

Johann Adolph Scheibe

1708-1776

Concerto
à
Flauto Traverso
Violino 1^{mo}
Violino 2^{do}
Viola
&
Violoncello

Score

Edited by
Christian Mondrup

Allegro

Johann Adolph Scheibe (1708-1776)

Flauto
Traverso

Tutti

This section shows five staves. The first staff is for Flauto Traverso, starting with a forte dynamic. The subsequent staves for Violino Primo, Violino Secundo, Viola, and Basso provide harmonic support. Measure 1 ends with a trill over the flute's eighth note. Measures 2-3 show eighth-note patterns. Measure 4 begins with a sustained eighth note followed by eighth-note pairs.

6

Fl

Flute (Fl) starts with a melodic line featuring grace notes and slurs. Measures 6-7 continue this pattern. Measure 8 begins with a sustained eighth note followed by eighth-note pairs. The section concludes with a dynamic marking of *p*.

12

Fl

Flute (Fl) has a melodic line with grace notes and slurs. Measures 12-13 continue this pattern. Measure 14 begins with a sustained eighth note followed by eighth-note pairs. The section concludes with a dynamic marking of *p*.

18

Fl

Tutti

Vl1

p

for

Vl2

p:

f

Vla

p

for

B.c.

p

f:

24

Solo

Fl

Vl1

pp

Vl2

pp

Vla

pp

B.c.

30

Fl

Vl1

Vl2

Vla

B.c.

36

Fl

VI1

VI2

Vla

B.c.

pp

This section begins with a sixteenth-note pattern in the flute. The violins play eighth-note patterns, and the bassoon provides harmonic support with sustained notes and eighth-note patterns. The dynamic is marked as *pp*.

42

Fl

VI1

VI2

Vla

B.c.

tr

This section continues with the same instrumentation and patterns as the previous section, maintaining the sixteenth-note pattern in the flute and eighth-note patterns in the violins.

48

Fl

VI1

VI2

Vla

B.c.

Tutti

for

pia

for

for

p

f

f

f

f

This section concludes with a tutti dynamic, featuring all five instruments. The violins play eighth-note patterns with specific dynamics: 'for', 'pia', and 'for'. The bassoon and cello provide harmonic support with sustained notes and eighth-note patterns. The dynamics include *f*, *p*, and *f*.

54

Fl tr tr Solo

Vl1 [tr] tr

Vl2

Vla pp

B.c. pp

Fl

Vl1

Vl2

Vla

B.c.

60

Fl tr

Vl1

Vl2

Vla

B.c. pp

Fl

Vl1

Vl2

Vla

B.c.

65

Fl tr tr tr tr

Vl1

Vl2

Vla

B.c.

Fl

Vl1

Vl2

Vla

B.c.

71

This musical score page contains five staves. The first staff is for the Flute (Fl), showing a continuous line of sixteenth-note patterns. The second staff is for the Violin 1 (VI1), which is silent throughout the measure. The third staff is for the Violin 2 (VI2), also silent throughout. The fourth staff is for the Cello (Vla), which has a few short note groups. The fifth staff is for the Bassoon (B.c.), featuring a steady eighth-note pattern.

77

This musical score page contains five staves. The Flute (Fl) has a complex sixteenth-note pattern with grace notes. The Violin 1 (VI1) and Violin 2 (VI2) both play eighth-note patterns with sustained notes. The Cello (Vla) and Bassoon (B.c.) are silent throughout the measure.

82

This musical score page contains five staves. The Flute (Fl) starts with a sixteenth-note pattern followed by a dynamic marking 'tr' (trill). The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with sustained notes. The Cello (Vla) and Bassoon (B.c.) are silent. The vocal parts (VI1, VI2, Vla) have lyrics: 'for f' (fortissimo), 'p:' (pianissimo), 'f' (fortissimo), 'p' (pianissimo), 'for' (fortissimo), and '[p:]' (pianissimo).

88

Fl Solo

Vl1 [pp]

Vl2 pp

Vla [pp]

B.c. [pp]

This section consists of five staves. The flute (Fl) has a prominent solo line with sixteenth-note patterns. The violin parts (Vl1 and Vl2) provide harmonic support with eighth-note patterns. The cello (B.c.) plays sustained notes. Measure 88 ends with a dynamic marking of [pp]. Measures 89-92 continue with similar patterns, with the violin dynamics changing to pp and trills appearing in the flute line.

