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)

Introduction

Background

Wolfgang Amadeus Mozart (1756–1791)[1] 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

Grande Sestetto concertante for string sextet (1808) after the Sinfonia concertante K. 364. Edited by Christopher Hogwood. Kassel: Bärenreiter, 2006. (Score: BA 9504)

[1] Cliff Eisen, Eva Rieger, Stanley Sadie, Rudolph Angermüller, C.B. Oldman, and William Stafford, "Wolfgang Amadeus Mozart," in *Oxford Music Online*, Oxford University Press, accessed April 21, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3.

[2] Wolfgang Amadeus Mozart, *Sinfonia concertante in Es für Violine, 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. Edited by Johannes Brahms, Franz Espagne, Ludwig von Köchel, et al. Wolfgang Amadeus Mozart's Werke, ser. 12, vol. 1. Leipzig: Breitkopf & Härtel, 1881. (Score: W.A.M. 364)

Sinfonia concertante in Es für Violine, Viola, und Orchester KV 364 (320^d). Edited by Christoph-Hellmut Mahling. Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, ser. V, Konzerte, vol. 2, Concertone, Sinfonia concertante. Kassel: Bärenreiter, 1975. (Score: BA 4569)

Sinfonia concertante in Es für Violine, Viola, und Orchester KV 364 (320^d). 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.

[Edited by Christoph-Hellmut Mahling]. Piano reduction by Michael Töpel. Kassel: Bärenreiter, 1990. (Bärenreiter: BA 4900a)

Edited by Wolf-Dieter Seiffert. Piano reduction by Siegfried Petrenz. Fingering and bowing by Frank Peter Zimmermann and Tabea Zimmermann. Wiesbaden: Breitkopf & Härtel; Munich: G. Henle, 2006. (Co-publication Henle: HN 798, Breitkopf & Härtel: EB 10798)

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 Christopher-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.

Notes on Performance

All *tutti* section material found in the Bärenreiter and Henle/Breitkopf edition solo parts should be played by the soloists. Both concert pitch and scordatura solo viola parts can be used with this arrangement, although only concert pitch is printed in the score.

There are two types of *ossia* in the score: optional voice doubling and alternative musical material. Optional voice doublings are provided to mitigate potential balance problems such as in the ensemble violin part located within the first movement from measures 166–167. *Ossia* material representing alternative musical material gives performers the option to either play material found in the original instrumentations or in the sestetto version as shown in the ensemble violin and ensemble viola parts in the third movement from measures 176–179. In the second movement at measures 40–45, rather than writing an *ossia* for the ensemble violin part, a cue has been written to provide the option of whether violin or first cello should play that figure based on preferences to the original orchestration or the sestetto orchestration.

Acknowledgements

I would like to thank Sally Chisholm for her guidance and comments, David Crook for his advice and feedback on this project, Ryan Folk for reviewing my written work, and Stephanie Knapper, Shing Fung (Biffa) Kwok, Peter Miliczky, Mounir Nessim, and Samantha Sinai for their time and dedication to help me realize the arrangement in a performance context. Thanks also to David Bynog and the American Viola Society for publishing this arrangement on their website.

– 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)
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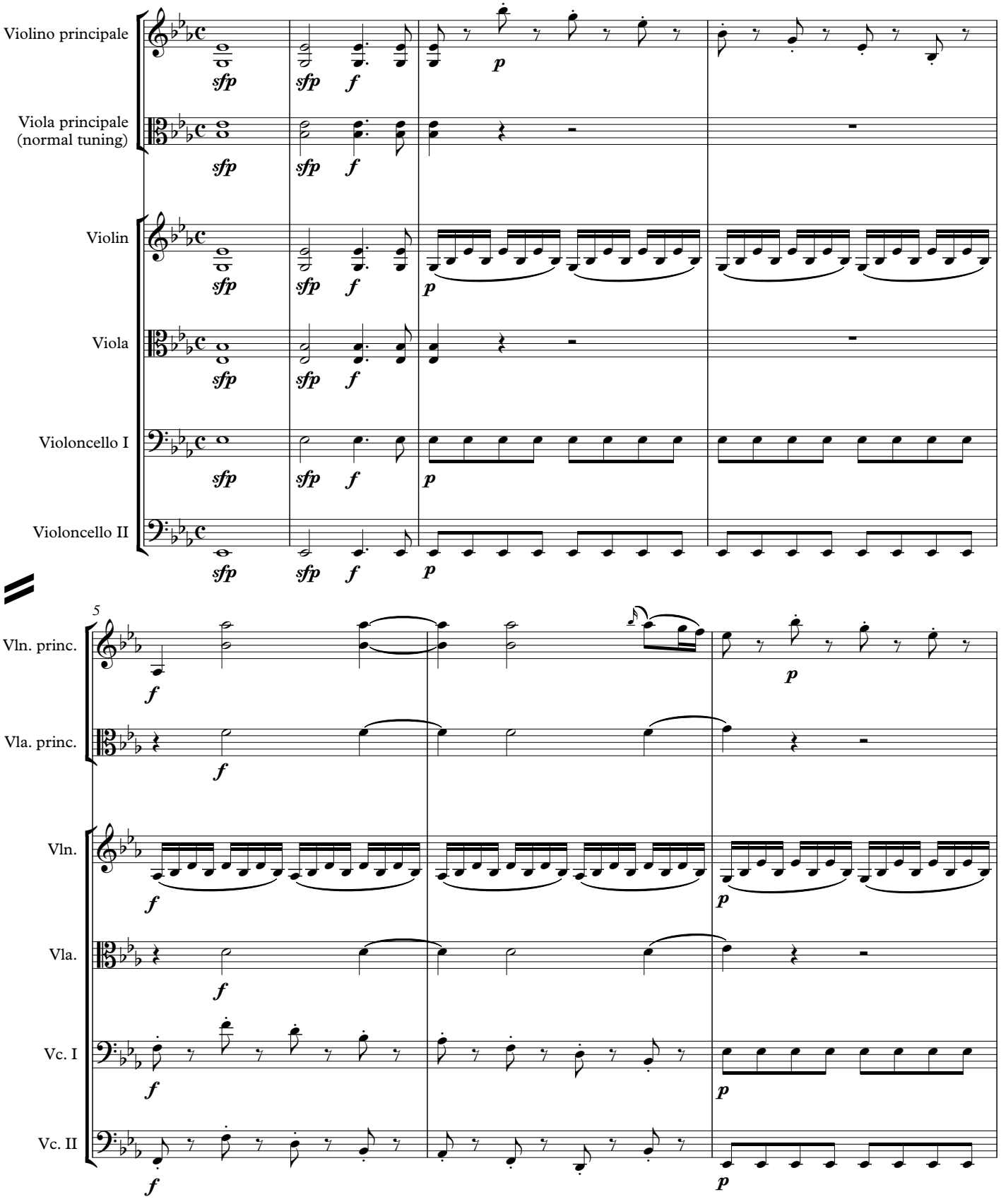
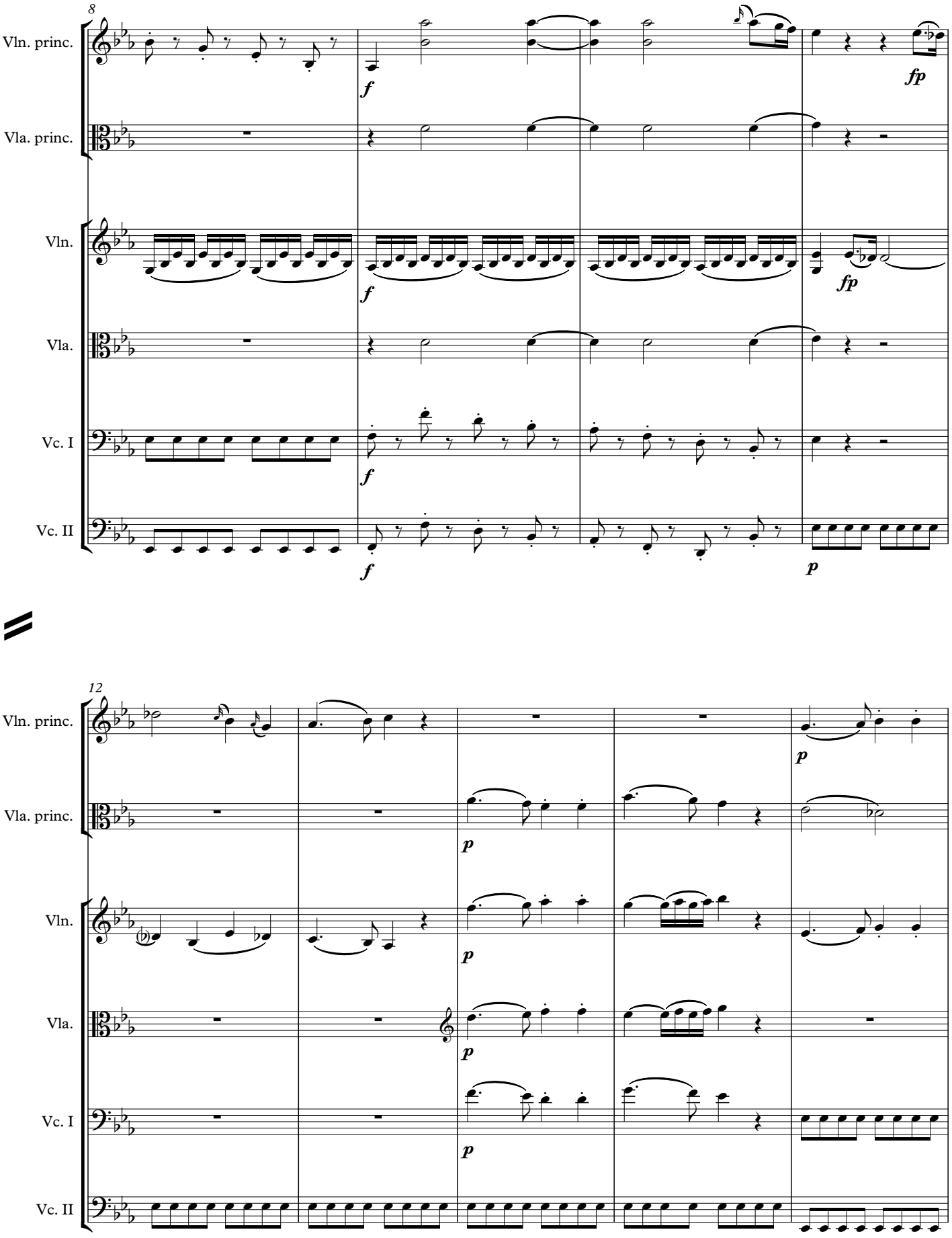
Allegro maestoso




8
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
fp
p
12
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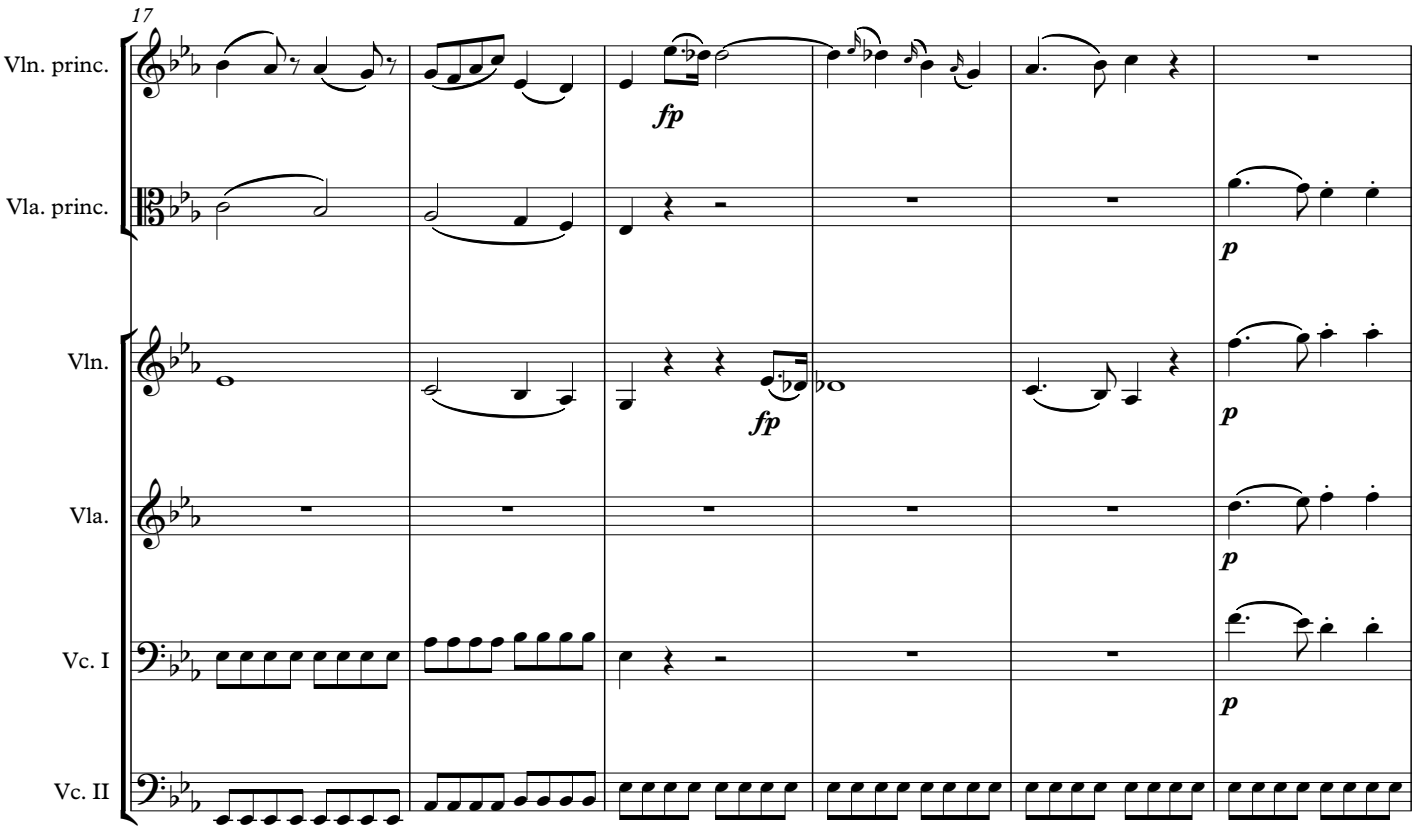
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p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Vla.
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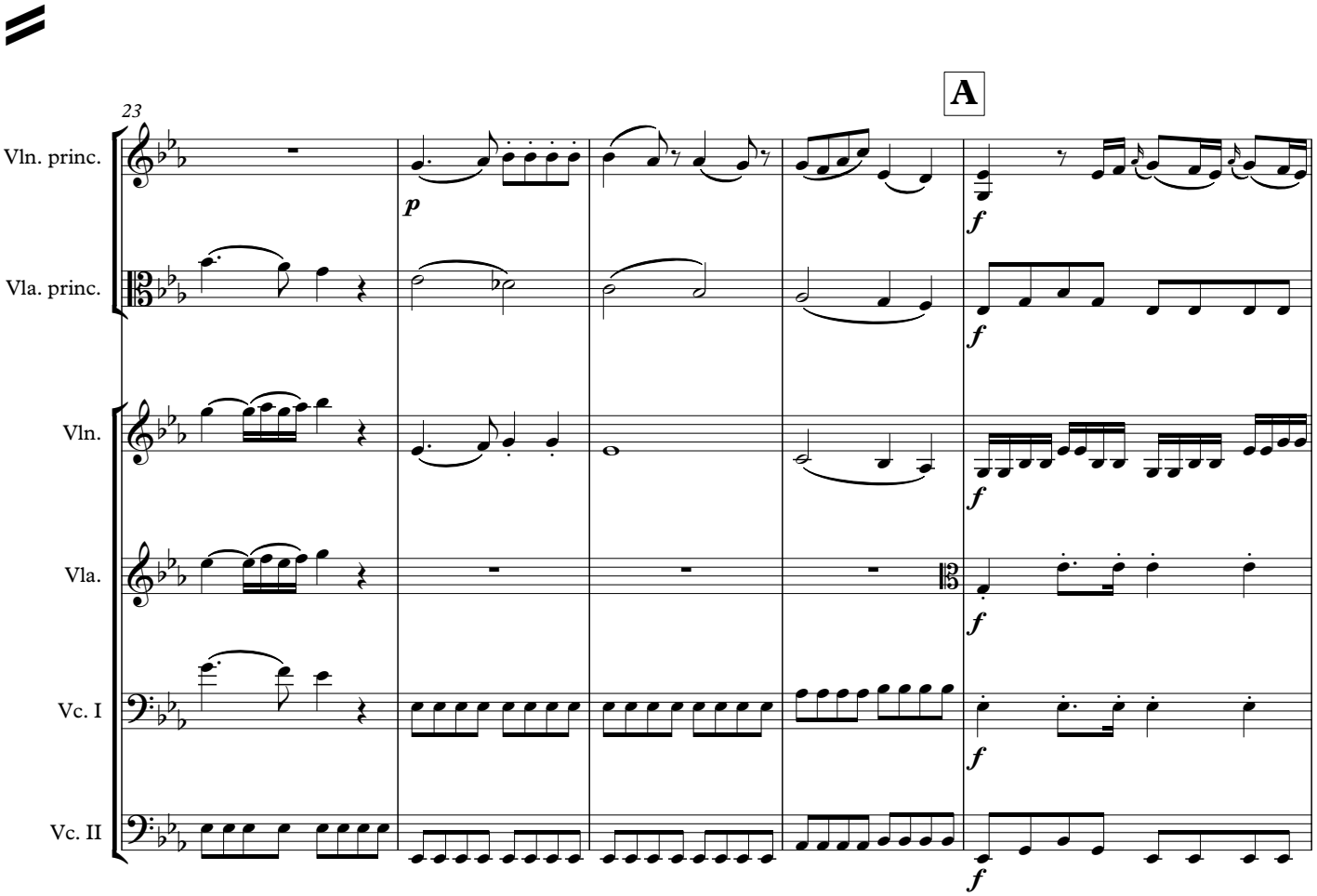
Vc. II
fp
fp
p
p
p
p


23
A
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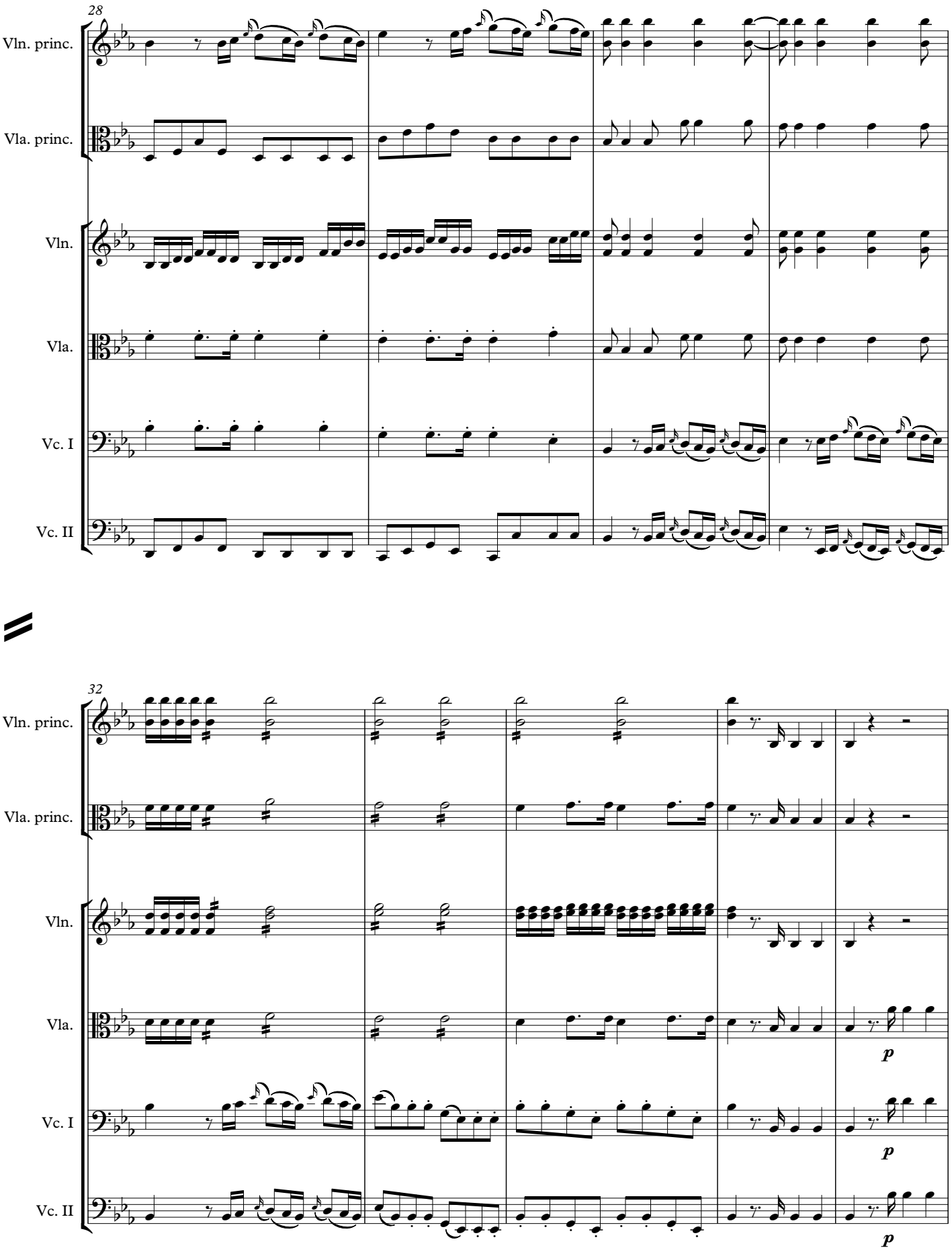
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
f
f
f
f
f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Vln.
Vla.
Vc. I
Vc. II
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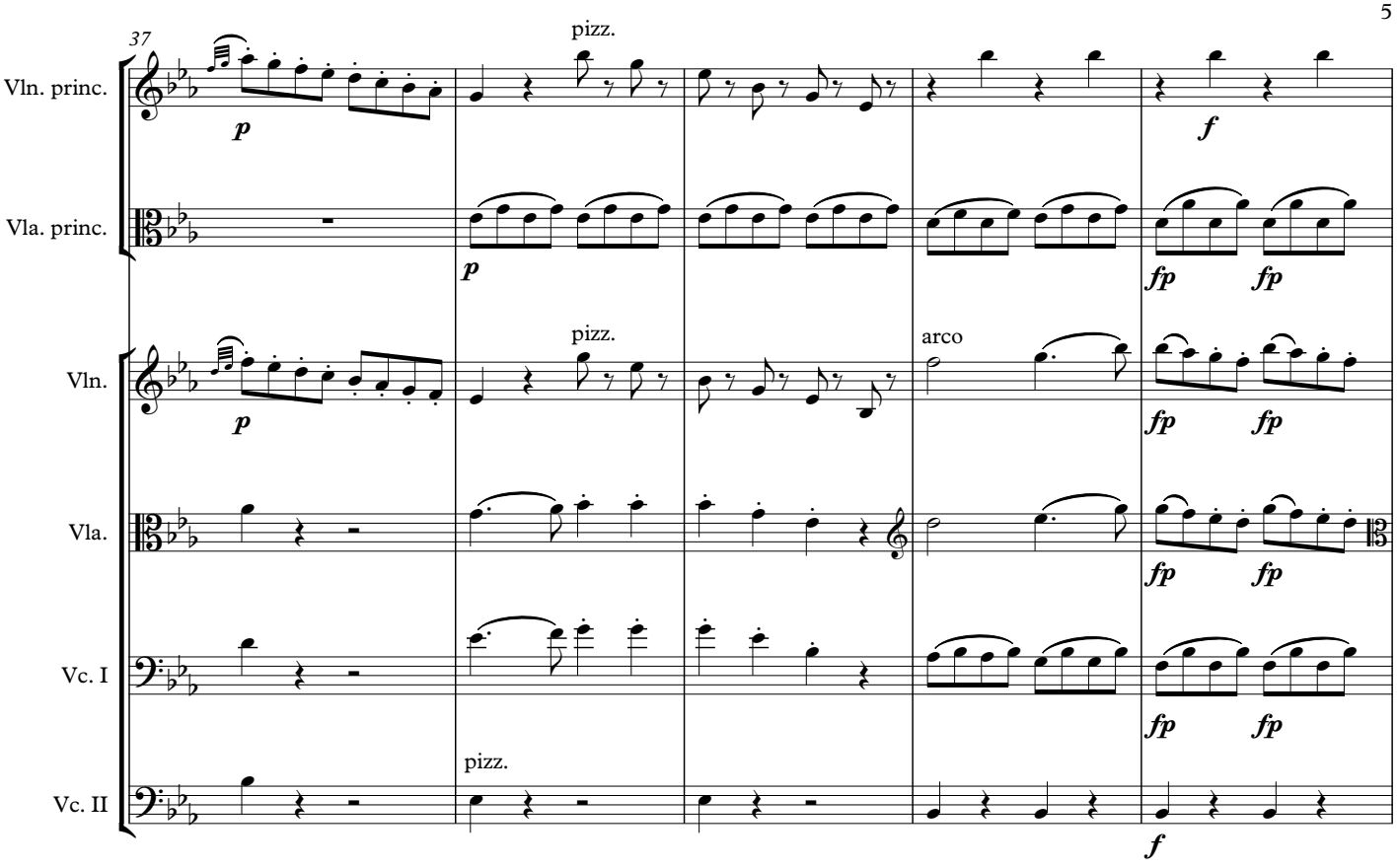
Vln.
Vla.
Vc. I
Vc. II
p
p
p


37
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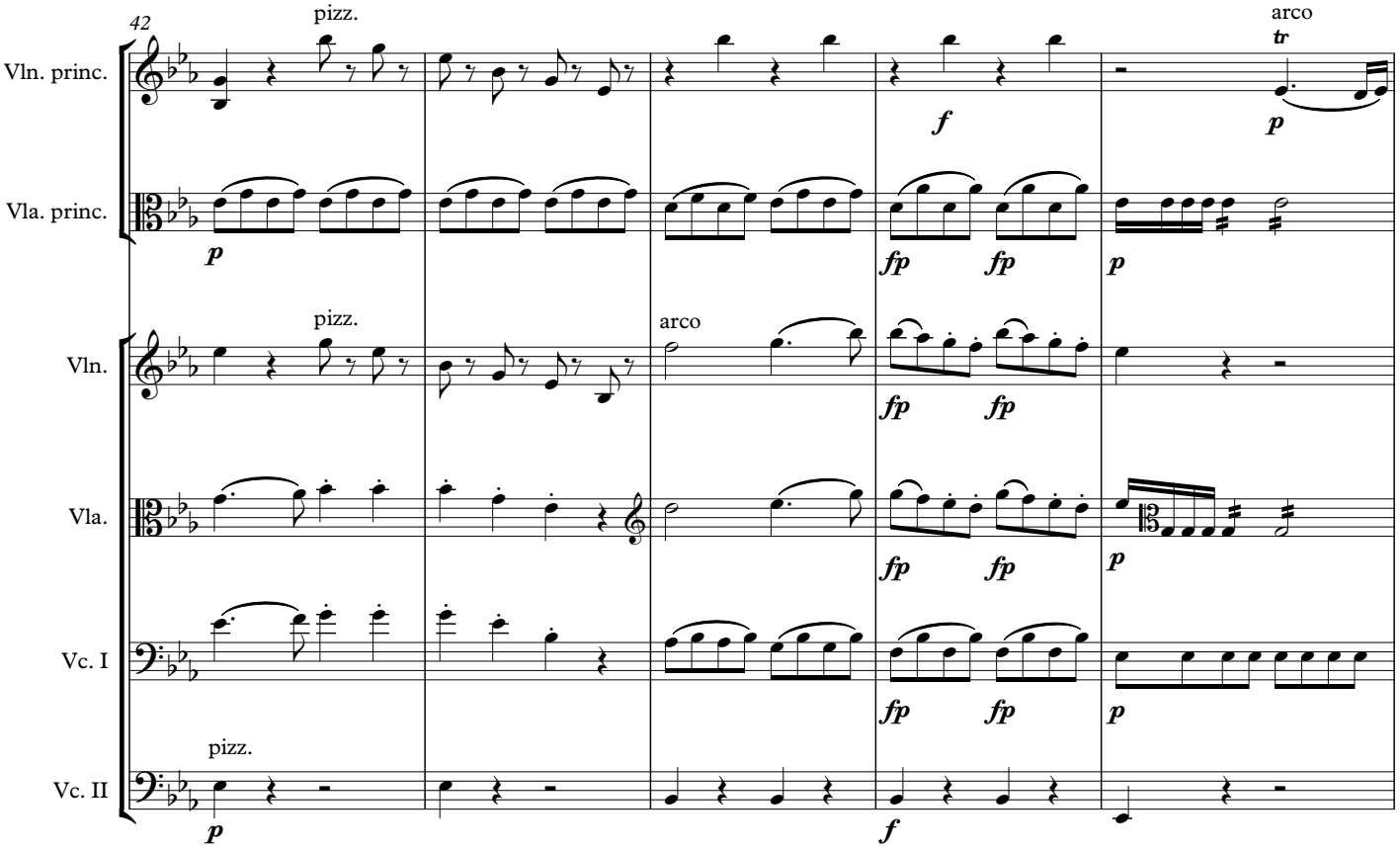
Vln.
Vla.
Vc. I
Vc. II
pizz.
arco
p
f
fp


42
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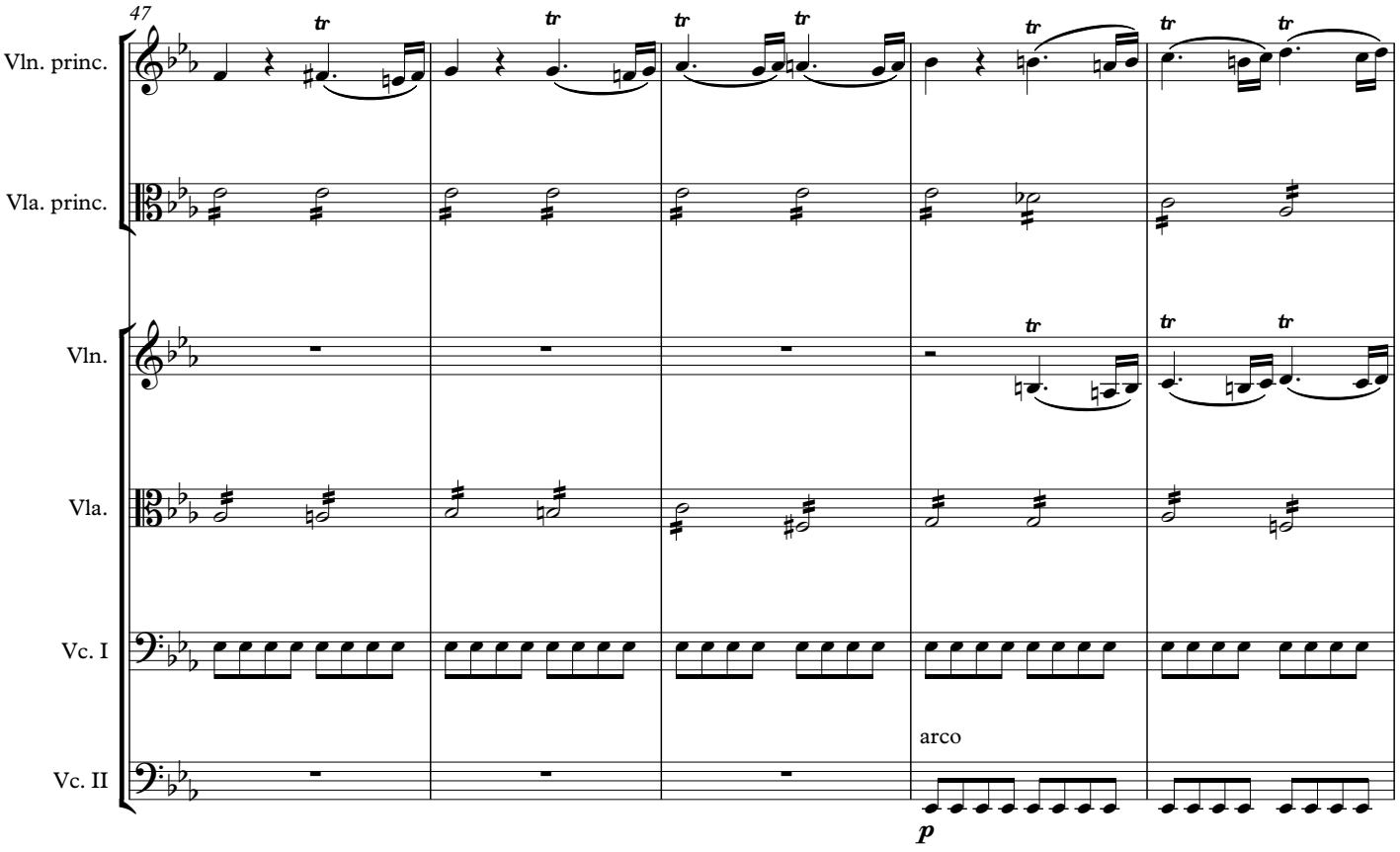
Vla.
Vc. I
Vc. II
pizz.
arco
tr
p
f
fp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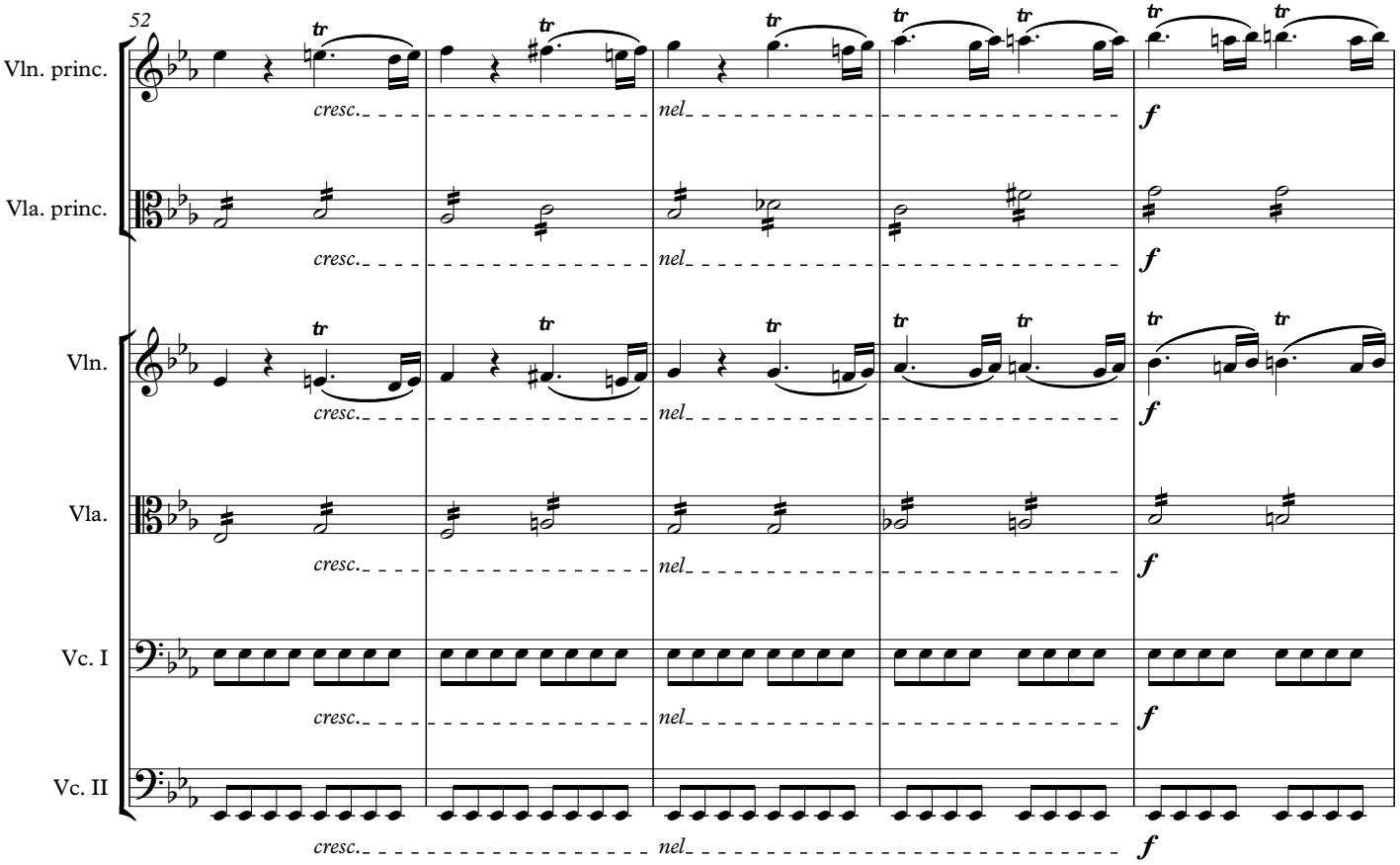
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
arco
p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Vln. princ.
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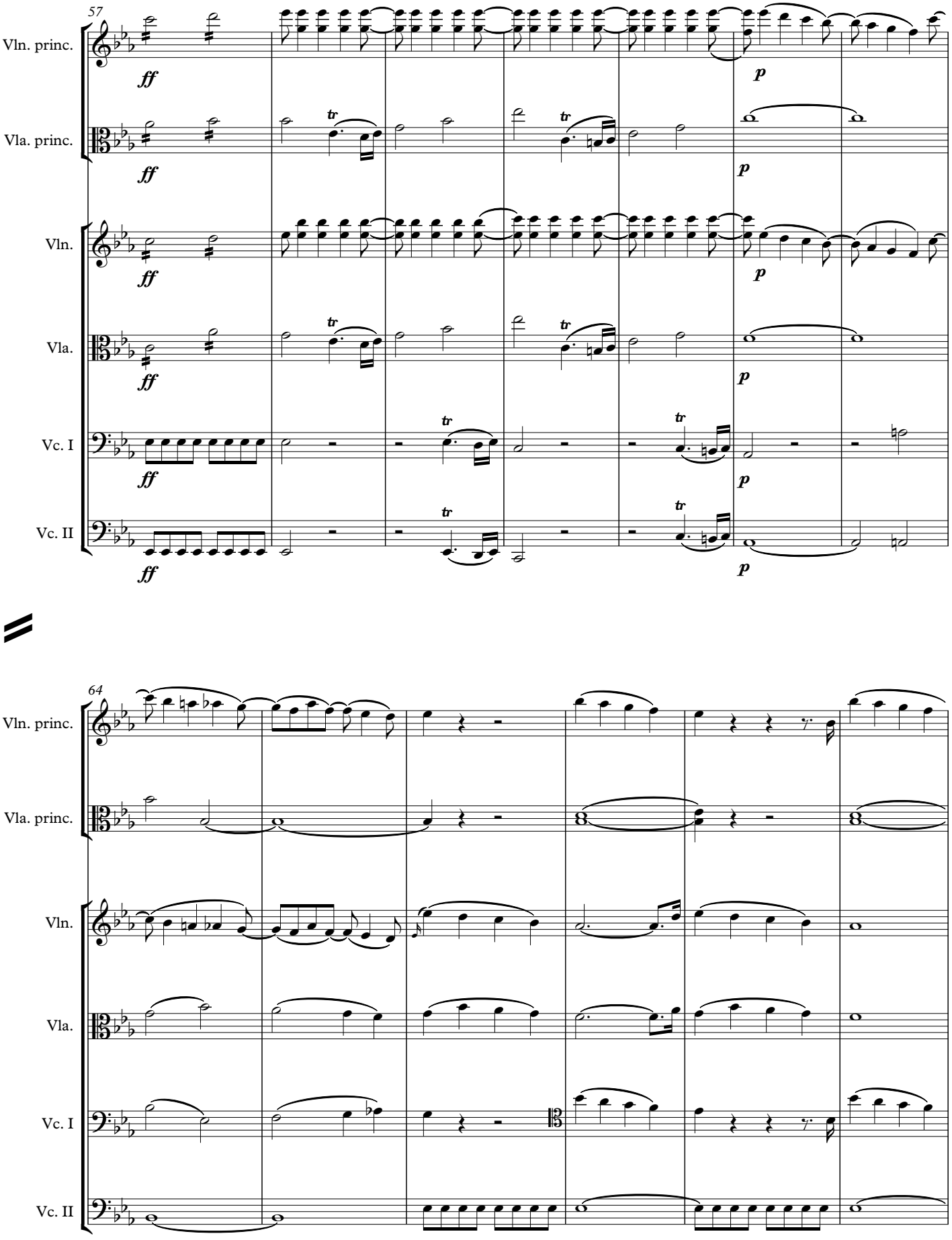
Vln.
Vla.
Vc. I
Vc. II
cresc.
nel
f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Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
ff
p
tr
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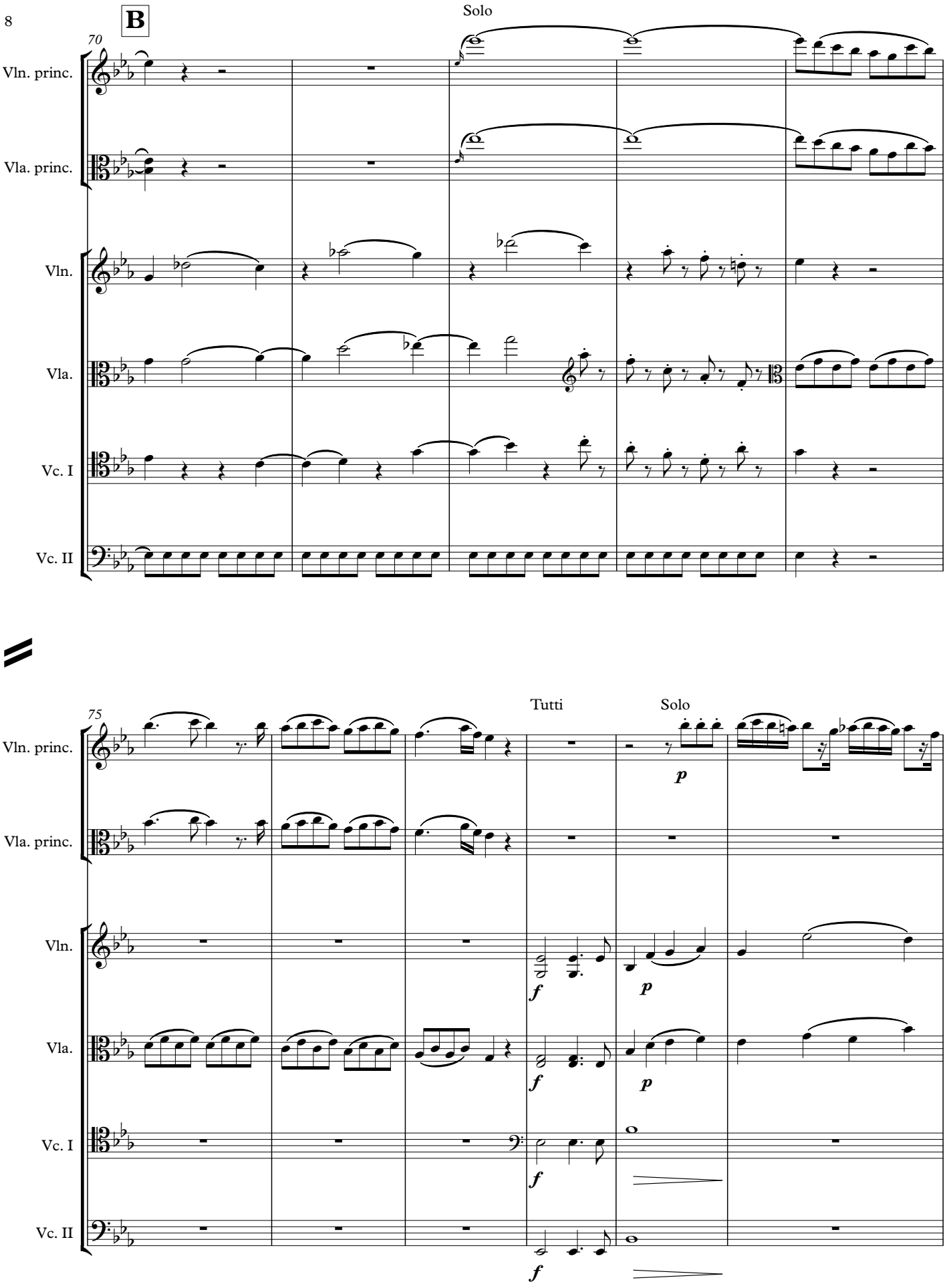
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


B
Solo
70
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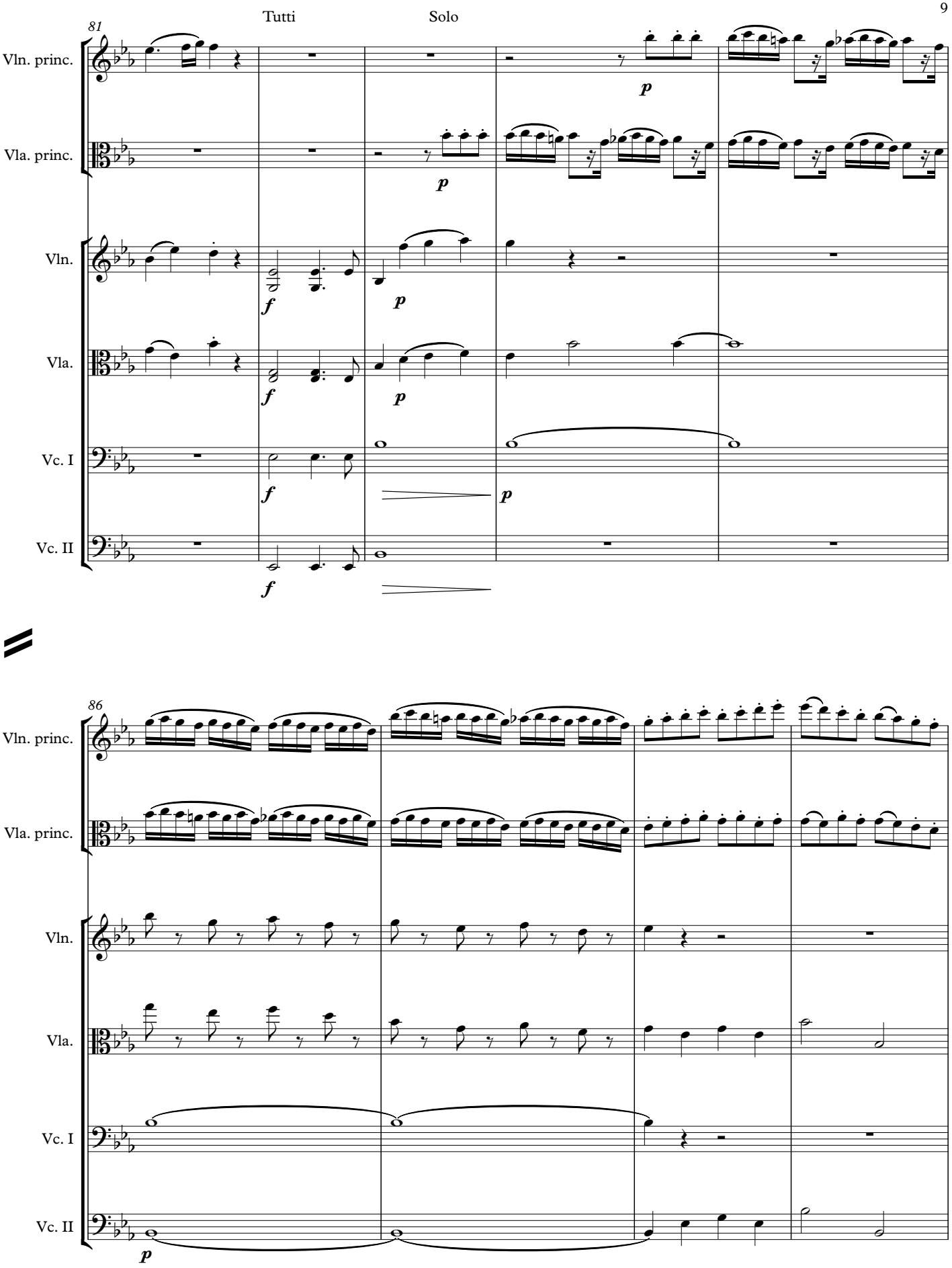
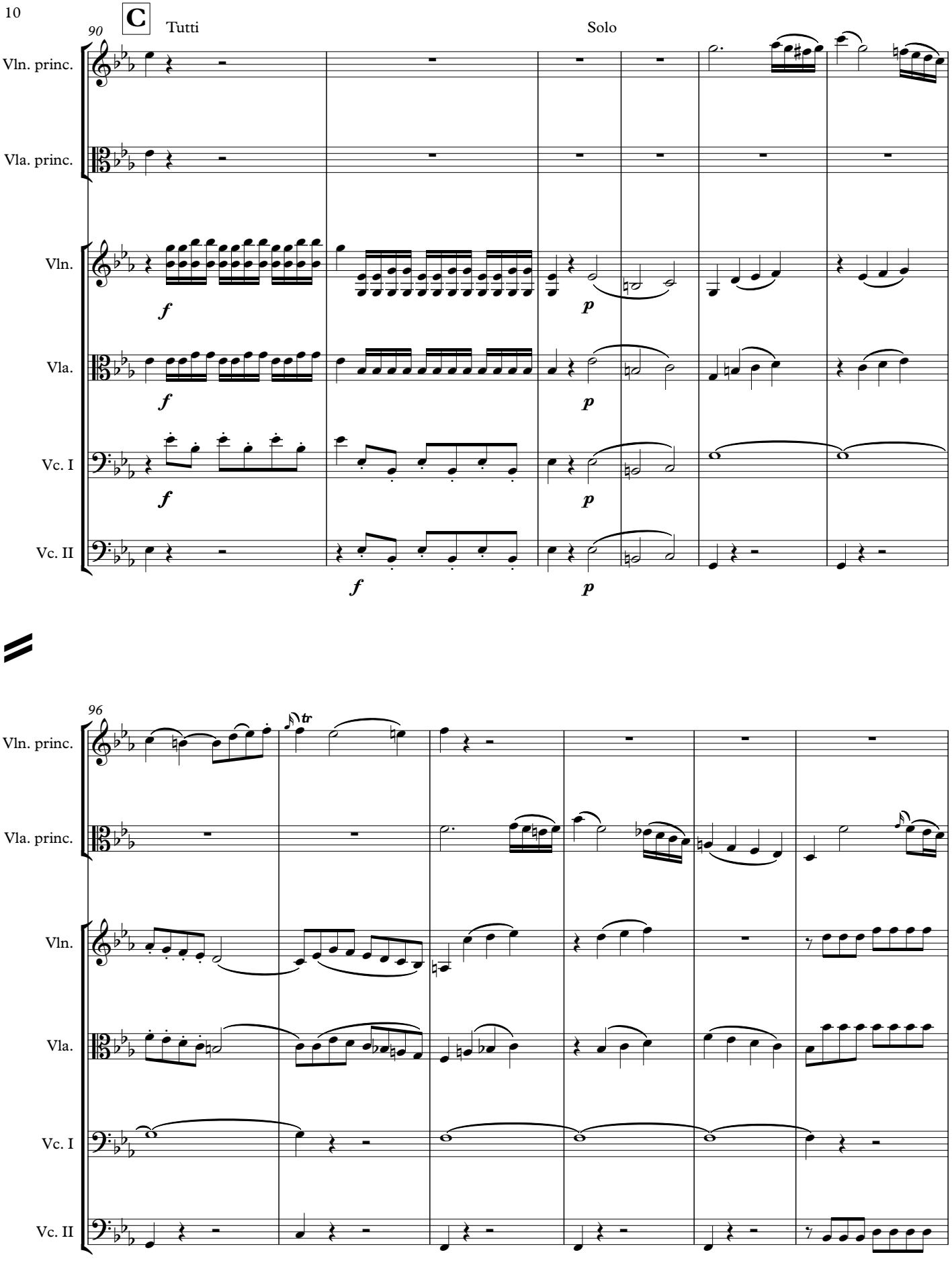
Vla.
Vc. I
Vc. II
75
Tutti
Solo
p
f


Tutti
Solo
81
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
86
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


C
Tutti
Solo
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Vla.
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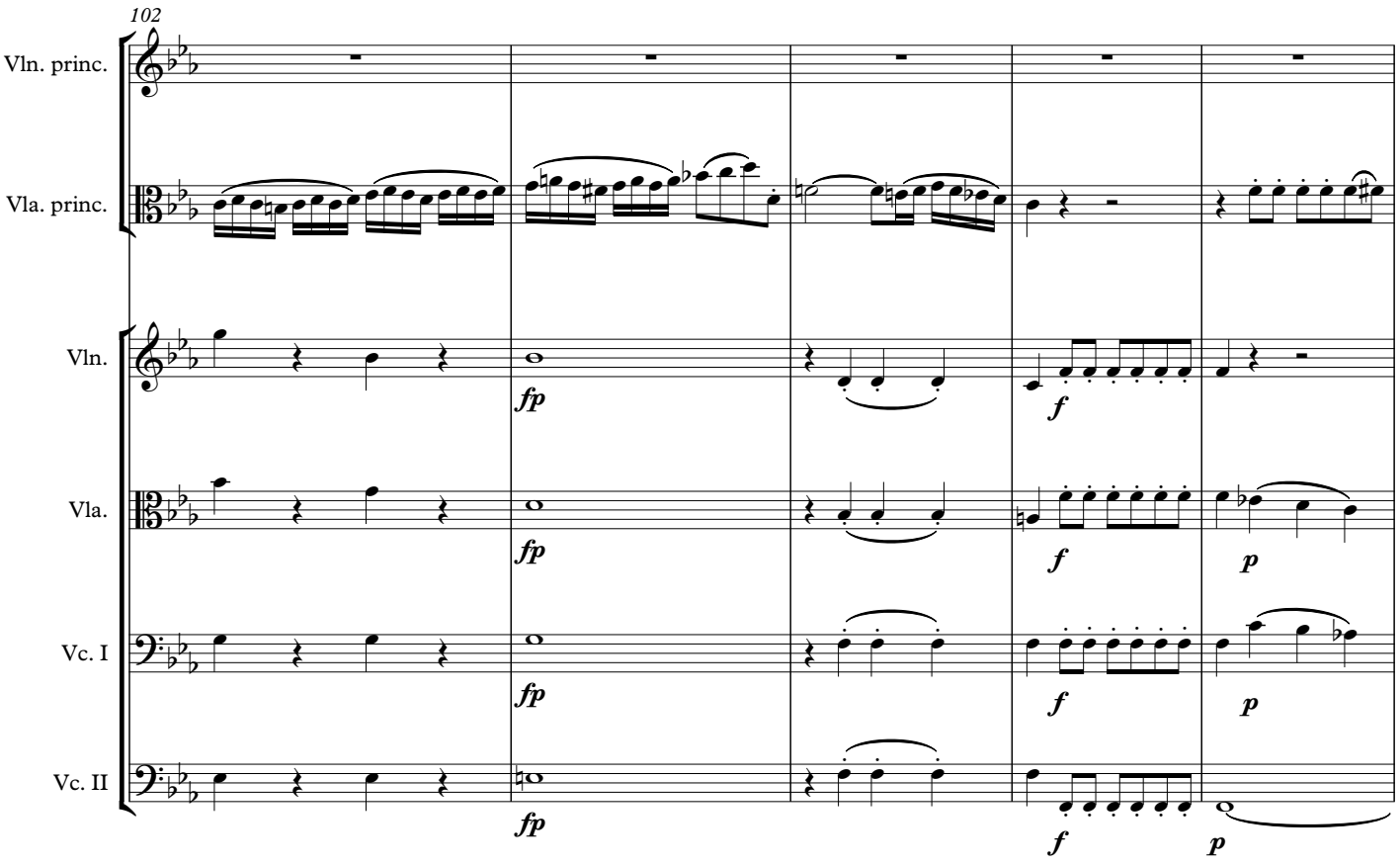
Vc. II
f
p
96
tr


