

Wolfgang Amadeus Mozart

String quartets Op. 10

KV. 387 in G major,
KV. 421 in D minor (KV⁶. 417b),
KV. 428 in E flat major (KV⁶. 421b),
KV. 458 in B flat major (“Hunt”),
KV. 464 in A major,
KV. 465 in C major (“Dissonances”)

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This edition of Mozart's String Quartets Op. 10 has been prepared by Maurizio Tomasi. The score of each quartet, as well as the full solo parts, is available as Postscript/PDF file at:
<http://www.mutopiaproject.org>

Next page: Reproduction of the title page of the first edition of Op. 10 (1785).

SEI

QUARTETTI

PER DUE VIOLINI, VIOLA E VIOLONCELLO

Composti e Dedicati

al Signor

GIUSEPPE HAYDN

Maestro di Cappella di S. A.

il Principe di Esterhazy

Dal Suo Amico

W. A. MOZART

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Mozart's Dedication to Haydn

Al mio caro amico Haydn,

Un padre, avendo risolto di mandare i suoi figli nel gran Mondo, stimò doverli affidare alla protezione e condotta d'un Uomo celebre in allora, il quale per buona sorte, era di più il suo migliore Amico. Eccoti dunque del pari, Uomo celebre, ed Amico mio carissimo i sei miei figli. Essi sono, è vero, il frutto di una lunga, e laboriosa fatica, pur la speranza fattami da più Amici di vederla almeno in parte compensata, m'incoraggisce, e mi lusinga, che queste parti siano per essermi un giorno di qualche consolazione. Tu stesso Amico carissimo, nell'ultimo tuo Soggiorno in questa Capitale, me ne dimostrasti la tua soddisfazione. Questo tuo suffragio mi anima sopra tutto, perché Jo te li raccomandi, e mi fa sperare, che non ti sembreranno del tutto indegni del tuo favore. Piacciati dunque accoglierli benignamente: ed essere loro Padre, Guida ed Amico! Da questo momento Jo ti cedo i miei diritti sopra di essi: ti supplico però di guardare con indulgenza i difetti, che l'occhio parziale di Padre mi può aver celati, e di continuare loro malgrado, la generosa tua Amicizia a chi tanto l'apprezza, mentre sono di tutto Cuore,

Il tuo Sincerissimo Amico W. A. M.

Vienna il p.mo Settembre 1785.

English translation:¹

To my dear friend Haydn,

*A father, having decided to send his sons to the great World, settled to entrust them to the protection and conduct of a famous Man of that time, who luckily was also his best Friend. In the same way, oh most celebrated Man and my very dearest Friend, here are my six sons. They are truly the fruit of a long and hard effort, yet the hope, supported by many Friends, to see it at least partly rewarded has given me courage, and I should be happy if these will someday be a consolation to me. You yourself, dearest Friend, during your last Visit to this Capital, expressed your satisfaction. Your support incites me strongly to recommend them to you, and lets me hope that you will not think them completely unworthy of your favour. Do accept them benevolently: and be their Father, Guide and Friend! From this moment I give you my rights over them: but I pray that you look with indulgence to their blemishes, which the partial eye of a Father might have overlooked, and to continue, in spite of them, this generous friendship which they value so highly, while I remain, with all my Heart,
Your Most Sincere Friend W. A. M.
Vienna, 1st September 1785.*

¹Thanks to David Chan and Chris Sawer for their assistance in the translation of the text.

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String Quartet KV. 387

*December 1782, Wien
(probably revised in 1783)*

Allegro vivace assai.

Musical score for the first movement of String Quartet KV. 387. The score consists of four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one sharp (F# major). The tempo is Allegro vivace assai. The dynamics are marked with *f* (fortissimo) and *p* (pianissimo). The music begins with a forte dynamic from all instruments, followed by a piano dynamic, and then a forte dynamic again. The violins play eighth-note patterns, while the bassoon provides harmonic support. The violoncello has sustained notes throughout the section.

Continuation of the musical score for the first movement. The score now includes two additional instruments: Viola II and Bassoon. The key signature remains one sharp (F# major). The dynamics are marked with *p* (pianissimo). The music continues with eighth-note patterns and sustained notes, maintaining the energetic tempo established earlier.

8

VI.I VI.II Vla Vc

cresc. *cresc.* *cresc.* *f*

cresc. *p* *f*

cresc. *p* *f*

cresc. *p* *f*

12

VI.I VI.II Vla Vc

p *tr* *tr* *f*

p *p* *f*

p *f*

16

VI.I VI.II Vla Vc

p *p* *f* *p*

19

VI.I
VI.II
Vla
Vc.

cresc.
cresc.
cresc.
cresc.

p
f
f
f

22

VI.I
VI.II
Vla
Vc.

fp
fp
fp
fp

fp
fp
fp
fp

p
p
p
p

25

VI.I
VI.II
Vla
Vc.

p
p

Musical score for orchestra, page 10, measures 29-30. The score includes parts for Violin I (Vl.I), Violin II (Vl.II), Cello (Cello), and Bassoon (Bassoon). The key signature is one sharp. Measure 29 begins with a rest followed by eighth-note patterns from Vl.II and Vl.I. Measure 30 starts with a forte dynamic (f) for Vl.II and Vl.I, followed by eighth-note patterns from Vla and Vc.

Musical score for orchestra, page 37, measures 37-40. The score includes parts for Violin I (Vl.I), Violin II (Vl.II), Viola (Vla), and Cello (Vc.). The key signature is one sharp. Measure 37: Vl.I plays eighth-note pairs (p, f, p, f). Measure 38: Vl.II and Vla play eighth-note pairs (p, f, p, f). Measure 39: Vla and Vc. play eighth-note pairs (p, f, p, f). Measure 40: All four parts play sixteenth-note patterns.

40

VI.I

VI.II

Vla

Vc.

42

VI.I

VI.II

Vla

Vc.

44

VI.I

VI.II

Vla

Vc.

46

VI.I
VI.II
Vla
Vc.

49

VI.I
VI.II
Vla
Vc.

53

VI.I
VI.II
Vla
Vc.

56

VI.I

VI.II

Vla

Vc.

59

VI.I

VI.II

Vla

Vc.

63

VI.I

VI.II

Vla

Vc.

66

VI.I

VI.II

Vla

Vc.

70

VI.I

VI.II

Vla

Vc.

73

VI.I

VI.II

Vla

Vc.

76

VI.I

VI.II

Vla

Vc.

79

VI.I

VI.II

Vla

Vc.

82

VI.I

VI.II

Vla

Vc.

85

88

91

94

97

100

103

VI.I VI.II Vla Vc

cresc. *f* *f*

cresc. *f* *f*

f

f

106

VI.I VI.II Vla Vc

calando *f* *p*

calando *f* *p*

calando *f* *p*

calando *f* *p*

110

VI.I VI.II Vla Vc

f

f *p*

f *p*

f *p*

113

VI.I
VI.II
Vla
Vc.

cresc. ***pp***
p *cresc.*
cresc. ***pp***
pp *cresc.*
cresc. ***pp***

117

VI.I
VI.II
Vla
Vc.

cresc. ***f***
cresc. ***f***
cresc. ***f***
cresc. ***f***

121

VI.I
VI.II
Vla
Vc.

p ***tr*** ***tr*** ***f***
p ***tr*** ***tr*** ***f***
p ***f*** ***f*** ***f***

124

VI.I *p*

VI.II *p*

Vla. *p*

Vc. *p*

127

VI.I *cresc.*

VI.II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

p

f

f

f

130

VI.I *p* *fp* *fp*

VI.II *fp* *fp*

Vla. *fp*

Vc. *fp* *fp* *p*

133

VI.I

VI.II

Vla

Vc.

137

VI.I

VI.II

Vla

Vc.

141

VI.I

VI.II

Vla

Vc.

145

VI.I
VI.II
Vla
Vc.

148

VI.I
VI.II
Vla
Vc.

150

VI.I
VI.II
Vla
Vc.

152

VI.I

VI.II

Vla

Vc.

154

VI.I

cresc.

VI.II

cresc.

Vla

p

Vc.

156

VI.I

cresc.

VI.II

cresc.

Vla

Vc.

cresc.

158

VI.I

VI.II

Vla

Vc.

160

VI.I

VI.II

Vla

Vc.

163

VI.I

VI.II

Vla

Vc.

167

VI.I
VI.II
Vla
Vc.

MINUETTO. Allegro.

Violino I.
Violino II.
Viola.
Violoncello.

8

VI.I
VI.II
Vla
Vc.

15

VI.I
VI.II
Vla
Vc.

cresc.
cresc.
f
p

cresc.
f
p

cresc.
f
p

22

VI.I
VI.II
Vla
Vc.

cresc.
f

cresc.
f

cresc.
f

cresc.

28

VI.I
VI.II
Vla
Vc.

p
p
p
p

f
f
f
f

34

VI.I
VI.II
Vla
Vc.

40

VI.I
VI.II
Vla
Vc.

48

VI.I
VI.II
Vla
Vc.

55

VI.I
VI.II
Vla
Vc.

p

pp

cresc.

61

VI.I
VI.II
Vla
Vc.

f

p

p

cresc.

f

p

p f p

f p f

p f p

cresc.

f

p

p f p

68

VI.I
VI.II
Vla
Vc.

p f p

f

p

f p f

p f p

f p f

p

f

p

75

VI.I
VI.II
Vla
Vc.

81

VI.I
VI.II
Vla
Vc.

87

VI.I
VI.II
Vla
Vc.

93

TRIO.

VI.I VI.II Vla Vc.

f *tr* *tr* *p*
f *tr* *tr* *p*
tr *tr* *p*
f *p*
f *p*

100

VI.I VI.II Vla Vc.

f *tr* *tr* *f*
f *tr* *tr* *f*
tr *tr* *f*
f *f*

107

VI.I VI.II Vla Vc.

p *p* *cresc.* *f*
p *p* *cresc.* *f*
p *p* *cresc.* *f*
p *p* *cresc.* *f*

115

VI.I
VI.II
Vla
Vc.

