Johann Adolph Scheibe

(1708–1776)

Concerto ex D#

à 5

Flauto Traverso

Violino Primo

Violino Secundo

Viola

et

Basso

Dell Sigr: Scheibe
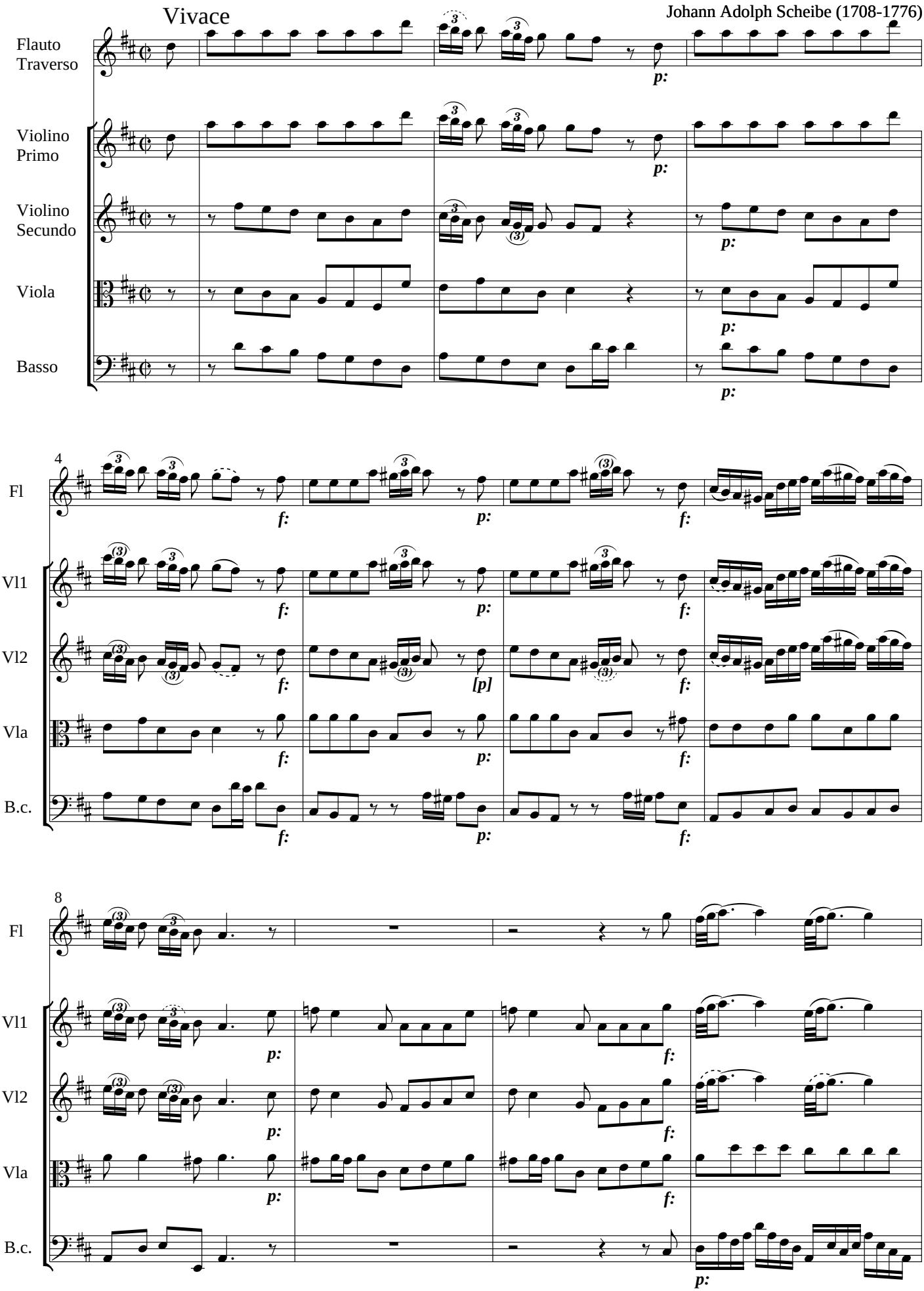
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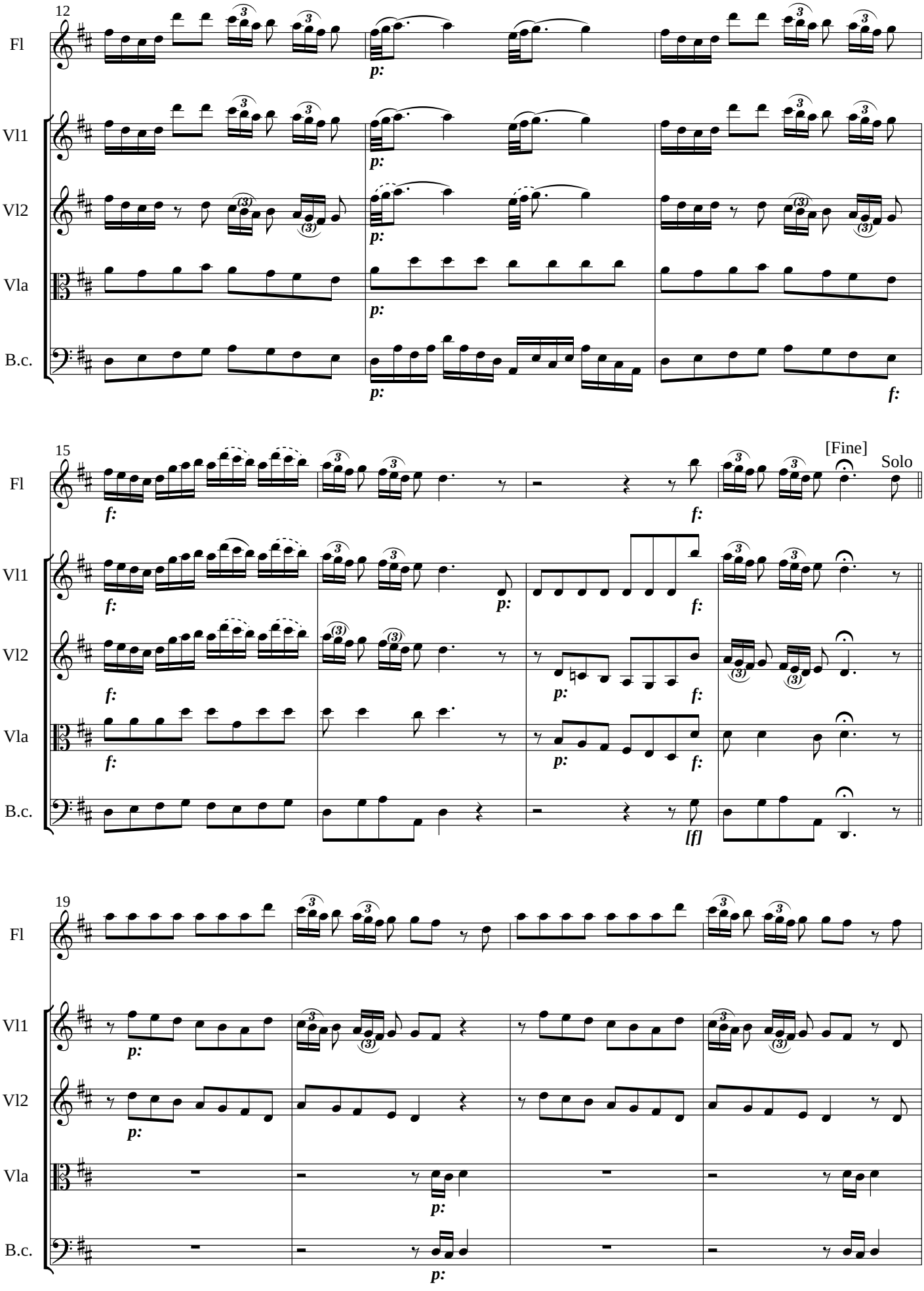