102
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Vln.
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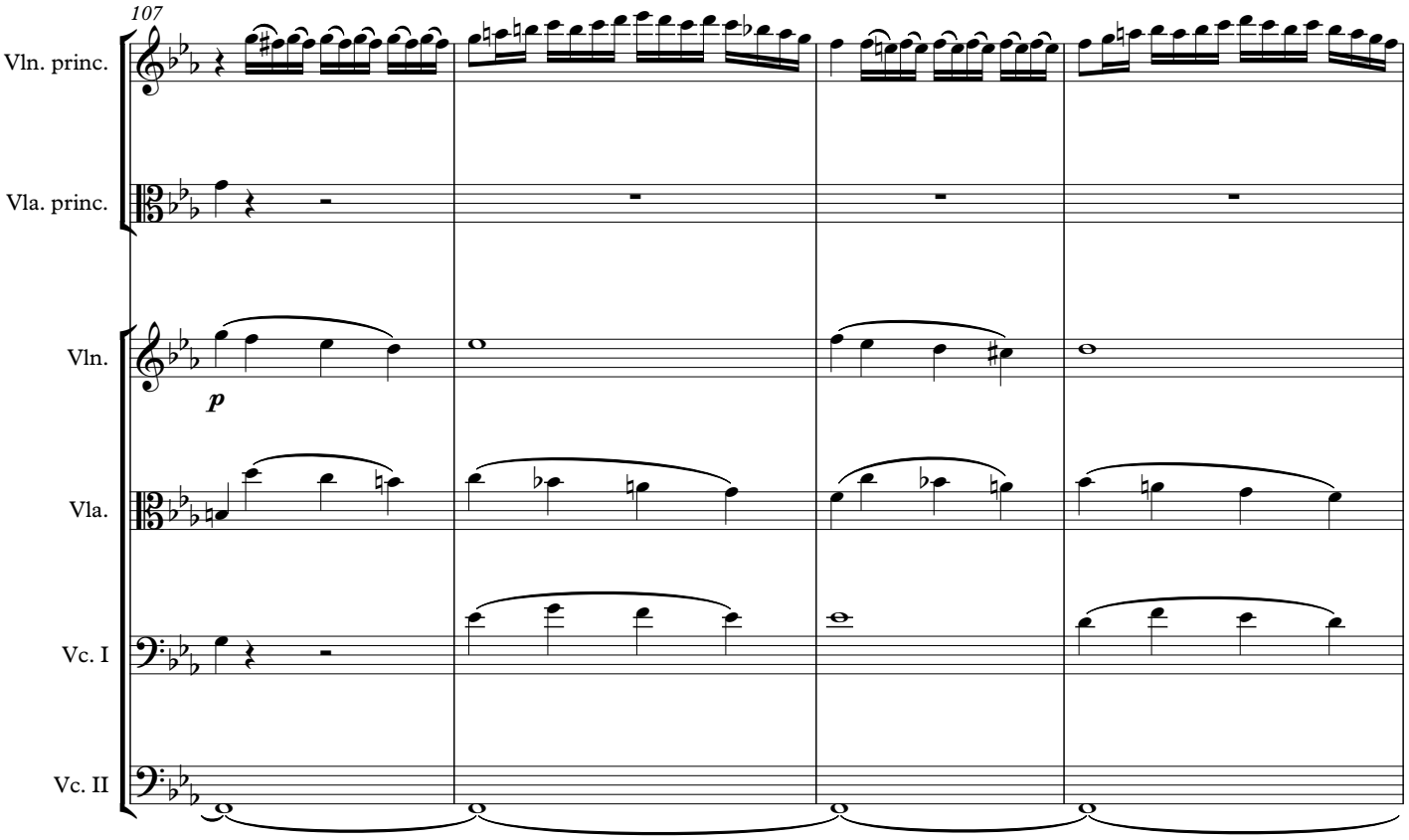
Vc. II
fp
f
p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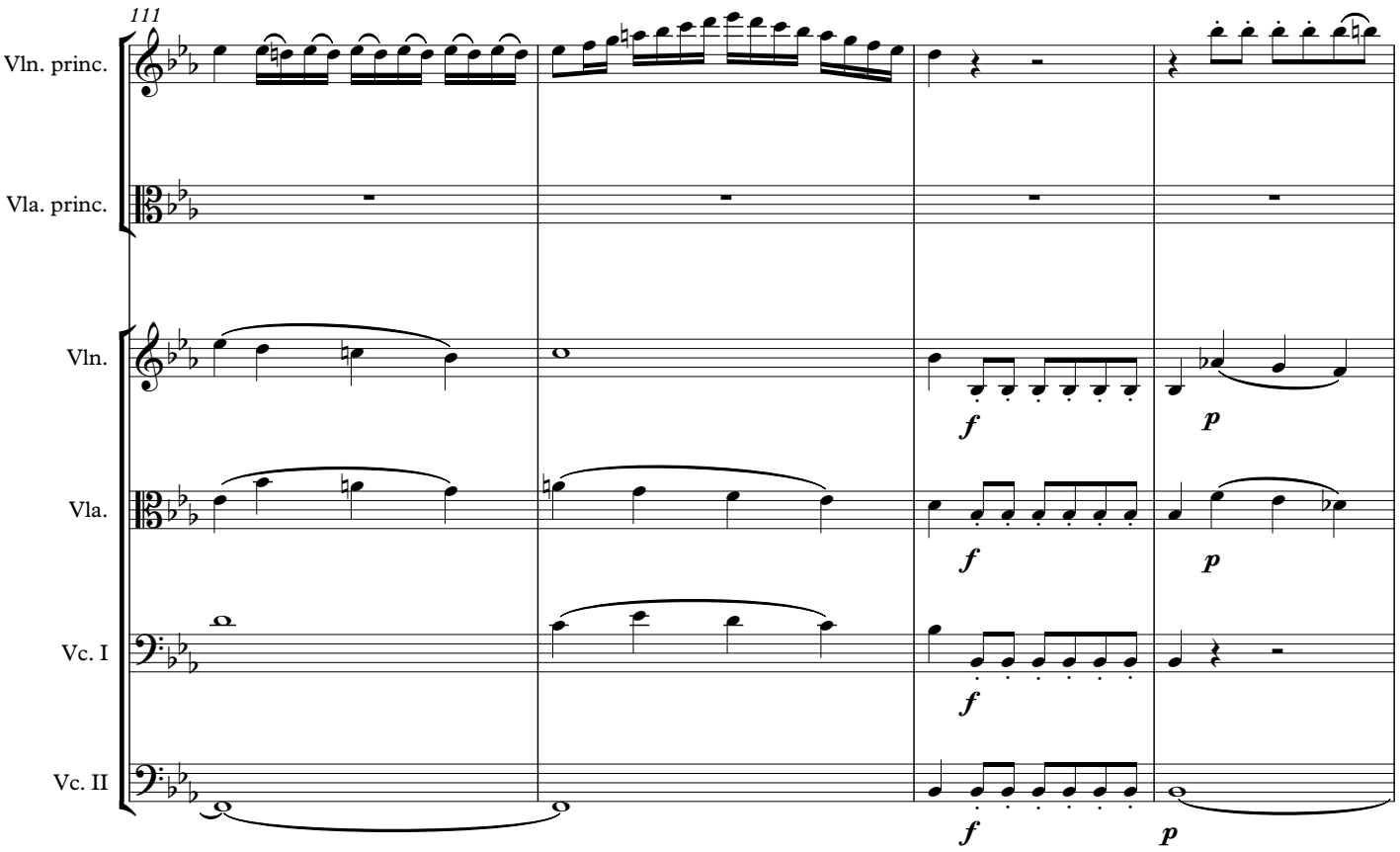
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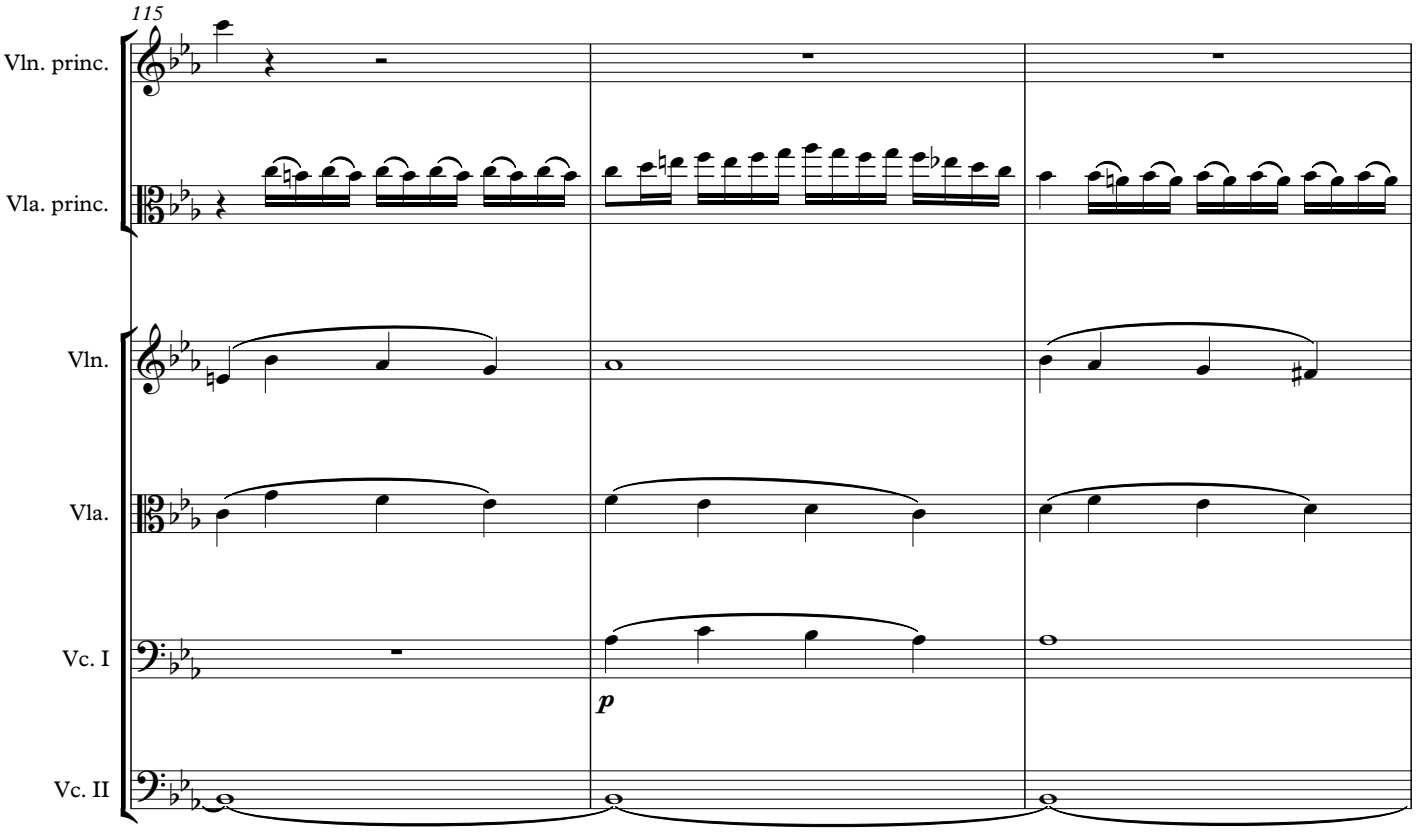
f
p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Vc. II
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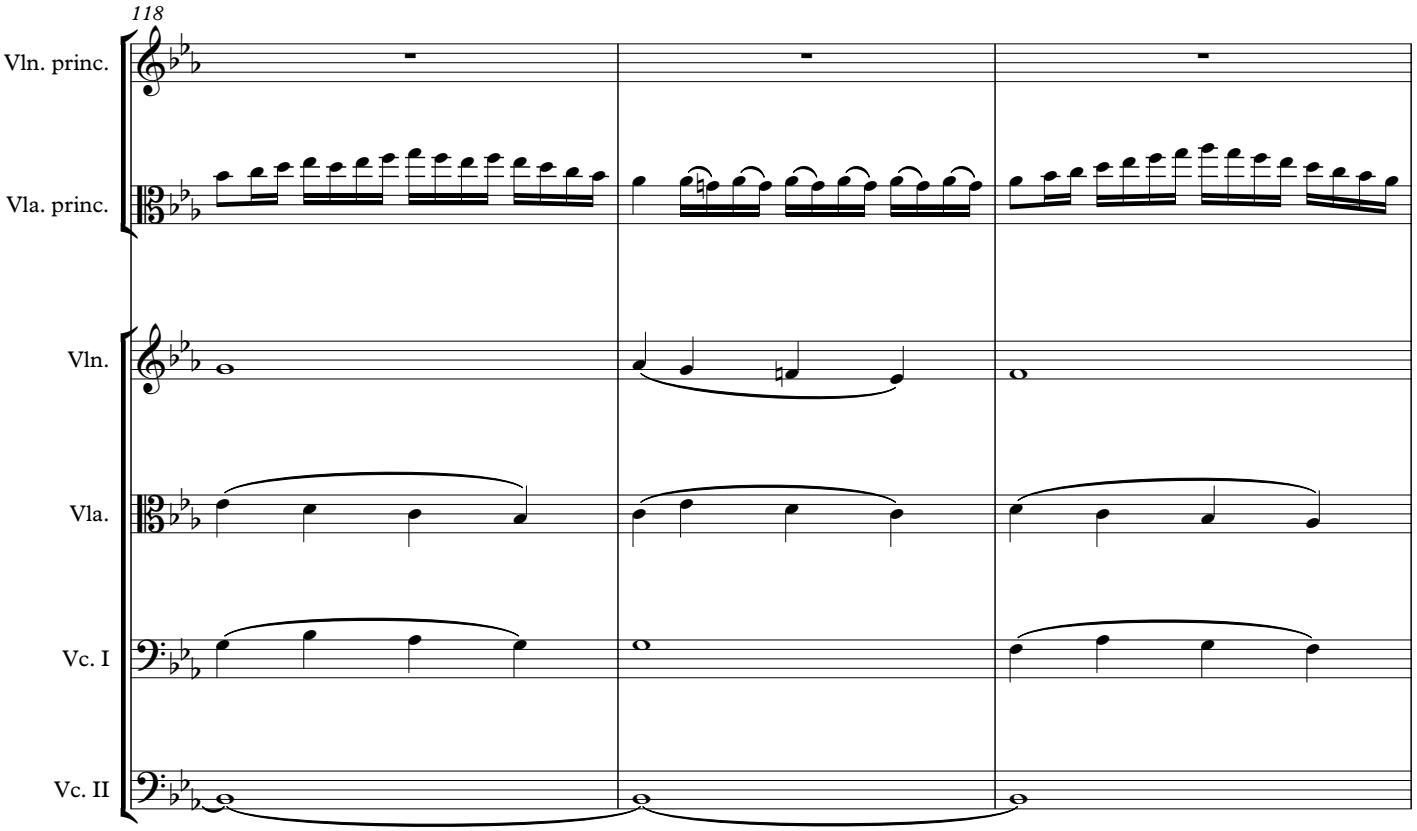
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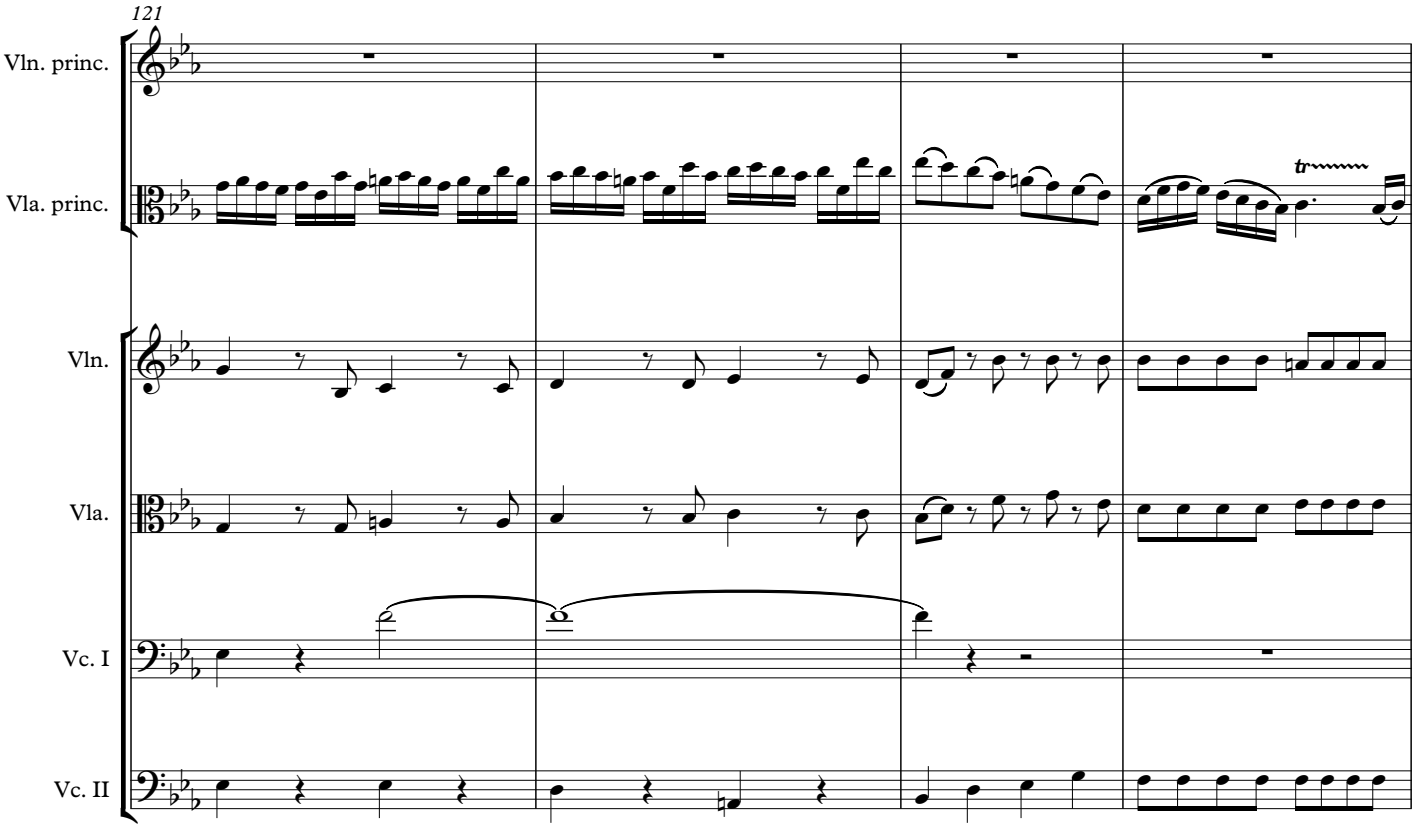
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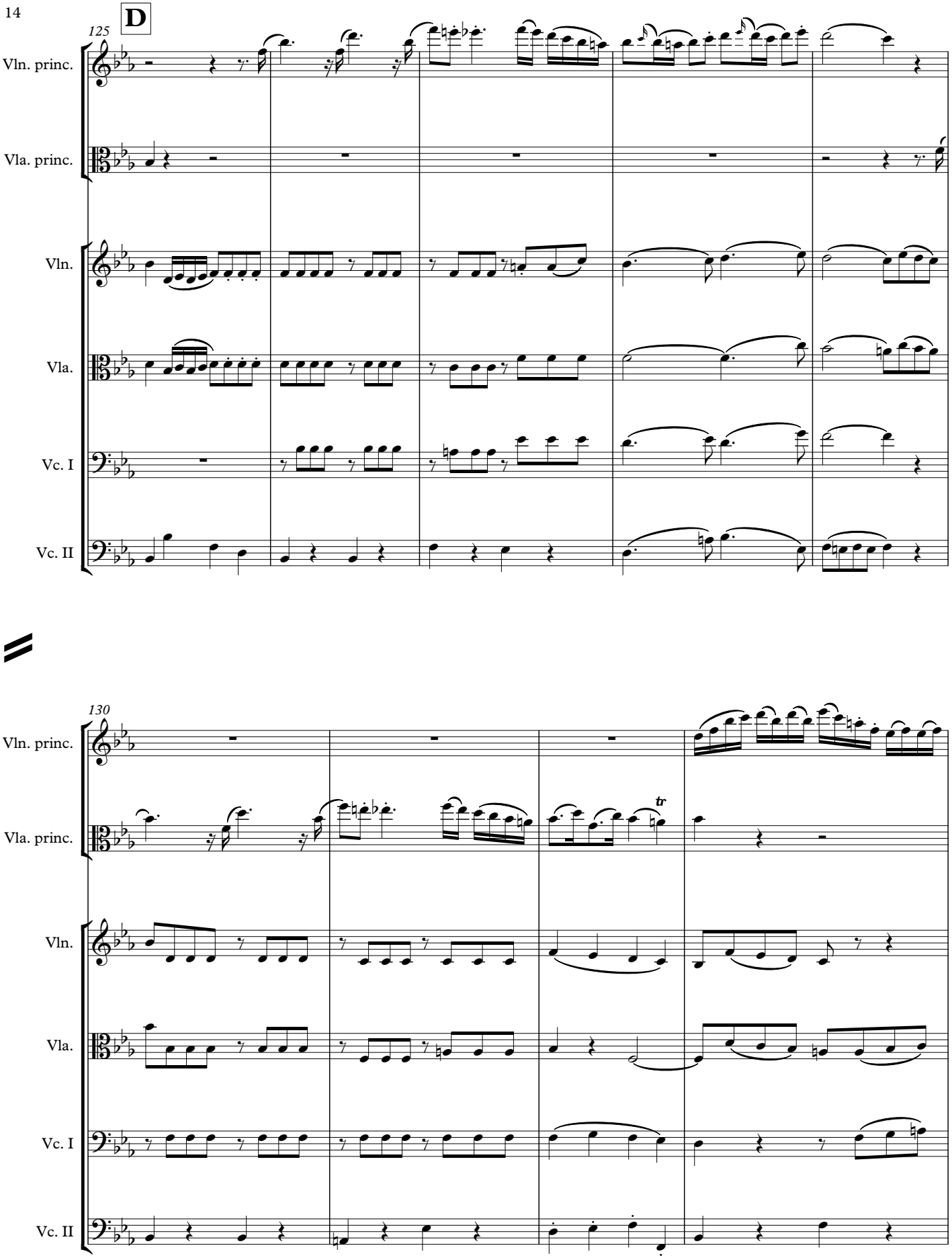
D
125
Vln. princ.
Vla. princ.
Vln.
Vla.
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Vc. II
130
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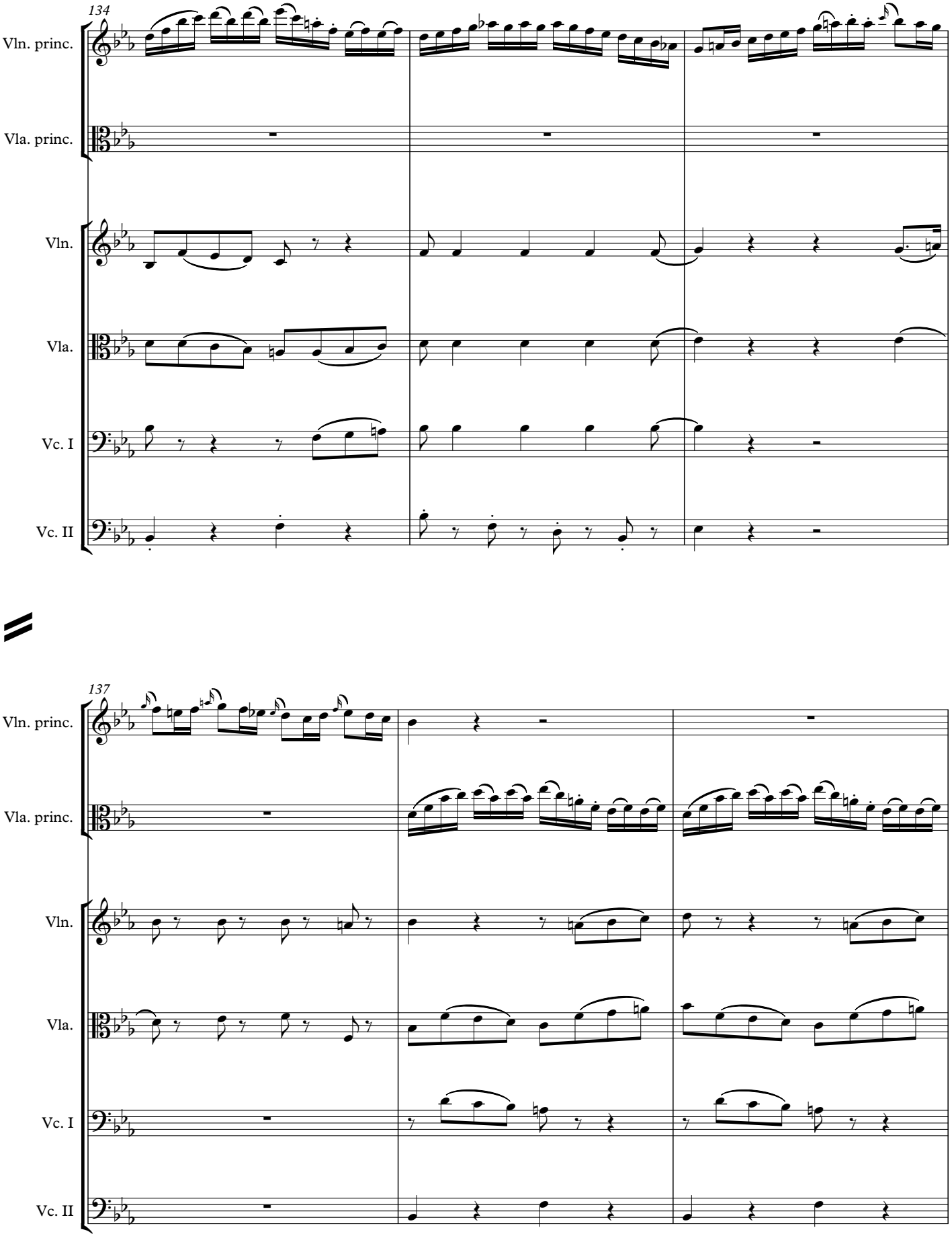
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr


134
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137
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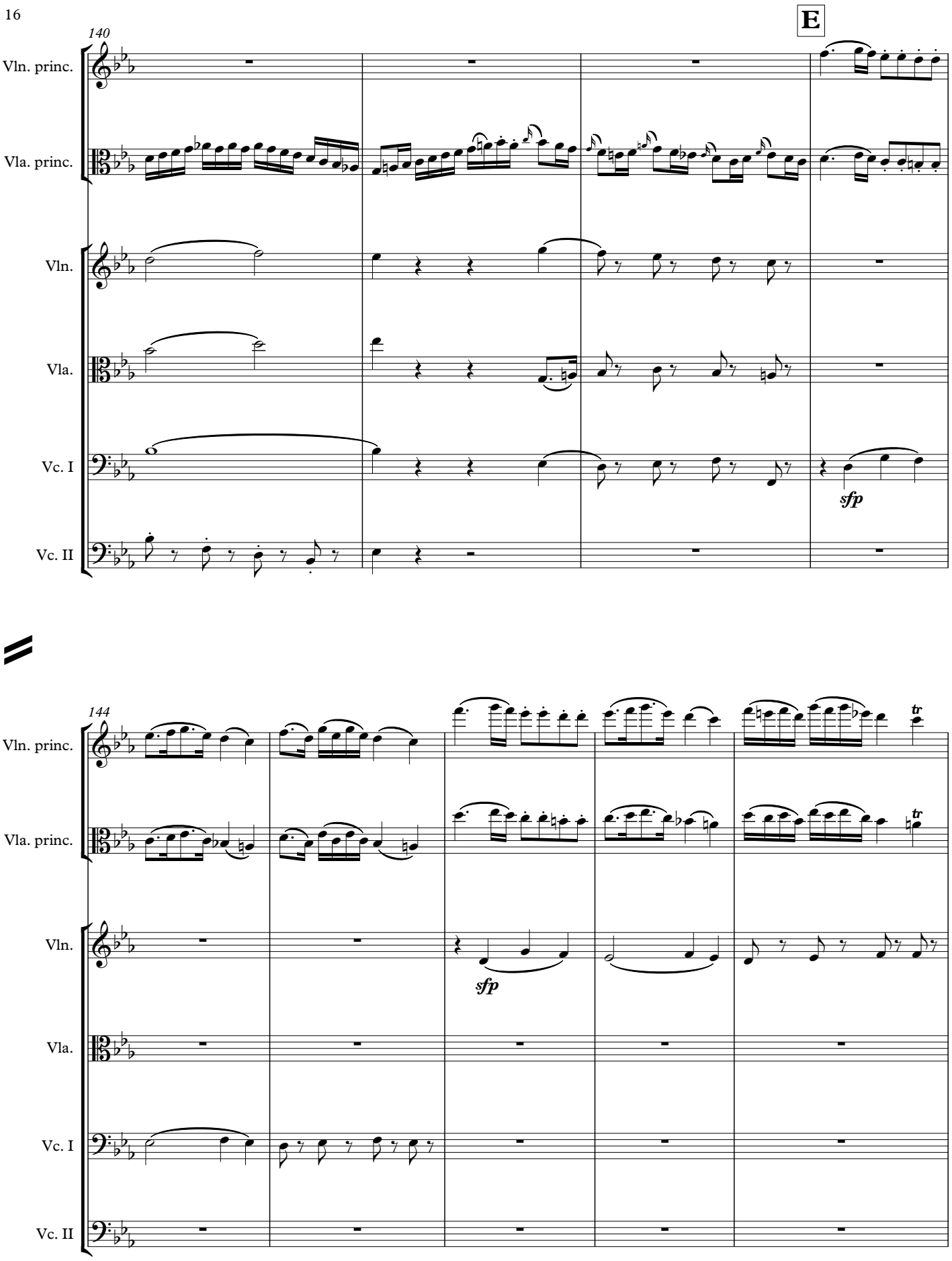
Vla.
Vc. I
Vc. II


E
140
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Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
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Vln.
Vla.
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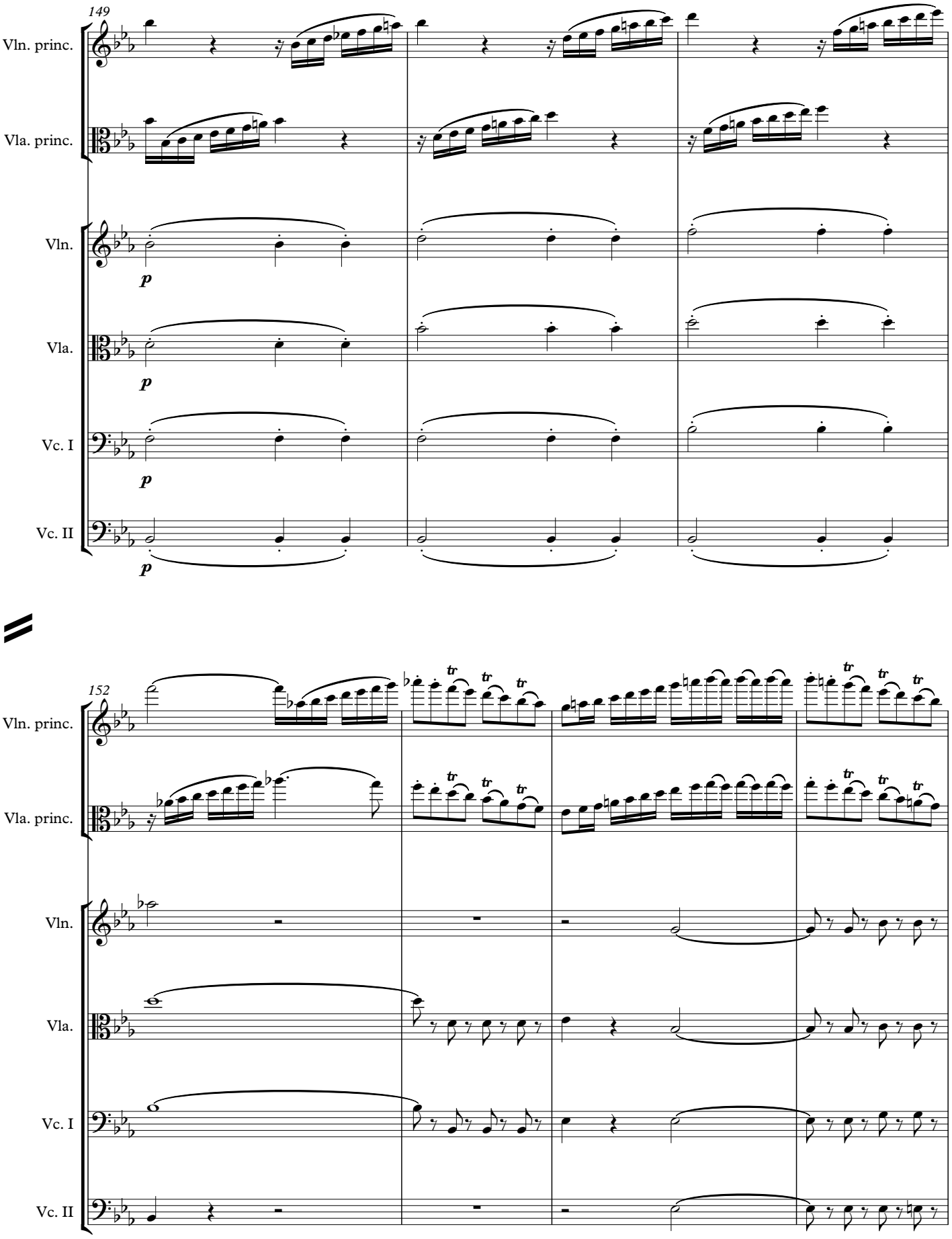
sfp
tr
tr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Vln.
Vla.
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p
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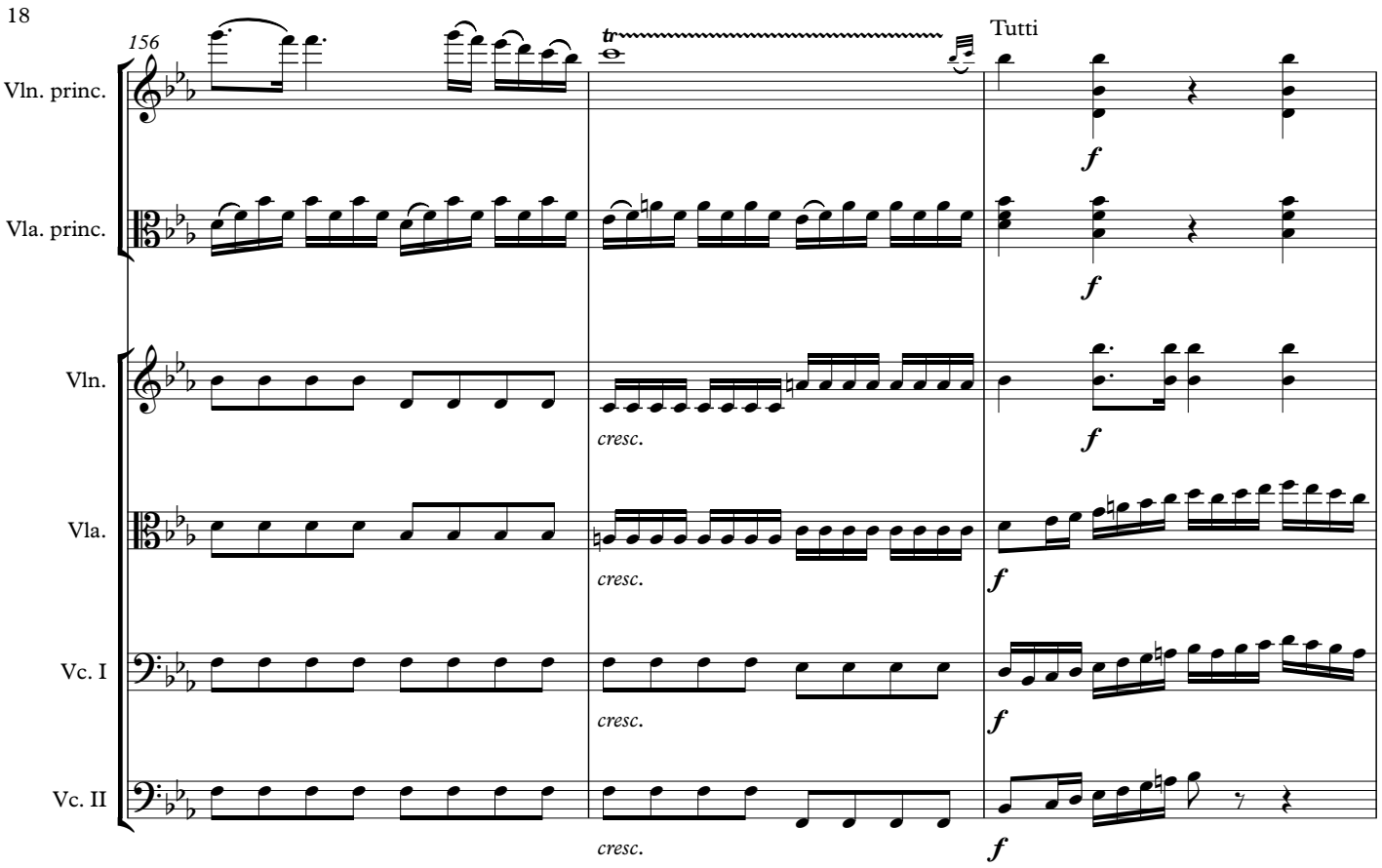
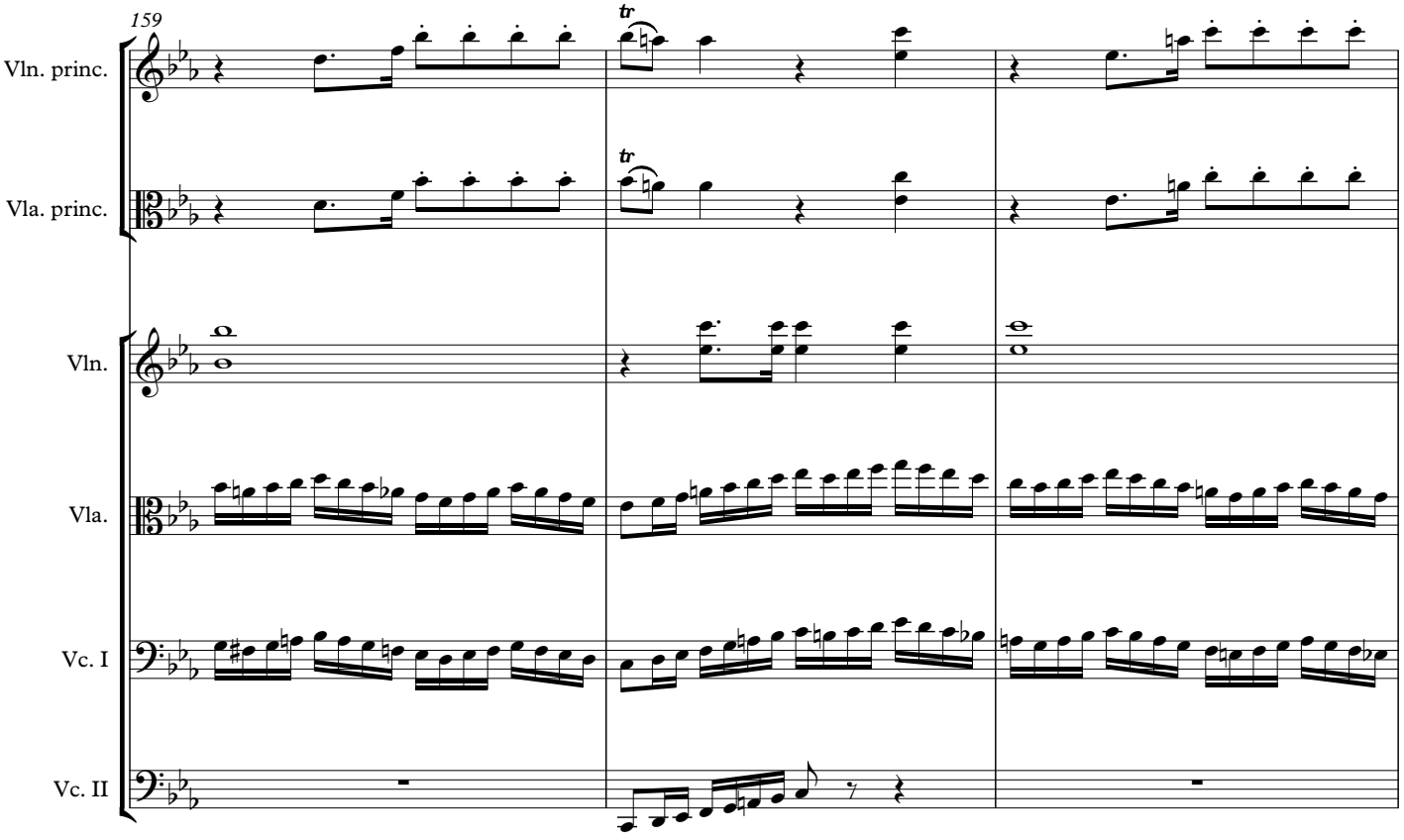
Vln.
Vla.
Vc. I
Vc. II
tr


156
Tutti
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
cresc.
f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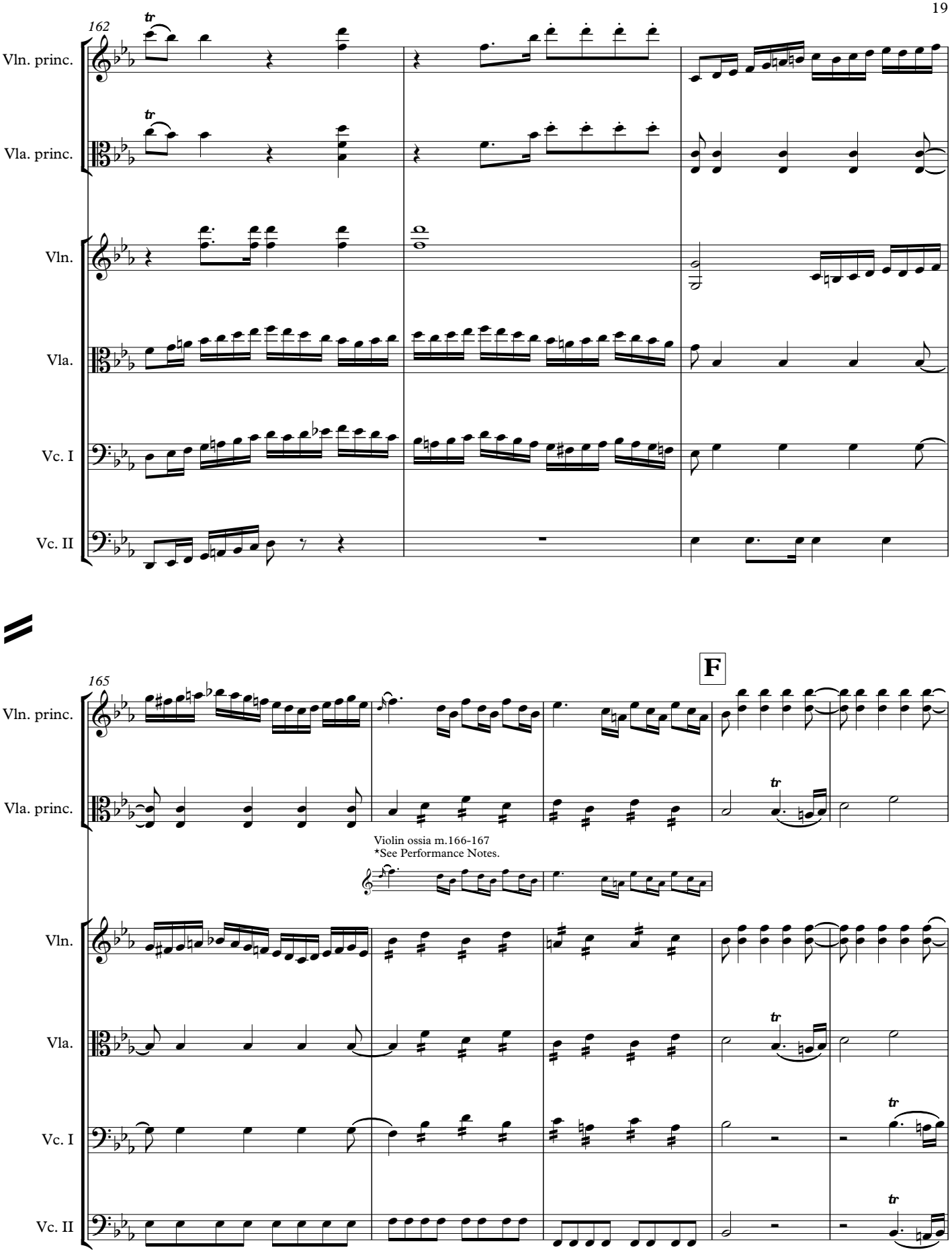
Vc. II


162
Vln. princ.
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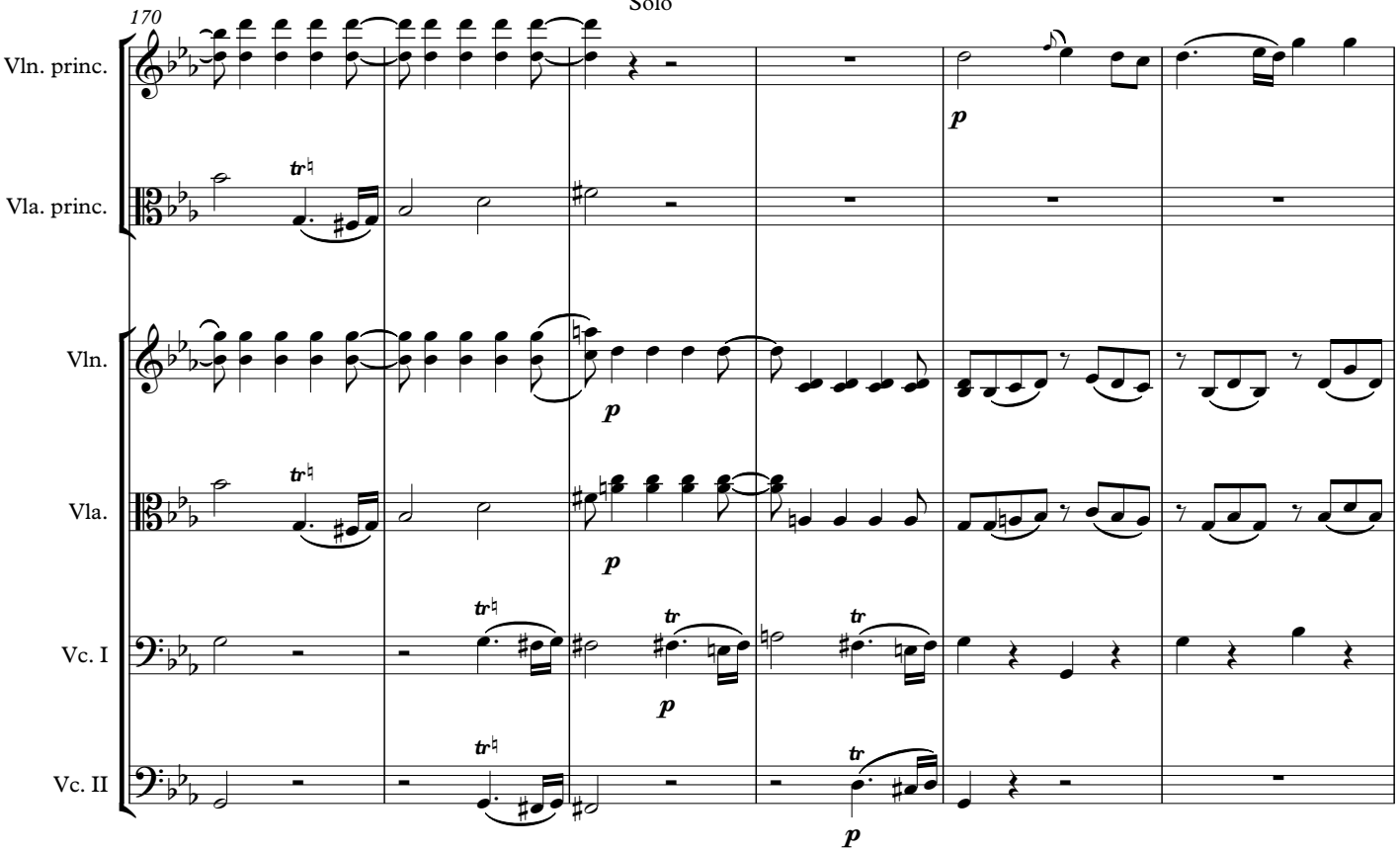
Vln.
Vla.
Vc. I
Vc. II
165
F
Violin ossia m.166-167
*See Performance Notes.

Solo


170
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Vla. princ.
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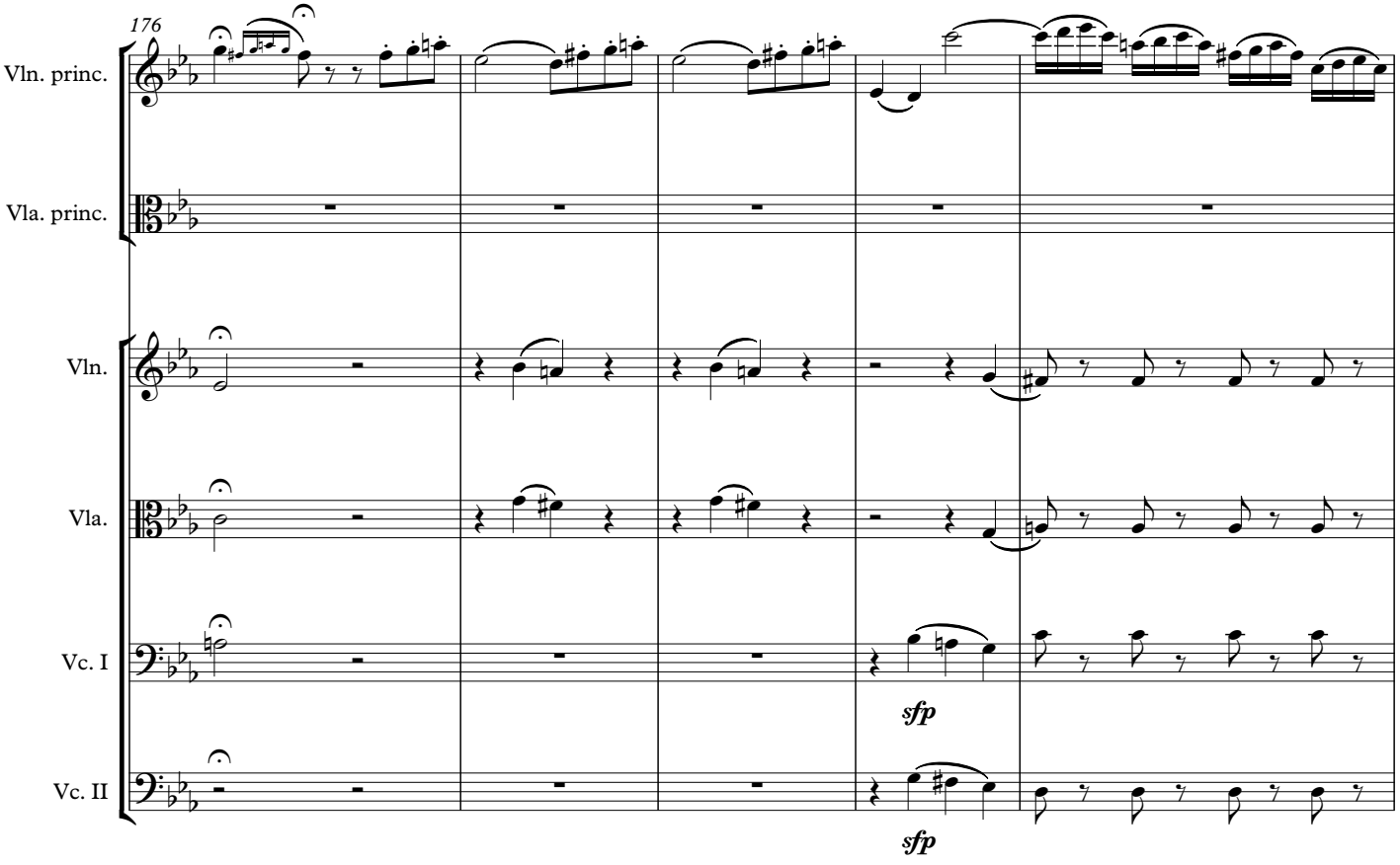
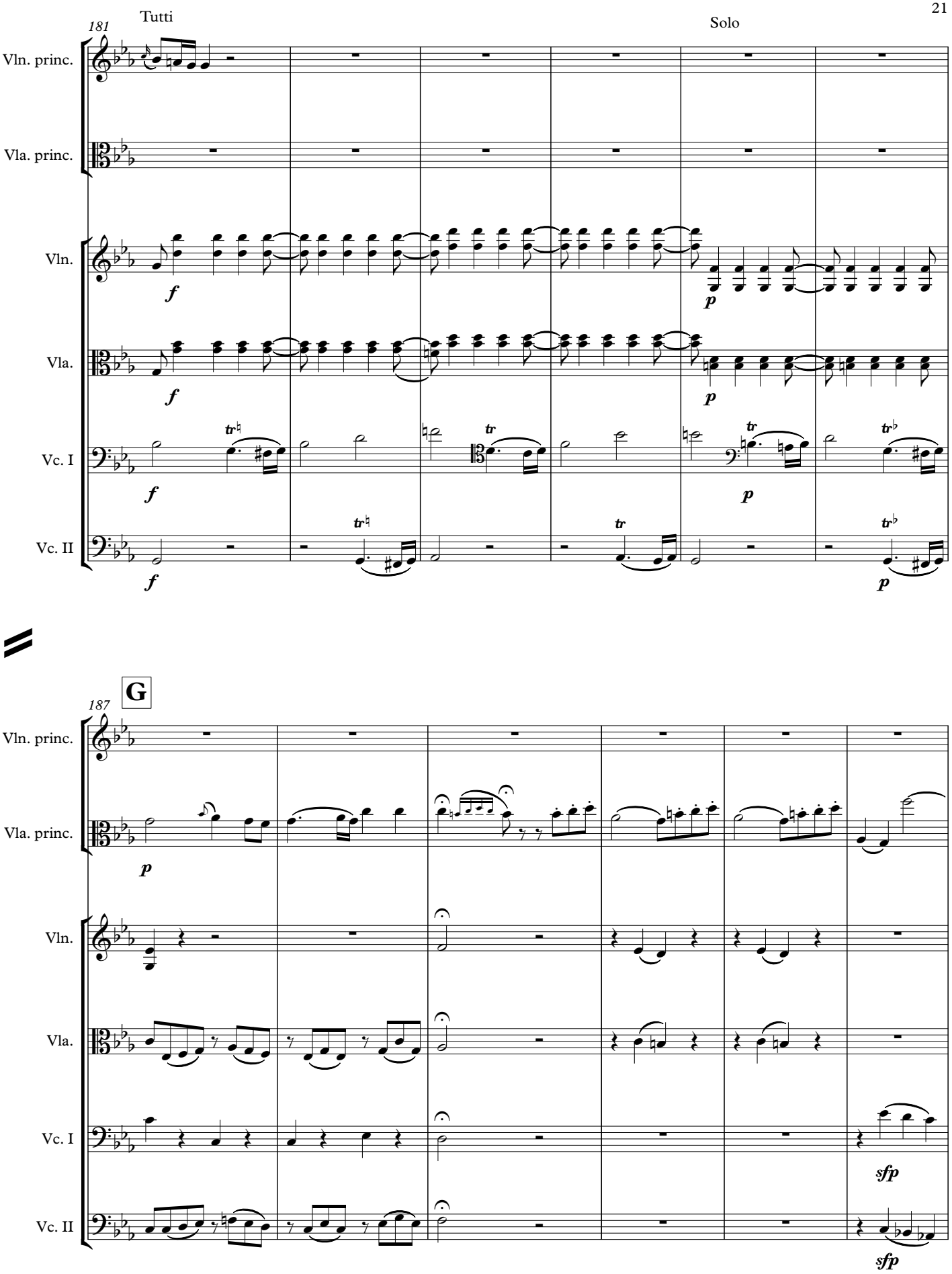
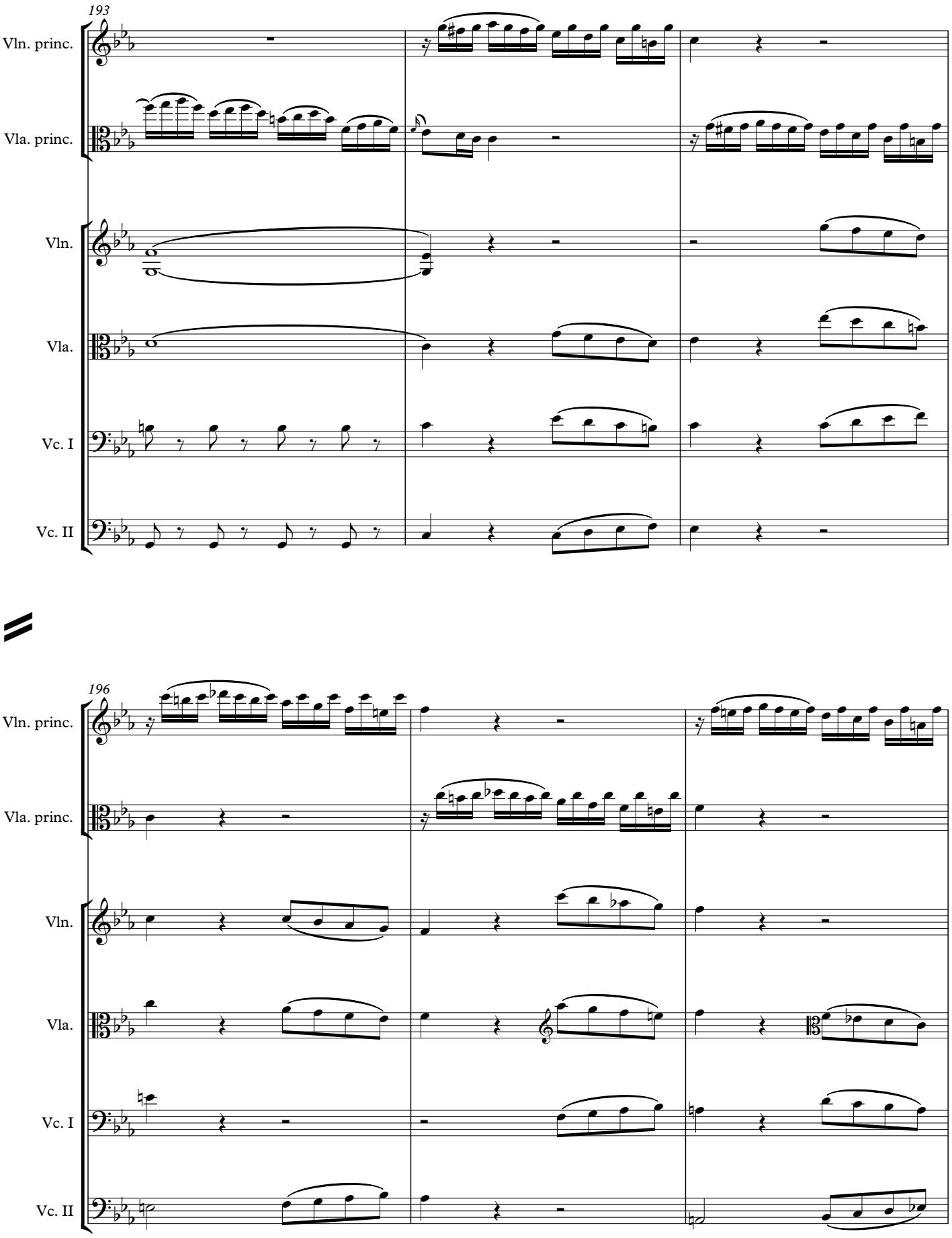
Vla.
Vc. I
Vc. II
p
tr


176
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
sfp


Tutti
Solo
181
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
p
G
187
sfp


193
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
196
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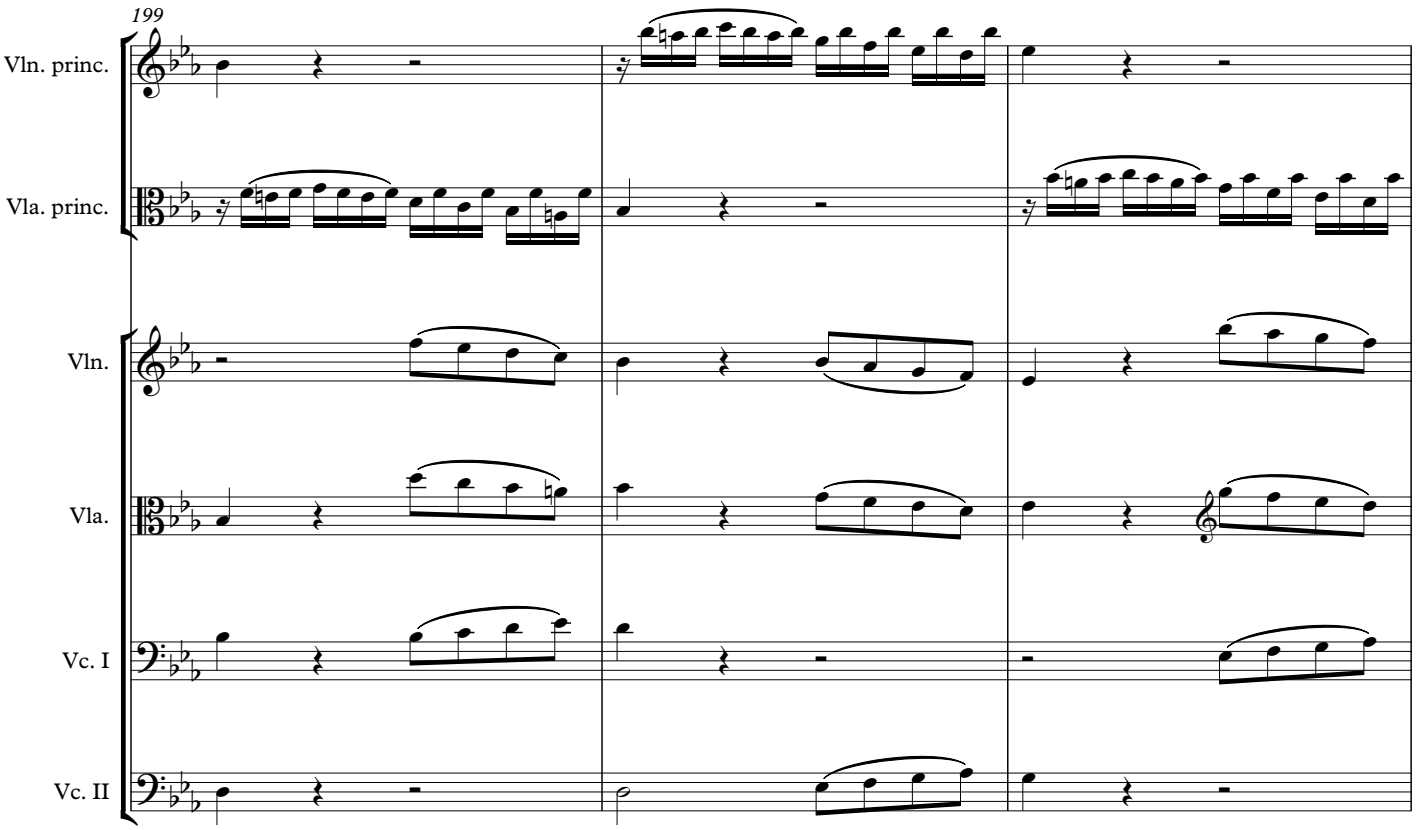
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


199
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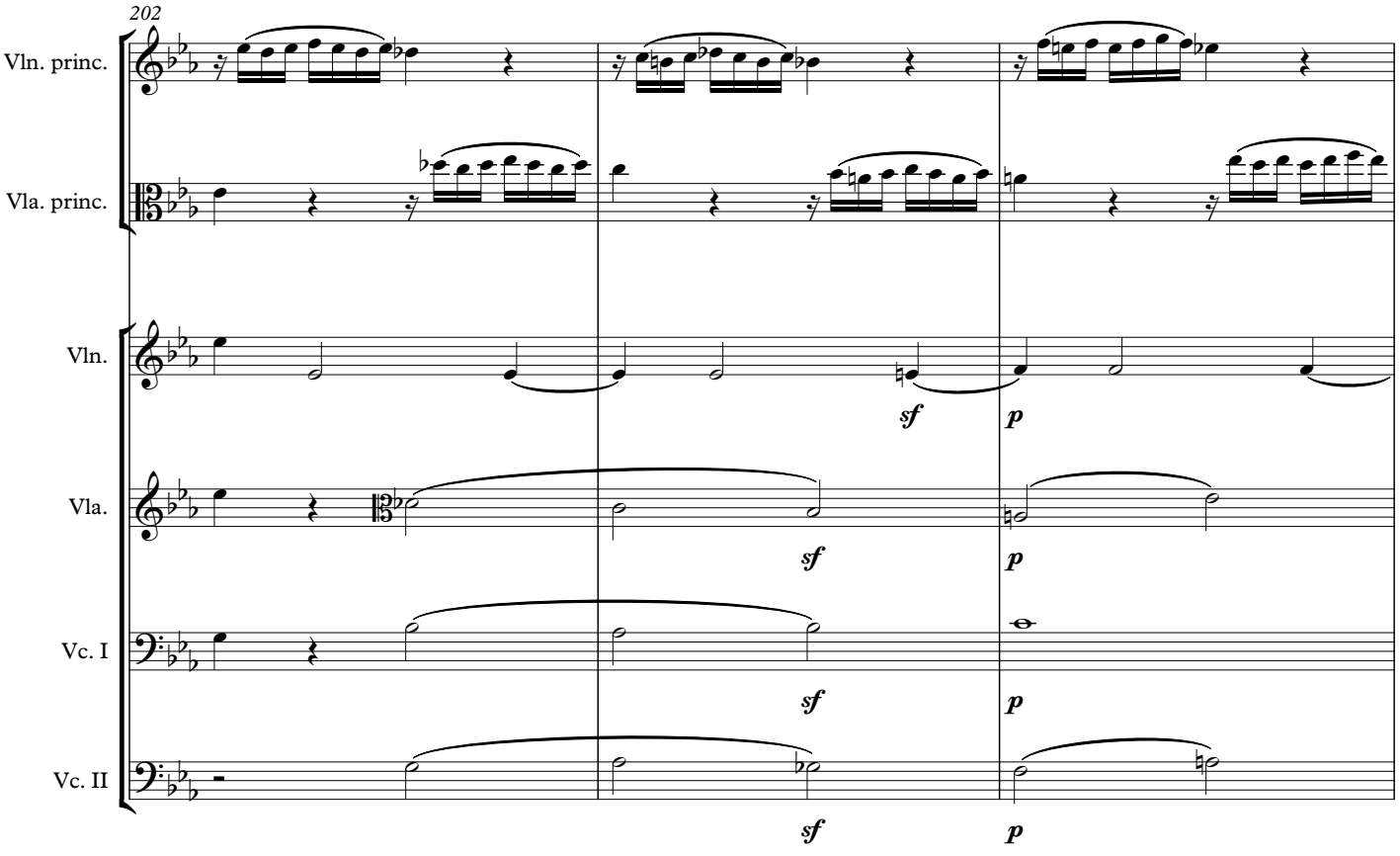
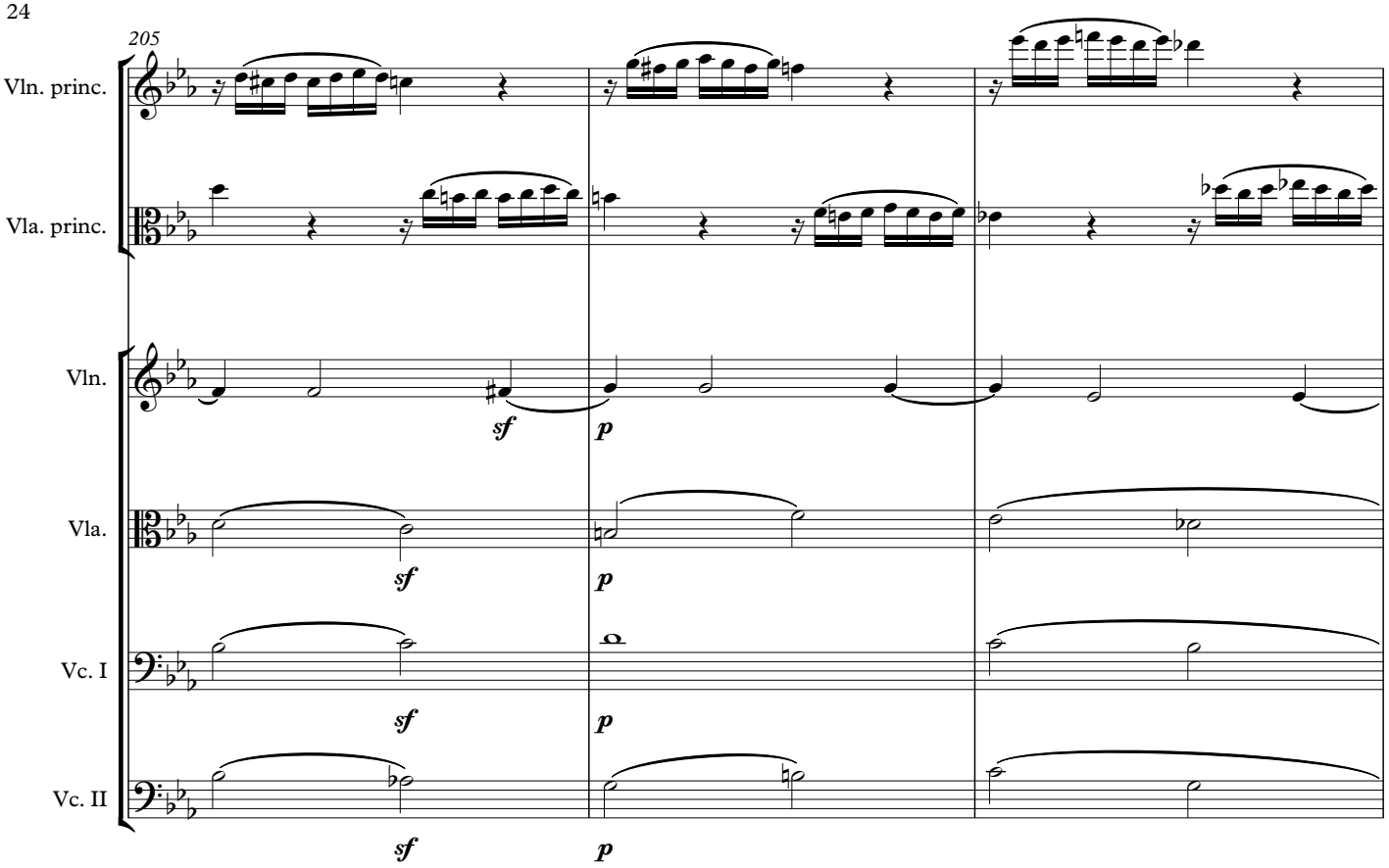
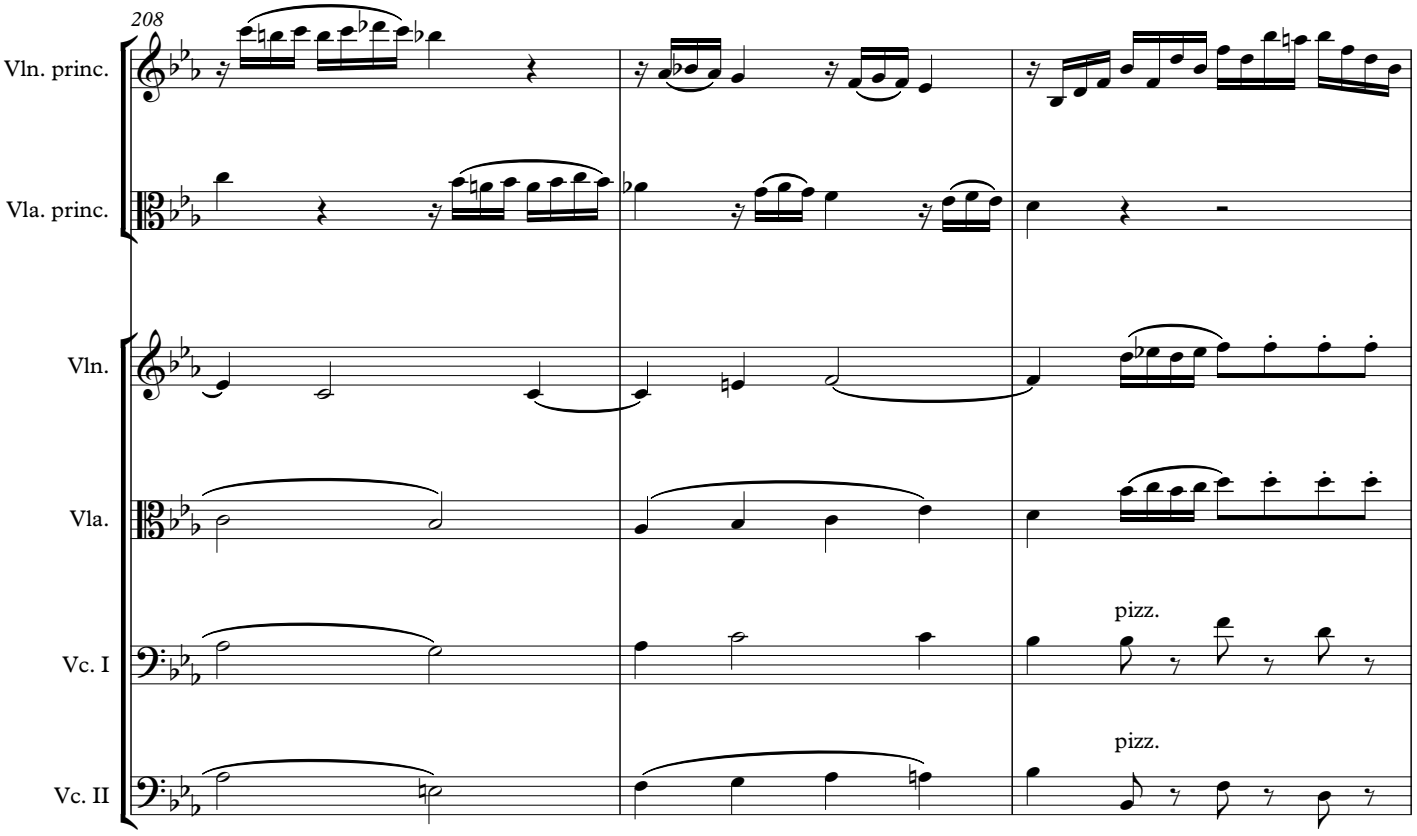
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


202
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
sf
p
sf
p
sf
p
sf
p


205
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
sf
p


208
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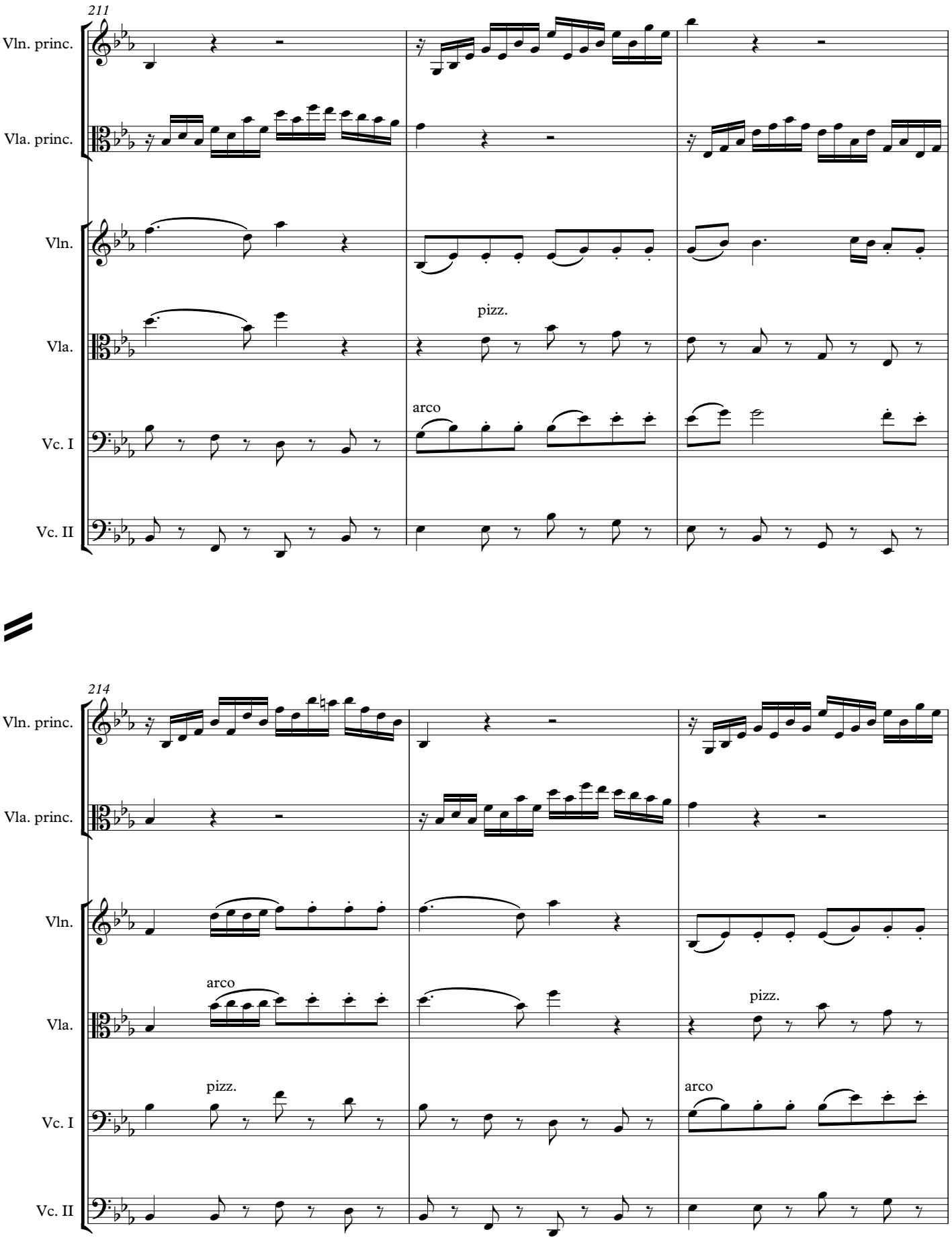
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
pizz.
pizz.


