



SINFONIA CONCERTANTE

K. 364

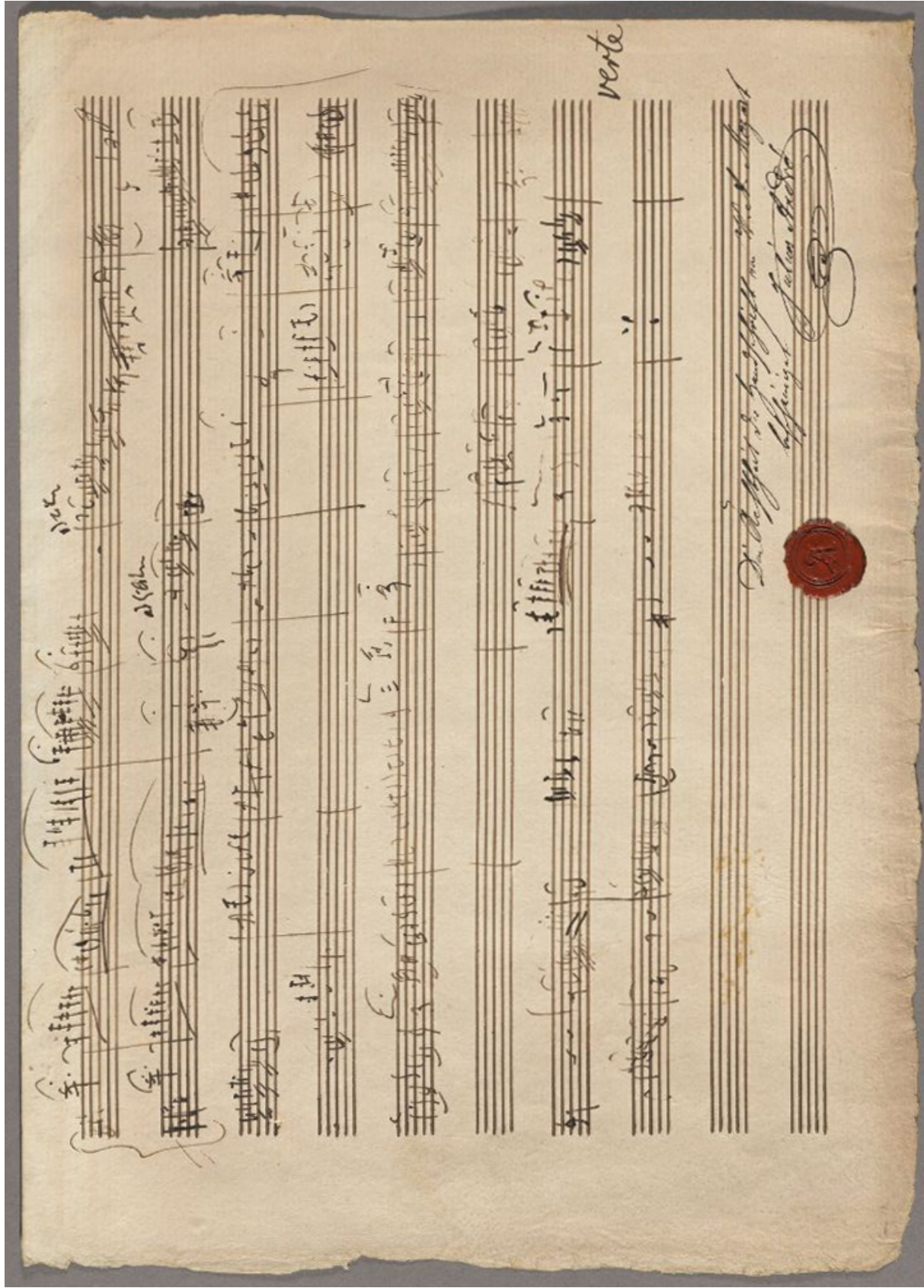
W. A. Mozart
(1756–1791)



Principal Viola Part
Scordatura Edition
Edited by Andrew Filmer



AVS Publications 019a



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 poet Jon Davis began his “Essay on Joy Beginning with Mozart’s *Sinfonia Concertante in E-Flat Major*,” with these opening lines:

Imagine Mozart, in the warm haze of his gift, blurting
“Melody is simple!” then sitting at the piano to improvise
a dozen.¹

Indeed, the melodic intricacy that became the cornerstone of Mozart’s compositional style is celebrated in the *Sinfonia Concertante*. However, the impact of the work goes beyond this: it acts as storyteller—of where Mozart had come and where he was headed—and ultimately reveals him to be the era’s quiet revolutionary and unexpected adventurer.

