W A Mozart
(1756 - 1791)

String Quintet in E♭ Major K 614 (Apr 1791)

arranged for Wind Quintet by Toby Miller (2016)

Wolfgang Amadeus Mozart (1756 — 1791)

Detail from painting made in 1780-1781
by J. Nepomuk de la Croce.
[Salzburg, Mozart-Museum]

Johann **Michael Haydn** (1737 — 1806)

Cannot trace source and date of portrait

Mozart entered this work into his thematic catalogue on April 12th, 1791. It was the second of a pair of works for his favoured but unusual ensemble (2 violins, 2 violas and cello) written after a gap of more than three years since his two masterworks of April-May 1787 (the C major (K515) and G minor (K516) quintets, which themselves were preceded by 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 later 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 K593 had only just been added to Mozart's catalogue. That quintet and this final one were written 'for a Hungarian amateur', possibly Johann Tost (whom Constanze mentions in a later letter as having commissioned work from her husband). Previously lead 2nd violin in Joseph Haydn's orchestra at Esterhazy, musical entrepreneur and commissioner of a set of quartets from Haydn, Tost was now a cloth salesman. He later also 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 accepted, and which proved very lucrative).

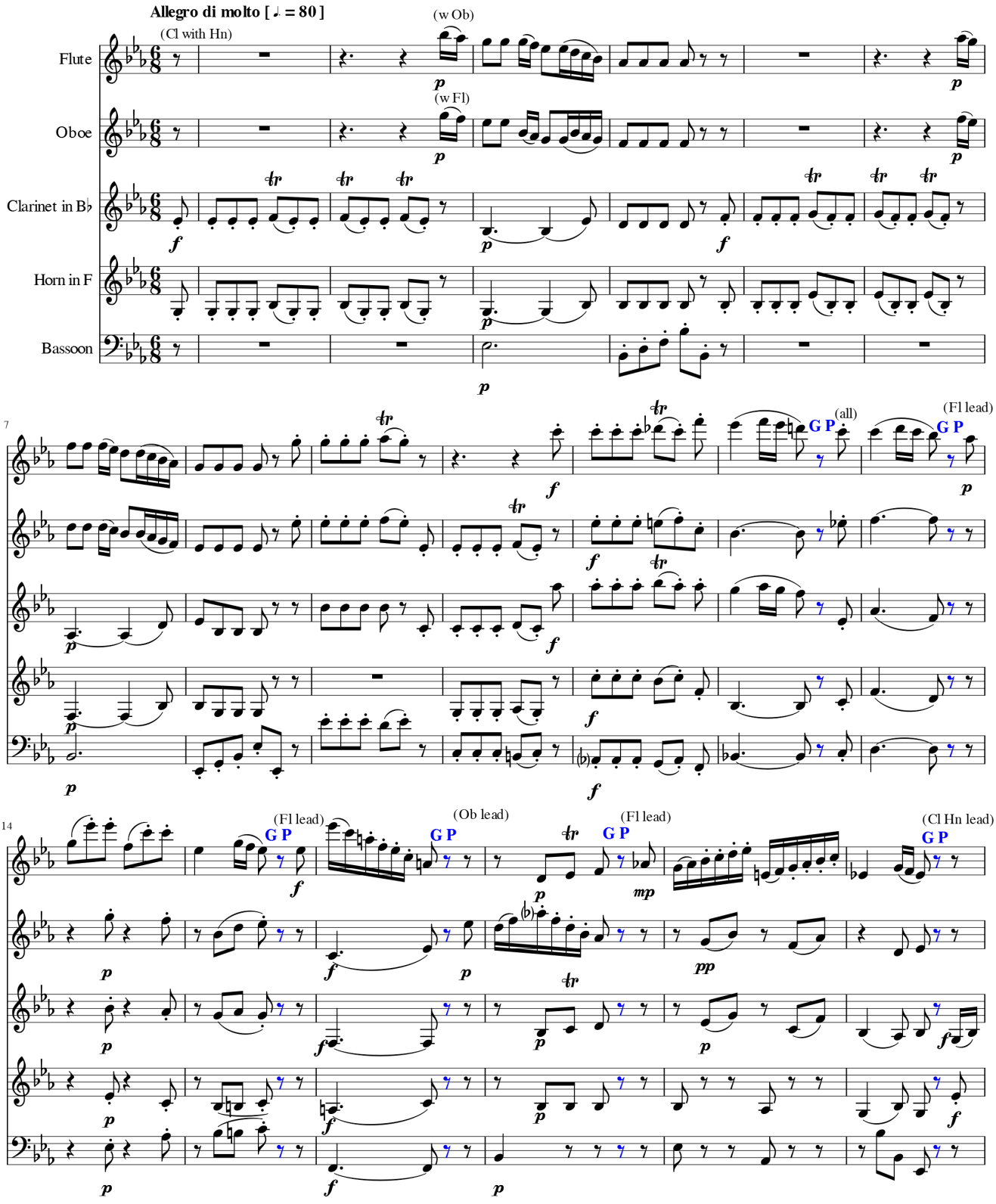
The E♭ quintet is the last work of chamber music Mozart wrote. It has been said to be typical 'late' music: although Mozart was so young, perhaps there is a sense of looking back after a very difficult year. The first violin has a more *concertante* role, while the key, and the 'outdoors' style of the first movement with its repeated hunting horn calls in particular, recall earlier wind serenades. One attentive listener detects in the more lyrical second theme a reminiscence of the corresponding theme of the same movement of Michael Haydn's *Notturno* in C, which as suggested above probably first inspired Mozart to write for this combination back in 1773. The rustic *Ländler* which serves as Trio could be in honour of Joseph. However the second movement (theme with linked, or through-composed, variations) is operatic in style: Mozart was working on the *Magic Flute* at the time, in the same home key of E♭, although the theme of this movement (which is in B♭) is more reminiscent of an aria from *Seraglio.* Both this and the last movement have some complex counterpoint in the style of the previous three quintets to keep all the players on their toes.

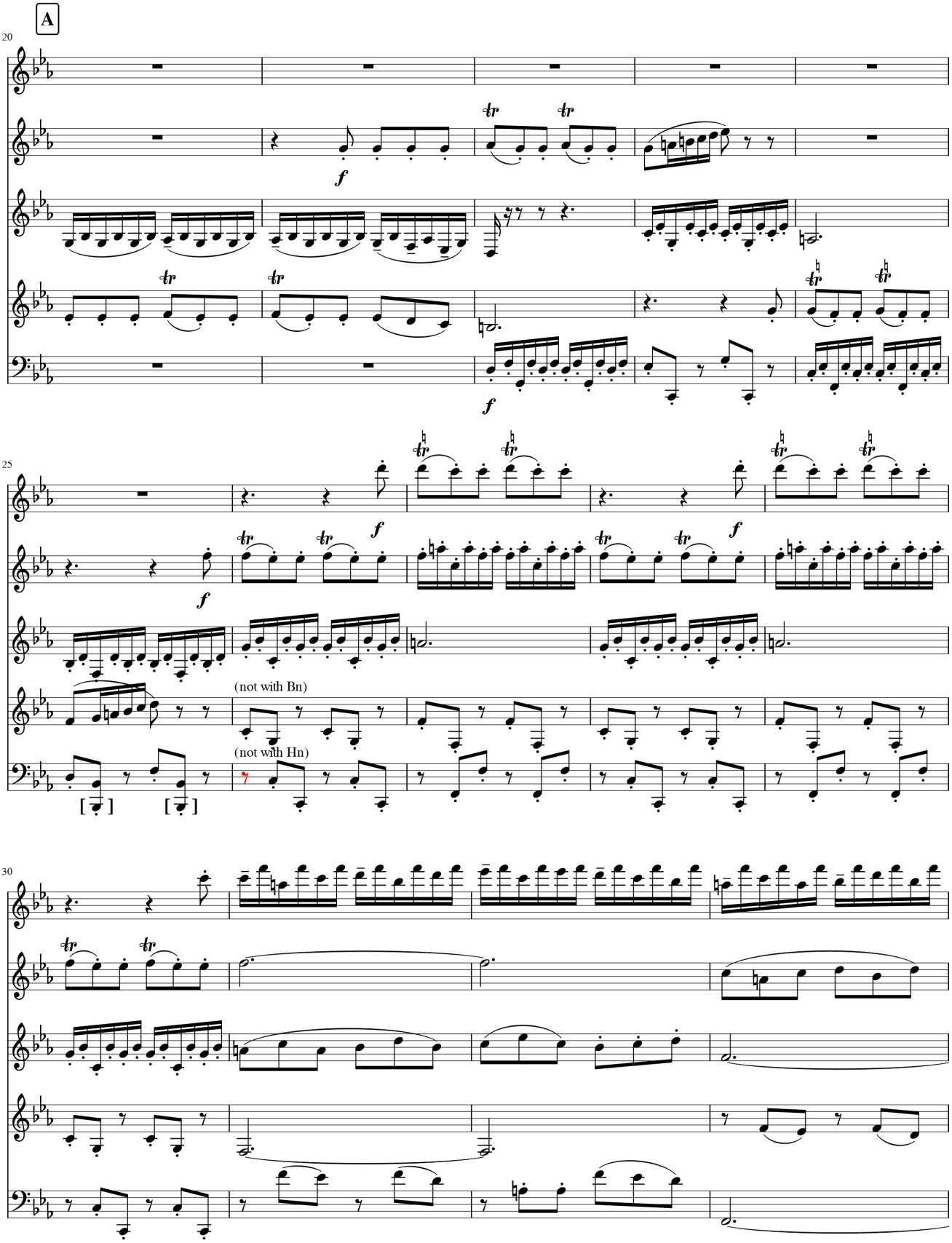
String Quintet in E♭ K614 arr for Wind by Toby Miller

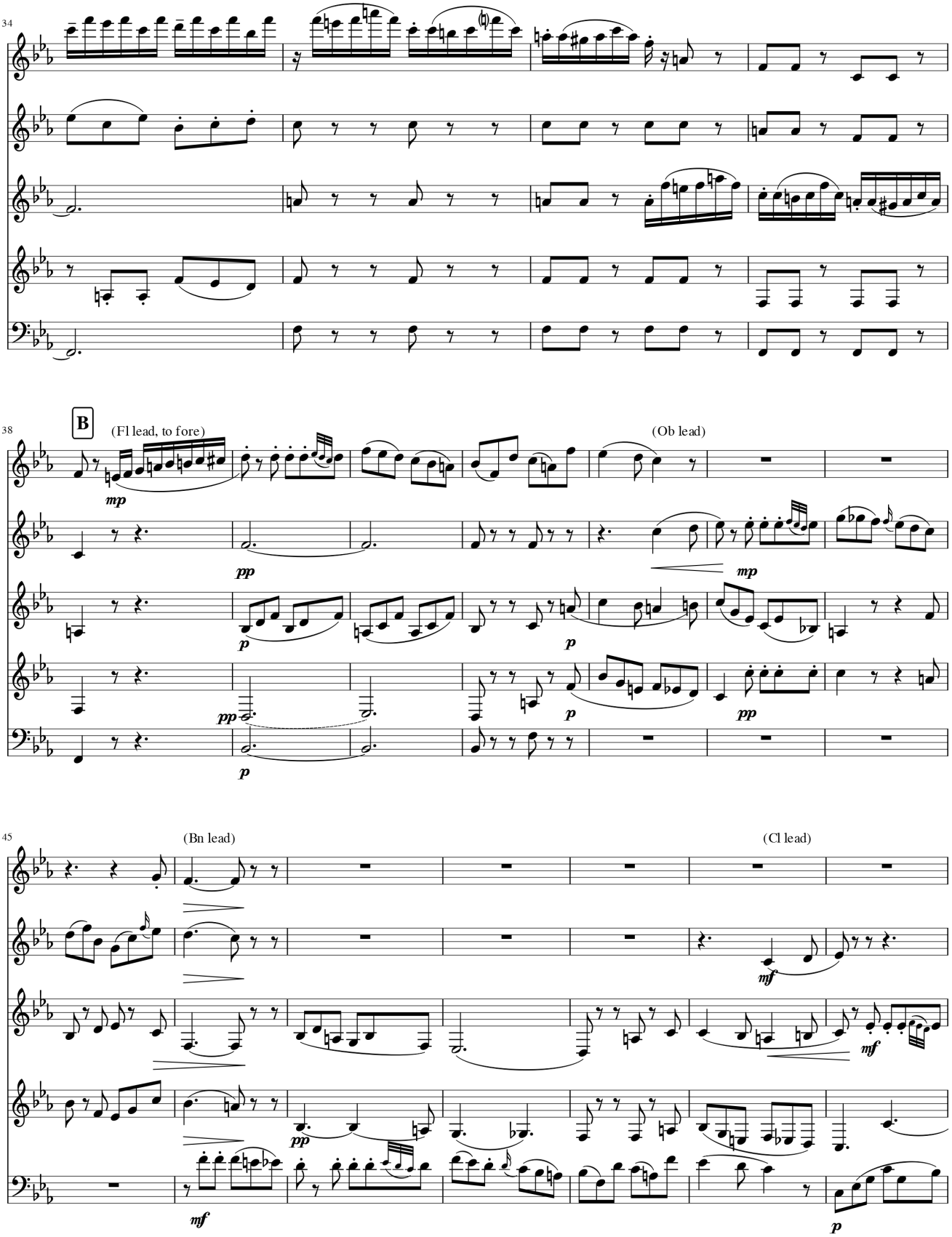
Score (concert pitch)

