

W A Mozart
(1756 - 1791)

*String Quintet in
D Major* K 593 (Dec 1790)

arranged for Wind Quintet by Toby Miller (2013)



Wolfgang Amadeus Mozart (1756 – 1791)

Detail from painting made in 1780-1781
by J. Nepomuk de la Croce.



Franz Joseph Haydn (1732 – 1809)

Painting by Thomas Hardy made on Haydn's
first visit to London, 1791 (engraved in 1792).

Mozart entered this work into his thematic catalogue in early December 1790. It marks a return to his favoured but unusual ensemble (2 violins, 2 violas and cello) after his two masterworks of April-May 1787 (the C major (K515) and G minor (K516) quintets), and two earlier works (the second an arrangement of his C minor Serenade for wind octet). Mozart had played with family friend Michael Haydn in his two 'Notturni' for the same combination of instruments in Salzburg back in 1773: his own first effort in the form was written later that year, suggesting that the younger Haydn was his original inspiration. Later in Vienna Mozart often played the viola in quartets with Haydn's brother Joseph. The Irish tenor Michael Kelly wrote about an occasion in 1784: "Storace gave a quartett (*sic*) party to his friends. The players were tolerable; not one of them excelled on the instrument he played, but there was a little science among them, which I dare say will be acknowledged when I name them: Haydn, first violin; Baron Dittersdorf, second violin; Mozart, viola; and Vanhal, cello." A more reliable witness, Maximilian Stadler, who helped Constanze Mozart deal with her husband's musical legacy, later told English travellers Vincent and Mary Novello that "Mozart and Haydn frequently played together with [him] in Mozart's Quintettos; he particularly mentioned the 5th in D Major, singing the Bass part." Novello's notes say: "Quintets of Mozart – 1st Violin Schmidt, 2nd Stock, 1st Viola either Haydn or Mozart in turn, 2nd Viola Abbé Stadler – Bass he could not recollect." [From Rosemary Hughes, ed., *A Mozart Pilgrimage: being the Travel Diaries of Vincent and Mary Novello in the Year 1829* (London: Novello, 1955), 170 and footnote 123 to 170, quoted by T A Irvine, <http://ecommons.library.cornell.edu/bitstream/1813/221/7/Chapter%205.pdf> (2004)].

As Irvine writes, this was probably just before Haydn left Vienna on December 15, 1790 for the first of his two visits to London, since the work had only just been added to Mozart's catalogue. This quintet and the final one (K614) were written 'for a Hungarian amateur', possibly Johann Tost (whom Constanze mentions in a later letter): previously lead 2nd violin in Haydn's orchestra at Esterhazy and musical entrepreneur for Haydn, Tost was now a cloth salesman who later commissioned works from Louis Spohr, including his Nonet and Octet, on a 'time-limited monopoly use' basis, as a means of furthering his business interests. It has been speculated that Haydn persuaded Tost to commission these quintets from Mozart out of concern for his friend's dire financial situation (for reasons we do not know, Mozart had turned down the same offer from the London concert promoter Salomon which Haydn had just accepted, and which proved very lucrative).

In a history of music in Austria written later, Stadler comments: "Mozart revealed how much he was at ease in counterpoint, how strict canons cost him so little effort, and how he was able to subordinate them to a pleasant and beautiful effect. Here he distinguishes himself from that great master Sebastian Bach, who composed for art and connoisseurs alone rather than for music lovers. One need listen only to the last movement in the Quintet in D, where after the most whimsical theme he begins two others and combined all three together." Mozart synthesises Haydn's high spirits with the learned contrapuntal style he had been absorbing from study of Bach and Handel at the house of his benefactor Baron van Swieten since 1782. The opening bar (and some or all recurrences of the theme) was in fact amended very soon after being written - not in Mozart's hand, but in several independent copies and the first printed edition - to make its descent 'zig-zag' rather than chromatic. This has become a major debate in Mozart scholarship. Irvine suggests that the amended form of the theme may have originated in a contemporary arrangement substituting flute for first violin. The earlier movements are also remarkable if less controversial. The opening movement is the only example in Mozart of an introductory section (featuring cello arpeggios set against the other instruments, somewhat like the opening of the C major quintet) which returns (modified) near the end. The Minuet offers more counterpoint with a canon in thirds, and the Trio has wide-ranging arpeggios (Mozart altered his initial version of the cello part to lower the top notes). The slow movement is an expressive Adagio, highly chromatic with suspensions, with a more agitated second subject that, after some developmental modulation, becomes (at D) an angry outburst, starting in the first violin and spreading to all the instruments one by one, like a shock which cuts off the development. The return to the main theme (bars 52-56) has a unique and magical atmosphere: like a bad dream gradually dissolving, or a dazed wanderer finding himself safely home almost by chance. This quintet is more rarely played than the two previous - all are heard less often than his quartets - but in my opinion it belongs with them among the greatest achievements of chamber music in the classical tradition.

