

Johann Adolph Scheibe

1708-1776

Concerto

à 5

Flauto Traverso

Violino 1^{mo}

Violino 2^{do}

Viola

&

Basso

Score

Edited by

Christian Mondrup

Vivace
tutti

Johann Adolph Scheibe (1708-1776)

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

6

Fl

Vl1

Vl2

Vla

B.c.

12

Fl

Vl1

Vl2

Vla

B.c.

17

Fl

V11

V12

Vla

B.c.

23

Fl

V11

V12

Vla

B.c.

28

Fl

V11

V12

Vla

B.c.

33

Fl

V11

V12

Vla

B.c.

39

Fl

[Solo]

V11

[p:]

Solo

V12

p:

Vla

B.c.

45

Fl

V11

V12

Vla

B.c.

50

Fl

V11

V12

Vla

B.c.

55

Fl

V11

V12

Vla

B.c.

60

Fl

V11

V12

Vla

B.c.

65

Fl

V11

V12

Vla

B.c.

70

Fl

V11

V12

Vla

B.c.

75

Fl

V11

V12

Vla

B.c.

[for]

[for]

for

[for]

80

Fl

V11

V12

Vla

B.c.

86

Fl

V11

V12

Vla

B.c.

91

Fl

V11

V12

Vla

B.c.

tr

97 Solo

Fl

V11

V12

Vla

B.c.

102

Fl

V11

V12

Vla

B.c.

107

Fl

V11

V12

Vla

B.c.

112

Fl

V11

V12

Vla

B.c.

117

Fl

V11

V12

Vla

B.c.

122

Fl

V11

V12

Vla

B.c.

127

Fl

V11

V12

Vla

B.c.

133

Fl

Solo

V11

[Solo]

V12

[Solo]

Vla

[Solo]

B.c.

[Solo]

138

Fl

V11

V12

Vla

B.c.

143

Fl

V11

V12

Vla

B.c.

148

Fl

V11

V12

Vla

B.c.

153

Fl

V11

V12

Vla

B.c.

159

Fl

V11

V12

Vla

B.c.

164

Fl

V11

V12

Vla

B.c.

169

Fl

V11

V12

Vla

B.c.

174

Fl

V11

V12

Vla

B.c.

179

Fl

V11

V12

Vla

B.c.

185

tutti

Fl

[tutti] V11

[tutti] V12

[tutti] Vla

[tutti] B.c.

191

Fl

V11

V12

Vla

B.c.

196

Fl

V11

V12

Vla

B.c.

201

Fl

V11

V12

Vla

B.c.

207

Fl

V11

V12

Vla

B.c.

212

Fl

V11

V12

Vla

B.c.

217

Fl

V11

V12

Vla

B.c.

tr

Largo

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

6

Fl

V11

V12

Vla

B.c.

10

Fl

V11

V12

Vla

B.c.

15 Solo

Fl

V11

V12

Vla

B.c.

tr

20

Fl

V11

V12

Vla

B.c.

(3)

24

Fl

V11

V12

Vla

B.c.

3

3

28

Fl

V11

V12

Vla

B.c.

tr

tr

tr

tr

32

Fl

V11

V12

Vla

B.c.

37

Fl

V11

V12

Vla

B.c.

Solo

tr

42

Fl

V11

V12

Vla

B.c.

46

Fl

V11

V12

Vla

B.c.

50

Fl

V11

V12

Vla

B.c.

55 Solo

Fl
V11
V12
Vla
B.c.

This system contains measures 55 through 58. The Flute (Fl) part begins with a 'Solo' marking at measure 55 and features a complex melodic line with many sixteenth notes. The Violin I (V11) and Violin II (V12) parts play a rhythmic accompaniment of eighth notes, with a triplet of eighth notes in measure 55. The Viola (Vla) part has a similar eighth-note accompaniment. The Bassoon (B.c.) part provides a steady bass line with eighth notes.

59

Fl
V11
V12
Vla
B.c.

This system contains measures 59 through 62. The Flute (Fl) part continues its solo with a highly technical melodic line. The Violin I (V11) and Violin II (V12) parts continue with their eighth-note accompaniment. The Viola (Vla) part remains silent. The Bassoon (B.c.) part continues with its eighth-note accompaniment.

63

Fl
V11
V12
Vla
B.c.

