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).

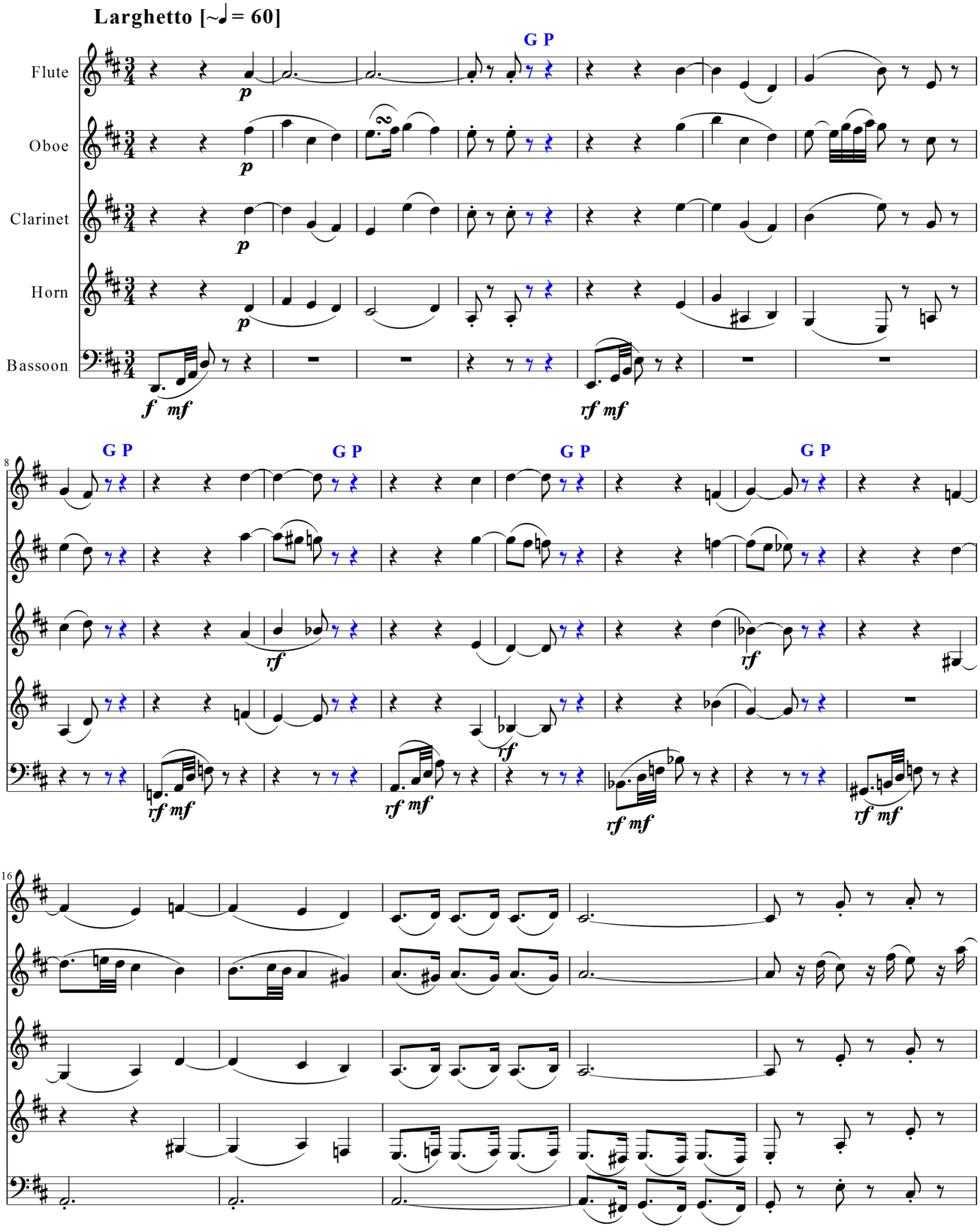
Mozart entered this work into his thematic catalogue in early December 1790. It marks a return to his favoured but unusual ensemble (2 violins, 2 violas and cello) after his two masterworks of April-May 1787 (the C major (K515) and G minor (K516) quintets), and two earlier works (the second an arrangement 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)].

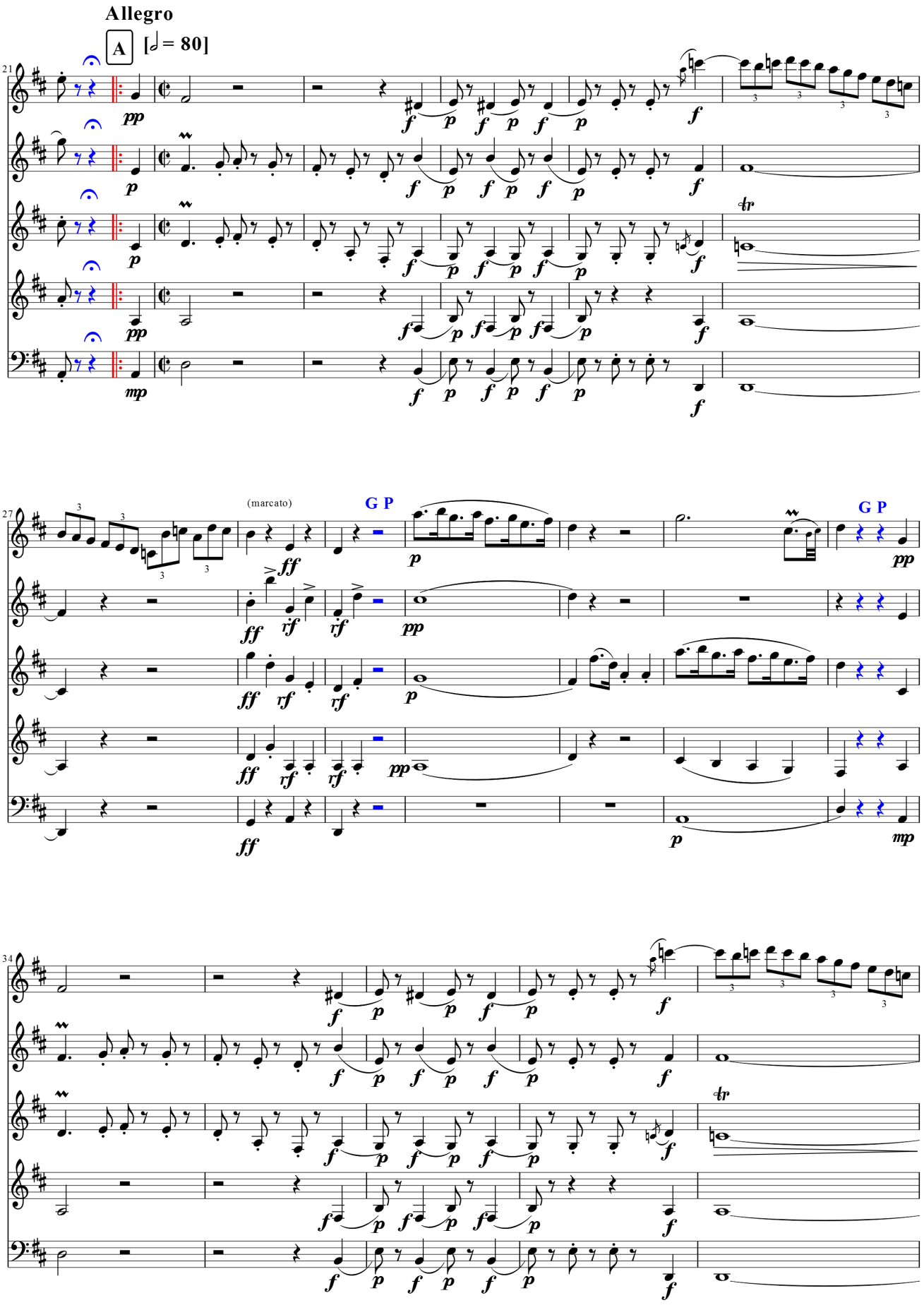
As Irvine writes, this was probably just before Haydn left Vienna on December 15, 1790 for the first of his two visits to London, since the work had only just been added to Mozart's catalogue. This quintet and the final one (K614) were written 'for a Hungarian amateur', possibly Johann Tost (whom Constanze 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).

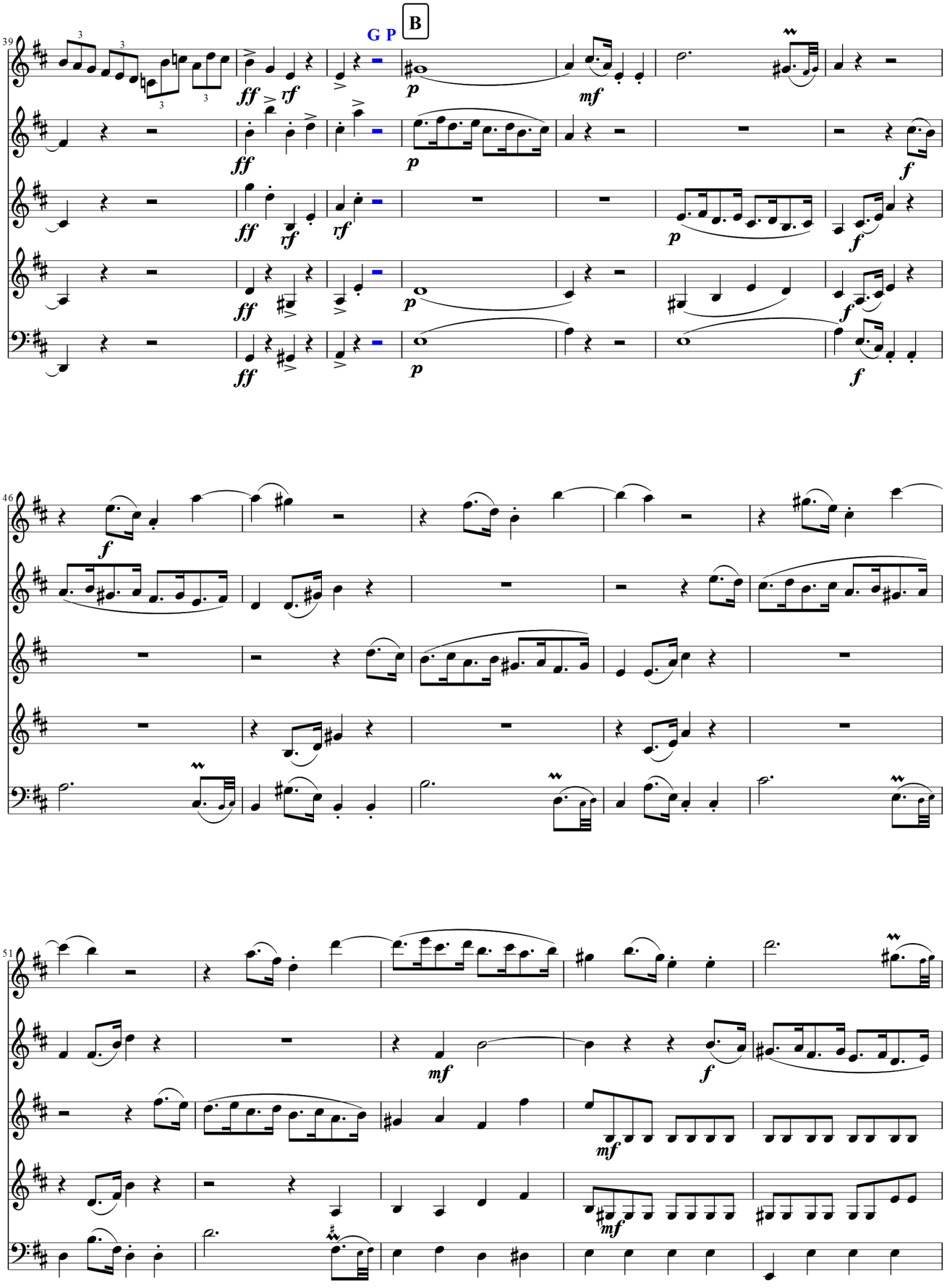
In a history of music in Austria written later, Stadler comments: "Mozart revealed how much he was at ease in counterpoint, how strict canons cost him so little effort, and how he was able to subordinate them to a pleasant and beautiful effect. Here he distinguishes himself from that great master Sebastian 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.