Mozart had just returned from a sojourn in Paris, bringing back an enthusiasm for the new genre of the *sinfonia concertante*²—an enthusiasm encouraged by Leopold Mozart³—as well as personal grief at the death of his mother. We might see the intersection of these two elements in Mozart’s personal crafting of the second movement of K. 364; Maynard Solomon notes that the center-movement model exemplified here used “copious dramatic gestures and recitative-like interjections to impart a somewhat objectified sense of the tragic or pathetic.”⁴ The particular import of this is that of the genre: the *sinfonia concertante* was more frequently favored without a second movement and certainly without one that was tragic or pathetic. Barry S. Brook notes that the *symphonie concertante* was rarely in a minor key and that “melodic variety is a hallmark of the *symphonie concertante*. Although it may sometimes include a poignant *andante*, its mood is usually relaxed, gracious, and happy. Rarely is it very dramatic, never somber or intense.”⁵

¹ Jon Davis, “Essay on Joy Beginning with Mozart’s *Sinfonia Concertante in E-Flat Major*,” *Poetry* 151, no. 4 (Jan. 1988): 359.

² Originally “*symphonie concertante*” in French. Mozart used the more common spelling of “*sinfonie concertante*”—also French—for his work for winds. Barry S. Brook notes that for K. 364, both the French spelling and the Italian spelling of ‘*sinfonia concertante*’ could be used, the latter due to the ascription to the fragment of K. 320e/Anh. 104, for the Italian-influenced Salzburg musical community. See Barry S. Brook, “The *Symphonie Concertante*: Its Musical and Sociological Bases,” *International Review of the Aesthetics and Sociology of Music* VI, no. 1 (1994): 137.

³ Clemens Romjin, notes to *Mozart: Sinfonia Concertante, Haydn: Violin Concerti 1 & 4* [CD], Rachel Podger, Pavlo Beznosiuk, Orchestra of the Age of Enlightenment, Channel Classics Records, CCS SA 29309, 2009, 7.

⁴ Maynard Solomon, *Mozart: A Life* (New York: HarperCollins, 1995), 207.

⁵ Brook, 134.

While redesigning the genre, Mozart nonetheless retained melodic vibrancy. The soloists subtly emerge from the orchestral texture in the first movement and proceed with transitional theme after transitional theme, and a virtuosic development section has melodic interest subsumed into the orchestral texture. Brook notes that in a *sinfonia concertante* the soloists generally play themes unrelated to those of the orchestra; however, in the final movement Mozart provides both independent as well as related themes to the violin and viola solos—sustaining melodic variety with variations to the principal theme. All this, together with Mozart’s use of *scordatura* for the viola and an unusual application of an orchestral crescendo likely picked up in Mannheim. It is perhaps unsurprising then that the *Sinfonia Concertante* was likely in a portfolio of works Mozart brought to Munich in late 1780, in hopes of a more permanent departure from Salzburg.⁶

Within the framework of this contextualization, this edition has several overall aims. The principal aim is preserving the diversity Mozart displays, by placing systematic variation as plausible an option as would be strictly imitative writing. The edition retains varying distribution of slurs in the development of the first movement as well as varying pitch patterns leading to the final *tutti* (mvmt. I: m. 326), and rhythmic patterns of the secondary theme of the third movement (e.g. m. 141). Nonetheless, where variation does not have a clear systematic aim, logical patterns are preserved (e.g. mvmt. II: m. 78). All these are fully discussed in the Notes, with remarks as to other viable readings.

The historical contextualization of the genre leads to a significant editorial decision in preserving a melodic interest over a harmonic one (see mvmt. I: m. 152). An additional aim is to resolve incongruities in the inclusion of *tutti* sections; while this may not be quite as significant to the soloist, the editorial review of these sections nonetheless departs significantly from other editions.

This edition retains Mozart’s instruction of a transposition *scordatura*, tuning all strings up a semitone. I-Chun Chiang notes the specific impact of the *scordatura* on the viola and details the factors that lead to the resistance by some violists in retuning their instrument, including a view that *scordatura* should be restricted to period performance.⁷ The continued relevance of this technique lies in the complexity of the genre; Brook notes that, as contrasted with the *concerto grosso*: “In the symphonie concertante, the forces are usually *unequal*; the solo group is master, maintaining itself in the forefront much of the time.”⁸ The application of *scordatura* builds a connection of the solo group both in the heightening of tension in the viola as well as its new notated key of D major.⁹ It is thus the effect to the solo group that is prevalent and not simply its individual effect on the viola. Additionally, Nathan Cook notes that the key of E-flat major for the violin darkens the timbre of that instrument, building

⁶ Solomon, 230.

