THE SINFONIA CONCERTANTE

THESIS

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CHAPTER I

EARLY INFLUENCES ON INSTRUMENTAL MUSIC

Sinfonia Concertante is a name for an eighteenth-century composition as well as a name of an eighteenth-century instrumental form that was modeled after the earlier concerto grosso. It may be defined as a composition for two or more solo instruments with orchestral accompaniment and written in a style that admits the brilliant display of skill on the soloists' part. It is also thought that the form is nearer that of the symphony than that of the concerto.

One of the principal elements of the sinfonia concertante is the concept of contrast, which is also present in the concerto grosso, the classical concerto, and many other such forms. Examples of this principle may be found in early vocal and instrumental music of the late Renaissance and early Baroque period. Two "Sinfonie a più instrumenti" by Alessandro Stradella, which are thought to be from the 1670's, have a small group of instruments in contrast to a large

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group of instruments. In vocal music of nearly a hundred years earlier the contrasting of two different bodies of tone occurs in the works of the Venetian masters Andrea and Giovanni Gabrieli. These works appear in a collection of motets and madrigals which were published in 1587 under the title of *Concerti...per voci e strumento.* This collection, which consists of compositions for double chorus and instrumental elements pitted against each other.

A publication entitled *Concerti Ecclesiastici* (ecclesiastical concertos) appeared in 1595 and contained eight-part motets for double chorus with instrumental accompaniment by Andriano Banchieri.

At this early date the term concerto had many connotations. One of its uses was to distinguish a particular type of vocal composition with instrumental accompaniment from the then popular unaccompanied *a cappella* style. "To this category belong the *concerti ecclesiastici* of Andrea and Giovanni Gabrieli, Adriano Banchieri, and others." 

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6 Ibid.


8 Ibid.
The usage of the term to imply contrast can be seen also in the works of Leonhart Schroeter, Samuel Scheidt, as well as Giovanni Gabrieli. In some of the works of these men a chorus of low voices alternates and sings in concert against a chorus of high voices. ⁹

This concept was taken over into instrumental music. A notable example of this is a Sonate piano e forte by Giovanni Gabrieli. ¹⁰

In contrast to the "concerti" of Gabrieli and Banchieri, which were works for large double chorus and instrumental accompaniment, Ludovico Viadana reduced the number of voices to one, two, three, and four voices singing against an instrumental background. These appeared in the first volume, published in 1602, and the second, published in 1607, of Ecclesiastical Concerti by Viadana. ¹¹

By this great reduction in the number of voices singing to an instrumental accompaniment, Viadana helped open the way for a monophonic style rather than a continuance of the polyphonic style. Along with his contribution are the madrigals which appear in the seventh book of madrigals by Monteverdi,

¹⁹Abraham Veinus, op. cit., p. 2.
¹¹Abraham Veinus, op. cit., p. 3.
in which the pieces are given in a version for solo voice with a partially figured bass.\textsuperscript{12} Reese states that these compositions of Monteverdi were an experiment and were not a complete artistic success.\textsuperscript{13} In any case, it was a solo virtuoso voice set against an orchestral tutti.

It is in these "vocal concerti" that we see the principle of contrast emerging and beginning to move into instrumental music. The previously mentioned \textit{Sonata piano e forte} by Giovanni Gabrieli shows the dividing of the orchestra into contrasting instrumental sections (choirs) as well as the contrast in dynamics, which was an innovation that Gabrieli considered significant enough to make it a part of the title of this work.\textsuperscript{14} This dividing of the orchestra had already begun by the end of the sixteenth century and is noticeable in the canzonas and sonatas of the period.

As an instrumental form which developed from the Franco-Flemish chanson, the canzona took two directions in its independent development. First came the keyboard canzonas and some years later the canzonas for instrumental ensembles. The keyboard canzonas played a part in the development of the fugue, while the canzonas for instrumental ensembles led

\begin{flushright}
\textsuperscript{13}Ibid., p. 444.
\textsuperscript{14}Archibald T. Davison and Willi Apel, \textit{op. cit.}, p. 236.
\end{flushright}
to the sonata da chiesa of the early Baroque period.\(^\text{15}\)

The canzonas for ensembles often appeared under the title "sinfonia" or "sonata". Some of the canzonas by Gabrieli very clearly set a tutti in ritornello fashion against a highly figurative "concertino" of a few instruments. These canzonas may be regarded as the first realization of the concerto grosso principle.\(^\text{16}\)

This tutti-solo contrast in concertato style was an early element of the yet to come concerto grosso which was essentially a middle to late Baroque creation. There are examples of the tutti-solo contrast in music of the seventeenth century. In the aria "Possente spirito" of Monteverdi's opera Orfeo (1607) there is a usage of two solo violins.

Much later, at the close of the seventeenth century, solo interludes occurred in compositions of Torelli, Taglieatti, Felice dall'Abaco, and others. These, of course, were occasional but they did occur. The omission of soloistic display in music that was played in the church was a distinction between "church music" and "chamber music". It was Alessandro Stradella who finally made a clear distinction between a concertino (i.e., a small group) and a concerto grosso (tutti) in his operas, oratorios, and his Sinfonie e piu instrumenti.\(^\text{17}\)


\(^{17}\)Ibid., p. 222.
It should be stated that although the seventeenth century saw a definite blossoming of the concept of contrast, which is decidedly a characteristic of the concerto grosso, the existence of any definite evolution in regard to the concerto grosso should not be construed.
CHAPTER II

THE SINFONIA CONCERTANTE INFLUENCED BY EARLY INSTRUMENTAL MUSIC

Influence of the Concerto Grosso

The first half of the seventeenth century saw a flowering of a vast and significant literature for small and large instrumental ensembles. This music, veering away from the imitation of the melodic style of vocal music, began to take on characteristics of its own, thus the expatriation of idiomatic instrumental style that distinguished the suitability of a figuration for string, woodwinds, keyboard, or brasses. Although prior to the turn of the eighteenth century many instrumental works were often called sonatas or concerti and made use of a small number of instruments with a continuo, very often (with their many sections) these works were much closer to the canzones. The immediate ancestors of the concerto grosso were the trio sonatas and violin sonatas rather than those works called concerti.¹

The trio sonata, which was favored in the late seventeenth century and early eighteenth century, was usually for two violins and violoncello (or viola da gamba) with a keyboard

instrument playing the bass line and supporting it with harmonies. The trio sonata became established in two types known as sonata da chiesa and sonata da camera. Probably the most significant distinction between the two types was that the sonata da camera, which was intended for performance in secular surroundings, had dance movements resembling the dance suite, while the sonata da chiesa was intended for performance in church and usually consisted of four binary movements arranged Slow--Fast--Slow--Fast without any dance movements.2

Early Baroque social dances were performed in pairs with the music written for every possible medium and any conceivable combination of instruments. Although the sonata da camera made use of dance music and led to the suite, it was not restricted to dance music. The suite is significant in that it was a side by side development with the sonata da camera, and in fact, was fostered mainly as a sonata da camera in Italy.3 The suite was a simultaneous development with concerto style and played a part not only in the concerti grossi of Corelli and Handel, and in the development of the symphony, but also had a slight effect on sinfonie concertanti.

Although the two Sinfonie a più instrumenti by Alessandro


Stradella anticipated the concerto grosso, the twelve concerti grossi of Corelli are thought to be the first works of the type. The publication date of Corelli's twelve concerti grossi, Op. 6, is thought to be around 1714, but modern writers question this date. Some writers believe it to be 1712 because of a "dedicatory epistle, signed by Corelli at Rome on December 3, 1712." A Brussels Conservatoire copy (no. 7287) is given as the source for this conclusion. A much-cited testimony by Georg Muffat, a pupil of Corelli, indicates that the work was played in Rome as early as 1682.

The full title of the work, Concerti grossi con due violini e violoncello di concertino obbligato, e altri violini, viola e basso di concerto grosso ad arbitrio che si possono raddoppiare, shows the instrumentation of the trio sonata is used for the concertino against a tutti orchestra consisting of two violins, viola, contrabasso and continuo. The last phrase of the full title states that instruments of the concerto grosso (tutti) may be doubled if necessary or desired.

The idea of the trio sonata instrumentation as a solo group is used to some degree in the Sinfonia Concertante of J. C. Bach. This is not to say that the concept is used as an end in itself, but rather is a means of presenting the

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solo instruments with only the slightest amount of harmonic and/or rhythmic accompaniment.

Another trait of earlier music that is found in the works of Corelli is that of tonality. In the dance music before 1650 it was customary to keep all the movements of the suite in the same key. Most of the suites consisted of two parts; the first part was in the tonic and drifted toward the dominant while the second part reversed the sequence. Corelli did not abandon this, nor did he adhere strictly to the custom. Twenty-nine of his trios have every movement in the same key. The other nineteen have only the slow movement in a relative minor key and those cadence at the end in the principal key. In the sonatas for violin and bass, Op. 5, the same holds true. Three of these sonatas have the same key for all the movements, the other eight have the slow movement in a relative key. Corelli's practice of having the slow movement in a relative key is also present in the concertos. In every concerto the slow movement is in a relative key while the other movements remain in the principal key.\textsuperscript{5}

The practice of placing the slow movement in a relative key became a standard practice in the concerto grosso form and therefore was also utilized in sinfonie concertanti.

The table on the following page illustrates this point.

