

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^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^b 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 Notturmi 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 [$\sim \text{♩} = 120$]

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

6

12

A

18 *f* *p* *f* *f* *p* *f* *mf*

[Pochiss. meno mosso] [Tempo I o poco più mosso]

24 *p* *mp* *p* *p* *pp* *p* *pp* *mp*

B

30 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p* *mf*

37 C

mf f rf rf

mf mf pp mf mf

mf mf mf mf

mf mf mf

p mf p mf p fp

44

fp pp

pp

pp

mf pp

pp

51

f mp

f pp

mf mf

mf pp

f fpp

58

58

f

p *f*

f

f

f

6.4

D

mp sfp sfp p mp sfp sf p mp sfp sf p mp sfp sfp

71

f

f *p* *f* *p*

f *p* *f*

(keep volume under other parts)

f

75 E

75 *sfz* *sfz* *p* *sfz* *sfz* *p* *sfz* *sfz* *p* *sfz* *sfz* *sfz*

80

80 *mf* *mf* *mf* *p* *pp* *mf* *mf*

84

84 *p* *mp* *p* *p* *mp* *p* *mp* *mp*

(da capo)

91

mp *rf* *rf* *rf* *mf* *rf* *rf* *rf* *rf* *rf* *rf*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

F

97

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

G

102

crescendo *f* *pp*

crescendo *f* *p*

crescendo *f* *p*

crescendo *f* *mp* *p*

crescendo *f* *mp* *p*

108

mfpp *p* *mfp* *mf* *f* *mf*

114

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

120

mf *ff* *ff* *ff* *ff* *ff*

H

126

[poco rit. J Tempo 1]

132

138

K

144

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

150

f *mp* *f* *mp* *f* *mp* *mf*

L

155

p *p* *mp* *p* *p*

161

f *p* *pp* *mp*

[poco più mosso] **M**

167

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

174

mp *rf* *mf* *rf* *mf* *pp* *mf* *p*

180

N

mfp *mp* *mf* *mp* *p* *p* *mf* *p*

187

f *p* *mf* *f* *mf* *p* *mf* *p* *mf* *p*

193

mp *p* *pp* *8vb*

198

P

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

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

f *tr* *mp*

(8vb) *mp*

f *f* *mp* *f* *mp*

204

sf *p* *sf* *f*

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

sf *sf* *p* *f*

(keep under other parts) *mf* *f*

sf *sf* *f*

210

Q

sf *p* *sf* *p*

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

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

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

sf *sf*

215

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665

666

667

668

A musical score for "The Rose Tree" featuring five staves. The top staff is for Soprano, followed by Alto, Tenor, Bass, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamics such as mf, p, mp, pp, and f, along with articulation marks like trills and slurs. The lyrics are written below the vocal staves.

227

R

(back to F)

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

233 S

f *ff* *ff* *mf* *mp*

239 T

[tempo rubato]
subito piano

[Tempo 1]

p *mp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

248

pp *ppp* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

[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 [$\text{♩} = \sim 136-144$]

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

10

21

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

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

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

f *ff* *ff* *f*

f *ff* *ff*

f *p* *mf* *p* *p* *f* *p*

p *f* *p*

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

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

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

f *ff* *ff*

f *ff* *ff*

32

p *ff* *p* *f*

p *ff* *p* *f*

p *ff* *p* *f*

ff *f*

ff *f*

FINE Trio

37

p *mp* *p*

p *mfp* *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

48

pp *p* *tr*

57

pp p

This system contains measures 57 through 65. It features five staves. The first staff has a melodic line with a crescendo leading to a fortissimo (pp) section, followed by a decrescendo (p). The second and fourth staves have melodic lines with various intervals and slurs. The third staff has a melodic line with a crescendo leading to a fortissimo (pp) section, followed by a decrescendo (p). The fifth staff has a bass line with a melodic line and a crescendo leading to a fortissimo (pp) section, followed by a decrescendo (p).

66

mp

This system contains measures 66 through 74. It features five staves. The first staff has a melodic line with various intervals and slurs. The second and fourth staves have melodic lines with various intervals and slurs. The third staff has a melodic line with various intervals and slurs. The fifth staff has a bass line with a melodic line and a crescendo leading to a fortissimo (mp) section, followed by a decrescendo (p).

75

p

This system contains measures 75 through 83. It features five staves. The first staff has a melodic line with various intervals and slurs. The second and fourth staves have melodic lines with various intervals and slurs. The third staff has a melodic line with various intervals and slurs. The fifth staff has a bass line with a melodic line and a crescendo leading to a fortissimo (p) section, followed by a decrescendo (p).

82

82

mp

88

pp

1. 2.

Menuetto D. C.

