

Mozart: Fragment of an Allegro moderato in A minor for String Quintet, Fr 1791c

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COMPLETION 3

(March-December 1791 / February 2018)

Allegro moderato

Violin 1
p

Violin 2
p

Viola 1
p

Viola 2
p

Violoncello
p

5

Vln.
p

Vln.
p

Vla.
p

Vla.
p

Vc.
p

9

Vln.
f

Vln.
f

Vla.
f

Vla.
f

Vc.
f

[Cue-sized notation: TJ completion]

13

Violin I and II, Viola I and II, and Violoncello parts for measures 13-17. The score features complex rhythmic patterns with many sixteenth notes. Dynamics include *sf* (sforzando) and *p* (piano). The Cello part includes a *pizz.* (pizzicato) marking.

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

18

Violin I and II, Viola I and II, and Violoncello parts for measures 18-21. The Violin I part has a *p* (piano) dynamic. The Cello part has a *p* (piano) dynamic.

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

22

Violin I and II, Viola I and II, and Violoncello parts for measures 22-25. The Violin I part has a *p* (piano) dynamic. The Cello part has a *p* (piano) dynamic.

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

26

Violin I and II, Viola I and II, and Violoncello parts for measures 26-29. The Violin I part has a *f* (forte) dynamic. The Cello part has a *f* (forte) dynamic and includes an *arco* marking.

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

29

Violin I (Vln.) and Violin II (Vln.) parts feature melodic lines with slurs and accents. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with rhythmic patterns. Dynamics include *p* (piano) and *mf* (mezzo-forte).

35

The Violin I part has a melodic line with slurs and accents. The Viola and Violoncello parts continue with their respective parts. Dynamics include *p* (piano).

41

Measures 41-45. The Violin I part features trills (*tr*) and a *cresc.* (crescendo) marking. The Viola and Violoncello parts also show *cresc.* markings. Dynamics include *mf* and *f* (forte).

46

Measures 46-50. The Violin I part features trills (*tr*) and a *f* (forte) marking. The Violin II part has a *p* (piano) marking. The Viola and Violoncello parts also show *f* markings. Dynamics include *f* and *p*.

50

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 50-53. The score features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *f* (forte).

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

54

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 54-57. The music continues with intricate rhythmic textures. Dynamic markings include *f* (forte) and *sf* (sforzando).

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

58

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 58-61. The score maintains its complex rhythmic character. Dynamic markings include *f* (forte) and *sf* (sforzando).

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

62

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 62-65. The music concludes with a variety of dynamic markings including *sf* (sforzando) and *p* (piano).

Vln. I
Vln. II
Vla. I
Vla. II
Vc.

67

Violin I and II, Viola I and II, and Cello parts for measures 67-72. The score features dynamic markings of *sf*, *f*, and *p*. The first violin part has a melodic line with slurs and accents. The second violin part has a rhythmic accompaniment. The violas and cello provide harmonic support with various rhythmic patterns.

Mozart's fragment ends here.

73

Violin I and II, Viola I and II, and Cello parts for measures 73-80. The first violin part is mostly silent. The second violin part has a melodic line. The violas and cello have a rhythmic accompaniment. A dynamic marking of *p* is present at the beginning of the section.

81

Violin I and II, Viola I and II, and Cello parts for measures 81-86. The first violin part has a melodic line with slurs and accents. The second violin part has a rhythmic accompaniment. The violas and cello provide harmonic support with various rhythmic patterns. A dynamic marking of *p* is present at the beginning of the section.

87

Violin I and II, Viola I and II, and Cello parts for measures 87-92. The first violin part has a melodic line with slurs and accents. The second violin part has a rhythmic accompaniment. The violas and cello provide harmonic support with various rhythmic patterns.

92

Violin I (Vln.)

Violin II (Vln.)

Viola I (Vla.)

Viola II (Vla.)

Violoncello (Vc.)

f

f

f

f

f

Detailed description: This system contains measures 92 through 96. It features five staves: Violin I, Violin II, Viola I, Viola II, and Violoncello. The music is in a key with one sharp (F#) and a 2/4 time signature. Measures 92-94 are marked with a forte (*f*) dynamic. The Violin I part has a melodic line with slurs and ties. The Violin II part has a rhythmic accompaniment. The Viola I and II parts have similar rhythmic patterns. The Violoncello part has a bass line with slurs and ties.

