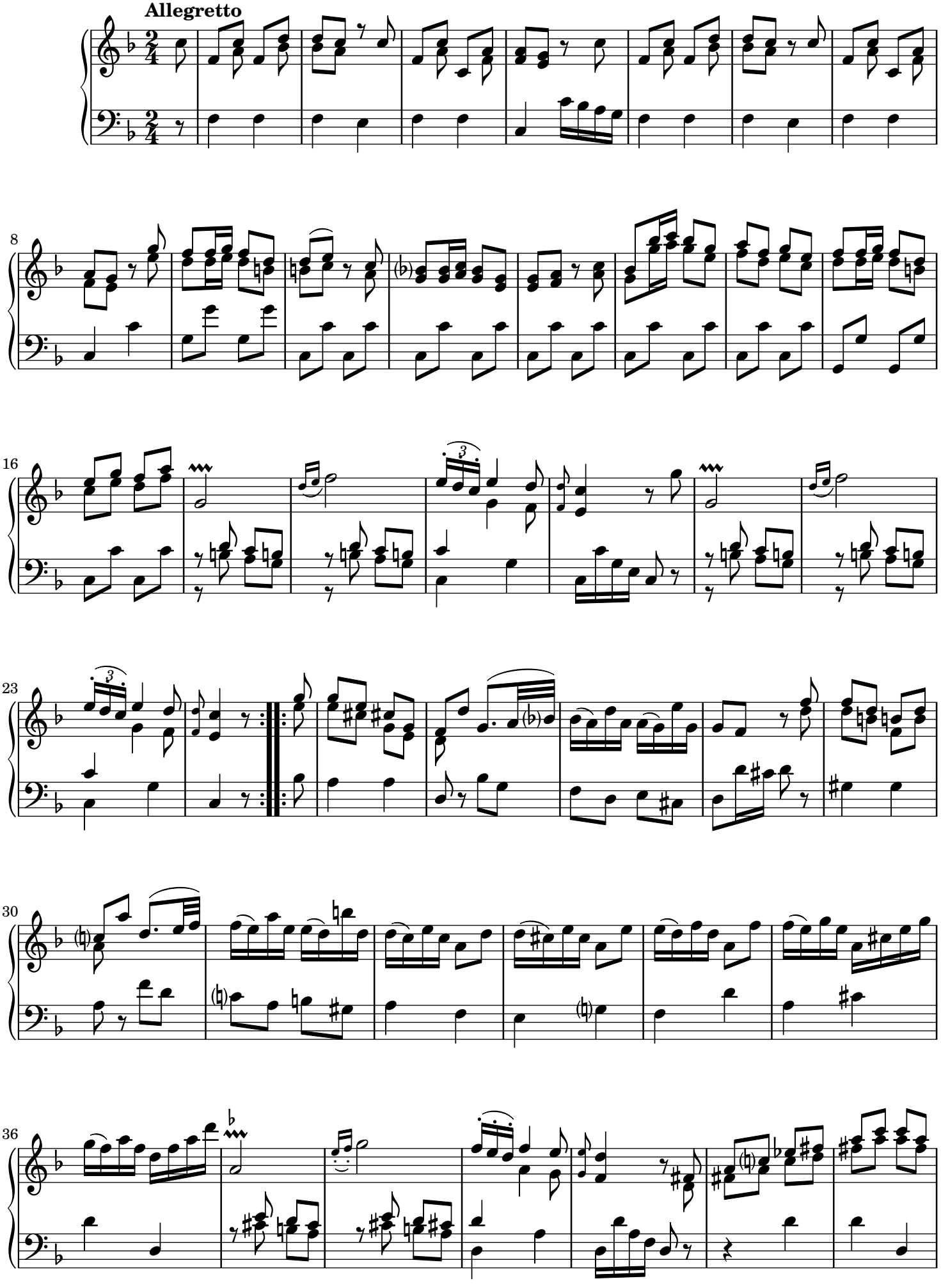
