



Rosani
(après 1750)

Le manuscrit de luth **ROSANI** de Leipzig

Bibliothèque musicale - Bibliothèques municipales de Leipzig

D-LEm ms. III.11.64

Œuvres de divers compositeurs pour luth baroque à 13 chœurs
Les tablatures mises en notation musicale



CONTENU

I - Partita I.....	Fa majeur.....	p. 13
<i>Johann Blohm</i>		
Fantasie		p. 14
à Tempo giusto		p. 15
Menuet		p. 16
Polonoise.....		p. 17
Pastorale.....		p. 18
Minuett.....		p. 19
Presto.....		p. 20
II - Partita II	Ré mineur	p. 23
<i>[Silvius Leopold Weiss ?]</i>		
Air gracieux		p. 24
Allegro (<i>WeissSW84*</i>)		p. 25
Bourrée (Bourée)		p. 26
Minuetto alternativ.....		p. 27
Polonoise.....		p. 28
Presto.....		p. 29
III - Partita III	Fa majeur.....	p. 31
<i>[Compositeur anonyme]</i>		
1. Angenehm		p. 32
2. In der Bewegung einer Menuet.....		p. 34
3. Hinckend, in hurtiger Bewegung		p. 35
4Anmuthig		p. 36
Allegro		p. 37
Allegretto		p. 38
Drolligt.....		p. 39
IV - Liuto Solo del Sig. ^{re} Kropffgans	Fa majeur.....	p. 41
<i>Johann Kropffgans</i>		
Fantasia		p. 43
Allegro moderato		p. 44
Andantino.....		p. 46
Angloise		p. 48
Menuet		p. 49
Polonoise.....		p. 50
V - Sonata I ^{ma}	Fa majeur.....	p. 51
<i>Johann Kropffgans</i>		
Largo		p. 53
Fantasia presto		p. 54
Tempo giusto.....		p. 46
Andante ma non molto.....		p. 59
Vivace		p. 60

Minuetto I ^{mo}	p. 62
Minuetto II ^{do}	p. 63
Polaca	p. 64
VI - Sonata II ^{da}	Ré mineur p. 65
<i>Johann Kropffgans</i>	
Fantasia allegro	p. 66
Allegro	p. 68
Affettuoso	p. 71
Scherzando	p. 72
Minuetto	p. 75
Variazione Un poco moderato	p. 76
Polaca	p. 78
Concerto di Mr: Kropffgans	Ré mineur p. 79
<i>Johann Kropffgans</i>	
Fantasia allegro	p. 80
Entrée allegro	p. 82
Pastorale	p. 83
Paisane Allegro	p. 84
Menuett: Alternativ:	p. 86
Menuet 2.	p. 87
Polaca	p. 88
Concerto II di Mr: Kropffgans	Do majeur p. 89
<i>Johann Kropffgans</i>	
Fantasia allegro	p. 90
Allegro	p. 93
Menuet con Trio	p. 94
Trio	p. 95
Polonoise 1 ^{mo}	p. 96
Polonoise 2 ^{do}	p. 97
Aria nel' Opera La Spartana Generosa	
ou vero Archidemia	Si bémol majeur p. 99
<i>Johann Adolf Hasse</i>	
Aria Vivace	
(Non t'abbagli il falso lume)	p. 100
Concerto di Mr: Falkenhagen	Sol mineur p. 109
<i>Adam Falkenhagen</i>	
Un poco più allegro che Andante	p. 111
Largo	p. 114
Vivace	p. 116
Partie di Mr: Kropffgans	Sol majeur p. 119
<i>Johann Kropffgans</i>	
Allegro	p. 120
Andantino	p. 122
Paisane	p. 123
Minuette	p. 124

Pastorale.....	p. 125
Polaca.....	p. 126
KropffgansPartie.....Sol majeur.....	p. 127
<i>Johann Kropffgans</i>	
Andante.....	p. 129
Paisane.....	p. 130
2 ^{da}	p. 131
Menuet.....	p. 132
Polonoise.....	p. 133
Gratioso.....	p. 134
Polonoise.....	p. 135

LE MANUSCRIT DE LUTH ROSANI

(LEIPZIG, STÄDTISCHE BIBLIOTHEKEN, MUSIKBIBLIOTHEK)

Contenu du manuscrit

Le manuscrit D-LEmRos, dit manuscrit Rosani, est conservé dans l'une des bibliothèques municipales de Leipzig : la bibliothèque musicale.

Le titre qui figure sur la première page est :

XII Partiten und Concerte für
die Laute von Joh. Kropfgans,
Adam Falckenhagen und Ungenannten.

Sur la même page, la souscription « Rosani » est inscrite d'une autre main. Elle est très peu visible et le court texte qui la précède est passablement illisible. Cette mention est peut-être la signature du copiste, mais ce peut être aussi une marque de propriété.

Une table des pièces précise les regroupements en sonates ou concertos et, pour certains, indique les compositeurs Johann Kropffgans et Adam Falckenhagen. Toutefois, la correspondance d'une pièce qui se trouve aussi dans un manuscrit conservé actuellement à Bruxelles permet d'attribuer la Partita I à « Blohm ». D'autre part, une pièce de la Partita II, Allegro, est aussi présente dans le manuscrit de Bruxelles B-Bc15 titré « Dresden München 1730 » et elle y est attribuée à Silvius Leopold Weiss. Elle figure dans la nomenclature de ses pièces sous le numéro WeissSW 84*.

Les tablatures sont rédigées d'une écriture claire et lisible. Elles ne montrent que très peu de fautes. Des doigtés de la main gauche sont fréquents et précis.

Origines connues du manuscrit

En 1856, ce manuscrit fut recueilli par la bibliothèque musicale de Leipzig avec l'achat des collections de Karl Ferdinand Becker.

Ce musicien allemand de Leipzig, né en 1804, fut écrivain, organiste et compositeur. Il mourut en octobre 1877. Il possédait une vaste et très précieuse bibliothèque musicale que son père avait déjà rassemblée avant

lui et qu'il s'efforça d'augmenter ; toute sa vie, il prit grand soin de cette précieuse collection et en fit son principal sujet d'étude. Il publia plusieurs ouvrages pour diffuser les résultats de ses recherches musicologiques.

