Erster Theil

Zwey-stimmiger

SONATEN und SUITEN

Nebest einem gedoppelten Basso Continuo

gesetzet

von

Dieterich Beckern

Bestalten Rahts-Violisten in Hamburg/

VIOLINO PRIMO.

Hamburg/

Gedruckt bey Georg Rebenlein/

Im Jahr 1674.

In Verlegung des Autoris / bey welchen es auch zu finden.

Denen Edlen/Wol-Ehrnvesten Groß-Achtbaren und Wolfürnehmen sämptlichen Herren

Ober-Alten und Cammerey-Bürgern der weit-berühmten Stadt Hamburg/

Meinen sonders Groß-geneigten Hochgeehrten Herren und Patronen.

Edle/Wohl-Ehrneveste/Groß-Achtbahre und Wol-Fürnehme/sonders Groß-geneigte/Hochgeehrte Herren und Patronen.

DJe Preiß-würdige Music ist aus Göttlicher Vorsicht denen Sterblichen/für allen Künsten/als ein sonderlich Gnaden-Geschenck verliehen/damit sie in so vielen Widerwärtigkeiten/welche im menschlichen Leben sich eräugen/etlicher massen ein Labsal haben mögen: Wie denn der König Saul/als ihm schwere/vom Satan eingegebene Gedancken verunruheten/durch den süssen und künstlichen Harpffen-Klang Davids kräfftiglich erquicket ward. Auch pflag der Prophet Elisa/wenn Er nicht bey rechter Andacht oder Lust war/einen Mu-

Musicanten zu gebrauchen/ und ward dadurch zu Göttlicher Weissagung beweget. Jmgleichen hat der Griechische Held Achilles/ nach Ablegung des Harnisch/ die Laute angeleget/ und seinen Geist damit ermuntert. Also haben auch einige unvernünfftige Thiere ihre angeschaffene Lust an der Music/ deñ ein Delphin (als die Naturkündiger schreiben) liebet die Harpffe/ ein Schwan die Cither/ ein Roß die Trompetē/ ein Elephant die Trummel/ ein Rind die Schelle/ ein Schaaf die Schallmey/ und ein Hirsch die Flöte; der Nachtigal uñ anderer selbstmusicirenden Vögel zu geschweigen.

Jch nach meiner Wenigkeit (der ich auch in solchem Eigenthuñ gleichsam gebohren/ und von Jugend auff/ nechst Gott/ in dieser über-irrdischen Wissenschafft meine gröste Vergnügung gehabt) kan Mich dessen/ was meinen Gedancken von Natur gewiedmet/ eben so wenig entbrechen/ als Andere zu anderen Künsten vom Sternen-Fluß getrieben werden. Und nach dem meine hiebevor heraus gegebene/ und einem Wohl-Edlen/ Hochweisen Rahte hieselbst zugeschriebene **Frühlings-Früchte**/ von Hohen und Niedrigen Standes-Personen unwürdig beliebet/ auch in allen Buchladen also abgegangen/ daß sie in Braband von Neuen auffgeleget/ und dero Continuation verlanget wordē/ habe ich in solcher Zuneigung Mich ferner unternoñen/ gegenwärtige **zweystimige Instrumental-Stücken**/ welche guten Theils in Kirchen gespielet werden können/ zu Gottes Ehren zu verfertigen/ uñ als ein Neben-Werck begehrter massen in Druck zu befördern/ biß meine Soñer- und Herbst-Früchte/ welche allbereit auch fertig/ mit Gott erfolgen werdē. Sie haben aber lange vorher

nach grossen Gönnern sich ümbgesehen / auch verhoffentlich keine Günstigere/als **diese Beyde wohl-löbliche uhr-alte Collegia** (von welchen ich mein Salarium geniesse) angetroffen/in dero viel-mögenden Schutz sie kön̄en auff- und angenommen werden/zumahlen jetziger Zeit sich Ihrer wenig finden/ welche diese liebreiche Wissenschafft nach Würden ehren; wiewohl auch vor dieser Zeit Pan durch die Pfeiffen und Schallmeyen mehr Zulauff/ als Apollo durch den allersüssesten und künstlichsten Klang der Seiten erlanget.

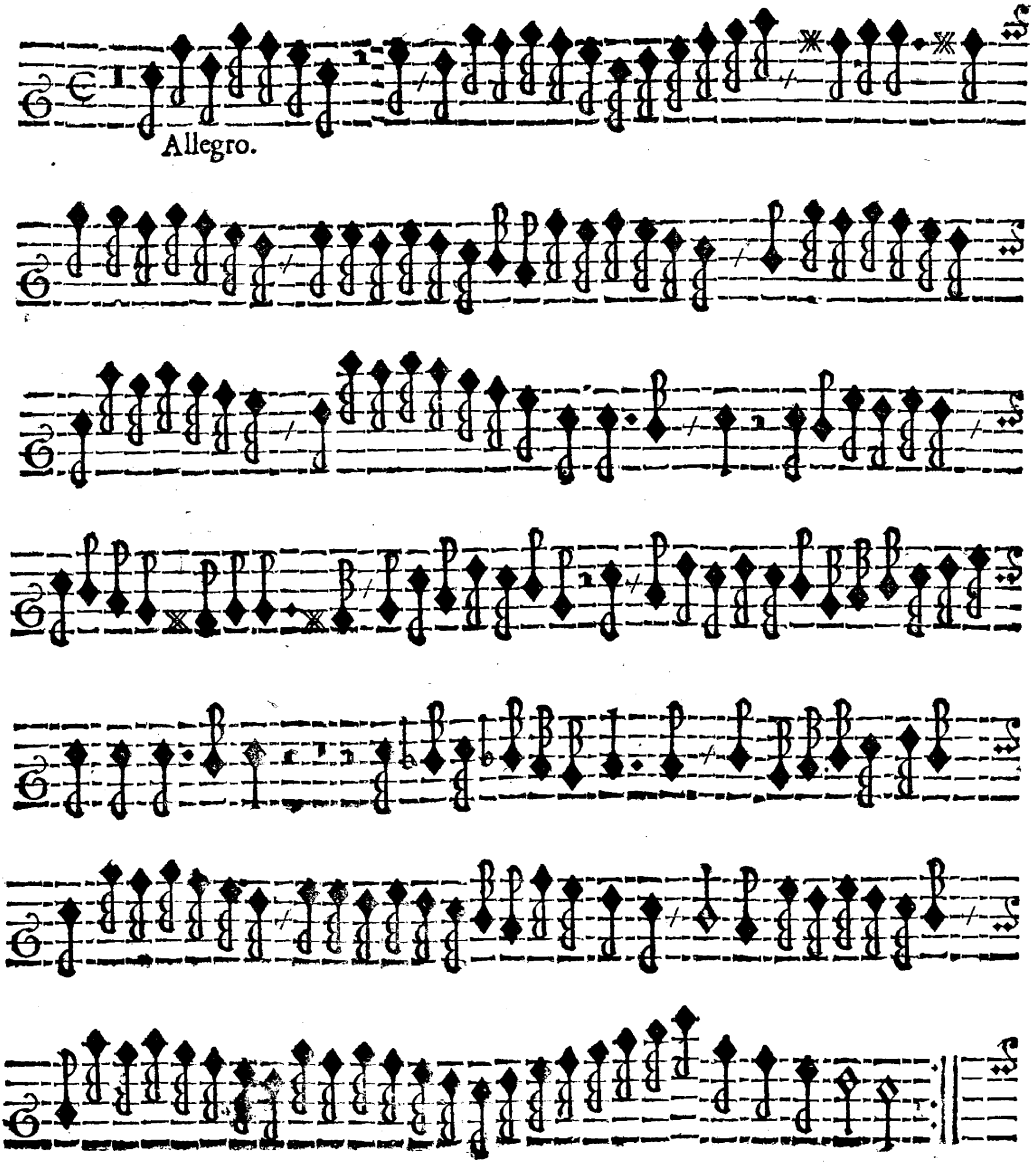
Dañenhero stellet sich nun diese meine Arbeit (welche mehr auf Affection als Verdienst bauet) E.E. Edl. Wohl-Ehrnv. und Groß Achtb. Gst. Gst. zur schuldigen Danckbarkeit unter Augen/und besorget sich von ihren Schutz-Herren keiner unanmuhtigen Blicke; welches / wenn es nach Wunsch erfolgen möchte/ den Uhrheber dergestalt erfrischen soll/daß er hinfüro mit Gott sich etwas bessers unterwinden/und zu fernerer Gewogenheit in gemeinen Nutzen wenden wird/der bey Empfehlung Göttlicher Obhut verbleibet

E.E. Edl. Wohl Ehrnv. Groß Achtb.
Gst. Gst.

Geschrieben zu Hamburg den
26. Januarii, A. 1674.

unterdienstwilliger

Diedrich Becker.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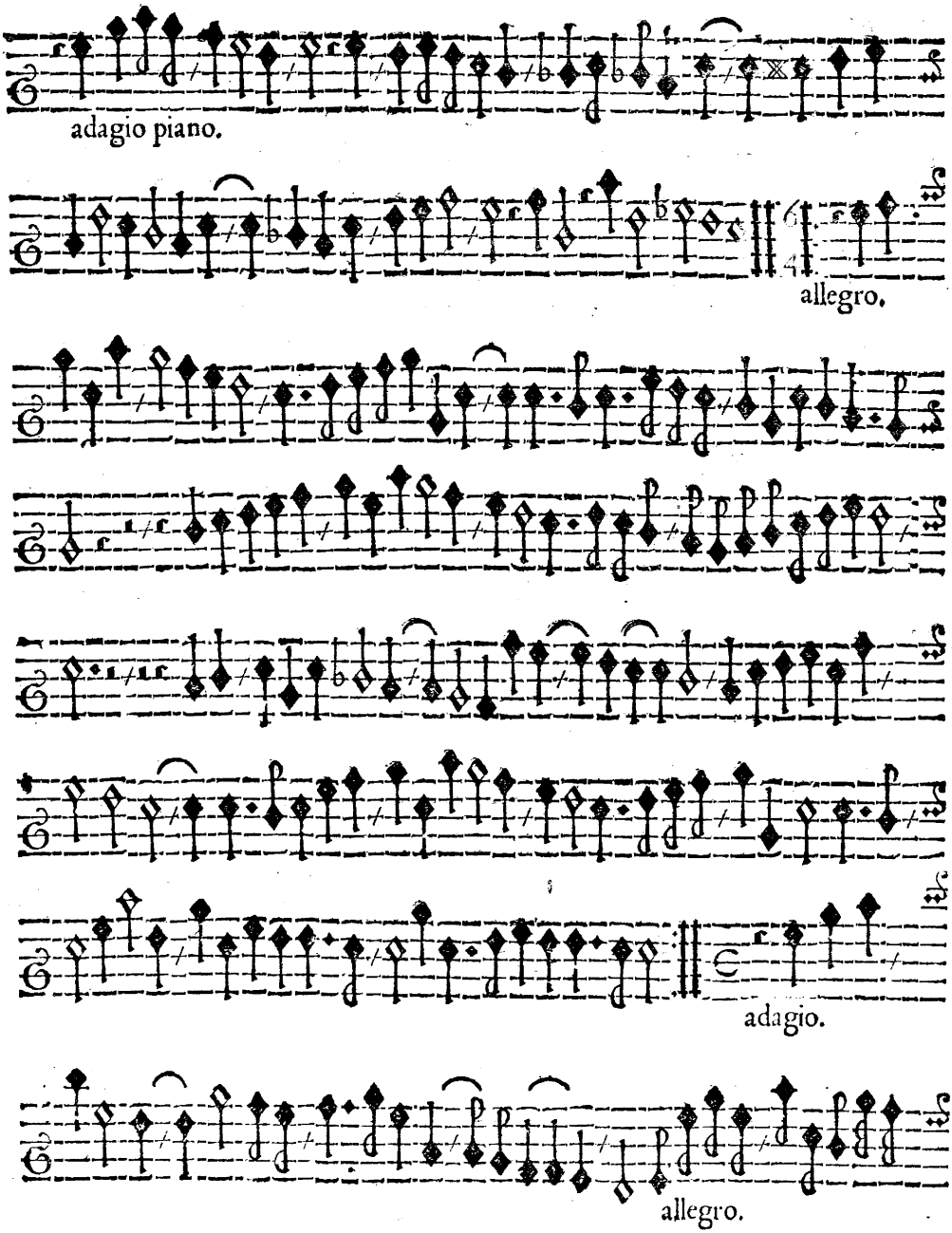
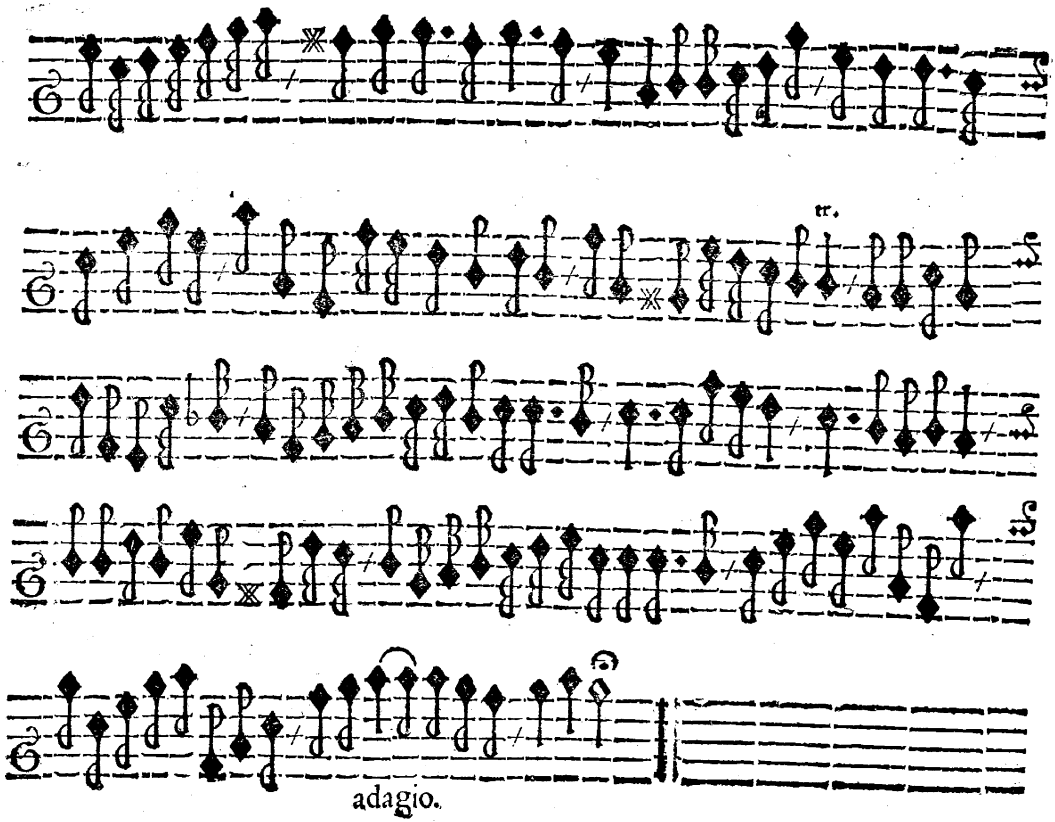

adagio piano.
allegro.
adagio.
allegro.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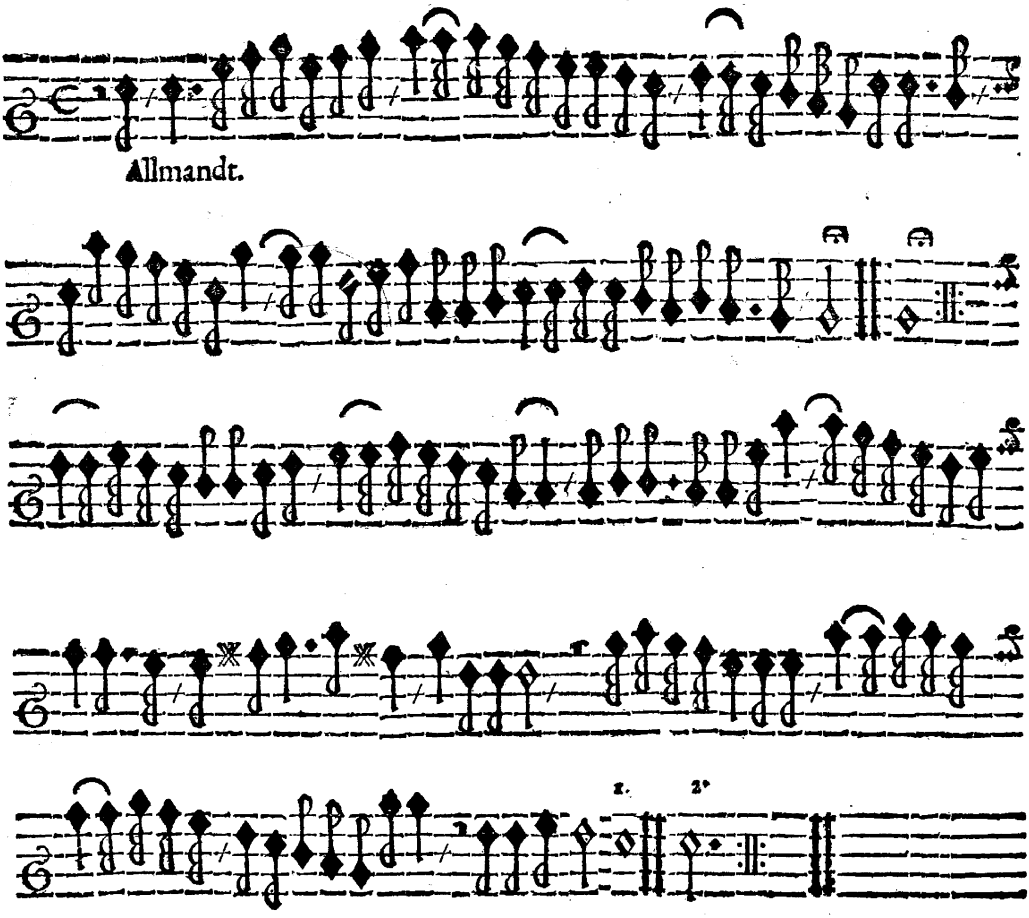

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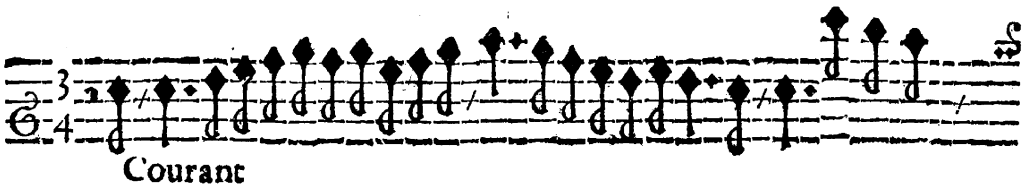

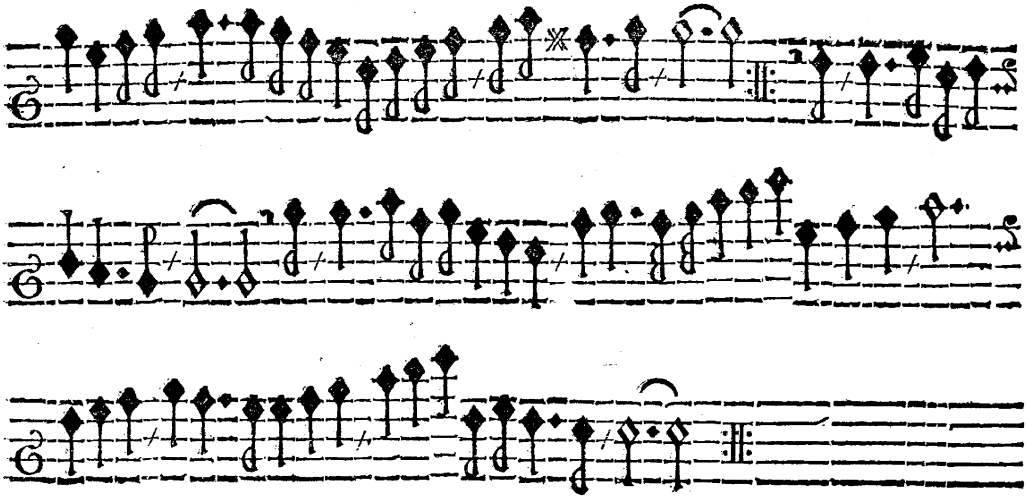

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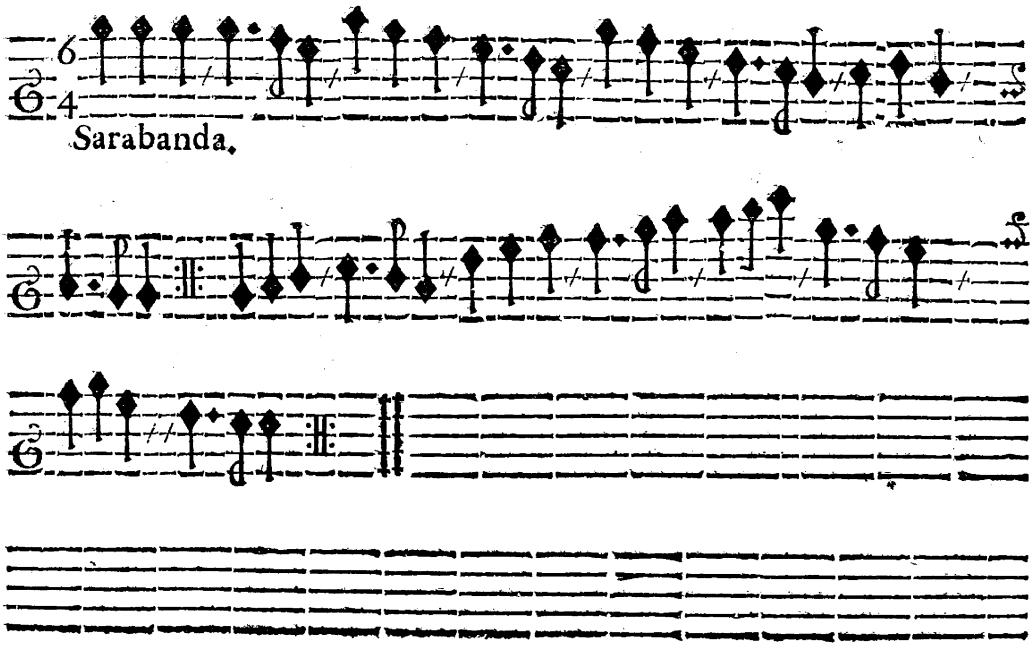

Sarabanda.

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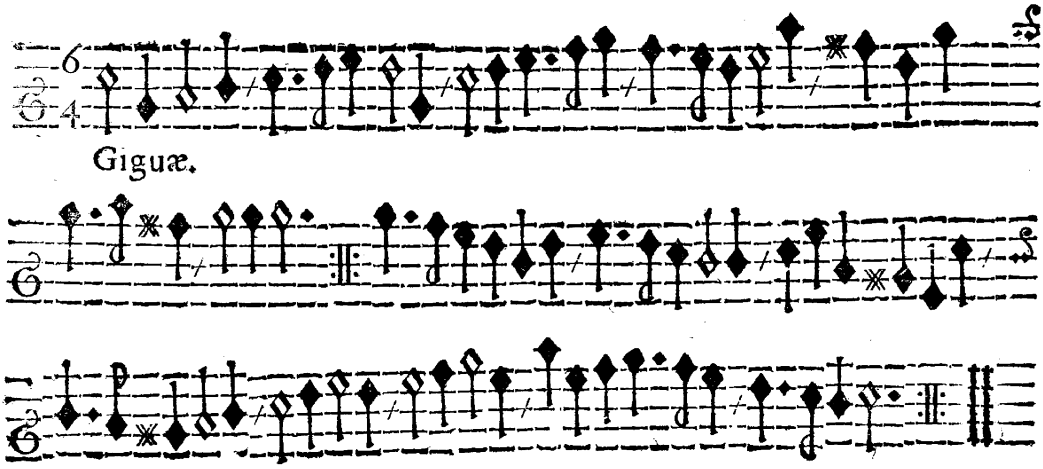

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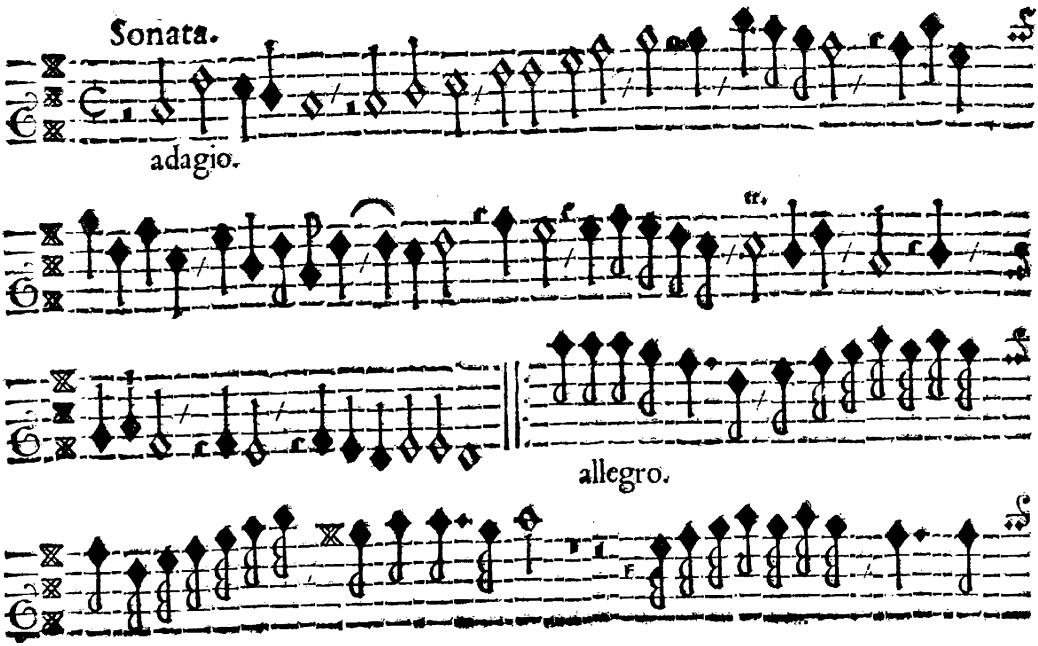
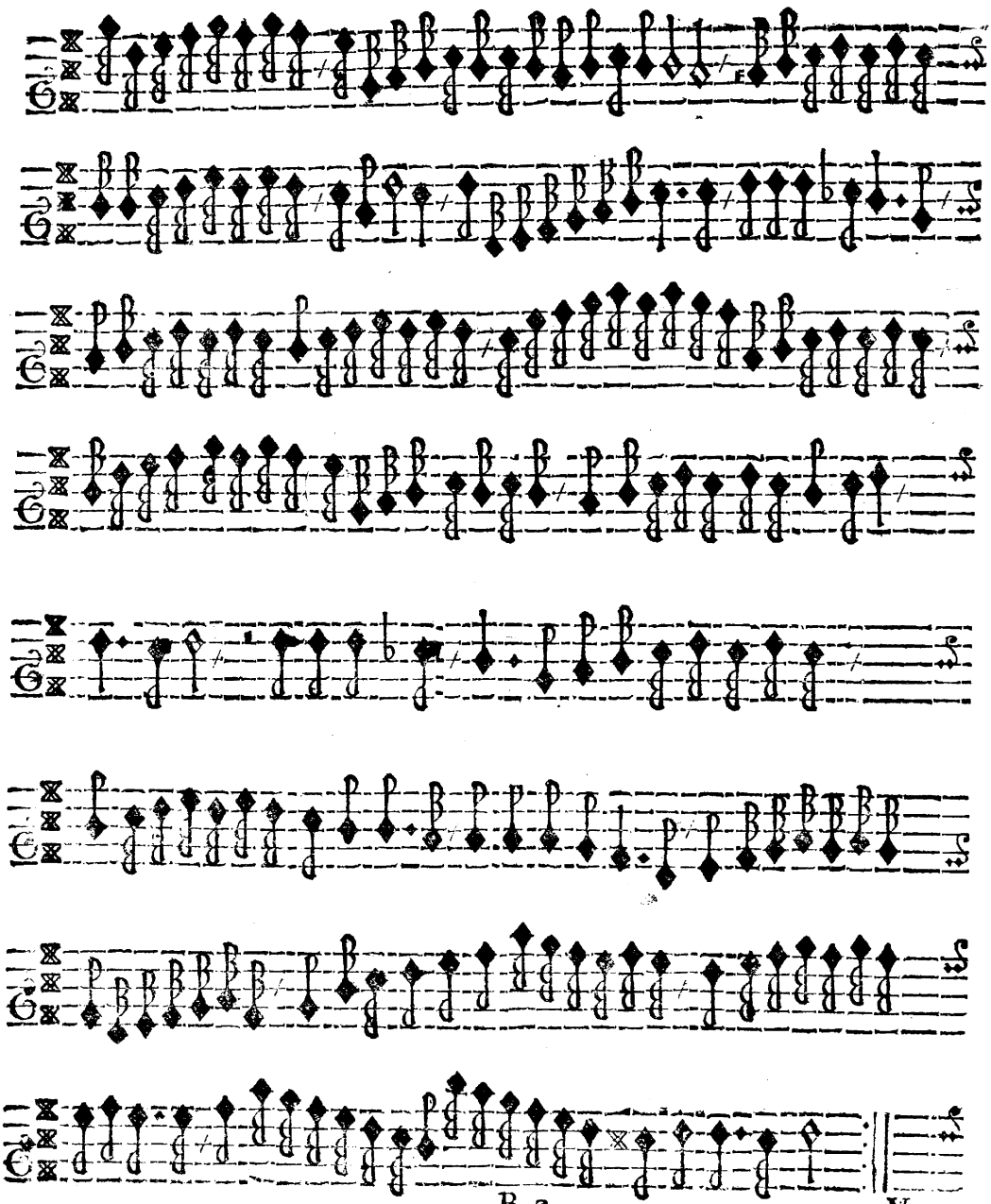
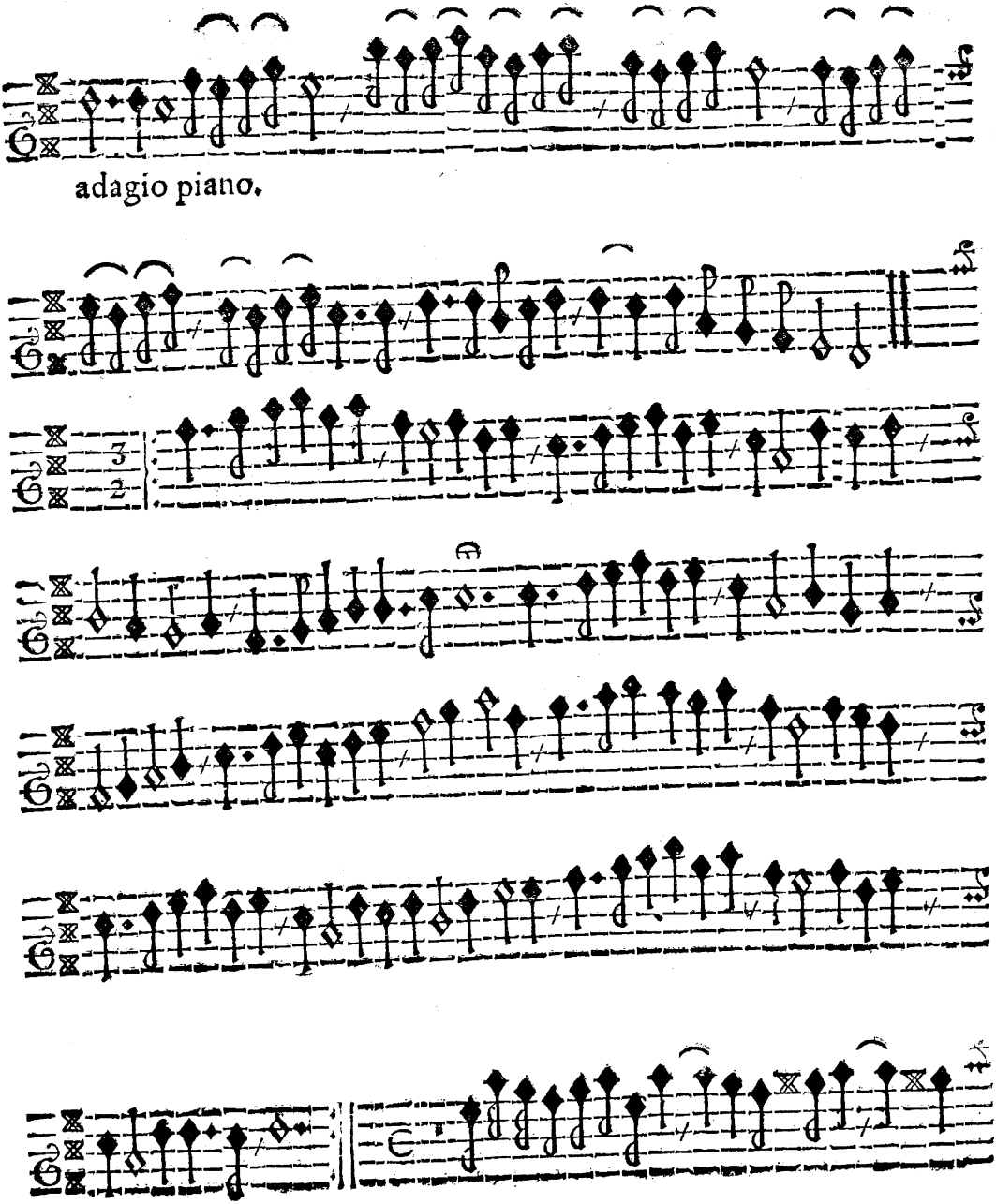




Verte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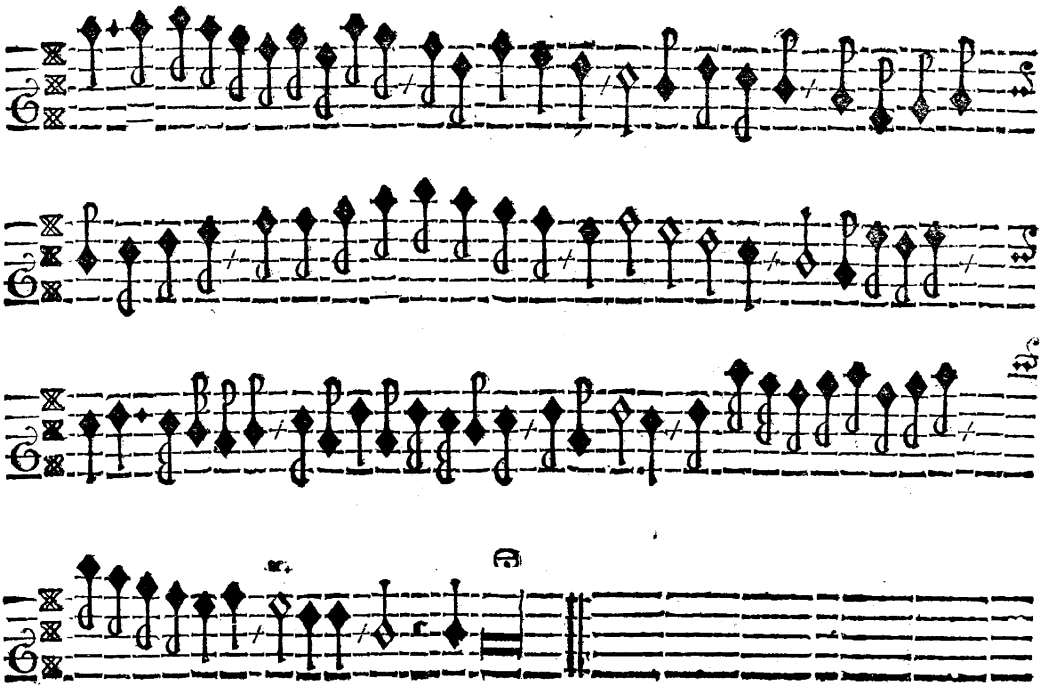

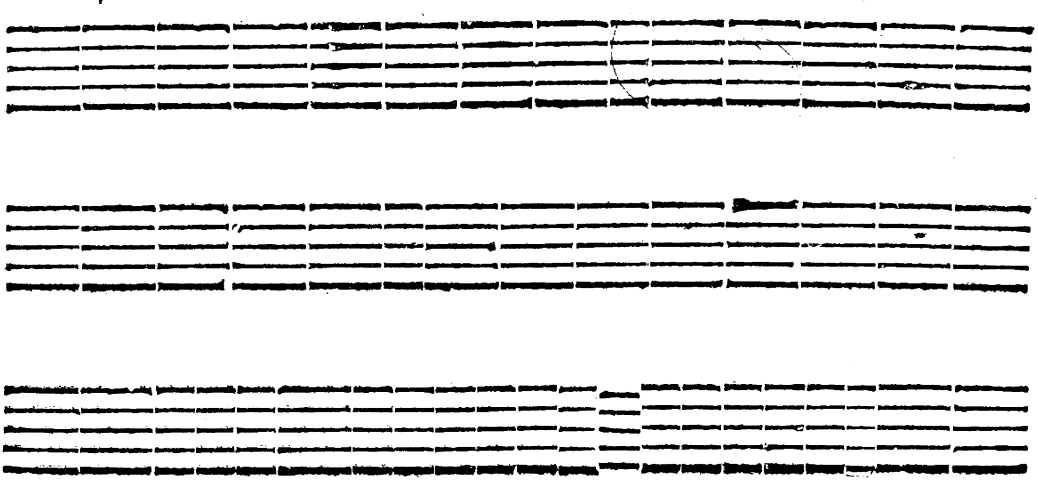

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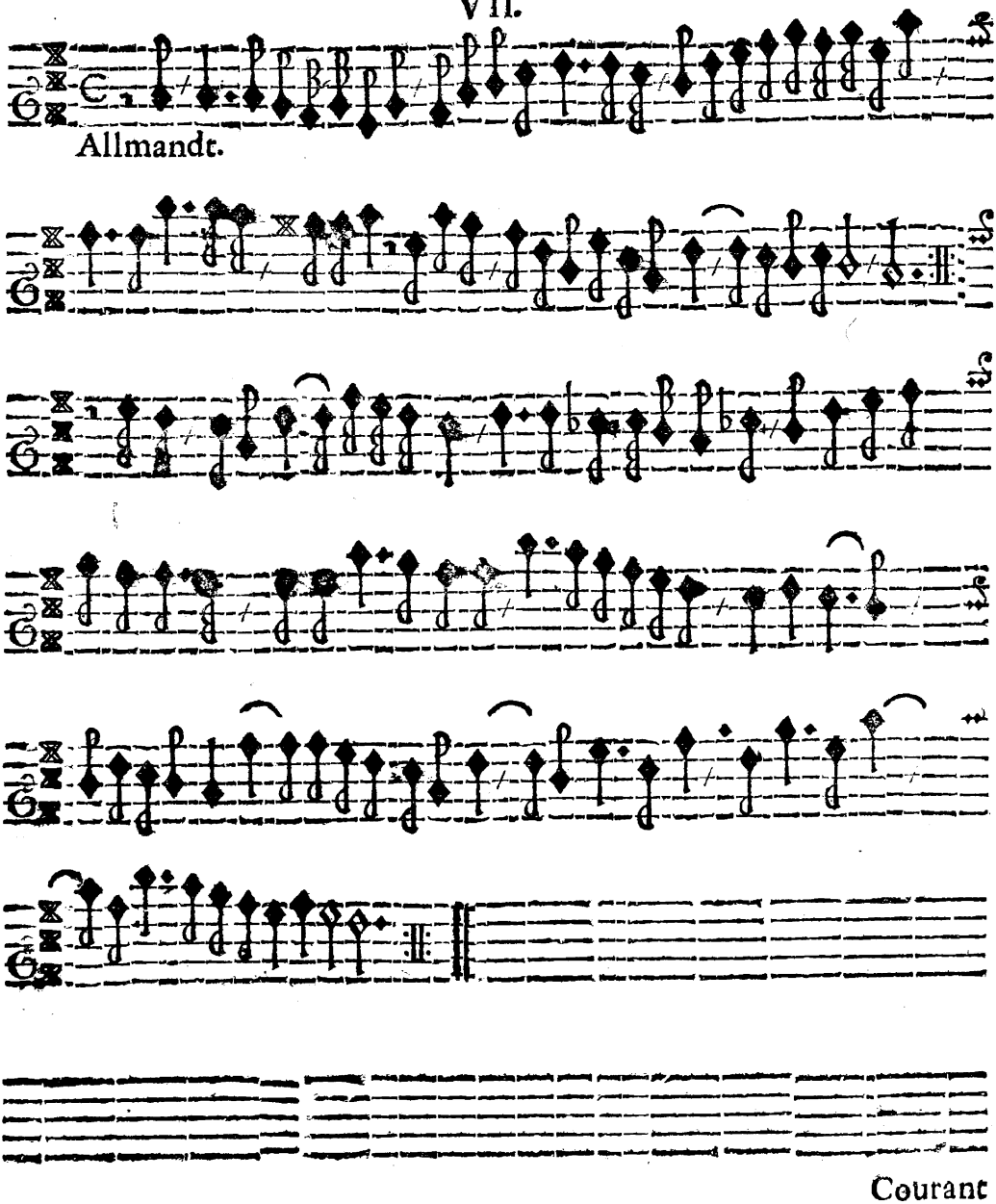

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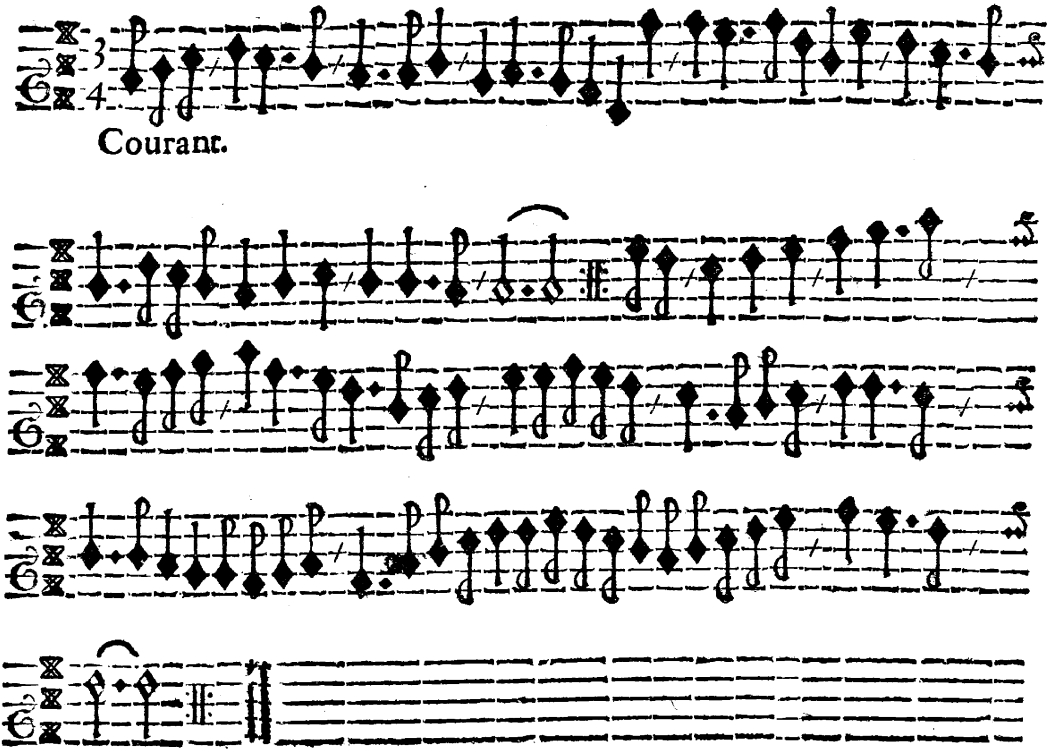

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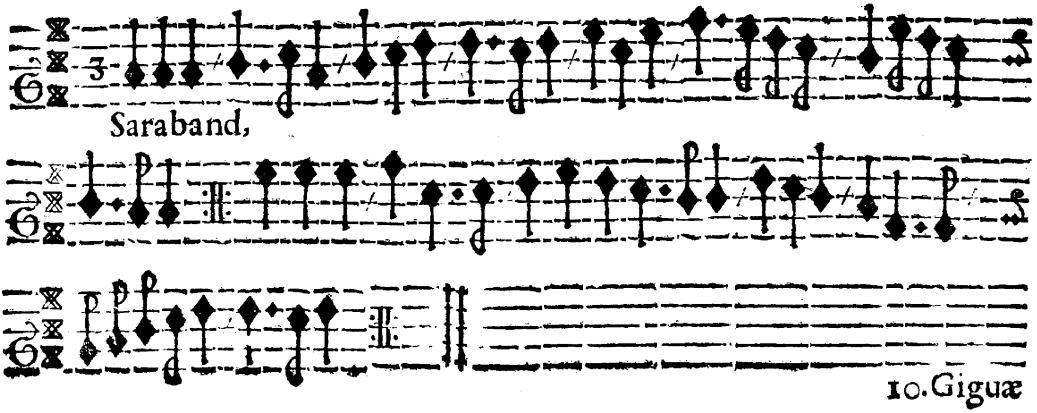

10. Giguæ

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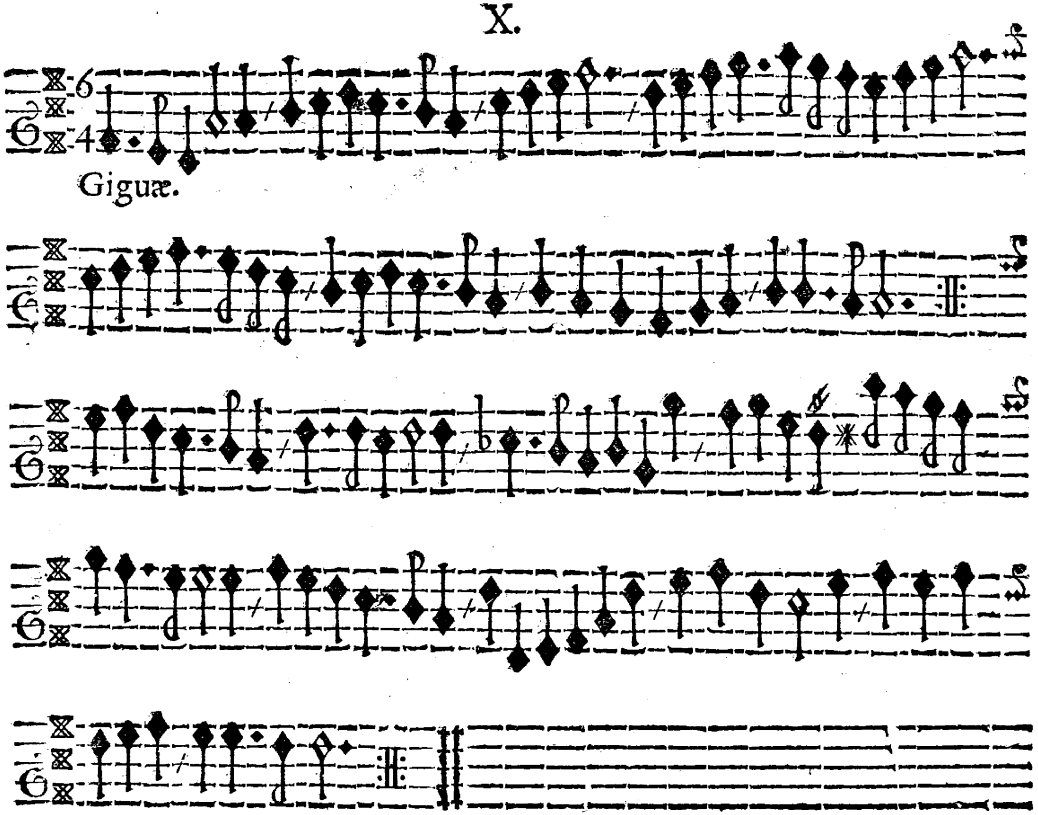
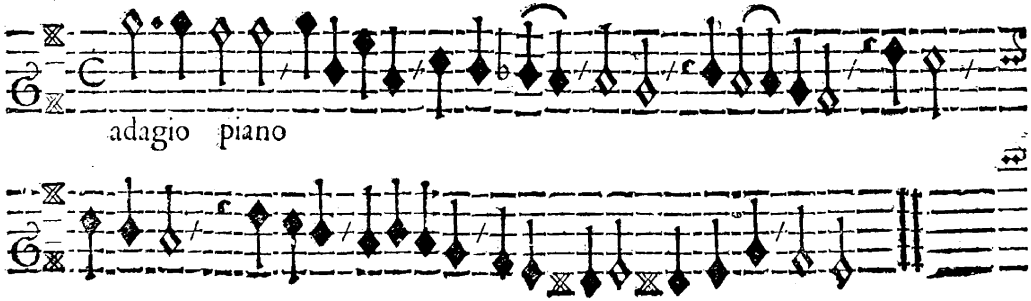
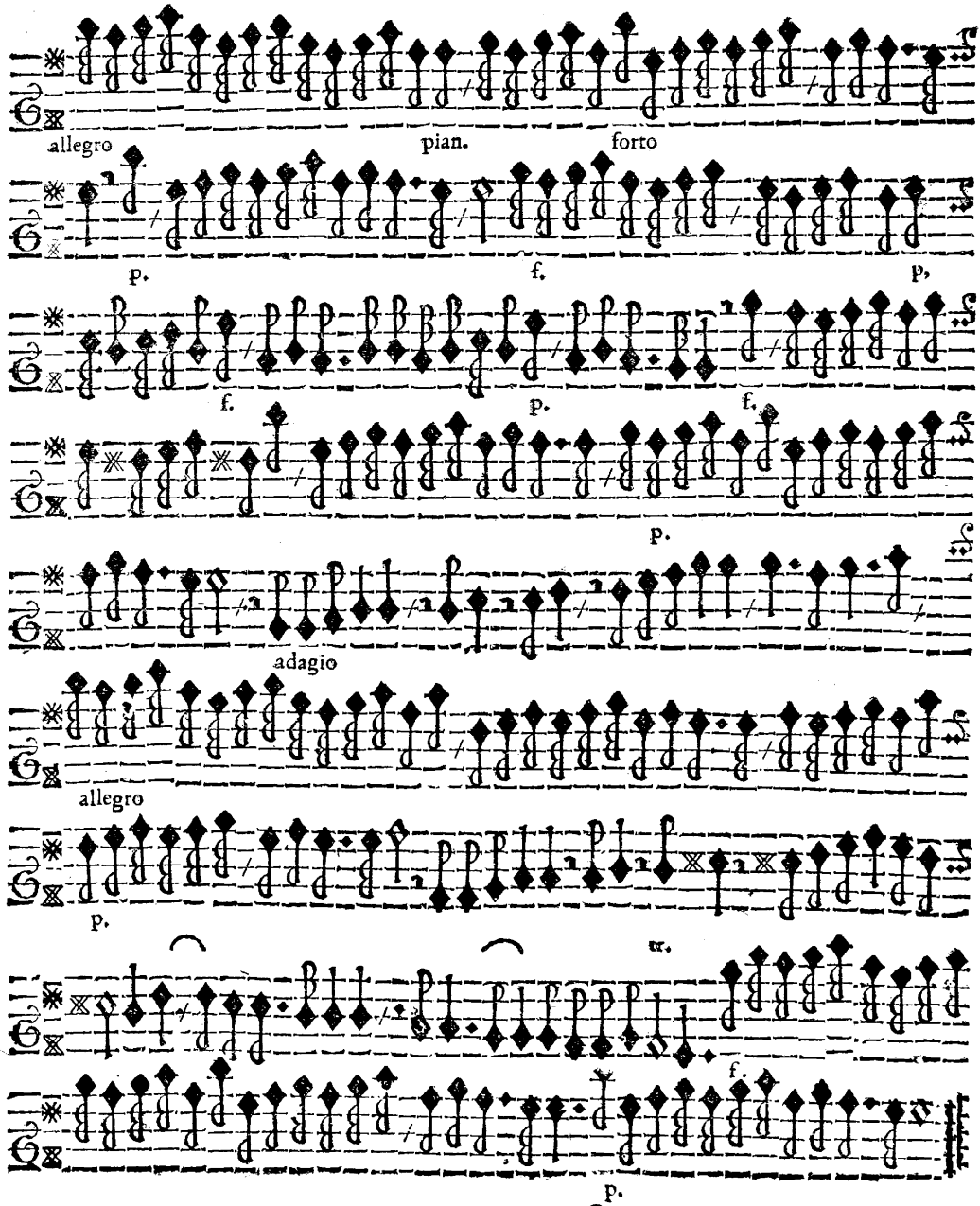


XI.

Sonata.





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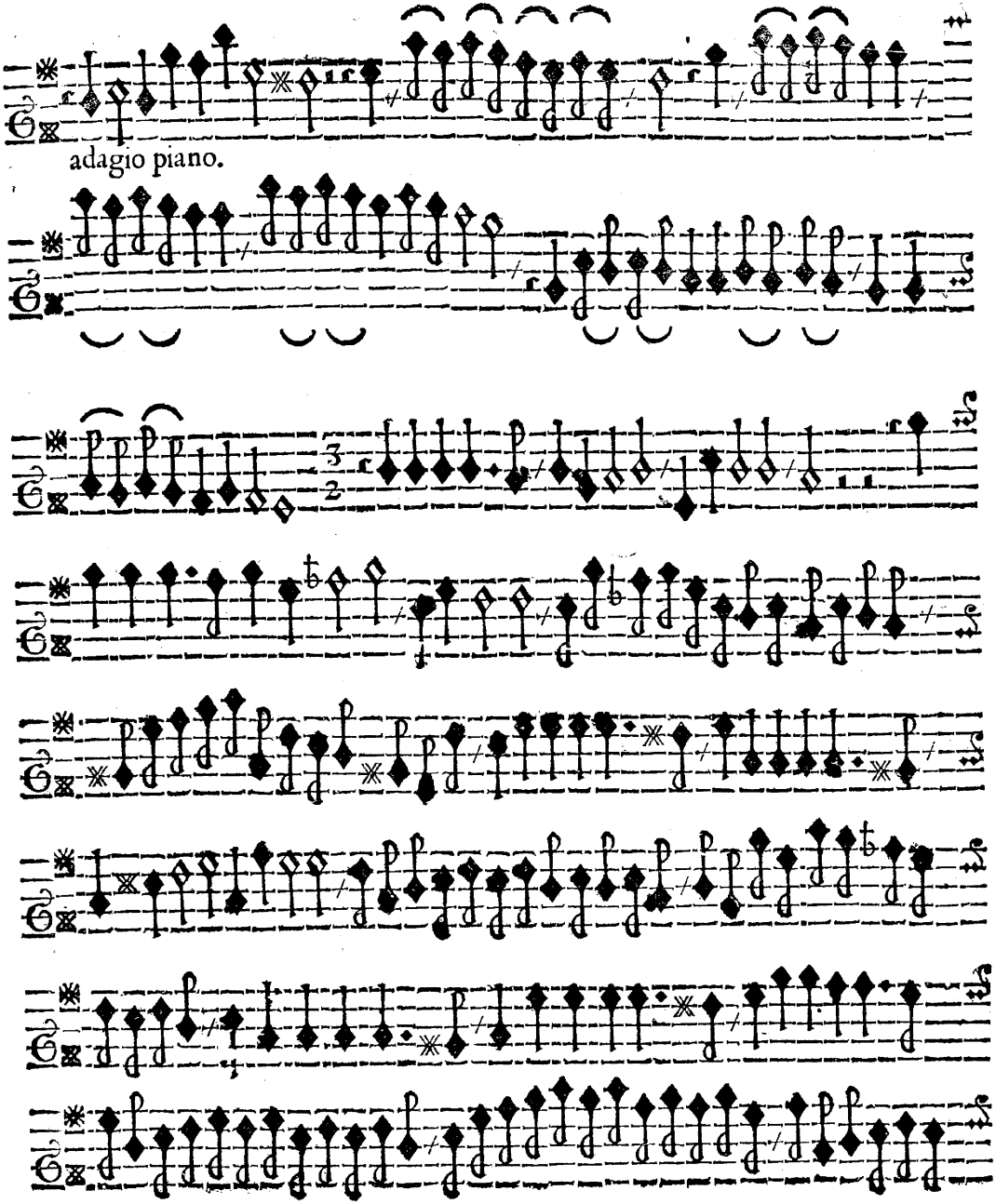
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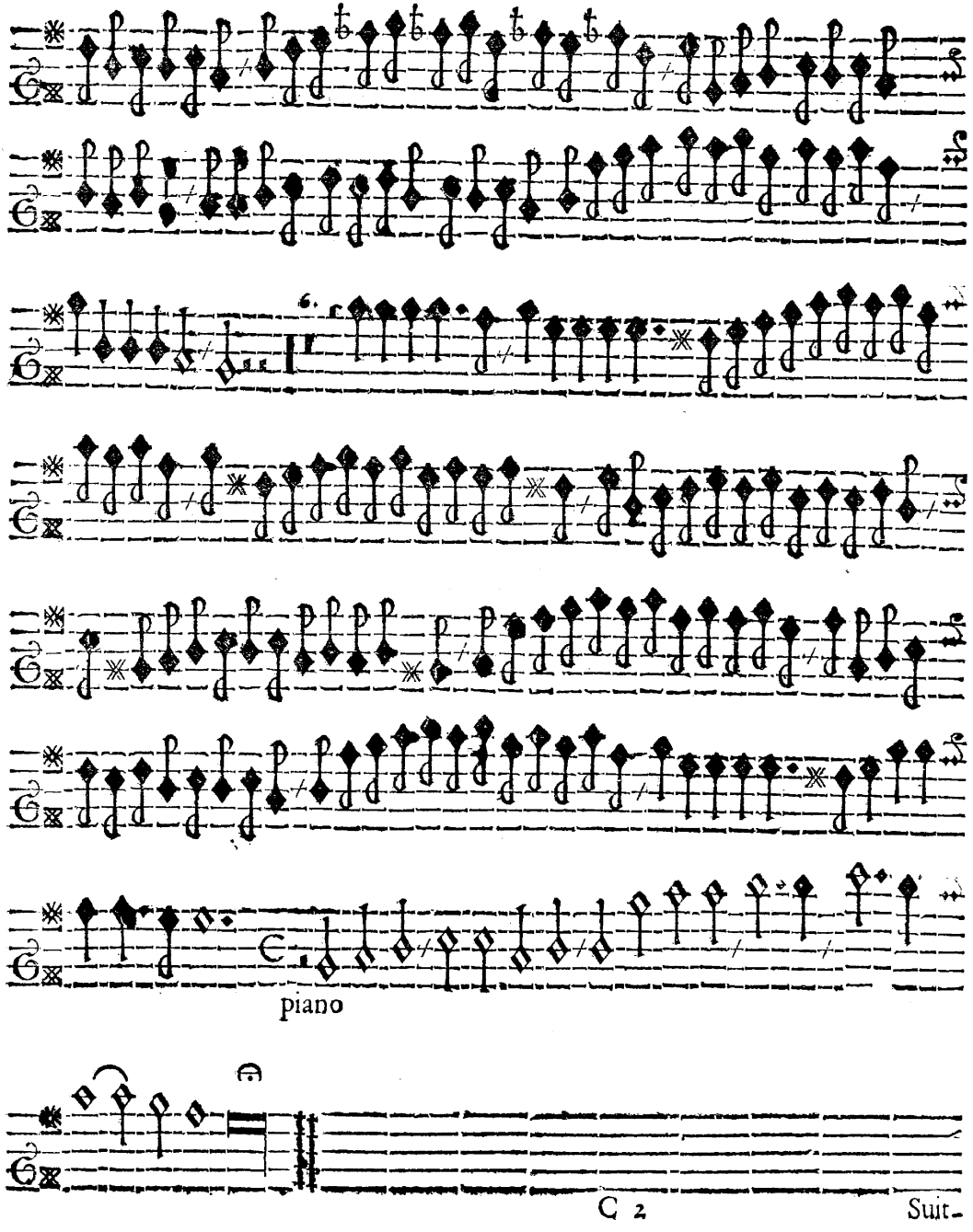
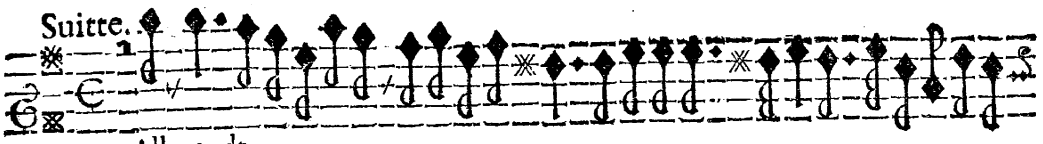

piano

XII.

Suitte.



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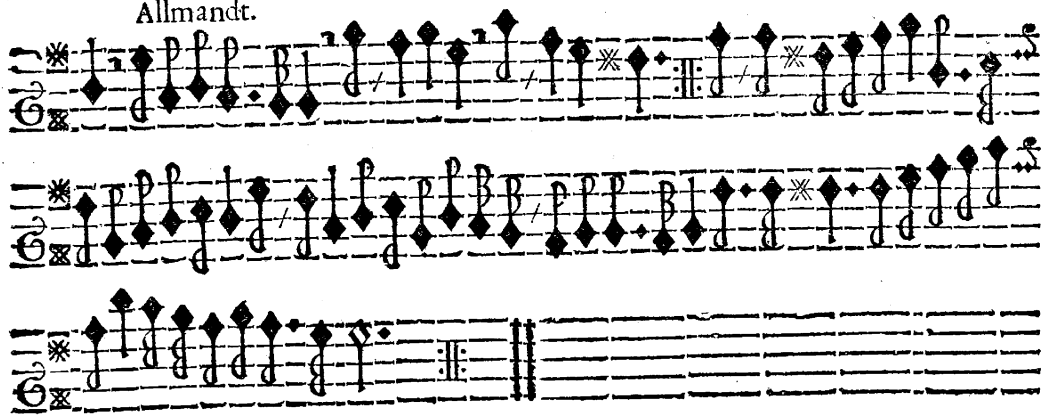

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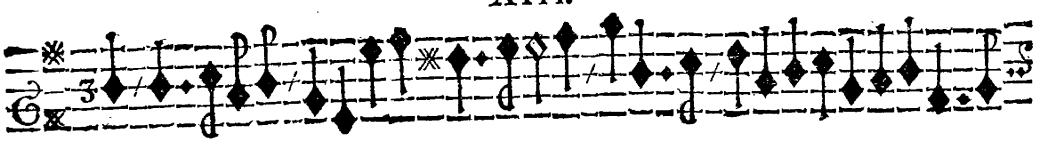

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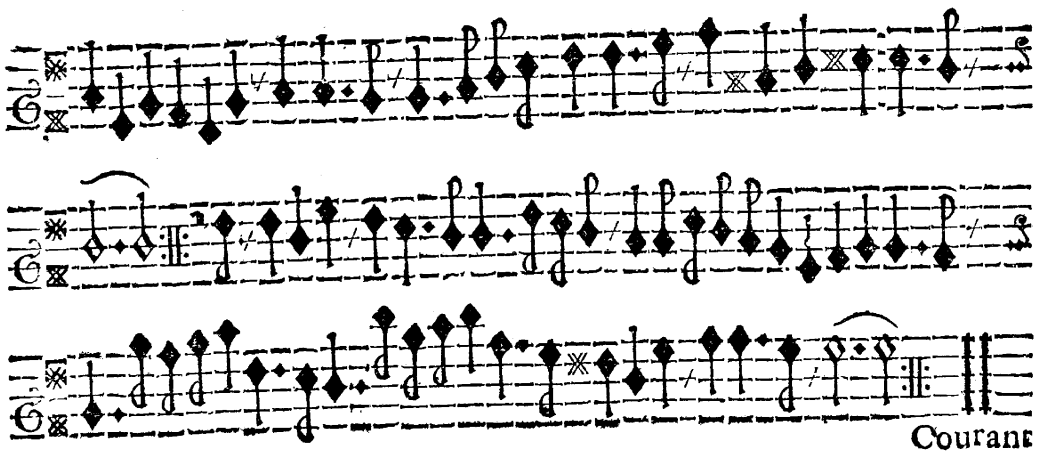

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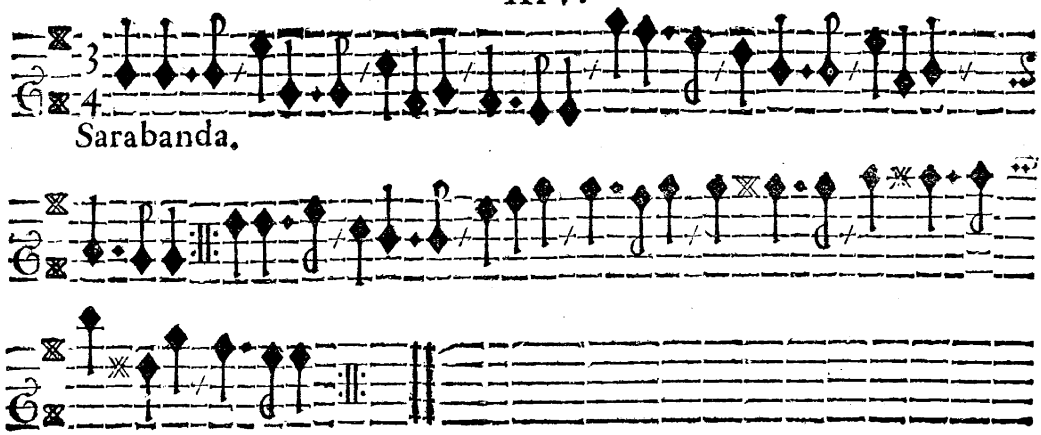
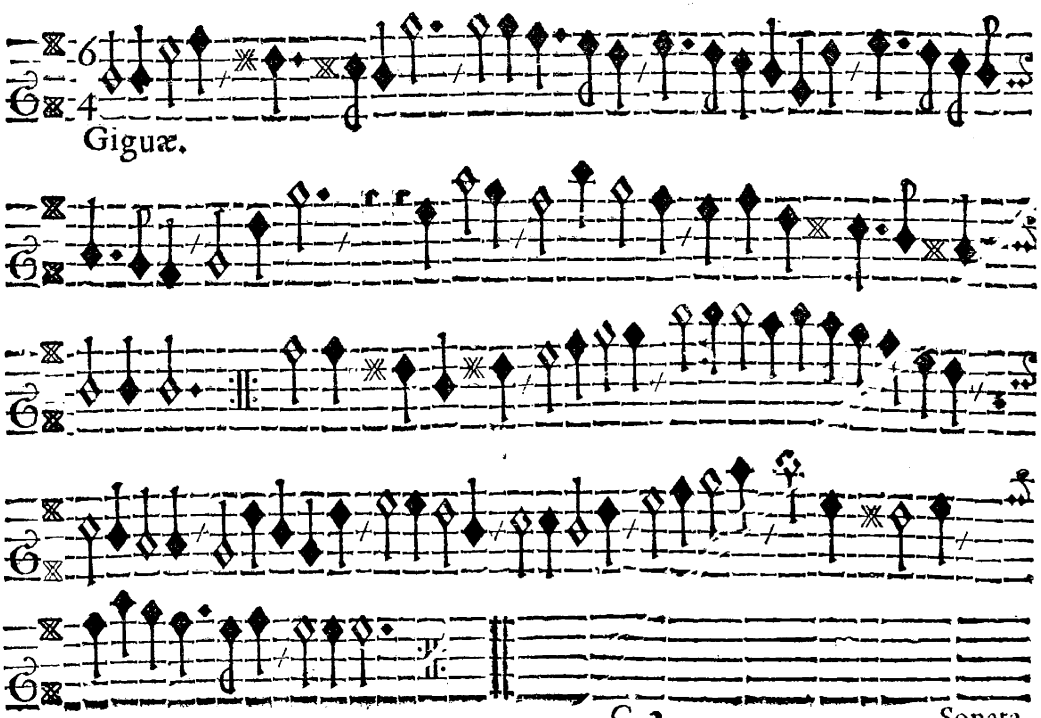


Sarabanda.

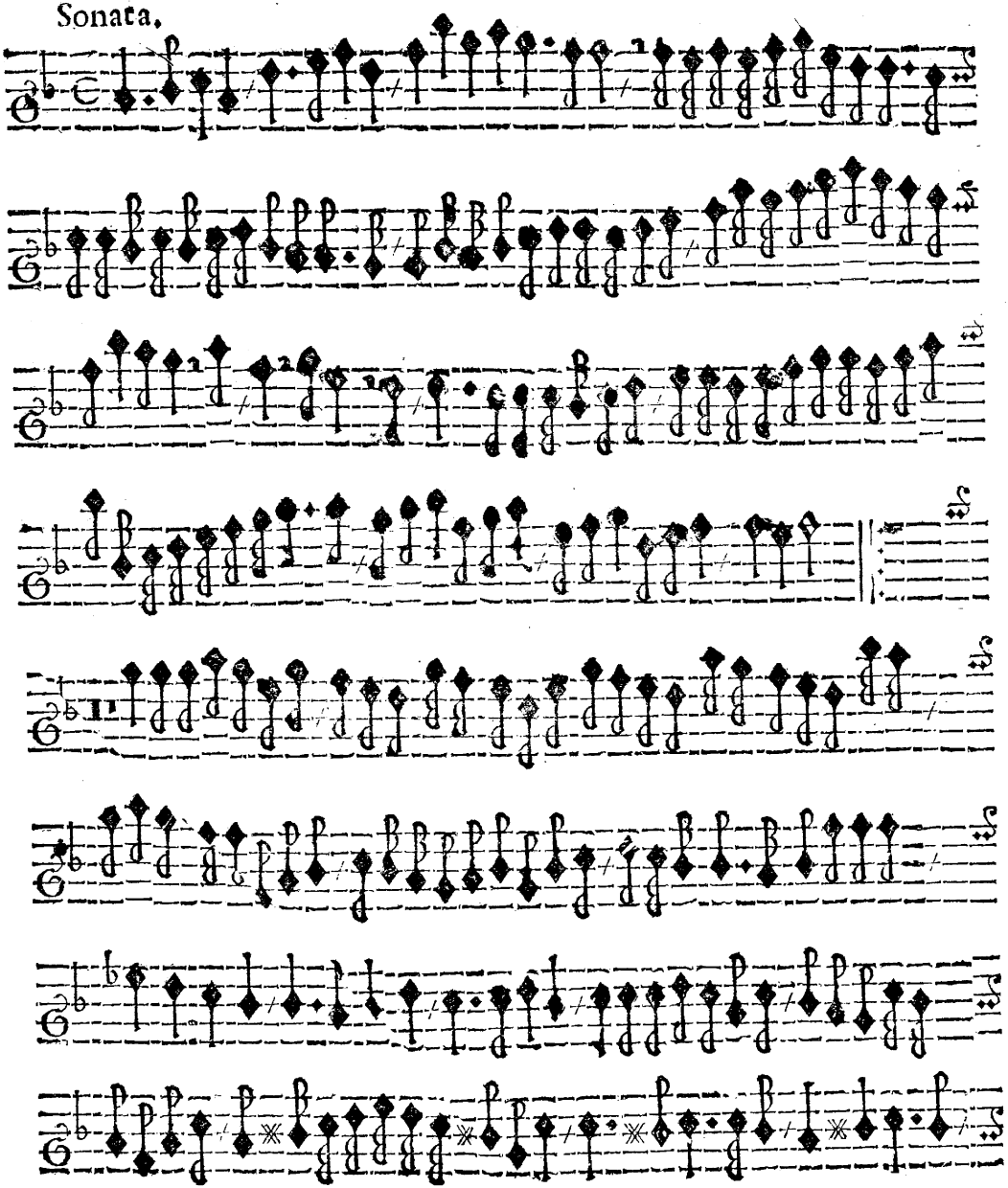
XV.