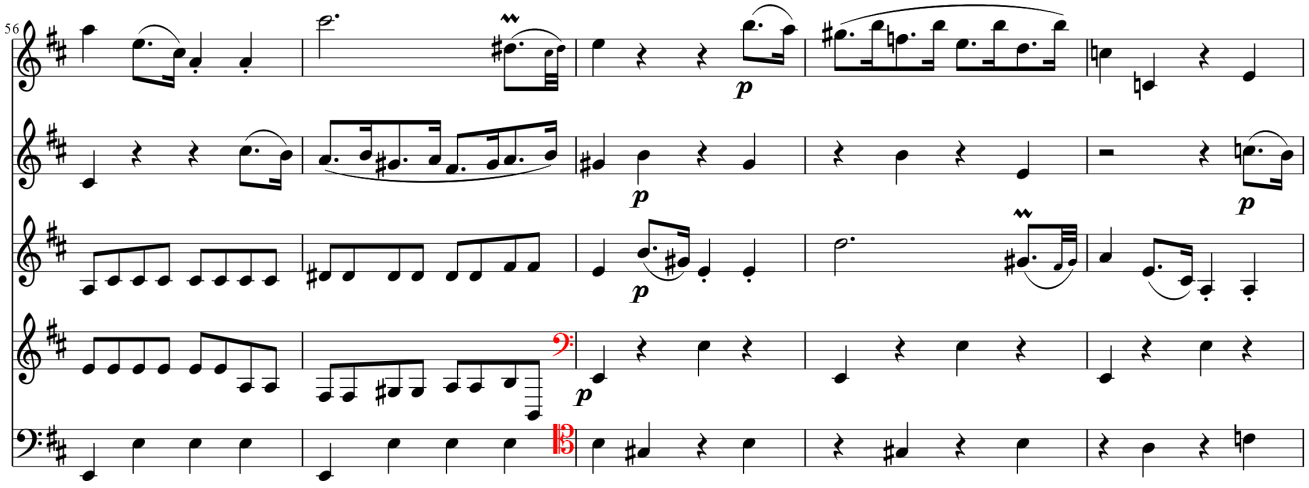
String Quintet in D major K 593 arr. for wind by Toby Miller

