

Johann Adolph Scheibe

1708-1776

Concerto ex G

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

8

Fl

Vl1

Vl2

Vla

B.c.

15

Fl

Vl1

Vl2

Vla

B.c.

22

Fl

V11

V12

Vla

B.c.

29

Fl

V11

V12

Vla

B.c.

36

Fl

V11

V12

Vla

B.c.

Solo

pp:

pp:

p:p:

44

Fl

V11

V12

Vla

B.c.

51

Fl

V11

V12

Vla

B.c.

pianiss:

58

Fl

V11

V12

Vla

B.c.

65

Fl

V11

V12

Vla

B.c.

3

tr

tr

[tr]

72

Fl

V11

V12

Vla

B.c.

f:

f:

f:

forte

tr

[tr]

[tr]

79

Fl

V11

V12

Vla

B.c.

[tr]

[tr]

[tr]

tr

tr

86

Fl

V11

V12

Vla

B.c.

93

Fl

V11

V12

Vla

B.c.

p:p:

pp:

p:p:

100

Fl

V11

V12

Vla

B.c.

pianiss:

107

Fl

V11

V12

Vla

B.c.

114

Fl

V11

V12

Vla

B.c.

121

Fl

V11

V12

Vla

B.c.

f:

for:

f:f:

fortef:

128

Fl

V11

V12

Vla

B.c.

134

Fl

V11

V12

Vla

B.c.

pp:

pianiss:

141

Fl

V11

V12

Vla

B.c.

Tutti

Solo

f:

pp:

forte

148

Fl

V11

V12

Vla

B.c.

155

Fl

V11

V12

Vla

B.c.

162

Fl

V11

V12

Vla

B.c.

169 *tr* [Tutti]

Fl
V11
V12
Vla
B.c.

This system of musical notation covers measures 169 to 175. It features five staves: Flute (Fl), Violin I (V11), Violin II (V12), Viola (Vla), and Bassoon (B.c.). The key signature is one sharp (F#). Measure 169 includes a trill (tr) and the instruction [Tutti]. The Flute part has a trill on a quarter note, followed by a melodic line. The Violin parts play a rhythmic accompaniment of eighth notes. The Viola and Bassoon parts provide a steady bass line with eighth notes.

176

Fl
V11
V12
Vla
B.c.

This system of musical notation covers measures 176 to 182. The instrumentation remains the same. The Flute part continues its melodic line with some grace notes. The Violin parts maintain their rhythmic accompaniment. The Viola and Bassoon parts continue with their respective parts, showing some dynamic markings like *mf* and *f*.

183 *tr*

Fl
V11
V12
Vla
B.c.

This system of musical notation covers measures 183 to 189. The instrumentation remains the same. Measure 183 features a trill (tr) in the Flute part. The Violin parts have a more active role with sixteenth-note passages. The Viola and Bassoon parts continue with their accompaniment, with the Bassoon part showing some dynamic markings like *mf* and *f*.

190

Fl

V11

V12

Vla

B.c.

This system of music covers measures 190 to 196. It features five staves: Flute (Fl), Violin I (V11), Violin II (V12), Viola (Vla), and Bassoon (B.c.). The key signature is one sharp (F#). The Flute part begins with a melodic line and includes a trill (tr) in measure 195. The Violin I and II parts play a rhythmic accompaniment of eighth notes, with trills in measures 195 and 196. The Viola and Bassoon parts provide a steady eighth-note accompaniment.

197

Fl

V11

V12

Vla

B.c.

This system of music covers measures 197 to 203. The instrumentation remains the same. The Flute part continues its melodic line with trills in measures 197, 200, and 203. The Violin I and II parts continue their rhythmic accompaniment, with trills in measures 197 and 198. The Viola and Bassoon parts maintain their eighth-note accompaniment.

204

Fl

V11

V12

Vla

B.c.

This system of music covers measures 204 to 210. The Flute part has a rest in measure 204, followed by a melodic line with a trill in measure 207. The Violin I and II parts continue their rhythmic accompaniment, with trills in measures 207 and 210. The Viola and Bassoon parts continue their accompaniment, with some rests in measure 210.

Adagio

Flauto
Traverso

Violino
Primo

Violino
Secundo

Viola

Basso

Fl

V11

V12

Vla

B.c.

Fl

V11

V12

Vla

B.c.

pp:

pp:

pp:

pianiss:

9

Fl

V11

V12

Vla

B.c.

mezzo for:

mez: f:

mez: f:

12

Fl

V11

V12

Vla

B.c.

f:

for:

f:

forte

tr

[tr]

tr

pp:

pp:

pp:

15

Fl

V11

V12

Vla

B.c.

tr

17

Fl

V11

V12

Vla

B.c.

f:

f:

f:

f:

f:

[f:]

forte *pianiss:* *forte* *pianiss:*

19

Fl

V11

V12

Vla

B.c.

pp:

pp:

pp:

forte *pianiss:*

22

Fl

V11

V12

Vla

B.c.

mezz:f:

mezzo for:

[mezz:f:]

25

Fl

V11

V12

Vla

B.c.