93

Fl

Vl1

Vl2

Vla

B.c.

This section continues with five staves. The flute maintains its sixteenth-note patterns. The violin parts play eighth-note patterns. The cello provides harmonic support. Measure 93 ends with a dynamic marking of tr. Measures 94-97 continue with similar patterns.

99

Fl [tr]

Vl1 f

Vl2 f:

Vla

B.c.

This section continues with five staves. The flute has a more melodic line with eighth-note patterns. The violin parts play eighth-note patterns. The cello provides harmonic support. Measure 99 ends with a dynamic marking of f. Measures 100-103 continue with similar patterns.

105

Fl

Vl1

Vl2

Vla

B.c.

pp

p:

111

Fl

Vl1

Vl2

Vla

B.c.

#

#

#

#

117

Fl

Vl1

Vl2

Vla

B.c.

tr

Tutti

for

for

f

f

123

Flute (Fl.) plays eighth-note patterns with grace notes and trills. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Cello (Vla.) and Bassoon (B.c.) provide harmonic support. Dynamics include *pia*, *for*, *[f]*, *p:*, and *f*.

128 Solo

The Flute (Fl.) has a solo section with eighth-note patterns and grace notes. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Cello (Vla.) and Bassoon (B.c.) provide harmonic support. Dynamics include *p* and *p*.

134

The Flute (Fl.) continues its eighth-note patterns. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with dynamics *for*, *pia*, *f*, and *pp*. Cello (Vla.) and Bassoon (B.c.) provide harmonic support. Dynamics include *f*, *pp*, and *pp*.

140

This musical score page shows five staves. The Flute (Fl) has a continuous sixteenth-note pattern with grace notes and a trill at the end. The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. The Cello (C. c.) and Bassoon (B.c.) are silent. The key signature is three sharps.

146

This page continues the musical score. The Flute has sustained notes with slurs. The Violins play sixteenth-note patterns with dynamic markings: 'for' (mezzo-forte), 'p' (piano), and 'pp' (pianissimo). The Cellos play eighth-note patterns with dynamics 'f' (forte), 'p' (piano), and 'pp' (pianissimo). The Bassoon is silent. The key signature remains three sharps.

152

This page concludes the musical score. The Flute has a sixteenth-note pattern with grace notes and a trill. The Violins play eighth-note patterns. The Cello and Bassoon play eighth-note patterns with a dynamic marking of 'pp' (pianissimo). The key signature changes to two sharps.

158

Fl

VI1

VI2

Vla

B.c.

Bar 160-188
Reconstruction

This section of the score covers measures 158 through 188. The instrumentation includes Flute (Fl), Violin 1 (VI1), Violin 2 (VI2), Cello (Vla), and Bassoon (B.c.). Measure 158 starts with the Flute playing a sixteenth-note pattern. Measures 159-160 show the Flute continuing its pattern while the other instruments remain silent. Measures 161-162 introduce melodic lines for the Violins and Cello. A bracket labeled "Bar 160-188 Reconstruction" covers measures 163-188, where the Violins play a continuous melody. The Bassoon provides harmonic support throughout the section.

164

Fl

VI1

VI2

Vla

B.c.

tr

tr

tr

tr

This section covers measures 164 to 170. The Flute is prominent, playing a sixteenth-note pattern with trills (tr). The other instruments (Violin 1, Violin 2, Cello, Bassoon) provide harmonic support with sustained notes or simple chords.

170

Fl

VI1

VI2

Vla

B.c.

Tutti

for

f

[tr]

This section covers measures 170 to 176. It begins with a tutti dynamic. The Flute and Violins play sixteenth-note patterns, while the Cello and Bassoon provide harmonic support. The bassoon has a sustained note in measure 176. Dynamic markings include forte (f) and trill (tr).

176

Fl

Vl1

Vl2

Vla

B.c.

186

Fl

Vl1

Vl2

Vla

B.c.

Amoroso

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

This section contains five staves. The first staff (Flauto Traverso) has a single note followed by three dashes. The second staff (Violino Primo) shows eighth-note patterns with grace notes. The third staff (Violino Secundo) shows eighth-note patterns. The fourth staff (Viola) shows quarter-note patterns. The fifth staff (Basso) shows quarter-note patterns.