Score (concert pitch) I - Larghetto - Allegro W A Mozart




Allegro
A
[𝅗𝅥 = 80]
(marcato)
G P
G P


39
G P
B
ff
rf
p
mf
f
46
51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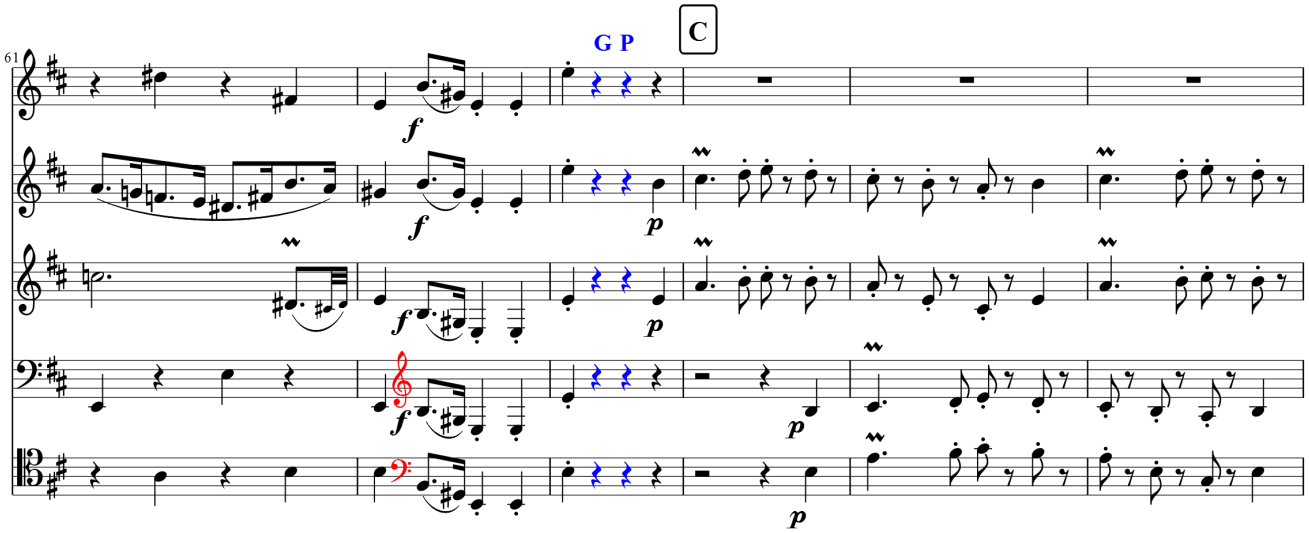
p
p
p
p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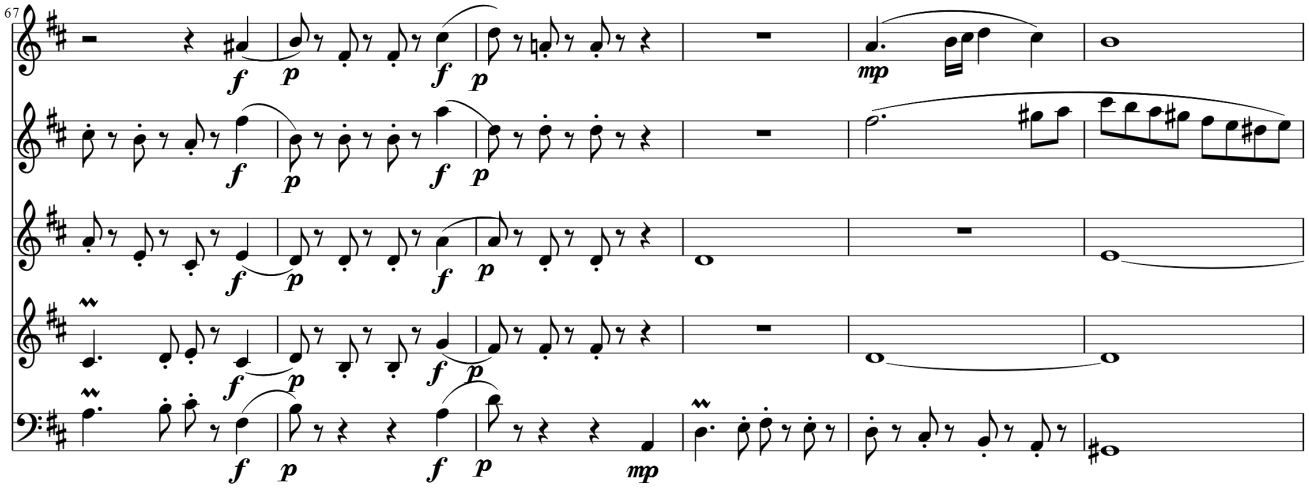
G P
C
f
p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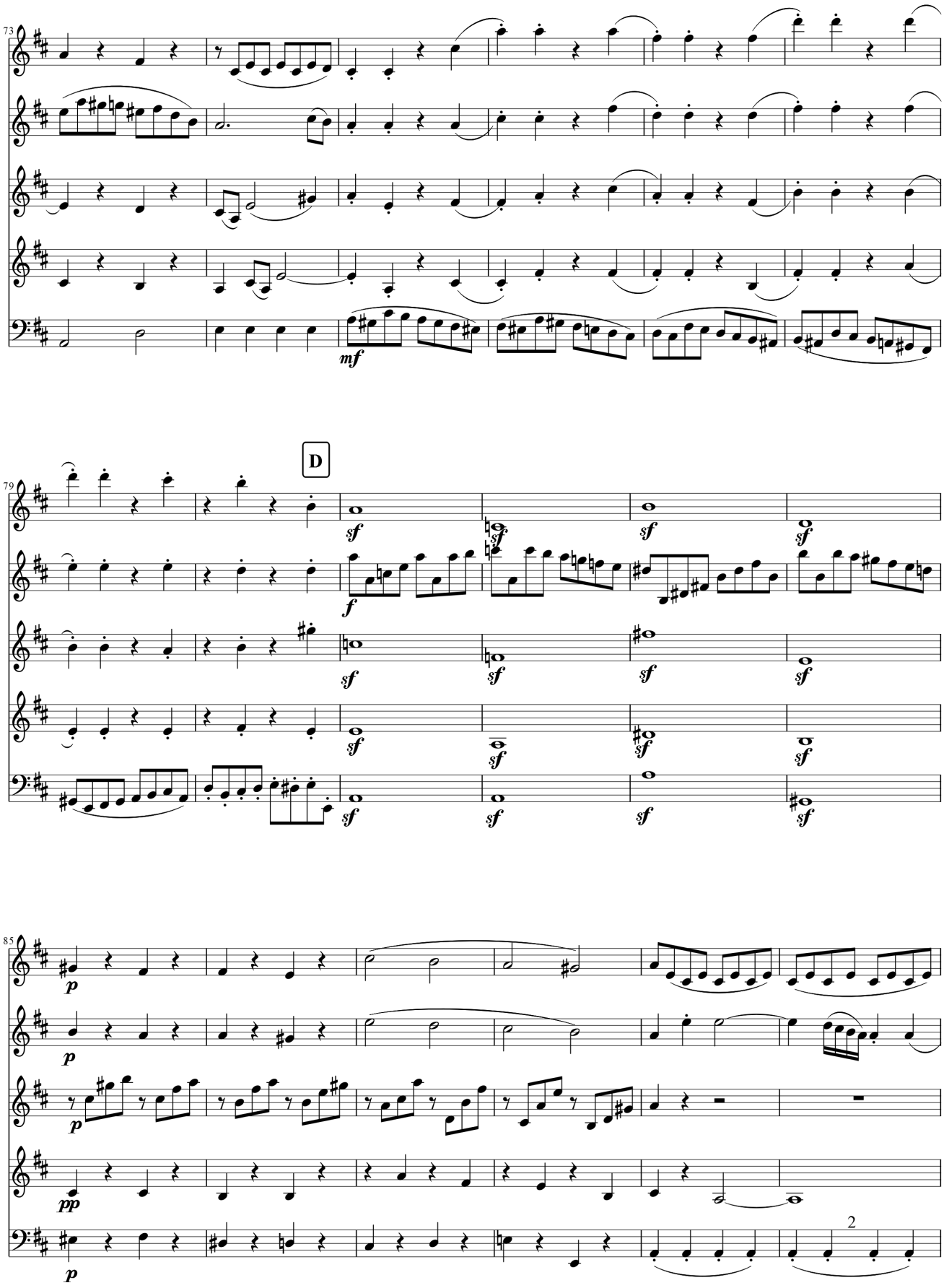
mp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mf
D
79
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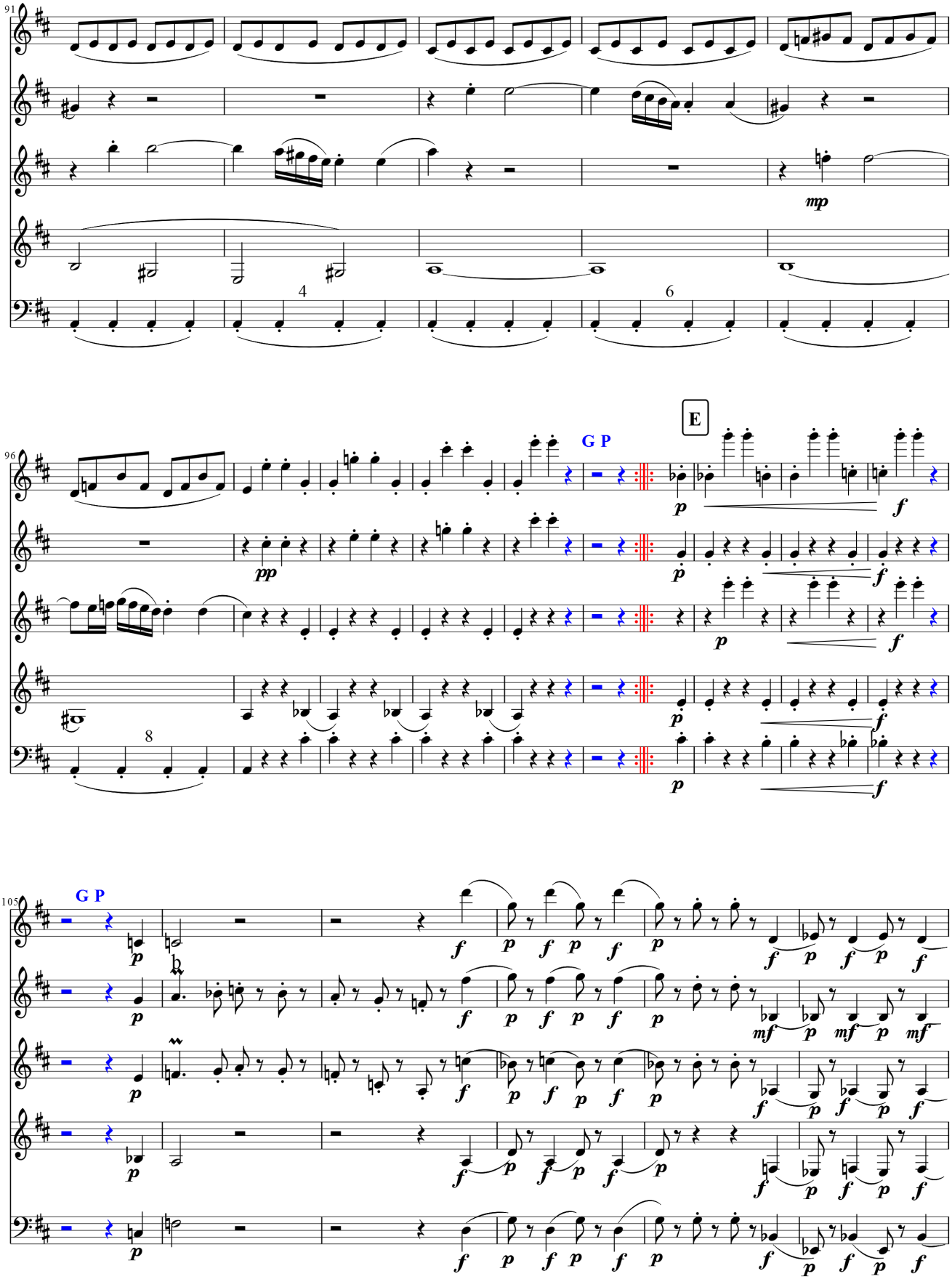
f
85
p
pp
2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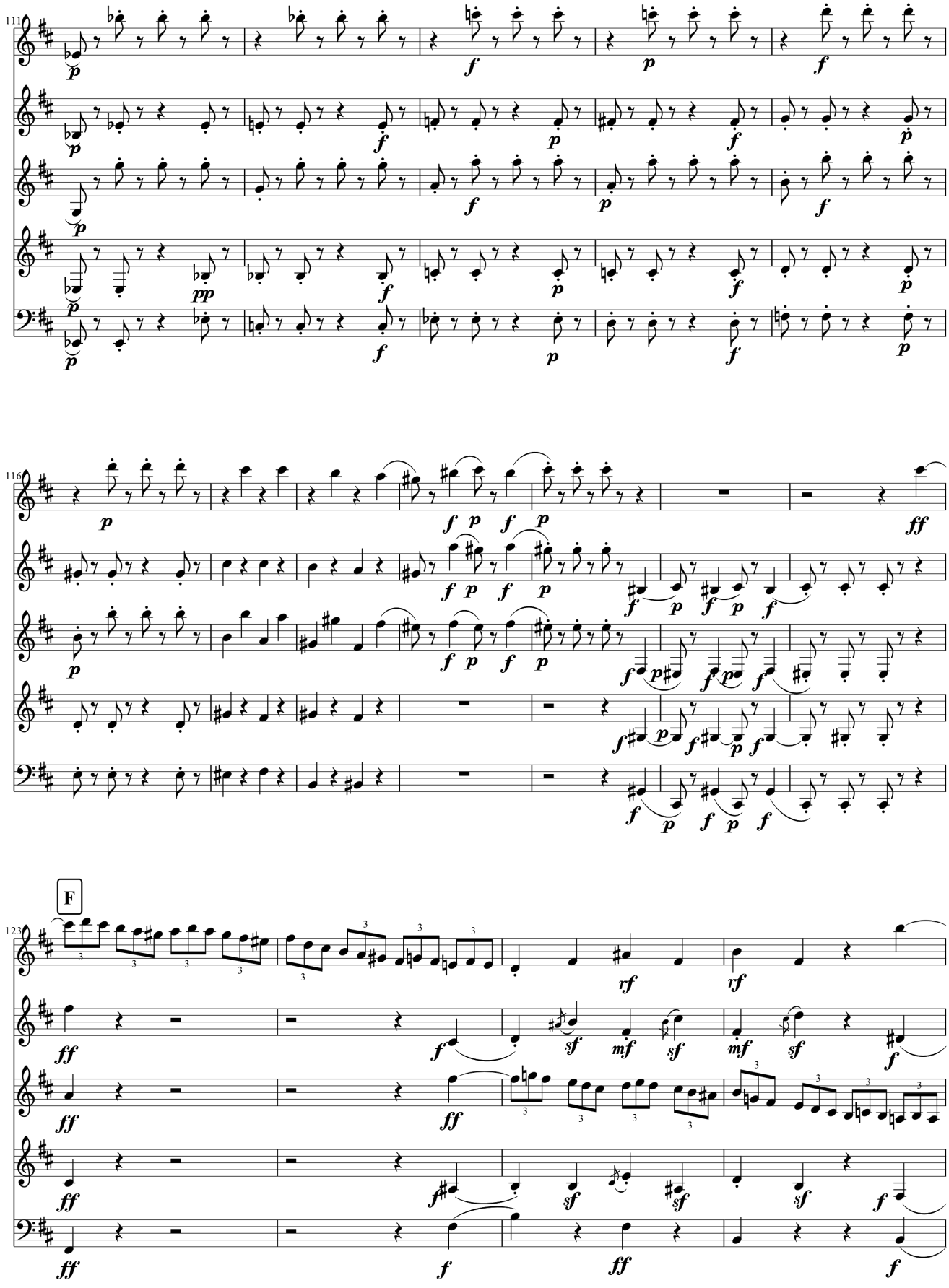
mp
4
6
96
E
G P
pp
8
105
G P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116
F
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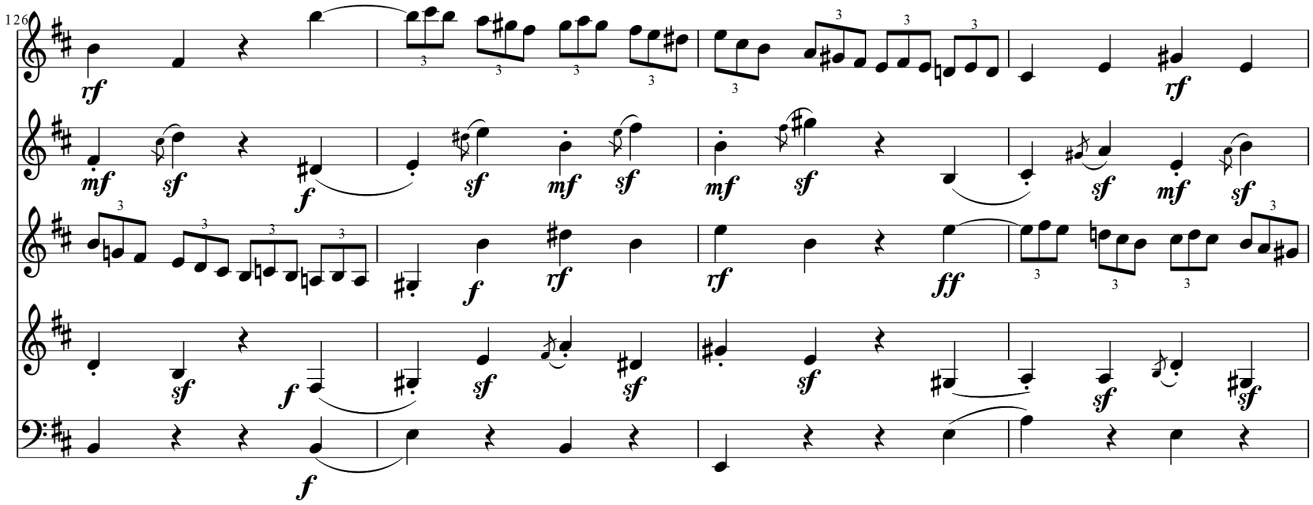
