



Adam Falckenhagen
(1697 - 1754)

Sei Partite A Liuto Solo Opera Seconda

*Berlin, Staatsbibliothek, Mus. 15499
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D.LEm III.10.22 | Nürnberg 1742

en tablature pour luth baroque à 13 chœurs

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Adam Falkenhagen

Adam Falkenhagen naquit le 26 avril 1697 à Groß Dalzig, un village de Saxe, à quelques lieux au sud de Leipzig. Son père Johann Christian était maître d'école dans cette bourgade ; il enseigna à son fils les rudiments et les principes de la musique. À l'âge de dix ans, Adam Falkenhagen fut placé chez un oncle, pasteur à Knauthain, village des environs, proche de Leipzig. Il y passa huit ans à étudier les lettres et la musique. Il s'y perfectionna dans l'art de toucher le clavecin.

Adam Falkenhagen passa quelque temps à Leipzig, puis se fixa, de 1715 à 1719, à Mersebourg, auprès des Dieskau. Alors âgé de 18 ans, il étudia le luth à Mersebourg auprès de Johann Jakob Graf¹. Il est répertorié comme étant « musicien et valet de pied du jeune maître de Dieskau² ». En 1719 et 1720, Adam Falkenhagen étudia à l'université de Leipzig puis il entreprit une carrière de musicien ; au gré de ses engagements, il voyagea dans les différentes cours des nombreuses branches des ducs de Saxe. De 1720 à 1727, il séjourna à Weissenfels³. En 1723, il succéda à son maître Johann Jakob Graf à un poste de luthiste de la cour de Saxe et de professeur de luth. En 1724, il se maria avec une cantatrice de Weissenfels : Johanna Æmilia Kegel⁴. Au cours de cette période, il demeura plusieurs mois à Dresde où il reçut l'enseignement de Silvius Leopold Weiss. À partir de 1727, après un bref séjour à Iena, il vécut à la cour de Weimar. Engagé par le margrave Culmbach, il fut au service du duc Ernest-Auguste 1^{er} de Saxe-Weimar-Eisenach⁵ de mai 1729 jusqu'en août 1732.

Ensuite, c'est à Bayreuth qu'il entra au service de Georges Frédéric-Charles⁶ de Brandebourg-Bayreuth, puis de Frédéric III⁷, margrave de Brandebourg-Bayreuth. Il avait été invité à être le luthiste de la cour par la margravine Wilhelmine⁸. Passionnée de musique, était elle-même luthiste et elle étudiait la composition avec le maître de chapelle Johann Pfeiffer. Elle composa un opéra : « Argenore » pour l'anniversaire de son mari, un concerto pour clavecin et de la musique de chambre. En 1736, Adam Falkenhagen fut nommé « musicien de chambre avec le rang de maître de chapelle ». Il était à peine moins bien rémunéré que Johann Pfeiffer. En 1740, il épousa Charlotte Eberhardine Mayer. Ils auront un enfant : Adam, mais la mère et l'enfant mourront en 1742.

En 1740, Adam Falkenhagen publia à Nuremberg un recueil de six sonates dédié à Frédérique Sophie Wilhelmine de Prusse, ainsi que le recueil de 6 parties qu'il dédia à la mère de Wilhelmine, la reine de Prusse Sophie-Dorothée de Hanovre⁹. En 1758, il publierà, toujours à Nuremberg : « *Douze cantiques édifiants, avec variations pour le luth* ». Cet ouvrage sera suivi de quatre autres contenant douze solos et douze concertos pour le même instrument. Enfin, il fera imprimer, à Nuremberg encore, un autre opus : « *VI Sonatine da camera a liuto solo* ».

Jusqu'à la fin de sa vie, Adam Falkenhagen qui, à Bayreuth, avait les titres de « Registrator » puis de « Kammersekretär¹⁰ », conserva son emploi de luthiste de la cour. Il mourut dans cette ville le 6 octobre 1754.

¹ (1690 - 1723)

² C'est pour ce même chambellan et Électeur de Saxe Carl Heinrich von Dieskau (1679 - 1744) que, quelques années plus tard, Johann Sebastian Bach écrira la cantate des Paysans !

³ en Saxe-Anhalt, mais dans une région proche de Leipzig.

⁴ Ils auront trois filles. Johanna Æmilia mourra en 1734.

⁵ (1688 - 1748)

⁶ (1688 - 1735)

⁷ (1711 - 1765)

⁸ Frédérique Sophie Wilhelmine (1713-1749), margravine de Bayreuth, fille du roi de Prusse Frédéric-Guillaume I^{er} de Prusse, sœur du grand Frédéric II de Prusse, et épouse de Frédéric III.

⁹ (1713 – 1740). Reine consort de Prusse, Électrice de Brandebourg, elle est l'épouse de Frédéric-Guillaume I^{er} de Prusse, der Soldatenkönig, le roi-sergent.

¹⁰ scribe chargé de la tenue des registres et secrétaire de la chambre.

LES ORNEMENTS

- _) Appoggiature descendante, acciaccature...
- (Appoggiature montante.
- , Mordant inférieur.
- ” Mordant supérieur, martèlement.
- ˘ Unisson sur deux chœurs adjacents.
- ✗ Trille.
- \~~~~ Tremblement.
- * Vibrato.
- / À gauche ou entre les lettres d'un accord, notes détachées ou arpégées.

Adam Falckenhagen
(1697 - 1754)

Partie I

N°1 Entrée (Entreè), N°2 Rondeau, N°3 Polonoise,
N°4 Menuet, N°5 Drole

Si bémol majeur

Sei Partite a Liuto Solo da Adamo Falckenhagen
Opera Seconda
Nürnberg 1742

Pages 1 à 5



Partie I

N°1 Entrée (Entrée)

Sheet music for Partie I, N°1 Entrée (Entrée). The music consists of six staves of vocal notation with lyrics in French and musical markings.

Staff 1: C major, common time. The lyrics are: "n n n n n n n n". The first measure shows a continuous eighth-note pattern of "6,6,6,6,6,6,6,6" with a fermata over the first two notes. Subsequent measures show "r a", "a a", "a a", and "a a" patterns.

Staff 2: The lyrics are: "n n n n n n n n". The first measure shows a continuous eighth-note pattern of "2 a", "r a", "6 a", "r a", "a a", "r a", "a 6", and "r a". Subsequent measures show "2 2 6 a", "2 2 6 a", "r f r 2", "4 4", and "4 4".

