

Concerto

Ignaz Mara (from D Bsa SA 2849)

Allegro moderato

Musical score for strings, measures 1-3. The score includes parts for Viola concertato, Violino primo, Violino secondo, Viola, and Basso. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Basso part includes fingering numbers: 4/2, [6], 6/5, 9, 8, 6, 6, 6/4, 5/3, 7.

Musical score for strings, measures 4-6. The score includes parts for Va. conc., Vn. 1, Vn. 2, Va., and Bs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Vn. 1 and Vn. 2 parts feature complex rhythmic patterns. The Bs. part includes fingering numbers: 6, 6, 4, 6, 6/5, 7.

6

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

8

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

11

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

14 Solo

Va. conc. *p*

Vn. 1 *p*

Vn. 2 *p*

Va.

Bs. *p*

4/2 - 5/3 [6] 6/5 9 8 [6] [7/5]

17 Tutti

Va. conc. *f*

Vn. 1 *f*

Vn. 2 *f*

Va.

Bs. *f* *p*

[*f*]₆ 7 6 7 6 7 7

20

Va. conc. *p*

Vn. 1 *p*

Vn. 2

Va.

Bs. *f* *p*

7 7

22

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

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

[*f*]

6

25

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

[*p*]

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

28

Tutti

Va. 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

30

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

ff

ff

[h] 4 5 7 4 5 6 7 6 b 7

32

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

[7h] 4 2

34

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

p

f

p

f

p

Solo

[p]

[p]

5 7 8 6 p f 6 5 4 2 -

38

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

f *p* [*f*] *p* [*p*] *f* [*unis*] *p*

5/3 6 6/5 5/4 6/4 7^b/5

41

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

f [*f*] *p* *f* [*p*] *f* [*unis*] *p* [*p*] *f* *p*

5/4 6/4 7^b/5

43

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

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

45

Va. conc. *f*

Vn. 1 *p*

Vn. 2 *p*

Va. [*p*]

Bs. $\frac{7}{5}$ 7 $[\frac{6}{3}]$

47

Va. conc. *f* *Solo* *p* *tr*

Vn. 1 *f* *p* *tr*

Vn. 2 *f*

Va. [*f*]

Bs. *f* *p* $\frac{6}{4}$ $\frac{5}{3}$ [*p*]

Tutti *Solo*

50

Va. conc. *f* *tr* *Tutti*

Vn. 1 *f* *tr* *Tutti*

Vn. 2 *Tutti*

Va. *f*

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

Tutti

52

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

f

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

54

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

tr

p

p

p

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

56

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

f

f

f

ff

[unis]

tr

tr

tr

tr

Largo con sordini

Va. 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 5 3 6 5 3

p *f*

Detailed description: This system contains measures 1 through 6 of the score. It features five staves: Violoncello (Va. conc.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Bass (Bs.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked 'Largo con sordini'. The first three measures are relatively simple, with the strings playing a steady eighth-note pattern. From measure 4, the dynamics shift to piano (*p*) and forte (*f*), with some notes marked with brackets. The Bass staff includes fingering numbers: 7, 2, 8, 3, 7, 4, 2, 8, 3, 7.

7

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

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

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

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

Detailed description: This system contains measures 7 through 12. The music becomes more complex with sixteenth-note patterns in the Violin 1 and 2 parts. The dynamics continue to alternate between piano and forte. The Bass staff includes fingering numbers: 7, 6, 6, 5, 6, 4, 5, 7, 5, [p], 7, [f], [7^b], 4, 2, 6, 3.

13

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

6 4 5 3 p 7 7 f 7 6 7

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

p *f*

Detailed description: This system contains measures 13 through 16. The music features a mix of eighth and sixteenth notes. The dynamics are clearly marked as piano and forte. The Bass staff includes fingering numbers: 6, 4, 5, 3, p, 7, 7, f, 7, 6, 7.

18

Va. conc. *pp*

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

Vn. 2 *pp*

Va. *pp*

Bs. *pp* *p*

Solo *tr*

7 5 *pp* 7 2 - 8 3 7 4 2 - 8 3 7 7

24

Va. conc. *tr*

Vn. 1 *tr*

Vn. 2

Va.

Bs. 6 5 6 4 5 3 3 4 2 6 6 4

30

Va. conc. *tr*

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

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

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

Bs. *f* [*p*] *f*

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

Musical score for measures 36-40. The score is for five parts: Va. conc., Vn. 1, Vn. 2, Va., and Bs. The key signature is two flats (B-flat major/D minor) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). The Bass line includes fingering numbers: 8/3, 7/4/2, 8/3, 7, 7, 6, 6, 5. There are also dynamic markings *[p]* and *[f]* in the Vn. 1 and Bs. staves.

