W A Mozart
(1756 - 1791)

String Quintet in G Minor K 516 (1787)

arranged for Wind Quintet by Toby Miller (2012-8).

Cor Anglais required for third movement.

Wolfgang Amadeus Mozart (1756 — 1791)

Leopold Mozart (1719 — June 1787)

Details from paintings made at the turn of the year 1780 to 1781, by J. Nepomuk de la Croce.

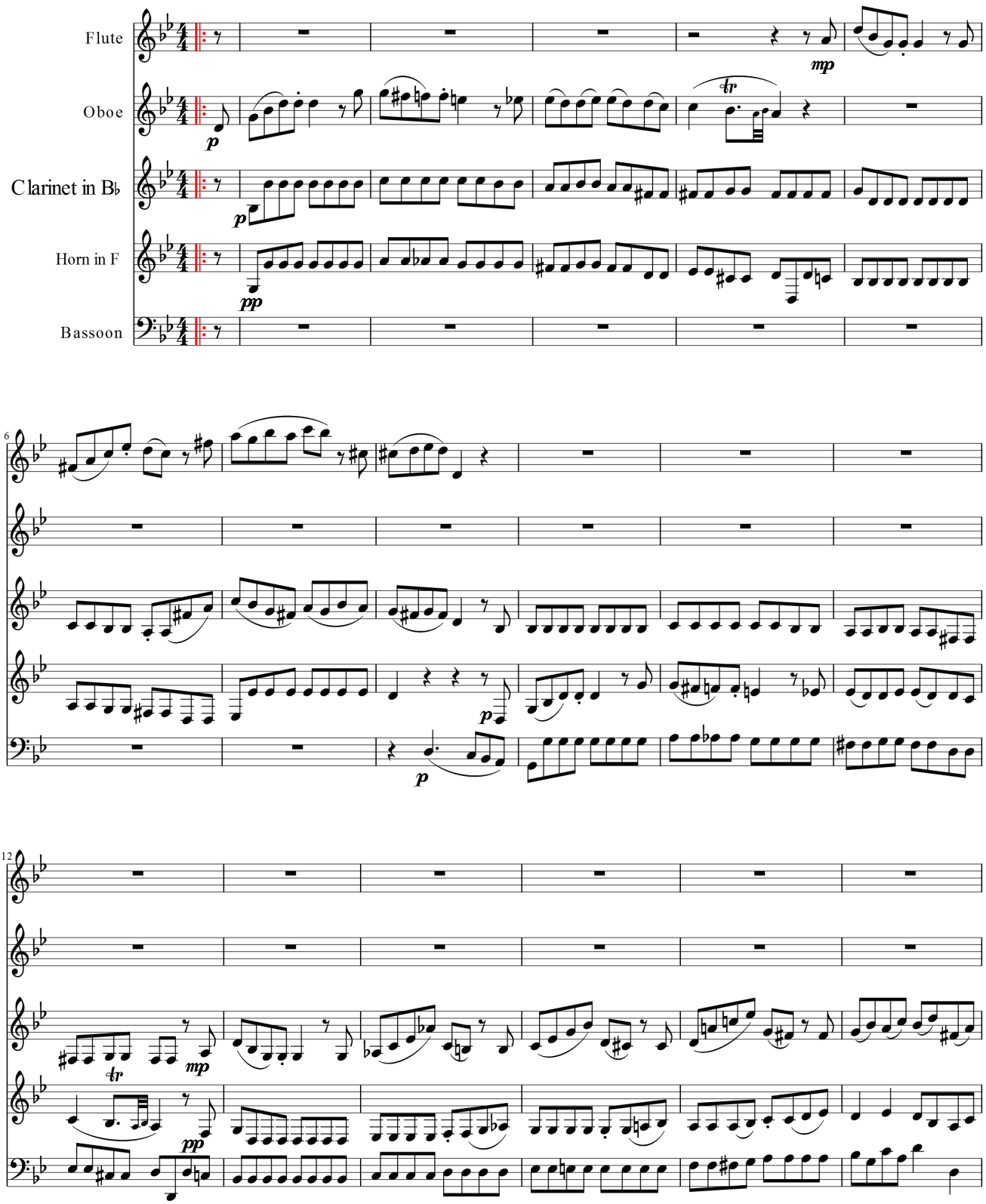
[Salzburg, Mozart-Museum]

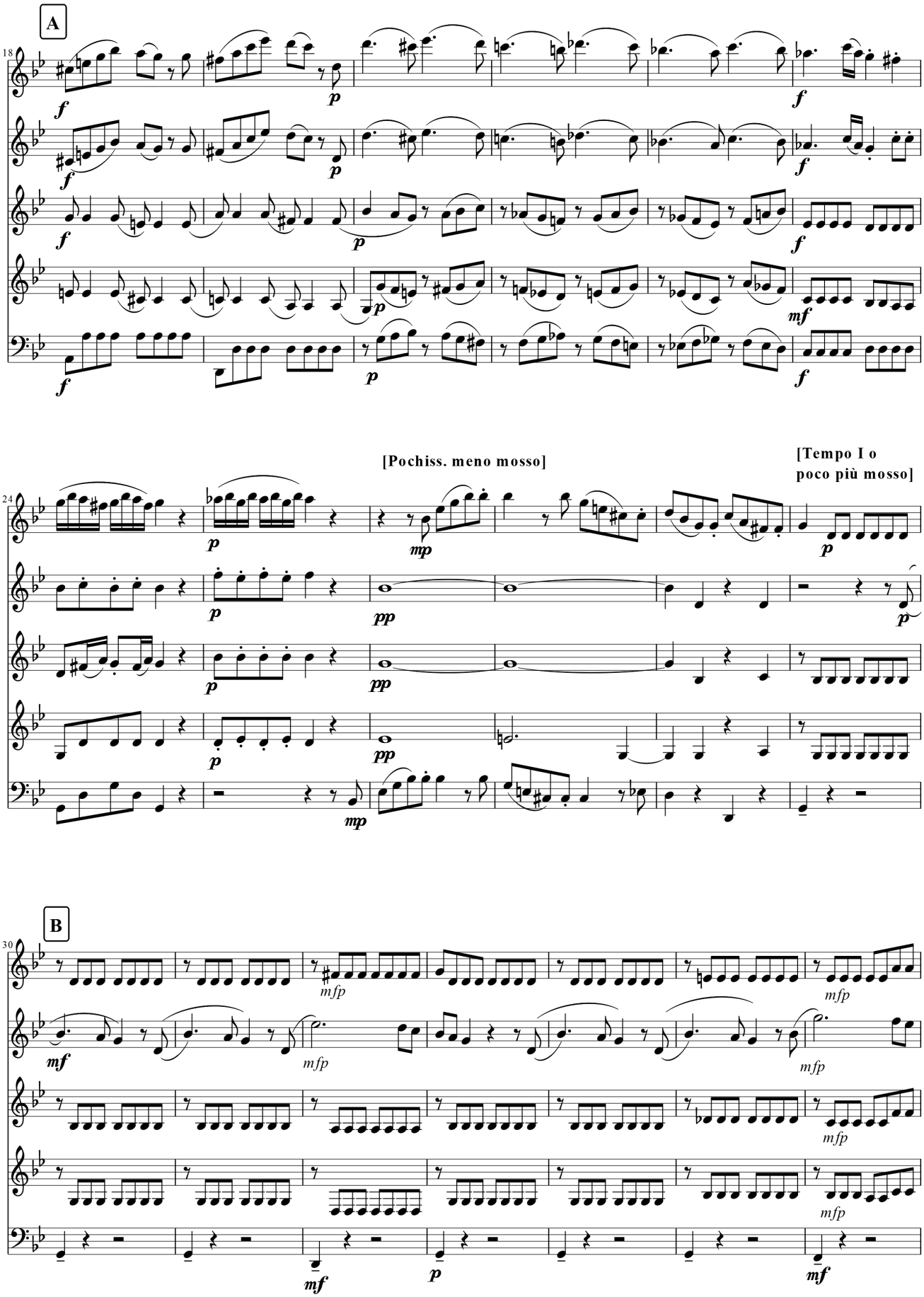
Mozart completed this string quintet in May 1787, less than a month after its companion piece, the C major quintet K515. He had already written one at the age of 17 (K174 in B♭: 1773), and three more followed before his death in 1791: his own transcription of his C minor Serenade for wind octet (K406) in 1788, the D major (K593) in December 1790 and the E♭ major (K614) in April 1791. It's easy to forget how new the string quintet form still was—previous Divertimenti (including only one definitely by Joseph Haydn) and Notturni by Michael Haydn, alongside quintets by Boccherini (with two cellos) and Hoffmeister (often with violone or double bass rather than cello), or other instrumentations (Albrechtsberger composed several with 3 violins) offer scant parallel. Haydn's pupil Pleyel's 4 quintets (1788-9) are closer: the F minor quintet is still played today. Mozart's 1787 pair of quintets (in C and G minor) have been compared to his last two symphonies in the same keys: both long, both masterworks, yet extraordinarily different. Mozart's father was very ill at the time, and died soon after in June. Links from life to music are never clear–cut in Mozart's case, but most of the G minor quintet is perceived by many first-time listeners as distinctly different from his normal style. Starting the last movement even slower than the previous Adagio (ma non troppo), is very unusual. (Haydn's doubts on receiving a commission to write seven slow movements, as meditations on the last words of Christ on the cross, illustrate the challenge). Some listeners have felt that Mozart's work portrays the 'stages of grief': denial, anger, resignation, eventual recovery. Some find the cheerfulness of the rest of the last movement inexplicable, or have felt it to be deliberately hollow. I think it is clear that Mozart wrote this music for himself and close friends, not for approval by the casual listener. It is very long (even for string players!) and most of it is very dense, repaying repeated listening. I have felt bound to suggest two alternative cuts in the last movement. Not many wind players will want to make all the indicated repeats in the first and last movements. I hope the chance to play one of the supreme masterpieces of the chamber music repertoire will excuse the inevitable compromises. I have now included the third movement, using Cor Anglais for a change of timbre analogous to the muted strings, and to cover the lower range.

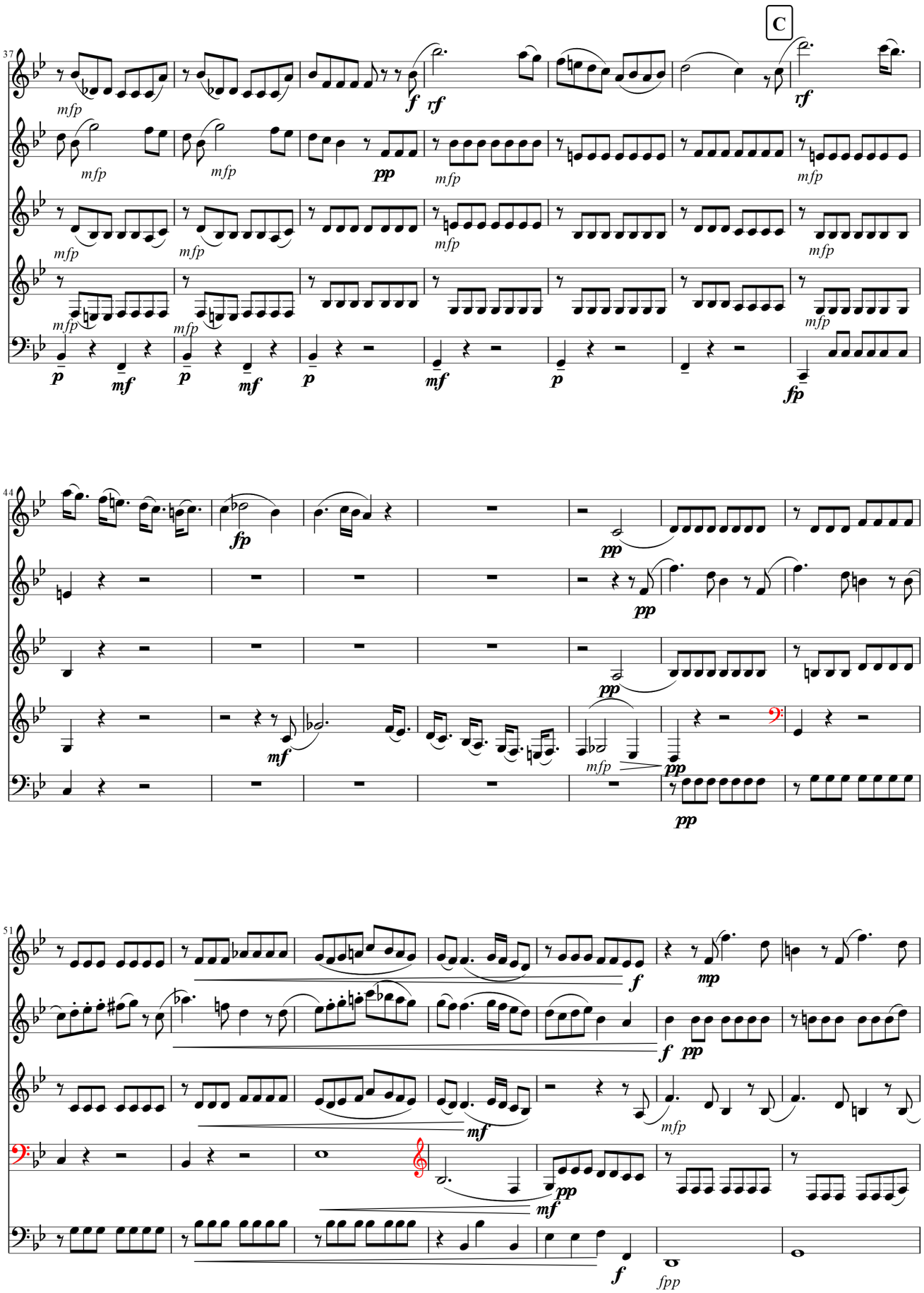
String Quintet in G minor K 516 arr for wind by Toby Miller

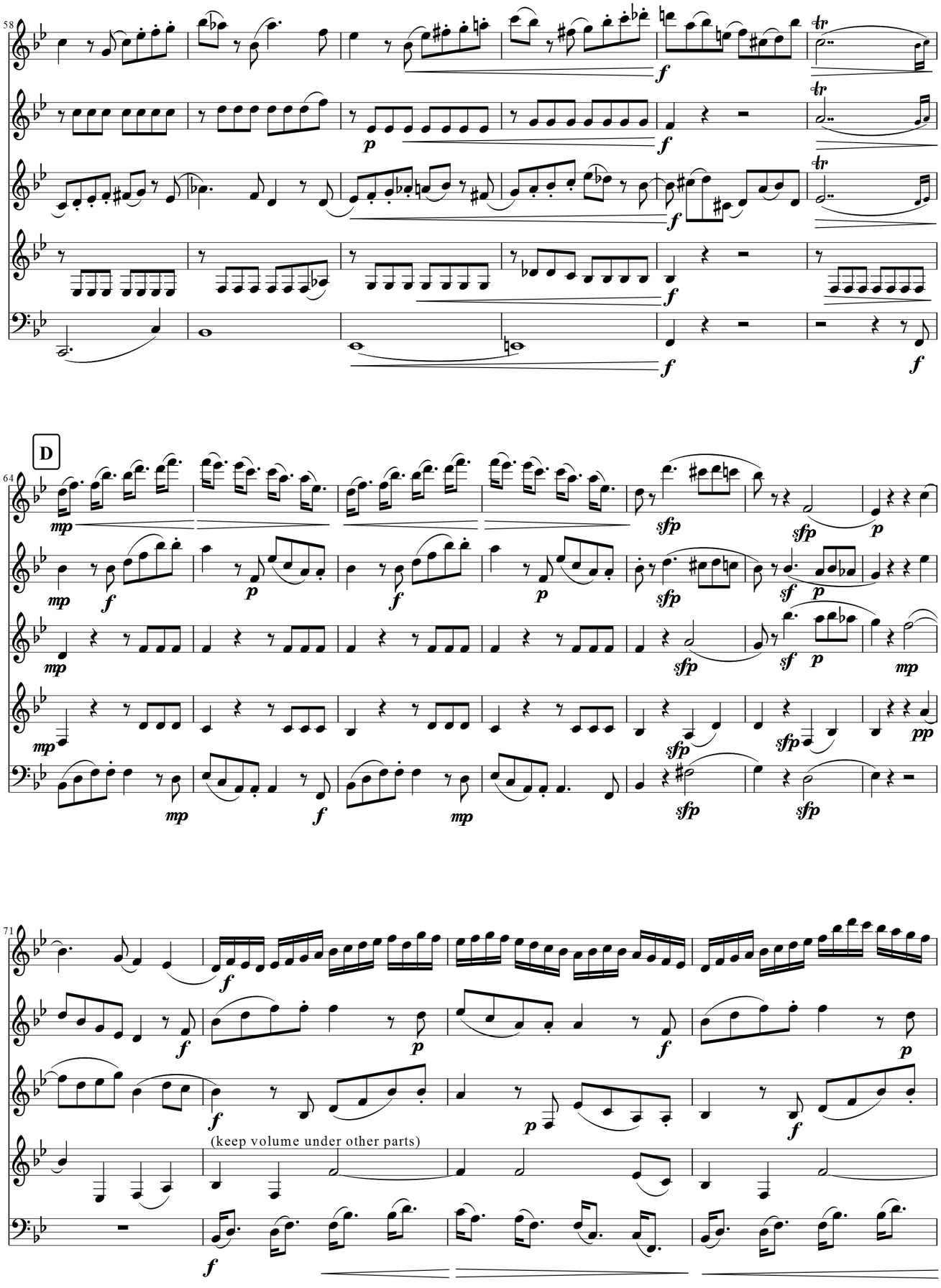
Small score (concert pitch) — I - Allegro — W A Mozart

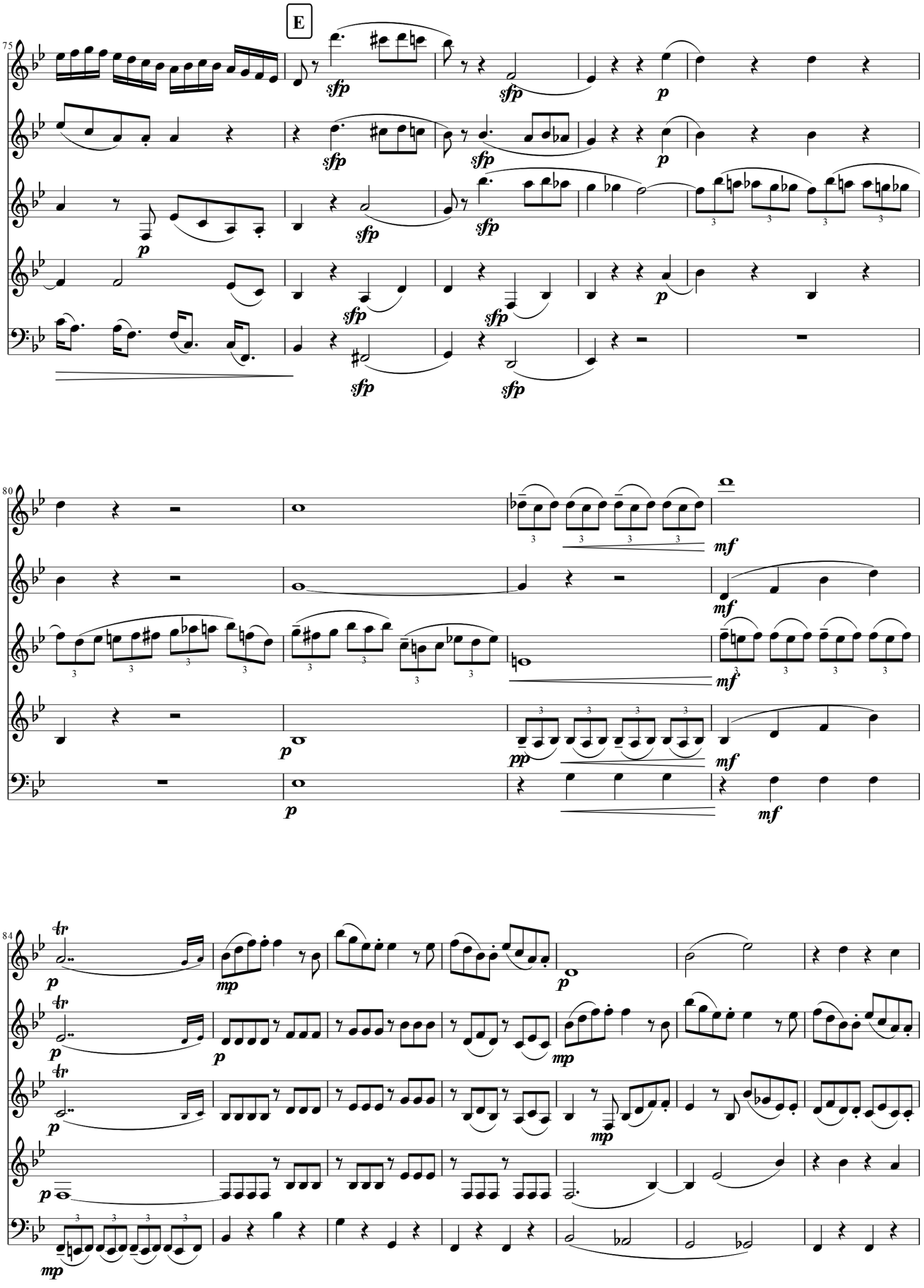
Allegro [~♩= 120]

