

Johann Adolph Scheibe
(1708–1776)

Concerto ex G#

à 5

Flauto Traverso

Violino Primo

Violino Secundo

Viola

et

Basso

Dell Sigr: Scheibe

SchW A1:007

Score

Edited by
Christian Mondrup

Vivace
[Tutti]

Johann Adolph Scheibe (1708-1776)

Flauto Traverso

Violino Primo

Violino Secondo

Viola

Basso

Fl

Vl1

Vl2

Vla

B.c.

Fl

Vl1

Vl2

Vla

B.c.

20

Fl

V11

V12

Vla

B.c.

27

Fl

V11

V12

Vla

B.c.

34

Fl

V11

V12

Vla

B.c.

[Fine]

41 Solo

Fl

V11 *pp:*

V12 *pp:*

Vla *p:p:*

B.c.

49

Fl

V11

V12

Vla

B.c.

pianiss:

56

Fl

V11

V12

Vla

B.c.

63

Fl

V11

V12

Vla

B.c.

70

Fl

V11

V12

Vla

B.c.

f:

f:

f:

forte

77

Fl

V11

V12

Vla

B.c.

84

Fl

V11

V12

Vla

B.c.

91

Fl

V11

V12

Vla

B.c.

pp:

pp:

p:p:

99

Fl

V11

V12

Vla

B.c.

pianiss:

106

Fl

V11

V12

Vla

B.c.

113

Fl

V11

V12

Vla

B.c.

120

Fl

V11

V12

Vla

B.c.

f:

for:

f:f:

forte f:

127

Fl

V11

V12

Vla

B.c.

133

Fl

V11

V12

Vla

B.c.

pp:

pp:

pp:

pianiss:

141

Fl

V11

V12

Vla

B.c.

Tutti

Solo

f:

f:

f:

forte

pp:

pp:

pp:

149

Fl

V11

V12

Vla

B.c.

157

Fl

V11

V12

Vla

B.c.

165

Fl

V11

V12

Vla

B.c.

[Tutti]

Da Capo
[dal Segno al Fine]

Adagio

Flauto
Traverso

Violino
Primo

Violino
Secundo

Viola

Basso

4

[Fine]

Fl

V11

V12

Vla

B.c.

7

Fl

V11

V12

Vla

B.c.

pianiss:

10

Fl *tr*

V11 *mezzo for:* *f:*

V12 *mez: f:* *for:*

Vla *mez: f:* *f:*

B.c. *forte*

13

Fl

V11 *[tr]* *pp:*

V12 *tr* *[tr]* *pp:*

Vla *pp:*

B.c.

16

Fl *tr*

V11 *f:* *f:*

V12 *f:* *f:*

Vla *f:* *[f]*

B.c. *forte* *pianiss:* *forte* *pianiss:*

19

Fl

V11

V12

Vla

B.c.

forte

pp:

pp:

pp:

pianiss:

22

Fl

V11

V12

Vla

B.c.

mezz: f:

mezzo for:

[mf]

25

Fl

V11

V12

Vla

B.c.

tr

tr

Da Capo
[dal Segno al Fine]

Poco Presto

Flauto Traverso

Violino Primo

Violino Secondo

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 Secondo parts play a rhythmic accompaniment of eighth notes. The Viola and Basso parts provide a steady bass line with eighth notes.

Fl

Vl1

Vl2

Vla

B.c.

Musical score for measures 9-16. The Flauto part has a more complex melodic line with trills and triplets. The Violino Primo and Violino Secondo parts continue with their rhythmic accompaniment. The Viola and Basso parts maintain their steady bass line.

Fl

Vl1

Vl2

Vla

B.c.

Musical score for measures 17-24. The Flauto part features a melodic line with trills and triplets. The Violino Primo and Violino Secondo parts play a rhythmic accompaniment with triplets. The Viola and Basso parts maintain their steady bass line.

49

Fl

V11

V12

Vla

B.c.

pp:

pianiss.

56

Fl

V11

V12

Vla

B.c.

f:

forte

tr

64

Fl

V11

V12

Vla

B.c.

tr

72

Fl

V11

V12

Vla

B.c.

80

Fl

V11

V12

Vla

B.c.

pp:

88

Fl

V11

V12

Vla

B.c.

tr

pianiss:

96

Fl

V11

V12

Vla

B.c.

103

Fl

V11

V12

Vla

B.c.

for:

fortis:

for:

fortef:

111

Fl

V11

V12

Vla

B.c.

119

Fl

V11

V12

Vla

B.c.

pianiss:

pp:

pp:

pp:

127

Fl

V11

V12

Vla

B.c.

forte

f:

f:

f:

pp:

pp:

pp:

Tutti

Solo

135

Fl

V11

V12

Vla

B.c.

pianiss:

f:

f:

f:

forte

tr

3

143

Fl *tr*

V11

V12

Vla

B.c.

pianiss: *forte* *pianiss:*

[f] *pp:*

[f] *pp:*

[f] *[pp]*

150

Fl

V11

V12

Vla

B.c.

mezzo f:

mezzo f:

158

Fl

V11

V12

Vla

B.c.

pp:

pp:

Da Capo [al Fine]

