

Concerto

Ignaz Mara (from D Bsa SA 2849)

Allegro moderato

Violoncello concertato (reconstruction)

Violino primo

Violino secondo

Viola

Basso

4
2 - [6] 6 5 9 8 6 6 6 4 5 7

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

4 6 6 6 6 6 5 7

6

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

8

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

11

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

14 Solo

Vc. conc. *p*

Vn. 1 *p*

Vn. 2 *p*

Va.

Bs. $\frac{4}{2}$ - $\frac{5}{3}$ [6] $\frac{6}{5}$ 9 8 [6] [7 5]

17 Tutti

Vc. conc. *f* Solo *tr*

Vn. 1 *f*

Vn. 2 *f*

Va.

Bs. [*f*] 6 7 *p* 6 7 6 7 7

20

Vc. conc. *p*

Vn. 1 *p*

Vn. 2

Va.

Bs. 7 7 *f* *p*

22

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f

p

f

p

f

6

*

[*f*]

25

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

[*p*]

4/2

[7]

6

6/4

5/3

28

Tutti

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f

f

f

4/2

5/3

6

6/5

9

8

4/2

5/3

6/4

*Viola from this point through m. 26 transposed an octave.

30

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

ff

ff

[4] 4/2 5/3 7/5 4/2 3/5 6/4 7 6 b 7

32

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

7 6 7 [7 4] 4/2

34

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

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

p *f* *p*

Solo

5/3 7/4 8 6 6 6 6/4 5/4 6/4 5/4 4/2 -

38

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f *p* *p*

[*p*] [*f*]

$\frac{5}{3}$ 6 $\frac{6}{5}$ $\frac{5}{4}$ [*unis*] $\frac{6}{4}$ $\frac{7^b}{5}$

41

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f *p* *p*

[*f*] [*p*]

f [*unis*] $\frac{5}{4}$ $\frac{6}{4}$ [*p*] $\frac{7}{5}$

43

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f *p* *p*

[*unis*] [*p*] [6]

45

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

[*p*]

7/5

7

[6/5]

47

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

Tutti

Solo

f

p

f

[*f*]

6

6

[*p*]

6/4 5/3

50

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

Tutti

Tutti

f

f

6/4 5/3

4/2

5/3

6

52

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f

6/5 [6/5] 6/5 6/5 6 6

54

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

tr *p* *tr* *p* *p*

6/4 5/3 6/4 5/3 6/4 5/3

56

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f *tr* *f* *tr* *f* *tr* *ff* *[unis]* *tr*

Largo con sordini

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

7 2, 8 3, 7 4 2, 8 3, 7

p *f*

[*p*] [*f*]

p *f*

[7] 6, 6 4 3, 6 4 3

Detailed description: This system contains measures 1 through 6 of the score. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The Violin Concerto (Vc. conc.) part is in the bass clef, playing a steady eighth-note pattern. The Violin I (Vn. 1) and Violin II (Vn. 2) parts are in the treble clef, with Vn. 1 playing a melodic line and Vn. 2 playing a similar line with some grace notes. The Viola (Va.) part is in the bass clef, playing a steady eighth-note pattern. The Bass (Bs.) part is in the bass clef, playing a steady eighth-note pattern with some fingerings indicated below the staff. Dynamics range from piano (*p*) to forte (*f*), with some dynamic markings in brackets. Measure numbers 7, 8, and 7 are written below the Bass staff.

7

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

7 6, 6 5, 6 4 3, 7 5, [p] 7, [f] [7b], 4 2 3, 6 3

p *f*

p *f*

[*p*] [*f*]

[*p*] [*f*]

Detailed description: This system contains measures 7 through 12. The Violin I and II parts feature more complex rhythmic patterns, including sixteenth-note runs and trills. The Viola and Bass parts continue with their steady eighth-note patterns. Dynamics range from piano (*p*) to forte (*f*), with some dynamic markings in brackets. Measure numbers 7, 6, 6, 5, 6, 4, 3, 7, 5, 7, 7b, 4, 2, 3, 6, 3 are written below the Bass staff.

13

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

6 4 3, p 7, 7, f 7 6, 7

p *f*

[*f*]

p *f*

Detailed description: This system contains measures 13 through 16. The Violin I and II parts continue with their complex rhythmic patterns. The Viola and Bass parts continue with their steady eighth-note patterns. Dynamics range from piano (*p*) to forte (*f*), with some dynamic markings in brackets. Measure numbers 6, 4, 3, p, 7, 7, f, 7, 6, 7 are written below the Bass staff.