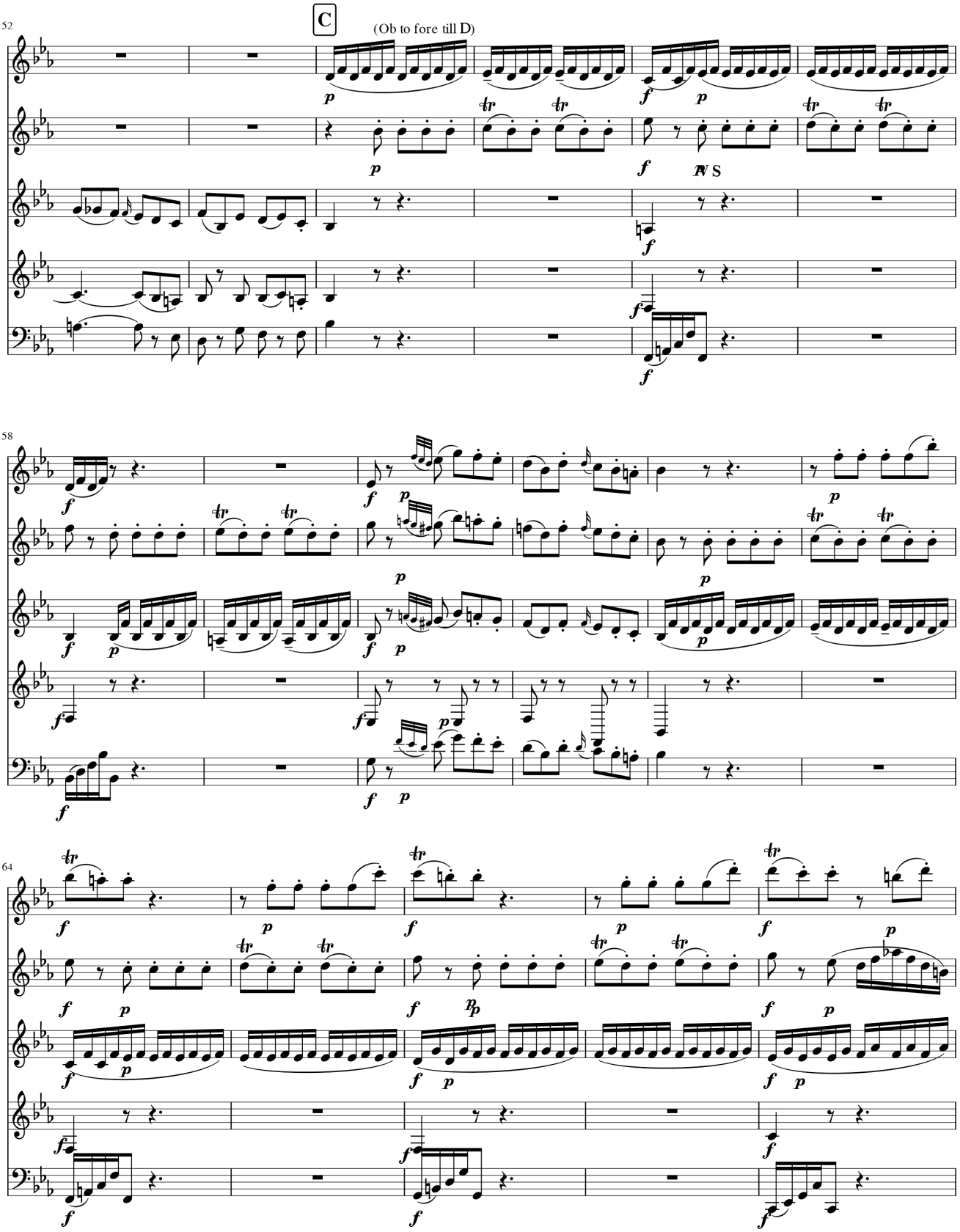
I - Allegro di Molto

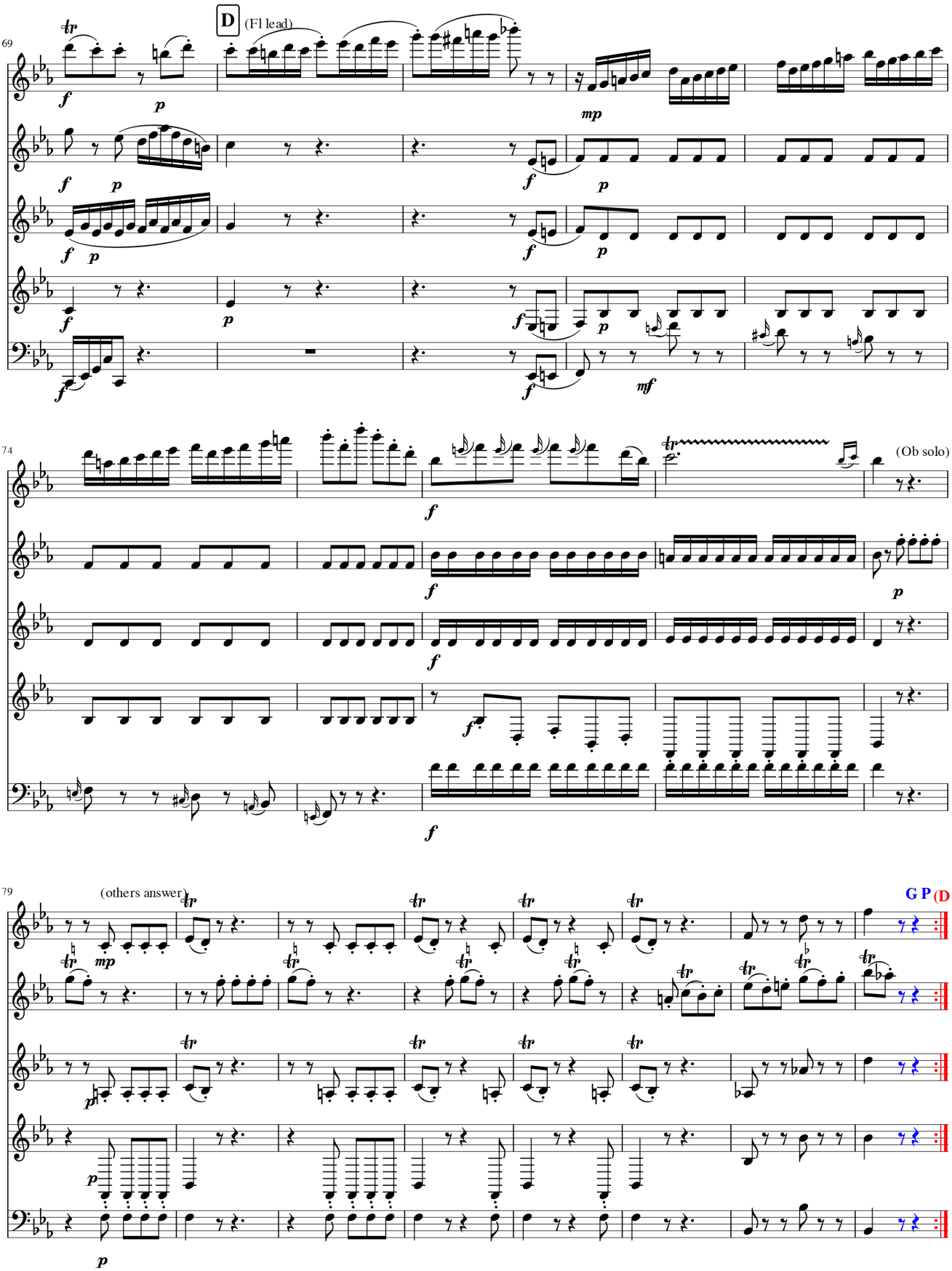
W A Mozart

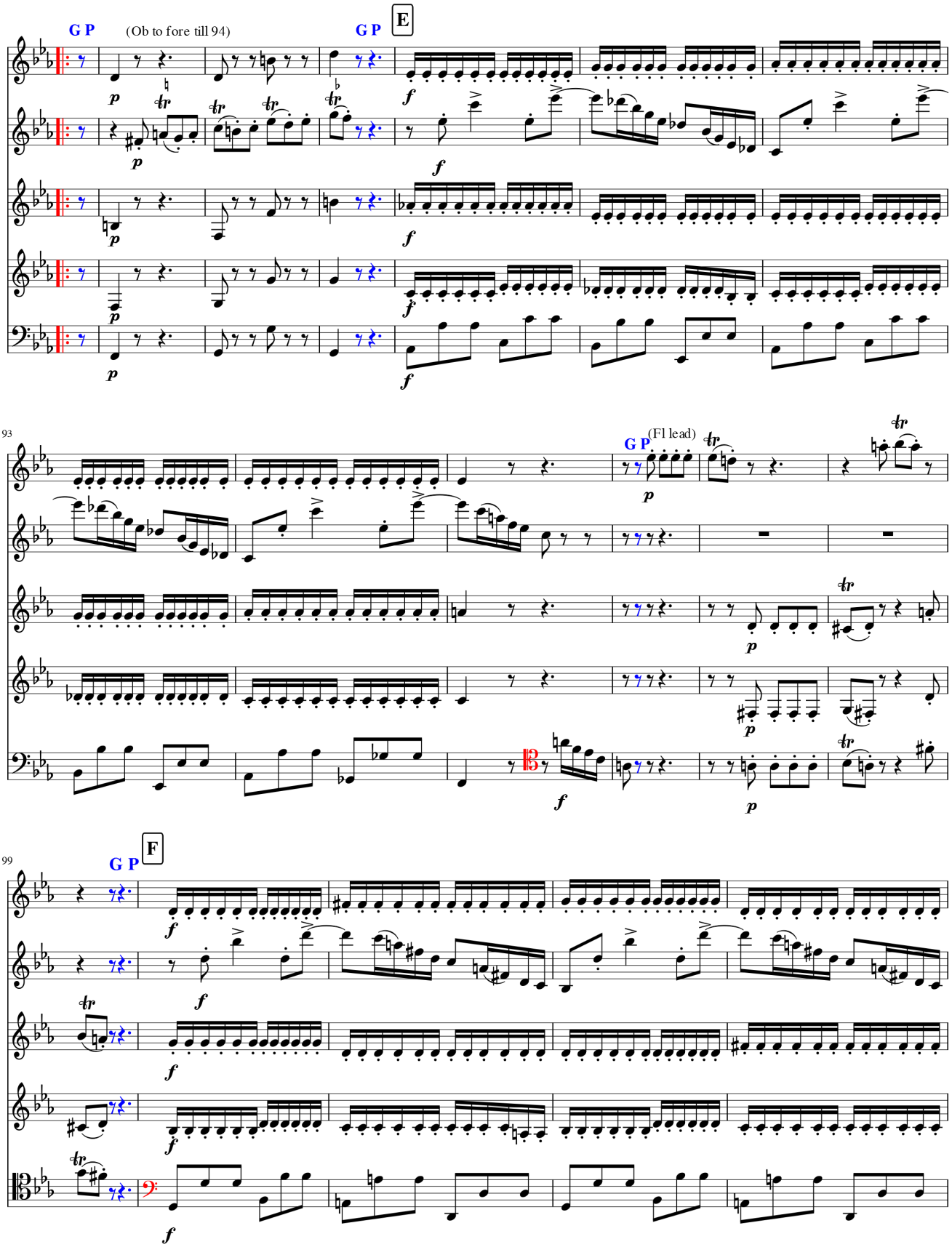


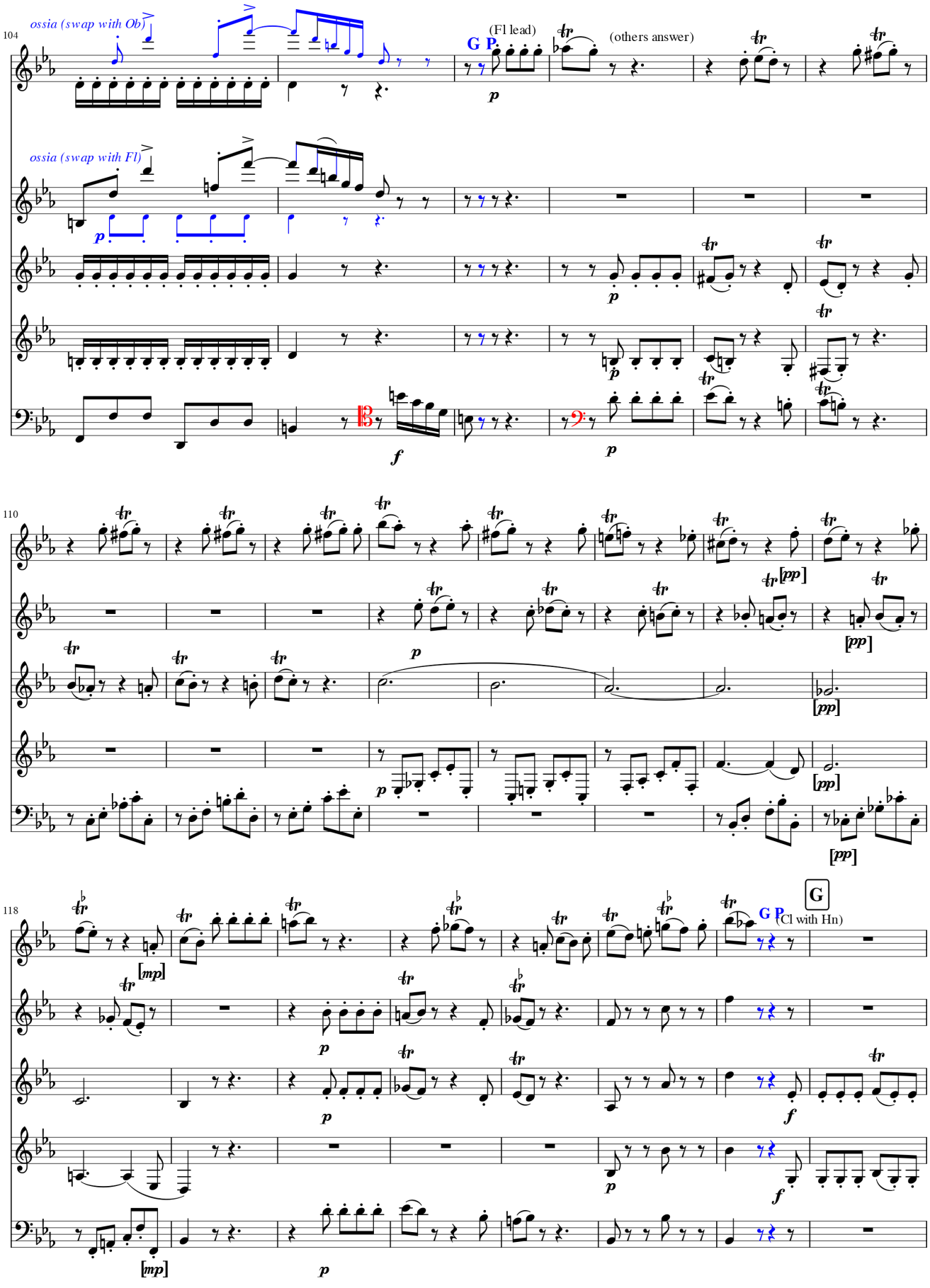

A
20
f
25
f
f
f
(not with Bn)
(not with Hn)
30

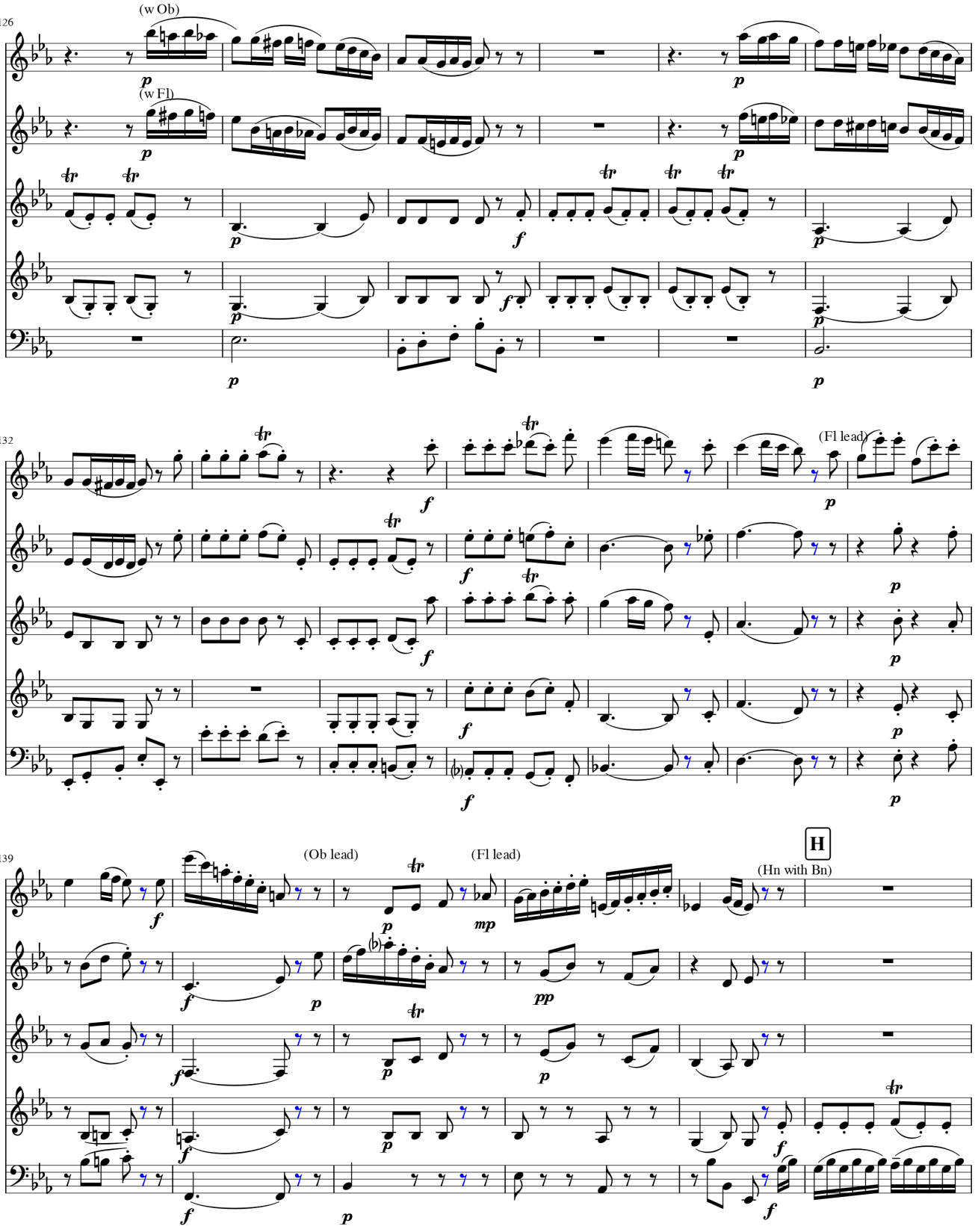

34
38
B
(Fl lead, to fore)
(Ob lead)
45
(Bn lead)
(Cl lead)

