

# String Quartet KV. 465 (nr. 19) “Dissonances”

for 2 violins, viola and cello

W. A. MOZART (1756-1791)

Adagio.

Violino I.

Violino II.

Viola.

Violoncello.

8

VI.I

VI.II

Vla

Vc.

15

VI.I

VI.II

Vla

Vc.

*p*

*sf* *p*

*sf* *p*

*p*

*sf*

*sf*

*sf*

*sf*

*sf*

22

Allegro.

VI.I

VI.II

Vla

Vc.

*f* *p*

*p*

*fp*

*p*

*fp*

*fp*

28

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

*f*

34

VI.I

VI.II

Vla

Vc.

*sf p sf p sf p*

40

VI.I

VI.II

Vla

Vc.

*f sf p*

47

VI.I

VI.II

Vla

Vc.

*p cresc. f p*

52

VI.I

*f* *p* *f*

VI.II

*f* *p* *f*

Vla

*f* *p* *f*

Vc.

*f* *p* *f*

57

VI.I

*p* *f* *p*

VI.II

*p* *f* *p*

Vla

*p* *f* *p*

Vc.

*p* *f*

61

VI.I

VI.II

Vla

Vc.

*p*

66

Vl.I

Vl.II

Vla

Vc.

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

70

Vl.I

Vl.II

Vla

Vc.

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

77

Vl.I

Vl.II

Vla

Vc.

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

82

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

*f*

86

VI.I

VI.II

Vla

Vc.

90

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

96

VI.I

VI.II

Vla

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

102

VI.I

VI.II

Vla

Vc.

*f*

*p*

*cresc.*

*p*

*f*

*p*

*cresc.*

*p*

*f*

*p*

108

VI.I

VI.II

Vla

Vc.

114

VI.I

VI.II

Vla

Vc.

*cresc.*

*f*

120

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

*f*

Detailed description: This musical score segment covers measures 117 to 120. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). The key signature has two sharps (F# and C#), and the time signature is 3/4. In measure 117, all instruments play eighth-note chords. In measure 118, the Violins and Viola have rests, while the Violoncello plays a descending eighth-note scale. In measure 119, the Violins and Viola play eighth-note chords, while the Viola and Violoncello play eighth-note scales. In measure 120, all instruments play eighth-note chords. Dynamics include piano (*p*) and forte (*f*).

126

VI.I

*f* *p*

VI.II

*f* *p* *tr*

Vla

*f* *p* *tr*

Vc.

*p*

Detailed description: This musical score block contains measures 126 through 129. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Cello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. In measure 126, all instruments play a half note. VI.I and VI.II have a forte (*f*) dynamic, while Vla and Vc. have a piano (*p*) dynamic. In measure 127, the dynamics remain the same. In measure 128, VI.I and VI.II play a half note with a forte (*f*) dynamic, while Vla and Vc. play a half note with a piano (*p*) dynamic. In measure 129, VI.I and VI.II play a half note with a piano (*p*) dynamic, while Vla and Vc. play a half note with a piano (*p*) dynamic. The Viola and Cello parts include trills (*tr*) in measure 129.



131

Vl.I

Vl.II

Vla

Vc.

*f*

*p*

136

Vl.I

Vl.II

Vla

Vc.

*p*

141

Vl.I

Vl.II

Vla

Vc.

*f*

146

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*f*

*f*

Detailed description: This system contains measures 146 through 151. The Violin I part (VI.I) features a melodic line with eighth-note patterns and rests, marked with *p* (piano) in measures 147, 148, and 149. The Violin II part (VI.II) has a similar melodic line, also marked with *p* in measures 147, 148, and 149. The Viola part (Vla) plays a more active role with eighth-note figures, marked with *p* in measure 147 and *f* (forte) in measure 151. The Violoncello part (Vc.) provides a bass line with eighth-note patterns, marked with *p* in measure 147 and *f* in measure 151.

152

VI.I

VI.II

Vla

Vc.