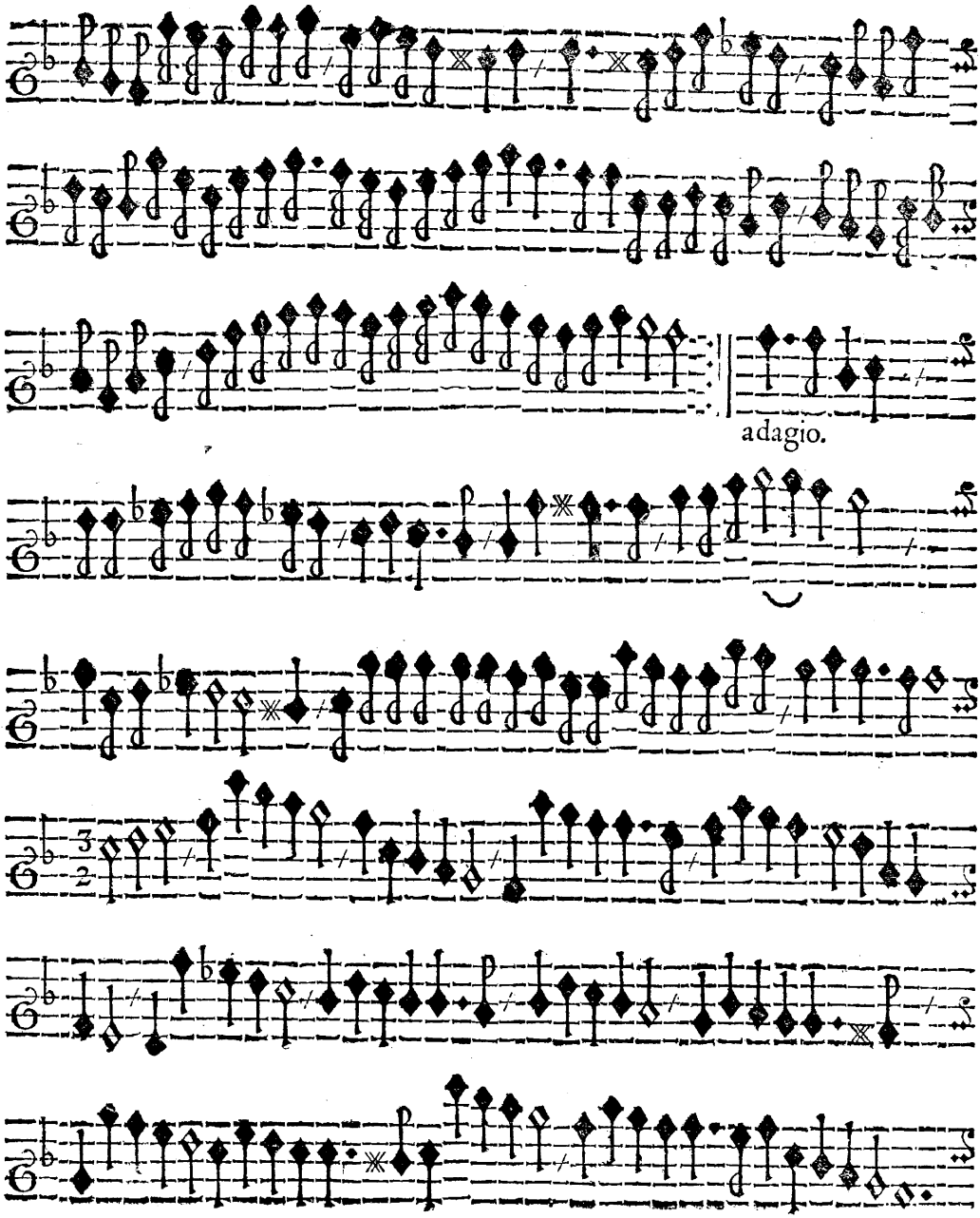


Giguæ.

XVI.

Sonata.

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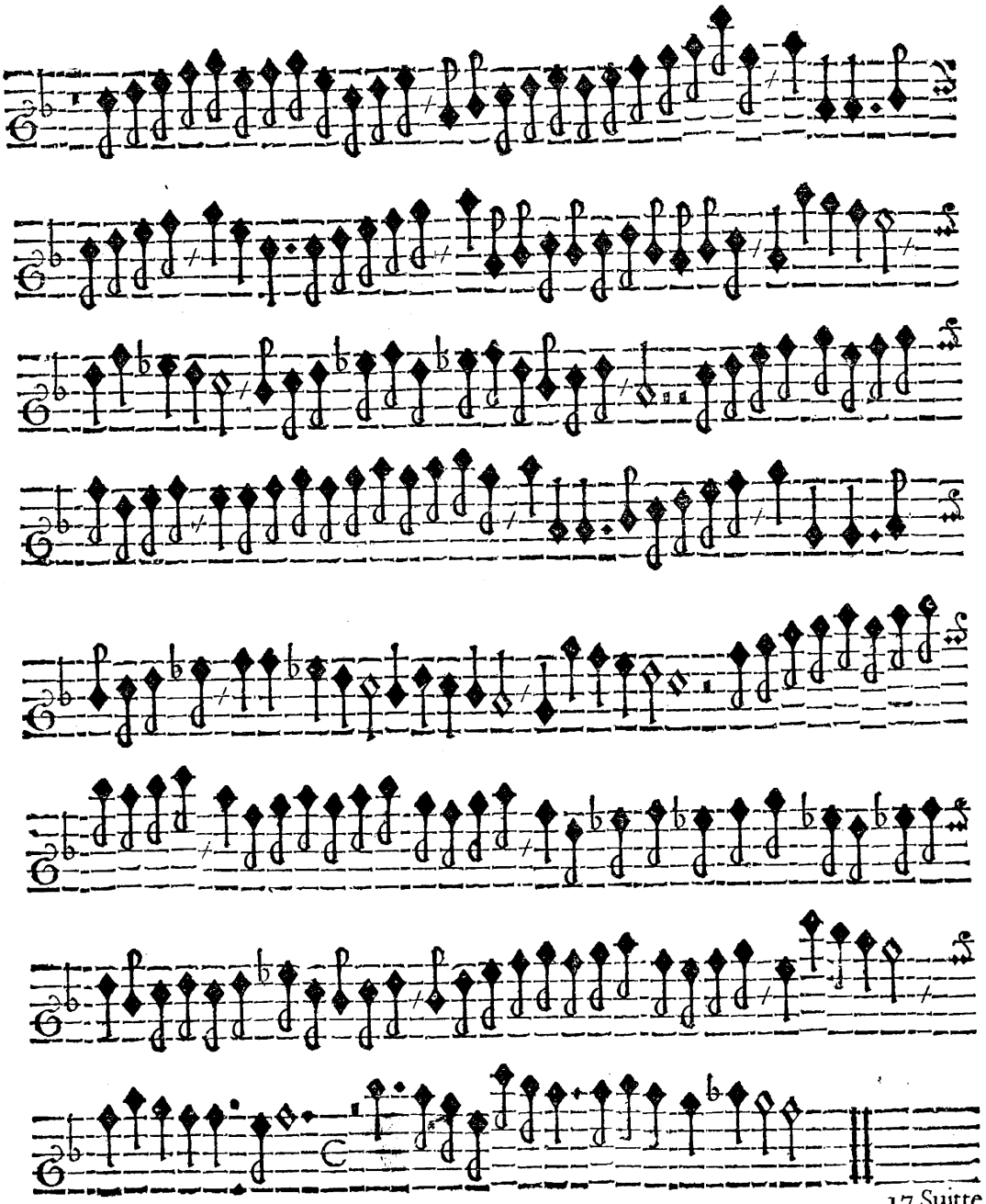
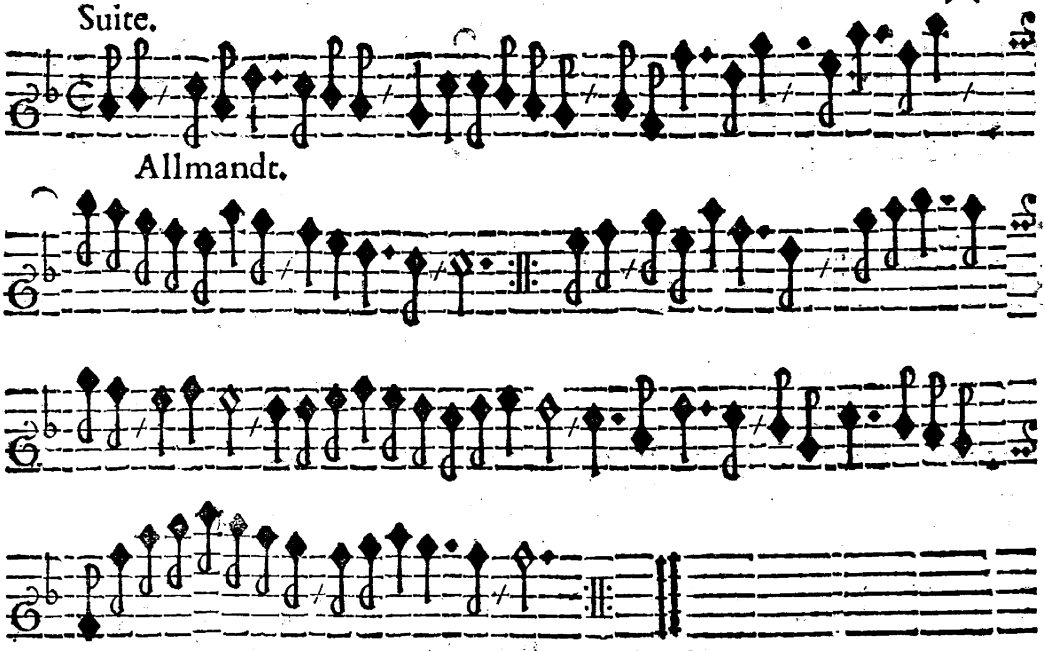
Verte



XVII.

Suite.



Allmandt.

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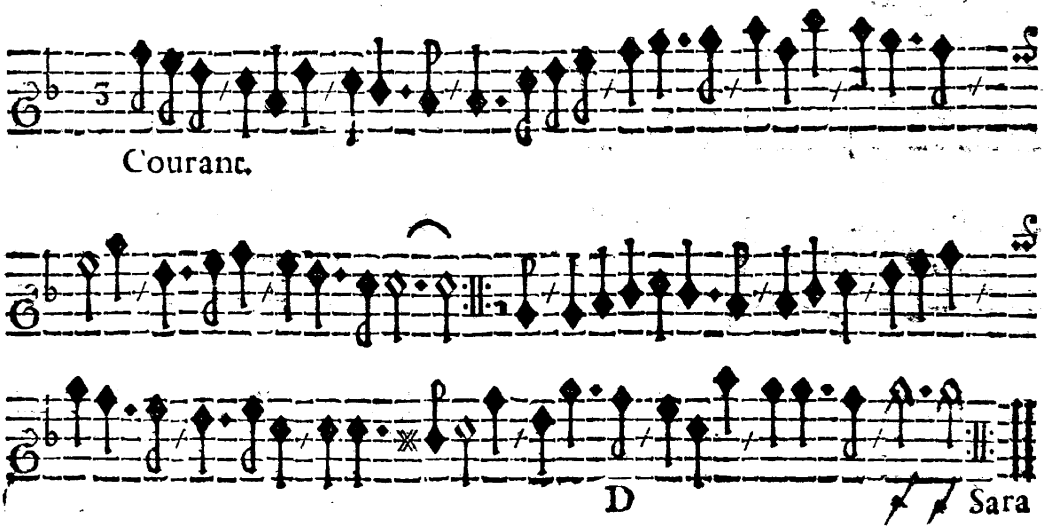
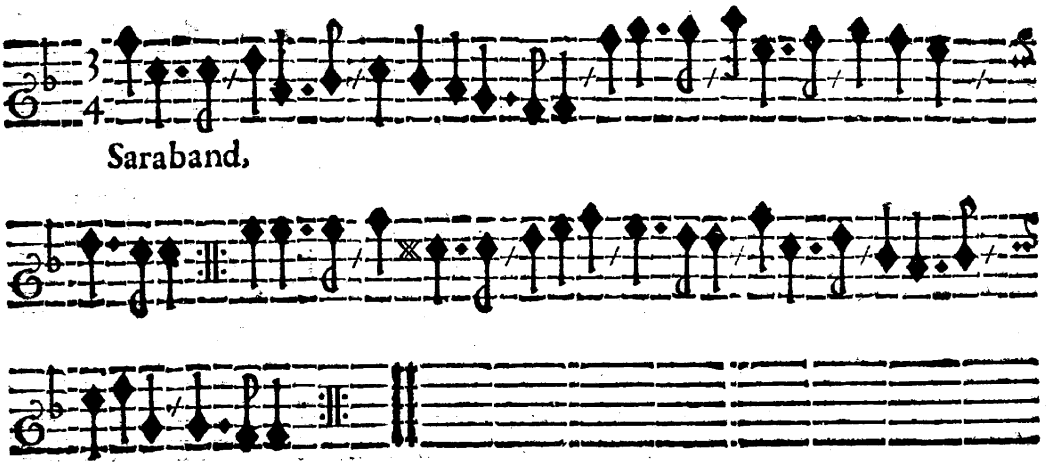


Courant.

D

Sara

XIX.



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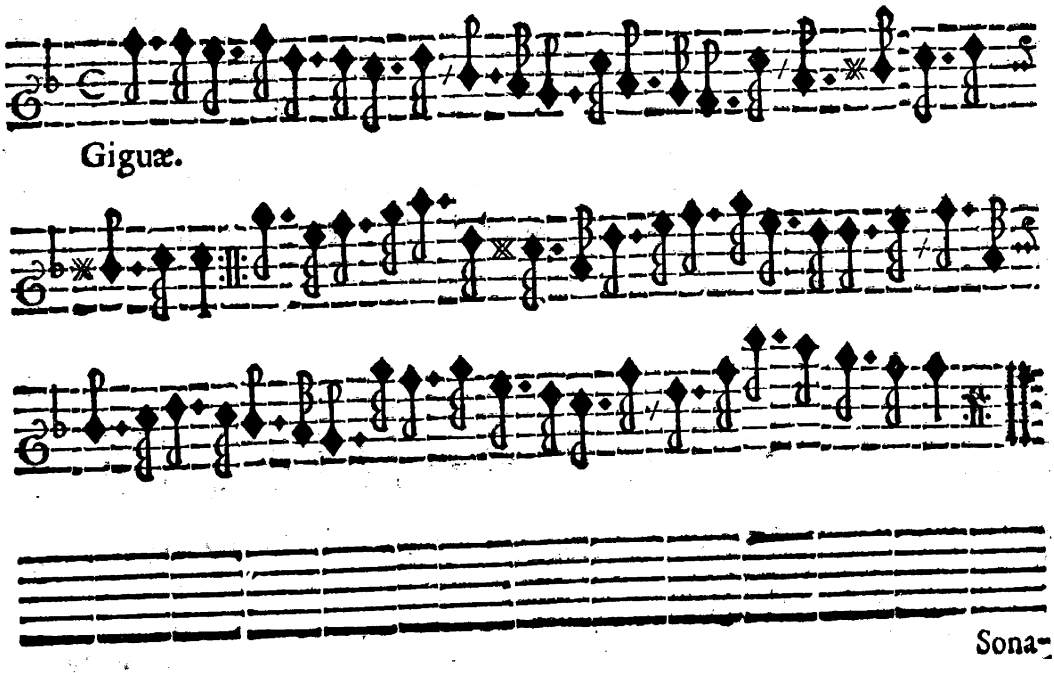
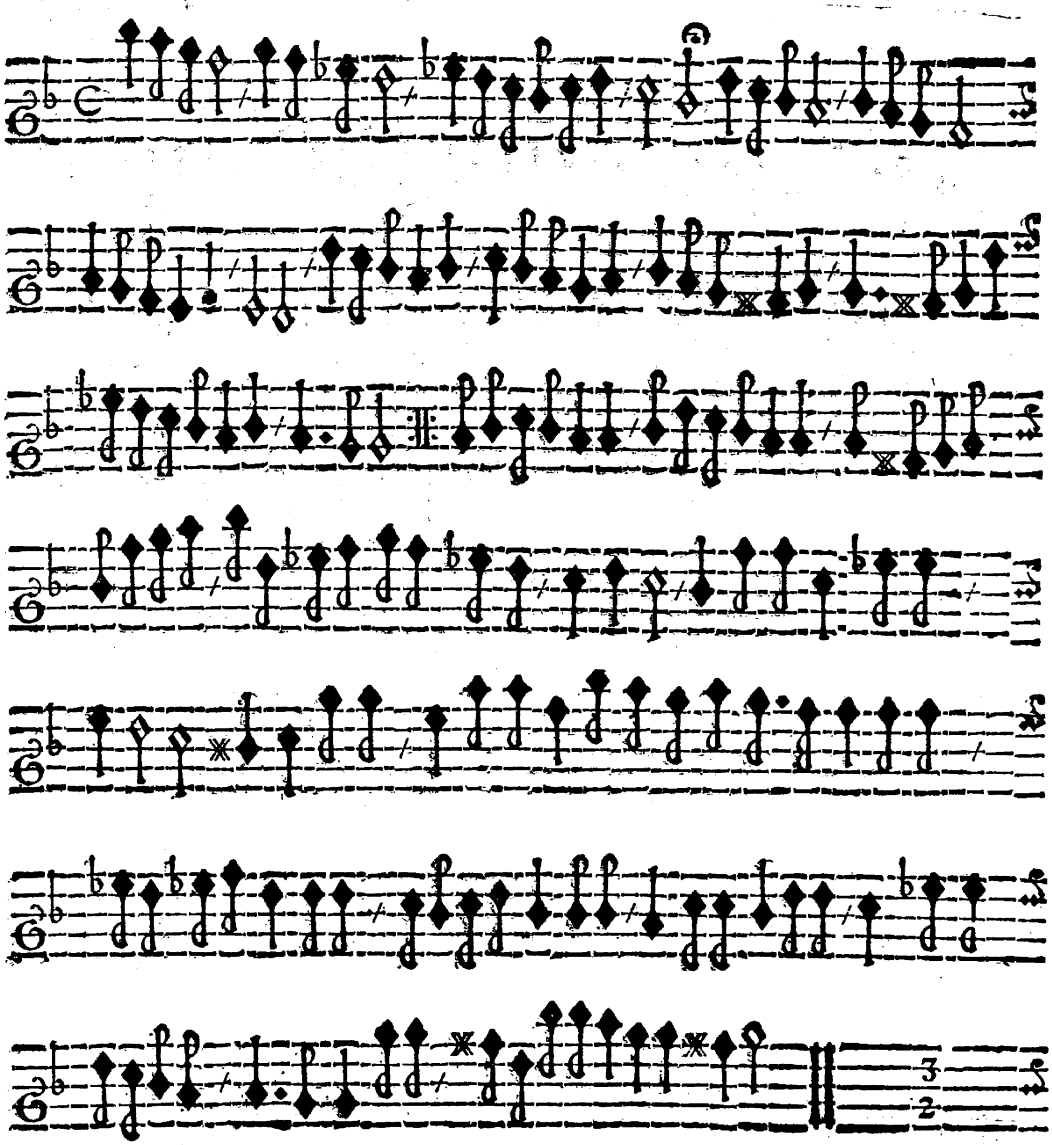
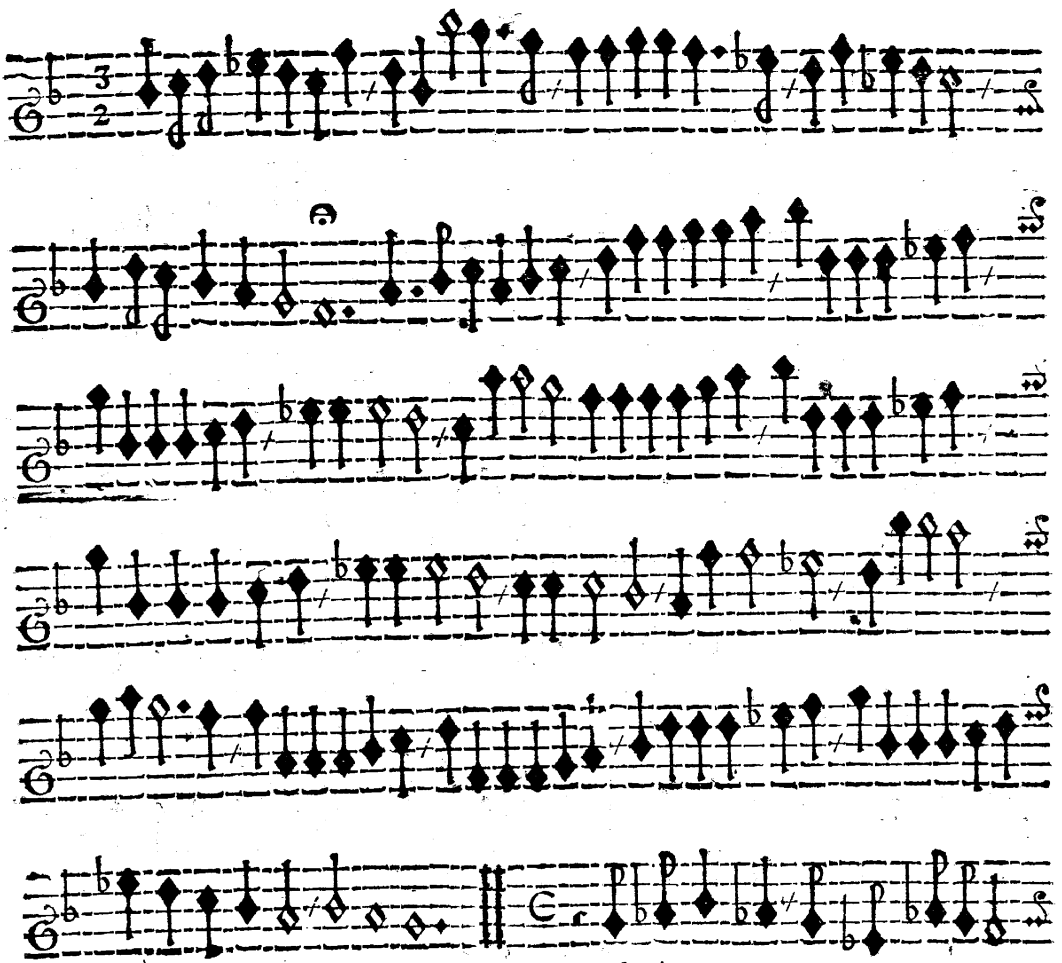


Sona-

Sonata,

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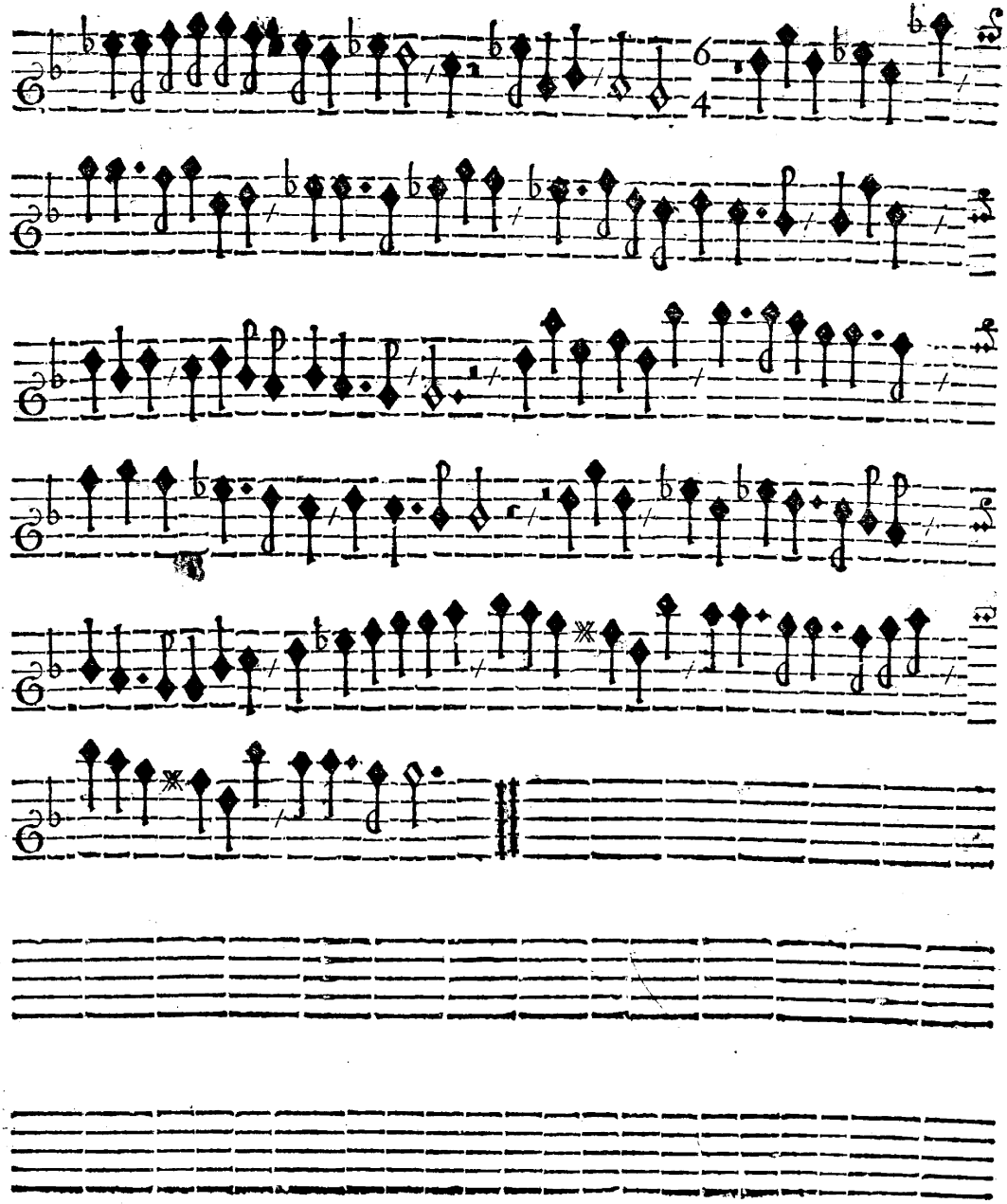

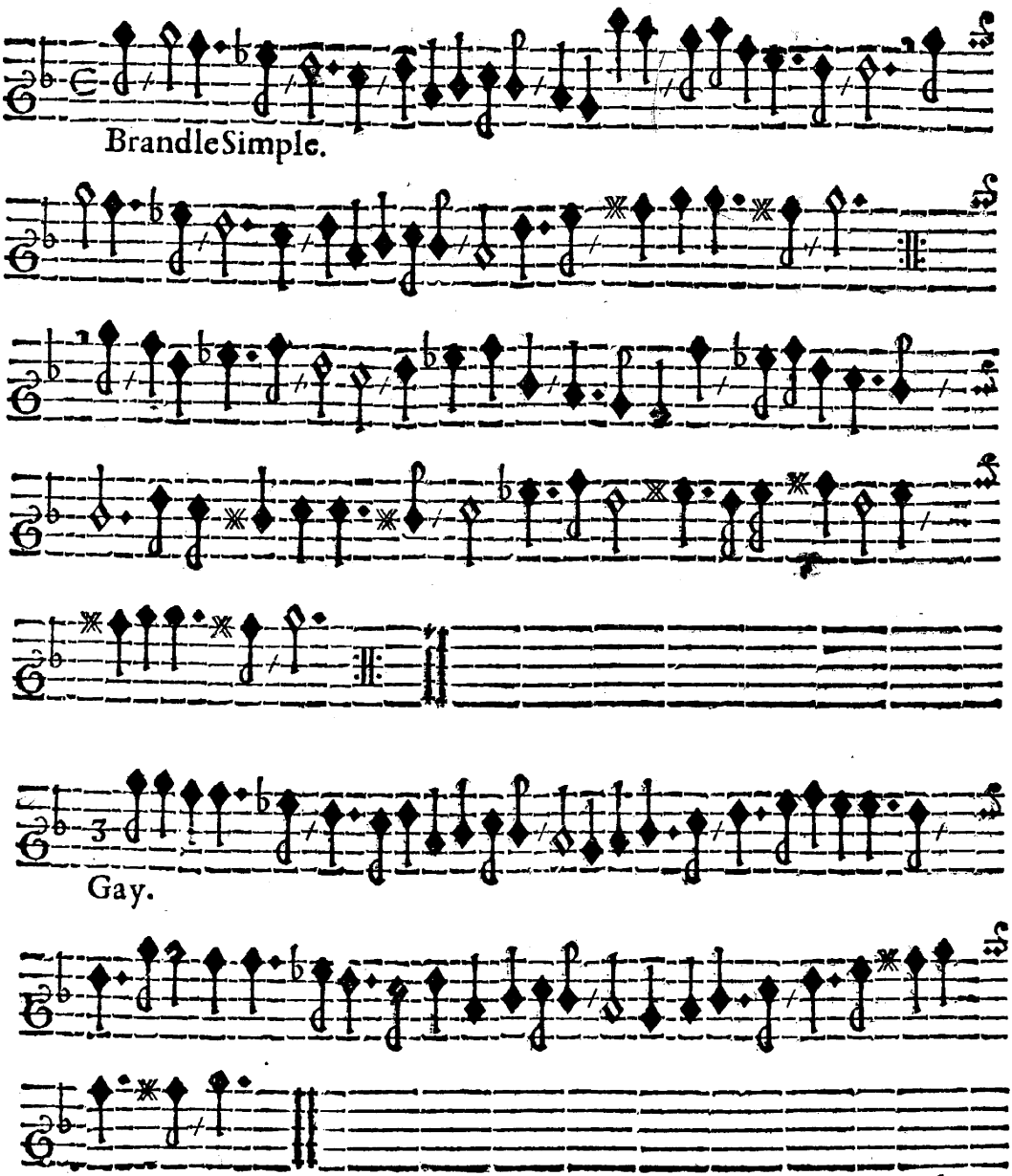
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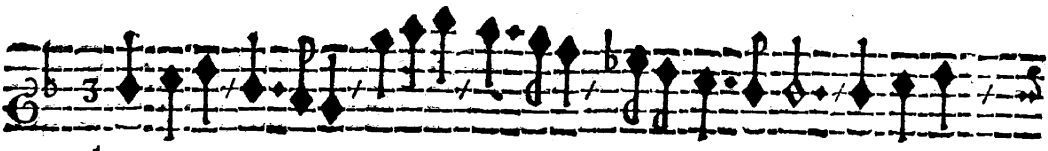
Gay.
Ame-



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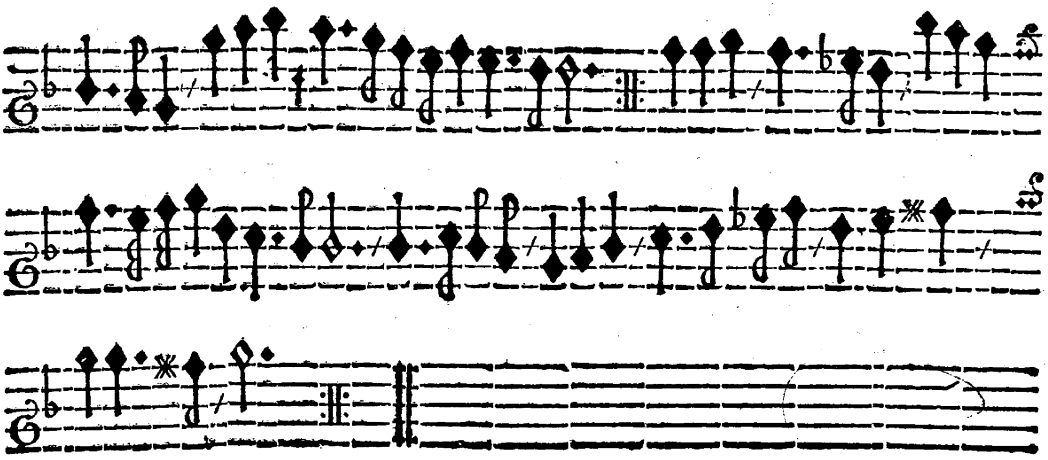

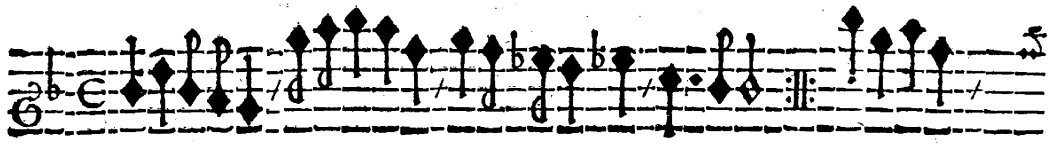

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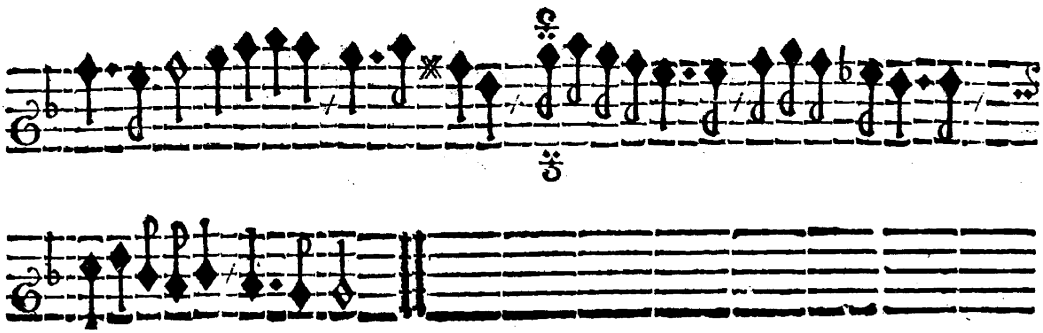

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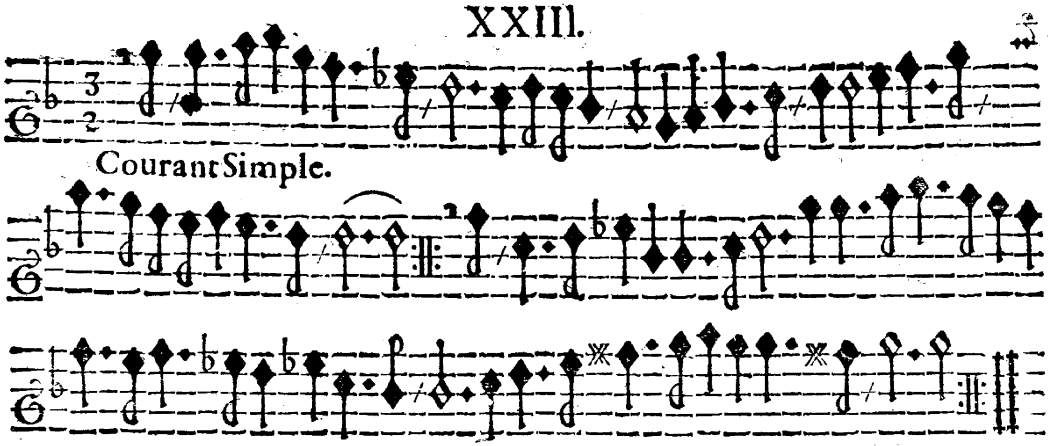

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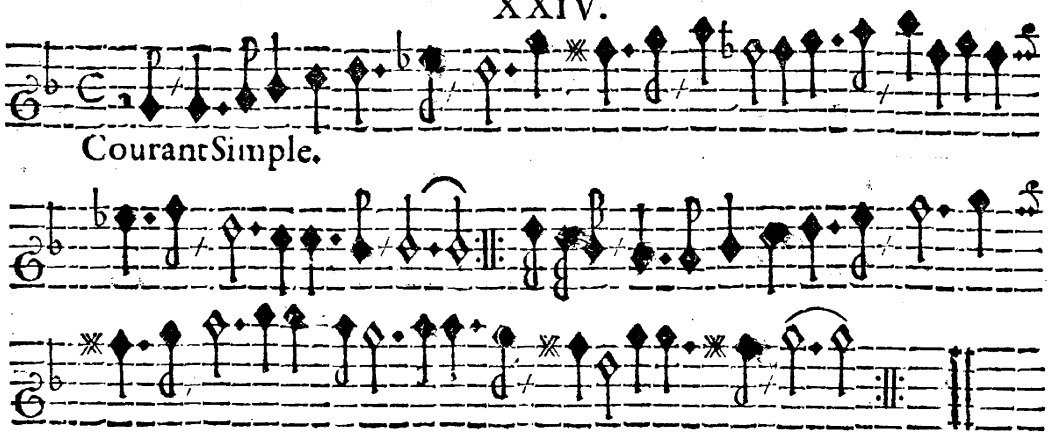

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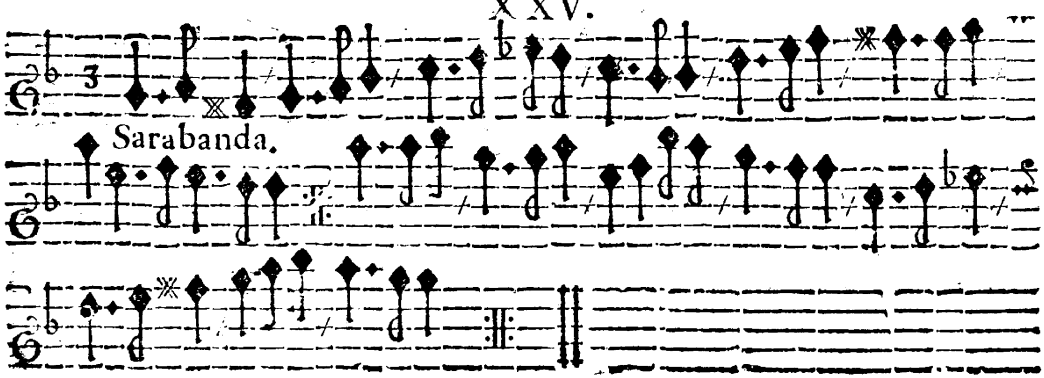
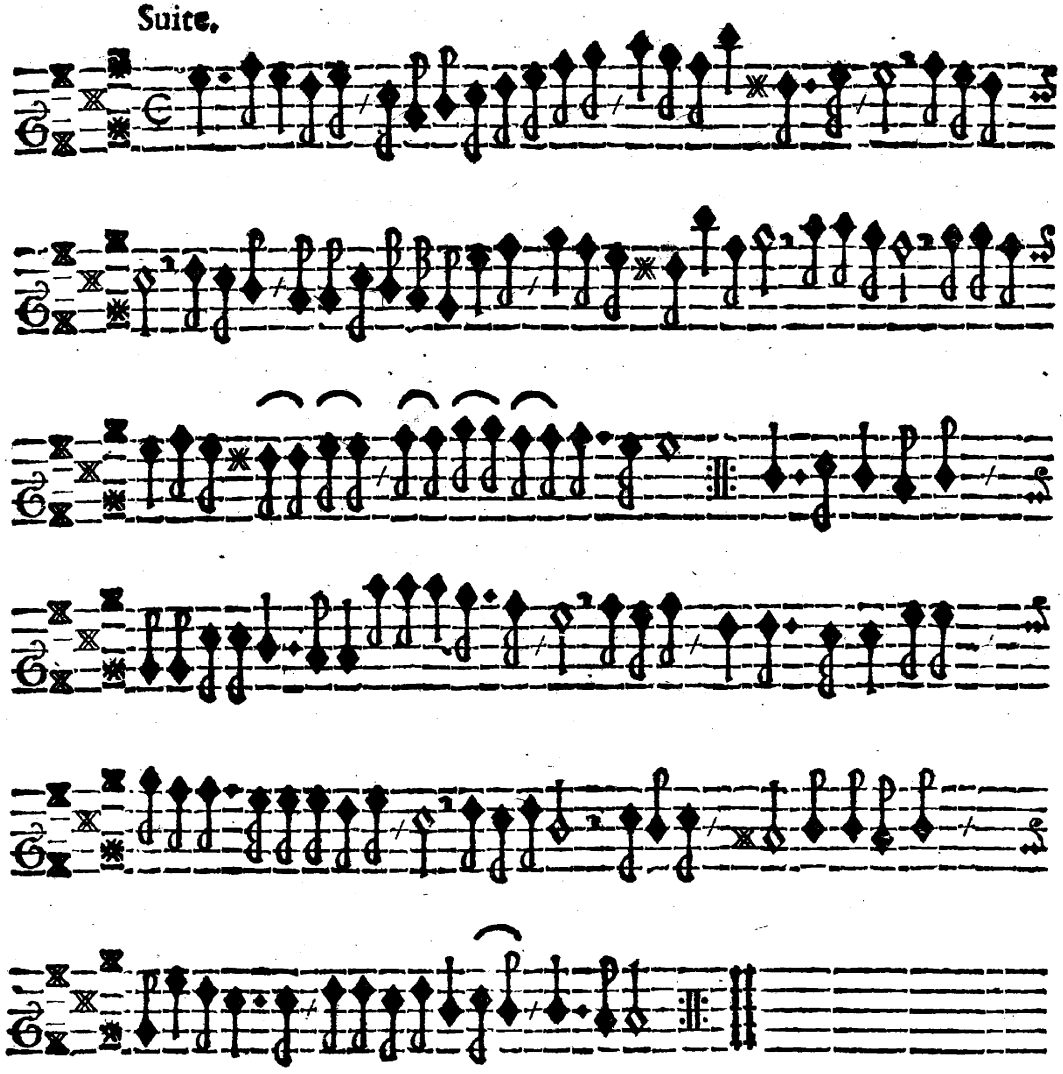


Suite.



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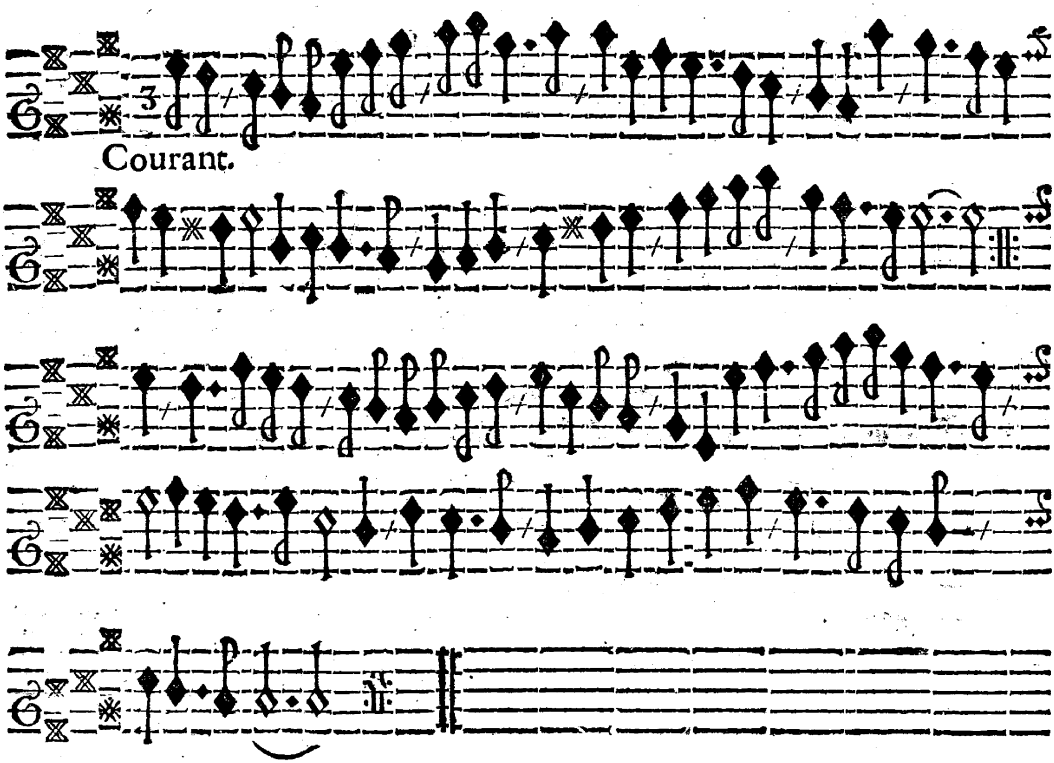

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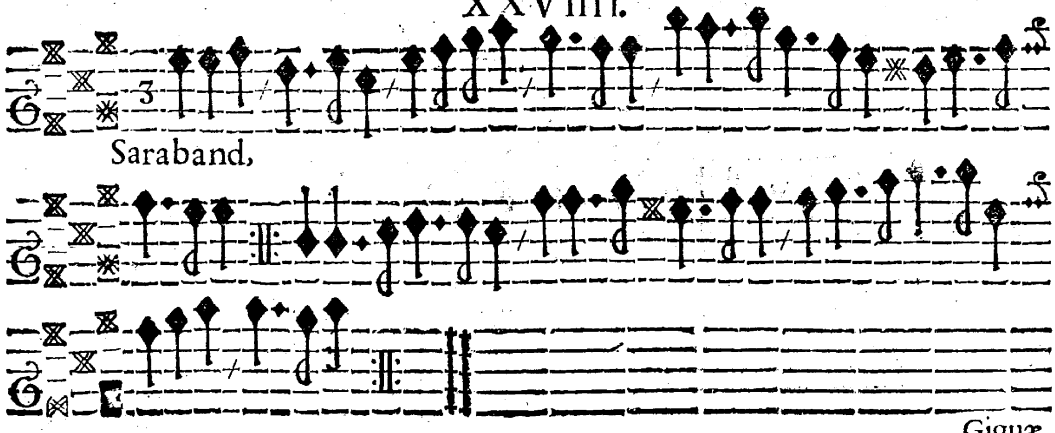

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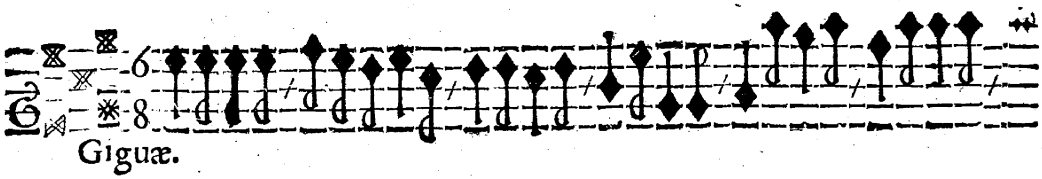

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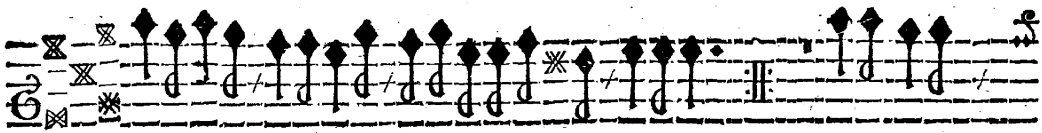

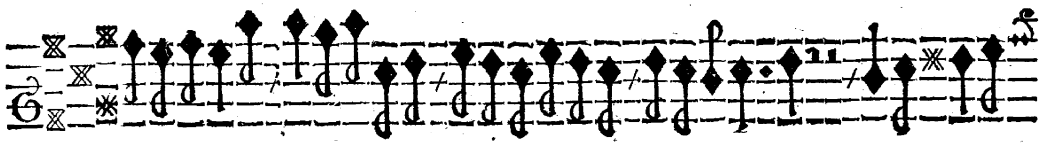

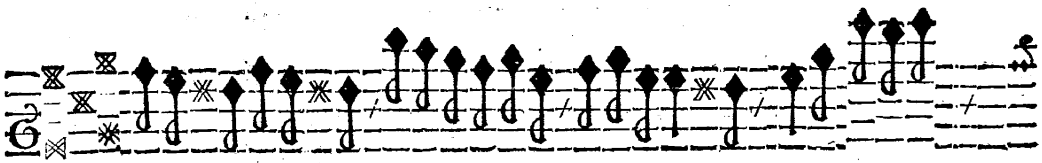

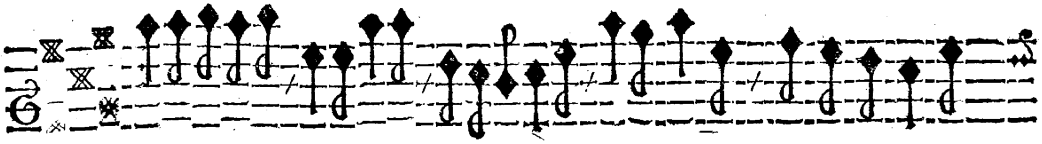

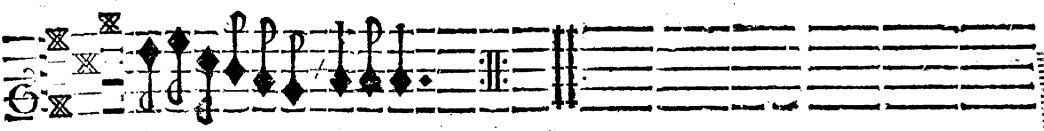

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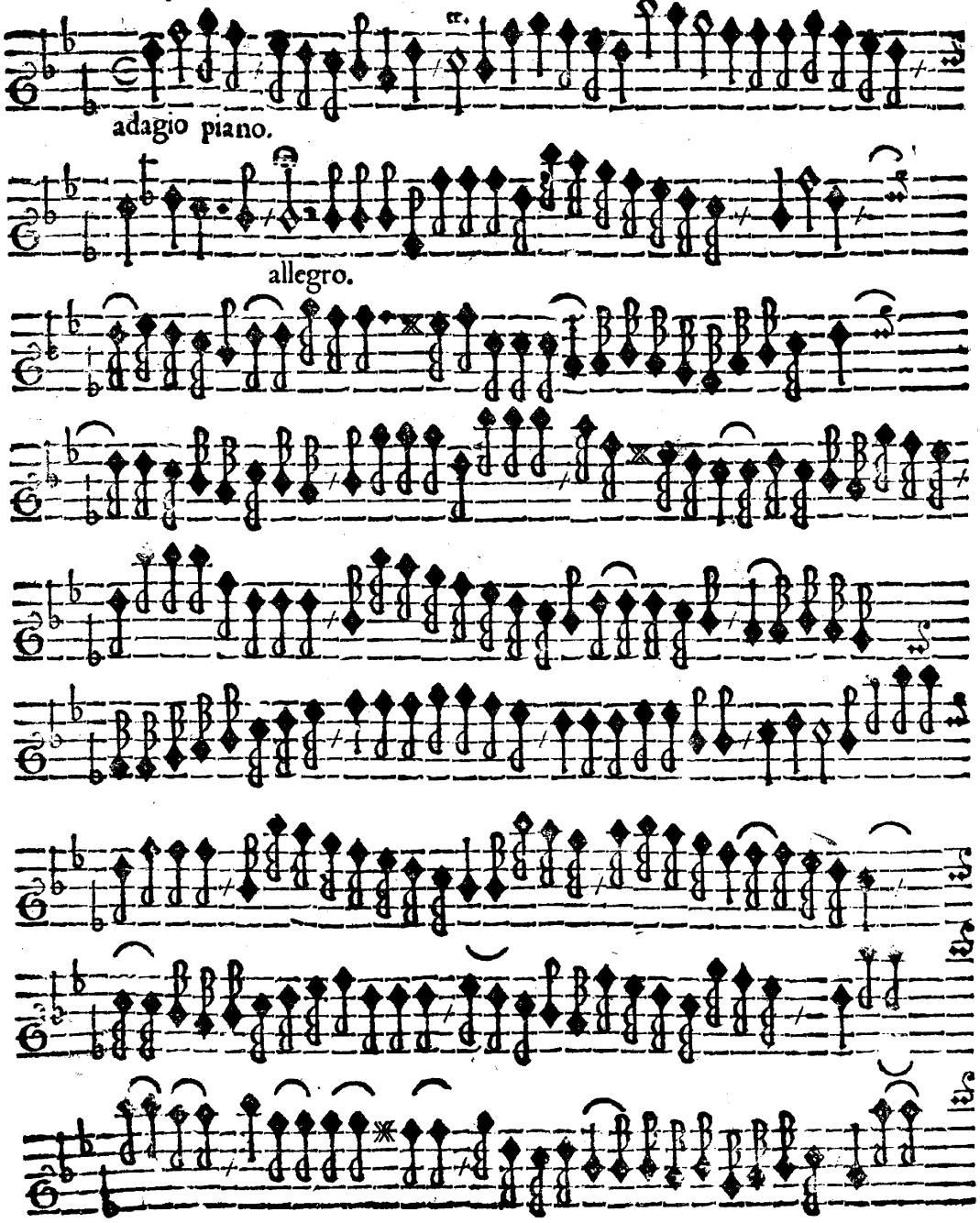
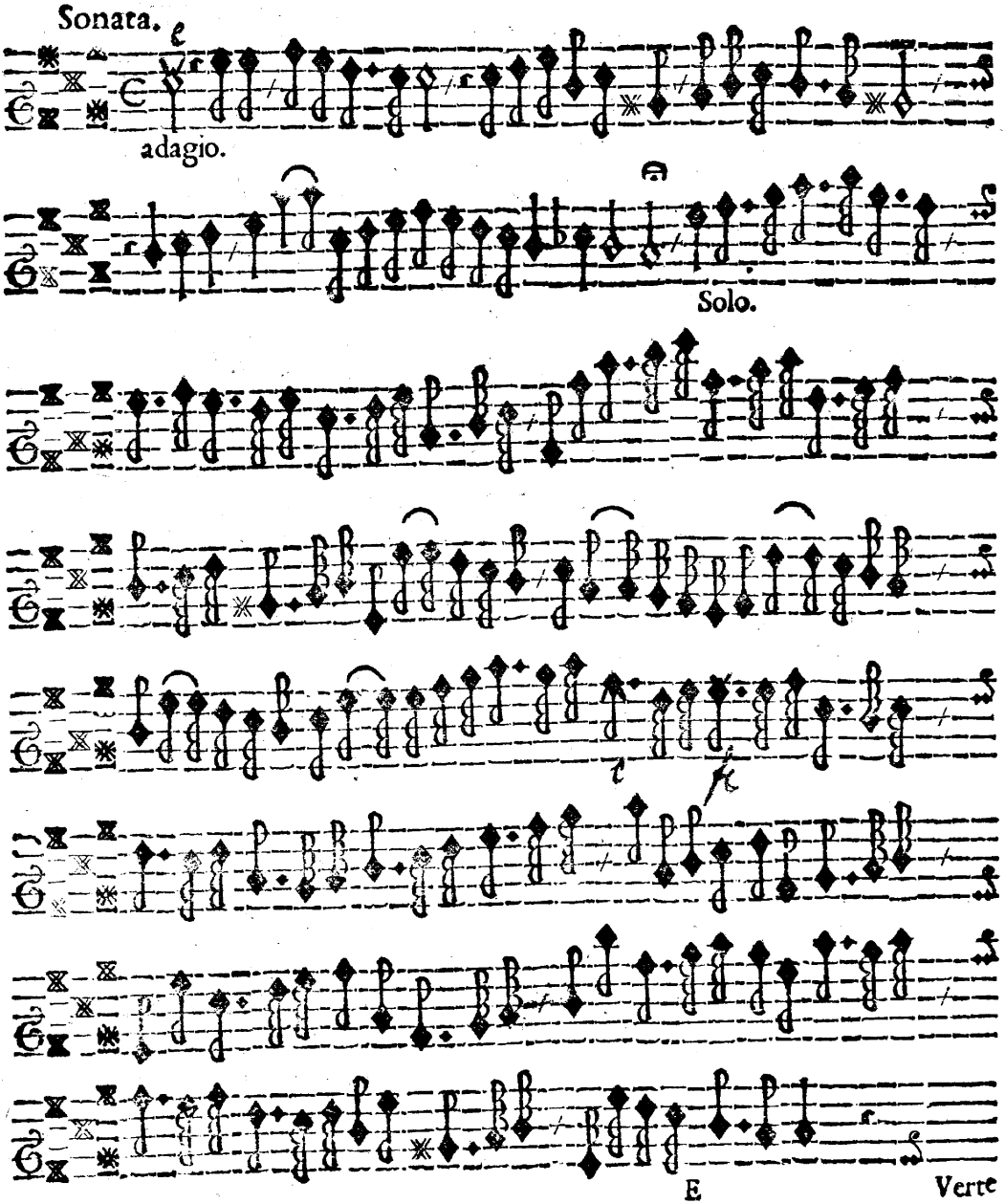
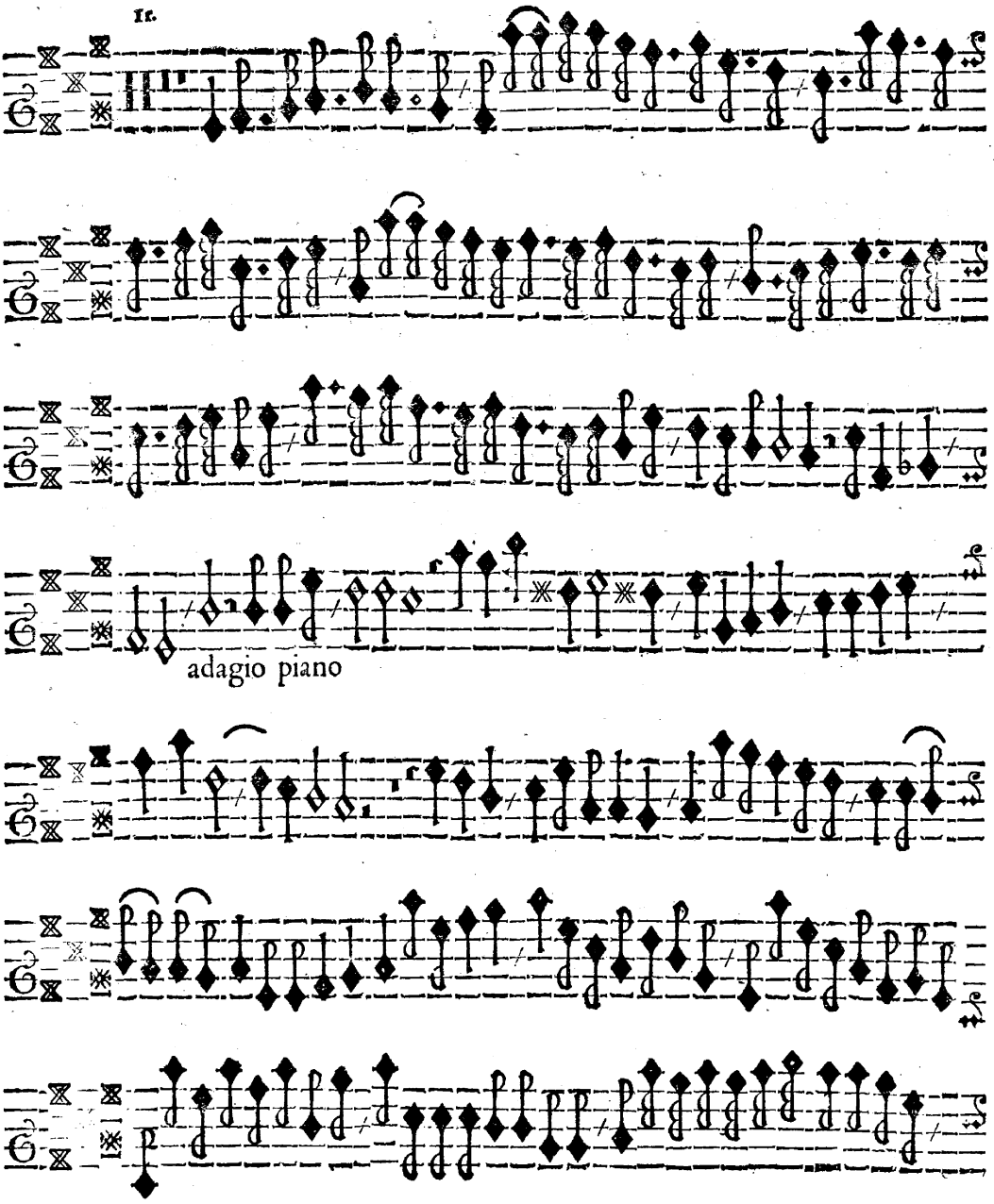
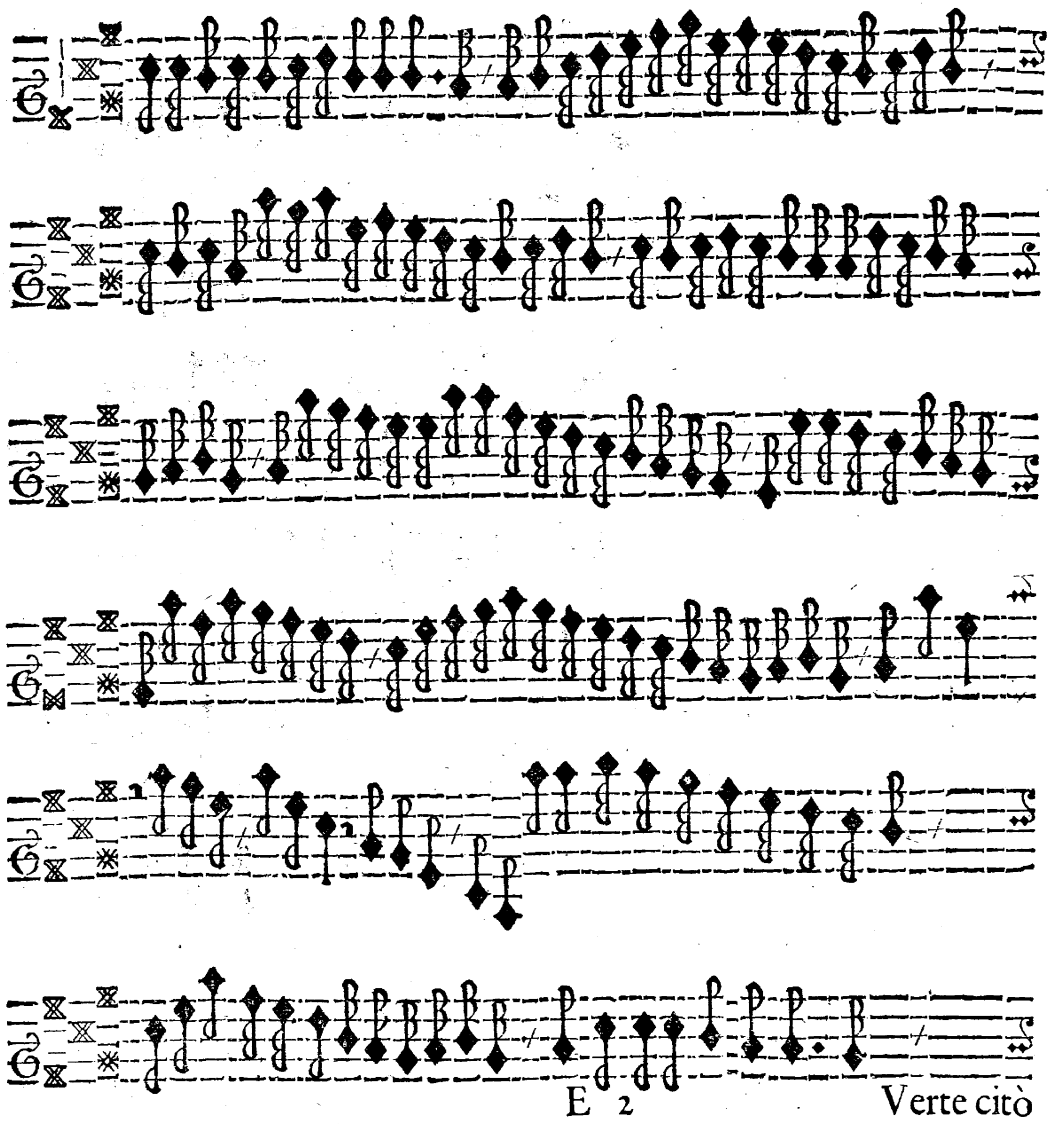



Sonata.
adagio.
Solo.
E
Verte


adagio piano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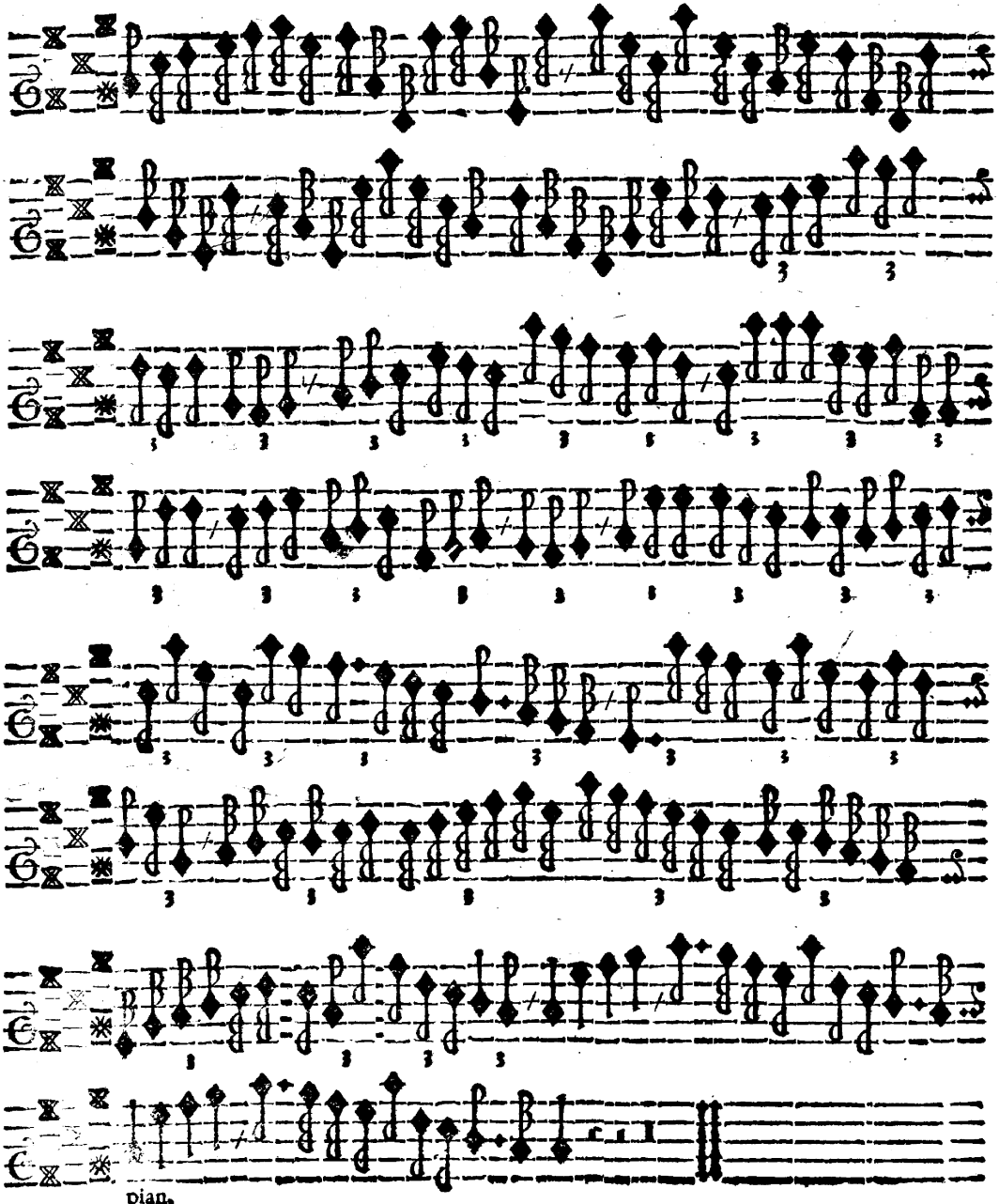
Verte citò



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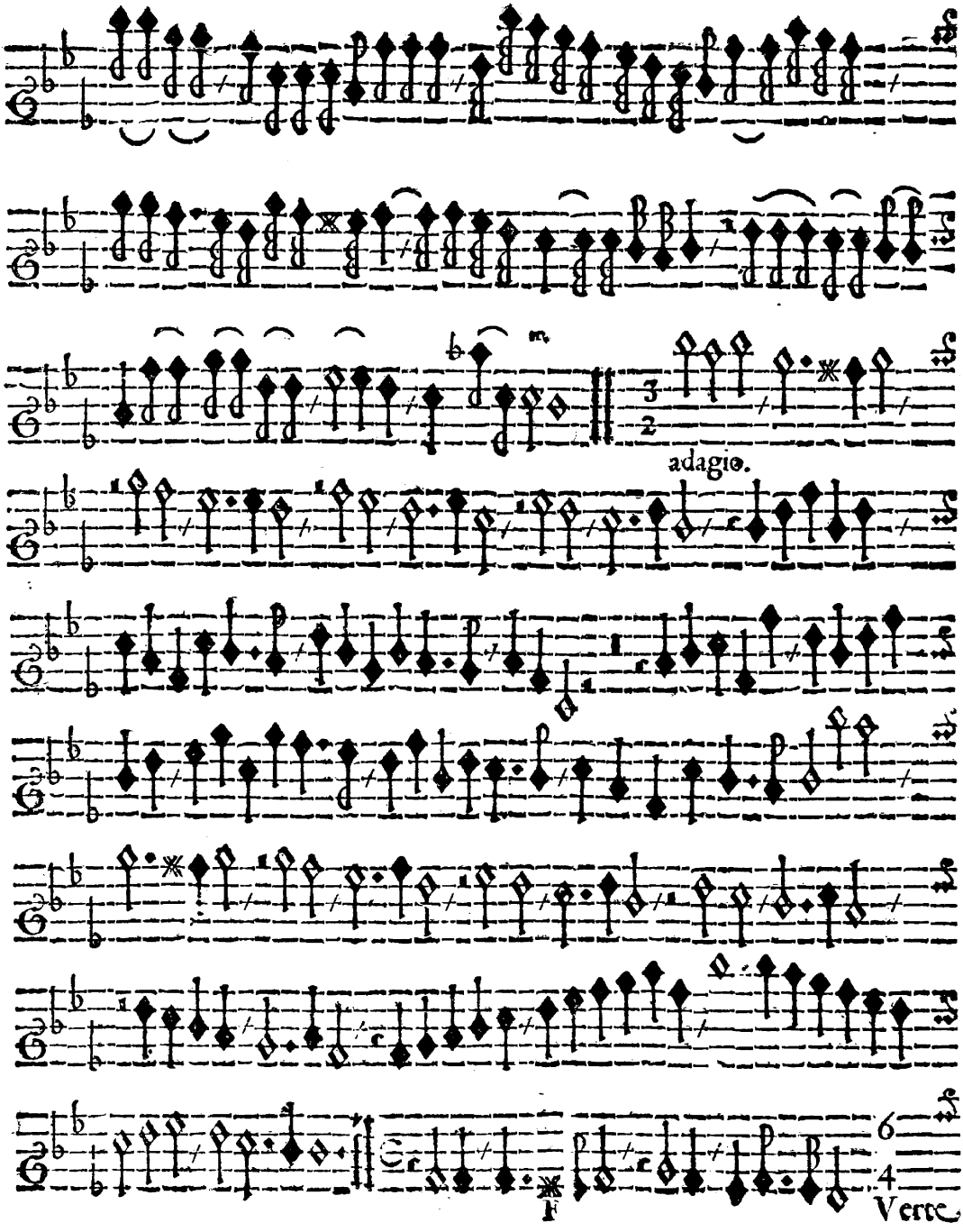
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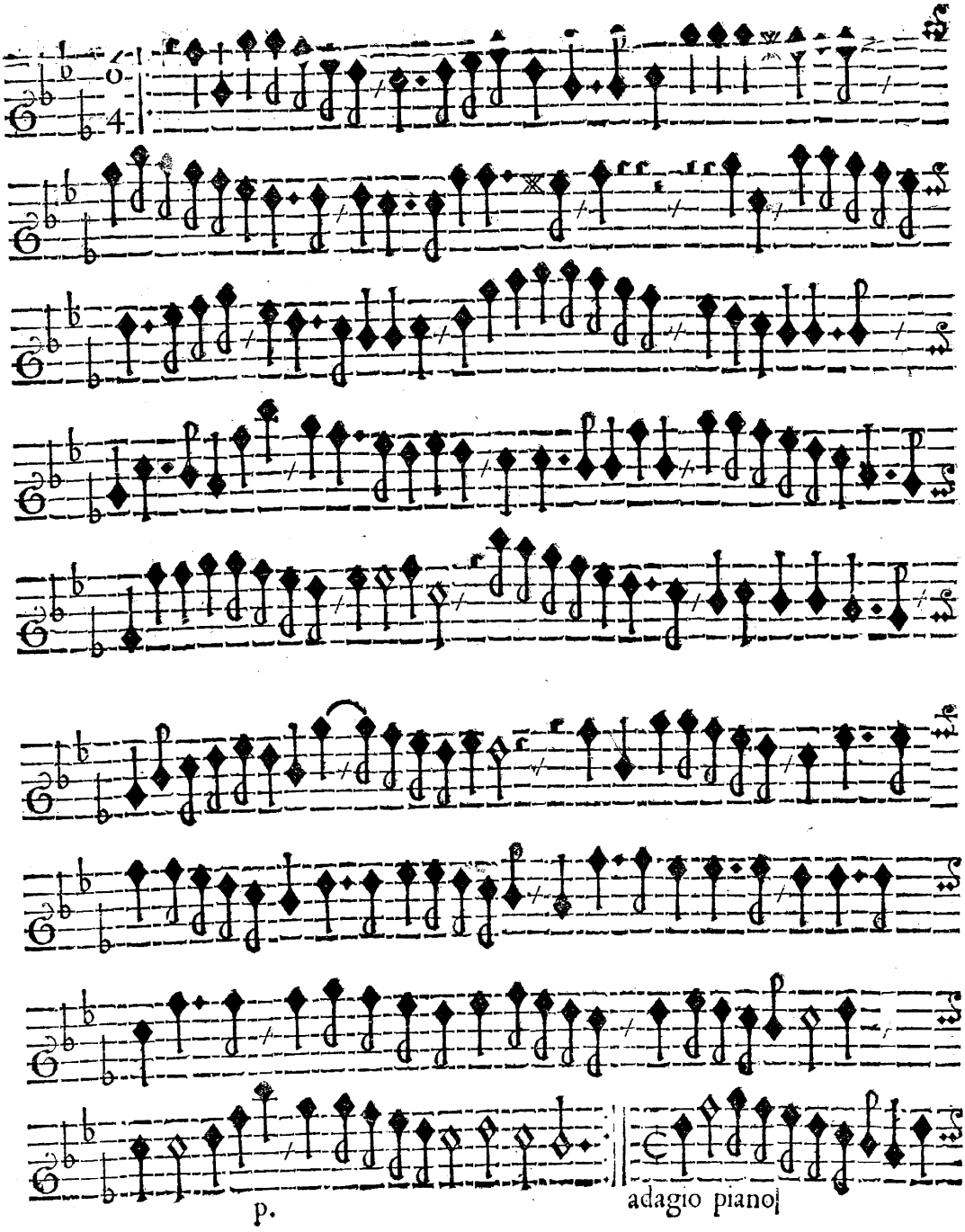
F
Verte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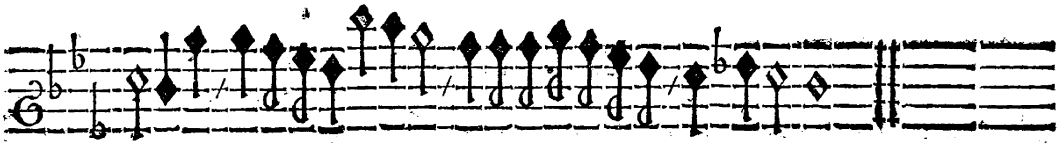
adagio piano



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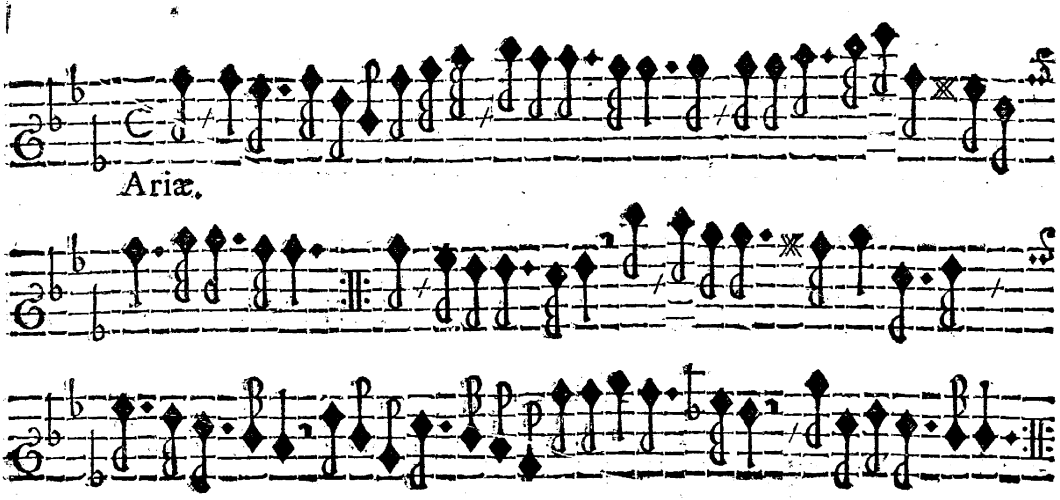

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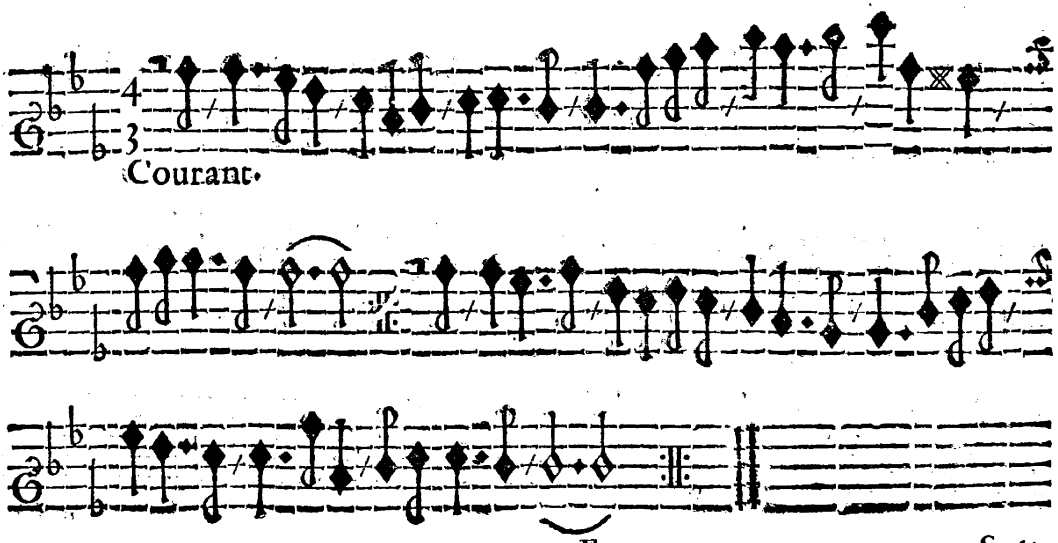

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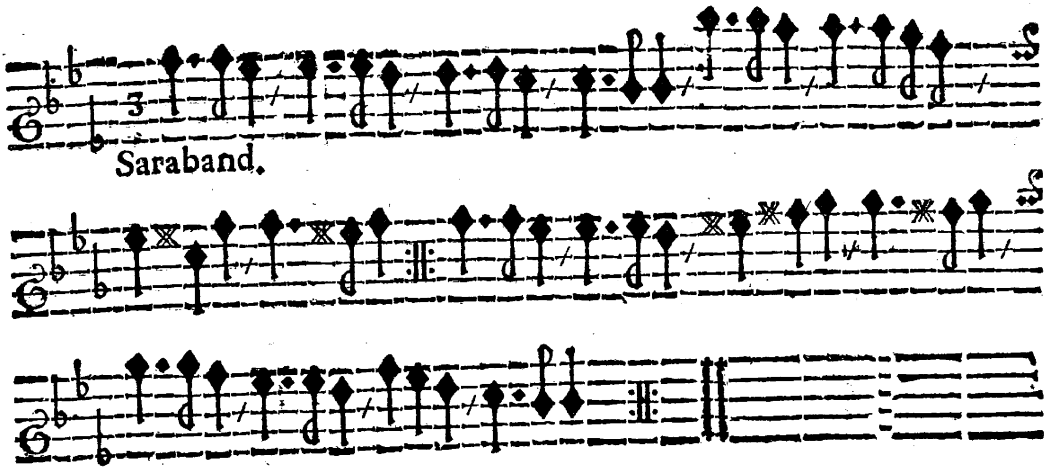

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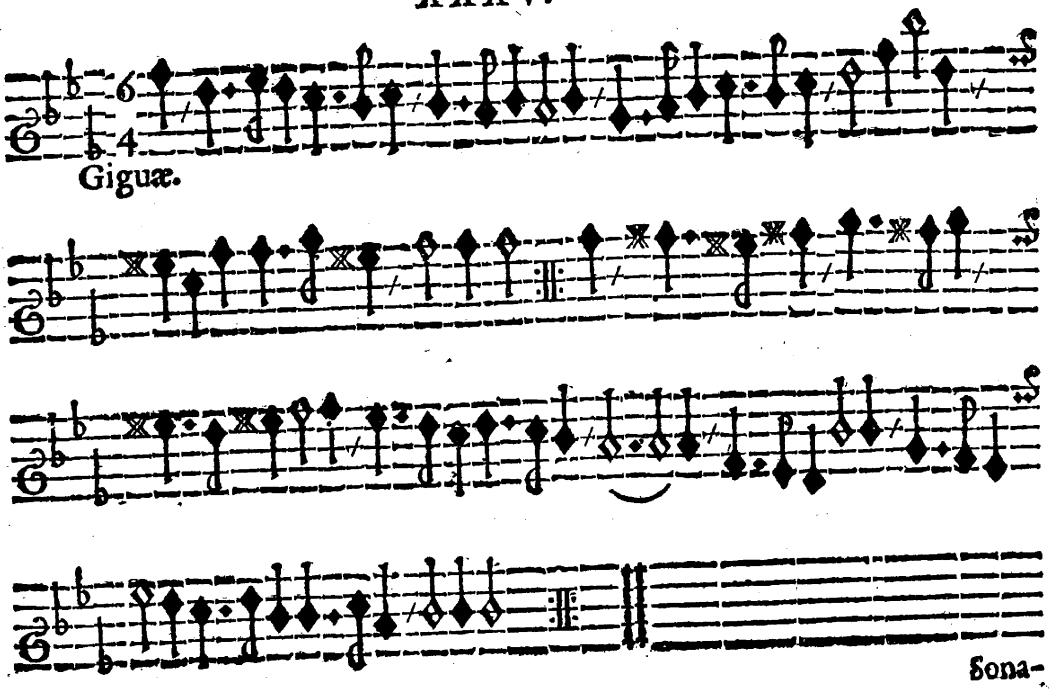
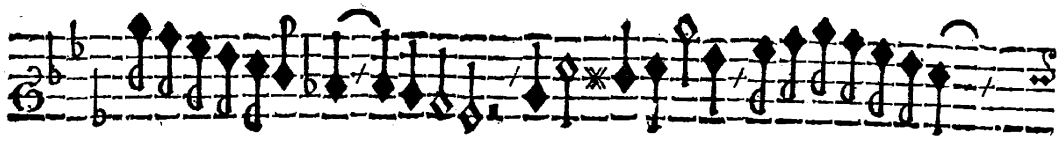
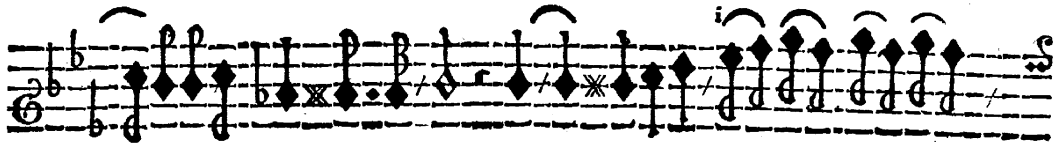
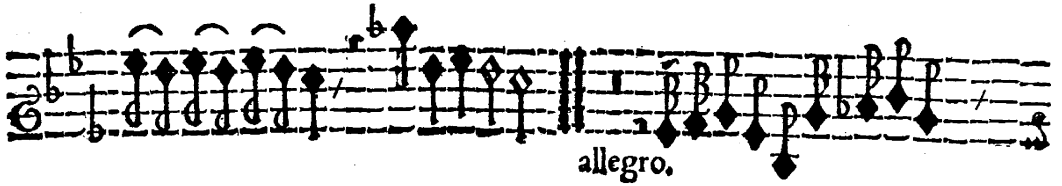


Sonata.

adagio piano.







