

# Quartett in D KV 285

Dezember 1777, Mozart

**Allegro**

Soprano *f* *tr*

Alto *f*

Tenor *f*

Bass *f*

Detailed description: This system shows the first five measures of the quartet. The Soprano part begins with a forte (*f*) dynamic and a trill (*tr*) on the first note. The Alto, Tenor, and Bass parts also start with a forte (*f*) dynamic. The music is in 3/4 time and D major.

S. *tr*

A.

T.

B.

Detailed description: This system covers measures 6 through 11. The Soprano part features a trill (*tr*) in measure 7. The Alto and Tenor parts continue with rhythmic patterns, while the Bass part provides a steady accompaniment.

S.

A. *tr*

T. *tr*

B.

Detailed description: This system covers measures 12 through 17. Both the Alto and Tenor parts have trills (*tr*) in measure 13. The Soprano part has a rest in measure 12. The music continues with complex rhythmic textures.

S.

A. *fp*

T.

B. *fp*

Detailed description: This system covers measures 18 through 23. The Alto and Bass parts start with a fortissimo (*fp*) dynamic in measure 18. The Soprano part has a trill (*tr*) in measure 18. The music concludes with a final cadence.

24

S. *tr*

A. *tr* *p* 3 3 *p* 3 3

T. *f* *f* *f*

B. *f* *f* *f*

30

S. *f* *tr*

A. *f*

T. *f*

B.

36

S.

A.

T.

B.

42

S. *tr*

A. *fp* *p* *fp* *p* *fp* *p*

T. *fp* *p* *fp* *p* *fp* *p*

B. *p* *fp* *p* *p*

48

S. *fp* *p* *f*

A. *fp* *p* *f*

T. *fp* *p* *f*

B. *fp* *p* *f*

S. 58

A. 55

T.

B.

S. 68

A. 60

T.

B.

*decrecendo*

*p*

*pp*

S. 68

A. 66

T.

B.

*f*

*p*

S. 73

A. 72

T.

B.

*f*

*p*

S. 78

A. 78





T.

B.

*tr*

82  
S.   
A.   
T.   
B. 

88  
S.   
A.   
T.   
B. 

94  
S.   
A.   
T.   
B.   
*f*

101  
S.   
A.   
T.   
B.   
*f*

107  
S.   
A.   
T.   
B.   
*f*

163

S. *tr*

A. *tr*

T.

B.

This system contains measures 163 to 167. The Soprano part (S.) begins with a trill on a dotted quarter note. The Alto part (A.) also features a trill on a dotted quarter note. The Tenor (T.) and Bass (B.) parts provide harmonic support with various rhythmic patterns.

168

S.

A. *tr*

T.

B.

This system contains measures 168 to 172. The Soprano part (S.) has a trill on a dotted quarter note. The Alto part (A.) has a trill on a dotted quarter note. The Tenor (T.) and Bass (B.) parts continue with their respective parts.

173

S.

A. *fp* *p* *fp* *p* *fp*

T. *fp* *p* *fp* *p*

B. *p* *fp* *p*

This system contains measures 173 to 177. The Soprano part (S.) has a trill on a dotted quarter note. The Alto part (A.) has a trill on a dotted quarter note. The Tenor (T.) and Bass (B.) parts have dynamic markings: *fp*, *p*, *fp*, *p*, *fp* for the Alto; *fp*, *p*, *fp*, *p* for the Tenor; and *p*, *fp*, *p* for the Bass.

189

S. *p*

A. *p* *fp* *p* *tr* *f*

T. *p* *fp* *p* *f*

B. *fp* *p* *f*

This system contains measures 189 to 193. The Soprano part (S.) has a trill on a dotted quarter note. The Alto part (A.) has a trill on a dotted quarter note. The Tenor (T.) and Bass (B.) parts have dynamic markings: *p*, *fp*, *p*, *f* for the Alto; *p*, *fp*, *p*, *f* for the Tenor; and *fp*, *p*, *f* for the Bass.

185

S.

A. *tr*

T.

B.

This system contains measures 185 to 189. The Soprano part (S.) has a trill on a dotted quarter note. The Alto part (A.) has a trill on a dotted quarter note. The Tenor (T.) and Bass (B.) parts continue with their respective parts.

141

S. *decrecendo*

A. *decrecendo*

T. *decrecendo*

B. *decrecendo*

*p* *f*

148

S. *p* *f*

A. *p* *f*

T. *p* *f*

B. *p* *f*

**Adagio**

155

S. *sempre p*

A. *sempre p pizzicato*

T. *sempre p*

B. *sempre p pizzicato*

160

S.

A.

T.

B.

165

S.

A.

T.

B.

S. <sup>180</sup>

A. <sup>170</sup>

T.

B.

S. <sup>185</sup>

A. <sup>175</sup>

T.

B.

S. <sup>180</sup>

A. <sup>180</sup>

T.

B.

S. <sup>185</sup>

A. <sup>185</sup>

T.

B.

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

attacca

RONDEAU  
Allegretto

S. <sup>180</sup>

A. <sup>190</sup>

T.

B.

*p* *coll' arco* *p* *coll' arco* *p*

187  
S. *f*  
A. *f*  
T. *f*  
B. *f* *coll' arco*

204  
S. *f*  
A. *p*  
T. *p*  
B. *p* *f*

211  
S. *p*  
A. *p*  
T. *p*  
B. *p*

218  
S. *f*  
A. *f*  
T. *f*  
B. *f*

225  
S. *f*  
A. *f*  
T. *f*  
B. *f*



242


S. 


A. 


T. 


B. 

249

S. 

A. 

T. 

B. 

246

S. 

A. 

T. 

B. 

253

S. 

A. 

T. 

B. 

260

S. 

A. 

T. 

B. 

268

S. *p*

A. *p*

T. *p*

B.

275

S. *f*

A. *f*

T. *f*

B. *f*

282

S.

A. *p*

T. *p*

B. *p*

289

S. *f*

A. *f*

T. *f*

B. *f*

296

S. *p*

A. *p* *f* *p*

T. *p*

B. *p* *f* *p*

303

S.

A.

T.

B.

340

S.

A.

T.

B.

347

S.

A.

T.

B.

384

S.

A.

T.

B.

381

S.

A.

T.

B.

338

S. *fp*

A. *fp*

T. *fp*

B. *fp*

345

S. *p*

A. *p*

T. *p*

B.

352

S. *f*

A. *f*

T. *f*

B. *f*

359

S. *p*

A. *p*

T. *p*

B. *p*

366

S. *f*

A. *f*

T. *f*

B. *f*

363

S. *p*

A. *p* *f*

T. *p* *f*

B. *p* *f*

380

S. *f*

A. *f*

T. *f*

B. *f*

388

S. *f*

A. *f*

T. *f*

B. *f*

395

S. *f* *tr*

A. *f*

T. *f*

B. *f*

402

S. *f* *tr*

A. *p* *f* *p*

T. *p* *f* *p*

B. *p* *f* *p*

489

S.

A.

T.

B.

*f*

*f*

*f*

*f*

486

S.

A.

T.

B.

*p*

*p*

*p*

422

S.

A.

T.

B.

438

S.

A.

T.

B.

*f*

*f*

*f*

*f*

434

S.

A.

T.

B.