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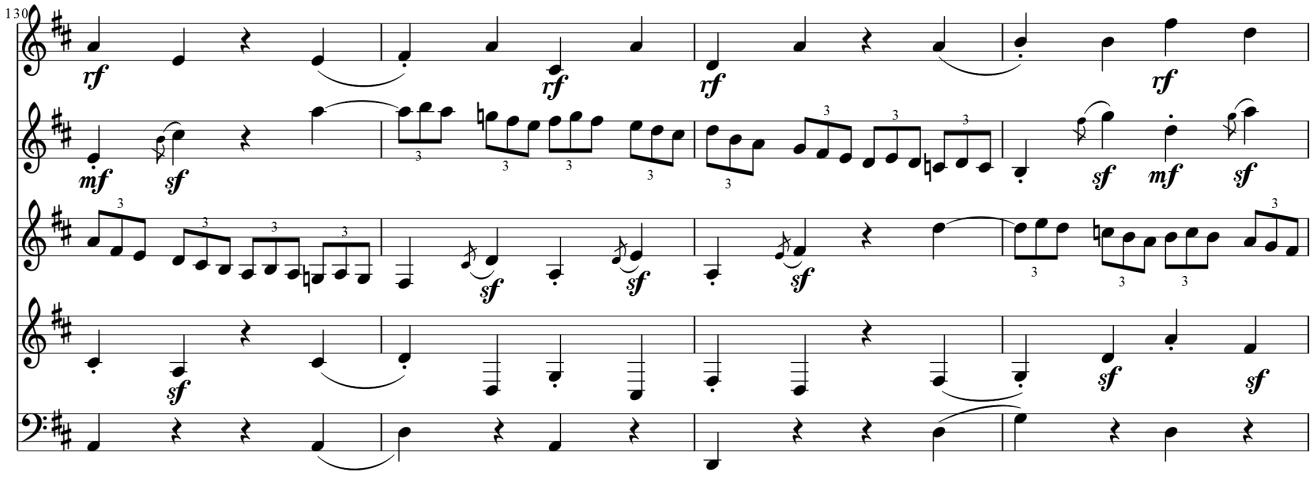
mf
sf
f
ff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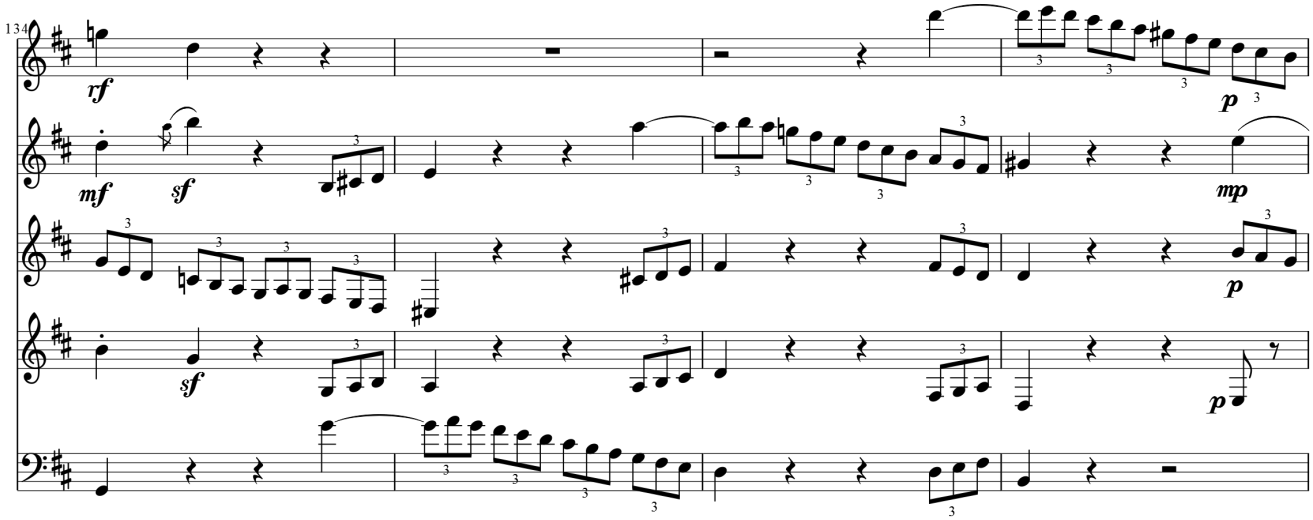
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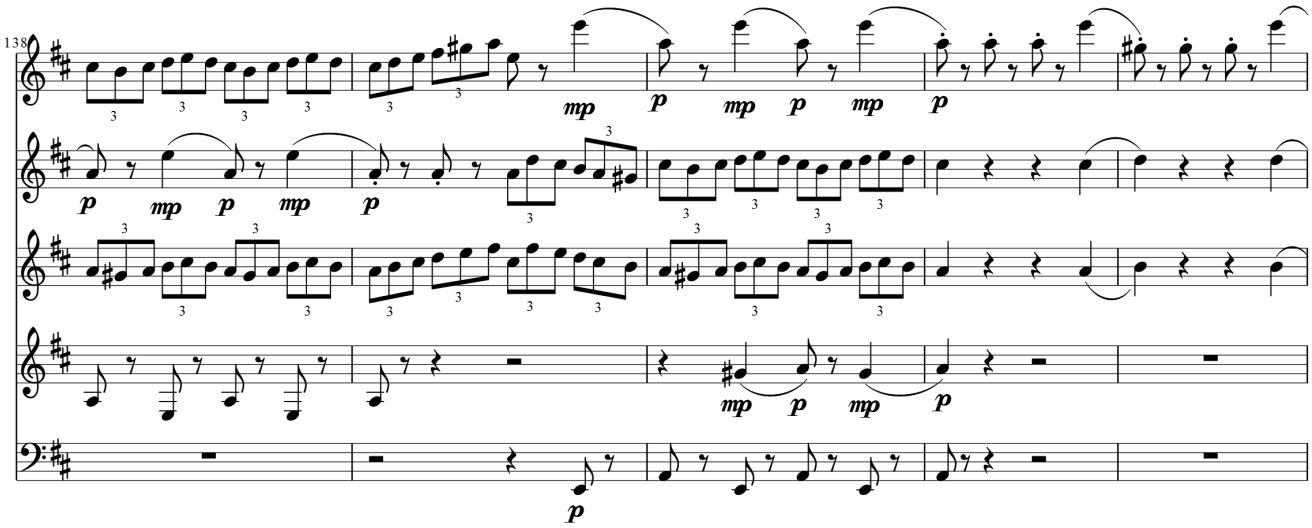
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mp
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p
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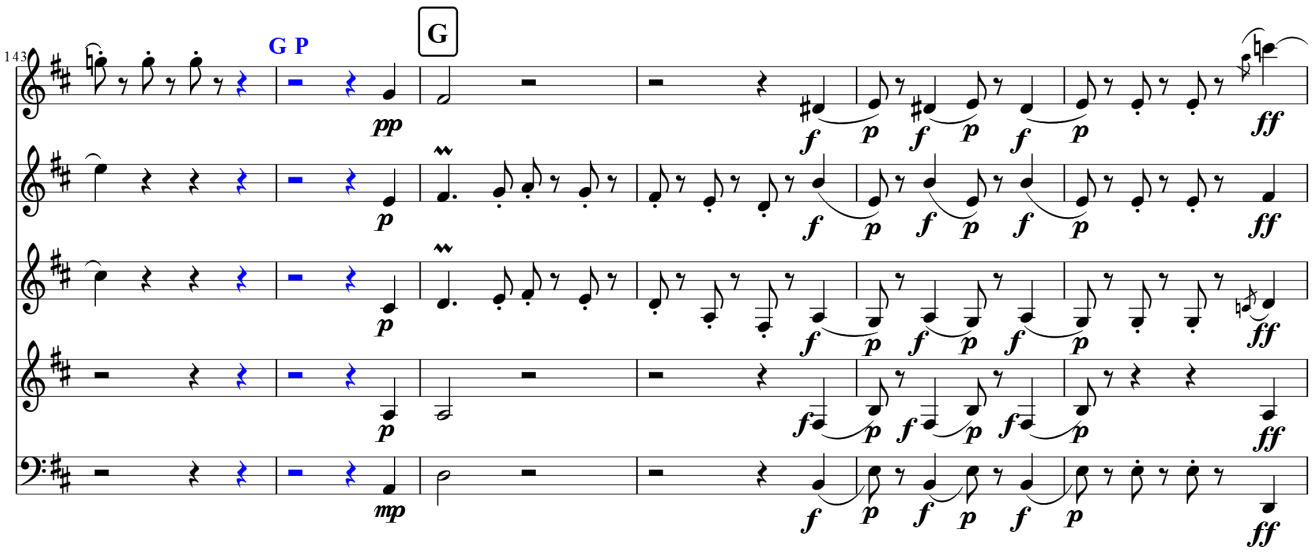
p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G P
G
pp
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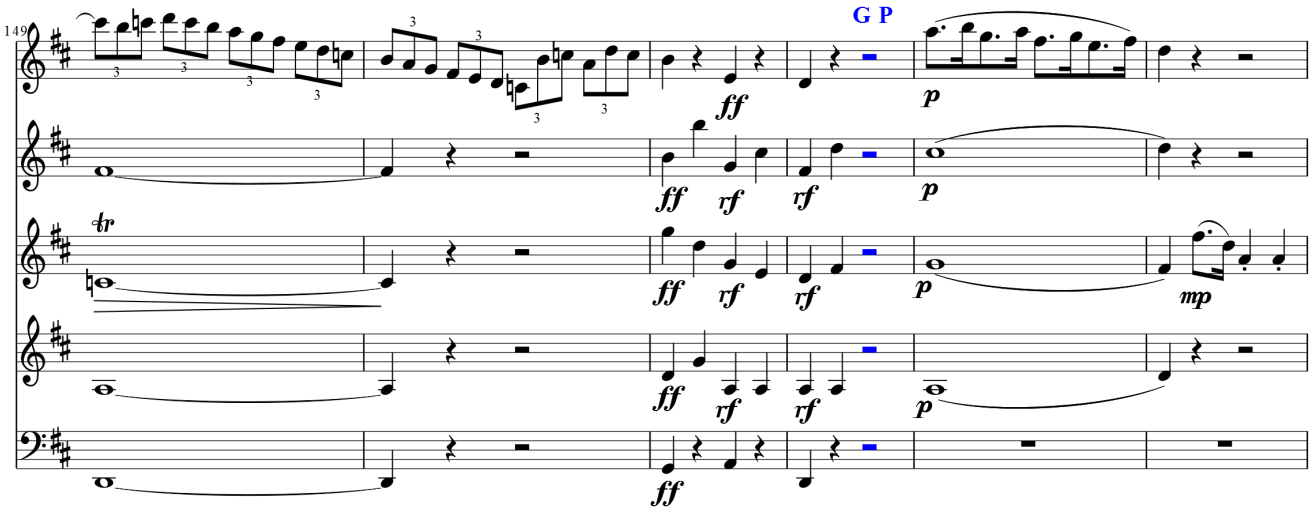
mp
f
p
ff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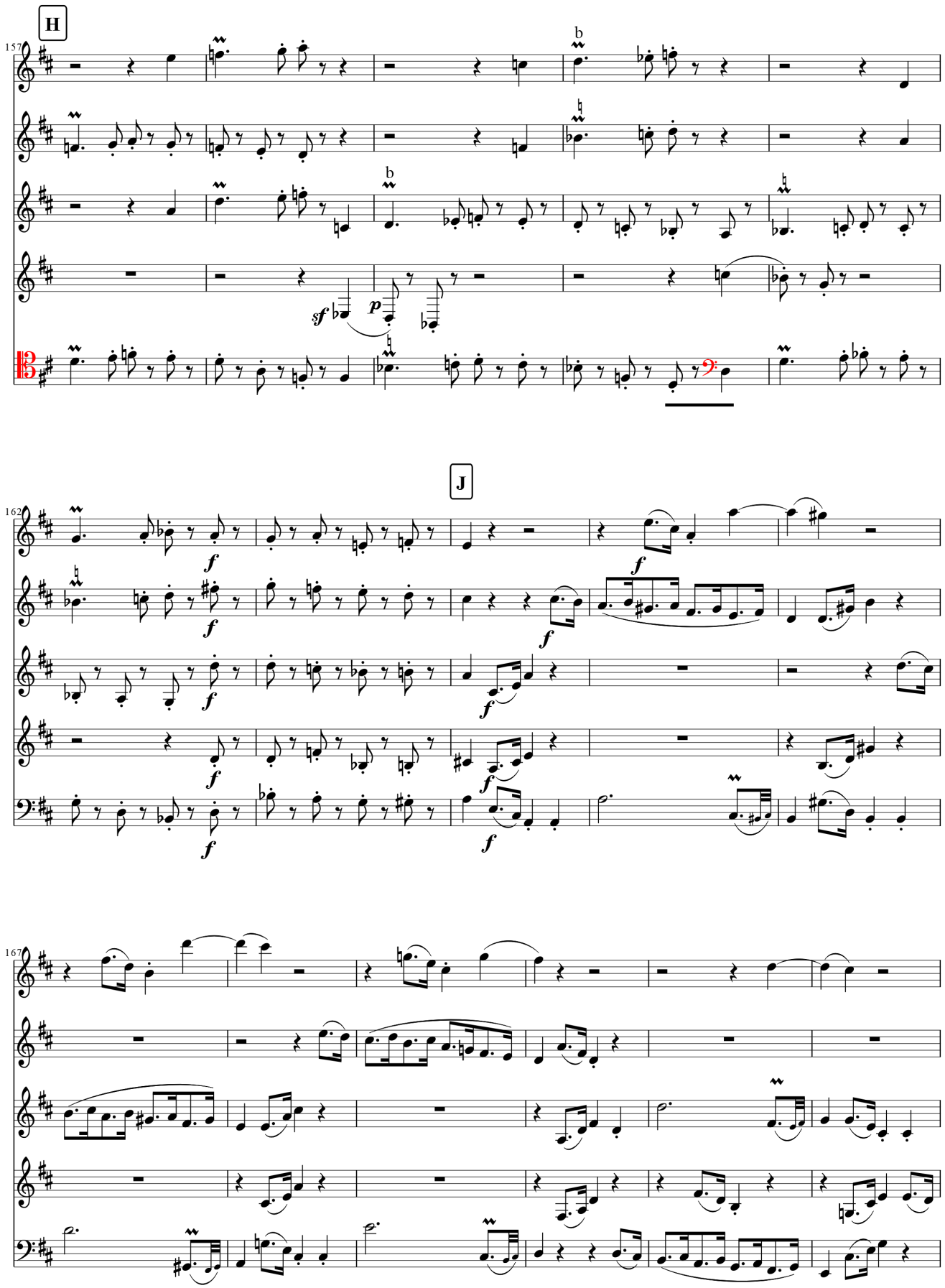
H
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J
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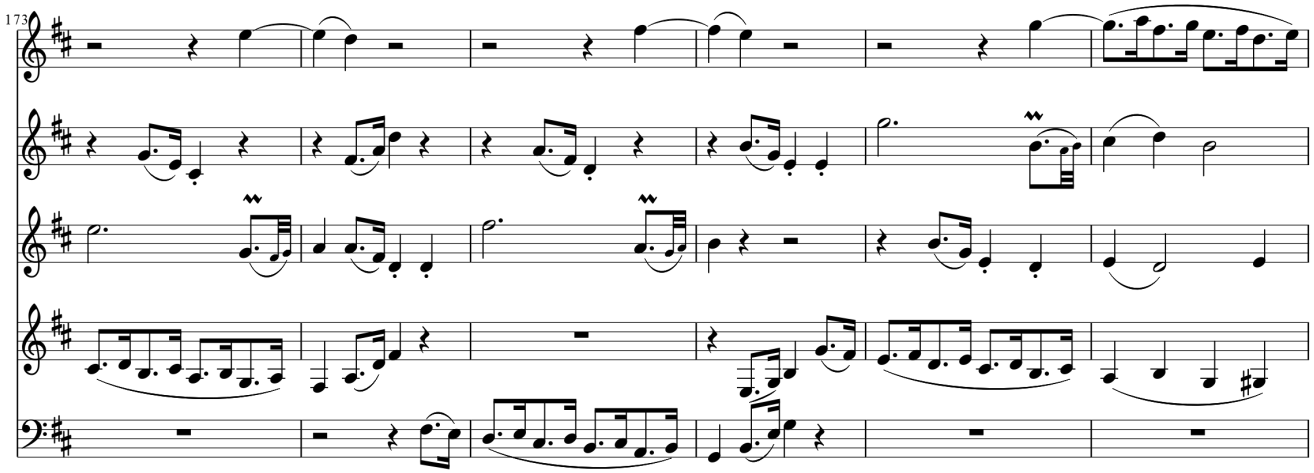