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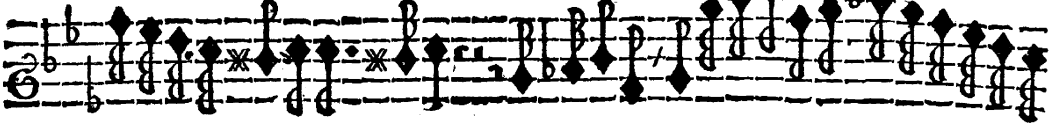

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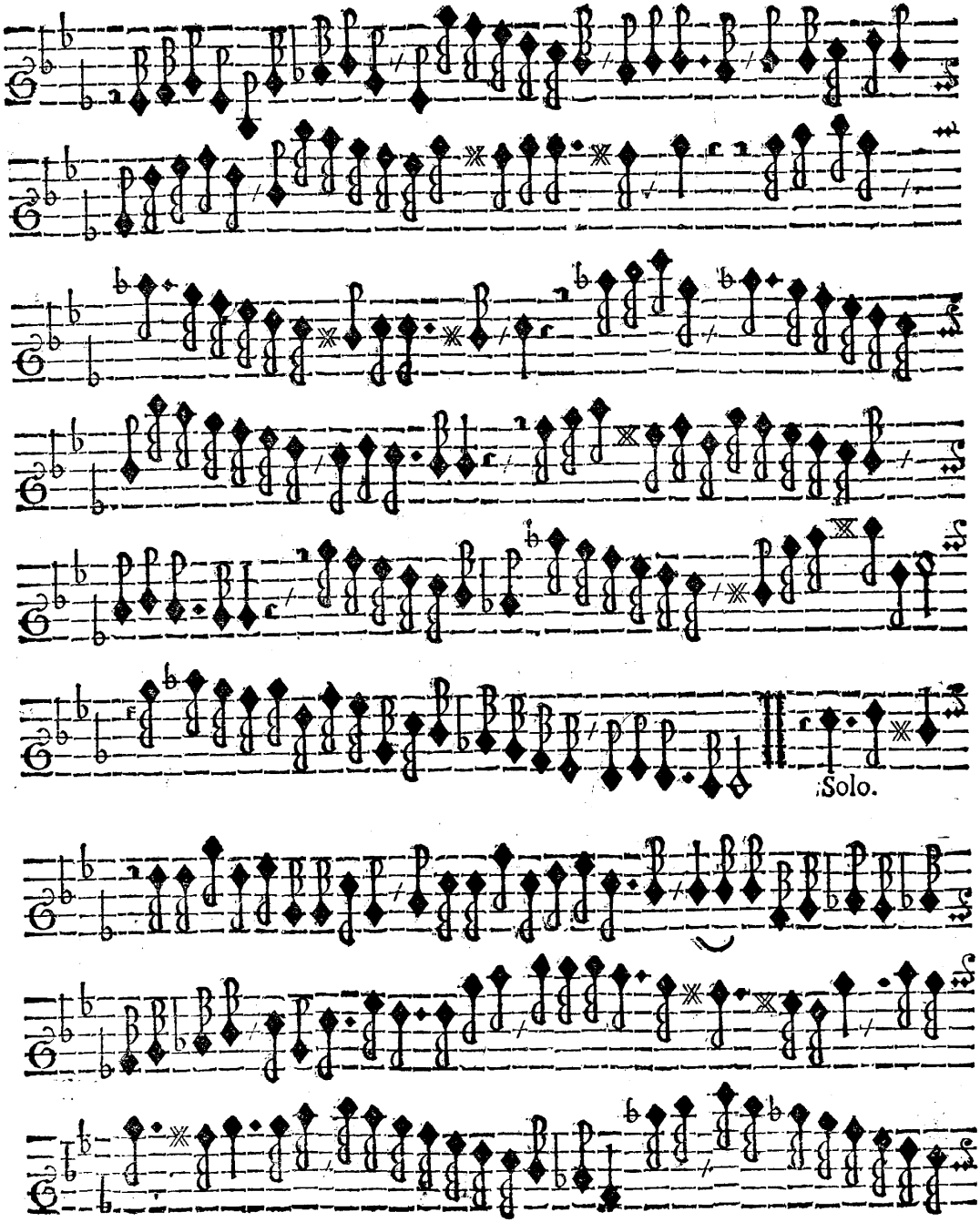
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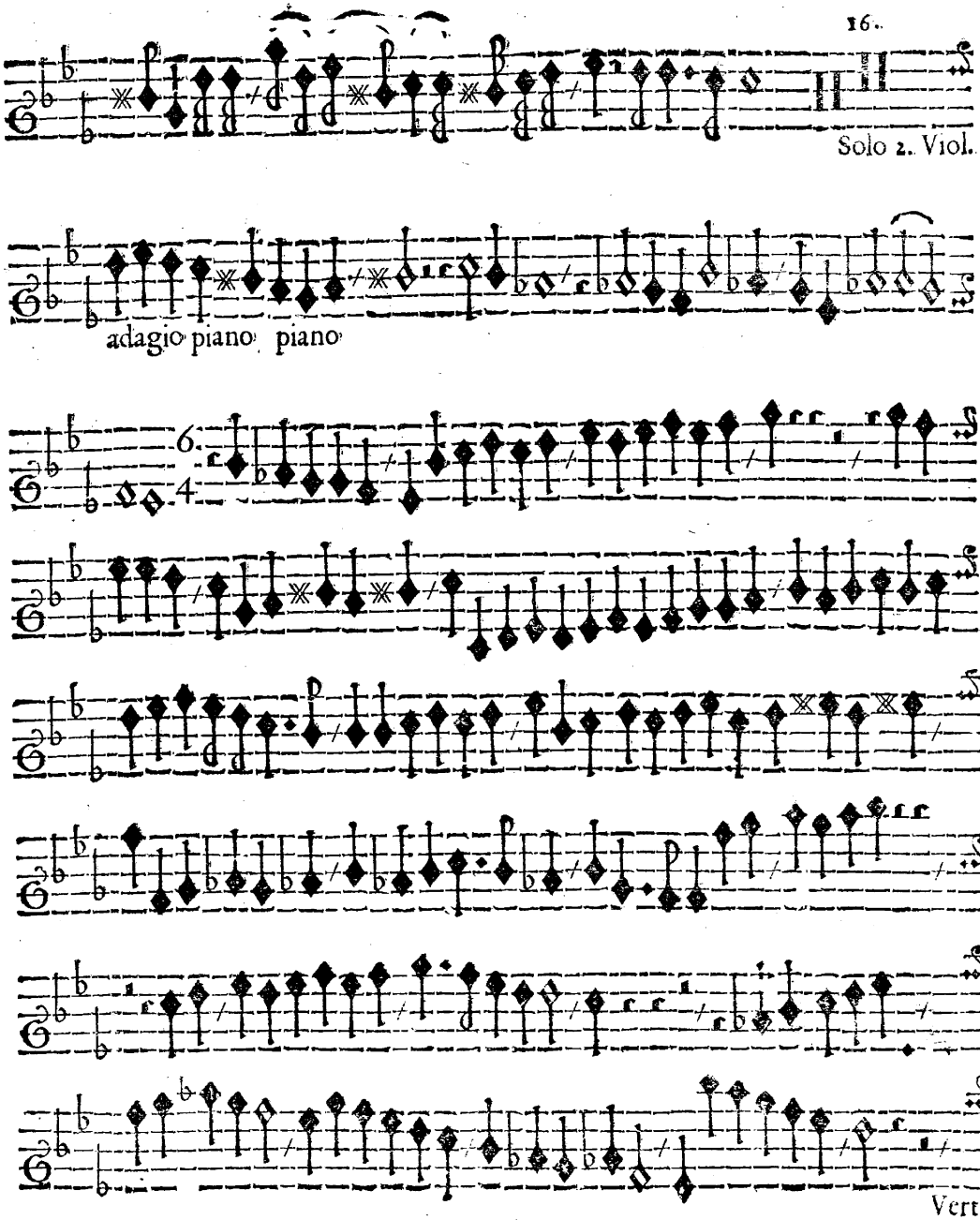
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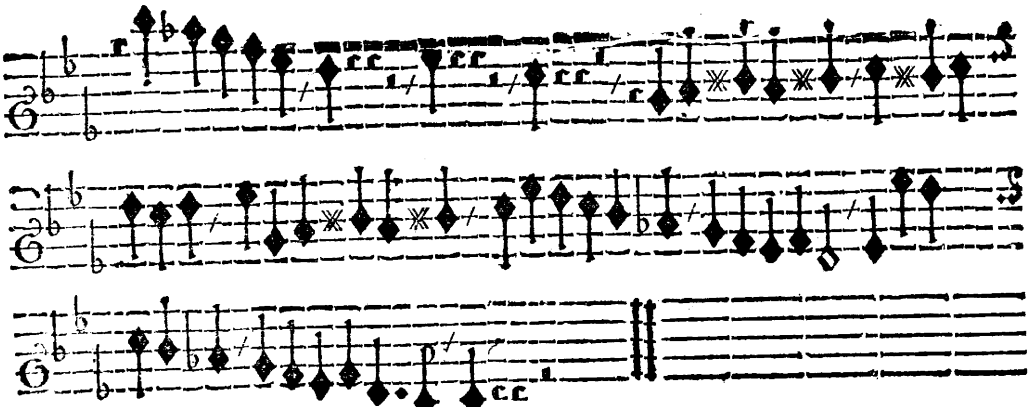
adagio piano piano
Verte



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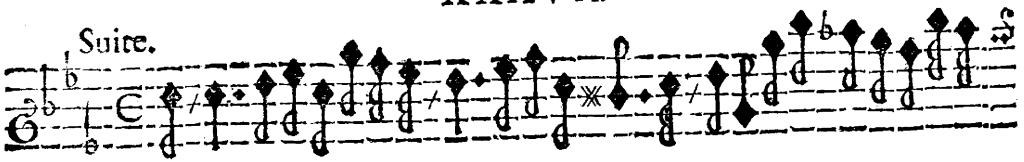

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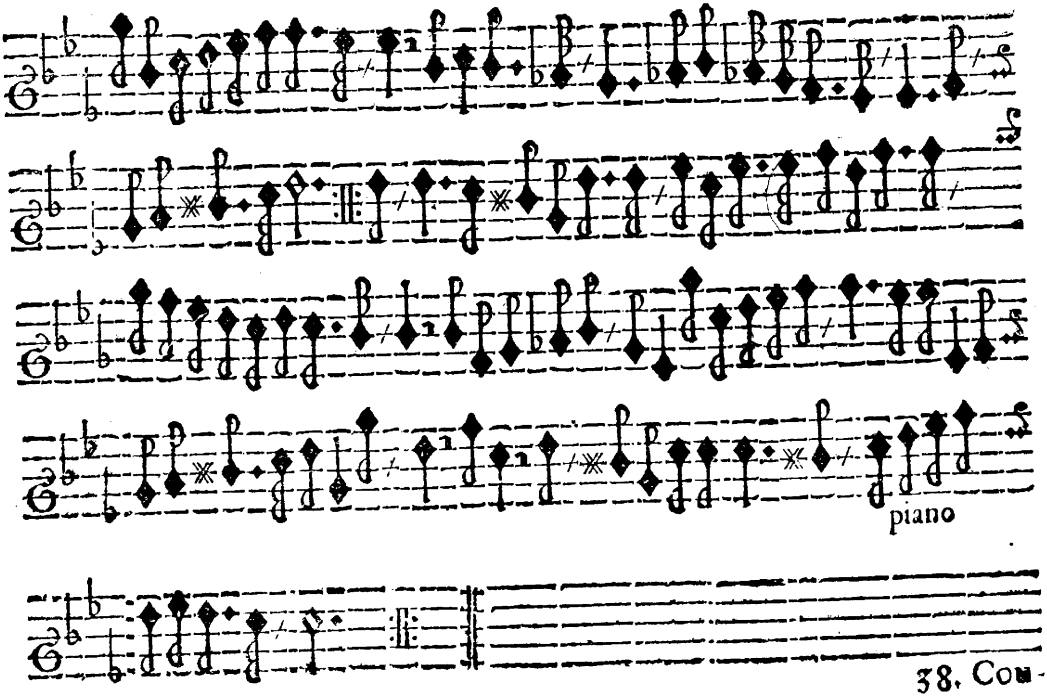

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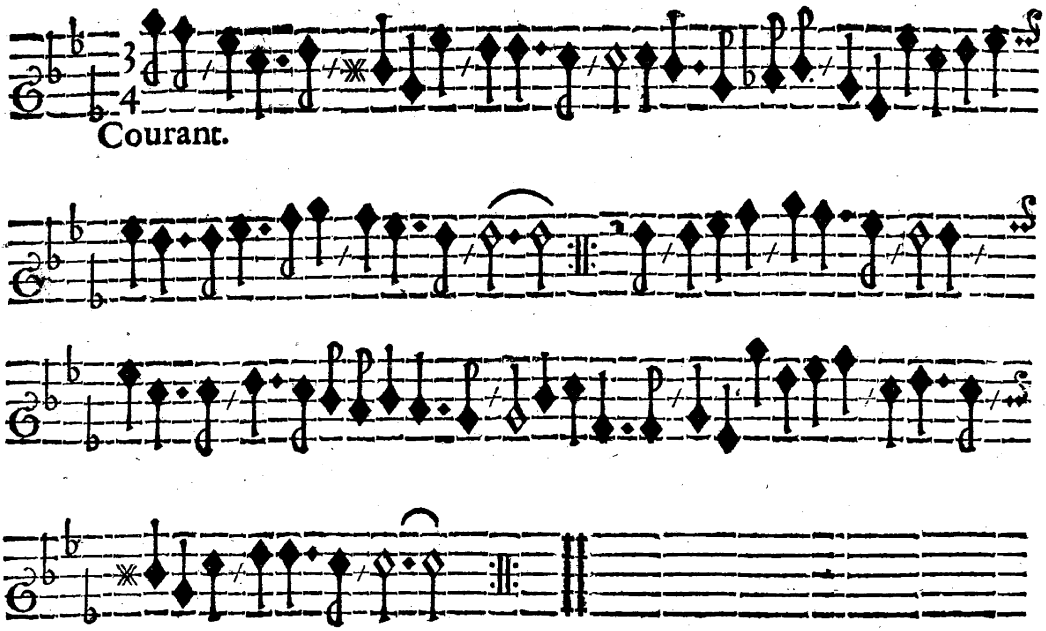

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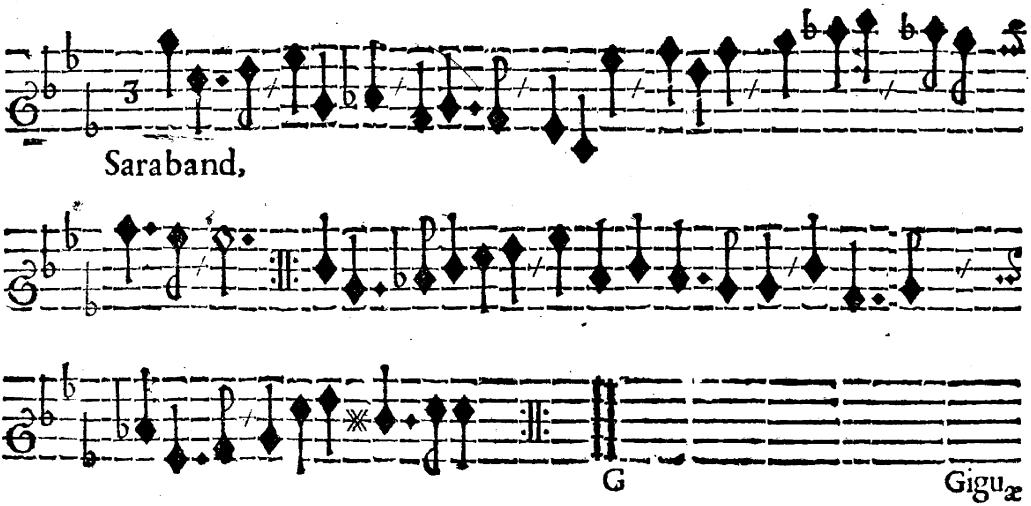
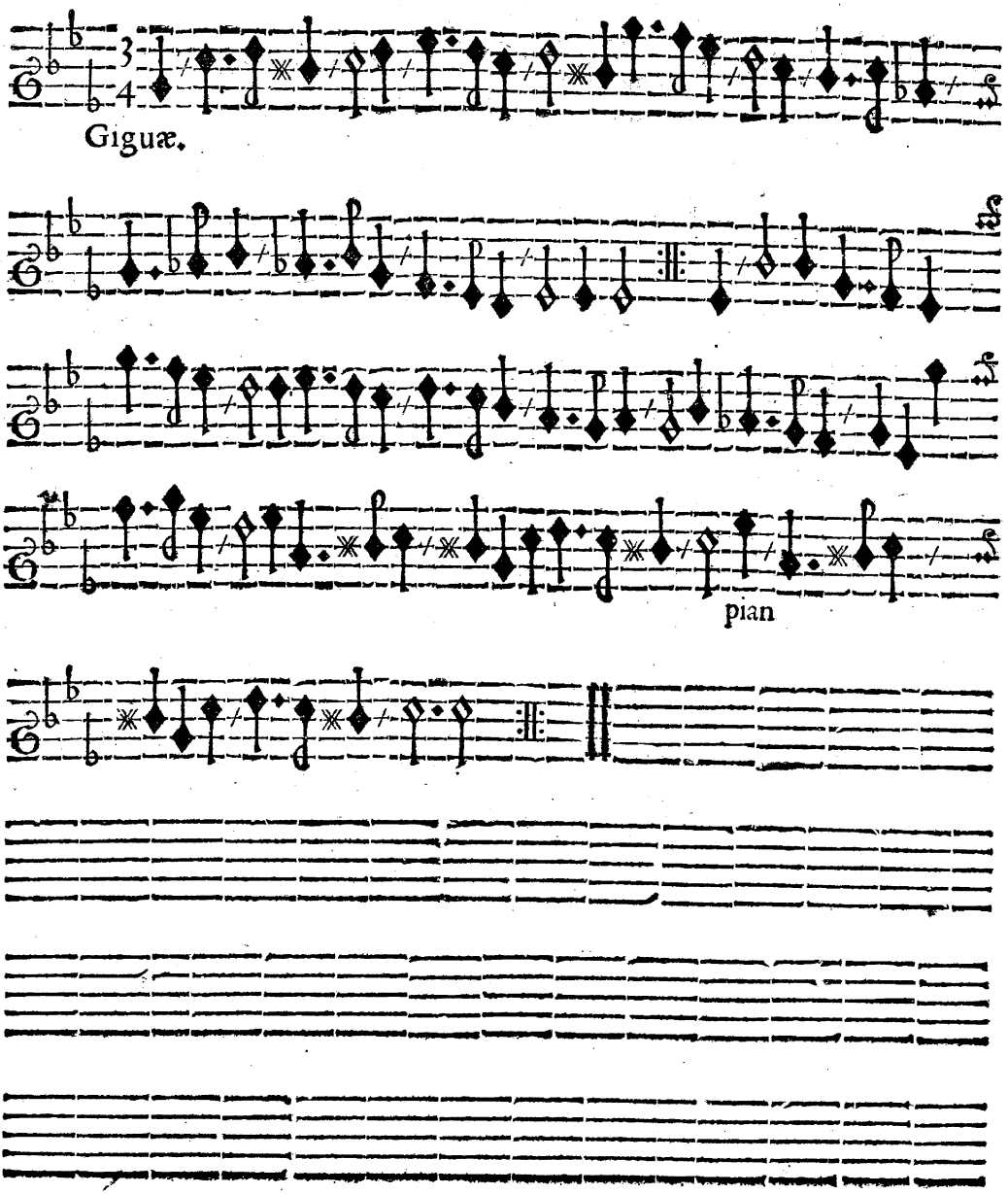
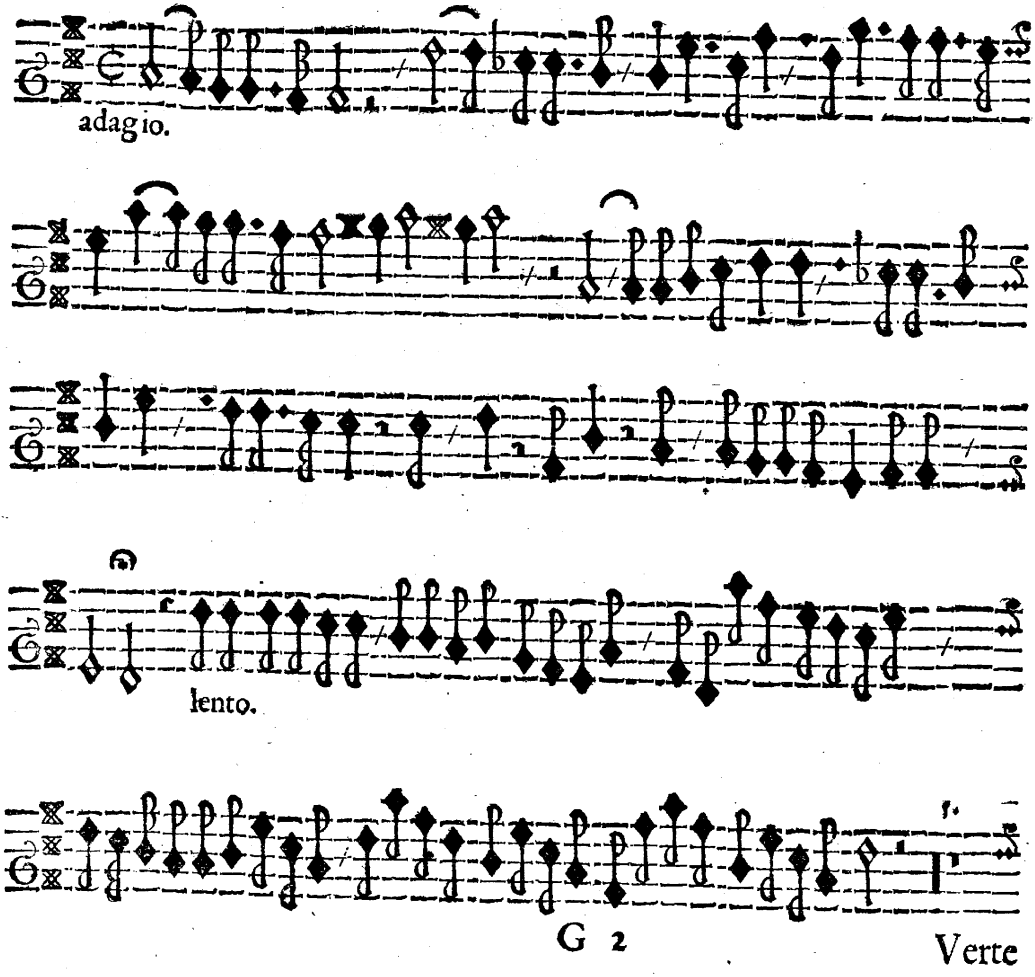



Giguæ.
pian

XLI.

Sonata à 2. Violino & Violadagamba.



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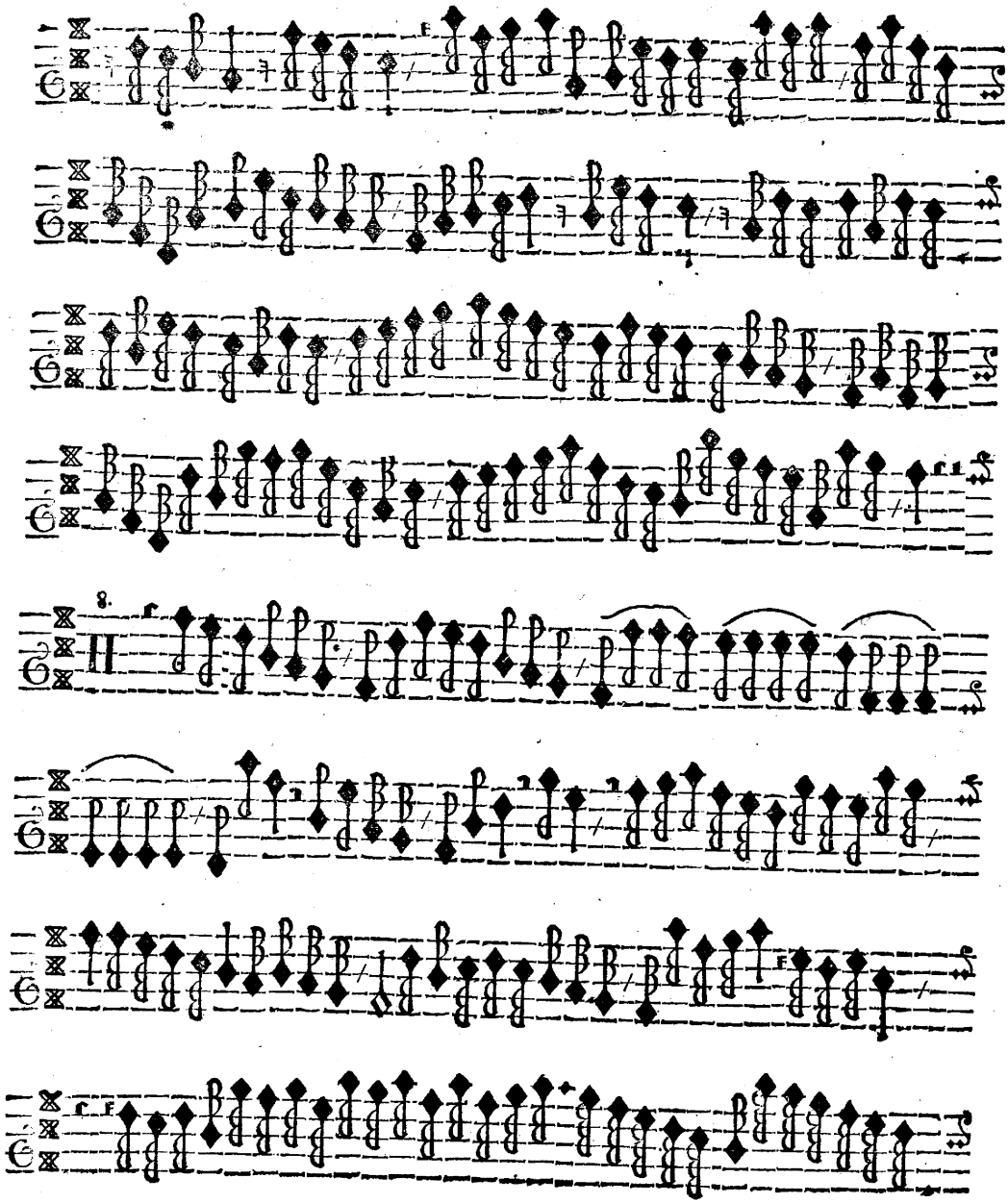
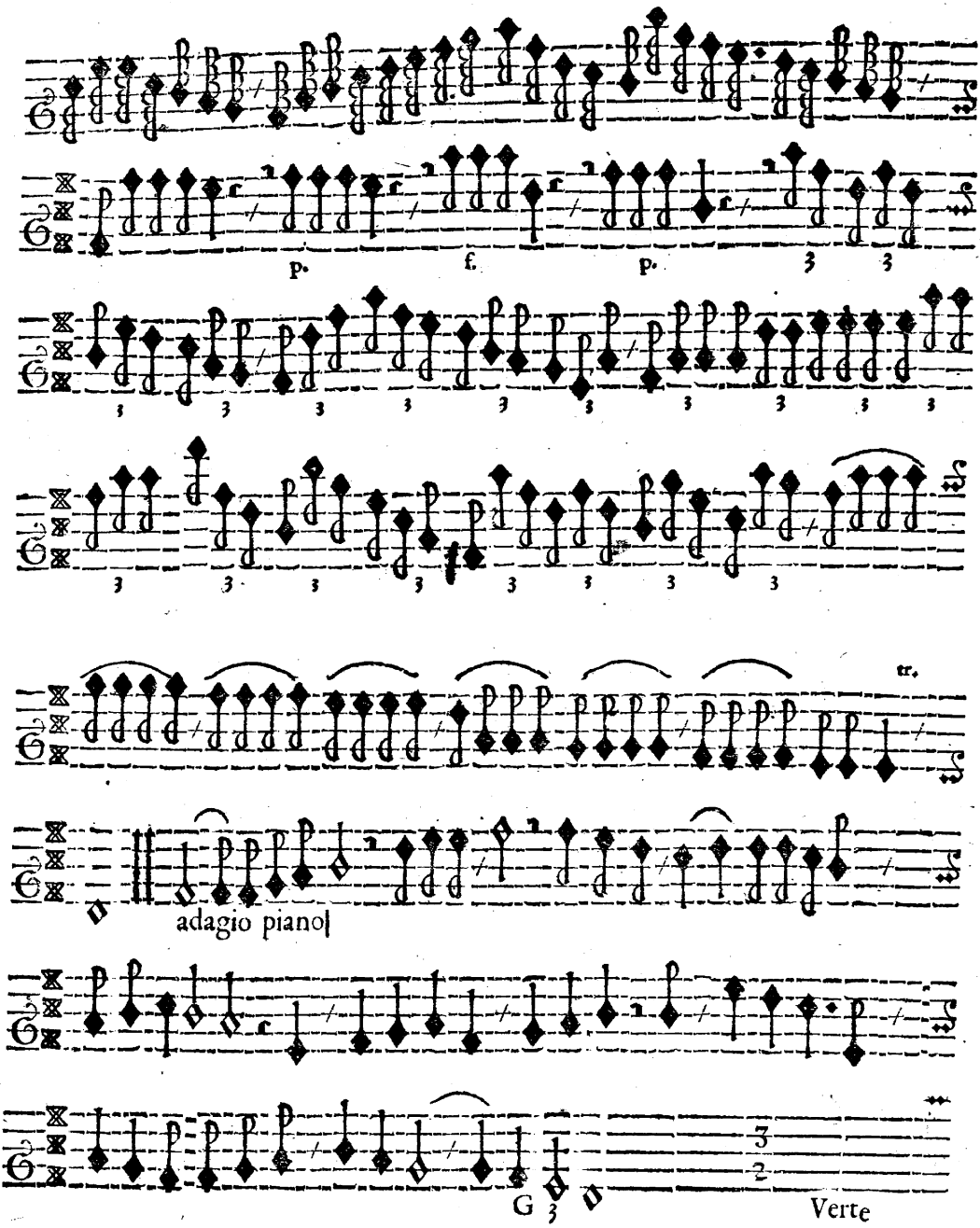
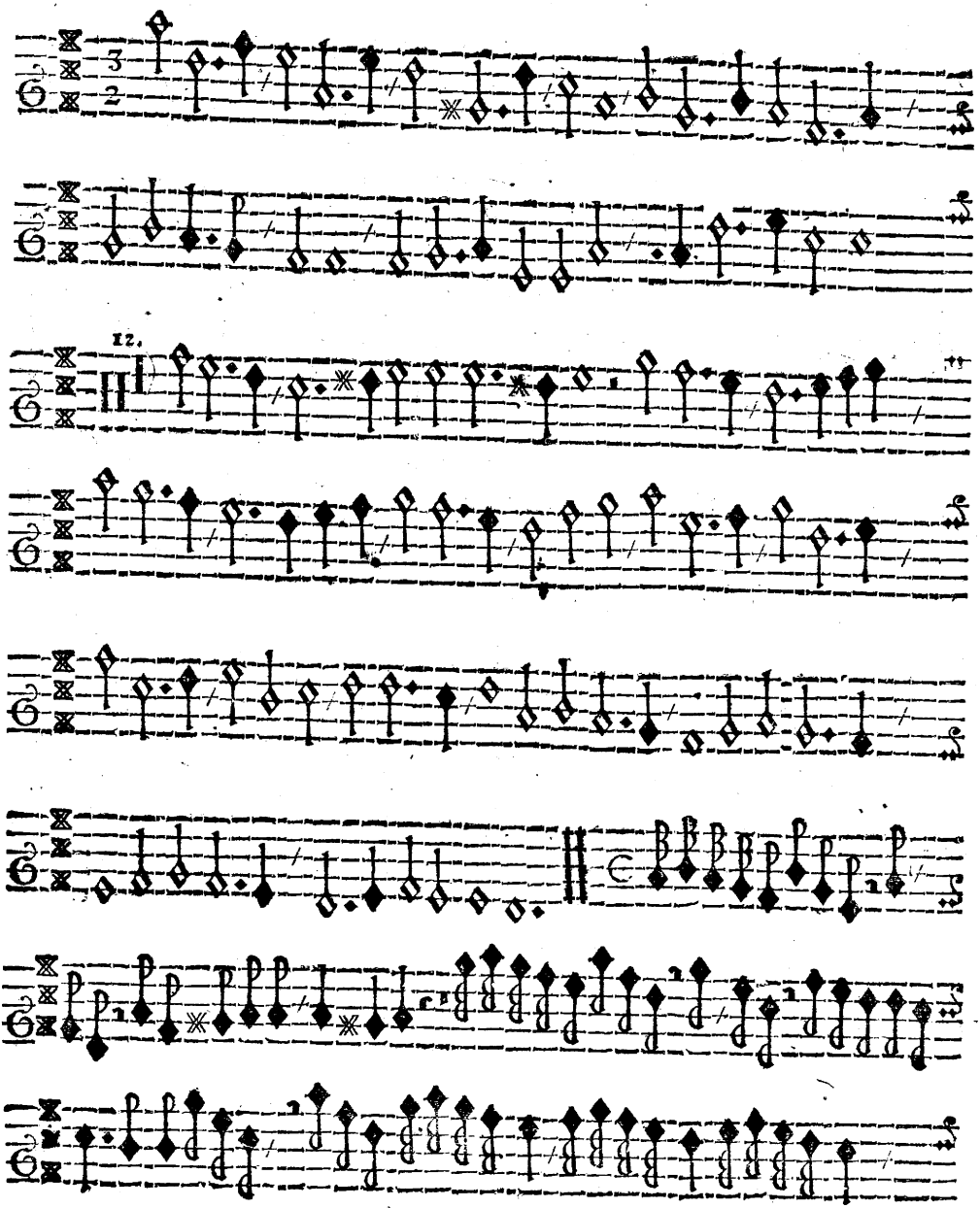



p.
f.
p.
tr.
adagio piano
G
Verte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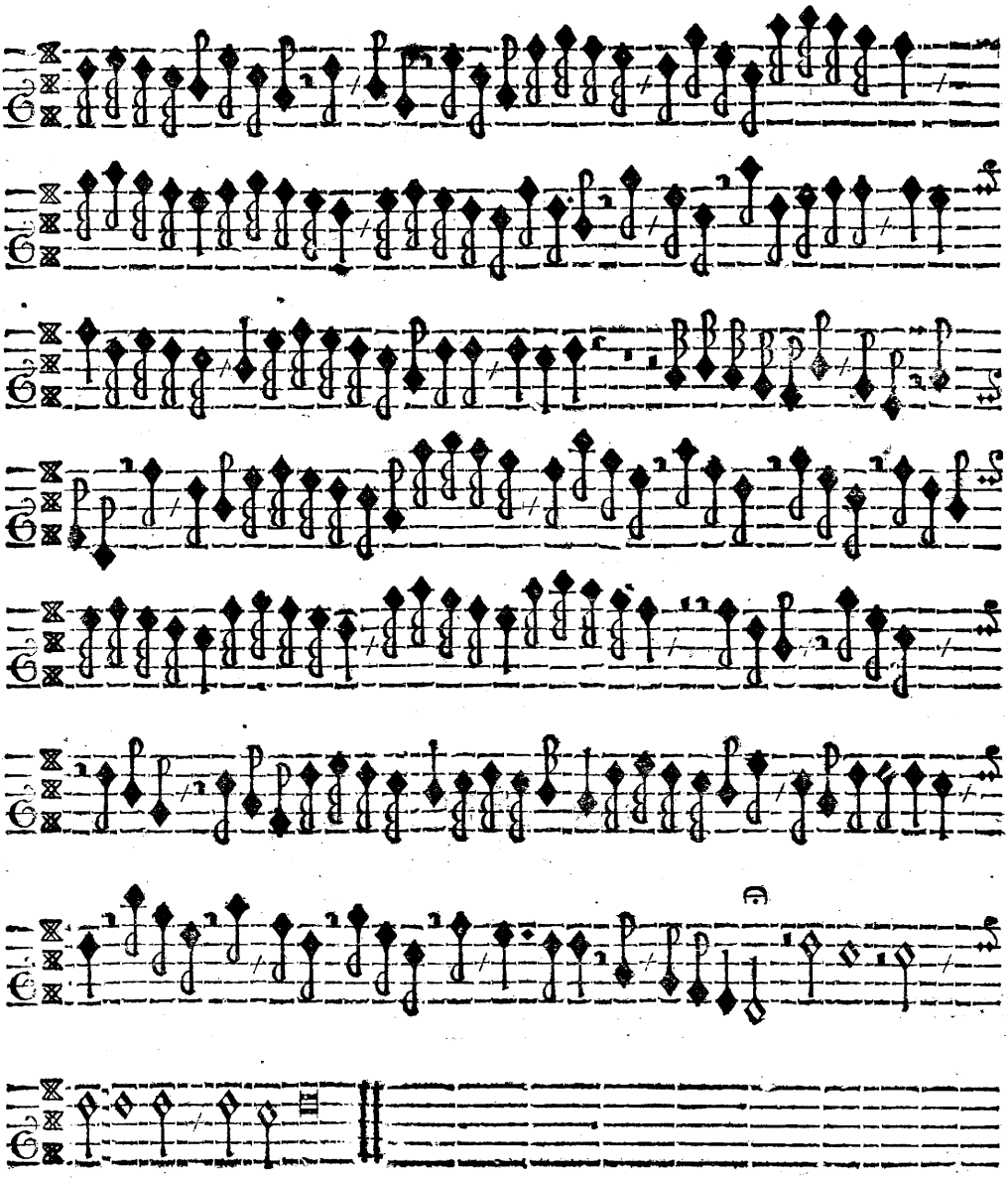

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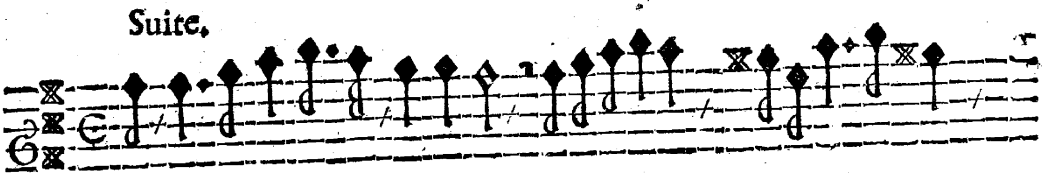
Suite.



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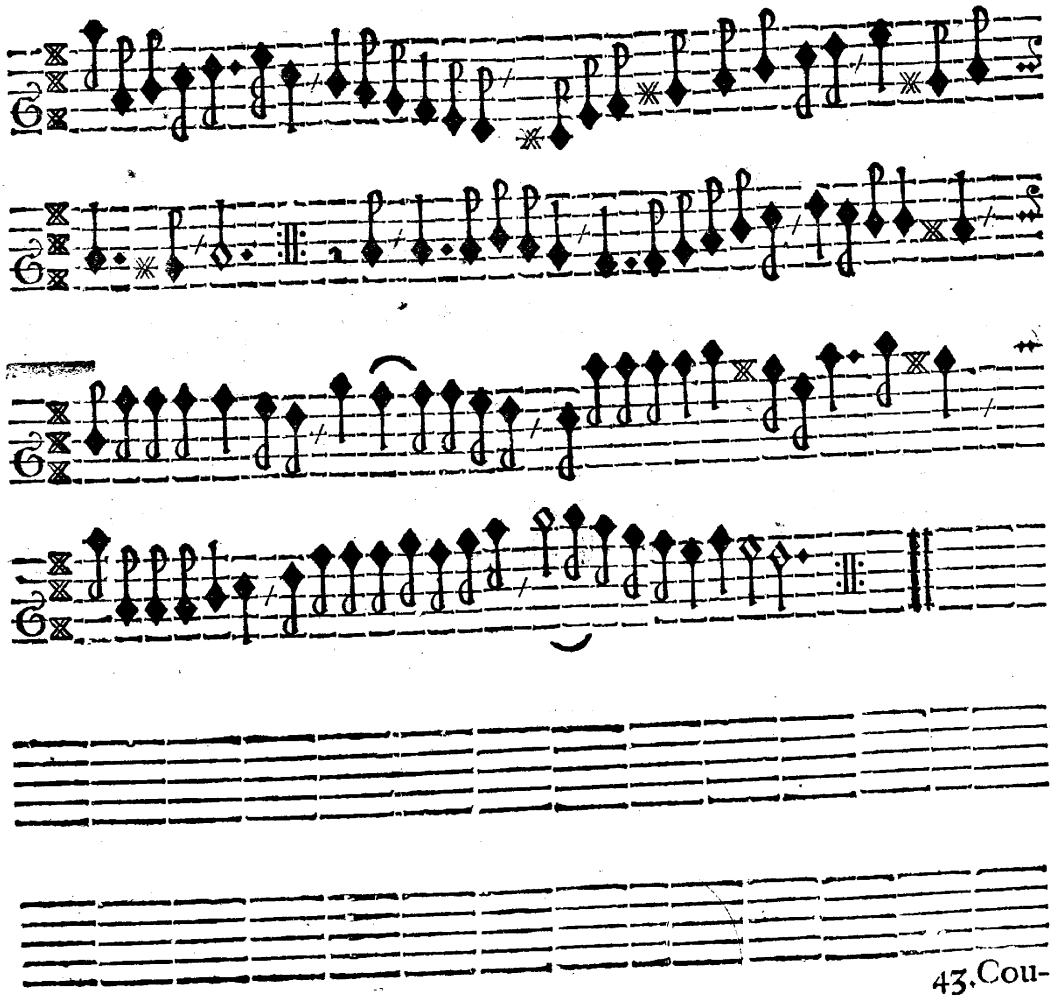

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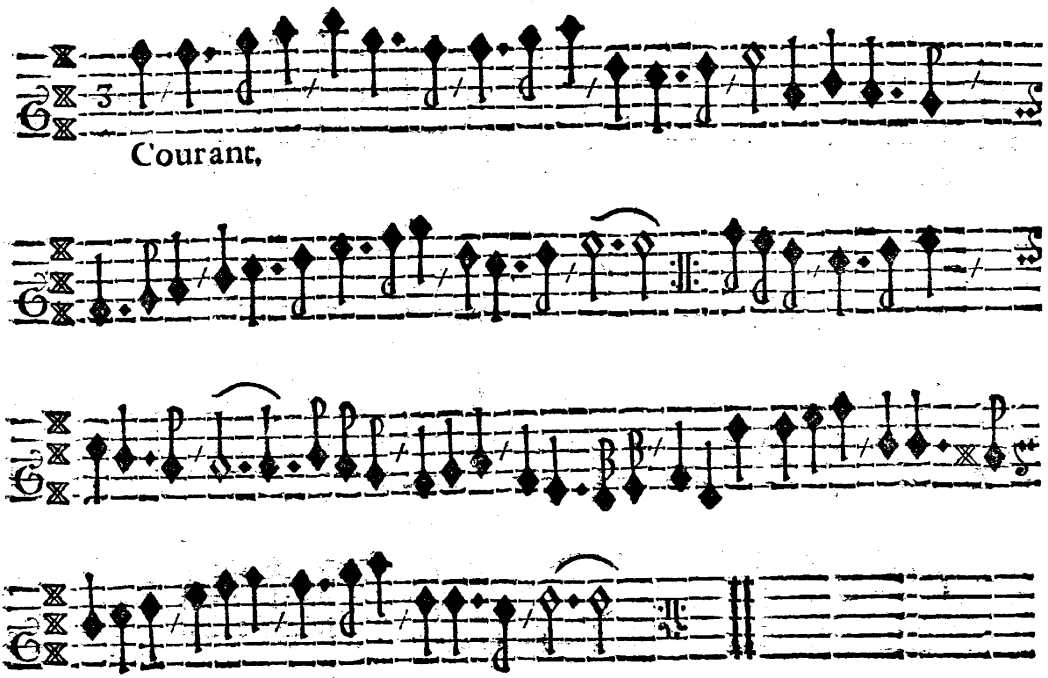

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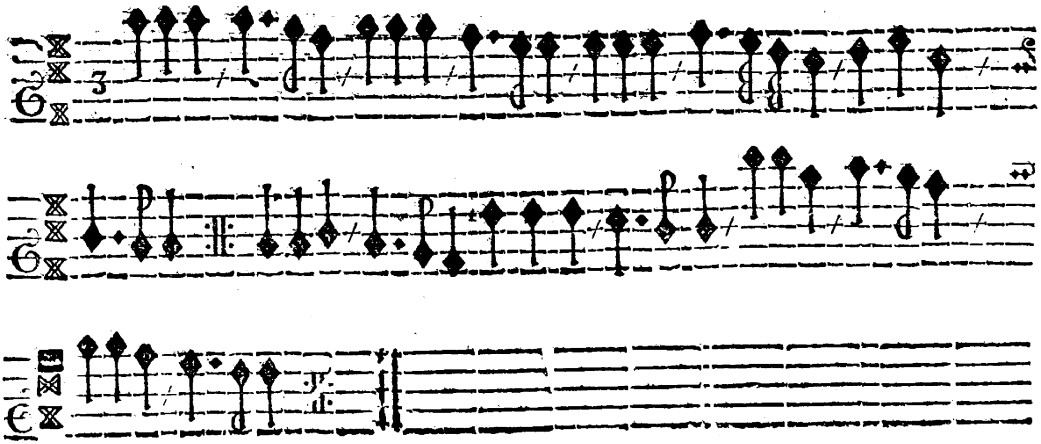

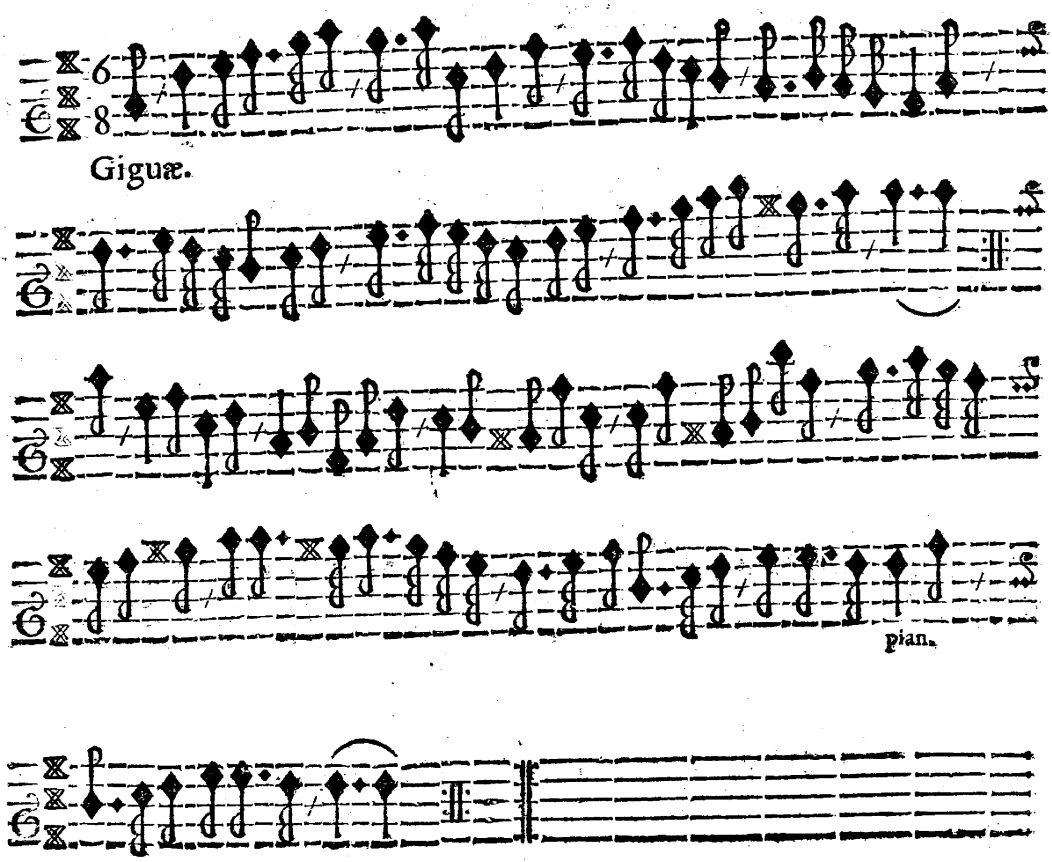

FINIS.

Soli DEO Gloria.

BIBLIOTHECA REGIA HAFNIENSIS

Erſter Theil

Zwey-ſtimmiger

SONATEN und SUITEN

Nebeſt einem gedoppelten Baſſo Continuo

geſetzet

von

Dieterich Beckern

Beſtalten Rahts-Violiſten in Hamburg/

VIOLINO SECUNDO.

Hamburg/

Gedruckt bey Georg Rebenlein/

Im Jahr 1674.

In Verlegung des Autoris / bey welchen es auch zu finden.

BIBLIOTHECA REGIA
HAFNIENSIS

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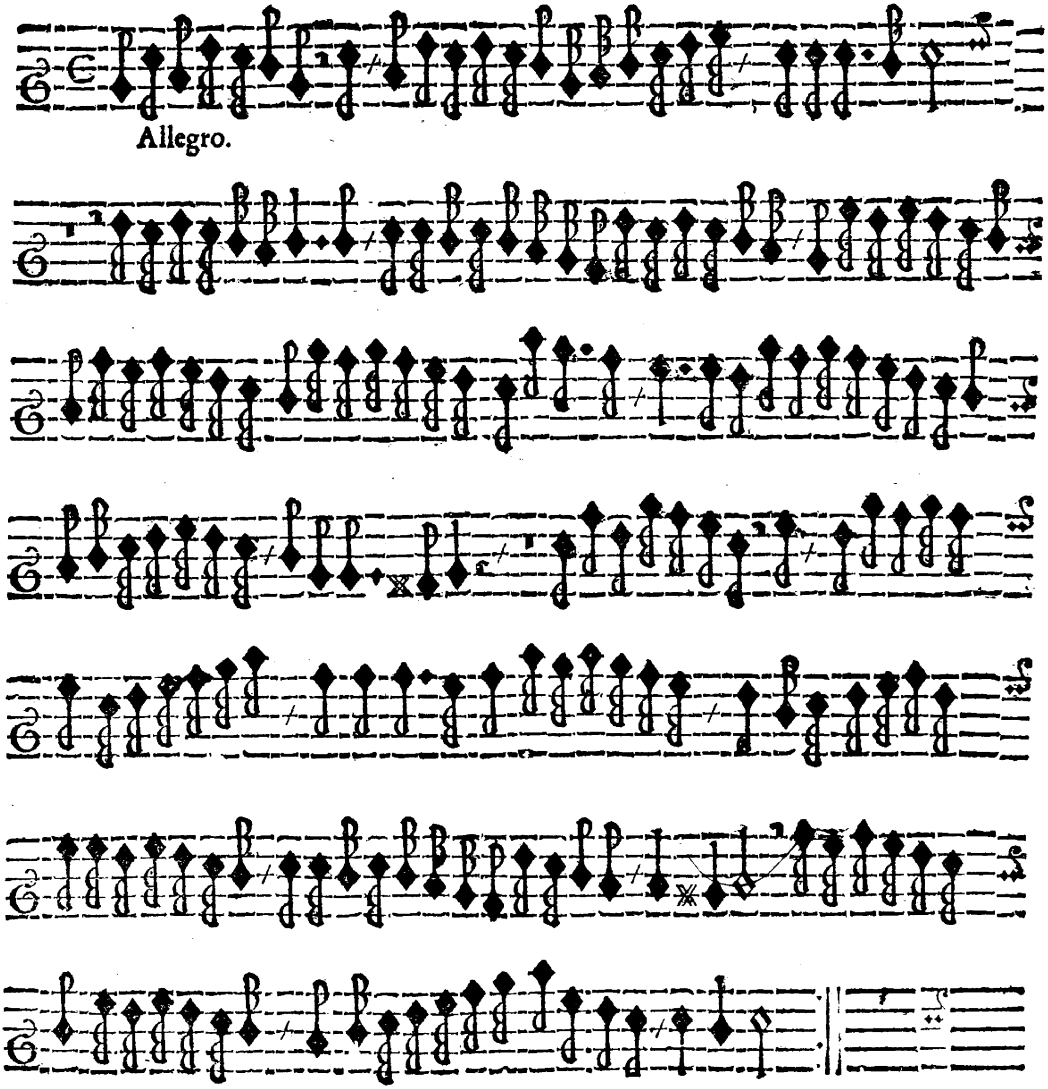

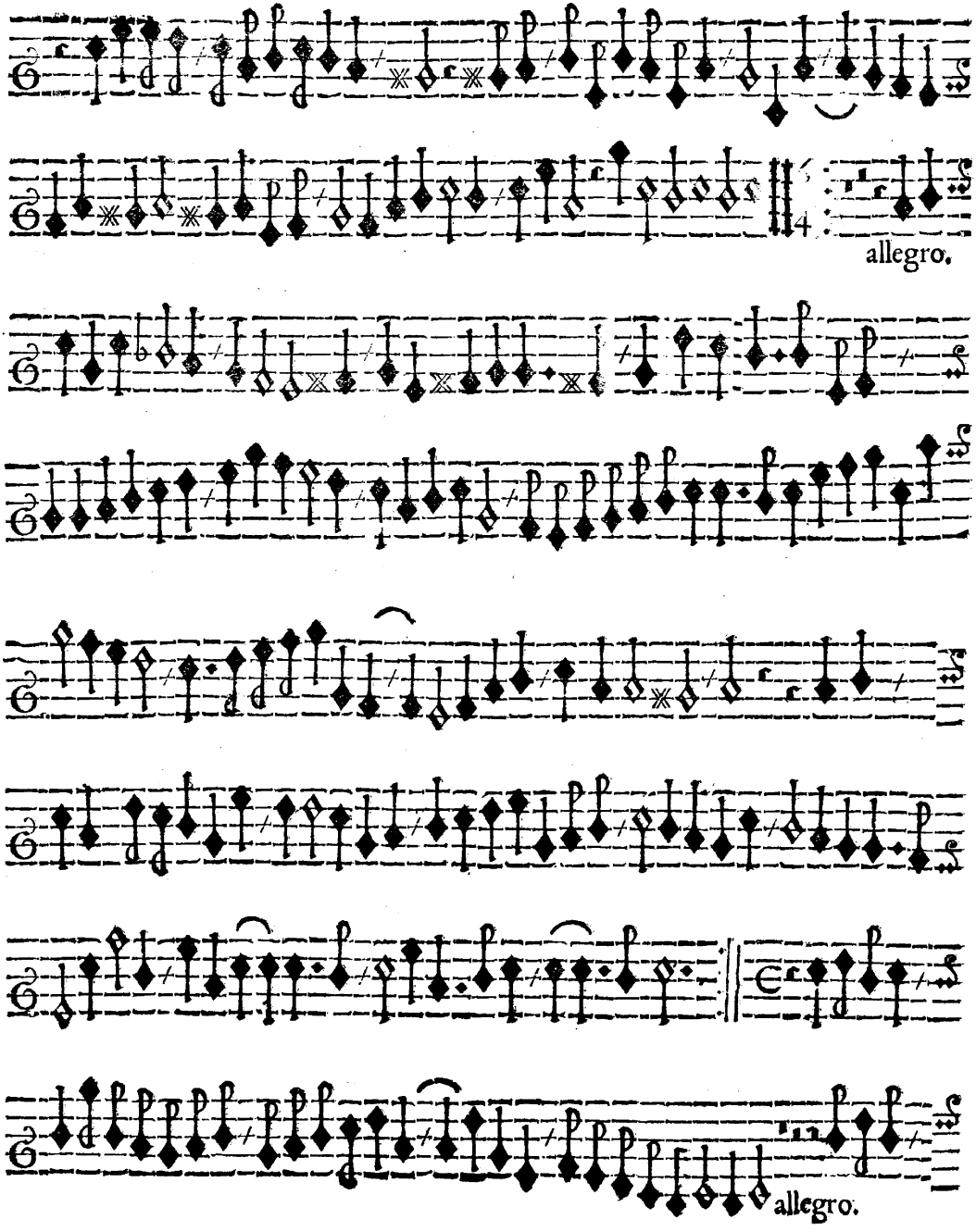
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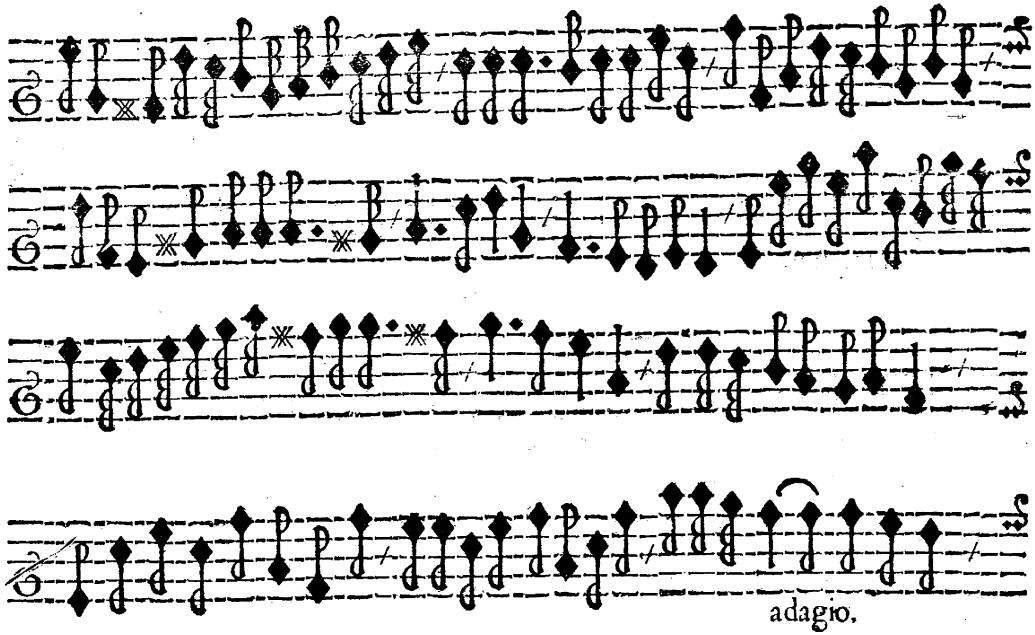
allegro.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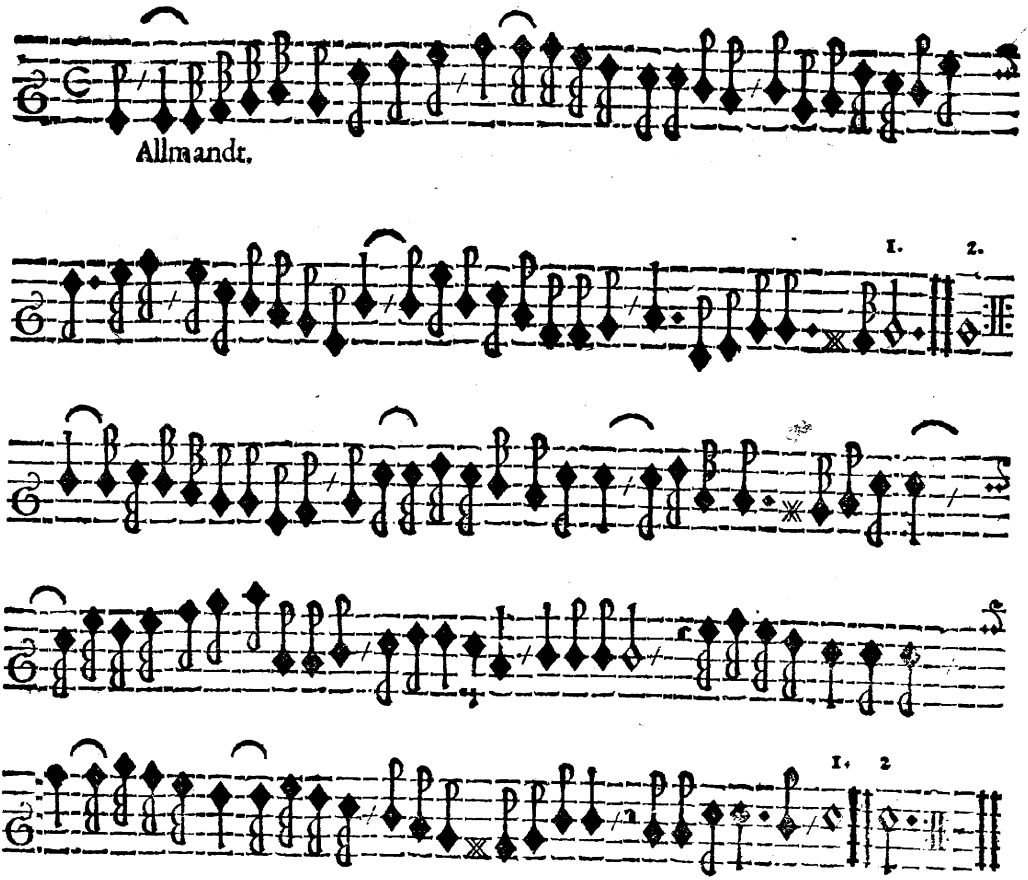

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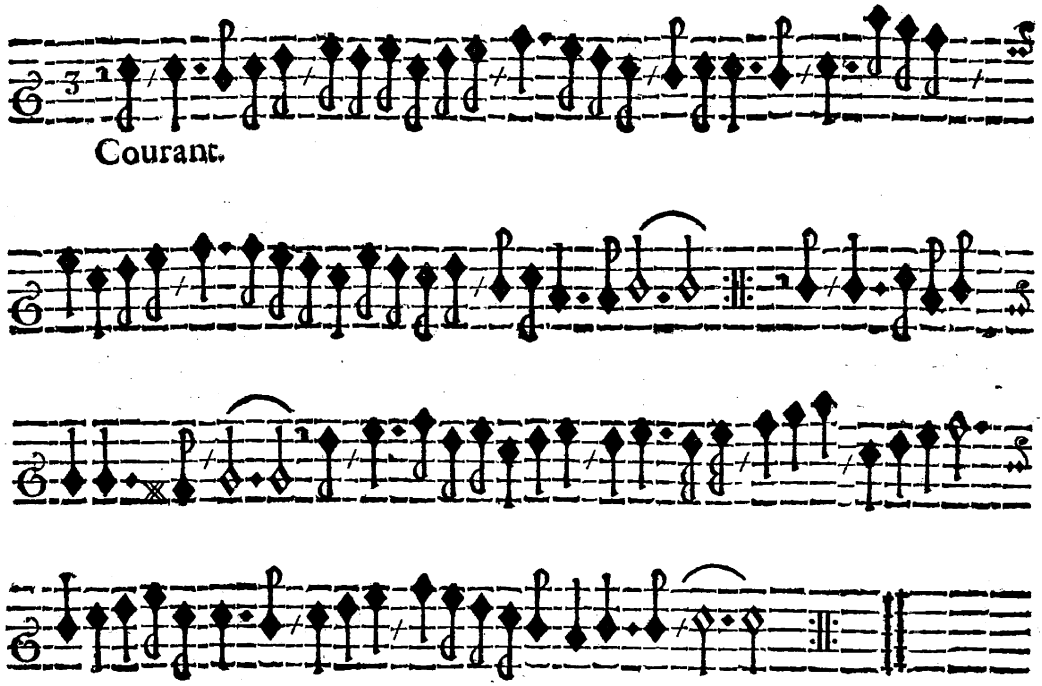