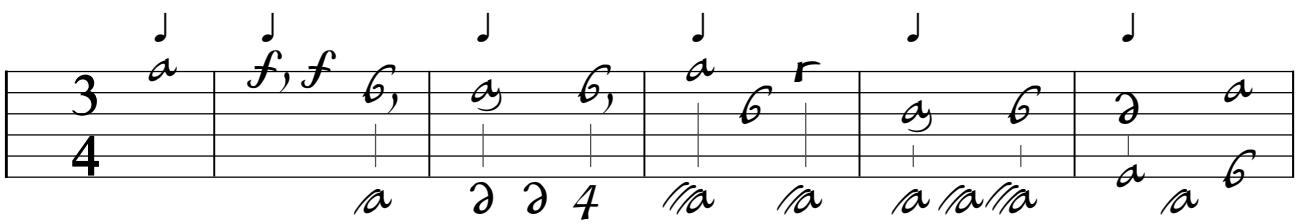
Staff 3: The lyrics are: "n n n n n n n n". The first measure shows a continuous eighth-note pattern of "r f r 2", "a e a 2", and "a e a 2". Subsequent measures show "r f r 2", "r a r", "a 2 6 a", and "r x a".

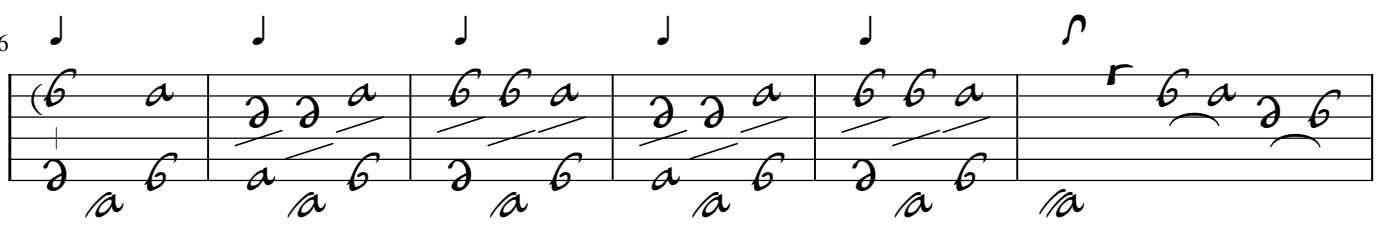
Staff 4: The lyrics are: "n n n n n n n n". The first measure shows a continuous eighth-note pattern of "4", "4 4", "4", "4", "5 6", "5", "5", and "4". Subsequent measures show "5 6", "5", and "4".

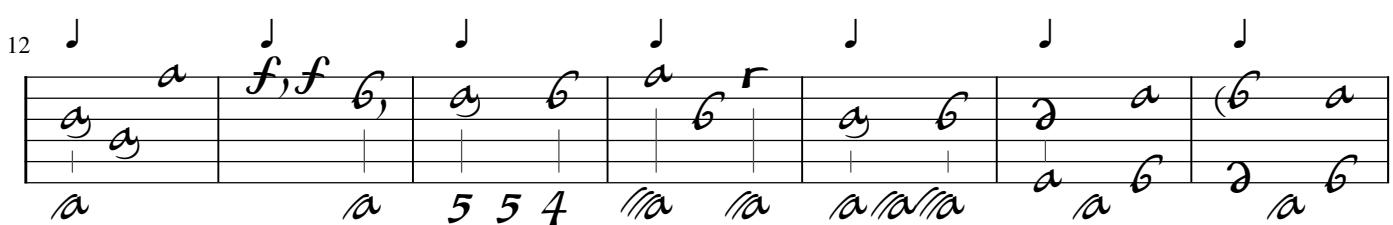
Staff 5: The lyrics are: "n n n n n n n n". The first measure shows a continuous eighth-note pattern of "6 a", "6 2", "a 6", and "6 2". Subsequent measures show "a 5 6 2", "a 5 6 2", and "a".

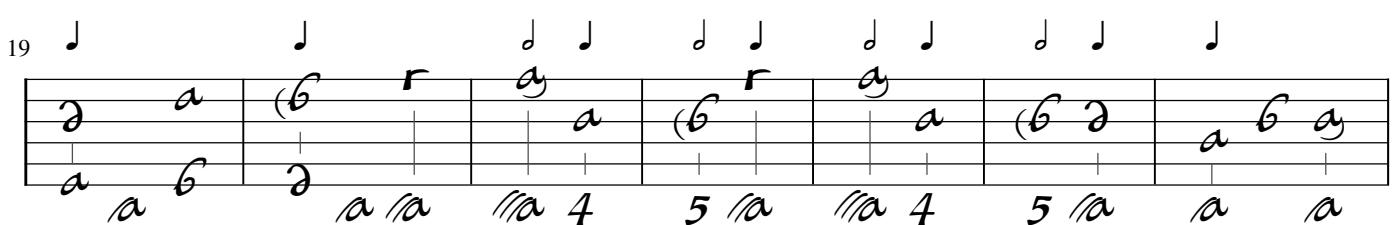
Staff 6: The lyrics are: "n n n n n n n n". The first measure shows a continuous eighth-note pattern of "g a", "g a", "g a", and "g a". Subsequent measures show "5 4", "a", "2", and "a".