Très tôt, il étudia le piano, l'harmonie et la composition. Pianiste prodige dans son enfance, il se consacra ensuite plus particulièrement à l'orgue. Il fut organiste à Leipzig à la Petrikirche (1825) et à la Nicolaikirche (1837). Lors de la fondation du Conservatorium de Leipzig, il fut invité par Felix Mendelssohn à se joindre à la nouvelle entreprise ; il y occupa le poste de professeur d'orgue de 1843 à 1856.

Après des dissensions avec d'autres musicologues, il vendit sa bibliothèque à la ville de Leipzig contre une rente annuelle. Il tourna alors le dos à la cité et il se créa à Plagwitz un asile rural où il consacra le reste de sa vie à cultiver son jardin.

Les compositeurs

La Bibliothèque de Leipzig fixe la période de rédaction du manuscrit dans la deuxième moitié du XVIII^e siècle. La biographie des compositeurs et les œuvres présentées confirment une période autour et après 1750.

Johann Blohm ou Bluhme

La première sonate du manuscrit n'est pas attribuée. Cependant, la plupart des pièces se retrouvent dans le manuscrit B-Br Ms. II 4089 qui est actuellement conservé à Bruxelles, à la Bibliothèque royale de Belgique. Là, la mention est « del Sig. Blohm é Vienne ».

Le catalogue de Breitkopf répertoriait « 4 Concerti a Liuto... » attribués à Bluhme. Un Johann Bluhme est enregistré comme membre de la chapelle royale polonaise dans l'agenda de la cour et de la ville de Dresde (Dresdner Hof- und Staatskalender) de l'année 1729¹.

Johann Kropffgans

Le luthiste Johann Kropffgans est né le 14 octobre 1708 à Breslau (aujourd'hui Wrocław), capitale de la Silésie. Cette province, aujourd'hui en Pologne, était alors rattachée à l'Autriche.

¹ cité par Joseoh Zuth dans « Handbuch der Laute und Gitarre »

Son père, Johann également, alors âgé de 40 ans, était commerçant dans cette ville. C'était un excellent luthiste amateur. En cette année 1708, il avait pris des leçons auprès de Silvius Leopold Weiss qui, âgé de 22 ans, était au service du comte Karl Philipp de Palatinat. Et il sut communiquer son enthousiasme pour le luth à sa famille. L'enfance du jeune Johann Kropffgans, ainsi que celles de sa sœur Johanna Eleonora et de son frère Johann Gottfried, furent baignées de musique. C'est tout naturellement que le jeune Johann Kropffgans s'engagea dans une carrière musicale et devint luthiste professionnel.

Il fut lui-même élève et ami de Silvius Leopold Weiss, qui résida à Dresde à partir de 1718. Ils furent reçus chez Johann Sebastian Bach à Leipzig. On sait aussi que Johann Kropffgans rencontra Ernst Gottlieb Baron, lorsqu'en 1738, celui-ci vint à Dresde chercher un tiorbe que lui céda Silvius Leopold Weiss.

Il fut longtemps musicien au service du comte Heinrich von Brühl, à Dresde, comme luthiste de chambre dans sa Chapelle privée. Durant la guerre de Sept Ans (1756-1763), la cour quitta Dresde et Johann Kropffgans suivit son employeur à Varsovie où il participa au divertissement musical de sa cour.

Enfin, il passa les sept dernières années de sa vie à Leipzig, où il tenta de travailler comme musicien indépendant. Il mourut en 1770, à Breslau.

Johann Kropffgans aurait écrit 32 trio et concertos pour luth, ainsi que de nombreuses pièces pour luth baroque solo. Mais malheureusement, peu de ces œuvres ont été conservées. Cependant, celles que nous connaissons nous montrent sa maîtrise de la composition dont l'art s'inscrit dans les débuts de la période classique.

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 qui était pasteur à Knauthain, un 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 de la famille noble saxonne von Dieskau. Alors âgé de 18 ans, il étudia le luth dans cette ville auprès de Johann

Jakob Graf (1690 - 1723). Il est répertorié comme étant « musicien et valet de pied du jeune maître de Dieskau ». C'est d'ailleurs pour ce même chambellan et Électeur de Saxe Carl Heinrich von Dieskau (1679 - 1744) que, quelques années plus tard, Johann Sebastian Bach écrivit la cantate des Paysans.

En 1719 et 1720, Adam Falkenhagen étudia à l'université de Leipzig puis il s'engagea dans 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 Weissenfels, une ville en Saxe-Anhalt mais dans une région proche de Leipzig. 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 Kegel. Ils auront trois filles, mais Johanna Æmilia mourra en 1734. Au cours de cette période de Weissenfels, 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-Eisenach (1688 - 1748) de mai 1729 jusqu'en août 1732.

Ensuite, c'est à Bayreuth qu'il entra au service de Georges Frédéric-Charles de Brandebourg-Bayreuth (1688 - 1735), puis de Frédéric III, margrave de Brandebourg-Bayreuth (1711 - 1765). Il avait été invité à être le luthiste de la cour par la margravine Wilhelmine. Passionnée de musique, 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) 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-Dorothee de Hanovre (1713 – 1740). Reine consort de Prusse,

Électrice de Brandebourg, elle fut l'épouse de Frédéric-Guillaume I^{er} de Prusse, der Soldatenkönig, le roi-sergent. En 1758, Adam Falkenhagen publiera, 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 conserva son emploi de luthiste de la cour, à Bayreuth. Il avait le titre de « Registrator » (scribe chargé de la tenue des registres) puis celui de « Kammersekretär » (secrétaire de la chambre). Il mourut dans cette ville le 6 octobre 1754.

Johann Adolph Hasse

Après avoir étudié la musique avec son père, Johann Adolf Hasse commença sa vie musicale comme ténor à l'Opéra de Hambourg, puis au théâtre de la Cour de Brunswick-Lunebourg.