⁷ I-Chun Chiang, “A Historical Technique from a Modern Perspective: The Transcription *Scordatura* in Mozart’s *Sinfonia Concertante* for Violin, Viola and Orchestra in E-flat Major, K. 364” (DMA thesis, University of Cincinnati, 2010), with emphasis from p. 23.

⁸ Brook, 134.

⁹ As noted by Christoph Hellmut-Mahling in W. A. Mozart, *Neue Ausgabe sämtliche Werke, Serie V: Konzerte, Werkgruppe 14: Konzerte für ein oder mehrere Streich-, Blas- und Zupfinstrumente und Orchester, Band 2: Concertone, Sinfonia Concertante*, ed. Christoph Hellmut-Mahling (Kassel: Bärenreiter, 1975), VII. Also, Chiang, 36.

further cohesion within the two solo instruments.¹⁰ It may also be noted that the interval of a tenth in the first movement cadenza (Cad. m. 12) requires the use of the scordatura, with transcriptions to conventional tuning necessitating a restructuring of this chord.

Andrew Filmer, editor

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¹⁰ 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.

Sinfonia Concertante in E-flat

VIOLA PRINCIPALE

for Violin, Viola and Orchestra, K. 364

Scordatura



W. A. Mozart
Edited by Andrew Filmer

Allegro maestoso

Measure 1: *sfp* *sfp* *f*

Measure 9: *p*

Measure 18: *p*

Measure 27: *f*

Measure 33: *p*

Measure 39: *fp* *fp* *p*

Measure 44: *fp* *fp* *p*

Measure 51: *f* *ff* *tr*

Measure 59: *p* *tr*

Measure 67: SOLO

Measure 75: 5

83



87



98



103



115



118



121



124



132



140



143



148



152



156

TUTTI



160



164



168



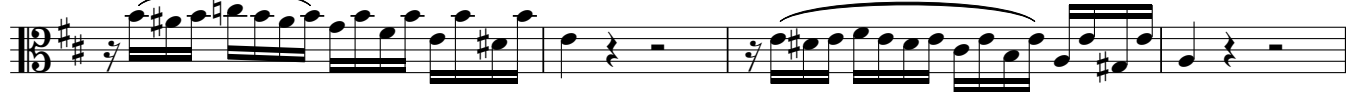
187



193



197



201



205



209



213



217



220



223 TUTTI



231 SOLO



238



243



246



253



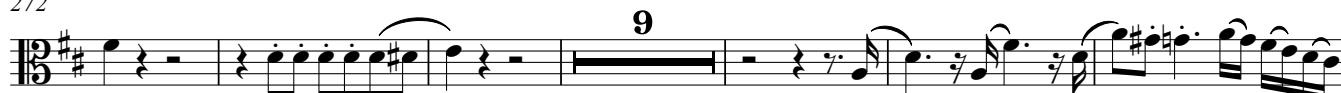
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269



272



287



293



301



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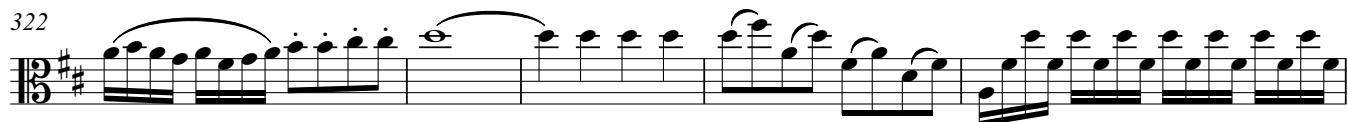
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318



