



SINFONIA
CONCERTANTE

K. 364

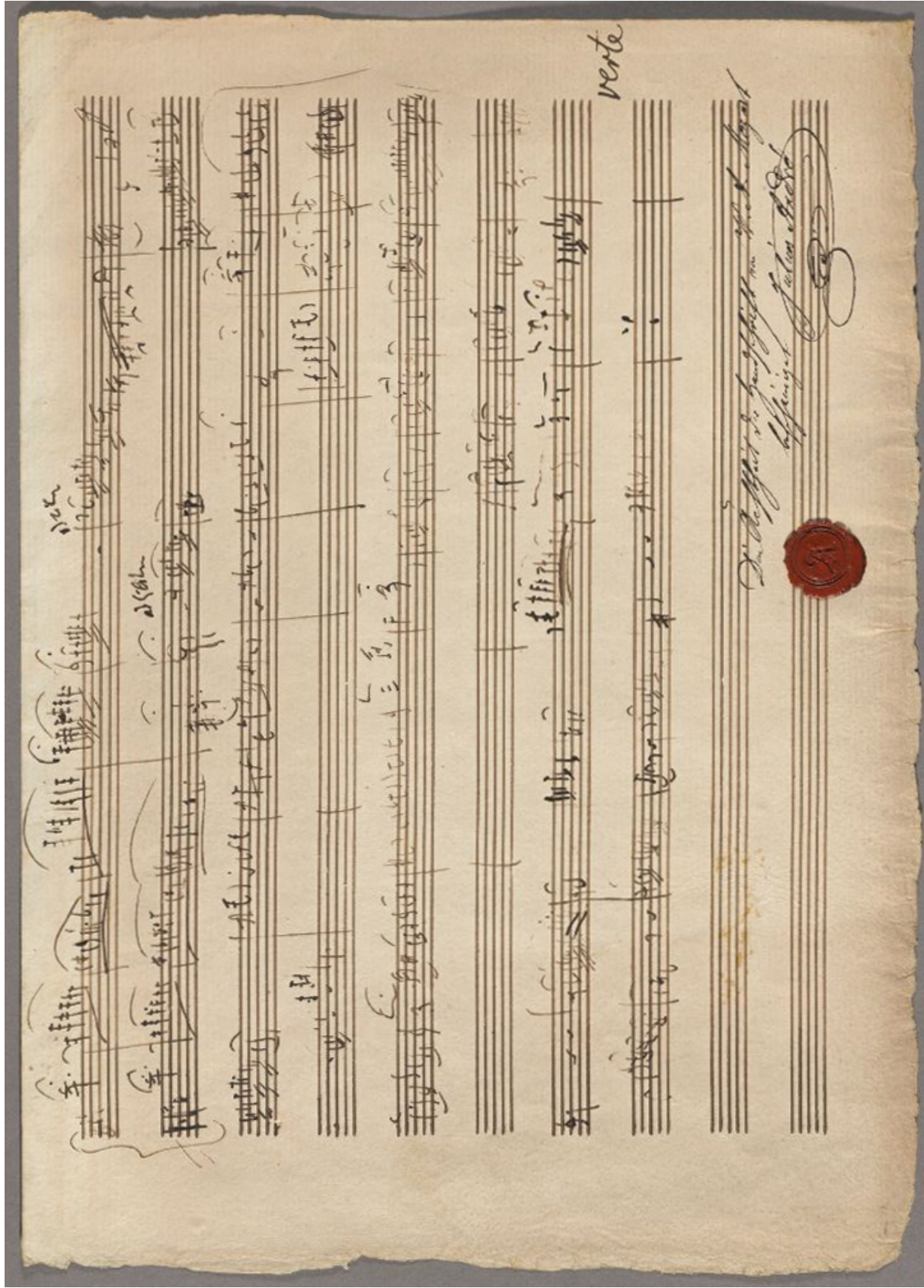
W. A. Mozart
(1756–1791)



Principal Viola Part
Extended Scordatura Edition
Edited by Andrew Filmer



AVS Publications 019



Autograph manuscript containing two drafts of a second-movement cadenza for Mozart's Sinfonia Concertante.
MS Mus 177, Houghton Library, Harvard University.

