Muziekcollectie Di Martinelli
Sonates en concerto's voor strijkersensemble

The Di Martinelli Music Collection
Sonatas and Concertos for String Ensemble

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Monumenta Flandriae Musica

9

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Muziekcollectie Di Martinelli

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MONUMENTA FLANDRIAE MUSICA

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MUZIEKCOLLECTIE DI MARTINELLI

THE DI MARTINELLI MUSIC COLLECTION

SONATES EN CONCERTO'S VOOR STRIJKERSENSEMBLE (EIND 17DE EEUW)
SONATAS AND CONCERTOS FOR STRING ENSEMBLE (LATE 17TH CENTURY)

Met de reeks *Monumenta Flandriae Musica* wil de Alamire Foundation, Internationaal Centrum voor de studie van de muziek in de Lage Landen, een selectie van Vlaamse muziek in een moderne, kritische uitgave beschikbaar stellen voor musici en musicologen.

The Alamire Foundation, International Centre for the Study of Music in the Low Countries, offers both scholars and musicians a selection of Flemish music in a modern, critical edition: *Monumenta Flandriae Musica.*

MUZIEKCOLLECTIE DI MARTINELLI

THE DI MARTINELLI MUSIC COLLECTION

SONATES EN CONCERTO'S VOOR STRIJKERSENSEMBLE (EIND 17DE EEUW)
SONATAS AND CONCERTOS FOR STRING ENSEMBLE (LATE 17TH CENTURY)

EDIDERUNT

EUGEEN SCHREURS, KATRIEN STEELANDT

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2005









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Woord vooraf

Deze uitgave vormt het eerste deel in een reeks gewijd aan de muziekcollectie Di Martinelli. Door de publicatie van meerdere, thematisch georiënteerde volumes willen we een grondiger inzicht verschaffen in deze muziekcollectie. Hierdoor wordt meteen ook een aanzet gegeven tot het in kaart brengen van de muziek en het muziekleven in de Zuidelijke Nederlanden vanaf het laatste kwart van de 17de eeuw tot de Franse revolutie. Bij de selectie van de werken voor dit volume opteerden we voor de instrumentale muziek voor strijkersensemble met wisselende bezetting omdat de Di Martinelli's in hoofdzaak als violisten en vioolleraars actief waren. Er werd vooral rekening gehouden met de bezetting, gaande van triosonates tot werken met een maximale bezetting van negen instrumenten, om zo een dwarsdoorsnede te bieden van dit gedeelte van de muziekcollectie. De muziek uit het vioolhandschrift, de bundel met veertien triosonates, en de muziek voor blazersensemble zullen het voorwerp uitmaken van volgende edities. Een aanzienlijk aantal van de werken voor strijkersensemble zijn echter onvolledig. Om een representatieve staalkaart te bieden, zijn vrijwel alle volledig bewaarde werken voor strijkers uit de collectie - ofschoon wisselend van niveau - in deze editie opgenomen.

Aan deze editie hebben heel wat personen meegewerkt, die we hier dan ook oprecht willen danken. Jo Santy (Muziekinstrumentenmuseum, Brussel) vatte de transcriptie aan. Gilbert Huybens (Stedelijk Conservatorium, Leuven) bezorgde ons een handgeschreven transcriptie van de *Sonata a 9* (inv. nr. 57.2), die hij maakte in het kader van de cd-opname *Concentu Melodiae. Muzikale schatten uit de Leuvense universiteitsbibliotheek* (K.U.Leuven, 1995). Bart Demuyt (Concertgebouw Brugge) stelde een transcriptie van het *Requiem* van Teller ter beschikking, wat nuttig bleek voor het comparatief onderzoek. Koen Uvin (Klara, Klassieke Radio van de Vlaamse Radio- en Televisieomroep) en Steven Marien (Alamire Foundation) droegen eveneens bij tot het stilistisch onderzoek, met de transcriptie van enkele vocaal-instrumentale werken uit de muziekcollectie Di Martinelli. Piet Stryckers (Hogeschool Antwerpen, Departement Dramatische Kunst, Muziek en Dans) was bereid het geheel als corrector grondig na te lezen en suggesties te doen inzake uitvoering. Margaret Murata (University of California, Irvine), Gregory Barnett (Rice University) en Marc Vanscheeuwijck (University of Oregon) hielpen ons bij het zoeken naar concordante bronnen. Ivan Asselman en Karolien Selhorst verzorgden het redactionele werk. Ten slotte richten wij nog een woord van dank aan de Alamire Foundation, voor de steun aan dit project.

Eugeen Schreurs & Katrien Steelandt
Resonant, Centrum voor Vlaams Muzikaal Erfgoed

Guillelmus Carolus Di Martinelli

De geschiedenis van de muzikantenfamilie Di Martinelli, actief in de Lage Landen in de tweede helft van de 17de en 18de eeuw, wordt via een systematisch gevoerd archiefonderzoek langzaam maar zeker in kaart gebracht (1). Geleidelijk aan wordt ook duidelijk wat deze familie heeft betekend voor de lokale muziekgeschiedenis en hoe zij te situeren is binnen de West-Europese muziekgeschiedenis.

De in muzikaal opzicht belangrijkste figuur is ongetwijfeld Guillelmus Carolus Di Martinelli, die op 12 juni 1661 in Gent werd geboren als zoon van Carolus Di Martinelli. Deze laatste was als kerkmuzikant verbonden aan de Sint-Niklaaskerk, waar sinds 1614 ook het kapittel van de Sint-Veerlekerk onderdak had gevonden. Vóór 5 mei 1682 verhuisde de familie naar Den Haag, waar Carolus mee aan de wieg stond van de Nederlandse opera, en waar vader en zoon als musici verbonden waren aan de lokale Oud-Katholieke kerk (2 november 1682 - 5 september 1685) (2). Ongetwijfeld is het verblijf in Den Haag mede bepalend geweest voor de muzikale ontwikkeling van Guillelmus Carolus, die er als twintiger huwde, kinderen kreeg, en die zeker tot 1692 in deze stad verbleef. Hij kwam er eveneens in contact met muziek van talrijke Europese componisten, zoals onder meer blijkt uit het vioolhandschrift dat zich in de collectie bevindt (inv. nr. 59) (3).

Om een nog onbekende reden verhuisde de 32-jarige Di Martinelli in 1693 naar Turnhout, waar hij gedurende ongeveer twee jaar aan de plaatselijke jongensschool het ambt van schoolmeester uitoefende (4). Op 8 mei 1695 werd Guillelmus Carolus in dezelfde functie aangesteld in Diest, waar hij tevens twee koralen van de collegiale kerk van Sint-Sulpitius vioolles diende te geven. Op 22 december 1697 werd hij echter zonder gekende motivatie ontslagen. Pas in 1702 vinden we opnieuw een spoor van Di Martinelli, meer bepaald in Leuven, waar op 10 mei in de Sint-Jacobskerk zijn dochter werd gedoopt. Wellicht verbleef hij in die periode dus in Leuven, ofschoon het niet duidelijk is welke (muzikale) functie hij er bekleedde. Mogelijk is hij te identificeren met de Carolus Di Martinelli die in een niet gedateerd document wordt vermeld als fagottist in de collegiale kerk van Sint-Pieter.

Op 14 september 1720 verhuisde Guillelmus Carolus opnieuw naar Diest, waar hij op zijn negenenvijftigste zangmeester werd van de Sint-Sulpitiuskerk. Hij overleed er op 8 september 1728 en liet een collectie muziek en muziekinstrumenten na. De muziekcollectie kwam via zijn weduwe in handen van zijn zoon Antonius Di Martinelli (1687-1748), die als violist en vioolleraar verbonden was aan de reeds genoemde Sint-Sulpitiuskerk. Hij vulde de muziekcollectie verder aan, onder meer tijdens zijn kort verblijf in Hoogstraten, met een bundel van veertien *sonati a 4 instrumenti* (inv. nr. 54). Na het overlijden van Antonius kwam de collectie wellicht in bezit van diens zoon Johannes Antonius (1730-1818). Deze was, naast zijn beroep als notaris, ook als violist en vioolleraar verbonden aan de Sint-Sulptiuskerk, net als zijn vader. Samen met zijn eigen zoon Johannes Guillelmus (1757-1821), tevens jurist én violist, droeg hij verder zorg voor de collectie. Wellicht samen bouwden ze deze verder uit en zorgden ze ervoor dat de muziek en de familiearchieven de Franse revolutie overleefden. Het geheel werd tot 1912 door de familie bijgehouden in de zogenaamde *Papierenkamer*. Vooral Frederik Di Martinelli (1842-1903), achterkleinzoon van Johannes Antonius, vrederechter en schrijver van een Diestse stadsgeschiedenis, bestudeerde de familiearchieven. Uiteindelijk kwam het geheel in handen van mevrouw Thérèse Leemans-De Roo, achterkleindochter van de vrederechter, die het in 1990 aan het Universiteitsarchief van de Katholieke Universiteit Leuven schonk. Daar wordt de collectie sindsdien ter beschikking gesteld voor verder onderzoek en uitvoering (5).

Samenstelling van de muziekcollectie en selectie voor de editie

Zoals blijkt uit de gepubliceerde inventaris, is de muziekcollectie van de muzikantendynastie Di Martinelli vrij uniek voor de Lage Landen. Zij behoort immers tot de weinige bewaard gebleven privé-collecties die toebehoorden aan musici (6). Grosso modo kan deze verzameling worden opgesplitst in vocaal-instrumentale kerkmuziek (missen en motetten), instrumentale muziek (sonates en concerto's) en muziekdidactische werken.

Ofschoon de collectie duidelijk de karakteristieken van een privé-verzameling vertoont – zie onder meer de vioolhandschriften, die respectievelijk bedoeld waren voor de dertienjarige Johannes Antonius (inv. nr. 48) en voor de tienjarige Johannes Guillelmus (inv. nr. 49) –, is de band met een kerkelijk, en vooral een gemengd kerkelijk-stedelijk *collegium musicum* niet veraf (7). Het feit dat vaak een orgelcontinuo wordt voorgeschreven, kan ook duiden op kerkelijk gebruik. In ieder geval weten we dat het ensemble *Concert volontairelijck* in Diest door de stedelijke overheid werd gesteund om kerkelijke plechtigheden op te luisteren. Uiteraard werd er ook in kamermuziekverband gemusiceerd, zoals blijkt uit de triosonates (inv. nr. 47) met onder meer een partij bestemd voor *basso-viola* – dat kan onder meer worden afgeleid uit het voorkomen van enkele akkoorden die op een cello niet gespeeld kunnen worden. Bepaalde werken, waaronder de concerti voor vier violen (inv. nr. 60), zijn mogelijk geconcipieerd voor uitvoerders van wisselend niveau, waardoor zowel amateurmusici als jeugdige violisten in opleiding (koralen?) konden worden ingeschakeld. Uit de inventaris van de bewaard gebleven werken blijkt dat de collectie organisch aangroeide, conform de grote lijnen van de lokale en Europese muziekgeschiedenis.

Slechts twee van de elf geselecteerde werken voor strijkersensemble in dit volume zijn met zekerheid van de hand van Guillelmus Carolus Di Martinelli; een derde geselecteerd werk is toegeschreven aan een zekere *M. di M.*, mogelijk ook te identificeren met Guillelmus Carolus, en een vierde is toegeschreven aan een zekere Rubini. Van de zeven overige geselecteerde werken is de auteur (nog) onbekend (8). Stilistisch gezien leunen deze laatste aan bij het oeuvre van componisten als Corelli, Bononcini (werken uitgegeven in Antwerpen en Amsterdam), Torelli, Biber, Legrenzi, en vooral ook Finger, wiens werk onder meer in Amsterdam en Londen verscheen (9). Tien werken dragen de titel *Sonata*, al betreft het hier vaak composities die in feite als *concerti grossi* kunnen worden beschouwd. Opvallend is de rol die aan de cello wordt toebedeeld – bepaalde akkoorden zijn idiomatisch voor de cello, en soms worden twee cello's solistisch ingeschakeld –, ook al zijn er te weinig werken bewaard om te kunnen besluiten of dat meer dan louter toeval is. Over het algemeen gaat het duidelijk om werken die zich bevinden op de overgang van doorgecomponeerd (verderzetting van het type van de zogenaamde 'multisectionele canzone') naar nummerstructuur. Daardoor is het niet altijd even duidelijk of bepaalde delen in elkaar overlopen, dan wel of er (niet uitgeschreven) herhalingen moeten worden ingelast (zie bijvoorbeeld *Sonata a 6*, inv. nr. 57.1, m. 111). Inconsequenties en slordigheden van de kopiist bemoeilijken nog meer dit soort van interpretatieve problemen. Dat geldt eveneens voor aspecten als titel, bezetting, tempobepaling (bijvoorbeeld *Sonata a 9*, inv. nr. 57.2, m. 24, waar bij 5 instrumenten de aanduiding *Allegro* staat, en bij 4 instrumenten *Presto*), dynamiek (bijvoorbeeld *Sonata a 6*, inv. nr. 60.1, m. 85, waar slechts één partij de aanduiding *forte* heeft), en uitvoeringswijze (bijvoorbeeld *Sonata secunda – [A 4]*, inv. nr. 47.2, m. 60: *Adagio tremulo*) (10). Waar mogelijk losten we de problemen inzake inconsequenties op (zie ook het kritisch apparaat verder in dit volume).

Noten

1. De biografische gegevens over de familie Di Martinelli gaan, tenzij anders vermeld, terug op E. SCHREURS, *The Di Martinellis, Active in Ghent, The Hague, Diest and Leuven (1659-1797): A Forgotten Musical Dynasty and Their Musical Biotope*, in *The Di Martinelli Music Collection (KULeuven, University Archives). Musical Life in Collegiate Churches in the Low Countries and Europe. Chant and Polyphony. Colloquium Proceedings Leuven 12.02.1997, 25.10.1997, 20-21.11.1998, (Yearbook of the Alamire Foundation*, 4), ed. B. BOUCKAERT en E. SCHREURS, Leuven – Peer, 2000, p. 69-97. (Naar deze laatste publicatie wordt verder als volgt verwezen: BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection.*)
2. Den Haag, Gemeente-Archief BNR 948 (Oud-katholieke parochies), nr. 28, [p. 2-4]. Notities van pastoor Wouter Moulart. Met oprechte dank aan Pieter Andriessen voor deze mededeling van 14 september 2004.
3. Voor de inventaris van de muziekcollectie en de samenstelling van het vioolhandschrift, zie E. SCHREURS en K. STEELANDT, *The Music Collection of the Di Martinelli Archive (Leuven, University Library, P 206) : Inventory and Setting*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, p. 13-50. Deze inventaris is ook beschikbaar via de publicatie: *Répertoire International des Sources Musicales (RISM). Serie A/II: Musikhandschriften nach 1600*, cd-rom, 11de editie, München, 2003. Zie in verband met het vioolhandschrift ook S. BOORMAN, *The Di Martinelli Violin Manuscript*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, p. 131-158.
4. L. CEYSSENS, *Het onderwijs te Turnhout voor 1830*, Turnhout, 1934, p. 46.
5. M. NELISSEN, *The Archives of the Di Martinelli Family in the KULeuven University Archives*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, p. 51-67.
6. V. VERSPEURT, *The Music Material of the Di Martinelli Family Archive: A Case Study of an Eighteenth-Century Private Music Library in the Netherlands*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, p. 111-129.
7. SCHREURS, *The Di Martinellis, Active in Ghent, The Hague, Diest and Leuven (1659-1797)*, p. 83-91. Zie ook een editie in facsimile met commentaar: G. HUYBENS en E. SCHREURS eds., *T' Haegelant: vier 18de-eeuwse muziekboekjes uit Diest: familiearchief Di Martinelli (P206) KU Leuven. T' Haegelant: quatre recueils de musique du XVIIIe siècle de Diest*, Peer, 1995.
8. Een zoektocht in *Répertoire International des Sources Musicales (RISM). Serie A/II: Musikhandschriften nach 1600*, leverde voorlopig niet meer gegevens op. Een bijkomend probleem dat zich stelt bij het zoeken naar concordanties is dat er van veel muziek uit de collectie nog geen moderne editie beschikbaar is.
9. Betreffende de link met Finger, zie R.G. RAWSON, *Gottfried Finger and the Di Martinelli Music Collection at Leuven*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, p. 159-163.
10. In VERSPEURT, *The Music Material of the Di Martinelli Family Archive*, p. 117, gaat Veronique Verspeurt ervan uit dat ca. 90% van de collectie geschreven werd door 'hand A', wellicht een groep van kopiisten. De toewijzing aan Guillelmus Carolus Di Martinelli is vooralsnog onmogelijk, omdat een autografische handtekening tot op heden ontbreekt.

Kritisch apparaat

Algemene opmerkingen:

1. Alle aanduidingen (tempo, dynamiek, becijfering) worden overgenomen zoals in het handschrift; evidente schrijffouten worden stilzwijgend gecorrigeerd.
2. Evidente afkortingen (b.v. for[te], pian[o]) worden stilzwijgend uitgeschreven.
3. Toevoegingen door of suggesties van de uitgever worden aangeduid door vierkante haken of door stippellijnen (voor boogjes).
4. Wanneer in het handschrift de wijzigingstekens herhaald worden binnen eenzelfde maat, wordt enkel het eerste wijzigingsteken aangegeven, zoals gebruikelijk is in moderne notatie.
5. Voor verwijzingen naar de instrumentatie gebruiken wij de volgende courante afkortingen: *vl* (viool), *a-vla* (alto-viola), *t-vla* (tenor-viola), *b-vla* (basso-viola), *vlc* (violoncello), *vlne* (violone), *fag* (fagot), *org* (orgel), *obl* (obligaat); *concerto grosso* wordt afgekort als *cg*.

ANONYMUS, ***Sonata prima – A 4***

violino 1, violino 2, basso-viola, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 47.1

Basso-viola is (naar analogie met *Sonata secunda*) waarschijnlijk een viola da gamba.

m. 11, *org*: bij noot 1 geeft de bron als becijfering $^{\flat 7}$.

m. 34, *org*: bij noot 4 geeft de bron als becijfering $\frac{\sharp}{5}$.

m. 41, *vl 2*: noot 4 is een d″ in de bron.

m. 51, *org*: bij de noten 2 en 3 geeft de bron als becijfering ^{7} .

m. 67, *org*: bij noot 5 geeft de bron als becijfering $\frac{\sharp 6}{4}$.

m. 71, *vl 2*: noot 1 is een c″ in de bron.

m. 125, *org*: bij noot 1 geeft de bron als becijfering $^{6\sharp 5}$; de becijfering $^{\sharp 5}$ hoort waarschijnlijk bij noot 2.

m. 135, *org*: bij noot 4 geeft de bron als becijfering $^{\flat}$; bij noot 5 geeft de bron als becijfering ^{6} .

m. 173: geen dubbele maatstreep in de bron.

m. 227, *vl 2*: noot 1 is een bes′ in de bron.

ANONYMUS, *Sonata secunda – [A 4]*

violino 1, violino 2, basso-viola, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 47.2

Basso-viola is waarschijnlijk een viola da gamba (dubbelgreep in m. 26 en altsleutel in m. 67).

m. 48, *org*: bij noot 3 geeft de bron als becijfering ^{7}.

m. 61, *org*: bij noot 6 geeft de bron als becijfering $\frac{8}{3}$.

m. 62, *org*: bij noot 2 geeft de bron als becijfering ^{6}; bij noot 3 geeft de bron als becijfering $^{\flat}_{6}$.

m. 72, *org*: bij noot 6 geeft de bron als becijfering ^{3}.

m. 220, *b-vla*: de laatste tel is een kwartrust in de bron.

m. 223, *vl 1, vl 2*: deze maat ontbreekt in de bron.

m. 232, *org*: bij noot 1 geeft de bron als becijfering $^{\sharp}$.

ANONYMUS, *Sonata tertia – [A 4]*

violino 1, violino 2, basso-viola, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 47.3

Basso-viola is (naar analogie met *Sonata secunda*) waarschijnlijk een viola da gamba.

m. 50, *org*: bij noot 6 geeft de bron als becijfering $\frac{5}{4}$; bij noot 7 geeft de bron als becijfering $^{\sharp}$.

m. 60, *org*: bij noot 8 geeft de bron als becijfering $\frac{5}{4}$; bij noot 9 geeft de bron als becijfering $^{\sharp}$.

mm. 67, 90, 91, *org*: bij noot 3 geeft de bron als becijfering $\frac{5}{4}$; bij noot 4 geeft de bron als becijfering $^{\sharp}$.

m. 78, *org*: bij noot 1 geeft de bron als becijfering ^{6}; bij noot 2 geeft de bron als becijfering ^{6}.

mm. 101, 112, *org*: bij noot 2 geeft de bron als becijfering ^{6}.

mm. 139, 144, *org*: bij noot 4 geeft de bron als becijfering $\frac{5}{4}$.

m. 143, *org*: bij noot 1 geeft de bron als becijfering $\frac{5}{4}^{\sharp}$.

m. 145, *org*: bij noot 1 geeft de bron als becijfering ^{6}.

m. 149, *vl 2, b-vla, org*: een gepunteerde halve noot gekoppeld aan een gepunteerde kwartnoot in de bron.

RUBINI, *Sonata a 5*

violino 1, violino 2, alto-viola, violoncello, fagotto, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 61.2

m. 12, *org*: bij noot 2 geeft de bron als becijfering ^{6} .

m. 104, *a-vla*: noten 4, 5, 6 zijn b′- c″- b′ in de bron (vgl. mm. 120-121).

m. 105, *a-vla*: noot 7 is een a′ in de bron.

m. 130, *vl 1, vl 2*: noot 1 is een gepunteerde halve noot in de bron.

ANONYMUS, *Sonata a 6*

violino 1, violino 2, alto-viola, tenor-viola, violoncello, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 57.1

Titel: *Sonata a 6 Instr:*

m. 45, *a-vla*: noot 3 is een a′ in de bron.

m. 71, *org*: tel 3 is een kwartrust in de bron.

m. 74, *vl 1, vl 2*: noot 1 is een kwartnoot in de bron.

m. 136, *org*: noot 1 is een gepunteerde halve noot in de bron.

G[UILLELMUS] C[AROLUS] DI MARTINELLI, *Sonata a 6*

violino 1, violino 2, alto-viola, violoncello 1, violoncello 2, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 40

Titel: *Sonata a 6 – N° 6*

m. 15, *org*: bij noot 6 geeft de bron als becijfering ^{6} .

m. 42, *vl 1*: noot 5 is een a″ in de bron.

m. 49, *org*: bij noot 2 geeft de bron als becijfering ^{76} .

m. 149, *vlc 1*: noot 2 is een c′ in de bron.

mm. 183-187: vreemde ritmische verschuiving.

m. 186, *vl 1*: noot 3 is een e″ (aangeduid met de letter 'e' in de bron).

G[UILLELMUS] C[AROLUS] DI MARTINELLI, *Sonata a 6*

violino 1, violino 2, alto-viola, violoncello 1, violoncello 2, fagotto, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 61.1

Titel: *Sonata a 6 Instr:*

m. 9, *fag*: de laatste tel is een kwartrust in de bron.

m. 14, *fag*: noot 1 is een kwartnoot g in de bron.

m. 49, *vlc 2*: noot 3 is een kwartnoot b in de bron.

m. 68, *a-vla*: noot 1 is een e′ in de bron.

m. 73, *a-vla*: noot 1 is een gepunteerde halve noot in de bron.

mm. 78, 91, 106, *a-vla*: noot 2 is een d′ in de bron; noot 3 is een e′ in de bron.

m. 84, *org*: bij noot 1 geeft de bron als becijfering $\frac{6}{5}$.

m. 95, *a-vla*: noot 2 is een c′ in de bron.

m. 104, *vl 2*: noot 2 is een f′ in de bron; noot 3 is een g′ in de bron.

DEL SIGR. M: DI M[ARTINELLI], *Sonata a 6*

violino 1, violino 2, violino 3 (ripieno), violino 4 (ripieno), alto-viola, violoncello, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 60.1

m. 3, *vl 4*: noot 1 is een kwartnoot in de bron.

mm. 24, 91, *a-vla*: deze maat ontbreekt in de bron.

m. 26, *a-vla*: noot 1 is een g in de bron.

m. 27, *org*: bij noot 1 geeft de bron als becijfering ^{2}.

m. 30, *vl 3*: noot 1 is een halve noot in de bron; noot 2 is een kwartnoot in de bron.

m. 31, *org*: bij noot 1 geeft de bron als becijfering ^{2}.

m. 48, *vl 1*: het akkoord op tel 1 is b-g-b′-e″ in de bron.

m. 85, *vlc*: op deze noot staat een fermate in de bron.

m. 87, *org*: bij noot 1 geeft de bron als becijfering $^{\sharp}$.

m. 89, *a-vla*: noot 1 is een g in de bron.

m. 99, *vl 1*: de laatste noot is een e″ in de bron.

m. 107, *vl 1*: de laatste noot is een b′ in de bron.

m. 122, *a-vla*: noot 7 is een cis″ in de bron.

m. 126, *vl 4*: noot 1 is een gepunteerde halve noot in de bron.

m. 127, *vl 4*: noot 3 is een kwartnoot in de bron.

m. 156, *a-vla*: op de laatste tel geeft de bron de zestiende noten e′-a′-a′-a′.

ANONYMUS, ***Sonata secunda [a 6]***

violino 1, violino 2, violino 3 (ripieno), violino 4 (ripieno), alto-viola, violoncello necessario, organo

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 60.2

mm. 1, 7, *org*: de becijfering ^{7} duidt tevens op omkering.

mm. 2, 8, *org*: bij noot 1 geeft de bron als becijfering $\frac{3}{7}$; bij noot 7 geeft de bron als becijfering $\frac{5}{4}$.

m. 12, *org*: bij noot 1 geeft de bron als becijfering ^{7} .

m. 14, *org*: bij noot 1 geeft de bron als becijfering $\frac{3}{7}$.

m. 23, *a-vla*: hele maat rust in de bron.

m. 57, *vl 1*: noot 5 is een a″ in de bron.

m. 81, *org*: bij noot 4 geeft de bron als becijfering ^{8} .

m. 82, *org*: bij noot 5 geeft de bron als becijfering $\frac{6}{8}$.

m. 83, *org*: bij noot 5 geeft de bron als becijfering ^{6} .

m. 87, *vl 4*: noot 3 is een f″ in de bron.

m. 118, *org*: bij noot 4 geeft de bron als becijfering ^{5} .

m. 119, *org*: bij noot 3 geeft de bron als becijfering ^{5} .

mm. 131-132, 147-148: geen dubbele maatstrepen in de bron.

ANONYMUS, ***Symphonia a 7 – Sonata [a] 4 violini, Alto, violoncello e organo***

Concertino: *violino 1, violino 2*

Concerto grosso: *violino 1, violino 2, alto-viola, violoncello obbligato, organo*

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 34

m. 11, *org*: bij noot 7 geeft de bron als becijfering ^{4} ; bij noot 8 geeft de bron als becijfering ♯.

m. 58, *vl 1 cg*: noot 1 is een halve noot in de bron.

m. 137, *vl 1 cg*: noot 2 is een a″ in de bron; noot 3 is een f″ in de bron; noot 4 is een e″ in de bron.

m. 137, *vl 2 cg*: een gepunteerde halve noot cis″ gevolgd door drie kwartnoten cis″- d″- cis″ in de bron.

m. 137, *a-vla*: noot 2 is een f′ in de bron.

m. 138, *a-vla*: noot 1 is een b′ in de bron.

m. 150, *vl 2 cg*: noot 1 is een gis′ in de bron.

m. 157, *a-vla, org*: noot 3 is een kwartnoot in de bron.

m. 166, *vl 2, vl 2 cg, org*: noot 3 is een kwartnoot in de bron.

m. 167, *vl 2*: noot 4 is een gepunteerde kwartnoot in de bron.

m. 168, *a-vla, vlc, org*: noot 3 is een kwartnoot in de bron.

m. 169, *vl 2*: noot 4 is een f′ in de bron.

ANONYMUS, *Sonata a 9*

Concertino: *violino 1, violino 2, violoncello, violone*

Concerto grosso: *violino 1, violino 2, alto-viola, violoncello, organo*

Bron: Universiteitsarchief K.U.Leuven, P 206 Di Martinelli, muziek 57.2

m. 25, *vlc cg*: een halve rust gevolgd door een kwartrust en een kwartnoot c in de bron.

m. 31, *vlc, bovenstem*: noot 2 is een gepunteerde halve noot c′ in de bron.

m. 49, *vl 2 cg*: noot 1 is een bes in de bron.

m. 51, *vlc*: noot 1 is een kwartnoot in de bron.

m. 51, *a-vla cg*: noot 1 is een kwartnoot in de bron.

m. 66, *vl 1 cg*: een kwartrust gevolgd door een kwartnoot es″, een gepunteerde achtste d″, een zestiende e″, en een kwartnoot c″ in de bron.

mm. 76, 85, *vl 2, vl 2 cg*: noot 2 is een f″ in de bron; noot 3 is een bes′ in de bron.

mm. 85-86, *vl 1 cg*: deze maten ontbreken in de bron.

m. 156, *vlc*: gepunteerde halve noot in de bron.

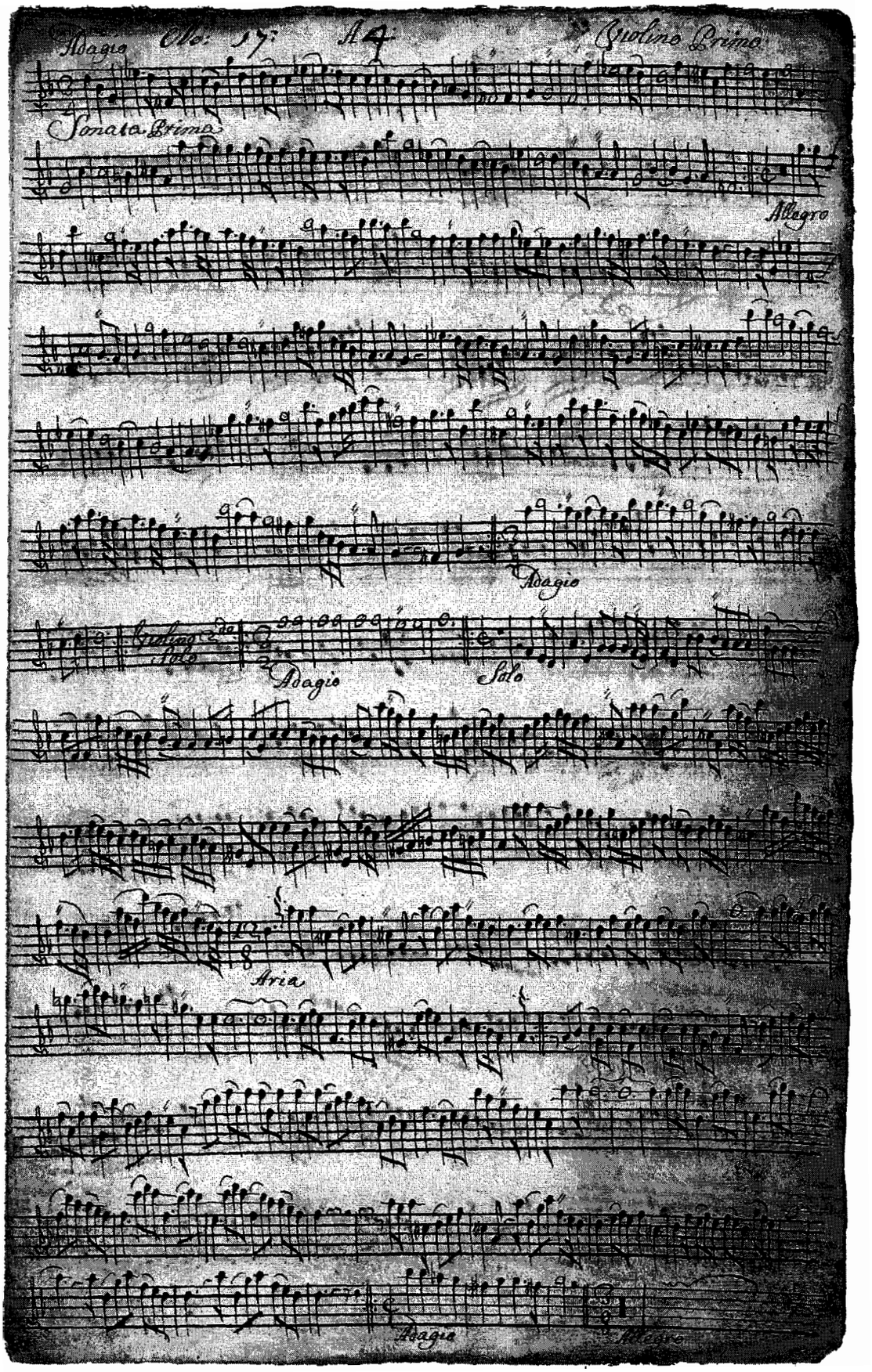
m. 180, *vlne, vlc cg, org*: noot 1 is een halve noot in de bron.

m. 186, *a-vla*: bij noot 2 staat een mol in de bron.

mm. 213-216, *a-vla*: noot 1 is een halve noot in de bron.

m. 219, *vl 1, vl 2*: noot 1 is een kwartnoot in de bron.

m. 219, *vlc, vlne*: noot 1 is een gepunteerde halve noot in de bron.



K.U.Leuven, Universiteitsarchief / University Archives,
P 206 Di Martinelli, muziek 47.1 (Sonata prima a 4), violino 1, f. 1r.

Foreword

This edition forms the first volume in a series devoted to the Di Martinelli music collection. Through the publication of a number of thematically ordered volumes we aim to provide deeper insight into this music collection. This also represents the initiation of a larger project of chronicling music and musical life in the Southern Low Countries from the last quarter of the 17th century until the French Revolution. In selecting the works for this volume, we have opted for instrumental music for string ensemble with a variety of scorings, since the Di Martinellis were chiefly active as violin players and teachers. The main criterion was the scoring, which ranges from trio sonatas to works with a maximum scoring of nine instruments; in this way we have been able to provide a good cross-section of this part of the music collection. The music from the violin manuscript, the collection of fourteen trio sonatas, and the music for wind ensemble will be the subjects of future editions. A considerable number of the works for string ensemble are, however, incomplete. In order to offer a representative sample, almost all the completely preserved works for strings in the collection – though of varying quality – have been published in this edition.

This edition is the result of the contributions of many people, whom we would like to sincerely thank here. Jo Santy (Musical Instrument Museum, Brussels) initiated the transcriptions. Gilbert Huybens (Municipal Conservatory, Leuven) provided us with a hand-written transcription of the *Sonata a 9* (inv. no. 57.2), which he made in connection with the CD recording *Concentu Melodiae. Muzikale schatten uit de Leuvense universiteitsbibliotheek* (K.U.Leuven, 1995). Bart Demuyt (Concertgebouw, Bruges) made available a transcription of the *Requiem* by Teller, which proved useful in the comparative research. Koen Uvin (Klara, the classical programme of the Flemish radio) and Steven Marien (Alamire Foundation) also contributed to the stylistic research with their transcriptions of several vocal-instrumental works from the Di Martinelli collection. Piet Stryckers (Hogeschool Antwerpen, Department of Dramatic Arts, Music and Dance) proof-read all transcriptions for this volume and provided suggestions as to performance. Finally, Margaret Murata (University of California, Irvine), Gregory Barnett (Rice University) and Marc Vanscheeuwijck (University of Oregon) helped us track down concordant sources. Ivan Asselman and Karolien Selhorst took care of the editorial work. Finally, a word of thanks to the Alamire Foundation, for the support given to this project.

Eugeen Schreurs & Katrien Steelandt
Resonant, Centre for Flemish Musical Heritage

Guillelmus Carolus Di Martinelli

The history of the musical Di Martinelli family, active in the Low Countries in the second half of the 17th and 18th centuries, is gradually coming into focus, thanks to systematic archival research (1). The role played by this family in local music history and its place in the larger flow of West-European music history is thus becoming clearer.

In musical terms, the most important family member was without a doubt Guillelmus Carolus Di Martinelli, born on 12 June 1661 in Ghent as the son of Carolus Di Martinelli. Carolus senior was active as a musician at the church of St Nicholas, which from 1614 was also the location of the chapter of the church of St Veerle. Sometime before 5 May 1682 the family moved to The Hague, where Carolus helped to establish opera in the Netherlands, and where both father and son were connected to the local Old Catholic church (2 November 1682 –5 September 1685) (2). It is clear that his sojourn in The Hague was crucial for the musical development of Guillelmus Carolus, who married and had children there in his twenties, and remained in the city until 1692. While there, he also came into contact with numerous European composers, as evidenced by the presence of the violin manuscript in the collection (inv. no. 59) (3).

For reasons not altogether clear, the 32-year-old Di Martinelli moved to Turnhout in 1693, where he worked as schoolmaster at the local boys' school for approximately two years (4). On 8 May 1695, Guillelmus Carolus was appointed to the same function in Diest, which also included giving violin lessons to two choristers from the collegiate church of St Sulpice. On 22 December 1697 he was, however, dismissed from his position for not immediately apparent reasons. Only in 1702 does Martinelli resurface, this time in Leuven, where his daughter was baptised on 10 May in the church of St James. He thus likely resided in Leuven in this period, although it is not clear what (musical) function he performed here. He may perhaps be identified with the Carolus Di Martinelli mentioned as a bassoon player in an undated document from the collegiate church of St Peter.

On 14 September 1720, Guillelmus Carolus moved back to Diest, where at the age of 59 he became choirmaster at the church of St Sulpice. He died on 8 September 1728, leaving behind him a collection of music and musical instruments. The music collection passed via his widow to his son Antonius Di Martinelli (1687-1748), who as violin player and teacher was connected to the above-mentioned church of St Sulpice. Antonius continued to add to the music collection, partly during his short stay in Hoogstraten, adding a series of fourteen *sonati a 4 instrumenti* (inv. no. 54). After Antonius's death, the collection likely passed into the possession of his son Johannes Antonius (1730-1818) who, like his father worked at the church of St Sulpice as violin player and teacher, next to his profession as notary. Together with his own son Johannes Guillelmus (1757-1821), himself also a jurist and violin player, he took the collection into his care. The two would seem to have extended the collection further and ensured that both the music and the family archives survived the French Revolution. Until 1912, the family stored the complete collection in the so-called *Papierenkamer* (literally: 'Papers Room'). Of the family members, Frederik Di Martinelli (1842-1903), great-grandson of Johannes Antonius, justice of the peace and author of a history of the town of Diest, took the most interest in studying the family archives. The material eventually came into the possession of Mrs Thérèse Leemans-De Roo, Frederik's great-granddaughter, who donated the collection to the archives of the Katholieke Universiteit Leuven in 1990. Since that time, it has been made available for further research and use in performance (5).

Compilation of the music collection and selection for the edition

As its published inventory suggests, the music collection of the Di Martinelli 'music dynasty' is more or less unique in the Low Countries. It may be considered one of the few extant private collections that were held by musicians (6). In general terms, this collection can be divided into vocal-instrumental church music (masses and motets), instrumental music (sonatas and concertos) and didactic works on music.

Although the collection clearly shows the characteristics of private ownership – note, for instance, the manuscripts for violin respectively intended for the thirteen-year-old Johannes Antonius (inv. no. 48) and for the ten-year-old Johannes Guillelmus (inv. no. 49) – there is an unmistakable link with an ecclesiastical (and especially an ecclesiastical-civic) *collegium musicum* (7). The frequent indication of organ continuo also connotes church performance. It is in any case known that the Diest ensemble *Concert volontairelijck* was supported by the city government to provide music for the church services. The music was certainly also used for chamber-music performances, as evident in the trio sonatas (inv. no. 47), which include a part to be played on the *basso-viola* – an instrumentation suggested partly by the fact that a number of the chords are not playable on the cello. Certain works, including the concertos for four violins (inv. no. 60), may have been conceived for performers of varying levels, offering the possibility for both amateur musicians and young violin students (choristers?) to take part. The inventory of the extant works suggests that the collection grew organically, following the trends of both local and European music history.

Only two of the eleven selected works for string ensemble in this volume are certainly by Guillelmus Carolus Di Martinelli; a third selected work is attributed to a certain *M. di M.*, who may also be identified as Guillelmus Carolus, and a fourth is attributed to a certain Rubini. The composers of the other seven selected works remain unknown (to date) (8). In stylistic terms, the latter works are suggestive of composers such as Corelli, Bononcini (works published in Antwerpen and Amsterdam), Torelli, Biber, Legrenzi, and especially Finger, whose work was published in, among other places, Amsterdam and London (9). Ten of the works bear the title *Sonata*, even though these are often compositions that could be more accurately described as *concerti grossi*. The role assigned to the cello is striking (certain chords are idiomatic for the cello, and sometimes two cellos are employed as solo instruments), although too few works have been preserved to be able to conclude whether this is anything more than coincidence. In general, these are works that may be situated in the transition from a through-composed structure (a continuation of the type known as the 'multisectional canzona') to a number structure. As a result it is not always clear whether certain movements proceed directly into subsequent ones, or whether repeats (which are not written out) should be played (see for example *Sonata a 6*, inv. no. 57.1, b. 111). Inconsistencies and inaccuracies on the part of the copyist further complicate such interpretative problems. This is also true for aspects such as the title, scoring, tempo markings (e.g., *Sonata a 9*, inv. no. 57.2, b. 24, in which *Allegro* is marked for five instruments and *Presto* for the other four), dynamics (e.g., *Sonata a 6*, inv. no. 60.1, b. 85, in which only one part is given a *forte* marking) and manner of performance (e.g., *Sonata secunda – [A 4]*, inv. no. 47.2, b. 60: *Adagio tremulo*) (10). Where possible we have set such inconsistencies straight (see also the critical apparatus below).

Notes

1. Unless otherwise noted, the biographical information on the Di Martinelli family is taken from E. SCHREURS, *The Di Martinellis, Active in Ghent, The Hague, Diest and Leuven (1659-1797): A Forgotten Musical Dynasty and Their Musical Biotope*, in *The Di Martinelli Music Collection (KULeuven, University Archives). Musical Life in Collegiate Churches in the Low Countries and Europe. Chant and Polyphony. Colloquium Proceedings Leuven 12.02.1997, 25.10.1997, 20-21.11.1998, (Yearbook of the Alamire Foundation*, 4), ed. B. BOUCKAERT and E. SCHREURS, Leuven – Peer, 2000, pp. 69-97. (This publication will henceforth be referred to as: BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection.*)
2. The Hague, Gemeente-Archief BNR 948 (Old Catholic Parishes), no. 28, [pp. 2-4]. Notes by Father Wouter Moulart. With sincere thanks to Pieter Andriessen for this information, supplied 14 September 2004.
3. For the inventory of the music collection and the compilation of the violin manuscript, see E. SCHREURS and K. STEELANDT, *The Music Collection of the Di Martinelli Archive (Leuven, University Library, P 206): Inventory and Setting*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, pp. 13-50. This inventory is also available through the publication: *Répertoire International des Sources Musicales (RISM). Serie A/II: Musikhandschriften nach 1600*, CD ROM, 11th edition, Munich, 2003. In connection with the violin manuscript see S. BOORMAN, *The Di Martinelli Violin Manuscript*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, pp. 131-158.
4. L. CEYSSENS, *Het onderwijs te Turnhout voor 1830*, Turnhout, 1934, p. 46.
5. M. NELISSEN, *The Archives of the Di Martinelli Family in the KULeuven University Archives*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, pp. 51-67.
6. V. VERSPEURT, *The Music Material of the Di Martinelli Family Archive: A Case Study of an Eighteenth-Century Private Music Library in the Netherlands,* in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, pp. 111-129.
7. SCHREURS, *The Di Martinellis, Active in Ghent, The Hague, Diest and Leuven (1659-1797),* pp. 83-91. See also an edition in facsimile with commentary: G. HUYBENS and E. SCHREURS eds., *T' Haegelant: vier 18de-eeuwse muziekboekjes uit Diest: familiearchief Di Martinelli (P206) KU Leuven. T' Haegelant: quatre recueils de musique du XVIIIe siècle de Diest*, Peer, 1995.
8. A search of the *Répertoire International des Sources Musicales (RISM). Serie A/II: Musikhandschriften nach 1600* did not provide any further clues. An additional problem in the search for concordances is that for many of the works in the collection no modern edition is yet available.
9. On the connection to Finger, see R.G. RAWSON, *Gottfried Finger and the Di Martinelli Music Collection at Leuven*, in BOUCKAERT – SCHREURS, *The Di Martinelli Music Collection*, pp. 159-163.
10. In VERSPEURT, *The Music Material of the Di Martinelli Family Archive*, p. 117, Veronique Verspeurt starts from the assumption that approximately 90% of the collection is written by 'hand A', likely a group of copyists. A definitive attribution to Guillelmus Carolus Di Martinelli is for the time being impossible, since no autograph has been found to date.

Critical apparatus

General comments:

1. All markings (tempo, dynamics, figures) are represented as in the manuscript; obvious writing errors are tacitly corrected.
2. Obvious abbreviations (e.g., for[te], pian[o]) are tacitly written out.
3. Additions or suggestions by the editor are indicated by square brackets or by dotted lines (for slurs).
4. When accidentals are repeated within a bar in the manuscript, we have followed modern notation practice, indicating only the first such accidental in the bar.
5. The following standard abbreviations are used for references to the instrumentation: *vn* (violin), *a-va* (alto-viola), *t-va* (tenor-viola), *b-va* (basso-viola), *vc* (cello), *vle* (violone), *bn* (bassoon), *org* (organ), *obbl* (obbligato); *concerto grosso* is abbreviated as *cg*.

ANONYMUS, *Sonata prima – A 4*

violino 1, violino 2, basso-viola, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 47.1

Basso-viola is (by analogy with *Sonata secunda*) probably a viol.

b. 11, *org*: note 1 has figure $^{\flat 7}$ in source.

b. 34, *org*: note 4 has figure $\frac{\sharp}{5}$ in source.

b. 41, *vn 2*: note 4 is d″ in source.

b. 51, *org*: notes 2 and 3 have figure ^{7} in source.

b. 67, *org*: note 5 has figure $^{\sharp 6}_{4}$ in source.

b. 71, *vn 2*: note 1 is c″ in source.

b. 125, *org*: note 1 has figure $^{6\sharp 5}$ in source; figure $^{\sharp 5}$ probably belongs to note 2.

b. 135, *org*: note 4 has figure $^{\flat}$ in source; note 5 has figure ^{6} in source.

b. 173: no double bar in source.

b. 227, *vn 2*: note 1 is b′ flat in source.

ANONYMUS, *Sonata secunda – [A 4]*

violino 1, violino 2, basso-viola, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 47.2

Basso-viola is probably a viol (double stop in b. 26 and alto clef in b. 67).

b. 48, *org*: note 3 has figure ^{7} in source.

b. 61, *org*: note 6 has figure $^{8}_{3}$ in source.

b. 62, *org*: note 2 has figure ^{6} in source; note 3 has figure $^{\flat}_{6}$ in source.

b. 72, *org*: note 6 has figure ^{3} in source.

b. 220, *b-va*: last beat is crotchet rest in source.

b. 223, *vn 1, vn 2*: this bar is missing in source.

b. 232, *org*: note 1 has figure $^{\sharp}$ in source.

ANONYMUS, *Sonata tertia – [A 4]*

violino 1, violino 2, basso-viola, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 47.3

Basso-viola is (by analogy with *Sonata secunda*) probably a viol.

b. 50, *org*: note 6 has figure $^{5}_{4}$ in source; note 7 has figure $^{\sharp}$ in source.

b. 60, *org*: note 8 has figure $^{5}_{4}$ in source; note 9 has figure $^{\sharp}$ in source.

bb. 67, 90, 91, *org*: note 3 has figure $^{5}_{4}$ in source; note 4 has figure $^{\sharp}$ in source.

b. 78, *org*: note 1 has figure ^{6} in source; note 2 has figure ^{6} in source.

bb. 101, 112, *org*: note 2 has figure ^{6} in source.

bb. 139, 144, *org*: note 4 has figure $^{5}_{4}$ in source.

b. 143, *org*: note 1 has figure $^{5\sharp}_{4}$ in source.

b. 145, *org*: note 1 has figure $^{\flat}$ in source.

b. 149, *vn 2, b-va, org*: dotted minim slurred to dotted crotchet in source.

RUBINI, *Sonata a 5*

violino 1, violino 2, alto-viola, violoncello, fagotto, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 61.2

b. 12, *org*: note 2 has figure ^{6} in source.

b. 104, *a-va*: notes 4, 5, 6 are b′- c″- b′ in source (cf. bb. 120-121).

b. 105, *a-va*: note 7 is a′ in source.

b. 130, *vn 1, vn 2*: note 1 is dotted minim in source.

ANONYMUS, *Sonata a 6*

violino 1, violino 2, alto-viola, tenor-viola, violoncello, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 57.1

Title: *Sonata a 6 Instr:*

b. 45, *a-va*: note 3 is a′ in source.

b. 71, *org*: beat 3 is crotchet rest in source.

b. 74, *vn 1, vn 2*: note 1 is crotchet in source.

b. 136, *org*: note 1 is dotted minim in source.

G[UILLELMUS] C[AROLUS] DI MARTINELLI, *Sonata a 6*

violino 1, violino 2, alto-viola, violoncello 1, violoncello 2, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 40

Title: *Sonata a 6 – N° 6*

b. 15, *org*: note 6 has figure ^{6} in source.

b. 42, *vn 1*: note 5 is a″ in source.

b. 49, *org*: note 2 has figure ^{76} in source.

b. 149, *vc 1*: note 2 is c′ in source.

bb. 183-187: peculiar rhythmical shift.

b. 186, *vn 1*: note 3 is e″ (indicated with letter 'e' in source).

G[UILLELMUS] C[AROLUS] DI MARTINELLI, *Sonata a 6*

violino 1, violino 2, alto-viola, violoncello 1, violoncello 2, fagotto, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 61.1

Title: *Sonata a 6 Instr:*

b. 9, *bn*: last beat is crotchet rest in source.

b. 14, *bn*: note 1 is crotchet g in source.

b. 49, *vc 2*: note 3 is crotchet b in source.

b. 68, *a-va*: note 1 is e′ in source.

b. 73, *a-va*: note 1 is dotted minim in source.

bb. 78, 91, 106, *a-va*: note 2 is d′ in source; note 3 is e′ in source.

b. 84, *org*: note 1 has figure $\frac{6}{5}$ in source.

b. 95, *a-va*: note 2 is c′ in source.

b. 104, *vn 2*: note 2 is f′ in source; note 3 is g′ in source.

DEL SIGR. M: DI M[ARTINELLI], *Sonata a 6*

violino 1, violino 2, violino 3 (ripieno), violino 4 (ripieno), alto-viola, violoncello, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 60.1

b. 3, *vn 4*: note 1 is crotchet in source.

bb. 24, 91, *a-va*: this bar is missing in source.

b. 26, *a-va*: note 1 is g in source.

b. 27, *org*: note 1 has figure 2 in source.

b. 30, *vn 3*: note 1 is minim in source; note 2 is crotchet in source.

b. 31, *org*: note 1 has figure 2 in source.

b. 48, *vn 1*: chord on beat 1 is b-g-b′-e″ in source.

b. 85, *vc*: note has fermate in source.

b. 87, *org*: note 1 has figure ♯ in source.

b. 89, *a-va*: note 1 is g in source.

b. 99, *vn 1*: last note is e″ in source.

b. 107, *vn 1*: last note is b′ in source.

b. 122, *a-va*: note 7 is cis″ in source.

b. 126, *vn 4*: note 1 is dotted minim in source.

b. 127, *vn 4*: note 3 is crotchet in source.

b. 156, *a-va*: last beat has semiquavers e′-a′-a′-a′ in source.

ANONYMUS, ***Sonata secunda [a 6]***

violino 1, violino 2, violino 3 (ripieno), violino 4 (ripieno), alto-viola, violoncello necessario, organo

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 60.2

bb. 1, 7, *org*: figure ^{7} also indicates chord inversion.

bb. 2, 8, *org*: note 1 has figure $\frac{3}{7}$ in source; note 7 has figure $\frac{5}{4}$ in source.

b. 12, *org*: note 1 has figure ^{7} in source.

b. 14, *org*: note 1 has figure $\frac{3}{7}$ in source.

b. 23, *a-va*: full bar rest in source.

b. 57, *vn 1*: note 5 is a″ in source.

b. 81, *org*: note 4 has figure ^{8} in source.

b. 82, *org*: note 5 has figure $\frac{6}{8}$ in source.

b. 83, *org*: note 5 has figure ^{6} in source.

b. 87, *vn 4*: note 3 is f″ in source.

b. 118, *org*: note 4 has figure ^{5} in source.

b. 119, *org*: note 3 has figure ^{5} in source.

bb. 131-132, 147-148: no double bars in source.

ANONYMUS, ***Symphonia a 7 – Sonata [a] 4 violini, Alto, violoncello e organo***

Concertino: *violino 1, violino 2*

Concerto grosso: *violino 1, violino 2, alto-viola, violoncello obbligato, organo*

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 34

b. 11, *org*: note 7 has figure ^{4} in source; note 8 has figure $^{\sharp}$ in source.

b. 58, *vn 1 cg*: note 1 is minim in source.

b. 137, *vn 1 cg*: note 2 is a″ in source; note 3 is f″ in source; note 4 is e″ in source.

b. 137, *vn 2 cg*: dotted minim cis″ followed by three crotchets cis″- d″- cis″ in source.

b. 137, *a-va*: note 2 is f′ in source.

b. 138, *a-va*: note 1 is b′ in source.

b. 150, *vn 2 cg*: note 1 is gis′ in source.

b. 157, *a-va, org*: note 3 is crotchet in source.

b. 166, *vn 2, vn 2 cg, org*: note 3 is crotchet in source.

b. 167, *vn 2*: note 4 is dotted crotchet in source.

b. 168, *a-va, vc, org*: note 3 is crotchet in source.

b. 169, *vn 2*: note 4 is f′ in source.

ANONYMUS, *Sonata a 9*

Concertino: *violino 1, violino 2, violoncello, violone*

Concerto grosso: *violino 1, violino 2, alto-viola, violoncello, organo*

Source: University Archives K.U.Leuven, P 206 Di Martinelli, music 57.2

b. 25, *vc cg*: minim rest followed by crotchet rest and crotchet c in source.

b. 31, *vc, upper voice*: note 2 is dotted minim c′ in source.

b. 49, *vn 2 cg*: note 1 is b flat in source.

b. 51, *vc*: note 1 is crotchet in source.

b. 51, *a-va cg*: note 1 is crotchet in source.

b. 66, *vn 1 cg*: crotchet rest followed by crotchet e″ flat, dotted quaver d″, semiquaver e″, and crotchet c″ in source.

bb. 76, 85, *vn 2, vn 2 cg*: note 2 is f″ in source; note 3 is b′ flat in source.

bb. 85-86, *vn 1 cg*: these bars are missing in source.

b. 156, *vc*: dotted minim in source.

b. 180, *vle, vc cg, org*: note 1 is minim in source.

b. 186, *a-va*: note 2 has flat in source.

bb. 213-216, *a-va*: note 1 is minim in source.

b. 219, *vn 1, vl 2*: note 1 is crotchet in source.

b. 219, *vc, vle*: note 1 is dotted minim in source.

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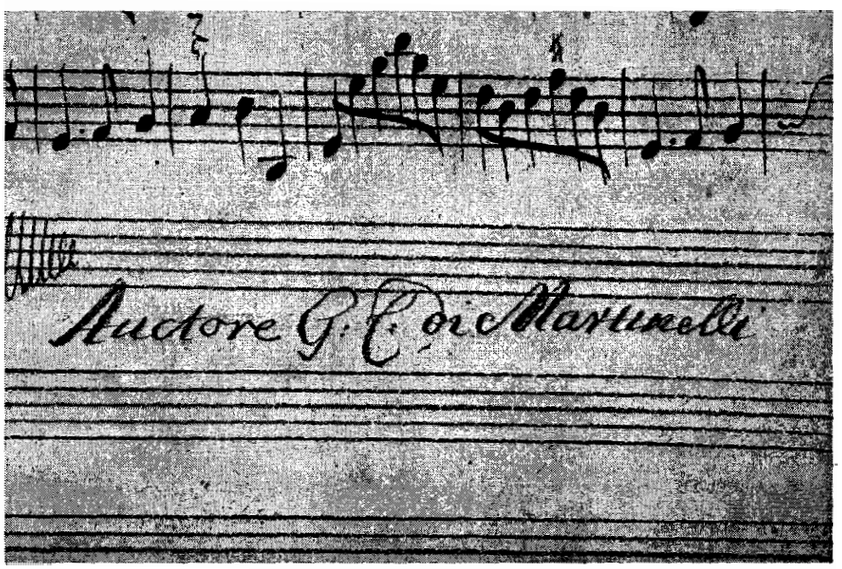
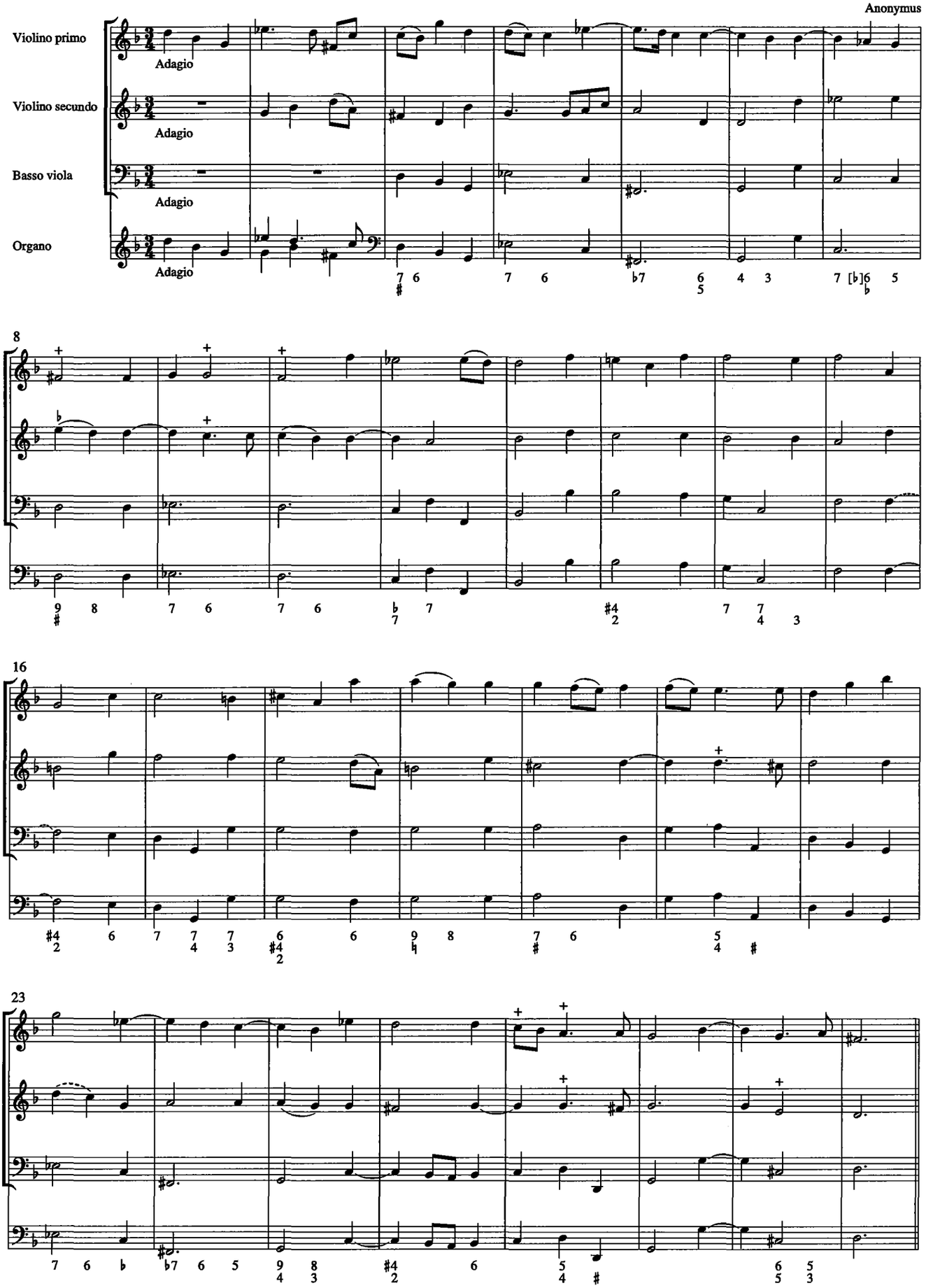
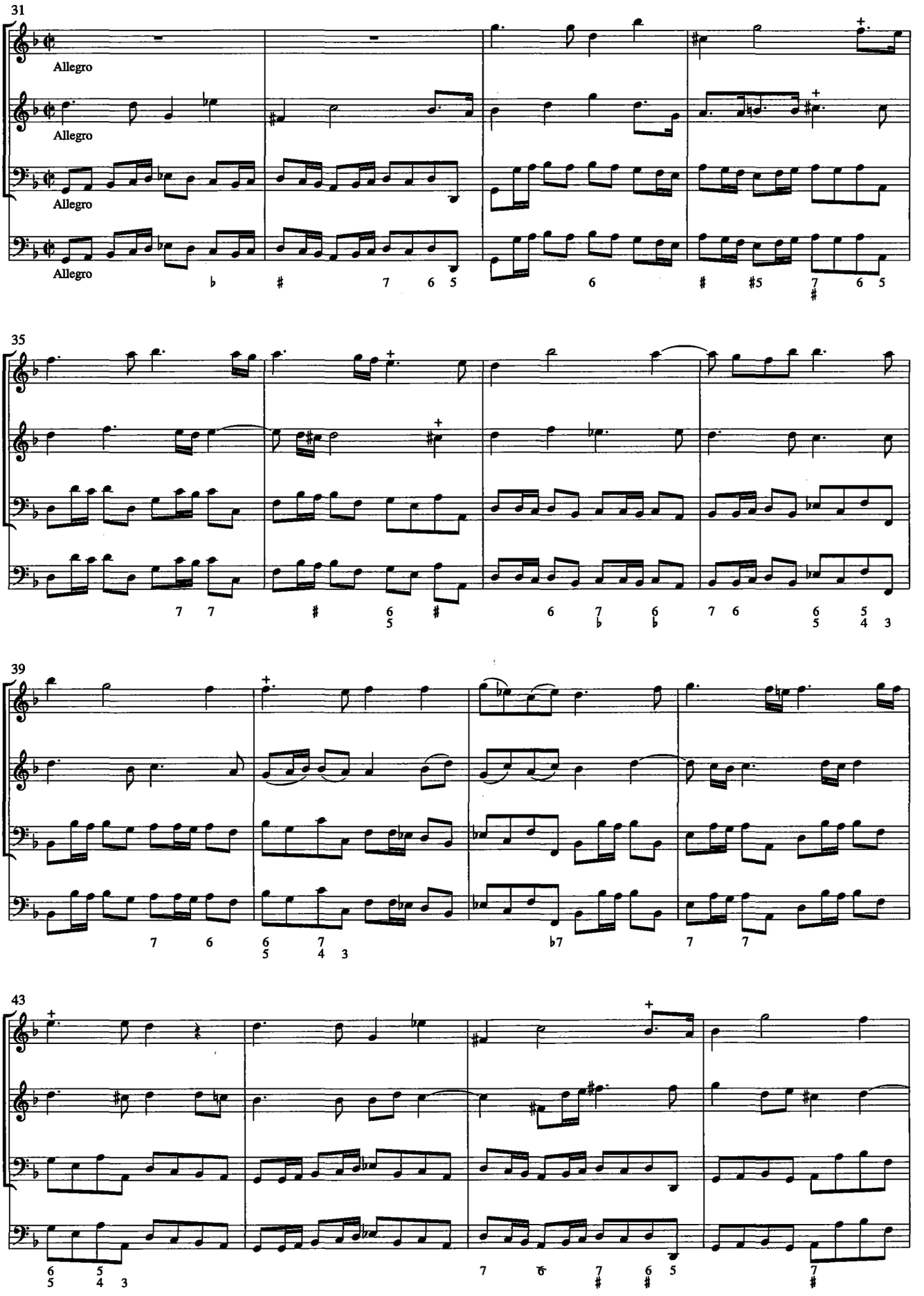


K.U.Leuven, Universiteitsarchief / University Archives,
P 206 Di Martinelli, muziek 61.1 (Sonata a 6), organo, f. 1v (detail).

Sonata prima a 4

Anonymus

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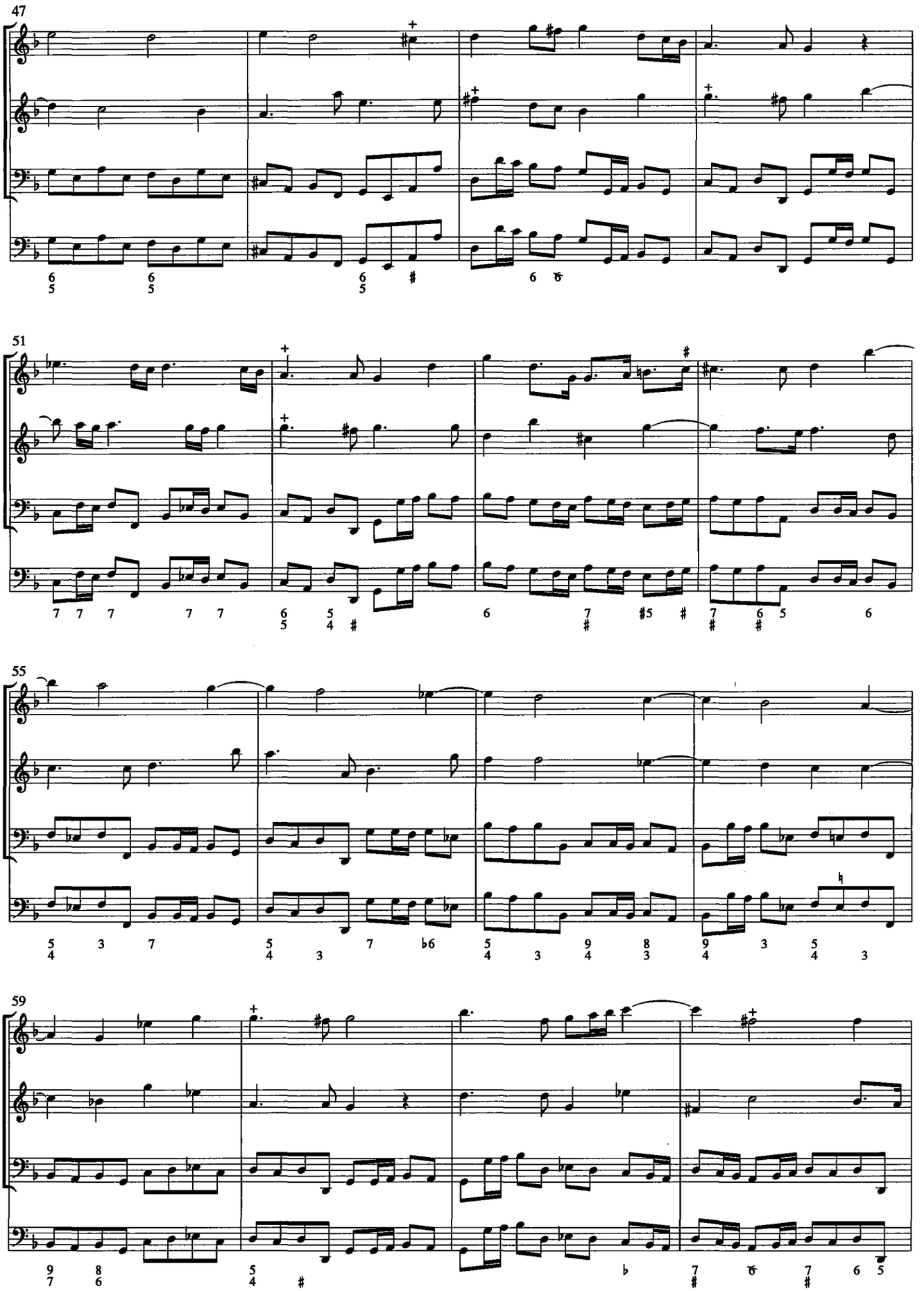
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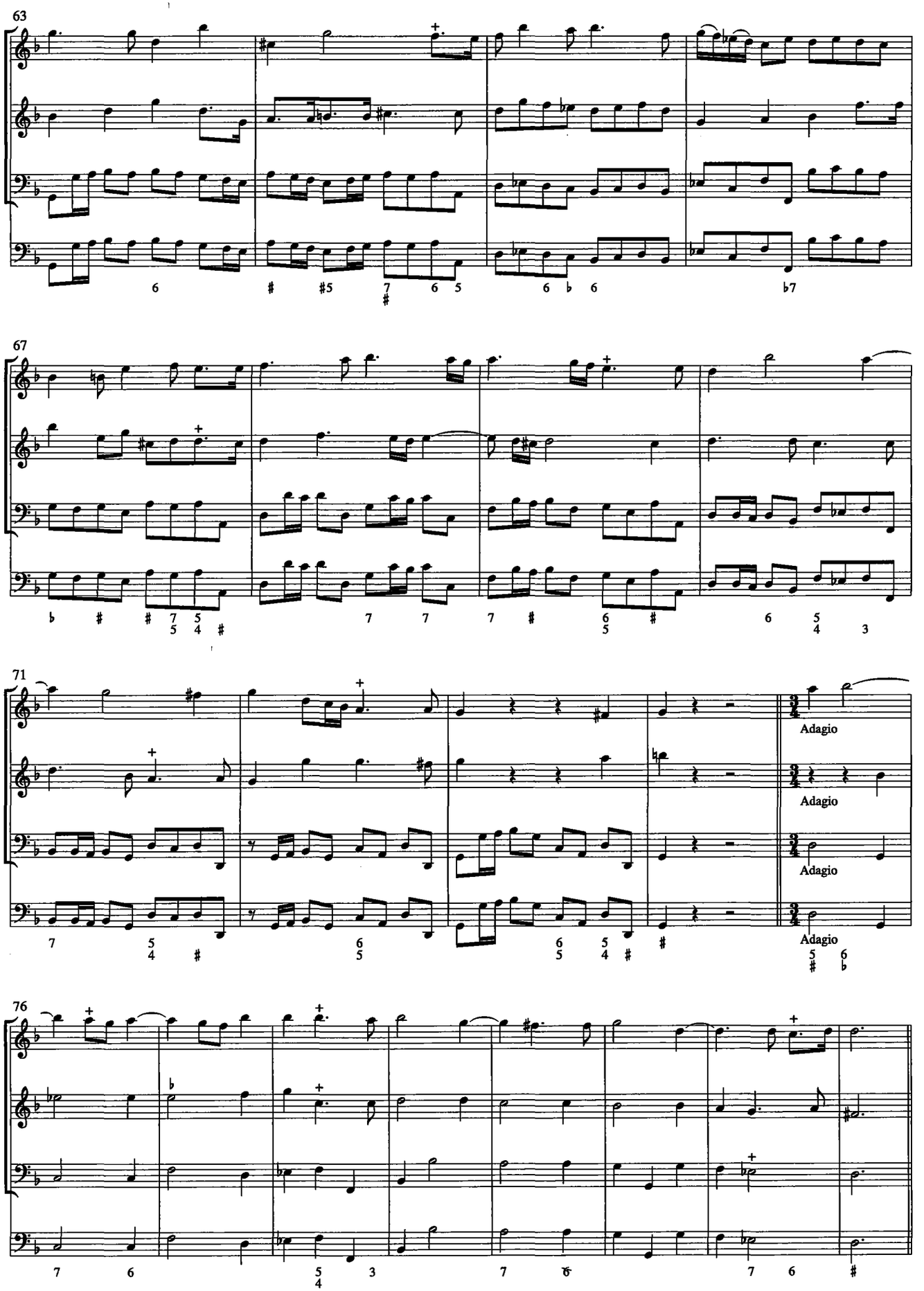
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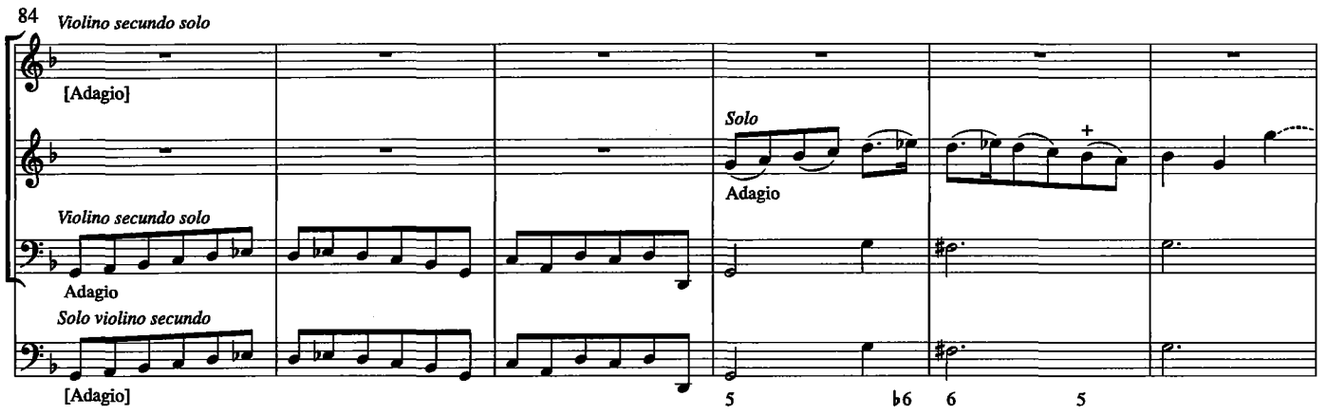
Adagio
Adagio
Adagio
Adagio
76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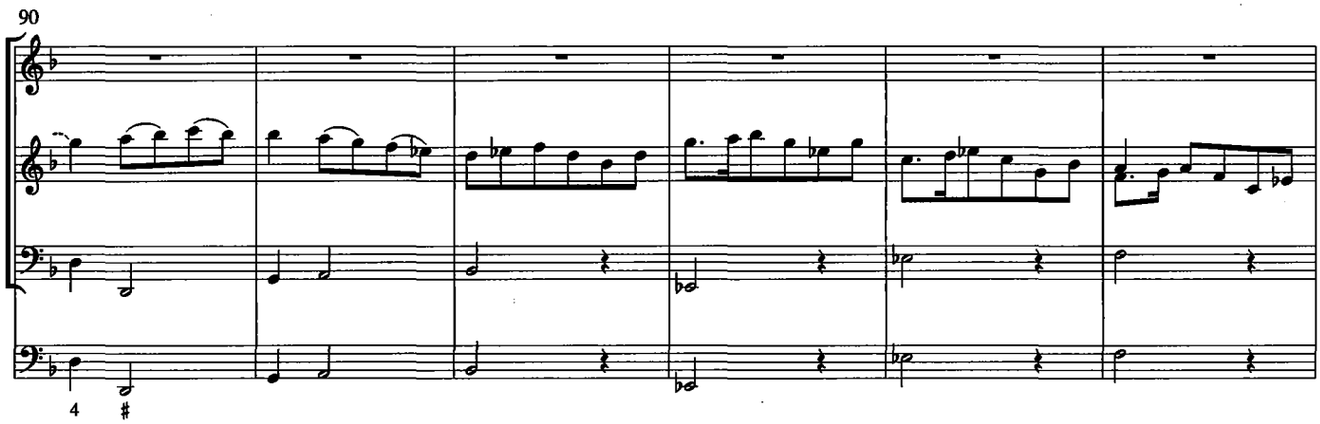
Violino secundo solo
[Adagio]
Solo
Adagio
Violino secundo solo
Adagio
Solo violino secundo
[Adagio]
5
♭6
6
5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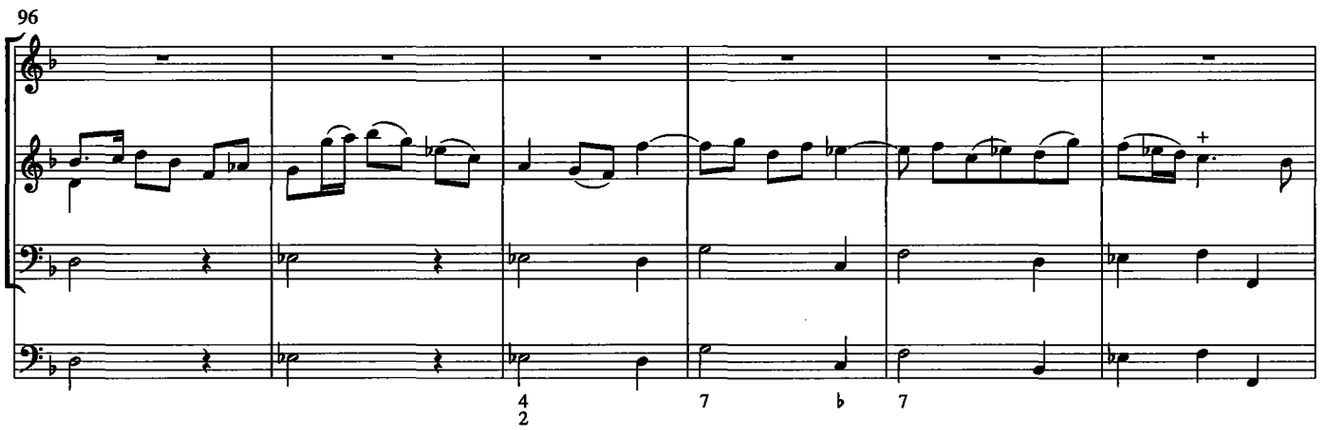
4
♯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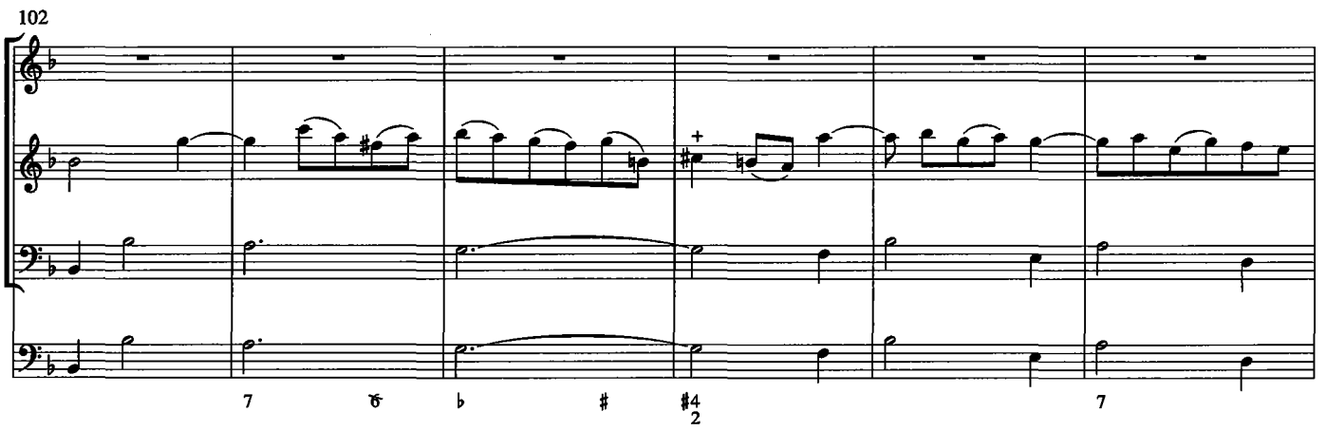
4
2
7
♭
7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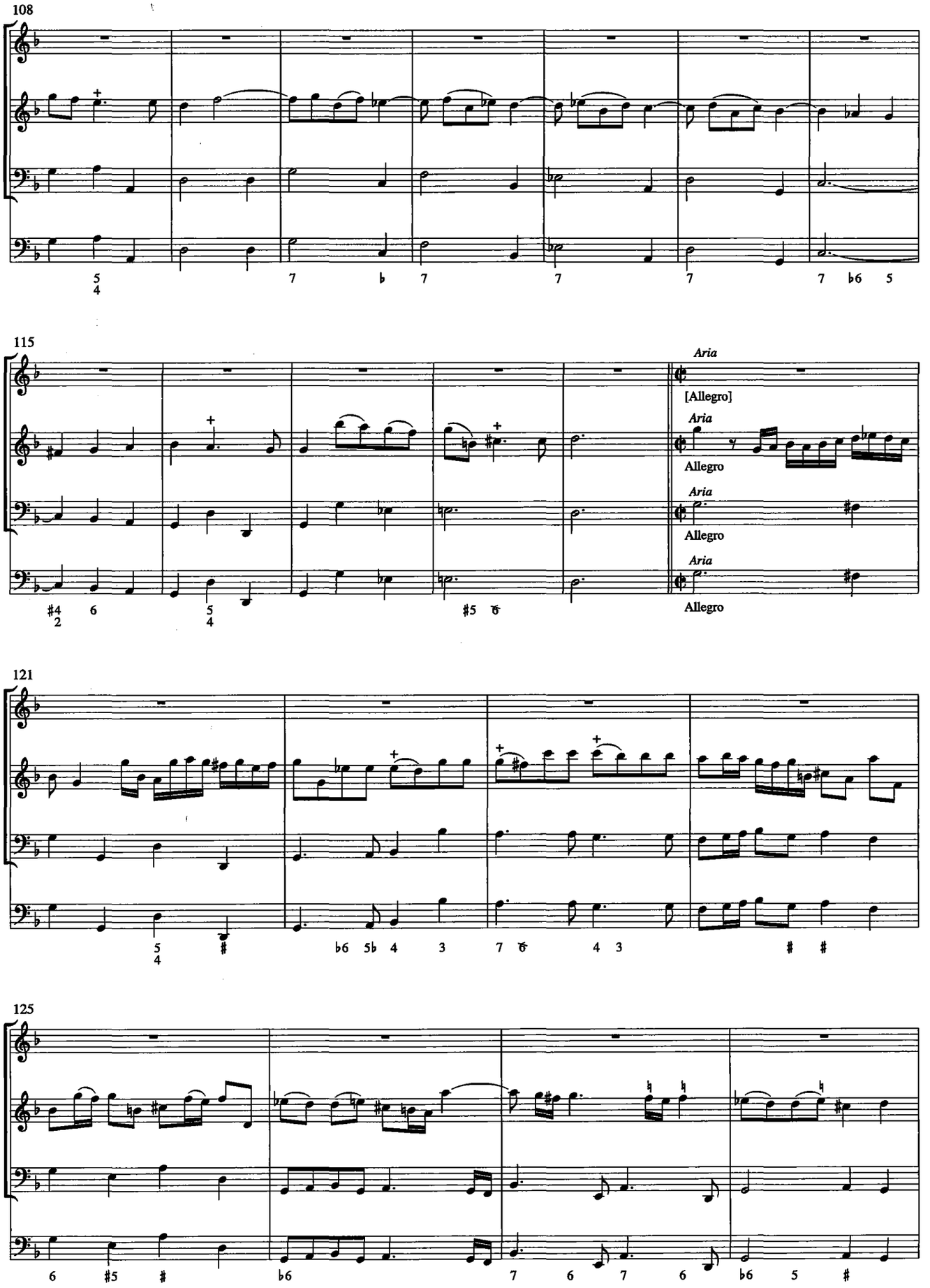
7
♮
♭
♯
♯4
2
7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115
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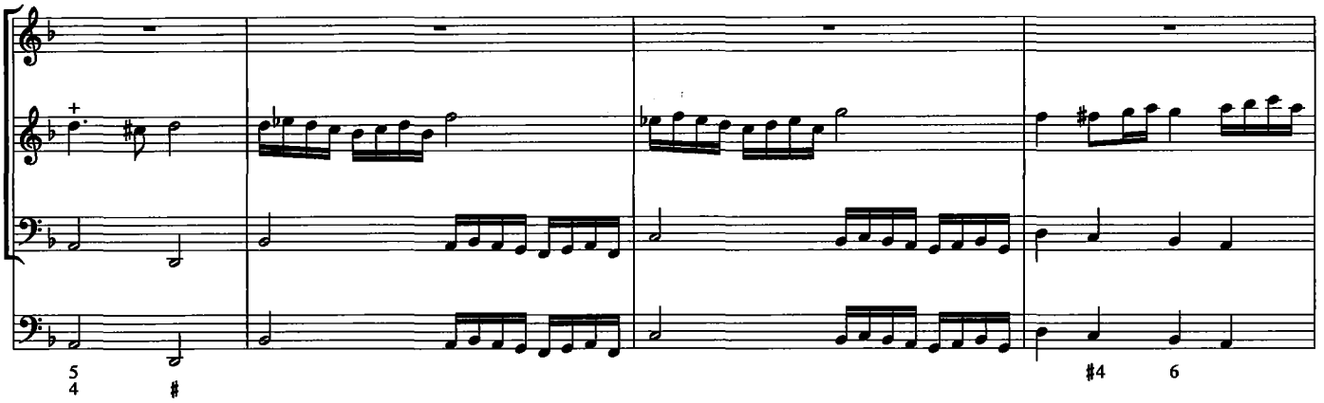
Aria
Allegro
Aria
Allegro
Aria
Allegro
121
125

129



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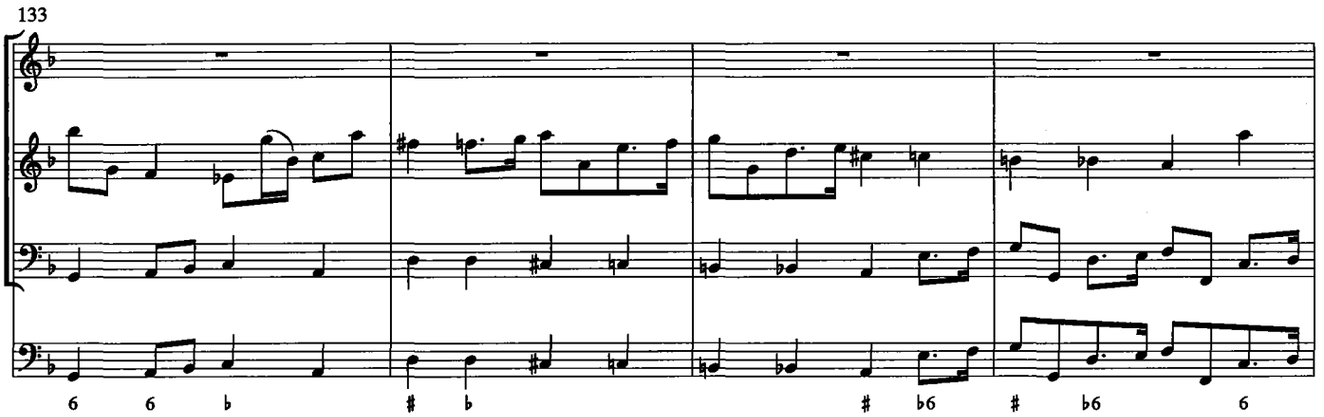

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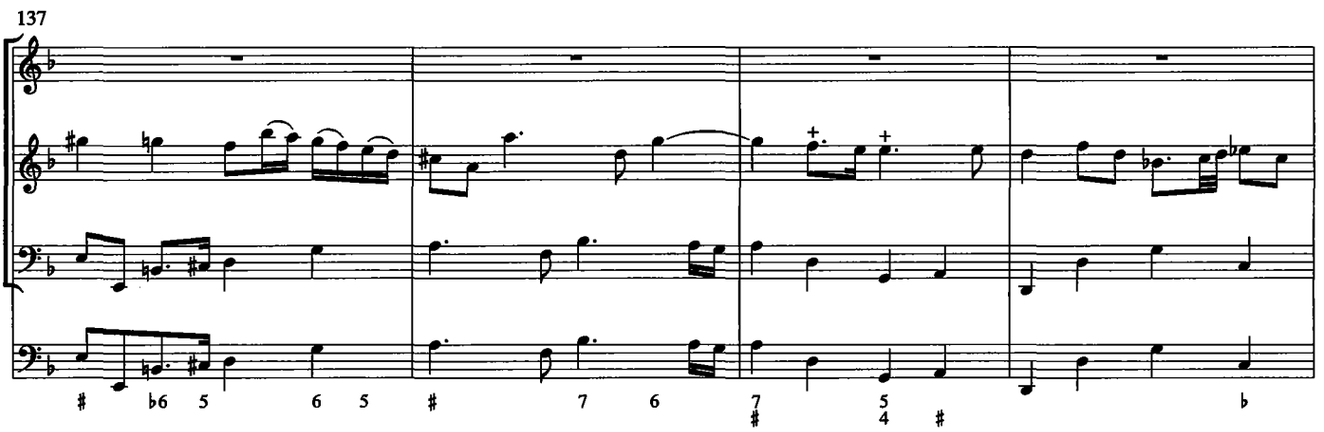

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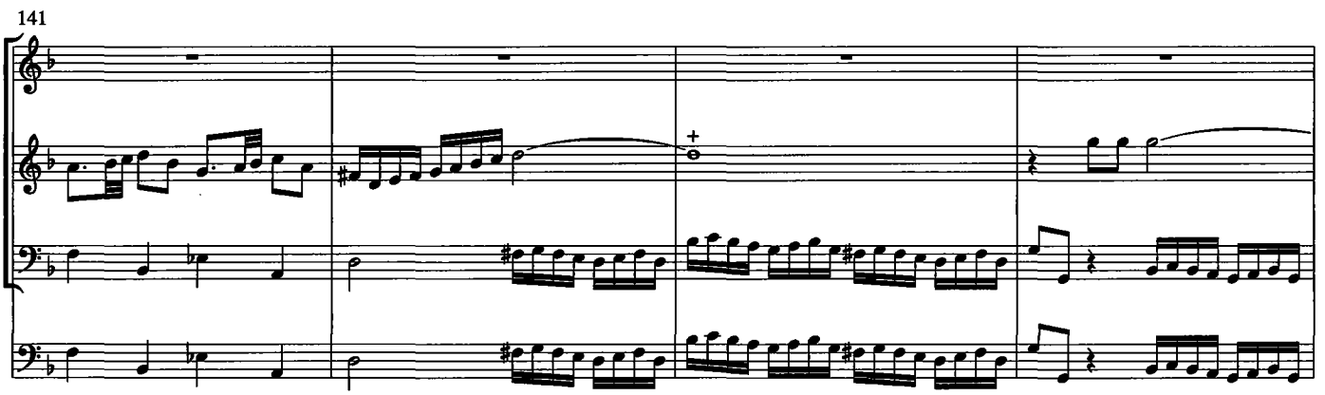

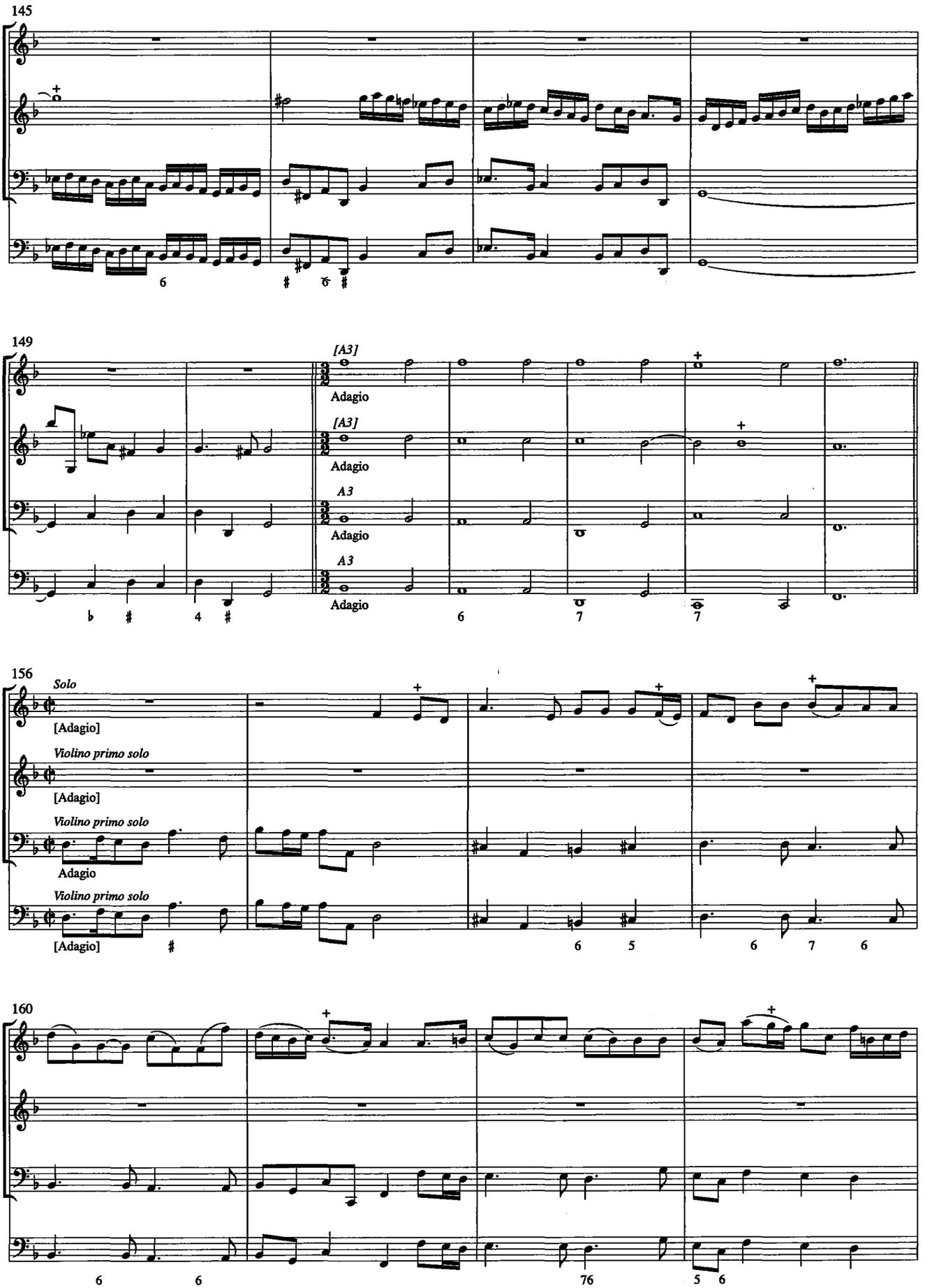
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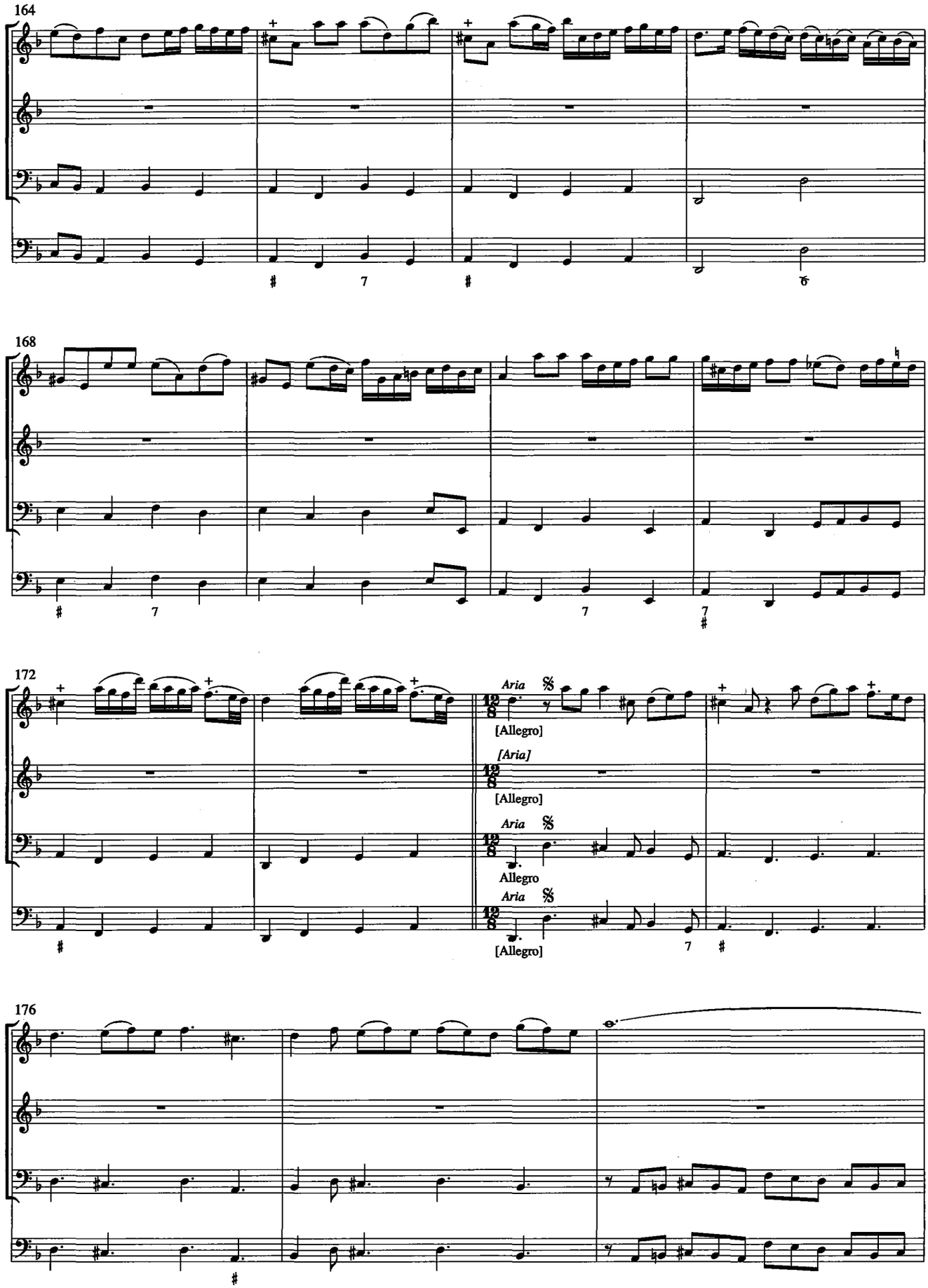
149
[A3]
Adagio
156
Solo
[Adagio]
Violino primo solo
160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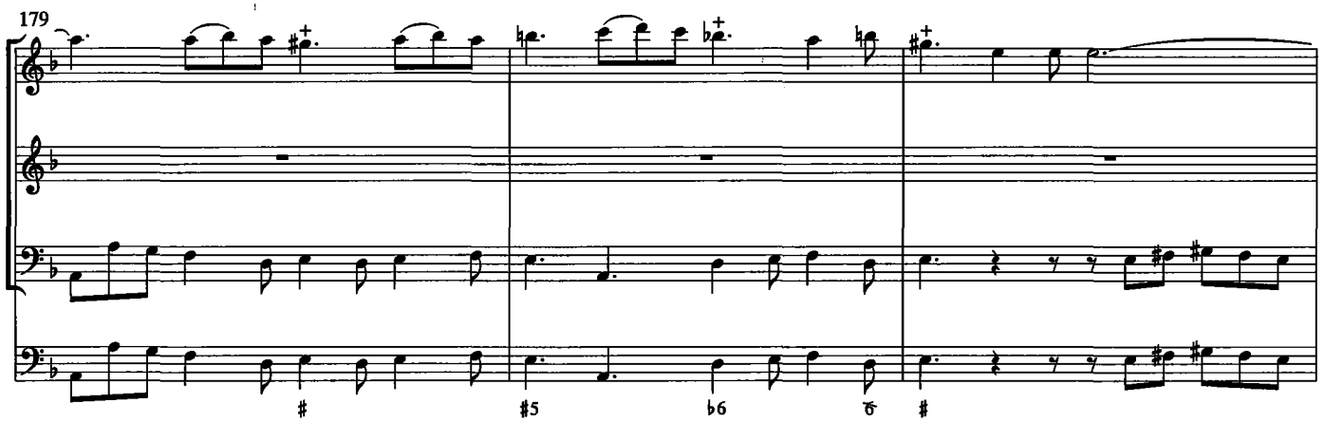
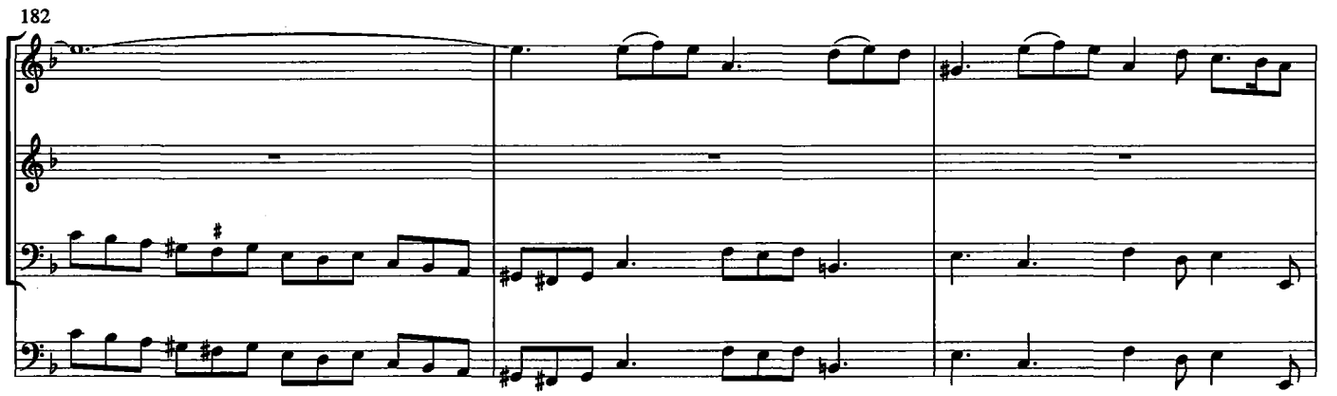
172
Aria
[Allegro]
[Aria]
[Allegro]
Aria
Allegro
Aria
[Allegro]
176


