

Johann Adolph Scheibe

1708-1776

Concerto

à

Flauto Traverso

Violino 1^{mo}

Violino 2^{do}

Viola

&

Violoncello

Score

Edited by

Christian Mondrup

Allegro

Johann Adolph Scheibe (1708-1776)

Tutti

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

6

Fl

V11

V12

Vla

B.c.

12

Fl

V11

V12

Vla

B.c.

18 *Tutti*

Fl

V11

V12

Vla

B.c.

p *f* *for* *tr* *tr*

24 *Solo*

Fl

V11

V12

Vla

B.c.

pp *pp* *pp*

30

Fl

V11

V12

Vla

B.c.

tr *tr*

36

Fl

Vl1

Vl2

Vla

B.c.

pp

42

Fl

Vl1

Vl2

Vla

B.c.

48

Fl

Vl1

Vl2

Vla

B.c.

for

pia

for

f

f

f

f

Tutti

54 Solo

Fl

Vl1

Vl2

Vla

B.c.

tr

[tr]

tr

pp

pp

pp

60

Fl

Vl1

Vl2

Vla

B.c.

tr

pp

pp

65

Fl

Vl1

Vl2

Vla

B.c.

tr

tr

tr

tr

pp

71

Fl

V11

V12

Vla

B.c.

77

Fl

V11

V12

Vla

B.c.

82

Fl

V11

V12

Vla

B.c.

tr

for

f

p:

f

p

for

[p:]

88 Solo

Fl

V11

V12

Vla

B.c.

[pp]

[pp]

[pp]

93

Fl

V11

V12

Vla

B.c.

tr

tr

tr

99

Fl

V11

V12

Vla

B.c.

[tr]

f

f:

105

Fl

V11

V12

Vla

B.c.

pp

p:

111

Fl

V11

V12

Vla

B.c.

117

Fl

V11

V12

Vla

B.c.

tr

tr

Tutti

for

for

f

f

123

Fl *tr*

V11 *tr*

V12 *p* *[f]*

Vla *p* *[f]*

B.c. *p:* *f*

pia *for*

128

Fl *Solo*

V11 *p*

V12

Vla

B.c. *p*

134

Fl *tr*

V11 *for* *pia* *f* *pp*

V12 *f* *pp*

Vla *pp*

B.c.

140

Fl *tr*

V11

V12

Vla

B.c.

146

Fl

V11 *for* *p* *pp*

V12 *f* [*p*]

Vla *f* *p* *pp*

B.c. *f* *p*

152

Fl *tr*

V11

V12

Vla

B.c. *pp*

158

Fl

V11

V12

Vla

B.c.

Bar 160-188
Reconstruction

164

Fl

V11

V12

Vla

B.c.

tr

170

Fl

V11

V12

Vla

B.c.

Tutti

for

f

f

tr

176

Fl *tr* Solo *tr*

V11 *tr* *p*

V12 *pp*

Vla *pp*

B.c.

182

Fl *tr* Tutti *tr*

V11 *for* *tr*

V12 *f*

Vla *f*

B.c.

186

Fl *tr*

V11 *tr*

V12

Vla

B.c.

Amoroso

Flauto
Traverso

Violino
Primo

Violino
Secundo

Viola

Basso

4

Fl

V11

V12

Vla

B.c.

7

Fl

V11

V12

Vla

B.c.

10

Fl

V11

V12

Vla

B.c.

f

[ff]

13

Fl

V11

V12

Vla

B.c.

Solo

pp

pp

17

Fl

V11

V12

Vla

B.c.

20

Fl

V11

V12

Vla

B.c.

23

Fl

V11

V12

Vla

B.c.

26

Fl

V11

V12

Vla

B.c.

29 Solo

Fl

V11 *pp*

V12 *pp*

Vla

B.c.

33

Fl

V11

V12

Vla

B.c.

36

Fl

V11

V12

Vla

B.c.

39

Fl

V11

V12

Vla

B.c.

Musical score for measures 39-42. The Flute (Fl) part begins with a triplet of eighth notes, followed by a trill. The Violin I (V11) and Violin II (V12) parts play a steady eighth-note accompaniment. The Viola (Vla) part has a similar eighth-note pattern. The Bassoon (B.c.) part is mostly silent.

43

Fl

V11

V12

Vla

B.c.

Musical score for measures 43-45. The Flute (Fl) part continues with triplets and a melodic line. The Violin I (V11) and Violin II (V12) parts continue their accompaniment. The Viola (Vla) part has a similar eighth-note pattern. The Bassoon (B.c.) part is mostly silent.

46

Fl

V11

V12

Vla

B.c.

Musical score for measures 46-49. The Flute (Fl) part features triplets and a melodic line. The Violin I (V11) and Violin II (V12) parts continue their accompaniment. The Viola (Vla) part has a similar eighth-note pattern. The Bassoon (B.c.) part is mostly silent.

50

Fl

V11

V12

Vla

B.c.

53

Fl

V11

V12

Vla

B.c.

57

Fl

V11

V12

Vla

B.c.

Poco allegro
Tutti

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

7

Fl

Vl1

Vl2

Vla

B.c.

13

Fl

Vl1

Vl2

Vla

B.c.

p: *f:* *p*

pia *f:* *p*

p: *f:* *p*

p: *f:* *p*

20

Fl *for*

V11 *f*

V12 *for*

Vla *f*

B.c.

27

Fl Solo

V11 *pp*

V12 *pp*

Vla

B.c.