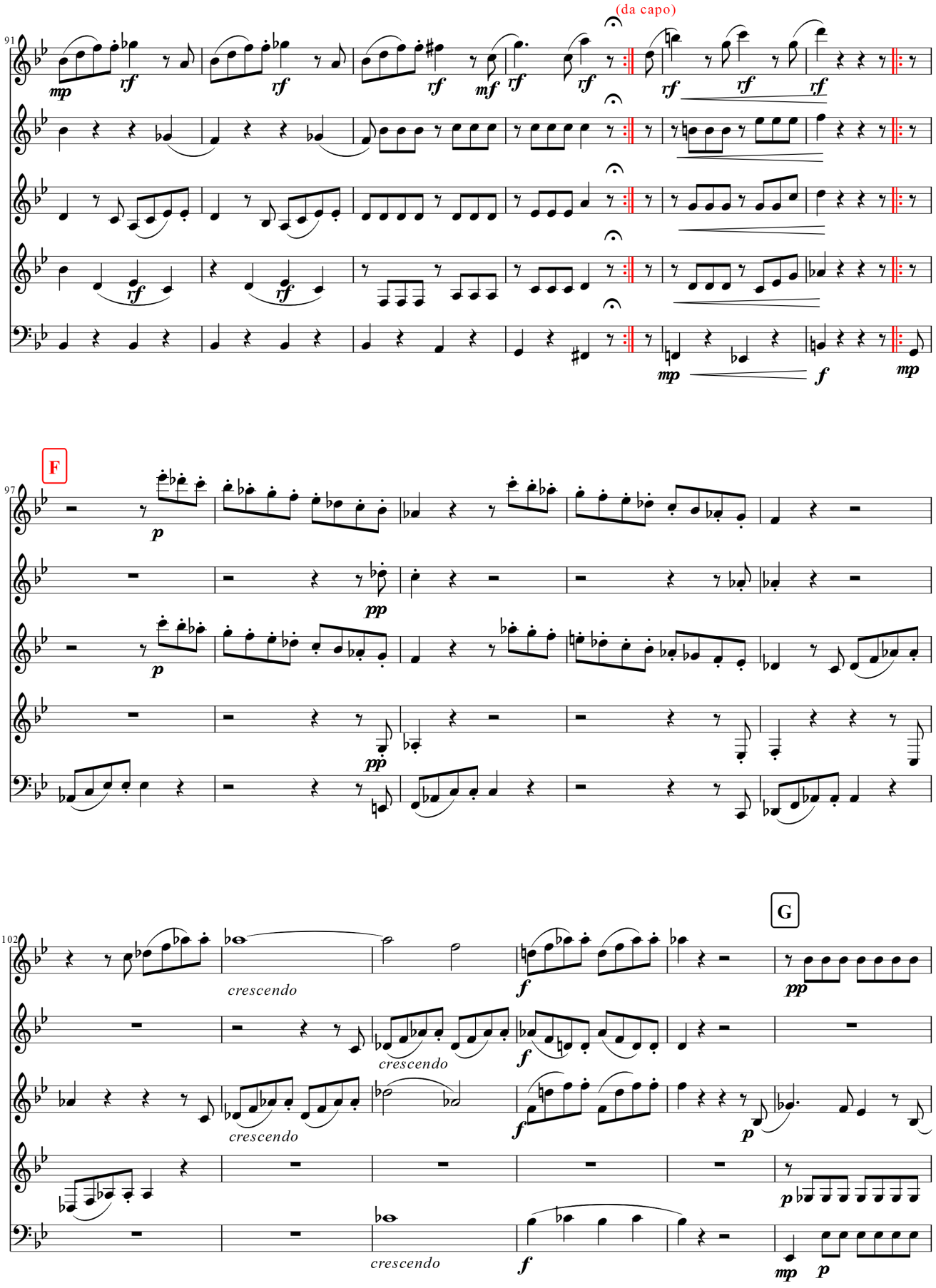


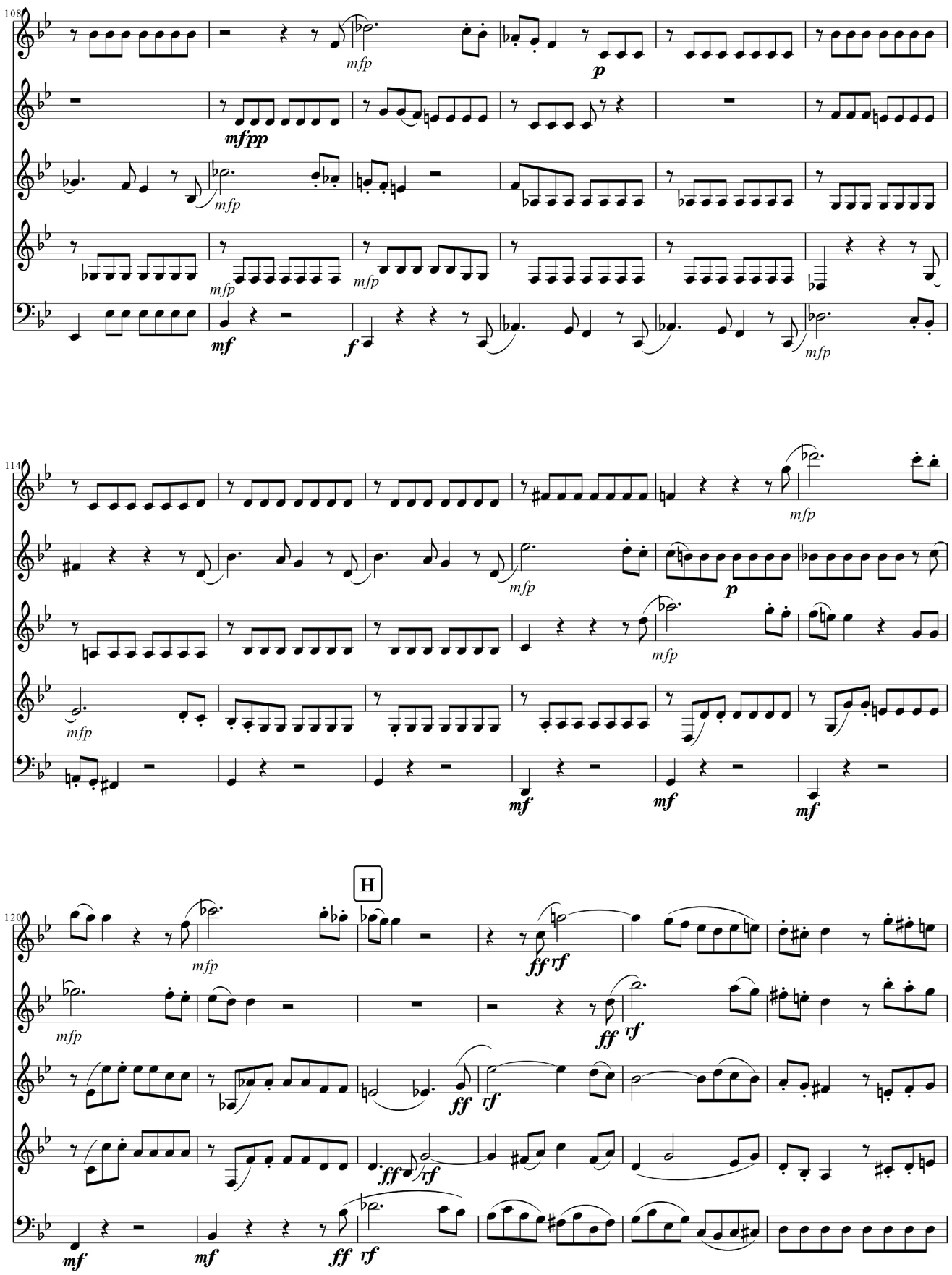

A
18
[Pochiss. meno mosso]
[Tempo I o
poco più mosso]
24
B
30

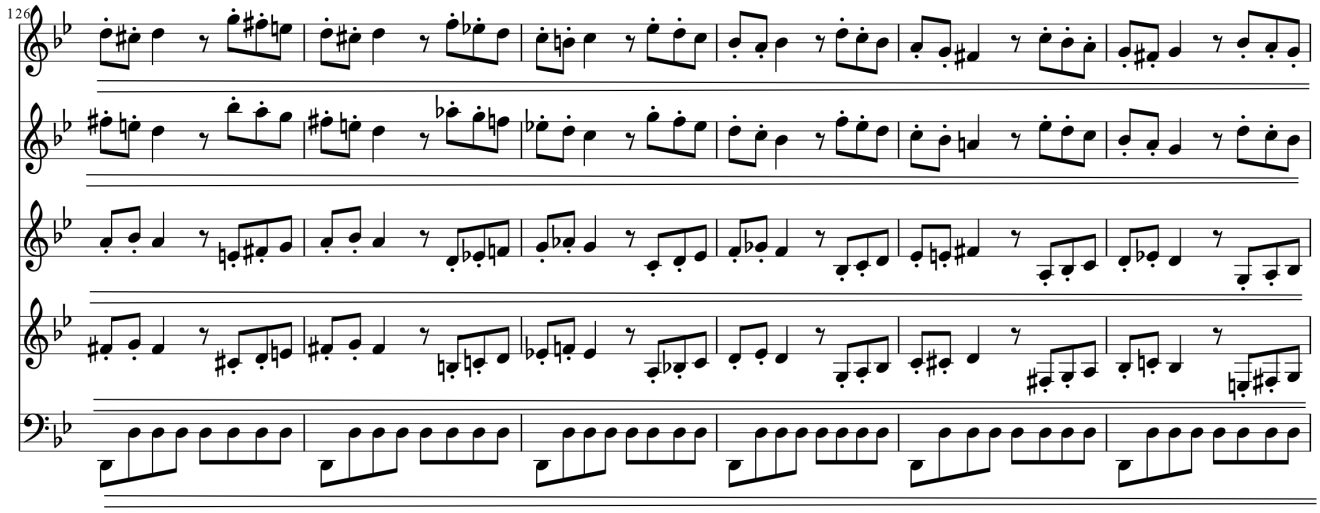

C

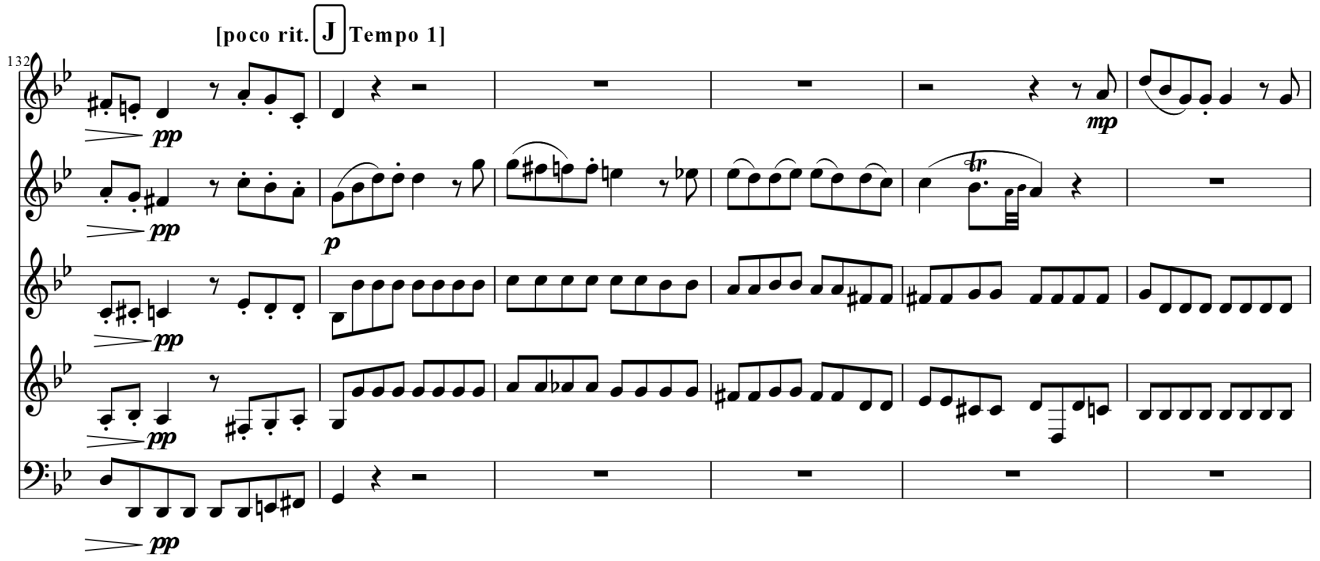

58
D
64
71
(keep volume under other parts)

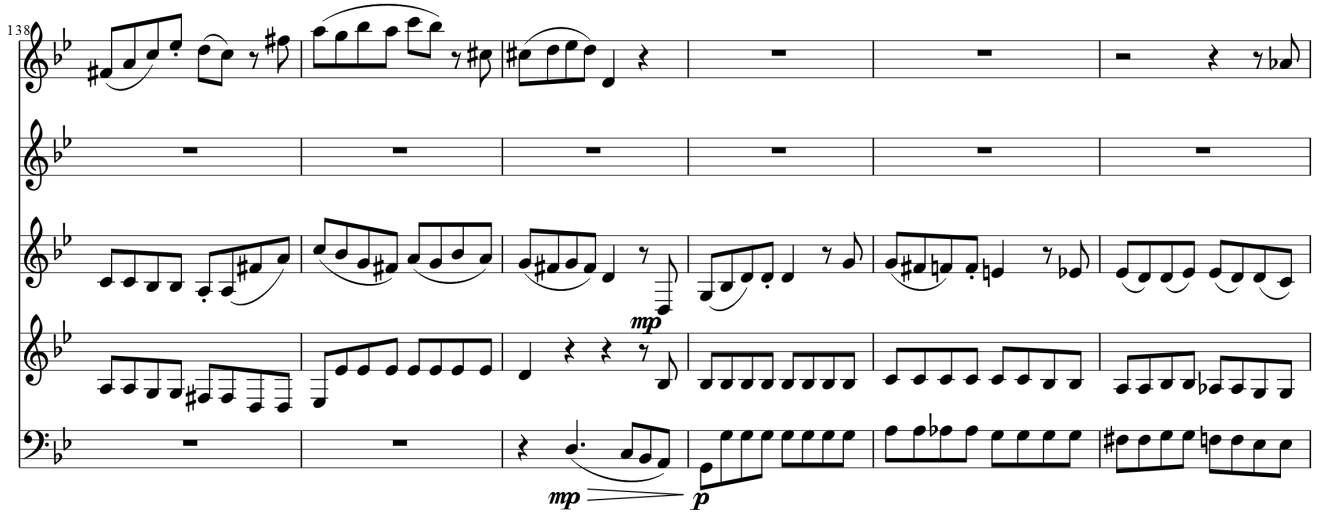

E
75
80
84
sfp
p
mf
pp
mp
tr

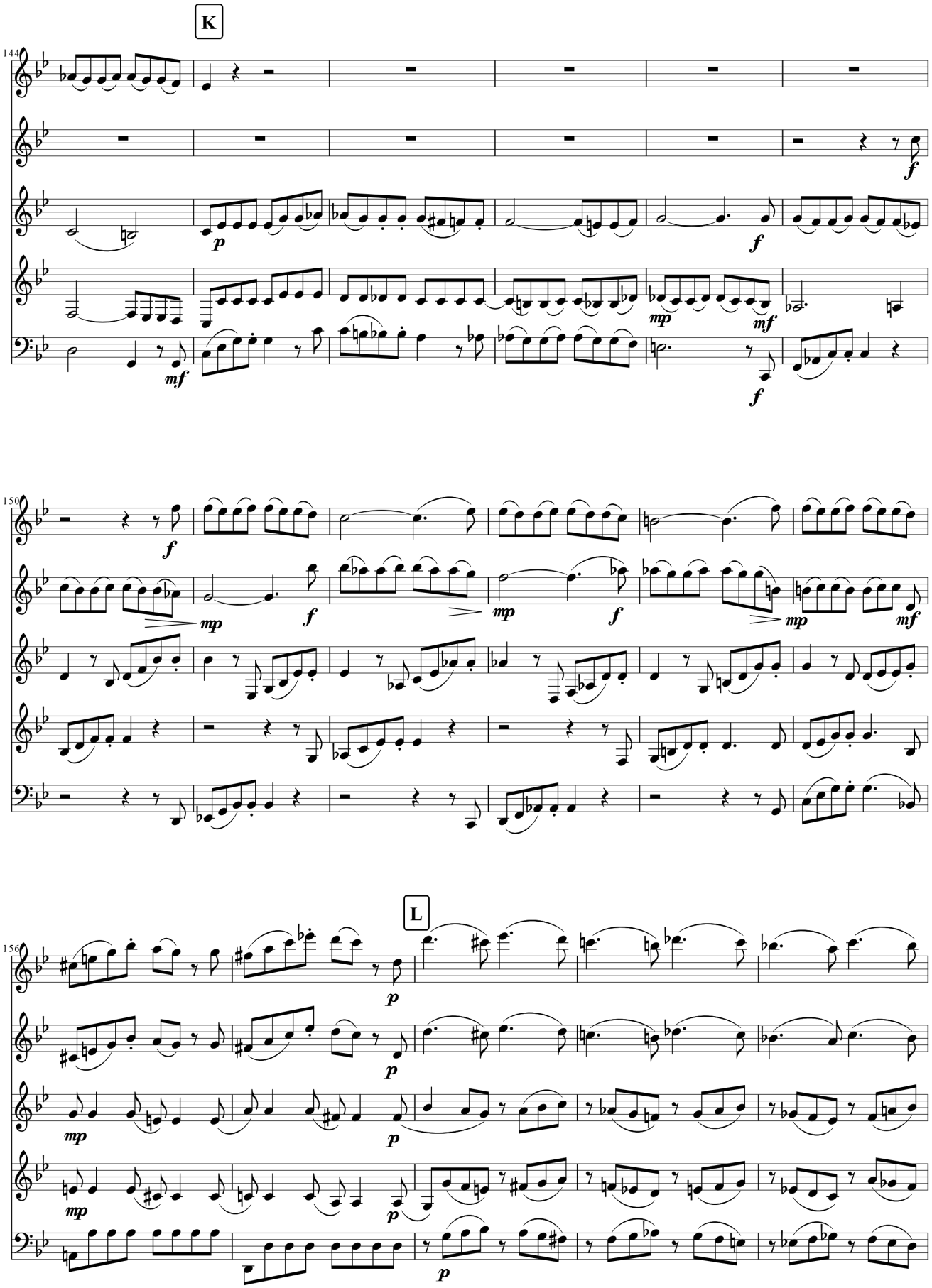

91
(da capo)
mp
rf
mf
f
97
F
p
pp
102
G
crescendo

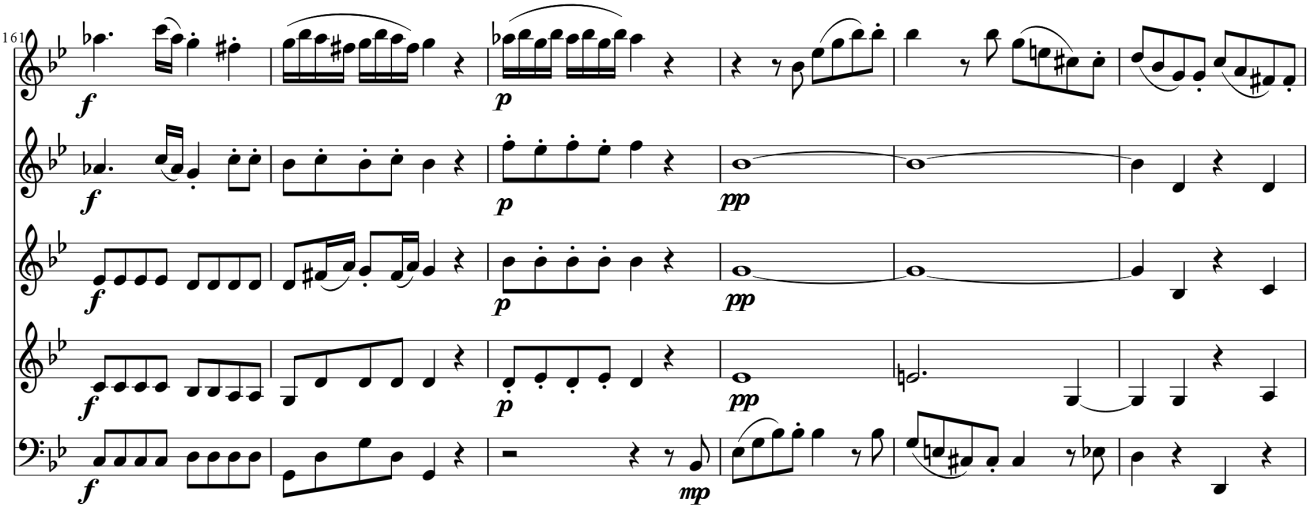

108
mfp
mfpp
p
mf
f
114
H
ff
rf

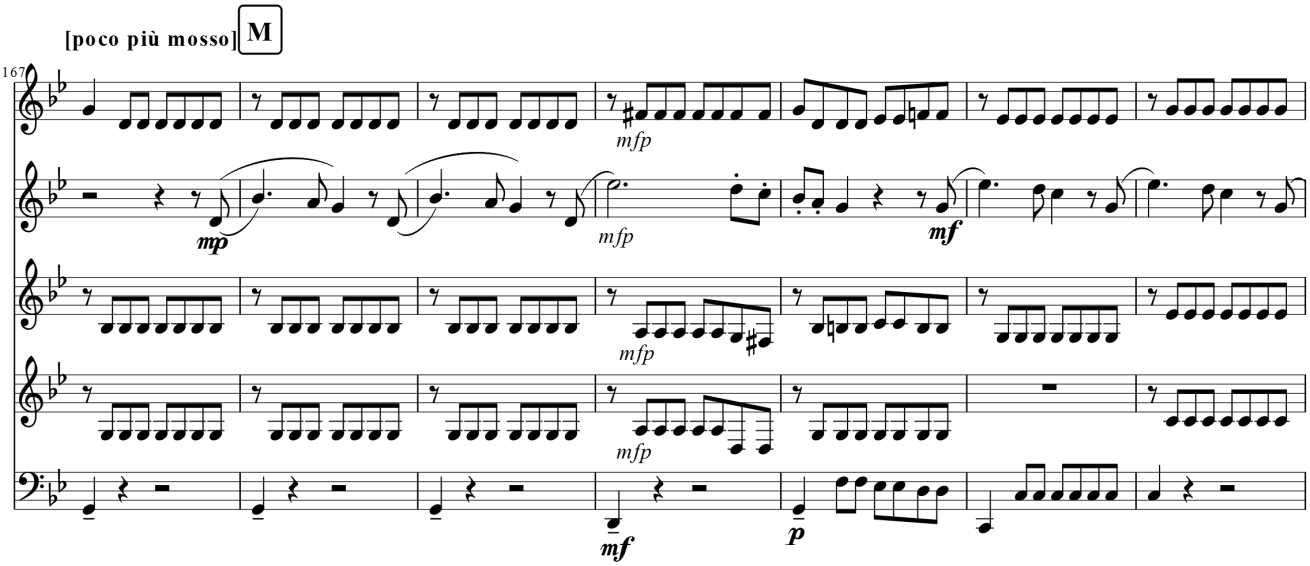

126

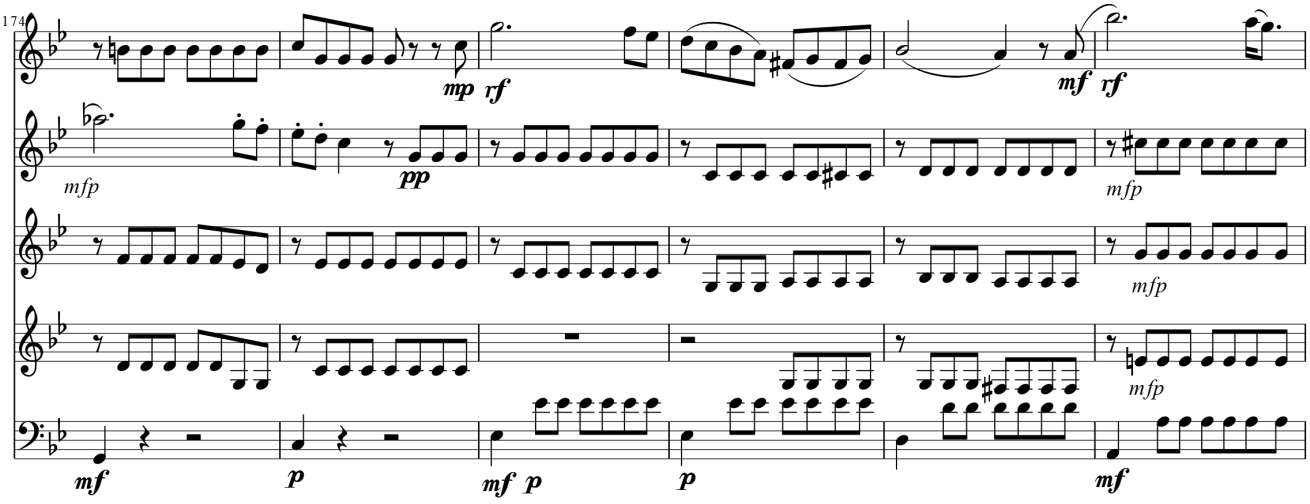

[poco rit. J Tempo 1]
132
pp
mp
p
tr

