

Johann Adolph Scheibe

1708-1776

Concerto ex A

à 5

Flauto Traverso

Violino Primo

Violino Secundo

Viola

et

Basso

Score

Edited by

Christian Mondrup

Andante

Johann Adolph Scheibe (1708-1776)

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

This section of the score consists of five staves. The top staff is Flauto Traverso, followed by Violino Primo, Violino Secundo, Viola, and Basso at the bottom. The music is in common time, with a key signature of two sharps. Measures 1 through 3 are mostly rests. Measure 4 begins with eighth-note patterns in the lower voices, while the violins play sixteenth-note patterns.

4

Fl

VI1

VI2

Vla

B.c.

This section starts at measure 4. It features Flute (Fl) in the top staff, followed by Violin 1 (VI1), Violin 2 (VI2), Cello (Vla), and Bassoon (B.c.) at the bottom. The instrumentation changes from the previous section. The violins play eighth-note patterns, while the flute and bassoon provide harmonic support.

7

Fl

VI1

VI2

Vla

B.c.

This section continues from measure 7. The instrumentation remains the same: Flute (Fl), Violin 1 (VI1), Violin 2 (VI2), Cello (Vla), and Bassoon (B.c.). The violins continue their eighth-note patterns, and the flute adds melodic lines.

10

Fl

VI1

VI2

Vla

B.c.

This section consists of three staves. The Flute (Fl) has a rest. The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with grace notes. The Cello (Vla) and Bassoon (B.c.) provide harmonic support. Measure 10 ends with a fermata over the bassoon's note. Measures 11 and 12 continue with similar patterns, with the bassoon taking a more active role in measure 12.

13

Fl

VI1

VI2

Vla

B.c.

This section continues with the same four instruments. The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with grace notes. The Cello (Vla) and Bassoon (B.c.) provide harmonic support. Measure 13 ends with a fermata over the bassoon's note. Measures 14 and 15 continue with similar patterns, with the bassoon taking a more active role in measure 15.

16

Fl

VI1

VI2

Vla

B.c.

This section continues with the same four instruments. The Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with grace notes. The Cello (Vla) and Bassoon (B.c.) provide harmonic support. Measure 16 ends with a fermata over the bassoon's note. Measures 17 and 18 continue with similar patterns, with the bassoon taking a more active role in measure 18.

19

Fl

VI1

VI2

Vla

B.c.

p:

f:

p:

f:

p:

f:

22

Fl

VI1

VI2

Vla

B.c.

tr

p:

p:

p:

25

Fl

VI1

VI2

Vla

B.c.

p:

28

This section of the score shows four staves. The Flute (Fl) has a continuous sixteenth-note pattern. The Violin 1 (VI1) and Violin 2 (VI2) both play eighth-note patterns. The Bassoon (B.c.) plays quarter notes.

31

This section shows the same four instruments. The Flute has a melodic line with eighth-note pairs and sixteenth-note patterns. The Violins play eighth-note chords. The Bassoon continues its eighth-note pattern.

34

This section shows the Flute with a complex sixteenth-note pattern. The Violins play eighth-note patterns. The Bassoon has a eighth-note pattern.

36

Fl
Vl1
Vl2
B.c.

38

Fl
Vl1
Vl2
Vla
B.c.

41

Fl
Vl1
Vl2
Vla
B.c.

44

Fl

VI1

VI2

Vla

B.c.

Musical score for measures 44-46. The score consists of five staves. The first staff (Flute) has a treble clef and a key signature of two sharps. The second staff (Violin 1) has a treble clef and a key signature of two sharps. The third staff (Violin 2) has a treble clef and a key signature of one sharp. The fourth staff (Viola) has a bass clef and a key signature of one sharp. The fifth staff (Bassoon) has a bass clef and a key signature of one sharp. Measure 44: Flute rests. Violin 1 plays eighth-note patterns with grace notes and trills. Violin 2, Viola, and Bassoon play eighth-note patterns. Measure 45: Similar patterns continue. Measure 46: Similar patterns continue.

47

Fl

VI1

VI2

Vla

B.c.

