

Adam Falckenhagen

(1697-1754)

Partie VI

Opera Seconda

aus

Sei Partite

A Liuto Solo

Nürnberg, 1742

*Bearbeitet für Gitarre
von Stefan Grasse*

I. March

Adam Falckenhagen
(1697-1754)
Bearb. von Stefan Grasse

Gitarre

The musical score for guitar is written in a single system with seven staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as triplets, trills (tr), slurs, and dynamic markings (f, p, mf, dolce). The first staff starts with a forte (f) dynamic and includes a triplet of eighth notes. The second staff features a trill on the first measure and a forte (f) dynamic. The third staff has a mezzo-forte (mf) dynamic and includes a first and second ending. The fourth staff starts with a piano (p) dynamic and includes a forte (f) dynamic. The fifth staff features a piano (p) dynamic and a dolce marking. The sixth staff includes a forte (f) dynamic. The seventh staff starts with a piano (p) dynamic and includes a forte (f) dynamic. The score concludes with a final cadence.

Dynamische Zeichen sind nur im 1. Satz vom Bearbeiter angegeben und verstehen sich als Anregung.

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II. Menuet

Adam Falckenhagen

(1697-1754)

bearb. von Stefan Grasse

Gitarre

II

5

9

13

17

21

tr

tr

tr

tr

tr

tr

II. Menuet

25 II V II

29 II

33 *tr* 3 *tr*

Reprise

37

41

III. Polonoise

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bearb. von Stefan Grasse

Gitarre

4

7

10

13

16

IV. Menuet

Adam Falckenhagen
(1697-1754)
bearb. von Stefan Grasse

Gitarre

II

5

9

13

17

Reprise

21

24

VII

V. Rejouissance

Adam Falckenhagen

(1697-1754)

bearb. von Stefan Grasse

Allegro

Gitarre

5

9

13

17

21

IV

③

④

V. Rejouissance

25

29

33

37

41

45

p

f

tr
pai mp

f

tr
pai mp

Detailed description: This is a musical score for a piece titled "V. Rejouissance". It consists of six systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The first system (measures 25-28) features a melody with various fingerings (e.g., 2, 3, 1, 4, 2, 4, 2, 0, 1) and a bass line with notes like 4, 1, 2, 2, 1, 1, 3, 3. The second system (measures 29-32) continues the melody with fingerings like 2, 3, 1, 3, 2, 1, 0, 4, 4, 3, 2, 1, 2, 0. The third system (measures 33-36) has fingerings such as 1, 4, 2, 1, 2, 0, 1, 2, 4. The fourth system (measures 37-40) includes dynamic markings *p* and *f*, and fingerings like 1, 2, 3, 4, 2, 1, 4, 2, 1, 2. The fifth system (measures 41-44) features a trill (*tr*) and a *pai mp* marking, with dynamics *f* and *p*. The sixth system (measures 45-48) also includes a trill (*tr*) and *pai mp* marking, with a dynamic *f*. The score concludes with a double bar line.