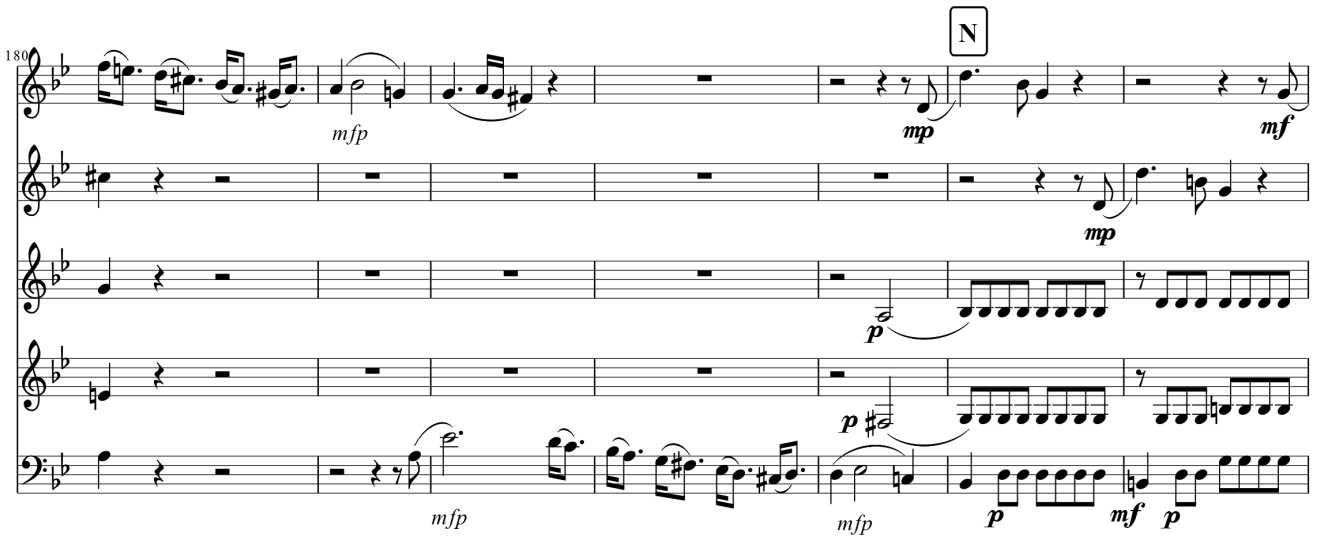

138
mp
p

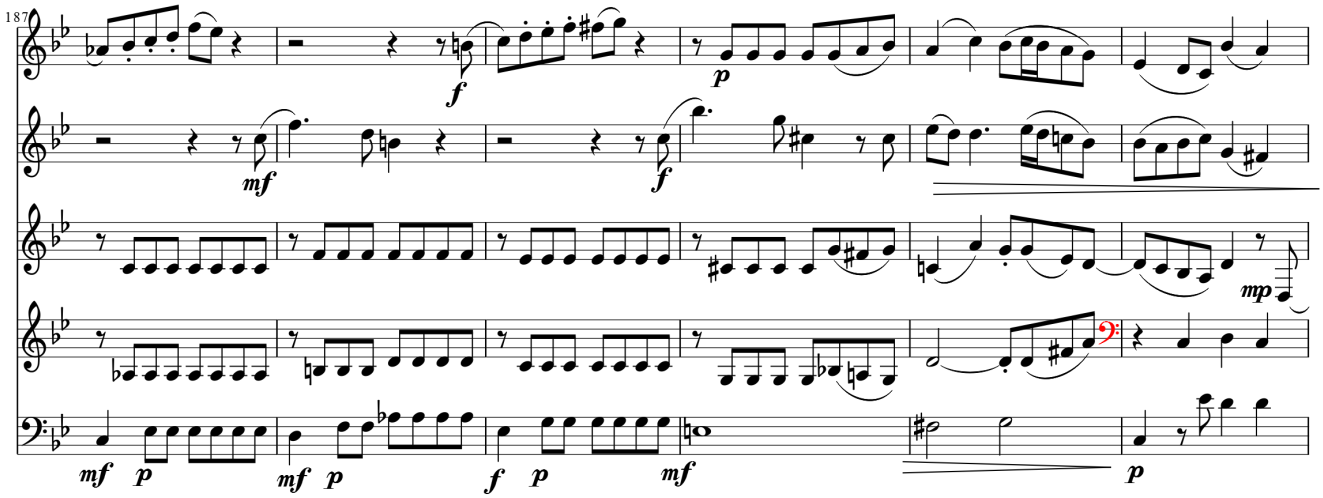

K
144
L
156

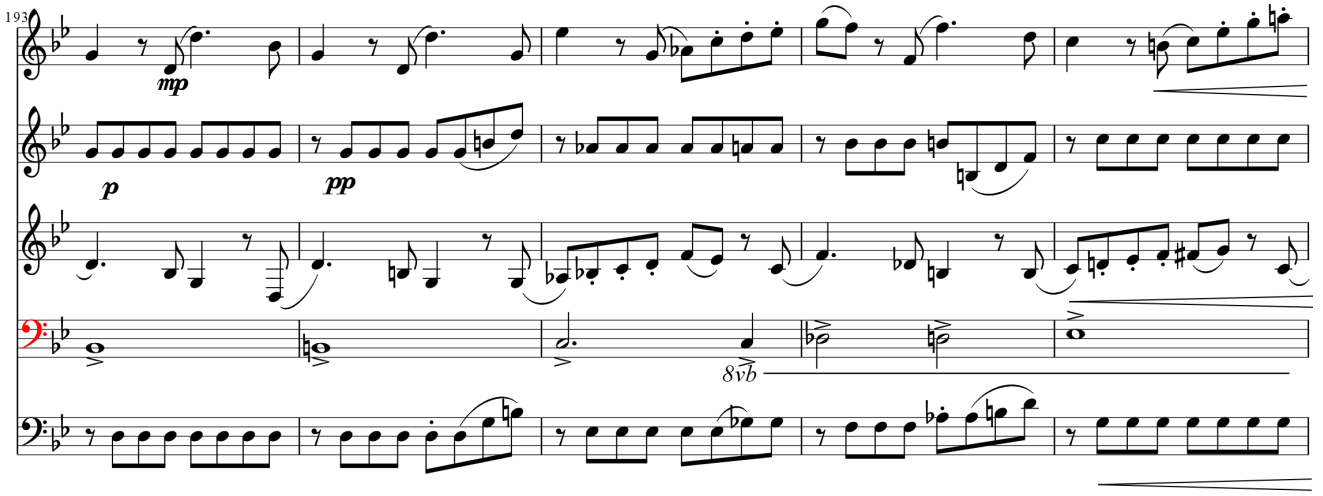

161
f
p
pp
mp

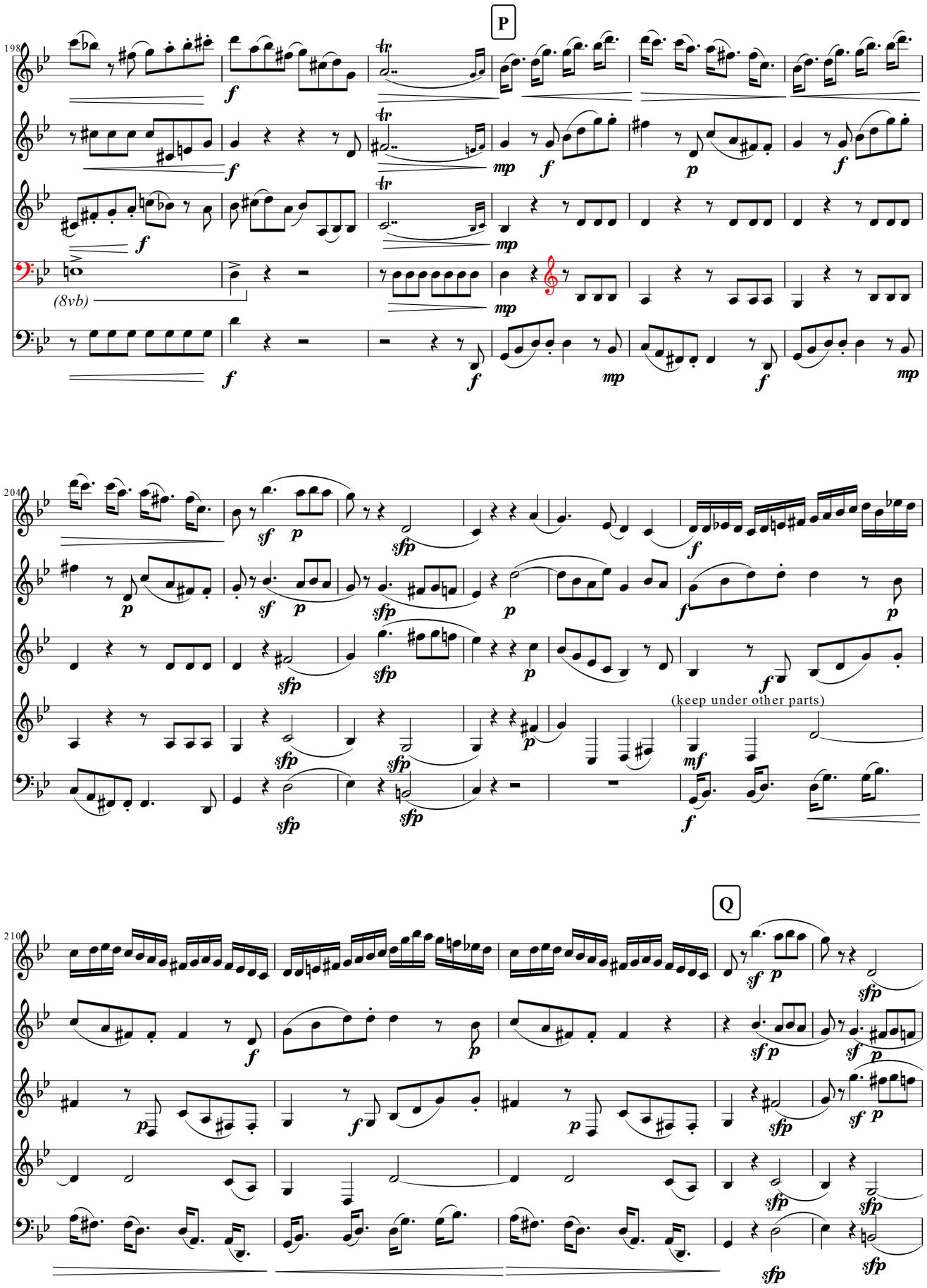

[poco più mosso]
M
167
mfp
mp
mf
p

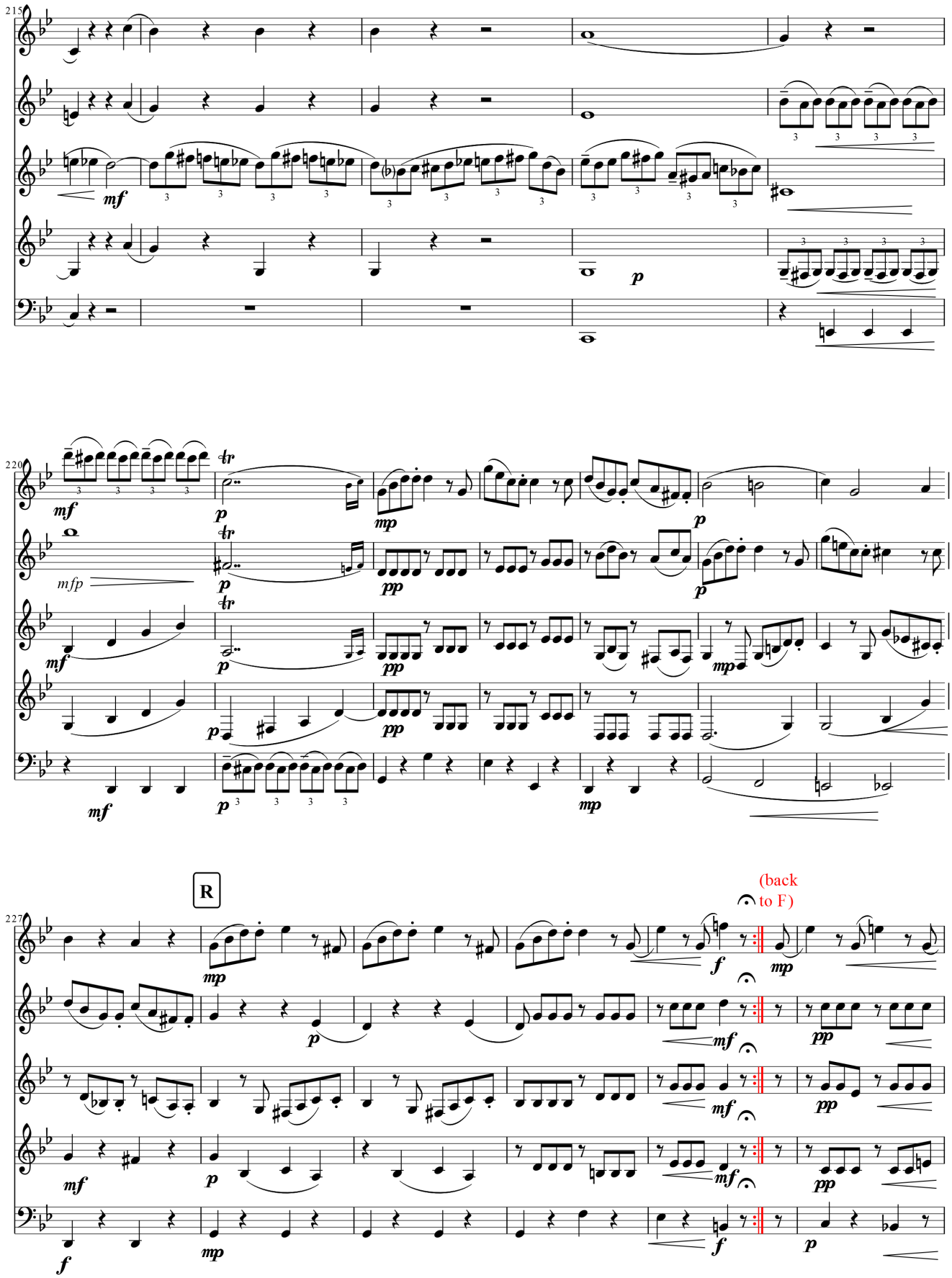

174
mp
rf
mf
mfp
pp
p

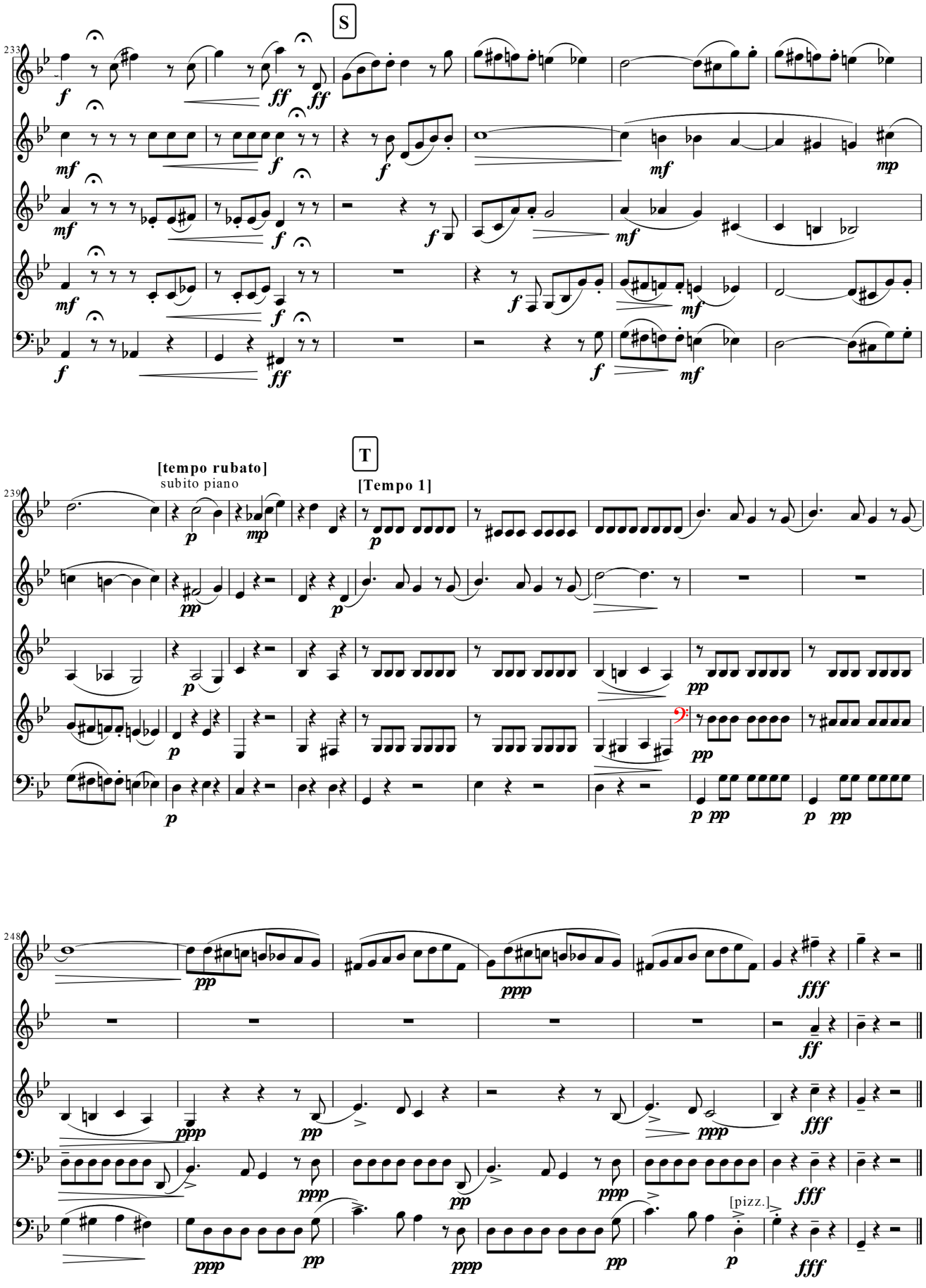

180
N
mfp
mp
mf
p
mfp
mfp
p
mf
p


187
f
p
mf
f
mp
mf
p
mf
p
f
p
mf
p


193
mp
p
pp
8vb


198
P
(8vb)
204
(keep under other parts)
210
Q

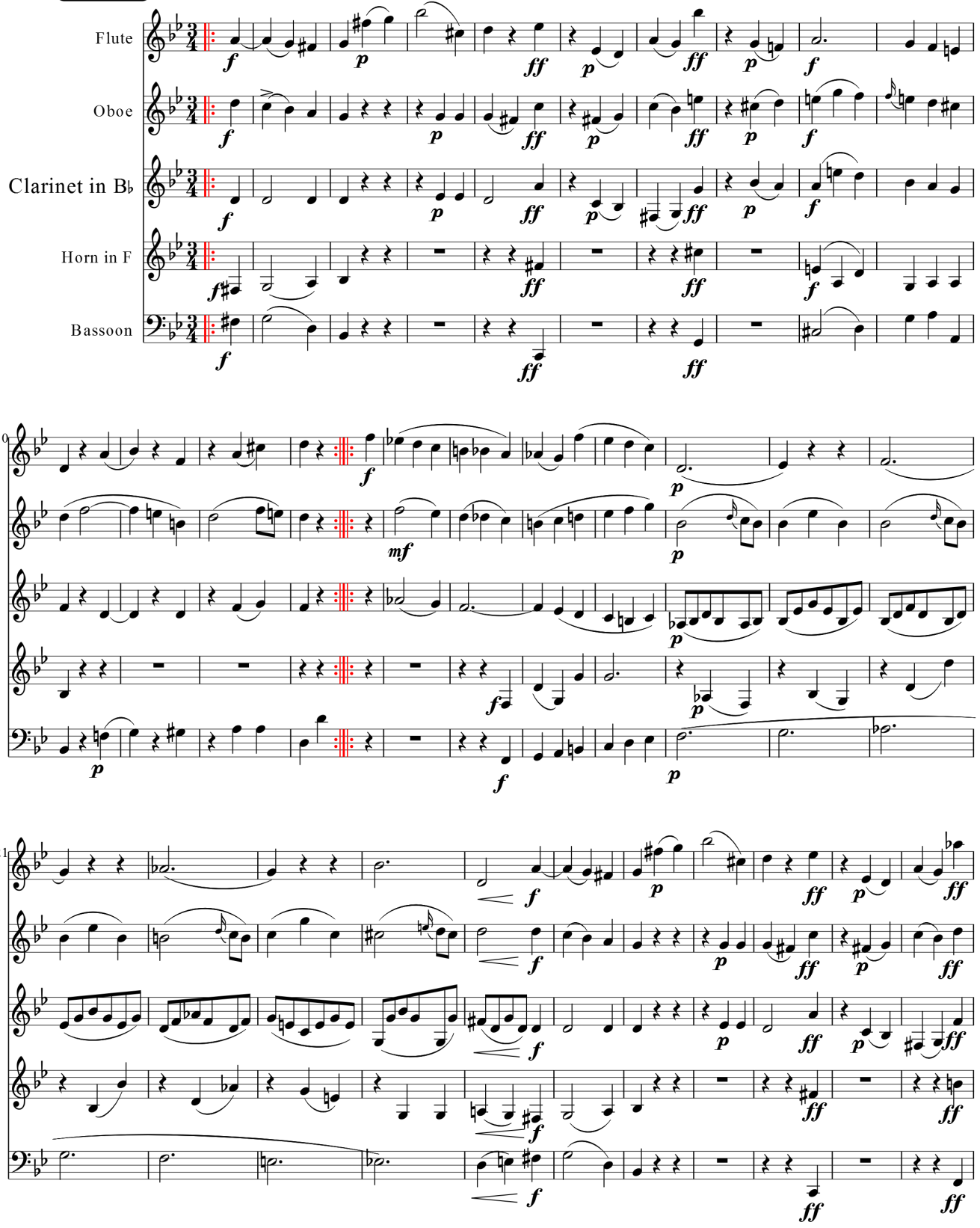

215
220
227
R
(back
to F)

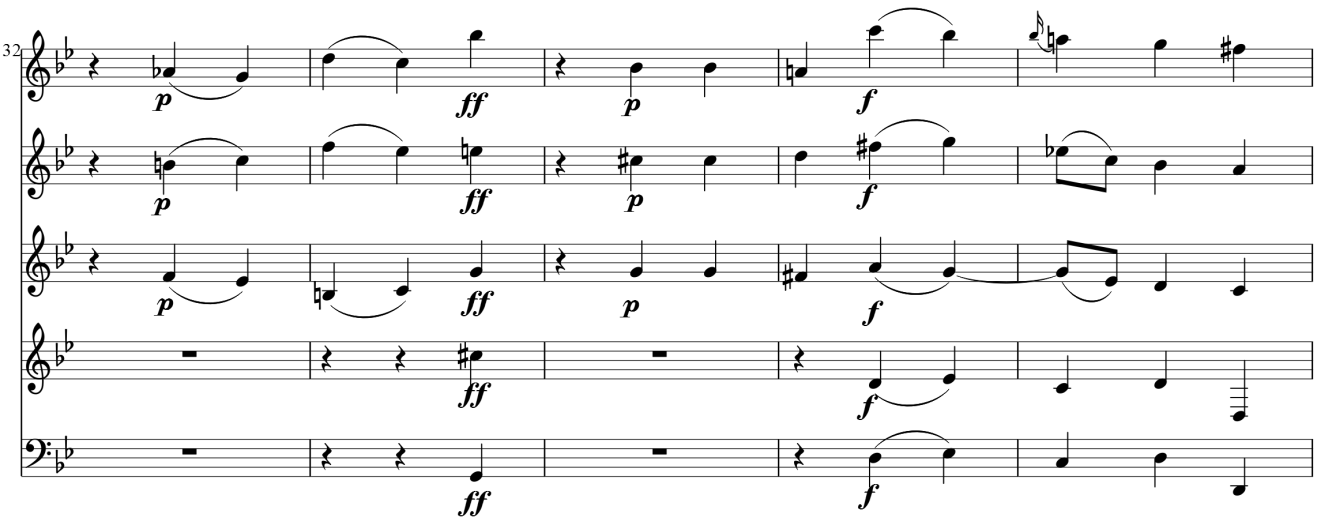

S
233
T
[tempo rubato]
subito piano
[Tempo 1]
239
248
[pizz.]

