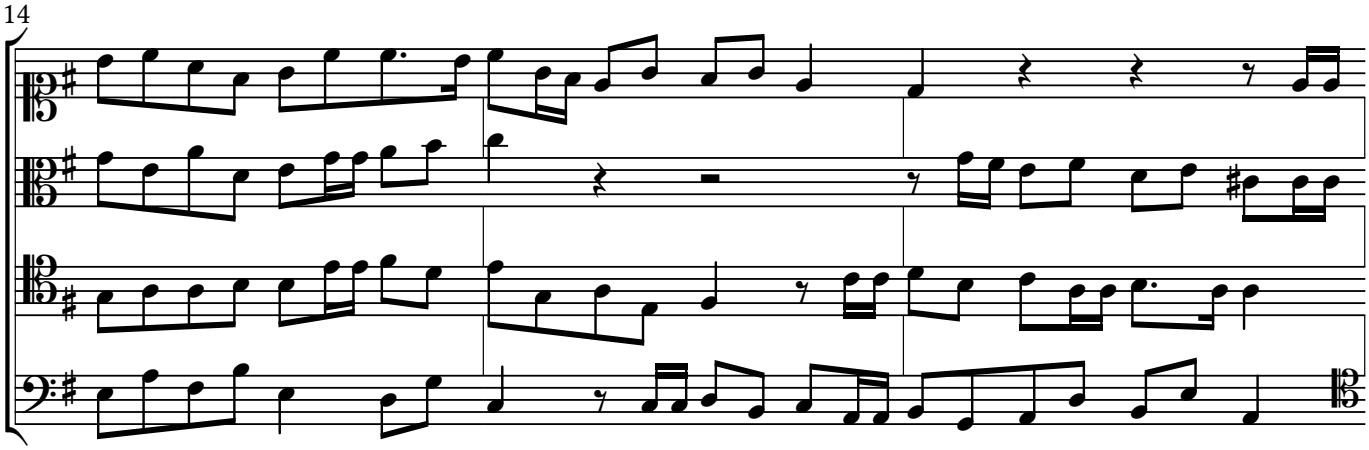
in G major

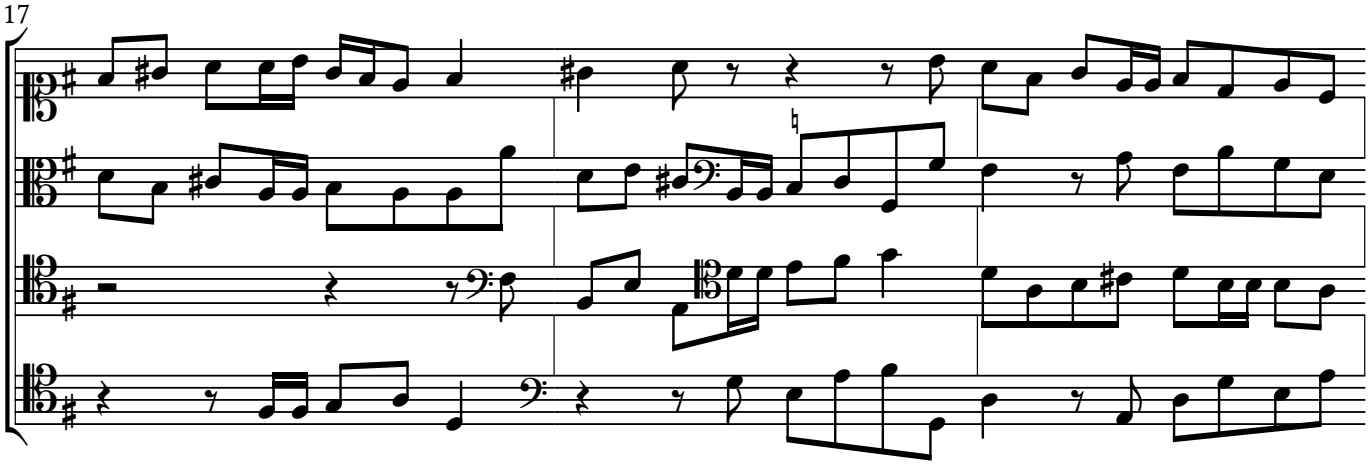
33. Sonatina Adagio



Allegro







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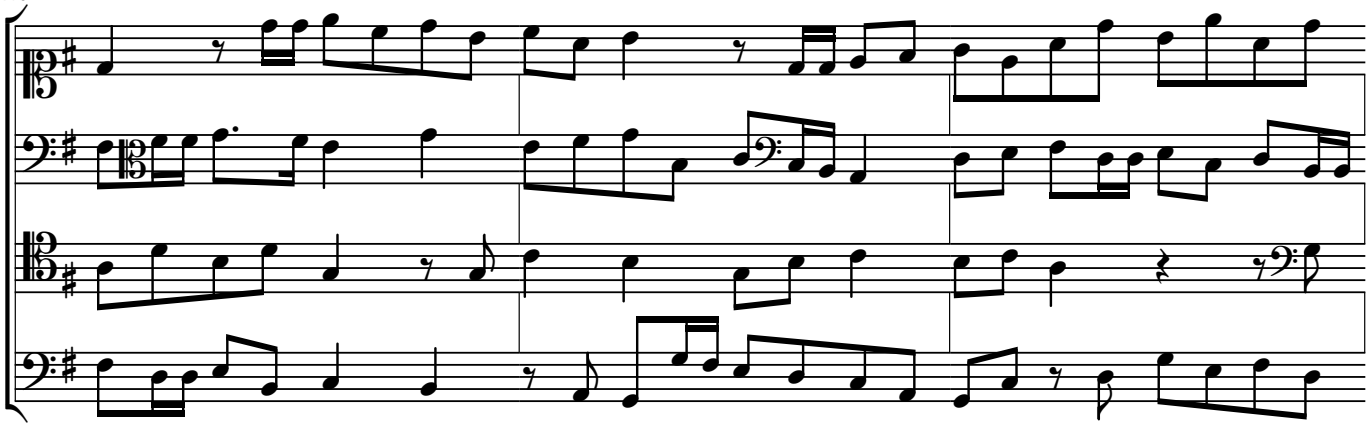