The slow movements of the sinfonie concertanti are essentially grounded in a homophonic concept. In the twelve

\textsuperscript{5}Ibid., pp. 65, 91, 125.
concerti grossi of Corelli the slow movements are usually confined to a contrapuntal texture. In his fast movements a chordal or harmonic texture occurs with the quick rhythmic beats while the harmonic motion is established through long passages that avoid any cadential feeling. The melodies have idiomatic rhythm patterns which often disintegrate into broken chords or fast scales (an observation which is pertinent to the sinfonia concertante). With a diversification of textures, Corelli tied the old style with the beginning of the late Baroque; and with a great use of the device of contrast through a variety of tutti-solo participation, he prepared the way for the solo concerto.

Another contributor to the development of the concerto was Giuseppe Torelli, a contemporary of Corelli. Torelli
wrote two types of concerti: the orchestra concerto, and the concerto grosso. The former are so called because of their use of the sectional contrast technique rather than the contrasting of instrumental groups. These orchestra concerti make use of the stylistic devices contained in the concerto grosso—namely: "continuo homophony"; a term used by Bukofzer to describe the harmonic structure against the melody which is controlled by the continuo unit "by the melodic orientation of the bass," quick harmonic motion, and relentless rhythm. Another feature which occurs in these works is the use of solo violin. Examples of Torelli’s orchestra concerti are found in his Opus 6, *Concerti musicali a 4* (1698). Examples of concerti grossi by Torelli are found in his Opus 8, which contains six concerti grossi and six solo concerti. Perhaps his establishment of the three-movement form, fast-slow-fast (*allegro-adesio-allegro*) with an occasional slow introduction, was his most decisive factor in securing the concerto form. In his works Torelli established a well defined equilibrium between solo and tutti, a greater utilization of the concerto style, and (although not previously mentioned) made some use of ritornello form.7

The well defined balance between solo and tutti and the utilization of a concerto style are noticeable elements in

6Manfred Bukofzer, *op. cit.*., p. 221.
7Ibid., pp. 226-228, 363.
all sinfonie concertanti. These two elements along with the earlier element of contrasting tonal bodies are particularly observable in the sinfonie concertanti of Haydn and Mozart that employ wind instruments.

A near contemporary, if not a contemporary, of Corelli and Torelli was the Venetian Antonio Vivaldi (1678-1741). Three types of concerti existed at the beginning of Vivaldi's career: the concerto grosso, the orchestra concerto, and the solo concerto. Each of these had in turn two classifications, church concerto or chamber concerto (da camera). Vivaldi's writing of instrumental music is almost restricted to the writing of concerti. His concerti range from solo concerti to concerti grossi with wind ensembles. A notable example of this is his Opus 3 (L'Estro Armonico), which contains four solo concerti (nos. 3, 6, 9, 12) and eight concerti grossi. Three of these works are in four movements with the slow movements of a few measures acting as a tie or transition between two allegros. The other works, with the exception of one, have the three-movement construction fast-slow-fast (allegro-adagio or larghetto-allegro); the exception has the construction slow-fast-fast (no. 3). 8

Although the three-movement form of fast-slow-fast originated with the Italian Overture, and was used to some extent

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8 Mario Rinaldi, Catalogo Numerico Tematico delle Composizioni di Antonio Vivaldi (Rome, 1944), pp. 71-75.
by Torelli, Vivaldi is generally given credit for firmly establishing it as the standard form of the concerto which has been retained to the present day. This three-movement form is used in sinfonie concertanti; therefore, a definite linkage with the development of the concerto is involved in the sinfonie concertante. An exception to this form is the Sinfonia Concertante for violin and violoncello by J. C. Bach. It has only two movements, but this occurrence is an exception to Bach's symphonic works which, as a general rule, usually have three movements. Along with the concerto grosso, we can look to Vivaldi's solo concerti for more than one instrument as another factor that influenced the sinfonie concertante, which must have two or more solo instruments.

In his Opus 3, Vivaldi shows an unequivocal crystallization of the definite distinction between tutti and solo that was established by Torelli. It is here also that the soloist breaks out of, or erupts from the concertino to display virtuosity and hold interest, thus exhibiting the individualistic predilection that progressed to the Classical period. Beginning with L'Estro Armonico the tutti and solo became truly two separate styles, color, and two distinct thematic ideas set against each other. Another feature that occurs in the works of Vivaldi is a tutti ritornello, which is the recurring tutti portions with thematic content. 9

usage of ritornello is evident in the sinfonia concertante, although not always a tutti presentation.

In Vivaldi's presentation of the solo thematic material, Bukofzer states that "three methods can be distinguished:
(1) virtuosic figuration, not related to the tutti theme,
(2) soloistic featuration, not related to the tutti theme, and
(3) a solo idea distinct from that of the ritornello...
The last one...seems to anticipate the idea of thematic contrast that prevails in the classic period.\footnote{Manfred F. Bukofzer, \textit{op. cit.}, p. 230.} The observations made by Bukofzer in regard to Vivaldi are also noticeable characteristics in sinfonie concertanti.

Two other masters involved in the concerto grosso are Handel and J. S. Bach; both were contemporaries of Vivaldi and Torelli and contemporaries of each other. The concerti grossi of Handel's opus 8 have a similarity to the concerti grossi of Corelli in that they use the trio sonata instrumentation as the concertino; they differ in that there is a more distinct solo-tutti relationship than in the concerti grossi of Corelli.

Although not called concerti grossi, the six Brandenburg Concerti of Bach belong to the concerto grosso species. These concerti received their name from the fact that they were written, on request for several orchestral works, for Prince Christian Ludwig of the House of Brandenburg. Bach finished...
the concerti in 1721 and sent the scores to the Prince. Bach's concerti differ from the earlier models of Corelli, Torelli, and Vivaldi in that they contain practically a summary of the concerto developments up to his time. It is at this point in the development of forms that one begins to conjecture as to the cessation of the concerto grosso and the inception of the sinfonia concertante. If the waning of one and the assertion of the other did not eventuate, then one must consider the sinfonia concertante as a deviation of terminology and advancement of the concerto grosso.

Thus far in the development of the concerto grosso the following points have been observed.

1. Concertino group
2. Use of more than one solo instrument (Vivaldi)
3. Principle of contrasting tonal groups
4. Balance between solo and tutti
5. Use of ritornello
6. Concerto style (and concertato style)
7. Three-movement form
8. Slow movement in a relative key
9. Idiomatic writing
10. Periodic interruption by orchestra (cf. with 4. and 5.)
11. Trio-sonata instrumentation

These points in the development of the concerto grosso are also present in sinfonie concertanti.
Influence of the Symphony

As has been stated, the first half of the seventeenth century witnessed an emergence of music for instrumental ensembles. By the end of the century two forms were distinct: the French overture and the Italian sinfonia. Each had a different style, but both served as introductory pieces for operas, operatic pieces, and oratorios. Some of these pieces were of significant merit and of sufficient length that they were played for their own sake outside of their normal environment. During the first half of the eighteenth century works similar to each of these two forms were written independently from the opera or oratorio. The French overture, crystallized by Lully and later fortified by Purcell, had the general plan of slow-fast-slow with an occasional dance form added. The French overture gradually declined in popularity, but did have a role in the development of the overture of today.

The Italian sinfonia was of significance in the development of the symphony and because of this had a bearing on the sinfonia concertante. The sinfonia's general plan was fast-slow-fast being, presumably, a simultaneous development of the identical three-movement form of the concerto grosso. The first and last movements of the sinfonia were being affected by the development of the sonata form and when they were not under this influence they were in a rondo form. Although there were occasional usages of variation, the rondo form
became the most frequently used form for the last movement. The majority of last movements of sinfonia concertante utilize the rondo form. Thus the sinfonia as forerunner of the symphony affected the sinfonia concertante.

Another influence in the sinfonia's role in the development of the symphony was that the slow movement was usually in the three-part form of A-tonic, B-dominant (or sub-dominant), A-tonic. This three-part form is also present in the sinfonia concertante.

Although the foregoing is obviously not a fully exploited discussion of the development of the symphony it should suffice to point out that the development of the symphony from the sinfonia had an influence on the overall form of the sinfonia concertante. Thus the sinfonia concertante may be considered a crossbreed of the elements of the concerto grosso and the elements in the development of the symphony.

CHAPTER III

SINFONIA CONCERTANTI OF J. C. BACH

The sinfonia concertante flourished mainly in the eighteenth century, with such composers as Cambini, Cimarosa, and Playel contributing their efforts to the form. The discussion to follow will consider the works of some prominent and representative composers of the eighteenth century. The sinfonia concertanti of J. C. Bach, Karl Stamitz, Haydn, and W. A. Mozart will be observed.