211
Vln. princ.
Vla. princ.
Vln.
Vla.
pizz.
Vc. I
arco
Vc. II
214
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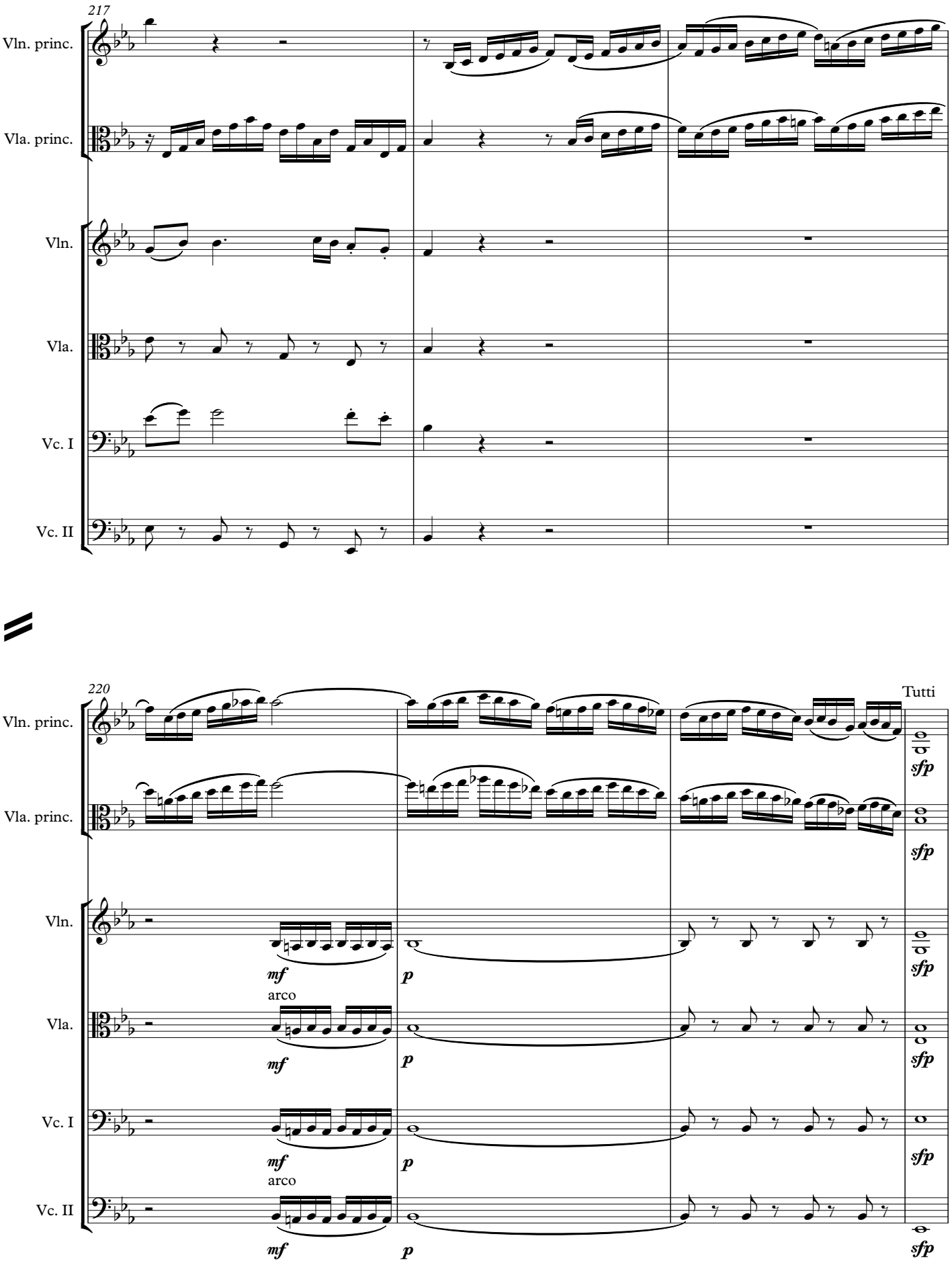
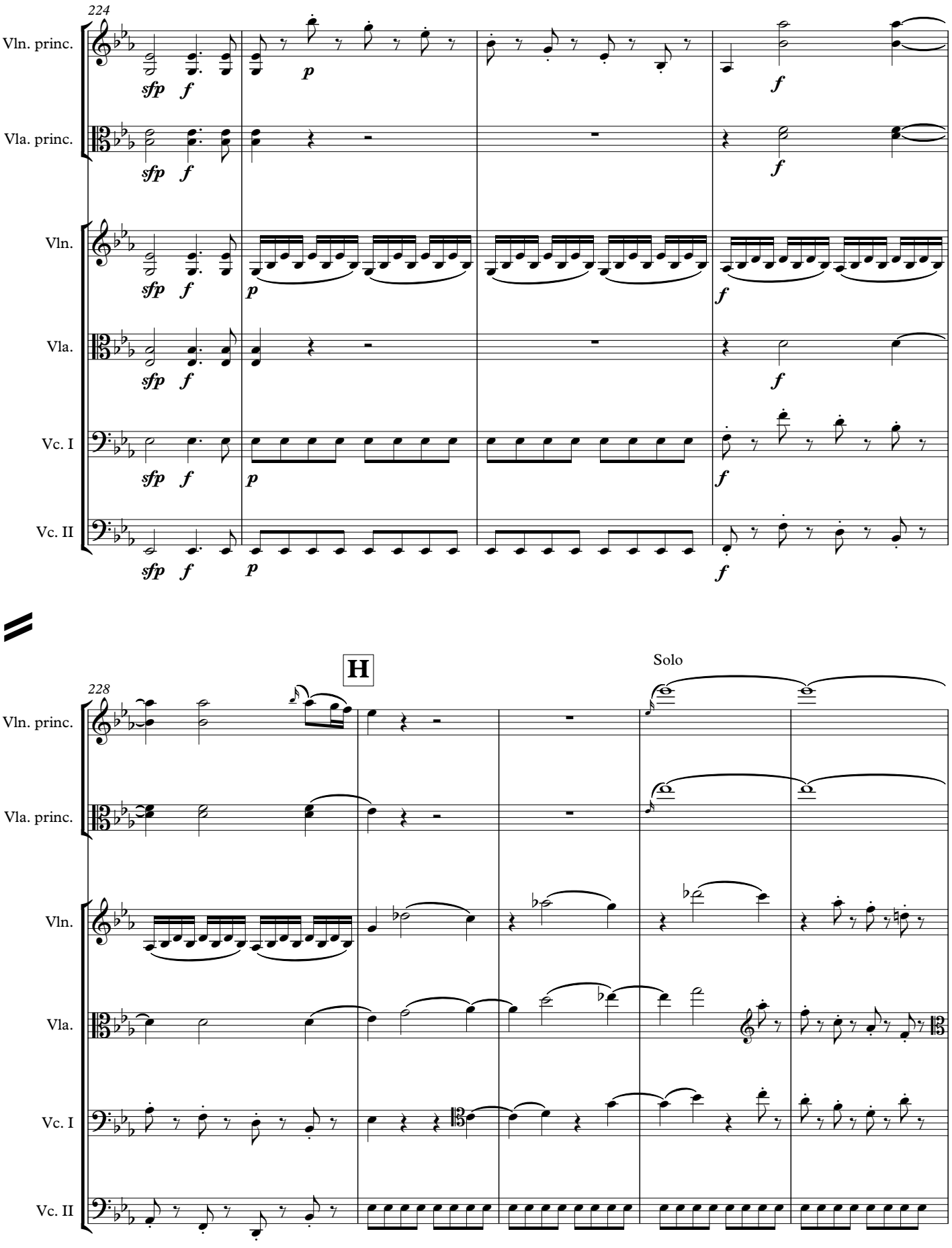
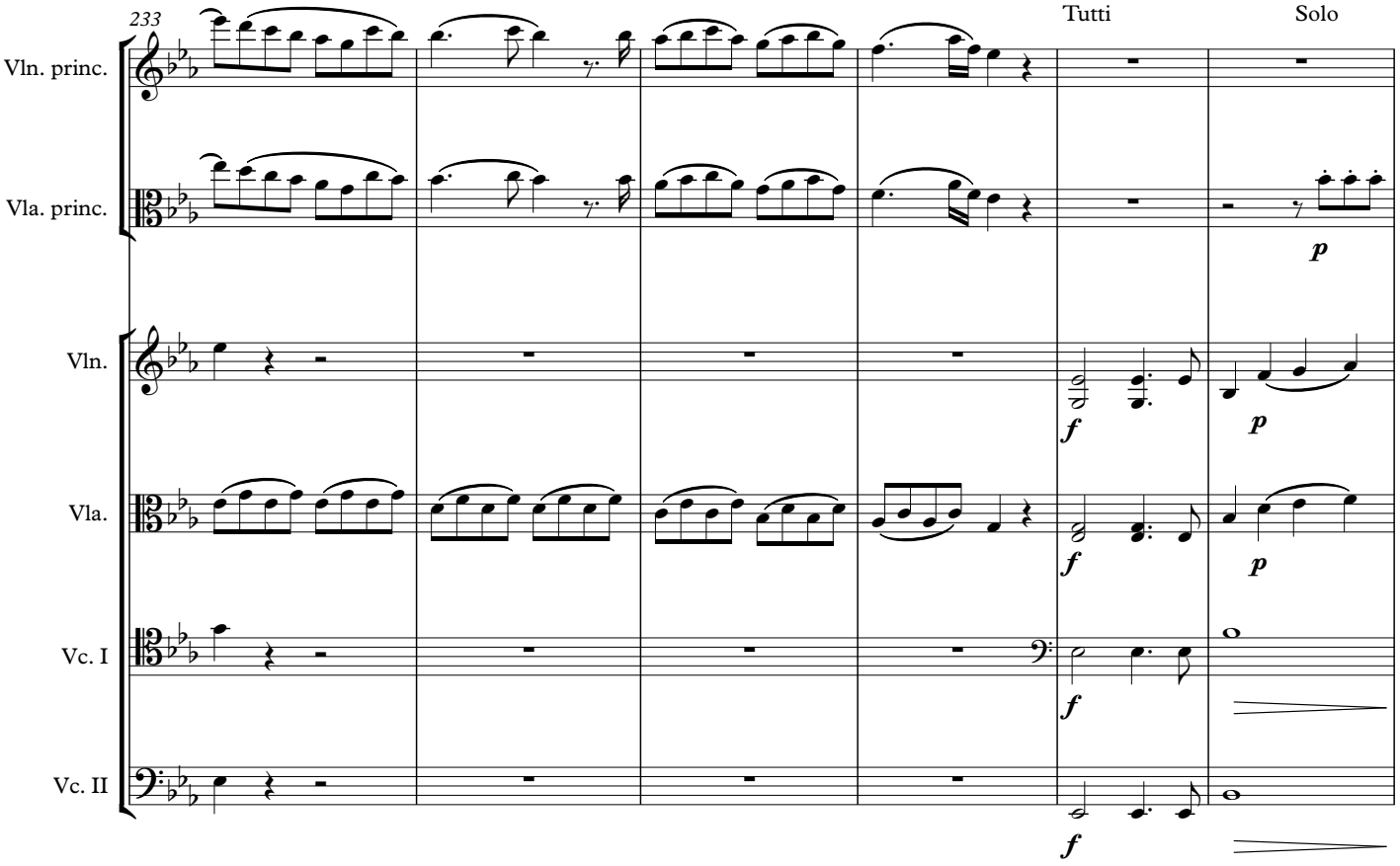
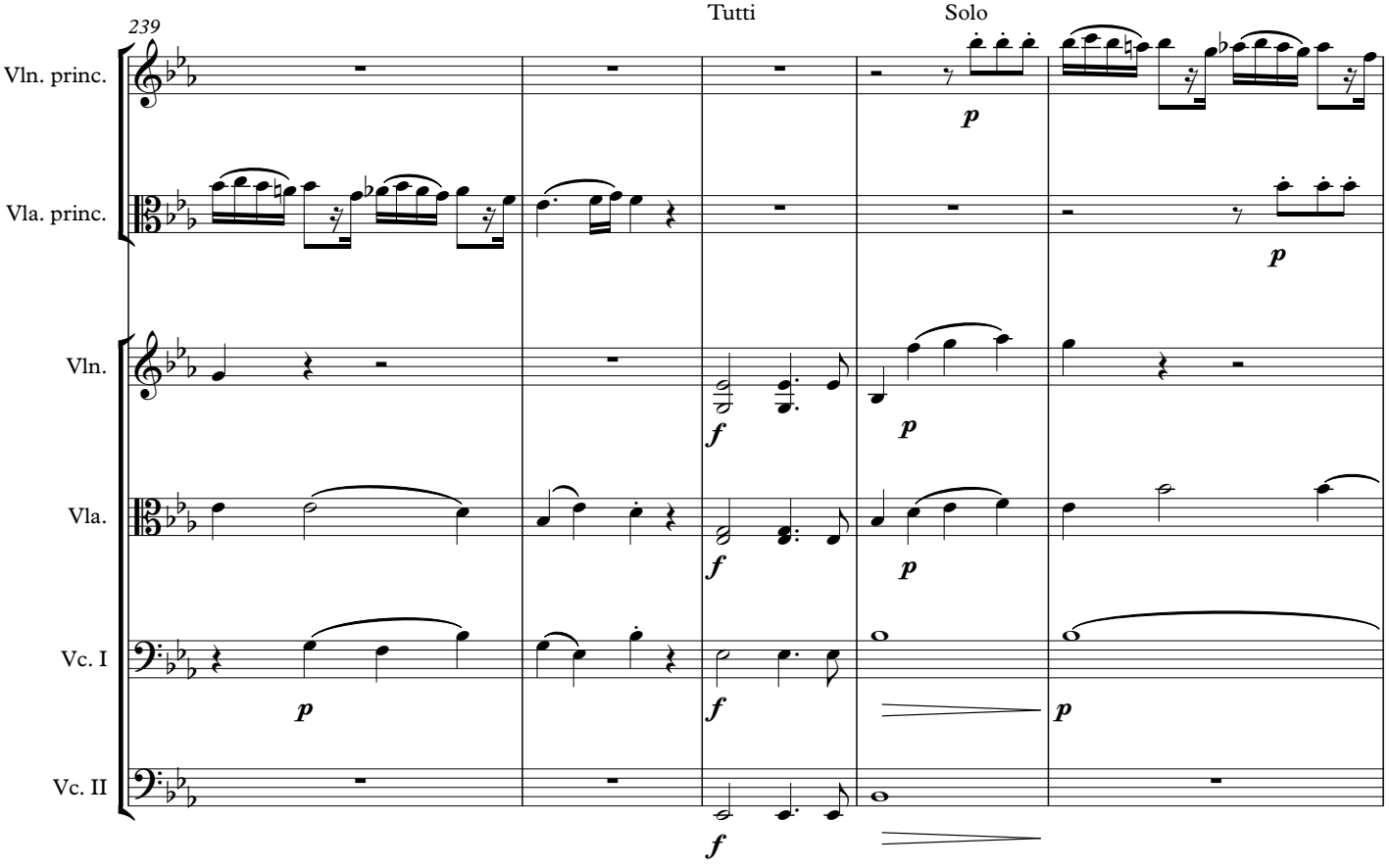
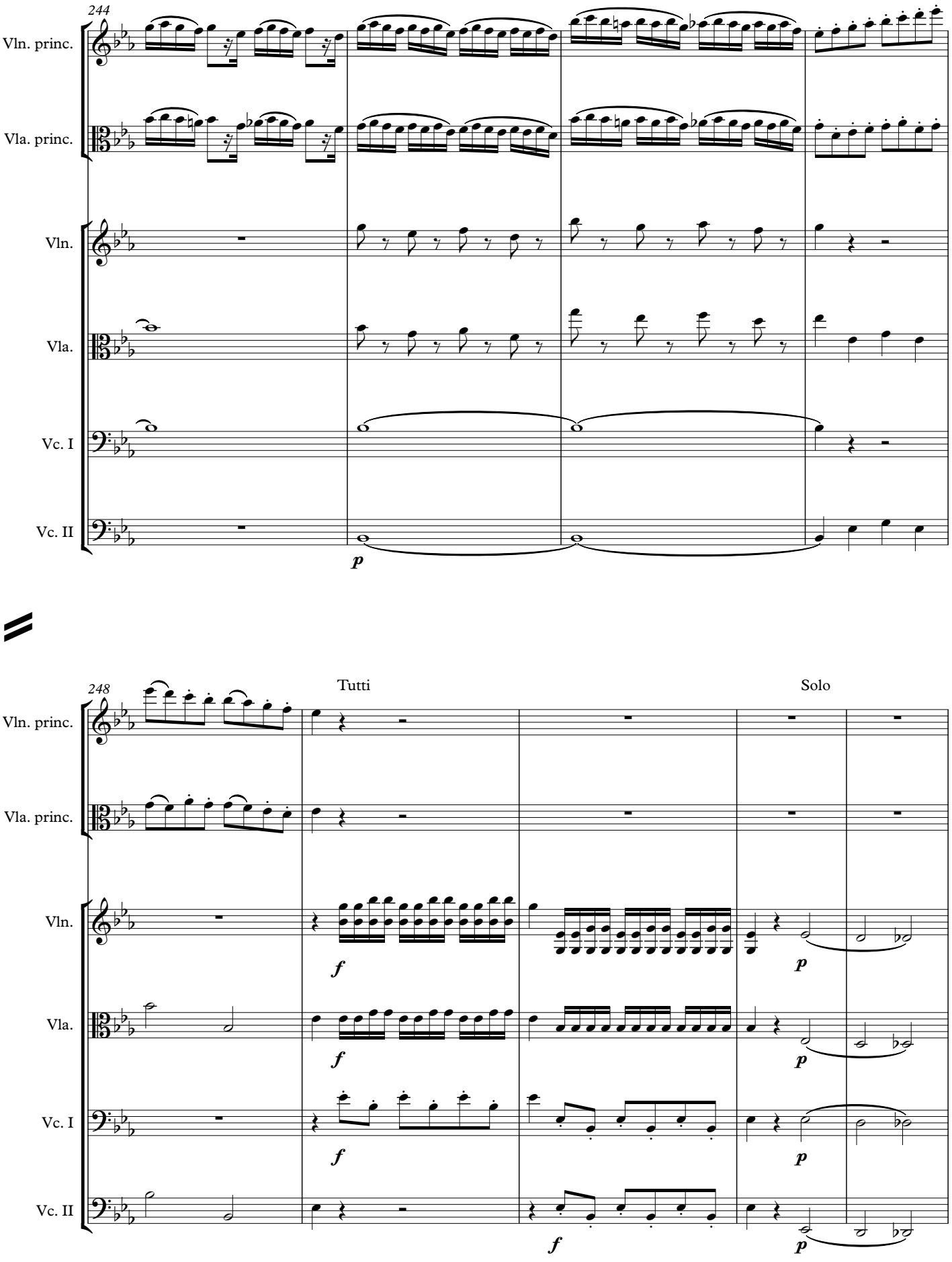
Vla. princ.
Vln.
Vla.
arco
pizz.
Vc. I
pizz.
arco
Vc. II

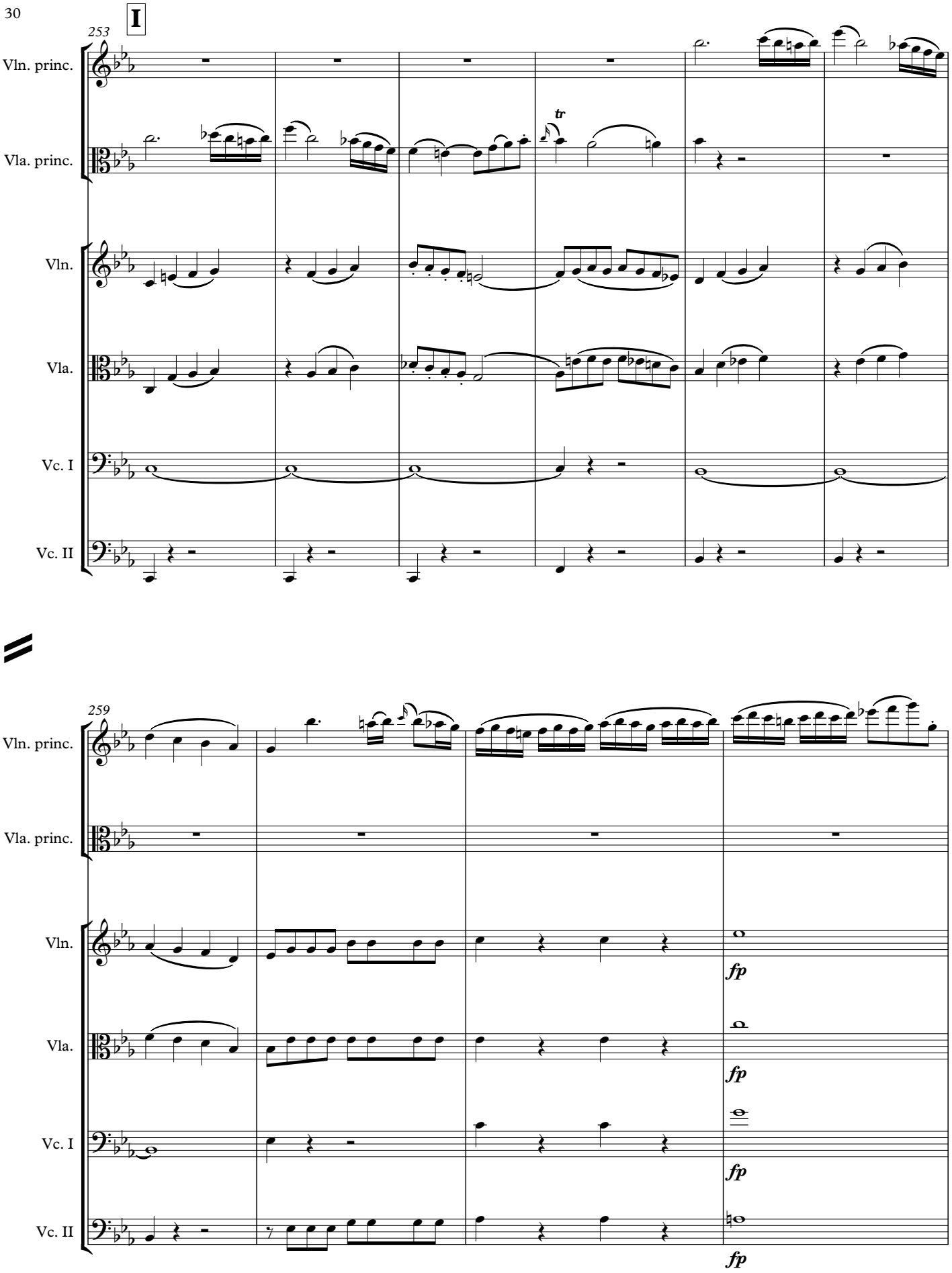

217
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
220
Tutti
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
mf
p
sfp
arco

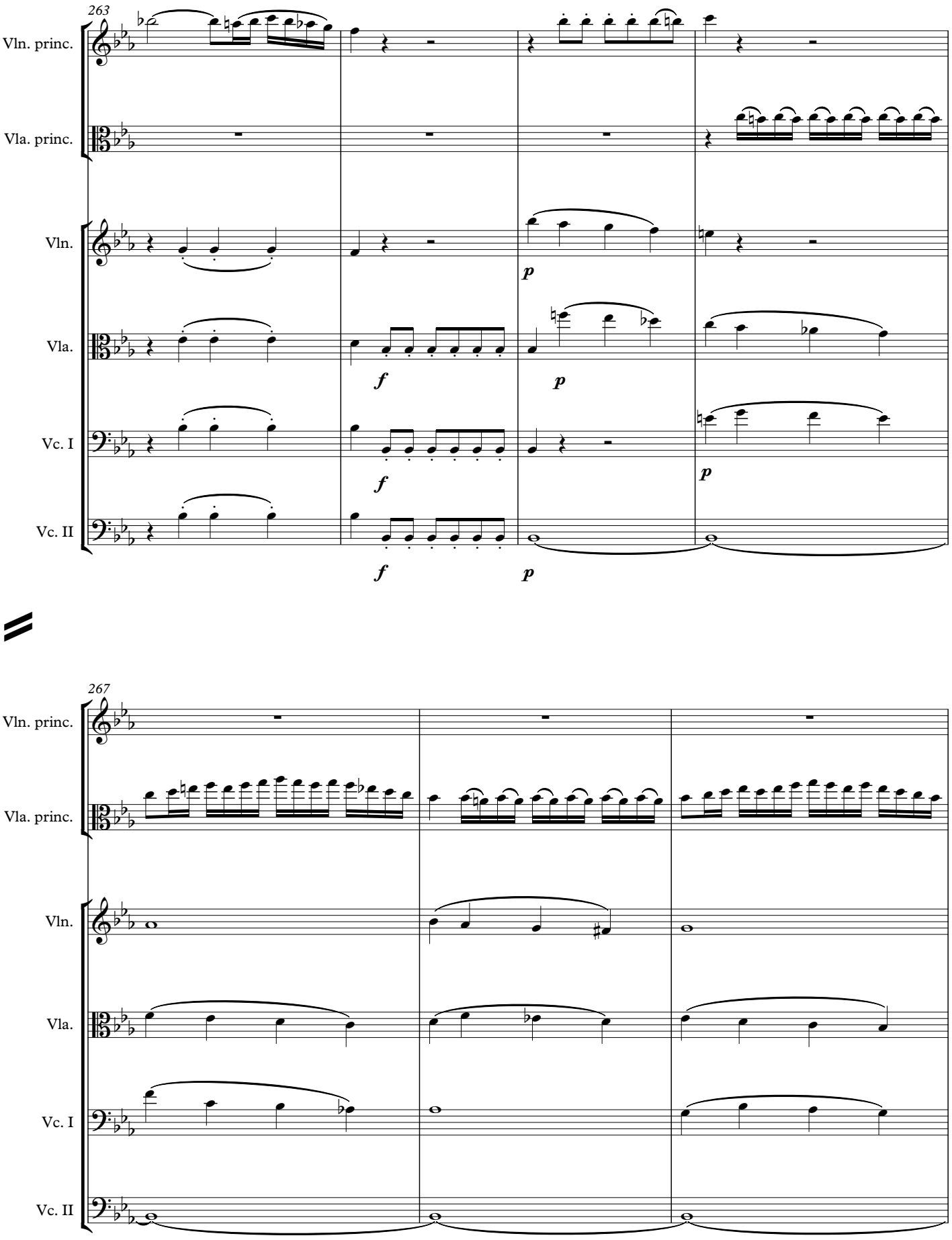

224
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
sfp
f
p
H
Solo
228

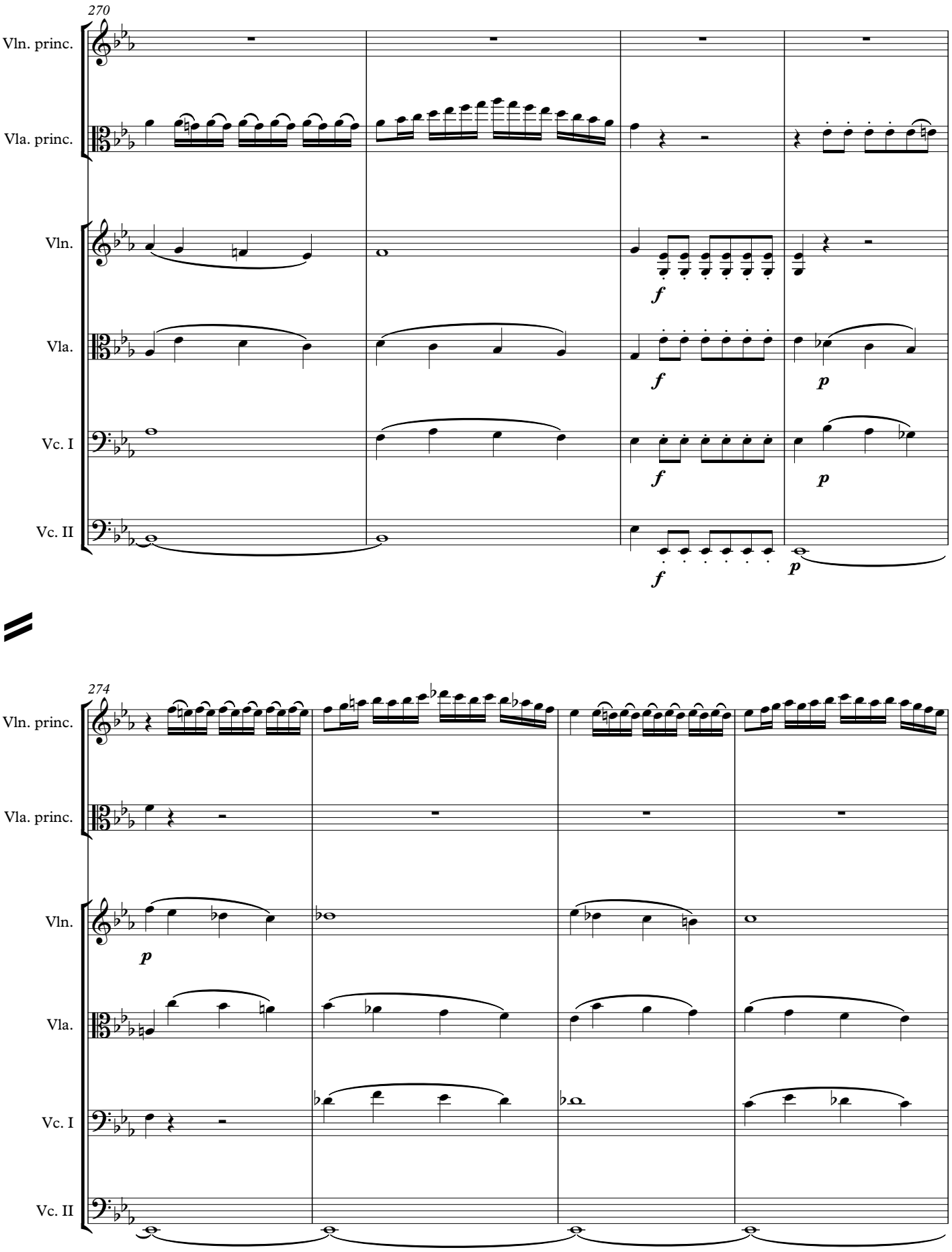

233
Tutti
Solo
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
f

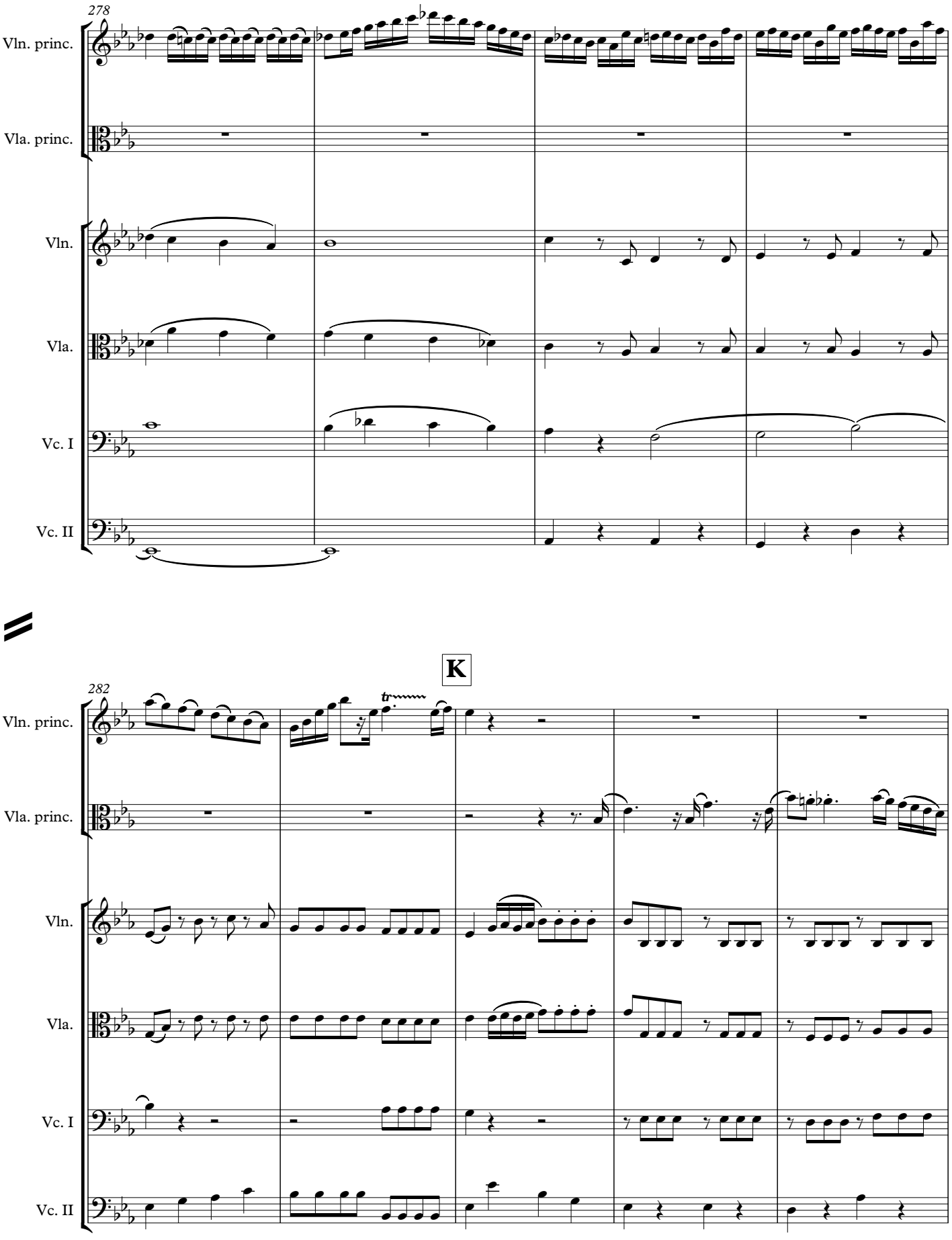

239
Tutti
Solo
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
f

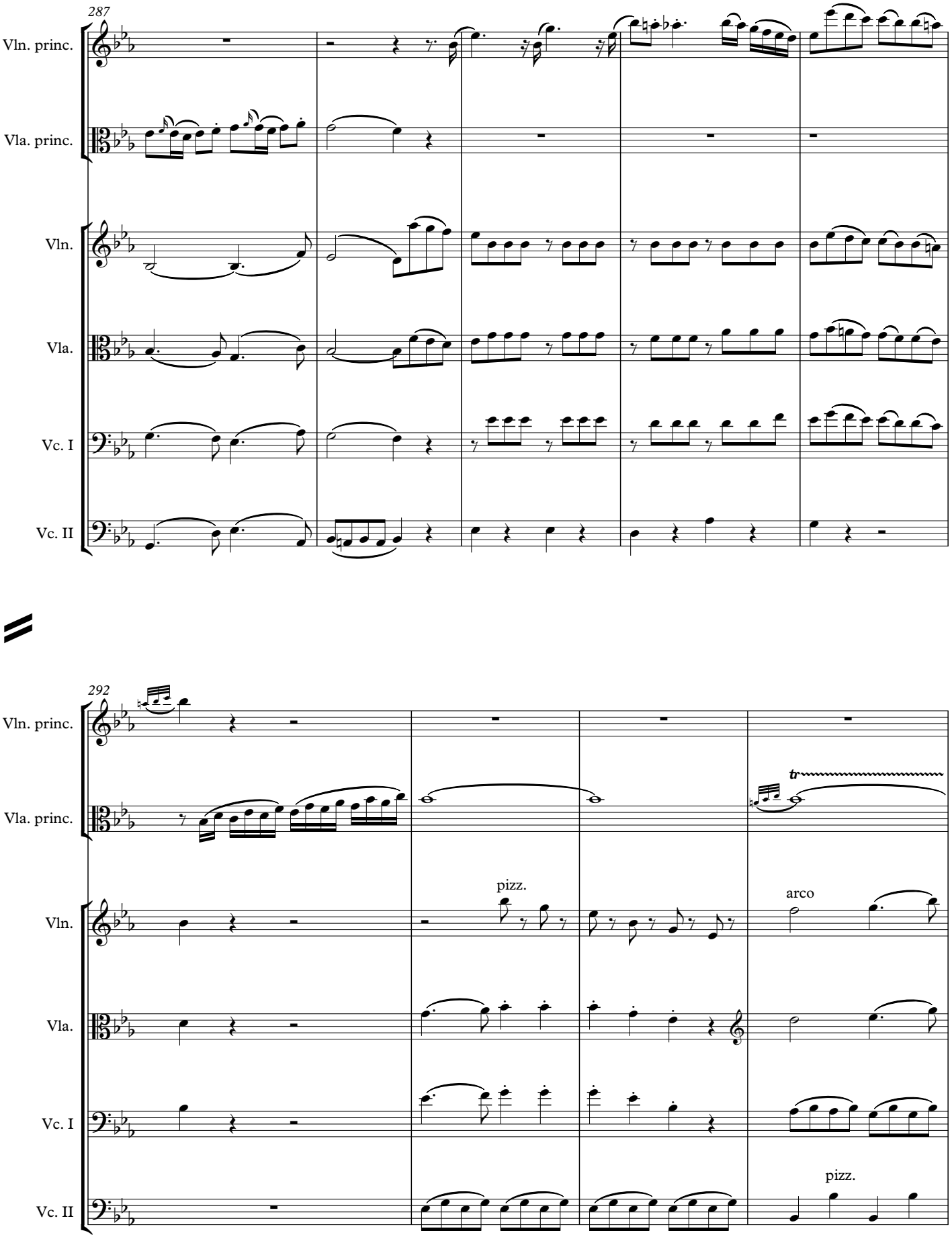

244
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
248
Tutti
Solo
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
p

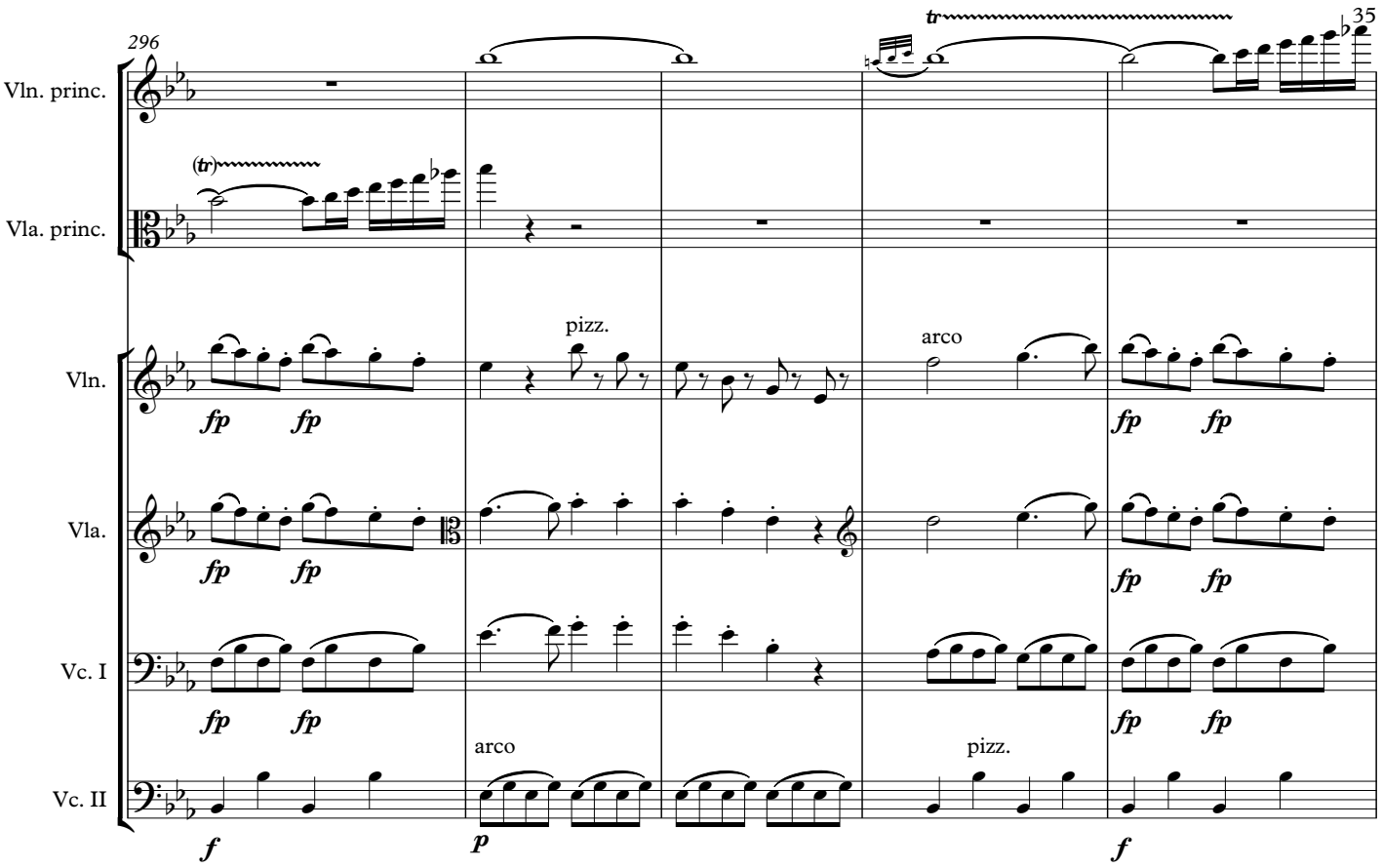

I
253
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr
259
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
fp
fp
fp
fp

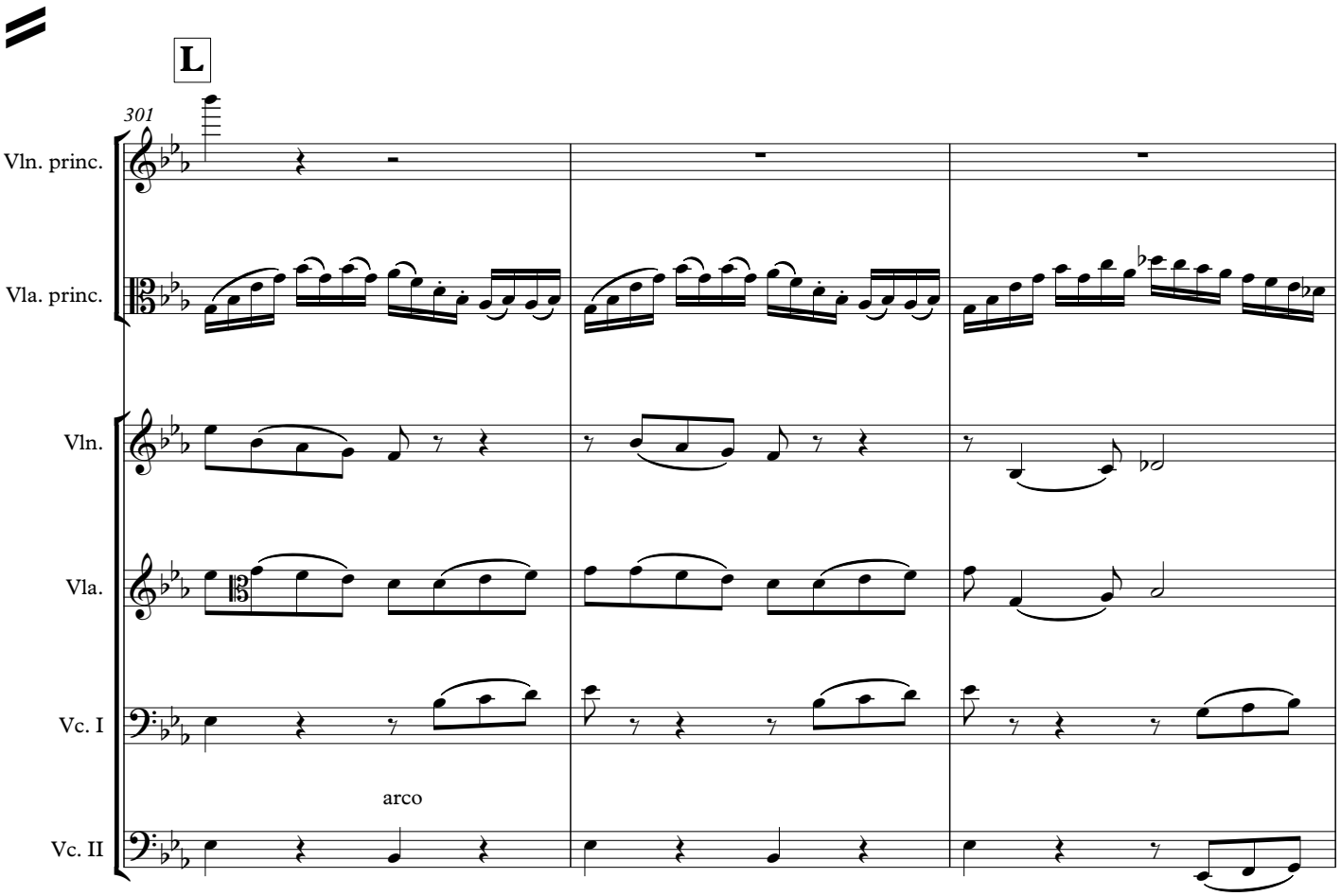

263
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
f
p
f
p
f
p
267
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

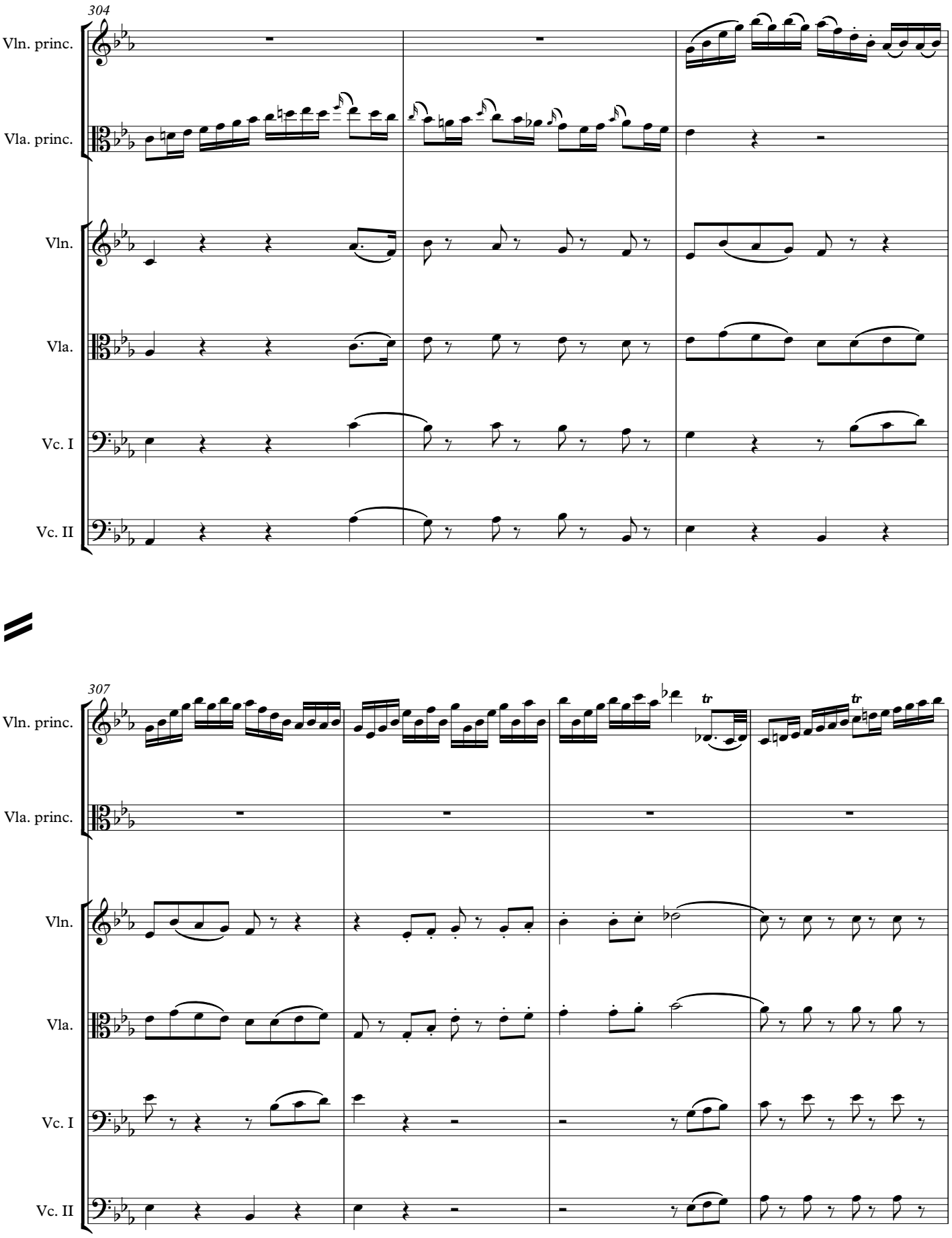

270
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
p
274
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p

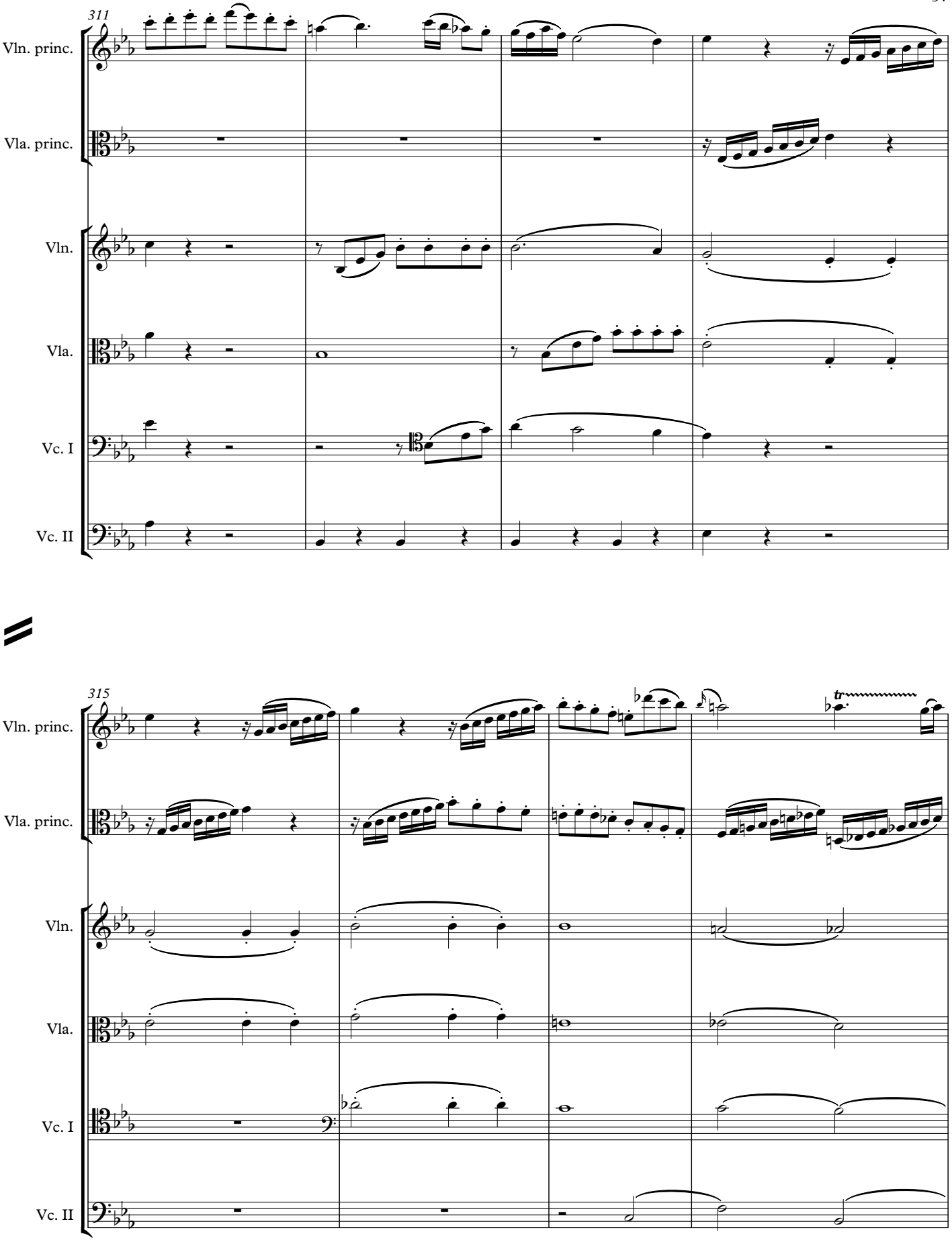

278
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
K
282
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

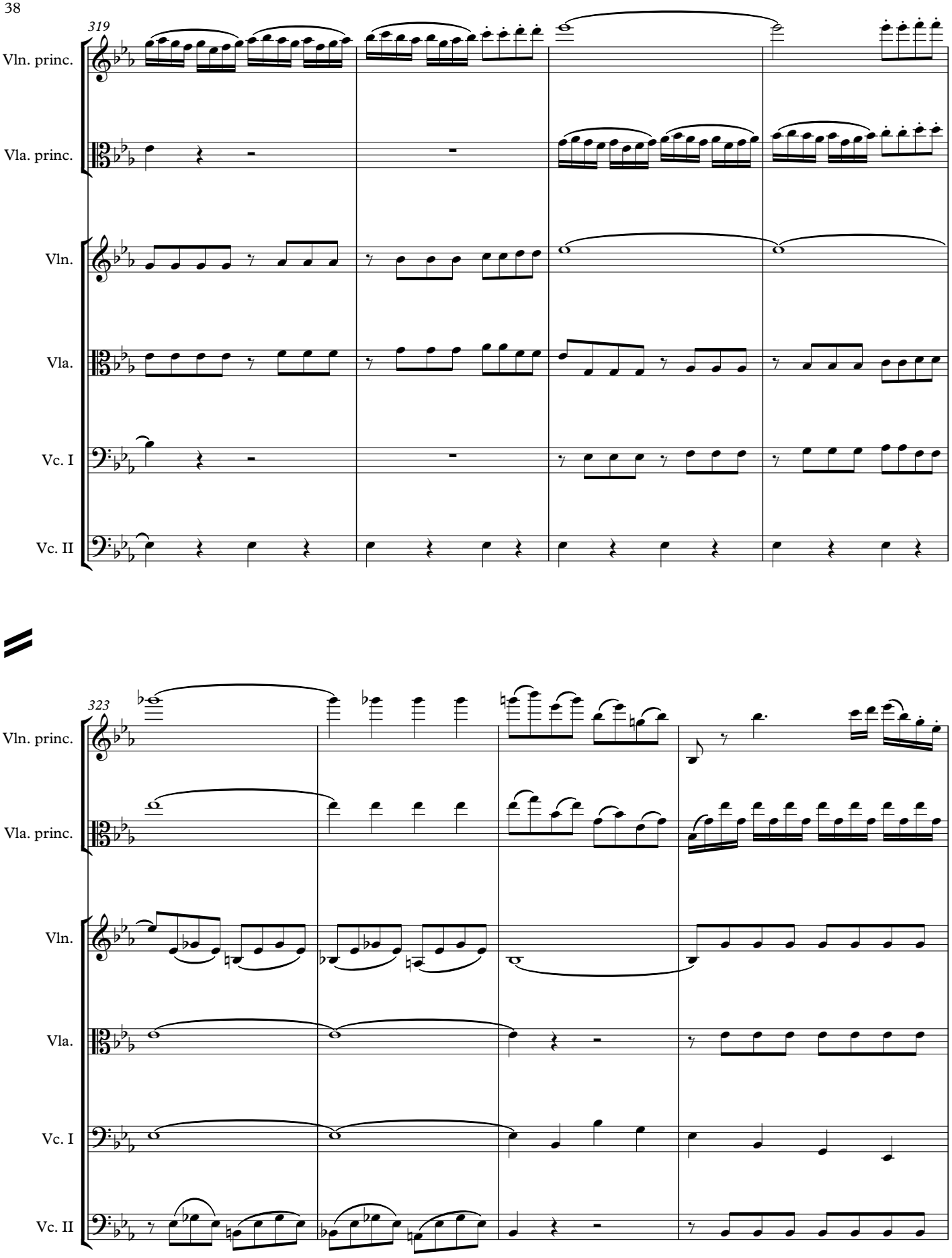

287
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
292
Vln. princ.
Vla. princ.
tr
pizz.
arco
Vln.
Vla.
Vc. I
pizz.
Vc. II

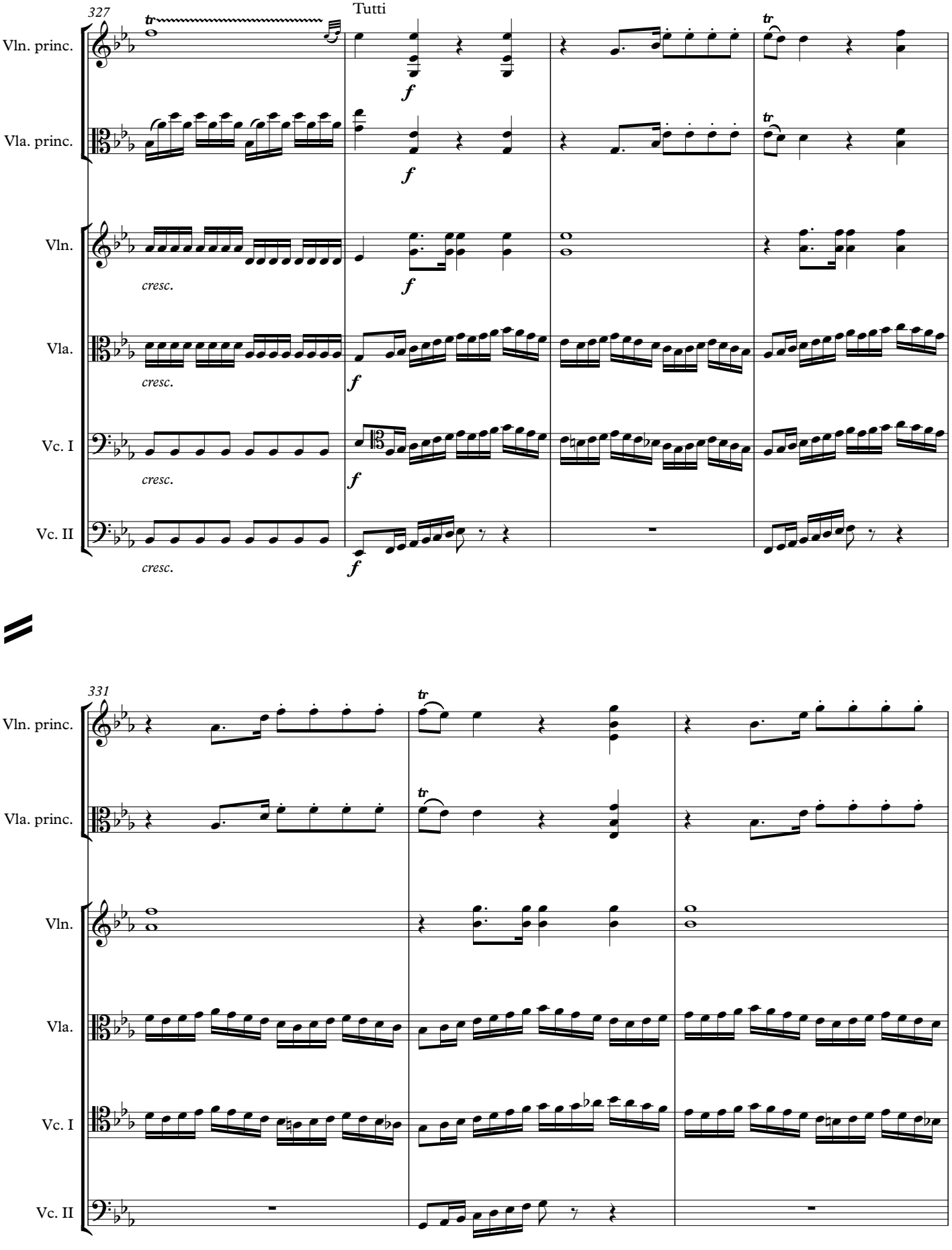

296
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
(tr)
tr
pizz.
arco
fp
f
p

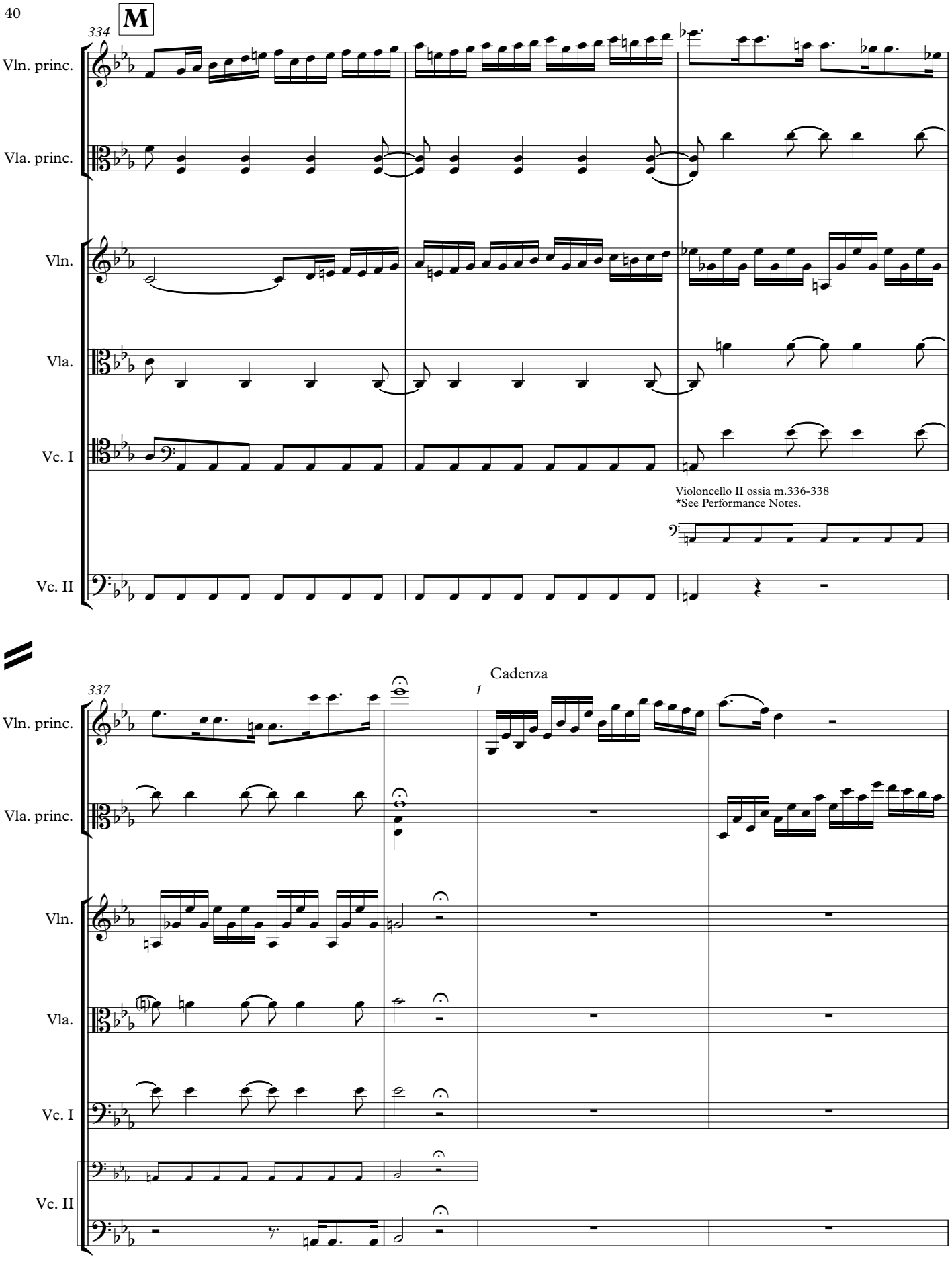

L
301
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
arco

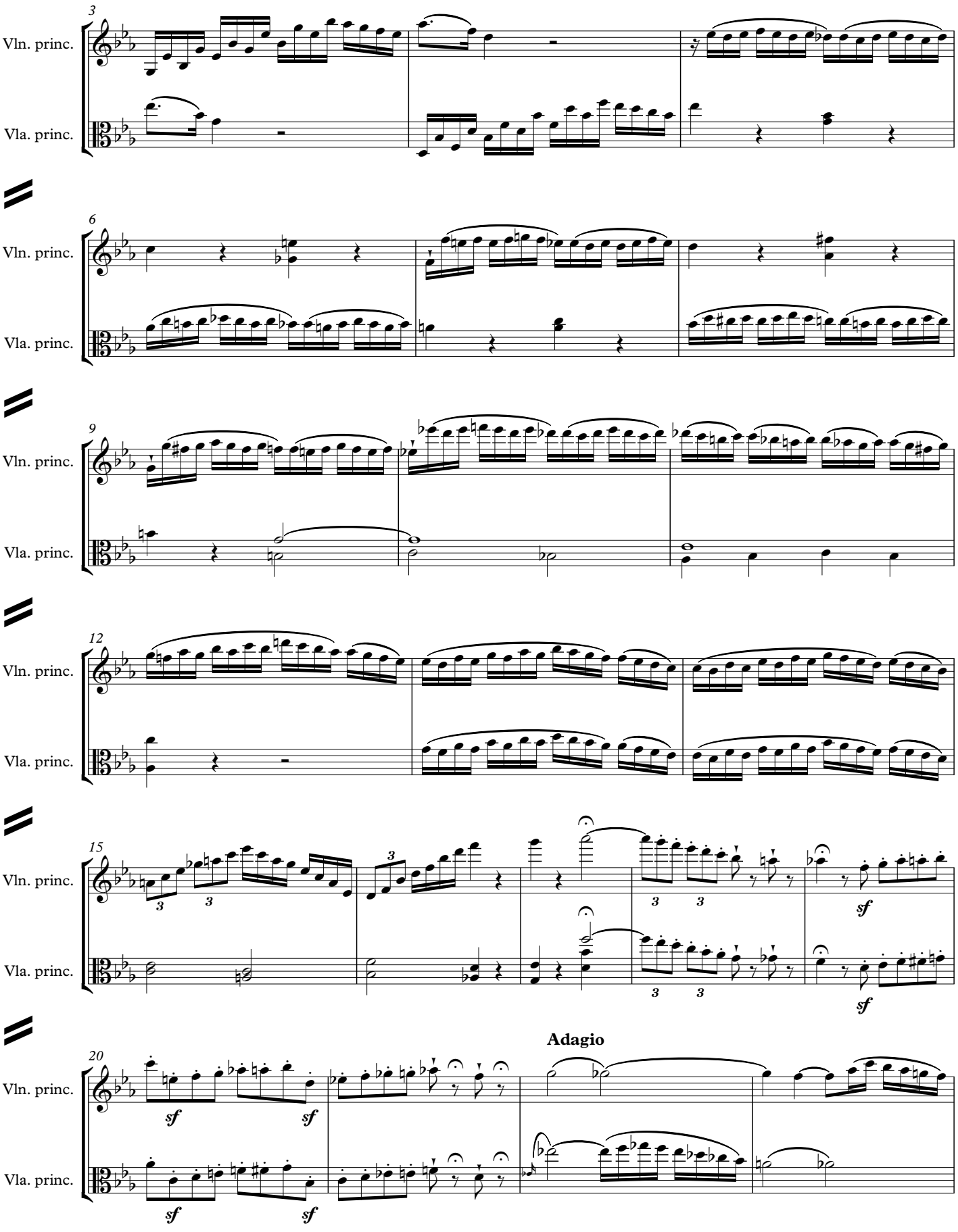

304
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
307
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


311
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
315
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr


319
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
323
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


327
Tutti
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
cresc.
f
tr
331
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


M
334
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Violoncello II ossia m.336-338
*See Performance Notes.
Vc. II
337
Cadenza
1
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


