Johann Adolph Scheibe

(1708–1776)

Concerto

à

Flauto Traverso
Violino 1mo
Violino 2do
Viola
&
Violoncello

Dall Sigr: Scheibe

SchW A1:002

Score

Edited by
Christian Mondrup

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Allegro
Johann Adolph Scheibe (1708-1776)
Tutti
Flauto Traverso
Violino 1mo
Violino 2do
Viola
Violoncello
8
Fl
Vl1
Vl2
Vla
B.c.
[p]
[for]
pia
for
p
16
Tutti
Solo
p:
f
f:


25
Fl
Vl1
Vl2
Vla
B.c.
pp
pp
pp
33
tr
tr
tr
pp
41
for
f


49
Tutti
Solo
Fl
Vl1
Vl2
Vla
B.c.
for
pia
for
p
f
for
p
f
p
f
57
Fl
Vl1
Vl2
Vla
B.c.
pp
pp
pp
64
Fl
Vl1
Vl2
Vla
B.c.
pp


72
Fl
Vl1
Vl2
Vla
B.c.
80
tr
[Tutti]
for
f
p:
[p:]
88
Solo
[pp]
pp


95
Fl
Vl1
Vl2
Vla
B.c.
tr
[tr]
103
f
pp
f:
p:
111
tr


119
Tutti
Fl
Vl1
Vl2
Vla
B.c.
for
pia
for
for
p
[f]
f
p
[f]
f
p:
f
127
Solo
Fl
Vl1
Vl2
Vla
B.c.
p
for
f
p
135
Fl
Vl1
Vl2
Vla
B.c.
pia
f
pp
pp
pp



*) Viola bar 160-188: reconstruction by the editor.


167
Tutti
Fl
Vl1
Vl2
Vla
B.c.
for
f
175
Solo
p
pp
183
Tutti
for



*) Viola: reconstruction by the editor.


11
[Fine]
Solo
Fl
Vl1
Vl2
Vla
B.c.
f
[f]
pp
14
17


20
Fl
Vl1
Vl2
Vla
B.c.
23
Fl
Vl1
Vl2
Vla
B.c.
f
f
26
Fl
Vl1
Vl2
Vla
B.c.
p
p
f
for
[p]
p


29
Solo
Fl
Vl1
Vl2
Vla
B.c.
pp
pp
33
Fl
Vl1
Vl2
Vla
B.c.
36
Fl
Vl1
Vl2
Vla
B.c.


39
Fl
Vl1
Vl2
Vla
B.c.
42
Fl
Vl1
Vl2
Vla
B.c.
45
[Dal 𝄋 al Fine]
Fl
Vl1
Vl2
Vla
B.c.



*) Viola: reconstruction by the editor.


28
Solo
Fl
Vl1
Vl2
Vla
B.c.
pp
pp
38
Fl
Vl1
Vl2
Vla
B.c.
46
Fl
Vl1
Vl2
Vla
B.c.


55
[Tutti]
Solo
Fl
Vl1
Vl2
Vla
B.c.
f
for
f
[f]
64
Solo
pp
pp
[p]
73
[Tutti]
Solo
[Tutti]
for
pp
for
for
pp
f
f
pp
f
[f]
pp
for


82
Solo
Fl
Vl1
Vl2
Vla
B.c.
pp
f
p
for
[f]
[p]
91
Tutti
Solo
100
[Tutti]
[for]


108
Fl
Vl1
Vl2
Vla
B.c.
pp
117
Fl
Vl1
Vl2
Vla
B.c.
126
[Tutti]
[Solo]
Fl
Vl1
Vl2
Vla
B.c.
f
f
f
f
pp


135
Fl
Vl1
Vl2
Vla
B.c.
[pp]
pp
144
153
[Tutti]
Solo
for
for
f
[f]
[p]
[p]
pp


162
Solo
Fl
Vl1
Vl2
Vla
B.c.
170
Tutti
for
p
f
179
pia
[f]

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 A major for flute and strings, SchW A1:002[7] by Johann Adolph Scheibe based on a manuscript kept at the music department of the Royal Library, Copenhagen as "Gieddes Samling VIII,36(a) mu 6304.2472 "[8] titled "Concerto à Flauto Traverso. Violino 1$^{\underline{mo}}$ Violino 2$^{\underline{do}}$ Viola & Violoncello Dall Sigr: Scheibe". The music most likely composed during Scheibe's early years.[9]

