

String Quartet KV. 428 (nr. 16)

for 2 violins, viola and cello

W. A. MOZART (1756-1791)
KV. 428

Allegro non troppo.

Violino I.

Violino II.

Viola.

Violoncello.

6

VI.I

VI.II

Vla

Vc.

10

VI.I

VI.II

Vla

Vc.

cresc.

f

16

VI.I

VI.II

Vla

Vc.

p

20

VI.I

VI.II

Vla

Vc.

24

VI.I

VI.II

Vla

Vc.

f

f

28

VI.I

VI.II

Vla

Vc.

(p)

(p)

32

VI.I

VI.II

Vla

Vc.

cresc.

cresc.

36

VI.I *cresc.* *f*

VI.II *f*

Vla *cresc.* *f*

Vc. *cresc.* *f*

40

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

VI.II *p* *f*

Vla *p* *f*

Vc. *p* *f*

45

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p*

49

VI.I

VI.II

Vla

Vc.

f

p

Detailed description: This system contains measures 49 through 53. The key signature has two flats (B-flat and E-flat). VI.I and VI.II are in treble clef. Vla is in alto clef. Vc. is in bass clef. In measure 49, VI.I has a whole note with a sharp sign, and VI.II has a half note. In measure 50, VI.I and VI.II have whole notes, while Vla and Vc. have half notes. In measure 51, all parts have half notes, with *f* dynamics for VI.I, VI.II, and Vc., and *p* for Vla. In measure 52, VI.I and VI.II have whole notes, Vla has a half note, and Vc. has a half note. In measure 53, VI.I and VI.II have whole notes, Vla has a half note, and Vc. has a half note.

54

VI.I

VI.II

Vla

Vc.

p

p

Detailed description: This system contains measures 54 through 57. In measure 54, VI.I and VI.II have whole notes, Vla has a half note, and Vc. has a half note. In measure 55, VI.I and VI.II have whole notes, Vla has a half note, and Vc. has a half note. In measure 56, VI.I and VI.II have whole notes, Vla has a half note, and Vc. has a half note. In measure 57, VI.I and VI.II have whole notes, Vla has a half note, and Vc. has a half note.

58

VI.I

VI.II

Vla

Vc.

f

p

f

p

Detailed description: This system contains measures 58 through 61. In measure 58, VI.I and VI.II have half notes, Vla has a half note, and Vc. has a half note. In measure 59, VI.I and VI.II have half notes, Vla has a half note, and Vc. has a half note. In measure 60, VI.I and VI.II have half notes, Vla has a half note, and Vc. has a half note. In measure 61, VI.I and VI.II have half notes, Vla has a half note, and Vc. has a half note.

62

VI.I

f

p

f

VI.II

f

p

f

Vla

f

p

f

Vc.

f

p

f

66

VI.I

f

VI.II

f

Vla

f

Vc.

f

71

VI.I

p

VI.II

p

Vla

f

p

Vc.

f

p

76

VI.I

VI.II

Vla

Vc.

(f)

(fp)

(fp)

(fp)

79

VI.I

VI.II

Vla

Vc.

(p)

(f)

(p)

(fp)

(p)

(fp)

82

VI.I

VI.II

Vla

Vc.

(p)

(p)

(p)

85

VI.I

VI.II

Vla

Vc.

(fp)

(fp)

88

VI.I

VI.II

Vla

Vc.

(f)

(fp)

91

VI.I

VI.II

Vla

Vc.

p

(fp)

f

f

(f)

f

95

VI.I

VI.II

Vla

Vc.

p

p

p

p

102

VI.I

VI.II

Vla

Vc.

108

VI.I

VI.II

Vla

Vc.

112

VI.I *cresc.* *f*

VI.II *cresc.* *f*

Vla *cresc.* *f*

Vc. *cresc.* *f*

116

VI.I

VI.II *p*

Vla *p*

Vc. *p*

120

VI.I *tr* *tr*

VI.II

Vla

Vc.

124

VI.I

VI.II

Vla

Vc.

p

p

p

(p)

128

VI.I

VI.II

Vla

Vc.

cresc.

cresc.