18

Vc. conc. *pp*

Vn. 1 [*pp*] [*p*]

Vn. 2 *pp*

Va. *pp*

Bs. *pp* *p*

Solo *tr*

24

Vc. conc. *tr*

Vn. 1 *tr*

Vn. 2

Va.

Bs. $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 3 $\frac{4}{2}$ 6 $\frac{6}{4}$

30

Vc. conc. *tr*

Vn. 1 *f* [*p*] *f*

Vn. 2 [*f*] [*p*] *f*

Va. *f* [*p*] *f*

Bs. *f* *p* *f*

tr

$\frac{6}{4}$ $\frac{5}{4}$ [*7b*] $\frac{4}{2}$ 6 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{2}$

36 Tutti

Musical score for measures 36-40. The score is for a string ensemble consisting of Violin Concerto (Vc. conc.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Bass (Bs.). The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the lower strings and sixteenth notes in the violins. Dynamics range from *p* (piano) to *f* (forte). Fingerings are indicated with numbers 1-5. The Bass line includes specific fingering: 8/3, 4/2, 8/3, 7, 7, 6, 6, 5.

41

Musical score for measures 41-45. The score is for a string ensemble consisting of Violin Concerto (Vc. conc.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Bass (Bs.). The key signature is two flats. The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the lower strings and sixteenth notes in the violins. Dynamics range from *pp* (pianissimo) to *p* (piano). The word "Solo" is written above the Violin 1 staff in measure 45. Fingerings are indicated with numbers 1-5. The Bass line includes specific fingering: 4, 7, 6/4, 5/4, 7, 6, 4/2, 4/2.

46 Solo

Musical score for measures 46-50. The score is for a string ensemble consisting of Violin Concerto (Vc. conc.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Bass (Bs.). The key signature is two flats. The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the lower strings and sixteenth notes in the violins. Dynamics range from *p* (piano) to *f* (forte). The word "Solo" is written above the Violin 1 staff in measure 46. Fingerings are indicated with numbers 1-5. The Bass line includes specific fingering: b5, [b6], 5, 7b, 6/5, 6, [b]6, 4/2, 5, 7, 6/5.

52

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f *p* *p* *f*

[f] *[f]*

6 6 6 7/2 8/3 7/4 8/3 7 7 6/5

59

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p *f* *f* *f*

[f] *[f]* *[f]*

Tutti

6/4 5/3 6/4 5/3 6 6 4/2 6 6/4 5/3 7

65

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p *f* *pp* *pp*

[p] *[f]* *pp* *pp*

7 7 6 7 7

Allegro

Musical score for measures 1-4. The score is in 3/8 time with a key signature of two flats (B-flat and E-flat). The instruments are Vc. conc., Vn. 1, Vn. 2, Va., and Bs. The Vc. conc. part consists of eighth notes. The Vn. 1 and Vn. 2 parts have eighth notes with trills (tr) at the end of the phrases. The Va. part has eighth notes. The Bs. part has eighth notes with a [6/4] figured bass at the end of the first measure.

Musical score for measures 5-8. The score is in 3/8 time with a key signature of two flats. The instruments are Vc. conc., Vn. 1, Vn. 2, Va., and Bs. The Vc. conc. part has a rest in measure 5, then eighth notes. The Vn. 1 and Vn. 2 parts have eighth notes with trills (tr) in measure 5, then eighth notes. The Va. part has eighth notes. The Bs. part has eighth notes with figured bass: [6/4] in measure 5, 7 in measure 6, 6 in measure 7, and [6] in measure 8. Dynamics *p* and *f* are indicated.

Musical score for measures 12-15. The score is in 3/8 time with a key signature of two flats. The instruments are Vc. conc., Vn. 1, Vn. 2, Va., and Bs. The Vc. conc. part has eighth notes. The Vn. 1 and Vn. 2 parts have eighth notes. The Va. part has eighth notes. The Bs. part has eighth notes with figured bass: 6/5 in measure 12, 7 in measure 13, 6/4 in measure 14, [5/3] in measure 15, and 5b in measure 16. Dynamics *p* and *f* are indicated.

Vc. conc.
 Vn. 1
 Vn. 2
 Va.
 Bs.

Vc. conc.
 Vn. 1
 Vn. 2
 Va.
 Bs.

Solo

Vc. conc.
 Vn. 1
 Vn. 2
 Va.
 Bs.