String Quintet in G minor K516

Small score (concert pitch)

III (or II) - Adagio

W A Mozart

Adagio ma non troppo [♩ = 33]

sempre sotto voce [original: muted]

[illegible]

16

16

G P D [pochiss. più mosso]

(to back)

sf

(to fore)

sf

(to back)

sf

(to fore)

sf

sf

20

20

(to fore)

G P

sf

sf

sf

(to back)

sf

(to fore)

p

sf

sf

sf

23

23

E

G P

[*pp*]

p

mf

f

p

pp

(to back)

[*pp*]

f

p

[*pp*]

f

pp

p

f

p

27 **F**

mf *mf* *mf* *pp* *mf*

30 **G** (alt w Hn)

mf *mf* *mf* *mf* *mf*

(to fore, alt w Fl)

32 **H** **G** **G** (to fore) (Fl Cl alt)

p *p* *p* *pp* *pp* *p*

(to back) (to fore) (to back) (to fore)

37

[poco rall.] **J** [Tempo 1]

Musical score for measures 37-41. The score is in 5/4 time and features five staves. Dynamics include *sf*, *p*, *pp*, *f*, and *mp*. Performance markings include "(to back)" and "(to fore)". A blue "GP" marking appears above the first staff in measures 39 and 41.

42

K

Musical score for measures 42-46. The score is in 5/4 time and features five staves. Dynamics include *p*, *f*, *mp*, and *mf*. Performance markings include "(to back)" and "(to fore)". A blue "GP" marking appears above the first staff in measure 46.

47

Musical score for measures 47-51. The score is in 5/4 time and features five staves. Dynamics include *p*, *f*, *mp*, *sf*, and *mf*. Performance markings include "(to back)", "(to fore)", and a blue "GP" marking above the first staff in measures 47, 48, and 50. A blue "L" marking is above the first staff in measure 48, and a blue "M" marking is above the first staff in measure 50.

65

Q

f *mp* *mfp* *mfp*

f *p* *pp* *pp*

f *p* *pp* *pp*

f *p* *pp* *pp*

f *p*

68

R

(alt w Hn)

(to fore, alt w Fl)

mfp *mfp*

mfp

p *mfp*

70

S

G P

G P

(to back)

mfp *p* *pp*

p *pp*

p *pp*

mfp *p* *pp*

p *pp*

74 (F1 Cl alt) (F1 to fore till end) **T**

f *p* *f*

f *p* *f*

f *p* *f*

mf *f*

p *f* *f*

78 **U**

p *mp* *p*

p *pp*

p *pp*

p *mp*

p *mp*

81

pp

pp

pp

pp

pp

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

Small score (concert pitch)

IV - Adagio - Allegro

W A Mozart

Adagio [♩ = 48]

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

p *fp* *mp* *p* *pp* *p* *mf* [pizz.] [arco]

A

fp *mp* *rf* *sf* *p* *p* *pp* *p* *pp* *sf* *sf* *f*

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

B

Musical score for section B, measures 1-12. The score is written for five staves (four treble and one bass). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of dynamics including *f* (forte), *p* (piano), and *mp* (mezzo-piano). The first staff has a *f* dynamic at measure 4 and a *p* dynamic at measure 6. The second staff has a *f* dynamic at measure 4 and a *mp* dynamic at measure 6. The third staff has a *f* dynamic at measure 4 and a *p* dynamic at measure 6. The fourth staff has a *f* dynamic at measure 4 and a *p* dynamic at measure 6. The fifth staff has a *f* dynamic at measure 4 and a *mp* dynamic at measure 6.

Musical score for section B, measures 13-24. The score continues with five staves. Dynamics include *f*, *p*, and *pp* (pianissimo). The first staff has a *f* dynamic at measure 13 and a *p* dynamic at measure 15. The second staff has a *f* dynamic at measure 13 and a *pp* dynamic at measure 15. The third staff has a *f* dynamic at measure 13 and a *p* dynamic at measure 15. The fourth staff has a *f* dynamic at measure 13 and a *p* dynamic at measure 15. The fifth staff has a *f* dynamic at measure 13 and a *p* dynamic at measure 15.

Musical score for section B, measures 25-36. The score continues with five staves. Dynamics include *f*, *p*, and *pp*. The first staff has a *f* dynamic at measure 25 and a *p* dynamic at measure 27. The second staff has a *f* dynamic at measure 25 and a *pp* dynamic at measure 27. The third staff has a *f* dynamic at measure 25 and a *p* dynamic at measure 27. The fourth staff has a *f* dynamic at measure 25 and a *p* dynamic at measure 27. The fifth staff has a *f* dynamic at measure 25 and a *p* dynamic at measure 27. The section ends with a double bar line and a repeat sign.

