JOHANN ADOLPH SCHEIBE
1708-1776

Three Trio Sonatas for Organ

Edited by Sven-Ingvart Mikkelsen

SAMPLE

Johann Adolph Scheibe - Three Trio Sonatas for Organ
Edited by Sven-Ingvart Mikkelsen

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Forord

Johann Adolph Scheibe blev født i 1708 i Leipzig, hvor han voksede op og studerede orgel og komposition hos Johann Sebastian Bach. Desuden studerede han jura og filosofi. I 1736 flyttede han til Hamborg, hvor han gjorde sig bemærket som forfatter og komponist. I dag kender vi ham bedst for tidsskriftet "Der critische Musicus", som han udgav i Hamborg 1737-1740. I dette tidsskrift forholder han sig kritisk til adskillige af tidens komponister, blandt andre Johann Sebastian Bach.

I 1740 blev Scheibe ansat som hofkomponist og kapelmester ved kong Christian den VI.s hof i København, og han forblev i Danmark indtil sin død i 1776. I perioden 1749-1761 opholdt han sig i Sønderborg og ernærede sig som musiklærer og oversætter, blandt andet med tyske oversættelser af tekster af sin gode ven Ludvig Holberg. I 1761 vendte Scheibe igen tilbage til København og gjorde sig bemærket med en række oratorier og kantater.

Johann Adolph Scheibe var særdeles produktiv; han komponerede omkring 200 kirkelige værker, 150 fløjtekoncerter, 70 kammermusikalske værker etc., men kun et fåtal af værkerne blev trykt, og størstedelen af kompositionerne er forsvundet. Sandsynligvis er en stor del gået tabt, da Christiansborg Slot inklusive kongens nodesamling brændte ned i 1794.

I 2008, i 300-året for Johann Adolph Scheibes fødsel, dirigerede jeg en opførelse af Scheibes passionsoratorium "Den døende Jesus". I den forbindelse blev jeg opmærksom på de tre orgelsonater, som er særdeles interessante, idet de er de eneste overleverede decideret orgelværker fra Scheibes hånd. Der er tale om triosonater, som tydeligvis er inspireret af Johann Sebastian Bachs triosonater, men som stilmæssigt også peger fremad mod en lettere og mere elegant stil, mod rokoko og wienerklassik.

Johann Adolph Scheibes tre orgelsonater er ikke på noget tidspunkt blevet trykt og udgivet i samtiden.

Scheibes egen autograf befinder sig på Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur Mus.ms.autogr. Scheibe, J. A. 7 og Mus.ms.autogr. Scheibe, J. A. 8.

Jeg har ikke kendskab til nogen samtidige afskrifter af sonaterne.

Preface

Johann Adolph Scheibe was born in 1708 in Leipzig where he grew up and studied organ and composition with Johann Sebastian Bach. Furthermore he studied law and philosophy. In 1736 he moved to Hamburg where he drew attention to himself as a writer and composer. Today he is best known as the editor of the periodical "Der critische Musicus" which he published in Hamburg 1737-1740. In here Scheibe wrote critically about several of the composers of the period, including Johann Sebastian Bach.

In 1740 Scheibe was appointed court composer and director of music at the court of Christian VI in Copenhagen, and he remained in Denmark until his death in 1776. In the years 1749-1761 he lived in Sønderborg and earned his living as music teacher and translator, including texts by his good friend Ludvig Holberg. In 1761 Scheibe returned to Copenhagen and drew attention to himself with a number of oratorios and cantatas.

Johann Adolph Scheibe composed a large amount of music; he wrote approximately 200 works for the church, 150 flute concertos, 70 chamber music works etc. Only very few of his compositions were printed, and the greater part of his music has disappeared. Most likely a large amount was lost when Christiansborg Castle, including the King's music collection, burnt down in 1794.

In 2008, marking the 300th anniversary of Johann Adolph Scheibe's birth, I conducted a performance of Scheibe's Passion Oratory "Den døende Jesus" ("The Dying Jesus"). At this time I became aware of the three organ sonatas which are particularly interesting as they are the only surviving organ pieces from Scheibe's hand. They are trio sonatas, clearly inspired by the trio sonatas by Johann Sebastian Bach. Stylistically however, they point forward towards a more light and elegant style, towards Rococo and the Classical period.

Johann Adolph Scheibe's three organ sonatas were neither printed nor published in his own lifetime.

Scheibe's own autograph can be found in the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Signatur Mus.ms.autogr. Scheibe, J. A. 7 and Mus.ms.autogr. Scheibe, J. A. 8.

As far as I have been able to establish, no contemporary copies exist.

SAMPLE

Det ene manuskript (Mus.ms.autogr. Scheibe, J. A. 8) er en renskrift med datoangivelser og denne forsidetekst:

II Sonaten
a
2 Claviere und Pedal
von
J. A. Scheibe
Capelmeister in Coppenhagen
1742

Der er der tale om to triosonater i henholdsvis D-Dur og B-Dur, hver med tre satser, tydeligt inspireret af Johann Sebastian Bachs seks triosonater for orgel. Stilmæssigt er der ret stor forskel på de to sonater. Den første sonate i D-Dur er helt tydeligt baseret på gamle traditioner - første sats er en fuga - og stammer måske fra Scheibes studietid i Leipzig, hvorimod den anden sonate i B-Dur er lettere og mere elegant i stilen. Renskriften af de to sonater er udfærdiget i 1742, hvor Scheibe nød stor anseelse ved det danske hof og i det københavnske musikliv. Sonaterne kan meget vel være blevet opført i Christiansborg Slotskirke, hvor også nogle af Scheibes korværker fra den periode blev opført.

Det andet manuskript (Mus.ms.autogr. Scheibe, J. A. 7) indeholder en triosonate i F-Dur i to satser: Adagio og Allegro. Manuskriptet indeholder desuden en ekstra side, som ikke har nogen sammenhæng med orgelsonaten. Manuskriptet bærer på mange måder præg af at være et kladde. Der er ingen overskrift, titel, signering eller datoangivelse, og der er mange overstregninger og rettelser. Det får stå hen i det uvisse om de to satser er tænkt som en del af en større sonate. Men idet begge satser er i F-Dur og på mange måder udgør en samlet helhed, fungerer de fint som en selvstændig lille to-satset sonate.

Den her foreliggende udgave er muliggjort med accept fra Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, som har stillet en digital kopi af originalhåndskrifterne til rådighed for udgiveren.

Der kendes kun ganske få danske orgelværker fra midten af 1700-tallet, og det er derfor mit håb, at denne udgivelse af Johann Adolph Scheibes tre triosonater for orgel kan være med til at udfylde en lille del af dette musikhistoriske tomrum.

Sven-Ingvart Mikkelsen, november 2016

One of the manuscripts (Mus.ms.autogr.Scheibe, J. A. 8) is a fair copy, dated and with this text on the front page:

II Sonaten
a
2 Claviere und Pedal
von
J. A. Scheibe
Capelmeister in Coppenhagen
1742

The manuscript consists of two trio sonatas in D major and B flat major respectively, each in three movements and clearly inspired by Johann Sebastian Bach's six trio sonatas for organ. Stylistically the two sonatas differ a lot. The first in D major is clearly based on old traditions - the first movement is a fugue - and may date back to Scheibe's studies in Leipzig. The second sonata in B flat major, on the other hand, is lighter and stylistically more elegant. The fair copy was made in 1742 when Scheibe was held in high esteem at the Danish court and in the music life of Copenhagen. The sonatas may well have been performed in the Castle Church belonging to Christiansborg Castle, where even a number of Scheibe's choral works from the same time were performed.

The second manuscript (Mus.ms.autogr. Scheibe, J. A. 7) consists of one trio sonata in F major in two movements: Adagio and Allegro. The manuscript also includes one extra page which has no connection to the organ sonata. In many ways the manuscript carries the stamp of being a draft. No heading, no title, signature or date, and with a lot of deletions and corrections. We cannot know whether the two movements were meant to be part of an extended sonata. But as both movements are in F major and in many ways form a unity, they work very well as an independent small sonata in two movements.

The present edition has been made possible with the acceptance of the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, who made a digital copy of the original manuscripts available for the editor.

Danish organ compositions from around 1750 are extremely rare, and my hope is that this publication of Johann Adolph Scheibe's three trio sonatas for organ may help fill a small part of this musical gap.

Sven-Ingvart Mikkelsen, November 2016

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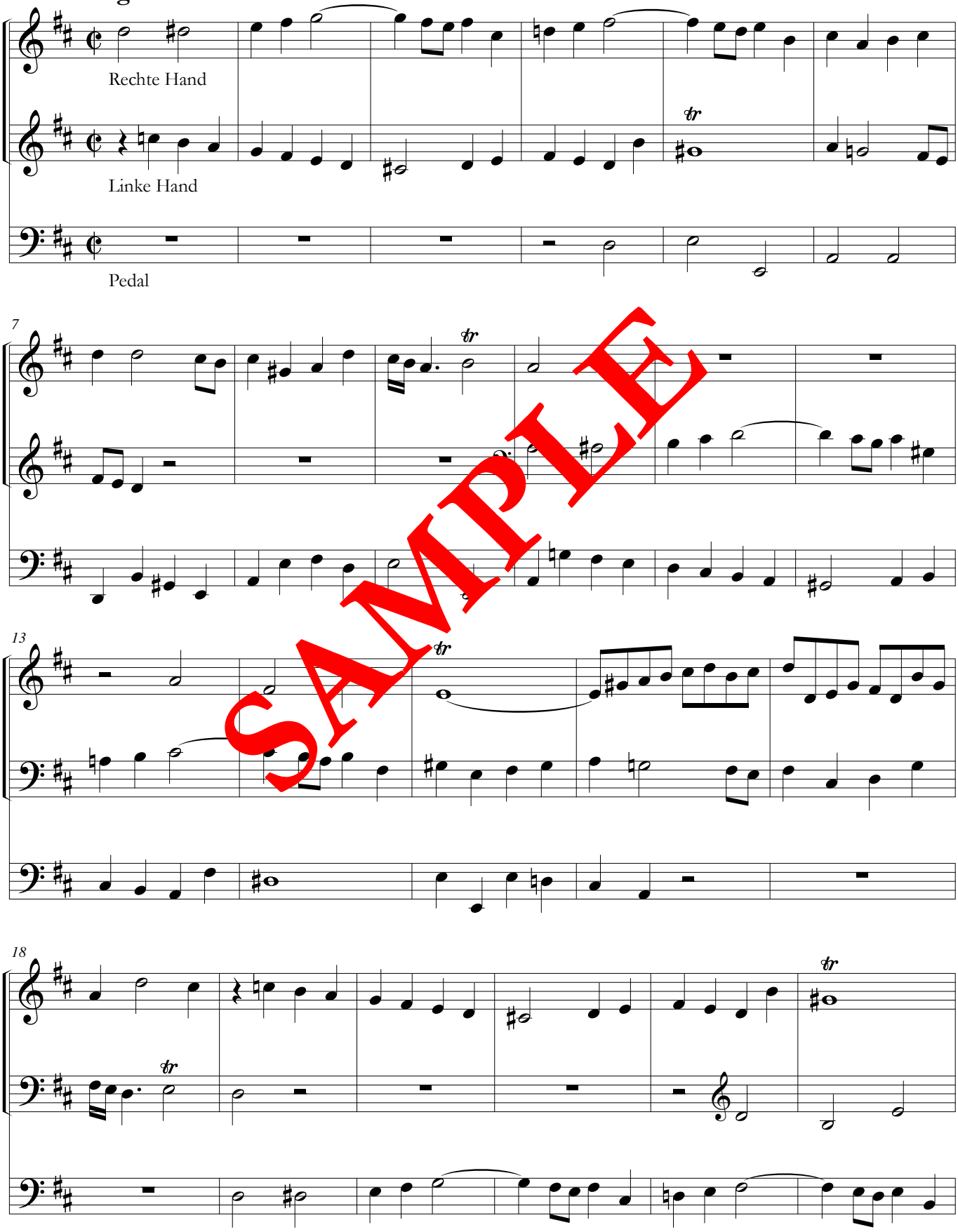
Sonate D-Dur

Sonata D major

Sonate mit 2 Clavieren und Pedal

Johann Adolph Scheibe
16. Märtz 1742

Fuga



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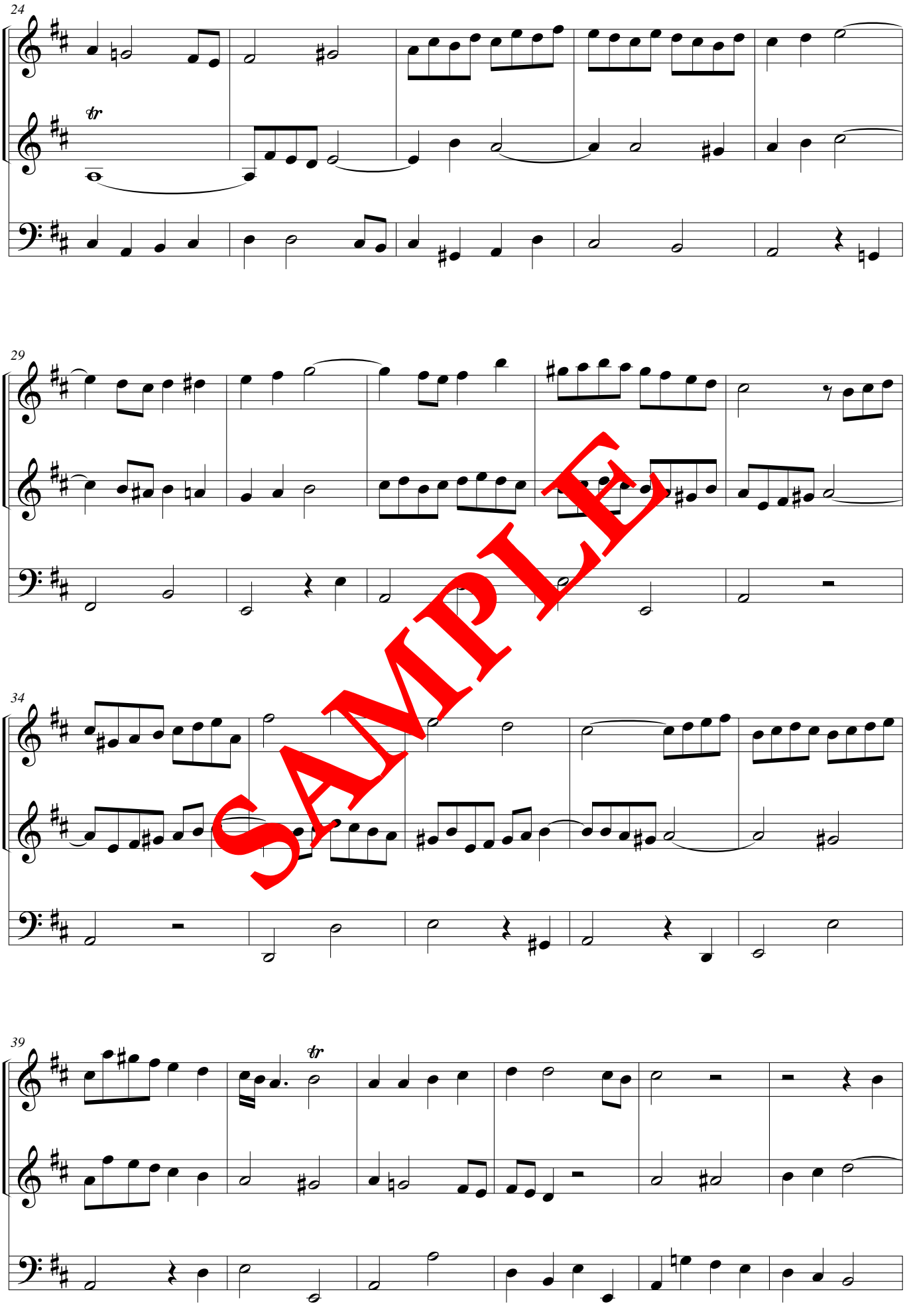

