

arr. J. Freckleton-Sturla based on a version arr. H. Sitt & ed. C. Hermann

W. AM. ZAT
SINFONIA
CONCERTANTE
in E-flat major K. 364
for Violin Viola & Piano
J. Freckleton-Sturla
arr. based on 2 versions
H. Sitt & C. Hermann

Wolfgang Amadeus Mozart

**Sinfonia Concertante
in E-flat major
K.364/320d
for Violin Viola & Piano**

arr. J. Freckleton Sturla
2026

based on a version arr. H. Sitt & ed. C. Herrmann

Close your eyes and feel my hand on your shoulder.

A viola player and a mother

And so, exulting as the moonlit rocks fled by him, exulting as the tears
streamed over his face - with his eyes fixed excitedly upon the blurred
horizon and the battering of the hoof-beats loud in his ears,
Titus rode out of his world.

Mervin Peake - 'Gormenghast

I inhale great draughts of space,
The east and the west are mine, and the north and the south are mine.
I am larger, better than I thought,
I did not know I held so much goodness.

Walt Whitman – 'Song of the Open Road'

Love you all, be good.
See you (until then, fear not)
on the other side.

A pianist and a son

Sinfonia Concertante

for Violin Viola & Piano

W. A. Mozart
K.364/320d
arr. J. Freckleton-Sturla

based on a version
arr. H. Sitt & ed. C. Hermann

Allegro maestoso

Viola

Pianoforte

Tutti

sfp *sfp* *f* *p*

5

8

12

The musical score is written for Viola and Piano. The Viola part is in the upper staff, and the Piano part is in the lower staff. The key signature has two flats (B-flat major). The time signature is common time (C). The tempo is marked 'Allegro maestoso'. The score includes dynamic markings such as *sfp* (sforzando piano), *f* (forte), *p* (piano), and *fp* (forzando piano). The Piano part has a 'Tutti' marking at the beginning. The score is arranged by J. Freckleton-Sturla, based on a version by H. Sitt and C. Hermann.

17

Vla.

Pno.

23

Vla.

Pno.

28

Vla.

Pno.

32

Vla.

Pno.

38 A

Vla.

Pno.

44

Vla.

Pno.

fp *fp* *p*

trm *trm* *trm* *trm* *trm*

50

Vla.

Pno.

trm *trm* *trm* *trm* *trm* *trm* *trm*

cresc.

56

Vla.

Pno.

trm *trm* *4/2* *f* *trm* *trm*

62

Vla.

Pno.

69

Vla.

Pno.

B Solo

Solo

74

Vla.

Pno.

Tutti

p

80

Vla.

Pno.

p

85

Vla.

Pno.

15

88

Vla.

Pno.

Tutti

f

p

93

Vla.

Pno.

Solo

4 1

15

4 2

tr

1 2

98

Vla. *Solo*

Pno.

51

fp

104

Vla.

Pno. *Solo*

f *p*

2 3 5 3

1 4 3 4

109

Vla.

Pno.

1 3

m.g.

112

Vla.

Pno. *m.d.*

2 1 1 2 1 5

4 2 4 2

117

Vla.

Pno.

5 4

4 2

15

120

Vla.

Pno.

1 2 1

D

125

Vla.

Pno.

Solo

3 1 4 3 1 3 1

129

Vla.

Pno.

1 4 5

133

Vla.

Pno.

3 2 1 4

136

Vla.

Pno.

1 2 2 2 2 4 2

139

Vla.

Pno.

143

E

Vla.

Solo

sf

Pno.

sf

3

4

Detailed description: This musical score is for Example 143, marked with a boxed 'E'. It features two staves: Viola (Vla.) and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Viola part begins with a 'Solo' marking and plays a melodic line with eighth and sixteenth notes, including some grace notes. The Piano part starts with a forte (*sf*) dynamic. The right hand of the piano plays chords and moving lines, while the left hand plays a rhythmic pattern of eighth notes, some beamed in groups of three and four. The score spans five measures.

148

Vla.

Pno.

p

tr

3 1 1 1

1 1

This musical score shows measures 148 through 151 of 'The Swan' from 'The Nutcracker'. The score is for Violin (Vla.) and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 3/4. Measure 148 features a trill (tr) in the Violin part. Measure 149 includes a piano (*p*) dynamic marking and a triplet of eighth notes in the Violin part, with fingerings 3, 1, 1, 1. Measure 150 shows a first finger (1) fingering in the Violin part. Measure 151 continues the first finger (1) fingering in the Violin part. The Piano part consists of a simple accompaniment of eighth notes in measures 148 and 149, and chords in measures 150 and 151.