123

VI.I
VI.II
Vla
Vc.

131

VI.I
VI.II
Vla
Vc.

M.D.C.
senza replica

139

VI.I

VI.II

Vla

Vc.

Andante cantabile.

Violino I.

Violino II.

Viola.

Violoncello.

3

VI.I

VI.II

Vla

Vc.

6

VI.I
VI.II
Vla
Vc.

pp *p*

10

VI.I
VI.II
Vla
Vc.

cresc. *f*

cresc. *f*

cresc. *f*

13

VI.I
VI.II
Vla
Vc.

p

p

p

p

6 6

15

VI.I VI.II Vla Vc.

f *p* *f* *p*

fp *f* *fp* *f*

f *p* *f* *p*

17

VI.I VI.II Vla Vc.

f *#* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

19

VI.I VI.II Vla Vc.

f *f* *f* *f*

p *p* *p* *p*

21

VI.I
VI.II
Vla
Vc.

24

VI.I
VI.II
Vla
Vc.

27

VI.I
VI.II
Vla
Vc.

29

VI.I
f

VI.II
f

Vla
f

Vc.
f

tr

p

tr

p

tr

p

tr

p

32

VI.I

VI.II

Vla

Vc.

cresc.

cresc.

cresc.

35

VI.I

VI.II

Vla

Vc.

sf *decresc.*

fp

fp

fp

37

VI.I
VI.II
Vla.
Vc.

39

VI.I
VI.II
Vla.
Vc.

42

VI.I
VI.II
Vla.
Vc.

45

VI.I
VI.II
Vla
Vc.

47

VI.I
VI.II
Vla
Vc.

49

VI.I
VI.II
Vla
Vc.

52

Vl.I

Vl.II

Vla

Vc.

Musical score for strings (Violin I, Violin II, Viola, Cello) showing measures 55-58. The score is in common time. Measure 55: Violin I starts with a trill over two eighth notes, followed by a sixteenth-note pattern. Measure 56: Violin II enters with a forte dynamic (f), followed by a piano dynamic (p). Measure 57: Viola and Cello play eighth-note patterns. Measure 58: All instruments play eighth-note patterns.

Musical score for orchestra, page 15, measures 58-60. The score includes parts for Violin I (Vl.I), Violin II (Vl.II), Cello (Vcl.), and Bassoon (Vla.). The key signature is B-flat major (two flats). Measure 58 starts with a dynamic of ***p***. Measure 59 begins with a dynamic of ***cresc.***. Measure 60 ends with a dynamic of ***p***.

61

VI.I
VI.II
Vla
Vc.

p

cresc.

64

VI.I
VI.II
Vla
Vc.

67

VI.I
VI.II
Vla
Vc.

cresc.

cresc.

cresc.

cresc.

70

VI.I
f p

VI.II
f p

Vla
f p

Vc.
f

72

VI.I
f p

VI.II
f p

Vla
f p

Vc.
f

74

VI.I
tr

VI.II
p

Vla
p

Vc.
p

76

VI.I
VI.II
Vla
Vc.

78

VI.I
VI.II
Vla
Vc.

82

VI.I
VI.II
Vla
Vc.

84

VI.I
VI.II
Vla
Vc.

86

VI.I
VI.II
Vla
Vc.

89

VI.I
VI.II
Vla
Vc.

91

VI.I
VI.II
Vla
Vc.

cresc.

sf

p

sf

sf

sf

93

VI.I
VI.II
Vla
Vc.

p

p

p

p

95

VI.I
VI.II
Vla
Vc.

tr

98

VI.I
VI.II
Vla
Vc.

cresc.
cresc.
cresc.
cresc.

101

VI.I
VI.II
Vla
Vc.

fp
f
f
f

$\frac{3}{3}$
 $\frac{3}{3}$

104

VI.I
VI.II
Vla
Vc.

f
p
tr
pp

$\frac{6}{6}$
 $\frac{6}{6}$
 $\frac{6}{6}$
 $\frac{6}{6}$

$\frac{tr}{tr}$
 $\frac{tr}{tr}$
 $\frac{tr}{tr}$
 $\frac{tr}{tr}$

p
p
pp
pp

Molto Allegro.

Violino I.

Violino II. *p*

Viola.

Violoncello.

9

VI.I

VI.II

Vla

Vc. *p*

16

VI.I

VI.II

Vla

Vc.

21

This musical score excerpt shows four staves for a string quartet. The top staff is Violin I (VI.I), the second is Violin II (VI.II), the third is Viola (Vla), and the bottom is Cello (Vc.). The key signature is one sharp. Measure 21 starts with a sixteenth-note pattern in VI.I, followed by eighth-note patterns in VI.II and Vla. Measure 22 continues with eighth-note patterns in all parts. Measures 23-25 show sustained notes and rests, with some eighth-note patterns in VI.II and Vla.

26

This musical score excerpt shows four staves for a string quartet. The top staff is Violin I (VI.I), the second is Violin II (VI.II), the third is Viola (Vla), and the bottom is Cello (Vc.). The key signature is one sharp. Measure 26 has sustained notes. Measures 27-29 feature eighth-note patterns in VI.II and Vla, with sustained notes in VI.I and Vc. Measure 30 concludes with sustained notes.

31

This musical score excerpt shows four staves for a string quartet. The top staff is Violin I (VI.I), the second is Violin II (VI.II), the third is Viola (Vla), and the bottom is Cello (Vc.). The key signature is one sharp. Measures 31-34 feature eighth-note patterns in VI.II and Vla, with sustained notes in VI.I and Vc. Measure 35 concludes with sustained notes. Dynamics like *f* (fortissimo) are indicated in the score.

36

VI.I

VI.II

Vla

Vc.

41

VI.I

VI.II

Vla

Vc.

46

VI.I

VI.II

Vla

Vc.

51

Musical score for String Quartet KV. 387, page 43, measure 51. The score consists of four staves: VI.I (top), VI.II, Vla (Bassoon), and Vc. (Cello). The key signature is one sharp (F#). The music begins with sustained notes from VI.I and VI.II. At measure 51, the Vla and Vc. play eighth-note patterns. The dynamic *f* is indicated above the Vla staff at the end of the measure.

58

Musical score for String Quartet KV. 387, page 43, measure 58. The score consists of four staves: VI.I (top), VI.II, Vla (Bassoon), and Vc. (Cello). The key signature is one sharp (F#). The music continues with eighth-note patterns. The dynamic *f* is indicated above the Vla staff at the beginning of the measure, and again above the VI.II staff in the middle of the measure.

64

Musical score for String Quartet KV. 387, page 43, measure 64. The score consists of four staves: VI.I (top), VI.II, Vla (Bassoon), and Vc. (Cello). The key signature is one sharp (F#). The music features eighth-note patterns. The Vla and Vc. staves show more complex rhythmic patterns, including sixteenth-note figures and grace notes.

70

VI.I

VI.II

Vla

Vc.

76

VI.I

VI.II

Vla

Vc.

82

VI.I

VI.II

Vla

Vc.

88

VI.I

VI.II

Vla

Vc.

95

VI.I

VI.II

Vla

Vc.

semplice

101

VI.I

VI.II

Vla

Vc.

106

VI.I

VI.II

Vla

Vc.

f

f

f

f

112

VI.I

VI.II

Vla

Vc.

p

p

p

p

119

VI.I

VI.II

Vla

Vc.

p

p

p

125

VI.I

VI.II

Vla

Vc.

131

VI.I

VI.II

Vla

Vc.

137

VI.I

VI.II

Vla

Vc.

143

Vl.I

Vl.II

Vla

Vc.

150

Vl.I

Vl.II

Vla

Vc.

157

Vl.I

Vl.II

Vla

Vc.

163

VI.I
VI.II
Vla
Vc.

169

VI.I
VI.II
Vla
Vc.

176

VI.I
VI.II
Vla
Vc.

181

VI.I
VI.II
Vla
Vc.

186

VI.I
VI.II
Vla
Vc.

191

VI.I
VI.II
Vla
Vc.

196

VI.I
VI.II
Vla
Vc.

201

VI.I
VI.II
Vla
Vc.

206

VI.I
VI.II
Vla
Vc.

212

VI.I

VI.II

Vla

Vc.

219

VI.I

VI.II

Vla

Vc.

225

VI.I

VI.II

Vla

Vc.

231

VI.I

VI.II *p*

Vla

Vc.

236

VI.I

VI.II

Vla

Vc.

242

VI.I

VI.II

Vla

Vc.

247

Vl.I
Vl.II
Vla
Vc.

252

Vl.I
Vl.II
Vla
Vc.

259

Vl.I
Vl.II
Vla
Vc.

266

VI.I

VI.II

Vla

Vc.

272

VI.I

VI.II

Vla

Vc.

278

VI.I

VI.II

Vla

Vc.

285

Vl.I

Vl.II

Vla

Vc.

290

Vl.I

Vl.II

Vla

Vc.

String Quartet KV. 421

June 1783, Wien

Allegro.

Musical score for the first system of the String Quartet KV. 421. The score consists of four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one flat (B-flat). The tempo is Allegro. The violins play eighth-note patterns, while the cello provides harmonic support with sustained notes. Measure 1 starts with a dynamic of *sotto voce*. Measures 2 and 3 show rhythmic patterns with eighth and sixteenth notes. Measure 4 concludes with a dynamic of *tr*.

Musical score for the second system of the String Quartet KV. 421. The score consists of four staves: VI.I (Violin I), VI.II (Violin II), Vla (Viola), and Vc. (Violoncello). The key signature changes to no sharps or flats. The tempo is Allegro. The violins play eighth-note patterns, while the cello provides harmonic support with sustained notes. Measure 1 starts with a dynamic of *f*. Measures 2 and 3 show rhythmic patterns with eighth and sixteenth notes. Measure 4 concludes with a dynamic of *f*.