N°2 Rondeau

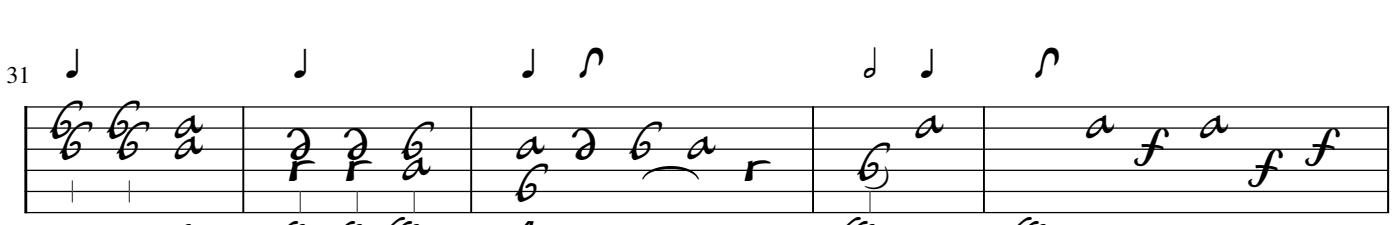
3 

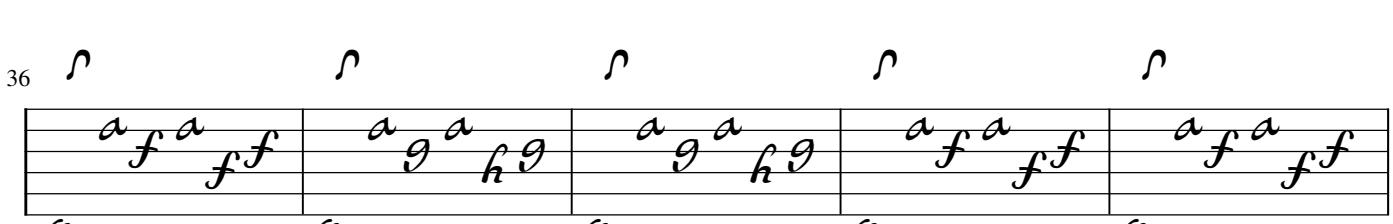
6 

12 

19 

26 

31 

36 

41

45

49

54

60

64

69

Da Capo

N°3 Polonoise

3 *k k h* *i*i** | *k h* *i h(i)* | *f h f h f a* *g a h g*

4 *a a* *a a* *a a* *a a* *a a* *a a* *a a*

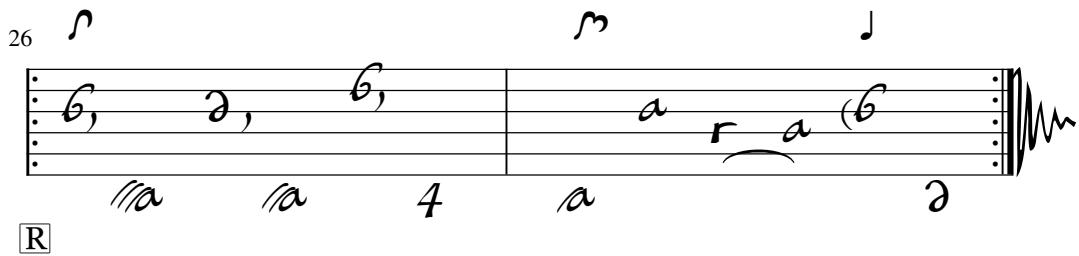
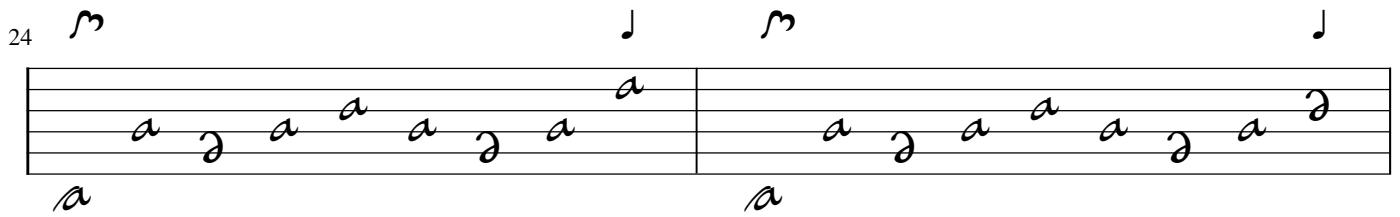
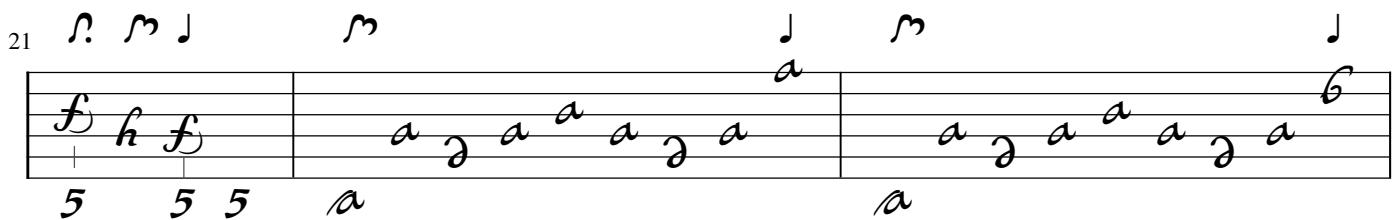
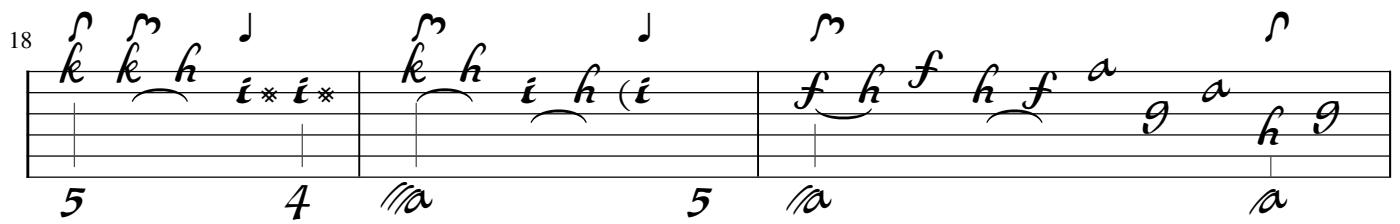
5 5 5 *a a* *a a* *a a* *a a* *a a* *a a* 5

7 *a a* 4

10 *a r a* *b* | *a a* *a a* *a a* *a a* *a a* *a a* *a a*

12 *b, b a a a* | *a a a a a a a* *b (a)* | *b, a a b, a*

15 *a a b, a* | *r r a* *b a b a a a* | *a r a a*



N°4 Menuet

1

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

24

29

33

37

41

N°5 Drole

36

41

45

50

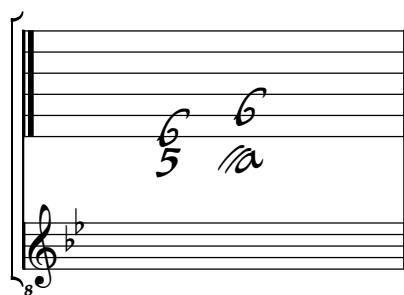
54

59

64

Tonalité : Si bémol majeur
Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 13 chœurs du luth



Adam Falckenhagen
(1697 - 1754)

Partie II

N°6 Intrada, N°7 Aria, N°8 Menuet,
N°9 Polonoise, N°10 Scherzo

Si bémol majeur

Sei Partite a Liuto Solo da Adamo Falckenhagen
Opera Seconda
Nürnberg 1742

Pages 6 à 10

*Voir dans le manuscrit de Munich D-Mbs5362, folio 23v : Polonoise
del Sigre Falckenhagen (Mun32)*