3
Vln. princ.
Vla. princ.
6
Vln. princ.
Vla. princ.
9
Vln. princ.
Vla. princ.
12
Vln. princ.
Vla. princ.
15
Vln. princ.
Vla. princ.
sf
sf
Adagio
20
Vln. princ.
Vla. princ.
sf
sf
sf
sf

Tempo I

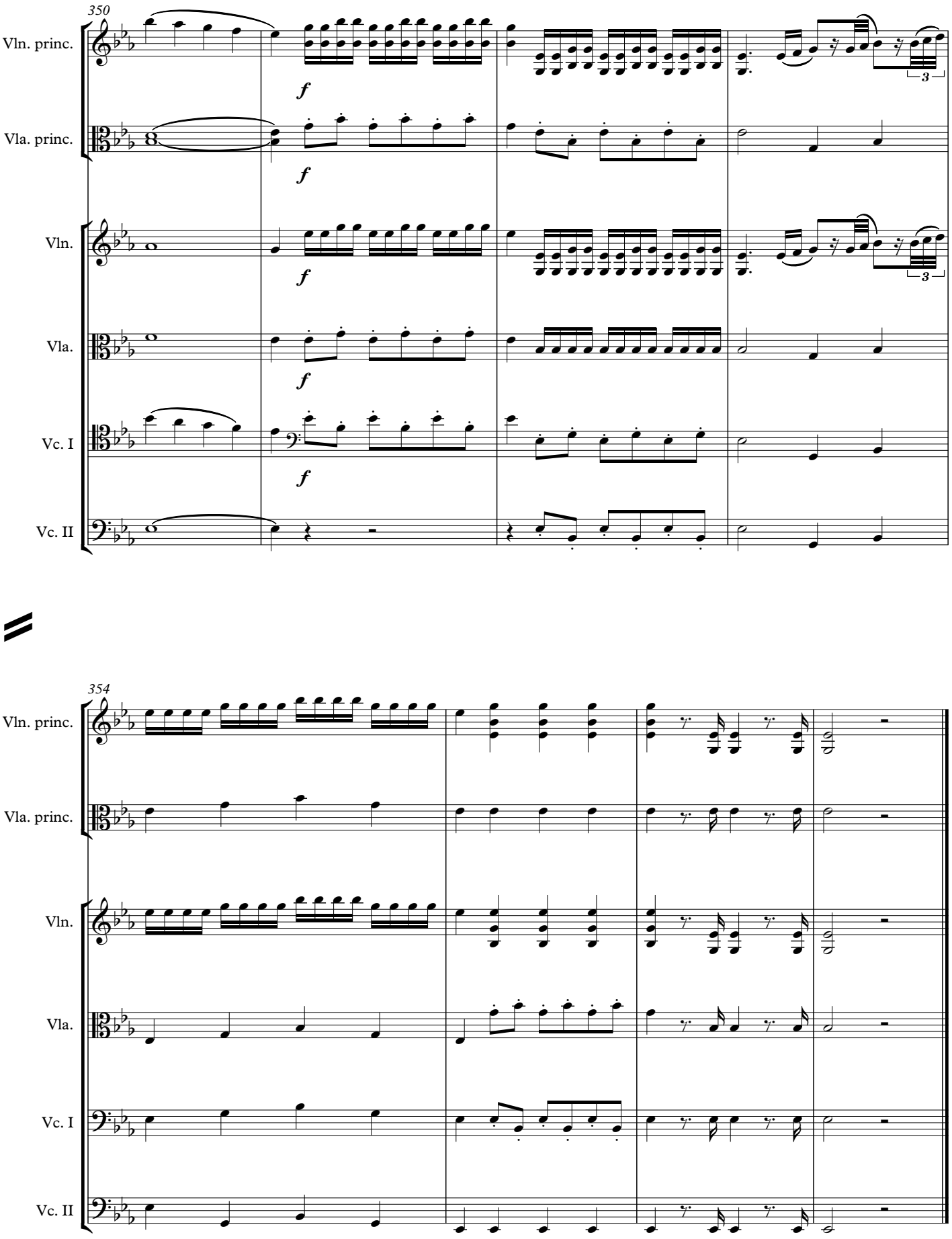
24 339 Tutti

Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

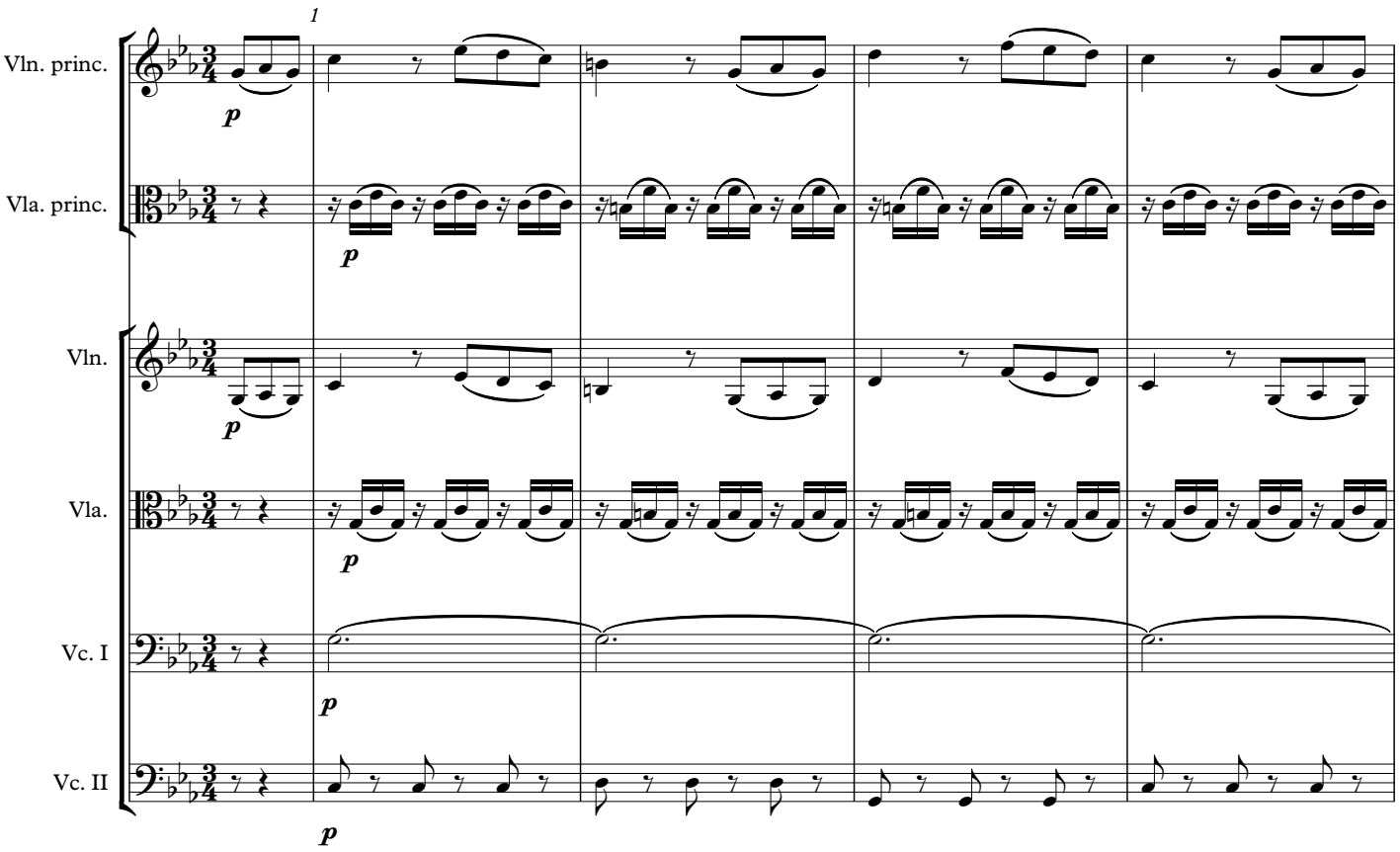
f p

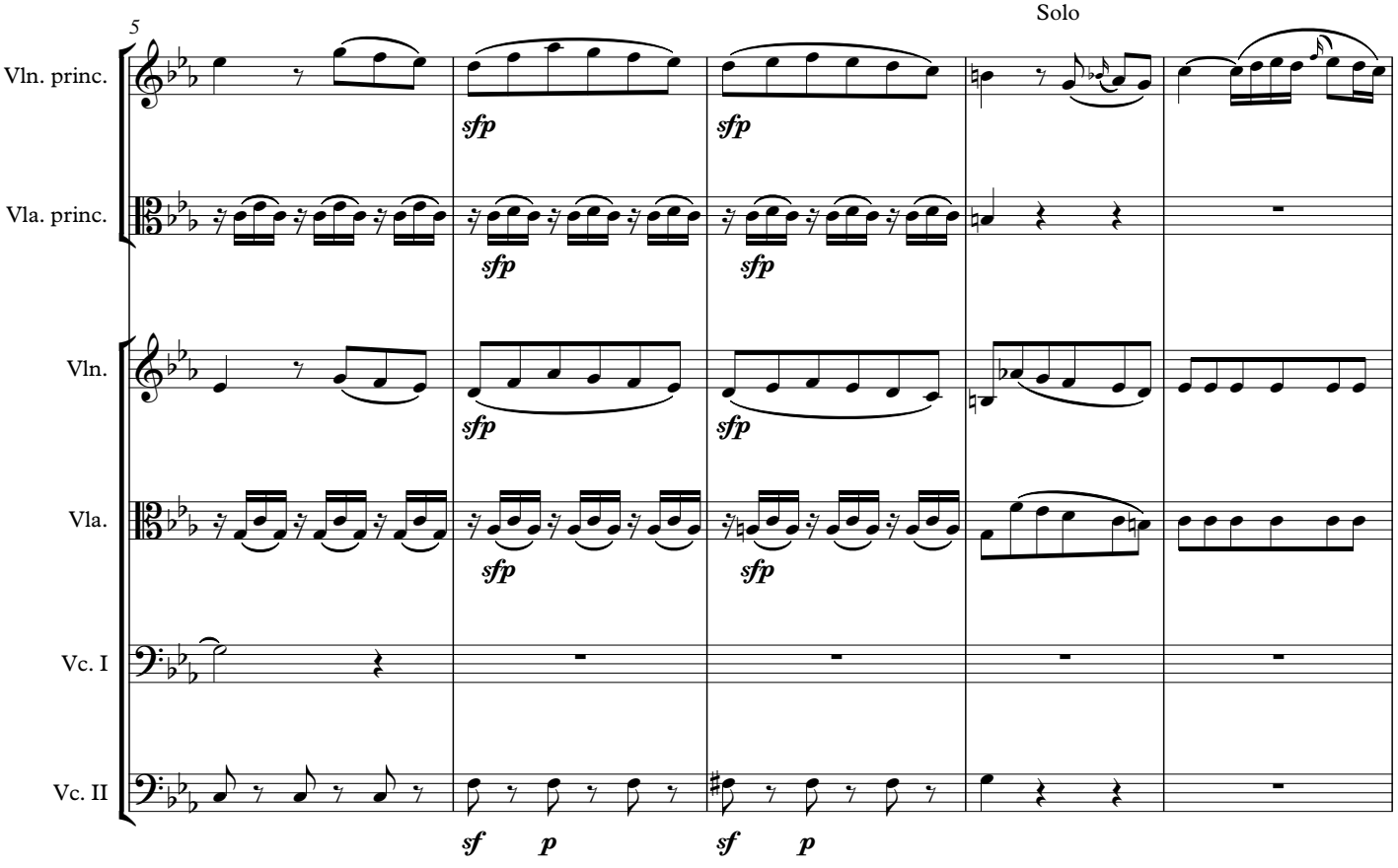
344

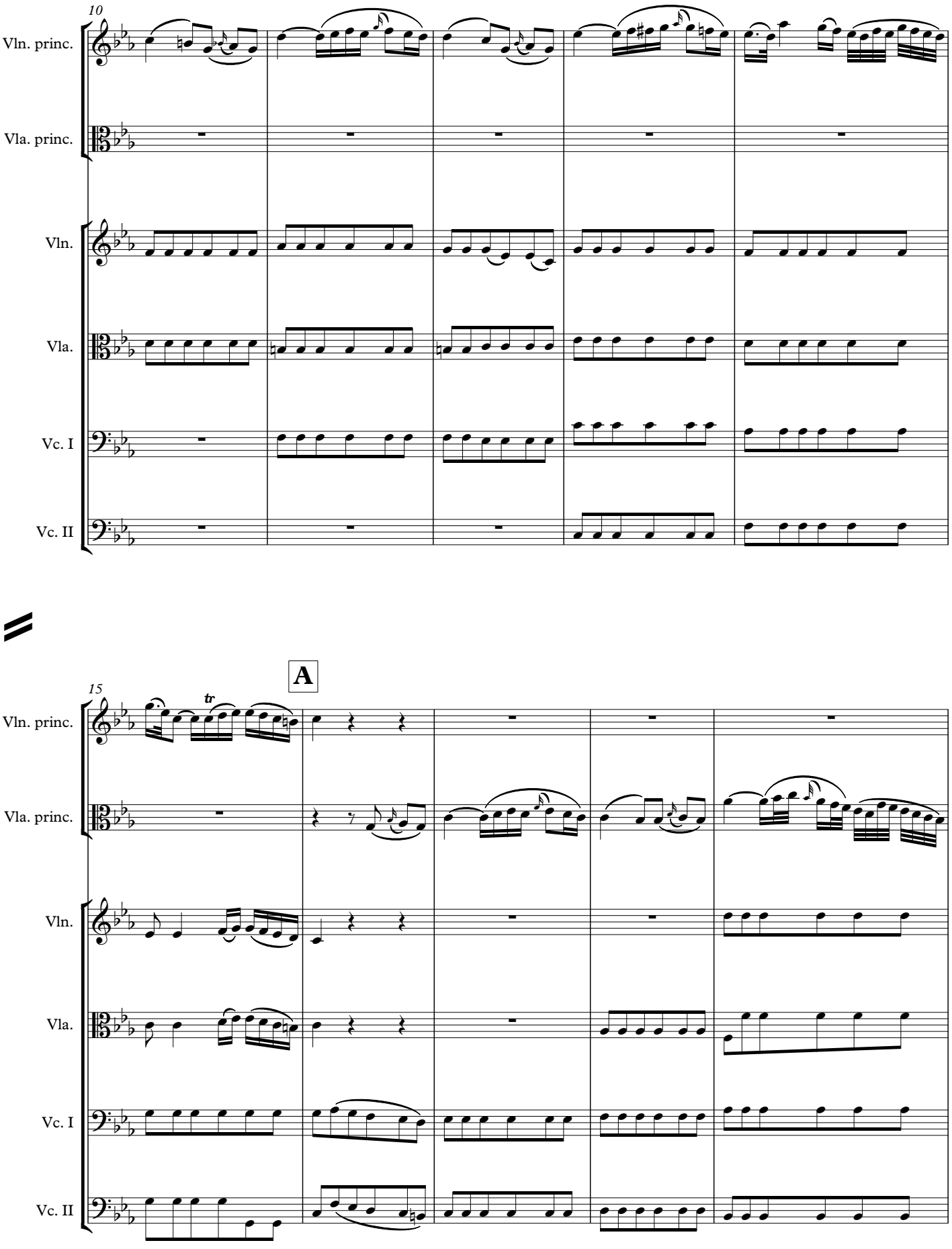
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

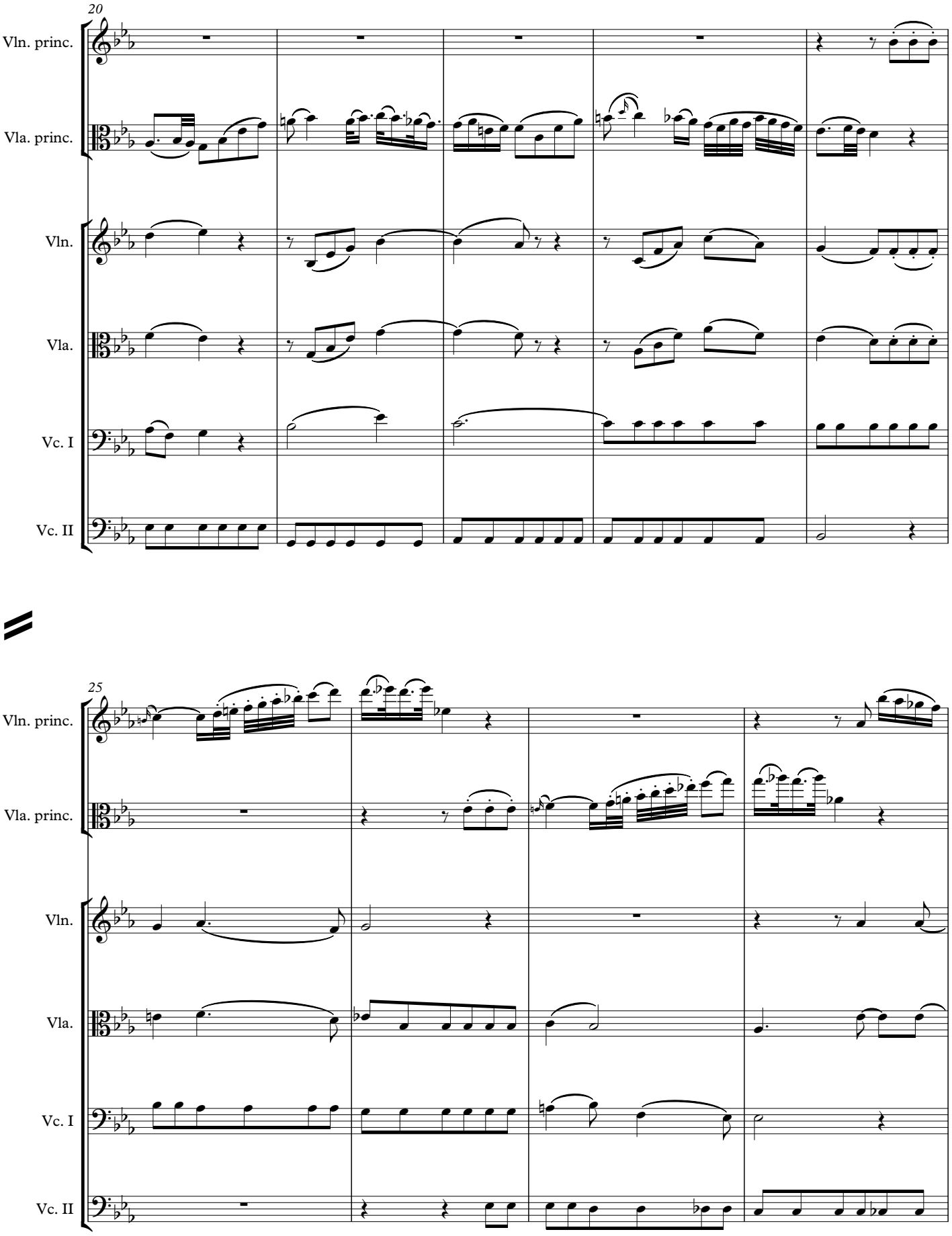

350
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
3
354
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

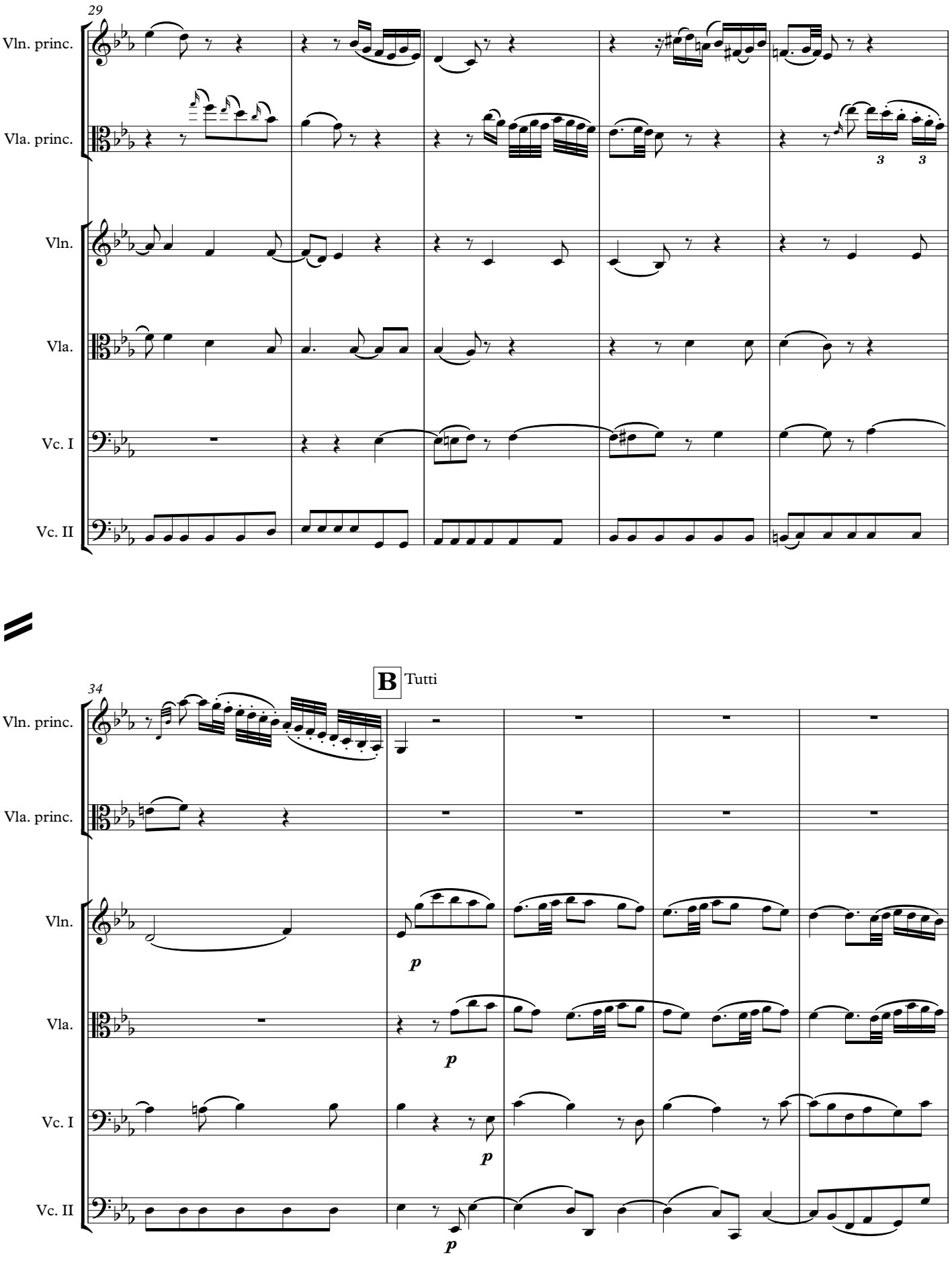
Andante

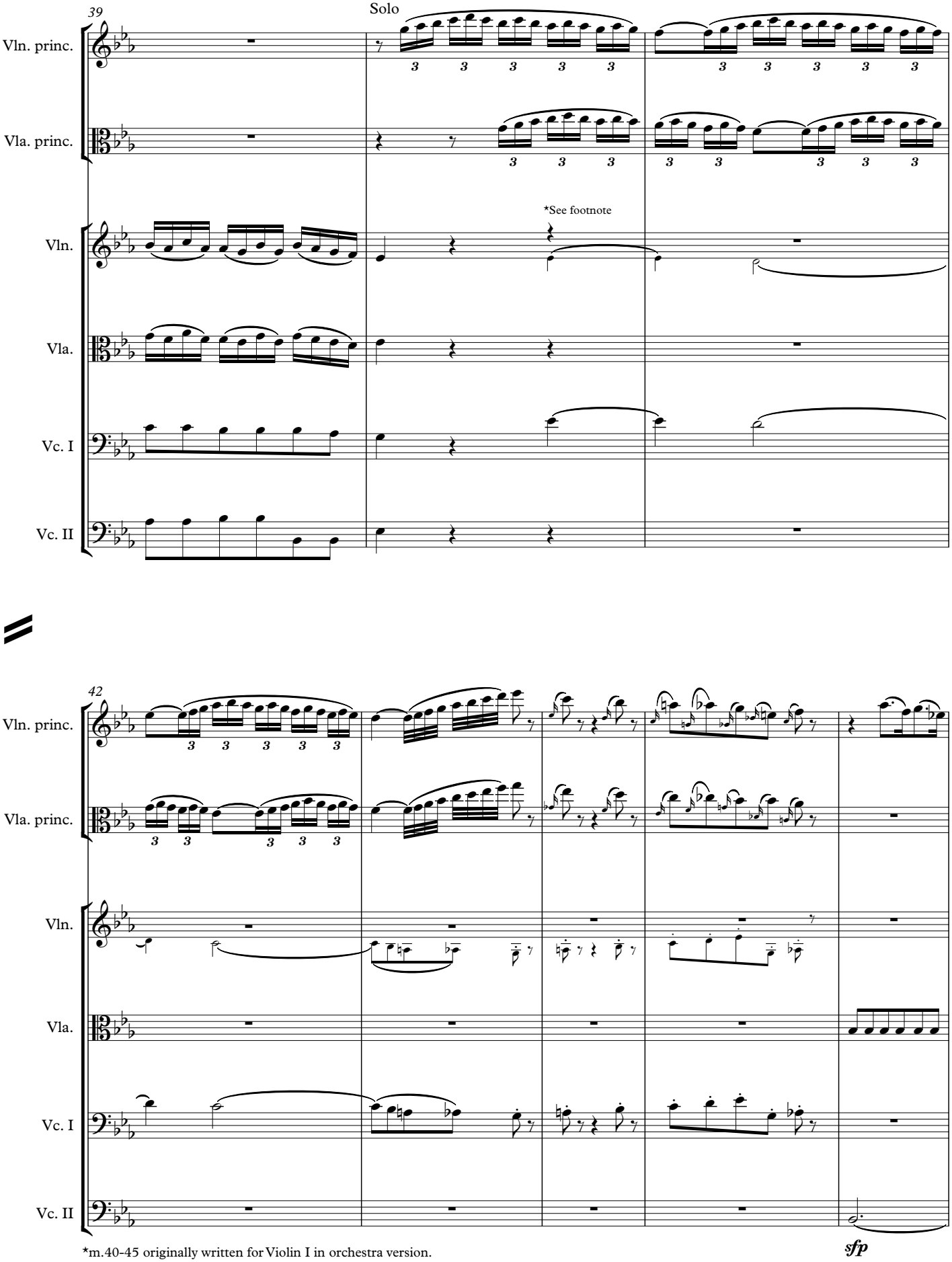

1
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p


5
Solo
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
sfp
sf
p

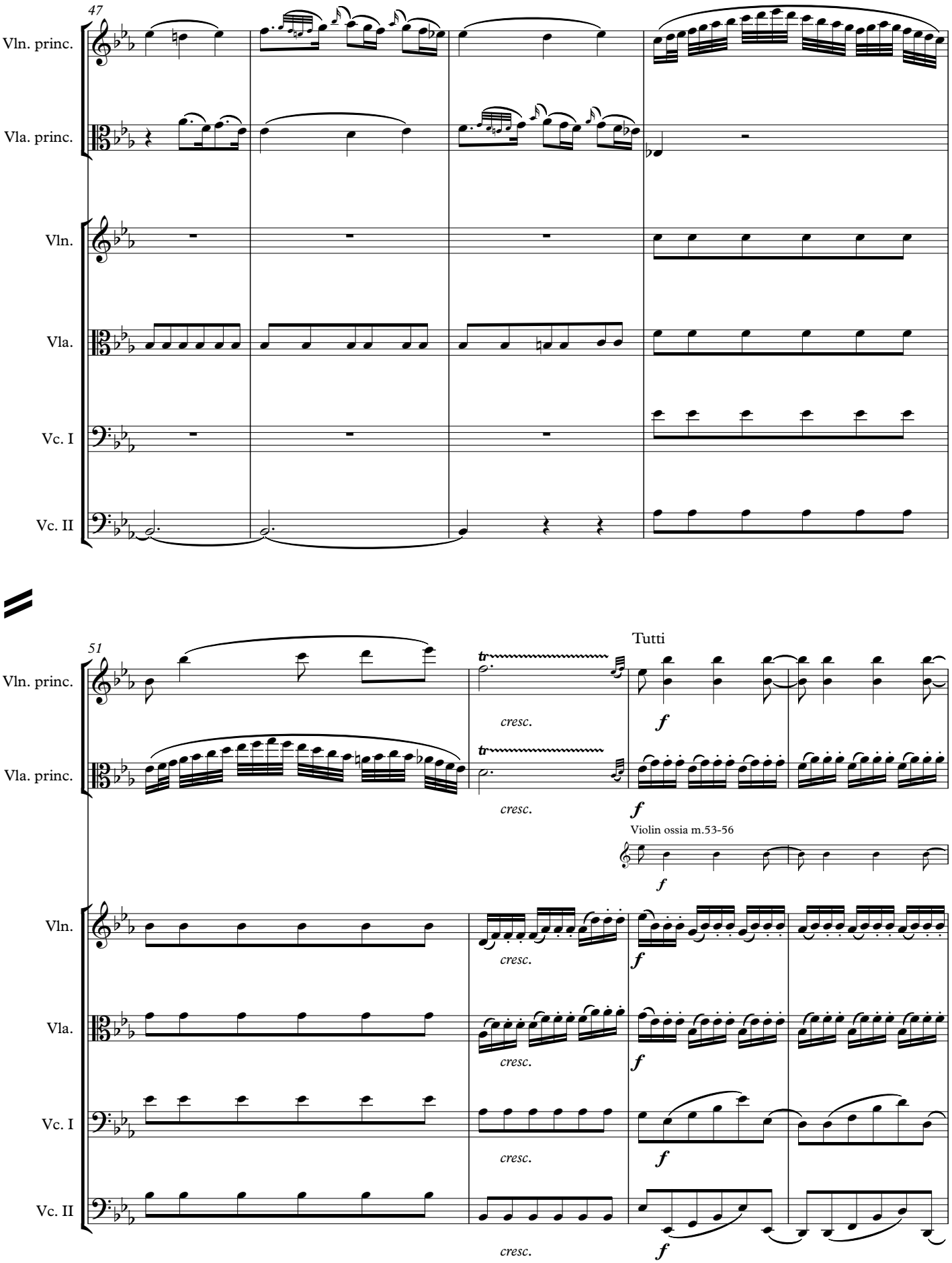

10
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
A
15
tr
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

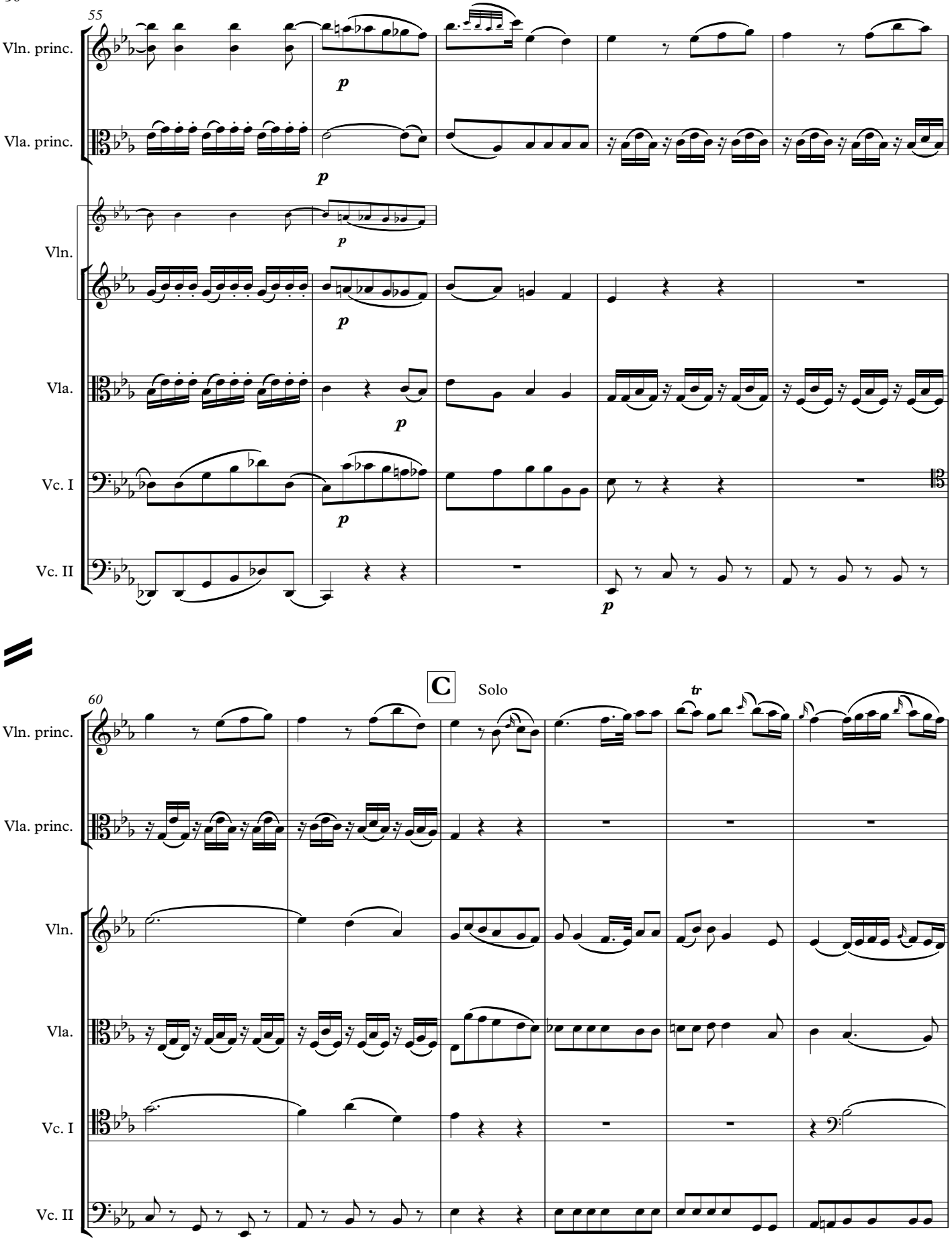

20
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
25
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

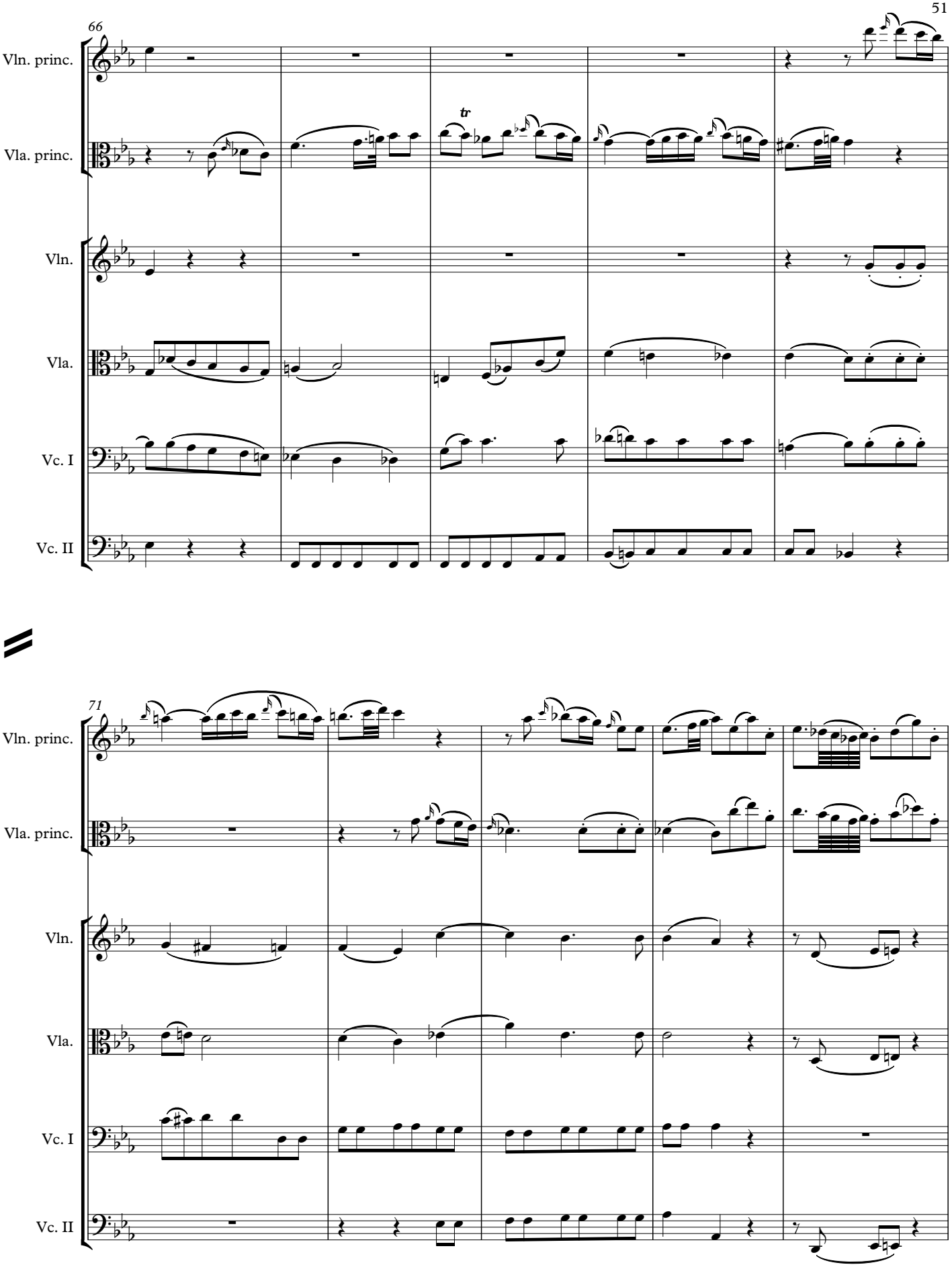

29
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
3
3
B
Tutti
34
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
p
p
p

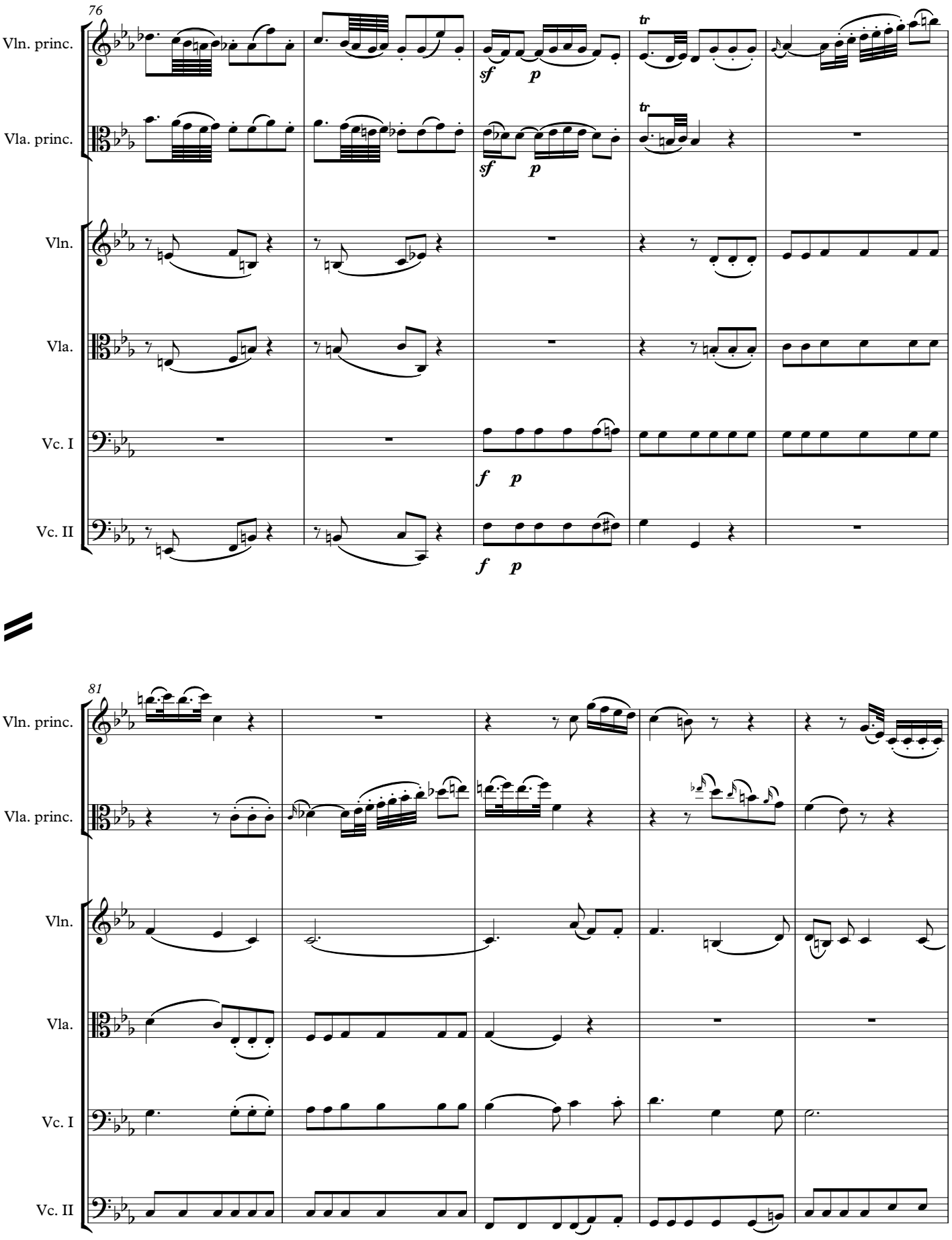


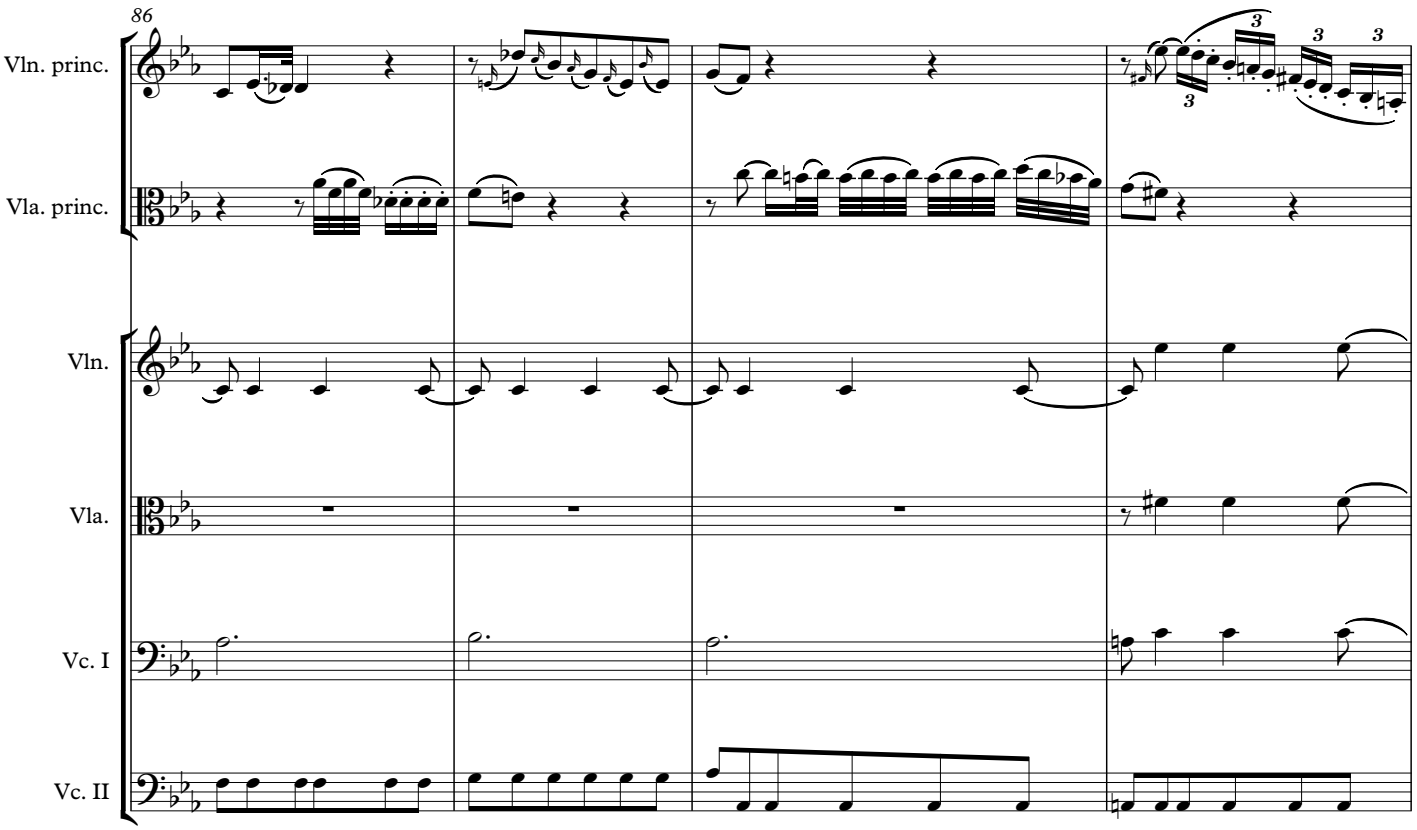
*m.40-45 originally written for Violin I in orchestra version.
Can be played by either Violin or Violoncello I

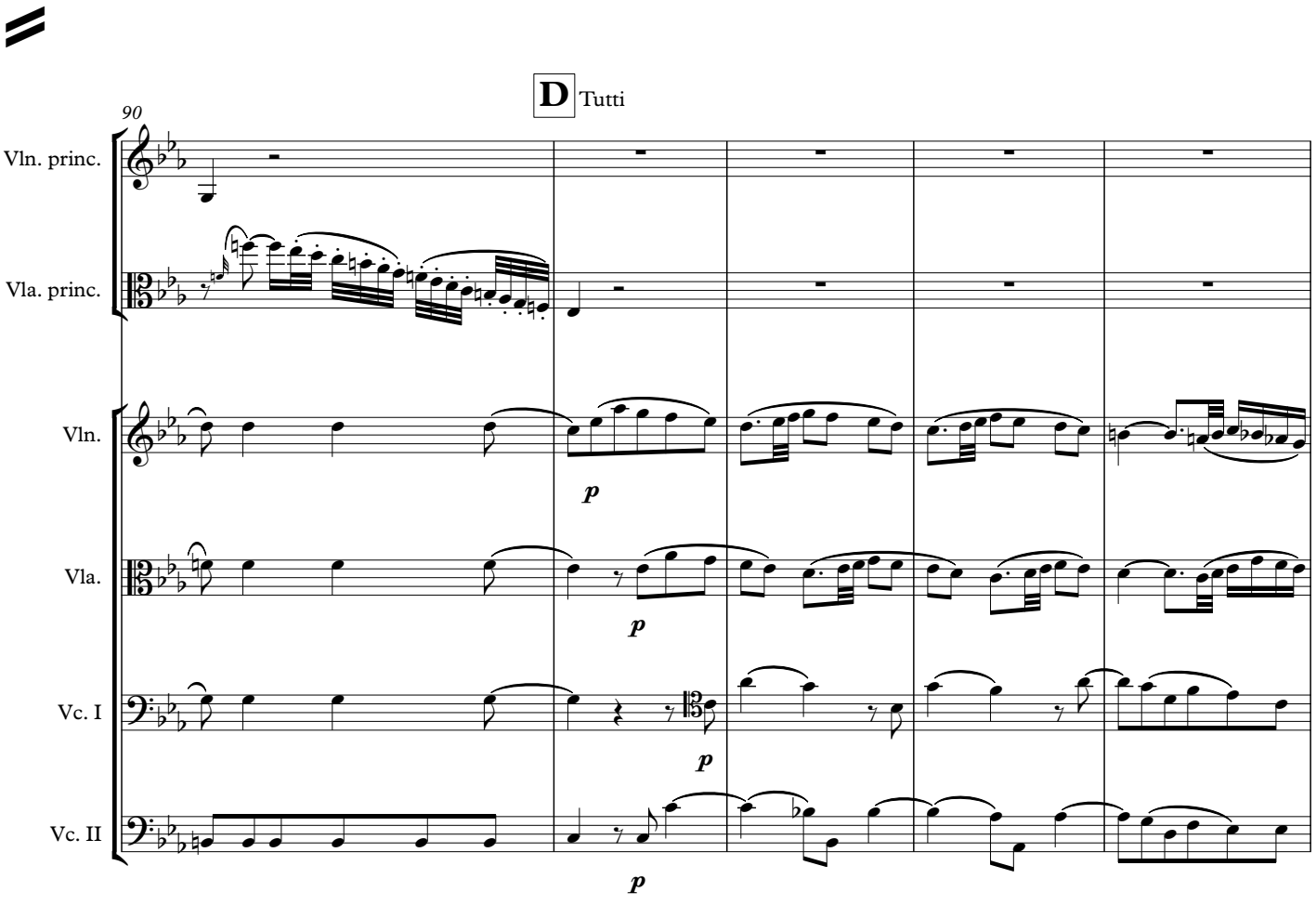

47
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
51
Tutti
cresc.
f
Violin ossia m.53-56

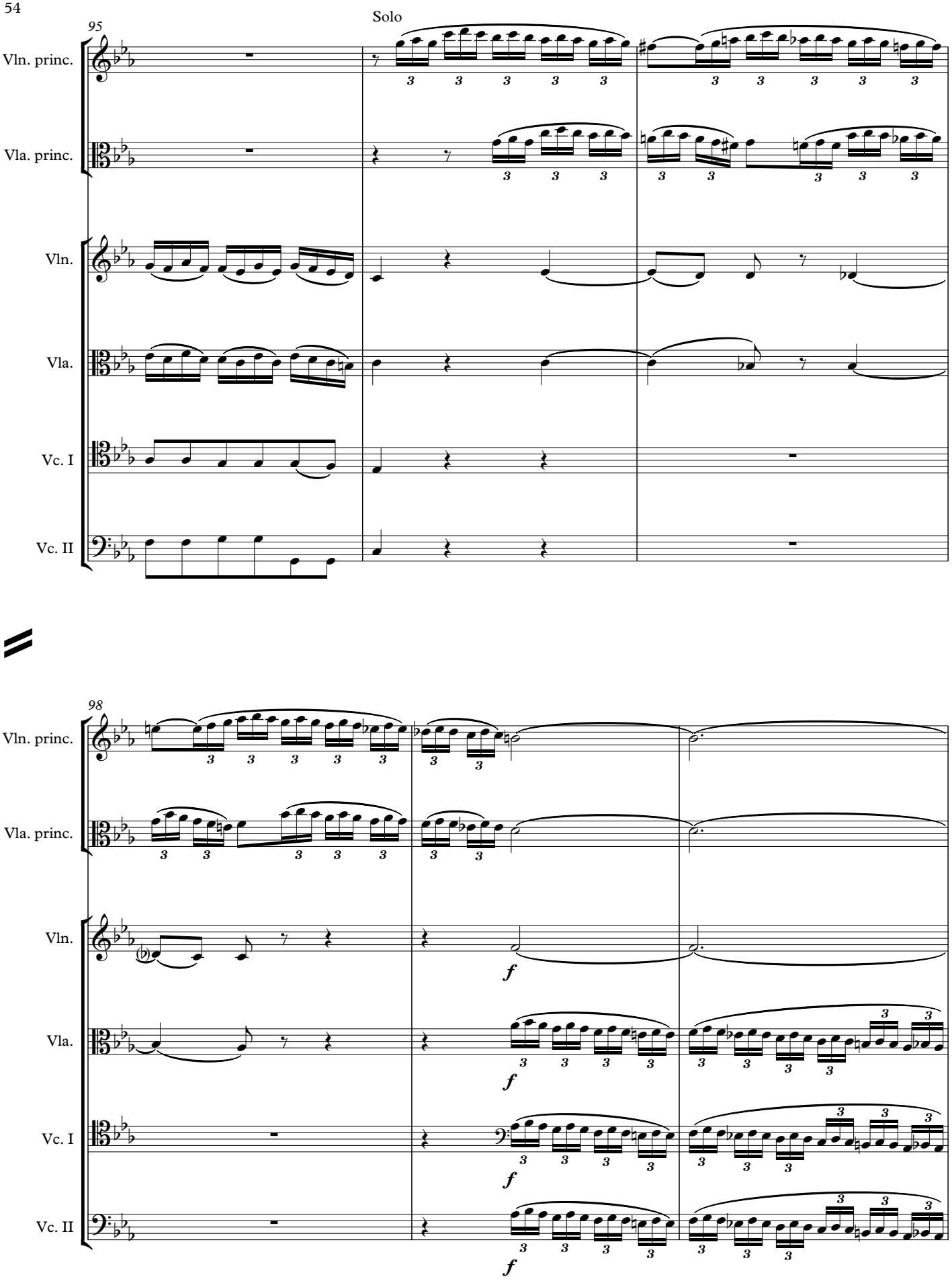

55
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
C
Solo
60
tr

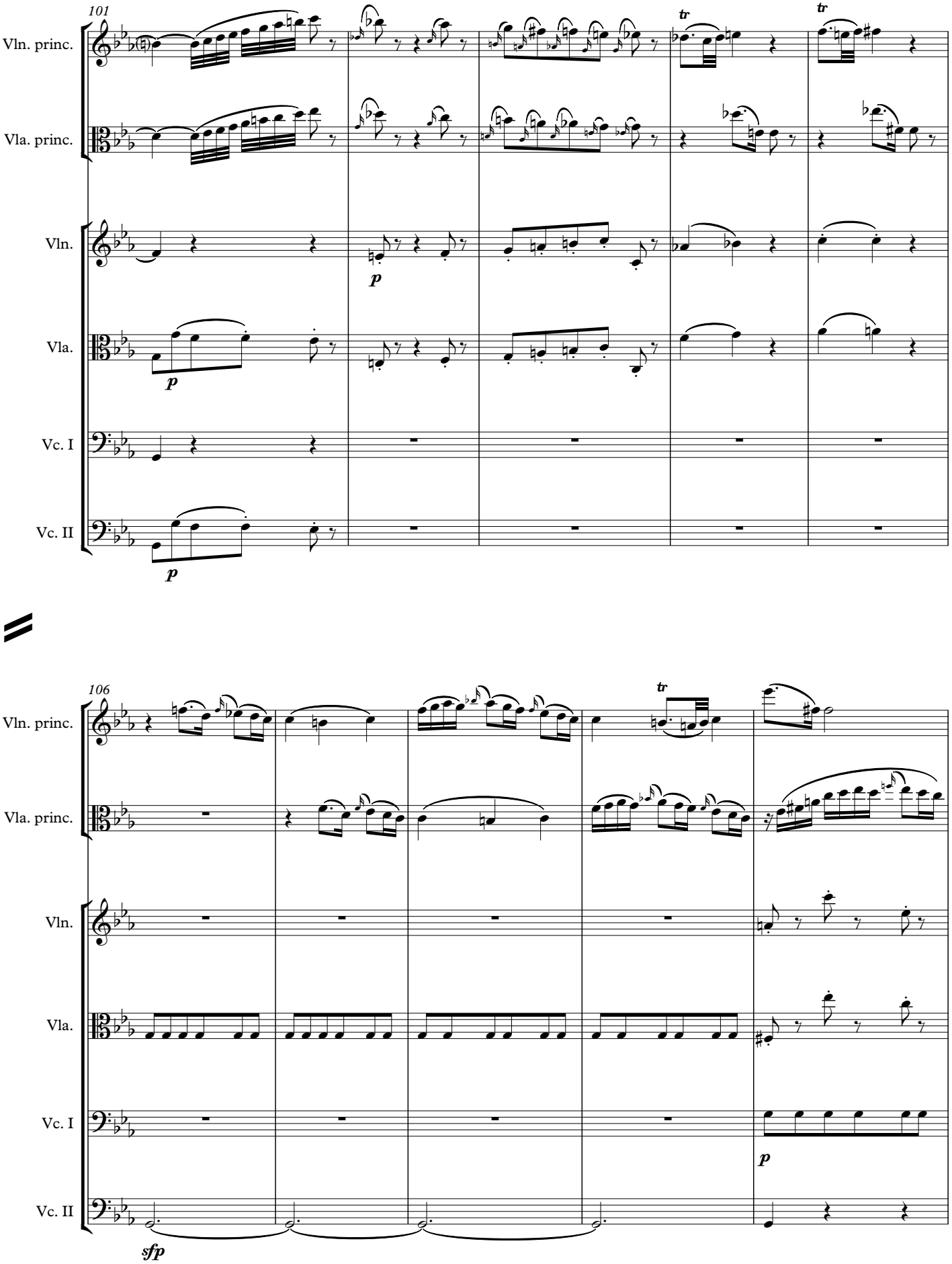

66
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr
71
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

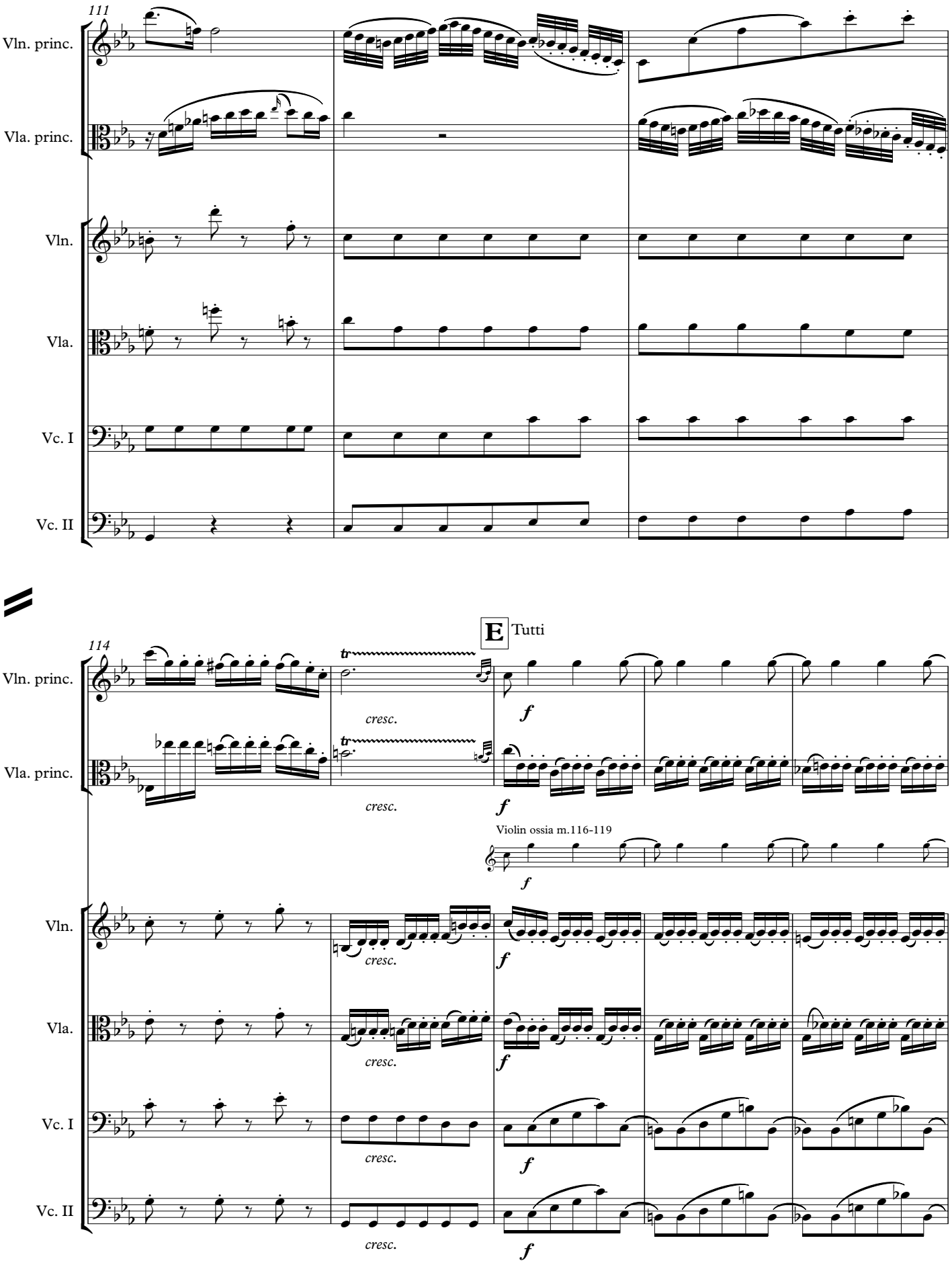

76
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr
sf
p
f
81

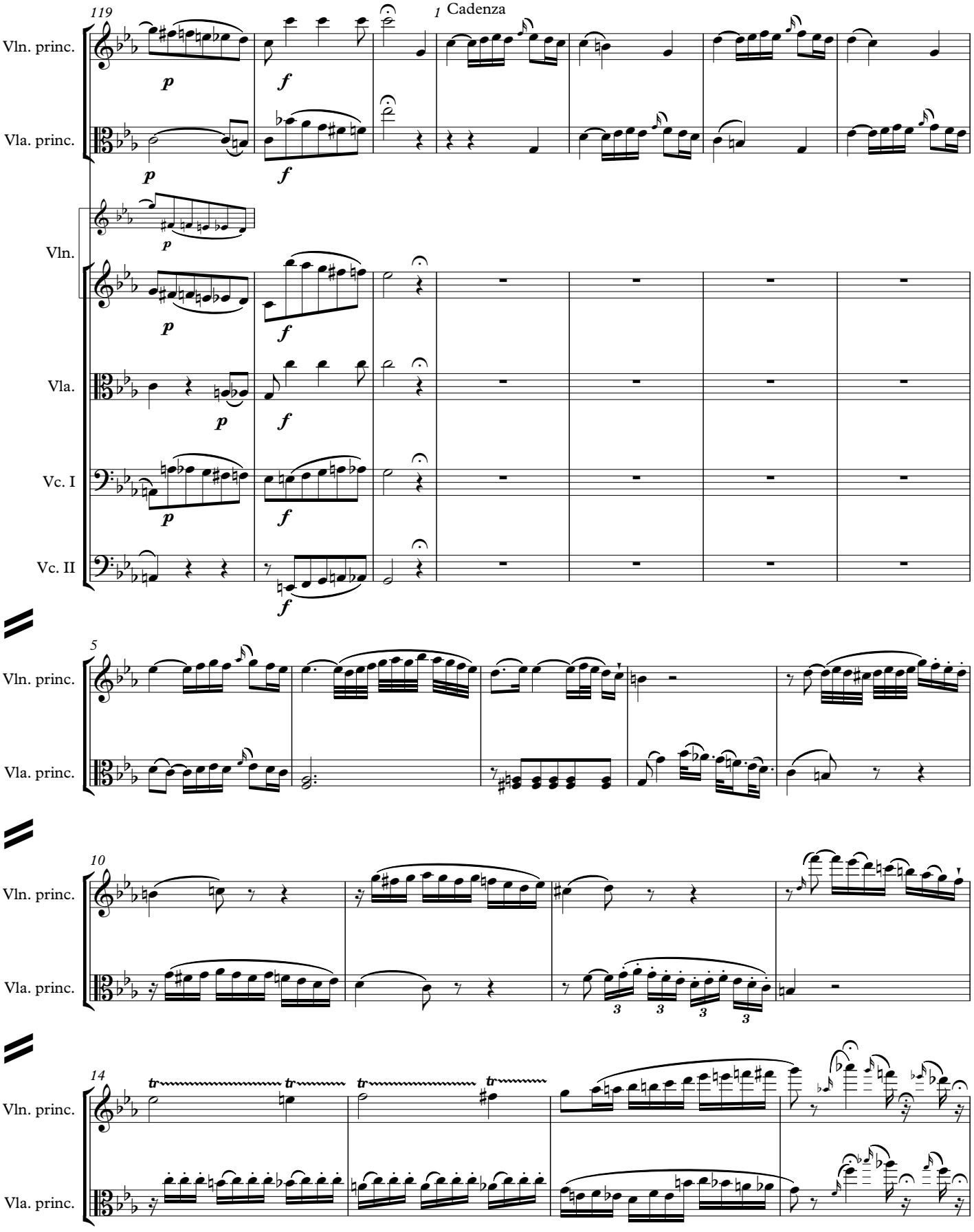

86
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


D Tutti
90
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
p
p
p


Solo
95
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
98
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f


101
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr
tr
p
p
p
106
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr
p
sfp


111
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
114
E Tutti
tr
cresc.
f
Violin ossia m.116-119


119
1 Cadenza
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
5
10
14
tr

Tutti

18

123

Vln. princ.

Vla. princ.

Vln.

Vla.

Vc. I

Vc. II

126

Vln. princ.

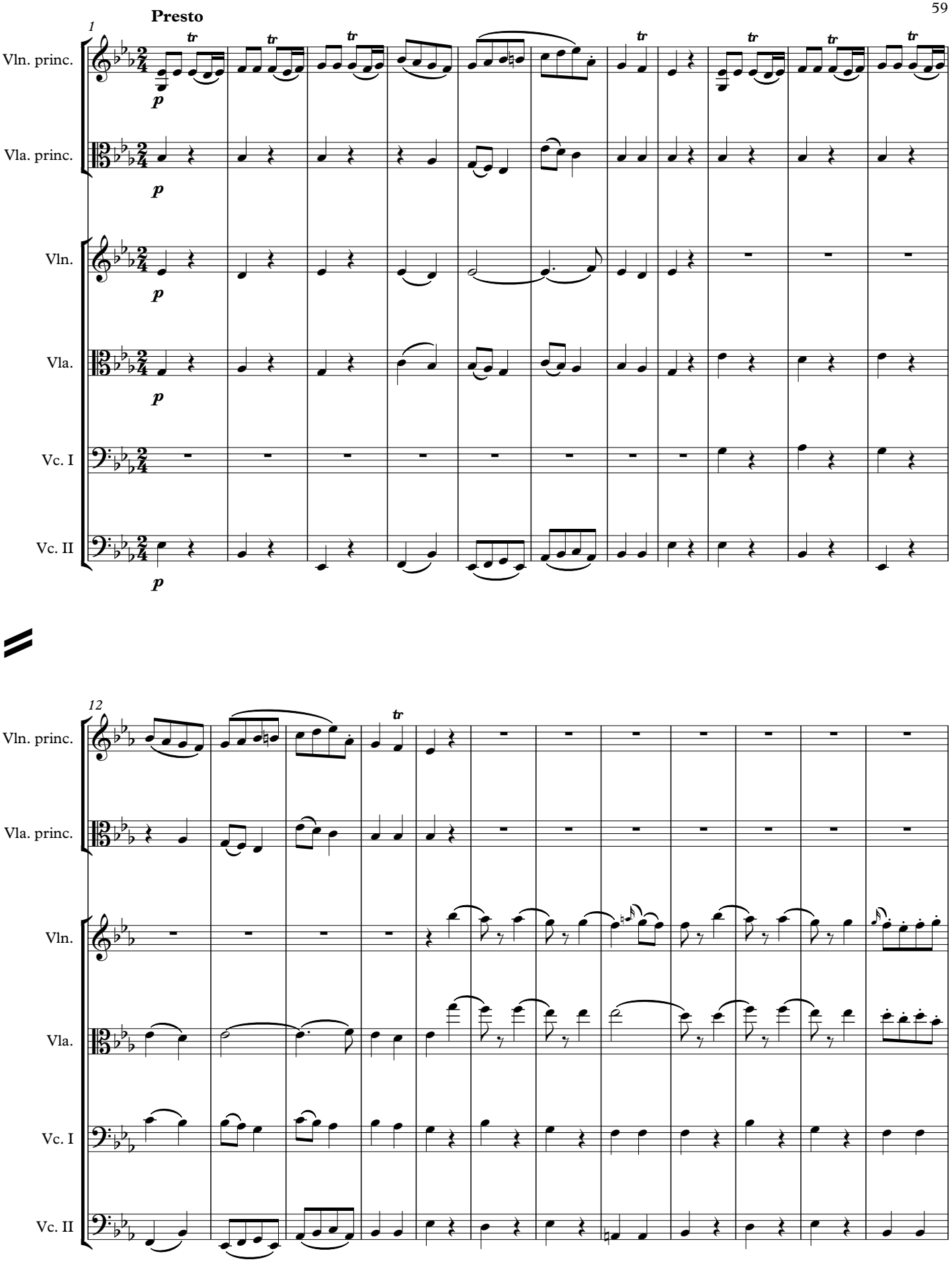
Vla. princ.