Sinfonia Concertante for Violin, Viola and Orchestra, K. 364

THE EXTENDED SCORDATURA

At times, Mozart is the unexpected adventurer. He placed the viola in the spotlight, applied the use of scordatura, and explored the sinfonia concertante—individual endeavors not marking him as a trailblazer, but in combination revealing a subtle revolutionary.

The composer put his quill to the genre of the sinfonia concertante only three times—K. 364 for violin, viola and orchestra; the fragment K. App. 104 for violin, viola, cello and orchestra; and one for winds, which comes down to us in the rather dubious form of K. 297b. In the one complete and verified case, the composer redefines the genre, bringing conversation not only between the soloists, but between soloists and the orchestral forces. Additionally, in both works that feature string soloists, the viola employs scordatura: up a semitone for K. 364 and up a full tone in K. 104.

The use of scordatura, particularly for the viola, has three historical stages: the use of expansive experimentation, most notably with the “Rosary” Sonatas for violin of Heinrich Biber; the use of the transposition scordatura in which Mozart operated; and finally the use of it for special effects as well as post-tonal era opportunities, from Mahler to Lachenmann. The transposition scordatura was largely for the function of projection—for the convenience of keeping strings tuned in fifths—though Mozart’s application of the technique was to additionally affect timbral change in the solo group.

Here, revising the scordatura reexamines that trade-off in preserving its original acoustic effects and extending its benefits beyond projection, albeit at some cost of convenience. While the approach historically sustains the compositional intent, it does deviate from the performance practice of the day; it can be seen either as an approach of a modern performer, or contrastingly as an extrapolation of Biber-esque experimentation.

The extension pushes the lowest string up an additional semitone, made possible by the lowest pitch that Mozart employs being a D and the fairly limited use of the lowest string. In doing so the extended scordatura particularly contributes to three areas.

The first of these occurs in the first movement, where the availability of a low D string allows the open string to ring as the bow leaps over the adjacent string, instead of necessitating a premature abbreviation of a low stopped D.



The second instance occurs at the start of the first-movement cadenza, where the violin has the opportunity to begin with the open G string. The viola now has the ability to do likewise, with the low D string allowing for almost identical fingering in this passage.



The final area is at the beginning of the second-movement cadenza, where the second note of the viola has additional sympathetic resonance from the open string an octave below.



It can be noted that in two of these cases, the advantages of resonance or open string use are not accordingly made available for the violin. However, it has been argued that Mozart's original scordatura for the viola created systematically different approaches with the two solo instruments—a principal compositional aim in providing further projection for the viola rather than for both instruments equally.¹ Contrasted to projecting the viola, the key of E-flat major “darkens” the sound of the violin, bringing the two instruments closer as a concertizing unit.

It is this goal of strengthening the viola part that the new scordatura further advances, in an era where musicians invest more time in preparing and performing works of Mozart than the composer ever had the opportunity to do himself.

EDITORIAL COMMENTARY

This arrangement is the product of research into the larger context of scordatura discussed in this author's article “Building a Framework for Scordatura: New Possibilities for the Viola, and Beyond,” in the online journal *String Praxis*, vol. 1, no. 1.

A complete autograph of the score no longer exists. Christoph-Hellmut Mahling, in the *Neue Mozart-Ausgabe* (NMA), notes that parts of the autograph score exist in private collections and are limited to sketches of the cadenzas. Currently, two facsimiles are available in the critical report of the NMA,² and one is further available on the Harvard University Library website.³

¹ Nathan Cook, “Scordatura Literature for Unaccompanied Violoncello in the 20th Century: Historical Background, Analysis of Works, and Practical Considerations for Composers and Performers” (DMA thesis, Rice University, 2005), 31.

