

Mozart

Urtext

Sinfonia concertante

Es-dur KV 364

Klavierauszug

Sinfonia concertante in E \flat major

K. 364 • Piano Reduction

G. Henle Verlag



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Wolfgang Amadeus Mozart

Sinfonia concertante für Violine, Viola und Orchester Es-dur KV 364 Klavierauszug

Sinfonia concertante in E \flat major
for Violin, Viola and Orchestra
K. 364 · Piano Reduction

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Vorwort

Wolfgang Amadeus Mozart komponierte nur wenige Konzerte für zwei oder mehr Soloinstrumente und Orchester. Auffällig intensiv beschäftigte er sich mit dieser Gattung während und vor allem unmittelbar nach seiner großen Paris-Reise. Bekanntlich erfreuten sich besonders dort – aber auch in Mannheim – diese „Gruppen“-Konzerte großer Beliebtheit und Mozart blieb davon offenkundig nicht unbeeindruckt. Neben dem Torso gebliebenen Konzertsatz für Klavier und Violine D-dur KV Anh. 56 (315f) [Mannheim 1778] und dem Fragment einer *Sinfonia concertante* für Violine, Viola und Violoncello A-dur KV Anh. 104 (320e) [Salzburg 1779/80] entstanden die drei folgenden Werke: das Konzert für Flöte und Harfe C-dur KV 299 (297c) [Paris 1778], das Konzert für zwei Klaviere Es-dur KV 365 (316a) [Salzburg Anfang 1779] und schließlich die hier vorgelegte *Sinfonia concertante* für Violine und Viola Es-dur KV 364 (320d) [Salzburg 1779/80]. Die Echtheit einer weiteren, in dubioser Quelle überlieferten *Sinfonia concertante* für Flöte, Oboe, Horn und Fagott KV Anh. 9 (297B bzw. C 14.01) [angeblich Paris 1778], von der in Mozarts Briefen ausführlich die Rede ist, wird zu Recht stark bezweifelt. Späterhin hat er kein einziges solches Konzert mehr verfasst (zuvor waren ein Fragment gebliebener Instrumentalsatz für zwei Violinen und Orchester KV Anh. 223c [Anh. A 50], 1773, die *Concertone* für zwei Violinen KV 190 [186E], 1774 und das Konzert für drei Klaviere KV 242, 1776 entstanden).

Die *Sinfonia concertante* für Violine, Viola und Orchester in Es-dur KV 364 (320d) stellt zweifellos die wertvollste Frucht der recht konzentrierten Beschäftigung mit dieser Gattung dar; sie bildet den Gipfelpunkt aller bis dahin entstandener Mozart-Konzerte über-

haupt. Hier bündelt sich seine kompositorische Erfahrung, hier schlägt er einen eigentümlich „persönlichen“ Ton an, dem man nicht oft in Mozarts Œuvre vor 1780 begegnet.

Die Originalhandschrift des Werks ist seit jeher verschollen. Schon in Mozarts Nachlass fehlte sie. Lediglich eine von ihm separat angefertigte Reinschrift der beiden Kadenzen sowie einige wenige Skizzen blieben erhalten. Dank ihrer Hilfe kann man zumindest Entstehungsort und -zeit der Komposition sehr sicher auf Salzburg 1779/80 eingrenzen. Briefzeugnisse oder sonstige Quellen schweigen, so dass die näheren Umstände – z. B. für wen Mozart dieses Werk schrieb und mit wem er es aufführte – Spekulationen vorbehalten bleiben. Die älteste erhaltene Quelle ist ein Stimmensatz Wiener Herkunft, dessen Violonepart allerdings von einem bekannten Salzburger Mozart-Kopisten stammt.

Das Fehlen der autographen Partitur stellt vor allem für die Sicherung des Notentextes der *Sinfonia concertante* ein besonderes Manko und eine dementsprechend hohe Herausforderung an eine Urtextausgabe dar. Die Musik ist uns zwar in einigen Quellen aus der Zeit um 1800 überliefert, doch keine davon ist autorisiert und sie alle weisen zum Teil markante Abweichungen voneinander auf. Vorliegende Urtextausgabe löst erstmals die Frage nach der Beziehung dieser Hauptquellen zum verlorenen Autograph sowie deren Abhängigkeit untereinander; sichtet die Quellen des späteren 19. Jahrhunderts sowie die modernen Druckausgaben und erarbeitet schließlich, basierend auf diesem quellenkritisch sicheren Fundament, den zuverlässigen Notentext gemäß strenger textkritischer Methode. Zahlreiche Korrekturen von bis heute falsch überlieferten Noten, Artikulationszeichen und dynamischen Angaben sind die notwendige Folge. Alle wesentlichen Informationen zu Quellen und Lesarten findet man in den *Bemerkungen* zu dieser Ausgabe

dokumentiert, und es wird empfohlen, diesen Kritischen Bericht aktiv zu nutzen, da die geschilderte Quellsituation verständlicherweise bei den editorischen Entscheidungen ein begründendes, wertendes Abwägen (und gelegentlich auch das Angebot einer ebenso gültigen Lesart-Alternative) notwendig macht. Auf besonders wichtige Fälle wird durch Fußnoten aufmerksam gemacht.

In allen frühen Quellen ist die Stimme der Solobratsche in D-dur notiert. So auch in den autograph überlieferten beiden Kadenzen und in den Skizzen bzw. Fragmenten, weshalb diese für Mozart eher ungewöhnliche Notation dennoch zweifelsfrei authentisch ist. Damit die Musik korrekterweise in der zu Grunde liegenden Tonart Es-dur erklingt, müssen demnach die Saiten der Bratsche um einen halben Ton nach oben umgestimmt werden („Skordatur“), wie es auch zwei der ältesten Quellen ausdrücklich verlangen: *accordata un mezzo tono più alto*. Die möglichen Beweggründe Mozarts, ausgerechnet in seiner *Sinfonia concertante* die Skordatur-Notation anzuwenden, sind in der Fachliteratur mehrfach diskutiert worden. Spieltechnische, aber auch klangästhetische Überlegungen mögen dieser Entscheidung zu Grunde liegen. Heutzutage spielen allerdings zahlreiche Bratschisten diese Solostimme ohne Umstimmung ihres Instruments in Es-dur. Unsere Ausgabe trägt dieser Situation insofern Rechnung, als für den Solisten sowohl eine originale D-dur- (mit Skordatur) als auch eine transponierte Es-dur-Stimme beiliegen.

Sehr herzlich sei allen Bibliotheken und Institutionen gedankt, die Quellenmaterial zur Verfügung stellten. Ein besonderer Dank gilt Frau Tabea Zimmermann und Herrn Frank Peter Zimmermann, denen der Herausgeber manch wertvolle Anregung verdankt.

München, Frühjahr 2006
Wolf-Dieter Seiffert

Preface

Wolfgang Amadeus Mozart wrote only few concertos for two or more solo instruments and orchestra. He showed a particularly strong interest in this genre during his long trip to Paris and, above all, immediately after it. We know that such "group" concertos enjoyed great popularity, especially in Paris but also in Mannheim, and this seems to have made quite an impression on Mozart. In addition to the concerto movement for violin and piano in D major K. Anh. 56 (315f) [Mannheim, 1778], which remained a torso, and the fragment of a *Sinfonia concertante* for violin, viola and violoncello in A major K. Anh. 104 (320e) [Salzburg, 1779/80], he wrote the following three works: the Concerto for flute and harp in C major K. 299 (297c) [Paris, 1778], the Concerto for two pianos in E♭ major K. 365 (316a) [Salzburg, early 1779], and, finally, the *Sinfonia concertante* for violin and viola in E♭ major K. 364 (320d) [Salzburg, 1779/80] presented here. There is considerable, and justifiable, doubt concerning the authenticity of a further *Sinfonia concertante* for flute, oboe, horn and bassoon K. Anh. 9 (297B and C 14.01) [allegedly Paris, 1778], which is mentioned at length in Mozart's correspondence but is transmitted in a questionable source. He wrote no more works of this kind (he had written an instrumental piece for two violins and orchestra K. Anh. 223c [Anh. A 50], which remained a fragment, in 1773; the *Concertone* for two violins K. 190 [186E] in 1774; and the Concerto for three pianos K. 242 in 1776).

The *Sinfonia concertante* for violin, viola and orchestra in E♭ major K. 364 (320d) is without doubt the finest result of Mozart's concentrated preoccupation with this genre and can be seen as the

culmination of Mozart's entire concerto output up to that time. It unites all of his compositional experience and strikes a uniquely "personal" tone that one does not often find in his works prior to 1780.

The original manuscript of the work has always been regarded as lost, and was already missing from Mozart's estate. All that survived was a fair copy of the two cadenzas written out by Mozart, along with a few sketches. Thanks to this material, it is at least possible to narrow down the place and time of composition with considerable accuracy to Salzburg, 1779/80. There is no mention of the work in Mozart's correspondence or other sources, which means that all further information on it – for example, for whom he wrote it and with whom he performed it – must remain speculative. The earliest surviving source is a set of parts from Vienna, whose violone part, however, was written by a Mozart copyist identifiably from Salzburg.

The lack of an autograph score for the *Sinfonia concertante* is a particular shortcoming when it comes to laying down the musical text. Accordingly, it represents a major challenge for an Urtext edition. To be sure, the music has come down to us in several sources from around 1800, but none of these is authoritative, and all of them bear sometimes striking divergences from one another. The present Urtext edition is the first to resolve the question of the relationship of the main sources to the lost autograph, as well as of their relationship to each other; it also examines the sources of the later 19th century and the modern printed editions; and finally, it establishes an authoritative musical text by following a rigorous text-critical method based on the secure foundation of source criticism. This process has necessarily entailed the correction of many notes, articulation signs and dynamic markings that had to this day

been erroneously transmitted. All significant information on the sources and readings is documented in the *Comments* to this edition. We also recommend active use of the critical apparatus, for it is clear that the source situation described therein has made it necessary to justify and evaluate many editorial decisions (which have sometimes led to the presentation of equally valid alternative readings). Footnotes draw attention to particularly important examples.

The part of the solo viola is notated in D major in all the early sources, including the two cadenzas and the sketches and fragments transmitted in autograph; hence this notation, which is rather unusual for Mozart, is in fact indisputably authentic. If the viola is to play in the actual pitch of the main key, E♭ major, its strings must be tuned a semitone higher ("scordatura"), as is expressly called for in two of the earliest sources by the instruction: *accordata un mezzo tono più alto*. The motives that may have led Mozart to use scordatura notation in this particular piece have often been discussed in secondary literature. Technical, but also aesthetic sound considerations may be the basis for this decision. Today, however, many violists play the solo part in E♭ major without retuning their instrument. Our edition takes this into consideration inasmuch as we are enclosing both the original D major part (with scordatura) as well as a transposed E♭ major part for the soloist.

We wish to extend our most cordial thanks to all those libraries and institutions that have put source material at our disposal. Particular thanks go out to Tabea and Frank Peter Zimmermann, to whom the editor owes a number of valuable ideas and suggestions.

Munich, spring 2006
Wolf-Dieter Seiffert

Préface

Wolfgang Amadeus Mozart n'a composé que peu de concertos pour deux instruments solistes ou plus et orchestre. À cet égard, il est frappant de constater qu'il s'occupe de manière intensive de ce genre pendant et surtout immédiatement après son grand voyage à Paris. On sait qu'à Paris principalement, mais aussi à Mannheim, ces concertos pour «groupe de solistes» jouissaient d'une grande popularité, et manifestement, Mozart ne s'est pas soustrait à cet engouement. À côté du Concerto, resté inachevé, pour piano et violon en *Ré* majeur K. Anh. 56 (315f) [Mannheim, 1778] et du fragment d'une *Symphonie concertante* (*Sinfonia concertante*) pour violon, alto et violoncelle en *La* majeur K. Anh. 104 (320e) [Salzbourg, 1779/80], Mozart a écrit les trois œuvres suivantes: le Concerto pour flûte et harpe en *Ut* majeur K. 299 (297c) [Paris, 1778], le Concerto pour deux pianos en *Mi* bémol majeur K. 365 (316a) [Salzbourg, début 1779], et enfin la *Symphonie concertante* pour violon et alto en *Mi* bémol majeur K. 364 (320d) ici présentée [Salzbourg, 1779/80]. L'authenticité d'une autre *symphonie concertante* pour flûte, hautbois, cor et basson K. Anh. 9 (297B et C 14.01) [éventuellement Paris, 1778], transmise à travers une source douteuse et dont il est abondamment question dans la correspondance de Mozart, est à juste titre fortement mise en doute. Ultérieurement, Mozart n'écrira plus de concertos sous cette forme (il avait écrit auparavant, en 1773, une composition instrumentale, restée à l'état de fragment, pour deux violons et orchestre K. Anh. 223c [Anh. A 50], en 1774 le *Concertone* pour deux violons K. 190 [186E] et en 1776 le Concerto pour trois pianos K. 242).

La *Symphonie concertante* pour violon, alto et orchestre en *Mi* bémol majeur K. 364 (320d) représente sans nul doute le fruit le plus précieux du travail très concentré du compositeur sur cette forme: on peut aller jusqu'à dire qu'elle

est l'apogée de tous les concertos écrits jusque-là par Mozart. Elle focalise son expérience de la composition, révèle ce ton «personnel» caractéristique qu'on ne rencontre pas souvent dans la musique de Mozart avant 1780.

Le manuscrit original a disparu. Il manquait déjà dans le legs de Mozart et n'a jamais été retrouvé. Seules une copie au propre des deux cadences, réalisée séparément par le compositeur, et quelques esquisses ont été conservées. Elles permettent au moins de délimiter avec exactitude le lieu et la période de composition de la *Sinfonia concertante*, à savoir Salzbourg, 1779/80. La correspondance et toutes les autres sources demeurent muettes, si bien l'élucidation des circonstances précises – par exemple pour qui l'œuvre fut écrite ou avec qui elle fut interprétée –, relève de la conjecture. La source la plus ancienne qui ait été transmise est un jeu de parties instrumentales provenant de Vienne, dont la partie de contrebasse fut réalisée par un copiste de Mozart connu, originaire de Salzbourg.

L'absence de la partition autographe constitue un manque, en particulier quant à l'établissement sûr du texte de la *Symphonie concertante*, et représente un grand défi pour la réalisation d'une édition Urtext. La musique nous a certes été transmise à travers quelques sources, mais aucune d'entre elles n'a de réelle autorité, et toutes présentent en partie des divergences considérables. La présente édition Urtext résout pour la première fois la question de la relation existant entre ces sources principales et l'autographe disparu ainsi que leur dépendance réciproque; elle «passe au crible» les sources de la fin du XIX^e ainsi que les éditions modernes et établit enfin un texte musical solide en se fondant sur une critique des sources fiable et en observant, en matière de critique textuelle, une méthode rigoureuse. Ce travail a permis de nombreuses corrections des notes, signes d'accentuation rythmique et indications dynamiques transmis jusqu'ici de façon erronée. On trouvera dans l'annexe de cette édition les principales informations relatives aux sources

et leçons. Il est recommandé d'utiliser activement le Kritischer Bericht (commentaire critique) étant donné que le statut des sources exige obligatoirement lors des décisions éditoriales un choix, fondé sur un examen appréciatif et justificatif (parfois aussi il peut s'agir de proposer une leçon alternative également valable). L'attention sur les cas spécialement importants est attirée par des notes en bas de page.