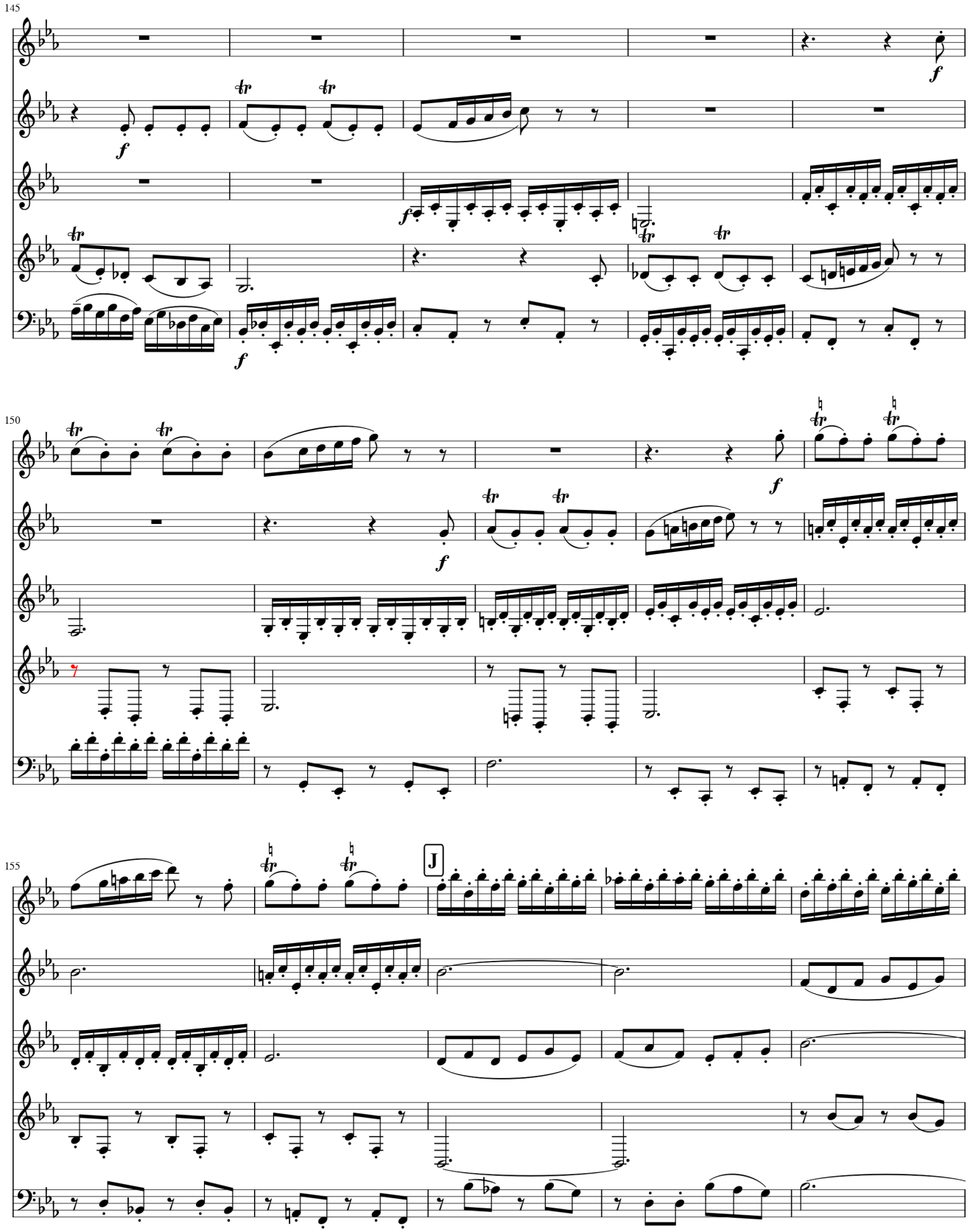

C
(Ob to fore till D)
52
58
64

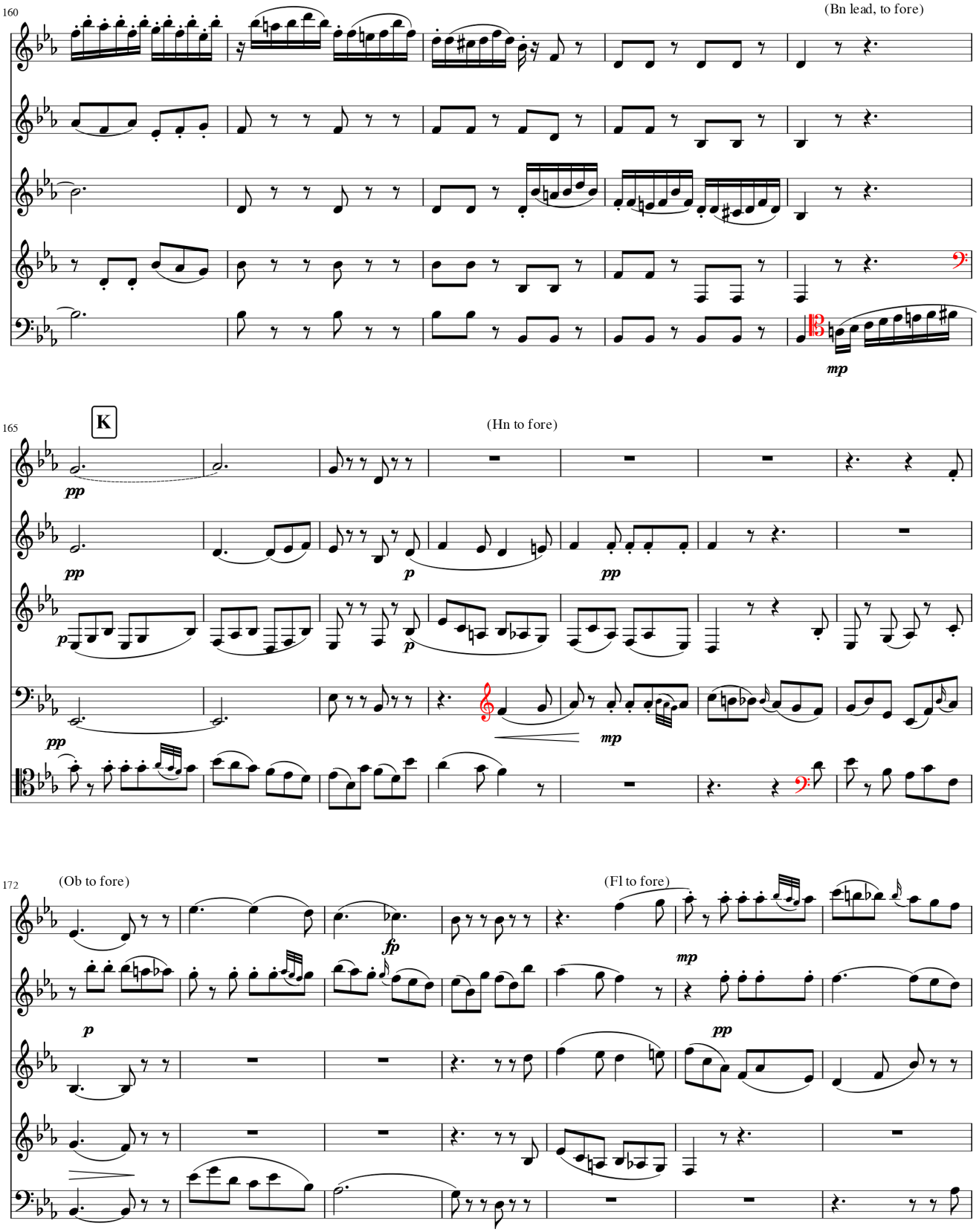

69
D
(Fl lead)
74
(Ob solo)
79
(others answer)
G P (D C)

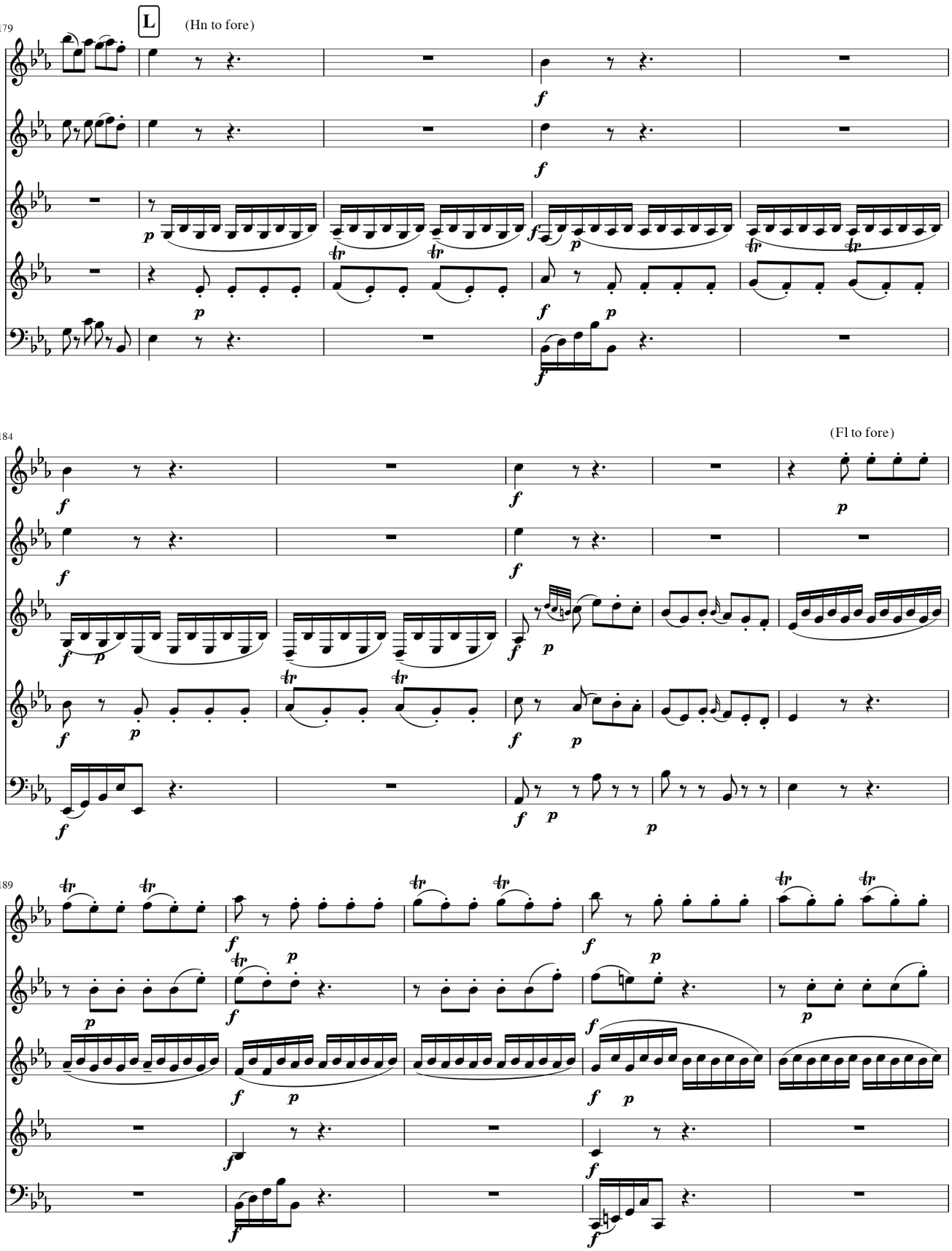

G P
(Ob to fore till 94)
G P
E
93
G P
(Fl lead)
99
G P
F

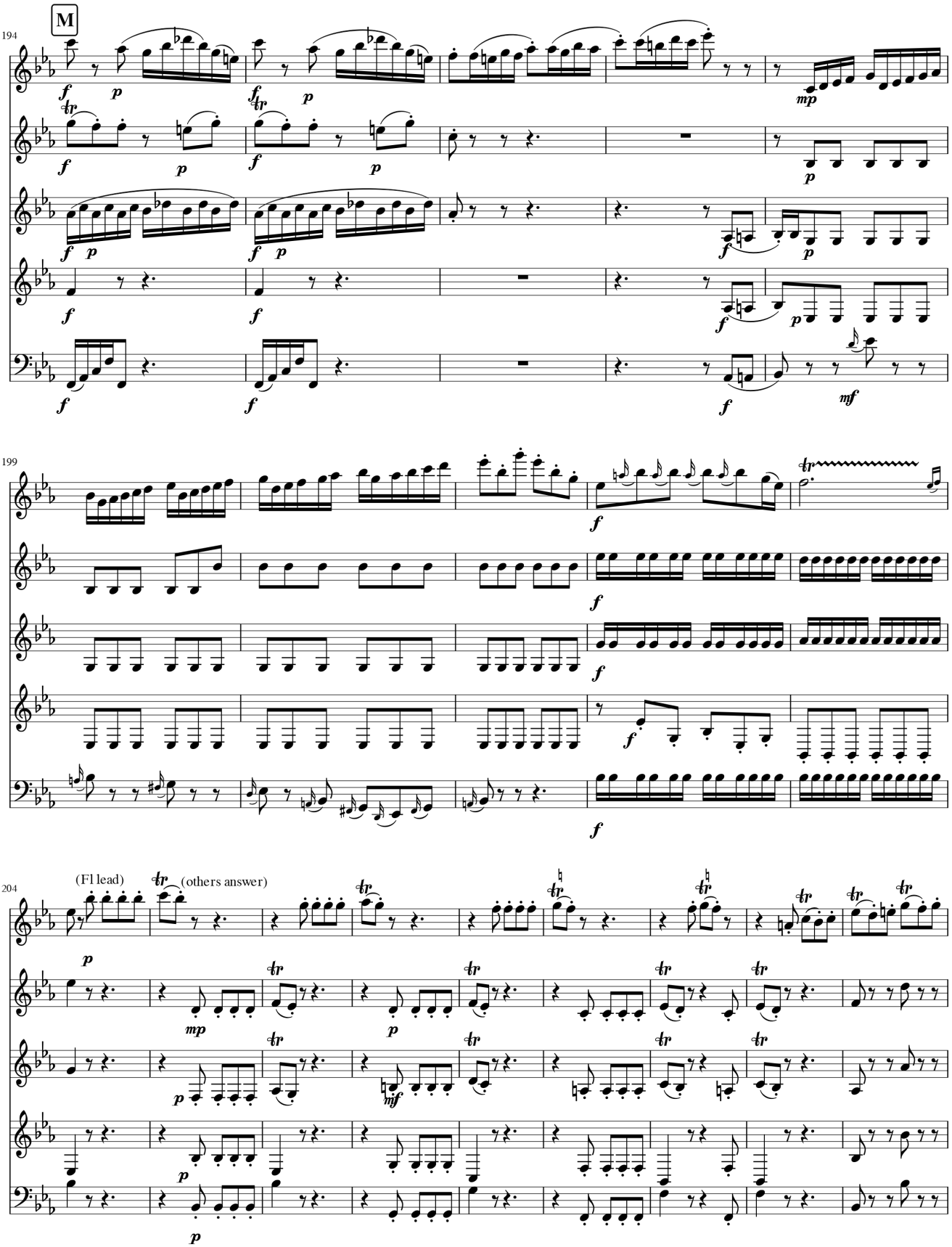

104
ossia (swap with Ob)
ossia (swap with Fl)
G P.
(Fl lead)
(others answer)
110
[pp]
118
[mp]
G
G P.
(Cl with Hn)

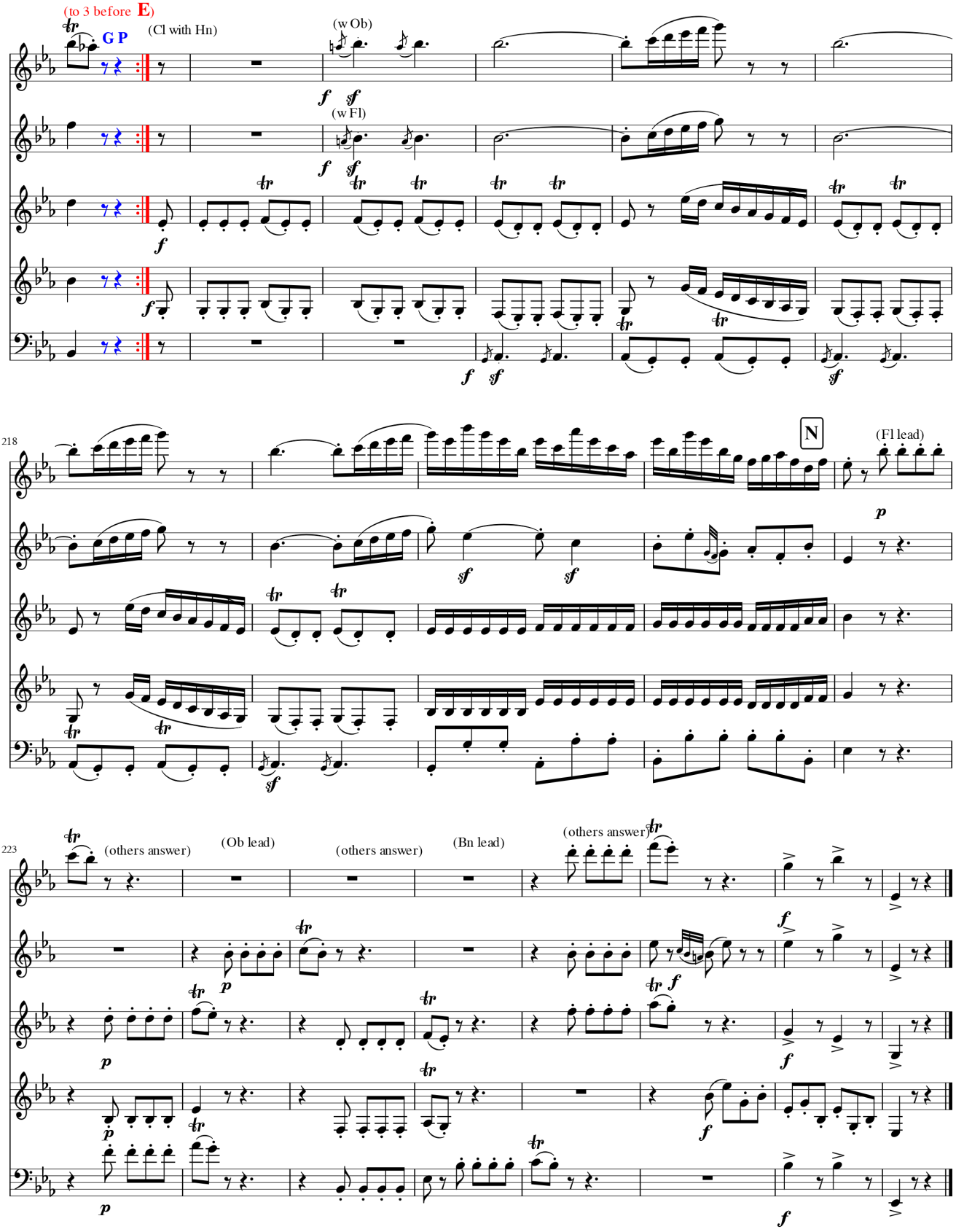

126
(w Ob)
(w Fl)
132
(Fl lead)
139
(Ob lead)
(Fl lead)
H
(Hn with Bn)


145
150
155
J


160
(Bn lead, to fore)
mp
165
K
(Hn to fore)
pp
pp
p
pp
p
p
pp
mp
172
(Ob to fore)
(Fl to fore)
fp
mp
p
pp


179
L
(Hn to fore)
184
(Fl to fore)
189


M
194
199
204
(Fl lead)
(others answer)

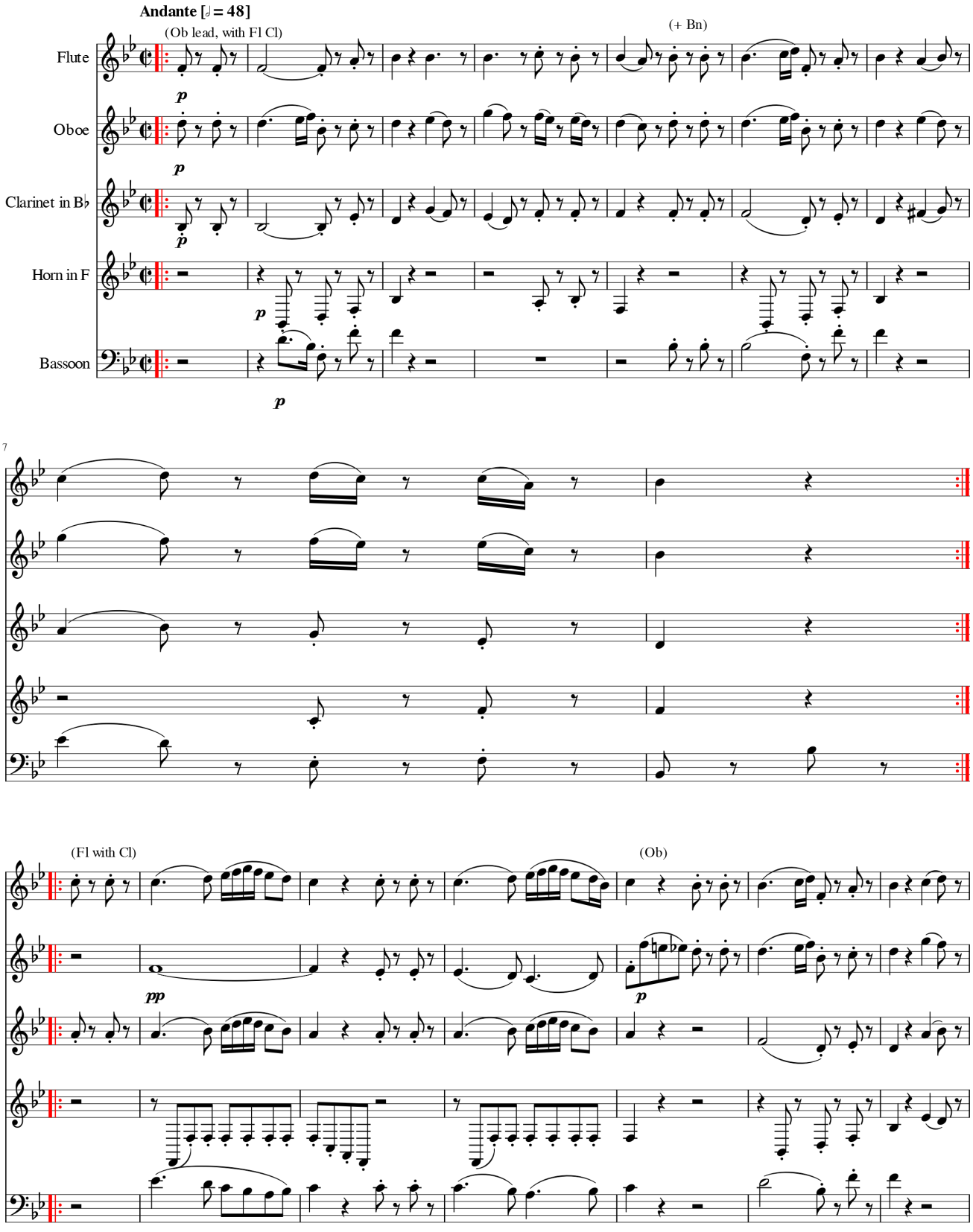

(to 3 before E)
G P
(Cl with Hn)
(w Ob)
(w Fl)
218
N
(Fl lead)
223
(others answer)
(Ob lead)
(others answer)
(Bn lead)
(others answer)

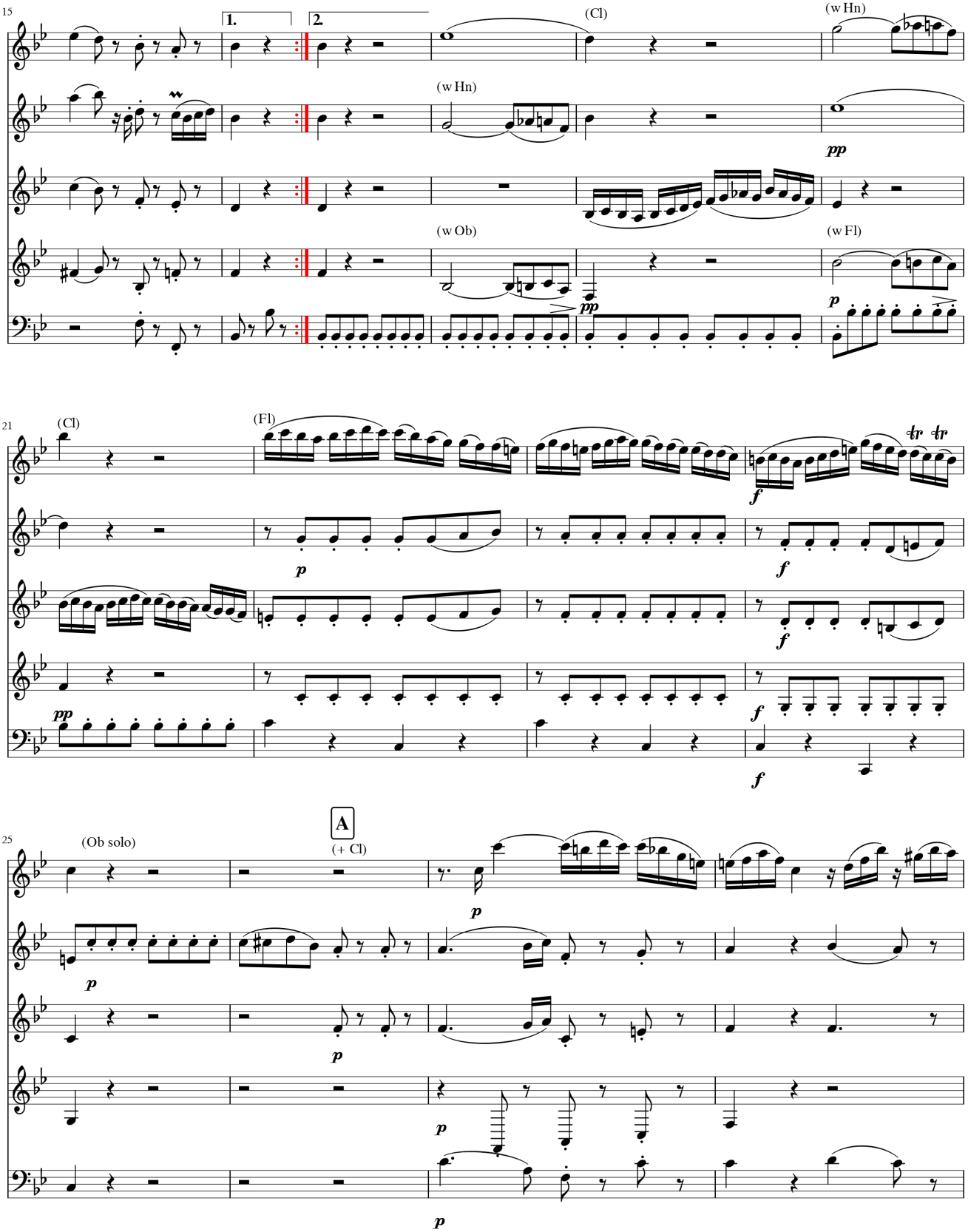
String Quintet in Eb K614 arr for Wind by Toby Miller