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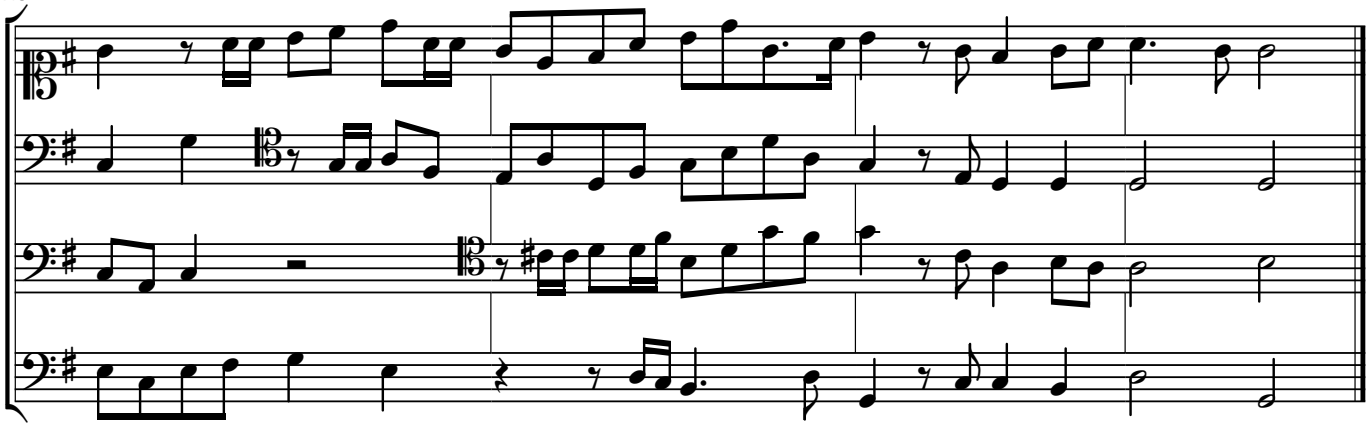
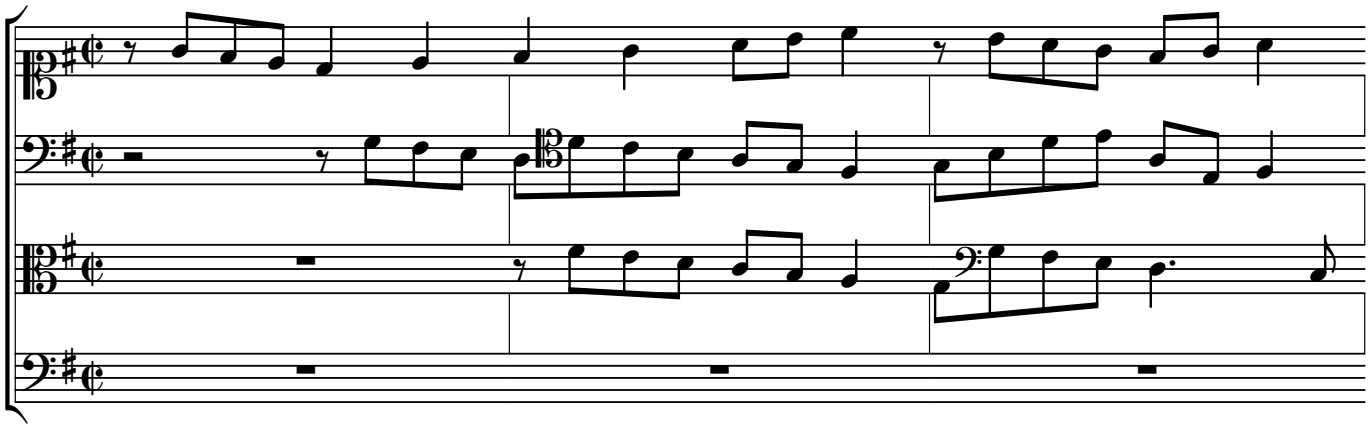
Adagio



34. Allemand



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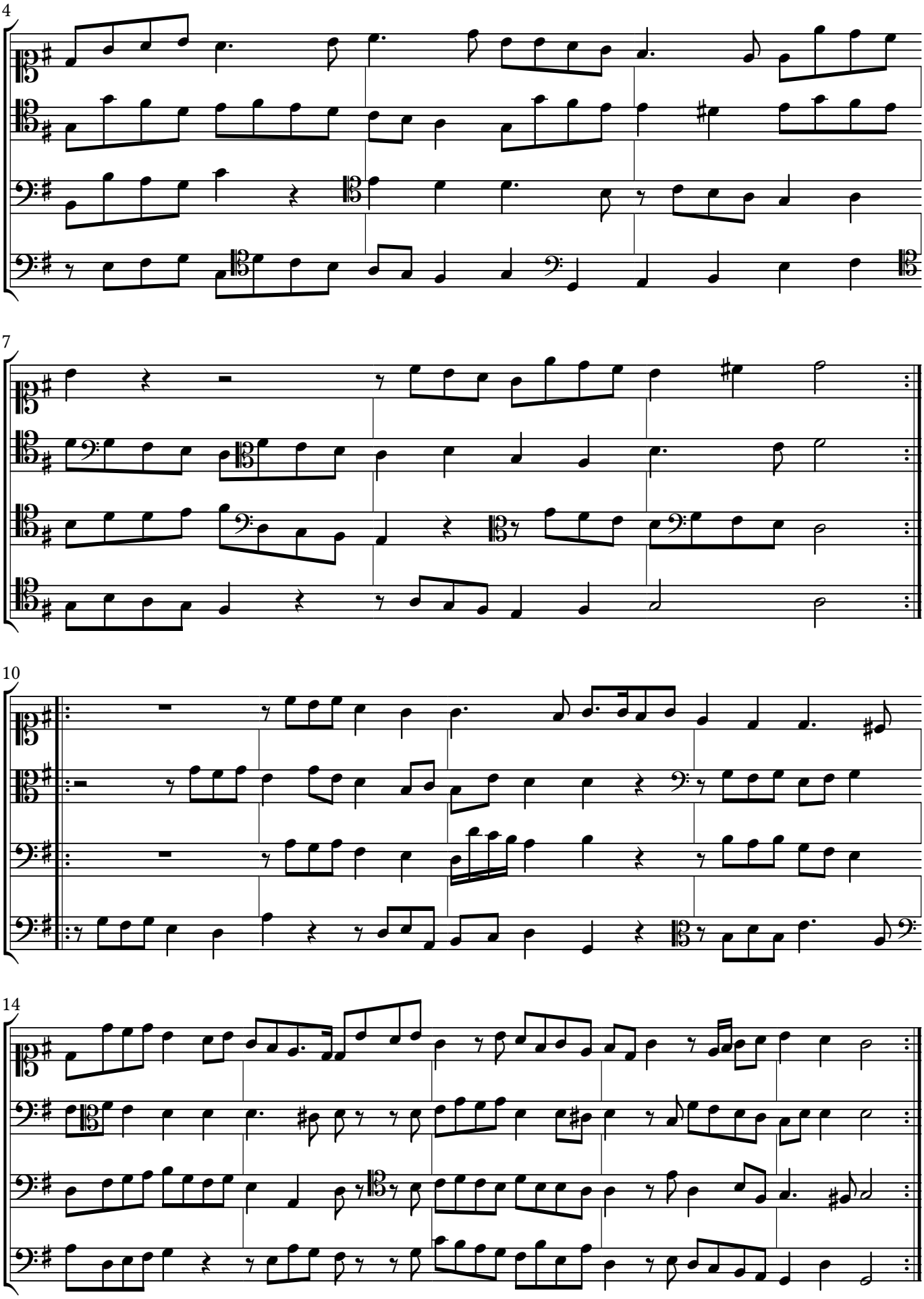

