

String Quartet KV. 421 (nr. 15)

for 2 violins, viola and cello

W. A. MOZART (1756-1791)
KV. 421

Allegro.

Violino I.

sotto voce

Violino II.

Viola.

sotto voce

Violoncello.

Musical score for strings (Violin I, Violin II, Cello, Double Bass) showing measures 5-8. The score is in common time, with key signatures changing between B-flat major and A major. Measure 5: Violin I (f), Violin II (f), Cello (f). Measure 6: Violin I (trill), Violin II (trill), Cello (trill). Measure 7: Violin I (p), Violin II (p), Cello (p). Measure 8: Violin I (p), Violin II (p), Cello (p).

9

Vl.I

Vl.II

Vla

Vc.

13

Vl.I Vl.II Vla Vc.

17

Vl.I Vl.II Vla Vc.

21

Vl.I Vl.II Vla Vc.

25

Vl.I Vl.II Vla Vc.

28

Vl.I Vl.II Vla Vc.

31

Vl.I Vl.II Vla Vc.

34

Vl.I *p* *sf* *p*

Vl.II *sf* *p*

Vla. *sf p*

Vc. *p*

37

Vl.I

Vl.II

Vla.

Vc.

40

Vl.I

Vl.II

Vla.

Vc.

43

Vl.I *f* *tr* *tr* *tr*

Vl.II *f* *f* *p*

Vla *f* *f* *p*

Vc. *f* *p*

47

Vl.I *pp* *pp* *pp* *pp*

Vl.II *pp* *pp* *pp* *pp*

Vla *tr* *tr* *tr* *tr*

Vc. *tr* *tr* *tr* *tr*

51

Vl.I *f* *p* *p* *f* *p*

Vl.II *f* *p* *fp* *f* *p* *p*

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

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

56

Violin I (Vl.I) *p*
 Violin II (Vl.II) *tr*
 Cello (Vc.) *f*
 Bassoon (Vla.) *f*

60

Violin I (Vl.I) *f*
 Violin II (Vl.II) *p*
 Cello (Vc.) *p*
 Bassoon (Vla.) *p*

63

Violin I (Vl.I) *cresc.*
 Violin II (Vl.II) *cresc.*
 Cello (Vc.) *cresc.*

66

Vl.I *f* *p*

Vl.II *f* *p*

Vla *f*

Vc. *f* *fp*

69

Vl.I *fp* *fp* *sotto voce*

Vl.II *fp* *fp*

Vla

Vc. *fp* *fp* *sotto voce*

72

Vl.I *tr*

Vl.II

Vla

Vc.

76

Vl.I *tr.* *p* *f* *p*

Vl.II *p* *p* *f* *p*

Vla. *p* *p*

Vc. *f* *f p*

80

Vl.I *tr.* *f* *p* *fp*

Vl.II *tr.* *f* *p* *tr.*

Vla. *mf* *f* *p*

Vc. *f p*

83

Vl.I *f* *p*

Vl.II *fp* *f* *p*

Vla. *mf* *f* *p*

Vc. *fp* *f*

86

Violin I (Vl.I) starts with a dynamic *sf*, followed by *p*. Violin II (Vl.II) enters with *sf*, followed by *p*. Cello (Vc.) enters with *sf*, followed by *p*. The dynamics *sfp* and *p* are used. The section ends with *cresc.*

89

Violin I (Vl.I) starts with *p*. Violin II (Vl.II) starts with *p*. Cello (Vc.) starts with *p*, followed by *fp*. The section ends with *f*.

93

Violin I (Vl.I) starts with a eighth-note pair, followed by *p*. Violin II (Vl.II) starts with a eighth-note pair, followed by *p*. Cello (Vc.) starts with a eighth-note pair, followed by *p*. The section ends with *mf* and *p*.

96

Vl.I Vl.II Vla Vc.

99

Vl.I Vl.II Vla Vc.

p *cresc.* *p* *f*

f

102

Vl.I Vl.II Vla Vc.

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

f

105

Vl.I **p** *sf* **p** cresc. **f** **p**

Vl.II **p** *sf* cresc. **f** **p**

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

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

108

Vl.I

Vl.II *sf* *sf*

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

Vc.

111

Vl.I

Vl.II **p** *tr*

Vla. **p**

Vc. **p**

1.

Vl.I *cresc.*

Vl.II

Vla. *cresc.*

Vc. *cresc.*

114 2.

Vl.I *cresc.*

Vl.II *cresc.*

Vla

Vc. *cresc.*

f

Vl.I *p*

Vl.II *p*

Vla *p*

Vc. *p*

tr

f

f

f

f

KV. 421

Andante.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello. *p*

mf

p

mf

p

tr

p

tr

p

6

Vl.I VI.II Vla Vc.

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

11

Vl.I VI.II Vla Vc.

p *pp* *mf* *p*

16

Vl.I VI.II Vla Vc.

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

mf *p* *tr* *cresc.*

21

VI.I VI.II Vla Vc.

26 | 1. | 2.

VI.I VI.II Vla Vc.

31

VI.I VI.II Vla Vc.

35

VI.I VI.II Vla Vc.

39

VI.I VI.II Vla Vc.

43

VI.I VI.II Vla Vc.

48

Vl.I f cresc.

Vl.II f cresc.