Musical score for measures 47-49. The score consists of five staves. The first staff (Flute) has a treble clef and a key signature of two sharps. The second staff (Violin 1) has a treble clef and a key signature of two sharps. The third staff (Violin 2) has a treble clef and a key signature of one sharp. The fourth staff (Viola) has a bass clef and a key signature of one sharp. The fifth staff (Bassoon) has a bass clef and a key signature of one sharp. Measure 47: Flute rests. Violin 1 plays sixteenth-note patterns. Violin 2, Viola, and Bassoon play eighth-note patterns. Measure 48: Similar patterns continue. Measure 49: Similar patterns continue.

50

Fl

VI1

VI2

Vla

B.c.



Musical score for measures 50-52. The score consists of five staves. The first staff (Flute) has a treble clef and a key signature of two sharps. The second staff (Violin 1) has a treble clef and a key signature of two sharps. The third staff (Violin 2) has a treble clef and a key signature of one sharp. The fourth staff (Viola) has a bass clef and a key signature of one sharp. The fifth staff (Bassoon) has a bass clef and a key signature of one sharp. Measure 50: Flute plays sixteenth-note patterns. Violin 1 plays eighth-note patterns with grace notes and dynamics (p, p:, p). Violin 2, Viola, and Bassoon play eighth-note patterns with dynamics (p, p:, p). Measure 51: Similar patterns continue. Measure 52: Similar patterns continue.

53

Fl
VI1
VI2
Vla
B.c.

56

Fl
VI1
VI2
Vla
B.c.

59

Fl
VI1
VI2
Vla
B.c.

62

This section consists of three measures. The Flute (Fl) plays eighth-note patterns. Violin 1 (VI1), Violin 2 (VI2), and Viola (Vla) play eighth-note patterns with grace notes. Bassoon (B.c.) rests throughout.

65

This section consists of four measures. The Flute (Fl) has a melodic line with sixteenth-note patterns. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Viola (Vla) and Bassoon (B.c.) rest. Dynamics: *f:* at the end of the first measure, *f:* at the start of the third measure, and *f:* at the start of the fourth measure.

68

This section consists of four measures. The Flute (Fl) has a melodic line with sixteenth-note patterns. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Viola (Vla) and Bassoon (B.c.) play eighth-note patterns. Dynamics: *p:* at the start of the fourth measure.

71

Fl

VI1

VI2

Vla

B.c.

f:

Musical score for measures 71-72. The score includes parts for Flute (Fl), Violin 1 (VI1), Violin 2 (VI2), Cello (Vla), and Bassoon (B.c.). Measure 71 starts with a melodic line in the flute. Measures 72 begin with a dynamic of *f*. The strings play eighth-note patterns, and the bassoon provides harmonic support.

74

Fl

VI1

VI2

Vla

B.c.

Musical score for measures 74-75. The score includes parts for Flute (Fl), Violin 1 (VI1), Violin 2 (VI2), Cello (Vla), and Bassoon (B.c.). The flute remains silent throughout both measures. The strings continue their eighth-note patterns, and the bassoon maintains its harmonic role.

77

Fl

VI1

VI2

Vla

B.c.

tr

Musical score for measures 77-78. The score includes parts for Flute (Fl), Violin 1 (VI1), Violin 2 (VI2), Cello (Vla), and Bassoon (B.c.). The strings continue their eighth-note patterns, and the bassoon maintains its harmonic role. The flute begins a melodic line in measure 78, starting with sixteenth-note patterns.

80

Fl

VI1 *p:*

VI2 *p:*

Vla *p:*

B.c. *p:*

This section consists of four measures (80-83). The instrumentation includes Flute, Violin 1, Violin 2, Cello, and Bassoon. Measure 80: Flute plays sixteenth-note patterns. Measures 81-82: Violin 1, Violin 2, and Cello play eighth-note patterns. Bassoon joins in measure 82. Measure 83: Flute continues its sixteenth-note pattern.

83

Fl

VI1

VI2

Vla

B.c.

