

Quartet for Flute and Strings

KV 298

Wolfgang Amadeus Mozart

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

Mozart's quartet for Flute, Violin, Viola and Bass, KV 298, is one of many quartets with varying solo (first voice) instruments. It is arranged for accordion quintet by duplicating the fourth voice (cello) in the bass and compensating for the differences in range of notes available. In this piece it is best if the fourth voice is played by an accordion with low E but even this note can be taken over by the bass accordion.

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). Interpretation elements like slurs and staccato have been mixed and matched from different editions of the "original" score.

When playing this arrangement one should take care to make the first voice (flute) sound differently from the other parts (strings).

This work consists of three movements: 1) theme with 4 variations, 2) minuet and trio and 3) a rondeau. Each of these can also be played separately as a concert piece.

A recording of the "minuet and trio" by Professor P is available on YouTube, to illustrate the sound of this arrangement.

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

Quartet for Flute and Strings

in A major, KV 298

Wolfgang Amadeus Mozart

arr. Paul De Bra

Andante ♩ = 105 (ca. 100-110)

THEMA

articulations "combined" from different editions, and some grace notes changed to normal notes

(light tremolo)

Acc. 1 *f*

Acc. 2 *mf*

Acc. 3 *mf*

Acc. 4 *mf*

Bass *mp*

7

I

II

III

IV omit low E when unavailable (bass takes over)

B

14

VAR. I

I

II

III

IV

B

19

First system of music (measures 19-22). The Flute I part (I) features a complex melodic line with many sixteenth and thirty-second notes. The other parts (II, III, IV, B) provide harmonic support with longer notes and rests.

23

Second system of music (measures 23-26). Measure 23 contains a repeat sign. Measure 24 has a double bar line. Measures 25 and 26 continue the musical development. The Flute I part has some accidentals (flats) in measures 25 and 26.

27

Third system of music (measures 27-30). The Flute I part continues with its intricate melodic pattern. The string parts (II, III, IV, B) have more active lines in this system, particularly in measures 28 and 29.

VAR. II

31

I

II

III

IV

B

mf

f

mf

mp

35

I

II

III

IV

B

mf

mp

38

I

II

III

IV

B

mf

mp

41

I
II
III
IV
B

44

I
II
III
IV
B

47

VAR. III

I
II
III
IV
B

50

I

II

III

IV

B

54

I

II

III

IV

B

58

I

II

III

IV

B

61

I

II

III

IV

B

VAR. IV 65

I

II

III

IV

B

69

I

II

III

IV

B

73

I

II

III

IV

B

77

I

II

III

IV

B

♩ = 110 (ca. 105-115)

MENUETTO

The image displays a musical score for the song "The Rose Tree," featuring five vocal parts: Acc. 1, Acc. 2, Acc. 3, Acc. 4, and Bass. The score is written in 3/4 time with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is organized into measures, with each part having its own staff. The first measure of each part includes a circled "C" symbol, likely indicating a copyright or recording information. The score is presented in a clear, professional layout, suitable for a music manuscript.

7 ² (# (# not original))

I *mp* *f*

II *p* *mf*

III *p*

IV *p*

B *pp*

To Coda

13

I

II

III

IV

B

mf

mp

p

pp

tr

1.

2.

(Rondeau)

Trio

$\text{♩} = 115 \text{ (ca. 110-120)}$

\sharp/\sharp not orig.)

19

I

II

III

IV

B

24

I

II

III

IV

B

Menuetto
D.C. al Coda
(senza rep.)

29

I

II

III

IV

B

RONDEAU

♩ Allegretto grazioso ♩ = ca. 125 (120-130)

Acc. 1 *mp* *f*

Acc. 2 *p* *mf*

Acc. 3 *p* *mf*

Acc. 4 *p* *mf*

Bass *pp* *mp*

I *mp*

II *mp* *p*

III *p* *p*

IV *p* *p*

B *pp* *pp*

I *cresc. - mp*

II *mp* *cresc. - p*

III *p* *cresc. - p*

IV *cresc. - p*

B *cresc. - pp*

29

I

II

III

IV

B

mf

mf

mf

mp

38

I

II

III

IV

B

f

p

mp

p

p

pp

46

I

II

III

IV

B

f

mf

mf

mf

mp

55

I *tr* *mp* *cresc.*

II *mp* *cresc.*

III *p* *cresc.*

IV *p* *cresc.*

B *p* *cresc.*

63

I *f* *mp* *f*

II *f* *p* *mf*

III *mf* *p* *mf*

IV *mf* *p* *mf*

B *mp* *pp* *mp*

73

I *tr* *f*

II *cresc.* *mf*

III *mp* *cresc.* *f* *p*

IV *mp* *cresc.* *f*

B *p* *cresc.* *mf*

82

I *mp* *mp*

II *mp* *p*

III *mp* *p*

IV *p* *p*

B *pp* *pp*

91

I *mp* *mp*

II *mp* *p*

III *mp* *p*

IV *p* *p*

B *pp* *pp*

100

I *mp* *mp*

II *mp* *p*

III *mp* *p*

IV *p* *p*

B *pp* *pp*

108

I *f* *p* *mp*

II *mp* *p*

III *p*

IV *p*

B *pp*

117

I *mf* *f*

II *mf*

III *mf*

IV *f* *mf*

B *mf* *mp*

125

I *tr* *mp* *cresc.* *f* *mf*

II *p* *cresc.* *mf* *f*

III *mp* *cresc.* *mf* *mf*

IV *p* *cresc.* *mf*

B *pp* *cresc.* *mp*

135

I *f* *p* *mp*

II *mf* *p*

III *p*

IV *p*

B *pp*

145

I *f* *mp*

II *mf* *mp*

III *mf* *p*

IV *mf* *p*

B *mp* *pp*

155

I *mp* *cresc. ---*

II *p* *mp* *cresc. ---*

III *cresc. --*

IV *cresc. ---*

B *cresc. ---*

164

I *mp* *f*

II *p* *mf*

III *p* *mf*

IV *p* *mf*

B *pp* *mp*

173

I *f*

II *mp* *mf*

III *p* *mf*

IV *p* *mf*

B *pp* *mp*

181 (rit. if desired)

I *mp* *f*

II *p* *mf*

III *p* *mf*

IV *p* *mf*

B *pp* *mp*