

2nd Viola.

N^o
Cinq principaux
QUINTETTI,
pour
deux Violons, deux Violes
& Violoncelle,
composés
par

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A. Offenbach *sm*, chez Jean André.

ly man

*C. F. Schuster
Braunschweig*

Viola seconda.

Allegro

QUINTETTO III

8 *p*

f *p*

f *p*

mfp *mfp* *mfp* *mfp*

4 *mfp* *Cresc* *f*

p *Cresc* *f*

sfz *sfz* *p* *f*

sfz *sfz* *p* *f* *p*

1

5 *mfp* *mfp* *mfp*

mfp *mfp* *mfp* *mfp* *mfp* *f* *p*

7 *p* *f* *sfz* *f*

f *p*

This section of the score consists of ten staves of music. It begins with a *mf* dynamic and includes a first ending bracket marked with the number 4. The music features various dynamics including *mf*, *f*, *p*, and *cresc*. The notation includes eighth and sixteenth notes, often beamed together, and rests.

Menuetto
Allegretto

The Menuetto section consists of three staves of music in 3/4 time. It starts with a first ending bracket marked with the number 1. The dynamics are primarily *f* and *cresc*. The melody is characterized by eighth and sixteenth notes.

Trio

The Trio section consists of four staves of music in 3/4 time. It begins with a first ending bracket marked with the number 1. The dynamics include *f*, *p*, and *cresc*. The notation features eighth and sixteenth notes, with some phrasing slurs.

VIOLA SECONDA

Adagio
ma non troppo
Con Sordini

1

p *Cres* *f* *p* *f*

p *Cres* *f* *sfz* *sf*

1

f *p* *sfz* *p*

f *p*

pp *f* *p*

Cresc *p* *f*

p *Cres* *f* *sfz*

1

mfz *mfz* *mfz* *mfz* *sfz* *p*

Cresc *f*

pp

f *p* *pp*

Adagio

p

sfz *sfz* *sfz*

VIOLA SECONDA

Cresc

f

p

2

Allegro

6/8

p

ffo

ffo

2

p

ffo

1

f

f

1

p

f

1

2

1

p

f

p

f

p

f

1

p

2

2

p

p

mf

p

mf

p

Cresc

f

2

p

ffo

ffo

2

p

ffo

3

ffo

f

V.S.

Cresc

VIOLA SECONDA

The musical score for Viola Seconda, page 6, is written in G major (one sharp) and 3/4 time. It consists of 15 staves of music. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are also articulation marks like accents and slurs, and fingering numbers (1, 2, 4) are present throughout the piece. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and melodic lines with slurs and ties.