² http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=136&l=1&p1=29

³ <http://ids.lib.harvard.edu/ids/view/22345690>

In preparing this edition, the first edition of the viola part as well as the full score, both in the public domain from the International Music Score Library Project (IMSLP), have primarily been used, as well as the three facsimile manuscripts mentioned above. The viola part is published by Offenbach: Johann André, n.d. (c.1840) (Plate 1588). The score is from *Wolfgang Amadeus Mozarts Werke, Serie XII: Concerte für die Violine mit Orchester*. Leipzig: Breitkopf & Härtel, 1877 (Plate W.A.M. 364), also known as the Alte Mozart-Ausgabe, the first complete edition of the composer's works. IMSLP states the editor to be Johannes Brahms, and while the New Grove does note that Brahms did indeed edit works of Mozart, there is unfortunately a lack of confirmation that Brahms edited this particular work. Additionally, two modern editions have been consulted: one edited by Wolf-Dieter Seiffert (Munich: G. Henle Verlag, 2006, HN 798) and one edited by Christoph-Hellmut Mahling as part of the *Neue Mozart-Ausgabe, Serie V: Konzerte; Werkgruppe 14, Band 2* (Kassel: Bärenreiter, 1975).

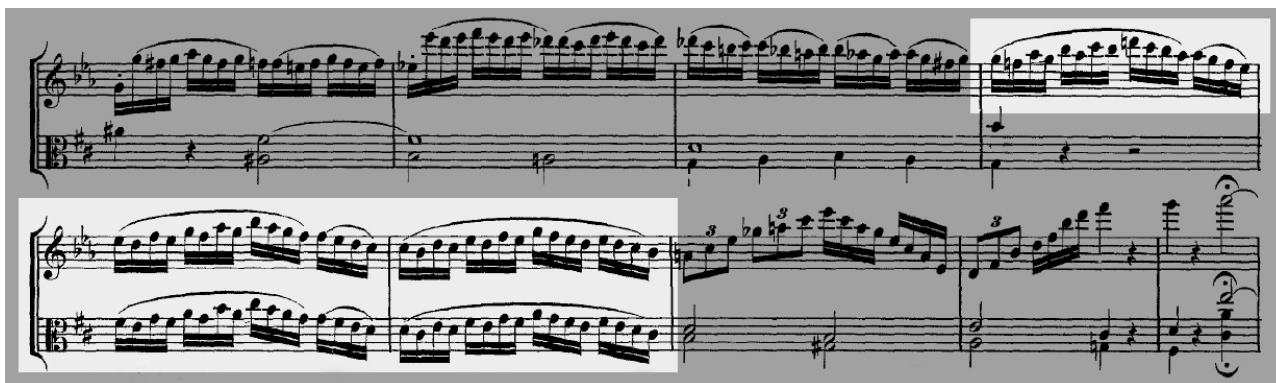
The principal differences in the two nineteenth-century sources regarding the viola part are in the distribution of slur markings, which are likely due to the lack of an existing complete autograph manuscript, and contrasting strands of secondary sources, as noted by Seiffert. There are inconsistencies in the use of slurs in both the Offenbach and Breitkopf & Härtel editions, and reconciling these discrepancies is the major issue faced in the production of this edition.

The Offenbach edition has numerous inconsistencies between the solo violin and viola parts. In addition, there is a conflict in the first movement between the placement of the fermata in m. 189 with the orchestral parts (of the Breitkopf & Härtel edition), which have a fermata over the first two beats:



First movement, mm. 176–89 (Offenbach edition)

The Breitkopf & Härtel score displays only occasional issues between the solo parts; there are, however, more prominent irregularities between sections. An example of this is the cadenza of the first movement, where the slurring of the sequential pattern is disrupted:



First-movement cadenza, mm. 9–17 (Breitkopf & Härtel edition)

Nonetheless, in having fewer irregularities than the Offenbach edition, the Breitkopf & Härtel score serves as a more reliable basis overall. Corrections, and occasional sections where the editor has decided that the Offenbach edition provides a preferable or possible alternative, have been recorded in the Notes.

This process is complex, even for the sections where Mozart's autograph is available. A clear example occurs at the end of the second-movement cadenza:



Mozart's autograph

~

Breitkopf & Härtel edition

~

Offenbach edition

A literal reading of the autograph would be impractical; the sixty-fourth notes would be clearly slurred, in essence functioning as embellishments. The Breitkopf & Härtel edition clarifies this, but there is the additional argument that these sixty-fourth notes should be connected to the preceding trill, as in the Offenbach edition, with the complication of the slur adding an unjustified tie, along with the fermata in the following measure. References to the previous movement suggest that the second beat should be over one slur, despite its contrast to all three excerpts shown above. Added articulation not originally found in the principal sources—such as in this example—has been denoted with broken slurs. Grace notes have been left separate as in the available sources.

