Sinfonia concertante, K.364 (320d) in E-flat Major

for Violin, Viola, and String Ensemble
(Violin, Viola, and Two Violoncellos)
Introduction

BACKGROUND

Wolfgang Amadeus Mozart (1756–1791) composed his Sinfonia Concertante, K.364 (320d) at Salzburg around 1779. Few details are known about the origin of this piece beyond the place and date of composition.2

Mozart’s choice of a combination of violin and viola as solo instruments for the concertante group followed naturally from the combination’s popularity in Salzburg at the time;3 the orchestra section calls additionally for two oboes, two horns, and strings. The solo viola has a transposing part that specifies scordatura tuning up a whole tone, with the likely intent of brightening the tone and increasing its volume and soloistic qualities.

SEXTET ARRANGEMENT BACKGROUND

The idea of arranging this piece for string sextet is not new, although the origins of this practice are obscure. André first published the parts to Mozart’s original Sinfonia Concertante in 1802. Only six years later, the first known sextet arrangement as ensemble parts in 1808 appeared with no arranger specified on the score. Scored for standard string sextet (two violins, two violas, two violoncellos), a contrabass can be substituted for the second cello as specified on the title page of the parts. In a strong break with the original intent of the piece, this version of the piece distributes the solo parts equally throughout the upper five instruments (two violins, two violas, and the first violoncello), transforming the part writing into that characteristic of contemporary chamber music.4

PURPOSE OF ARRANGEMENT

The present new arrangement, scored for solo violin, solo viola, and a string ensemble of violin, viola, and two violoncellos, allows the Sinfonia Concertante to be performed as a true soloistic piece while accommodating both the difficulty of arranging a full orchestra accompaniment and the shortcomings of piano reductions that necessarily miss important melodic and harmonic material. While the instruments involved are those of the standard string sextet, the editor has renamed the instrumentation to reflect the importance of preserving the solo violin and solo viola lines. The ensemble material took into account both the original orchestral parts and decisions made in the 1808 sextet arrangement. The editorial priority lay in preserving as much musical material from the original instrumentation as was feasible, prioritizing the original orchestral balance over a chamber texture.

Musicians hopefully will find this arrangement as satisfactorily evoking a genuine concerto performance and program this edition on recitals in addition to other arrangement solutions. Whether through the original instrumentation, this present arrangement, a piano reduction, or another arrangement of this work, Mozart’s Sinfonia Concertante should continue to be programmed regularly because of its inventiveness in melodic material, interesting harmonic and rhythmic material, and the unique interaction between the concertante and tutti ensembles.

SOURCES CONSULTED


2 Wolfgang Amadeus Mozart, Sinfonia concertante in Es für Violinen, Viola, und Orchester KV 364 (320d), ed. by Christoph-Hellmut Mahling (Kassel: Bärenreiter, 1975), VII.

3 Sinfonia concertante in Es, ed. by Christoph-Hellmut Mahling, VII.

4 Wolfgang Amadeus Mozart, Grande Sestetto concertante for string sextet (1808) after the Sinfonia concertante K. 364, ed. Christopher Hogwood (Kassel: Bärenreiter, 2006), IV.
**Concertante Symphonie für Violine und Viola.**


_Sinfonia concertante in Es für Violine, Viola, und Orchester KV 364 (320d)._ Edited by Christoph-Hellmut Mahling. Kassel: Bärenreiter, 1975. (Study Score: TP 176)

_Sinfonia concertante for Violin, Viola and Orchestra in E flat major KV 364 (320d)._ Edited by Wolf-Dieter Seiffert. Wiesbaden: Breitkopf & Härtel; Munich: G. Henle, 2006. (Study Score: PB 15109)

Abbreviations for the editions are as follows for the rest of the document: _GSC_ = Hogwood edition (2006) of the _Grande Sestetto concertante_, _MW_ = Brahms et. al complete works edition (1881) of the original work published by Breitkopf & Härtel, _NMA_ = Mahling’s edition (1975) contained in the _Neue Mozart Ausgabe_. The Bärenreiter study score (1975) derived from the _Neue Mozart Ausgabe_ is grouped together with the _NMA abbreviation_ for the purposes of this document.

**EDITORIAL METHODS**

This edition of the Sinfonia Concertante has been edited and reduced by prioritizing the original work and consulting the 1808 sextet arrangement for reduction decisions where these were unavoidable.

Preserving the soloistic quality of solo parts derived from the _Mozart’s Werke (MW)_ and the _Neue Mozart Ausgabe (NMA)_ was one of the main goals preparing this edition. After assigning one of the violins and one of the violas in the sextet to play their respective solo parts, one violin, one viola, and two violoncellos remained to form the string ensemble handling the orchestral material.

For preparation of this arrangement, the 1808 string sextet version edited by Hogwood (_GSC_) guided orchestration and assigning parts to the string ensemble. However, in cases where the _GSC_ disagreed with the _MW_ and the _NMA_, the _MW_ edition and the _NMA_ based on the original work generally took precedence over the 1808 sextet arrangement.