Dans toutes les premières sources, la partie d'alto est notée en *Ré* majeur. Il en va de même des deux cadences transmises sous forme autographe et des esquisses et fragments, si bien que cette notation plutôt inhabituelle chez Mozart peut être considérée sans le moindre doute comme authentique. Pour que l'instrument soit néanmoins perçu selon la tonalité correcte, donc en *Mi* bémol majeur, il faut accorder l'alto au demiton supérieur (*scordatura*), comme le réclament d'ailleurs expressément deux des sources les plus anciennes: *accordata un mezzo tono più alto*. Les raisons qui ont pu inciter le compositeur à utiliser justement une *scordatura* dans sa *Symphonie concertante* ont fait l'objet à plusieurs reprises de discussions dans la littérature spécialisée. La décision de Mozart reposerait sur des considérations de technique instrumentale ou pourrait être le résultat d'un choix esthétique, relatif donc à la sonorité. Aujourd'hui d'ailleurs, de nombreux altistes jouent cette partie soliste sans modifier l'accord en *Mi* bémol majeur de leur instrument. Notre édition tient compte de ce fait et offre au soliste à la fois une partie notée en *Ré* majeur (avec *scordatura*), selon l'original, et une partie transposée en *Mi* bémol majeur.

Nous adressons tous nos remerciements aux bibliothèques et instituts qui ont mis sources et documents à notre disposition. Nous remercions aussi vivement Tabea et Frank Peter Zimmermann, auxquels l'éditeur est redevable de maintes suggestions précieuses.

Munich, printemps 2006
Wolf-Dieter Seiffert

Sinfonia concertante

Komponiert in Salzburg 1779/80

KV 364 (320d)

Allegro maestoso

Violine

Viola
accordata un mezzo
tono più alto

Klavier

Tutti *sfp* *sfp* *f* *p* *f*

6

11

Str. *fp* *p*

Ob.

16

Vl. *sfp* *sfp*

21

Ob. VI.

26

A

f

f Tutti

30

(33)

p

VI.

p Bls.

Str.

38

pizz.

f *p*

Cor. Ob.

fp *fp*

Str.

43

f *p* coll' arco

tr

Ob.

fp *fp* *p*

tr

Str.

47

tr

tr

tr

tr

tr

+ Cor.

51

tr

cresc. - nel -

tr

cresc. - nel -

tr

Tutti cresc. - nel -

55

Musical score for measures 55-58. The score is in B-flat major (two flats) and 2/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and melodic fragments. The piano part includes trills (tr) and dynamic markings of *f* and *ff*. The treble part has trills and a *ff* dynamic marking.

59

Musical score for measures 59-63. The piano part continues with trills and a *p* dynamic marking. The treble part features a melodic line with a *p* dynamic marking and a fermata over the final measure. The piano part has a fermata over the final measure.

64

Musical score for measures 64-68. This system introduces woodwinds: Oboe (Ob.) and Violin (VI.). The piano part has a *p* dynamic marking. The woodwinds play melodic lines, and the violin plays a rhythmic accompaniment.

69

Musical score for measures 69-73. This system features a Solo section for the Violin (VI.) and Oboe (Ob.). The piano part has a *p* dynamic marking. The Solo section is marked with a fermata and a *SOLO* instruction. The string part (Str.) is indicated at the end of the system.

75

TUTTI SOLO

f + Cor. Ob. *p*

80

TUTTI SOLO

f Ob. Va. *p*

85

VI. Cor.

89

f Tutti *p* Str. Cor.

95

Ob.

100

VI.
fp

105

f Tutti
Va.
Ob.
Ob.
VI.

110

Ob.
VI.
VI.
f Str., Cor.

114

Ob.

p

VI.

Va.

VI.

118

Va.

VI.

Va.

Str.

122

D

Ob.

126

Str.

Ob.

130

*)

tr

Str.

134

138

Ob.

Vi.

Va., Cor.

Str.

142

E

sfp

*) Siehe Bemerkungen. *) See Comments. *) Cf. Bemerkungen ou Comments.

161

Musical score for measures 161-163. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with trills (tr) and rests. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

164

Musical score for measures 164-166. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with trills (tr) and rests. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

167

F

Musical score for measures 167-171. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with trills (tr) and rests. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking 'F' is present above the vocal line.

172

SOLO

Musical score for measures 172-175. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with trills (tr) and rests. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking 'p' is present below the piano part, and a 'Str.' marking is present below the bass line.

177

TUTTI

Musical score for measures 177-181. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with *sfp* and *f* dynamics, and trills in the bass line.

182

Musical score for measures 182-186. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with trills and *p* dynamics.

187

G SOLO

Musical score for measures 187-191. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with *Str.* marking.

192

Musical score for measures 192-196. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with *sfp* dynamics.

196

Musical score for measures 196-199. The score consists of four staves: two for woodwinds (flute and clarinet) and two for piano. The piano part features a complex rhythmic accompaniment with many sixteenth notes. The woodwinds have melodic lines with some rests.

200

Musical score for measures 200-203. The score consists of four staves. The piano part has a "Str." (string) section starting in measure 202 with a "sf" dynamic. The woodwinds continue their melodic lines.

204

Musical score for measures 204-207. The score consists of four staves. The piano part has a "p" dynamic in measure 204 and an "sf" dynamic in measure 205. The woodwinds have melodic lines with some rests.

208

Musical score for measures 208-211. The score consists of four staves. The piano part has a "pizz." (pizzicato) marking in measure 209. The woodwinds have melodic lines with some rests.

212

Cor. Ob.

216

Cor.

220

mf Str. *p* + Cor.

223

TUTTI
sfp Tutti *sfp* *f* *p*

227 H

f *f* *p* Ob.

231 SOLO

f *p* Str.

235 TUTTI SOLO

f + Cor. *p* Ob. Va.

240 TUTTI SOLO

f Str., Cor. *p* Ob. Va.

245

TUTTI

VI.

p

Cor.

f Tutti

250

SOLO I

p Str.

256

+ Cor.

- Cor.

261

fp

f Str., Cor.

p

Ob.

266

VI. Va. VI. Va. VI.

271

Va. *f* Tutti *p* Va. Ob. VI.

276

Ob. VI. VI. Str.

281

K

Ob. Str.

286

Musical score for measures 286-290. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line at the top, a bass line below it, and a piano accompaniment consisting of a grand staff (treble and bass clefs). The piano part includes chords and arpeggiated figures. Instrumental entries for Oboe (Ob.) and Strings (Str.) are indicated with a '7' (seven-measure rest) and a '7' (seven-measure rest) respectively.

291

Musical score for measures 291-295. The score continues in the same key signature and time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line. Instrumental entries for Cor (Coronet) and Ob (Oboe) are indicated with a '7' (seven-measure rest).

296

Musical score for measures 296-300. The score continues in the same key signature and time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line. Dynamic markings *fp* (fortissimo piano) are present in the piano part. Instrumental entries for Cor (Coronet) and Ob (Oboe) are indicated with a '7' (seven-measure rest).

300

L

fp *fp* *p* Str.

304

p Str. + Ob., Cor.

308

p Str. tr

312

Ob., Cor.

316

*)

*)

*)

*)

+ Va.

Str.

320

Cor.

323

Ob.

Cor.

Va.

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

326

tr TUTTI
f
VI.
cresc. Tutti
f

329

tr
tr
tr

332

tr M
tr
tr

335

b

Cadenza*)

1 Violine

Adagio

(Tempo I)

*) Originalkadenz Mozarts; siehe Vorwort.

*) Original cadenza by Mozart; see Preface.

*) Cadence originale de Mozart; cf. Préface.

TUTTI

339

Musical score for measures 339-343. The system includes a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and features trills (*tr*) and a piano (*p*) dynamic. The piano accompaniment includes a *f* *Tutti* marking and trills (*tr*) in the bass line.

344

Musical score for measures 344-348. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a dense texture with many sixteenth notes in the bass line.

349

Musical score for measures 349-352. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a dense texture with many sixteenth notes in the bass line and a forte (*f*) dynamic.

353

Musical score for measures 353-357. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a dense texture with many sixteenth notes in the bass line and a forte (*f*) dynamic. A triplet of sixteenth notes is marked with a '3' in the vocal line.

11

Musical score for measures 11-14. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and a trill-like figure in measure 11. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

15

A

Musical score for measures 15-18. Measure 15 is marked with a trill (*tr*) and a section marker 'A'. The vocal line has a melodic line with a trill and rests. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

19

Musical score for measures 19-22. The vocal line is mostly rests. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

23

Musical score for measures 23-26. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a single treble clef staff with a melodic line and a single bass clef staff with a rhythmic accompaniment. The second system is a grand staff with a treble clef staff and a bass clef staff. The third system is also a grand staff with a treble clef staff and a bass clef staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

27

Musical score for measures 27-30. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a single treble clef staff with a melodic line and a single bass clef staff with a rhythmic accompaniment. The second system is a grand staff with a treble clef staff and a bass clef staff. The third system is also a grand staff with a treble clef staff and a bass clef staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

31

Musical score for measures 31-34. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a single treble clef staff with a melodic line and a single bass clef staff with a rhythmic accompaniment. The second system is a grand staff with a treble clef staff and a bass clef staff. The third system is also a grand staff with a treble clef staff and a bass clef staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

35 **B** TUTTI

Musical score for measures 35-38. The score is in B-flat major and 3/4 time. It features a piano accompaniment and a woodwind part. The piano part is marked *p Str.* and includes a woodwind part marked *+ Ob.*. The woodwind part has a melodic line with slurs and accents. The piano part has a rhythmic accompaniment with slurs and accents.

39 SOLO

Musical score for measures 39-42. The score is in B-flat major and 3/4 time. It features a piano accompaniment and a woodwind part. The piano part is marked *VI.* and includes a woodwind part marked *SOLO*. The woodwind part has a melodic line with slurs and accents. The piano part has a rhythmic accompaniment with slurs and accents.

43

Musical score for measures 43-46. The score is in B-flat major and 3/4 time. It features a piano accompaniment and a woodwind part. The piano part is marked *Va., Cor.* and includes a woodwind part marked *sfp*. The woodwind part has a melodic line with slurs and accents. The piano part has a rhythmic accompaniment with slurs and accents.

47

Tutti

51

TUTTI

(cresc.) *f*

(cresc.) *f*

cresc. *f*

55

p

p

p Str.

59

C

SOLO

+ Ob.

Str.

63

67

71

75

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

79

tr

tr

+ Cor.

- Cor.

83

+ Ob.

87

Tutti

91

D TUTTI

p Str.

+ Ob.

SOLO

95

SOLO

Str.

TUTTI

98

TUTTI

f Tutti

SOLO

101

SOLO

p Str.

105

sfp

+ Cor.

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

110

Ob.

Str.

113

(cresc.)

(cresc.)

+ Cor.

cresc. Tutti

116

E TUTTI

f

f

f

119

Cadenza*)

p

p

p

f

f

*) Originalkadenz Mozarts; siehe Vorwort.

*) Original cadenza by Mozart; see Preface.

*) Cadence originale de Mozart; cf. Préface.

1 *Violine*
Viola

6

11

15

122 **TUTTI**

126

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

Presto

Musical score for Presto, measures 1-25. The score is in 2/4 time with a key signature of two flats. It features a flute part with trills, a bassoon part, a piano accompaniment with string parts (p Str.), and a woodwind section (Vc. e Cb., Cor., Ob.) starting at measure 17. Dynamics include *p*, *p Str.*, and *f*.

Measure 17 includes the instruction **Tutti** for the woodwind section.

The woodwind section is labeled **Vc. e Cb., Cor.** at the bottom of the system.

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

33

p Str.

41

A

p

p

Cor.

+ Ob.

49

p

Ob.

57

f

f Tutti

65

f

73

B SOLO

p Str.

81

tr

89

97

Musical score for measures 97-104. The score is in 3/4 time and features a piano accompaniment and a solo line. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The solo line is in the upper register and includes trills (tr) in measures 101 and 102.

105

Musical score for measures 105-112. The score is in 3/4 time. Above the staff, the tempo changes from **C** (Crescendo) to **TUTTI** and then to **SOLO**. The piano part features a steady eighth-note accompaniment. The solo line includes a **f** (forte) dynamic marking in measure 110 and a **p Str.** (piano strings) marking in measure 111.

113

Musical score for measures 113-120. The score is in 3/4 time. The piano part features a steady eighth-note accompaniment. The solo line includes a triplet of eighth notes in measure 114 and a triplet of eighth notes in measure 115.

121

Musical score for measures 121-128. The score is in 3/4 time. The piano part features a steady eighth-note accompaniment. The solo line includes a triplet of eighth notes in measure 122 and a triplet of eighth notes in measure 123.

129

*)

D

3

137

tr

tr

tr

tr

145

tr

tr

tr

tr

fp

153

3

Ob.

3

fp

fp

fp

fp

fp

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

E

161

VI.

fp

3

169

p *f*

p *f*

Ob.

p

177

p *f* *p* *f* *p* *f* *)

p *f* *p* *f* *p* *f* *)

Tutti

3

- Ob.

186

sf *sf* *sf* *ff*

sf *sf* *ff*

Str.

f

calando

calando

calando

*) Siehe Bemerkungen. *) See Comments. *) Cf. Bemerkungen ou Comments.

196 *poco a poco* *(a tempo)* *tr* *tr*

poco a poco *(a tempo)* *tr* *tr*

poco a poco *mf* *p* *(a tempo)* *Str.*

Cor.

206 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

216 *tr*

226

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

235

TUTTI

Musical score for measures 235-243. The score is in G major and 3/4 time. It features a piano introduction with a forte (*f*) dynamic. The piano part has a bass line with eighth-note patterns and chords. The strings play a rhythmic accompaniment. The woodwinds enter with a melodic line. The dynamic changes to piano (*p*) at the end of the section.

244

SOLO

Musical score for measures 244-252. The score is in G major and 3/4 time. It features a solo section for the piano. The piano part has a bass line with eighth-note patterns and chords. The woodwinds play a melodic line. The dynamic is piano (*p*).

253

Musical score for measures 253-261. The score is in G major and 3/4 time. It features a piano introduction with a forte (*f*) dynamic. The piano part has a bass line with eighth-note patterns and chords. The woodwinds play a melodic line. The dynamic changes to piano (*p*) at the end of the section.

262

Musical score for measures 262-270. The score is in G major and 3/4 time. It features a piano introduction with a forte (*f*) dynamic. The piano part has a bass line with eighth-note patterns and chords. The woodwinds play a melodic line. The dynamic changes to piano (*p*) at the end of the section.

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

271

H TUTTI SOLO

f Tutti *p* Str.

280

f

288

Ob.

f

296

I

+ Cor.

f

304

tr

- Cor.

+ Cor.

312

tr

- Cor.

VI.

320

sf

Str.

329

calando poco a poco

sf

ff

calando poco a poco

calando poco a poco

f

mf

K

339

(a tempo) *tr* *tr* *tr* *tr*

(a tempo) *tr* *tr* *tr*

(a tempo)

p

Cor.

Str.

348

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr*

358

L

367

TUTTI

f

f Tutti

376

SOLO

Musical score for measures 376-383. The system includes a flute part with a 'SOLO' marking, a bassoon part with trills, and a piano accompaniment. The piano part features a 'p Str.' marking. The key signature is two flats and the time signature is 3/4.