4

Fl

Vl1

Vl2

Vla

B.c.

This section contains five staves. The first staff (Flute) has three dashes. The second staff (Violin 1) shows sixteenth-note patterns with grace notes. The third staff (Violin 2) shows eighth-note patterns. The fourth staff (Viola) shows eighth-note patterns. The fifth staff (Bassoon) shows eighth-note patterns.

7

Fl

Vl1

Vl2

Vla

B.c.

This section contains five staves. The first staff (Flute) has three dashes. The second staff (Violin 1) shows sixteenth-note patterns with grace notes. The third staff (Violin 2) shows sixteenth-note patterns with grace notes. The fourth staff (Viola) shows eighth-note patterns. The fifth staff (Bassoon) shows eighth-note patterns. Dynamics include p (piano) and --- (fortissimo).

10

Fl

Vl1

Vl2

Vla

B.c.

13 Solo

Fl

Vl1

Vl2

Vla

B.c.

17

Fl

Vl1

Vl2

Vla

B.c.

20

This musical score excerpt shows five staves. The Flute (Fl) has a continuous eighth-note pattern. Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) are silent. Measure 20 ends with a fermata over the flute's eighth note.

Fl
Vl1
Vl2
Vla
B.c.

23

This excerpt continues the musical line. The Flute (Fl) has a sixteenth-note pattern. Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) are silent. Dynamics include *f* and *p*. Measure 24 ends with a fermata over the flute's eighth note.

Fl
Vl1
Vl2
Vla
B.c.

26

This excerpt shows the Flute (Fl) silent. Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) play eighth-note patterns. Dynamics include *p*, *f*, *[p]*, and *p*. The word "for" is written below the violin 2 staff in measure 27.

Fl
Vl1
Vl2
Vla
B.c.

29

Solo

Fl

Vl1 *pp*

Vl2 *pp*

Vla

B.c.

This section starts with a flute solo. The violin parts provide harmonic support with eighth-note patterns. The bassoon remains silent throughout this section.

33

Fl

Vl1

Vl2

Vla

B.c.

The flute maintains its sixteenth-note pattern. The violins continue their eighth-note patterns. The bassoon remains silent.

36

Fl

Vl1

Vl2

Vla

B.c.

The flute continues its sixteenth-note pattern. The violins play eighth-note patterns. The bassoon remains silent.

39

Fl VI1 VI2 Vla B.c.

tr

43

Fl VI1 VI2 Vla B.c.

46

Fl VI1 VI2 Vla B.c.

50

Fl

Vl1

Vl2

Vla

B.c.

Musical score for measures 50-52. The score includes parts for Flute (Fl), Violin 1 (Vl1), Violin 2 (Vl2), Double Bass (Vla), and Cello (B.c.). Measure 50: Flute rests. Measures 51-52: Violin 1 plays eighth-note pairs with grace notes; Violin 2 and Cello play eighth-note patterns; Double Bass plays eighth-note pairs. Measure 52 concludes with a dynamic change.

53

Fl

Vl1

Vl2

Vla

B.c.

Musical score for measures 53-55. The score includes parts for Flute (Fl), Violin 1 (Vl1), Violin 2 (Vl2), Double Bass (Vla), and Cello (B.c.). Measure 53: Flute rests. Measures 54-55: Violin 1 and Violin 2 play sixteenth-note patterns; Double Bass and Cello provide harmonic support. Dynamics: piano (p) at the end of measure 55.

57

Fl

Vl1

Vl2

Vla

B.c.

Musical score for measures 57-59. The score includes parts for Flute (Fl), Violin 1 (Vl1), Violin 2 (Vl2), Double Bass (Vla), and Cello (B.c.). Measure 57: Flute rests. Measures 58-59: Violin 1 and Violin 2 play sixteenth-note patterns; Double Bass and Cello provide harmonic support. Dynamics: forte (f) and very forte (ff). Measure 59 ends with a fermata over the bassoon part.

Poco allegro
Tutti

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

This section shows five staves. The first four staves (Flauto Traverso, Violino Primo, Violino Secundo, Viola) are in treble clef, while the Basso staff is in bass clef. All staves are in 3/8 time with a key signature of three sharps. The Flauto Traverso and Violino Primo parts consist primarily of eighth-note patterns. The Violino Secundo part includes some sixteenth-note patterns. The Viola part has a mix of eighth and sixteenth notes. The Basso part provides harmonic support with sustained notes and simple eighth-note patterns.