This system contains measures 63 through 66. The Flute (Fl) part continues its solo, featuring several triplet markings. The Violin I (V11) and Violin II (V12) parts continue with their eighth-note accompaniment. The Viola (Vla) part remains silent. The Bassoon (B.c.) part continues with its eighth-note accompaniment.

67

Fl

V11

V12

Vla

B.c.

tr

(3)

(3)

tr

71

Fl

V11

V12

Vla

B.c.

tr

76

Fl

V11

V12

Vla

B.c.

tr

Poco Presto

Tutti

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

8

Fl

Vl1

Vl2

Vla

B.c.

15

Fl

Vl1

Vl2

Vla

B.c.

Solo

Fl 22 (3) tr (3) tr (3) tr (3) tr (3) tr (3)

V11 (3) tr (3) [tr] (3) (3) tr

V12 (3) tr (3) (3)

Vla

B.c.

Fl 30 (3)

V11

V12

Vla

B.c.

Fl 37 (3) (3) (3) (3) (3)

V11

V12

Vla

B.c.

44

Fl

Vl1

Vl2

Vla

B.c.

51

Fl

Vl1

Vl2

Vla

B.c.

58

Fl

Vl1

Vl2

Vla

B.c.

65

Fl

V11

V12

Vla

B.c.

Musical score for measures 65-71. The Flute (Fl) part is silent. Violin I (V11) and Violin II (V12) parts feature eighth-note patterns with triplets (3) and trills (tr). Viola (Vla) and Bassoon (B.c.) parts provide a rhythmic accompaniment with eighth notes and rests.

72

Solo

Fl

V11

V12

Vla

B.c.

Musical score for measures 72-78. The Flute (Fl) part has a solo section marked "Solo" starting at measure 72, featuring triplets (3) and a trill (tr). Violin I (V11) and Violin II (V12) parts play eighth-note patterns with rests. Viola (Vla) and Bassoon (B.c.) parts provide a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *p* is present in measure 73.

79

Fl

V11

V12

Vla

B.c.

Musical score for measures 79-85. The Flute (Fl) part has a solo section starting at measure 79, featuring triplets (3). Violin I (V11) and Violin II (V12) parts are silent. Viola (Vla) and Bassoon (B.c.) parts provide a rhythmic accompaniment with eighth notes and rests.

86

Fl

V11

V12

Vla

B.c.

93

Fl

V11

V12

Vla

B.c.

for

tr.

100

Fl

V11

V12

Vla

B.c.

107

Fl

V11

V12

Vla

B.c.

114

Fl

V11

V12

Vla

B.c.

121

Fl

V11

V12

Vla

B.c.

128

Fl

V11

V12

Vla

B.c.

135

Fl

V11

V12

Vla

B.c.

142

Tutti

Fl

V11

V12

Vla

B.c.

150

Fl

V11

V12

Vla

B.c.

158

Fl

V11

V12

Vla

B.c.

165

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(b) mu 6304.2471 ” titled “Concerto à Flauto Traverso. Violino 1^{mo} Violino 2^{do} Viola & Basso 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. A few added corrections indicate that the parts have been used for practical performance.

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.

Vivace

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
42	Vl2	2	“b” in ms.
72	F1	3–5	The start of the slur is uncertain in ms.
97	F1	2	Grace note “a” in ms.
111	Vl1	1–3	“d” in ms.
112	Vl1	1	“d” in ms.
127	Vla	2–3	“e f#” in ms.
152	Vl	2	“g” in ms.
152	Bs	1–4	The start and end of the slur is uncertain in ms.
161	Vl1	1	“c#” in ms.
164	F1	1	“c#” in ms.
168	Vl1	1	“d” in ms.
180	Bs	1	“e” in ms.
185–			“Da Capo” in ms.

Largo

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
13	Vl2	2	“g” in ms.
26	Bs		Multi bar rest “2” in ms.
35	Bs		Extra bar with 6 x $\frac{1}{8}$ -“a” in ms.
36	Vl1	6	Accidental # missing in ms.
50	Vl1	1	“g” in ms.
52	Bs	1	“g” in ms.
70	Vl1	1	“c#” in ms.

Poco Presto

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
8	Vla	2	“e” in ms.
20	F1,V11	4	$\frac{1}{4}$ -note in ms.
34	V11	3	“c \sharp ” in ms.
41	V12	1	“f \sharp ” in ms.
42	V12	1	“f \sharp ” in ms.
130	V12	2	“f \sharp ” in ms.