Johann Christian Bach wrote sinfonia concertanti under the titles of sinfonia concertante, concerto, and concertino.\(^1\) J. A. White, Jr. takes issue with Fritz Stein's comment in his notes to the Eulenburg miniature score no. 768 that J. C. Bach wrote six sinfonia concertanti. White states that Bach wrote fifteen such works and in the appendix to his dissertation he gives a thematic index of these works.\(^2\) Their keys and solo-group instrumentation are as follows: \(^3\)

1. F Major
   Oboe and Bassoon
2. A Major
   Violin and Violoncello

\(^1\)Joseph Addison White, Jr., The Concerted Symphonies of J. C. Bach (Ann Arbor, 1959), I, 21.
\(^2\)Ibid.
\(^3\)Ibid.
3. C Major
Oboe, Violin, and Violoncello

4. E-flat Major
Violin, Violoncello, Oboe, and Piano

5. E-flat Major
Two Violins

6. D Major
Two Violins and Violoncello

7. E-flat Major
Flute, Oboe, and Bassoon

8. F Major
Two Violins and Violoncello

9. E-flat Major
Two Violins, Two Violas, Two Oboes, Two Horns, and Violoncello

10. G Major
Two Violins and Violoncello

11. E-flat Major
Two Clarinets and Bassoon

12. G Major
Two Violins and Violoncello

13. G Major
Violin, Viola, Oboe, and Violoncello

14. E-flat Major
Violin and Violoncello

15. E-flat Major
Two Violins

Three definite periods occur in Christian Bach's life:
(1) Germany (1735-1756), (2) Italy (1757-1762), London (1763-1782). It is seemingly agreed between Stein and White that the sinfonie concertanti were written around or during the 1770's and thus were products of his London period.

Although White has edited three heretofore unpublished sinfonie concertanti in the second volume of his work, only two of the fifteen have been published in modern score, these being one in E-flat Major for two violins and another in A Major for violin and violoncello. Both are available in Eulenburg miniature scores; the former edited by Dr. Fritz
Stein and the latter, Eulenburg miniature score no. 765, edited by Dr. Alfred Einstein. Although the desire to inspect and discuss all the sinfonie concertanti, in print and in manuscript, is somewhat of a temptation, it is not in the general scope of this work and therefore only the Eulenburg scores will be considered and discussed.

Sinfonia Concertante in E-flat Major

The Sinfonia Concertante in E-flat Major⁴ for two violins has the three-movement form fast-slow-fast. This arrangement, which had its inception in the Italian overture and establishment as the standard form of the concerto in Vivaldi, is utilized in this sinfonia concertante of Bach. It may be pointed out here that this concept is predominantly used in all sinfonie concertanti. The two outer movements of this E-flat Major work are in the principal key while the middle movement is in the relative key of B-flat Major; this shows the influence of the concerti grossi and general practice of Corelli.

The orchestral instrumentation of this work for two solo violins is two flutes, two horns (E-flat), oboe, and strings. The two corner movements do not use the oboe while the middle movement does not use the flutes and horns. The middle movement is an oboe solo throughout; the two solo

⁴A graphic analysis of this work will be found in the appendix.
violins function as part of the accompaniment and do not have a single note of solo. This movement may have been an isolated movement which Bach intended for a solo concerto. Such is purely speculation.

The usage of two solo violins in this instance parallels the concertino group of the concerto grosso. In this particular work of Bach the element of contrasting tonal bodies is not a feature of the "concertino," rather, it is provided by the winds of the tutti. In the first movement the flutes and horns have exposed solo occurrences. These brief passages may be observed in measures 9-10, 13-14, 45-46, 49-50, 71-72, 119-120, 123-124, 190-193, and other similar measures; in other passages the flutes and horns provide a contrasting background to the solo instruments (measures 34-35, 167-171, 175-179); and, as is the normal practice in orchestration, there are occurrences in which the winds double material in the tutti. Examples of the foregoing usages of the winds may be found in the last movement also. It is unnecessary to elaborate on the apparent usage of the concept of contrasting groups.

The balance between tutti and solo is more clear-cut than that which occurs in the concerti grossi of Corelli, but it is similar to the balance which presents itself in the works of Vivaldi.

It will be recalled that a tutti ritornello was a feature which occurred in the works of Vivaldi. This feature
is an unequivocal characteristic of the sinfonie concertante. It is not always limited to a tutti presentation and at times only sections are used in lieu of the entire ritornello.

In the first movement of the *Sinfonie Concertante in E-flat Major* by Bach one finds that the presentation of the opening tutti (measures 1-54) consists of six phrases or sections. These, herein called A B C D E F, are the materials of the ritornello. Each of these sections recurs before the conclusion of the movement. Section B, which makes use of the flutes and horns, is used more than the others. A kinship between sections B and F may be noted. Every statement of the tutti contains one or more sections or phrases of the opening tutti.

As has been stated earlier, the second movement of the E-flat major work is an oboe solo. The concertino soloists do not have a single note of solo. The movement, in B-flat, is a variation form with rondo elements. The opening tutti states the thematic material. This material is divided into three sections, herein called A B C. The solo oboe then states a variation of the first two sections (A B). The tutti responds with the second section of the opening thematic materials. After this the solo oboe states a second variation of the first two sections of the opening tutti. The tutti then brings the movement to a close with an utterance of the third section, (C), of thematic materials.
The last movement of this work, being a rondo, makes use of a ritornello. The use of the ritornello is an interesting curiosity. The opening tutti presents the thematic materials for the ritornello. After this opening section (1-27) occurs a restatement of the preceding section, but this time the solo and tutti alternate in the statements of material. This alternating idea becomes the ritornello instead of the opening section. The "alternating ritornello" is then separated by two solo sections. The orchestra, in addition to periodically interrupting the solos with the ritornello, assists in all sectional cadences. Idiomatic writing for the instruments at this point is a part of both the solo and tutti. Throughout the solo sections the solo instruments display their characteristic figurations and a certain amount of virtuosity.

Another influence on the sinfonie concertanti of Bach was the trio sonata. In the first movement of the work under consideration one finds examples of this influence. In measures 197-208 the two solo violins play an exposed solo section and are assisted by only the violoncelli. Since Bach's earlier symphonic works usually had a bass figuring, and the realization of the bass figures at the harpsichord was a practice that continued in London up to the time of Haydn, it can be assumed that as a matter of practice the harpsichord should augment the harmony in this sinfonia concertante in spite of the fact that no bass figures appear.
either in the score (Eulenburg miniature score no. 768) or in any known manuscript of this work. Thus, the two violins, violoncello bass line, and the assumed use of the harpsichord to augment the harmony presents an example of the "classical" trio sonata concept being used in early symphonic music. This is to point out that the trio sonata, which formed the basis for Corelli's concerti grossi, had a definite relationship to the sinfonie concertanti of J. C. Bach.

Other examples of the usage of the trio sonata idea in Bach's Sinfonia Concertante for two violins occurs in the third movement. These are the solo sections of the ritornello, (measures 28-55, 85-112, 149-167); the orchestra sections of the ritornello (36-42); other solo sections (61-68, 73-76, 118-129); and other orchestra sections (9-16, 77-81).

In each of the movements of the work one finds that the usage of keys outside the principal key of the movement is usually limited to closely related keys, such as; the dominant, the dominant of the dominant, the relative minor, and occasionally the parallel minor. With this use of tonal relationships one notices further the usage of many altered chords, outside of those necessary in making simple shifts of key, is quite rare. But in this "simplicity" of key relationships one cannot avoid perceiving the influence of the development of the sonata form in instrumental music.
The opening tutti of the first movement is basically in B-flat major but two of the middle sections, C and D, are in B-flat major. Sections E and F are again in B-flat major. The following solo and tutti are also in B-flat major. After this a shift to B-flat major, the key of the dominant, is made and remains in that tonality for some time. A little further in the movement (measure 149), there is a solo section that opens in the established B-flat major but before the conclusion the keys of B-flat major, E-flat major, C minor, C major, B-flat major, and E-flat major occur. This solo section is followed by a sequential tutti section in B-flat major which brings the key of E-flat major back for the final sections which remain in that key. Thus one sees shifts to a relative key for secondary materials; a section in which a number of keys occur; and a lengthy end section of previous materials in the principal key. This is the basic idea of sonata form.

In this work not all solo materials are related to the ritornello. The greater part of the solo materials appear to be either organic outgrowths of that which precedes the ritornello or distinct new ideas. There is also some use of variation as in the second movement where the two solo sections are variations of the ritornello.
Sinfonia Concertante in A Major
for Violin and Violoncello

The other sinfonia concertante of J. C. Bach to be discussed is the Sinfonia Concertante in A Major for violin and violoncello. In the commentary notes to the score Dr. Alfred Einstein states:

One might be inclined to assume that this Sinfonia Concertante originated in Johann Christian Bach's Italian period—or, if one prefers to think that he wrote the concertato-violin part for Felix Giardini, and the violoncello for his friend, housemate and partner, Carl Friedrich Abel, in London—then at all events with a memory of his Italian period... Italian, too, is the balance of its ternary form, which spins out the solo from the orchestra-ritornello and connects the solo through parts of the ritornello. But, most Italian, is the melodic substance—corresponding so wonderfully to the pastoral key and time, to the pastoral instrumental coloration of the first movement. If Einstein is correct in his assumption that this work is from Bach's Italian period, then this work would have been written before the Sinfonia Concertante in E-flat Major for two violins.

The orchestral instrumentation of this work for violin and violoncello is two oboes, two horns (A), and strings.

This sinfonia concertante has only two movements. White states that with four exceptions, Bach adopted the three-movement plan. He gives three of these four exceptions

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5 A graphic analysis of this work will be found in the appendix.

as two works with a four-movement form and one with a two-movement plan. Since Einstein believes this work to be from Bach's Italian period, perhaps this work, being a deviation from Bach's normal practice of having three movements, was an early study of the form.