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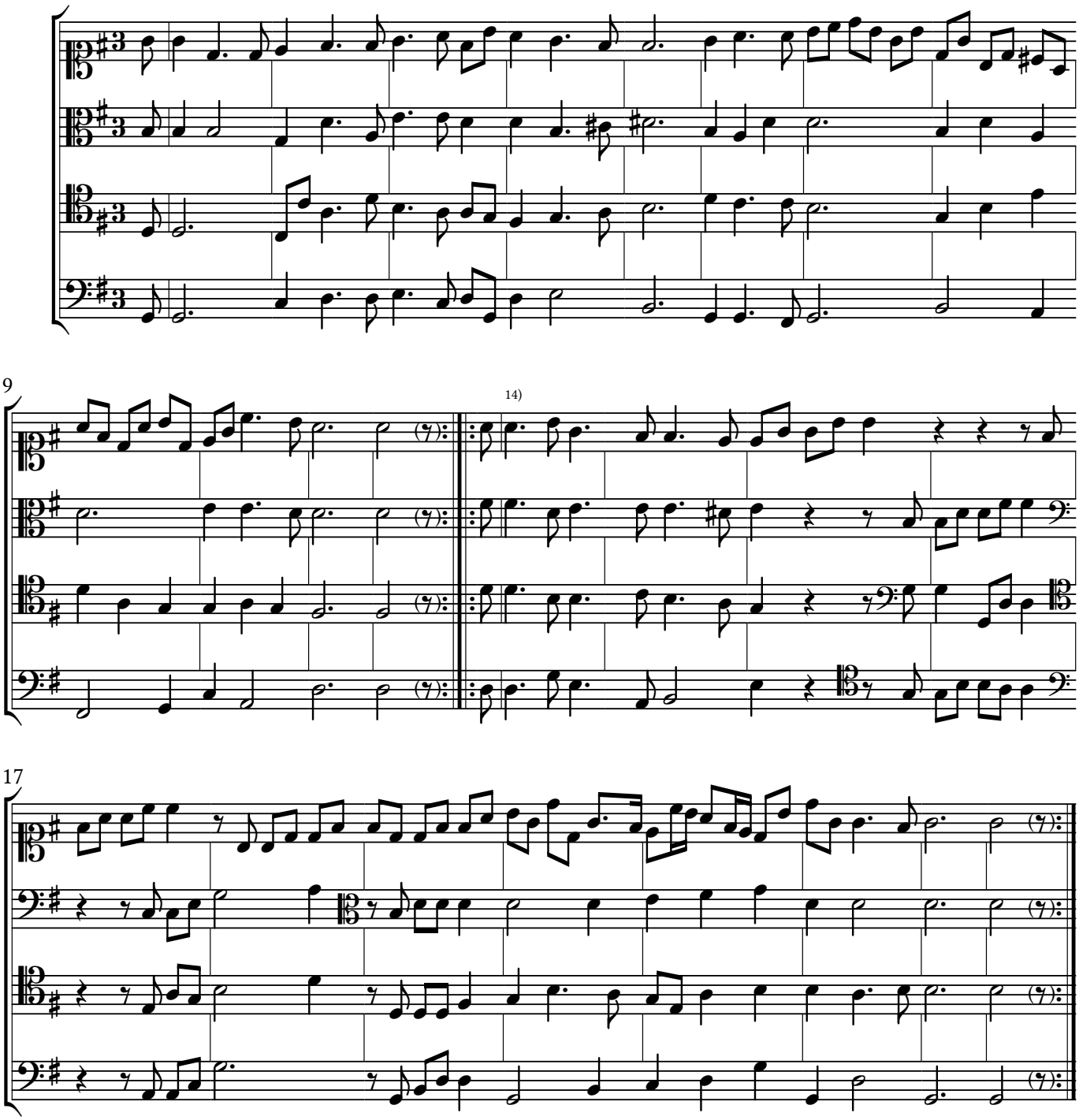
35. Courant



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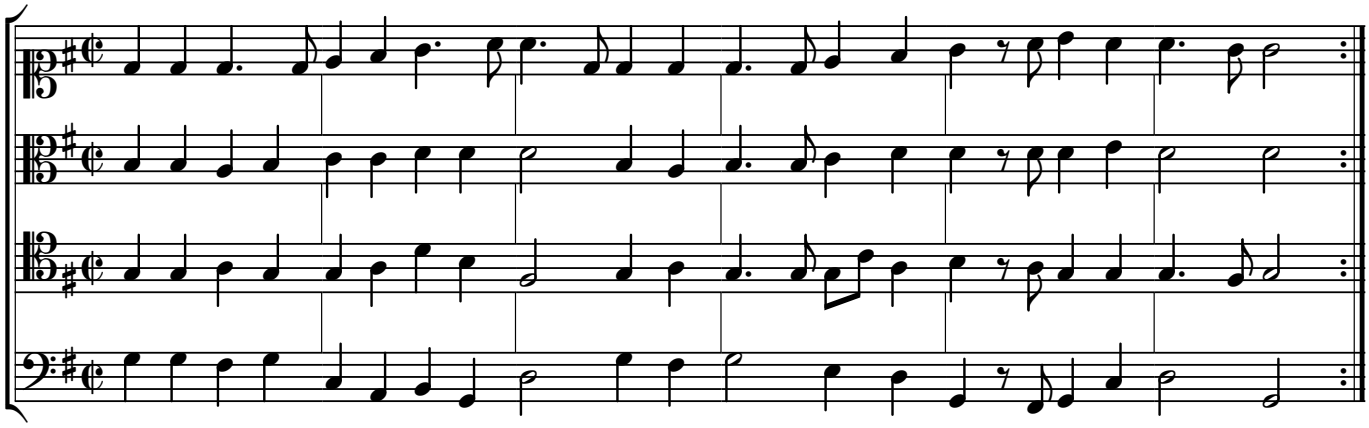
36. Aria