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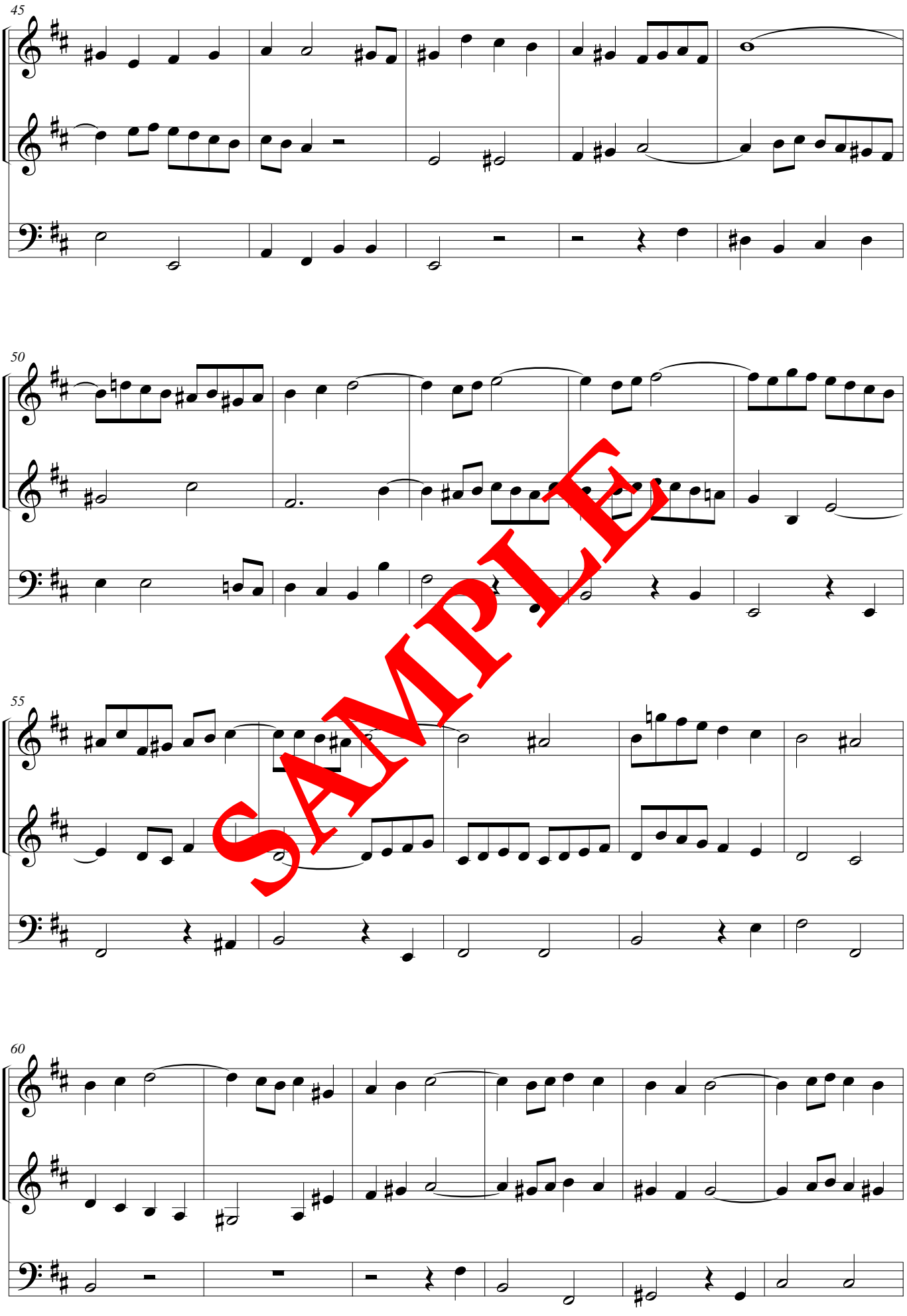

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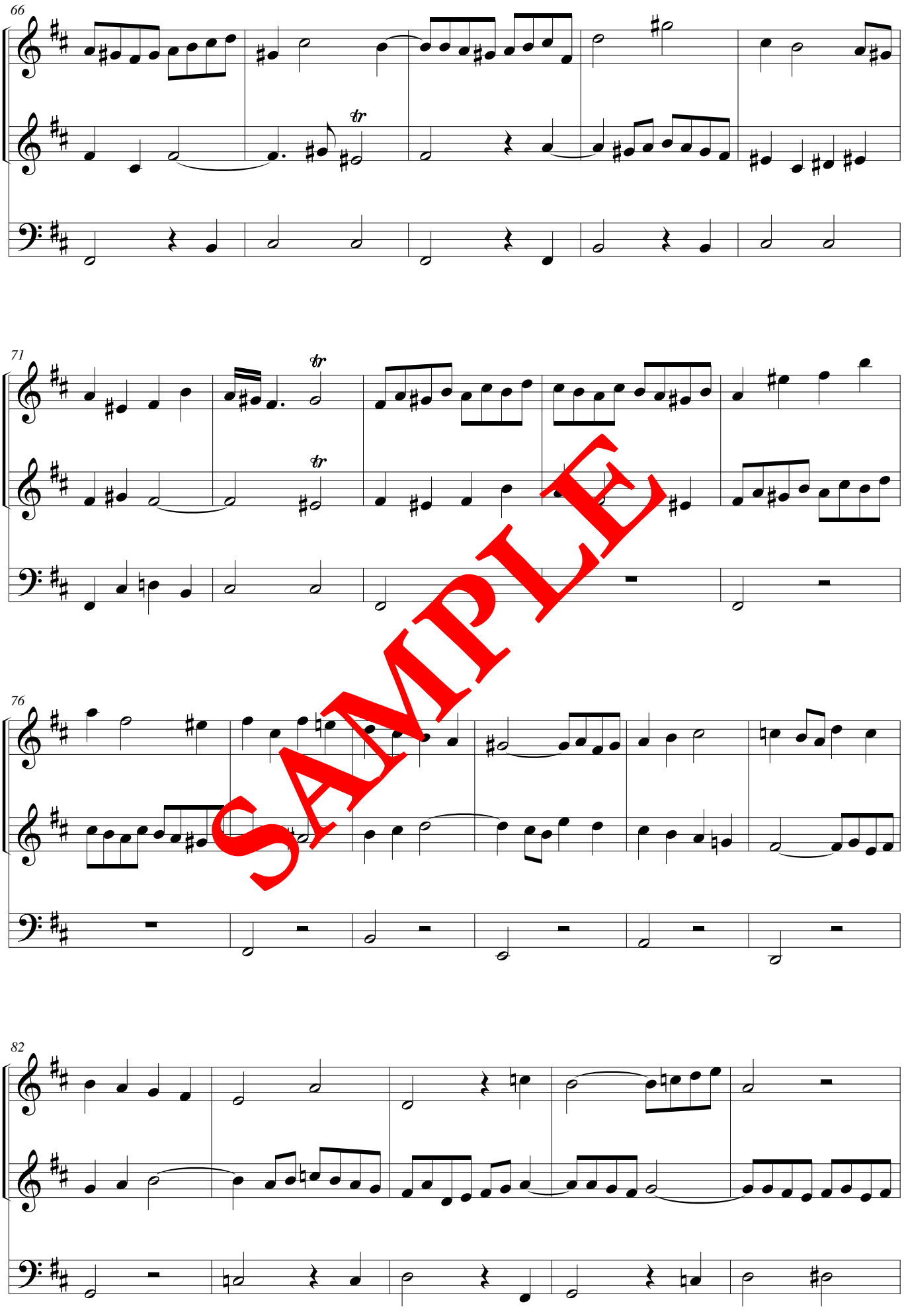

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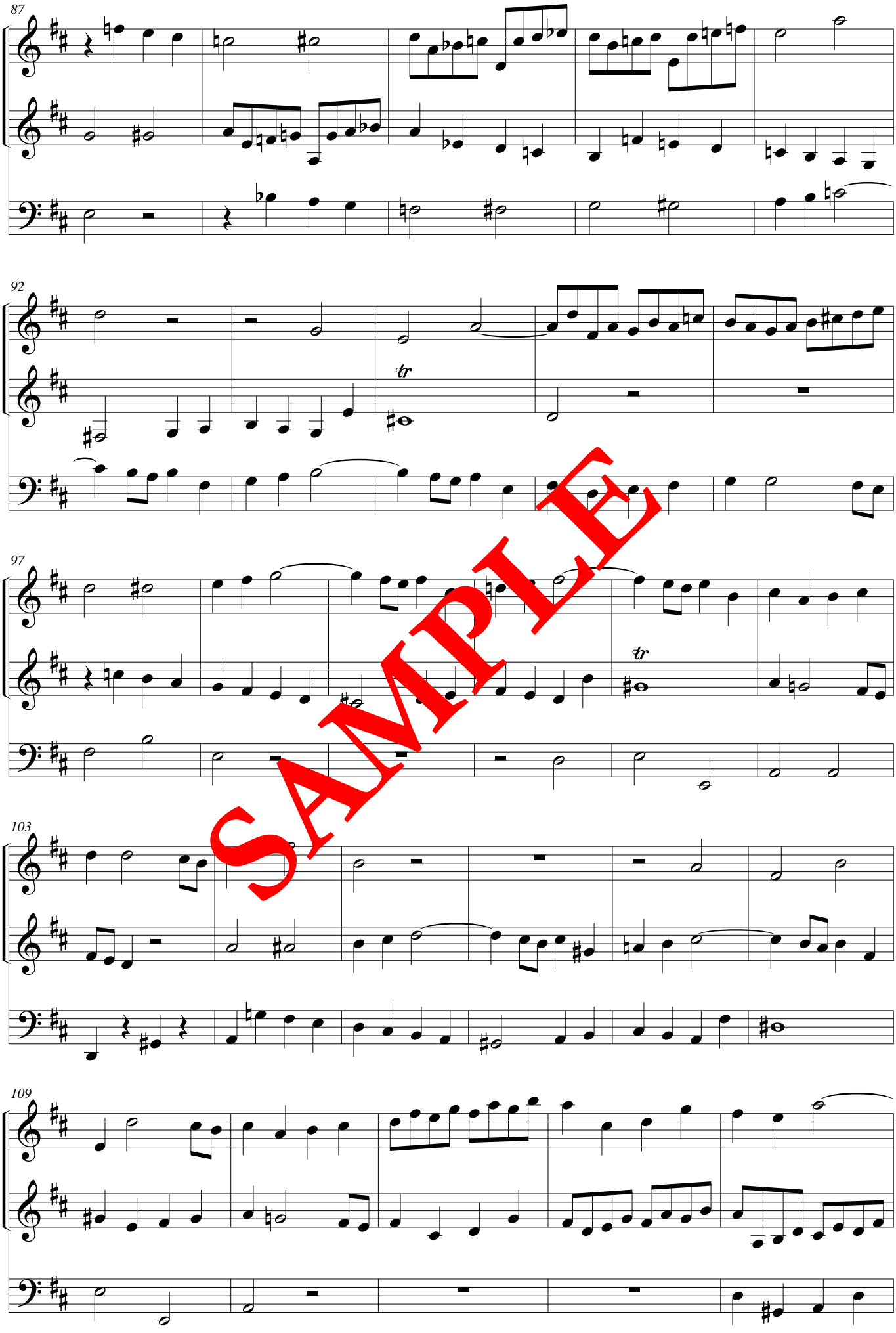

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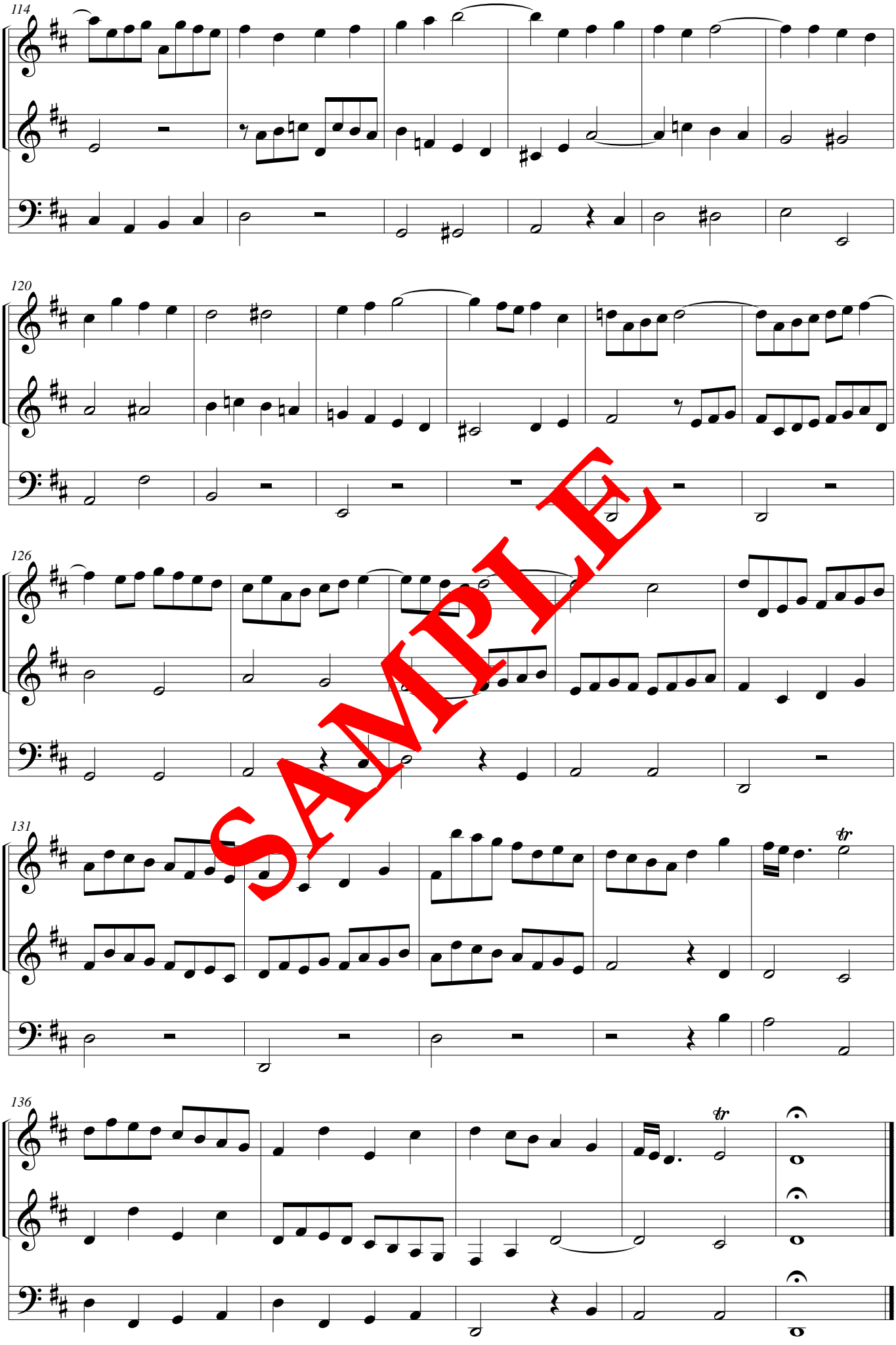

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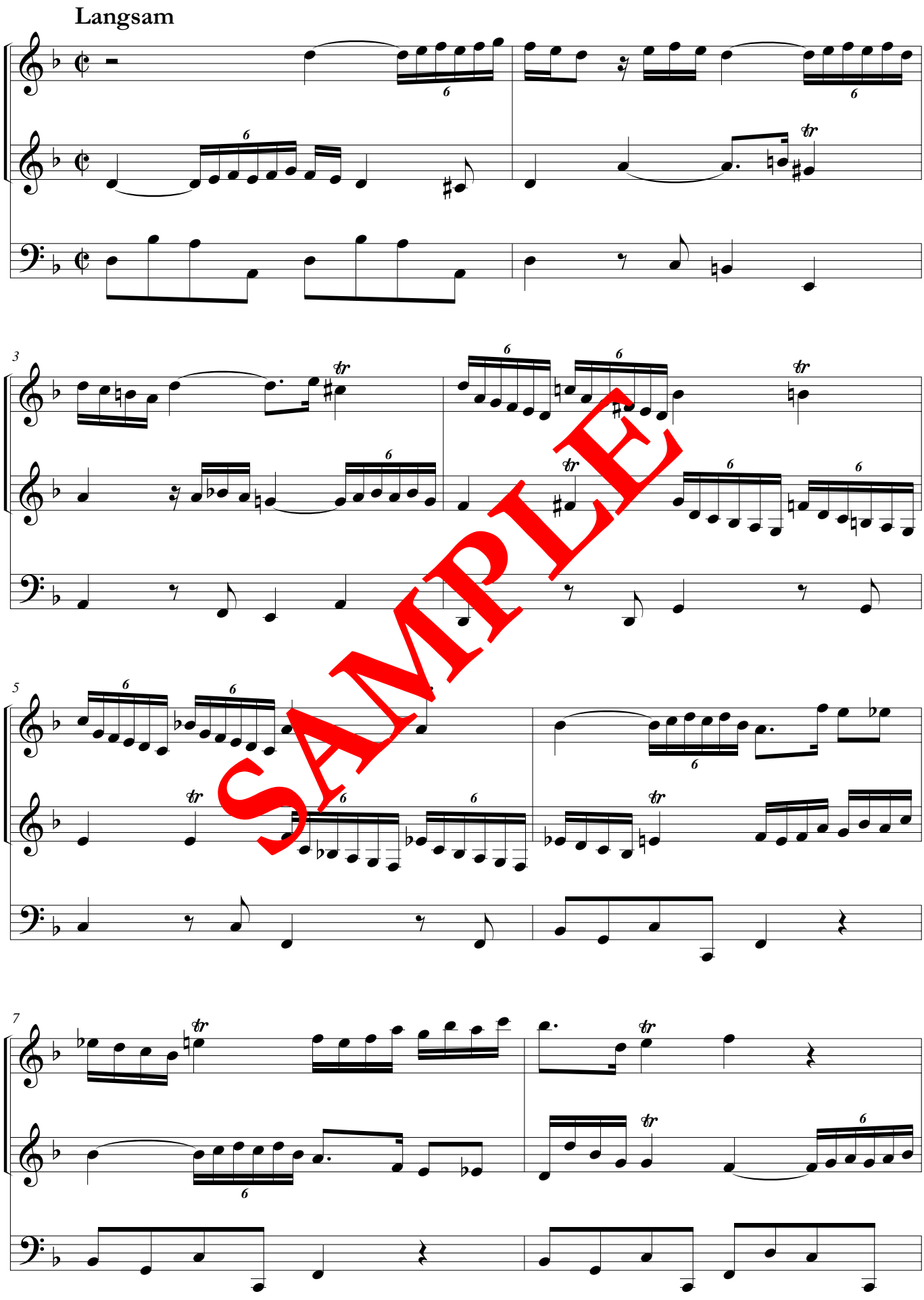