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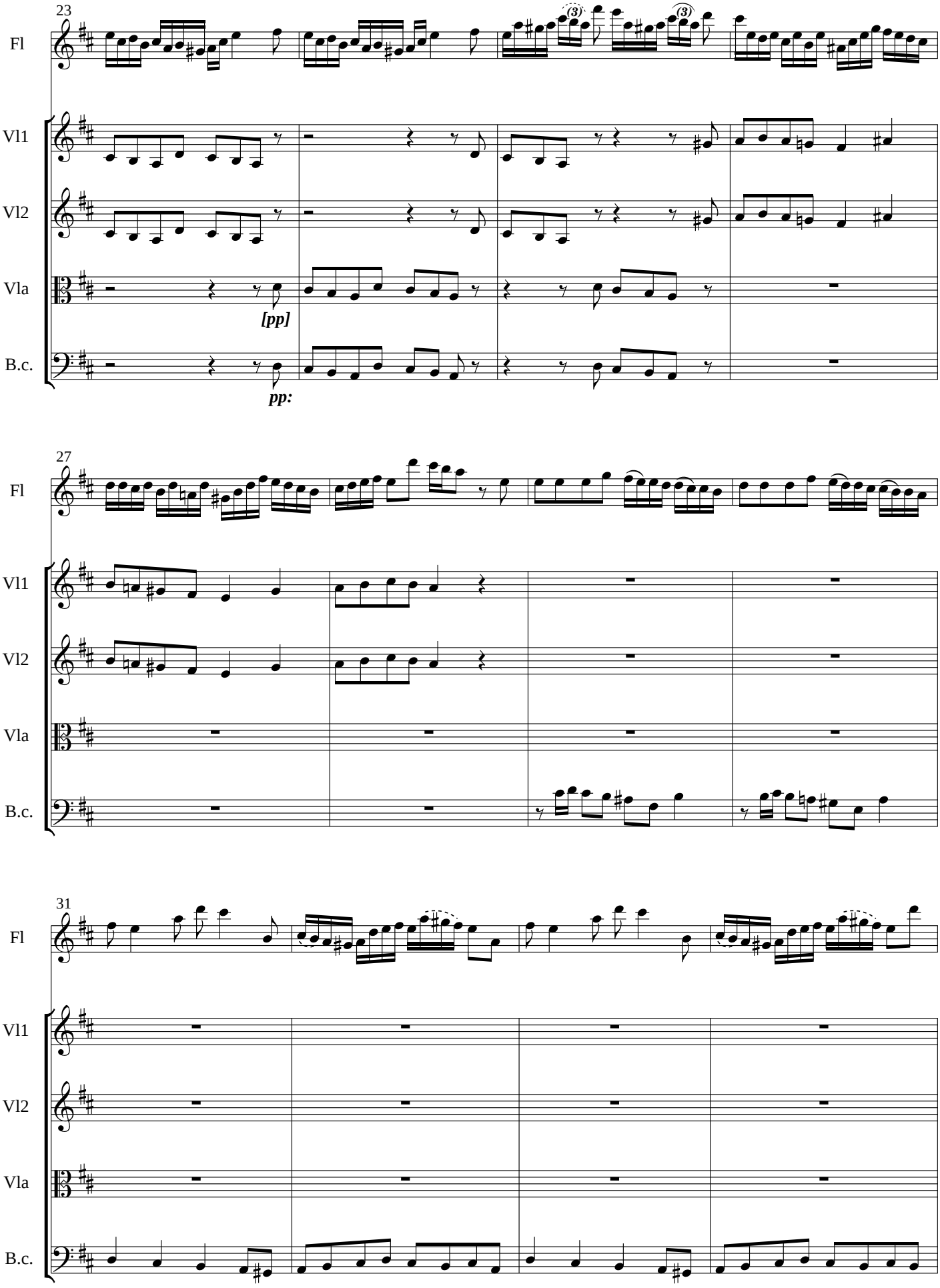
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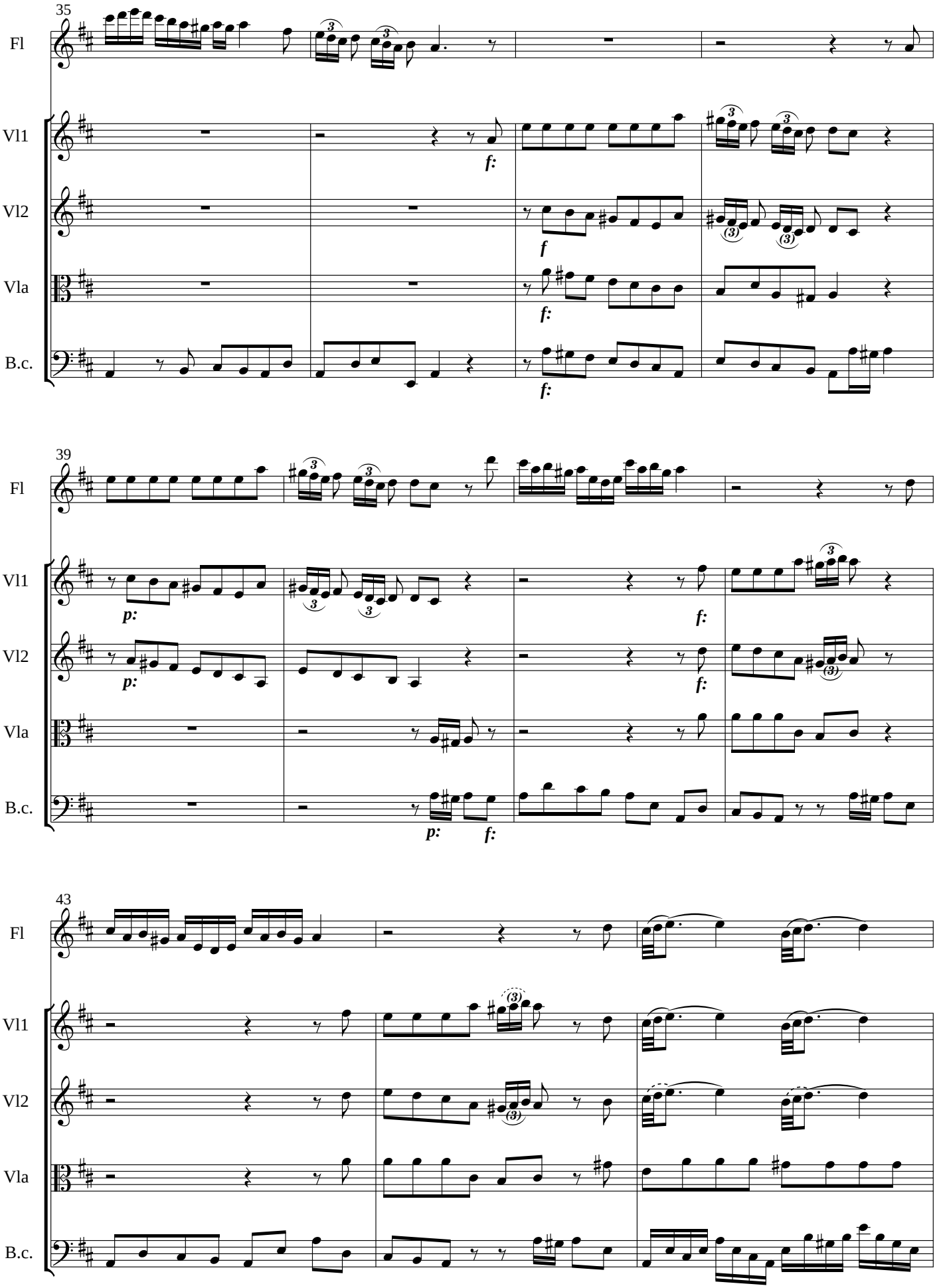
Christian Mondrup
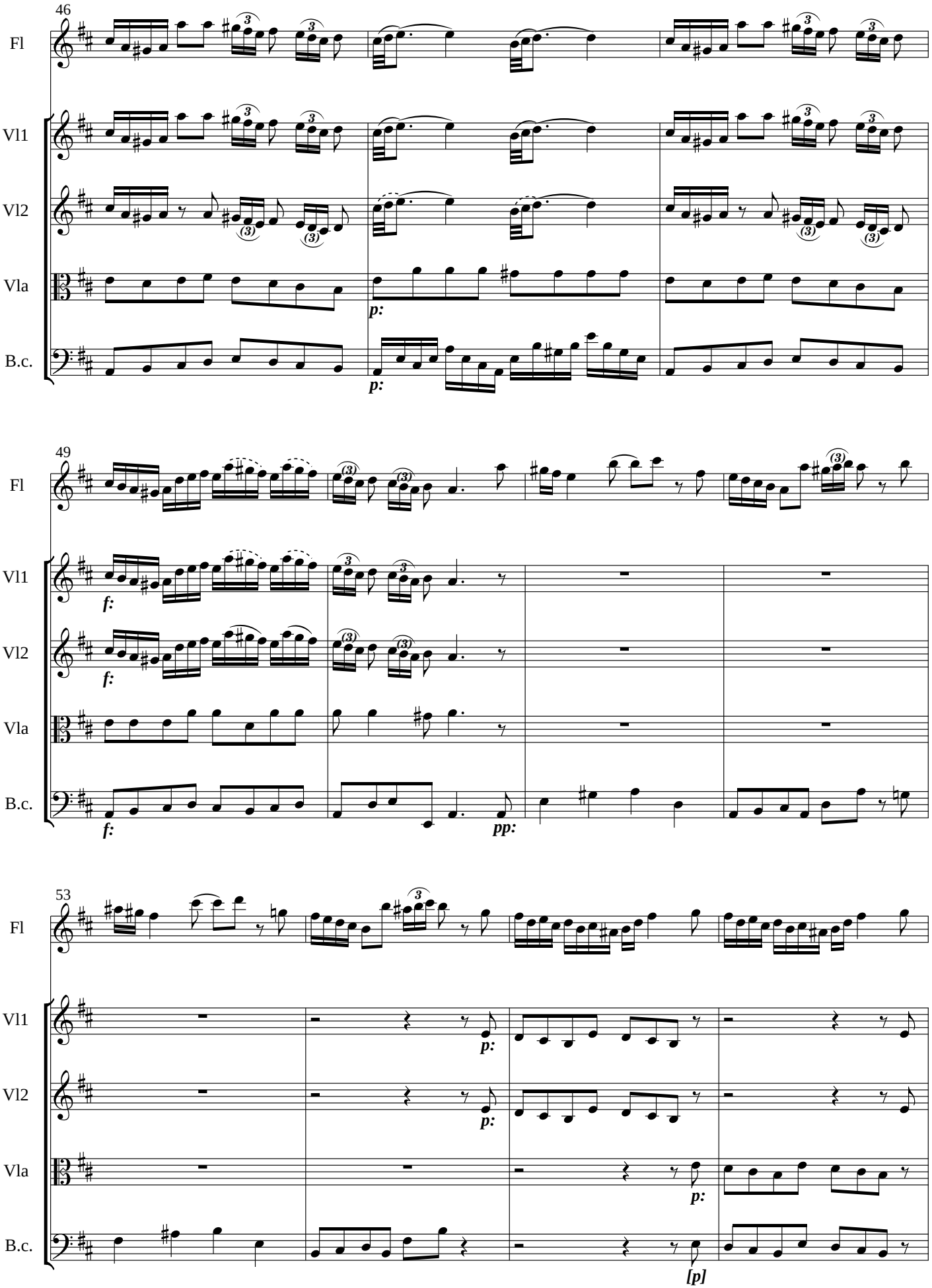
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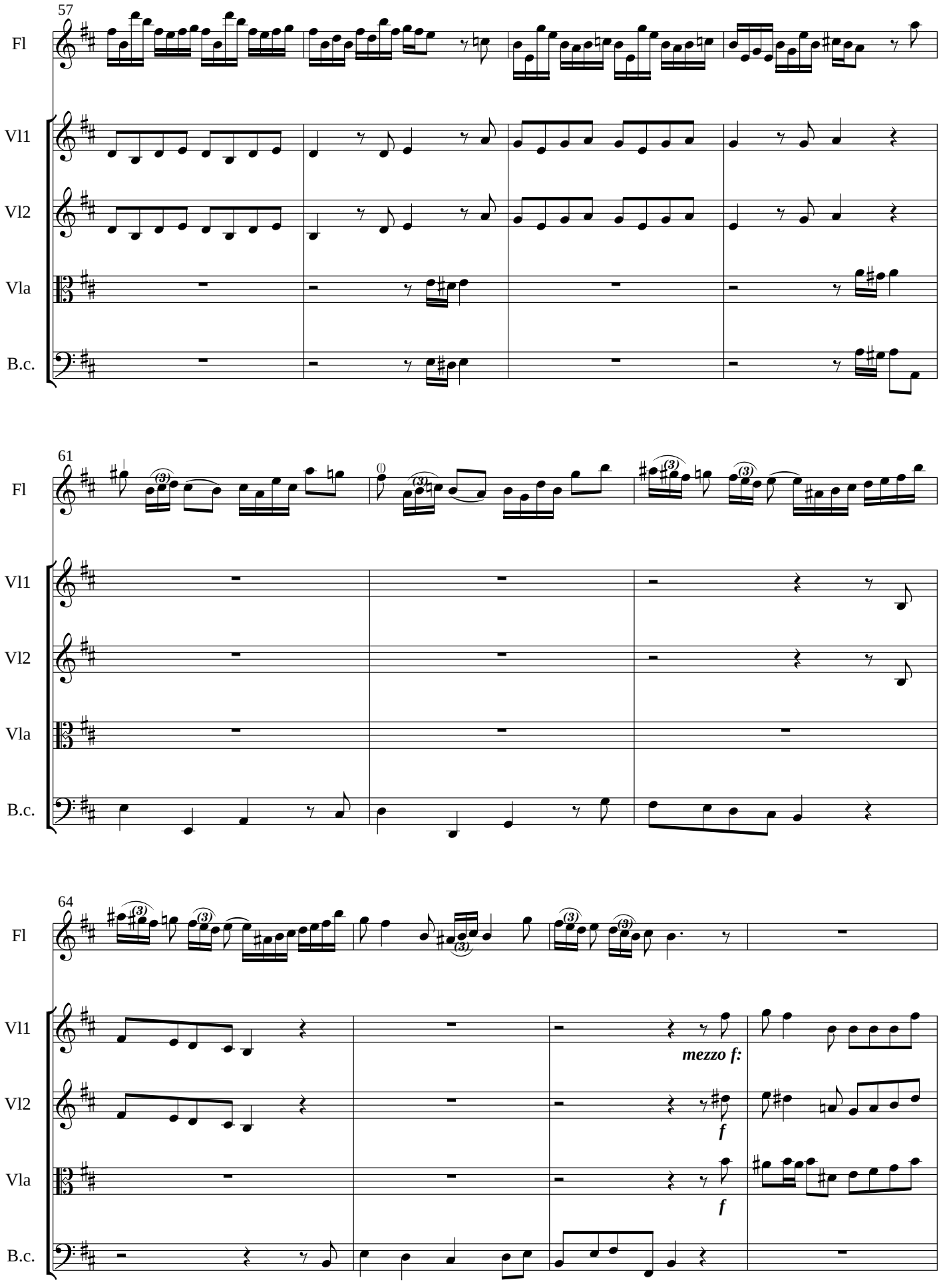