7

Fl

VI1

VI2

Vla

B.c.

This section shows five staves. The Flute (Fl) and Violin 1 (VI1) parts feature continuous eighth-note patterns. The Violin 2 (VI2) part consists of eighth-note chords. The Cello (Vla) and Double Bass (B.c.) parts provide harmonic support with sustained notes and simple eighth-note patterns.

13

Fl

VI1

VI2

Vla

B.c.

This section shows five staves. The Flute (Fl) part starts at dynamic *p:*, moves to *f:*, and then back to *p*. The Violin 1 (VI1) part starts at *pia*, moves to *f:*, and then back to *p*. The Violin 2 (VI2), Cello (Vla), and Double Bass (B.c.) parts all start at *p:*, move to *f:*, and then back to *p*.

20

Fl

Vl1

Vl2

Vla

B.c.

for

f

for

f

for

27

Fl

Vl1

Vl2

Vla

B.c.

Solo

pp

pp

34

Fl

Vl1

Vl2

Vla

B.c.

40

This musical score page shows five staves. The Flute (Fl) has a continuous melody with grace notes and slurs. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Cello (C.) and Bassoon (B.c.) provide harmonic support with sustained notes.

46

This section continues the musical line. The Flute maintains its melodic line. The Violins provide harmonic support. The Cello and Bassoon continue their sustained notes.

52

The score concludes with a dynamic build-up. The Flute's melody becomes more complex with sixteenth-note patterns. The Violin 1 plays a rhythmic pattern with grace notes. The Violin 2 provides harmonic support. The Cello and Bassoon play sustained notes. The score ends with a forte dynamic (ff) and the word "for".

58

Fl

Solo

VI1

VI2

Vla

B.c.

This section starts with a flute solo. The violin parts provide harmonic support with sustained notes and eighth-note patterns. The cello and bassoon play eighth-note patterns. Measures 59-60 show the flute continuing its solo line with eighth-note patterns. Measures 61-62 show the flute playing eighth-note patterns over sustained notes from the other instruments. Measure 63 concludes with eighth-note patterns from all instruments.

64

Fl

Solo

VI1

VI2

Vla

B.c.

pp

The flute continues its solo line with eighth-note patterns. The violin parts play eighth-note patterns. The cello and bassoon play eighth-note patterns. Measures 65-66 show the flute playing eighth-note patterns over sustained notes from the other instruments. Measures 67-68 show the flute playing eighth-note patterns over sustained notes from the other instruments. Measure 69 concludes with eighth-note patterns from all instruments.

70

Fl

VI1

VI2

Vla

B.c.

The flute continues its solo line with eighth-note patterns. The violin parts play eighth-note patterns. The cello and bassoon play eighth-note patterns. Measures 71-72 show the flute playing eighth-note patterns over sustained notes from the other instruments. Measures 73-74 show the flute playing eighth-note patterns over sustained notes from the other instruments. Measure 75 concludes with eighth-note patterns from all instruments.

76

Solo

Fl

Vl1

Vl2

Vla

B.c.

for

pp

f

ff

for

for

pp

f

for

83

Solo

Fl

Vl1

Vl2

Vla

B.c.

pp

f

p

for

[f]

[p]

f

p

pp

for

pp

f

p

for

89

Tutti

Fl

Vl1

Vl2

Vla

B.c.

ff

f

ff

Solo

Fl

VI1

VI2

Vla

B.c.

95 (3) (3)

pp

pp

pp

101

Fl

VI1 [for]

VI2 for

Vla

B.c. for

pp

107 Solo

Fl

VI1

VI2

Vla

B.c.

pp

pp

pp

pp

113

Fl

Vl1

Vl2

Vla

B.c.

pp

119

Fl

Vl1

Vl2

Vla

B.c.

125

Fl

Vl1

Vl2

Vla

B.c.

f

f

f

f

132

Fl

VI1

VI2

Vla

B.c.