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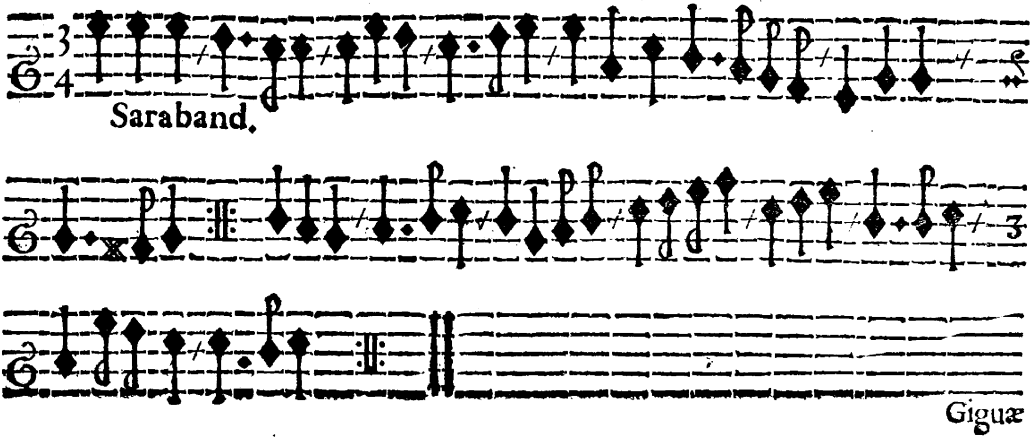

Giguæ

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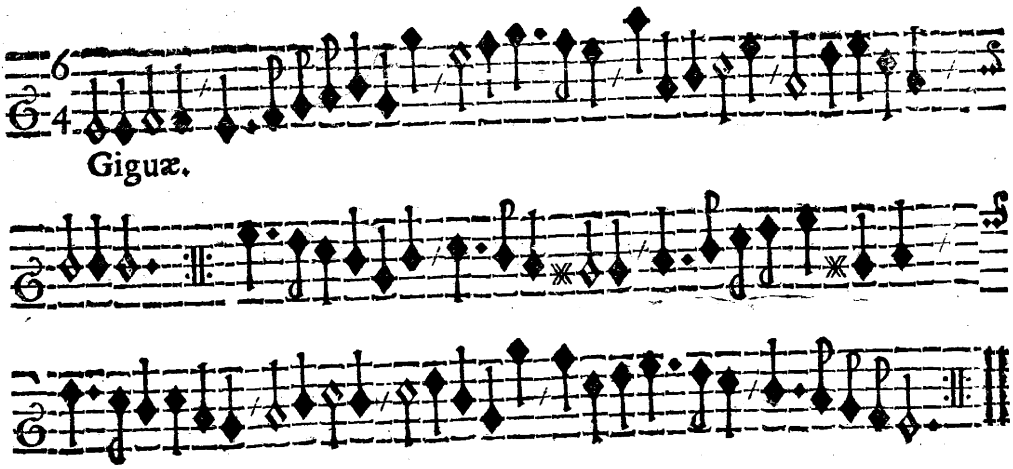

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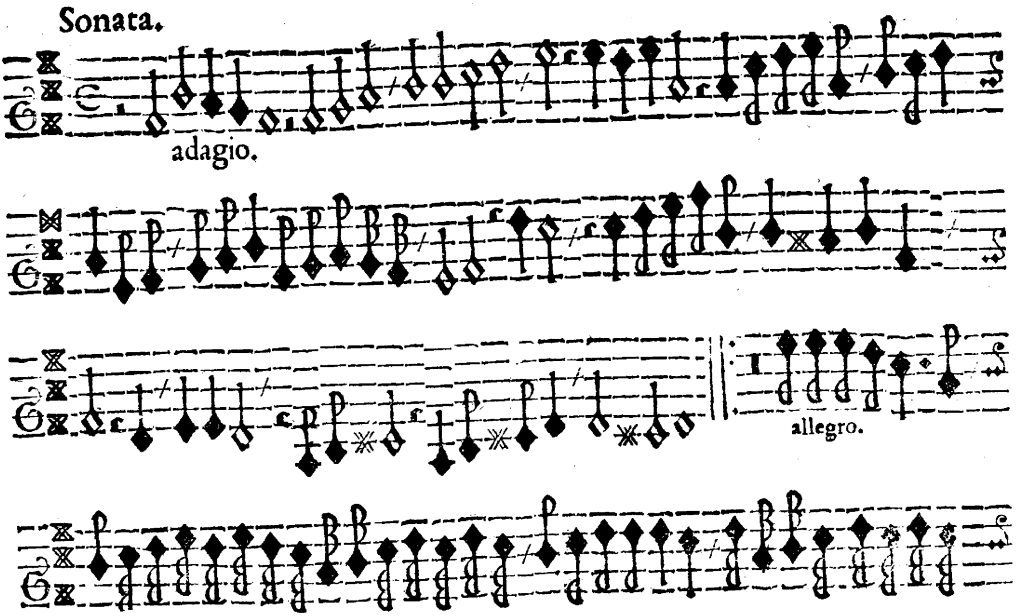

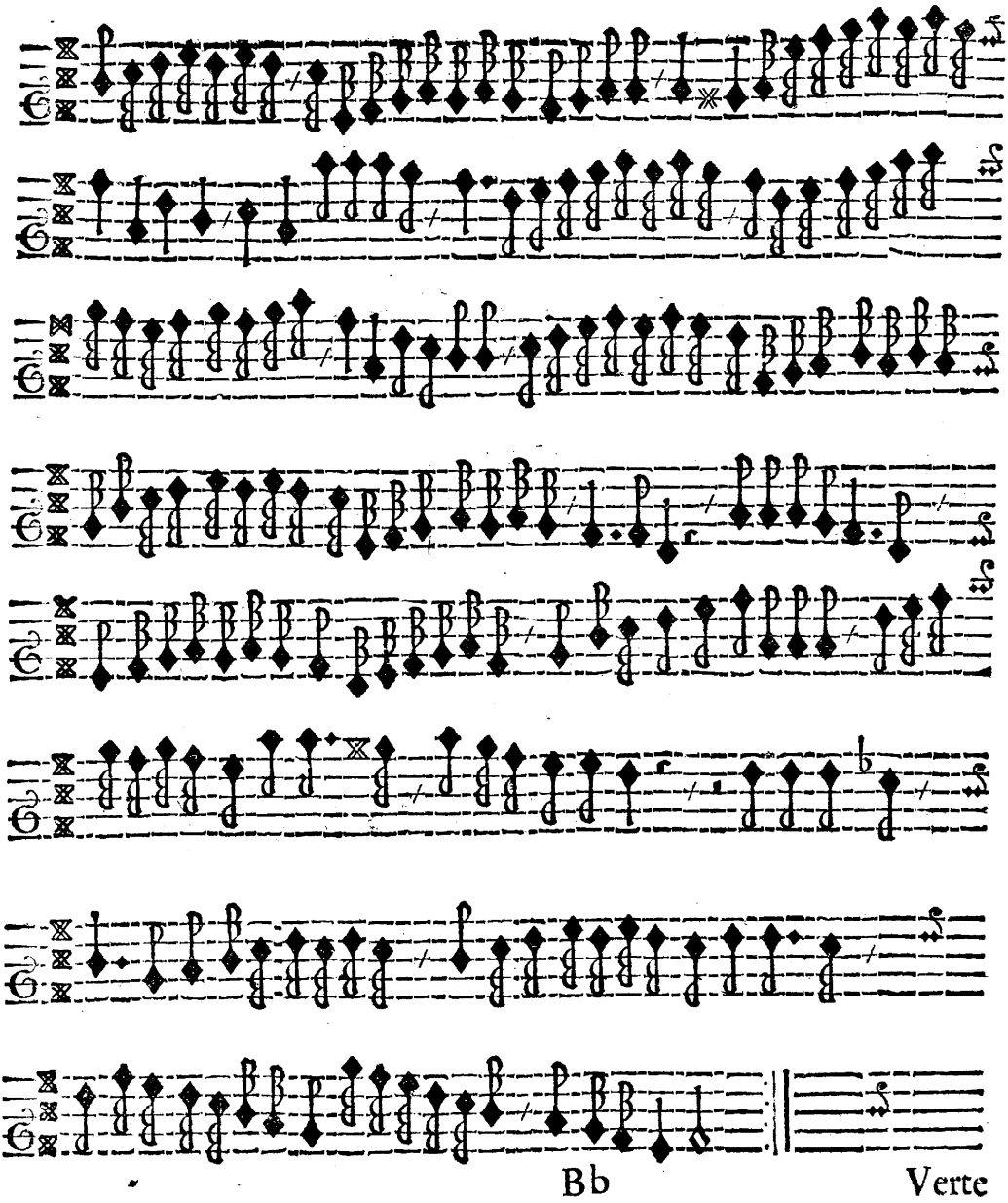
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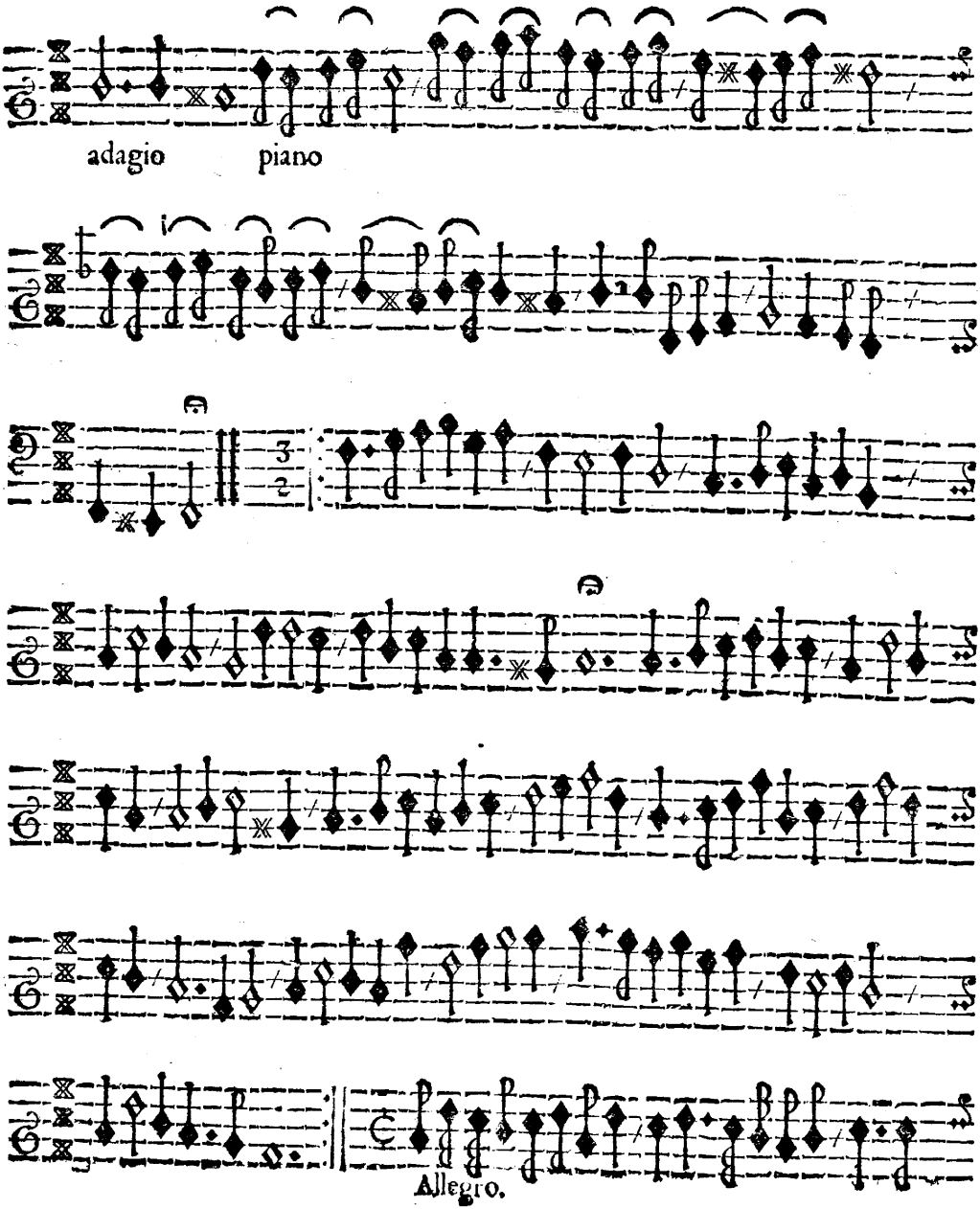
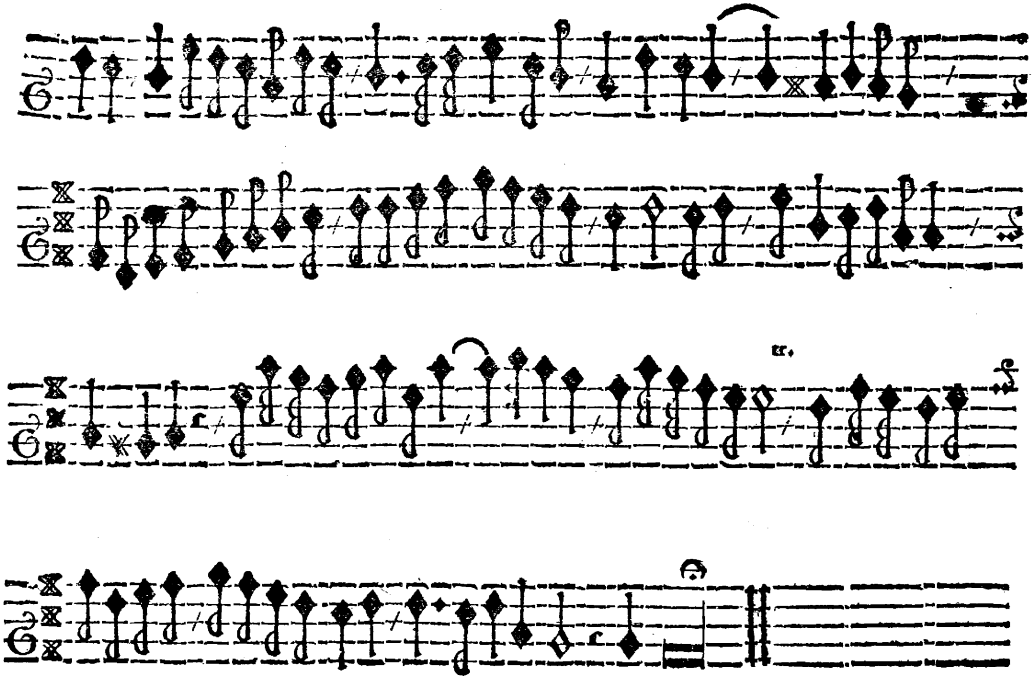
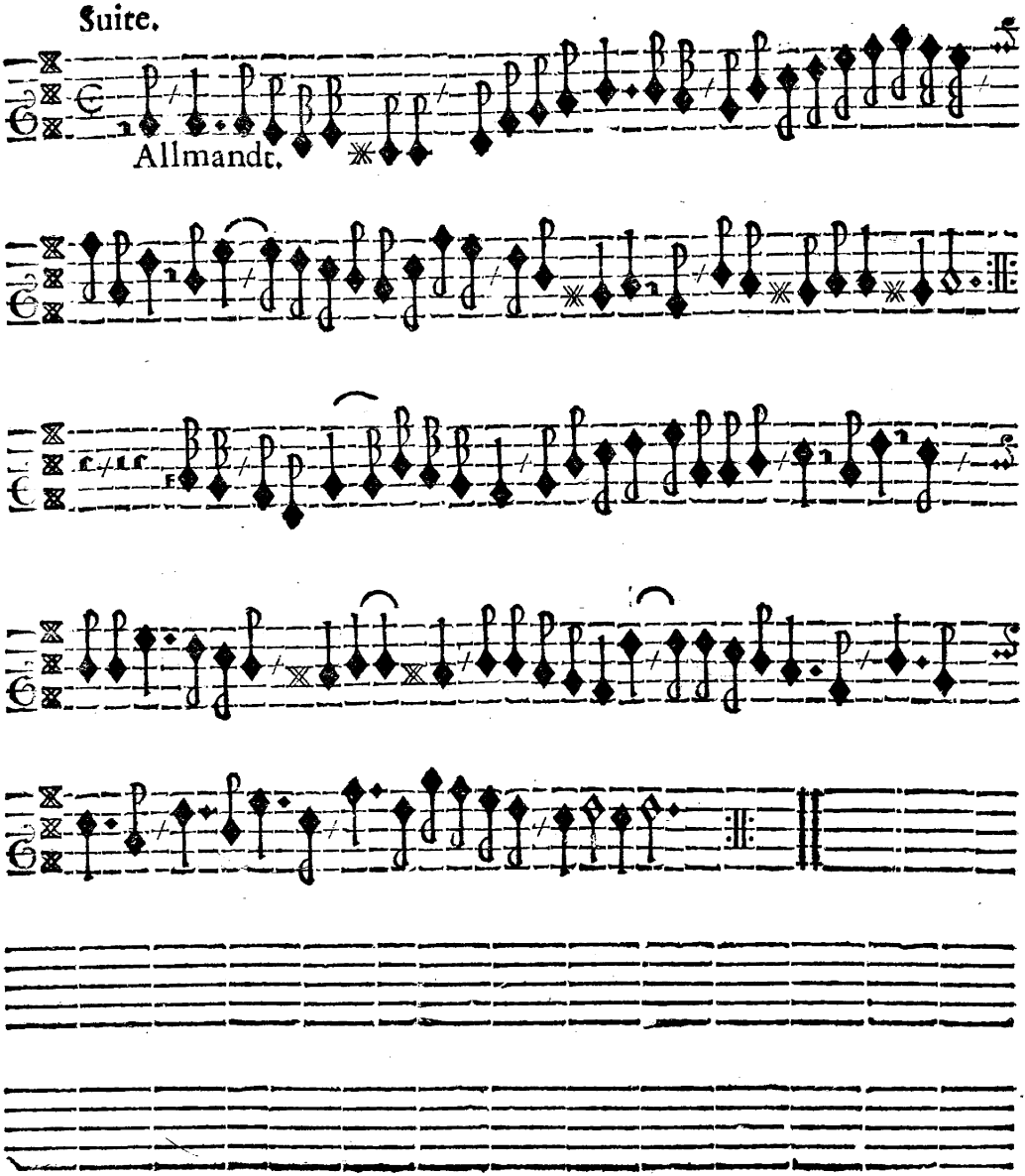
Verte


adagio
piano
Allegro.



Bb 2 Verte

Suite.



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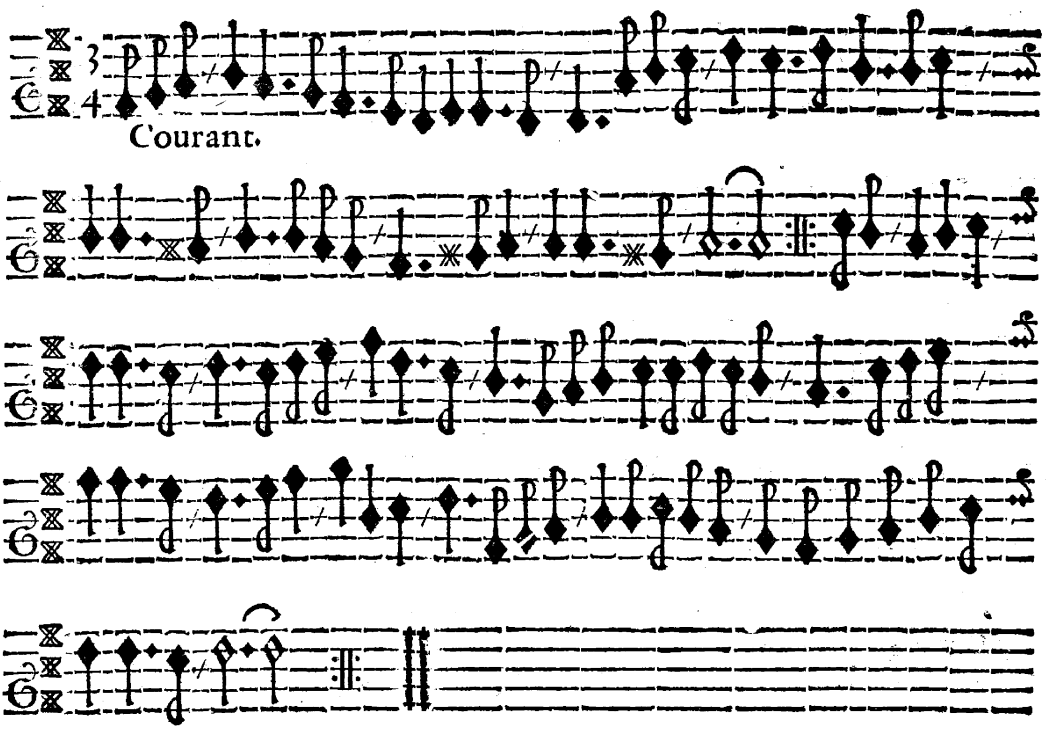

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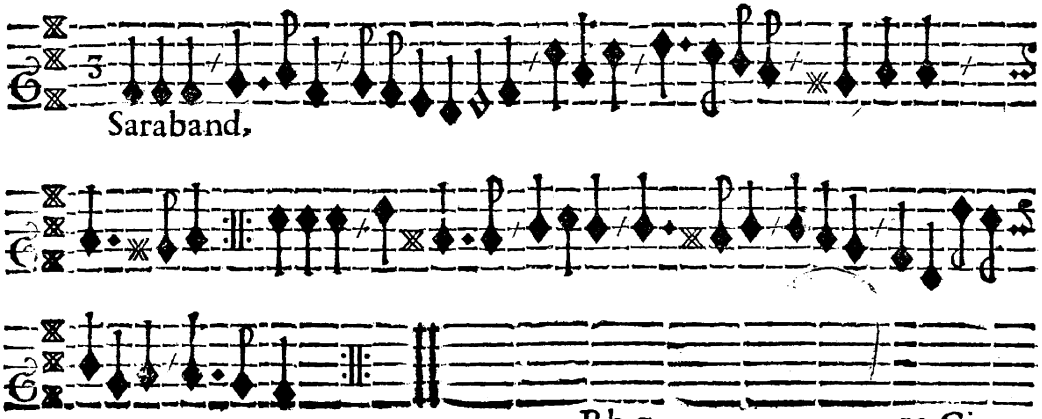

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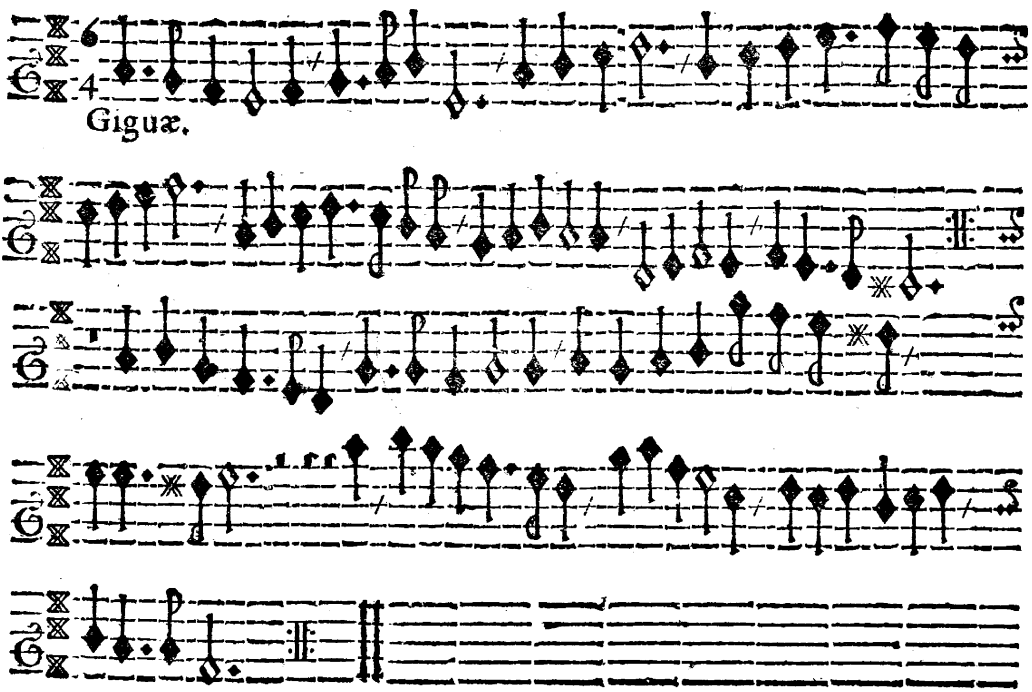
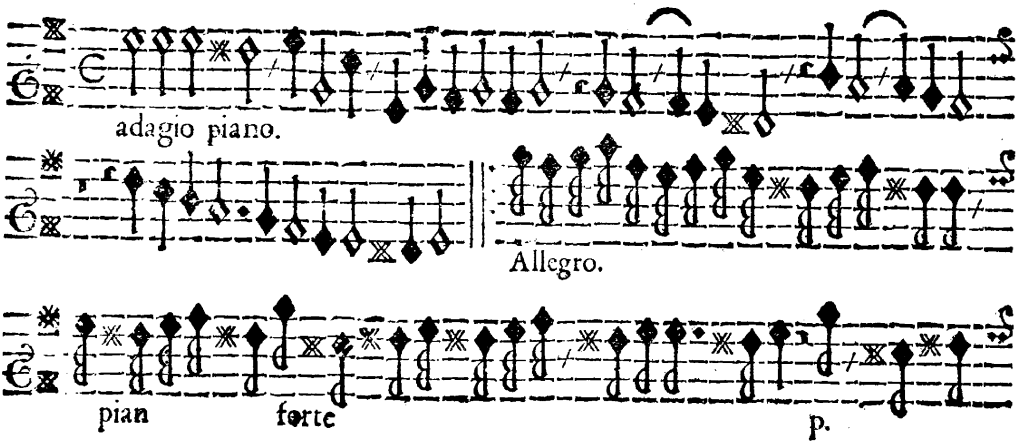
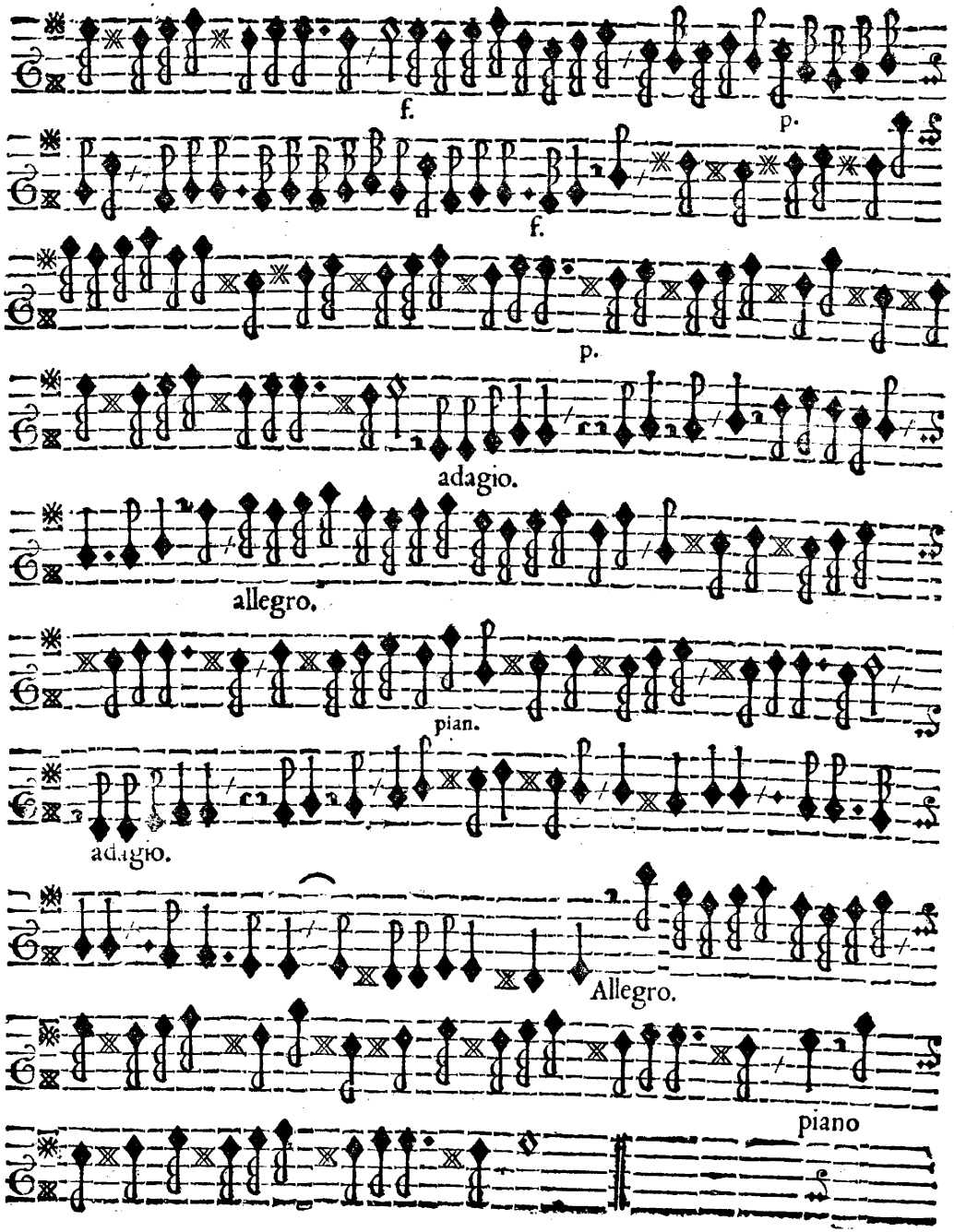
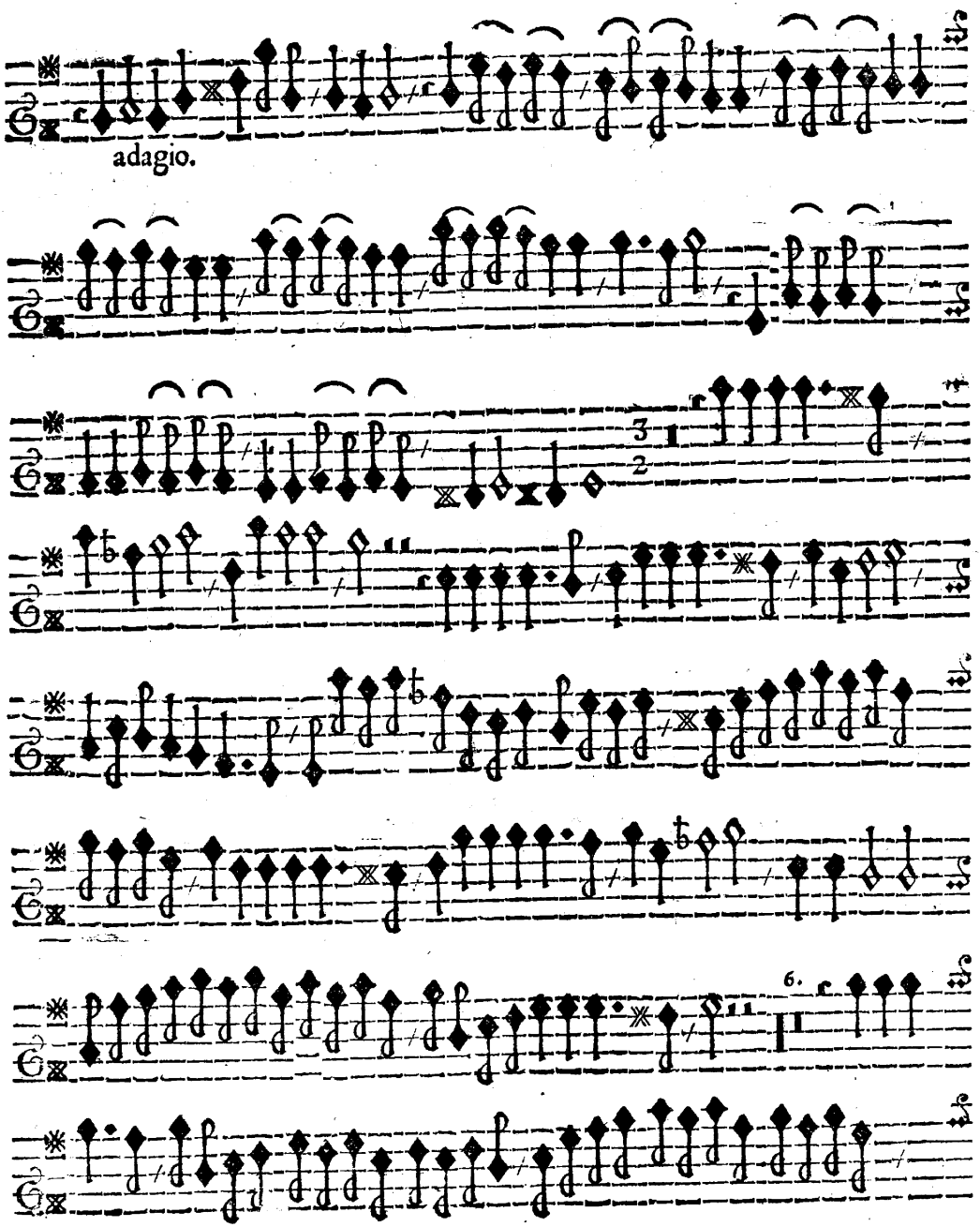


XI.

Sonata.




f.
p.
f.
p.
adagio.
allegro.
pian.
adagio.
Allegro.
piano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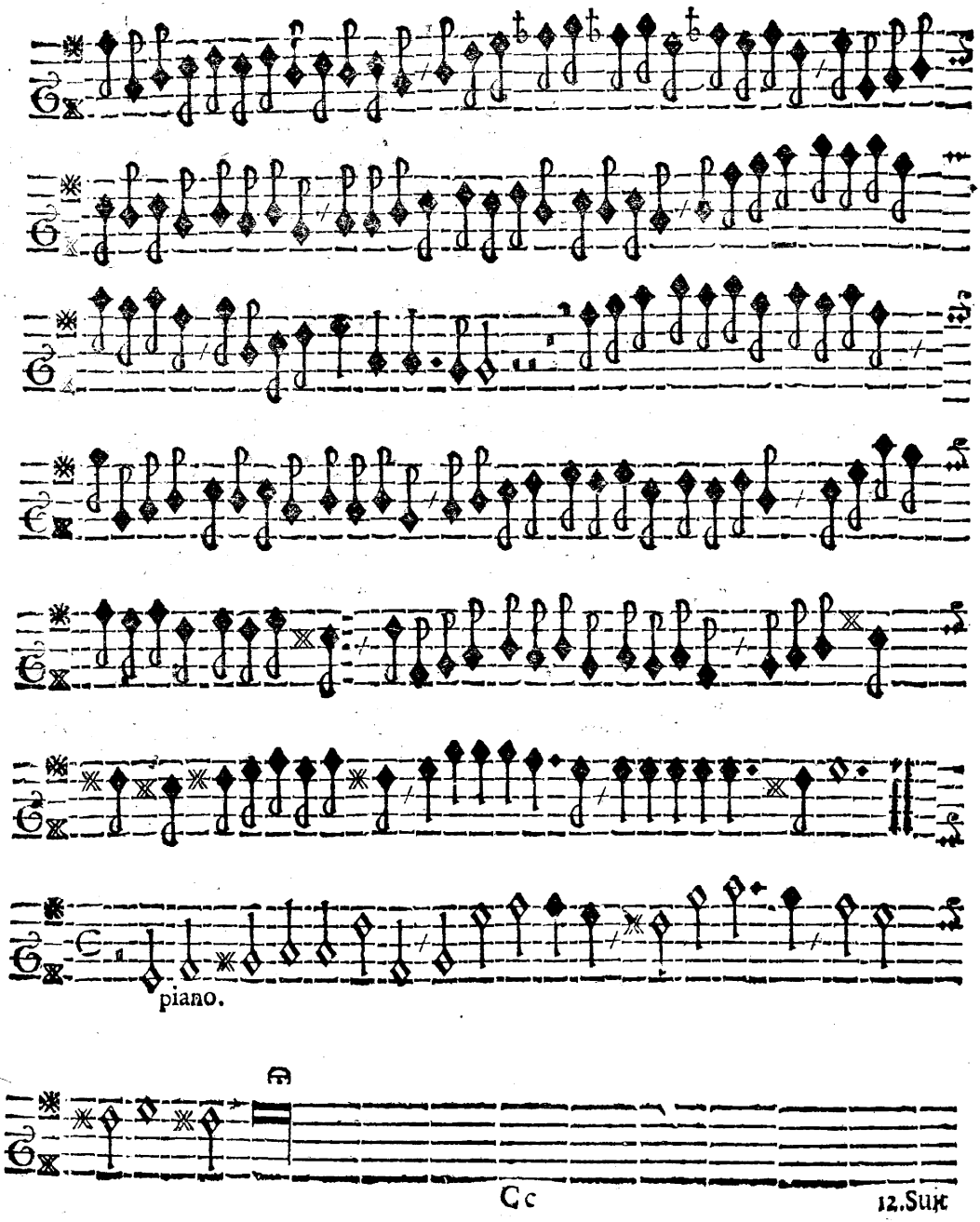
3
2
6.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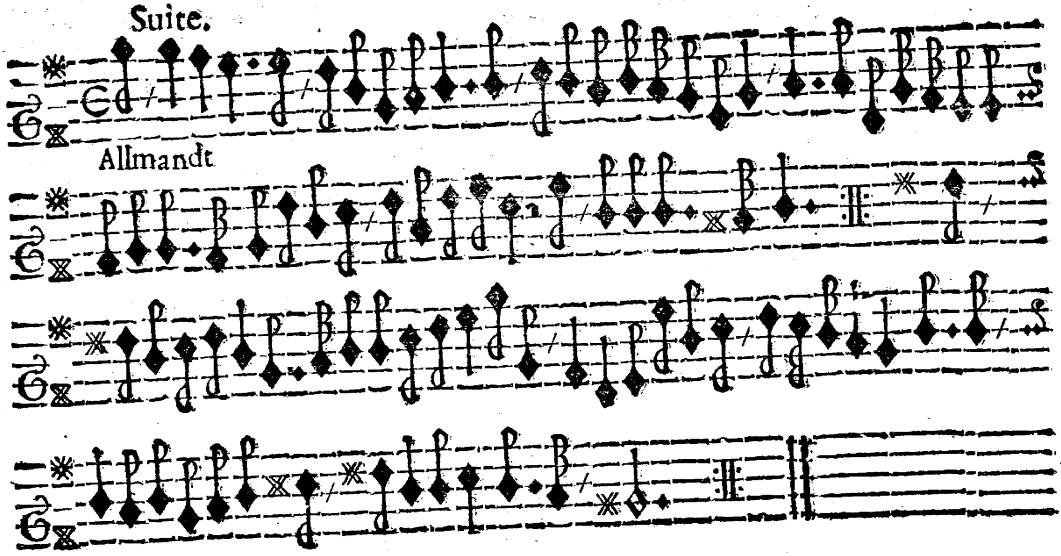
XII.

Suite.

Allmandt



XIII.

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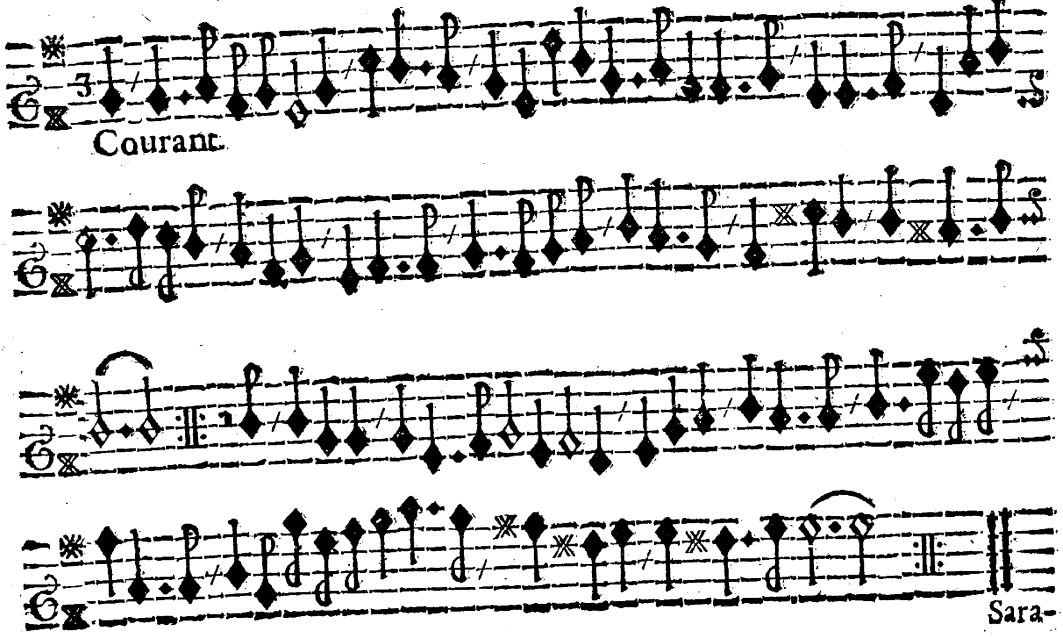
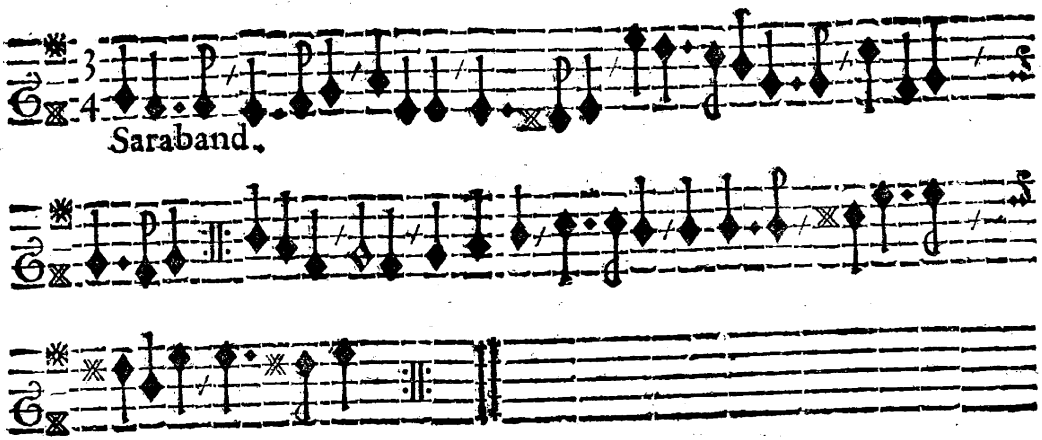
Courant.



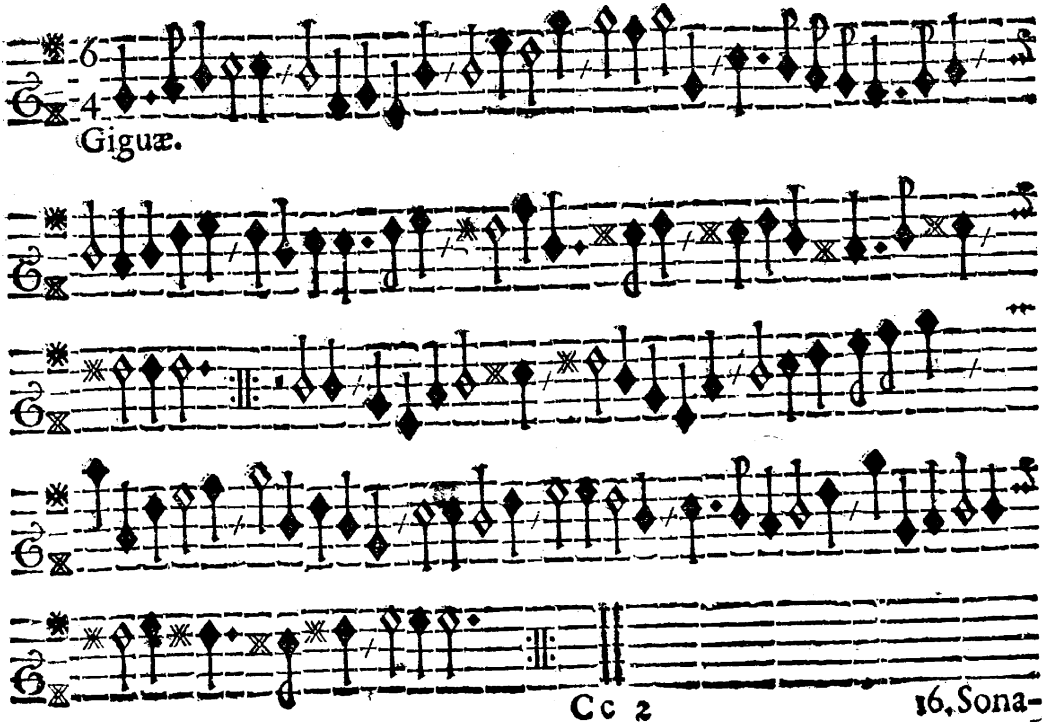
Sara-

XIV.



Saraband.

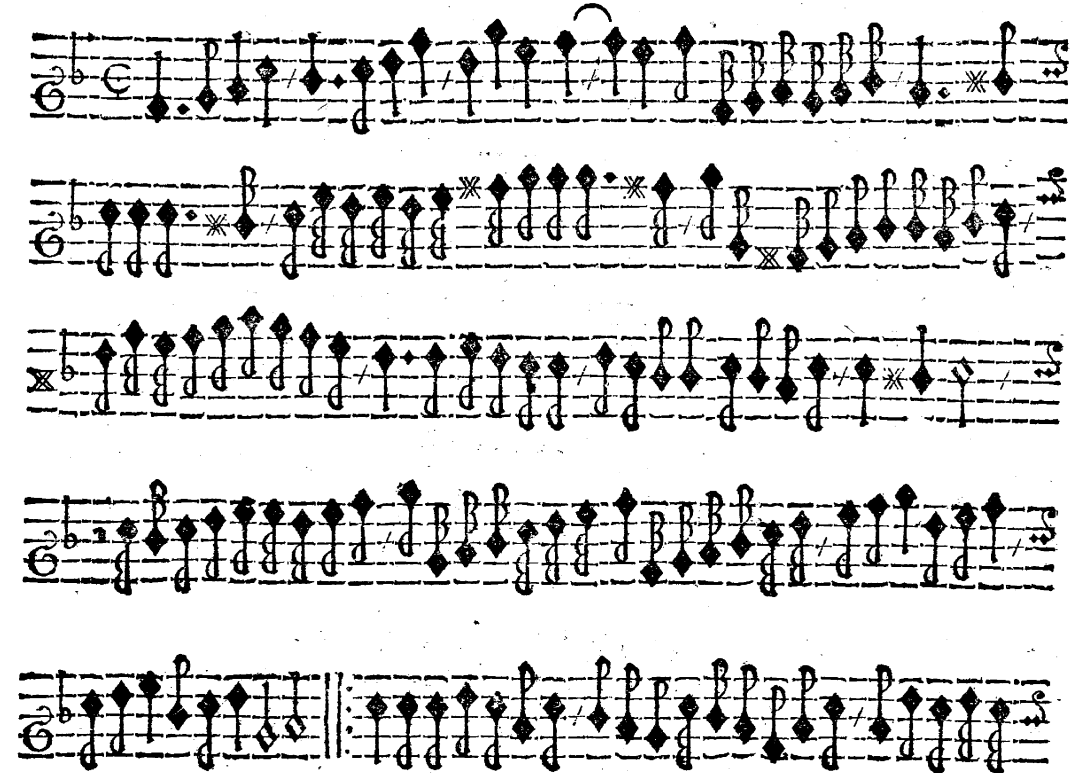
XV.

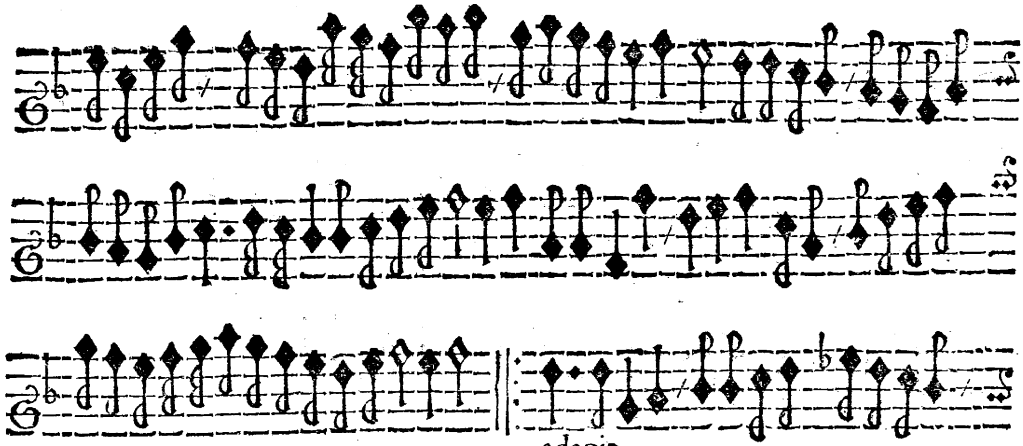


Giguæ.

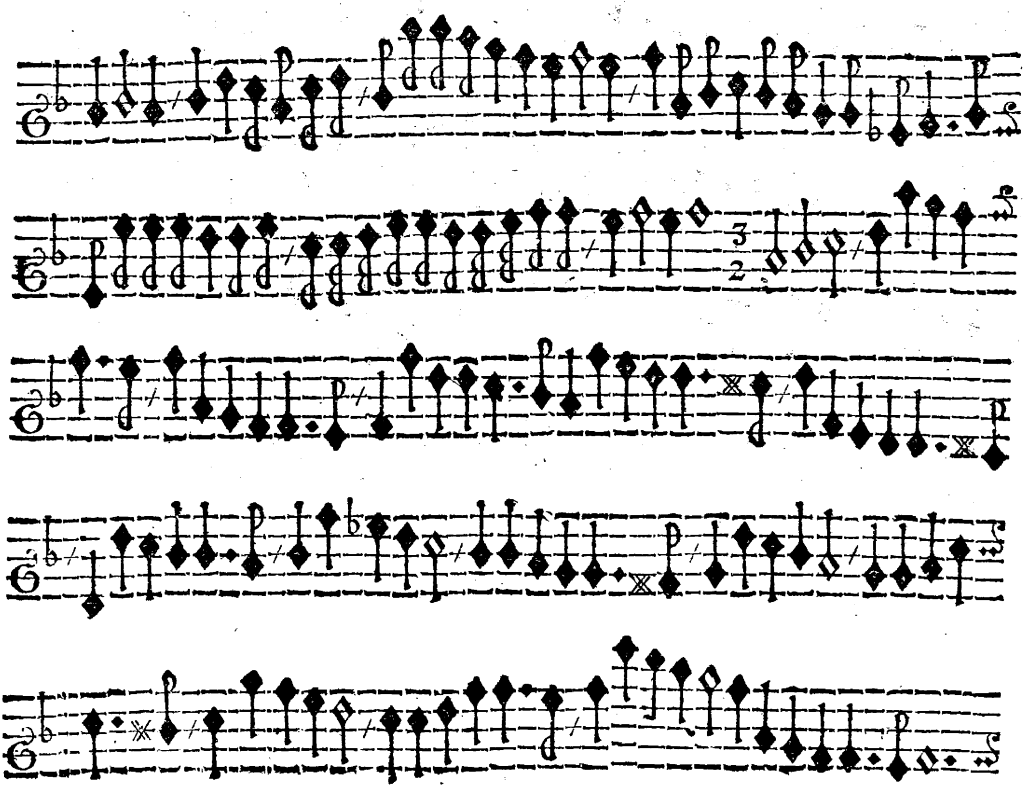
XVI.

Sonata. Viol. 2.

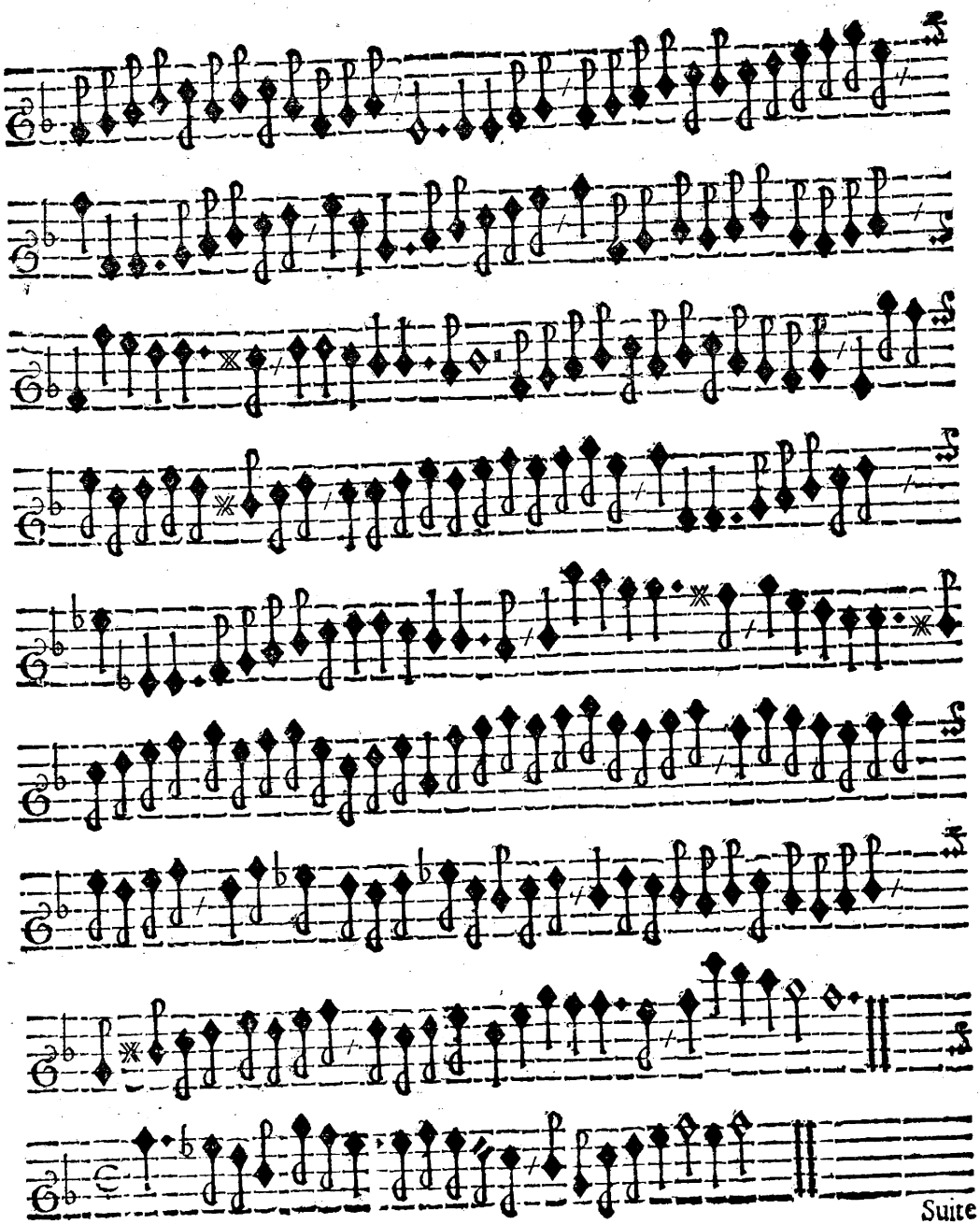




adagio.

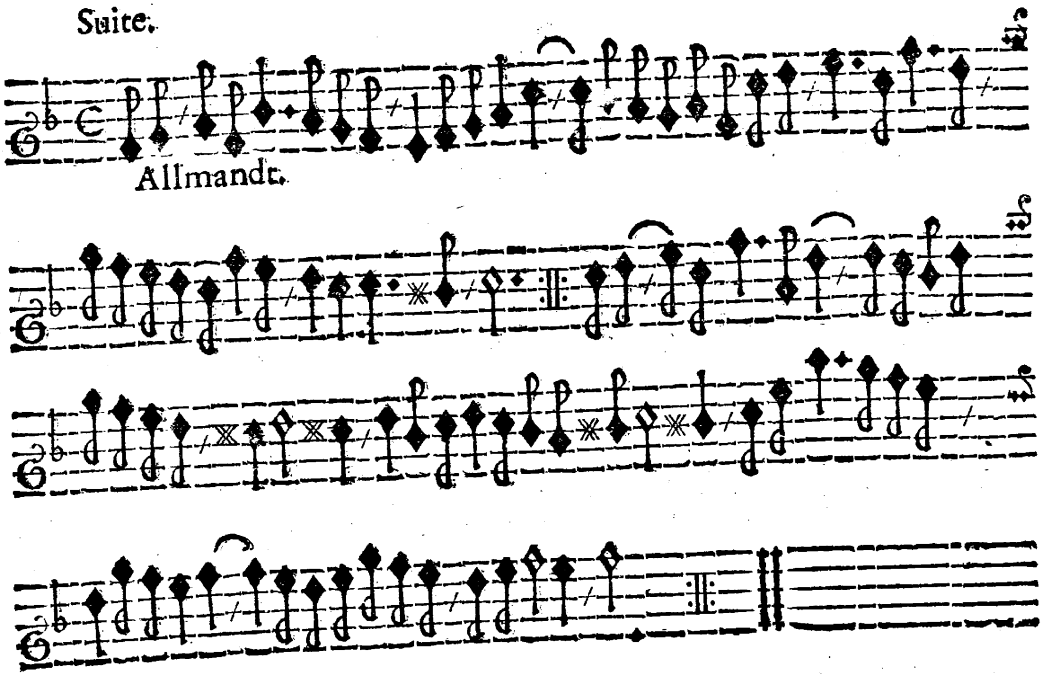


Verte citò


Suite

XVII.

Suite.



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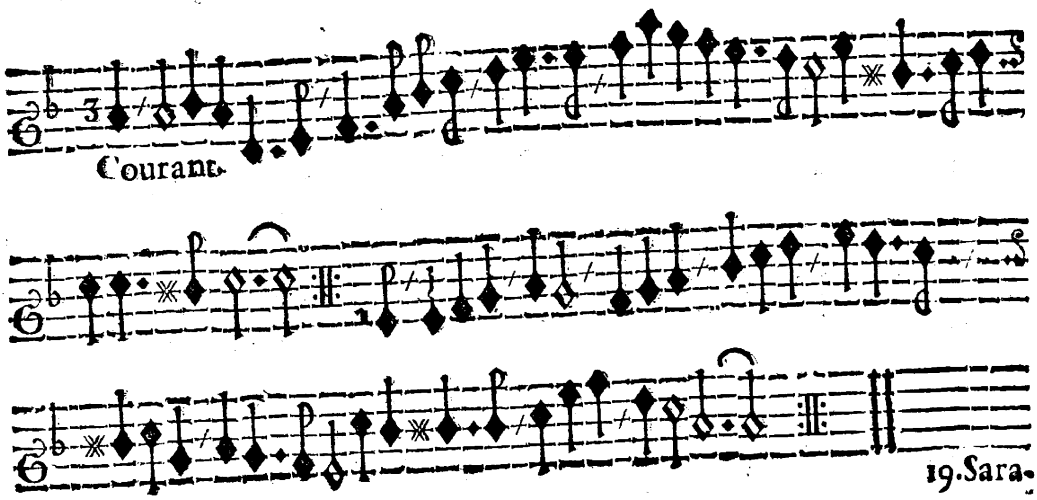

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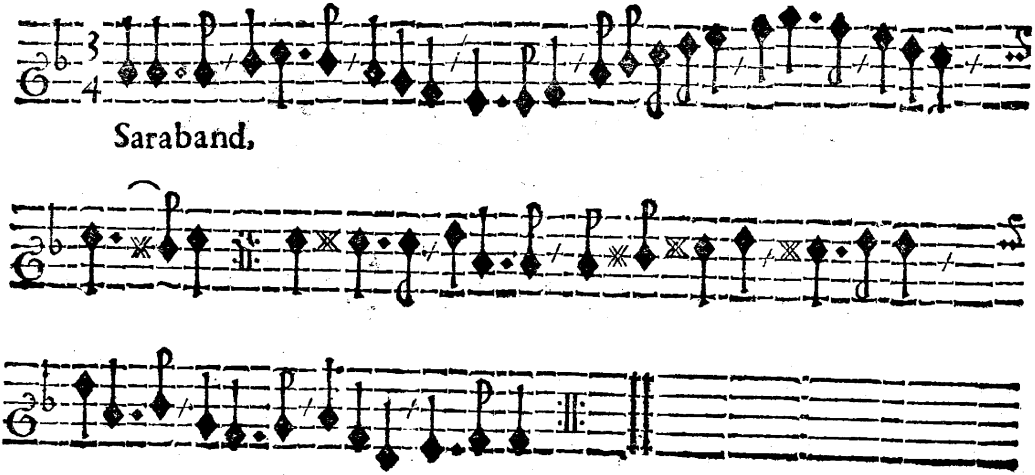

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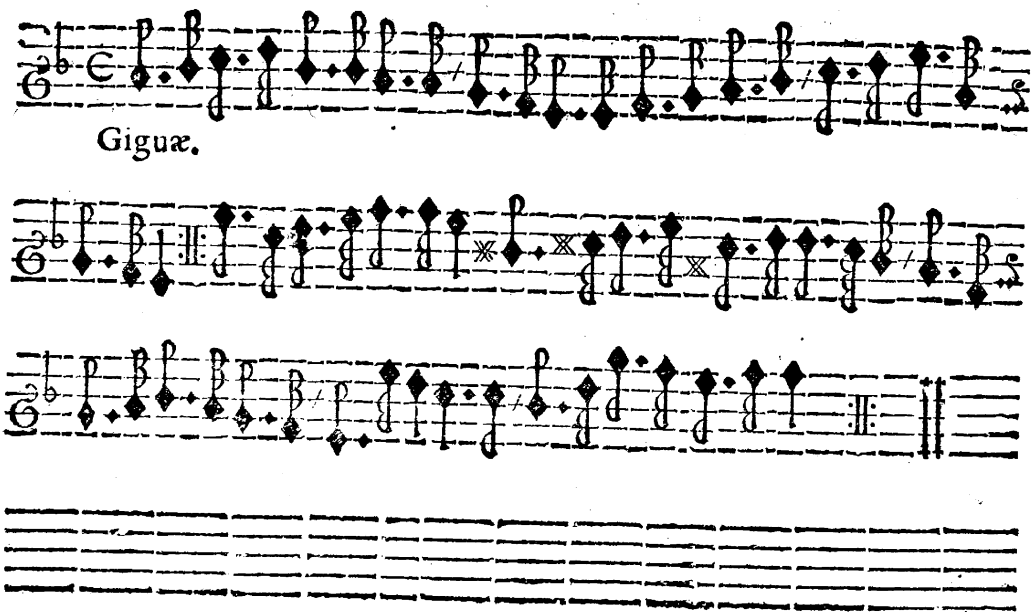

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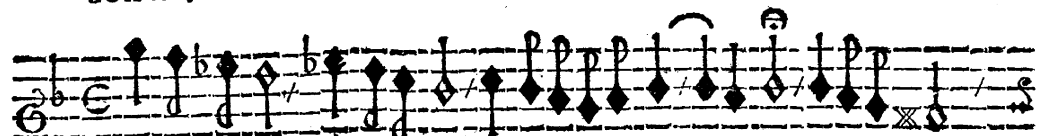
Sonata.



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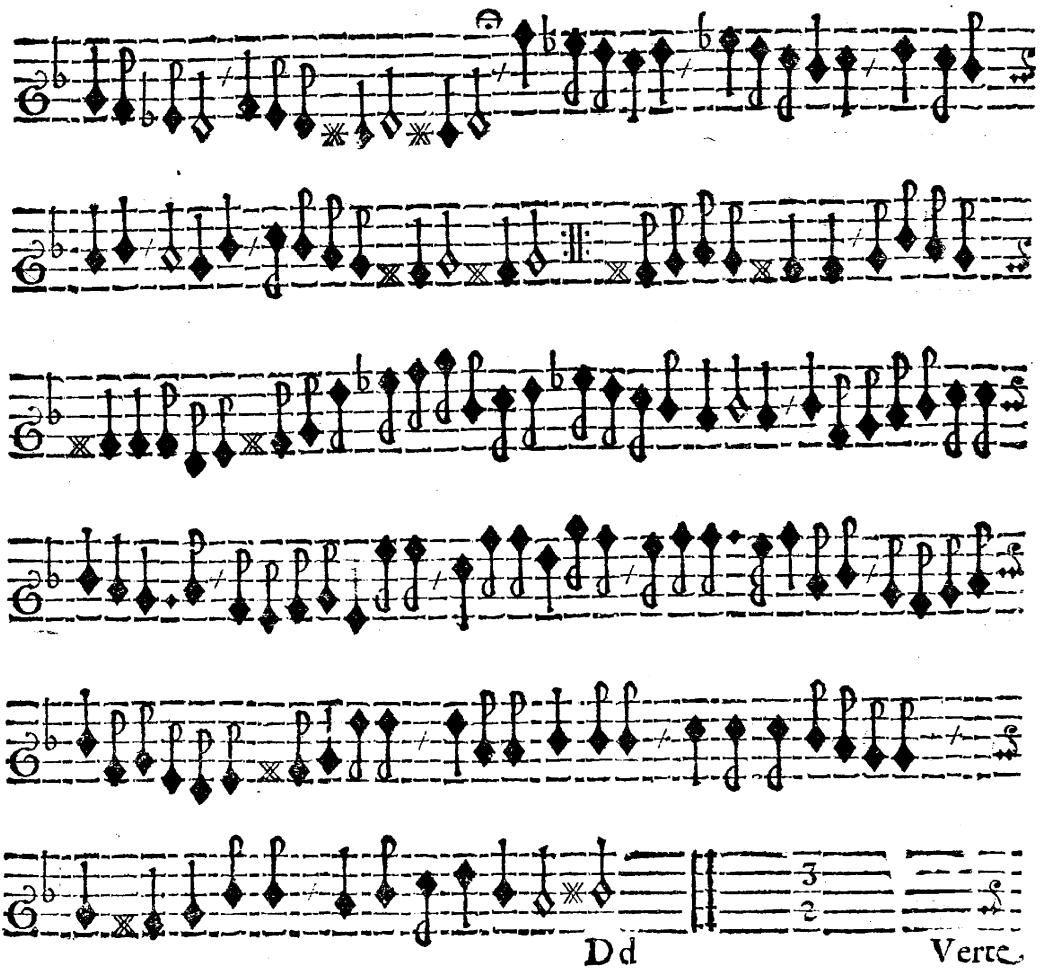

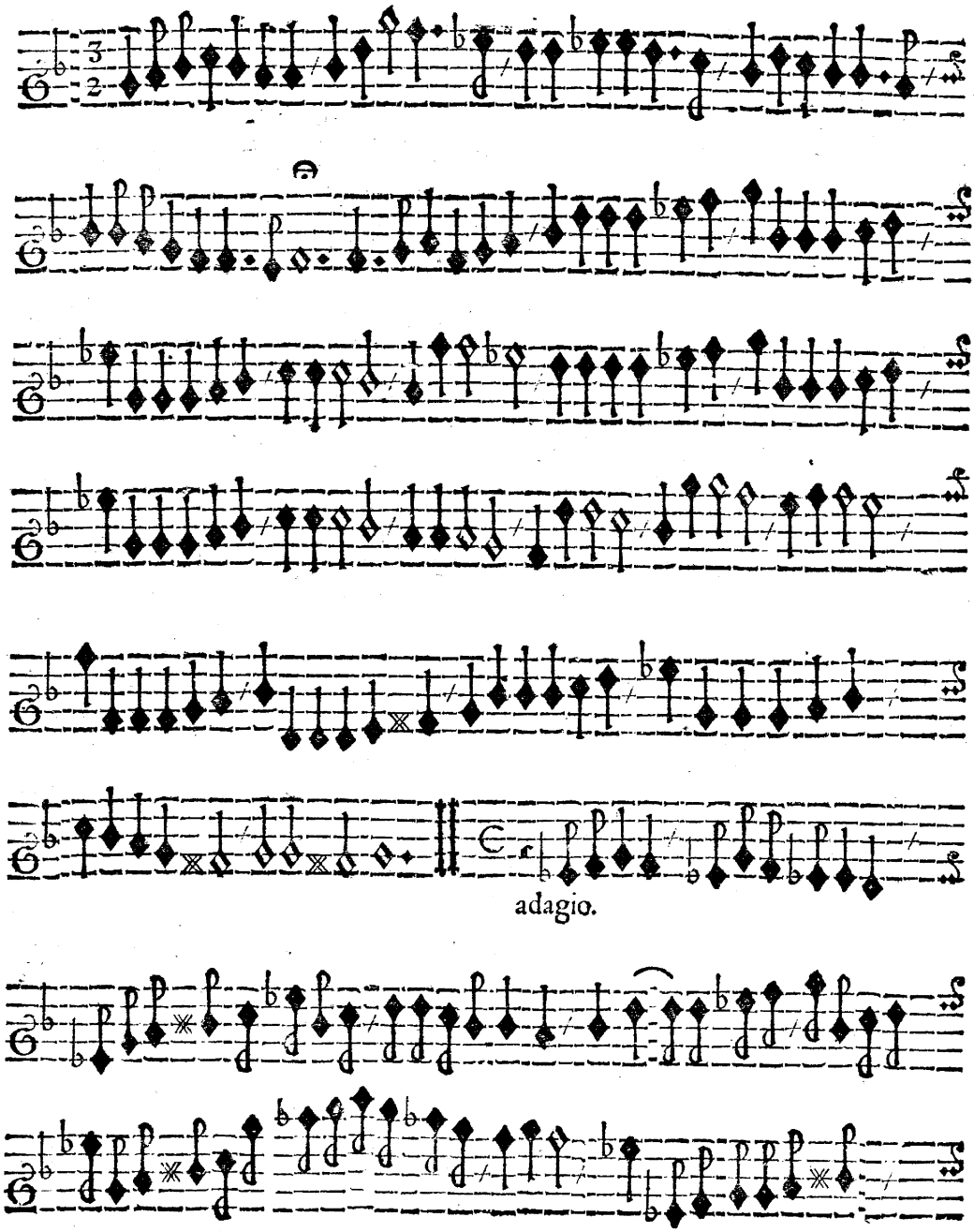
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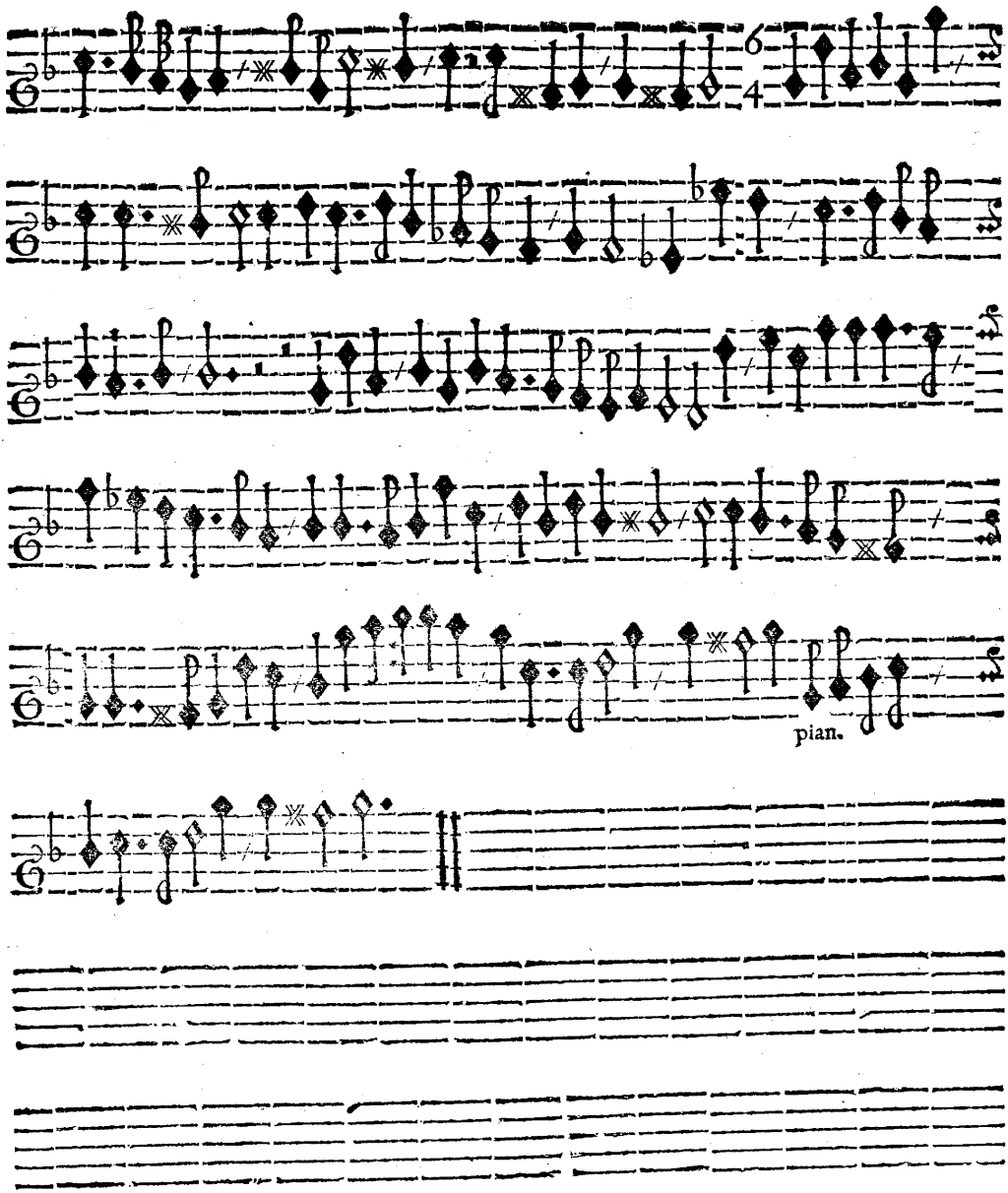
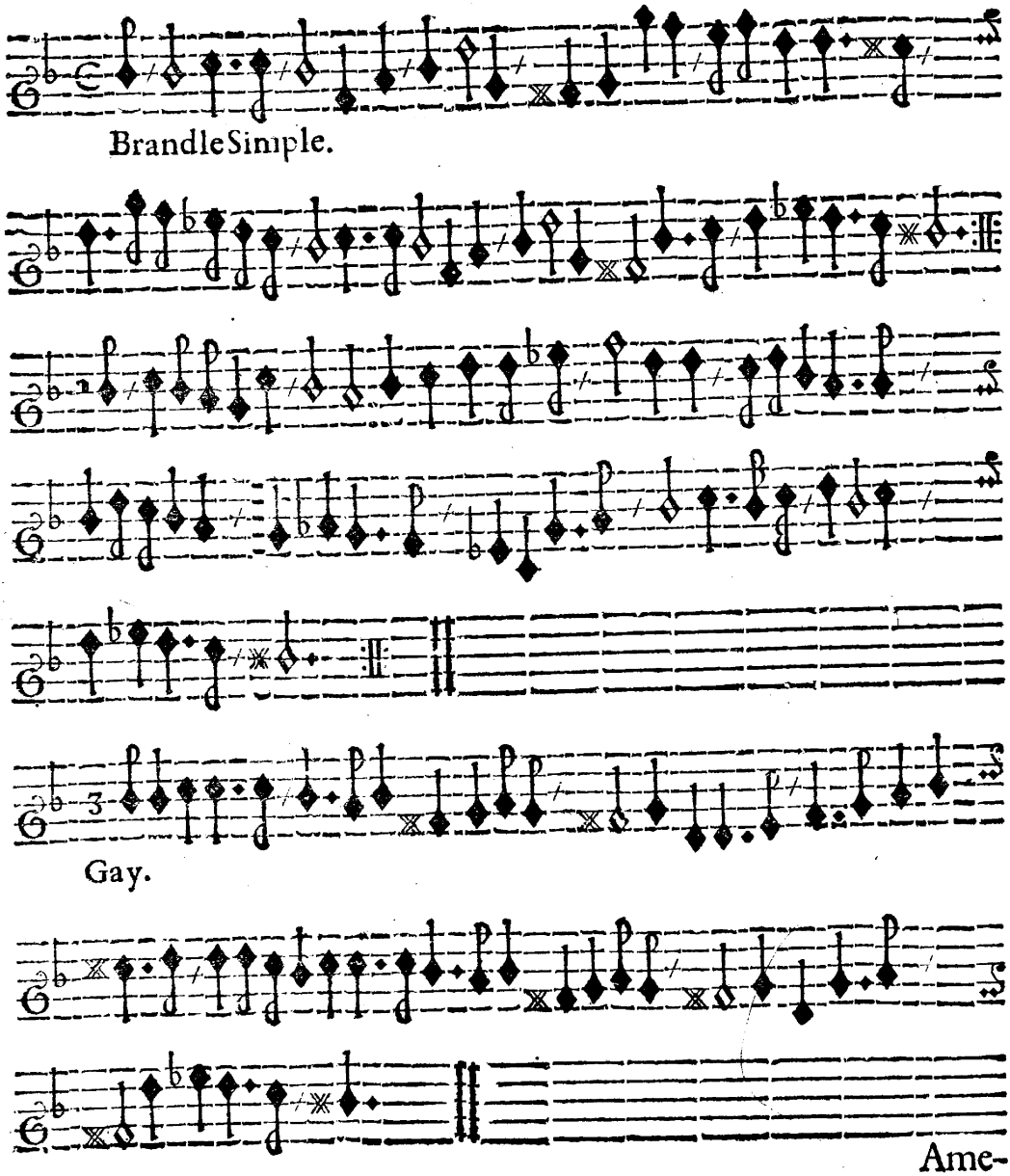

6
4
pian.