7

VI.I
VI.II
Vla
Vc.

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

10

VI.I
VI.II
Vla
Vc.

f *p* *fp*
f *p* *tr*
mf *f* *p*
f p *f p*

13

VI.I
VI.II
Vla
Vc.

f *p* *f*
fp *f* *p*
fp *f* *p*
fp *f*

16

VI.I

VI.II

Vla

Vc.

cresc.

p

cresc.

p

cresc.

p

fp

cresc.

p

fp

20

VI.I

VI.II

Vla

Vc.

f

p

tr

f

p

f

p

f

24

VI.I

VI.II

Vla

Vc.

mf

p

mf

p

f

27

Vl.I
Vl.II
Vla
Vc.

30

Vl.I
Vl.II
Vla
Vc.

32

Vl.I
Vl.II
Vla
Vc.

35

VI.I
VI.II
Vla.
Vc.

37

VI.I
VI.II
Vla.
Vc.

39

VI.I
VI.II
Vla.
Vc.

41

1

VI.I

cresc.

2

VI.II

cresc.

Vla

cresc.

Vc.

cresc.

43

VI.I

f

tr

tr

VI.II

f

f

Vla

f

f

Vc.

f

46

VI.I

tr

pp

VI.II

p

pp

tr

tr

Vla

p

pp

tr

tr

Vc.

p

pp

tr

tr

50

VI.I
VI.II
Vla
Vc.

54

VI.I
VI.II
Vla
Vc.

58

VI.I
VI.II
Vla
Vc.

61

VI.I
VI.II
Vla
Vc.

64

VI.I
VI.II
Vla
Vc.

67

VI.I
VI.II
Vla
Vc.

69

Musical score for String Quartet KV. 421, page 65, measures 69-70. The score consists of four staves: VI.I, VI.II, Vla, and Vc. Measure 69 starts with a dynamic *fp*. The strings play eighth-note patterns. In measure 70, the dynamics change to *fp* again. The strings continue their eighth-note patterns.

71

Musical score for String Quartet KV. 421, page 65, measures 71-72. The score consists of four staves: VI.I, VI.II, Vla, and Vc. In measure 71, VI.I and Vla play eighth notes with the instruction *sotto voce*. VI.II and Vc provide harmonic support. In measure 72, the strings play eighth-note patterns, with VI.I and Vla continuing *sotto voce*.

74

Musical score for String Quartet KV. 421, page 65, measures 74-75. The score consists of four staves: VI.I, VI.II, Vla, and Vc. Measures 74 and 75 feature eighth-note patterns. Dynamics include *f* and *tr* (trill). The strings play sustained notes and eighth-note patterns throughout the section.

77

VI.I
VI.II
Vla
Vc.

80

VI.I
VI.II
Vla
Vc.

83

VI.I
VI.II
Vla
Vc.

86

VI.I
VI.II
Vla
Vc.

sfsf cresc.

p p cresc.

cresc.

89

VI.I
VI.II
Vla
Vc.

p

p

p fp

f f f

93

VI.I
VI.II
Vla
Vc.

p

p

p

mf p

mf p

96

VI.I

VI.II

Vla

Vc.

99

VI.I

VI.II

Vla

Vc.

101

VI.I

VI.II

Vla

Vc.

103

VI.I
VI.II
Vla
Vc.

106

VI.I
VI.II
Vla
Vc.

108

VI.I
VI.II
Vla
Vc.

110

VI.I
VI.II
Vla
Vc.

112

1.

VI.I
VI.II
Vla
Vc.

114

2

VI.I
VI.II
Vla
Vc.

117

VI.I
VI.II
Vla
Vc.

Andante.

Violino I.
Violino II.
Viola.
Violoncello.

5

VI.I
VI.II
Vla
Vc.

9

VI.I
VI.II
Vla
Vc.

13

VI.I
VI.II
Vla
Vc.

17

VI.I
VI.II
Vla
Vc.

21

VI.I
f p mf p

VI.II
f p mf p

Vla
p mf p

Vc.
f p

25

1. 2.

VI.I
f p p

VI.II
f p p

Vla
f p p

Vc.
f p p

29

VI.I

VI.II

Vla

Vc.
f

33

VI.I
VI.II
Vla
Vc.

37

VI.I
VI.II
Vla
Vc.

40

VI.I
VI.II
Vla
Vc.

43

VI.I
VI.II
Vla
Vc.

47

VI.I
VI.II
Vla
Vc.

51

VI.I
VI.II
Vla
Vc.

55

VI.I

VI.II

Vla

Vc.

59

VI.I

VI.II

Vla

Vc.

63

VI.I

VI.II

Vla

Vc.

67

VI.I
VI.II
Vla
Vc.

71

VI.I
VI.II
Vla
Vc.

75

VI.I
VI.II
Vla
Vc.

79

VI.I
VI.II
Vla
Vc.

83

VI.I
VI.II
Vla
Vc.

MENUETTO. (Allegretto.)

Violino I.
Violino II.
Viola.
Violoncello.

5

VI.I

VI.II

Vla

Vc.

VI.I

VI.II

Vla

Vc.

16

VI.I

VI.II

Vla

Vc.

21

VI.I
f
p
f
p
Vla
f
p
Vc.
f
p

26

VI.I
pp
f
VI.II
pp
f
Vla
pp
f
Vc.
pp
f

32

VI.I
VI.II
Vla
Vc.

38

Trio.

VI.I

VI.II

Vla

Vc.

sempre piano
pizz.

sempre piano
pizz.

sempre piano
pizz.

43

VI.I

VI.II

Vla

Vc.

48

VI.I

VI.II

Vla

Vc.

53

VI.I

VI.II

Vla

Vc.

58

VI.I

VI.II

Vla

Vc.

Menuetto D.C.

Allegro ma non troppo.

Violino I.

Violino II.

Viola.

Violoncello.

4

This musical score page shows four staves for a string quartet. The staves are labeled VI.I, VI.II, Vla, and Vc. The music consists of measures 4 through 7. Measure 4 starts with a dynamic of f . Measures 5 and 6 show rhythmic patterns of eighth and sixteenth notes. Measure 7 concludes with a forte dynamic.

8

This musical score page shows four staves for a string quartet. The staves are labeled VI.I, VI.II, Vla, and Vc. The music consists of measures 8 through 11. Measures 8 and 9 continue the rhythmic patterns established earlier. Measure 10 features a dynamic of f . Measure 11 concludes with another forte dynamic.

12

This musical score page shows four staves for a string quartet. The staves are labeled VI.I, VI.II, Vla, and Vc. The music consists of measures 12 through 15. Measures 12 and 13 feature sixteenth-note patterns. Measures 14 and 15 include dynamic markings of fp (fortissimo) and tr (trill).

17

VI.I
VI.II
Vla
Vc.

21

VI.I
VI.II
Vla
Vc.

VI.I
VI.II
Vla
Vc.

28

VI.I
VI.II
Vla
Vc.

31

VI.I
VI.II
Vla
Vc.

34

VI.I
VI.II
Vla
Vc.

37

VI.I
VI.II
Vla
Vc.

41

VI.I
VI.II
Vla
Vc.

45

VI.I
VI.II
Vla
Vc.

48

VI.I

VI.II

Vla

Vc.

52

VI.I

VI.II

Vla

Vc.

55

VI.I

VI.II

Vla

Vc.

58

VI.I
VI.II
Vla
Vc.

62

VI.I
VI.II
Vla
Vc.

65

VI.I
VI.II
Vla
Vc.

(mf)

68

VI.I
VI.II
Vla
Vc.

71

VI.I
VI.II
Vla
Vc.

74

VI.I
VI.II
Vla
Vc.

78

VI.I
VI.II
Vla
Vc.

82

VI.I
VI.II
Vla
Vc.

86

VI.I
VI.II
Vla
Vc.

89

VI.I

VI.II

Vla

Vc.

92

VI.I

VI.II

Vla

Vc.

95

VI.I

VI.II

Vla

Vc.

98

VI.I
VI.II
Vla
Vc.

102

VI.I
VI.II
Vla
Vc.

106

VI.I
VI.II
Vla
Vc.

110

VI.I

VI.II

Vla

Vc.

Piu Allegro.

VI.I

VI.II

Vla

Vc.

117

VI.I

VI.II

Vla

Vc.

122

VI.I

VI.II

Vla

Vc.

(p)

(f)

126

VI.I

VI.II

Vla

Vc.

(p)

(p)

(f)

130

VI.I

VI.II

Vla

Vc.

(f)

(f)

(f)

134

VI.I
(*p*)

VI.II
(*p*)

Vla
(*p*)

Vc.
(*p*)

138

VI.I
f

VI.II
f

Vla
f

Vc.
f

String Quartet KV. 428

1783, Wien
(immediately after KV. 421 ?)

Allegro non troppo.

Musical score for the first system of the String Quartet KV. 428. The score consists of four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one flat (B-flat), and the time signature is common time (C). The dynamic is **p** (pianissimo). The music begins with a rhythmic pattern of eighth and sixteenth notes. Measures 1 through 4 show the strings playing eighth-note patterns with some sixteenth-note grace notes. Measure 5 continues the eighth-note pattern. Measure 6 begins with a sustained note followed by a sixteenth-note pattern. Measure 7 concludes the section.

Musical score for the second system of the String Quartet KV. 428. The score consists of four staves: VI.I (Violin I), VI.II (Violin II), Vla (Viola), and Vc. (Violoncello). The key signature is one flat (B-flat), and the time signature is common time (C). The dynamic is **p** (pianissimo). The music begins with a sustained note followed by a sixteenth-note pattern. Measures 1 through 4 show the strings playing eighth-note patterns with some sixteenth-note grace notes. Measure 5 continues the eighth-note pattern. Measure 6 begins with a sustained note followed by a sixteenth-note pattern. Measure 7 concludes the section.

