

# Johann Adolph Scheibe

1708-1776

## Sørge-Cantata ved Christi Grav

Text

Johannes Ewald

1743-1781

## Score

Edited by

Christian Mondrup

# Introduzione

Poco adagio & maestoso

Johann Adolph Scheibe (1708-1776)

Flauto  
traversiero  
1mo

Flauto  
traversiero  
2do

Oboe  
1mo

Oboe  
2do

Corno  
1mo in  $\flat E$

Corno  
2do in  $\flat E$

Violino  
1mo

Violino  
2do

Viola

Basso

Cembalo

The musical score is written for a full orchestra and keyboard. It consists of the following parts:

- Flauto traversiero 1mo
- Flauto traversiero 2do
- Oboe 1mo
- Oboe 2do
- Corno 1mo in  $\flat E$
- Corno 2do in  $\flat E$
- Violino 1mo
- Violino 2do
- Viola
- Basso
- Cembalo

Dynamic markings include *[p]* and *[f]* for woodwinds, and *p* and *f* for strings and keyboard. The keyboard part includes fingering numbers: 6 5, 6 7 7 8, 4 5 5 5, 2 2 3, 6 5, 6 7 7 8, 4 5 5 5, 2 2 3, 6 6 5, 4 3.

6

Fl1 [p] [f]

Fl2 [p] [f]

Ob1 [p] [f]

Ob2 [p] [f]

Cr1 [f]

Cr2 [f]

Vl1 p forte

Vl2 p forte

Vla p forte

Bs piano forte

B.c. p forte

6 6 5 9 8 6 5 -7 6 5  
4 4 3 7 6 4 3 4 4 3  
3 4 3 4 3

11

Fl1

Fl2

Ob1

Ob2

Cr1

Cr2

Vl1

Vl2

Vla

Bs

B.c.

6 5 7 9 8 4 3 *tasto solo* 6 5 7 9 8 4 3 *tasto solo* 5 3 6 5 6 7 5

Musical score for measures 17-20. The score includes parts for Flute 1 (Fl1), Flute 2 (Fl2), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (Cr1), Clarinet 2 (Cr2), Violin 1 (Vl1), Violin 2 (Vl2), Viola (Vla), Bassoon (Bs), and Bassoon/Contrabassoon (B.c.).

Measure 17: Fl1 and Fl2 play eighth-note patterns. Ob1 and Ob2 play eighth-note patterns. Cr1 and Cr2 play quarter-note patterns. Vl1 and Vl2 play eighth-note patterns. Vla plays quarter notes. Bs and B.c. play quarter notes.

Measure 18: Fl1 and Fl2 play eighth-note patterns. Ob1 and Ob2 play eighth-note patterns. Cr1 and Cr2 play quarter-note patterns. Vl1 and Vl2 play eighth-note patterns. Vla plays quarter notes. Bs and B.c. play quarter notes.

Measure 19: Fl1 and Fl2 play eighth-note patterns. Ob1 and Ob2 play eighth-note patterns. Cr1 and Cr2 play quarter-note patterns. Vl1 and Vl2 play eighth-note patterns. Vla plays quarter notes. Bs and B.c. play quarter notes.

Measure 20: Fl1 and Fl2 play eighth-note patterns. Ob1 and Ob2 play eighth-note patterns. Cr1 and Cr2 play quarter-note patterns. Vl1 and Vl2 play eighth-note patterns. Vla plays quarter notes. Bs and B.c. play quarter notes.

Dynamic markings: *[p]* (piano) for Fl1, Fl2, Ob1, Ob2, Cr1, and Cr2 in measure 20. *pno* (piano) and *cresc:* (crescendo) for Vl1 in measure 20. *pia* (piano) and *cresc:* for Vl2 in measure 20. *pia* (piano) and *cresc:* for Vla in measure 20. *piano* and *cresc:* for Bs in measure 20. *pia* (piano) and *cresc:* for B.c. in measure 20.

Fingering for B.c. (Bassoon/Contrabassoon) in measure 20:

6	6	6	5	5 $\flat$	6 $\flat$	7 $\flat$	6 $\flat$	6	7
5		4	3	3	4	5	4	4	3 $\sharp$
							2 $\sharp$		

22

Fl1

Fl2

Ob1

Ob2

Cr1

Cr2

Vl1

Vl2

Vla

Bs

B.c.