179
#
#5
♭6
♮
#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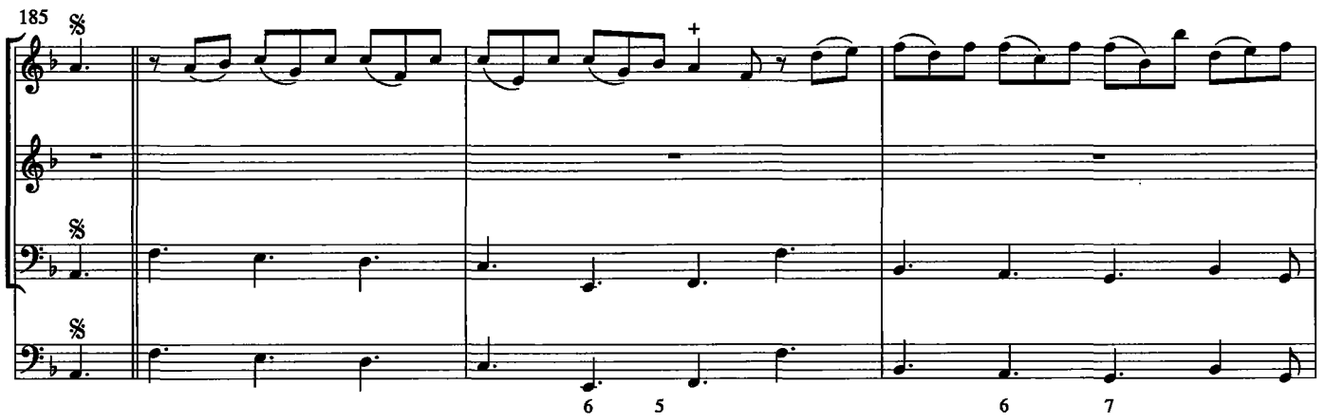
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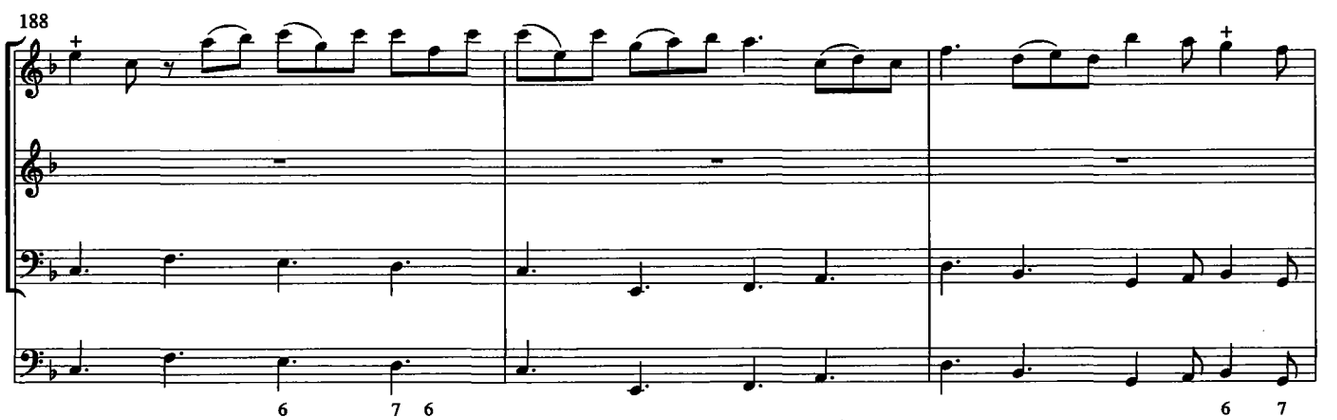
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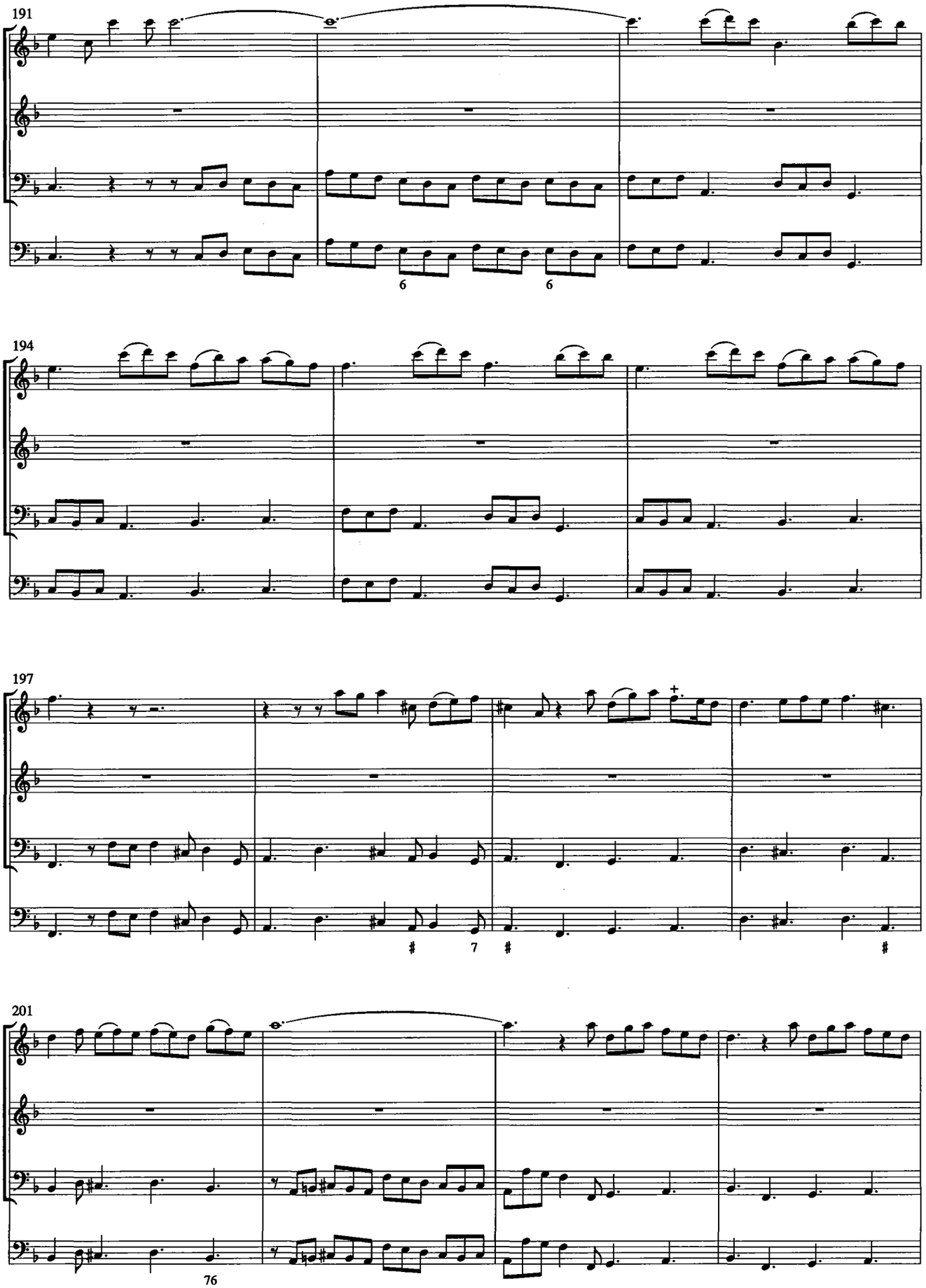
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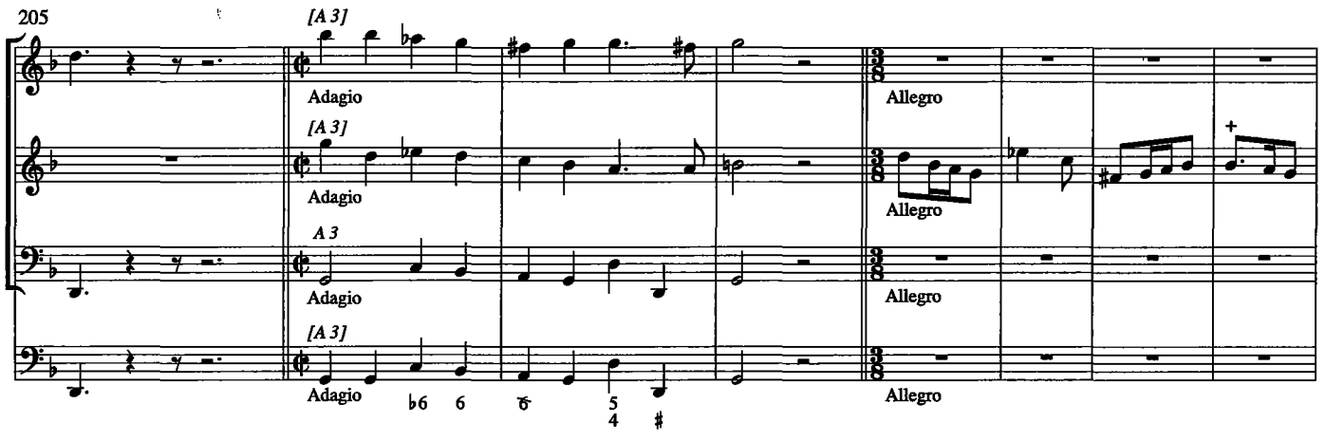
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Adagio
Allegro
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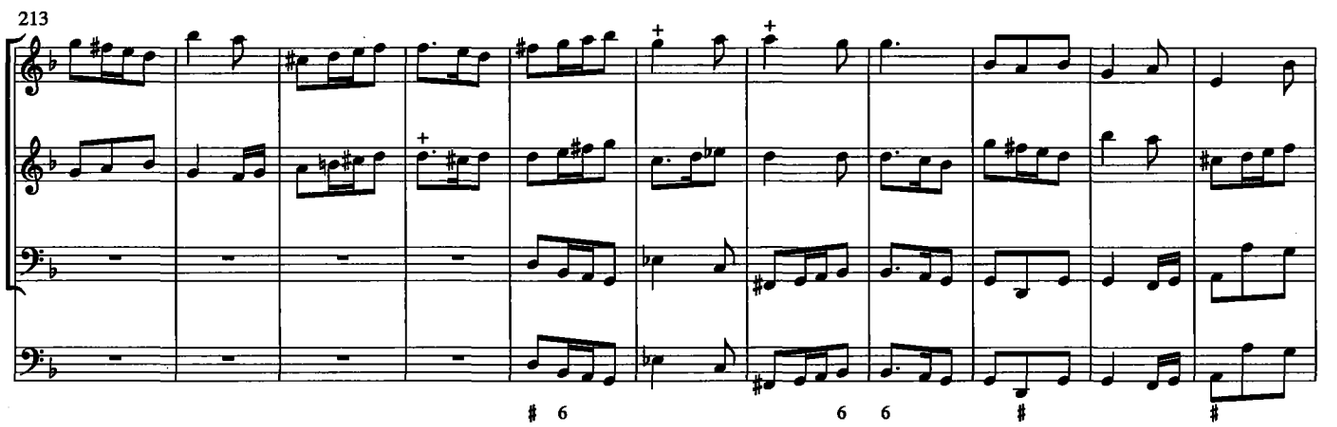
Allegro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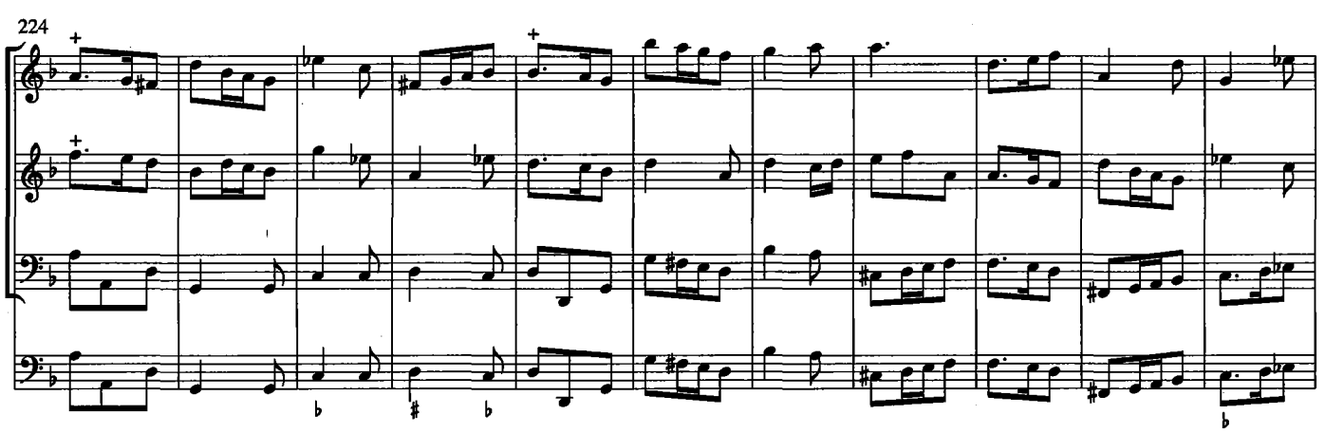
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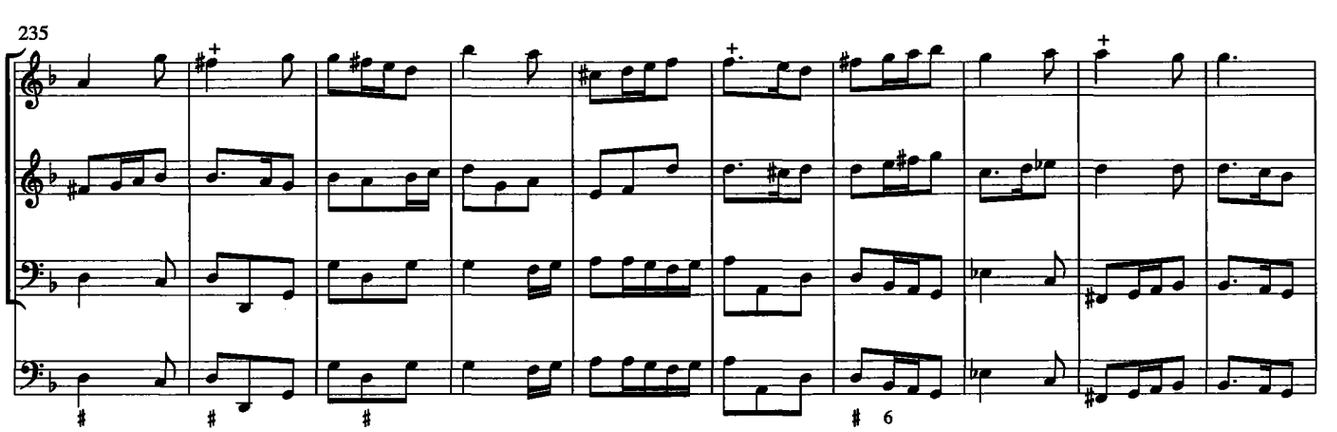
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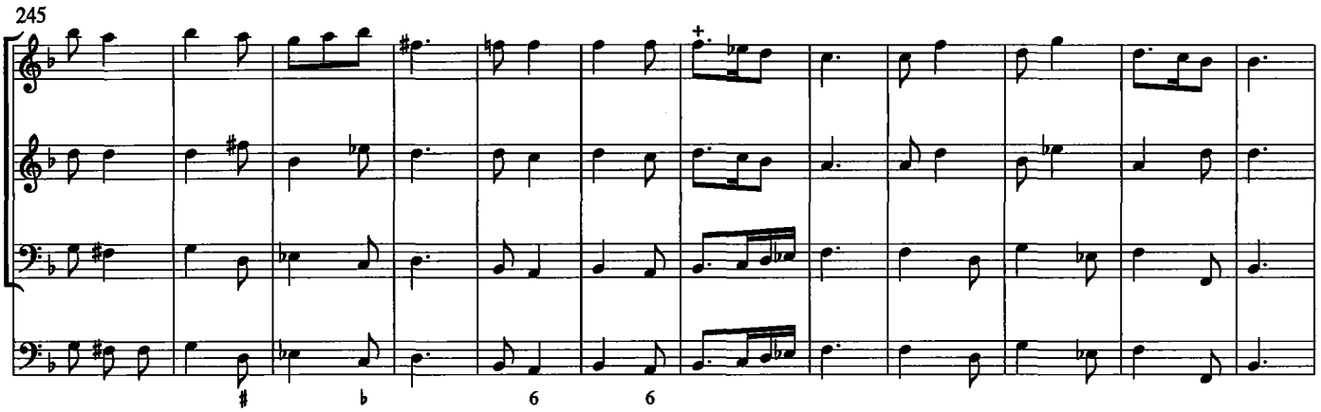
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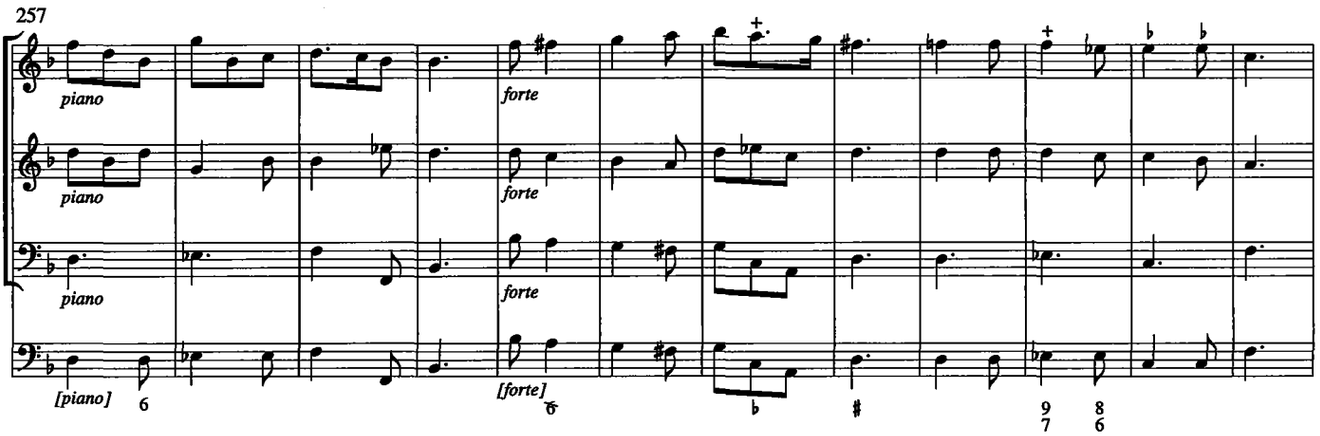
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piano
piano
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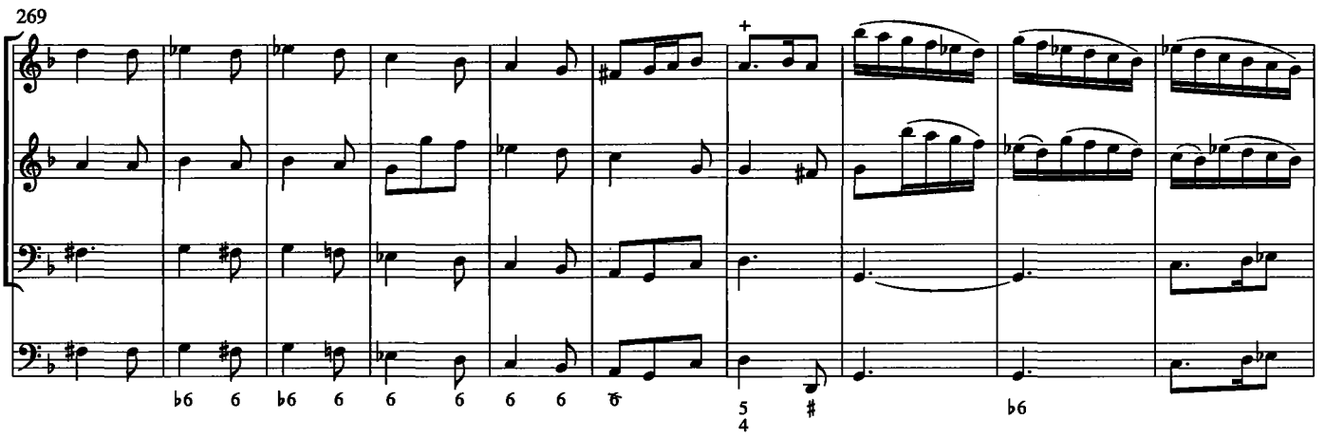
forte
forte
forte
[forte]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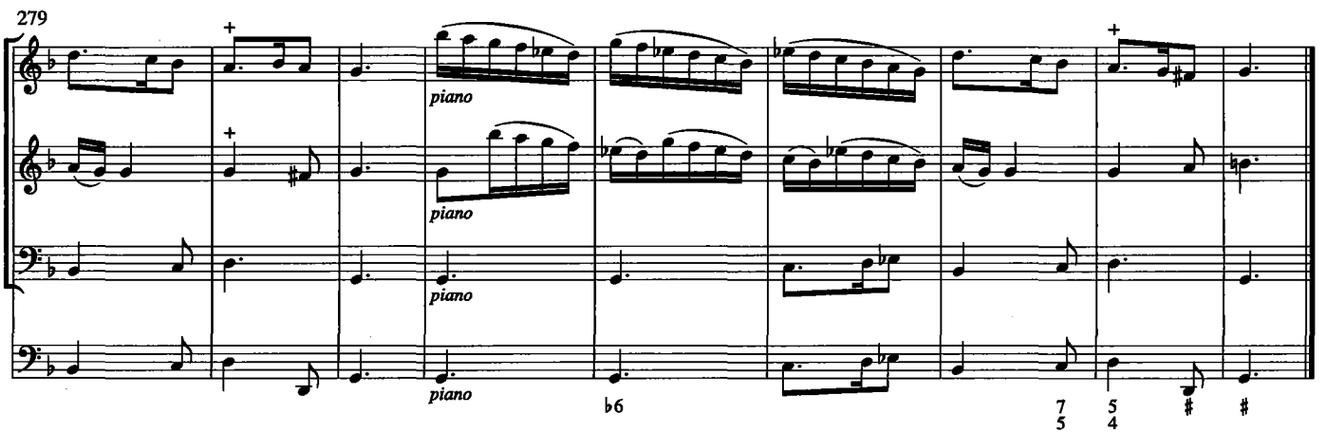
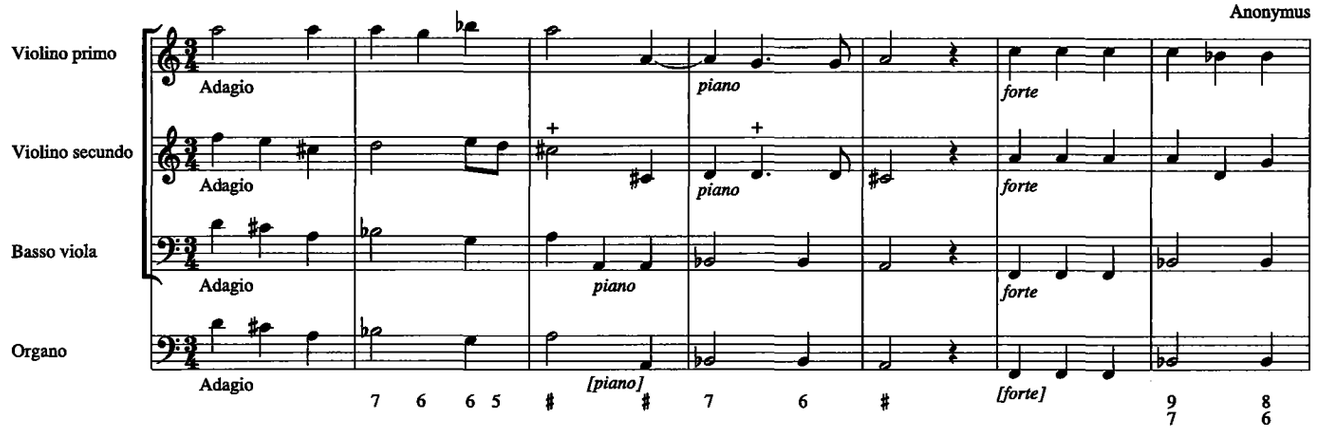
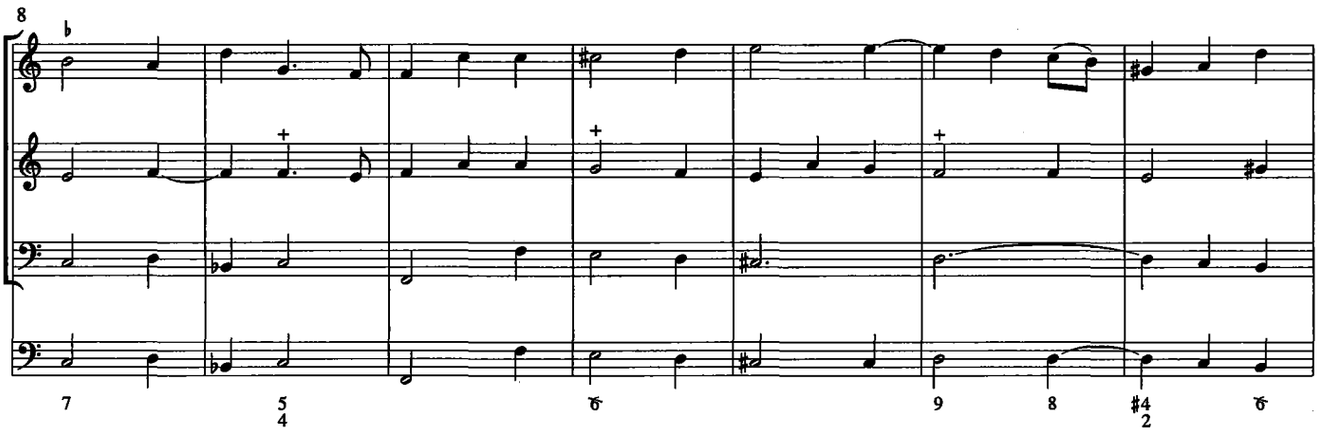
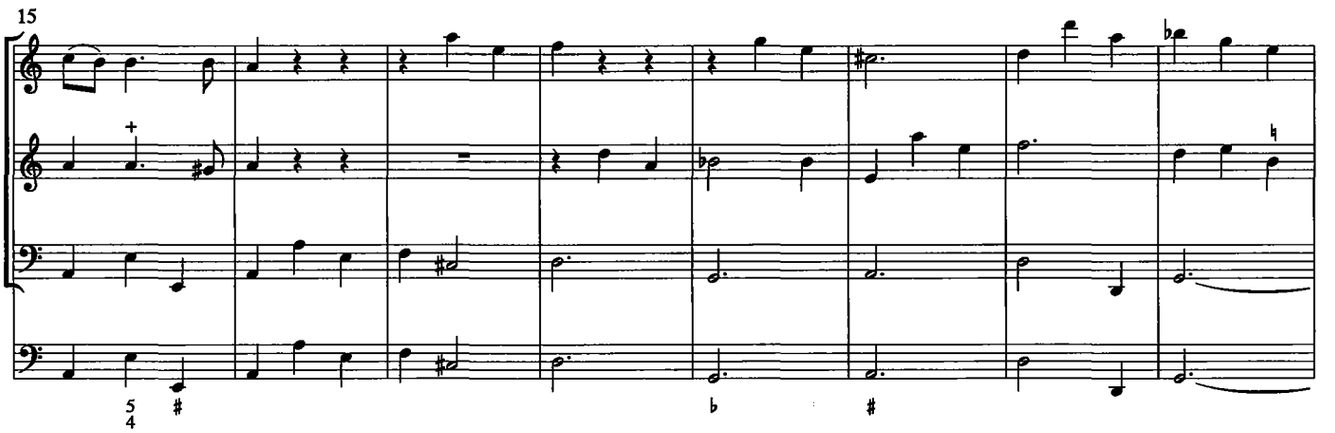

279
piano
piano
piano
piano

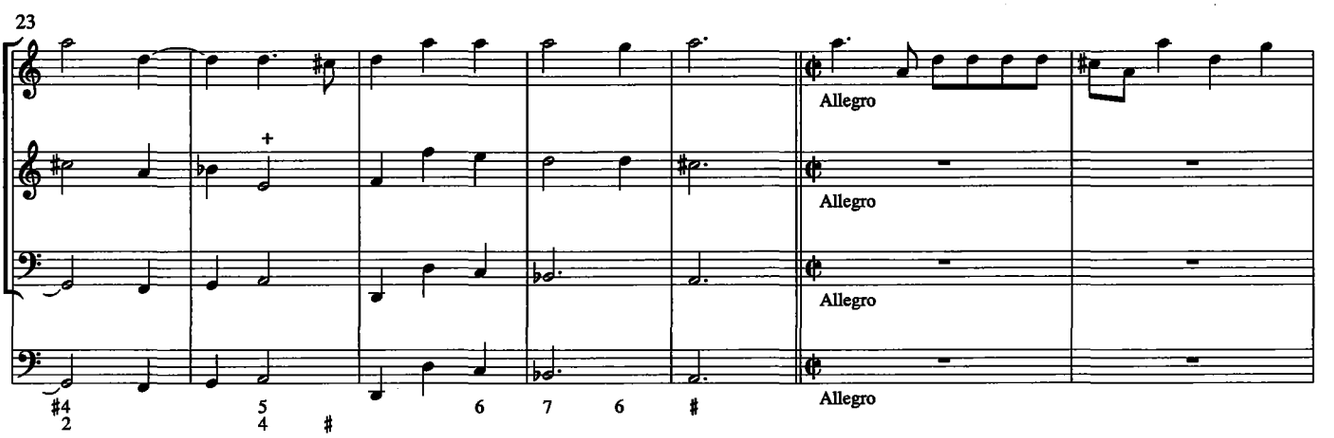
Sonata secunda a 4

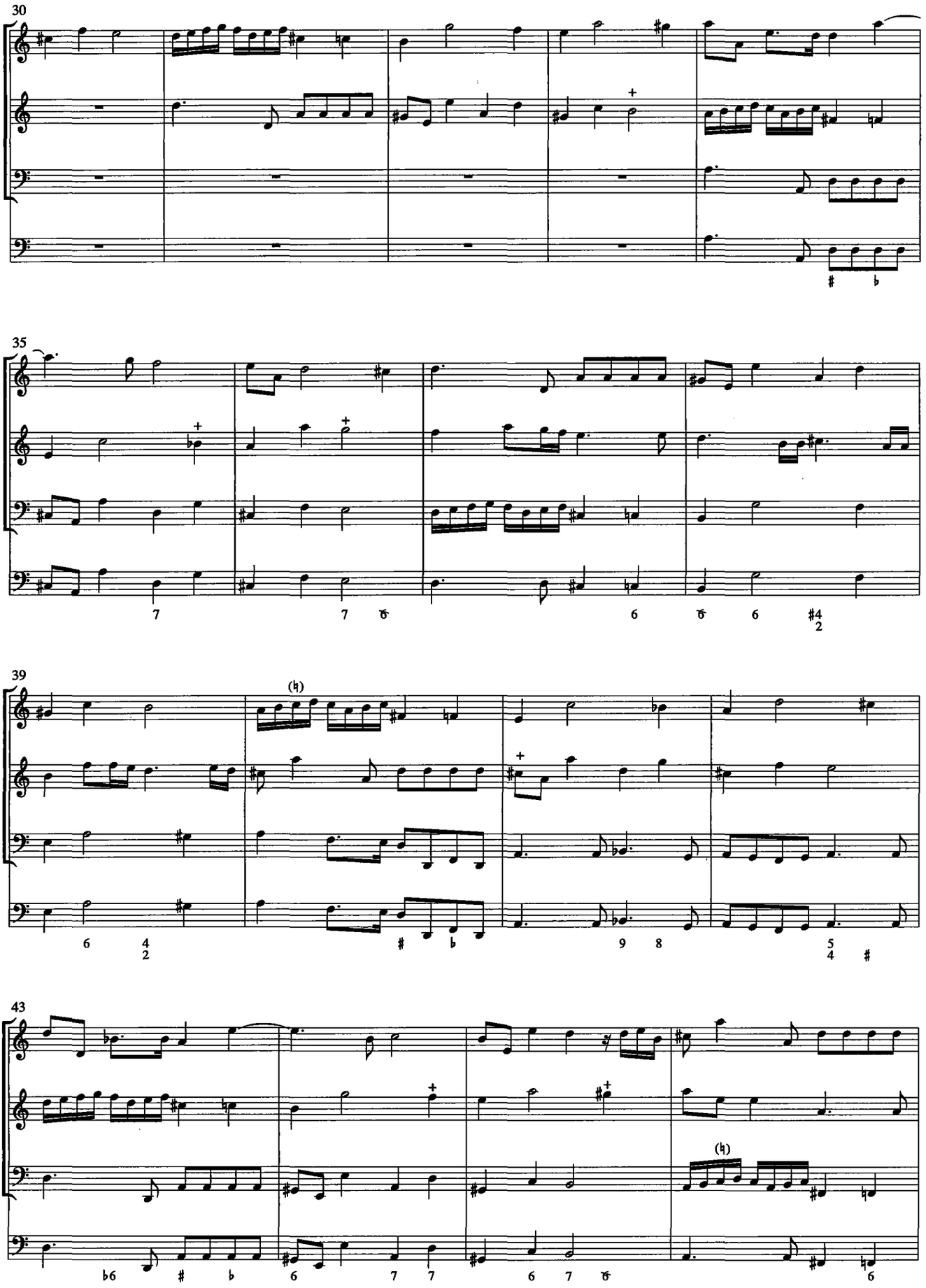
Anonymus







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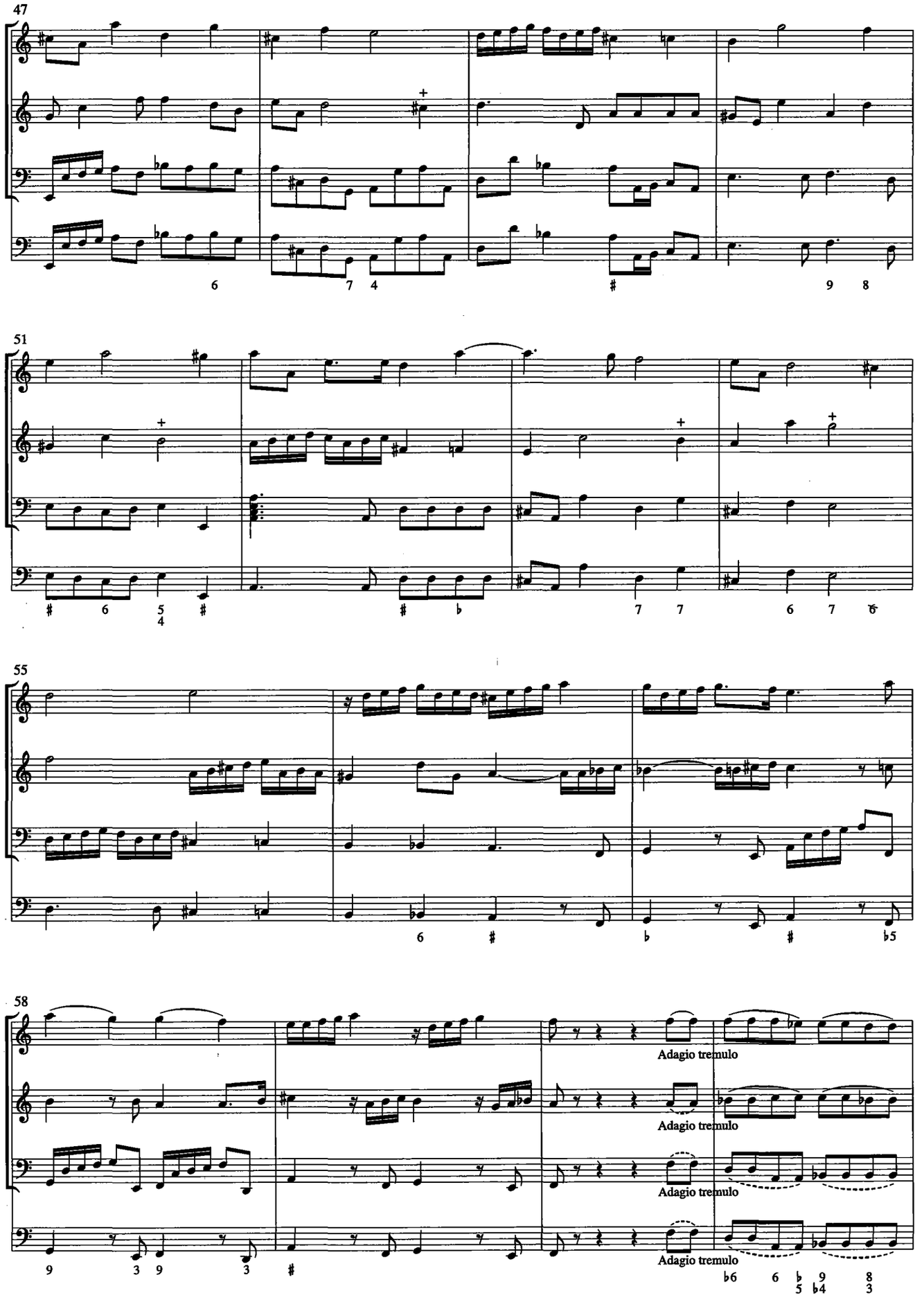
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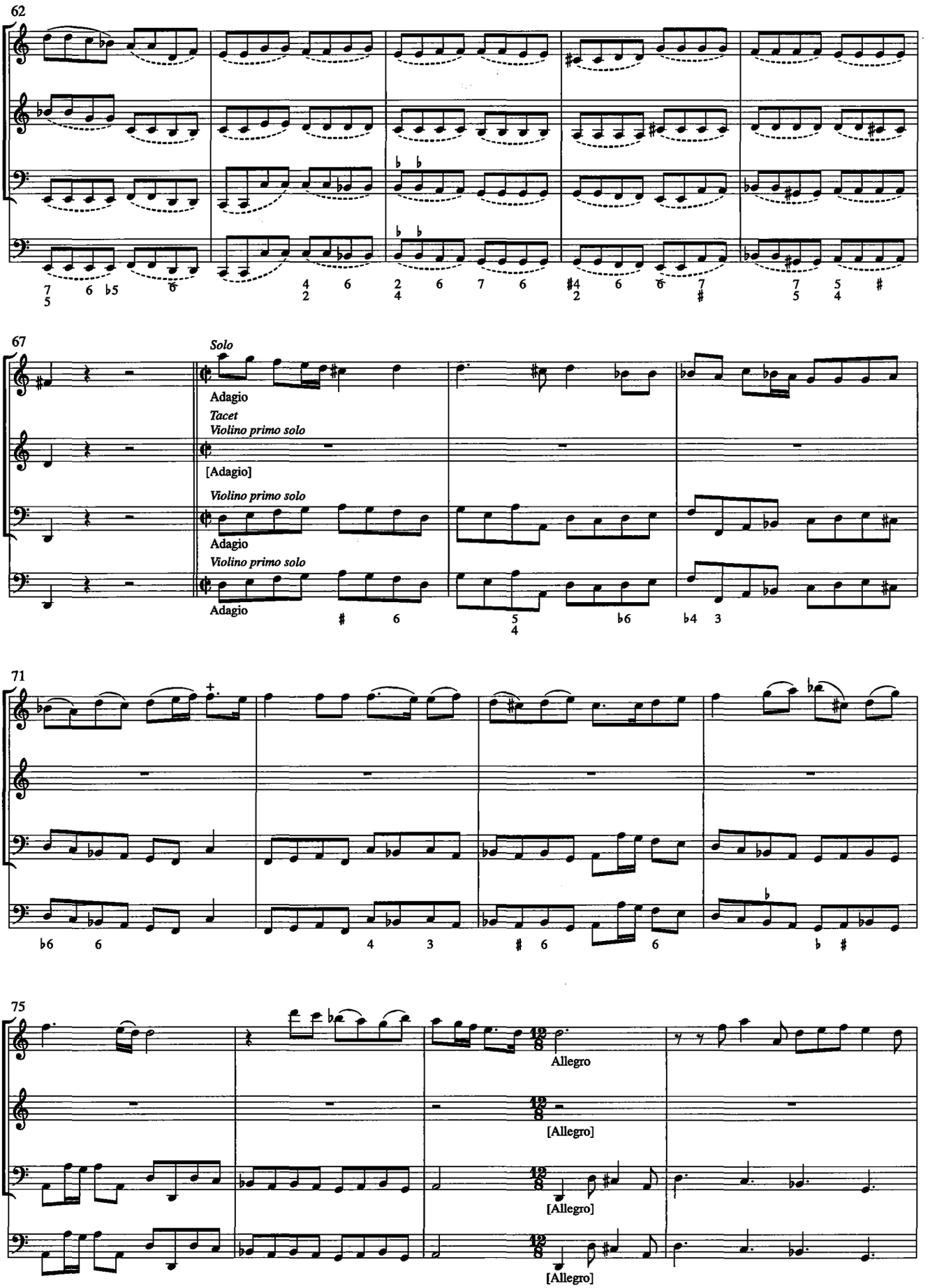
Adagio tremulo
Adagio tremulo
Adagio tremulo
Adagio tremulo


62
67
Solo
Adagio
Tacet
Violino primo solo
[Adagio]
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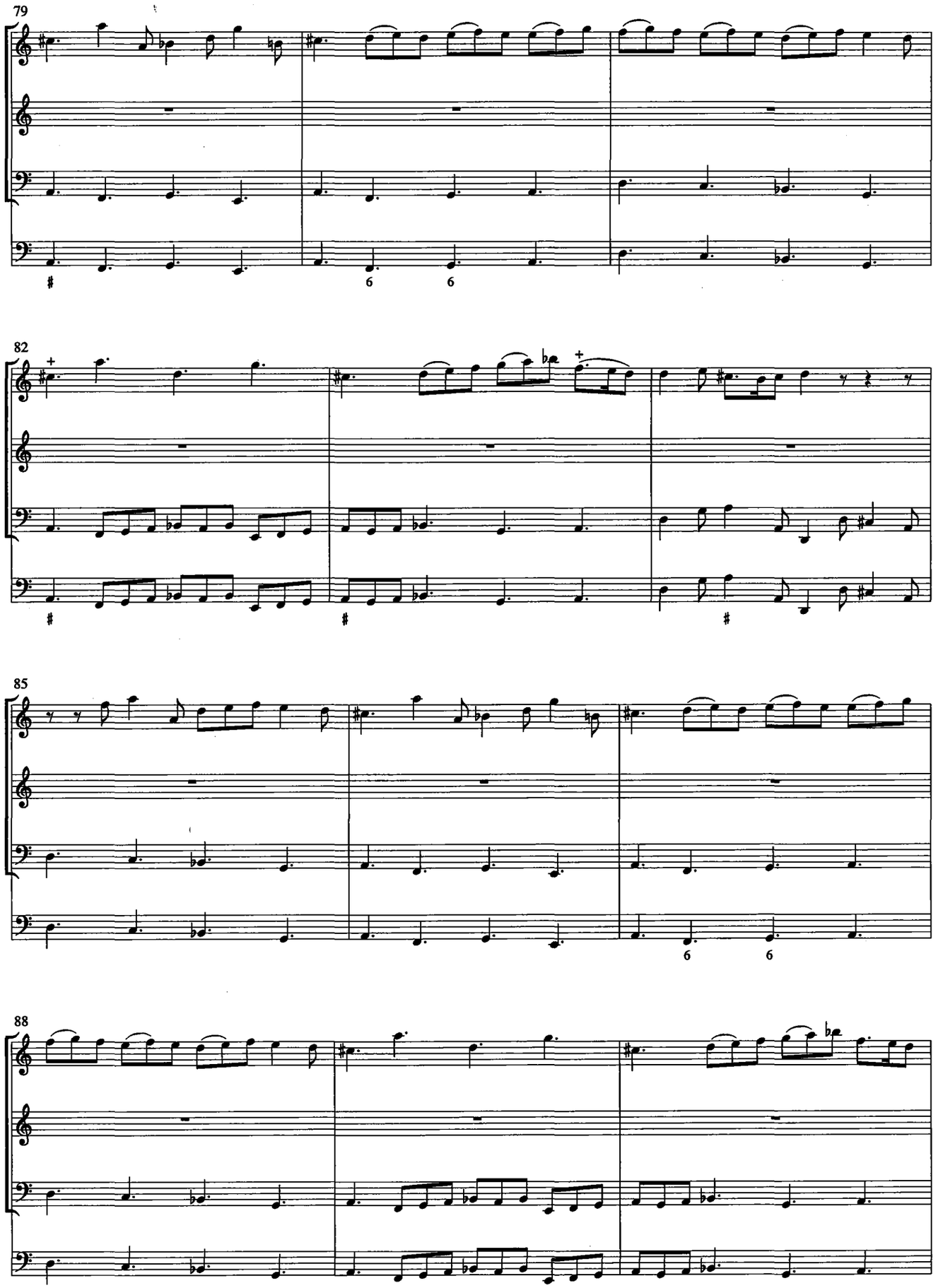
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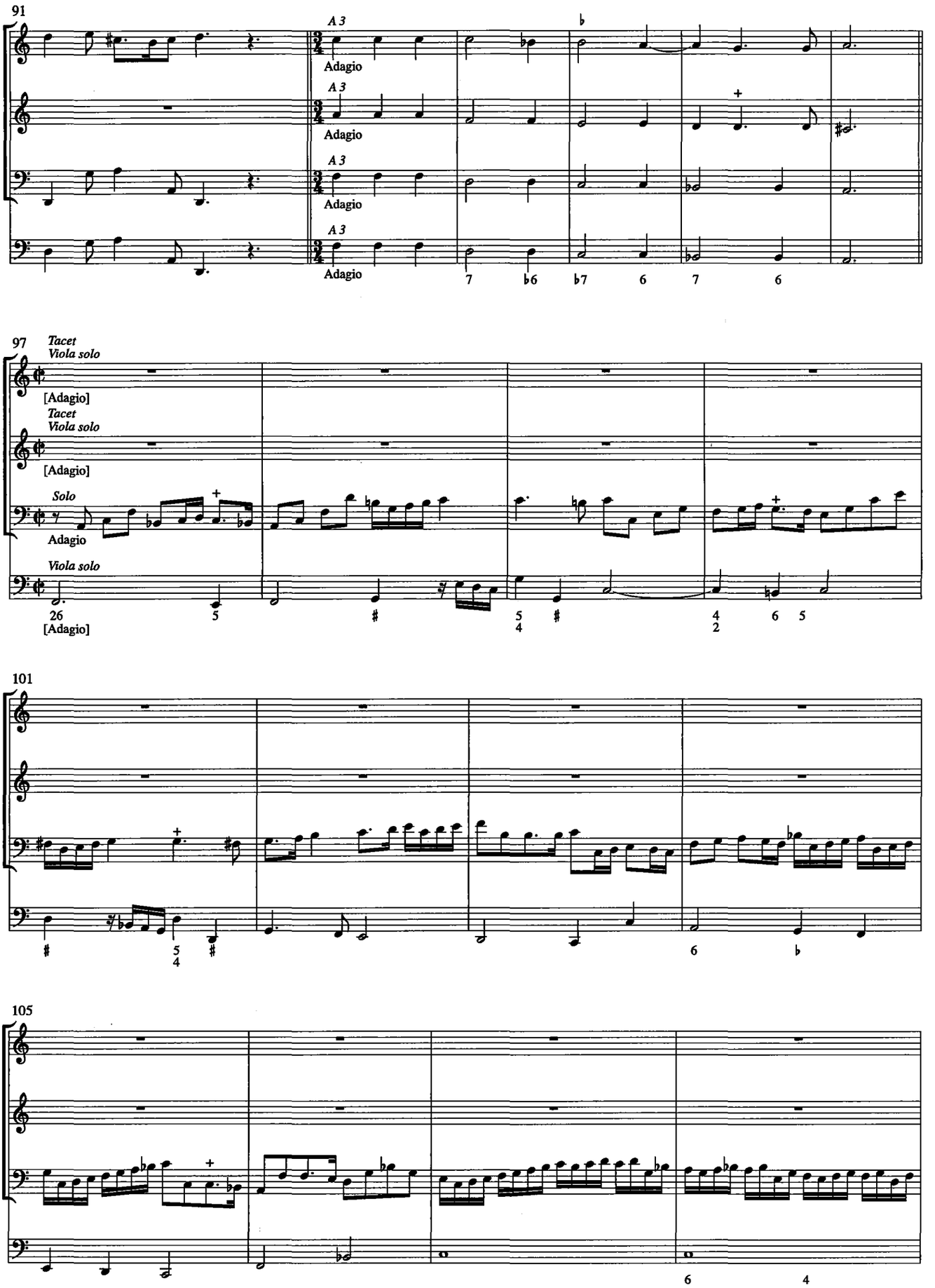
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7 6 7 6
97
Tacet
Viola solo
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Viola solo
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Solo
Adagio
Viola solo
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[Adagio]
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5 4
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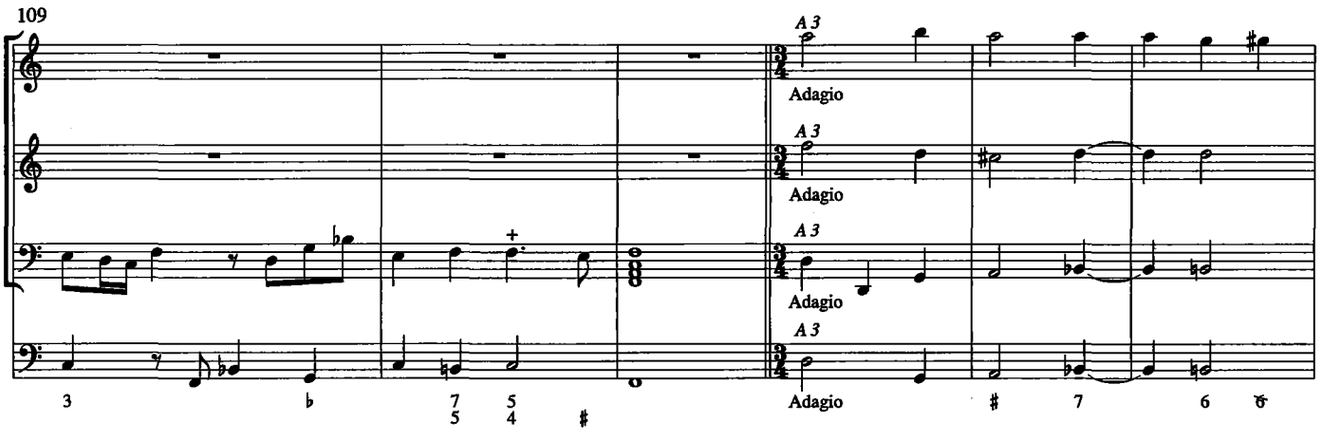
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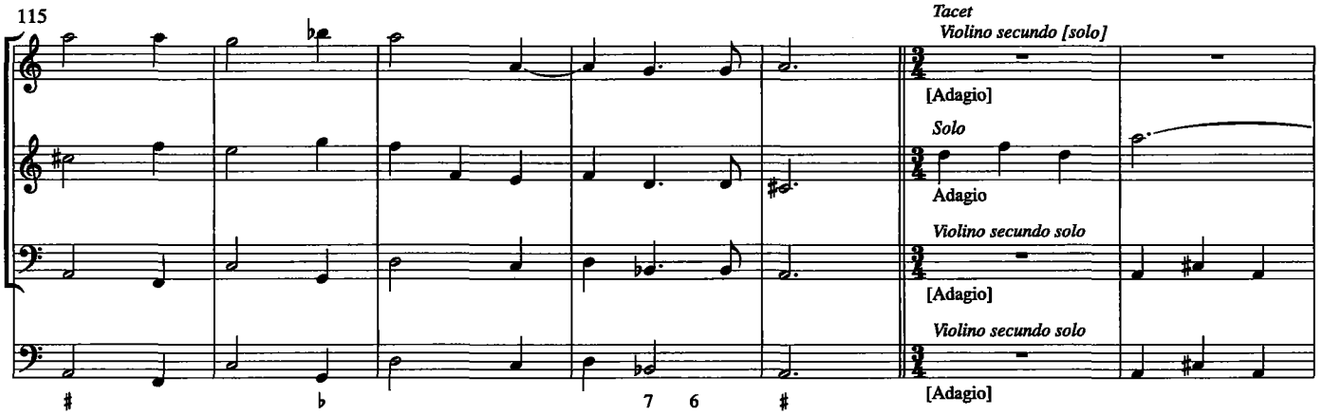
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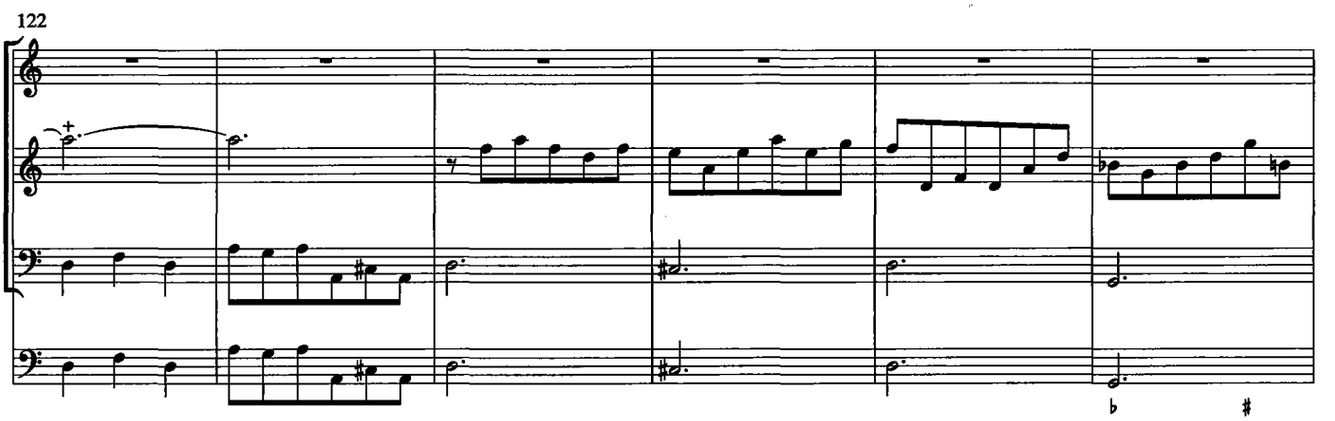
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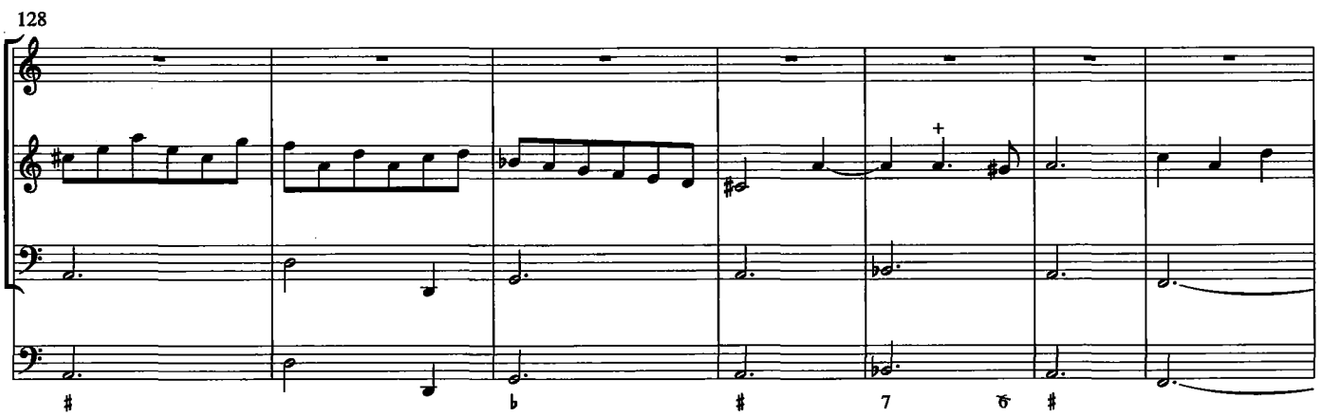
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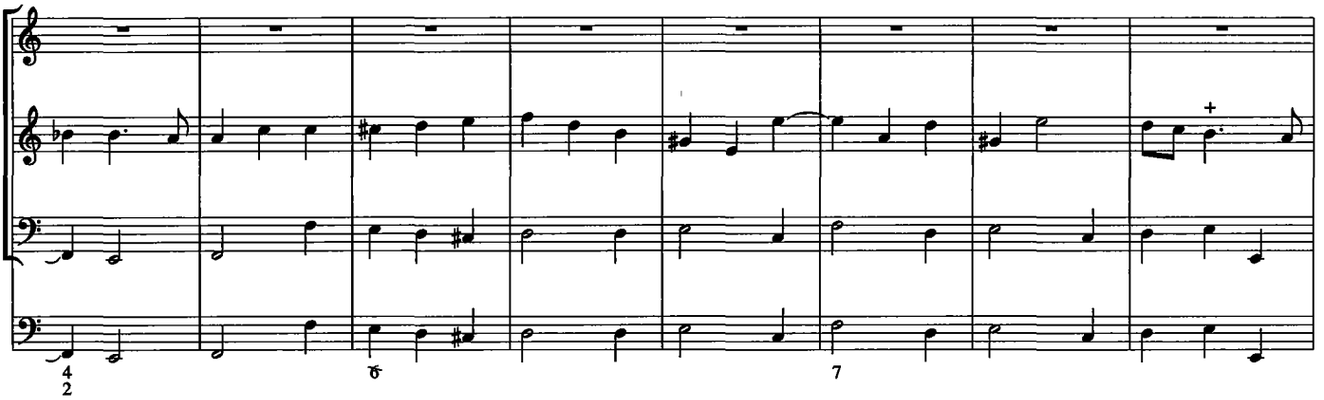

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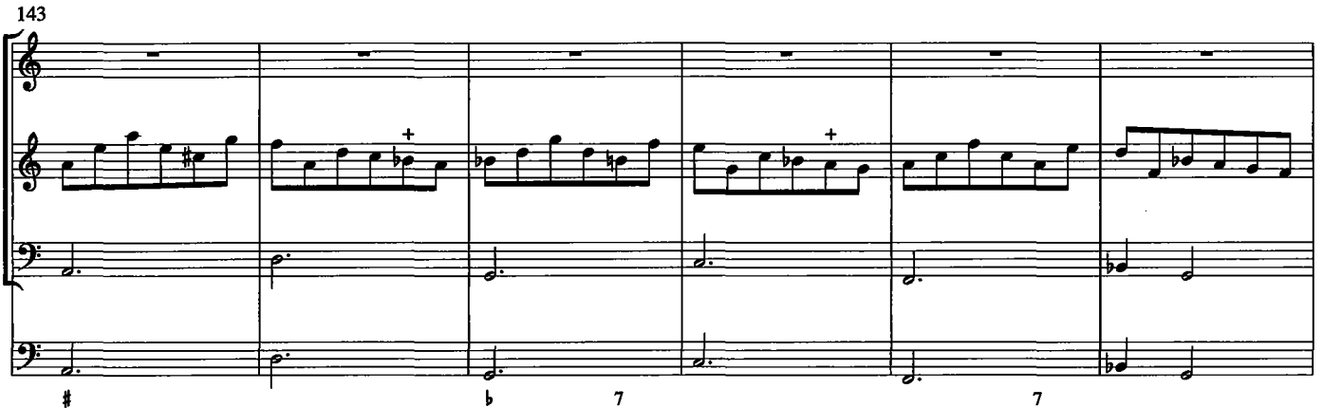

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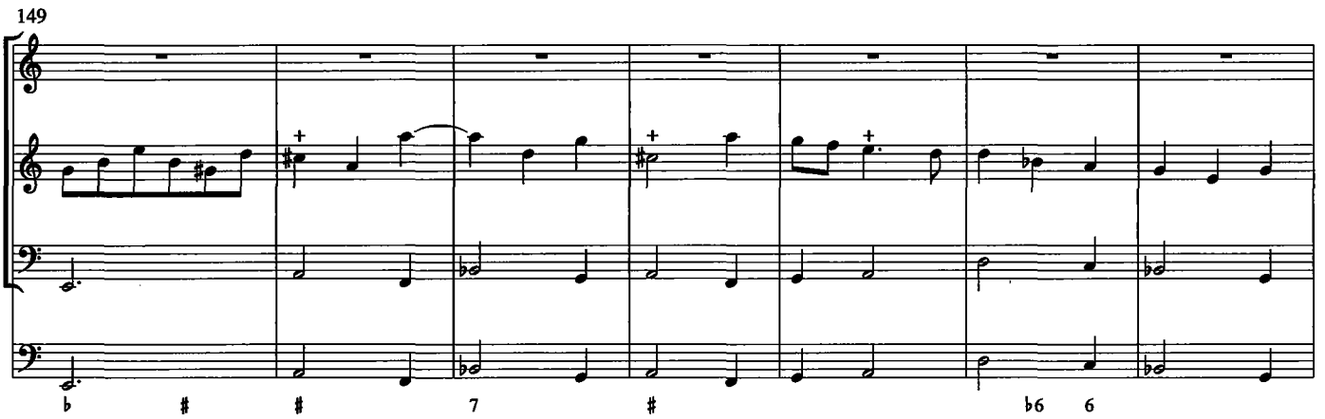

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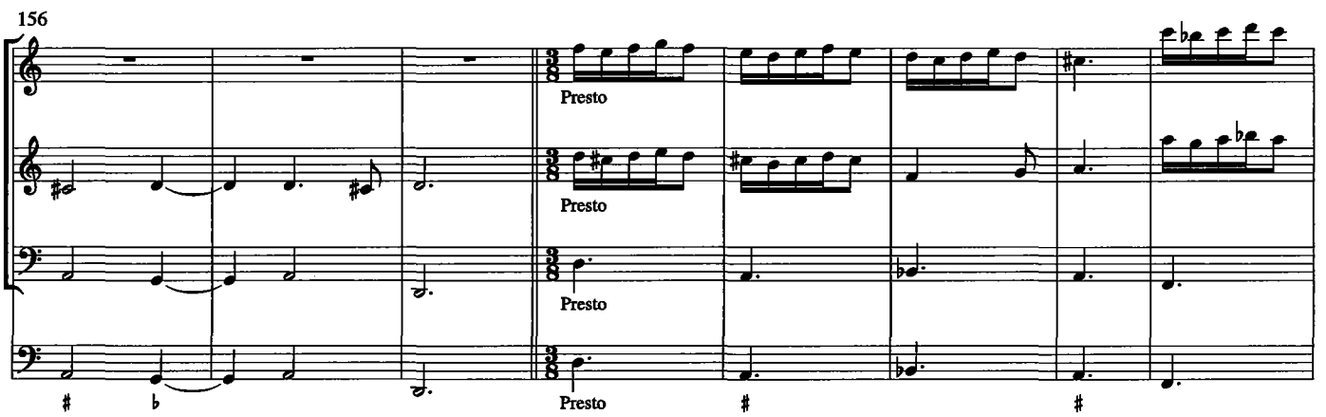

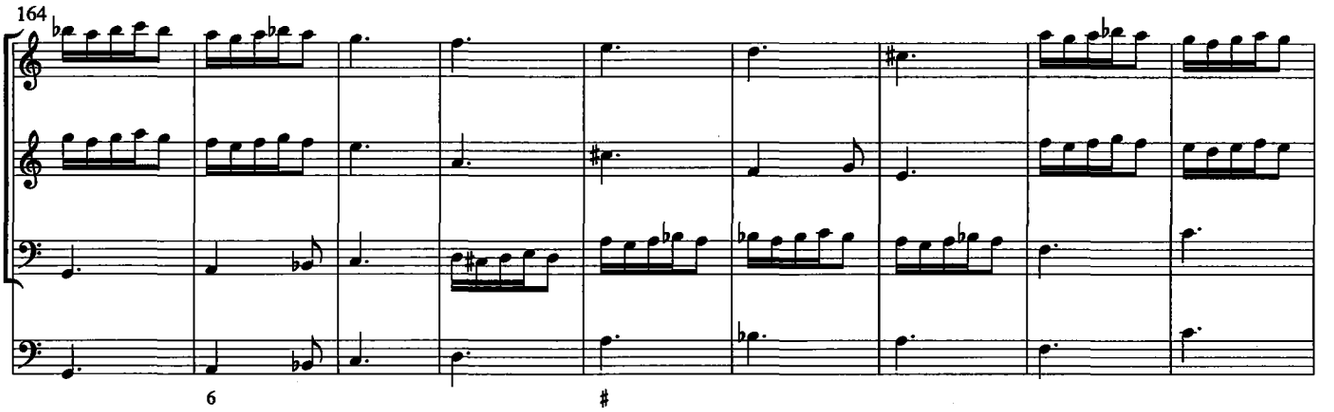
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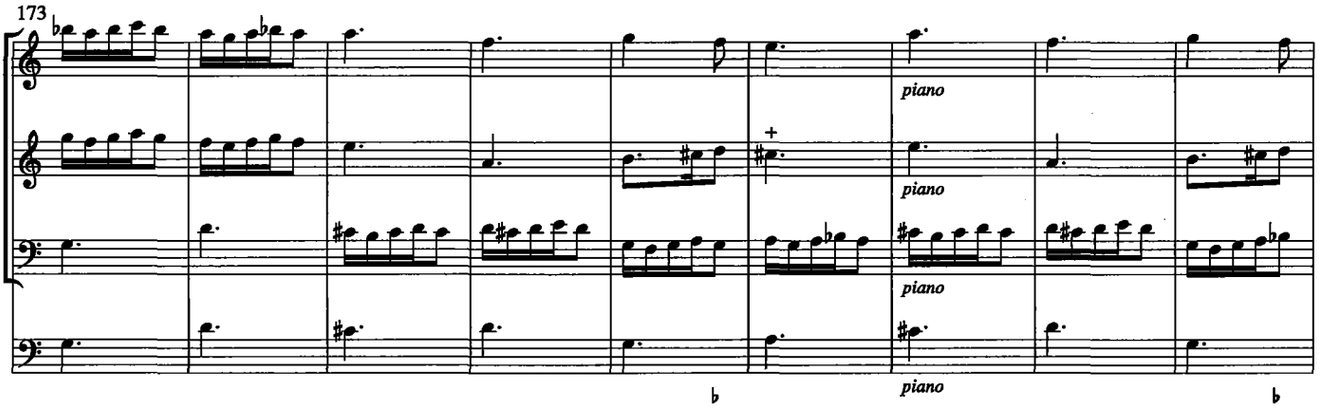
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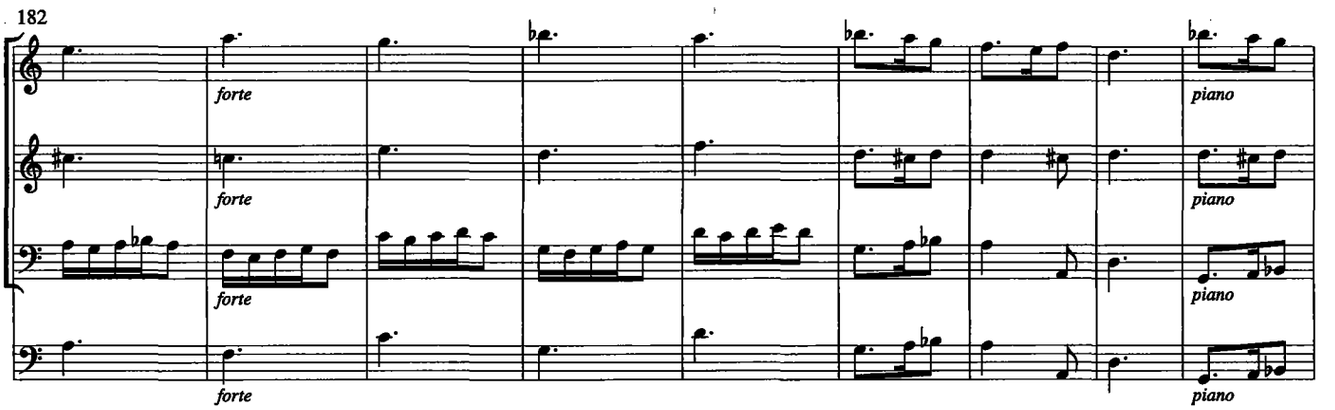
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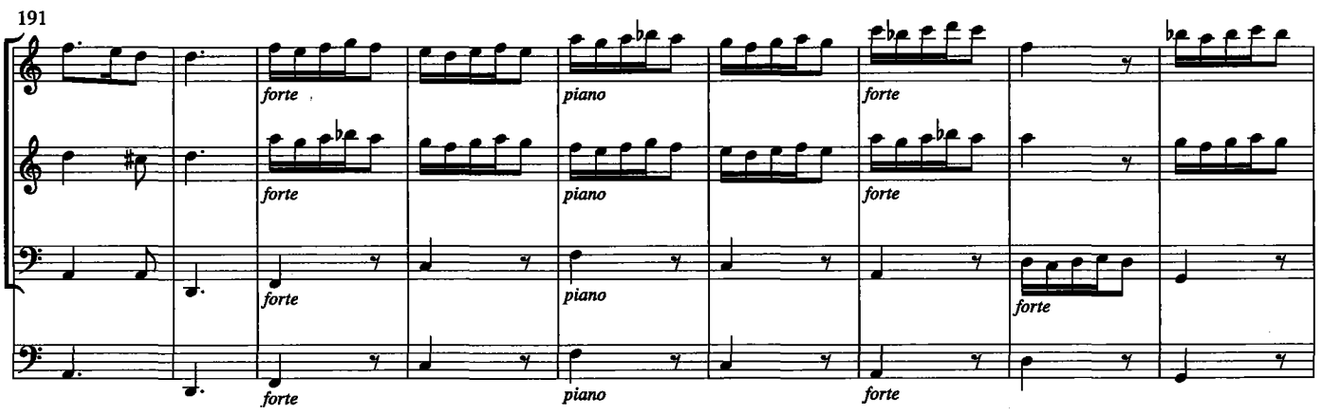
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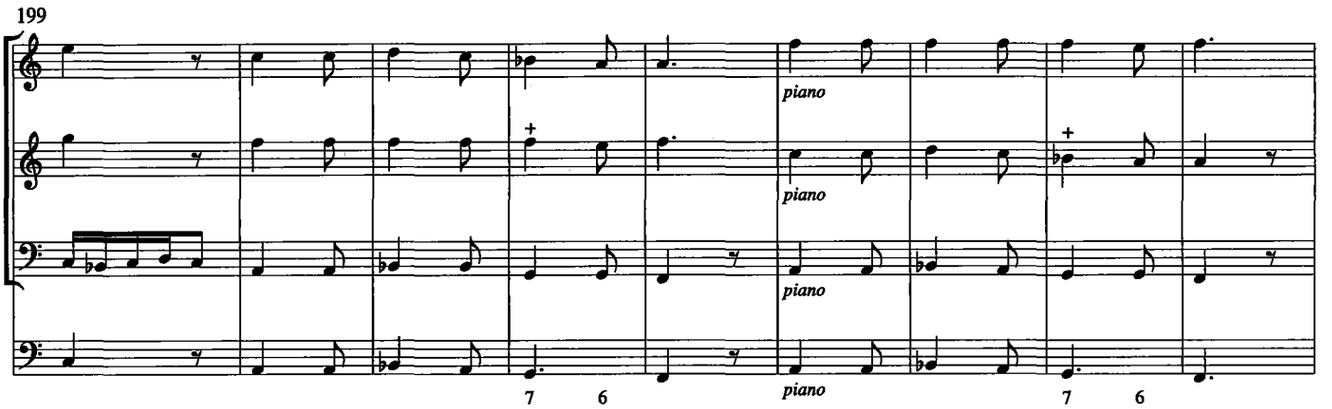
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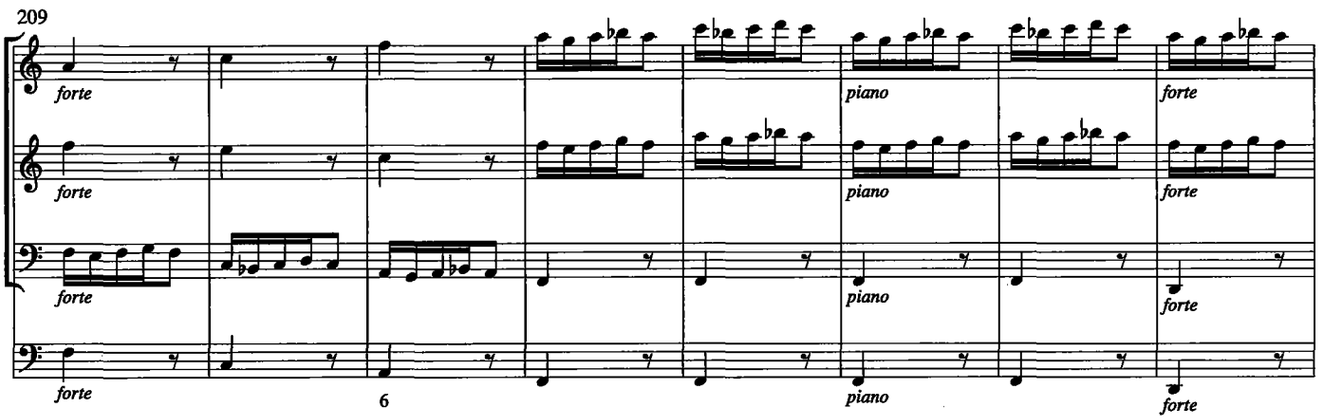
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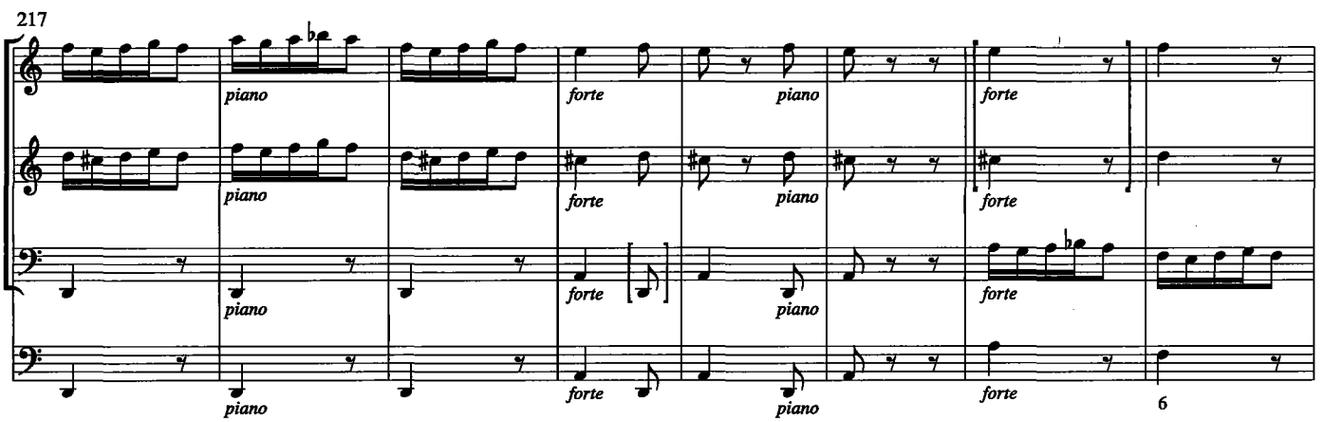
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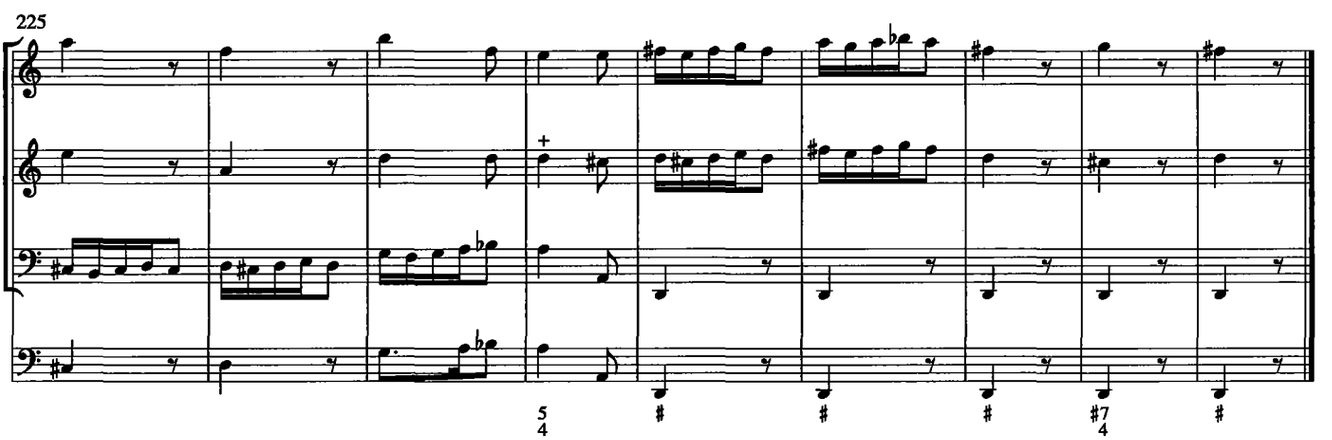
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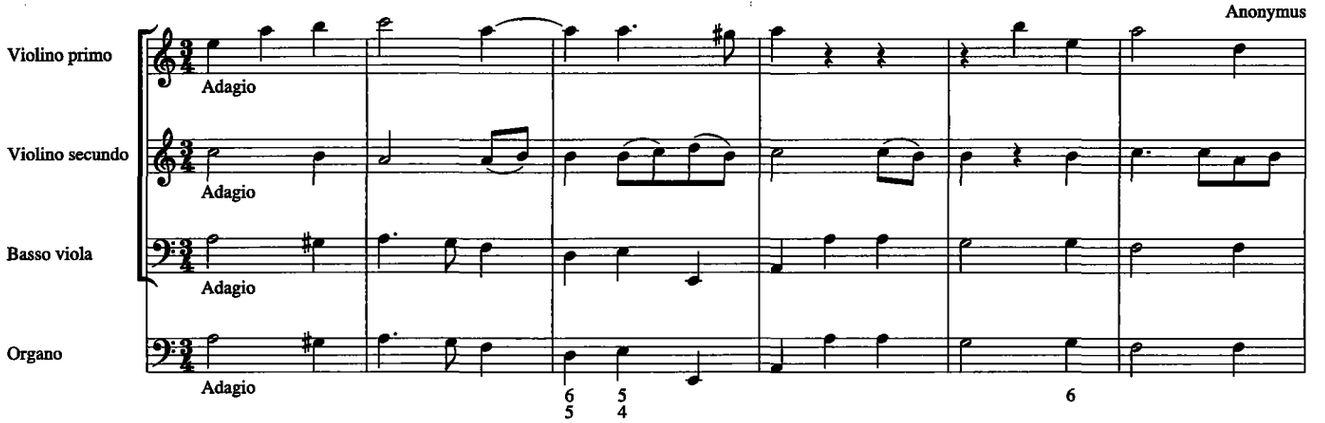

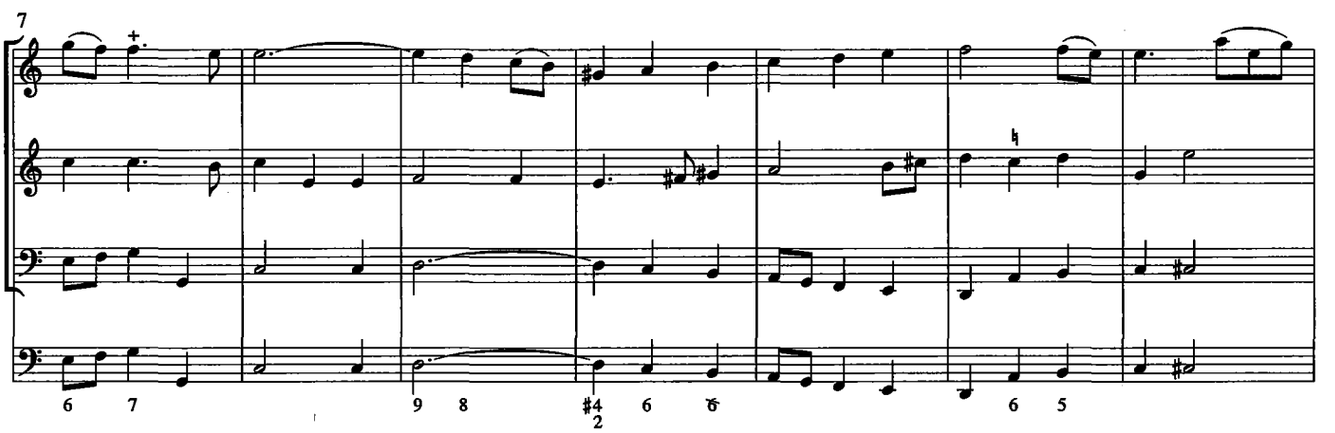

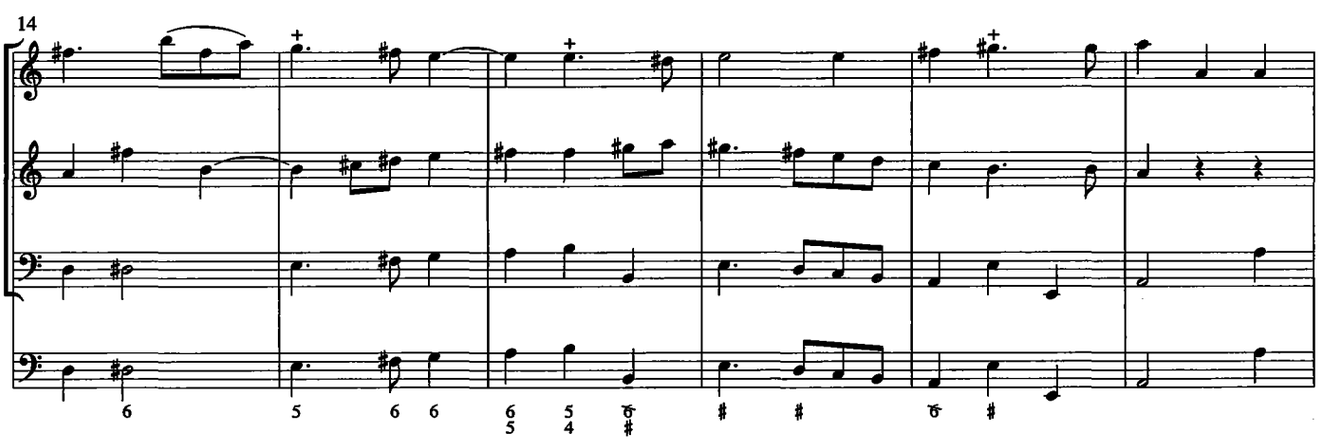

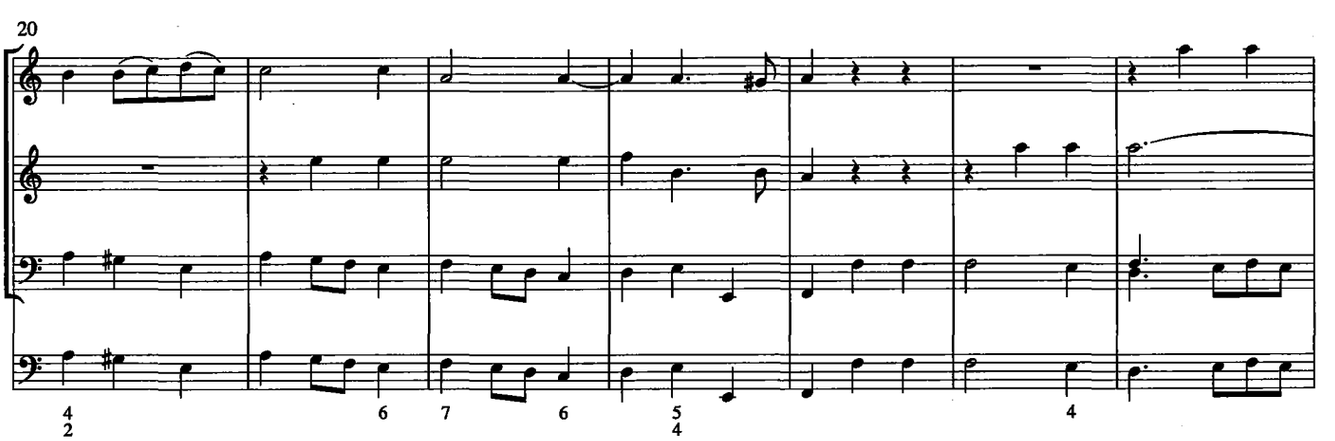

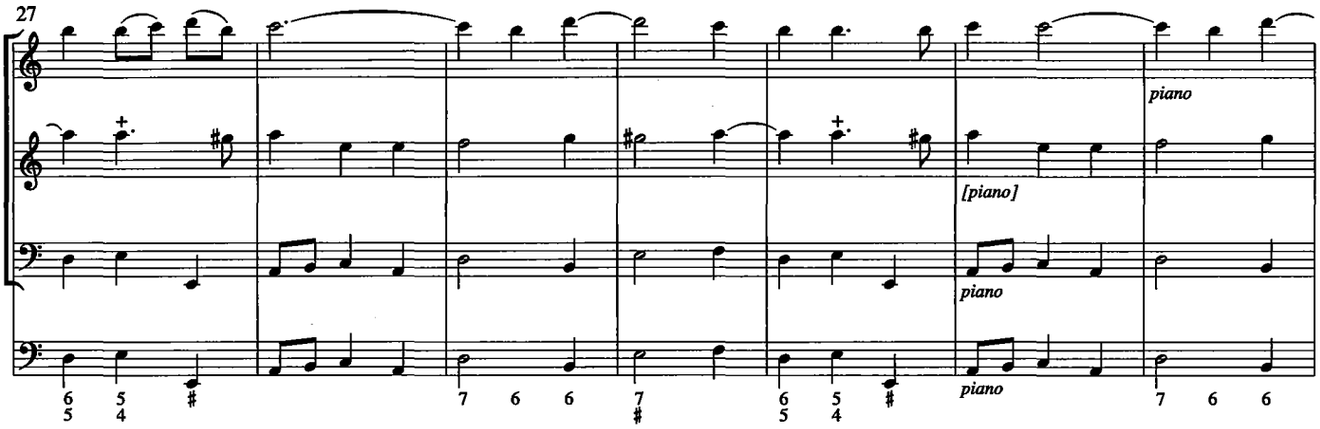
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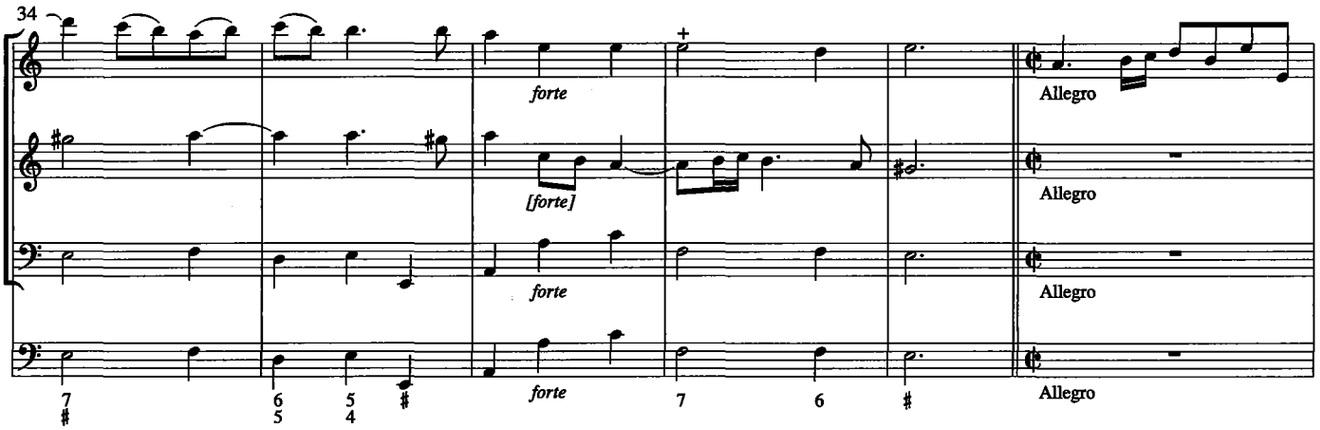
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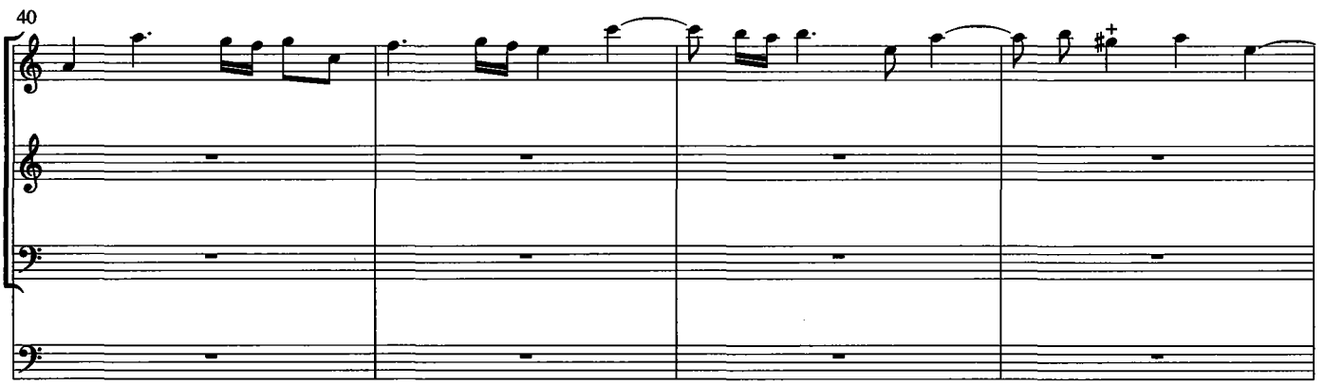
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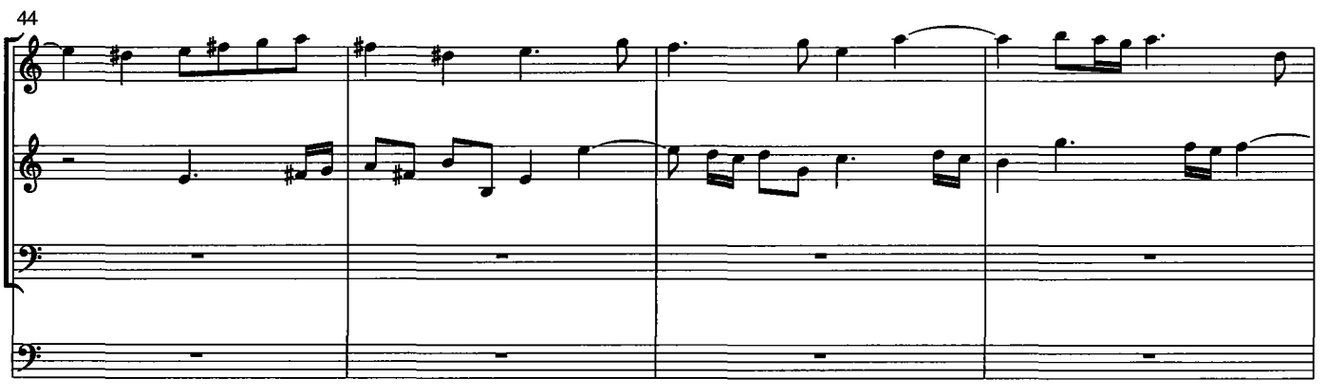
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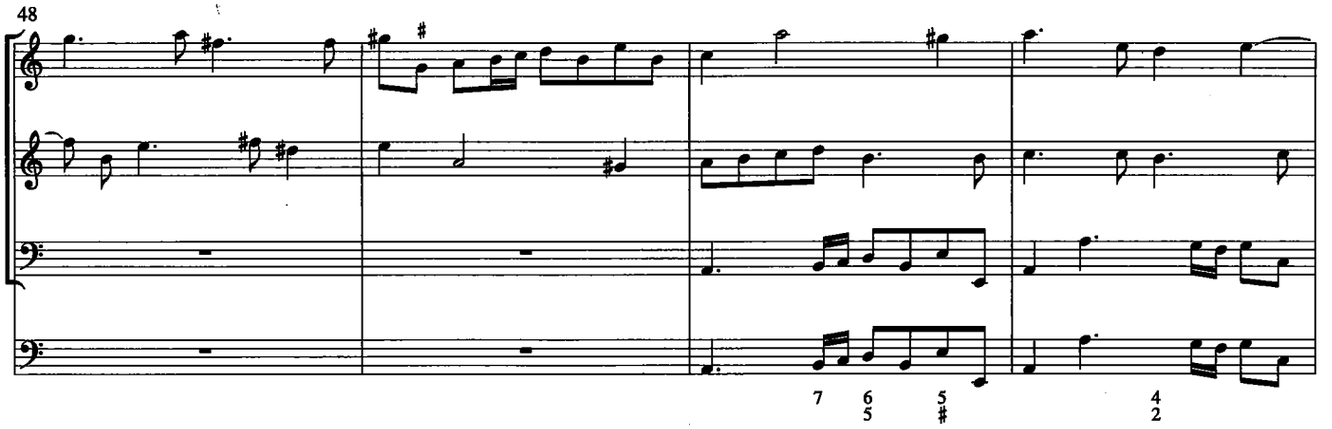
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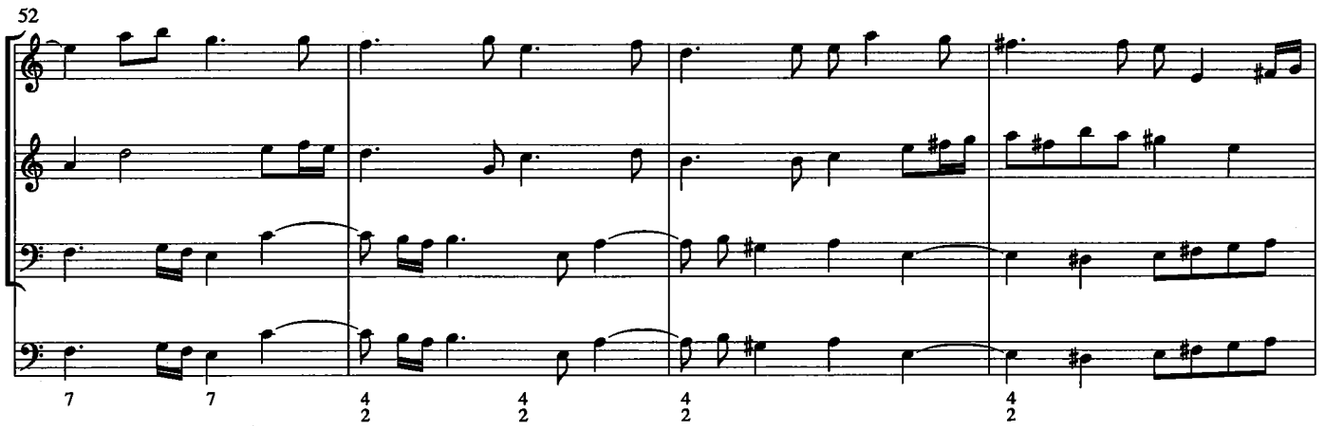
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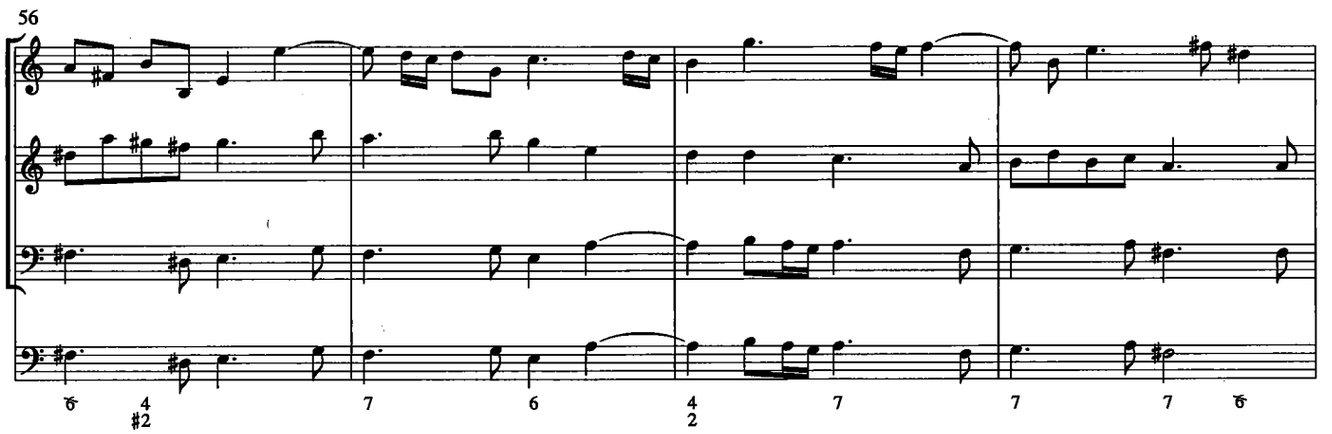
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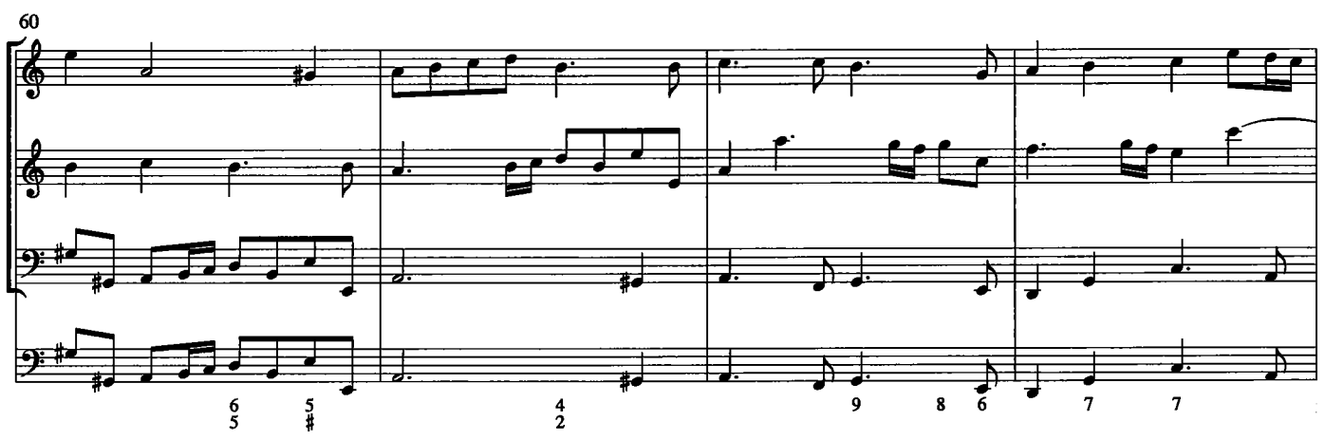
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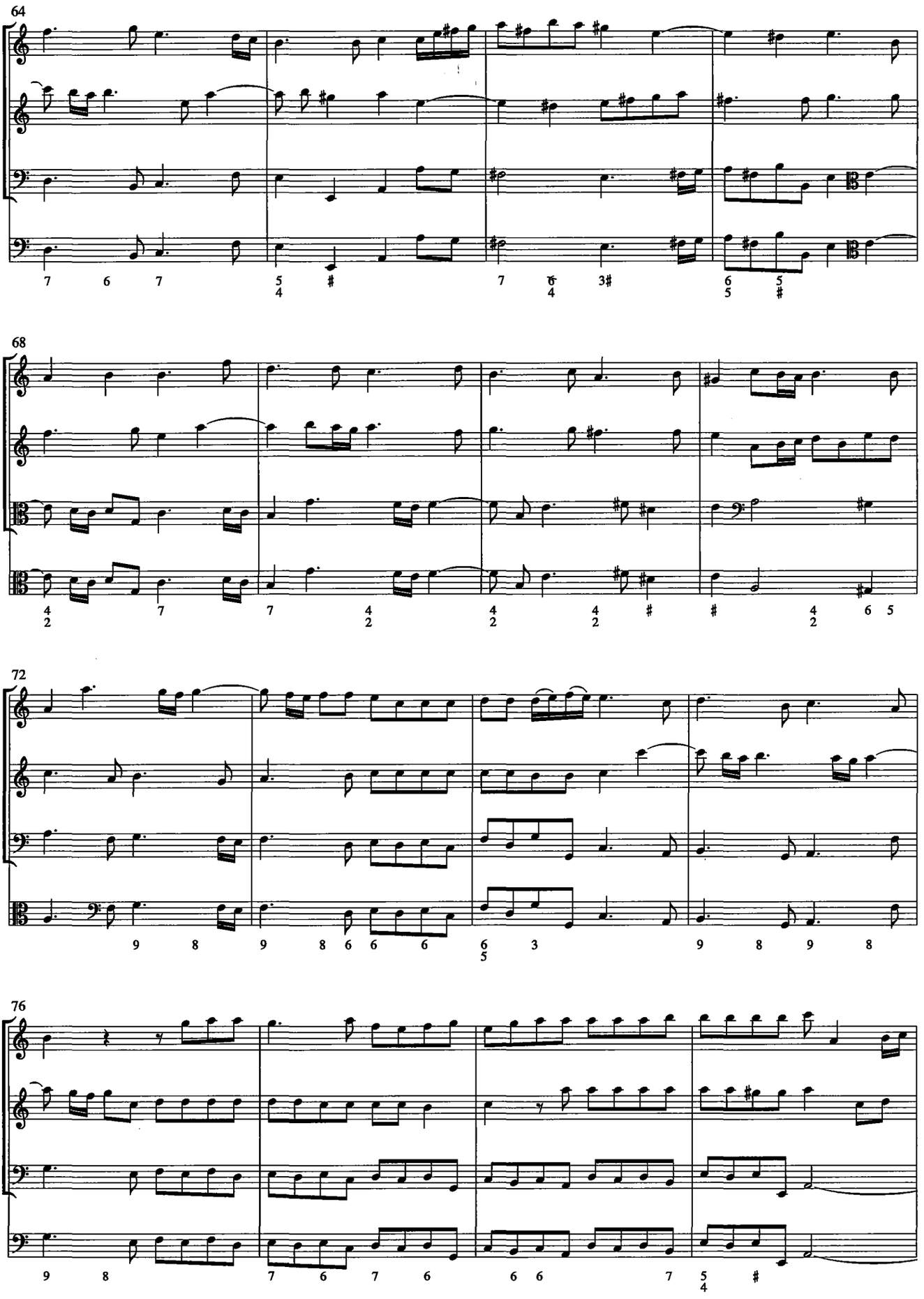
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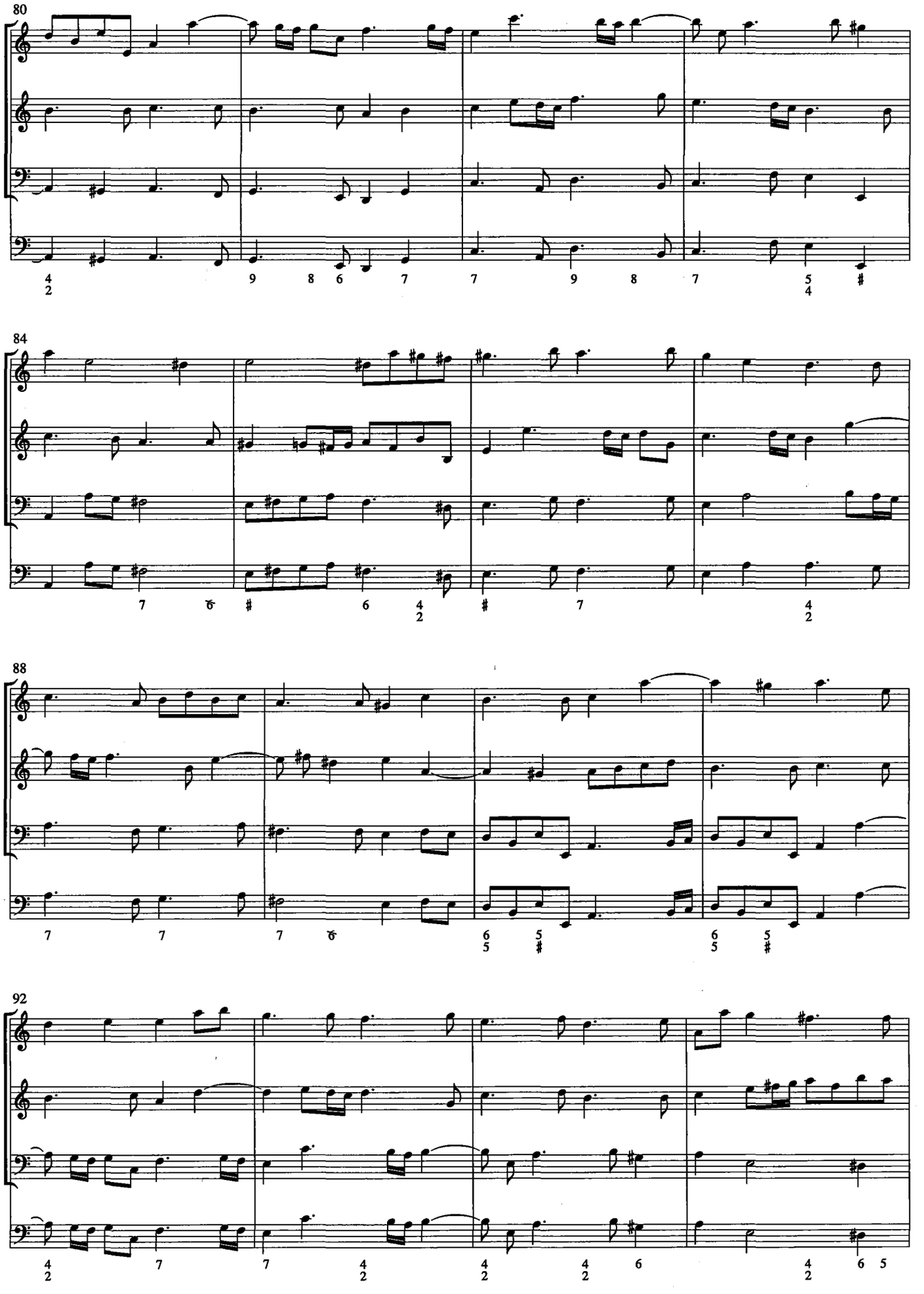
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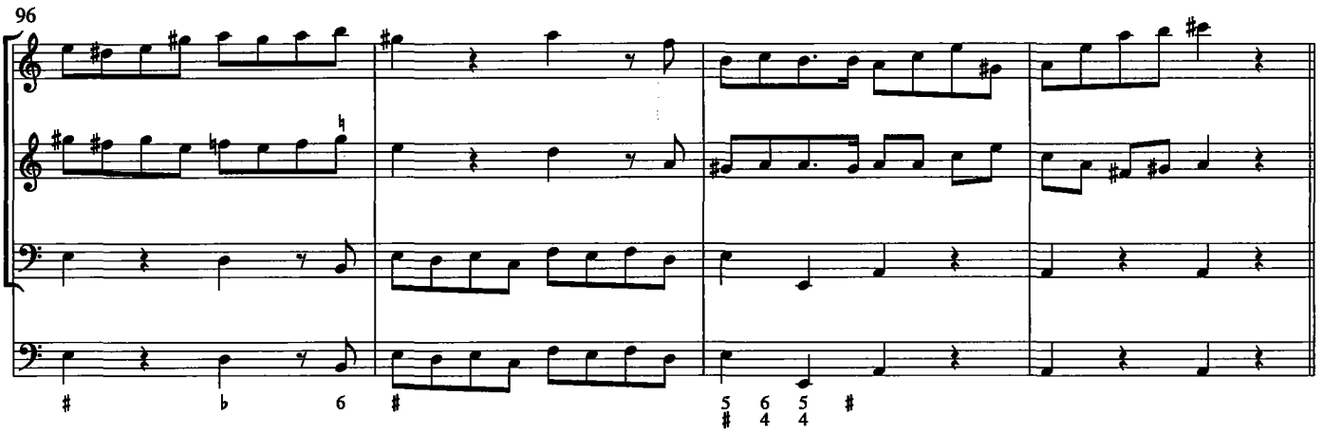
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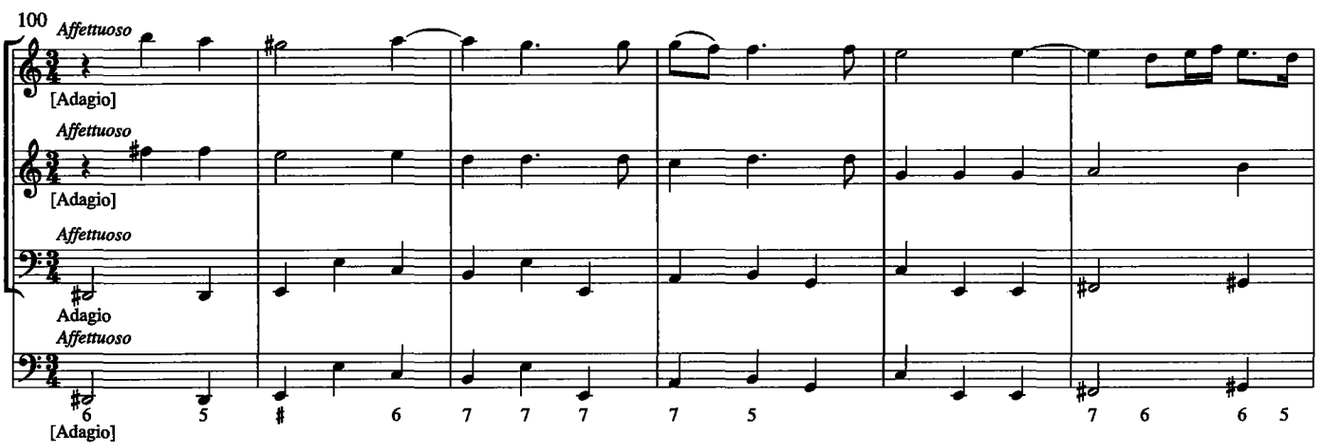
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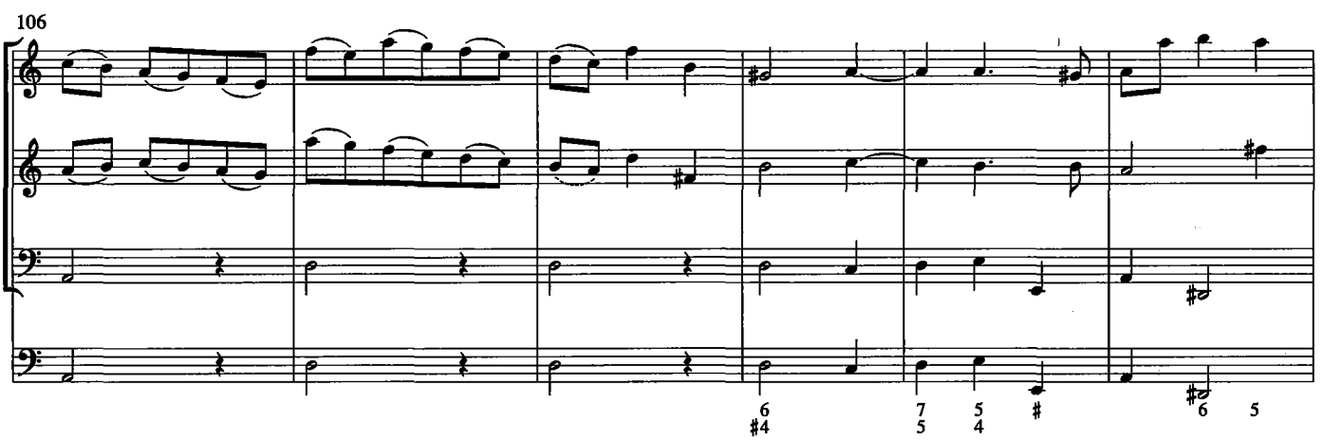
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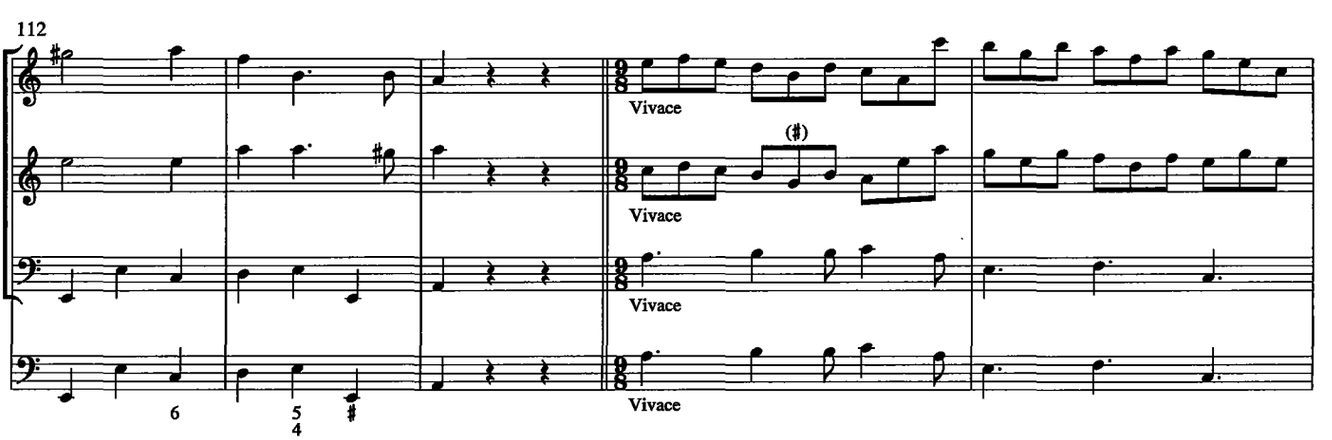
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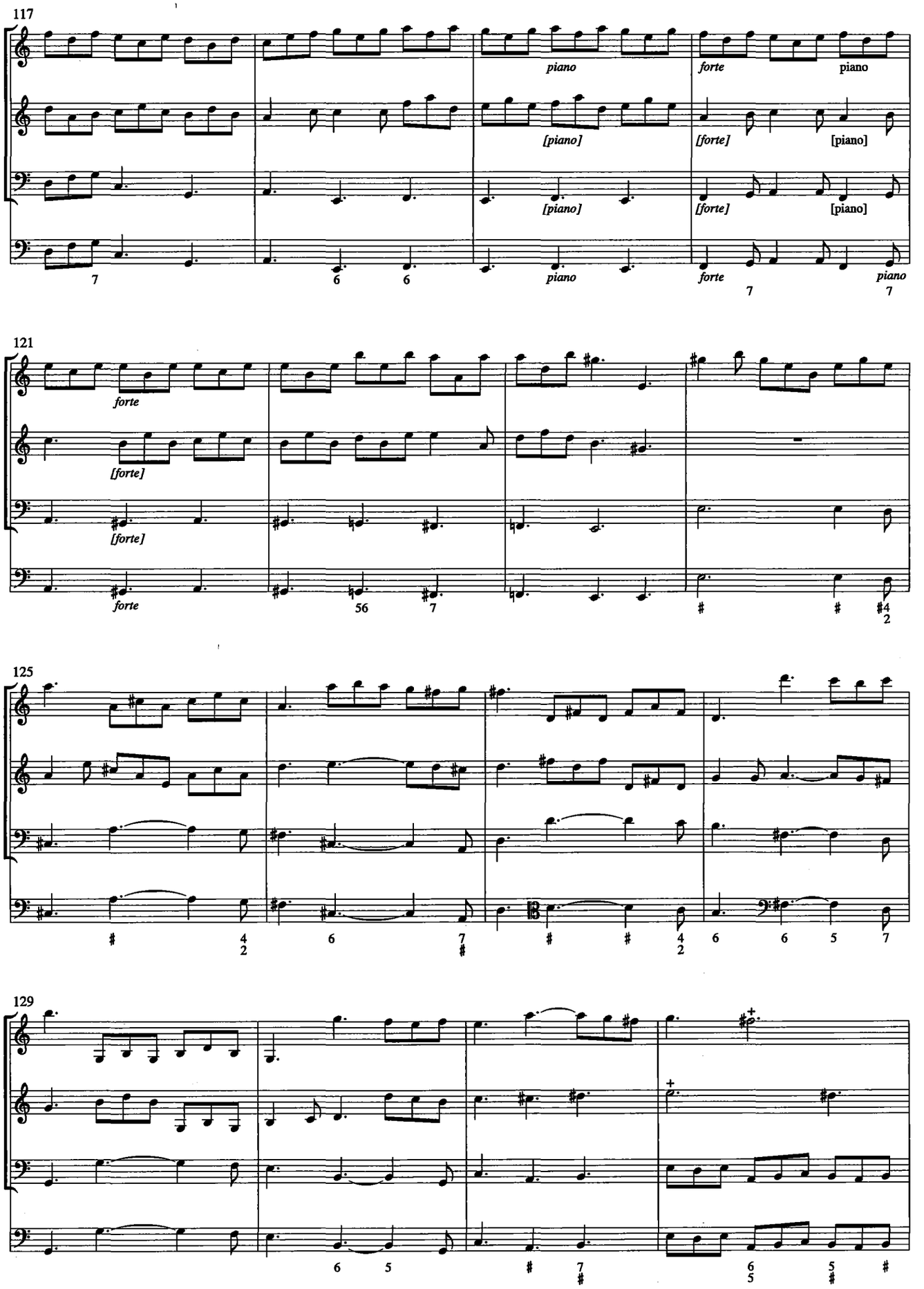
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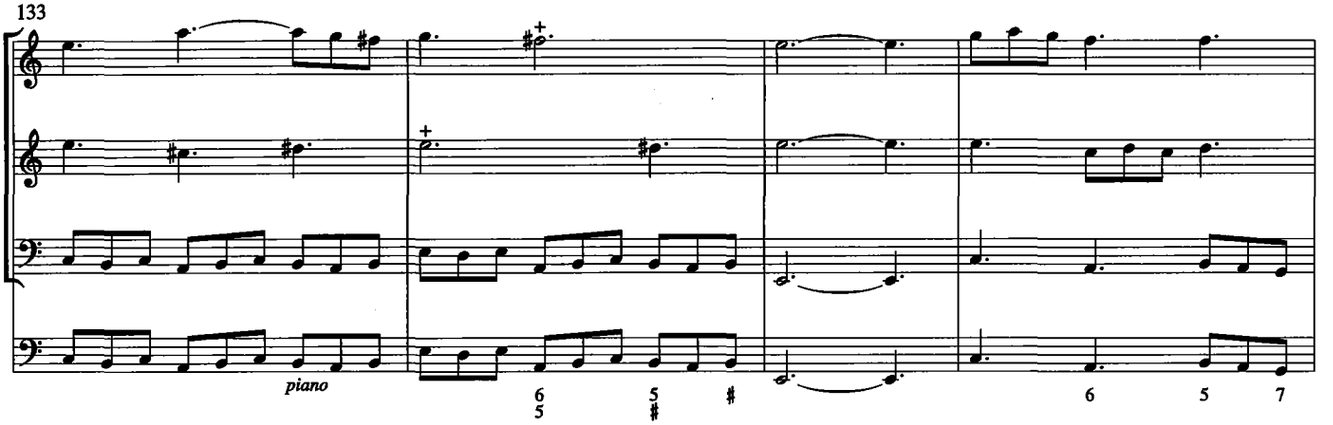

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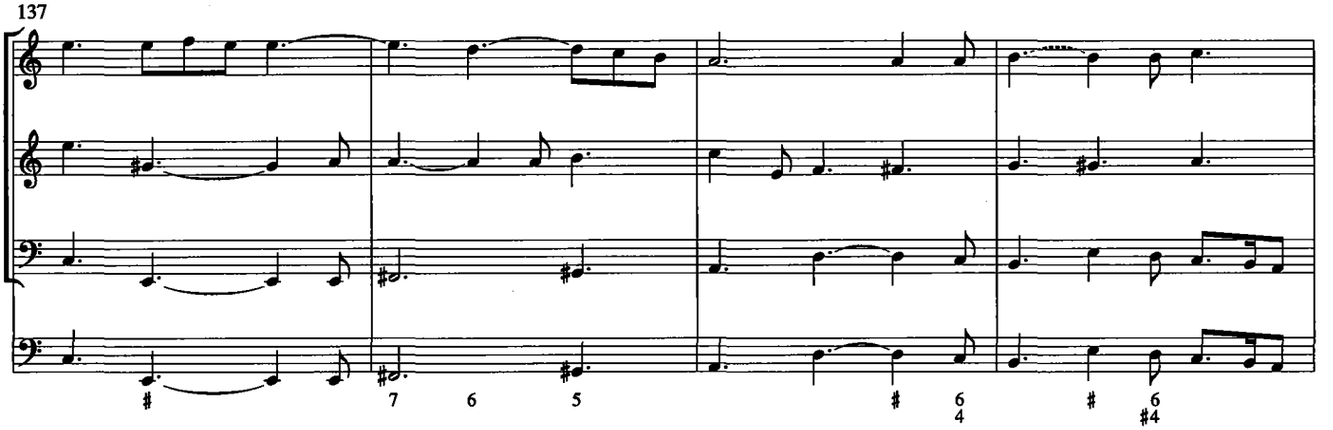

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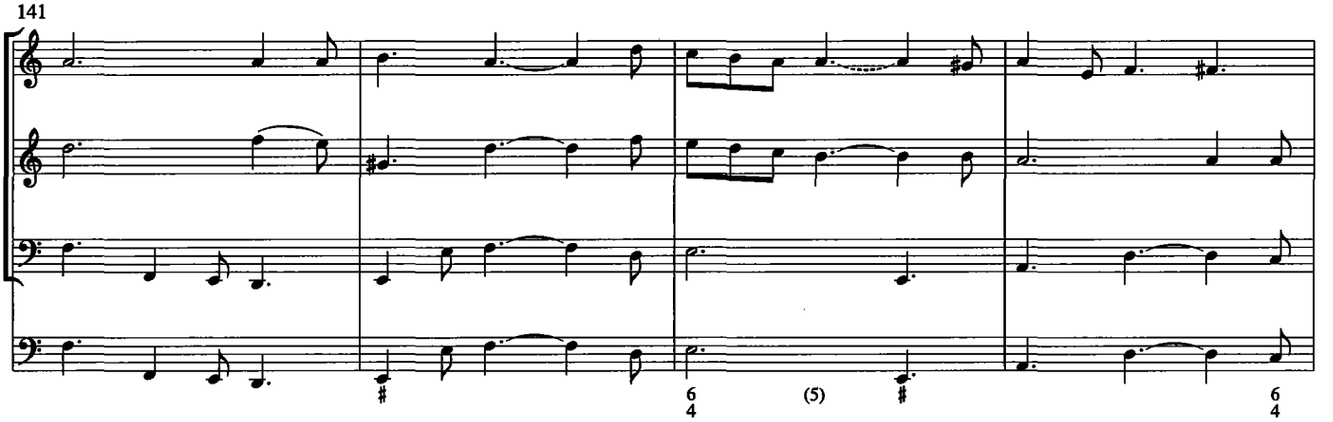