10

VI.I

VI.II

Vla

Vc.

cresc.

f

cresc.

cresc.

f

f

15

VI.I

VI.II

Vla

Vc.

18

VI.I

VI.II

Vla

Vc.

p

p

p

p

21

VI.I

VI.II

Vla

Vc.

24

VI.I

VI.II

Vla

Vc.

27

VI.I

VI.II

Vla

Vc.

30

VI.I

VI.II

Vla

Vc.

33

VI.I

VI.II

Vla

Vc.

36

VI.I

VI.II

Vla

Vc.

39

VI.I
VI.II
Vla
Vc.

ff

p

f

p

p

43

VI.I
VI.II
Vla
Vc.

f

p

p

f

p

f

p

47

VI.I
VI.II
Vla
Vc.

ff

f

f

p

p

f

51

VI.I
VI.II
Vla
Vc.

55

VI.I
VI.II
Vla
Vc.

59

VI.I
VI.II
Vla
Vc.

63

VI.I

VI.II

Vla

Vc.

66

VI.I

VI.II

Vla

Vc.

69

VI.I

VI.II

Vla

Vc.

75

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p* (*fp*)

(*f*)

fp

(*fp*)

(*fp*)

78

VI.I

VI.II

Vla

Vc.

(*p*)

(*p*)

(*p*)

(*p*)

81

VI.I

VI.II

Vla

Vc.

(*f*)

(*fp*)

(*fp*)

(*p*)

(*p*)

(*p*)

84

VI.I
VI.II
Vla
Vc.

(*fp*)

87

VI.I
VI.II
Vla
Vc.

(*f*)
(*fp*)
(*fp*)

90

VI.I
VI.II
Vla
Vc.

(*p*)
(*fp*)
(*f*)

93

VI.I
VI.II
Vla
Vc.

98

VI.I
VI.II
Vla
Vc.

104

VI.I
VI.II
Vla
Vc.

108

111

115

118

VI.I
VI.II
Vla
Vc.

121

VI.I
VI.II
Vla
Vc.

124

VI.I
VI.II
Vla
Vc.

127

VI.I
VI.II
Vla.
Vc.

130

VI.I
VI.II
Vla.
Vc.

134

VI.I
VI.II
Vla.
Vc.

138

VI.I
VI.II
Vla
Vc.

142

VI.I
VI.II
Vla
Vc.

146

VI.I
VI.II
Vla
Vc.

150

VI.I
VI.II
Vla
Vc.

153

VI.I
VI.II
Vla
Vc.

156

VI.I
VI.II
Vla
Vc.

159

VI.I
VI.II
Vla
Vc.

162

VI.I
VI.II
Vla
Vc.

Andante con moto.

Violino I.
Violino II.
Viola.
Violoncello.

6

VI.I VI.II Vla Vc.

p *p* *cresc.* *f* *sf p* *sf*

cresc. *f* *p* *p*

cresc. *f* *p* *p*

12

VI.I VI.II Vla Vc.

p *sf p* *f* *p* *cresc.*

f *p* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

18

VI.I VI.II Vla Vc.

f *p* *cresc.* *p* *sf*

24

Vl.I
Vl.II
Vla
Vc.

29

Vl.I
Vl.II
Vla
Vc.

33

Vl.I
Vl.II
Vla
Vc.

38

VI.I

VI.II

Vla

Vc.

cresc.

cresc.

mf

mf

43

VI.I

VI.II

Vla

Vc.

f

p

f

p

f

p

f

p

48

VI.I

VI.II

Vla

Vc.

cresc.

f

p

cresc.

f

p

cresc.

f

cresc.

f

54

VI.I
VI.II
Vla
Vc.

f *p* *sf* *p* *cresc.*

60

VI.I
VI.II
Vla
Vc.

f *p*

f *p*

f *p*

f *p*

f *p* *cresc.* *f* *sf*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

66

VI.I
VI.II
Vla
Vc.

(*p*) *sf* *p* *sf* *p* *sf* (*p*) *sf* *p* *sf* *p* *sf* *p*

p *sf* *p* *sf* *p* *sf* *p*

p *sf* *p* *sf* *p* *sf* *p*

72

VI.I
VI.II
Vla
Vc.

f *p* *cresc.*
f *p* *cresc.*
f *p* *cresc.*
f *p* *cresc.*

77

VI.I
VI.II
Vla
Vc.

f *fp* *cresc.*
f *fp* *cresc.*
f *fp* *cresc.*
f *fp* *cresc.*

82

VI.I
VI.II
Vla
Vc.

p *sf* *p* *sf*
p *sf* *p* *sf*
p *sf* *p* *sf*
p *sf* *p* *sf*

87

VI.I
VI.II
Vla
Vc.

92

VI.I
VI.II
Vla
Vc.

MENUETTO. Allegro.

Violino I.
Violino II.
Viola.
Violoncello.

7

VI.I
VI.II
Vla
Vc.

14

VI.I
VI.II
Vla
Vc.

20

VI.I
VI.II
Vla
Vc.

VI.I VI.II Vla Vc.

Measure 120: All parts play eighth-note patterns in unison. Dynamics: *p*, *p*, *p*.

Measure 121: All parts play eighth-note patterns in unison.

Measure 122: All parts play eighth-note patterns in unison.

Measure 123: All parts play eighth-note patterns in unison.

33

VI.I VI.II Vla Vc.

Measure 33: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. rests. Dynamics: *f*, *f*, *f*.

Measure 34: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. rests. Dynamics: *f*, *f*, *f*.

Measure 35: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. rests. Dynamics: *f*, *f*, *f*.

Measure 36: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. rests. Dynamics: *f*, *f*, *f*.

40

VI.I VI.II Vla Vc.

Measure 40: VI.I plays eighth-note pairs. VI.II rests. Vla plays eighth-note pairs. Vc. rests. Dynamics: *f*, *p*.

Measure 41: VI.I plays eighth-note pairs. VI.II plays eighth-note pairs. Vla plays eighth-note pairs. Vc. rests. Dynamics: *f*, *f*.

Measure 42: VI.I plays eighth-note pairs. VI.II plays eighth-note pairs. Vla plays eighth-note pairs. Vc. plays eighth-note pairs. Dynamics: *f*, *f*.

Measure 43: VI.I plays eighth-note pairs. VI.II plays eighth-note pairs. Vla plays eighth-note pairs. Vc. plays eighth-note pairs. Dynamics: *f*, *f*.

47

VI.I

VI.II

Vla

Vc.

53

VI.I

VI.II

Vla

Vc.

59

VI.I

VI.II

Vla

Vc.

65

VI.I
VI.II
Vla
Vc.

p

p

p

p

Trio.

VI.I
VI.II
Vla
Vc.

p

p

p

p

77

VI.I
VI.II
Vla
Vc.

fp

fp

fp

fp

Musical score for String Quartet KV. 428, page 123, measures 91-92. The score is for Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Cello (Vc.). The key signature is one flat. Measure 91 starts with a rest followed by eighth notes. Measure 92 begins with eighth notes, followed by sixteenth-note patterns.

Musical score for String Quartet KV. 428, page 123, measures 92-93. The score is for Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Cello (Vc.). The key signature is one flat. Measure 92 continues with sixteenth-note patterns. Measure 93 begins with eighth notes, followed by sixteenth-note patterns, with dynamics 'cresc.' appearing in both staves.

Musical score for String Quartet KV. 428, page 123, measures 93-98. The score is for Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Cello (Vc.). The key signature is one flat. Measures 93-95 show eighth-note patterns. Measures 96-98 show sixteenth-note patterns. Dynamics 'f' and 'p' are indicated in measure 95.

Minuetto D.C.

Allegro vivace.

Violino I.

Violino II.

Viola.

Violoncello.

9

VI.I

VI.II

Vla.

Vc.

15

VI.I

VI.II

Vla.

Vc.

22

VI.I
VI.II
Vla
Vc.

decresc.

p

decresc.

p

decresc.

p

decresc.

p

30

VI.I
VI.II
Vla
Vc.

f

f

f

f

p

f

p

f

f

p

f

fp

37

VI.I
VI.II
Vla
Vc.

p

f

f

fp

f

p

f

f

f

fp

f

46

VI.I

VI.II

Vla

Vc.

52

VI.I

VI.II

Vla

Vc.

58

VI.I

VI.II

Vla

Vc.

66

VI.I
VI.II
Vla
Vc.

74

VI.I
VI.II
Vla
Vc.

81

VI.I
VI.II
Vla
Vc.

88

VI.I

VI.II

Vla

Vc.

f

f

f

f

94

VI.I

VI.II

Vla

Vc.

100

VI.I

VI.II

Vla

Vc.

tr

ten.

p

ten.

p

ten.

p

108

VI.I

VI.II

Vla

Vc.

116

VI.I

VI.II

Vla

Vc.

124

VI.I

VI.II

Vla

Vc.

133

VI.I

VI.II

Vla

Vc.

142

VI.I

VI.II

Vla

Vc.

150

VI.I

VI.II

Vla

Vc.

156

VI.I VI.II Vla Vc.

p *fp* *fp* *f* *decresc.*
p *fp* *fp* *f* *decresc.*
p *fp* *f* *decresc.*
p *fp* *f* *decresc.*

163

VI.I VI.II Vla Vc.

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

171

VI.I VI.II Vla Vc.

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

178

VI.I
f

VI.II
f p f p

Vla
f p f p

Vc.
p f p

185

VI.I
f

VI.II
f

Vla
f

Vc.
f

192

VI.I
f

VI.II
p

Vla
p

Vc.
p

198

VI.I
VI.II
Vla
Vc.

204

VI.I
VI.II
Vla
Vc.

213

VI.I
VI.II
Vla
Vc.