À l'âge de 24 ans, il composa un opéra dont le succès décida de sa carrière de compositeur. Pour parfaire sa formation et travailler avec Nicola Porpora, il se rendit à Naples. Là, il se lia d'amitié avec Alessandro Scarlatti qui était âgé de 64 ans. Il composa alors quelques opéras, qui furent chantés par Farinelli et qui le rendirent célèbre dans toute l'Italie. En 1730, à Venise, il épousa la très célèbre soprano vénitienne Faustina Bordoni. Sur une offre de l'Électeur Frédéric-Auguste I de Saxe dit Auguste le Fort (également roi de Pologne sous le nom d'Auguste II), le couple vint s'établir à Dresde. Après la mort de Frédéric-Auguste I, Frédéric-Auguste II maintint l'engagement de Johann Adolf Hasse comme Kappellmeister à la Cour.

Johann Adolf Hasse partagea sa vie entre Dresde, où il garda son emploi de Kapellmeister pendant une grande partie de sa vie, et Venise, Naples, Vienne, Berlin et Potsdam où il se rendit au gré de ses engagements, des représentations de ses opéras et des rôles de prima donna de Faustina Bordoni.

Carl Philipp Emanuel Bach déclara, en 1775, à Johann Nicolaus Forkel que son père et Johann Adolf Hasse se connaissaient bien. Entre 1733 et 1746, le Cantor résidait à Leipzig. Il venait visiter son jeune fils Wilhelm Friedmann qui était alors organiste à Dresde, en l'église Sainte-Sophie. À l'occasion de ces voyages, il vint fréquemment à la Chantrerie électorale pour rencontrer Johann Adolf Hasse et pour assister aux représentations de

ses opéras. Au cours de la même période, Johann Adolf Hasse pourrait avoir rendu visite à Johann Sebastian Bach à Leipzig.

À Dresde, Johann Adolf Hasse était très proche de Silvius Leopold Weiss. Ainsi, avec Faustina Bordoni, ils furent, en 1741, les parrain et marraine de son fils qui, recevant alors leurs prénoms, fut nommé Johann Adolf Faustinus. Un autre témoignage de cette proximité : des pages de la main de Weiss ont été trouvées parmi les partitions de continuo d'opéras que Johann Adolf Hasse avait présentés à la cour de Dresde, entre 1731 et 1749.

Dans un double volume manuscrit D-LEm ms. III.11.46.a (Hassischen Opern Arien auf di Laute versetzt von R.) venant de la bibliothèque Becker et conservé à Leipzig, 49 arias, tirés d'opéras de Johann Adolf Hasse, ont été mis en tablature, autour de 1755, par « R. ». Qui se cache derrière cette initiale ? Rosani ?

Dans le manuscrit de Munich (Bayerische Staatsbibliothek Ms 5362), figurent aussi quatre arias.

La composition de Johann Adolf Hasse est peu inventive, que ce soit dans la dramaturgie ou dans l'instrumentation. Mais son œuvre, inspirée par l'opéra napolitain et entièrement axée autour du bel canto, développe des mélodies élégantes, faciles à entendre, agréables à écouter et qui mettent la voix des solistes en valeur. C'est sur elles que reposa sa notoriété. François-Joseph Fétis fit remarquer que peu de compositeurs furent aussi fameux que Johann Adolf Hasse et aussi vite oubliés que lui.

L'Opéra « La spartana generosa ovvero Archidamia »

Ce « dramma per musica » en 3 actes (livret de Giovanni Claudio Pasquini) fut représenté pour la première fois à l'Hofoper de Dresde, le 14 juin 1747. Ce jour-là furent célébrés deux mariages princiers : celui du Prince Frédéric Christian de Saxe avec la très musicienne Marie Antoinette de Bavière et celui du Prince Maximilien III Joseph de Bavière avec Marie-Anne de Saxe.

Le manuscrit original peut être consulté sur le site de la SLUB :

<https://sachsen.digital/>

[Johann Blohm]
(avant 1718 - après 1759)

Partita I

Fantasie, à Tempo giusto, Menuet, Polonoise,
Pastorale, Minuett, Presto

Fa majeur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 3 à 7



Partita I

Liuto Solo

Fantasie

8

pia.

for.

4

8

7

8

Adagio

10

8

13

8

16

8

à Tempo giusto

Musical score for Partita I en Fa majeur, page 2, measures 1-12. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked "à Tempo giusto".

The score consists of four systems of music, each with a treble clef staff and a bass clef staff. The first system (measures 1-4) includes a treble staff with a repeat sign and a bass staff with a sub-octave 8va. The second system (measures 5-8) includes a treble staff with a repeat sign and a bass staff with a sub-octave 8va. The third system (measures 9-12) includes a treble staff with a repeat sign and a bass staff with a sub-octave 8va. The fourth system (measures 13-16) includes a treble staff with a repeat sign and a bass staff with a sub-octave 8va.

Key features of the score include:

- Measures 1-4: Treble staff with a repeat sign, bass staff with a sub-octave 8va. Vibrato (vib.) markings are present above the treble staff notes in measures 2 and 3.
- Measures 5-8: Treble staff with a repeat sign, bass staff with a sub-octave 8va. Vibrato (vib.) markings are present above the treble staff notes in measures 6 and 7.
- Measures 9-12: Treble staff with a repeat sign, bass staff with a sub-octave 8va. Vibrato (vib.) markings are present above the treble staff notes in measures 10, 11, and 12.
- Measures 13-16: Treble staff with a repeat sign, bass staff with a sub-octave 8va. Vibrato (vib.) markings are present above the treble staff notes in measures 14 and 15.

Menuet

8

5

10

15

19 13

Pastorale

8

5 *pia.* *for.*

9 *vib.*

13

17

21 *pia.*

25 *for.* *vib.*

Minuett

Measures 1-4 of the Minuet. The music is in 3/4 time with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The bass line features chords with an 8va (octave) marking.

arp. arp.