Andrew Filmer, editor

The editor would like to acknowledge the following for their assistance:
David Bynog, Prof. Donald Maurice, Assoc. Prof. Anthony Ritchie,
Assoc. Prof. Jorge Muñoz, Geoffrey Coker, and Dr. Erin Helyard,
as well as Education New Zealand and the University of Otago.

Sinfonia Concertante in E-flat

VIOLA PRINCIPALE

for Violin, Viola and Orchestra, K. 364

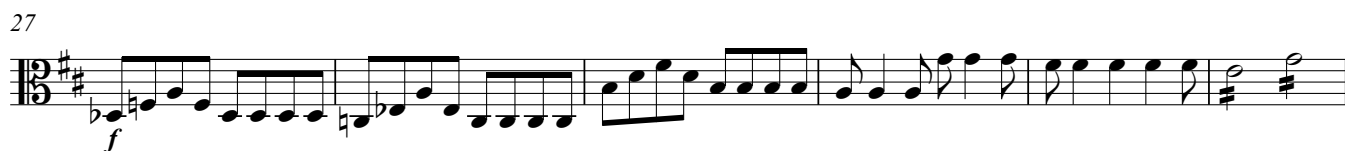
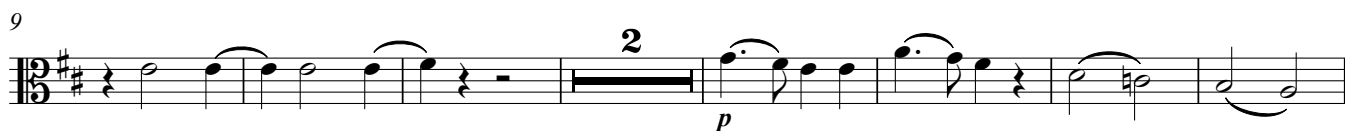
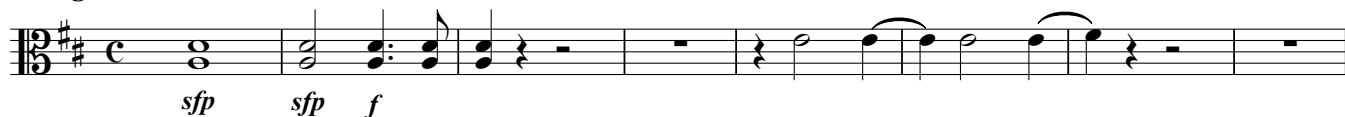
Scordatura



W. A. Mozart

Edited by Andrew Filmer

Allegro maestoso



83



87



98



103



115



118



121



124



132



140



143



148



152



156

TUTTI



160



164



168



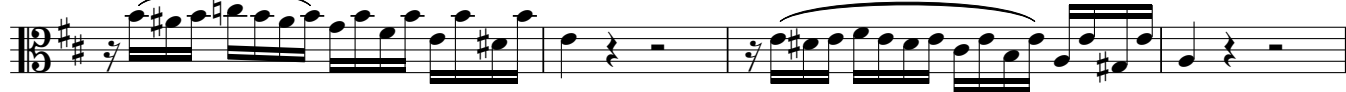
187



193



197



201



205



209



213



217



220



223 TUTTI



231 SOLO



238



243



246



253



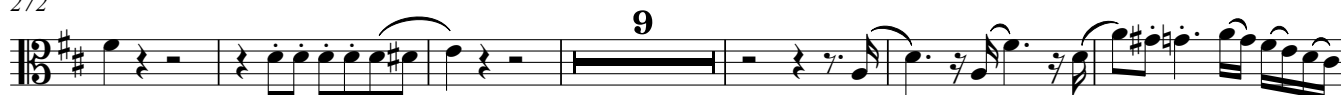
266



269



272



287



293



301



304



314

317

321

326

TUTTI

330

tr

(0)