222

VI.I

VI.II

Vla

Vc.

229

VI.I

VI.II

Vla

Vc.

235

VI.I

VI.II

Vla

Vc.

241

VI.I
VI.II
Vla
Vc.

247

VI.I
VI.II
Vla
Vc.

255

VI.I
VI.II
Vla
Vc.

263

VI.I
VI.II
Vla
Vc.

p

sf

271

VI.I
VI.II
Vla
Vc.

280

VI.I
VI.II
Vla
Vc.

288

VI.I
VI.II
Vla
Vc.

ral - len - tan - do

ral - len - tan - do

ral - len - tan - do

297 *a tempo*

VI.I
VI.II
Vla
Vc.

p

p

p

p

307

VI.I
VI.II
Vla
Vc.

tr.

tr.

315

VI.I
VI.II
Vla
Vc.

323

VI.I
VI.II
Vla
Vc.

331

VI.I
VI.II
Vla
Vc.

String Quartet KV. 458 “Hunt”

9 November 1783, Wien

Allegro vivace assai.

Musical score for the first system of the String Quartet KV. 458 "Hunt". The score consists of four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is one flat (B-flat), and the time signature is common time (indicated by '8'). The dynamic is (f) forte. The music begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measures 1-4 are shown.

Musical score for the second system of the String Quartet KV. 458 "Hunt". The score consists of four staves: VI.I (Violin I), VI.II (Violin II), Vla (Viola), and Vc. (Violoncello). The key signature is one flat (B-flat), and the time signature is common time (indicated by '8'). The dynamic is (f) forte. Measure 5 begins with eighth-note patterns. Measures 6-7 show more complex rhythmic patterns, including sixteenth-note groups and sustained notes. Dynamics include (p) piano and trills. Measures 8-9 conclude the system.

10

Musical score for String Quartet KV. 458 "Hunt" at measure 10. The score consists of four staves: VI.I (top), VI.II, Vla (Bassoon), and Vc (Cello). The key signature is one flat. Measure 10 starts with a dynamic **f**. The VI.I and Vla staves play eighth-note patterns, while the VI.II and Vc staves provide harmonic support. The tempo is indicated by a quarter note followed by a dot.

14

Musical score for String Quartet KV. 458 "Hunt" at measure 14. The score continues with the same four staves. The dynamics change to **p** and **pp** (pianissimo). The VI.I and Vla staves continue their eighth-note patterns, while the VI.II and Vc staves provide harmonic support. The tempo remains indicated by a quarter note with a dot.

18

Musical score for String Quartet KV. 458 "Hunt" at measure 18. The score continues with the same four staves. The dynamics change to **p** and **p** (pianissimo). The VI.I and Vla staves continue their eighth-note patterns, while the VI.II and Vc staves provide harmonic support. The tempo remains indicated by a quarter note with a dot.

23

VI.I

VI.II

Vla

Vc.

f

f

f

28

VI.I

VI.II

Vla

Vc.

f

32

VI.I

VI.II

Vla

Vc.

35

VI.I
VI.II
Vla
Vc.

fp

39

VI.I
VI.II
Vla
Vc.

fp *fp* *fp*
fp *fp* *fp* *p*
p
p

43

VI.I
VI.II
Vla
Vc.

p

47

VI.I
VI.II
Vla
Vc.

51

VI.I
VI.II
Vla
Vc.

55

VI.I
VI.II
Vla
Vc.

59

VI.I
VI.II
Vla
Vc.

p *fp* *fp*

fp *fp*

p *fp* *fp*

p

63

VI.I
VI.II
Vla
Vc.

fp *fp* *fp* *fp* *p*

fp

fp *fp* *fp* *p*

fp *fp* *p*

66

VI.I
VI.II
Vla
Vc.

f

f

f

69

VI.I
VI.II
Vla
Vc.

f *fp* *fp* *fp*

75

VI.I
VI.II
Vla
Vc.

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

80

VI.I
VI.II
Vla
Vc.

f *f* *f* *f*

84

VI.I **p**

VI.II **p**

Vla **p**

Vc. **p**

calando

calando

calando

calando

88

VI.I **pp**

VI.II **pp**

Vla **pp**

Vc. **pp**

p

93

VI.I

VI.II

Vla

Vc.

98

VI.I
VI.II
Vla
Vc.

102

VI.I
VI.II
Vla
Vc.

106

VI.I
VI.II
Vla
Vc.

110

VI.I
VI.II
Vla
Vc.

114

VI.I
VI.II
Vla
Vc.

117

VI.I
VI.II
Vla
Vc.

120

VI.I
VI.II
Vla.
Vc.

123

VI.I
VI.II
Vla.
Vc.

126

VI.I
VI.II
Vla.
Vc.

129

VI.I
VI.II
Vla.
Vc.

133

VI.I
VI.II
Vla.
Vc.

137

VI.I
VI.II
Vla.
Vc.

141

VI.I
VI.II
Vla.
Vc.

145

VI.I
VI.II
Vla.
Vc.

149

VI.I
VI.II
Vla.
Vc.

153

VI.I
VI.II
Vla
Vc.

157

VI.I
VI.II
Vla
Vc.

161

VI.I
VI.II
Vla
Vc.

166

VI.I

VI.II

Vla

Vc.

170

VI.I

VI.II

Vla

Vc.

174

VI.I

VI.II

Vla

Vc.

178

VI.I
VI.II
Vla
Vc.

183

VI.I
VI.II
Vla
Vc.

187

VI.I
VI.II
Vla
Vc.

191

VI.I
VI.II
Vla.
Vc.

fp *f*
fp *f*
fp *f*
fp *f*

195

VI.I
VI.II
Vla.
Vc.

p *fp* *fp* *fp*
fp *fp* *fp* *fp*
fp *fp* *fp* *fp*
fp *fp* *fp* *fp*

199

VI.I
VI.II
Vla.
Vc.

- - *p* *fp*
fp *fp* *fp* *fp*
fp *fp* *p* -
fp *fp* *p* -

203

VI.I

VI.II

Vla

Vc.

207

VI.I

VI.II

Vla

Vc.

211

VI.I

VI.II

Vla

Vc.

217

VI.I
VI.II
Vla
Vc.

222

VI.I
VI.II
Vla
Vc.

226

VI.I
VI.II
Vla
Vc.

230

1 2

VI.I

VI.II

Vla

Vc.

231

VI.I

VI.II

Vla

Vc.

238

VI.I

VI.II

Vla

Vc.

243

VI.I
VI.II
Vla.
Vc.

248

VI.I
VI.II
Vla.
Vc.

253

VI.I
VI.II
Vla.
Vc.

257

VI.I
VI.II
Vla
Vc.

261

VI.I
VI.II
Vla
Vc.

265

VI.I
VI.II
Vla
Vc.

269

VI.I
VI.II
Vla
Vc.

273

VI.I
VI.II
Vla
Vc.

MENUETTO. Allegro.

Violino I.
Violino II.
Viola.
Violoncello.

6

VI.I
VI.II
Vla
Vc.

11

VI.I
VI.II
Vla
Vc.

15

VI.I
VI.II
Vla
Vc.

20

VI.I
VI.II
Vla
Vc.

26

Trio.

VI.I
VI.II
Vla
Vc.

31

VI.I
VI.II
Vla
Vc.

35

39

2

43

49

VI.I
VI.II
Vla
Vc.

54

VI.I
VI.II
Vla
Vc.

59

VI.I
VI.II
Vla
Vc.

1 2

M.D.C.

Adagio.

Violino I. *(p) sf* cresc. *f* *tr*

Violino II. *(p) sf p* *p* *f* *p*

Viola. *(p) sf p* *f* *p*

Violoncello. *(p) sf* *f* *p*

4

VI.I

VI.II

Vla

Vc.

cresc. *sf p* *cresc.*

sf

sf *p*

sf

7

VI.I

VI.II

Vla

Vc.

p

cresc. *p*

cresc. *p*

cresc. *p*

10

VI.I
VI.II
Vla
Vc.

cresc.

f **p**

f

cresc.

f **p**

cresc.

f **p**

12

VI.I
VI.II
Vla
Vc.

f

p

f

p

f

p

14

VI.I
VI.II
Vla
Vc.

f

p

cresc.

p

cresc.

p

16

Musical score for String Quartet KV. 458 "Hunt". The score consists of four staves: VI.I (Violin I), VI.II (Violin II), Vla (Viola), and Vc. (Cello). The key signature is one flat, and the time signature is common time. Measure 16 begins with VI.I playing eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. plays eighth-note pairs. The music continues with VI.I playing eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. plays eighth-note pairs.

18

Musical score for String Quartet KV. 458 "Hunt". The score consists of four staves: VI.I (Violin I), VI.II (Violin II), Vla (Viola), and Vc. (Cello). The key signature is one flat, and the time signature is common time. Measure 18 begins with VI.I playing eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. plays eighth-note pairs. The music continues with VI.I playing eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. plays eighth-note pairs.

20

Musical score for String Quartet KV. 458 "Hunt". The score consists of four staves: VI.I (Violin I), VI.II (Violin II), Vla (Viola), and Vc. (Cello). The key signature is one flat, and the time signature is common time. Measure 20 begins with VI.I playing eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. plays eighth-note pairs. The music continues with VI.I playing eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc. plays eighth-note pairs. The dynamic marking *sf* (sforzando) is placed above the notes in all staves.

22

VI.I
VI.II
Vla
Vc.

24

VI.I
VI.II
Vla
Vc.

27

VI.I
VI.II
Vla
Vc.

30

VI.I
VI.II
Vla
Vc.

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

32

VI.I
VI.II
Vla
Vc.

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

34

VI.I
VI.II
Vla
Vc.

f *p*

f *p*

f *p*

f *p*

36

VI.I

VI.II

Vla *cresc.*

Vc. *cresc. p*

38

VI.I

VI.II

Vla

Vc.