Vivace
Johann Adolph Scheibe (1708-1776)
Flauto Traverso
Violino Primo
Violino Secundo
Viola
Basso
Fl
Vl1
Vl2
Vla
B.c.
4
8
p:
f:
[p]
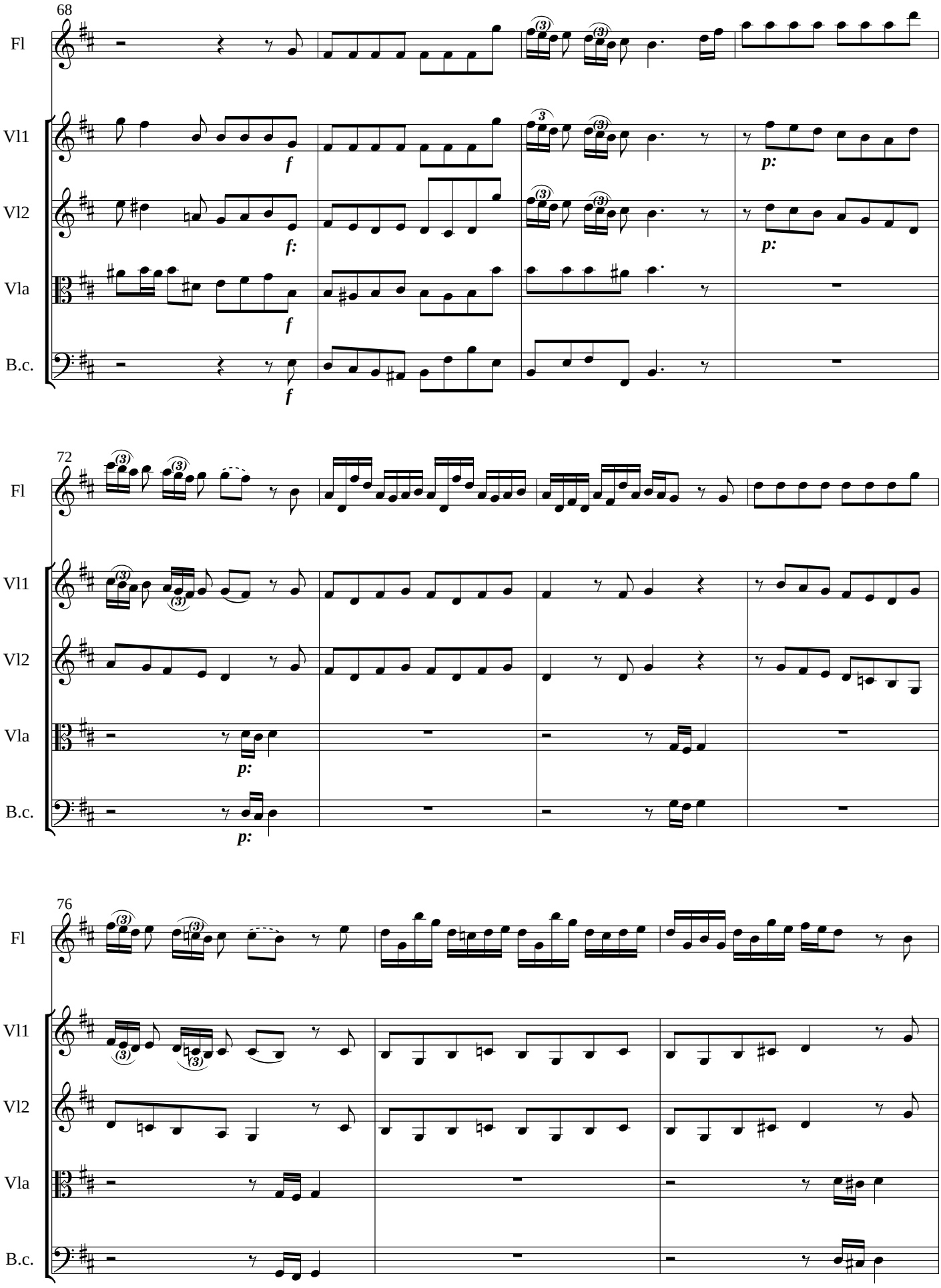

