

2<sup>nd</sup> Violin

N<sup>o</sup>  
Des cinq principaux  
**QUINTETTI,**

pour  
deux Violons, deux Violes  
& Violoncelle,

composés

par

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N<sup>o</sup> 1483-87.

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A Offenbach *Im*, chez Jean André.

*G. m. s.*

*C. F. Schuster  
Bremen*

Violino secondo.]

Allegro

QUINTETTO III.

9 *p*

*f* *p* *f*

*p* *mfp*

*mfp* *mfp* *mfp* *mfp* *mfp* *mfp* *3*

*cresc* *f* *p*

*cresc* *f*

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

*sfp* *p* *f* *tr* *p*

*cresc*

*p* *1 mfp* *mfp*

*mfp*

*mfp* *f* *p*

*1*

*2*

*3* *f*

*p* *f*

Violino Secondo musical score, first section. The music is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff starts with a *mf* dynamic and a triplet of eighth notes. Subsequent staves feature various dynamics including *mf*, *p*, *f*, *sf*, and *pp*, along with performance markings such as *cresc*, *tr*, and *h*. The section concludes with a double bar line.

Menuetto *Allegretto*

Violino Secondo musical score, Menuetto section. The music is written on four staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked *Allegretto*. The dynamics range from *f* to *pp*, with a *cresc* marking. The section ends with a double bar line.

Trio

Violino Secondo musical score, Trio section. The music is written on three staves. It begins with a treble clef, a key signature of one sharp (F-sharp), and a 3/4 time signature. The dynamics include *p*, *f*, and *pp*, with a *cresc* marking. The section concludes with a double bar line.

M.D.C.





VIOLINO SECONDO

The musical score for Violino Secondo on page 6 consists of 15 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent slurs. Dynamics range from *f* (forte) to *p* (piano), with some passages marked *mf* (mezzo-forte) and *cresc* (crescendo). Articulation marks, including 'r' and 'h', are used throughout. The piece concludes with a double bar line and a *cresc* marking on the final staff.