*f*

*p*

*p*

*f*

*p*

*p*

*p*

*p*

Detailed description: This system contains measures 152 through 157. The Violin I part (VI.I) begins with a forte (*f*) melodic phrase in measure 152, followed by piano (*p*) passages in measures 153, 154, and 155. The Violin II part (VI.II) also starts with a forte (*f*) phrase in measure 152, then moves to piano (*p*) in measures 153, 154, and 155. The Viola part (Vla) plays a melodic line with eighth-note patterns, marked with *p* in measures 153, 154, and 155. The Violoncello part (Vc.) provides a steady bass line with eighth-note patterns, marked with *p* in measures 153, 154, and 155.

160

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

*f*

Detailed description: This system contains measures 160 through 165. The Violin I part (VI.I) features a melodic line with eighth-note patterns, marked with *f* (forte) in measures 160, 161, and 162. The Violin II part (VI.II) has a similar melodic line, also marked with *f* in measures 160, 161, and 162. The Viola part (Vla) plays a more active role with eighth-note figures, marked with *f* in measures 160, 161, and 162. The Violoncello part (Vc.) provides a bass line with eighth-note patterns, marked with *f* in measures 160, 161, and 162.

166

VI.I

VI.II

Vla

Vc.

*p sf p sf p*

This system contains measures 166 through 171. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). The music is in 2/4 time. Measures 166-171 show a complex interplay of dynamics, with *p* (piano) and *sf* (sforzando) markings appearing frequently across the staves. The Viola and Violoncello parts have a more active, rhythmic role compared to the Violins in this section.

172

VI.I

VI.II

Vla

Vc.

*f p p f*

This system contains measures 172 through 176. The dynamics shift significantly, with *f* (forte) appearing at the beginning and end of the system, and *p* (piano) in the middle. Measure 172 includes a trill (tr) in the Violin I part. The Violoncello part has a more active, rhythmic role in measures 172-174, while the Violins play more melodic lines.

177

VI.I

VI.II

Vla

Vc.

*p f p*

This system contains measures 177 through 181. The dynamics are *p* (piano) in measures 177 and 181, and *f* (forte) in measures 178 and 179. The Violin I part has a more active, rhythmic role in measures 177-179, while the Violins play more melodic lines in measures 180-181. The Viola and Violoncello parts have a more active, rhythmic role in measures 177-179.

181

VI.I

VI.II

Vla

Vc.

*p*

186

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

190

VI.I

VI.II

Vla

Vc.

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*f*

195

VI.I

VI.II

Vla

Vc.

*p*

*f*

*p*

*f*

*p*

*f*

*tr*

*f*

*f*

Detailed description: This system contains measures 195 through 199. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). Measures 195-196 are marked *p* (piano). Measures 197-198 are marked *f* (forte). Measure 199 is marked *f* and includes a trill (tr) in the Viola part. The music includes various rhythmic patterns, including triplets and sixteenth notes.

200

VI.I

VI.II

Vla

Vc.

*p*

*f*

*p*

*f*

*p*

*f*

*tr*

*f*

Detailed description: This system contains measures 200 through 204. It features the same four staves. Measures 200-201 are marked *p*. Measures 202-203 are marked *f*. Measure 204 is marked *f* and includes a trill (tr) in the Violin I part. The music continues with complex rhythmic figures.

205

VI.I

VI.II

Vla

Vc.

*b2*

*#*

Detailed description: This system contains measures 205 through 208. It features the same four staves. Measures 205-207 are marked *b2* (second flat). Measure 208 is marked *#* (sharp) and includes a trill (tr) in the Violin I part. The music concludes with a final chord in measure 208.

209

209

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

214

214

VI.I

VI.II

Vla

Vc.

219

219

VI.I

VI.II

Vla

Vc.

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

225

VI.I *cresc.* *p*

VI.II *p*

Vla *cresc.* *p*

Vc. *p*

230

VI.I *cresc.* *f*

VI.II *cresc.* *f*

Vla *cresc.* *f*

Vc. *cresc.*

235

VI.I *tr*

VI.II

Vla

Vc.

240

Vl.I

Vl.II

Vla

Vc.

*p*

*pp*

*p*

*pp*

*p*

*pp*

*Andante cantabile.*

Violino I.