*f*

*f*

*f*

*f*

*f*

*f*

*forte*

*for*

*forte*

*forte*

*p*

*p*

*p*

*piano*

*pia*

9 8 6 5- 8 7 5 6 6 7 5 *tasto solo*  
7 6 4 3- 4 4 5 3<sub>h</sub>

28 *[f]* *[ff]* *[p]*

Fl1 *[f]* *[ff]* *[p]*

Fl2 *[f]* *[ff]* *[p]*

Ob1 *[f]* *[ff]*

Ob2 *[f]* *[ff]*

Cr1 *[f]* *[ff]*

Cr2 *[f]* *[ff]*

Vl1 *for* *fortiss:*

Vl2 *for* *fortiss:*

Vla *forte* *fortiss:* *pia:*

Bs *forte* *fortiss:*

B.c. *for* *fortiss:*

6 6 5 5  
4 3<sub>4</sub> 3<sub>4</sub>

Detailed description: This page of a musical score covers measures 28 through 33. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, and Violins 1 and 2. The string section includes Viola, Bassoon, and Bassoon/Contrabassoon. The score is in a key with two flats and a 3/4 time signature. Dynamics range from *[f]* (forte) to *[ff]* (fortissimo) and *[p]* (piano). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The Viola part includes a *pia:* (piano) marking in measure 31. The Bassoon and Bassoon/Contrabassoon parts have fingering numbers 6, 4, 5, and 3<sub>4</sub> indicated below the notes.

34

Fl1 *[ff]* *[f]* *[p]*

Fl2 *[ff]* *[f]* *[p]*

Ob1 *[ff]* *[p]* *[f]* *[p]*

Ob2 *[ff]* *[p]* *[f]* *[p]*

Cr1 *[ff]* *[f]* *[p]*

Cr2 *[ff]* *[f]* *[p]*

VI1 *fortiss:* *[f]* *piano* *cres*

VI2 *fortiss:* *[f]* *pia* *cresc:*

Vla *fortiss:* *[f]* *piano*

Bs *[ff]* *forte Tutti* *[p]*

B.c. *fortiss:* *pia Violoncello Solo* *Tutti for* *[p]*

5 34 6 6 5 4 34

40

Fl1 [p] [f]

Fl2 [p] [f]

Ob1 [p] [f]

Ob2 [p] [f]

Cr1 [f]

Cr2 [f]

VI1 [p] *for*

VI2 [p] *forte*

Vla *pianiss.* *forte*

Bs *pianiss.* *forte* *f*

B.c. *for*

7<sub>b</sub> 5 5 3 6 4 7 5 6 4 7 5 4<sub>h</sub> 2 6 3 5 3<sub>h</sub> *Uniss:*

45

Fl1 *[p]* *[f]*

Fl2 *[p]* *[f]*

Ob1 *[p]* *[f]*

Ob2 *[p]* *[f]*

Cr1

Cr2

VI1 *piano* *cresc:* *for:*

VI2 *piano* *cresc:* *for:*

Vla *pia:* *cresc:* *forte*

Bs *piano* *crescendo* *forte*

B.c. *piano* *crescendo* *[f]*

6 6 6 6# 3# 6 6 3

4 4# 4 4# 4# 4# 4# 4#

2b 3b 3b 3b 3b 3b 3b 3b

50

Fl1 *[ff]*

Fl2 *[ff]*

Ob1 *[ff]* *[p]*

Ob2 *[ff]* *[p]*

Cr1

Cr2

Vl1 *fortis*

Vl2 *fortis*

Vla *fortiss:* *pia:*

Bs *fortiss:*

B.c. *fortissimo*

*Uniss:*

6 8 5  
7 6 3 $\sharp$   
3 $\sharp$  4

8  
6  
2 $\sharp$

5  
3 $\sharp$

55

Fl1 *[ff]* *[p]* *[f]*

Fl2 *[ff]* *[p]* *[f]*

Ob1 *[ff]* *[f]*

Ob2 *[ff]* *[f]*

Cr1

Cr2

Vl1 *fortis* *p* *forte*

Vl2 *fortissi* *[p]* *forte*

Vla *forte* *pia:* *p* *f*

Bs *fortis.* *piano* *forte*

B.c. *fortis.* *p* *forte*

8 5 3<sub>4</sub> 7 7  
6 3<sub>4</sub> 3<sub>4</sub> 3<sub>4</sub> 3<sub>4</sub>  
2<sub>4</sub>