Measures 5-8 of the Minuet. Measure 5 begins with a repeat sign. The melody continues with eighth and quarter notes. The bass line includes chords with an 8va marking.

Measures 9-12 of the Minuet. Measures 9 and 10 start with repeat signs. The melody features eighth and quarter notes. The bass line includes chords with an 8va marking.

arp. arp. arp.

arp. arp. arp.

Measures 13-16 of the Minuet. Measures 13 and 14 start with repeat signs. The melody continues with eighth and quarter notes. The bass line includes chords with an 8va marking.

Measures 17-20 of the Minuet. Measures 17 and 18 start with repeat signs. The melody concludes with eighth and quarter notes. The bass line includes chords with an 8va marking.

Presto

8

4

8

12

16

19

23

27

pia.

for.

pia.

for.

C2

C2

8va

8va

8va

8va

8va

8va

8va

8va

31

8

4 1 4

2

8va

8va

8va

8va

pia.

35

8

4

8va

8va

8va

8va

for.

39

8

8va

8va

8va

[Silvius Leopold Weiss ?]

(1687 - 16 oct. 1750)

Partita II

Air gracieux, Allegro, Bourée,
Minuetto alternativ, Polonoise, Presto

WeissSW 84* (Allegro)

Ré mineur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 8 à 11

*Voir dans le manuscrit de Bruxelles B-Bc15, pages 13 à 17 : Courante,
Bourrée, Sarabande, Gigue (B-Bc15_3)*



Air gracieux

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The score consists of six staves of music, with measure numbers 8, 5, 9, 14, 18, and 22 indicated at the beginning of each staff. The notation includes eighth notes, quarter notes, and rests. There are several instances of '8va' (octave) markings above notes. A triplet of eighth notes is marked with a '3' above it in the first staff. The piece concludes with a double bar line and repeat dots in the final staff.

Bourée

1

4

9

14

19

24

29

Minuetto alternativ

arp.

8va

8

5

pp

f

8

8va

9

8

8va

8

13

8

8va

8va

17

8

8

21

pp

8

8va

Polonoise

The musical score for "Polonoise" is presented in five systems, each with a treble clef and a 3/4 time signature. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. Below the staff, there are bass notes, some of which are marked with an "8va" (octave) symbol. The systems are numbered 1, 3, 6, 9, and 12. The final system (12) ends with a double bar line and the instruction "Da Capo".

[Compositeur anonyme]

Partita III

Angenehm, In der Bewegung einer Menuet,
Hinckend in hurtiger Bewegung,
Anmuthig, Allegro, Allegretto, Drolligt

Fa majeur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 12 à 15



2. In der Bewegung einer Menuet

Musical score for "2. In der Bewegung einer Menuet". The score is written in treble clef, 3/4 time, and F major. It consists of four systems of music, each with a measure number (8, 5, 9, 14) on the left. The notation includes eighth notes, quarter notes, and half notes, with various ornaments and fingerings indicated. The bass line is represented by a single line with notes and rests. A dashed line labeled "C2" is present below the second system.

8

5

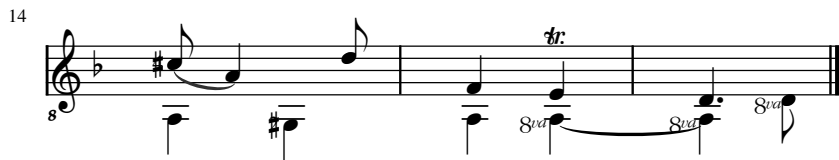
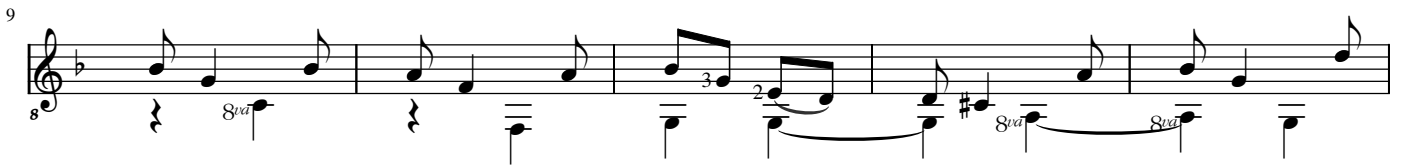
9

14

C2

3. Hinckend, in hurtiger Bewegung

C₂



4. Anmuthig

Measures 1-4 of the piece. The music is in 3/8 time and F major. The notation includes a treble clef, a key signature of one flat, and a common time signature of 3/8. The melody consists of eighth and quarter notes. The bass line features octaves (8va) and rests.

Measures 5-10. The melody continues with eighth and quarter notes. The bass line includes octaves (8va) and rests. A fermata is placed over the final note of measure 10.

Measures 11-16. Measure 11 is marked with a 'C2' above it. The notation includes a treble clef, a key signature of one flat, and a common time signature of 3/8. The melody consists of eighth and quarter notes. The bass line features octaves (8va) and rests.

Measures 17-21. The melody continues with eighth and quarter notes. The bass line includes octaves (8va) and rests. A fermata is placed over the final note of measure 21.

Measures 22-24. The melody continues with eighth and quarter notes. The bass line includes octaves (8va) and rests. A fermata is placed over the final note of measure 24.

5. Allegro

8va

5

8va

10

8va

Drolligt

8

5

10

15

[Johann Kropffgans]

(1708 - 1770)

IV - [Partie]

Liuto Solo del Sig^{re} Kropffgans

Fantasia, Allegro moderato, Andantino,
Angloise, Menuet, Polonoise

Fa majeur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 16 à 21



IV - [Partie]

Liuto Solo del Sig^{re} Kropffgans

Fantasia

The image displays a musical score for a lute solo, titled "IV - [Partie]" and "Fantasia". The score is written for a lute in the key of F major (one flat) and 6/8 time. It consists of six systems of music, each with a treble clef and a bass line. The notation includes various rhythmic values, accidentals, and performance instructions such as "8va" (octave) and "tr:" (trill). The score is marked with measure numbers 1 through 6 at the beginning of each system. The first system (measures 1-4) features a series of eighth-note patterns. The second system (measures 5-8) includes a trill and a triplet. The third system (measures 9-12) contains a complex rhythmic pattern with a trill. The fourth system (measures 13-16) features a trill and a triplet. The fifth system (measures 17-20) includes a trill and a triplet. The sixth system (measures 21-24) concludes the piece with a final cadence.