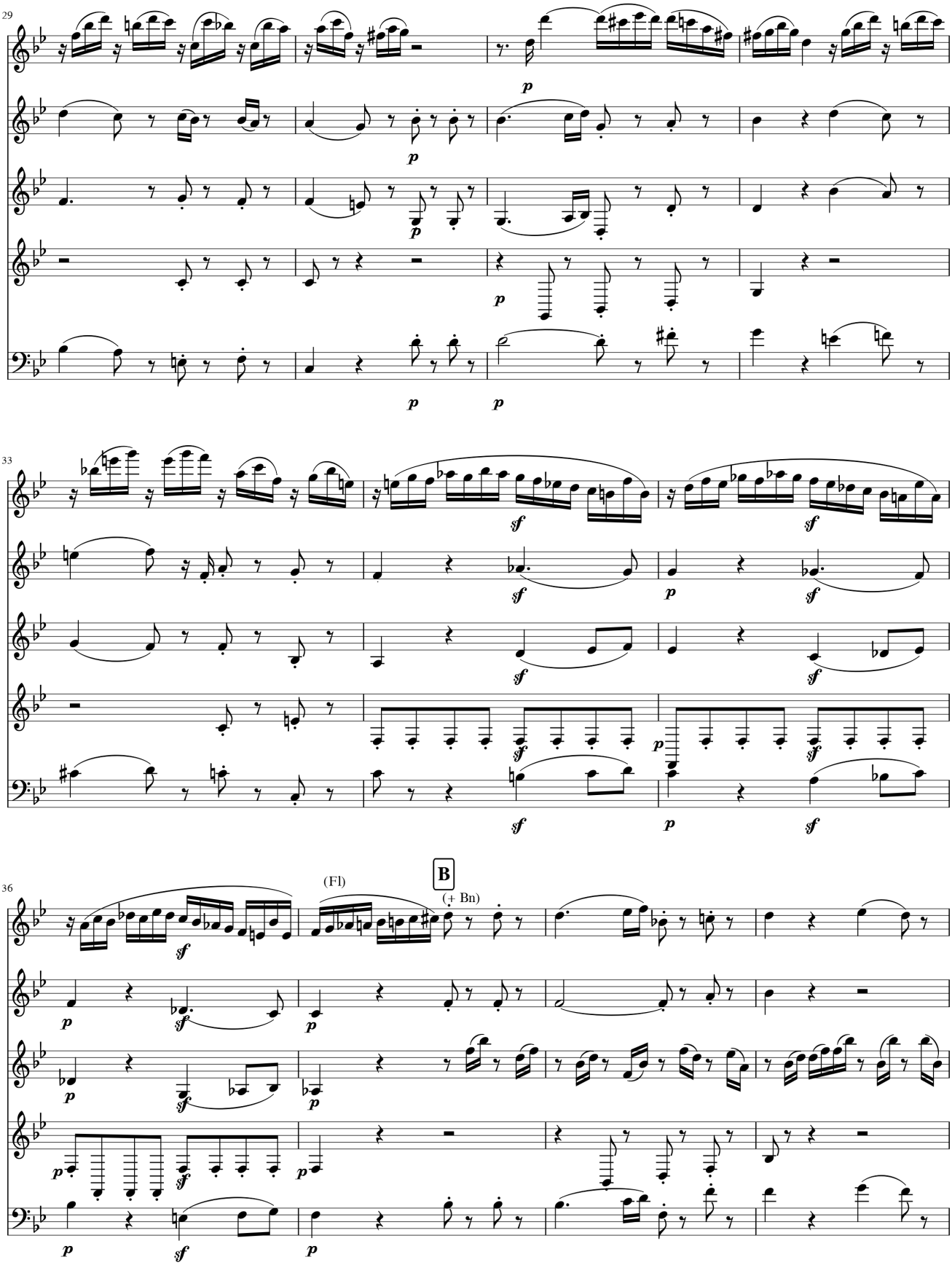
Score (concert pitch)

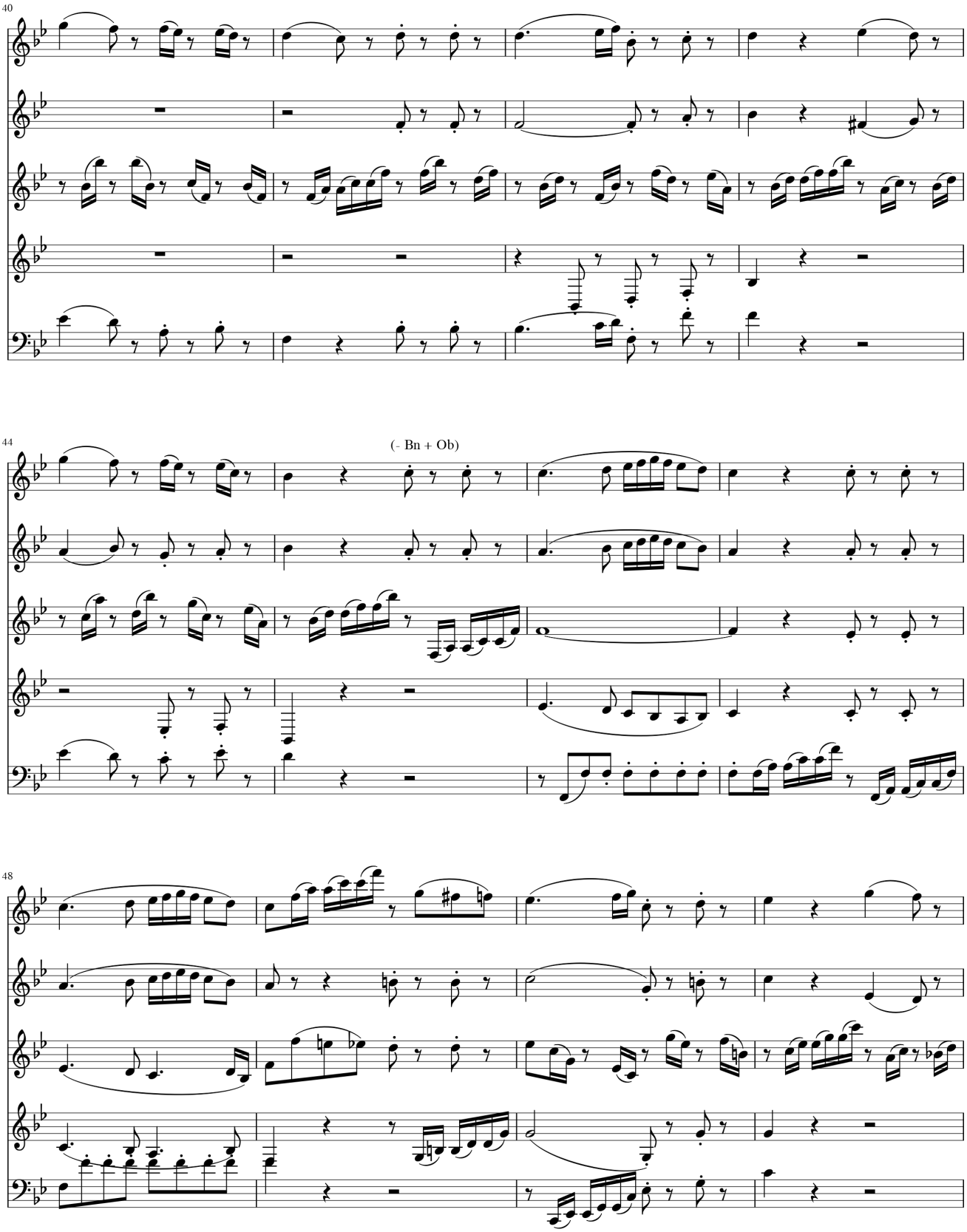
II - Andante

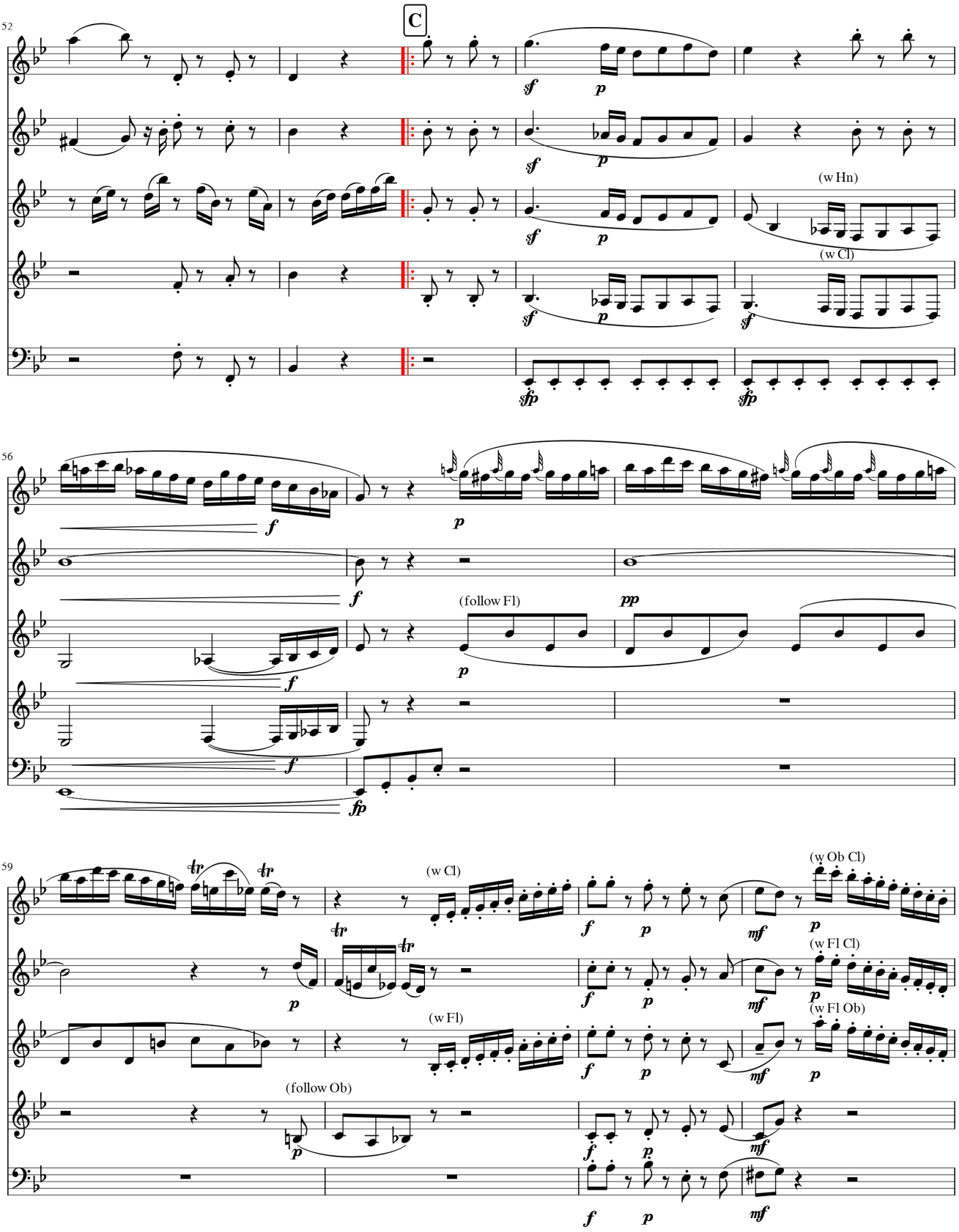
W A Mozart

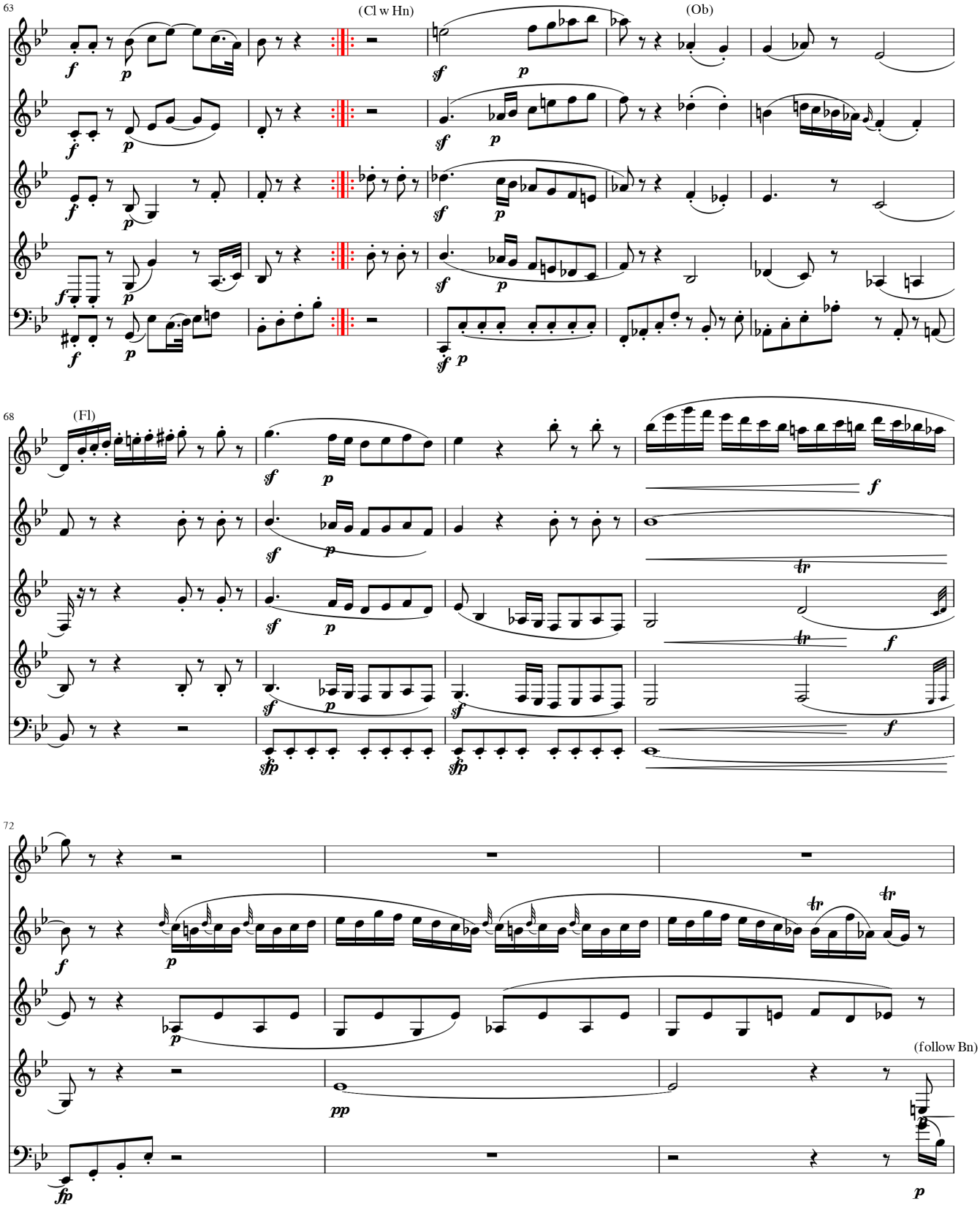


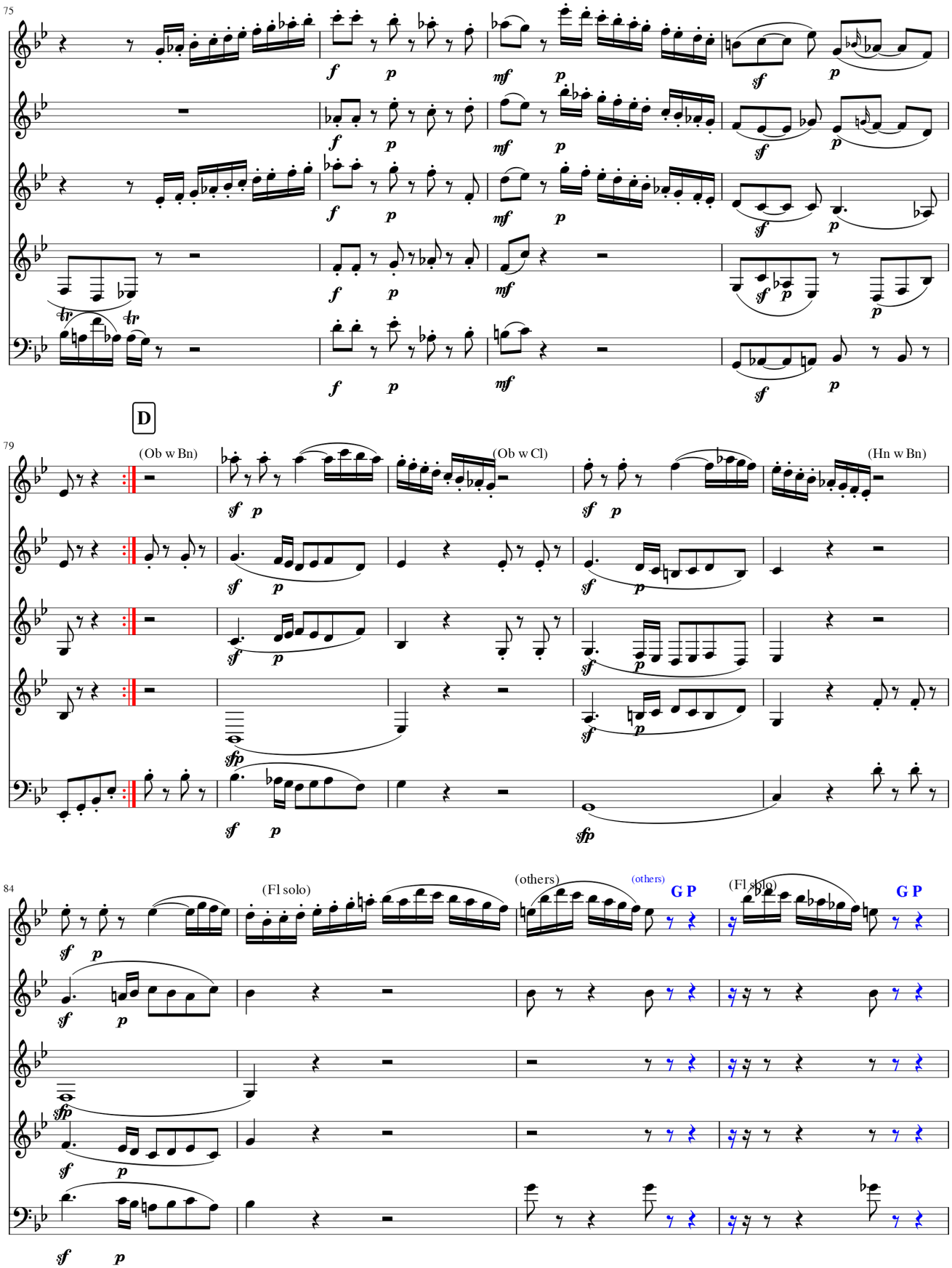

15
1.
2.
(Cl)
(w Hn)
(w Hn)
pp
(w Ob)
pp
(w Fl)
p
21
(Cl)
pp
(Fl)
p
f
f
f
f
tr
tr
25
(Ob solo)
p
A
(+ Cl)
p
p
p
p

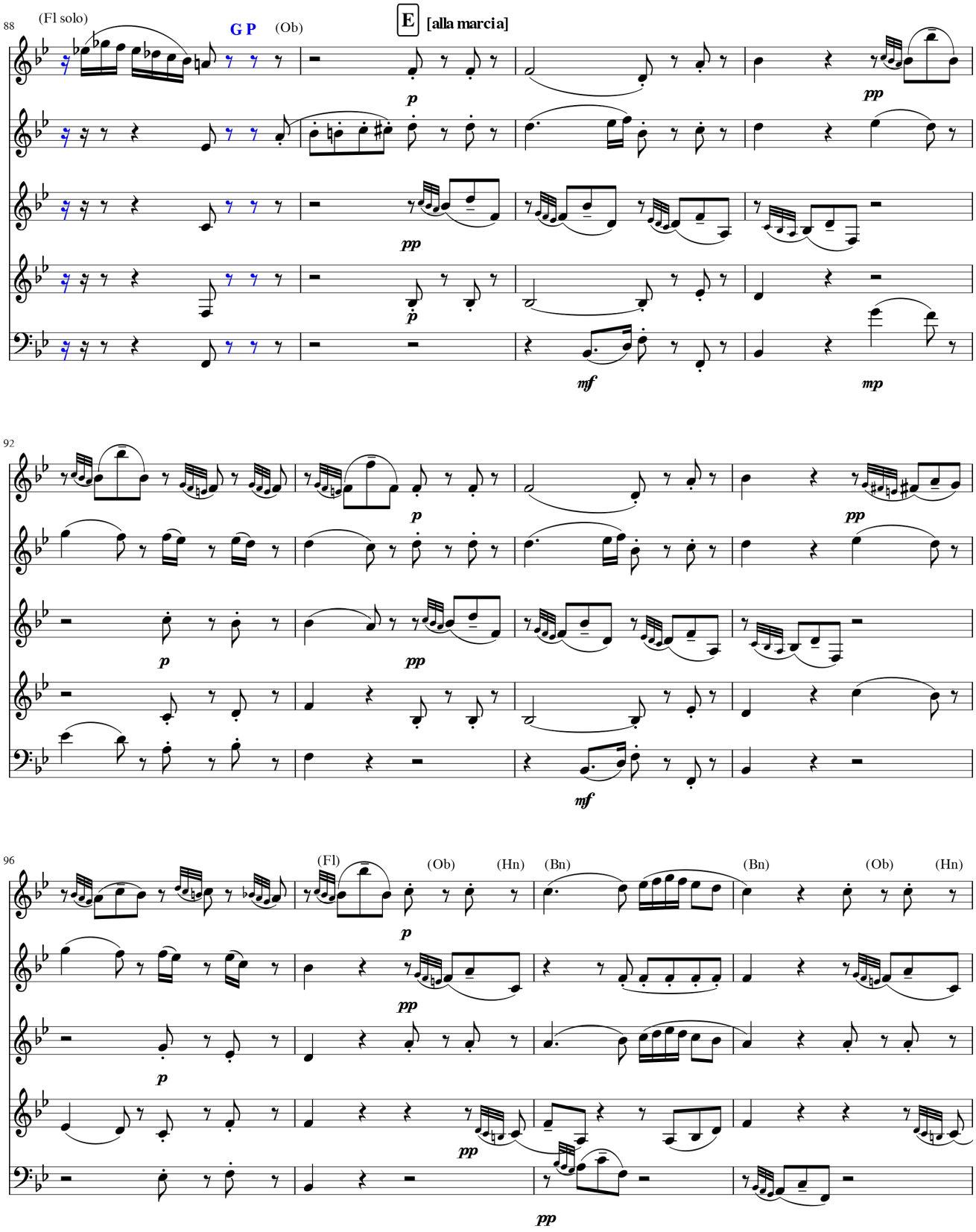

29
33
36
(Fl)
B
(+ Bn)

