

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

Flauto Traverso: Treble clef, C major, 2/4 time. Dynamics: *p:*, *p:*, *p:*, *p:*, *p:*.

Violino Primo: Treble clef, C major, 2/4 time. Dynamics: *p:*.

Violino Secundo: Treble clef, C major, 2/4 time. Dynamics: *p:*.

Viola: Bass clef, C major, 2/4 time. Dynamics: *p:*.

Basso: Bass clef, C major, 2/4 time. Dynamics: *p:*.

Fl

Flute (Fl): Treble clef, C major, 2/4 time. Dynamics: *f:*, *p:*, *f:*.

Violin 1 (VI1): Treble clef, C major, 2/4 time. Dynamics: *f:*, *p:*, *f:*.

Violin 2 (VI2): Treble clef, C major, 2/4 time. Dynamics: *f:*, [i:p:], *f:*.

Viola (Vla): Bass clef, C major, 2/4 time. Dynamics: *f:*, *p:*, *f:*.

Bassoon (B.c.): Bass clef, C major, 2/4 time. Dynamics: *f:*, *p:*, *f:*.

Fl

Flute (Fl): Treble clef, C major, 2/4 time. Dynamics: *p:*, *p:*, *f:*.

Violin 1 (VI1): Treble clef, C major, 2/4 time. Dynamics: *p:*, *f:*.

Violin 2 (VI2): Treble clef, C major, 2/4 time. Dynamics: *p:*, *f:*.

Viola (Vla): Bass clef, C major, 2/4 time. Dynamics: *p:*, *f:*.

Bassoon (B.c.): Bass clef, C major, 2/4 time. Dynamics: *p:*, *p:*, *f:*.

Fl

Vl1

Vl2

Vla

B.c.

p:

p:

p:

p:

p:

This section consists of five staves. The Flute (Fl) and Violin 1 (Vl1) play eighth-note patterns with grace notes. The Violin 2 (Vl2) has a sixteenth-note pattern with slurs and grace notes. The Cello (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes and eighth-note patterns. Measure 11 ends with a dynamic of *p*: and measure 12 begins with a dynamic of *p*:.

Fl

Vl1

Vl2

Vla

B.c.

f:

f:

f:

f:

f:

This section continues with the same five instruments. The dynamics change to *f*: for measures 14 and 15, and back to *p*: for measure 16. The musical patterns remain consistent with the previous section, featuring eighth-note and sixteenth-note figures with grace notes.

Fl

Vl1

Vl2

Vla

B.c.

f:

f:

p:

f:

p:

Solo

p:

[f:]

p:

p:

p:

p:

p:

This section includes a solo section for the Flute (Fl). The Flute plays eighth-note patterns with grace notes. The other instruments provide harmonic support. Measures 17 and 18 begin with *f*: dynamics. Measures 19 and 20 begin with *p*: dynamics. The bassoon (B.c.) has a prominent role in the harmonic foundation, particularly in measures 19 and 20.

21

Flute (Fl) plays a sixteenth-note pattern. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Cello (B.c.) and Bassoon (Vla) play sustained notes. Dynamics: *p:*, [pp:]

VI1

VI2

Vla

B.c.

p:

[pp:]

pp:

24

Flute (Fl) plays a sixteenth-note pattern. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Cello (B.c.) and Bassoon (Vla) play sustained notes.

VI1

VI2

Vla

B.c.

27

Flute (Fl) plays a sixteenth-note pattern. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Cello (B.c.) and Bassoon (Vla) play sustained notes.

VI1

VI2

Vla

B.c.

30

Fl

VI1

VI2

Vla

B.c.

This section contains five staves. The first staff is for Flute (G clef), which plays a sixteenth-note pattern from measure 30 to 33. The second staff is for Violin 1 (G clef), the third for Violin 2 (G clef), the fourth for Cello (C clef), and the fifth for Bassoon (C clef). Measures 30-32 are mostly rests. Measure 33 begins with a sixteenth-note pattern in the bassoon, followed by eighth-note patterns in measures 34-35.

34

Fl

VI1

VI2

Vla

B.c.