335

1 Violino Principale

Viola Principale

4

7

10

13

16

19

20

Adagio

sf *sf* *p* *sf* *sf* *p* *sf* *sf* *p* *sf*

23

sf *sf* *p* *sf* *sf* *p* *sf* *sf* *p* *sf*

23

sf *sf* *p* *sf* *sf* *p* *sf* *sf* *p* *sf*

TUTTI

339

f *p*

348

f

353

(3 1)

Andante

7





115 *tr* **TUTTI**
cresc. *ff*

118 *p* *f*

Violino Principale [1]
 Viola Principale

5

9

13 *tr* *tr*

16 *tr* *tr*

122 **TUTTI** *p*

126 *sf* *p* *sf* *p*

Presto

THE ROSE TREE
 2/4
 Key of D major (F# and C#)
 13 measures of introduction, marked *p* (piano).
 33 measures of introduction, marked *p* (piano) and *f* (forte).
 48 measures of introduction, marked *p* (piano).
 57 measures of introduction, marked *f* (forte).
 72 measures of introduction, marked *f* (forte).
 96 measures of introduction, marked *f* (forte).
 104 measures of introduction, marked *f* (forte).
 122 measures of introduction, marked *f* (forte).
 130 measures of introduction, marked *f* (forte).
 142 measures of introduction, marked *f* (forte).
 151 measures of introduction, marked *f* (forte).
 165 measures of introduction, marked *f* (forte).
 The score includes various musical notations such as rests, notes, and ornaments (trills and triplets).

172



179



187



202



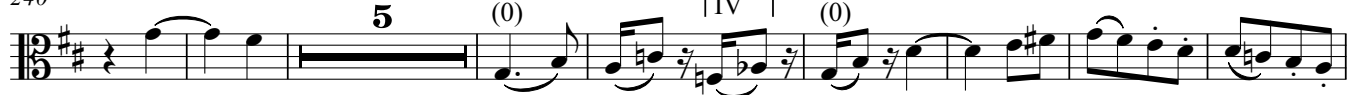
211



222



240



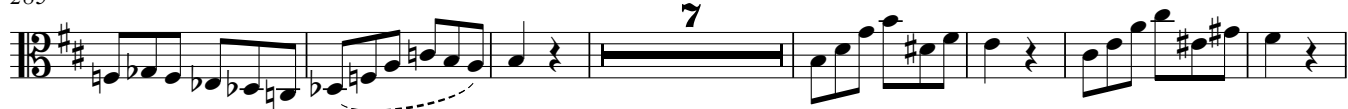
253



261



285



299



310



318



328 *sf sf sf calando poco a poco* (0)

342 *tr tr tr*

351 *tr tr tr*

361 8 TUTTI *f*

377 *tr tr tr*

388 *tr tr*

397 2 3 3 3 3

412 15 3

433

442 11 TUTTI *f* 3

468 *p f*

480

Notes

The two principal sources used in preparing this edition are the first edition of the viola part, published by Offenbach: Johann André, n.d. (c.1840) (Plate 1588) and the full score, published in *Wolfgang Amadeus Mozarts Werke, Serie XII: Concerte für die Violine mit Orchester*. Leipzig: Breitkopf & Härtel, 1877 (Plate W.A.M. 364). Three facsimiles of Mozart's autograph (limited to sketches of the cadenzas) were also used: two published in the critical report of the *Neue Mozart-Ausgabe (NMA)* and one available on the Harvard University Library website. Additionally, two modern editions have been consulted: one edited by Wolf-Dieter Seiffert (Munich: G. Henle Verlag, 2006, HN 798) and one edited by Christoph-Hellmut Mahling as part of the *Neue Mozart-Ausgabe, Serie V: Konzerte; Werkgruppe 14, Band 2* (Kassel: Bärenreiter, 1975).