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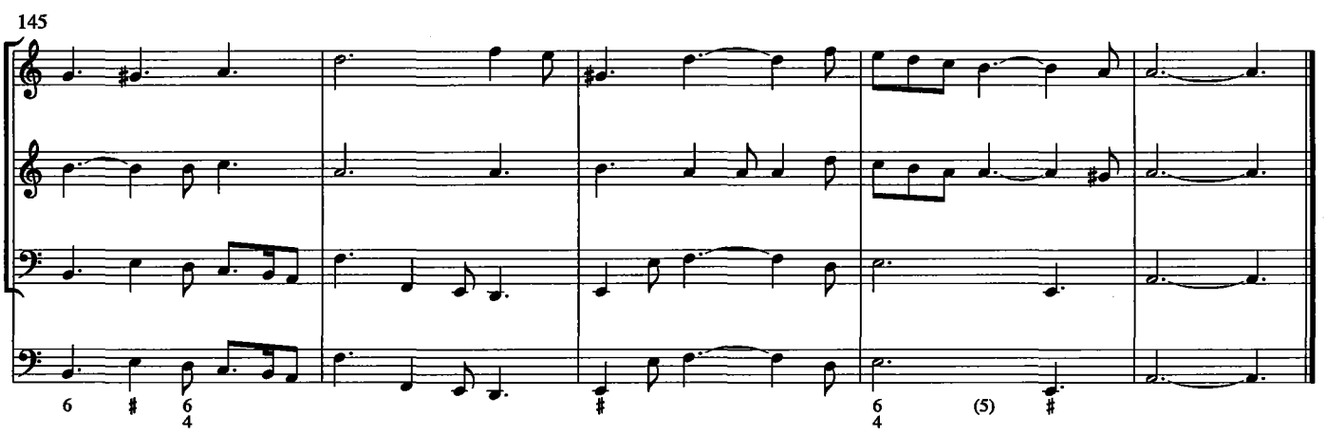

Sonata a 5

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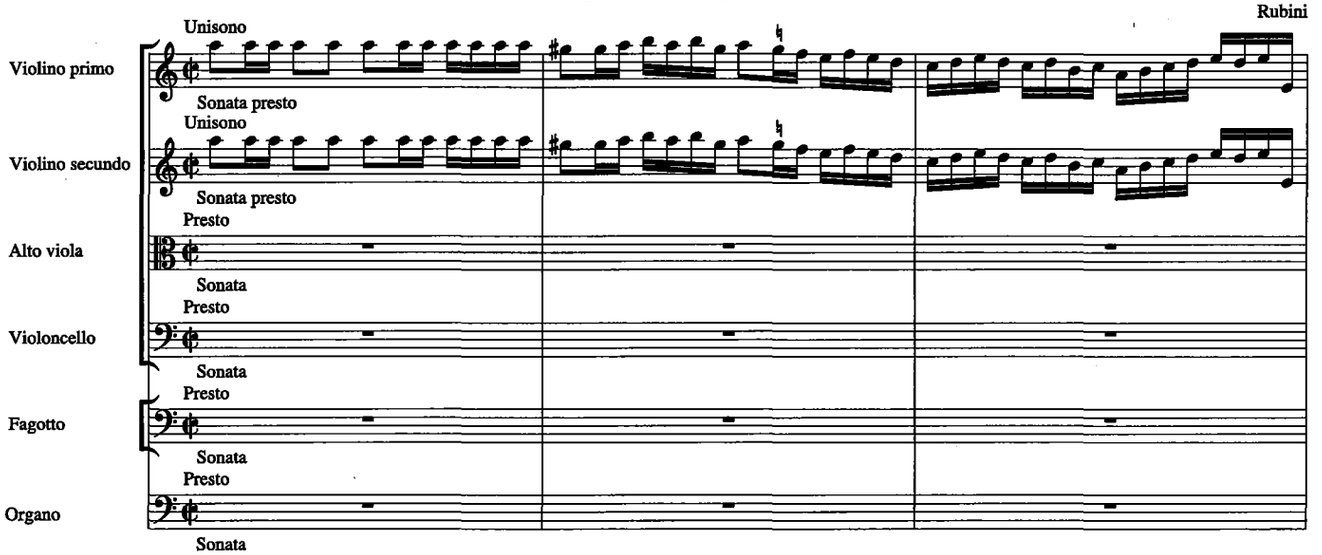

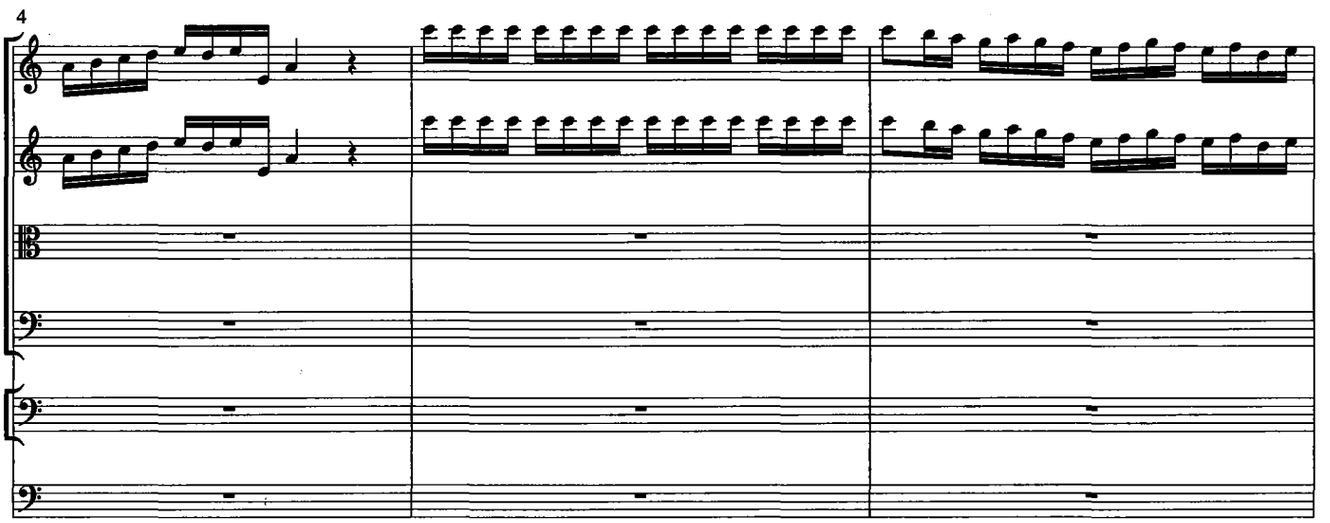

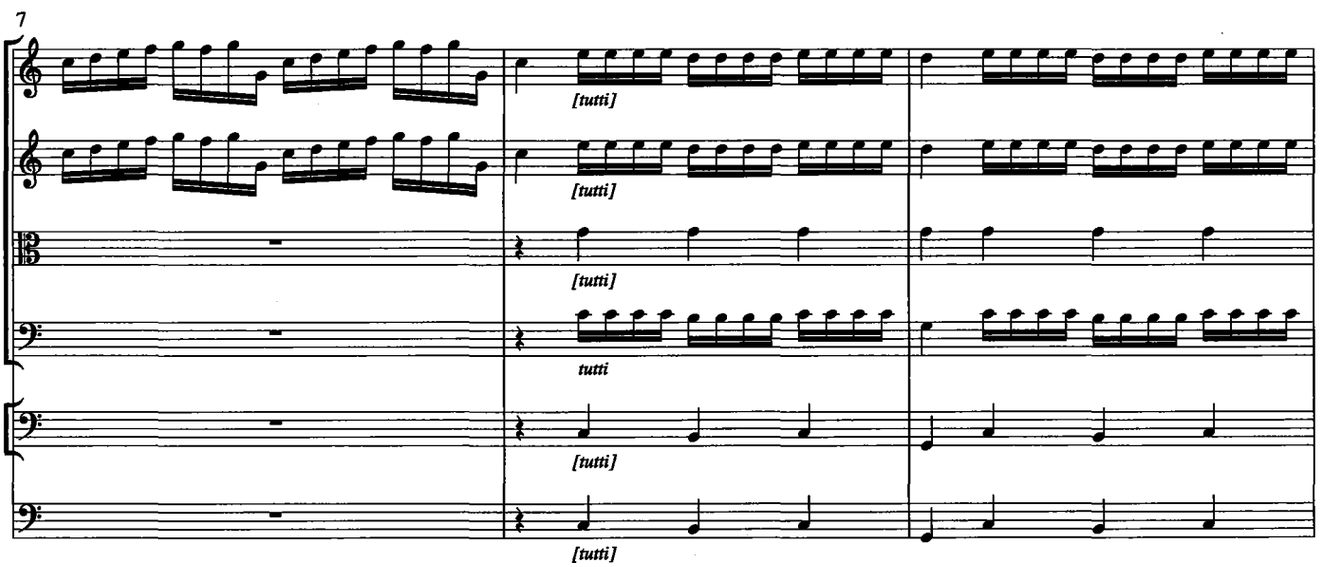

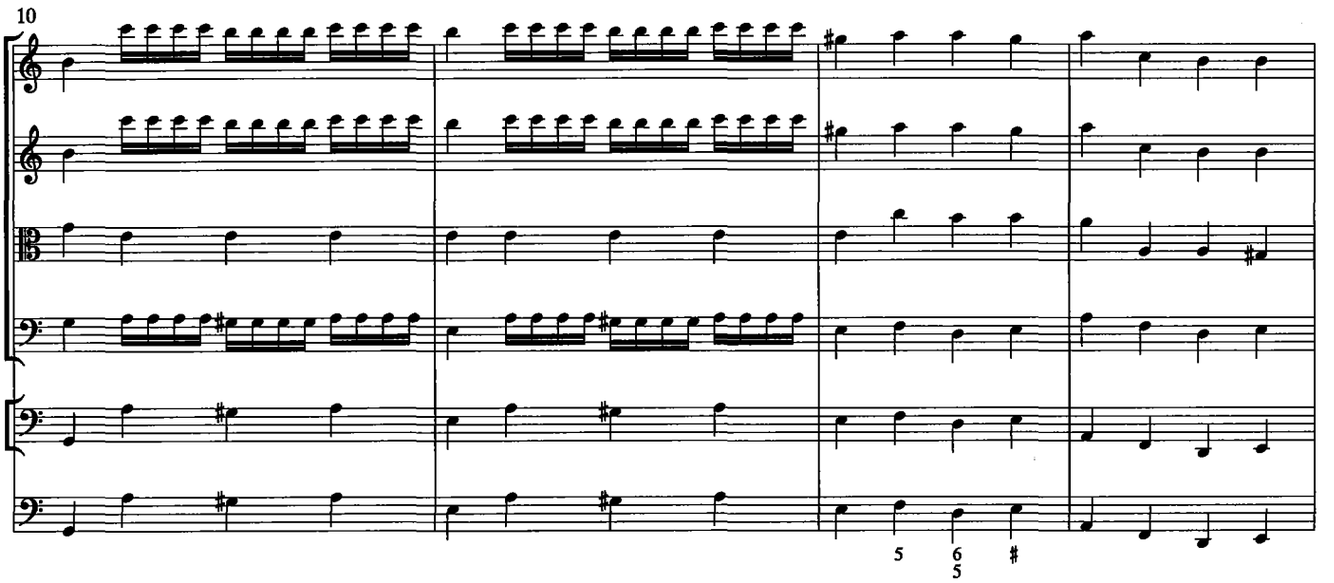
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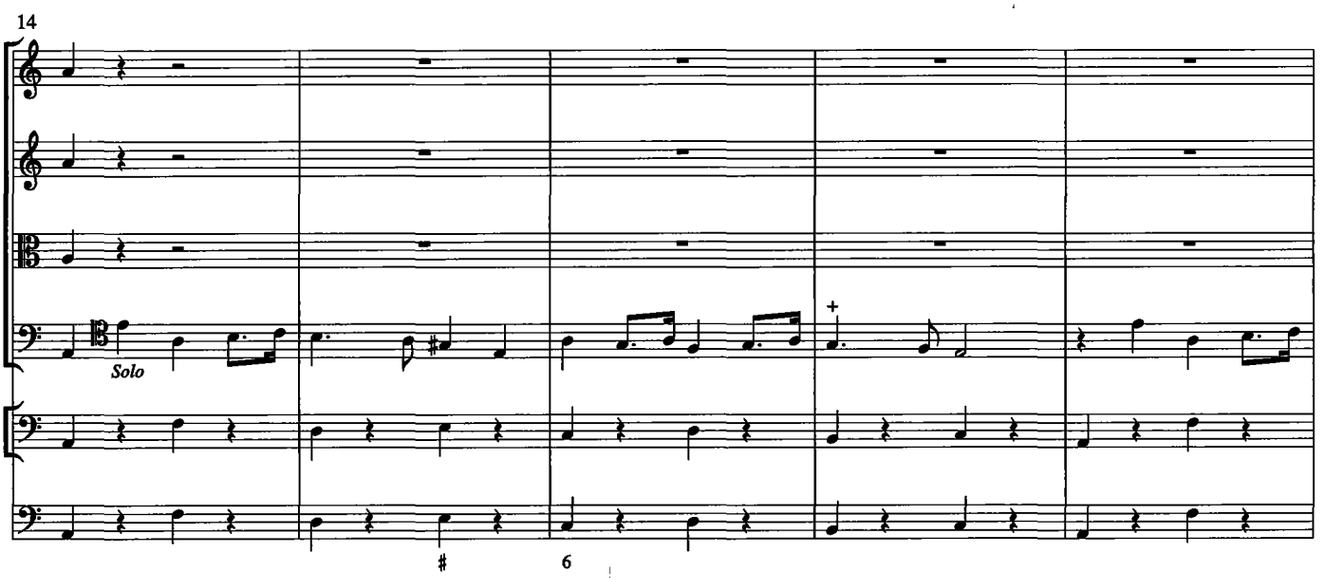
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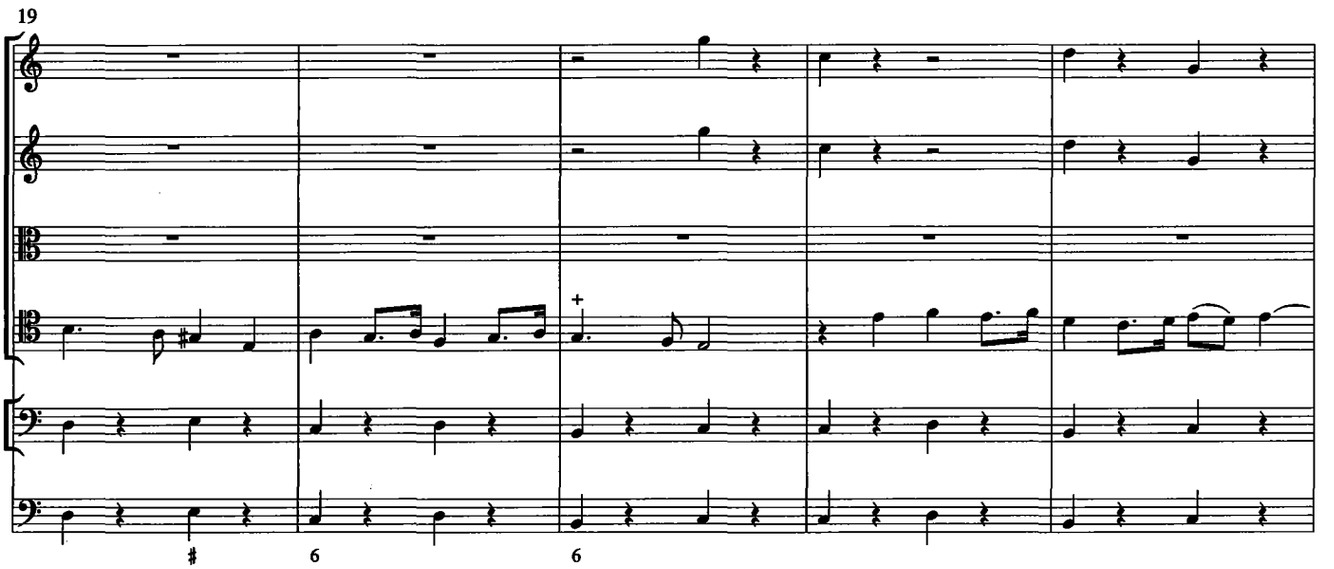
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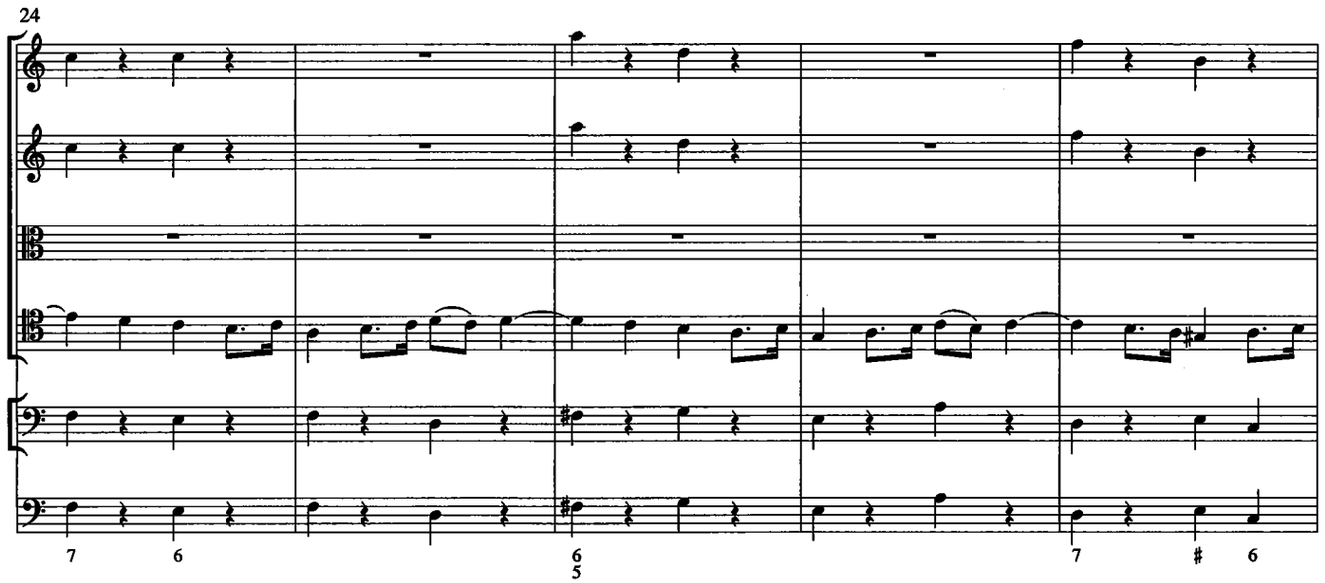
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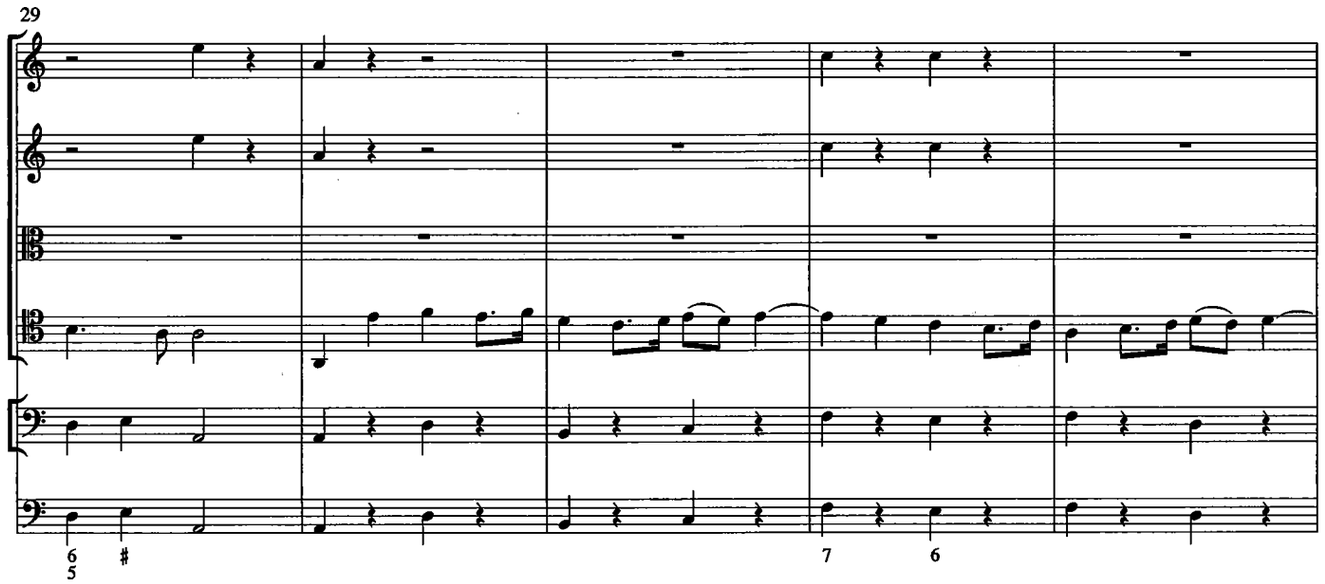
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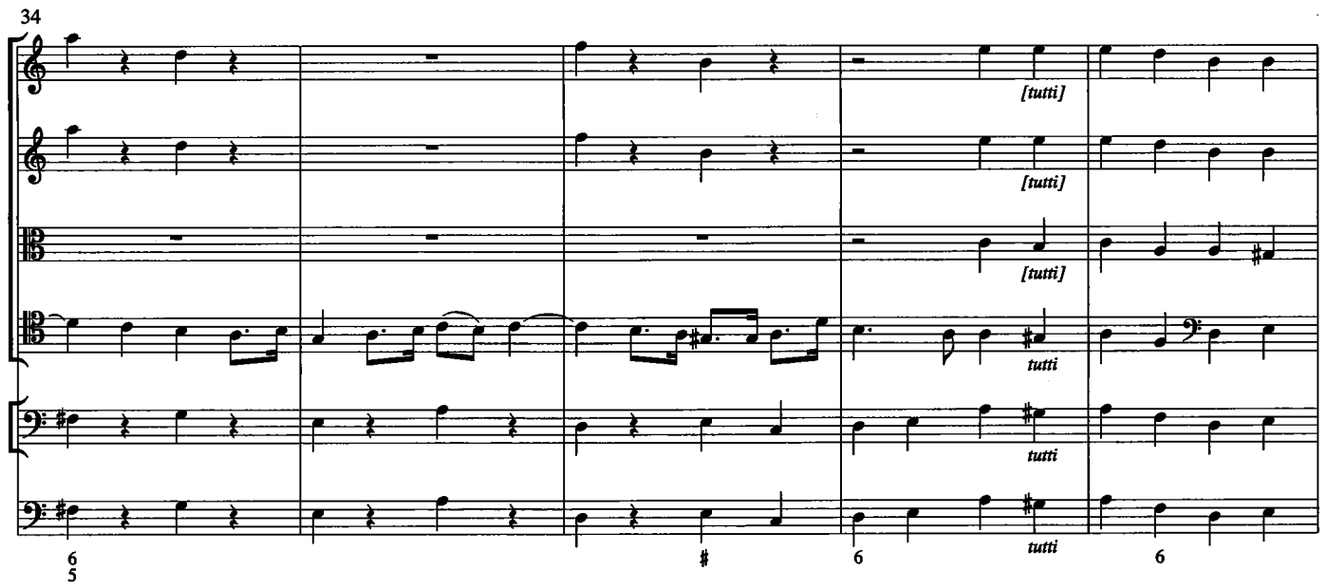
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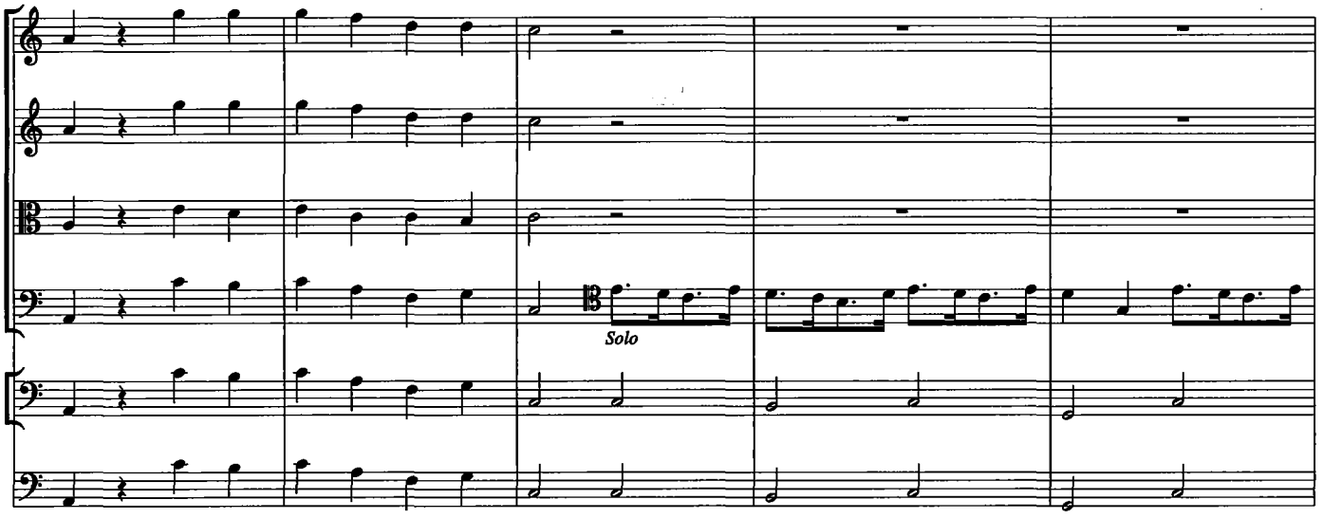

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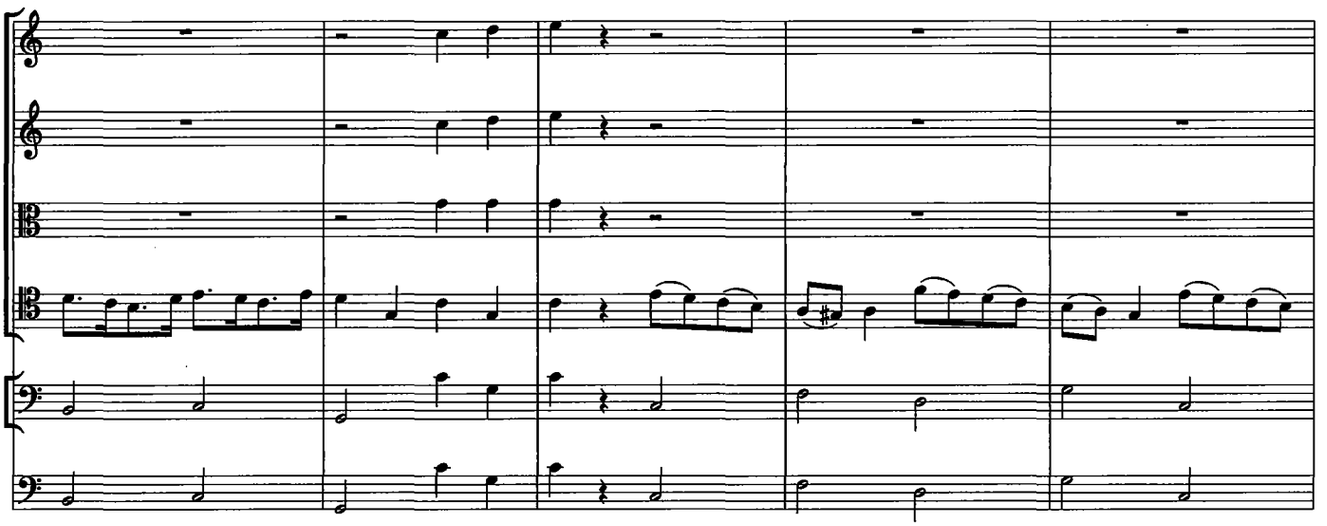

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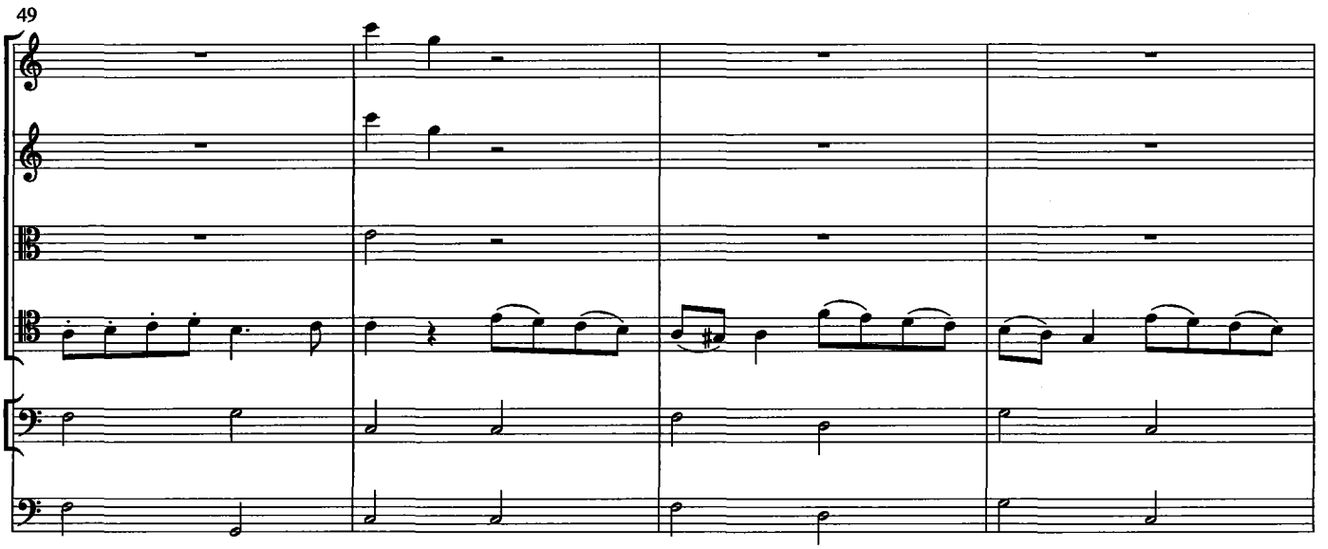

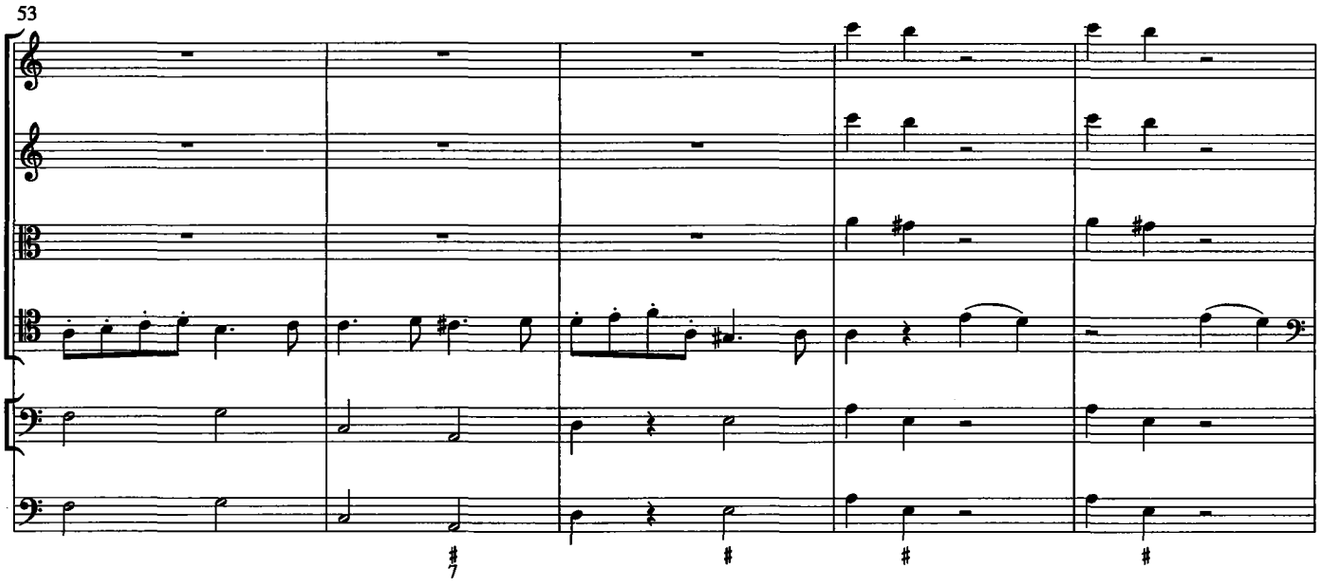
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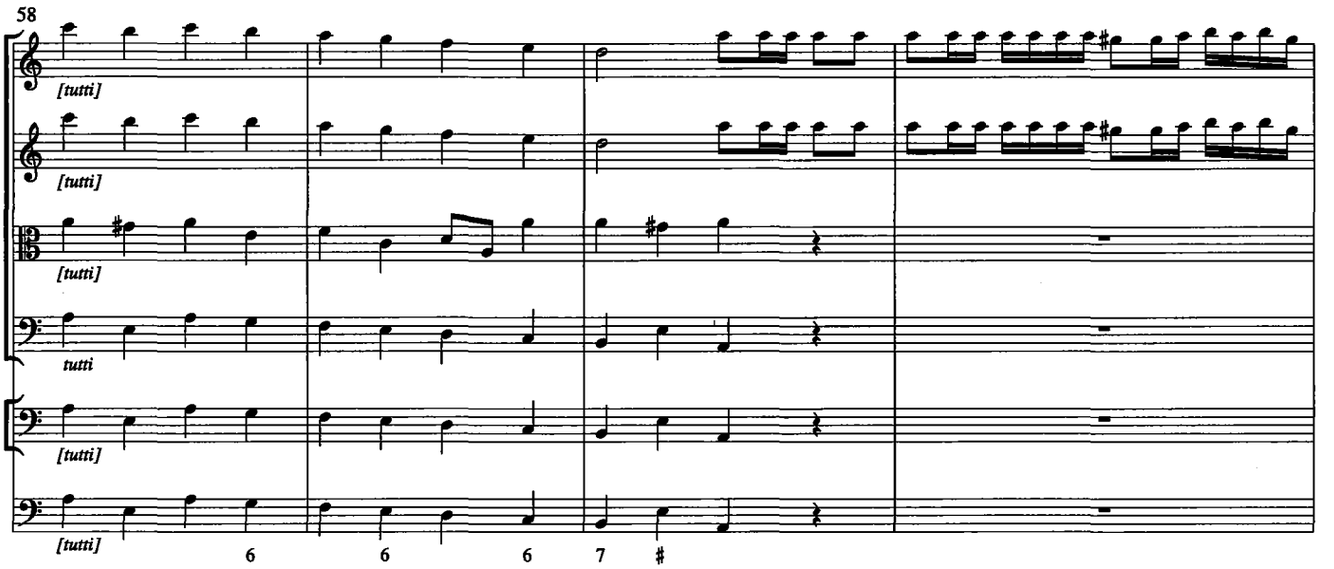
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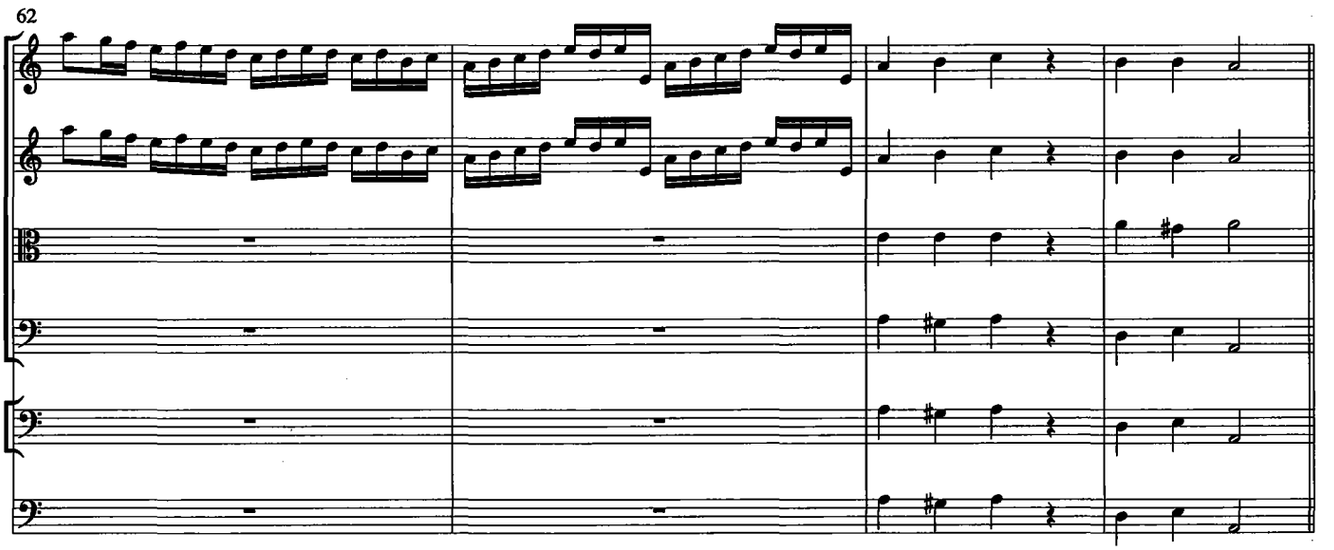
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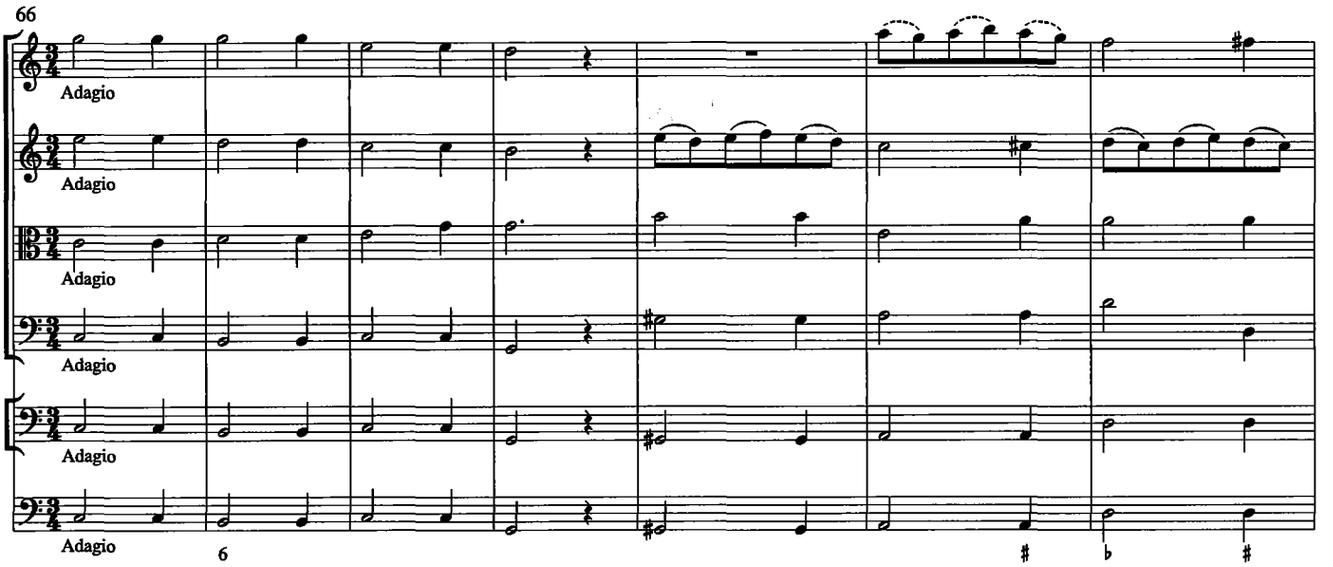
66
Adagio
Adagio
Adagio
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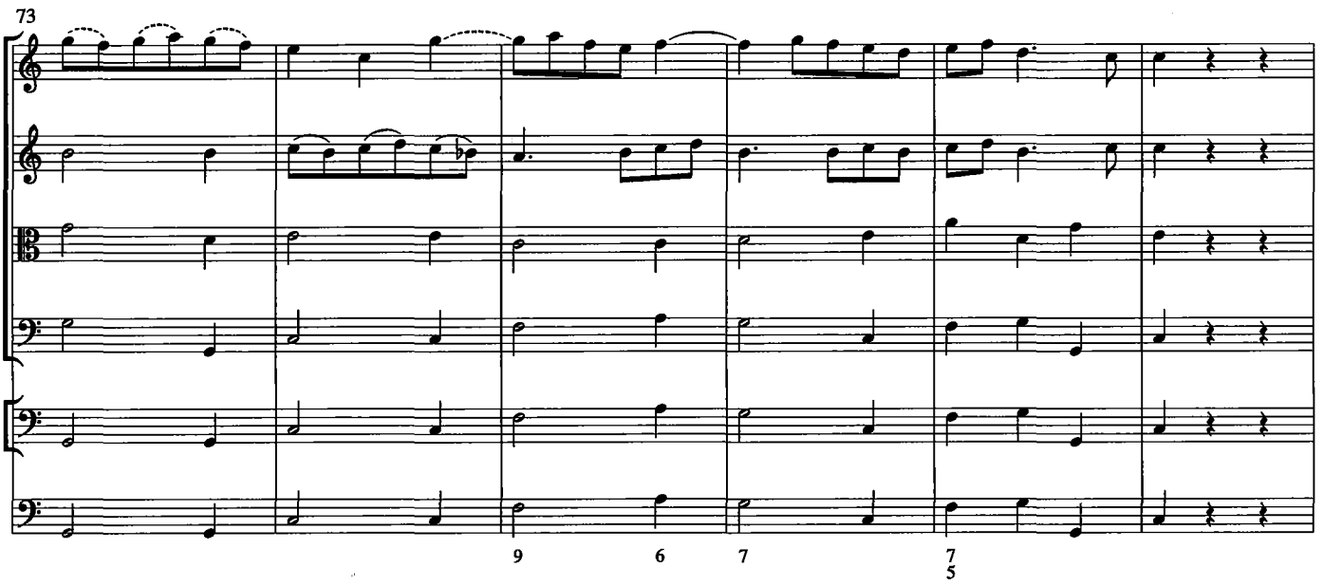
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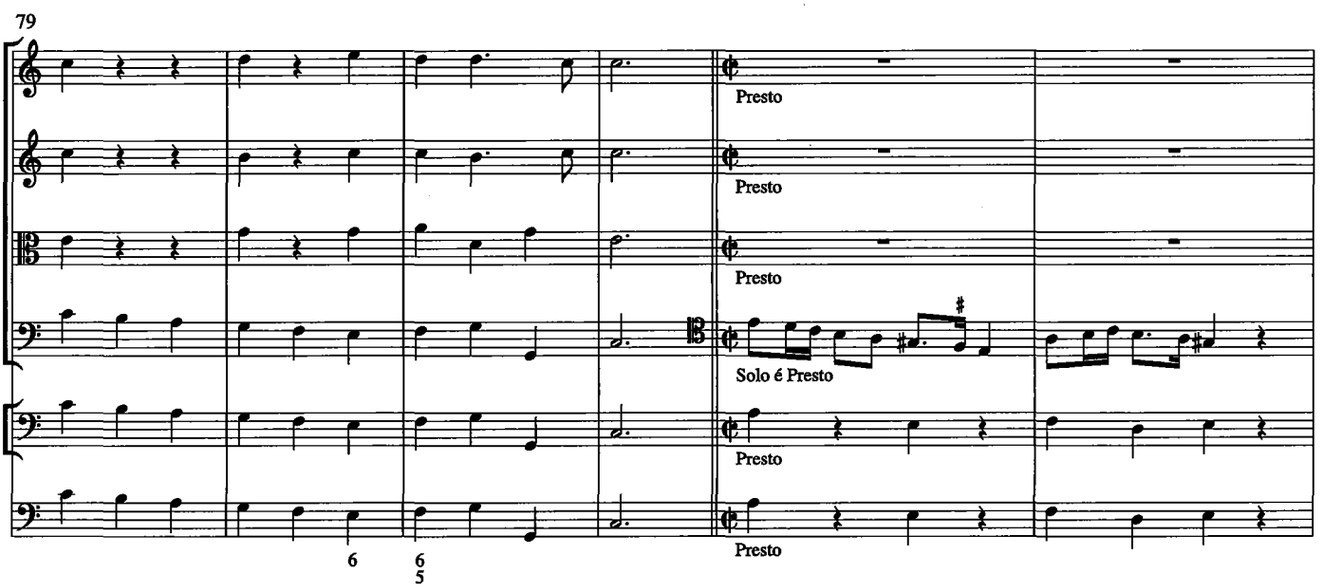
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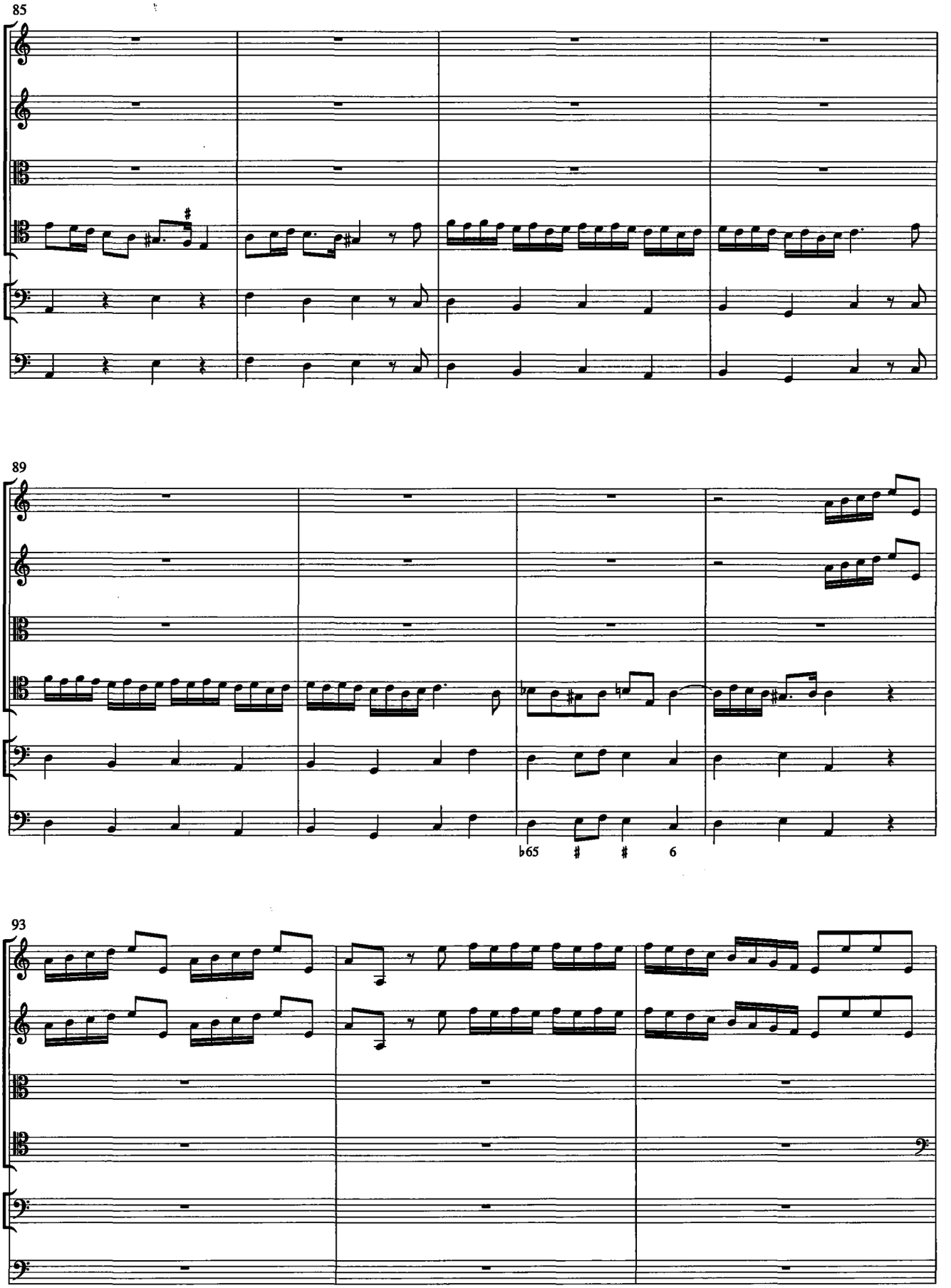
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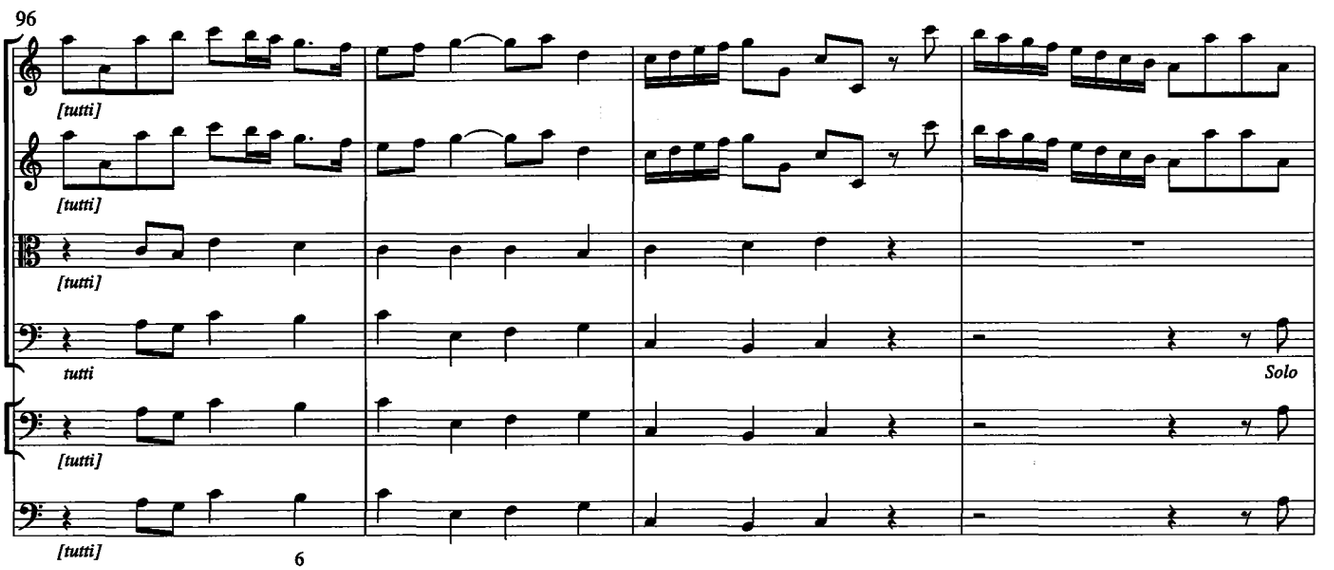
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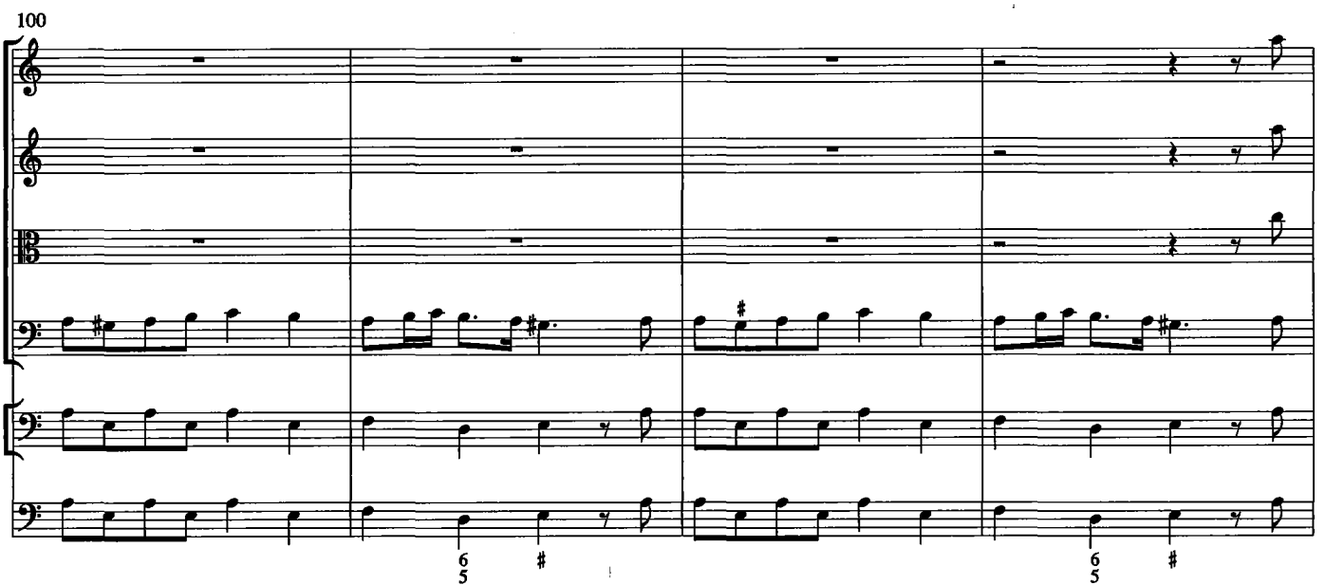
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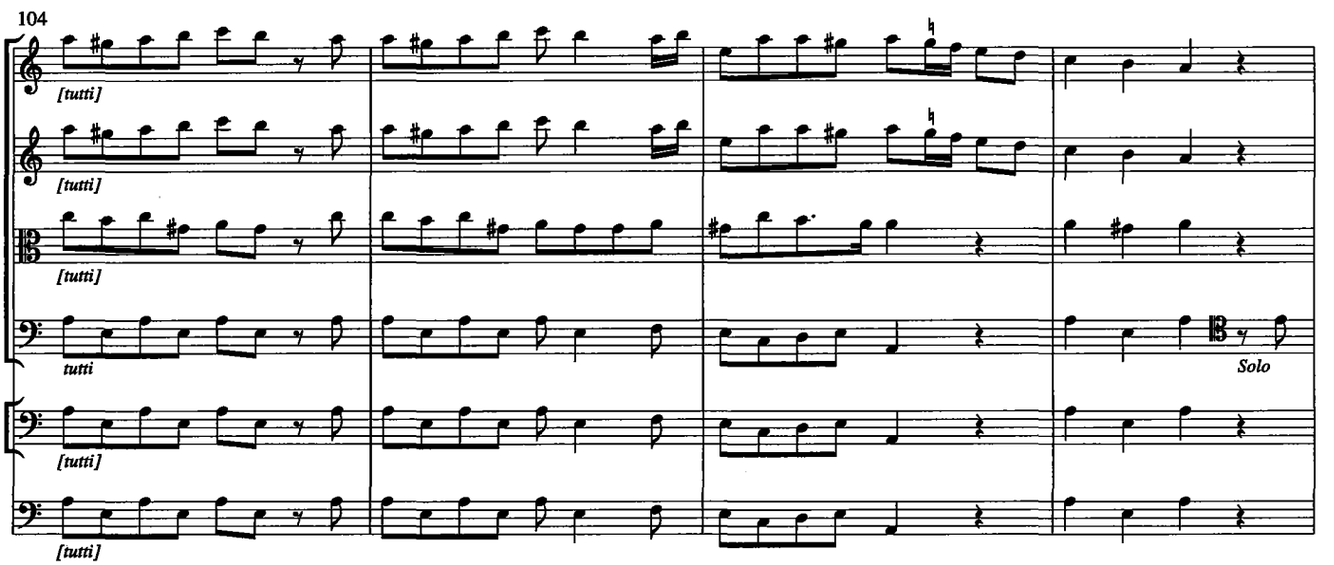
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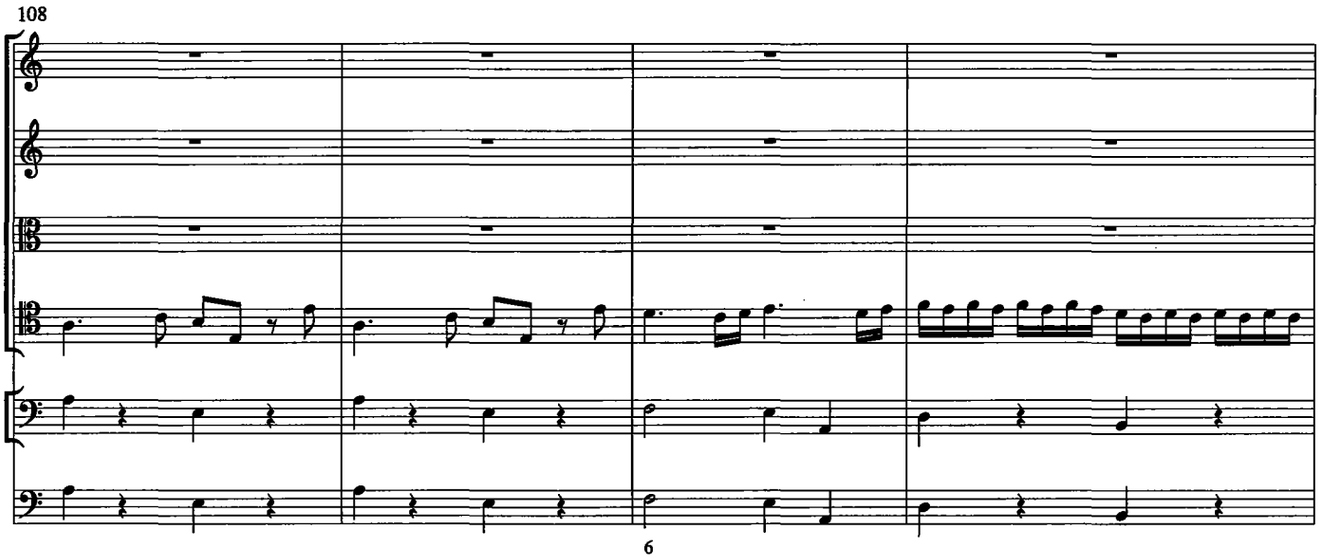
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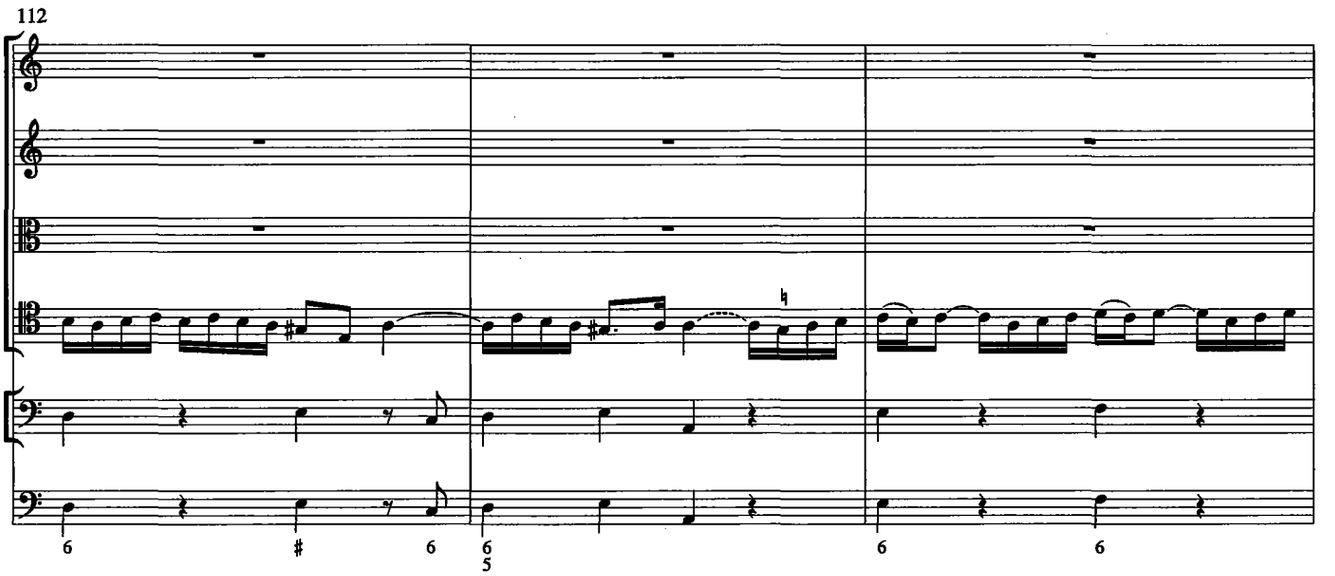
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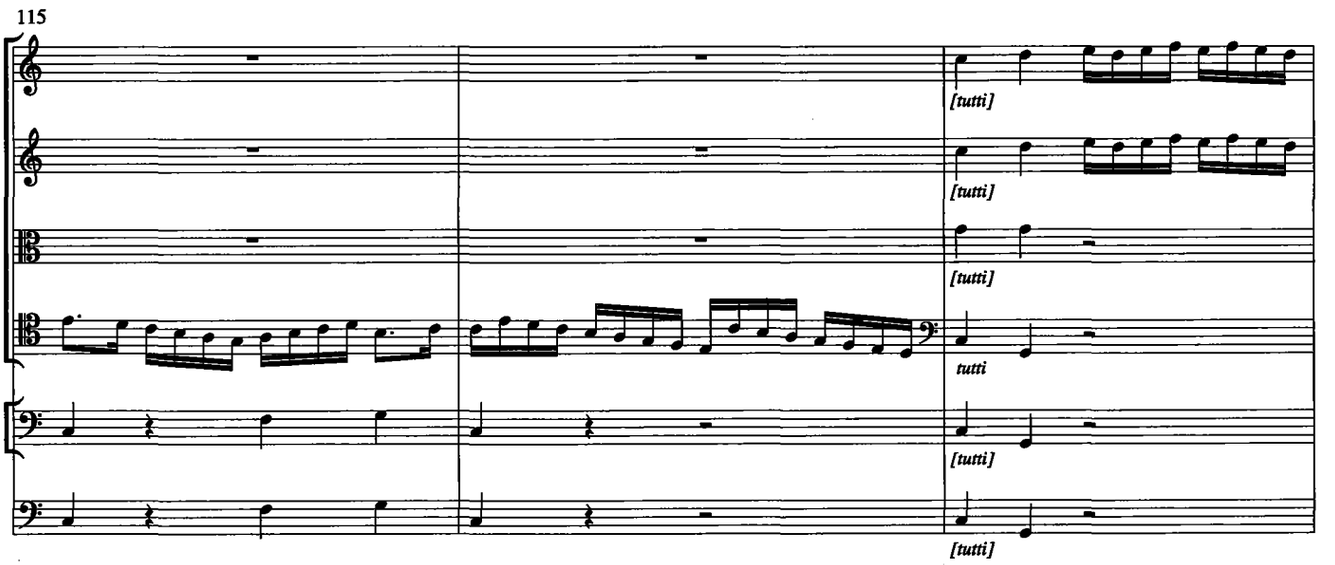
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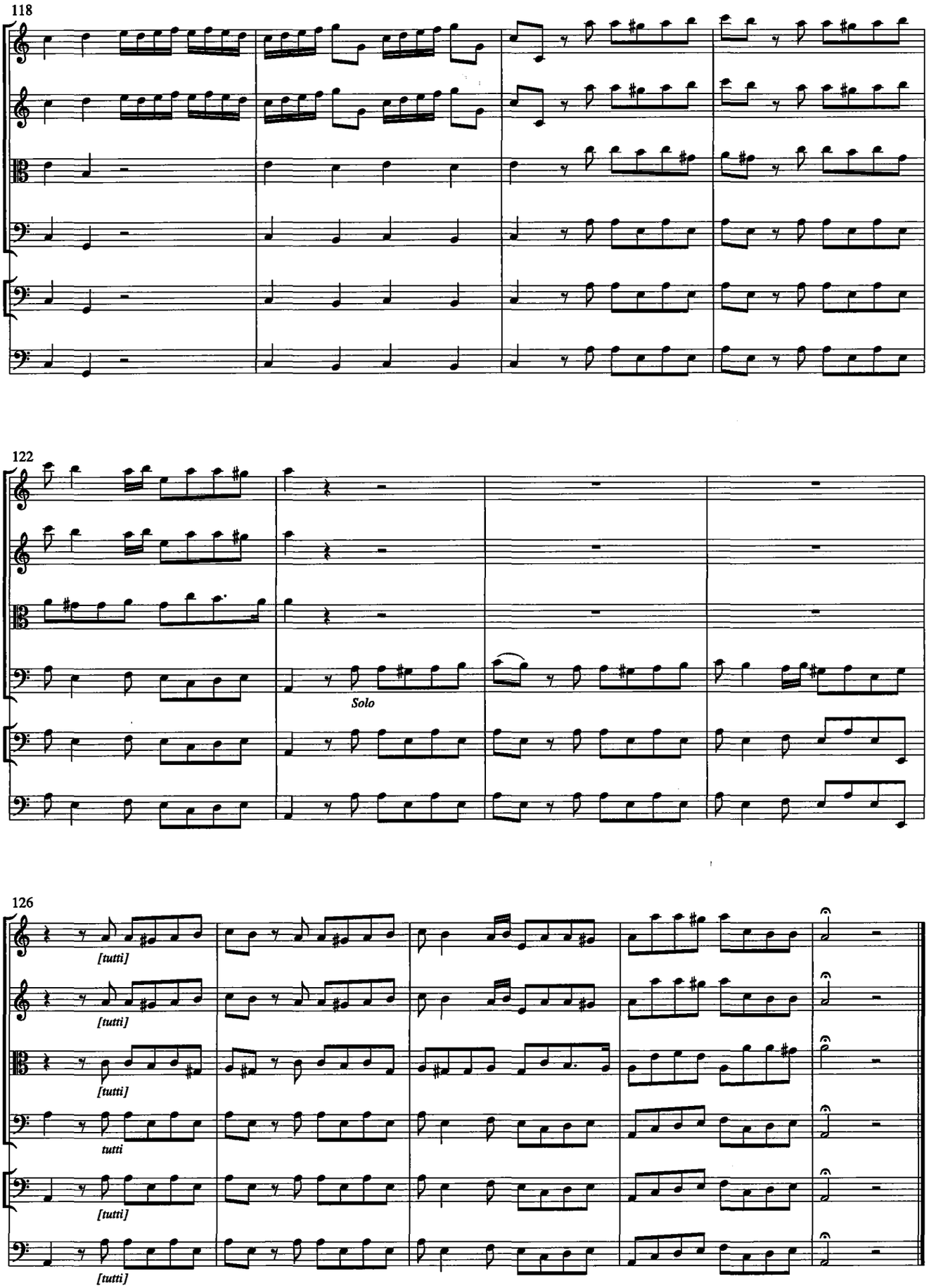
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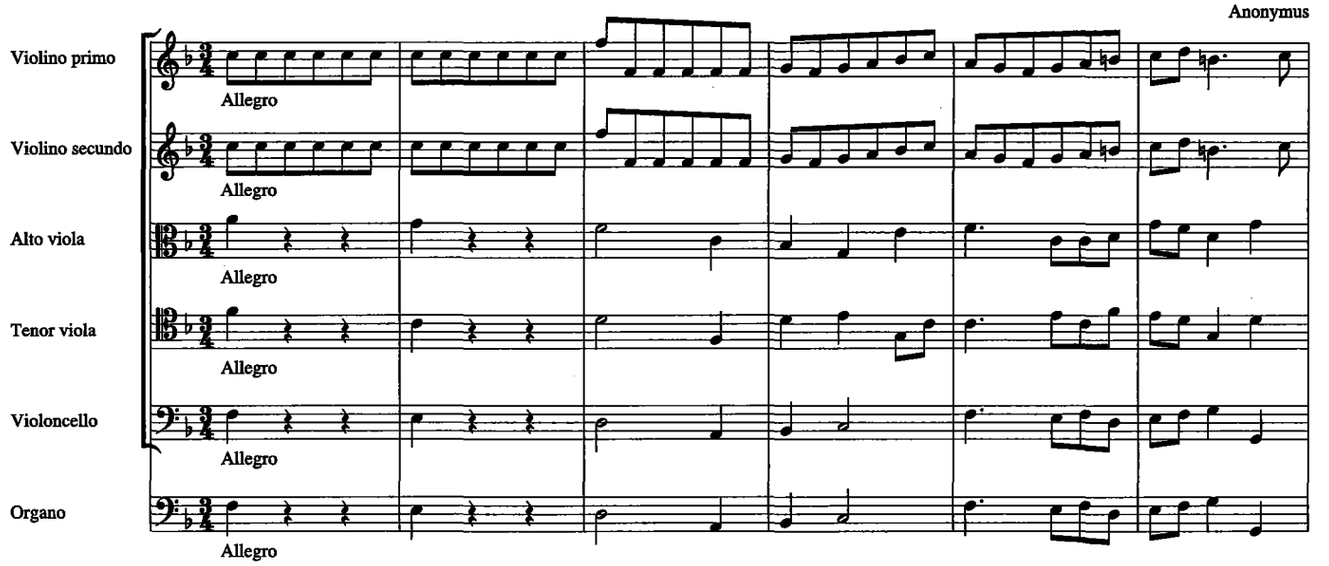

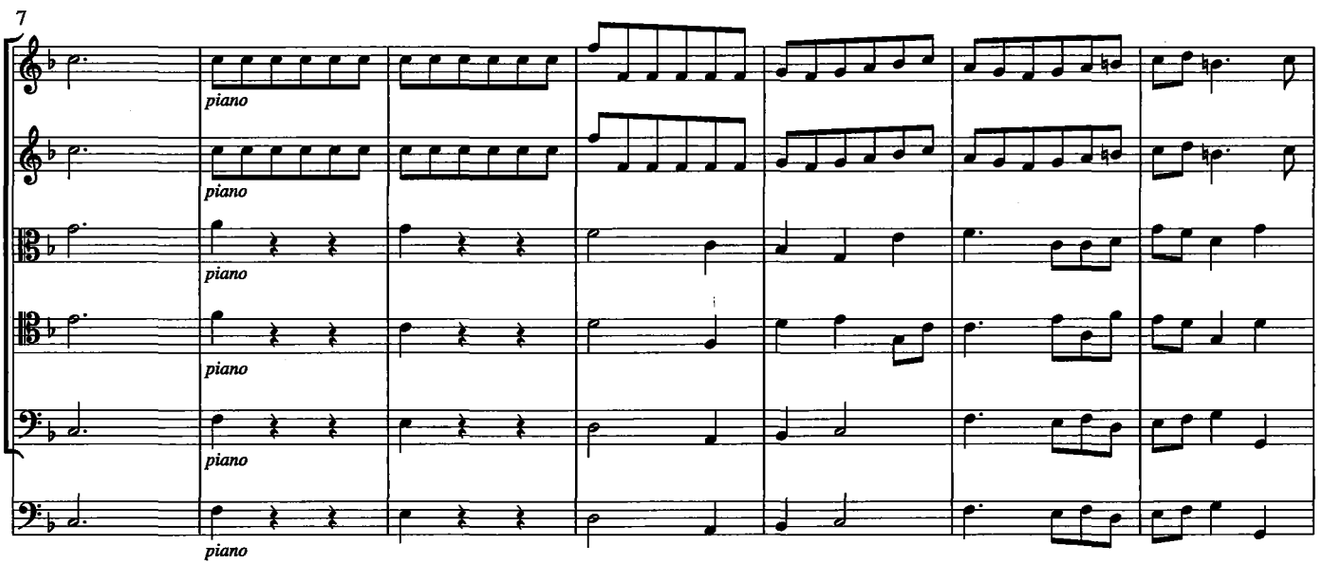

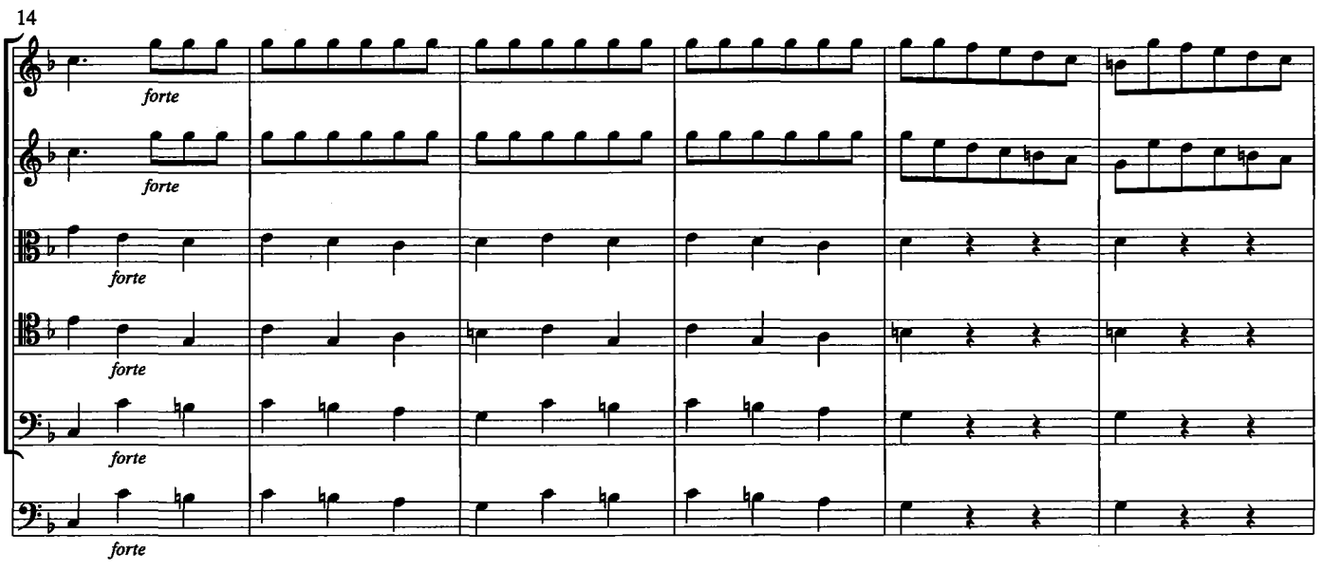

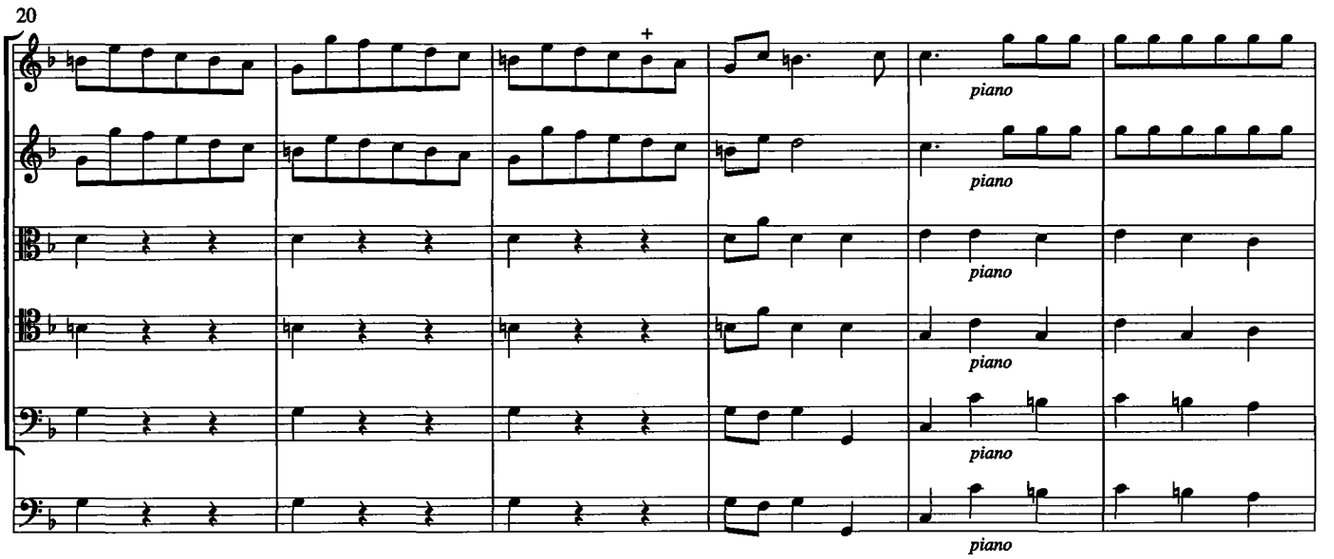
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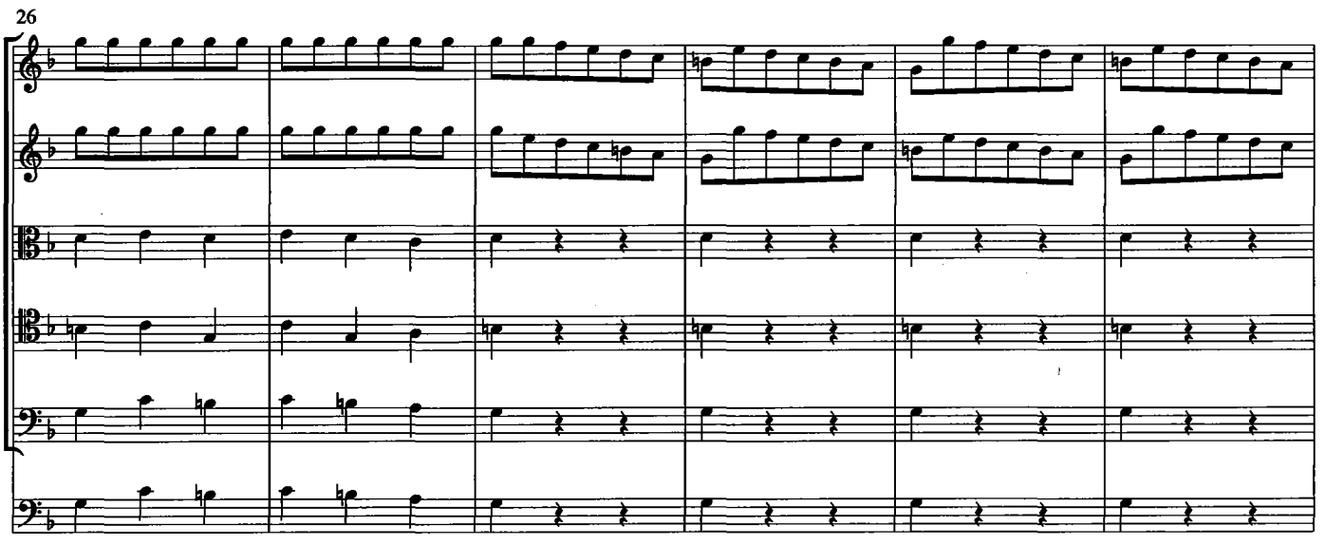
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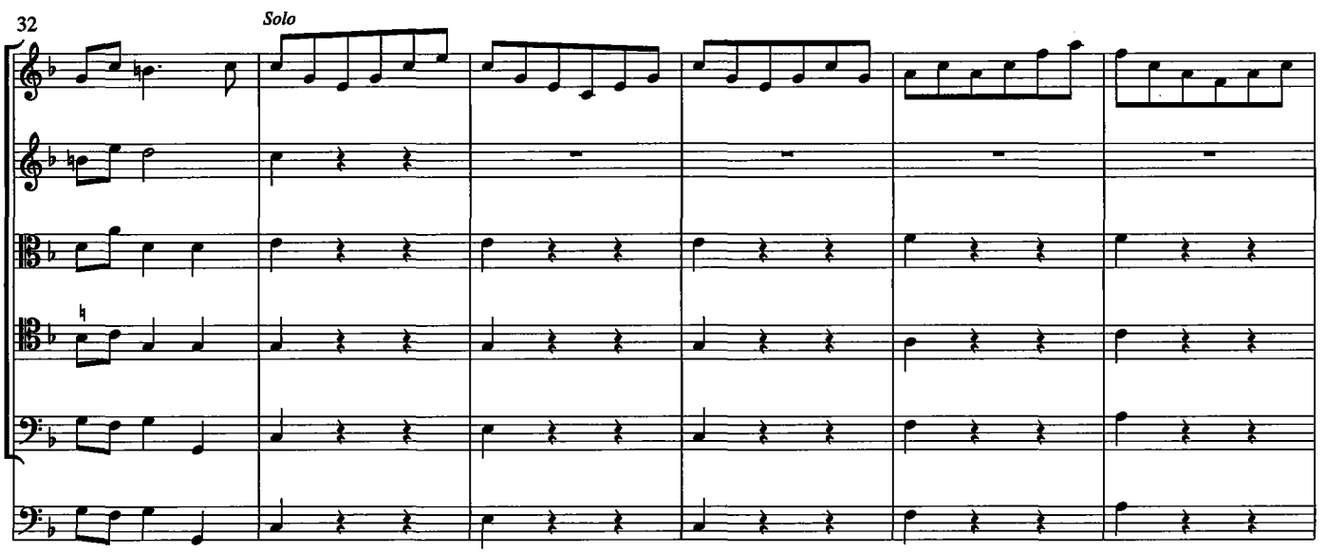
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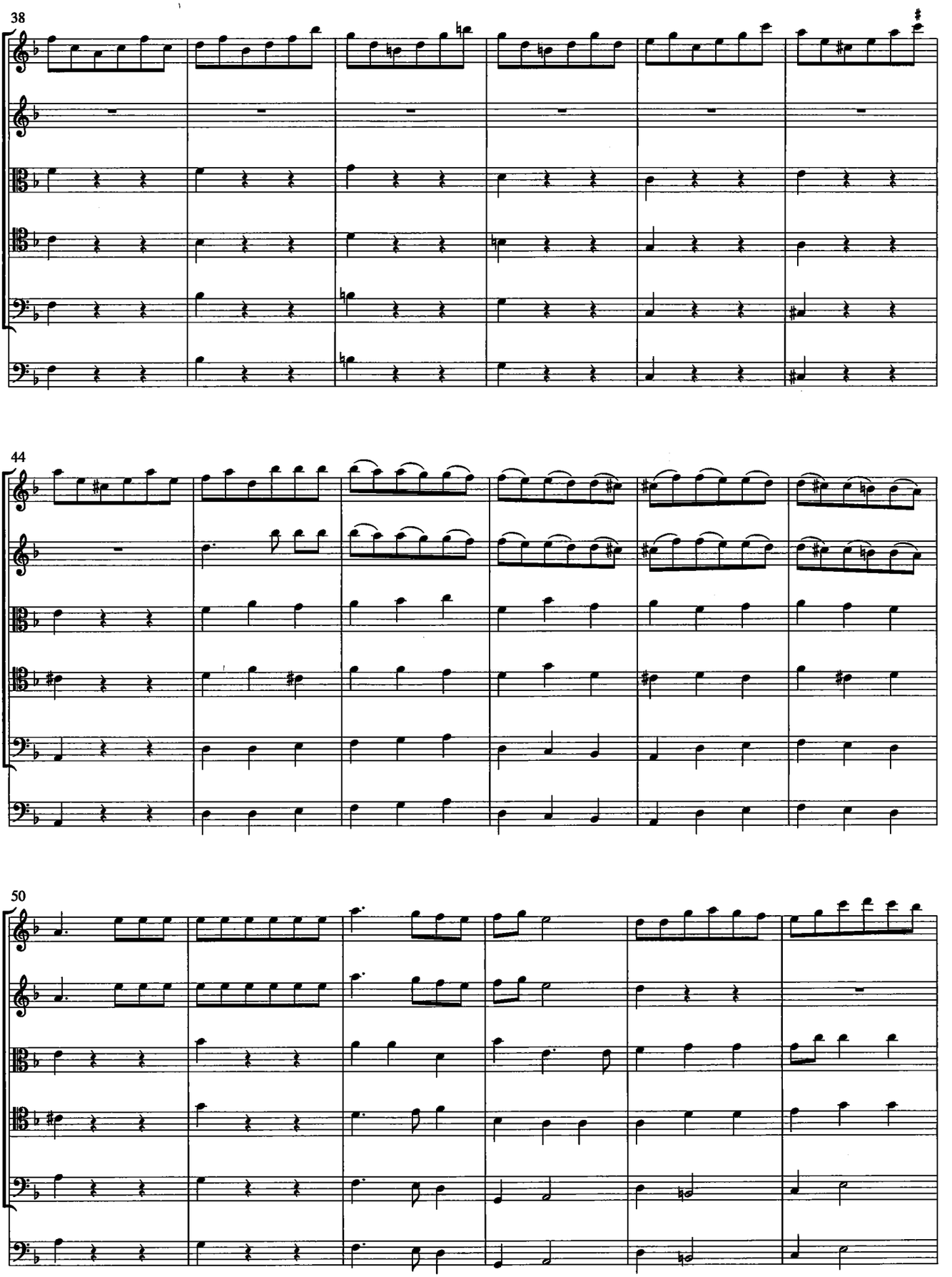
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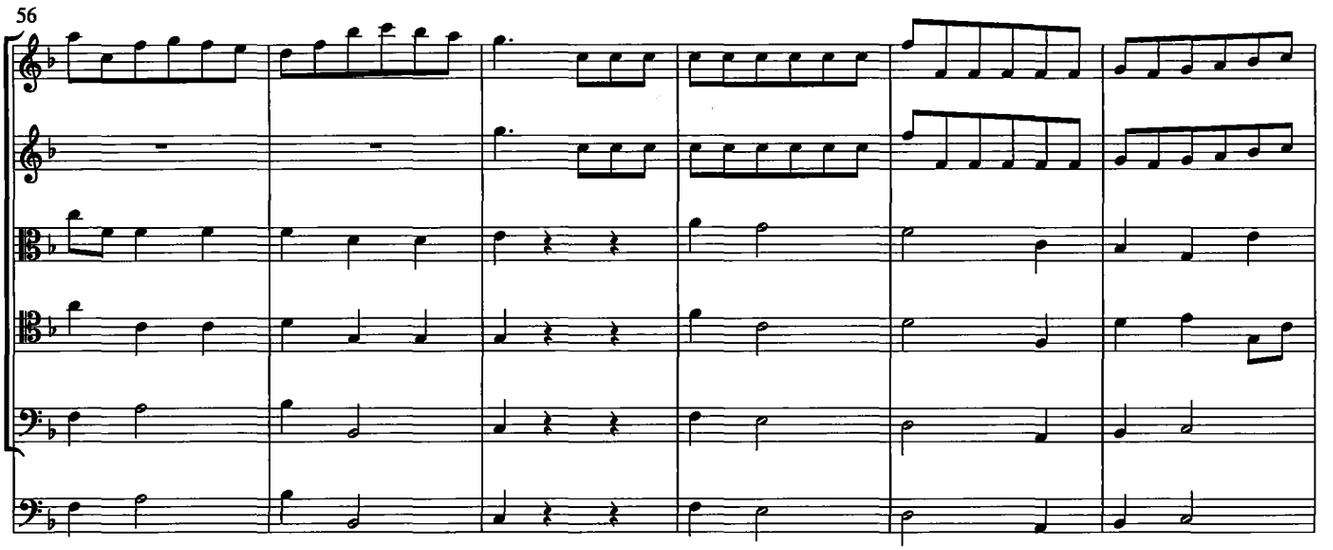
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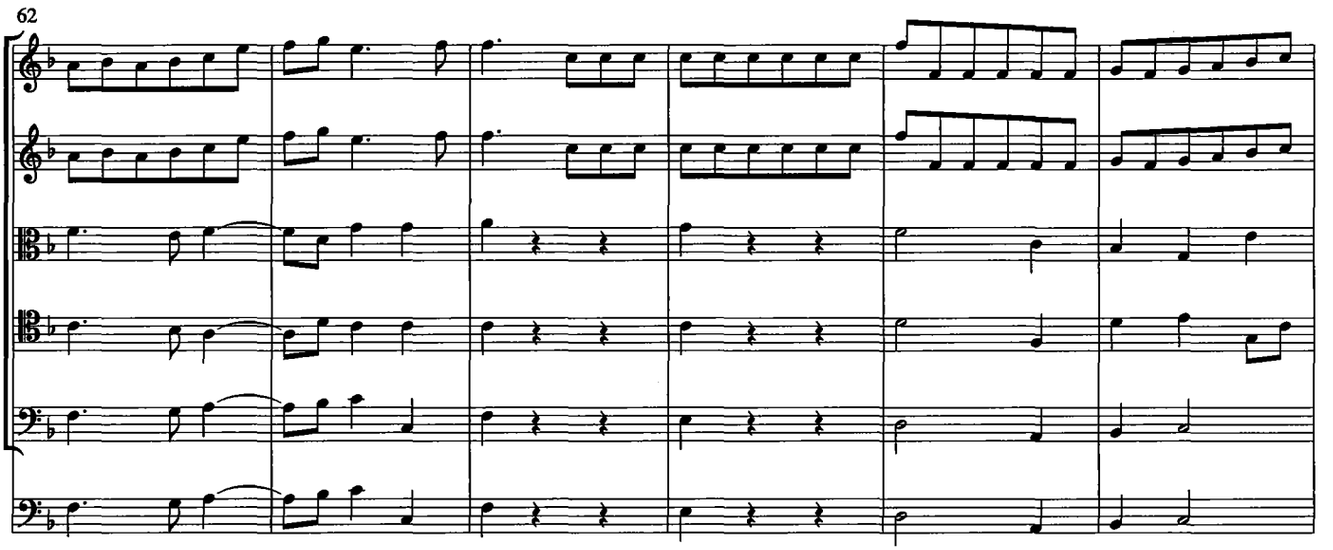
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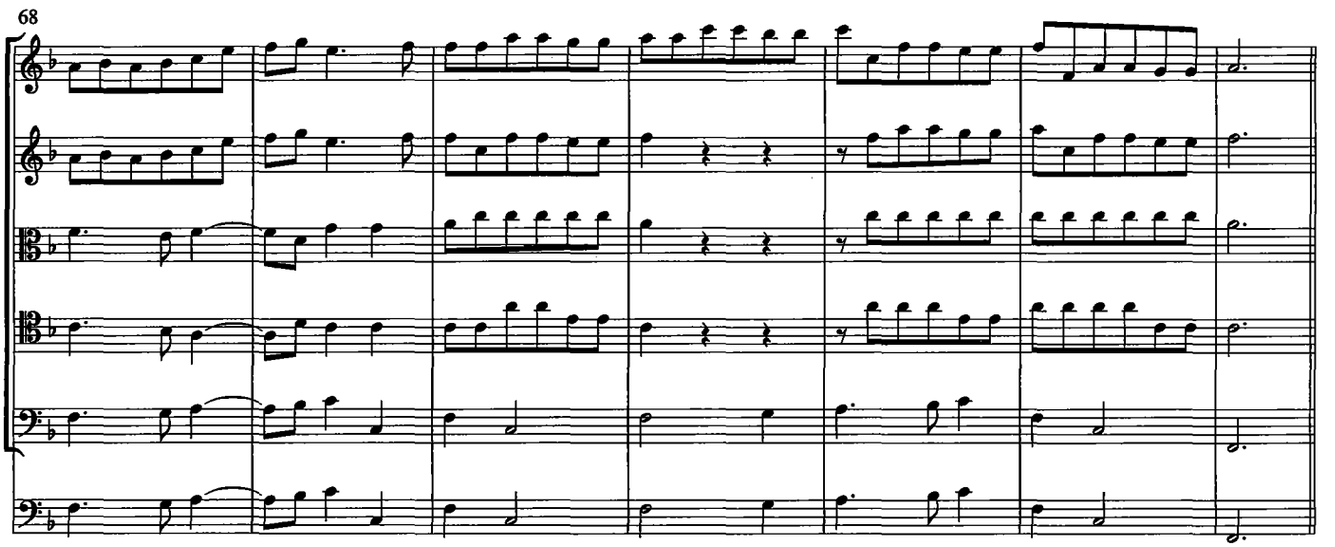
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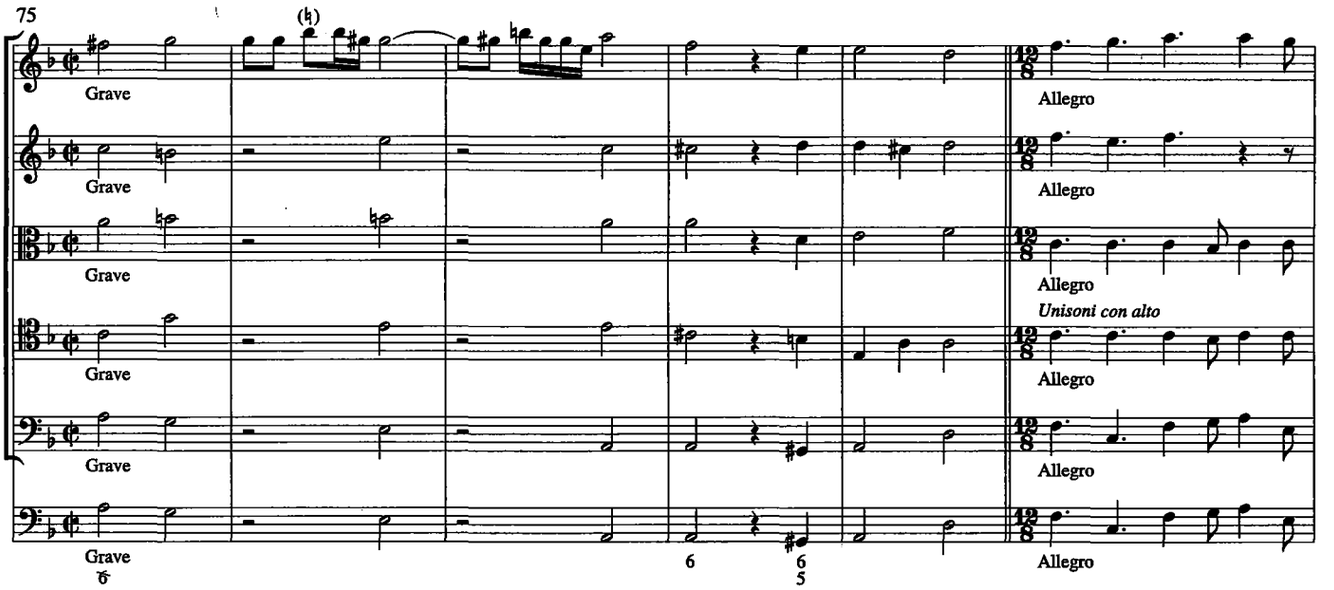
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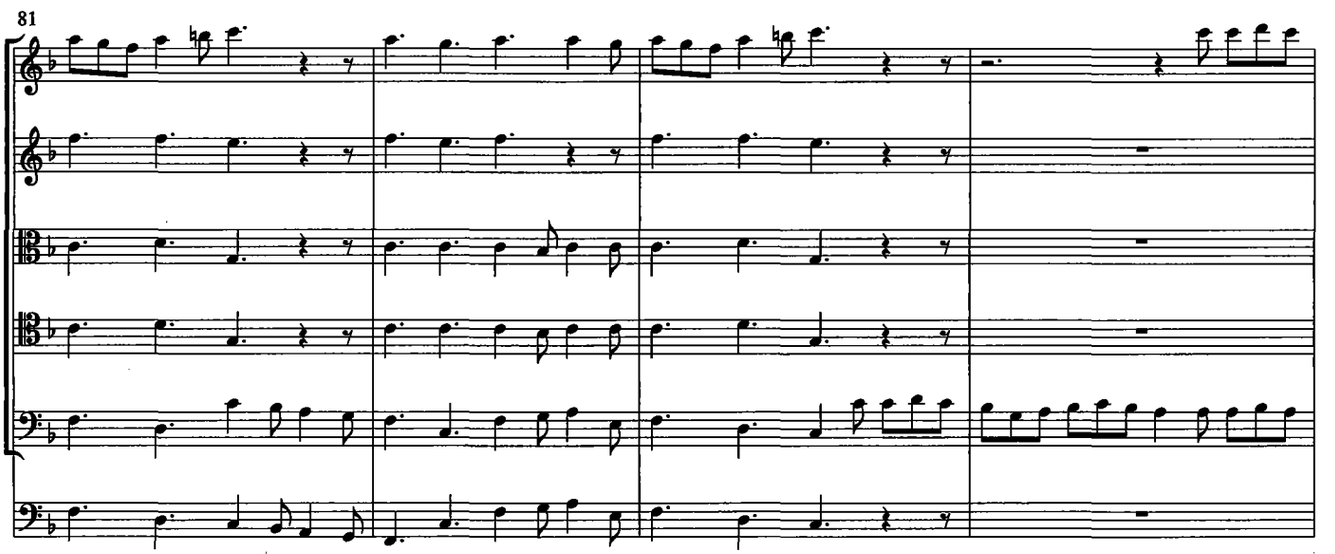
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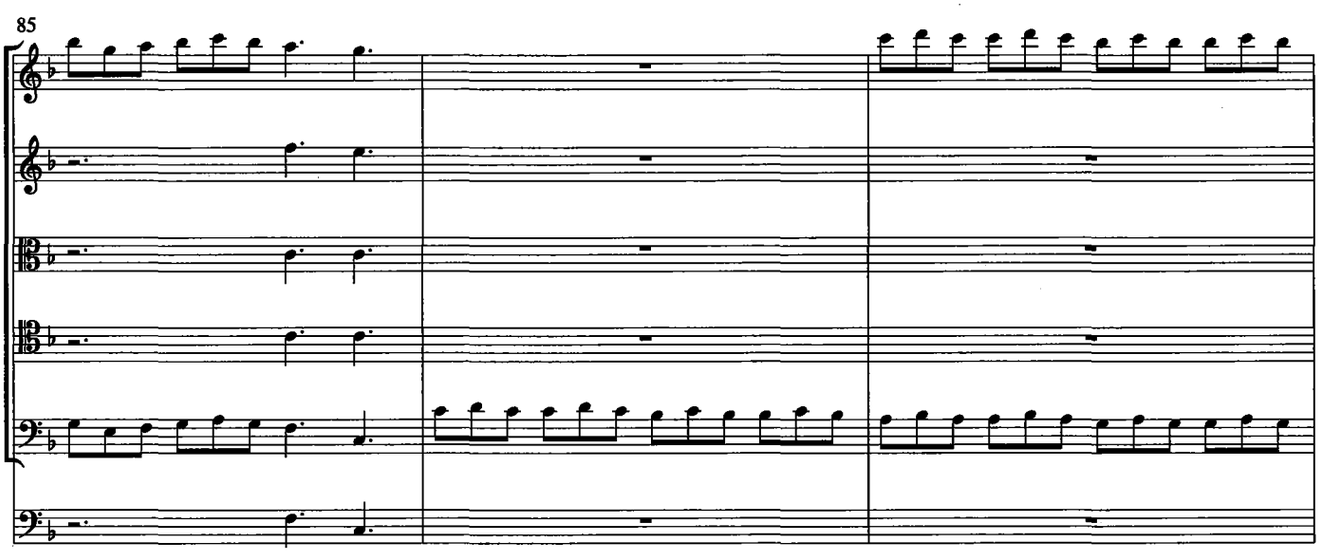
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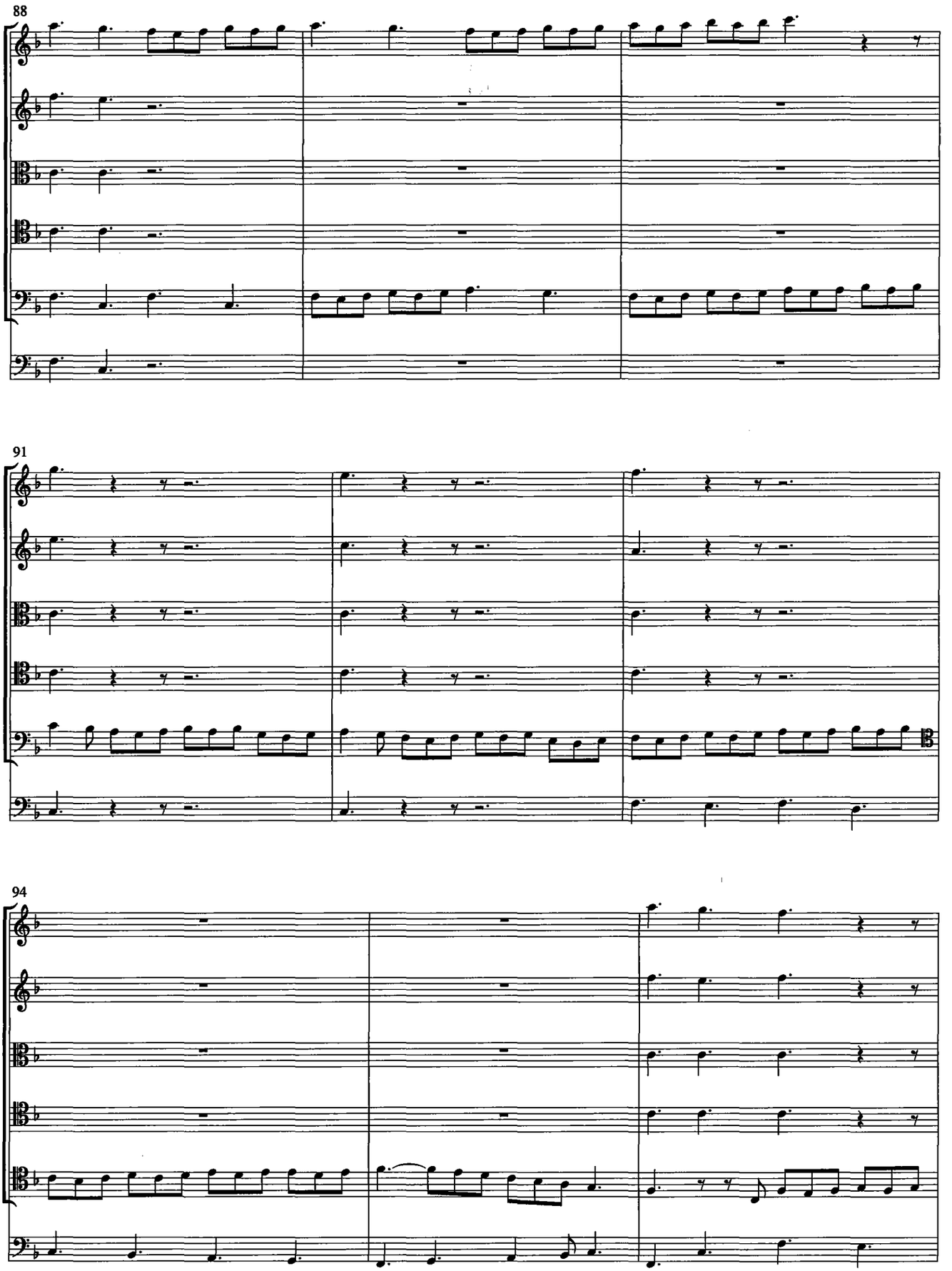
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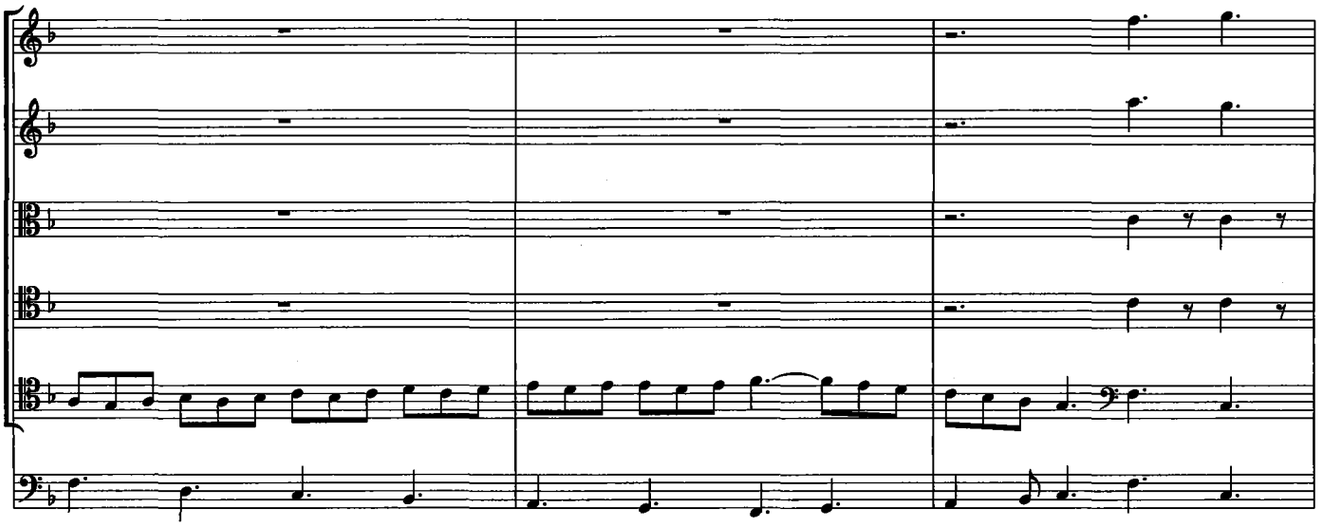

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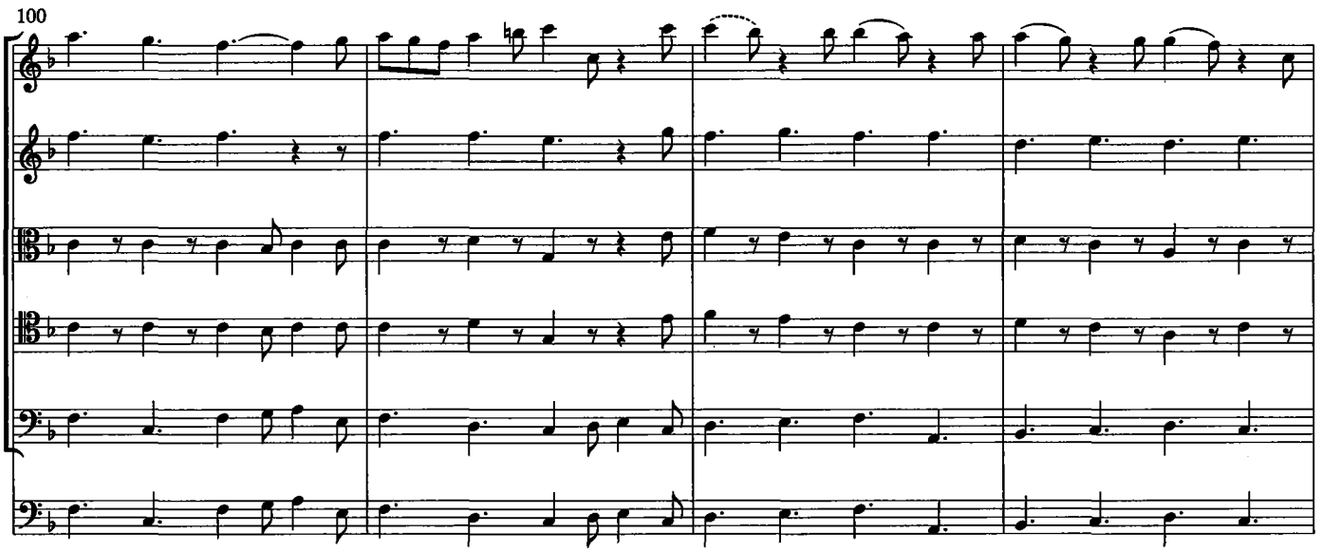

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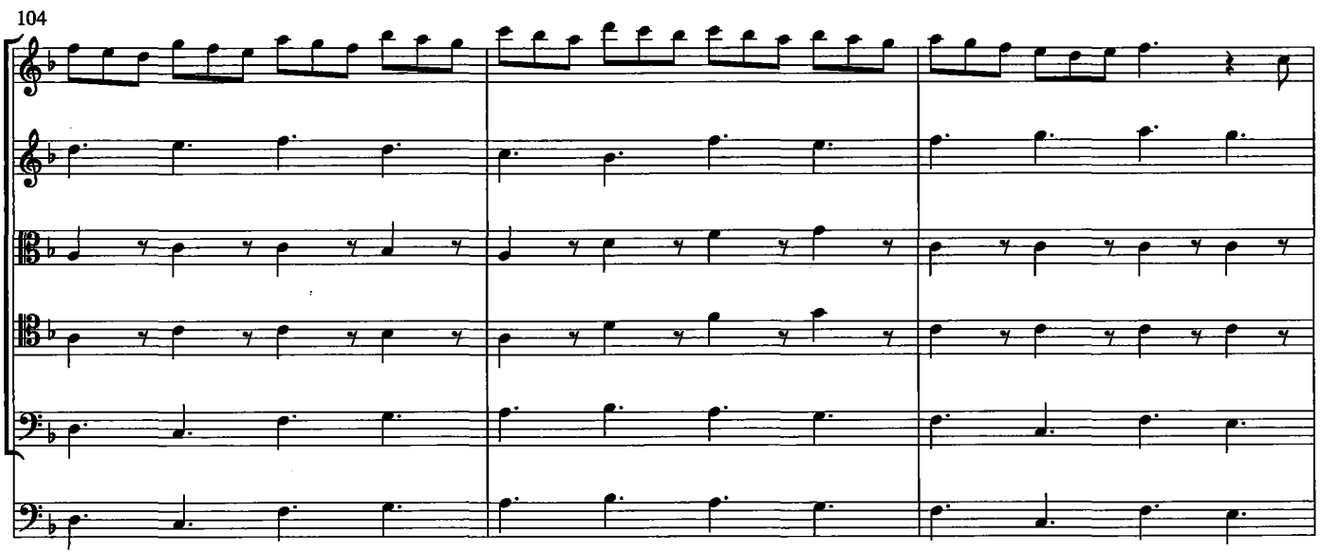