60

Fl1 *[p]* *[f]* *[p]*

Fl2 *[p]* *[f]* *[p]*

Ob1

Ob2

Cr1 *[f]* *piano*

Cr2 *[f]* *piano*

Vl1 *p* *f* *p* *cresc*

Vl2 *p:* *for* *pia* *cresc:*

Vla *p* *f* *pia* *cresc.*

Bs *piano* *forte* *piano* *cresc.*

B.c. *p* *forte* *pia:* *cresc.*

3<sub>4</sub> 7<sub>b</sub> 7<sub>b</sub> 3<sub>4</sub> 3<sub>4</sub> 3<sub>4</sub> 7<sub>b</sub> 9 8 7<sub>b</sub> 7  
4 3

65

Fl1  
Fl2  
Ob1  
Ob2  
Cr1  
Cr2  
Vl1  
Vl2  
Vla  
Bs  
B.c.

7<sub>b</sub>      6  
4      5  
3 *tasto solo*

70

Fl1

Fl2

Ob1

Ob2

Cr1

Cr2

VI1

VI2

Vla

Bs

B.c.

*[f]*

*[p]*

*forte*

*piano*

*for.*

*forte*

*piano*

5 3

6 5

6 7 8

4 5 3

2-

6

5

6 7 8

4 5 3

2-



82

Fl1

Fl2

Ob1

Ob2

Cr1

Cr2

VI1

VI2

Vla

Bs

B.c.

6/5 7/3 9/4 8/3 *tasto solo* 6/5 3 $\sharp$  9/4 8/3 *tasto solo* 5/3 6/5 5/3 6/5

88

Fl1 [p] [f]

Fl2 [p] [f]

Ob1 [f]

Ob2 [f]

Cr1 piano forte

Cr2 p forte

VI1 piano forte

VI2 pia: forte

Vla p forte

Bs piano forte

B.c. p forte

6 6 5  
4 3

6 6 5  
4 3

6

6 4 5  
3

5 3

5 3 6<sup>b</sup> 4 7<sup>b</sup> 5

93

Fl1

Fl2

Ob1

Ob2

Cr1

Cr2

Vl1

Vl2

Vla

Bs

B.c.

*[p]*

*[f]*

*pia cresc*

*forte*

*pia cresc*

*for*

*pia cresc*

*for*

*piano cresc*

*forte*

*piano cresc*

*f*

4 7<sup>b</sup> 4 6 7 9 8 7 6 6 7 2<sup>#</sup> 2 5 4 3

99

Fl1 *[f]*

Fl2 *[f]*

Ob1 *p* *f* *[f]*

Ob2 *p* *[f]* *f*

Cr1 *[f]*

Cr2 *[f]*

Vl1 *pia* *forte*

Vl2 *p* *for* [*w*]

Vla *p* *for:*

Bs *piano* *forte*

B.c. *piano* *forte*  
*tasto solo* 6 5 5 6 5  
*tasto solo*

## Critical notes:

This score is the first modern edition of “Sørge-Cantata ved Christi Grav” (1769) by Johann Adolph Scheibe (1708–1776) based on a manuscript kept at the music department of the Royal Library, Copenhagen as “Gieddes Samling XI,25 mu 6406.1560”.

The manuscript includes separate parts only, no full score. It seems to have been written by a skilled copyist; there are rather few errors.

The slurs of the manuscript have been drawn rather casually leaving some doubt about starting and ending points. Quite a few slurs have been drawn as wavy curves or lines. For now their meaning is unclear to the editor.

Performance indications added by the editor are enclosed within brackets.

## Introduzione

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
9	Ob2		First slur ambiguously drawn
15	Bs	1	'c' in ms.
37	Ob2	1–2	Tie in ms.
48	Ob2	1	No accidental ♯ in ms.
51	Vl1	3	Accidental ♯ in ms.
52	F12		Slur ambiguously drawn
77	F11	6–8	Slur in ms.
88	F11	4–6	Slur in ms.
89	F11	4–6	Slur in ms.