12
Fl
Vl1
Vl2
Vla
B.c.
p:
f:
15
[Fine]
Solo
[f]
19
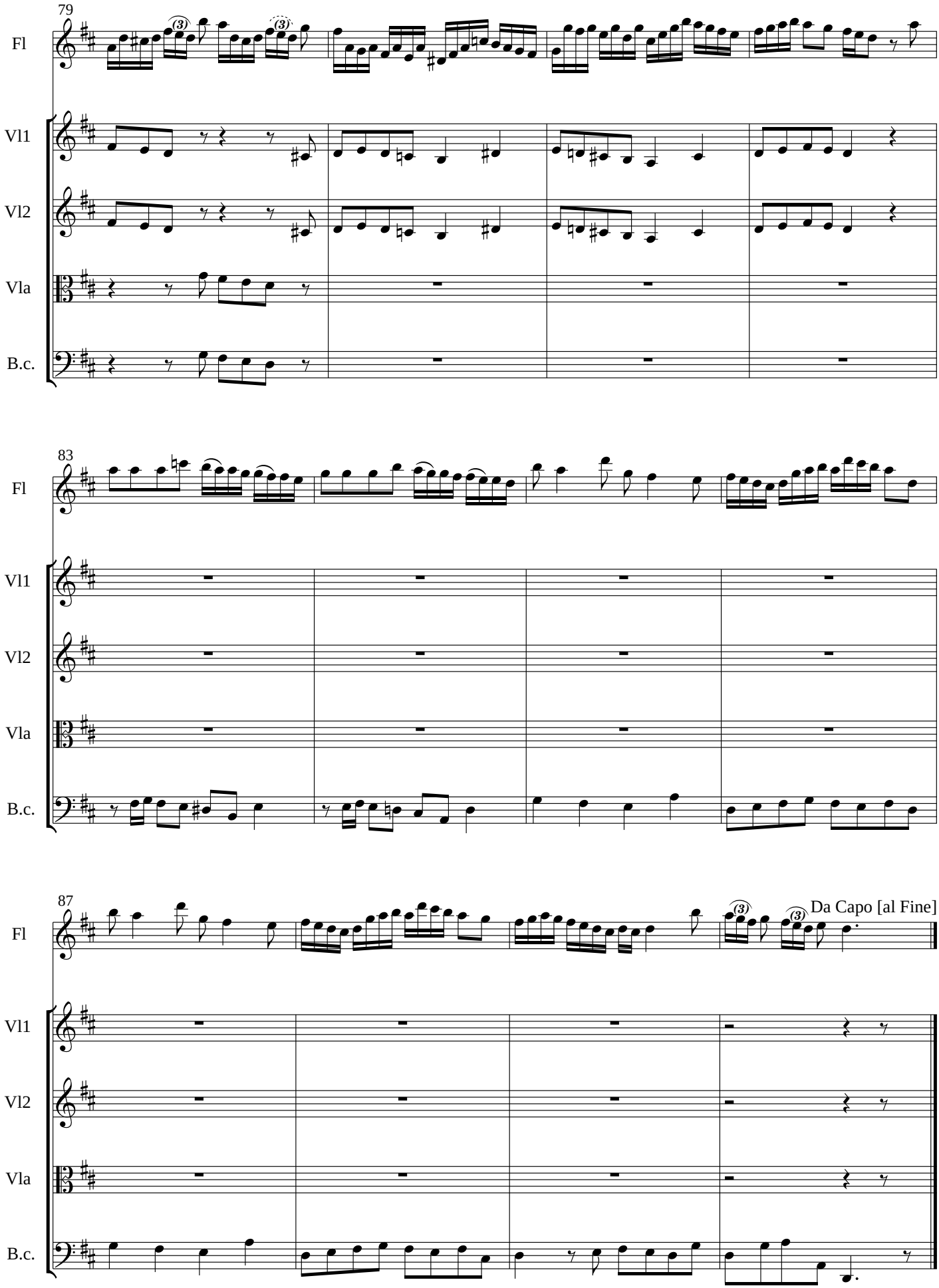

23
Fl
Vl1
Vl2
Vla
B.c.
[pp]
pp:
27
Fl
Vl1
Vl2
Vla
B.c.
31
Fl
Vl1
Vl2
Vla
B.c.
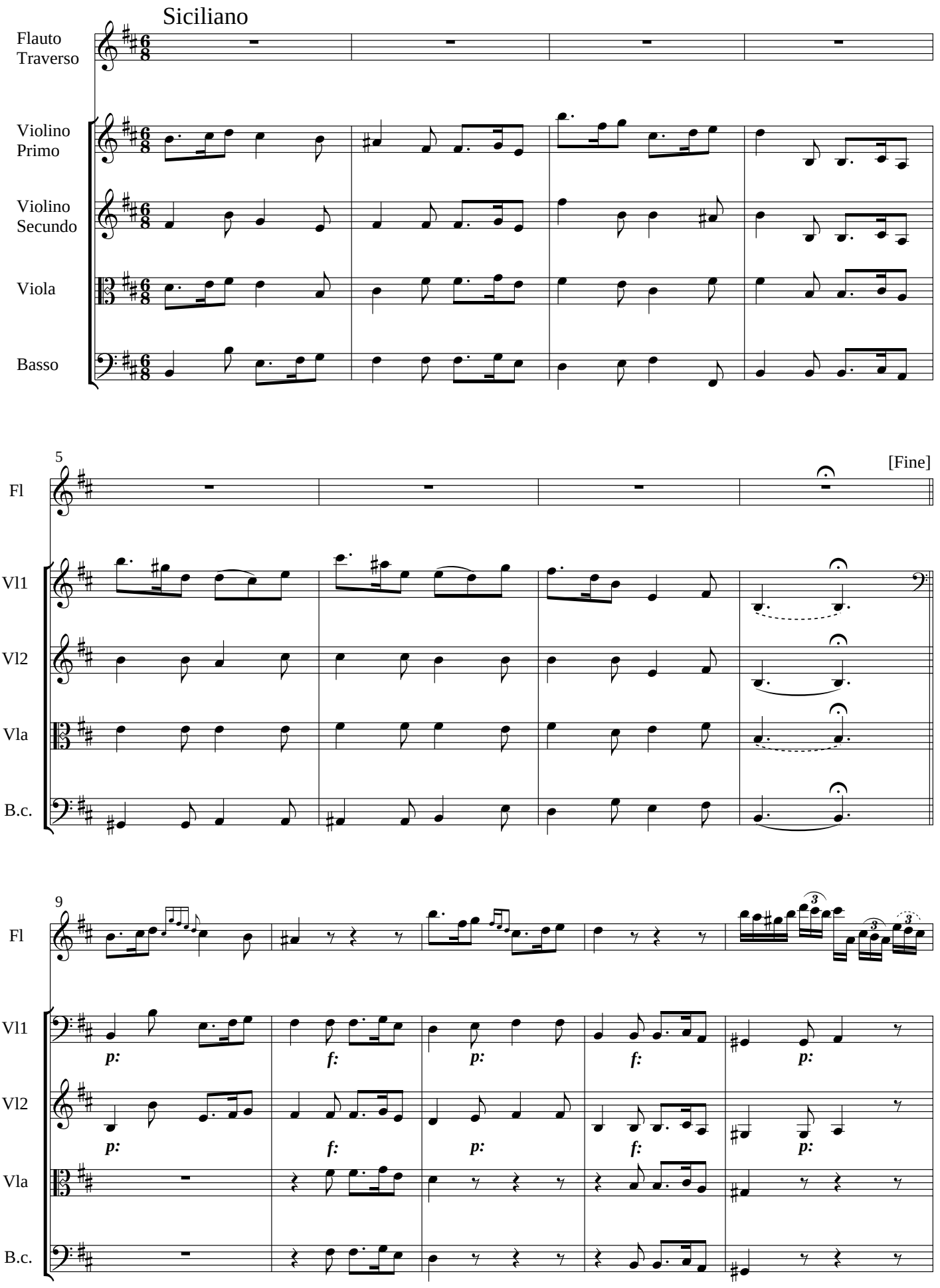

35
Fl
Vl1
Vl2
Vla
B.c.
f:
f
f:
f:
39
Fl
Vl1
Vl2
Vla
B.c.
p:
p:
f:
f:
p:
f:
43
Fl
Vl1
Vl2
Vla
B.c.
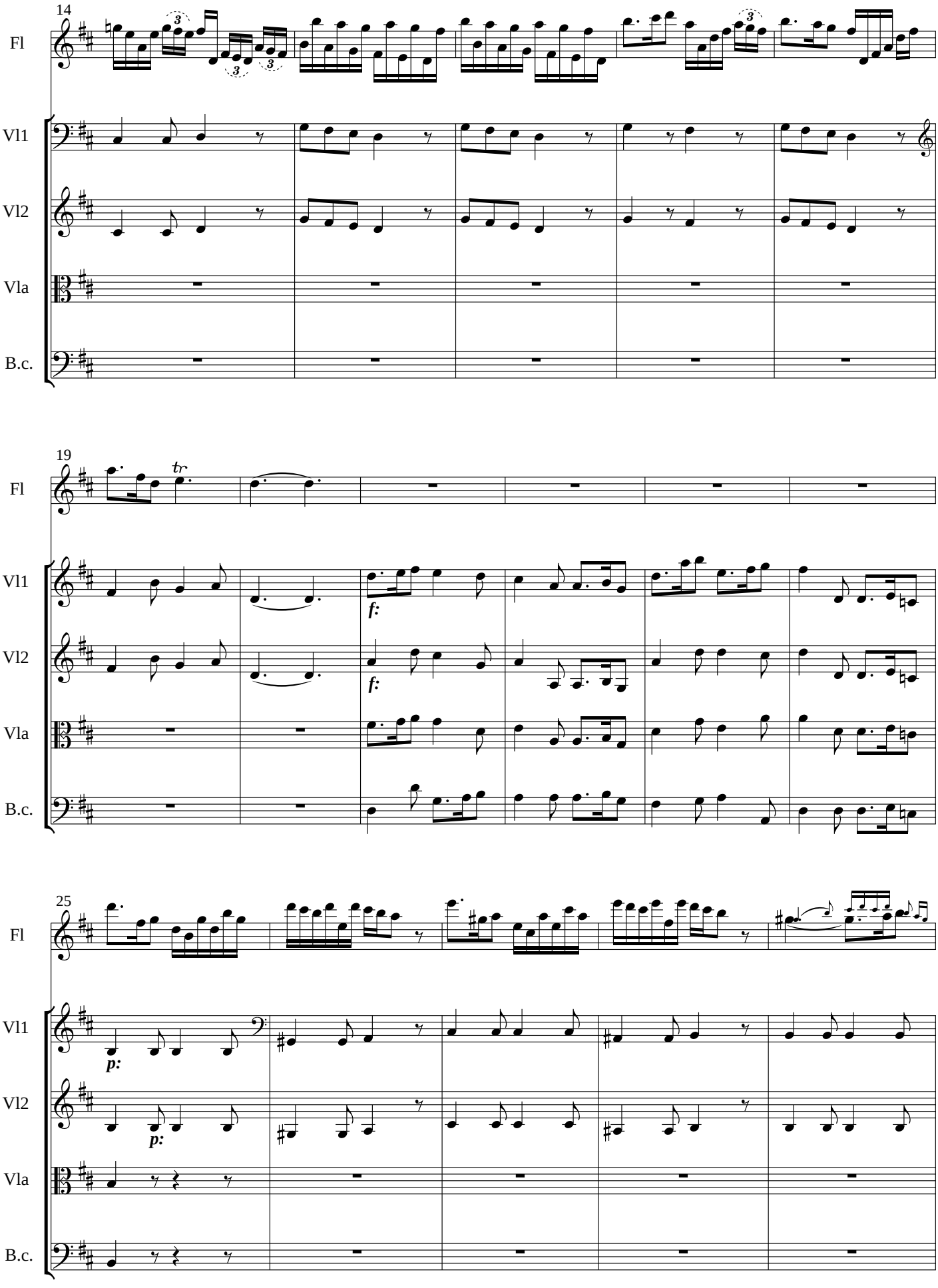