Partie II

N°6 Intrada

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

20

25

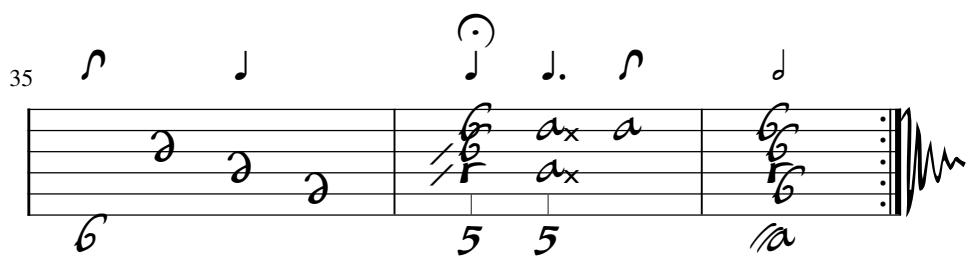
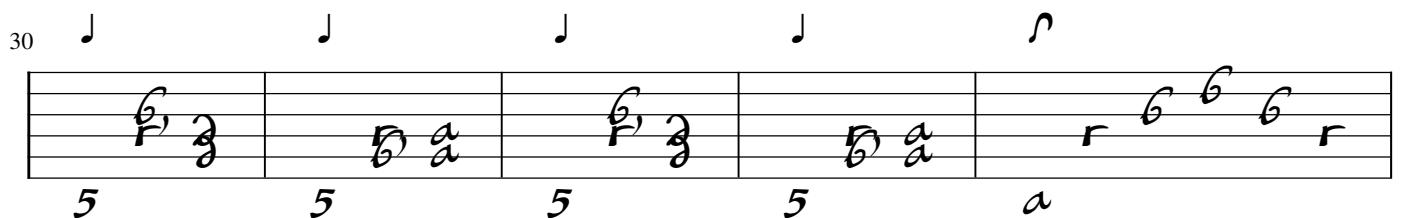
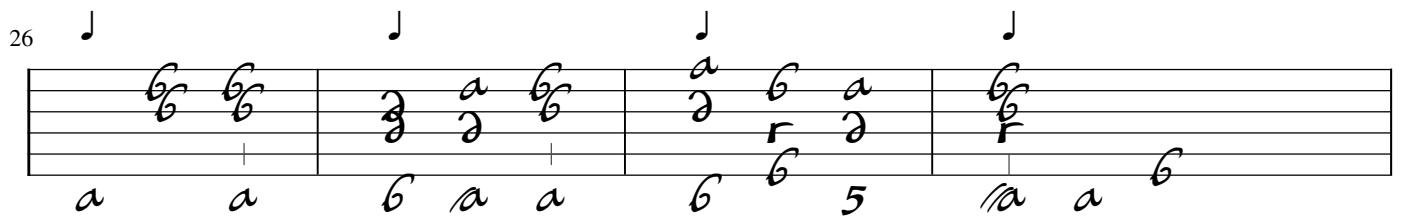
29

33

37

41

N°7 Aria



N°8 Menuet

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a combination of letters (f, e, a, b) and numbers (3, 4, 5, 6) as fingerings, along with rests and slurs. The music is divided into measures by vertical bar lines.

Staff 1:

- Measure 1: f (3), e, f, e, f (4)
- Measure 2: f (3), e, f, e, f (4)
- Measure 3: r (5), a (5)
- Measure 4: b (6), a (5), a (5)
- Measure 5: 4, 5

Staff 2:

- Measure 6: f (6), b (6), r (5), a (5)
- Measure 7: a (4), a (5), b (6), a (5)
- Measure 8: r (5), b (6), a (5), a (5)
- Measure 9: a (4), r (5), a (5), a (5)
- Measure 10: f (6), e, f, e, f (5)

Staff 3:

- Measure 11: f (6), b (6), a (5), a (5)
- Measure 12: a (4), a (5), b (6), a (5)
- Measure 13: b (6), a (5), a (5)
- Measure 14: r (5), r (5), a (5), b (6), a (5)

Staff 4:

- Measure 15: f (6), b (6), a (5), a (5)
- Measure 16: a (4), a (5), b (6), a (5)
- Measure 17: (6) (5)
- Measure 18: a (4), r (5), a (5), a (5)

Staff 5:

- Measure 19: a (2), a (2), a (2)
- Measure 20: b (6), a (5), r (5), a (5)
- Measure 21: a (2), b (6), a (5), a (5)
- Measure 22: b (6), a (5), r (5), a (5)

Staff 6:

- Measure 23: a (5), r (5), b (6), a (5)
- Measure 24: r (5), a (4), b (6), a (5)
- Measure 25: a (2), r (5), a (5), a (5)
- Measure 26: f (5), f (5), F (5)
- Measure 27: a (2), r (5), a (5), a (5)

28

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 5 4 4

34

a/a //a f*,d*,f* f*,d*,f* 5 d d f d d //a f d f d g

39

h*,f*,h* h*,f*,h* 4 f f h f f h f h f i

43

k,k,h,k k,k,h p a,a a,a //a,4//a,5

49

a,a,b,a,d,a b d,a,d,a,d,a d,f,e,f,a,b

//a a d 5 //a 4 //a 5

53

a,a,b,a,d,a b :||: w w

//a a d 5

N°9 Polonoise

3 f f a a a a 6 2 2 a | (6 2 2 6 | a a a a a a
 5 5 a a a a a a |

4 a a a a a a a a | a a a a a a a a | a a a a a a a a |
 a a a a a a a a |

7 f f a a a a 6 2 2 a | (6 2 a 6 2 | a a a a 6 2 a |
 5 5 a a a a a a |

10 a a a a a a a a | a a a r 6 a 2 6 a | 6 a (6 2 | 5 k h i k i k
 a a a a a a a a | 5 5 5 5 | 5 5 5 5 |

14 a a a a a a a a | a a a a a a a a | a a a a a a a a |
 a a a a a a a a |

18 f a h a f * | h a h a h a h a h a | f a h a h * |
 4 4 4 4 | 4 4 4 4 | 4 4 4 4 |

21

6 5 4 | a | 2 2 (2) | f f e f 2 f | 5 5 5 |

24

a a a | 5 | a a a a a a | a a a a | a a a a | a a a a |

27

5 5 a a a a | a a a a a a | 5 a a a | 5 a a a |

30

a a a a a a | 5 a a a a a | 5 a (6) | 2 |

N°10 Scherzo

1

2 6 2 a 6 a a 6 a (f a) 6 2 a 6 a a 6 a

4 5 alla

4 6 a 6 2 a 6 a a 6 a 6 a 6 a 2 6 a 6 a

4 5 alla a

8 6 2 a 6 a a 6 a (f a) 6 2 a 6 a a 6 a (6 a)