This section consists of four measures (83-86). The instrumentation includes Flute, Violin 1, Violin 2, Cello, and Bassoon. Measure 83: Flute plays sixteenth-note patterns. Measures 84-85: Violin 1, Violin 2, and Cello play eighth-note patterns. Bassoon joins in measure 85. Measure 86: Flute continues its sixteenth-note pattern.

86

Fl

VI1

VI2

Vla

B.c.

This section consists of four measures (86-89). The instrumentation includes Flute, Violin 1, Violin 2, Cello, and Bassoon. Measure 86: Flute plays sixteenth-note patterns. Measures 87-88: Violin 1, Violin 2, and Cello play eighth-note patterns. Bassoon joins in measure 88. Measure 89: Flute continues its sixteenth-note pattern.

89

Flute (Fl.) plays a continuous eighth-note pattern with grace notes. Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. Viola (Vla) and Bassoon (B.c.) play eighth-note patterns. Measure 90: Violin 1 rests. Measure 91: Violin 2 rests. Measure 92: Bassoon starts with a dynamic *p*: followed by eighth-note patterns.

92

Flute (Fl.) plays sixteenth-note patterns. Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns with dynamics *p*: followed by eighth-note patterns. Viola (Vla) and Bassoon (B.c.) rest. Measure 93: Violin 1 rests. Measure 94: Violin 2 rests.

94

Flute (Fl.) plays sixteenth-note patterns with grace notes. Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. Viola (Vla) and Bassoon (B.c.) play eighth-note patterns. Measures 95 and 96: All instruments rest.

97

Fl

Vl1

Vl2

Vla

B.c.

This section of the score begins at measure 97. The Flute (Fl) has a sixteenth-note pattern with grace notes and a trill. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) enters with a sustained note followed by eighth-note chords, marked with dynamic 'p:'. The Bassoon (B.c.) plays eighth-note chords. Measures 98-99 show similar patterns for the Flute and other instruments. Measure 100 continues with the Flute's sixteenth-note pattern and the Bassoon's eighth-note chords.

100

Fl

Vl1

Vl2

Vla

B.c.

This section begins at measure 100. The Flute (Fl) has a sixteenth-note pattern with a trill. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes and eighth-note chords. Measures 101-102 continue this pattern. Measure 103 features a melodic line for the Flute (Fl) with eighth-note patterns, while the other instruments provide harmonic support.

103

Fl

Vl1

Vl2

Vla

B.c.

This section begins at measure 103. The Flute (Fl) has a melodic line with eighth-note patterns. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes and eighth-note chords. Measures 104-105 continue this pattern. Measure 106 concludes the section with a melodic line for the Flute (Fl) and harmonic support from the other instruments.

106

Fl

VI1

VI2

Vla

B.c.

This section contains three staves of musical notation. The top staff is for the Flute (Fl), which remains silent throughout the measures. The middle staff is for Violin 1 (VI1), featuring eighth-note pairs followed by sixteenth-note patterns with grace notes. The bottom staff is for Violin 2 (VI2), showing eighth-note pairs and sixteenth-note patterns. The Cello (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes and rhythmic patterns.

109

Fl

VI1

VI2

Vla

B.c.

This section contains three staves of musical notation. The Flute (Fl) remains silent. Violin 1 (VI1) plays eighth-note pairs and sixteenth-note patterns. Violin 2 (VI2) and the Cello (Vla) play eighth-note pairs. The Bassoon (B.c.) provides harmonic support with sustained notes and rhythmic patterns.

112

Fl

VI1

VI2

Vla

B.c.

This section contains three staves of musical notation. The Flute (Fl) remains silent. Violin 1 (VI1) plays eighth-note pairs and sixteenth-note patterns. Violin 2 (VI2) and the Cello (Vla) play eighth-note pairs. The Bassoon (B.c.) provides harmonic support with sustained notes and rhythmic patterns. Trills are indicated above certain notes in the Violin 1 and Violin 2 parts.