322



327

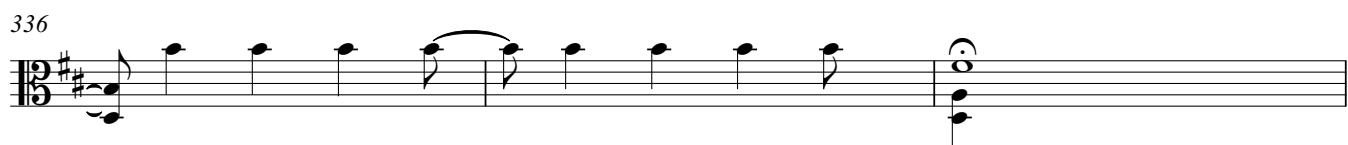
TUTTI



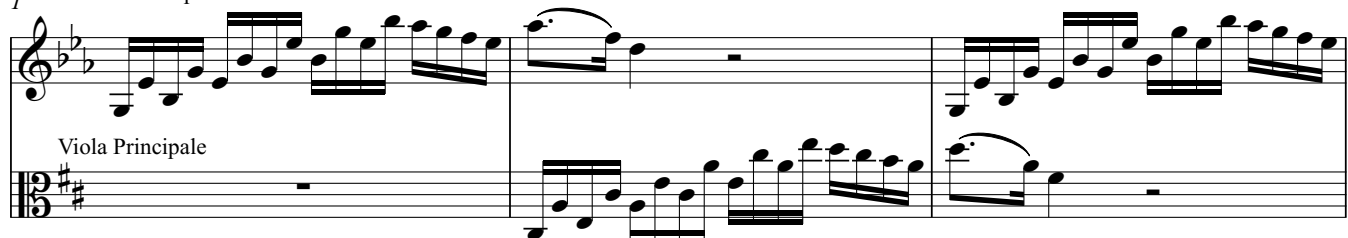
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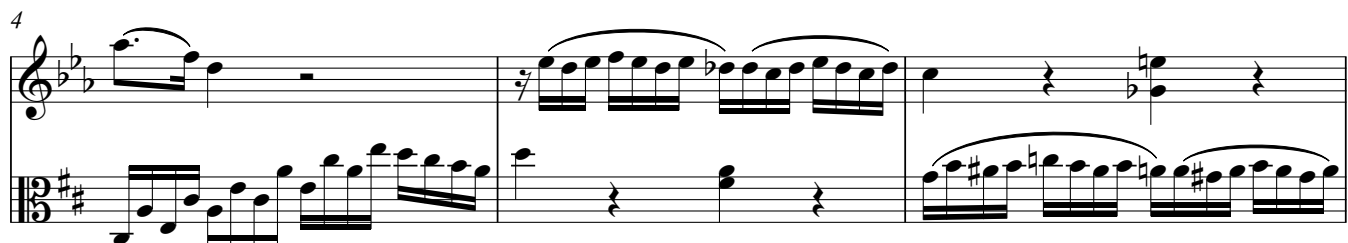
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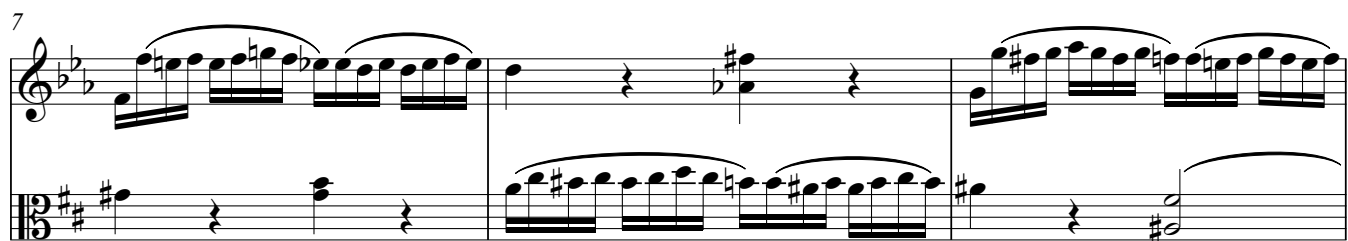
1 Violino Principale