5 alla 4 5

12 (f a) 6 2 a 6 2 a a 6 2 6 a 6 a (6 a) 6

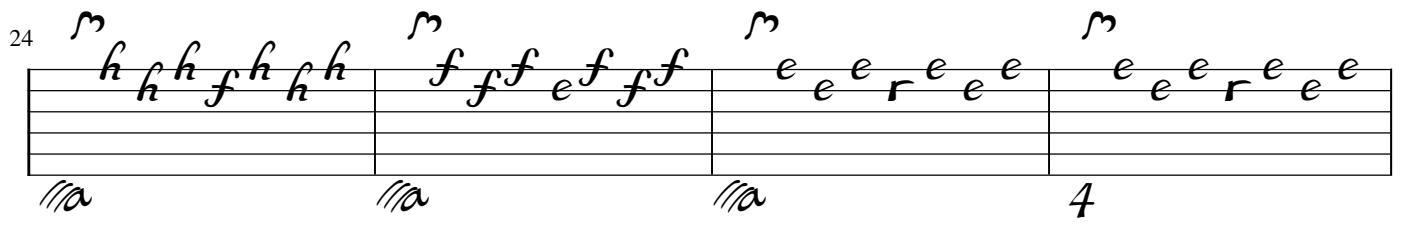
alla 4 5 5 alla a a 2

16 r a 6 2 a 6 2 a (6 a) r a 6 2 a 6 2 a 2 6 a 2 a

4 5 alla a

20 r a 6 2 a 6 2 a 6 a 2 6 a 6 r a r 6 r a k i k h k i k

4 alla alla



28

5 4 11a a

32

11a 11a 4 5

36

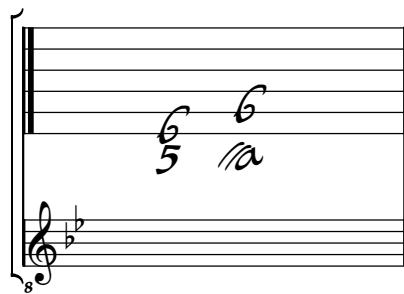
11a 11a R 4 5

40

11a 11a 4 5 11a 11a 4 5

Tonalité : Si bémol majeur
Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 13 chœurs du luth



Adam Falckenhagen
(1697 - 1754)

Partie III

N°11 Cantabile, N°12 Gaiement, N°13 Polonoise,
N°14 Menuet, N°15 Réjouissance

Si bémol majeur

Sei Partite a Liuto Solo da Adamo Falckenhagen
Opera Seconda
Nürnberg 1742

Pages 11 à 15



Partie III

N°11 Cantabile

Handwritten musical score for Partie III, N°11 Cantabile. The score consists of six staves of music, each with a different vocal line and fingerings.

Staff 1: Measures 3-4. Fingerings: 3 (up), 4 (down), 5 (up), 6 (up), 6 (up), 6 (up). Rhythms: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Staff 2: Measures 5-6. Fingerings: 6 (up), 6 (up), 6 (up), 6 (up), 6 (up), 6 (up). Rhythms: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Staff 3: Measures 9-10. Fingerings: 2 (up), 2 (up), 2 (up), 2 (up), 2 (up), 2 (up). Rhythms: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Staff 4: Measures 13-14. Fingerings: 5 (up), 6 (up), 6 (up), 6 (up), 6 (up), 6 (up). Rhythms: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Staff 5: Measures 16-17. Fingerings: 9 (up), 9 (up), 9 (up), 9 (up), 9 (up), 9 (up). Rhythms: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

19

Handwritten musical score for voice and piano, page 19. The vocal line starts with 'a a a' on the first two beats, followed by a melodic line with '6 2 a (6)'. The piano accompaniment consists of eighth-note chords on the bass staff.

23

Handwritten musical score for voice and piano, page 23. The vocal line includes '6, a a' and a melodic line with '2 f r 2'. The piano accompaniment features eighth-note chords on the bass staff.

28

Handwritten musical score for voice and piano, page 28. The vocal line includes '2 6' and a melodic line with '2 a (6 a)'. The piano accompaniment features eighth-note chords on the bass staff.

33

Handwritten musical score for voice and piano, page 33. The vocal line includes '6 x x a 6 a' and a melodic line with 'a 6 a 6 (r)'. The piano accompaniment features eighth-note chords on the bass staff.

37

Handwritten musical score for voice and piano, page 37. The vocal line starts with 'a f' and continues with a melodic line involving 'f 2 f f 2 2, f 2'. The piano accompaniment features eighth-note chords on the bass staff.

N° 12 Gaiement

Sheet music for a melodic instrument, likely a recorder or flute, featuring six staves of music with fingerings and dynamic markings.

Staff 1 (Measures 3-4):

- Measure 3: Fingerings 3, 2, 6, a; 4, r, a, 6; 5, 6.
- Measure 4: Fingerings 6, a, r, 2; a, a; 2, 6, a.

Staff 2 (Measures 5-6):

- Measure 5: Fingerings r, a, 6; 5, a; 5, 6, a, a; (6, 5, a, a, a).
- Measure 6: Fingerings a, a, a, a, a, a.

Staff 3 (Measures 9-10):

- Measure 9: Fingerings 6, a, 6; 2, 6, a; 2, a, a, a; r, r, 2; 4, 4, 4.
- Measure 10: Fingerings 2, e, 2; 4, 4, 4.

Staff 4 (Measures 14-15):

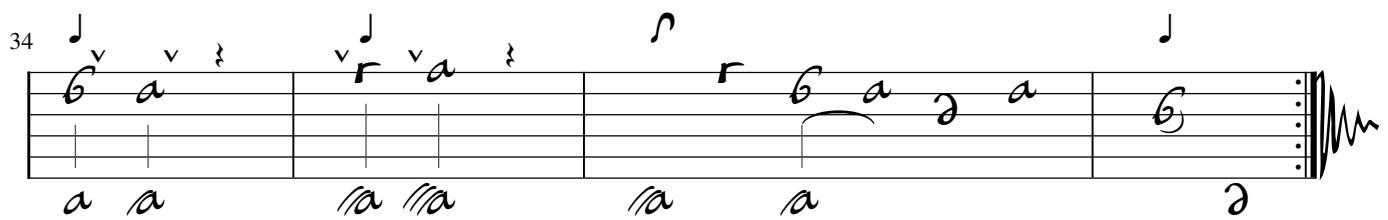
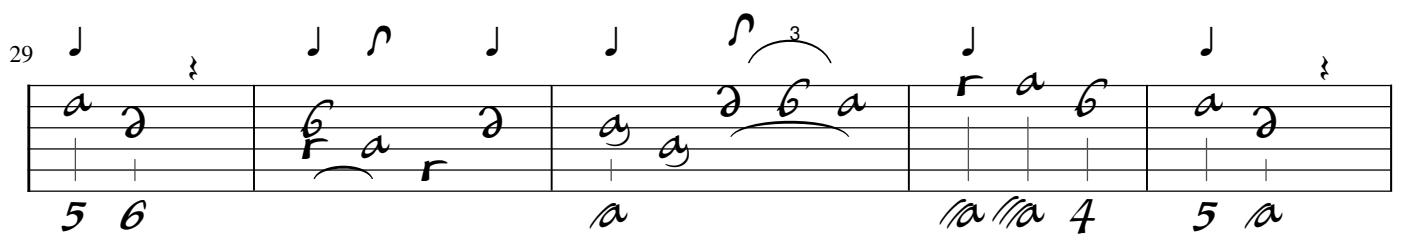
- Measure 14: Fingerings r, r, 2, r, r, r; 2, e, 2, e, 2, e; f, f, s, B; 4, 4, 4.
- Measure 15: Fingerings f, f, a; 4, 4, 4.