151

Vla.

Pno.

Violin (Vla.) and Piano (Pno.) score, measures 154-156. The key signature is B-flat major (two flats). The time signature is 4/4. The Violin part features a melodic line with trills (tr) and slurs. The Piano part features a complex rhythmic pattern with slurs and trills (tr) in the right hand, and a bass line with slurs and trills (tr) in the left hand.

157

Vla. *tr*

Pno. *cresc.* *f* *Tutti*

160

Vla.

Pno. *232* *132*

163

Vla.

Pno.

166

Vla.

Pno. *f* *tr*

F

171

Vla.

Pno. *p* *tr* *Solo*

176

Vla.

Pno.

sfp

1 3

181

Vla.

Pno.

p

tr

2

187

Vla.

Pno.

Solo

sfp

193

Vla.

Pno.

Solo

3

2

4 2

197

Vla.

Pno.

201

Vla.

Pno.

sfp

204

Vla.

Pno.

sfp

p

$\frac{1}{2}$

3

207

Vla.

Pno.

210

Vla.

Pno.

H

214

Vla.

Pno.

216

Vla.

Pno.

(m.d.)

(m.g.)

2 1 2 1

220

Vla.

Pno.

f

p

4 5

2 3

223

Vla.

Pno.

Tutti

sfp

sfp

f

p

227

Vla.

Pno.

f

231

Vla.

Pno.

I

Solo

Solo

236

Vla. *Solo* *p*

Pno. *Tutti* *f* *p* *Tutti* *Solo* *p*

237 238 239 240 241 242

243

Vla. *p*

Pno. *p* *15*

244 245

246

Vla. *Tutti*

Pno. *Tutti*

247 248 249 250

251

Vla. *Solo* *p*

Pno. *p* *3 1 5 2* *2 1* *5 2 5 2* *4 2* *Solo*

252 253 254 255 256 257

258

Vla.

Pno. *4 1 2 1*

259 260 261 262

262

Vla.

Pno.

f

Solo

267

Vla.

Pno.

15

5 4

1 2 1

272

Vla.

Pno.

f

p

Solo

4

1 1 5

276

Vla.

Pno.

2

1 4

279

Vla.

Pno.

1 1 4 2 4

4

2 2

L

282

Vla.

Pno.

287

Vla.

Pno.

292

Vla.

Pno.

297

Vla.

Pno.

302

Vla.

Pno.

306

Vla.

Pno.

309

Vla.

Pno.

313

Vla.

Pno.

317

Vla.

Pno.

320

Vla.

Pno.

323

Vla.

Pno.

Measures 323-325. The Viola part features a long melodic line with a slur. The Piano part has a complex accompaniment with many slurs and ties.

326

Vla.

Pno.

cresc.

f

Tutti

Measures 326-328. The Viola part has a melodic line with a crescendo. The Piano part has a complex accompaniment with a forte dynamic and a tutti marking.

329

Vla.

Pno.

Measures 329-331. The Viola part is mostly silent. The Piano part has a complex accompaniment with many slurs and ties.

332

Vla.

Pno.

Measures 332-334. The Viola part is mostly silent. The Piano part has a complex accompaniment with many slurs and ties.

335

Vla.

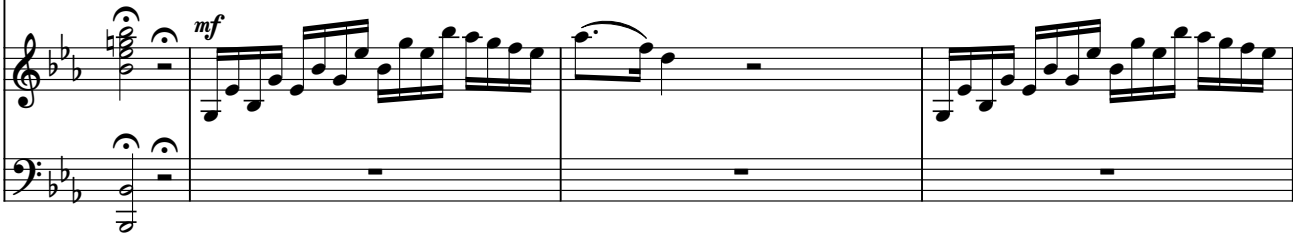
Pno.

Measures 335-337. The Viola part is mostly silent. The Piano part has a complex accompaniment with many slurs and ties.