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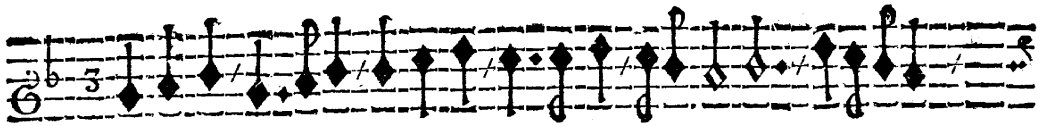

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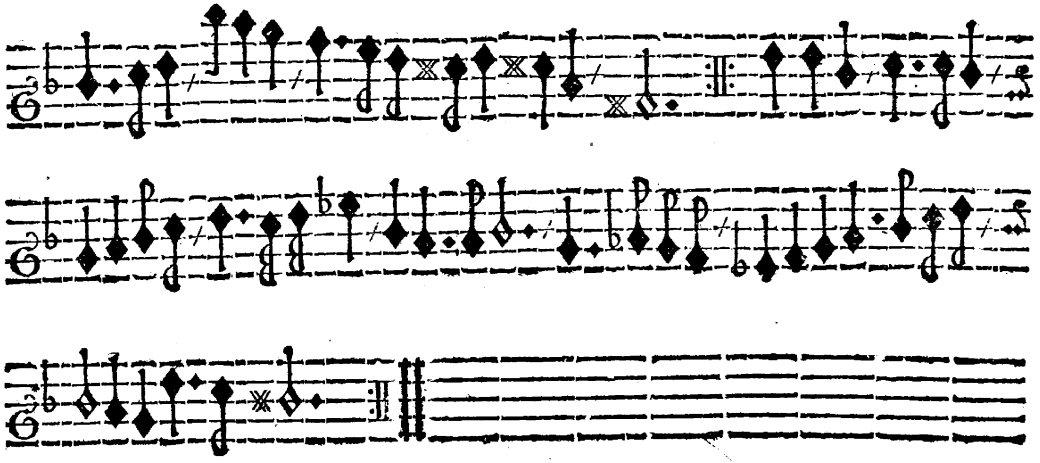

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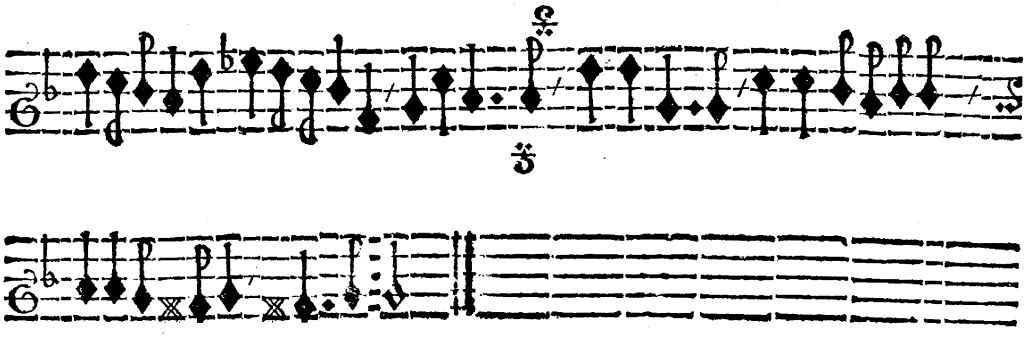

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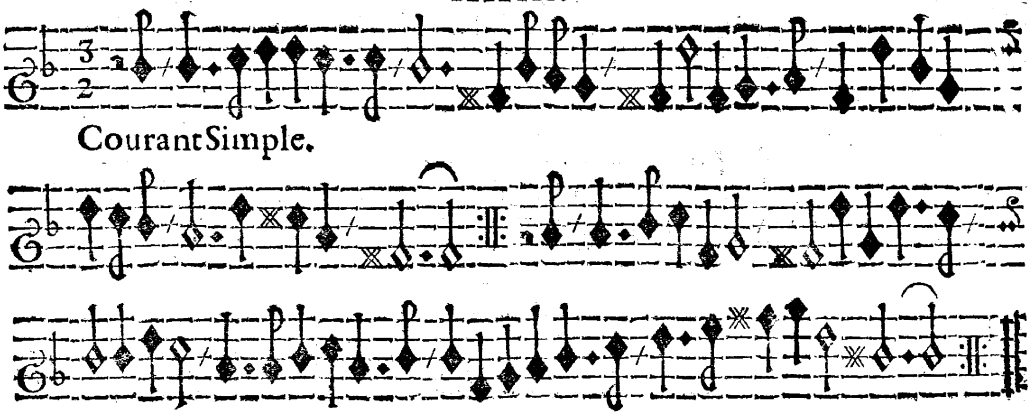

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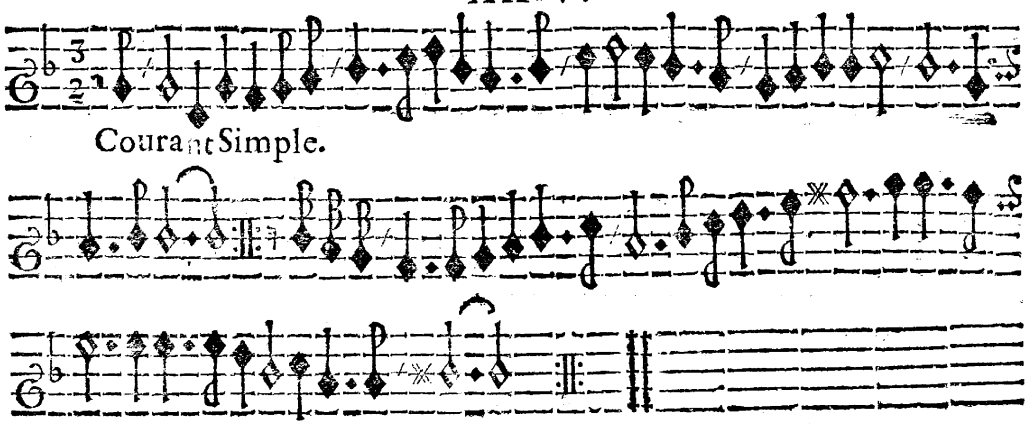

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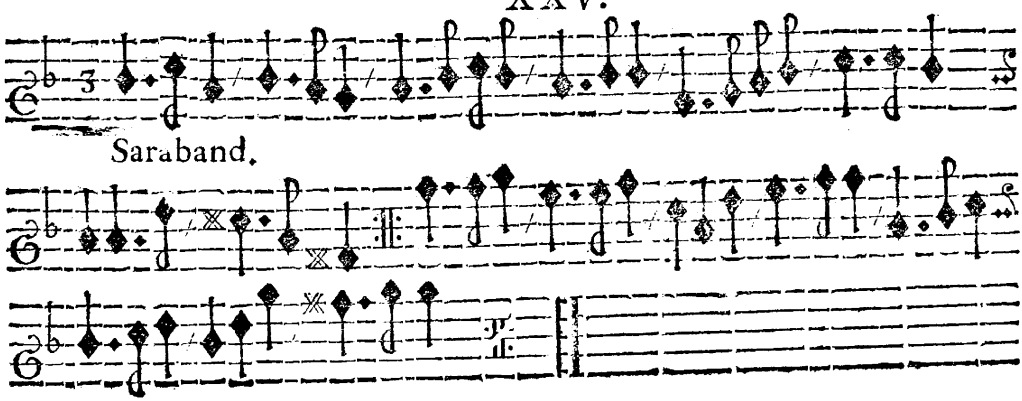
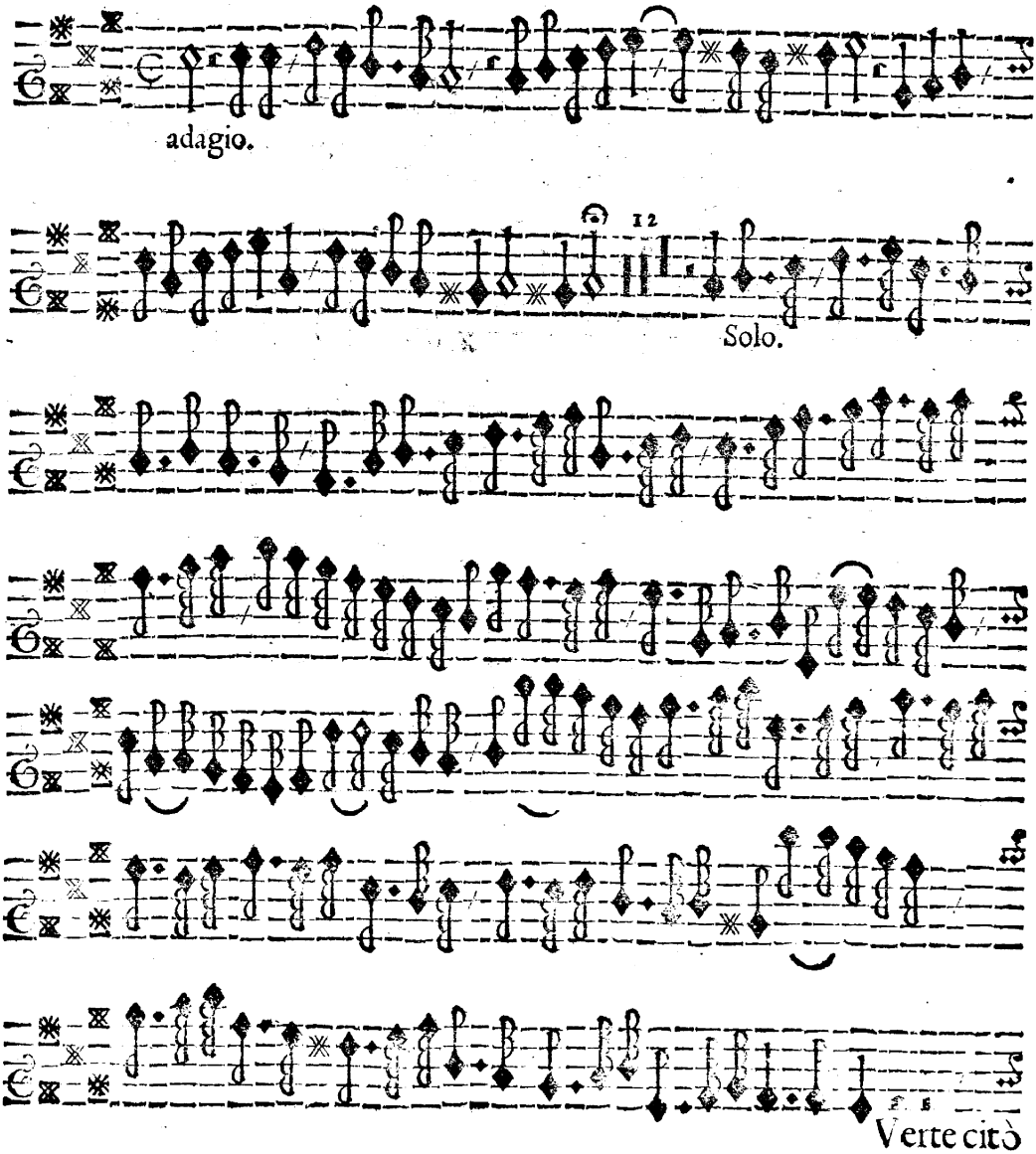


XXVI.

Sonata.



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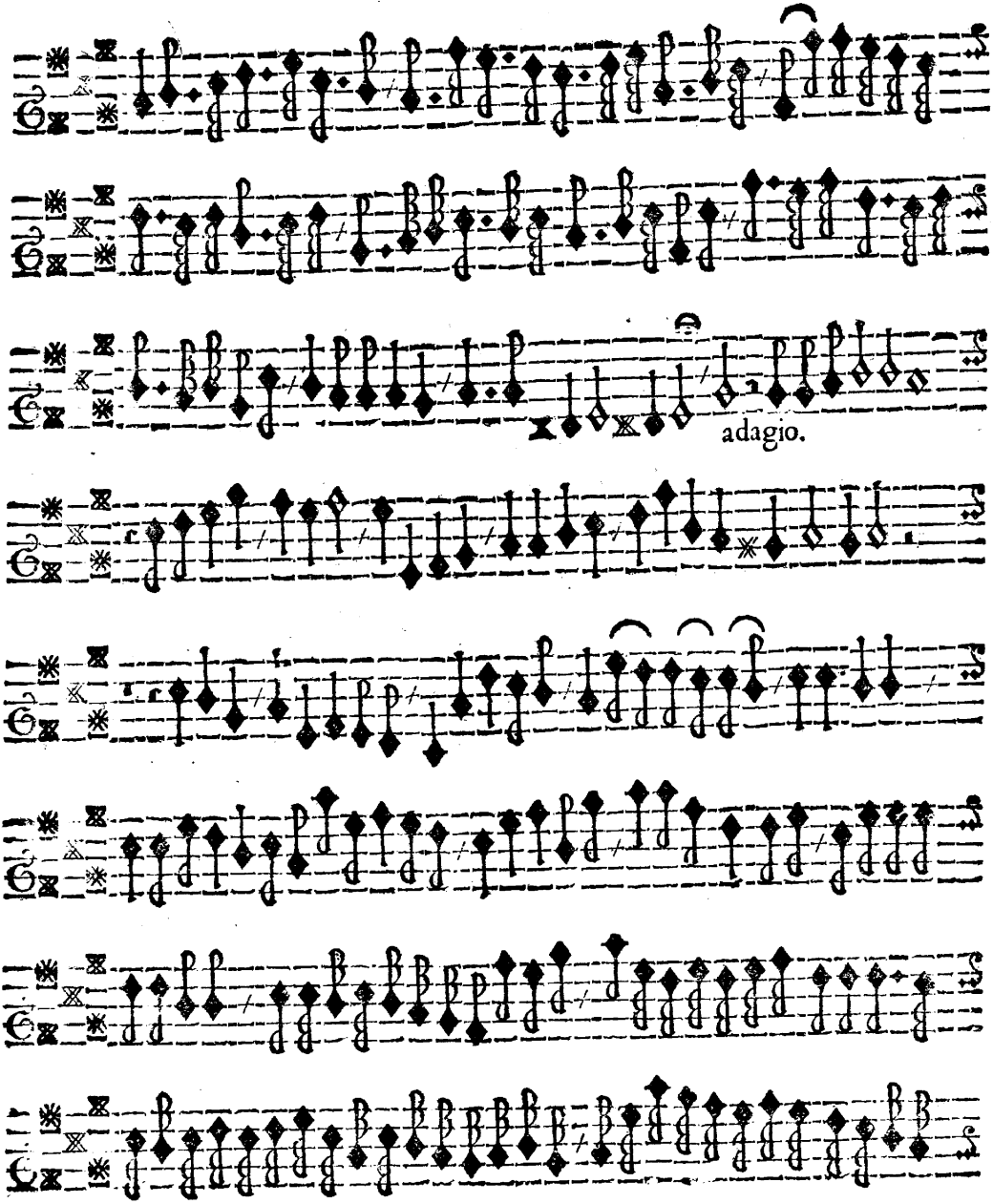
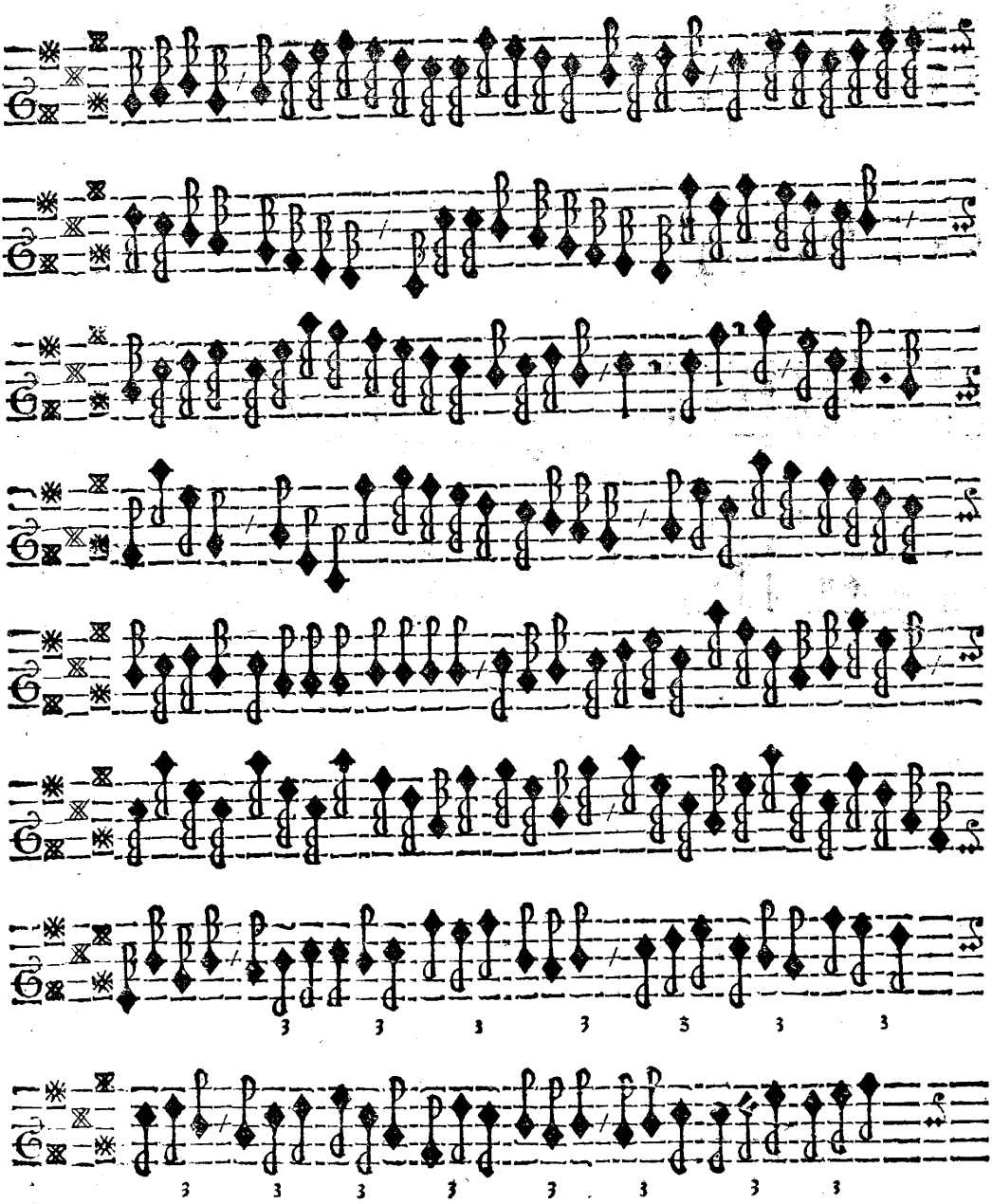
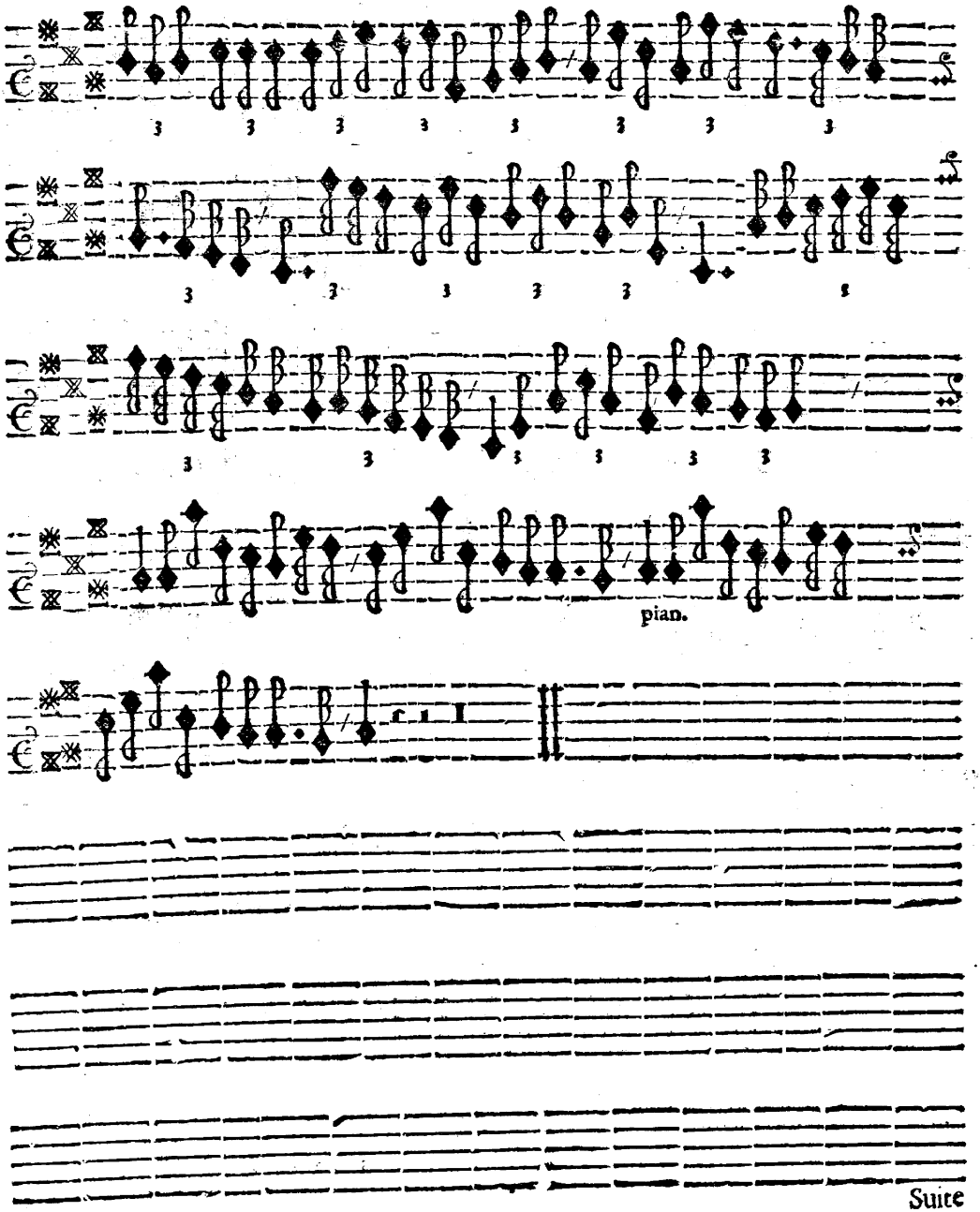

adagio.



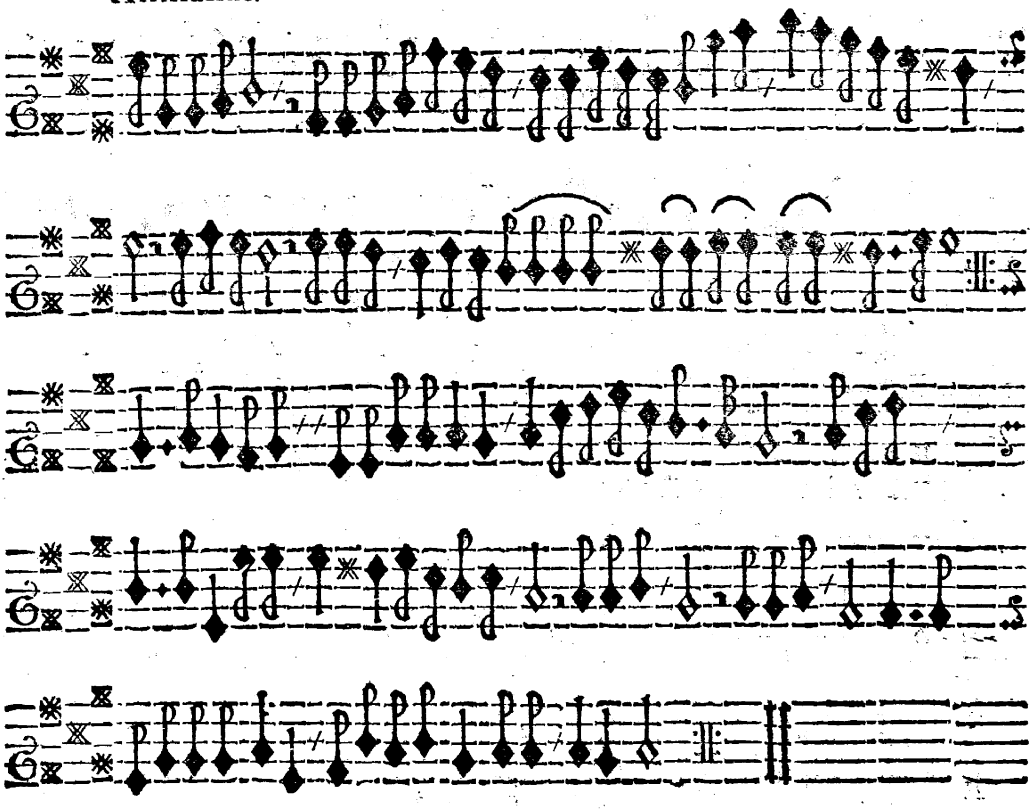
Verte citò



Suite

Suite.

Allmande.



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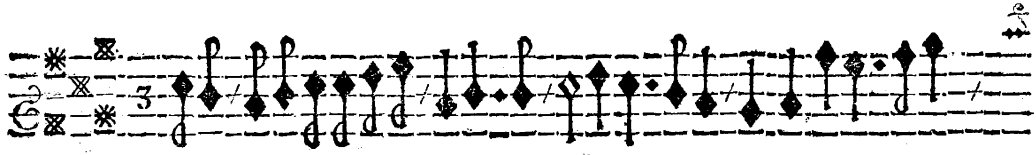

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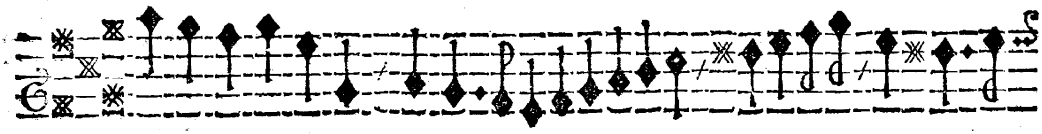

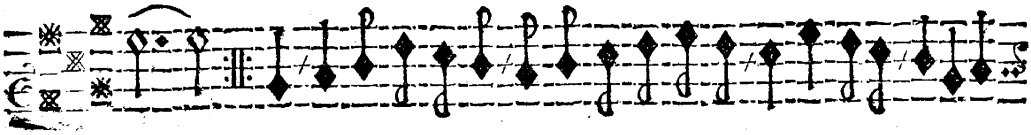

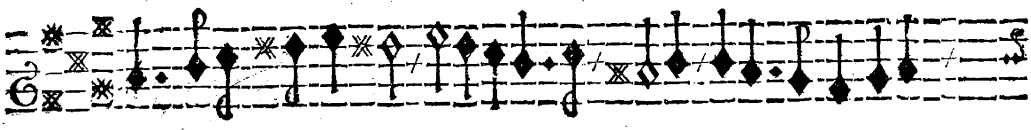

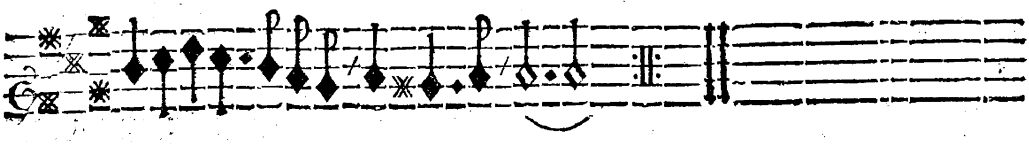

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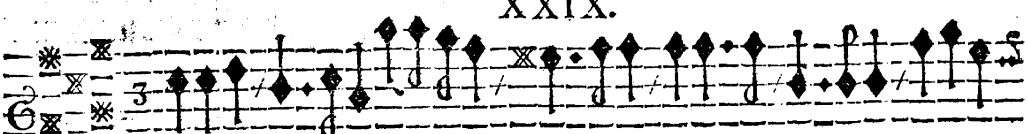
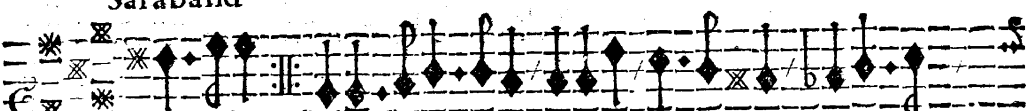
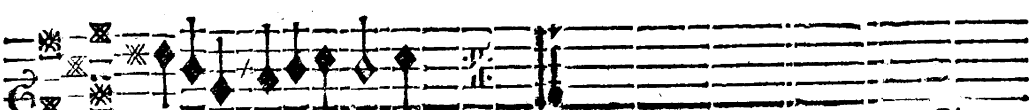
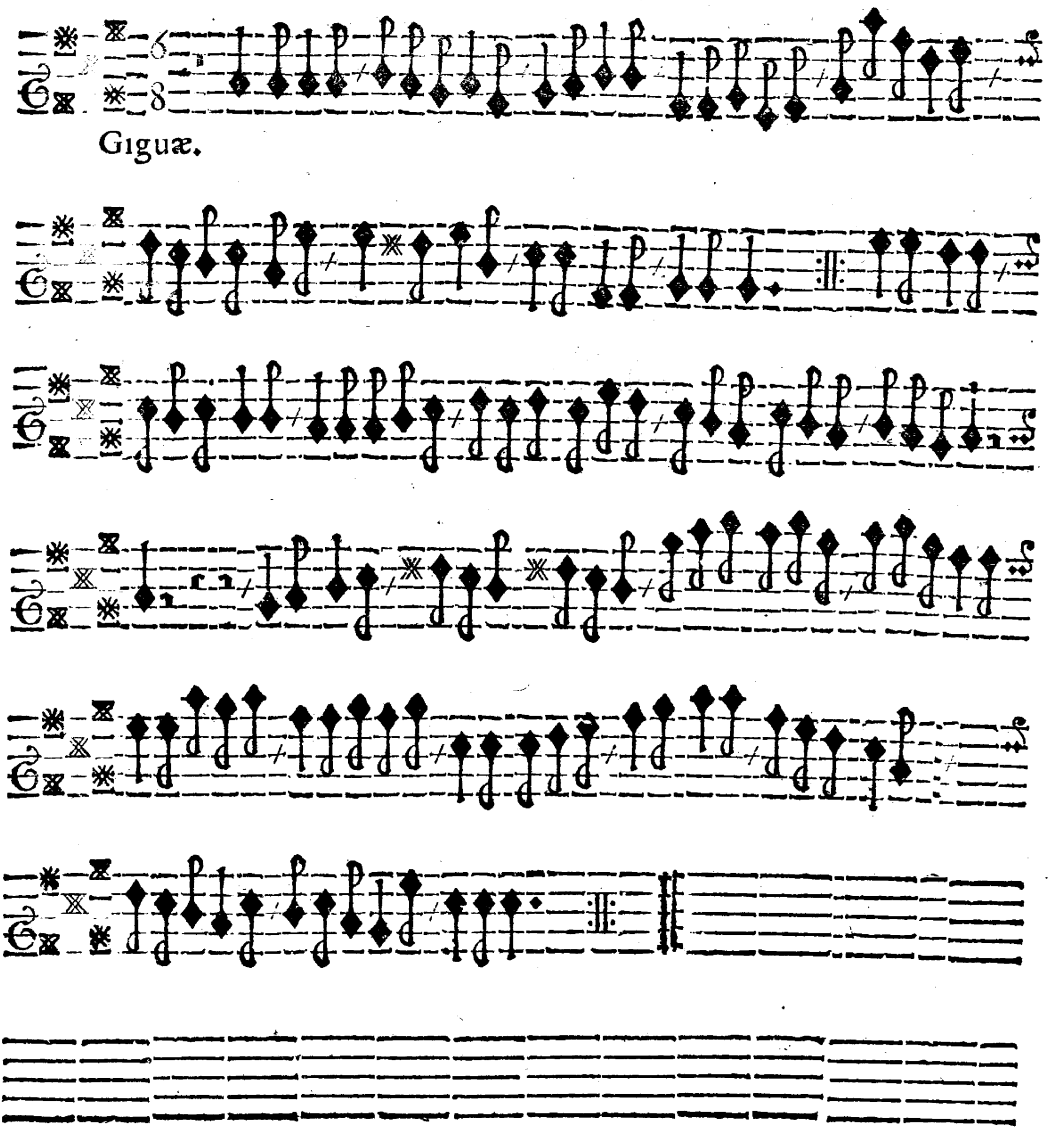


Saraband





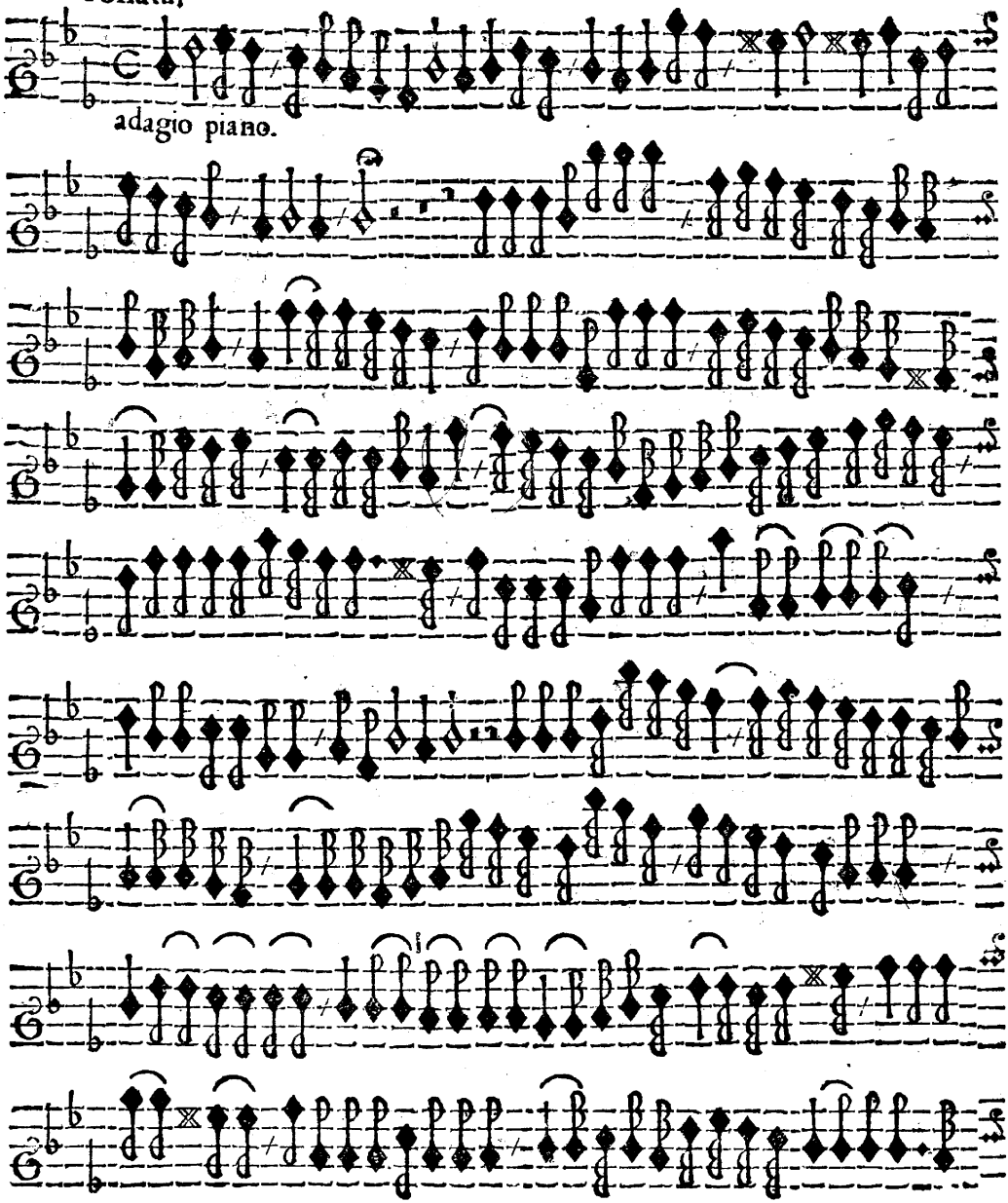


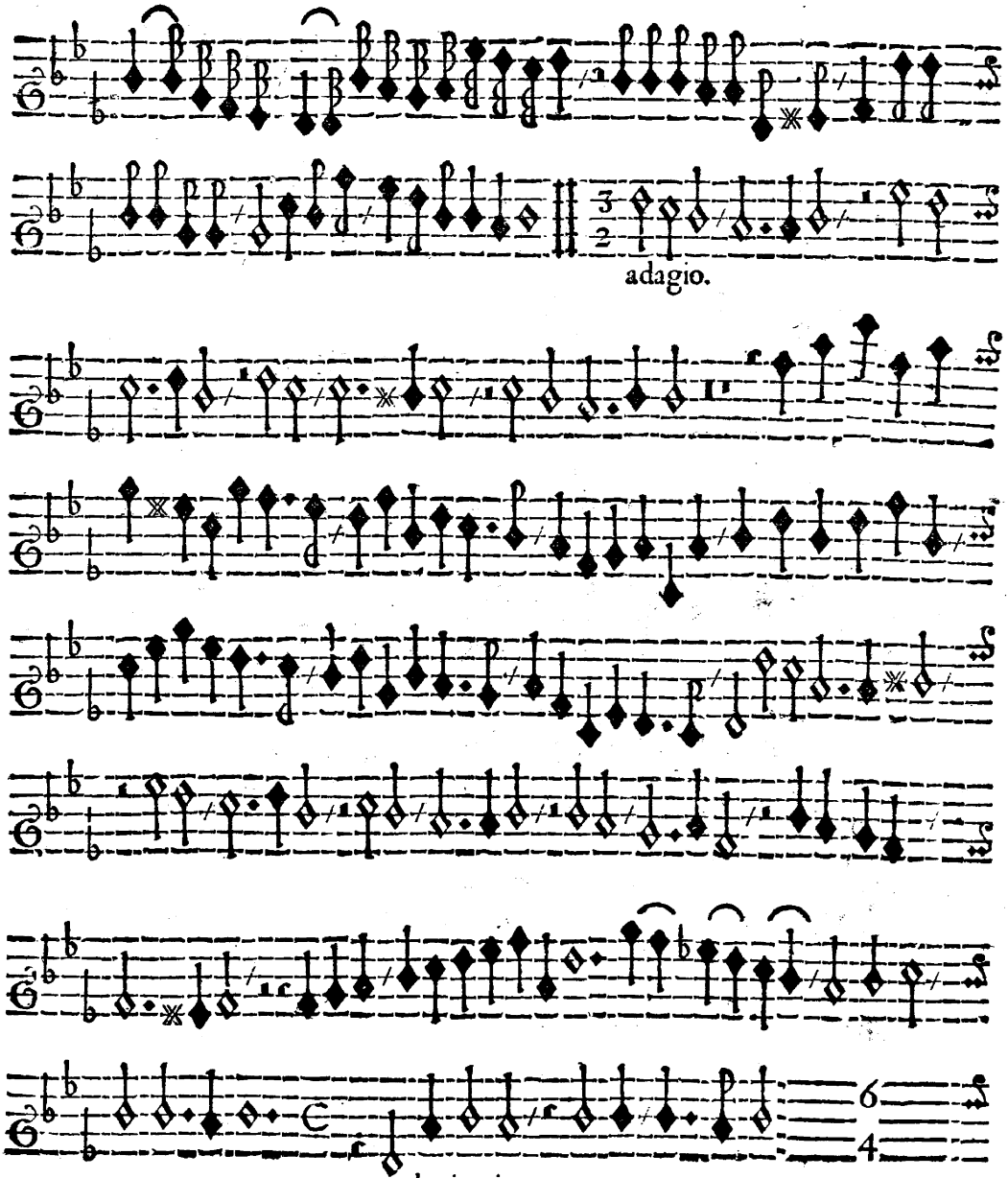
Giguæ.

XXXI.

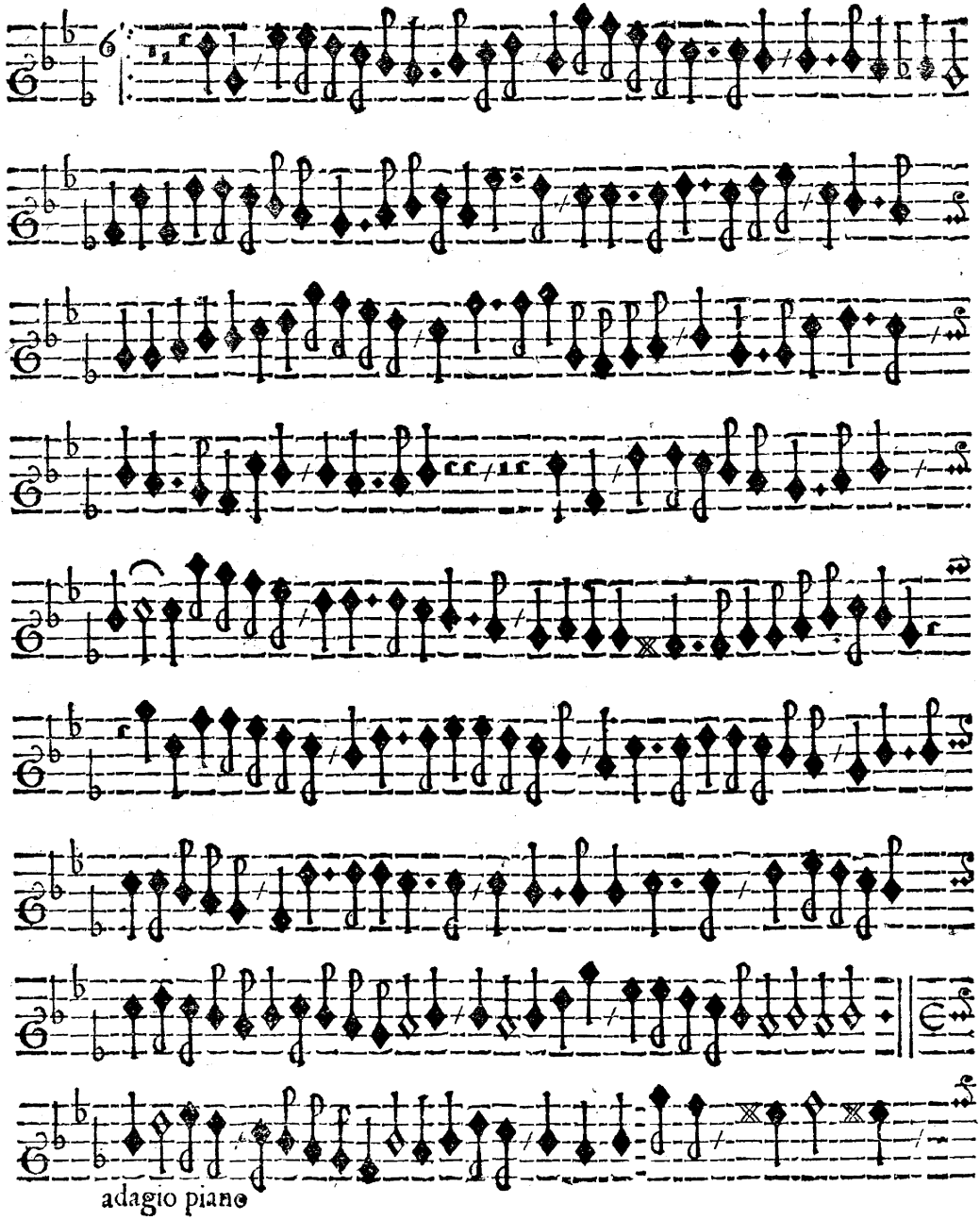
Sonata.

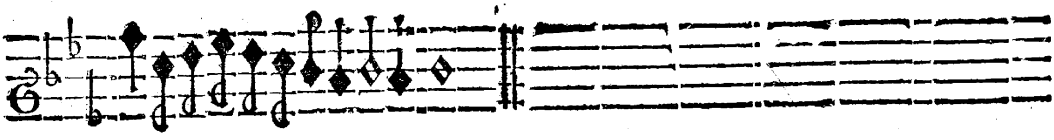
adagio piano.



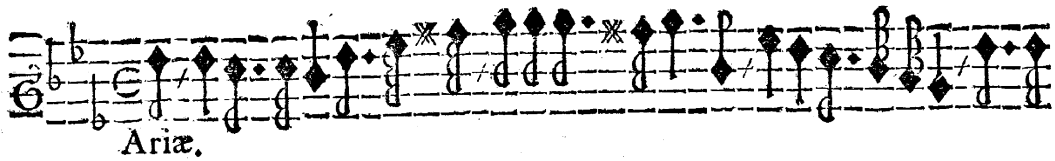


Verte

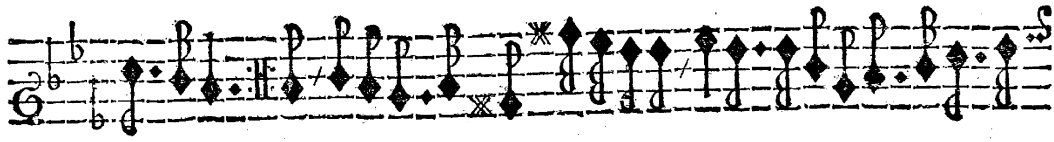

6
adagio piano

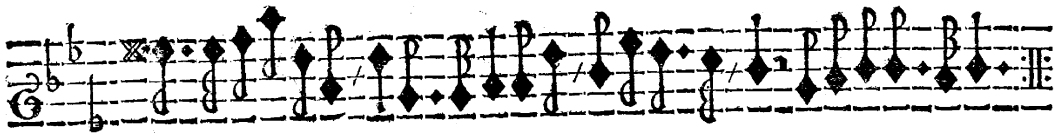


XXXII.

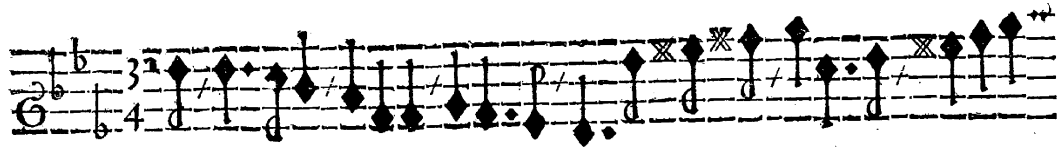


Ariæ.





XXXIII.



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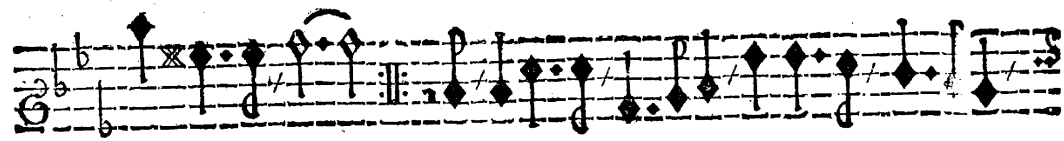

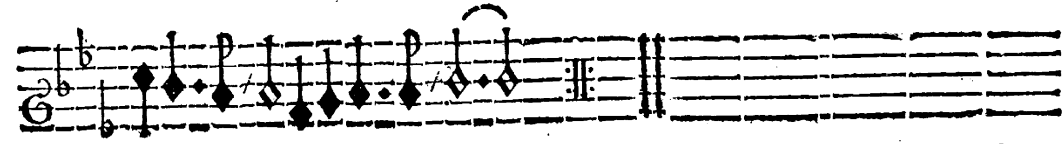

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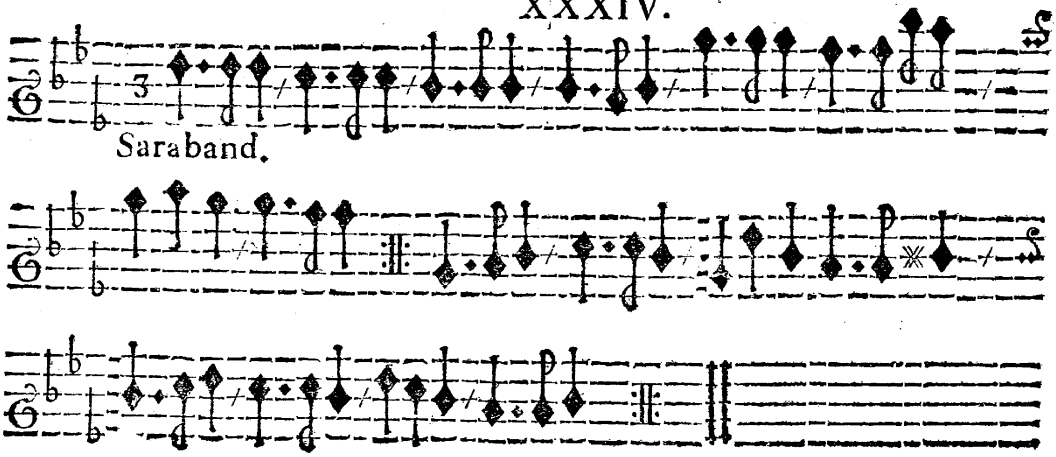

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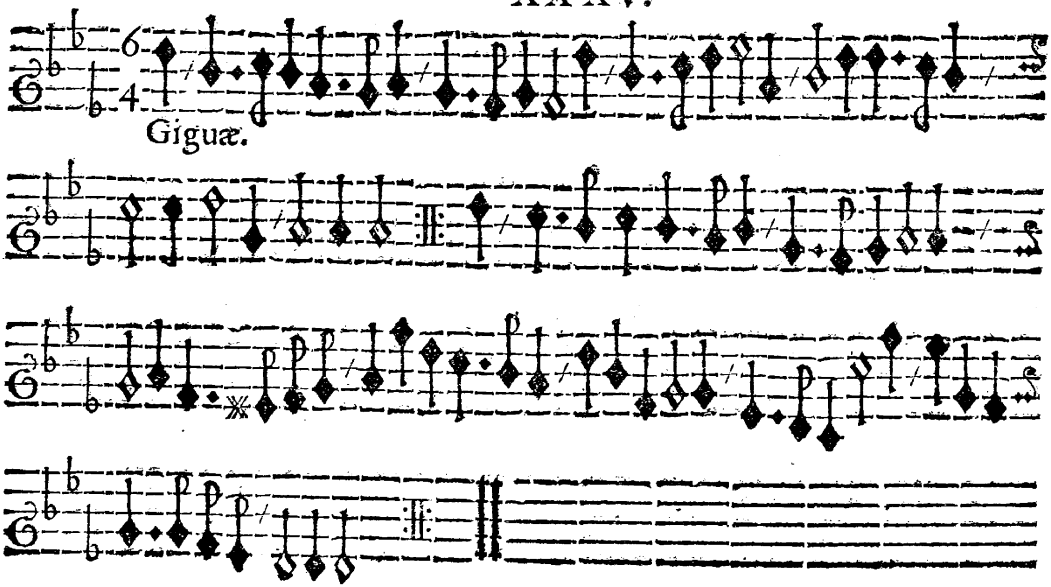

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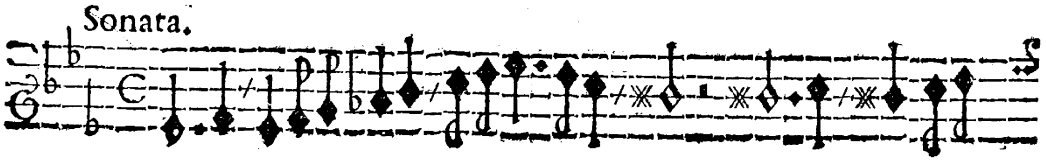

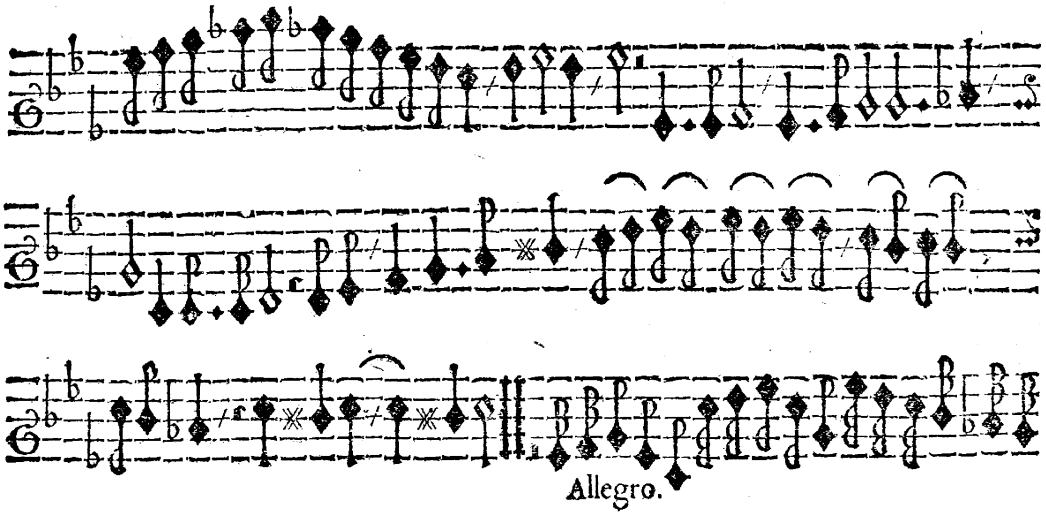
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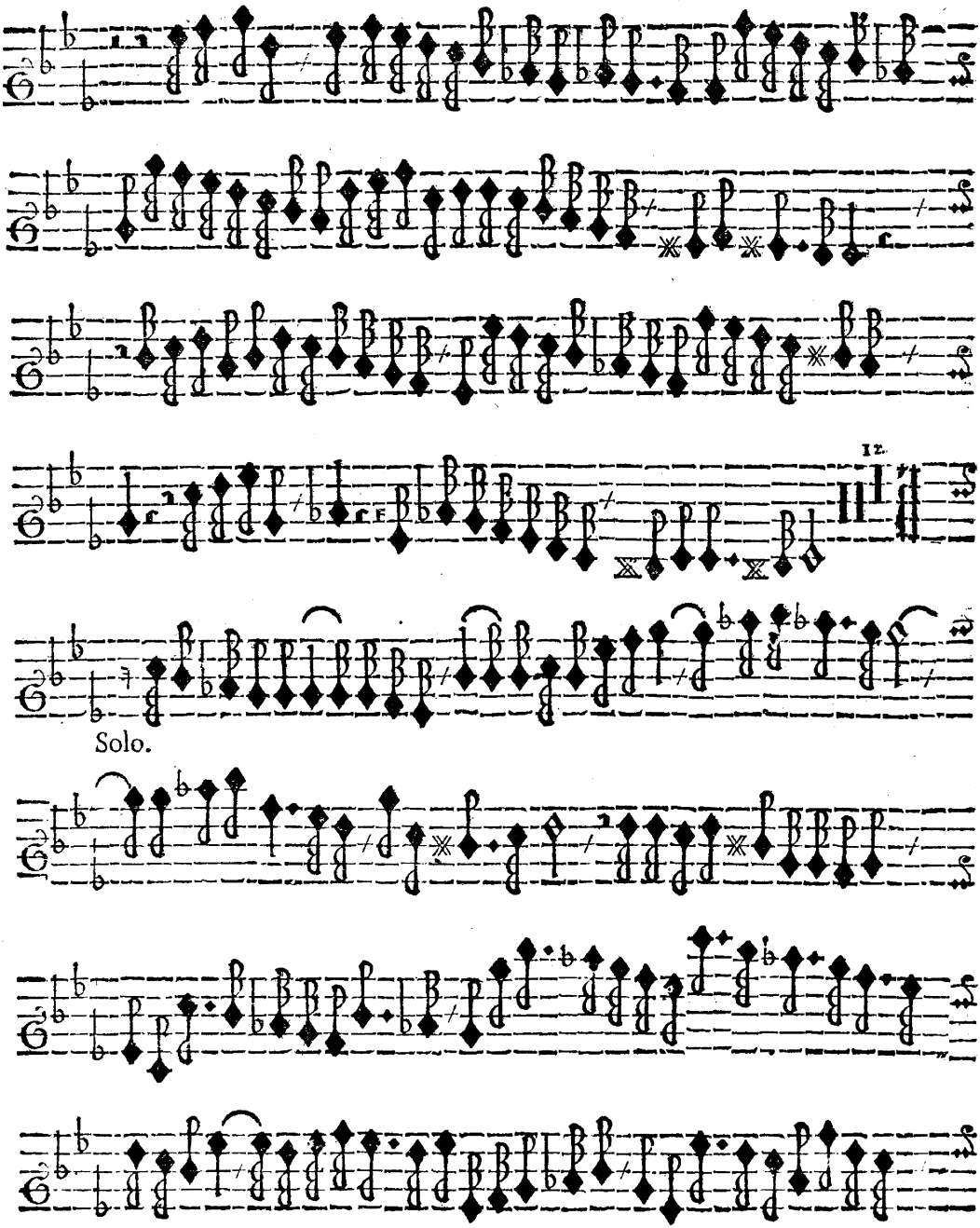
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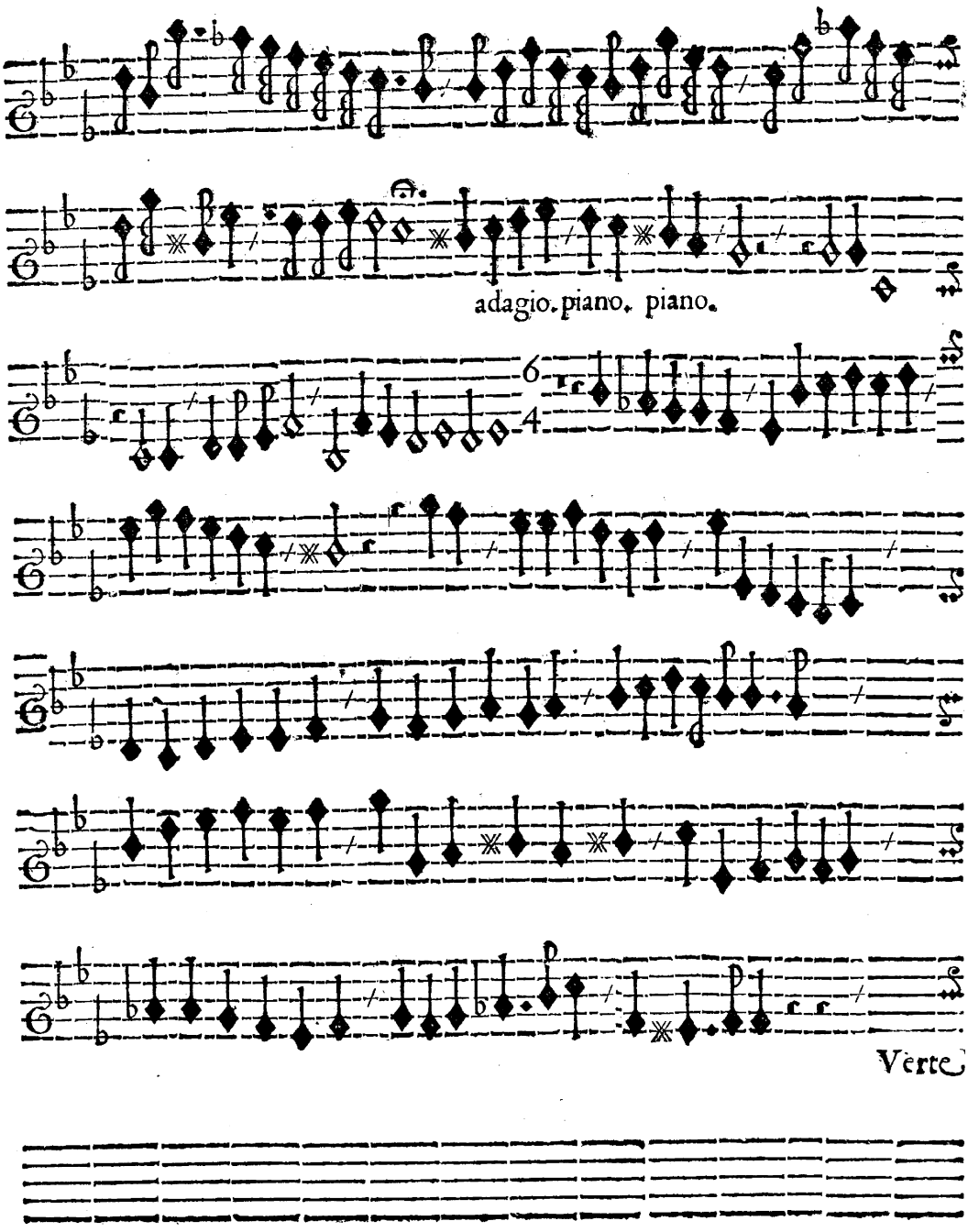
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6
4
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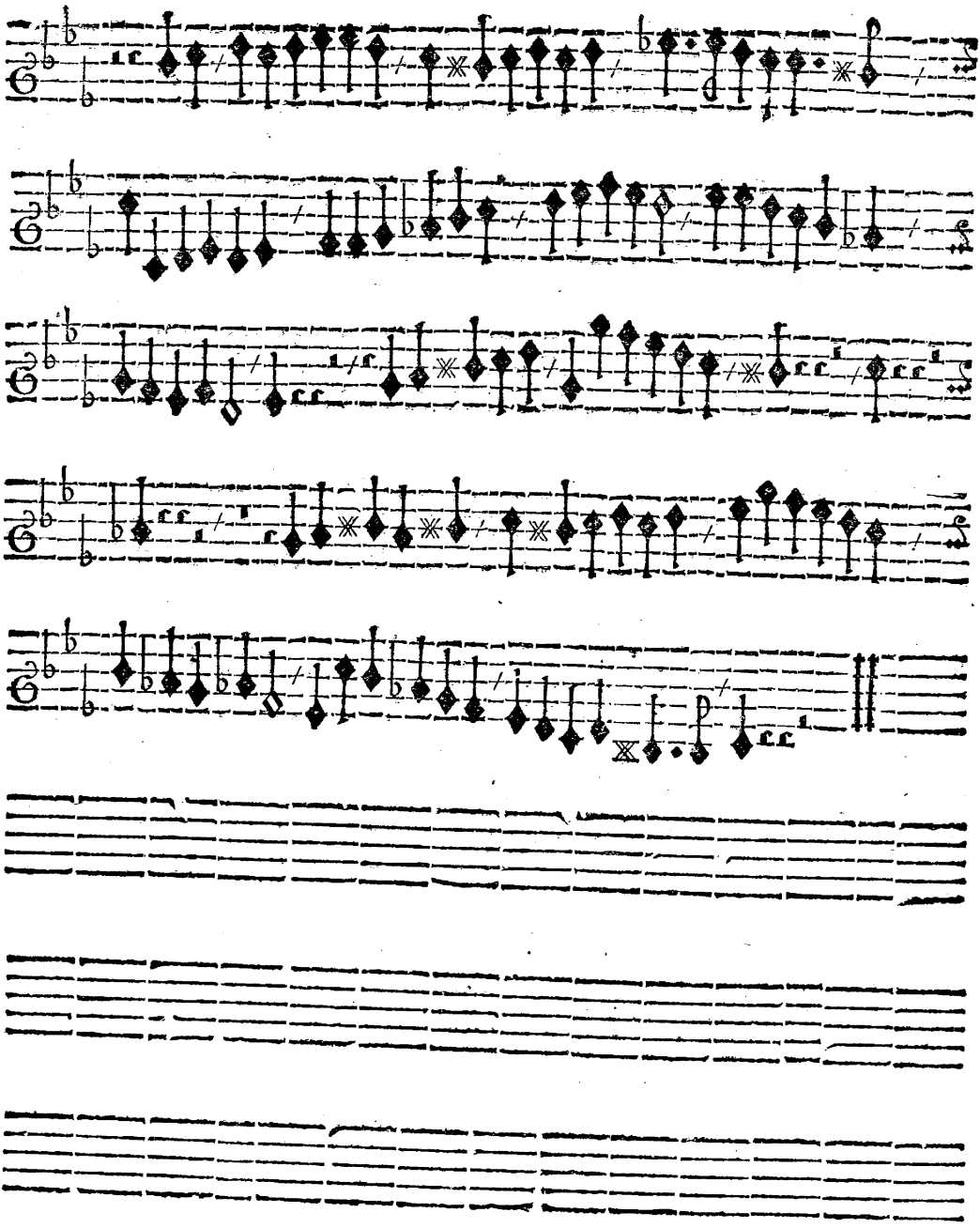

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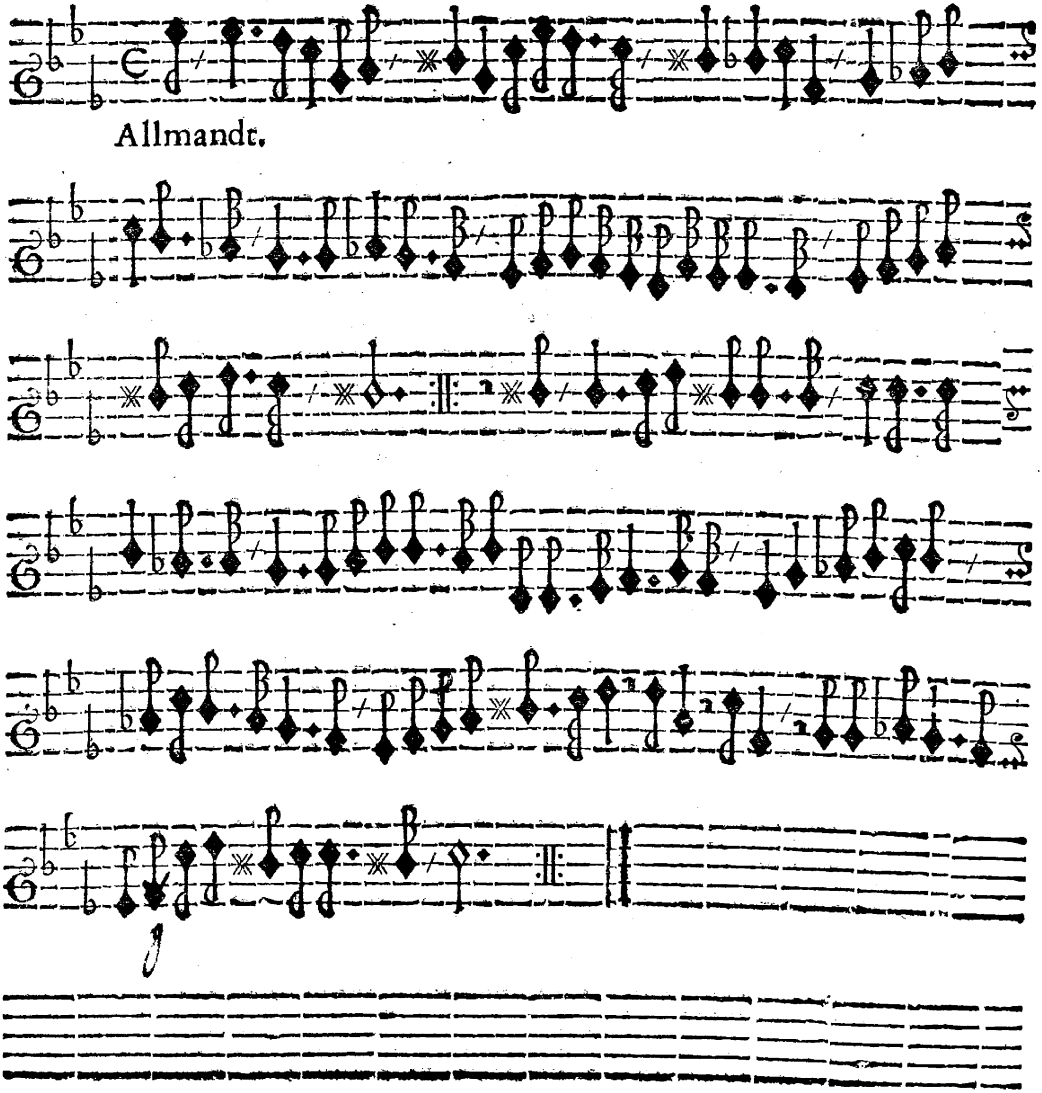

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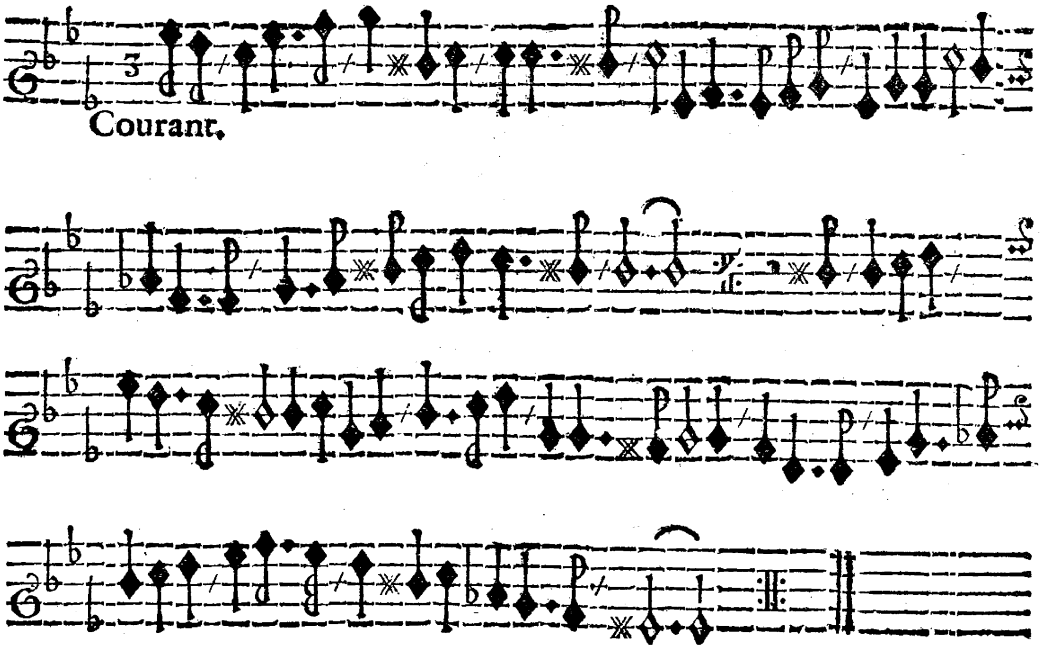