40

VI.I

VI.II

Vla

Vc.

42

VI.I
VI.II
Vla
Vc.

sf

sf

sf

44

VI.I
VI.II
Vla
Vc.

p *cresc.* *p*

p *sf* *p*

p *sf* *p*

p *sf* *p*

46

VI.I
VI.II
Vla
Vc.

49

VI.I
VI.II
Vla
Vc.

51

VI.I
VI.II
Vla
Vc.

Allegro assai.

Violino I.
Violino II.
Viola.
Violoncello.

9

VI.I *f*

VI.II *f*

Vla *f*

Vc. *f*

p

18

VI.I *p*

VI.II

Vla

Vc.

27

VI.I

VI.II

Vla

Vc. *tr*

35

VI.I
VI.II
Vla
Vc.

43

VI.I
VI.II
Vla
Vc.

51

VI.I
VI.II
Vla
Vc.

59

VI.I

VI.II

Vla

Vc.

f

f

f

f

68

VI.I

VI.II

Vla

Vc.

76

VI.I

VI.II

Vla

Vc.

p

p

p

p

84

VI.I
VI.II
Vla
Vc.

cresc. **p**

cresc. **p**

cresc. **p**

cresc. **p**

92

VI.I
VI.II
Vla
Vc.

cresc. **p**

cresc. **p**

cresc. **p**

cresc. **p**

100

VI.I
VI.II
Vla
Vc.

(cresc.) **f**

(cresc.) **f**

(cresc.) **f**

(cresc.) **f**

108

115

121

130

VI.I
f
p
p

VI.II
f
p
p

Vla
f
f
p

Vc.
f
f
p

139

VI.I
f
f

VI.II
f
f

Vla
f
f

Vc.
f
f

148

VI.I
f
f

VI.II
f
f

Vla
f
f

Vc.
f
f

155

161

169

177

VI.I
VI.II
Vla
Vc.

184

VI.I
VI.II
Vla
Vc.

191

VI.I
VI.II
Vla
Vc.

200

VI.I
VI.II
Vla
Vc.

209

VI.I
VI.II
Vla
Vc.

218

VI.I
VI.II
Vla
Vc.

227

VI.I
VI.II
Vla
Vc.

235

VI.I
VI.II
Vla
Vc.

244

VI.I
VI.II
Vla
Vc.

253

VI.I
VI.II
Vla
Vc.

262

VI.I
VI.II
Vla
Vc.

270

VI.I
VI.II
Vla
Vc.

278

286

294

303

VI.I
VI.II
Vla
Vc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

310

VI.I
VI.II
Vla
Vc.

p

p

p

317

VI.I
VI.II
Vla
Vc.

326

VI.I

VI.II

Vla

Vc.

String Quartet KV. 464

10 January 1785, Wien

Allegro.

Musical score for the first movement of String Quartet KV. 464, Allegro. The score consists of four staves: Violino I, Violino II, Viola, and Violoncello. The key signature is three sharps, and the time signature is common time (indicated by '3'). Dynamics include *p* (piano) and *f* (forte). The music features eighth-note patterns and sustained notes.

Continuation of the musical score for the first movement. The score consists of four staves: VI.I, VI.II, Vla (Viola), and Vc (Violoncello). The key signature changes to two sharps. Measure 7 begins with a dynamic *f*. The music includes eighth-note patterns and sustained notes, with dynamics *f*, *p*, and *f*.

15

VI.I

VI.II

Vla

Vc.

f

f

f

21

VI.I

VI.II

Vla

Vc.

f

p

p

p

p

27

VI.I

VI.II

Vla

Vc.

cresc.

cresc.

cresc.

33

VI.I
VI.II
Vla
Vc.

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

39

VI.I
VI.II
Vla
Vc.

46

VI.I
VI.II
Vla
Vc.

f
f
f
f

51

VI.I

VI.II

Vla

Vc.

56

VI.I

VI.II

Vla

Vc.

62

VI.I

VI.II

Vla

Vc.

68

VI.I
VI.II
Vla
Vc.

74

VI.I
VI.II
Vla
Vc.

80

VI.I
VI.II
Vla
Vc.

87

VI.I
VI.II
Vla
Vc.

f

93

VI.I
VI.II
Vla
Vc.

p *f*

100

VI.I
VI.II
Vla
Vc.

p *p*

106

VI.I

VI.II

Vla

Vc.

p

cresc.

cresc.

112

VI.I

VI.II

Vla

Vc.

cresc.

f

f

cresc.

f

117

VI.I

VI.II

Vla

Vc.

f

p

123

VI.I

VI.II

Vla

Vc.

130

VI.I

VI.II

Vla

Vc.

137

VI.I

VI.II

Vla

Vc.

144

VI.I
VI.II
Vla
Vc.

p *cresc.* **f**

f

cresc. **f**

cresc. **f**

150

VI.I
VI.II
Vla
Vc.

p

p

p

fp

157

VI.I
VI.II
Vla
Vc.

fp

fp

cresc.

cresc.

f

163

VI.I

VI.II

Vla

Vc.

p

f

p

f

p

f

170

VI.I

VI.II

Vla

Vc.

p

177

VI.I

VI.II

Vla

Vc.

f

f

f

183

VI.I *f*

VI.II

Vla

Vc.

188

VI.I

VI.II

Vla

Vc.

cresc.

cresc.

cresc.

194

VI.I *f*

VI.II *f*

Vla *f*

Vc. *f*

p

p

p

p

201

VI.I

VI.II

Vla

Vc.

208

VI.I

VI.II

Vla

Vc.

213

VI.I

VI.II

Vla

Vc.

219

VI.I
VI.II
Vla
Vc.

cresc.

f

f

f

225

VI.I
VI.II
Vla
Vc.

p

p

p

f

231

VI.I
VI.II
Vla
Vc.

p

237

VI.I

VI.II

Vla

Vc.

f

f

f

f

243

VI.I

VI.II

Vla

Vc.

f

f

f

f

249

VI.I

VI.II

Vla

Vc.

p

f

p

f

p

f

p

f

p

cresc.

p

f

p

f

p

cresc.

p

f

p

cresc.

257

VI.I
VI.II
Vla
Vc.

264

VI.I
VI.II
Vla
Vc.

Minuetto.

Violino I.
Violino II.
Viola.
Violoncello.

8

VI.I VI.II Vla Vc.

f *p*

f

f

f

f

15

VI.I VI.II Vla Vc.

p

f

f

f

f

22

VI.I VI.II Vla Vc.

p

p

p

p

p

29

VI.I
VI.II
Vla
Vc.

37

VI.I
VI.II
Vla
Vc.

44

VI.I
VI.II
Vla
Vc.

51

VI.I
VI.II
Vla
Vc.

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

58

VI.I
VI.II
Vla
Vc.

f *f*
- *f*
f *f*
f

65

VI.I
VI.II
Vla
Vc.

f *f*
- *p*
- *p*

Trio.

72

79

84

89

VI.I
VI.II
Vla
Vc.

95

VI.I
VI.II
Vla
Vc.

100

VI.I
VI.II
Vla
Vc.

M.D.C.

Andante.

Violino I.

Violino II.

Viola.

Violoncello.

4

VI.I

VI.II

Vla

Vc.

8

VI.I

VI.II

Vla

Vc.

12

VI.I VI.II Vla Vc.

f f p cresc.

f f p cresc.

f f p cresc.

f f p cresc.

17

VI.I VI.II Vla Vc.

f f p cresc.

f f p cresc.

f f p cresc.

f f p cresc.

20

VI.I VI.II Vla Vc.

f f p cresc.

f f p cresc.

f f p cresc.

f f p cresc.

24

VI.I

VI.II

Vla

Vc.

f

f

f

f

VI.I

VI.II

Vla

Vc.

p

f

cresc.

f *p*

cresc.

f *p*

cresc.

29

VI.I

VI.II

Vla

Vc.

p

f

p

f

p

p

32

VI.I
VI.II
Vla
Vc.

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

35

VI.I
VI.II
Vla
Vc.

p *p* *p*
p *p* *p*
p *p* *p*
p *p* *p*

38

VI.I
VI.II
Vla
Vc.

3 *3*
p *p*
p *fp*
fp

41

VI.I
VI.II
Vla
Vc.

44

1. 2.

VI.I
VI.II
Vla
Vc.

46

VI.I
VI.II
Vla
Vc.

49

VI.I
VI.II
Vla
Vc.

fp *fp* *f* *fp*
fp *fp* *f* *p*
fp *fp* *p*
fp *f* *p*

52

VI.I
VI.II
Vla
Vc.

f
f
f
f

1.

2.

VI.I
VI.II
Vla
Vc.

p
p
p
p

58

VI.I

VI.II

Vla

Vc.

63

VI.I

VI.II

Vla

Vc.

67

VI.I

VI.II

Vla

Vc.

72

VI.I
VI.II
Vla
Vc.

75

VI.I
VI.II
Vla
Vc.

78

VI.I
VI.II
Vla
Vc.

81

VI.I
VI.II *p*
Vla *p*
Vc. *p*

84

VI.I
VI.II
Vla *f*
Vc. *f*

87

VI.I
VI.II
Vla
Vc. *p*

90

VI.I
VI.II
Vla
Vc.

f

p

f

p

f

p

f

p

93

VI.I
VI.II
Vla
Vc.

p

p

p

97

VI.I
VI.II
Vla
Vc.

p

101

VI.I

VI.II

Vla

Vc.

105

VI.I

VI.II

Vla

Vc.

109

VI.I

VI.II

Vla

Vc.

113

VI.I

VI.II

Vla

Vc.

117

VI.I

VI.II

Vla

Vc.

121

VI.I

VI.II

Vla

Vc.

125

VI.I

VI.II

Vla

Vc.

128

VI.I

VI.II

Vla

Vc.

131

VI.I

VI.II

Vla

Vc.