Allegro moderato

8

tr.

8va

8va

8va

8va

8va

8va

8va

6

C2 --

C2 -

C2 -

8va

8va

8va

8va

10

C2 -

C2 -

8va

8va

8va

8va

8va

8va

14

8va

8va

8va

8va

8va

8va

18

8va

8va

8va

8va

8va

8va

22

C2 -----

8va

8va

8va

8va

8va

8va

8va

tr.

27

8va

8va

8va

8va

8va

C2

31

C2 C2

35

39

C5 - C5 - C5 -

Andantino

The musical score is written for a single melodic line in 3/8 time, featuring a variety of ornaments and fingerings. The key signature has one flat (B-flat). The score is divided into systems, with measure numbers 6, 11, 15, 21, 26, and 31 indicated at the beginning of their respective lines. The notation includes eighth notes, quarter notes, and triplet eighth notes. Ornaments are marked with a 'y' symbol and '8va' (octave) markings. Fingerings are indicated by numbers 1-4. A repeat sign with first and second endings is present in measures 15-16. The piece concludes with a final triplet eighth note ornament.

36

8 8va

40

8 8va

46

8 8va

Menuet

8

6

11

C2 --

15

21

26

31

Polonoise

8

C2 -

C2

4

8

C2

7

8

8va

C2

12

8

8va

8va

8va

3

16

8

8va

8va

8va

C2 -

Fin de la Partie

[Johann Kropffgans]

(1708 - 1770)

Sonata I^{ma}

Largo, Fantasia presto, Tempo giusto,
Andante ma non molto, Vivace,
Minuetto I^{mo}, Minuetto II^{do}, Polaca

Fa majeur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 22 à 30



V - Sonata I^{ma}

Largo

8

arp.

4

8

7

arp.

8

9

8

11

8

8va

C5 ---

Fantasia presto

The musical score consists of seven systems, each with a treble clef and a bass line. The key signature is one flat (F major). The dynamics and articulations are as follows:

- System 1:** *piano* (p.), *for.* (forzando), *pia.* (pianissimo).
- System 2:** *for.* (forzando), *p.* (piano), *f.* (forte), *p.* (piano).
- System 3:** *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano). Includes a first ending mark (1*).
- System 4:** *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano). Includes fingerings 3, 1, 4, 3, 4.
- System 5:** *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano). Includes *C2* markings and *8va* (octave) markings.
- System 6:** *p.* (piano), *f.* (forte), *for.* (forzando). Includes *C2* markings and *8va* markings.
- System 7:** No dynamic markings, but includes *8va* markings and fingerings 3, 2, 4, 2, 3.

1. Original : aussi basse Fa (a sur le 8e chœur) entre ces deux notes

8 *for.* *pia.* *f.* *p.*

12 *f.* *p.* *f.* *p.*

16 *C3* *p.* *f.* *C3* *p.*

17 *for.*

voltate

Tempo giusto

8
C2

4
8va

6
8

8
8va

10
8
C2

12
8

15
8

18
8

20
8

forte

piano

tr.

C2

23

25 *piano*

28 *forte*

30

32

34 *piano*

36

38

Detailed description: This page of a musical score contains eight staves of music, numbered 23 to 38. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include 'piano' at measures 25 and 34, and 'forte' at measure 28. Fingerings are indicated by numbers 1-4. Articulation marks such as accents and slurs are present. The score concludes with a double bar line and repeat dots at measure 38. The bass line is indicated by '8va' (ottava) markings below the notes.

Andante ma non molto

8
7

6
8
C2 - piano C2 -

11
8
for. C2 C1 ---- C1 -

17
8

23
8

28
8

34
8
8va

39
8
8va

36

8

39

8

44

8

49

8

53

piano

forte

8

57

8

Minuetto I^{mo}

C2 -

Musical notation for measures 1-6. Treble clef, 3/4 time signature, key signature of one flat. The melody consists of eighth and quarter notes. The bass line features chords with '8va' markings.

Musical notation for measures 7-12. Measure 7 starts with a treble clef, key signature change to two sharps, and a repeat sign. Measure 12 ends with a double bar line.

Musical notation for measures 13-19. Measure 14 includes a circled '7' below a chord. Measure 19 ends with a double bar line.

C3 -

Musical notation for measures 20-25. Measure 25 ends with a double bar line.

Musical notation for measures 26-31. Measure 31 ends with a double bar line.

Minuetto II^{do}

8

piano

5 fort.

8

10

8

15

8

20

8

25

8

31

8

36

8

42 for.

8

48

8

54

8

Polaca

The musical score is written in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It consists of 24 measures. The score includes various musical notations such as chords, ornaments, and dynamics. The piece concludes with a 'Da Capo' instruction.

Chords: C7, C5, C2, C3 -

Dynamics: pia., for.

Ornaments: Fine

Repeat sign: Da Capo

IL FINE.

[Johann Kropffgans]

(1708 - 1770)

Sonata II^{da}

Fantasia allegro, Allegro, Affettuoso, Scherzando,
Minuetto, Variazione Un poco moderato, Polaca

Ré mineur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 32 à 39



VI - Sonata II^{da}

Fantasia allegro

3

5

7

9

12

C2 -----

C7 -----

C7 -----

Lento

arp.

Allegro

piano

14

C5 ----- C2 -----

8

16

Lento C2 -

arp.

8

19

8

Allegro

22

8

24

8

26

8

Allegro

8

piano

4

for.

6

piano.

8

10

piano

forte.

12

15

18

21

8va p

for.

23

8va p

25

8va p

27

8va p

vib.

29

8va p

vib.

31

8va p

pia.

for.

33

8va p

piano

35

8va p

for.