Staff 5 (Measures 19-20):

- Measure 19: Fingerings B, 6, a, r, 6; 4, 4, 4.
- Measure 20: Fingerings 6, a, r, 6, a, r; a, a, a, r, a.

Staff 6 (Measures 24-25):

- Measure 24: Fingerings 2, 6, a, a, a; a, r, 6, a; 5, 6, a, r, a, r; g, a.
- Measure 25: Fingerings 2, 6, a; r, a, 6.



N°13 Polonoise

N° 14 Menuet

The image shows a handwritten musical score for a six-string instrument, likely a guitar or mandolin. The score consists of six staves, each with a different fingering pattern. The first staff starts with a dynamic *f* and includes fingerings 3, 4, 5, and 6. The second staff begins with a dynamic *e*. The third staff starts with a dynamic *a*. The fourth staff begins with a dynamic *b*. The fifth staff starts with a dynamic *c*. The sixth staff starts with a dynamic *d*. The score is divided into measures by vertical bar lines. Measure 1 (staves 1-2) ends with a repeat sign and a double bar line. Measure 2 (staves 3-4) ends with a repeat sign and a double bar line. Measure 3 (staves 5-6) ends with a repeat sign and a double bar line. Measure 4 (staves 1-2) ends with a repeat sign and a double bar line. Measure 5 (staves 3-4) ends with a repeat sign and a double bar line. Measure 6 (staves 5-6) ends with a repeat sign and a double bar line. Measure 7 (staves 1-2) ends with a repeat sign and a double bar line. Measure 8 (staves 3-4) ends with a repeat sign and a double bar line. Measure 9 (staves 5-6) ends with a repeat sign and a double bar line. Measure 10 (staves 1-2) ends with a repeat sign and a double bar line. Measure 11 (staves 3-4) ends with a repeat sign and a double bar line. Measure 12 (staves 5-6) ends with a repeat sign and a double bar line. Measure 13 (staves 1-2) ends with a repeat sign and a double bar line. Measure 14 (staves 3-4) ends with a repeat sign and a double bar line. Measure 15 (staves 5-6) ends with a repeat sign and a double bar line. Measure 16 (staves 1-2) ends with a repeat sign and a double bar line. Measure 17 (staves 3-4) ends with a repeat sign and a double bar line. Measure 18 (staves 5-6) ends with a repeat sign and a double bar line.

N°15 Rejouissance

1

2

4

5

8

13

17

22

Musical score for guitar, page 26, measures 5-8. The score consists of four staves. The first staff starts with a fermata over a note, followed by a dynamic *f*. The second staff starts with a dynamic *f*. The third staff starts with a dynamic *f*, followed by a *d*, a *f*, a *d*, a *r* underlined with a *a*, and a *d* underlined with a *a*. The fourth staff starts with a *r* underlined with a *a*, followed by a *r* underlined with a *a*, a *r*, and a *r*. The measure numbers 5 and 1a are written below the staves.

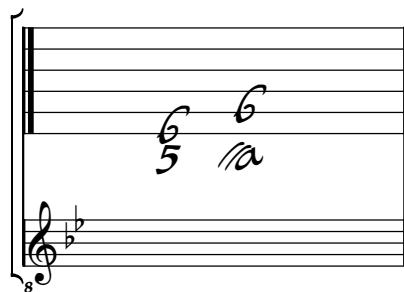
A handwritten musical score for a single melodic line. The score consists of five measures. Measure 1 starts with a fermata over a note, followed by a '6' and an 'a'. Measure 2 starts with an 'a' and a '2'. Measure 3 starts with a '6'. Measure 4 starts with a '6' and an 'a', followed by a 'r' and a '2'. Measure 5 starts with an 'a'. Below the staff, there are lyrics: 'lla' under measure 1, '4' under measure 2, '5' under measure 3, '6' under measure 4, 'a' under measure 4, 'a' under measure 5, and 'a' under measure 5.

A handwritten musical score for voice and piano. The vocal line starts with a melodic pattern of eighth notes (a, a, a, a) followed by a dotted half note (a.). This is followed by a sustained note (r), a quarter note (a), another sustained note (e), and a quarter note (f). The next section begins with a sustained note (f), followed by a quarter note (e), a sustained note (f), and a quarter note (a). The vocal line concludes with a sustained note (r), a quarter note (a), another sustained note (e), and a quarter note (f). The piano part consists of a single sustained note (R) throughout the entire vocal line.

Musical score for guitar, page 46, measures 1-4. The score consists of four measures of music on a five-line staff. Measure 1 starts with a fermata over the first note, followed by a grace note 'e' over 'f', then 'f' and 'a'. Measure 2 starts with 'a' and 'a', followed by 'b' and 'a'. Measure 3 starts with 'a' and 'a', followed by 'b' and 'a'. Measure 4 starts with 'b' and ends with a fermata over 'd' and '5'. The notes are connected by horizontal stems. The staff has vertical bar lines dividing the measures. The page number '46' is at the top left.

Tonalité : Si bémol majeur
Accord des basses du luth : 2 bémols

Scordature par octave



Accord des 13 chœurs du luth



Adam Falckenhagen
(1697 - 1754)

Partie IV

N°16 Larghetto, N°17 Presto, N°18 Polonoise,
N°19 Menuet, N°20 Scherzo

La majeur

Sei Partite a Liuto Solo da Adamo Falckenhagen
Opera Seconda
Nürnberg 1742

Pages 16 à 20



Partie IV

N°16 Larghetto

Handwritten musical score for Partie IV, No. 16 Larghetto. The score consists of five systems of music, each with a different vocal line and associated numbers (3, 4, 5, 6, 9, 13, 18) and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, r, s, t, u, v, w, x, y, z). The vocal parts are written on five-line staves, and the accompanying parts are written on four-line staves.