46
Fl
Vl1
Vl2
Vla
B.c.
p:
p:
49
Fl
Vl1
Vl2
Vla
B.c.
f:
f:
f:
pp:
53
Fl
Vl1
Vl2
Vla
B.c.
p:
p:
p:
[p]
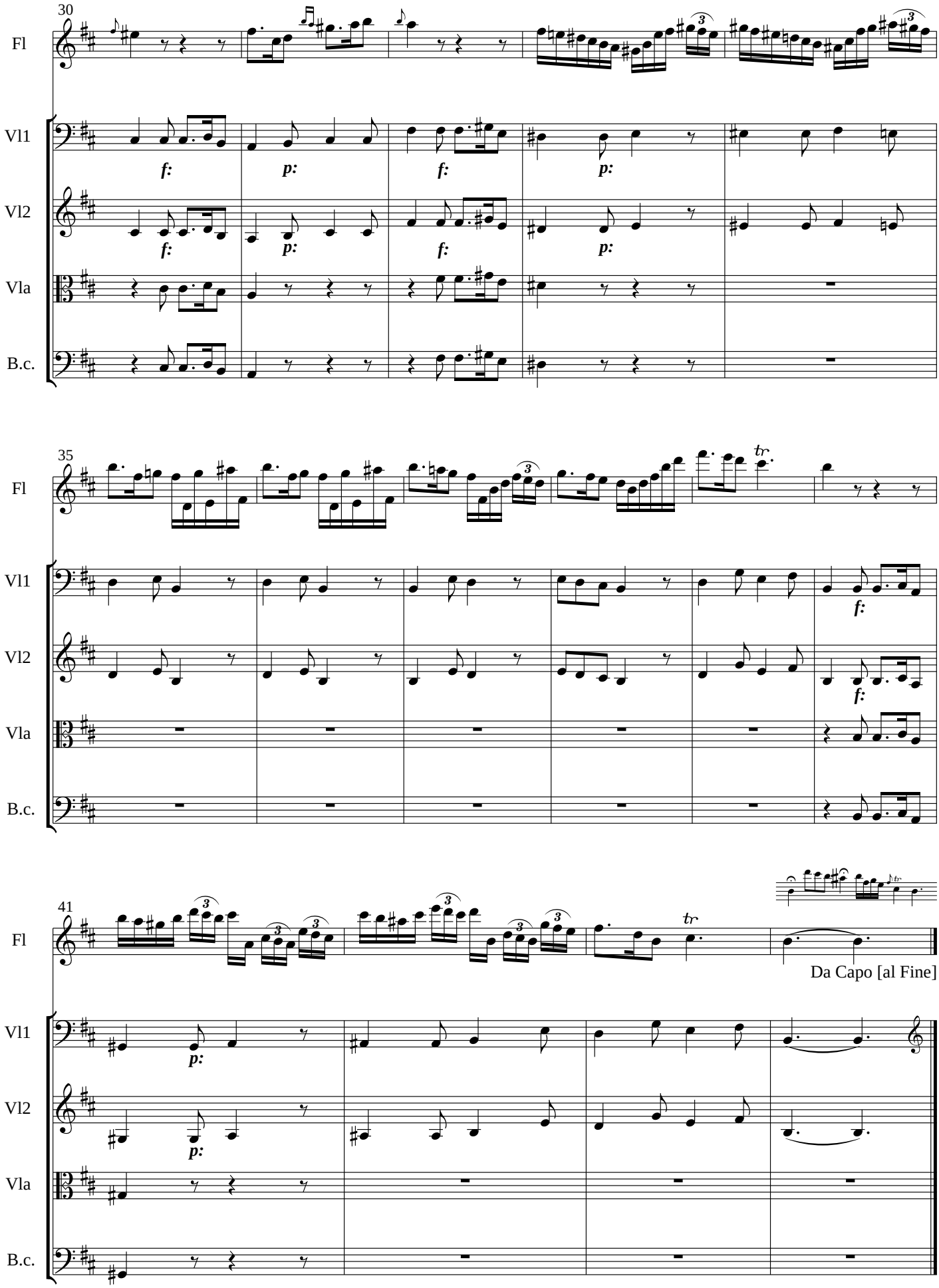

57
Fl
Vl1
Vl2
Vla
B.c.
61
Fl
Vl1
Vl2
Vla
B.c.
64
Fl
Vl1
mezzo f:
Vl2
f
Vla
f
B.c.
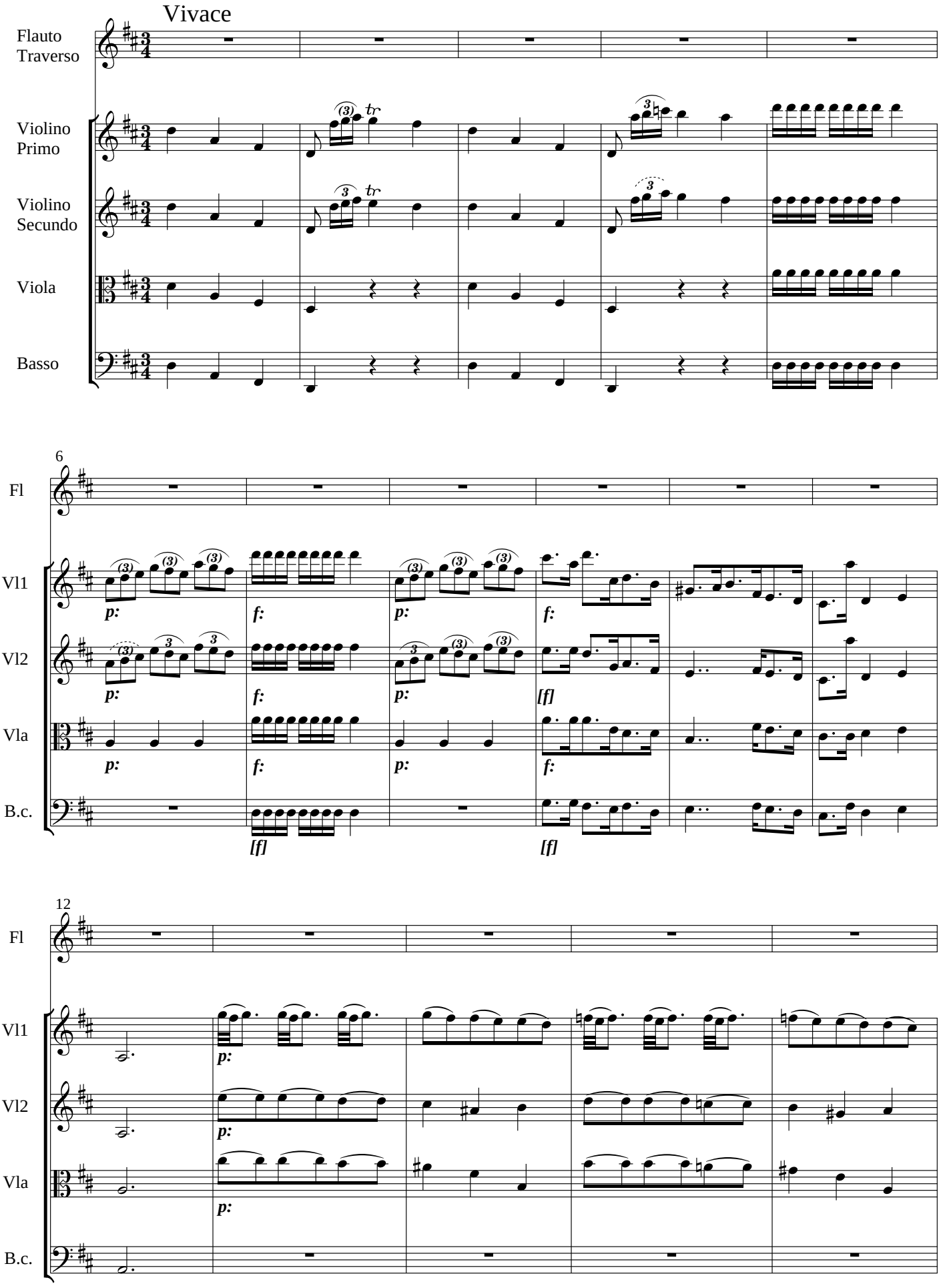

68
Fl
Vl1
Vl2
Vla
B.c.
f
f:
f
f
p:
p:
72
Fl
Vl1
Vl2
Vla
B.c.
p:
p:
76
Fl
Vl1
Vl2
Vla
B.c.
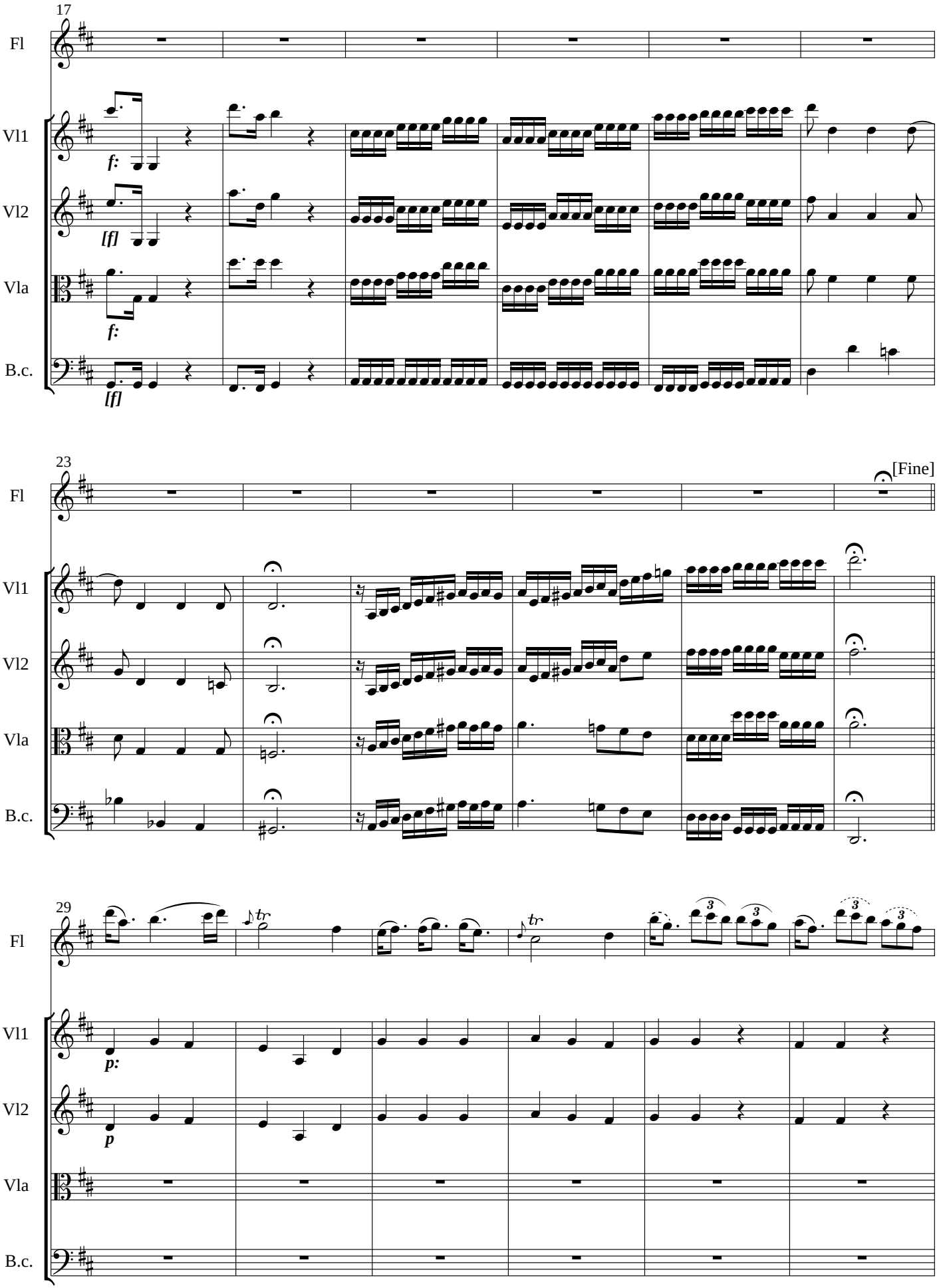