167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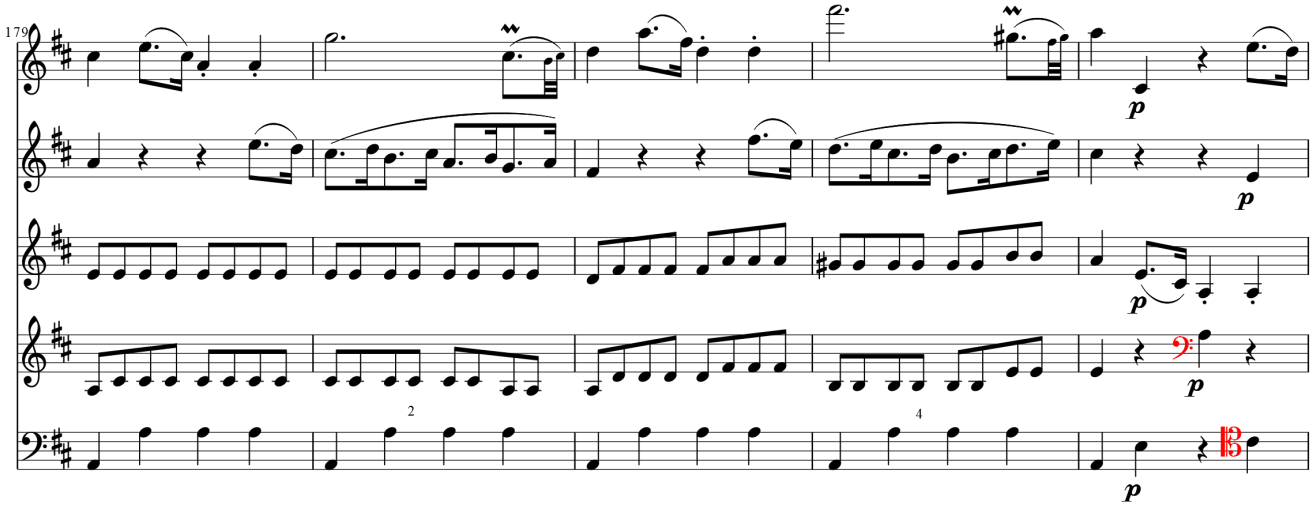
179
2
4
p
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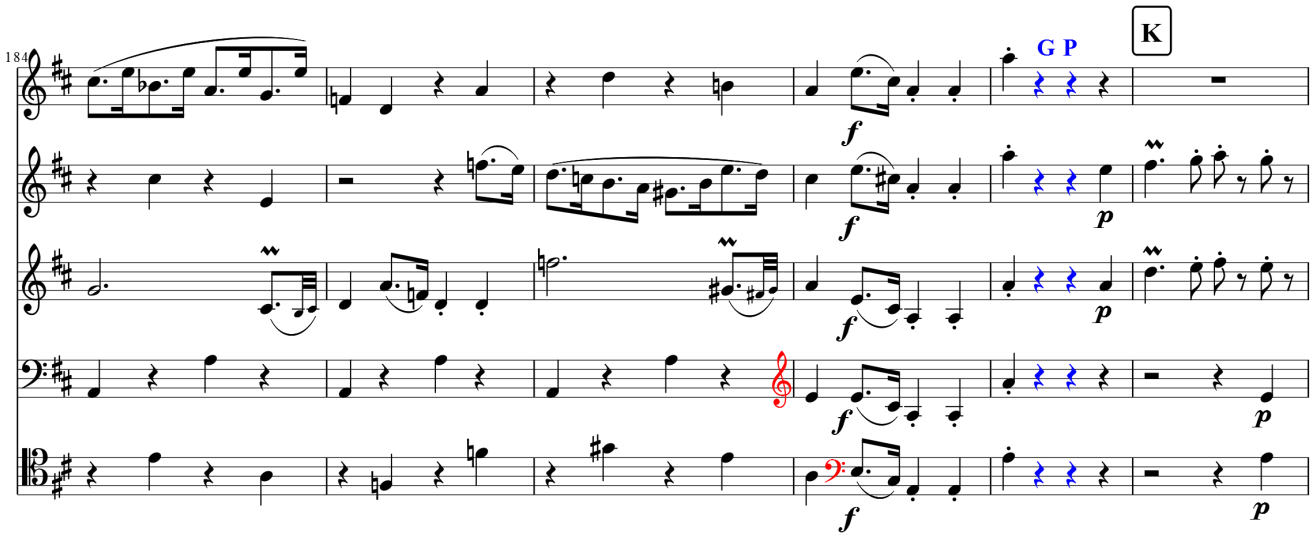
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G P
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p
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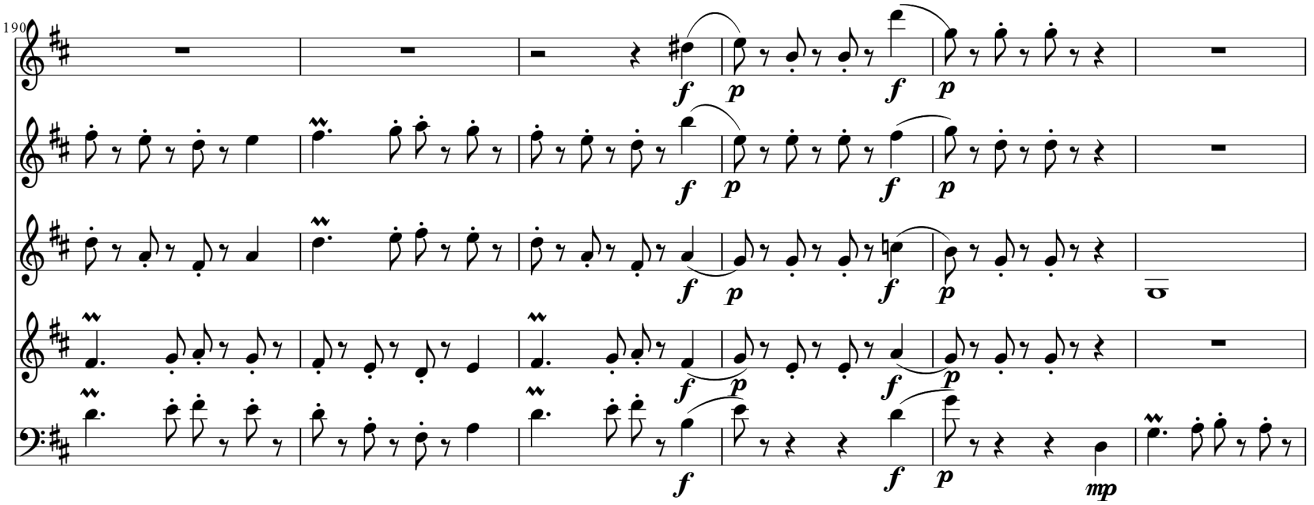
p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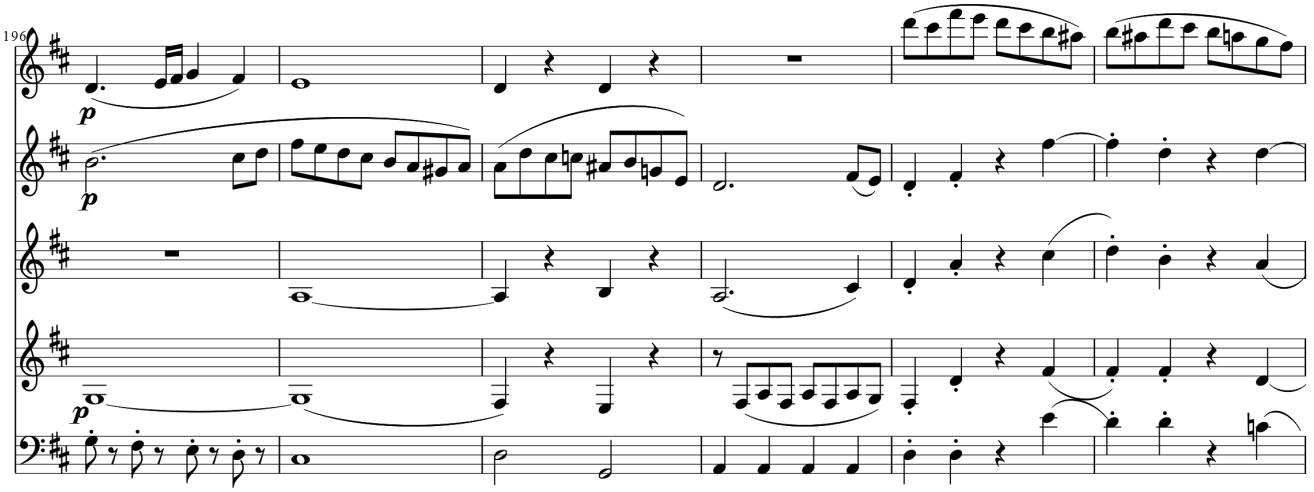
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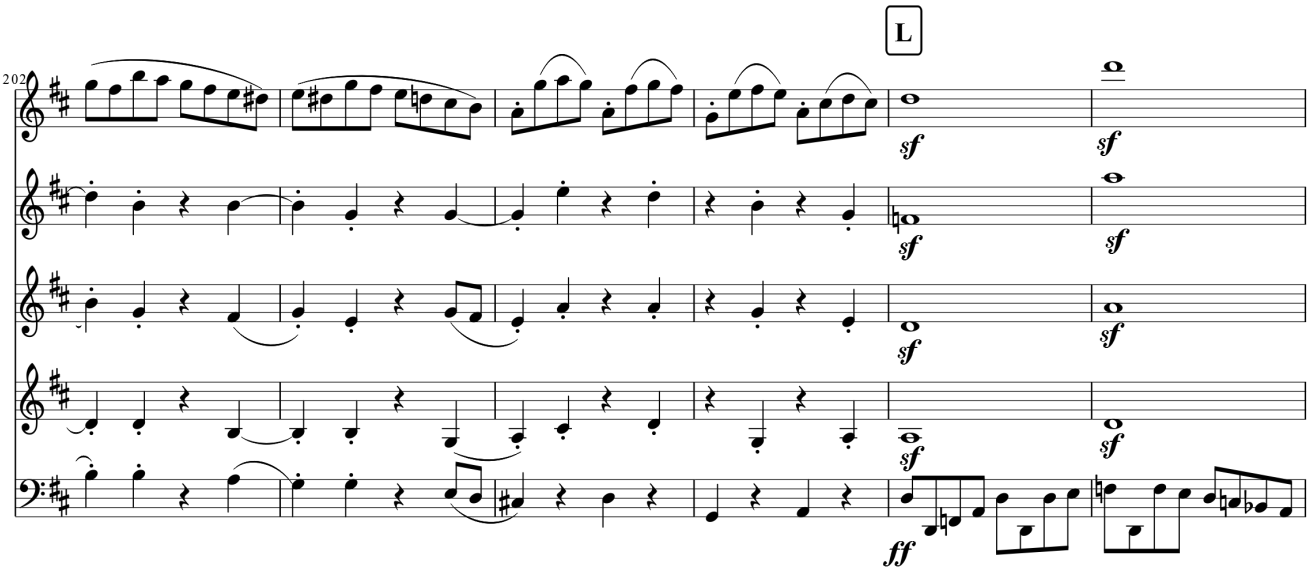
202
L
sf
sf
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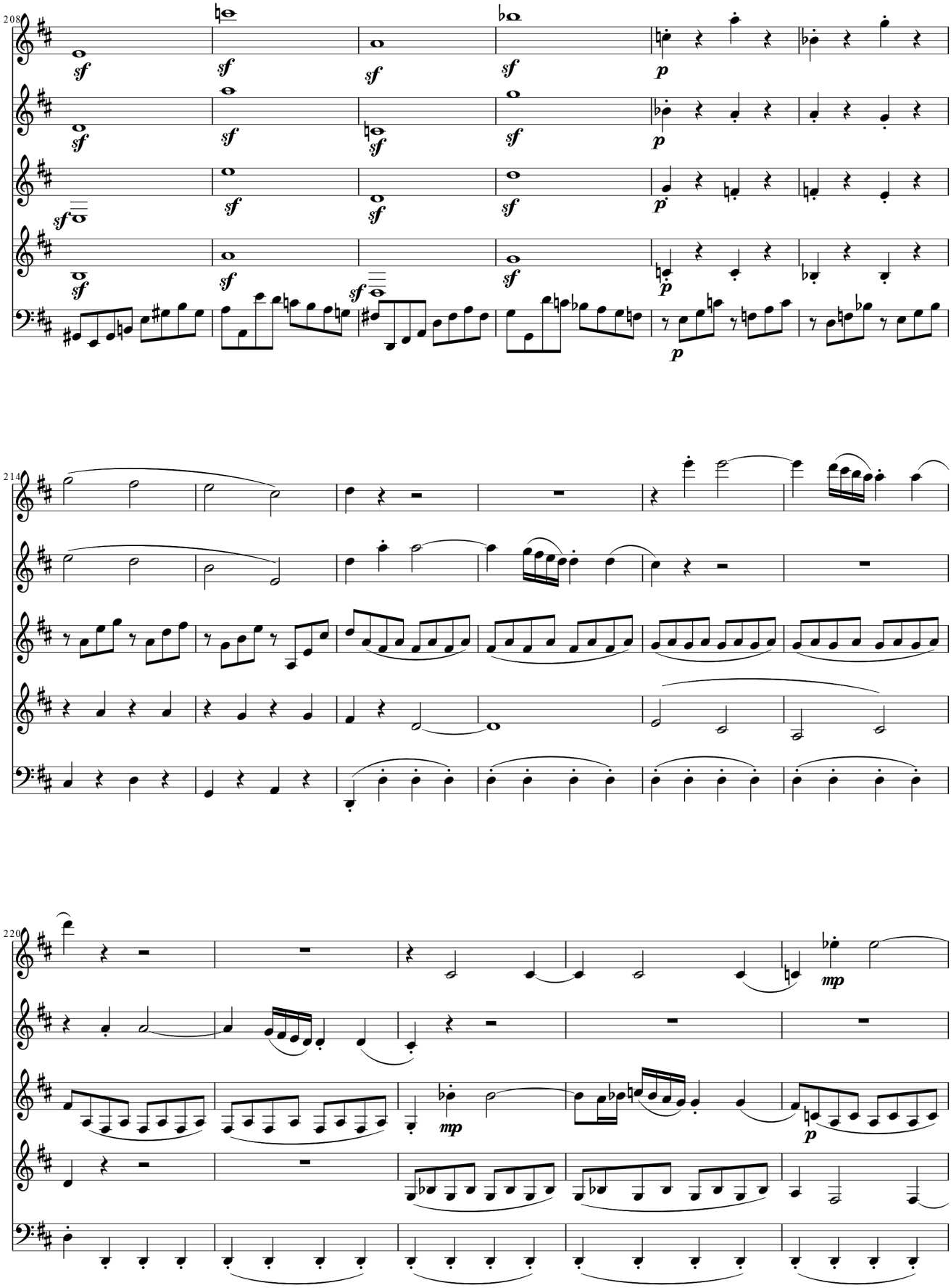
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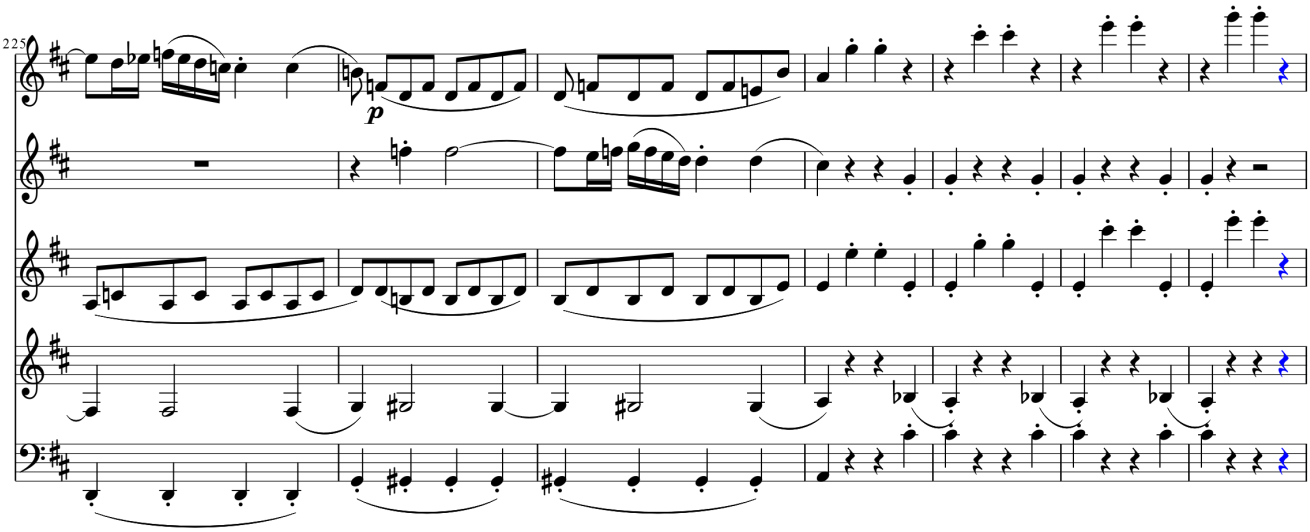
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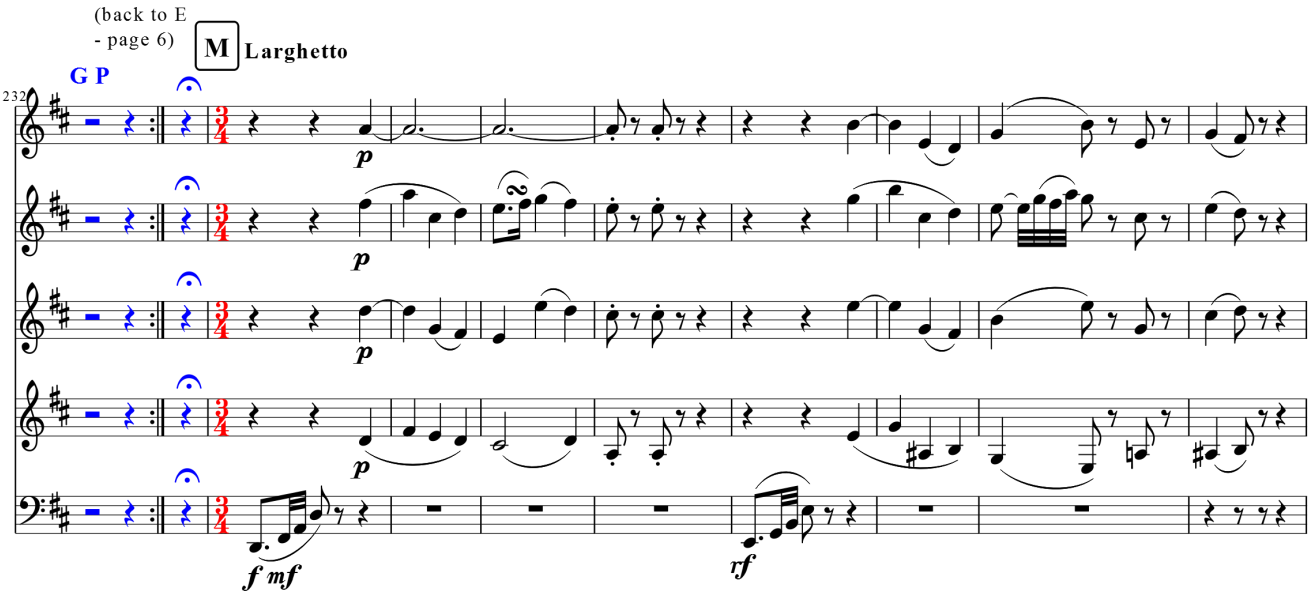
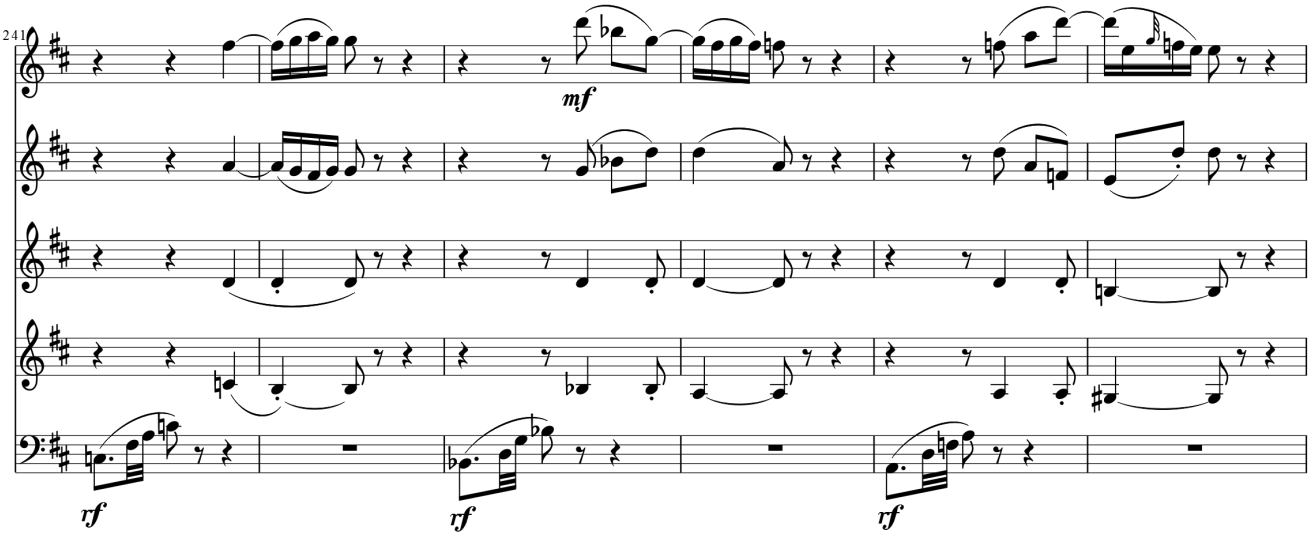