384

Musical score for measures 384-393. The system includes a flute part with trills, a bassoon part with trills, and a piano accompaniment. The piano part features a '+ Cor.' marking. The key signature is two flats and the time signature is 3/4.

394

Musical score for measures 394-402. The system includes a flute part with trills, a bassoon part with trills, and a piano accompaniment. The piano part features an 'Ob.' marking and dynamic markings 'fp' for three measures. The key signature is two flats and the time signature is 3/4.

403

Musical score for measures 403-411. The system includes a flute part with an 'Ob.' marking, a bassoon part with a triplet, and a piano accompaniment. The piano part features a 'Va.' marking and dynamic markings 'fp' for four measures. The key signature is two flats and the time signature is 3/4.

M
TUTTI

412

fp Str.

3

421

Ob.

3

431

SOLO

Cor.

3

440

Tutti

3

449

f TUTTI

f

3 3

f

459

p

p

p Str.

469

f

f

+ Ob.

f Tutti

f

480

A

Bemerkungen

Siehe *Stemma* S. 50; α = Quellenzweig α (= Quellen M und P); β = Quellenzweig β (= Quellen L, EA und B); Vl. = Violine; Vl. princ. = *Violine principale*; Va. = Viola; Va. princ. = *Viola principale* (Angaben der Tonbuchstaben stets klingend notiert); Vc. = *Violoncello*; Cb. = *Contrabasso*; Ob. = Oboe; Cor. = Horn; T = *Takt(e)*; Bg(g). = *Bogen (Bögen)*; Stacc. = *Staccato*.

Quellen

Seit jeher ist der Verbleib des Partiturographen [A] der „Sinfonia concertante“ KV 364 (320d) unbekannt. Lediglich Mozarts Handschrift einer separat angefertigten Reinschrift der Kadenz im ersten und zweiten Satz sowie zwei Skizzenblätter sind erhalten geblieben:

A₁ Autographe Reinschrift der Kadenz im 1./2. Satz. Coburg, Kunstsammlungen der Veste Coburg, Signatur: Inv. V 1109,9. Zwei querformatige Blätter, drei beschriebene Seiten. Bl. 1 recto und verso: Kadenz zum 1. Satz mit autographe Überschrift: „Cadenza per il Primo Allegro.“; autographe Instrumentenvorsatz, Viola in D-dur in Skordatur notiert. Bl. 2 recto: Kadenz zum 2. Satz mit autographe Überschrift: „Cadenza per L'andante.“ Ohne Instrumentenvorsatz, Viola wie Bl. 1 notiert. Undatiert; gemäß Tyson, Wasserzeichen-Katalog, WZ 51 (= Sommer 1779 bis Anfang 1781).

A₂ Autographe Verlaufsskizze zur Kadenz im 1. Satz sowie Horn-Stimmen zu zwei bislang nicht identifizierten Instrumentalstücken (Kontretänen?) in F und Es. Englischer Privatbesitz. Ein beidseitig beschriebenes Blatt, recto die Skizze zur Kadenz, verso die Horn-Stimmen. Undatiert; gemäß Neuer Mozart-Ausgabe (NMA): 1779. Faksimile und Übertragung in NMA Serie X, Werkgruppe 30, Bd. 3, Bl. 24, Skb 1779 β (1).

A₃ Autographes Partiturfragment zum Schluss des 1. Satzes (T 349–357) sowie Skizze zu einer Kadenz im 2. Satz. Cambridge (Mass.), Harvard University, Houghton Library, Signatur: MS Mus 177. 25. Ein beidseitig beschriebenes Blatt, recto das Fragment zum Schluss des 1. Satzes, verso die Skizze zu einer Kadenz im 2. Satz. Undatiert; gemäß NMA: 1779; gemäß Tyson, Wasserzeichen-Katalog, WZ 52 (= Sommer 1779 bis Anfang 1781). Faksimile und Übertragung von Skizze und Fragment in NMA Serie V, Werkgruppe 14, Bd. 2, S. 133f. Faksimile und Übertragung der Skizze in NMA Serie X, Werkgruppe 30, Bd. 3, Bl. 25, Skb 1779 β (2).

Die Edition der Kadenz kann sich demnach zuverlässig auf A₁ stützen.

Eine quellen- und textkritische Urtextausgabe des vollständigen Werkes muss auf den folgenden vier frühesten Abschriften und auf der Erstausgabe basieren:

Zweig α

M Stimmenkopie. München, Bayerische Staatsbibliothek (Musiksammlung), Signatur: Mus. mss. 6843. Enthält folgende Stimmen: Vl. princ./Va. princ. (Kadenz für 1. und 2. Satz, zweifach geschrieben, Vl. princ. Notation bricht mit 3. Satz, T 465, ab, obwohl genügend Raum zur Vollständigkeit zur Verfügung stünde!), Va. princ., Vl. I, Vl. II, Vl. II, Va. I, Va. II, Violone, Violone/Vc., Ob. I, Ob. II, Cor. I, Cor. II. Ohne Datierung (Violone-Stimme vor 1791, siehe unten und Mv). Titelblatt: „Sinfonia | Concertanto | [rechts davon: „In Eb“] a | Violino | e | Viola | [rechts neben diesen Zeilen folgt geschweifte Klammer für beide Soloinstrumente, daneben: „Principale“] 2 Violini | 2 Virole | 2 Oboe | 2 Corni | Violonzello e Baſſo | Di Amadeo Wolfgango Mozart“. Gemäß Cliff Eisen handelt es sich um mehrere professionelle Wiener (!) Schreiber; siehe allerdings Quelle Mv; Cliff Eisen, *The Mozarts' Salzburg Copyists: Aspects of Attribution, Chronology, Text, Style, and Performance*

Practice, in: *Mozart Studies* 1, Oxford 1991, S. 253–308, insbesondere S. 306.

Mv Violone-Stimme in Stimmensatz M; geschrieben vom Salzburger Kopisten Joseph Richard Estlinger (ca. 1720–1791). Wie Mv in den Wiener Stimmensatz M gelangte, bleibt noch zu klären. Der Textvergleich, zeigt, dass Mv und die andere Bass-Stimme aus M wohl unabhängig voneinander gefertigt wurden. Es ist durchaus wahrscheinlich, dass Mv zur Uraufführung des Konzerts in Salzburg, also 1779/80 nach [A], angefertigt wurde: Laut persönlicher Mitteilung von Cliff Eisen deuten die Wasserzeichen des Papiers auf Salzburg, 1780 oder 1781. (Estlinger starb 1791; er hat bis in die späten 1780er-Jahre als Kopist gearbeitet.)

P Partiturskopie. Prag, Nationalbibliothek, Signatur: M I 14. Ohne Datierung. Titelblatt: „Simphonie in Es dur | für | Violino Principale, | 2. Violinen, | Viola Principale, | 2. Violon., | 2 Oboen, | 2 Corni in Es, | Violoncello, | und | Baſſo, | von | Wolf: Amad. Mozart.“ Professioneller Schreiber; siehe Marie Svobodová, *Das „Denkmal Wolfgang Amadeus Mozart“ in der Prager Universitätsbibliothek*, in: *Mozart-Jahrbuch* 1967, S. 353–386, insbesondere S. 361.

Zweig β

B Stimmenkopie. Brünn, Mährisches Museum, Abteilung für Musikgeschichte, Signatur: A 16.832. Enthält folgende Stimmen: Vl. princ., Va. princ., Vl. I, Vl. II, Va. I, Va. II, Vc., B., Ob. I, Ob. II, Cor. I, Cor. II, Klarinette I in B, Klarinette II in B. Ohne Datierung. Titelblatt: „Simphonia Concertante in Eb. | a | Violino | Viola [neben beiden Zeilen geschweifte Klammer, daneben: „Principale“] | 2 Violini | 2 Oboe | 2 Corni | 2 Viola | Violonzello | e | Baſſo. | del: Sig: W.A. Mozart. [es folgt Inzipit mit Anfang des 1. Satzes, Signatur und Bibliotheksstempel].“ In Basso-Stimme Titelblatt mit Instrumentenangaben. Professioneller Kopist, Titelblatt von anderer Hand (vermutlich in Kopie des ursprünglichen Titelblattes in Basso-

Stimme). Die – singulären, auf den Titelblättern ungenannten – Klarinettenstimmen von anderer, ebenfalls professioneller Kopistenhand auf gleichem Papier, textgleich mit Ob. I/II.

EA Erstaussgabe (als op. 104), Stimmendruck. Offenbach, Johann André, Plattennummer 1588 (RISM M 5752), erschienen 1802. Enthält folgende Stimmen: Vl. princ., Va. princ., Vl. I, Vl. II, Va. I/II „*ripieno*“, Vc./Cb., Ob. I, Ob. II, Cor. I, Cor. II. Titelblatt (in Vl. princ. und Va. princ.): „Sinfonie concertante | pour | Violon & Alto, | composée par | W. A. Mozart. | Oeuvre 104. | [links:] N^o 1588. [rechts:] Prix f 3, — [alles, zusammen mit schöner Reiter-Ilustration in Rahmen; darunter:] A Offenbach sur le Mein chez Jean André.“ Benutztes Exemplar: London, British Library, Signatur: Hirsch iv.38.

L Stimmenkopie. Stift Lilienfeld (Niederösterreich), ohne Signatur. Enthält folgende Stimmen: Vl. princ., Va. princ., Vl. I, Vl. II, Va. I/II, Vc., B., Ob. I, Ob. II, Cor. I, Cor. II. Ohne Datierung. Titelblatt: „Sinfonia concertante | per un Violino e Viola | principale | con un accompagnamento | di diversi Stromenti | Del Signore Amadeo Wolfgango | Mozart.“ Kein professioneller Kopist, sondern eher Komponistenhandschrift. Cor. I/II von anderer Hand textlich korrigiert und ergänzt.

Zu diesen fünf heute bekannten ältesten Quellen sind noch einige weitere Handschriften und Drucke beachtenswert, die im Einzelfall die Herkunft verdorbener oder emendierter, bis heute jedenfalls gebräuchlicher Lesarten dokumentieren helfen. Als Quellen im engeren Sinne sind sie nicht heranzuziehen:

AMA Partitur der Alten Mozart-Ausgabe, Serie 12, Nr. 10 (Breitkopf & Härtel), Leipzig 1881. Vorlagen sind laut „Revisionsbericht“ des Herausgebers Ernst Rudorff (1883) – und bestätigt durch Quellenvergleich – ApD, EA und W.

ApD Partitur-Erstaussgabe (als „op. 104“). Offenbach, Johann André, ohne Plattennummer, erschienen wohl

nach 1850. Benutztes Exemplar: London, British Library, Signatur: e.57.c. Vorlage ist ApK.

ApK Handschriftliche Partiturnachdruck. Offenbach, Verlagsarchiv André, Signatur: M 12148, ohne Datierung (erste Hälfte 19. Jahrhundert). Vorlage ist EA; Stichvorlage von ApD.

Fu Handschriftliche Partiturnachdruck durch Aloys Unterreiter. Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, Signatur: Mus. ms. 15 380/8 (Sammlung Aloys Fuchs), undatiert (auf Titelseite datierter Besitzervermerk von Fuchs: „1835“, auf Titetikett „1837“); siehe: Hans-Günter Klein, Wolfgang Amadeus Mozart, Autographe und Abschriften. Kataloge der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz, Kassel 1982, S. 311. Vorlage ist [v]. Ein eingeklebter Programmzettel der Wiener Singakademie, datiert 5. Dezember ohne Jahresangabe, führt auch die „Sinfonie concertante“ auf mit dem Hinweis: „(zum ersten Male aufgeführt); die Solopartien vorgetragen von den Herren Jos.[eph] Hellmesberger [1828–1893] und C.[arl] Heissler [1823–1878]“.

Mz Handschriftliche Partiturnachdruck. Mainz, Sammlung Federhofer, ohne Signatur; ohne Datierung. Vorlage ist [v].

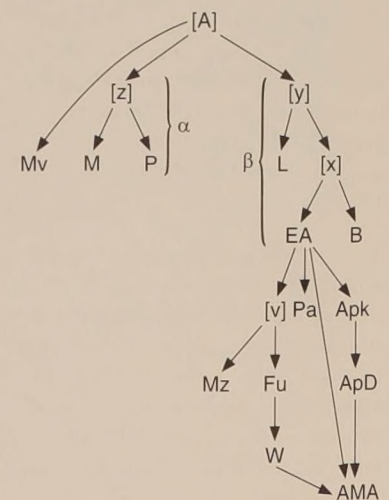
Pa Stimmendruck. Paris, Sieber père, PN 1555 (RISM MM 5752a), erschienen 1803. Benutztes Exemplar: München, Bayerische Staatsbibliothek, Signatur: 4 Mus. pr. 91425. Zeilenidentischer, flüchtiger Nachstich von EA. Bläserstimmen fehlen im eingesehenen Exemplar zum Teil (und sind dort handschriftlich ergänzt).

W Partitur-Abschrift und Stimmenabschrift (nur Streicher). Wien, Gesellschaft der Musikfreunde, Signatur: XIII 22010. Ehemals Besitz Ludwig Ritter von Köchel; von ihm auch die Aufschrift auf Titelblatt: „[...] Nach Ludw.[ig] Gall's Partitur | 1860 Köchel“. Die von Köchel genannte Abschrift ist unbekannt (möglicherweise handelt es sich um [v]); gemeinsame Fehler legen eher Abhängigkeit von Fu nahe.

NMA Der Notentext der Neuen Mozart-Ausgabe (NMA) Serie V, Werkgruppe 14, Band 2, Kassel 1975, S. 57–130, herausgegeben von Christoph-Hellmut Mahling, wurde verglichen und in Einzelfällen im folgenden Lesartenverzeichnis berücksichtigt.

Ein im Köchel-Verzeichnis bei KV 364 (320d) erwähnter Stimmendruck von Gombart (Augsburg) ist nicht nachweisbar.

Nachfolgendes Stemma veranschaulicht die Abhängigkeitsverhältnisse der Quellen. Je zwei ausgewählte Beispiele markanter Leit- bzw. Trennfehler des ersten Satzes müssen hier zur Begründung des Stemmas genügen: [z] T 181, Va. II (*b* statt *d*); T 348, Va. princ. (*d*¹ statt *b+d*¹). [y] T 287, Vc./Cb. (2. Note *es* statt *d*); T 343, Vl. princ. (1. Note *g*²+*es*³ statt *f*²+*es*³). [x] T 28, Va. II (3. Note *as* statt *f*); T 329, Vl. I (2. Note *as*¹ statt *b*¹). **M**, Vl. I (letzte Note *es*¹ statt *g+es*¹); T 349, Vl. II (2. Note *g* statt *b*). **P**, T 11, Vl. II (3. Note *b* statt *des*¹); T 101, Va. princ. (*d*¹ statt *f*¹). **L**, T 58, Va. II (*d*¹ statt *g*¹); T 101, Vc./Cb. (3.–4. 4tel *B* statt *d*). **B**, T 86, Va. princ. (8. Note *a*¹ statt *g*¹); 3. Satz, T 131, Va. princ. (letzte Note *d*² statt *e*²). **EA**, T 142, Va. I (letzte Note *f*¹ statt *f*); T 187, Va. I/II (drei letzte Noten Ganzton zu tief).