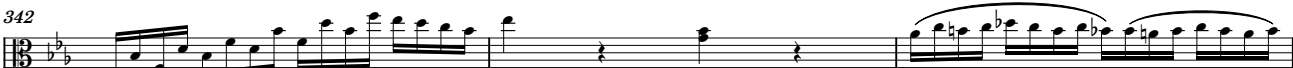
*Cadenza (Mozart)
(for alternate cadenza,
see opposite)*

338

Vla. 

Pno. 

342

Vla. 

Pno. 

345

Vla. 

Pno. 

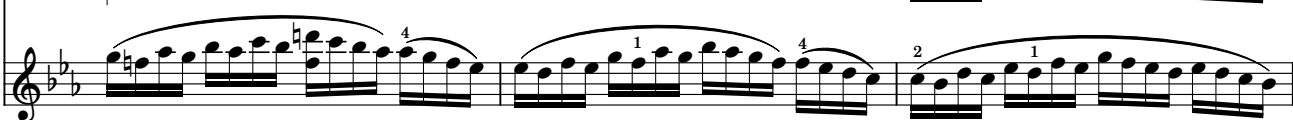
348

Vla. 

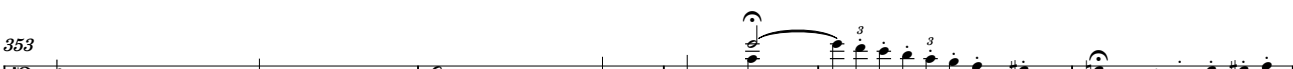
Pno. 

350

Vla. 

Pno. 

353

Vla. 

Pno. 

358

Adagio

Vla. 

Pno. 

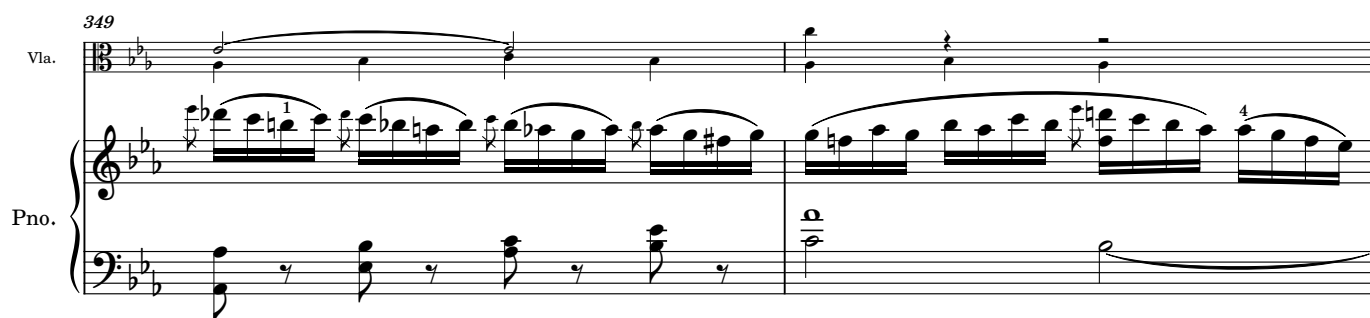
338 *Alternate cadenza for piano (Freckleton-Sturla)*

Vla. 

341 

344 

347 

349 

351

Vla.

Pno.

354

Vla.

Pno.

m.g.

m.d. seule

sf

sf

sf

359

Vla.

Pno.

p

p

tr

tr

364

Vla.

Pno.

Tutti

f

tr

p

371

Vla.

Pno.

f

377

Vla.

Pno.

f

Viola

Pianoforte

p

5

Vla.

Pno.

sostenuto

sfp

9

Vla.

Pno.

Solo

14

Vla.

Pno.

19

Vla.

Pno.

21

Detailed description of the musical score: The score is written for Viola and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system shows the Viola with a whole rest and the Piano with a piano (*p*) dynamic, featuring arpeggiated chords. The second system, starting at measure 5, shows the Viola with a whole rest and the Piano with a *sostenuto* marking and a fortissimo (*sfp*) dynamic, continuing the arpeggiated texture. The third system, starting at measure 9, features a *Solo* marking for the Piano, with a 31-measure rest for the Viola. The fourth system, starting at measure 14, shows the Viola with a melodic line and the Piano with a complex texture of arpeggiated chords and sixteenth-note passages. The fifth system, starting at measure 19, shows the Viola with a melodic line and the Piano with a complex texture of arpeggiated chords and sixteenth-note passages, including a 21-measure rest for the Viola.

A

24

Vla.

Pno.

29

Vla.

Pno.

34

Vla.

Pno.

Tutti

39

Vla.

Pno.

42

Vla.

Pno.

46

Vla.

Pno.

sfp

15

51

Vla.

Pno.

cresc.

tr

1

cresc.