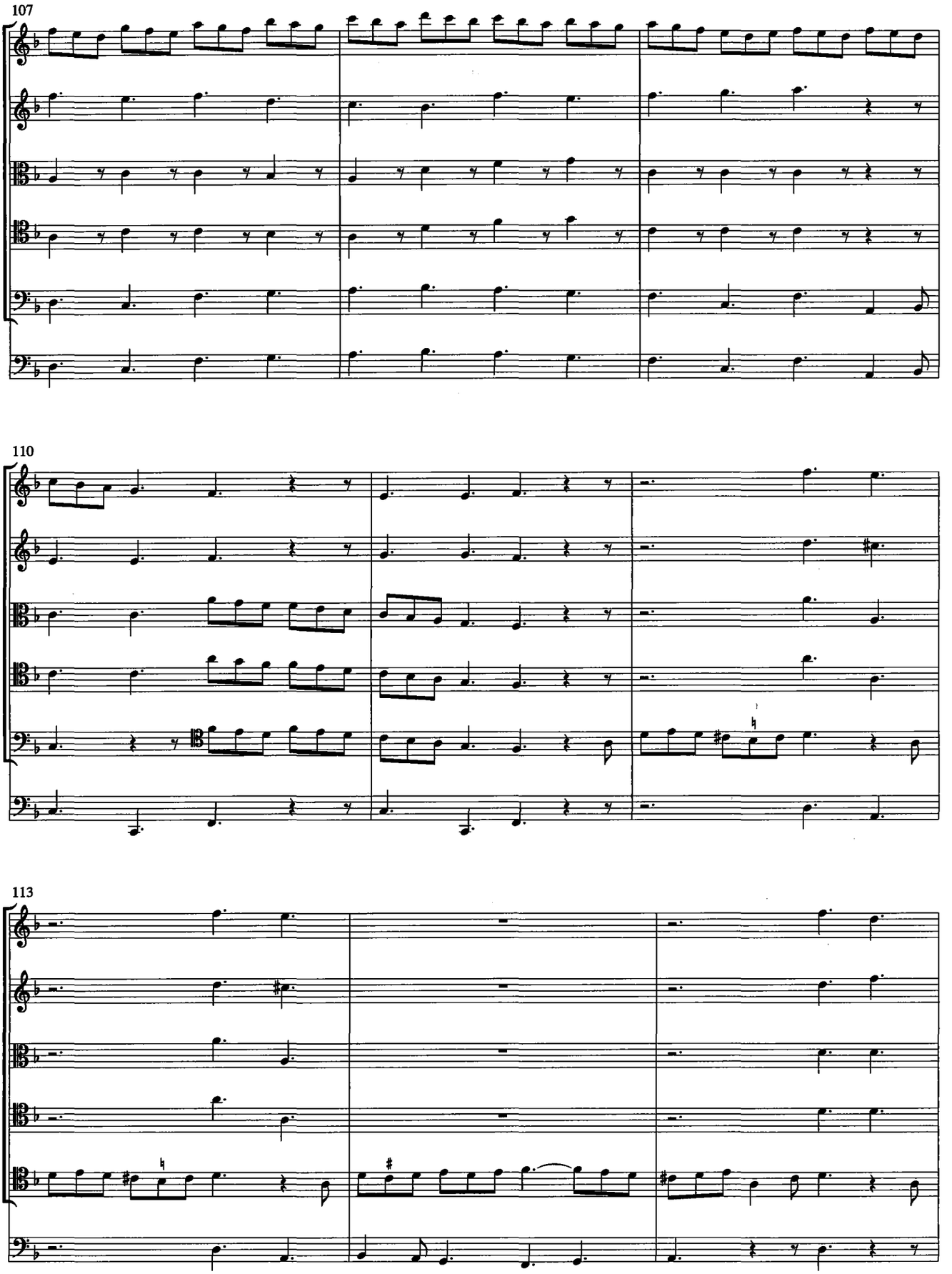
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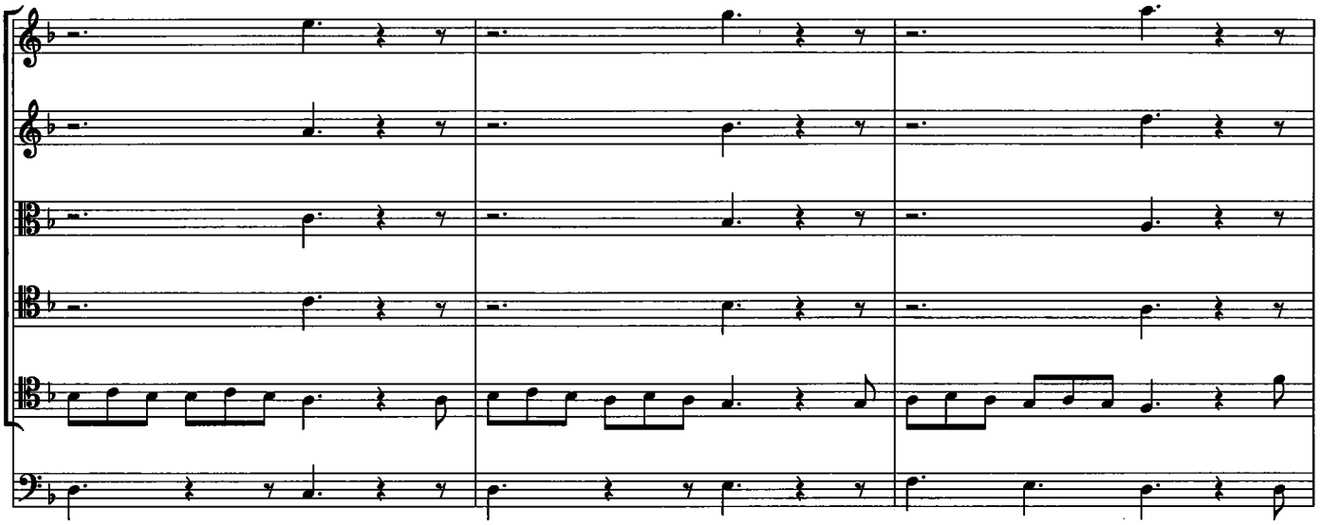

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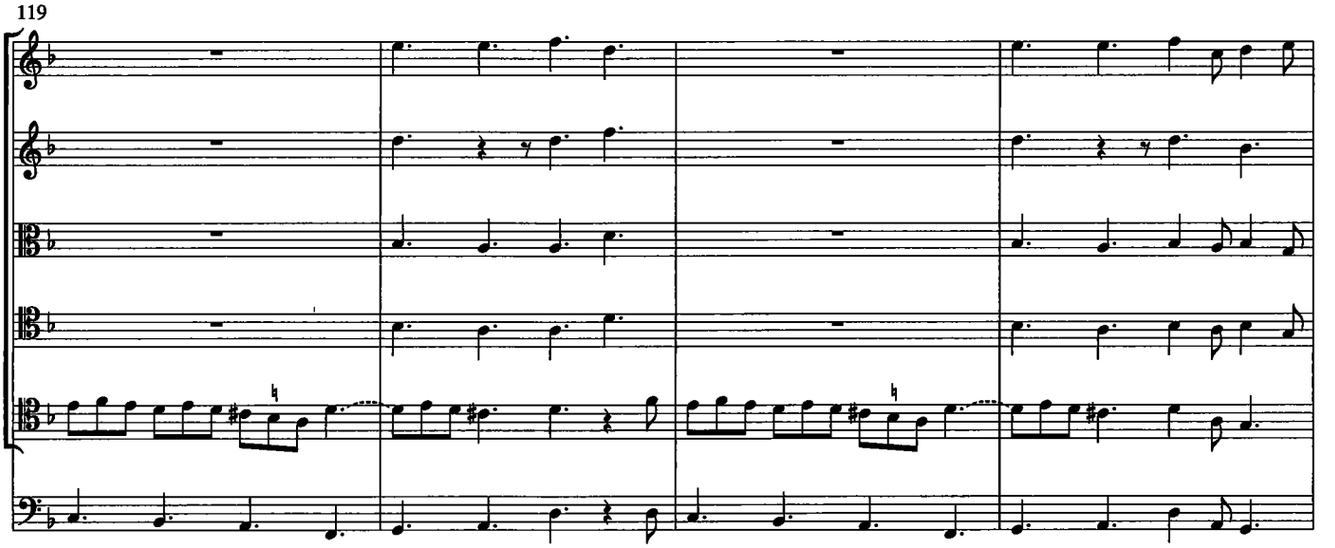

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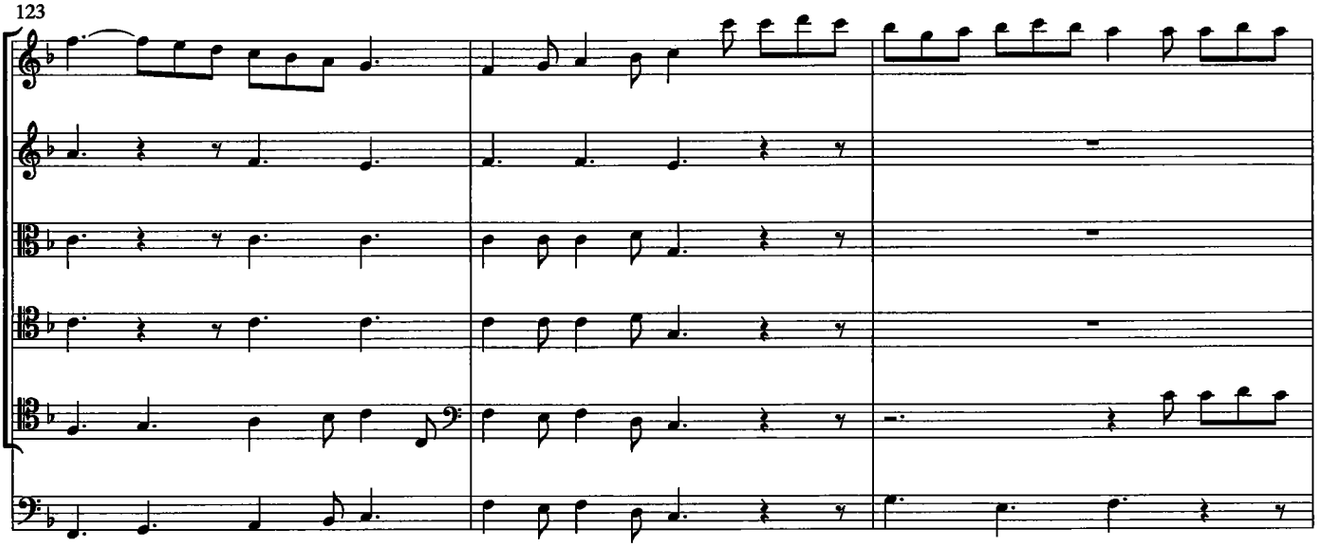

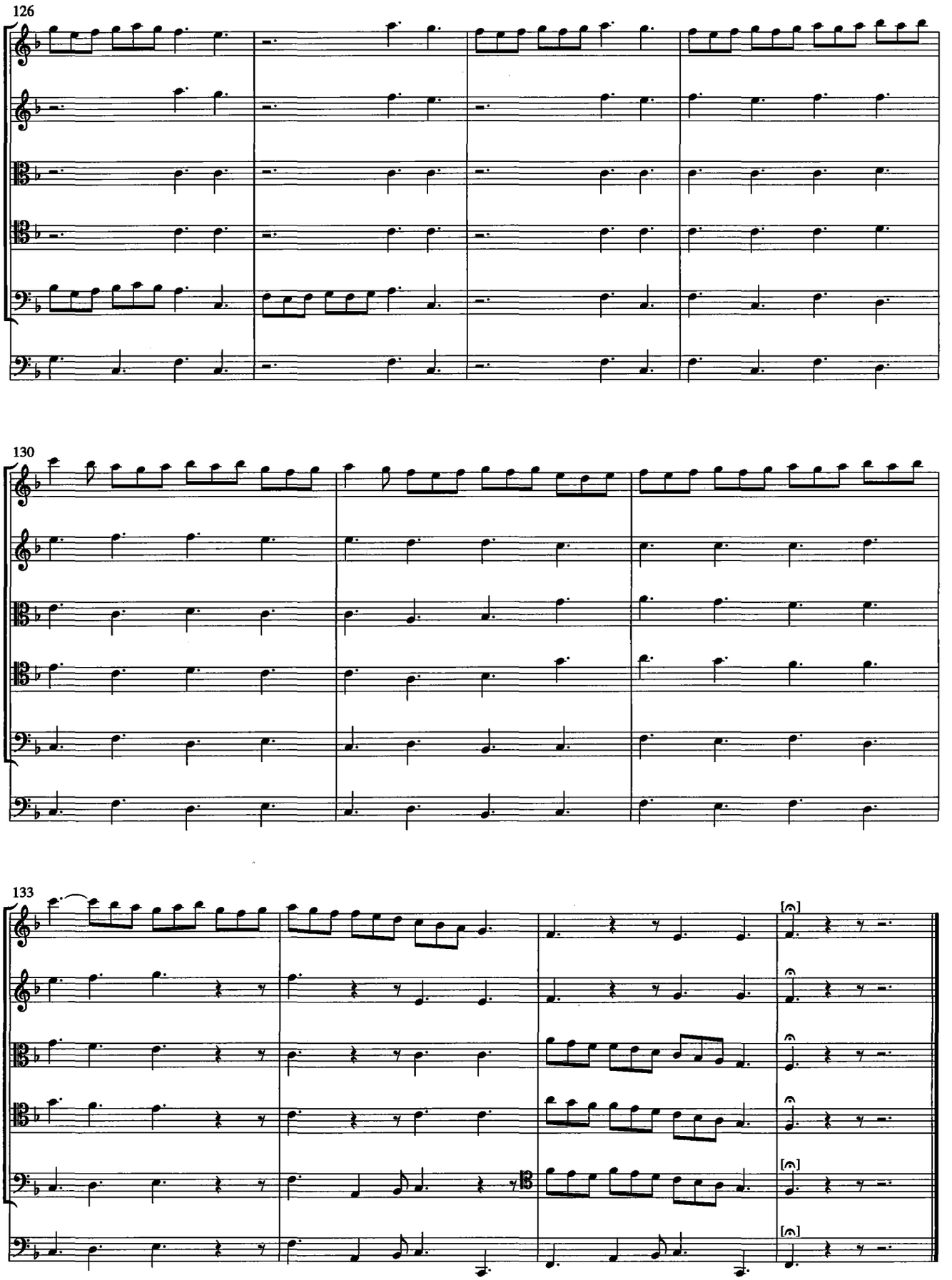
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Sonata a 6

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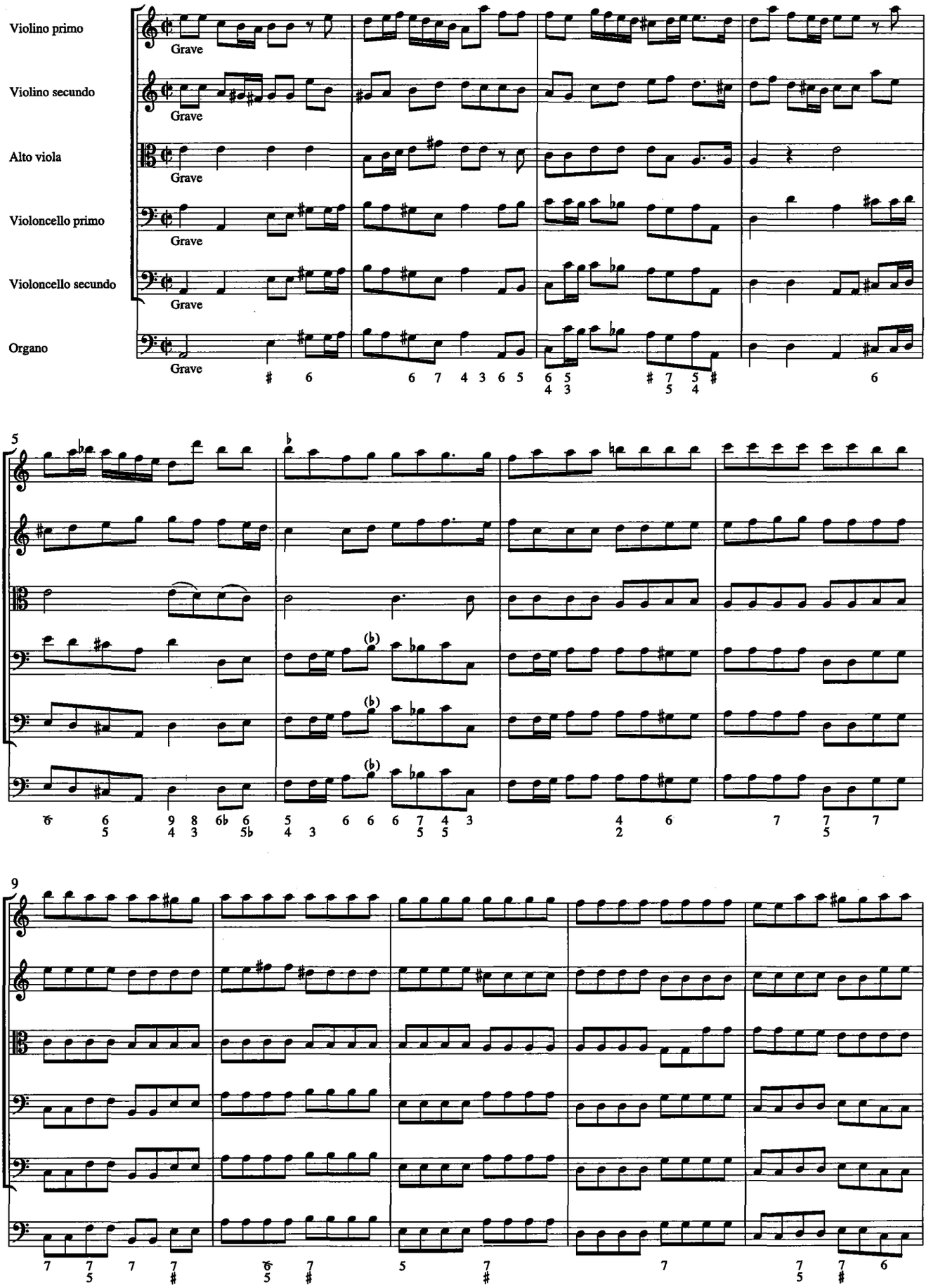

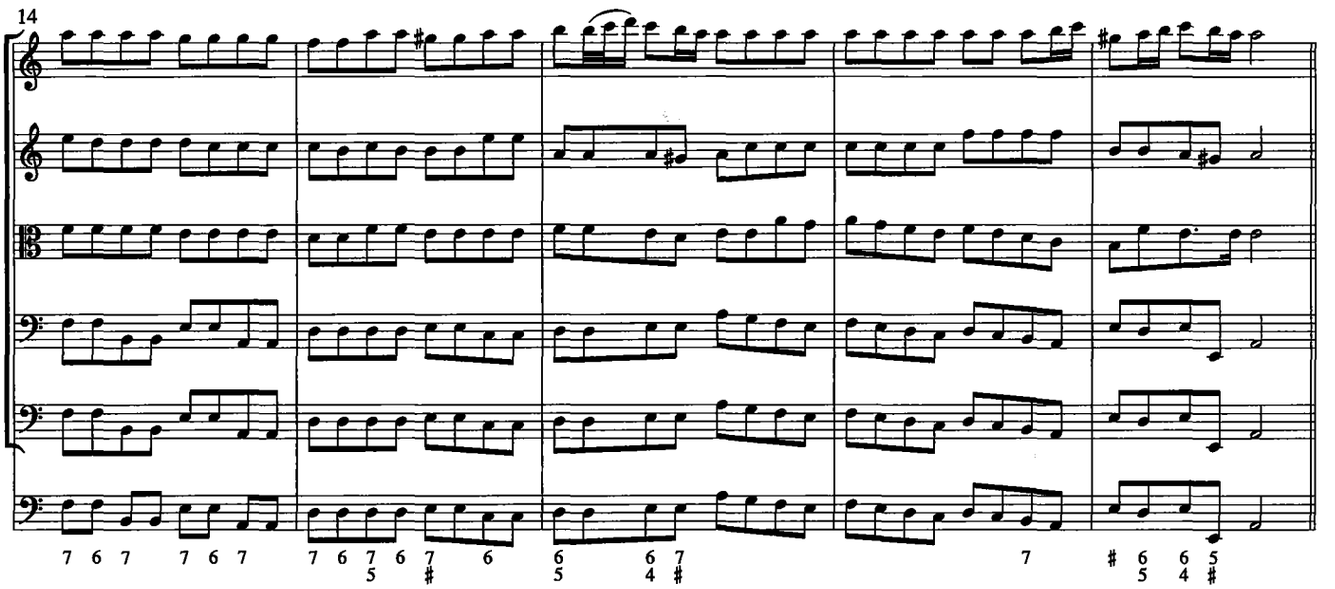
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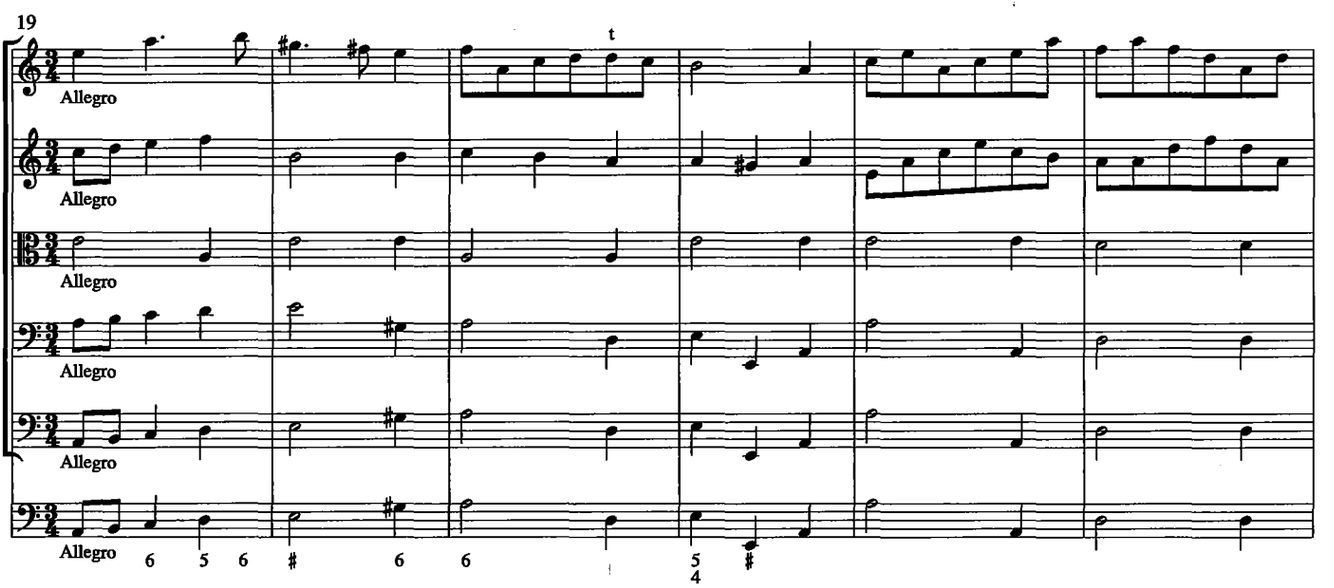
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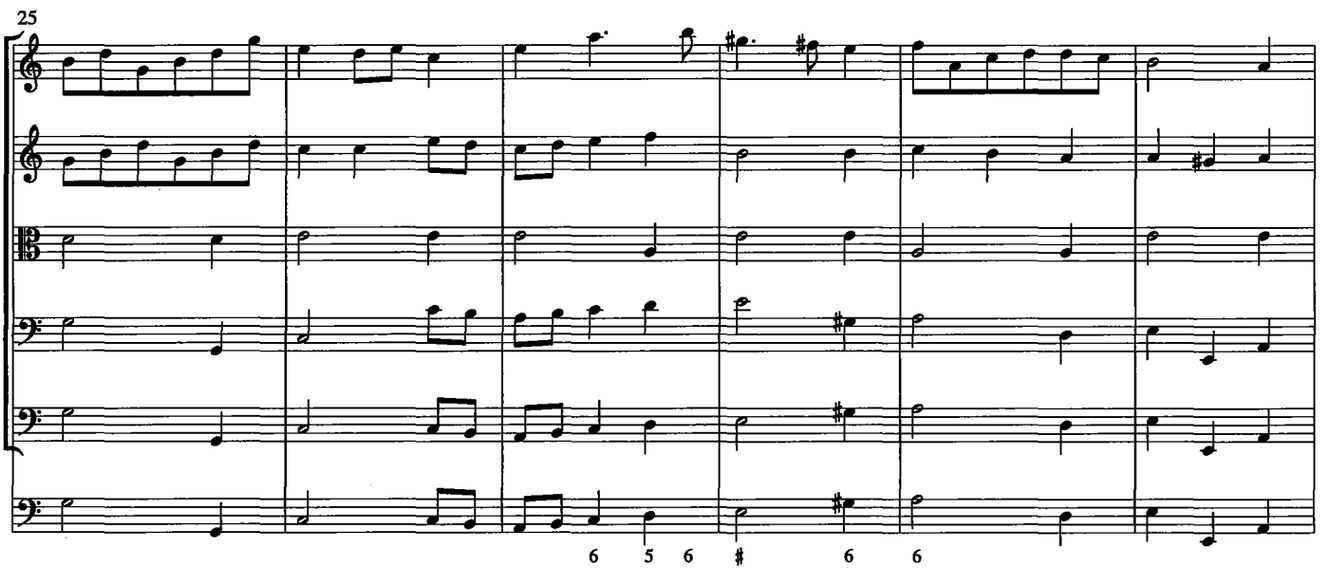
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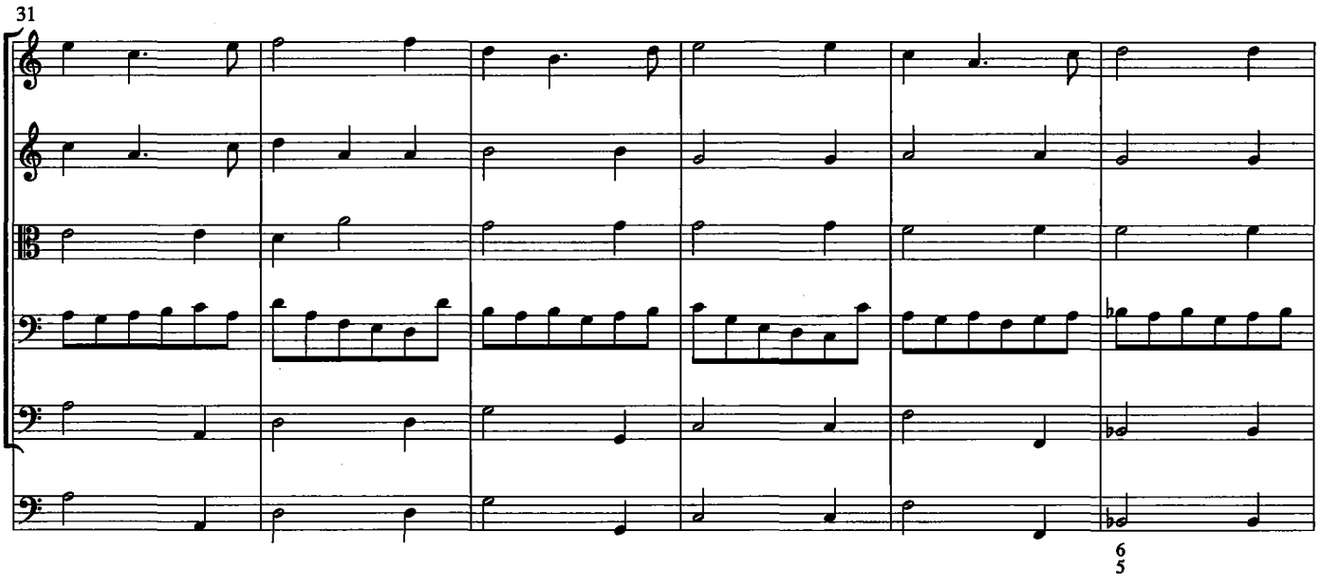
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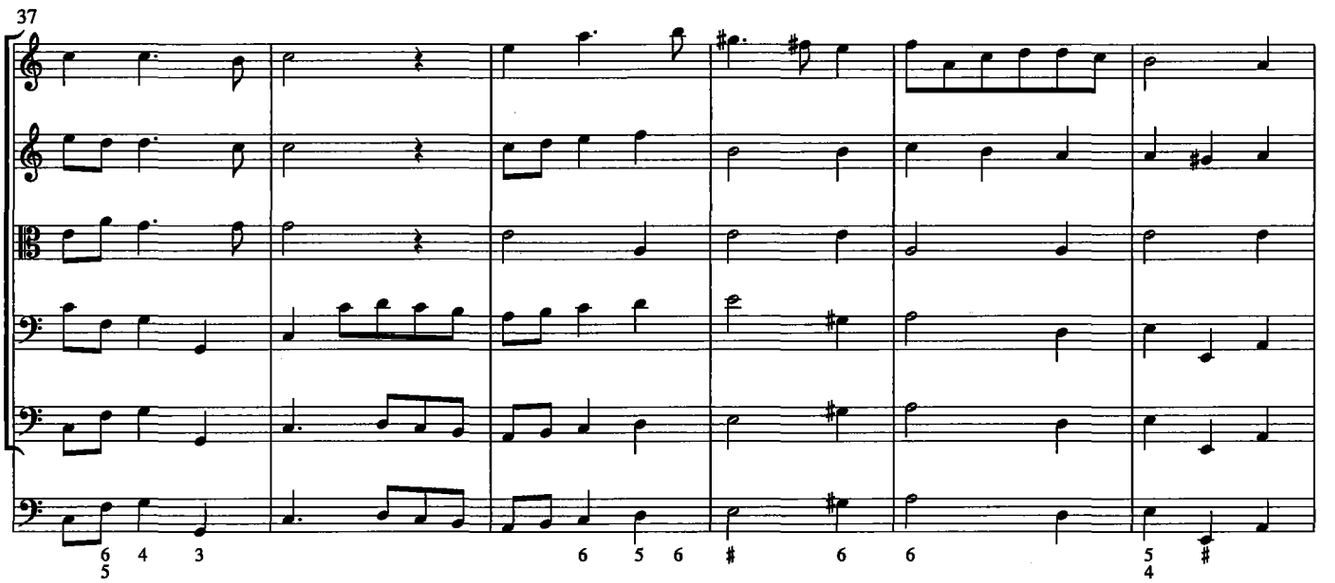
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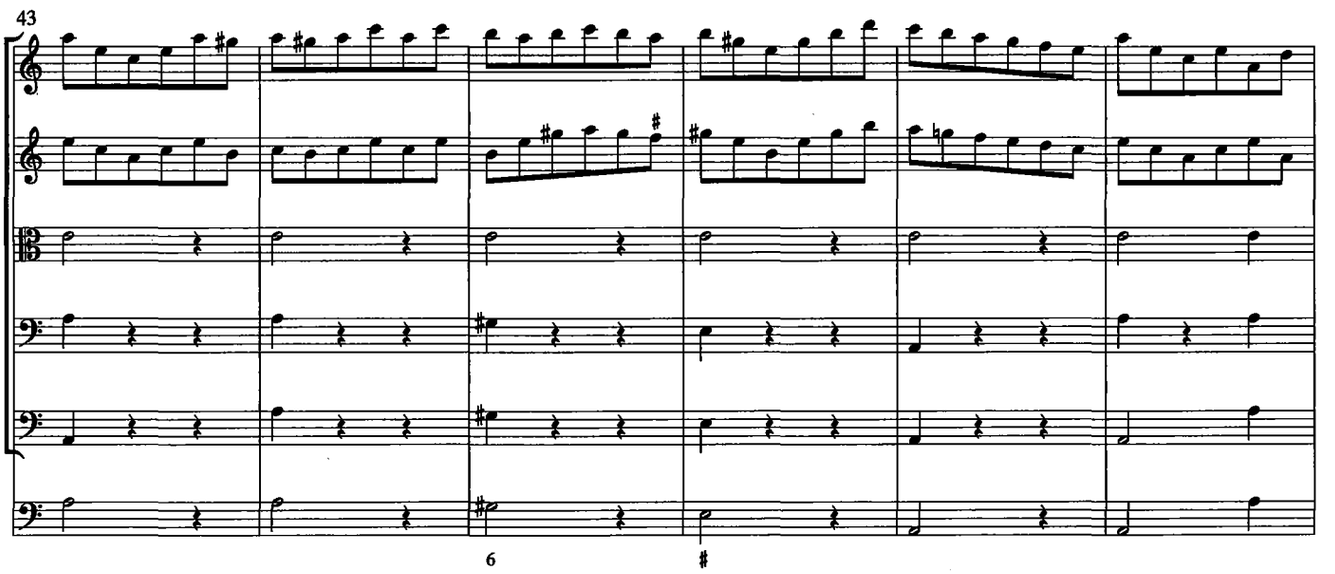
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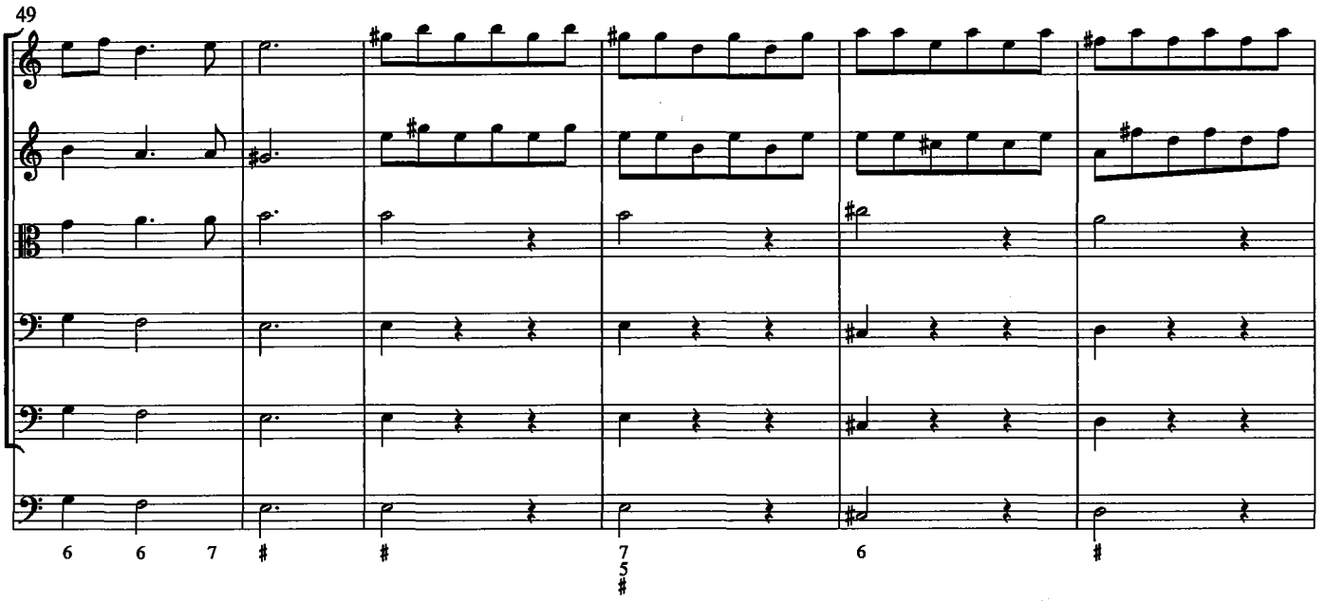
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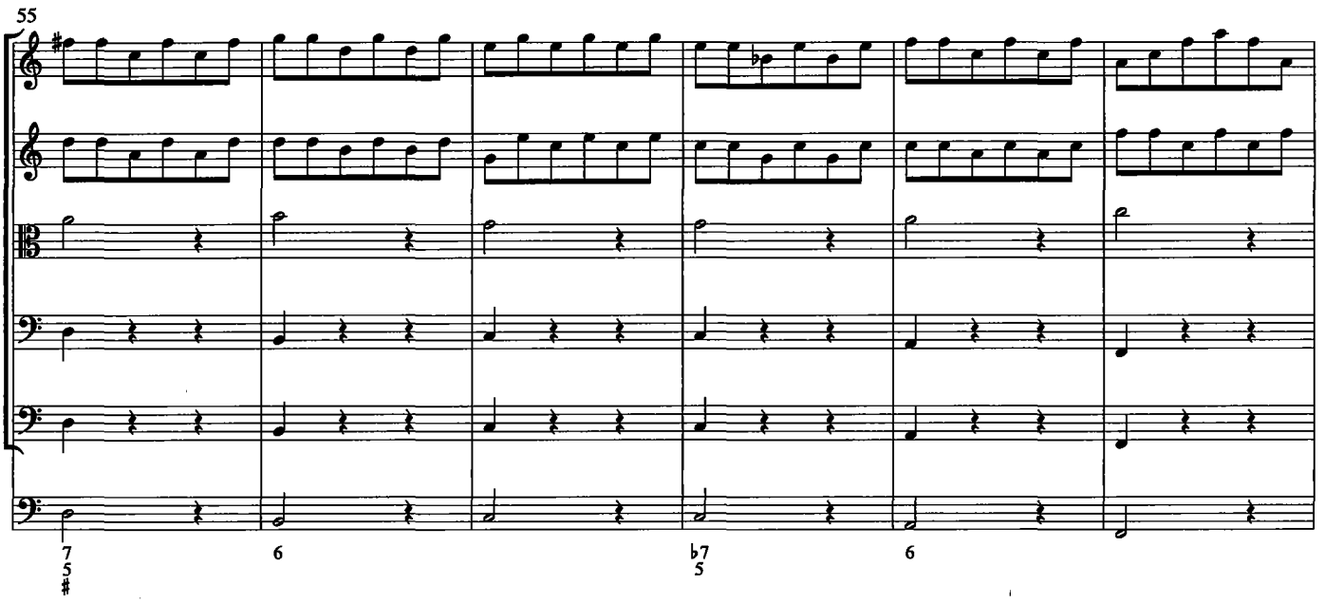
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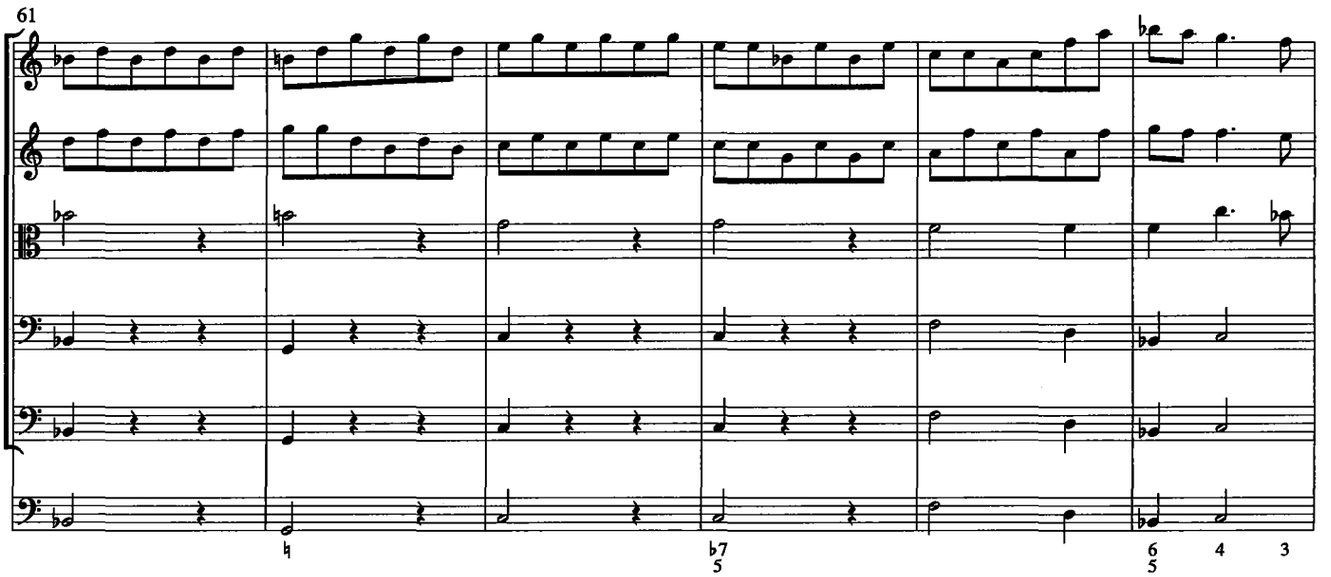
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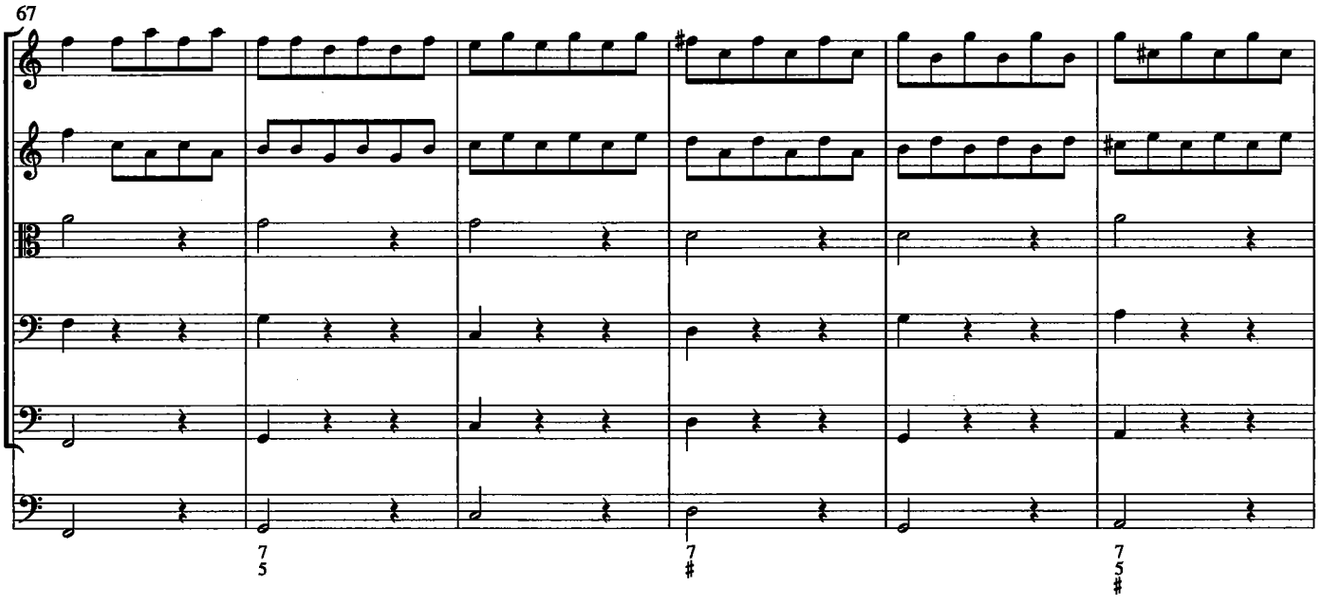
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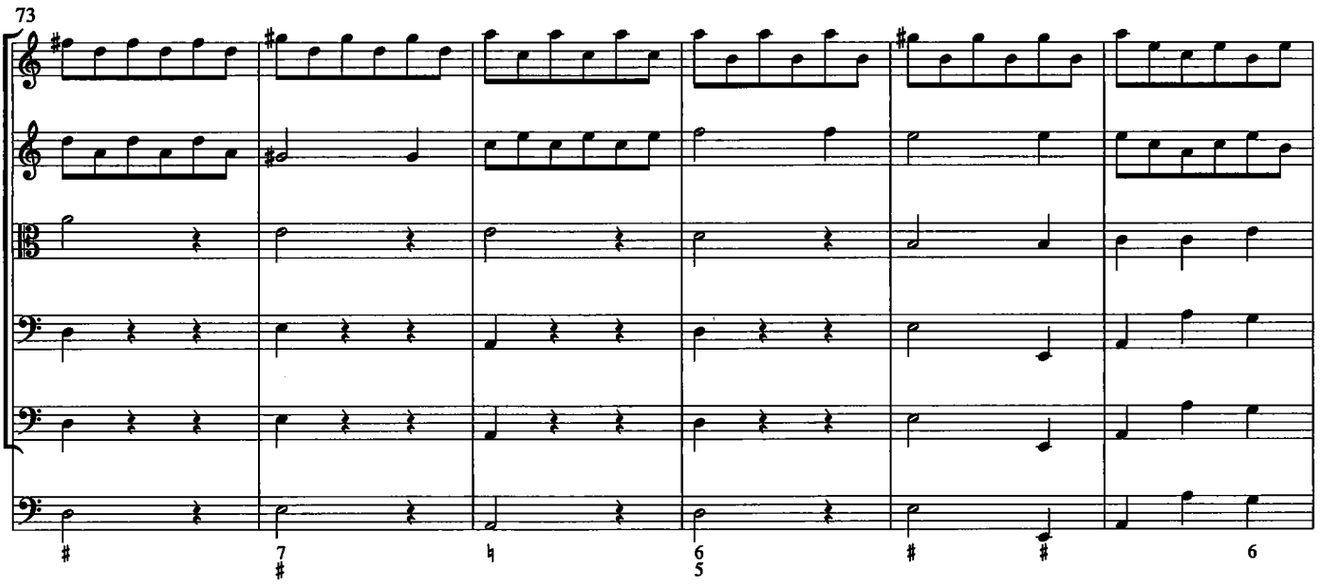
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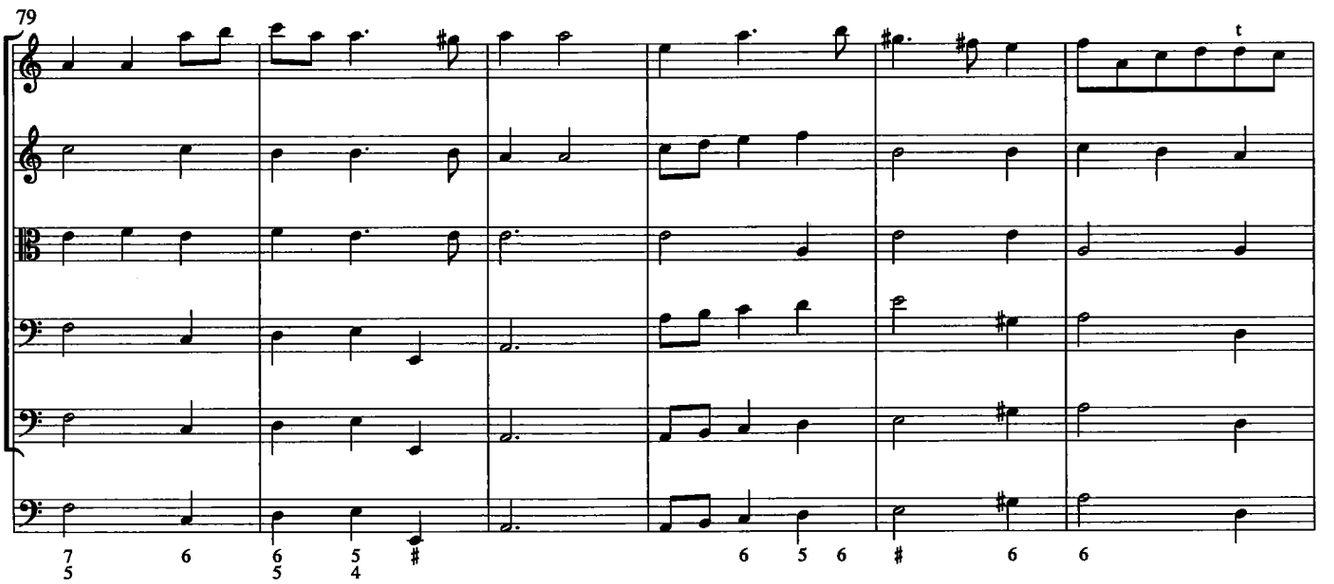
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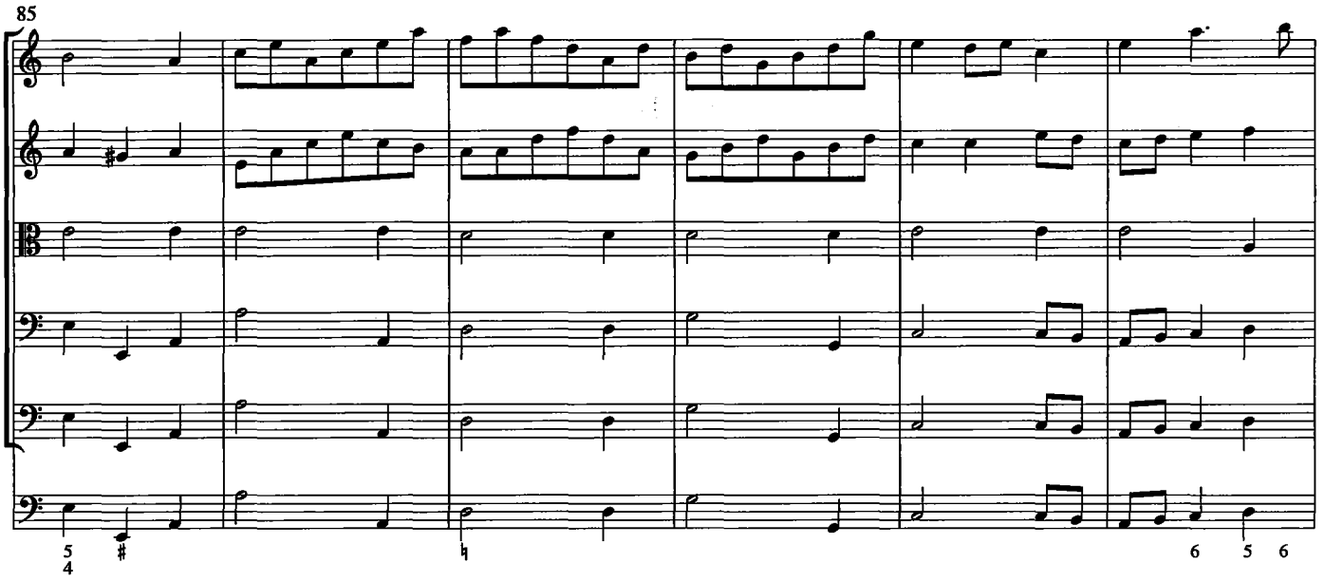
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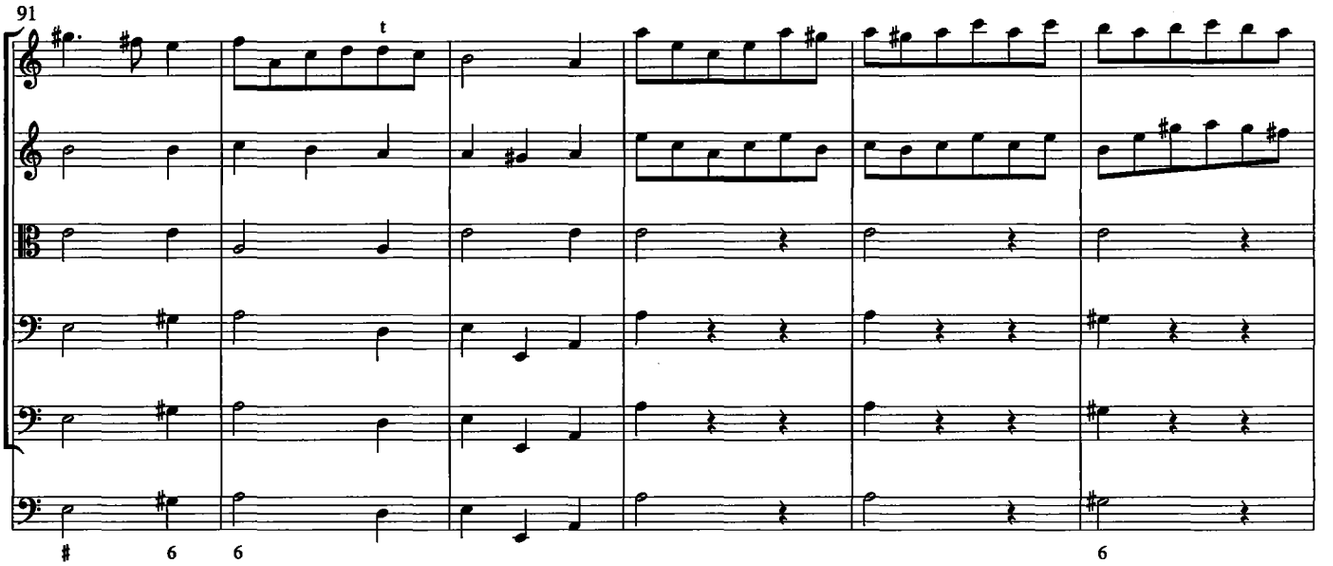
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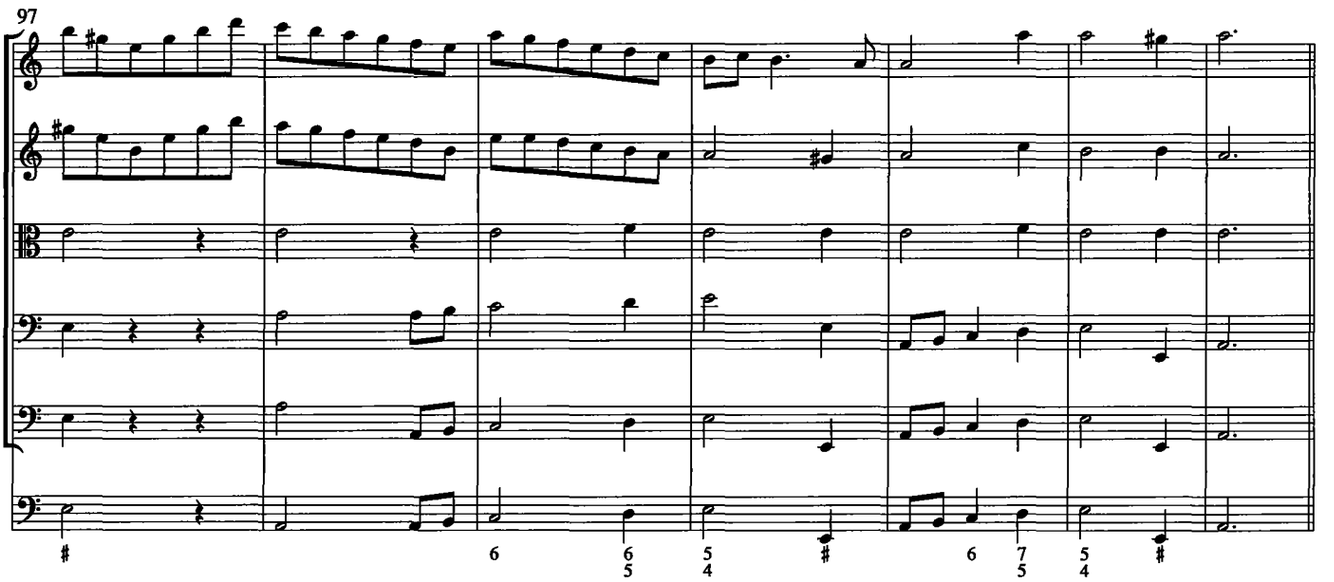
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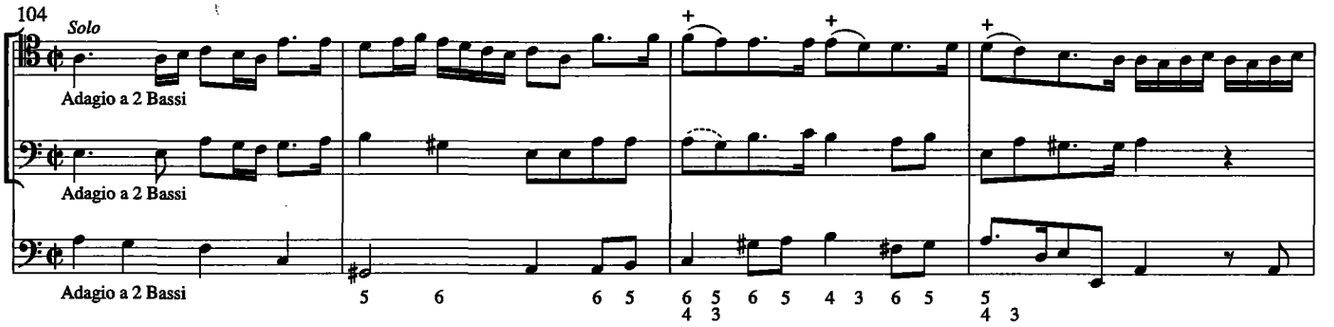
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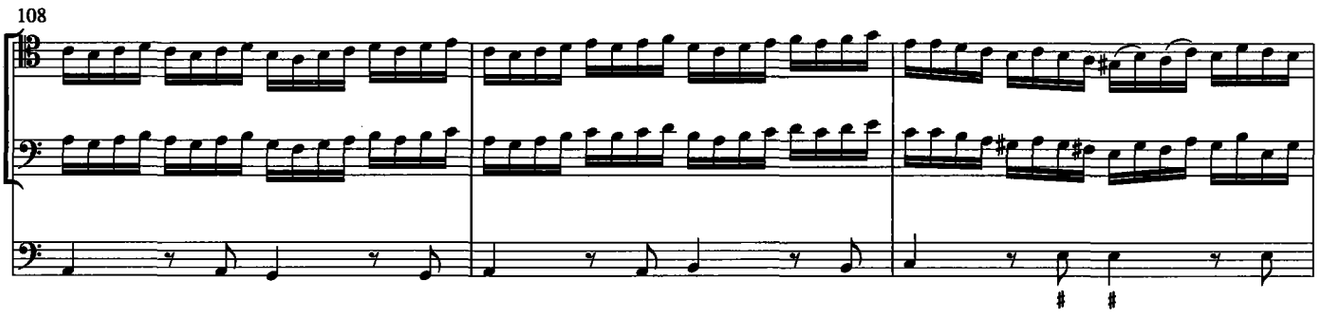
Adagio a 2 Bassi
Adagio a 2 Bassi
Adagio a 2 Bassi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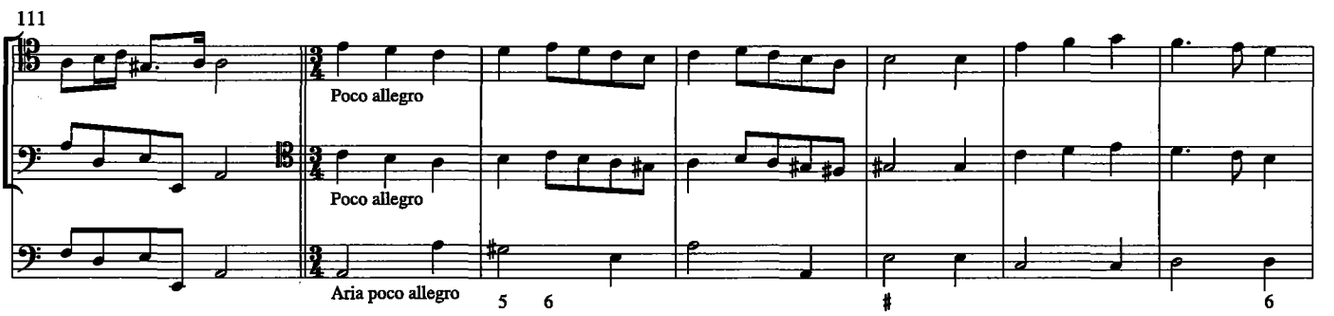
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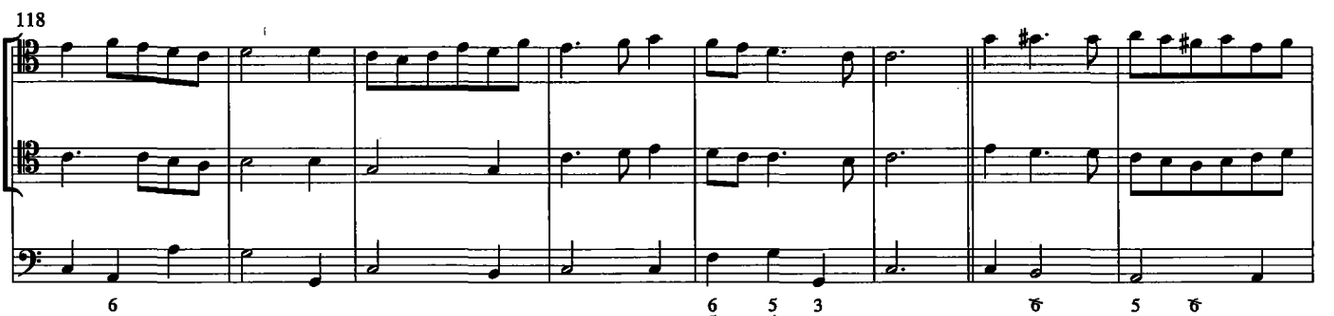
Poco allegro
Aria poco allegro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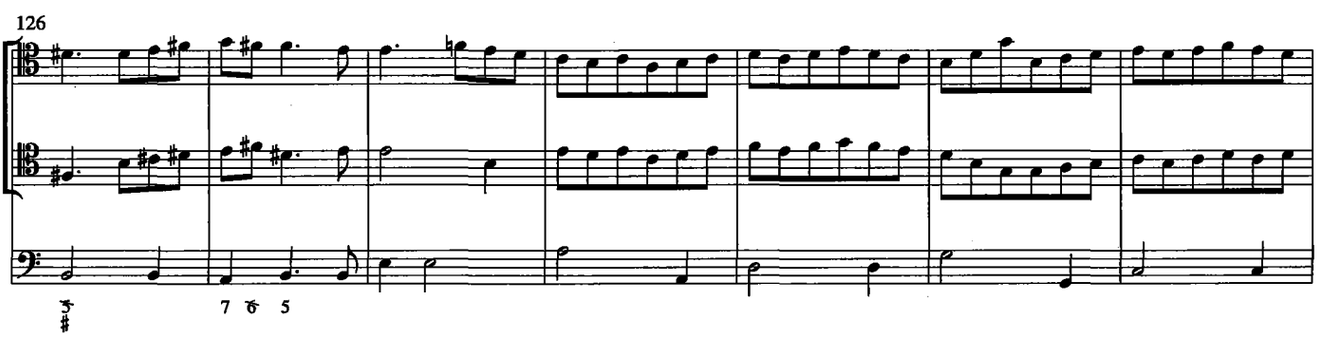
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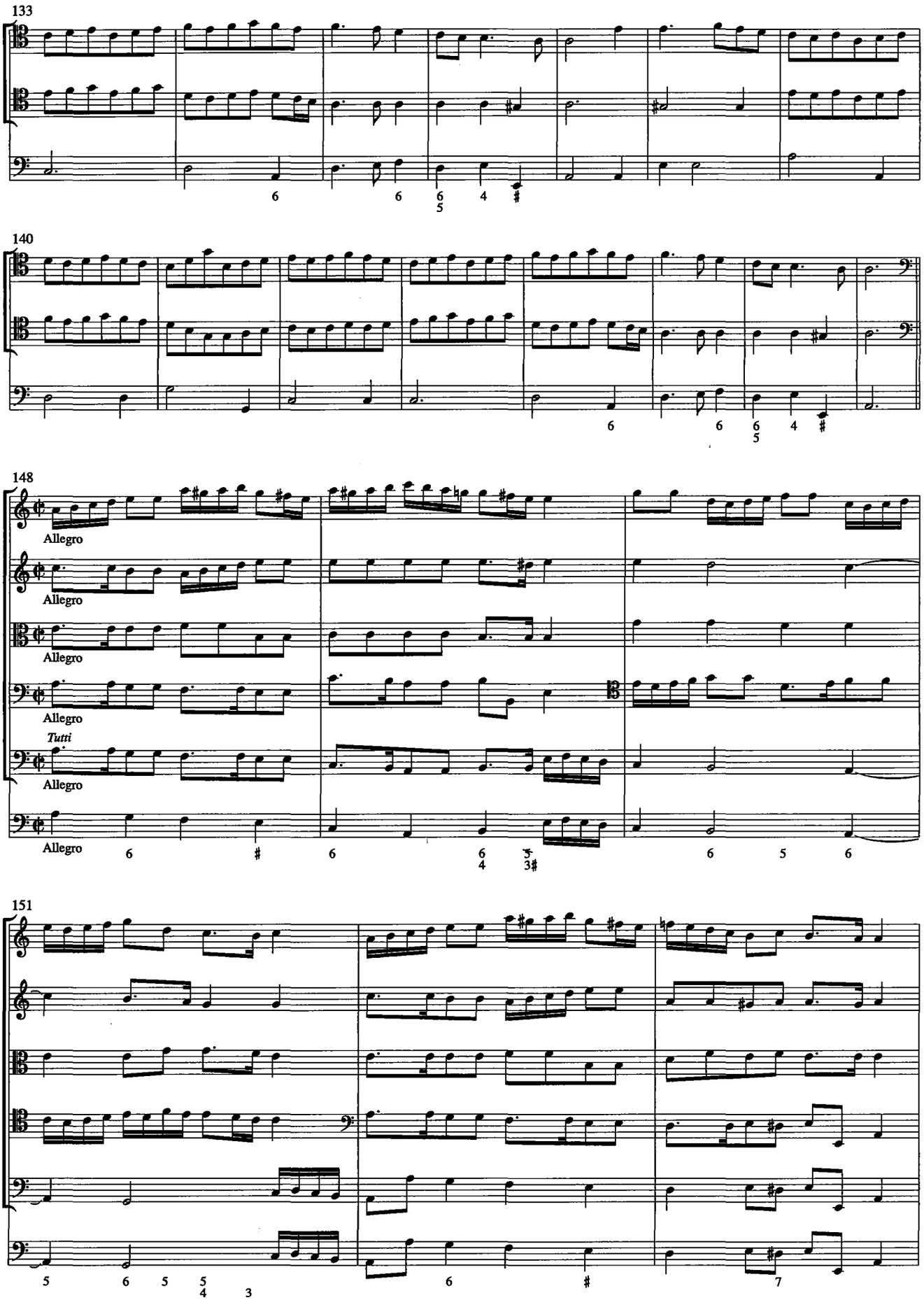
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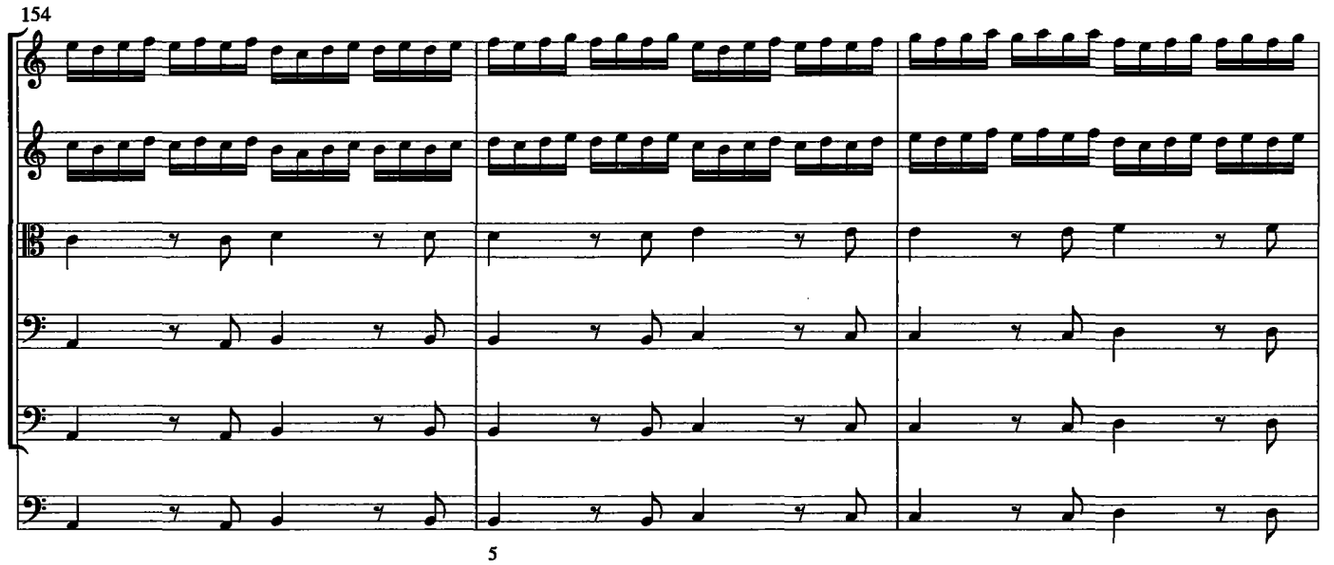
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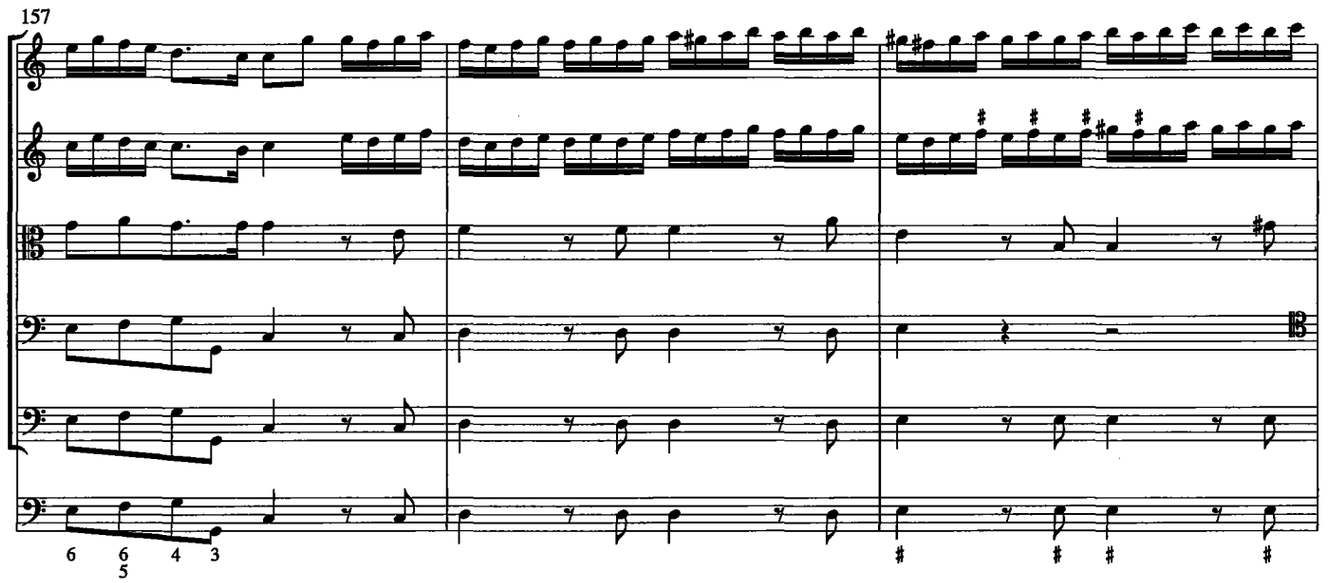
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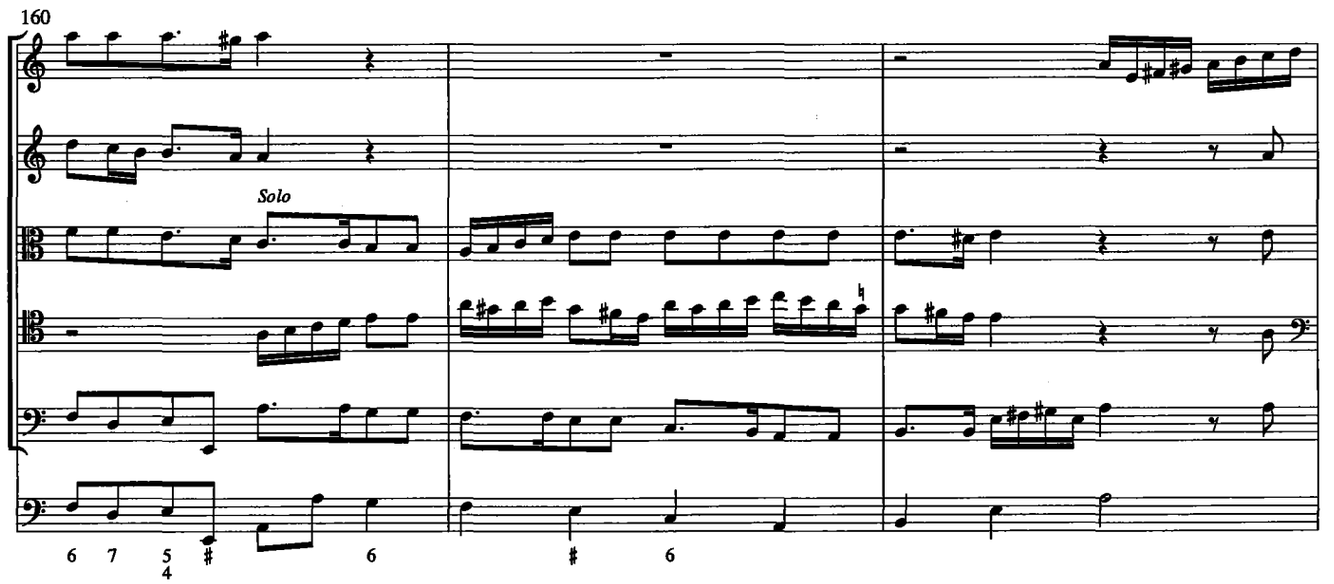
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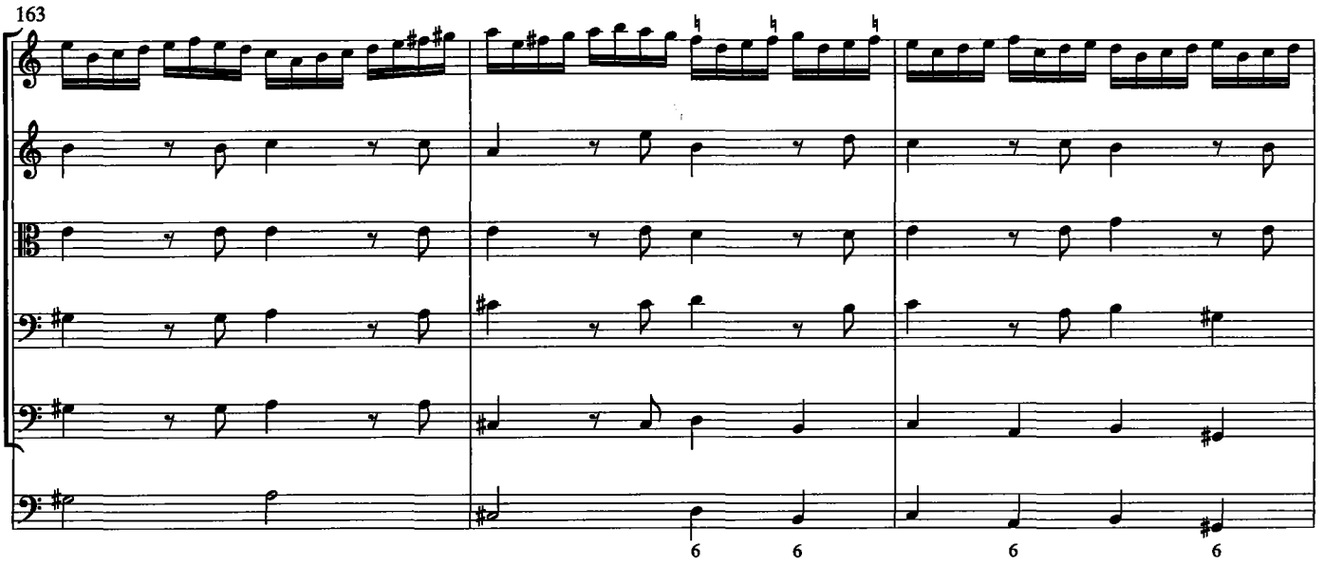
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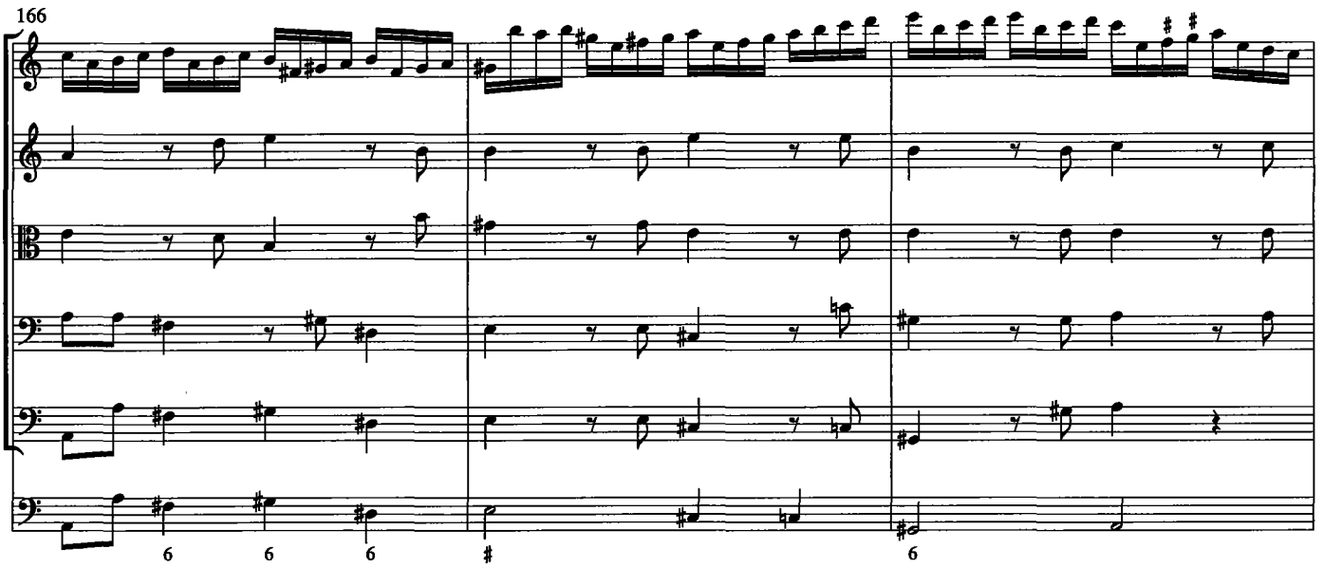
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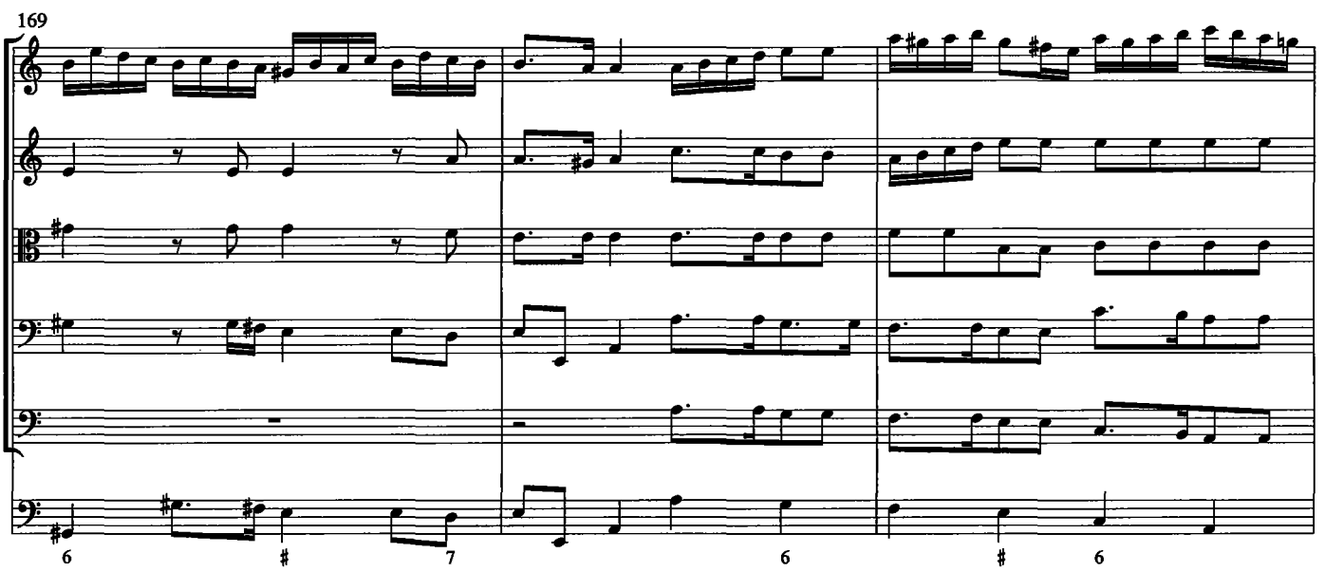
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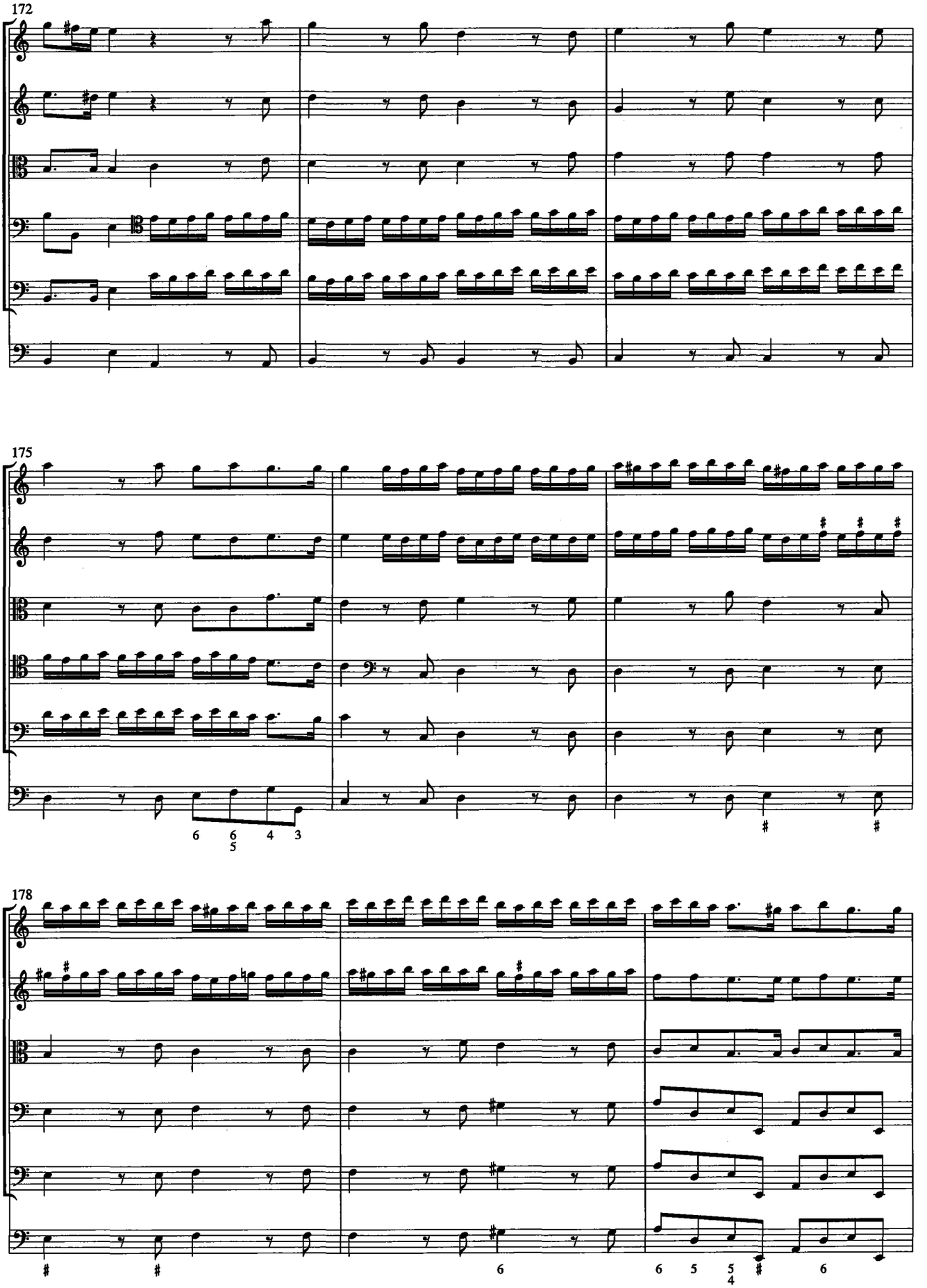
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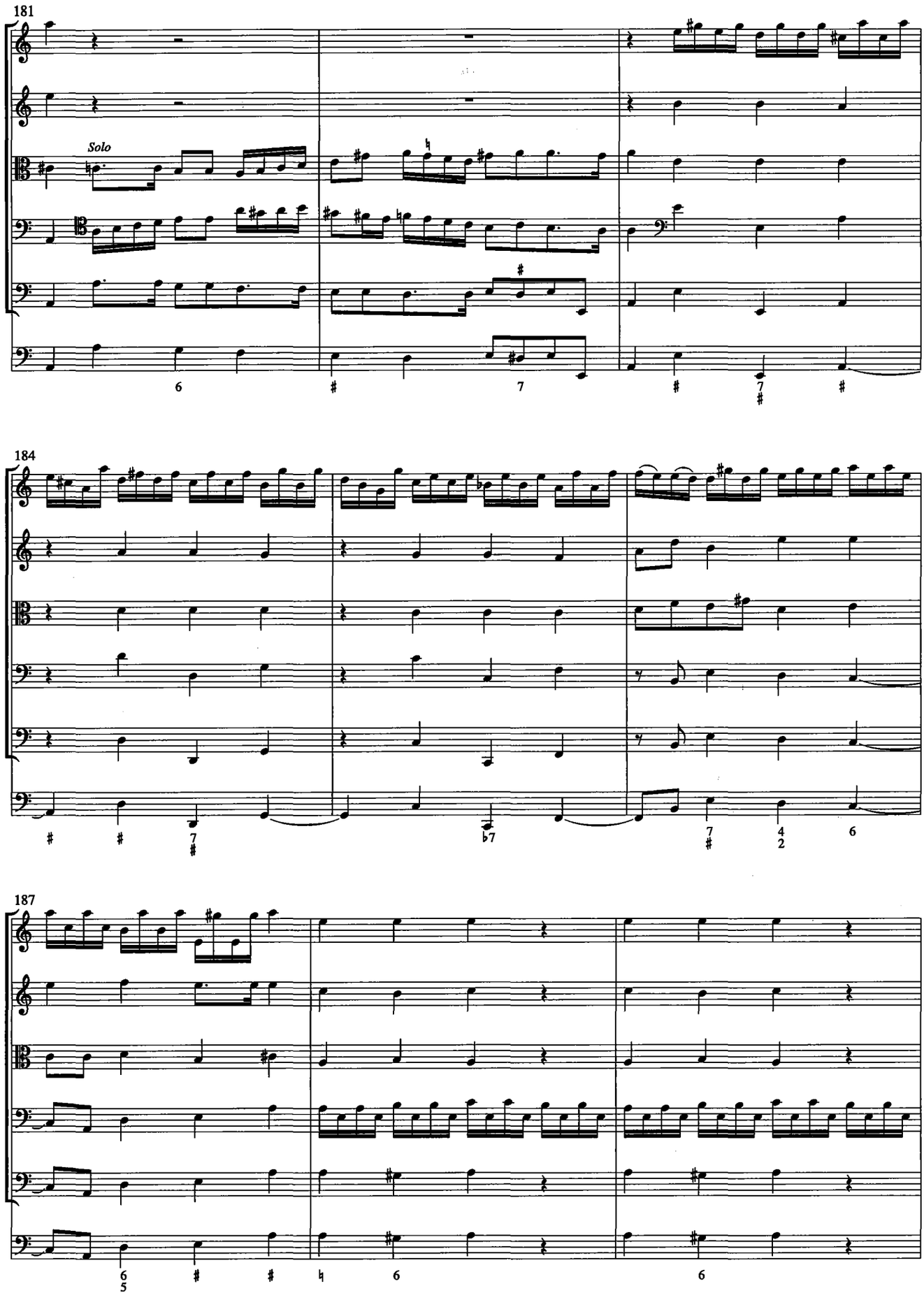
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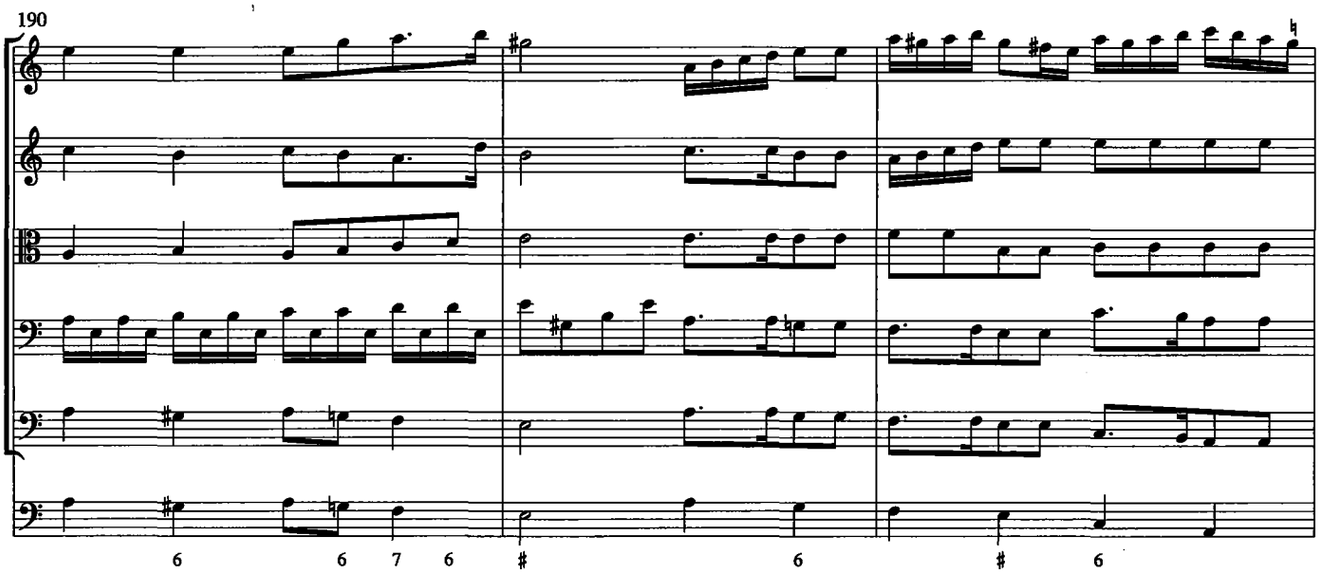
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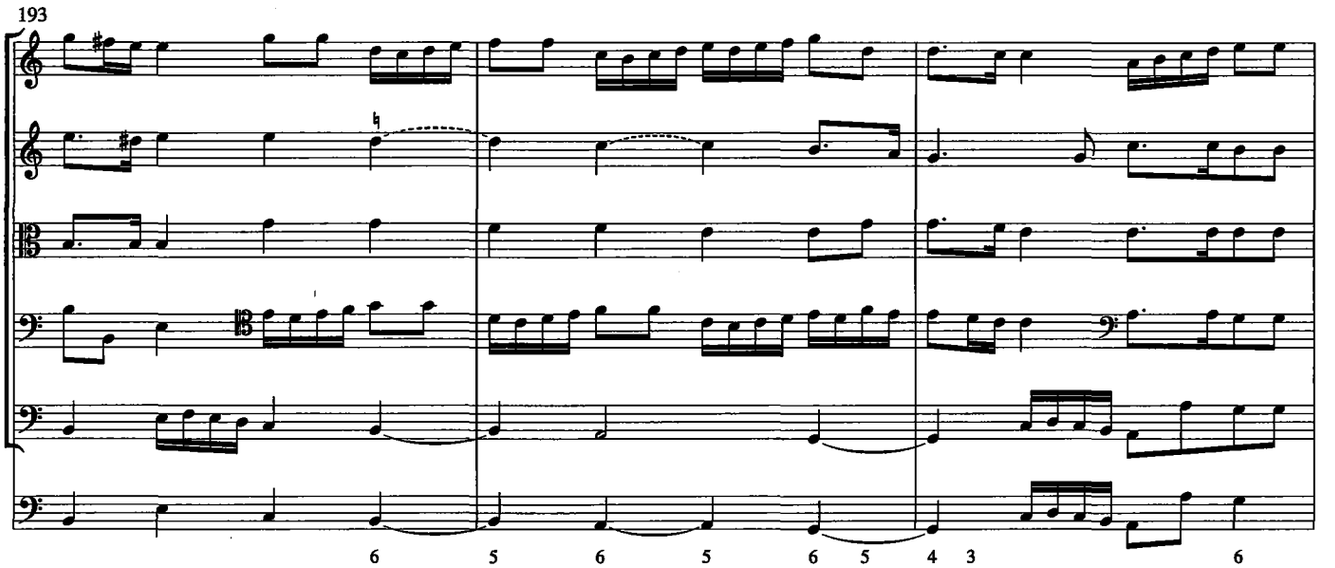
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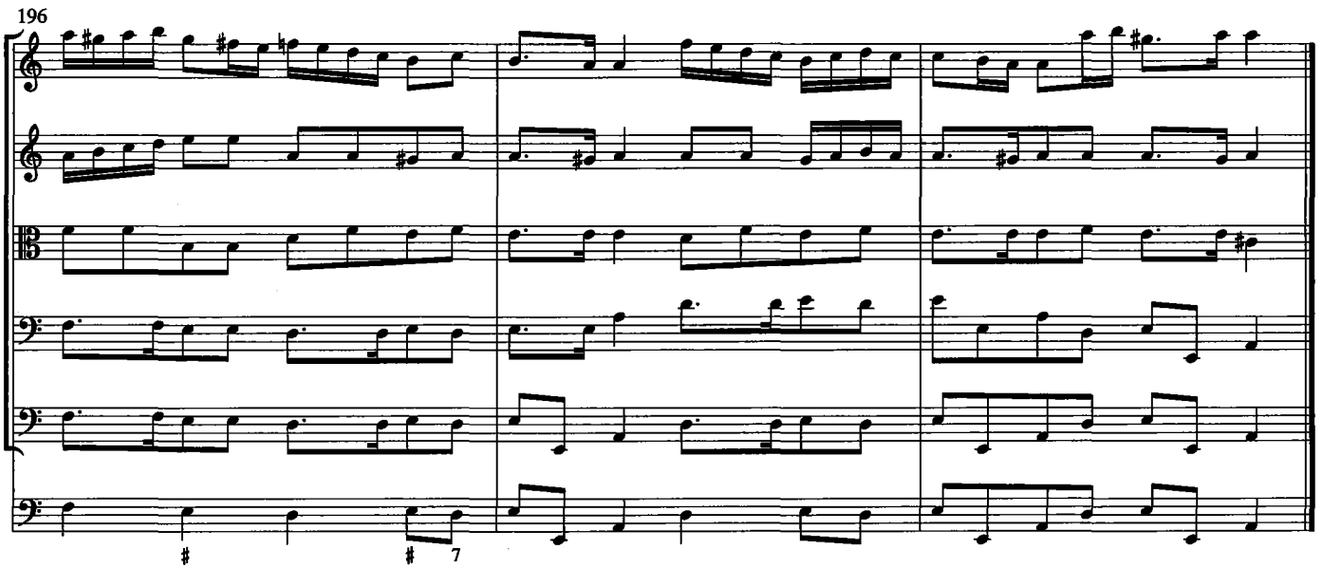
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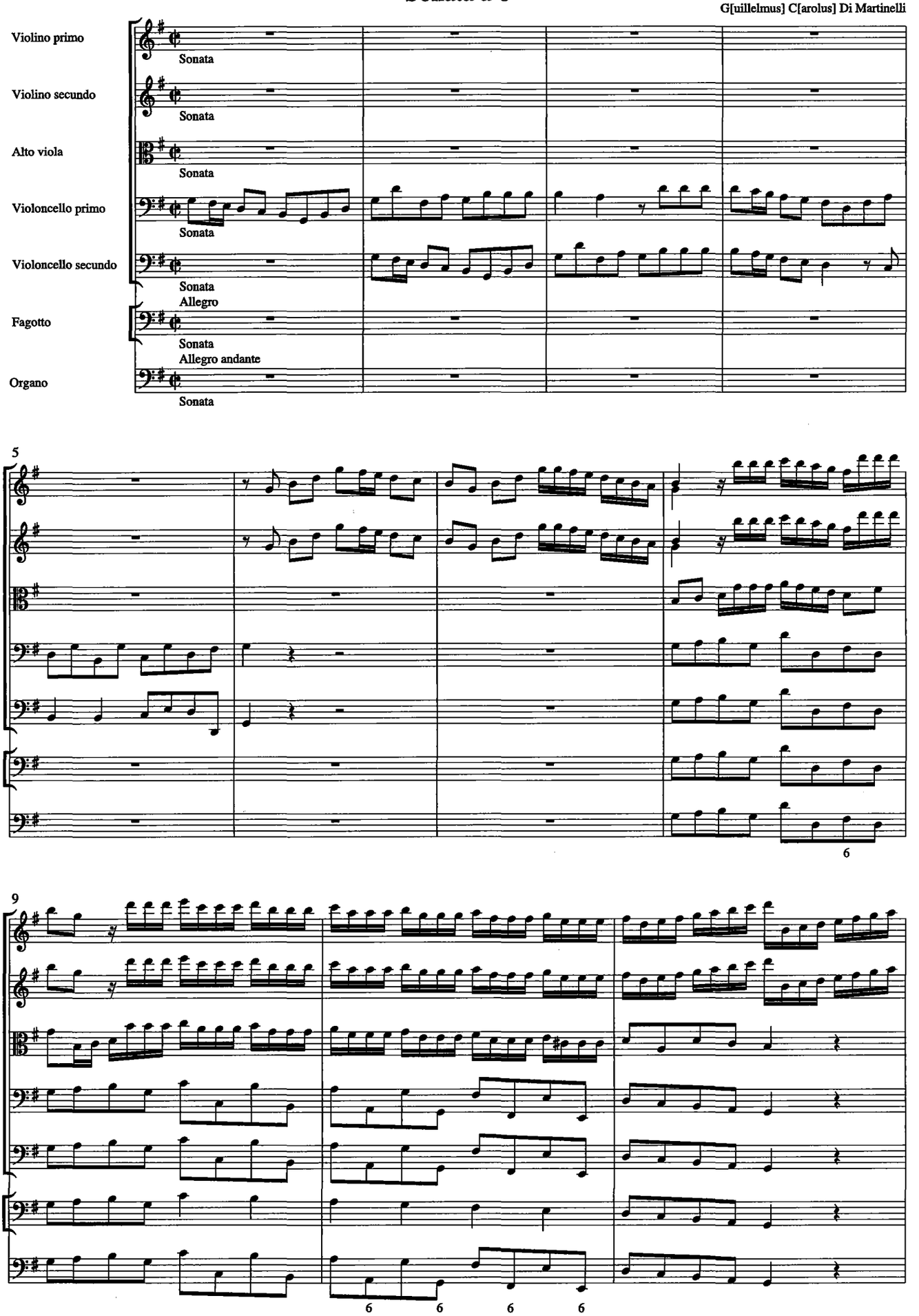