This section of the score consists of six staves. The Flute (Fl) has a continuous line of eighth-note pairs. The Violin 1 (VI1) and Violin 2 (VI2) both have rests throughout. The Cello (Vla) has a single eighth note. The Bassoon (B.c.) has a line of eighth notes starting with dynamic *p*, followed by a rest, then a sixteenth-note pattern, and finally another rest. Measure 138 concludes with a repeat sign and a bass clef change.

139

Fl

VI1

VI2

Vla

B.c.

This section continues with six staves. The Flute (Fl) has a sixteenth-note pattern. The Violin 1 (VI1) starts with a rest, followed by eighth-note pairs. The Violin 2 (VI2) starts with a rest, followed by eighth-note pairs. The Cello (Vla) has a rest. The Bassoon (B.c.) has a sixteenth-note pattern. Measure 145 concludes with a repeat sign and a bass clef change.

145

Fl

VI1

VI2

Vla

B.c.

This section continues with six staves. The Flute (Fl) has a sixteenth-note pattern. The Violin 1 (VI1) has a steady eighth-note line. The Violin 2 (VI2) has a steady eighth-note line. The Cello (Vla) has a rest. The Bassoon (B.c.) has a rest. Measure 151 concludes with a bass clef change.

151

This musical score page shows five staves. The Flute (Fl) has a continuous eighth-note pattern. The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with some rests. The Cello (C. c.) and Bassoon (B.c.) both have rests throughout the measures.

157

This page continues the musical score. The Flute has a melodic line with grace notes and a dynamic change to forte (f). The Violins play eighth-note patterns with slurs. The Cello and Bassoon provide harmonic support with sustained notes and eighth-note patterns. The bassoon has dynamics marked *ff* and *pp*.

163

The score concludes with the Flute taking a solo role, indicated by the word "Solo". The Violins play eighth-note patterns. The Cello and Bassoon provide harmonic support with sustained notes and eighth-note patterns. The bassoon has dynamics marked *ff* and *pp*.

169

Fl

Vl1

Vl2

Vla

B.c.

Tutti

(3)

(3)

p

p

p

176

Fl

Vl1

Vl2

Vla

B.c.

for pia [for]

for p f

f p for

f p f

for p f

[for]

pia

[for]

f

for

f

p

f

182

Fl

Vl1

Vl2

Vla

B.c.

for p f

for p f

f p for

f p f

for p f

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(a) mu 6304.2472” titled “Concerto à Flauto Traverso. Violino 1^{mo} Violino 2^{do} Viola & Violoncello 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. The viola part is incomplete; only the first page containing bar 1–159 has been preserved. For the rest of the concerto the viola part has been reconstructed by the editor.

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.

Allegro

Bar No.	Part	Note No.	Comment
1	Vl2	1	Dynamic “p:” in ms.
3	Bs	2	“e” in ms.
10	Vla	2	no ♯ in ms.
14	Fl	3	no ♯ in ms.
31	Vl2	2	“g” in ms.
84	Vla	1	$\frac{1}{4}$ note plus $\frac{1}{8}$ rest in ms.
96	Fl	4	“c♯” in ms.
128	Bs	2	no ♯ in ms.
139	Fl	5	“d” in ms.
144	Vl2	1	“d” in ms.
154	Vl2	2	“d” in ms.
188	Vl2	6	“e” in ms.
160–188	Vla		Reconstruction by the editor

Amoroso

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1–	Vla		Reconstruction by the editor
4	Vl2	4	“c♯” in ms.
18	Vl2	3	“g♯” in ms.
22	Fl	7	no “♯” in ms.
22	Vl1	7	no “♯” in ms.
38	Vl2	c	“c♯” in ms.
40–41	Vl1		 in ms.
43	Fl	9	no “♯” in ms.
43	Vl2		 in ms.
44	Vl2	3	“d” in ms.
46	Vl2	2–3	“c♯” “d” in ms.
47	Vl2	2	“c♯” in ms.

Poco allegro

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1–	Vla		Reconstruction by the editor
1	Bs		Dynamics “p” in ms.
21	Fl	1–3	“c♯” “b” “a” in ms.
62	Vl2	1	“ff” in ms.
68	Bs		Dynamics “f” in ms.
92	Vl1	6	no “♯” in ms.
97	Vl1		 in ms.
98	Vl1	2	“e♯” in ms.
106	Vl1	2–3	$\frac{1}{16}$ notes in ms.
149	Vl2	3	“c♯” in ms.