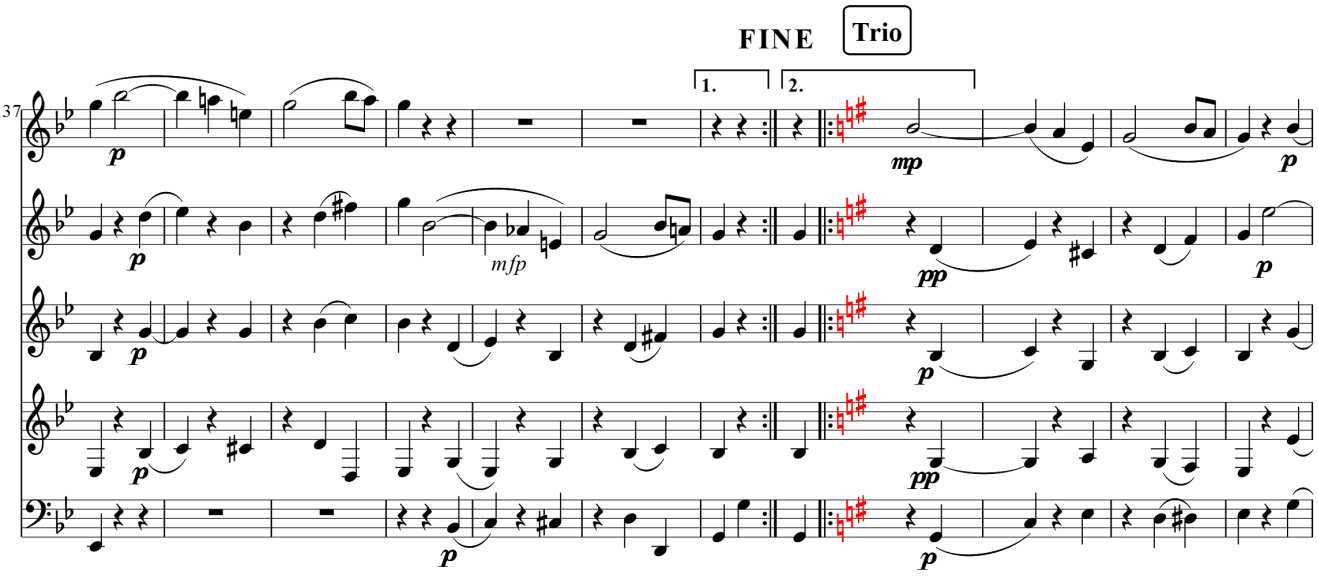
String Quintet in G minor K516 arr for wind by Toby Miller

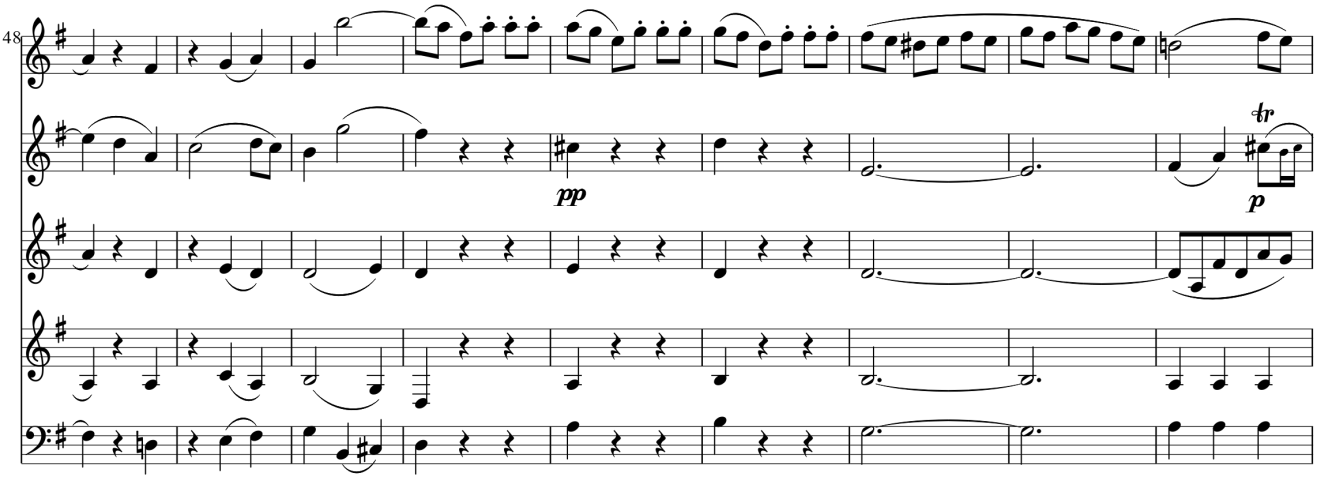
Small score (concert pitch) II (or III) - Menuetto W A Mozart

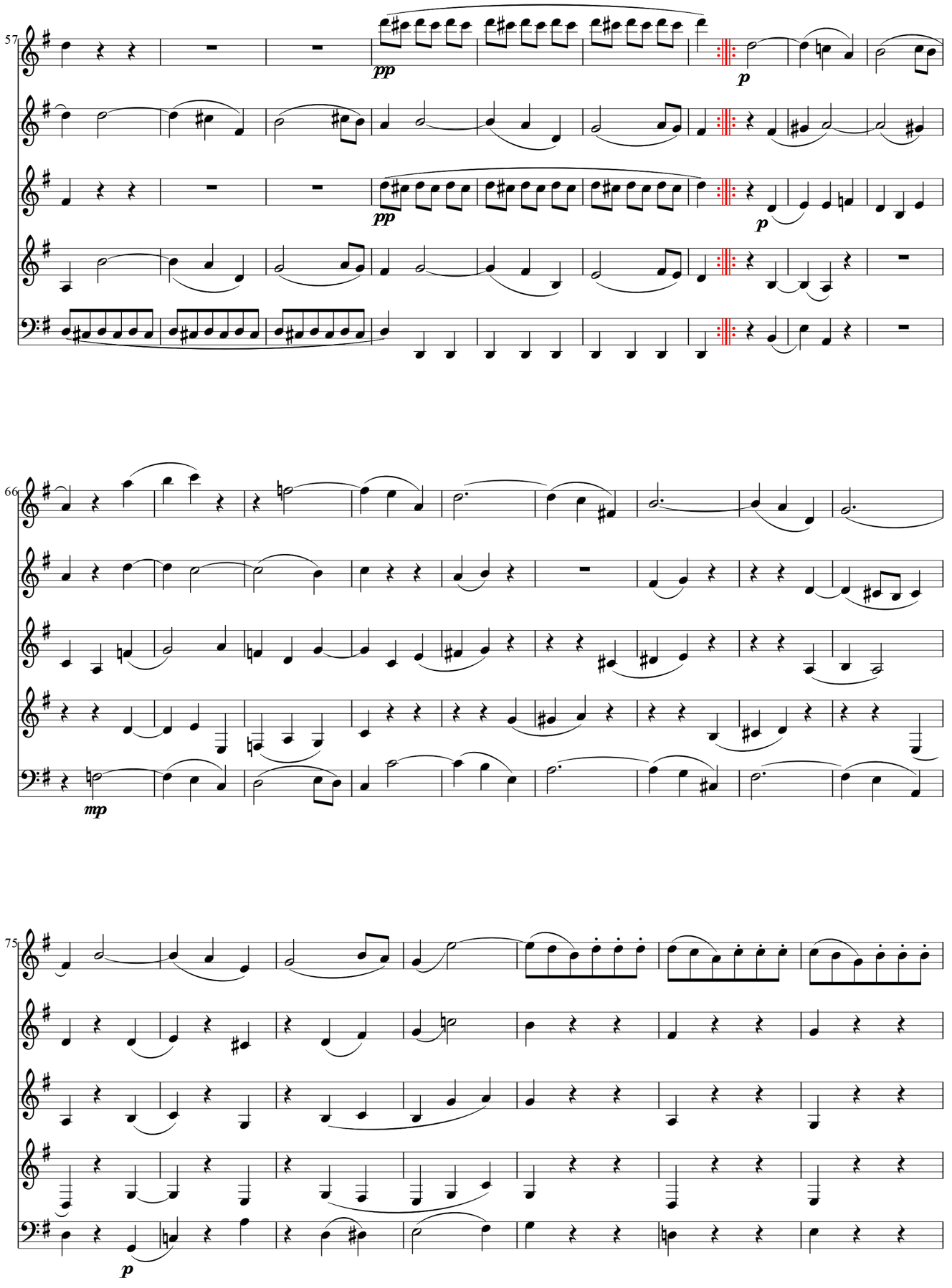
Menuetto **Allegretto [♩ = ~136-144]**

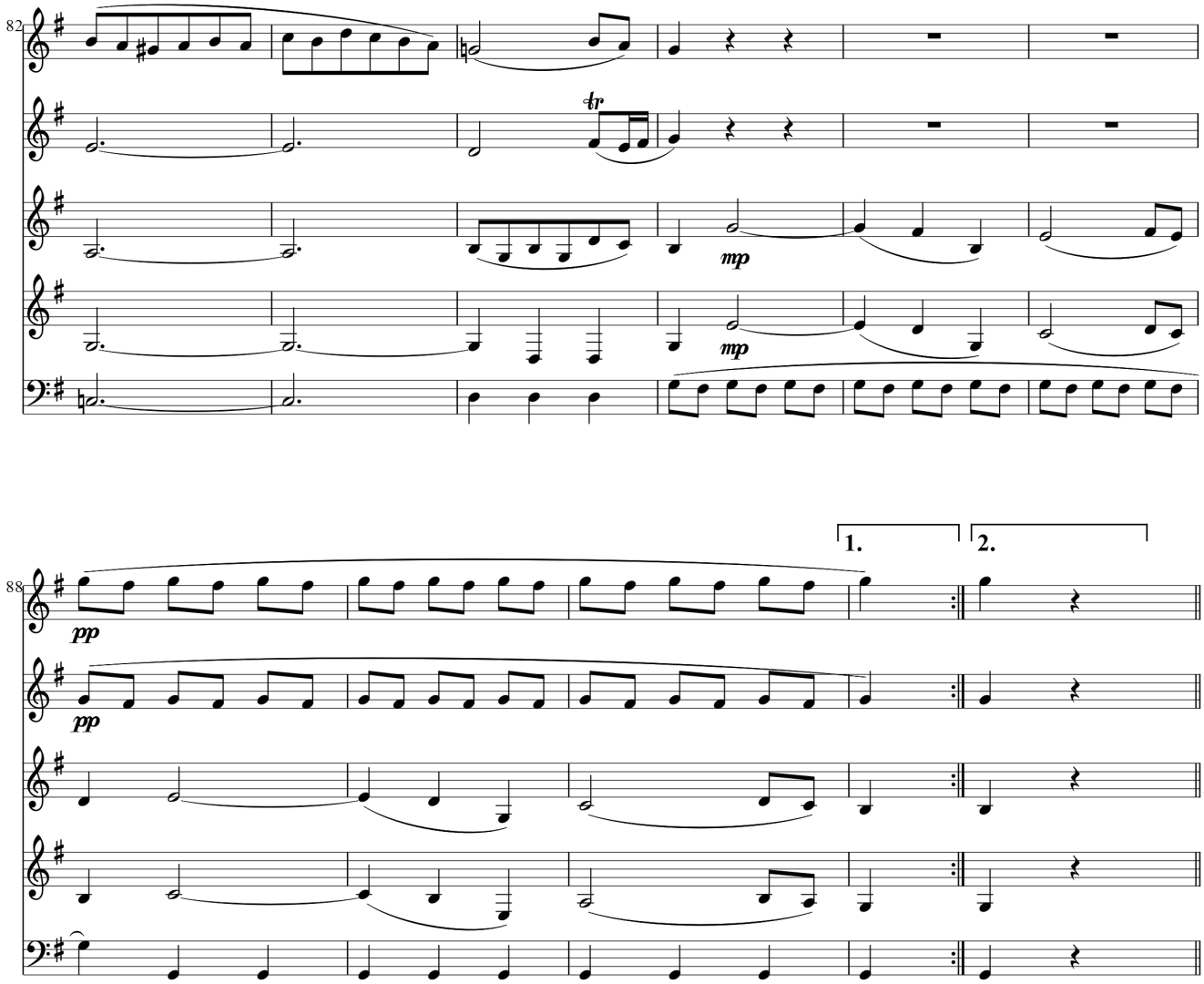



32
p
ff
p
f


FINE
Trio
37
1.
2.
p
mfp
mp
pp


48
pp
tr
p


57
pp
p
66
mp
75
p



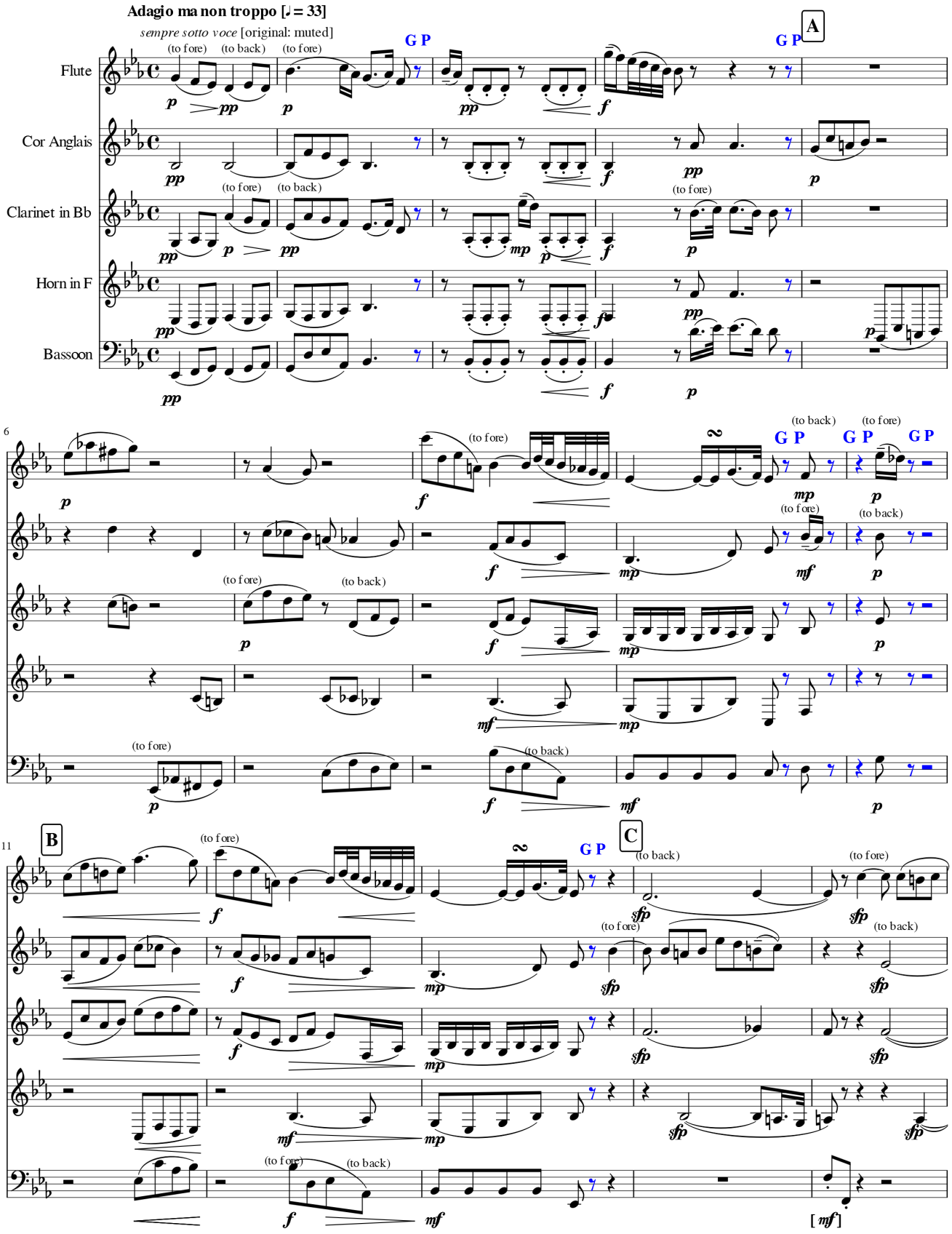
Menuetto D. C.

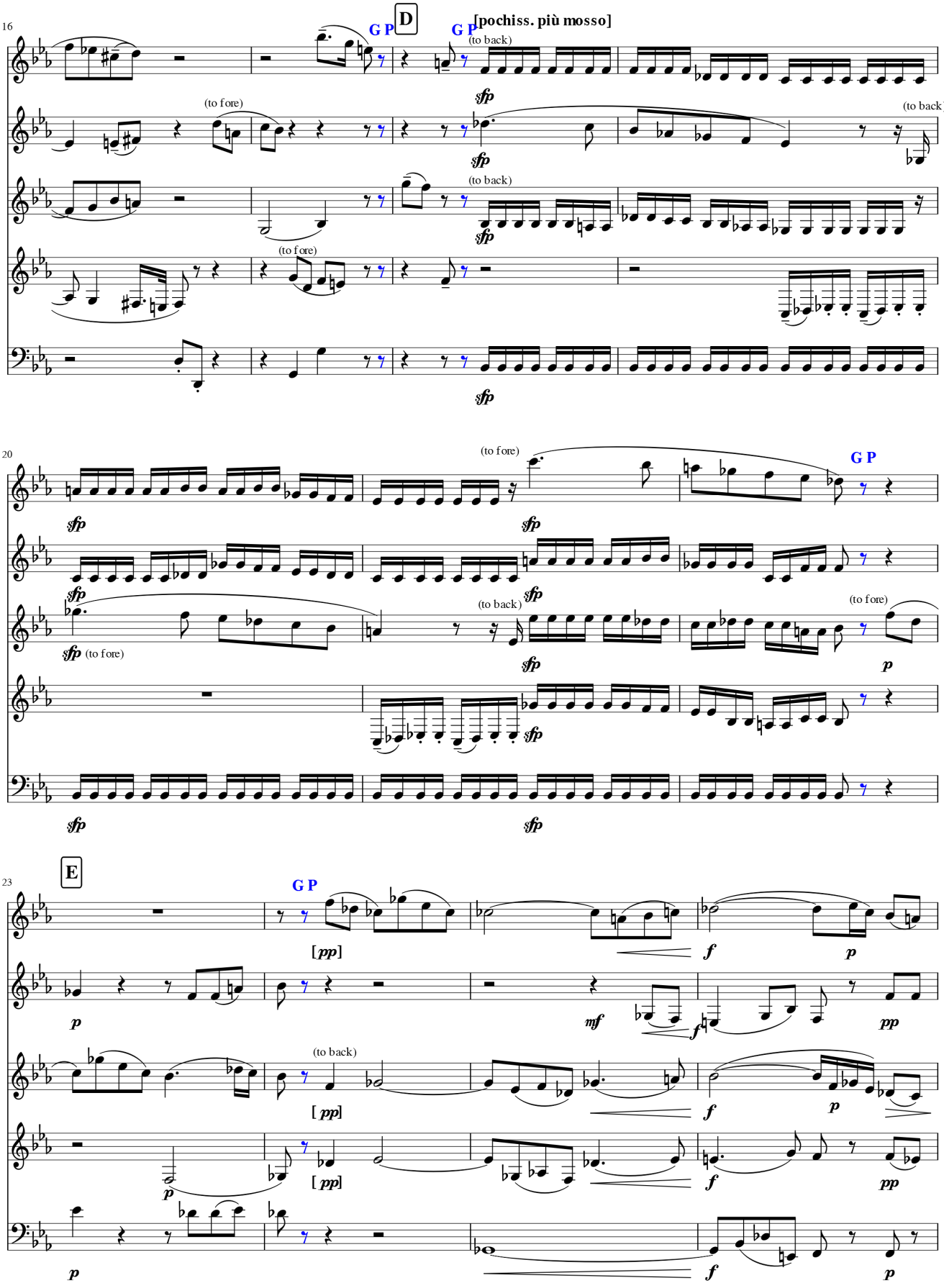
String Quintet in G minor K516

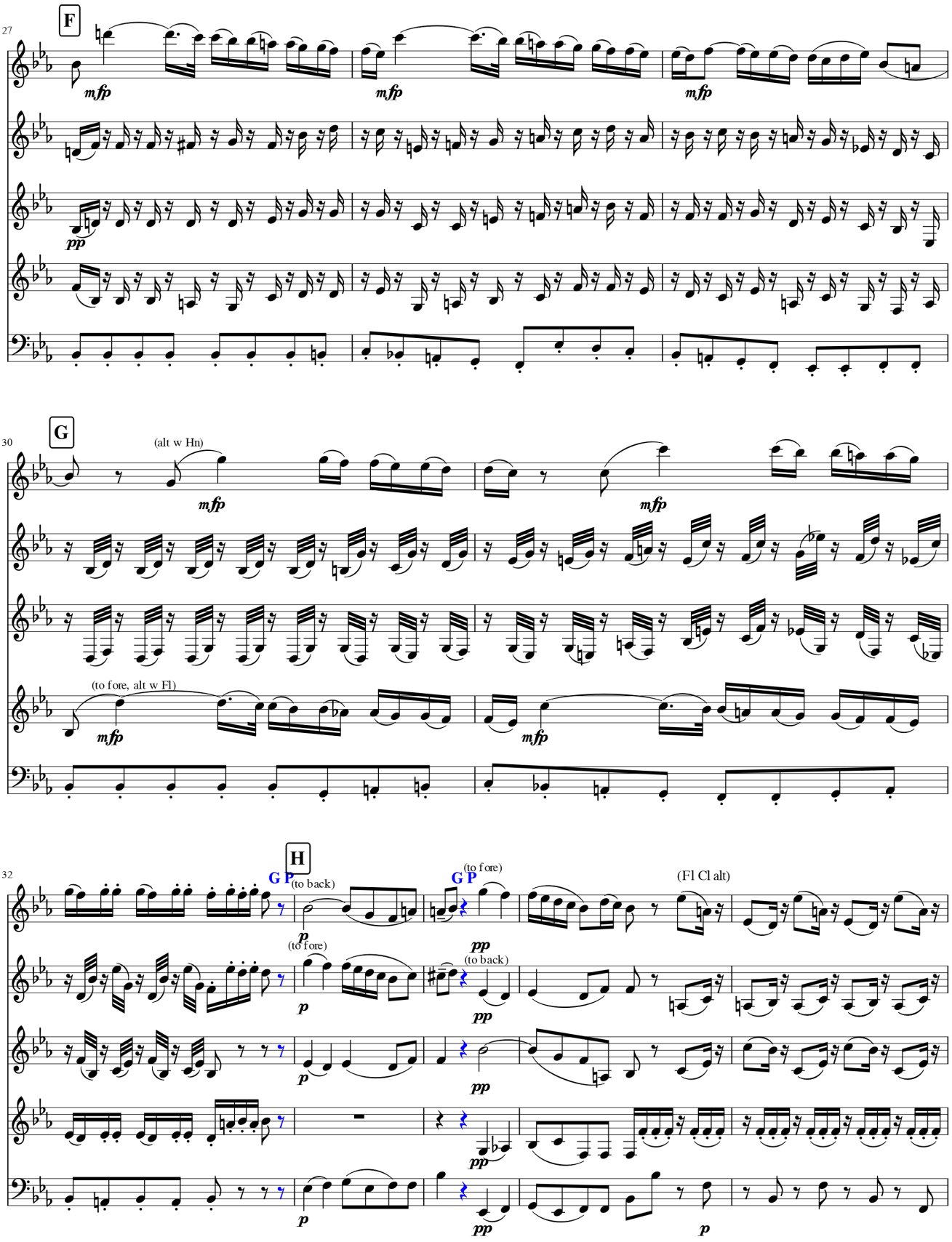
Small score (concert pitch)