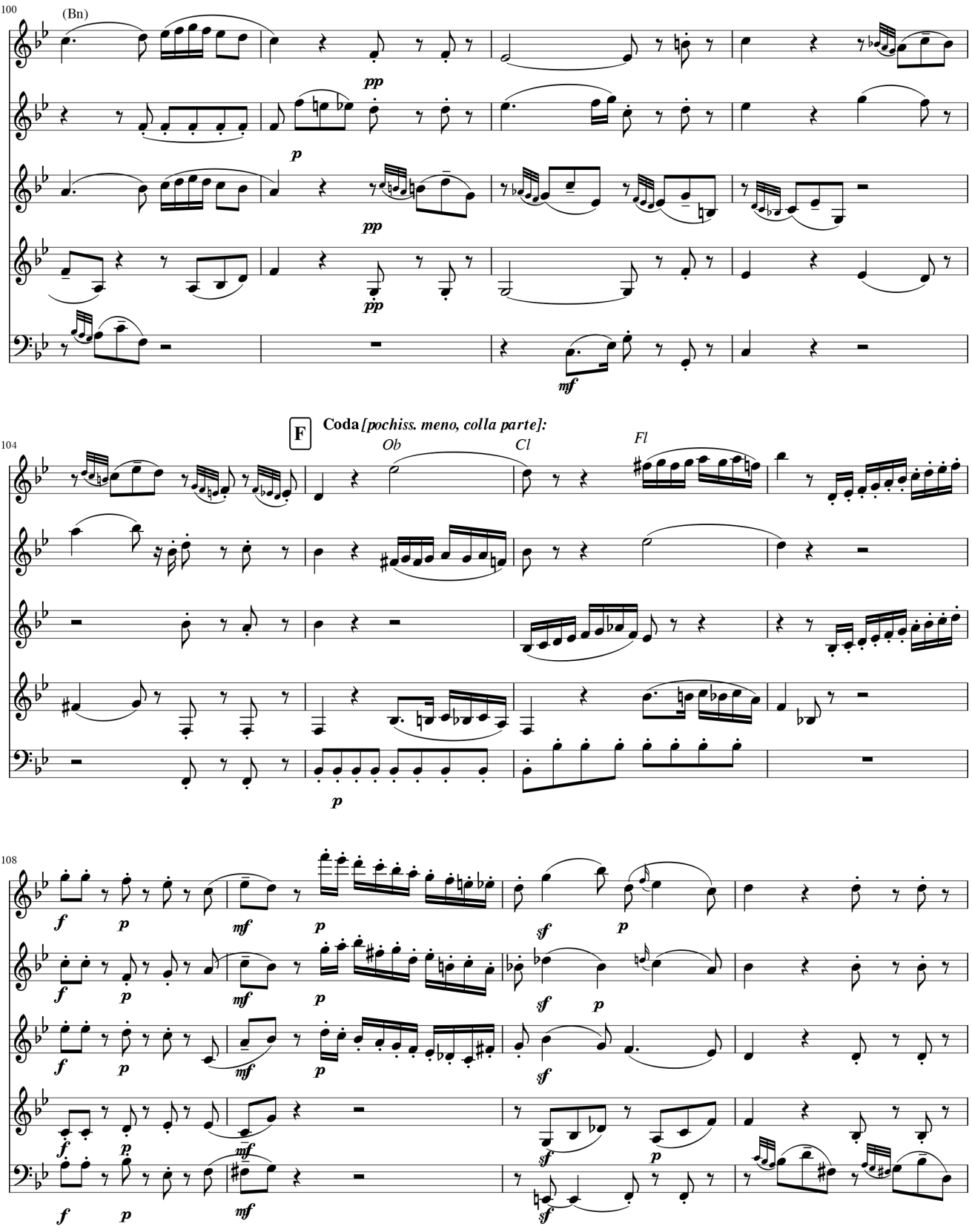

40
44
(- Bn + Ob)
48

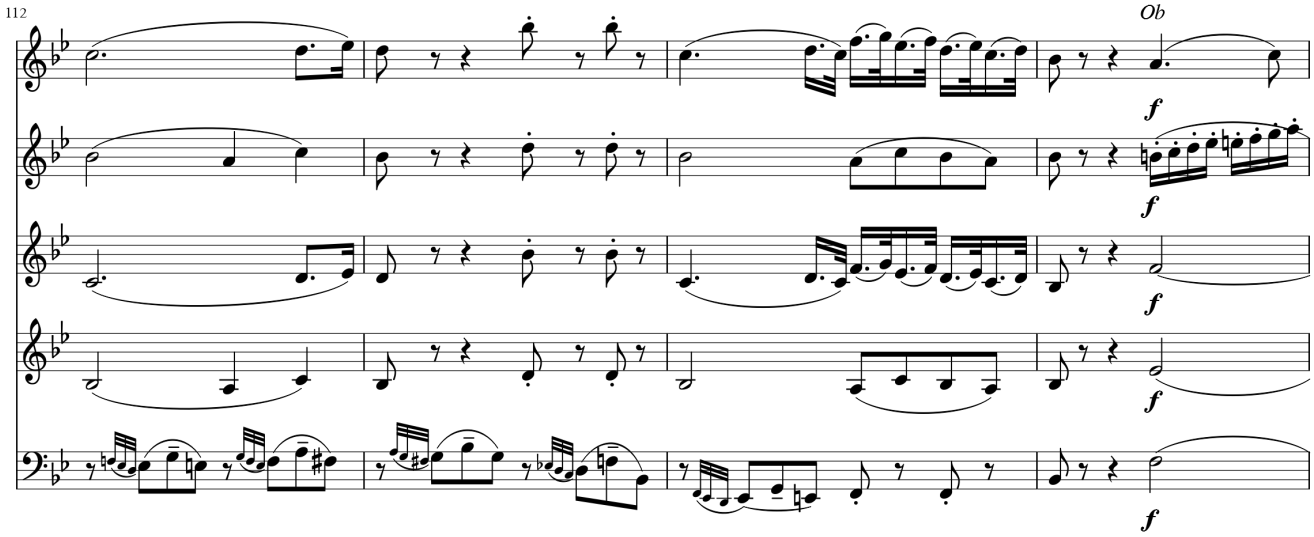

52
C
(w Hn)
(w Cl)
56
(follow Fl)
59
(w Cl)
(w Ob Cl)
(w Fl Cl)
(w Fl)
(w Fl Ob)
(follow Ob)

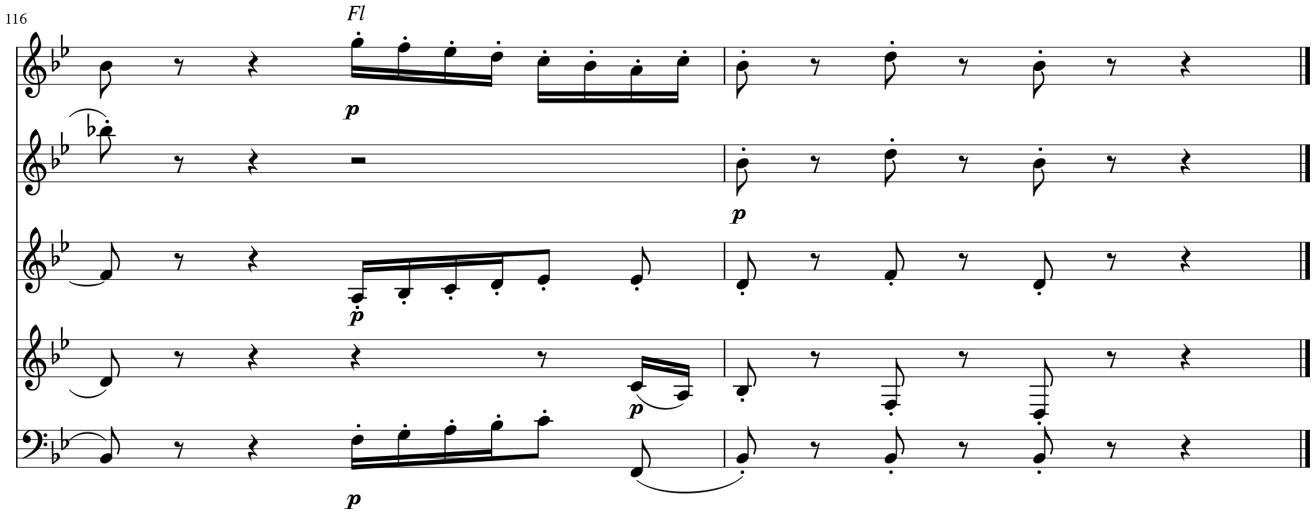

63
(Cl w Hn)
(Ob)
68
(Fl)
72
(follow Bn)


75
D
79
(Ob w Bn)
(Ob w Cl)
(Hn w Bn)
84
(Fl solo)
(others)
(others)
G P
(Fl solo)
G P


88
(Fl solo)
G P
(Ob)
E
[alla marcia]
p
pp
pp
p
mf
mp
92
p
pp
pp
p
pp
mf
96
(Fl)
(Ob)
(Hn)
(Bn)
(Bn)
(Ob)
(Hn)
p
pp
p
pp
pp


100
(Bn)
pp
p
pp
pp
mf
F
Coda [pochiss. meno, colla parte]:
104
Ob
Cl
Fl
p
108
f
p
mf
p
sf
p
f
p
mf
p
sf
p
f
p
mf
sf
f
p
mf
sf


112
Ob
f
f
f
f
f


116
Fl
p
p
p
p

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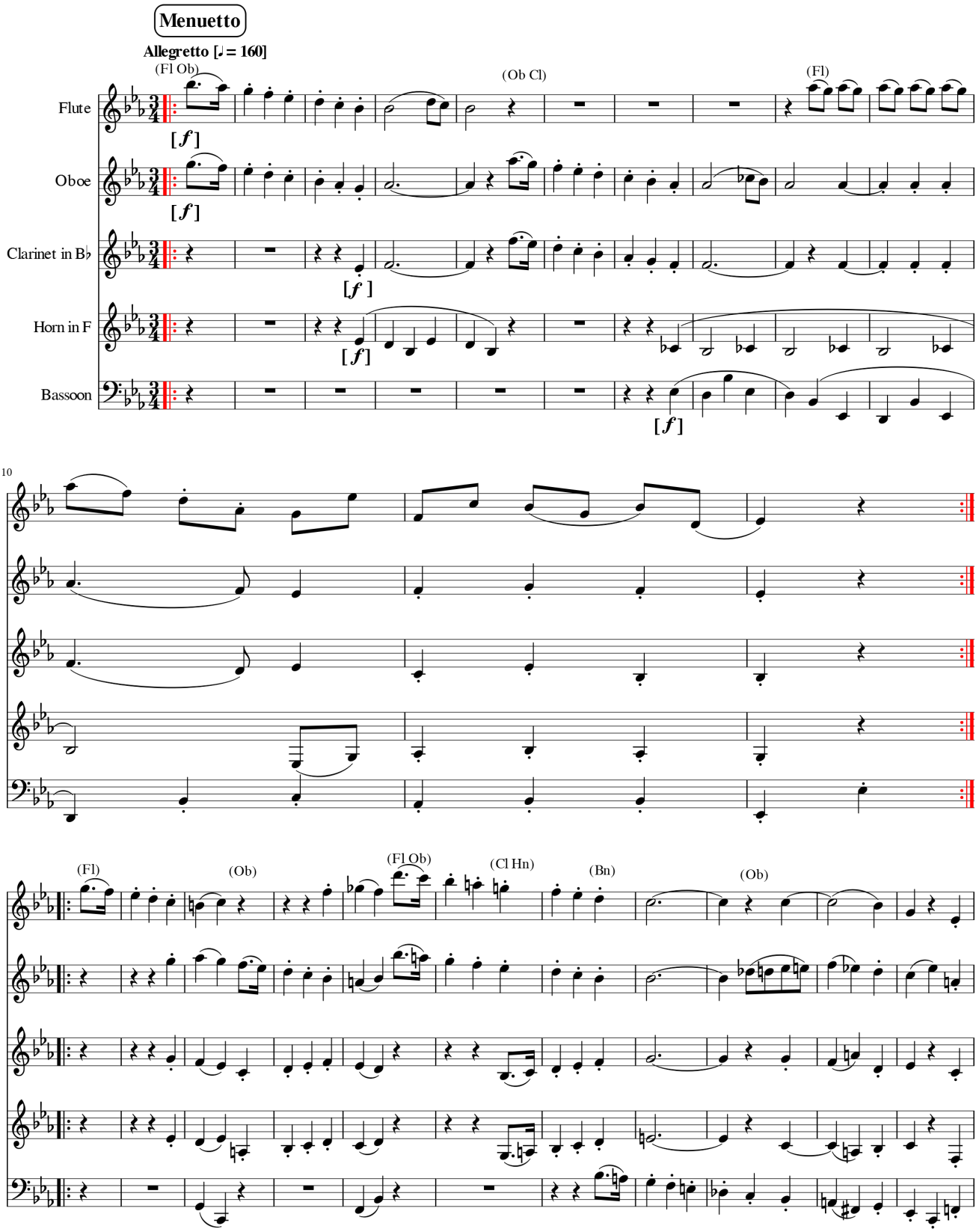
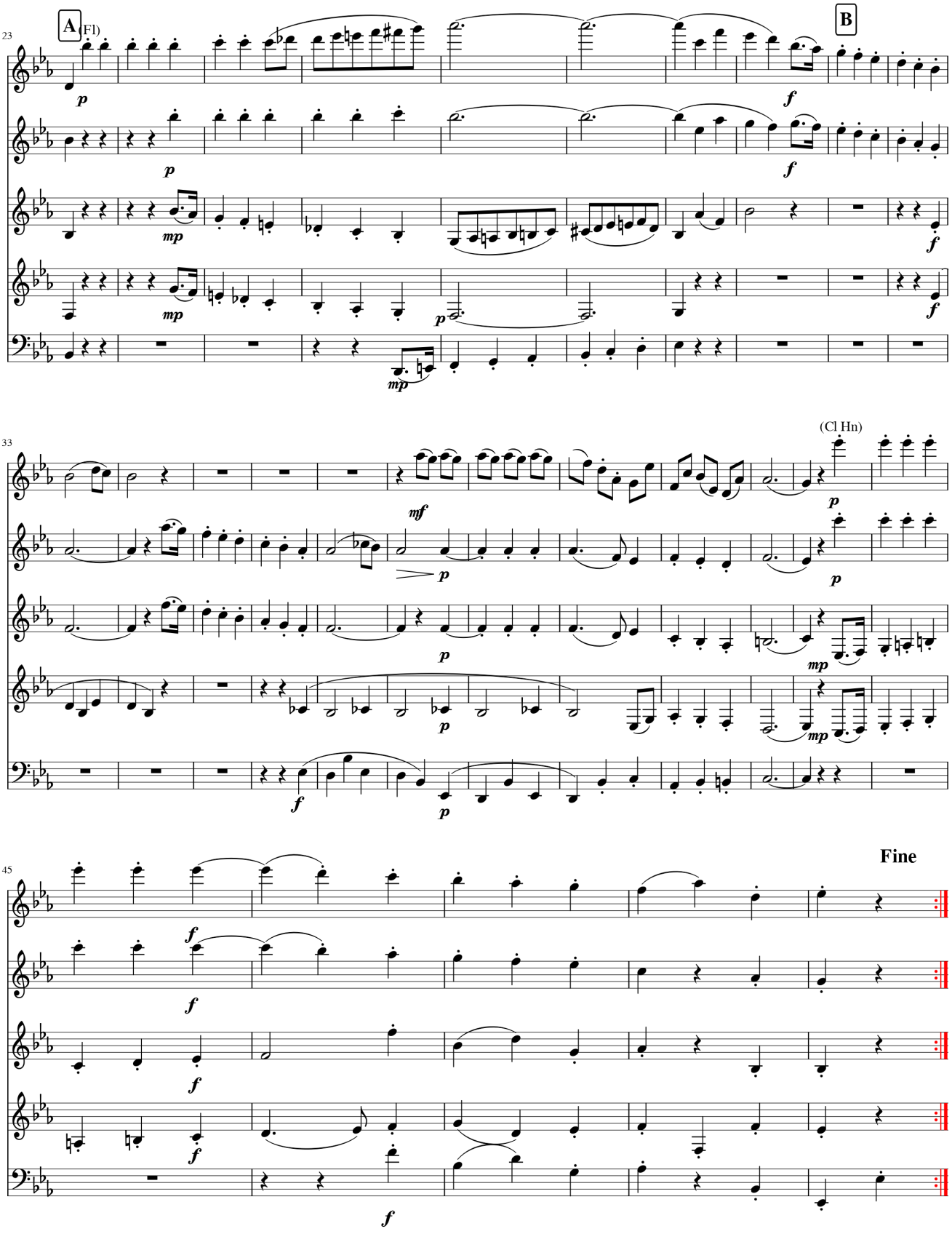
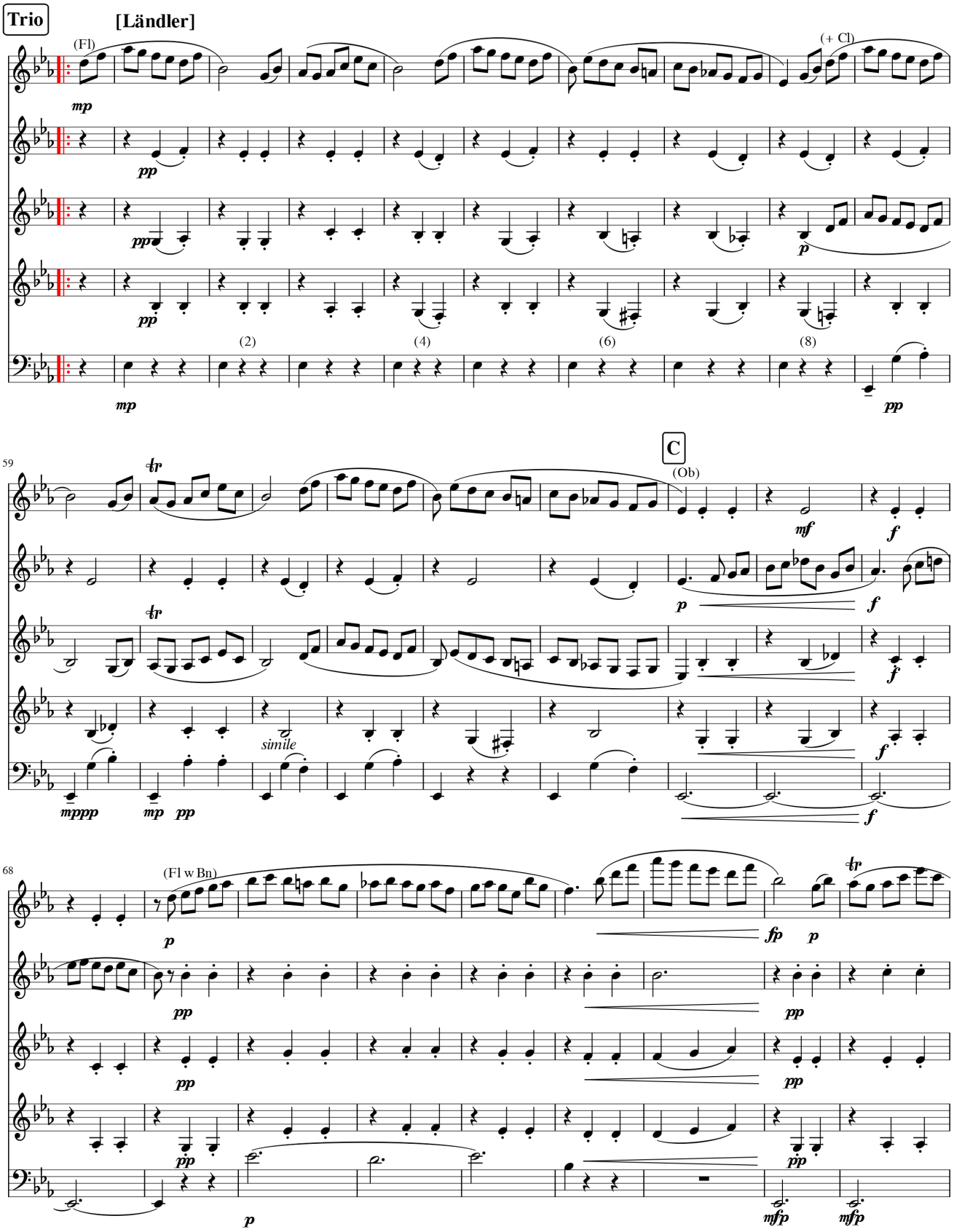
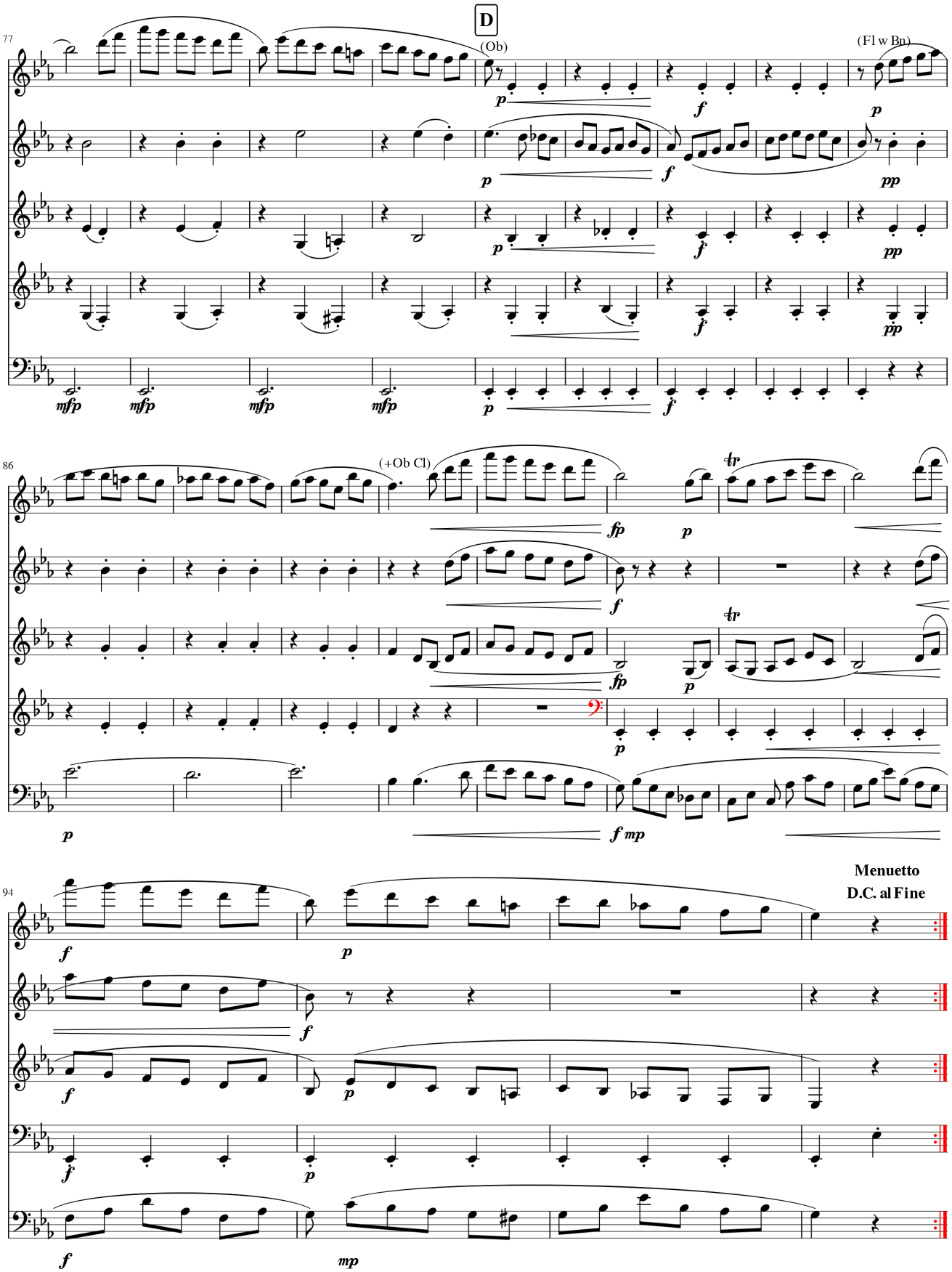
Score (concert pitch) III - Menuetto W A Mozart