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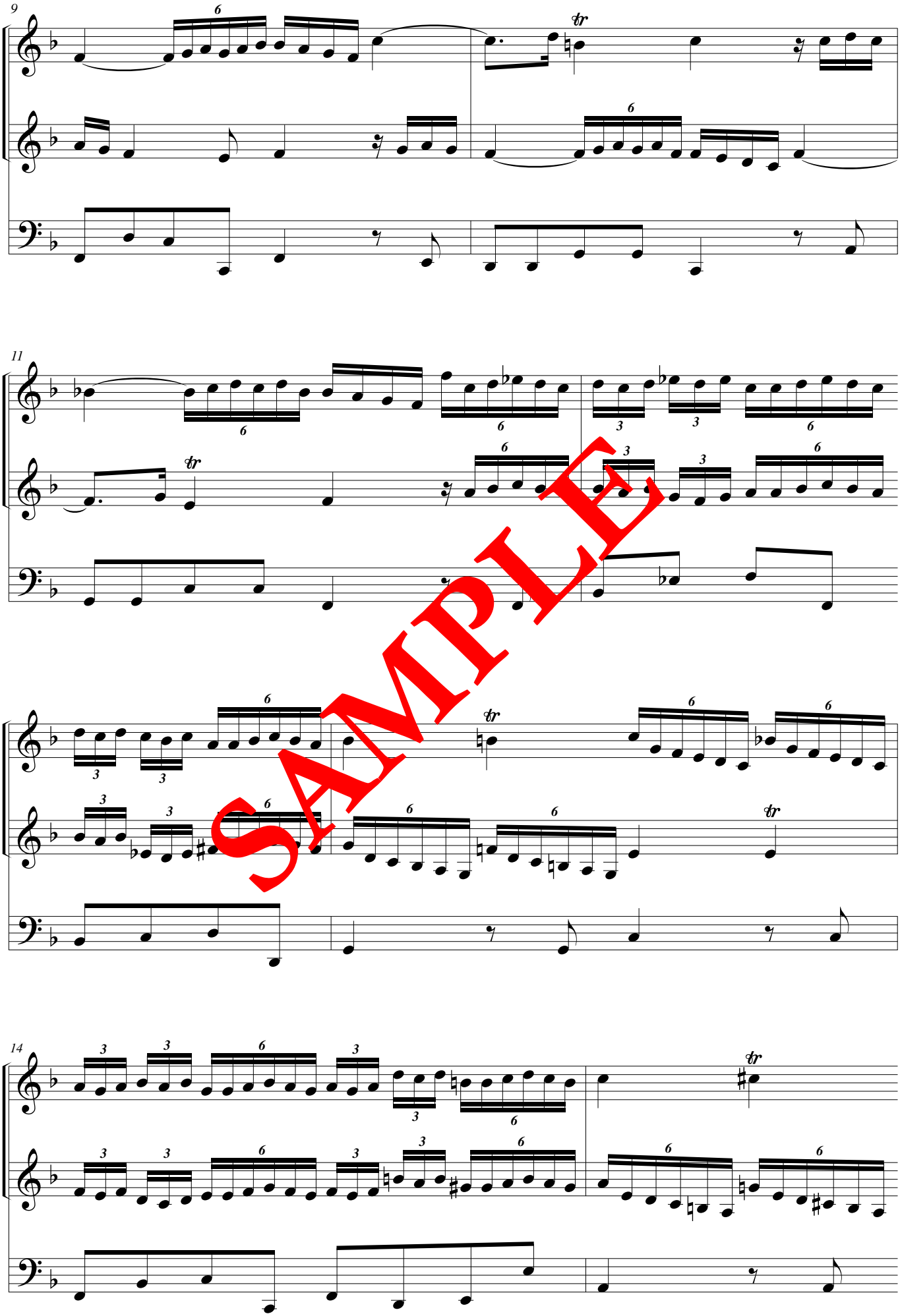

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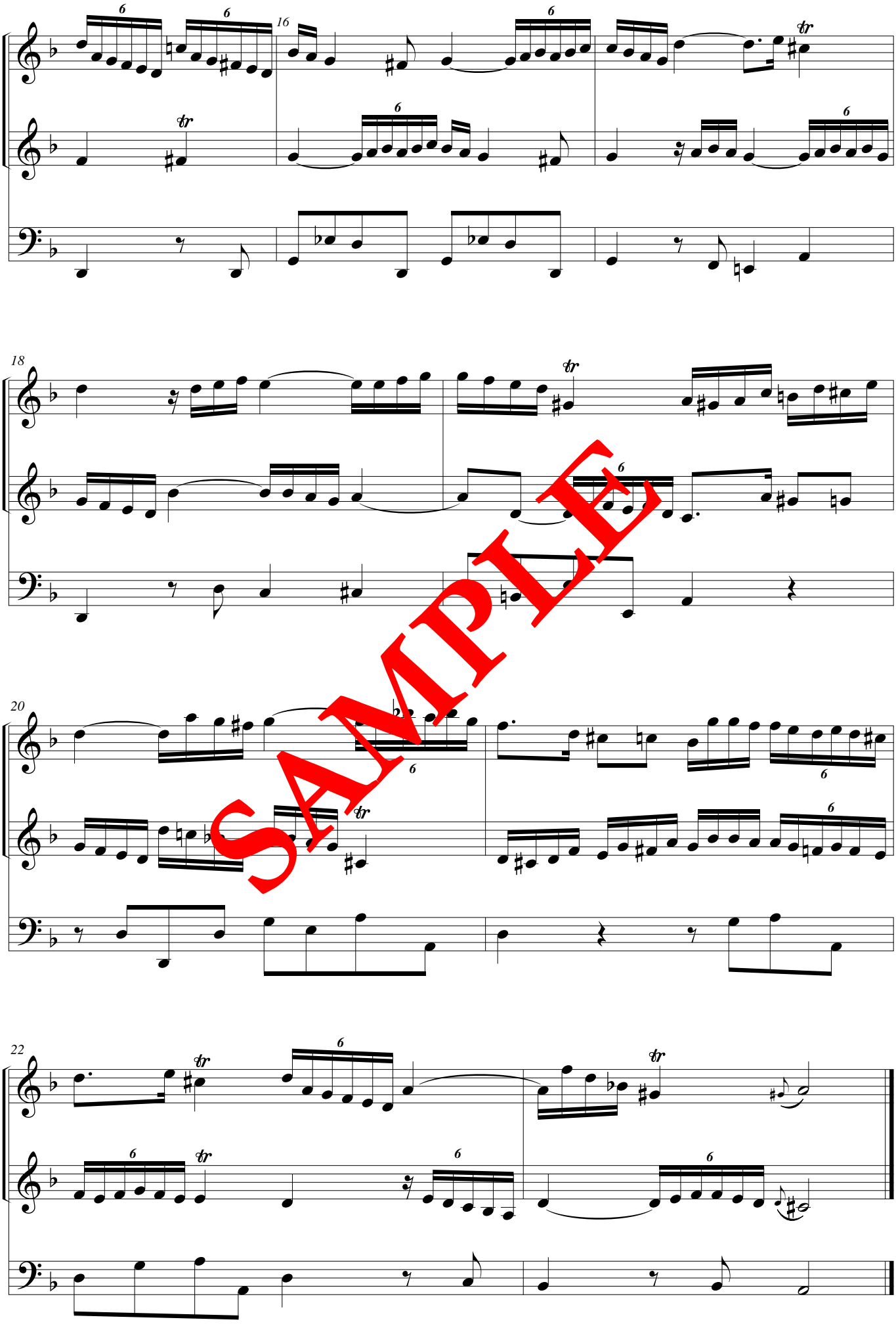

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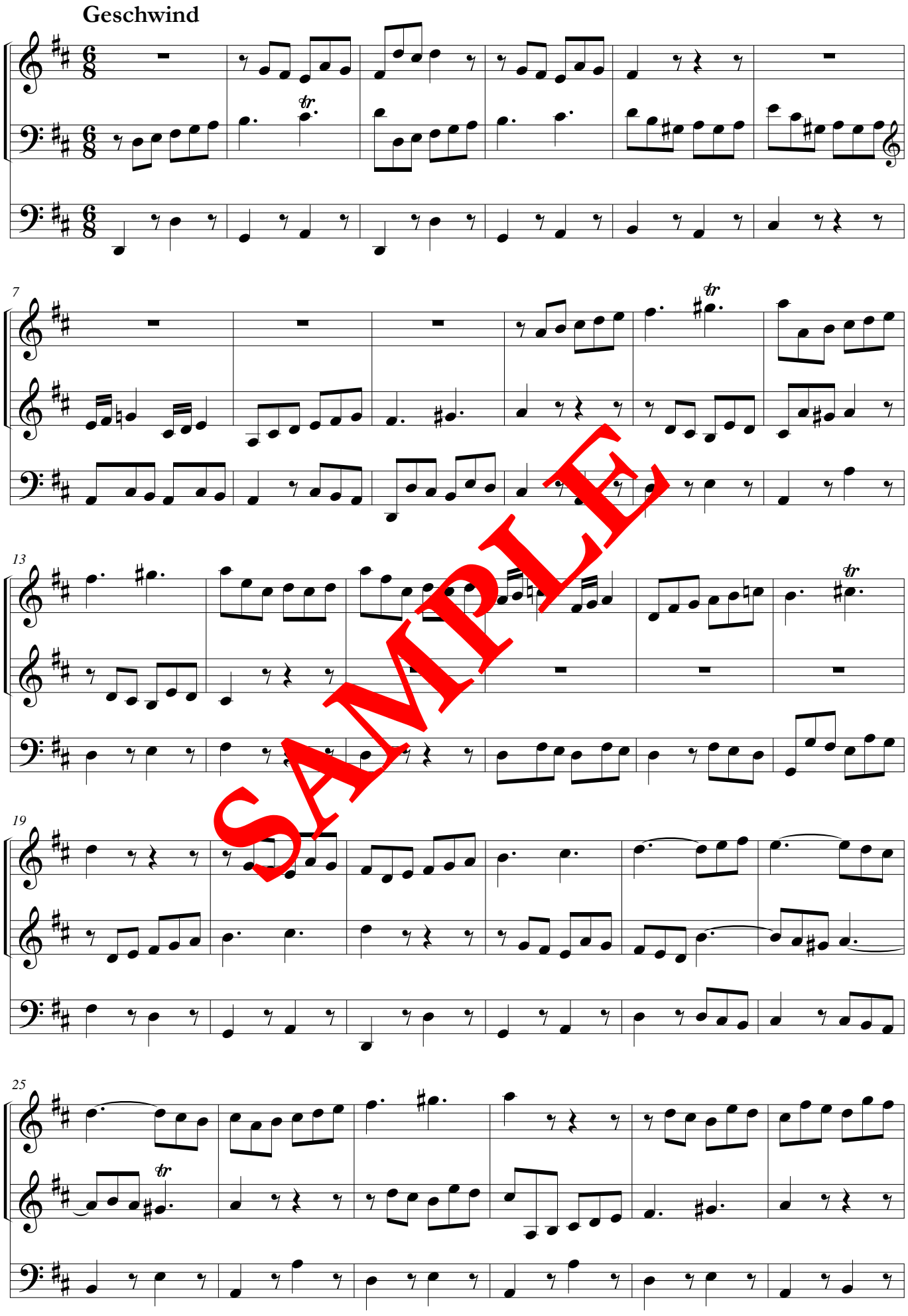

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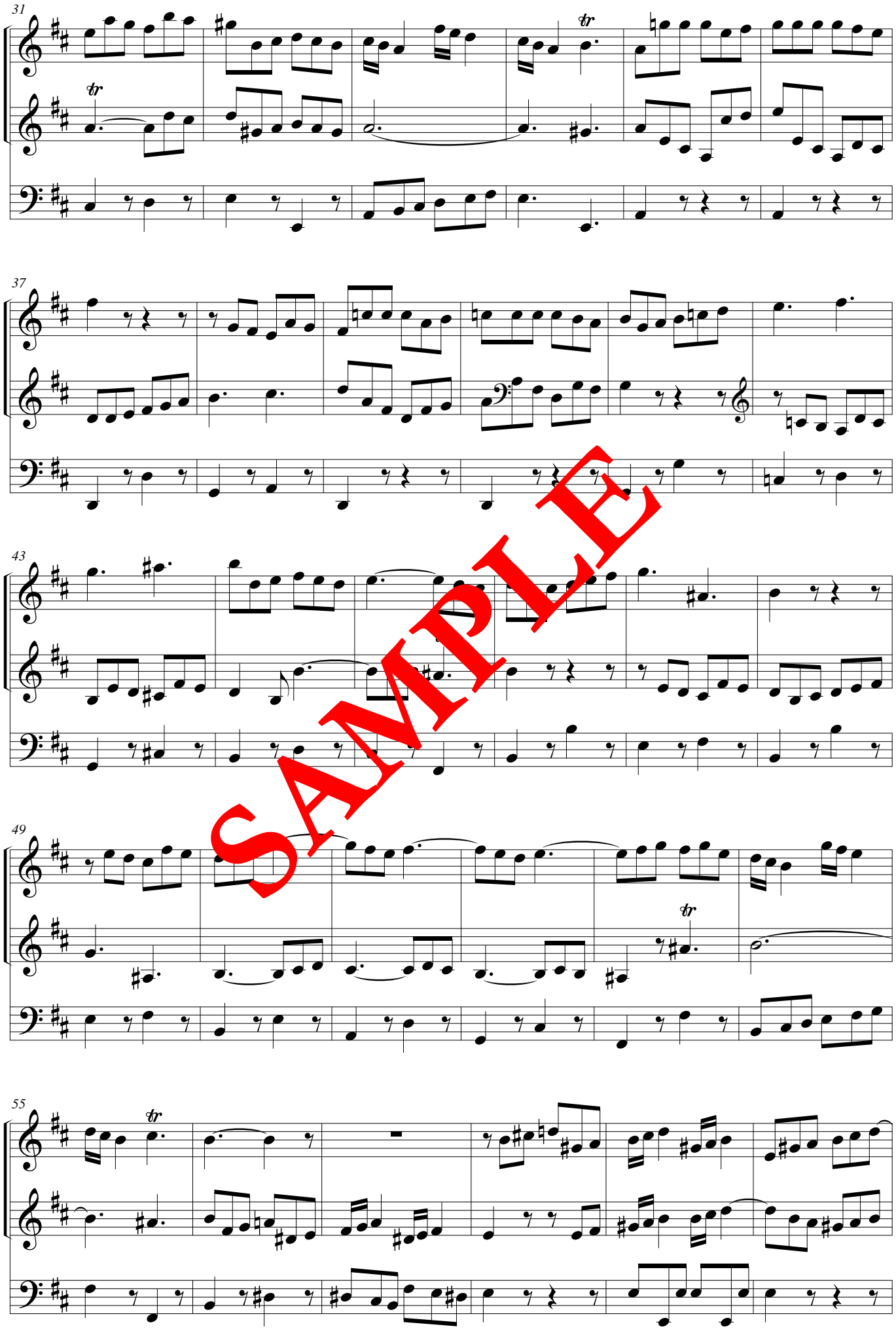