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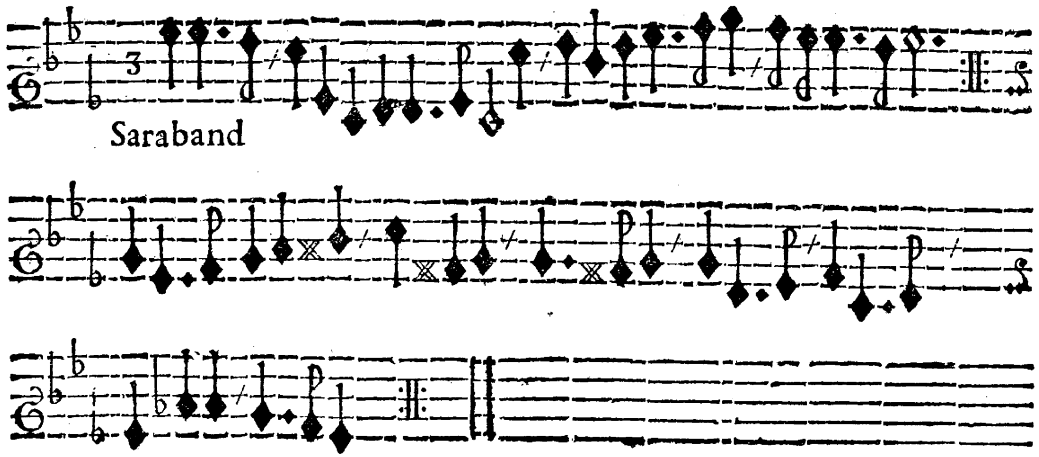

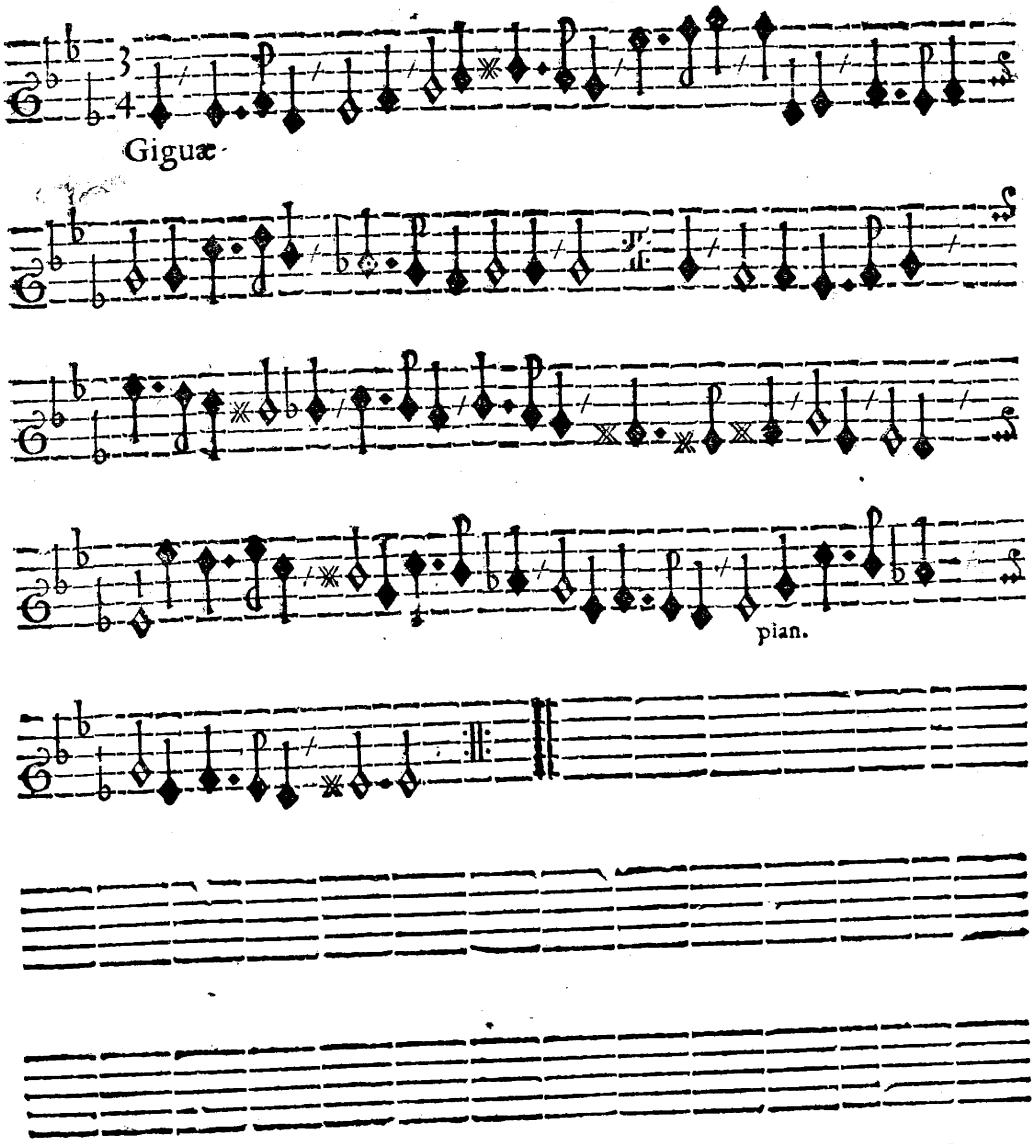
Giguæ
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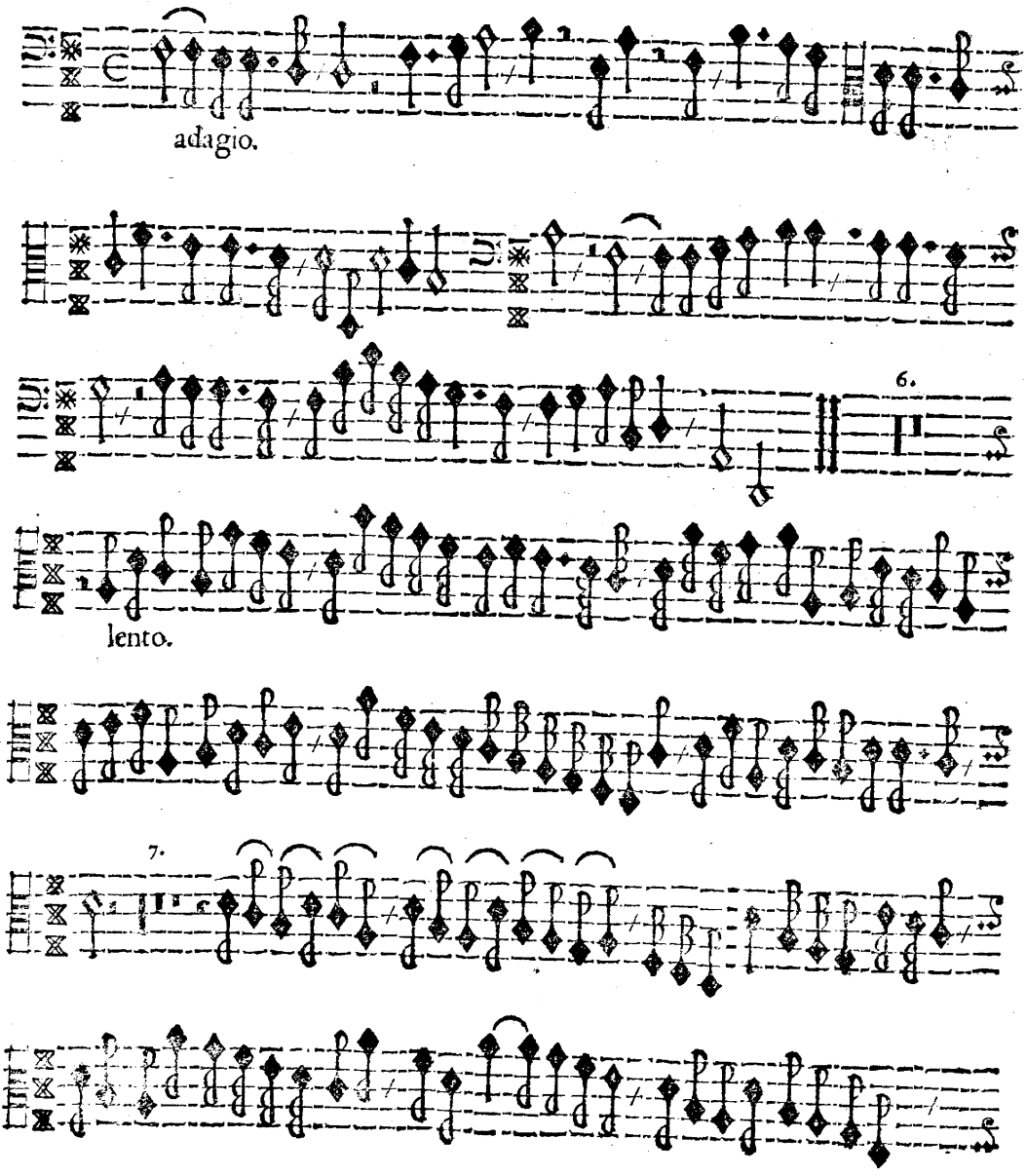
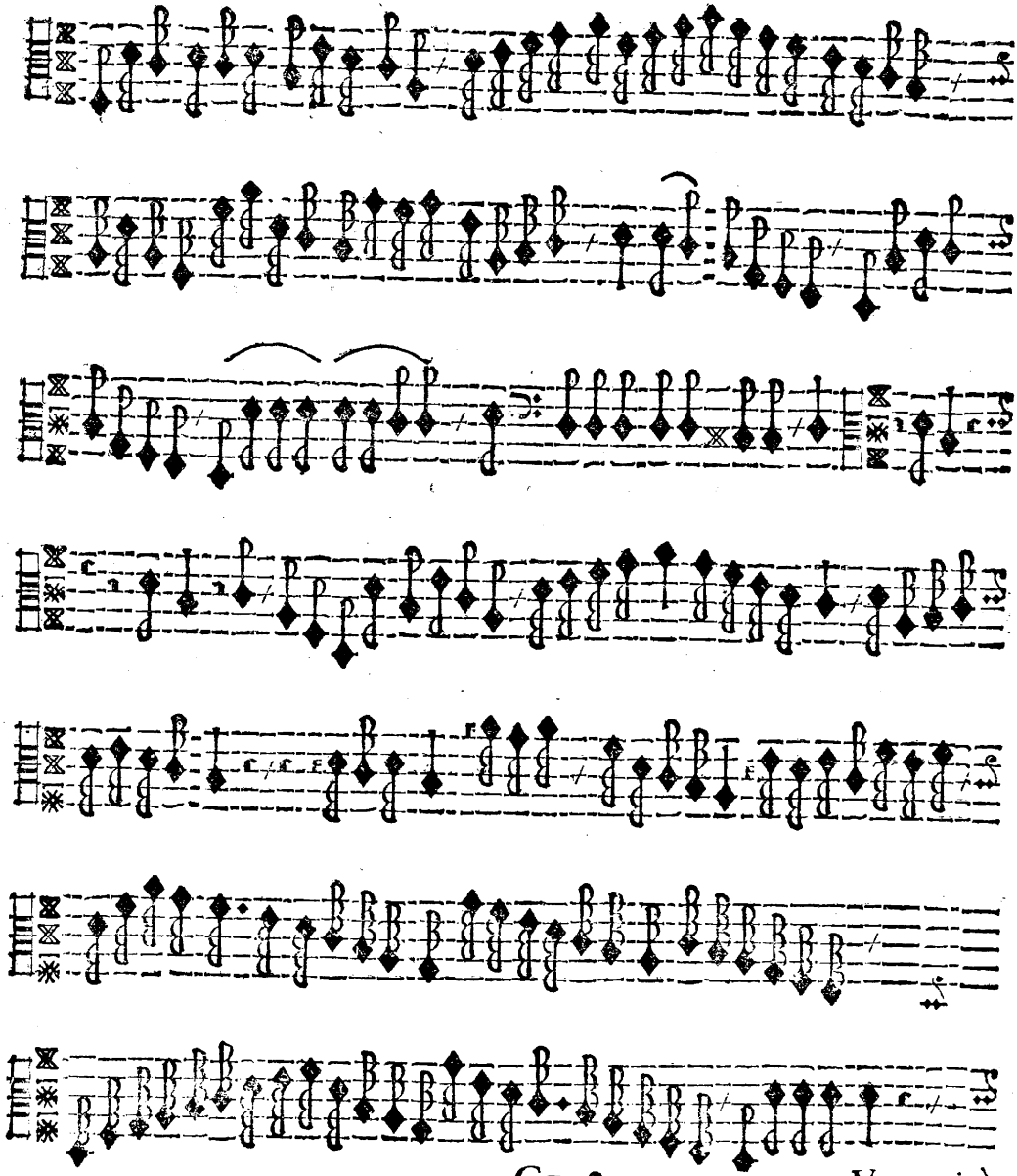
VLI.

Sonata à 2. Violino & Violadagamba.





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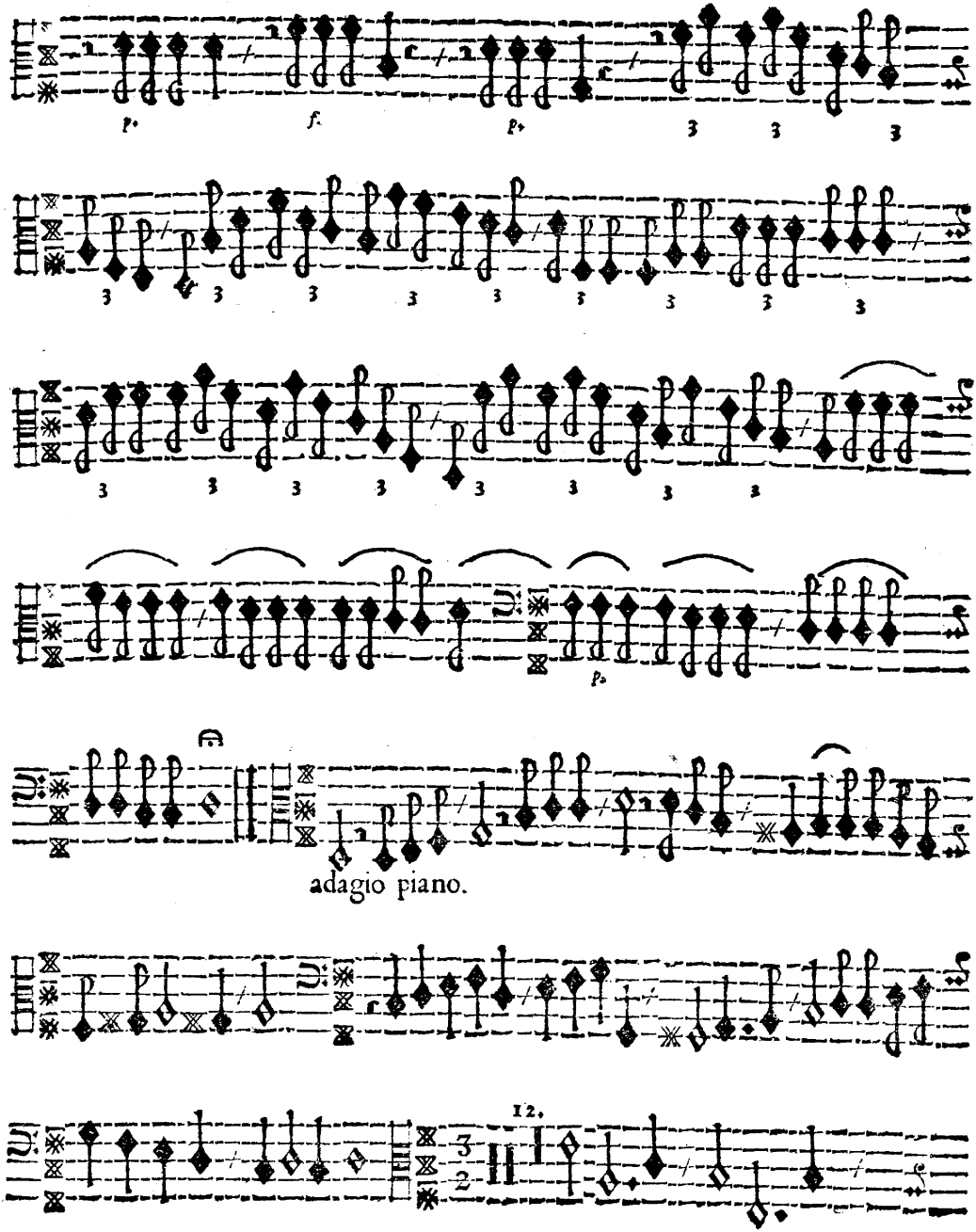
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f.
p.
adagio piano.
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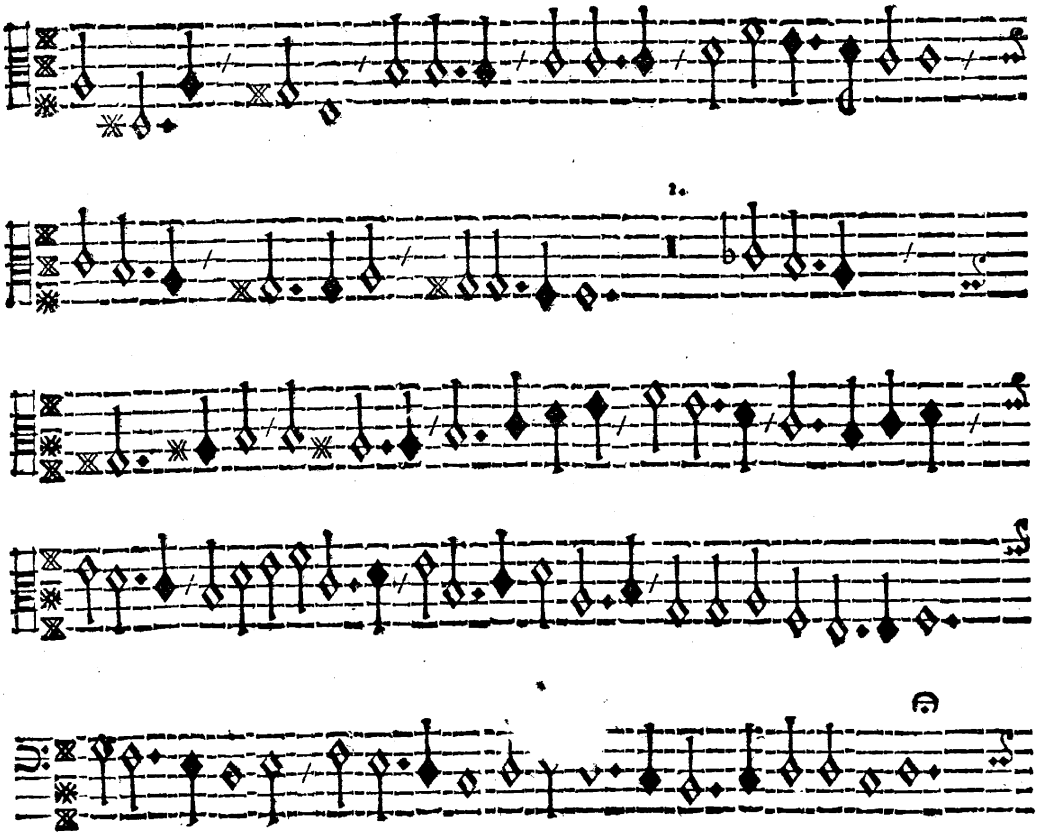

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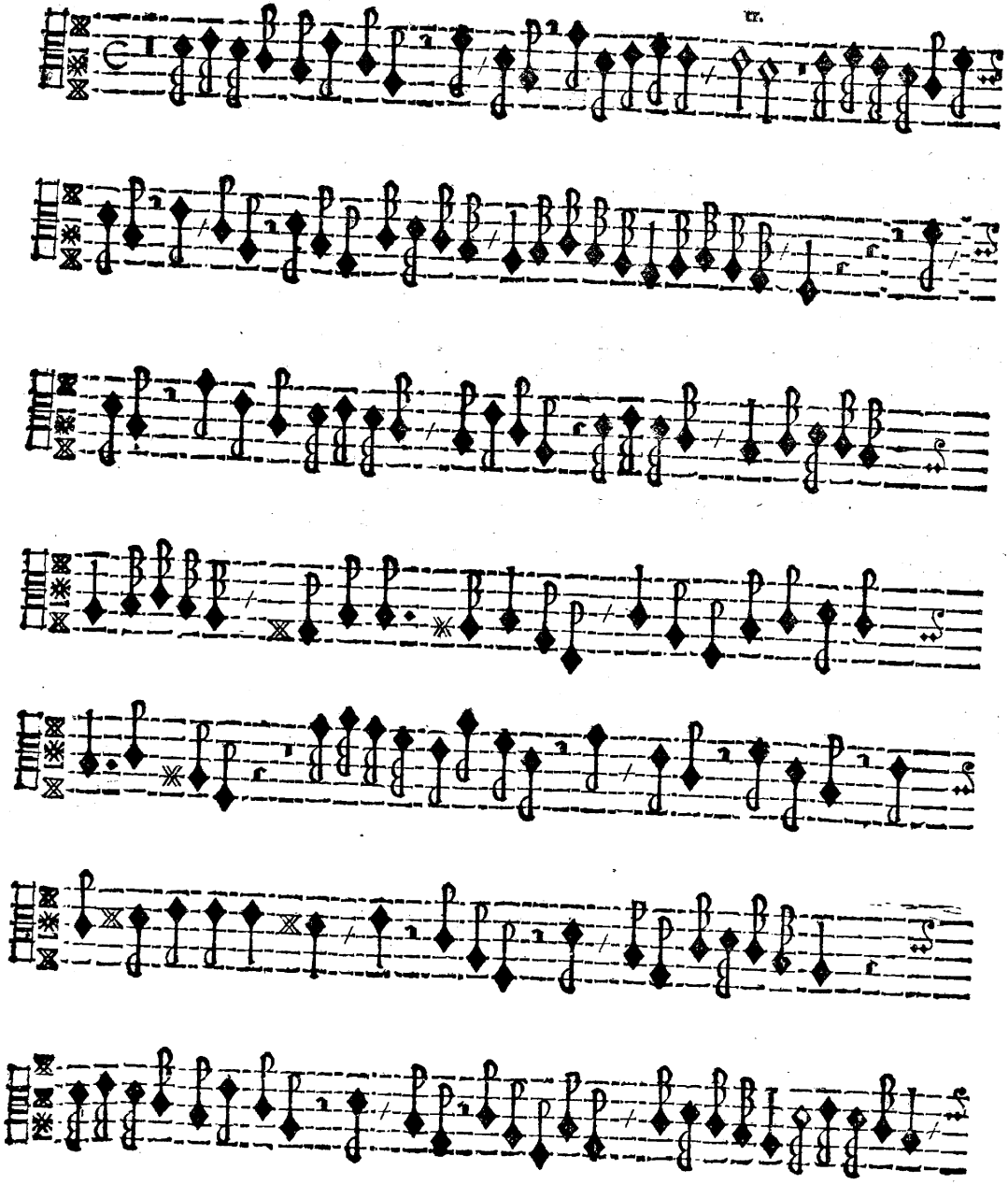

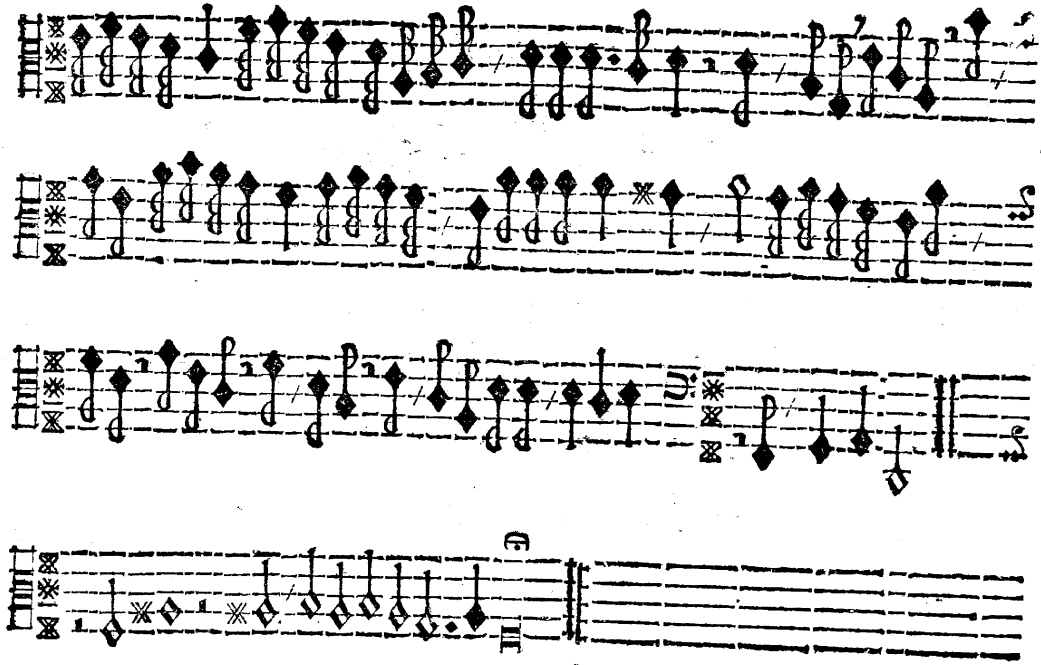

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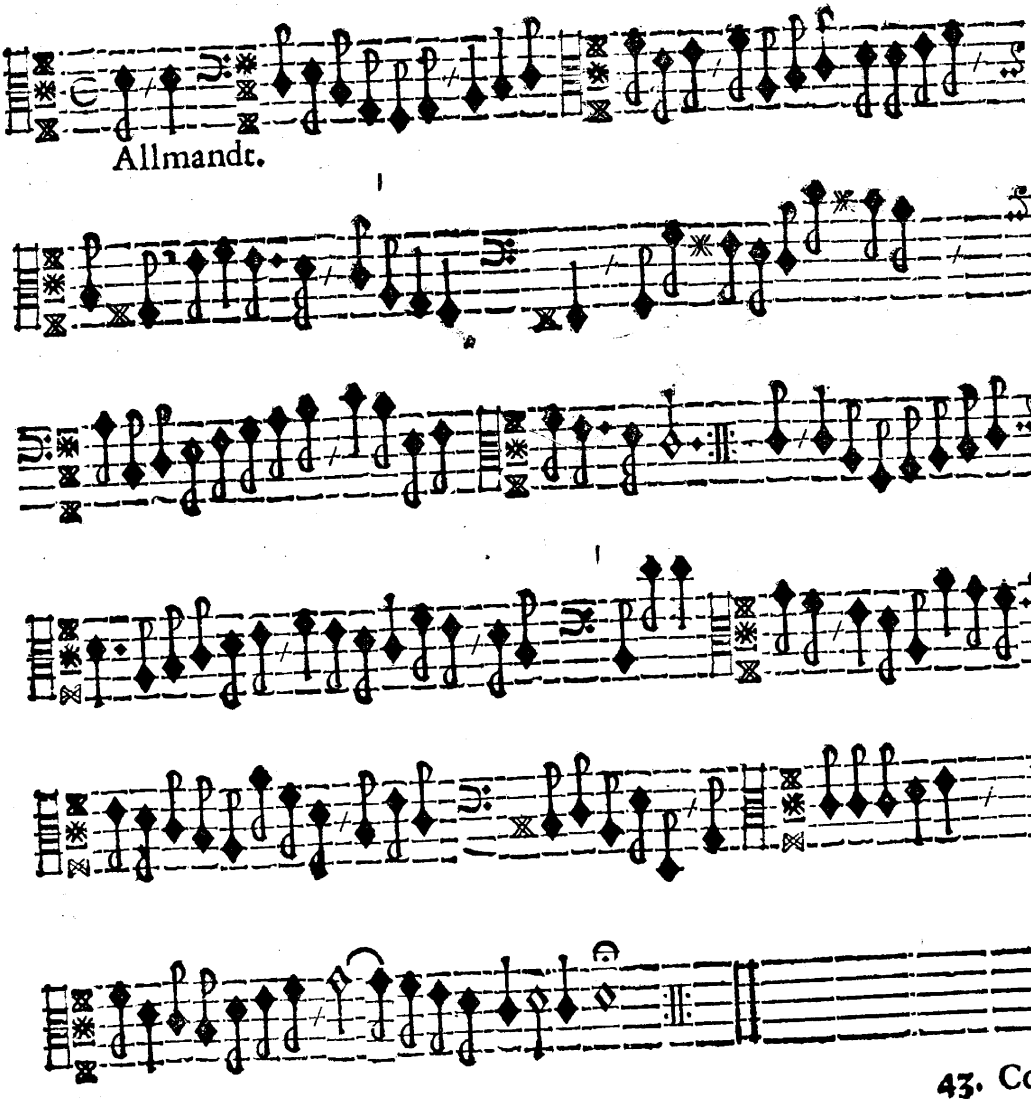
Suite.



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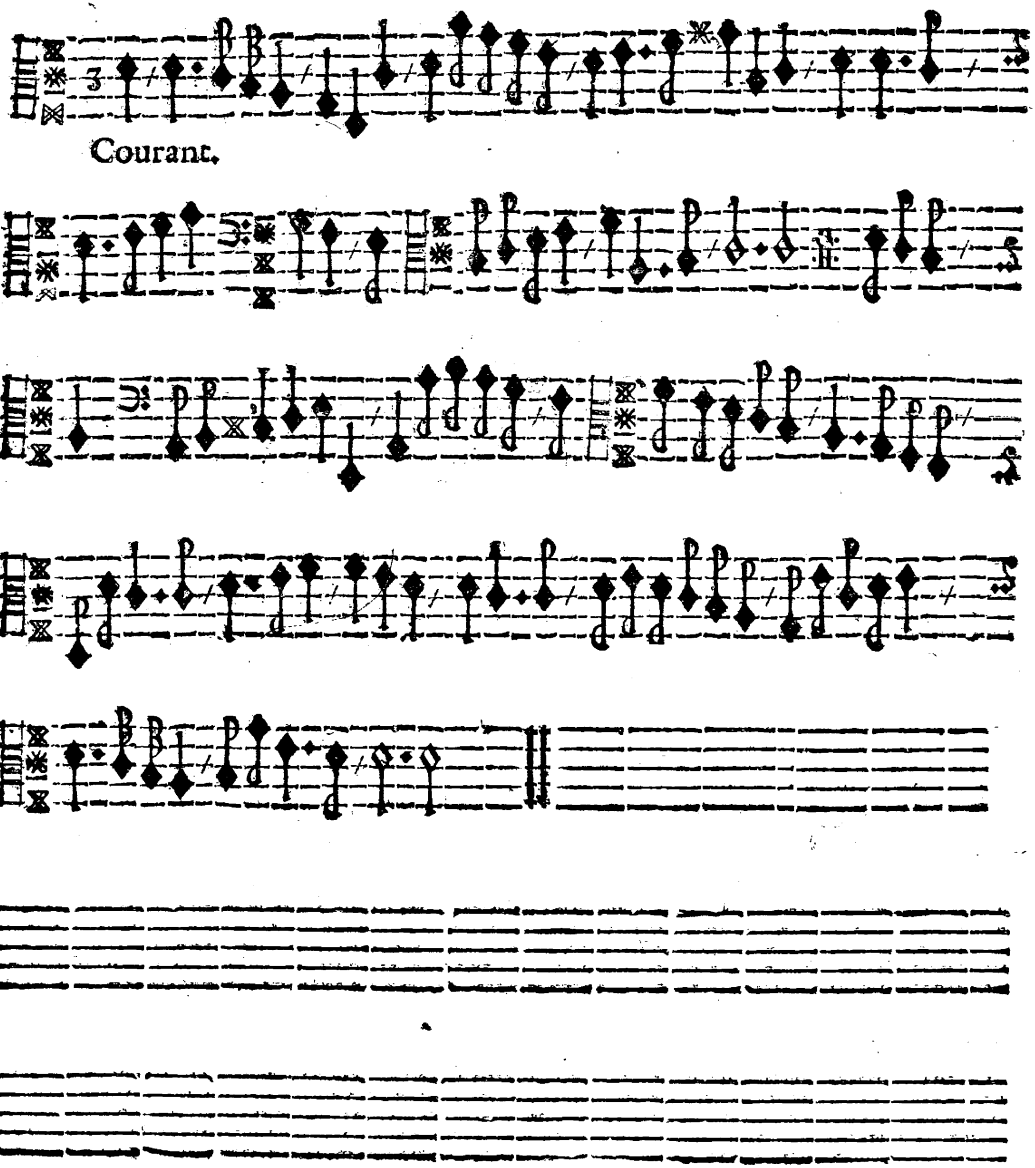
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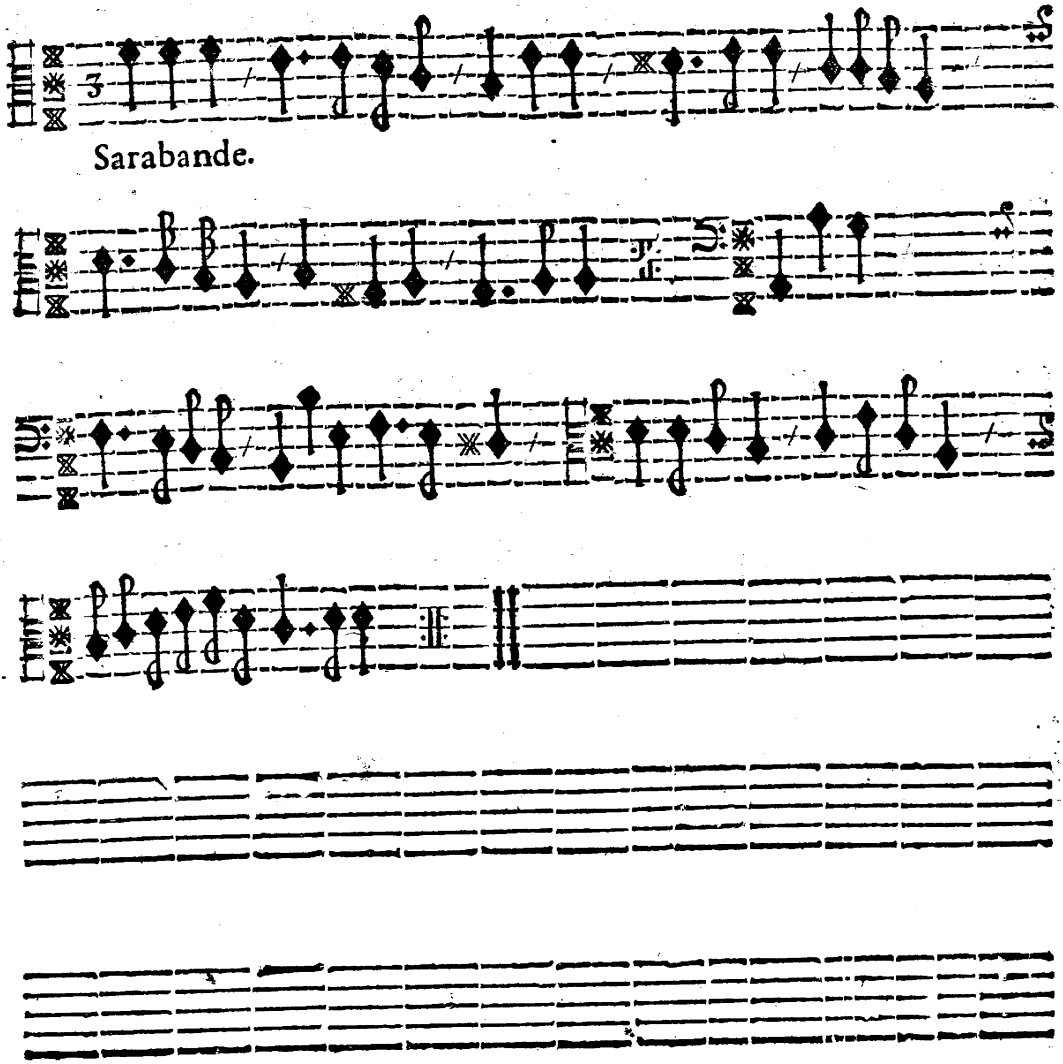

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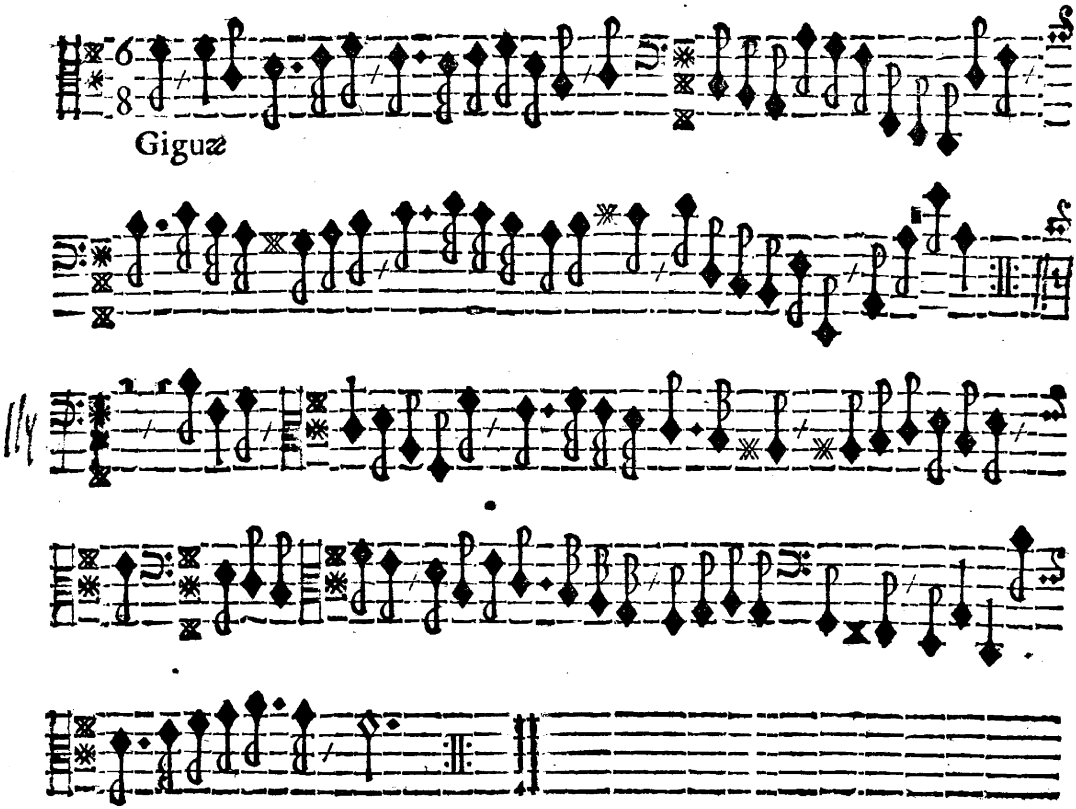


FINIS.

Soli Deo Gloria.

Erster Theil

Zwey-stimmiger

SONATEN und SUITEN

Nebest einem gedoppelten Basso Continuo

gesetzet

von

Dieterich Beckern

Bestalten Rahts-Violisten in Hamburg/

BASSO CONTINUO.

Hamburg/

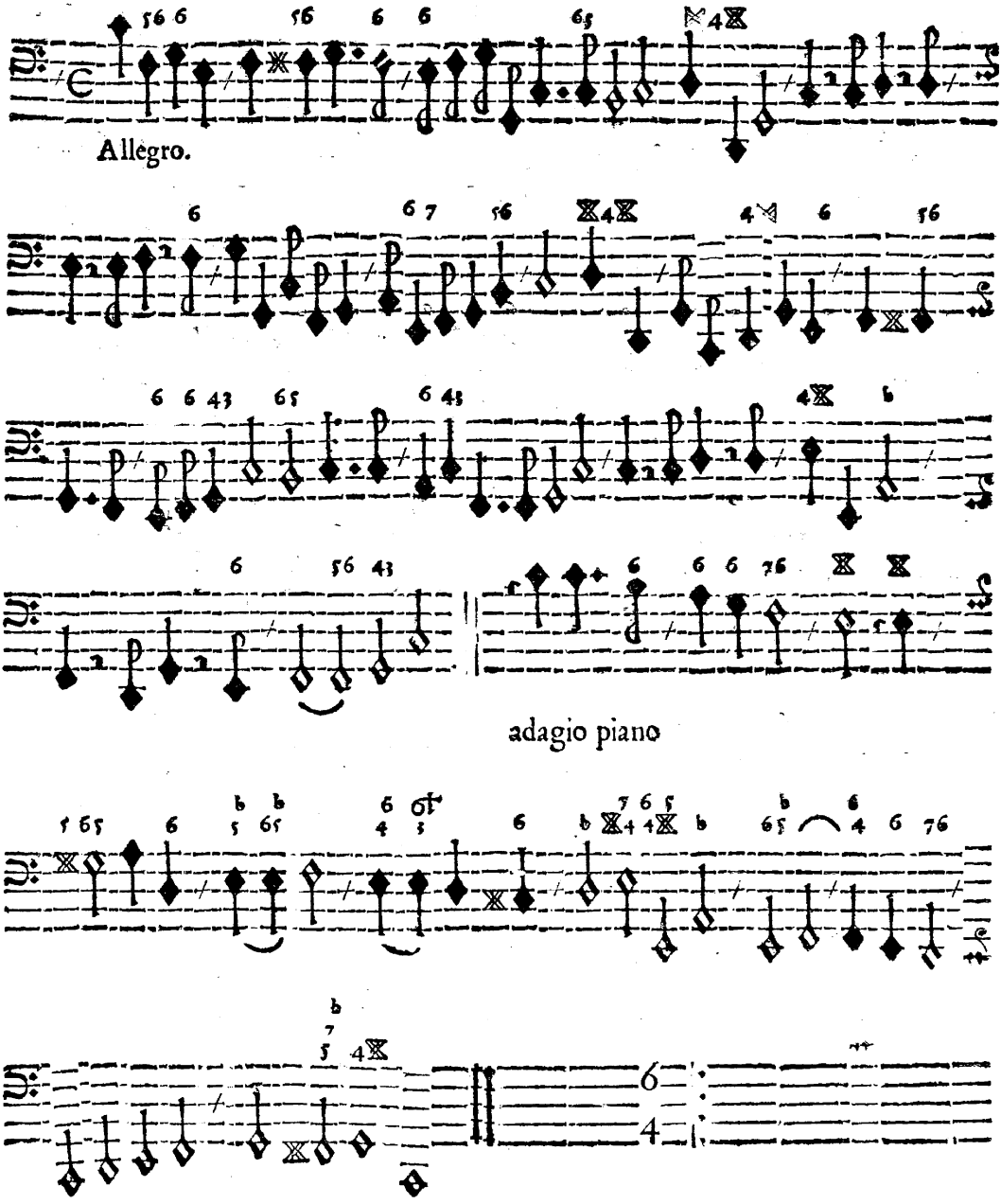
Gedruckt bey Georg Rebenlein/

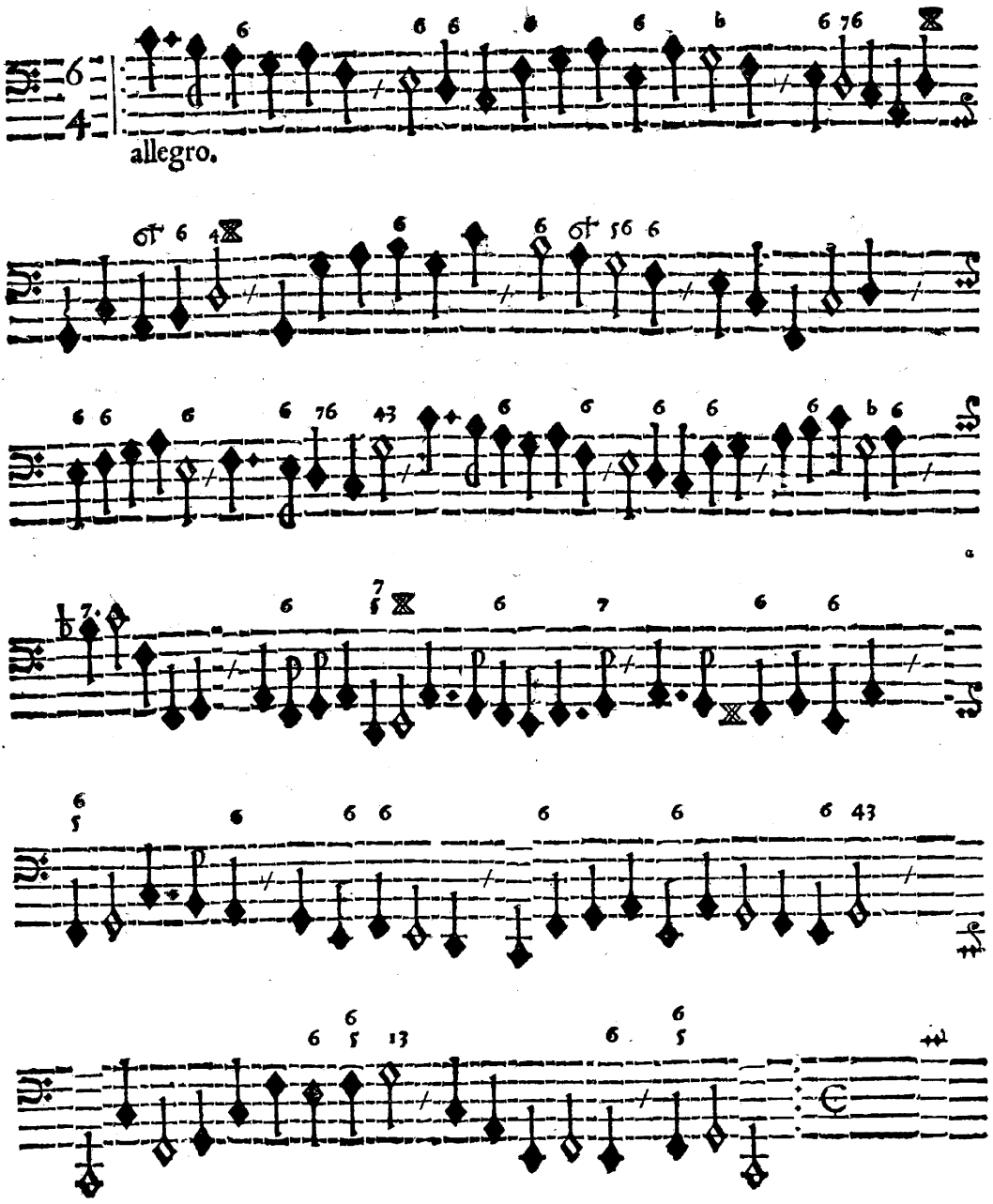
Im Jahr 1674.

In Verlegung des Autoris / bey welchen es auch zu finden.

BIBLIOTHECA REGIA HAFNIENSIS

Sonata. Basso Cont:

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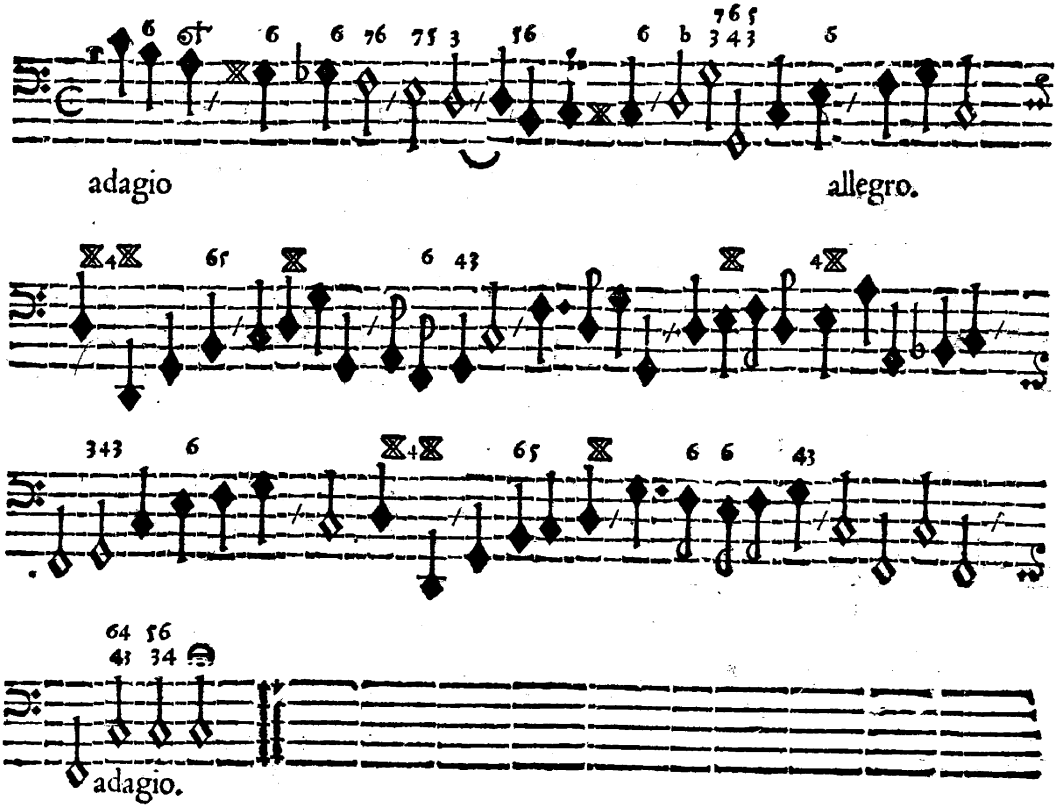
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allegro.
adagio.

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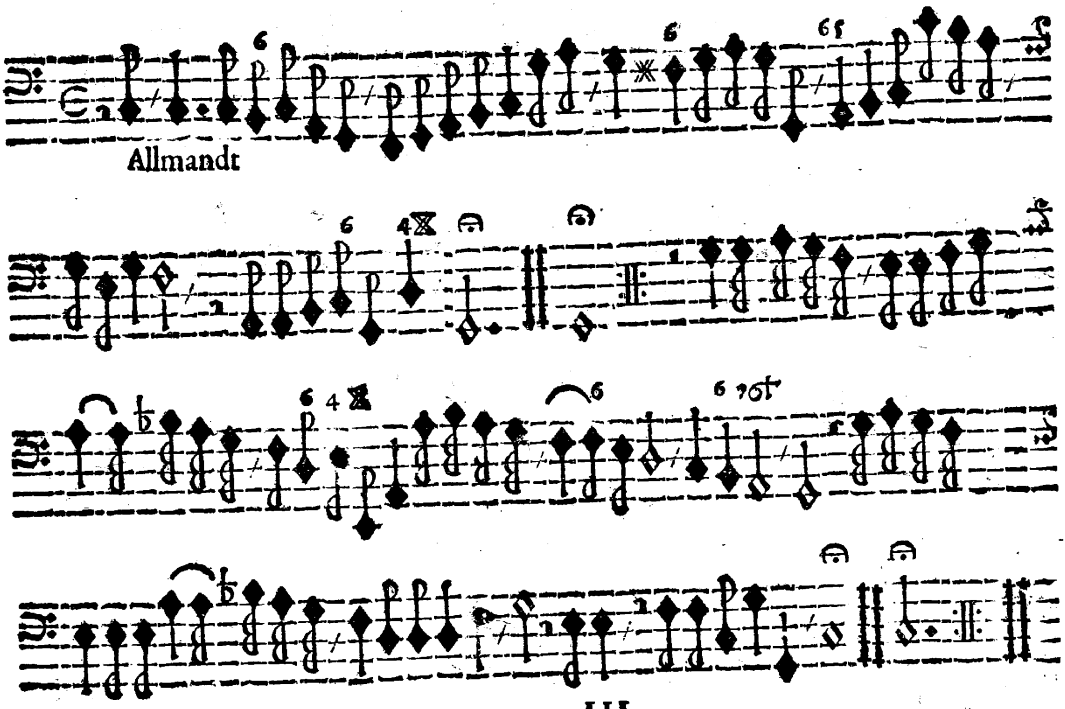

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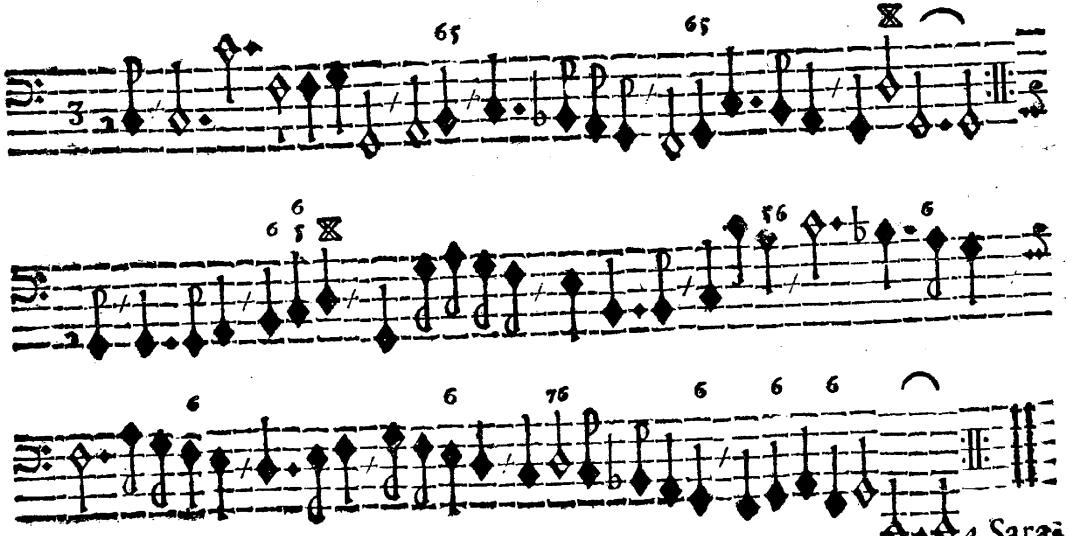

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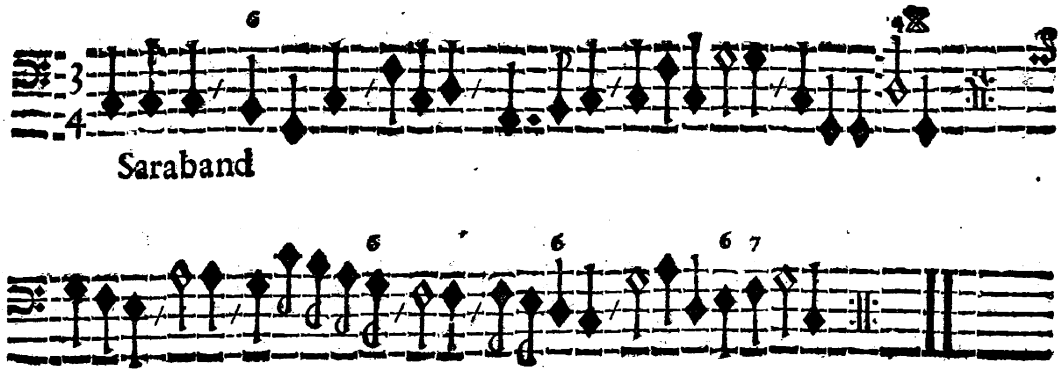

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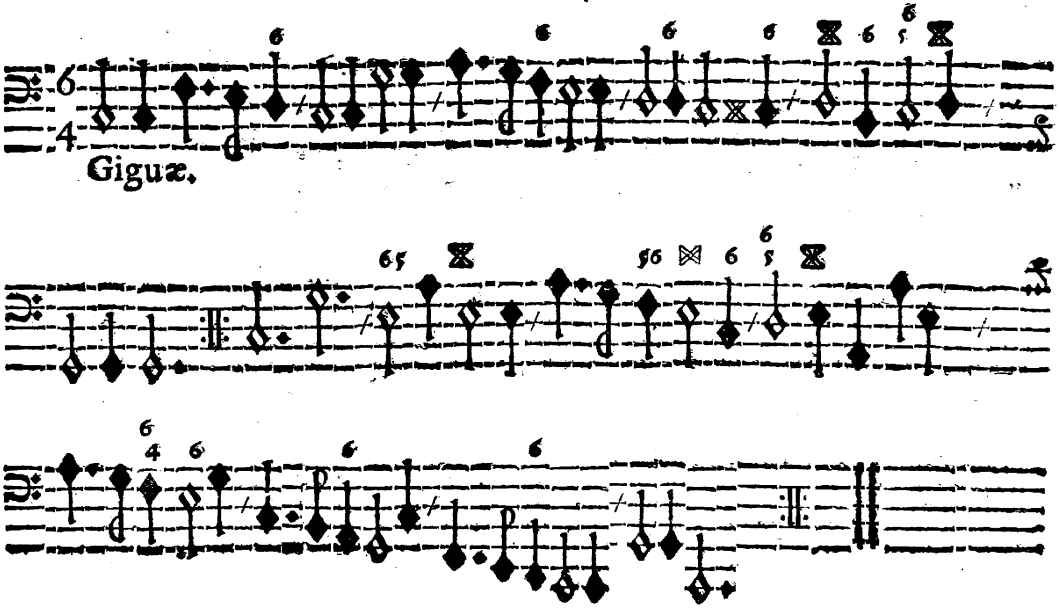

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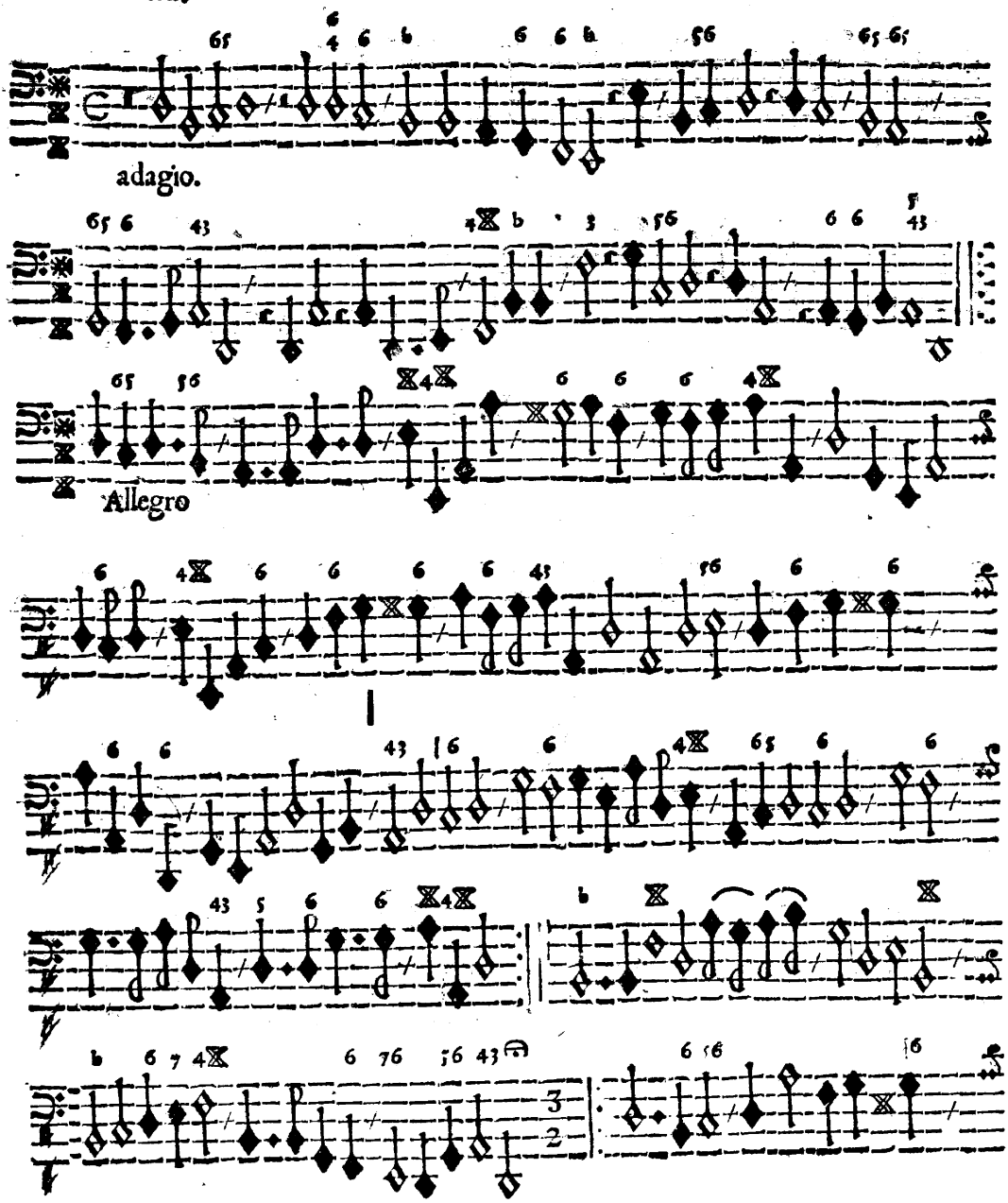

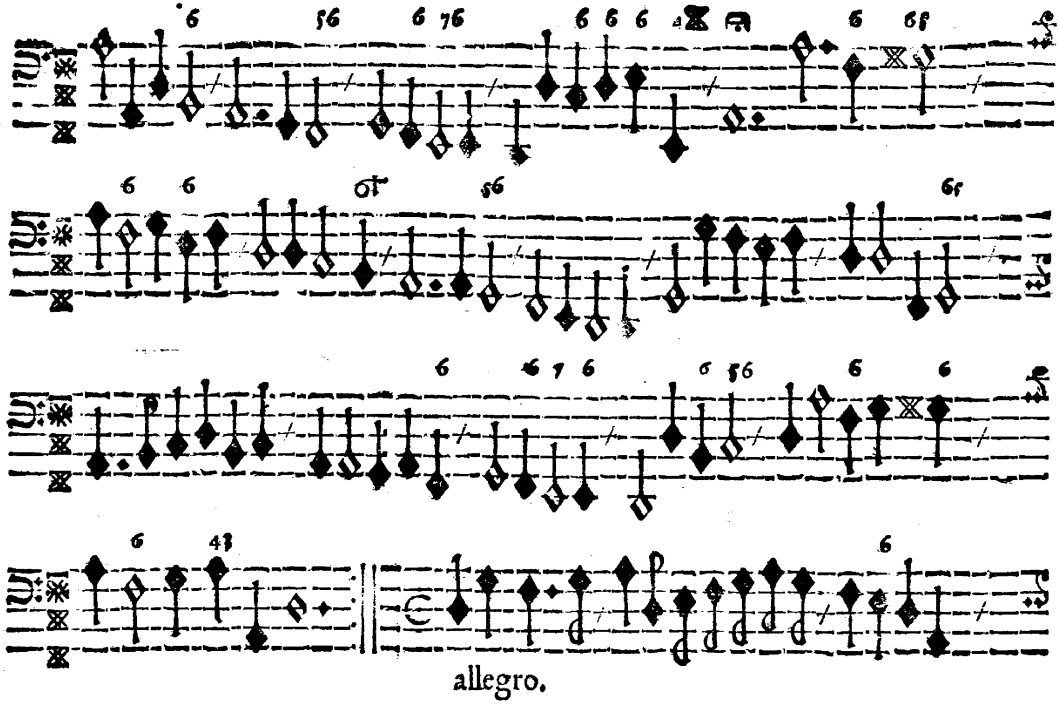

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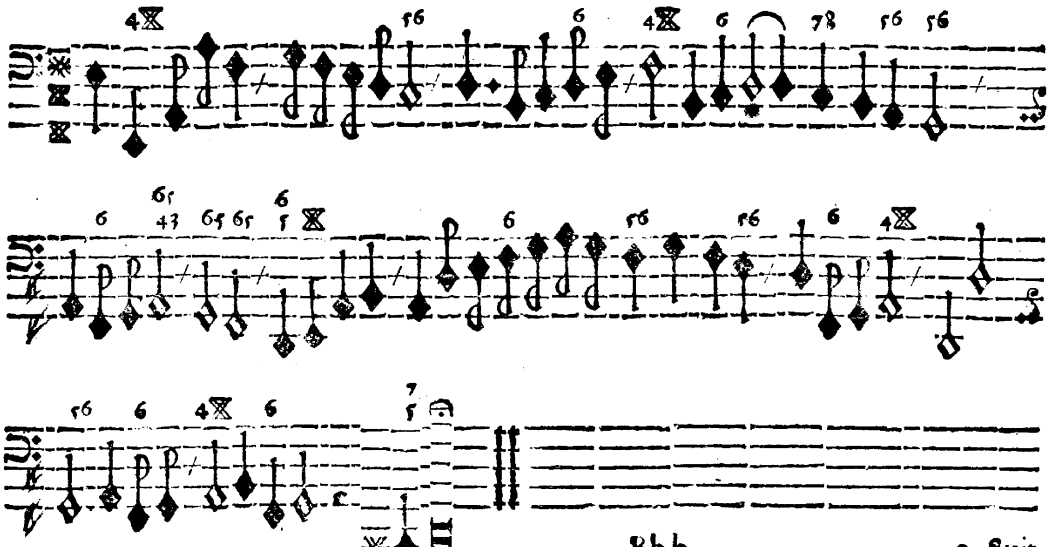

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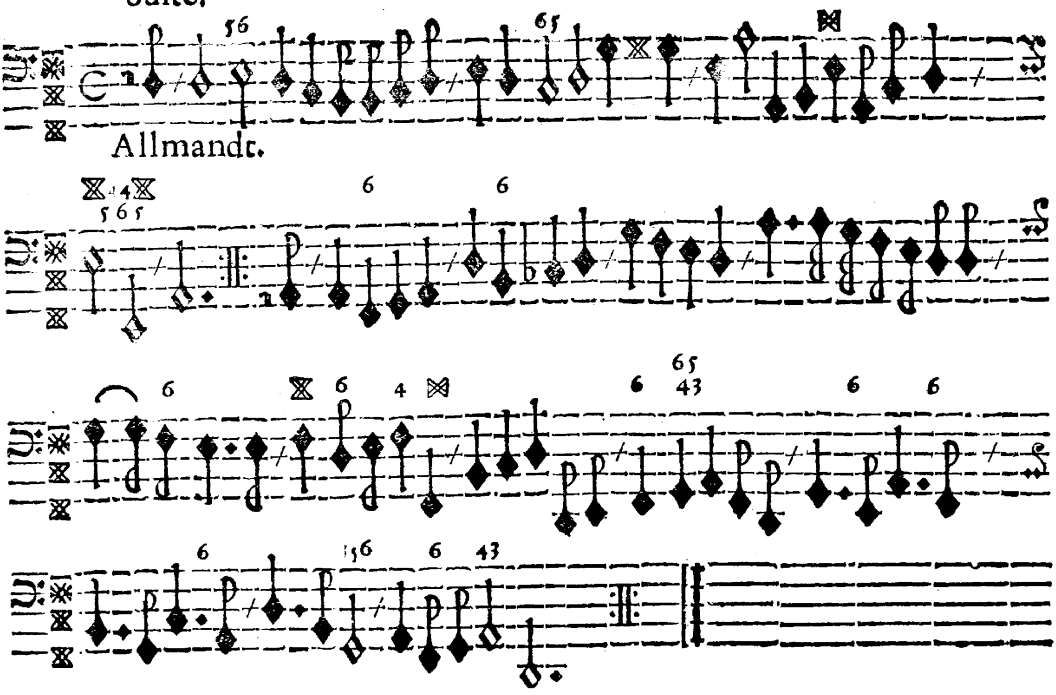
Suite.