4



7



6

10

13

16

20

Adagio

23

TUTTI

339

348

353

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



13



33



48



57



72



96 SOLO



104



122



130



142



151



165



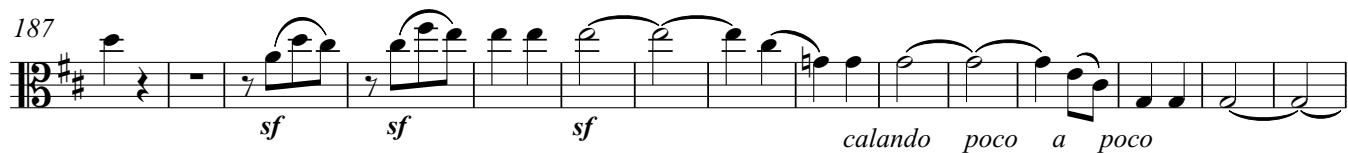
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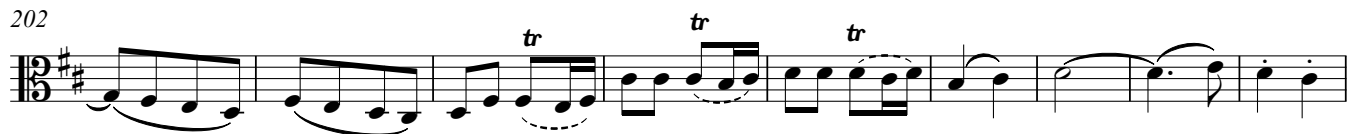
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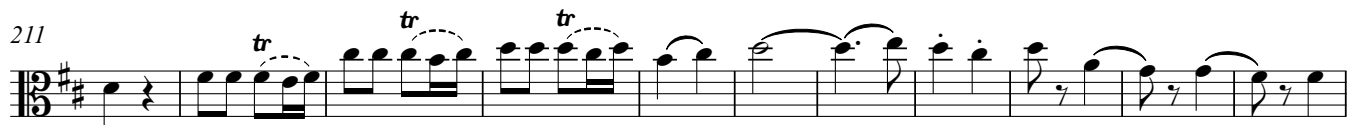
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202



211



222



240



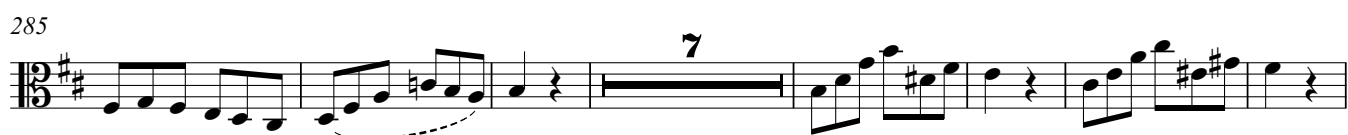
253



261



285



299



310



317



328

sf sf sf calando poco a poco

This musical staff contains measures 328 through 339. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first three measures are marked *sf* (sforzando) and feature eighth-note patterns. The subsequent measures show a gradual deceleration, indicated by the word *calando*, and a change in tempo, marked *poco a poco*. The staff concludes with a whole note.

340

tr tr tr

This musical staff contains measures 340 through 350. It continues the melodic line with several trills marked *tr*. The tempo remains *poco a poco*. The staff ends with a whole note.

351

tr tr

This musical staff contains measures 351 through 360. It features more trills marked *tr* and continues the melodic development. The staff ends with a whole note.

361

8 TUTTI
f

This musical staff contains measures 361 through 376. After measure 360, there is a full rest for 8 measures, followed by the entry of the **TUTTI** section. The first measure of the tutti is marked *f* (forte). The staff ends with a whole note.

377

tr tr tr

This musical staff contains measures 377 through 387. It features trills marked *tr* and continues the melodic line. The staff ends with a whole note.

388

tr tr

This musical staff contains measures 388 through 396. It features trills marked *tr* and continues the melodic line. The staff ends with a whole note.

397

2 3 3 3

This musical staff contains measures 397 through 411. It features a series of triplets, with the first measure marked **2** and the subsequent measures marked **3**. The staff ends with a whole note.

412

15 3

This musical staff contains measures 412 through 432. It features a series of triplets, with the first measure marked **3** and the subsequent measures marked **15**. The staff ends with a whole note.

433

This musical staff contains measures 433 through 441. It continues the melodic line with eighth-note patterns. The staff ends with a whole note.

442

11 TUTTI
f

This musical staff contains measures 442 through 467. After measure 441, there is a full rest for 11 measures, followed by the entry of the **TUTTI** section. The first measure of the tutti is marked *f* (forte). The staff ends with a whole note.

468

p f

This musical staff contains measures 468 through 479. It begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The staff ends with a whole note.

480

This musical staff contains measures 480 through 489. It continues the melodic line with eighth-note patterns. The staff ends with a whole note.

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.

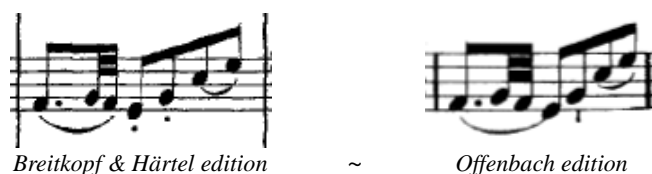
m. 326: Both principal sources are consistent; however, it can be argued that the pattern of this measure is inconsistent with the following measure. Comparisons with other areas immediately preceding *tutti* sections are useful here, and mm. 156–57 would suggest a correction to m. 326. However, the 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.

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.



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