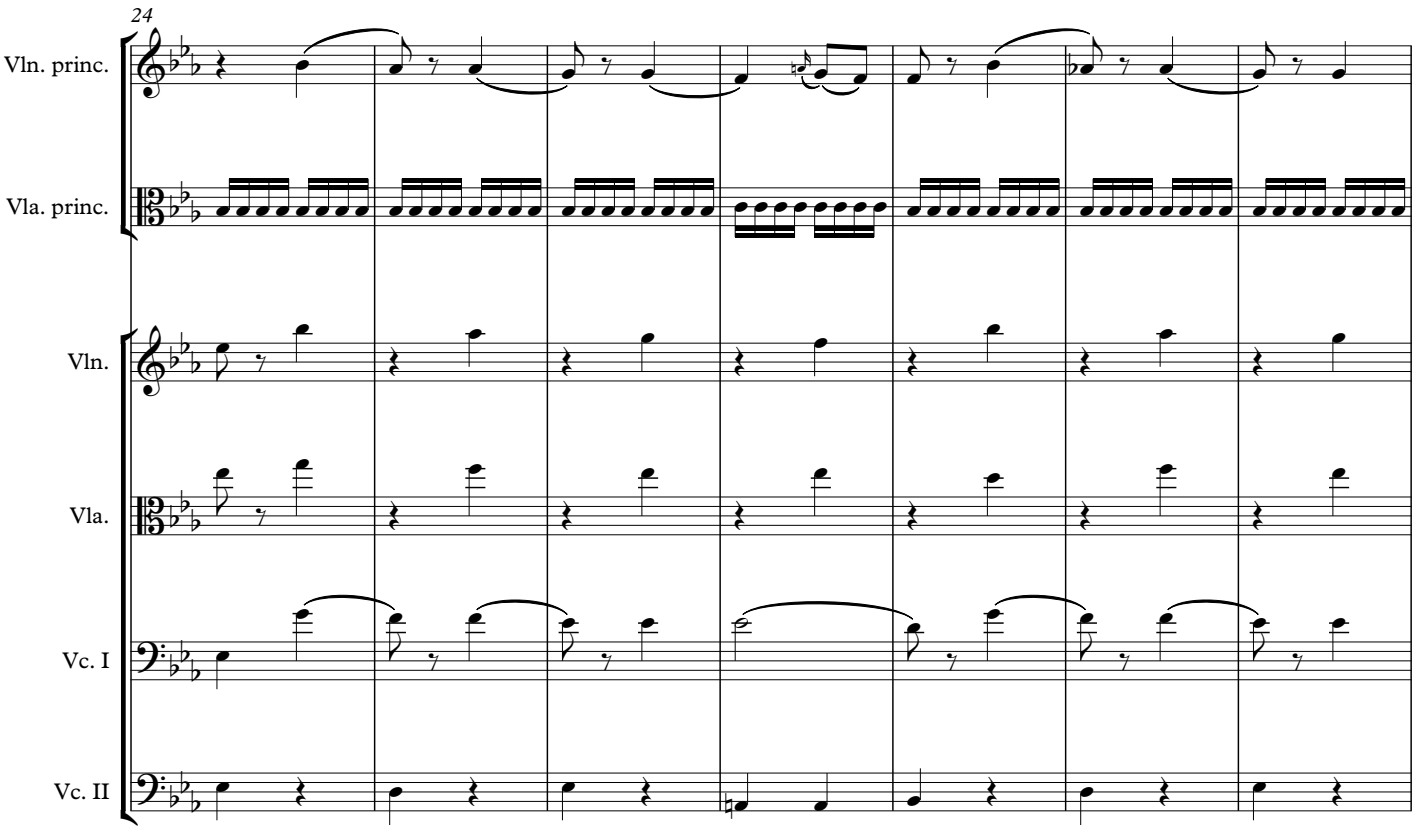
Vln.

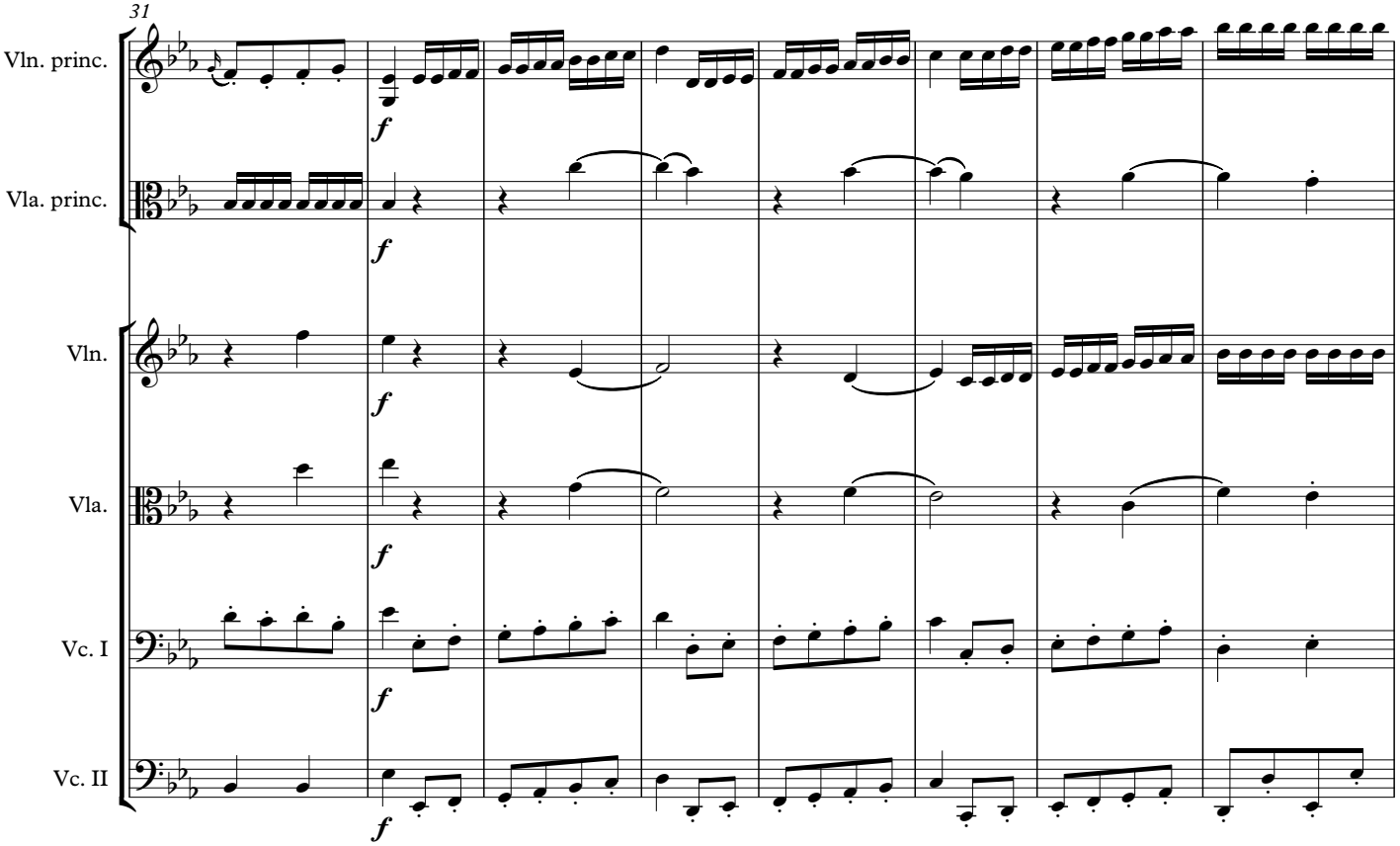
Vla.

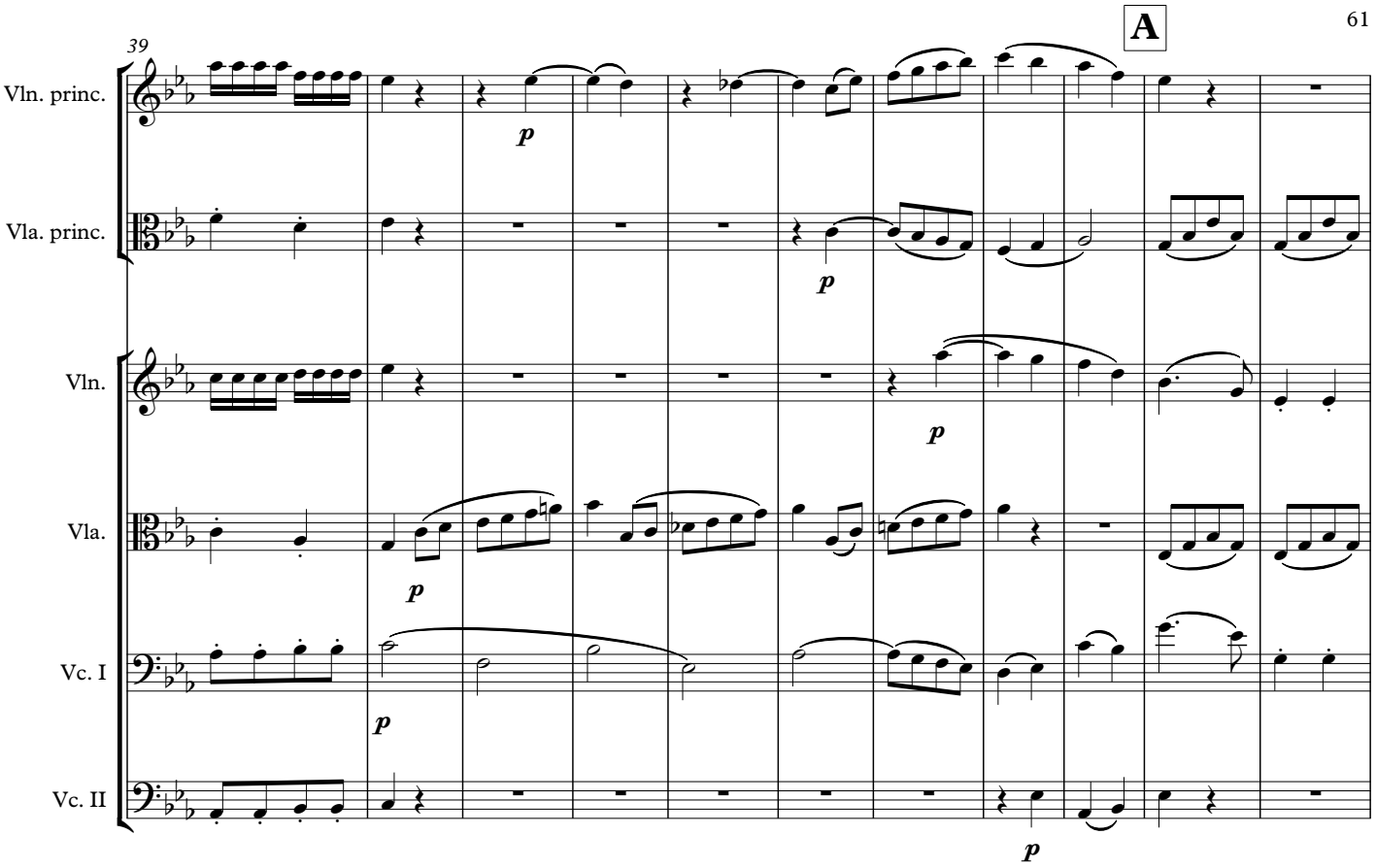
Vc. I

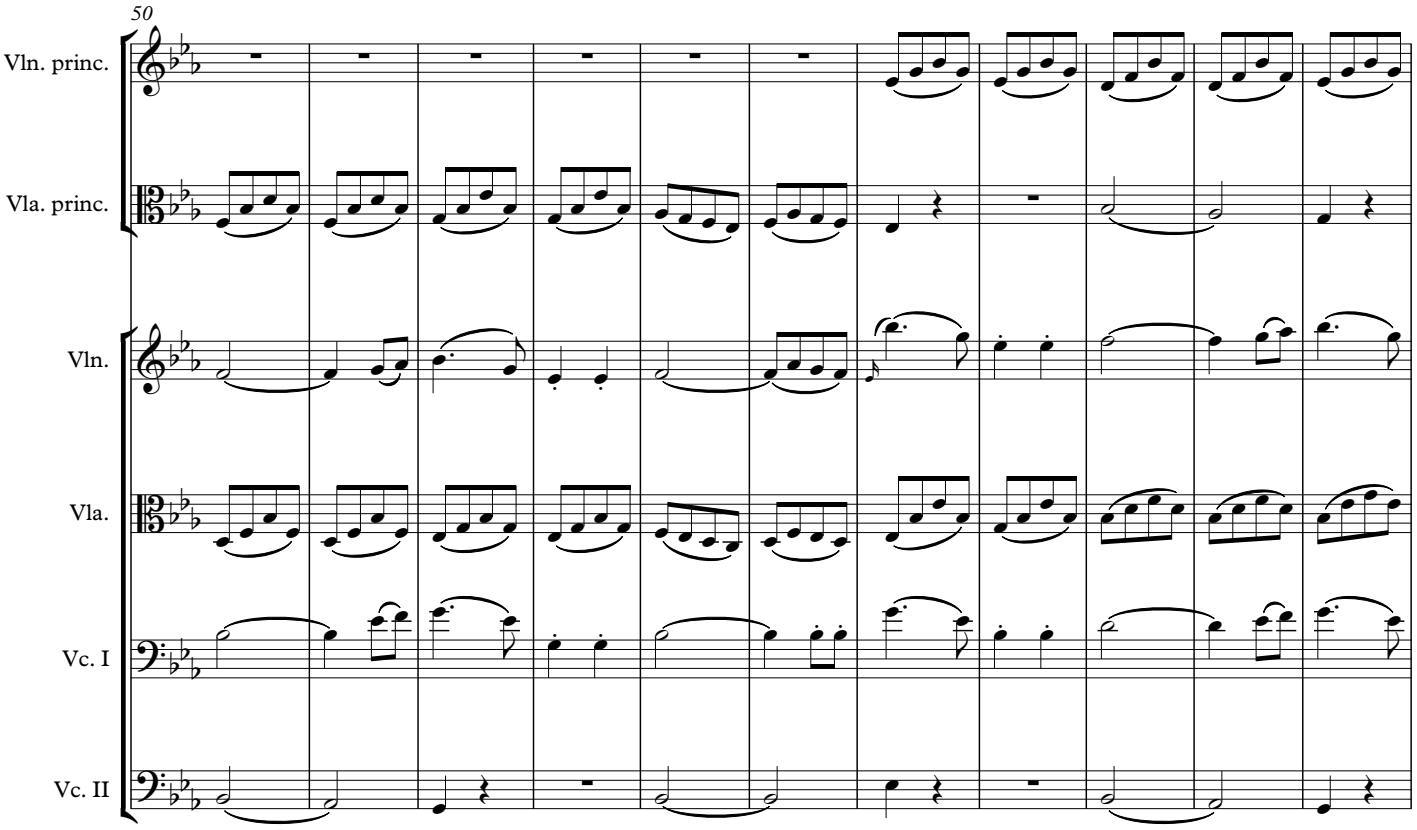
Vc. II

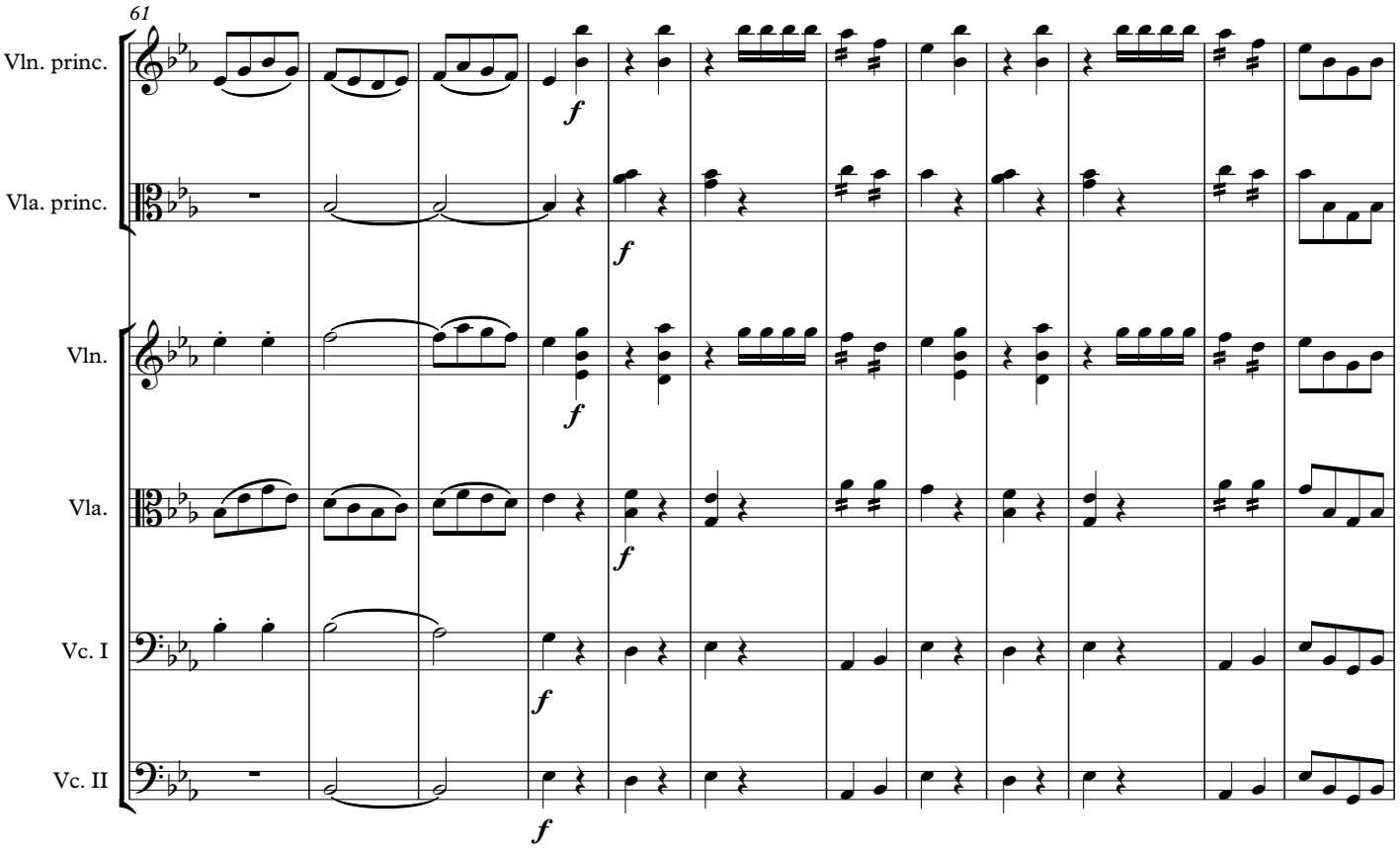

Presto
1
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
12
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

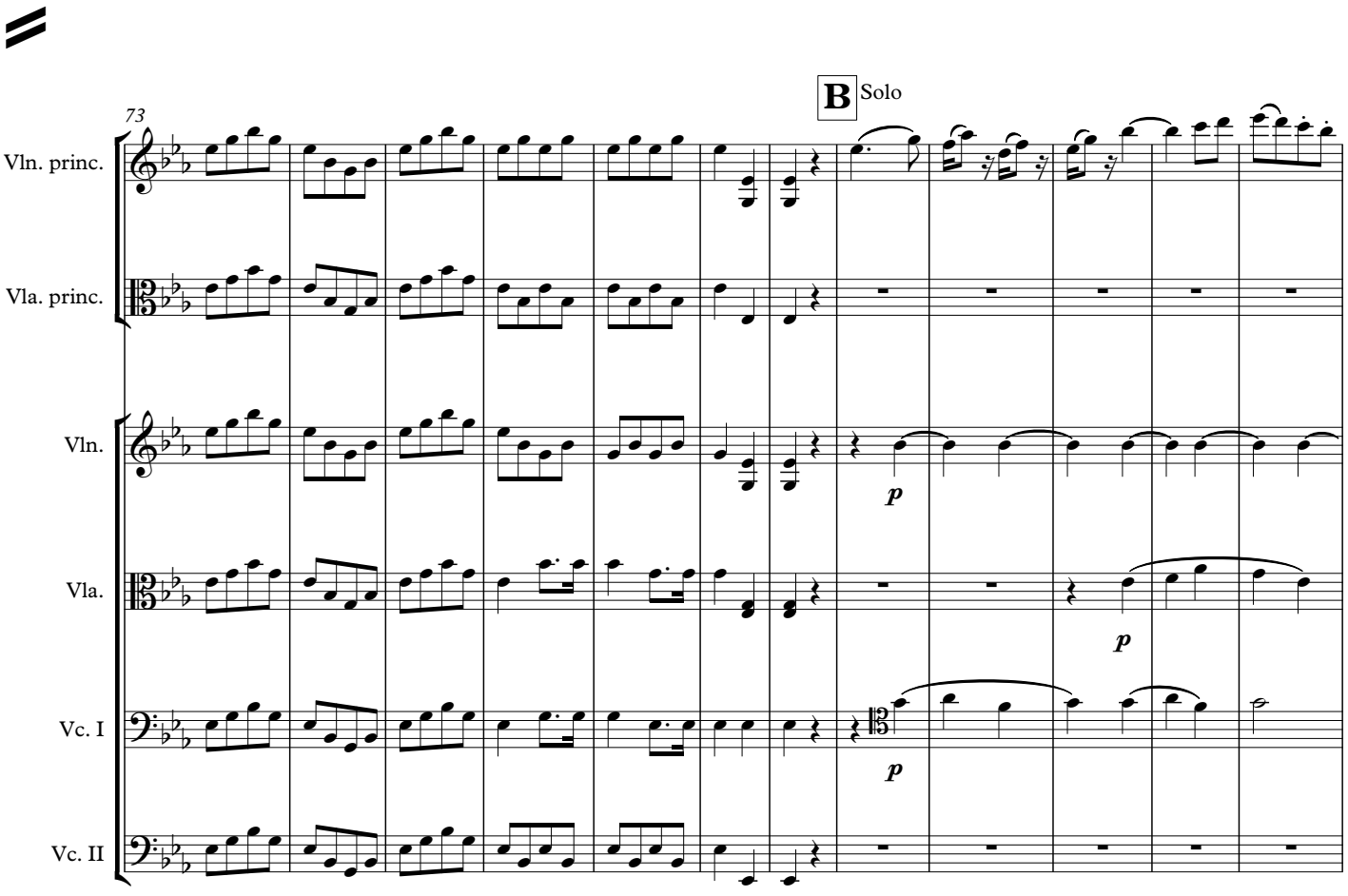

24
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

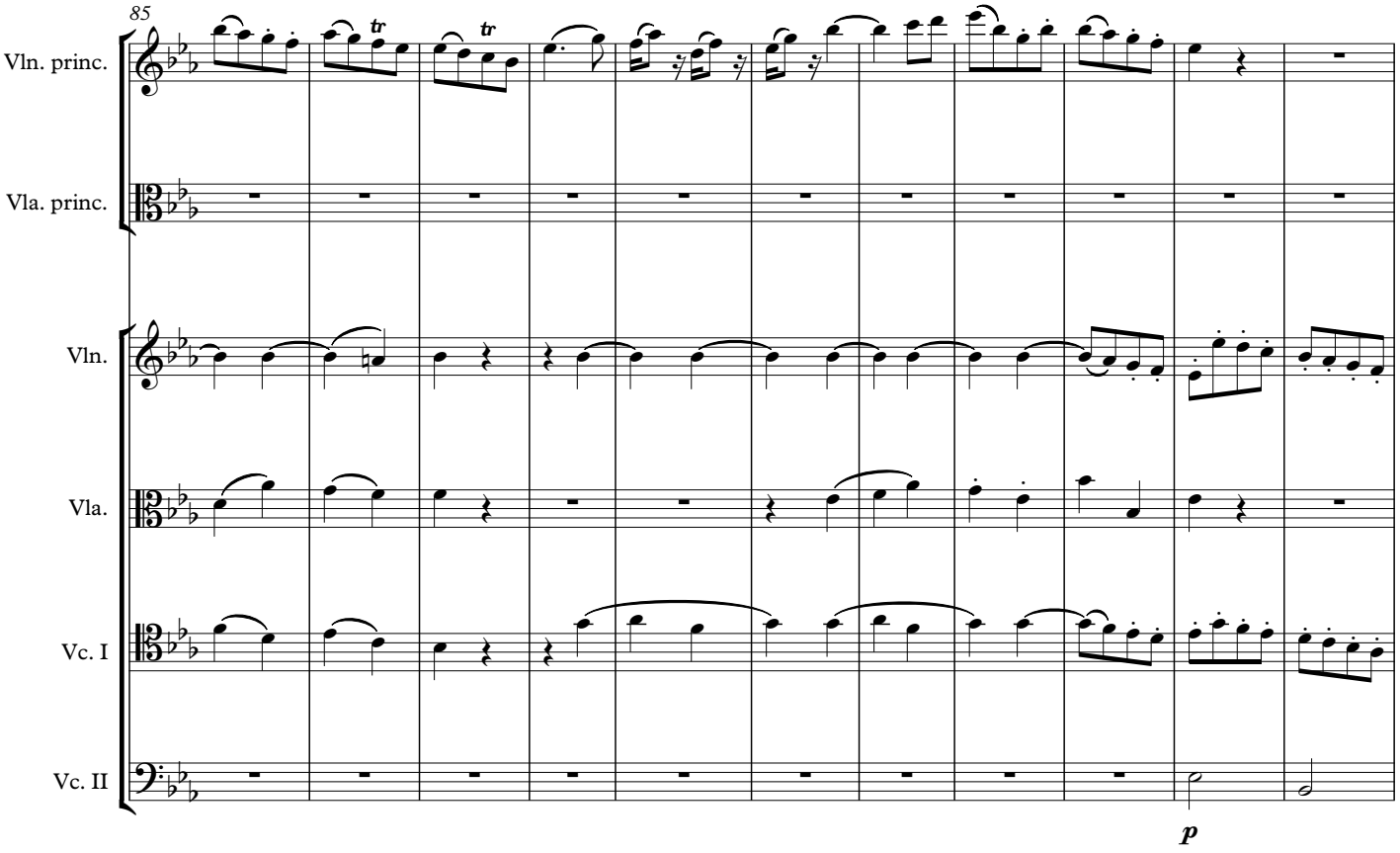

31
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f

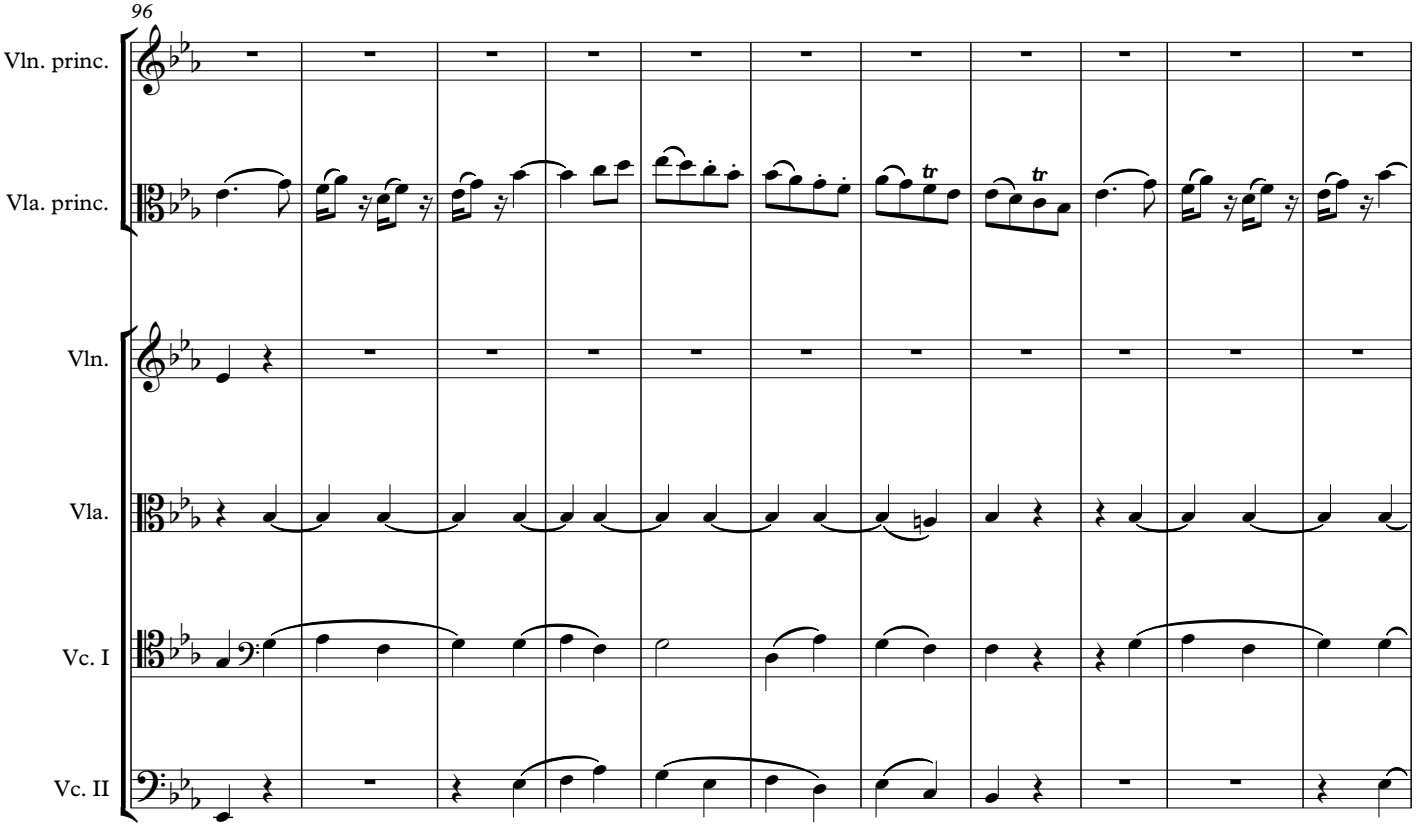

A
39
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p

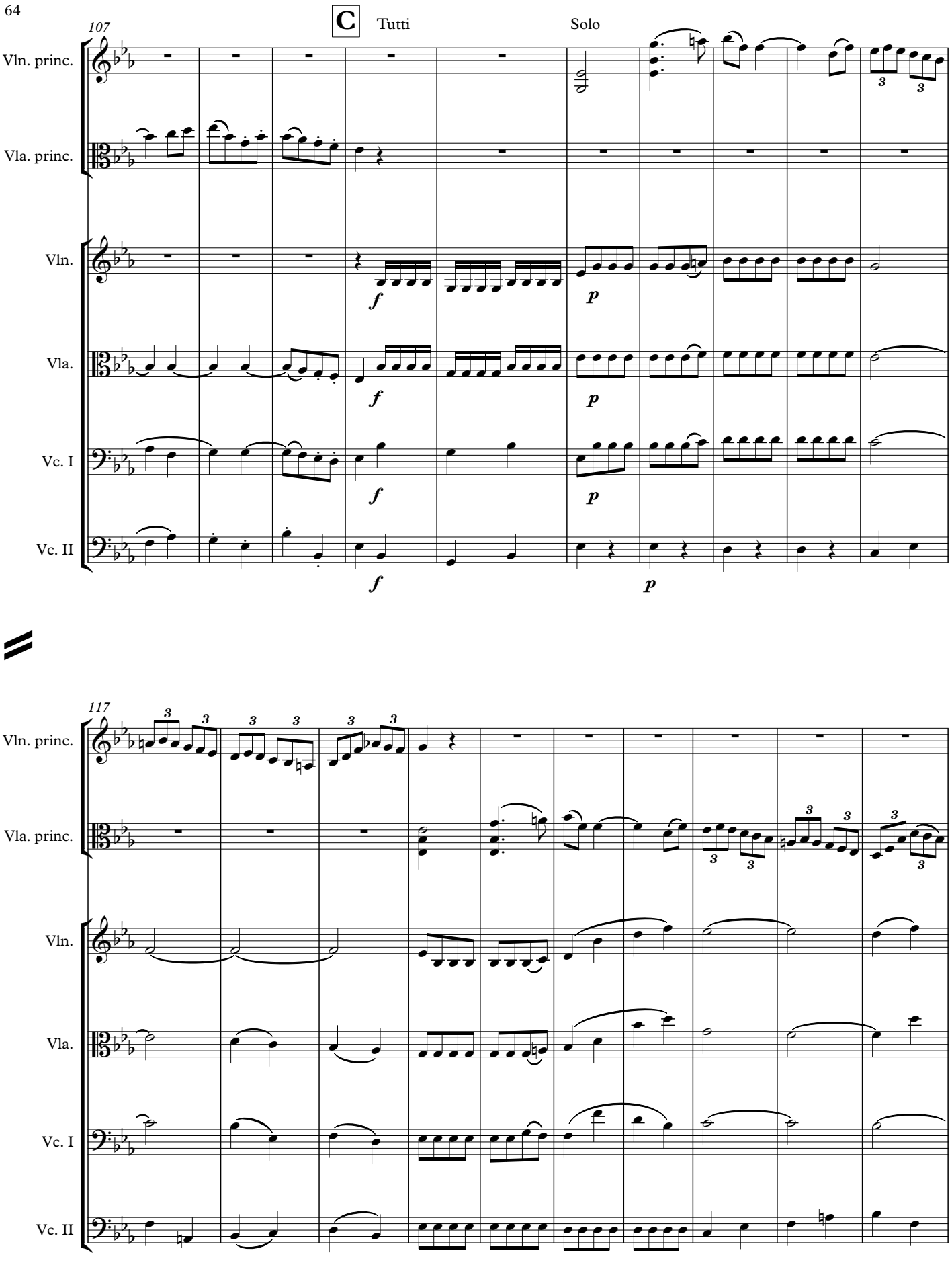

50
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

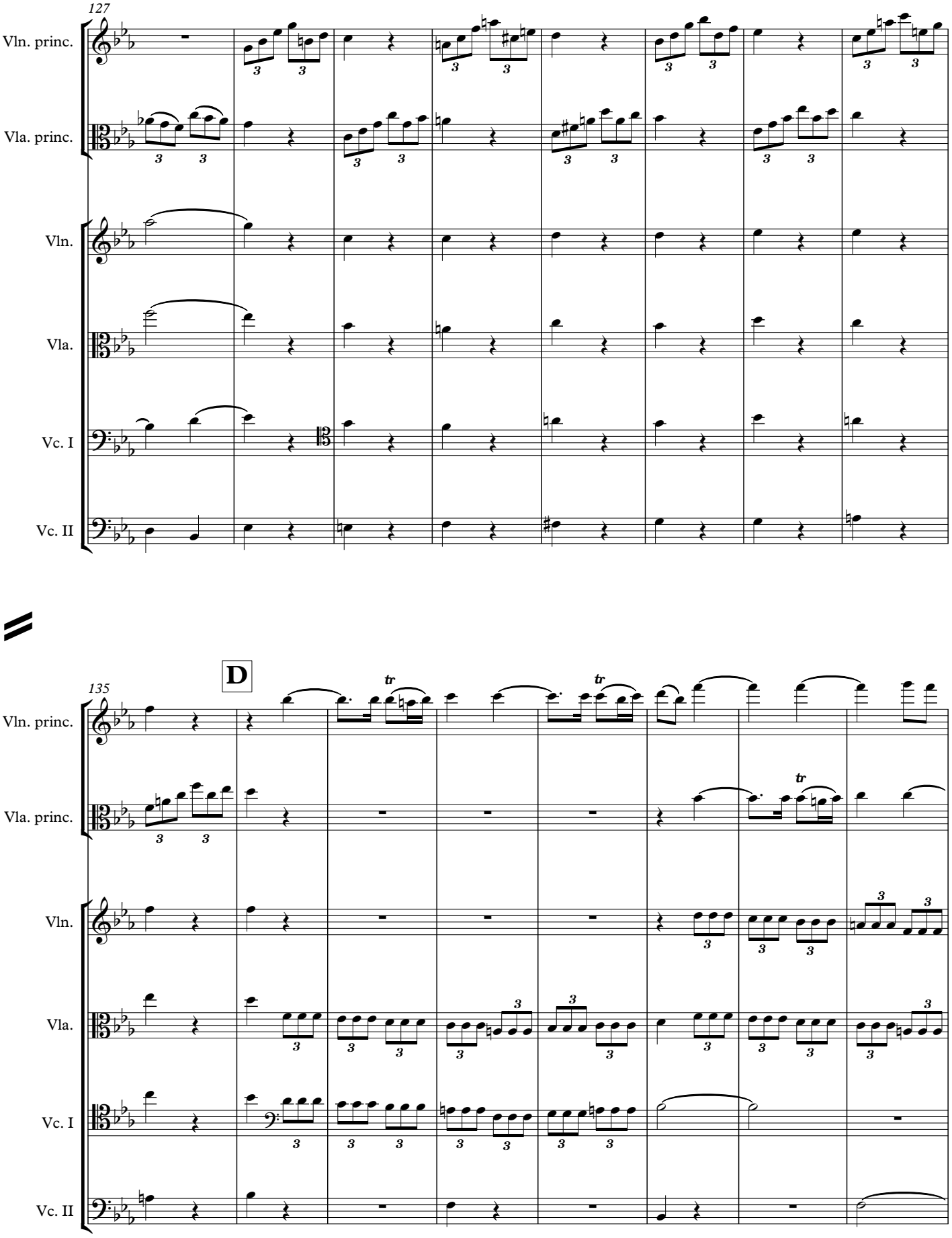

61
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f

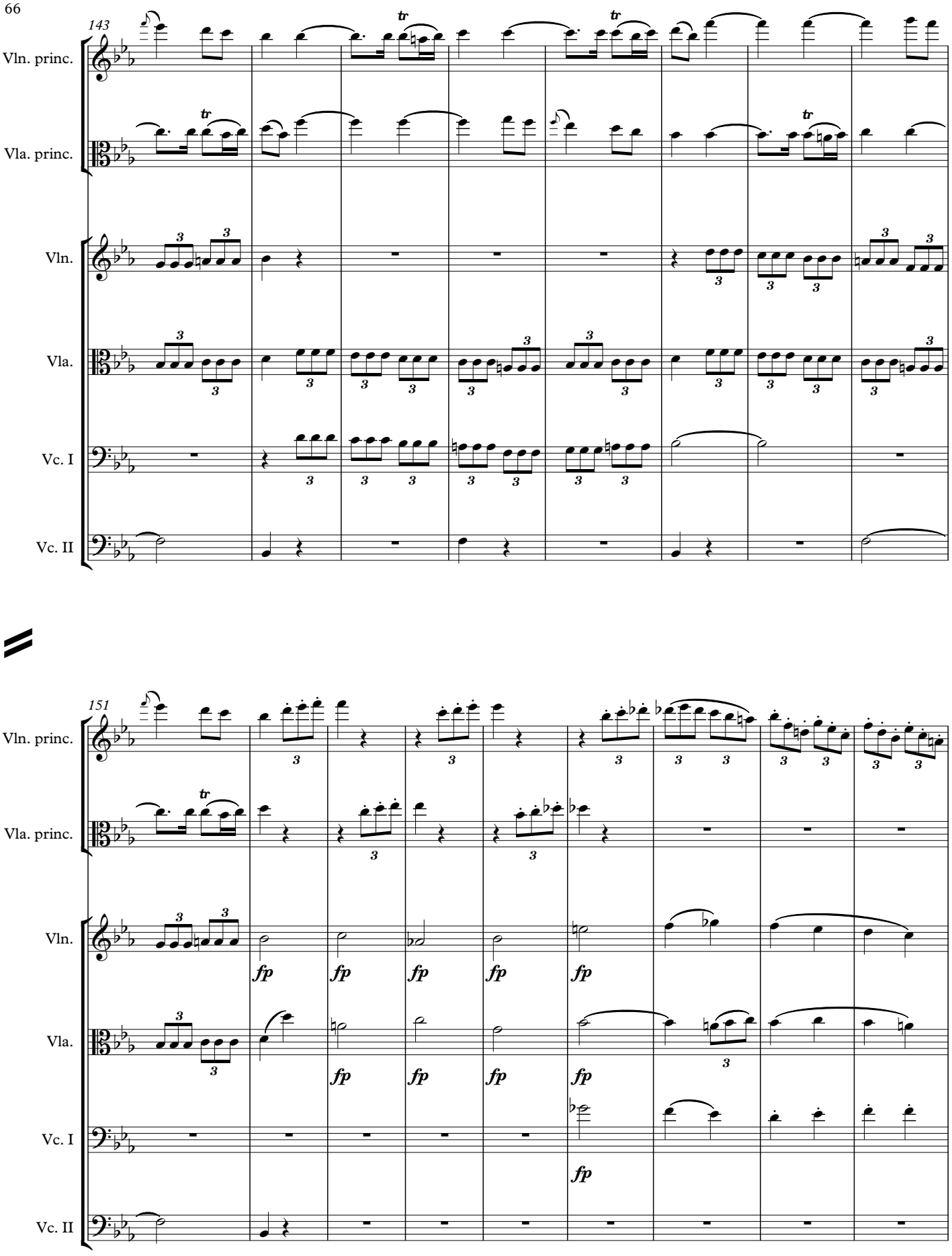

73
B
Solo
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p


85
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p


96
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


107
C
Tutti
Solo
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
p
117
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


127
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
135
D
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


143
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
151
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
fp

E

160

Vln. princ.

Vla. princ.

Vln.

Vla.

Vc. I

Vc. II

fp

169

Vln. princ.

Vla. princ.

p *f*

Violin ossia m.176-179

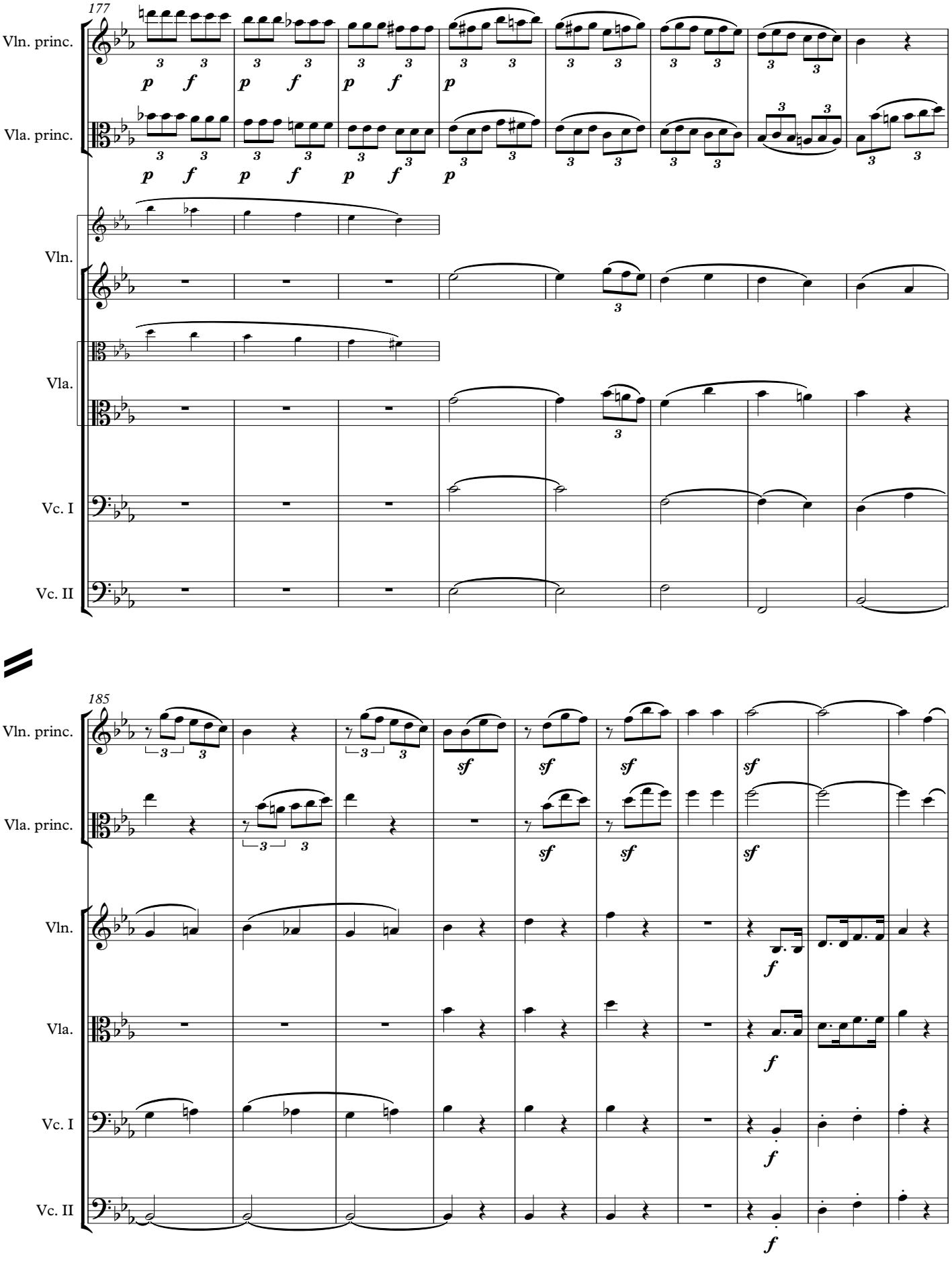
Vln.

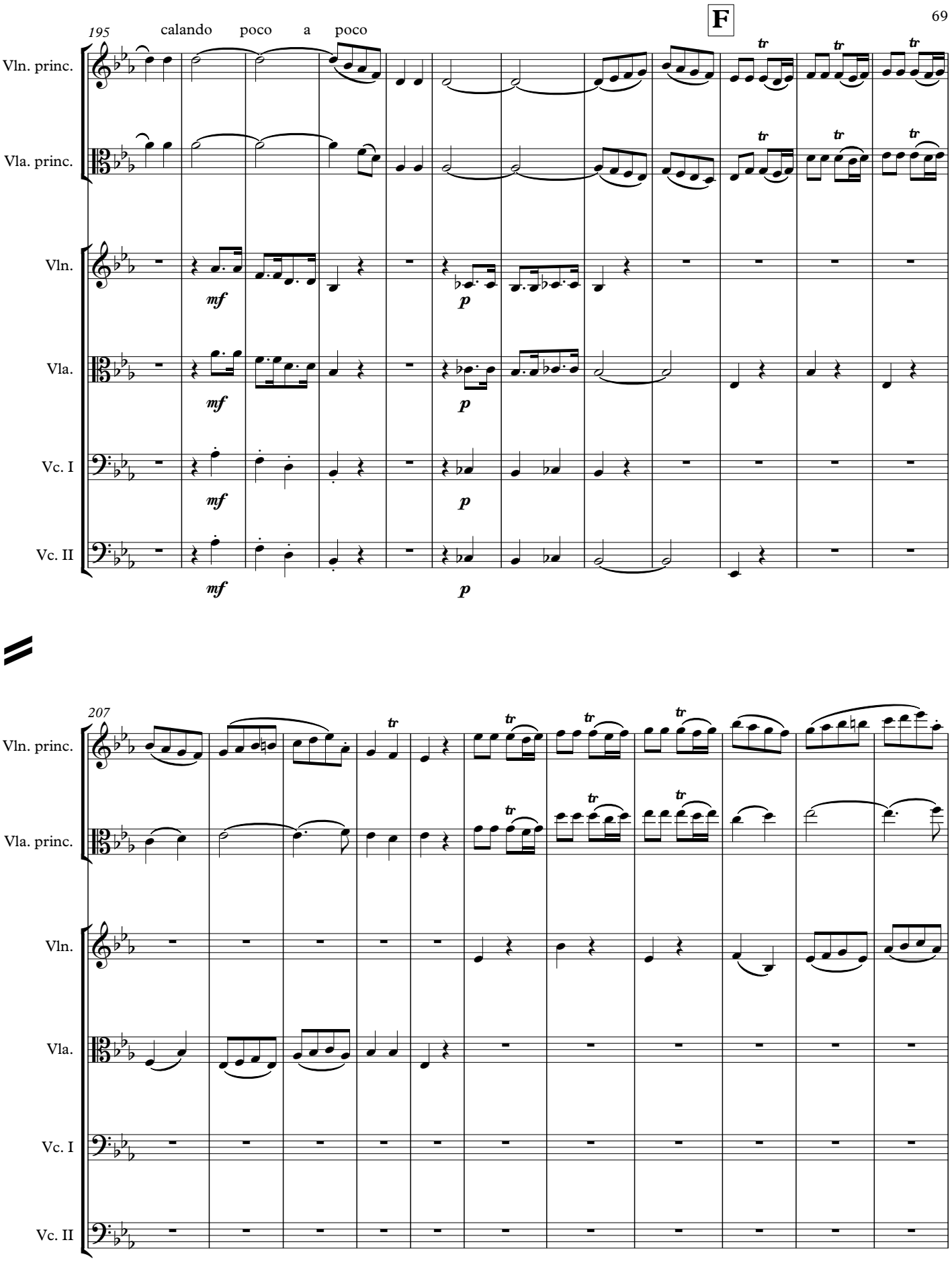
Viola ossia m.176-179
*See performance notes.

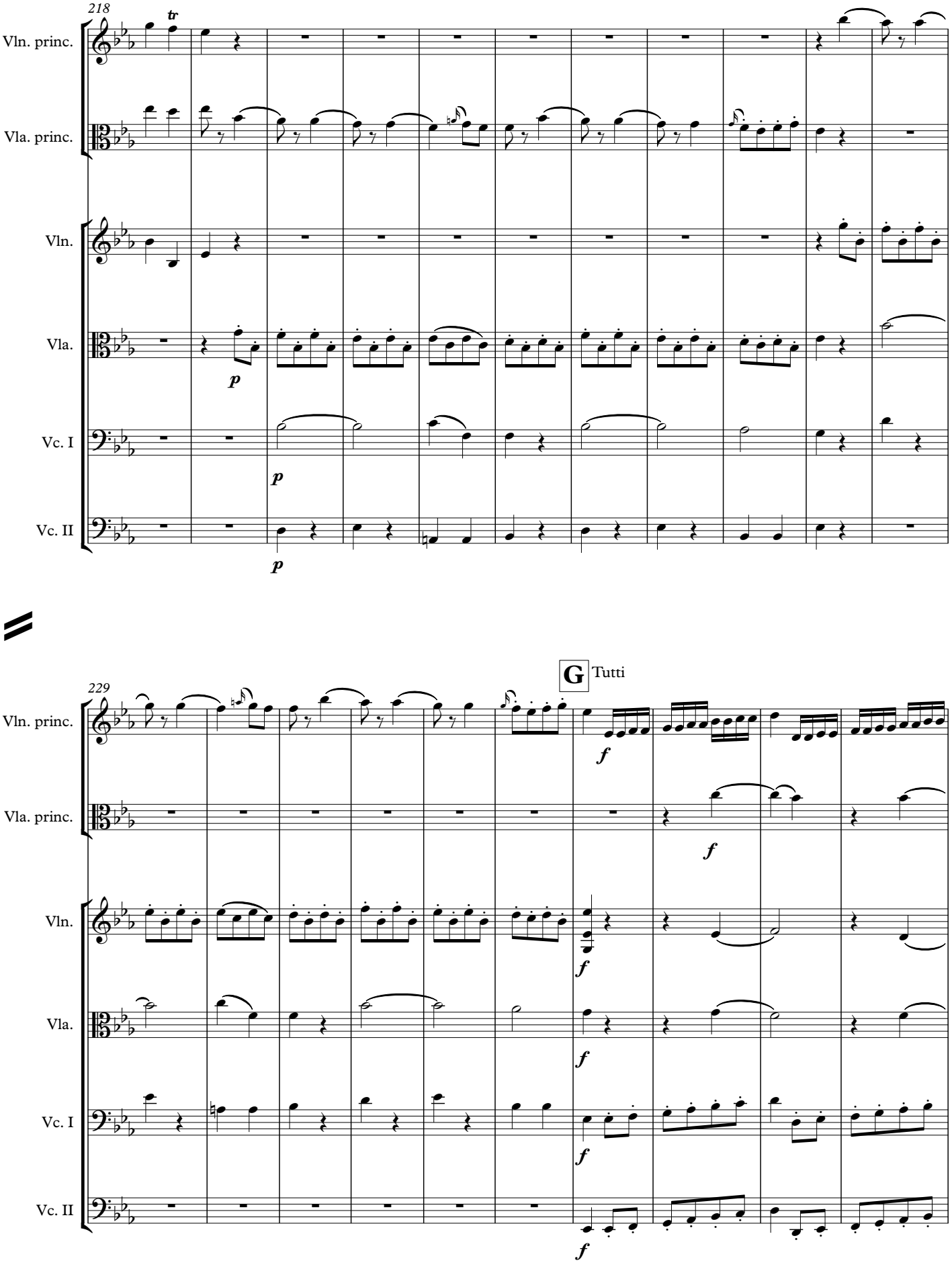
Vla.

Vc. I

Vc. II


177
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
185
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


195
calando poco a poco
F
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
mf
p
207


218
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
tr
p
p
p
229
G Tutti
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
f
f
f
f
f

Solo

239

Vln. princ.

Vla. princ.

Vln.

Vla.

Vc. I

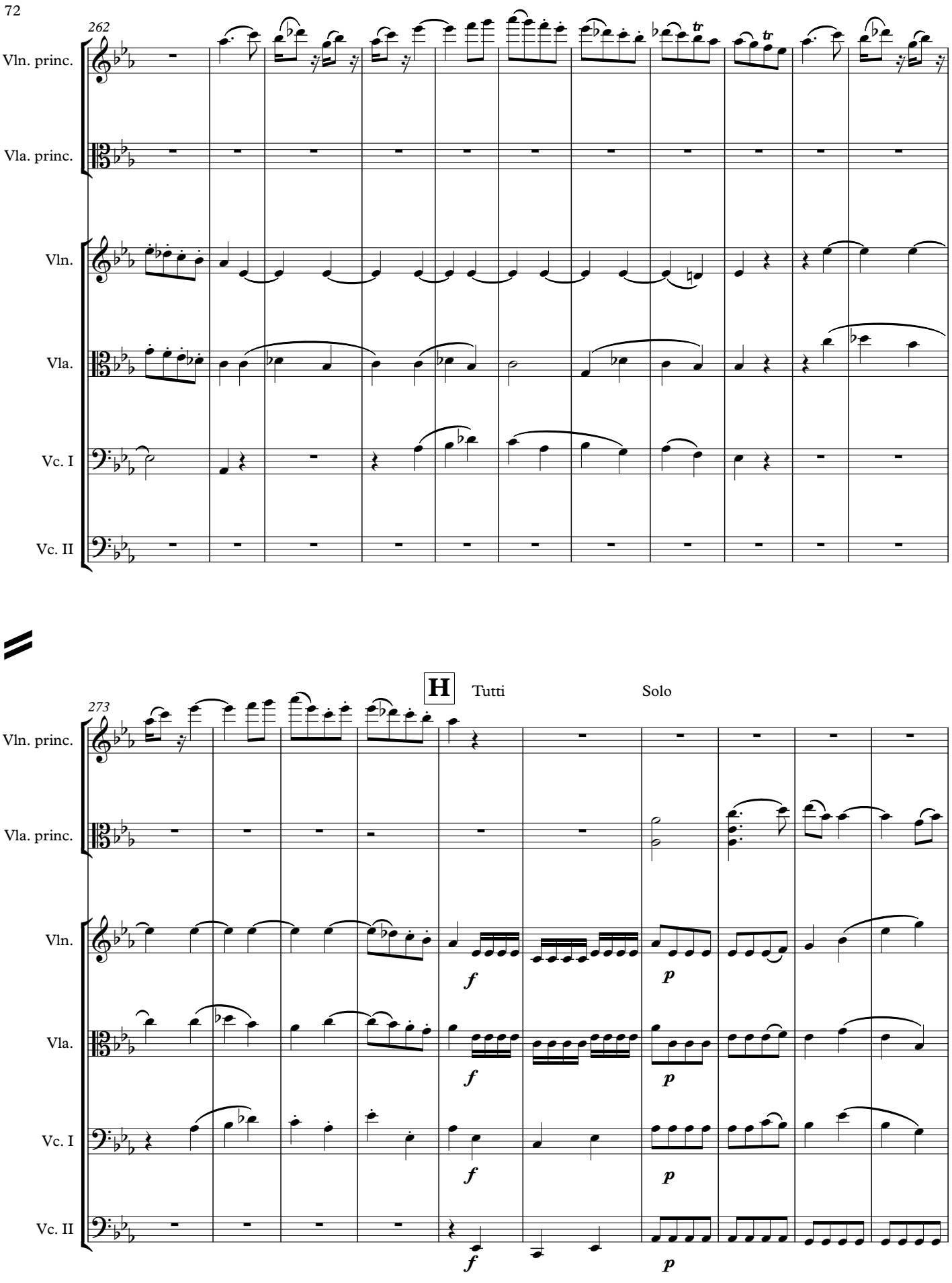
Vc. II

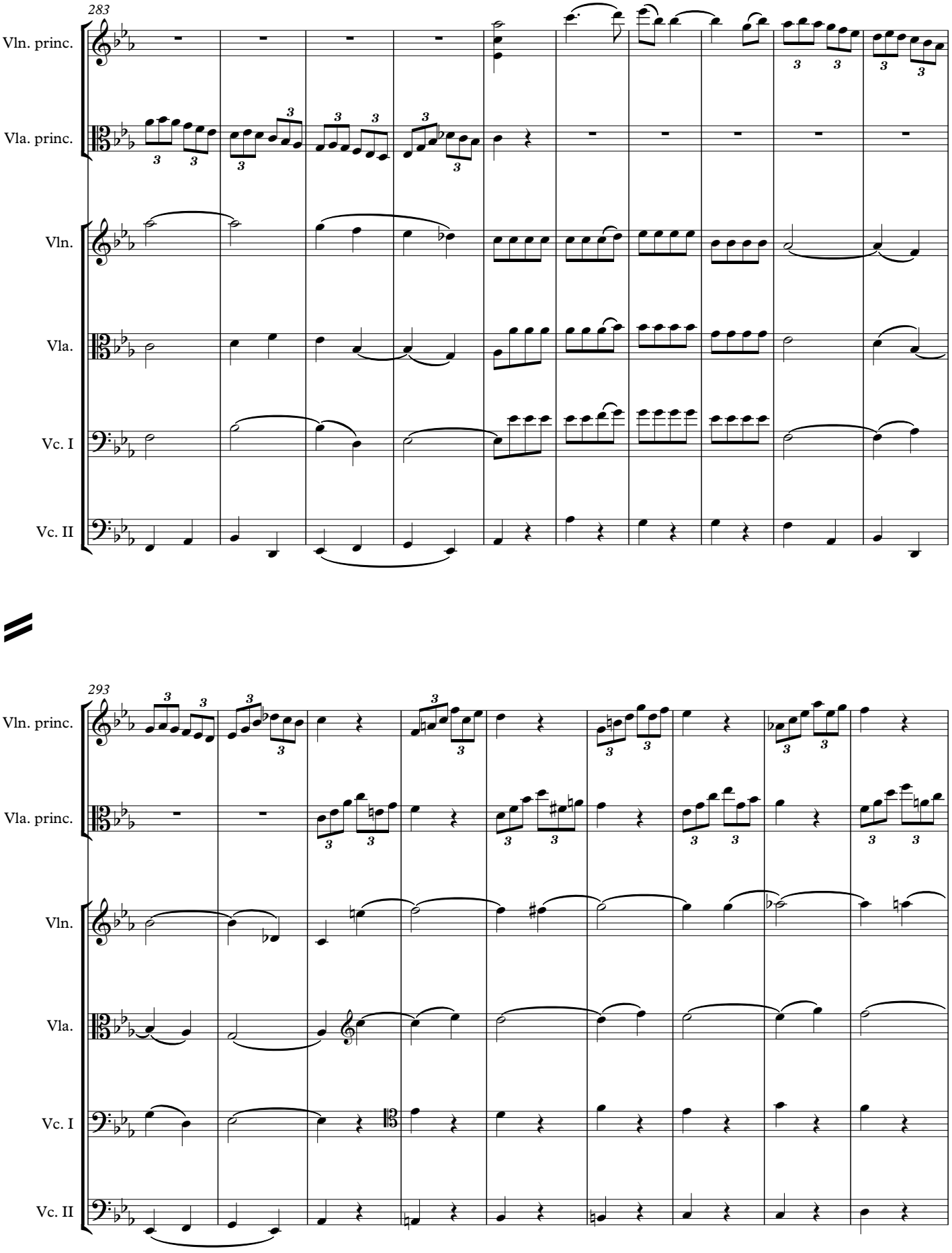
p

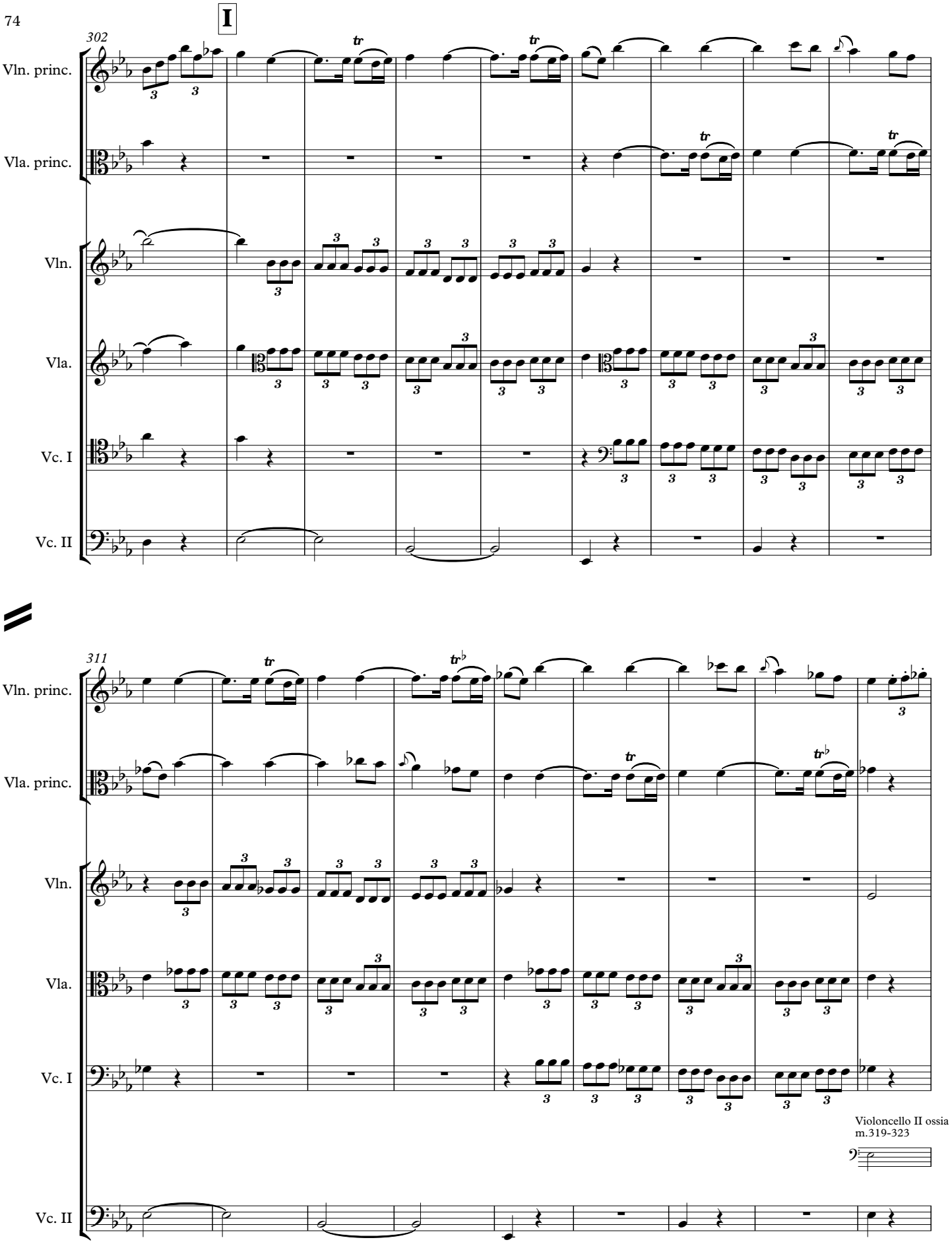
251

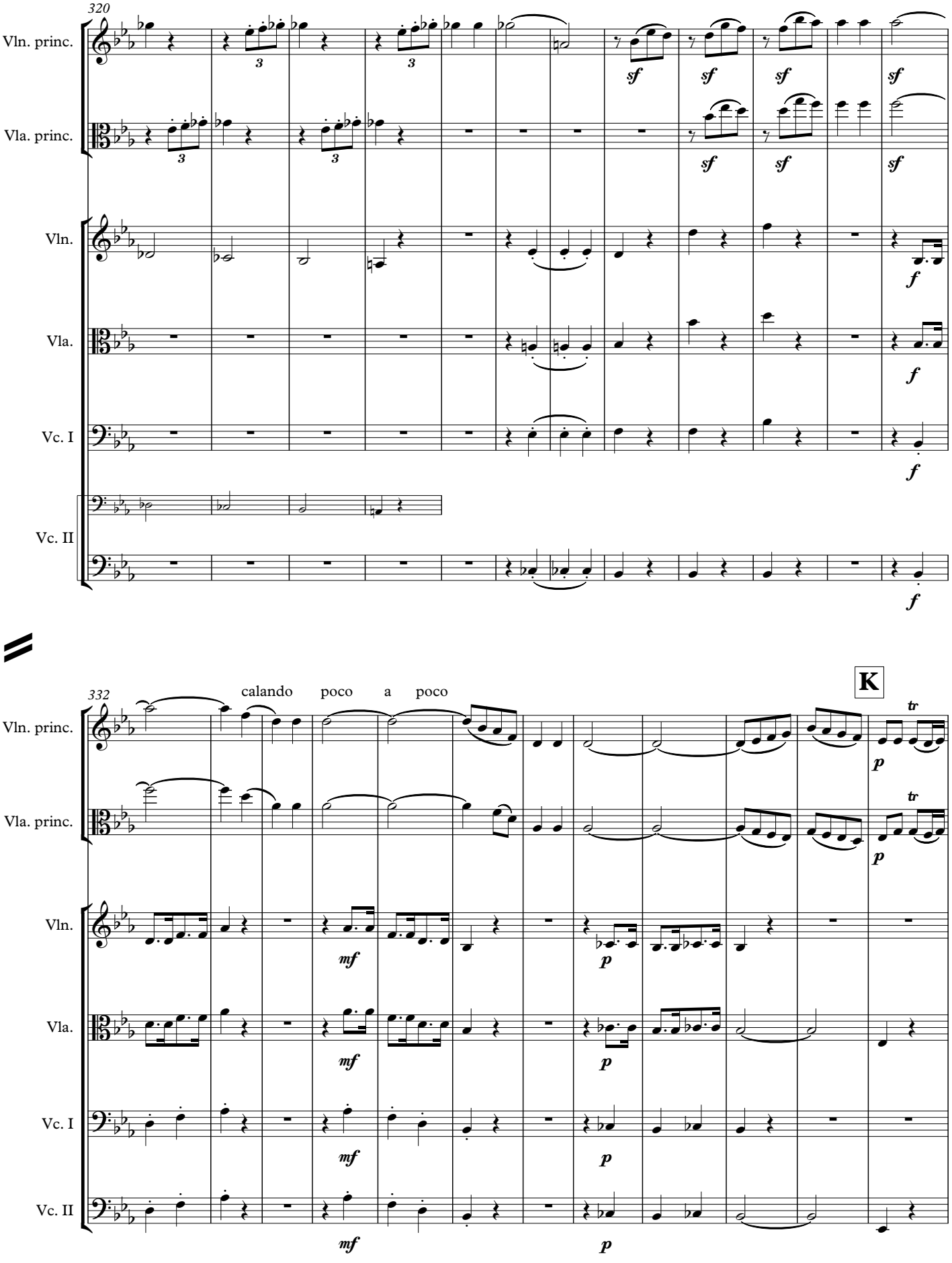
tr

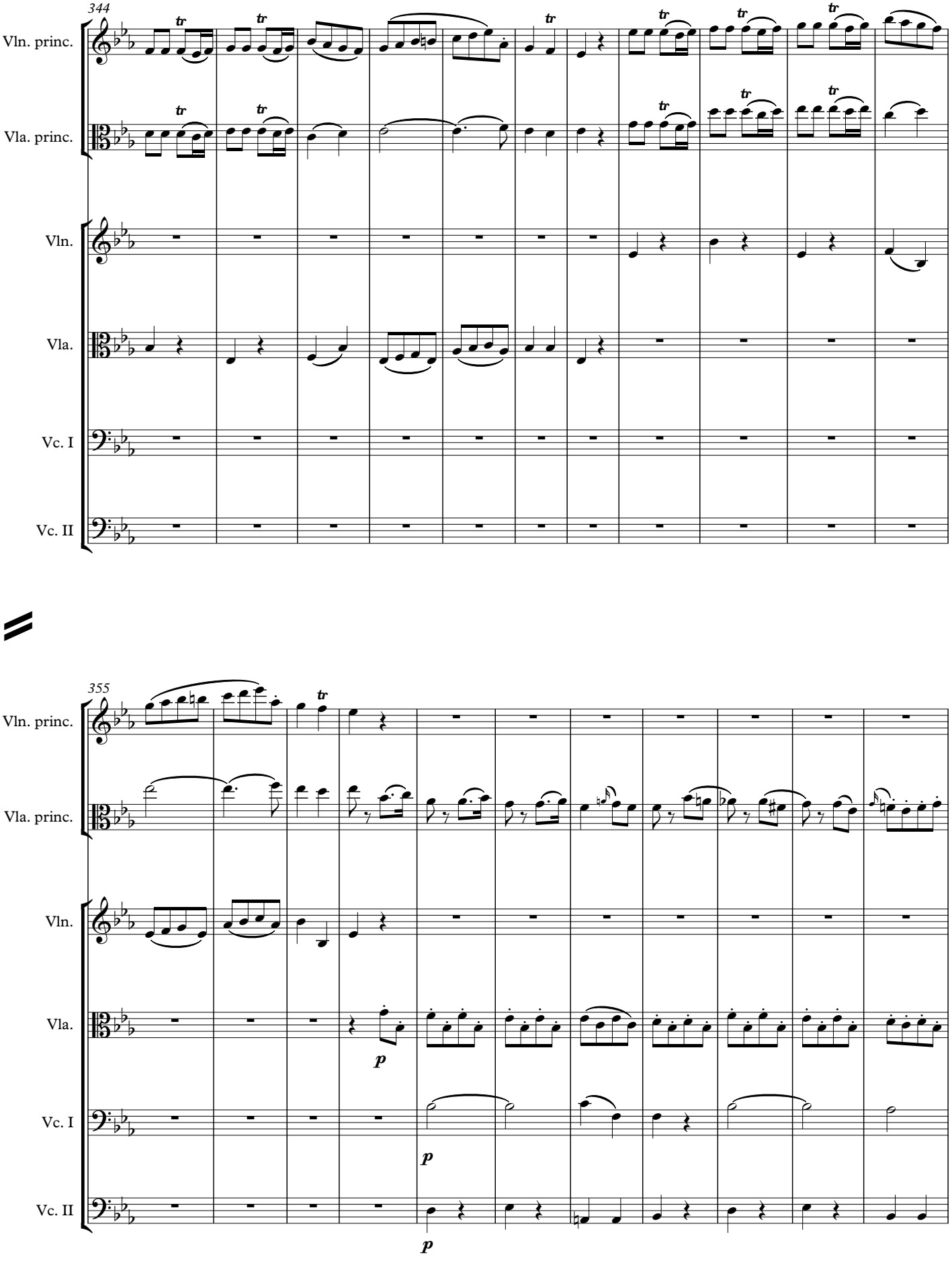
tr

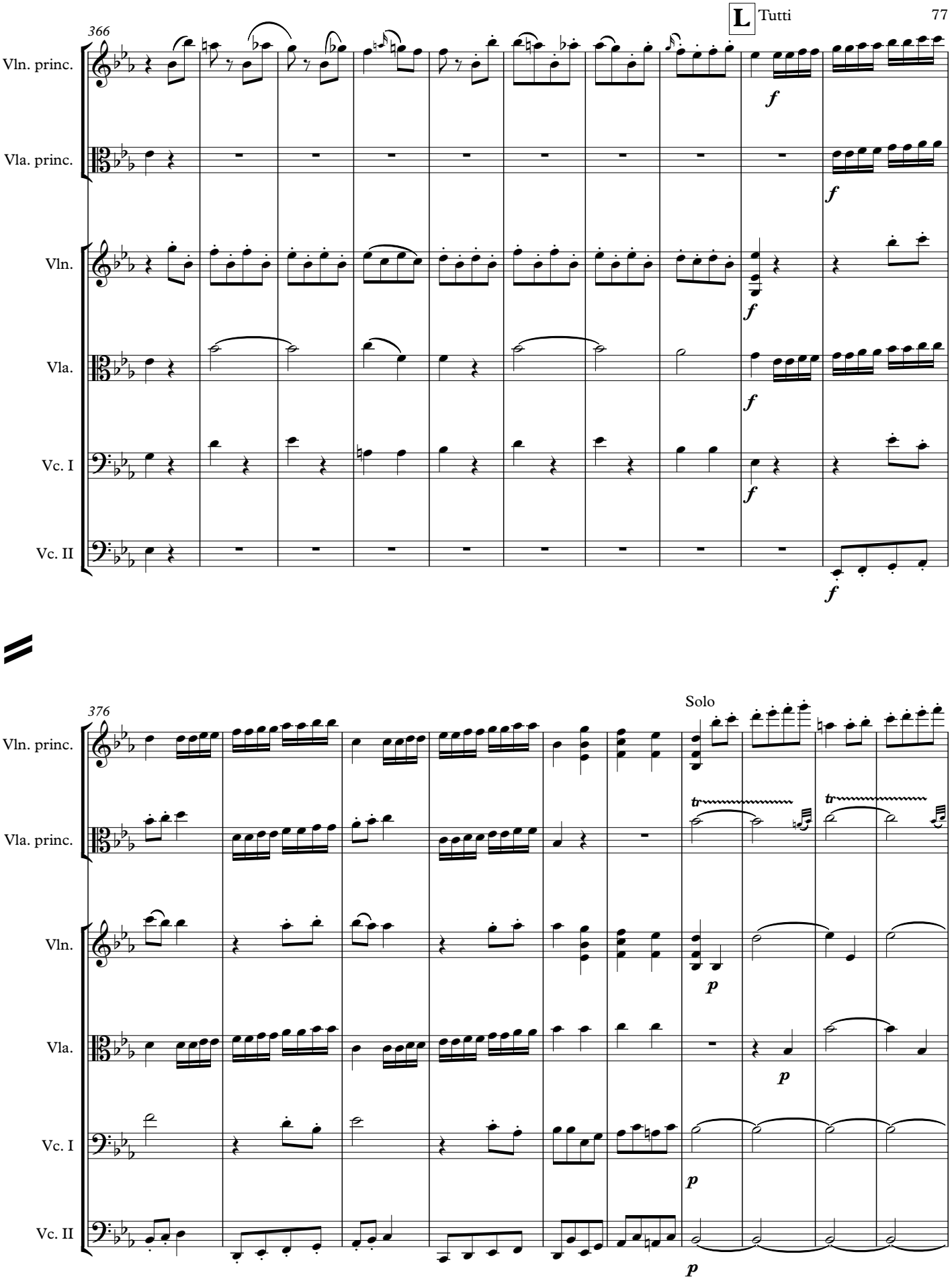

262
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
H
Tutti
Solo
273
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
p