134

VI.I

VI.II

Vla

Vc.

137

VI.I

VI.II

Vla

Vc.

140

VI.I

VI.II

Vla

Vc.

143

VI.I VI.II Vla Vc.

1 2

145

VI.I VI.II Vla Vc.

p *f*

p *f*

p *f*

148

VI.I VI.II Vla Vc.

p *p*

p

p

151

Vl.I

Vl.II

Vla

Vc.

154

Vl.I

Vl.II

Vla

Vc.

157

Vl.I

Vl.II

Vla

Vc.

160

VI.I *f calando*

VI.II *f*

Vla *f*

Vc. *f*

p

p

p

164

VI.I

VI.II

Vla

Vc.

f

f

f

f

169

VI.I

VI.II

Vla

Vc.

p

cresc.

p

cresc.

p

cresc.

f

173

VI.I
VI.II
Vla
Vc.

177

VI.I
VI.II
Vla
Vc.

180

VI.I
VI.II
Vla
Vc.

183

Allegro.

6

12

VI.I

VI.II

Vla

Vc.

17

VI.I

VI.II

Vla

Vc.

22

VI.I

VI.II

Vla

Vc.

27

VI.I
VI.II
Vla
Vc.

32

VI.I
VI.II
Vla
Vc.

37

VI.I
VI.II
Vla
Vc.

42

VI.I
VI.II
Vla.
Vc.

48

VI.I
VI.II
Vla.
Vc.

53

VI.I
VI.II
Vla.
Vc.

58

VI.I
VI.II
Vla
Vc.

decresc.

p

p

p

p

64

VI.I
VI.II
Vla
Vc.

f

p

p

p

f

f

p

f

p

69

VI.I
VI.II
Vla
Vc.

f

p

p

p

74

VI.I
VI.II
Vla
Vc.

79

VI.I
VI.II
Vla
Vc.

84

VI.I
VI.II
Vla
Vc.

90

VI.I
VI.II
Vla
Vc.

95

VI.I
VI.II
Vla
Vc.

100

VI.I
VI.II
Vla
Vc.

105

VI.I

VI.II

Vla

Vc.

110

VI.I

VI.II

Vla

Vc.

116

VI.I

VI.II

Vla

Vc.

123

VI.I

VI.II

Vla

Vc.

127

VI.I

VI.II

Vla

Vc.

131

VI.I

VI.II

Vla

Vc.

135

VI.I

VI.II

Vla

Vc.

f

f

f

f

139

VI.I

VI.II

Vla

Vc.

p

(f)

p

(f)

p

(f)

p

(f)

144

VI.I

VI.II

Vla

Vc.

p

p

p

p

150

VI.I

VI.II

Vla

Vc.

155

VI.I

VI.II

Vla

Vc.

160

VI.I

VI.II

Vla

Vc.

166

VI.I
VI.II
Vla
Vc.

171

VI.I
VI.II
Vla
Vc.

176

VI.I
VI.II
Vla
Vc.

181

VI.I
VI.II
Vla
Vc.

186

VI.I
VI.II
Vla
Vc.

192

VI.I
VI.II
Vla
Vc.

197

VI.I

VI.II

Vla

Vc.

cresc.

f

f

f

f

f

202

VI.I

VI.II

Vla

Vc.

decresc.

p

p

p

p

208

VI.I

VI.II

Vla

Vc.

sfp

sfp

sfp

fp

214

VI.I
VI.II
Vla
Vc.

219

VI.I
VI.II
Vla
Vc.

225

VI.I
VI.II
Vla
Vc.

1. 2.

231

VI.I

VI.II

Vla

Vc.

236

VI.I

VI.II

Vla

Vc.

241

VI.I

VI.II

Vla

Vc.

246

VI.I
VI.II
Vla
Vc.

252

VI.I
VI.II
Vla
Vc.

258

VI.I
VI.II
Vla
Vc.

String Quartet KV. 465

“Dissonances”

14 January 1785, Wien

Adagio.

The musical score is divided into two systems. The top system includes parts for Violino I, Violino II, Viola, and Violoncello. The bottom system includes parts for VI.I, VI.II, Vla (Viola), and Vc (Cello). The score begins with a dynamic of **p** (pianissimo). It features various dynamics including **cresc.** (crescendo), **f** (fortissimo), and **p** (pianissimo). The instrumentation consists of four string instruments in each system, creating a rich harmonic texture. The notation includes standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

13

VI.I
f

VI.II
f

Vla
f

Vc.
f

p

sf

sf

18 Allegro.

VI.I
sf

VI.II
p

Vla
sf

Vc.
sf

p

fp

p

fp

p

fp

p

24

VI.I
f

VI.II

Vla

Vc.

29

VI.I
VI.II
Vla
Vc.

34

VI.I
VI.II
Vla
Vc.

39

VI.I
VI.II
Vla
Vc.

44

VI.I

VI.II

Vla

Vc.

p

cresc.

f

p

cresc.

f

p

cresc.

f

sf

p

49

VI.I

VI.II

Vla

Vc.

p

f

p

f

p

f

p

f

53

VI.I

VI.II

Vla

Vc.

p

p

p

p

56

VI.I
f
p
f

VI.II
f
p
f

Vla
f
p
f

Vc.
f
p
f

59

VI.I
p
f
p
f

VI.II
f
p
f
p

Vla
f
p
f
p

Vc.
f
p
f
p

62

VI.I
f
p
f
p

VI.II
f
p
f
p

Vla
f
p
f
p

Vc.
f
p
f
p

66

VI.I

VI.II

Vla

Vc.

p

f

p

f

p

f

69

VI.I

VI.II

Vla

Vc.

p

tr

p

3

p

3

p

p

p

73

VI.I

VI.II

Vla

Vc.

cresc.

f

cresc.

f

f

p

3

f

p

p

3

3

3

77

VI.I
VI.II
Vla
Vc.

81

VI.I
VI.II
Vla
Vc.

85

VI.I
VI.II
Vla
Vc.

88

Vl.I
Vl.II
Vla
Vc.

92

Vl.I
Vl.II
Vla
Vc.

97

Vl.I
Vl.II
Vla
Vc.

102

VI.I

VI.II

Vla

Vc.

f

p

cresc.

f

p

cresc.

f

107

VI.I

VI.II

Vla

Vc.

p

p

p

b

p

b

b

b

p

112

VI.I

VI.II

Vla

Vc.

f

cresc.

f

#

cresc.

f

f

cresc.

117

VI.I
VI.II *f*
Vla
Vc. *f*

121

VI.I
VI.II *p*
Vla *p*
Vc. *p*

125

VI.I
VI.II *f*
Vla *f*
Vc. *f*

129

VI.I
VI.II
Vla
Vc.

133

VI.I
VI.II
Vla
Vc.

137

VI.I
VI.II
Vla
Vc.

141

Vl.I
Vl.II
Vla
Vc.

145

Vl.I
Vl.II
Vla
Vc.

150

Vl.I
Vl.II
Vla
Vc.

155

VI.I
VI.II
Vla.
Vc.

161

VI.I
VI.II
Vla.
Vc.

166

VI.I
VI.II
Vla.
Vc.

171

VI.I
VI.II
Vla
Vc.

f *p* *p*

f *p*

f *p*

f *p*

175

VI.I
VI.II
Vla
Vc.

f *p*

f *p*

f *p*

f *p*

178

VI.I
VI.II
Vla
Vc.

f *p*

f *p*

f *p*

f

181

VI.I

VI.II

Vla

Vc.

p

185

VI.I

VI.II

Vla

Vc.

188

VI.I

VI.II

Vla

Vc.

f

p

f

f

f

f

192

VI.I

VI.II

Vla

Vc.

cresc.

f

p

cresc.

f

p

f

p

197

VI.I

VI.II

Vla

Vc.

f

p

f

p

f

p

f

201

VI.I

VI.II

Vla

Vc.

p

f

f

f

f

f

205

VI.I
VI.II
Vla
Vc.

208

VI.I
VI.II
Vla
Vc.

211

VI.I
VI.II
Vla
Vc.

216

VI.I
VI.II
Vla
Vc.

cresc.

220

VI.I
VI.II
Vla
Vc.

cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*
f *p*

225

VI.I
VI.II
Vla
Vc.

cresc. *p*
p
cresc. *p*
p

230

VI.I
VI.II
Vla
Vc.

cresc. *f*

cresc. *f*

cresc. *f*

cresc.

235

VI.I
VI.II
Vla
Vc.

240

VI.I
VI.II
Vla
Vc.

p

pp

p

pp

p

pp

Andante cantabile.

Violino I.
Violino II.
Viola.
Violoncello.

5

VI.I
VI.II
Vla
Vc.

9

VI.I
VI.II
Vla
Vc.

13

VI.I

VI.II

Vla

Vc.

17

VI.I

VI.II

Vla

Vc.

20

VI.I

VI.II

Vla

Vc.

23

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p*

26

VI.I *pp*

VI.II *pp*

Vla *pp*

Vc. *pp*

29

VI.I *cresc.* *f* *p*

VI.II *cresc.* *f* *p*

Vla *cresc.* *f* *p*

Vc. *f*

33

Vl.I
Vl.II
Vla
Vc.

37

Vl.I
Vl.II
Vla
Vc.

41

Vl.I
Vl.II
Vla
Vc.

45

Vl.I

Vl.III

Vla

Vc.

Musical score for strings (Violin I, Violin II, Cello, Bass) showing measures 49-50. The score is in common time, key signature of B-flat major. Measure 49 starts with a dynamic *p*. The Vla and Vc play sustained notes. Measure 50 begins with a dynamic *cresc.*

49

Vl.I

Vl.II

Vla

Vc. *p*

cresc.