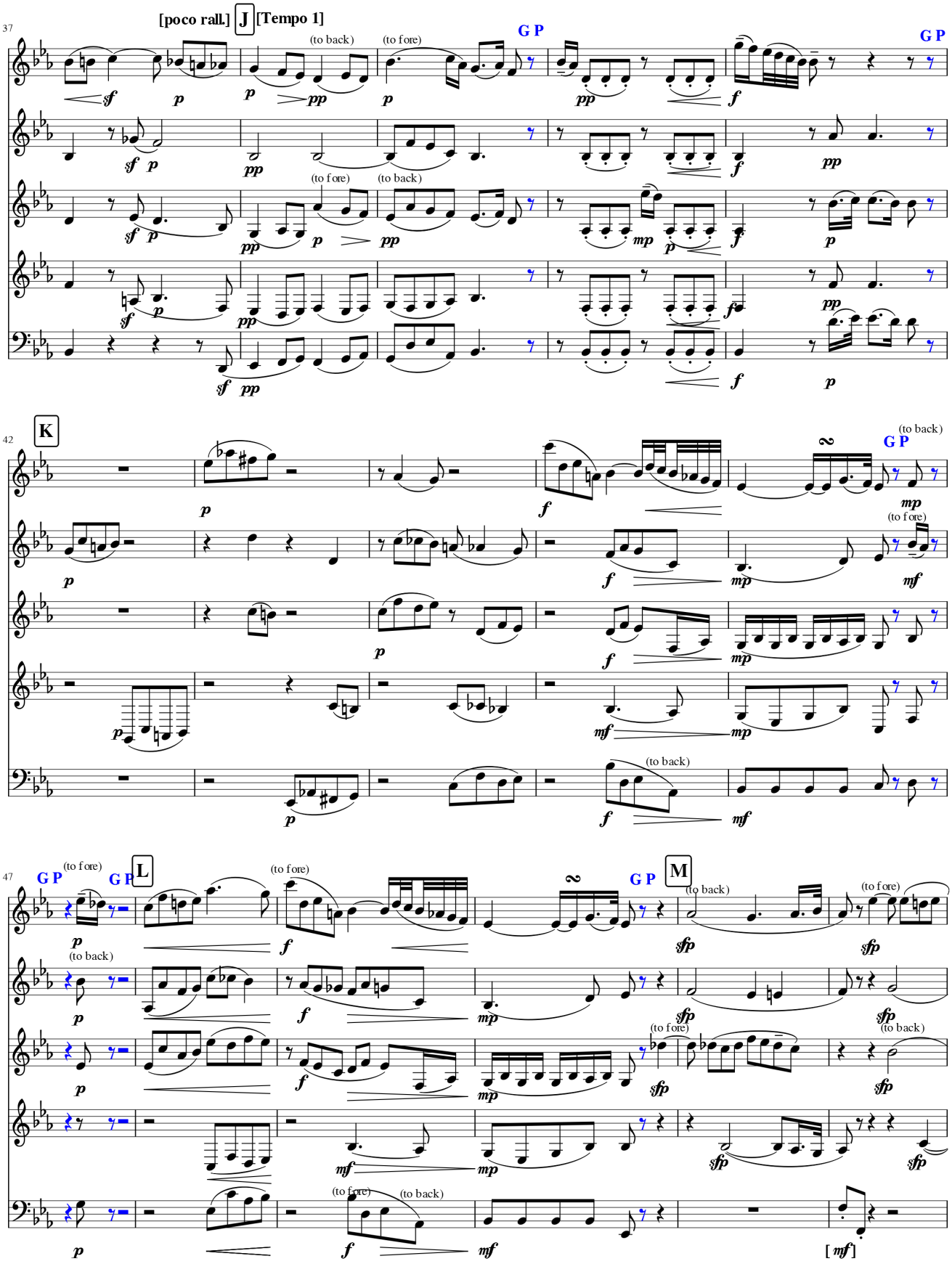
III (or II) - Adagio

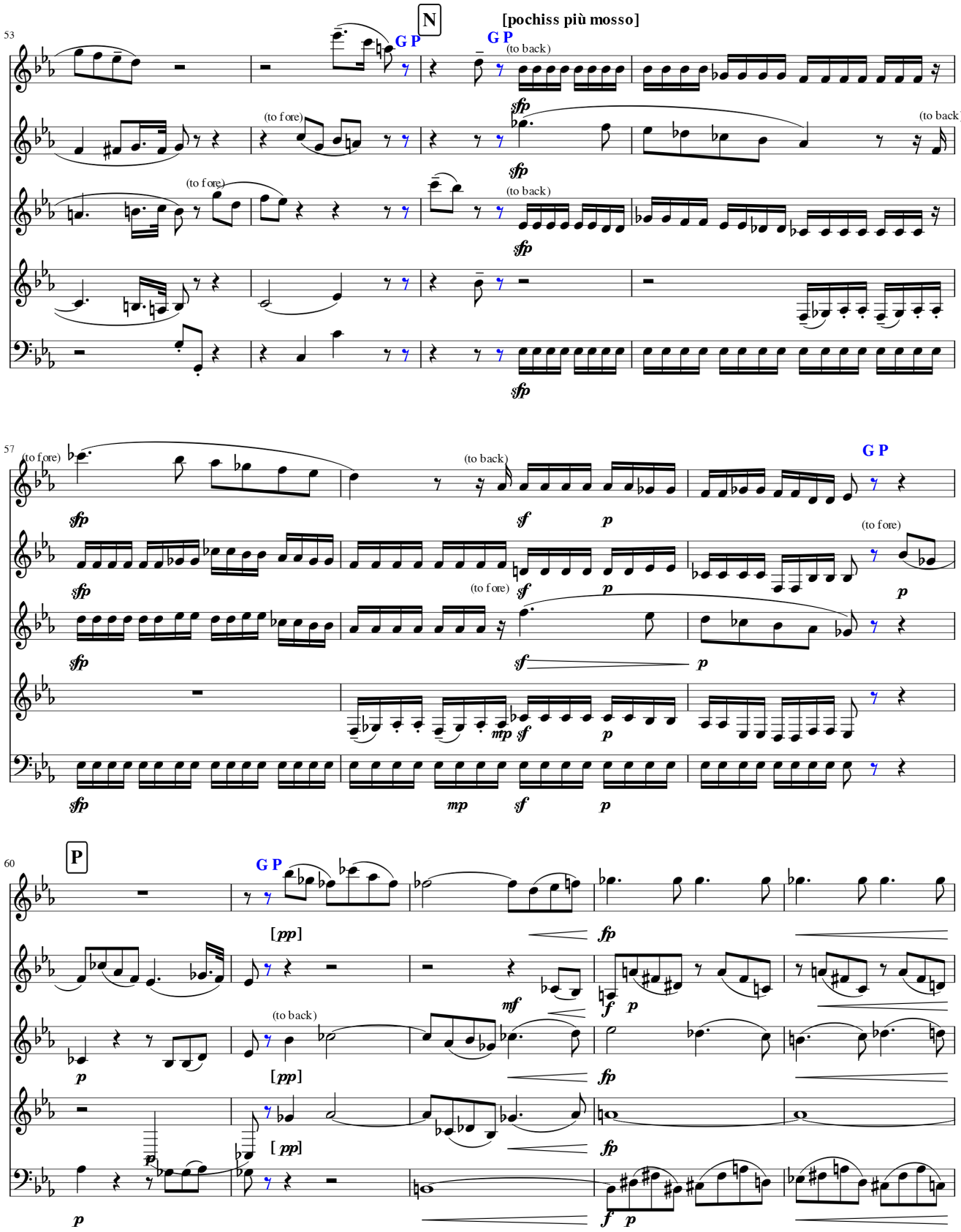
W A Mozart

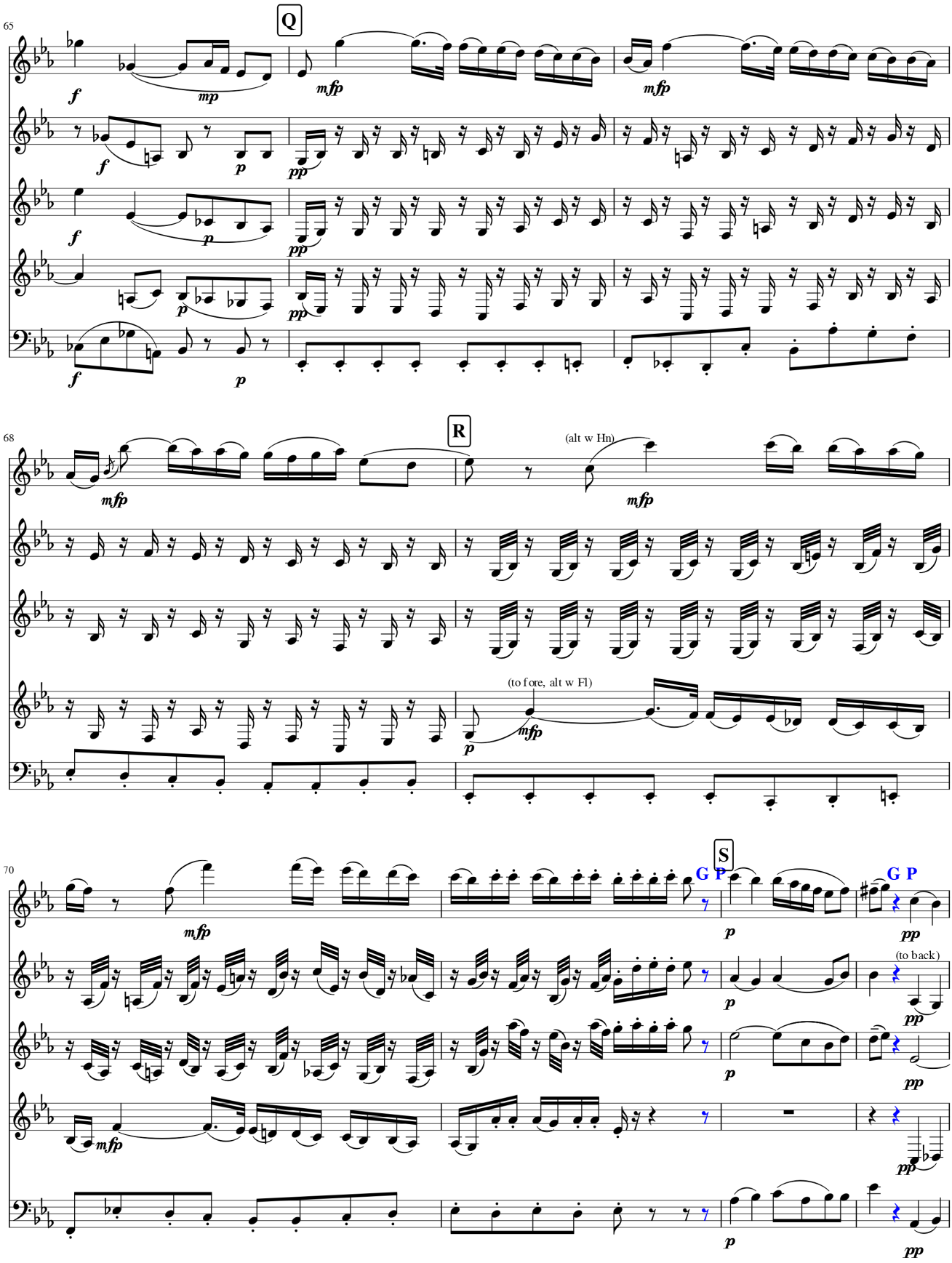


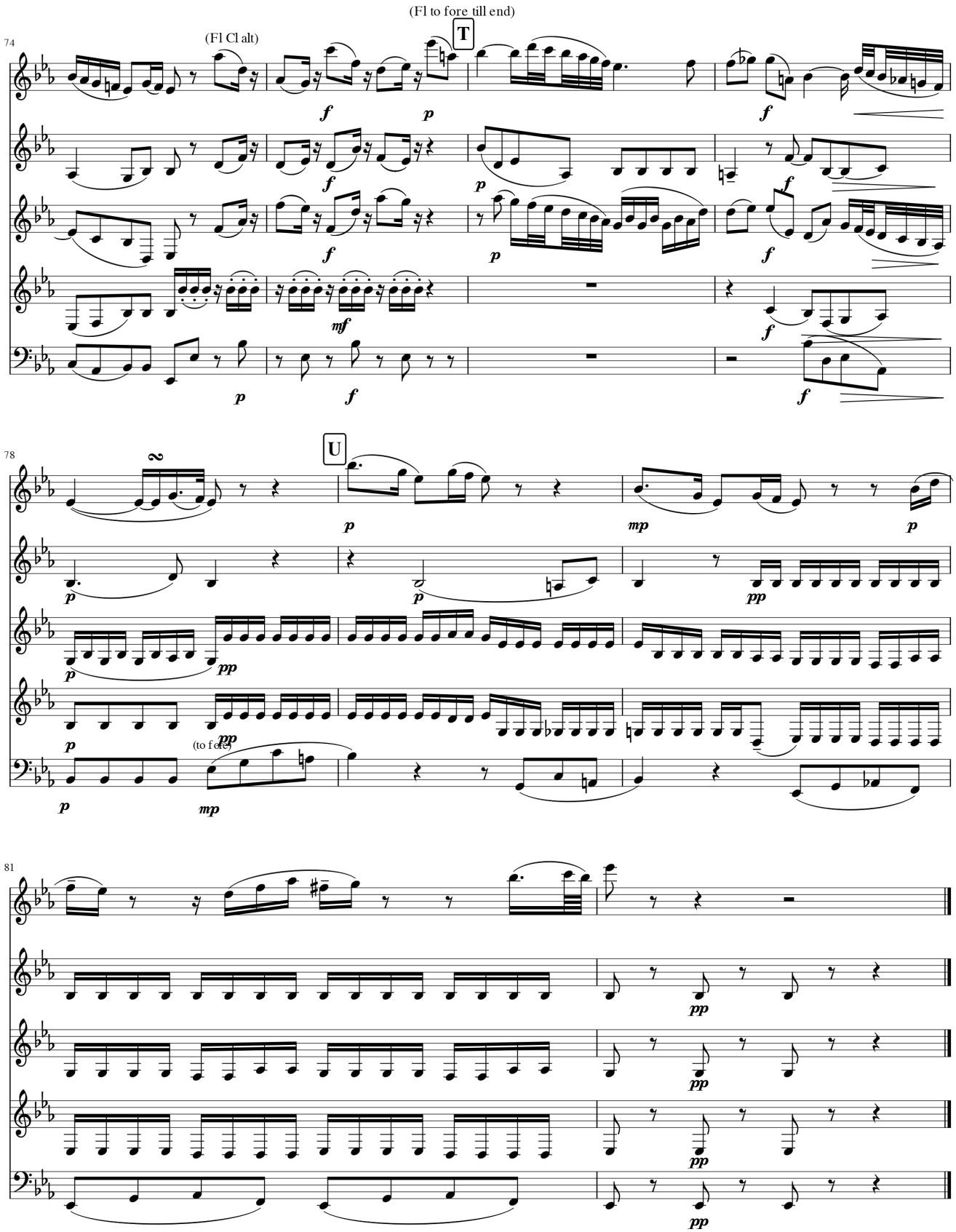

16
D
G P
G P
[pochiss. più mosso]
(to back)
(to fore)
(to back)
(to back)
(to fore)
20
(to fore)
G P
(to back)
(to fore)
23
E
G P
[pp]
[pp]
(to back)
[pp]
[pp]


27
F
mfp
mfp
mfp
pp
30
G
(alt w Hn)
mfp
mfp
(to fore, alt w Fl)
mfp
mfp
32
H
G P
(to back)
p
G P
(to fore)
(Fl Cl alt)
(to fore)
p
pp
(to back)
pp
p
pp
pp
p
pp
p


37
[poco rall.]
J
[Tempo 1]
G P
G P
(to back)
(to fore)
42
K
G P
(to back)
(to fore)
47
G P
(to fore)
L
G P
(to fore)
(to back)
M
(to back)
(to fore)
(to back)
(to fore)
(to back)
(to fore)
(to back)
[mf]


53
N
[pochiss più mosso]
G P
G P
(to back)
(to fore)
(to back)
(to fore)
(to back)
57
(to fore)
(to back)
G P
(to fore)
(to fore)
60
P
G P
[pp]
(to back)
[pp]
[pp]