(back to E
- page 6)
M
Larghetto
G P
232
p
p
p
p
f mf
rf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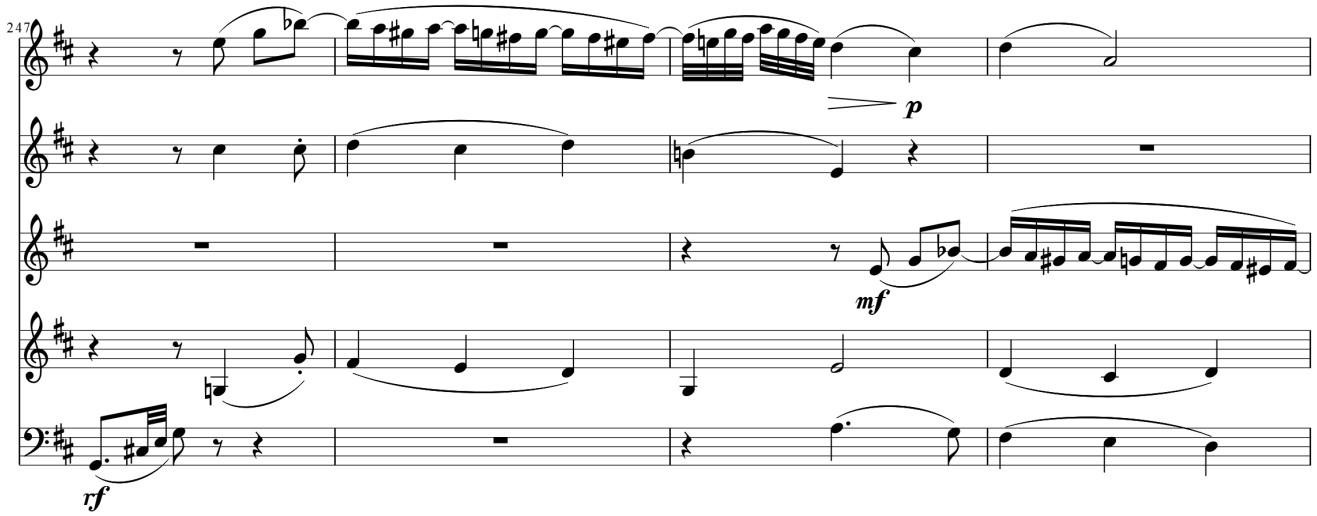
mf
rf
rf
rf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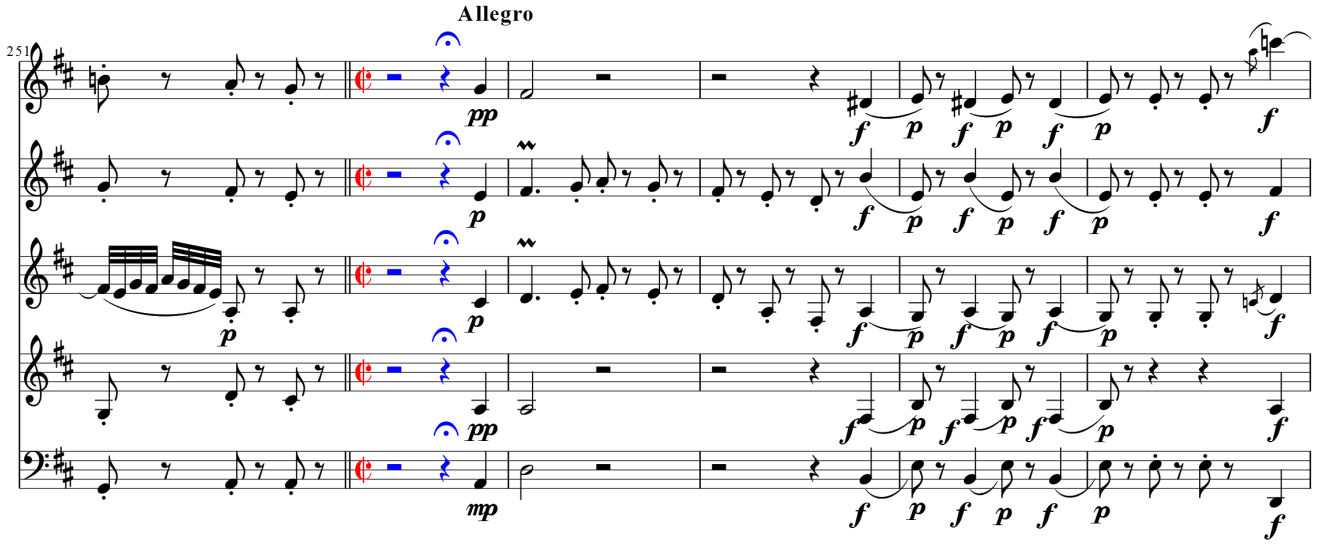
Allegro
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pp
p
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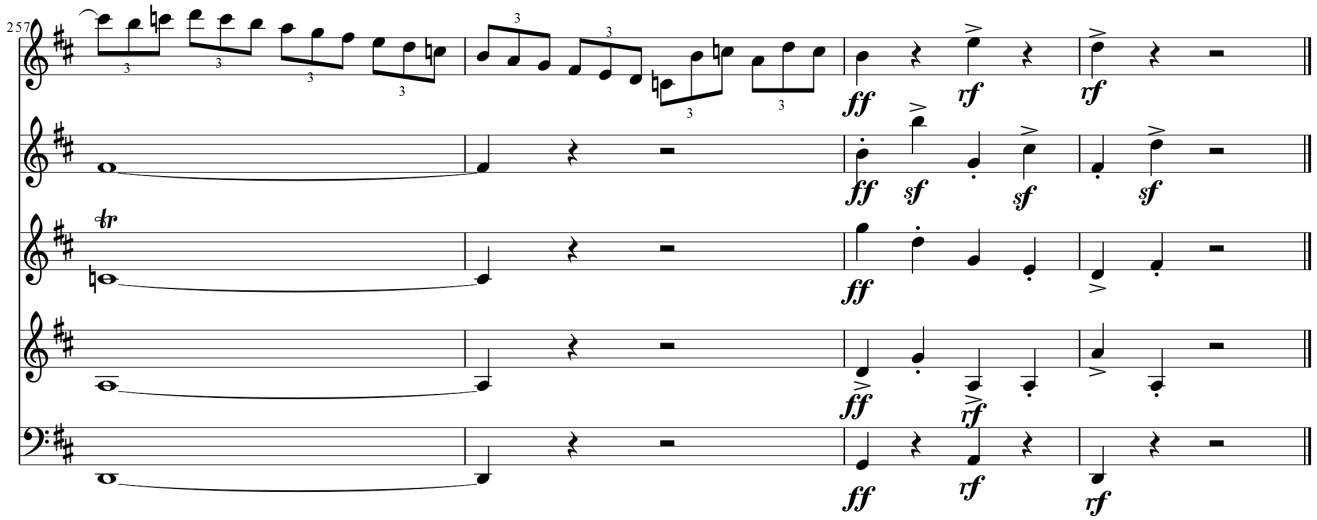
mp