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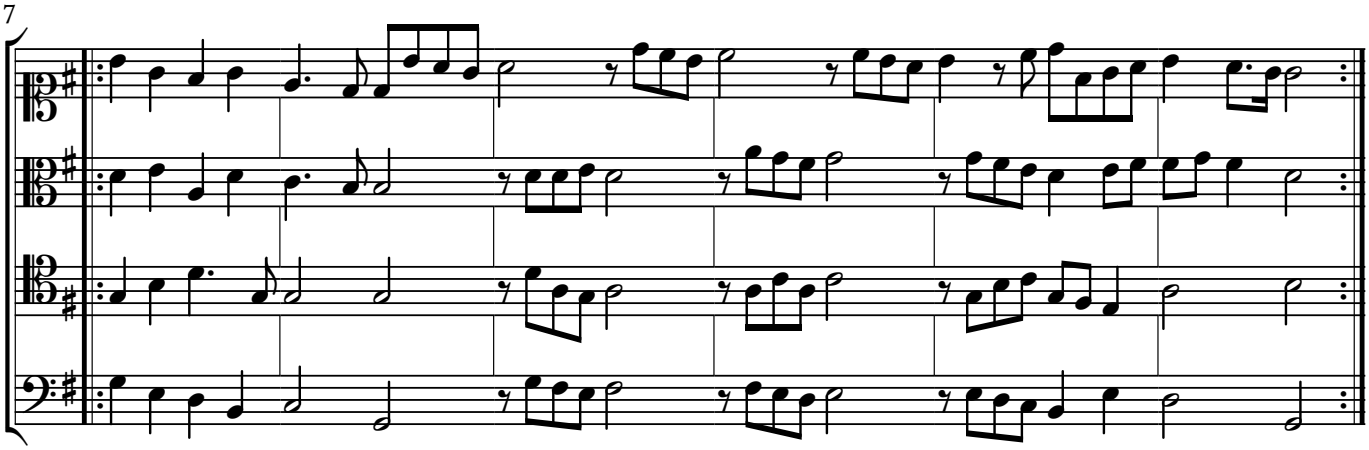
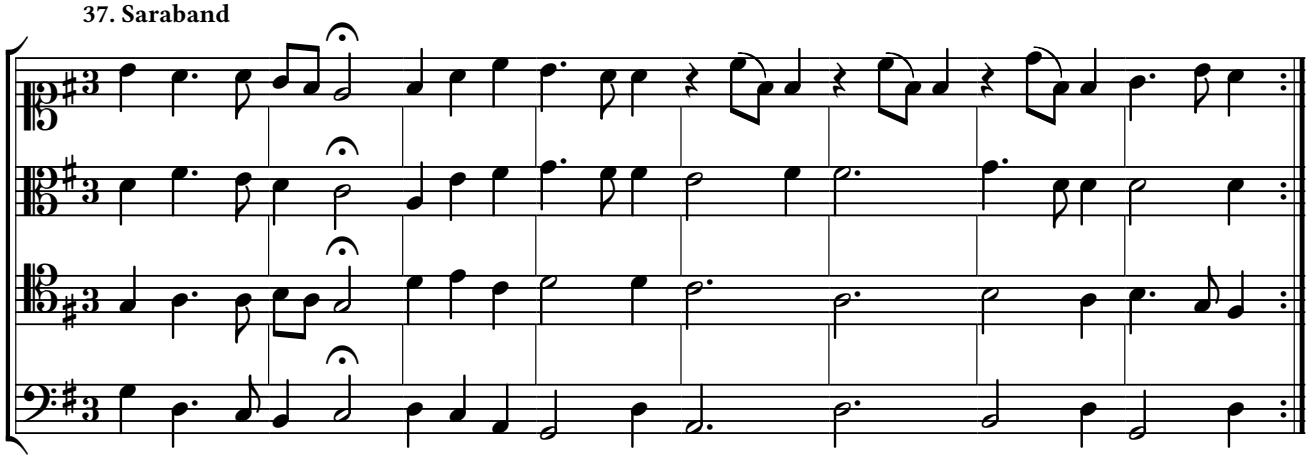


37. Saraband



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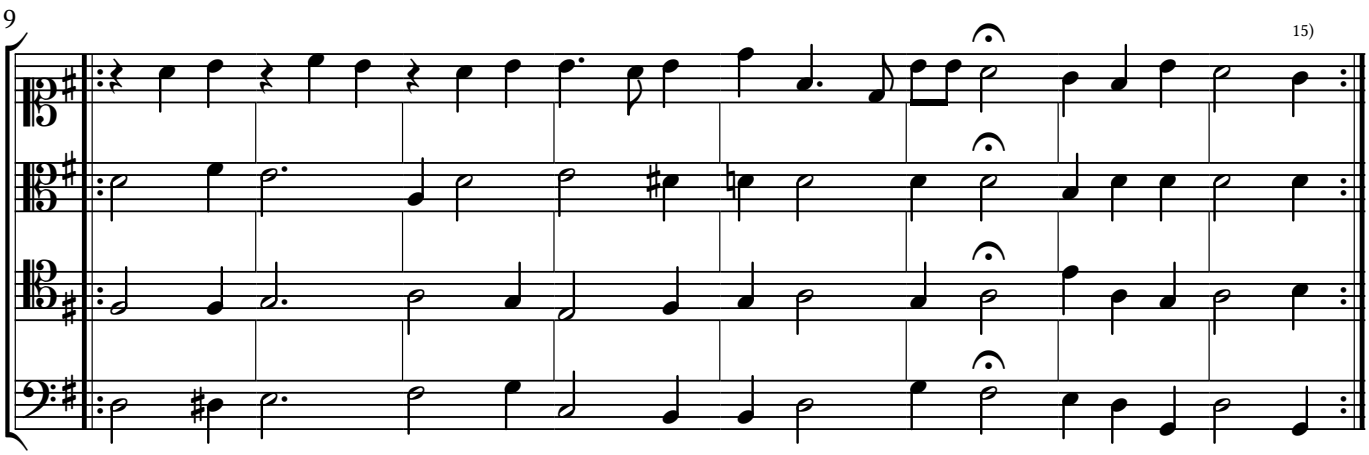