3

54

Vla.

Pno.

f

p

58

Vla.

Pno.

62

Vla.

Pno.

C

Solo

tr

66

Vla.

Pno.

Solo

tr

71

Vla.

Pno.

4 5 4 5 4

76

Vla.

Pno.

sf *p*

tr

81

Vla.

Pno.

D

86

Vla.

Pno.

89

Vla.

Pno.

Tutti

p

93

Vla.

Pno.

97

Vla.

Pno.

E

100

Vla.

Pno.

tenuto

p

103

Vla.

Pno.

tr

106 **F**

Vla.

Pno.

111

Vla.

Pno.

114

Vla.

Pno.

117

Vla.

Pno.

121 *Cadenza*

Vla.

Pno.

127

Vla.

Pno.

132

Vla.

Pno.

137

Vla.

Pno.

142

Vla.

Pno.

145

Vla.

Pno.

Viola

Pianoforte

Tutti

10

Vla.

Pno.

22

Vla.

Pno.

33

Vla.

Pno.

45

Vla.

Pno.

Measure 10: Viola rests; Piano begins with arpeggiated chords and sixteenth-note runs. Markings: *Tutti*, *tr*.

Measure 22: Viola rests; Piano continues with arpeggiated chords and sixteenth-note runs. Marking: *p*.

Measure 33: Viola rests; Piano continues with arpeggiated chords and sixteenth-note runs. Marking: *p*.

Measure 45: Viola rests; Piano continues with arpeggiated chords and sixteenth-note runs. Marking: *2*.

55

Vla.

Pno.

67

Vla.

Pno.

77

Vla.

Pno.

A

Solo

p

88

Vla.

Pno.

B

Solo

99

Vla.

Pno.

109 C

Vla.

Pno.

Tutti *f* Solo *p*

119

Vla.

Pno.

128

Vla.

Pno.

136 D

Vla.

Pno.

144

Vla.

Pno.

150

Vla.

Pno.

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

158

Vla.

Pno.

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

167

Vla.

Pno.

p *f* *p*

E

175

Vla.

Pno.

p *f* *p* *f* *p* *f*

182

Vla.

Pno.

sf *sf*

191

Vla.

Pno.

sf

sf

f

p

2 4 5

3 2 1 3 2

202

Vla.

Pno.

F

p

tr

213

Vla.

Pno.

tr

223

Vla.

Pno.

234

Vla.

Pno.

Tutti

f

G.P.

p

246 G

Vla. *G.P.*

Pno. *G.P.* *p*

258

Vla.

Pno. *Solo*

269 H

Vla.

Pno. *Tutti* *f* *p*

280

Vla.

Pno.

290

Vla.

Pno.

I

298

Vla.

Pno.

306

Vla.

Pno.

313

Vla.

Pno.

321

Vla.

Pno.

332

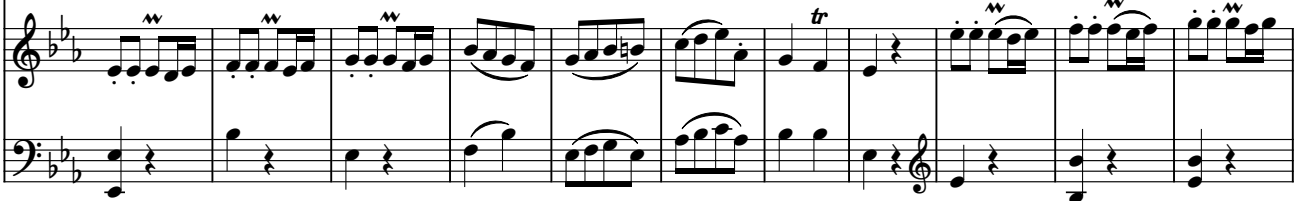
Vla.

Pno.

Note: the J rehearsal mark seems to have been erroneously omitted in the Sitt-Hermann Peters edition. We have placed it here because of the short interlude it provides between sections I and K.

343 **K**

Vla. 

Pno. 

354

Vla. 

Pno. 

365

Vla. 

Pno. 

375 **L**

Vla. 

Pno. 

386

Vla. 

Pno. 

396

Vla.

Pno.

Solo

fp

fp

fp

fp

406

Vla.

Pno.

fp

fp

fp

fp

416

Vla.

Pno.

Tutti

p

427

Vla.

Pno.

M

Solo

437

Vla.

Pno.

444

Vla.

Pno.

Solo

1 3

452

Vla.

Pno.

Tutti

f

459

Vla.

Pno.

p

1

471

Vla.

Pno.

f

4 2

481

Vla.

Pno.