This section contains five staves. The first staff is for Flute (G clef), which plays a sixteenth-note pattern from measure 34 to 36. The second staff is for Violin 1 (G clef), the third for Violin 2 (G clef), the fourth for Cello (C clef), and the fifth for Bassoon (C clef). Measures 34-35 are mostly rests. Measure 36 begins with a sixteenth-note pattern in the bassoon, followed by eighth-note patterns in measures 37-38.

37

Fl

VI1

VI2

Vla

B.c.

This section contains five staves. The first staff is for Flute (G clef), which plays eighth-note patterns from measure 37 to 40. The second staff is for Violin 1 (G clef), the third for Violin 2 (G clef), the fourth for Cello (C clef), and the fifth for Bassoon (C clef). Measures 37-38 are mostly rests. Measures 39-40 begin with sixteenth-note patterns in the violins and eighth-note patterns in the cellos and bassoon.

40

Flute (Fl.) starts with a sixteenth-note pattern. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Cello (B.c.) and Bassoon (Vla) provide harmonic support. Dynamics: *p:* (piano), *f:* (forte).

VI1

VI2

Vla

B.c.

43

The section continues with the same instruments and dynamics. The flute has a more sustained melodic line, while the strings provide harmonic and rhythmic support.

Fl

VI1

VI2

Vla

B.c.

46

The piece concludes with a rhythmic pattern featuring sixteenth-note figures from all instruments. The bassoon (Vla) has a prominent role in the harmonic foundation. Dynamics: *p:* (piano).

Fl

VI1

VI2

Vla

B.c.

49

Fl

VI1

VI2

Vla

B.c.

f:

pp:

52

Fl

VI1

VI2

Vla

B.c.

p:

[p:]

55

Fl

VI1

VI2

Vla

B.c.

p:

[p:]

58

Fl

Vl1

Vl2

Vla

B.c.

Musical score for Flute, Violin 1, Violin 2, Viola, and Bassoon. The score consists of five staves. The Flute (top) plays a continuous sixteenth-note pattern. The Violin 1 (Vl1), Violin 2 (Vl2), and Viola (Vla) provide harmonic support with sustained notes and eighth-note patterns. The Bassoon (B.c.) also provides harmonic support with sustained notes. The key signature is one sharp, and the time signature is common time.

61

Fl

Vl1

Vl2

Vla

B.c.

Musical score for Flute, Violin 1, Violin 2, Viola, and Bassoon. The score consists of five staves. The Flute (top) has a melodic line with grace notes and slurs. The Bassoon (B.c.) provides harmonic support with sustained notes. The other instruments are mostly silent or provide harmonic support.

64

Fl

Vl1

Vl2

Vla

B.c.

Musical score for Flute, Violin 1, Violin 2, Viola, and Bassoon. The score consists of five staves. The Flute (top) has a melodic line with grace notes and slurs. The Bassoon (B.c.) provides harmonic support with sustained notes. The other instruments are mostly silent or provide harmonic support. Dynamics are indicated: mezzo f: for Violin 1, f for Violin 2, and f for Bassoon.

67

Fl

Vl1

Vl2

Vla

B.c.

f
ff

71

Fl

Vl1

Vl2

Vla

B.c.

p:
p:
p:
p:

74

Fl

Vl1

Vl2

Vla

B.c.

ff
ff

77

This musical score page contains five staves. The first staff is for the Flute (Fl), showing sixteenth-note patterns. The second staff is for Violin 1 (VI1), the third for Violin 2 (VI2), the fourth for Cello (Vla), and the fifth for Bassoon (B.c.). The key signature is one sharp, indicating G major.

80

This section continues the musical score from measure 77. The Flute (Fl) has a more complex sixteenth-note pattern. The Violins (VI1 and VI2) play eighth-note patterns. The Cello (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes or simple eighth-note patterns.

83

This section continues the musical score from measure 80. The Flute (Fl) features a rhythmic pattern involving eighth and sixteenth notes. The Violins (VI1 and VI2) remain silent. The Cello (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes or simple eighth-note patterns.