Unschwer ist zu erkennen, dass sich die Überlieferung der „Sinfonia concertante“ im Wesentlichen über zwei verlore-

ne, voneinander unabhängige Abschriften ([y] und [z]) zweiteilt. Es ist durchaus nicht auszuschließen, dass eine, ebenfalls verlorene, Mutterabschrift von [A] existierte, von der aus sich das Stemma erst teilt. M (mit Mv) und P bilden jedenfalls den „Zweig α “, L, EA und B den „Zweig β “ (von EA hängen zudem die bereits genannten, textkritisch wertlosen, späteren Drucke und Handschriften ab). Keiner der beiden Überlieferungswege, und schon gar nicht eine der fünf Quellen für sich alleine, kann den Gesetzen der textkritischen Methode zufolge den verlorenen Text des Autographs rekonstruieren. Der Text der beiden Variantenträger [y] und [z] lässt sich hingegen durch Vergleich ihrer Abkömmlinge weitgehend wiederherstellen, aus deren Vergleich wiederum das verlorene Autograph. Die strenge textkritische Methode hat freilich ihre Grenzen: Einerseits muss bei Zusammentreffen zweier musikalisch gleichwertiger Lesarten (in [y] und [z]) die eine in den Notentext übernommen, die andere in das Lesartenverzeichnis verbannt werden, weil in solchen Fällen unbegründbar bleiben muss, was Mozart tatsächlich notierte; andererseits mangelt es allen Quellen zum Teil dramatisch an Genauigkeit und Sorgfalt hinsichtlich Platzierung von Artikulationszeichen und dynamischen Angaben, so dass gerade bei diesen Parametern nicht immer ein verlässlicher Text, bestenfalls eine Annäherung an das Verlorene (vermutlich ebenfalls Ungenau) wiederhergestellt werden kann.

In α und β fehlende, dem Herausgeber jedoch zwingend notwendig erscheinende Zeichen werden in Klammer gesetzt ergänzt. Auf eine streng systematische Angleichung von Parallelstellen wird verzichtet. Folgende stillschweigende Vereinheitlichungen der hierin inkonsequenten Quellenbefunde wurden überdies gemäß Mozarts üblicher Schreibweise vorgenommen: aus dem harmonischen Zusammenhang eindeutig zu erschließende Vorzeichen werden stillschweigend ergänzt; Warnakzidenzen werden behutsam getilgt; die Schreibweise von Vorschlagsnoten (z. B. ♯ oder ♮) wird modernisiert (entspre-

chend ♯ bzw. ♮); Bögen von der Vorschlags- zur Hauptnote werden ergänzt; Trillerschlängen und (wenn *tr* vor Schlussnote) gebundener Trillernachschlag nach *tr*-Zeichen auf langer Note werden ergänzt. Ungeachtet der in den Quellen divergierenden Schreibweisen des Stacc.-Zeichens (Punkt, Strich, Keil) werden Stacc.-Punkte gesetzt, wenn Stacc. zu mehreren aufeinander folgenden Noten, bzw. der Stacc.-Strich zu Einzelnoten im Kontext gebundener Noten oder zu durch Pausen voneinander separierten Notengruppen. „Tutti“- und „Solo“-Bezeichnungen sind in den Quellen, auch innerhalb einer Quelle, stark uneinheitlich verwendet; sie werden hier ungekennzeichnet harmonisiert (fehlen sie jedoch durchgängig in α und β , wie z. B. I/105f., 113f., werden sie entgegen späterer Ausgaben nicht ergänzt). Offenkundig bezeichnen sie (vor allem im ersten Satz) nicht allein Formabschnitte, sondern stellen gelegentlich auch Besetzungsanweisungen dar.













Im Folgenden werden allein diejenigen Lesarten genannt bzw. Textstellen diskutiert, die für die musikalische Praxis von besonderer Bedeutung sind. (Der vollständige Kritische Bericht zum Orchesterpart findet sich in Breitkopf & Härtels Partiturausgabe PB 15102.) Lesartennachweise, die die Formulierung „erstmalig in Quelle ...“ enthalten, gelten für sämtliche gemäß Stemma von der genannten Quelle abhängigen Quellen, in der Regel auch unter Einschluss der NMA. Das Fehlen von Zeichen in einer oder mehreren Quellen wird dann nicht vermerkt, wenn das Zeichen in mindestens einer Hauptquelle steht und durch die Partiturvertikale bestätigt wird. Singuläre Fehler oder Lesarten werden nicht erwähnt.

1. Satz. Allegro maestoso



Skordatur-Anweisung der Va. princ. gemäß EA und L gesetzt; fehlt in B und α (in P trotz korrekter „D-dur“-Notation irrtümlich Es-dur-Vorzeichnung). [A] hat sicherlich Skordatur-Anweisung, wie A₁, A₂ und A₃ beweisen. 28 Va. princ.: 6.–8. Note *d* in allen

Quellen. In NMA (wegen Sprungs zu T 29?) *d*¹.


- 29 Va. princ.: 1.–6. Note wegen Skordatur Oktave höher als Va. (in Va.-Stimme in Es [dieser Ausgabe beigelegt] jedoch analog Tutti belassen).
 38–45, Va. princ.: In β überwiegend Ganztakt-Bg.; gemäß α und Va. I/II gesetzt (dort allerdings in α ebenfalls gelegentlich Ganztakt-Bg.).
 76 Va. princ.: Ganztakt-Bg. in β ; gemäß α und VI. princ. gesetzt.
 80, 85, 243, 244 VI. princ., 84, 85, 239, 244 Va. princ.: Bg. jeweils bis 8tel-Note nahezu konsequent in allen Quellen, bis auf M.
 81 VI. princ.: Bg. bis letzte Note in β ; gemäß α und T 77 gesetzt.
 86 VI. princ.: Ganztakt-Bg. in α und β ; angeglichen an Va. princ. und T 87 (dort allerdings in β ebenfalls Ganztakt-Bg.).
 97 VI. princ.: Bg. fehlt in β .
 102f. Va. princ.: Bg. je Zählzeit in α (T 103 in P allerdings wie gesetzt); gemäß β und T 86f. und 261f. gesetzt.
 106f., 273f. Va. princ., 114f., 265f. VI. princ.: Erstmals in AMA Bg. nur bis zu Taktstrich; siehe Bemerkung zu T 265f.
 131, 286 Va. princ., 290 VI. princ.: Zu ♮ . Stacc. in α (T 131 nur M).
 133f. VI. princ.: Artikulation in den Quellen uneinheitlich, wie folgt: Zu 1.–2. Note in α und β jeweils Bg. (in T 133 in α jedoch bis 4. Note); zu 5.–8., 13.–16. Note keine Artikulation (bis auf Bg. 5.–8. Note in M); zu 9.–12. Note in T 133 in α und β konsequent Bg. (nicht, wie gesetzt, Bg. zu 9.–10. und Stacc. zu 11.–12. Note); in T 134, Bg. 5.–8. Note in M, 9.–12. Note keine Artikulation (bis auf Bg. zu 9.–10. Note in β). Insgesamt angeglichen an weitgehend einheitliche Artikulation in T 138f. Va. princ.
 135 VI. princ.: Bg. fehlt in α ; gemäß β und T 140 Va. princ. gesetzt (allerdings in T 135, β nur B, zu 1.–4. Note, übrige Quellen aus β nur zu 1.–2. Note).
 145 VI. princ.: Bg. zu 1.–6. Note in β ; gemäß α und Va. princ. gesetzt. In P kein Bg. zu 1.–2. Note.

- 146 Vl. princ., Va. princ.: Bg. nur zu  in α statt ab 1. Note; gemäß β (kein Bg. in Vl. princ. in L) und T 143 gesetzt.
- 153 Vl. princ. bzw. 155 Va. princ.: Zu 1.–2. Note irrtümlich Bg. in B, P (nur Vl. princ.). Vl. princ. in EA jeweils ohne Artikulation.
- 154 Va. princ.: Zu 8.–9. Note irrtümlich Bg. in β .
- 176 Vl. princ.: Letzte Note fehlt in der 32stel-Gruppe in β . Zweite  zu *fis*² in β ; gemäß α und T 189 Va. princ. zu den nachfolgenden  gesetzt.
- 209 Vl. princ.: Beide Bgg. bis jeweils  in β .
- 218–220 Vl. princ., Va. princ.: Bg.-Setzung uneinheitlich und ungenau in allen Quellen (meist vor dem Taktstrich endend).
- 222 Va. princ.: Bg. zu 9.–16. Note in α und β (in P Va. princ. Ganztakt-Bg.); angepasst an Vl. princ. (in P Vl. princ. ohne Bg.).
- 233 Vl. princ., Va. princ.: Bg. takthältig geteilt in α ; gemäß β und T 74 gesetzt.
- 262 Vl. princ.: Artikulation 3.–4. Zählzeit abweichend von T 103 Va. princ. gemäß α gesetzt; in EA, L, letzter Bg. bis viertletzte Note, dann Stacc., in B Stacc. zu allen vier Noten.
- 265f. Vl. princ.: Bg. nur zu letzten beiden  von T 265 in M; gemäß P, β und T 106f., 114f., 273f. gesetzt.
- 291 Vl. princ.: Artikulation der 1. Takthälfte widersprüchlich; zu 1.–3. Note Bg., zu 4. Note Stacc. in EA, M; zu 1.–2. Note Bg., zu 3., 4. Note Stacc. in L; wir folgen B, P.
Vl. I: Je ein Bg. zu beiden Takthälften in β (zu 1. Takthälfte auch P).
Vl. II: Stacc. nicht in M.
- 310 Vl. princ.: 2.  zu *es*² statt *d*² in α und β ; aufgrund des  zuvor und im darauffolgenden Takt wohl nur um eine  zu spät gesetzt.
- 316 Vl. princ., Va. princ.: In Vl. princ. zu fünftletzter Note *b* zu *des*² in α ; fehlt in β . In Va. princ. kein entsprechendes Vorzeichen. *des*² in Vl. princ. überzeugt wegen des Kontextes musikalisch stärker, weshalb auch in Va. princ. das vorgeschlagene () beachtet werden sollte.
- 318 Va. princ.: Zu 7. Note  in α und β ; fehlt erstmals in ApK (dort handschriftlich getilgt, wohl wegen des zu Grunde liegenden Septakkords über F). Zu 10. Note kein Vorzeichen, demnach dort klingend *es*.
- 321 Va. princ.: Ganztakt-Bg. in β .
2. Takthälfte T 321 bis 1. Takthälfte T 322 Bg. zu jeder Zählzeit in M; gemäß P und T 322, β gesetzt.
- 326 Va. princ.: 3. Zählzeit in M ausgeschrieben wie gesetzt und in P als „Faulenzer“ für die wörtliche Wiederholung der gesamten 1. Takthälfte notiert (so dürfte auch [A], [y] und [z] notiert sein). In α (und in Folge bis NMA) irrtümlich 3. Zählzeit textgleich 2. Zählzeit; in B „Faulenzer“ für die Wiederholung des 2. 4tel, in EA und L 3. Zählzeit den in [y] notierten „Faulenzer“ irrtümlich wie 2. Zählzeit ausgeschrieben.
- 336 Va. princ., Va. I: 1.  in α und β wie gesetzt; in EA, Va. I, irrtümlich *f* (!) + *c*¹. Erstmals in AMA falsch als *es* + *c*¹ in beiden Stimmen.
[Cadenza 13, 14] Va. princ.: Ganztakt-Bg. in A₁; 2., kurzer Bg. gemäß Vl. princ. gesetzt.
- 339 Vl. princ.: 1.  in β wie Vl. I; in α nur *es*²; gemäß A₁ gesetzt.
- 348, 350 Va. princ.: In α nur *d*¹ (ohne Doppelgriff); gemäß β und Va. I gesetzt.

2. Satz, Andante

Auftakt 1: Streicher und Vl. princ., Va. princ.: In α und β nahezu durchgängig  vor den drei Auftakt-Noten bzw. vor .

6f. Vl. princ., Vl. I/II: Platzierung des *sfp* uneinheitlich zu 1. oder 3. Note. In Va. I/II und Vc./Cb. *sfp* in allen Quellen zu 1. Note, entsprechend vereinheitlicht.

8 Vl. princ.: In β Bg. erst zu letzten beiden ; P ohne Bg. Vgl. nachfolgende Takte und Bemerkung zu T 16 und 66 Va. princ. sowie 62 Vl. princ.

13 Vl. princ.: Legato-Bg. in α und β nur zu 3.–5. Note; gemäß T 9 und 11 Vl. princ. sowie T 17 Va. princ. gesetzt.

16 Va. princ.: B und P wie β T 8 Vl. princ.



40–42, 96–99 Vl. princ., Va. princ.: Bg.-Setzung zu Triolen-Sechzehnteln stark uneinheitlich. In α (und z.T. B) überwiegend je 8tel, in Vl. princ. in T 40–41/42 wie gesetzt Ganztakt-Bg., in β zumeist wie gesetzt (dabei vereinheitlicht). Kleinteilige Artikulation wäre – durch α – ebenfalls legitimiert.

50 Vl. princ., 51 Va. princ.: Bg.-Setzung inkonsequent und widersprüchlich durch alle Quellen (zumeist an verschiedener Stelle geteilt); Ganztakt-Bg. in T 50 in α (allerdings mit Stacc.-Strich zur 1. Note) und T 51 in P und B.

62 Vl. princ.: P ohne Bg., B wie β T 8.

65, 71 Vl. princ.: Bg. zu 3. Zählzeit nur in α ; in T 71 fehlt Bg. auch zur 2. Zählzeit in EA und B.


66 Va. princ.: M wie β T 8, P wie gesetzt, alle übrigen Quellen (also β) ohne Bg.




67 Va. princ.: 2.–3. Note in α und β  statt (wie zuvor T 63 Vl. princ.) ; erstmals in ApK (handschriftliche Korrektur) angeglichen.

69 Va. princ.: Bg. zu 2. Zählzeit nur in β ; siehe Bemerkung zu T 65, 71.


70, Vl. princ.: In α mit Bg.; vgl. Kontext.

73 Vl. princ.: Bg. zu 2. Zählzeit nur in α .




75–77 Vl. princ., Va. princ.: Die 64stel-Figur durchweg falsch als 32stel mit (überwiegend) vorausgehend punktierter Achtel notiert; sicherlich punktiert gemeint wie gesetzt (als  in: T 75 Va. princ., L; T 76 Vl. princ., M, P, B, Va. princ., M, L; T 77 Va. princ., M, L). Artikulation dieser Stelle – vor allem in der jeweiligen 1. Takthälfte – stark uneinheitlich; wir folgen P, EA, B, die weitgehend einheitlich sind.

77 Va. princ.: Zu 4. Note in α und β konsequent  (zu 6. Note kein Akzidens). Erstmals in ApD irrtümlich  zu 4. und  zu 6. Note (wohl in Analogie zu T 76 Vl. princ.).

90 Va. princ.: 1. Portato-Bg. nur in α .

99 Vl. princ.:  zu 1. Note gemäß α gesetzt; in β kein Vorzeichen. Demnach ist *d*² und *des*² durch die Quellen gleichwertig begründet.