79
Fl
Vl1
Vl2
Vla
B.c.
83
Fl
Vl1
Vl2
Vla
B.c.
87
Da Capo [al Fine]
Fl
Vl1
Vl2
Vla
B.c.
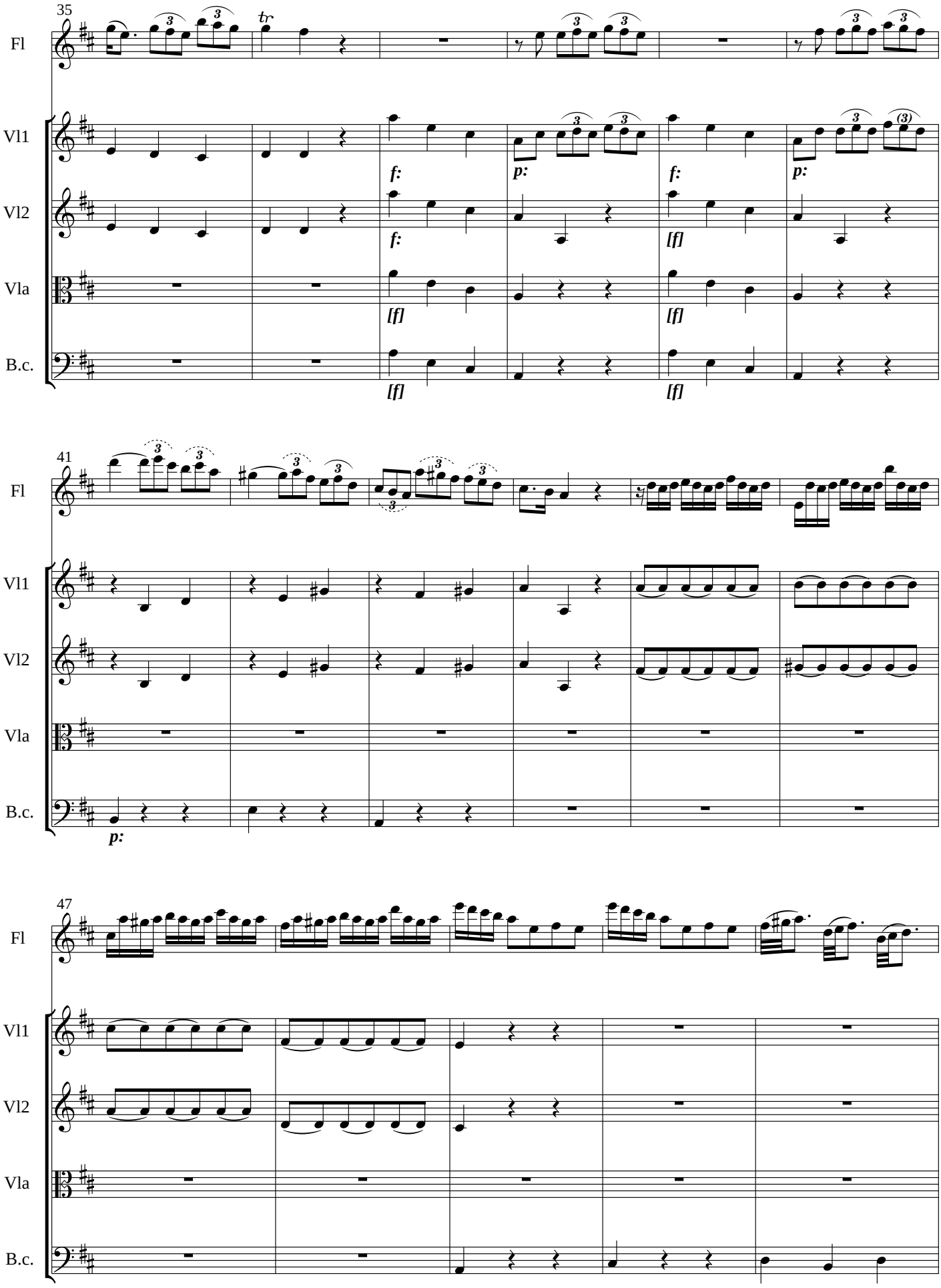

Siciliano
Flauto Traverso
Violino Primo
Violino Secundo
Viola
Basso
5
[Fine]
Fl
Vl1
Vl2
Vla
B.c.
9
Fl
Vl1
Vl2
Vla
B.c.
p:
f:
p:
f:
p:
p:
f:
p:
f:
p:
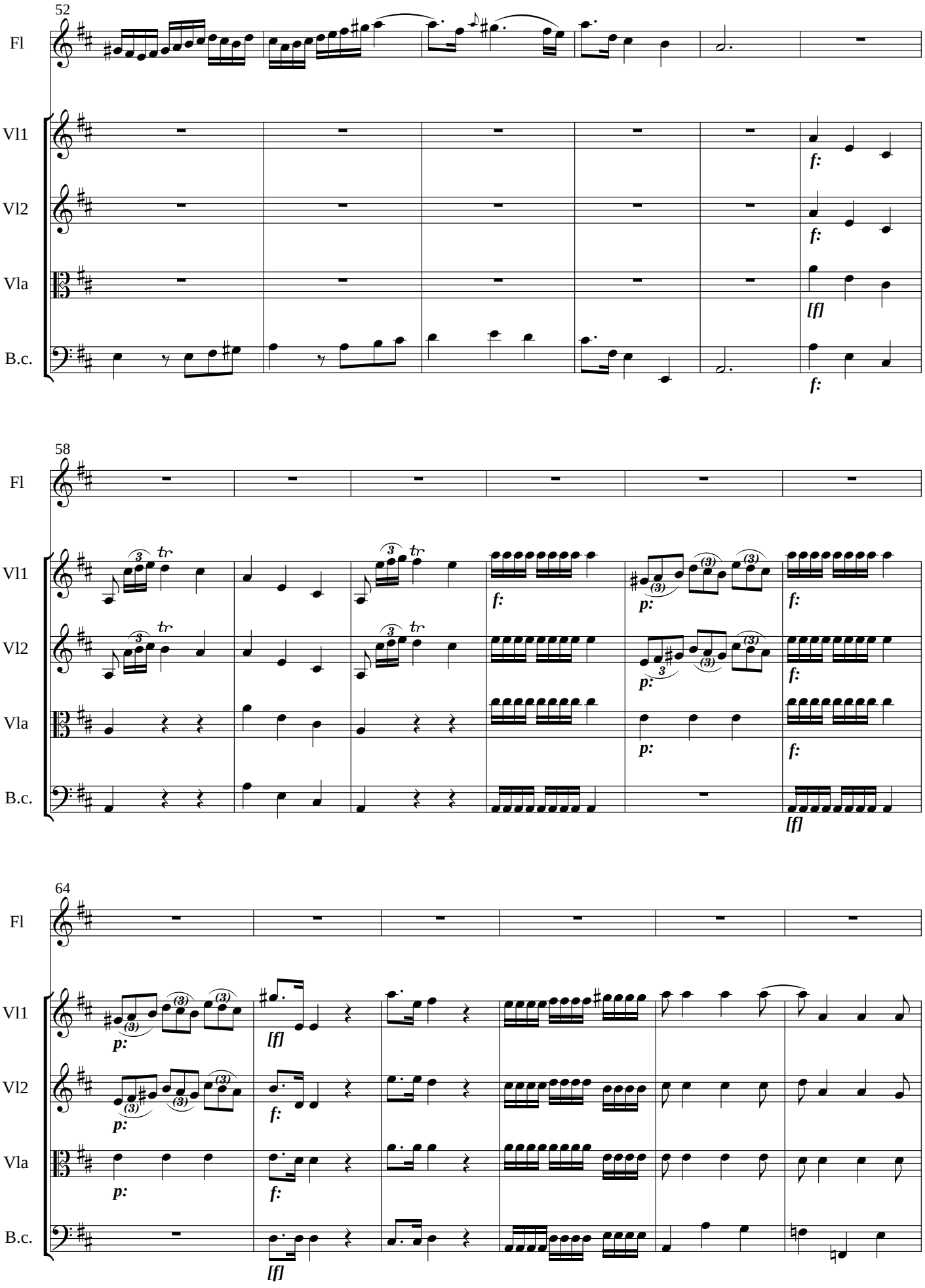