Vla. f cresc.

Vc. p cresc.

53

Vl.I p tr cresc. p tr

Vl.II p cresc. mfp p

Vla. p mfp p

Vc. p

58

Vl.I cresc. f p p f

Vl.II cresc. f p p f

Vla. f p p f

Vc. f p p f

63

Vl.I *p* *pp* *mf* *p*
Vl.II *p* *pp* *mf* *p*
Vla *p* *pp* *mf* *p*
Vc. *p* *pp* *mf* *p*

68

Vl.I *tr* *mf* *p* *tr* *cresc.*
Vl.II *mf* *p* *tr* *cresc.*
Vla *mf* *p*
Vc. - *p*

73

Vl.I *f* *p* *mf* *p* *f*
Vl.II *f* *p* *mf* *p* *f*
Vla *p* *mf* *p* *f*
Vc. *f* *p* *mf* *f*

78

VI.I VI.II Vla Vc.

83

VI.I VI.II Vla Vc.

MENUETTO. (Allegretto.)

KV. 421

Violino I. Violino II. Viola. Violoncello.

Musical score for strings (Violin I, Violin II, Cello, Bass) showing measures 6 through 10. The score is in common time, key signature is B-flat major (two flats). Measure 6: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc holds a half note. Measure 7: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc plays eighth-note pairs. Measure 8: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc plays eighth-note pairs. Measure 9: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc plays eighth-note pairs. Measure 10: VI.I plays eighth-note pairs. VI.II and Vla play eighth-note pairs. Vc plays eighth-note pairs.

Musical score for strings (Violin I, Violin II, Cello) showing measures 12-15. The score consists of four staves. Measure 12: Violin I (VI.I) plays eighth-note pairs with a dynamic *p*. Measure 13: Violin II (VI.II) and Cello (Vcl.) play eighth-note pairs with a dynamic *p*. Measure 14: Violin I (VI.I) and Violin II (VI.II) play eighth-note pairs. Measure 15: All three instruments play eighth-note pairs.

Musical score for orchestra, page 19, measures 19-20. The score includes parts for VI.I, VI.II, Vla (Bassoon), and Vc (Cello). The key signature is B-flat major (two flats). Measure 19 starts with a dynamic of *cresc.* for all parts. VI.I plays eighth-note pairs. VI.II and Vla play eighth-note chords. Vc plays eighth-note pairs. Measures 19-20 transition through dynamics *f*, *p*, *f*, *p*. Measure 20 concludes with a dynamic of *p*.

25

Vl.I
Vl.II
Vla
Vc.

32

Vl.I
Vl.II
Vla
Vc.

39

Trio.

Vl.I
Vl.II
Vla
Vc.

sempre piano
pizz.
sempre piano
pizz.
sempre piano
pizz.

45

Vl.I Vl.II Vla Vc.

51 arco

Vl.I Vl.II Vla Vc.

58

Vl.I Vl.II Vla Vc.

Menuetto D.C.
KV. 421

Allegro ma non troppo.

Violino I. *tr*

Violino II. *p*

Viola. *p*

Violoncello.

5

Vl.I

Vl.II

Vla

Vc.

10

Vl.I

Vl.II

Vla

Vc.

fp

fp

fp

fp

Musical score for strings (Vl.I, Vl.II, Vla, Vc) across three staves. The score consists of three staves of music, each with four voices: Vl.I, Vl.II, Vla, and Vc. The first staff begins at measure 15, the second at measure 20, and the third at measure 25. Articulations include *tr* (trill), *f* (fortissimo), *p* (pianissimo), and *ff* (fortississimo). Dynamics like *cresc.*, *decresc.*, and *sf* (sforzando) are also present. Measures 15-19 show eighth-note patterns with trills. Measures 20-24 show sixteenth-note patterns with dynamics. Measures 25-29 show eighth-note patterns with dynamics.

29

VI.I VI.II Vla Vc.

VI.I VI.II Vla Vc.

37

VI.I VI.II Vla Vc.

42

Vl.I Vl.II Vla Vc.

46

Vl.I Vl.II Vla Vc.

50

Vl.I Vl.II Vla Vc.

54

Vl.I Vl.II Vla Vc.

57

Vl.I Vl.II Vla Vc.

61

Vl.I Vl.II Vla Vc.

64

Vl.I f p fp f p f p fp f

Vl.II f p fp fp fp fp fp fp

Vla. (mf)

Vc. (mf)

68

Vl.I p p

Vl.II fp fp

Vla. p

Vc. p

71

Vl.I

Vl.II

Vla.

Vc. sf p

75

80

fp

fp

fp

fp

85

89

Violin I
Violin II
Cello
Double Bass

93

Violin I
Violin II
Cello
Double Bass

VI.I

Violin I
Violin II
Cello
Double Bass

101

VI.I VI.II Vla Vc

109

Più Allegro.

117

Vi.I *p* *tr*

Vi.II *p*

Vla *p*

Vc. *p*

118

Vi.I

Vi.II

Vla

Vc.

123

Vi.I

Vi.II

Vla

Vc.

128

Vl.I Vl.II Vla Vc.

(f) (f) (f)

133

Vl.I Vl.II Vla Vc.

(p) (p) (p)

138

Vl.I Vl.II Vla Vc.

f f f