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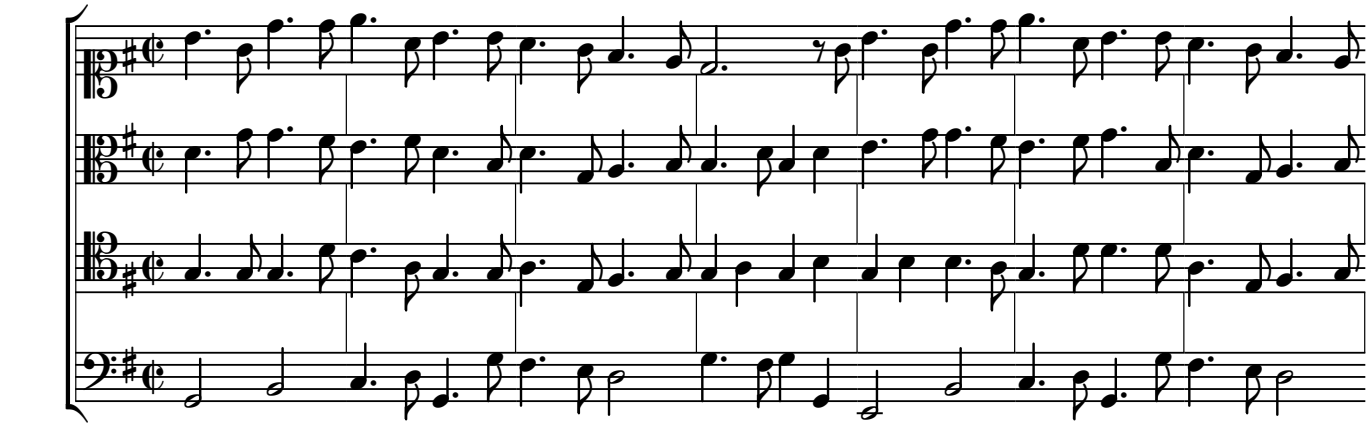
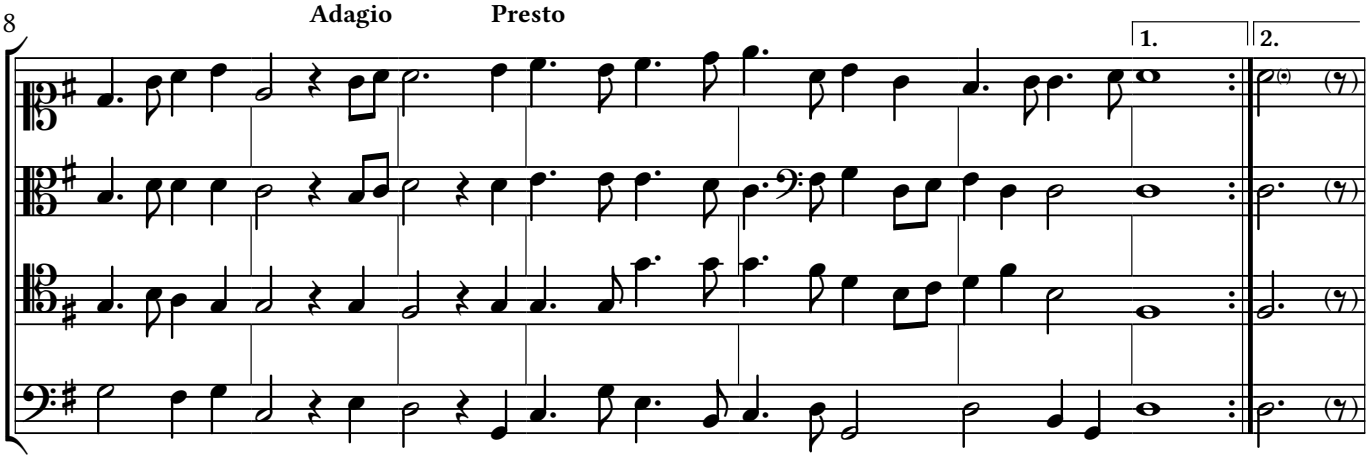
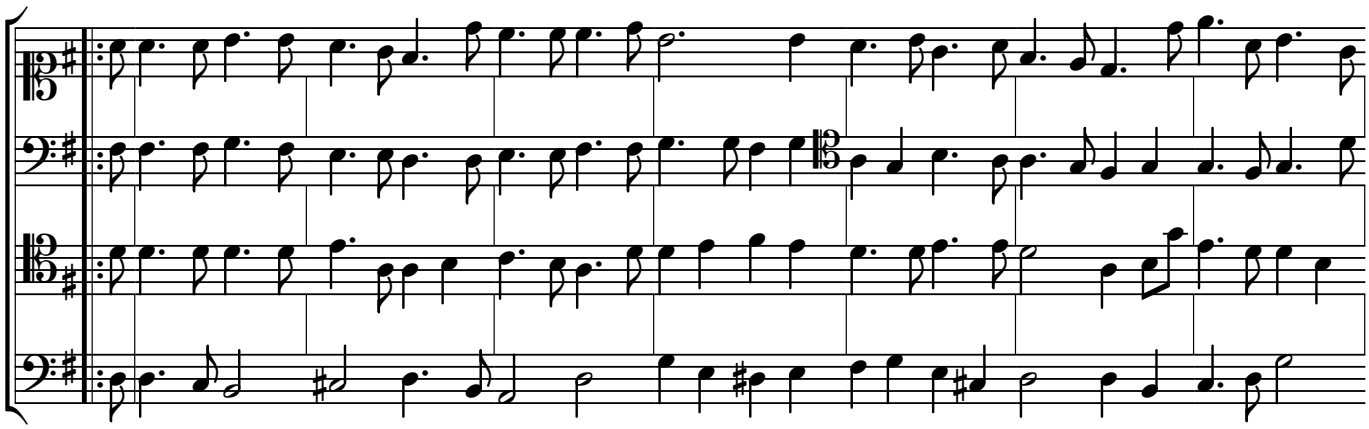
38. Bransle



8

Adagio **Presto**





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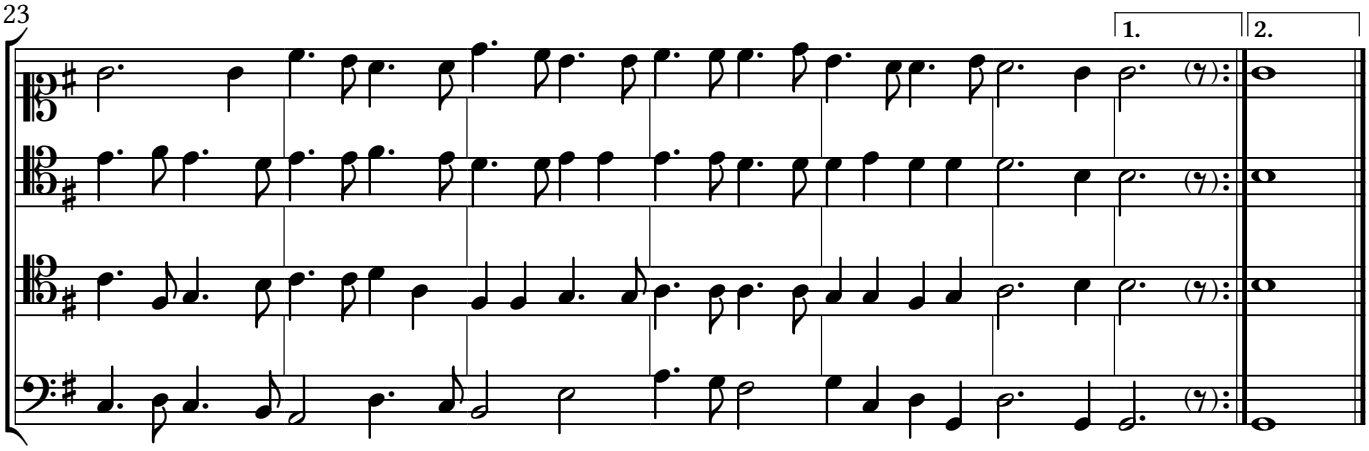

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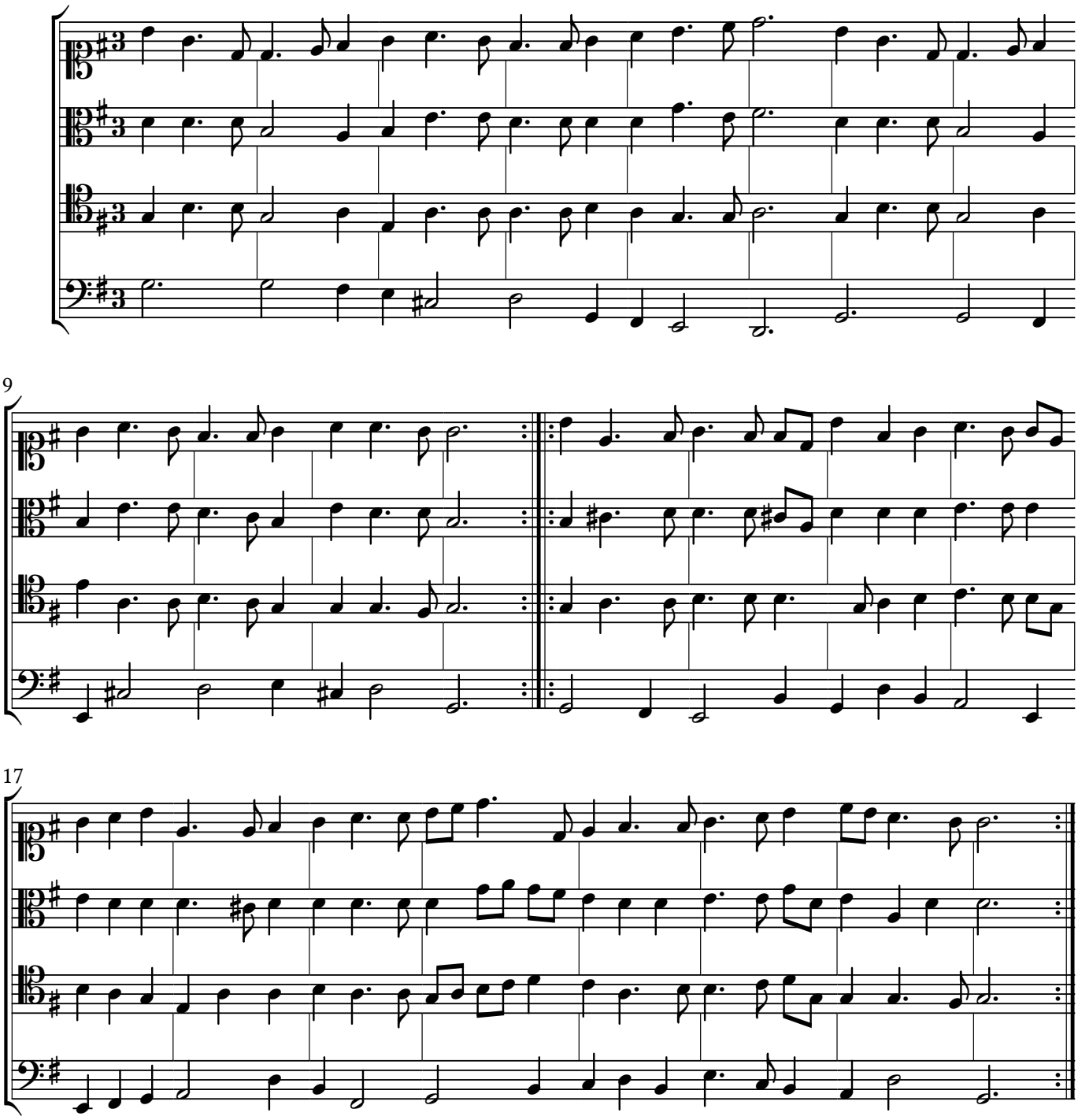
39. Bransle Amener