arr. for wind by Toby Miller

I - Larghetto - Allegro

W A Mozart

Larghetto [$\sim \text{♩} = 60$]

Flute

Oboe

Clarinet

Horn

Bassoon

p

f *mf*

rf *mf*

G P

G P

G P

G P

rf

rf

rf *mf*

rf *mf*

rf *mf*

rf *mf*

8

16

Allegro

A [♩ = 80]

21

pp f p f p f p f

p f p f p f p f

p f p f p f p f

pp f p f p f p f

mp f p f p f p f

27

(marcato) **G P**

ff rf rf p pp

ff rf rf p pp

ff rf rf p pp

ff rf rf p pp

ff p mp

G P

34

f p f p f p f

f p f p f p f

f p f p f p f

f p f p f p f

f p f p f p f

39 G P B

ff rf p mf f

46

f mf f

51

mf f mf mf

56

56 57 58 59 60

p *p* *p* *p*

61

61 62 63 64 65 66

f *f* *p* *p* *p* *p*

G P C

67

67 68 69 70 71

f *p* *f* *p* *mp* *f* *p* *f* *p* *f* *p* *f* *p* *mp*

73

mf

79

D

sf

f

sf

sf

sf

sf

sf

sf

sf

sf

85

p

p

p

pp

p

2

91

Sheet music for 'The Rose Tree' in G major (one sharp). The score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is the piano accompaniment. The music is in 4/4 time. The vocal parts feature a melody with various note values and rests, including a triplet in the Soprano part. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The piece concludes with a final chord and a fermata over the last note of the piano accompaniment.

[illegible][illegible]

111

Treble 1: *p* *f* *p* *f*
 Treble 2: *p* *f* *p* *f* *p*
 Treble 3: *p* *f* *p* *f*
 Treble 4: *p* *pp* *f* *p* *f* *p*
 Bass: *p* *f* *p* *f* *p*

116

p *f p f p* *ff*

f p f p

p *f p f p* *f p f p* *f*

f p f p *f p f p* *f*

f p f p *f*

[illegible]

134

mf *sf* *p* *mp* *p* *p*

138

138

mp p mp p mp p

p mp p mp p

mp p mp p

p

143

pp

p

f p f p f p ff

f p f p f p ff

f p f p f p ff

f p f p f p ff

mp

f p f p f p ff

148

ff

p

ff rf rf p

ff rf rf p mp

ff

H

157

157

sf *p*

B

J

162

162

f *f* *f* *f* *f*

B

167

167

f *f* *f* *f* *f*

B

173

179

184

190

190

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p* *mp*

196

p *p* *p* *p* *p*

202

L

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf*

ff

208

208

sf *sf* *sf* *sf* *p* *p* *p*

214

214

p

220

220

mp *mp* *p*

225

p

(back to E
- page 6)

M *Larghetto*

232

G P

p

f mf

241

mf

f

247

p

mf

rf

Allegro

251

pp

p

f

mp

257

ff

rf

sf

String Quintet in D major K 593 arr. for wind by Toby Miller

Score (concert pitch)

II - Adagio

W A Mozart

Adagio [$\sim \text{♩} = 48-54$]

Flute

Oboe

Clarinet

Horn

Bassoon

9

G P

13 A

Measures 13-16. Dynamics: *f*, *fp*, *p*, *mf*, *fp*, *mf*.

17

Measures 17-19. Dynamics: *fp*, *mf*, *pp*, *f*, *fp*, *mf*.

20

Measures 20-22. Dynamics: *f*, *mp*, *f*, *mp*, *fp*, *mf*, *pp*, *f*, *p*, *fp*, *f*, *fp*, *f*, *fp*, *mf*.

23

fp f p mf pp f p fp fp fp fp

B

26

p mp

33

f mf pp mf pp mf pp fp fp fp

C

36

p *mf* *p* *mf* *p*

43

G P *G P*

47

G P *ff*

mf *p* *mf* *p* *mf* *p*

D

50

ff *pp* *simile* *mp* *pp* *simile* *ff* *pp* *[pizz.]* *p*

E [a tempo]

54

[poco rit.]

pp *mf* *p* *mf* *mf* *p* *mf* *mp* *pp* *mp* *pp* *mf* *p* *mf* *[arco]* *mf* *p* *mf*

59

G P

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

65 G P

mp

69 F

f fp p

73

sf mp p pp mf pp fp fp mf f mf

76

fp *f* *p* *f* *p* *mf* *pp* *f* *mp* *f* *fp* *mf*

79

fp *f* *mp* *f* *p* *mf* *pp* *f* *pp* *f* *pp* *f* *mp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

82

G

mp *p* *mp*

88

ff

ff

ff

f

opt. 8vb

8va

[illegible]

95

mp

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. It consists of two systems, each with five staves. The first system starts at measure 98 and the second at measure 101. The piano part features a continuous sixteenth-note accompaniment in the left hand and a more melodic line in the right hand. The voice part is written in the soprano staff. The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). There are also articulation marks like accents and slurs, and fingerings indicated by numbers 1-5. The piece concludes with a final cadence in the piano part.

