

The Best of Mozart

For String Quartet or String Orchestra

*Selected and Edited by
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CONTENTS

	Score	Violin I	Violin II	Viola	Cello	Bass
Adagio K. 170	68	24	24	24	24	24
Allegretto K. 156	76	27	27	27	27	27
Allegro K. 80	30	12	12	12	12	12
Allegro K. 155	63	22	22	22	22	22
Allegro K. 157	82	29	29	29	29	29
Divertimento K. 138	72	26	26	26	26	26
Entr'acte K. 138	36	14	14	14	14	14
Fugue K. 168	56	20	20	20	20	20
Melody K. 155	5	3	3	3	3	3
Menuetto K. 421	79	28	28	28	28	28
Menuetto K. 465	12	6	6	6	6	6
Menuetto and Trio K. 298	3	2	2	2	2	2
Presto K. 156	48	18	18	18	18	18
Presto K. 157	43	16	16	16	16	16
Presto K. 160	17	8	8	8	8	8
Rondo K. 80	9	4	4	4	4	4
Rondo K. 159	23	10	10	10	10	10

KEY

- Use the spiccato stroke on all eighth-notes marked with dots, particularly when it is an accompanying passage.
- Use the martele on all quarter-notes marked with dots, when the tempo permits.
- ± Use the detache lance on all notes marked with dots and dashes.
- The comma indicates a slight pause for phrasing, with the bow remaining on the string.
- ↘ Two slanted lines means to lift the bow from the string before starting.
- ♯ Grace notes with a slash are to be played as an acciaccatura (as short as possible).

FOREWORD

For decades the aim of young string players was to become soloists or orchestra players. The last twenty-five years have altered this trend considerably. Chamber music has now become a way of life for a large number of instrumentalists. This does not imply there is a lack of interest in solo and orchestra work; as a matter of fact, our whole musical educational system is based on fine orchestras and band ensembles. However, one cannot overlook the increased interest and enjoyment in chamber music.

This type of musical expression is a complete experience in itself, and each member is only as good as the sum of the other members. The technical values in chamber music are:

1. the development of an acute sense of listening.
2. the opportunity to develop an unusually sensitive type of intonation and blending of dynamics.
3. a maturity in planning the interpretation incorporating the four players.
4. satisfying the need for individualism.

This album is designed to open the door to string quartet playing. We have chosen movements from the vast output of Mozart string quartets and assembled them according to level of difficulty. Care has been taken to edit each part with contemporary fingerings and bowings. Selections were chosen to provide each player with a meaningful part, and can serve two purposes: 1) to learn some of the more important movements of Mozart's quartets; 2) to serve as an encore collection for recital purposes. A string bass part has been added along with the score so that the album is suitable for string orchestra as well as string quartet.

The Best Of Mozart

Menuetto and Trio

Con Spirito

K. 298

Violin I

Violin II

Viola

Violoncello

10

1. 2.

Fugue

K. 168

Allegro

Violin I

Violin II

Viola

Violoncello

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-4. The score is in 2/4 time with a key signature of one flat (B-flat). Violin I begins with a forte (*f*) dynamic and a violin (*V*) marking. Violin II has a forte (*f*) dynamic and a violin (*V*) marking in measure 4.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 5-8. Measure 8 is circled with the number 8. Violin II has a forte (*f*) dynamic and a violin (*V*) marking in measure 8.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 9-12. Measure 12 has a forte (*f*) dynamic and a violin (*V*) marking.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 13-16. Measure 16 is circled with the number 16. A forte (*f*) dynamic is indicated above measure 16.