53

VI.I

cresc.

f

p

VI.II

cresc.

f

p

p

Vla

cresc.

f

p

p

Vc.

p *cresc.*

f

p

p

57

VI.I *f*

VI.II *p*

Vla *f*

Vc *p* *f*

61

VI.I *p*

VI.II *p*

Vla *p*

Vc *p* *cresc.*

65

VI.I

VI.II

Vla

Vc

69

VI.I
p cresc.
f
p

VI.II
cresc.
f

Vla
cresc.
f

Vc.
cresc.
f

73

VI.I

VI.II
p

Vla
p

Vc.
p
pp

76

VI.I
pp

VI.II
pp

Vla
pp

Vc.

79

VI.I

VI.II

Vla

Vc.

cresc.

f

p

p

cresc.

f

p

f

83

VI.I

VI.II

Vla

Vc.

fp

fp

pp

fp

pp

pp

87

VI.I

VI.II

Vla

Vc.

pp

cresc.

cresc.

cresc.

90

VI.I
VI.II
Vla
Vc.

93

VI.I
VI.II
Vla
Vc.

96

VI.I
VI.II
Vla
Vc.

99

VI.I
VI.II
Vla
Vc.

cresc. **p**

cresc. **p**

cresc. **p**

p

p

103

VI.I
VI.II
Vla
Vc.

107

VI.I
VI.II
Vla
Vc.

f

#f

cresc.

cresc.

cresc.

p

111

VI.I
VI.II
Vla
Vc

Minuetto.

Violino I.
Violino II.
Viola.
Violoncello.

7

VI.I
VI.II
Vla
Vc

14

VI.I

VI.II

Vla

Vc.

VI.I

VI.II

Vla

Vc.

27

VI.I

VI.II

Vla

Vc.

33

VI.I
VI.II
Vla
Vc.

39

VI.I
VI.II
Vla
Vc.

45

VI.I
VI.II
Vla
Vc.

52

VI.I
VI.II
Vla
Vc.

59

Trio.

VI.I
VI.II
Vla
Vc.

66

VI.I
VI.II
Vla
Vc.

72

VI.I

VI.II

Vla

Vc.

78

VI.I

VI.II

Vla

Vc.

84

VI.I

VI.II

Vla

Vc.

90

VI.I
VI.II
Vla
Vc.

The musical score shows four staves for a string quartet. Measure 90 begins with VI.I playing eighth-note pairs. VI.II enters with eighth-note pairs. Vla and Vc. enter with eighth-note pairs. Dynamics: f, p, f, p.

96

VI.I
VI.II
Vla
Vc.

The musical score shows four staves for a string quartet. Measure 96 begins with VI.I playing eighth-note pairs. VI.II enters with eighth-note pairs. Vla and Vc. enter with eighth-note pairs. Dynamics: f, p, f, p. Measure 97 begins with VI.I playing eighth-note pairs. VI.II enters with eighth-note pairs. Vla and Vc. enter with eighth-note pairs. Dynamics: f, p, f, p. Measure 98 begins with VI.I playing eighth-note pairs. VI.II enters with eighth-note pairs. Vla and Vc. enter with eighth-note pairs. Dynamics: f, p, f, p. Measure 99 begins with VI.I playing eighth-note pairs. VI.II enters with eighth-note pairs. Vla and Vc. enter with eighth-note pairs. Dynamics: f, p, f, p. Measure 100 begins with VI.I playing eighth-note pairs. VI.II enters with eighth-note pairs. Vla and Vc. enter with eighth-note pairs. Dynamics: f, p, f, p.

M.D.C.

Allegro.

Violino I.
Violino II.
Viola.
Violoncello.

The musical score shows four staves for a string quartet. Measure 1 begins with Violino I. playing eighth-note pairs. Violino II. enters with eighth-note pairs. Viola and Violoncello enter with eighth-note pairs. Dynamics: p, p, p, p.

8

16

24

33

VI.I

VI.II

Vla

Vc.

41

VI.I

VI.II

Vla

Vc.

49

VI.I

VI.II

Vla

Vc.

56

VI.I

VI.II

Vla

Vc.

f

f

f

f

64

VI.I

VI.II

Vla

Vc.

tr

p

p

p

p

71

VI.I

VI.II

Vla

Vc.

77

VI.I
VI.II
Vla
Vc.

83

VI.I
VI.II
Vla
Vc.

90

VI.I
VI.II
Vla
Vc.

98

VI.I
VI.II
Vla
Vc.

105

VI.I
VI.II
Vla
Vc.

112

VI.I
VI.II
Vla
Vc.

119

VI.I
VI.II
Vla
Vc.

127

VI.I
VI.II
Vla
Vc.

135

VI.I
VI.II
Vla
Vc.

143

VI.I
VI.II
Vla
Vc.

cresc.

f

cresc.

150

VI.I
VI.II
Vla
Vc.

f

p

f

p

f

p

158

VI.I
VI.II
Vla
Vc.

f

f

f

f

166

VI.I
VI.II
Vla
Vc.

174

VI.I
VI.II
Vla
Vc.

182

VI.I
VI.II
Vla
Vc.

190

VI.I
VI.II
Vla
Vc.

198

VI.I
VI.II
Vla
Vc.

207

VI.I
VI.II
Vla
Vc.

215

VI.I
VI.II
Vla
Vc.

223

VI.I
VI.II
Vla
Vc.

232

VI.I
VI.II
Vla
Vc.

240

248

256

265

VI.I
f
tr
p

VI.II
f

Vla
f

Vc.
f

273

VI.I

VI.II
p

Vla
p

Vc.
p

279

VI.I

VI.II

Vla

Vc.

285

VI.I
VI.II
Vla
Vc.

p *sf* *p* *sf* *p* *sf* *p*
fp *fp* *fp* *fp*
fp *fp* *fp* *fp*
fp *fp* *fp* *fp*

291

VI.I
VI.II
Vla
Vc.

p
p
p
p

300

VI.I
VI.II
Vla
Vc.

p *p* *p* *p*
cresc. *cresc.*
mf

308

VI.I

VI.II

Vla

Vc.

316

VI.I

VI.II

Vla

Vc.

324

VI.I

VI.II

Vla

Vc.

331

VI.I

VI.II

Vla

Vc.

339

VI.I

VI.II

Vla

Vc.

347

VI.I

VI.II

Vla

Vc.

355

VI.I
VI.II
Vla
Vc.

363

VI.I
VI.II
Vla
Vc.

VI.I
VI.II
Vla
Vc.

380

VI.I
VI.II
Vla
Vc.

cresc.

f

f

f

f

mf

f

388

VI.I
VI.II
Vla
Vc.

p

cresc.

f

f

p

p

cresc.

f

p

p

f

p

396

VI.I
VI.II
Vla
Vc.

mf

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

The musical score consists of two systems of four staves each, representing a string quartet. The instruments are labeled VI.I, VI.II, Vla (Viola), and Vc. (Cello/Bass). The first system, starting at measure 404, features dynamic markings *f*, *p*, and *f*. The second system, starting at measure 411, features dynamic markings *f*, *f*, *f*, and *f*. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes indicating pitch or duration.

Notes

In this appendix I report errors and incongruences I found in the source text used to prepare this book: the Breitkopf & Härtel edition, 1882 (from now on, B&H). I do not own another edition, so in the cases where the B&H edition had some oddities, I referred to the Philips recordings of these quartets made by Quartetto Italiano in 1966. By the way, I recommend these beautiful recordings to every music lover.

String Quartet KV. 387

Allegro Vivace Assai, bars 103-104. The tie in bar 104 starts from the D in bar 103 (thus being a slur).



This seems to be a typing mistake, since bar 105 has a tie. Moreover, a slur would not match the Violin II and Cello parts.

Andante Cantabile, bar 14. The Violin I part has a blank space instead of the eighth rest.

Andante Cantabile, bars 49-51. In every instrument the last note is a sixteenth; this is of course an error, since the duration of every bar would be $3/4 + 1/32$. For example, the Violin I part is written in the following manner:



I chose to change sixteenth notes into thirty-second notes because it is the same solution adopted by Quartetto Italiano, but of course there is the possibility that the error is in the dotted rests.

Molto Allegro, bar 80. The B&H text reports the possibility that the cello part has a natural D instead of a D sharp. In the same way, it reports that in bar 85 the second note (C) might be a C sharp.

Molto Allegro, bar 205. The cello has a blank space instead of the G.

String Quartet KV. 421

No significant errors were found in the B&H edition.

String Quartet KV. 428

No significant errors were found in the B&H edition.

String Quartet KV. 458

Allegro vivace assai, bar 27. The B&H text reports a G in the viola part, but it is probably a mistake (see bar 163).

Allegro vivace assai, bar 155. This bar is *not present* in the B&H score. It is without doubt a mistake, since none of the slurs that begin in bar 154 is properly closed.

Adagio, bar 16. The last note of the viola has not the natural sign before it. A C flat would be strange because of the dissonance with the C in the Violin I part.

String Quartet KV. 464

In general, the B&H edition is not very coherent in marking the tuplet numbers. When reorganizing them, I chose not to note every change to the source text here in order not to over-lengthen these notes.

The B&H score uses no tremolo marks at all. I used some of them to save print (especially in the cello part).

Andante, bar 104. The Violin II part has an ambiguous C sharp instead of E. This is strange since there is no cautionary accidental before the note (the previous and following bars both have natural C):



The E was suggested by the Philips recording. This is a good solution since it matches bar 95, Violin I part.

String Quartet KV. 465

Cautionary alterations were not reported coherently in this quartet (where alterations have such a great importance!). I added some of these to each movement (not reported in these notes).

Tremolo marks are present in the B&H score only with sixteenth notes (e.g. bars 238-255, fourth movement). I added some tremoli of eighth notes to the first two movements in order to conserve some space on the page (e.g. opening bars, cello part).

Adagio - Allegro, bar 187. The Violin I part of the B&H score is the following:



The second G sharp is probably a printing mistake. I converted it into a F, in order to match bar 67.