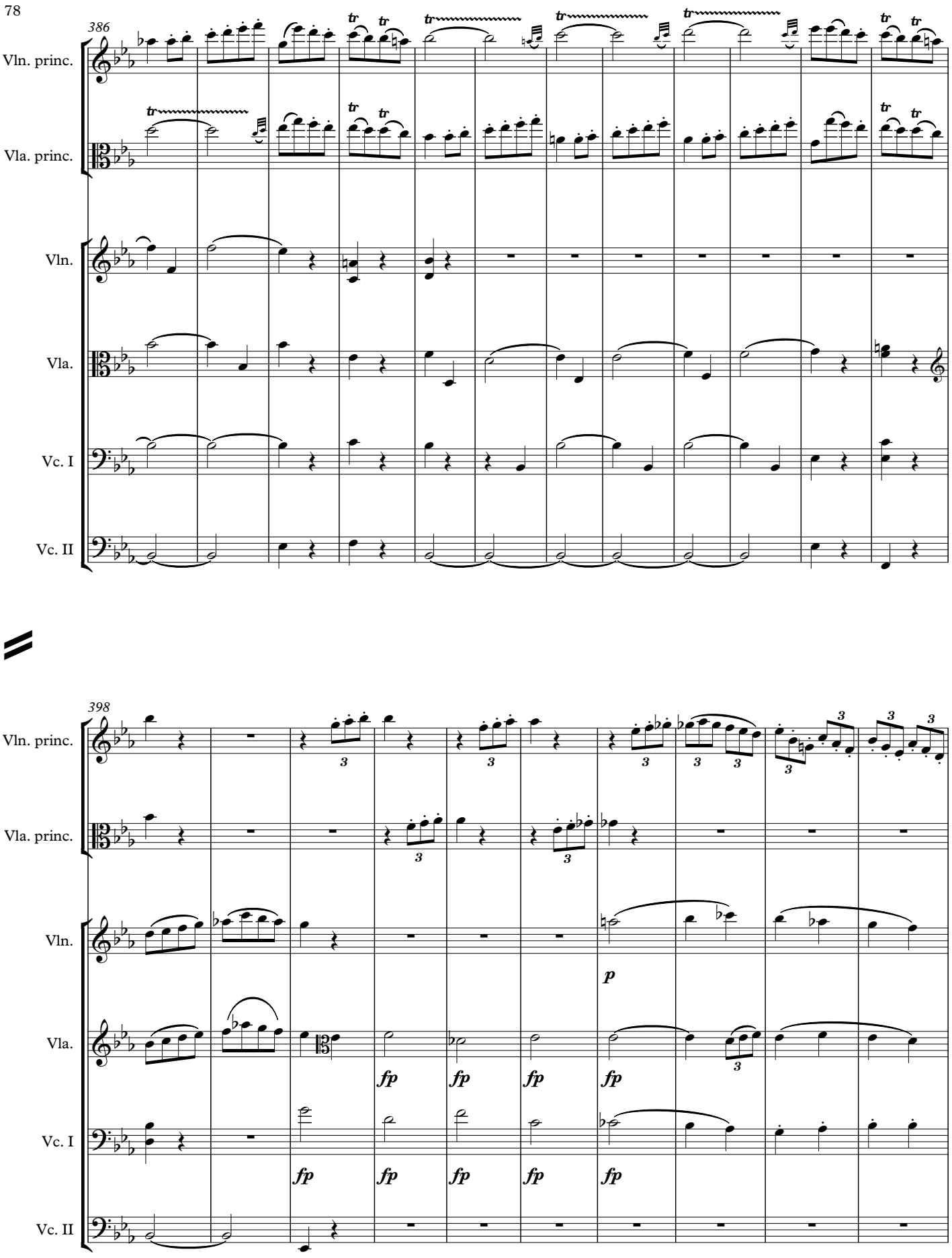

283
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
293
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

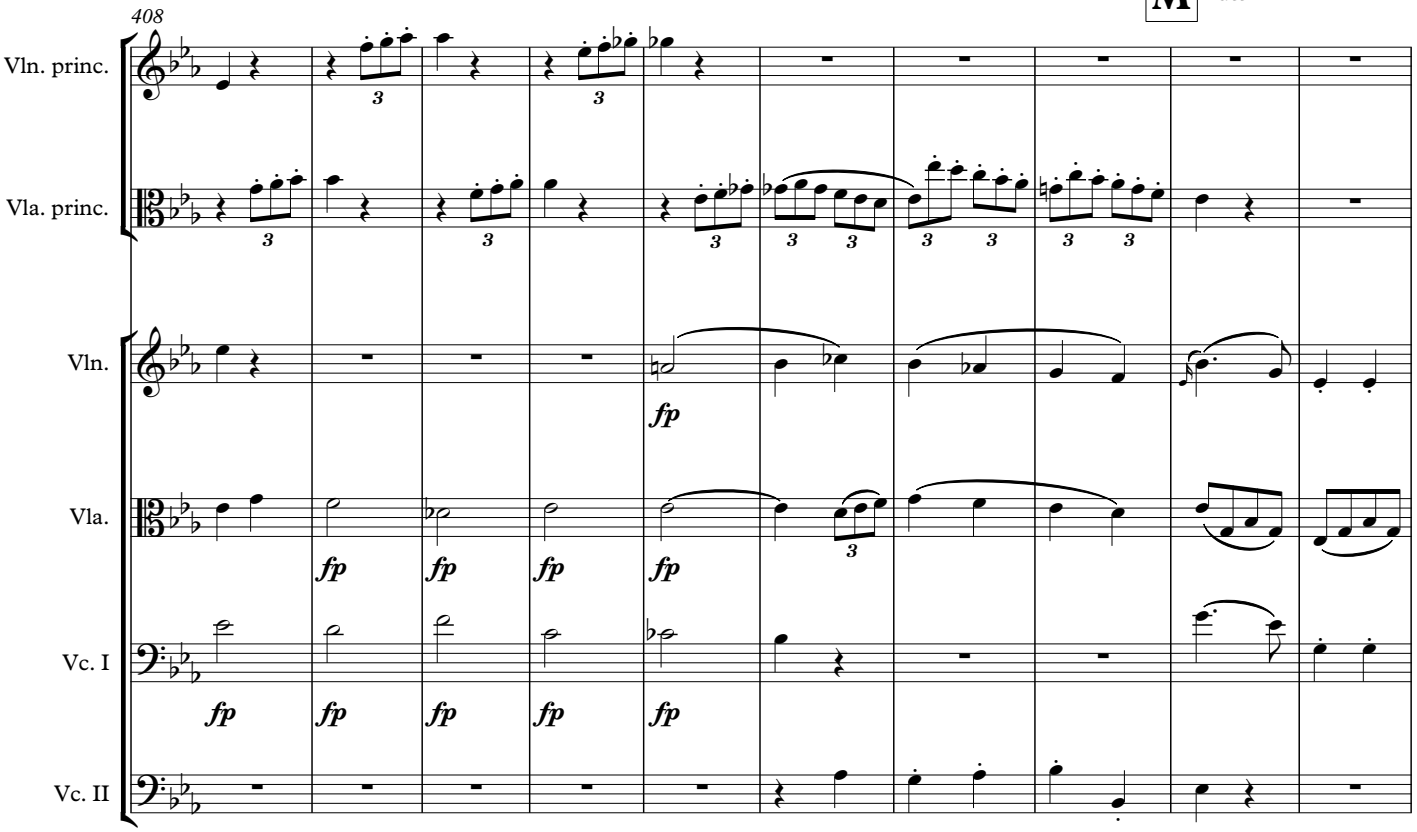

I
302
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
311
Violoncello II ossia
m.319-323

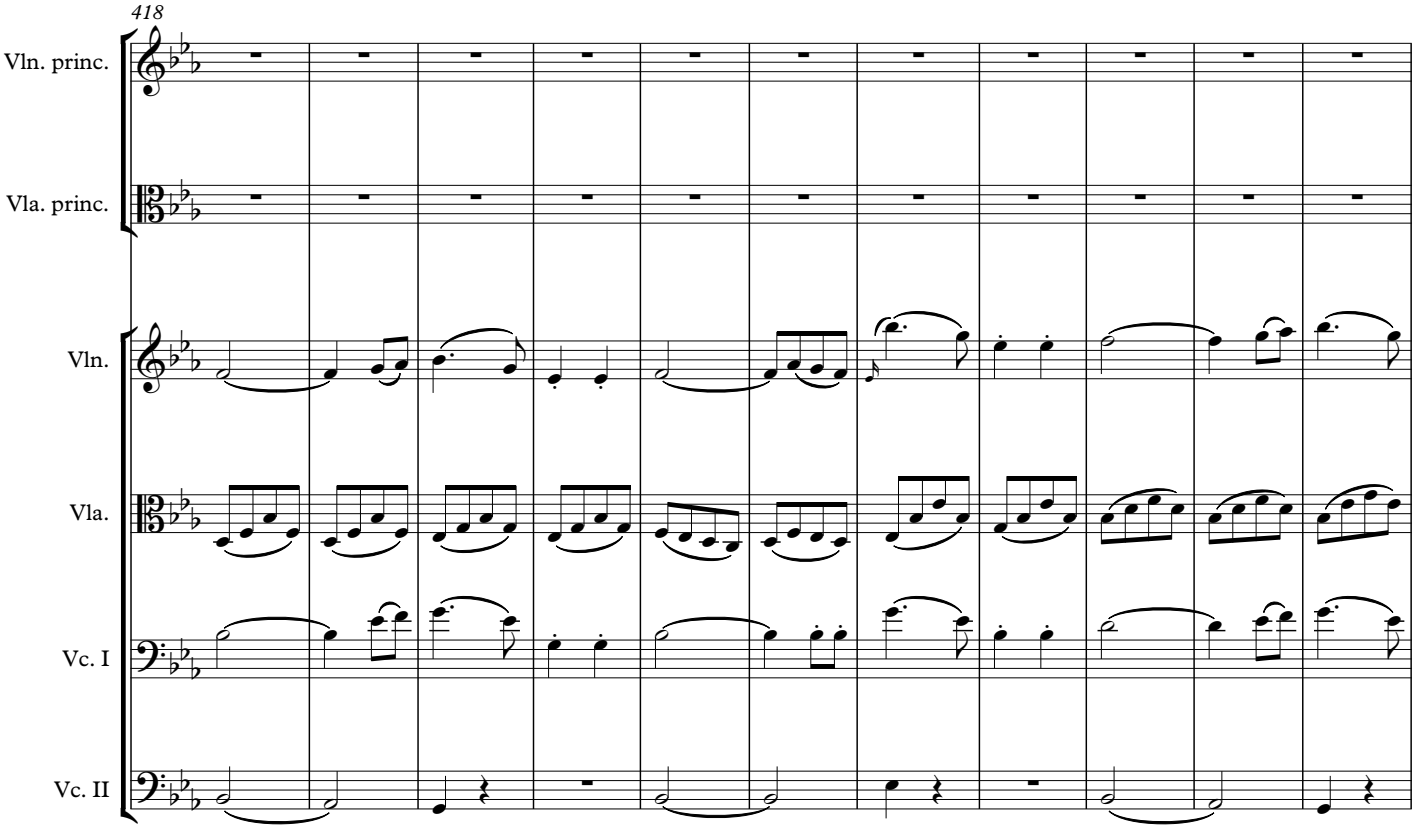

320
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
sf
f
332
calando poco a poco
K
tr
mf
p


344
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
355
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
p
p

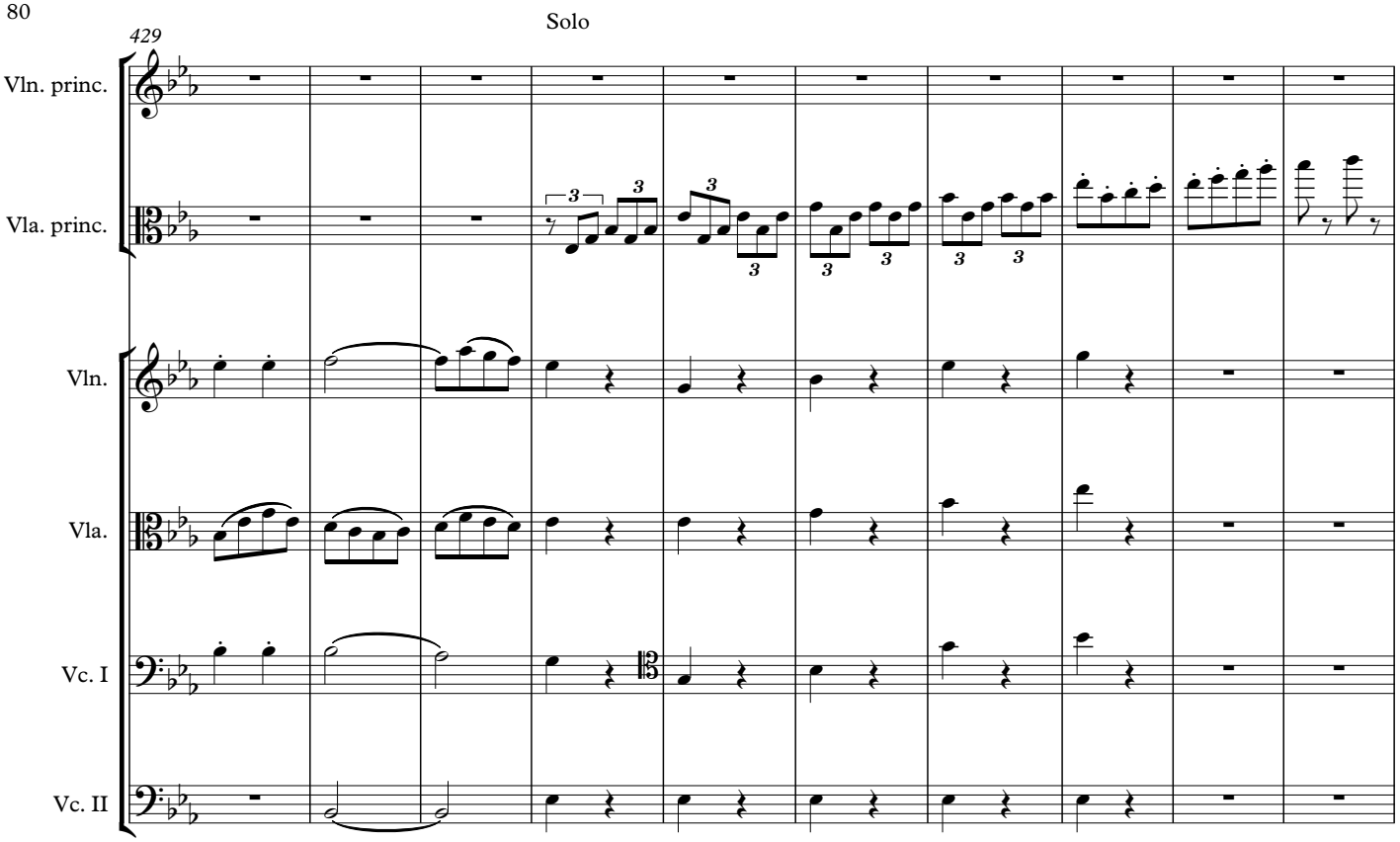

366
L Tutti
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
376
Solo
p
tr

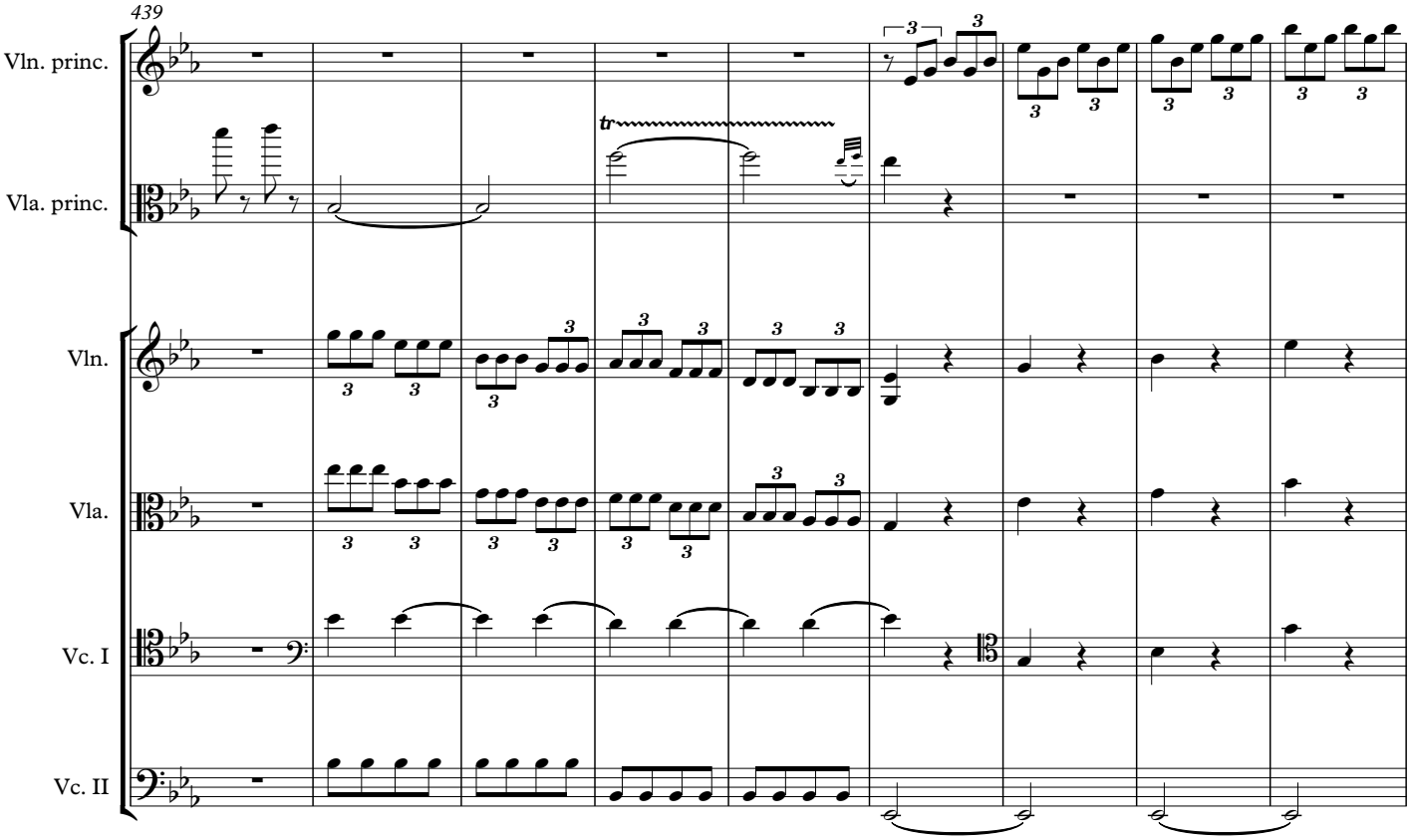

386
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
398
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp

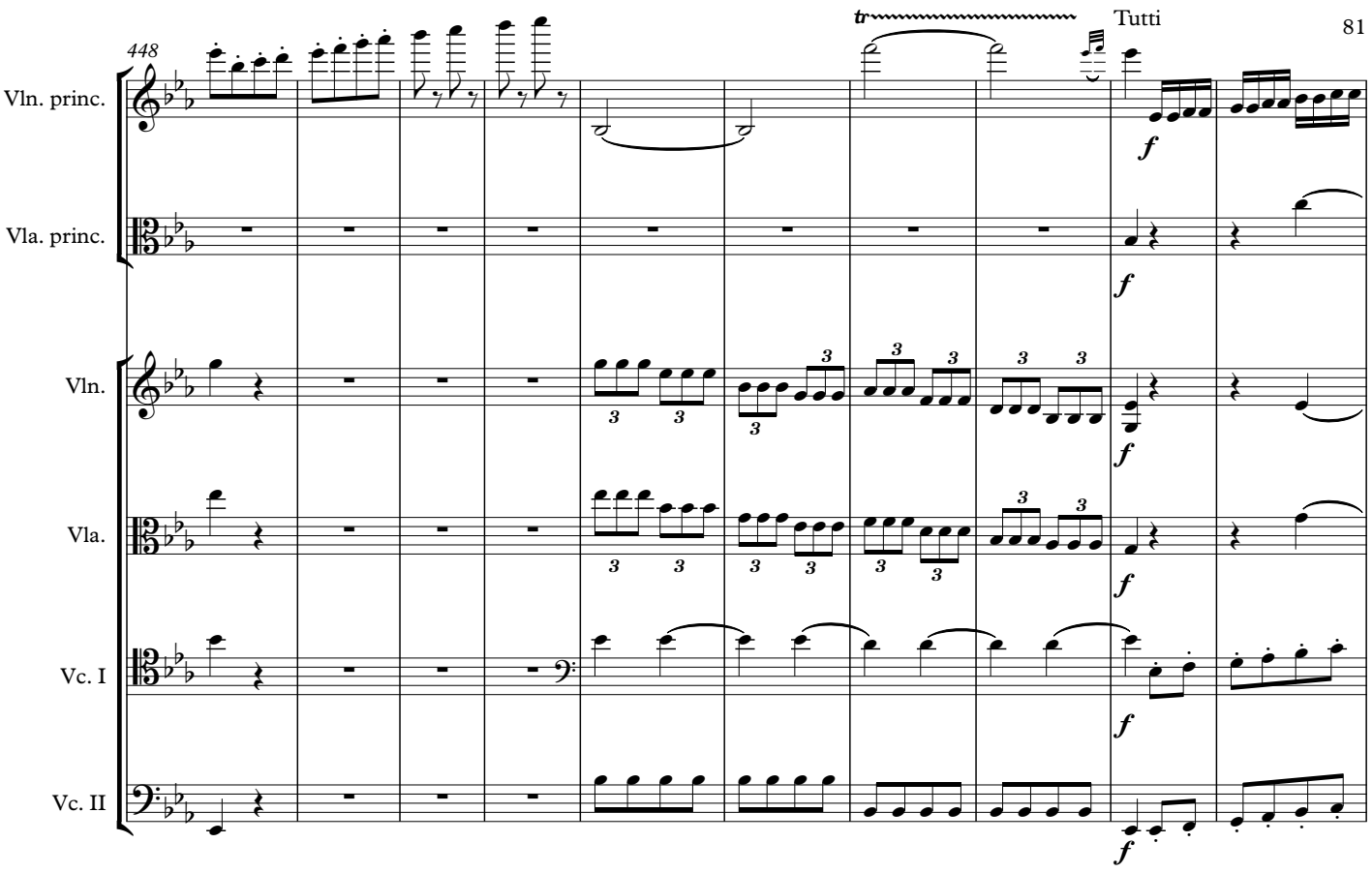

408
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
fp

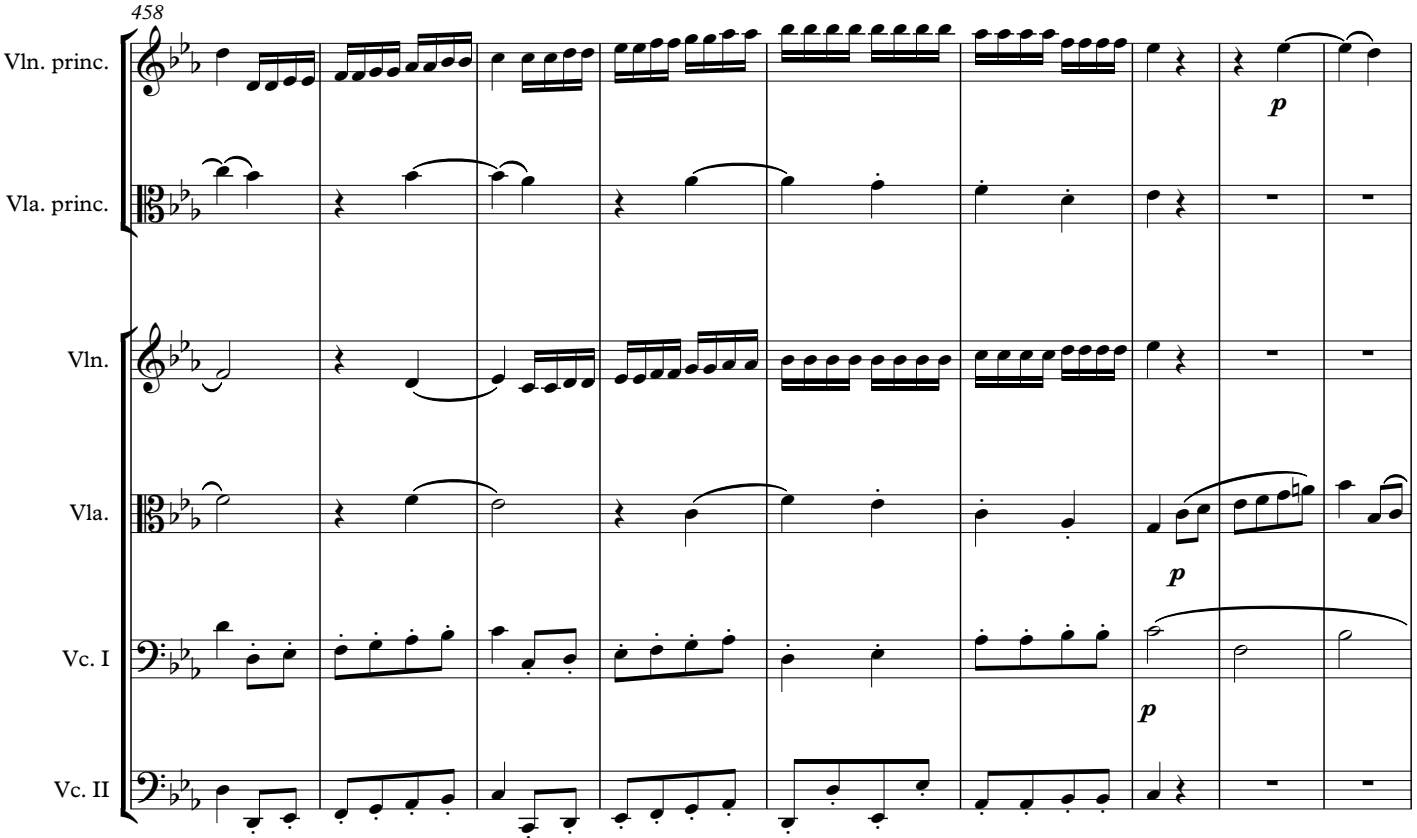

418
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

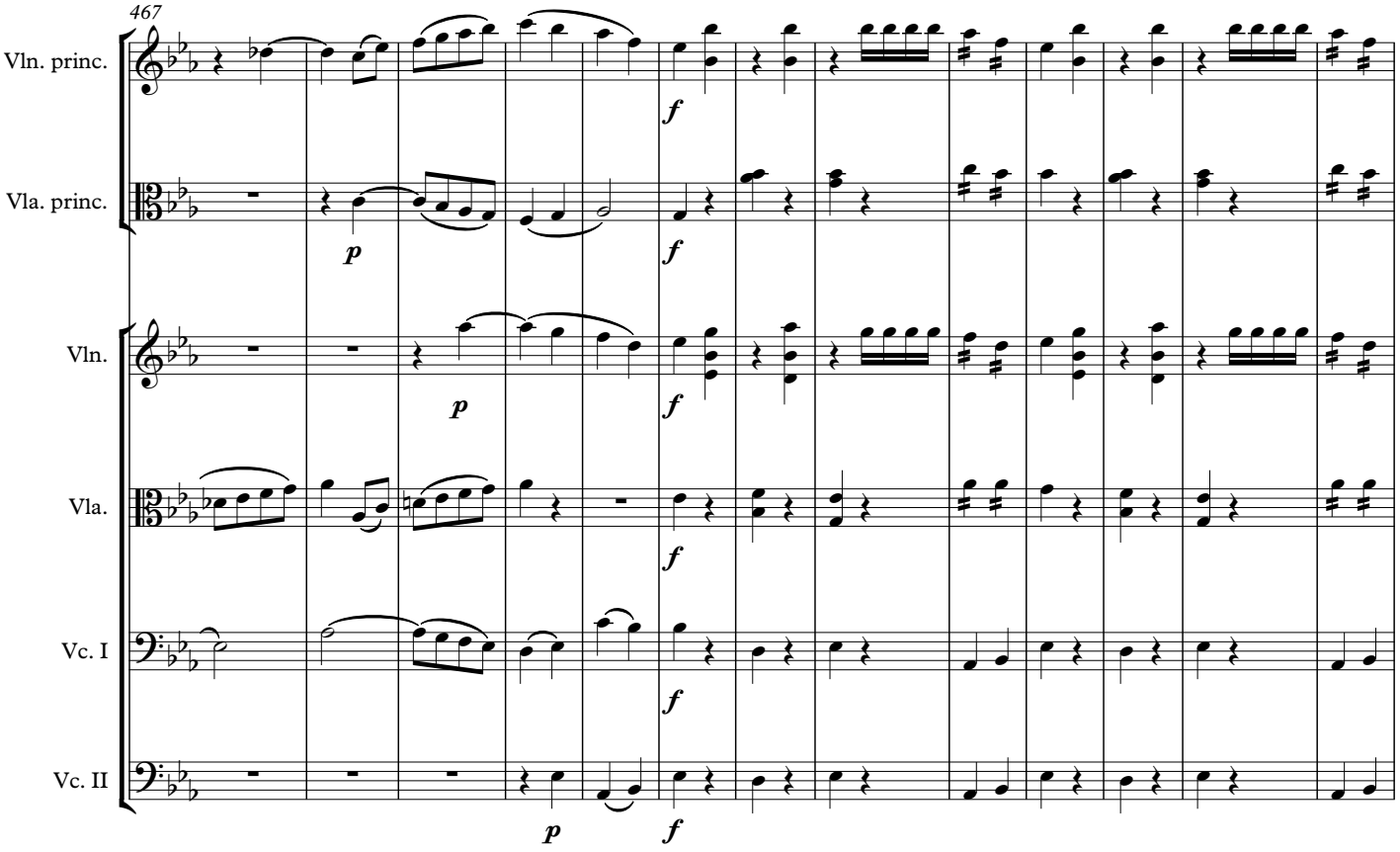
Solo

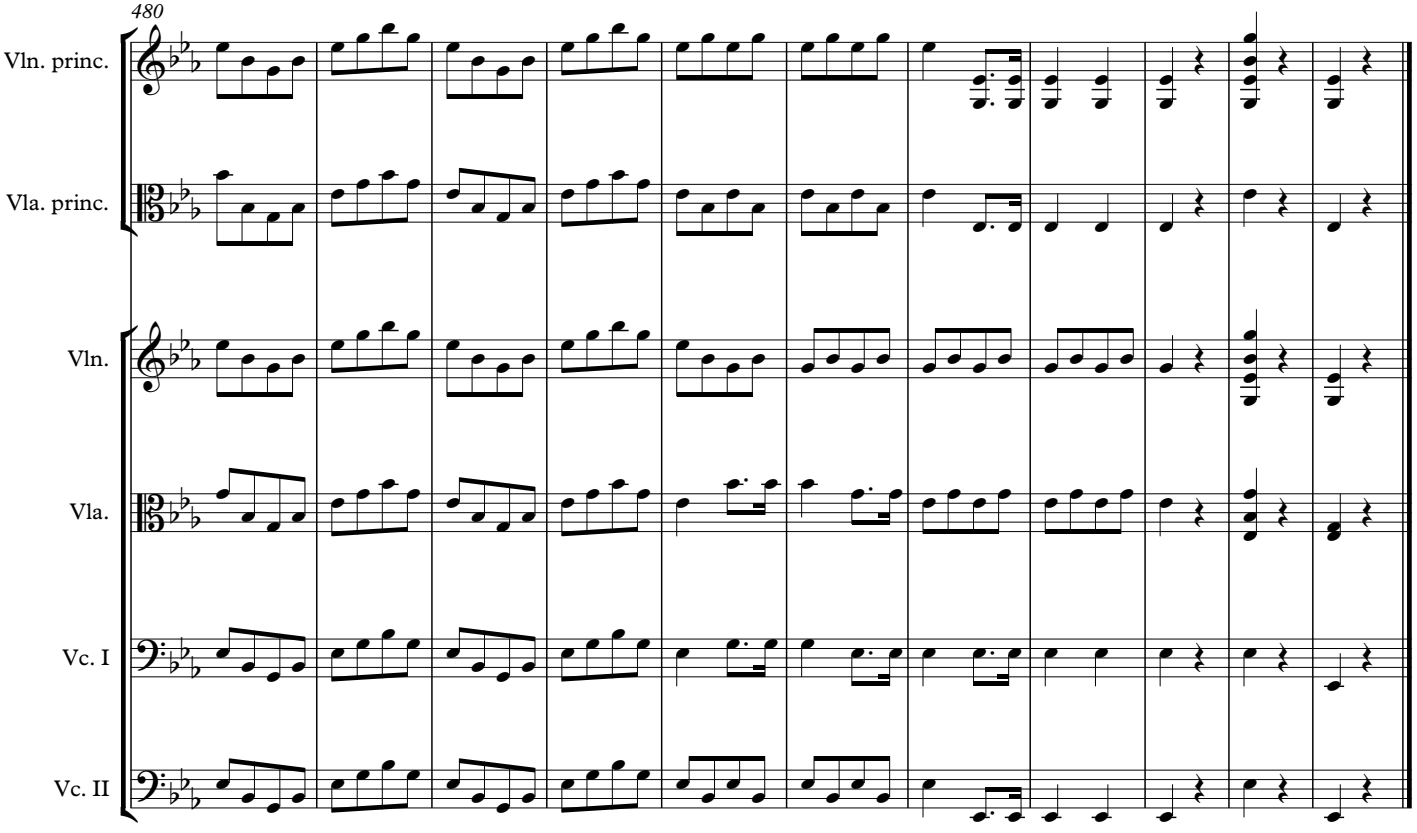

429
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


439
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II


448
Tutti
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f


458
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
p


467
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II
f
p


480
Vln. princ.
Vla. princ.
Vln.
Vla.
Vc. I
Vc. II

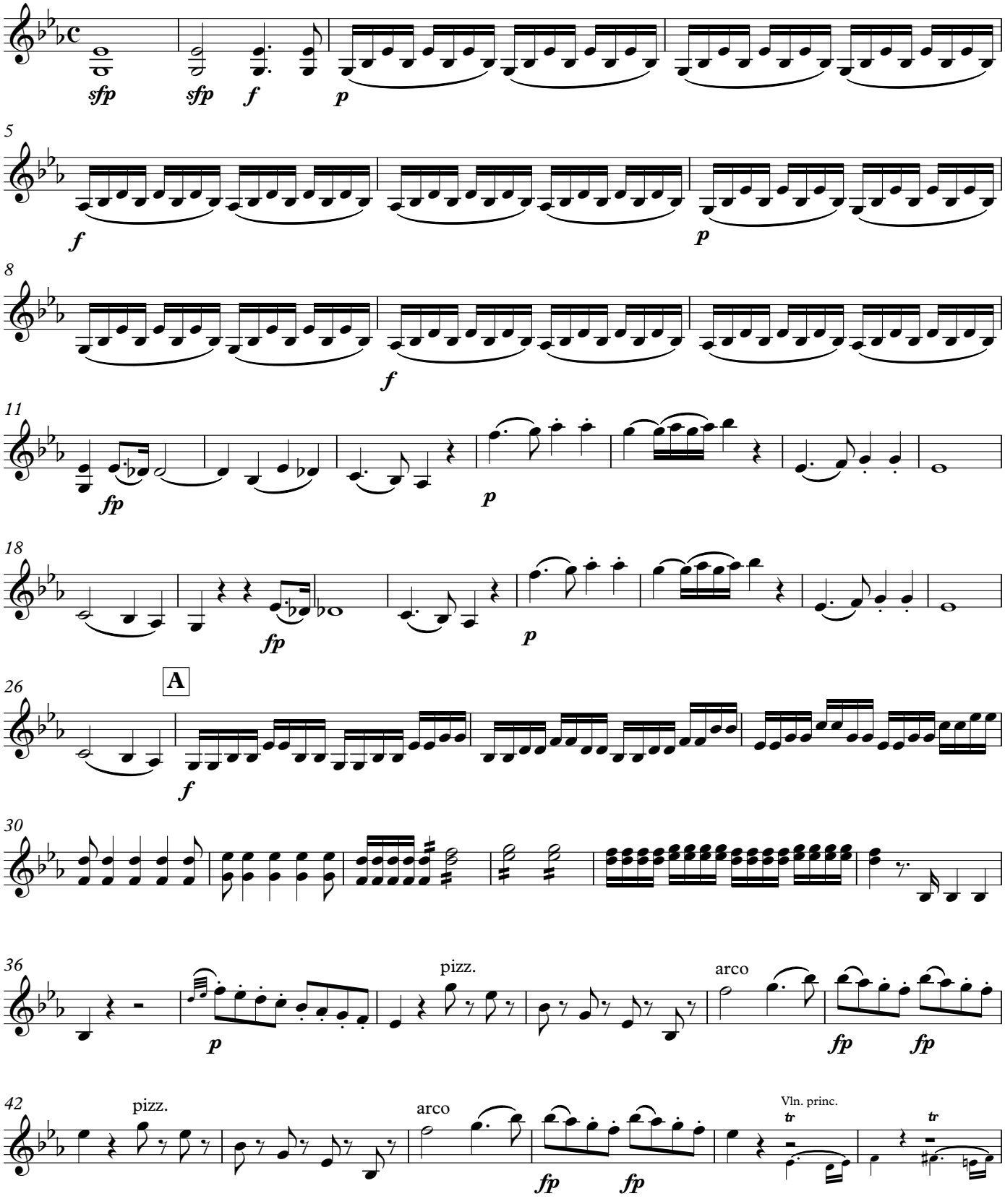
Violin

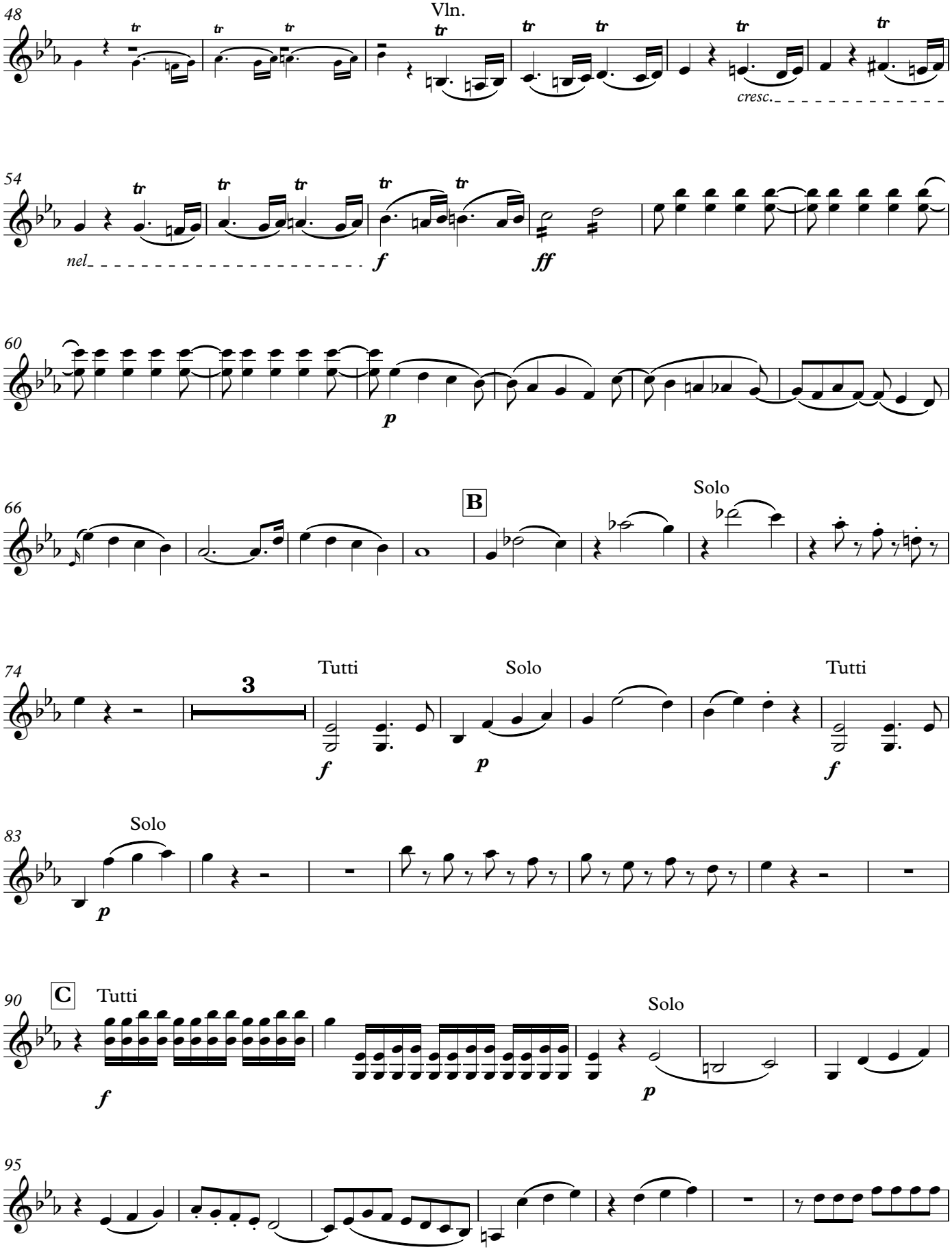
Sinfonia concertante

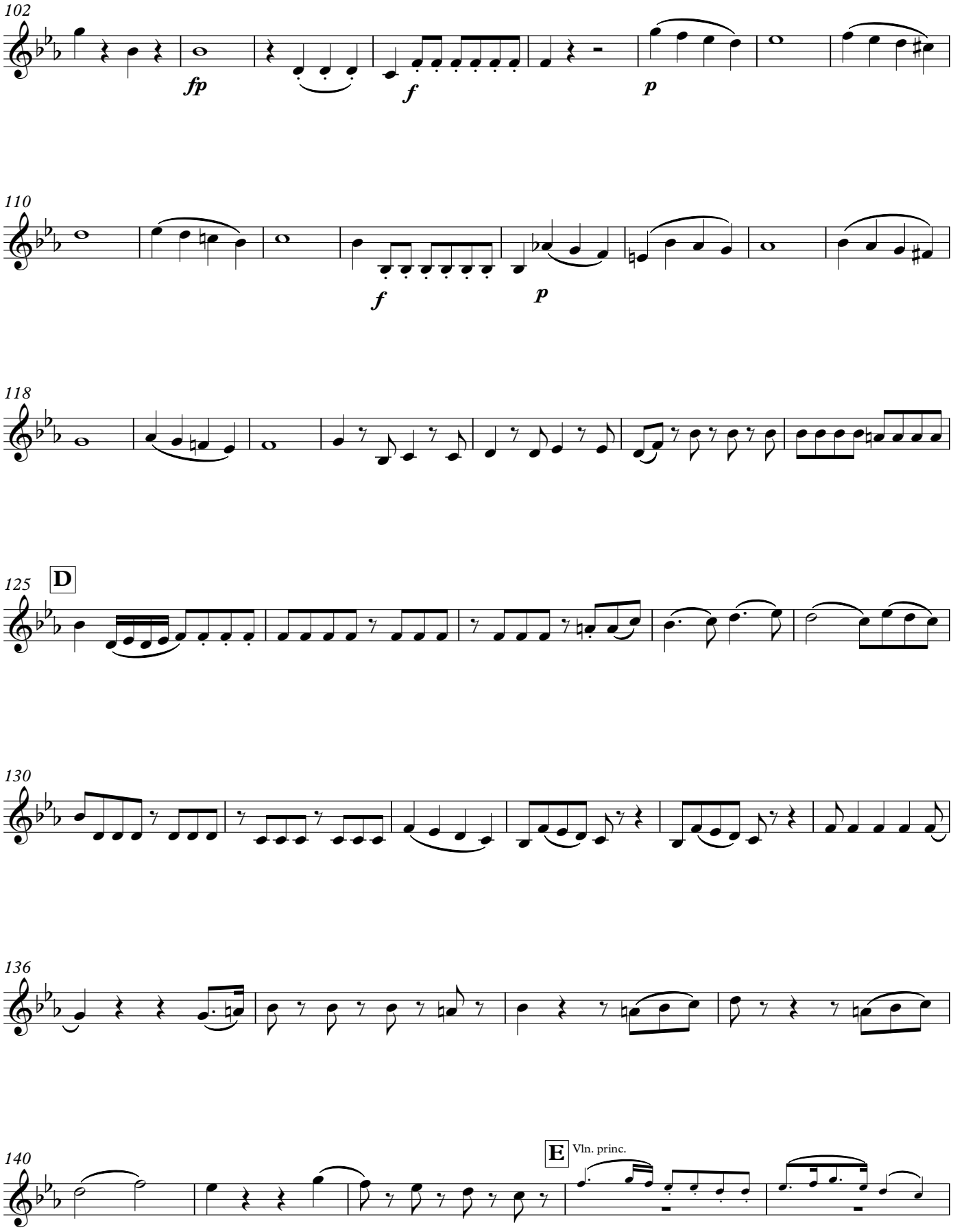
for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
in E-flat Major

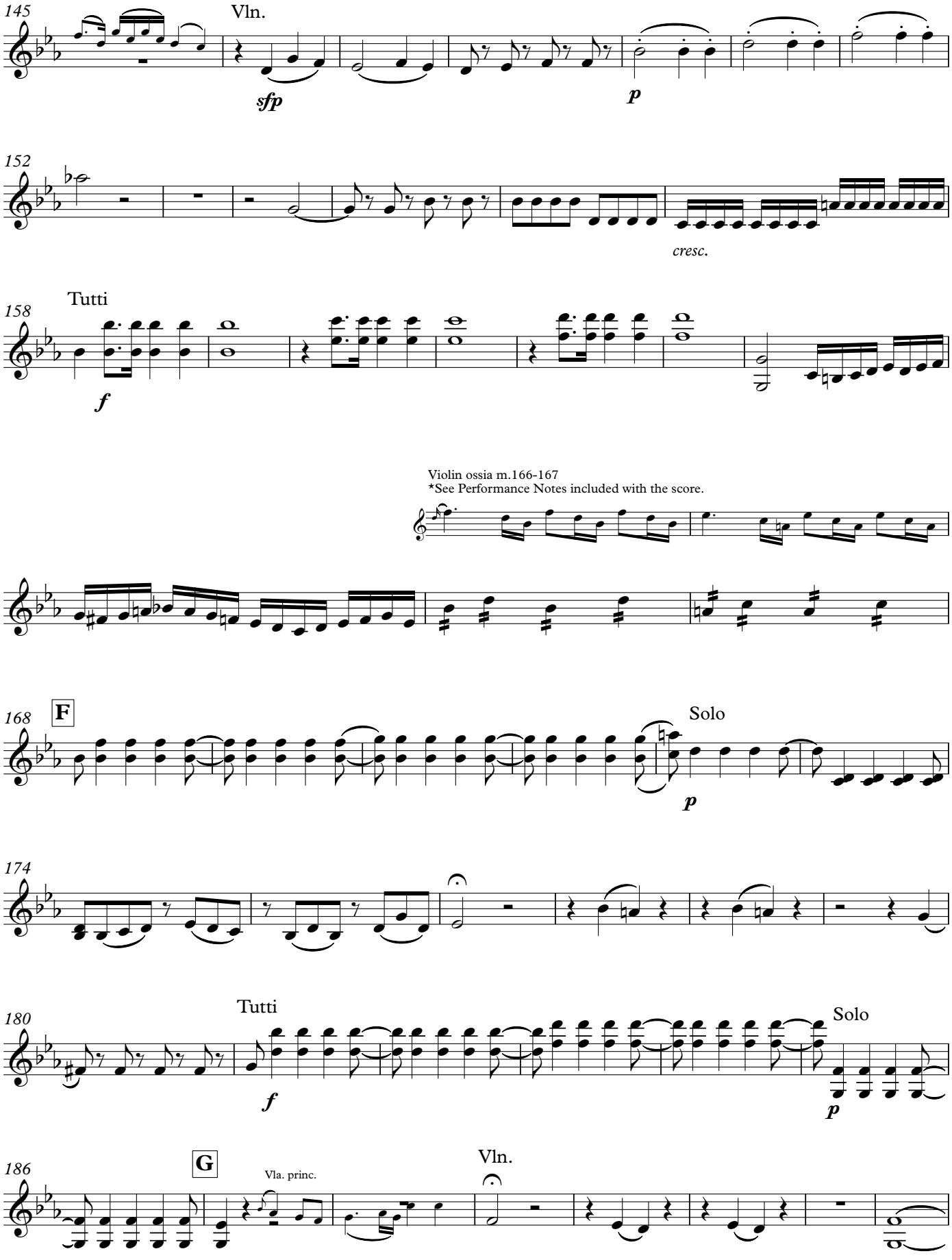
Wolfgang Amadeus Mozart K.364 (320d)
Edited and reduced by Joshua Dieringer

Allegro maestoso




48
Vln.
cresc.
54
nel
f
ff
60
p
66
B
Solo
74
3
Tutti
f
Solo
p
Tutti
f
83
Solo
p
90
C
Tutti
f
Solo
p
95


102
fp
f
p
110
f
p
118
125
D
130
136
140
E
Vln. princ.


145
Vln.
sfp
p
152
cresc.
158
Tutti
f
Violin ossia m.166-167
*See Performance Notes included with the score.
168
F
Solo
p
174
180
Tutti
f
Solo
p
186
G
Vla. princ.
Vln.

194

200

sf *p* *sf* *p*

207

213

218

mf *p*

223 Tutti

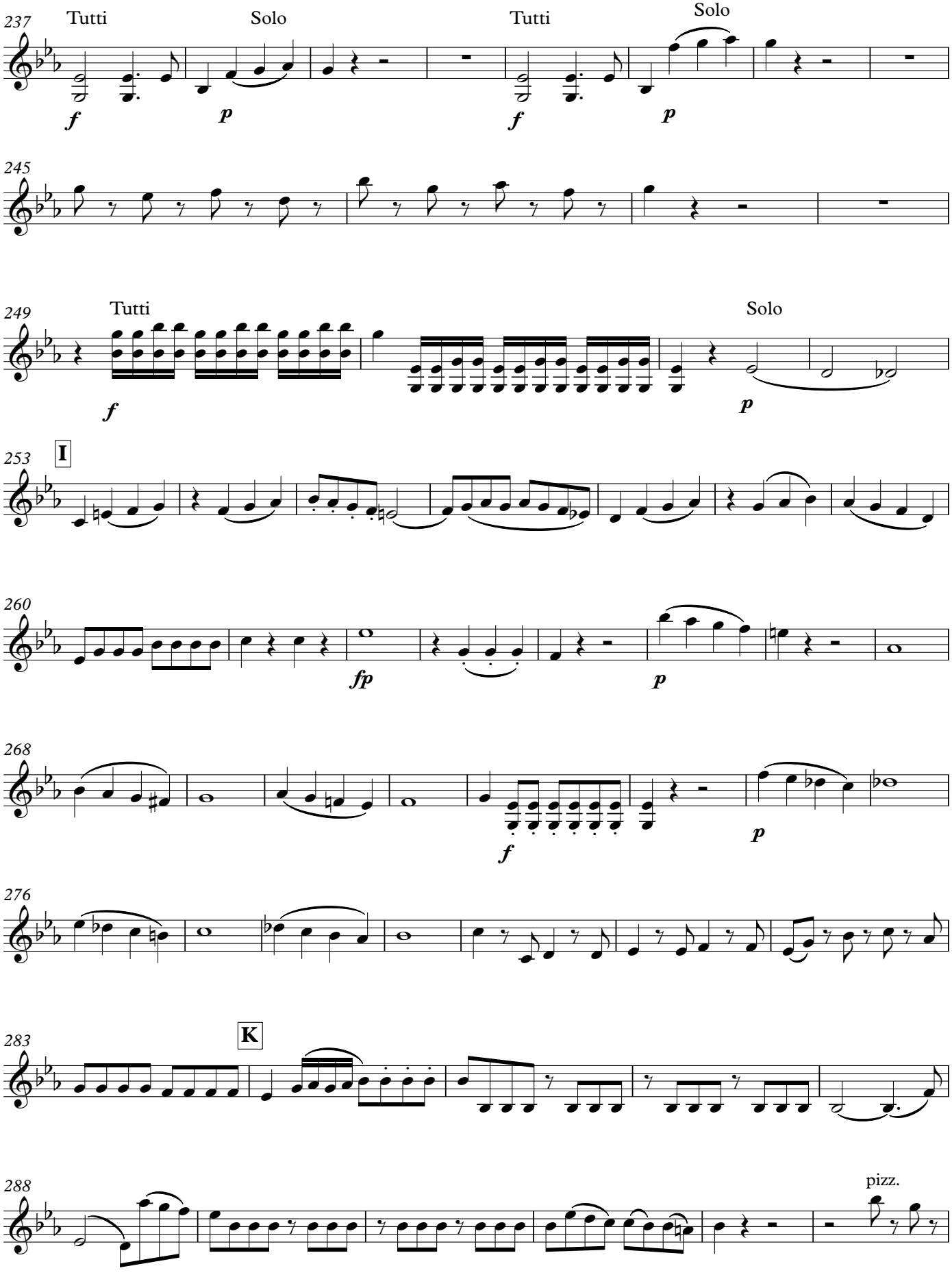
sfp *sfp* *f* *p*

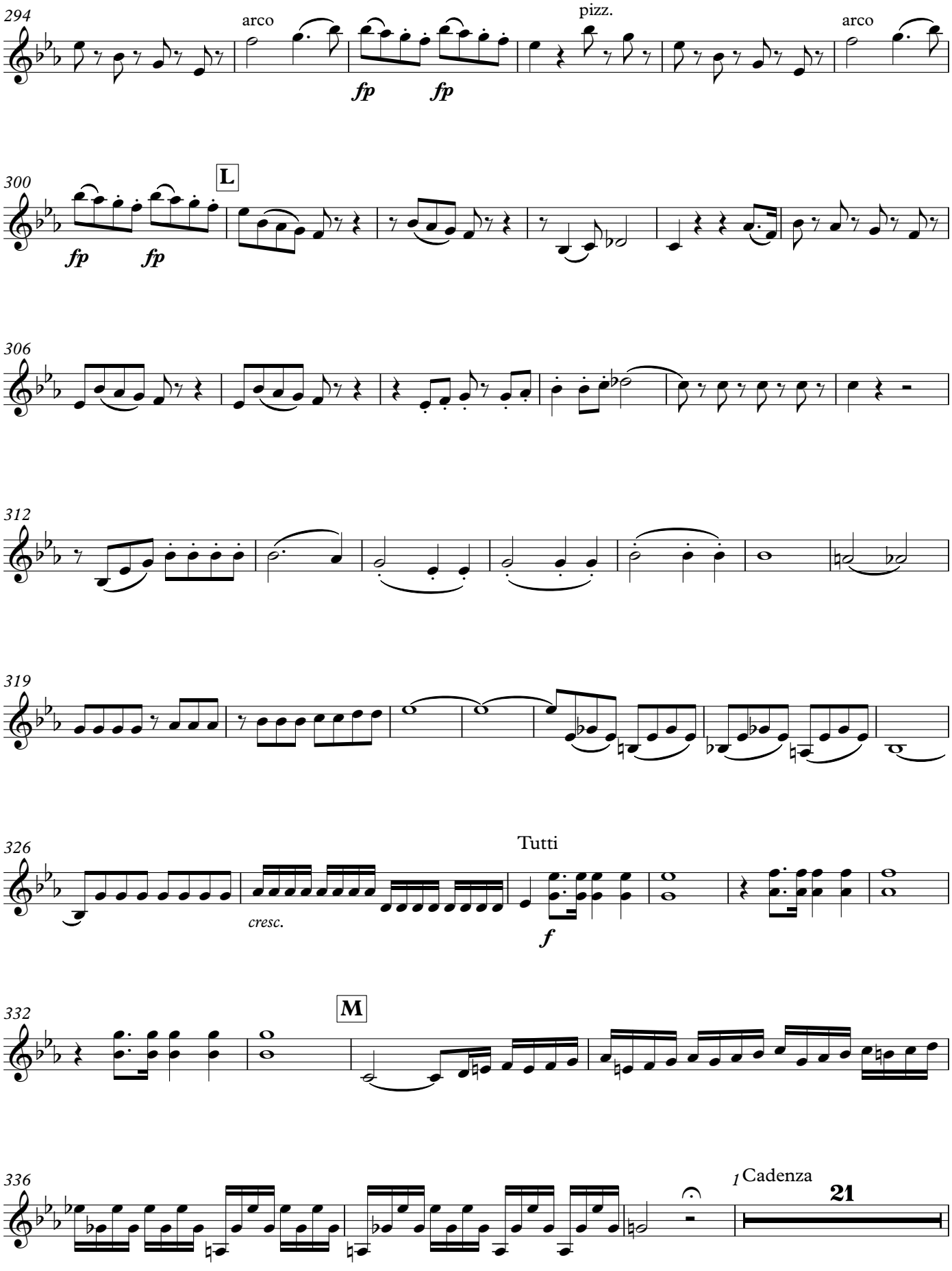
227 **H**

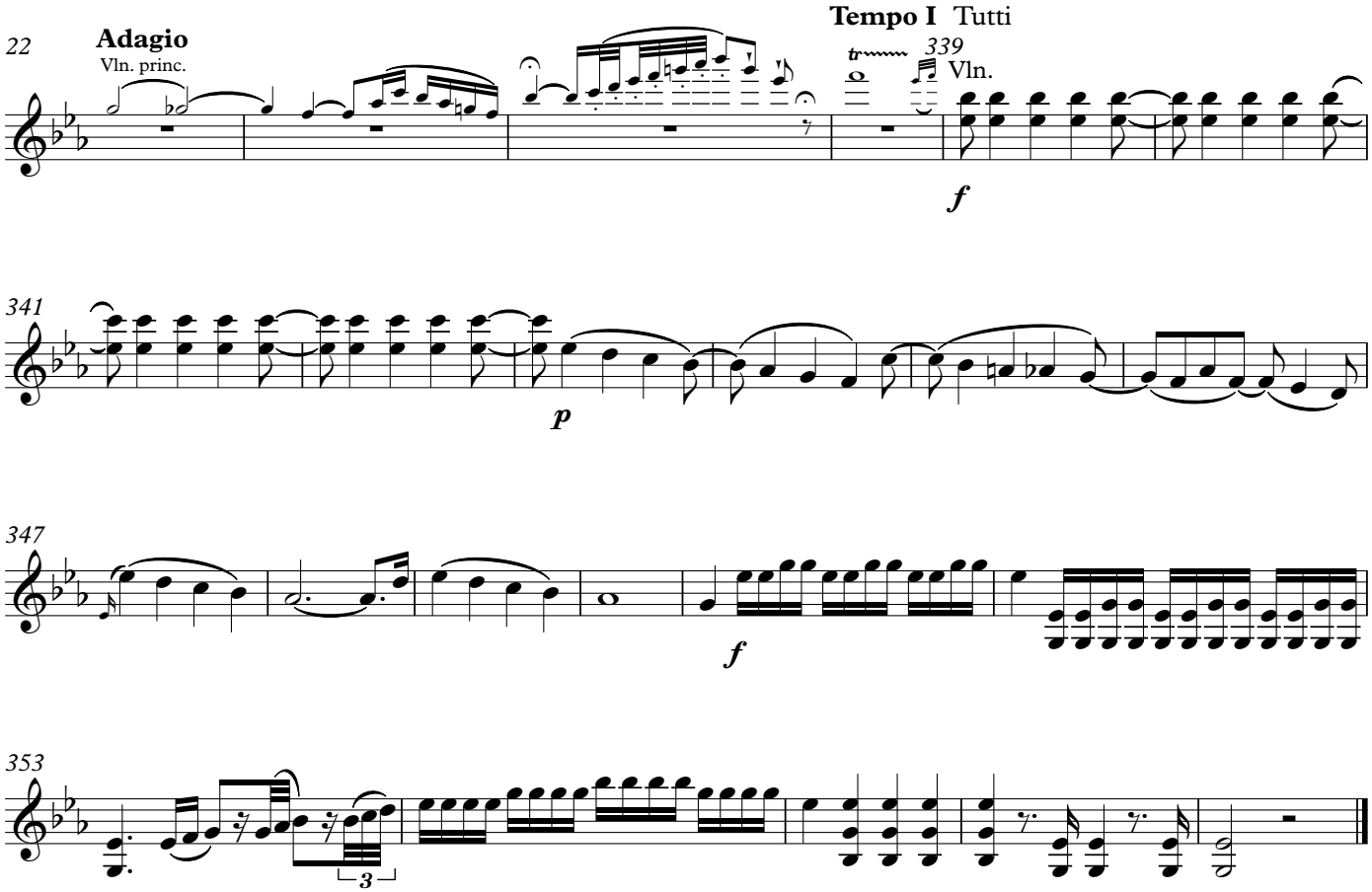
f

230 Solo

3


237
Tutti
Solo
Tutti
Solo
245
249
Tutti
Solo
253
I
260
268
276
283
K
288
pizz.


294
arco
pizz.
arco
fp
fp
300
L
fp
fp
306
312
319
326
Tutti
cresc.
f
332
M
336
1 Cadenza
21


22
Adagio
Vln. princ.
Tempo I Tutti
339
Vln.
f
341
p
347
f
353
3

Page left blank to facilitate page turns.