The _MW_ edition was consulted primarily for articulations, dynamics, and slurs in the orchestral material assigned to the string ensemble in the present arrangement. The _NMA_’s main function was to consult the modern scholarship and decide when to alter the arrangement based on its material. The study score published by Bärenreiter edited by Mahling uses material derived from the _NMA_, and generally was not consulted as a separate authoritative source. For the preparation of this arrangement, the Breitkopf & Härtel and Henle co-produced edition edited by Seiffert was consulted only in assigning rehearsal letters within the score and on the parts.

The solo parts in the score of the arrangement are derived from the solo parts found in the _MW_ edition with guidance from the _NMA_. Due to an editorial decision to maintain interchangeability of solo parts with other performance options, these parts had to remain unchanged and the string ensemble parts received a few necessary additions and changes not found in any of the sources mentioned above.

The use of tenor clef has not appeared in any of the sources, but for the purposes of cellists frequently using it in the twenty-first century, passages have been notated in tenor clef when appropriate.

**SOLO PARTS COMPATIBILITY**

Performers should obtain one or both of the following editions to use with this arrangement. Both of these editions include a piano reduction, solo violin part, and two solo viola parts, one in scordatura and the other in normal tuning. The piano reductions to both editions contain the solo viola part printed scordatura.
The solo lines have been printed in the score of the present arrangement based on the Mozart’s Werke complete works edition and the Bärenreiter edition edited by Christoph-Hellmut Mahling. Rehearsal letters in the present arrangement have been taken from the Breitkopf & Härtel and Henle co-publication. Performers using the Bärenreiter solo parts are recommended to write in rehearsal letters in their parts for purposes of rehearsal. Since this arrangement is based primarily on the MW and the NMA, performers using the joint Henle and Breitkopf & Härtel publication should consult these two editions for any questions and discrepancies between the Henle/Breitkopf & Härtel and the arrangement.

AKNOWLEDGEMENTS

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– Joshua Dieringer (2017, Revised 2018)

Published on the American Viola Society’s website in 2018.
Sinfonia concertante

for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
in E-flat Major

Wolfgang Amadeus Mozart K.364 (320d)
Edited and reduced by Joshua Dieringer

Allegro maestoso
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Violin ossia mm. 166-167

*See Performance Notes.

Mozart - Sinfonia concertante - arr. Dieringer
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Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Vln. princ.

Vla. princ.

Vln.

Vla.

Vc. I

Vc. II

Violoncello II ossia m.336-338

*See Performance Notes.

Cadenza

Mozart - Sinfonia concertante - arr. Dieringer
Vln. princ.

Vla. princ.

Vln.

Vla.

Vc. I

Vc. II

Solo

*See footnote

*m.40-45 originally written for Violin I in orchestra version.
Can be played by either Violin or Violoncello I

Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Presto

Vln. princ.

Vla. princ.

Vln.

Vla.

Vc. I

Vc. II

Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
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Sinfonia concertante
for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
in E-flat Major

Allegro maestoso

Wolfgang Amadeus Mozart K.364 (320d)
Edited and reduced by Joshua Dieringer

for Violin, Viola, and Two Violoncellos

Mozart - Sinfonia concertante - arr. Dieringer
Violin ossia m.166-167
*See Performance Notes included with the score.
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Andante

Solo

A

Vln.

B

Tutti

Vln. princ.

Solo

*See footnote

Vln. princ.

Violin ossia m.53-56

Vln.

cresc.

f

*p.40-45 originally written for Violin I in orchestra version.
Can be played by either Violin or Violoncello I

Mozart - Sinfonia concertante - arr. Dieringer
Violin ossia m.176-179
Mozart - Sinfonia concertante - arr. Dieringer
Sinfonia concertante K.364 (320d)
in E-flat Major

for Violin, Viola,
and String Ensemble
(Violin, Viola, and Two Violoncellos)
Mozart - Sinfonia concertante - arr. Dieringer
Page left blank to facilitate page turns.
Andante

Mozart - Sinfonia concertante - arr. Dieringer
Tutti Solo

Viola ossia m.176-179
*See performance notes included with the score.

Mozart - Sinfonia concertante - arr. Dieringer
calando poco a poco

Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Wolfgang Amadeus Mozart
Edited and reduced by Joshua Dieringer

Sinfonia concertante K.364 (320d)  
in E-flat Major

for Violin, Viola,  
and String Ensemble  
(Violin, Viola, and Two Violoncellos)
Sinfonia concertante

for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
in E-flat Major

Wolfgang Amadeus Mozart K.364 (320d)
Edited and reduced by Joshua Dieringer

for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
Mozart - Sinfonia concertante - arr. Dieringer
Andante

Solo

Vln. princ.

10

Vc. I

16

A

Solo

24

28

B

Tutti

p

40

Solo

*See footnote

Vln. princ.

48

Vc. I

Tutti

cresc.

f

54

p

62

C

Solo

Vln. princ.

Vc. I

*See footnote.

m.40-45 originally written for Violin I in orchestra version.

Can be played by either Violin or Violoncello I

Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
Sinfonia concertante
for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
in E-flat Major
Wolfgang Amadeus Mozart K.364 (320d)
Edited and reduced by Joshua Dieringer

Allegro maestoso
Mozart - Sinfonia concertante - arr. Dieringer
Andante

Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer
calando poco a poco
Mozart - Sinfonia concertante - arr. Dieringer
Mozart - Sinfonia concertante - arr. Dieringer