87

Fl VI1 VI2 Vla B.c.

91

Fl VI1 VI2 Vla B.c.

95

Fl VI1 VI2 Vla B.c.

Fl VI1 VI2 Vla B.c.

98

Fl

Vl1

Vl2

Vla

B.c.

102

Fl

Vl1

Vl2

Vla

B.c.

105

Fl

Vl1

Vl2

Vla

B.c.

p:

f:

p:

f:

p:

f:

p:

p:

p:

p:

f:

f:

p:

f:

p:

f:

f:

p:

f:

[f:]

Siciliano

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

This section shows five staves. The first staff (Flauto Traverso) has four measures of rests. The second staff (Violino Primo) starts with an eighth note followed by six sixteenth-note pairs. The third staff (Violino Secundo) starts with a quarter note followed by six sixteenth-note pairs. The fourth staff (Viola) starts with a quarter note followed by six sixteenth-note pairs. The fifth staff (Basso) starts with a quarter note followed by six sixteenth-note pairs.

Fl

Vl1

Vl2

Vla

B.c.

This section shows five staves. The first staff (Flute) has four measures of rests. The second staff (Violin 1) starts with a sixteenth note followed by six sixteenth-note pairs. The third staff (Violin 2) starts with a quarter note followed by six sixteenth-note pairs. The fourth staff (Cello) starts with a quarter note followed by six sixteenth-note pairs. The fifth staff (Bassoon) starts with a quarter note followed by six sixteenth-note pairs.

Fl

Vl1

Vl2

Vla

B.c.

This section shows five staves. The first staff (Flute) starts with a sixteenth note followed by six sixteenth-note pairs. The second staff (Violin 1) starts with a quarter note followed by six sixteenth-note pairs. The third staff (Violin 2) starts with a quarter note followed by six sixteenth-note pairs. The fourth staff (Cello) starts with a quarter note followed by six sixteenth-note pairs. The fifth staff (Bassoon) starts with a quarter note followed by six sixteenth-note pairs. Dynamic markings are present: f: at the beginning of the first measure of each staff, and p: in the middle of the first measure of each staff.

14

This musical score page shows five staves. The first staff is for Flute (Fl), featuring sixteenth-note patterns with grace notes and a dynamic marking of (3). The second staff is for Violin 1 (VI1), the third for Violin 2 (VI2), and the fourth for Cello (Vla). The fifth staff is for Bassoon (B.c.). The music consists of four measures.

18

This musical score page shows five staves. The first staff is for Flute (Fl), showing eighth-note patterns with grace notes. The second staff is for Violin 1 (VI1), the third for Violin 2 (VI2), and the fourth for Cello (Vla). The fifth staff is for Bassoon (B.c.). Measure 18 concludes with a fermata over the flute's note. Measures 19 and 20 begin with dynamic markings of *f*:.

23

This musical score page shows five staves. The first staff is for Flute (Fl), which remains silent for the first two measures of the new section. The second staff is for Violin 1 (VI1), the third for Violin 2 (VI2), and the fourth for Cello (Vla). The fifth staff is for Bassoon (B.c.). Measures 23 and 24 feature eighth-note patterns with dynamic markings of *p*:

27

Fl

VI1

VI2

Vla

B.c.

f:

f:

31

Fl

VI1

VI2

Vla

B.c.

p:

f:

p:

p:

f:

p:

35

Fl

VI1

VI2

Vla

B.c.

p

p

p

p

p

p

39

Fl

Vl1

Vl2

Vla

B.c.

tr.

f: *p:*

f: *p:*

43

Fl

Vl1

Vl2

Vla

B.c.

tr.

48

Fl

Vl1

Vl2

Vla

B.c.

tr.

Vivace

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

This section of the score begins with a measure of silence for Flauto Traverso. The other four instruments enter with eighth-note patterns. Violino Primo and Violino Secundo play sixteenth-note patterns marked *(3) tr*. Viola and Basso provide harmonic support with sustained notes. Measure 4 concludes with dynamic *p:*.

7

Fl

Vl1

Vl2

Vla

B.c.