Of the fifteen sinfonie concertanti listed by White, only this one is in the key of A major. Apparently Bach did not prefer keys with more than one sharp. Of these sinfonie concertanti, only five make use of a key signature containing sharps. Of these five, two are in G major, one is in D major, one is in A major, and one is in E major.

Two of the remaining ten works are in C major, and the other eight utilize the key signatures of F major (1), B-flat major (2), and E-flat major (5). Evidently Bach did not use the minor mode as a principal key. None of the sinfonie concertanti are in a minor mode. This is not to infer that his works are void of any use of the minor mode, for he does use the minor mode as a harmonic technique within a given movement.

In the Sinfonia Concertante in A Major it is the violin and violoncello that form the "concertino." Again, as in the Sinfonia Concertante in E-flat Major for two violins, the contrast of tonal bodies is provided by the winds of the tutti. In this work for violin and violoncello another

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7J. A. White, Jr., op. cit., p. 21.
usage of contrasting tonal bodies is furnished by the different timbres of the solo instruments. Both are stringed instruments, but the quality of tone and tessitura of each instrument makes for a distinct contrast of tone.

In the first movement one finds the balance between the solo and tutti similar to that which occurs in the concerti grossi of Corelli and Handel. After the initial tutti there is a solo section. This solo section is characteristic of the concerto grosso in that the tutti keeps interjecting with thematic material from the opening tutti or assists in shifting harmonies with modulatory scale passages. One may observe the interjection of thematic material of the tutti in measures 62-67 and 100-107. Examples of the usage of modulatory scale passages may be seen in measures 79 and 83.

The ritornello is presented by the tutti in the opening fifty-four measures. As in the E-flat major work for two violins, the ritornello contains a number of sections. In this case there are four sections, herein called A B C D. Immediately after the first eight measures of violin solo the tutti interrupts with a fragment of the A section of the ritornello. Following some dialogue between the violoncello and violin the tutti again interjects a fragment of the A section of the ritornello. Sections C and D are restated for the final tutti of the first movement, but they are separated from each other by a fermata over a tonic-six-four chord. Over the measure containing the fermata the score is marked cadenza; no cadenza is written out.
The first movement is marked *Andante di molto*, and the last movement is marked *Allegro assai*. There is no slow movement and therefore the practice of having a slow movement in a relative key is not followed. Bach did provide for a section of significant length and interest in a relative key. In the last movement the third solo section is in a minor (74-96). This solo section, which is a variation of the first solo section, is written like a minuet proper, (i.e., \[ \text{music} \]). A close look at this last movement reveals some interesting features. The movement, written in the alla breve time signature, is made up of two-measure phrases. It starts with an upbeat of a quarter note and a written-out turn before the first full measure. (This could be viewed as an upbeat of two quarter notes.)

The overall form of the movement is in three parts: I (tutti-solo-tutti), II (solo in a minor), and J (a written-out *da capo*). If one assumes I to be a gavotte,—and it does have all the features of one,—and II a second gavotte, treated "a la musette" in the style of a bagpipe piece with a long sustained bass note, and II again (a written-out *da capo*), then one may look upon this movement as a gavotte written in the manner in which this dance form was incorporated in a great number of suites. Since the tutti returns with the ritornello four times at the conclusion of the work, one may refer to this movement's form as a Gavotte in Rondo.
Looking at the score one notices the idiomatic string writing which makes use of spiccato scale passages, the occasional use of triple stops, trills, and graceful turns. All these observations point out that by this time the violin style was well defined.

In the first movement of the *Sinfonia Concertante in A Major* the usage of solo materials in the first solo section is distinct from the thematic materials of the opening tutti. The second solo section makes use of the same materials, excluding some, that were used in the first solo section.

In this work, as in the E-flat major work for two violins, the usage of the trio-sonata concept can be seen, but it is not as prominent as in the former work. Occurrences of this concept may be seen in the last movement in measures 12-16, 32-36, 108-112, and 128-132. The thinness of texture in sections of the last movement, such as measures 20-24; 56-58; 116-120; and 152-154, seems to suggest the necessity of a keyboard instrument to augment the harmony.

The four sections of the opening tutti of the first movement are primarily in A major. The "A" section has three sub-sections—a, b, and c. The first two sub-sections, a and b, are in A major; the third sub-section and the second section "B" are in E major; and the third and fourth sections, "C" and "D", are in A major. The brief solo section and the even briefer tutti section that follows are in A major. The last two measures of the tutti shift the tonality
to A major. The following solo sections remain in this latter key, although there are some short sections in E major. The return of the tutti (at measures 115-134), states the entire "A" section in E major. The following solo sections are in A major; with the exception of one brief section, measures 157-165, this tonality remains to the conclusion of the movement.

In the second movement the first tutti section and the first solo section are in A major; the second tutti section and the second solo section are in E major; and the third tutti section is in A major. The foregoing sections could be referred to as the first gavotte. The second solo section, or, if one will, the second gavotte, is in A minor.

(a: b a:) Following this is a written-out da capo of the first, second, and third tutti sections and the first and second solo sections.

The uninvolved usage of tonality and the absence of a section in which a number of keys are passed through seems to confirm the belief that this A major sinfonia concertante is of an earlier date than the previously discussed E-flat major work for two violins.

In both sinfonie concertanti of J. C. Bach the first solo section appears to state an idea distinct from the tutti theme. Much of the material in subsequent solo sections seems to be organic outgrowths of the first solo section. Because of the recurrence of materials, and for want of
identification one finds it convenient to arrive at some means of labeling each portion of the solo sections. Although these labelings are advantageous for identification, the rhapsodic nature of the solo section should not be disregarded.

Having the solo instruments answer each other when they are not playing simultaneously is an interesting treatment of the soloists. For example, at measures 34-90 in the first movement of the E-flat major work for two violins, the first violin states a figure, then at measures 90-96 the second violin answers with the same figure. Other examples of this may be seen in the solo section at measures 149-185. These answers occur in three ways: (1) an exact repetition (by the other instrument); (2) an exact repetition on a different pitch level (a "real answer"); or, (3) the same figure with a few of the intervals altered (a "tonal answer"). This answering idea not only occurs in the sinfonie concer-tanti of Bach but also in the works to follow.
CHAPTER IV

SINFONIE CONCERTANTI OF HAYDN
AND KARL STAMITZ

Haydn's Sinfonia Concertante
in B-Flat Major

Although Haydn's Sinfonia Concertante in B-flat Major
for oboe, bassoon, violin, and violoncello, op. 84,¹ was
written after the sinfonia concertanti of Mozart, it will
be considered before those works by Mozart.

Although attempts had been made to draw Haydn to London
since 1783, it was not until after the death of Prince Nicho-
las Esterhazy, whom Haydn had served since 1761, that he was
free to travel. Knowing how to take advantage of this oppor-
tunity, Johann Peter Salomon was successful in attracting
Haydn to London. Their agreement required Haydn to compose
and perform, in London, six new symphonies. Arriving in
London in January of 1791, Haydn stayed until the middle
of the following year. On account of the success of the first
series of works, Haydn agreed before leaving to return and
write six more symphonies.

¹A graphic analysis of this work will be found in the
appendix.
Dr. Max Hochkofler makes these remarks in regard to the works that Haydn wrote during his stays in London.

In addition to the twelve "London" symphonies Haydn composed in England, he wrote a large number of other works there which display an equal degree of mastery. Among them is the undeservedly neglected "Symphonie concertante", op. 84. Haydn wrote it for the fourth Salomon concert on 9th March, 1792, and it was performed under his direction, from the manuscript, with Salomon, Merel, Harrington and Holmes as the soloists. By general request it was repeated a week later at the fifth concert, and was eventually included in the programme of Haydn's benefit concert on 3rd May, 1792.

Haydn's Sinfonia Concertante has the three movement form of fast-slow-fast. The first movement is marked Allegro, the second movement Andante, and the third movement Allegro con spirito. The two outer movements are in the principal key, B-flat major, and the middle movement is in F major. The "concertino" consists of an oboe, bassoon, violin, and violoncello; the tutti instrumentation is for one flute, two oboes, one bassoon, two horns (B-flat), two trumpets (B-flat), timpani, and a full string complement in which the violoncello and contrabasso occasionally have separate functions.

The principle of contrasting tonal groups is a feature given to the two groups against each other and indeed the concept of contrasting tonal elements is inherent to each

\[2\] Max Hochkofler, Preface to Haydn's Sinfonia Concertante in B-Flat Major, op. 84, Eulenburg Miniature Score no. 790 (London, 1940), pp. 1-11.
group. By the usage of strings contrasting the double reeds, the solo group has the concept of contrasting tonal elements within itself. This concept is further utilized by pairing off the instruments within the solo group; i.e., oboe with violoncello, violin with bassoon, violin and violoncello, oboe and bassoon, and other conceivable combinations. The contrasting of tonal elements within the tutti is achieved by the usage of the four groups of instrumentation, i.e., woodwinds, brass, strings, and percussion.

In this work there is not a true contrasting or pitting of the tutti against the solo group. The tutti does interrupt from time to time but it is the solo group that demands attention for more than two thirds of the work. With the exception of the opening tutti of the first and last movement, any interruptions by the tutti are usually very brief. This factor definitely shows that the tutti is far overbalanced by the solo group. The work is reminiscent of the concerto grosso in that the function of the tutti is to interject with the ritornello, provide an accompaniment, and to assist, if necessary, in transitions or modulatory passages. Because of the importance given the solo group, the work has the nature of a concerto.