First movement

mm. 30–31: The Breitkopf & Härtel edition has the second violin, viola and cello parts with detached bowing, as does the Offenbach viola part. The Breitkopf & Härtel edition has a conflicting first violin part (and correspondingly, the solo violin part) that slurs over the barline. However, as the first violin part does not slur over the barline from m. 31–32, it seems that the detached bowing is correct.

mm. 38–45: Originally slurred in groups of eight, these have been adjusted to correspond to the orchestral parts; in addition to this, the groupings of four make the *fp* articulation markings more practical.

mm. 84–85: Note that the Offenbach edition consistently slurs five notes instead of four across both solo parts. This is an entirely viable option.

mm. 106–107: The Breitkopf & Härtel score has a slur only over two notes; the slur over three notes is from the Offenbach edition. Though the Offenbach solo violin part is inconsistent regarding the number of notes slurred, nonetheless, the slur over the barline remains consistent.

m. 124: The slur over the first two beats has been added in viewing this—though with differing notation—as an embellishment aligned with m. 157 of the solo violin part. Note also a comparison with *tutti* areas, such as m. 339.

mm. 138–39: Slurs on the second beat have been retained from the Offenbach edition, despite incongruity within the part and with the solo violin part within that source. The melodic pattern is repeated at mm. 301–302, without the slurs.

m. 140: Additional slurs added to sustain sequential pattern from the preceding two measures.

m. 149: The Breitkopf & Härtel score has the slur from the first note of this measure; the Offenbach edition is deemed more congruous with the sequential pattern across both solo instruments.

m. 152: There is a view in some newer editions that the first note of this measure should be a g' natural, with a harmonic view as to the V⁷ chord—however, this is not evident in either of the early editions, suggesting that the g' sharp can be contrastingly viewed melodically as a lower neighbor tone.

mm. 156–57: An unusual section within this movement, considering that the divergence between the two solo parts is not inverted in mm. 326–27. Both principal sources consistently lack slurs; however, there is a possible relation to mm. 138–39, and performers may prefer to adapt some of the bowings from those measures.

m. 189: The Offenbach edition has the second fermata on the following rest. While this is inconsistent with the solo violin part of the same edition at m. 176, on a musical level this is an entirely viable option.

mm. 218–20: Both principal sources have slurs over the first two beats and the third and fourth beats. However, the present edition has opted to work toward congruity with mm. 149–52.

mm. 227–29: Both principal sources have double stops, combining both Viola 1 and Viola 2 parts of the orchestra. However, this is incongruous with mm. 5–9.

mm. 301–304: Both principal sources consistently lack slurs, possibly as a continuation of systematic variation. However, performers may prefer to adapt the bowings of 138–39.

m. 318: The Breitkopf & Härtel edition has a d' natural (seventh note), while the Offenbach edition has a d' sharp.

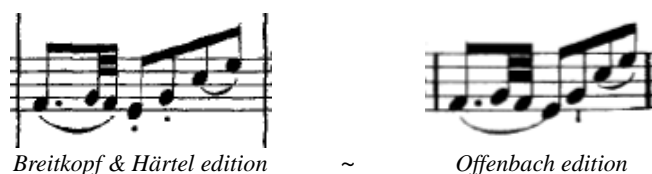
m. 326: Both principal sources are consistent; however, it can be argued that the pattern of this measure is inconsistent with the following measure. Comparisons with other areas immediately preceding *tutti* sections are useful here, and mm. 156–57 would suggest a correction to m. 326. However, the second half of m. 222 suggests that additional areas of emphases here and in m. 237 may illustrate a compositional intent for the purposes of the anticipation of *tutti* sections. The possibility of systematic variation already evident in the articulation patterns in the recapitulation would make the contrasts with mm. 136–37 viable. Perhaps most importantly, one can note that the same pattern is subsumed into the orchestral texture, with the second violins playing this same pattern in mm. 336–37.

Cadenza: The principal reference for the cadenza is a facsimile of the autographic sketch, available from the critical report of the NMA. Both the Offenbach and Breitkopf & Härtel editions display inconsistencies, and there is ambiguity in the autograph as well, particularly between the solo violin and viola parts in mm. 12–14. There is also no clear indication whether the return of the original tempo is at the *tutti* of m. 339 or in the preceding measure. However, the Offenbach edition has an additional fermata over the final trill, which is not in the autograph.

mm. 348–50: Edited to include only Viola 1 line; see mm. 227–29. While it would be useful to enable both orchestral viola parts within the score, areas such as the *tutti* beginning at m. 158 make this impractical.