Flute (Fl) remains silent throughout this section. The strings (Vl1, Vl2, Vla) play sixteenth-note patterns. Vl1 has dynamics *f:*, *p:*, and *f:*. Vl2 has dynamics *f:*, *p:*, and *[f:]*. Vla has dynamics *f:*, *p:*, and *f:*. Bassoon (B.c.) plays eighth-note patterns. Dynamics include *[f:]* and *[f:]*.

13

Fl

Vl1

Vl2

Vla

B.c.

Flute (Fl) remains silent throughout this section. The strings (Vl1, Vl2, Vla) play sixteenth-note patterns. Vl1 has dynamics *p:* and *f:*. Vl2 has dynamics *p:* and *[f:]*. Vla has dynamics *p:* and *f:*. Bassoon (B.c.) plays eighth-note patterns. Dynamics include *[f:]* and *[f:]*.

19

Fl

Vl1

Vl2

Vla

B.c.

This section of the score consists of five staves. The first staff (Flute) has a treble clef and a key signature of one sharp. The subsequent staves (Violins 1 and 2, Viola, Bassoon) have a treble clef and a key signature of two sharps. Measures 19 through 21 are mostly blank. Measure 22 begins with sixteenth-note patterns in the violins and viola, followed by eighth-note patterns in the bassoon. Measures 23 and 24 continue with sixteenth-note patterns in all parts.

25

Fl

Vl1

Vl2

Vla

B.c.

This section of the score consists of five staves. The first staff (Flute) has a treble clef and a key signature of one sharp. The subsequent staves (Violins 1 and 2, Viola, Bassoon) have a treble clef and a key signature of two sharps. Measures 25-27 feature sixteenth-note patterns in the violins and viola, with dynamic markings *p:* and *p*. Measure 28 begins with eighth-note patterns in the violins and viola, followed by sixteenth-note patterns in the bassoon. Measures 29 and 30 continue with eighth-note patterns in the violins and viola, followed by sixteenth-note patterns in the bassoon.

31

Fl

Vl1

Vl2

Vla

B.c.

This section of the score consists of five staves. The first staff (Flute) has a treble clef and a key signature of one sharp. The subsequent staves (Violins 1 and 2, Viola, Bassoon) have a treble clef and a key signature of two sharps. Measures 31-34 feature sixteenth-note patterns in the flute, followed by eighth-note patterns in the violins and viola, with dynamic markings *f:* and *ff*. Measure 35 is mostly blank. Measure 36 shows eighth-note patterns in the violins and viola, with a dynamic marking *[ff]*.

38

Fl

VI1

VI2

Vla

B.c.

p:

f:

p:

[f:]

[f:]

p:

Detailed description: This section of the score consists of five staves. The Flute (Fl) has sixteenth-note patterns with grace notes. The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. The Cello (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes and eighth-note patterns. Measure 38 starts with a dynamic of *p*: followed by *f*: and *p*: in the next measure. Measures 40-41 show *[f:]* dynamics. Measure 44 ends with a dynamic of *p*:

45

Fl

VI1

VI2

Vla

B.c.

Detailed description: Measures 45-50 feature eighth-note patterns for the Flute and Violins. The Cello and Bassoon are mostly silent or provide harmonic support with sustained notes. Measure 45 begins with a dynamic of *p*: followed by *f*: in the next measure. Measures 47-48 show *[f:]* dynamics. Measure 50 ends with a dynamic of *p*:

50

Fl

VI1

VI2

Vla

B.c.

Detailed description: Measures 50-55 continue the eighth-note patterns established in the previous section. The Flute and Violins remain active, while the Cello and Bassoon provide harmonic support. Measure 50 begins with a dynamic of *p*: followed by *f*: in the next measure. Measures 52-53 show *[f:]* dynamics. Measure 55 ends with a dynamic of *p*:

56

Fl

Vl1

Vl2

Vla

B.c.