- 106 Vl. princ.: 2. Bg. nur in M; siehe jedoch T 107 Va. princ.
- 108 Vl. princ.: Bögen gemäß α ; in β keine Bögen. Siehe nächste Bemerkung.
- 109 Va. princ.: Zu 2. und 3. Zählzeit in α keine Bögen; in β Ganztakt-Bg. An Vortakt, Vl. princ., angeglichen.
- 113 Va. princ.: Bg.-Setzung gemäß α ; in M 1. Bg. 1.–8., 2. Bg. 9.–letzte Note; in P Ganztakt-Bg.
- [Cadenza 6] Vl. princ.: 1. 64stel-Gruppe in A_1 irrtümlich als 32stel notiert.
- [Cadenza 16] Vl. princ.: In A_2 tr zu g^2 , der möglicherweise in A_1 nur versehentlich fehlt.
- 3. Satz, Presto**
- 1–3, 9–11, 204–206, 212–214, 343–345, 351–353 Vl. princ. (Vl. I, Va. princ.): Zu jeweils 2. Zählzeit ergänzt erstmals NMA (ungekennzeichnet) konsequent (aufführungspraktisch naheliegenden) Bg.; bis auf wenige Stellen in M allerdings in keiner Quelle.
- 5f., 13f. Vl. princ., Vl. I: Uneinheitliche Bg.-Setzung; überwiegend Bg. je Takt (siehe auch Vc./B). Ein Bg. über beide Takte nur in T 5f. in P und M, Vl. princ., und T 13f. in Mv und P. In den Quellen teilweise im jeweils 2. Takt Bg. nur bis 3. Note, unsystematisch auch mit Punkt zur 4. Note.
- 44 Vl. princ.: In allen Quellen, in denen Vl. princ. innerhalb dieser Tutti-Passage ausgeschrieben ist (= α und β), irrtümlich Bg. zu 1.–2. Note (statt, wie Vl. I korrekt, zu 2.–3. Note).
- 48–63 Va. princ., Va. I/II, 416–431 Va. I/II, Vl. I/II: Bg.-Setzung uneinheitlich, mal Ganztakt-Bg., mal je zwei Takte ein Bg.
- 50ff. Vc./Cb., 58ff. Va. princ., Va. I/II, Vc./Cb.: Bg. über drei Takte gemäß Mv, P und L (T 50ff.), EA (T 58ff. Va. princ., Va. I/II), L (T 58ff.) und B (T 58ff. Viola solo). Die Parallelstelle T 418ff. bzw. 426ff. mit Ausnahme von L (T 426ff., Va. I/II) davon einheitlich abweichend, wie gesetzt.
- 65 Va. princ.: In α und βf irrtümlich zu T 64 (siehe Va. I).
- 86 Vl. princ.: Kein tr zu 3. Note in α ; siehe aber T 102.
- 92 Vl. princ.: 2. Note in βg^2 statt b^2 ; vgl. jedoch T 108 Va. princ.
- 102 Va. princ.: Zu 1. Note tr , zu 3.–4. Note Bg. in β ; gemäß α und T 86 nicht gesetzt.
- 103 Va. princ.: Zu 3. und 4. Note Stacc. in M, EA, B; in L Bg.; wir folgen P, gemäß T 87.
- 104 Va. princ.: Bg. fehlt in β ; gemäß α und T 88 gesetzt.
- 114 Vl. princ.: Zur 1. Zählzeit kein Bg. in α ; gemäß β und T 122 gesetzt.
- 134 Vl. princ.: 2. Note in α und βf^2 . NMA ändert erstmals (unter Hinweis auf T 301, Va. princ., 2. Note) zu es^2 .
- 142 Vl. princ.: Bg. zu ♪♪ in β ; gemäß α und T 146, Va. princ., ohne Bg. gesetzt.
- 143, 151, Vl. princ.: Vorschlagsnote als 16tel-Vorschlag in P, EA und B; gemäß übrigen Quellen und T 147 (und Mozarts Gepflogenheit) als 8tel-Vorschlag gesetzt. Va. princ.: 1. 4tel in α als ♪♪ notiert; gemäß β und Vl. princ. punktiert gesetzt.
- 156 Vl. princ.: Keine Stacc. in β ; gemäß α und T 164 Va. princ. gesetzt.
- 165 Va. princ.: Bg. in β nur bis letzte Note (wie Vl. princ., T 157); wegen der musikalisch von T 157 abweichenden Situation gemäß α gesetzt.
- 180 Vl. princ., Va. princ.: p erstmals in ApK (handschriftliche Korrektur) ergänzt. Wegen des Fehlens jeglicher Dynamik in α und β dürfte Fortsetzung des f gemeint sein.
- 188 Vl. princ.: Bg. in α und β (bis auf B), zu 3.–4. Note; an Folgetakte angeglichen.
- 188–190 Vl. princ., Va. princ.: sf gemäß P, B und L zur 3. 8tel gesetzt; in M (nicht immer einheitlich) und EA zu jeweils 2. 8tel. Die identische Parallelstelle T 327ff. ist in [A] aller Wahrscheinlichkeit nach nicht ausnotiert – siehe Bemerkung zu T 328–357 –, so dass die Lesarten der Quellen hier letztlich irrelevant sind: sf in EA, M und P stets zur 2. 8tel, in L (uneinheitlich) und B überwiegend zur 3. 8tel.
- 191f. Vl. princ.: Irrtümlich Haltebg. in β .
- 192 Vl. princ., Va. princ.: ff in α ; in EA und B sf , in L keine Dynamik. Wegen des nachfolgenden „calando poco a poco“ und möglichen vorausgehenden f (siehe Bemerkung zu T 180), ist das bei Mozart seltene ff plausibel. Siehe auch Satz 1, T 57.
- 202f. Va. princ.: In α und β Bg. von 2. Note T 202 bis letzter Note T 203; erstmals in AMA wohl zu Recht berichtigt in Analogie zu Vl. princ. Ebenso überzeugend wäre eine Berichtigung der Vl. princ. gemäß Lesart Va. princ.
- 204–206, 304, 306, 312, 314 Vl. princ.: 2. Zählzeit in β irrtümlich ♪♪♪ mit tr zur Punktierten. Erstmals in ApK fälschlich auch für Va. princ. an allen entsprechenden Stellen übernommen. Siehe auch Bemerkung zu T 308, 310, 316.
- 221f. Va. princ., 229f. Vl. princ.: T 221f. Bg. nur in P; T 229f. Bg. nur in β .
- 222 Va. princ.: Bg. in β nur zu ♪♪ . Gemäß α und T 230, α und β , Ganztakt-Bg. gesetzt.
- 241 Va. princ.: In α , B und EA zusätzlich zu Bg. Stacc.-Punkt zu beiden Noten (in M allerdings ohne Bg.), in L Stacc.-Punkt zu 2. Note, kein Bg. Angeglichen an parallel laufende Va. und Ob. 1, obwohl durchaus möglich ist, dass [A] eine abweichende Artikulation gemäß Vl. princ. (Stacc.-Punkt zu 2. Note ohne Bg.?) aufweist.
- 247 Va. princ.: Bg. fehlt in β ; gemäß α und T 255 sowie T 263, 271 Vl. princ. gesetzt.
- 248f., 256f. Va. princ., 264f., 272f. Vl. princ.: In α konsequent ♪♪ statt ♪♪ (in L ♪♪ in T 248, 272, 1. Zählzeit, 273, 1. Zählzeit). In β konsequent der lombardische Rhythmus gesetzt, der wohl Mozart-typischer ist. Beide Formen sind durch die Quellen gleichwertig begründet.
- 250 Va. princ.: Stacc. zu 2. und 3. Note in β ; gemäß α und 258 sowie T 266, 274 Vl. princ. nicht gesetzt.
- 295 Va. princ.: 2. Note in βf^1 ; erstmals in ApK bereits zu Recht zu es^1 , wie α korrigiert.
- 308, 310, 316, Va. princ., 312, 314, Vl.

- princ.: 2. Zählzeit in L, ApK, ApD, AMA irrtümlich  mit *tr* zur Punktierten. Siehe Bemerkung zu T 204ff.
312. Vl. princ.: In α irrtümlich glatte  statt 
- 328–357: Identisch mit T 189–218; Mozart notiert erfahrungsgemäß solches „da capo“ nicht aus. Daher hier identischer Text.
- 366f. Vl. princ.: Bg.-Setzung über Taktstrich gemäß β und P; in M irrtümlich jeweils zu 2. Zählzeit.
- 380–382 Vl. princ.: In α wie Vl. I statt Pausen; wir folgen β (vgl. auch Va. princ.). In den Autographen der Violinkonzerte beobachtet man ebenfalls immer wieder am Schluss der Tutti Pausen in der Solostimme, die den Soloersatz vorbereiten.
- 396 Vl. princ.: Stacc. zur 1. Note nur in β (in P Bg. von 1.–2. Note).
- 407 Vl. princ.: Stacc. nur in M.
- 449 Vl. princ.: Stacc. nur in α (in EA und L bereits T 448 kein Stacc.).
- 456 Va. princ.: In β Pause, *f* in T 457; gemäß α und T 32 gesetzt. Siehe jedoch T 235 (Pause in Va. princ.).
- 465 Vl. princ.: *p* nur in P (vermutlich auch in M, dessen letzte Seite verloren ist).

München, Frühjahr 2006
Wolf-Dieter Seiffert

Comments

See *stemma* on p. 56; α = source branch α (= sources M and P); β = source branch β (= sources L, FE and B); Vl. = violin; Vl. princ. = violino principale; Va. = viola; Va. princ. = viola principale (notes designated by letters are always notated in actual pitch); Vc. = violoncello; Db. = double bass; Ob. = oboe; Cor. = horn; m. (mm.) = measure(s); stacc. = staccato.

Sources

The autograph score [A] of the “Sinfonia concertante” K. 364 (320d) has always been considered as lost. Only Mozart’s manuscript of a separately produced fair copy of the cadenzas to the first and second movements, as well as two pages of sketches, have survived:

A₁ Autograph fair copy of the cadenzas to the first and second movements. Coburg, Kunstsammlungen der Veste Coburg, shelfmark: Inv. V 1109,9. Two broadside sheets with writing on three pages. On Sheet 1 recto and verso: cadenza to the first movement with autograph heading: “Cadenza per il Primo Allegro.”; autograph listing of instruments, Viola in D major notated in scordatura. On Sheet 2 recto: cadenza to the second movement with autograph heading: “Cadenza per L’andante.” No listing of instruments, Viola notated as on sheet 1. Undated; according to Tyson, Watermark Catalogue, WZ 51 (= summer 1779 to early 1781).

A₂ Autograph sketch showing broad lines of development of cadenza to first movement, as well as horn parts to two unidentified instrumental pieces (contredanses?) in F and Eb. In an English private collection. One sheet with writing on both pages: on recto the sketch for the cadenza, on verso the horn parts. Undated; 1779 according to Neue Mozart-Ausgabe (NMA). Facsimile and transcription in NMA Series X, Parts 30, Vol. 3, Sheet 24, Skb 1779 β (1).

A₃ Autograph score fragment of the end of the first movement (mm. 349–357) along with a sketch of a cadenza to the second movement. Cambridge (Mass.), Harvard University, Houghton Library, shelfmark: MS Mus 177. 25. One sheet with writing on both sides: on recto the fragment of the ending of the first movement, on verso the sketch of a cadenza to the second movement. Undated; 1779 according to NMA; according to Tyson, Watermark Catalogue, WZ 52 (= summer 1779 to early 1781). Facsimile and transcription of sketch and fragment in NMA Series V, Part 14, Vol. 2, p. 133f. Facsimile and transcription of the sketch in NMA Series X, Part 30, Vol. 3, Sheet 25, Skb 1779 β (2).

The cadenzas can thus be reliably edited on the basis of A₁.

A source- and text-critical Urtext edition of the complete work must be based on the following four earliest copies and on the first edition:

Branch α

M Copy of the parts. Munich, Bayerische Staatsbibliothek (Musiksammlung), shelfmark: Mus. mss. 6843. Contains the following parts: Vl. princ./Va. princ. (cadenzas to 1st and 2nd movements, copied twice, Vl. princ. Notation breaks off in 3rd movement, m. 465, although there was enough room for a complete transcription!), Va. princ., Vl. I, Vl. II, Va. I, Va. II, Violone, Violone/Vc., Ob. I, Ob. II, Cor. I, Cor. II. No date (Violone part before 1791: see below and Mv). Title page: “Sinfonia | Concertanto | [to the right of this: “In Eb”] a | Violino | e [followed by a brace around both solo instruments; then:] Principale | Viola | 2 Violini | 2 Viole | 2 Oboe | 2 Corni | Violoncello e Baſſo | Di Amadeo Wolfgango Mozart.” According to Cliff Eisen, these parts were copied by several professional Viennese (!) scribes; see however Source Mv; Cliff Eisen, *The Mozarts’ Salzburg Copyists: Aspects of Attribution, Chronology, Text, Style, and Performance Practice*, in: *Mozart Studies* 1, Oxford, 1991, pp. 253–308, in particular p. 306.

Mv Violone part in set of parts M; written by the Salzburg copyist Joseph Richard Estlinger (c. 1720–1791). It remains to be explained how Mv made its way into the Viennese parts M. The textual comparison shows that Mv and the other bass part from M must have been made independently of one another. It is entirely plausible that Mv was made for the first performance of the concerto in Salzburg, thus in 1779/80, based on [A]. According to a personal communication by Cliff Eisen, the watermarks of the paper point to Salzburg, 1780 or 1781. (Estlinger died in 1791; he worked as a copyist until the late 1780s.)

P Copy of the score. Prague, National Library; shelfmark: M I 14. No date. Title page: "Simphonie in Es dur für | Violino Principale, | 2. Violinen, | Viola Principale, | 2. Violen, | 2 Oboen, | 2 Corni in Es, | Violoncello, | und | Baſo, | von | Wolfg: Amad: Mozart." Professional copyist; see Marie Svobodová, *Das "Denkmal Wolfgang Amadeus Mozart" in der Prager Universitätsbibliothek*, in: *Mozart-Jahrbuch* 1967, pp. 353–386, especially p. 361.

Branch β

B Copy of the parts. Brno, Moravian Museum, Department of Music History, shelfmark: A 16.832. Contains the following parts: Vl. princ., Va. princ., Vl. I, Vl. II, Va. I, Va. II, Vc., B., Ob. I, Ob. II, Cor. I, Cor. II, Clarinet 1 in Bb, Clarinet 2 in Bb. No date. Title page: "Simphonia Concertante in Eb. | a | Violino | Viola [with a brace around both lines; then: "Principale"] | 2 Violini | 2 Oboe | 2 Corni | 2 Viola | Violonzello | e | Baſo. | del: Sig: W. A. Mozart. [This is followed by the incipit of the opening of the 1st movement, shelfmark and library stamp]." Title page with list of instruments in basso part. Made by a professional copyist, with title page in a different hand (presumably a copy of the original title page with the basso part). The clarinet parts – rare and not mentioned on the title pages – are in a different but also professional scribal hand on the same paper, textually identical with Ob. I/II.

FE First edition (as "op. 104"), set of printed parts. Offenbach, Johann André, plate number 1588 (RISM M 5752), published in 1802. Contains following parts: Vl. princ., Va. princ., Vl. I, Vl. II, Va. I/II "ripieno," Vc./Db., Ob. I, Ob. II, Cor. I, Cor. II. Title page (in Vl. princ. and Va. princ.): "Sinfonie concertante | pour | Violon & Alto, | composée par | W. A. Mozart. | Oeuvre 104. | [left:] N^o 1588. [right:] Prix f 3, — [all this, complete with attractive rider illustration in frame; then:] A Offenbach sur le Mein chez Jean André." Copy used: London, British Library, shelfmark: Hirsch iv.38.