65
Q
f
mp
mfp
pp
68
R
(alt w Hn)
(to fore, alt w Fl)
70
S
G P
(to back)


(Fl to fore till end)
74
(Fl Cl alt)
T
78
U
(to fore)
81

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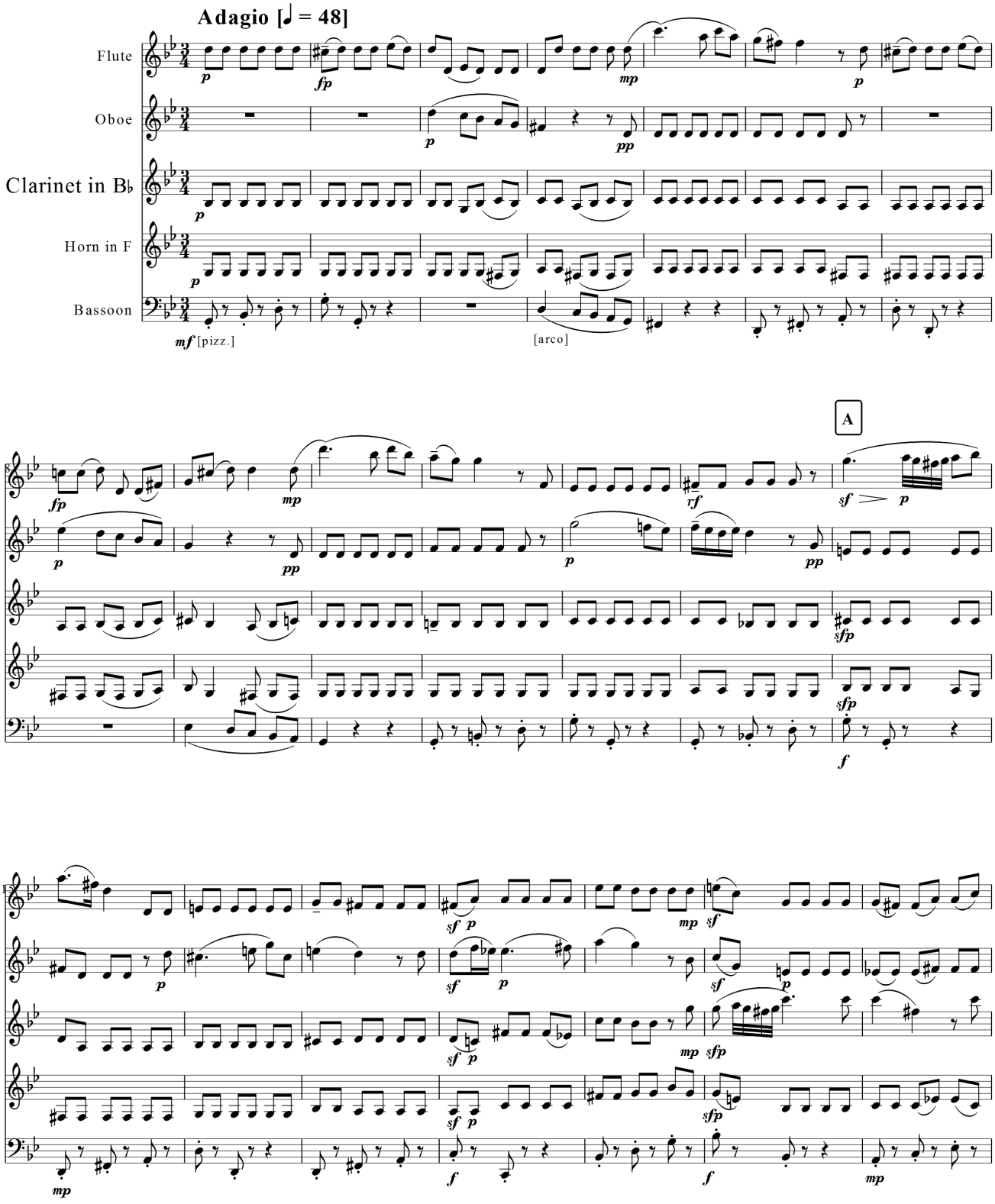
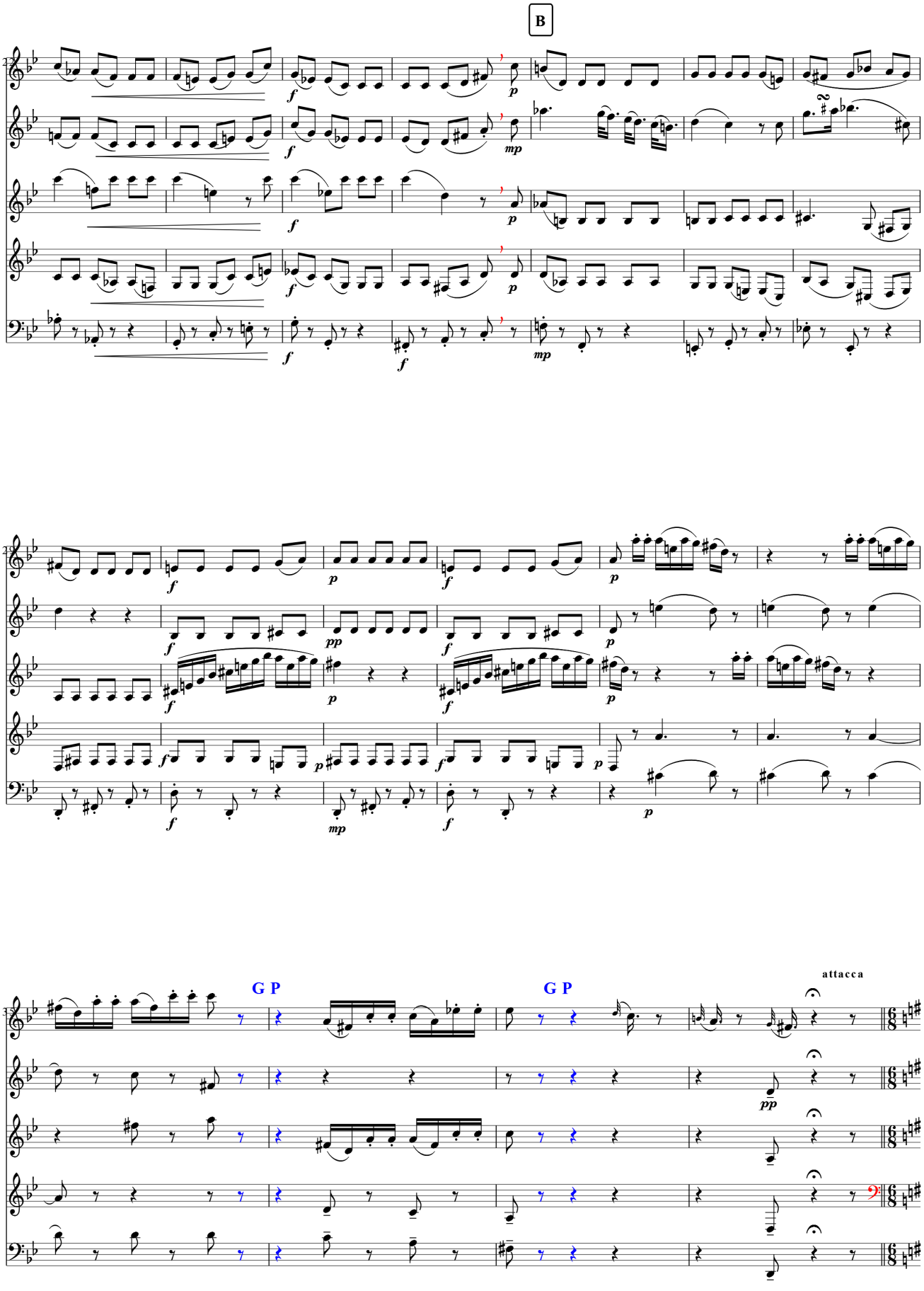
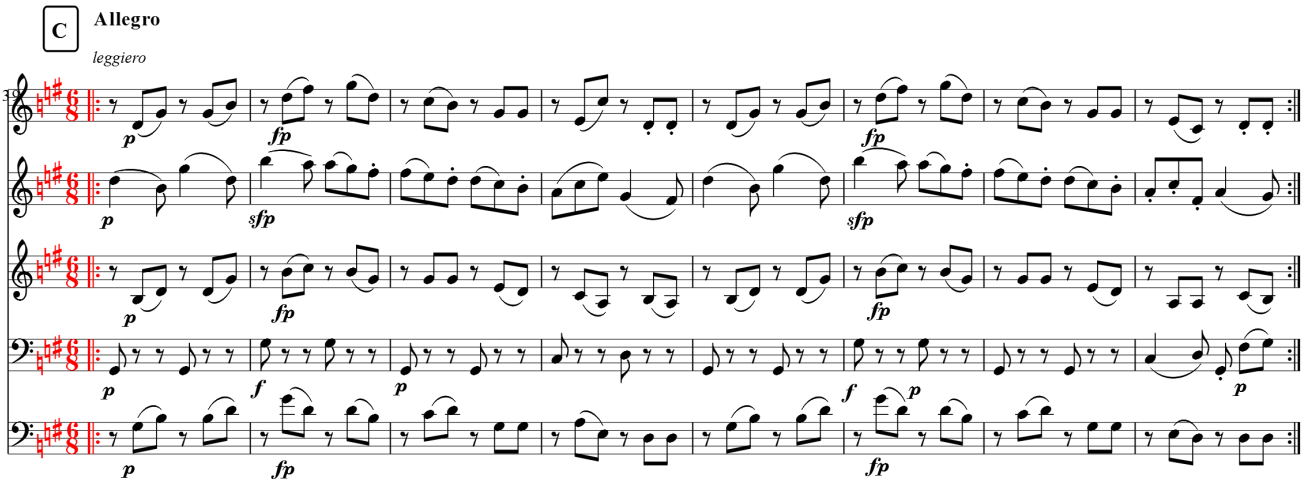
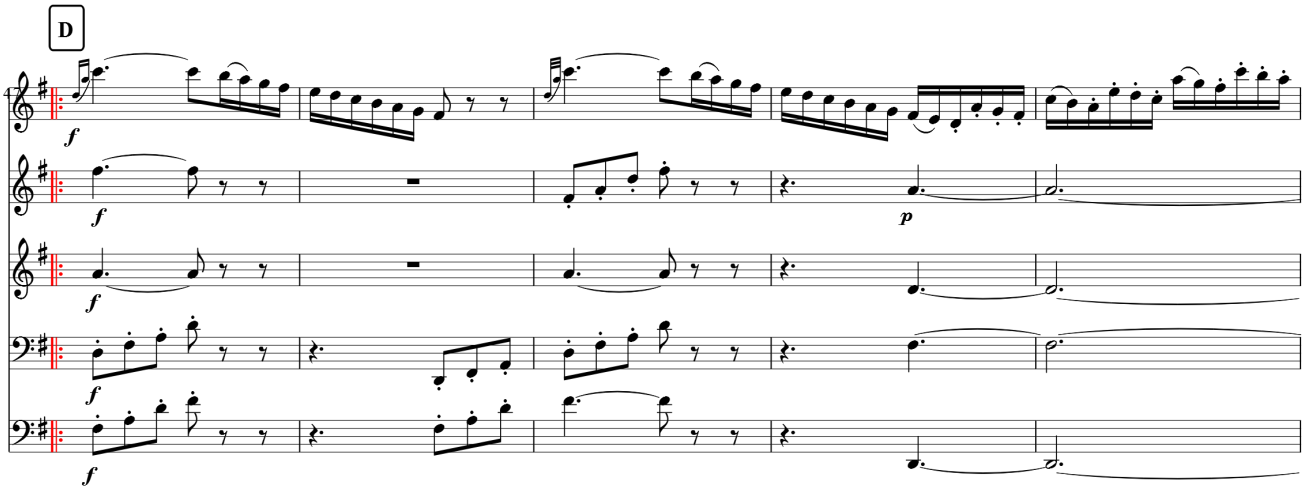
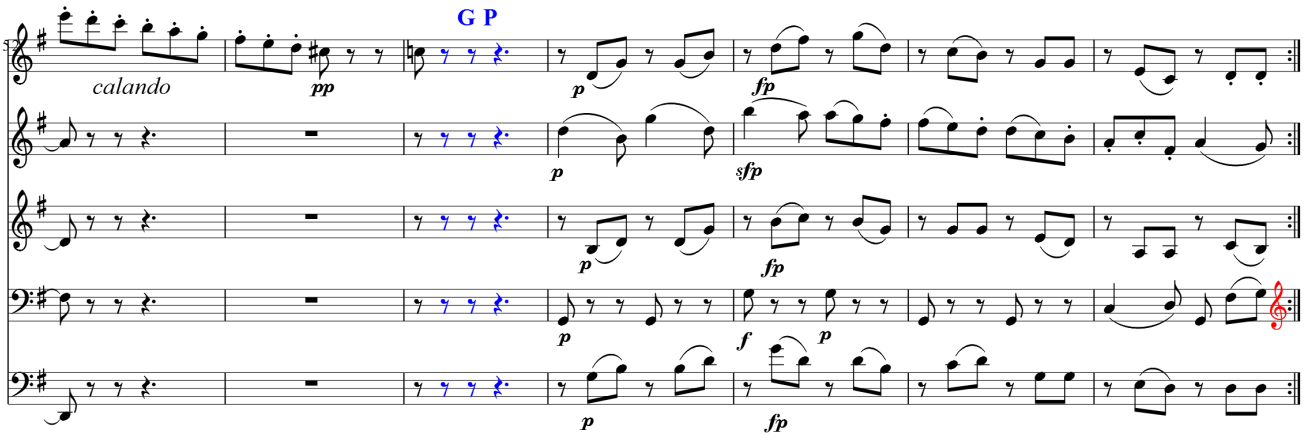
Small score (concert pitch) IV - Adagio - Allegro W A Mozart

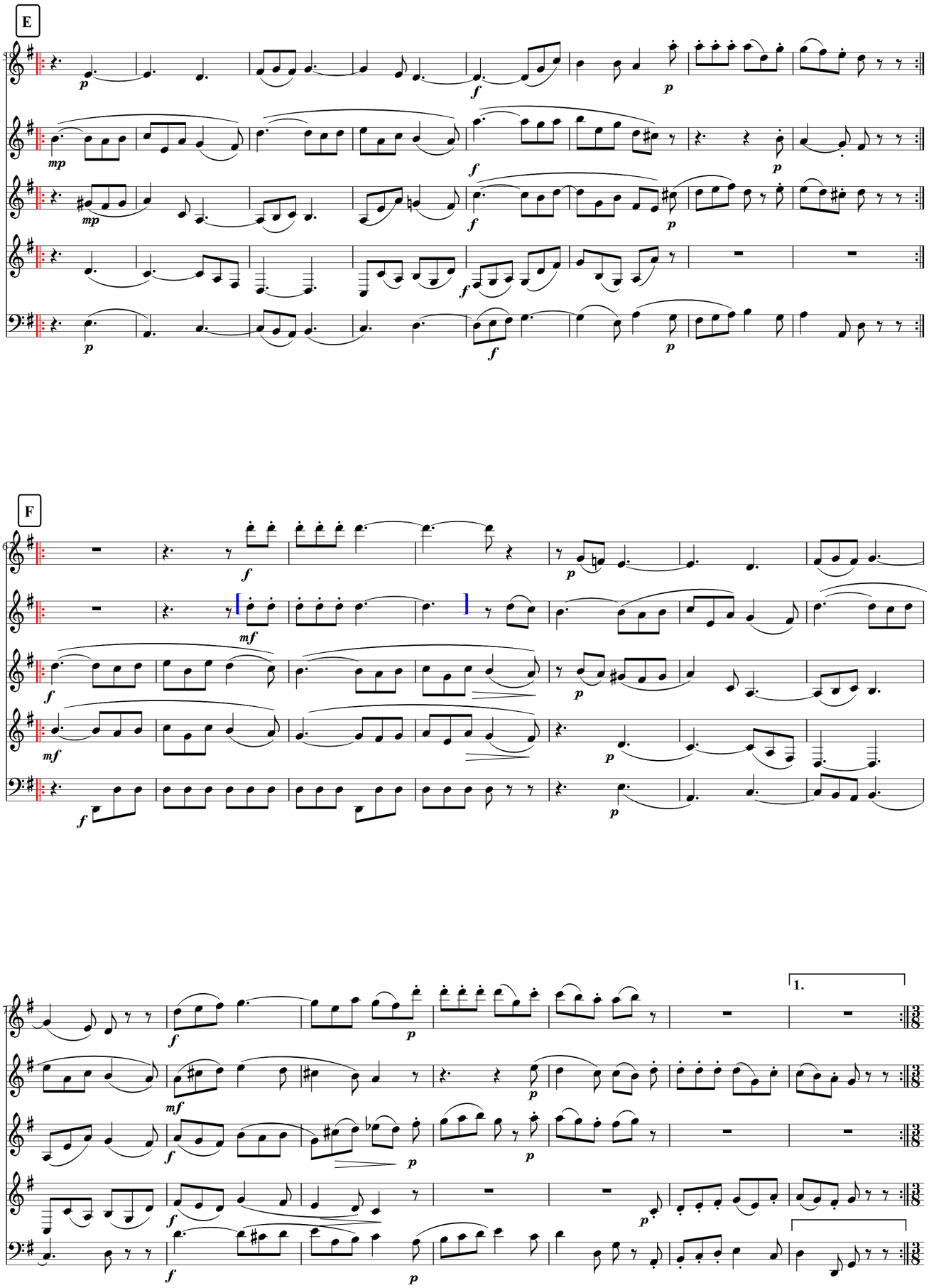


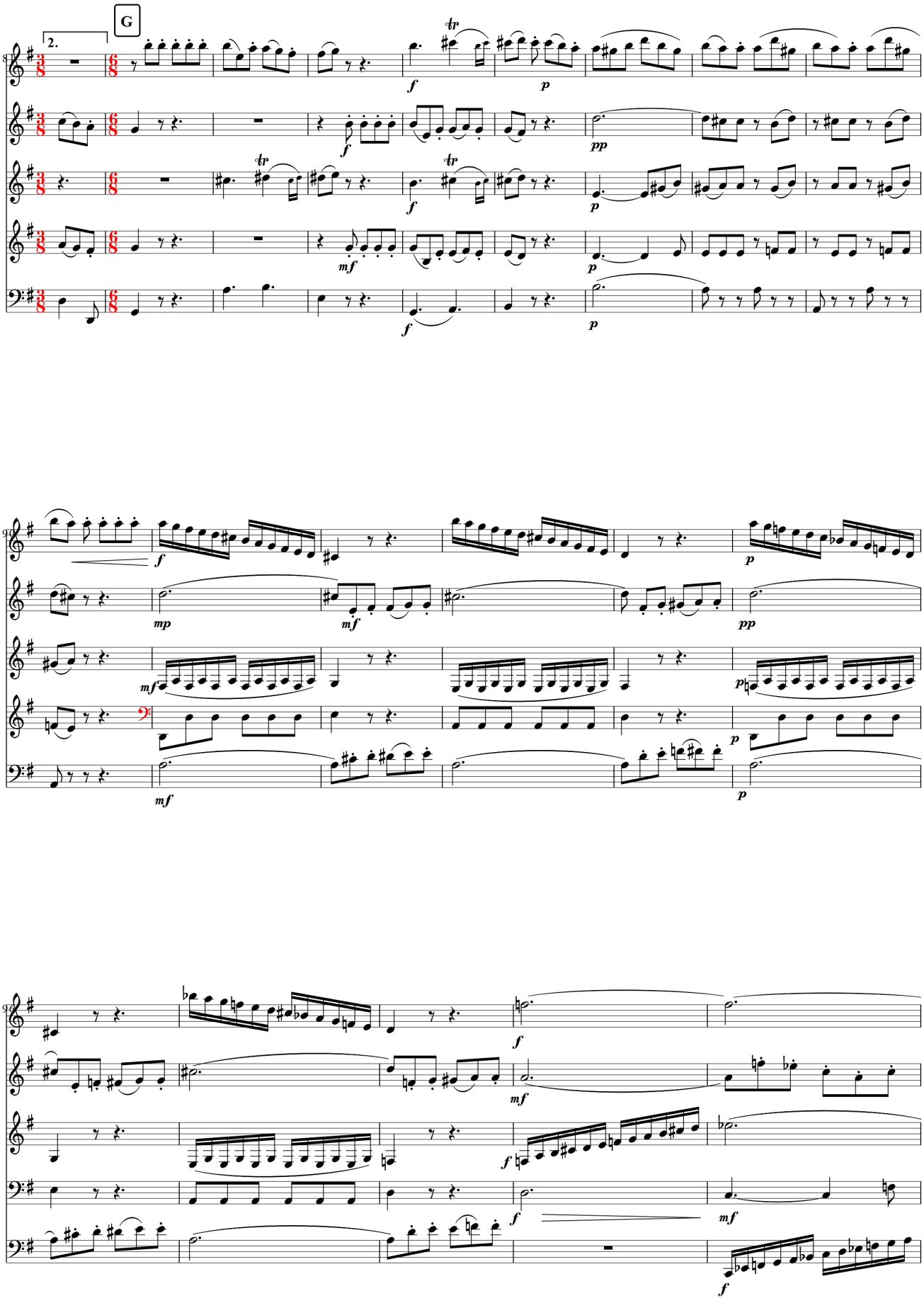

B
G P
G P
attacca

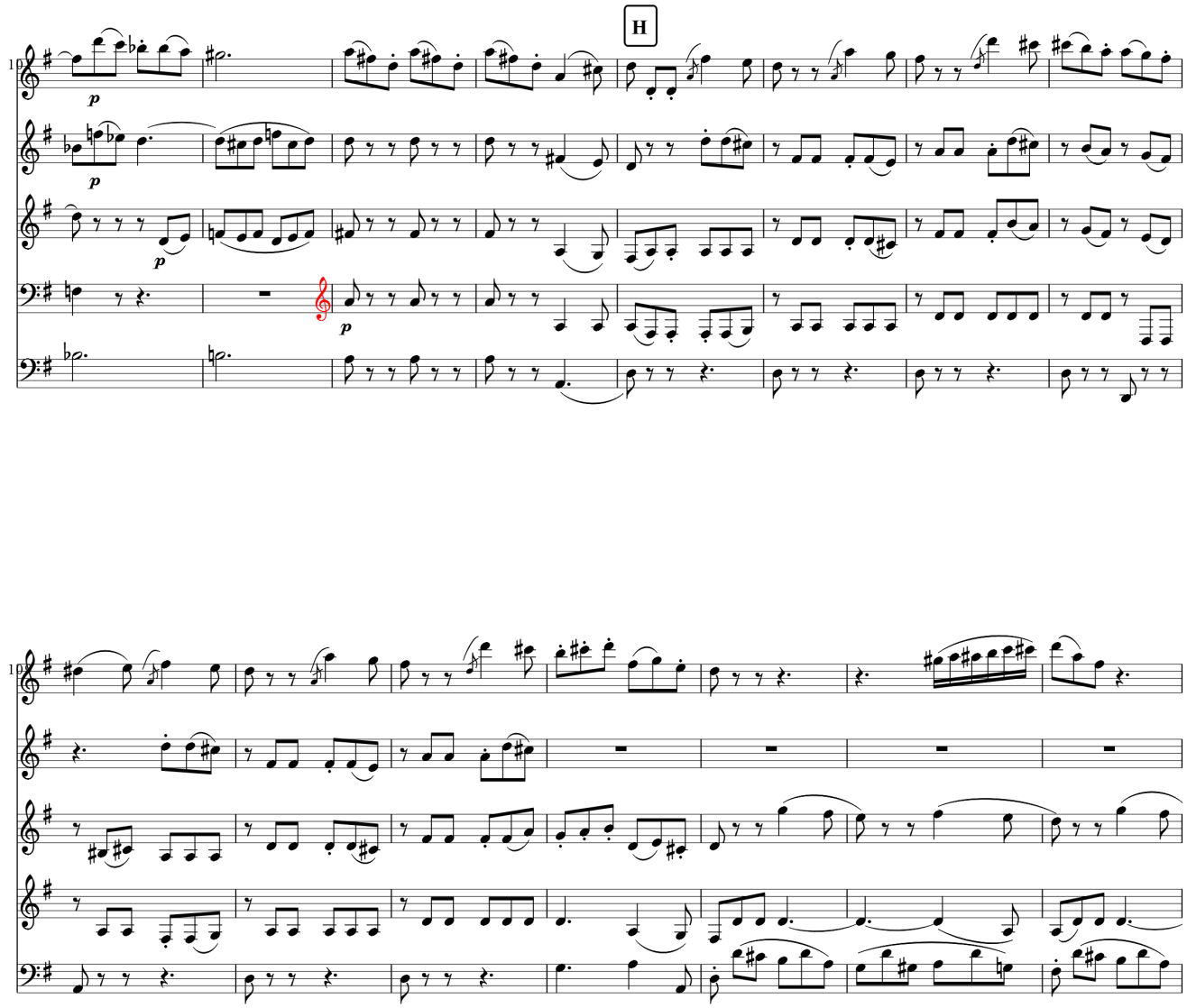

C
Allegro
leggiero

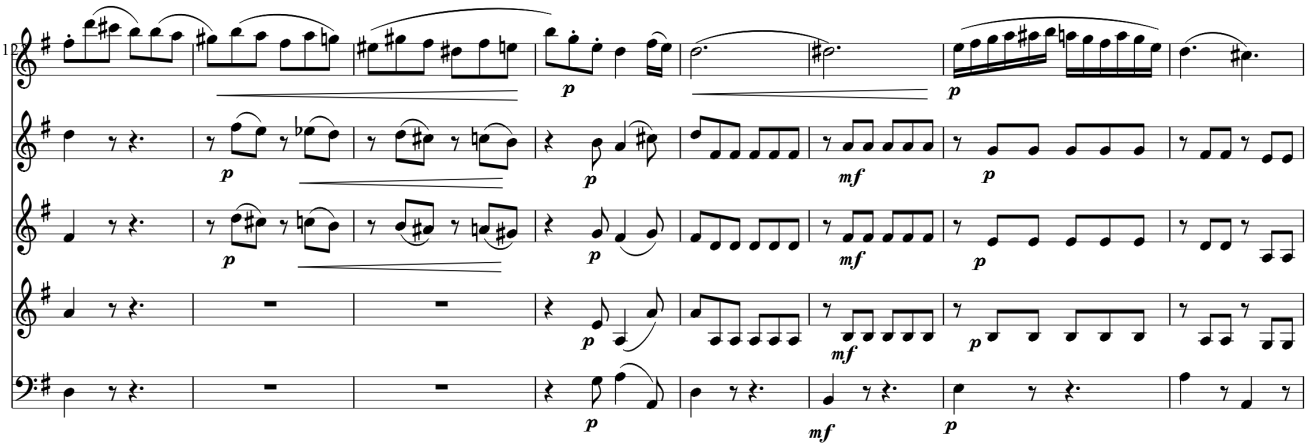

D

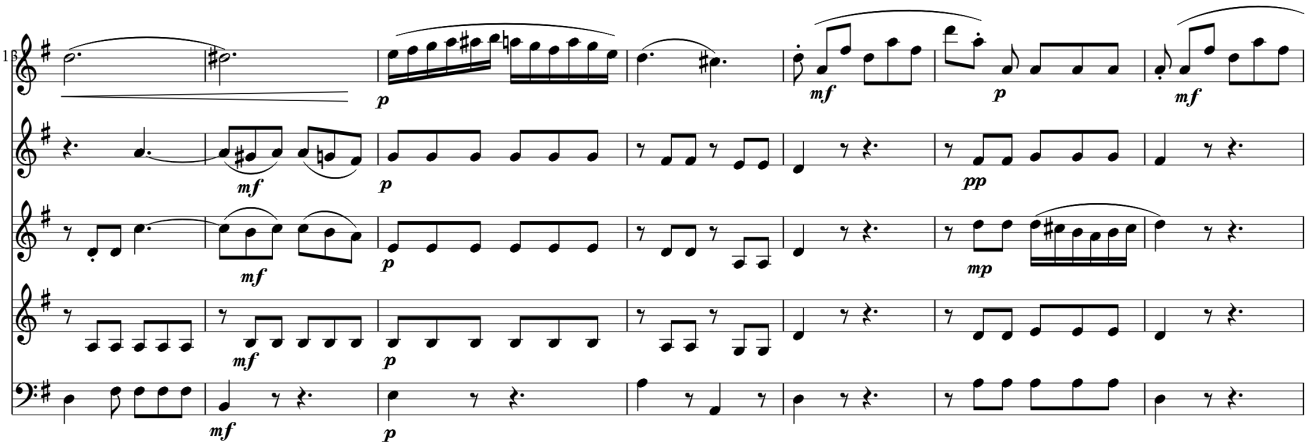

G P
calando

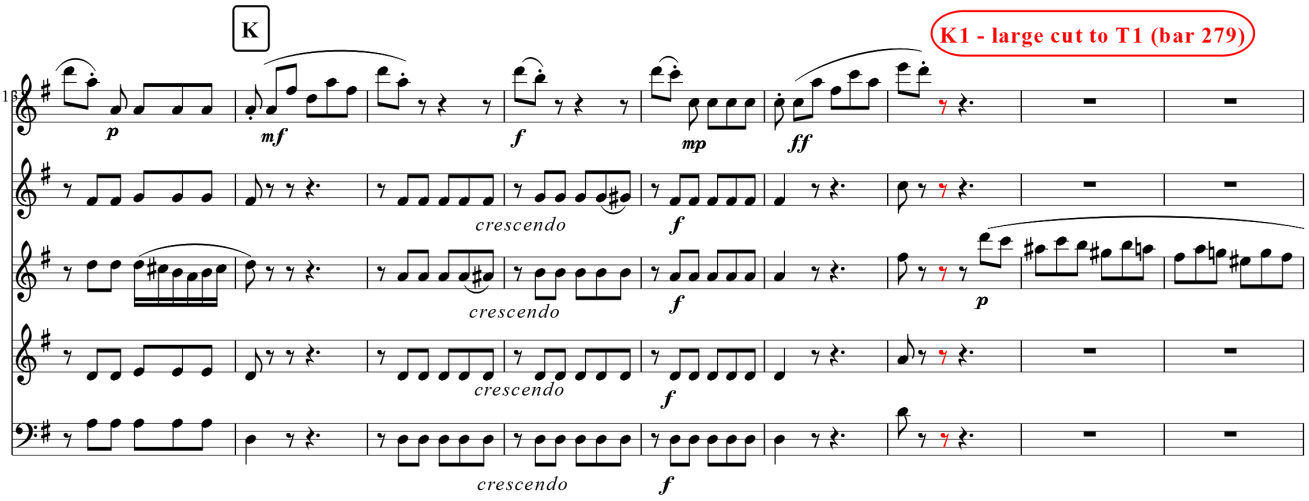

E
F
1.