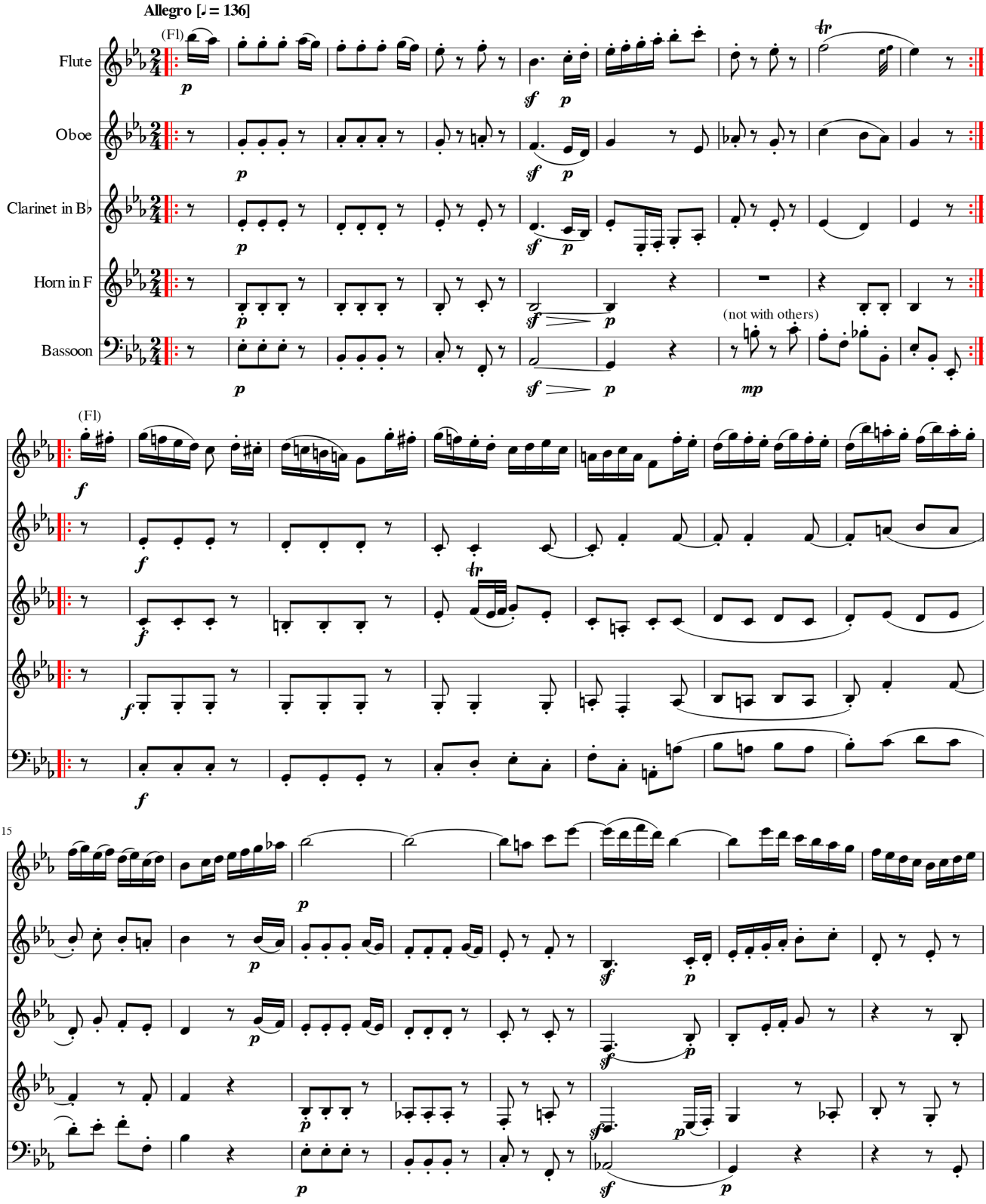

23
A
(Fl)
B
33
(Cl Hn)
45
Fine

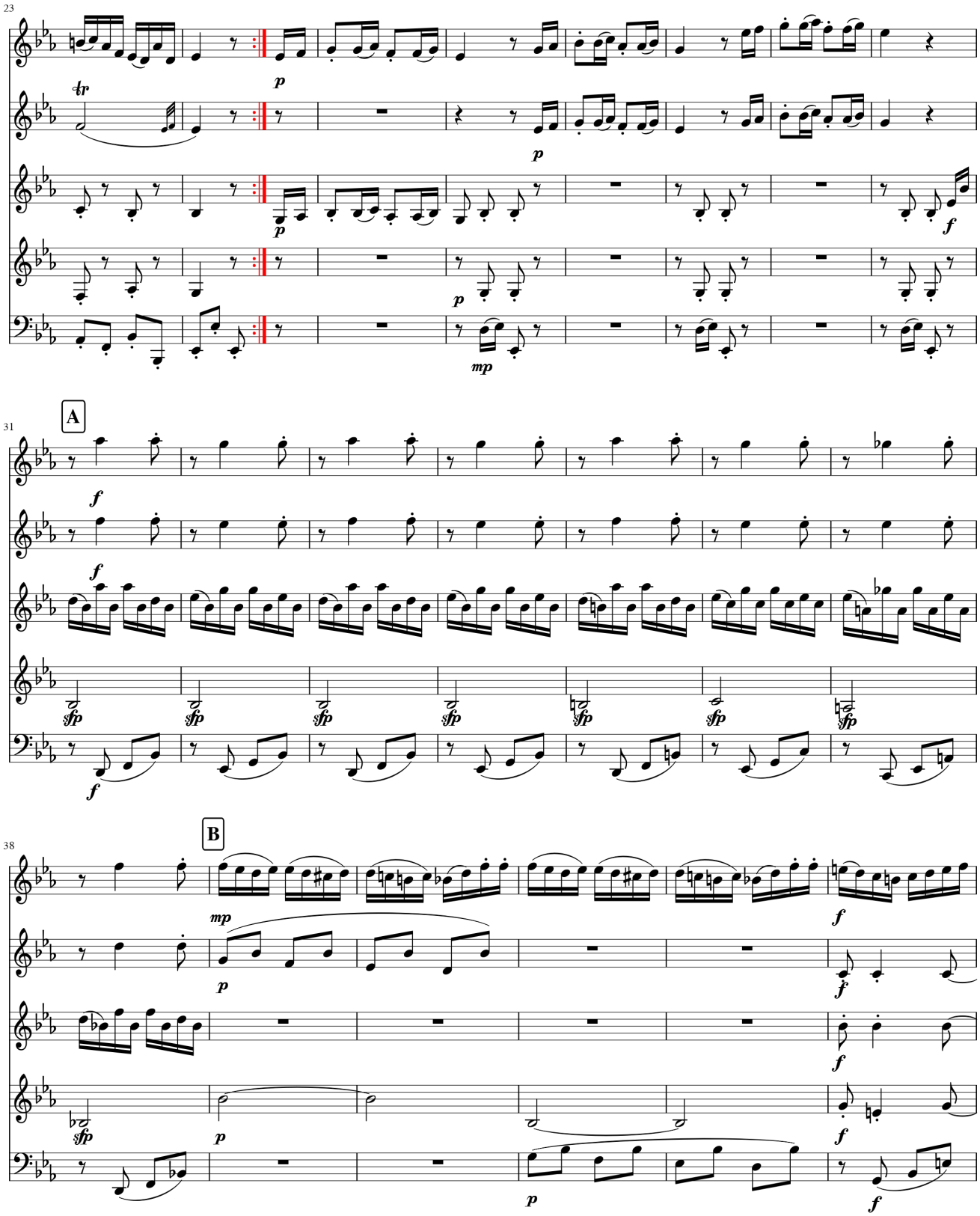

Trio
[Ländler]
(Fl)
(+ Cl)
mp
pp
p
(2)
(4)
(6)
(8)
59
C
(Ob)
mf
f
simile
mpppp
mp
pp
68
(Fl w Bn)
fp
mfp

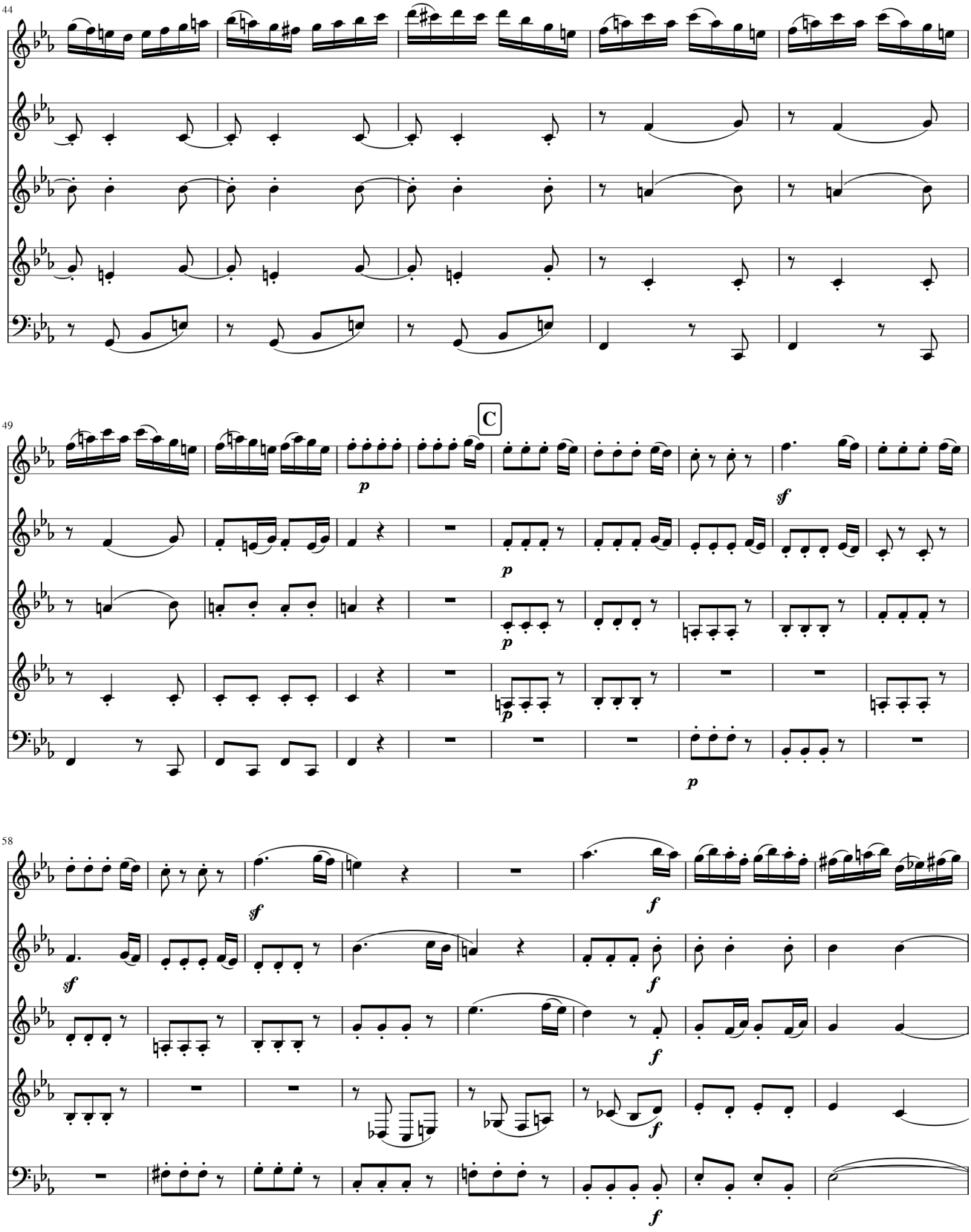

77
D
(Ob)
(Fl w Bn)
86
(+Ob Cl)
94
Menuetto
D.C. al Fine

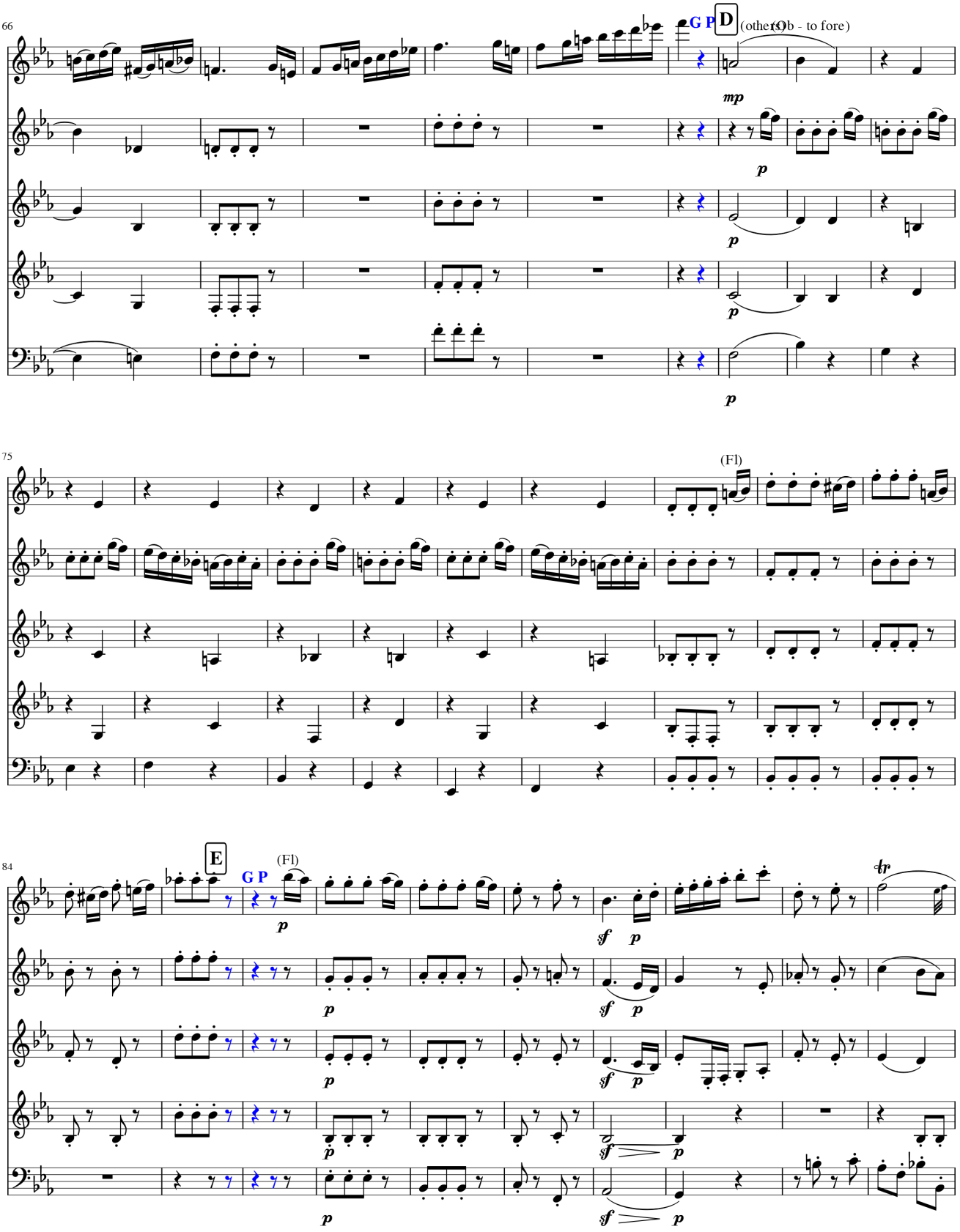
String Quintet in E♭ K614 arr for Wind by Toby Miller