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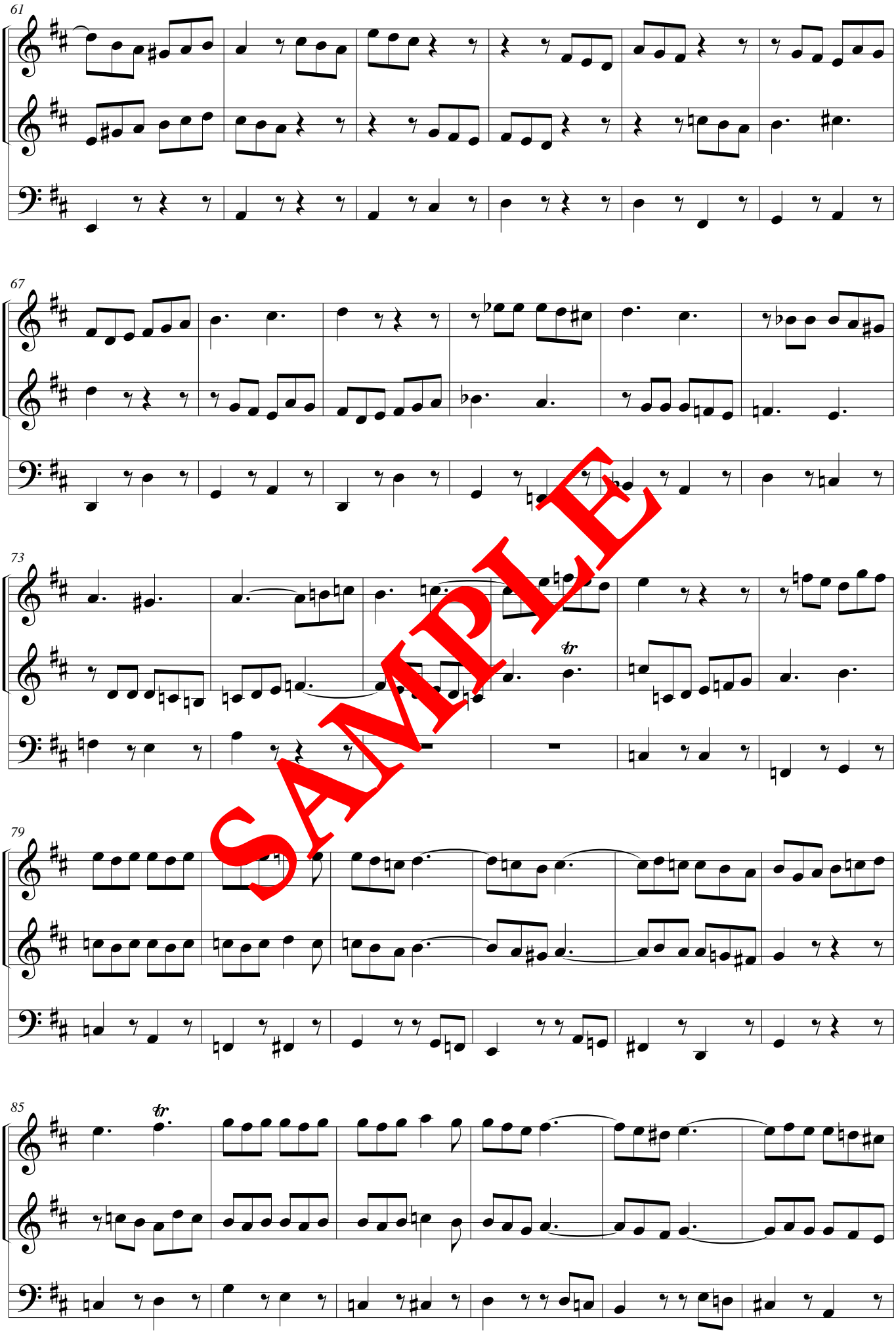

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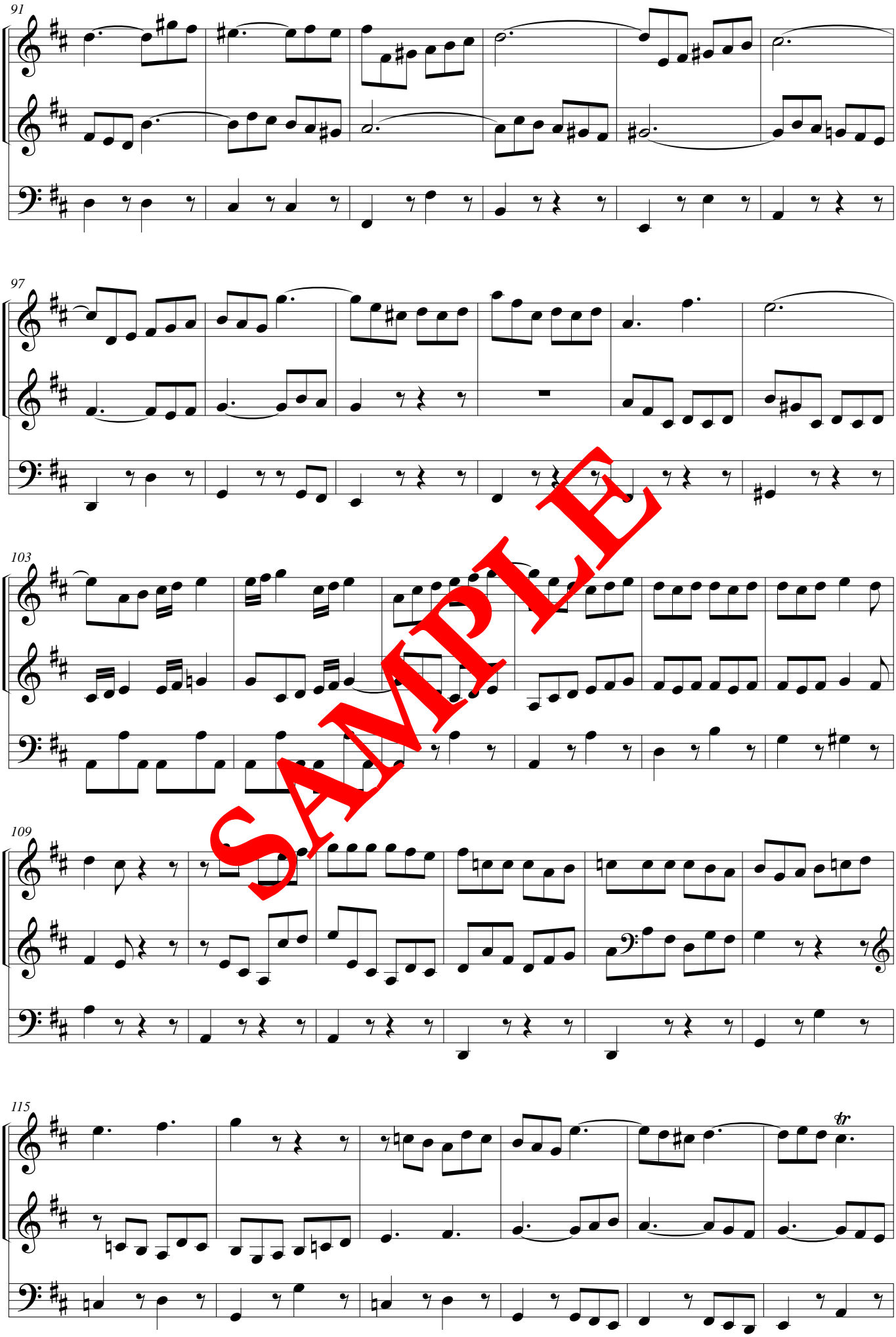

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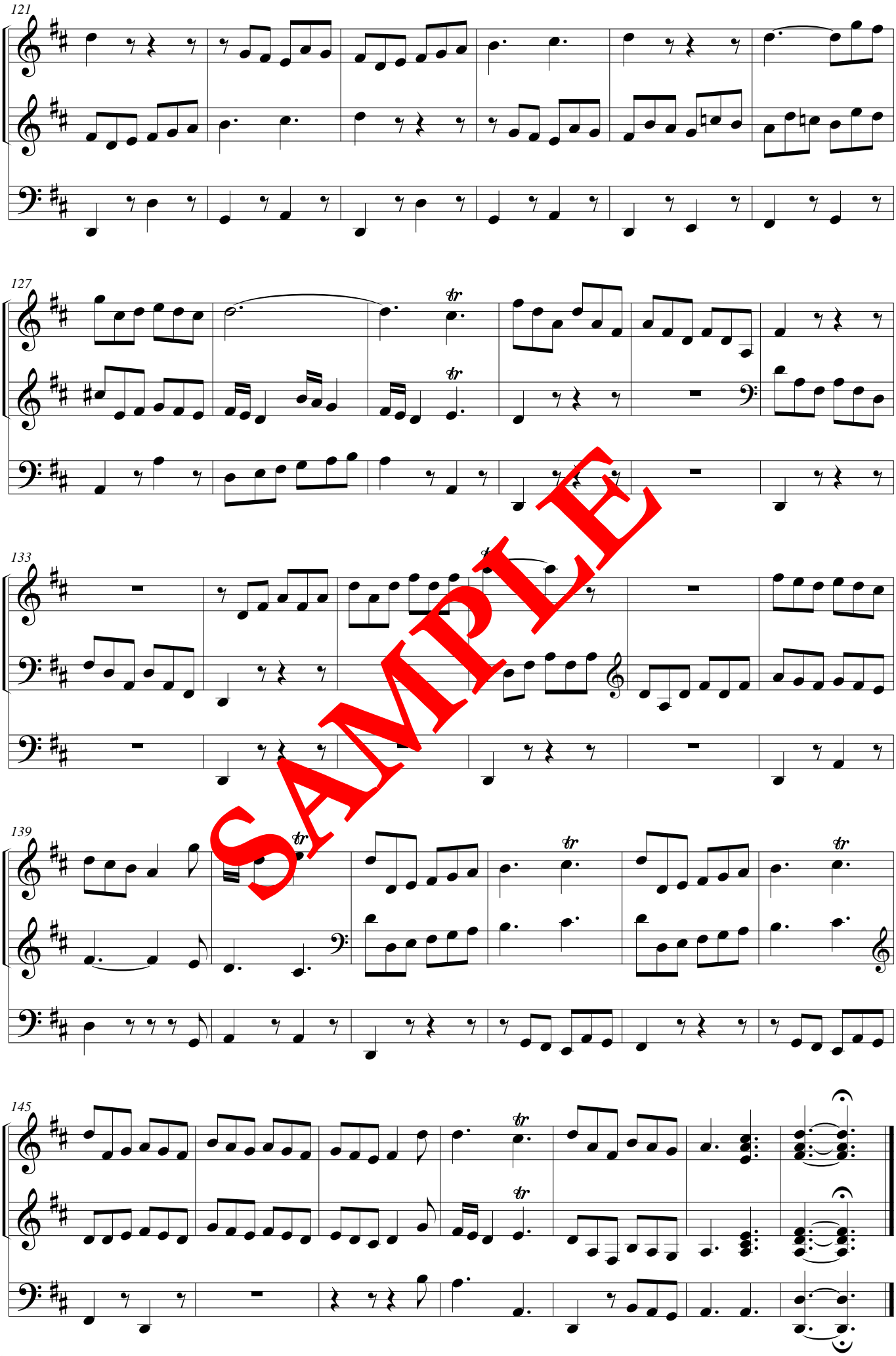

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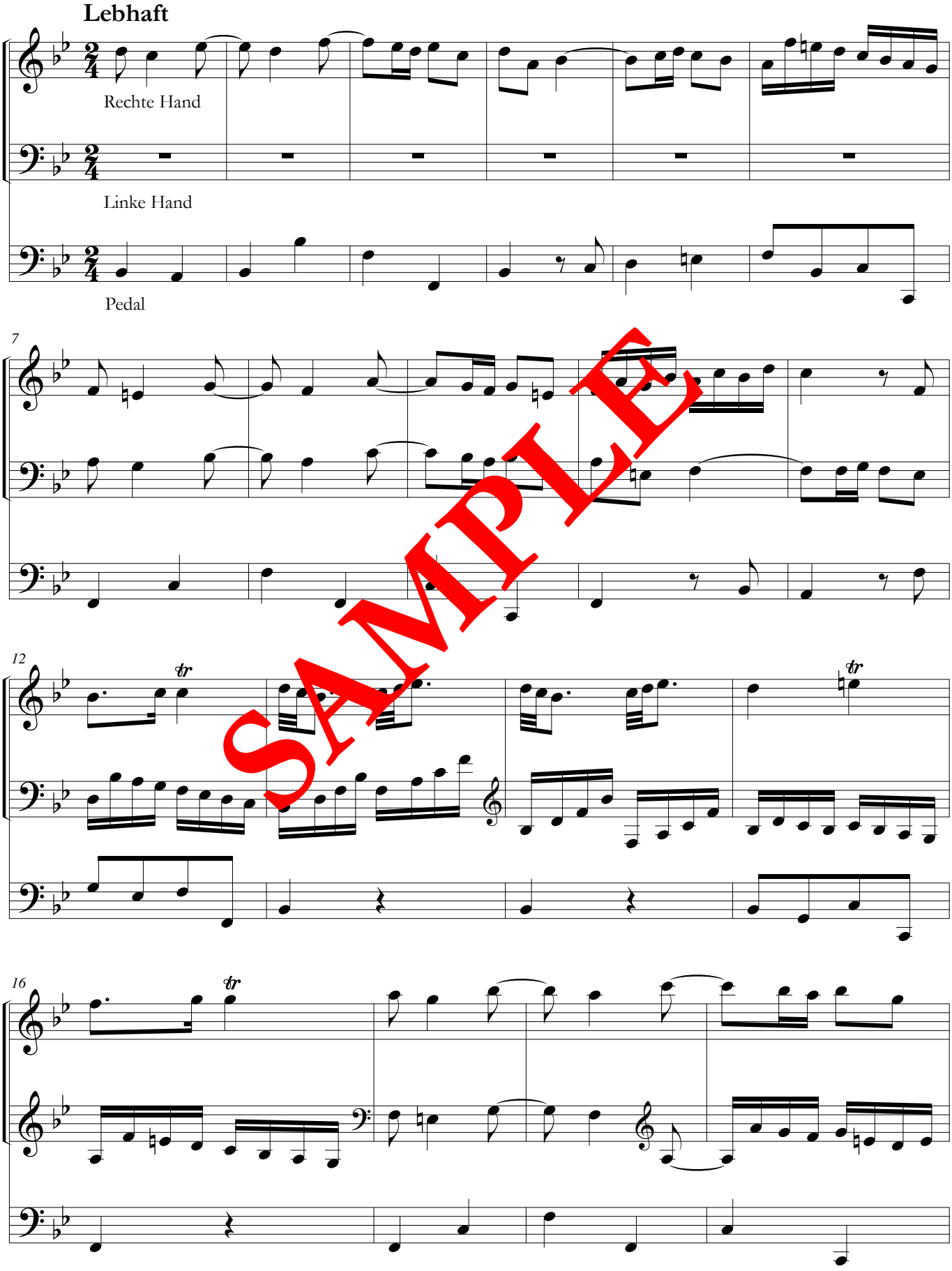
Sonate B-Dur

Sonata B flat major

Sonate mit 2 Clavieren und Pedal

Johann Adolph Scheibe
17. Märtz 1742



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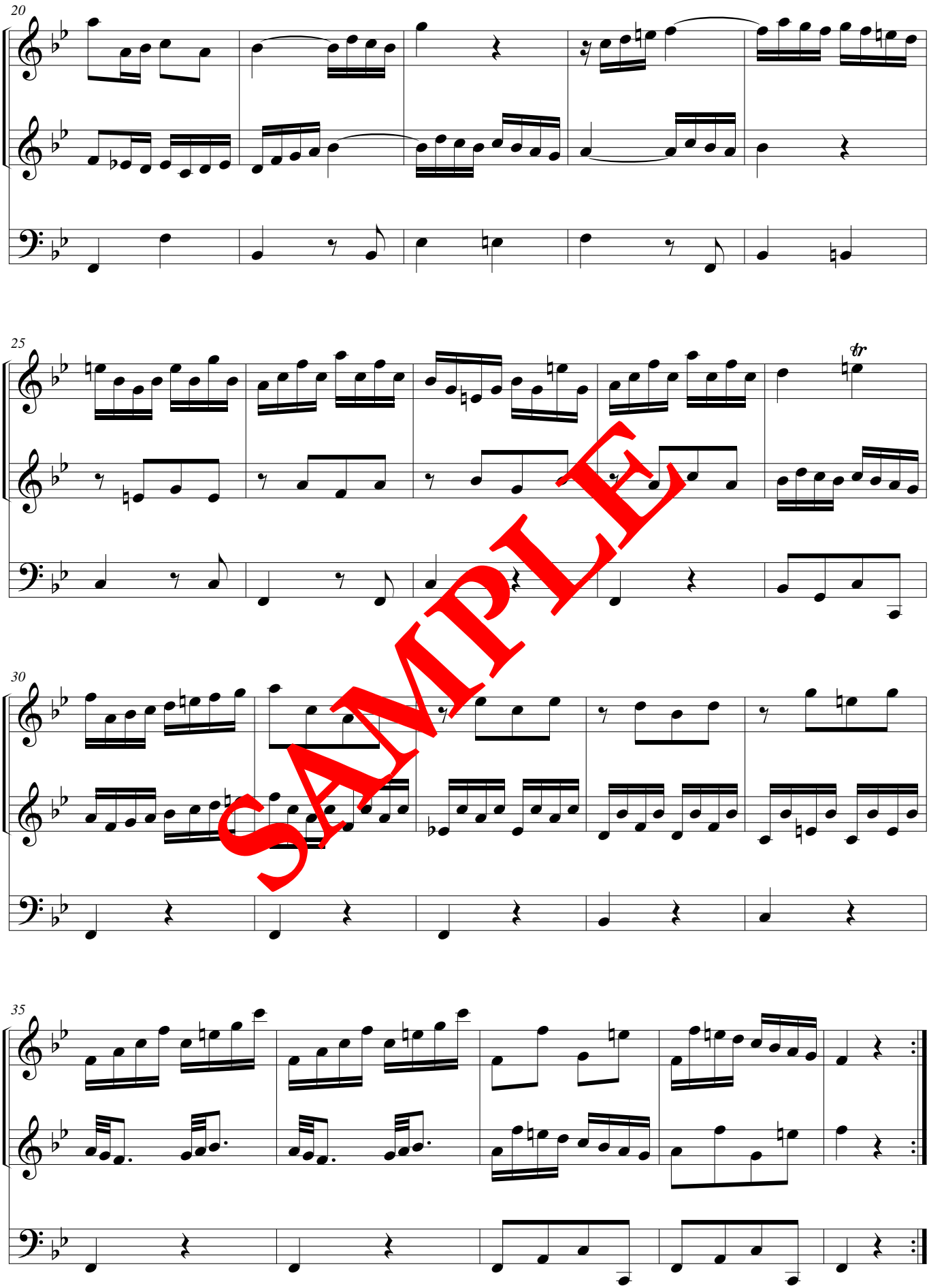