System 3: Features vocal entries with 'h*' and 'i*' markings, and accompanying 'ra' patterns.

System 4: Features vocal entries with 'h*' and 'i*' markings, and accompanying 'ra' patterns.

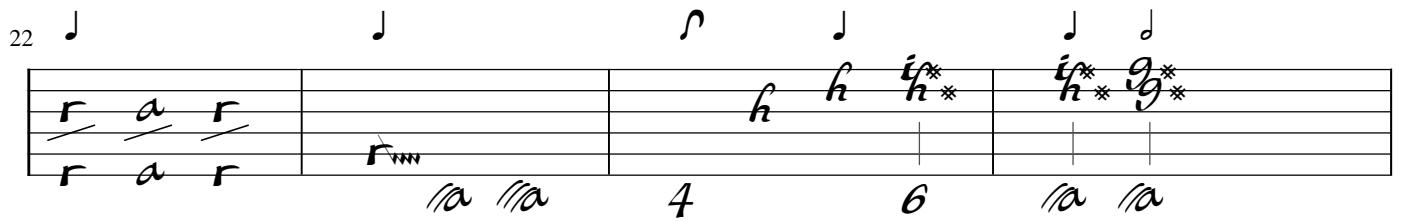
System 5: Features vocal entries with 'h', 'g', and 'i' markings, and accompanying 'ra' patterns. Includes a measure with a '4' below the staff.

System 6: Features vocal entries with 'g', 'k', 'i', and 'h' markings, and accompanying 'ra' patterns.

System 9: Features vocal entries with 'm', 'k', 'i', and 'h' markings, and accompanying 'ra' patterns. Includes a measure with a '4' below the staff.

System 13: Features vocal entries with 'h*', 'e', 'r', 'f', 'g', 'p', and 'ra' patterns.

System 18: Features vocal entries with 'r', 'a', 'g', 'b', 'r', 'a', 'g', 'e', 'b', 'r', 'a', and 'ra' patterns.



26

g k k
g h
a 6 : k o k k k

ra ra ra a R

ra 9 9 9 h 9

30

h g h k g x h g
4 a ra ra a

h* a 6 :

N°17 Presto

1 *m* *m* *m*

2 *are a are a* | *are a are a* | *are a re a r*

4 *a* *a* *a* *aa* *aa*

4 *m m m* *m m m*

a era aa | *are a re a r* | *a era* | *e a re r a e*

a *aa* *aa* *a* *a*

6 *f*

8 *m m m*

re a r a e r | *are a era* | *e d r r* | *e a r e r a e*

a a a *a a a* *aa* *a a*

12 *p*

12 *m m m*

re a r a e r | *are a era* | *e d e r* | *ff ff ff*

a a a *a a a* *aa* *aa a*

16 *f*

16 *m m m*

ff fe fa | *ff ff fa* | *ff fe fa* | *fa a 6r 6r a*

aa a a *aa a a* *aa a* *aa*

20 *m m m*

ea e | *ra d r d r r* | *g g g* | *i g h h g*

aa *aa* *aa* *a* *aa*

24 *m m m*

d k h h g | *h h g* | *h** | *ra e a r a e a*

aa *aa* *a* *6* *a* *aa*

28

32

38

43

47

52

55

N°18 Polonoise

25

29

33

37

40

44

N°19 Menuet

3

5 10 15 20 25

6

29

4 5 6 7

33

8 9 10 11

37

12 13 14 15

41

16 17 18 19 20 21

R

N°20 Scherzo

1

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

Parties. Opera Seconda, Adam Falckenhagen, Partie IV. (AF10) Page 9

28

6 5 5 5

33

5 5 a a a a a a 5 a

38

6 a a a a r a a a a a

Da Capo.

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

A musical staff with five horizontal lines. The top note is labeled '2' above the first line. The middle note is labeled '6' above the second line. The bottom note is labeled 'a' below the third line. To the right of the middle note 'a', there are two more 'a's and a '4' above the fourth and fifth lines respectively.

Accord des 13 chœurs du luth

A musical staff with five horizontal lines. The notes are labeled sequentially from left to right: 'a', '4', '5', '6'. The staff begins with a treble clef and a key signature of two sharps, indicating La major.

Adam Falckenhagen
(1697 - 1754)

Partie V

N°21 Largo, N°22 Allegretto, N°23 Polonoise,
N°24 Menuet, N°25 Scherzo

La majeur

Sei Partite a Liuto Solo da Adamo Falckenhagen
Opera Seconda
Nürnberg 1742

Pages 21 à 25

*Voir dans le manuscrit de Munich D-Mbs5362, 61v Menuet, 35r Polonoise,
60v Rejouissance, (Mun80, Mun52)*

Voir dans le manuscrit d'Haslemere GB-HAB2, page 27, Menuet (Has11)



Partie V

N°21 Largo

1

2

3

4

5

6

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14

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21

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N°22 Allegretto

40

re a
dar
er
ar a

6 2 a
5
1a
r
1a

46

e e e
rar
ear
ara
erare
rar

1a
1a
1a
1a

52

a
a
a
a
g
e r
e e

4 1a 1a
1a 1a 1a
5 4 1a
1a 1a 1a
6 5 4
1a 4 1a

58

6 6 r
6 6 e
er
er
e 2 e
rea
era

1
1a
1a
4
1a
1a

65

a er
are
are
a er
rar
are
are

a
a
1a
1a
1a
1a

72

a er
rar
e re a
a
re a
a
a

a
a
1a
4
1a
6

N°23 Polonoise

1

2

3

4

5

6

7

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11

12

13

14

15

16

17

18

19

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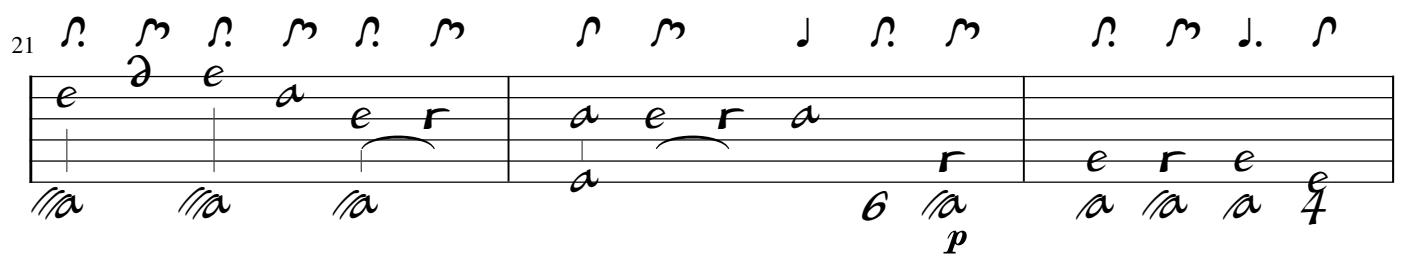
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N°24 Menuet

1

The musical score consists of six staves of handwritten notation on five-line staff paper. The lyrics are written below the notes. The score is divided into measures by vertical bar lines. Measure numbers are indicated above the staff at the beginning of each measure.