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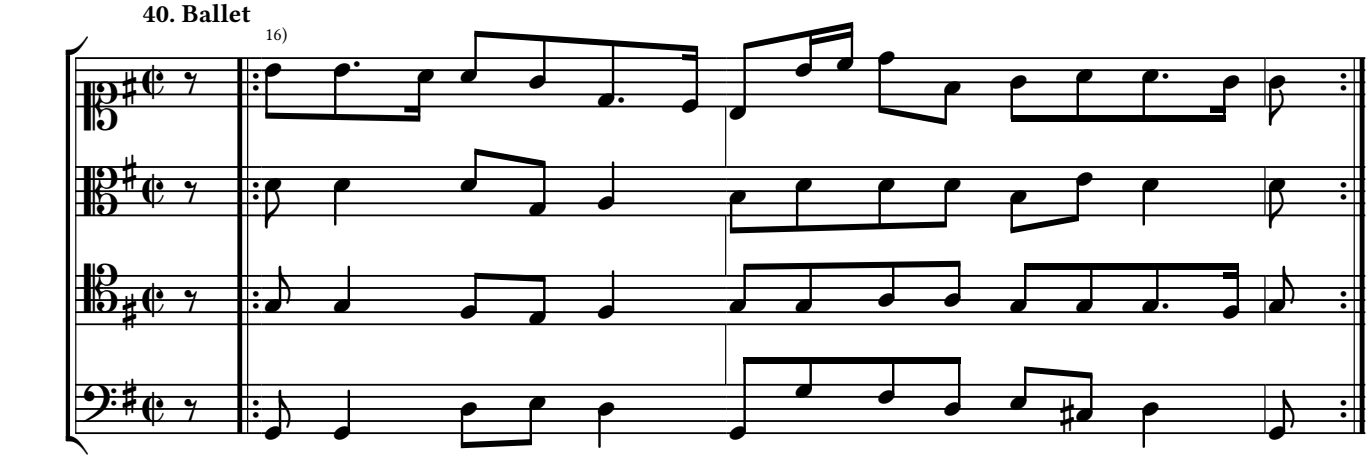
40. Ballet

16)



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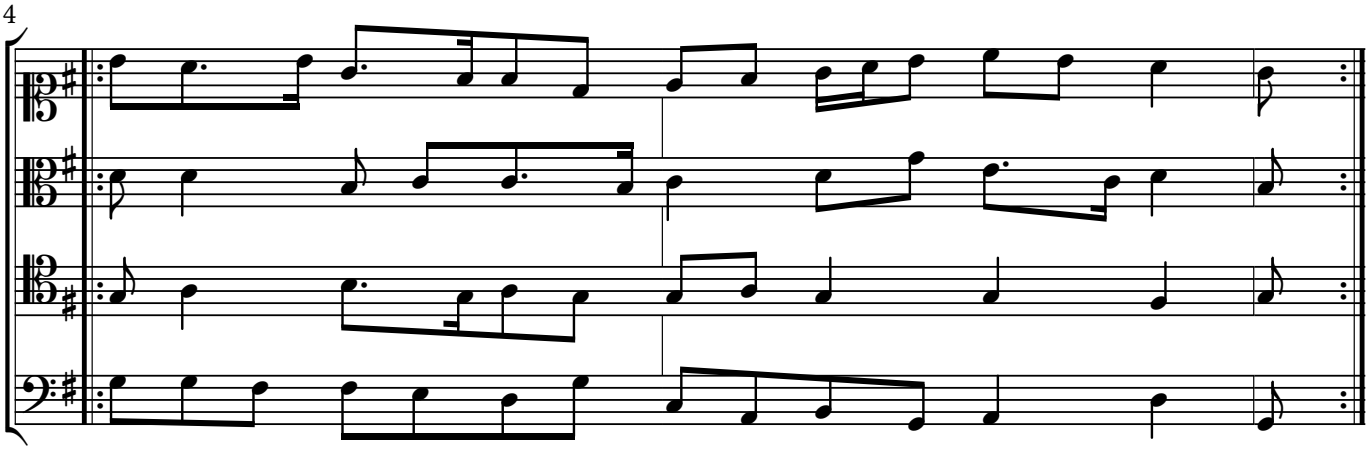
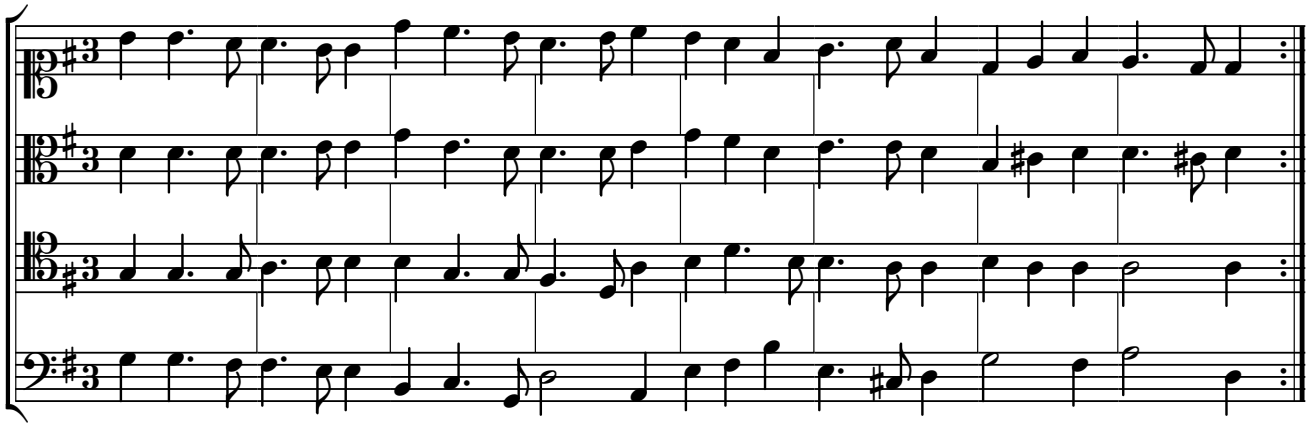