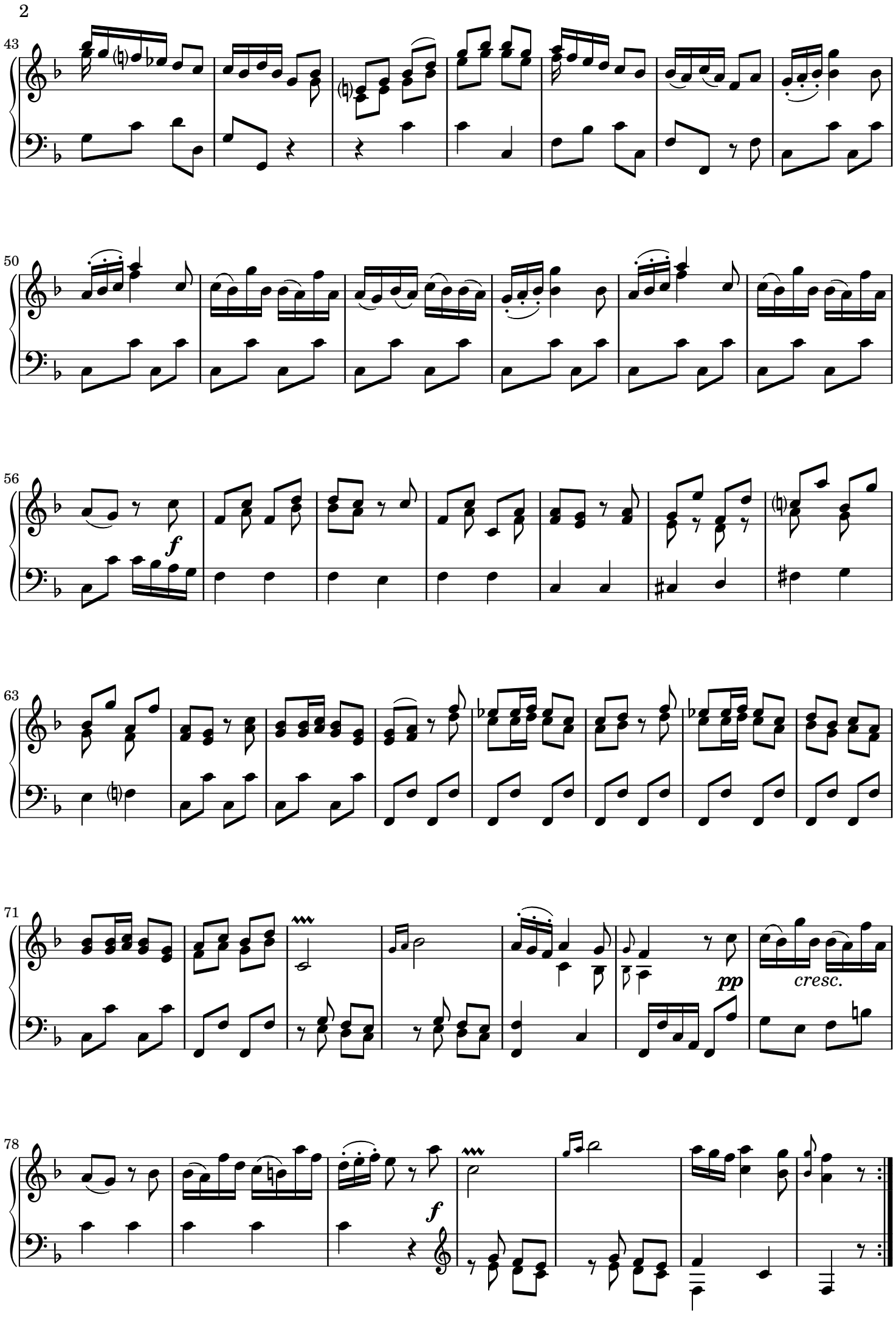