115

Fl

Vl1

Vl2

Vla

B.c.

p:

p:

p:

p:

118

Fl

Vl1

Vl2

Vla

B.c.

f:

tr

f:

f:

f:

f:

121

Fl

Vl1

Vl2

Vla

B.c.

p:

f:

p:

f:

p:

f:

Adagio

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

This section of the score begins with a rest for Flauto Traverso. The other instruments play eighth-note patterns. Violino Primo has a sixteenth-note pattern with a grace note. Violino Secundo has a sixteenth-note pattern with a grace note. Viola and Basso provide harmonic support with sustained notes and eighth-note patterns.

3

Fl

VI1

VI2

Vla

B.c.

Flute remains silent. VI1 and VI2 play eighth-note patterns. Vla and B.c. provide harmonic support with sustained notes and eighth-note patterns.

6

Fl

VI1

VI2

Vla

B.c.

Flute remains silent. VI1 and VI2 play eighth-note patterns with grace notes and trills. Vla and B.c. provide harmonic support with sustained notes and eighth-note patterns.

9

Fl

Vl1

Vl2

Vla

B.c.

12

Fl

Vl1

Vl2

Vla

B.c.

15

Fl

Vl1

Vl2

Vla

B.c.

p:

f:

tr

(3)

p:

f:

p:

tr

(3)

p:

tr

(7)

p:

p:

p:

tr

(3)

p:

tr

(7)

p:

(3)

p:

tr

(3)

p:

17

Fl

VI1

VI2

Vla

B.c.

Fl

VI1

VI2

Vla

B.c.

19

Fl

VI1

VI2

Vla

B.c.

for:

Fl

VI1

VI2

Vla

B.c.

22

Fl

VI1

VI2

Vla

B.c.

tr

p:

f:

Fl

VI1

VI2

Vla

B.c.

25

This musical score excerpt shows five staves. The Flute (Fl) has a melodic line with grace notes and sixteenth-note patterns. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes and eighth-note chords. Measure 25 ends with a dynamic *p:*. Measures 26 and 27 continue with similar patterns, with the Bassoon's eighth-note chords becoming more prominent.

28

This section continues the musical dialogue. The Flute's rhythmic complexity is maintained. The Violins and Viola provide harmonic and melodic support. The Bassoon's eighth-note chords are a key element. Measure 29 concludes with a dynamic *p:*.

30

The final section of the excerpt shows the Flute's melodic line continuing over sustained notes from the other instruments. The Violins and Viola provide harmonic support. The Bassoon's eighth-note chords are present. Measure 31 concludes with a dynamic *p:*.

32

Fl

VI1

VI2

Vla

B.c.

This section shows measures 32 and 33. The flute (Fl) plays a continuous pattern of sixteenth notes. The first violin (VI1) and second violin (VI2) play eighth-note patterns. The cello (B.c.) rests throughout. Measure 33 continues with similar patterns, with the flute's sixteenth-note line becoming more sustained.

34

Fl

VI1

VI2

Vla

B.c.

This section shows measures 34 and 35. The flute (Fl) continues its sixteenth-note patterns. The first violin (VI1) and second violin (VI2) play eighth-note patterns. The cello (B.c.) also has eighth-note patterns. Dynamics include 'for: (3)' and 'f: (3)'.

37

Fl

VI1

VI2

Vla

B.c.

This section shows measures 37 and 38. The flute (Fl) continues its sixteenth-note patterns. The first violin (VI1) and second violin (VI2) play eighth-note patterns. The cello (B.c.) rests. Dynamics include 'p:' and 'tr'.

39

Fl

Vl1

Vl2

Vla

B.c.

p:

42

Fl

Vl1

Vl2

Vla

B.c.

45

Fl

Vl1

Vl2

Vla

B.c.

This musical score page contains three systems of music. The first system (measures 39-41) features the Flute (Fl), Violin 1 (Vl1), Violin 2 (Vl2), Cello (Vla), and Bassoon (B.c.). The Flute has sixteenth-note patterns with grace notes. The Violins play eighth-note chords. The Cello and Bassoon provide harmonic support. Measure 41 includes dynamics and performance instructions like 'tr' (trill) and 'p:' (piano). The second system (measures 42-44) continues with the same instruments, maintaining the rhythmic and harmonic patterns established in the first system. The third system (measures 45-47) introduces the Flute again, along with the Violins, Cellos, and Bassoon, continuing the musical dialogue.