Musical score for measures 41-45. The score is for five parts: Va. conc., Vn. 1, Vn. 2, Va., and Bs. The key signature is two flats and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) and *[p]* (piano). The word "Solo" is written above the Vn. 1 staff in measure 45. The Bass line includes fingering numbers: 7, 6/4, 5/4, 7, 6, 4/2. There are also dynamic markings *pp* and *[p]* in the Vn. 1 and Bs. staves.

Musical score for measures 46-50. The score is for five parts: Va. conc., Vn. 1, Vn. 2, Va., and Bs. The key signature is two flats and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *[p]* (piano), *f* (forte), and *[f]* (forte). The word "Solo" is written above the Va. conc. staff in measure 46. The Bass line includes fingering numbers: b5, [b]6, 5, 7b, 6/5, 6, [b]6, 4/2, 5, 7, 6/5. There are also dynamic markings *[p]* and *[f]* in the Vn. 1 and Bs. staves.

52

Va. conc. *p* *f*

Vn. 1 *f* *p*

Vn. 2 [*f*]

Va. [*f*]

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

59

Va. conc. *p* *f* *p* *f* *p* *f* Tutti

Vn. 1 *p* *f* *p* *f* *p* *f*

Vn. 2 [*f*]

Va. [*f*]

Bs. 6/4 5/3 6/4 5/3 6 6 4/2 6 6/4 5/3 7

65

Va. conc. *p* *f* *p* *f* *pp* *pp*

Vn. 1 *p* *f* *p* *f* *pp* *pp*

Vn. 2 *p* *f* *p* *f* *pp* *pp*

Va. *p* *f* *p* *f* *pp* *pp*

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

Allegro

Musical score for measures 1-4. The score is for five instruments: Va. conc., Vn. 1, Vn. 2, Va., and Bs. The key signature is three flats (B-flat major/D minor) and the time signature is 3/8. The music features a rhythmic pattern of eighth and sixteenth notes. Trills (tr) are indicated in measures 4 for Vn. 1 and Vn. 2. A bracketed measure number [6/4] is present in the bass line at the end of measure 4.

Musical score for measures 5-8. The score is for five instruments: Va. conc., Vn. 1, Vn. 2, Va., and Bs. The key signature is three flats and the time signature is 3/8. Dynamics include *p* (piano) and *f* (forte). Trills (tr) are present in measures 5 and 6 for Vn. 1 and Vn. 2. Measure numbers 5, 7, 6, and 6 are written above the bass line. A bracketed measure number [6/4] is present in the bass line at the start of measure 5.

Musical score for measures 9-12. The score is for five instruments: Va. conc., Vn. 1, Vn. 2, Va., and Bs. The key signature is three flats and the time signature is 3/8. Dynamics include *p* (piano) and *f* (forte). Measure numbers 6, 7, 6, and 5 are written above the bass line. A bracketed measure number [3] is present in the bass line at the start of measure 10. Dynamic markings [p] and [f] are shown at the bottom of the page.

19

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

p
p
p
p
p

26

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

Solo

f
f
f
f
f
p

34

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

f
p
p
f
p

42

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

f [*p*]

f *p*

49

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

f [*p*]

f *f*

f [*p*] [*6*/*4*] *5*/*4*

f [*4*]

f *f*

Tutti

56

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p *f*

p *f*

p *f*

p *f*

[*4*/*6*] [*6*/*4*]

p *f*

p *f*

63

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

p

f

p

f

[7] 7 7 7

70

Solo

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

p

f

p

f

f [unis]

[f]

4/2 6/4 5/4 7

77

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

[5] [6]

2 3

6 6 4

2

84

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

8 8 7 6 5 4 8 8 7 6 5 4 6 6 4 6

3 6 5 4 3 2 3 6 5 4 3 2 6 6 2 6

92

Tutti

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

4 5 6 5 4 5 6 b7 [b4] [6]

2 3 4 3 2 3 4 5 2 3

p *f* *f*

100

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

b4 [b5] 6 [6]

2 tr tr 3 4

f

107

Solo

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

tr

[*p*]

6 7 6 6 7 5 6 4 5 3

116

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

[6]

[6]

6 4 5 3 6 6

125

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

[*p*]

6 4 5 3 [6] 6 4 - [7] 5 3 6 4 - [7] 5 3

134

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

tr

Tutti

ff

f

f

f

4 [2]

6 7

6 4 5 3

7

6

6

f

142

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

p

f

p

f

p

f

p

f

p

f

6 5

7

6 4

5 [3] 7

p

f

b5

4 2 6

[6 5 3]

f

[f]

tr

151

Va. conc.

Vn. 1

Vn. 2

Va.

Bs.

p

f

p

f

p

f

p

f

p

f

7 - *b6* 4

5 3 7 - *b6* 4

f

b5

4 2 6

6 4 7 3

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)