L Copy of parts. Lilienfeld Monastery (Lower Austria), no shelfmark. Contains following parts: Vl. princ., Va. princ., Vl. I, Vl. II, Va. I/II, Vc., B., Ob. I, Ob. II, Cor. I, Cor. II. No date. Title page: "Sinfonia concertante | per un Violino e Viola | principale | con un accompagnamento | di diversi Stromenti | Del Signore Amadeo Wolfgango | Mozart." Not a professional copy, but rather a composer's manuscript. Text of Cor. I/II corrected and supplemented.

In addition to these five sources, which are the earliest known today, several other manuscripts and prints are worthy of notice, as they occasionally help document the origin of readings that are corrupted or emended, but that have nevertheless been in use to this day. However, they cannot be considered as sources in a narrower sense:

AMA Score in the *Alte Mozart-Ausgabe*, Series 12, No. 10 (Breitkopf & Härtel), Leipzig, 1881. The sources are ApD, FE and W, according to the *Revisionsbericht* of the editor Ernst Rudorff (1883), and confirmed by source comparisons.

ApD First edition of score (as "op. 104"). Offenbach, Johann André, no plate number, published most likely after 1850. Copy used: London, British Library, shelfmark: e.57.c. Source is ApK.

ApK Manuscript copy of score. Offenbach, Verlagsarchiv André, shelfmark:

M 12148, no date (first half of 19th century). Source is FE, engraver's copy of ApD.

Fu Manuscript copy of score by Aloys Unterreiter. Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, shelfmark: Mus. ms. 15 380/8 (Sammlung Aloys Fuchs), no date (on title page the property annotation by Fuchs is dated: "1835," but "1837" is on the title label); see Hans-Günter Klein, *Wolfgang Amadeus Mozart, Autographe und Abschriften. Kataloge der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz, Kassel*, 1982, p. 311. Source is [v]. Pasted in the copy is a playbill of the Wiener Singakademie dated 5 December, no year, that lists the "Sinfonie concertante" with the comment: "(performed for the first time); the solo parts taken by Messrs. Jos. [eph] Helmesberger [1828–1893] and C. [arl] Heissler [1823–1878]."

Mz Manuscript copy of score. Mainz, Sammlung Federhofer, no shelfmark; no date. Source is [v].

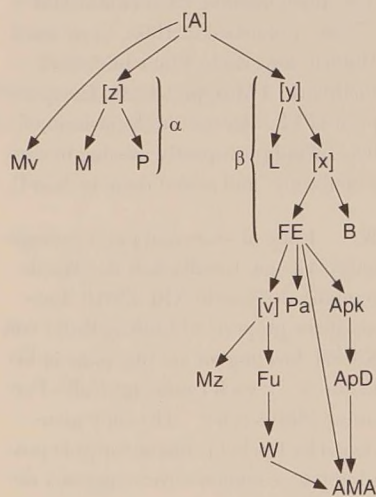
Pa Set of printed parts. Paris, Sieber père, plate number 1555 (RISM MM 5752a), published in 1803. Copy used: Munich, Bayerische Staatsbibliothek, shelfmark: 4 Mus. pr. 91425. Hasty reprint of FE, identical in disposition of lines. Wind parts partly missing in consulted copy (and added there by hand).

W Copy of score and parts (strings only). Vienna, Gesellschaft der Musikfreunde, shelfmark: XIII 22010. Formerly the property of Ludwig Ritter von Köchel; heading on the title page in his hand: "[...] Nach Ludw. [ig] Gall's Partitur | 1860 Köchel." The copy mentioned by Köchel is unknown (it is possibly [v]); common errors suggest a dependence on Fu.

NMA The music text of the *Neue Mozart-Ausgabe* (NMA) Series V, Part 14, Volume 2, Kassel, 1975, pp. 57–130, edited by Christoph-Hellmut Mahling, was consulted for purposes of comparison and, in individual cases, taken into account in the following *Comments*.

A set of printed parts by Gombart (Augsburg) mentioned in the Köchel Verzeichnis at K. 364 (320d) is not ascertainable.

The following stemma illustrates the interrelationships of the sources. For the legitimation of the stemma, two selected examples of errors from the first movement must suffice: [z] m. 181, Va. II (*bb* instead of *d*); m. 348, Va. princ. (*d*¹ instead of *bb+d*¹). [y] m. 287, Vc./Cb. (2nd note *eb* instead of *d*); m. 343, Vl. princ. (1st note *g*²+*eb*³ instead of *f*²+*eb*³). [x] m. 28, Va. II (3rd note *ab* instead of *f*); m. 329, Vl. I (2nd note *ab*¹ instead of *bb*¹). M, VI. I (last note *eb*¹ instead of *g+eb*¹); m. 349, Vl. II (2nd note *g* instead of *bb*). P, m. 11, Vl. II (3rd note *bb* instead of *db*¹); m. 101, Va. princ. (*d*¹ instead of *f*¹). L, m. 58, Va. II (*d*¹ instead of *g*¹); m. 101, Vc./Db. (3rd-4th quarters *Bb* instead of *d*). B, m. 86, Va. princ. (8th note *a*¹ instead of *g*¹); 3rd movement, m. 131, Va. princ. (last note *d*² instead of *c*²). FE, m. 142, Va. I (last note *f*¹ instead of *f*); m. 187, Va. I/II (last three notes one whole tone too low).



It is easy to see that the transmission of the "Sinfonia concertante" basically bifurcates via two lost copies ([y] and [z]) that are independent of one another. Also plausible is the existence of a master copy of [A], also no longer extant, from which the stemma was first divided. M (with Mv) and P constitute the "α

branch," and L, FE and B the "β branch" (moreover, the previously mentioned but text-critically worthless later prints and manuscripts depend on FE). According to text-critical method, neither of the two transmission branches – and certainly none of the five sources on its own – can reconstruct the lost text of the autograph. The text of the two variant carriers [y] and [z] can, by contrast, be broadly reconstructed through a comparison of their descendants, and by comparing them, the text of the lost autograph as well. Of course, strict text-critical methodology has its limits: on the one hand, at the concurrence of two musically equal readings (in [y] and [z]), it is necessary to incorporate one into the list of readings, since in such a case it is impossible to prove what Mozart actually notated; on the other hand, all the sources present a dramatic lack of precision and care with respect to the placing of articulation signs and dynamic markings; thus as far as these parameters are concerned, it is also not always possible to reconstruct a reliable text. At best, it can be seen as an approximation of the lost (and presumably also imprecise) original.

Added in brackets are signs missing from α and β but regarded by the editor as indispensable. We decided against rigorously systematic conformity of parallel passages. The following tacit standardizations of inconsistent source findings are based on Mozart's customary way of writing: accidentals that can be unequivocally inferred from the harmonic context have been tacitly added; cautionary accidentals have been judiciously eliminated; the notation of appoggiaturas (e.g. $\overset{\flat}{\underset{\cdot}{\text{d}}}$ or $\overset{\flat}{\underset{\cdot}{\text{d}}}$) has been modernized (as $\overset{\flat}{\underset{\cdot}{\text{d}}}$ or $\overset{\flat}{\underset{\cdot}{\text{d}}}$); slurs from the appoggiatura note to the main note have been added; wavy trill lines and the slurred trill termination after a *tr* sign on a long note (if *tr* before final note) have been added. Regardless of the manner of notation of the staccato sign (dot, dash, wedge), which varies in the sources, staccato dots have been used when the staccato applies to several consecutive notes, or when a staccato

dash applies to single notes in the context of slurred notes or to note groups separated from one another through rests. "Tutti" and "Solo" indications are used very inconsistently in the sources, even within one and the same source. They are standardized here without further explanation (but if they are consistently missing in α and β, as for example in I/105f. and I/113f., they are not supplied, contrary to later editions). It is obvious that they not only designate formal sections (above all in the first movement), but also occasionally represent scoring instructions.

Hereafter we mention only those readings, and discuss only those text passages, that are of particular importance to performers. (The complete *Kritischer Bericht* of the orchestral part can be found in Breitkopf & Härtel's edition of the score PB 15102.) Confirmed readings bearing the formulation "first found in Source ..." apply to all sources which, according to the stemma, derive from the indicated source and which generally also include the NMA. The lack of signs in one or several sources is not mentioned if the sign is found in at least one main source and legitimated through the vertical reading of the score. Singular errors or readings have also not been pointed out.

1st Movement, Allegro maestoso

Scordatura instruction for Va. princ. according to FE and L; missing in B and α (in P erroneously *Eb* major signature in spite of correct "D major" notation).

[A] undoubtedly had the scordatura instruction, as is proven by A₁, A₂ und A₃, 28 Va. princ.: 6th–8th notes *d* in all sources. In NMA *d*¹ (because of leap to m. 29?)




29 Va. princ.: 1st–6th notes an octave higher than Va. because of scordatura (in *Eb* in Va. part [enclosed with this edition] but left as such, analogous to Tutti).

38–45, Va. princ.: In β slur mostly over entire measure; notated according to α and Va. I/II (there, however, also occasionally slur over entire measure in α).

- 76 Va. princ.: Slur over whole measure in β ; notated according to α and Vl. princ.
- 80, 85, 243, 244 Vl. princ., 84, 85, 239, 244 Va. princ.: Slur consistently extends to 8th note each time in all sources except for M.
- 81 Vl. princ.: Slur to last note in β ; notated according to α and m. 77.
- 86 Vl. princ.: Slur over entire measure in α and β ; adjusted to conform to Va. princ. and m. 87 (where, however, β has slur over entire measure).
- 97 Vl. princ.: Slur missing in β .
- 102f. Va. princ.: Slur on each beat in α (though m. 103 in P as set); notated according to β and to mm. 86f. and 261f.
- 106f., 273f. Va. princ., 114f., 265f. Vl. princ.: AMA is first to have slur only up to barline; see comment at m. 265f.
- 131, 286 Va. princ., 290 Vl. princ.: At \downarrow stacc. in α (at m. 131 only in M).
- 133f. Vl. princ.: Articulation inconsistent in the sources, as follows: 1st–2nd notes slurred in α and β respectively (however, slur to 4th note of m. 133 in α); no articulation at 5th–8th and 13th–16th notes (except for slur from 5th–8th notes in M); 9th–12th notes consistently slurred in m. 133 in α and β (not, as notated here, 9th–10th notes slurred and stacc. on 11th–12th notes); in m. 134, slur from 5th–8th notes in M, no articulation at 9th–12th notes (except for slur at 9th–10th notes in β). Adapted on the whole to conform to the broadly uniform articulation in m. 138f. Va. princ.
- 135 Vl. princ.: Slur missing in α ; notated according to β and m. 140 Va. princ. (however, only 1st–4th notes slurred in m. 135, β , only in B; only 1st–2nd notes slurred in other sources from β).
- 145 Vl. princ.: 1st–6th notes slurred in β ; notated according to α and Va. princ. 1st–2nd notes not slurred in P.
- 146 Vl. princ., Va. princ.: Slur only from ♩ in α instead of from 1st note; notated according to β (no slur in Vl. princ. in L) and m. 143.
- 153 Vl. princ. and 155 Va. princ.: 1st–2nd notes erroneously slurred in B, P (Vl. princ. only). Vl. princ. without articulation in FE.
- 154 Va. princ.: 8th–9th notes erroneously slurred in β .
- 176 Vl. princ.: Last note missing in 32nd-note group in β . Second \curvearrowright to $\text{f}\sharp^2$ in β ; notated according to α and m. 189 Va. princ. to the following $\gamma \gamma$.
- 209 Vl. princ.: Both slurs respectively to \downarrow in β .
- 218–220 Vl. princ., Va. princ.: Slurring inconsistent and imprecise in all sources (generally ending before the barline).
- 222 Va. princ.: 9th–16th notes slurred in α and β (in P Va. princ. has slur over entire measure); adapted to Vl. princ. (in P Vl. princ. without slur).
- 233 Vl. princ., Va. princ.: Slur divided in two half-measures in α ; notated according to β and m. 74.
- 262 Vl. princ.: Articulation at 3rd–4th beats diverges from m. 103 Va. princ.; notated according to α ; in FE, L, last slur to fourth-to-last note, then stacc., in B stacc. on all four notes.
- 265f. Vl. princ.: Slur only on last two ♩ of m. 265 in M; notated according to P, β and m. 106f., 114f., 273f.
- 291 Vl. princ.: Contradictory articulation in 1st half of measure; 1st–3rd notes slurred, stacc. on 4th note in FE, M; 1st–2nd notes slurred, stacc. on 3rd, 4th notes in L; we follow B, P. Vl. I: One slur over each half measure in β (and over 1st half measure in P). Vl. II: Stacc. not in M.
- 310 Vl. princ.: 2nd ♩ at eb^2 instead of d^2 in α and β ; undoubtedly placed only one ♩ too late on the basis of the ♩ preceding it and of the following measure.
- 316 Vl. princ., Va. princ.: In Vl. princ. at fifth-to-last note b at db^2 in α ; missing in β . In Va. princ. no corresponding accidental. db^2 in Vl. princ. is musically more convincing because of its context, which is why the suggested (♩) should be taken into consideration in the Va. princ. as well.
- 318 Va. princ.: At 7th note ♯ in α and β ; first missing in ApK (there deleted by hand, most likely because of the underlying seventh chord on F). No ac-
- cidental at 10th note, thus accordingly sounding there as eb .
- 321 Va. princ.: slur over entire measure in β , at 2nd half of m. 321 to first half of m. 322 slur at every beat in M; notated according to P and M 322, β .
- 326 Va. princ.: 3rd beat in M written out as notated and notated in P as “stand-in” for the literal repetition of the entire first half measure ([A], [y] and [z] must also have been notated thusly). In α (and subsequently up to NMA) 3rd beat erroneously textually identical to 2nd beat; in B “stand-in” for the repetition of 2nd quarter note; in FE and L 3rd beat has the “stand-in” notated in [y] erroneously written out as the 2nd beat.
- 336 Va. princ., Va. I: 1st ♩ in α and β as notated; in FE, Va. I erroneously f (!) + c^1 . First notated incorrectly as $\text{eb} + c^1$ in both parts in AMA.
- [Cadenza 13, 14] Va. princ.: Slur over entire measure in A₁; 2nd, short slur notated according to Vl. princ.
- 339 Vl. princ.: 1st ♩ in β as in Vl. I; in α only eb^2 ; notated according to A₁.
- 348, 350 Va. princ.: In α only d^1 (without double-stop); notated according to β and Va. I.