41. Sarabande



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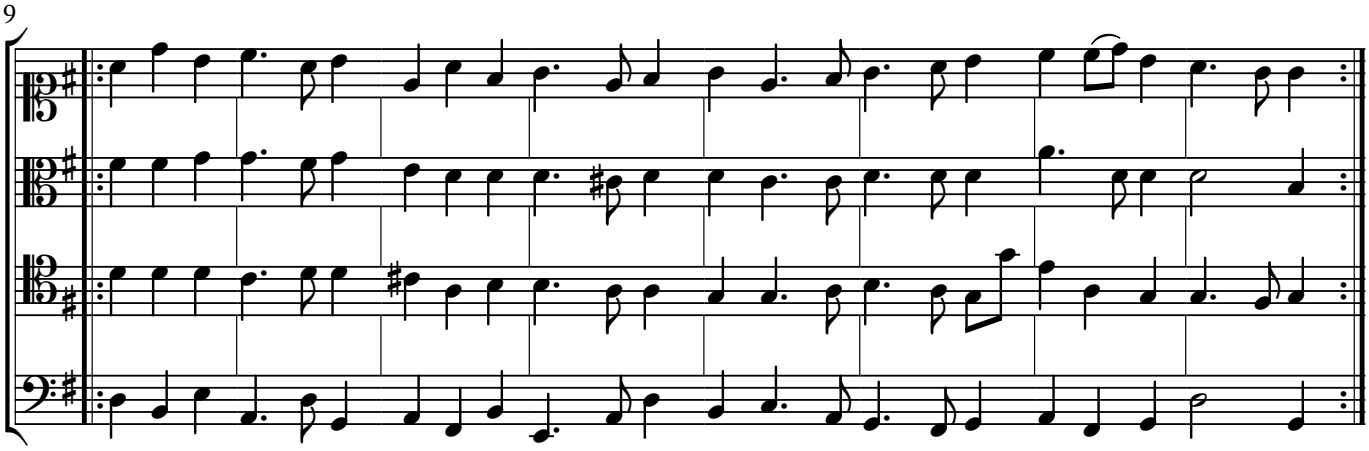

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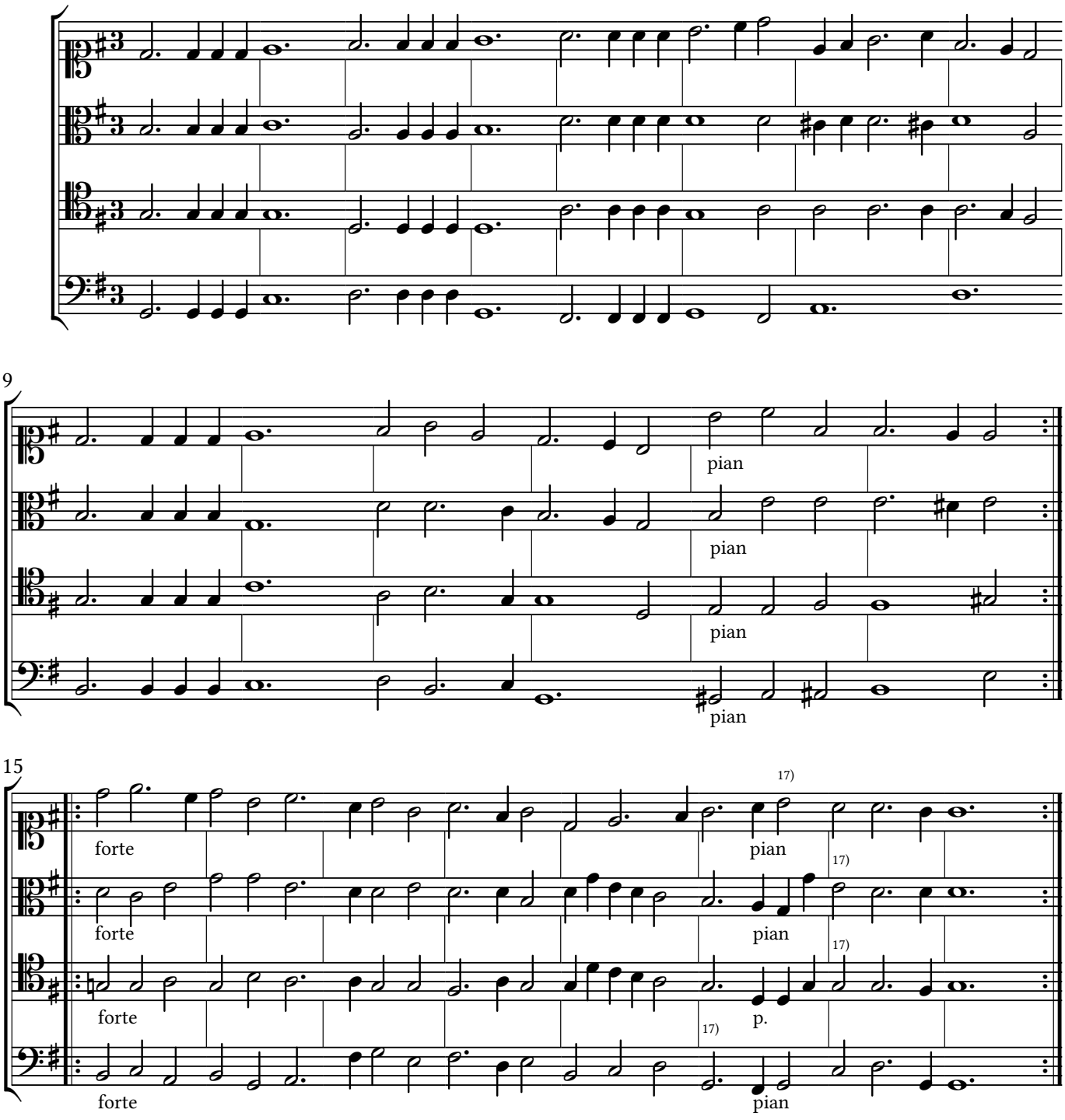
42. Intrad