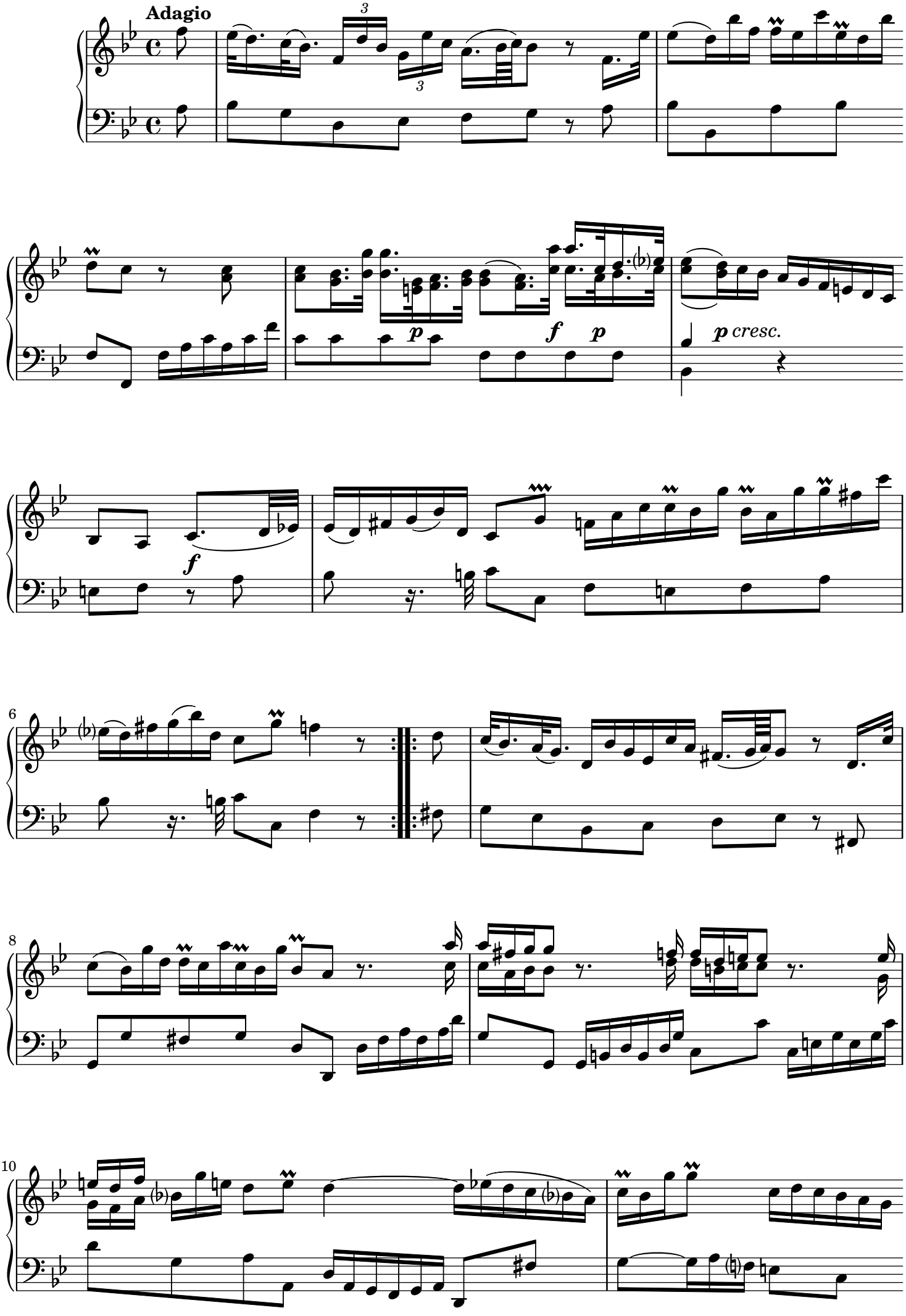
Sonata