48

Fl

VI1

VI2

Vla

B.c.

This section consists of three measures. The Flute (Fl) is silent. The Violin 1 (VI1) plays eighth-note pairs. The Violin 2 (VI2) and Cello (Vla) play sixteenth-note patterns. The Bassoon (B.c.) plays eighth-note pairs. Measure 49 includes slurs and grace notes. Measure 50 includes dynamic markings like $\text{p} \cdot$ and f .

51

Fl

VI1

VI2

Vla

B.c.

This section consists of three measures. The Flute (Fl) is silent. The Violin 1 (VI1) plays sixteenth-note patterns with trills (tr). The Violin 2 (VI2) and Cello (Vla) play eighth-note pairs. The Bassoon (B.c.) plays eighth-note pairs. Measure 52 includes dynamic markings like $p \cdot$ and f . Measure 53 includes dynamic markings like $p \cdot$ and f .

54

Fl

VI1

VI2

Vla

B.c.

This section consists of three measures. The Flute (Fl) is silent. The Violin 1 (VI1) plays sixteenth-note patterns with trills (tr) and dynamic markings like (3) , $p \cdot$, and f . The Violin 2 (VI2) and Cello (Vla) play eighth-note pairs. The Bassoon (B.c.) plays eighth-note pairs. Measure 55 includes dynamic markings like $p \cdot$ and f . Measure 56 includes dynamic markings like $p \cdot$ and f .

Presto

Flauto Traverso

Violino Primo

Violino Secundo

Viola

Basso

This section of the score shows five staves. The first staff, Flauto Traverso, has a treble clef and a key signature of two sharps. The second staff, Violino Primo, starts with eighth-note patterns. The third staff, Violino Secundo, follows the same pattern. The fourth staff, Viola, and the fifth staff, Basso, also follow this pattern. Measure numbers 6 and 7 are indicated above the staves. Dynamics *p:* and *f:* are marked at specific points.

7

Fl

VI1

VI2

Vla

B.c.

This section shows four staves. The first staff, Flute, is silent. The second staff, Violin 1, and the third staff, Violin 2, play eighth-note patterns. The fourth staff, Cello, and the fifth staff, Double Bass, provide harmonic support. Measure number 7 is indicated above the staves.

14

Fl

VI1

VI2

Vla

B.c.

This section shows four staves. The first staff, Flute, is silent. The second staff, Violin 1, and the third staff, Violin 2, play eighth-note patterns. The fourth staff, Cello, and the fifth staff, Double Bass, provide harmonic support. Measure number 14 is indicated above the staves. Dynamics *p:* are marked at specific points.

20

This musical score page contains five staves. The Flute (Fl) staff has four measures of rests. The Violin 1 (VI1) staff begins with eighth-note pairs followed by sixteenth-note patterns, with dynamics *f:*, *p:*, and *f:*. The Violin 2 (VI2), Viola (Vla), and Bassoon (B.c.) staves all play eighth-note patterns throughout the section.

26

This section starts with the Flute (Fl) having four measures of rests. The Violin 1 (VI1) staff features eighth-note pairs and sixteenth-note patterns with dynamics *p:* and *f:*. The Violin 2 (VI2), Viola (Vla), and Bassoon (B.c.) staves continue their eighth-note patterns. Measures 29 and 30 include fermatas over the notes.

33

The Flute (Fl) staff has four measures of rests. The Violin 1 (VI1) staff begins with eighth-note pairs and sixteenth-note patterns, with a trill (tr.) over the first note. The Violin 2 (VI2), Viola (Vla), and Bassoon (B.c.) staves play eighth-note patterns. Measures 36 and 37 include fermatas over the notes.

40

Flute (Fl.) plays eighth-note patterns. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns with dynamic *p*: (pianissimo). Viola (Vla) and Bassoon (B.c.) are silent.

