

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

V11

V12

Vla

B.c.

Solo

[Solo]

[Solo]

[Solo]

138

Fl

V11

V12

Vla

B.c.

143

Fl

V11

V12

Vla

B.c.

Musical score for measures 143-147. The Flute (Fl) part features a melodic line with a trill in measure 143. The Violins (V11, V12) and Viola (Vla) parts play rhythmic patterns, while the Bassoon (B.c.) provides a steady bass line.

148

Fl

V11

V12

Vla

B.c.

Musical score for measures 148-152. The Flute (Fl) part features a melodic line with a trill in measure 148. The Violins (V11, V12) and Viola (Vla) parts play rhythmic patterns, while the Bassoon (B.c.) provides a steady bass line.

153

Fl

V11

V12

Vla

B.c.

Musical score for measures 153-157. The Flute (Fl) part features a melodic line with a trill in measure 153. The Violins (V11, V12) and Bassoon (B.c.) parts play rhythmic patterns, while the Viola (Vla) part is silent.

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.

Largo

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

6

Fl

V11

V12

Vla

B.c.

10

Fl

V11

V12

Vla

B.c.

Solo

15

Fl

V11

V12

Vla

B.c.

20

Fl

V11

V12

Vla

B.c.

24

Fl

V11

V12

Vla

B.c.

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 sixteenth-note runs and slurs. The Violin I (V11) and Violin II (V12) parts play a rhythmic accompaniment, with V11 starting with a triplet of eighth notes. The Viola (Vla) and Bassoon (B.c.) parts provide harmonic support with sustained notes and rhythmic patterns.

59

Fl
V11
V12
Vla
B.c.

This system contains measures 59 through 62. The Flute (Fl) part continues its solo with intricate sixteenth-note passages and slurs. The Violin I (V11) and Violin II (V12) parts play a steady eighth-note accompaniment. The Viola (Vla) part is mostly silent, while the Bassoon (B.c.) part provides a rhythmic foundation with eighth-note patterns.

63

Fl
V11
V12
Vla
B.c.

This system contains measures 63 through 66. The Flute (Fl) part features more complex rhythmic patterns, including triplets of eighth notes. The Violin I (V11) and Violin II (V12) parts continue with their eighth-note accompaniment, with some grace notes. The Viola (Vla) part remains silent, and the Bassoon (B.c.) part provides a steady eighth-note accompaniment.

67

Fl

V11

V12

Vla

B.c.

71

Fl

V11

V12

Vla

B.c.

76

Fl

V11

V12

Vla

B.c.

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) (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

V11

V12

Vla

B.c.

51

Fl

V11

V12

Vla

B.c.

58

Fl

V11

V12

Vla

B.c.

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.

Musical score for measures 107-113. The Flute (Fl) part features a melodic line with sixteenth-note triplets. The Violin I (V11) and Violin II (V12) parts play a rhythmic accompaniment. The Viola (Vla) and Bassoon (B.c.) parts have rests for most of the measures, with some notes appearing in the final measure.

114

Fl

V11

V12

Vla

B.c.

Musical score for measures 114-120. The Flute (Fl) part continues with sixteenth-note triplets. The Violin I (V11) and Violin II (V12) parts play a rhythmic accompaniment. The Viola (Vla) and Bassoon (B.c.) parts continue their accompaniment with eighth and sixteenth notes.

121

Fl

V11

V12

Vla

B.c.

Musical score for measures 121-127. The Flute (Fl) part features sixteenth-note triplets. The Violin I (V11) and Violin II (V12) parts play a rhythmic accompaniment. The Viola (Vla) and Bassoon (B.c.) parts continue their accompaniment with eighth and sixteenth notes.

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.