2nd Movement, Andante









- Upbeat 1: Strings and Vl. princ., Va. princ.: In α and β almost consistently γ before the three upbeat notes and before γ
- 6f. Vl. princ., Vl. I/II: Position of the *sfp* inconsistently on 1st or 3rd note. In Va. I/II and Vc./Cb. *sfp* on 1st note in all sources; standardized accordingly.
- 8 Vl. princ.: In β only last two ♩ slurred; P lacks slur. See following measures and comments on mm. 16 and 66 Va. princ. and 62 Vl. princ.
- 13 Vl. princ.: Only 3rd–5th notes slurred in α and β ; notated according to mm. 9 and 11 Vl. princ. as well as m. 17 Va. princ.
- 16 Va. princ.: B and P as in β m. 8 Vl. princ.
- 40–42, 96–99 Vl. princ., Va. princ.: Very inconsistent setting of slurs over sixteenth-note triplets. In α (and

- partly in B) primarily at every 8th note, in VI. princ. in mm. 40–41/42 slur over entire measure as notated, in β generally as notated (but unified). Small-scale articulation is also legitimated by α .
- 50 VI. princ., 51 Va. princ.: Slurring inconsistent and contradictory in all sources (generally divided at different places); slur over entire measure in m. 50 in α (but with stacc. dash on 1st note), and in m. 51 in P and B.
- 62 VI. princ.: P without slur, B as in β m. 8.
- 65, 71 VI. princ.: Slur to 3rd beat only in α in m. 71 slur also missing on 2nd beat in FE and B.
- 66 Va. princ.: M as in β m. 8, P as notated, all other sources (hence β) without slur.
- 67 Va. princ.: 2nd–3rd notes in α and β  instead of  (as previously, in m. 63 VI. princ.); first adapted in ApK (via hand-written correction).
- 69 Va. princ.: Slur to 2nd beat only in β ; see comment on mm. 65, 71.
- 70, VI. princ.: In α with slur; see context.
- 73 VI. princ.: Slur to 2nd beat only in α .
- 75–77 VI. princ., Va. princ.: The 64th-note figure is consistently wrongly notated as a 32nd-note figure (generally) following a dotted eighth; no doubt intended with dot, as notated (as  in: m. 75 Va. princ., L; m. 76 VI. princ., M, P, B, Va. princ., M, L; m. 77 Va. princ., M, L). The articulation here, above all in the first half of each measure, is very inconsistent; we follow P, FE, B, which are broadly uniform.
- 77 Va. princ.: \natural consistently at 4th note in α and β (no accidental at 6th note). Erroneously \sharp at 4th note and \natural at 6th note (most likely by analogy to m. 76 VI. princ.) for the first time in ApD.
- 90 Va. princ.: 1st portato slur only in α .
- 99 VI. princ.: b at 1st note added according to α ; in β no accidental. Accordingly, both d^2 and db^2 are equally legitimated by the sources.
- 106 VI. princ.: Second slur only in M; but see m. 107 Va. princ.
- 108 VI. princ.: Slurs according to α ; in β no slurs. See next comment.
- 109 Va. princ.: No slurs over 2nd and 3rd beats in α slur over entire measure in β . Adapted to preceding measure, VI. princ.
- 113 Va. princ.: Slurring according to β ; in M first slur over 1st–8th notes; 2nd slur from 9th– last note; in P slur over entire measure.
- [Cadenza 6] VI. princ.: 1st 64th-note group in A₁ erroneously notated as 32nd-note group.
- [Cadenza 16] VI. princ.: In A₂ *tr* at g^2 , perhaps missing in A₁ simply by oversight.

3rd Movement, Presto

- 1–3, 9–11, 204–206, 212–214, 343–345, 351–353 VI. princ. (VI. I, Va. princ.): Slurs (suggested by performance practice) first added consistently at all 2nd beats in NMA (without special mention); found in no sources, however, except for a few passages in M.
- 5f., 13f. VI. princ., VI. I: Inconsistent slurring; predominantly one slur per measure (see also Vc./B). One slur over both measures only in m. 5f. in P and M, VI. princ., and in m. 13f. in Mv and P. In the sources, slur sometimes only up to 3rd note in the second measure respectively, unsystematically also with dot on 4th note.
- 44 VI. princ.: 1st–2nd notes (instead of 2nd–3rd notes, as notated correctly in VI. I) erroneously slurred in all sources in which VI. princ. is written out fully within this Tutti passage (both in α and β).
- 48–63 Va. princ., Va. I/II, 416–431 Va. I/II, VI. I/II: Inconsistent slurring, slur sometimes over entire measure, sometimes over two measures.
- 50ff. Vc./Cb., 58ff. Va. princ., Va. I/II, Vc./Db.: Slur over three measures according to Mv, P and L (m. 50ff.), FE (m. 58ff. Va. princ., Va. I/II), L (m. 58ff.) and B (m. 58ff. Viola solo). The parallel passage at mm. 418ff. and 426ff. as notated, except for L (m. 426ff., Va. I/II) which is uniformly divergent.
- 65 Va. princ.: In α and β *f* erroneously at m. 64 (see Va. I).

- 86 VI. princ.: No *tr* at 3rd note in α ; but see m. 102.
- 92 VI. princ.: 2nd note in β g^2 instead of bb^2 ; but see m. 108 Va. princ.
- 102 Va. princ.: *tr* at 1st note, 3rd–4th notes slurred in β ; not notated, in accordance with α and m. 86.
- 103 Va. princ.: Stacc. on 3rd and 4th notes in M, FE, B; slur in L; we follow P, m. 87.
- 104 Va. princ.: Slur missing in β ; notated according to α and m. 88.
- 114 VI. princ.: No slur in α at 1st beat; notated according to β and m. 122.
- 134 VI. princ.: 2nd note f^2 in α and β . First changed to cb^2 in NMA (with reference to m. 301, Va. princ., 2nd note).
- 142 VI. princ.: Slur to  in β ; notated without slur, according to α and m. 146, Va. princ.
- 143, 151, VI. princ.: Appoggiatura as 16th-note appoggiatura in P, FE and B; notated as 8th-note appoggiatura following the other sources and m. 147 (and Mozart's customary practice).
- Va. princ.: 1st quarter note notated as  in α ; notated with dot according to β and VI. princ.
- 156 VI. princ.: No stacc. in β ; notated according to α and m. 164 Va. princ.
- 165 Va. princ.: Slur in β only to last note (as in VI. princ., m. 157); notated according to α because of the context, which diverges musically from m. 157.
- 180 VI. princ., Va. princ.: *p* first added in ApK (as a handwritten correction). Owing to the complete lack of dynamics in α and β , a continuation of the *f* is no doubt intended.
- 188 VI. princ.: 3rd–4th notes slurred in α and β (except for B); adjusted to match subsequent measures.
- 188–190 VI. princ., Va. princ.: *sf* placed at 3rd 8th-note according to P, B and L; placed at each 2nd 8th-note in M (not always consistently) and FE. Since the identical parallel passage at mm. 327ff. was, in all likelihood, not written out in [A] (see comments to mm. 328–357), the readings of the sources here are ultimately irrelevant; *sf* in FE, M and P

- is always at 2nd 8th-note, in L (inconsistently) and B predominantly at 3rd 8th-note.
- 191f. Vl. princ.: Erroneous tie in β .
- 192 Vl. princ., Va. princ.: *ff* in α ; *sf* in FE and B, no dynamic in L. The *ff*, rarely encountered in Mozart's music, is plausible because of the following "calando poco a poco" and possible *f* preceding it (see comment on m. 180). See also Movement 1, m. 57.
- 202f. Va. princ.: In α and β slur from 2nd note of m. 202 to last note of m. 203; first corrected, no doubt rightly so, in AMA by analogy to Vl. princ. A correction of the Vl. princ. to match the reading of Va. princ. would be equally valid.
- 204–206, 304, 306, 312, 314 Vl. princ.: 2nd beat in β erroneously  with *tr* on the dotted note. Falsely adopted for Va. princ. as well as all corresponding places for the first time in ApK. See also comment to mm. 308, 310, 316.
- 221f. Va. princ., 229f. Vl. princ.: m. 221f. slur only in P; m. 229f. slur only in β .
- 222 Va. princ.: Slur in β only to ; notated as slur over entire measure according to α and to m. 230, α and β .
- 241 Va. princ.: In α B and FE stacc. dot at both notes in addition to slur (in M without slur, however), in L stacc. dot at 2nd note, no slur. Adjusted to conform to parallel parts Va. and Ob. 1, although it is perfectly possible that [A] had a divergent articulation following Vl. princ. (stacc. dot at 2nd note without slur?).
- 247 Va. princ.: Slur missing in β ; notated according to α and m. 255 as well as mm. 263, 271 Vl. princ.
- 248f., 256f. Va. princ., 264f., 272f. Vl. princ.: In α consistently  instead of  (in L  in mm. 248, 272, 1st beat, 273, 1st beat). In β there is a consistent Lombardic rhythm, which is certainly more typical of Mozart. Both forms are legitimated equally by the sources.
- 250 Va. princ.: Stacc. on 2nd and 3rd notes in β ; not notated, in accordance with α and 258 as well as mm. 266, 274 Vl. princ.
- 295 Va. princ.: 2nd note is *f*¹ in β ; first corrected to *eb*¹ in ApK, as in α .
- 308, 310, 316, Va. princ., 312, 314, Vl. princ.: 2nd beat in L, ApK, ApD, AMA erroneously  with *tr* to dotted note. See comment on m. 204ff.
- 312, Vl. princ.: In α erroneously even  instead of 
- 328–357: Identical to mm. 189–218; from experience, we know that Mozart did not write out such a "da capo." Thus identical text here.
- 366f. Vl. princ.: Slurring over barline according to β and P; in M erroneously to 2nd beat each time.
- 380–382 Vl. princ.: In α as in Vl. I instead of rests; we follow β (see also Va. princ.). In the autographs of the violin concertos one can also repeatedly observe rests in the solo part at the close of the tutti. These prepare the solo entry.
- 396 Vl. princ.: Stacc. at 1st note only in β (in P 1st–2nd notes slurred).
- 407 Vl. princ.: Stacc. only in M.
- 449 Vl. princ.: Stacc. only in α (in FE and L no stacc. already in m. 448).
- 456 Va. princ.: In β rest, *f* in m. 457; notated according to α and m. 32. But see also m. 235 (rest in Va. princ.).
- 465 Vl. princ.: *p* only in P (presumably also in M, the last page of which is lost).

Munich, spring 2006
 Wolf-Dieter Seiffert

Wolfgang Amadeus Mozart

Sinfonia concertante für Violine, Viola und Orchester Es-dur KV 364 Klavierauszug

Violine
Violin

Sinfonia concertante in E \flat major
for Violin, Viola and Orchestra
K. 364 · Piano Reduction

Herausgegeben von / Edited by
Wolf-Dieter Seiffert

Klavierauszug von / Piano reduction by
Siegfried Petrenz

Fingersatz und Strichbezeichnung von /
Fingering and bowing by
Frank Peter Zimmermann · Tabea Zimmermann



G. Henle Verlag

BREITKOPF & HÄRTEL



Sinfonia concertante

Violine

Komponiert in Salzburg 1779/80

KV 364 (320d)

Allegro maestoso

Tutti

sfz sfz f

p f fp

sfz

f

pizz.

p

f p

coll' arco tr tr tr tr tr tr tr

f p

cresc. - - - nel - - - - - (f)

ff

61 *p*

66 **B** **1**

72 Solo $\frac{4}{4}$ **V** **2** **4** **2** **4**

78 **Tutti** **1** **V** **2** **1** **b** **V** **3** **Tutti** **2**

84 Solo **2** **1** **2** **1** **2** **1**

87 **2** **1** **2** **1** **1** **2** **4** **4** **V** **V** **V** **V** **C** **Tutti**

91 Solo **3** **2** **1 - 1** **V** **V** **4** **2** **V** **1** **1** **V** **tr**

98 Solo **7** **Viola** **V** **3** **(q)**

109 **2** **3**

112 **1** **1** **2** **2** **9**

Violine

125 **D**

130

135

138 **E**

147

151

155 **Tutti**

161

165

168 **F** **Solo**

175

*) Siehe Bemerkungen.

**) Zeichen in [] von F. P. Zimmermann.

*) See Comments.

**) Signs in [] added by F. P. Zimmermann.

*) Cf. Bemerkungen ou Comments.

**) Les signes entre [] sont de F. P. Zimmermann.

Violine

179 *Tutti* 5 G 2 3 Va.

193 Solo V 2 4

197 V 1 0 2

201 V 2 3

205 V 3 2 3 2

209 V 2 2 0 1

213 V 0 1

217 V 0 1 1 2 0 1 2 2

221 *p* 2 0 3 3 4 3 *Tutti* *sfp* *sfp* *f*

225 *p* *f* H 1

231 Solo V 5 *Tutti*

Violine

242 Solo V

246 Tutti I 3 4

257 Solo

262

267

277

280

284 K 3 V 1 4 2 3 1 4 V b 3 3 1 V 1 2

292 V 2 4 tr L V 4

306

309 V 3 tr 2 V 1 0 2 tr 1 1 2 1 2 1 1 V 3

Violine

313

318

323

330

335

Cadenza **)

1

4

7

10

Violine

Viola

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

***) Originalkadenz Mozarts; siehe Vorwort.

***) Original cadenza by Mozart; see Preface.

***) Cadence originale de Mozart; cf. Préface.

13

16

20

Adagio

24

(Tempo I)

Tutti

342

346

351

354

Andante
Tutti

7 *sf*

13 *p* *sf*

25

31 *p* *sf*

40 *p* *sf*

43

48

52 *(cresc.)* *f* *p*

60 *p* *sf*

*) Siehe Bemerkungen. *) See Comments. *) Cf. Bemerkungen ou Comments.

67 *3* *V* *3* *4* *4* *2* *1* *V* *2*

75 **) 4* *1* *V* *4* *1* *V* *V* *1* *4* *3* *V* *1*

IV sf p

79 *tr* *1* *V* *2* *3* *1* *4* *3*

84 *0* *1* *V* *2* *2* *4* *1*

89 *V* *3* *3* *0* *3* *3* *1* *Solo* *V* *3* *3*

D Tutti 5

97 *1* *3* *2* *1* *3* *1* *3* *1* *3* *1* *3* *Tutti* *V*

II

101 *Solo* *1* *V* *2* *1* *0* *2* *1* *V* *2* *tr*

105 *V* *1* *tr* *0* *3* *3* *1* *4* *3* *3* *tr*

110 *V* *4* *1* *4* *4* *0* *3* *3* *1* *3* *1*

114 *V* *1* *tr* *V* *E* *Tutti* *(cresc.) f* *p* *f*

*) Siehe Bemerkungen.

**) Oder d²? Siehe Bemerkungen.

*) See Comments.

**) Or d²? See Comments.

*) Cf. Bemerkungen ou Comments.

**) Ou ré²? Cf. Bemerkungen ou Comments.

Violine Cadenza*)

*) Originalkadenz Mozarts; siehe Vorwort.
**) Siehe Bemerkungen.

*) Original cadenza by Mozart; see Preface.
**) See Comments.

*) Cadence originale de Mozart; cf. Préface.
**) Cf. Bemerkungen ou Comments.

