

# Johann Adolph Scheibe

1708-1776

## Concerto ex D

à 5

Flauto Traverso

Violino Primo

Violino Secundo

Viola

et

Basso

## Score

Edited by

Christian Mondrup

Vivace

Johann Adolph Scheibe (1708-1776)

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

Fl

Vl1

Vl2

Vla

B.c.

Fl

Vl1

Vl2

Vla

B.c.

11

Fl

V11

V12

Vla

B.c.

*p:*

*p:*

*p:*

*p:*

*p:*

14

Fl

V11

V12

Vla

B.c.

*f:*

*f:*

*f:*

*f:*

*f:*

17

Fl

V11

V12

Vla

B.c.

Solo

*f:*

*f:*

*p:*

*p:*

*p:*

*[f:]*

*p:*

21

Fl

V11

V12

Vla

B.c.

*p:*

*[pp:]*

*p:*

*pp:*

Detailed description: This system contains measures 21, 22, and 23. The Flute (Fl) part starts with a steady eighth-note pattern in measure 21, followed by two triplet eighth notes in measure 22, and continues with eighth notes in measure 23. Violin I (V11) and Violin II (V12) parts mirror the Flute's initial eighth-note pattern. The Viola (Vla) and Bassoon (B.c.) parts are mostly silent, with a few notes in measures 22 and 23. Dynamic markings include *p:* for the Bassoon in measure 22 and *[pp:]* for the Viola in measure 23.

24

Fl

V11

V12

Vla

B.c.

Detailed description: This system contains measures 24, 25, and 26. The Flute (Fl) part features a more complex eighth-note pattern in measure 24, including triplets in measures 25 and 26. Violin I (V11) and Violin II (V12) parts have rests in measure 24 and then play a simple eighth-note pattern in measures 25 and 26. The Viola (Vla) part plays a steady eighth-note pattern in measure 24 and has rests in measures 25 and 26. The Bassoon (B.c.) part plays a steady eighth-note pattern in measure 24 and has rests in measures 25 and 26.

27

Fl

V11

V12

Vla

B.c.

Detailed description: This system contains measures 27, 28, and 29. The Flute (Fl) part plays a continuous eighth-note pattern throughout. Violin I (V11) and Violin II (V12) parts play a steady eighth-note pattern in measure 27 and have rests in measures 28 and 29. The Viola (Vla) part is silent throughout. The Bassoon (B.c.) part is silent in measures 27 and 28, then plays a few notes in measure 29.

30

Fl

V11

V12

Vla

B.c.

34

Fl

V11

V12

Vla

B.c.

37

Fl

V11

V12

Vla

B.c.

40

Fl

V11

V12

Vla

B.c.

*p:* *f:*

43

Fl

V11

V12

Vla

B.c.

46

Fl

V11

V12

Vla

B.c.

*p:*

49

Fl

V11

V12

Vla

B.c.

*f:*

*f:*

*f:*

*pp:*

52

Fl

V11

V12

Vla

B.c.

*p:*

[*p:*]

55

Fl

V11

V12

Vla

B.c.

*p:*

[*p:*]

58

Fl

V11

V12

Vla

B.c.

61

Fl

V11

V12

Vla

B.c.

64

Fl

V11

V12

Vla

B.c.

*mezzo f:*

*f*



67

Fl

V11

V12

Vla

B.c.

Score for measures 67-70. The key signature is one sharp (F#). The Flute (Fl) part starts with a whole rest in measure 67, followed by a quarter rest in measure 68, and then a melodic line in measures 69 and 70. The Violin I (V11) and Violin II (V12) parts play a rhythmic pattern of eighth notes, with a forte (*f*) dynamic marking in measure 69. The Viola (Vla) part plays a similar rhythmic pattern. The Bassoon (B.c.) part has a whole rest in measure 67, followed by a quarter rest in measure 68, and then a melodic line in measures 69 and 70. Trills are marked with a '3' in a circle above the notes in measures 69 and 70.

71

Fl

V11

V12

Vla

B.c.

Score for measures 71-73. The Flute (Fl) part plays a melodic line in measure 71, followed by a trill in measure 72, and then a melodic line in measure 73. The Violin I (V11) and Violin II (V12) parts play a rhythmic pattern of eighth notes, with a piano (*p*) dynamic marking in measure 71. The Viola (Vla) part has a whole rest in measure 71, followed by a melodic line in measure 72, and then a whole rest in measure 73. The Bassoon (B.c.) part has a whole rest in measure 71, followed by a melodic line in measure 72, and then a whole rest in measure 73. Trills are marked with a '3' in a circle above the notes in measures 72 and 73.

74

Fl

V11

V12

Vla

B.c.

Score for measures 74-76. The Flute (Fl) part plays a melodic line in measure 74, followed by a melodic line in measure 75, and then a melodic line in measure 76. The Violin I (V11) and Violin II (V12) parts play a rhythmic pattern of eighth notes, with a trill in measure 75. The Viola (Vla) part has a whole rest in measure 74, followed by a melodic line in measure 75, and then a whole rest in measure 76. The Bassoon (B.c.) part has a whole rest in measure 74, followed by a melodic line in measure 75, and then a whole rest in measure 76. Trills are marked with a '3' in a circle above the notes in measures 75 and 76.

77

Fl

V11

V12

Vla

B.c.

80

Fl

V11

V12

Vla

B.c.

83

Fl

V11

V12

Vla

B.c.

87

Fl

V11

V12

Vla

B.c.

91

Fl

V11

V12

Vla

B.c.

*p:* *f:*

*p:* *f:*

*p:* *f:*

*p:* *f:*

95

Fl

V11

V12

Vla

B.c.