The first movement of Haydn's Sinfonia Concertante in B-flat could be viewed, in an extremely liberal way, as a ritornello form. Although one would find it most convenient to discover the ritornello form as a consistent occurrence
in the first movements of sinfonic concertanti, one can not truly say that such is the case. The first movement of this work is too close to the internal structure of the classical concerto. With a few exceptions, such as the solo's false start of its exposition at measure 26, and the recapitulation started by the solo group instead of the tutti at measure 162, the movement is very similar to the concerto form. After the tutti exposition in B-flat major the solo states the first theme with some modifications thereafter in order to state the second theme in the dominant. After this is a tutti statement which is based on material of the first theme. This section is similar to the closing section of the tutti's exposition. At the end of this second tutti, which is in F major, there are a few measures of modulation which bring in the solo with the first theme in D-flat major. After this follows some non-thematic material which passes through F minor, G major, and D major, the whole constituting a development section. The recapitulation is begun by the solo violin of the solo group, in B-flat major, and joined by the tutti which eventually brings back the second theme in the principal key. Following this there is a short bridge by the tutti which leads to the cadenza which is announced by a tonic-six-four chord. After the cadenza there is a ten-measure coda which brings the movement to a close. By the observation of a double exposition, a distinctive characteristic of the concerto form, one sees the invasion of the
concerto principle into the sinfonia concertante.

The second movement, in which the tutti only interrupts once, is basically a song form with a tutti cadetta.

The third movement is definitely a rondo form, but it is a rondo which utilizes variants rather than the same recurrent theme. The rondo theme, which is first stated by the opening tutti, is more in the nature of a motif. The theme, basically a two-measure motif, has five variants. Therefore, one may refer to the third movement as being in "variation form." The movement is divided into five sections: Introduction (which presents the rondo theme), sections I, II, and I again, and a coda. The introduction is in a style similar to Haydn's earlier symphonies and the concerti grossi of Handel. After fourteen measures of tutti, the solo violin breaks in with six measures of recitative. The tutti then continues in its opening manner only to be interrupted again by nine measures of recitative by the solo violin. This brings the introduction to a close after which the solo violin begins the first section ending with a tutti. Again it is the solo violin that begins the next section. This opening of the section is mostly in the nature of an episode which contains passage work not related to the tutti. After this the solo oboe and violin present a section of material which is contrasting in character. The section is repeated by the solo bassoon and violoncello. After some dialogue between the solos and the tutti the solo violin brings about section
'I' by stating the rondo theme. After an almost exact repetition of section I, the solo violin initiates the coda which comes to a close with a final utterance of the rondo theme by the tutti.

The first movement is not only characteristic of the concerto form because of the double exposition, but also because of the key relationship of each section. The tutti statement of both themes is in the tonic, B-flat major, the first theme presented in the solo's exposition is also in the principal key with the second theme in the dominant. There is a development section which passes through a number of keys and makes use of materials from the tutti as well as some independent material. The return of the themes is in the tonic key; this tonality remains through the coda to the conclusion of the movement.

The second movement is characteristic of the song form. The first section is in the tonic, which is F major. The second section is in the key of the dominant; and the return of the first section is again in F major. The codetta remains in F major as the horn concludes the movement with sudden, surprising prominence.

In the last movement every recurrence of the rondo theme by the tutti is in the tonic, with the exception of one which is in the dominant. All modulatory materials are given to the solo sections. Throughout the work one observes the clever antiphonal effects. In regard to the predominance
of the solo group, A. Hyatt King states:

The chief interest throughout lies in the treatment of the four soloists in varied and contrasting groups, and in their blending with, rather than in their opposition to, the orchestra. . . .

As for classification, Haydn's Sinfonia Concertante is a concerto for four solo instruments.

Karl Stamitz' Sinfonia Concertante in D Major

for Violin and Viola

Karl Stamitz was a contemporary of Haydn. Evidently the sinfonia concertante was a favorite form of composition for Stamitz, for he wrote twenty-six works under the title of sinfonia concertante. The particular sinfonia concertante to be discussed here was edited by Fritz Kneusslin. The work is simply entitled Sinfonia Concertante for Violin and Viola. An opus number is not given. Since there are not any commentary notes preceding the score, it is difficult to ascertain whether the dynamics, bowing marks, and other instructive markings are from the pen of the composer of the editor. Since a few crescendo marks are in parentheses, one is inclined to believe that the editor did not make any alterations contrary to manuscript.


5A graphic analysis of this work will be found in the appendix.
The Stamitz *Sinfonia Concertante* for Violin and Viola has the orchestral instrumentation of a full string complement and two horns (D). This work, which is in D major, also has the three-movement form. The movements are marked *Allegro moderato, romance, and Rondeau*. The two end movements are in D major with the middle movement in G major, the key of the sub-dominant.

The usage of only a string orchestra with horn appears to dispose of the concept of contrasting tonal groups, but the idea of contrasting groups is obviously present with the usage of a solo group and a tutti group. The tessiture and timbres of the violin and viola may be considered a contrasting of tonal elements. On the whole, the balance between the solo and tutti is rather equally distributed, but there is a definite pitting, or contrasting, of the solo group against the tutti. Because of the presence of elements of the rondo form and elements of the sonata form, the first movement of this work is of particular interest. If one is permitted, one may refer to the form of this first movement as sonata-rondo.

The movement opens with a tutti statement of the themes (tutti exposition); and then is followed by the soloists' restatement of the principal themes which are separated by unrelated materials (solo exposition). After this solo section, instead of moving into the development section, the tutti again states the themes as they occurred in the
opening section. Only after this recurrence of the themes does the development section follow. This development section is carried by the soloists and makes use of the unrelated materials that were presented in the solo exposition. A retransition is made by the tutti; this brings about the restatement of the principal themes by the soloists. This recapitulation continues to the coda where the soloists are joined by the tutti. After six measures of coda, the cadenza is announced. This cadenza, which is marked Andante poco Adagio, is only four measures in length. After the cadenza, the movement is brought to a close by the tutti.

The existence of a double exposition and a development section is characteristic of the sonata form. The three statements of the themes as they occur in the opening section are characteristic of the rondo form; thus, the reference to this movement as a sonata-rondo.

The second movement is in three-part song form. The first part (A), constructed in four phrases, is a binary structure. The tutti sounds the first phrase and the last half of the last phrase. The soloists play the second phrase, third phrase, and the first half of the last phrase. The second phrase is a repetition of the first phrase with slight variation. Although the third phrase is brief, it is of a slightly different character. This first part is in the tonic (G major). The second part, constructed in three phrases, is a ternary structure; the soloists play all three
phrases. The violin plays the first phrase, the viola plays the second phrase, and both play the third phrase. At the end of this section, which passes through e minor, there is a fermata. A return of the first part follows in G major. The last phrase of this return is modified and leads into a coda. The strings of the tutti are marked \textit{con sordini} throughout the movement.

The third movement, in D major, is in rondo form. The tutti states the rondo theme which is constructed in two phrases. The soloists follow with a statement of a secondary theme after which they proceed to restate the first phrase of the rondo theme; the tutti joins in for the second phrase of the rondo theme. The solo violin states another secondary theme in a minor; the solo viola responds with a contrasting idea. Both of the soloists then restate a third phrase of this minor section together. After this section the soloists restate the first phrase of the rondo theme in D major; the tutti follows with the second phrase of the rondo theme. The solo that comes after this utterance of the tutti is thematically unrelated. The occurrence of antiphonal effects in this section are reminiscent of the sinfonie concertanti of J. C. Bach. The solo section is again followed by a re-statement of the rondo theme in the same manner as it has been previously presented. That is, the soloists play the first phrase of the theme and the tutti joins in with the second phrase of the rondo theme. After this final declaration
of the rondo theme the movement is brought to a close by
a fifteen-measure codetta.

All statements of the rondo theme are in the tonic key. Only in the independent solo sections is there a contrast of harmonies. In comparison with the sinfonie concertanti of Haydn, J. C. Bach, and Mozart, this work of Stamitz appears to have been written before those of Haydn and Mozart. This conjecture is based on the observation of the usage of harmonic elements. Since there appears to be a more complex usage of harmony in the two works of J. C. Bach than this sinfonia concertante of Stamitz, one may speculate that this is a very early work of Karl Stamitz.
CHAPTER V

THE SINFONIA CONCERTANTE OF MOZART

Sinfonia Concertante in E-Flat Major
(K. 364) for Violin and Viola

The *sinfonia concertante* in *E-Flat* Major,¹ K. 364, for violin and viola, is believed to have been written by Mozart with himself in mind for one of the solo parts. It is also believed that the other part was written with his sister, Nannerl, in mind.² Alfred Einstein agrees with this and points out further that this work has two companion pieces. He states:

Mozart wrote the Concerto for Two Pianos in E-flat major for himself and Nannerl (K. 365). It is a companion piece both to the Sinfonia Concertante in the same key (K. 364), which it cannot quite equal, and to the Vienna Sonata for Two Pianos, in D major (K. 448, written in 1781), which is likewise not to be matched.³

It is also generally believed that this sinfonia concertante was written in Salzburg in the late 1770's. In placing the approximate date of the work Rudolph Gerber states:

1A graphic analysis of this work will be found in the appendix.