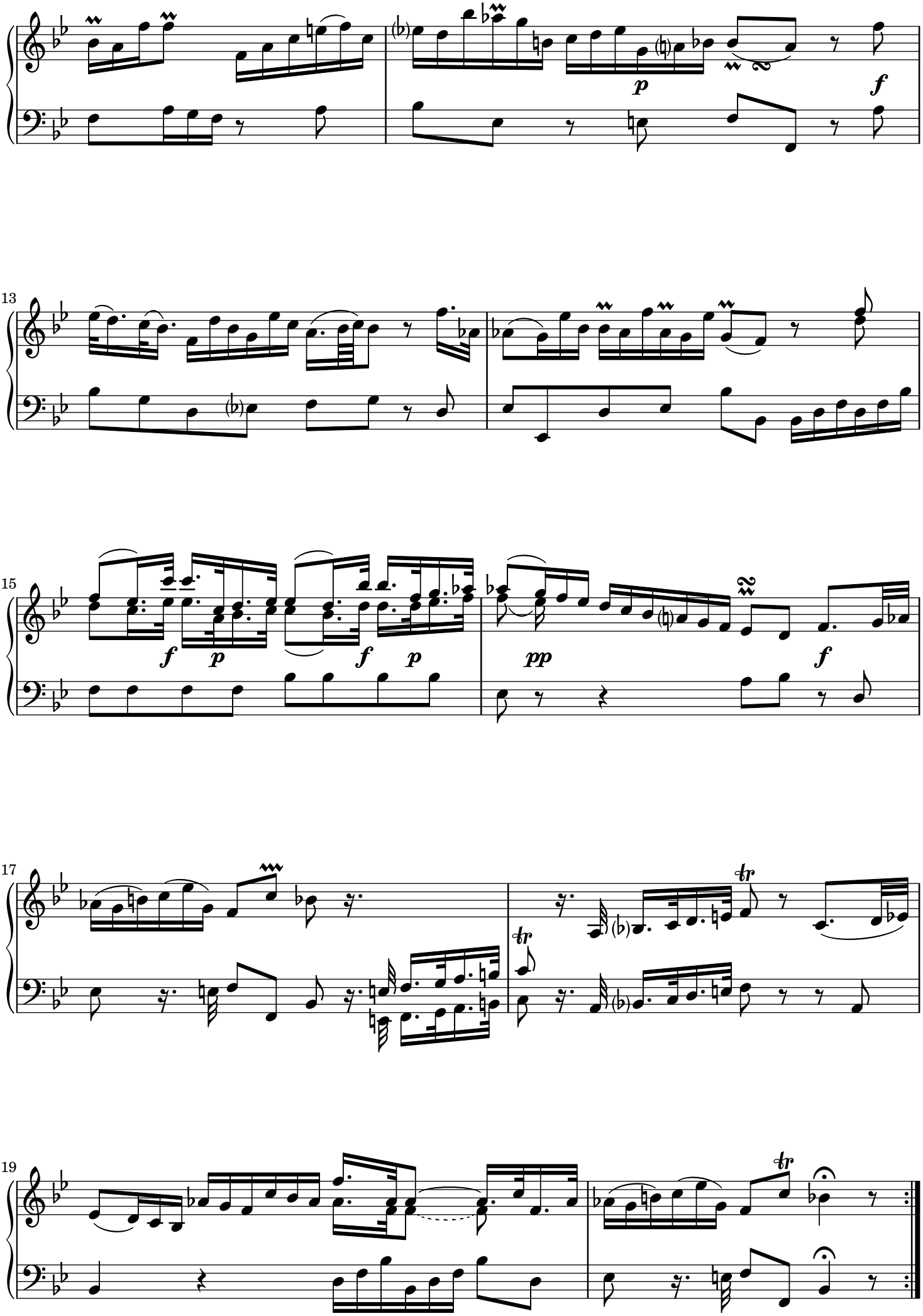
3rd sonata from *III Sonate per il Cembalo Solo Composti dal Sr. Scheibe*