*p:* *f:*

*p:* *f:*

*[p:]* *f:*

*p:* *f:*

*p:* *f:*

98

Fl

V11

V12

Vla

B.c.

*p:* *f:*

*p:* *f:*

*p:* *f:*

*p:*

102

Fl

V11

V12

Vla

B.c.

*p:*

*p:*

*p:*

*p:*

*p:* *f:*

105

Fl

V11

V12

Vla

B.c.

*f:* *f:*

*f:* *p:* *f:*

*f:* *p:* *f:*

*f:* *p:* *f:*

*f:* *p:* *f:*

*[f:]*

# Siciliano

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

5

Fl

Vl1

Vl2

Vla

B.c.

10

Fl

Vl1

Vl2

Vla

B.c.

14

Fl

V11

V12

Vla

B.c.

18

Fl

V11

V12

Vla

B.c.

*tr.*

*f:*

23

Fl

V11

V12

Vla

B.c.

*p:*

27

Fl

V11

V12

Vla

B.c.

*f:*

*f:*

31

Fl

V11

V12

Vla

B.c.

*p:*

*f:*

*p:*

*p:*

*f:*

*p:*

35

Fl

V11

V12

Vla

B.c.

39

Fl

V11

V12

Vla

B.c.

43

Fl

V11

V12

Vla

B.c.

48

Fl

V11

V12

Vla

B.c.



Vivace

Flauto  
Traverso

Violino  
Primo

Violino  
Secundo

Viola

Basso

7

Fl

V11

V12

Vla

B.c.

13

Fl

V11

V12

Vla

B.c.

19

Fl

V11

V12

Vla

B.c.

25

Fl

V11

V12

Vla

B.c.

31

Fl

V11

V12

Vla

B.c.

38

Fl

V11

V12

Vla

B.c.

*p:* *f:* *p:* [*f:*] [*f:*] *p:*

45

Fl

V11

V12

Vla

B.c.

50

Fl

V11

V12

Vla

B.c.

56

Fl

V11

V12

Vla

B.c.

Musical score for measures 56-62. The Flute (Fl) part is mostly silent. The Violin I (V11) and Violin II (V12) parts feature a melody with triplets and trills, starting with a forte (f) dynamic and ending with a piano (p) dynamic. The Viola (Vla) part has a rhythmic accompaniment with a forte (f) dynamic. The Bassoon (B.c.) part has a rhythmic accompaniment with a forte (f) dynamic.

63

Fl

V11

V12

Vla

B.c.

Musical score for measures 63-68. The Flute (Fl) part is mostly silent. The Violin I (V11) and Violin II (V12) parts continue the melody with triplets and trills, alternating between forte (f) and piano (p) dynamics. The Viola (Vla) part has a rhythmic accompaniment with a forte (f) dynamic. The Bassoon (B.c.) part has a rhythmic accompaniment with a forte (f) dynamic.

69

Fl

V11

V12

Vla

B.c.

Musical score for measures 69-74. The Flute (Fl) part is mostly silent. The Violin I (V11) and Violin II (V12) parts continue the melody with triplets and trills, alternating between forte (f) and piano (p) dynamics. The Viola (Vla) part has a rhythmic accompaniment with a forte (f) dynamic. The Bassoon (B.c.) part has a rhythmic accompaniment with a forte (f) dynamic.

75

Fl

V11

V12

Vla

B.c.

*p:*

*tr*

*tr*

*3*

*3*

*3*

*3*

*3*

*3*

82

Fl

V11

V12

Vla

B.c.

*p:*

88

Fl

V11

V12

Vla

B.c.

*3*

*3*

93

Fl

V11

V12

Vla

B.c.

99

Fl

V11

V12

Vla

B.c.

[p:]

[p:]

p:

105

Fl

V11

V12

Vla

B.c.

f:

f:

f:

[f:]

111

Fl

V11

V12

Vla

B.c.

*p:*

*[p:]*

118

Fl

V11

V12

Vla

B.c.

*f:*

*p:*

*f:*

*p:*

*[f:]*

*[f:]*

*p:*

124

Fl

V11

V12

Vla

B.c.

130

Fl

V11

V12

Vla

B.c.

136

Fl

V11

V12

Vla

B.c.

143

Fl

V11

V12

Vla

B.c.



149

Fl

V11

V12

Vla

B.c.

*p:*

*p:*

*p:*

155

Fl

V11

V12

Vla

B.c.

*f:*

*[f:]*

*f:*

*[f:]*

161

Fl

V11

V12

Vla

B.c.

*p:*

## Critical notes:

This score is part of the first modern edition of 3 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 (Aalholm-samlingen I,2 AccNr. mu9709.2962) titled “Concerto ex D# à 5. Flauto Traverso. Violino Primo. Violino Secundo. Viola et Basso. Dell Sigr=Scheibe”. See Jens Henrik Koudal, “The Music Discovered at Aalholm Manor: A Brief Introduction”, *Fontes artis musicae* 41, 3 (July-September 1994) p. 270-278.

The manuscript includes no full score, only separate parts. 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>
5	Vla	7	Accidental ‡ missing in ms.
69	Vll	8	“ff” in ms.
171–			“Da Capo” in ms.

### Siciliano

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
11	F1		The ossia notes in ms. are difficult to read
29	F1		The ossia notes in ms. are difficult to read
44	F1		Solo cadenza added in the ms. at the end of the movement. The symbol above the second last note is difficult to read, probably a trill.
44–			“Da Capo” in ms.

### Vivace

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
85	F1	4	“g” in ms.
122	Vll	2	“p:” at note 1 in ms.
138–			“Da Capo” in ms.