Violino II.

Viola.

Violoncello.

*p*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*p*

*f*

*p*

*cresc.*

*p*

6

Vl.I

Vl.II

Vla

Vc.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*p cresc.*

*f*



11

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

15

VI.I

VI.II

Vla

Vc.

19

VI.I

VI.II

Vla

Vc.

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

23

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p* *pp*

27

VI.I *pp* *cresc.*

VI.II *pp* *cresc.*

Vla *pp* *cresc.*

Vc.

31

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

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

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

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

37

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

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

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

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

42

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

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

Vla *f* *p*

Vc. *f* *p*

47

VI.I *p*

VI.II *f* *p*

Vla *f* *p*

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

Detailed description: This musical score page contains three systems of music for a string ensemble, labeled VI.I, VI.II, Vla, and Vc. The first system (measures 37-41) features a crescendo in measures 37 and 41, and a piano (p) dynamic in measures 38 and 40. The second system (measures 42-46) includes forte (f) dynamics in measures 42, 44, and 46, and piano (p) dynamics in measures 43, 45, and 47. The third system (measures 47-49) shows piano (p) dynamics in measures 47 and 48, and a crescendo in measure 49. The notation includes various musical symbols such as notes, rests, and dynamic markings.

52

VI.I

VI.II

Vla

Vc.

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

57

VI.I

VI.II

Vla

Vc.

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

62

VI.I

VI.II

Vla

Vc.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

67

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

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

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

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

72

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p* *pp*

76

VI.I *pp*

VI.II *pp* *cresc.*

Vla *pp* *cresc.*

Vc.

80

VI.I

VI.II

Vla

Vc.

*f*

*p*

*fp*

*pp*

86

VI.I

VI.II

Vla

Vc.

*pp*

*cresc.*

90

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

*f*

Detailed description: This page contains three systems of musical notation for a string ensemble, labeled VI.I, VI.II, Vla, and Vc. The first system (measures 80-85) features a complex rhythmic pattern with various dynamics including *f*, *p*, *fp*, and *pp*. The second system (measures 86-89) shows a transition with *pp* and *cresc.* markings. The third system (measures 90-93) is characterized by a strong *f* dynamic across all parts. The notation includes various note values, rests, and articulation marks.

94

VI.I

VI.II

Vla

Vc.

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

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

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

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

99

VI.I

VI.II

Vla

Vc.

*cresc.* *p* *tr*

*cresc.* *p* *p*

*cresc.* *p* *p*

*cresc.* *p* *p*

104

VI.I

VI.II

Vla

Vc.

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

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

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

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

Minuetto.

8

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15

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

*f*

22

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

30

VI.I

VI.II

Vla

Vc.

37

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

*f*

44

VI.I

VI.II

Vla

Vc.

*p*

*f*

*sf*

*p*

*f*

*f*

*sf*

*f*

*sf*

52

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*f*

*f*

*f*

*f*

60

*tr*

Trio.

VI.I

VI.II

Vla

Vc.

*p*

*f*

*p*

*p*

*f*

*p*

*f*

68

VI.I

VI.II

Vla

Vc.

*p*

*f*

*p*

*f*

*p*

*f*

75

VI.I

VI.II

Vla

Vc.

*f*

*p*

*f*

*p*

*f*

*p*

82

Vl.I

Vl.II

Vla

Vc.

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

89

Vl.I

Vl.II

Vla

Vc.

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

96

Vl.I

Vl.II

Vla

Vc.

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

M.D.C.

## Allegro.

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello. *p*

10

VI.I *f* *p*

VI.II *f* *p*

Vla *f* *p*

Vc. *f* *p*

20

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

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

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

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

30

VI.I *p* *f*

VI.II *p* *f*

Vla *p* *f*

Vc. *p* *f*

40

VI.I

VI.II

Vla

Vc.

50

VI.I *p*

VI.II *p*

Vla *p*

Vc. *p*

70

Violin I (VI.I) plays a continuous eighth-note pattern in treble clef. Violin II (VI.II) plays a pattern of eighth notes and rests in treble clef. Viola (Vla) plays a pattern of eighth notes and rests in alto clef. Cello (Vc.) plays a pattern of eighth notes and rests in bass clef. Dynamics include piano (*p*) and accents.