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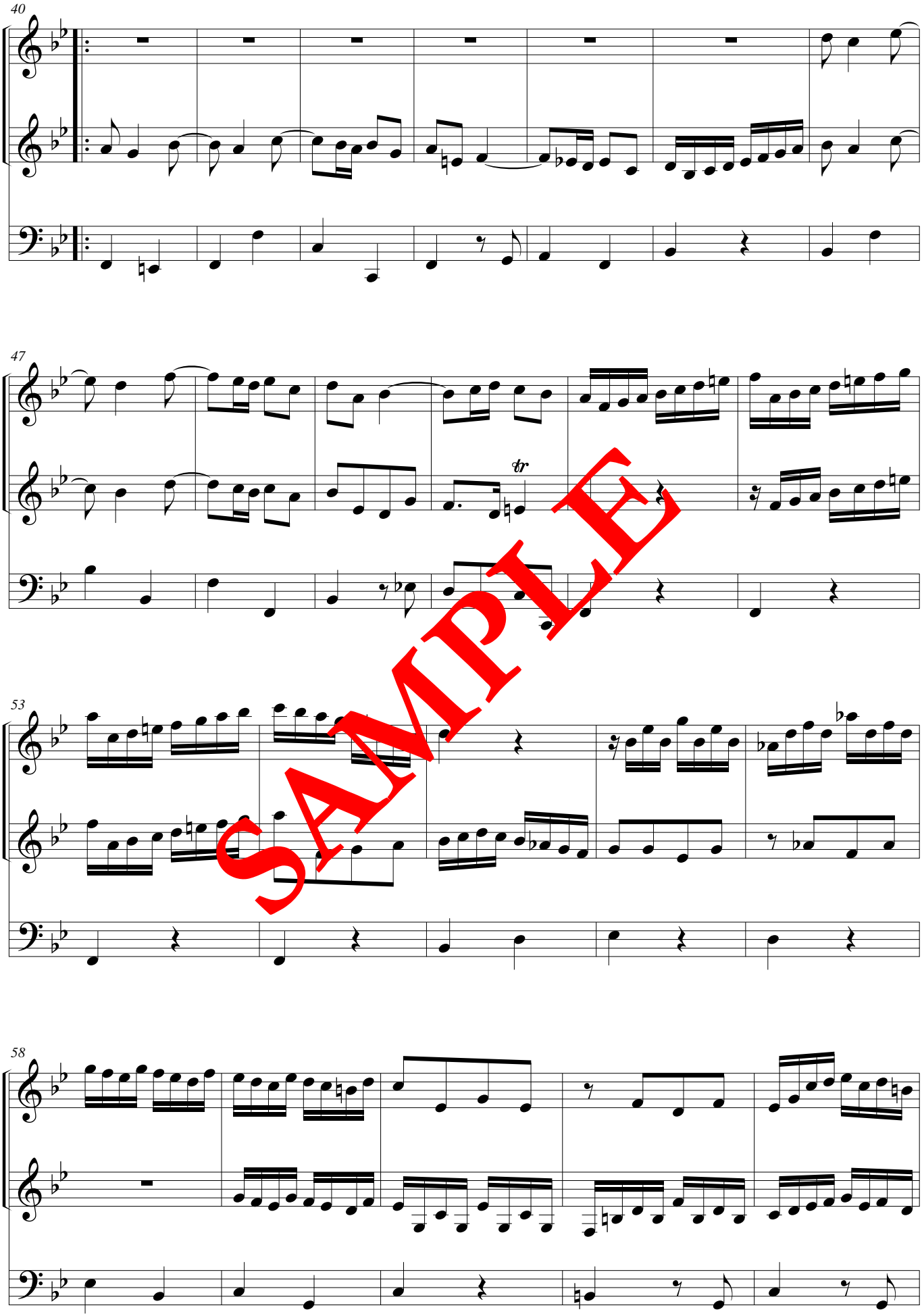

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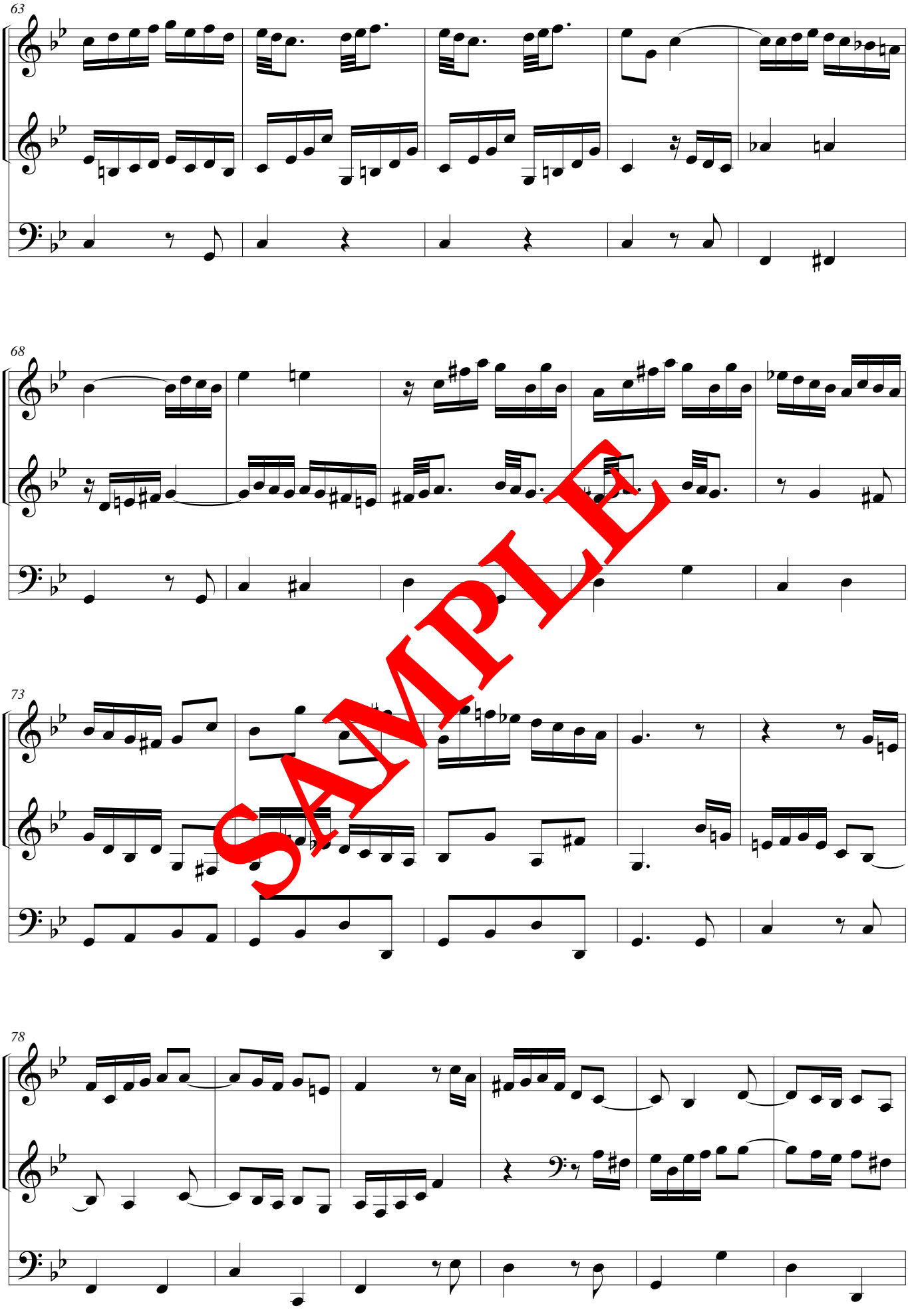

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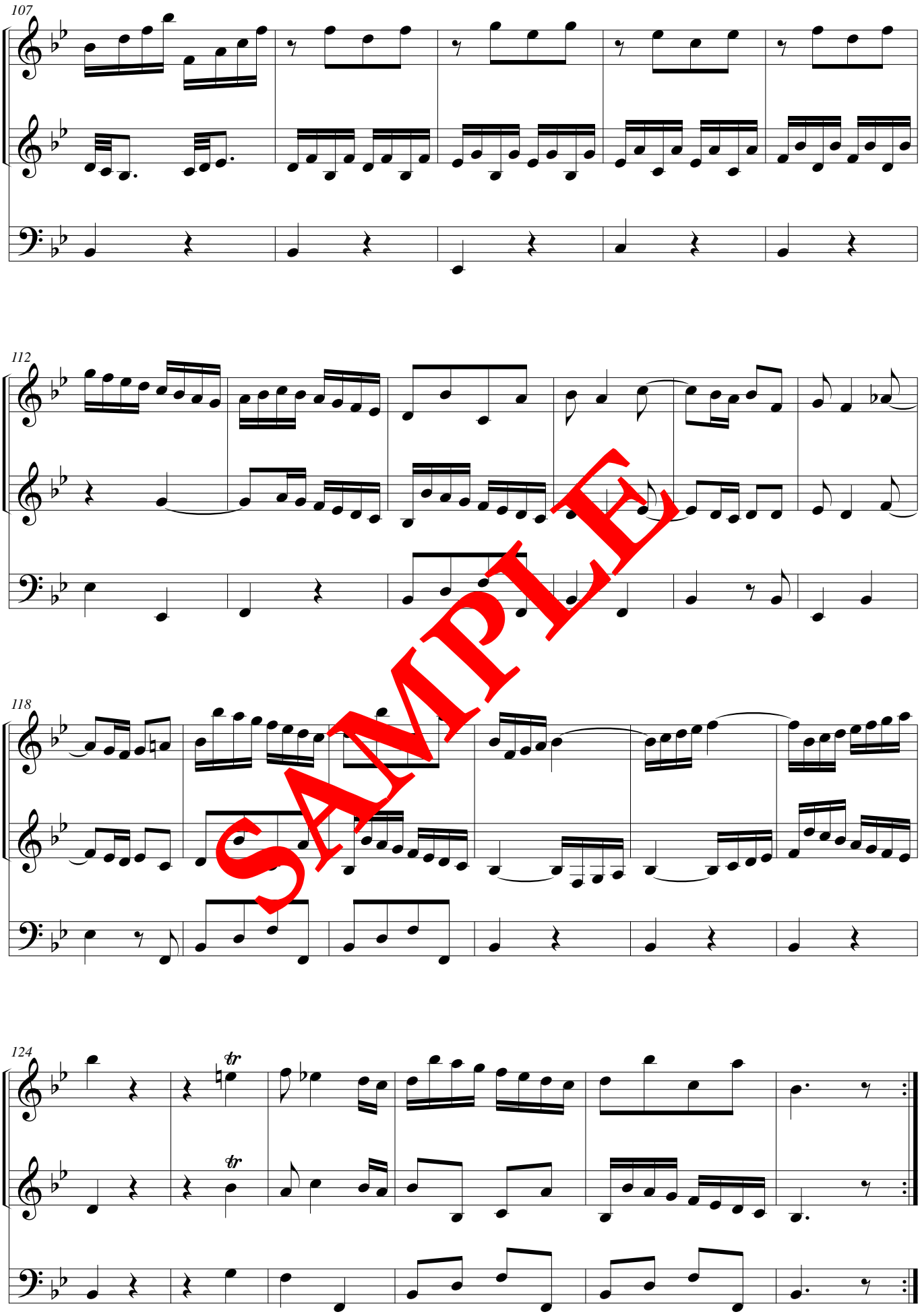

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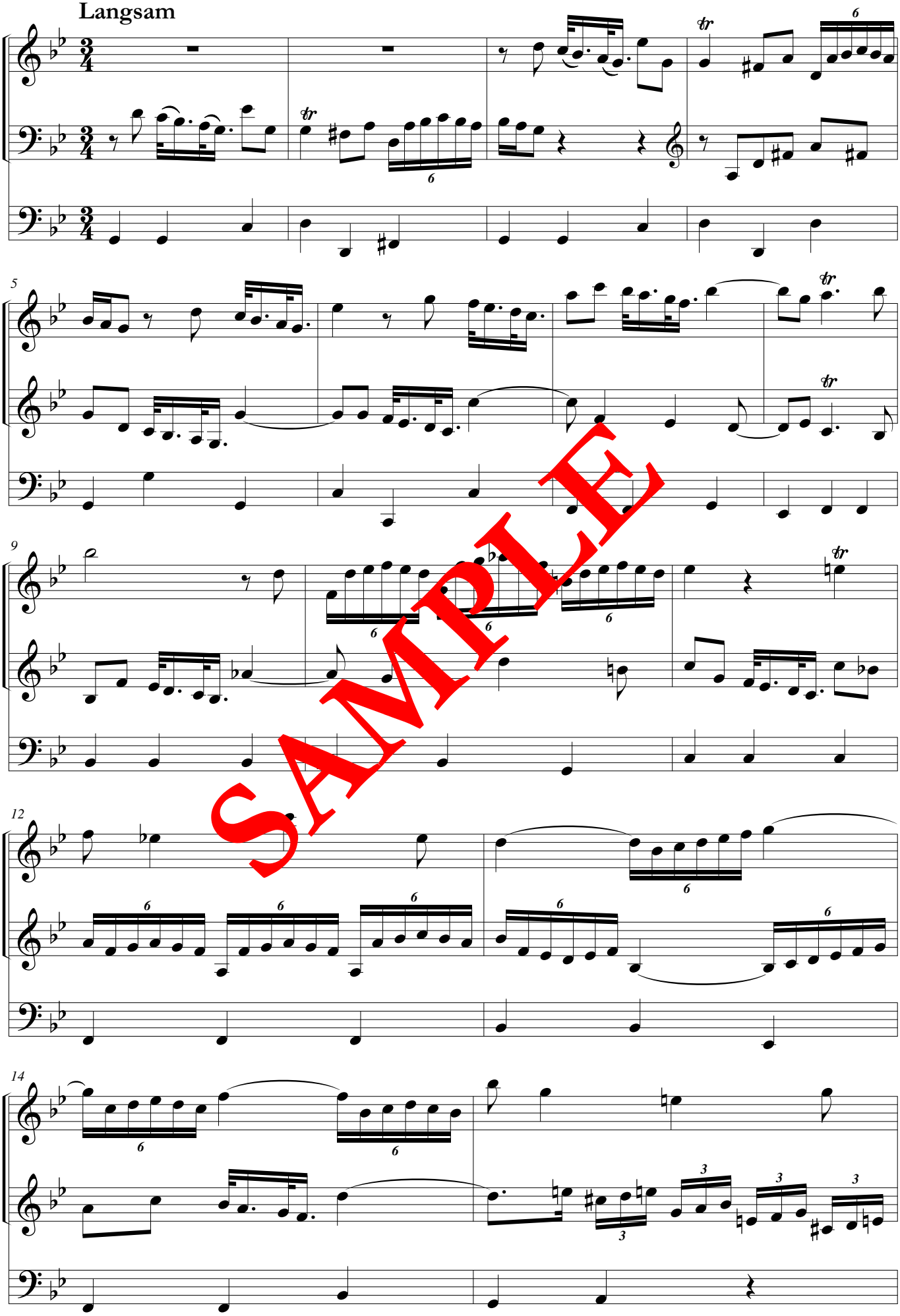