Presto

Tutti *tr* *tr* *tr* *tr*

p

9 *tr* *tr* *tr* *tr* 7

24 *p* *f*

33

39 *p* A

49 7 *p* *f*

65

73 B Solo 1 V V 1 2 V 1

83 V V 1 4 V V *tr* *tr* 1 I

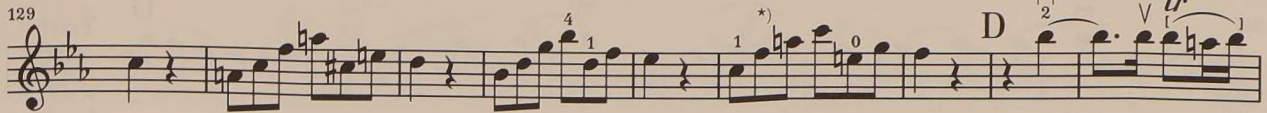
92 13 Viola C Tutti 1 Solo V 3

115 3 3 7

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

129 

138 

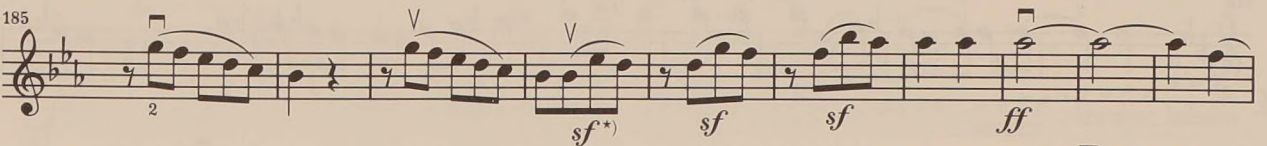
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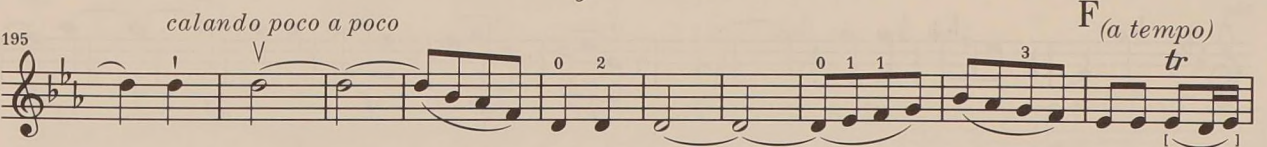
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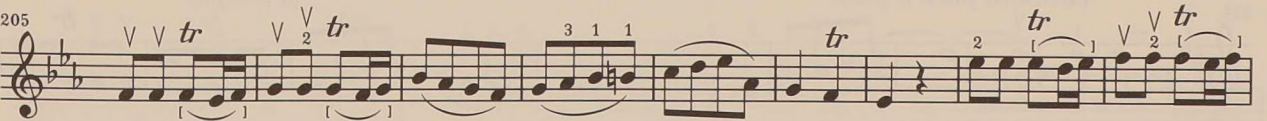
164 

173 

179 

185 

195 *calando poco a poco* 

205 

214 

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

Viola

Violine

227 *f* **G** Tutti

236 *p* **G.P.**

244 *f* **G.P.** 14 **VI. I** Solo *) 1 2 1 4

268 *f* **II**

277 *f* **H** Tutti **9** Solo **V** 2 3 3

294 *f* 1 1 1 1

303 *f* **I** 2 2 2 2 1 1 2 2 *tr*

313 *f* 2 2 2 2 1 1 3

322 *sf sf sf ff* **V**

334 *calando poco a poco* **K** (a tempo) *tr* **V** *tr*

345 *tr* **V** *tr* **I**

*) Siehe Bemerkungen. *) See Comments. *) Cf. Bemerkungen ou Comments.

354

1 3 2 tr 7

370

V L Tutti f

378

1 Solo

386

3 2 3 V tr 2 tr 1 1 tr 1 1 tr 3 3

397

tr 2 tr 1 3 3 3 4

407

M Tutti 26 Solo Viola 3 3

445

4 1 1 1 2 3 3

454

tr Tutti f

462

p

471

f

480

f

Wolfgang Amadeus Mozart

Sinfonia concertante für Violine, Viola und Orchester Es-dur KV 364 Klavierauszug

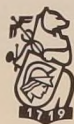
Viola (scordatura)

Sinfonia concertante in Eb major
for Violin, Viola and Orchestra
K. 364 · Piano Reduction

Herausgegeben von / Edited by
Wolf-Dieter Seiffert

Klavierauszug von / Piano reduction by
Siegfried Petrenz

Fingersatz und Strichbezeichnung von /
Fingering and bowing by
Frank Peter Zimmermann · Tabea Zimmermann



BREITKOPF & HÄRTEL

G. Henle Verlag



Sinfonia concertante

Viola

accordata un mezzo tono più alto*)

Komponiert in Salzburg 1779/80

Allegro maestoso

KV 364 (320d)

Tutti

9 *sfp sfp f*

18 *p*

27 *A* *f*

31

35 *p*

41 *fp fp p fp fp*

46 *p* *cresc.*

54 *tr* *tr* *nel - - - f ff*

62 *p* *B* *1*

72 *Solo* *Tutti* *5*

83 Solo

86

89 C Tutti 6 Solo

Violine *tr*

100

104 7

115

118

121

123 *tr* D 3

130 *tr* 4

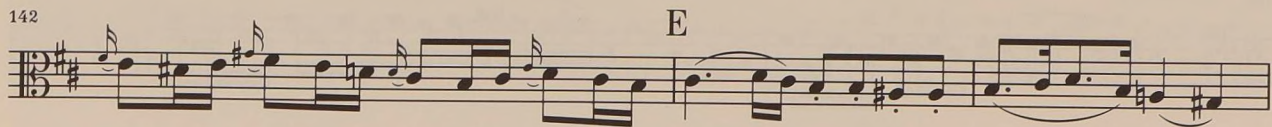
138



140



142



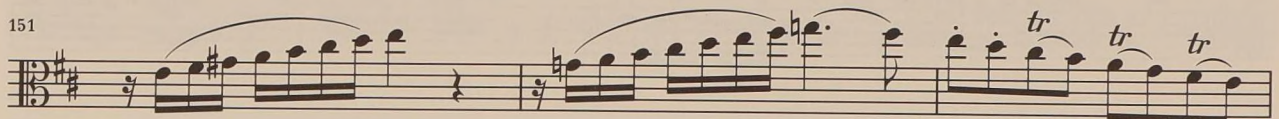
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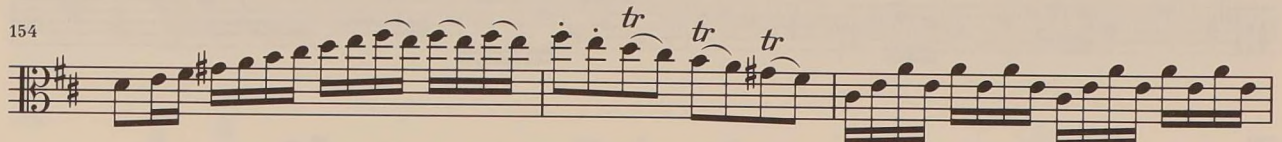
148



151



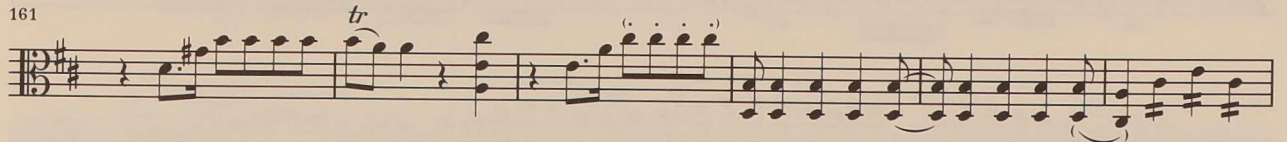
154



157



161



167



Viola

G

Solo

184

Musical staff 184-188. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a complex rhythmic pattern of sixteenth and thirty-second notes. A dynamic marking of *p* (piano) is present. The staff concludes with a measure containing a whole note chord.

190

Musical staff 190-194. Continuation of the rhythmic pattern from the previous staff, featuring sixteenth and thirty-second notes with various articulations.

195

Musical staff 195-198. Continuation of the rhythmic pattern, showing a change in the melodic contour.

199

Musical staff 199-201. Continuation of the rhythmic pattern, with a measure of rest.

202

Musical staff 202-204. Continuation of the rhythmic pattern, featuring a measure of rest.

205

Musical staff 205-208. Continuation of the rhythmic pattern, with a measure of rest.

209

Musical staff 209-212. Continuation of the rhythmic pattern, with a measure of rest.

213

Musical staff 213-216. Continuation of the rhythmic pattern, with a measure of rest.

217

Musical staff 217-219. Continuation of the rhythmic pattern, with a measure of rest.

220

Musical staff 220-222. Continuation of the rhythmic pattern, with a dynamic marking of *p* (piano).

223

Musical staff 223-225. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a complex rhythmic pattern of sixteenth and thirty-second notes. A dynamic marking of *sfp* (sforzando piano) is present. The staff concludes with a measure containing a whole note chord. Above the staff, the word "Tutti" is written, and below it, the dynamic markings *sfp*, *sfp*, and *f* are indicated. The word "Solo" is written above the final measure, which contains a whole note chord. The number "1" is written above the first and last measures of this staff.

232

Musical staff for measures 232-237. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various slurs and accents. A fermata is placed over the first measure. The number '1' is written at the end of the staff.

238

Musical staff for measures 238-243. The staff is in bass clef with a key signature of one sharp (F#). It begins with a rest followed by eighth notes. The word 'Solo' is written above the staff. The number '2' is written above the staff. The staff ends with a rest.

244

Musical staff for measures 244-246. The staff is in bass clef with a key signature of one sharp (F#). It contains a continuous stream of eighth notes with slurs.

247

Musical staff for measures 247-254. The staff is in bass clef with a key signature of one sharp (F#). It contains eighth notes with slurs. The word 'Tutti' is written above the staff. The number '3' is written above the staff. The first measure of the triplet is marked with a '1'. The staff ends with a rest.

255

Musical staff for measures 255-266. The staff is in bass clef with a key signature of one sharp (F#). It contains eighth notes with slurs and a trill (tr) in measure 256. The number '8' is written above the staff. The staff ends with a rest.

267

Musical staff for measures 267-269. The staff is in bass clef with a key signature of one sharp (F#). It contains a continuous stream of eighth notes with slurs.

270

Musical staff for measures 270-274. The staff is in bass clef with a key signature of one sharp (F#). It contains a continuous stream of eighth notes with slurs.

275

Musical staff for measures 275-288. The staff is in bass clef with a key signature of one sharp (F#). It contains eighth notes with slurs. The number '9' is written above the staff. The letter 'K' is written above the staff. The staff ends with a rest.

289

Musical staff for measures 289-303. The staff is in bass clef with a key signature of one sharp (F#). It contains eighth notes with slurs and a trill (tr) in measure 290. The number '3' is written above the staff. The staff ends with a rest.

298

Musical staff for measures 298-303. The staff is in bass clef with a key signature of one sharp (F#). It contains eighth notes with slurs. The letter 'L' is written above the staff. The number '3' is written above the staff. The staff ends with a rest.

304

Musical staff for measures 304-309. The staff is in bass clef with a key signature of one sharp (F#). It contains eighth notes with slurs. The number '5' is written above the staff. The staff ends with a rest.

312 *Violine*

317

321

325

328 *Tutti*

333 *M*

*Cadenza**)*

1 *Violine*

4

7

*) Siehe Bemerkungen.

**) Originalkadenz Mozarts; siehe Vorwort.

*) See Comments.

**) Original cadenza by Mozart; see Preface.

*) Cf. Bemerkungen ou Comments.

**) Cadence originale de Mozart; cf. Préface.

10

13

16

20

Adagio

23

(Tempo I)

tr

Tutti

tr

(*f*)

341

tr

p

351

f

Andante
Tutti

1 *p*

4

sfp

7

7 A Solo
sfp

18

22

1

27

31

3 3

35

B Tutti 5 Solo
3 3

43

46

1

51 *tr* **Tutti**
(*cresc.*) *f*

54 *p*

58

61 **C** **3** **Solo** *)

68 *tr* **1**

73 *)

77 *) *tr* **1**
sf p

82

85

89 **D** **Tutti** **3**

*) Siehe Bemerkungen.

*) See Comments.

*) Cf. Bemerkungen ou Comments.

95 *Solo*

98 *Tutti* *Solo*

102

107

111

114 *tr.* *(cresc.)* *f* *Tutti* *E*

117 *p* *f*

Violine *Cadenza**

5

*) Originalkadenz Mozarts; siehe Vorwort.

*) Original cadenza by Mozart; see Preface.

*) Cadence originale de Mozart; cf. Préface.

8

Musical notation for measures 8-10. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 8 starts with a whole note chord in the treble and a half note in the bass. Measure 9 features a sixteenth-note triplet in the treble and a half note in the bass. Measure 10 continues with a sixteenth-note triplet in the treble and a half note in the bass.

11

Musical notation for measures 11-13. The system consists of two staves. Measure 11 has a sixteenth-note triplet in the treble and a half note in the bass. Measure 12 has a sixteenth-note triplet in the treble and a half note in the bass. Measure 13 has a sixteenth-note triplet in the treble and a half note in the bass.

14

Musical notation for measures 14-16. The system consists of two staves. Measure 14 has a tremolo in the treble and a sixteenth-note triplet in the bass. Measure 15 has a tremolo in the treble and a sixteenth-note triplet in the bass. Measure 16 has a sixteenth-note triplet in the treble and a sixteenth-note triplet in the bass.

17

Musical notation for measures 17-22. The system consists of two staves. Measure 17 has a sixteenth-note triplet in the treble and a sixteenth-note triplet in the bass. Measure 18 has a sixteenth-note triplet in the treble and a sixteenth-note triplet in the bass. Measure 19 has a sixteenth-note triplet in the treble and a sixteenth-note triplet in the bass. Measure 20 has a sixteenth-note triplet in the treble and a sixteenth-note triplet in the bass. Measure 21 has a sixteenth-note triplet in the treble and a sixteenth-note triplet in the bass. Measure 22 has a sixteenth-note triplet in the treble and a sixteenth-note triplet in the bass. The word "Tutti" is written above the bass staff in measure 22, and the dynamic "p" is written below it.

123

Musical notation for measures 123-125. The system consists of one staff in bass clef. Measure 123 has a sixteenth-note triplet. Measure 124 has a sixteenth-note triplet. Measure 125 has a sixteenth-note triplet.

126

Musical notation for measures 126-131. The system consists of one staff in bass clef. Measure 126 has a sixteenth-note triplet with dynamic "sf". Measure 127 has a sixteenth-note triplet with dynamic "p". Measure 128 has a sixteenth-note triplet with dynamic "sf". Measure 129 has a sixteenth-note triplet with dynamic "p". Measure 130 has a sixteenth-note triplet. Measure 131 has a sixteenth-note triplet.

Presto
Tutti

12

27

35

48

61

72

96

104

121

128

136 **D**

147

155

165 **E**

170

176

p f p f p f p f *)

182

sf *)

190 *calando poco a poco*

sf ff

201 **F**
(a tempo)

*) **) *tr*

210 *tr*

219 **6**

*) Siehe Bemerkungen.

**) Siehe Bemerkungen zu T. 1-3 etc.

*) See Comments.

**) See Comments on M. 1-3 etc.

*) Cf. Bemerkungen ou Comments.

**) Cf. Bemerkungen ou Comments relatives à M. 1-3 etc.

234 *Violine* **G** *Tutti* *f* *G.P.* **3** *G.P.* *Solo* *)

249

257 **15** *H* *Tutti* *Solo*
VI. I

281

288

302 **I** **4** *tr* *tr*

315 *tr* *tr* ^(b) *tr* *3*

324 **4** *sf* *sf* *ff* *calando poco a poco*

338 **K** *(a tempo)* *tr* *tr* *tr*

347 *tr* *tr* *tr*

357

*) Siehe Bemerkungen. *) See Comments. *) Cf. Bemerkungen ou Comments.

365 **L** **7** **1** **Tutti**
f

379 **Solo**
tr *tr* *tr*

389 *(tr tr)*

397 *tr tr* **2** **3**

409

416 **M** **Tutti** **13** **Solo**
 VI. I

436 *tr* **9**

454 **8** **Tutti**
 Violine *f*

465 **3** *p* *f*

475

482 **A**