132

VI.I

VI.II

Vla

Vc.

f

f

cresc.

cresc.

f

f

136

VI.I

VI.II

Vla

Vc.

141

VI.I

VI.II

Vla

Vc.

145

VI.I

VI.II

Vla

Vc.

150

VI.I

VI.II

Vla

Vc.

p

p

154

VI.I

VI.II

Vla

Vc.

f

p

p

f

p

158

VI.I

VI.II

Vla

Vc.

f

p

f

f

p

f

162

VI.I
VI.II
Vla
Vc.

KV. 428

Andante con moto.

Violino I.
Violino II.
Viola.
Violoncello.

7

VI.I
VI.II
Vla
Vc.

14

VI.I

VI.II

Vla

Vc.

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

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

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

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

21

VI.I

VI.II

Vla

Vc.

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

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

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

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

28

VI.I

VI.II

Vla

Vc.

sf p *sf p*

cresc. *p* *cresc.*

cresc. *p* *cresc.*

cresc. *p* *cresc.*

34

VI.I *sf p sf p* *p*

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

Vla *p* *p* *cresc.*

Vc. *p* *p*

41

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

VI.II *f* *p*

Vla *mf* *f* *p*

Vc. *mf* *f* *p*

48

VI.I *cresc.* *p*

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

Vla *cresc.* *f* *p*

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

55

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

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

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

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

62

VI.I *f sf (p) sf p sf p sf*

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

Vla *cresc.* *f* *p*

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

69

VI.I *(p) sf p sf p sf p* *f* *p*

VI.II *sf p sf p sf p* *f* *p*

Vla *sf p sf p sf p* *f* *p*

Vc. *sf p sf p sf p* *f* *p*

76

3

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

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

Vla *cresc.* *f* *fp* *cresc.* *p*

Vc. *cresc.* *f* *fp* *cresc.* *p*

83

VI.I *sf* *p* *sf* *p* *sf* *p*

VI.II *sf* *p* *sf* *p* *sf* *p*

Vla *sf* *p* *sf* *p* *sf* *p*

Vc. *sf* *p* *sf* *p* *sf* *p*

90

VI.I *p* *fp* *fp* *tr* *sf p* *sf p* *p* *sf p* *sf p*

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

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

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

MENUETTO. Allegro.

Violino I. *f* *p* *f*

Violino II. *p* *f*

Viola. *f* *p* *f*

Violoncello. *f* *p* *f*

8

VI.I *p*

VI.II *p*

Vla. *p*

Vc. *p*

15

VI.I *f* *p*

VI.II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

23

VI.I

VI.II

Vla

Vc.

p

p

p

p

31

VI.I

VI.II

Vla

Vc.

p

f

f

f

39

VI.I

VI.II

Vla

Vc.

p

f

f

p

48

VI.I

VI.II

Vla

Vc.

55

VI.I

VI.II

Vla

Vc.

63

VI.I

VI.II

Vla

Vc.

This musical score is for a string ensemble, consisting of Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into three systems, each starting with a measure number: 48, 55, and 63. The first system (measures 48-54) shows a steady rhythmic pattern in the violins and viola, with the cello providing a bass line. The second system (measures 55-62) introduces dynamic markings: *f* (forte) and *ff* (fortissimo) for the violins, and *f* and *ff* for the viola and cello. The third system (measures 63-69) continues with dynamic markings: *sf* (sforzando) for the violins, and *sf* and *p* (piano) for the viola and cello. The score concludes with a double bar line and a key signature change to one flat (B-flat).

Trio.

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p*

78

VI.I *fp*

VI.II *fp*

Vla *fp*

Vc. *fp*

VI.I

VI.II

Vla

Vc.

92

VI.I

VI.II

Vla

Vc.

cresc.

cresc.

98

VI.I

VI.II

Vla

Vc.

f

p

f

Minuetto D.C.
KV. 428

Allegro vivace.

Violino I.

Violino II.

Viola.