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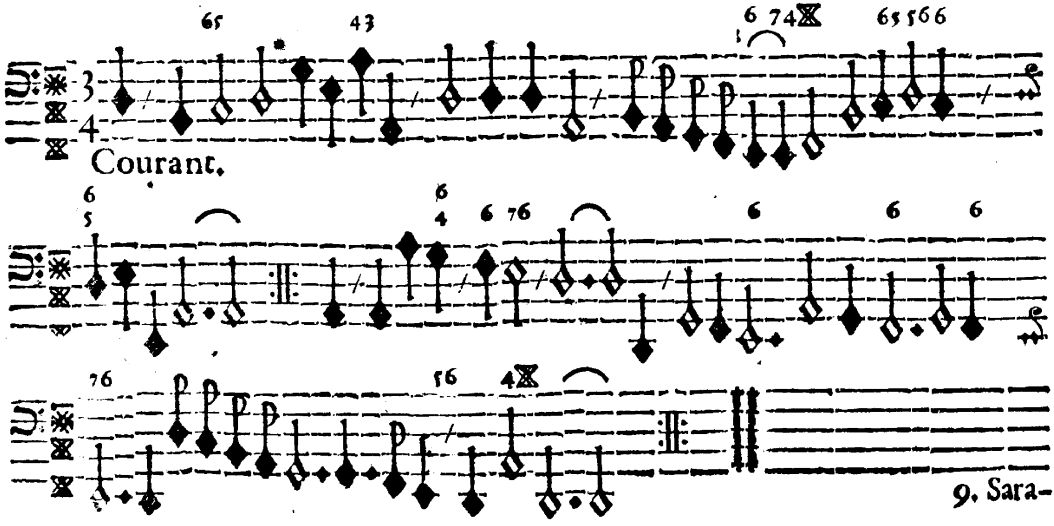

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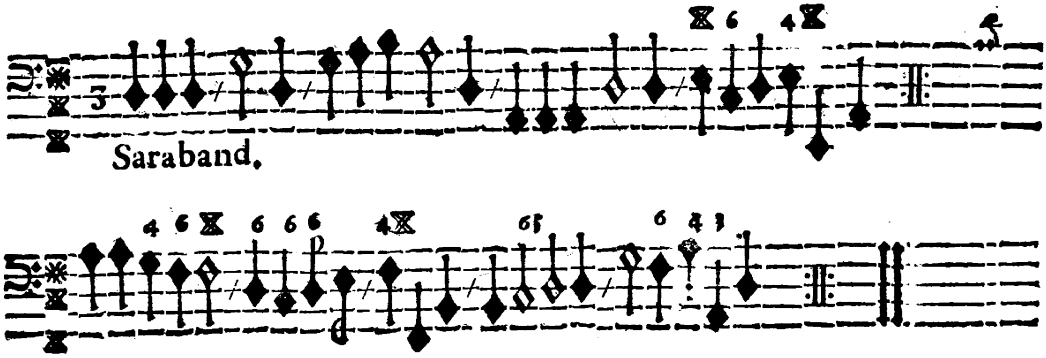

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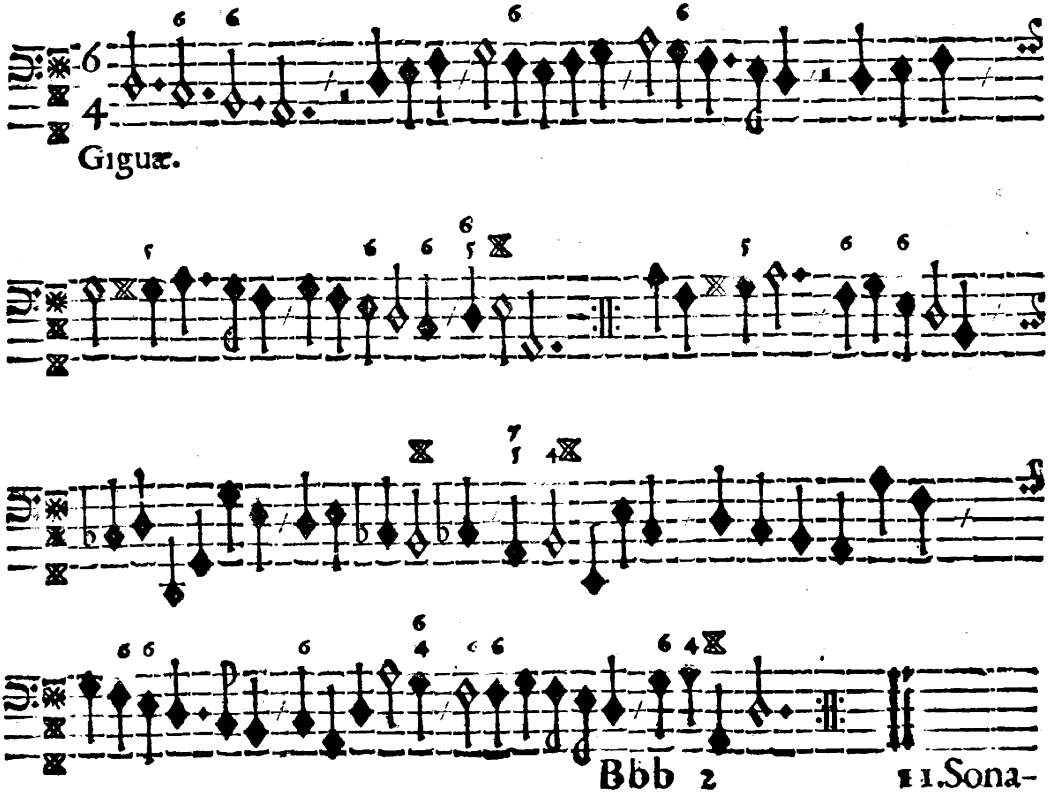

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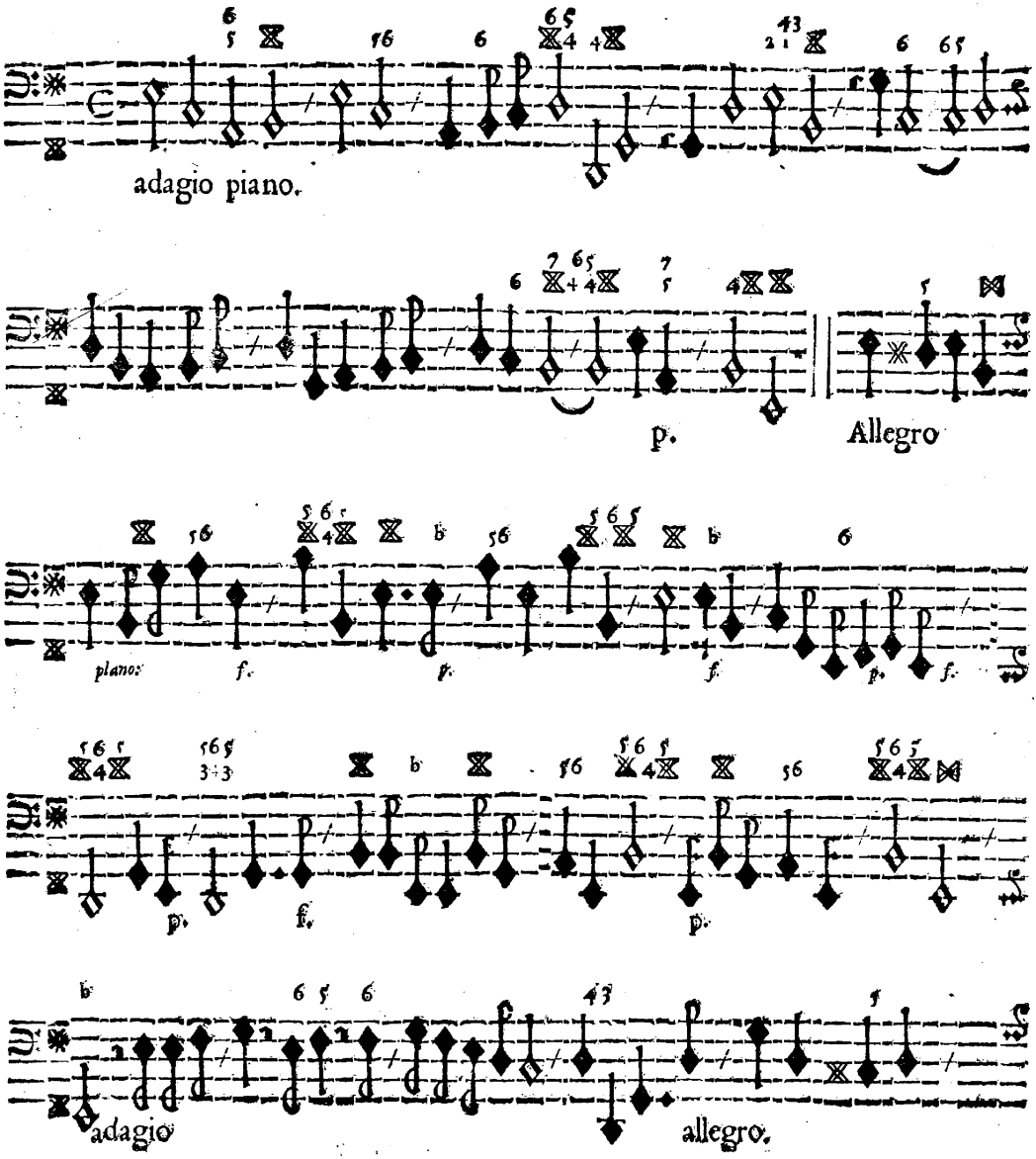

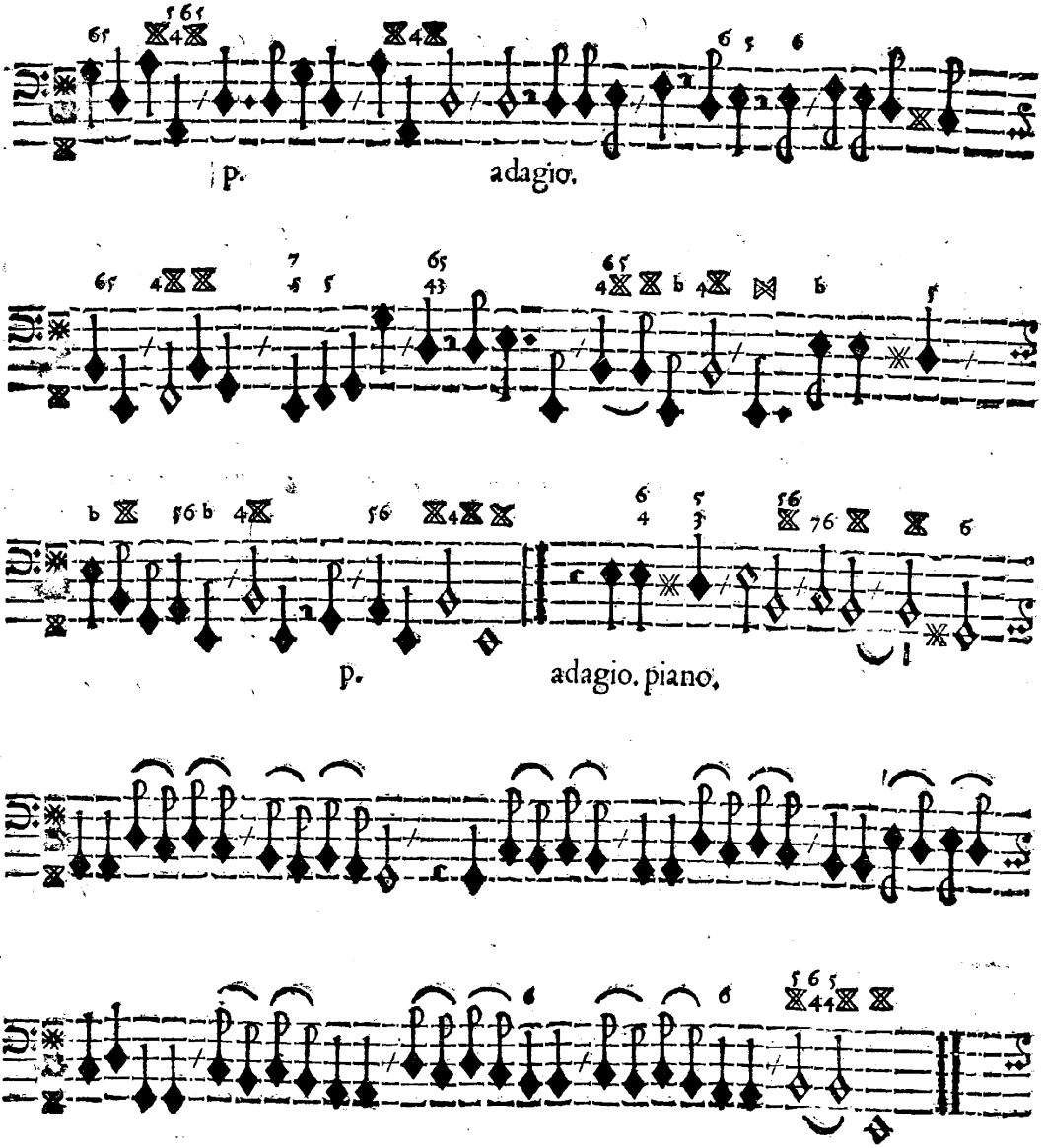
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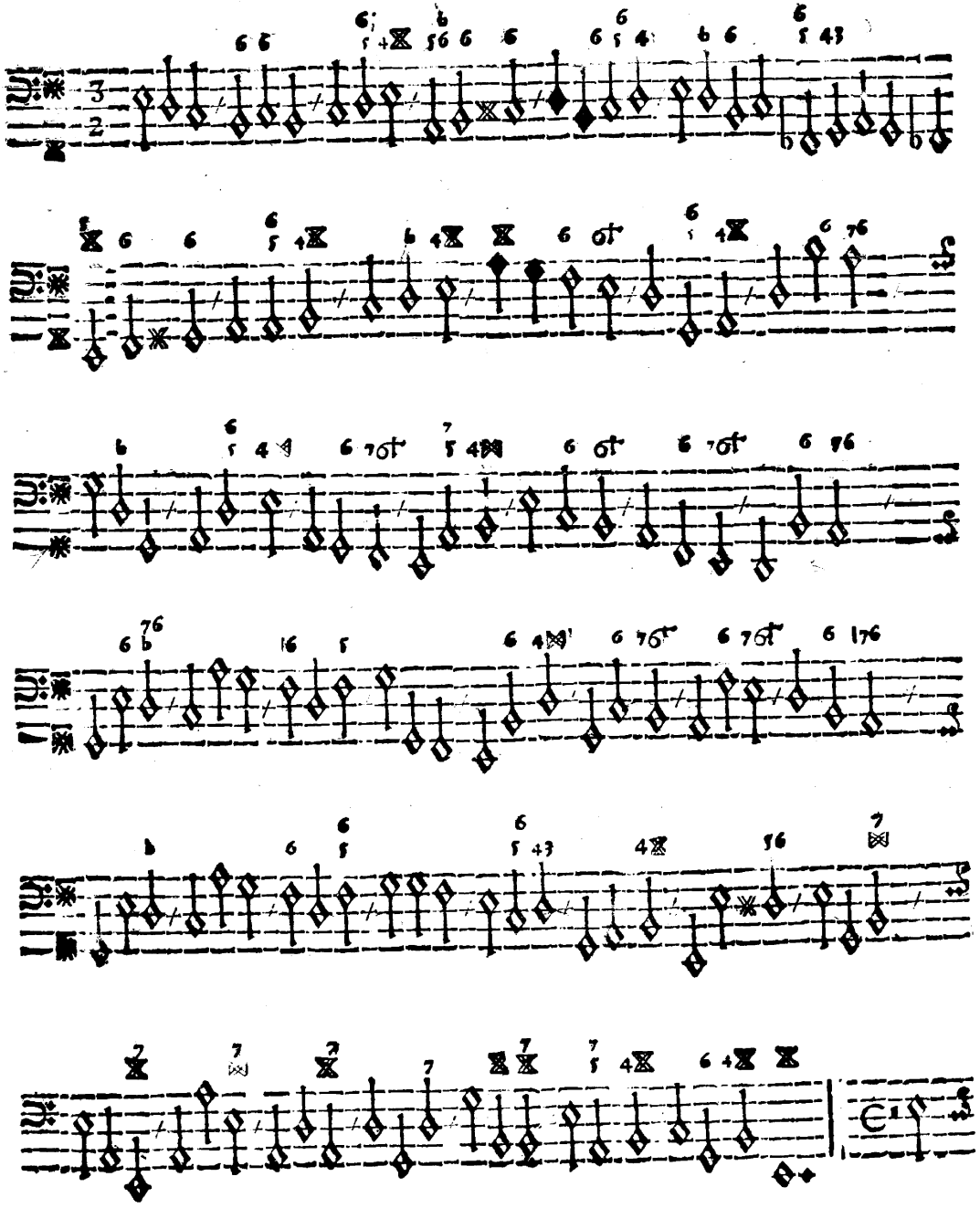
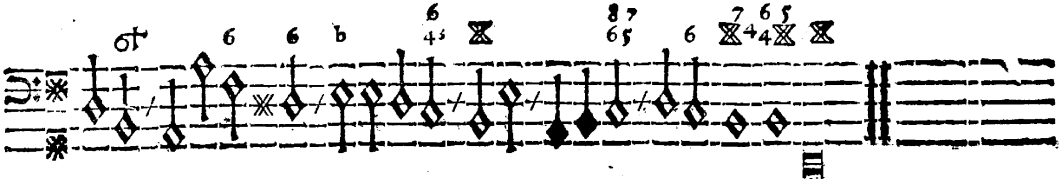
adagio.
p.
adagio. piano.





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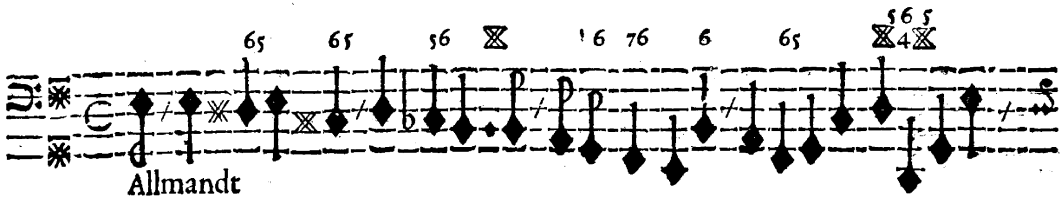

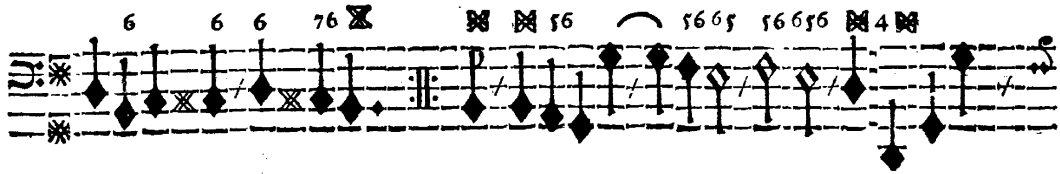

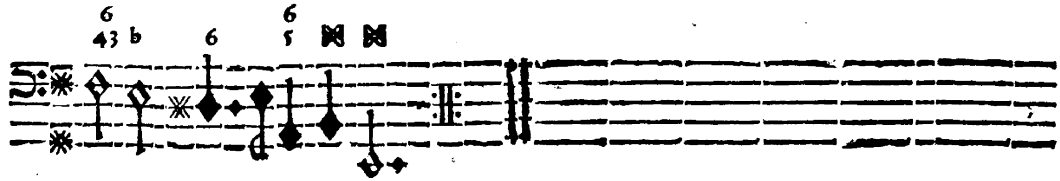

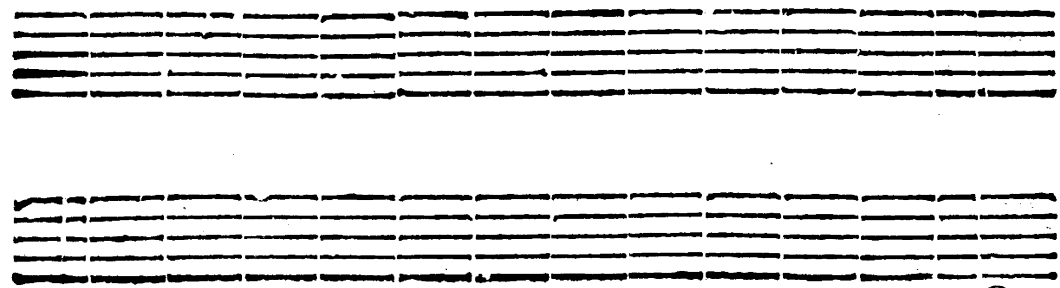

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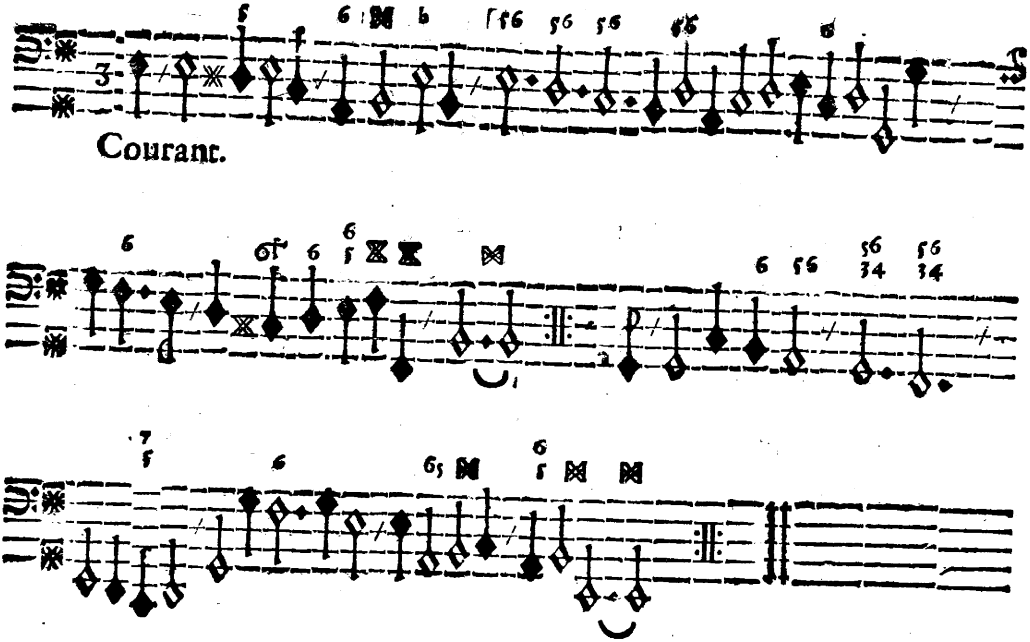

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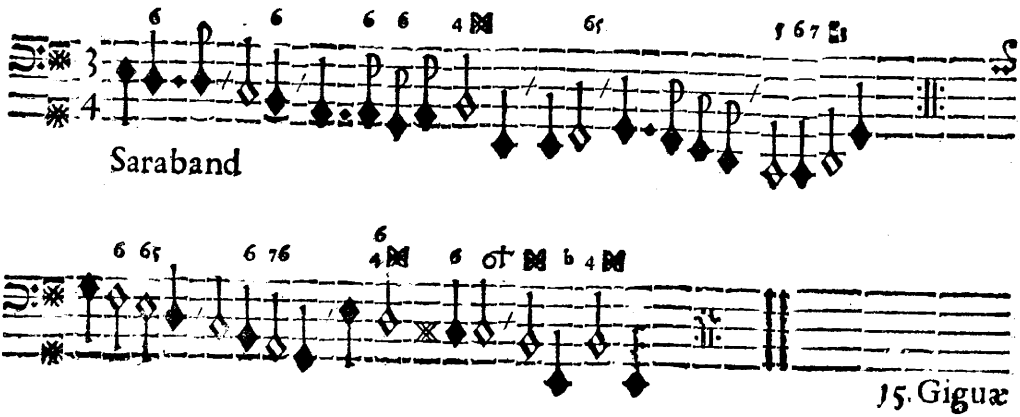

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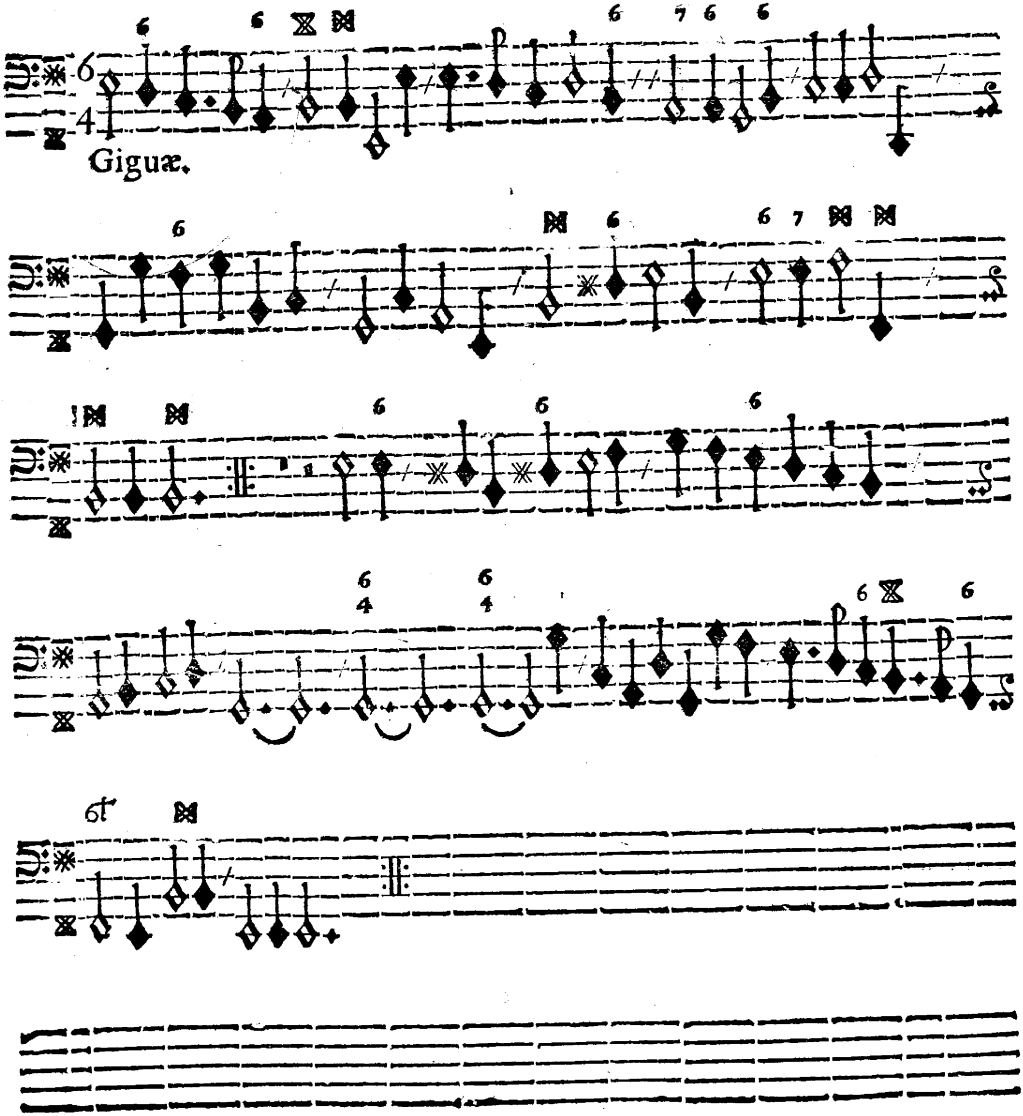
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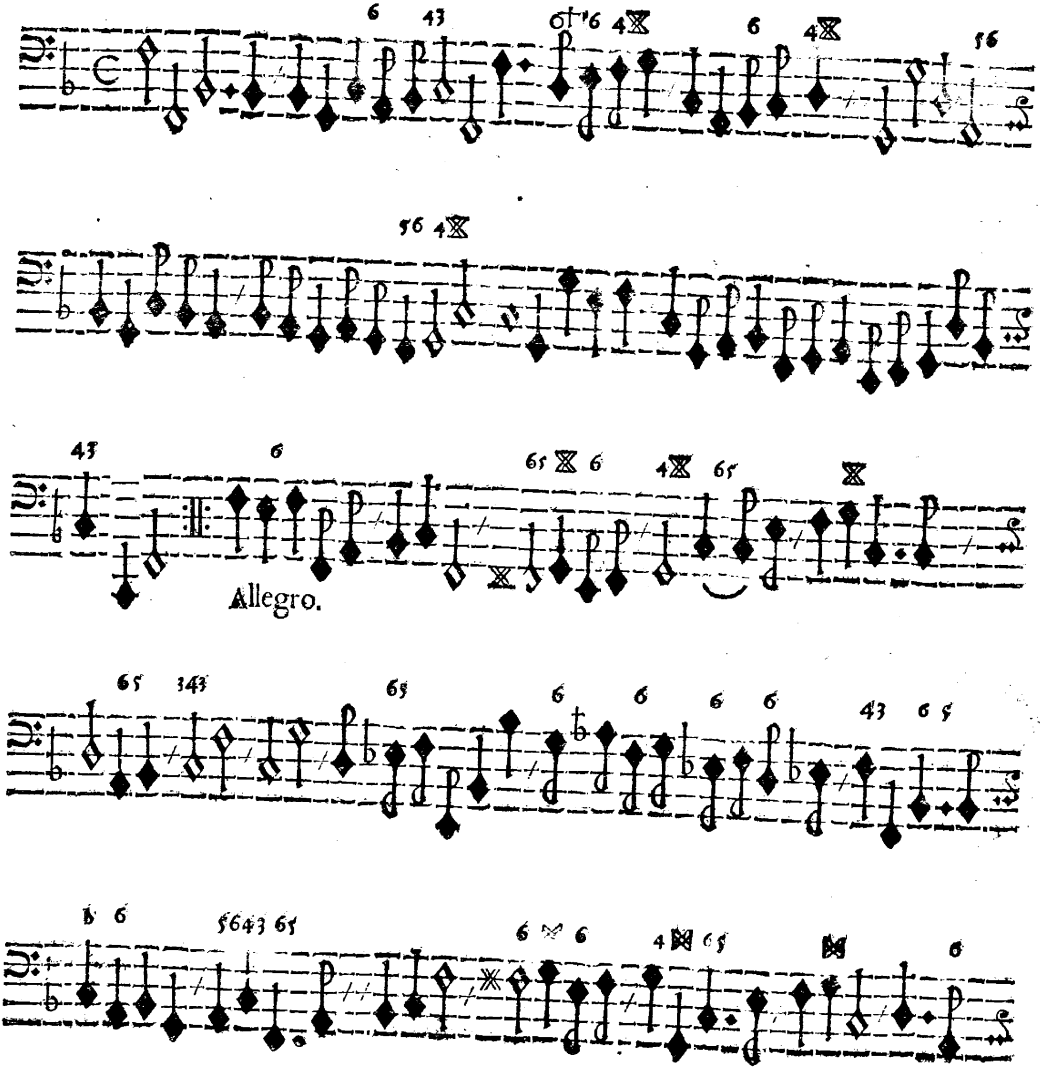

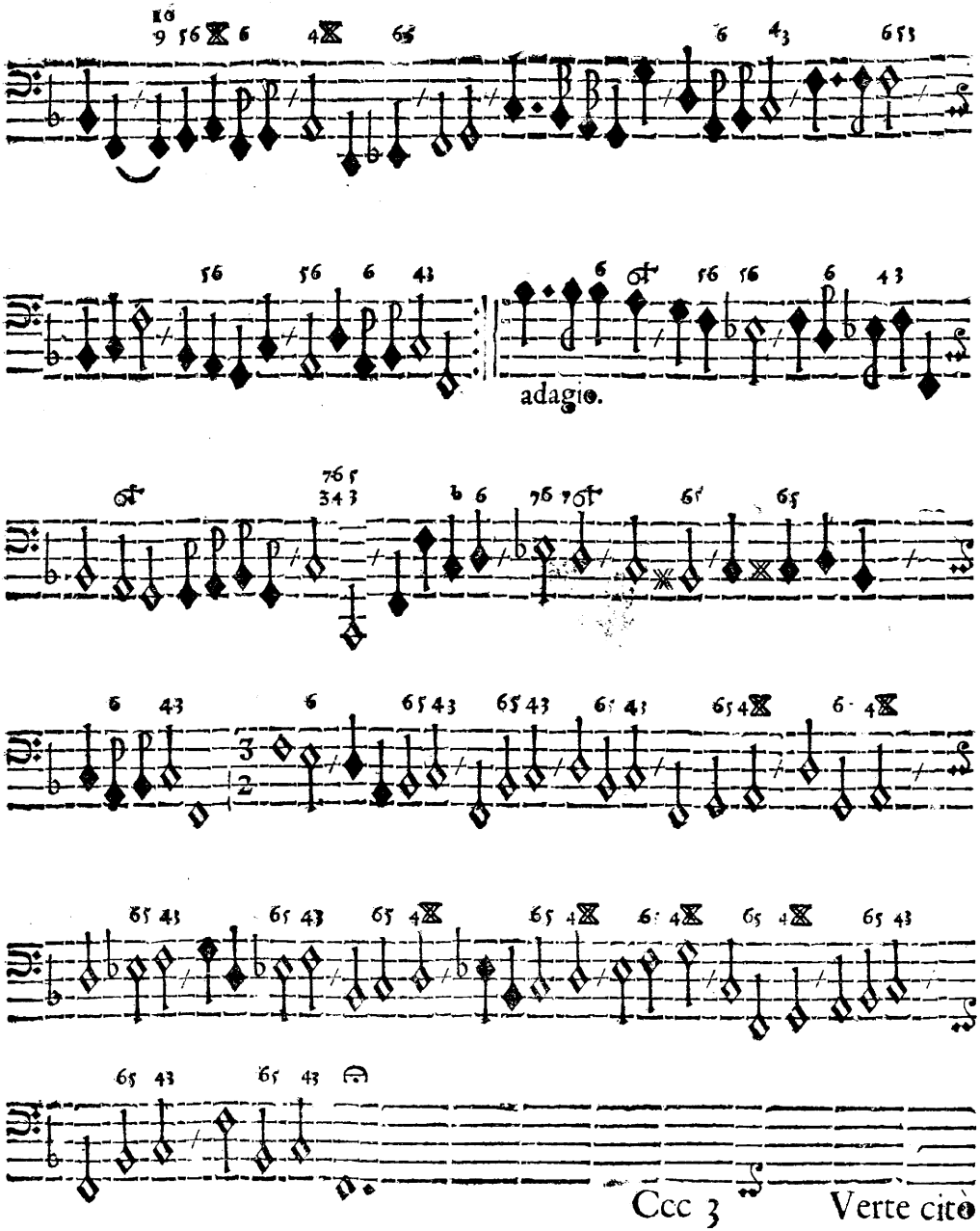
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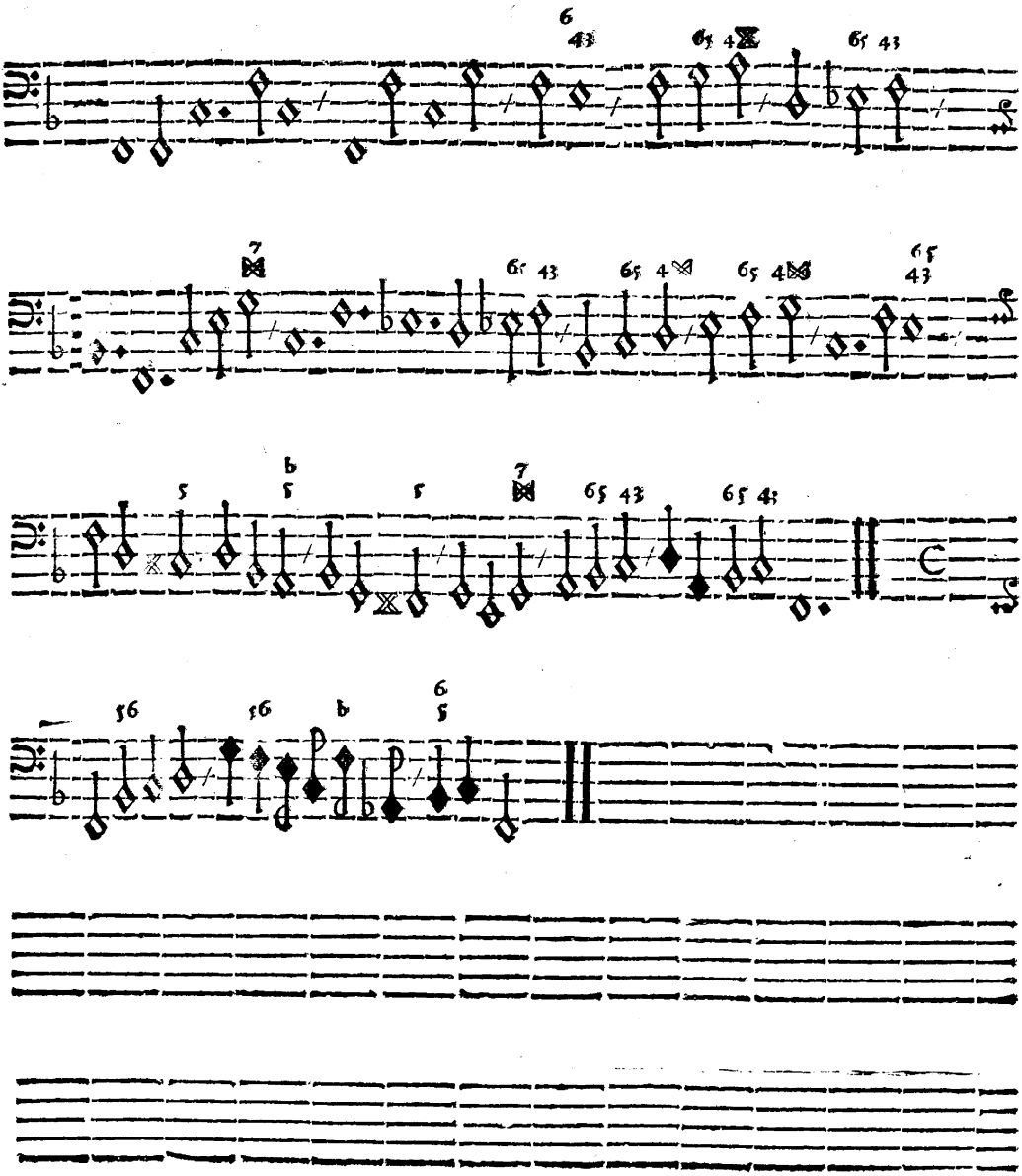

XVII

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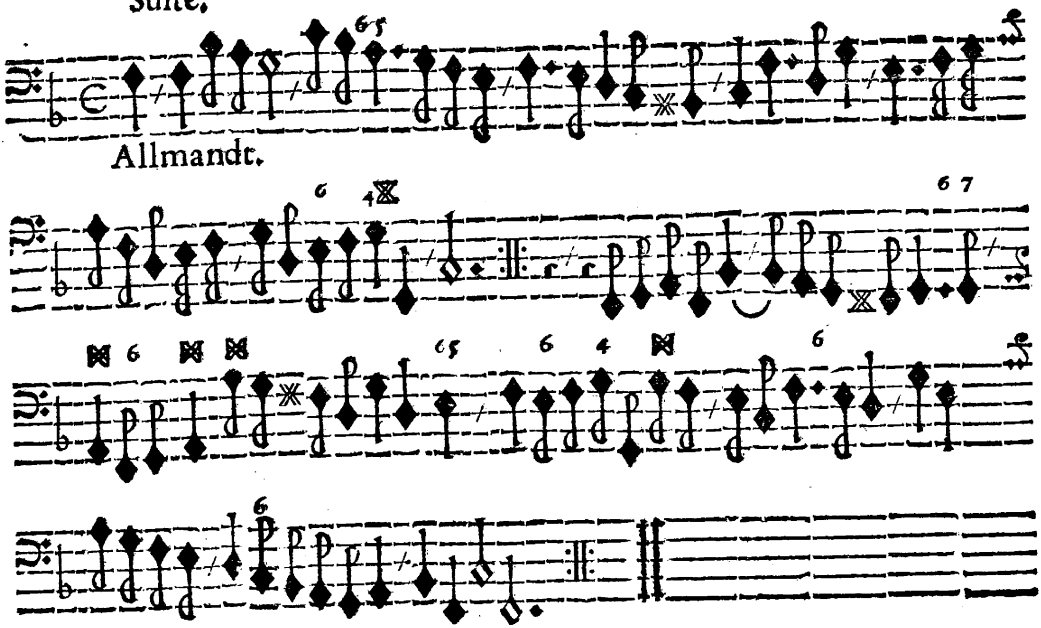

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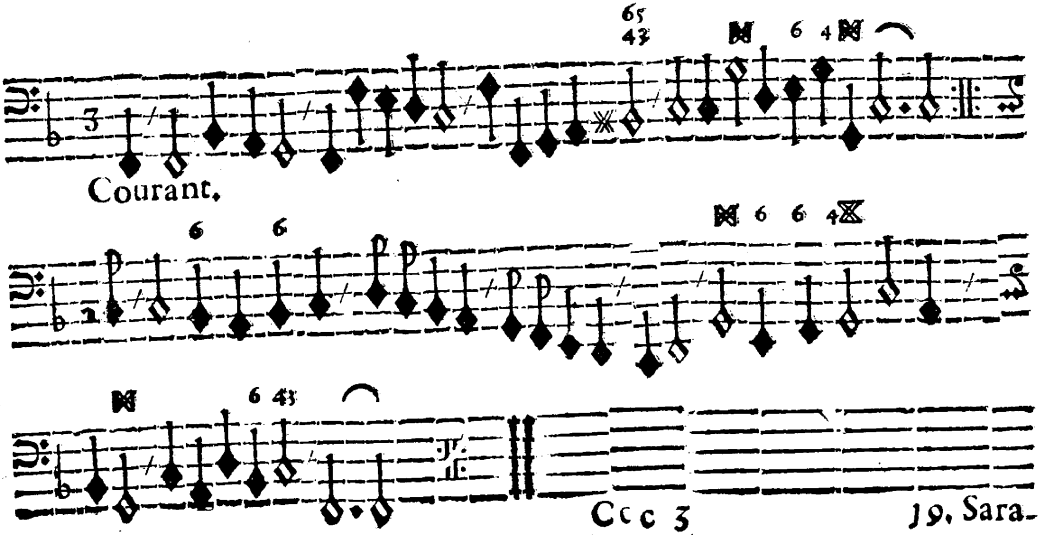

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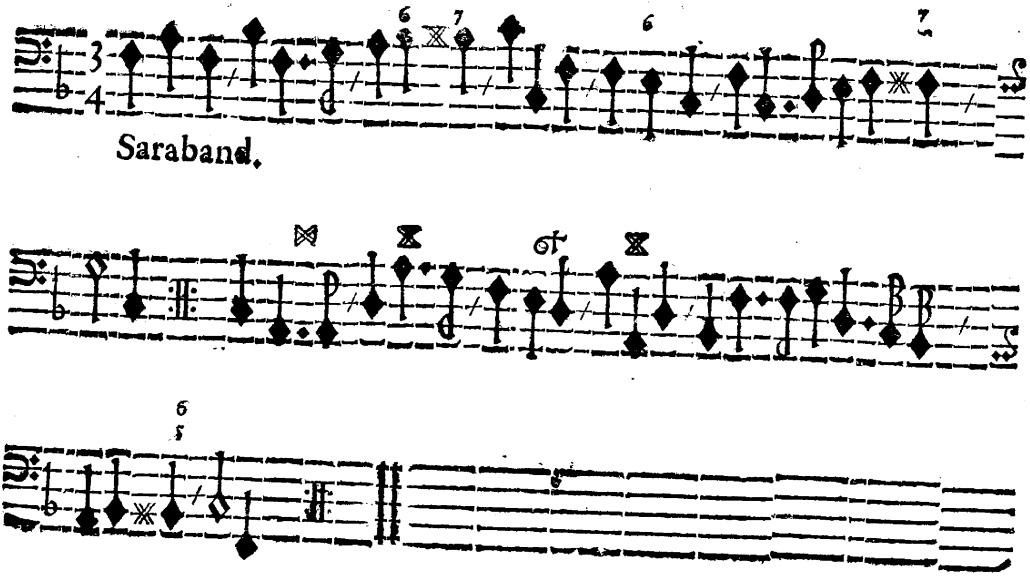

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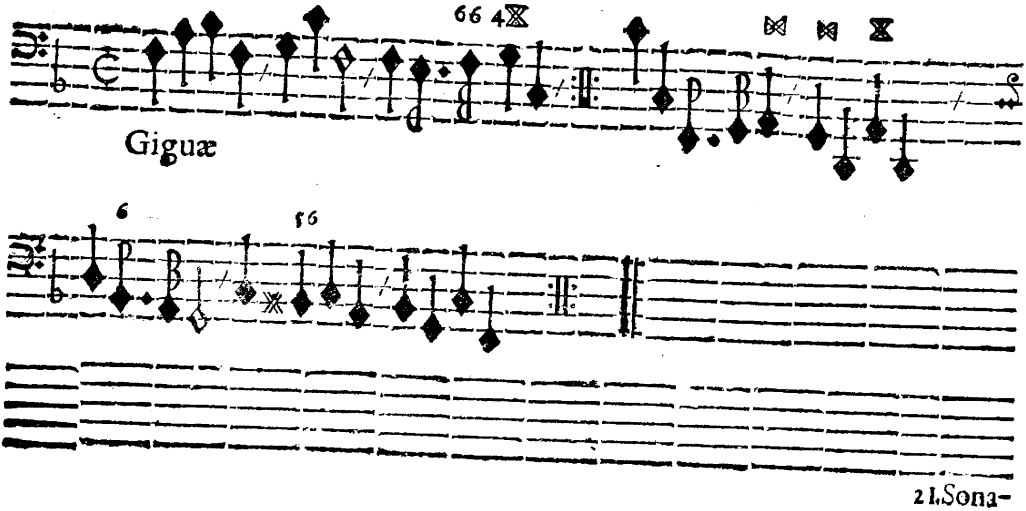
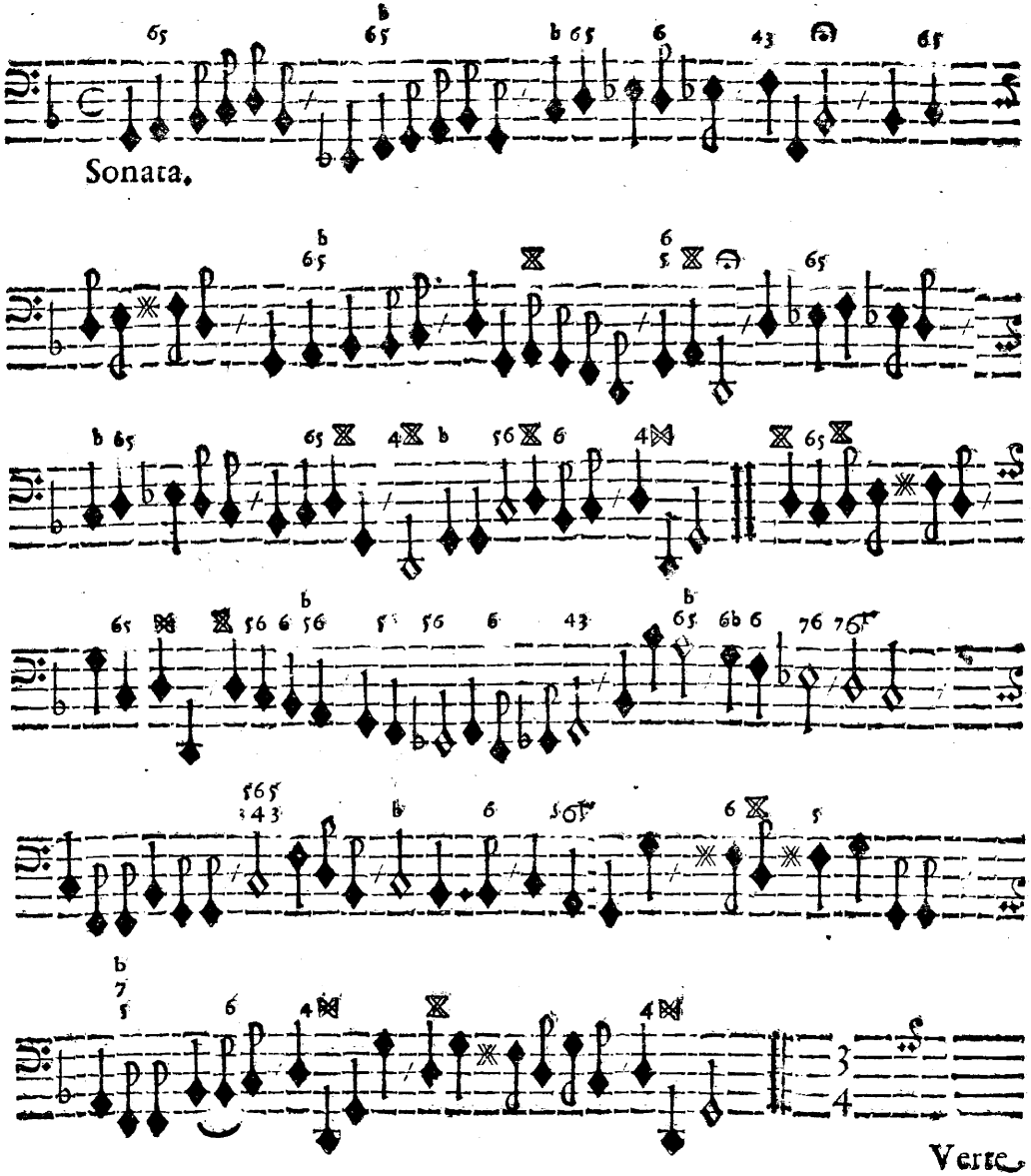
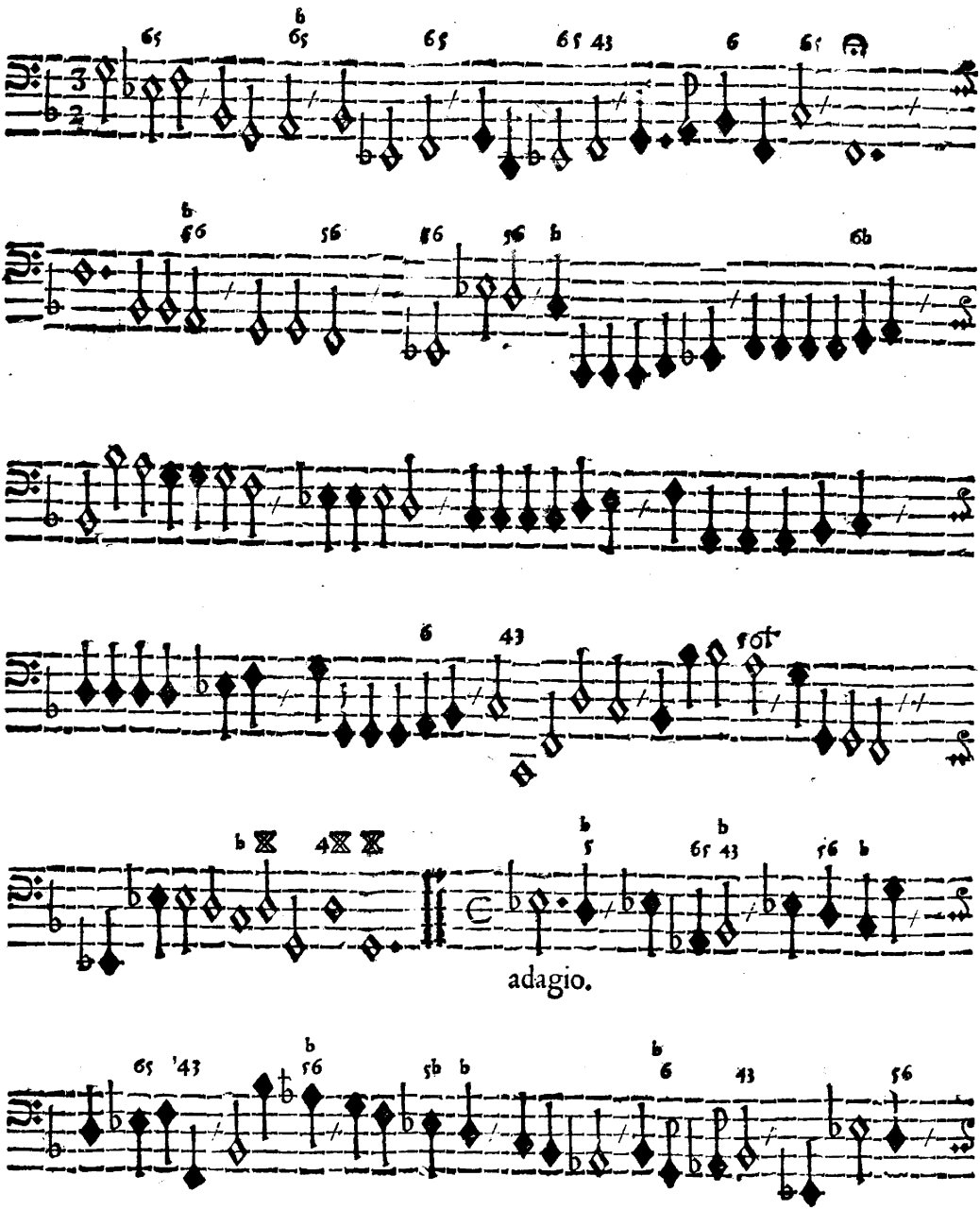


XXI.

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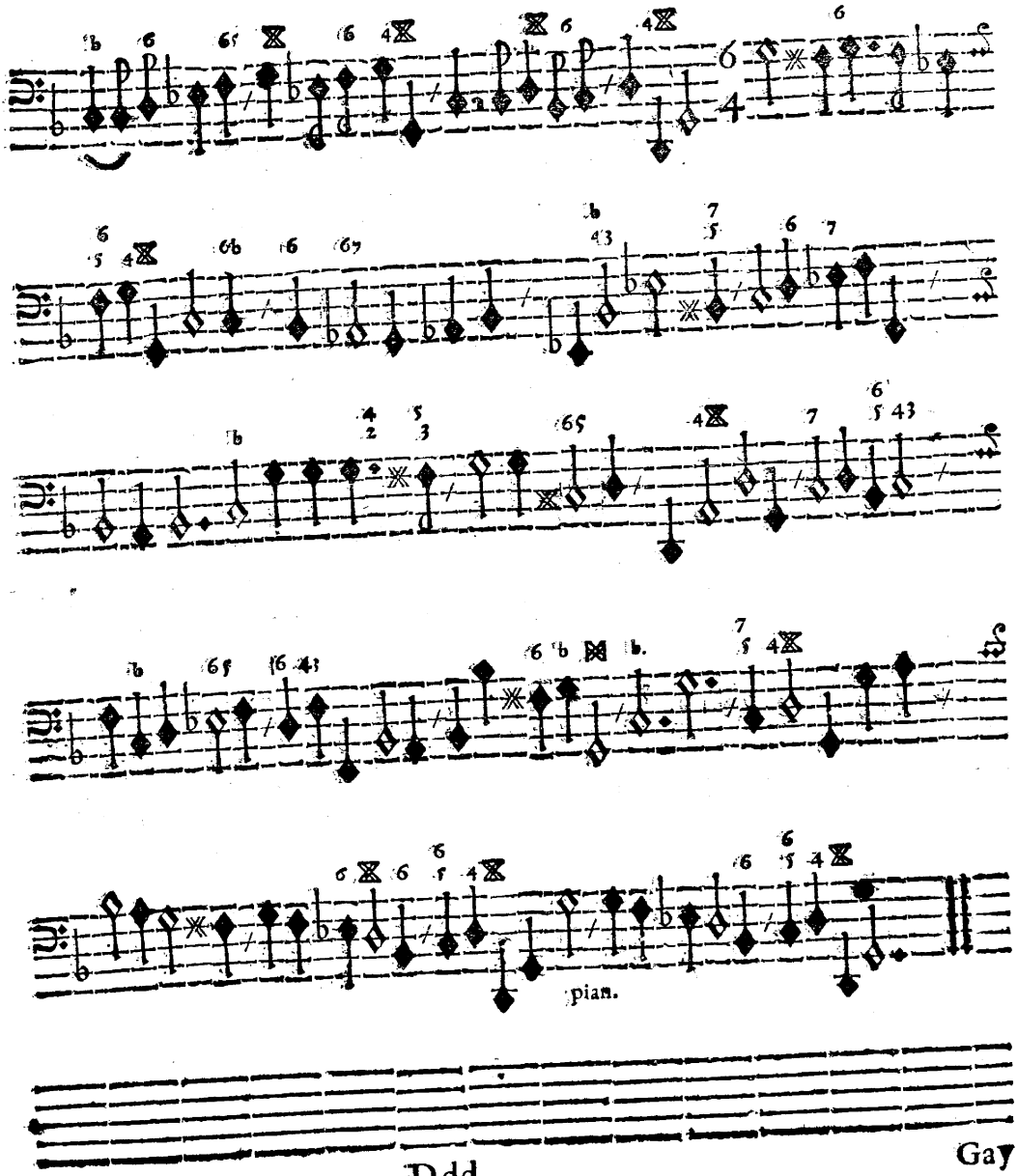
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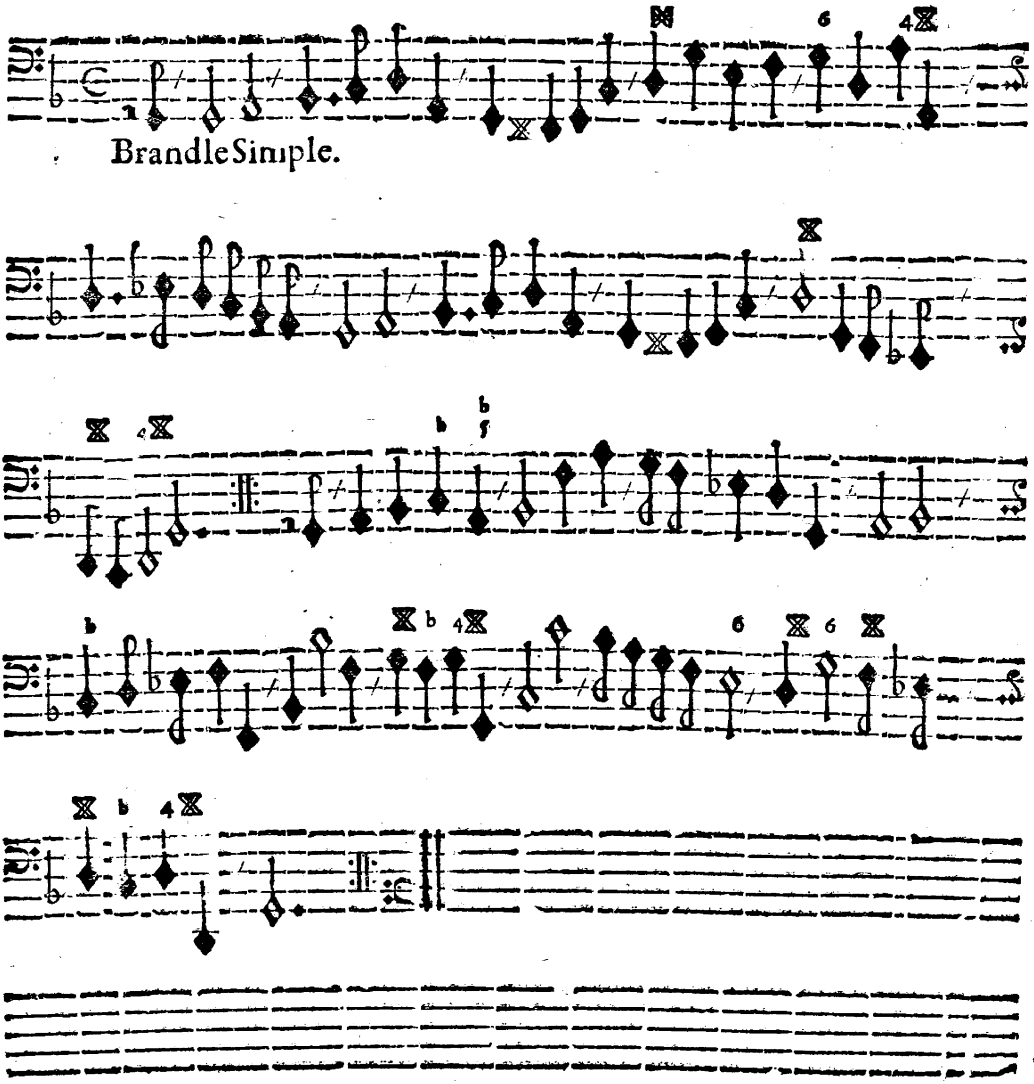

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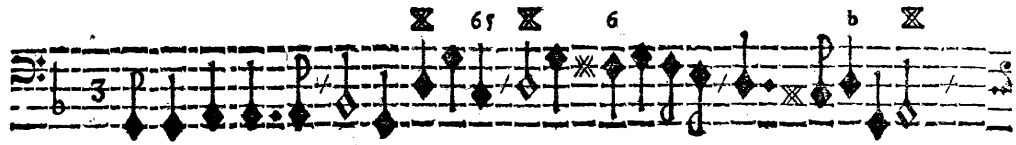

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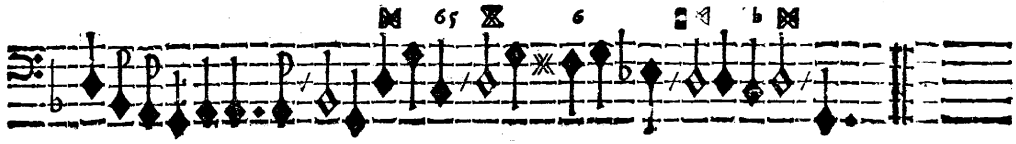

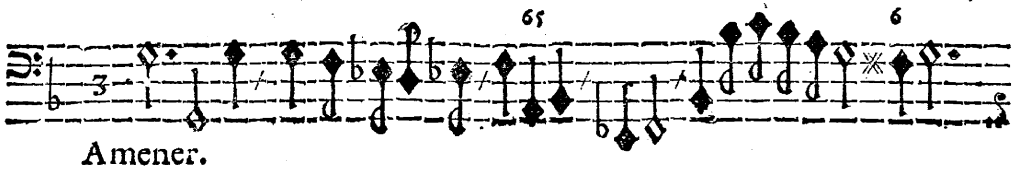

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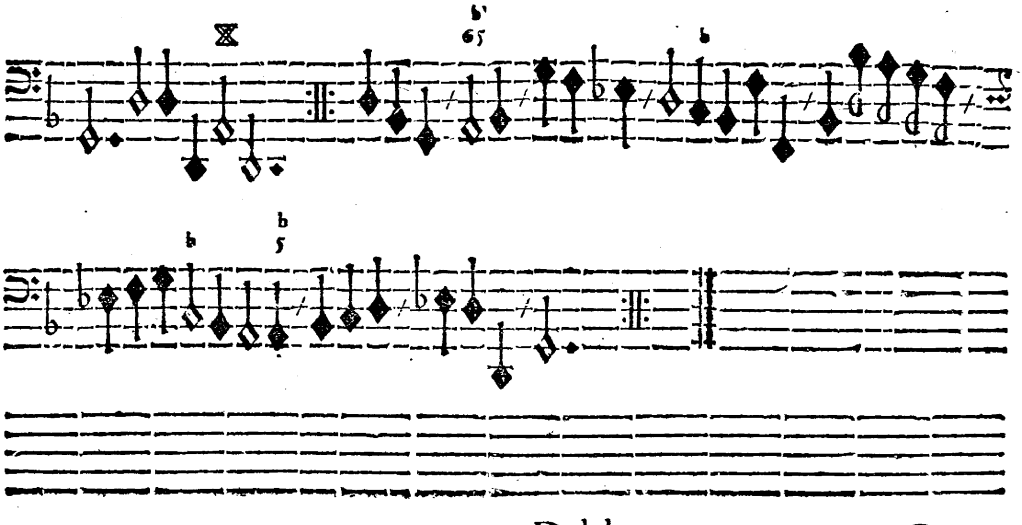

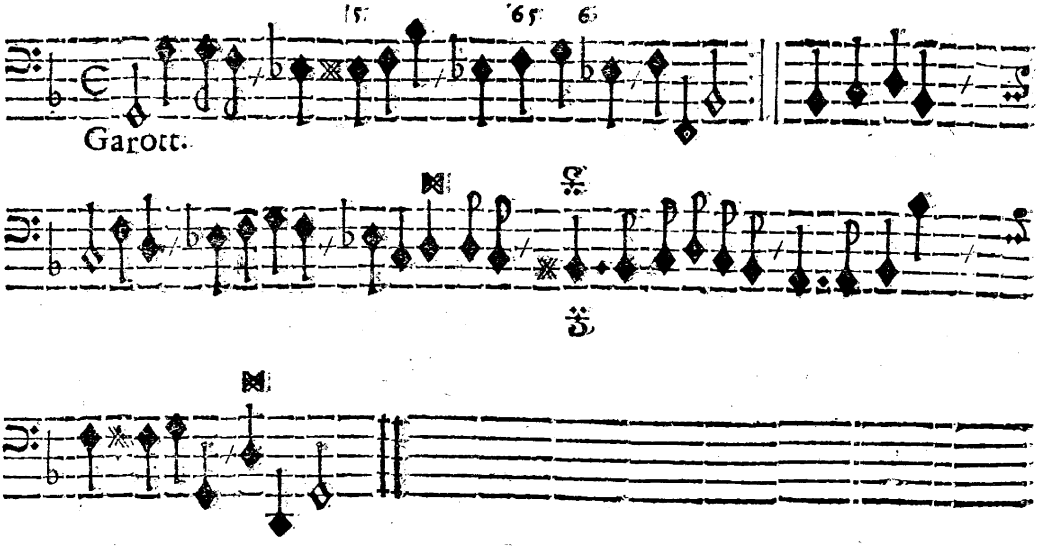

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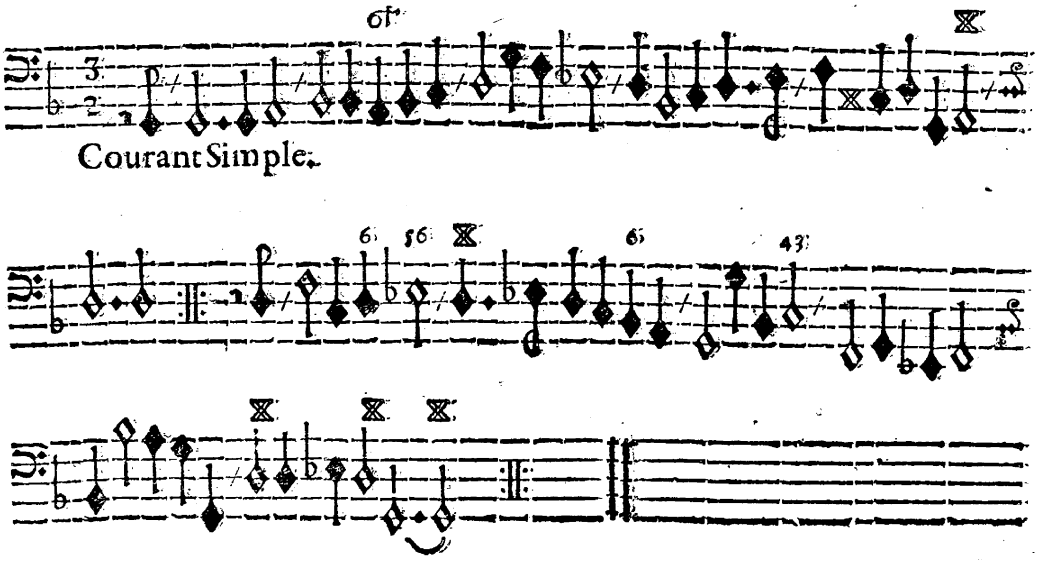

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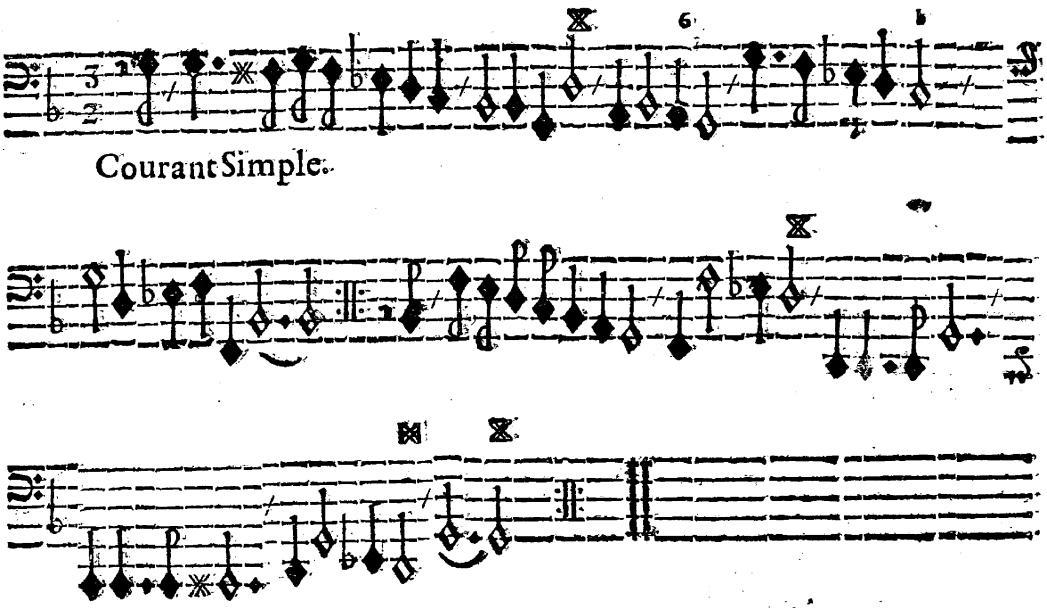

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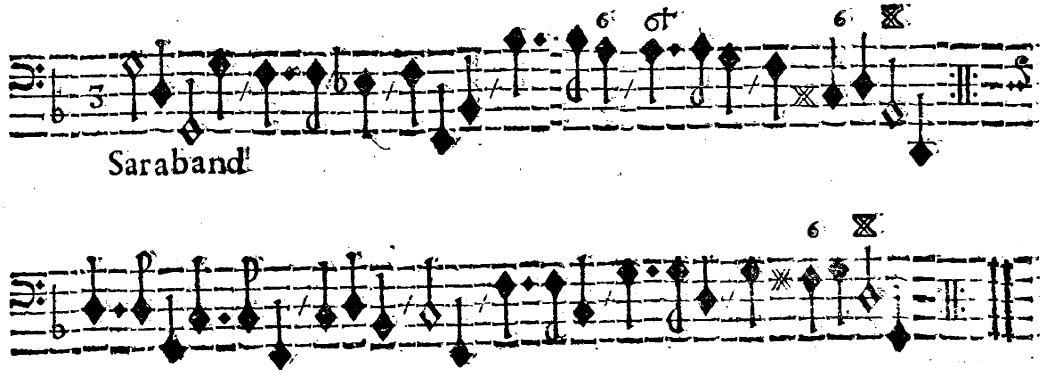
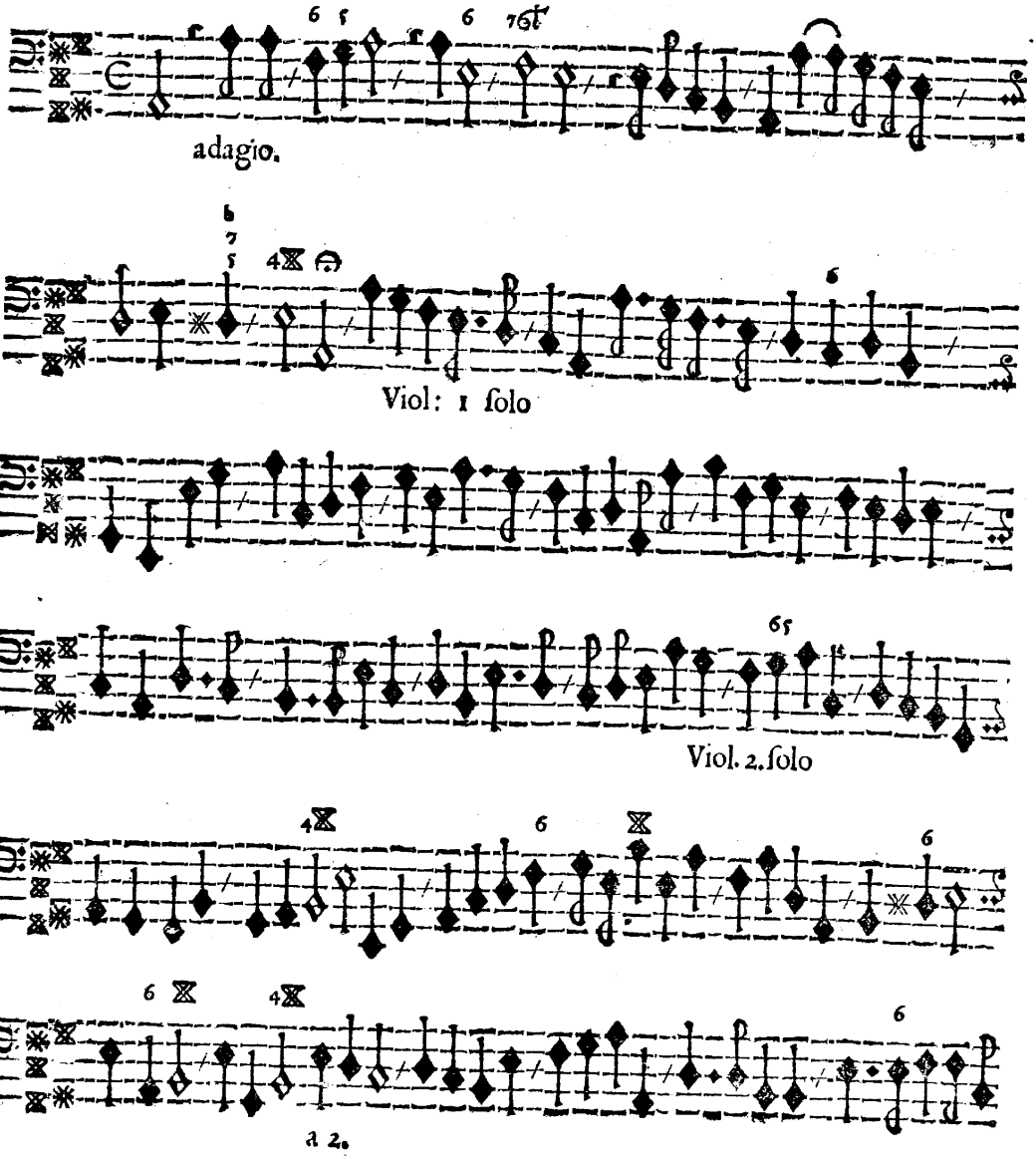
XXV.

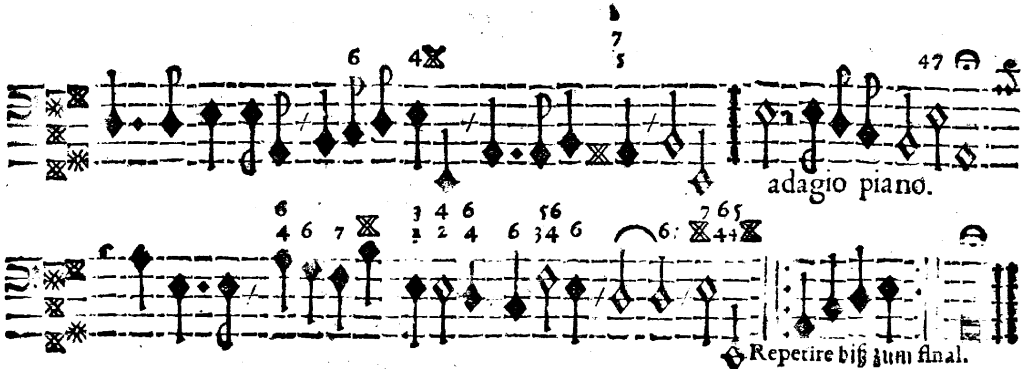


Saraband.

XXVI.

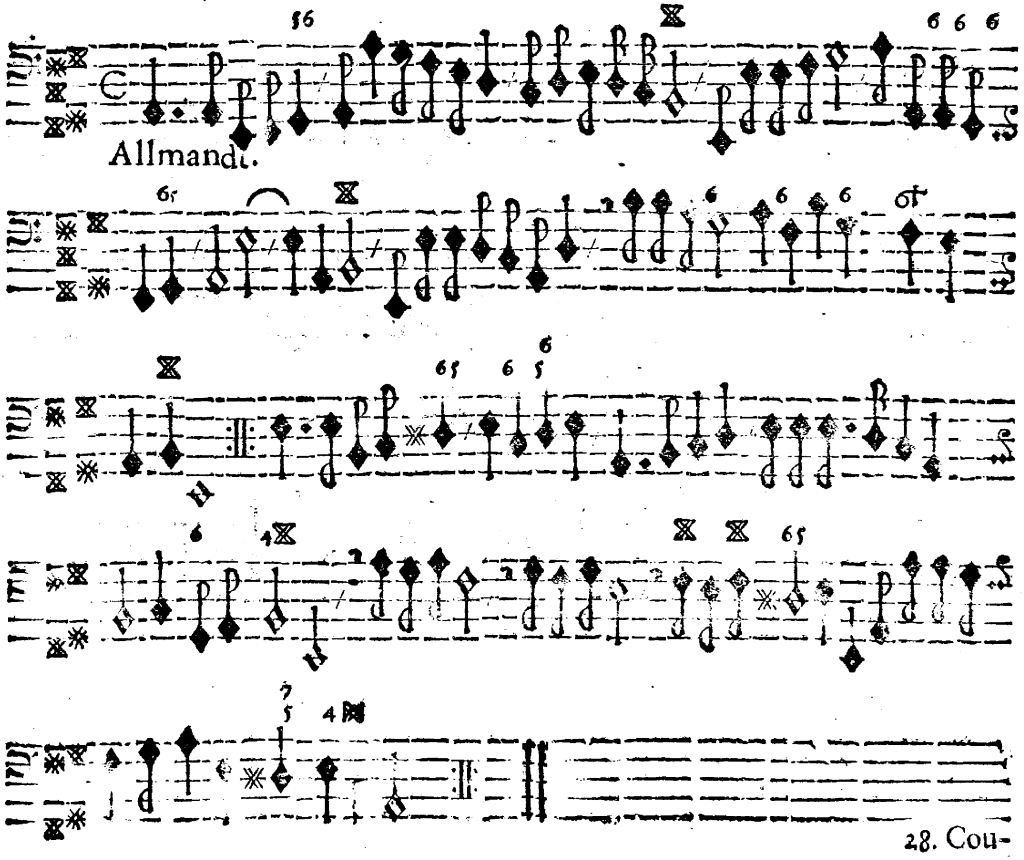
Sonata.