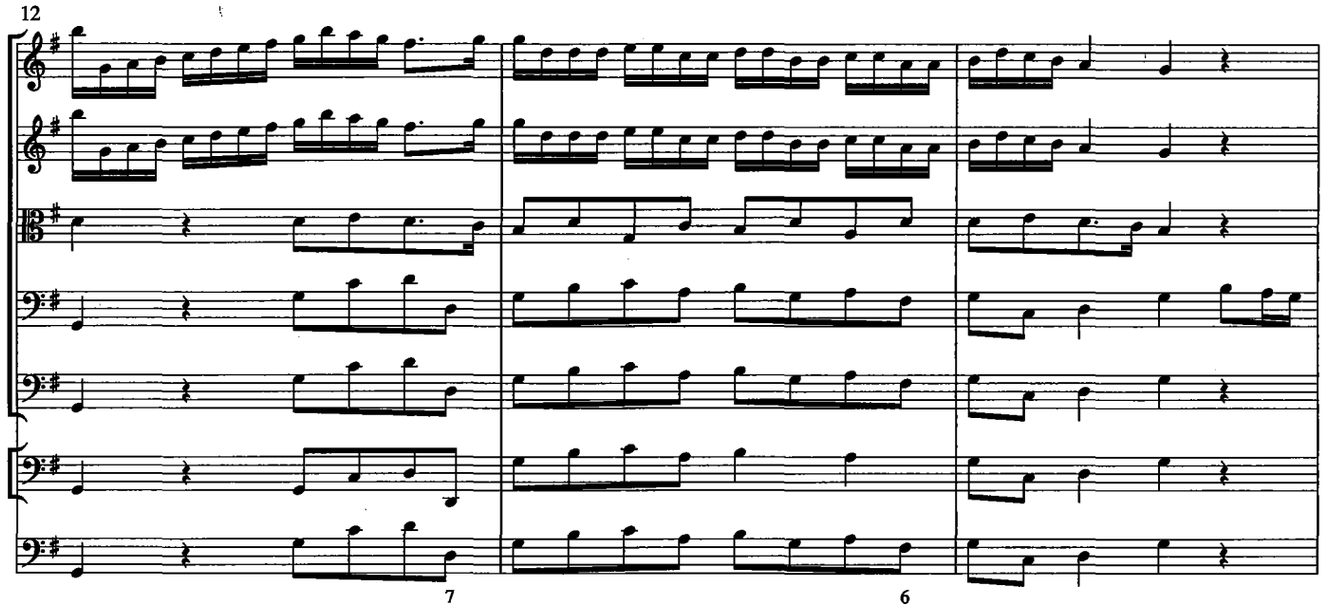
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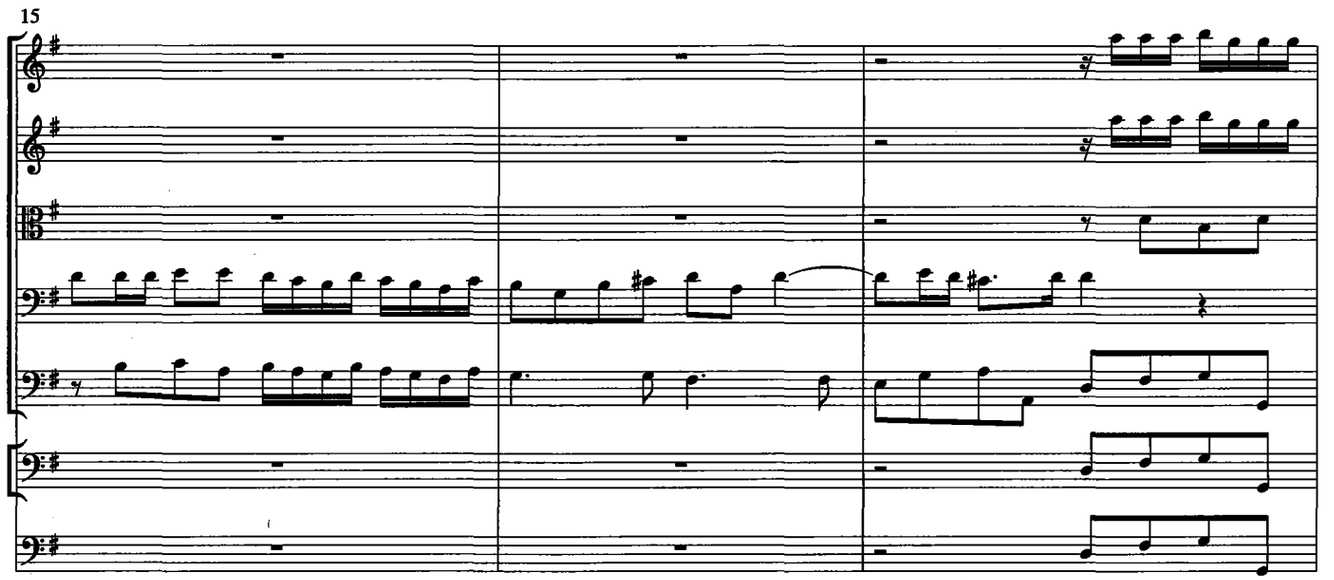
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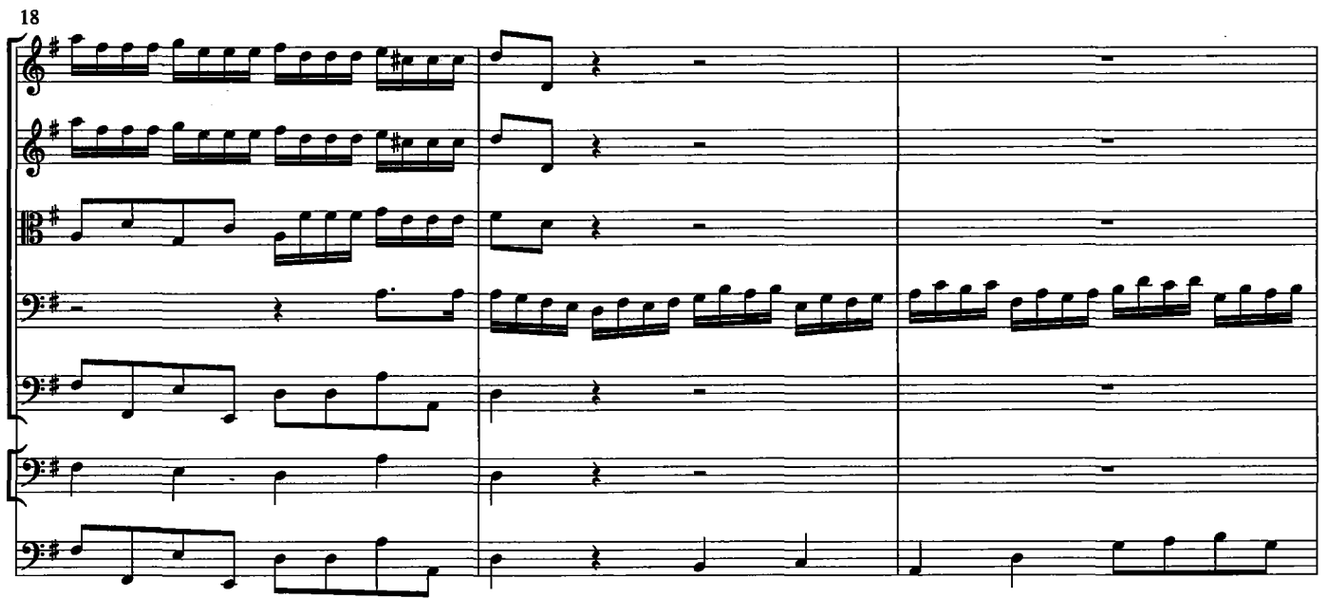
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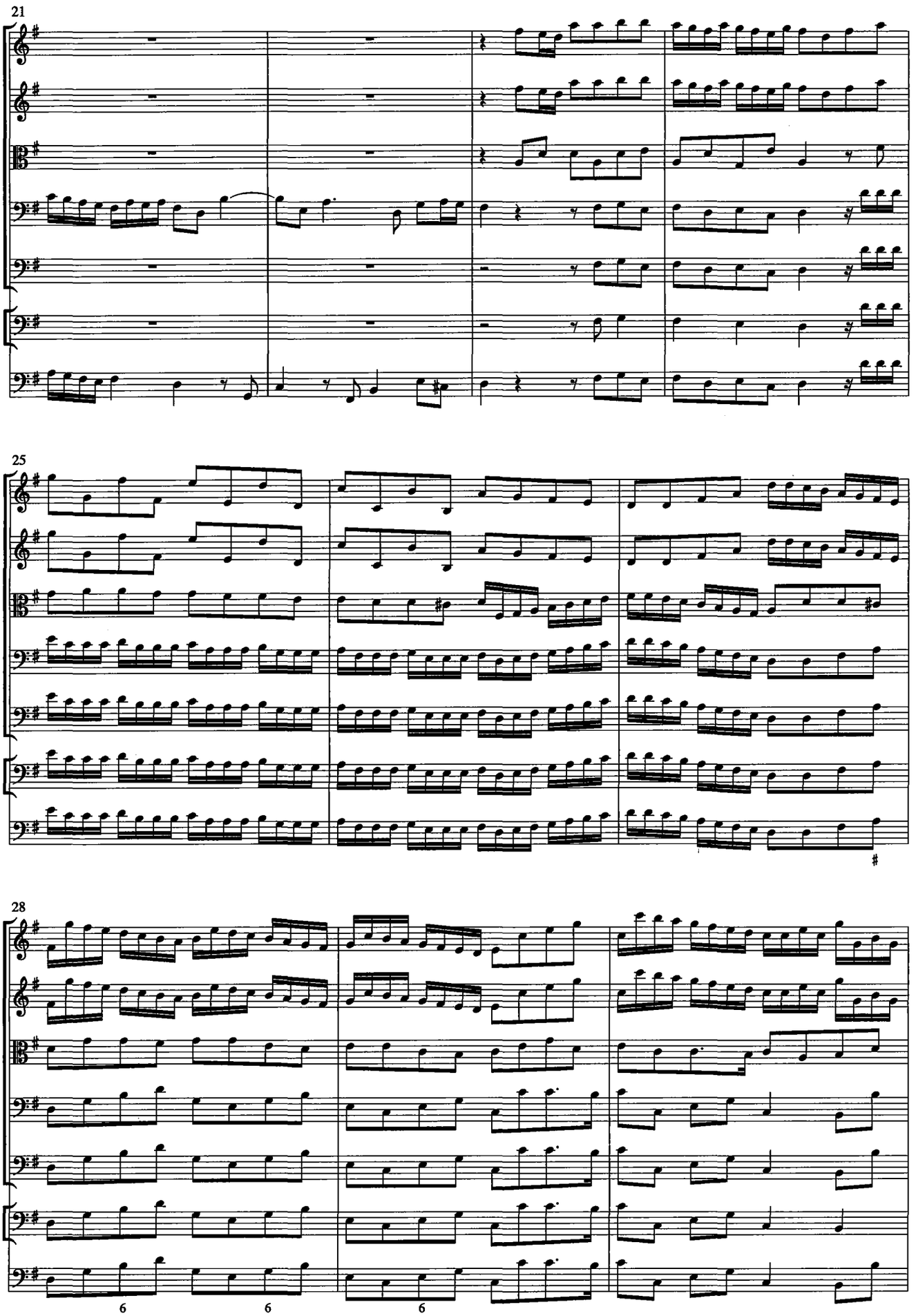
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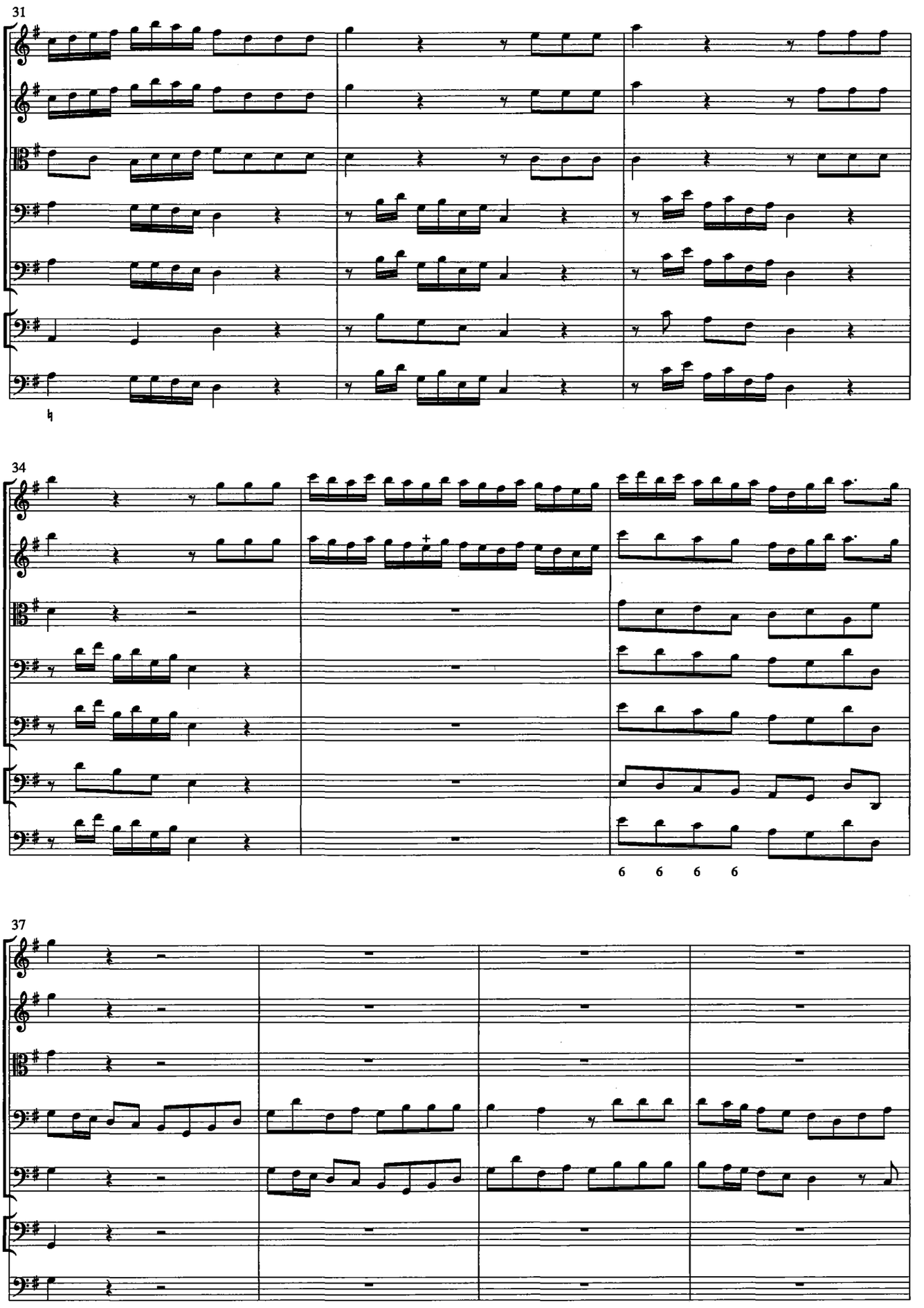
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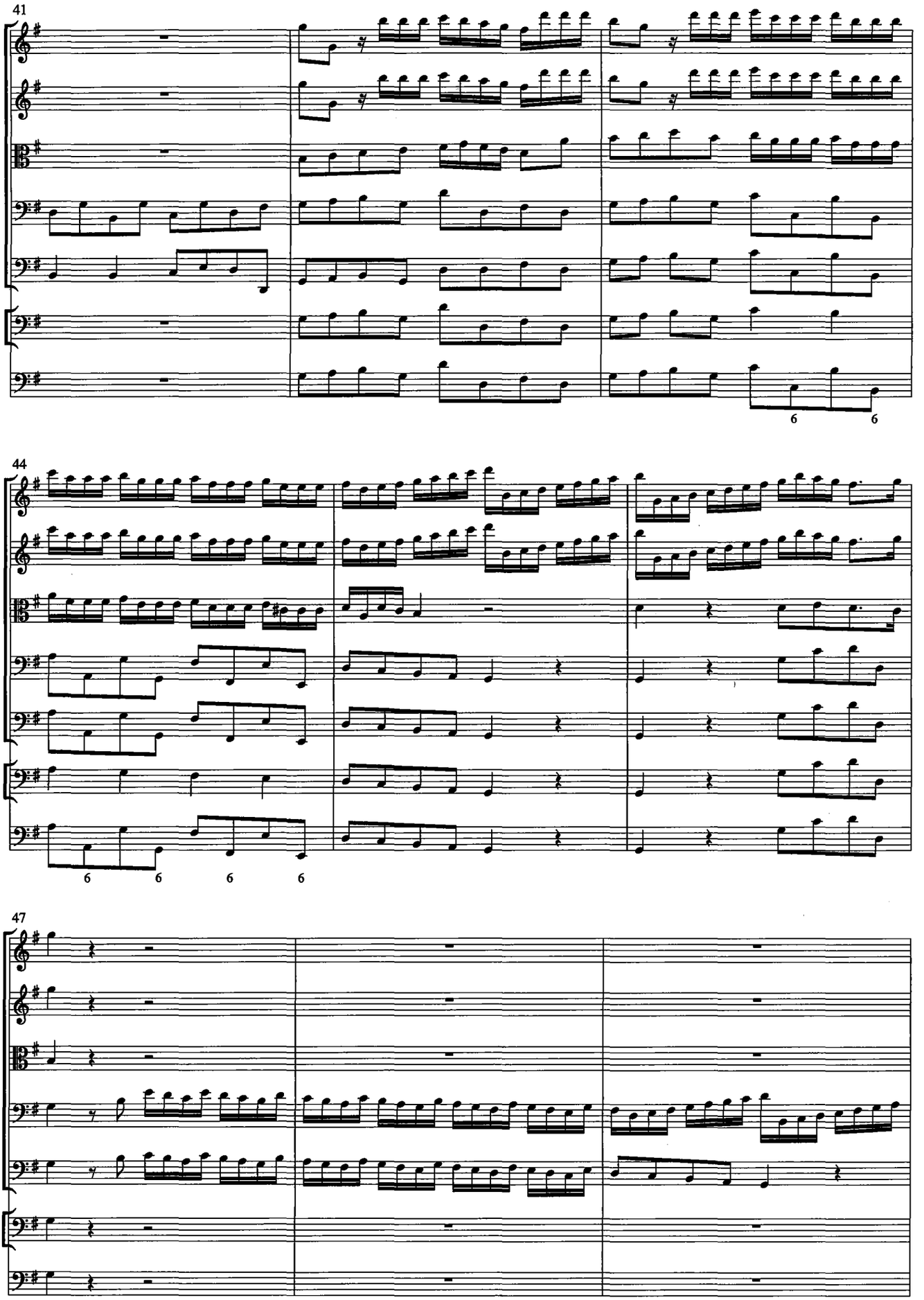
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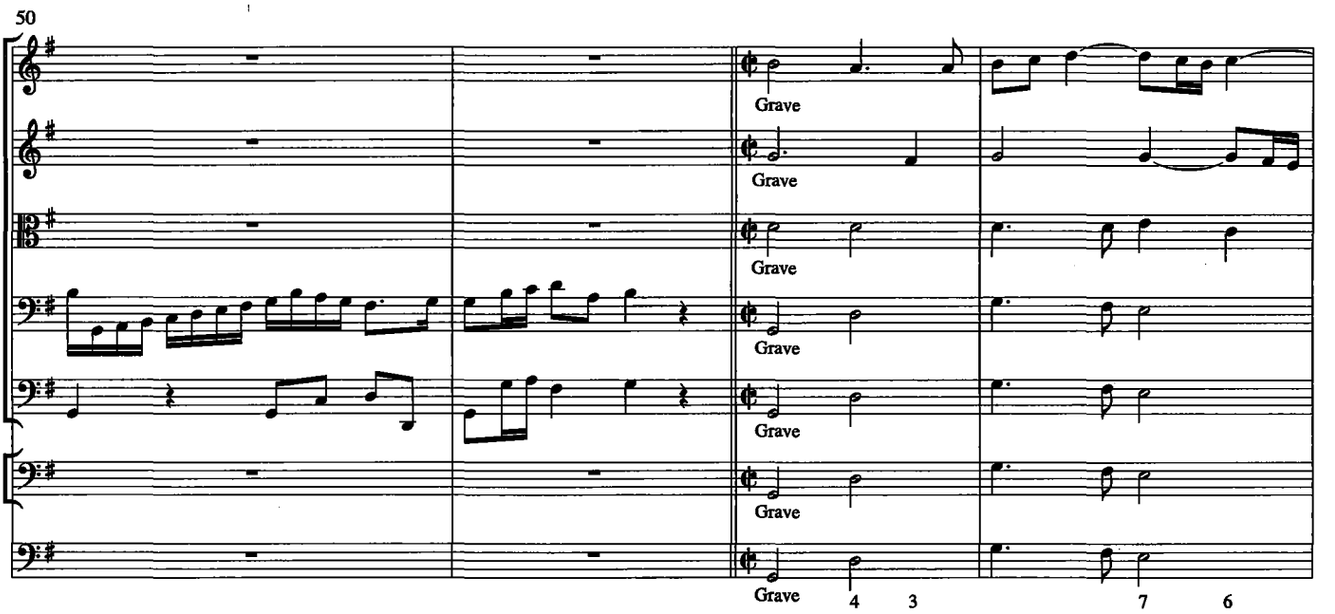
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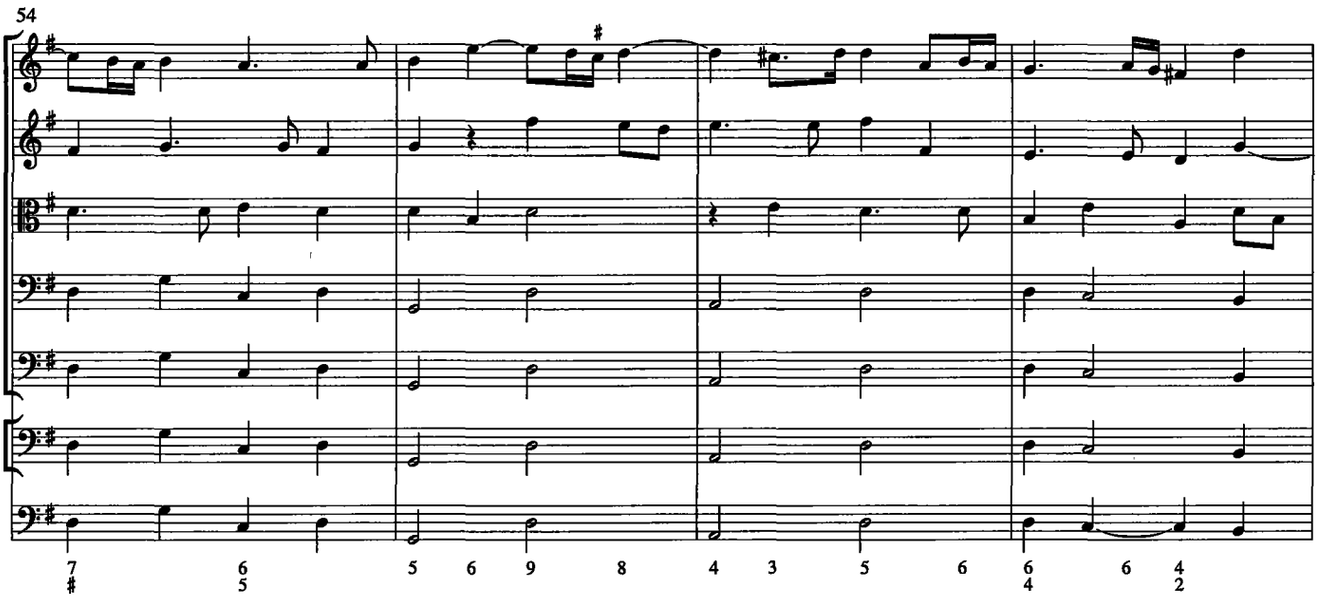
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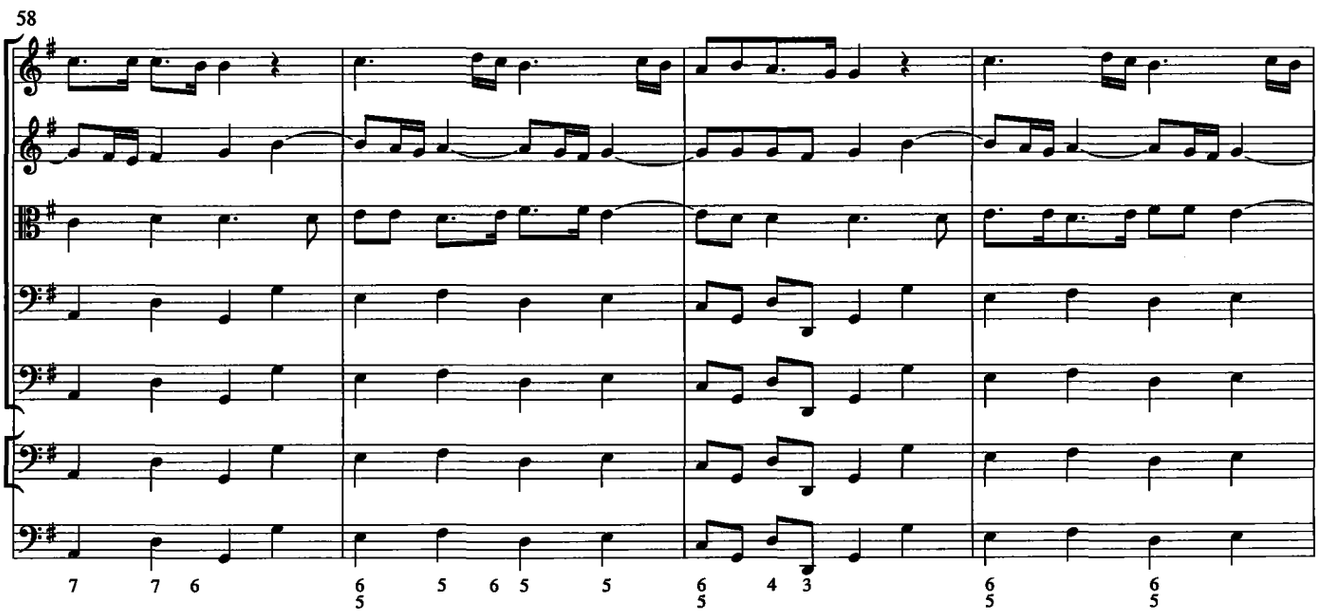
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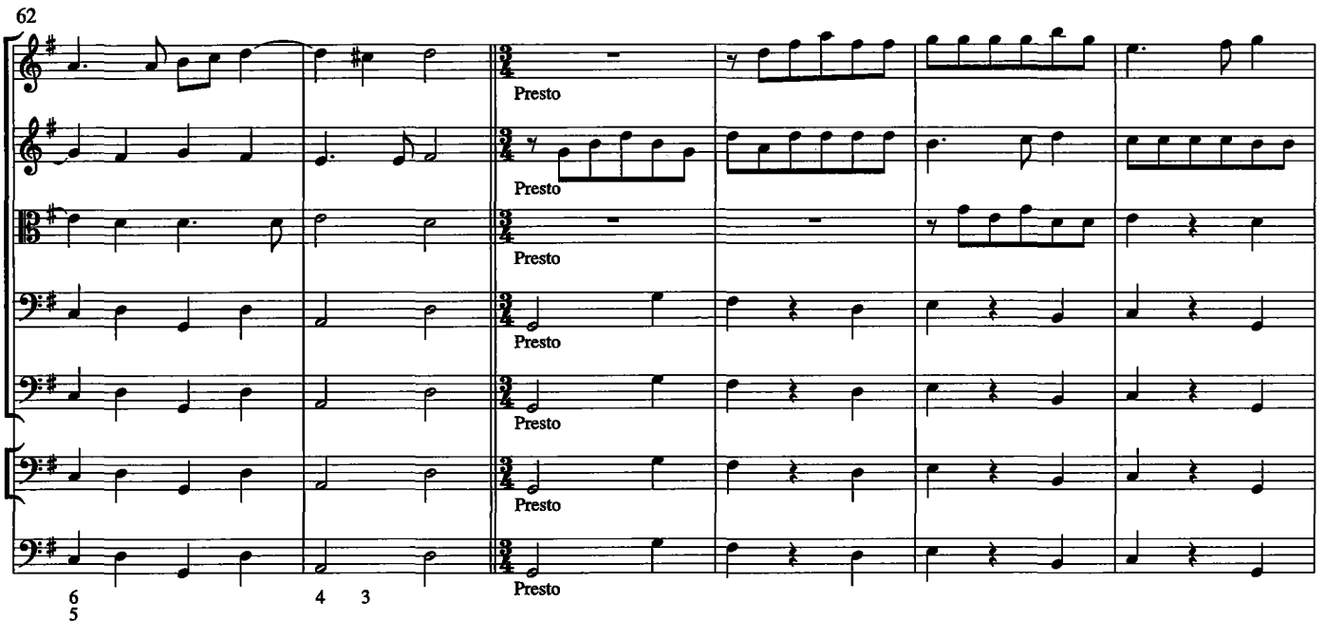
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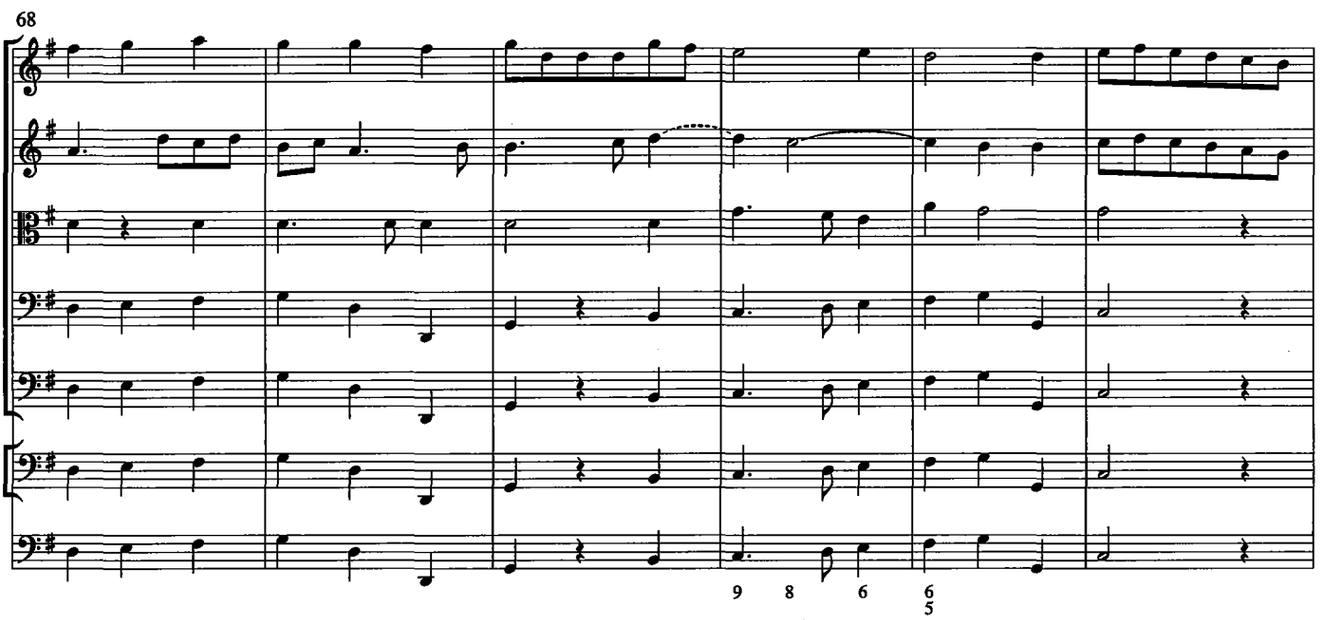
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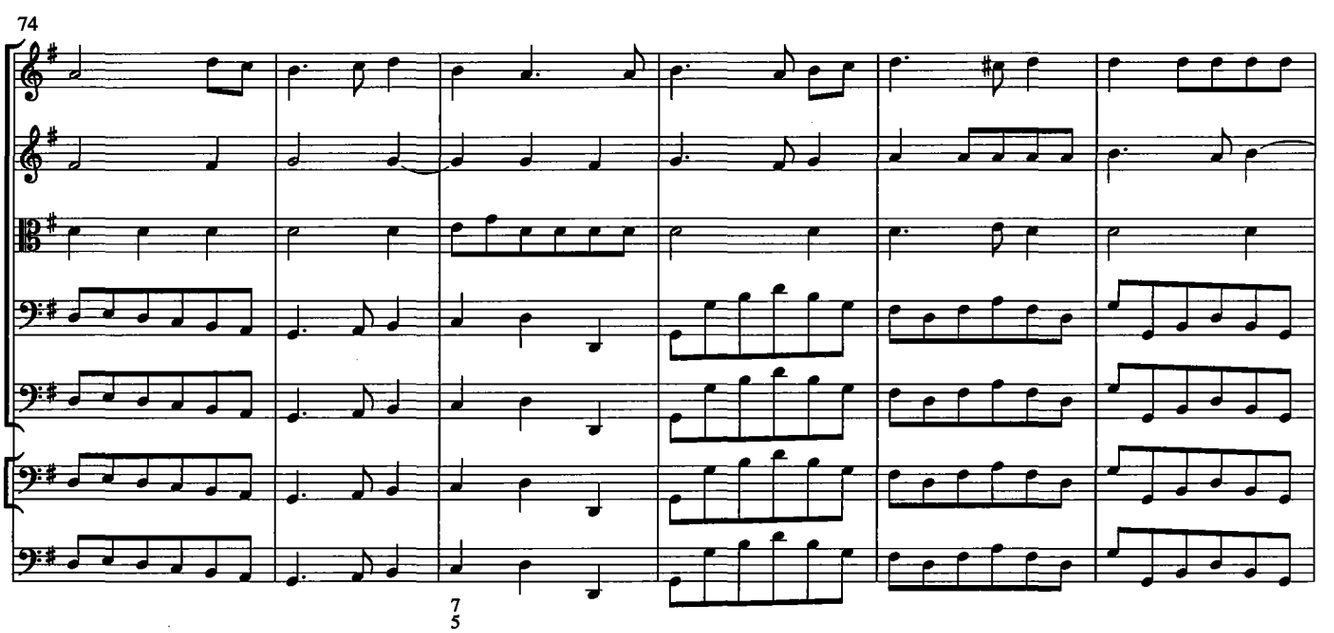
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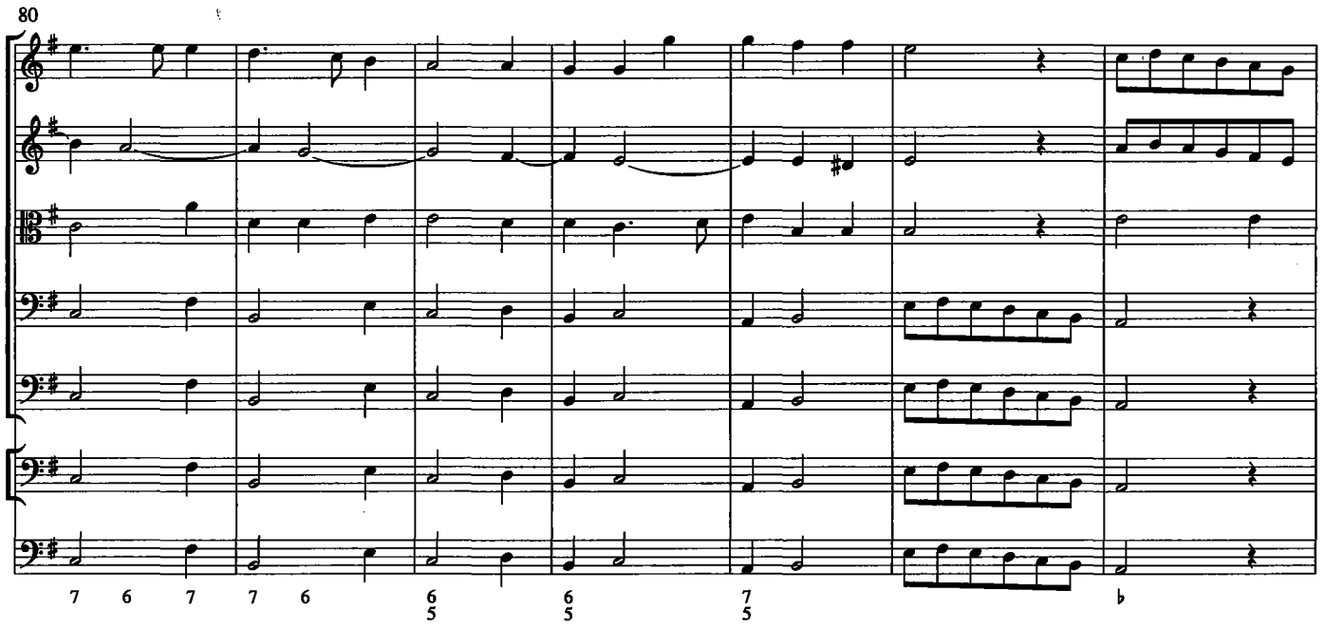
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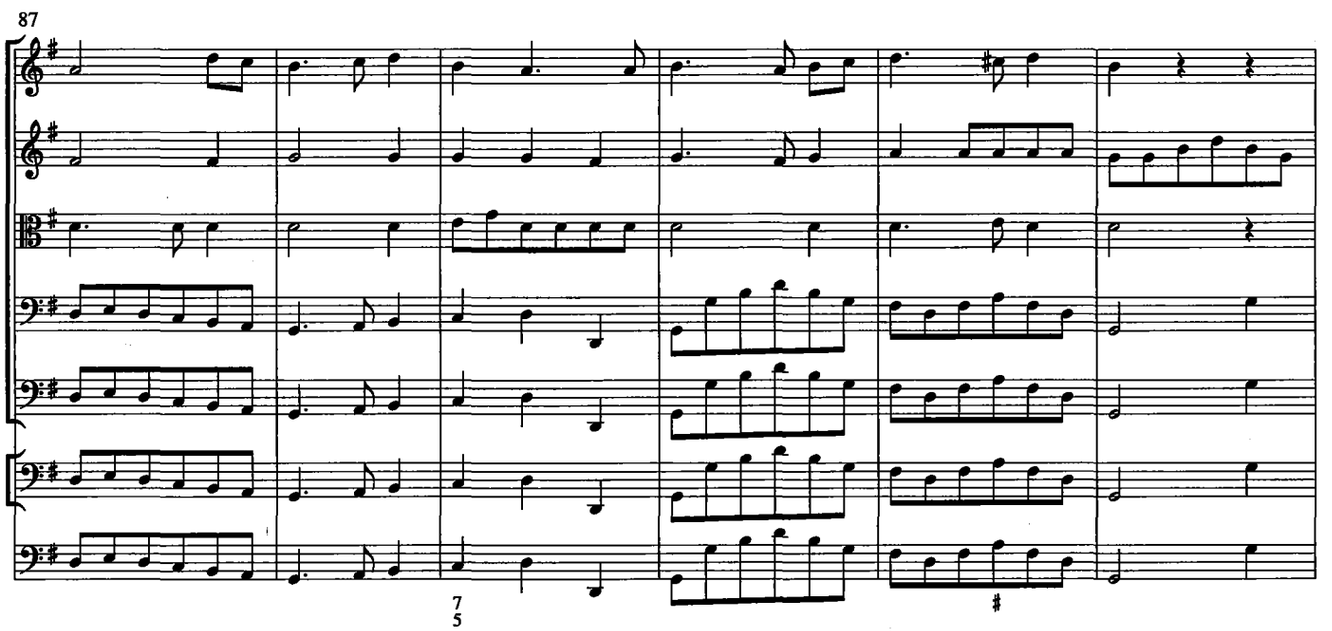
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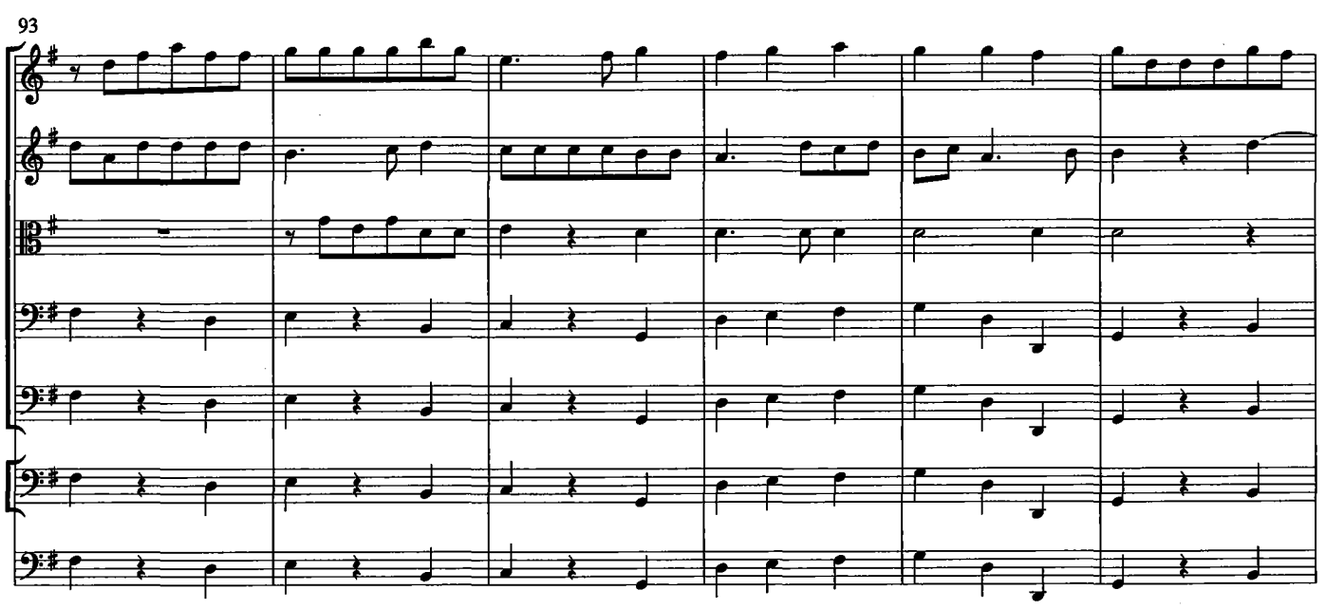
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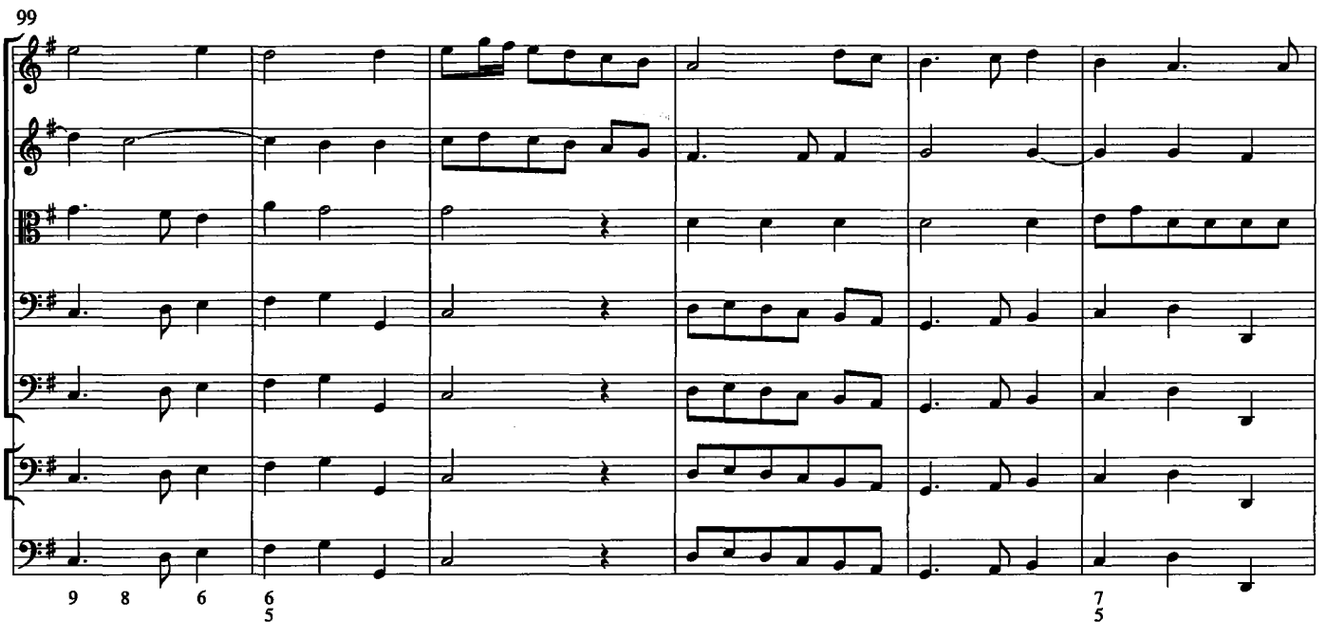
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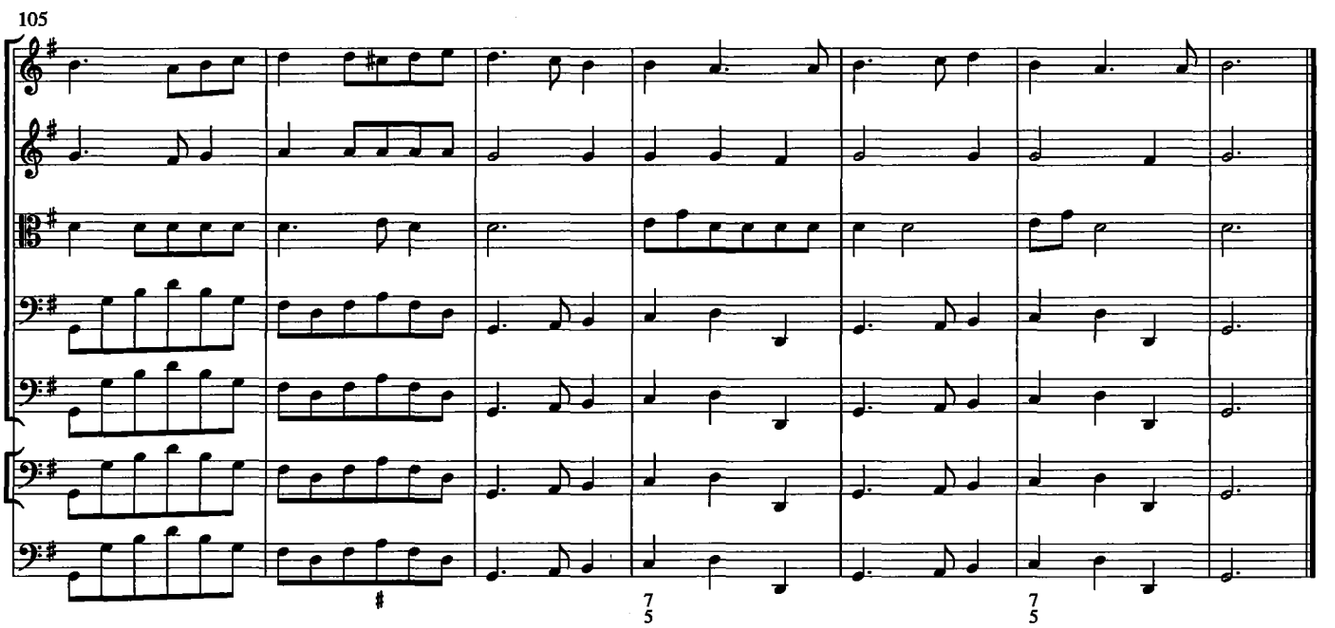
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Sonata a 6

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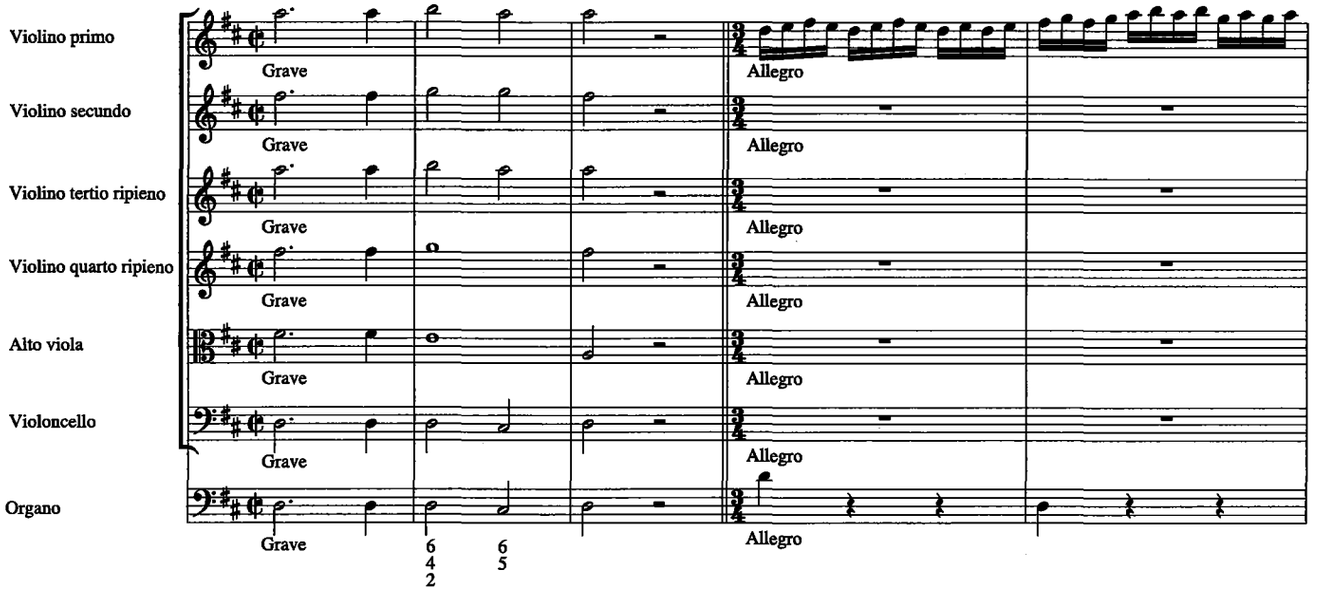

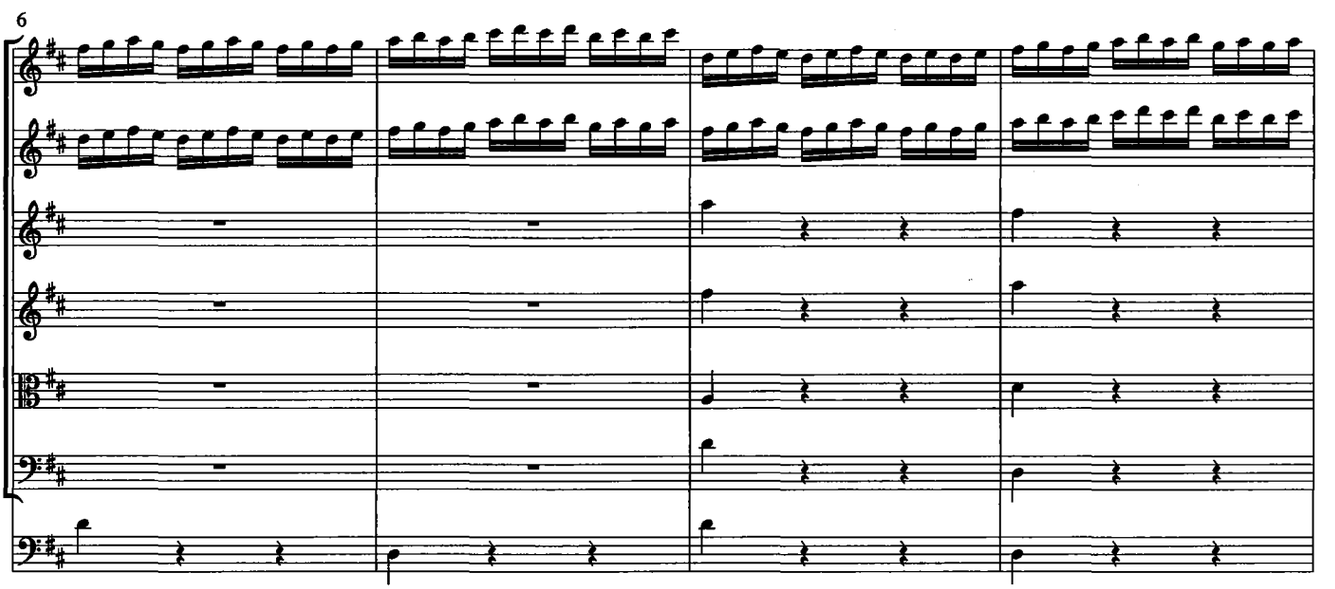

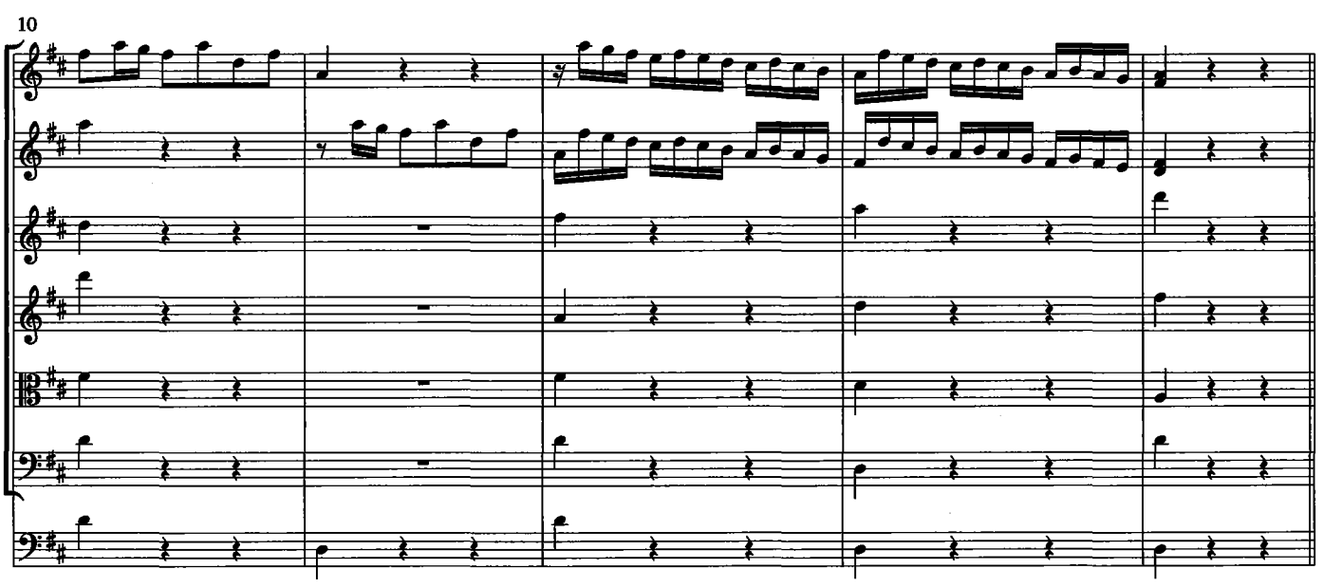

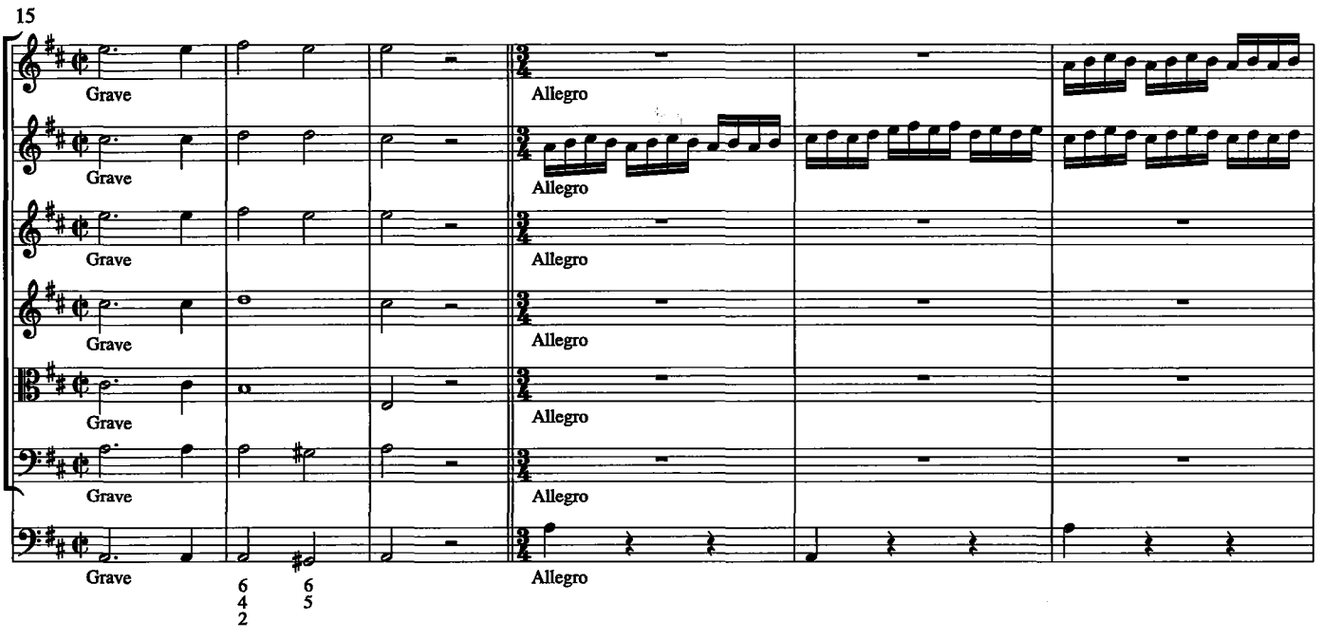
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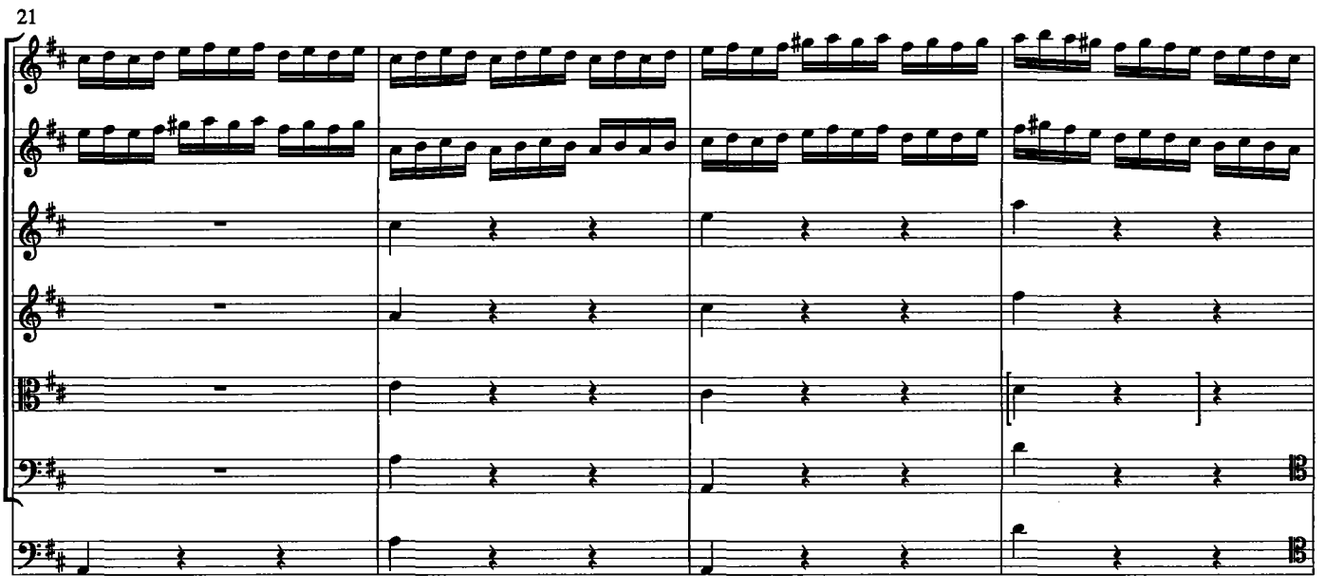
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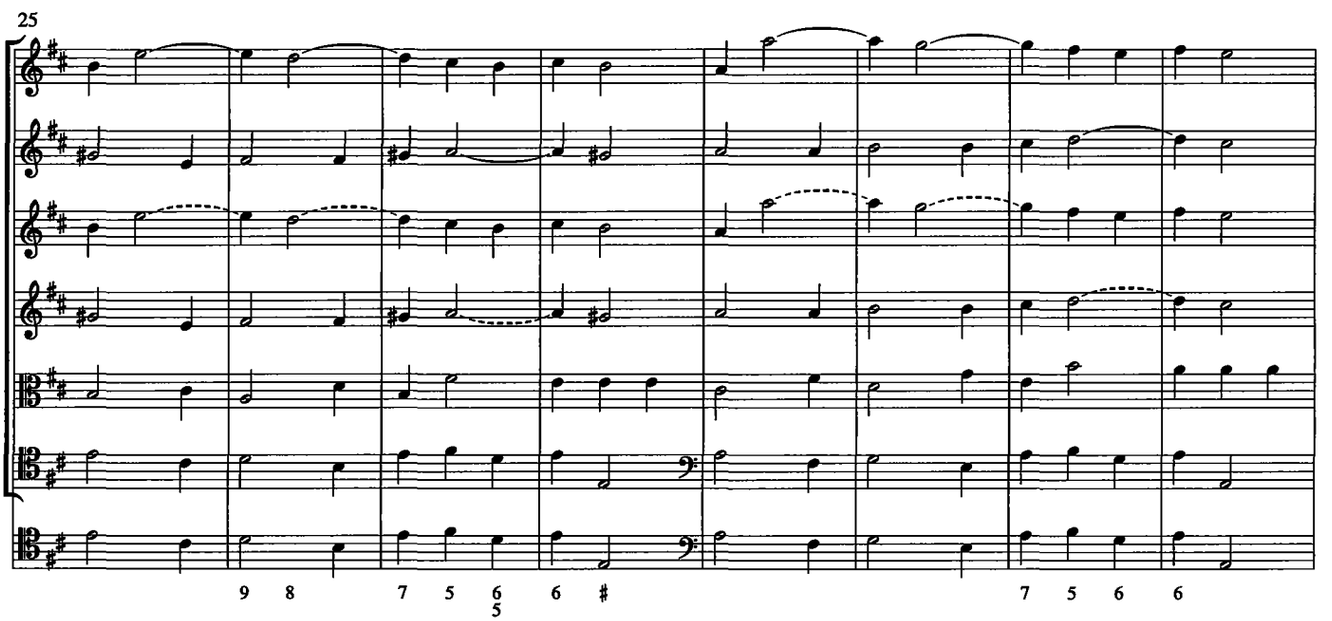
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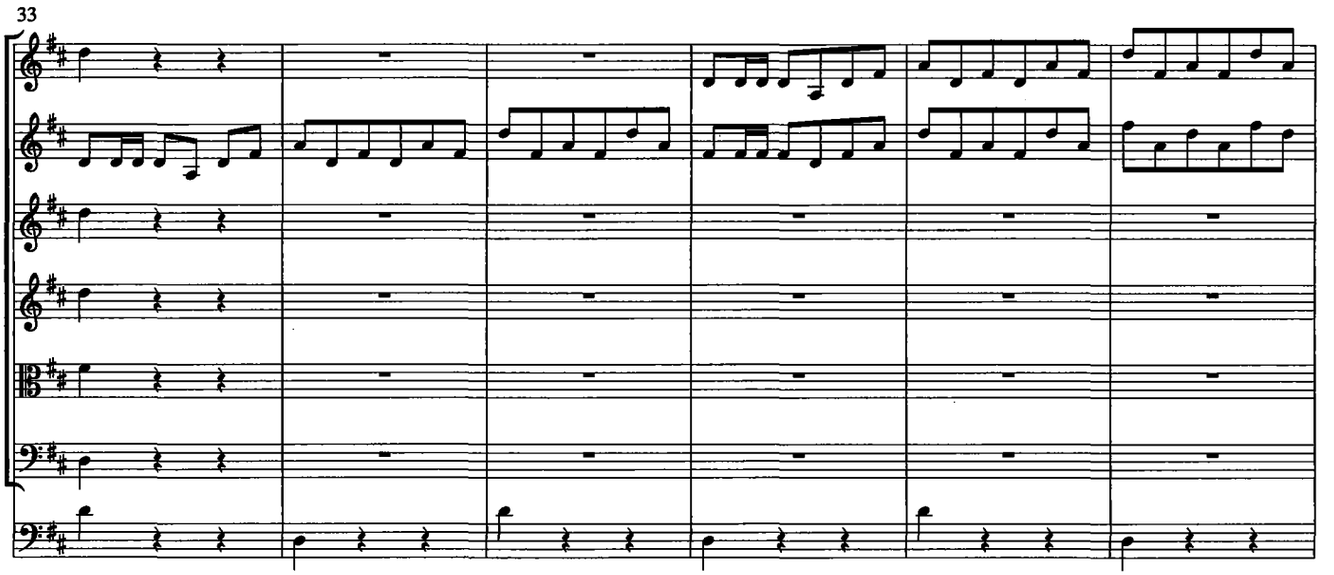
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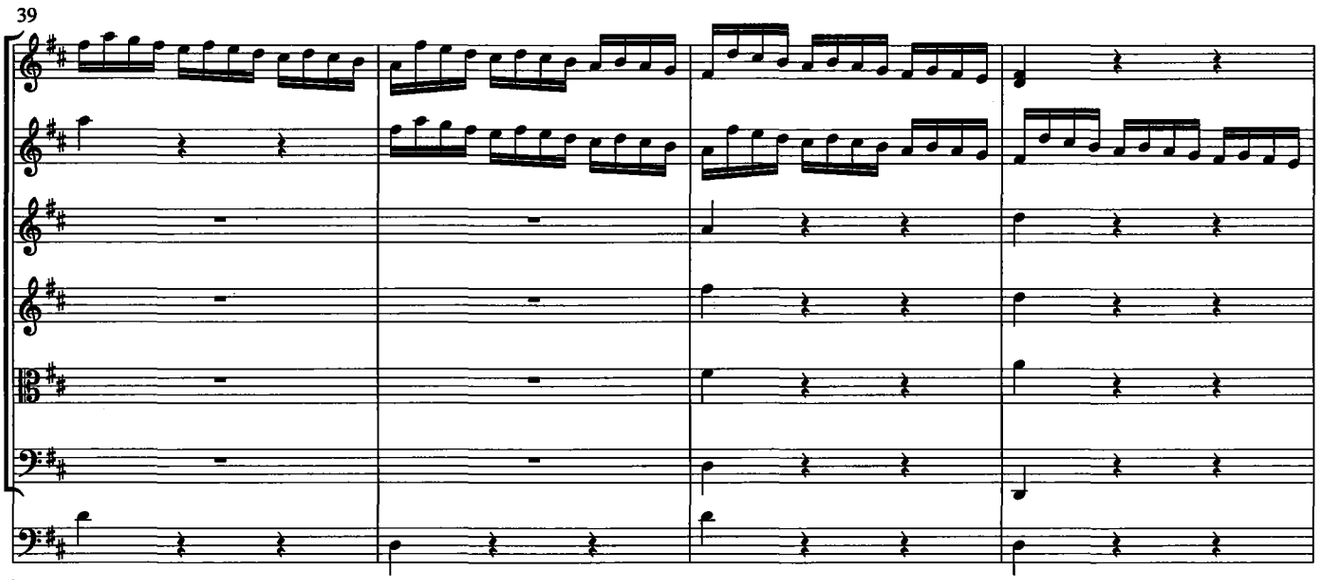
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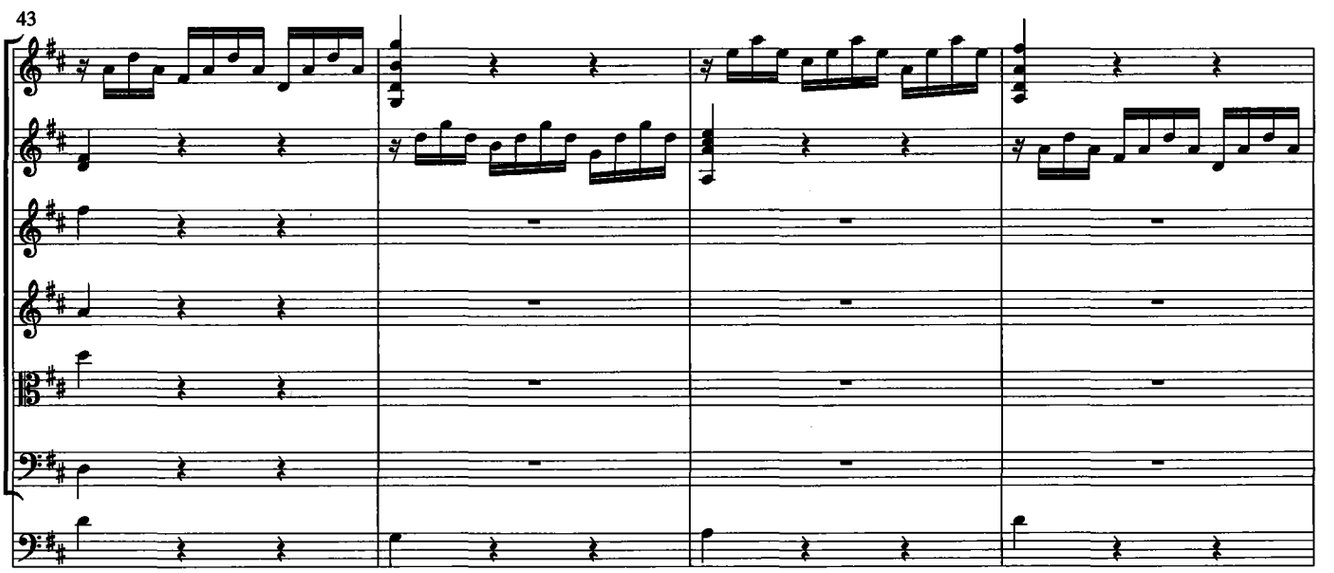
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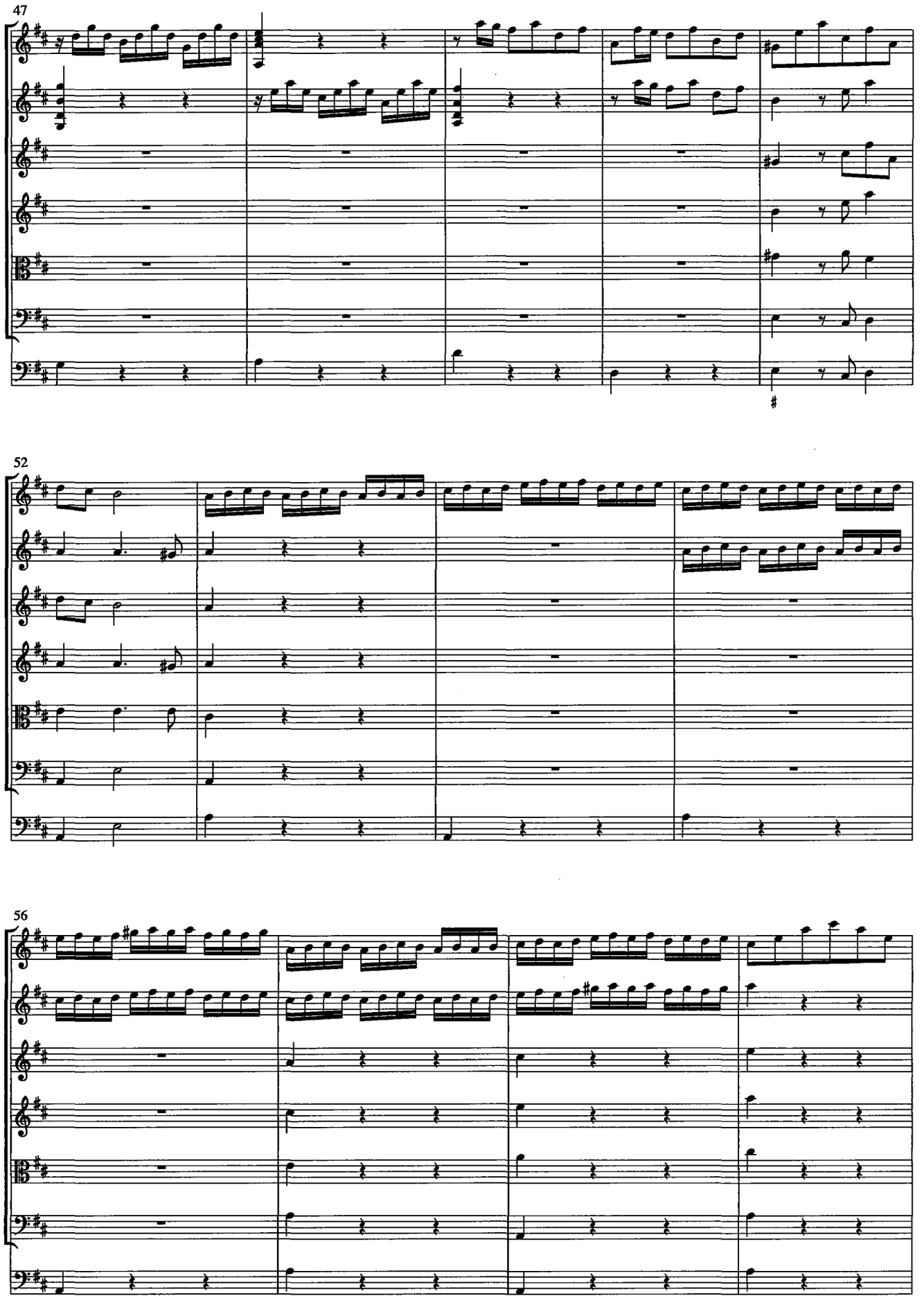
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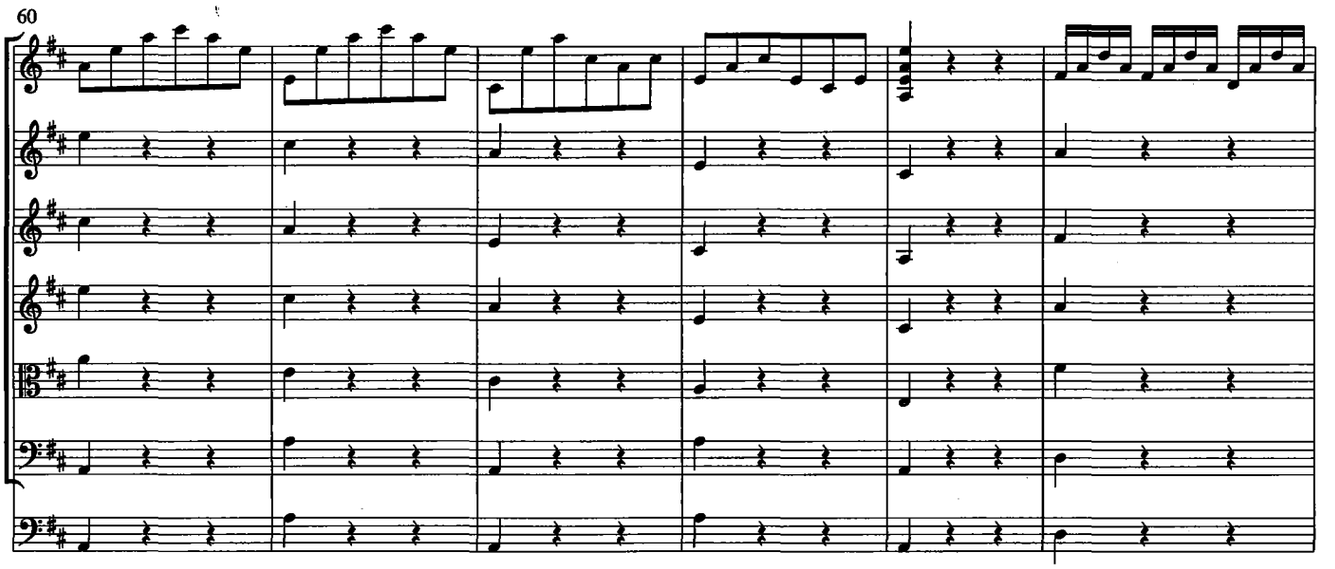

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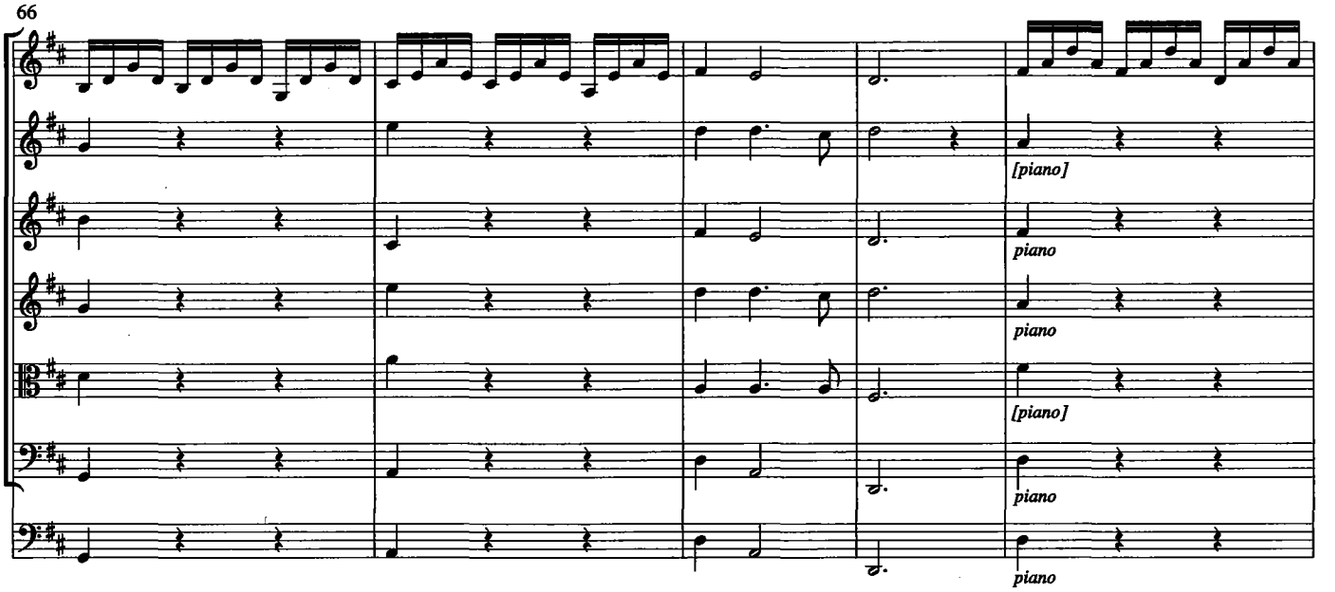
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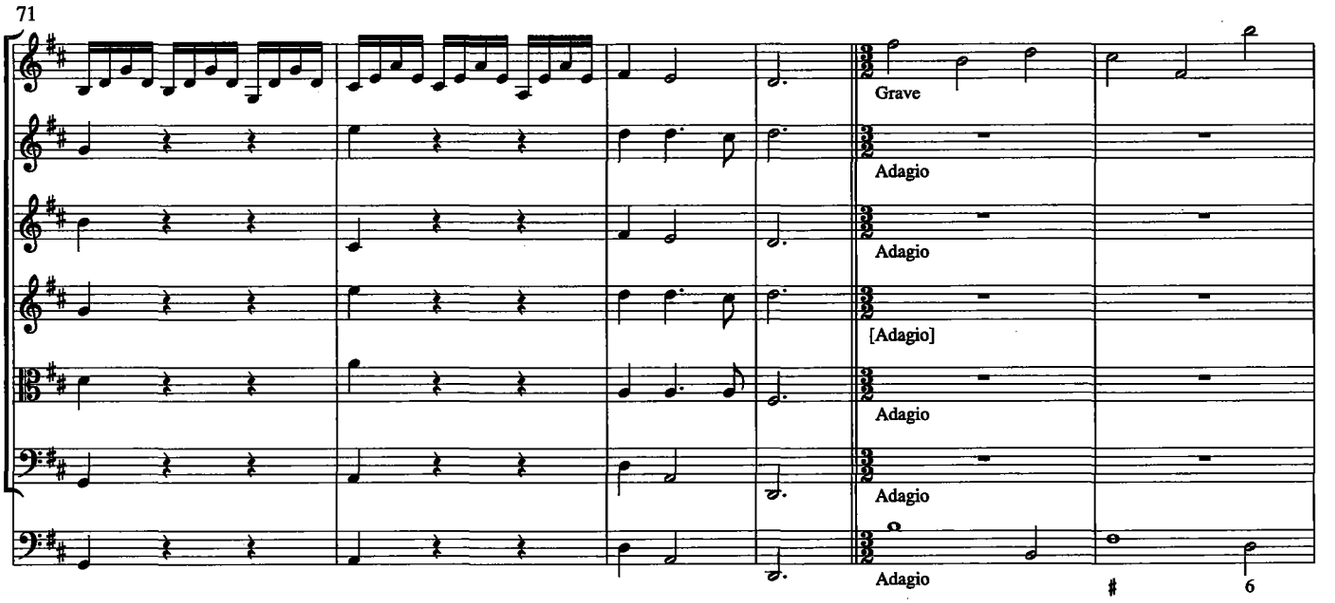
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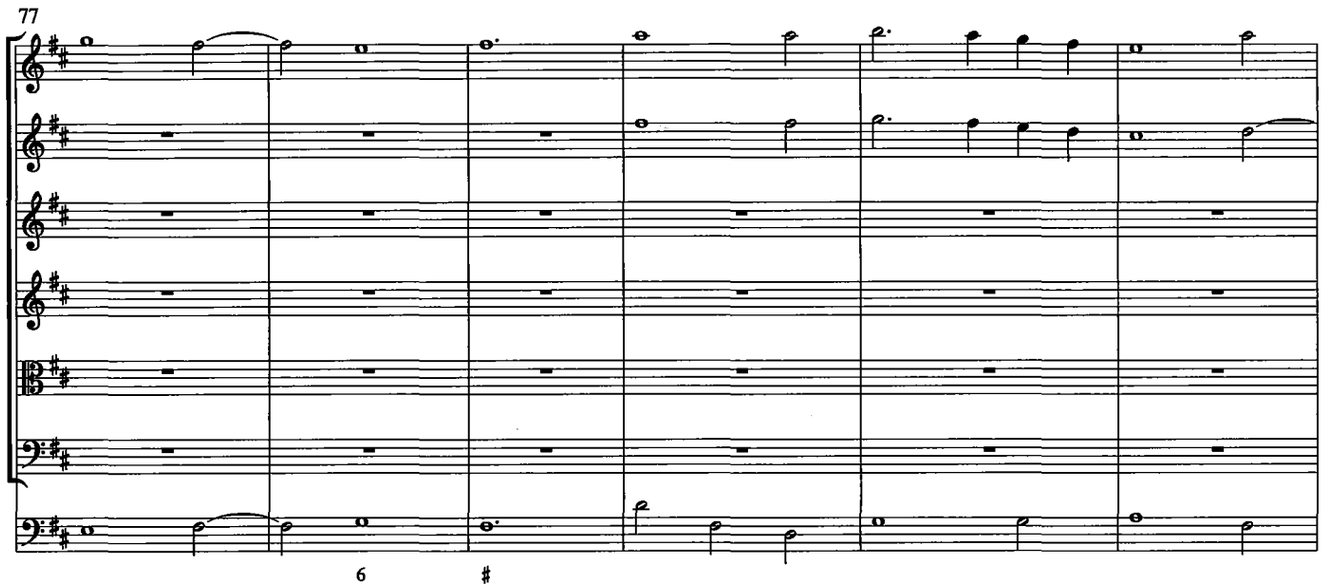
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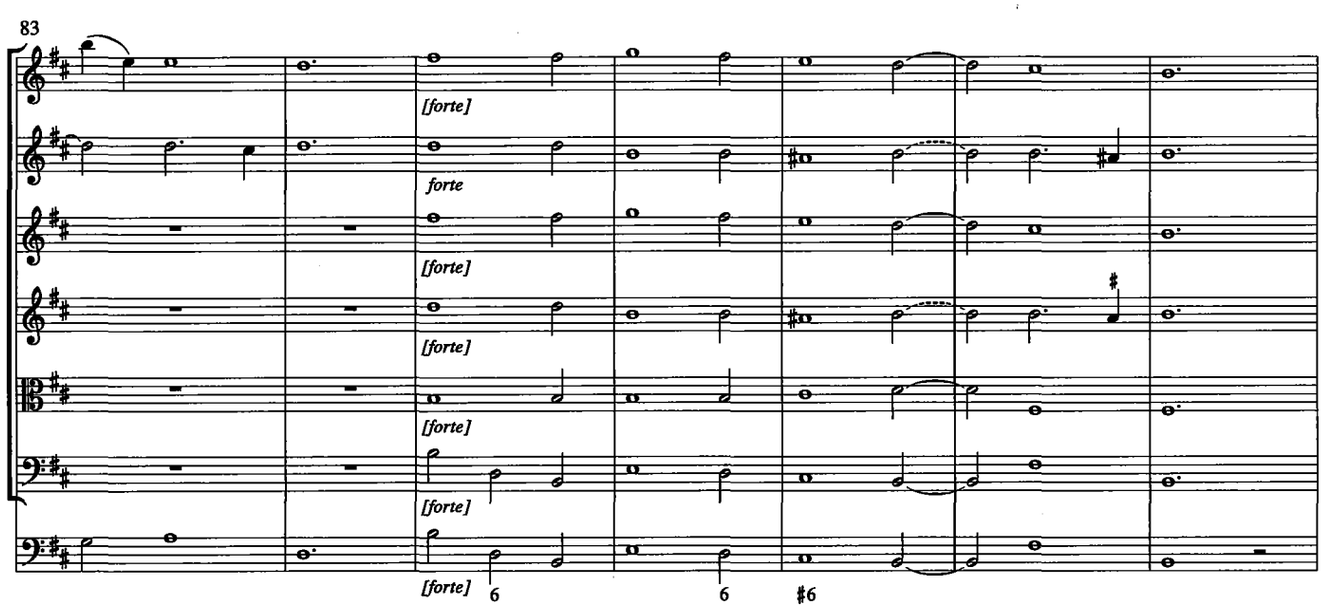
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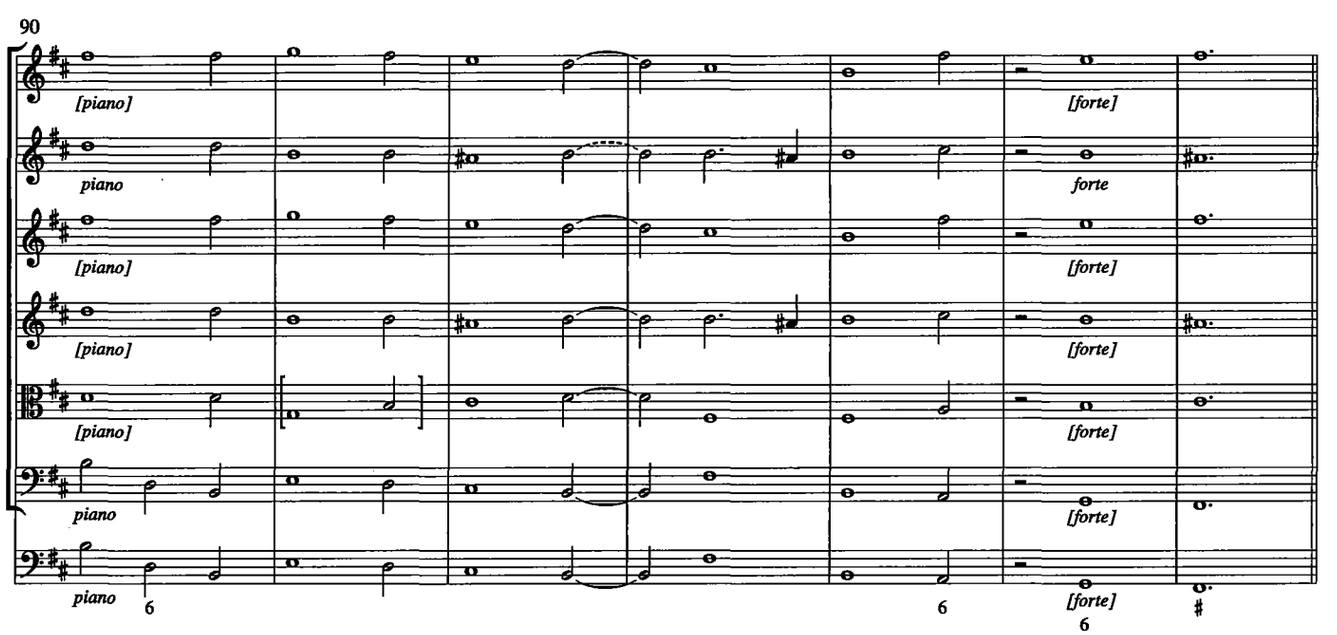
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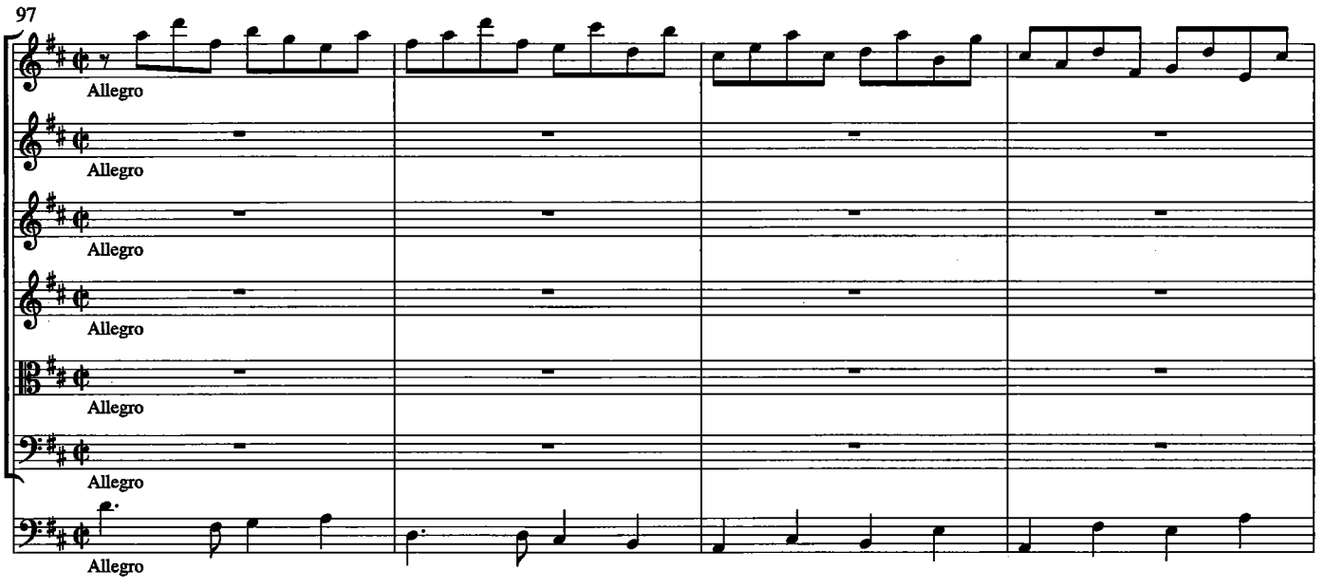
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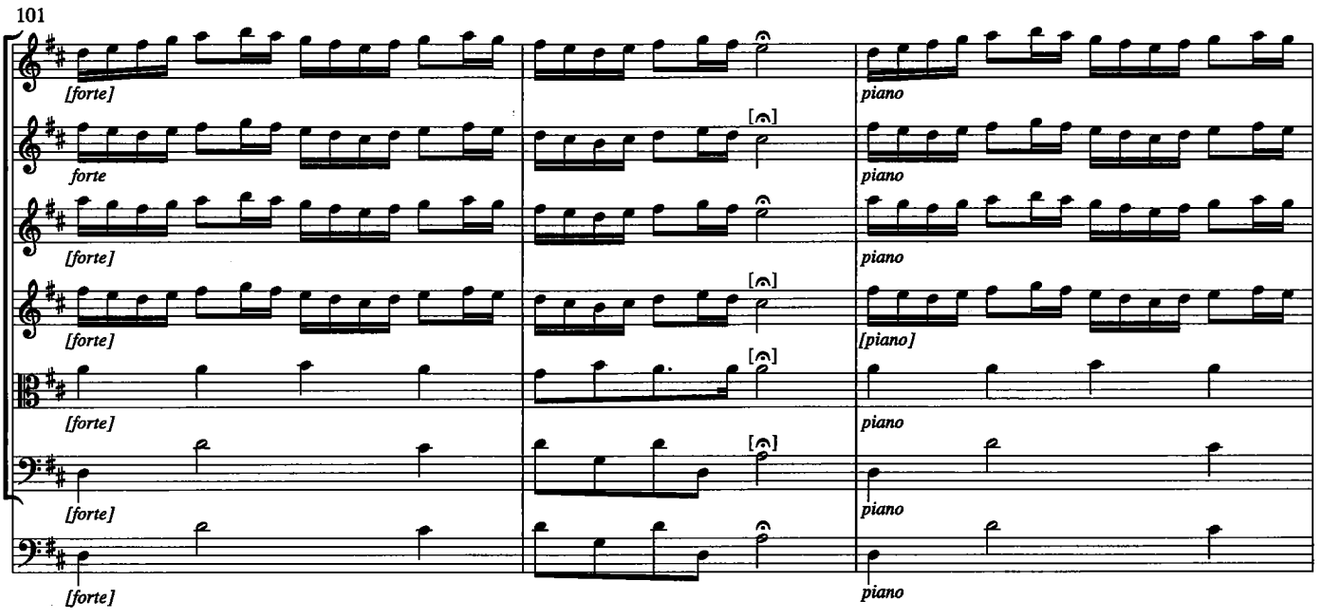
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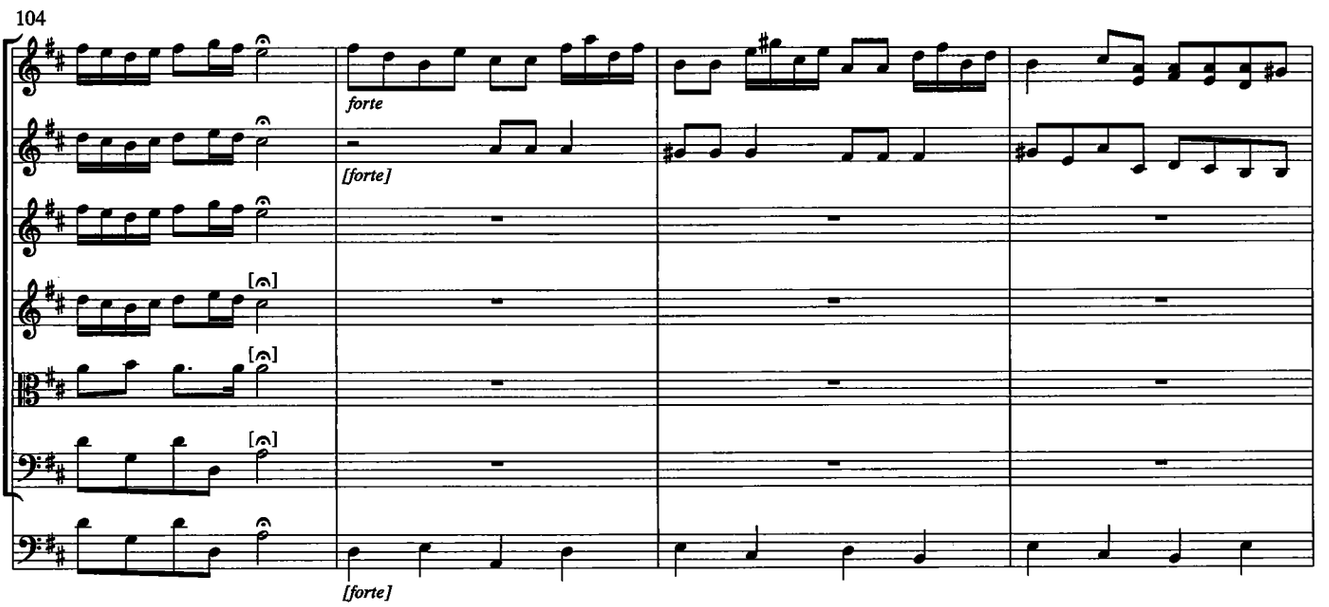
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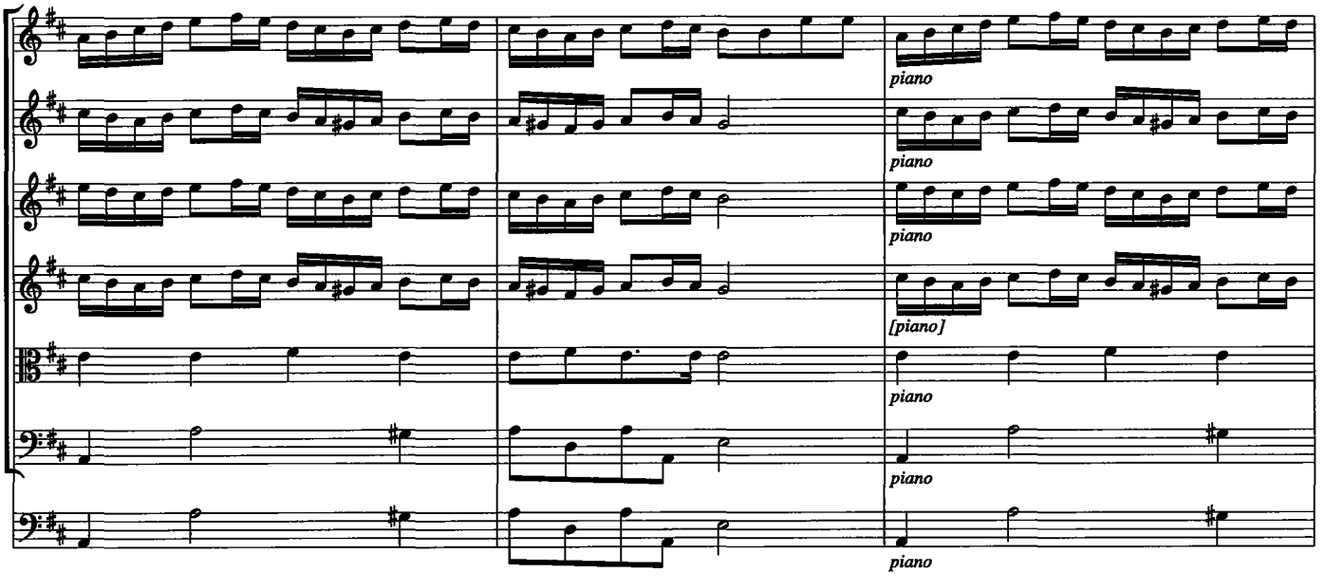

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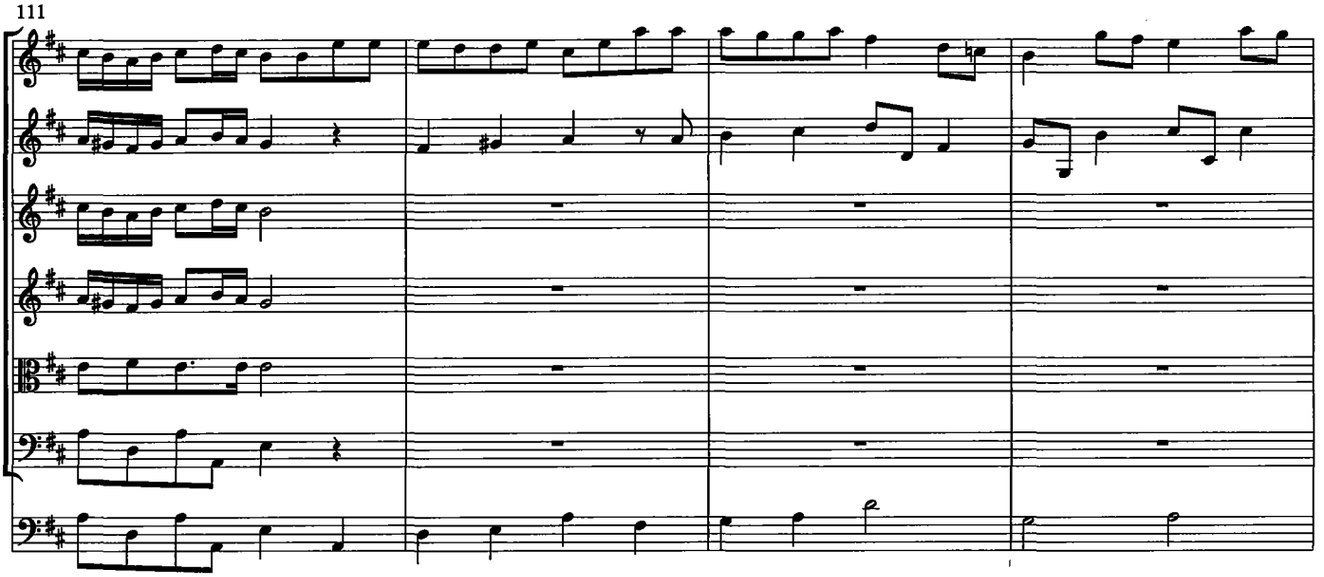

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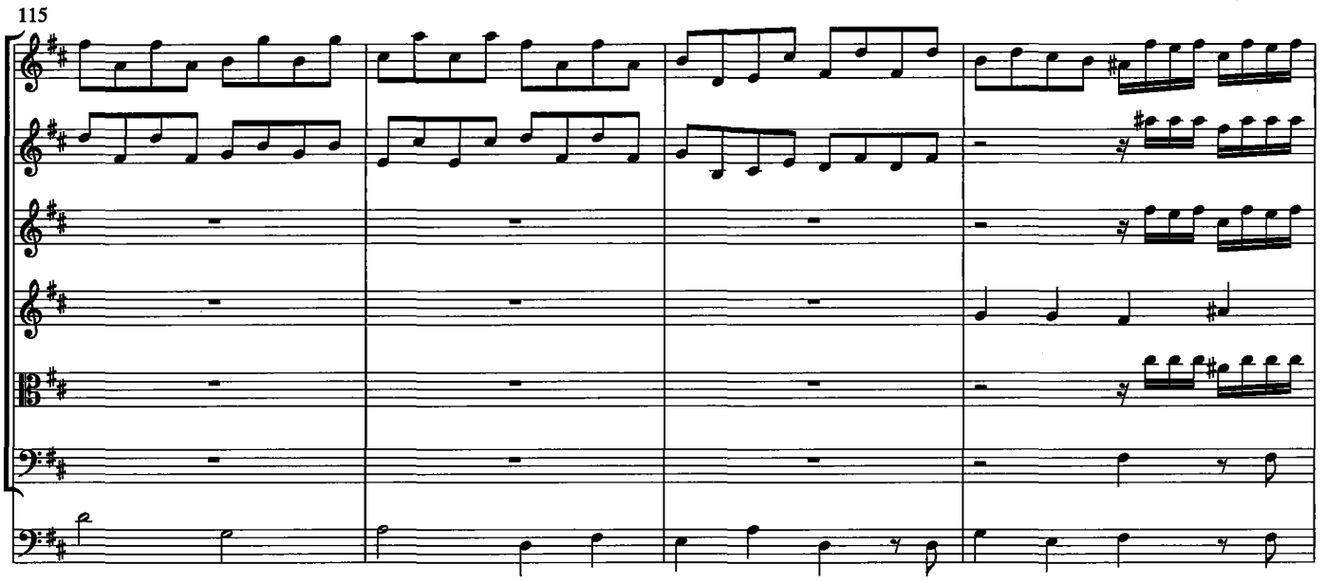

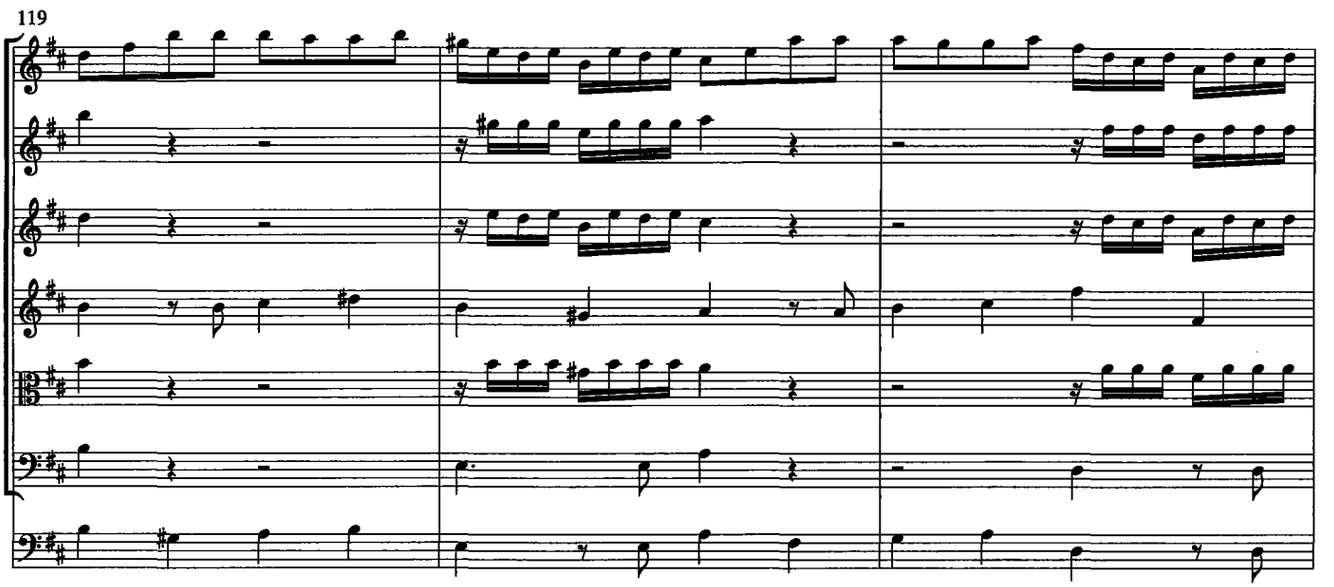
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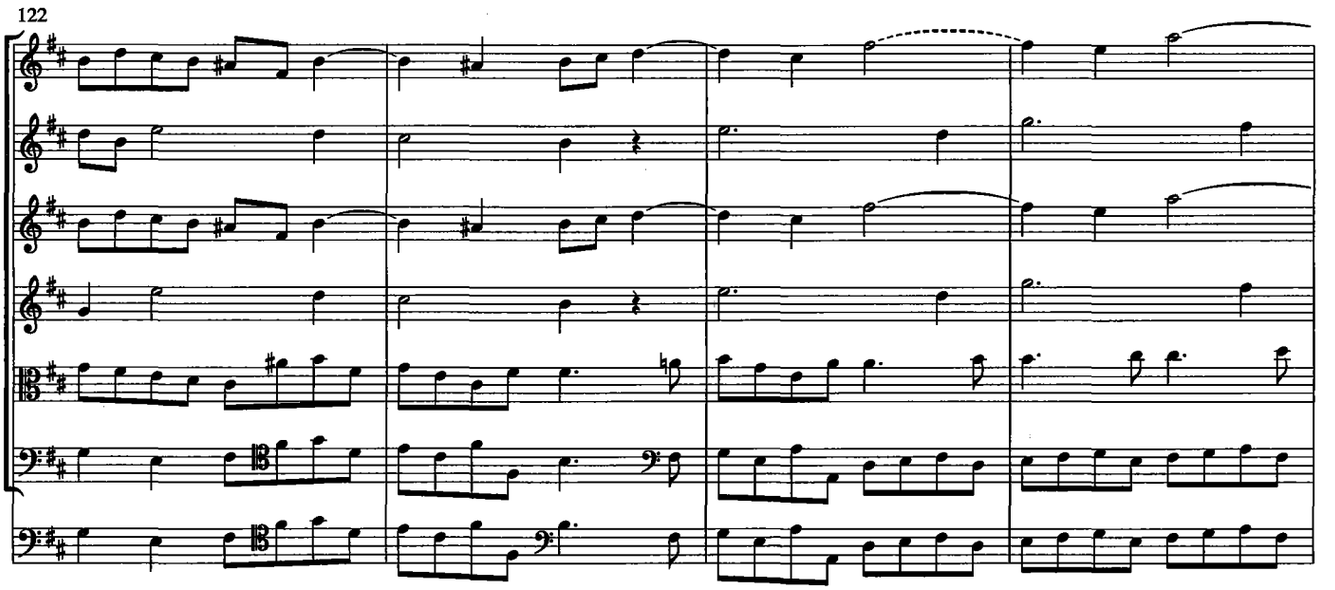
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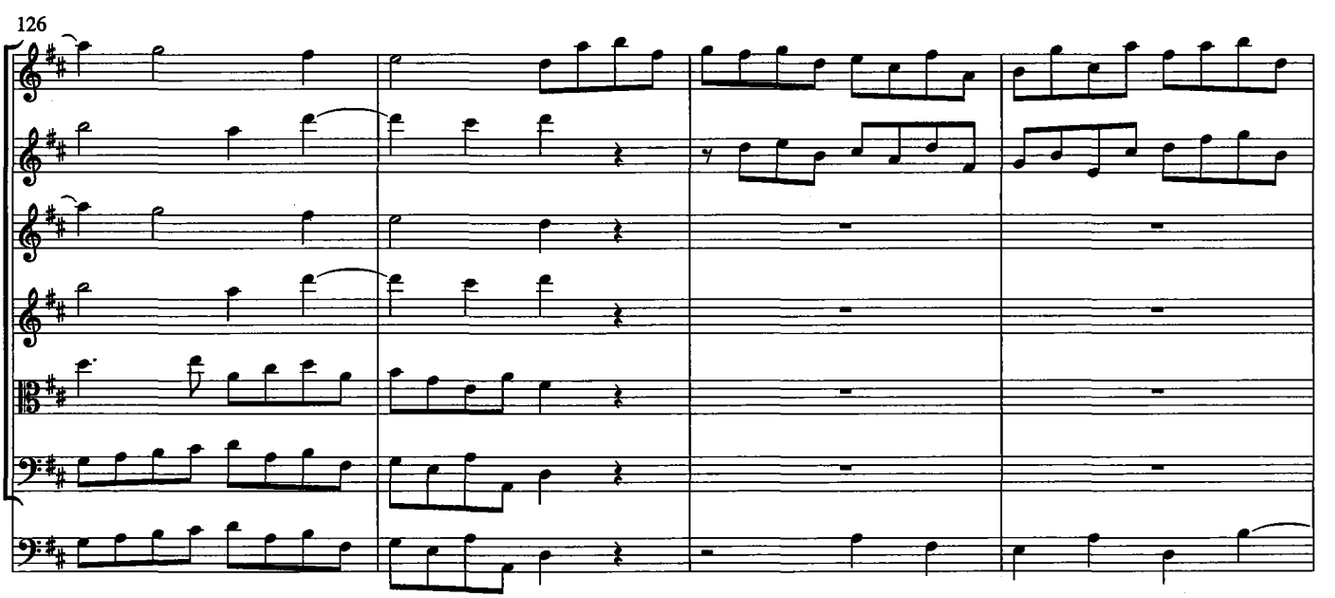
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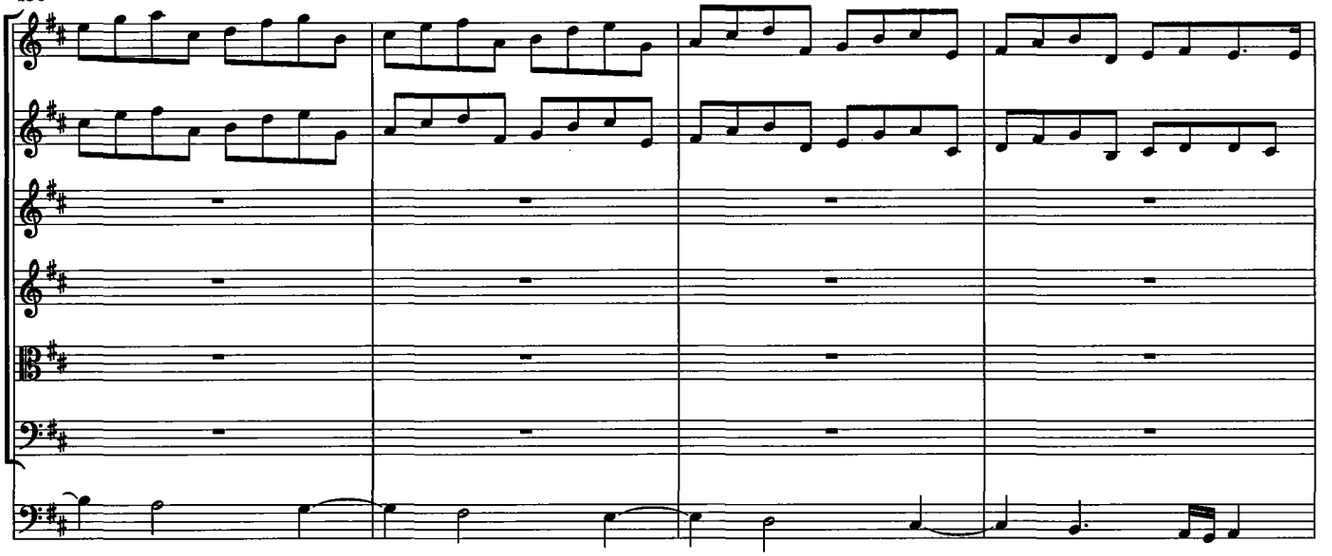

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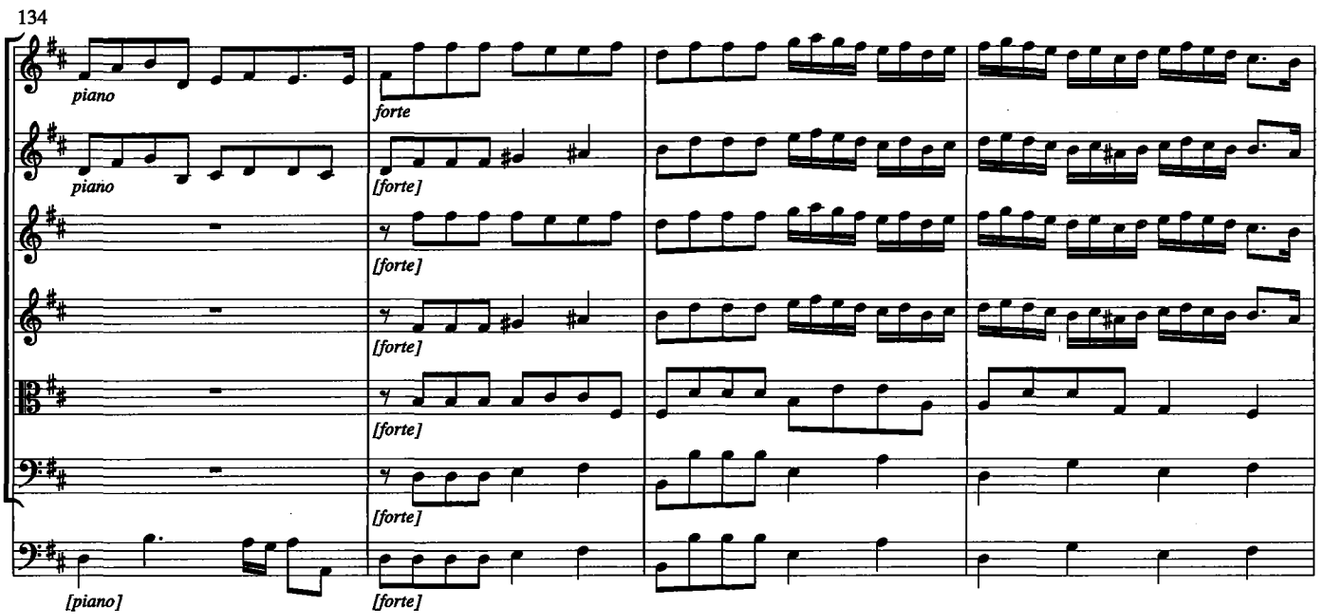
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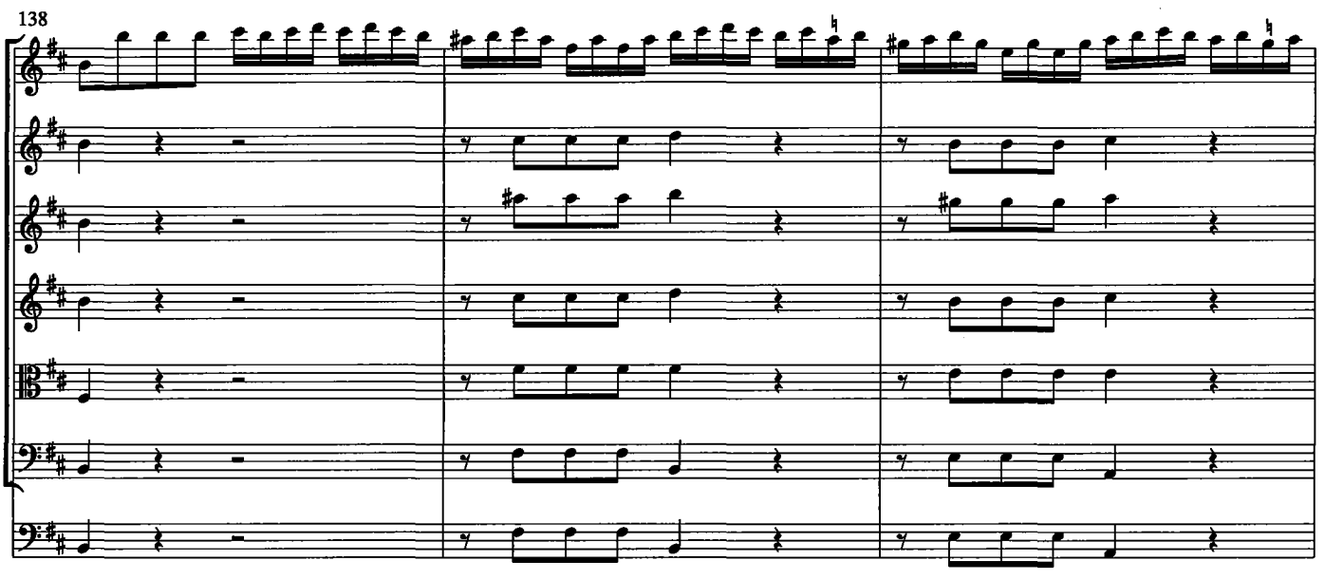

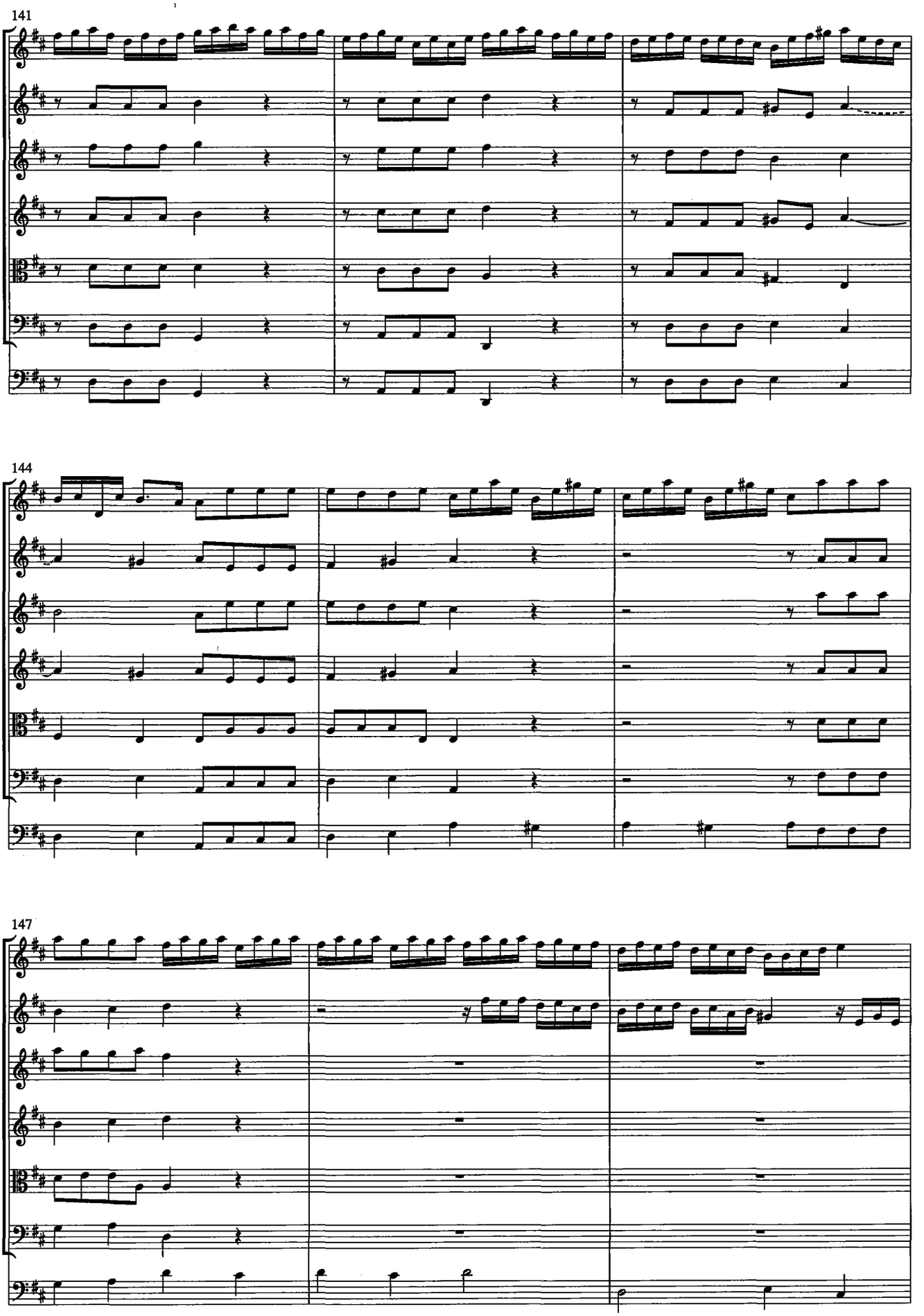
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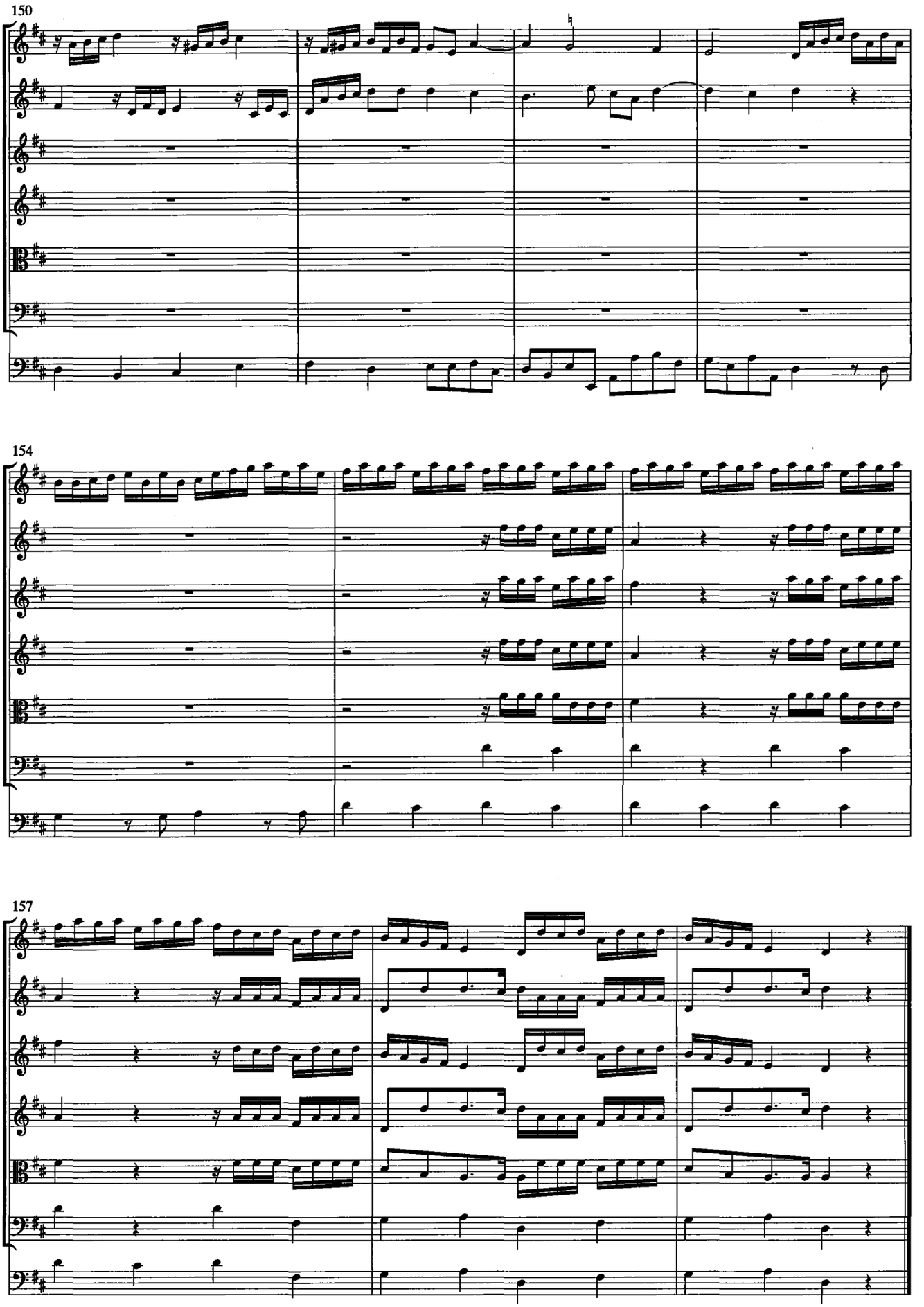
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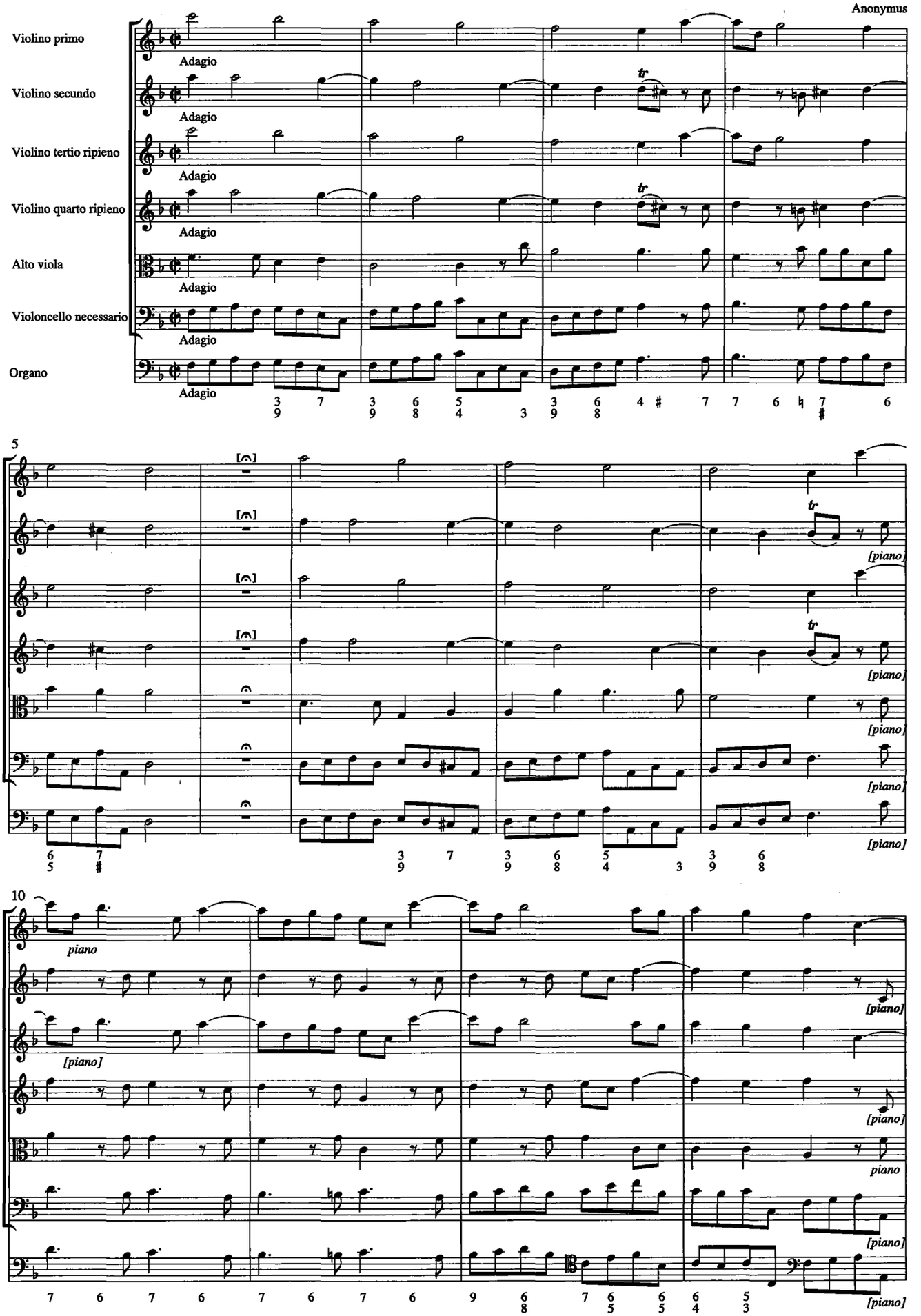
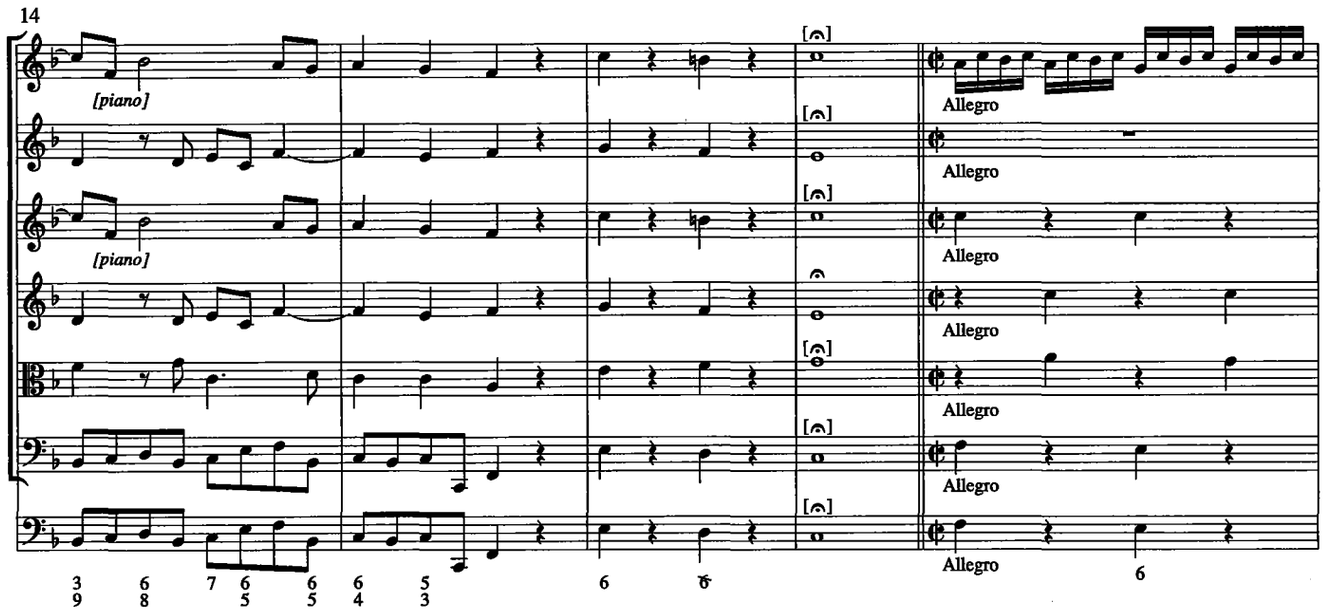
Sonata secunda a 6