Second movement

m. 20: The principal sources conflict in the second beat of this measure:



Neither of these options preserves a three-note upbeat that seems prevalent throughout this movement (e.g. mm. 16, 18 and 26). While consistency in this respect is not always possible (see m. 22), it would seem that Offenbach's slur neatly completes the sub-phrase, and a three-note slur following this is consistent with the rest of the movement.

m. 49: See m. 72. Likewise, separate bows constitute an equally viable option.

m. 51: The Offenbach edition has this measure split somewhat ambiguously over two slurs; the Breitkopf & Härtel edition has one slur over the entire measure, but the associated section in the violin part has three slurs. The three-slur option is deemed the most practical.

m. 67: The Offenbach solo viola part has two sixteenth notes contrasted to the dotted rhythm in the Breitkopf & Härtel score; however, the Offenbach solo violin part does not correspond in this regard.

m. 70: Slur over three notes instead of four, following the Offenbach edition and to match m. 79. Note that consistently slurring four notes in these two sections is a viable alternative.

m. 72: There is considerable inconsistency, and the editor has opted to use the slurs as they exist in m. 69 of the solo viola part and m. 71 of the solo violin part of the Breitkopf & Härtel edition. That being said, there is the viability of the use of systematic variation in detached notes for both solo instruments, mm. 72–73, especially considering the cadenza; for this reason, broken slurs are used.

mm. 75–77: The Breitkopf & Härtel score has the first slur of each measure covering the first five notes. The slurs adopted here are from the Offenbach edition, despite inconsistencies, as it is deemed a more practical option.

m. 77: The fourth note in the Breitkopf & Härtel edition is a d' sharp, however, this seems inconsistent with the relation to the violin part in the two preceding measures. The Offenbach edition has an unnecessary natural, which may suggest a correction to a previous copy.

m. 78: There are various bowing possibilities in this measure; the solo violin part of the Offenbach edition has been referenced here, though the solo viola part of that edition has errors in emulating this. The Breitkopf & Härtel edition has the last two notes separate and with dots consistently in both solo parts; however, the single note upbeat option seems to be consistent with mm. 75–77. Note that both principal editions combine the tie with the following slur, which is entirely viable; this edition splits these in view that the bowing allows more effective execution of the *p* dynamic.

Cadenza, m. 18: There are various possibilities in the placement of the slur; in this edition the sixty-fourth notes have been considered an ornamental extension of the trill and slurred accordingly. For further details of the conflicting sources in this section, see the Editorial Commentary.

Third movement

A consistent issue in this movement is the sixteenth or thirty-second notes following a trill, as in the following examples:



Third movement, Breitkopf & Härtel score, mm. 141 and 206

Once again these are seen as an elaboration of the embellishment, but more so the thirty-second notes. With this in view, instances of thirty-second notes are slurred automatically, while sixteenth notes are notated with broken slurs.

mm. 64, 65: The Offenbach edition has chosen to place the dynamic marking at the start of m. 64 to line up the orchestral parts. The Breitkopf & Härtel score indicates an area of overlap akin to a dovetailing of dynamics, with the solo viola part having the dynamic marking at m. 65.

mm. 102–103: The Offenbach edition adds staccatos to these measures, linking them to the previous two measures. However, the appearance of trills suggests a systematic contrast in articulation, possibly to link to the restatement of the theme.

m. 126: Both principal sources have one slur consistently across the measure. However, in both sources this is inconsistent with m. 119 of the solo violin part. This could simply imply an error in the violin part, or possibly that some form of systematic variation has occurred in view of the orchestra at mm. 122–23, as contrasted to 114–15. In either case, the score is deemed correct. However, this poses an issue when dealing with m. 286.

mm. 141, 143, 149, 151: The Offenbach edition does not have a dotted rhythm in the second beat, having an eighth note and two sixteenths instead; this is viable, especially if it is considered related to the principal motivic figure. However, this edition considers the repeated dotted eighth notes being relevant to this section, as well as the thirty-second notes being an extension of the trill.

m. 165: The NMA has the slur extending to the first note of m. 166, and Wolf-Dieter Seiffert notes that the use of this (indicated in a different branch of sources) does not have to correspond to m. 157 of the preceding violin part, due to a pattern change—an entirely valid interpretation, which would suggest an emphasis on the second eighth notes of mm. 166 and 167.