14
Fl
Vl1
Vl2
Vla
B.c.
19
tr
f:
25
p:
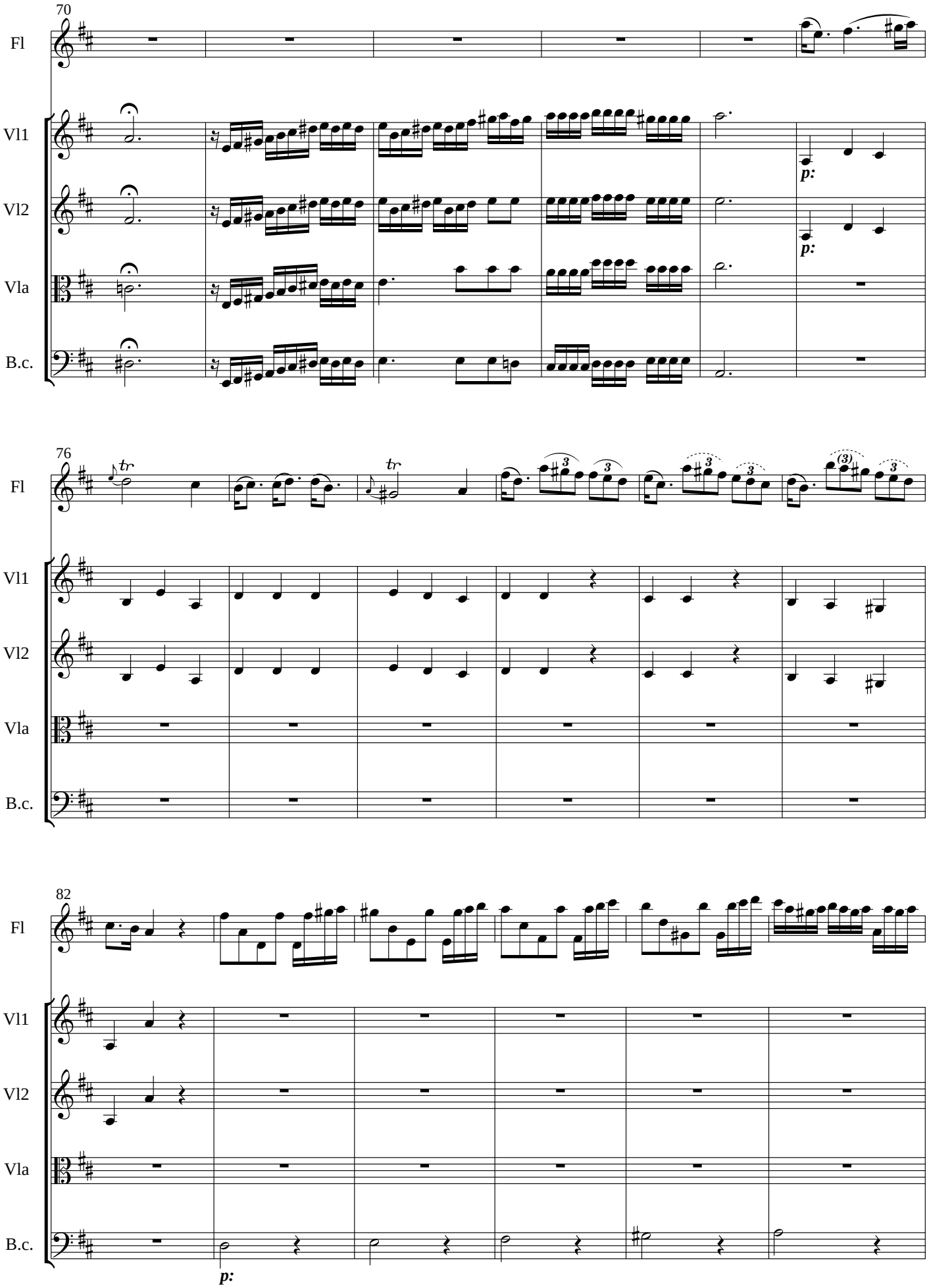

30
Fl
Vl1
Vl2
Vla
B.c.
f:
p:
35
tr
41
Da Capo [al Fine]
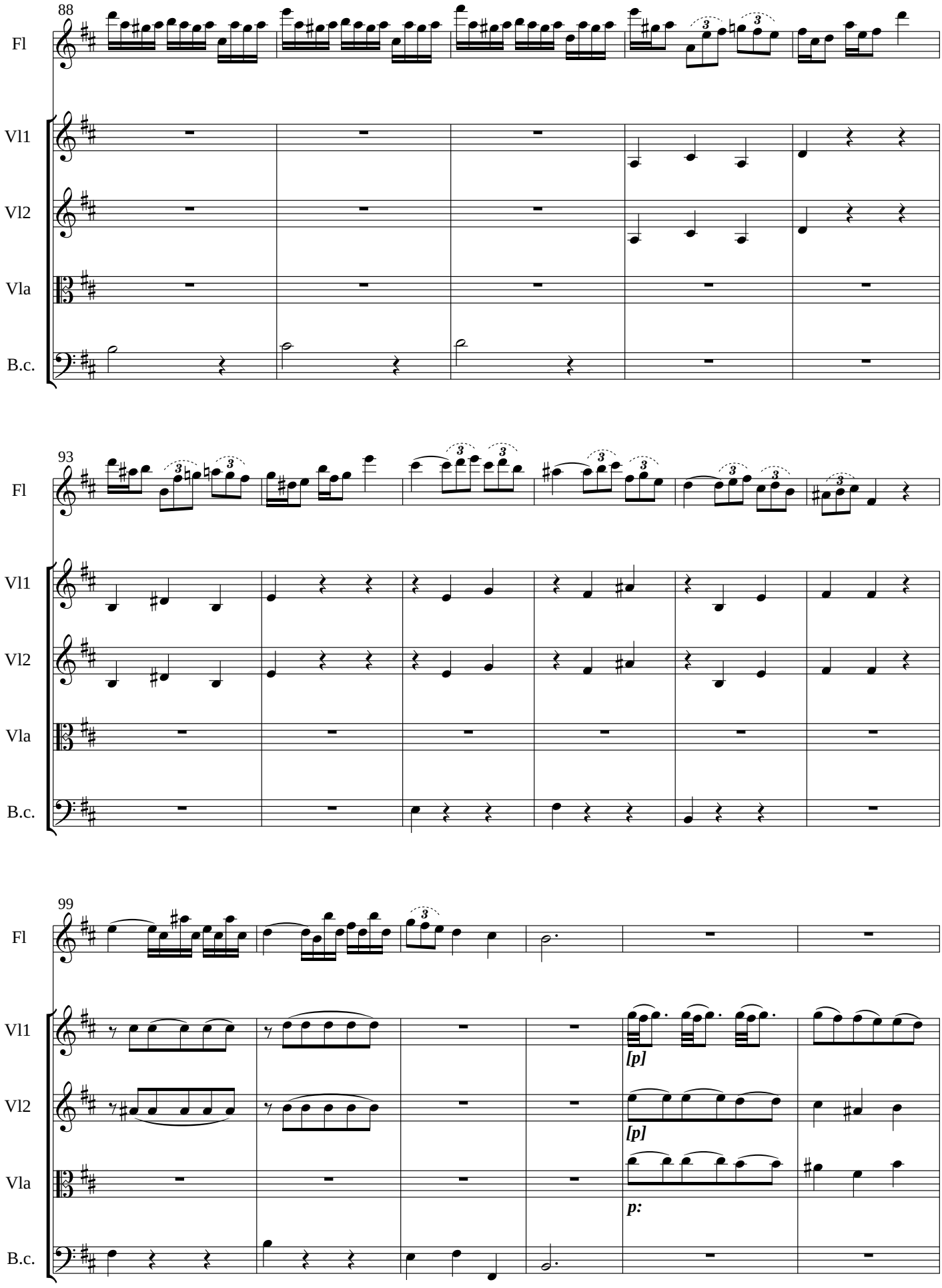

Vivace
Flauto Traverso
Violino Primo
Violino Secundo
Viola
Basso
6
Fl
Vl1
Vl2
Vla
B.c.
12
Fl
Vl1
Vl2
Vla
B.c.
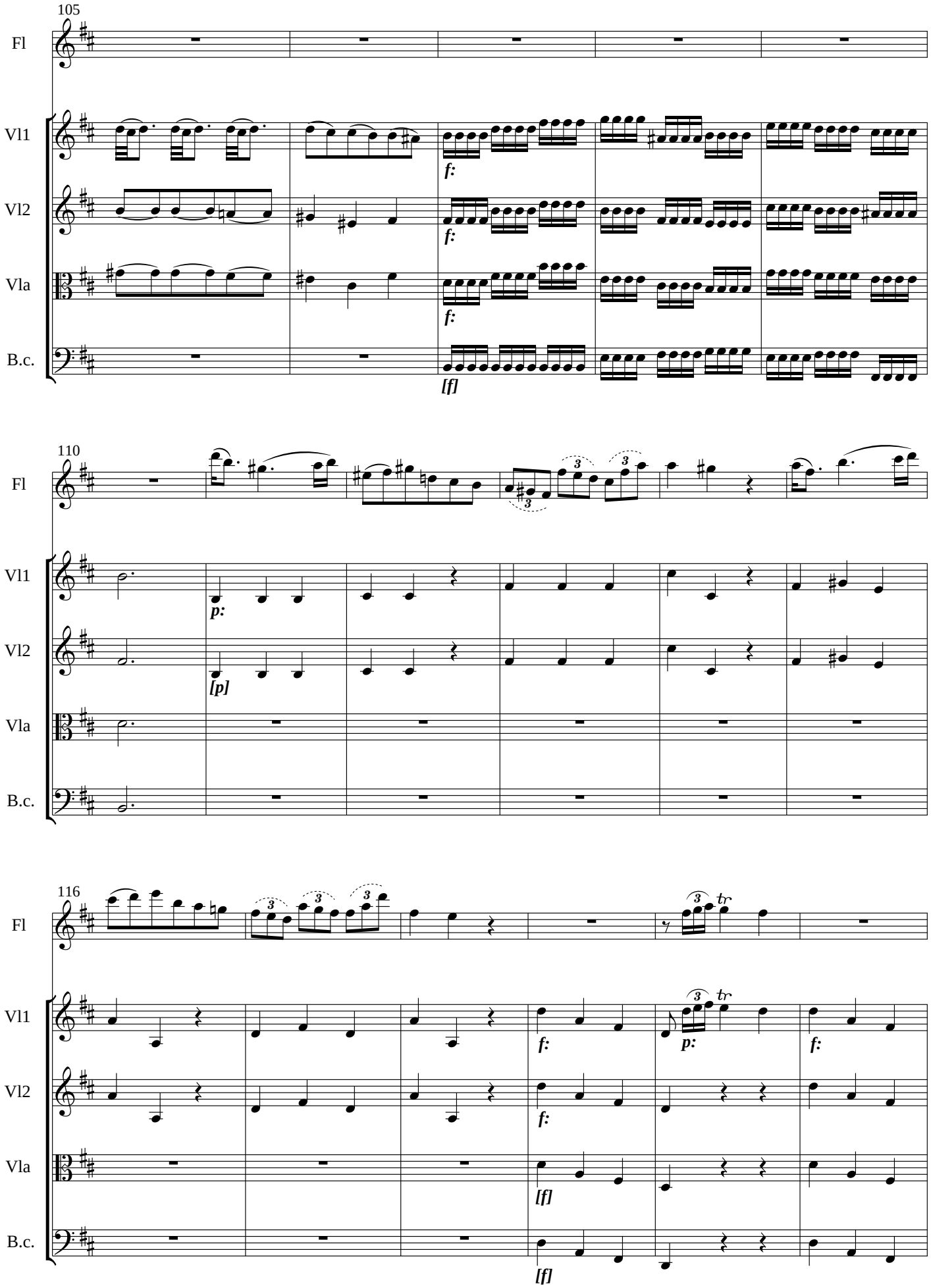