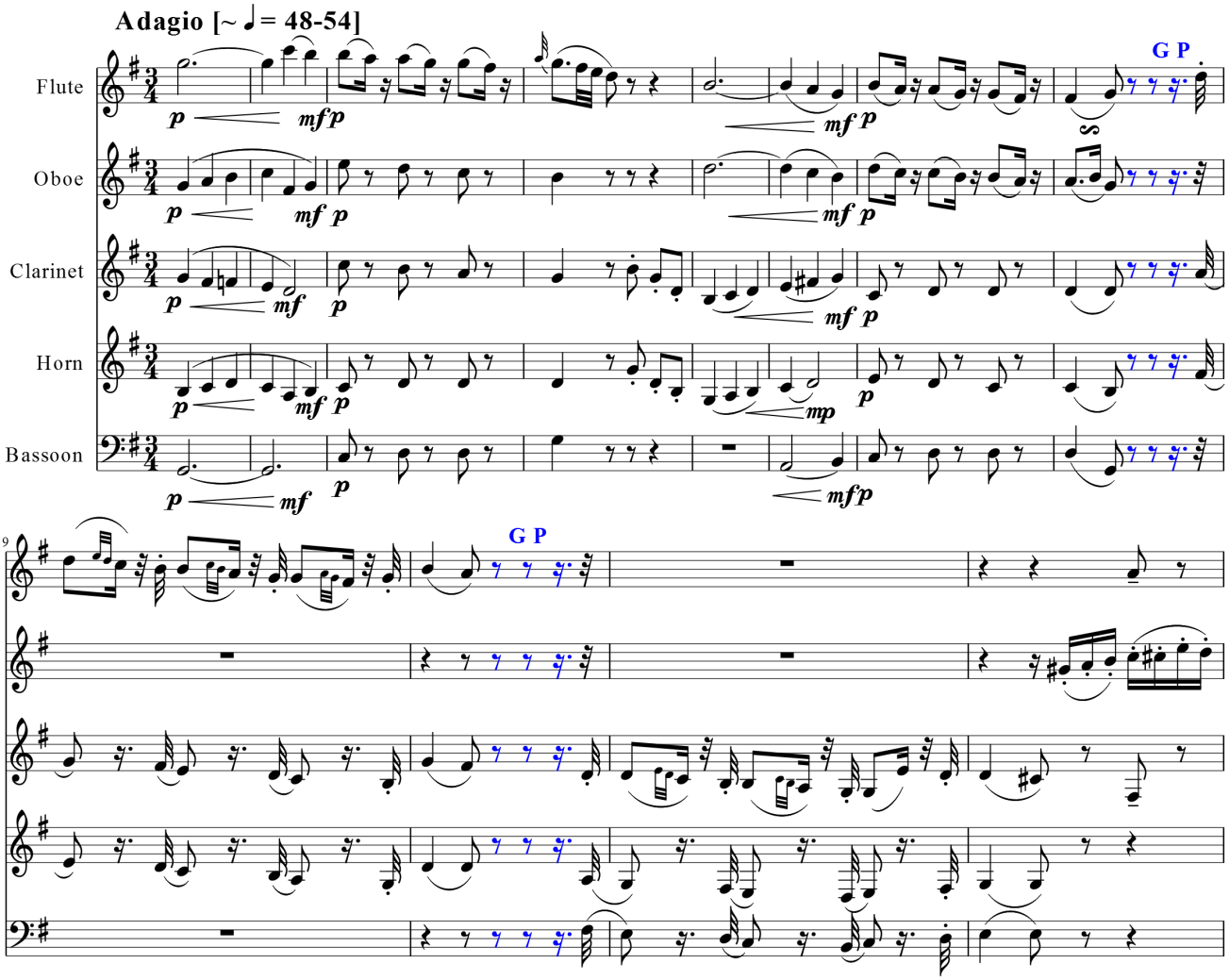

257
ff
rf
sf
tr

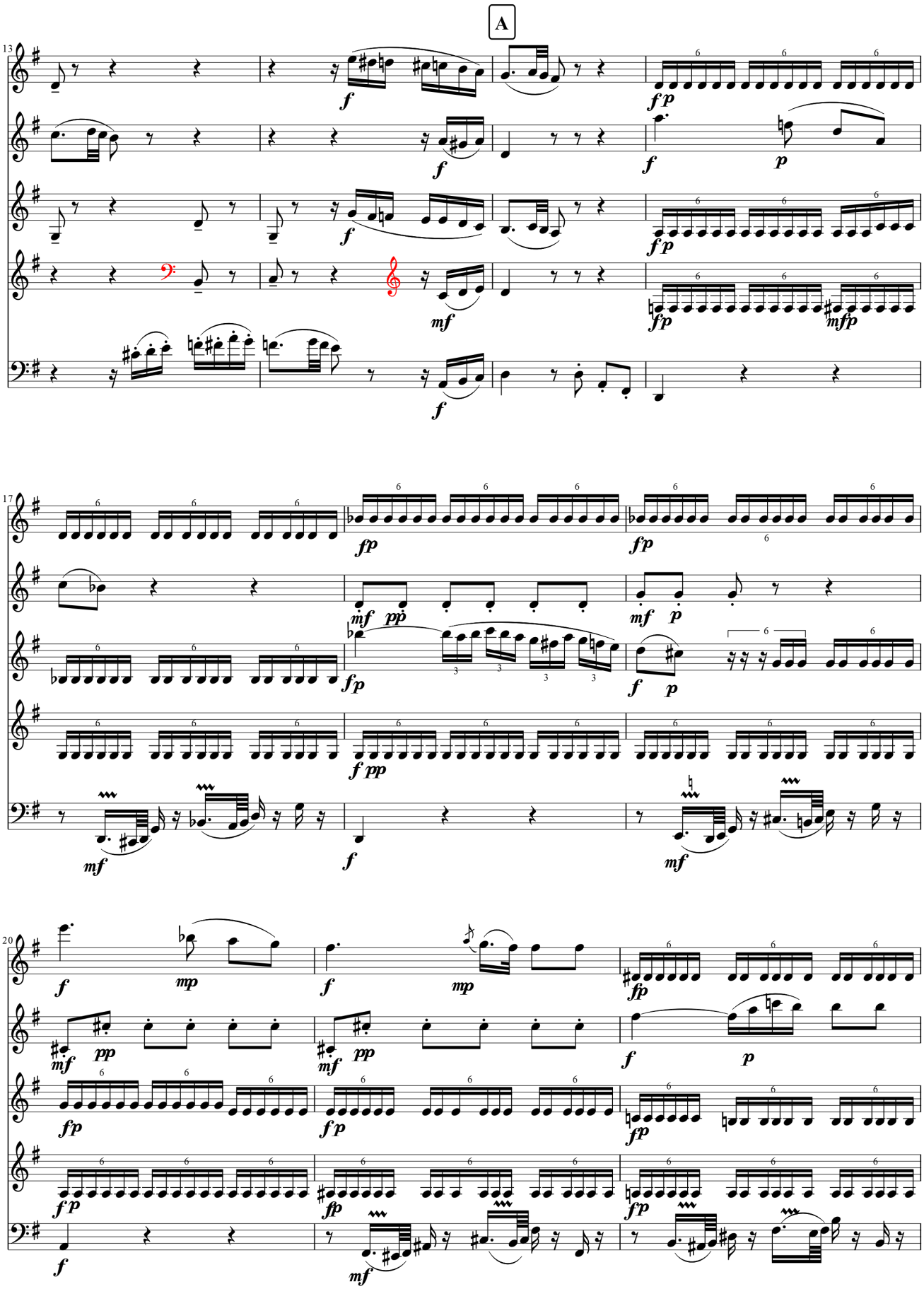
String Quintet in D major K 593 arr. for wind by Toby Miller

Score (concert pitch)