Affettuoso

Musical score for Affettuoso, featuring a single melodic line with various ornaments and dynamics. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked 'Affettuoso'. The score consists of nine staves of music, with measures numbered 4, 8, 12, 16, 20, 24, and 28. Dynamics include 'p.' (piano), 'for.' (forte), and 'piano' (piano). Ornaments include '8va' (octave), 'C2 -', and 'C2 --'. The score includes various musical notations such as slurs, accents, and ornaments.

Si volti.

35

vib.

39

8

43

8

Variation Un poco moderato

8va

4

8va

7

8va

10

piano

8va

13

8va

16

piano

8va

19

forte

C5 --

pia.

8va

22

for.

8va

Detailed description: This is a musical score for a variation titled 'Un poco moderato'. It consists of a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a 3/8 time signature. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, and 22 indicated. The piece features various musical ornaments and techniques, including triplets, slurs, and dynamic markings such as 'piano', 'forte', and 'pia.'. There are also '8va' markings indicating octave transpositions. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and repeat dots.

25 *8va* *3*

28 *8va* *3*

31 *8va*

34 *8va* *3* *3* *pia.* *3*

37 *8va* *for.* *3* *3* *3* *3* *3* *3* *3*

40 *8va* *pia.* *3* *for.* *3* *3* *3* *3* *3* *3* *3* *3* *3*

43 *8va* *3* *3* *3* *7*

Detailed description: This page of a musical score for Violin I, measures 25 to 43, is written in treble clef with a key signature of one flat (B-flat). The music features a series of triplet eighth notes in the upper register, often marked with an 8va (octave up) and dynamic markings such as *pia.* (piano) and *for.* (forte). The score includes various articulations like slurs and accents, and concludes with a repeat sign and a fermata in measure 43.

Polaca

8va p. stacc.

4 8va p. piano

7 for. C2

10 8va p.

14 8va p.

17 pia. for. 8va 8va

20 8va p.

23 8va p.

26 for. piano for. 8va 8va 8va 8va

29 8va p.

IL FINE.

Johann Kropffgans
(1708 - 1770)

Concerto

di Mr: Kropffgans

Fantasia allegro, Entrée allegro, Pastorale,
Paisane Allegro, Menuett: Alternativ:.,
Menuet 2, Polaca

Ré mineur

Manuscrit ROSANI de Leipzig D-LEmRos
Leipzig, Bibliothèques municipales, Bibliothèque de musique
D-LEm ms. III.11.64
Pages 40 à 45



VII - Concerto di Mr: Kropffgans

Fantasia allegro

① ②

②

②

②

②

②

14

Musical notation for measures 14 and 15. The staff is in treble clef with a key signature of one flat (B-flat). Measure 14 contains a series of eighth-note chords, each marked with an '8va' and a fermata. Measure 15 begins with a whole note chord marked '8va' and a fermata, followed by a quarter note and an eighth note.

16

Musical notation for measures 16 and 17. Measure 16 starts with a whole note chord marked '8va' and a fermata, followed by a measure with a whole rest. Measure 17 begins with a repeat sign and a box containing the letter 'R', followed by a series of eighth-note chords, some marked with '8va' and a fermata.

18

Musical notation for measures 18 and 19. Measure 18 contains eighth-note chords, some marked with '8va' and a fermata. Measure 19 continues with eighth-note chords, some marked with '8va' and a fermata, and ends with a quarter note and an eighth note.

20

Musical notation for measure 20. The measure contains eighth-note chords, some marked with '8va' and a fermata, and ends with a double bar line.

Entrée allegro

8

5

9

12

17

22

26

30

C2 --

34

Pastorale

8 C4 C2 C2 ---

7 C4 C2

13

18

24

29

34

Da Capo al Segno

Paisane Allegro

The musical score is written for a single melodic line on a treble clef staff. The time signature is 2/4, and the key signature is one flat (B-flat). The piece is marked 'Allegro'. The score consists of 40 measures, divided into eight systems of five measures each. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above a group of notes) and slurs connecting groups of notes. Dynamic markings include '8va' (octave) and '8va' (octave) with a fermata-like symbol. There are also some 'tr:' markings. The piece concludes with a double bar line and repeat dots.

42

8va

46

8va

50

8va

Menuett: Alternativ:

8va

6

8va

11

8va

16

8va

21

8va

7

8va

Detailed description: This musical score is for an alternative version of a minuet. It is written in 3/4 time and features a treble clef. The bass line is marked with '8va' (octave) and includes various chordal textures. The melody consists of eighth and quarter notes, with some measures containing triplets (indicated by a circled '2'). Trills are marked with 'tr.' and wavy lines. The piece concludes with a double bar line and repeat dots. Measure numbers 6, 11, 16, and 21 are indicated on the left side of the score.

Menuet 2.

Musical score for Menuet 2, featuring a treble clef, 3/4 time signature, and various musical notations including triplets, trills, and ornaments. The score is divided into four systems, with measure numbers 8, 5, 10, and 14 indicated at the beginning of each system. The notation includes eighth notes, quarter notes, and dotted notes, with some notes marked as *8va* (octave) or *tr:* (trill). The key signature is one flat (B-flat).

Menuet alternativ. Da Capo.

Polaca

8va

8

4

8va

8

7

8

8va

8

10

8

8va

8

8va

8

8va

8

13

8

8va

8

8va

8

8va

8

16

8

8va

8

8va

8

19

8

8va

FIN.

Johann Kropffgans

(1708 - 1770)

Concerto II

di Mr: Kropffgans

Fantasia allegro, Allegro, Menuet con Trio, Trio
Polonoise 1^{mo}, Polonoise 2^{do}

Do majeur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 46 à 50



VIII - Concerto II di Mr: Kropffgans

Fantasia allegro

The musical score consists of seven systems, each with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note runs, often grouped in sixths (indicated by a '6' above the notes) and accompanied by octaves (indicated by an '8va' below the notes). The systems are numbered 1 through 7 on the left margin. System 3 includes the instruction 'piano' at the beginning. System 7 begins with a key signature change to one sharp (F#) and includes a 'p' dynamic marking. The notation includes various articulations such as slurs, accents, and slurs over groups of notes.