String Quintet in D major K 593 arr. for wind by Toby Miller

Score (concert pitch)

III - Menuetto

W A Mozart

Menuetto Allegretto [not too fast ~♩ = 130]

Flute

Oboe

Clarinet

F Horn

Bassoon

Measures 1-17 of the musical score for the Menuetto. The score is written for five instruments: Flute, Oboe, Clarinet, F Horn, and Bassoon. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is Allegretto, with a note value of approximately 130 beats per minute. The score is divided into three systems. The first system contains measures 1-8, the second system contains measures 9-16, and the third system contains measures 17-18. The instruments play in a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The Flute and Oboe parts are in the treble clef, while the Clarinet, F Horn, and Bassoon parts are in the bass clef. The Flute and Oboe parts have a key signature of D major, while the Clarinet, F Horn, and Bassoon parts have a key signature of B major (three sharps). The score includes various musical notations such as slurs, ties, and repeat signs.

26

p *f*

Trío
FINE

36

sf *p* *sf* *f* *ff* *p*

48

mp *p* *p* *[pizz.]* *[pizz.]* *p* *[pizz.]*

[illegible]

92

95

mf

p

f

Menuetto D C

String Quintet in D major K 593 arr. for wind by Toby Miller

Score (concert pitch)

IV - Finale - Allegro (*chromatic version*)

W A Mozart

Allegro [$\sim \text{♩} = 64$]

Flute *p*

Oboe *pp*

Clarinet *p*

Horn *pp*

Bassoon *p*

8 **A**

13 *crescendo* *f* *ff* **G P** *p*

crescendo *f* *ff* *pp*

crescendo *f* *ff* *p*

crescendo *f* *ff*

crescendo *f* *ff*

2 4

24

pp

p

33

1. 2.

mf f

mf f

mf f

mf f

mf f

B

42

tr

p

tr

tr

p

tr

tr

49 C [marcato]

mp

57

fp p fp p fp p

66 D

p fp p fp

73

mp

82

fp *mf* *fp* *fp*

90

E

pp *pp* *pp* *pp* *pp*

2

(repeat to
bar 38, page 2)

97

mp pp f f f

4 6 8

103

p pp

114

f f mp pp

8vb

12

p

pp

pp

(8vb)

mf

129

pp

pp

pp

pp

f

f

H

13

f

f

f

f

f

145

System 145-150: Five staves of music in D major. The first staff has a treble clef, and the others have a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The key signature has two sharps (F# and C#).

151

System 151-158: Five staves of music in D major. The first staff has a treble clef, and the others have a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The key signature has two sharps (F# and C#). A box labeled 'J' is placed above the first staff at measure 151. Dynamics include *p* (piano) and *mp* (mezzo-piano). A trill (tr) is marked above the first staff at measure 158. Fingerings 2 and 4 are indicated below the bass staff at measures 156 and 158 respectively.

159

System 159-164: Five staves of music in D major. The first staff has a treble clef, and the others have a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The key signature has two sharps (F# and C#). Dynamics include *p* (piano). A fingering of 6 is indicated below the bass staff at measure 160.

167 K

pp

p

pp

p

175

183

crescendo

f ff

crescendo

f ff

crescendo

f ff

crescendo

f ff

crescendo

f ff

199

L

G P

p

pp

p

f

200

M

f

tr

f

f

201

tr

tr

tr

214 N

tr p p p p

223

fp fp fp fp fp

P

232

pp fp fp pp δ_{vb} pp

240

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score consists of four staves. The first staff is the vocal melody, featuring eighth and sixteenth notes with slurs and ties. The second staff is a piano accompaniment, starting with rests and then entering with a melody. The third staff is a piano accompaniment, starting with rests and then entering with a melody. The fourth staff is a piano accompaniment, starting with rests and then entering with a melody. The score includes dynamic markings such as *pp* and *pp*, and articulation marks like slurs and ties. The key signature is one sharp (F#) and the time signature is 2/4.

[illegible]

254

Handwritten musical score for 'The Rose Tree' in G major (one sharp). The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The first staff has a dynamic marking of *f* (forte) and a *p* (piano) marking. The second staff has a dynamic marking of *f* and a *p* marking. The third staff has a dynamic marking of *f* and a *p* marking. The fourth staff has a dynamic marking of *f* and a *p* marking. The fifth staff has a dynamic marking of *f* and a *p* marking. The score includes various musical notations such as notes, rests, and slurs. The piece concludes with a double bar line and a repeat sign.

261

f *p* *f* *p* *f* *p*

R

269

mf

277

f *ff* *f* *ff* *f* *ff*

(repeat to bar 102, p. 5)