47

Flute (Fl.) plays sixteenth-note patterns. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Viola (Vla) and Bassoon (B.c.) are silent.

54

Flute (Fl.) plays sixteenth-note patterns. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Viola (Vla) and Bassoon (B.c.) are silent. The Flute ends with a trill (tr.).

61

Fl

VI1

VI2

Vla

B.c.

p:

This section consists of six measures (measures 61-66) followed by a dynamic marking 'p:' at the beginning of measure 67. The instrumentation includes Flute, Violin 1, Violin 2, Cello/Bassoon, and Double Bass. The flute has a prominent melodic line with grace notes and a trill. The other instruments provide harmonic support with sustained notes and eighth-note patterns.

68

Fl

VI1

VI2

Vla

B.c.

f:

f:

[f]:

[ff]:

This section consists of seven measures (measures 68-74). The instrumentation includes Flute, Violin 1, Violin 2, Cello/Bassoon, and Double Bass. The flute continues its melodic line. The violins play eighth-note patterns. The bassoon and double bass enter with eighth-note patterns starting at measure 71. Dynamics include *f*, *f*, *[f]*, and *[ff]*.

75

Fl

VI1

VI2

Vla

B.c.

p:

f:

p:

f:

p:

f:

p:

f:

This section consists of seven measures (measures 75-81). The instrumentation includes Flute, Violin 1, Violin 2, Cello/Bassoon, and Double Bass. The flute rests. The violins play eighth-note patterns. The bassoon and double bass play eighth-note patterns. Dynamics include *p*, *f*, and *f*. Measures 75-78 show a repeating pattern of eighth-note patterns from measures 71-74. Measures 79-81 show a new pattern where the bassoon and double bass play eighth-note patterns.

82

Fl

VI1

VI2

Vla

B.c.

This section consists of six staves. The Flute (Fl) has four measures of rests. The Violin 1 (VI1), Violin 2 (VI2), Cello (Vla), and Bassoon (B.c.) each have one measure of eighth-note patterns. Measure 83 starts with VI1 and VI2 playing eighth-note pairs, followed by Vla and B.c. Measure 84 continues with VI1 and VI2. Measures 85-86 show Vla and B.c. playing eighth-note pairs. Measure 87 starts with VI1 and VI2 again. Measure 88 concludes with Vla and B.c. playing eighth-note pairs.

89

Fl

VI1

VI2

Vla

B.c.

This section consists of six staves. The Flute (Fl) has a six-measure pattern of sixteenth-note pairs. The Violin 1 (VI1) has measures of eighth-note pairs at dynamic levels *p:*, *f:*, and *p:*. The Violin 2 (VI2) has measures of eighth-note pairs at *p:*, *f:*, and *p:*. The Cello (Vla) and Bassoon (B.c.) both have measures of eighth-note pairs.

95

Fl

VI1

VI2

Vla

B.c.

This section consists of six staves. The Flute (Fl) has a six-measure pattern of sixteenth-note pairs. The Violin 1 (VI1) has measures of eighth-note pairs at *f:* and *p:*. The Violin 2 (VI2) has measures of eighth-note pairs at *f:* and *p:*. The Cello (Vla) and Bassoon (B.c.) both have measures of eighth-note pairs. Measure 101 ends with a dynamic level of *p:*.

102

This musical score page shows five staves. The Flute (Fl) has a continuous sixteenth-note pattern. Violin 1 (VI1) and Violin 2 (VI2) play eighth-note patterns. Cello (B.c.) has a bass line with eighth-note pairs. Bassoon (Vla) is silent. The key signature is three sharps.

109

This page continues the musical score. The Flute has a sixteenth-note pattern. Violins play eighth-note patterns. Cello has eighth-note pairs. Bassoon is silent. The key signature remains three sharps.

116

This page concludes the musical score. The Flute has a sixteenth-note pattern. Violin 1 and Violin 2 play eighth-note patterns. Cello has eighth-note pairs. Bassoon has eighth-note pairs. Dynamics include *f:* for Violin 1 and Violin 2, *[f:]* for Bassoon, and *f:* at the end of the page. The key signature changes to two sharps.

