

Presto

Flauto
Traverso

Violino
Primo

Violino
Secundo

Viola

Basso

Fl

VII

VII

Vla

B.c.

Fl

VII

VII

Vla

B.c.

25

Fl

V11

V12

Vla

B.c.

Solo

pp:

pp:

pp:

34

Fl

V11

V12

Vla

B.c.

musicalion
klicken für mehr

pianiss:

42

Fl

V11

V12

Vla

B.c.

forte

pianiss.

forte

pianiss.

50

Fl

V11

V12

Vla

B.c.

pp:

58

Fl

V11

V12

Vla

B.c.

f:

forte

musicalion
klicken für mehr

66

Fl

V11

V12

Vla

B.c.

tr

74

Fl

V11

V12

Vla

B.c.

82

Fl

V11

V12

Vla

B.c.

pp:

pp:

pp:

musicalion
klicken für mehr

90

Fl

V11

V12

Vla

B.c.

tr

98

Fl

V11

V12

Vla

B.c.

106

Fl

V11

V12

Vla

B.c.

tr

for:

fortef:

114

Fl

V11

V12

Vla

B.c.

pp:

pp:

pp:

pianiss:

123

Fl

V11

V12

Vla

B.c.

Tutti

f:

f:

f:

forte

131

Fl

V11

V12

Vla

B.c.

Solo

pp:

pianiss:

tr

musicalion
klicken für mehr

140

Fl

V11

V12

Vla

B.c.

f:

[f:]

pp:

f:

[f:]

pp:

f:

[pp:]

forte

pianiss:

forte

pianiss:

148

Fl

V11

V12

Vla

B.c.

156

Fl

V11

V12

Vla

B.c.

n

mezzo

musicalion
klicken für mehr

164

Fl

V11

V12

Vla

B.c.

173

Fl

V11

V12

Vla

B.c.



181

Fl

V11

V12

Vla

B.c.

musicalion
klicken für mehr



189

Fl

V11

V12

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,1 AccNr. mu9709.2961) titled “Concerto ex G# à 5. Flauto Traverso. Violino Primo. Violino Secundo. Viola et Basso. Dell Sigr= 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.

Vivace

Bar No.	Part	Note No.	Comment
91	Vll	1–4	
171–			

Adagio

Bar No.	Part	Note No.	Comment
8	Fl	8	Barline before note in ms.
8	Fl	10–11	 in ms.
17	Fl	1–3	 in ms.
23	Fl	1–4	 in ms.
28–			“Da Capo” in ms.

Presto

Bar No.	Part	Note No.	Comment
81	Vl2	3	Accidental # missing in ms.
166–			“Da Capo” in ms.



Typ: Digitale Noten zum Download

Titel: [Concerto in G 3. Satz](#)

Komponist: [Johann Adolf Scheibe](#)

Epoche: Barock

Thema: .Ohne Thema

Reihe/Zyklus: Konzerte

Schwierigkeit: Mittel

Instrumentierung Gruppe: Kammermusik gemischt

Arrangement: Flöte+[VI2+Vla+Vc]

Instrumentierung: Flöte (Querflöte) = Fl(1), Viola (Bratsche) = Vla(1), Violine (Geige) = Vl(2), Violoncello (Cello) = Vc(1)