Critical notes

Johann Adolph Scheibe

Johann Adolph Scheibe (1708–1776) was born in Leipzig as the son of an organ builder. From 1725 he studied philosophy and law at the Leipzig University but had to abandon his studies due to worsened financial conditions in his family. As a child he had received keyboard lessons and he now started, mainly as an autodidact, to acquire professional skills as musician and composer.¹ In 1729 Scheibe applied for the post as organist at the St. Thomas Church, Leipzig. But the cantor, Johann Sebastian Bach, favoured another applicant. Until 1739 Scheibe was active in Leipzig as music teacher and composer.²

In 1736 he moved to Hamburg and got Johann Mattheson and Georg Philipp Telemann as influential friends. Encouraged by both he published a periodical, 'Der Critische Musikus', in which he, a.o. praised Johann Sebastian Bach as one of the greatest keyboard players of his time but criticized his music: *This great man would be admired by nations if he had more pleasantness and if he did not eliminate the natural from his overblown and nebulous pieces and obscured their beauty through too much elaboration.*³

In 1740 Scheibe wrote a Danish language cantata to the inauguration of the newly built castle chapel in Copenhagen and cantatas to the birthdays of the Danish King and Queen⁴ and was shortly after appointed musical director of the Royal Danish Orchestra. He was also involved in the musical societies in Copenhagen and became acquainted with the playwright Ludvig Holberg (1684–1754) sharing his dislike of the then modern Italian operatic style.⁵ This dislike cost him in 1749 the post as musical director in favour of the Italian Paolo Scalabrini (1713–1803). So he moved to the town Sønderborg in the Duchy of Slesvig living there as a music teacher, author and translator. Regardless of the distance he kept in contact, though, with the musical life in Copenhagen and wrote a number of cantatas for various events in Copenhagen. He returned to Copenhagen in 1762, was commissioned to quite a few compositions and named himself 'the musical director of the King of Denmark'. His most important contribution was the mourning cantata upon the death of King Frederik V (1723–1766) to a text by the young poetic genius Johannes Ewald (1743–1781). This music stayed in high esteem and was elaborated upon in a Passion Cantata. But eventually Scheibe lost his fight against Italian Opera and was no more active at the Danish Court from 1768.⁶

Concerto in A major for flute and strings

This score is part of the first modern edition of a concerto in G major for flute and strings, SchW A1:007⁷ by Johann Adolph Scheibe based on a manuscript kept at the music department of the Royal Library, Copenhagen as "Aalholm-samlingen I, 3 1 Acc.Nr. mu9709.2961"⁸ titled "Concerto ex G# á 5, Flauto Traverso. Violino Primo, Violino Secundo, Viola et Basso, Dell Sigr: Scheibe". It is possible that the concerto was specifically composed for Otto Ludvig though it might also be among the 150 flute concertos which Scheibe mentions in his early autobiography in Mattheson's *Ehrenpforte* (1740).⁹

The manuscript includes separate parts only, no full score. All parts have been written by the same skilled copyist; there are few errors. A few added corrections may indicate that the parts have been used for practical performance.

The preserved manuscripts include

- Fl Separate part for "Flauto Traverso".
- VII Separate part for "Violino Primo".
- VI2 Separate part for "Violino 2^{do}".

¹ *Wikipedia. Die freie Enzyklopädie* n.d.

² *ibid.*

³ Dieser grosse Mann würde die Bewunderung ganzer Nationen seyn, wenn er mehr Annehmlichkeit hätte, und wenn er nicht seinen Stücken durch ein schwülstiges und verworrenes Wesen das Natürliche entzöge, und ihre Schönheit durch allzugrosse Kunst verdunkelte., Scheibe 1738, pp. 46 sq.

⁴ Christian VI (1699–1746) and Sophie Magdalene of Brandenburg-Kulmbach (1700–1770), *Wikipedia. The Free Encyclopedia* n.d.

⁵ For further information on Scheibe's role in Danish musical life see Hauge 2011.

⁶ Krogh 1979–2016.

⁷ Scheibe catalogue, RISM, ID 150200515.

⁸ Ca. 225 music manuscripts and prints, most of them collected by Otto Ludvig Raben (1730–1791), Count of Christiansholm (Aalholm and Bramsløkke). Otto Ludvig Raben was an amateur flute player who had studied with a.o. Michel Blavet in Paris in 1753. He performed in semi-public concerts arranged by the Musical Society in Copenhagen (Schjørring 1977–1978, pp. 50 sq.) Due to his relations to the Court he was appointed chamberlain, later master of ceremonies and eventually Privy Councillor. He belonged to a group of Danish landowners sharing the ideas of the Enlightenment, but was not active in politics. (Koudal 1994).

⁹ Scheibe catalogue, Mattheson 1740, p. 315.


<i>Vla</i>	Separate part for “Viola”.
<i>Bs</i>	Separate part for “Basso”
<i>TP</i>	Title page.

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

Bar No.	Part	Note No.	Comment
91	V11		 in VII.
130	V11	2	Ambiguous accidental # in VII.

Adagio

Bar No.	Part	Note No.	Comment
8	Fl		 in Fl.
17	Fl		 in Fl.
23	Fl		 in Fl.

Vivace

Bar No.	Part	Note No.	Comment
18	Bs	1	Accidental # missing in Bs.
81	V12	2	Accidental # missing in V12.

Literature

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