Anonymus

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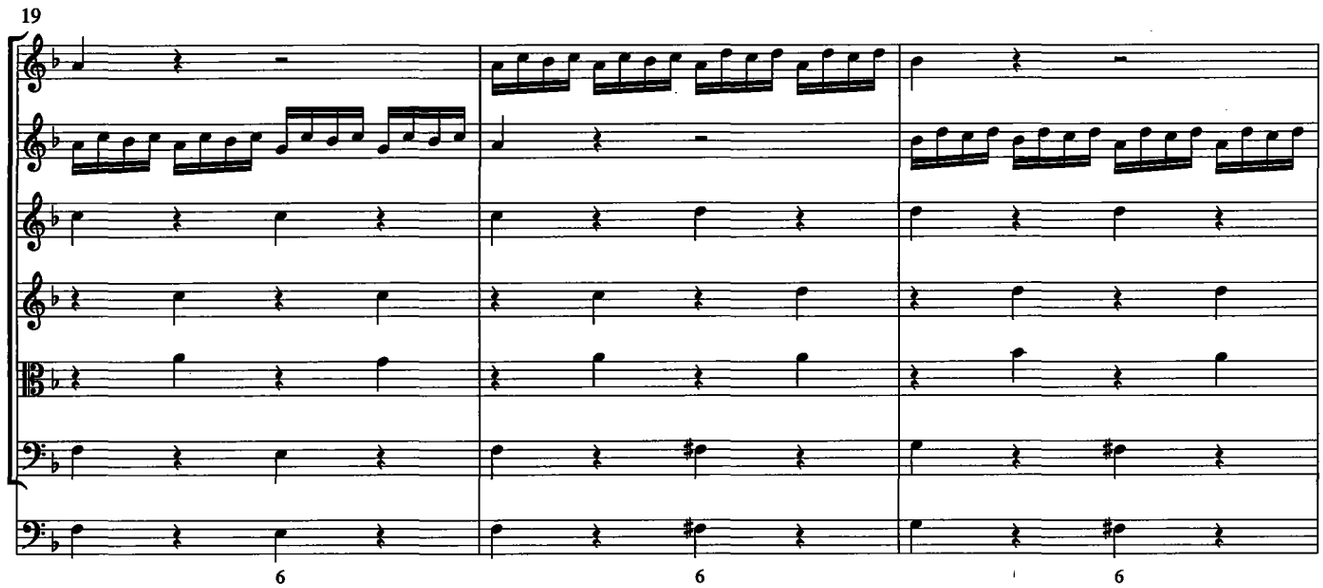
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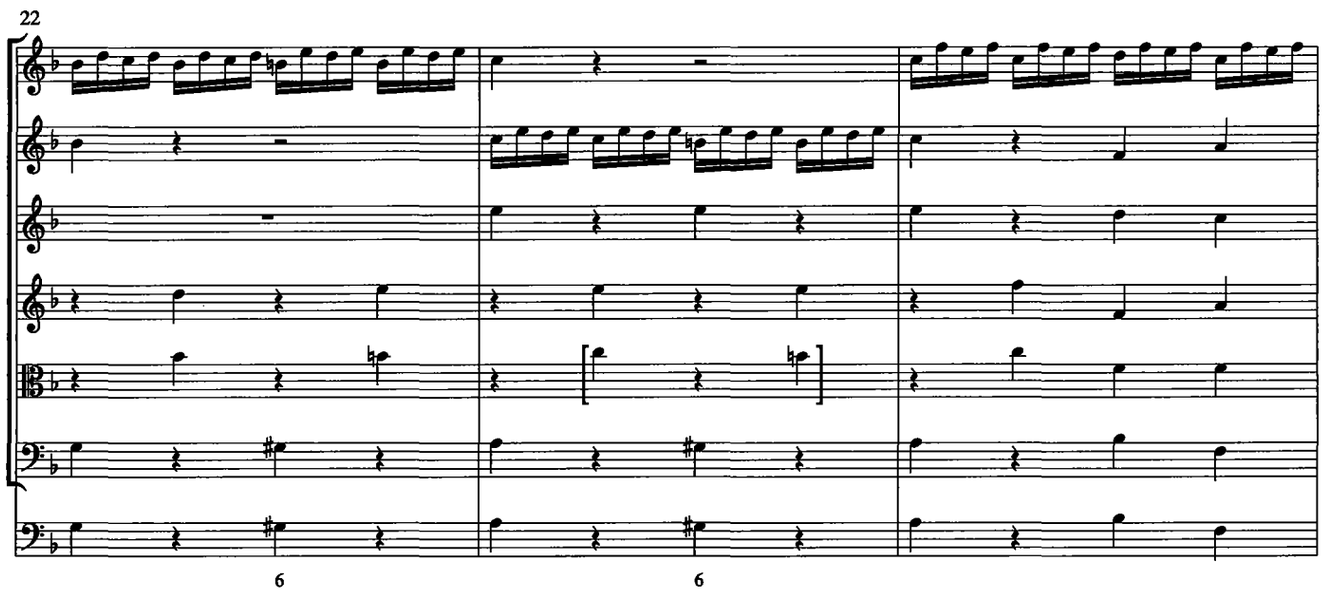
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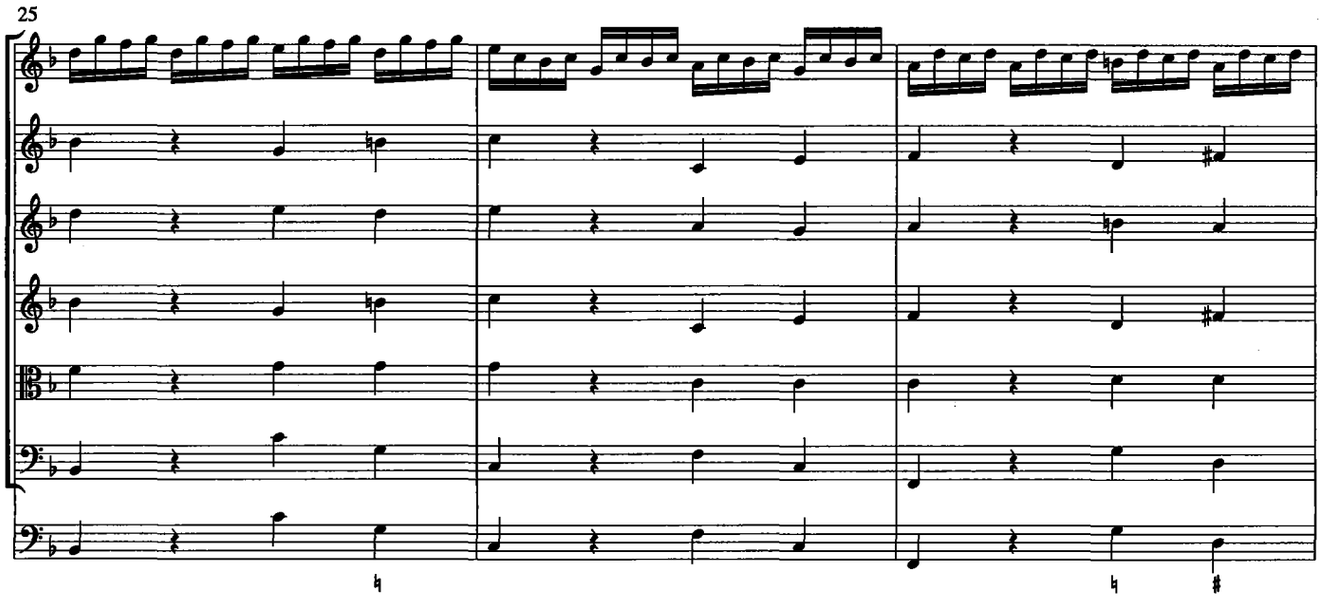
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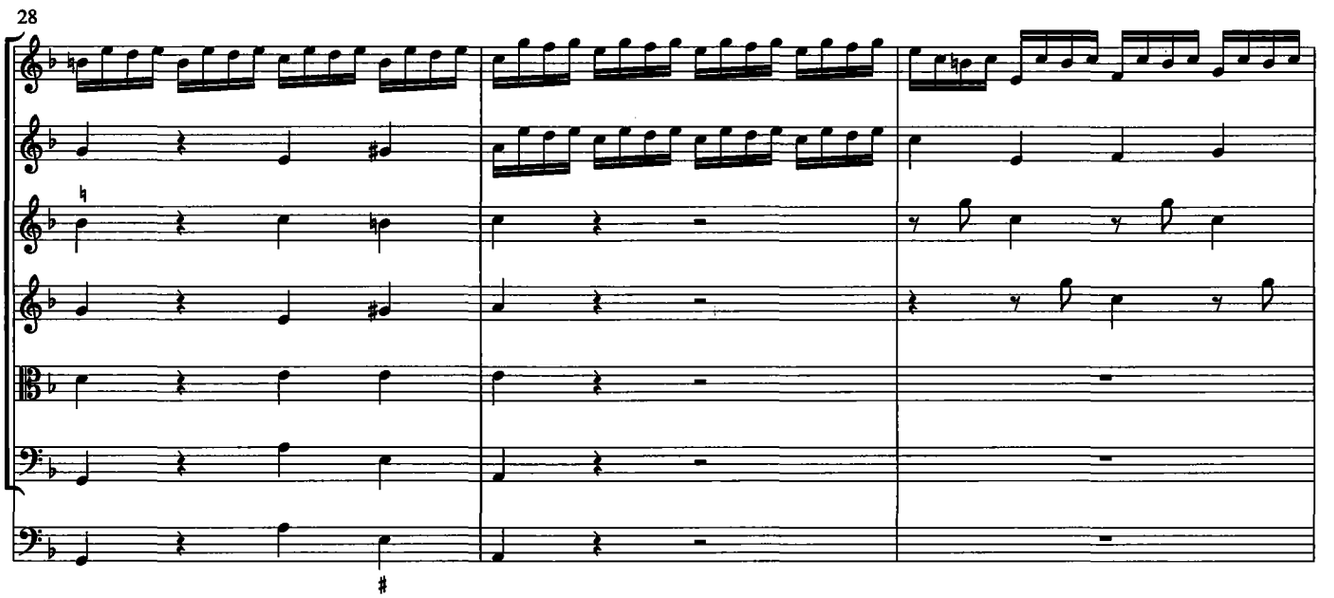
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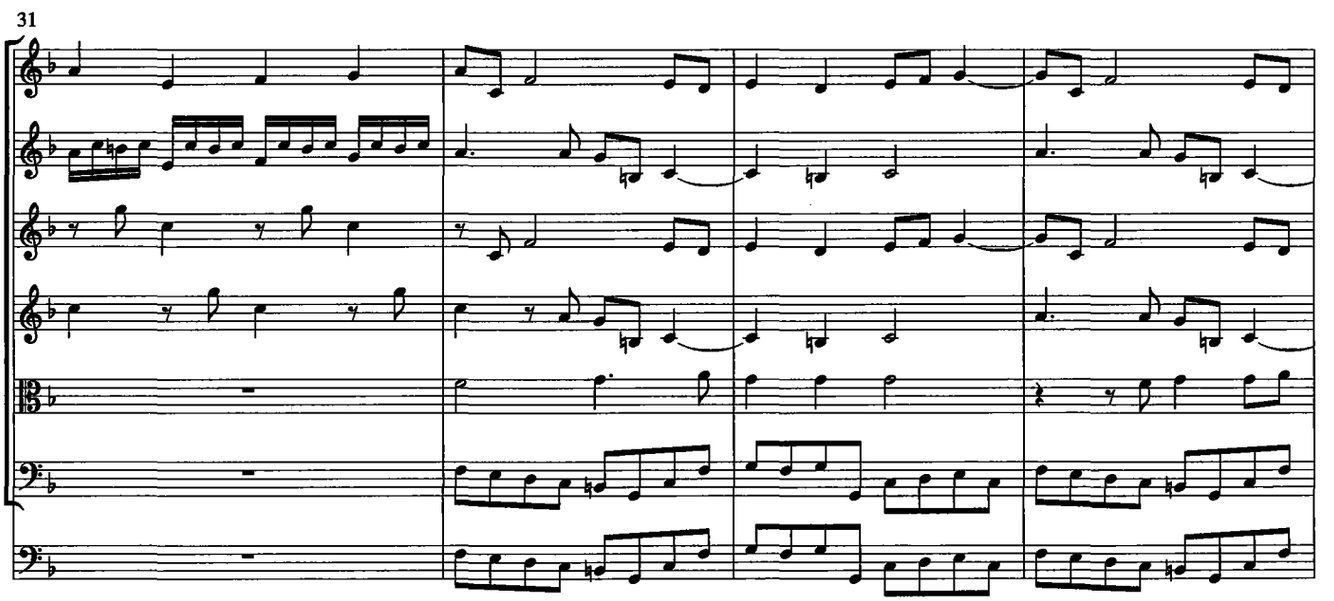
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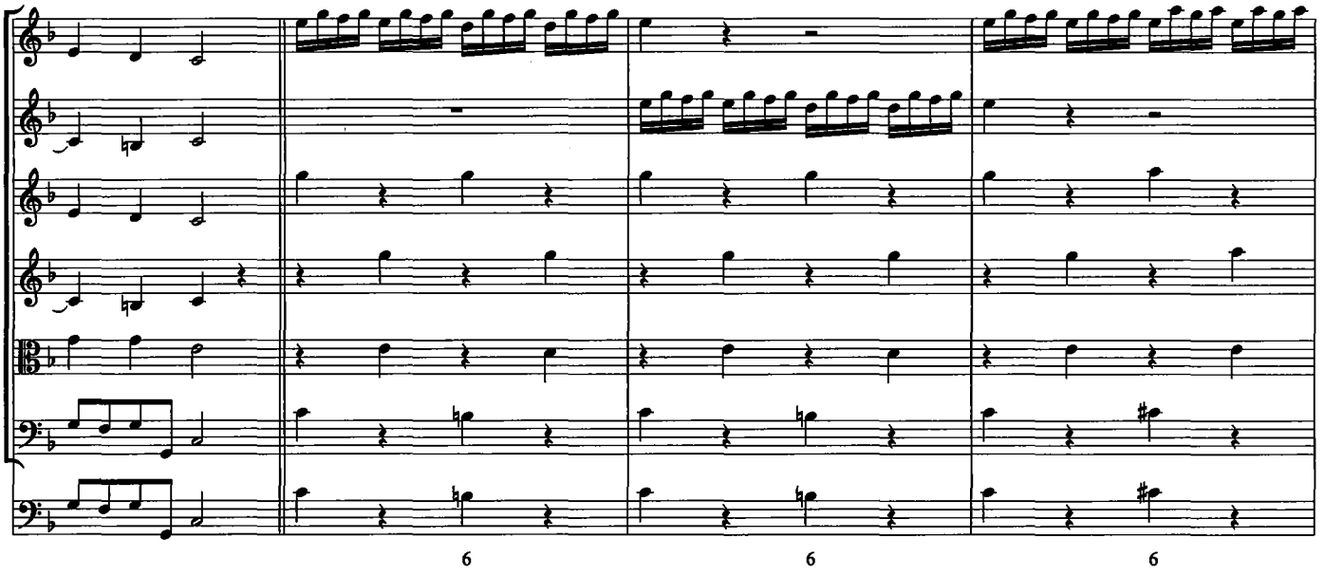

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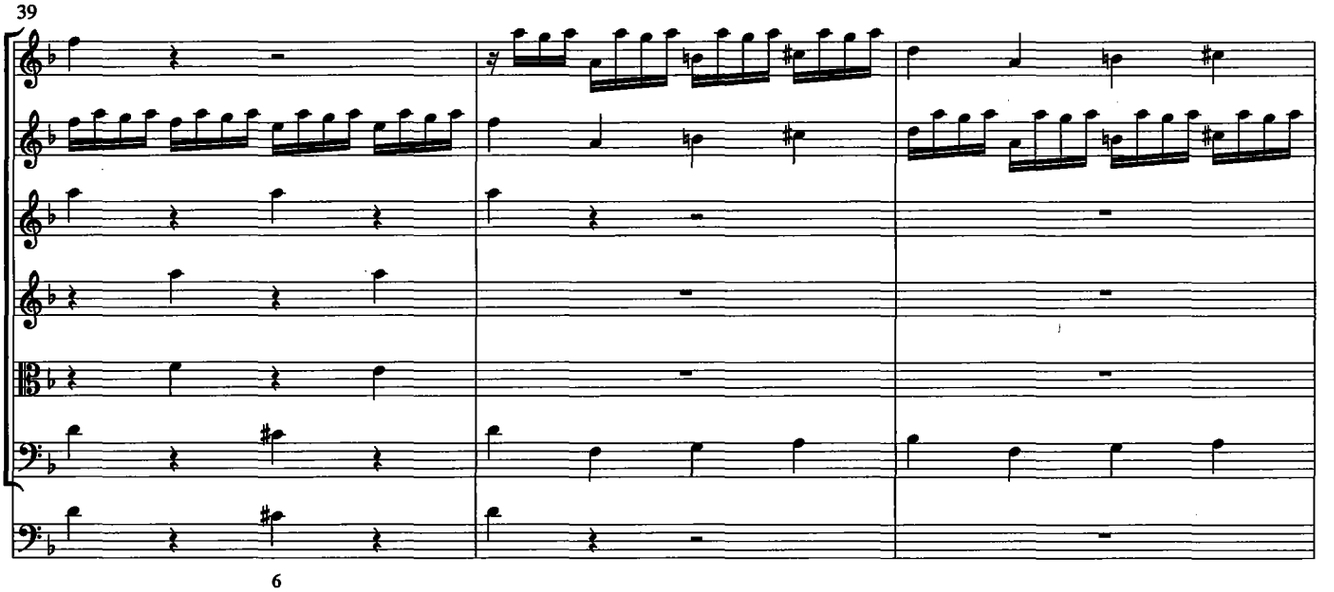

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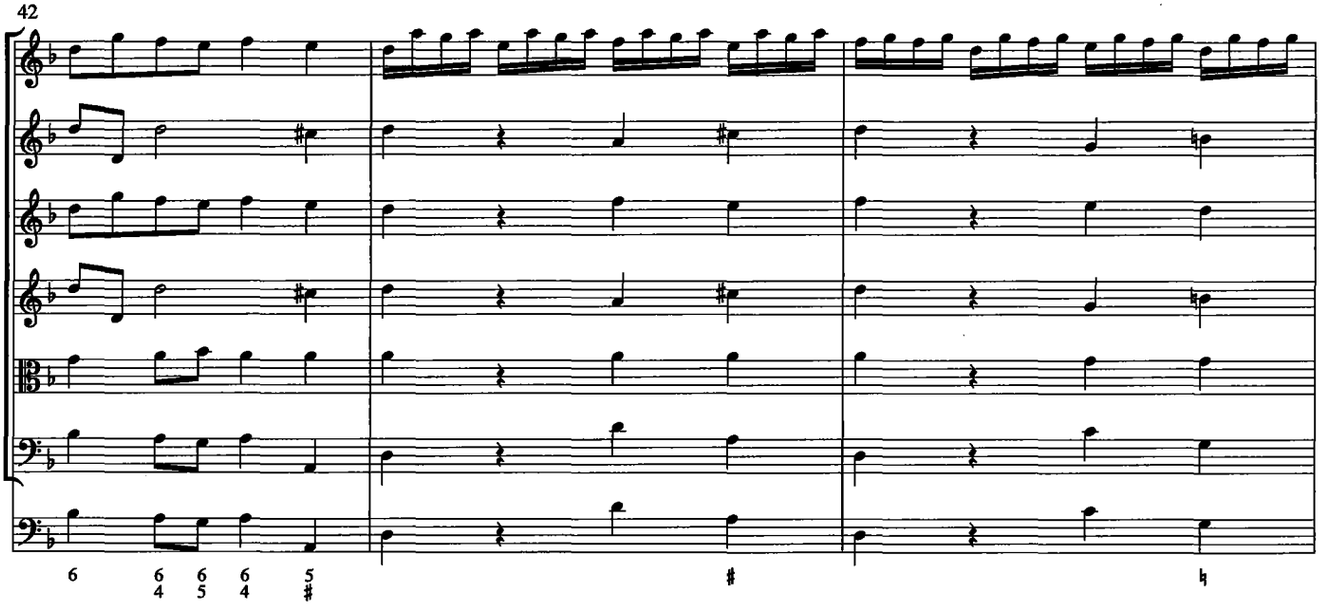

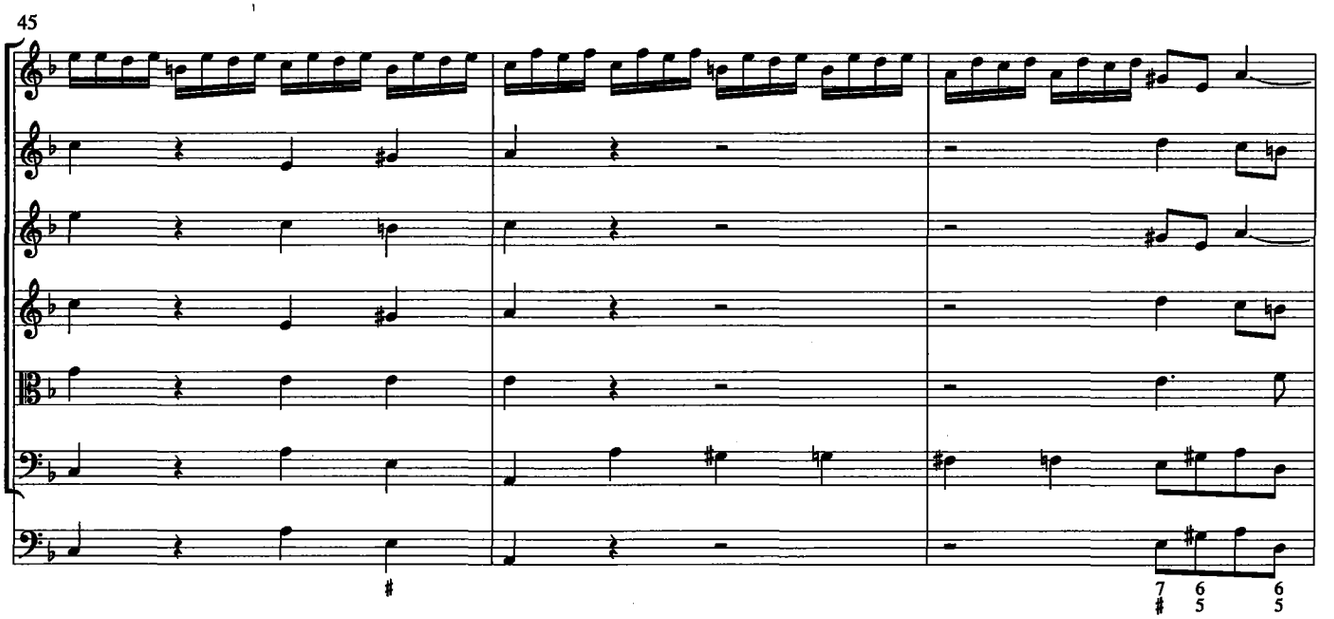
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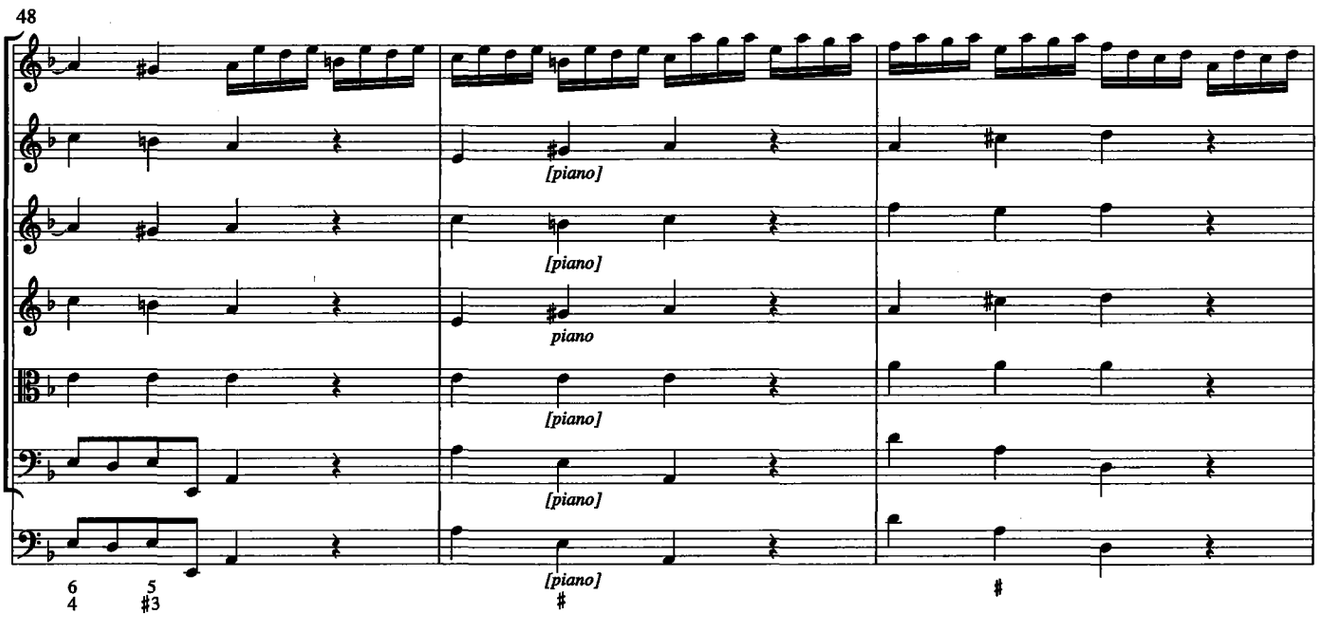
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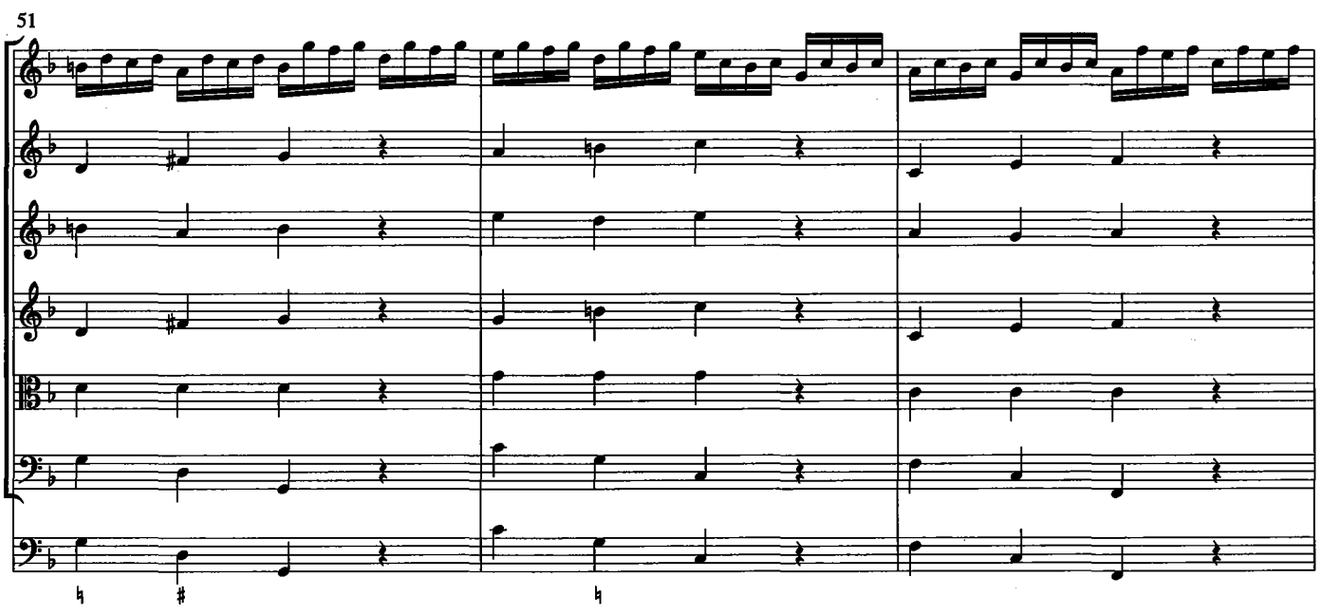
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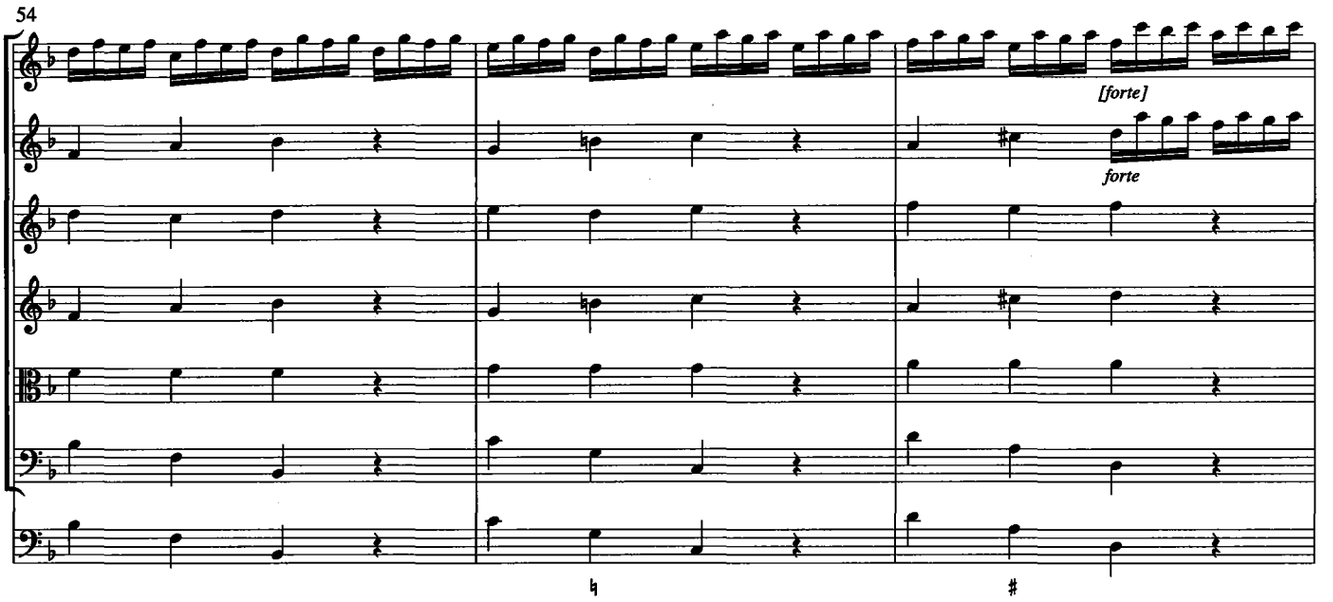
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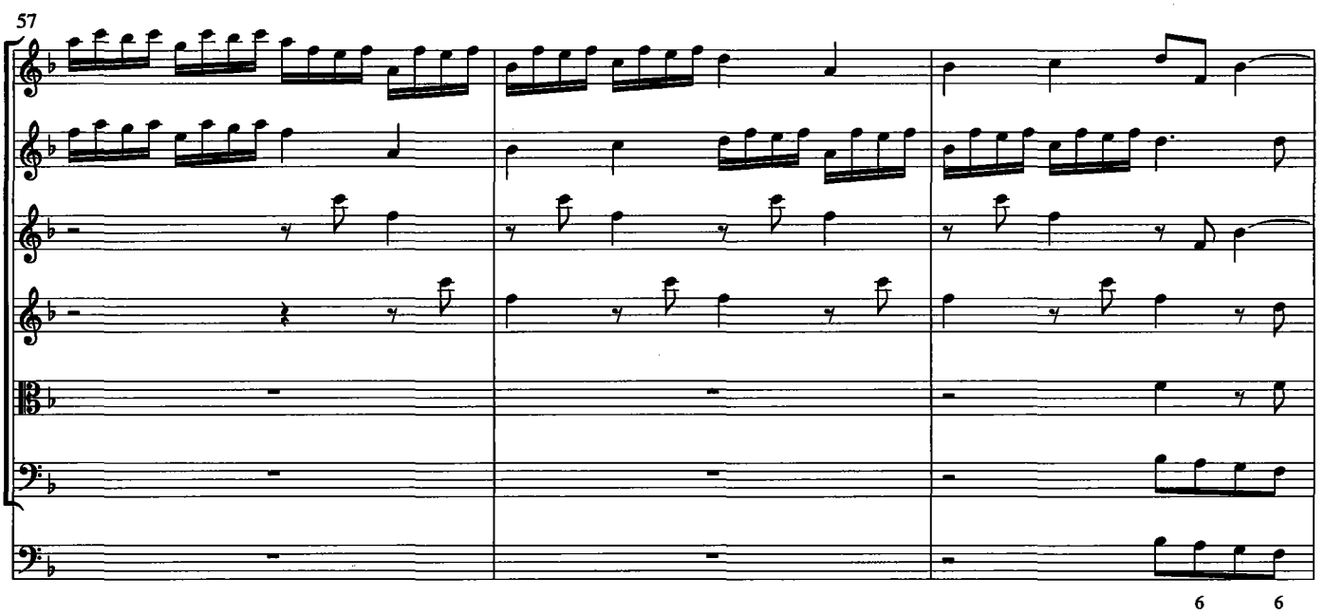
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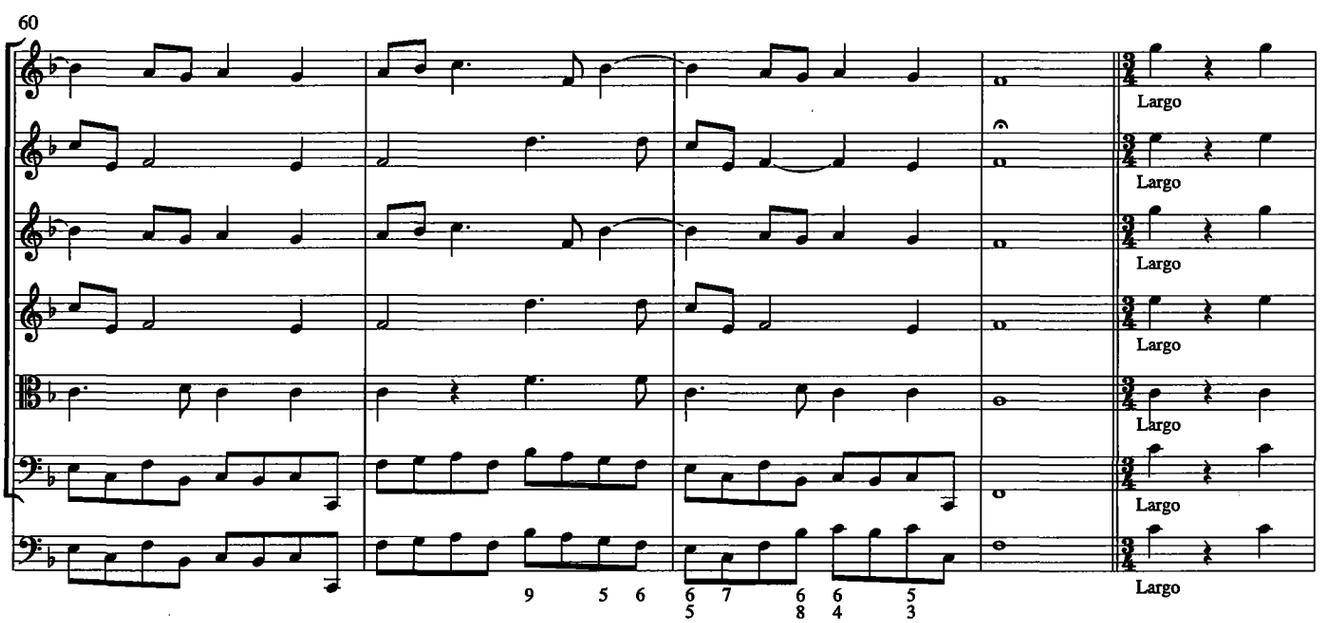
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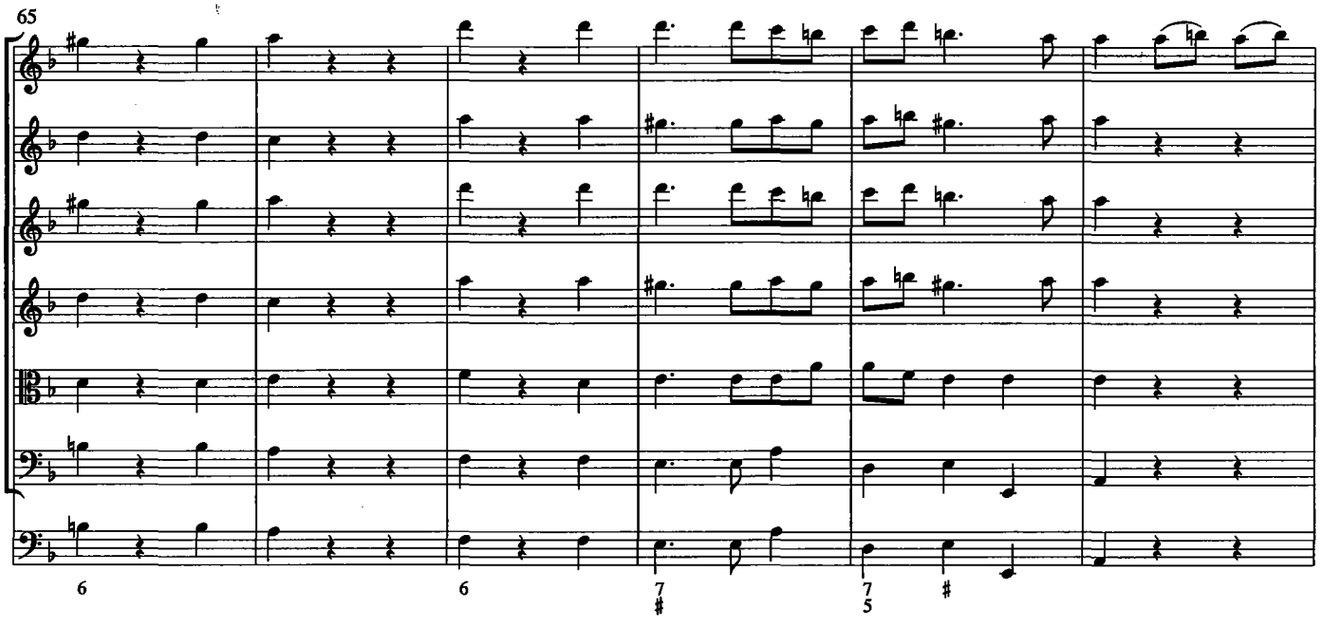
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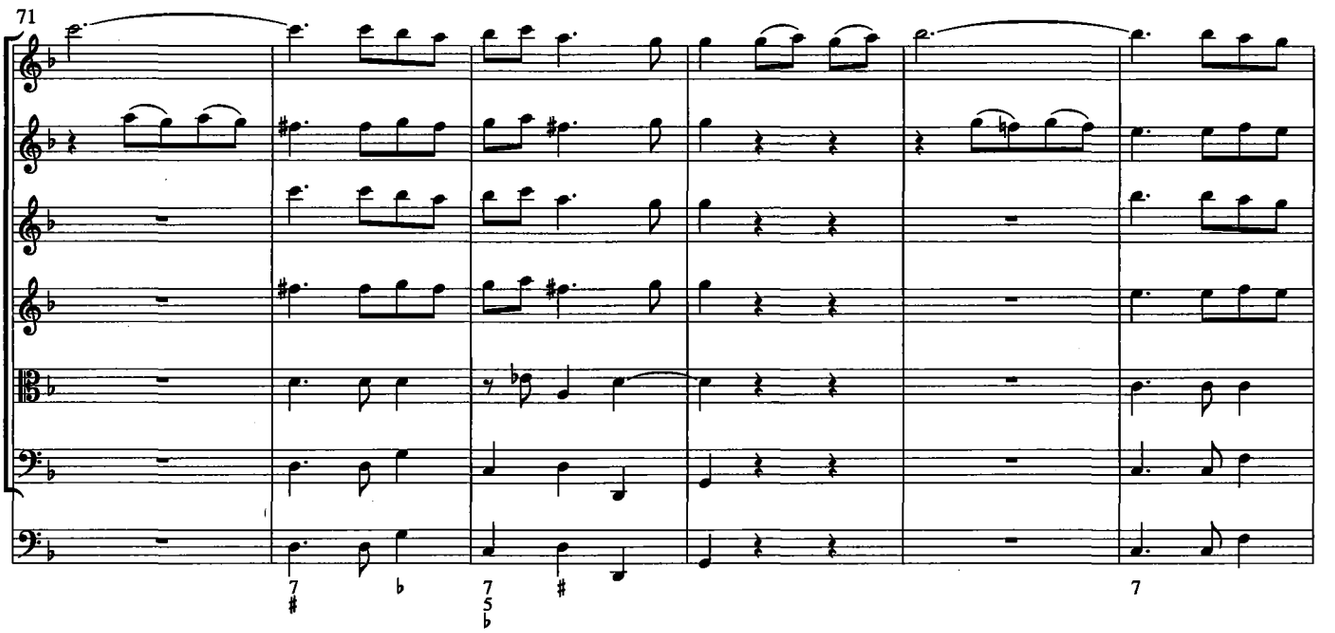
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♭
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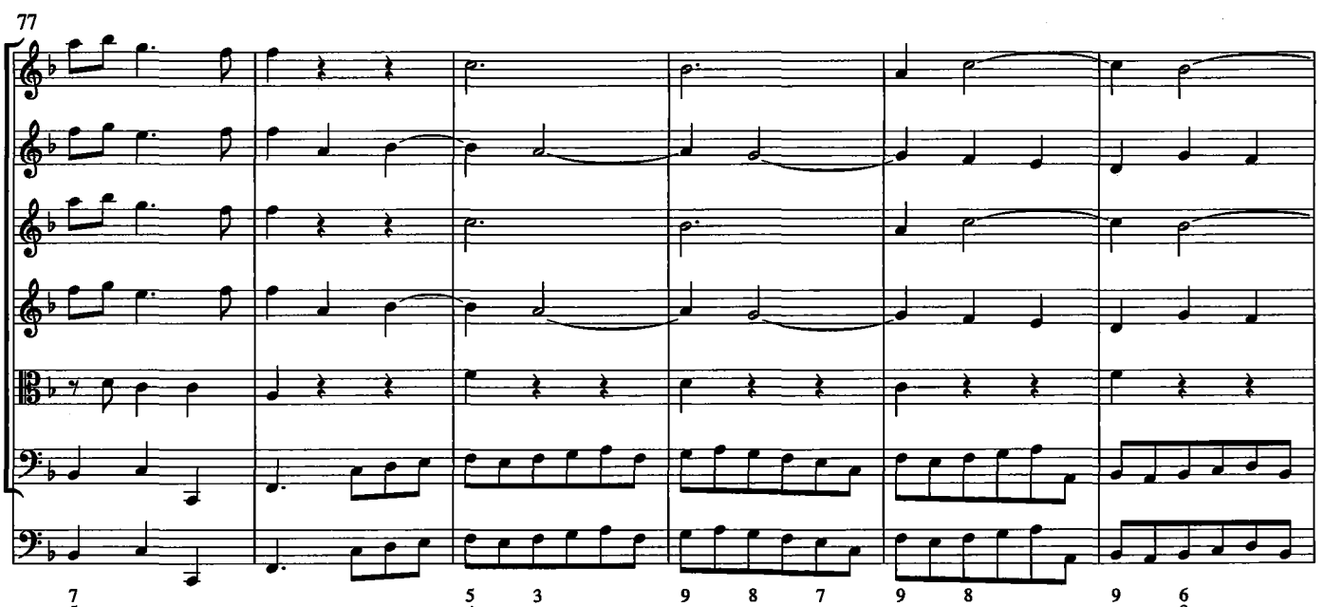
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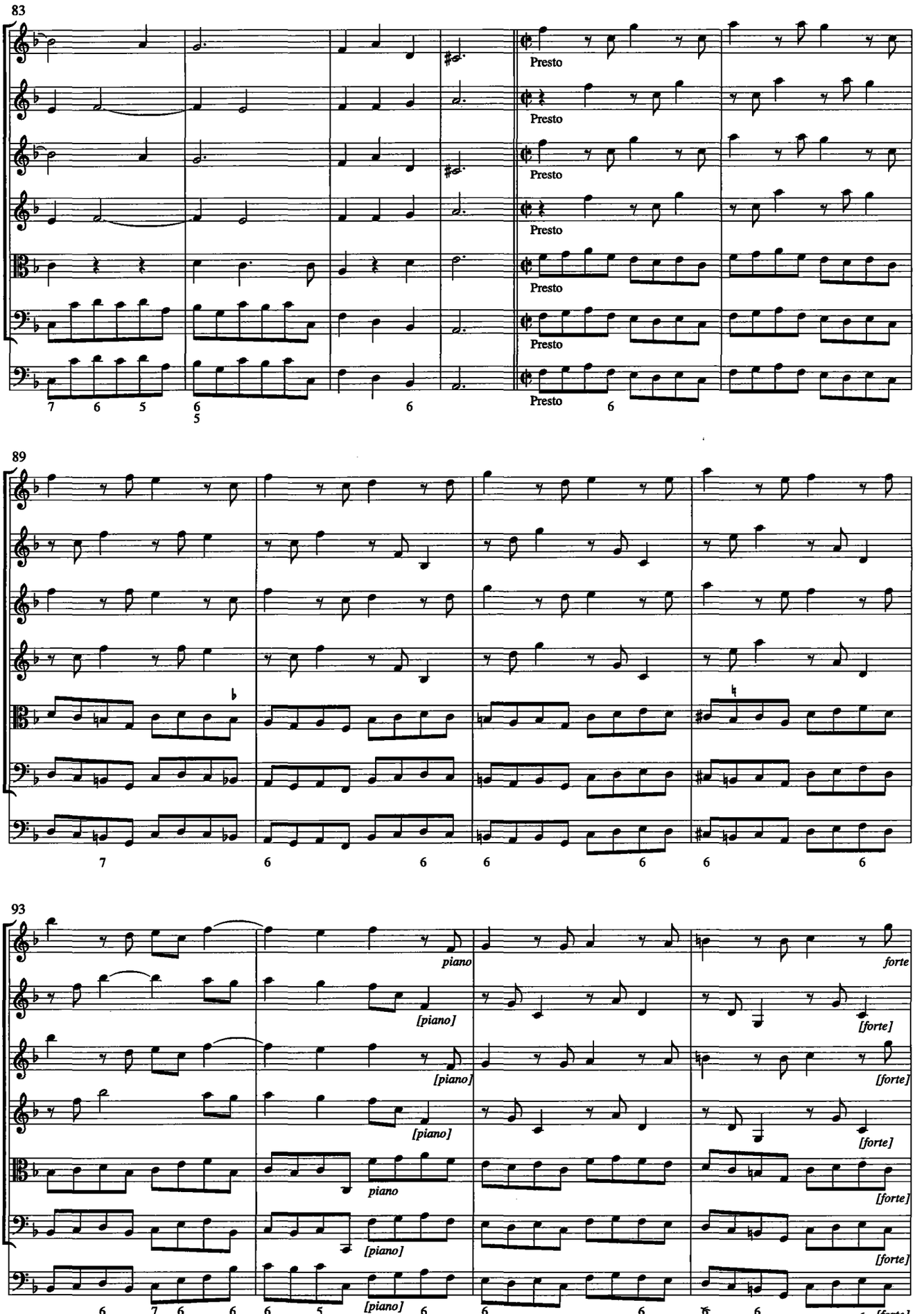
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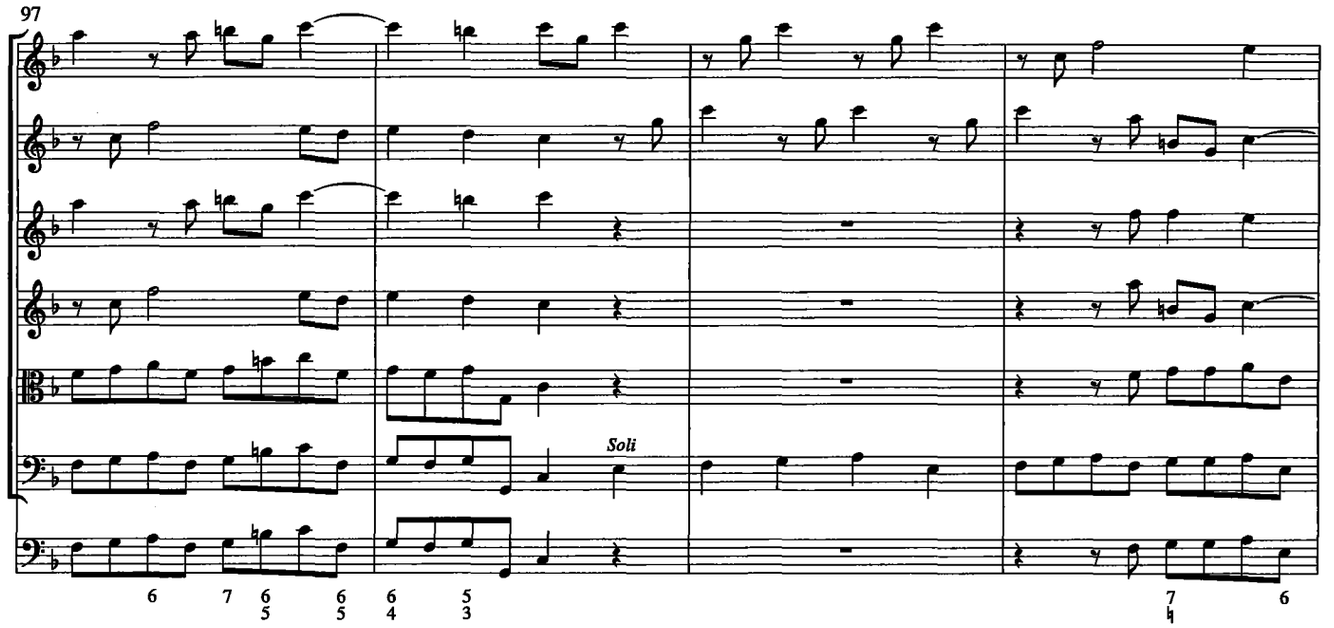
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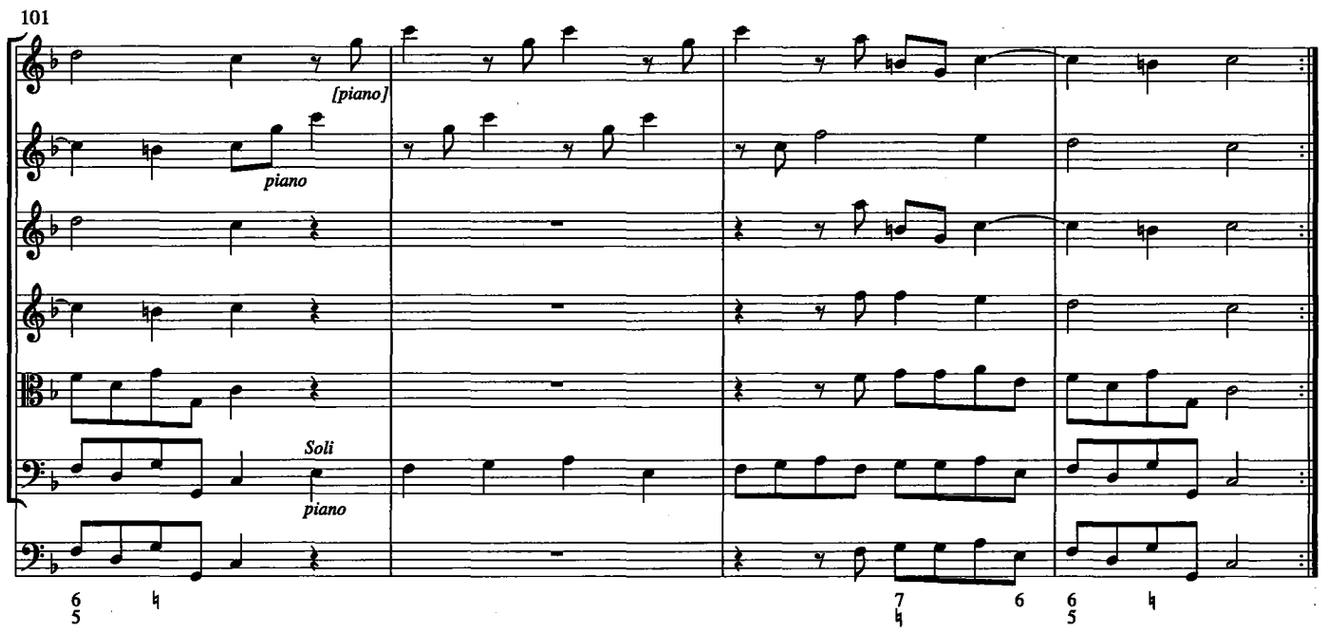
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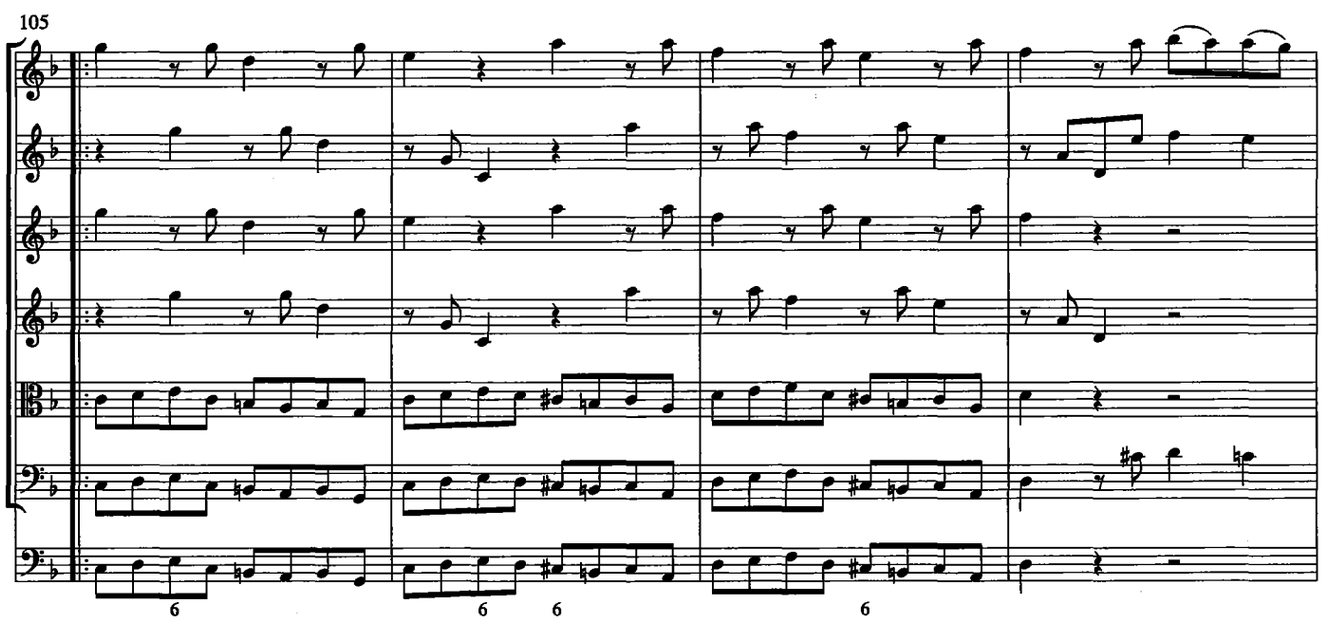
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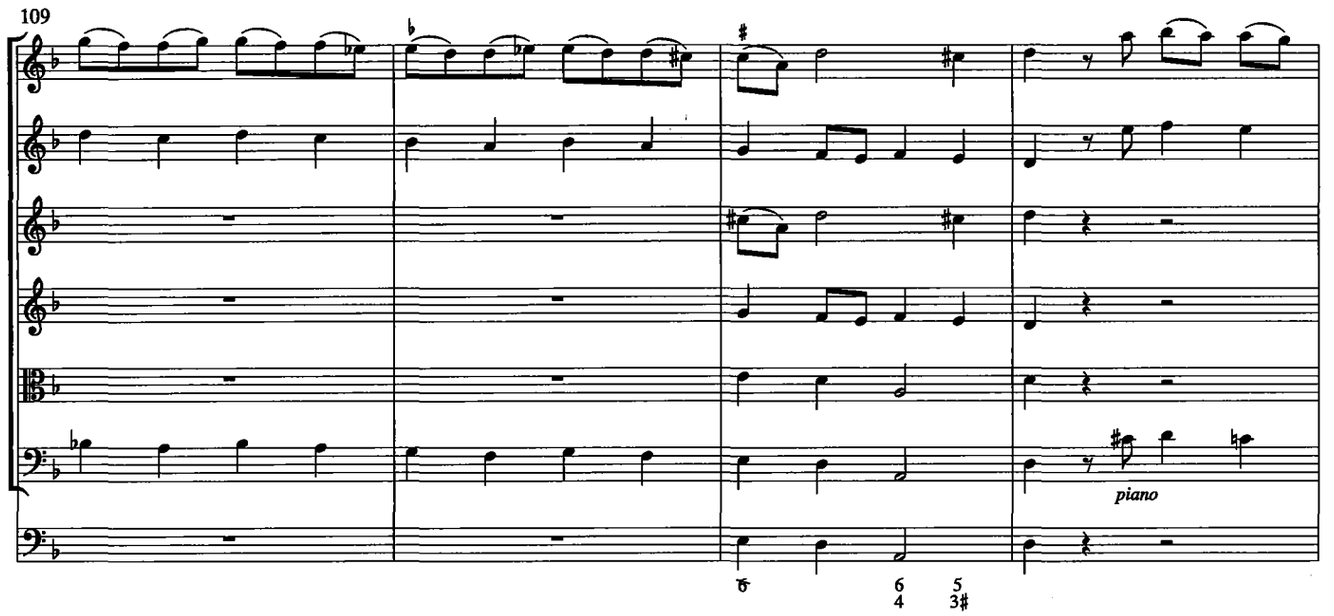
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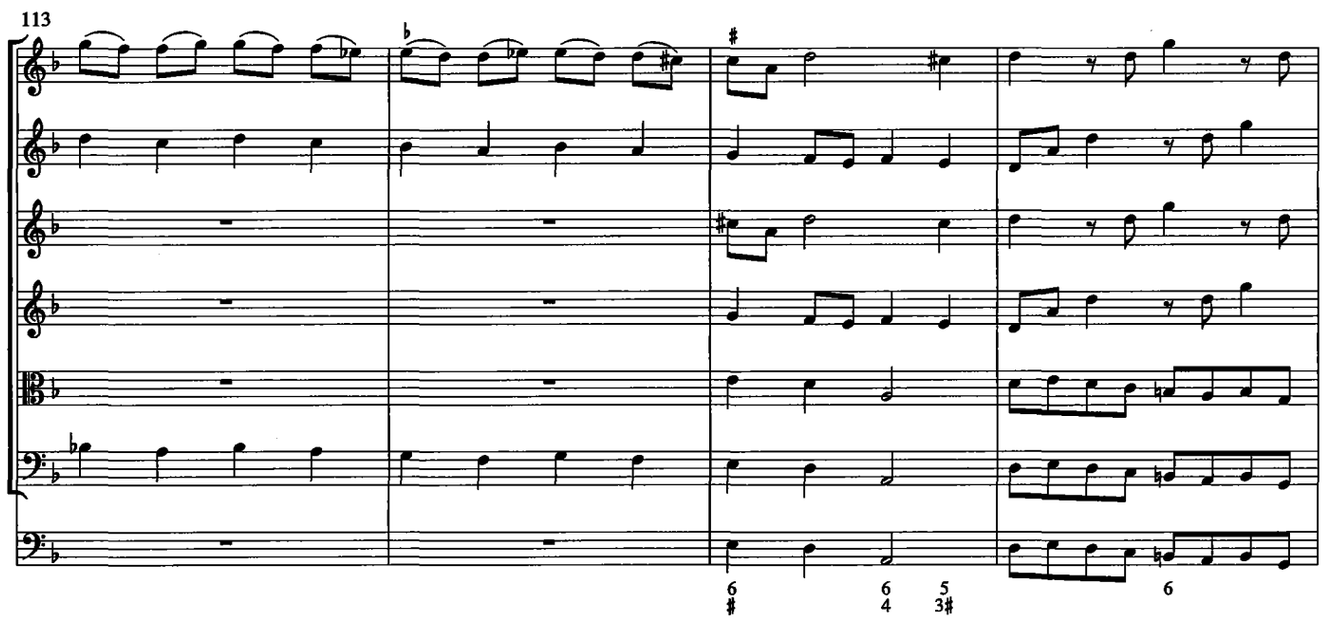
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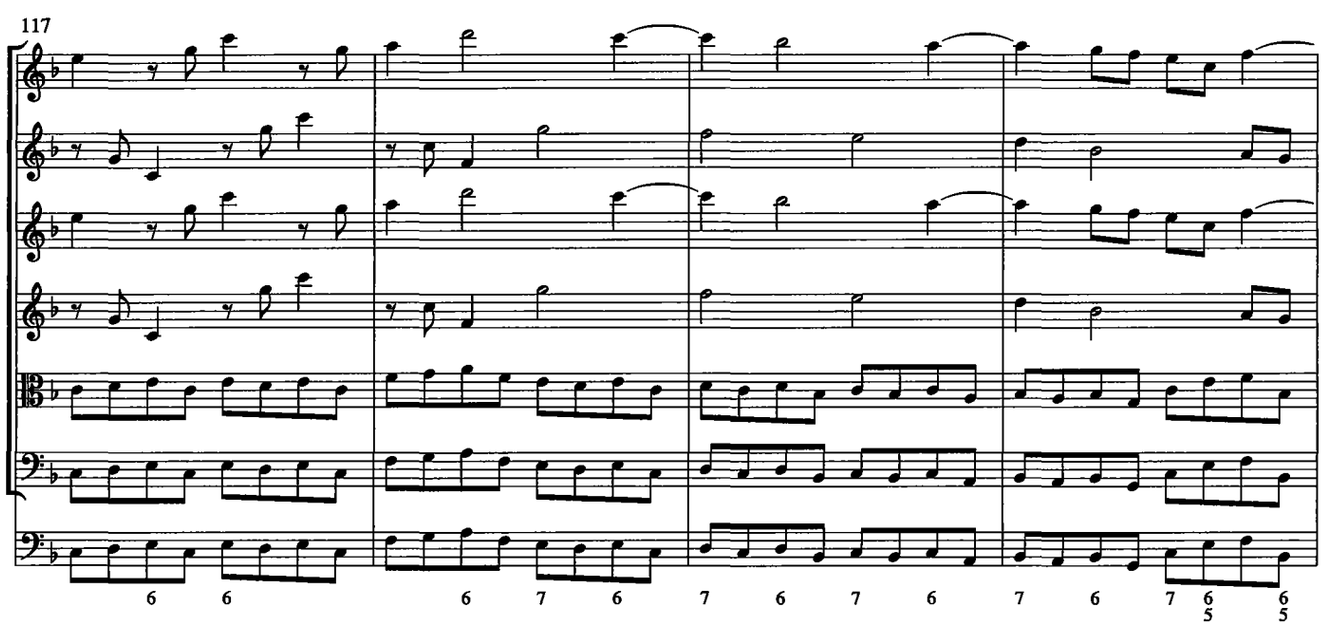
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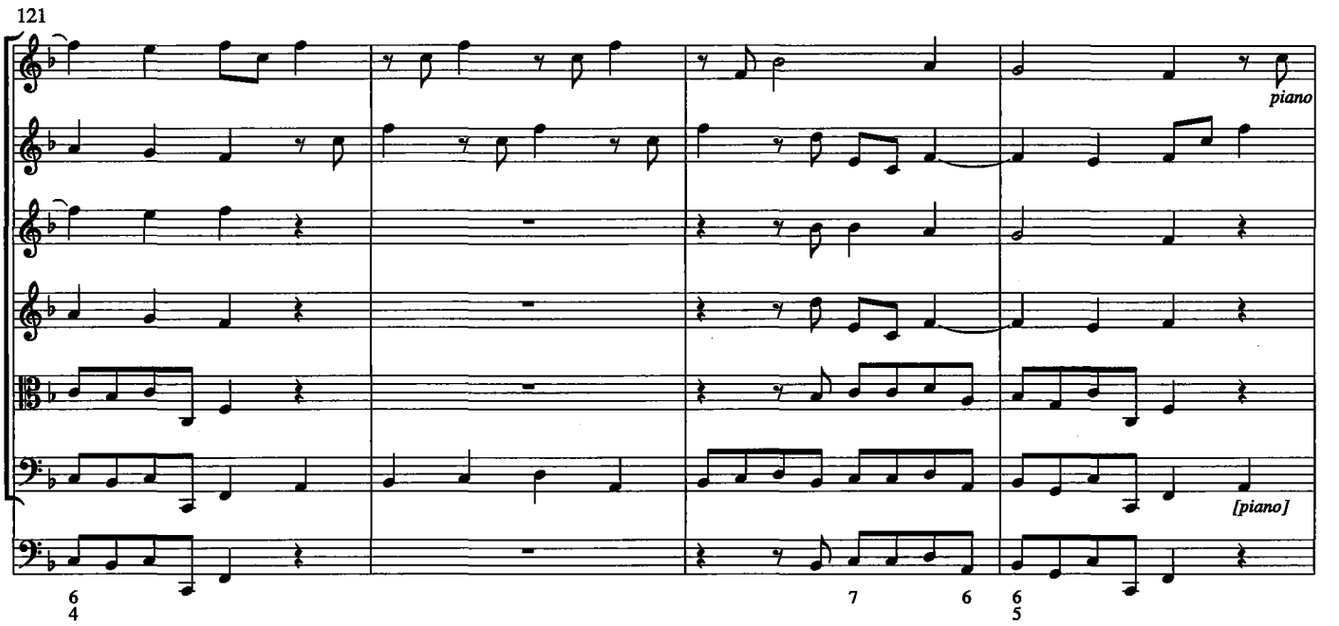
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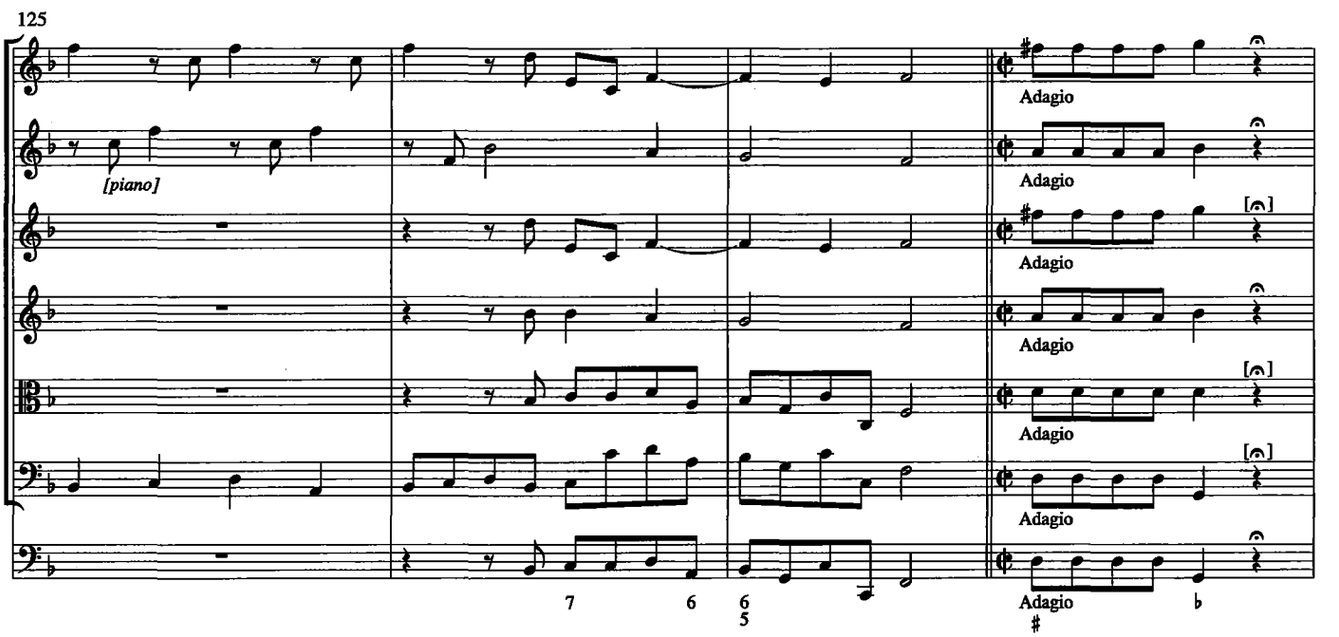
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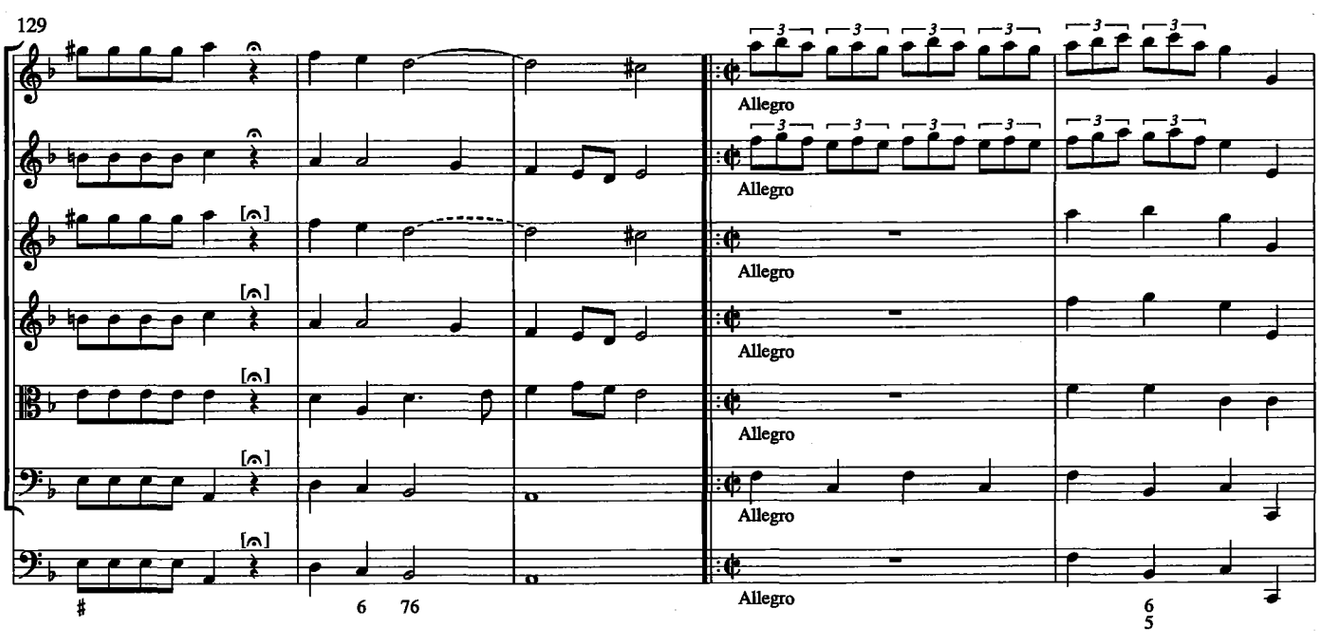
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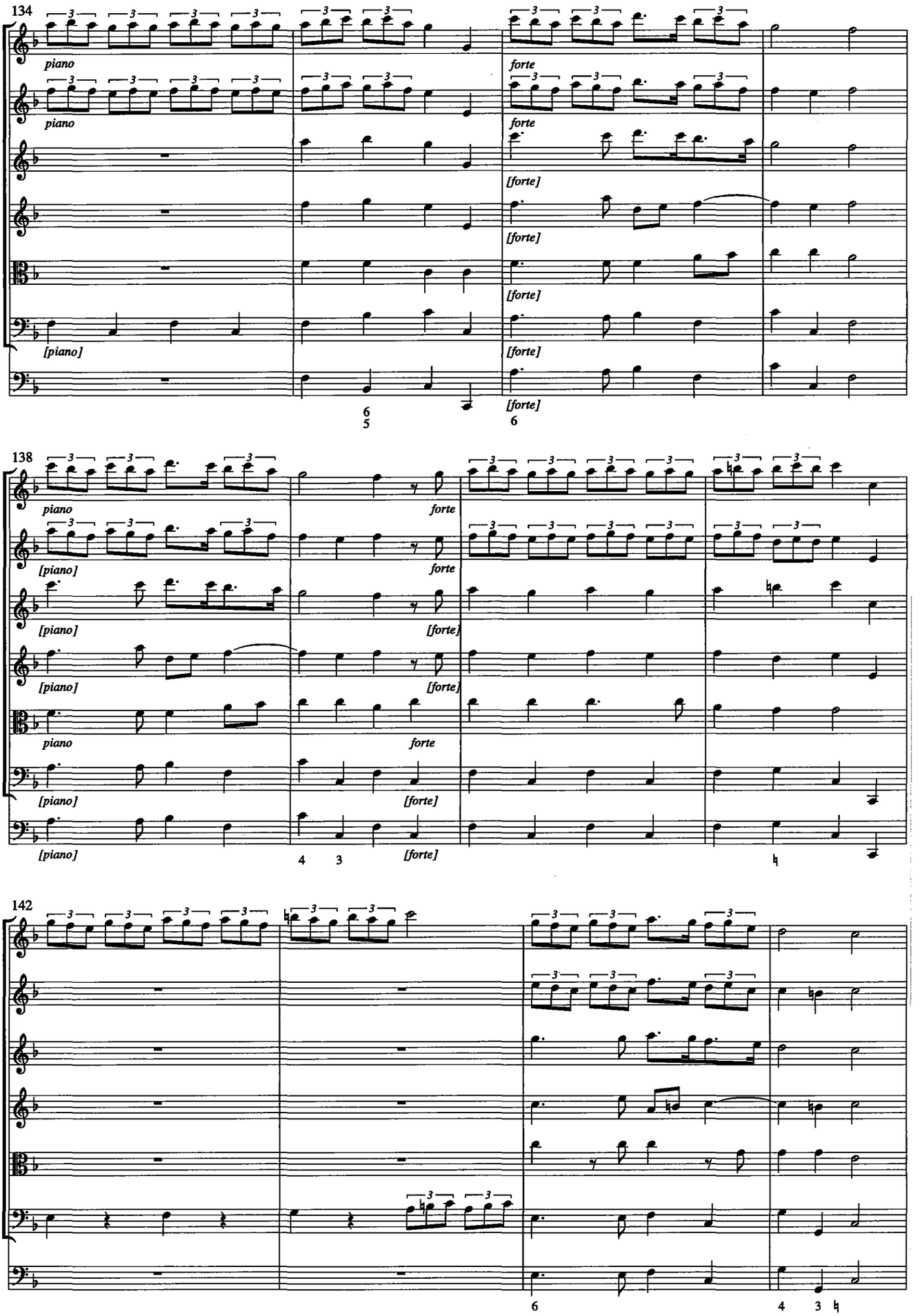
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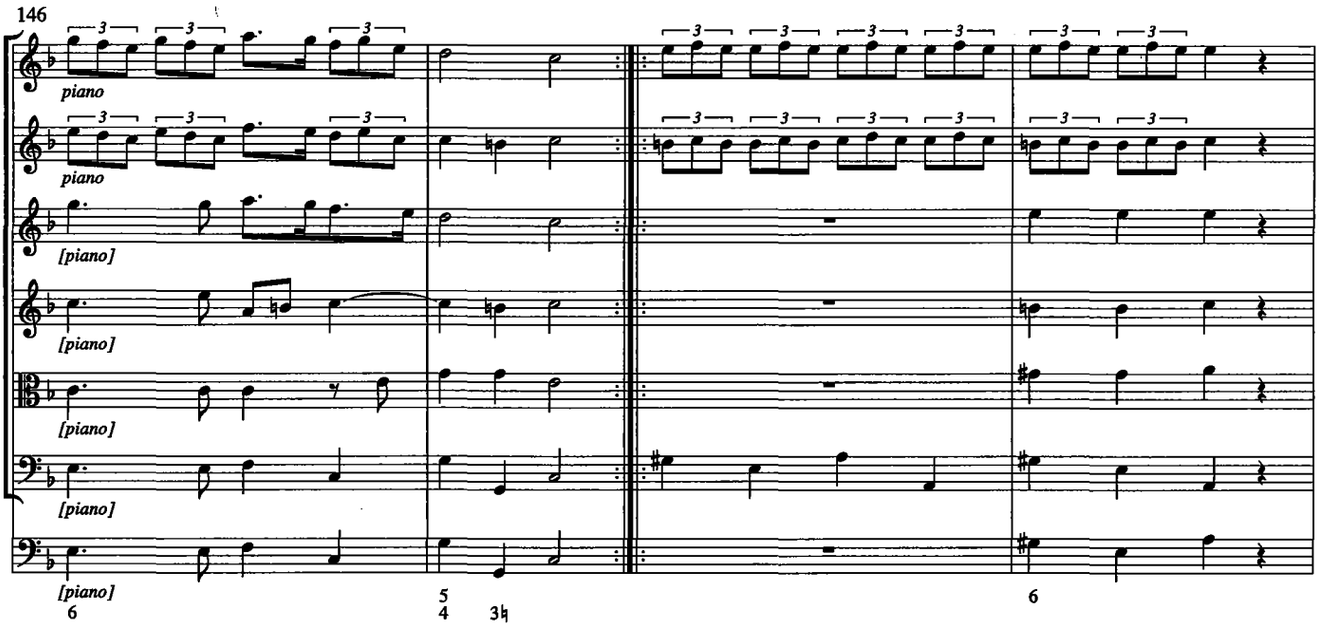
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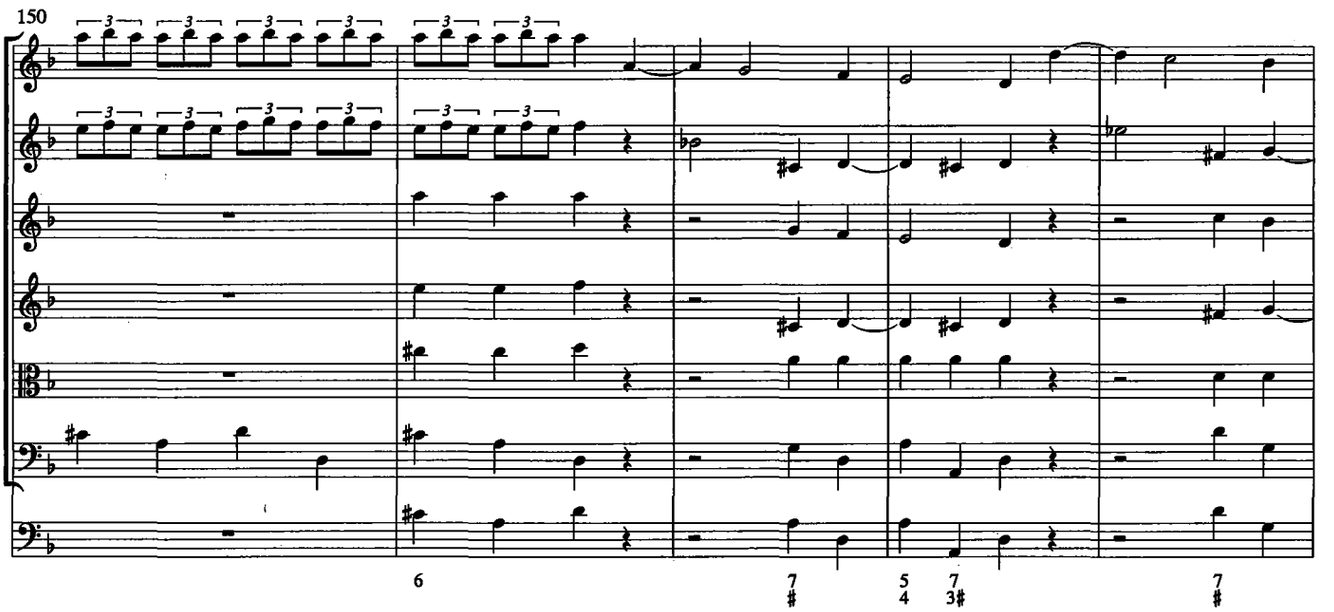
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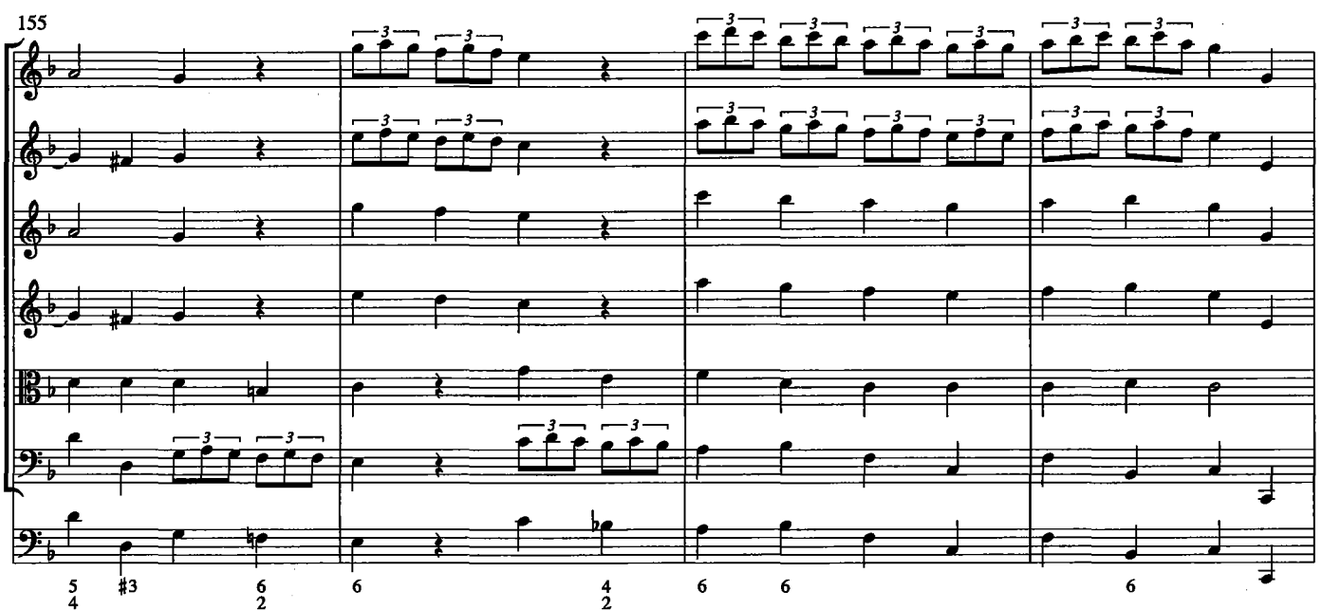
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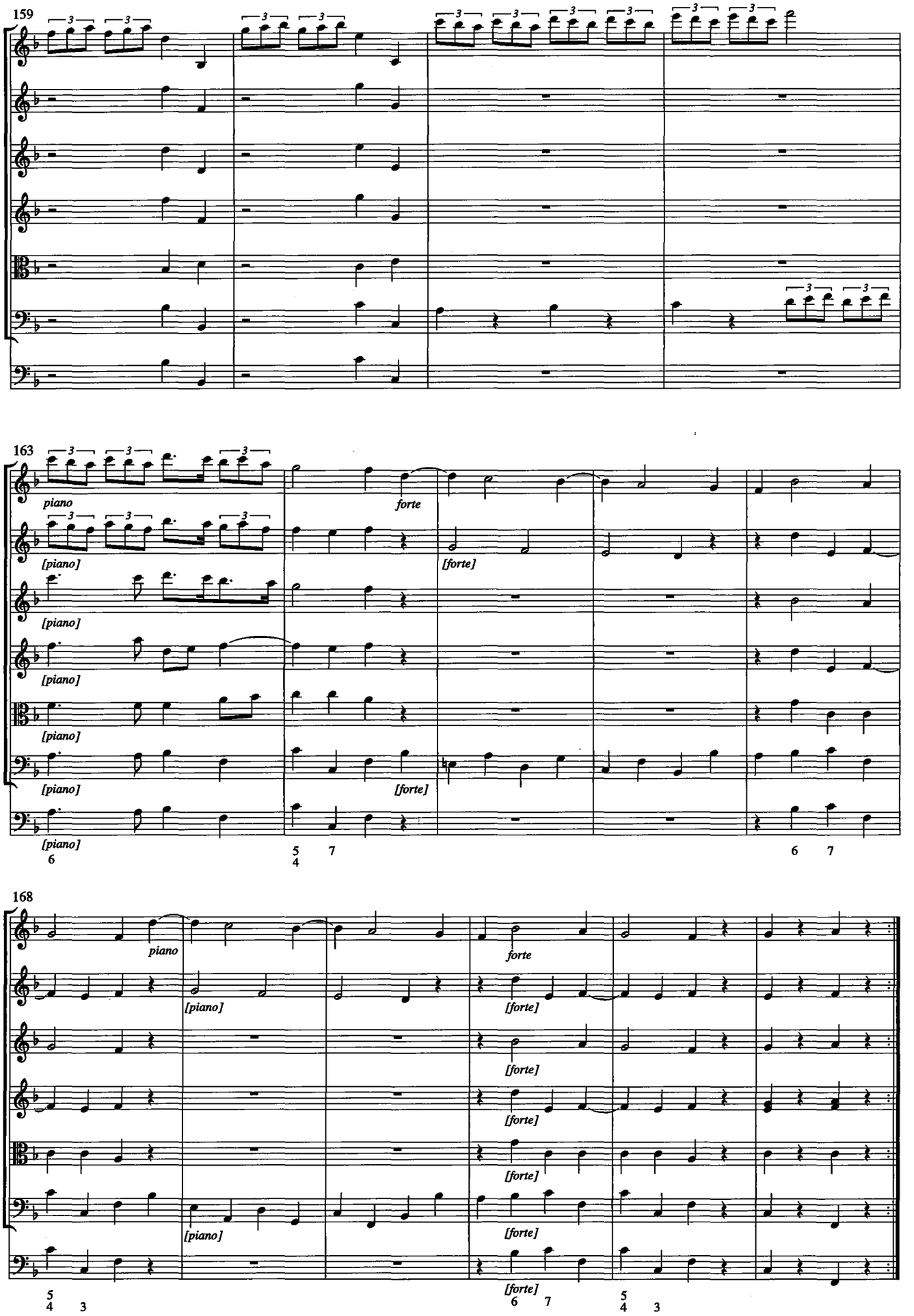
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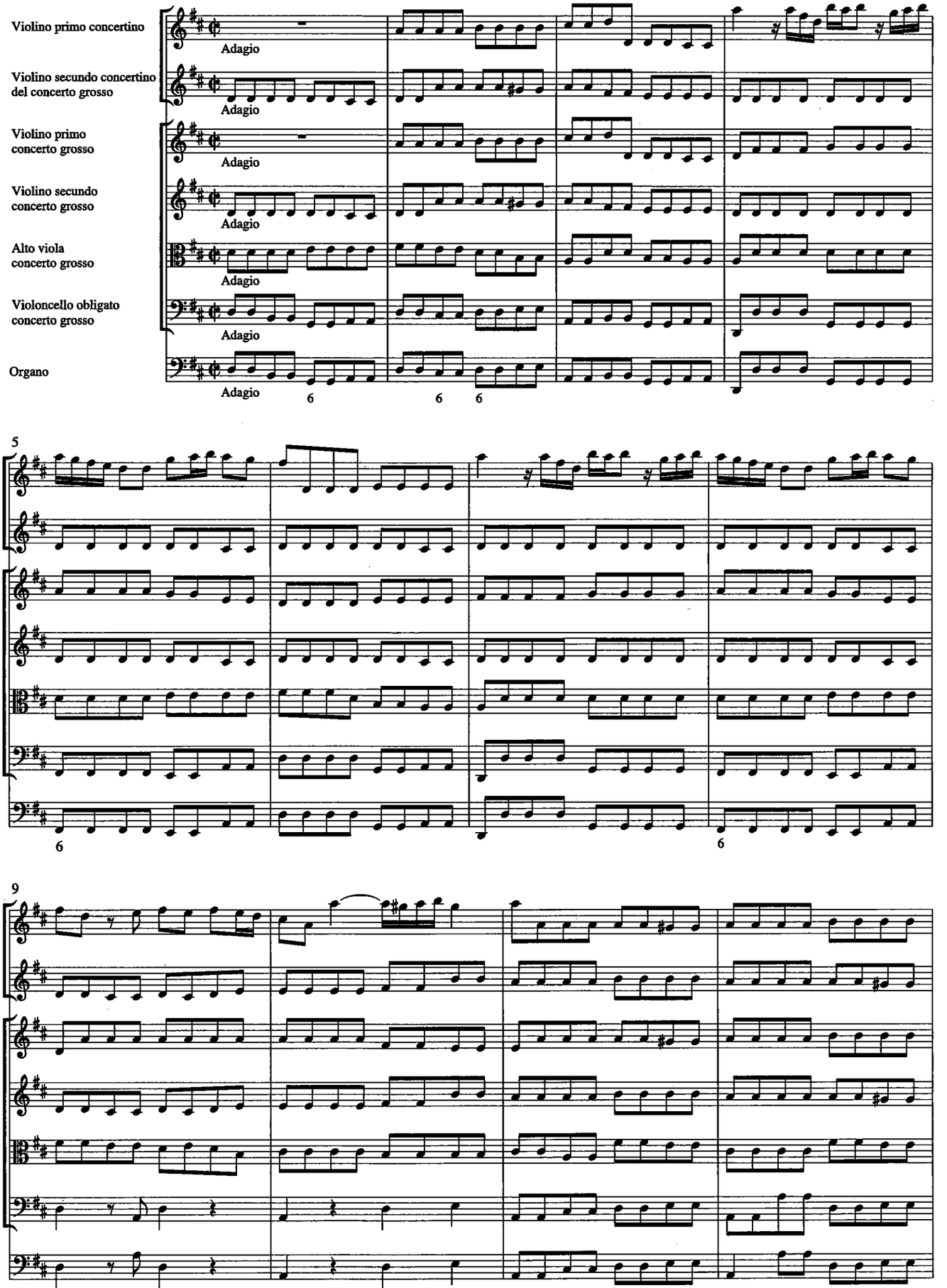
Symphonia a 7

Sonata a 4 violini, alto, violoncello e organo

Anonymus



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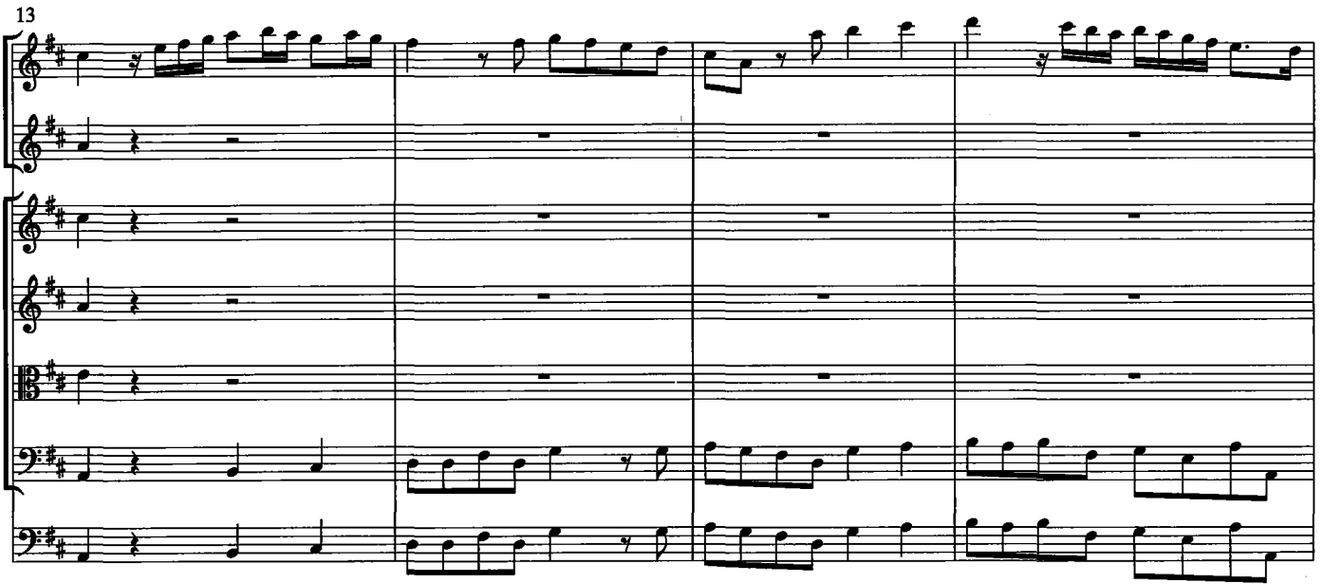

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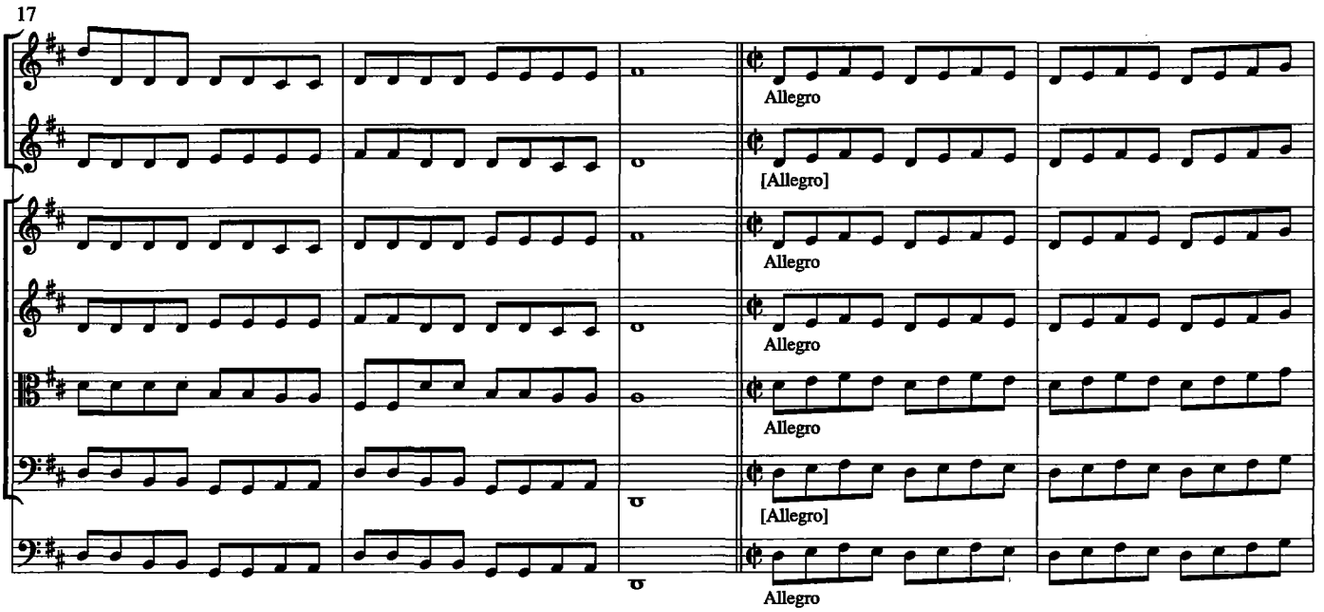

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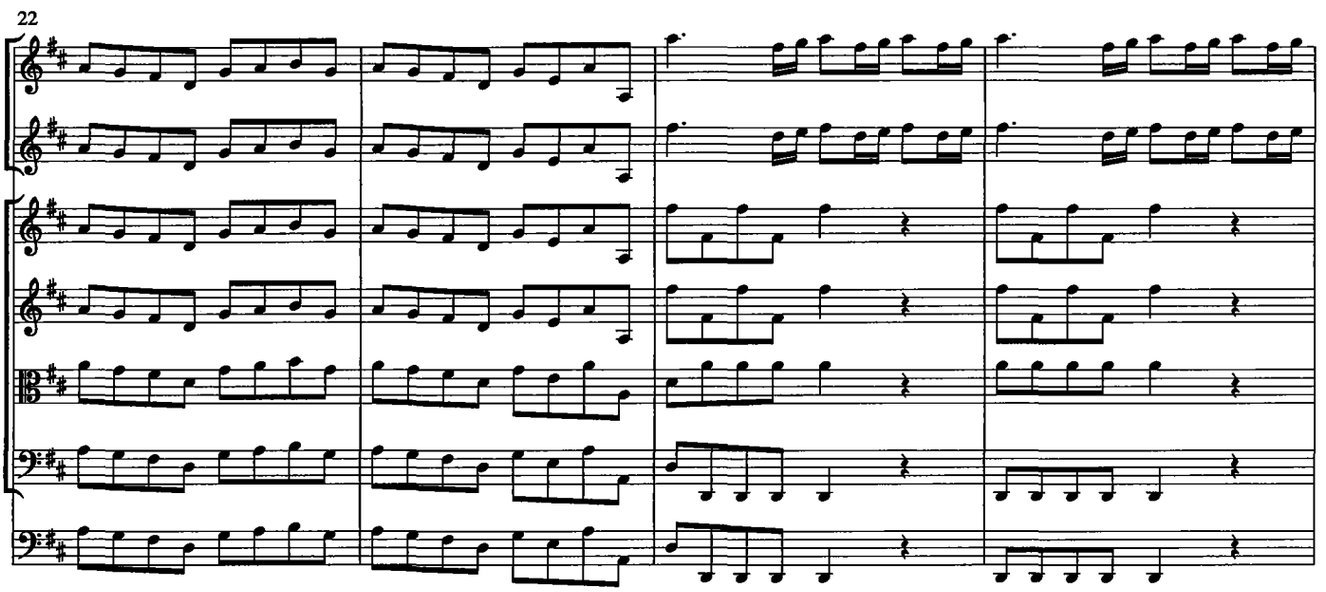