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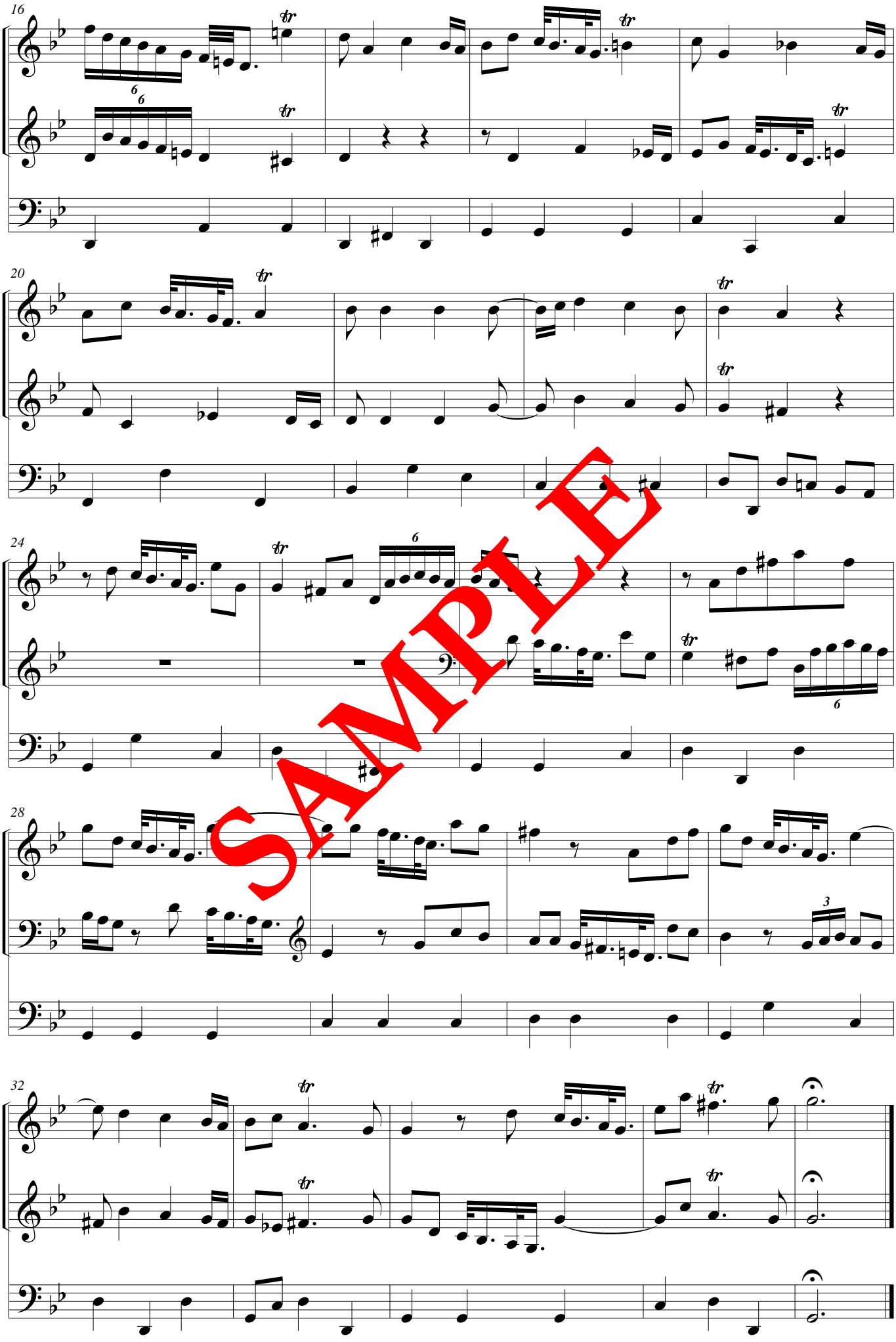

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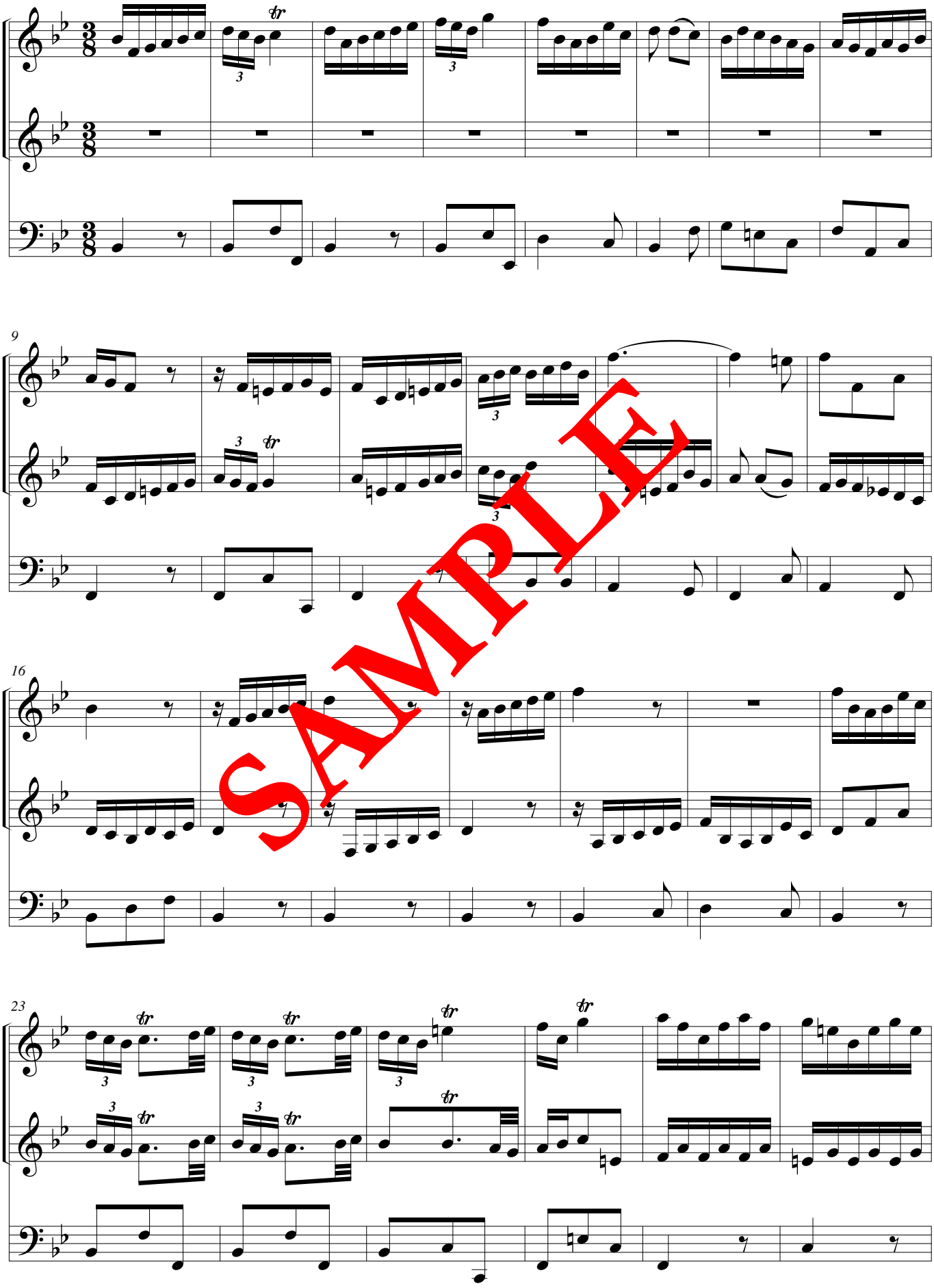
Ein wenig Geschwind



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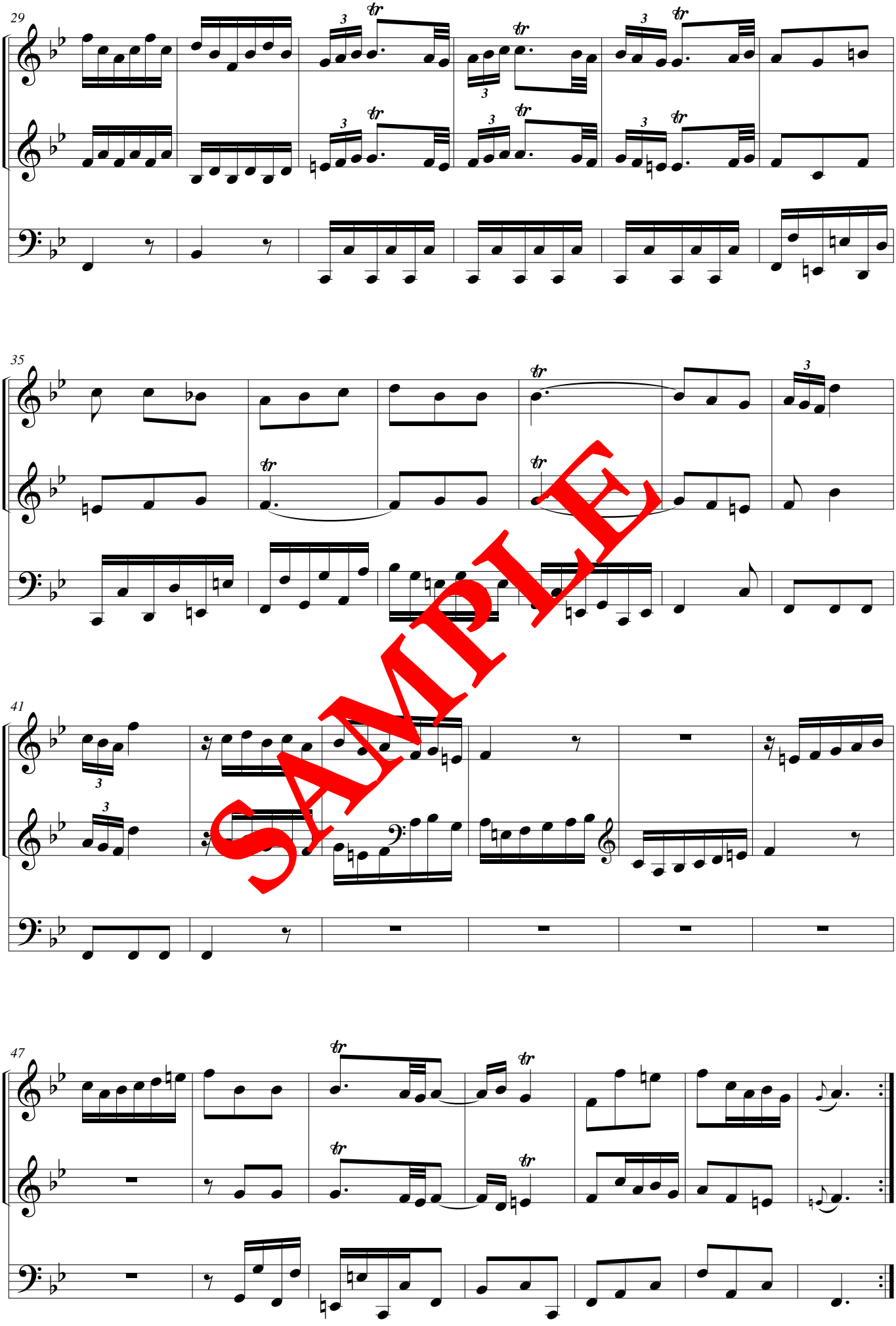

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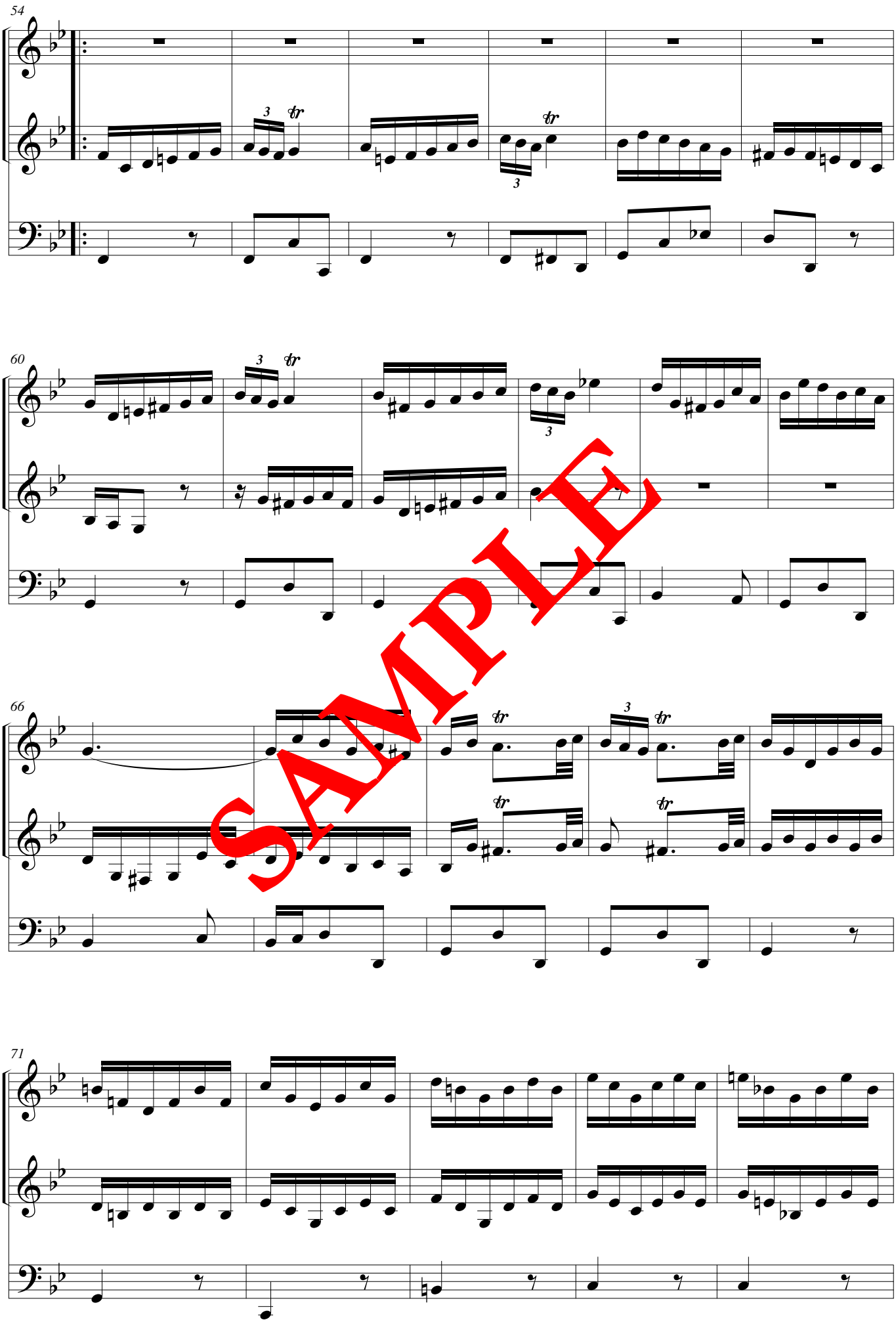

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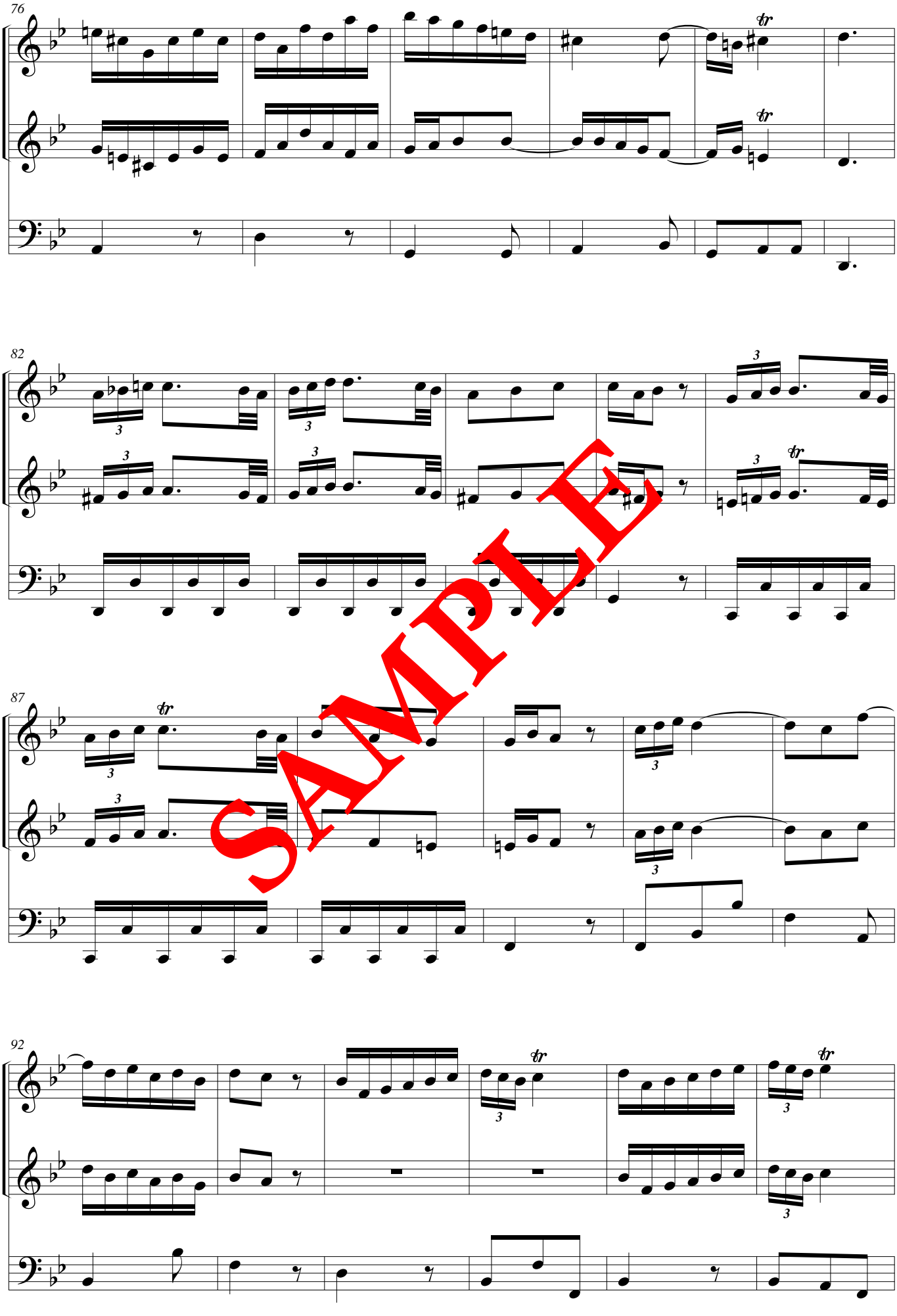