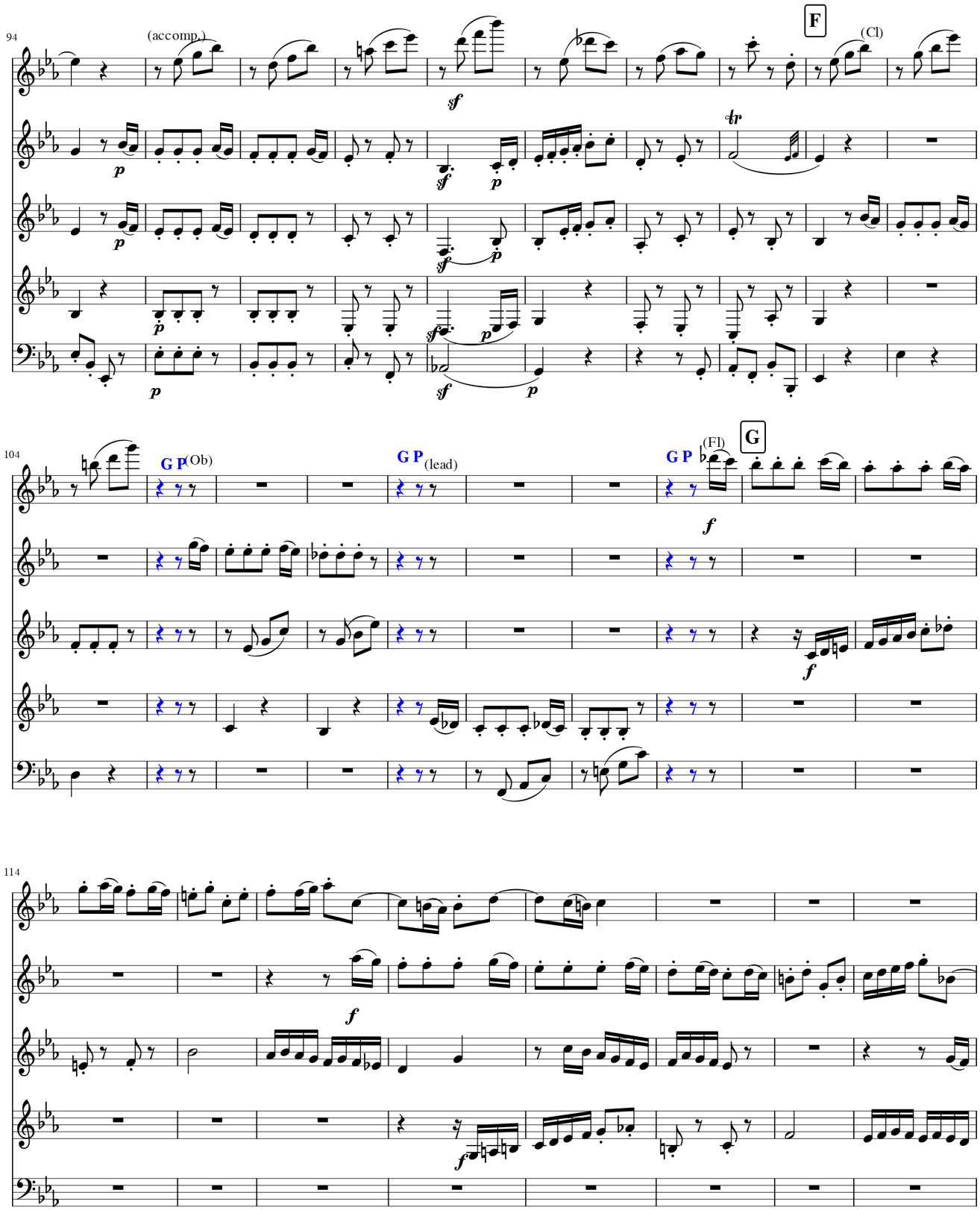
Score (concert pitch) IV - Allegro W A Mozart

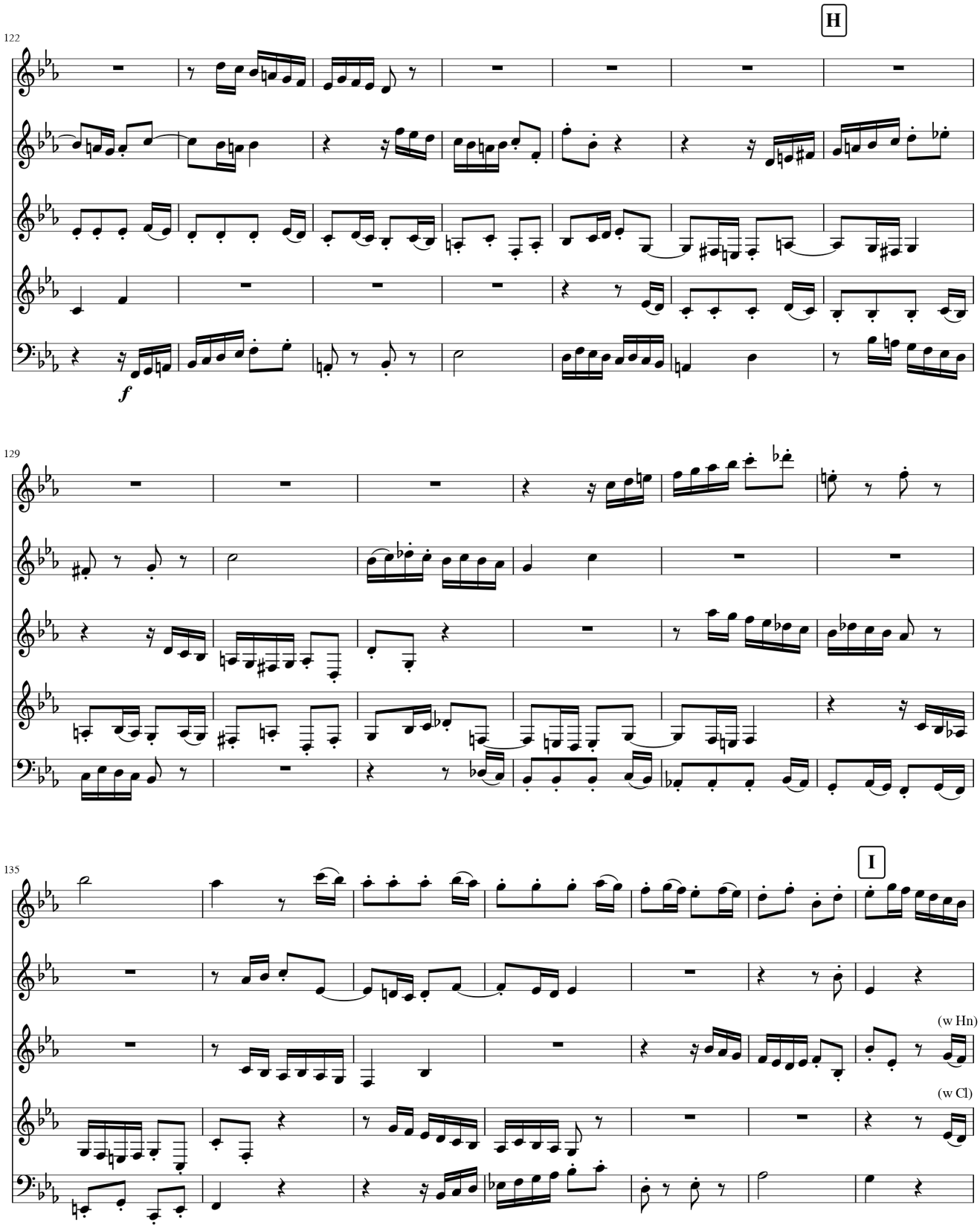


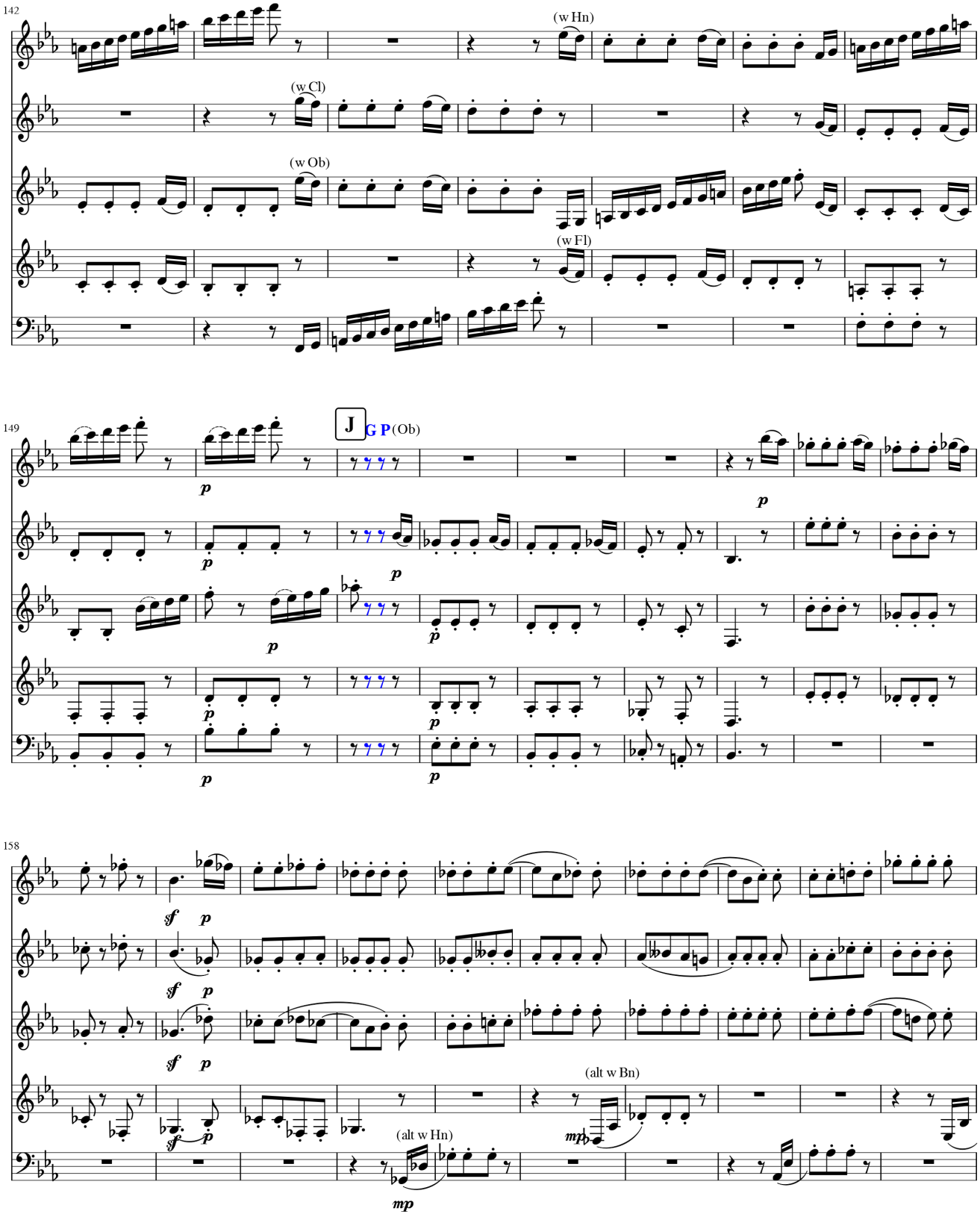

23
tr
p
p
p
p
mp
f
31
A
f
f
sfp
sfp
sfp
sfp
sfp
sfp
sfp
f
38
B
mp
p
f
f
f
sfp
p
p
f
p
f