Mozart created the Symphonie concertante for Violin and Viola soon after his return from Paris, probably already in the autumn of 1779. In the short but eventful intermediate stay in Salzburg from 1779-1781 it is one of the works of the master that lead immediately over to the great creations of the period of maturity.\footnote{Rudolph Gerber, Preface to Mozart's Sinfonia Concertante in E-Flat Major (K. 364), Eulenburg Miniature Score no. 734 (London, 1935), pp. i-ii.}

Evidently Mannheim was an influence on Mozart. In a letter to his father (dated 1778, November 11th), he said, "... Mannheim loves me as much as I love Mannheim."\footnote{Emily Anderson, The Letters of Mozart and His Family (London, 1938), p. 936.}

Gerber, pointing out this influence, states:

Mozart seems to have received the immediate inspiration to such a concert-like symphony shortly before from the Mannheim school (Holzbauer, Cannabich, and above all Karl Stamitz) who devoted special care to this type of composition.\footnote{Rudolph Gerber, Preface to Mozart's Sinfonia Concertante in E-Flat Major (K. 364), Eulenburg Miniature Score no. 734 (London, 1935), pp. i-ii.}

The violin and the viola constitute the concertino group of this sinfonia concertante. In regard to the viola part Gerber states:

... in the original the solo viola is written in D major and for this reason had to be tuned one semitone higher; this gave it more tonal prominence.\footnote{Ibid., p. 11.}

The orchestral instrumentation for the work is two oboes, two horns (E-flat), two violins, two violas, violoncello, and contrabasso.
The first movement of this work is most interesting. It has an uniqueness of form heretofore unobserved. The first theme is presented by the tutti. This theme, as well as subsequent themes in the movement, is constructed with a number of phrases. A bridge follows and makes use of chromatic trills in an exciting and extended crescendo. Following a decline of agitation, the oboe opens a new section and through this opening the soloists quietly emerge with the second theme. After a very short antiphonal treatment, the soloists play together for a short time. This is interrupted by a chordal passage of the tutti. After this brief tutti the soloists continue with the second theme, but now with a new phrase of the theme. This continuance by the soloists makes use of answering effects which are occasionally separated by one or two measures of interruption by the tutti. After some dialogism, the solo violin announces a third theme. This theme is also constructed with a number of phrases which have sub-phrases. The solo viola answers the solo violin. This answering continues for a short time, then, playing together, the soloists lead into a tutti section of some length. This tutti is similar to an earlier tutti, in that the last half of it makes use of the chromatic trills which were observed earlier. After this tutti subsides, the solo violin presents a fourth theme. The viola's repetition of the theme is separated by a tutti solo section which also makes use of trills. Following this is a section for the
two soloists. This section, which makes use of materials not related to the theme and episodic in nature, is primarily a statement-and-answer contest between the soloists. After a few modulatory keys, the soloists abandon their contest and, playing together, lead to a tutti statement of the first phrase of the first theme.

Up to this point one is able to conceive and concede a concerto-sonata form with four gigantic themes, and a development section of episodic material not related to the themes; but that which follows causes complete havoc. After the statement of the first phrase of the first theme by the tutti, the soloists enter with the complete second theme. Following this the soloists state the first phrase of theme three; the tutti answers this with a statement of the second phrase of the first theme. This is followed by the second and fourth phrases of theme three with the soloists in imitation. After this, the first phrase of theme four is stated by the tutti and leads to a cadenza. The lengthy cadenza, which is written out, is followed by a tutti coda which makes use of the trills, syncopated figures, and chordal materials heard in previous tutti passages which were not thematically related.

One may wish to stretch a point and call the sections following the development a recapitulation, but the movement as a whole has the character of a fantasy. In a brief discussion of the fantasy Hugo Leichtentritt states:
Mozart derives the elements of his fantasy from the sonata. . . . Although the Mozart fantasy contains thematic material enough for three sonata movements, it does not, however, really develop any theme in sonata-like manner. Mozart's fantasy style consists in quickly jumping from one theme to another, in a rapid change of emotional expression in a free treatment of harmony and modulation.  

The above quoted passages seem to have been written with the first movement of this sinfonia concertante in mind, for it concisely sums up the nature of the form of the first movement. Perhaps sonata-fantasy, or fantasy-sonata, would be an appropriate labeling of the form found in this movement.

The first theme sounded by the tutti, and the second theme stated by the soloists, are in E-flat major, the principal key. The third and fourth themes are in the key of the dominant. The fantasy section is in E-flat major.

The second movement also makes use of a modified form. This movement opens with the principal theme, in C minor, stated by the tutti. Following this opening the solo violin states a variation of the theme and the viola responds with a further variation. These decorated variations of the theme act as a transition to the presentation of the second theme, in E-flat major, by the tutti. Again after the statement of the second theme the soloists utter a variation of the

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theme. This variation leads to a tutti closing section. Following this closing section is a development section in which the soloists utilize materials derived from the principal theme. Although the soloists occasionally play together, the bulk of the section has the soloists answering each other. Following the development the tutti restates the second theme in c minor. After some variation of the theme by the soloists, the tutti restates the closing section. This closing section is interrupted by a cadenza. After the cadenza, which is still another variation of the principal theme, the tutti continues with the closing section and brings the movement to an end.

The return of the second theme, rather than the principal theme, results in a deceptive recapitulation; thus the movement is a modified sonata form. Since the cadenza utilizes the principal theme, this deceptive return is justified.

The third movement is a large rondo form, but again it is slightly different than expected. The tutti, opening the movement, presents the main rondo section. The section is constructed of five sub-sections, herein referred to as sections "A", "B", "C", "D", and "E". The first violins state the "A" section. The oboe follows with a statement of "B". This is repeated by the violins. The "C" section, which is stated by the whole group, comes next, and functions as a bridge to "D". The horns sound out this "D" section and this is restated by the oboes. After this follows section "E",
which is really a closing section. This main rondo section is in B-flat major.

The first solo section, or first episode section, follows the closing section of the tutti. This episode section is also constructed with three distinct thematic elements, herein referred to as 1, 2, 3. The solo violin states the first theme (1); after the viola repeats this, the tutti interrupts briefly for two measures. The solo violin then proceeds to state the second theme (2); the viola repeats this statement. Following this is a brief imitation section which leads to the solo violin statement of theme three (3); this is answered in stretto by the violin. Following this is a "give and take" segment, which is also in an answering style, and which eventually leads to the first restatement of the main rondo section. In this first restatement of the main rondo section only sections A, B, and C are sounded. The soloists play A and B followed by the tutti sounding C.

Following this is a second episode which uses the same material as the first episodes, i. e., themes 1, 2, and 3. Here, the viola leads and the violin follows, whereas in the previous episode their roles were reversed. There is a brief extension which makes use of imitation.

The final restatement of the rondo themes contains all the section of the first main rondo section, but here there is a slight modification. The solo violin restates the "A" section with the viola answering with the same material.
The viola restates section "B", which is slightly ornamented in this presentation; the violin responds with the same phrase. The tutti follows with section "C". The solo violin restates section "C", but the rhythm is less intensified in this recurrence; underneath this, the viola has been executing a short series of trills. The two soloists then switch parts; this is extended by imitation and leads to the horns sounding section "D". The oboes answer with the same phrase. Following this is the last solo episode, which is brief and displays a certain amount of virtuosity. The tutti then proceeds to close the movement with a final statement of sections "C" and "D".

The first main section is in E-flat major; the first solo episode utilizes the keys of E-flat and B-flat major with an abundance of altered chords. The second statement of the main rondo section is again in E-flat major. The second solo episode section is in A-flat major and works its way back to E-flat major for the final statement of the main rondo section.

_Sinfonia Concertante in E-Flat Major (Anh. 9)_

For Oboe, Clarinet, Horn and Bassoon

Mozart announced his intention to compose this work in a letter to his father (dated April 5, 1778).

---

* A graphic analysis of this work will be found in the appendix.
... I am now going to write a sinfonia concertante for flute, wending; oboe, Kamm; horn, Punto; and bassoon, Kitter. 11

In a letter dated April 20, (1778), his father remarks:

"I should love to hear your sinfonia concertante performed by those good players." 12 This work was intended for the Concerts Spirituels, but its performance did not occur. The intrigues involved with the work are pointed out in another letter which Mozart wrote to his father (dated May 1, 1778).