XXVII.

Suite.



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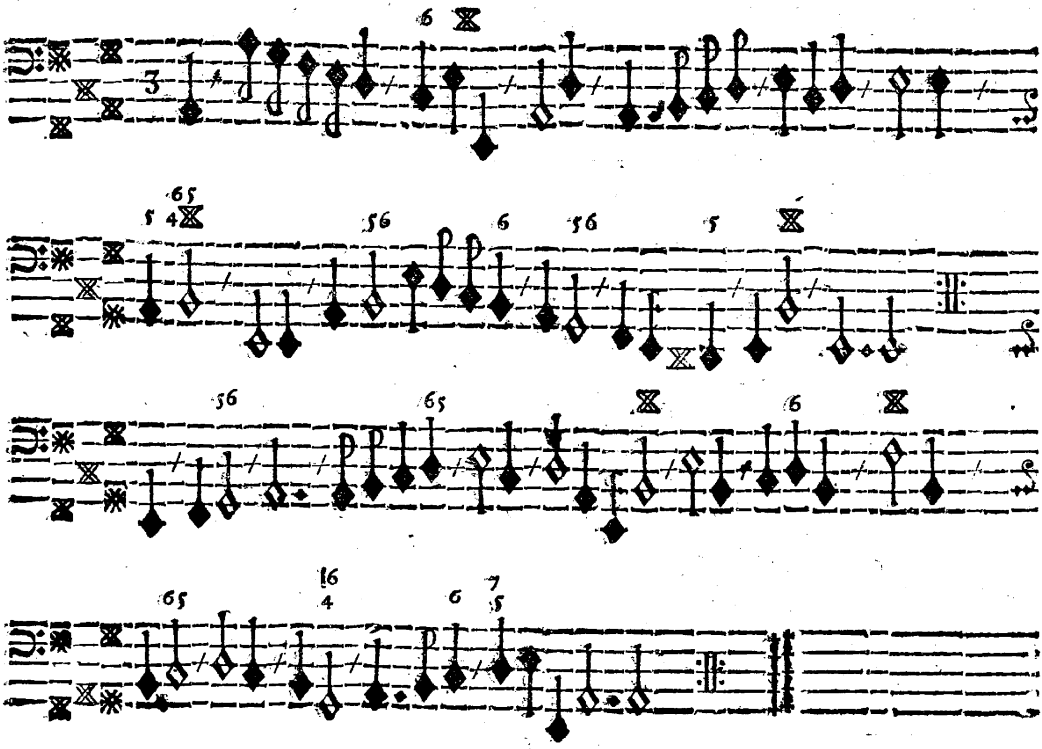

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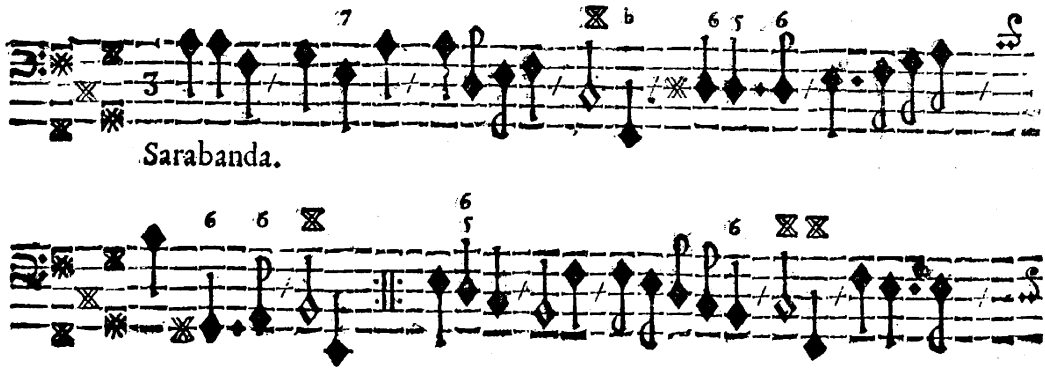

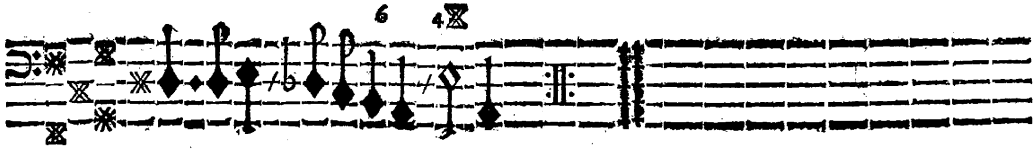

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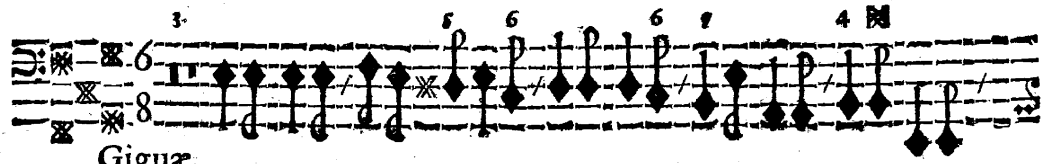
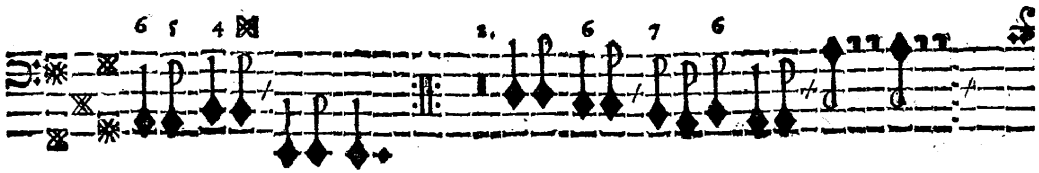
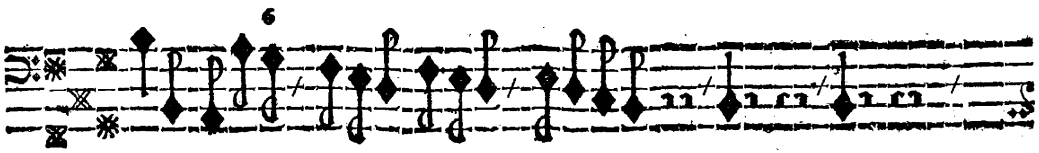
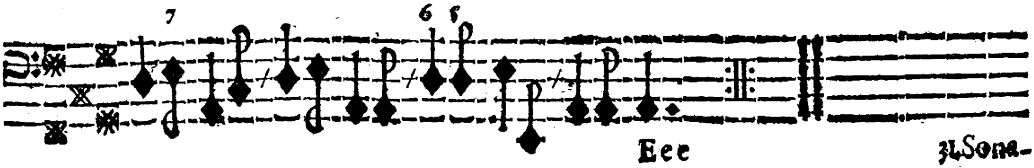


Giguæ.

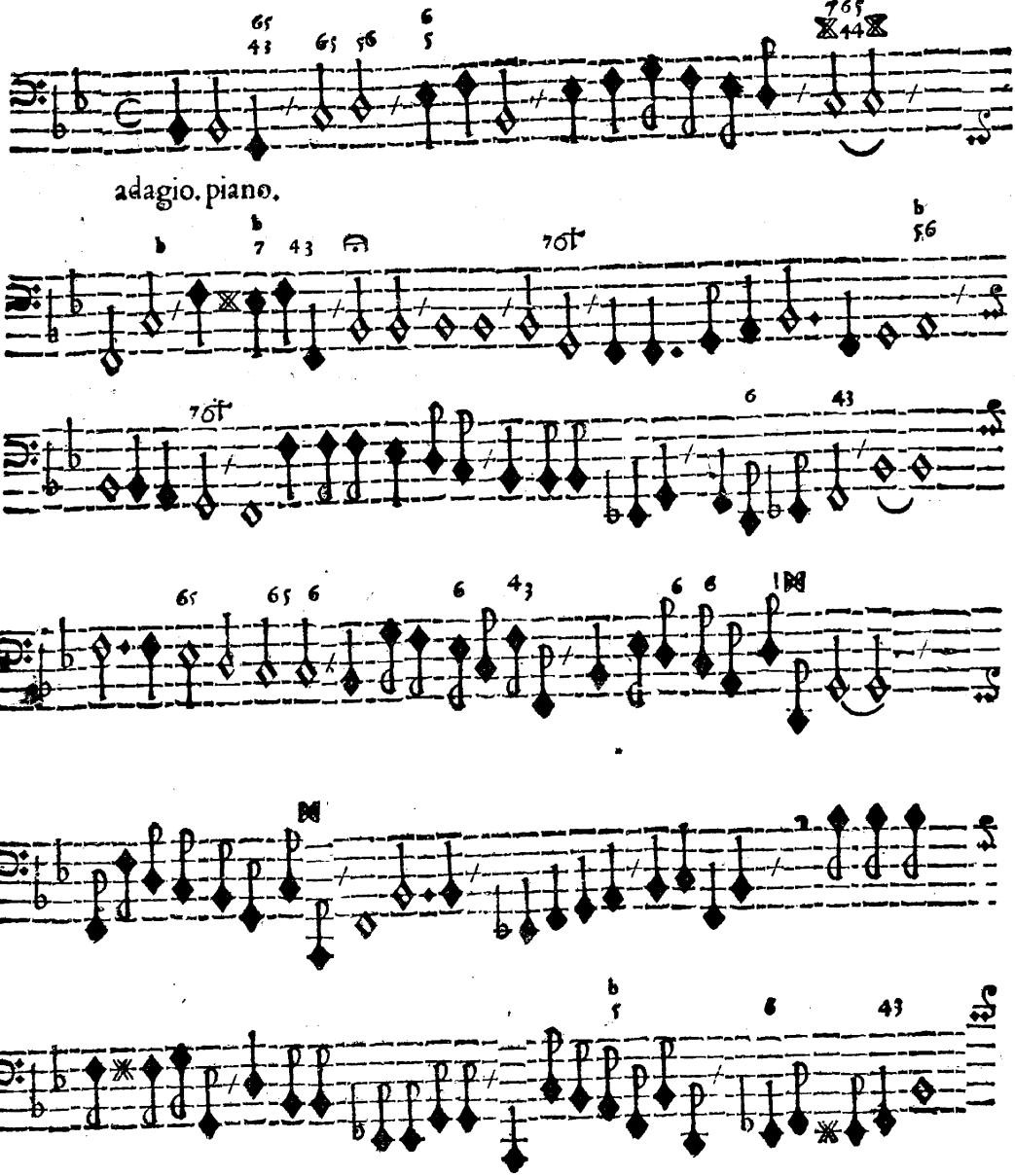


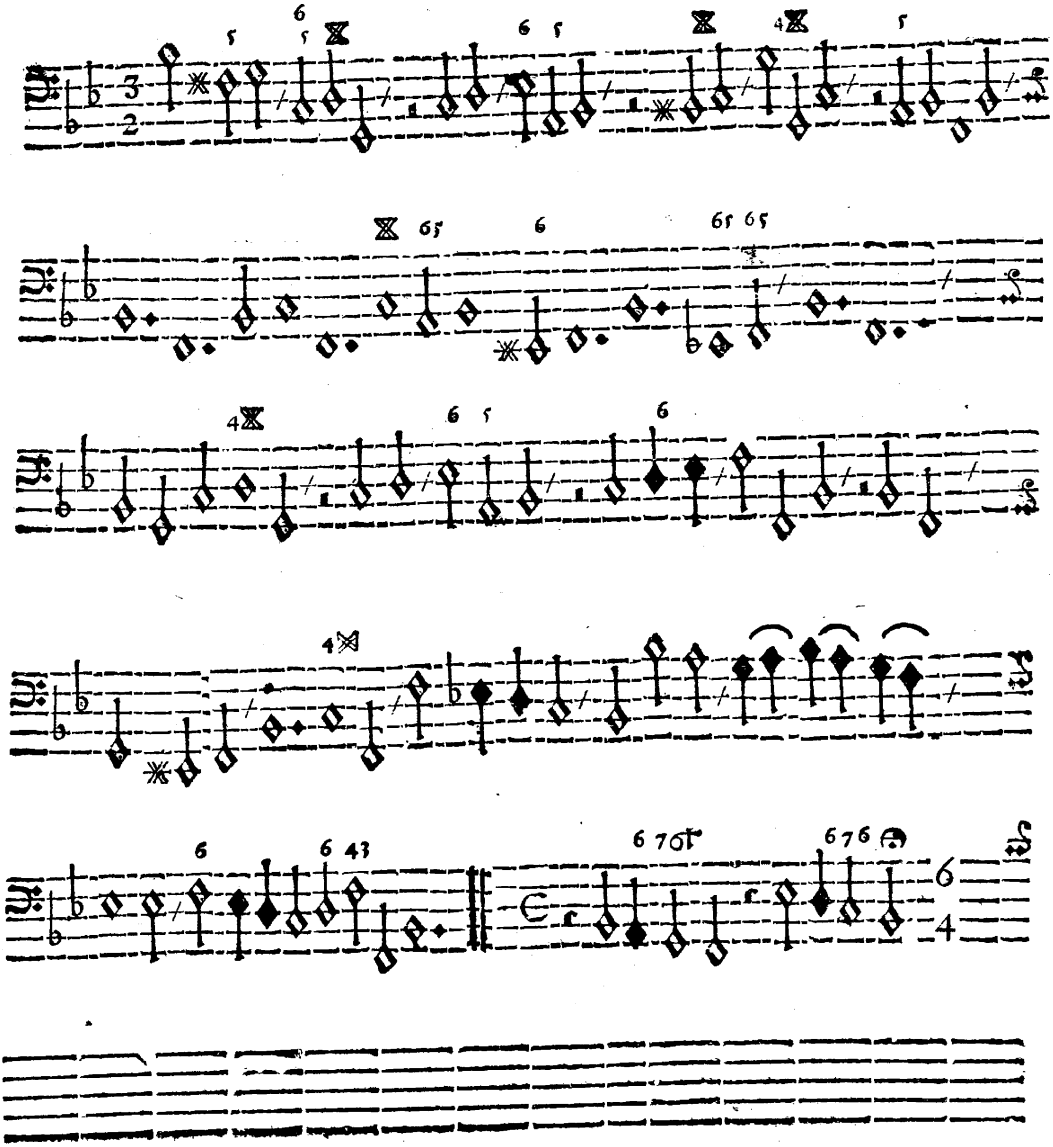


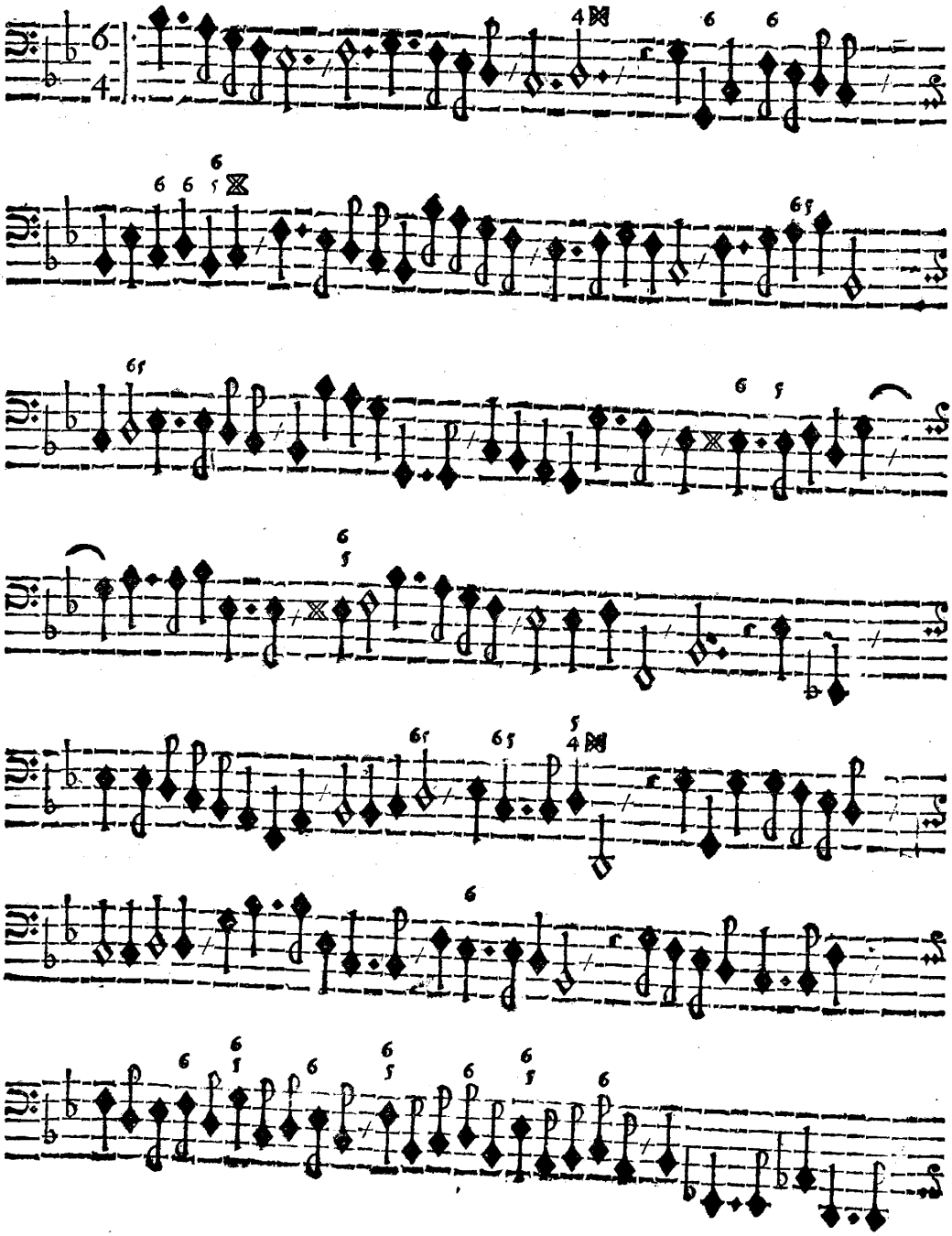


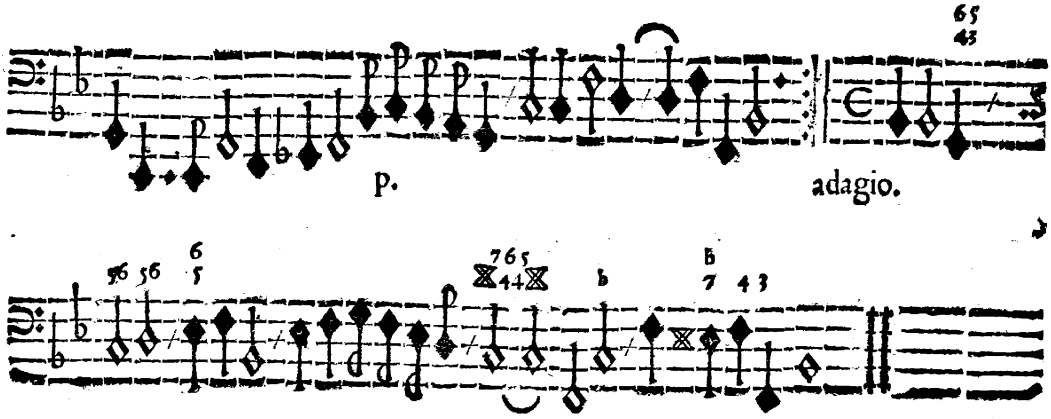
XXXI.

Sonata.



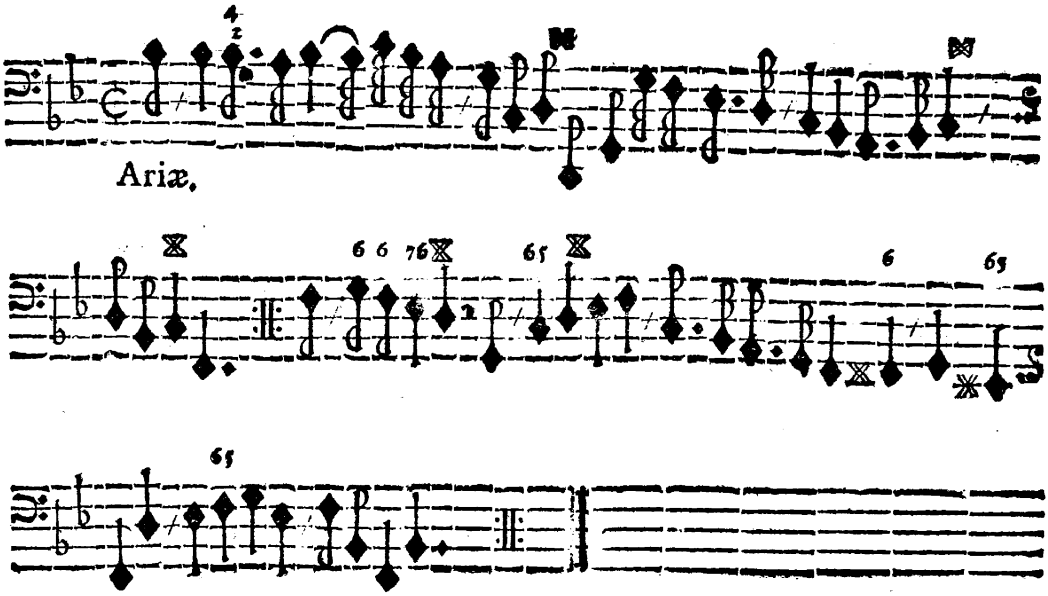






XXXII.

Suite.



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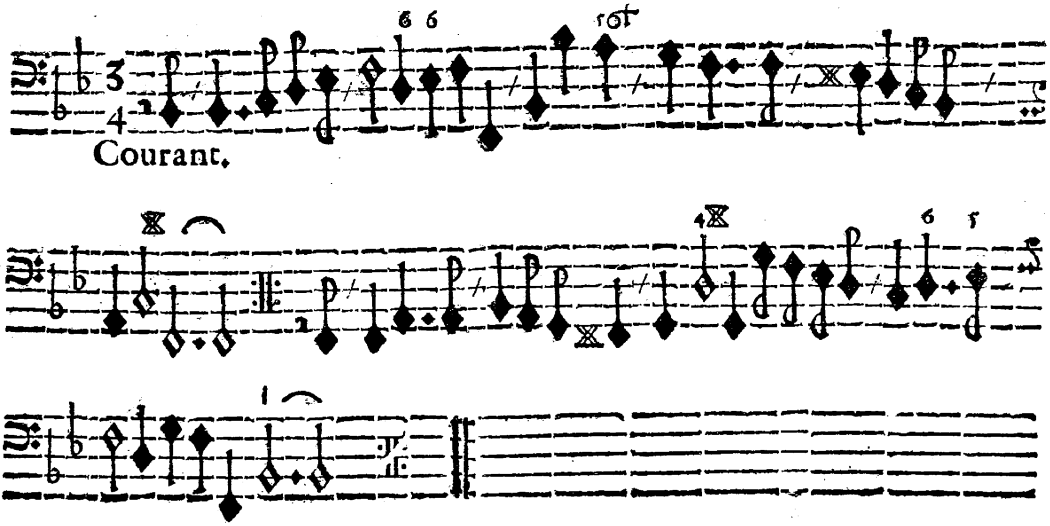

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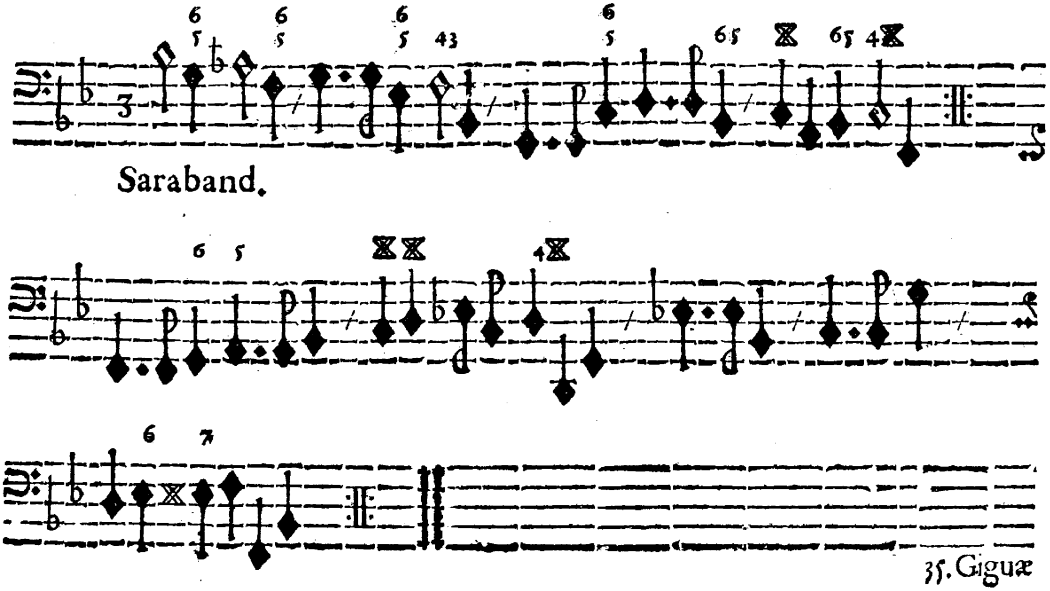
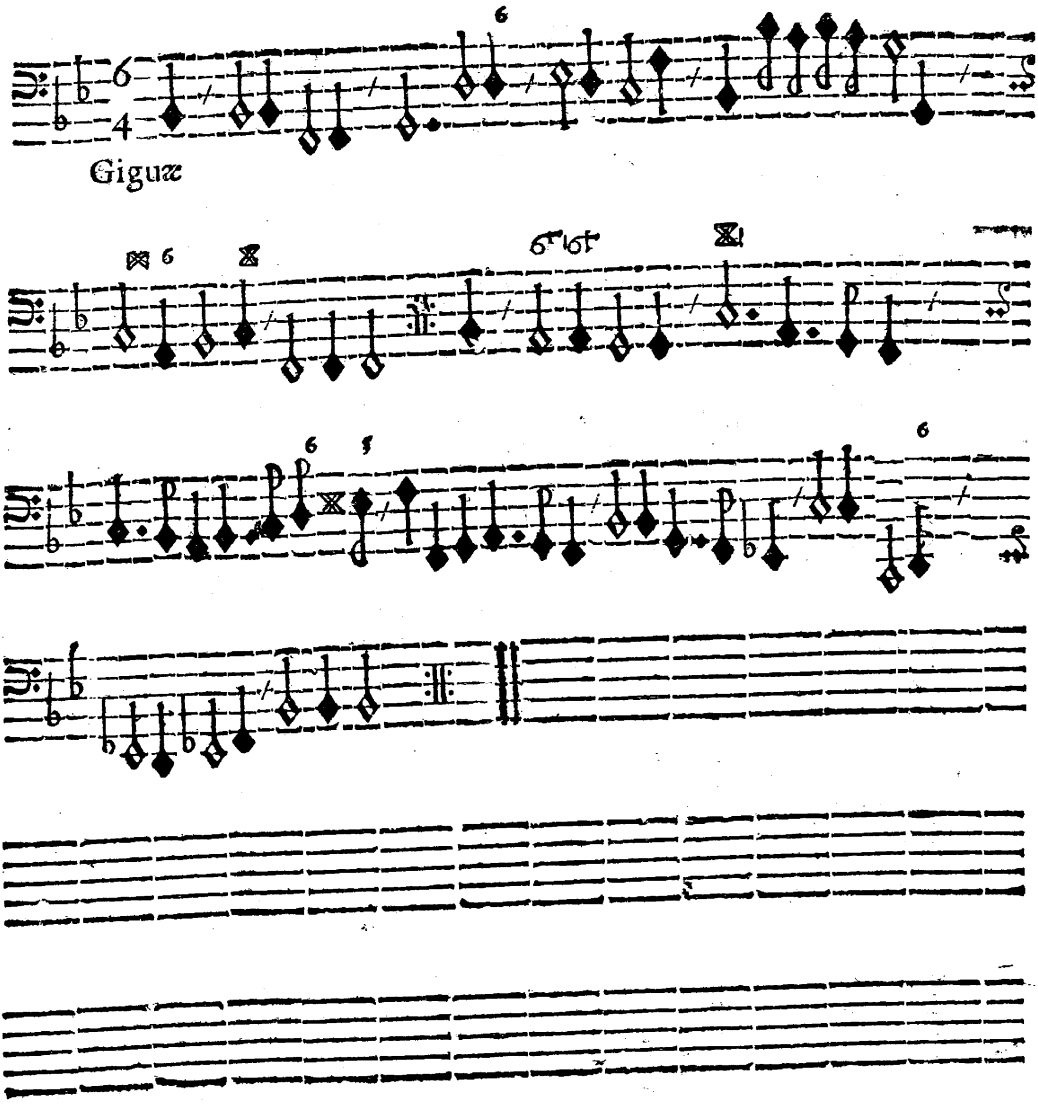
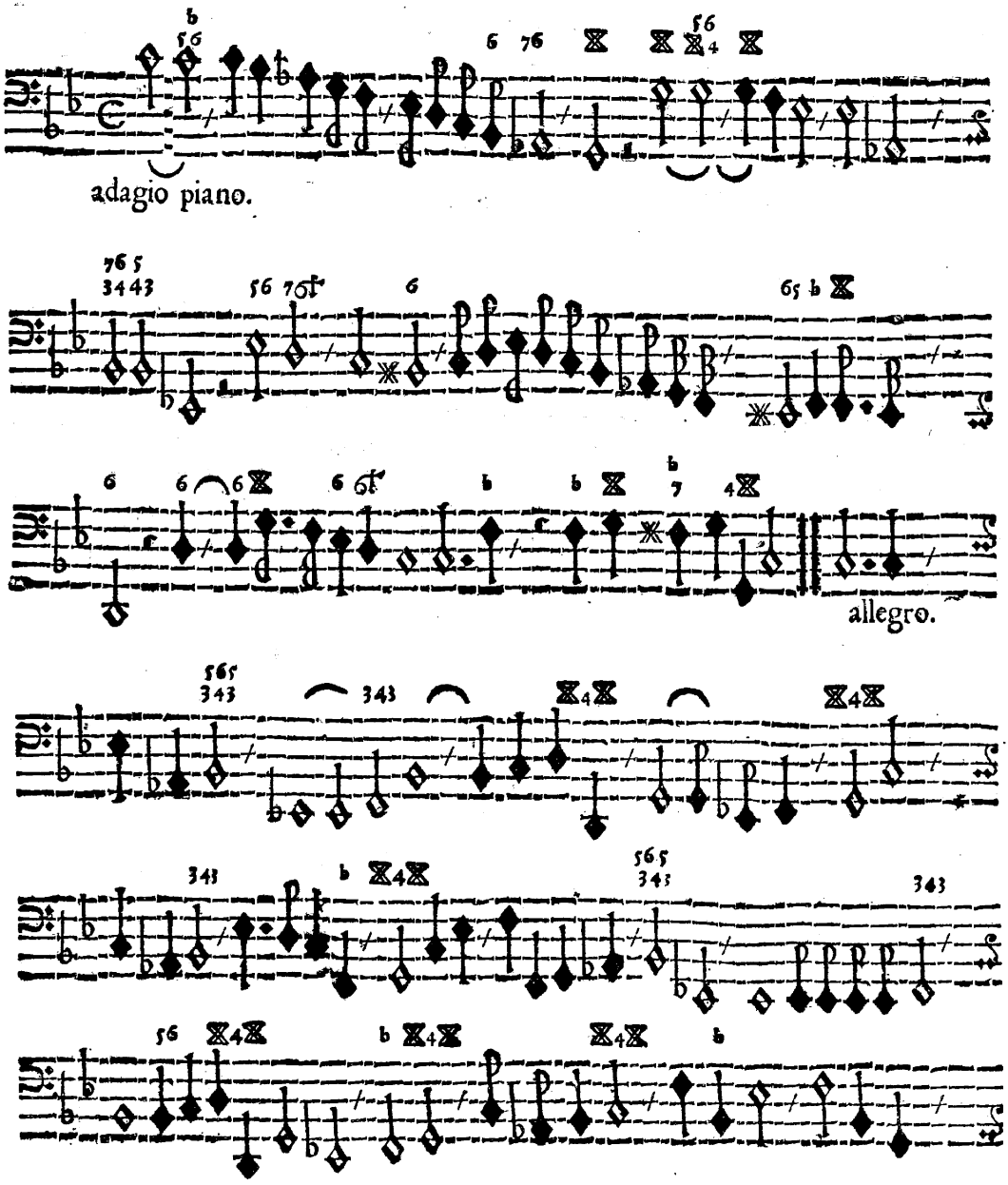
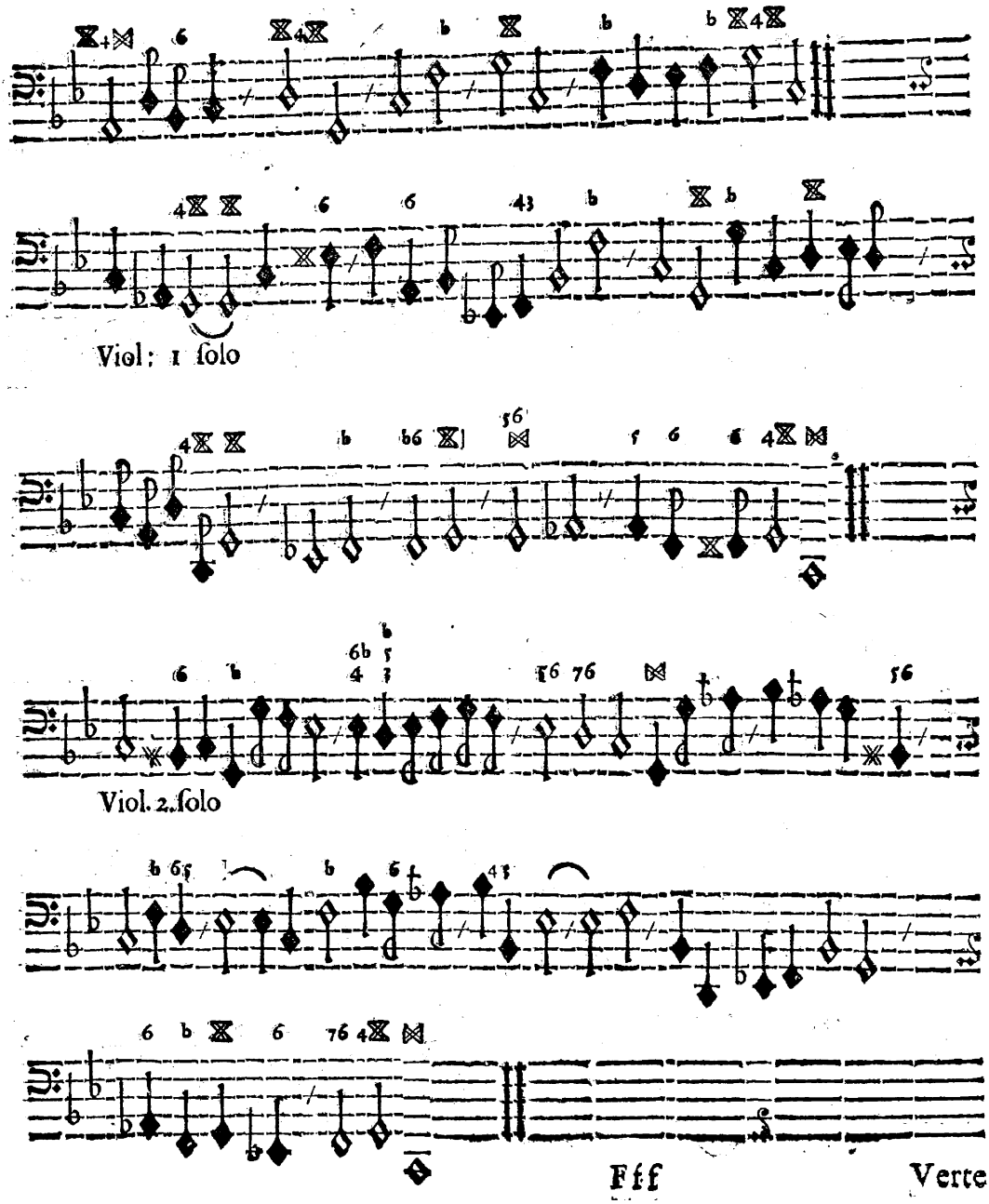


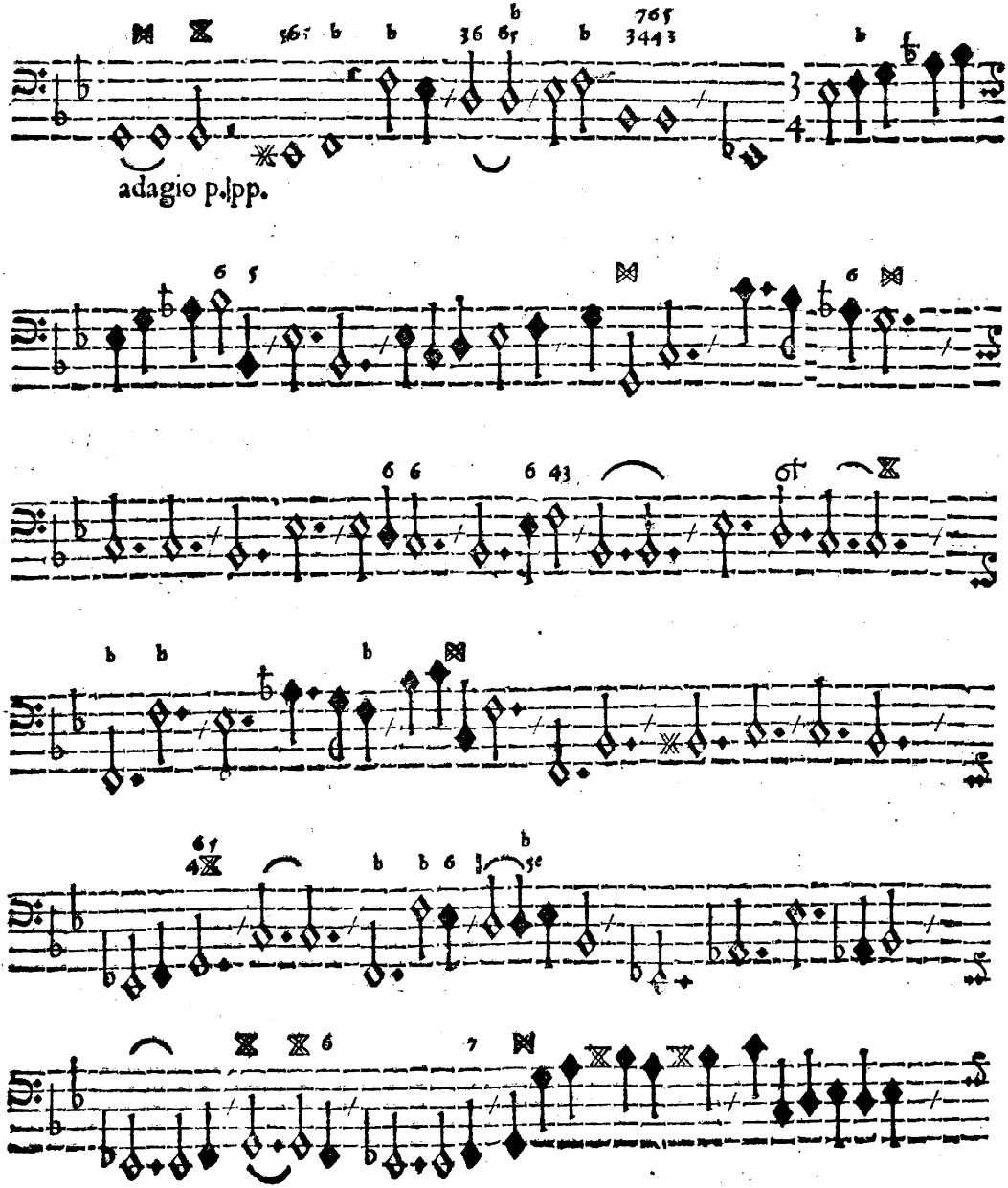

Giguæ

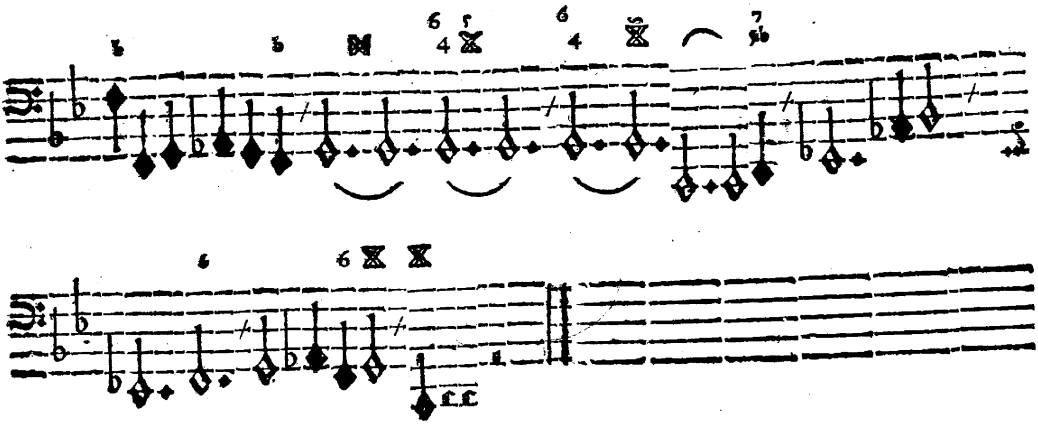
XXXVI.

Sonata.




Viol: 1 solo
Viol. 2. solo
Fff
Verte


adagio p.lpp.



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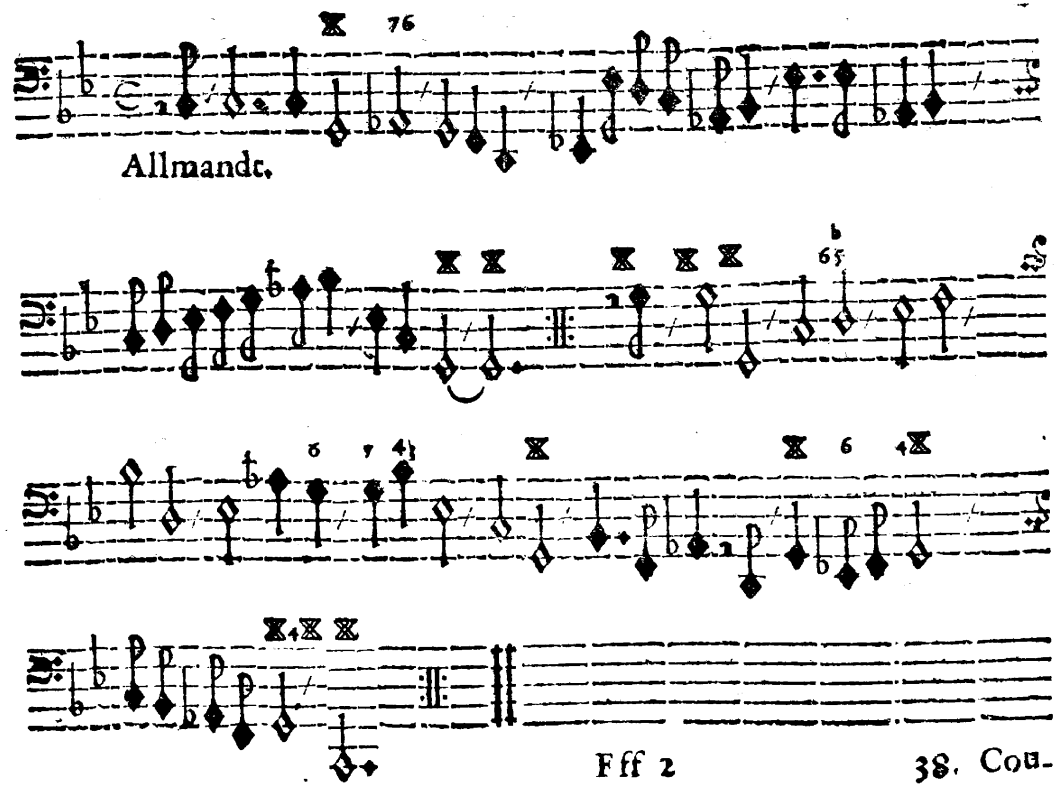

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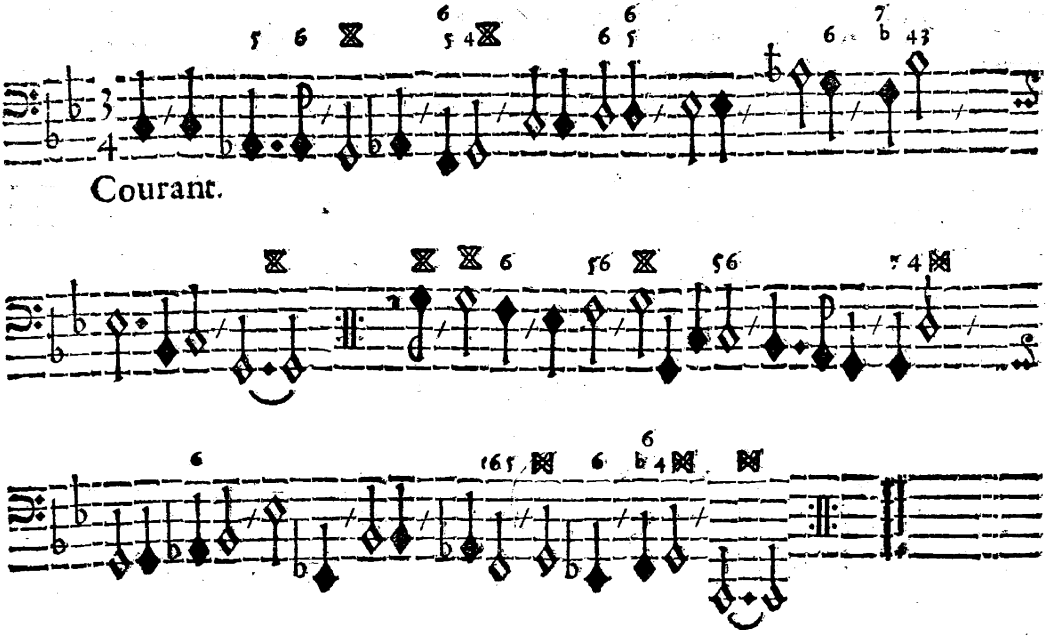

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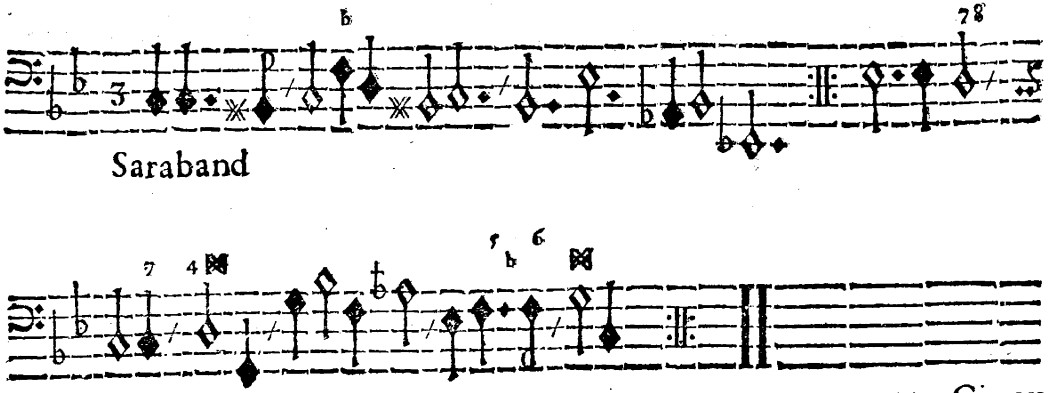
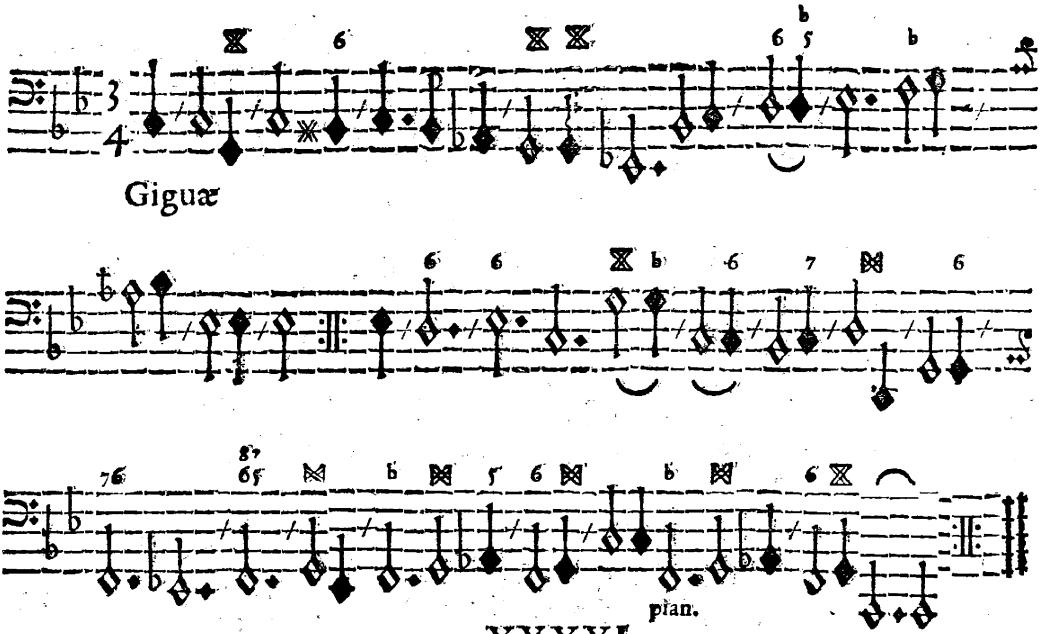


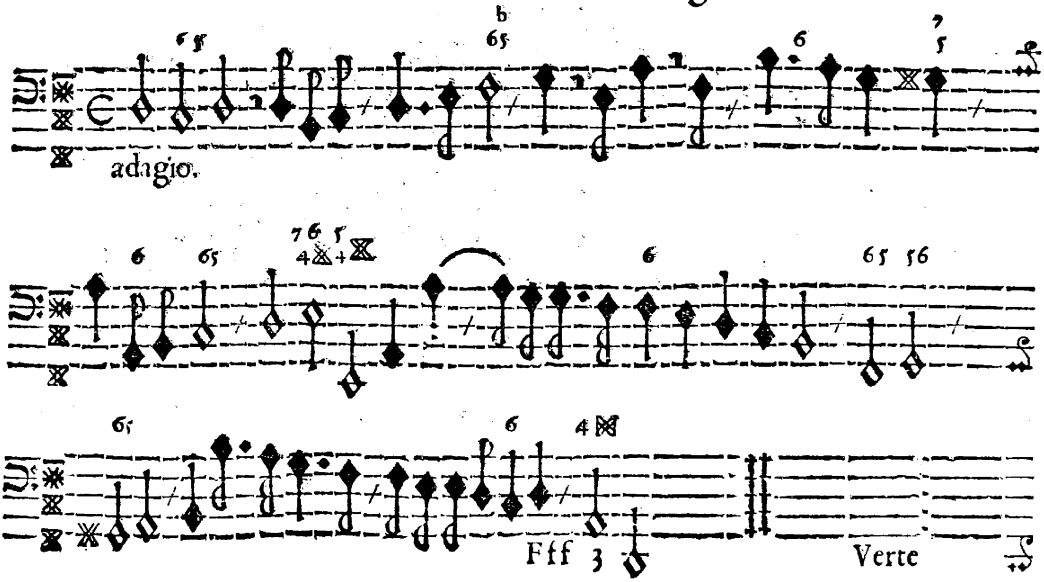
40. Giguæ

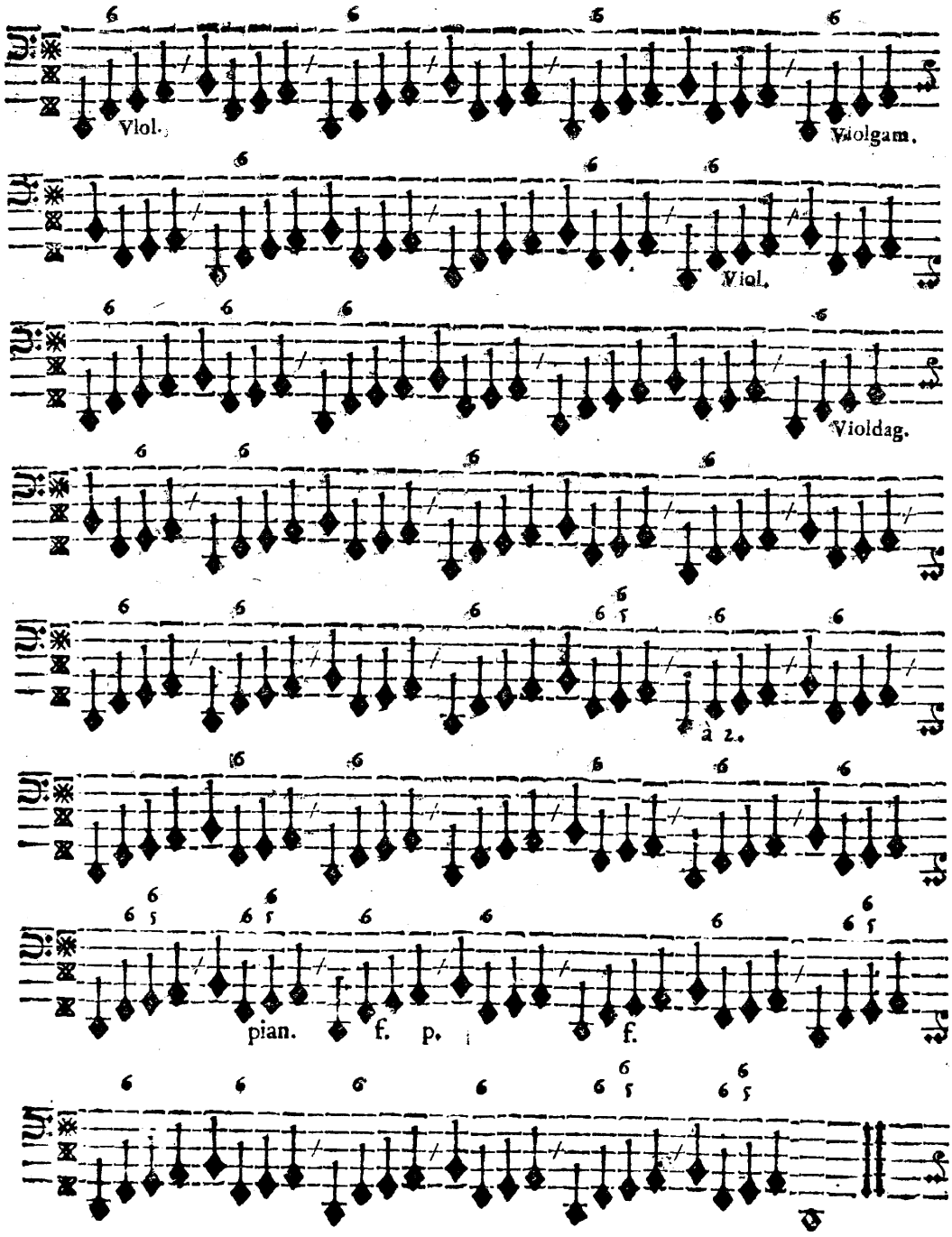
XL.

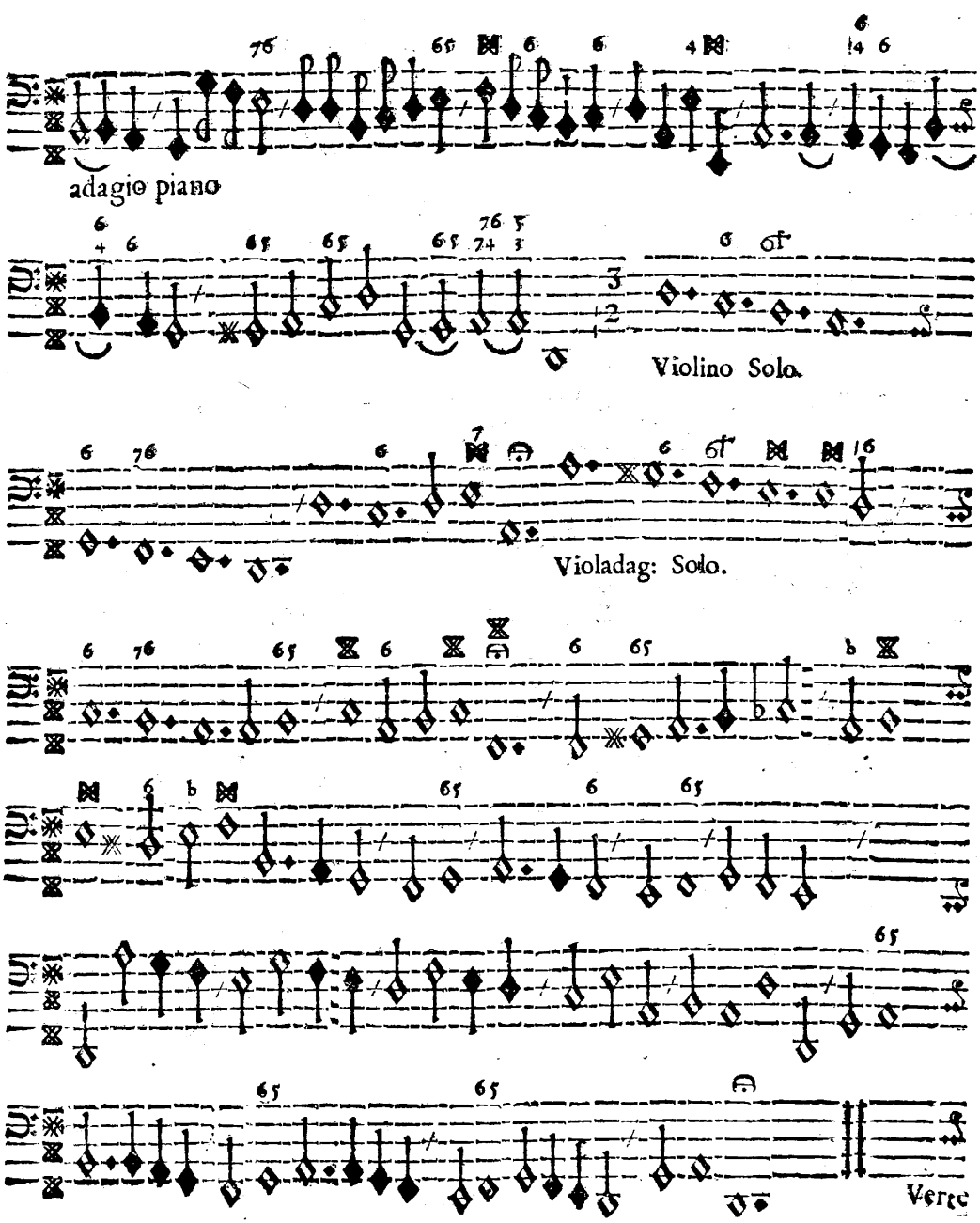


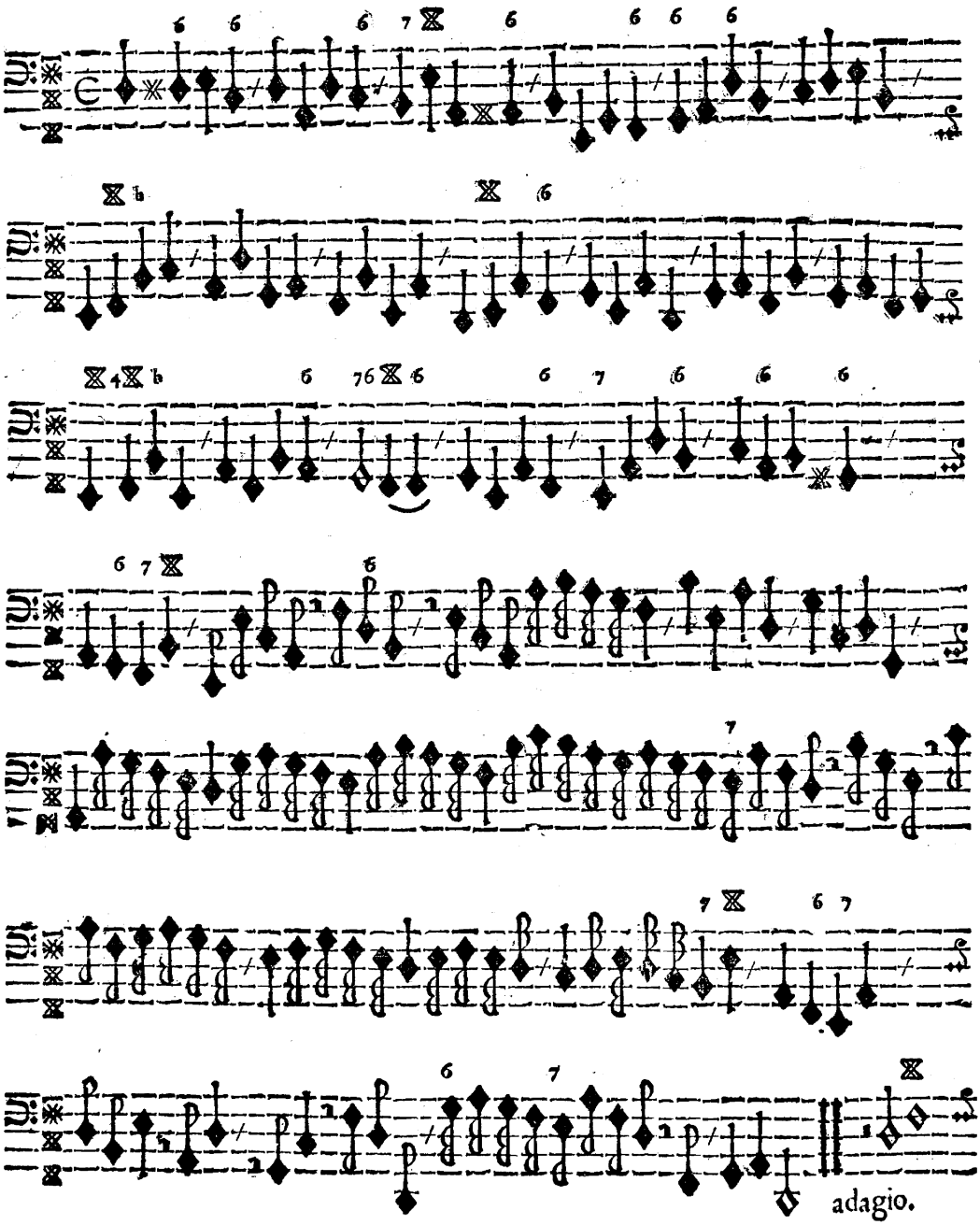
XXXXI.

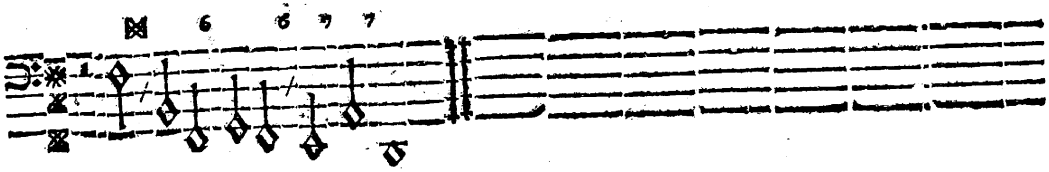
Sonata à 2. Violino & Violadagamba.




Vlol.
Violgam.
Viol.
Violdag.
à 2.
pian.
f.
p.
f.

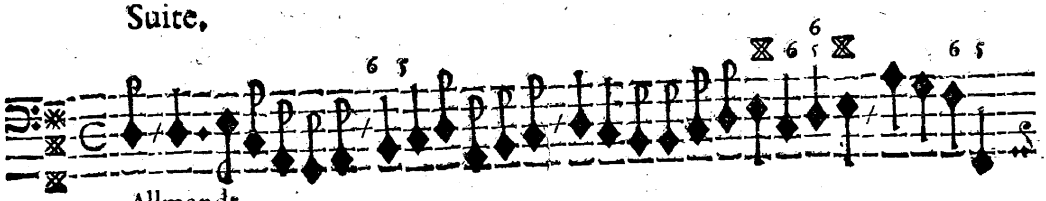

adagio piano
Violino Solo.
Violadag: Solo.
Verte


adagio.

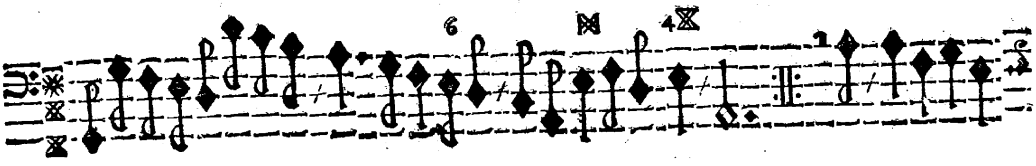


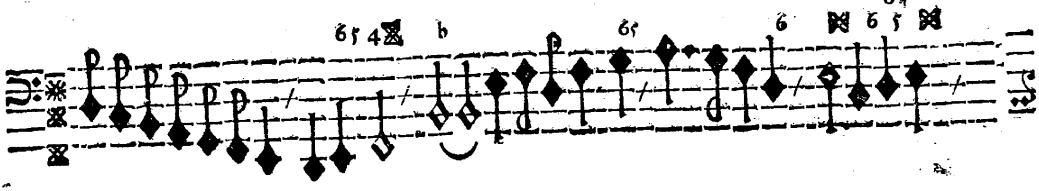
XXXXII.

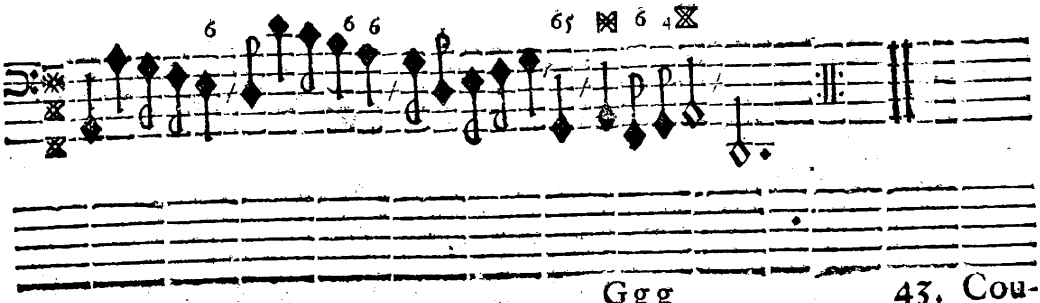
Suite.



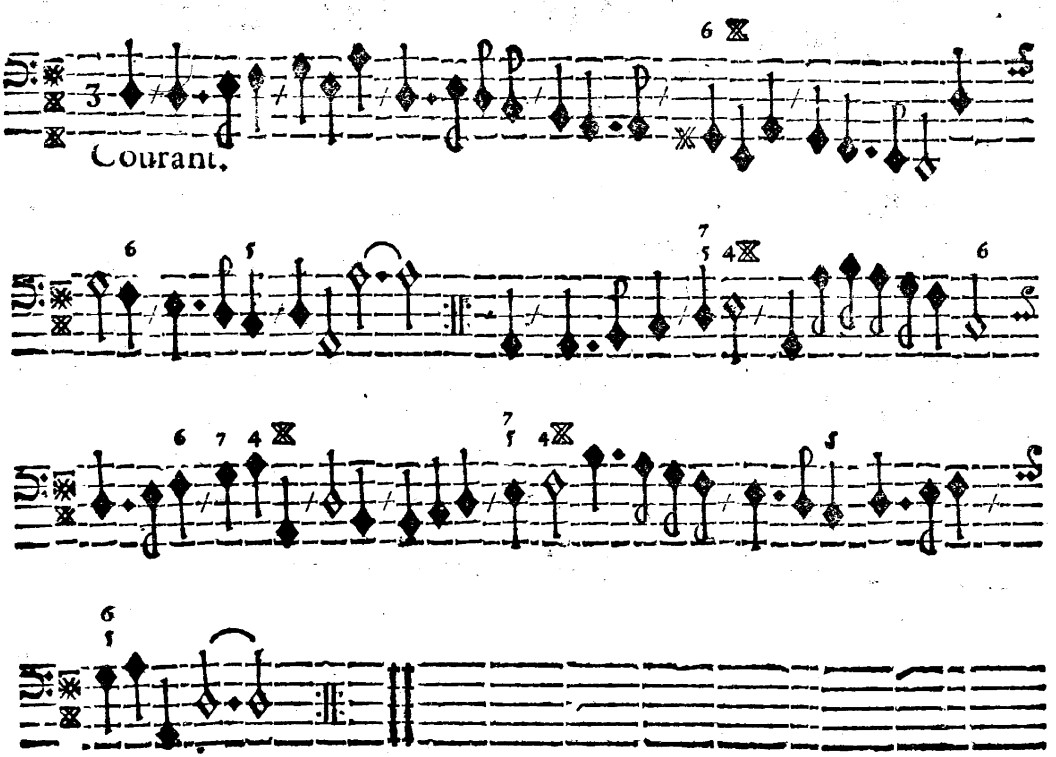
Allmandt



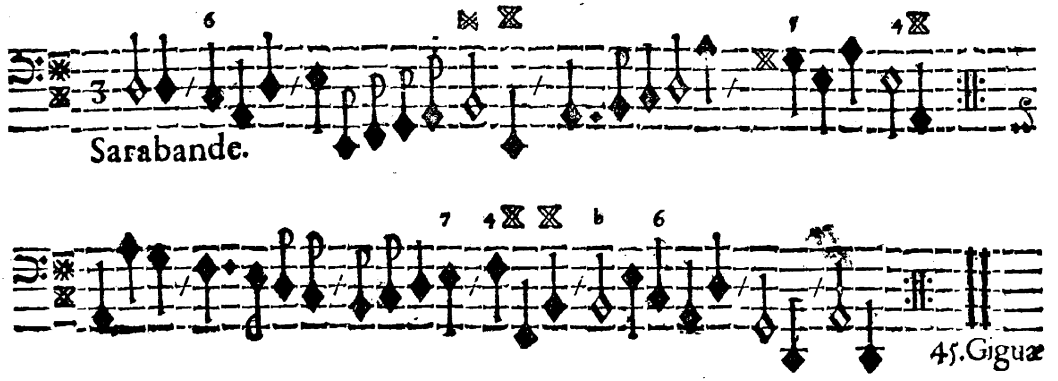




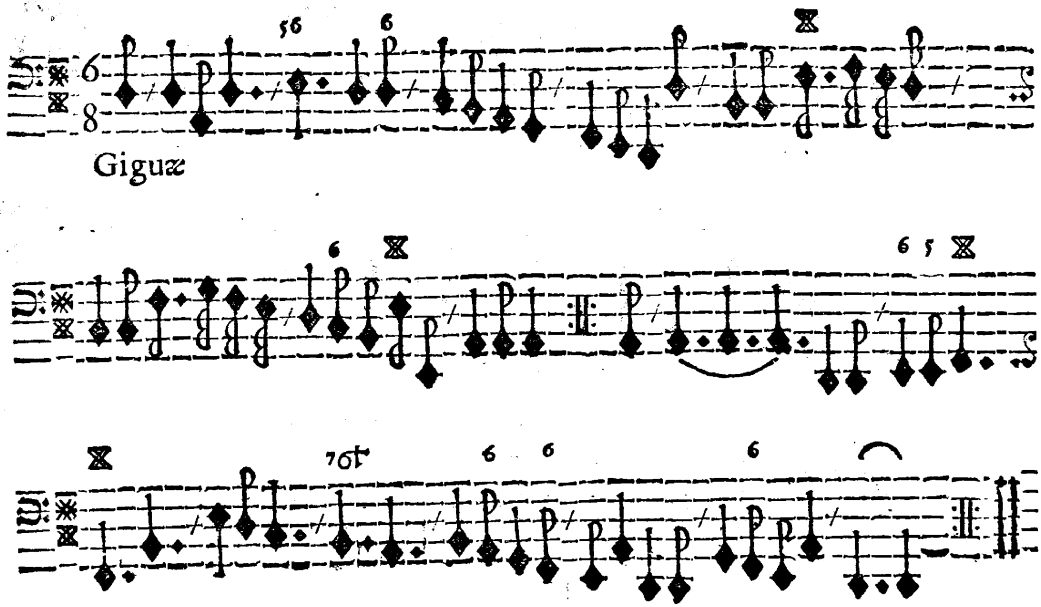
XXXXIII.



XLIV.



XLV.



FINIS.

Soli Deo Gloria.