97

Violin I (Vln.)

Violin II (Vln.)

Viola I (Vla.)

Viola II (Vla.)

Violoncello (Vc.)

Detailed description: This system contains measures 97 through 100. The Violin I part has a melodic line with slurs and ties. The Violin II part has a rhythmic accompaniment. The Viola I and II parts have similar rhythmic patterns. The Violoncello part has a bass line with slurs and ties.

101

Violin I (Vln.)

Violin II (Vln.)

Viola I (Vla.)

Viola II (Vla.)

Violoncello (Vc.)

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

Detailed description: This system contains measures 101 through 105. The dynamics are marked as *sf* (sforzando) and *p* (piano). The Violin I part has a melodic line with slurs and ties. The Violin II part has a rhythmic accompaniment. The Viola I and II parts have similar rhythmic patterns. The Violoncello part has a bass line with slurs and ties.

106

Violin I (Vln.)

Violin II (Vln.)

Viola I (Vla.)

Viola II (Vla.)

Violoncello (Vc.)

più p

pp

pp

pp

pp

Detailed description: This system contains measures 106 through 110. The dynamics are marked as *più p* (piano) and *pp* (pianissimo). The Violin I part has a melodic line with slurs and ties. The Violin II part has a rhythmic accompaniment. The Viola I and II parts have similar rhythmic patterns. The Violoncello part has a bass line with slurs and ties.

129

Vln. *p*

Vln.

Vla.

Vla.

Vc.

Detailed description: This system contains measures 129 through 132. The first violin part (Vln.) features a complex, melodic line with many accidentals and slurs, starting with a piano (*p*) dynamic. The second violin (Vln.), viola (Vla.), and cello (Vc.) parts provide a steady accompaniment with rhythmic patterns. The cello part has several rests.

133

Vln.

Vln.

Vla.

Vla.

Vc.

Detailed description: This system contains measures 133 through 136. The first violin part continues with its intricate melodic line. The other instruments maintain their accompaniment. The cello part has several rests.

137

Vln. *f* *tr*

Vln. *f*

Vla. *f*

Vla. *f* *arco*

Vc. *f*

Detailed description: This system contains measures 137 through 140. The first violin part has a forte (*f*) dynamic and includes trills (*tr*). The second violin, both violas, and cello parts also have forte dynamics. The cello part is marked *arco*. The first violin part has several rests in measures 138 and 139.

140

Vln.

Vln.

Vla. *p*

Vla. *p*

Vc. *p*

Detailed description: This system contains measures 140 through 143. The first violin part has a rest in measure 140. The second violin part has a rest in measure 140. The viola and cello parts have a piano (*p*) dynamic. The first violin part has several rests in measures 141, 142, and 143.

147

Violin I, Violin II, Viola I, Viola II, and Violoncello (Vc.) staves. Measure 147 starts with a rest for all instruments. Measure 148 features a dynamic marking of *p* (piano) for the Violin II part. The score includes various rhythmic patterns and melodic lines across the five staves.

153

Violin I, Violin II, Viola I, Viola II, and Violoncello (Vc.) staves. Measures 153-157 show a gradual increase in volume, indicated by *cresc.* (crescendo) markings in the Violin I, Violin II, Viola I, and Vc. parts. A trill (*tr*) is present in the Viola I part in measure 157.

158

Violin I, Violin II, Viola I, Viola II, and Violoncello (Vc.) staves. Measures 158-162 feature a complex texture with rapid sixteenth-note passages. Dynamic markings include *f* (forte) and *p* (piano) for various instruments. Trills (*tr*) are used in the Violin I and Viola I parts.

163

Violin I, Violin II, Viola I, Viola II, and Violoncello (Vc.) staves. Measures 163-167 continue the complex texture with rapid sixteenth-note passages. A dynamic marking of *f* (forte) is present in the Violin I, Violin II, and Viola I parts.

167

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 167-170. The score features complex rhythmic patterns with sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando) and *f* (forte).

171

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 171-175. The score continues with intricate rhythmic textures. Dynamic markings include *sf*, *f*, and *p* (piano).

176

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 176-181. The music features a mix of rhythmic patterns and rests. Dynamic markings include *sf* and *f*.

182

Violin I and II, Viola I and II, and Violoncello (Vc.) parts for measures 182-185. The score shows a transition with various dynamic markings including *p*, *pp* (pianissimo), and *f*.