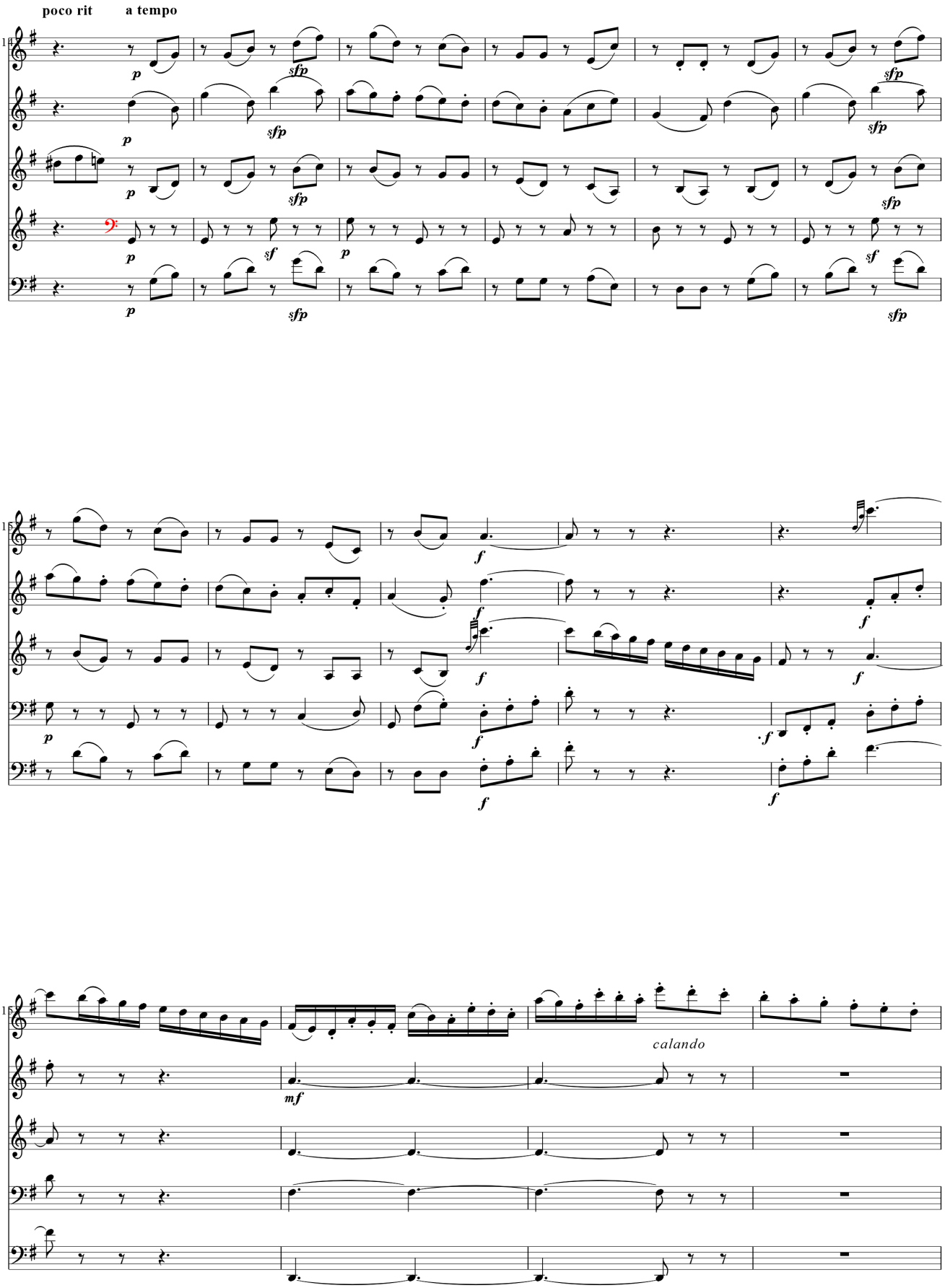

G
2.
tr
f
p
pp
mf
mp

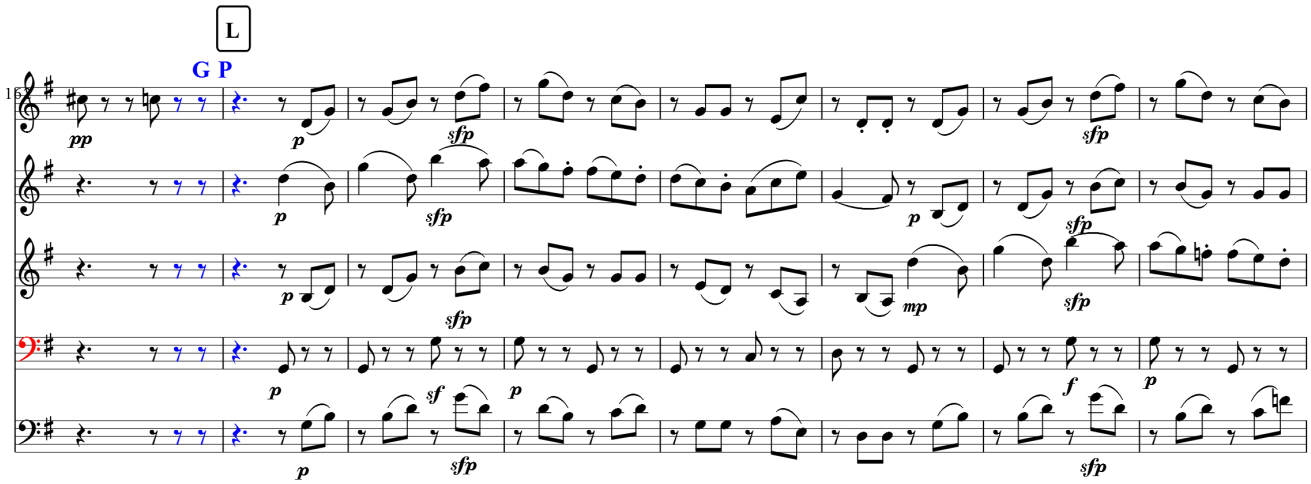

H
J

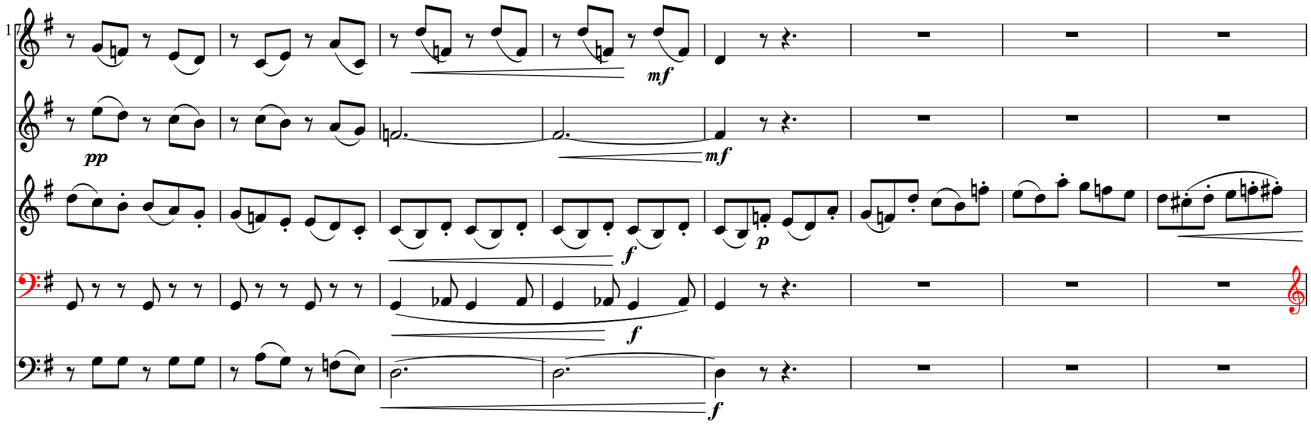

12
p
mf

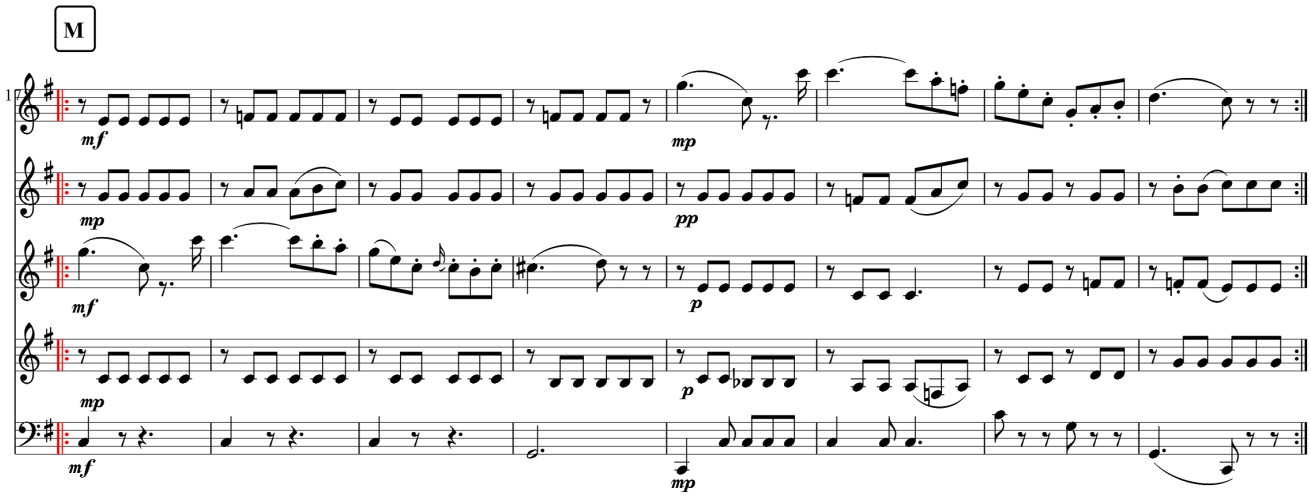

16
p
mf
pp
mp

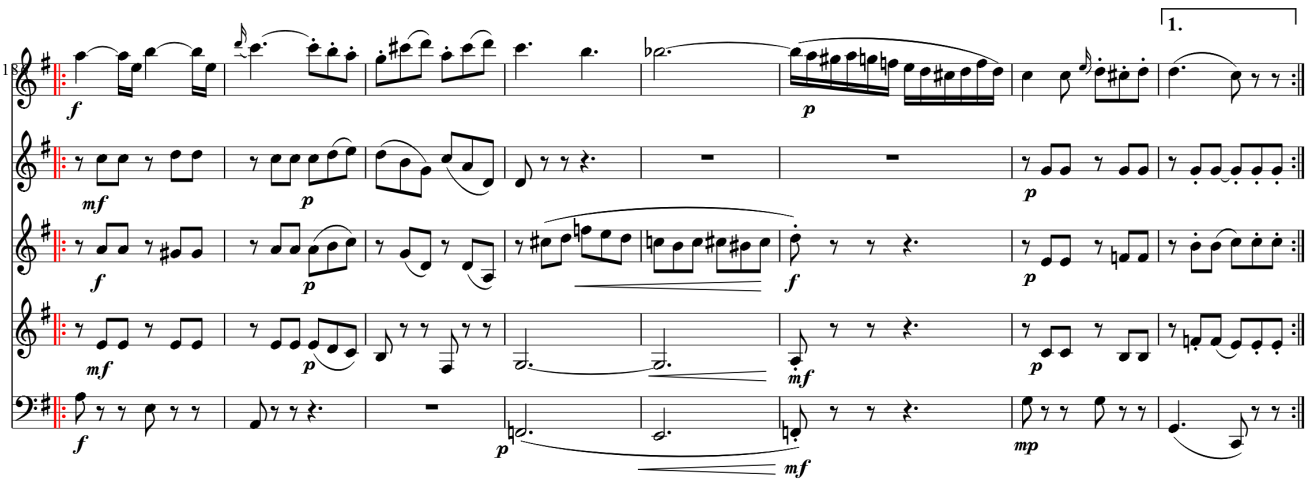

K
K1 - large cut to T1 (bar 279)
16
p
mf
f
mp
ff
crescendo

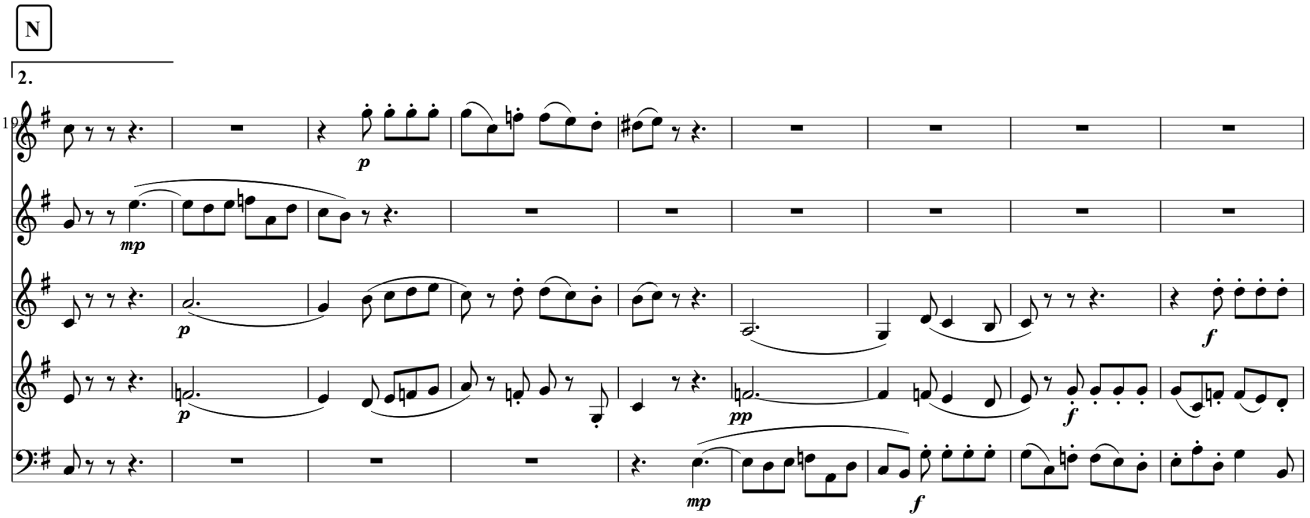

poco rit
a tempo
calando

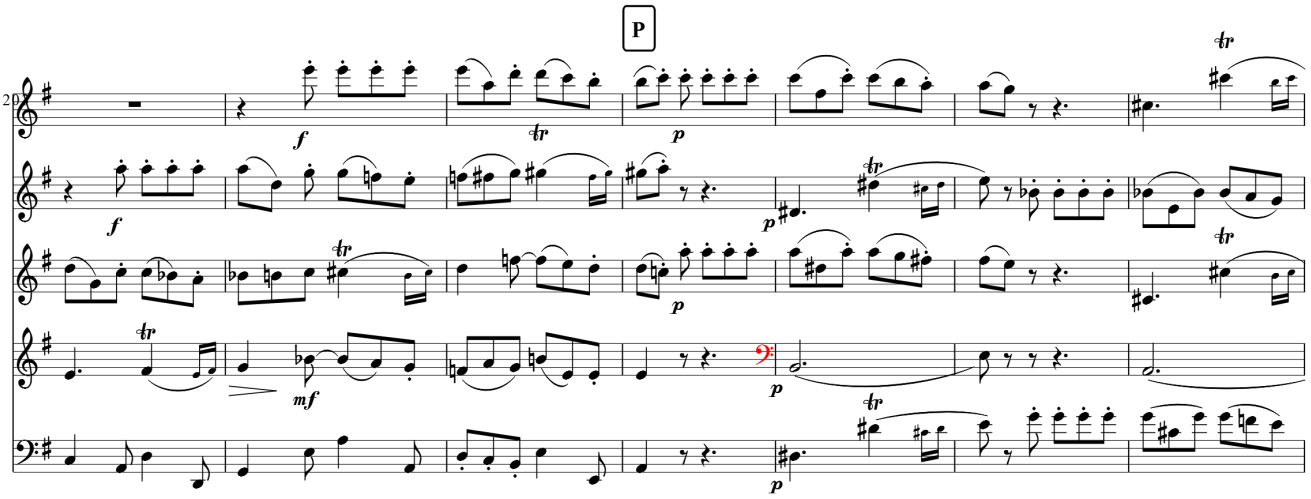

L
G P
pp
p
sfp
mp
sf
f


mf
pp
f
p

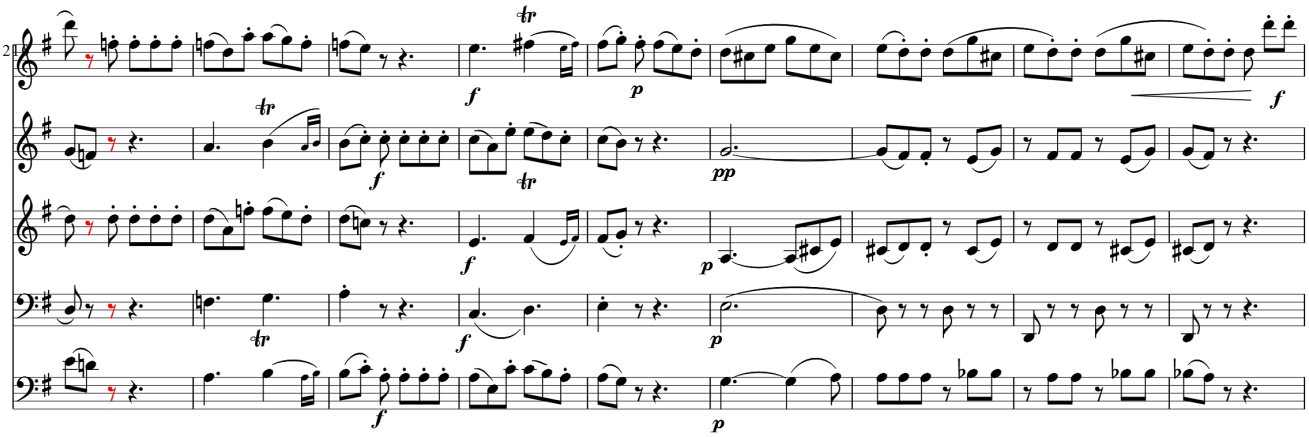

M
mf
mp
pp
p


1.
18

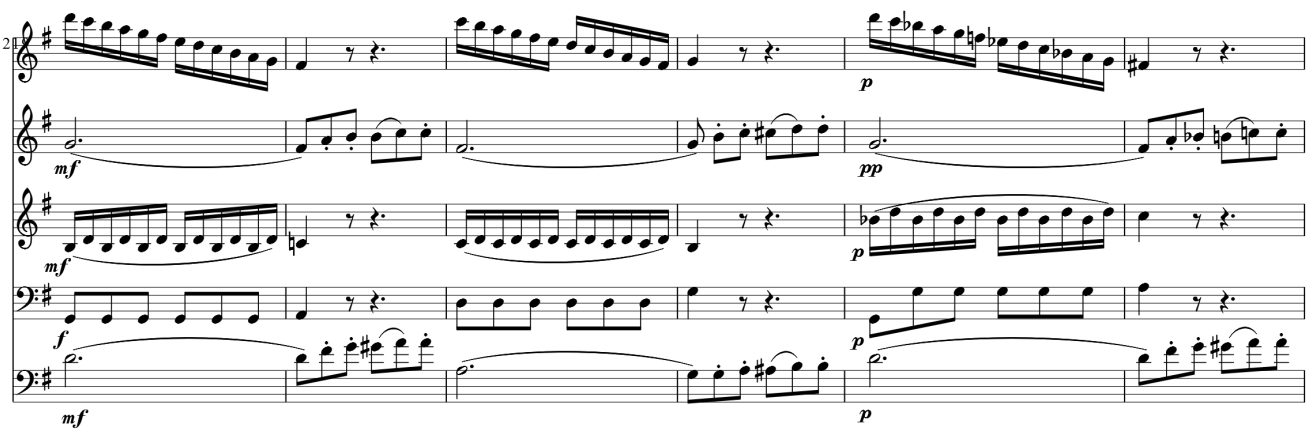

N
2.
19

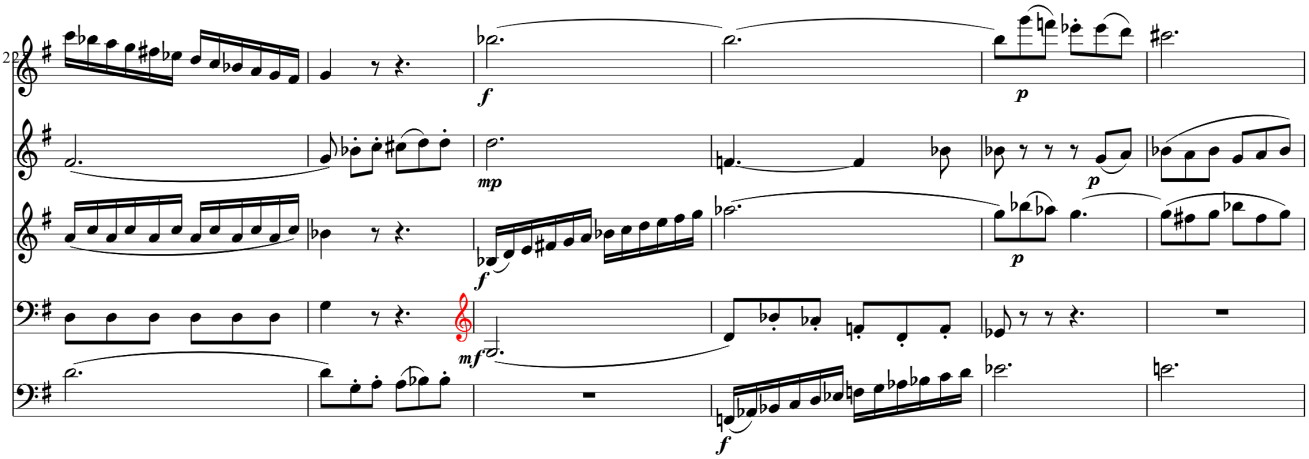

