

# Quartet for Oboe and Strings

KV 370, mov. 1: Allegro

*Wolfgang Amadeus Mozart*

*arranged by Paul De Bra for  
accordion quintet  
(1, 2, 3, 4, bass)*

Mozart's quartet for Oboe, Violin, Viola and Bass, KV 370, is often considered a quartet for Oboe, Violin, Viola and Violoncello, but in fact sounds best with all five of these instruments, hence the arrangement for accordion quintet, using an accordion for the cello and bass accordion for the double base. (The same was done with the arrangement of Eine Kleine Nachtmusik which is also such a quartet.) It is possible to omit either the fourth accordion voice or the bass. (They are identical except for an octave difference.)

In the arrangement many of the ornaments have been made explicit (using regular notes) so as to make the interpretation easier (to decide, not to play).

When playing this arrangement one should take care to make the first voice (oboe) sound differently from the other parts (strings). This can be done by using an accordion (or register) without cassotto for the first voice and accordions (and registers) with cassotto for the other voices. This movement includes repeats for both "halves", but as it then takes about 9 minutes it may be better to omit the repeats (making it 4.5 min.).

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

# Quartet for Oboe and Strings

KV 370, mov. 1

Wolfgang Amadeus Mozart  
arr. Paul De Bra

**Allegro**  $\text{♩} = 120\text{--}130$

Many ornaments have been changed into regular notes to show how to play them.

( $\textcircled{\text{O}}$ ) (on non-dry-tuned accordions)

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Bass

(make sure the 1st voice is loud enough despite its register choice)  
no tremolo, otherwise

f everything softer when bass & 4rd voice both present  
( $\textcircled{\text{O}}$  if available and when 4rd voice is missing)

f everything softer when bass & 4rd voice both present

I

II

III

IV

B

10

I

II

III

IV

B

## Quartet for Oboe and Strings

14

I  
II  
III  
IV  
B

18

I  
II  
III  
IV  
B

22

I  
II  
III  
IV  
B

## Quartet for Oboe and Strings

3

Musical score for Quartet for Oboe and Strings, featuring five staves (I, II, III, IV, B) over three systems.

**System 1 (Measures 26-27):**

- Staff I: Treble clef, B-flat key signature. Measures 26-27: Sixteenth-note patterns with grace notes. Measure 27 dynamic: *mp*.
- Staff II: Treble clef, B-flat key signature. Measures 26-27: Sixteenth-note patterns with grace notes. Measure 27 dynamic: *mp*.
- Staff III: Treble clef, B-flat key signature. Measures 26-27: Sixteenth-note patterns with grace notes. Measure 27 dynamic: *mp*.
- Staff IV: Treble clef, B-flat key signature. Measures 26-27: Eighth-note patterns. Measure 27 dynamic: *mp*.
- Staff B: Bass clef, B-flat key signature. Measures 26-27: Eighth-note patterns.

**System 2 (Measures 30-31):**

- Staff I: Treble clef, B-flat key signature. Measures 30-31: Sixteenth-note patterns with grace notes. Measure 31 dynamic: *f*.
- Staff II: Treble clef, B-flat key signature. Measures 30-31: Sixteenth-note patterns with grace notes. Measure 31 dynamic: *f*.
- Staff III: Treble clef, B-flat key signature. Measures 30-31: Sixteenth-note patterns with grace notes. Measure 31 dynamic: *f*.
- Staff IV: Treble clef, B-flat key signature. Measures 30-31: Eighth-note patterns. Measure 31 dynamic: *f*.
- Staff B: Bass clef, B-flat key signature. Measures 30-31: Eighth-note patterns.

**System 3 (Measures 33-34):**

- Staff I: Treble clef, B-flat key signature. Measures 33-34: Sixteenth-note patterns with grace notes.
- Staff II: Treble clef, B-flat key signature. Measures 33-34: Eighth-note patterns.
- Staff III: Treble clef, B-flat key signature. Measures 33-34: Eighth-note patterns.
- Staff IV: Treble clef, B-flat key signature. Measures 33-34: Eighth-note patterns.
- Staff B: Bass clef, B-flat key signature. Measures 33-34: Eighth-note patterns.

## Quartet for Oboe and Strings

36

I  
II  
III  
IV  
B

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

41

I  
II  
III  
IV  
B

*f*

*mf* *3*

*mf*

*mf*

*mf* *f*

46

I  
II  
III  
IV  
B

*mp*

*mp*

*mp*

*mp*

*f*

*mp*

*mp*

*mp*

*f*

*mp*

*mp*

*mp*

## Quartet for Oboe and Strings

5

49

I           II           III           IV           B

53

I           II           III           IV           B

58

I           II           III           IV           B

## Quartet for Oboe and Strings

62

1. 2.

68

72

## Quartet for Oboe and Strings

7

77

80

83

## Quartet for Oboe and Strings

88

tr

I      *f > mp*    *mf*    *mp*

II      *f > mp*

III      *f > mp*

IV      *f > mp*

B      *f > mp*

*cresc.*

*f > p*    *f*    *> p*

*f > p*    *f > p*

*cresc.*

*f > p*    *f > p*

*f > p*    *f > p*

*f > p*

93

I      *mf*    *f*    *mp*    *f*

II      *mf*    *f*    *mp*    *f*

III      *mf*    *f*    *mp*    *f*

IV      *mf*    *f*    *mp*    *f*

B      *mf*    *f*    *mp*    *f*

Some players improvise a cadenza instead of this (original) measure.

Quartet for Oboe and Strings

98

I      >*mp*

II

III      *mp*

IV      *mp*

B      *mp*

102

I

II      3

III

IV

B

106

I

II      3

III

IV

B

The musical score consists of five staves (I, II, III, IV, B) for a string quartet and bass. Measure 98 begins with a dynamic marking of >*mp*. The first violin (I) has a sixteenth-note pattern with grace notes. Measures 102 and 106 show alternative melodic lines for the strings. In measure 102, the second violin (II) has a sixteenth-note pattern with grace notes, and the bass (B) has a eighth-note pattern. In measure 106, the first violin (I) has a sixteenth-note pattern with grace notes, and the bass (B) has a eighth-note pattern. Measure 106 concludes with a dynamic marking of *f*.

## Quartet for Oboe and Strings

110

114

117

## Quartet for Oboe and Strings

11

120



I  
II  
III  
IV  
B

124



I  
II  
III  
IV  
B

128



I  
II  
III  
IV  
B

## Quartet for Oboe and Strings

132

136

140