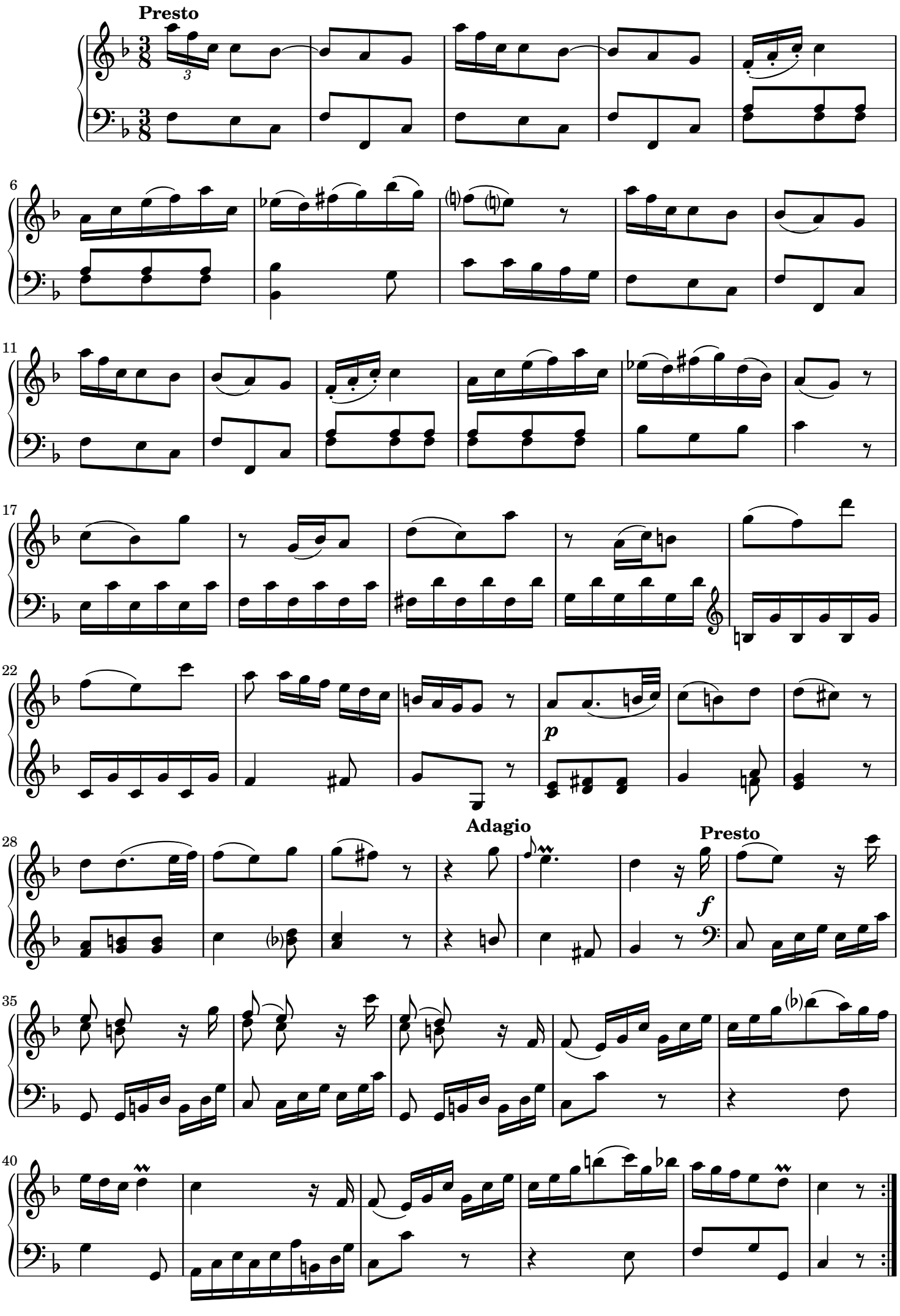
Johann Adolph Scheibe (1708–76)