The manuscript includes separate parts only, no full score. All parts have been written by the same skilled copyist; there are rather few errors. The viola part, also containing the title page, 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 preserved manuscripts include

FL	Separate part for "Flauto Traverso".
VL1	Separate part for "Violino 1$^{\underline{mo}}$".
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 150205168.
[8] Werner Hans Rudolph Rosenkrantz (W.H.R.R.) Giedde (1756–1816) was a civil servant and amateure flute player employed at the court of Queen Dowager Juliana Maria of Brunswick-Wolfenbüttel (1729–1796). He was appointed chamberlain 1785 and became member of the commission for the reorganization of the Royal Danish Orchestra and was its administrative head 1791–1793. His own music collection consists primarily of music for flute, mainly by composers from his own age. Upon his death his collection was handed over to the Court Music Archive. Great parts of that archive was lost at the fire of the castle 1794. The remaining parts are available as facsimiles at The Royal Library in Copnhagen. (*Wikipedia. Den frie encyklopædi* n.d.).
[9] Scheibe catalogue.

VLA Separate part for “Viola” plus title page.

VLC Separate part for “Violoncello”.

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 *VL2*.
3	Bs	2	E_3 in *VLC*.
10	Vla	2	No accidental ♯ in *VLA*.
14	Fl	3	No accidental ♯ in *FL*.
31	Vl2	2	$G\sharp_3$ in *VL2*.
84	Vla	1	𝅗𝅥 note plus 𝄾 rest in *VLA*.
126	Vla	2	No accidental ♯ in *VLA*.
128	Bs	2	No accidental ♯ in *VLC*.
139	Fl	5	D_6 in *FL*.
143	Vla	2	B_3 in *VLA*.
144	Vl2	1	D_4 in *VL2*.
154	Vl2	2	E_4 in *VL2*.
188	Vl2	6	E_4 in *VL2*.
160–188	Vla		Reconstruction by the editor.

Amoroso

Bar No.	*Part*	*Note No.*	*Comment*
1–	Vla		Reconstruction by the editor.
4	Vl2	4	$C\sharp_4$ in *VL2*.
13	Vl1		phrase mark in Vl1:  in *VL1*.
18	Vl2	3	$G\sharp_4$ in *VL2*.
22	Fl	7	No accidental ♯ in *FL*.
22	Vl1	7	No accidental ♮ in *VL1*.
38	Vl1	6	$C\sharp_4$ in *VL1*.
40–41	Vl1		 in *VL1*.
40–42	Vl2		 in *VL2*.
43	Fl	9	No accidental ♯ in *FL*.
44	Vl2	3	D_5 in *VL2*.
46	Vl2	2	$C\sharp_4$ in *VL2*.
47	Vl2	2	$C\sharp_4$ in *VL2*.

Poco allegro

Bar No.	*Part*	*Note No.*	*Comment*
1–	Vla		Reconstruction by the editor.
1	Bs		Dynamics *p* in *VLC*.
21	Fl,Vl1		 in *FL* and *VL1*.
62	Vl2	1	F♯4 in *VL2*.
68	Bs		Dynamics *f* in *VLC*.
92	Vl1	6	No accidental ♯ in *VL1*.
97	Vl1		 in *VL1*.
98	Vl1	2	E♮5 in *VL1*.
106	Vl1	2–3	𝅘𝅥𝅯 notes in *VL1*.
149	Vl2	3	C♯4 in *VL2*.

Literature

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