C Allegro

leggero

Section C, measures 1-16. The score is in 6/8 time with a key signature of one sharp (F#). It features five staves: two treble and three bass. Dynamics include *p*, *fp*, and *sfz*. The music is characterized by light, flowing eighth and sixteenth notes.

D

Section D, measures 17-24. The score is in 6/8 time with a key signature of one sharp (F#). It features five staves: two treble and three bass. Dynamics include *f* and *p*. The music features more active, ascending and descending eighth-note patterns.

Section G P, measures 25-32. The score is in 6/8 time with a key signature of one sharp (F#). It features five staves: two treble and three bass. Dynamics include *calando*, *pp*, *p*, *fp*, and *sfz*. The music shows a change in tempo and dynamics, with some notes highlighted in blue.

E

Section E consists of four measures. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The third measure has a forte (*f*) dynamic. The fourth measure has a piano (*p*) dynamic. The score is written for five staves, with the first four staves containing melodic lines and the fifth staff containing a bass line.

F

Section F consists of four measures. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a forte (*f*) dynamic. The fourth measure has a piano (*p*) dynamic. The score is written for five staves, with the first four staves containing melodic lines and the fifth staff containing a bass line.

Section G consists of four measures. The first measure has a forte (*f*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The score is written for five staves, with the first four staves containing melodic lines and the fifth staff containing a bass line. The section ends with a first ending bracket and a repeat sign.

2. G

First system of musical notation, measures 1-8. The music is in 3/8 time with a key signature of one sharp (F#). The first staff has a second ending bracket labeled 'G'. Dynamics include *f*, *p*, *pp*, *mf*, and *f*. Articulations include trills (*tr*) and slurs.

Second system of musical notation, measures 9-16. Dynamics include *f*, *p*, *mp*, *mf*, and *pp*. The music features complex rhythmic patterns and slurs.

Third system of musical notation, measures 17-24. Dynamics include *f*, *mf*, and *f*. The music features complex rhythmic patterns and slurs.

10

H

p
p
p
p

p

J

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

12

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

13

p *mf* *p* *pp* *mf* *p* *mf* *p* *mf* *p*

K

K1 - large cut to T1 (bar 279)

p *mf* *f* *mp* *ff* *crescendo* *f* *crescendo* *f* *p* *crescendo* *f* *crescendo* *f*

poco rit a tempo

1. *p* *sf* *sfz*

2. *p* *sf* *sfz*

3. *p* *sf* *sfz*

4. *p* *sf* *sfz*

5. *p* *sf* *sfz*

6. *p* *sf* *sfz*

7. *f* *sf*

8. *f* *sf*

9. *f* *sf*

10. *f* *sf*

11. *f* *sf*

12. *f* *sf*

13. *calando* *mf* *f*

14. *calando* *mf* *f*

15. *calando* *mf* *f*

16. *calando* *mf* *f*

L

G P

15

pp *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

p *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

p *sfz* *mp* *sfz* *sfz* *sfz* *sfz* *sfz*

p *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

p *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

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

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

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

M

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1.

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

N

[illegible]

The musical score is for a piano solo of 'The Rose Tree'. It is written in 2/4 time and the key of D major. The score consists of four staves. The first staff has a 'P' box above it. The piano part is marked with dynamics *f*, *mf*, and *p*. The score includes trills, slurs, and a repeat sign. The tempo is marked 'Allegretto'.

P1 - small cut to S1 (bar 270)

21

f *p* *f* *pp*

tr

Q

21

p *mf* *pp* *f* *p* *mf* *p*

21

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

25 R

p *pp* *p* *p* *pp* *mp*

26

f *f* *f* *f* *mf*

27

ff *p* *f* *p* *p* *pp* *p* *pp* *p* *p*

S

25

mf *mf* *mf* *pp* *p*

31

p *p* *pp* *p* *p* *mf*

S1 - end of small cut

37

pp *f* *f* *f* *f* *f*

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

20 *p* *mp* *f* *mf* *f* *p*

21 *pp* *mf* *p*

22 *pp* *mf* *p*

23 *pp* *mf* *p*

24 *pp* *mf* *p*

U G P

25 *fp* *f* *p*

26 *fp* *f* *p*

27 *fp* *f* *p*

28 *f* *p*

29 *fp* *f* *p*

30 *f* *p* *f*

31 *f* *p* *mf*

32 *f* *p* *f*

33 *mf* *p* *f*

34 *f* *p*

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31

tr

tr

tr

pp

pp

pp

f

V

32

f

p

f

fp

fp

fp

p

fp

W

35

p *mp* *p* *tr* *p*

p *tr* *p* *tr* *p*

mp *p* *tr* *p* *p*

p *pp*

ff *ff* *ff* *ff* *ff* *8vb*