Andante

1

p

8 Solo

15 **A** Vla. princ. Vln.

22

29

35 **B** Tutti

p

40 Solo *See footnote

Vln. princ.

Tutti

Violin ossia m.53-56

f

Vln.

cresc.

f

54

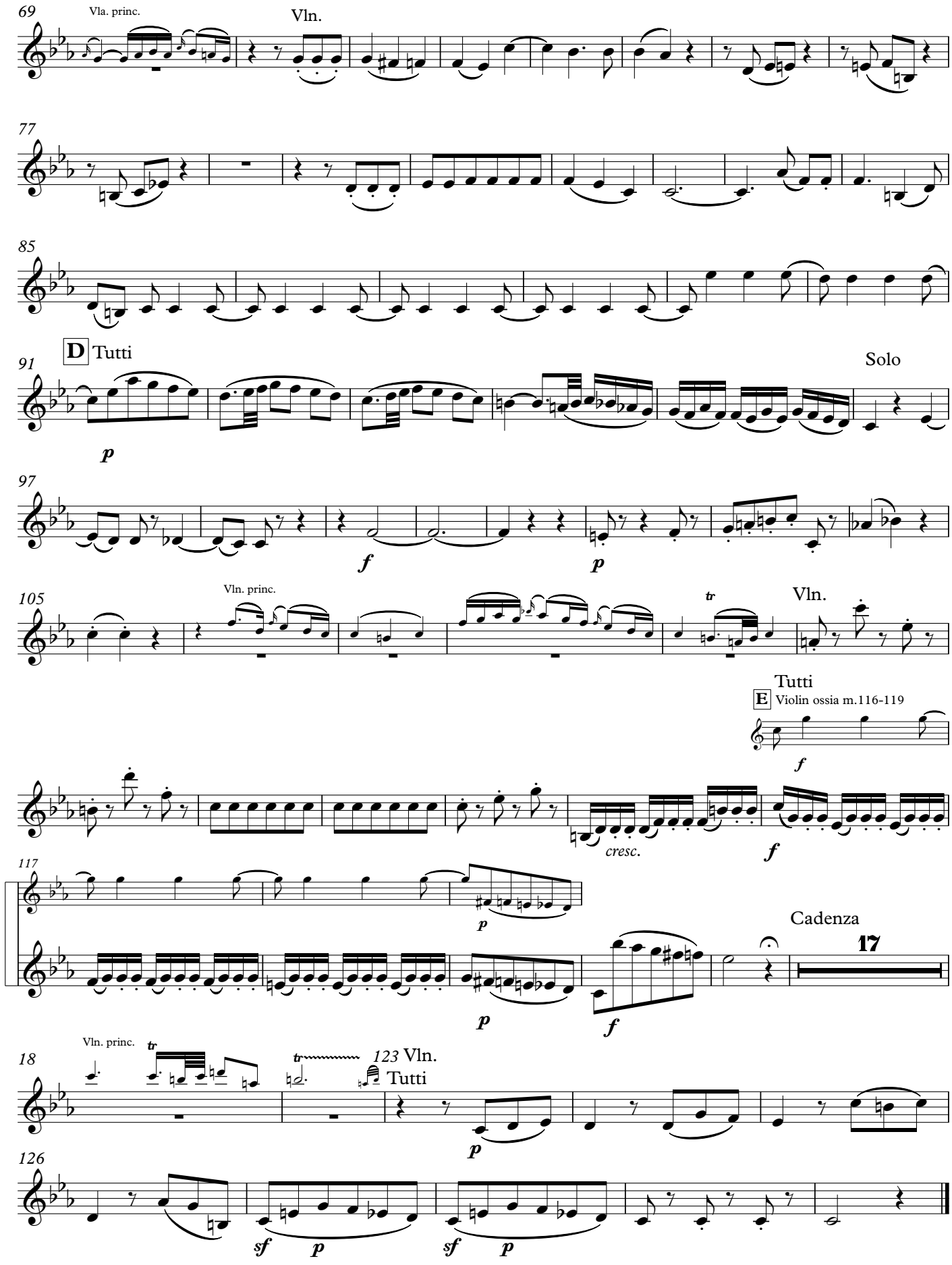
p

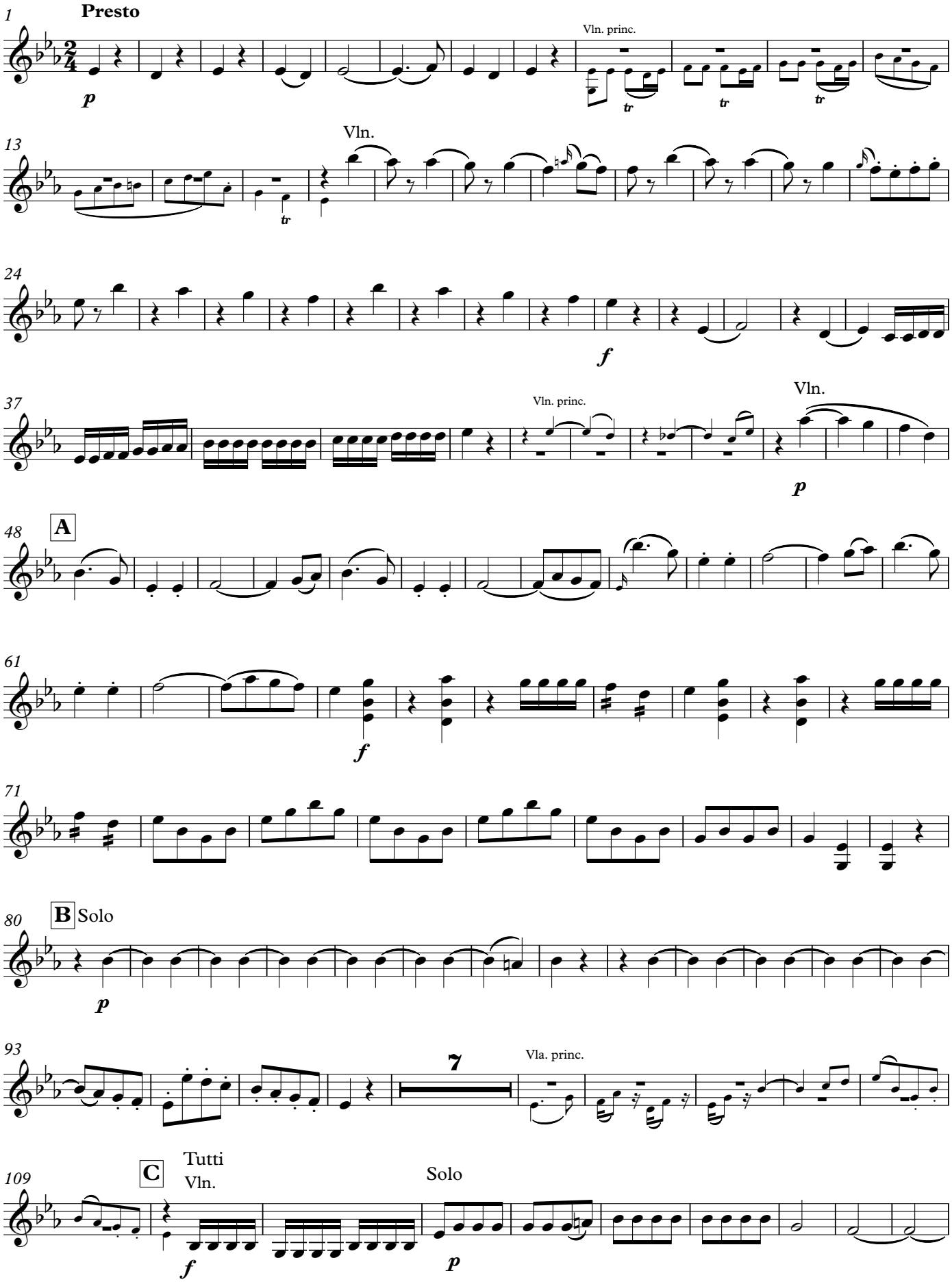
p

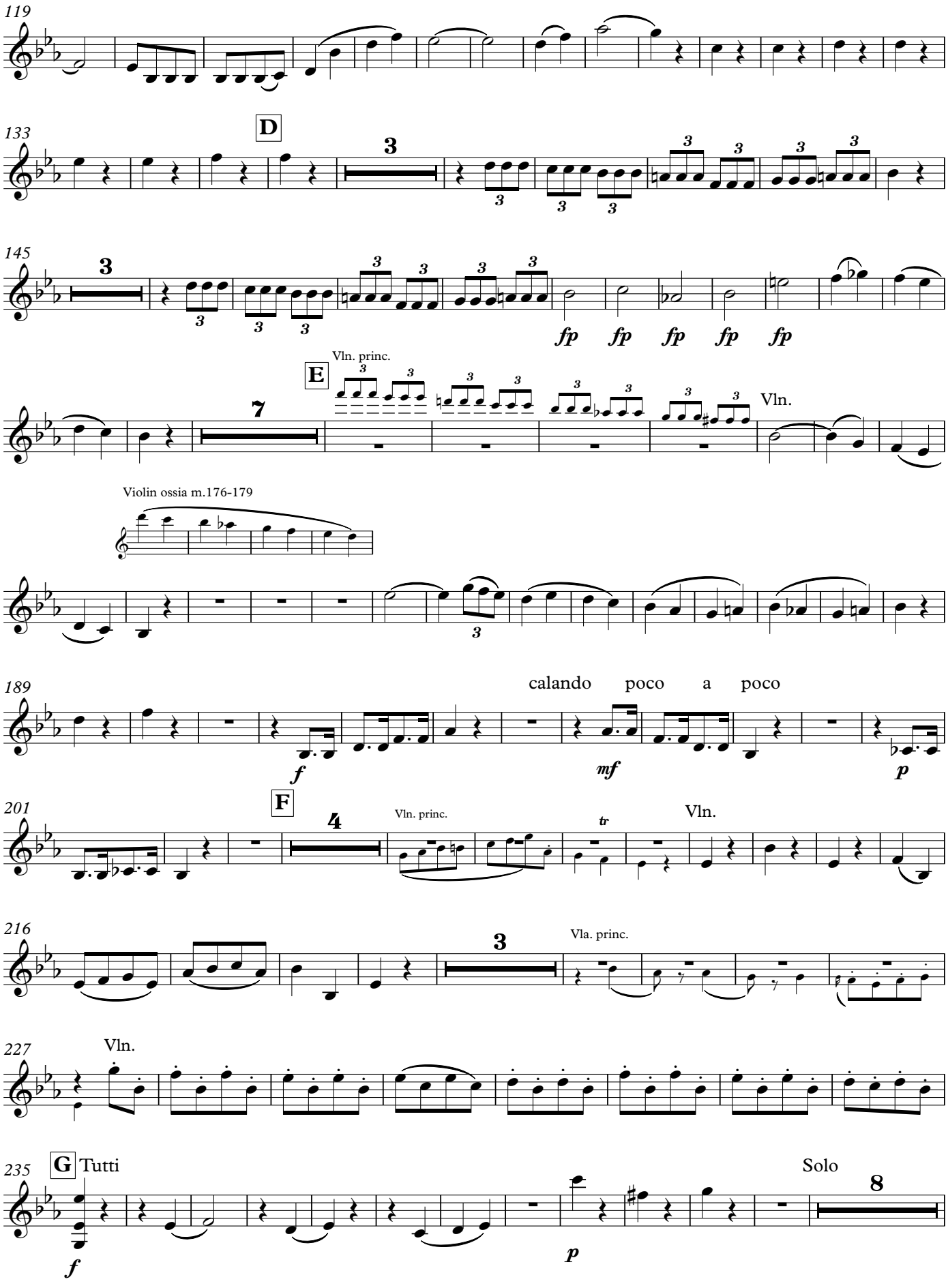
61 **C** Solo

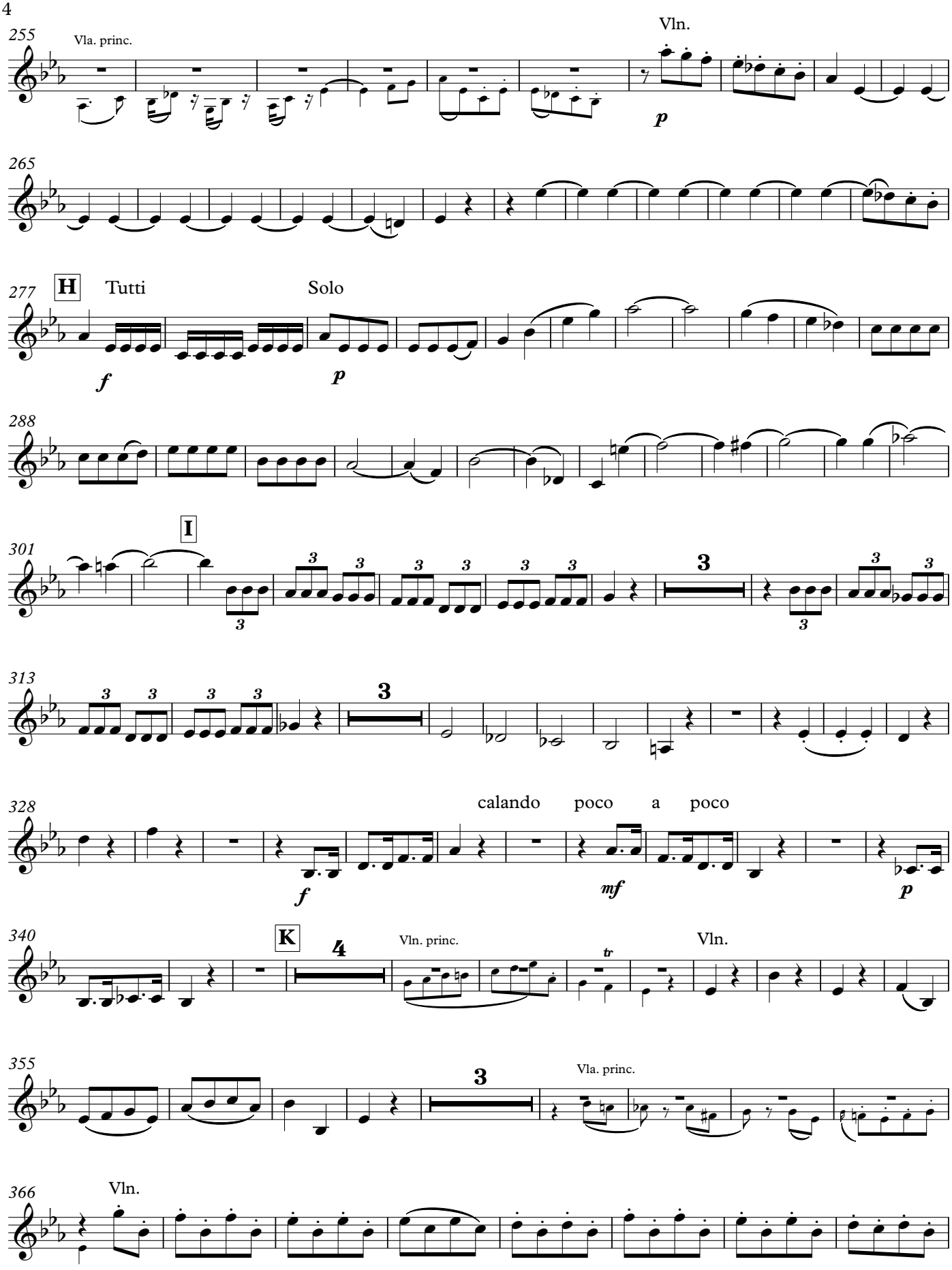
2

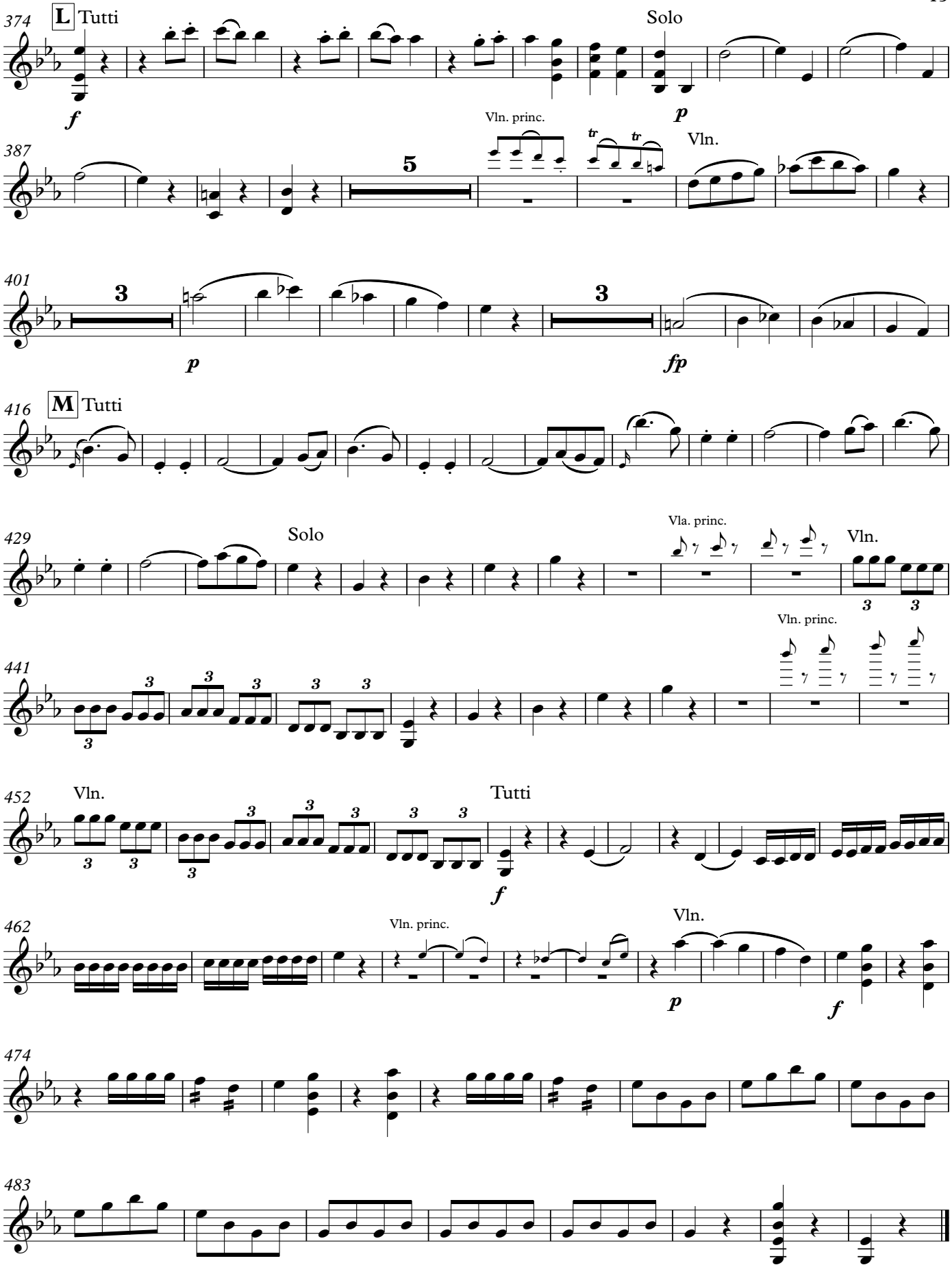
*m.40-45 originally written for Violin I in orchestra version.
Can be played by either Violin or Violoncello I


69
Vla. princ.
Vln.
77
85
D Tutti
91
p
Solo
97
f
p
105
Vln. princ.
tr
Vln.
Tutti
E Violin ossia m.116-119
f
cresc.
f
117
p
Cadenza
17
p
f
18
Vln. princ.
tr
tr
123 Vln.
Tutti
p
126
sf
p
sf
p


1
Presto
p
Vln. princ.
tr
13
Vln.
24
f
37
Vln. princ.
Vln.
p
48
A
61
f
71
80
B Solo
p
93
7
Vla. princ.
109
C
Tutti
Vln.
f
Solo
p


119
133
D
3
145
3
fp fp fp fp fp
E
Vln. princ.
7
Vln.
Violin ossia m.176-179
189
calando poco a poco
f
mf
p
201
F
4
Vln. princ.
tr
Vln.
216
3
Vla. princ.
227
Vln.
235
G Tutti
f
p
Solo
8


255
Vla. princ.
Vln.
p
265
277
H
Tutti
Solo
f
p
288
I
301
3
313
328
calando poco a poco
f
mf
p
340
K
4
Vln. princ.
tr
Vln.
355
3
Vla. princ.
366
Vln.


374
L Tutti
Solo
f
p
387
Vln. princ.
Vln.
5
401
3
3
p
fp
416
M Tutti
429
Solo
Vla. princ.
Vln.
441
Vln. princ.
452
Vln.
Tutti
f
462
Vln. princ.
Vln.
p
f
474
483

Viola

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)

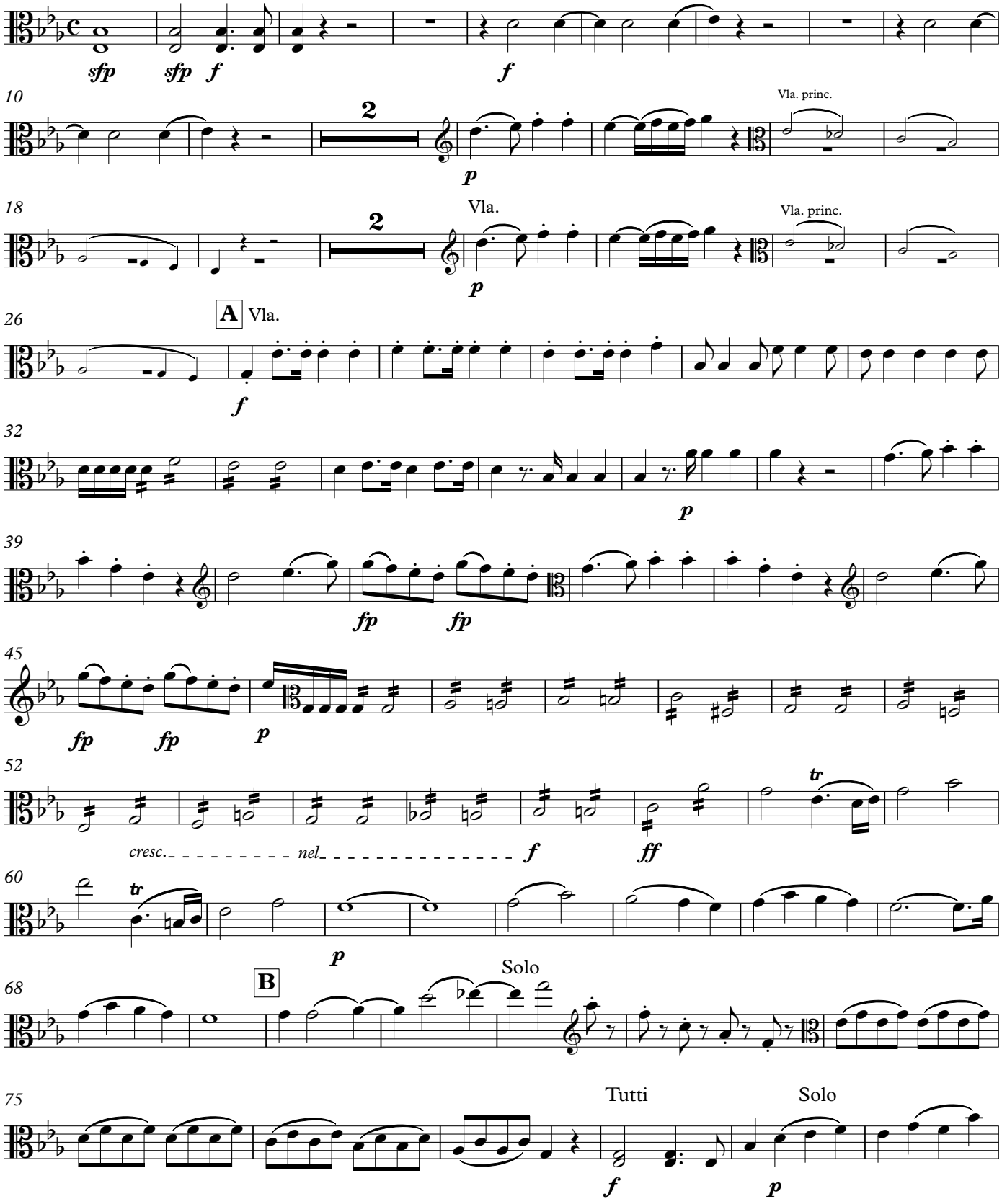
Viola

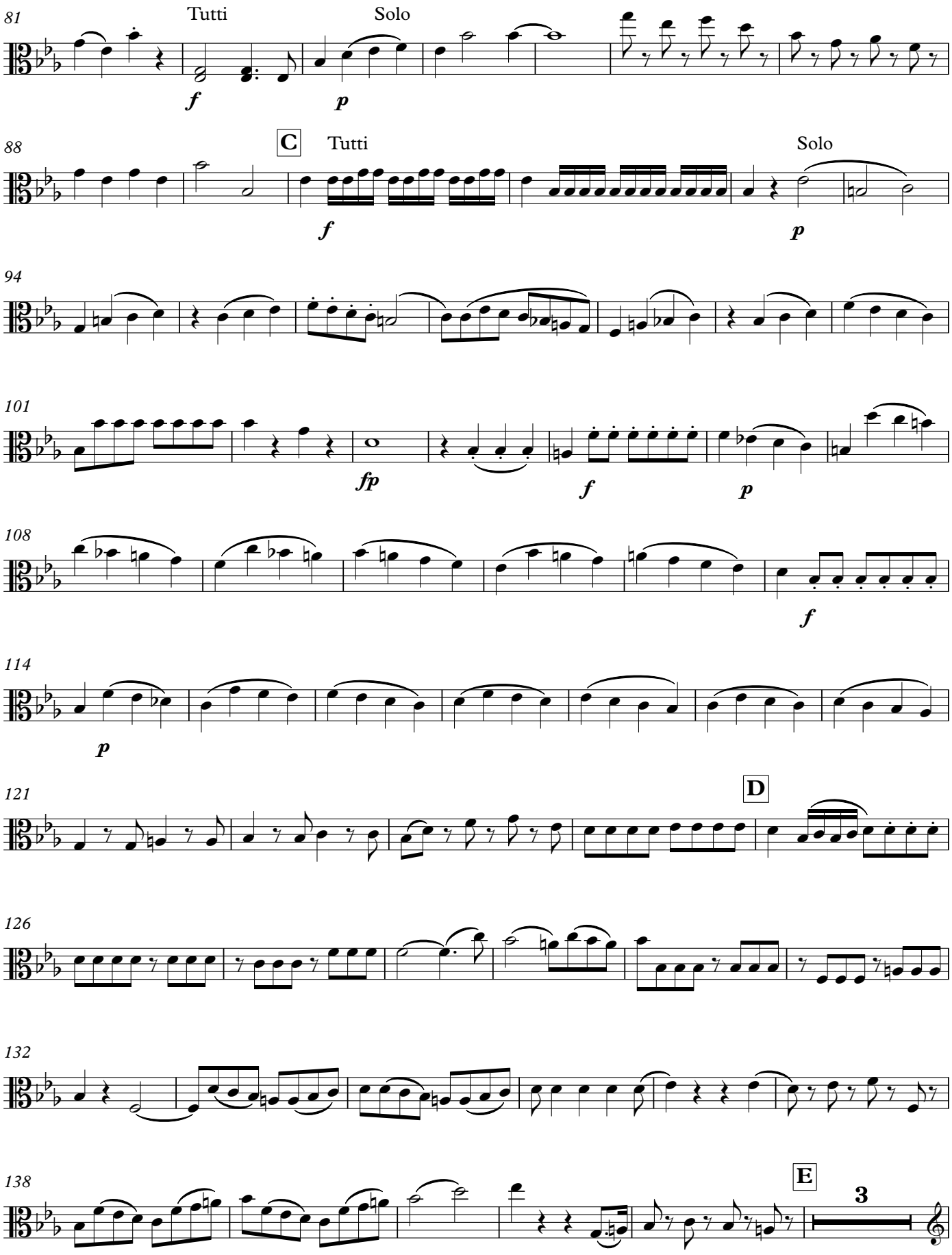
Sinfonia concertante

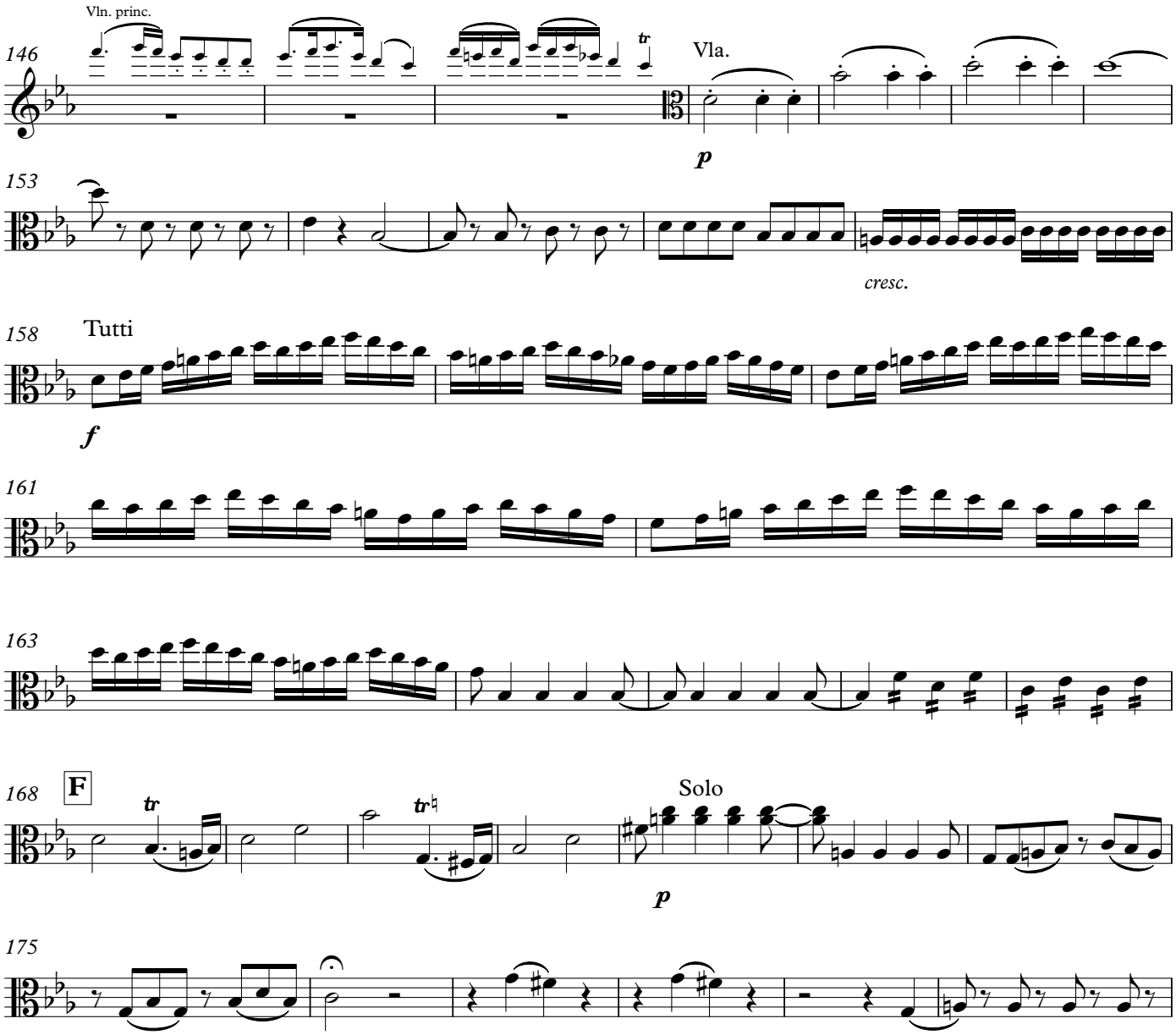
for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
in E-flat Major

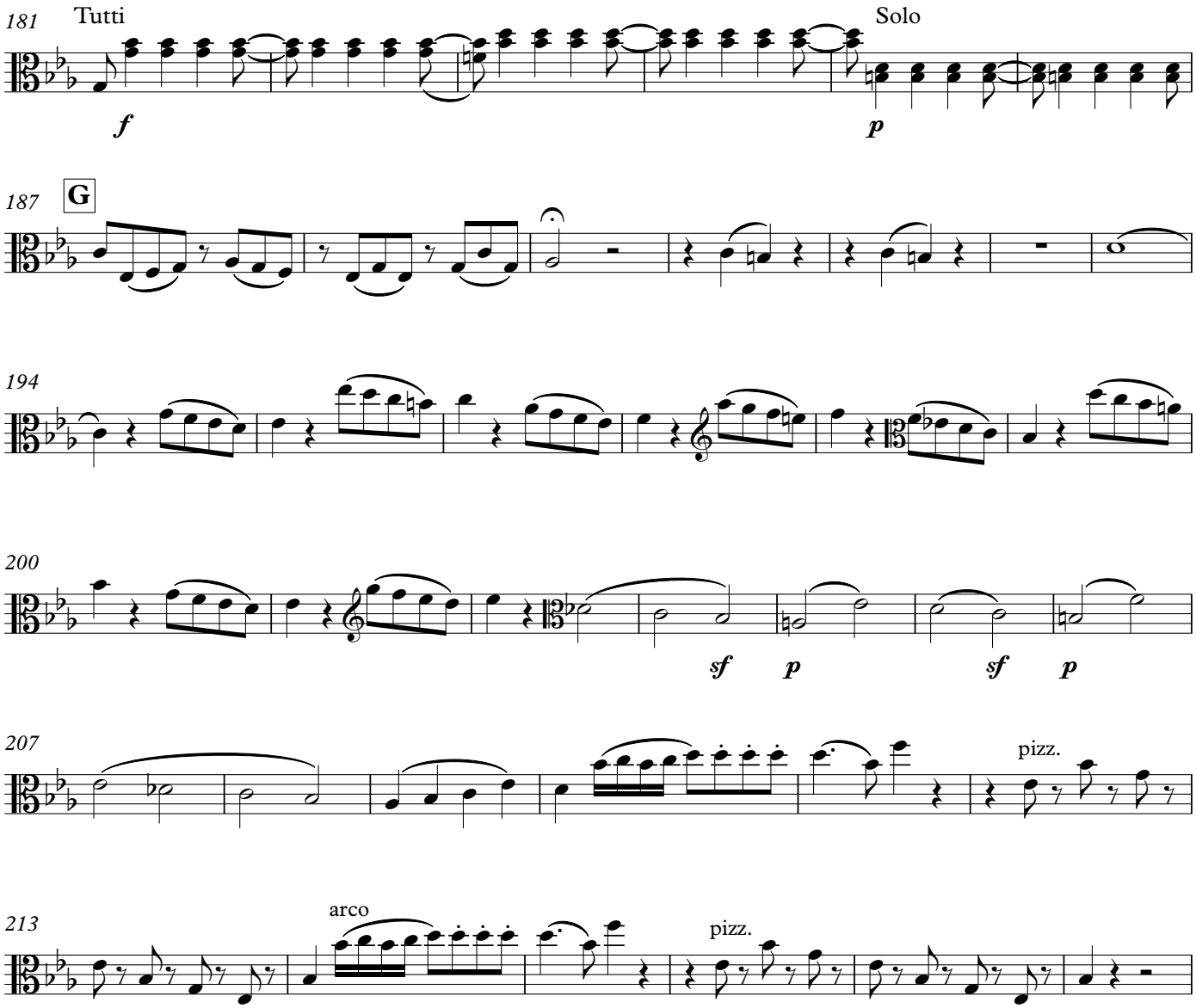
Wolfgang Amadeus Mozart K.364 (320d)
Edited and reduced by Joshua Dieringer

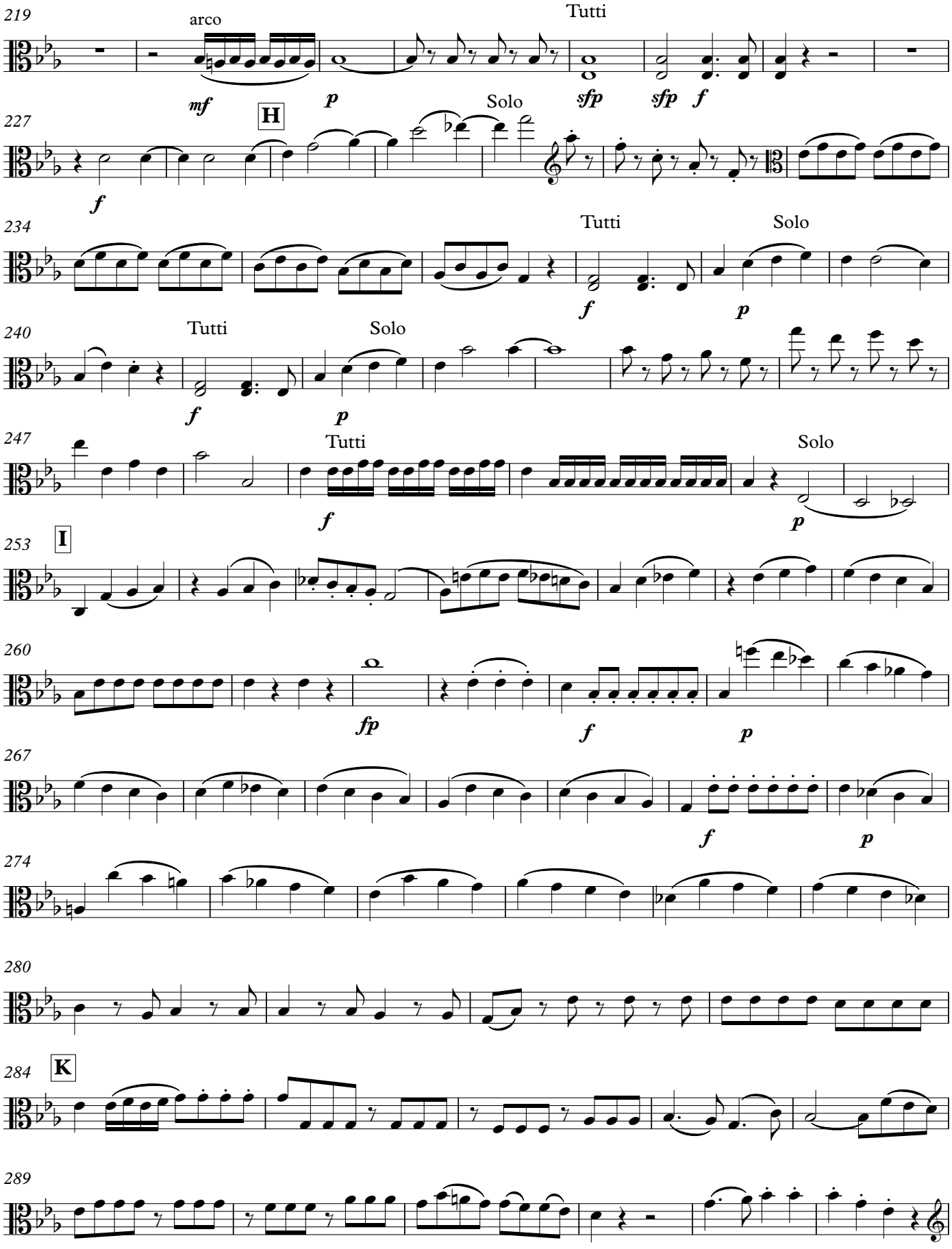
Allegro maestoso

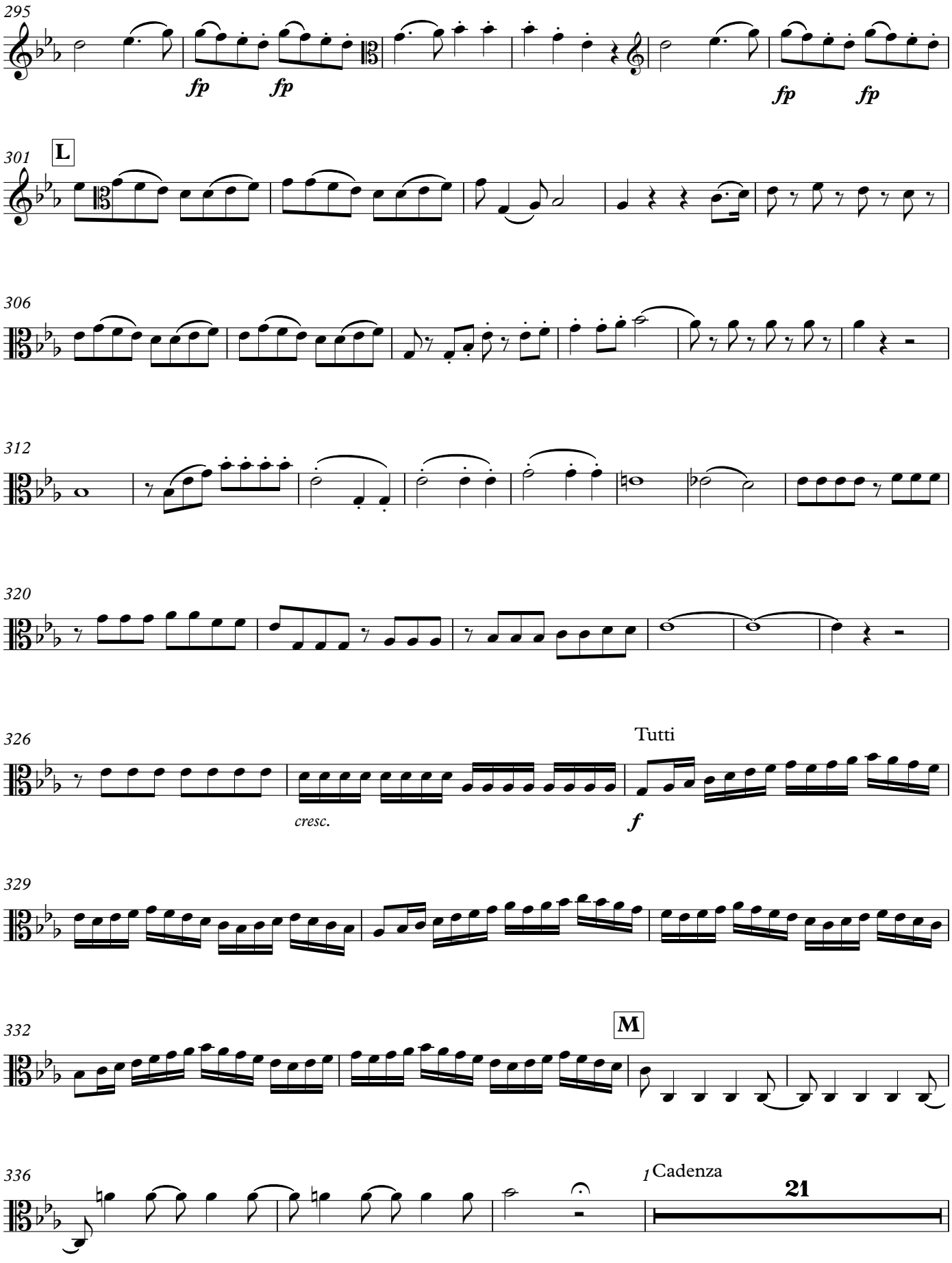



81
Tutti
Solo
f
p
88
C
Tutti
Solo
f
p
94
101
fp
f
p
108
f
114
p
121
D
126
132
138
E
3


Vln. princ.
146
Vla.
p
153
cresc.
158
Tutti
f
161
163
168
F
Solo
p
175


181
Tutti
Solo
f
p
187
G
194
200
sf
p
sf
p
207
pizz.
213
arco
pizz.


219
arco
Tutti
mf
p
sfp
sfp
f
227
H
Solo
f
234
Tutti
Solo
f
p
240
Tutti
Solo
f
p
247
Tutti
Solo
f
p
253
I
260
fp
f
p
267
f
p
274
280
284
K
289


295
fp
fp
fp
fp
301
L
306
312
320
326
Tutti
cresc.
f
329
332
M
336
1 Cadenza
21

Adagio

Vla. princ.

22

Tempo I Tutti

339

Vla.

f

341

p

349

f

353

Page left blank to facilitate page turns.

Andante

1

p

5

Solo

sfp *sfp*

10

16 **A**

24

32 **B** Tutti

p

39 Solo Vc. I or Vln.

46 Vla.

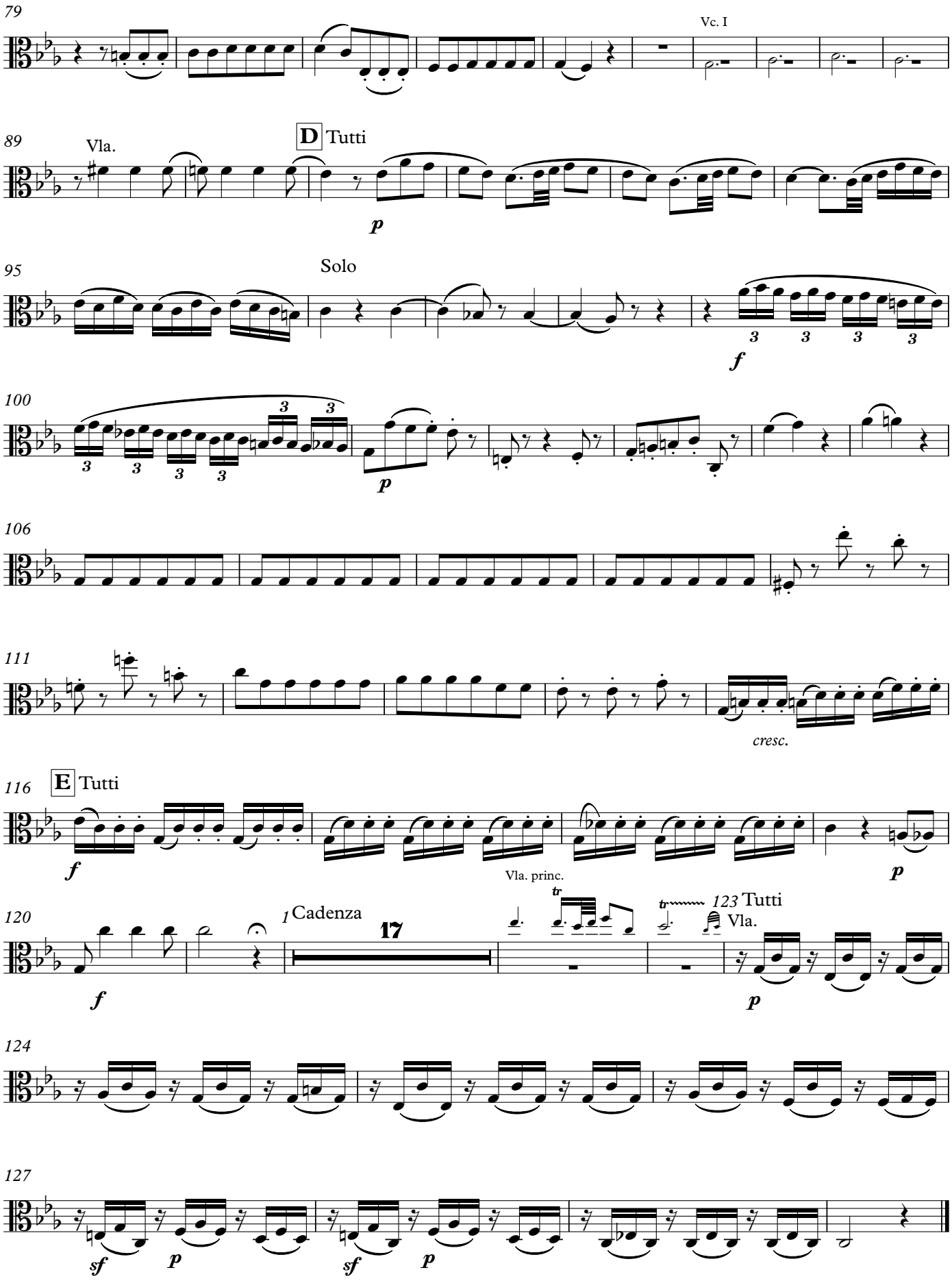
52 Tutti

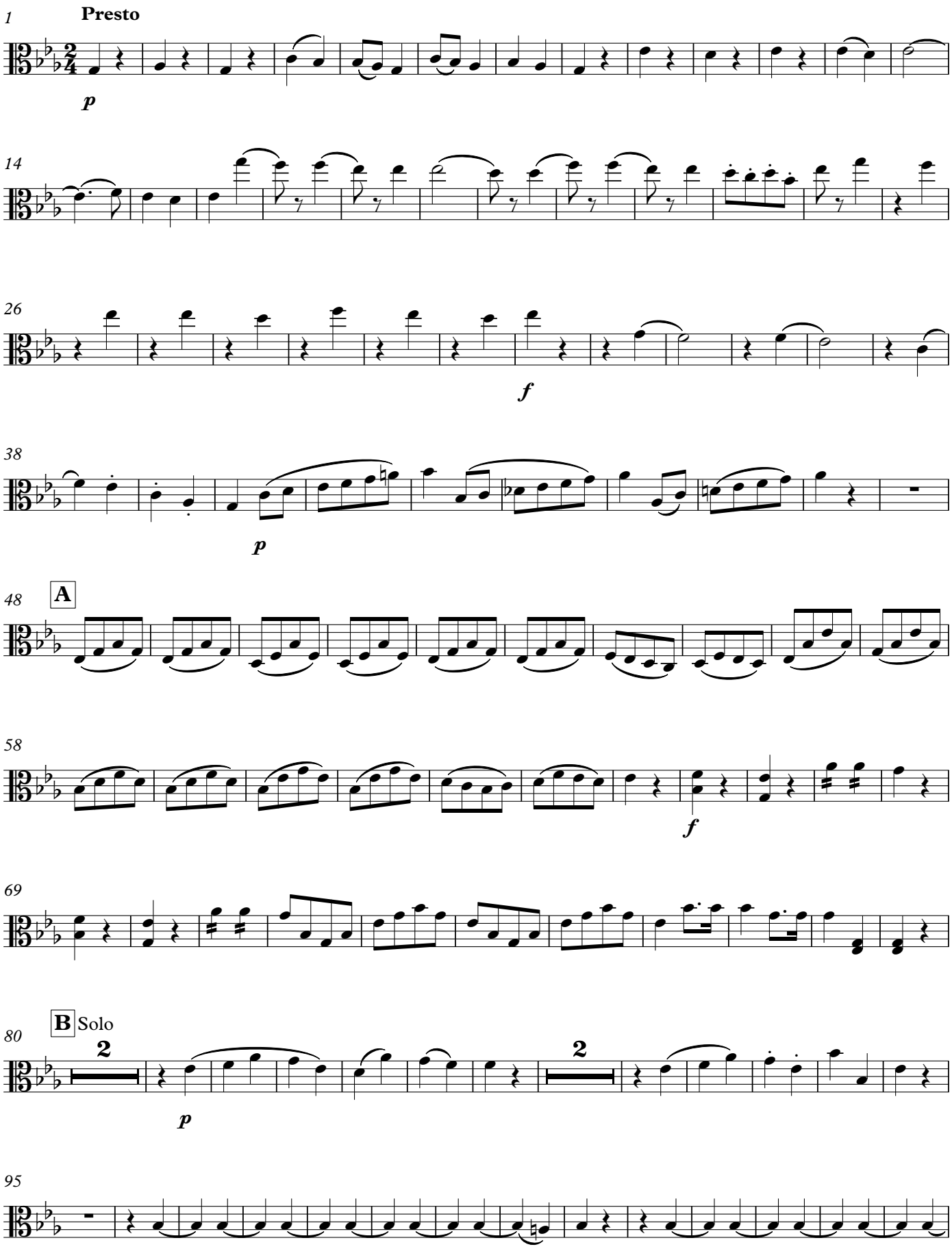
cresc. *f* *p*

57

62 **C** Solo

70


79
Vc. I
89
Vla.
D Tutti
p
95
Solo
f
100
p
106
111
cresc.
116
E Tutti
f
Vla. princ.
p
120
1 Cadenza
17
123 Tutti
Vla.
f
p
124
127
sf
p
sf
p


1
Presto
p
14
26
f
38
p
48
A
58
f
69
80
B Solo
2
p
2
95

109 **C** Tutti Solo

f *p*

120

133 **D**

143

152

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

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

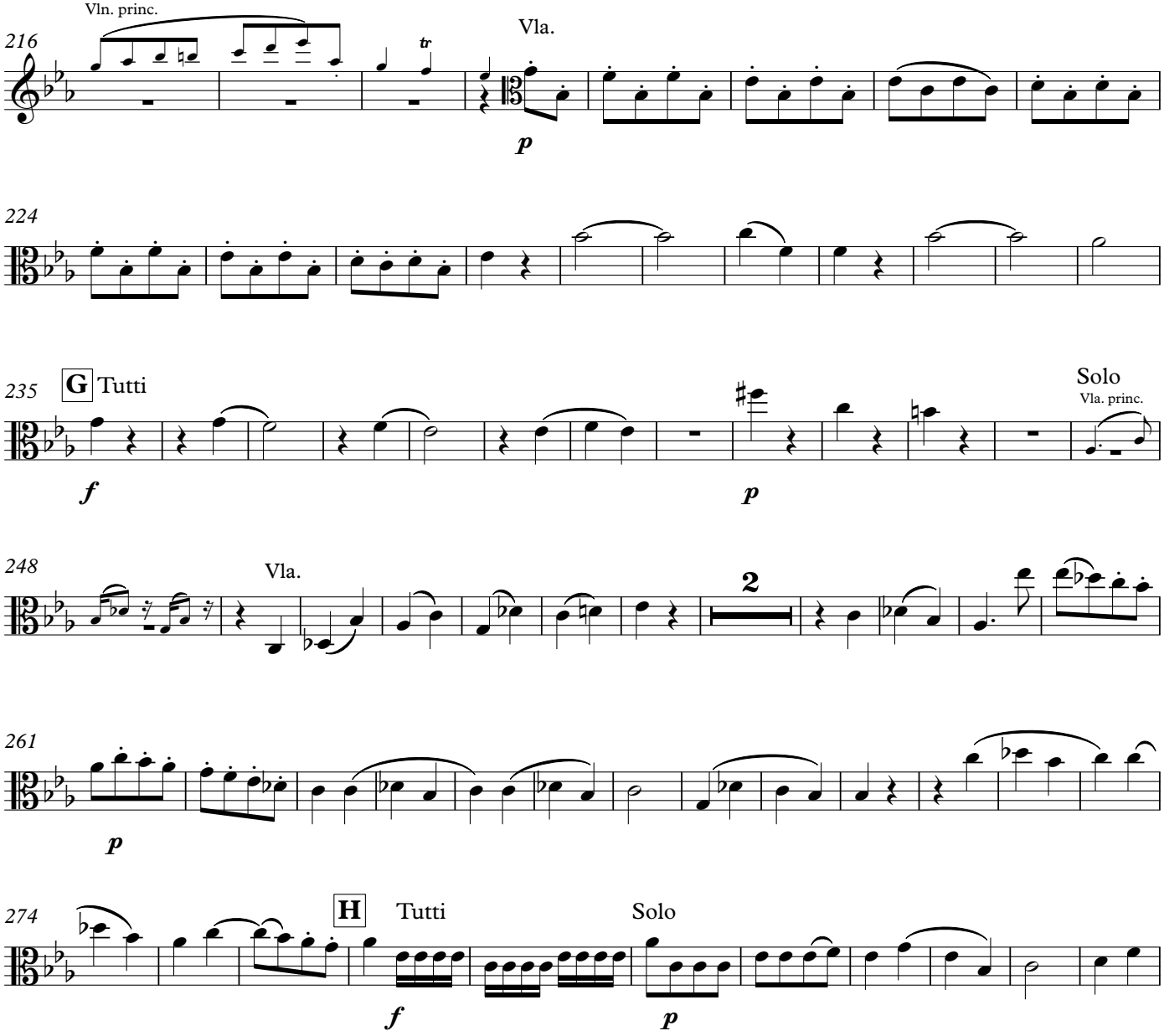
E Vln. princ. Vla.