P
20

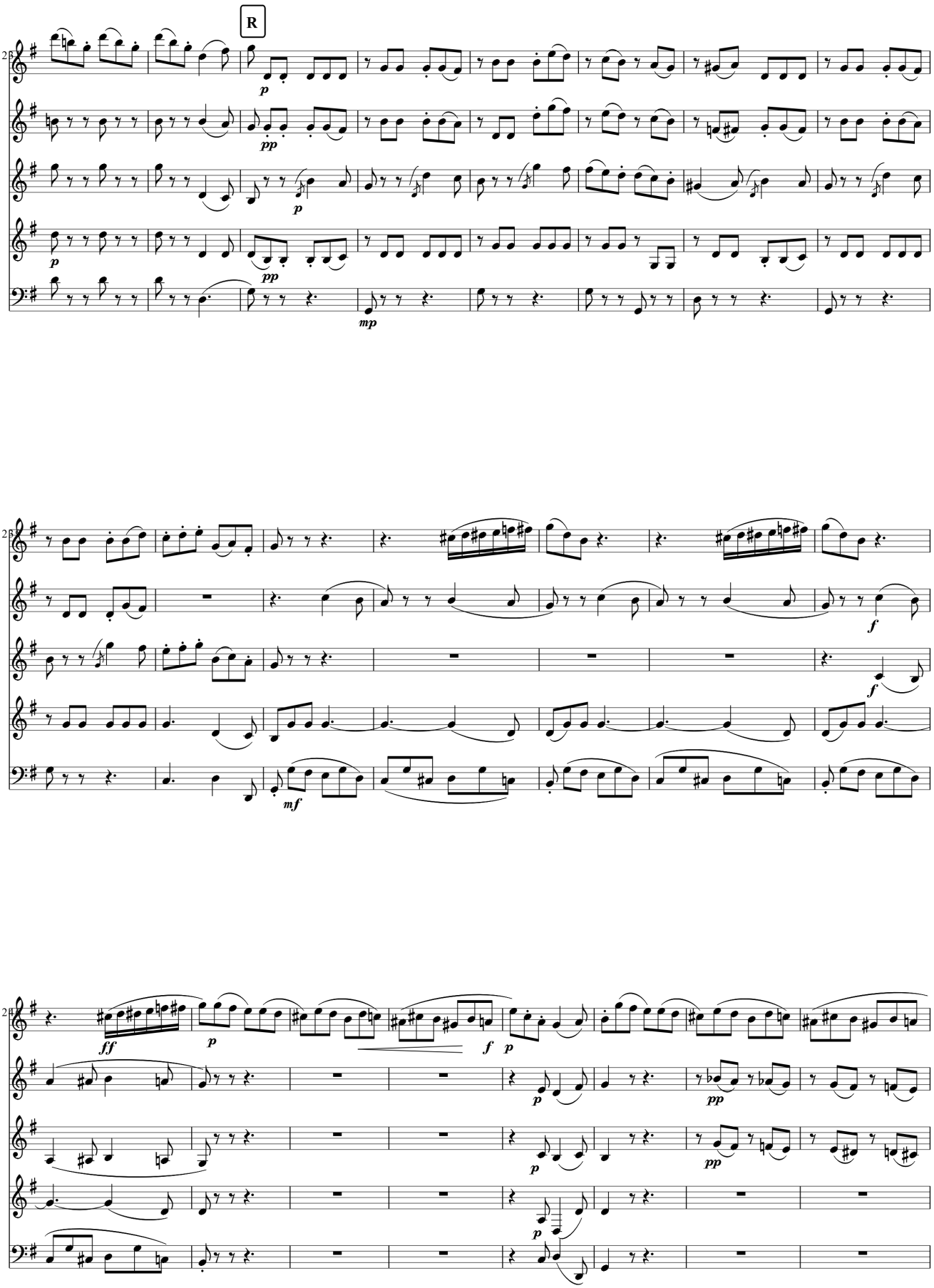
P1 - small cut to S1 (bar 270)

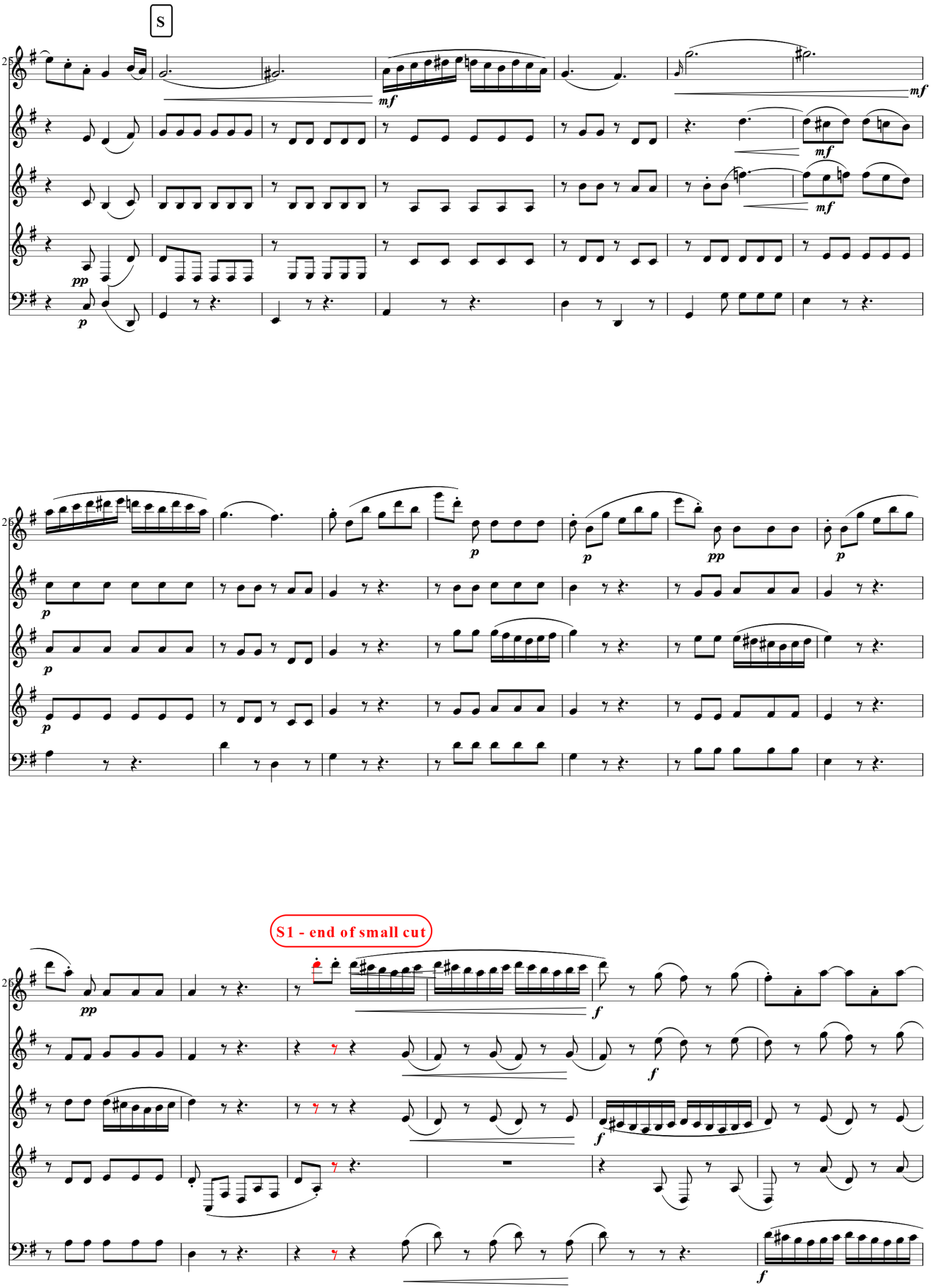


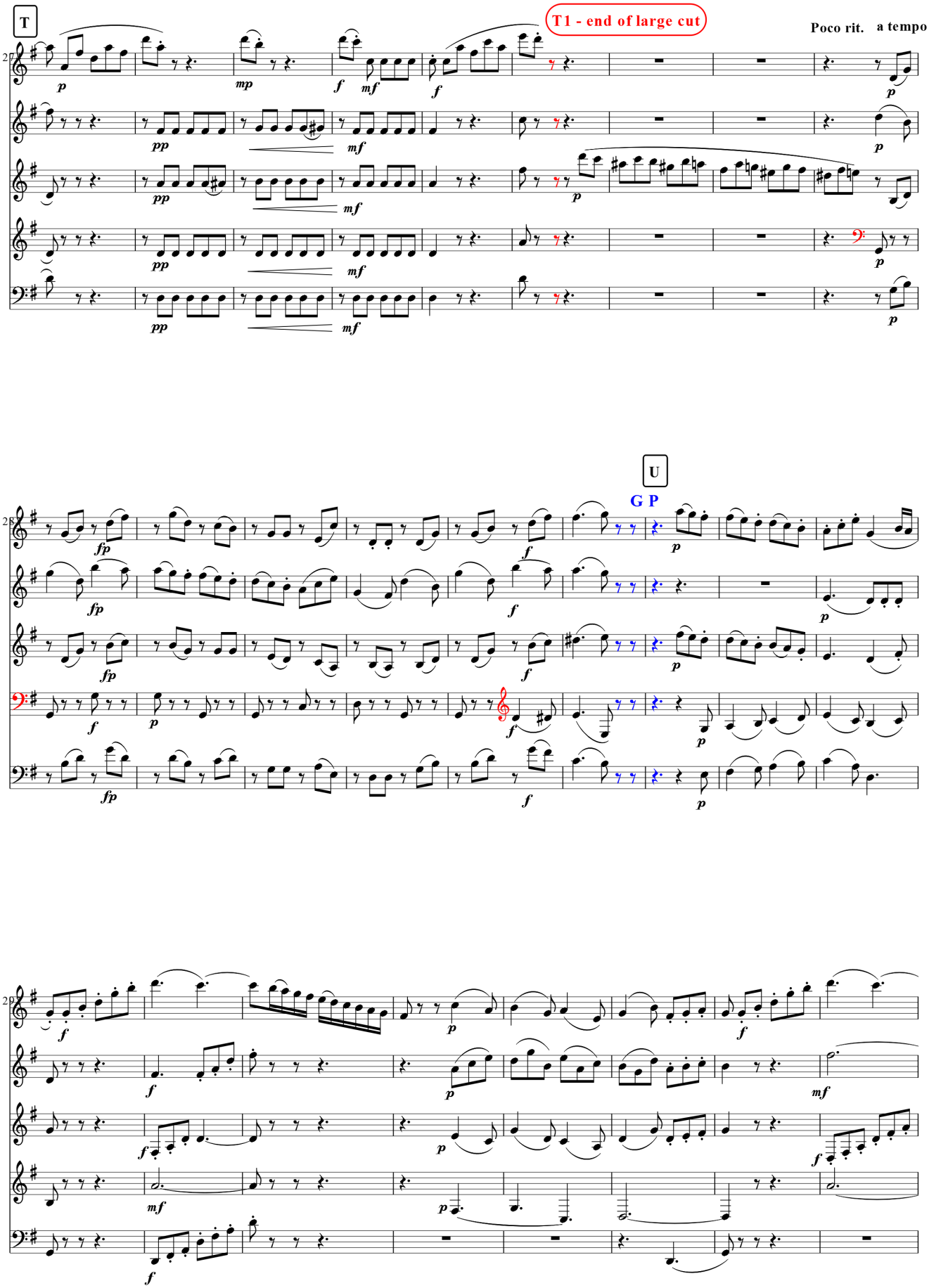
Q

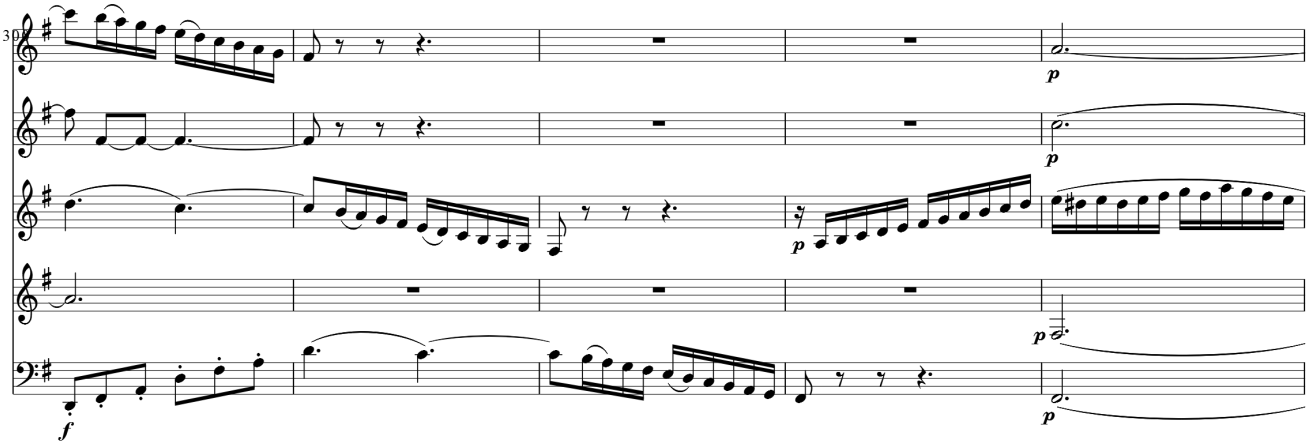


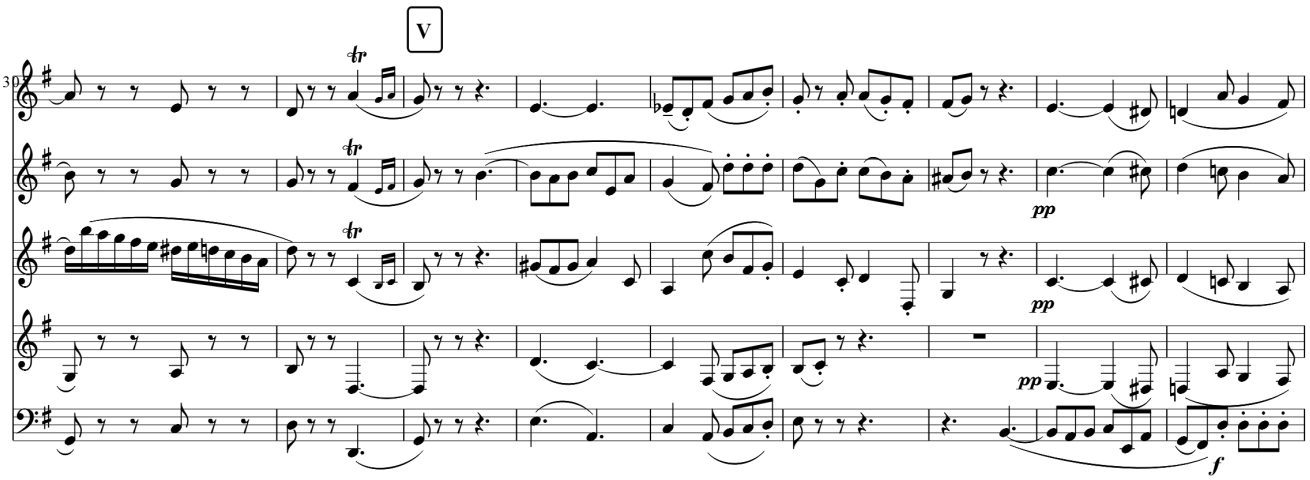


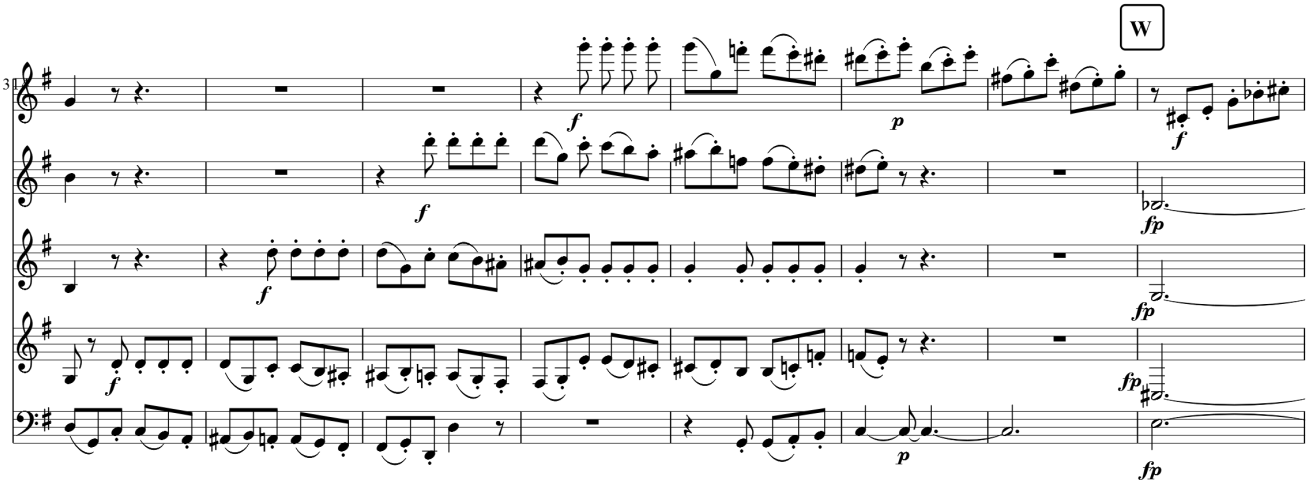

R
p
pp
p
p
pp
mp
mf
f
f
ff
p
f
p
p
pp
p
pp

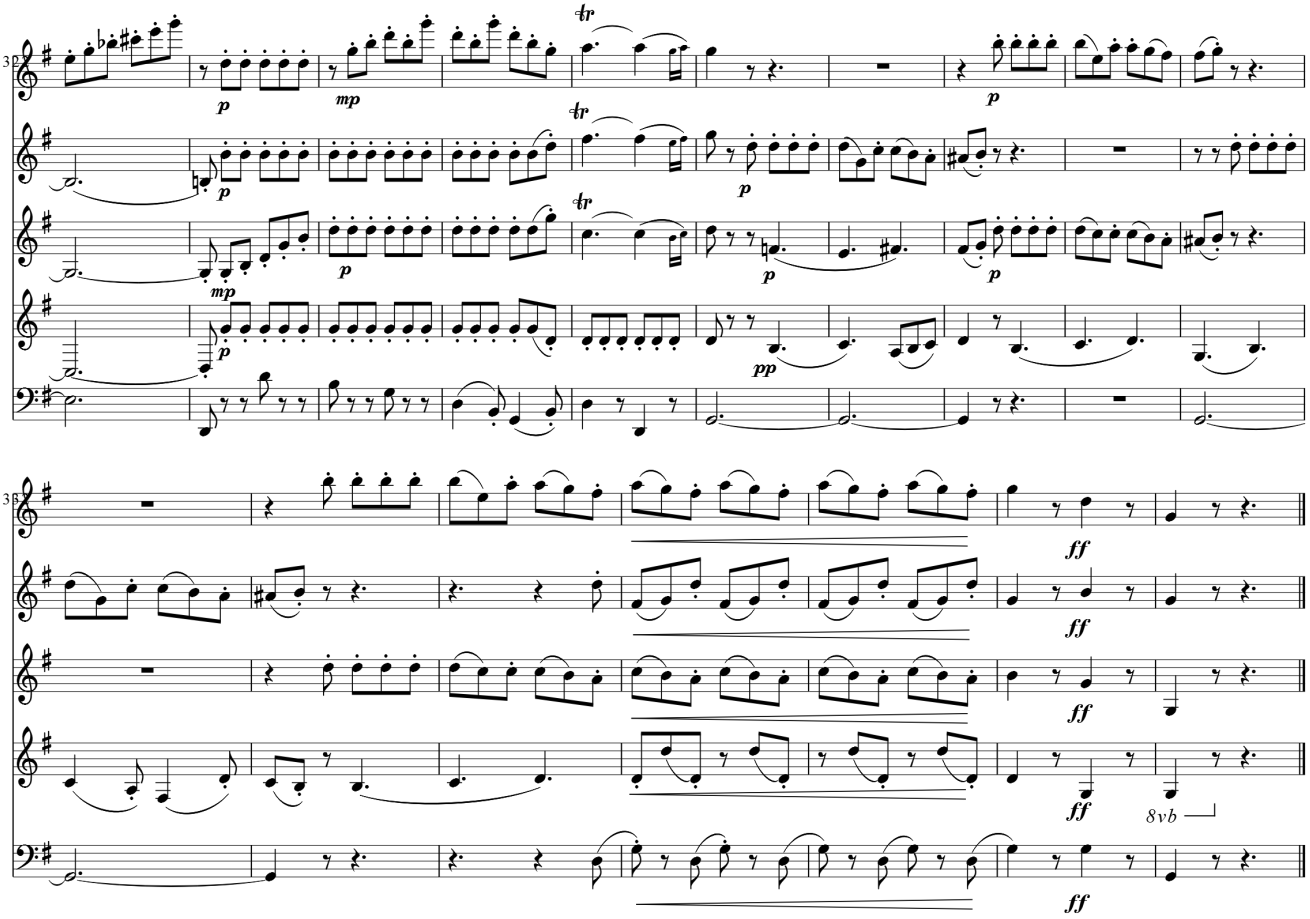

S
S1 - end of small cut


T
T1 - end of large cut
Poco rit.
a tempo
U
G P


3
p
p
p
p
f
p


V
3
tr
tr
tr
pp
pp
pp
f


W
3
f
f
f
f
p
f
fp
fp
fp
fp
p



32
p
mp
tr
p
p
tr
p
p
mp
p
tr
p
p
p
pp
33
ff
ff
ff
ff
8vb
ff