17
Fl
Vl1
Vl2
Vla
B.c.
f:
[f]
f:
[f]
23
[Fine]
Fl
Vl1
Vl2
Vla
B.c.
29
Fl
Vl1
Vl2
Vla
B.c.
p:
p
tr
tr
3
3
3
3
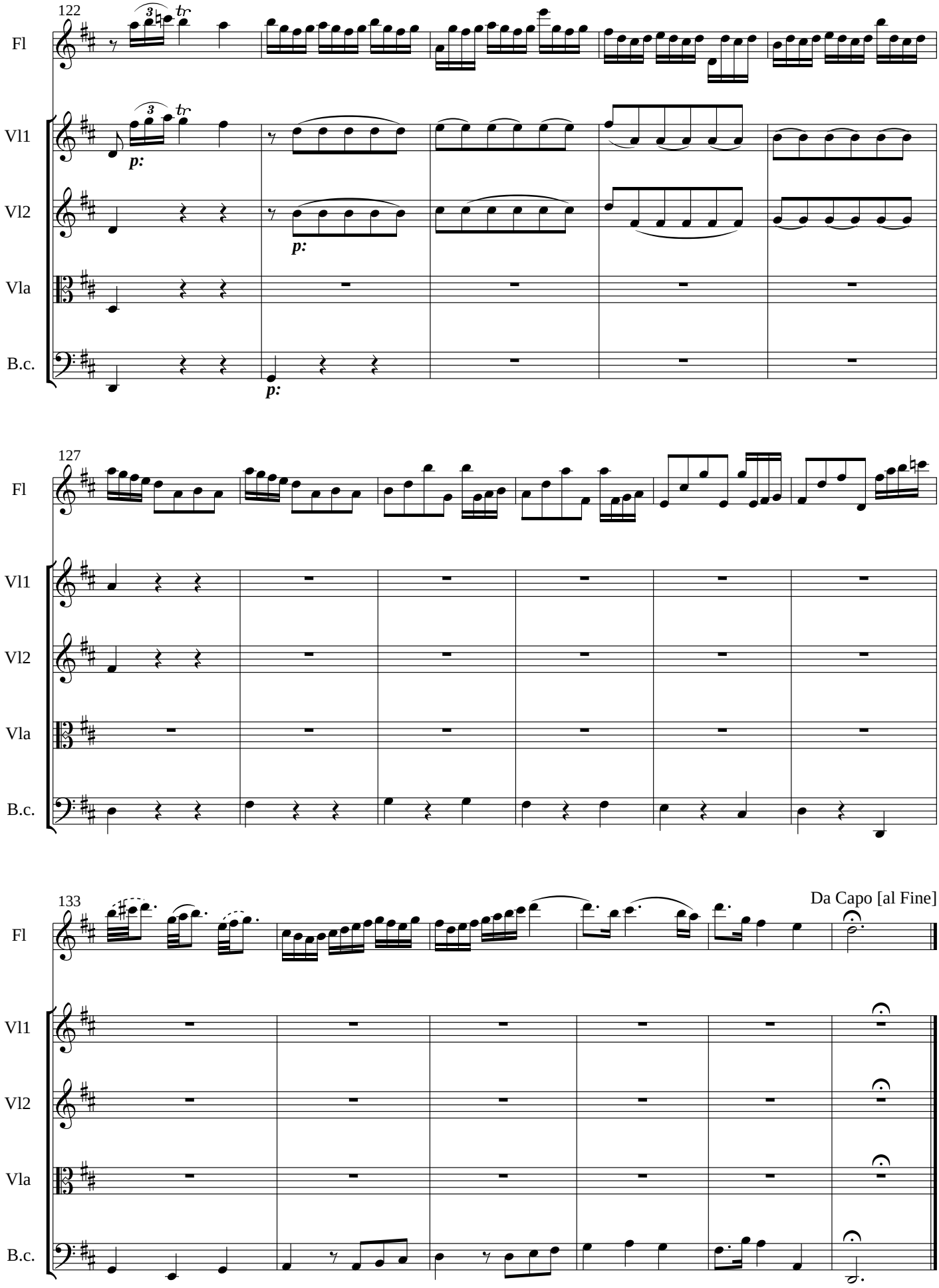

35
Fl
Vl1
Vl2
Vla
B.c.
tr
f:
p:
f:
[f]
[f]
[f]
[f]
41
Fl
Vl1
Vl2
Vla
B.c.
p:
47
Fl
Vl1
Vl2
Vla
B.c.


52
Fl
Vl1
Vl2
Vla
B.c.
f:
[f]
58
tr
p:
64


70
Fl
Vl1
Vl2
Vla
B.c.
p:
p:
76
tr
tr
82
p:


88
Fl
Vl1
Vl2
Vla
B.c.
93
Fl
Vl1
Vl2
Vla
B.c.
99
Fl
Vl1
Vl2
Vla
B.c.
[p]
[p]
p:


105
Fl
Vl1
Vl2
Vla
B.c.
f:
f:
f:
[f]
110
Fl
Vl1
Vl2
Vla
B.c.
p:
[p]
116
Fl
Vl1
Vl2
Vla
B.c.
f:
f:
[f]
[f]
p:
f:
tr
tr


122
Fl
Vl1
Vl2
Vla
B.c.
p:
127
133
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 influencial 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 critized 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 Queen[4] 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 genious 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 D major for flute and strings, SchW A1:006[7] by Johann Adolph Scheibe based on a manuscript kept at the music department of the Royal Library, Copenhagen as "Aalholm-samlingen I, 3 I,2 AccNr. mu9709.2962"[8] titled "Concerto ex D# 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".
Vl1	Separate part for "Violino Primo".
Vl2	Separate part for "Violino 2$^{\underline{do}}$".

[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 150200516.
[8] Ca. 225 music manuscripts and prints, most of them collected by Otto Ludvig Raben (1730–1791), Count of Christiansholm (Aaalholm 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(Schiørring 1977–1978, pp. 50 sq.) Due to his relations to the Court he was appointed chamberlain, later master of ceremonies and eventually Privy Councellor. He belonged to a group of Danish landowners sharing the ideas of the Enlightment, but was not active in politics. (Koudal 1994).
[9] Scheibe catalogue, Mattheson 1740, p. 315.

Vla	Separate part for “Viola”.
Bs	Separate part for “Basso”
TP	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
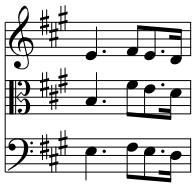
Bar No.	*Part*	*Note No.*	*Comment*
69	Vl1	8	$F\sharp_5$ in *Vl1*.

Siciliano

Sections of *Vl1*, *Vl2* and *Vla* are notated in bass clef. These sections are in unison either following the bass line or forming themselves a bass line. As notated in absolute pitches many notes in these sections are not playable on the instruments. The editor interpretes the bass clef notation as an instruction to play the notes as low as possible. The contemporized score and separate parts reflects that interpretation.

Bar No.	*Part*	*Note No.*	*Comment*
9	Fl	4	Difficult to read appogiatura notes in *Fl*.
11	Fl	1	Difficult to read appogiatura notes in *Fl*.
14	Vl1	1	Dynamics mark *p:* in *Vl1*.
29	Fl	7	Partly difficult to read ossia notes, probably added later to *Fl*.
44	Fl		Solo cadenza added in *Fl* at the end of the movement. The symbol above the second last note is difficult to read, most likely a trill.

Vivace

Bar No.	*Part*	*Note No.*	*Comment*
10	Vl2–Bs		 in *Vl2*, *Vla* and *Bs*.
85	Fl	4	$G\sharp_5$ in *Fl*.
122	Vl1	1	Dynamics mark *p:* in *Vl1*.

Literature

Hauge, Peter (2011). “Johann Adolph Scheibe (1708–76) and Copenhagen”. In: *Fund og forskning i Det Kongelige Biblioteks samlinger*. Vol. 50. København: Det Kongelige Bibliotek, pp. 315–343. URL: `https://tidsskrift.dk/fundogforskning/issue/view/4477` (visited on 02/26/2021).

Hauge, Peter, Birthe Skou, and Axel Teich Geertinger, eds. (n.d.). *Johann Adolph Scheibe. A Catalogue of His Works*. URL: `http://www5.kb.dk/dcm/schw/index.xq` (visited on 02/27/2021).

Koudal, Jens Henrik (1994). “The Music Discovered at Aalholm Manor. A Brief Introduction”. In: *Fontes Artis Musicae* 41 (3). Ed. by Susan T. Sommer, pp. 270–278. URL: `https://www.jstor.org/stable/23508542` (visited on 03/20/2021).

Krogh, Torben (1979–2016). “Johan Adolph Scheibe”. In: *Dansk Biografisk Leksikon*. Ed. by Svend Cedergreen Bech. Foreningen lex.dk. URL: `https://biografiskleksikon.lex.dk/` (visited on 02/26/2021).

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