34

Fl

V11

V12

Vla

B.c.

40

Fl

V11

V12

Vla

B.c.

46

Fl

V11

V12

Vla

B.c.

52

Fl

V11

V12

Vla

B.c.

f

for

ff

58 Solo

Fl

V11

V12

Vla

B.c.

64 Solo

Fl

V11

V12

Vla

B.c.

70

Fl

V11

V12

Vla

B.c.

76 Solo

Fl

V11

V12

Vla

B.c.

for

pp

f

pp

for

83 Solo

Fl

V11

V12

Vla

B.c.

pp

f

p

for

p

pp

[f]

[p]

[f]

[p]

pp

f

p

f

p

pp

for

pp

for

89 Tutti

Fl

V11

V12

Vla

B.c.

for

for

f

f

Solo

95

Fl

V11

V12

Vla

B.c.

pp

pp

pp

101

Fl

V11

V12

Vla

B.c.

[for]

for

for

Solo

107

Fl

V11

V12

Vla

B.c.

pp

pp

pp

113

Fl

V11

V12

Vla

B.c.

pp

Musical score for measures 113-118. The Flute (Fl) part features a melodic line with triplets. The Violins (V11, V12) and Viola (Vla) parts provide a rhythmic accompaniment. The Bassoon (B.c.) part has a simple bass line. The dynamic marking is *pp*.

119

Fl

V11

V12

Vla

B.c.

Musical score for measures 119-124. The Flute (Fl) part features a melodic line with slurs. The Violins (V11, V12) and Viola (Vla) parts are silent. The Bassoon (B.c.) part has a simple bass line.

125

Fl

V11

V12

Vla

B.c.

f

Musical score for measures 125-130. The Flute (Fl) part features a melodic line. The Violins (V11, V12) and Viola (Vla) parts provide a rhythmic accompaniment. The Bassoon (B.c.) part has a simple bass line. The dynamic marking is *f*.

132

Fl

V11

V12

Vla

B.c.

pp

139

Fl

V11

V12

Vla

B.c.

[pp]

pp

145

Fl

V11

V12

Vla

B.c.

151

Fl

V11

V12

Vla

B.c.

157

Fl

V11

V12

Vla

B.c.

for

f

[f]

pp

Solo

163

Fl

V11

V12

Vla

B.c.

Solo

169 Tutti

Fl
V11
V12
Vla
B.c.

176

Fl
V11
V12
Vla
B.c.

182

Fl
V11
V12
Vla
B.c.

Critical notes:

This score is part of the first modern edition of 2 concertos for flute and strings by Johann Adolph Scheibe (1708–1776) based on a manuscript kept at the music department of the Royal Library, Copenhagen as “Gieddes Samling VIII,36(a) mu 6304.2472 ” titled “Concerto à Flauto Traverso. Violino 1^{mo} Violino 2^{do} Viola & Violoncello Dall Sigr: Scheibe”.

The manuscript includes separate parts only, no full score. It seems to have been written by a skilled copyist; there are rather few errors. The viola part is incomplete; only the first page containing bar 1–159 has been preserved. For the rest of the concerto the viola part has been reconstructed by the editor.

The slurs of the manuscript have been drawn carefully leaving no doubt about starting and ending points. However, while there are digits with most triplets, triplet slurs have apparently been drawn casually. That might indicate that triplet slurs serve a phrasing rather than a notational purpose. A number of dashed triplet slurs have been added by the editor for musical reasons.



The use of accidentals in the manuscript seems to reflect a change of practice at the time of copying. Sometimes accidental sharps, flats and naturals have been set redundantly within a bar and sometimes in accordance with modern usage. In my modern edition the accidentals have been silently “normalized”.

Performance indications added by the editor are enclosed within brackets.


Allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Vl2	1	Dynamic “p:” in ms.
3	Bs	2	“e” in ms.
10	Vla	2	no ♯ in ms.
14	Fl	3	no ♯ in ms.
31	Vl2	2	“g” in ms.
84	Vla	1	$\frac{1}{4}$ note plus $\frac{1}{8}$ rest in ms.
96	Fl	4	“c♯” in ms.
128	Bs	2	no ♯ in ms.
139	Fl	5	“d” in ms.
144	Vl2	1	“d” in ms.
154	Vl2	2	“d” in ms.
188	Vl2	6	“e” in ms.
160–188	Vla		Reconstruction by the editor

Amoroso

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1–	Vla		Reconstruction by the editor
4	Vl2	4	“c#” in ms.
18	Vl2	3	“g#” in ms.
22	F1	7	no “#” in ms.
22	Vl1	7	no “b” in ms.
38	Vl2	c	“c#” in ms.
40–41	Vl1		 in ms.
43	F1	9	no “#” in ms.
43	Vl2		 in ms.
44	Vl2	3	“d” in ms.
46	Vl2	2–3	“c#” “d” in ms.
47	Vl2	2	“c#” in ms.

Poco allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1–	Vla		Reconstruction by the editor
1	Bs		Dynamics “p” in ms.
21	F1	1–3	“c#” “b” “a” in ms.
62	Vl2	1	“ff” in ms.
68	Bs		Dynamics “f” in ms.
92	Vl1	6	no “#” in ms.
97	Vl1		 in ms.
98	Vl1	2	“eb” in ms.
106	Vl1	2–3	$\frac{1}{16}$ notes in ms.
149	Vl2	3	“c#” in ms.