8

8

9

8

11

8

13

8

15

8

17

8

19

8

21

8

.../...

23

8va

25

8va

C2 ----

27

8va

tr:

4 2 b 4 2

28

8va

30

8va

C2 ----

32

8va

34

8va

piano

36

8va

tr:

adagio

Allegro

The image displays a musical score for an 'Allegro' piece, consisting of six staves of music. The notation is in treble clef with a 2/4 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Fingerings are indicated by circled numbers (1, 2, 3). Octave markings '8va' are present below the staff lines. A 'C2' marking with a dashed line is located above the third staff. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Menuet con Trio

Measures 1-6 of the Minuet with Trio. The music is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 2 and a triplet of sixteenth notes in measure 3. The left hand provides a harmonic accompaniment with chords and single notes, including an 8va marking in measure 1.

Measures 7-10 of the Minuet with Trio. Measure 7 begins with a repeat sign. Measures 8 and 9 contain triplets of eighth notes in the right hand. Measure 10 ends with a repeat sign. The left hand continues with a simple accompaniment.

Measures 11-14 of the Minuet with Trio. Measures 12 and 13 feature triplets of eighth notes in the right hand. The left hand accompaniment consists of chords and single notes.

Measures 15-20 of the Minuet with Trio. Measures 16 and 17 contain triplets of eighth notes in the right hand. The left hand accompaniment continues with chords and single notes, including an 8va marking in measure 15.

Measures 21-24 of the Minuet with Trio. Measure 21 begins with a repeat sign. Measures 22 and 23 contain eighth notes in the right hand. Measure 24 ends with a repeat sign. The left hand accompaniment consists of chords and single notes, including an 8va marking in measure 21.

Trio

8

8va p.

6

8

8va p.

11

8

8va p.

16

8

8va p.

21

8

8va p.

25

8

8va p.

Menuet Da Capo

Polonoise 1^{mo}

Musical score for Polonoise 1^{mo}, measures 1-8. The score is written in treble clef, 3/4 time signature, and includes dynamic markings such as *pp.* and *8va*.

Measure 1: Treble clef, 3/4 time. Melody: quarter note G4, quarter note A4, quarter note B4. Bass clef: *8va* quarter note G2, quarter note A2, quarter note B2.

Measure 2: Treble clef: quarter note C5, quarter note B4, quarter note A4. Bass clef: *8va* quarter note C2, quarter note B1, quarter note A1.

Measure 3: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: *8va* quarter note G2, quarter note A2, quarter note B2.

Measure 4: Treble clef: quarter note C5, quarter note B4, quarter note A4. Bass clef: *8va* quarter note C2, quarter note B1, quarter note A1.

Measure 5: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: *8va* quarter note G2, quarter note A2, quarter note B2.

Measure 6: Treble clef: quarter note C5, quarter note B4, quarter note A4. Bass clef: *8va* quarter note C2, quarter note B1, quarter note A1.

Measure 7: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: *8va* quarter note G2, quarter note A2, quarter note B2.

Measure 8: Treble clef: quarter note C5, quarter note B4, quarter note A4. Bass clef: *8va* quarter note C2, quarter note B1, quarter note A1.

Johann Adolf Hasse
(25 mars 1699 - 23 décembre 1783)

Aria nel' Opera La Spartana Generosa ou vero Archidemia

Aria Vivace
(acte I, scène 6)

Si bémol majeur

Manuscrit ROSANI de Leipzig D-LEmRos
Leipzig, Bibliothèques municipales, Bibliothèque de musique
D-LEm ms. III.11.64
Pages 52 et 53



IX - Aria nel' Opera La Spartana Generosa ou vero Archidemia

Aria Vivace

The image displays three systems of musical notation for an aria. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first system shows the beginning of the piece with a vocal line starting on a whole note and a piano accompaniment of eighth notes. The second system features a triplet of eighth notes in the vocal line and a piano accompaniment with trills. The third system continues the vocal line with trills and a piano accompaniment with eighth notes. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings like *8va*.

7

Non t' ab-ba-gli il

9

fal-so lu-me il fal-so lu-me del-la pro-spe

12

ra for-tu-na es-sa e mo bil per co-stu-me

15

cal-va, cie-ca, calva, cieca, e

17

sen - - - za fé, calva, cieca,

19

calva, cieca, e sen za fé, e

21

sen - - za fé,

23

C5

25

Non t' abbagli il

27

fal - so lu - me il fal - so lu - me - -

29

dell a pro - spe - ra for - tu - na

31

es - sa e mo - - bil per co - - stu - me

33

cal - va, cie - ca, e sen - - za fé,

35

calva, cieca, calva, cieca, e

37

sen - - za fé, e sen - za fé, e

39

sen - za fé,

41

43

45

46

Mil - le spo - glie in - sie - me u - na tol -

48

- - te al - trui di poi con -

50

ques - te Capriccio - sa e spoglia e

52

veste veste il ser - vo e spa - - glia

54

il Re. veste il servo e spaglia il Re

57

veste il servo e spaglia il Re

Da Capo

59

spa - - - - - glia il Re.

Adam Falckenhagen

(1697 - 1754)

Concerto

di Mr: Falckenhagen

Un poco più allegro che Andante, Largo, Vivace

Sol mineur

Manuscrit ROSANI de Leipzig D-LEmRos

Leipzig, Bibliothèques municipales, Bibliothèque de musique

D-LEm ms. III.11.64

Pages 54 à 59



Musical score for piano, measures 16-31. The score is written in G minor (one flat) and 3/4 time. It features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The bass line consists of chords, many of which are marked with an 8va (octave) symbol. Measure 16 starts with a treble clef and a key signature of one flat. The piece continues through measures 18, 20, 22, 25, 27, 29, and 31. Measure 25 includes a trill (tr.) over a note. Measure 31 features a triplet of eighth notes. The score concludes with a final chord in the bass line.