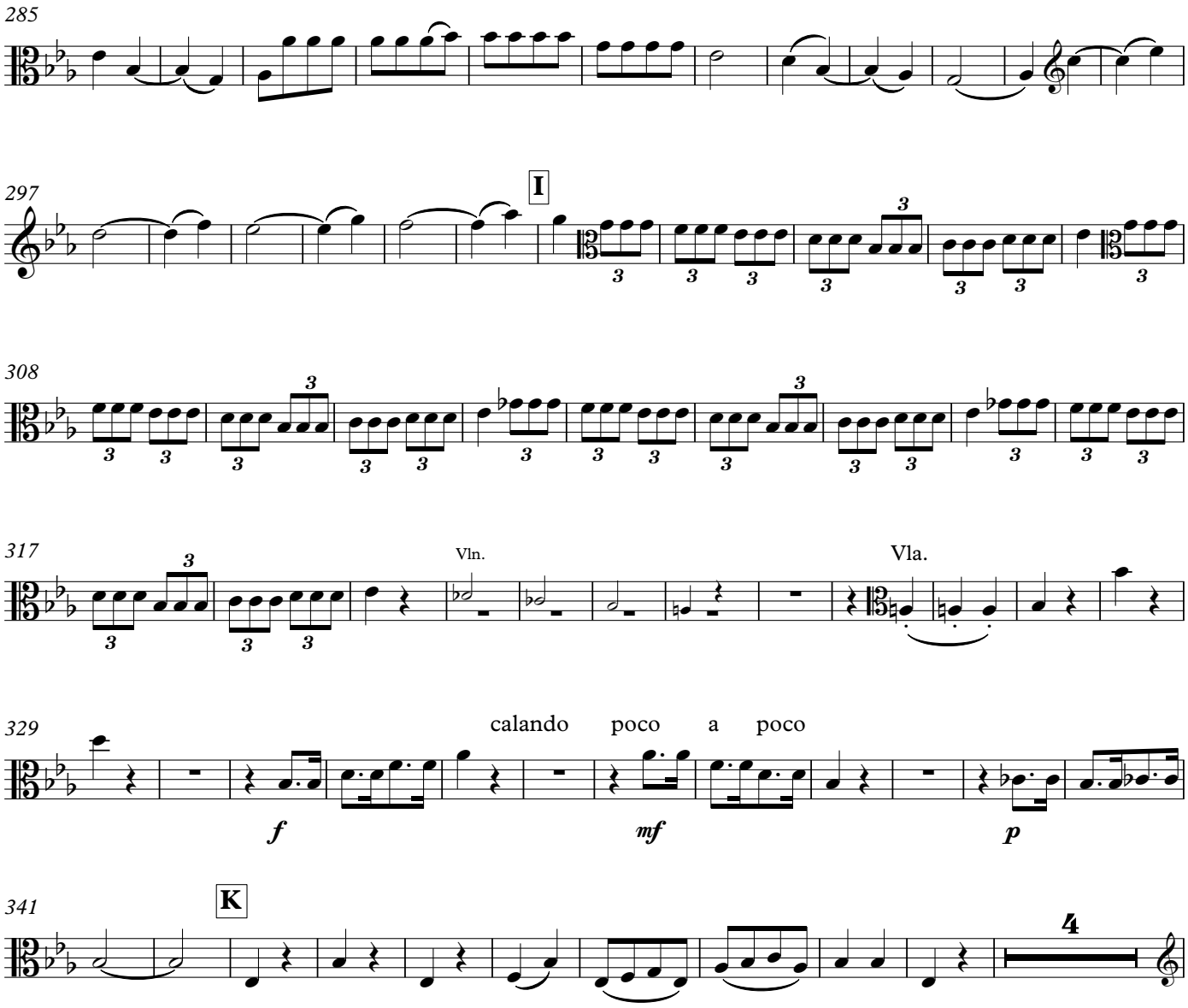
178

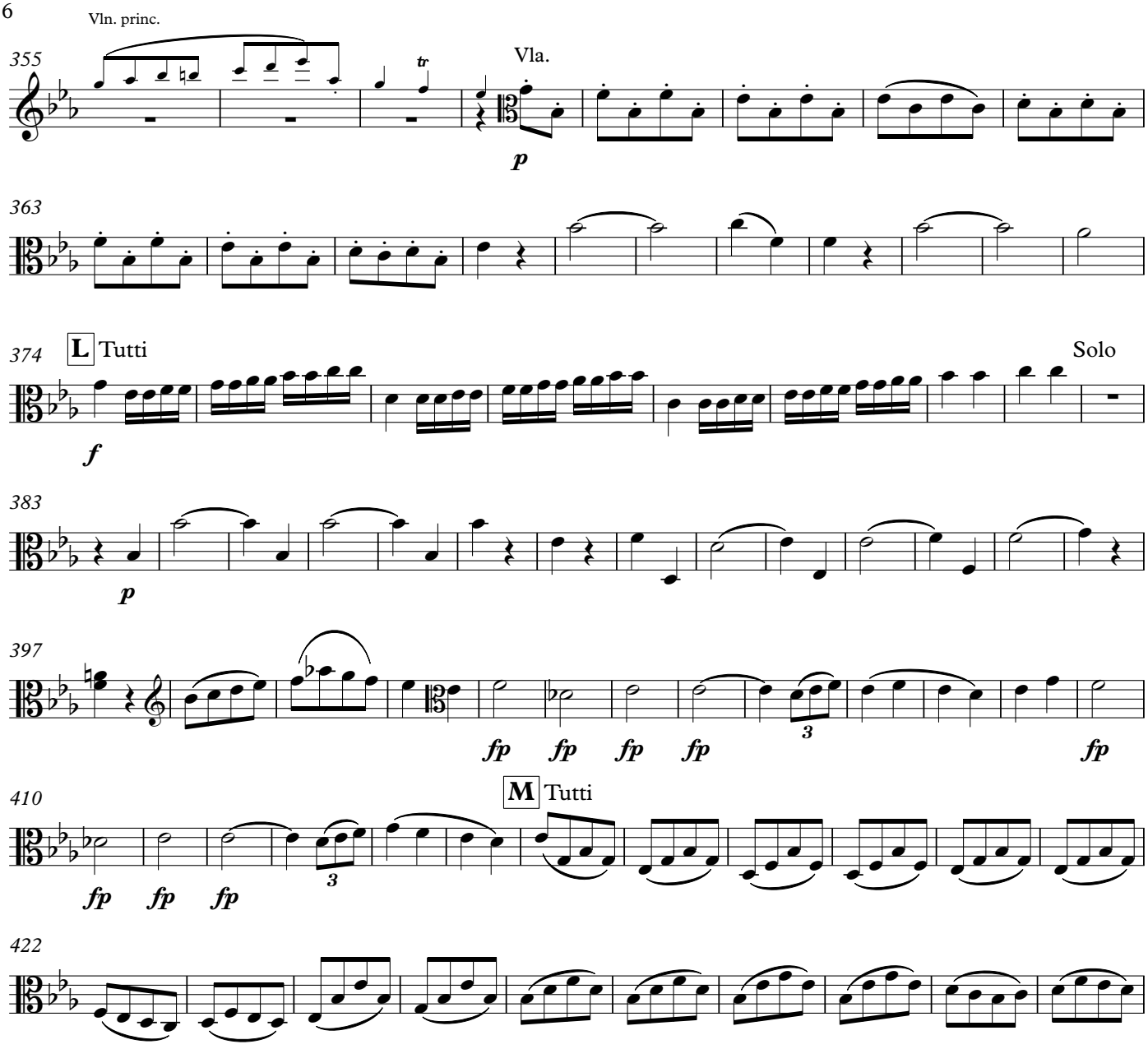
192 calando poco a poco

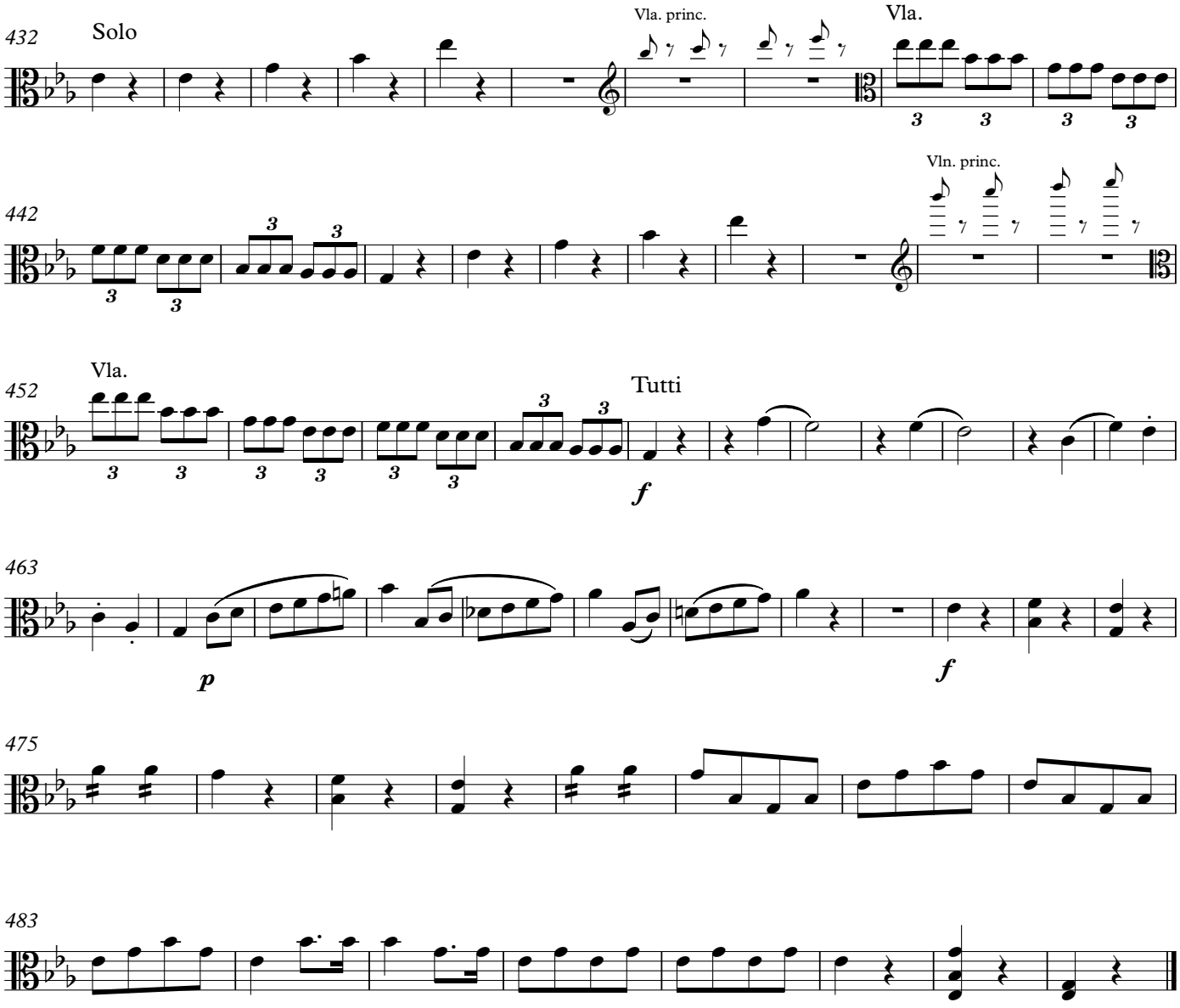
f *mf* *p*

204 **F**


Vln. princ.
216
Vla.
p
224
235
G
Tutti
f
p
Solo
Vla. princ.
248
Vla.
2
261
p
274
H
Tutti
f
Solo
p


285
297
I
308
317
Vln.
Vla.
329
calando poco a poco
f
mf
p
341
K
4


Vln. princ.
355
Vla.
p
363
374
L Tutti
Solo
f
383
p
397
fp fp fp fp
3
fp
410
M Tutti
fp fp fp
3
422


432
Solo
Vla. princ.
Vla.
442
Vln. princ.
452
Vla.
Tutti
463
p
f
475
483

Violoncello I

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)

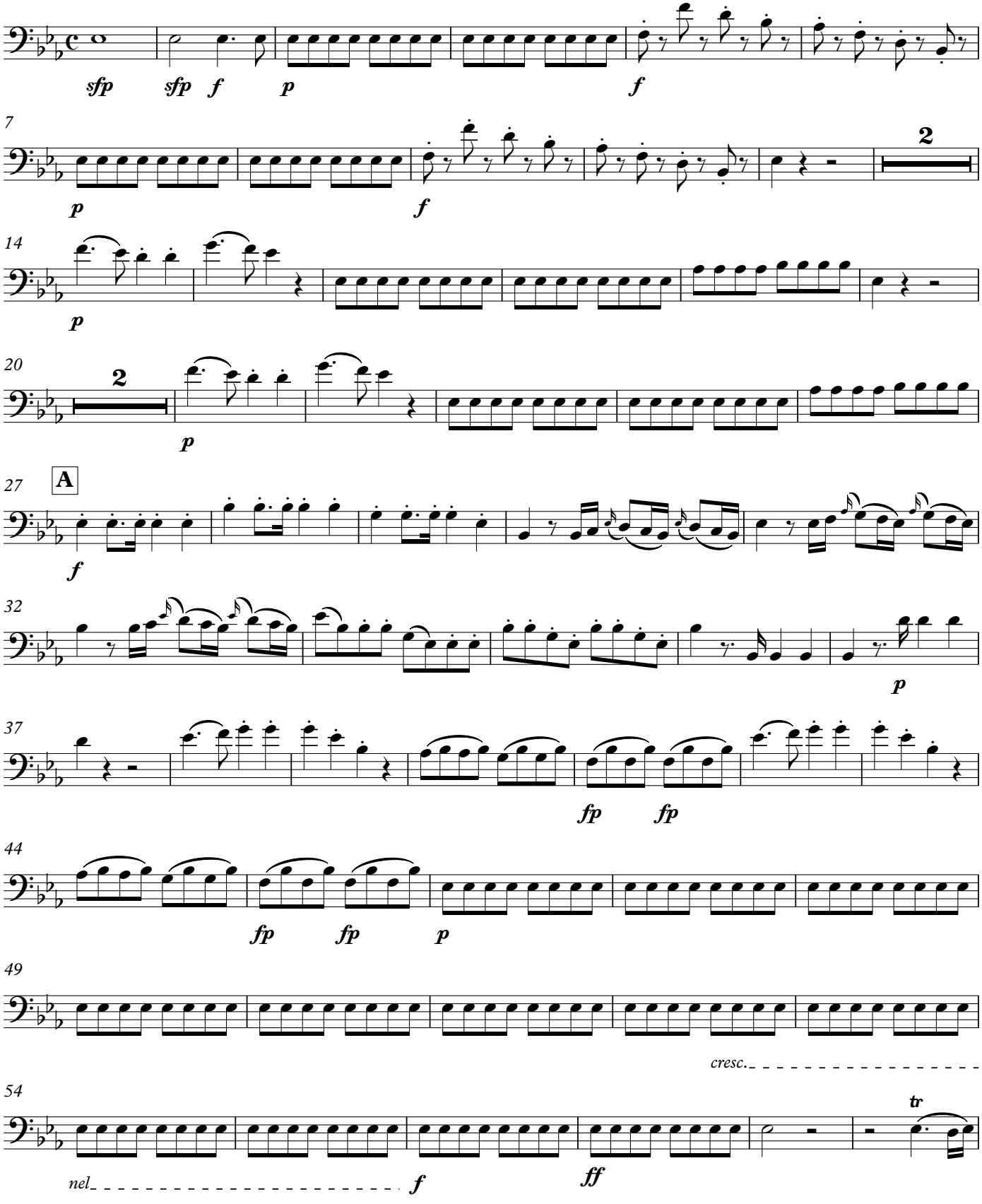
Violoncello I

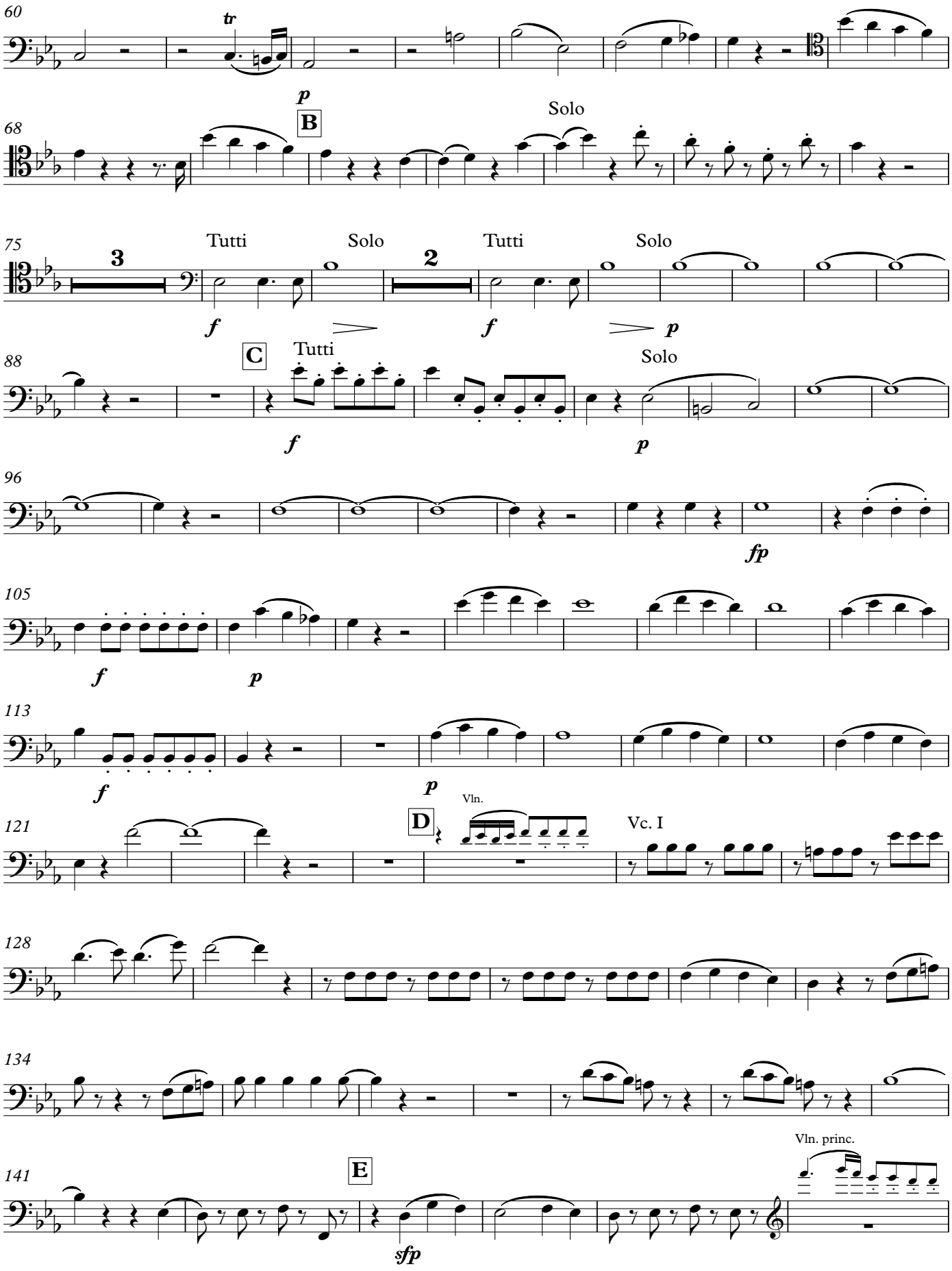
Sinfonia concertante

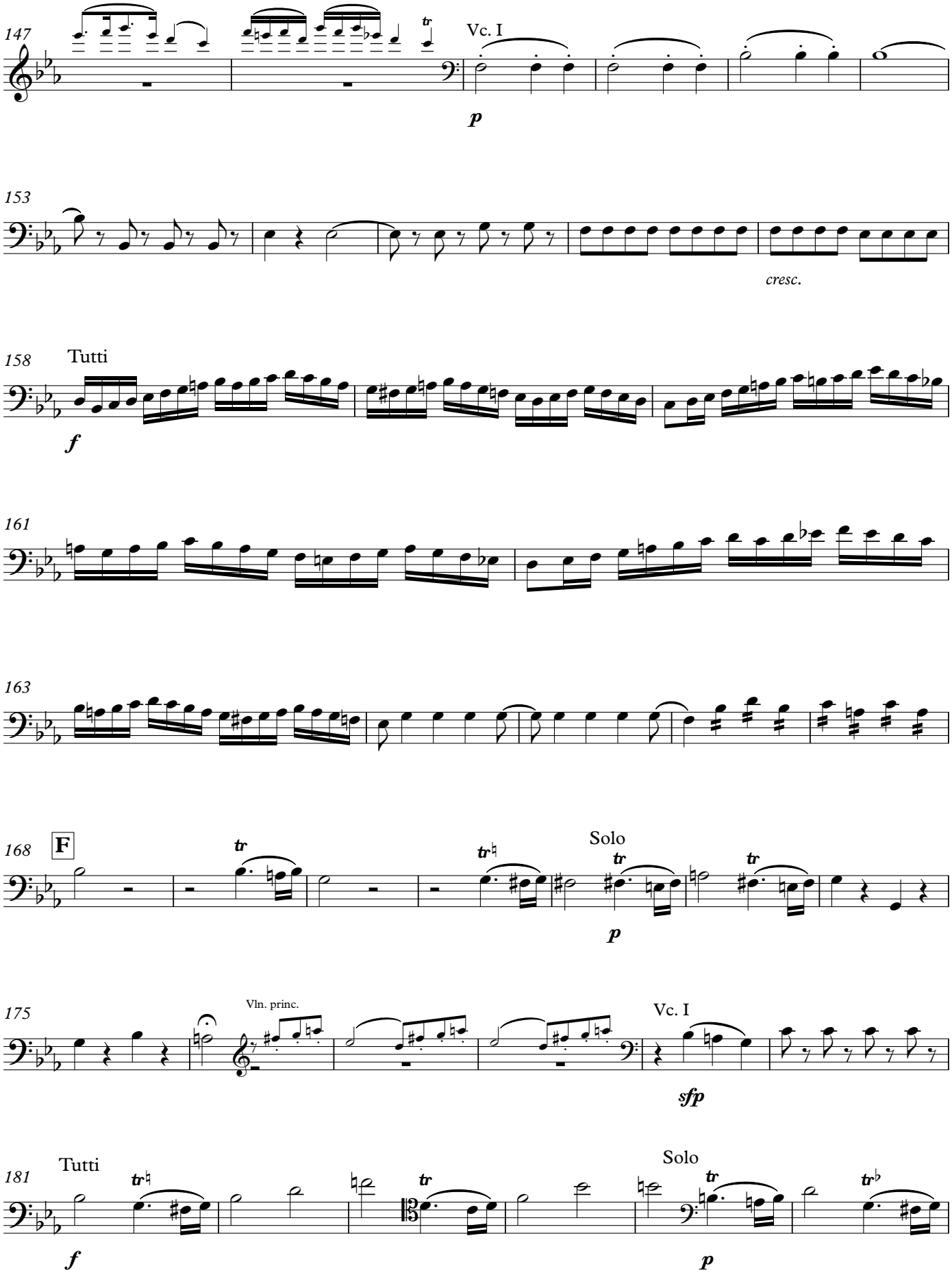
for Violin, Viola, and String Ensemble (Violin, Viola, and Two Violoncellos)
in E-flat Major

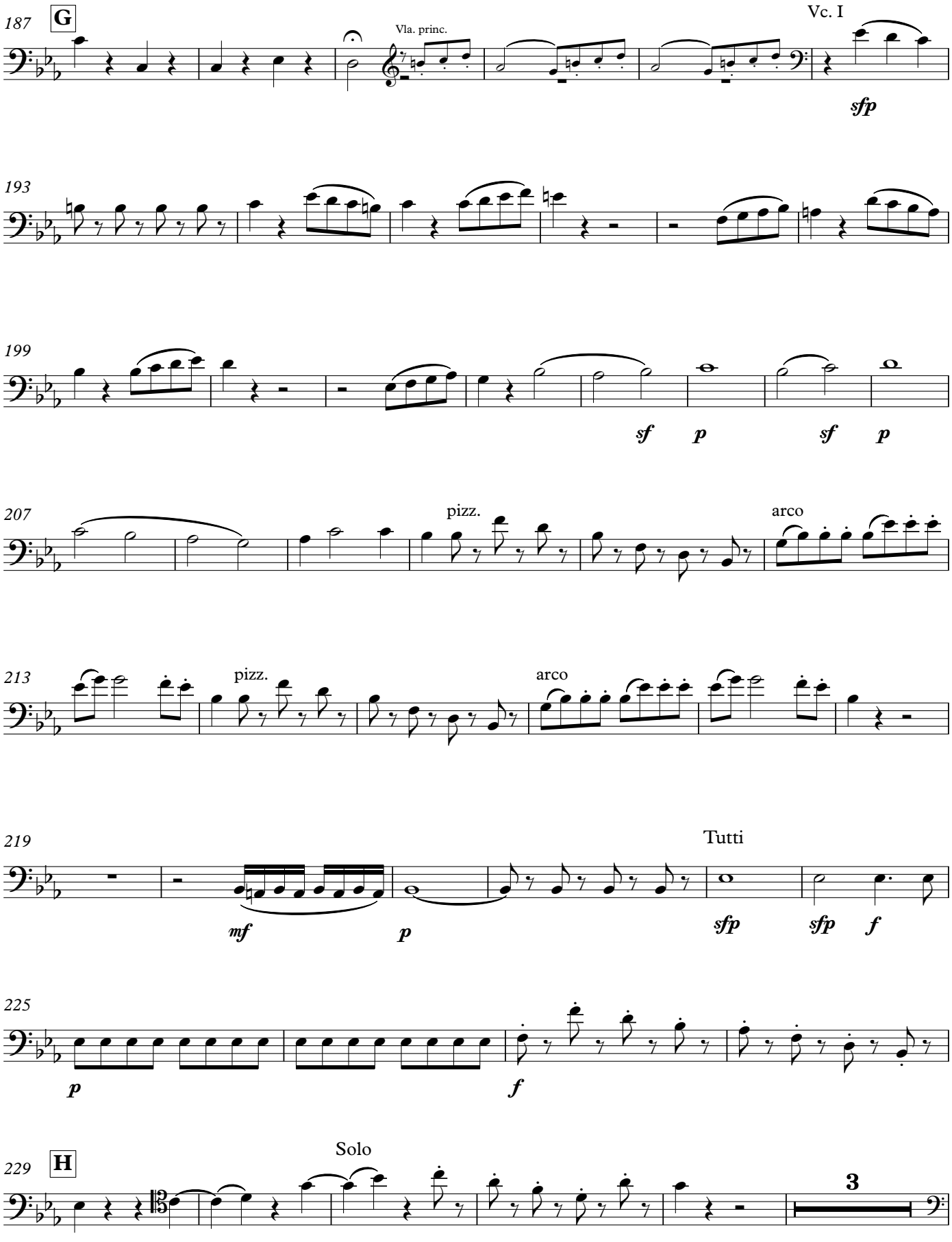
Wolfgang Amadeus Mozart K.364 (320d)
Edited and reduced by Joshua Dieringer

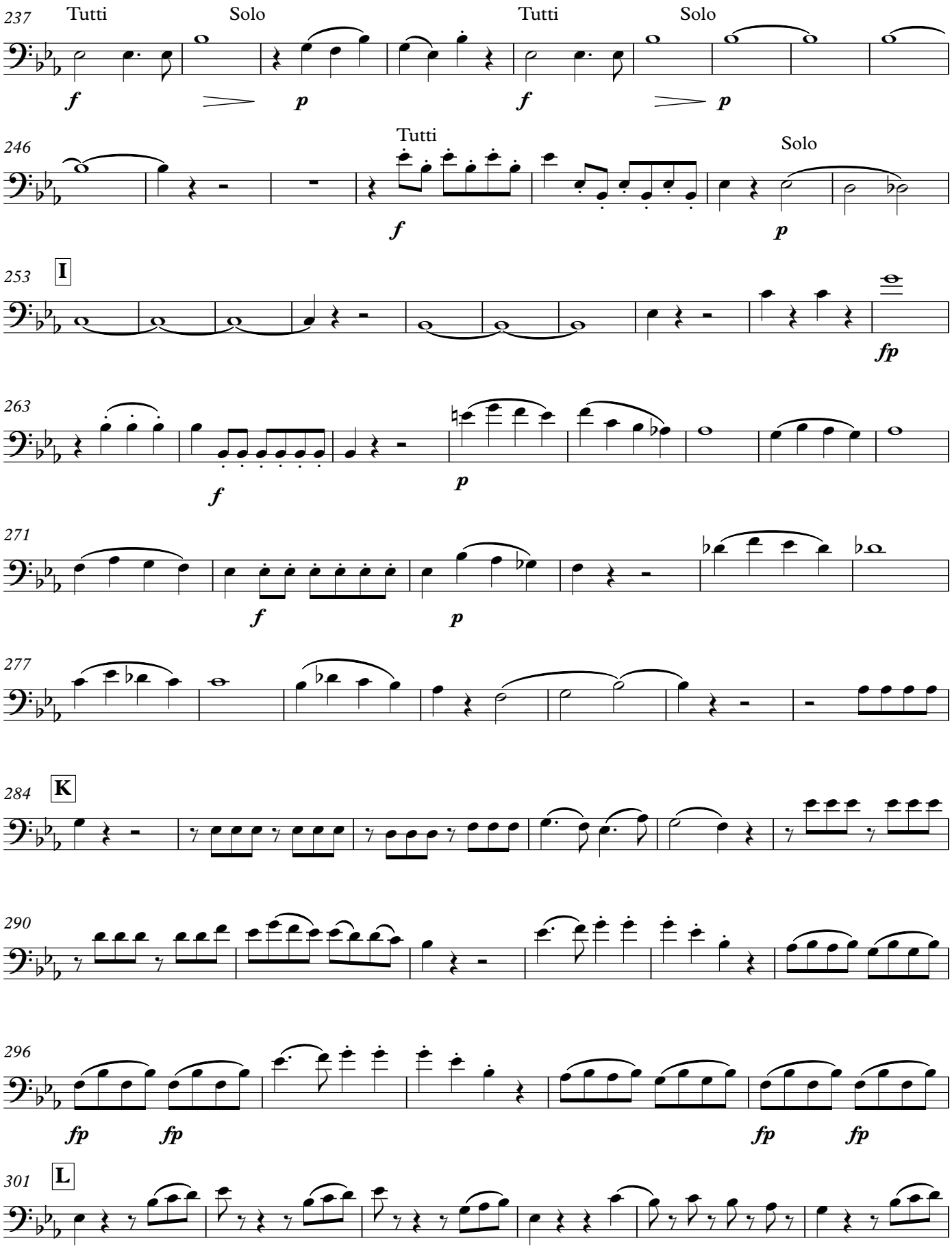
Allegro maestoso

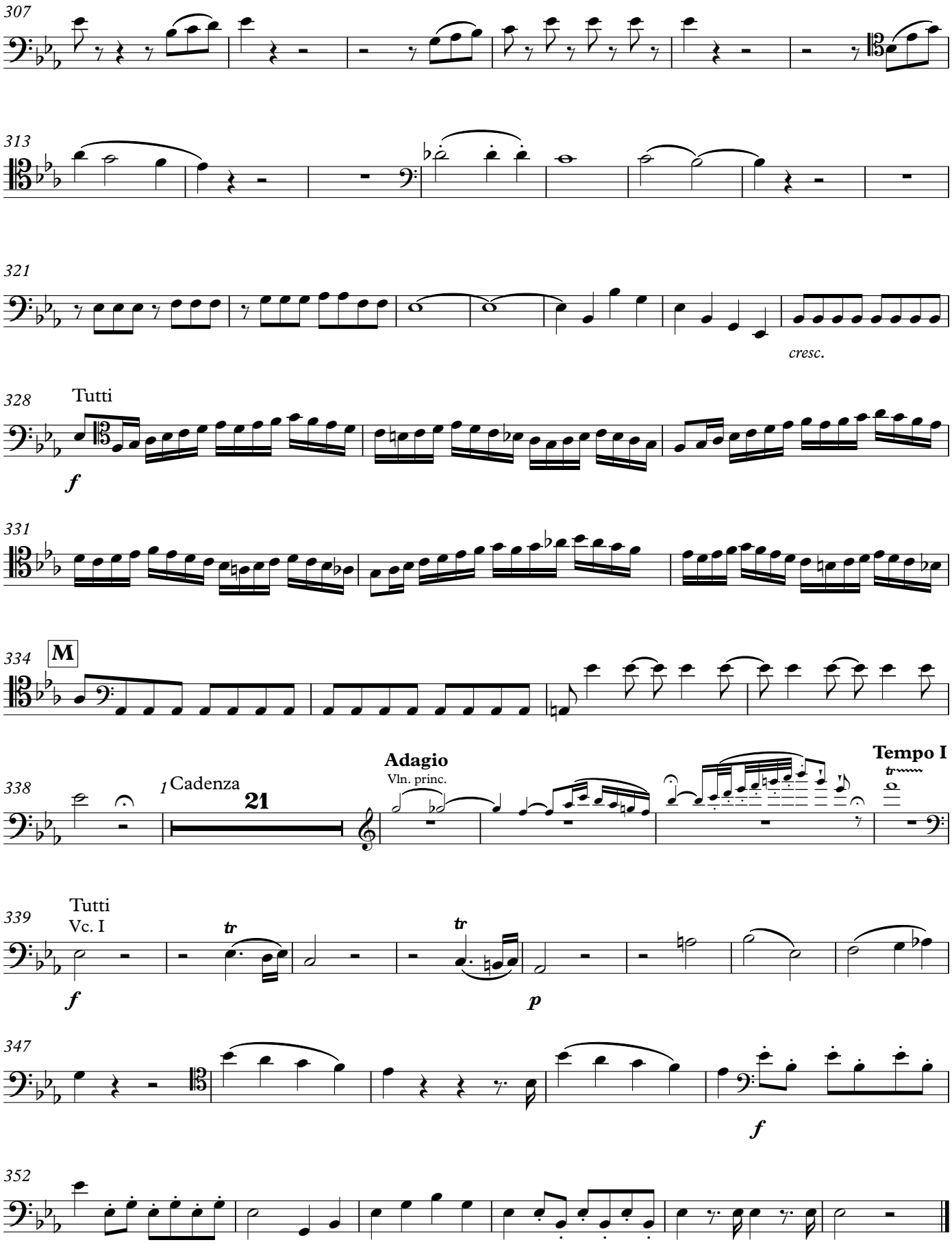


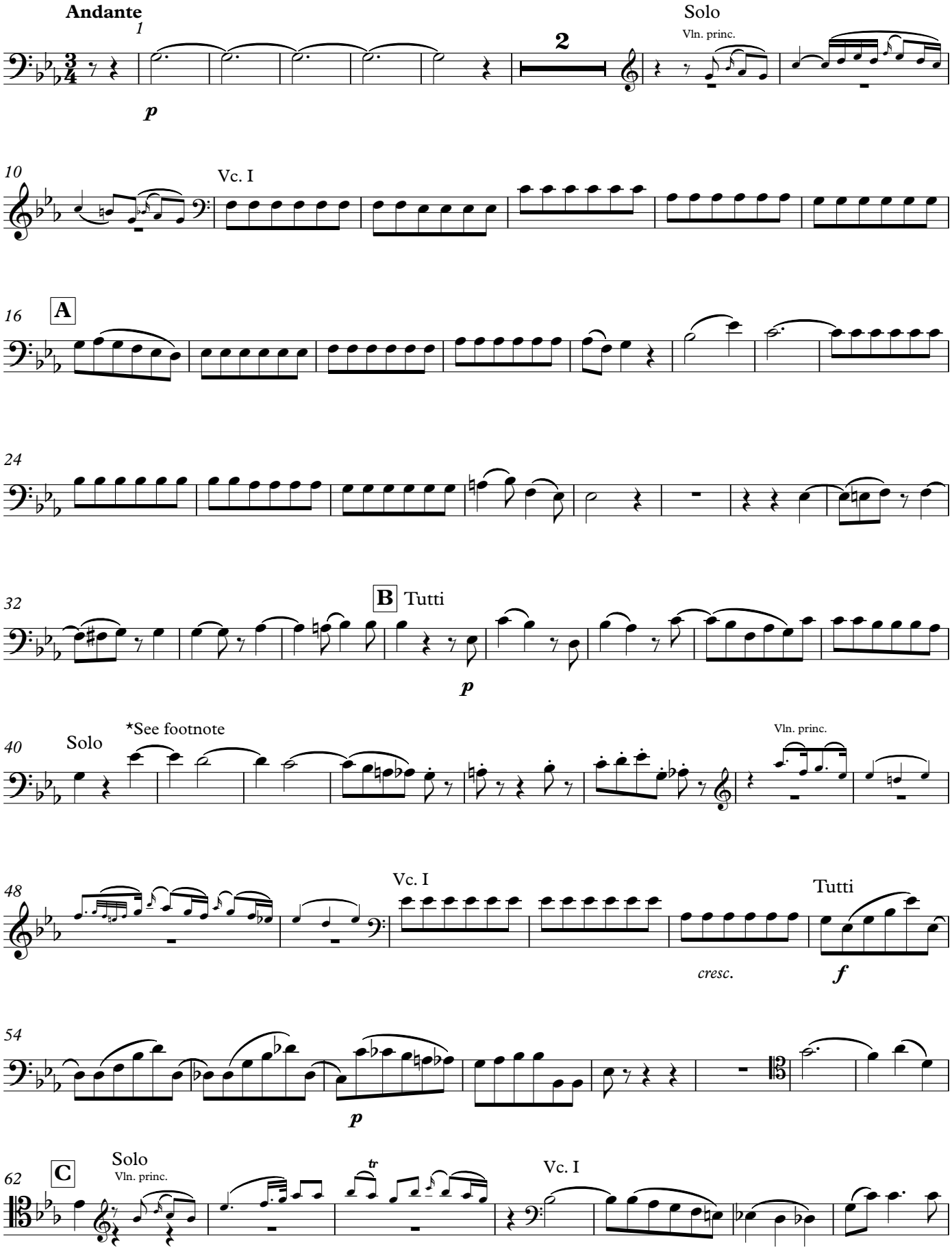

60
tr
p
B
68
Solo
75
Tutti
Solo
Tutti
Solo
3
2
f
f
p
C
88
Tutti
Solo
f
p
96
fp
105
f
p
113
f
p
121
D
Vln.
Vc. I
128
134
141
E
Vln. princ.
sfp


147
Vc. I
p
153
cresc.
158
Tutti
f
161
163
168
F
Solo
p
175
Vln. princ.
Vc. I
sfp
181
Tutti
f
Solo
p

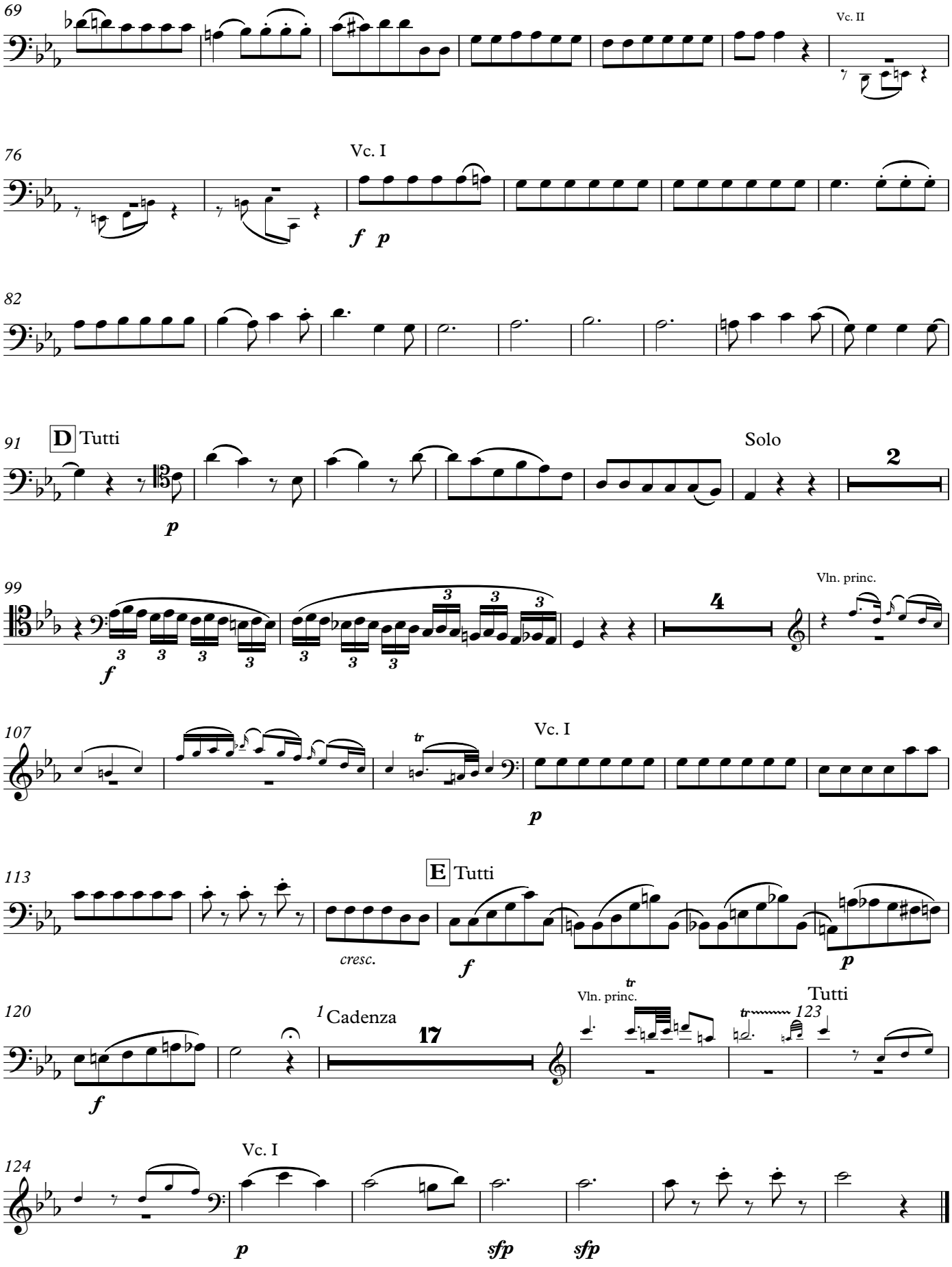

187
G
Vla. princ.
Vc. I
sfp
193
199
sf
p
sf
p
207
pizz.
arco
213
pizz.
arco
219
Tutti
mf
p
sfp
sfp
f
225
p
f
229
H
Solo
3


237
Tutti
Solo
Tutti
Solo
246
Tutti
Solo
253
I
263
271
277
284
K
290
296
301
L


307
313
321
cresc.
328
Tutti
f
331
334
M
338
1 Cadenza
21
Adagio
Vln. princ.
Tempo I
339
Tutti
Vc. I
f
p
347
f
352



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


69
Vc. II
76
Vc. I
f p
82
91
D Tutti
p
Solo
2
99
f
4
Vln. princ.
107
Vc. I
tr
p
113
E Tutti
cresc.
f
p
120
1 Cadenza
17
f
Vln. princ.
tr
Tutti
123
124
Vc. I
p
sfp
sfp

Presto

Vln. princ.

Vc. I

1

12

25

f

36

p

48 **A**

61

f

72

80 **B** Solo

p

93

106 **C** Tutti Solo

f *p*

118

131 **D**

142 **2** **2** Vln.

154 Vc. I

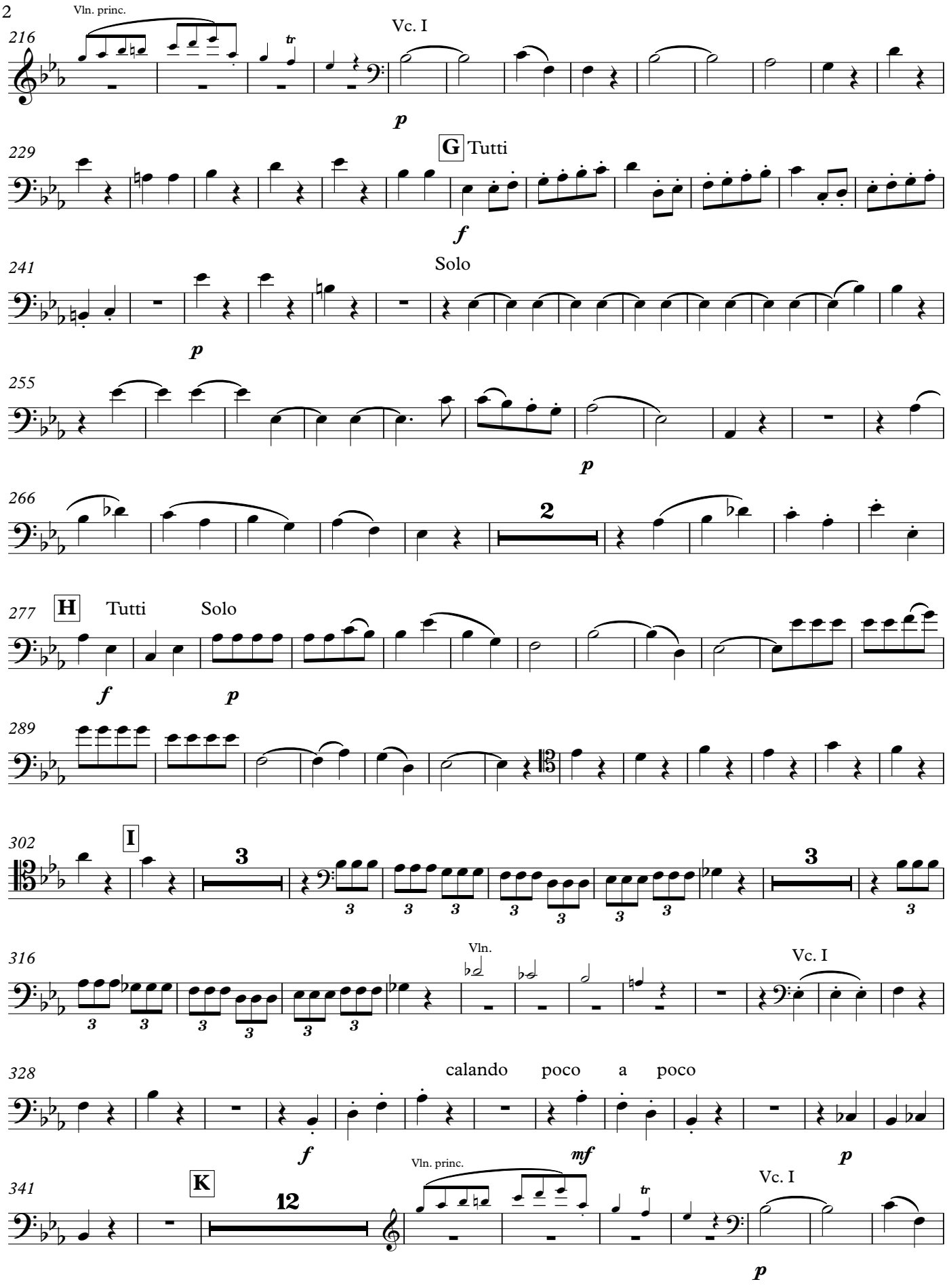
fp *fp* *fp* *fp* *fp* *fp*

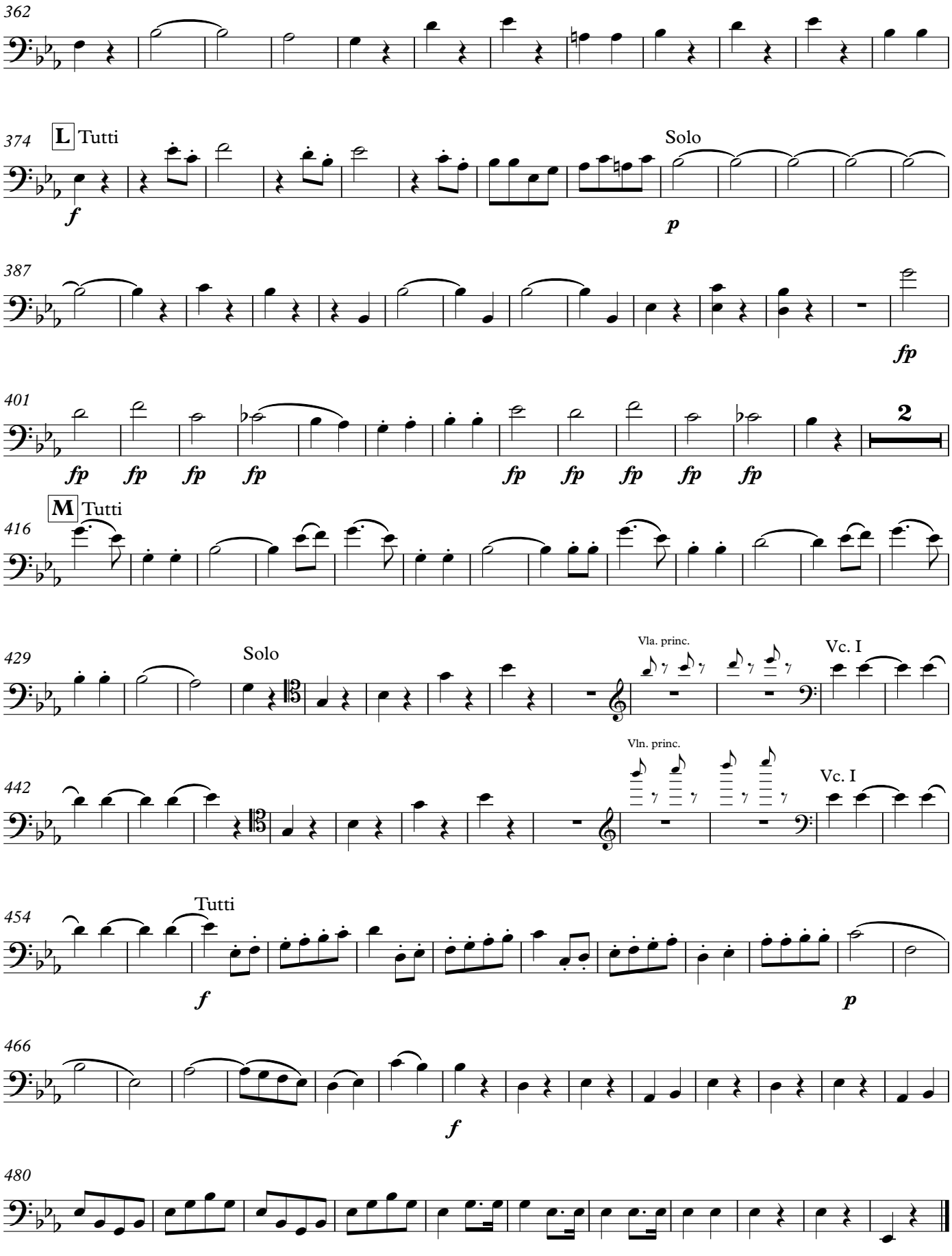
168 **E** Vln. princ. Vc. I Vln. princ.

179 Vc. I

192 calando poco a poco **F** **12**

f *mf* *p*


Vln. princ.
216
Vc. I
p
229
G Tutti
f
241
Solo
p
255
p
266
2
277
H
Tutti
Solo
f
p
289
302
I
3
316
Vln.
Vc. I
328
calando poco a poco
f
mf
p
341
K
12
Vln. princ.
Vc. I
p


362
374
L Tutti
Solo
f
p
387
fp
401
fp fp fp fp fp fp fp fp fp
2
M Tutti
416
429
Solo
Vla. princ.
Vc. I
442
Vln. princ.
Vc. I
454
Tutti
f
p
466
f
480

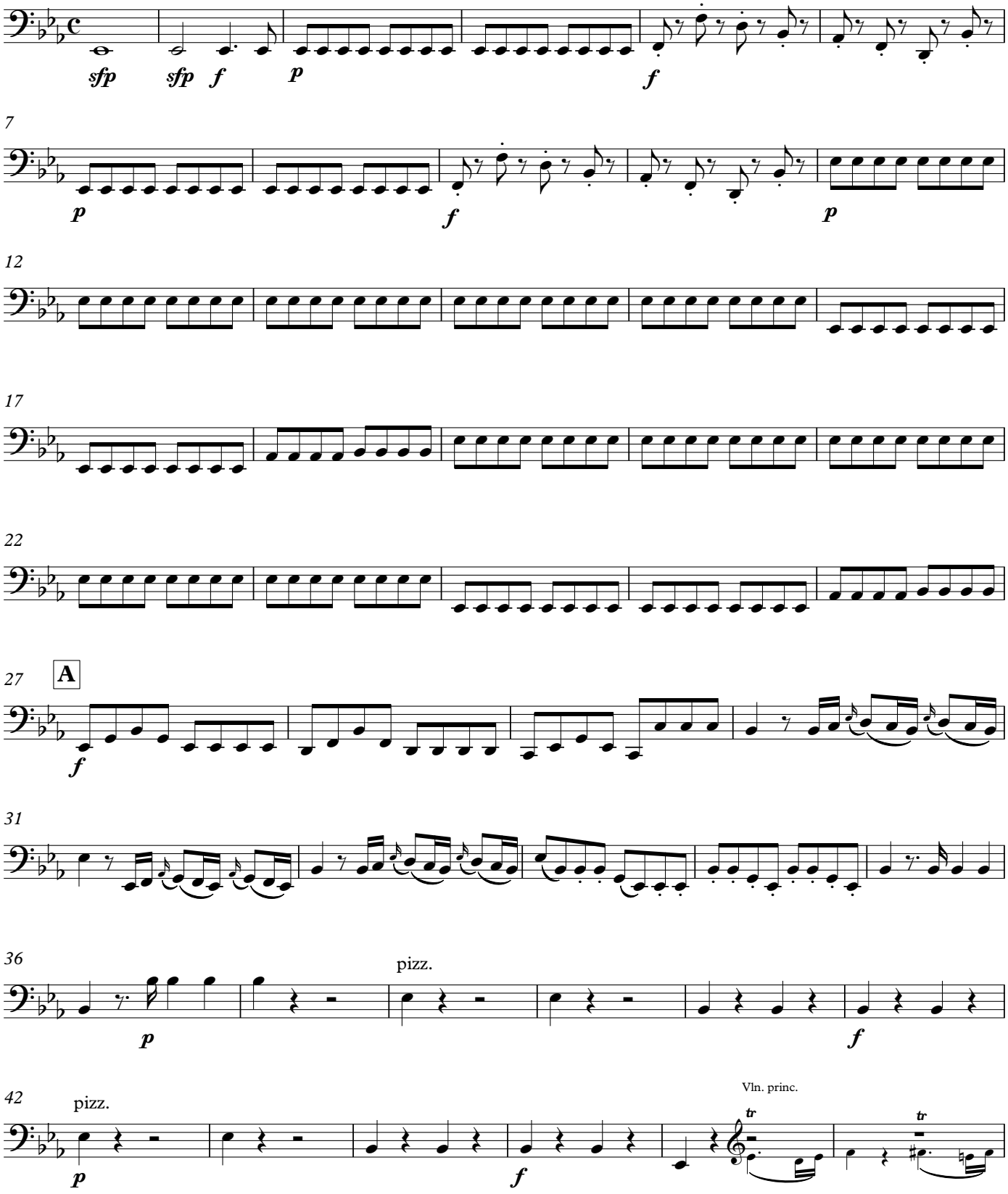
Violoncello II

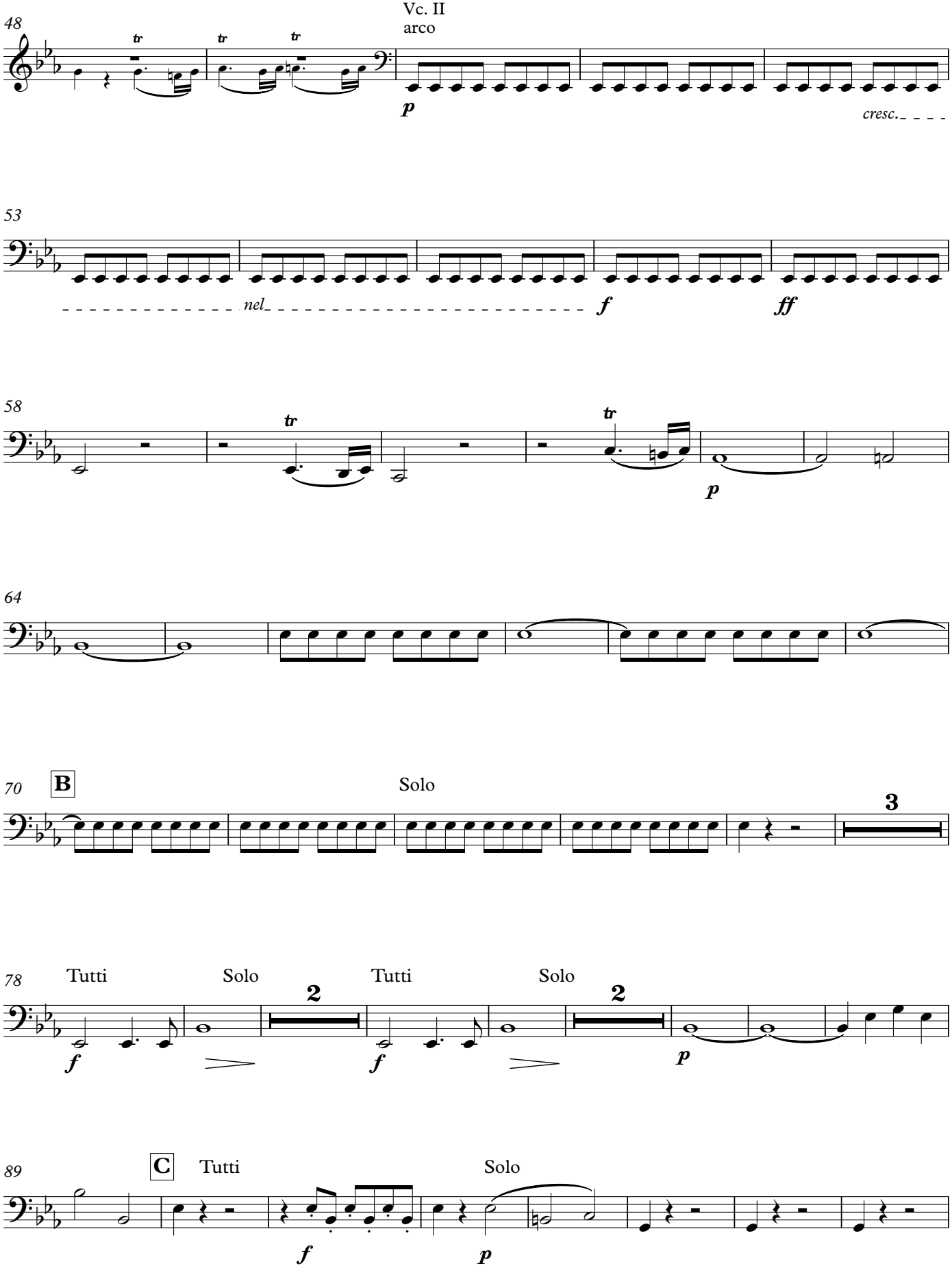
Sinfonia concertante

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




Vc. II
arco
48
p
cresc.
53
nel
f
ff
58
p
64
70
B
Solo
3
78
Tutti
Solo
Tutti
Solo
2
2
f
f
p
89
C
Tutti
Solo
f
p

97

fp

105

f p f p

115

124

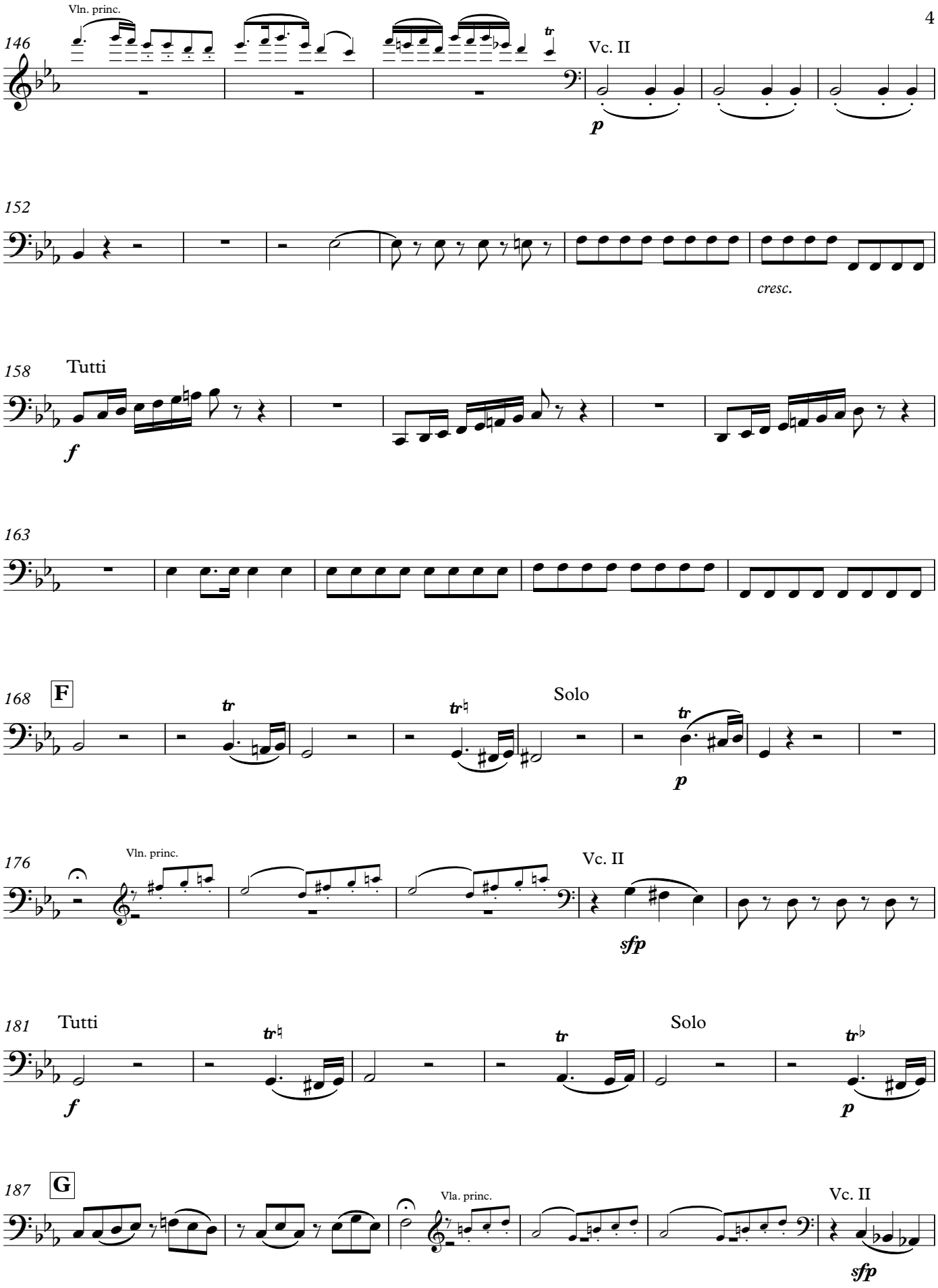
D

130

137

E

3


Vln. princ.
146
Vc. II
p
152
cresc.
158
Tutti
f
163
168
F
Solo
p
176
Vln. princ.
Vc. II
sfp
181
Tutti
f
Solo
p
187
G
Vla. princ.
Vc. II
sfp

193

200

sf *p* *sf* *p*

208

pizz.

214

220

arco

mf *p*

Tutti

sfp *sfp* *f*

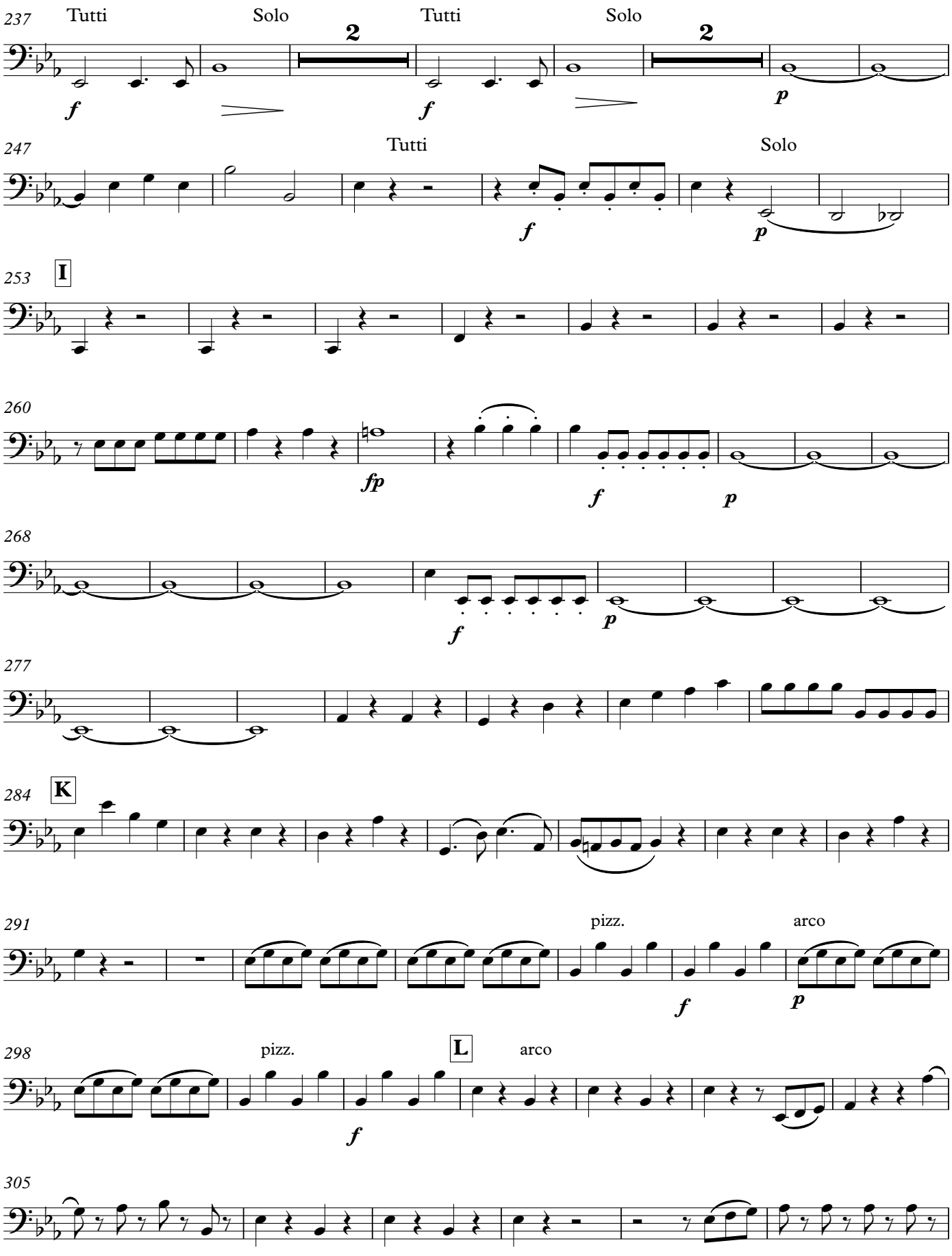
225

p *f*

229 **H**

Solo

3


237
Tutti
Solo
Tutti
Solo
2
2
247
Tutti
Solo
253
I
260
268
277
284
K
291
pizz.
arco
298
pizz.
L
arco
305

311

Vc. I

Vc. II

319

326

Tutti

cresc.

f

Violoncello II ossia m.336-338
*See Performance Notes
included with the score.

M

337

1 Cadenza

20

Adagio

Vln. princ.

22

Tempo I

Tutti

339

Vc. II

f

342

p

350

354

Andante

1

p

sf *p*

7

Solo

Vln. princ.

sf *p*

13

Vc. II

A

20

28

35

B Tutti

p

Solo

Vc. I or Vln.

43

Vc. II

sfp

52

Tutti

cresc.

f

p

59

C Solo

66

74

f *p*

82

89

D Tutti

Solo

p

97

2

f

p

2

104

Vln. princ.

Vc. II

sfp

113

E Tutti

cresc.

f

120

1 Cadenza

17

Vln. princ.

123

Tutti

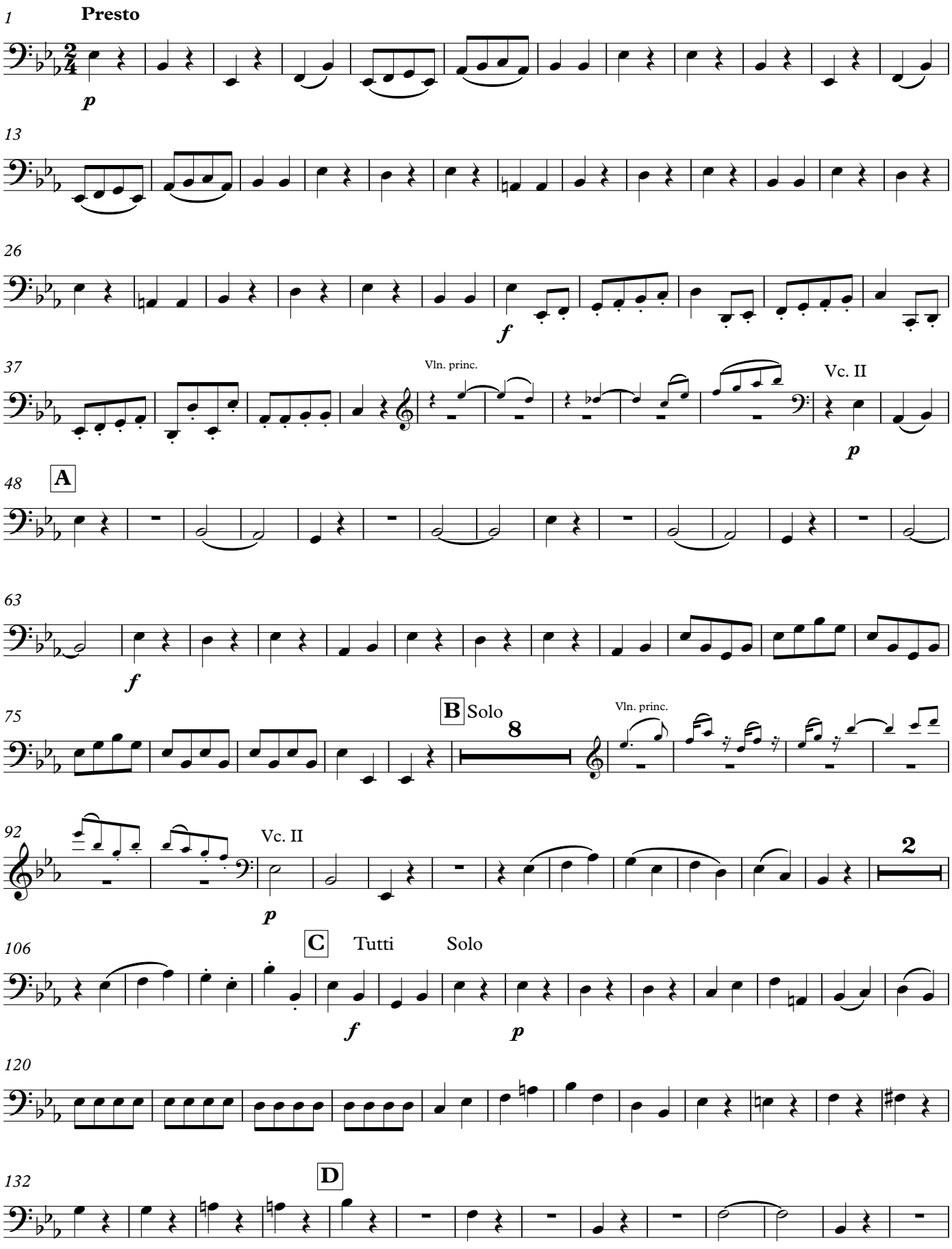
Vc. II

f

p

124

sf *p* *sf* *p*


1
Presto
p
13
26
f
37
Vln. princ.
Vc. II
p
48
A
63
f
75
B Solo
8
Vln. princ.
92
Vc. II
p
2
106
C
Tutti
Solo
f
p
120
132
D

146

Vln. princ.

158

Vc. II

fp

168 **E**

Vln. princ.

Vc. II

Vln. princ.

179

Vc. II

191

calando poco a poco

f *mf* *p*

204 **F**

Vln. princ.

Vc. II

p

223

Vln. princ.

235 **G** Tutti

Vc. II

f *p*

247 Solo

256

271 Vln. princ.

277 **H** Tutti Vc. II — Solo

289

303 **I**

Violoncello II ossia
m.319-323

330 calando poco a poco

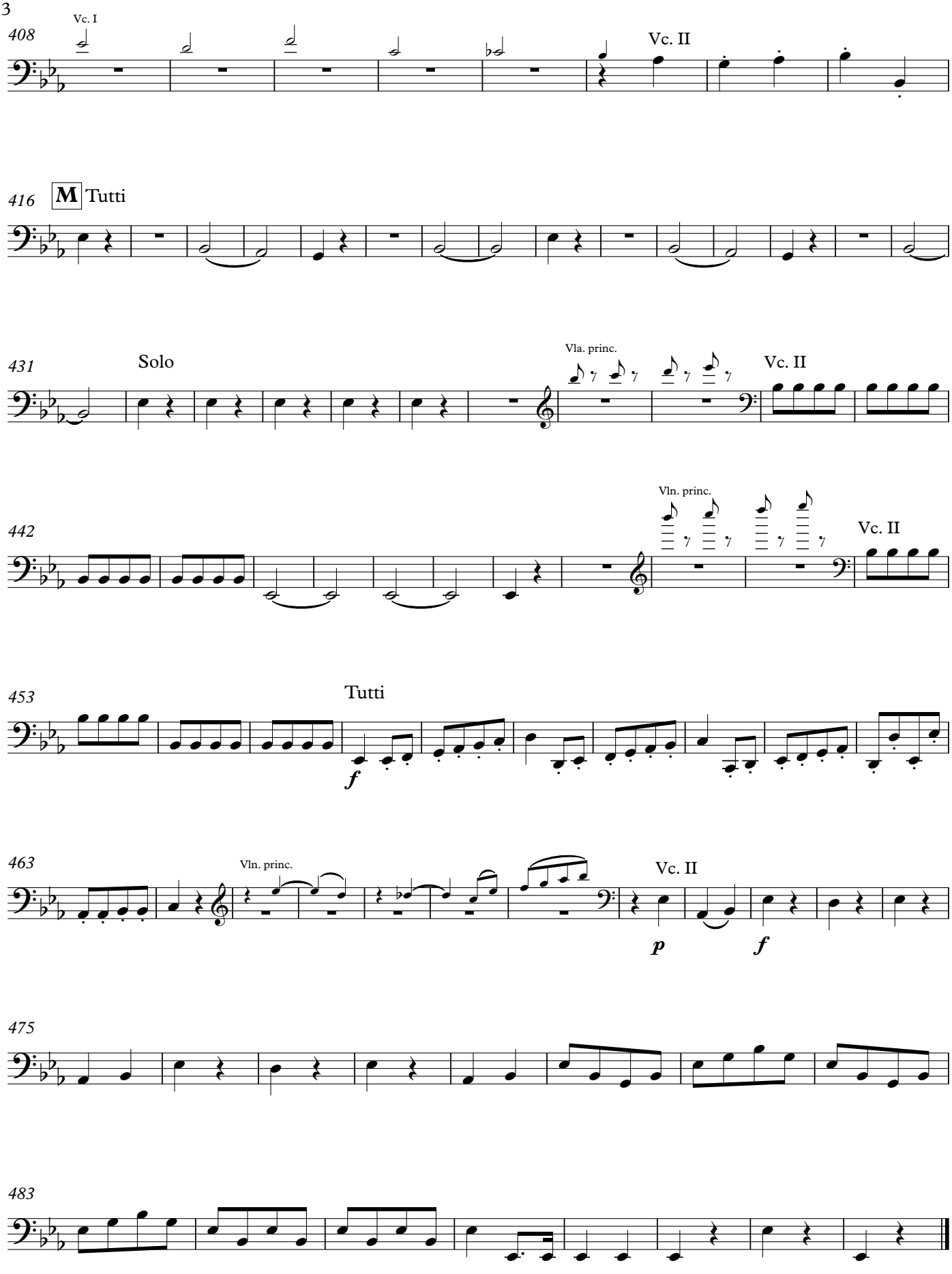
343 **K** 11 Vln. princ. Vc. II

362 3 Vln. princ.

374 **L** Tutti Vc. II — Solo

385

398 7


Vc. I
408
Vc. II
416
M
Tutti
431
Solo
Vla. princ.
Vc. II
442
Vln. princ.
Vc. II
453
Tutti
f
463
Vln. princ.
Vc. II
p
f
475
483