123

Fl

Vl1

Vl2

Vla

B.c.

This musical score section starts at measure 123. The Flute (Fl) has a rest throughout. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) also play eighth-note patterns. The key signature is three sharps.

130

Fl

Vl1

Vl2

Vla

B.c.

p:

p:

p:

This musical score section starts at measure 130. The Flute (Fl) has a rest throughout. The Violin 1 (Vl1) and Violin 2 (Vl2) play sixteenth-note patterns. The Viola (Vla) and Bassoon (B.c.) play eighth-note patterns. Dynamics p:, p:, and p: are indicated.

137

Fl

Vl1

Vl2

Vla

B.c.

This musical score section starts at measure 137. The Flute (Fl) plays a sixteenth-note pattern. The Violin 1 (Vl1) and Violin 2 (Vl2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) play eighth-note patterns.

144

Fl

VI1

VI2

Vla

B.c.

f:

f:

[f:]

f:

151

Fl

VI1

VI2

Vla

B.c.

[p:]

p:

158

Fl

VI1

VI2

Vla

B.c.

165

This musical score page contains five staves. The first staff is for the Flute (Fl), the second for Violin 1 (VI1), the third for Violin 2 (VI2), the fourth for Viola (Vla), and the fifth for Bassoon (B.c.). The key signature is three sharps. Measure 165 starts with a sixteenth-note grace note followed by eighth-note pairs. Measures 166-171 show various patterns of eighth and sixteenth notes, with some rests and dynamic changes.

172

This musical score page continues the five-staff format. The Flute (Fl) has a melodic line with grace notes and eighth-note pairs. The Violins (VI1, VI2) play eighth-note patterns. The Viola (Vla) and Bassoon (B.c.) provide harmonic support with sustained notes or rests. Measure 178 concludes with a dynamic marking of *p*:

179

This final musical score page shows the instruments continuing their parts. The Flute (Fl) has a fast eighth-note pattern. The Violins (VI1, VI2) and Viola (Vla) play eighth-note chords. The Bassoon (B.c.) provides harmonic support with sustained notes. The page ends with a repeat sign and the instruction to continue from the beginning.

186

Fl

Vl1

Vl2

Vla

B.c.

p:

f:

p:

f:

p:

f:

p:

f:

193

Fl

Vl1

Vl2

Vla

B.c.

#

#

#

#

#

#

199

Fl

Vl1

Vl2

Vla

B.c.

p:

f:

p:

f:

p:

f:

206

Fl

VI1

p:

f:

p:

VI2

p:

f:

p:

Vla

p:

f:

p:

B.c.

p:

213

Fl

VI1

f:

tr.

VI2

f:

Vla

f:

B.c.

f:

220

Fl

VI1

tr.

VI2

Vla

B.c.

Critical notes:

This score is part of the first modern edition of 3 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 (Aalholm-samlingen I,2 AccNr. mu9709.2963) titled “Concerto ex A# à 5. Flauto Traverso. Violino Primo. Violino Secundo. Viola et Basso. Dell Sig= Scheibe”. See Jens Henrik Koudal, “The Music Discovered at Aalholm Manor: A Brief Introduction”, *Fontes artis musicae* 41, 3 (July-September 1994) p. 270-278.

The manuscript includes no full score, only separate parts. 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.

Andante

Bar No.	Part	Note No.	Comment
66	Fl	7	Accidental ♯ unclear in ms.
102–			“Da Capo” in ms.

Adagio

Bar No.	Part	Note No.	Comment
30	Vl1		 in ms.
32	Fl	19	No accidental ♯ in ms.
45–			“Da Capo” in ms.

Presto

Bar No.	Part	Note No.	Comment
77	Vla	3	“g♯” in ms.
78	Vl1	6	“p:” indication in bar 79, beat 1 in ms.
93	Vla		24 bars rest indicated in ms.
94	Fl	6	No grace notes in ms.
162	Fl	2	No accidental ♯ in ms.
185–			“Da Capo” in ms.