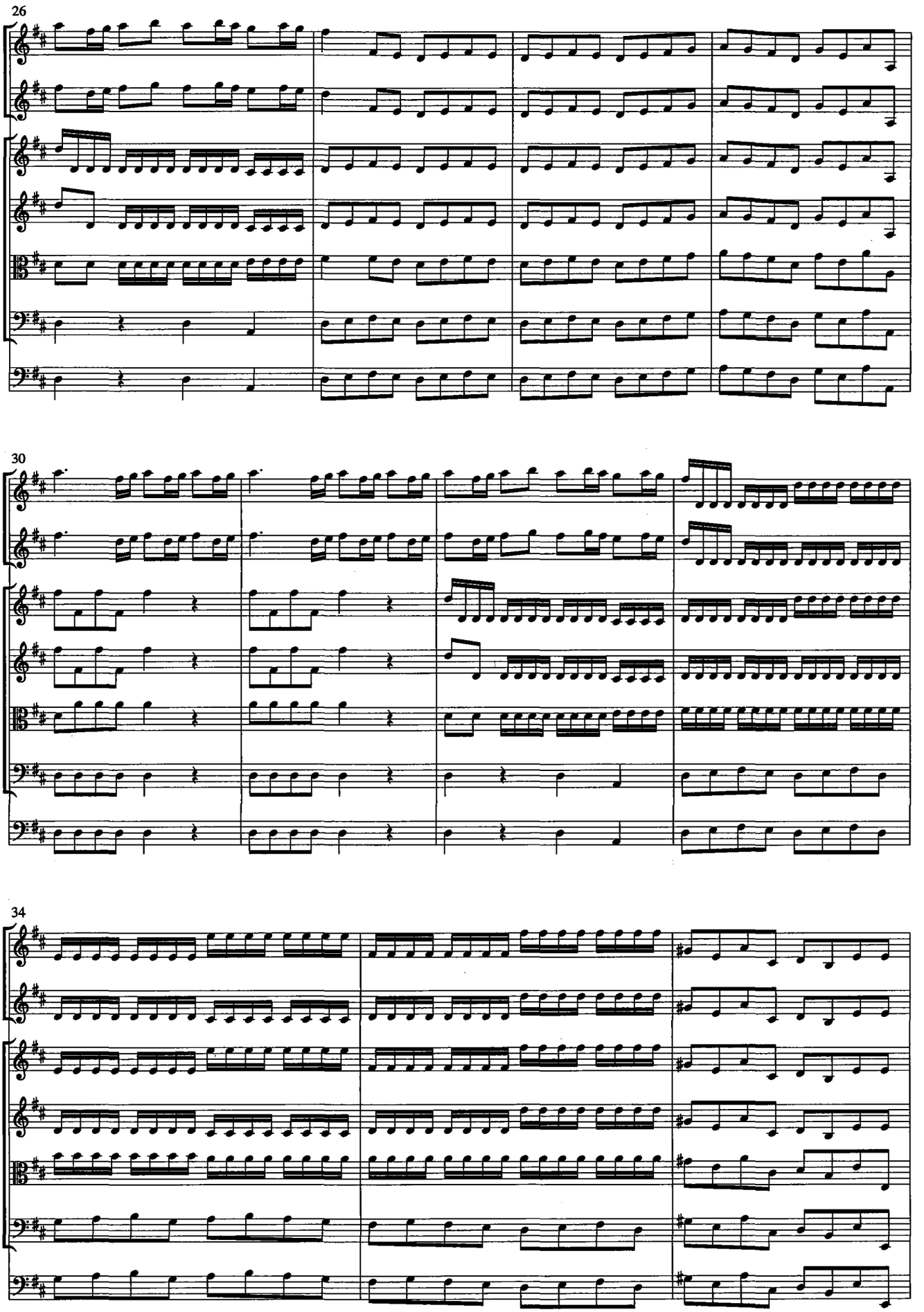
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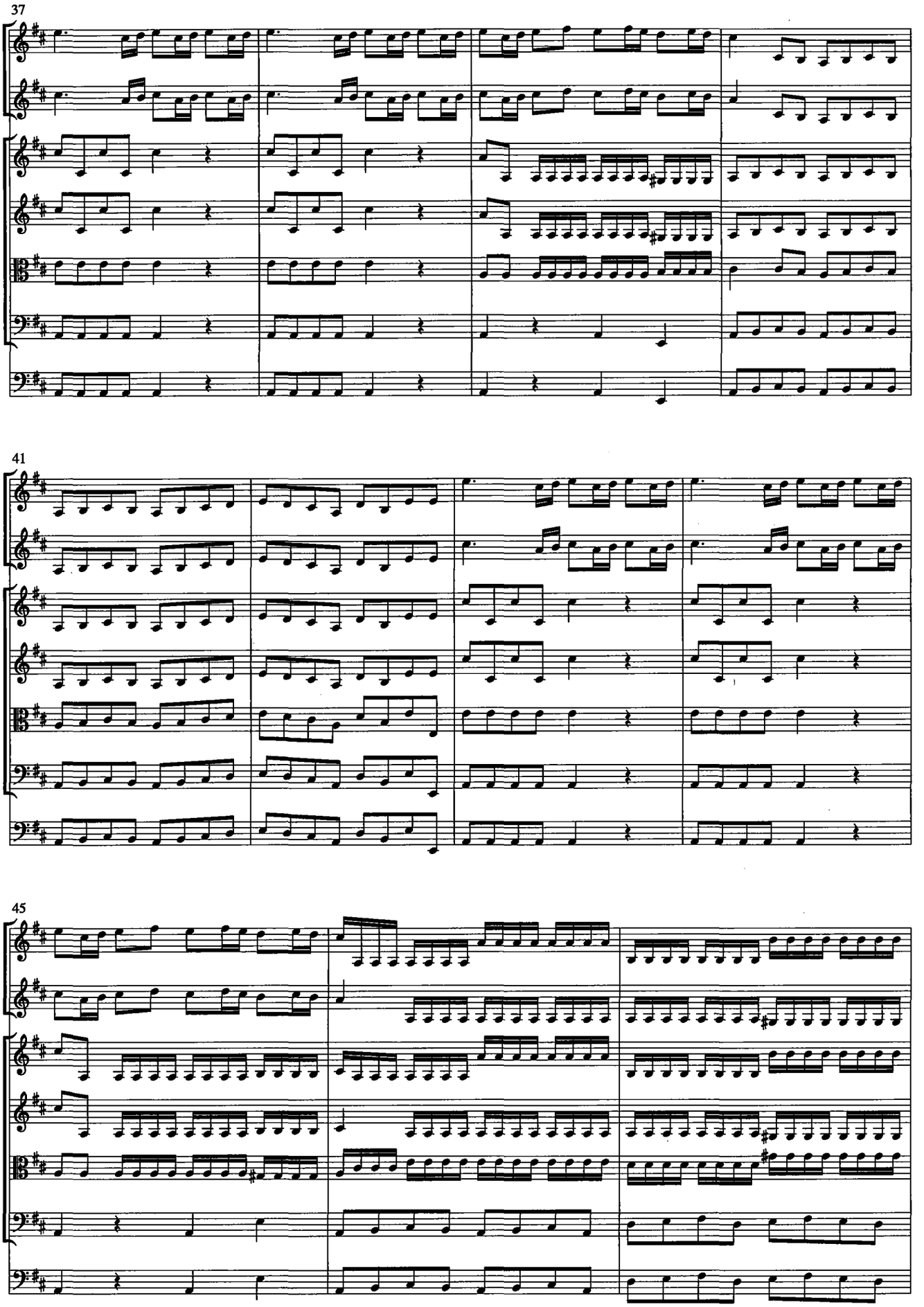
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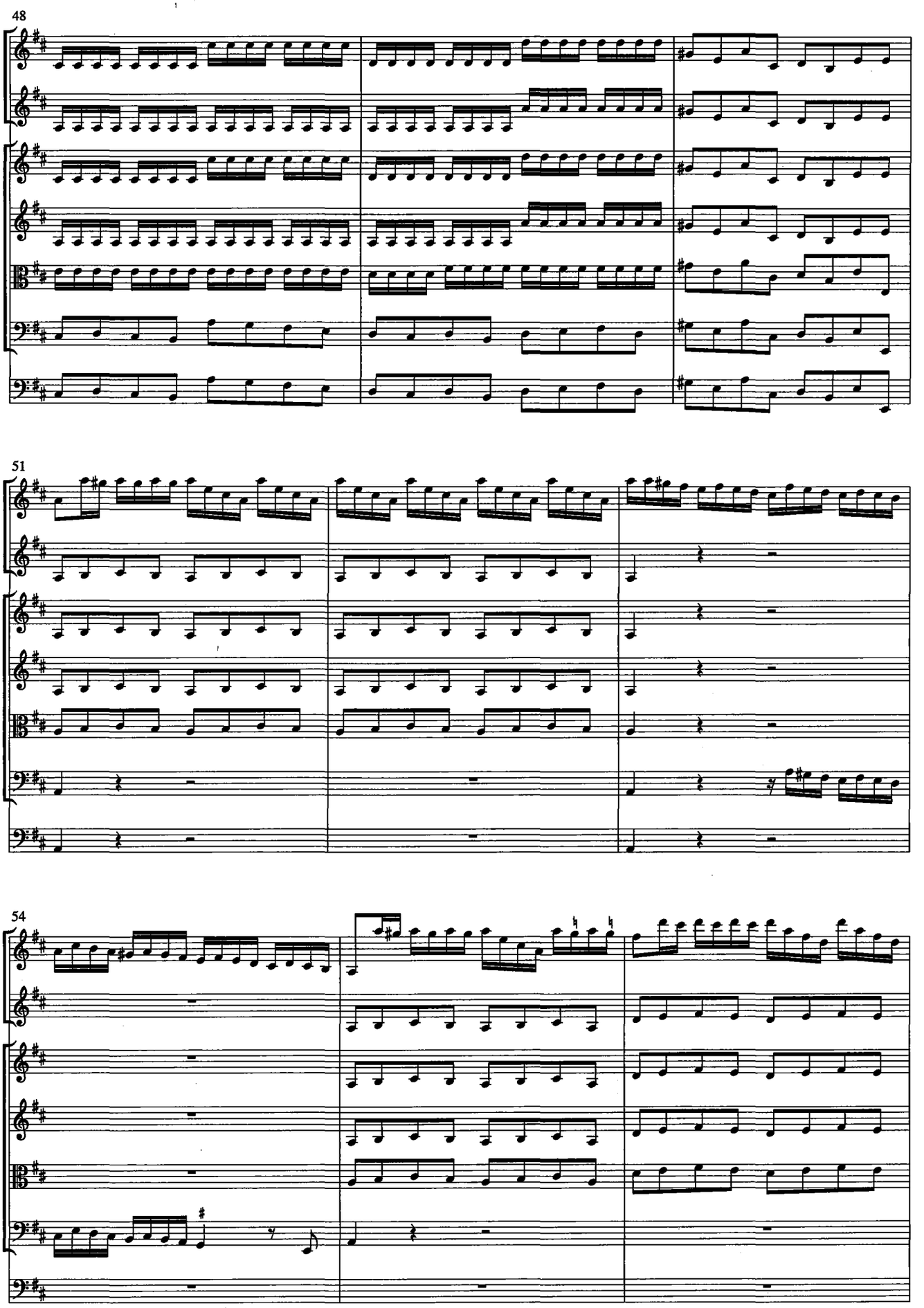
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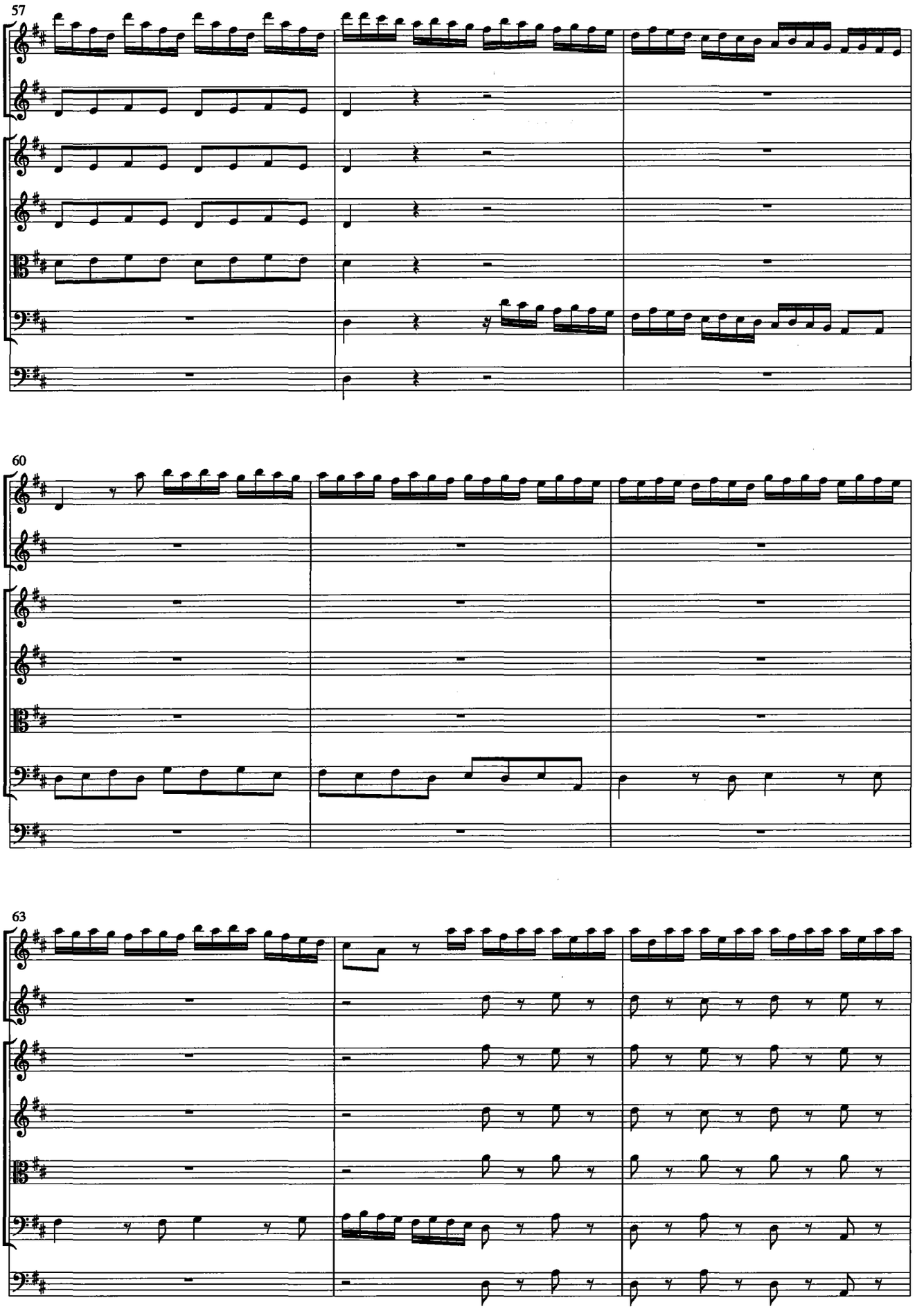
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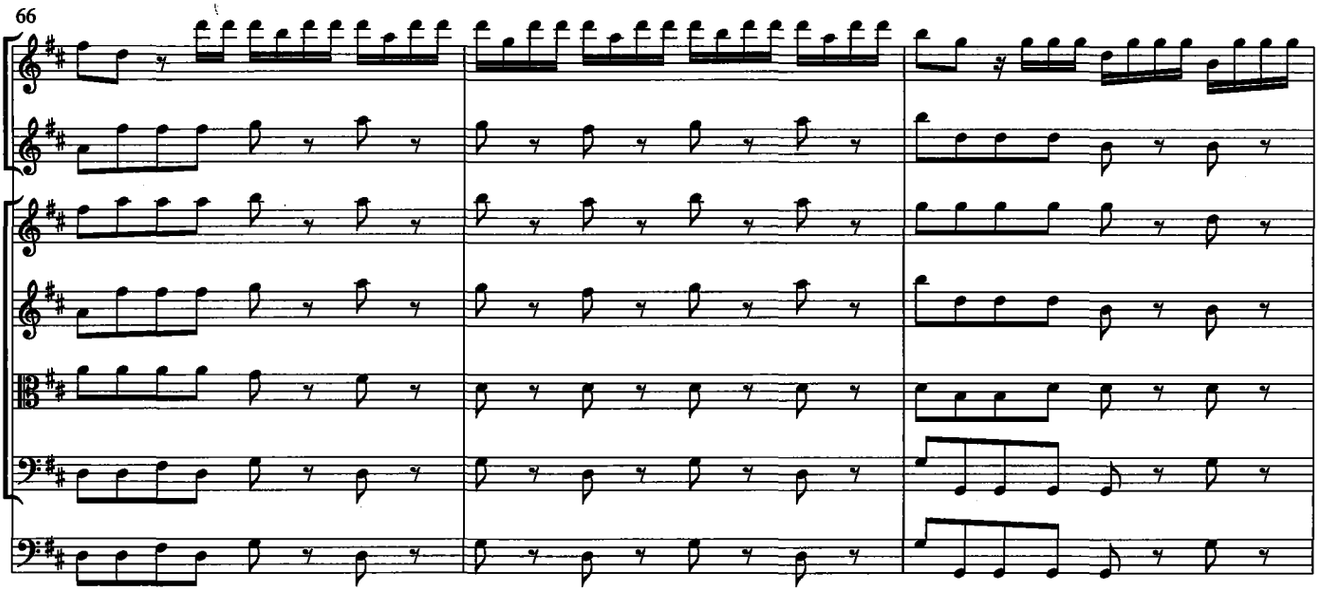
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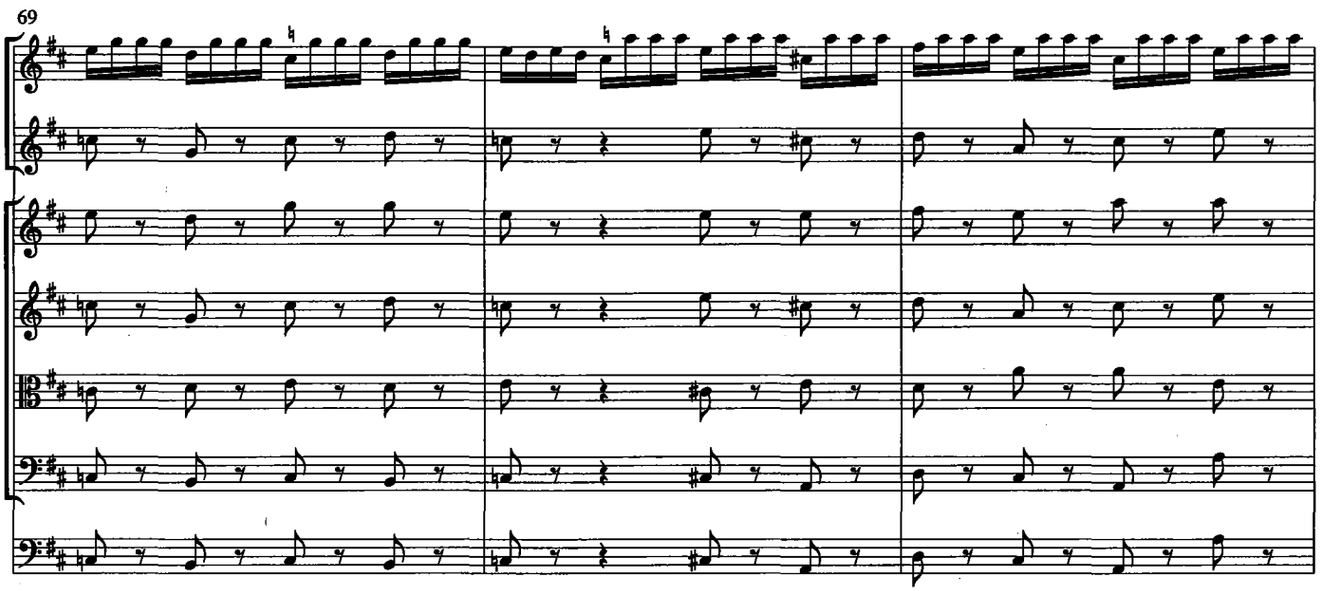
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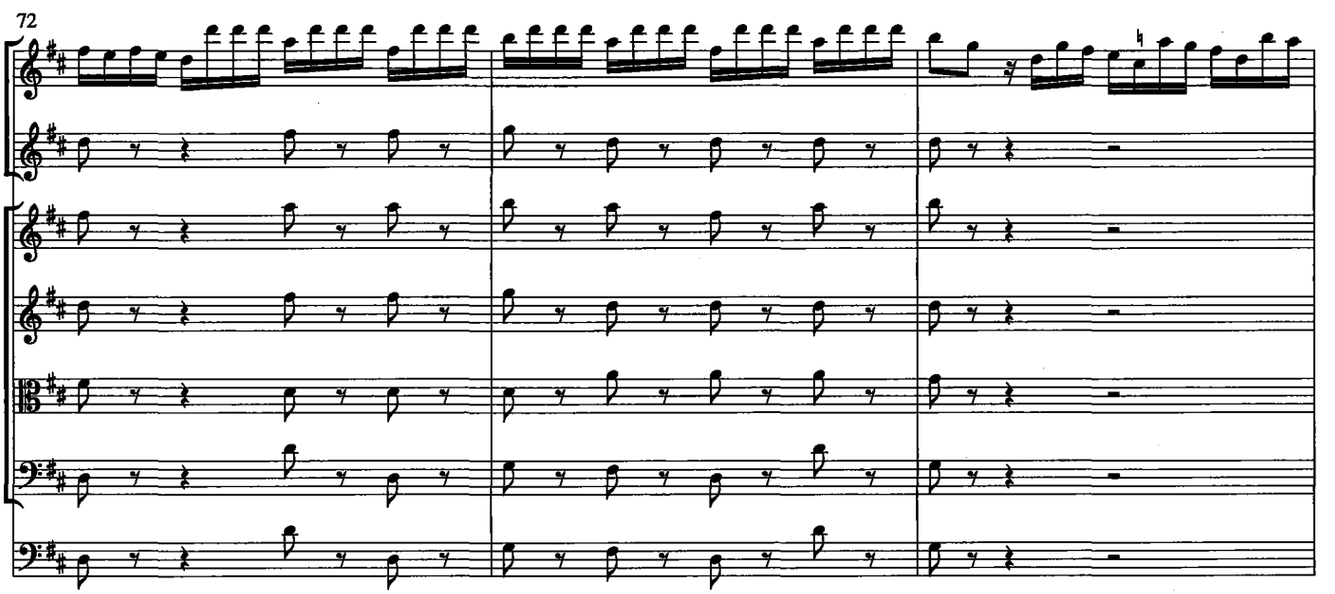
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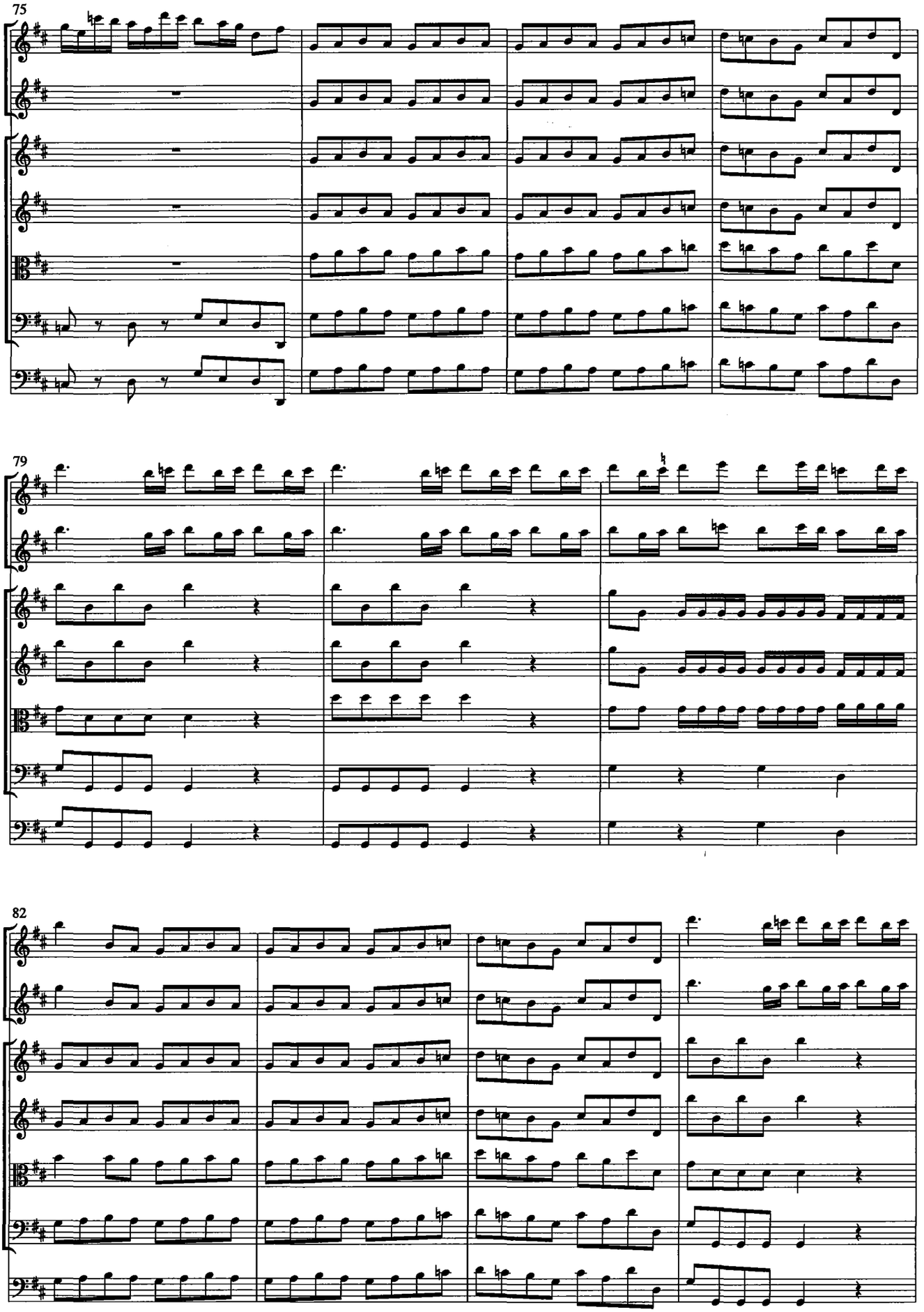
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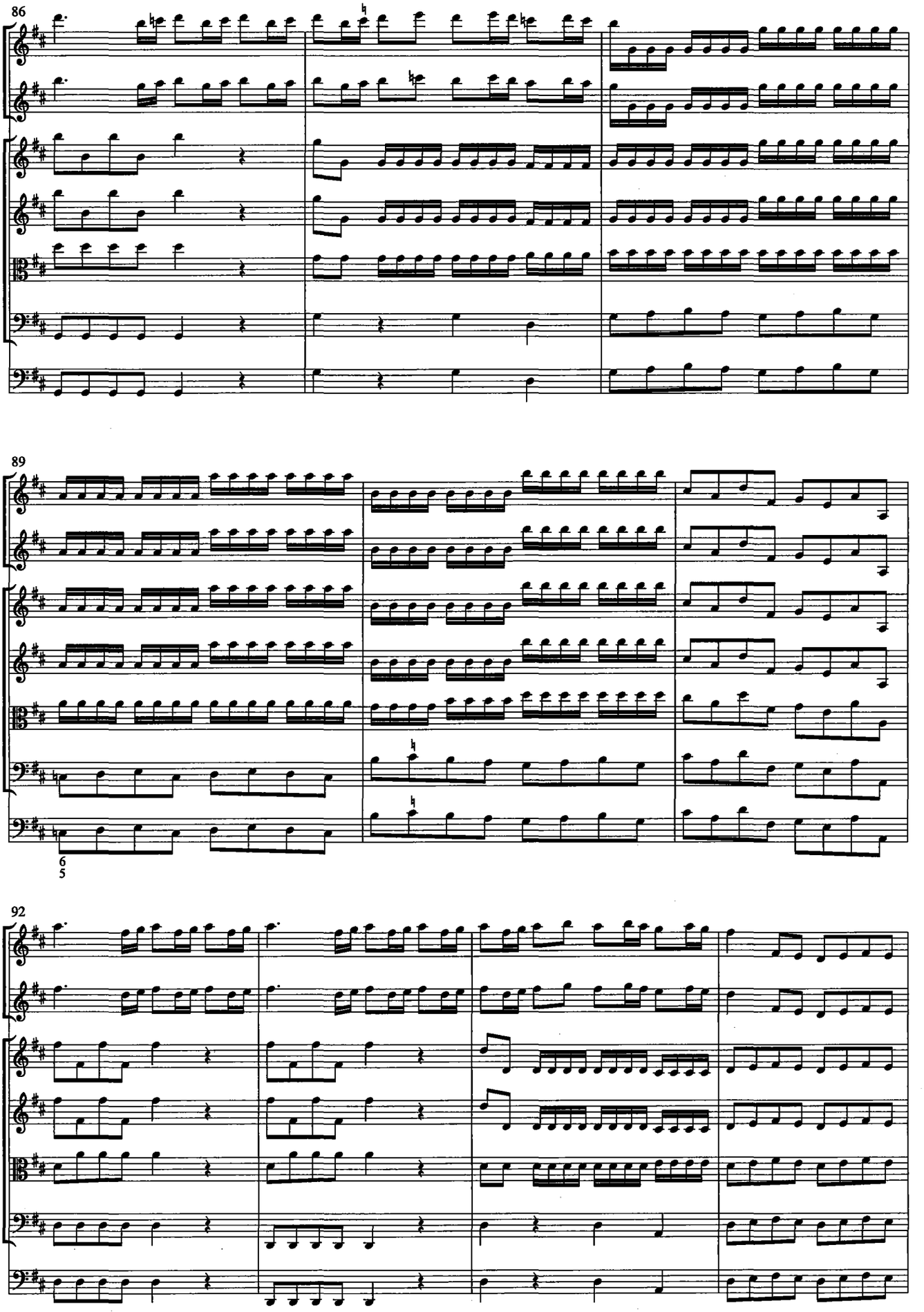
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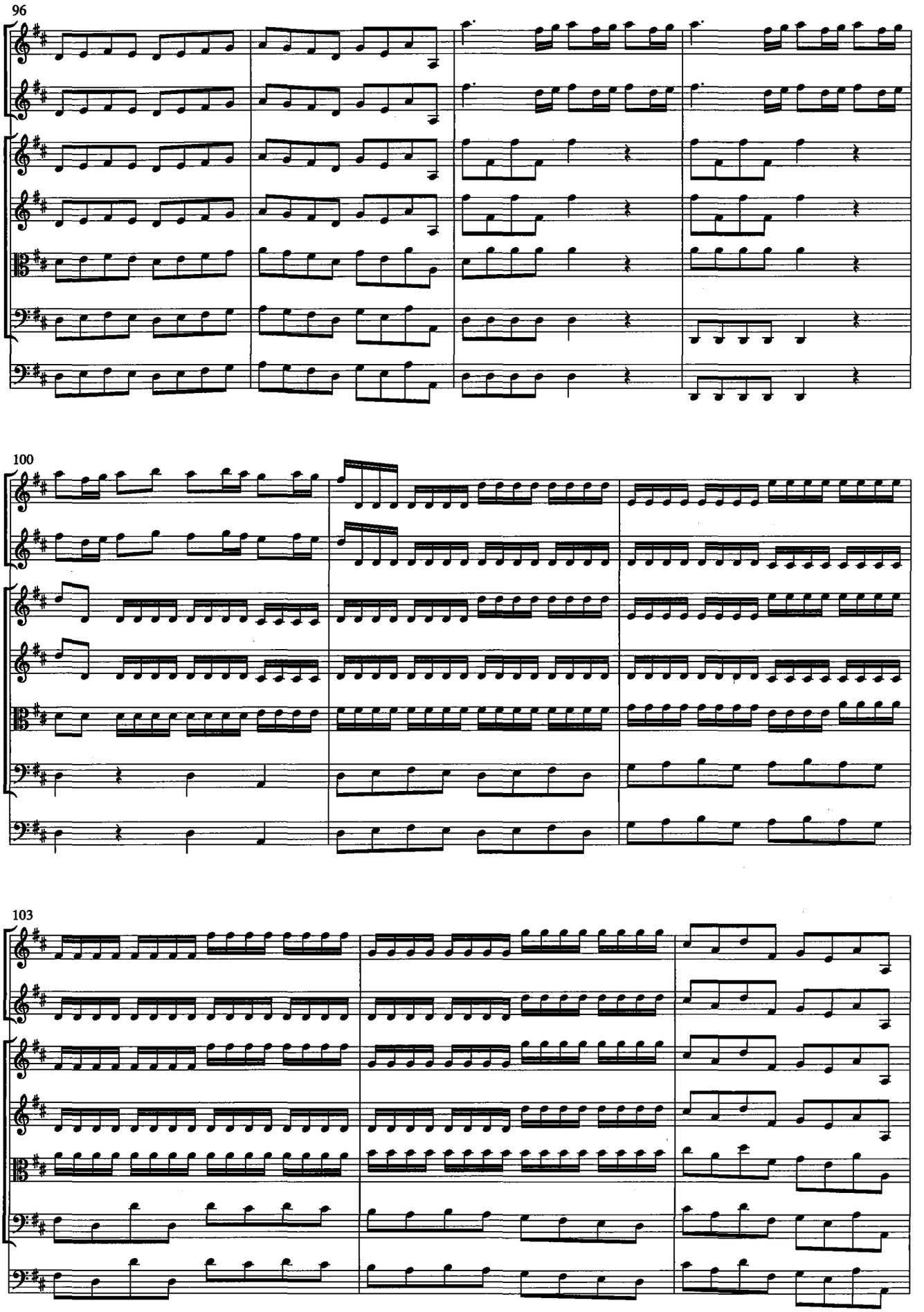
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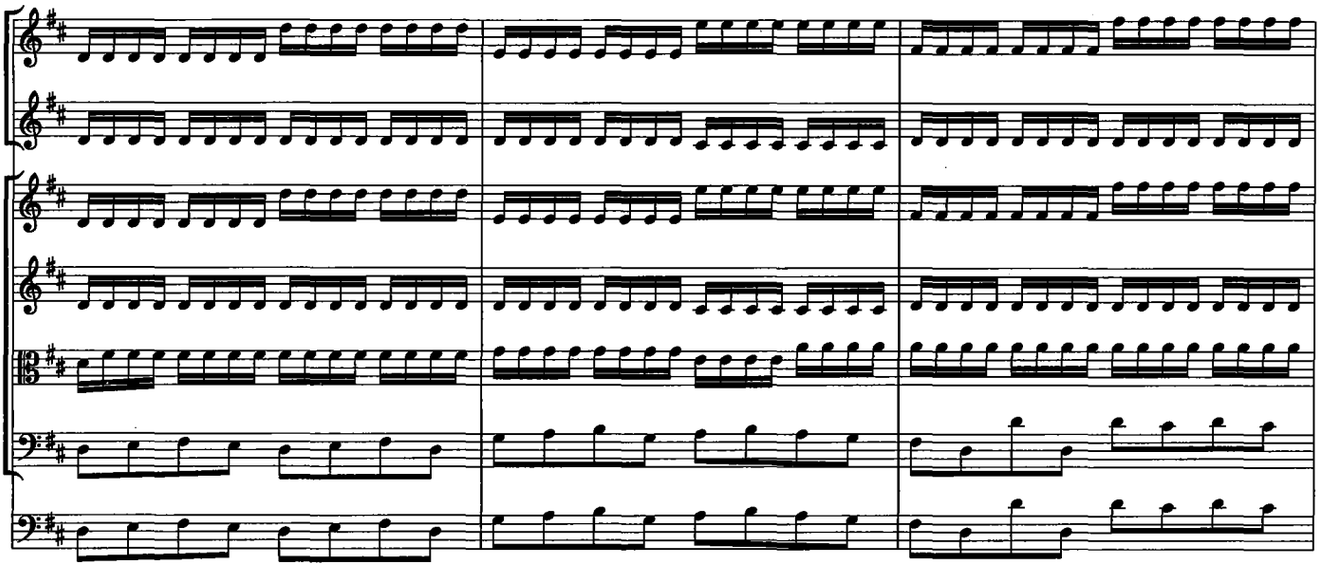

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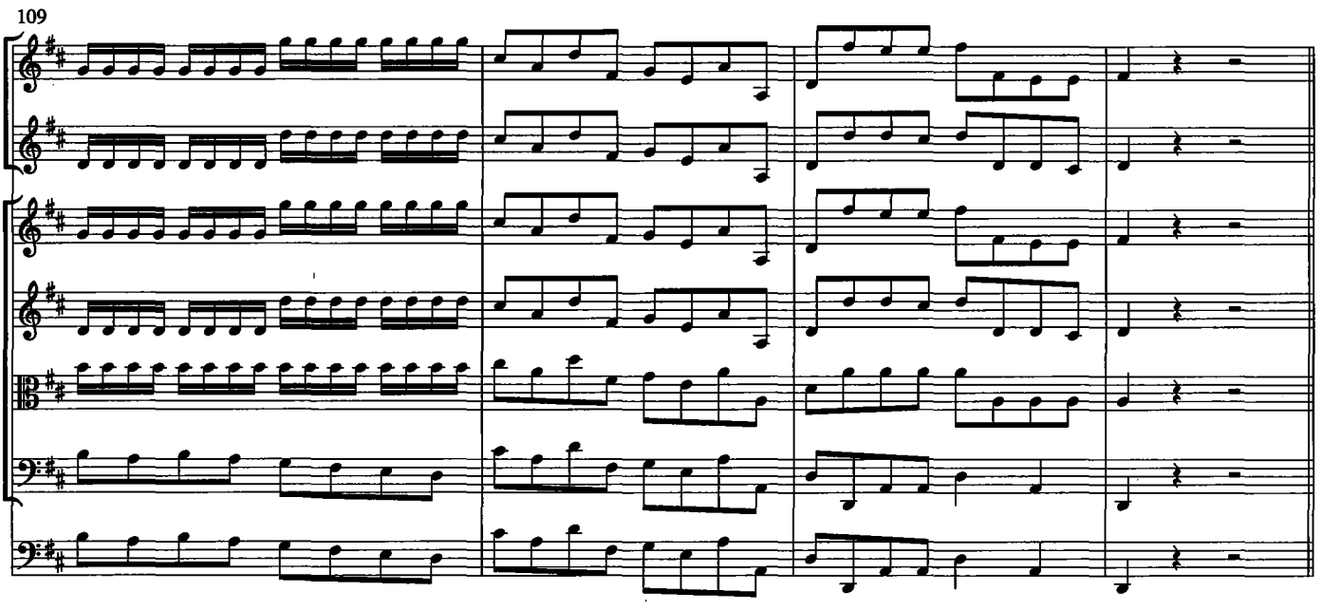

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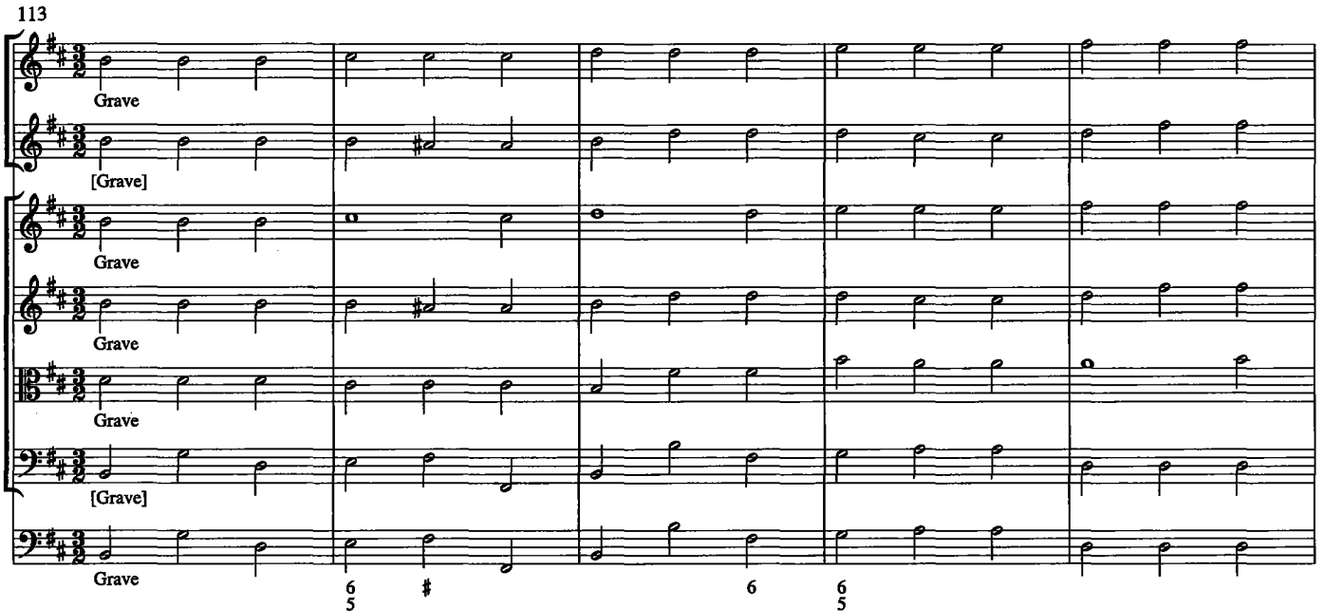

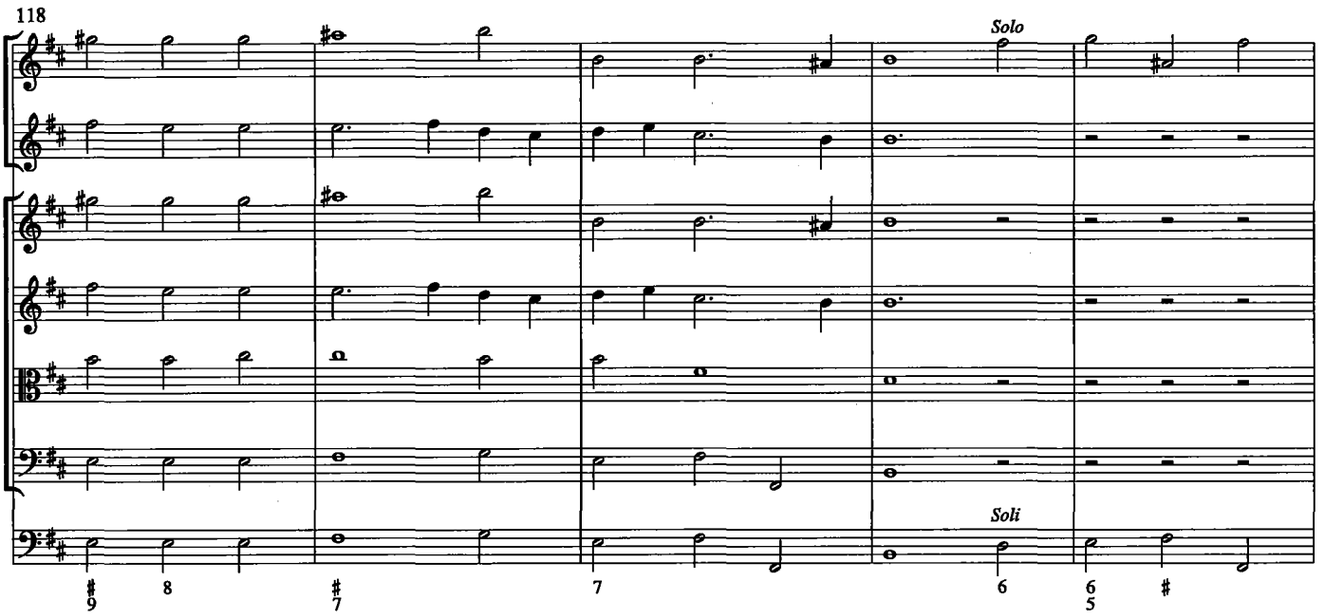
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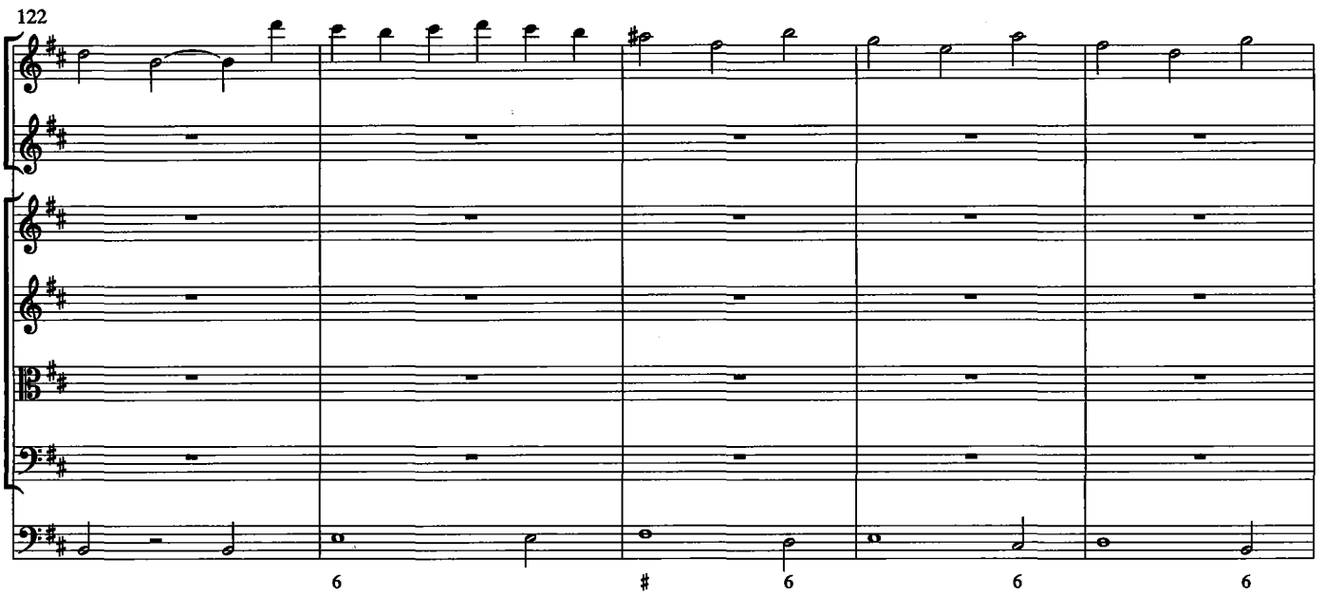
Soli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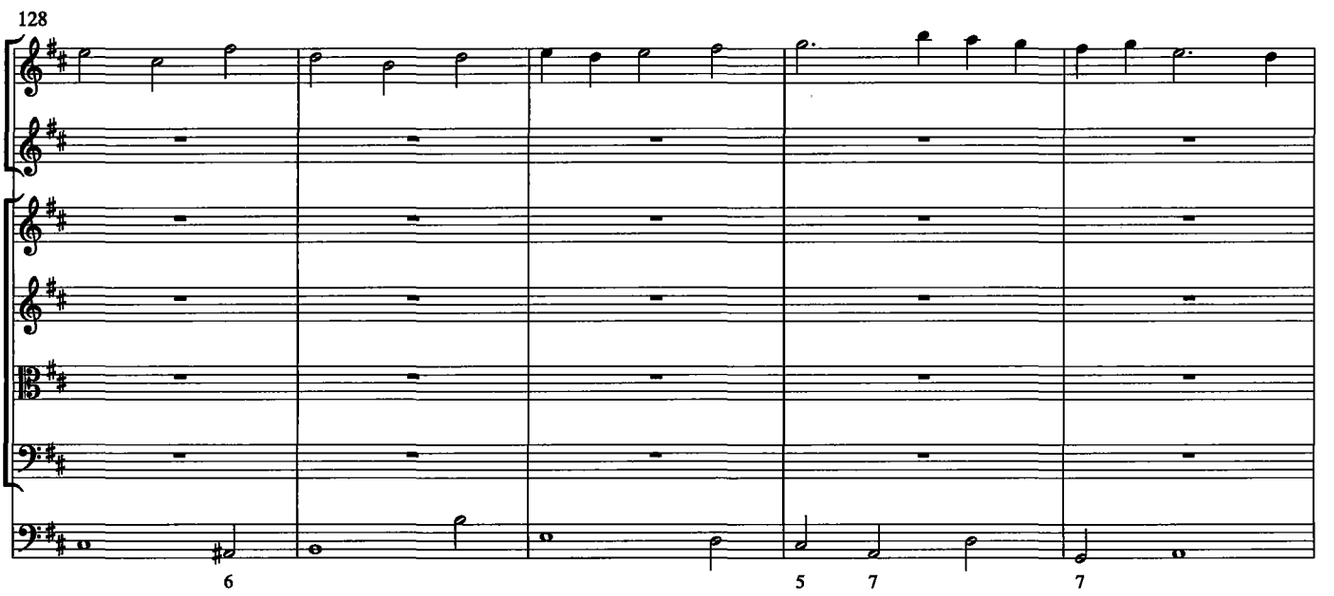
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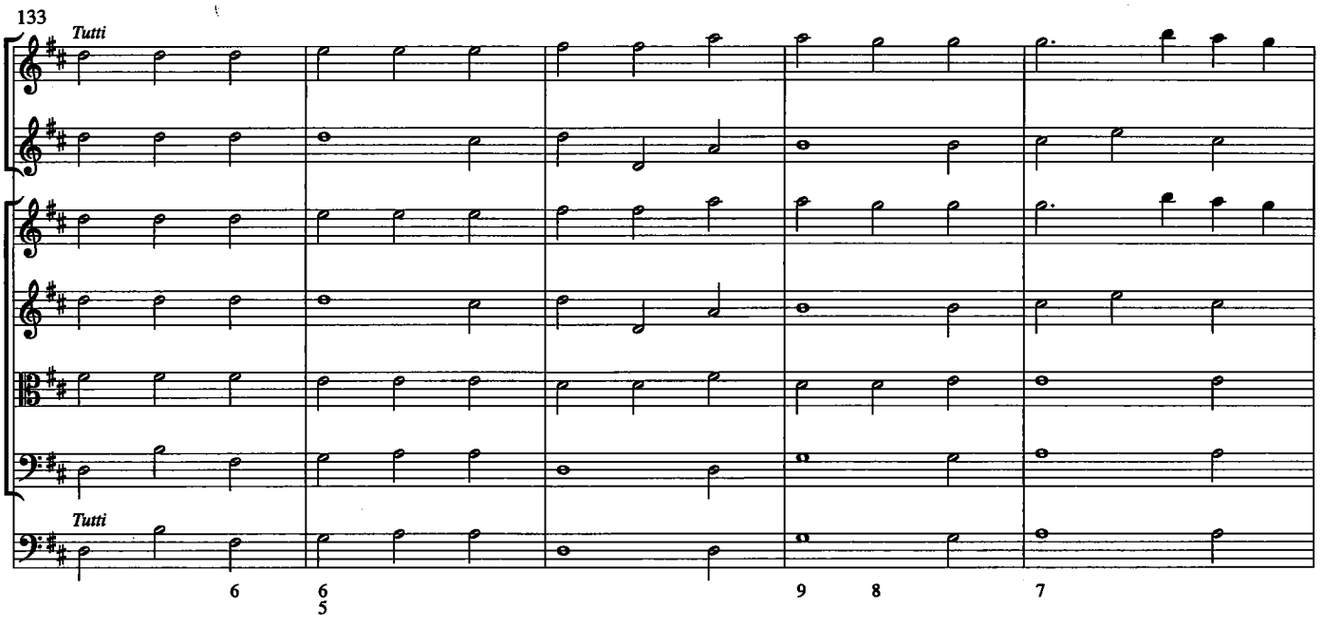
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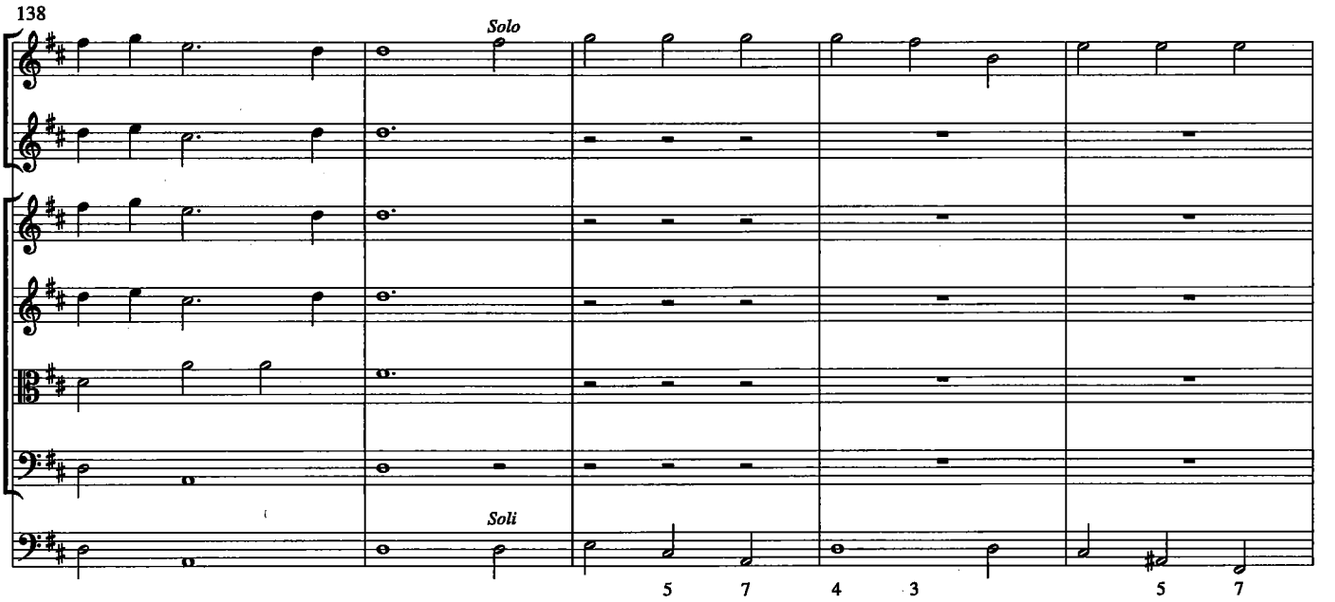
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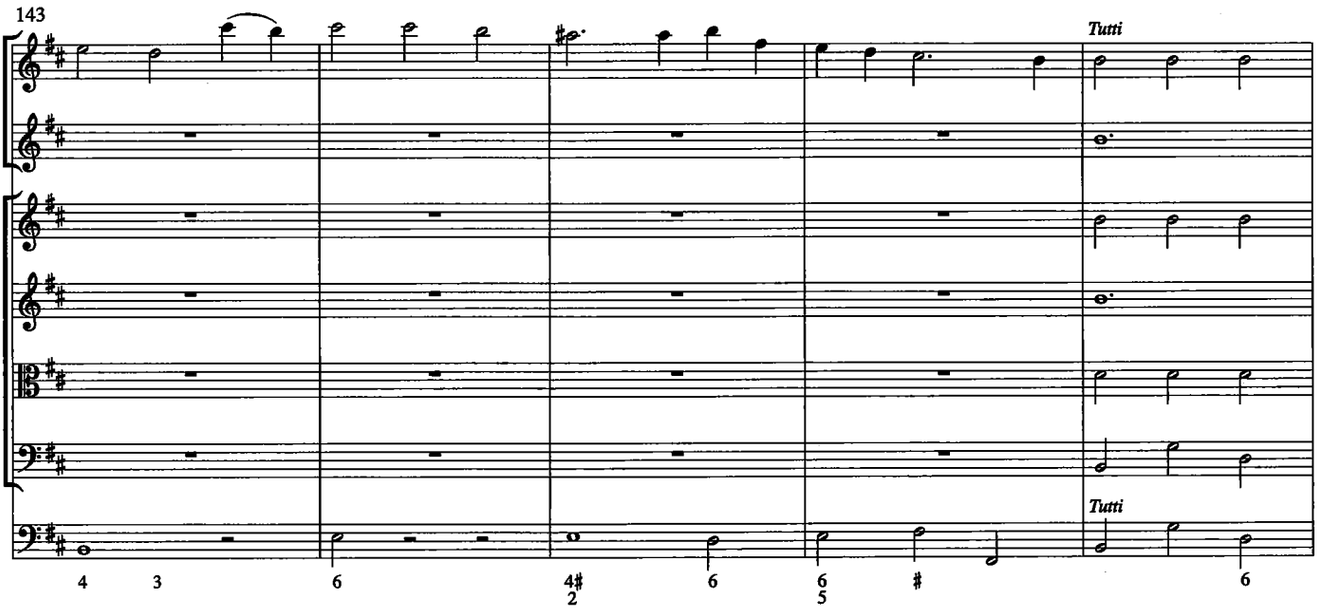
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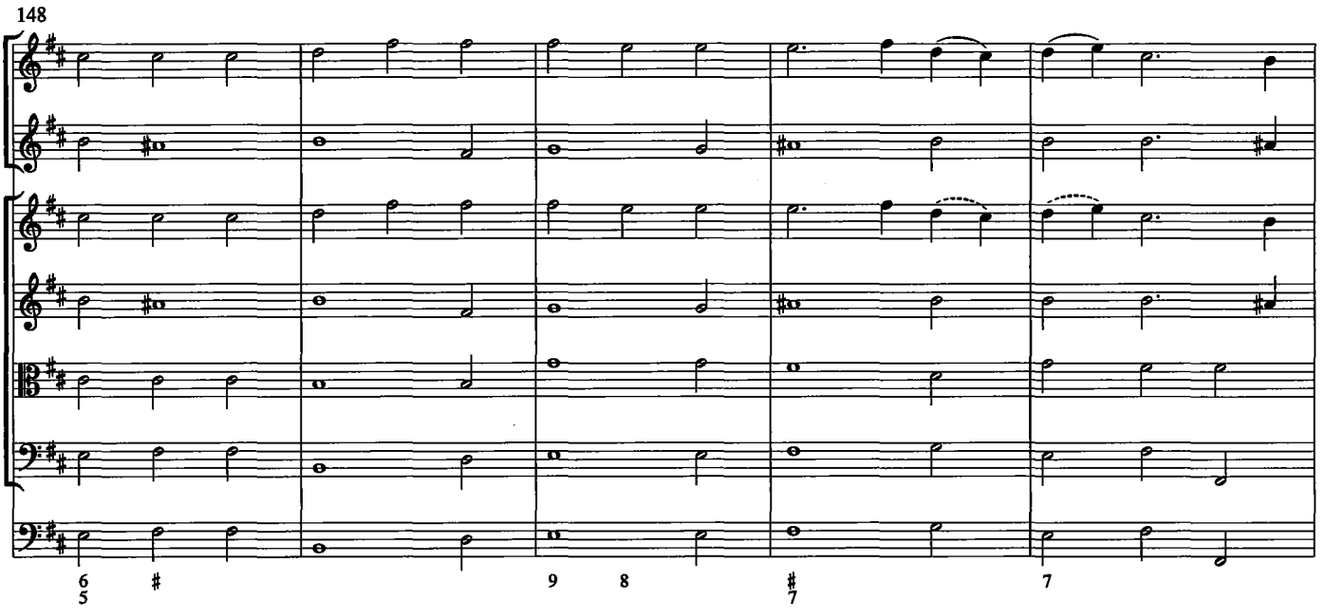
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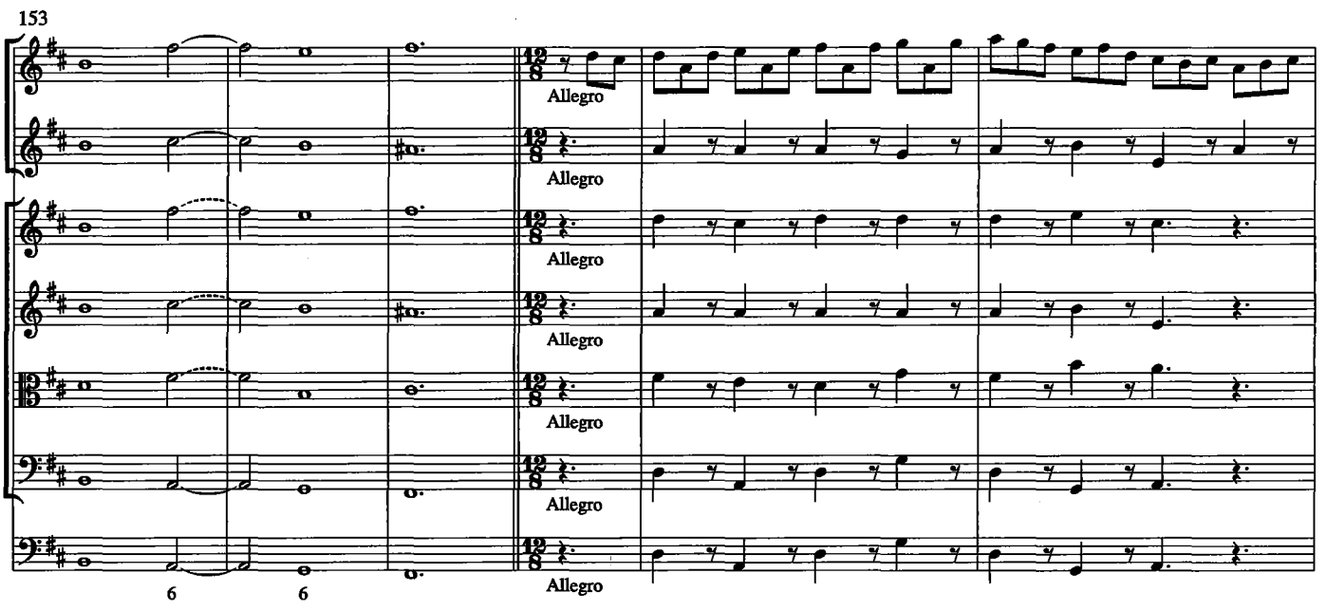
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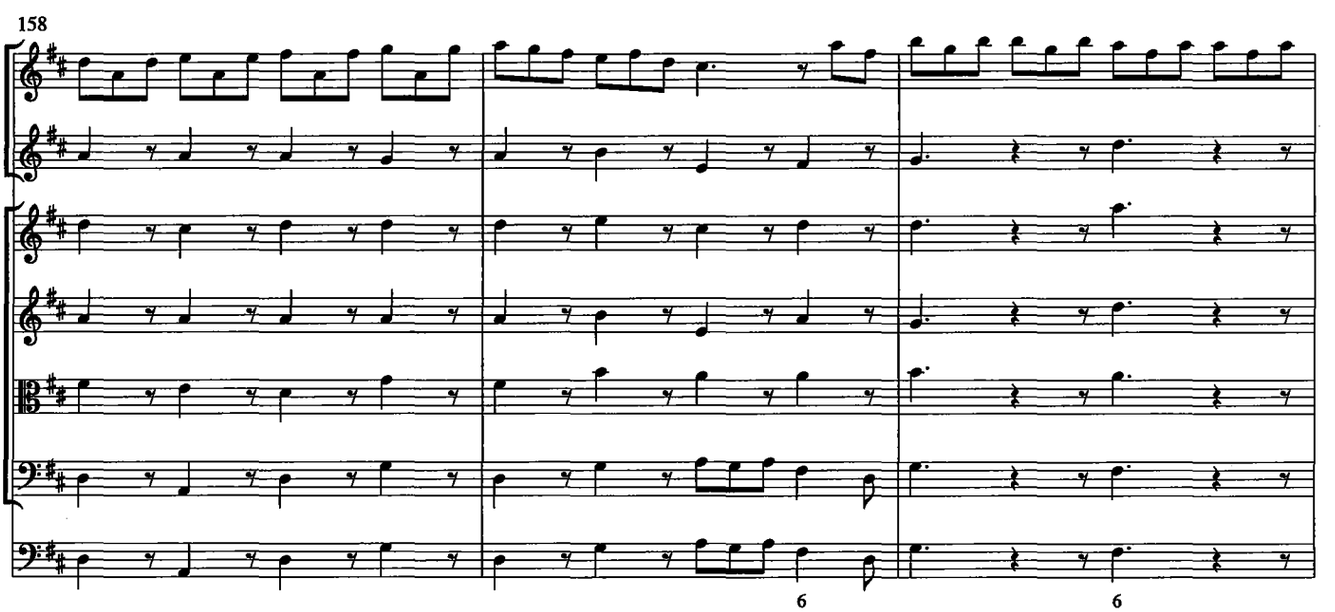
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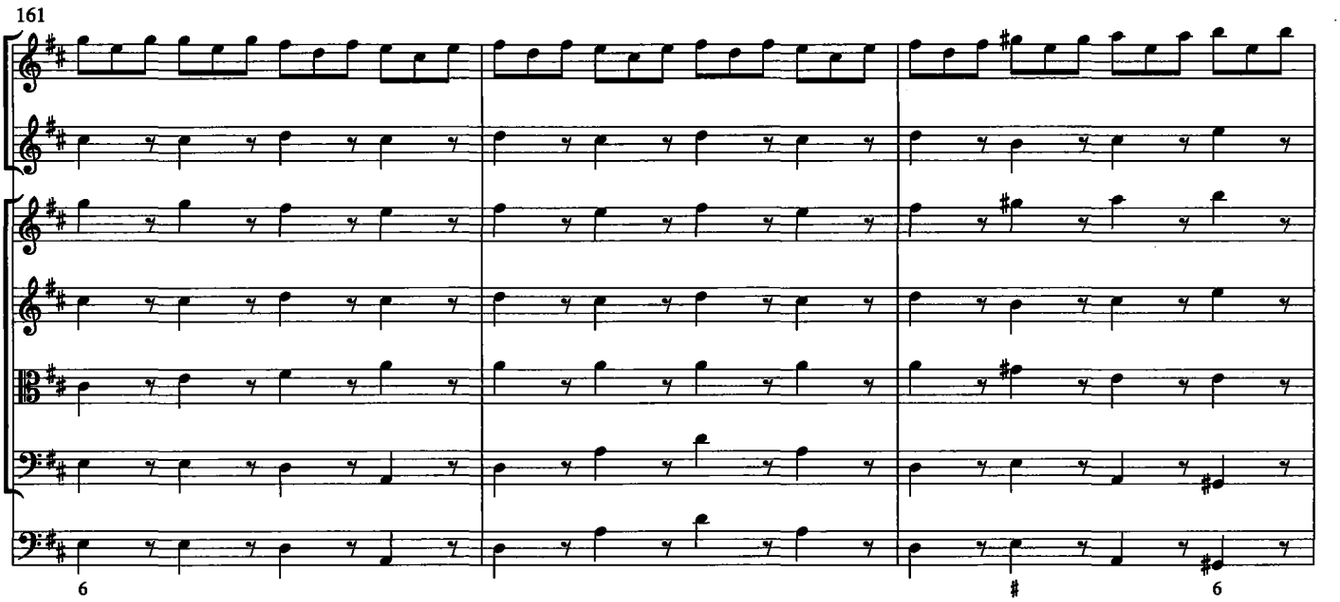
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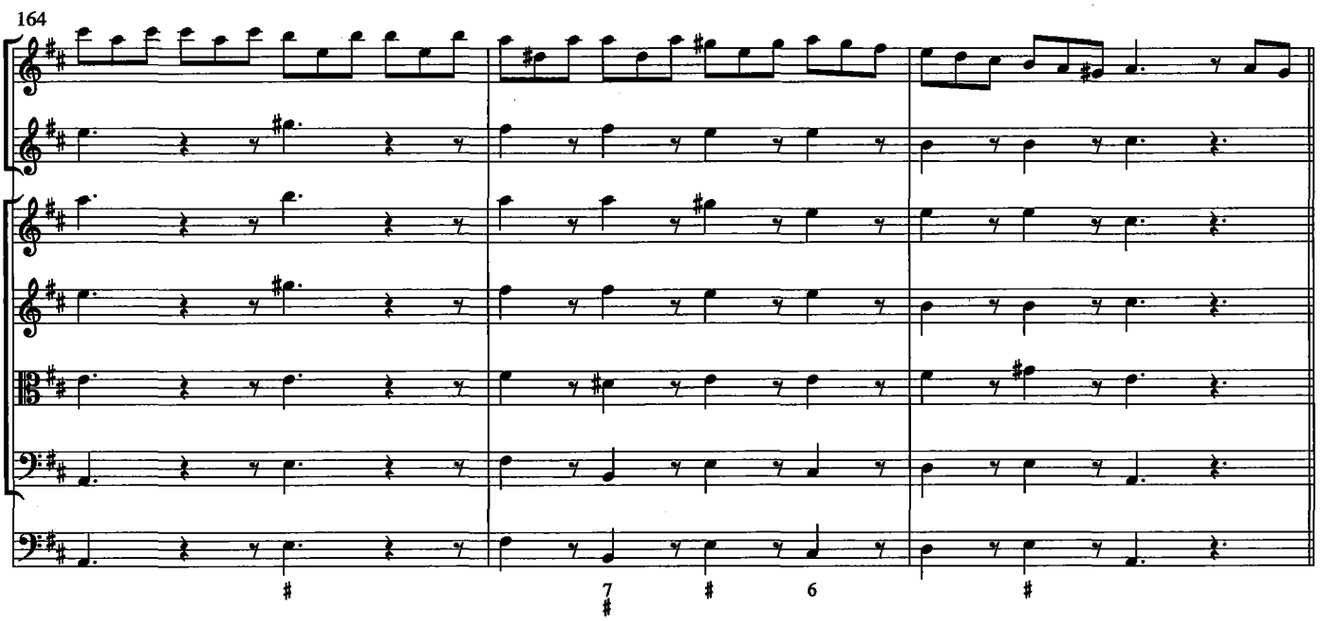
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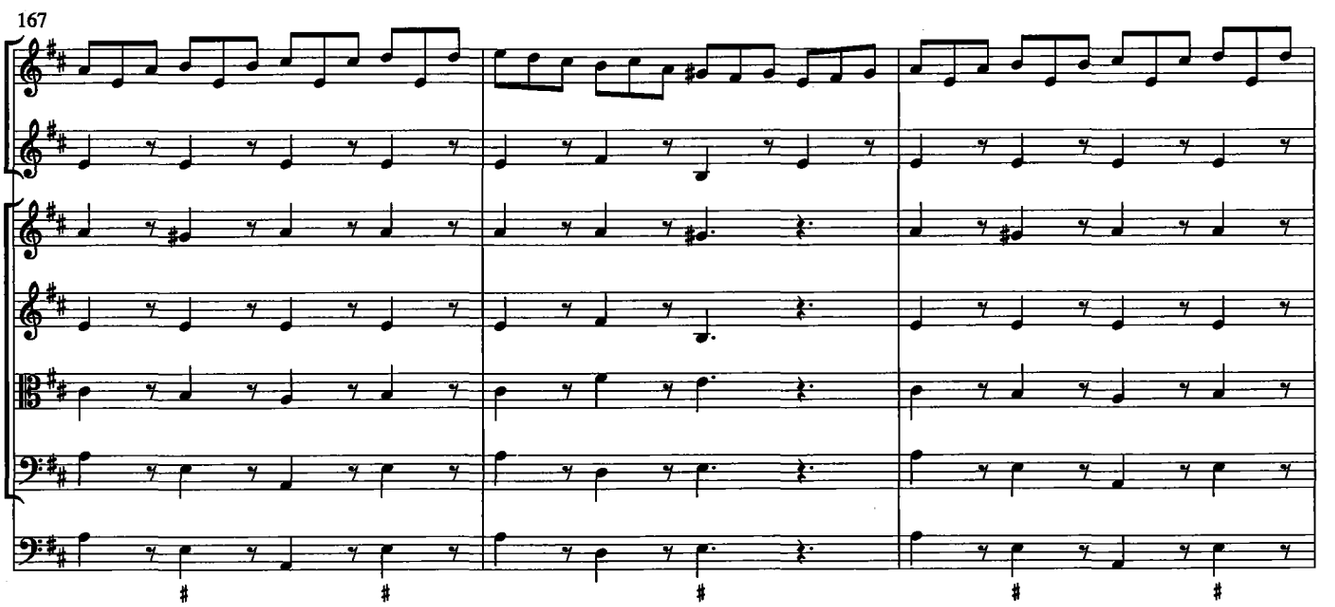
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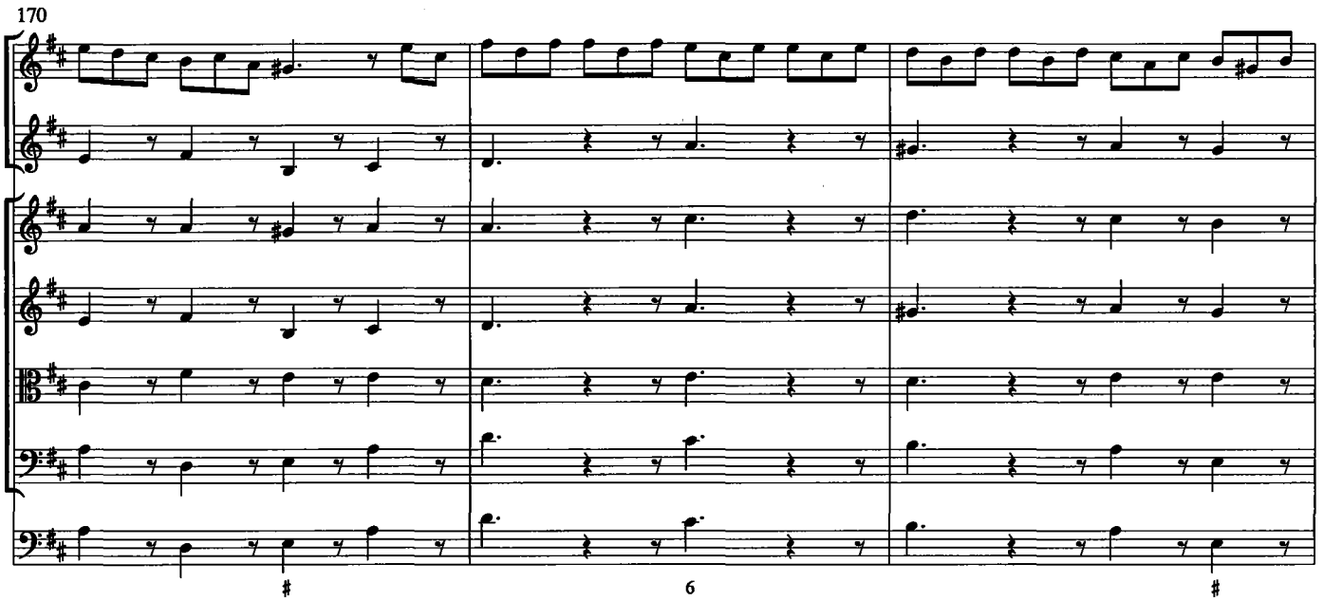
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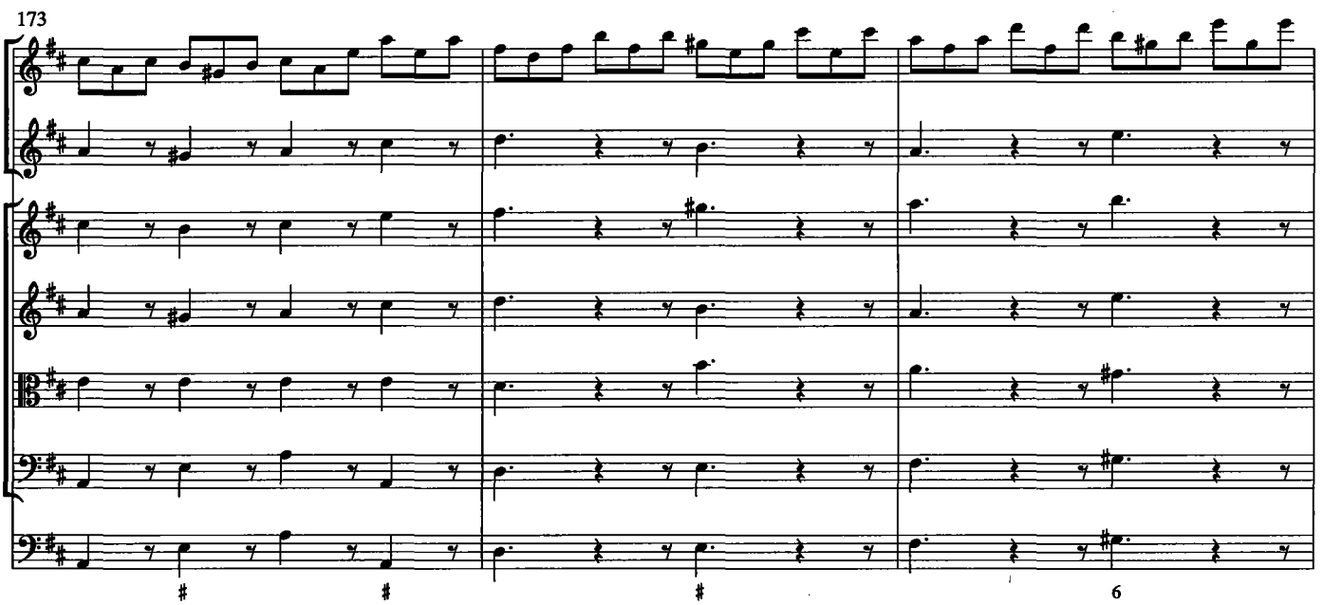
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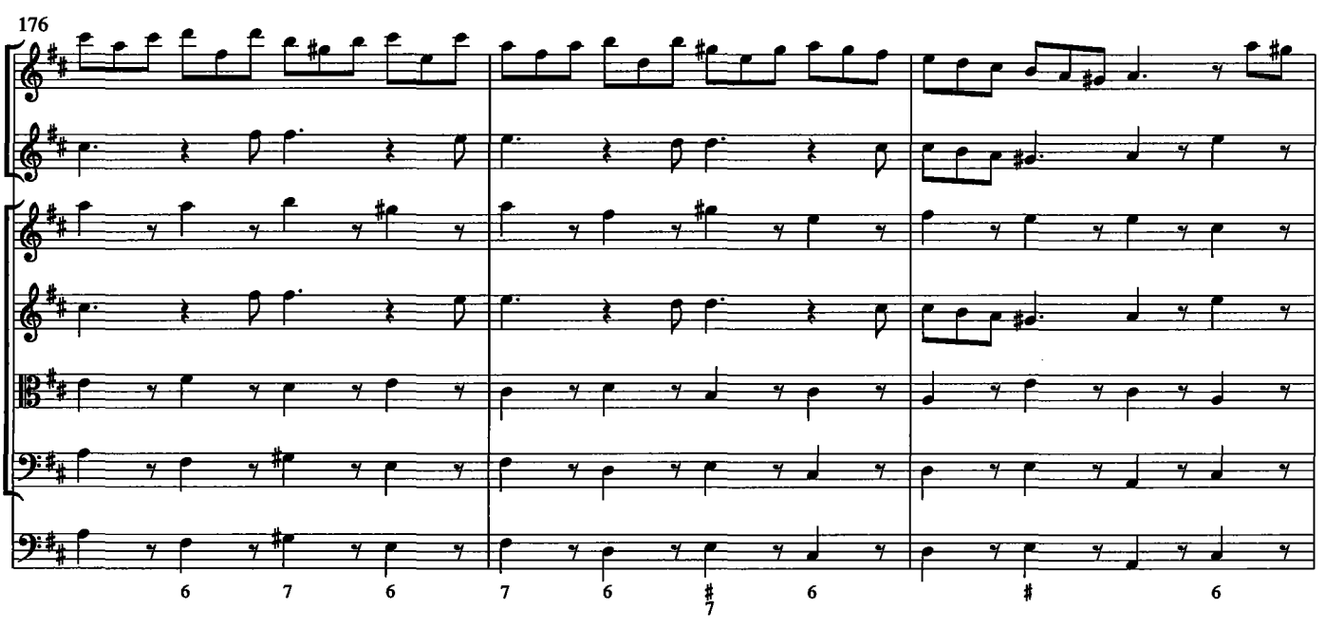
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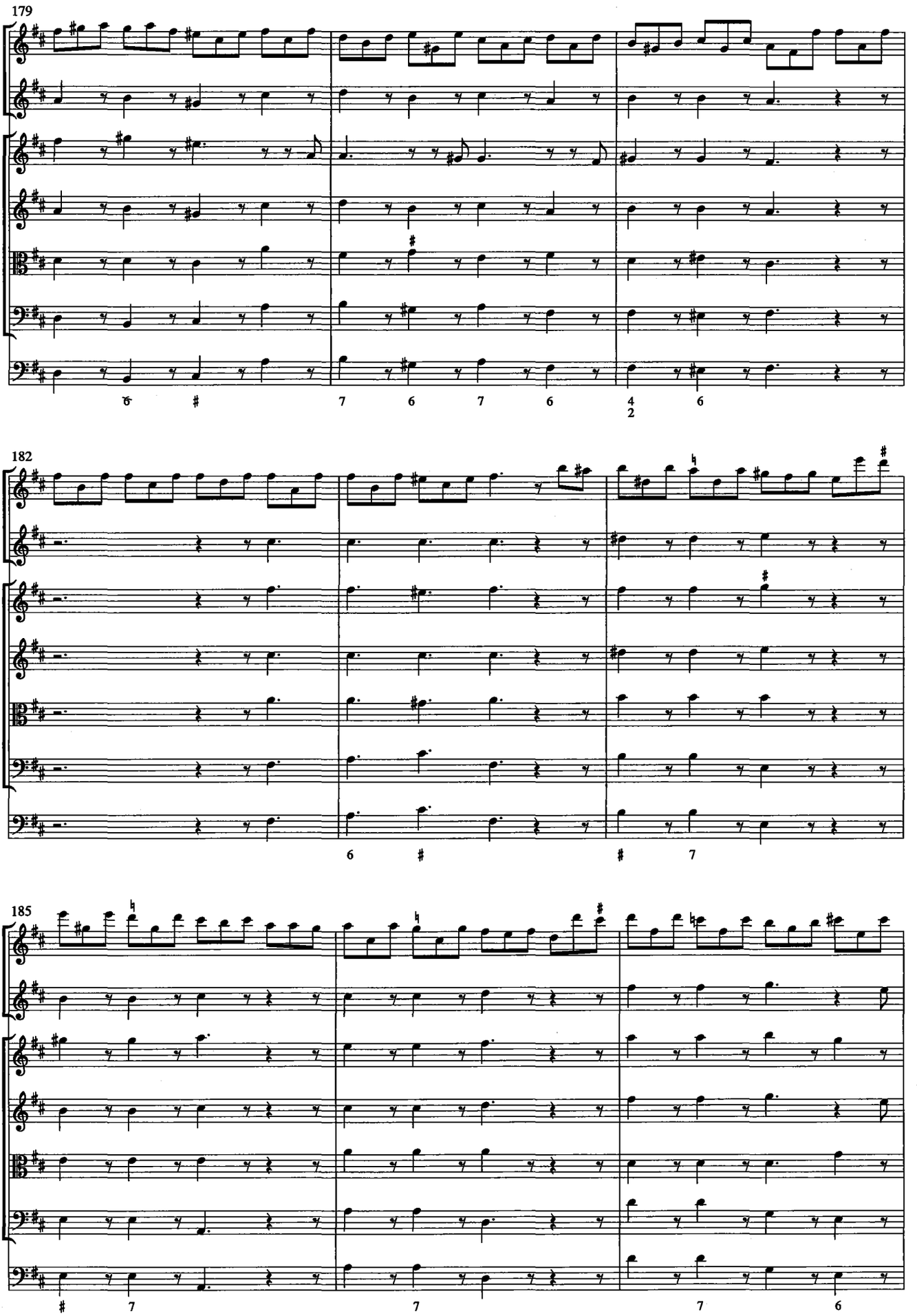
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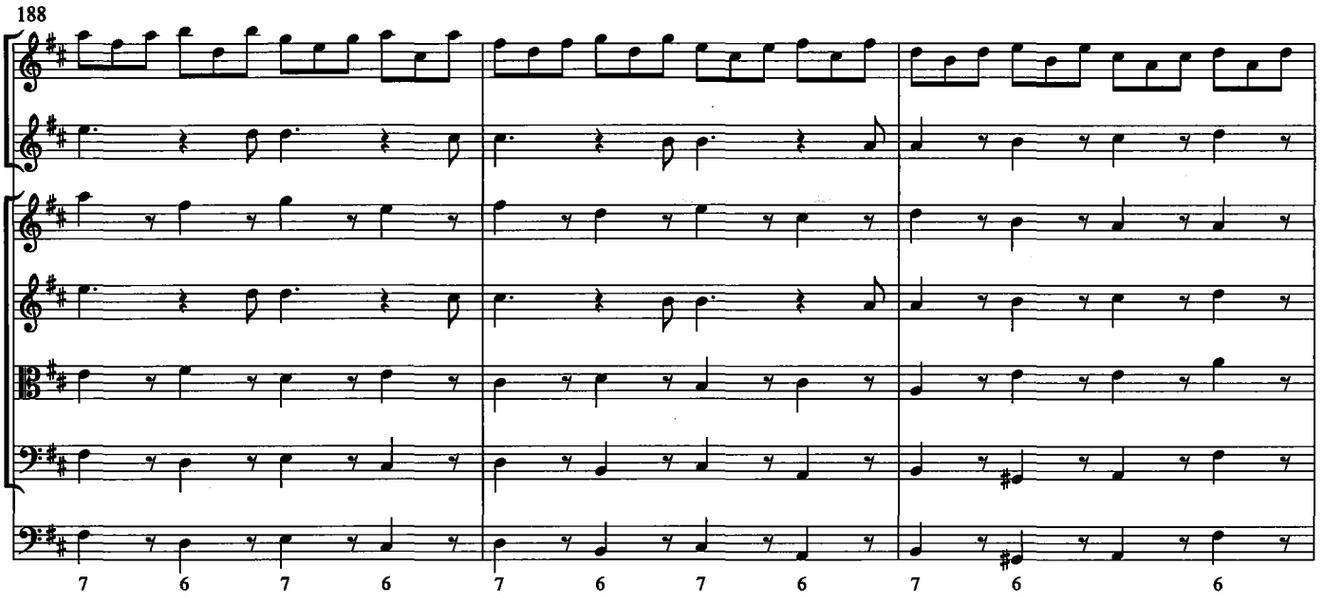
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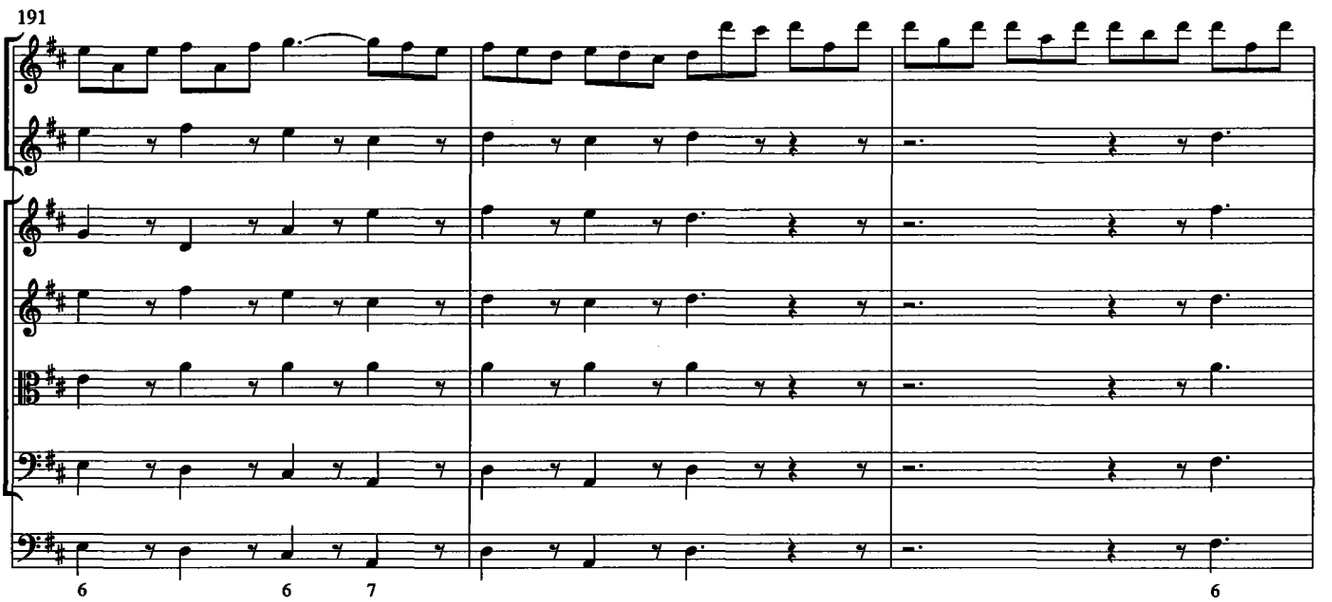
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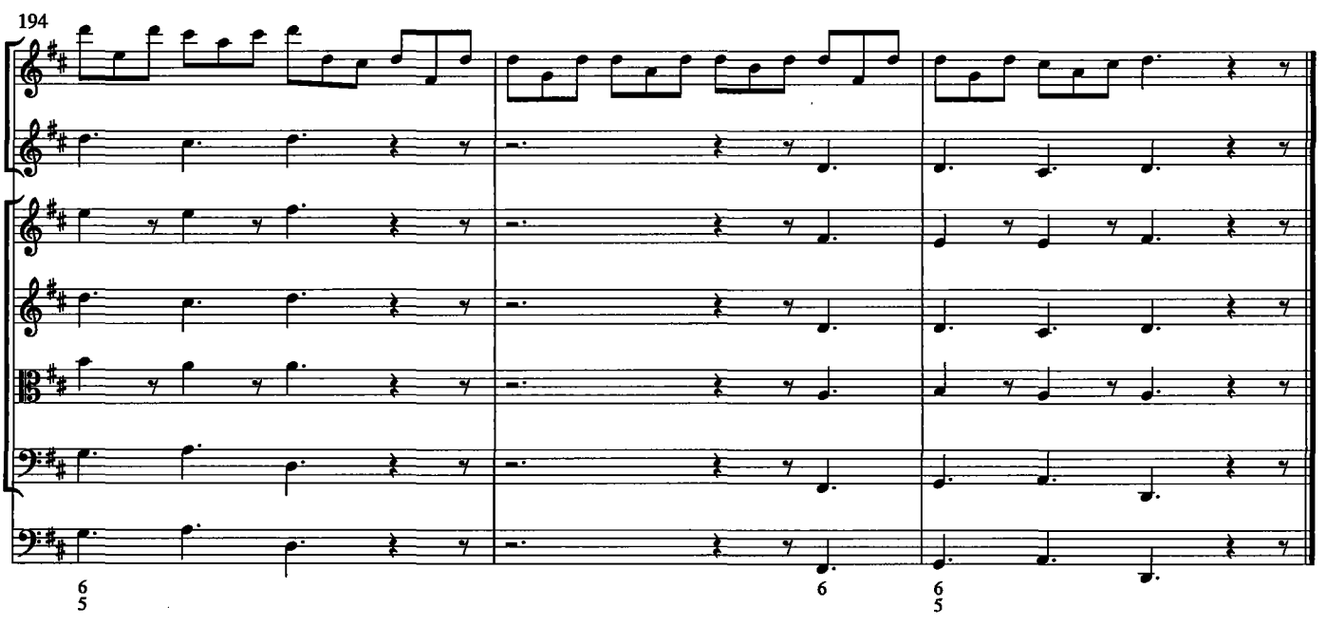
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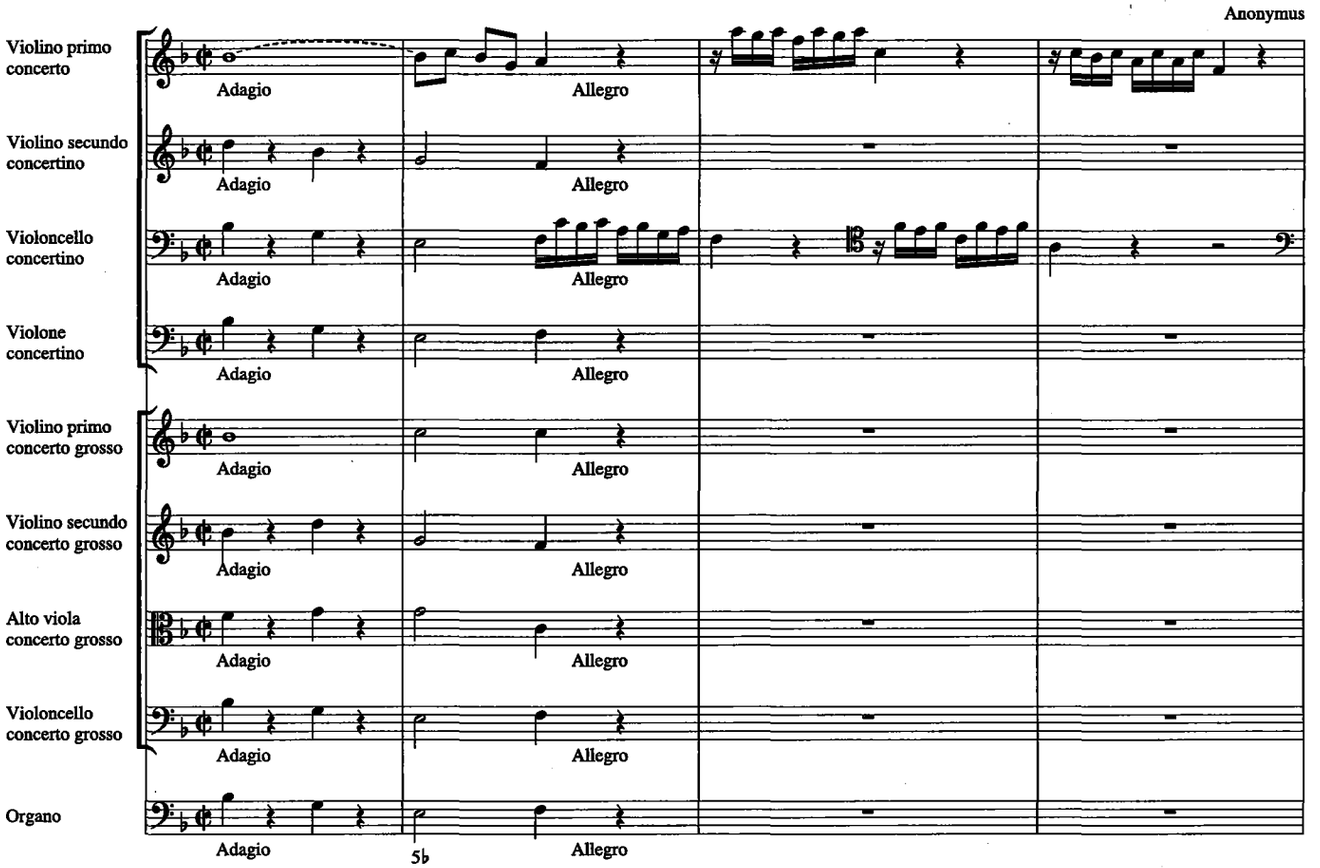

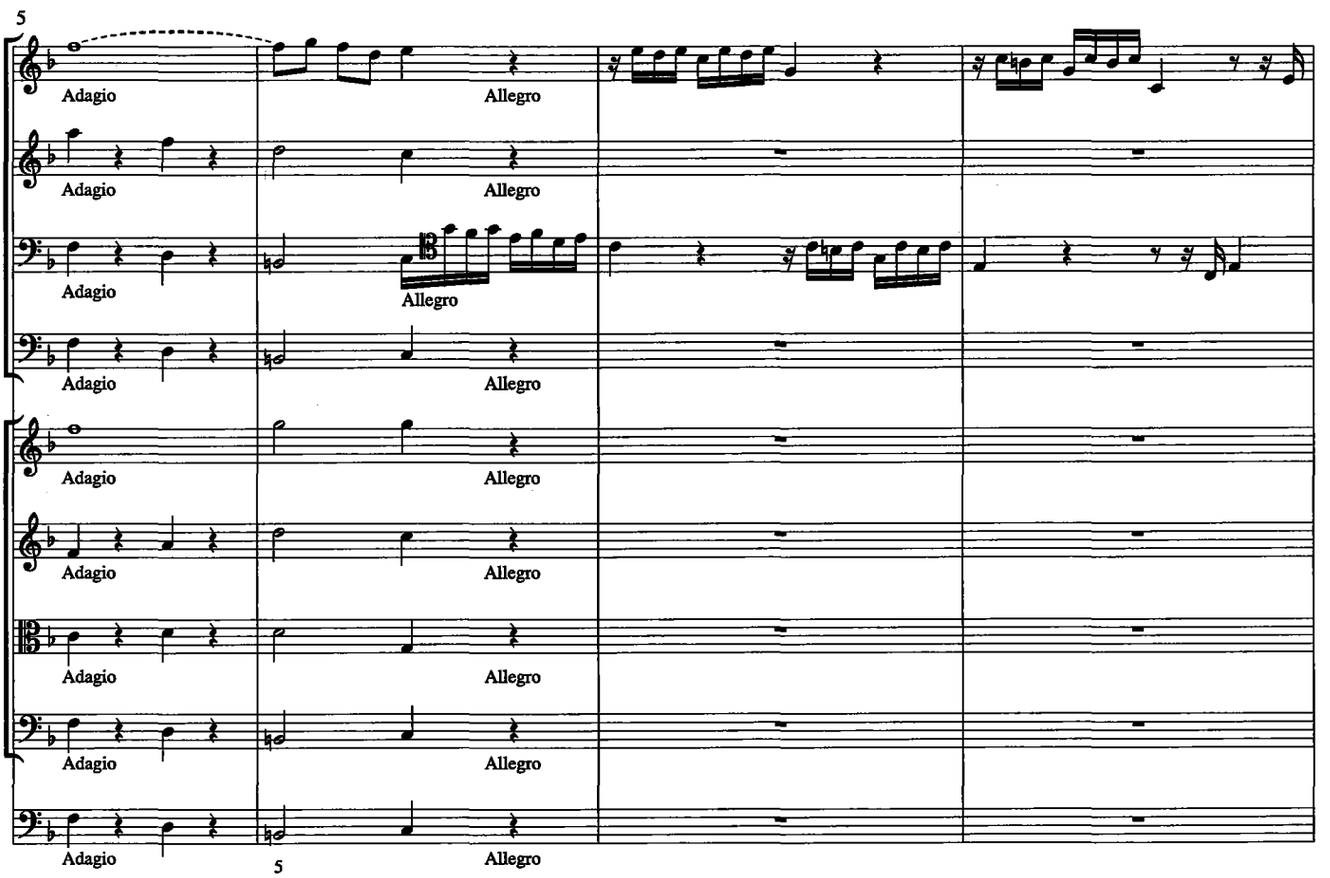

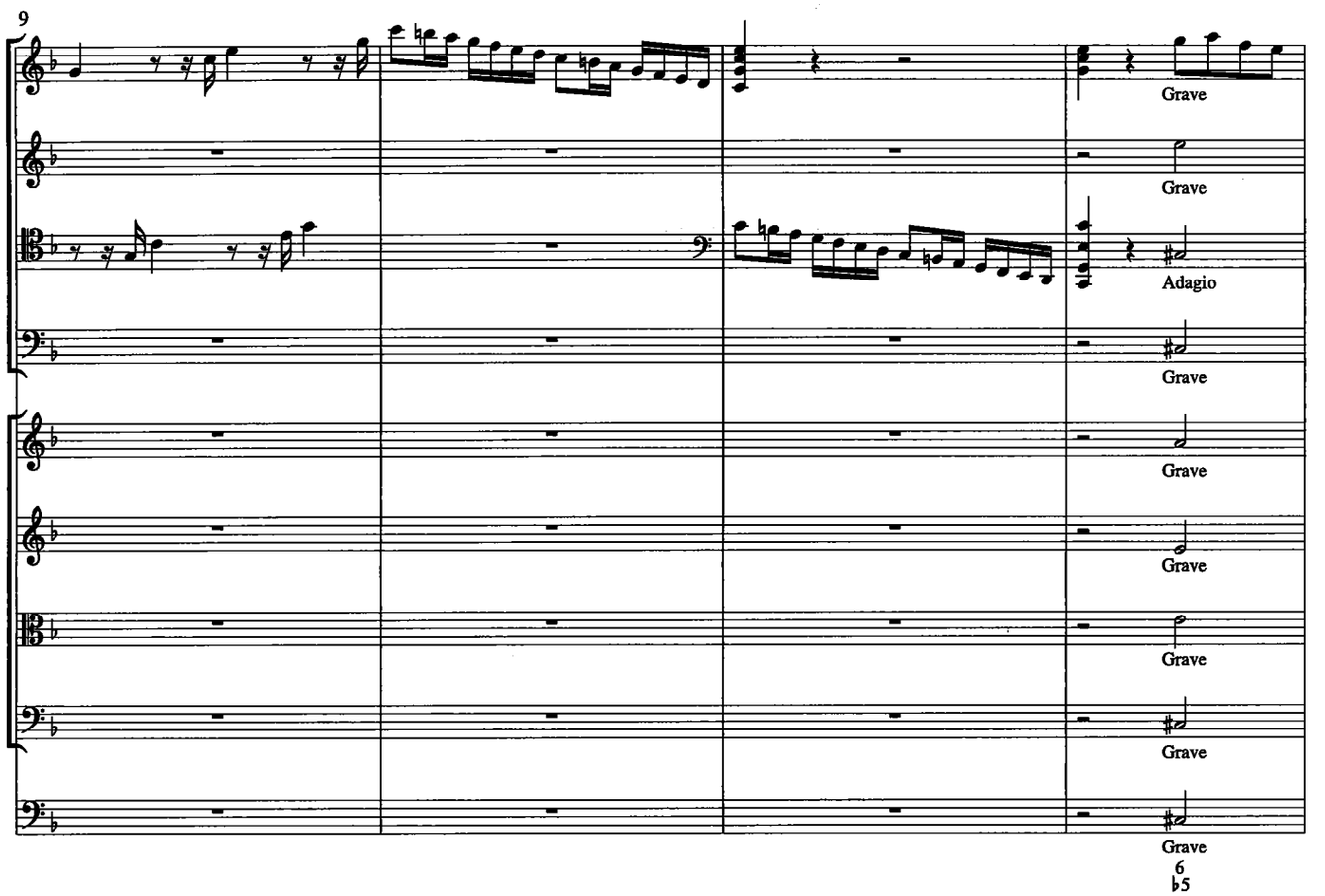
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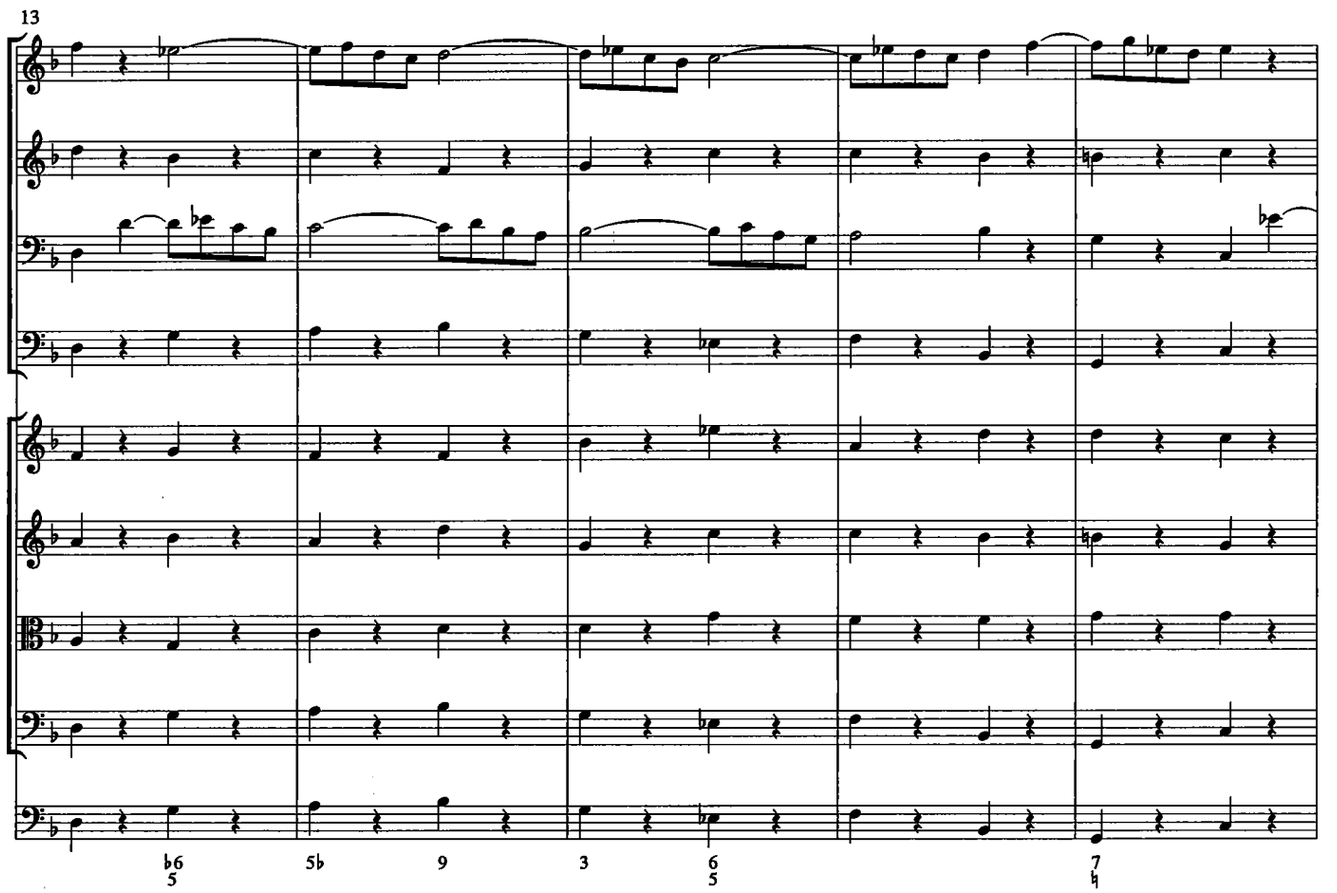
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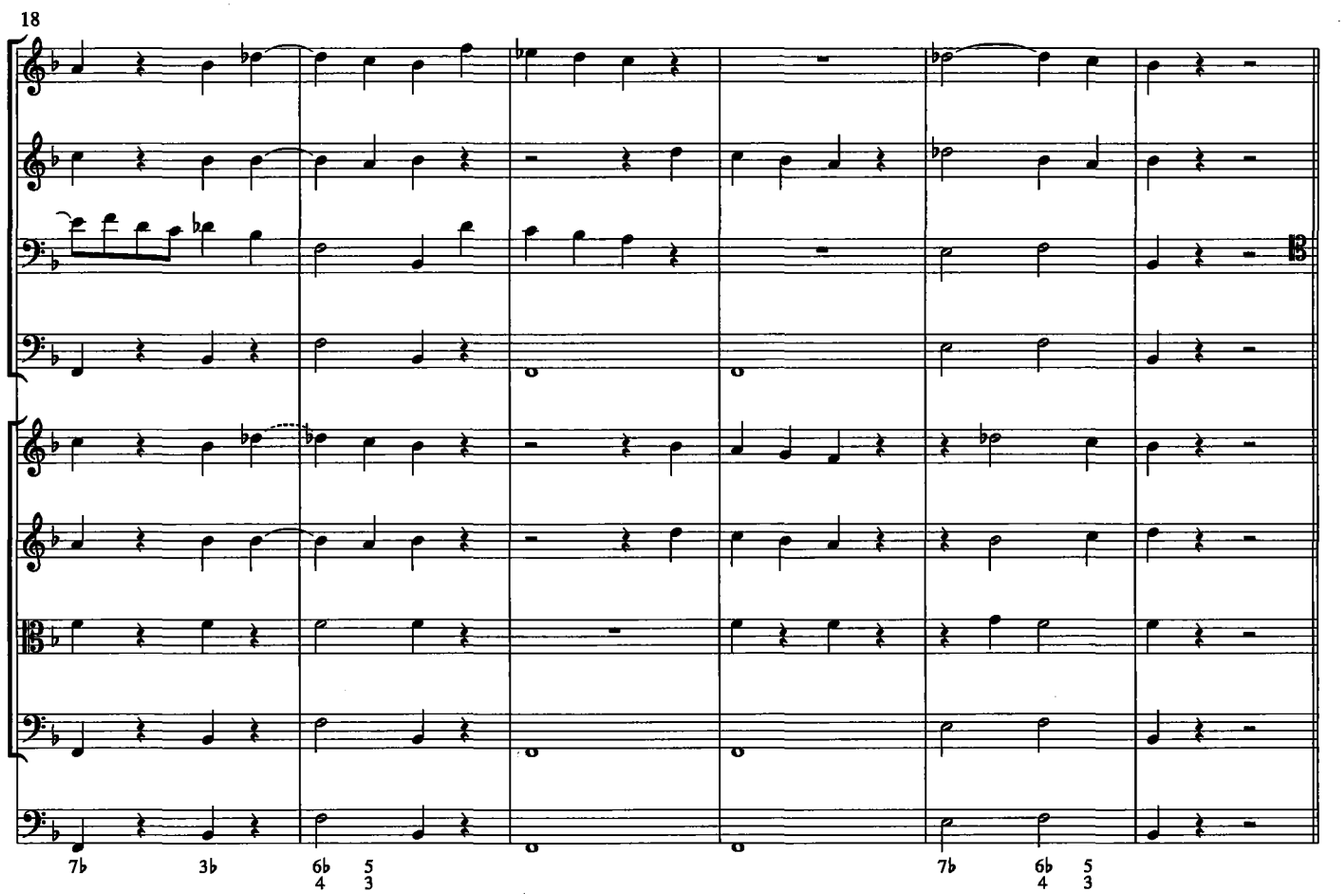
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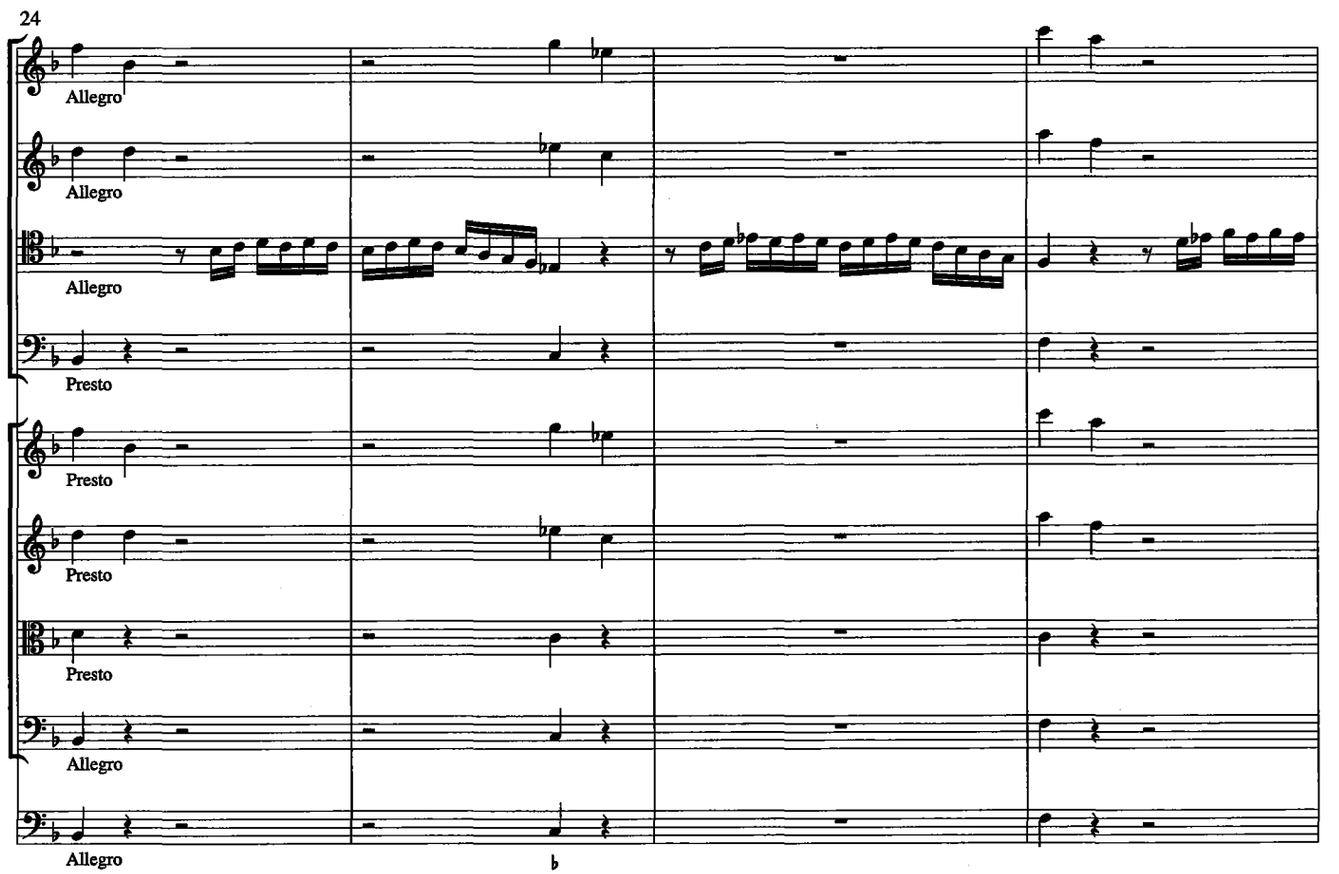
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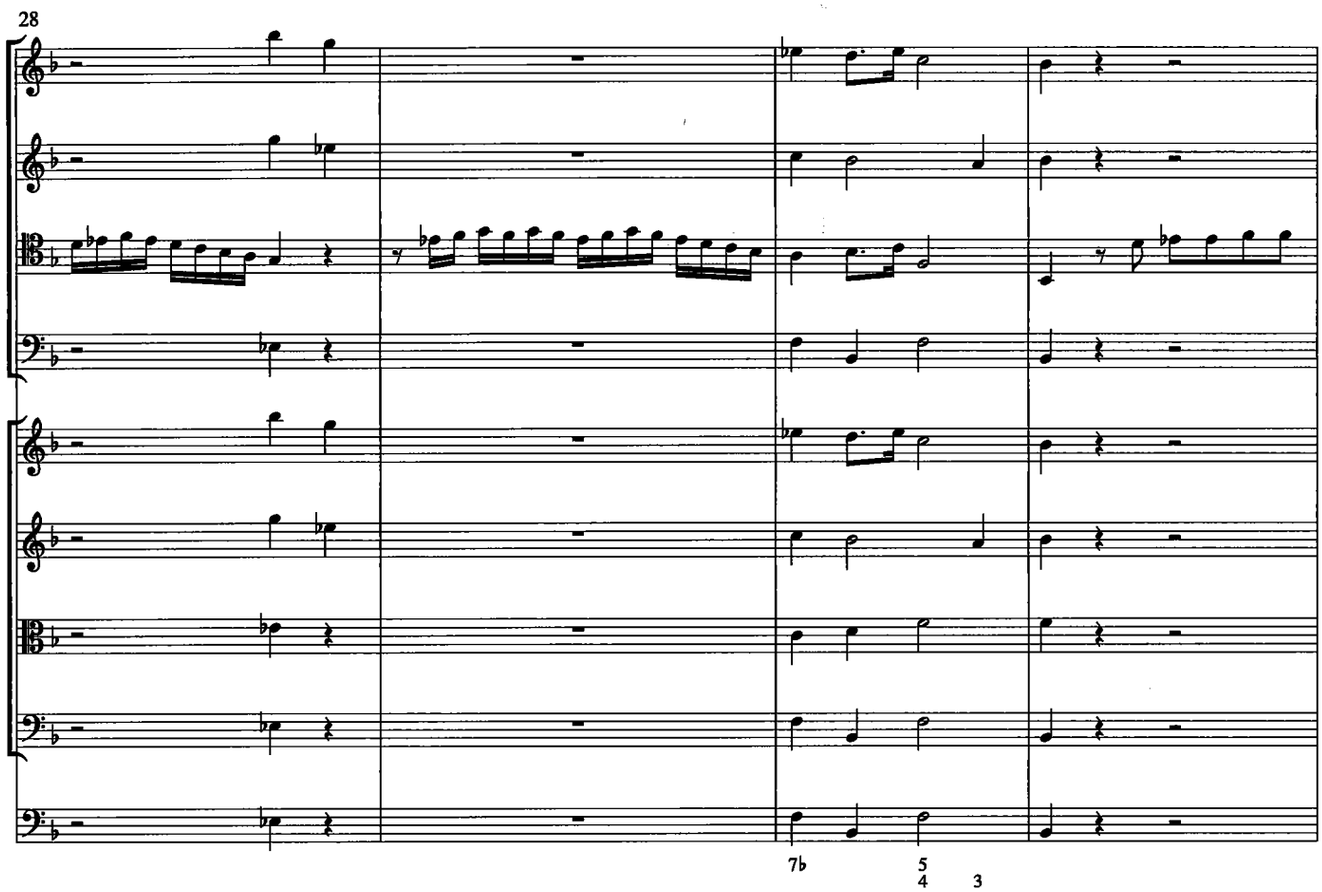
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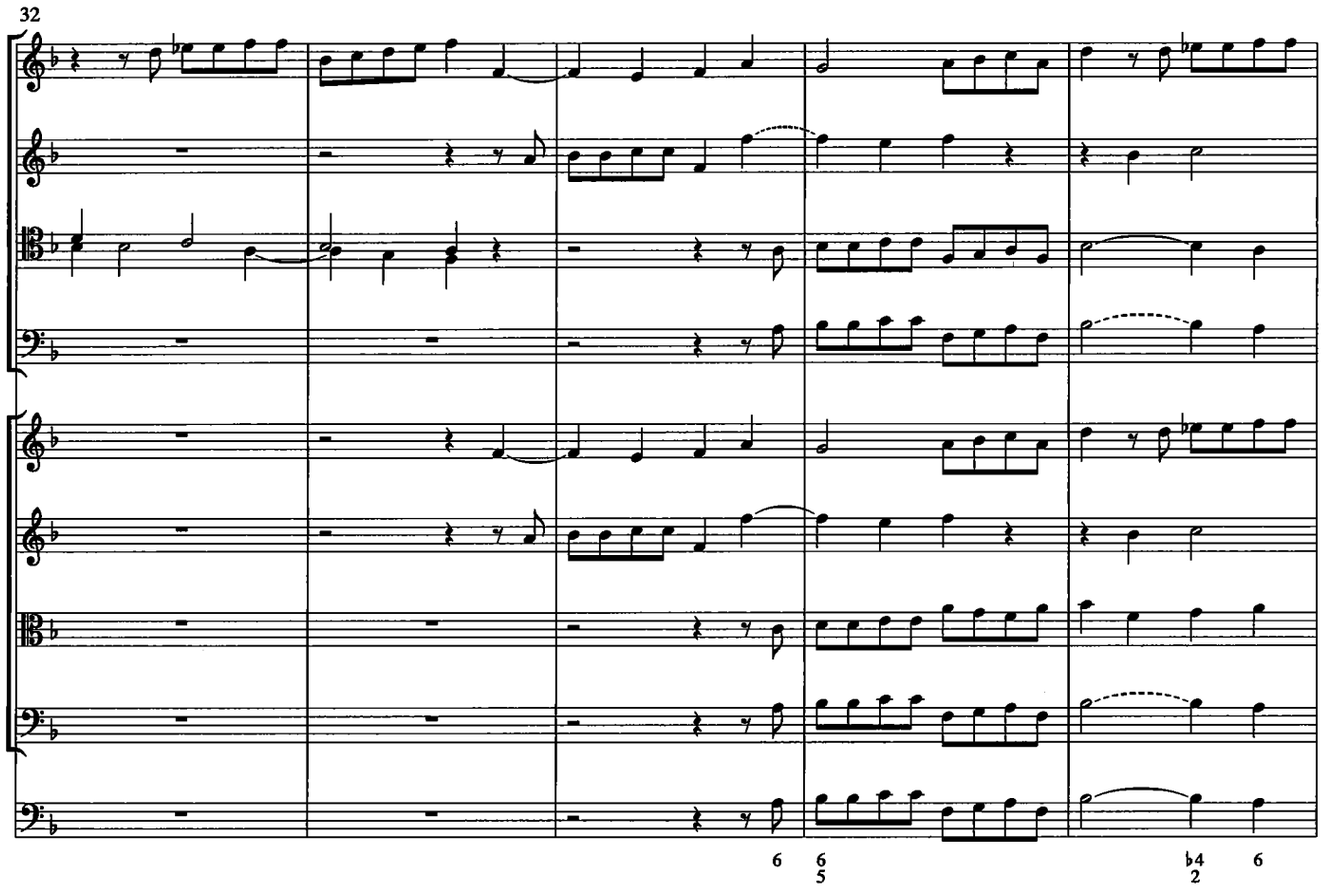
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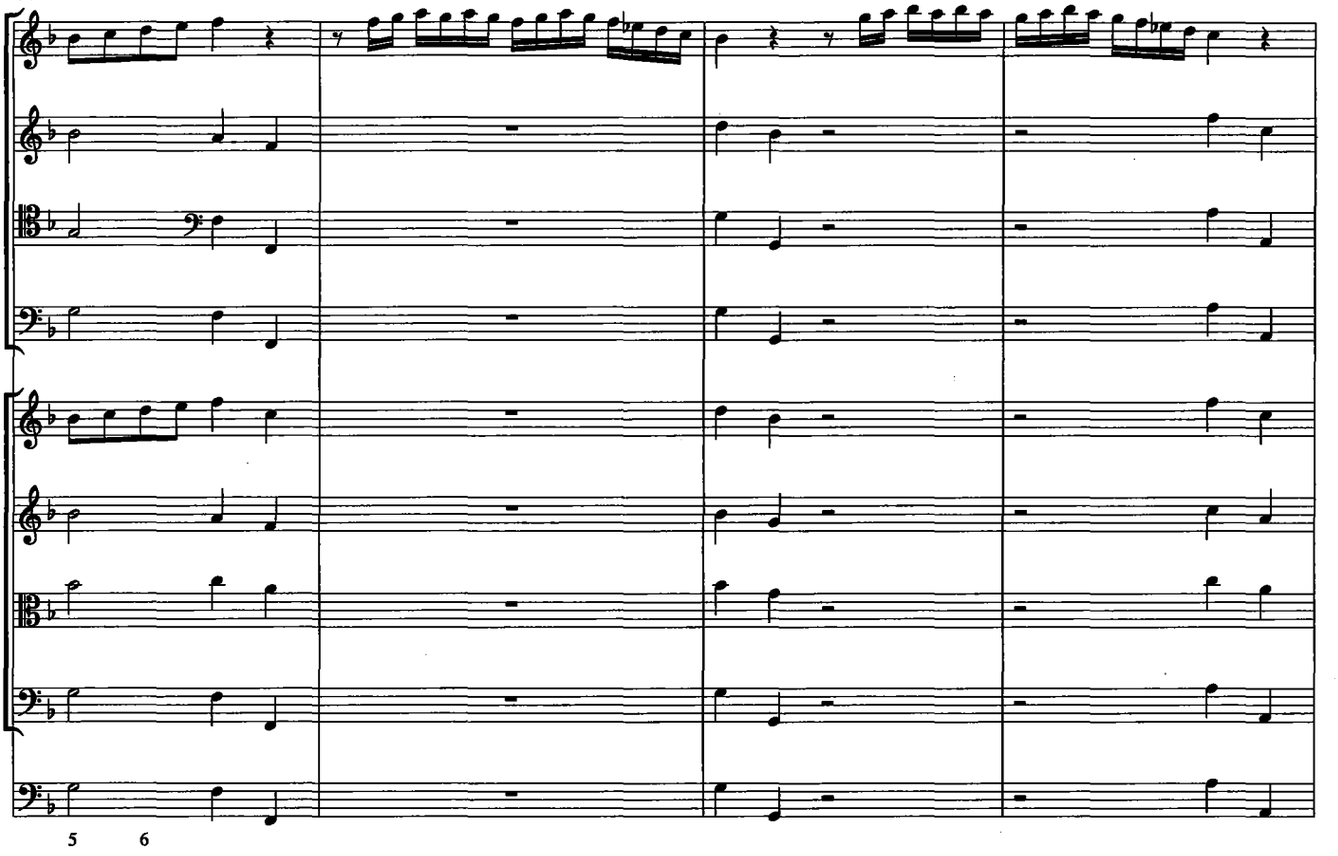