This section starts with a single eighth note from the Flute. The Violins play eighth-note pairs with grace notes. The Cello and Bassoon provide harmonic support with sustained notes and eighth-note patterns. Measure 58 features sixteenth-note patterns in the Violins and eighth-note patterns in the Bassoon. Measures 60 and 61 show eighth-note pairs in the Violins and eighth-note patterns in the Bassoon. Measure 62 concludes with eighth-note pairs in the Violins and eighth-note patterns in the Bassoon.

63

Fl

Vl1

Vl2

Vla

B.c.

The Flute remains silent throughout this section. The Violins play eighth-note pairs with grace notes. The Cello and Bassoon provide harmonic support with sustained notes and eighth-note patterns. Measure 65 features sixteenth-note patterns in the Violins and eighth-note patterns in the Bassoon. Measures 67 and 68 show eighth-note pairs in the Violins and eighth-note patterns in the Bassoon. Measure 69 concludes with eighth-note pairs in the Violins and eighth-note patterns in the Bassoon.

69

Fl

Vl1

Vl2

Vla

B.c.

The Flute remains silent throughout this section. The Violins play eighth-note pairs with grace notes. The Cello and Bassoon provide harmonic support with sustained notes and eighth-note patterns. Measure 71 features sixteenth-note patterns in the Violins and eighth-note patterns in the Bassoon. Measures 73 and 74 show eighth-note pairs in the Violins and eighth-note patterns in the Bassoon. Measure 75 concludes with eighth-note pairs in the Violins and eighth-note patterns in the Bassoon.

75

Fl

Vl1
p:

Vl2
p:

Vla

B.c.

Flute part (Fl) starts at measure 88 with a sixteenth-note pattern. Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns starting at measure 92. Cello (B.c.) plays eighth-note patterns starting at measure 92.

93

This musical score page shows five staves. The Flute (Fl) has a continuous sixteenth-note pattern with grace notes. The Violin 1 (VI1) and Violin 2 (VI2) provide harmonic support with sustained notes and eighth-note patterns. The Cello (C. b.) and Bassoon (B.c.) are mostly silent, with the Bassoon providing a few eighth-note chords.

99

This section begins with the Flute playing a rhythmic pattern of eighth and sixteenth notes. The Violins play eighth-note patterns. The Bassoon enters with a dynamic marking of [p:] at the end of the measure. The Cello provides harmonic support with sustained notes.

105

The Flute remains silent throughout this section. The Violins play eighth-note patterns. The Bassoon enters with a dynamic marking of f: at the beginning of the third measure. The Cello provides harmonic support with sustained notes.

111

Fl
Vl1
Vl2
Vla
B.c.

118

Fl
Vl1
Vl2
Vla
B.c.

124

Fl
Vl1
Vl2
Vla
B.c.

130

Fl

This musical score excerpt shows the Flute (Fl) and Bassoon (B.c.) parts. The Flute has a continuous line of sixteenth-note patterns. The Bassoon begins with eighth-note pairs followed by quarter notes and sixteenth-note patterns.

Vl1

Vl2

Vla

B.c.

136

Fl

This musical score excerpt shows the Flute (Fl) and Bassoon (B.c.) parts. The Flute plays eighth-note pairs and sixteenth-note patterns. The Bassoon continues its eighth-note and sixteenth-note patterns.

Vl1

Vl2

Vla

B.c.

143

Fl

This musical score excerpt shows the Flute (Fl) and Bassoon (B.c.) parts. The Flute has a sustained note. The Bassoon features sixteenth-note patterns with dynamic markings: *p:*, *f:*, *p:*, *f:*, *[f:]*, *f:*, *[f:]*.

Vl1

Vl2

Vla

B.c.

149

Fl

VI1

VI2

Vla

B.c.

p:

p:

p:

155

Fl

VI1

VI2

Vla

B.c.

f:

[f:]

f:

[f:]

161

Fl

VI1

VI2

Vla

B.c.

ff:

ff:

ff:

ff:

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 Sig= 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	Vl1	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	Fl		The ossia notes in ms. are difficult to read
29	Fl		The ossia notes in ms. are difficult to read
44	Fl		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	Fl	4	“g” in ms.
122	Vl1	2	“p:” at note 1 in ms.
138-			“Da Capo” in ms.