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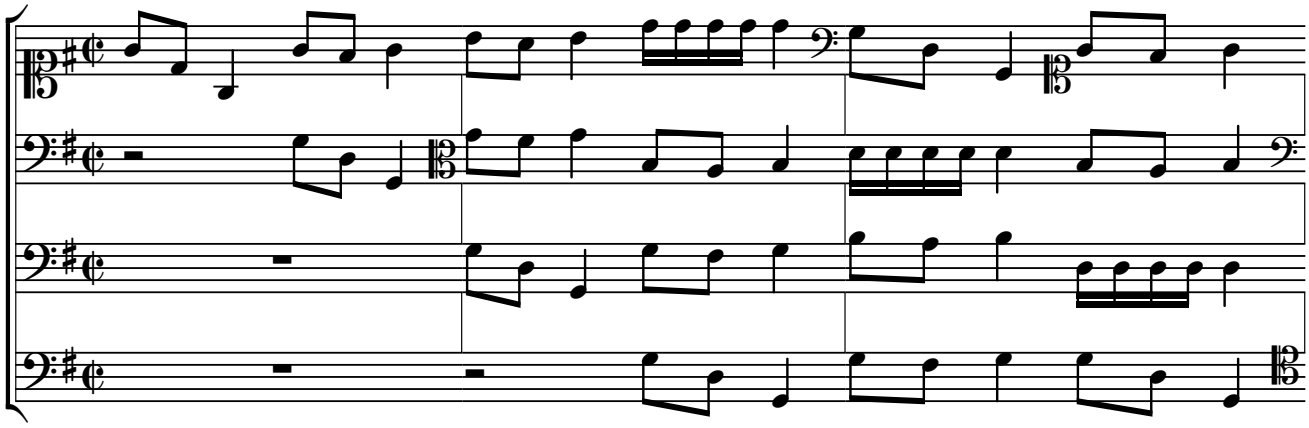
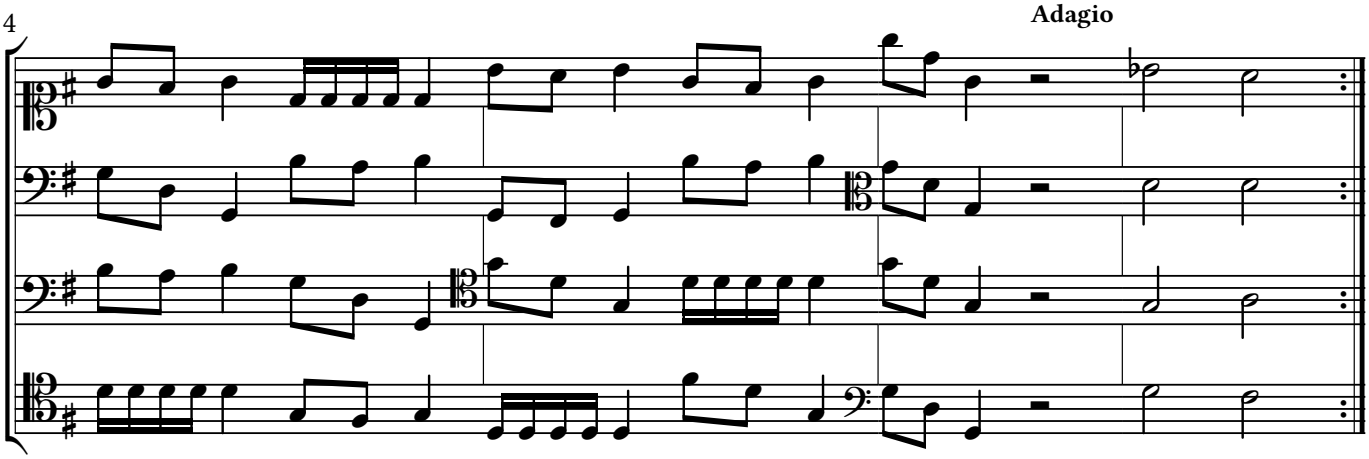
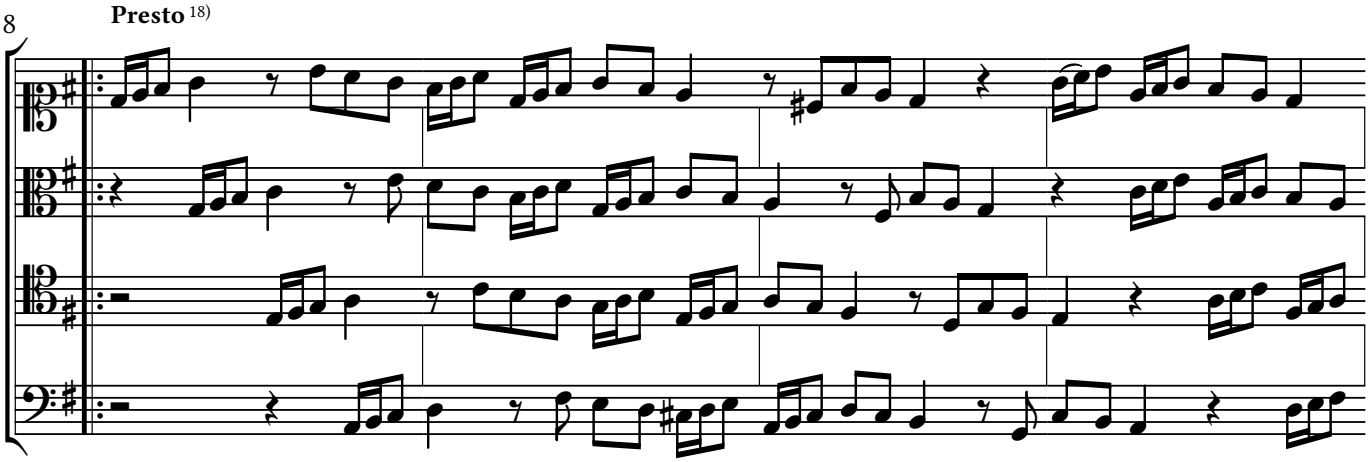
43. Volta



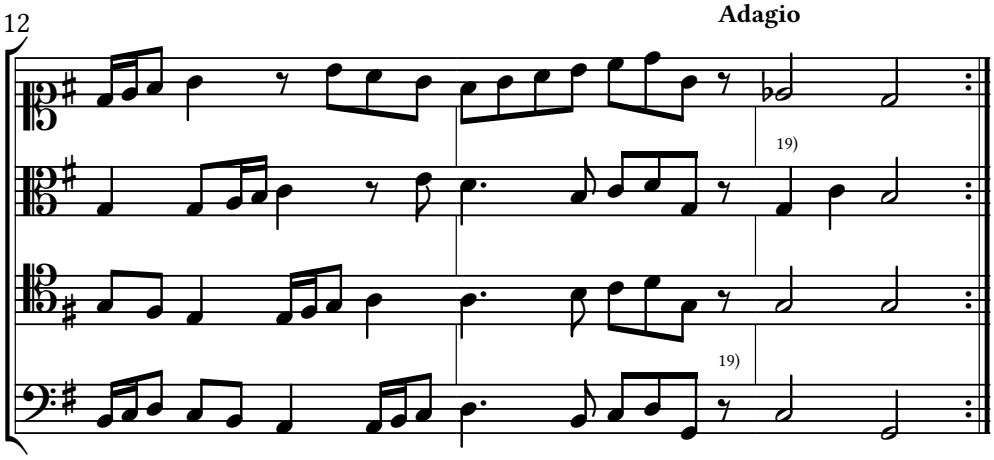
4 **Adagio**



8 **Presto** [18)]



12 **Adagio**



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

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