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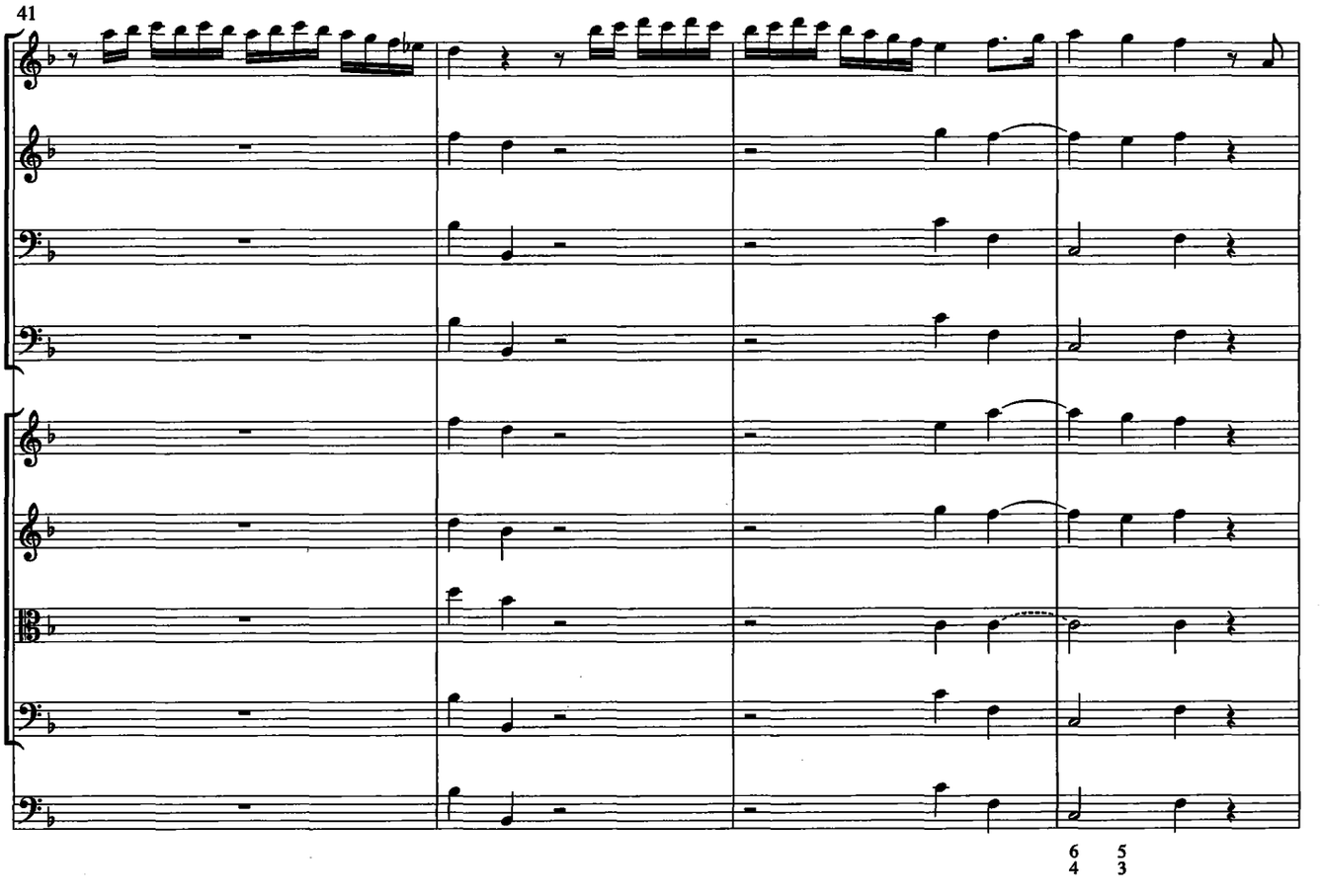

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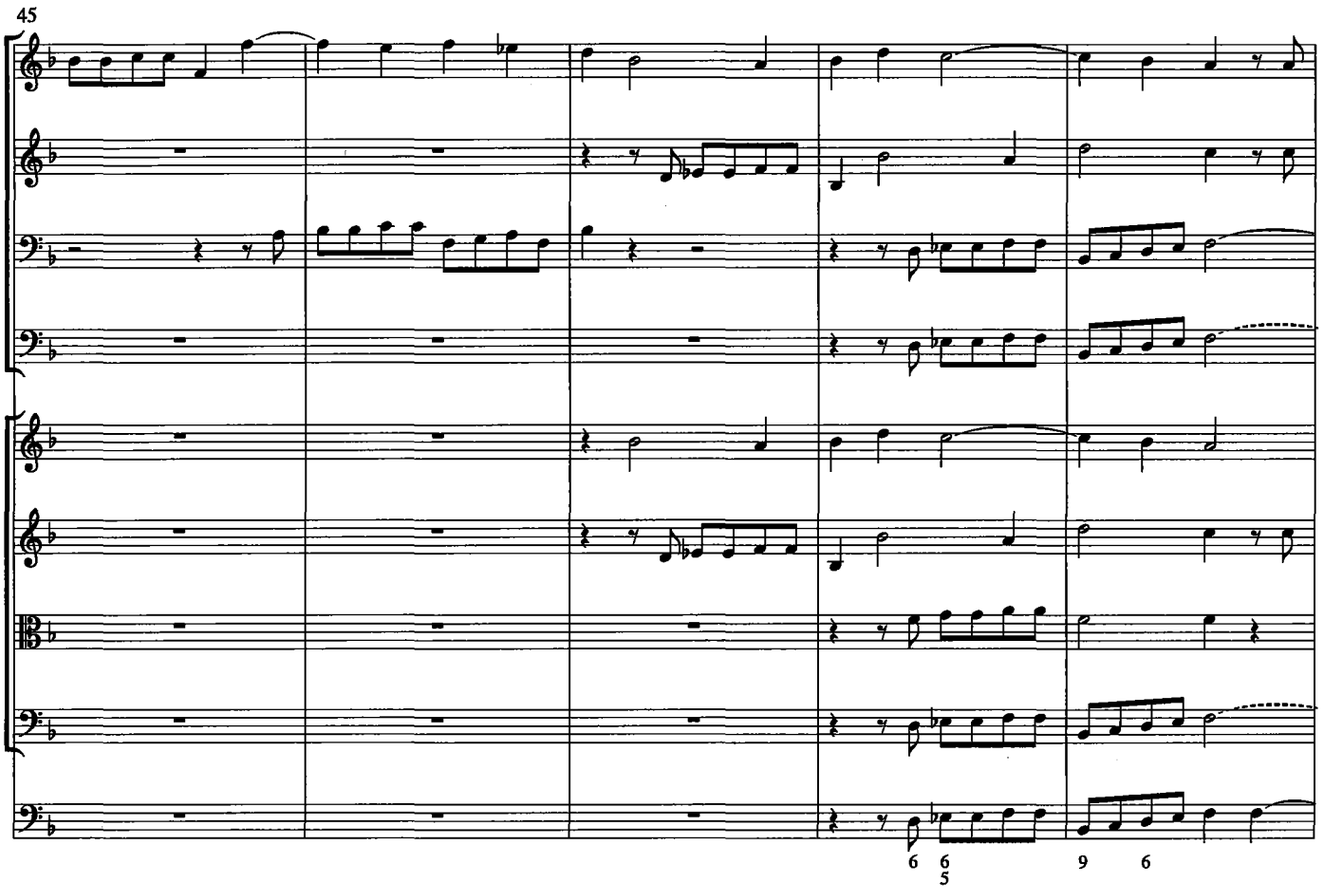
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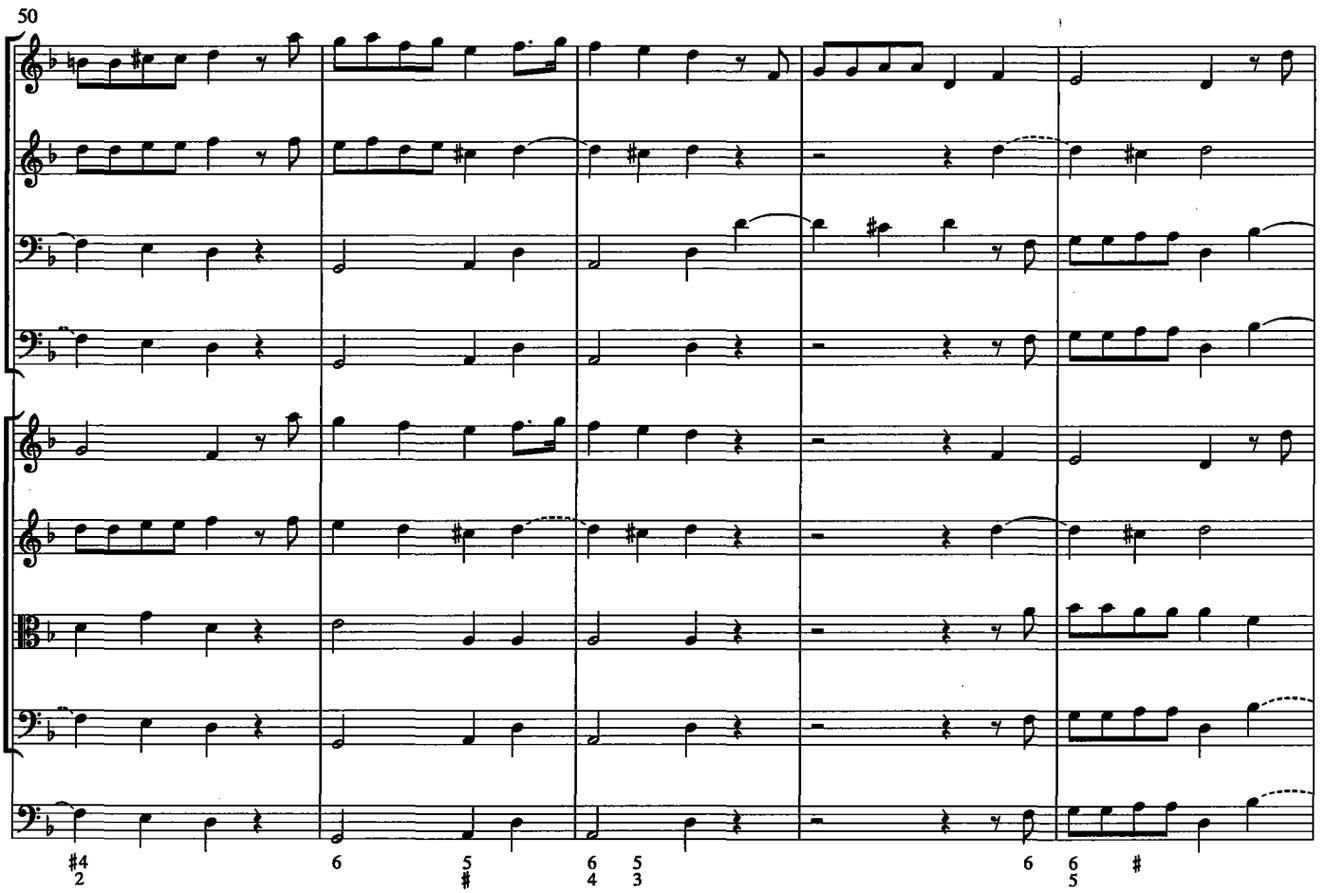
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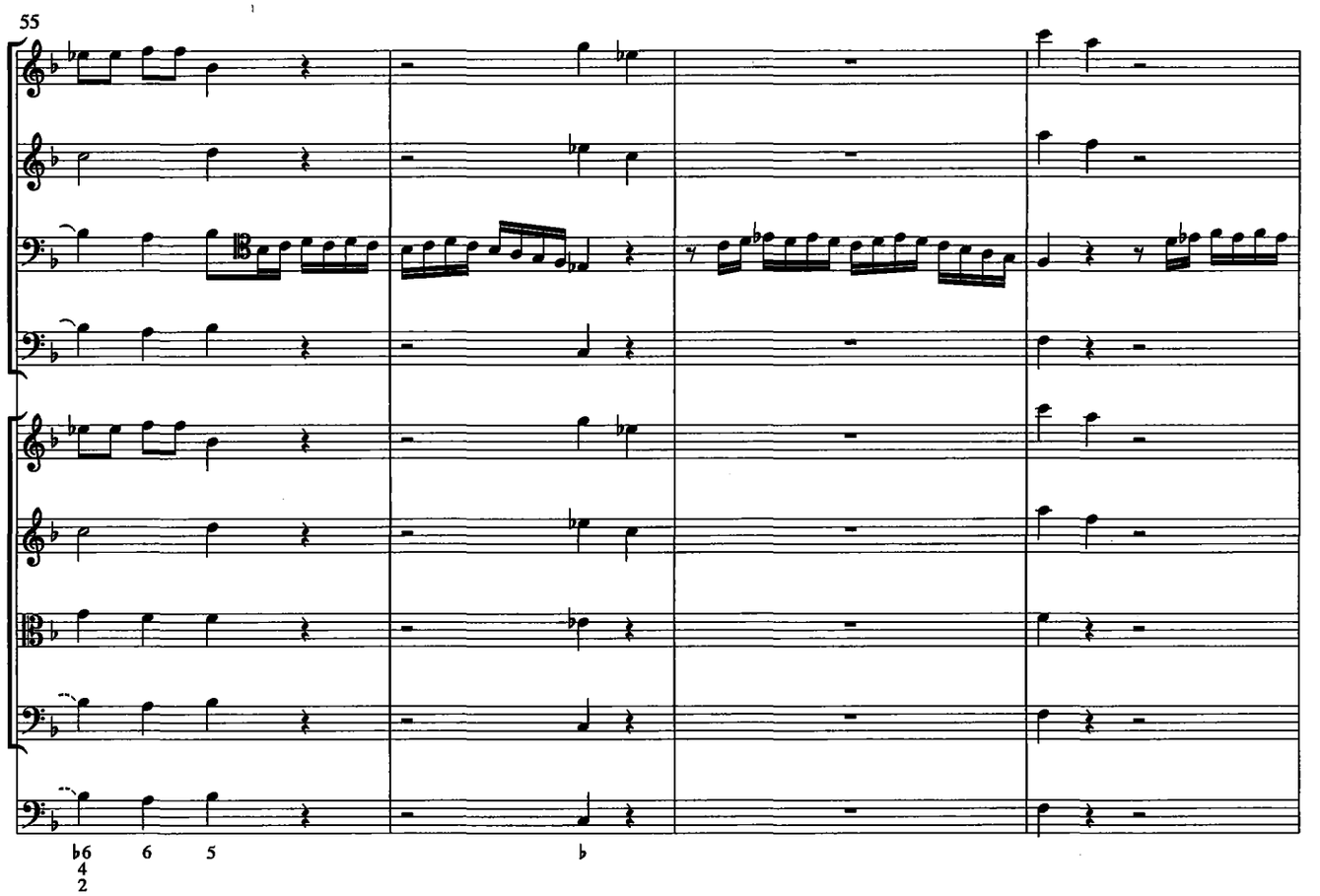
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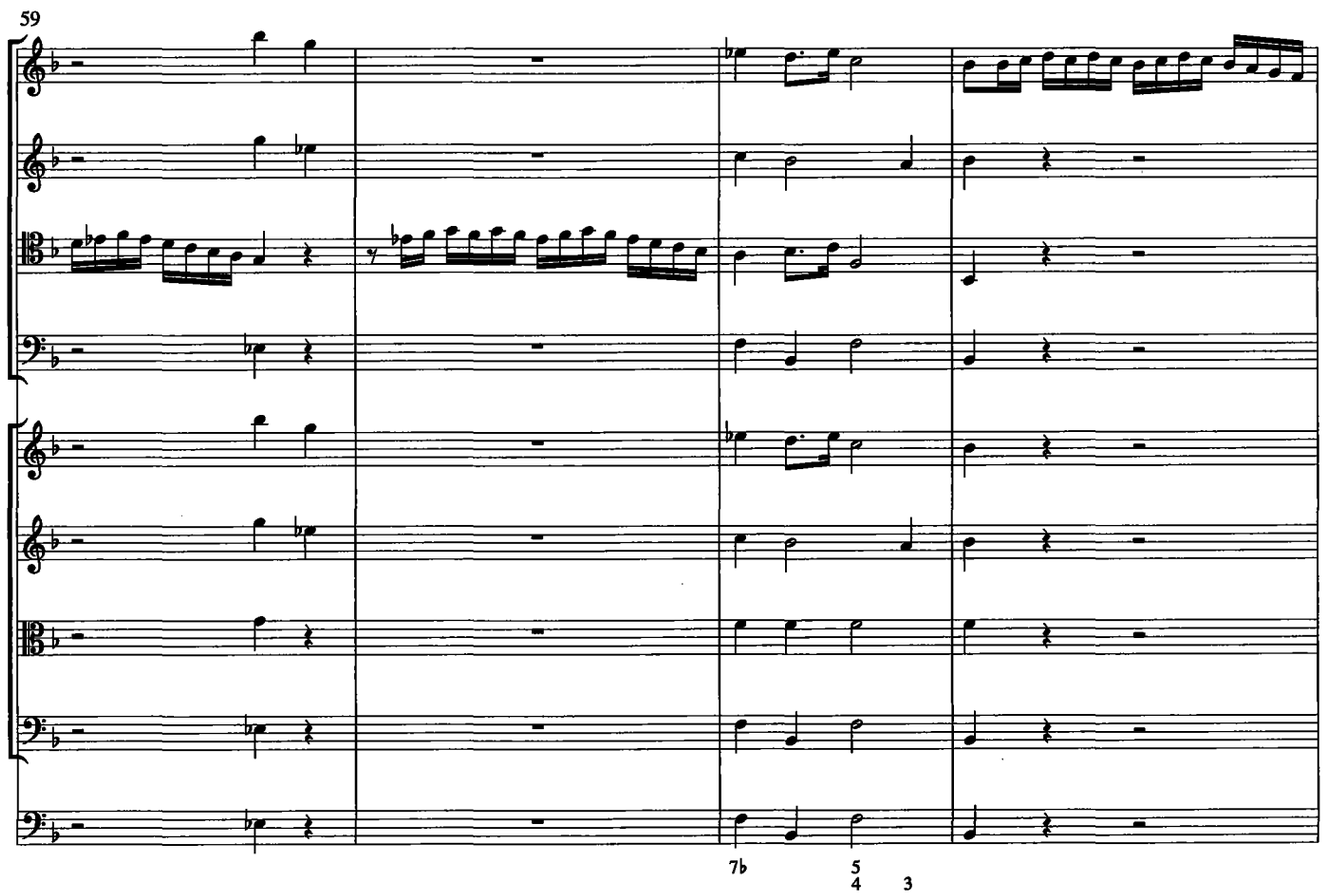
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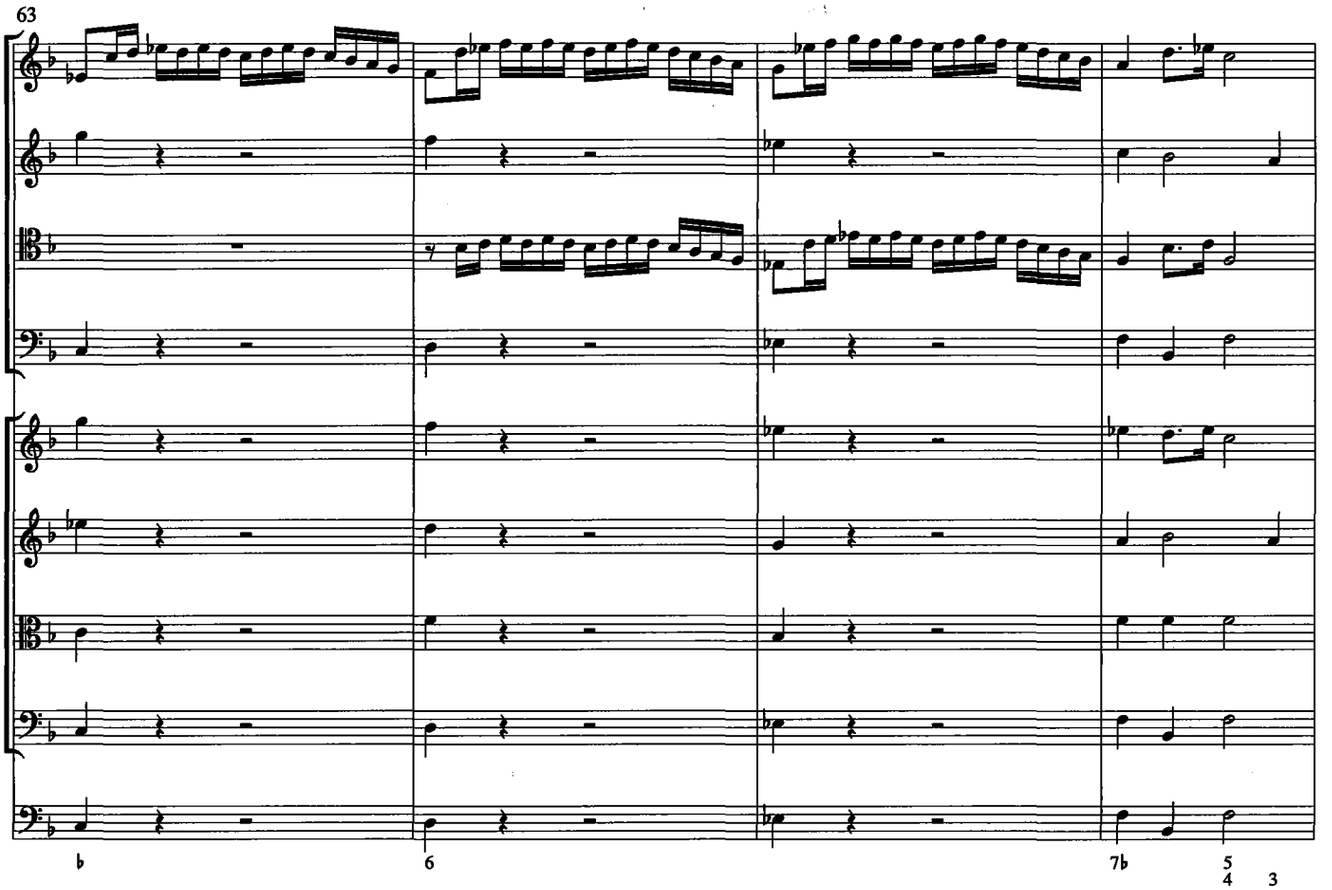
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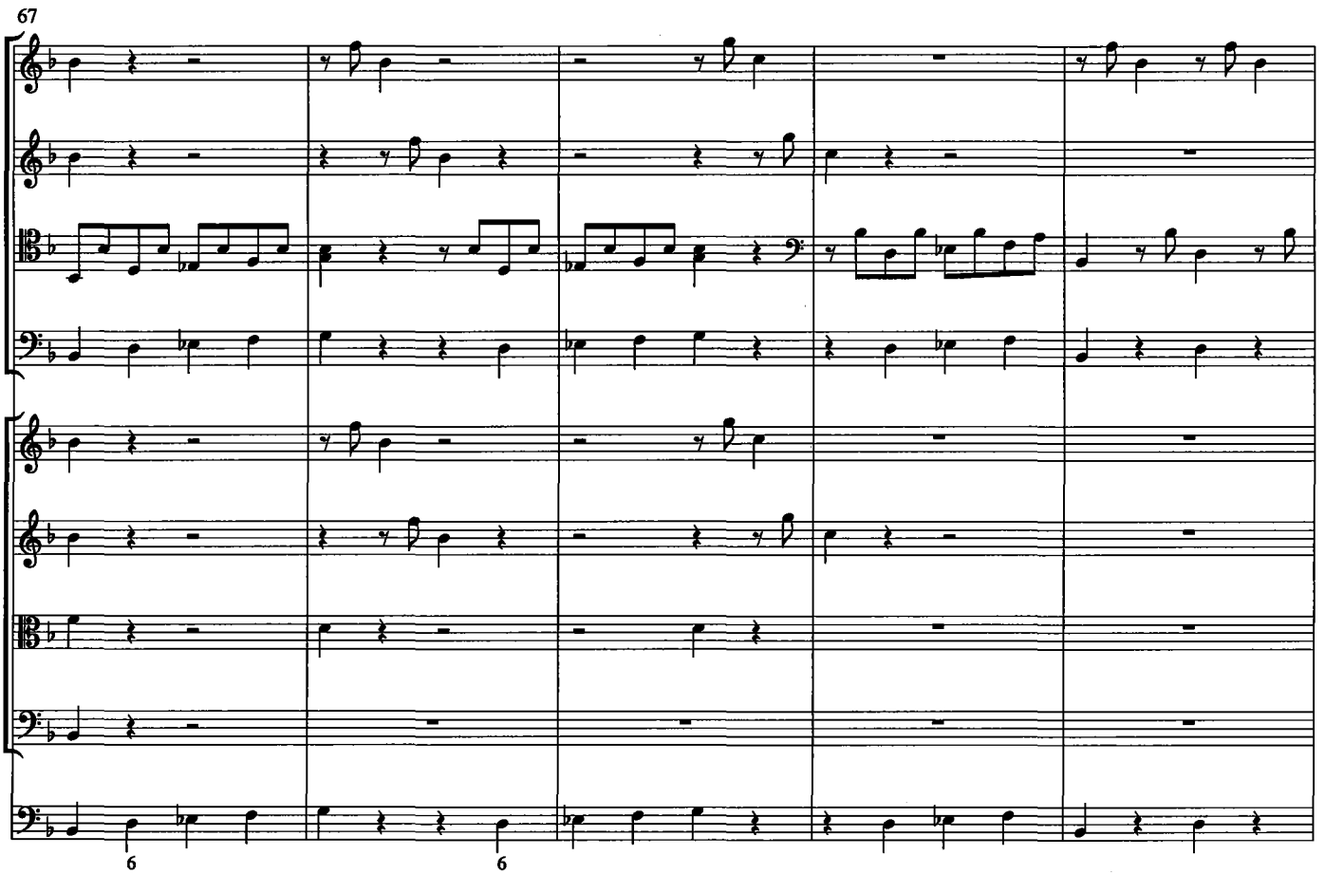
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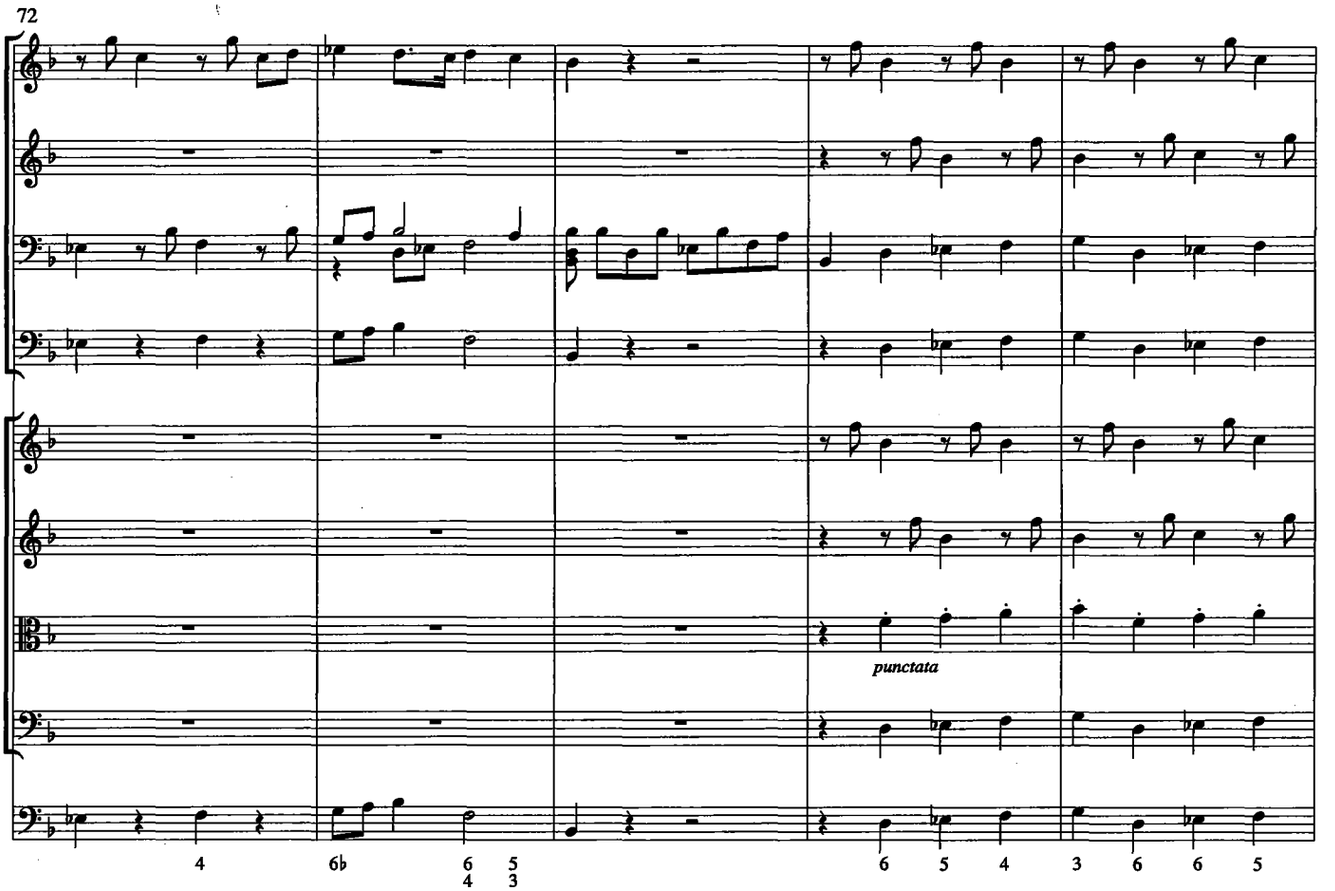
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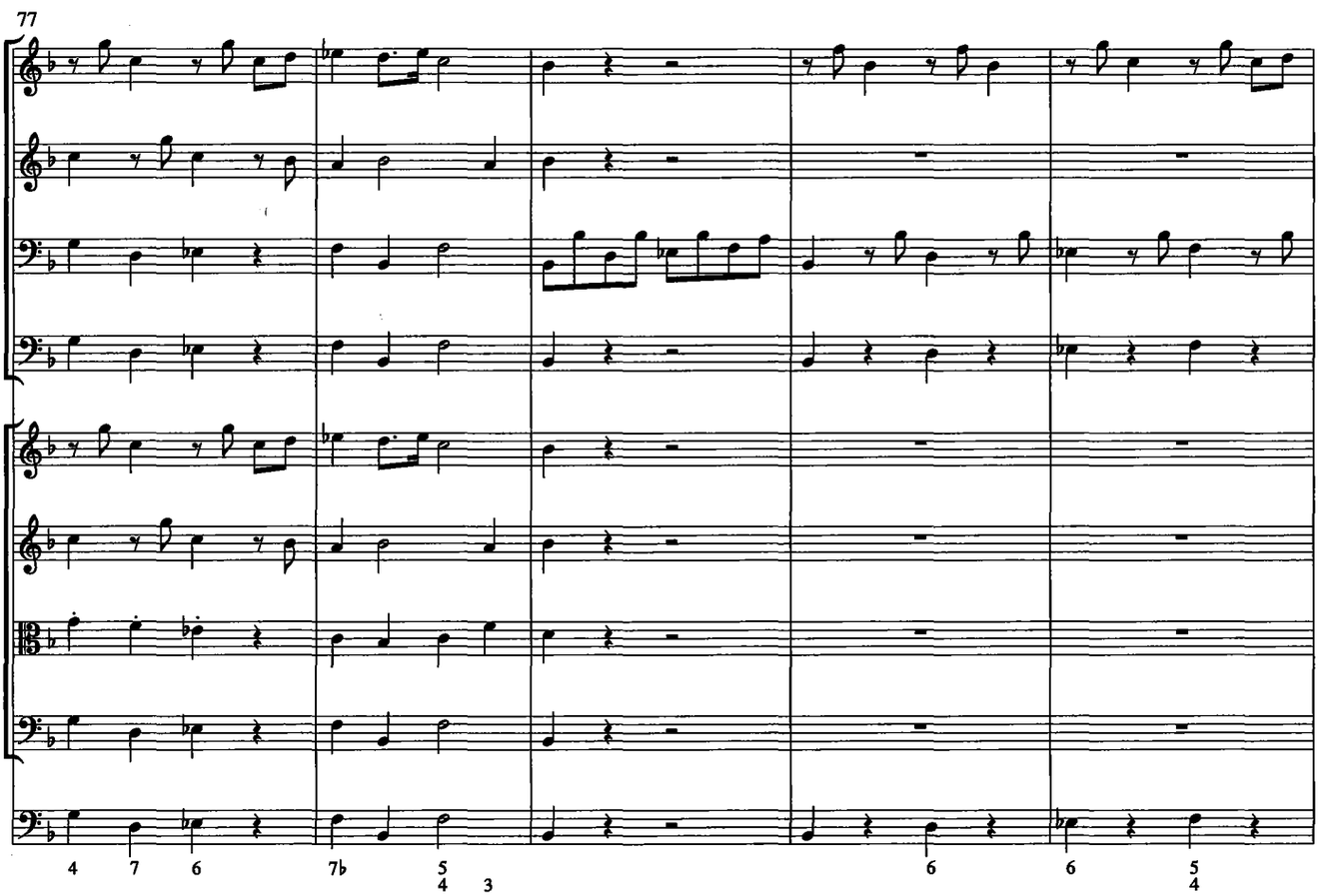
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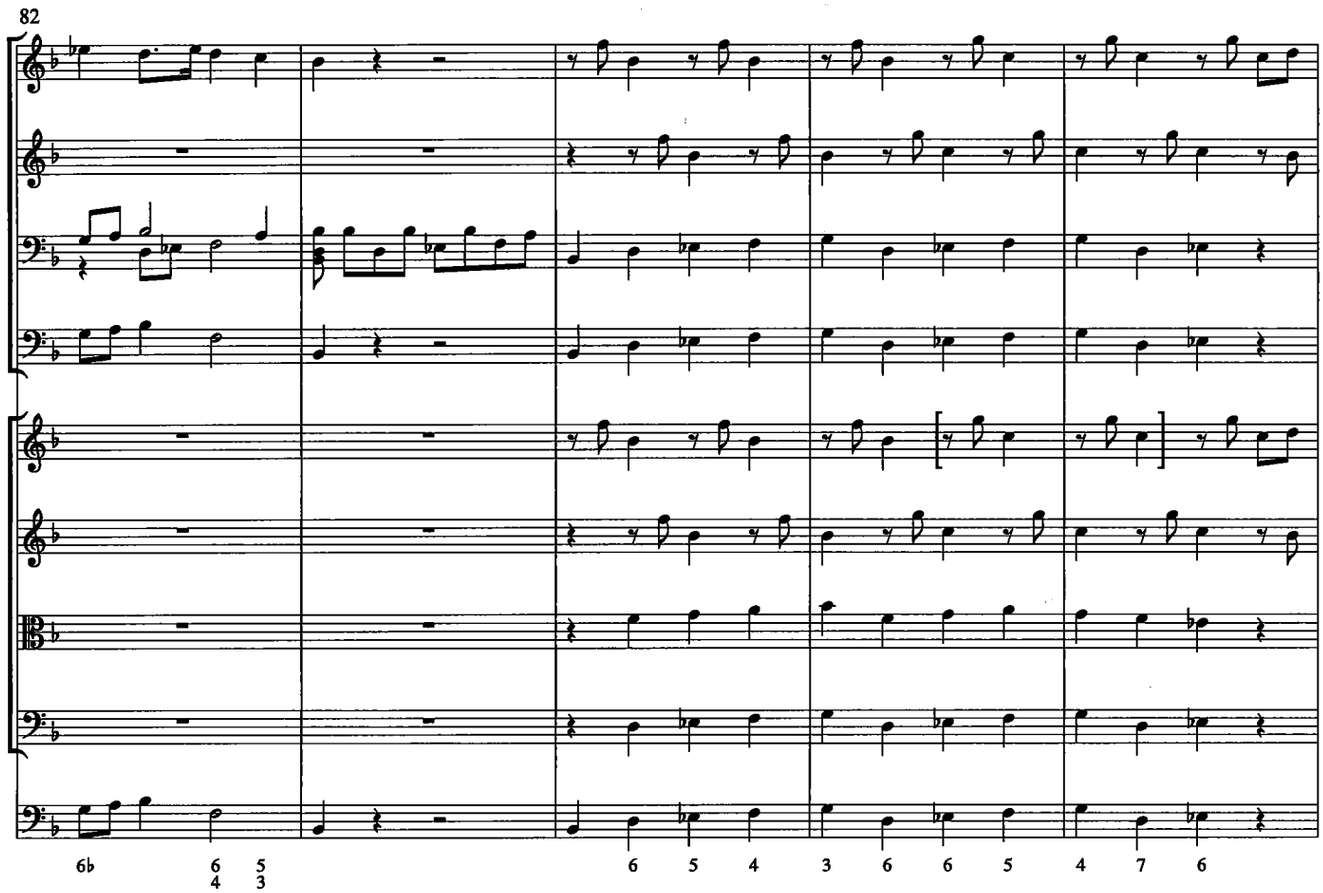
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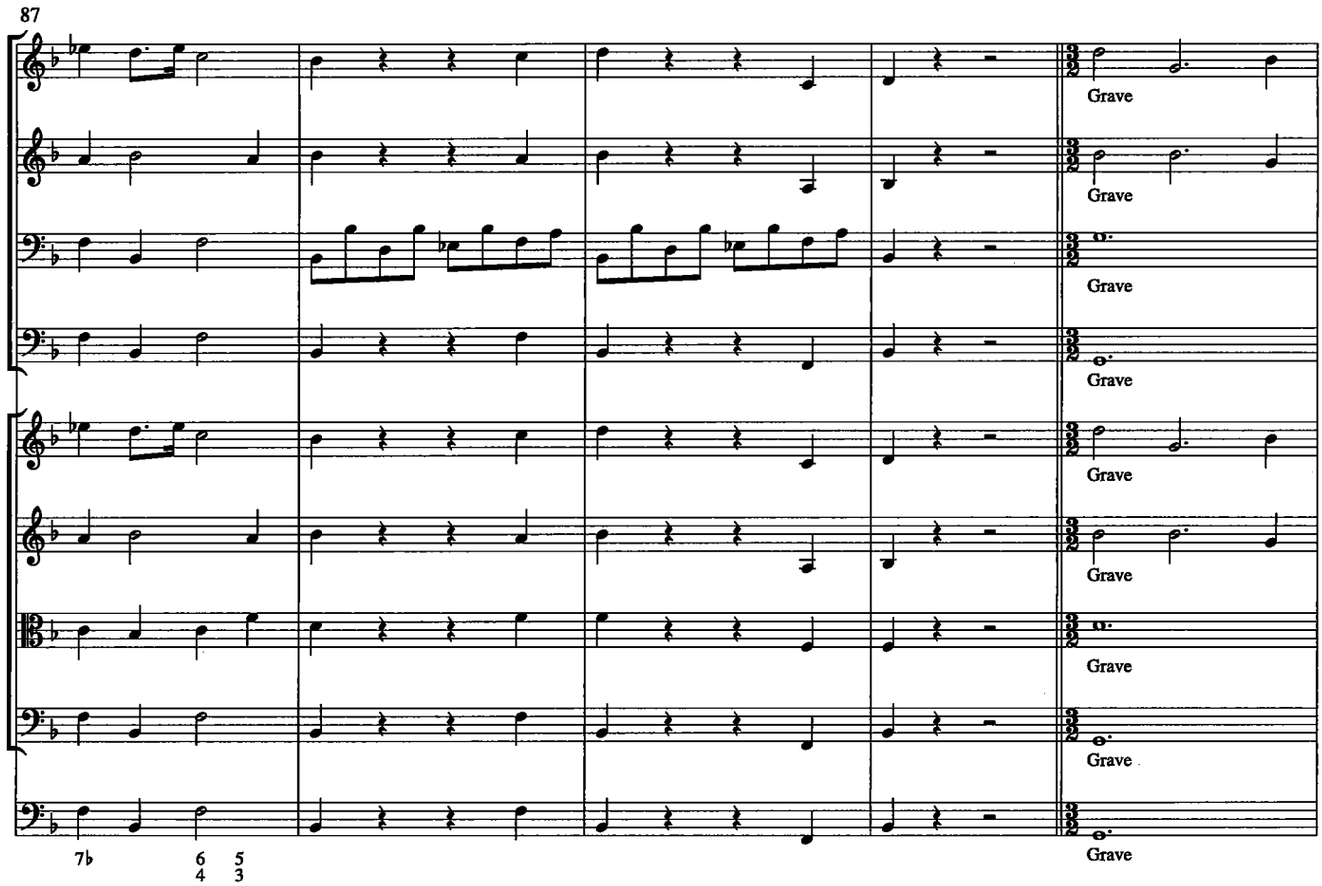
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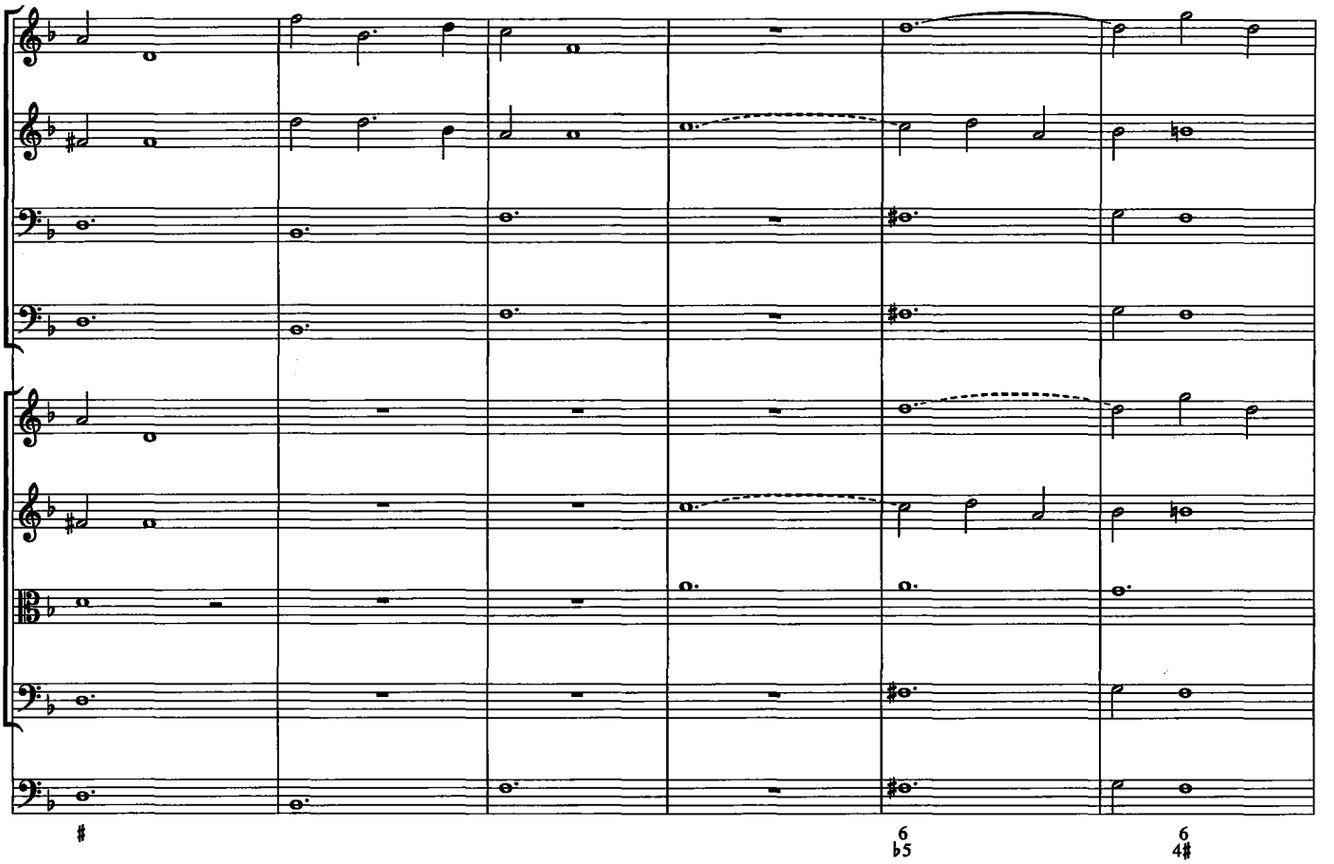

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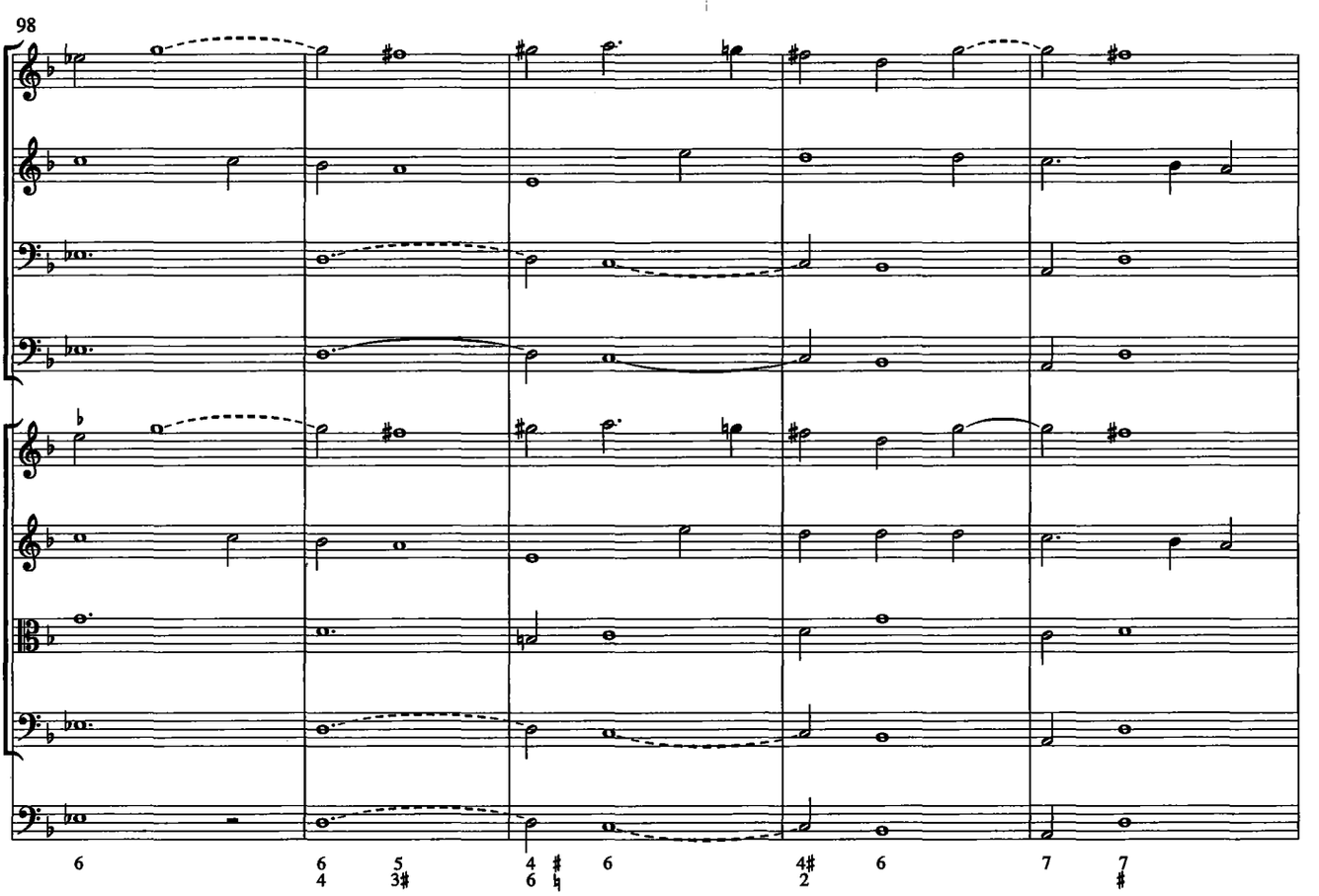

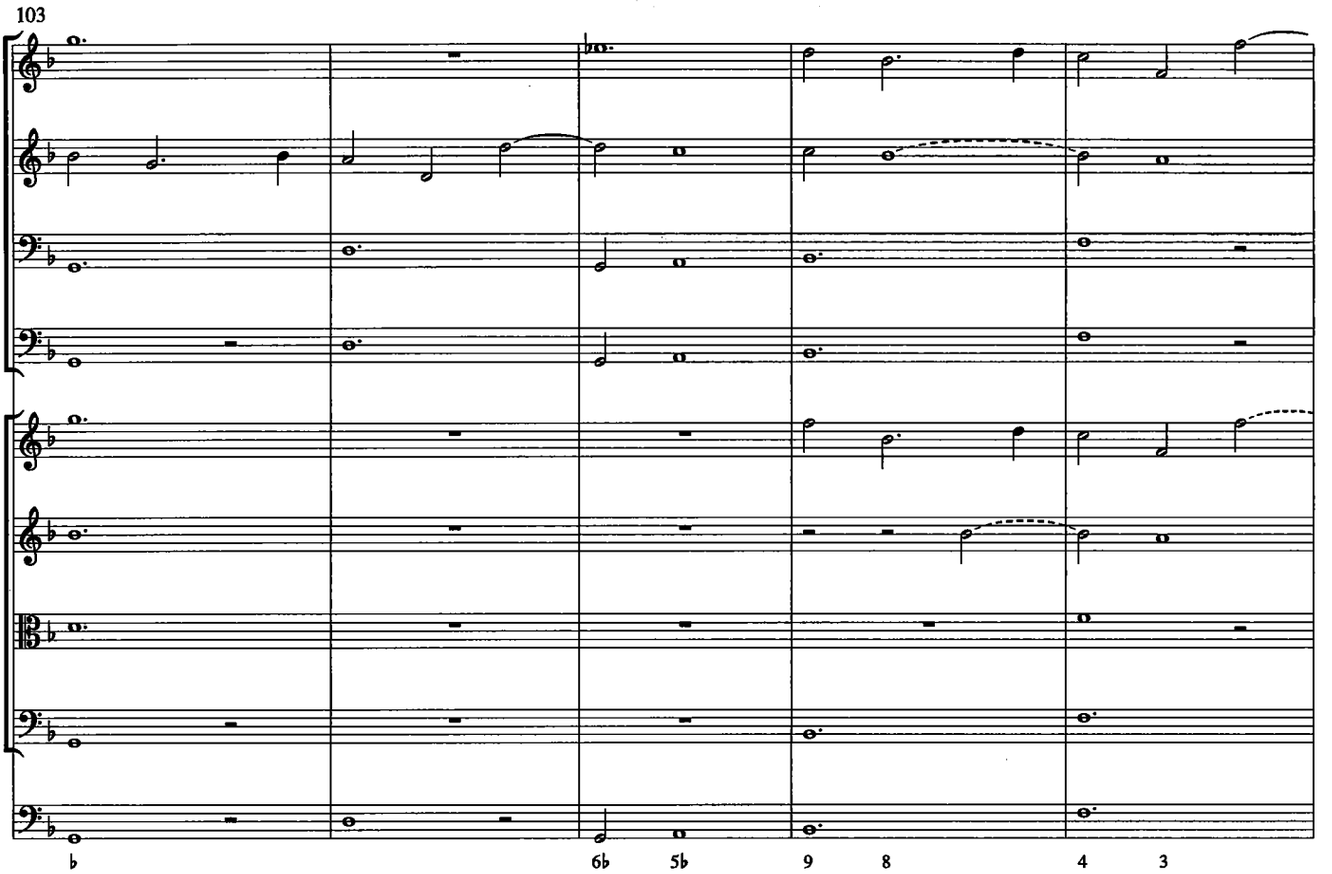
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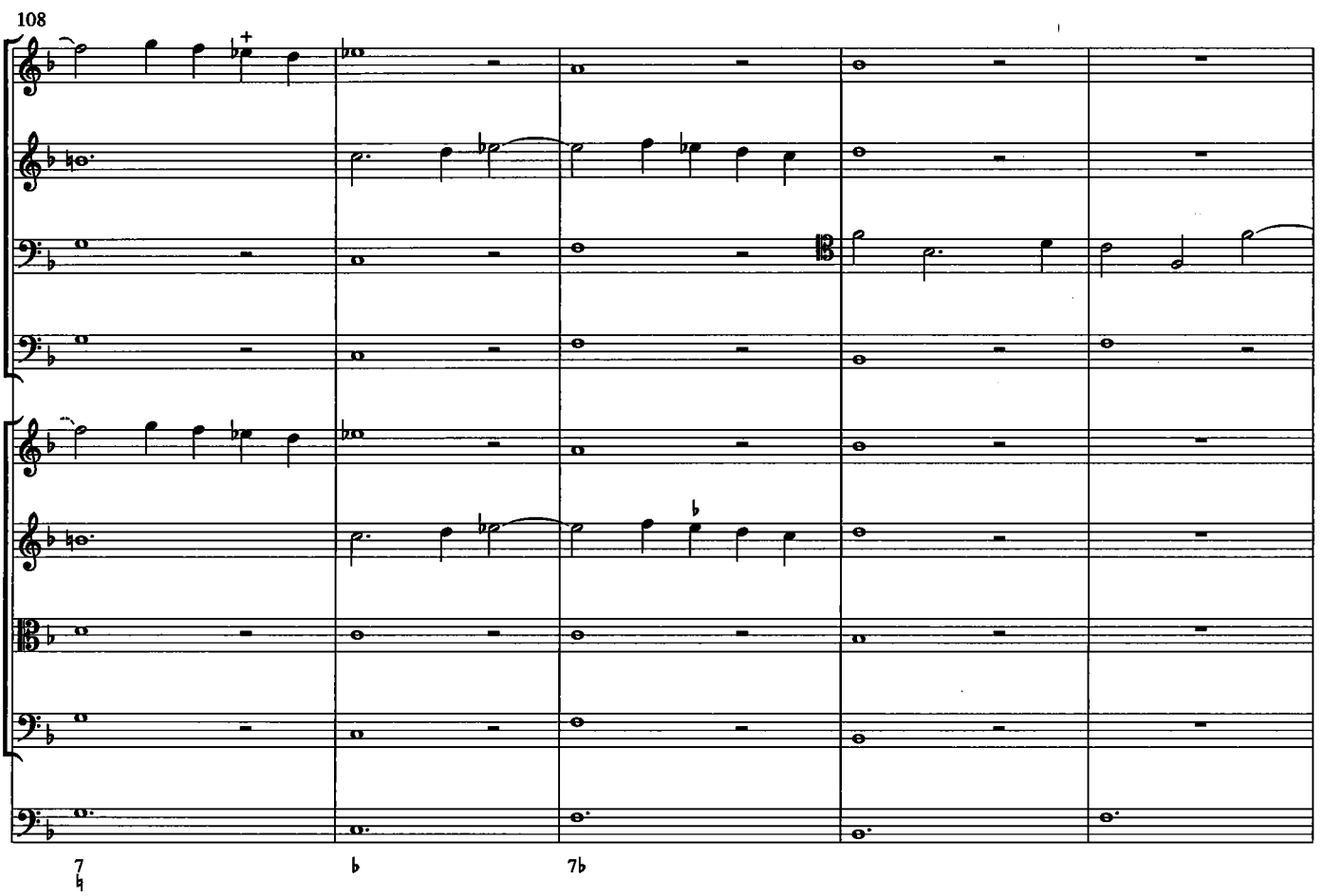
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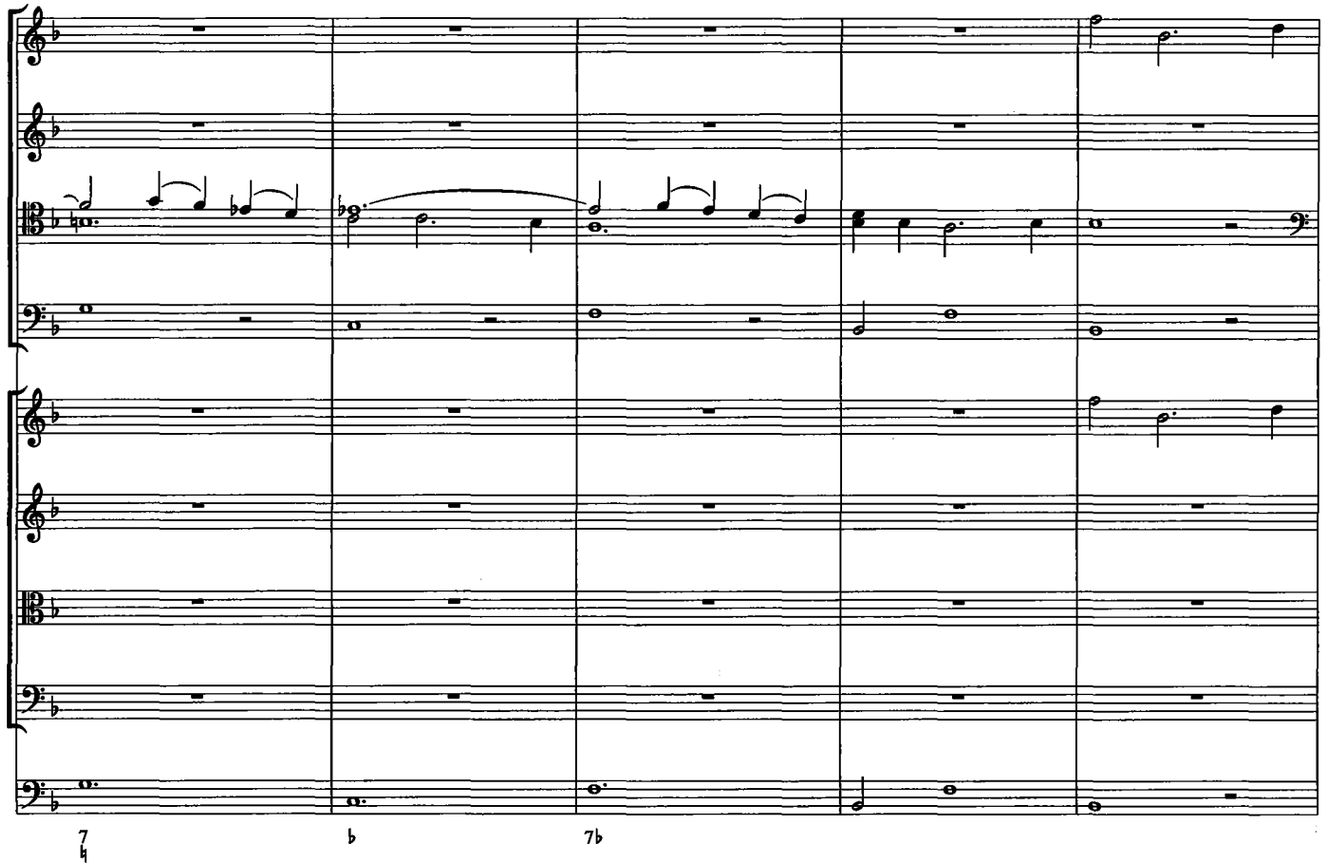

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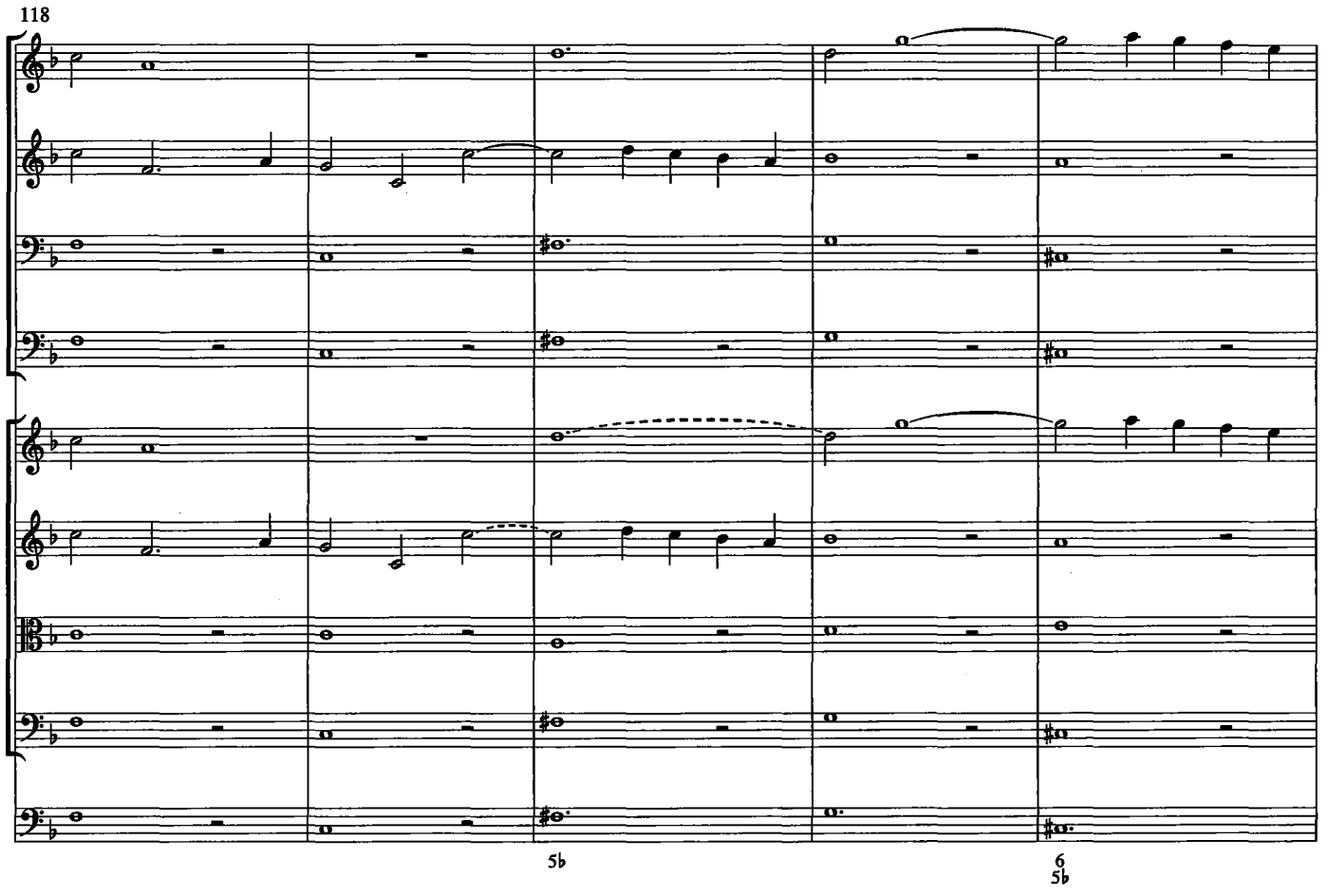

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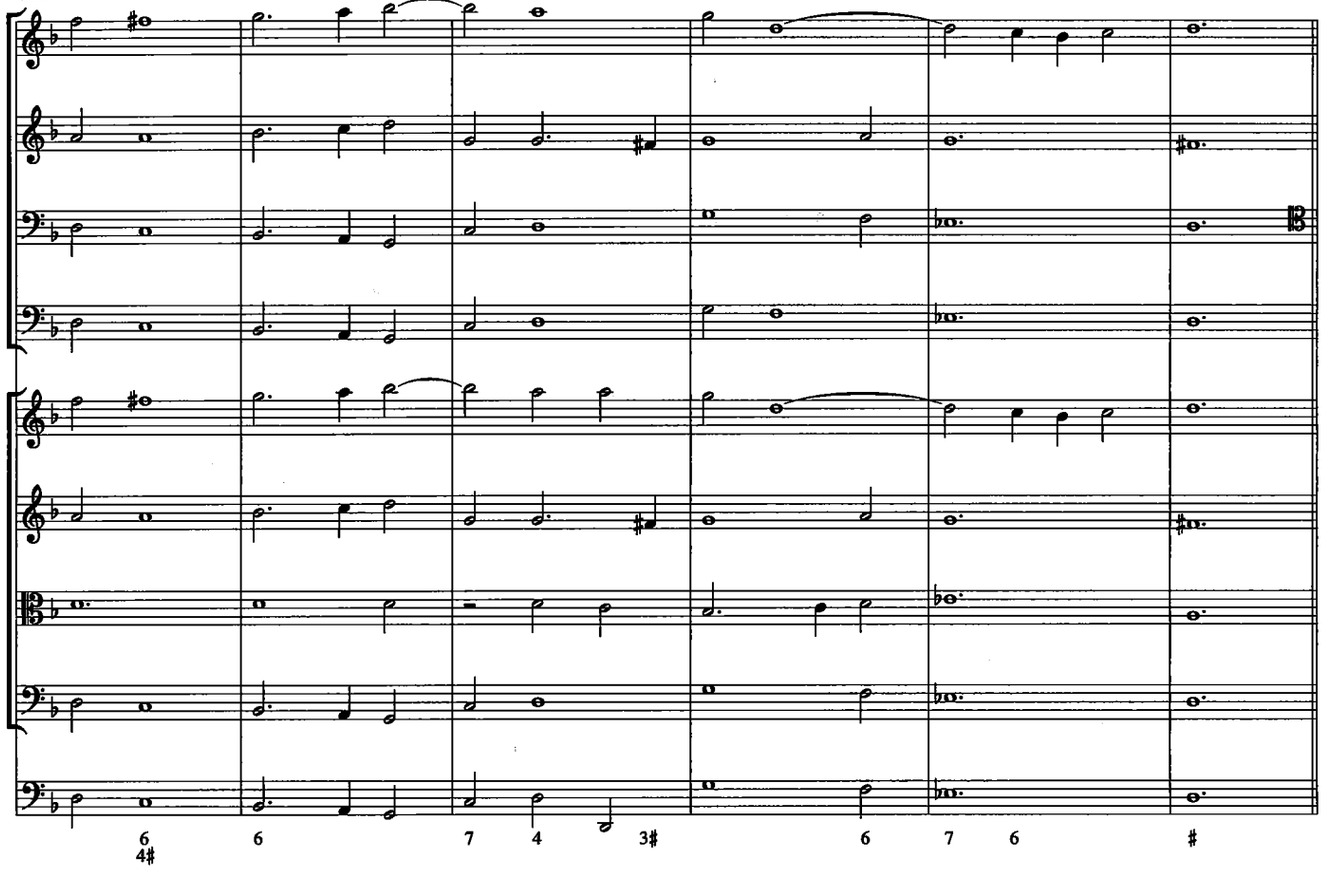
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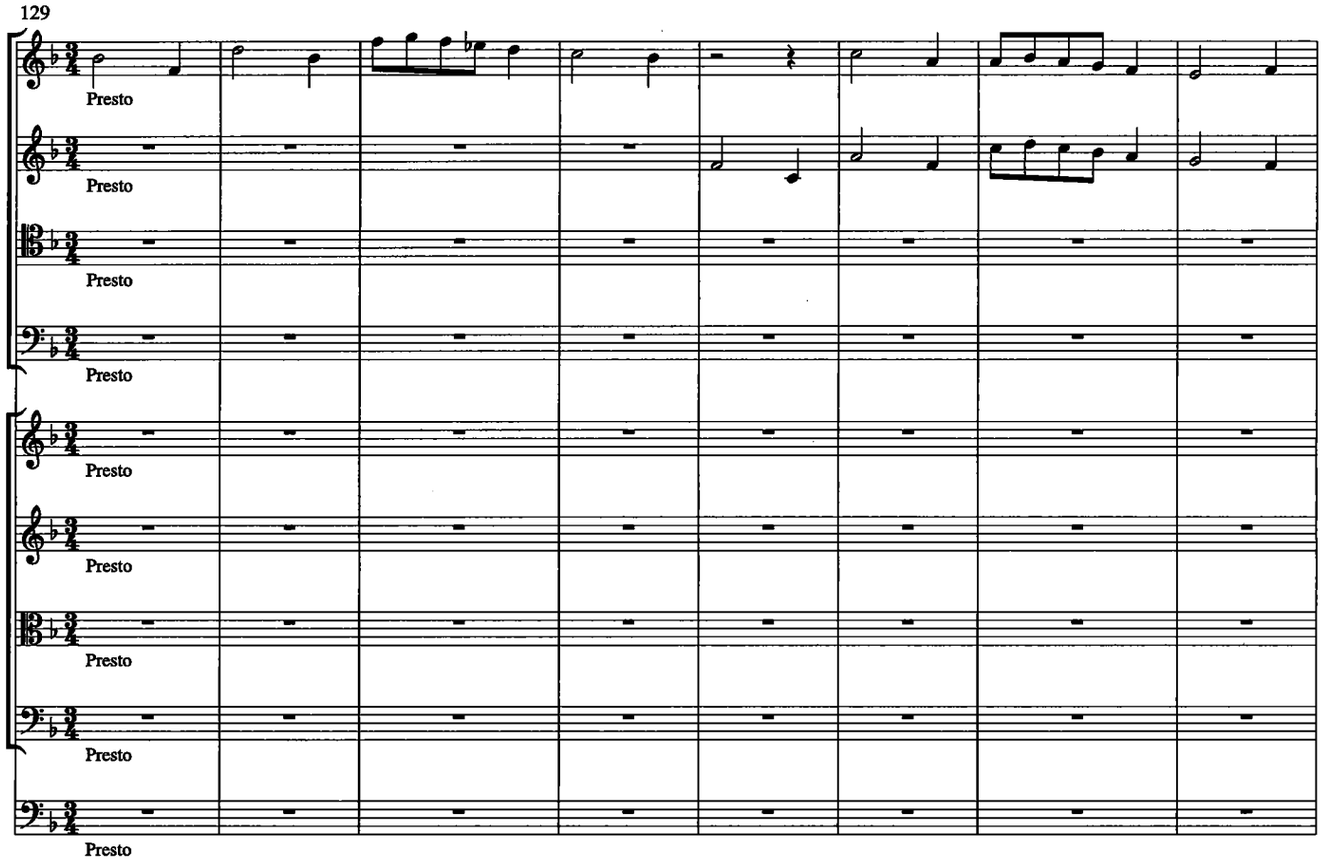
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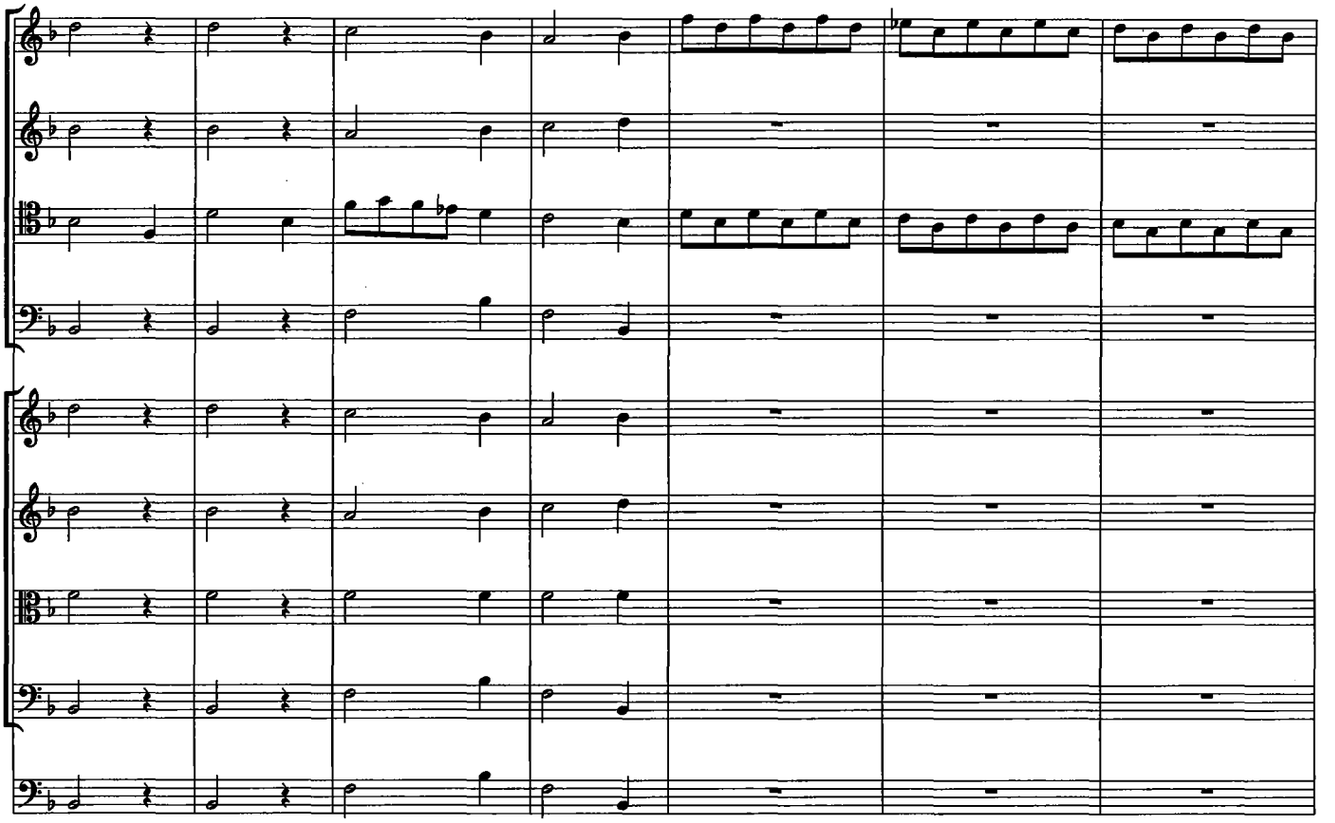

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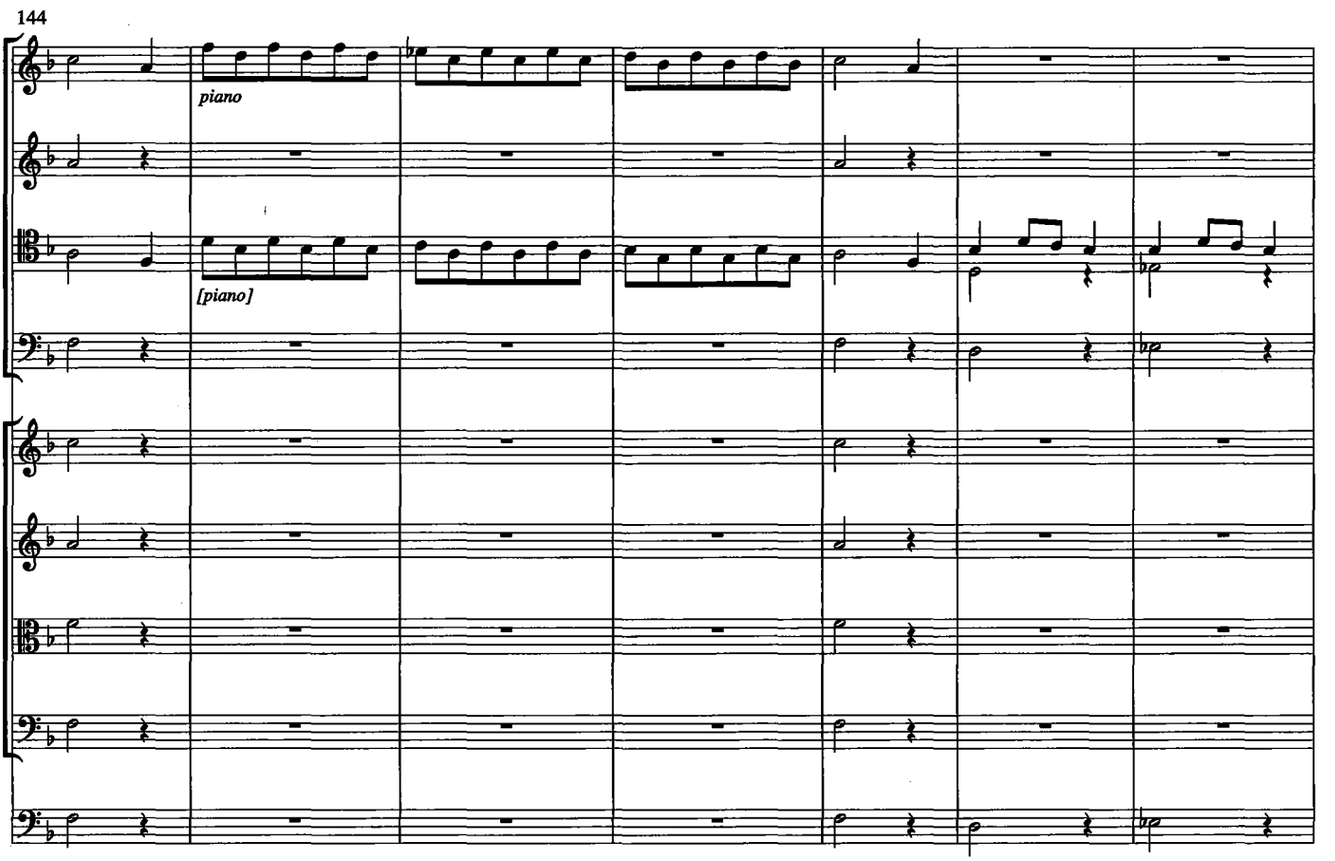

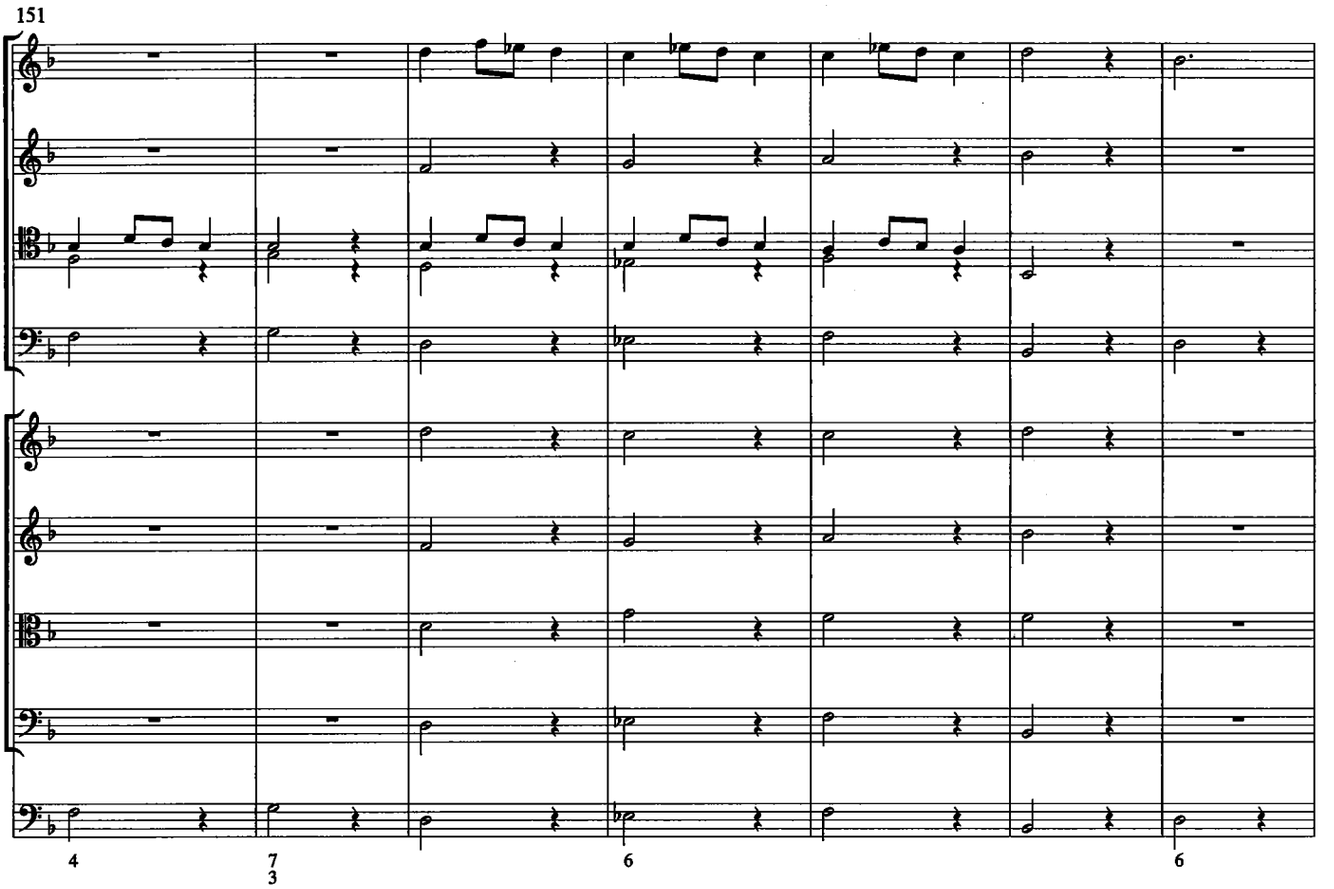
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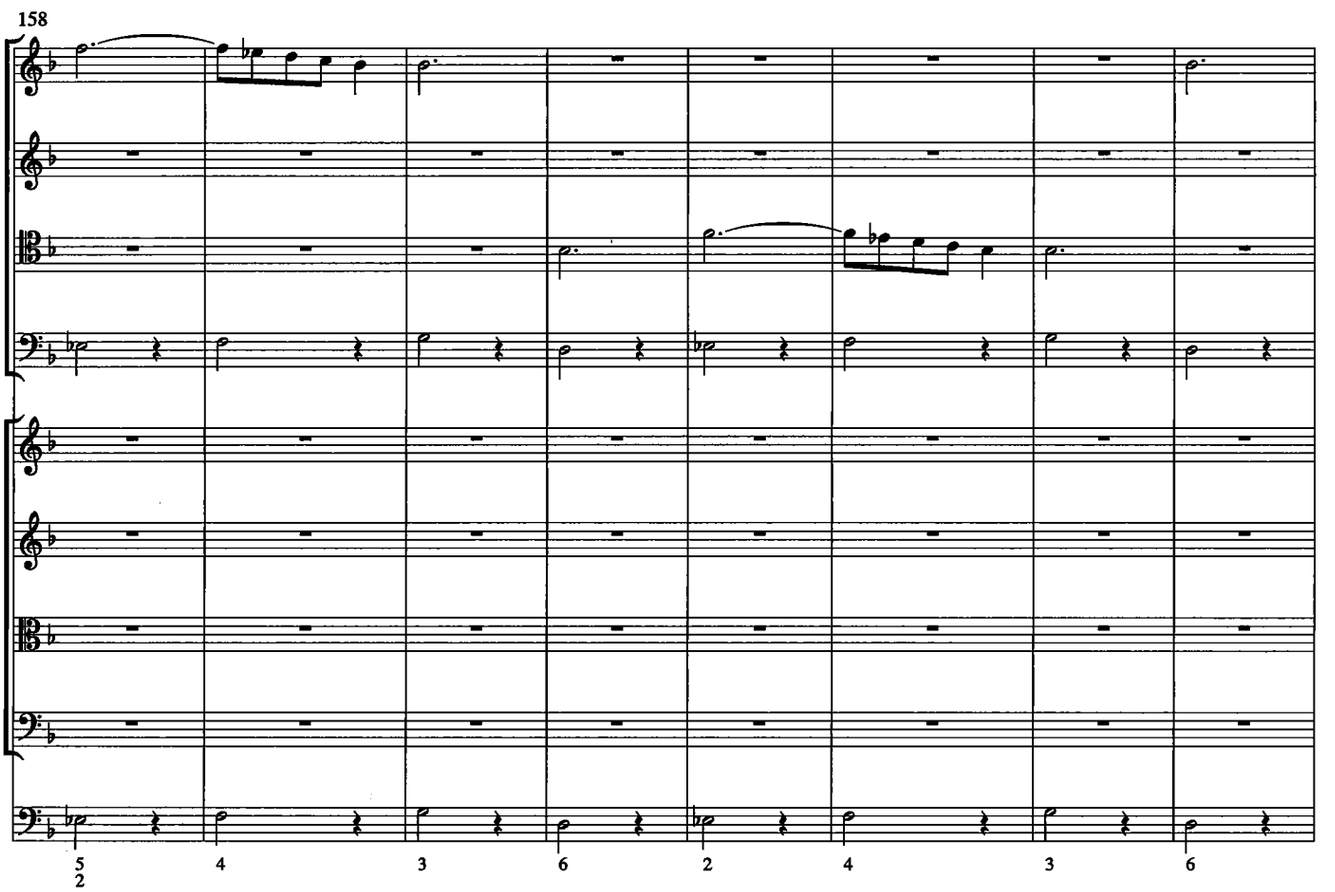
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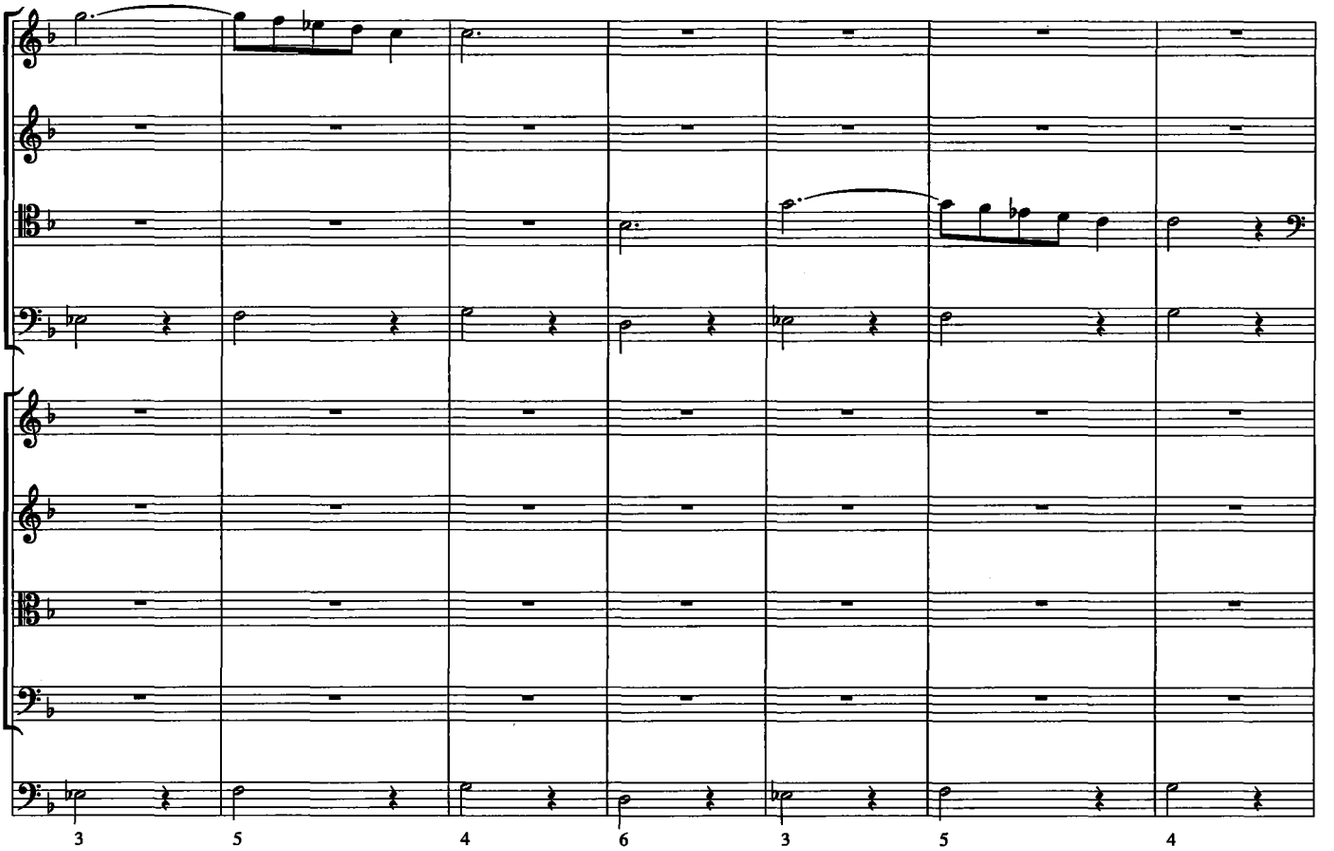
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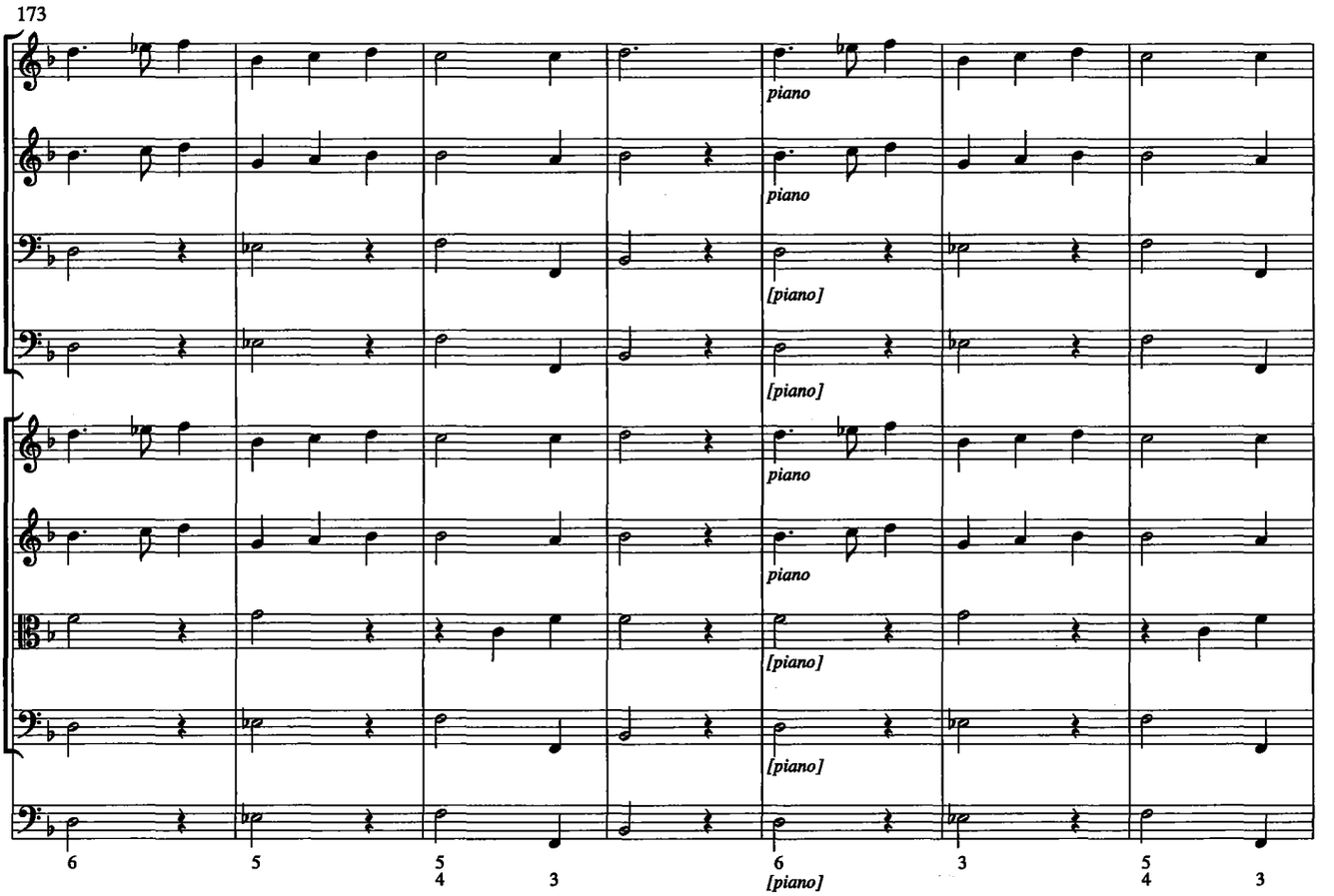
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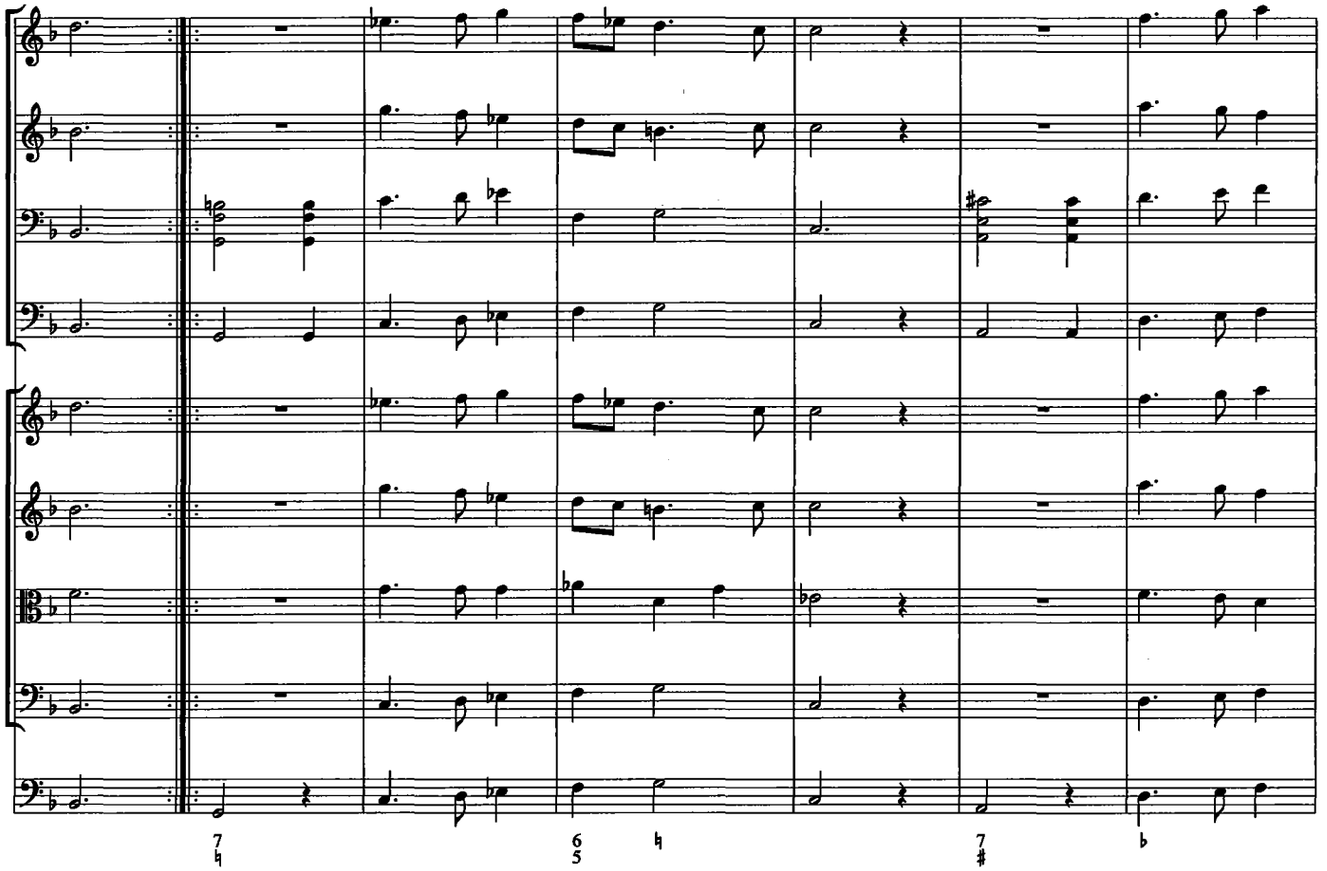

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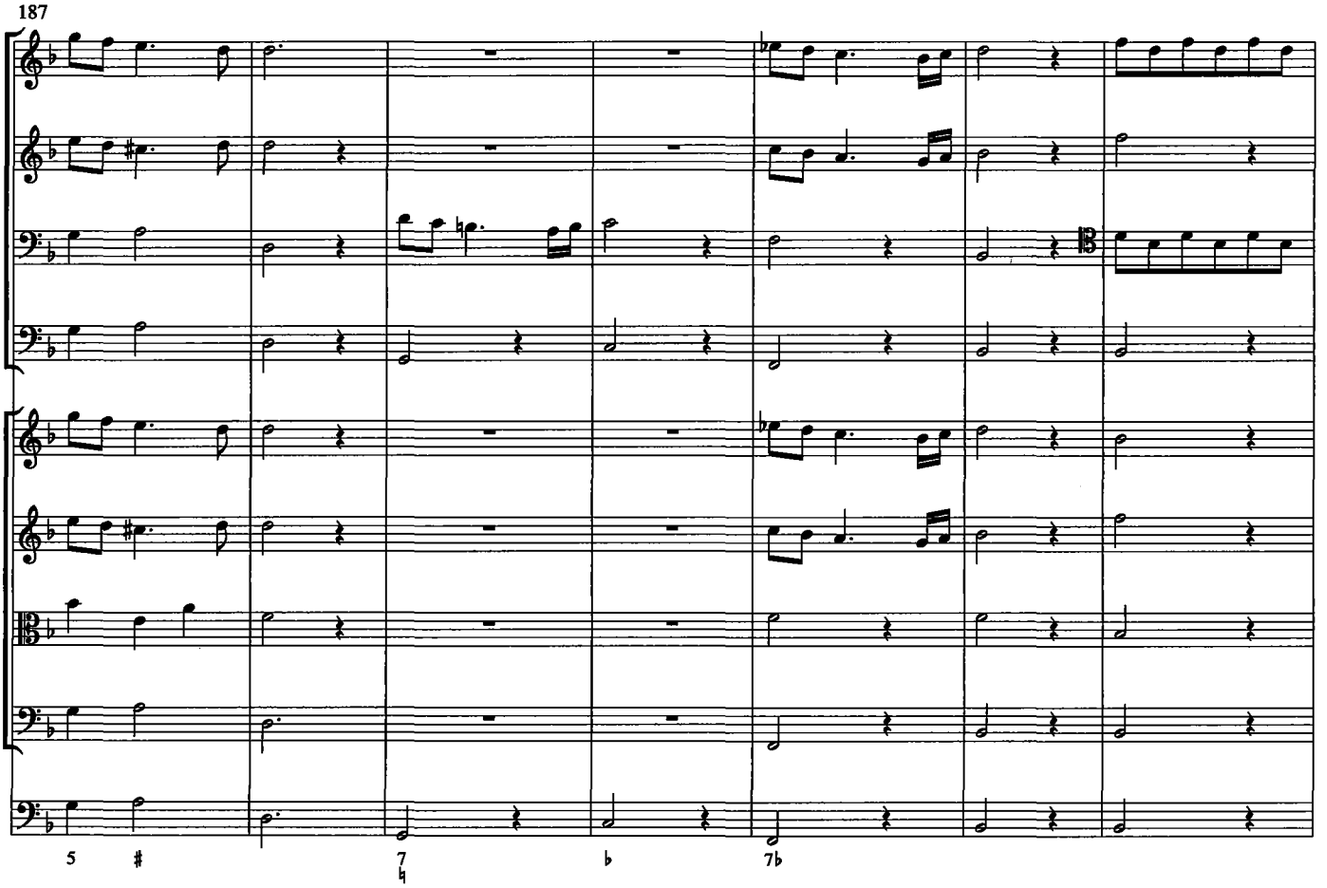

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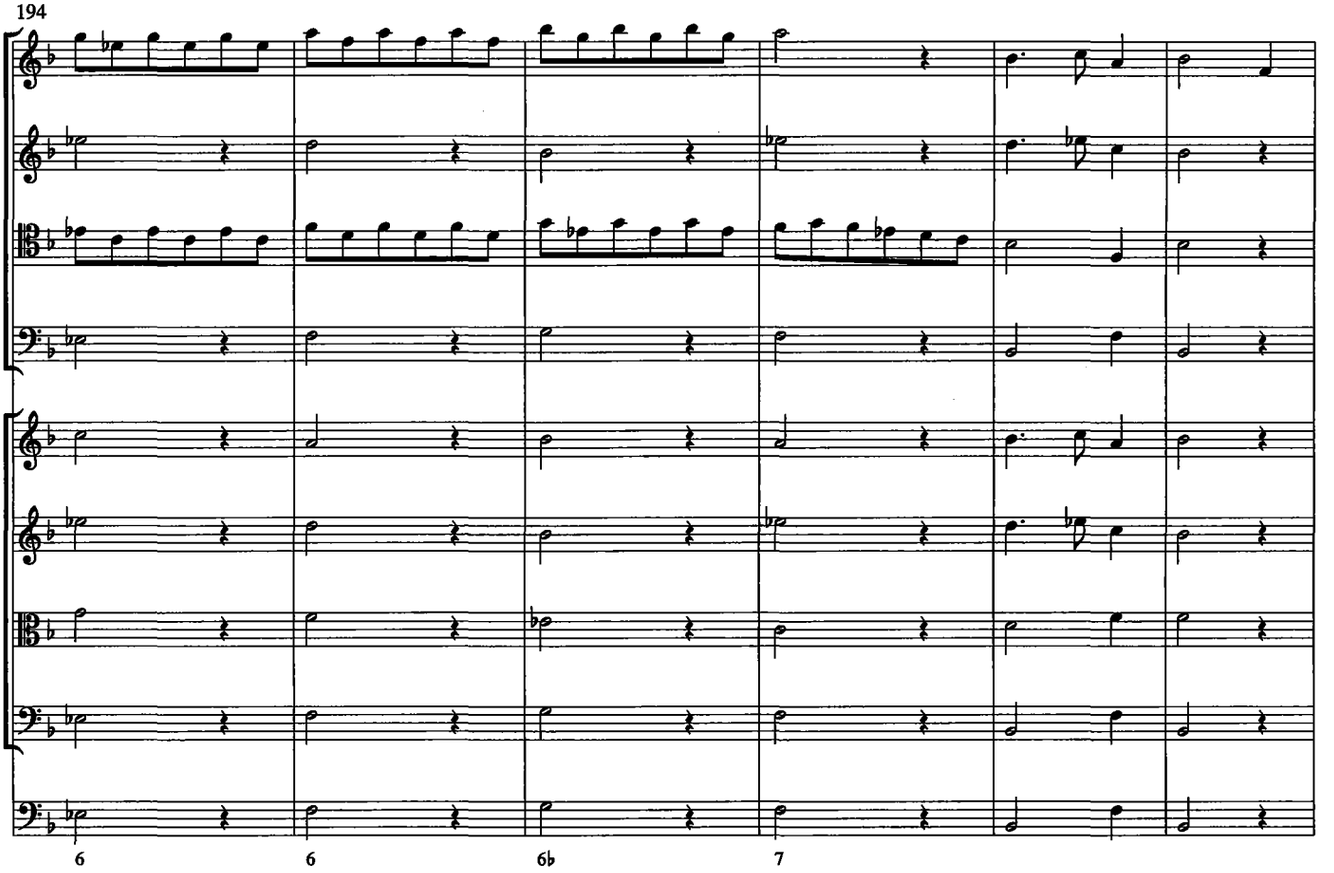

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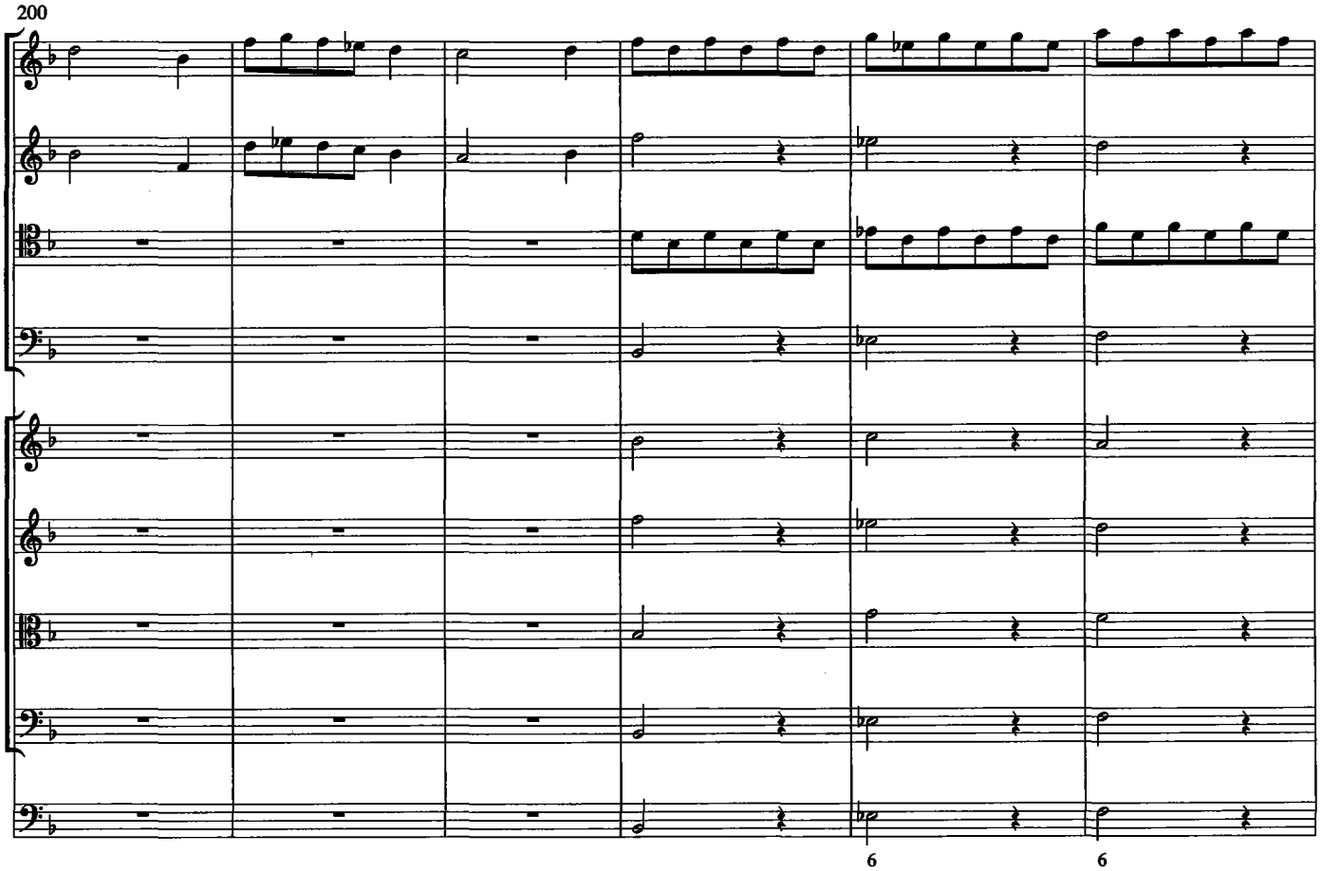

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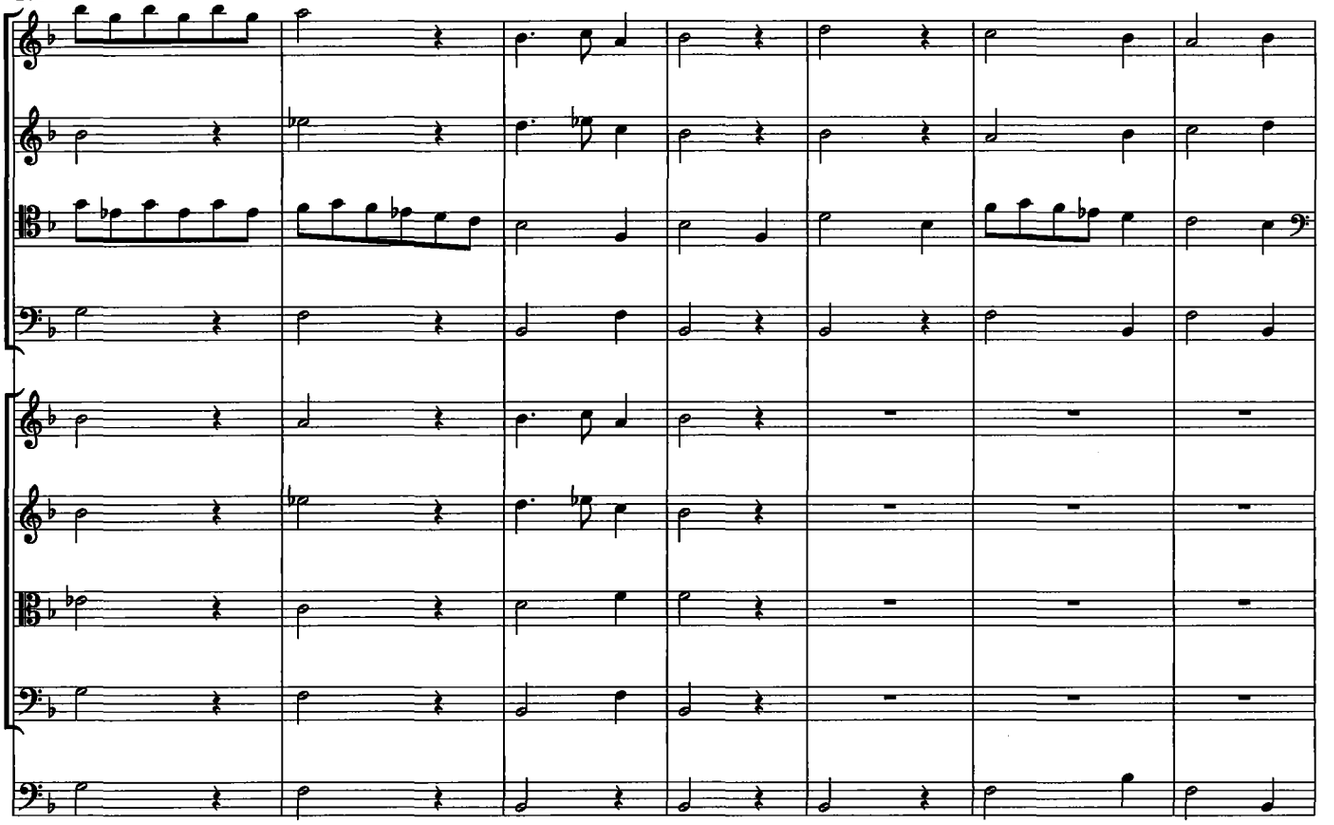

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