42

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f [*p*]

f *p*

7 7 6 5 7

tr *tr*

49

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f [*p*]

f *f*

f [*p*] [*6*]₄ 5

f [*6*]₄ 5

f

tr *tr* *tr*

Tutti

56

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p *f*

p *f*

p *f*

p *f*

p *f*

[*6*]₄ [*6*]₄ 6 7

63

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

p

f

p

f

[7] 7 7 7

7

70

Solo

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

p

f

p

f

f [unis]

4/2 6/4 5/4 7

77

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

p

p

6 6 [5] 2 [6] 3 4/2

84

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

92

Tutti

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

100

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

107

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

tr

Solo

[6 4]

7

6

6

7 5

6 4 5 3

116

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

[6]

[6]

6 4

5 3

6

6

125

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

tr

6 4 5 3

[p]

[6]

6 4 - [7 5]

5 3

6 4 - [7 5]

5 3

134 *tr* Tutti

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

f

142

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p *f*

p *f*

p *f*

p *f*

p *f*

[*f*]

151

Vc. conc.

Vn. 1

Vn. 2

Va.

Bs.

p *f*

p *f*

p *f*

p *f*

p *f*

Ignaz Mara: Concerto in E-flat for viola, strings, and continuo

This work is preserved in two eighteenth-century sets of manuscript parts in the archive of the Sing-Akademie zu Berlin, SA 2849 and SA 3007. The two sources, both remarkably inaccurate, give very similar readings, indicating that they stem from either the same unreliable exemplar or a composing score that was difficult to read. SA 3007, which appears to be the somewhat later of the two, might have been copied from SA 2849, but the poor quality of the microfiche reproductions from which the score has been prepared precludes detailed study of the text. (Both sources were examined in scans made from the microfiche edition published by Saur of Munich.)

The score is a straightforward transcription of SA 2849, with errors in notes, rhythms, and the placement of performance markings (dynamics, articulation, and basso continuo figures) silently corrected. Editorial additions, as opposed to emendations, are set within brackets. No attempt has been made to reconcile the conflicting slurs in parallel passages or parts, and the beaming of small note values has in general been reproduced as in the manuscript. Staccato signs, which range from light dots to strokes of varying thickness, have been all been rendered as strokes.

The chief interest in this work lies in the fact that the composer Ignaz Mara (ca. 1722–1783) was the principal cellist in the court ensemble of King Friedrich II “the Great” of Prussia from 1742 until his death. Although apparently not a great virtuoso, he was praised for being a capable soloist “in his youth” and was reported to be a good composer for his instrument (see CPEBCW 3/6:xxiii). But despite the cultivation of cello music at Berlin during the reign of Friedrich’s successor, Friedrich Wilhelm II, Mara’s music for the instrument does not appear to survive, with the possible exception of two sonatas for cello and continuo (some uncertainty is due to the possibility of confusion with works by his son, Johann Baptiste Mara, who was apparently a more prolific composer).

Naturally the question arises whether this work might have originated as a composition for cello. Although the viola was cultivated at Berlin—there is a remarkable repertory of solo, trio, and quartet sonatas, as well as concertos, all with virtuoso parts for solo viola—the present work is quite restrained in its demands on the soloist. To be sure, it also reveals limited compositional capabilities on the whole: although following the general pattern of eighteenth-century Berlin concertos, as established in works by Quantz, the Graun brothers, and C. P. E. Bach, all three movements are much shorter than usual, and the level of melodic and harmonic invention is quite modest. There also are occasional parallel octaves and other oversights, although some apparent problems of this type are due to errors in the sources, which, as noted above, have been silently corrected. Possibly the most inventive moment is a brief passage in the first movement where the soloist is accompanied by the ripieno violist (mm. 43–44). Nevertheless, the writing for the solo instrument is indeed such that it might indeed have been conceived for cello, and particularly for a player stronger in lyrical than virtuoso playing, as Mara seems to have been.

Therefore the edition of the viola concerto is accompanied by one in which the solo part is transposed down an octave for cello. Besides transposing the solo part, in reconstructing the hypothetical original for cello it has been necessary to alter only one passage in the first movement (mm. 22–26). There the ripieno viola part, providing the bass line, has also been transposed down by an octave in order to remain beneath the soloist. Arguably some other passages in which the first violin joins the soloist in parallel motion might be improved by also bringing the violin down by an octave (e.g., mvt. 2, mm. 20–30, 54–63; mvt. 3, mm. 80–92). These have been left to stand, however. An edition of the viola concerto advertised online by Nico Bertelli Edizioni Musicali was not seen.

David Schulenberg (May 18, 2015)