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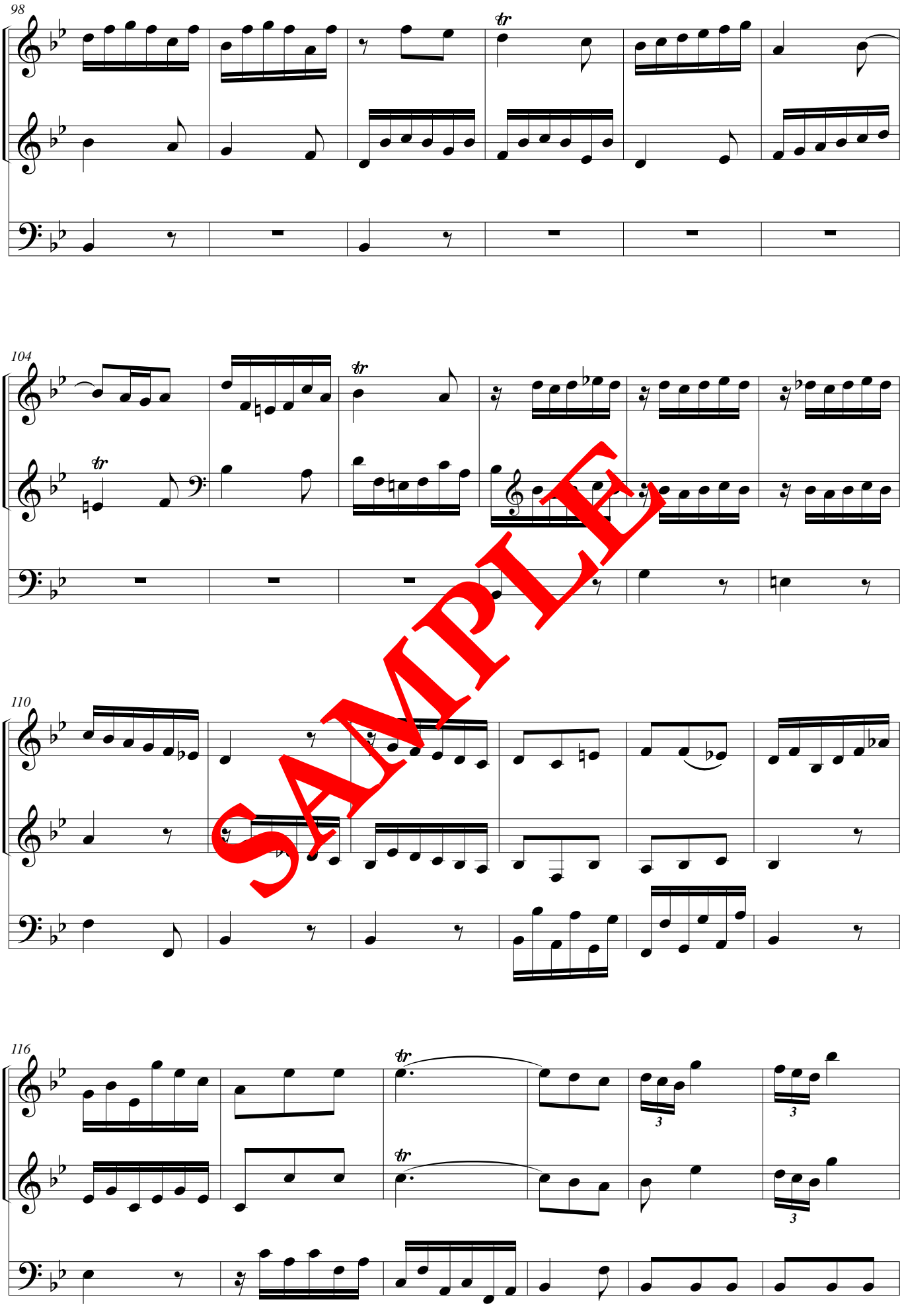

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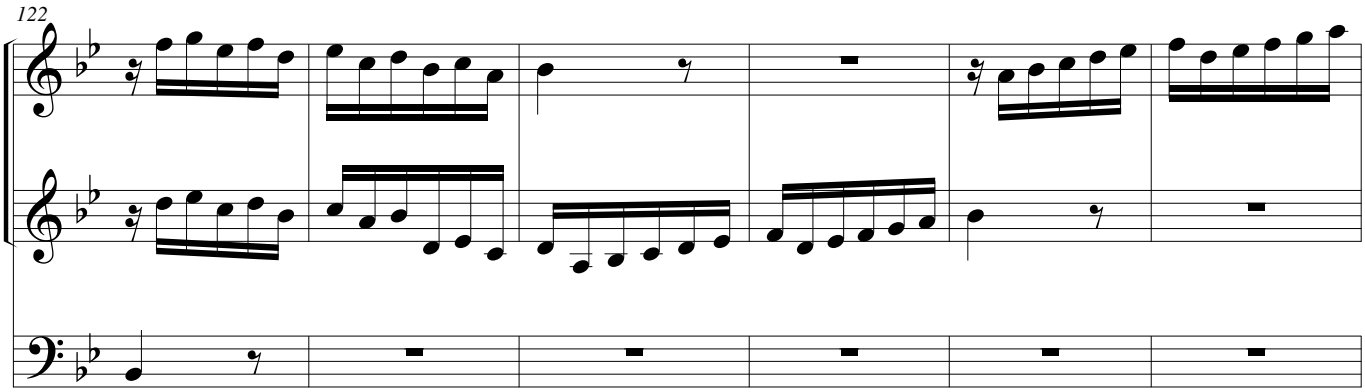

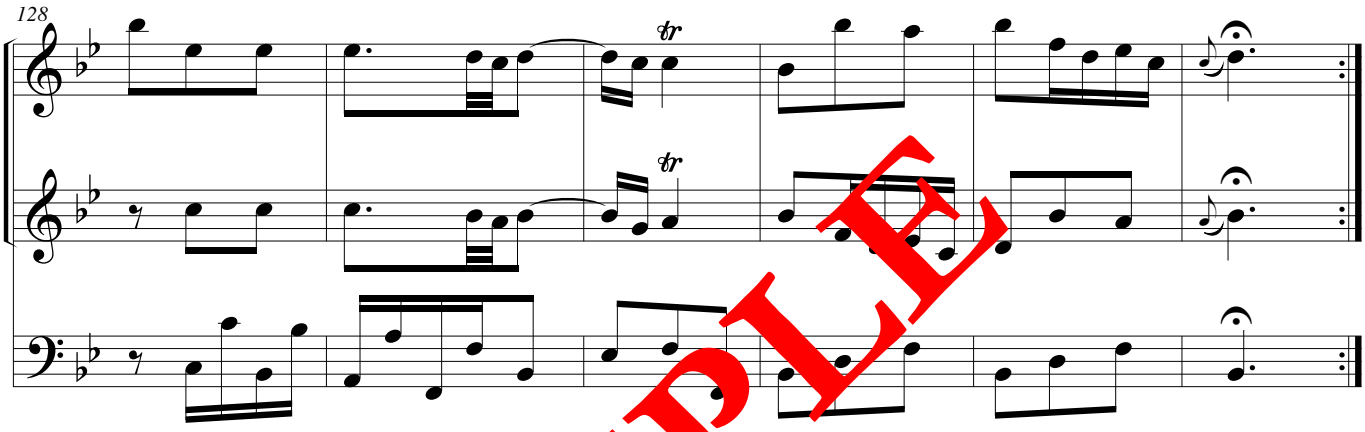

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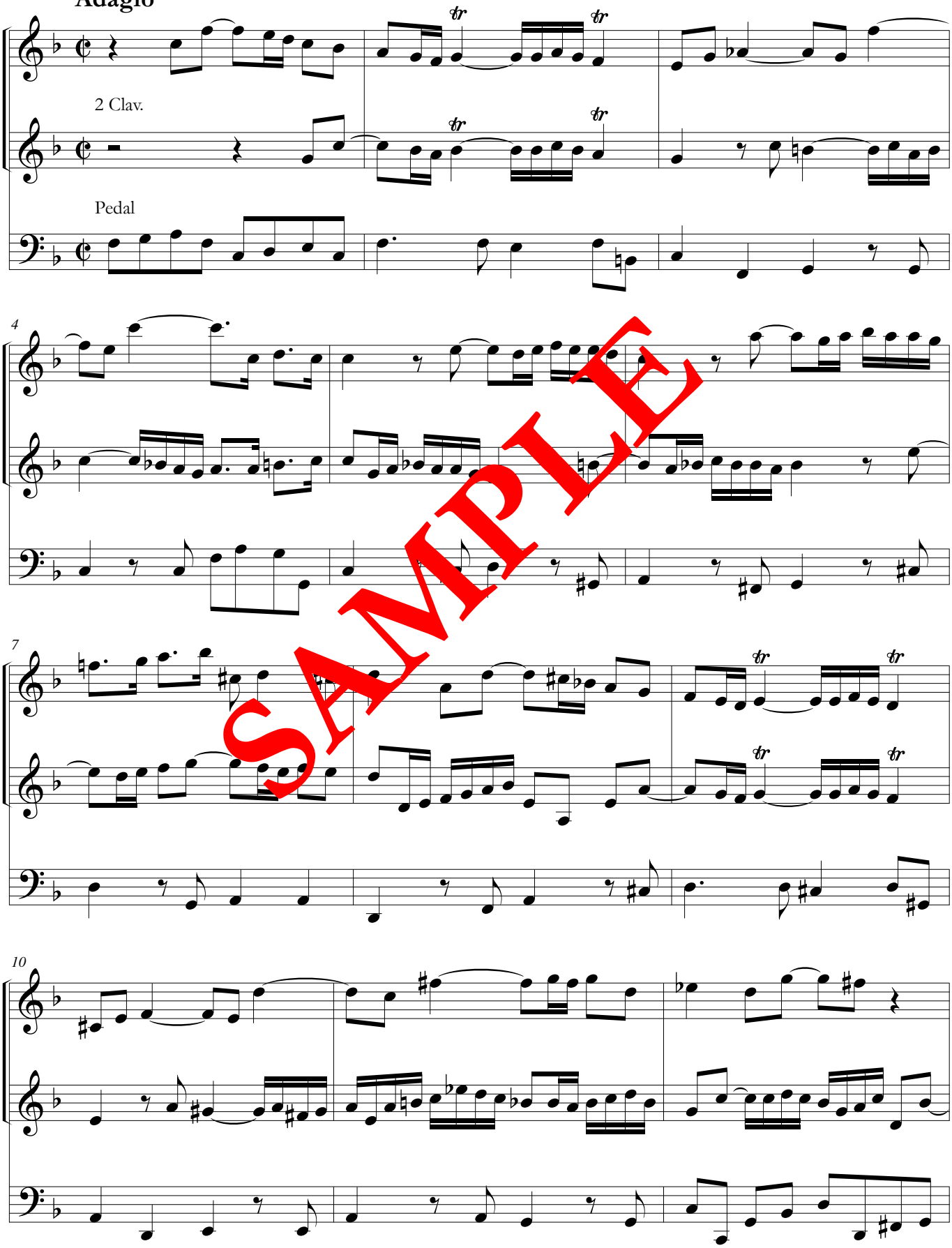
Sonate F-Dur

Sonata F major

Johann Adolph Scheibe



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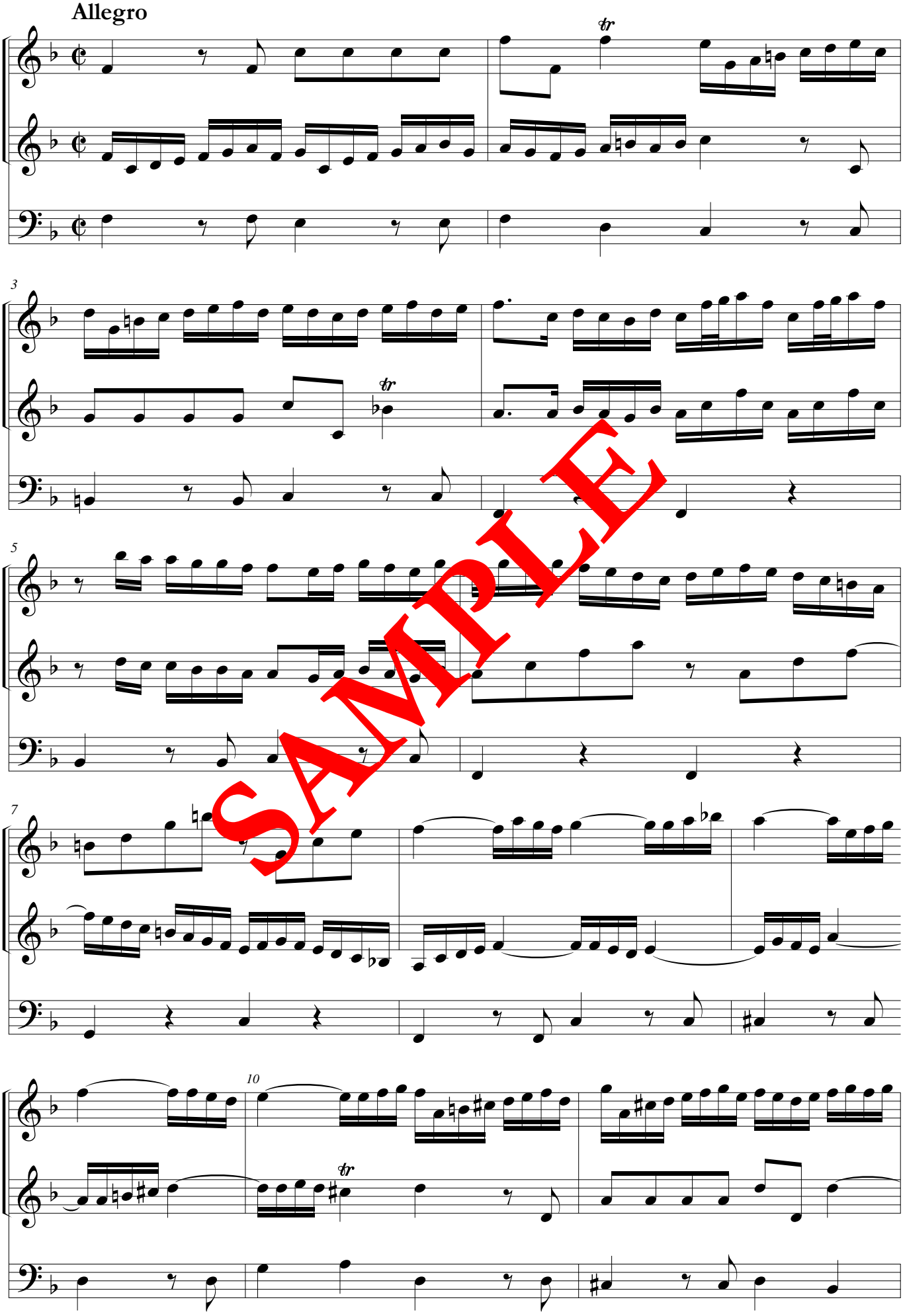