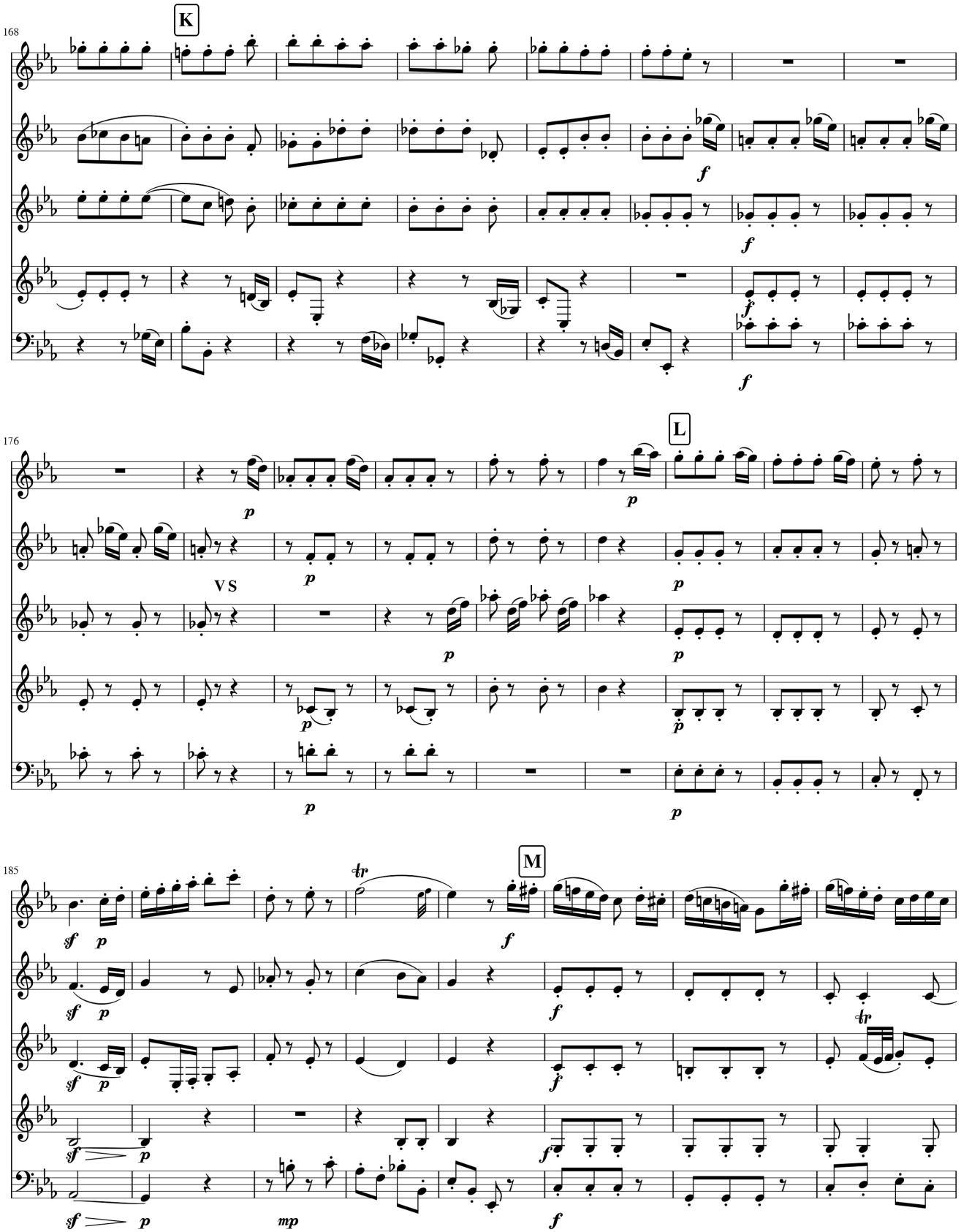

44
49
C
58

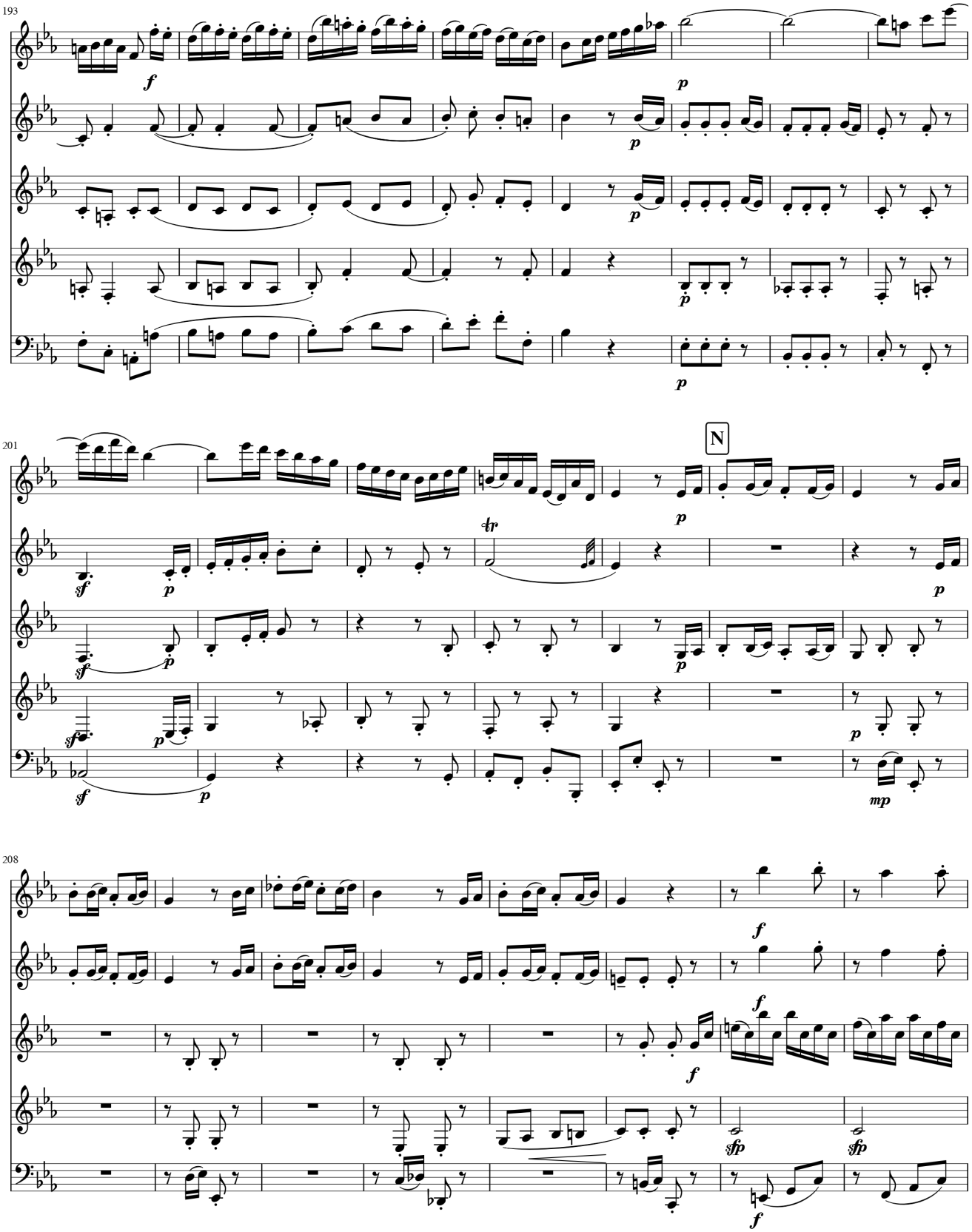

66
G P
D
(other(s) - to fore)
mp
p
75
(Fl)
84
E
G P
(Fl)
tr

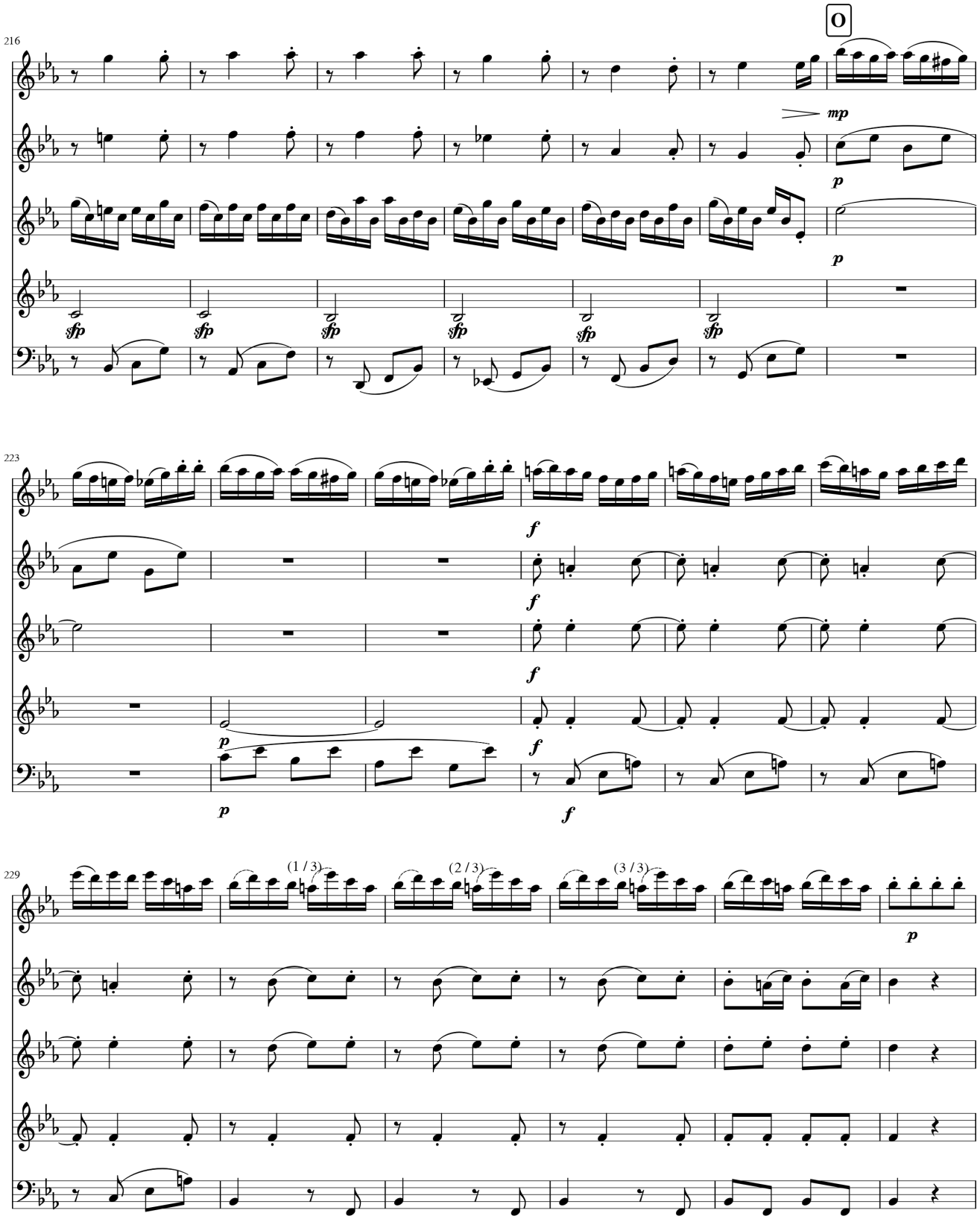

94
(accomp.)
F
(Cl)
104
G P (Ob)
G P (lead)
G P
(Fl)
G
114

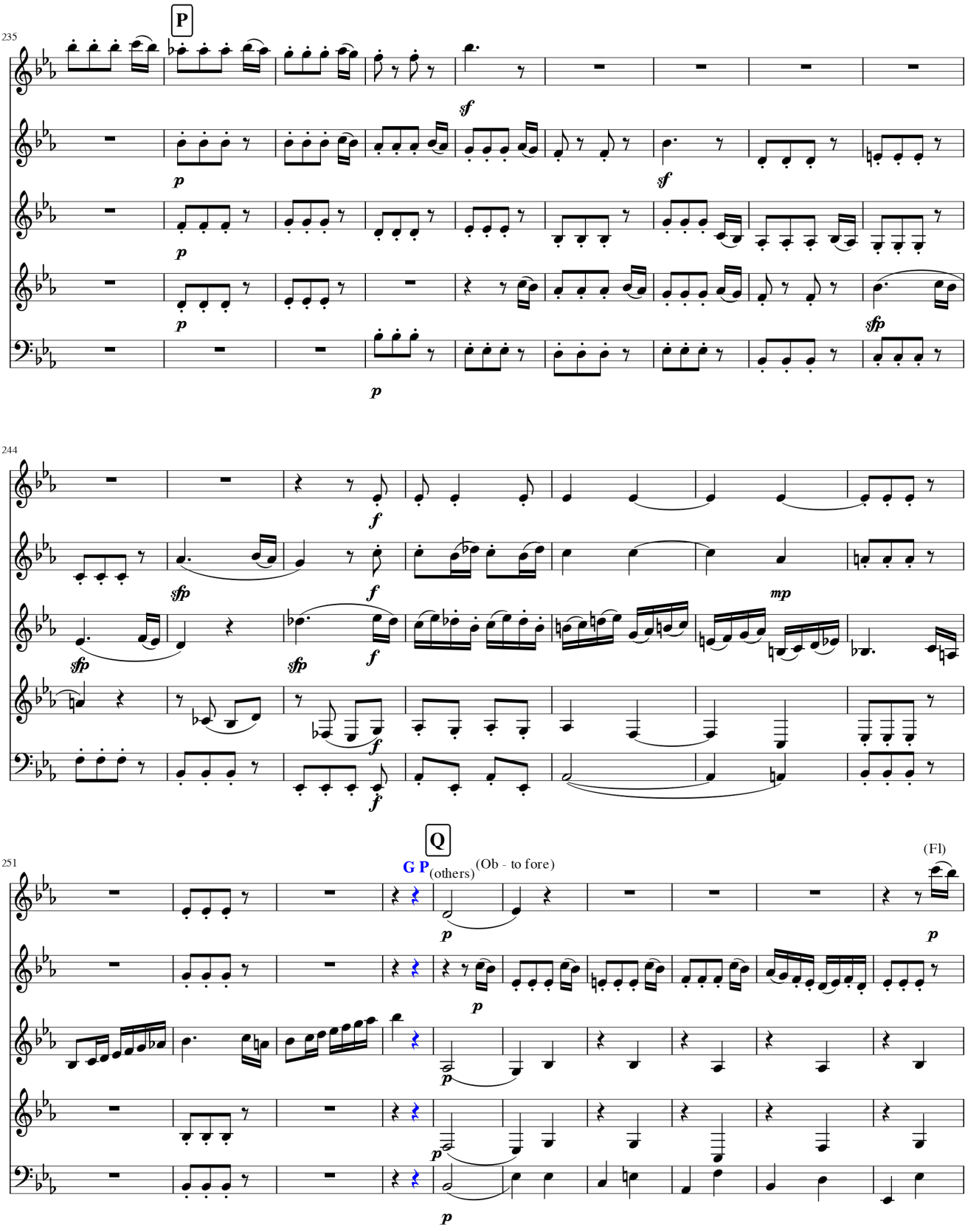

H
122
f
129
I
135
(w Hn)
(w Cl)

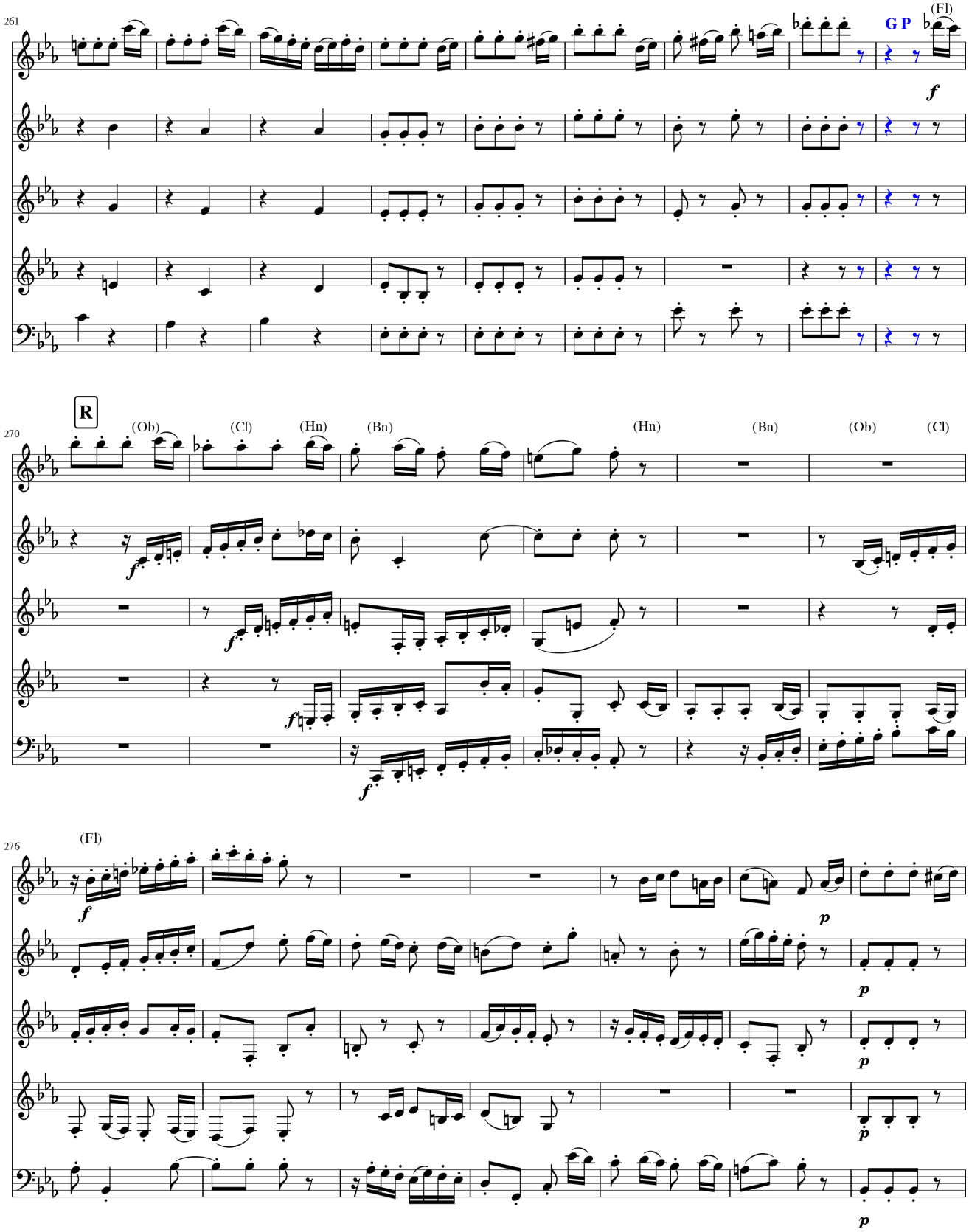

142
(w Hn)
(w Cl)
(w Ob)
(w Fl)
149
J
G P (Ob)
p
158
sf
p
(alt w Bn)
mp
(alt w Hn)

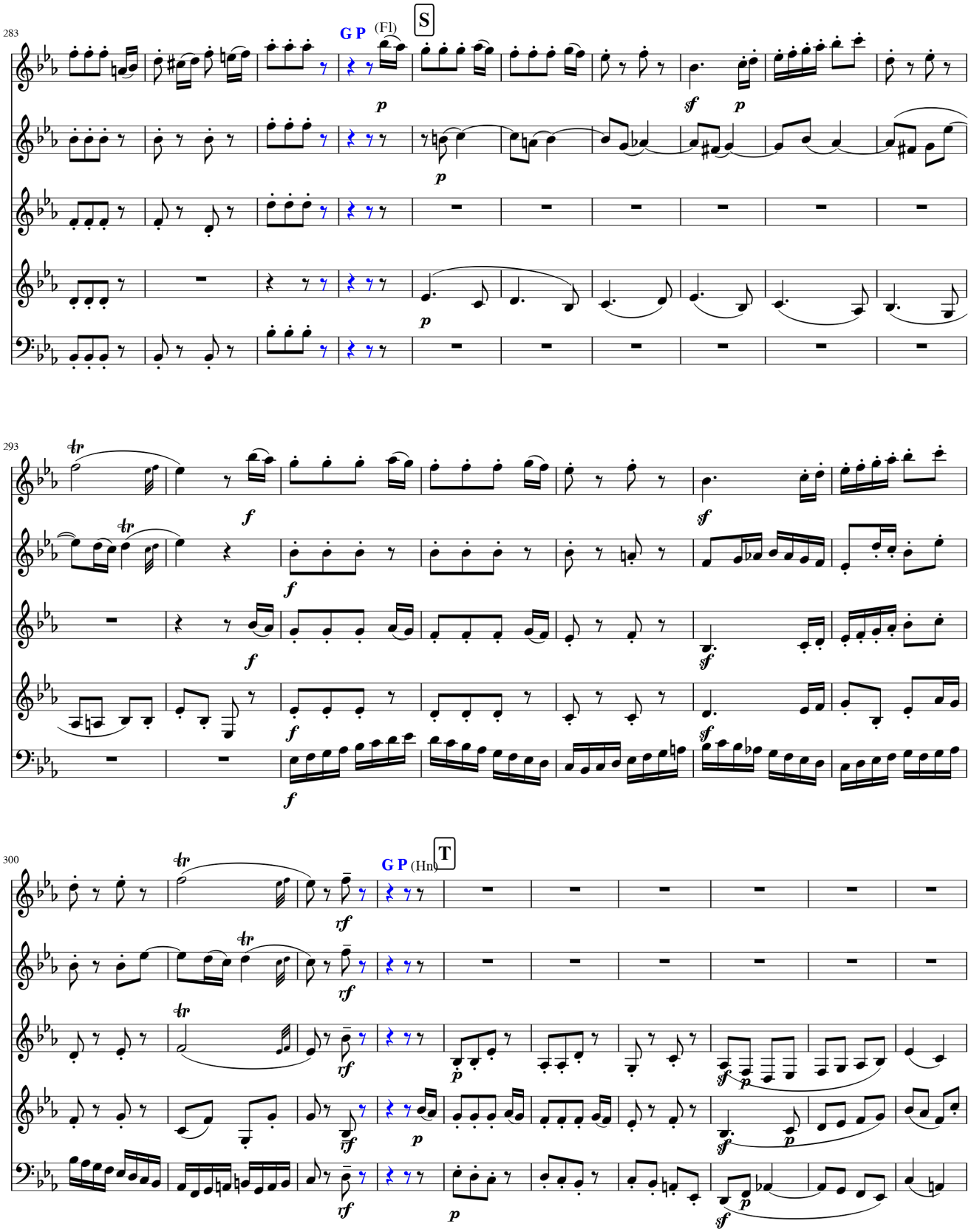

168
K
f
f
f
176
L
p
p
VS
p
p
p
p
p
185
M
sf
p
f
sf
p
f
tr
sf
p
f
sf
p
mp
f

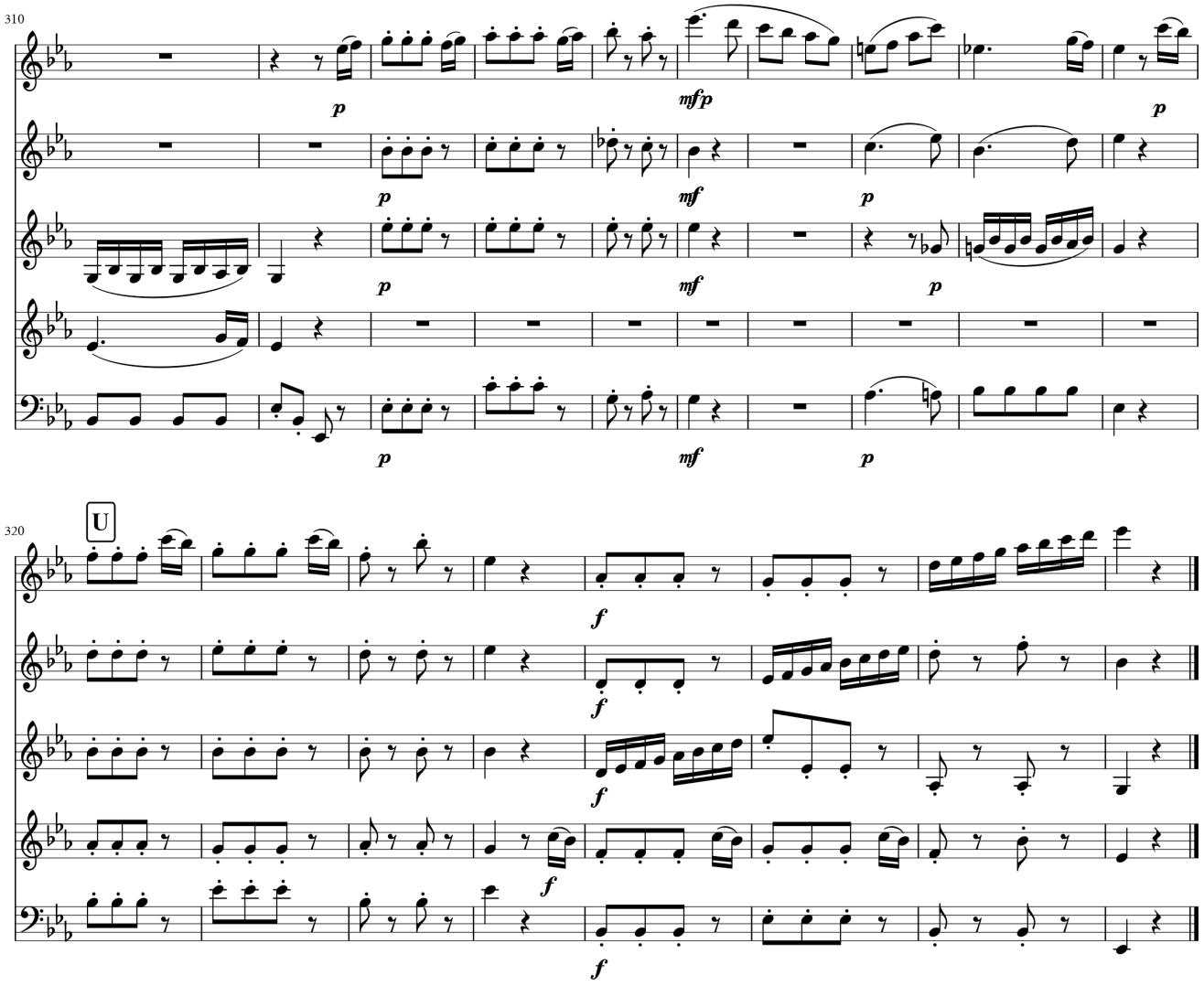

193
f
p
p
p
p
201
N
sf
p
tr
p
sf
p
p
sf
p
p
sf
p
mp
208
f
f
f
sfp
sfp
f


O
216
mp
p
sfp
223
f
p
229
(1 / 3)
(2 / 3)
(3 / 3)


235
P
sf
p
sf
p
p
sfp
p
244
f
sfp
f
sfp
f
mp
f
f
251
Q
G P
(others)
(Ob - to fore)
(Fl)
p
p
p
p
p


261
GP
(Fl)
f
R
270
(Ob)
(Cl)
(Hn)
(Bn)
(Hn)
(Bn)
(Ob)
(Cl)
f
276
(Fl)
f
p


283
G P
(Fl)
S
293
300
G P
(Hn)
T


310
p
mfp
p
p
mf
p
p
mf
p
p
mf
p
320
U
f
f
f
f
f