Violoncello.

p

p

p

p

f

f

f

f

11

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

VI.II *p* *f* *p* *fp*

Vla *f* *p* *fp*

Vc. *f* *p* *fp*

19

VI.I *fp* *f* *decresc.* *p*

VI.II *fp* *f* *decresc.* *p*

Vla *f* *decresc.* *p*

Vc. *f* *decresc.* *p*

29

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

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

Vla *f* *p* *f* *p*

Vc. *f* *f* *p*

38

VI.I

VI.II

Vla

Vc.

48

VI.I

VI.II

Vla

Vc.

56

VI.I

VI.II

Vla

Vc.

66

VI.I

VI.II

Vla

Vc.

f p

f p

f p

f p

76

VI.I

VI.II

Vla

Vc.

f p

f p

f p

f p

84

VI.I

VI.II

Vla

Vc.

f p

f p

f

f

92

VI.I

VI.II

Vla

Vc.

f

99

VI.I

VI.II

Vla

Vc.

ten.

tr

ten.

p

ten.

p

ten.

p

109

VI.I

VI.II

Vla

Vc.

p

p

p

p

p

sf

119

VI.I *p*

VI.II *p*

Vla

Vc. *p*

129

VI.I

VI.II

Vla

Vc.

140

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p*

f

150

VI.I

VI.II

Vla

Vc.

p *f* *p* *fp*

p *f* *p* *fp*

f *p* *fp*

f *p* *fp*

158

VI.I

VI.II

Vla

Vc.

fp *f* *decresc.* *p*

fp *f* *decresc.* *p*

f *decresc.* *p*

f *decresc.* *p*

168

VI.I

VI.II

Vla

Vc.

f *p* *fp*

f *p* *fp*

f *p* *fp*

f *p* *fp*

177

VI.I

VI.II

Vla

Vc.

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

186

VI.I

VI.II

Vla

Vc.

f *f* *f* *f* *f* *f* *f* *f*

195

VI.I

VI.II

Vla

Vc.

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

202

VI.I

VI.II

Vla

Vc.

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

202-211: This system contains measures 202 through 211. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). The key signature has two flats. Measures 202-205 show complex rhythmic patterns with triplets and sixteenth notes. Measures 206-211 continue with similar textures, including dynamic markings of *p* (piano) and *f* (forte).

212

VI.I

VI.II

Vla

Vc.

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

f *p*

f *p*

f *p*

f *p*

212-222: This system contains measures 212 through 222. The musical texture continues with various rhythmic figures and dynamic contrasts between *f* and *p*. The Viola and Violoncello parts show more sustained notes in the later measures.

223

VI.I

VI.II

Vla

Vc.

f *p*

f *p*

f *p*

223-232: This system contains measures 223 through 232. It features more intricate rhythmic patterns, particularly in the Violin I and Violin II parts, with frequent use of triplets. The Viola and Violoncello parts provide a harmonic foundation with sustained notes and moving lines.

231

VI.I

VI.II

Vla

Vc.

f *p* *f*

239

VI.I

VI.II

Vla

Vc.

f

246

VI.I

VI.II

Vla

Vc.

tr *ten.* *p* *ten.* *p* *ten.* *p*

256

256

VI.I

VI.II

Vla

Vc.

p

p

p

sf

This system contains measures 256 through 265. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). Measures 256-265 show a complex texture with various melodic lines and accompaniment. Dynamics include piano (*p*) and fortissimo (*sf*).

266

266

VI.I

VI.II

Vla

Vc.

p

p

This system contains measures 266 through 275. The instrumentation remains the same. Measures 266-275 continue the musical development with intricate melodic and harmonic patterns. Dynamics include piano (*p*).

276

276

VI.I

VI.II

Vla

Vc.

This system contains measures 276 through 285. The instrumentation remains the same. Measures 276-285 show further development of the musical themes, with various melodic and harmonic patterns. Dynamics include piano (*p*).

297

291

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p*

309

309

VI.I

VI.II

Vla

Vc.

This image shows the musical score for measures 309-310. The score is written for four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing trills (tr.) and slurs. The Violoncello part has a prominent eighth-note pattern in the later measures.

320

Vl.I

Vl.II

Vla

Vc.

331

Vl.I

Vl.II

Vla

Vc.

pp

f

pp

f

f