33

8

8va

35

8

8va

37

8

8va

39

8

8va

41

8

8va

2 4

Largo

The musical score is written for a piano accompaniment in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'Largo'. The score consists of eight systems of music, each with a treble clef and a common time signature of 3/4. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and single notes. Various ornaments and dynamics are used throughout the piece.

Key features of the score include:

- System 1:** Starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody begins with a dotted quarter note followed by eighth notes. The left hand plays a series of chords.
- System 2:** Continues the melody with eighth notes and dotted quarter notes. The left hand accompaniment includes some triplets.
- System 3:** Features a melodic line with eighth notes and dotted quarter notes. The left hand accompaniment includes triplets and chords.
- System 4:** Includes a circled '4' above a measure, indicating a fourth note ornament. The melody continues with eighth notes and dotted quarter notes. The left hand accompaniment includes triplets and chords.
- System 5:** Features a circled '7' above a measure, indicating a seventh note ornament. The melody continues with eighth notes and dotted quarter notes. The left hand accompaniment includes triplets and chords.
- System 6:** Includes a circled '2' above a measure, indicating a second note ornament. The melody continues with eighth notes and dotted quarter notes. The left hand accompaniment includes triplets and chords.
- System 7:** Features a circled '3' above a measure, indicating a third note ornament. The melody continues with eighth notes and dotted quarter notes. The left hand accompaniment includes triplets and chords.
- System 8:** Includes a circled '8' above a measure, indicating an eighth note ornament. The melody continues with eighth notes and dotted quarter notes. The left hand accompaniment includes triplets and chords.

The score concludes with a final measure in the eighth system, marked with a circled '8' and a dynamic marking of *p*.

35

8va 8va 8va 8va tr:

40

45

49

Segue Vivace.

Vivace

8va p.

5

8va p.

9

8va p.

15

8va p.

22

8va p.

27

8va p.

33

8va p.

37

8va p.

41

8va p.

45

8

51

8

57

8

61

8

tr. *vib.* *vib.*

Johann Kropffgans
(1708 - 1770)

Partie

di Mr: Kropffganss

Allegro, Andantino, Paisane, Minuette, Pastorale, Polaca

Sol majeur

Manuscrit ROSANI de Leipzig D-LEmRos
Leipzig, Bibliothèques municipales, Bibliothèque de musique
D-LEm ms. III.11.64
Pages 60 à 65



XI - Partie di Mr: Kropffganss

Allegro

8va

4

8va

6

pia.

for.

8

8va

11

pia.

8

8va

14

8

8va

17

8

8va

20

po.

for.

8

8va

22 *po.* *for.*

24

26

29

32

35 *ppp.*

37 *tr.*

40 *po.* *for.*

43

Andantino

The musical score is written in Sol major (one sharp) and 3/8 time. It consists of a piano accompaniment and a melodic line. The piano part is marked with an 8va and includes various chords and rests. The melodic line is marked with dynamics such as *po.* (piano) and *for.* (forte), and includes articulation marks like accents and slurs. The score is divided into systems, with measure numbers 7, 13, 19, 25, 31, 38, and 44 indicated at the beginning of each system. The key signature has one sharp (F#), and the time signature is 3/8. The piece concludes with a double bar line and repeat dots.

Paisane

Musical score for 'Paisane' in G major, 2/4 time. The score consists of a single melodic line and a bass line. The melodic line is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bass line is written in bass clef. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 indicated on the left. Dynamics include *po.* (piano), *for.* (forte), and *pp.* (pianissimo). Articulation marks such as accents and slurs are present. The piece concludes with a double bar line and repeat dots.

Minuette

8

5

10

15

19

23

p.

po.

for.

pp.

for.

tr.

Pastorale

The musical score for "Pastorale" is written in G major (one sharp) and 6/8 time. It consists of seven systems of music, each with a treble clef and an 8va bass line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *pp.* (pianissimo). The score includes repeat signs and first/second endings. The 8va bass line is consistently marked with an 8va symbol.

Polaca

②

8

4

8

8va

7

8

8va

8va

8va

10

8

8va

8va

8va

13

8

8va

8va

8va

16

8

8va

8va

8va

8va

19

8

8va

Da Capo

Johann Kropffgans
(1708 - 1770)

KropffgansPartie

Andante, Paisane, 2^{da},
Menuet, Polonoise, Gratoso, Polonoise

Sol majeur

Manuscrit ROSANI de Leipzig D-LEmRos
Leipzig, Bibliothèques municipales, Bibliothèque de musique
D-LEm ms. III.11.64
Pages 65 à 68



2da

Musical notation for the first system (measures 1-3). The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and sixteenth notes. The bass line features a whole note chord in the first measure, followed by eighth notes in the second and third measures. The first measure has a 'y' marking below the bass line.

Musical notation for the second system (measures 4-7). Measure 4 begins with a repeat sign. The melody continues with eighth and sixteenth notes. The bass line consists of eighth notes, with '8va' markings above the notes in measures 5, 6, and 7.

Musical notation for the third system (measures 8-10). The melody continues with eighth and sixteenth notes. The bass line consists of eighth notes, with '8va' markings above the notes in measures 8 and 10.

Musical notation for the fourth system (measures 11-12). Measure 11 continues the melody and bass line. Measure 12 ends with a repeat sign. The text 'Paisane 1 Da Capo' is written to the right of the notation.

Menuet

5

10

14

Polonoise

1

3

5

8

11

14

16

Seque

Gratoso

The musical score for "Gratoso" is written in G major (one sharp) and 2/4 time. It consists of six systems of four measures each. The notation includes a treble clef, a key signature of one sharp (F#), and a bass clef with an 8va marking. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The bass line features a steady eighth-note accompaniment. Measure numbers 4, 8, 12, 16, and 20 are clearly marked at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Polonoise

Musical score for Polonoise, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The piece begins with a treble staff and a bass staff. The bass staff contains a series of chords, with some notes marked '8va' (octave). The treble staff contains a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into four systems, with measure numbers 1, 4, 7, and 10 indicated at the beginning of each system. The piece concludes with a double bar line and a repeat sign.