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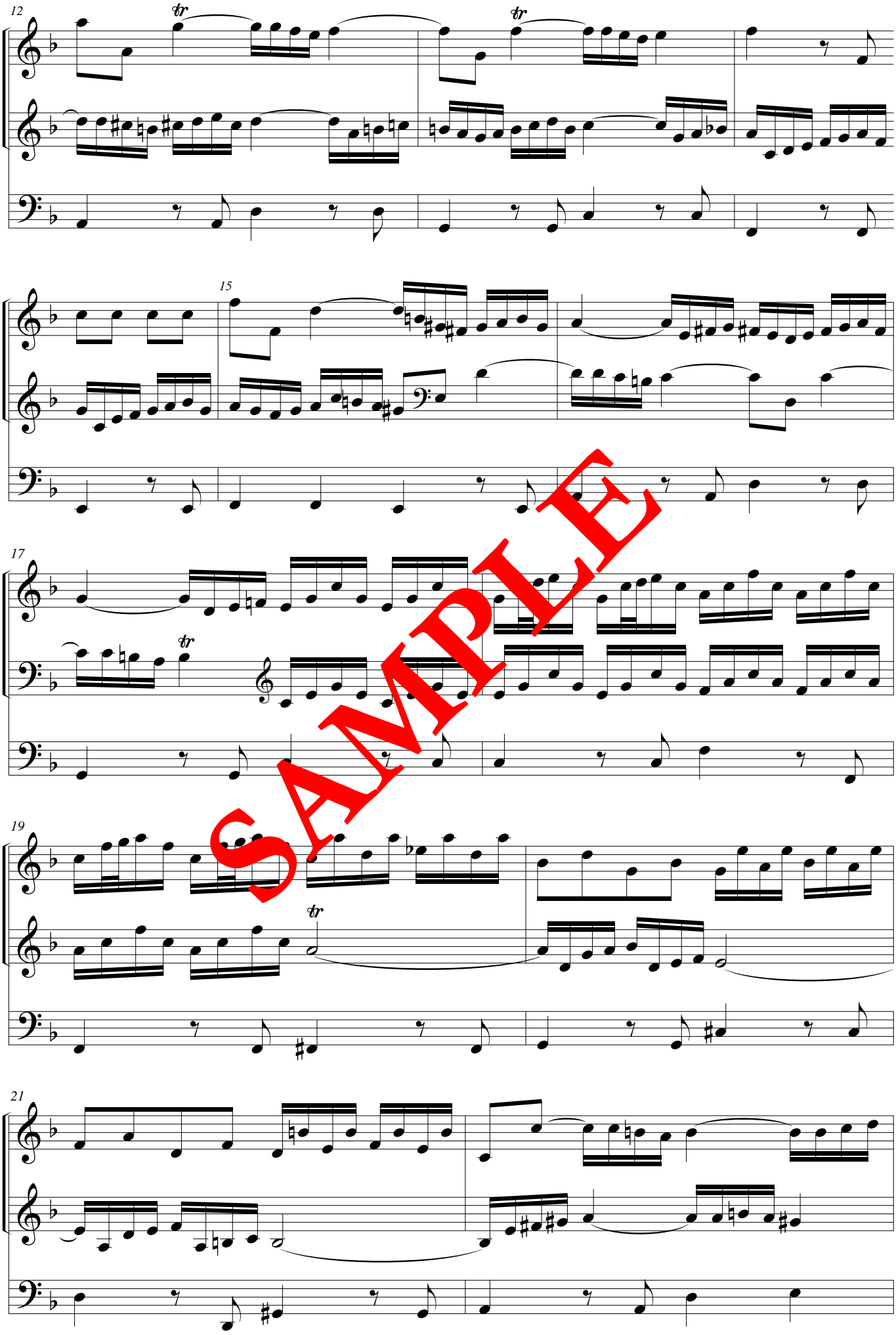

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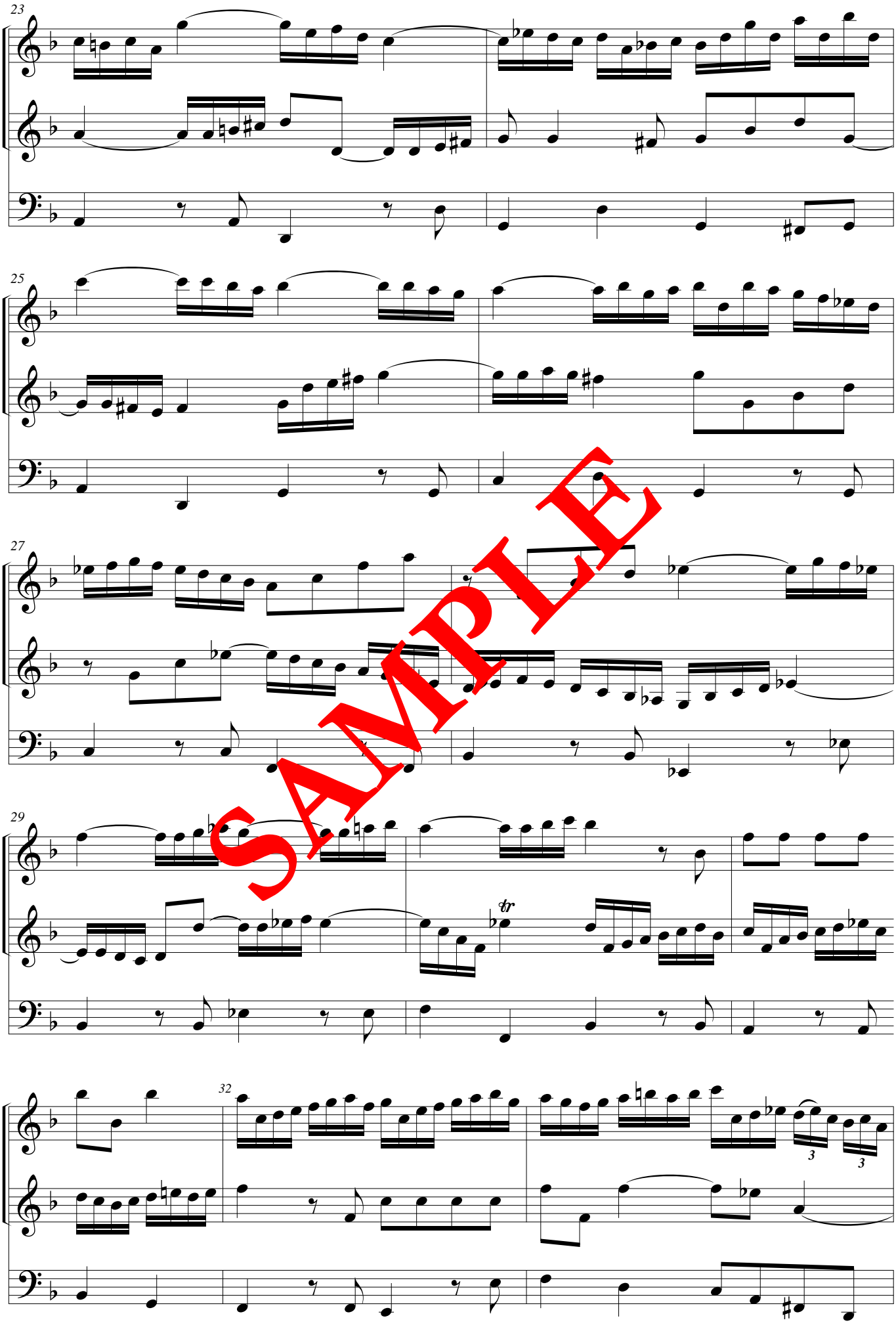

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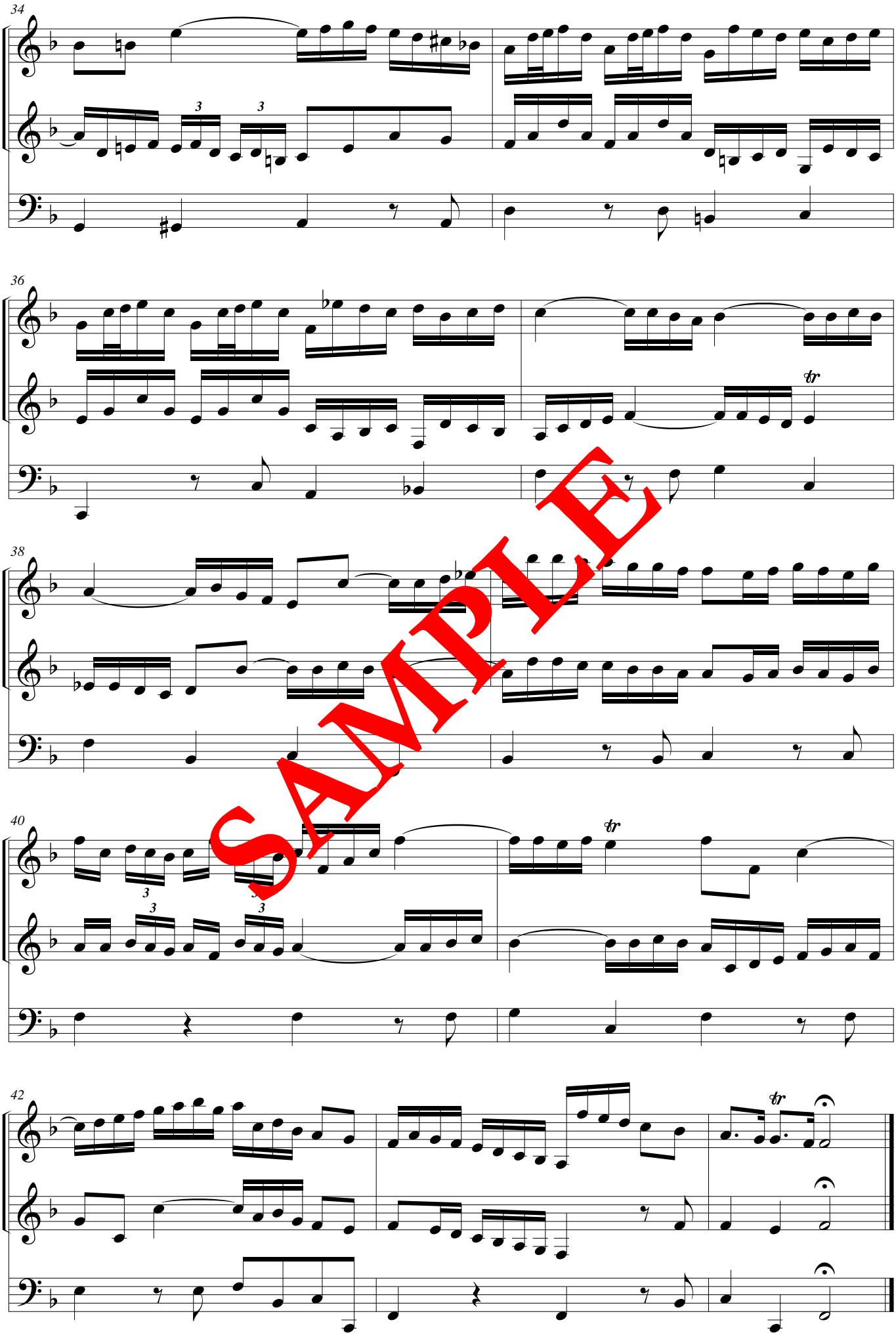

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Kritiske kommentarer

Den her foreliggende udgave af Scheibes tre orgelsonater er beregnet til praktisk brug, og i overensstemmelse med moderne nodeskrivningspraksis er musikken udelukkende noteret i G- og F-nøgler. Manuskriptet derimod benytter sig i vid udstrækning af C-nøgler i forskellige positioner.

Alle hjælpefortegn er sat i overensstemmelse med manuskriptet, bortset fra de steder, som er anført i kommentarerne nedenfor.

Der er benyttet moderne notation af trioler og sekstoler. I manuskriptet angives trioler og sekstoler blot ved bjælkesammenkædning af hhv. tre og seks noder.

Forkortelser

MS – manuskript
hh – højre hånd
vh – venstre hånd
t – takt

Scheibe, Sonate i D-Dur

1. sats

vh: MS noterer med c-nøgle i forskellige positioner

t 47, hh, 1. tone, ingen kryds-fortegn i MS
t 50, vh, 1. tone, ingen kryds-fortegn i MS
t 65, vh, sidste tone, ingen kryds-fortegn i MS

2. sats

vh: MS noterer med c-nøgle

t 7, hh, 1. tone, ingen b i MS

3. sats

vh: MS noterer med c-nøgle i forskellige positioner

t 62, hh, 1. tone, ingen opløsningstegn i MS
t 96, vh, 1. tone, ingen opløsningstegn i MS
t 102, vh, 1. tone, ingen opløsningstegn i MS
t 103, vh, 1. tone, ingen opløsningstegn i MS
t 105, hh, 3. tone, ingen opløsningstegn i MS

Scheibe, Sonate i B-Dur

1. sats

vh: MS noterer med c-nøgle i forskellige positioner

t 25, hh, 1. tone, i MS er der ikke noteret opløsningstegn
t 70, vh, 1. tone, ingen kryds-fortegn i MS
t 85, vh, 1. tone, ingen opløsningstegn i MS

Critical Commentaries

This edition of Scheibe's three organ sonatas is intended for practical use, and following the modern notation practice the music is solely notated in the clefs of G and F. In contrast, the manuscript to a large extent uses C clefs in various positions.

All accidentals are notated according to the manuscripts, except where the commentaries state otherwise.

Triplets and sextuplets are notated in the modern practice. In the manuscripts triplets and sextuplets are notated with beams joining three or six notes respectively.

Abbreviations

MS – manuscript
rh – right hand
lh – left hand
b – bar

Scheibe, Sonata in D major

1. movement

vh: MS notation in C clef in various positions

b 47, rh, 1. note, no sharp sign in MS
b 50, lh, 1. note, no sharp sign in MS
b 65, lh, last note, no sharp sign in MS

2. movement

lh: MS notation in C clef in various positions

b 7, rh, 1. note, no flat sign in MS

3. movement

lh: MS notation in C clef in various positions

b 62, rh, 1. note, no natural sign in MS
b 96, lh, 1. note, no natural sign in MS
b 102, lh, 1. note, no natural sign in MS
b 103, lh, 1. note, no natural sign in MS
b 105, rh, 3. note, no natural sign in MS

Scheibe, Sonata in B flat major

1. movement

lh: MS notation in C clef in various positions

b 25, rh, 1. note, no natural sign notated in MS
b 70, lh, 1. note, no sharp sign in MS
b 85, lh, 1. note, no natural sign in MS

SAMPLE

2. sats

hh: første fem takter noteret i c-nøgle, resten i g-nøgle
vh noteret i c-nøgle i forskellige positioner

t 10, i starten af takten er noteret et f (ser ud som forte, hvilket ikke giver mening). Antyder formodentlig, at første tone i hh skal være f og ikke g, som der tilsyneladende oprindelig har stået.

3. sats

tkt 76, hh, i MS ingen opløsningstegn for første tone
tkt 85, vh, i MS ingen kryds-fortegn for anden tone
tkt 89, vh, i MS ingen opløsningstegn for første tone

Scheibe, Sonate i F-Dur

MS har karakter af en kladde. Det har mange rettelser, overstregninger og uklare steder, og i 1. sats mangler der tydeligvis nogle bindebuer.

1. sats

Både hh og vh noteret i c-nøgle i MS

t 1-2, vh, MS ingen bindebue c"-c"
t 4, hh, uklar i MS pga rettelse (?) og nedbrudt papir. Første del af takten kan også læses som fire ottendedele: f"-e"-c""-f"
t 6-7, vh, MS ingen bindebue e"-e"
t 8, hh, MS ingen bindebue d"-d"
t 8-9, vh, MS ingen bindebue a'-a'
t 11, vh, sandsynligvis opløsningstegn [illegible] tone, MS utydelig pga rettelser
t 11, vh, 9. tone sandsynligvis b', men kan også læses som c". Der er noteret e[illegible]svag[illegible]for [illegible], hvilket sandsynliggør, at 4. tone skal læses som h' og 9. tone som b'.

2. sats

Både hh og vh noteret i c-nøgle i MS

t 7, hh, første tone, ingen opløsningstegn i MS
t 12, vh, sidste tone, ingen opløsningstegn i MS
t 17, hh, sidste halvdel af takten uklart noteret i MS, kan evt også læses som e'-g'-c"-a' – e'-g'-b'-f'
t 19, hh, sidste tre 16.-dele rekonstrueret, kan ikke læses i MS
t 26, anden fjerdedel, hh og vh beskadiget (kan ikke læses i MS) og er rekonstrueret. I vh kan dog læses et kryds-fortegn, men ingen noder.
t 29, hh, sidste fjerdedel beskadiget (kan ikke læses i MS) og er rekonstrueret.
t 30, vh, i MS er fortegnet b noteret før første tone
t 34, hh, sidste tone, i MS er der ikke noteret fortegn, men der skal sandsynligvis være b for h

2. movement

rh: The first five bars notation in C clef, the rest in G clef

lh: Notation in C clef in various positions
b 10, at the beginning of the bar a notation of an f (it looks like a forte sign which does not make any sense). Probably meant to indicate that the first note in rh is f and not g, which seems to be the original notation.

3. movement

b 76, rh, in MS no natural sign on the first note
b 85, lh, in MS no sharp sign on the second note
b 89, lh, in MS no natural sign on the first note

Scheibe, Sonata in F major

MS seems to be a rough draft. There are many corrections, deletions and uncertain places, and in the first movement it is obvious that ties are missing in several places.

1. movement

Both rh and lh are notated in C clef in MS

b 1-2, lh, MS no tie c"-c"
b 4, rh, uncertain in MS due to correction (?) and decomposed paper. The first part of the bar can also be interpreted as four eighth-notes (quaver): f"-e"-c""-f"
b 6-7, lh, MS no tie e"-e"
b 8, rh, MS no tie d"-d"
b 8-9, lh, MS no tie a'-a'
b 11, lh, probably a natural sign for the 4.note. MS unclear due to corrections
b11, lh, 9.note probably b flat', but may also interpreted as c". A faint notation of a flat sign before b', which seems to indicate that the 4.note is b' and the 9.note b flat'

2. movement

Both rh and lh notated in C clef in MS

b 7, rh, 1.note, no natural sign in MS
b 12, lh, last note, no natural sign in MS
b 17, rh, the last half of the bar unclear notation in MS. Another possible reading: e'-g'-c"-a' - e'-g'-b flat'-f'
b 19, rh, the last 3 sixteenth-notes have been reconstructed, as they are illegible in MS
b 26, second half, rh and lh damaged (illegible in MS) and reconstructed. In lh a sharp sign can be identified, but no notes.
b 29, rh, last quarter-note damaged (illegible in MS) and is reconstructed.
b 30, lh, in MS the flat sign is before the first note
b 34, rh, the last note: in MS no accidental, but most likely the note must be b flat

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SAMPLE