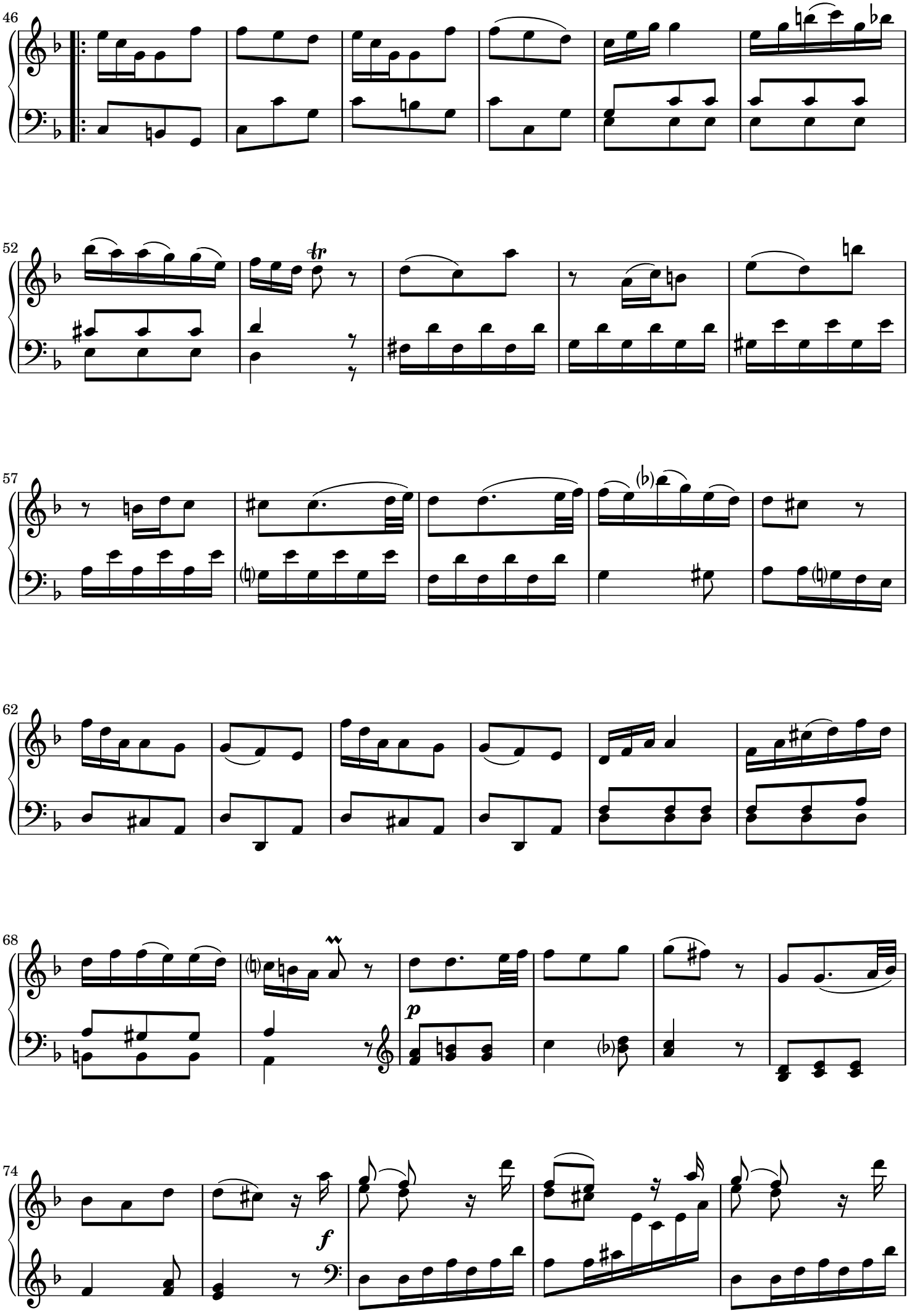


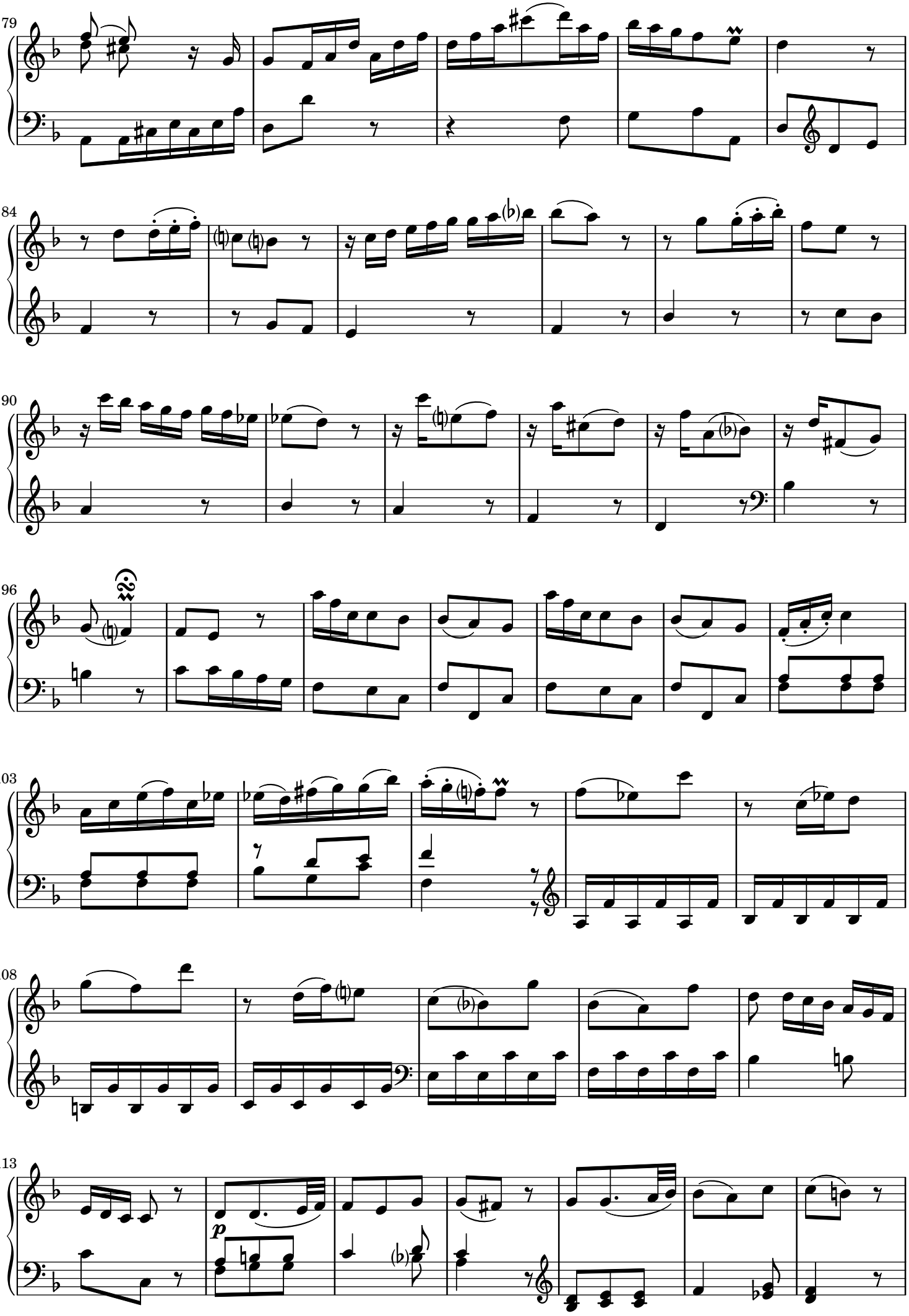

43
50
56
f
63
71
pp
cresc.
78
f

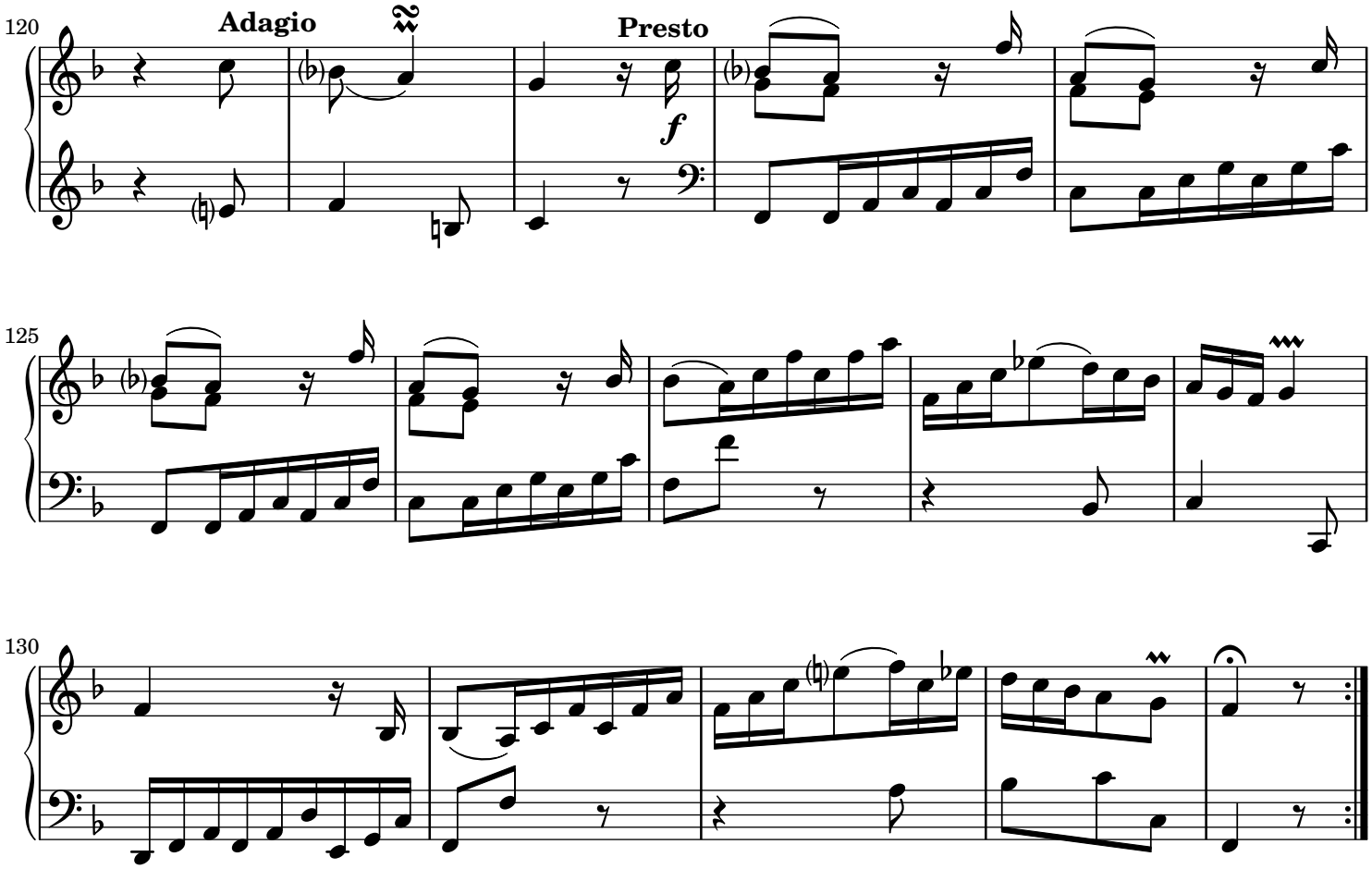

Adagio
p
f
p
f
p
p cresc.
f
6
8
10


13
15
17
19
p
f
f
p
f
p
pp
f
tr
tr
tr


Presto
Adagio
Presto


46
52
57
62
68
74
tr
p
f


79
84
90
96
103
108
113
p



This typeset by Ole Villumsen is licensed under the Creative Commons Attribution 4.0 License. To view a copy of the license, visit http://creativecommons.org/licenses/by/4.0/.

Source: Undated manuscript. Scan from IMSLP.

A notation with one dot under a slur occurs a number of times in the manuscript, probably meaning portato (in the 1st movement for instance bars 19, 23 and 38–39; in the final movement bars 84 and 88). In those places I have set a staccato dot on each note under the slur.

In some passages of the manuscript both hands are written in the upper staff (rather than changing clef), and in such passages, rests are often valid for both hands. When splitting the hands onto two staves, I have duplicated such rests (3rd movement, bars 16, 28–29 and 91).