77

Violin I (VI.I) plays a rapid sixteenth-note scale in G major, marked *sf*. Violin II (VI.II) plays a slower melody in G major, marked *fp*. Viola (Vla) plays a slower melody in G major, marked *fp*. Violoncello (Vc.) plays a slower melody in G major, marked *fp*.

84

VI.I

*p sf p sf p sf p*

VI.II

*fp fp fp p*

Vla

*fp fp fp p*

Vc.

*fp fp fp p*

93

VI.I

VI.II

*p*

Vla

Vc.

103

VI.I

*f*

VI.II

*f*

Vla

*f*

Vc.



111

VI.I

VI.II

Vla

Vc.

*(p)*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

120

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

130

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

140

VI.I

VI.II

Vla

Vc.

*cresc.*

*cresc.*

149

VI.I

VI.II

Vla

Vc.

*f* *p*

*f* *p*

*f* *p*

159

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

*f*

168

VI.I

VI.II

Vla

Vc.

177

VI.I

VI.II

Vla

Vc.

187

VI.I

VI.II

Vla

Vc.

197

Vl.I

Vl.II

Vla

Vc.

*p*

*p*

*p*

*p*

208

Vl.I

Vl.II

Vla

Vc.

*p*

*f*

*f*

*p*

*f*

*p*

218

Vl.I

Vl.II

Vla

Vc.

*f*

*p*

*f*

*p*

*f*

*p*

*cresc.*

*cresc.*

*f*

*cresc.*

228

VI.I

VI.II

Vla

Vc.

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

239

VI.I

VI.II

Vla

Vc.

*f* *p* *f*

249

VI.I

VI.II

Vla

Vc.

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

259

VI.I

VI.II

Vla

Vc.

*f*

*f*

*f*

269

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

277

VI.I

VI.II

Vla

Vc.

284

VI.I

VI.II

Vla

Vc.

*p sf p sf p sf p sf p*

*fp fp fp fp*

*fp fp fp fp*

291

VI.I

VI.II

Vla

Vc.

*p*

*p*

*p*

*p*

301

VI.I

VI.II

Vla

Vc.

*p*

*cresc.*

*cresc.*

*mf*

*p*

311

Vl.I  
Vl.II  
Vla  
Vc.

320

Vl.I  
Vl.II  
Vla  
Vc.

329

Vl.I  
Vl.II  
Vla  
Vc.



338

VI.I

VI.II

Vla

Vc.

*p*

This system contains measures 338 through 347. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). Measures 338-341 show a melodic line in the violins and viola, with the cello providing a steady eighth-note accompaniment. A piano (*p*) dynamic marking appears in measure 340. Measures 342-347 continue the melodic development with some chromaticism and a final flourish in measure 347.

348

VI.I

VI.II

Vla

Vc.

This system contains measures 348 through 357. The Violin I part (VI.I) has a more active role with sixteenth-note patterns. The Violoncello (Vc.) part features a prominent eighth-note accompaniment throughout the system. The Viola (Vla) and Violin II (VI.II) parts provide harmonic support with various note values.

358

VI.I

VI.II

Vla

Vc.

This system contains measures 358 through 367. The Violin I part (VI.I) is characterized by a continuous sixteenth-note tremolo. The Violoncello (Vc.) part has a melodic line with some chromatic movement. The Viola (Vla) and Violin II (VI.II) parts are more static, often holding long notes or chords.

369

VI.I

VI.II

Vla

Vc.

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

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

*p* *f* *p*

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

380

VI.I

VI.II

Vla

Vc.

*f* *p* *cresc.*

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

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

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

390

VI.I

VI.II

Vla

Vc.

*f* *p* *mf* *f*

*f* *p*

*f* *p* *cresc.*

*f* *p* *cresc.*

400

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

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

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

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

409

Vl.I *f*

Vl.II *f*

Vla *f*

Vc. *f*