mm. 189, 190, 328, 329: Seiffert notes the possibility of the *sf* placed one eighth note later, consistently. This is a viable alternative if one considers application of second-beat accents in areas such as mm. 219–24. However, this edition considers the consistency of the two available principal sources as well as the selective use of the *sf* in this movement.

mm. 195–99, 333–38: There is some inconsistency in the placement of the *calando poco a poco* instruction in both the Offenbach and Breitkopf & Härtel editions. Seiffert believes that the indication extends to mm. 203 and 342 respectively, though there are interpretations that pick up the original tempo two measures prior to these. The intent seems to clearly extend to at least mm. 199 and 338 and has thus been standardized here.

mm. 243–45: The editor would like to make the observation that the solo viola part essentially ceases playing the *tutti* early in preparation for the upcoming solo, in a manner that the violin part does not do (see the section leading to m. 79). However, as there is no sign of inconsistency in the principal sources, and as the solo viola part has a similar section in mm. 380–81, this section is printed as the sources indicate. This discrepancy is likely due to the *p* dynamic in the orchestra at these measures, which does not apply to the associated section in the violin part.

mm. 253–54: See mm. 102–103.

m. 286: In this edition, broken slurs are used at this point; however, it should be additionally noted that depending on one's interpretation of the contrast to the violin part (see m. 126), a reverse decision is viable: separation in m. 286, and accordingly, slurs in the violin part in m. 294. There is also the alternative that all slurs be removed for the sake of consistency within this ambiguous context.

mm. 308, 310, 316, 318: see mm. 141, 143, 149, 151.

mm. 388, 396: The issue at m. 396 is the discrepancy with the violin part; in this measure and eight measures earlier, the slur occurs over the first two notes. In this case, however, due to a repeated note in the violin part, the slur is impractical at best and is moved to the second and third notes instead. Two options exist: to only alter m. 396 or to alter both sections; this edition elects for the latter.



Third movement, Breitkopf & Härtel score, mm. 384–97

It should be noted that the option to alter only m. 396, despite the apparent inconsistency, may be viable if considering the second movement, m. 22, where the inability to slur in line with m. 20 is likewise due to a repeated pitch.

m. 413: Though consistently with three notes per slur in both principal sources, see m. 165 and the corresponding violin part at m. 157.



AVS Publications

VIOLA SOLO

Quincy Porter

Suite for Viola Alone. AVS 008

Frederick Slee

Variations on a Hymn Tune for Solo Viola. AVS 003

VIOLA AND PIANO

Blanche Blood

Barcarolle for Viola and Piano. AVS 002

Arthur Foote

Melody for Viola and Piano, op. 44a. AVS 015

Quincy Porter

Speed Etude for Viola and Piano. AVS 007

Gustav Strube

Regrets for Viola and Piano. AVS 010

Theodore Thomas

Divertissement for Viola and Piano. AVS 006

VIOLIN AND VIOLA

Louise Lincoln Kerr

Etude. AVS 020

J. N. Pychowski

Perpetual Canon. AVS 017

TWO VIOLAS

Felix Mendelssohn-Bartholdy

Canon for Two Violas. AVS 004

THREE VIOLAS

Scott Slapin

Capricious. AVS 012

VIOLA ENSEMBLE (FOUR OR MORE)

J. S. Bach

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Matthias Durst

Adagio for Four Violas. AVS 001

Felix Mendelssohn-Bartholdy

Adagio from String Sinfonia VIII. AVS 011a

Hendrik Waelput

Cantabile for Four Violas. AVS 018

Max von Weinzierl

Nachtstück für 4 Violen, op. 34. AVS 009

MIXED ENSEMBLES

J. S. Bach

Chorale: Ich, dein betrubtes Kind, for Soprano, Viola obligata, and Continuo from the Cantata Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche Quelle, Aria for Tenor, Viola, and Continuo from the Cantata Wo soll ich fliehen hin. AVS 014

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Michael Colgrass

Revisions to Variations for Four Drums and Viola. AVS 016

Felix Mendelssohn-Bartholdy

Adagio from String Sinfonia VIII. AVS 011

W. A. Mozart

Principal Viola Part for Sinfonia Concertante, K. 364, Extended Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia Concertante, K. 364, Scordatura Edition. AVS 019a