Measures 1-4:

1 2 3 4

erraa raaee rae³ae re²er

a a a a

Measures 5-9:

5 6 7 8 9

r r r³ r r r³ r r r

re ar e²e ar ar ar ar ar ar

a a a a a a a a a

Measures 10-13:

10 11 12 13

r r r r r r r r

ar er ar er ar er ar ar

4 a a a a a a a

Measures 14-17:

14 15 16 17

r³ r³ r r

rrr ar a²r e²era

a a a a

Measures 18-21:

18 19 20 21

r³ r³ r r

re er rr er²ra

a a a a

Measures 22-25:

22 23 24 25

r³ r³ r r

re ar ar erraa

a a a a

26

6 4 /a /a /a /a /a /a /a

30

/a /a /a :a /a [R]

34

/a /a 4 /a /a /a /a /a

N°25 Scherzo

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

A handwritten musical score for a single melodic line. The score consists of five measures. Measure 1: A dotted half note followed by an eighth note. Measure 2: An eighth note followed by a dotted half note. Measure 3: A dotted half note followed by an eighth note. Measure 4: An eighth note followed by a dotted half note. Measure 5: An eighth note followed by a quarter note. The notes are written on a staff with vertical stems pointing upwards. Below the staff, the letters 'a' are written under each measure, corresponding to the note heads.

Handwritten musical notation on four-line staves. The first staff starts with a '35' and a 'm' symbol, followed by three 'a' notes. The second staff begins with a 'm' symbol, followed by a 'd' note, an 'e' note, and another 'd' note. The third staff starts with a 'm' symbol, followed by a 'd' note, an 'e' note, and another 'd' note. The fourth staff starts with a 'r' symbol, followed by three 'e' notes.

35 m m m d e d d e d r e e e

A handwritten musical score for voice and piano. The vocal line consists of a series of eighth-note pairs and single notes, primarily on the 'a' pitch. The piano accompaniment features eighth-note chords and sustained notes. Measure 39 concludes with a repeat sign and the letter 'R' in a box.

Musical notation for 'Race Era' on a five-line staff. The tempo is 44. The lyrics 'Race Era' are written above the staff, with 'Race' on the first two measures and 'Era' on the last two. The notes are eighth notes, and the rhythm is indicated by vertical stems. The first two measures show a descending pattern from the top line to the bottom line. The last two measures show an ascending pattern from the bottom line to the top line. The notes are grouped by vertical stems.

Musical score for bar 48:

48

Measure 48 consists of six measures of music. The first three measures show a melodic line starting with a grace note followed by a sustained note. The second measure includes a grace note and a sustained note. The third measure includes a grace note and a sustained note. Measures 4 through 6 show a melodic line with sustained notes and grace notes. Measure 6 ends with a fermata over the bass clef, indicating a repeat or continuation.

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

A musical staff with five horizontal lines. The top two lines have the note '2' written on them. The middle line has the note '6' written on it. The bottom line has the note 'a' written on it. Below the staff, there are two more 'a's and a '4'. The staff begins with a clef (G-clef) and a key signature of two sharps (#).

Accord des 13 chœurs du luth

A musical staff with five horizontal lines. The notes are labeled 'a', '4', '5', '6' from left to right. The staff begins with a treble clef (G-clef), a key signature of two sharps (#), and a bass clef (F-clef). There are also some sharp symbols (#) placed under certain notes.

Adam Falckenhagen
(1697 - 1754)

Partie VI

N°26 March, N°27 Menuet, N°28 Polonoise,
N°29 Menuet, N°30 Rejouissance

La majeur

Sei Partite a Liuto Solo da Adamo Falckenhagen
Opera Seconda
Nürnberg 1742

Pages 26 à 30

*Voir dans le manuscrit de Munich D-Mbs5362, 61v Menuet, 35r Polonoise,
60v Rejouissance, (Mun80, Mun52)*

Voir dans le manuscrit d'Haslemere GB-HAB2, page 27, Menuet (Has11)



Partie VI

N°26 Marche (March)

The musical score for Partie VI, N°26 Marche, is handwritten on five staves. The first staff begins with a C-clef and a common time signature. The lyrics are: "r (e) a e r e r a". The second staff starts with "e r e a r (e) a". The third staff starts with "e r e a a". The fourth staff starts with "e r e a a". The fifth staff starts with "e r e a a". The sixth staff starts with "e r e a r e a". The seventh staff starts with "e r e a a". The eighth staff starts with "e r e r x e r". The ninth staff starts with "e r e r e r a". The tenth staff starts with "e r e r e r a". The eleventh staff starts with "e r e a r e r".

15

18

21

24

N°27 Menuet

1

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37

R

vd

41

grace notes

R

N°28 Polonoise

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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N°29 Menuet

N°30 Rejouissance

Allegro.

The musical score consists of six staves of handwritten notation on five-line staves. The lyrics are written below the notes. The score includes the following lyrics:

- Staff 1: *2 r e r e e r e r e e e d e d e r e r e r a*
- Staff 2: *e a e r a e d e d e r e r e r a e a e r a a*
- Staff 3: *f r a r F a a e a g a a e r e e e r e a r e r e r e a*
- Staff 4: *r e r e e r e r e e e d e d e r e r e r a*
- Staff 5: *e a e r a e d e d e r e r e r a e a e r a a FF*
- Staff 6: *g g g g k i g h h h h e e e e g g g g g*

Measure numbers and dynamics are also present in the score.

Tonalité : La majeur

Accord des basses du luth : 3 dièses

Scordature par octave

A musical staff with five horizontal lines. The top line has a note labeled '2' and the line below it has a note labeled '6'. The middle line has two notes labeled 'a' and the line below them has a note labeled '4'. The bottom line has a clef symbol.

Accord des 13 chœurs du luth

A musical staff with five horizontal lines. The notes are labeled 'a' in pairs across the first four lines, followed by a single 'a' on the fifth line. Below the staff, there are 13 corresponding note heads, each with a sharp sign (#) above it, representing the tuning of the 13 courses of a guitar (lute).