The length of a prall is not always clear from the manuscript. For instance, in bar 6 of the second movement, right hand, the ornament on the penultiamte note before the repeat sign looks more like 𝆖, but should probably be understood as 𝆗𝆖.

Nearly all cautionary accidentals originate from the manuscript. I have added the parentheses around them.

Triplets are not indicated by the number 3 in the manuscript. I added that number in bars 19 and 23 of the 1st movement, the first bar of the 2nd movement and the first bar of the 3rd movement.

1. Allegretto

Bar 9, left hand: The second note was unreadable in the manuscript.

Bars 21–22, left hand: In the manuscript there are natural signs in the upper voice, not in the lower.

Bar 77: The dynamic “cresc.” comes from the manuscript, here and in bar 4 of the 2nd movement. I am not sure how this is intended to be realized when the sonata is explicitly for the harpsichord. I am thinking that the composer (or who other than the composer wrote the manuscript) might have thought that the sonata could alternatively be played on a fortepiano.

2. Adagio

Bar 4, right hand: It is unclear whether the slur covers the last 2 or the last 3 notes of the bar. I chose to copy the slur from bar 18.

Bars 5 and 6, left hand: The b♮ is written as a semiquaver (16th note). No doubt it should fall at the same time as the last note of the triplet in the right hand.

Bar 5, right hand: I have added the ♮ before the f (the 9th note in the bar).

More to bar 5, right hand: In the manuscript the last three notes are f e♯ c, which I believe to be an error. Not completely sure which are the correct notes I offer my best suggestion, g f♯ c.

Bar 12, right hand, 12th note: I have added the ♭ before the b.

Bar 19, right hand: The tie in the lower voice is not in the manuscript.

Bar 20, left hand: The e♮ is written as a semiquaver (16th note).

3. Presto

Bar 51, right hand: In the manuscript the natural had been placed before the 2nd note, g. I have set it before b instead, it makes more sense and agrees with bars 6, 14 and 67.

Bar 76, right hand: The rest is dotted in the manuscript.