There appears, however, to be a hitch with regard to the sinfonia concertante, and I think that something is going on behind the scenes. ... The four performers were and still are quite in love with it. Le Gros kept it for four days to have it copied, but I always found it in the same place. The day before yesterday I couldn't find it—I searched carefully among the music—and discovered it hidden away. I pretended not to notice it, but just said to Le Gros: "A propos. Have you given the sinfonia concertante to be copied?" "No," he replied, "I forgot all about it." ... When I went to the concert on the two days when it should have been performed, Kamm and Punto came up to me in the greatest rage to ask me why my sinfonia concertante was not being played. "I really don't know," I replied. "It's the first I've heard of it. I know nothing about it." Kamm flew into a passion and in the music room he cursed Le Gros in French, saying it was a dirty and so forth. ... Le Gros never said a word to me about it—I alone was to be kept in the dark. If he had even made an excuse—that the time was too short or something of the kind—but to say nothing at all! I believe, however, that Cambini and Italian maestro here, is at the bottom of the business. 13

10 Punto was the nickname of the famous horn player, Johann Wenzel Stich.
11 Emily Anderson, op. cit., p. 769.
12 Ibid., p. 781.
13 Ibid., pp. 786-787.
The sinfonia concertante, along with two overtures, was eventually purchased by Le Gros. In a letter dated October 3, 1778, Mozart points out that he intended to write them down again from memory.\(^{14}\) Apparently the work was originally written between the fifth of April and the first of May of 1778. The original manuscript has been lost, but an early copy emerged after the fourth print of Jahn's Mozart-Biography.\(^{15}\)

In regard to this early copy, from which editions of the work are based, Friedrich Blume states:

Several points are striking. 1. This copy did not emerge earlier than shortly before John's death (1869); so an earlier source (autograph?) must still have been available. 2. The original version was for Flute instead of Clarinet. The reason for this alteration is unknown. The Clarinet part is throughout suitable for this instrument. Should Mozart have made true his intention of writing down the work from memory, and then have reorchestrated it?\(^{16}\)

The question raised may never be answered. Nevertheless the oboe, clarinet, horn, and bassoon constitute the continuo group for the work. The orchestral instrumentation is for two oboes, two horns (E-flat), and a full string complement. An interesting observation is that all three movements are in the principal key (E-flat major).

\(^{14}\)Ibid., p. 924.


\(^{16}\)Ibid.
The first movement opens with the full orchestra stating the first section, which is constructed in four divisions (herein called A, B, C, and D). Each of the divisions has sub-divisions or sub-sections, which are little self-contained phrases. The tutti section is followed by a solo section, which repeats divisions A and B of the first section. The next section that follows is of huge proportions and has a similarity to a development section. This section passes through a series of keys and also introduces two new episodes of some length (called 1 and 2). Although the tutti has some statements in this section it is the soloists who have the greater portion of the section. After this third section the first section is restated with the addition of episode 1 which occurred in the third section. Following this is a cadenza which makes use of the materials presented in episode 2 of the third section. After the cadenza the movement closes with a tutti cadence.

A large song form is the design for the second movement. The movement opens with a brief introduction. This introduction is a rhythmic statement of the principal theme given by the strings in unison. The bassoon opens the first section with a sounding of the theme; the clarinet and oboe follow in a contrapuntal style with the same line. The bassoon then moves into a study of Alberti bass while the oboe, horn, and clarinet sound out the theme in a contrapuntal manner. The bassoon, eventually giving up the Alberti
bass figure, proceeds to serve in a harmonic capacity, or from time to time, has a say in the imitation. Again, a feature to be observed is the instruments answering each other. After a brief, but effective, tutti statement of an inverted fragment of the principal theme, the bassoon again leads with a statement of the secondary theme. This section is short, and is not concerned with a contrapuntal effect. A partial repetition of the principal theme follows. This, in turn, is followed by a partial repeat of the secondary theme. The principal theme is then recalled and the movement moves to a close.

The third movement is a theme and variations form, there being ten variations. The theme is presented by the concertino group. There is a variation for each soloist except the horn, while other variations are for various combinations. The following will illustrate their assignments.

Variation

<table>
<thead>
<tr>
<th></th>
<th>All soloists</th>
<th>VI</th>
<th>Oboe and Clarinet</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Bassoon</td>
<td>VII</td>
<td>All soloists</td>
</tr>
<tr>
<td>II</td>
<td>Clarinet</td>
<td>VIII</td>
<td>Oboe</td>
</tr>
<tr>
<td>III</td>
<td>Bassoon and Clarinet</td>
<td>IX</td>
<td>All soloists</td>
</tr>
<tr>
<td>IV</td>
<td>Oboe</td>
<td>X</td>
<td>Tutti</td>
</tr>
</tbody>
</table>

The last variation is interrupted by a pause. After the pause an adagio tempo is indicated. Following this is an allegro in 6/8. This allegro, although not marked, is another variation. It contains two thirds of the theme
and is extended for six measures. After the extension the remaining third of the theme is given. This is brought to a stop by another pause. Following this pause is the codetta. The tutti takes an active part in variations V, VII, VIII, and x. The movement remains in E-flat major. It is strange that Mozart did not write a variation for the horn, since the work was written with Punto in mind.
CHAPTER VI

CONCLUSION

The sinfonia concertante is by no means a distinct and crystallized form. Although it was apparently a popular type of composition in the Mannheim school, it was not restricted to that locality. It is, however, in the style of the Mannheim school, that is, melodic predominance in as essentially homophonic texture, very little contrapuntal texture, use of dynamic devices, abandonment of a thorough-bass in favor of an accompaniment written-out for orchestra, and orchestral effects such as the tremolo for strings and fast moving broken chords.

Having its roots in the concerto grosso, the sinfonia concertante utilizes a concertino group and a ripieno group. The preference for the three-movement form seems to indicate the usual number of movements. Since the form developed along with the concerto and symphony, the architectural structures of the first movements differ from one sinfonia concertante to another. The second and third movements are similar to the forms found in the symphony, as well as those found in the development of the concerto.

In the works discussed, one has observed the usage of ritornello form, concerto form (double exposition), combination
form (sonata-rondo), and free form (fantasy). Thus, the only consistent factor in the first movements is the varied usage of architectural designs.

The works that have been discussed are specifically titled sinfonia concertante, justifying the opening remark that the sinfonia concertante is a name for a type of composition. But the fact that the form is nearer that of the symphony than that of the concerto is yet to be established.

A primary concept of the sinfonia concertante is the display of a solo group of instruments. This concept is also found in other works which appear under different titles. The usage of this concept in works of a different nature and under a different title may be termed sinfonia concertante style. The general term "concertant" or "concertante" identifies this concept.

The sinfonia concertante was intended principally as a concert work, but the usage of the concertante style may be found in works for other purposes. Mozart's Serenade No. 9 in D (K. 320) makes uses of the concertante style in the second and third movements. In these movements the two oboes and two bassoons form the concertino group. Other works by Mozart which are in this style are: Concertone in C (K. 190), Concerto for Three Pianos (K. 242), Concerto for Two Pianos in E-Flat (K. 365), and Concerto in C for Flute and Harp (K. 299).
In the sinfonia concertante, as in the concerto grosso, the element of contrasting tonal elements is an important feature. Of the works that have been observed, only the sinfonia concertante for two violins by J. C. Bach did not make use of this element to some degree. But even in this work the orchestra provides the element through the usage of isolated soli passages for the flutes and horns. The other works that utilized instruments of the same family, such as violin and viola, provide the element of contrast through the different timbres and tessature characteristic of each instrument. In the works of Haydn and Mozart this element is provided in a most striking way through the use of the wind instruments in the solo group.

Since these works admitted the display of virtuosity for an instrument or instruments, it is not very surprising to find that a great part of the soloists' material is unrelated to the main thematic material. Also, it is not surprising to find sections in which the soloists introduce new material. The types of solo materials which Bukofzer pointed out\(^1\) in the works of Vivaldi can also be observed in the solo sections of the sinfonia concertante. These are soloistic and virtuoso figurations not related to the tutti theme and a solo idea distinct from that of the tutti themes or ritornello.

\(^1\)Manfred Bukofzer, _op. cit._, p. 230.
The usage of the tutti varied from work to work. In the works of J. C. Bach the tutti and soloists had an almost equal share of the work; in the Stamitz work a more definite pitting of the soloists against the tutti was observed. In the works of Haydn and Mozart the soloists had the greatest share of the work and were certainly exploited.

From these works, which are a fair representation from composers of the eighteenth century, one may observe that the sinfonia concertante, as a type of eighteenth-century composition, developed from the concerto grosso.

In regard to the concerto these points are of notable significance: (1) The concerto grosso was a factor in the development of the concerto; (2) before the form of the first movement was firmly established, it went through a diversification of architectural designs; (3) song form was used in the slow movements; (4) the third movement made use of the rondo form. If these factors, which are also seen in the sinfonia concertante, are important in the development of the concerto, then one may conclude that the sinfonia concertante was a type of concerto. The Haydn Sinfonia Concertante has all the elements of a concerto.

On the other hand, the elements that influenced the symphony are also present in the sinfonia concertante. The noted usage of the three-movement form was also employed in the Italian sinfonia a factor in the development of the symphony. Furthermore, it was noted that the sonata form
was affecting the first and last movements of the sinfonia. Thus, here too, one observes that the first movement was developing and therefore a diversity of forms was being used. Also, it was noted that the rondo form became the most frequently used form for the last movement of the sinfonia.

Another observation made was that in the development of the symphony the slow movement was usually a three-part song form. All of these factors are seen in the sinfonia concertante.

Summing up, it may be said that the overall form of the sinfonia concertante was influenced by the developments of the symphony; and the elements of concerto grosso and/or concerto are also found in the sinfonia concertante; and finally that the sinfonia concertante is a symphony of three movements in the style of a concerto for two or more soloists.