Musical score for measures 25-27. The Flute (Fl) part features a melodic line with trills (tr) and triplets (3). The Violins (V11, V12) and Viola (Vla) parts are mostly silent, with some notes appearing in measures 26 and 27. The Bassoon (B.c.) part provides a rhythmic accompaniment.

28

Fl

V11

V12

Vla

B.c.

Musical score for measures 28-30. The Flute (Fl) part is silent. The Violins (V11, V12) and Bassoon (B.c.) parts have active parts with trills (tr) and triplets (3). The Viola (Vla) part has a rhythmic accompaniment.

31

Fl

V11

V12

Vla

B.c.

Musical score for measures 31-33. The Flute (Fl) part is silent. The Violins (V11, V12) and Bassoon (B.c.) parts have active parts with triplets (3) and trills (tr). The Viola (Vla) part has a rhythmic accompaniment.

Presto

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

Musical score for measures 1-8. The Flauto Traverso part features a melodic line with eighth-note patterns and trills. The Violino Primo and Violino Secundo parts play a rhythmic accompaniment of eighth notes. The Viola and Basso parts provide harmonic support with quarter and eighth notes.

Fl

Vl1

Vl2

Vla

B.c.

Musical score for measures 9-16. The Flauto part has trills and triplets. The Violino Primo and Violino Secundo parts continue with eighth-note patterns. The Viola and Basso parts have a more active role with eighth-note accompaniment.

Fl

Vl1

Vl2

Vla

B.c.

Musical score for measures 17-24. The Flauto part features trills and triplets. The Violino Primo and Violino Secundo parts have a complex texture with triplets and eighth notes. The Viola and Basso parts continue with their accompaniment.

25 Solo

Fl

Vl1

Vl2

Vla

B.c.

pp:

pp:

pp:

34

Fl

Vl1

Vl2

Vla

B.c.

pianiss:

pianiss:

42

Fl

Vl1

Vl2

Vla

B.c.

tr

f:

f:

f:

forte

pianiss.

forte

pianiss.

50

Fl

V11

V12

Vla

B.c.

pp:

pp:

pp:

58

Fl

V11

V12

Vla

B.c.

f:

f:

f:

forte

tr

66

Fl

V11

V12

Vla

B.c.

tr

(3)

(3)

(3)

(3)

74

Fl

V11

V12

Vla

B.c.

82

Fl

V11

V12

Vla

B.c.

pp:

90

Fl

V11

V12

Vla

B.c.

tr

98

Fl

V11

V12

Vla

B.c.

106

Fl

V11

V12

Vla

B.c.

for:

fortis:

for:

fortef:

114

Fl

V11

V12

Vla

B.c.

pp:

pp:

pp:

pianiss:

123 Tutti

Fl 

V11 

V12 

Vla 

B.c. 

f: *f:* *f:* *forte*

131 Solo *tr*

Fl 

V11 

V12 

Vla 

B.c. 

pp: *pp:* *pp:* *pianiss:*

140 *tr* *3* *3* *3* *3* *3* *3* *3*

Fl 

V11 

V12 

Vla 

B.c. 

f: *f:* *f:* *[f:]* *[f:]* *[pp:]* *forte* *pianiss:* *forte* *pianiss:*

148

Fl

V11

V12

Vla

B.c.

156

Fl

V11

V12

Vla

B.c.

mezzo f:

pp:

164

Fl

V11

V12

Vla

B.c.

173

Fl

V11

V12

Vla

B.c.

181

Fl

V11

V12

Vla

B.c.

189

Fl

V11

V12

Vla

B.c.

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,1 AccNr. mu9709.2961) titled “Concerto ex G# 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.



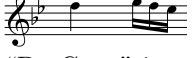
The use of accidentals in the manuscript seems to reflect a change of practice at the time of copying. Sometimes accidental sharps, flats and naturals have been set redundantly within a bar and sometimes in accordance with modern usage. In my modern edition the accidentals have been silently “normalized”.

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>
91	V11	1–4	 in ms.
171–			“Da Capo” in ms.

Adagio

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
8	F1	8	Barline before note in ms.
8	F1	10–11	 in ms.
17	F1	1–3	 in ms.
23	F1	1–4	 in ms.
28–			“Da Capo” in ms.

Presto

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
81	V12	3	Accidental ♯ missing in ms.
166–			“Da Capo” in ms.