To the Triple Concerto of Beethoven and the Double Concerto of Brahms one could apply the foregoing statement, and conclude that in these works the sinfonia concertante reached its full maturity.
## APPENDIX

### GRAPHIC ANALYSES OF WORKS

#### Abbreviations

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, II, III, etc.</td>
<td>Identification of major sections</td>
</tr>
<tr>
<td>A, B, C, D, etc.</td>
<td>Identification of themes or main phrases within a major section</td>
</tr>
<tr>
<td>a, b, c, d, etc.</td>
<td>Identification of sub-phrases of themes or sub-phrases of main phrases within a major section</td>
</tr>
<tr>
<td>1, 2, 3, etc.</td>
<td>Identification of new thematic material presented in solo sections or episodes</td>
</tr>
<tr>
<td>br.</td>
<td>Bridge</td>
</tr>
<tr>
<td>cl. s.</td>
<td>Closing section</td>
</tr>
<tr>
<td>coda.</td>
<td>Coda or codetta</td>
</tr>
<tr>
<td>dev.</td>
<td>Development</td>
</tr>
<tr>
<td>ep.</td>
<td>Episode</td>
</tr>
<tr>
<td>ep. t.</td>
<td>Episode theme</td>
</tr>
<tr>
<td>exp.</td>
<td>Exposition</td>
</tr>
<tr>
<td>Int.</td>
<td>Introduction</td>
</tr>
<tr>
<td>n. m.</td>
<td>New material</td>
</tr>
<tr>
<td>P. T.</td>
<td>Principal theme</td>
</tr>
<tr>
<td>rit.</td>
<td>Ritornello</td>
</tr>
<tr>
<td>Fp.</td>
<td>Recapitulation</td>
</tr>
<tr>
<td>R. S.</td>
<td>Rondo section</td>
</tr>
<tr>
<td>R. T.</td>
<td>Rondo theme</td>
</tr>
</tbody>
</table>
r. tr. Retransition
Recit. Recitativo
S, s Solo, soloists, solo group
S. T. Secondary theme
st. aw. Statement and answer
T, t Tutti
T S Tutti and soloists alternating
tr. Transition
v. Variant
Var. Variation
GRAPHIC ANALYSIS OF J. C. BACH'S
SINFONIA CONCERTANTE IN E-FLAT
MAJOR FOR TWO VIOLINS

First Movement: (Allegro)  Hitornello Form

I (T)         II (T S)       I (T)
A B C D E F (rit)  1 B 2 F 3  A D

III                      I*
A 4 5                    (C B)  E D

*This section is not an exact utilization of C and B.
Following a brief sequential passage by the tutti, the flutes
have a brief solo passage which is based on C. After this
the tutti sounds a cadential phrase which was utilized in B.

Second Movement: (Andante)  Rondo Song Form (?)

(ooboe solo)
I (T)         II (S)       I (T)     II (S)       I (T)
A B C         Var. of  B    Var. of  A
              A and B     A and B

Third Movement: (Tempo di Menuetto)  Rondo

Int.     I (T S)     II (S)
A B C     A A' B C E' E' (R. S.)  1

I (T S)     III (S)     I (T S)
R. S.       2          R. S.
GRAPHIC ANALYSIS OF J. C. BACH'S
SINFONIA CONCERTANTE IN A MAJOR
FOR VIOLIN AND VIOLONCELLO

First Movement: (Andante di molto)  Ritornello Form

I (T)                              II (S)
 a B C D (rit.)                    1 2 3 4 5 6 7
 abc                                (ep.)

I (T)                              II (S)                              I (T)
 a                                  1 4 5 6
 abc                                A B A
 (rit.)                             (ep.)

Second Movement: (Allegro assai)   Gavotte in Rondo

I (T S)                             II (S)                             I (T S)
 A B A                               :E :F E:
 A B A

A phrase analysis of I appears as follows:

A        B        A
aa bb    cc dd    b'b' sa
(T)(S)   (S)(T)   (S) (T)
GRAPHIC ANALYSIS OF HAYDN'S
SINFONIA CONCERTANTE IN
B-FLAT MAJOR FOR OBOE
BASSOON, VIOLIN AND
VIOLONCELLO

First Movement: (Allegro) Concerto Form

T. Exp.

Th. I A Th. II C Cl. S
B C
a b

S. Exp.

Th. I A (tr) Th. II C
B 1-2 C

Dev.

(T) (S)

Th. I; Cl, S; Th. I; n. m.
B A 3 4 5

Fp.

(S) (T) (S) (T)

Th. I A 2 (br.) Th. II C
B a (br.)

Cd.

Cadenza

(C, 4, cl. s) (T) Cl. S.
**Second Movement:** (Andante)

<table>
<thead>
<tr>
<th>I (S)</th>
<th>II (T S)</th>
<th>I (S)</th>
<th>Cd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A a b</td>
<td>A a (t)</td>
<td>B d e f</td>
<td>a'</td>
</tr>
<tr>
<td>B c d e f</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Third Movement:** (Allegro con spirito)

**Variation-Rondo Form**

<table>
<thead>
<tr>
<th>Int.</th>
<th>I</th>
<th>II</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (rt.)</td>
<td>rt.--v. 1 (s)</td>
<td>ep.</td>
</tr>
<tr>
<td>Recit.</td>
<td>rt.--v. 1 (t)</td>
<td>rt.--v. 4 (t)</td>
</tr>
<tr>
<td>A</td>
<td>rt.--v. 2 (s)</td>
<td>rt.--v. 5 (s)</td>
</tr>
<tr>
<td>Recit.</td>
<td>rt.--v. 3 (s)</td>
<td>ep.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I</th>
<th>Cd.</th>
<th>Recit.</th>
</tr>
</thead>
<tbody>
<tr>
<td>rt.--v. 1 (s)</td>
<td>rt.--v. 1, 2, 3, (s)</td>
<td>(s)</td>
</tr>
<tr>
<td>rt.--v. 1 (t)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rt.--v. 2 (s)</td>
<td>Recit.</td>
<td>(s)</td>
</tr>
<tr>
<td>rt.--v. 3 (s)</td>
<td>ep.</td>
<td>(s)</td>
</tr>
<tr>
<td>br.</td>
<td>A</td>
<td>(T)</td>
</tr>
</tbody>
</table>
GRAPHIC ANALYSIS OF KARL STAMITZ'S
SINFONIA CONCERTANTE IN D MAJOR
FOR VIOLIN AND VIOLA

First Movement: (Allegro moderato) Sonata-Rondo

T. Exp. (R. S.) S. Exp. R. S.
Th. A Th. A Th. A
Th. B n. m. 1 2 3 Th. B
Cl. S Cl. S Cl. S

Dev. (S) Rp. (S) Cd.

Use of n. m. r. tr. Th. A Th. A Cadenza
Th. B Th. B close
Cl. S Cl. S

Second Movement: (homence) Song Form

I II I Cd.

A a a' b a" B c d c A a a' b a"

Third Movement: (Rondeau ?) Rondo Form

I (T) II (S) I (T) III (S) I (T)
A 1, A A 2, A A
a b a a b

IV (S) I Cd. (T)

n. m. A A
a b a
GRAPHIC ANALYSIS OF MOZART'S
SINFONIA CONCERTANTE IN
E-FLAT MAJOR (K 364)
FOR VIOLIN AND VIOLA

First Movement: (Allegro maestoso) Fantasy Form

Th. I (T)

A b B C B' P
a b c d e: (st. aw.) d' d'' d'' d'' br. cl. s

Th. II (S)

D E F G
a b c d e f g h i j j k l m

Th. III (S) Th. IV (dev?)

E J K L M N O P
a a' b b' c c' d e f a b c d q d

Fantasy:

I II III I III IV
A D E F G H B J L M

Cadenza Ca.
P
Second Movement: (Andante)  
Modified Sonata Form

Exp.  
Dev. (s)  
Rp.  
Cd.

Th. A (T)  
Var. 1 (s)  
Var. 2 (s)  

Use of Th. A  
Th. B (T)  
Var. 3 (s)  

Cl. S (T)  

Cl. S. (T)

Third Movement: (Presto)  
Rondo Form

I  (T)  
II  (S)  
I  
II  (S)

A  
1  
A (s)  
1

B  
2  
B (s)  
2

C  
tr.  
C (t)  
tr.

D  
3  
tr.  
3

E (cl. s)  
tr.  

I  
Cd.

A (s)  
D  

B (s)  
ep.

C (t)  
E

C' (s)  
tr.
GRAPHIC ANALYSIS OF MOZART'S
SINFONIA CONCERTANTE IN
E-FLAT MAJOR (ANH. 9)
FOR OBOE, CLARINET,
HORN AND BASSOON

First Movement: (Allegro)

I
A
B
C
D
abc'de
fgfa

II
A
B
abc'de

III
A
B
C
D
abc'd1
dfgf
cc'c''a
dbd

IV
A
B
C
D
abc'd'c'de
fgfa

Cadenza
Cd.
2
D
**Second Movement:** (Adagio)  

Song Form

Int.

A

I  

(P. T.)

II  

(S. T.)

A

abcdef

A

a

b

c

d

e

f

hi

I

II

I

A

abcj

B

def

Cl. S

A

a

**Third Movement:** (Andantino con Variazioni)  

Variation Form

Theme construction  

ab cb cd

Presentation of theme by tutti followed by ten variations

Var. I  All Soloists  Var. VI  Oboe & Clarinet

Var. II  Bassoon  Var. VII  All Soloists

Var. III  Clarinet  Var. VIII  Oboe

Var. IV  Bassoon and Clarinet  Var. IX  All Soloists

Var. V  Oboe  Var. X  Tutti
With the exception of number X, all other variations have the assigned instruments stating the first two thirds of the theme (ab cb) and the tutti stating the last one third (cd). A discussion of variation X will be found in the text.
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Unpublished Materials


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Scores