II - Adagio

W A Mozart




A
13
17
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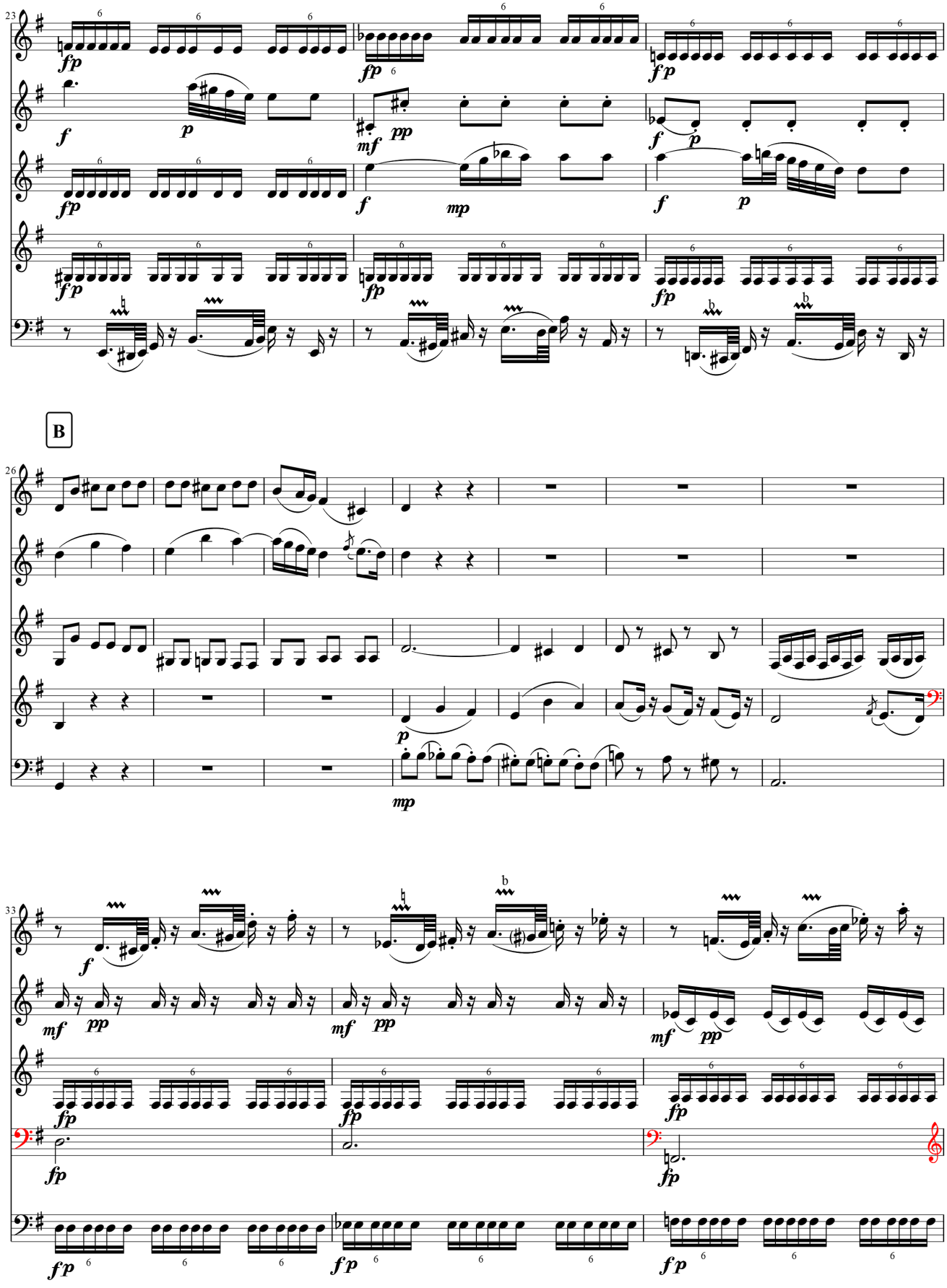
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B
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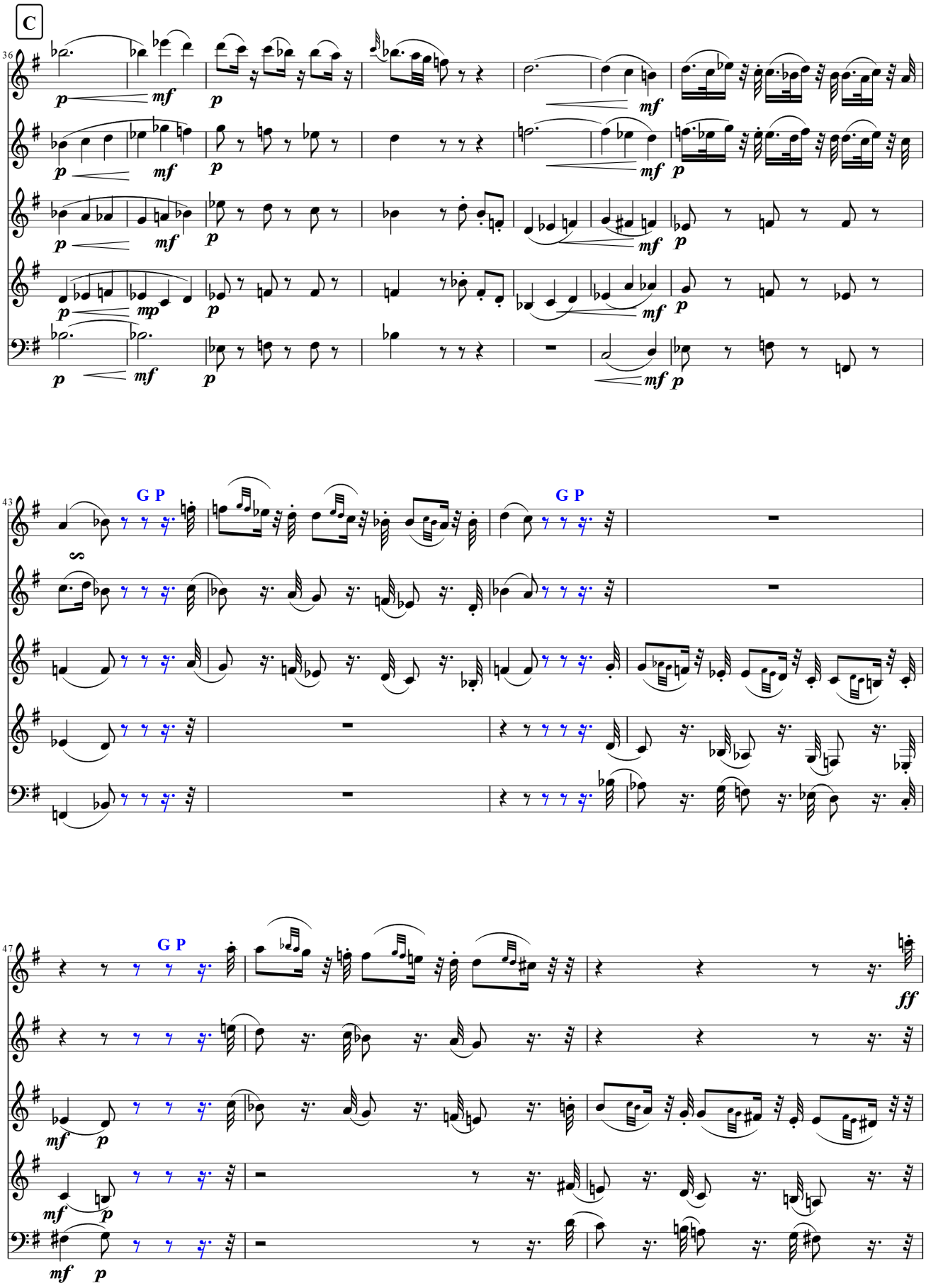
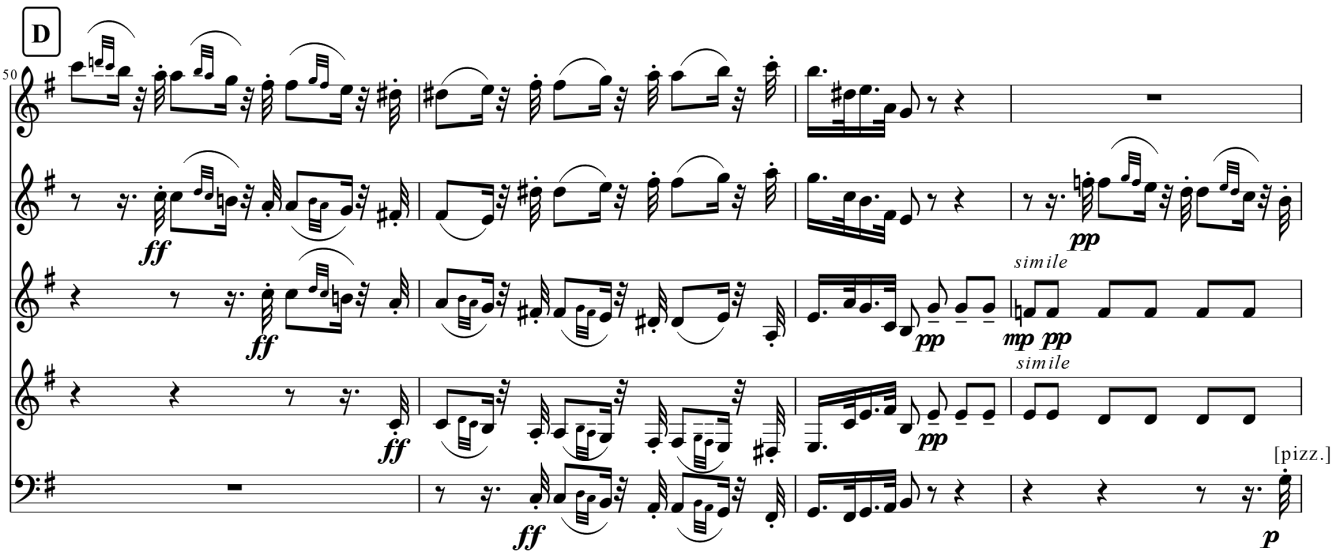
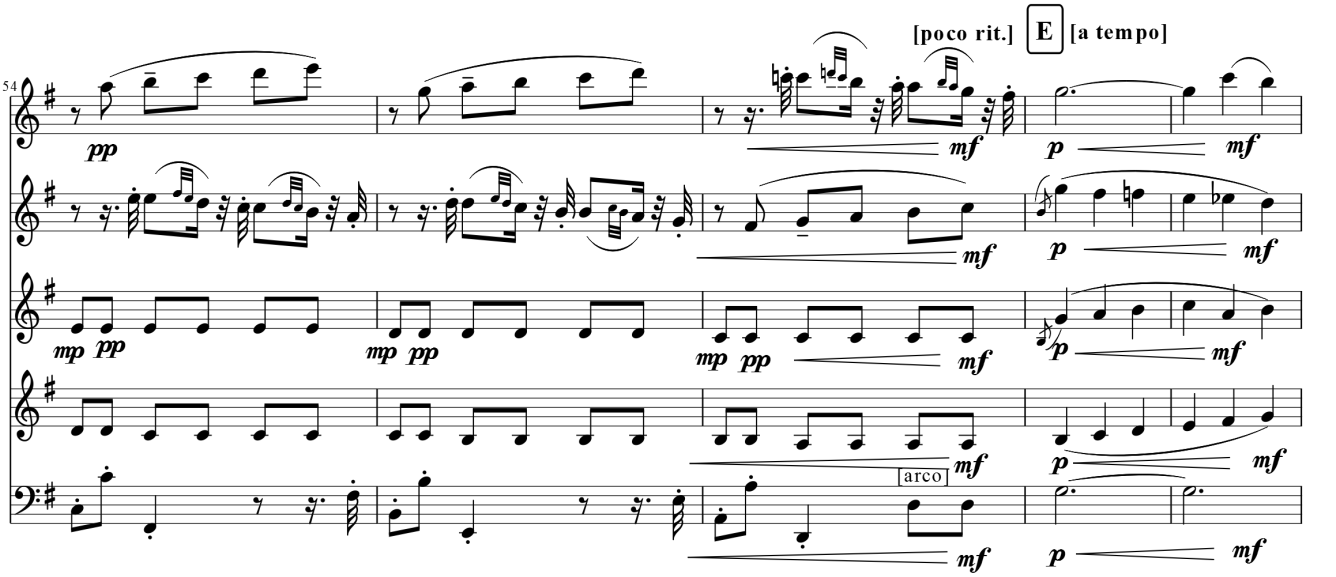
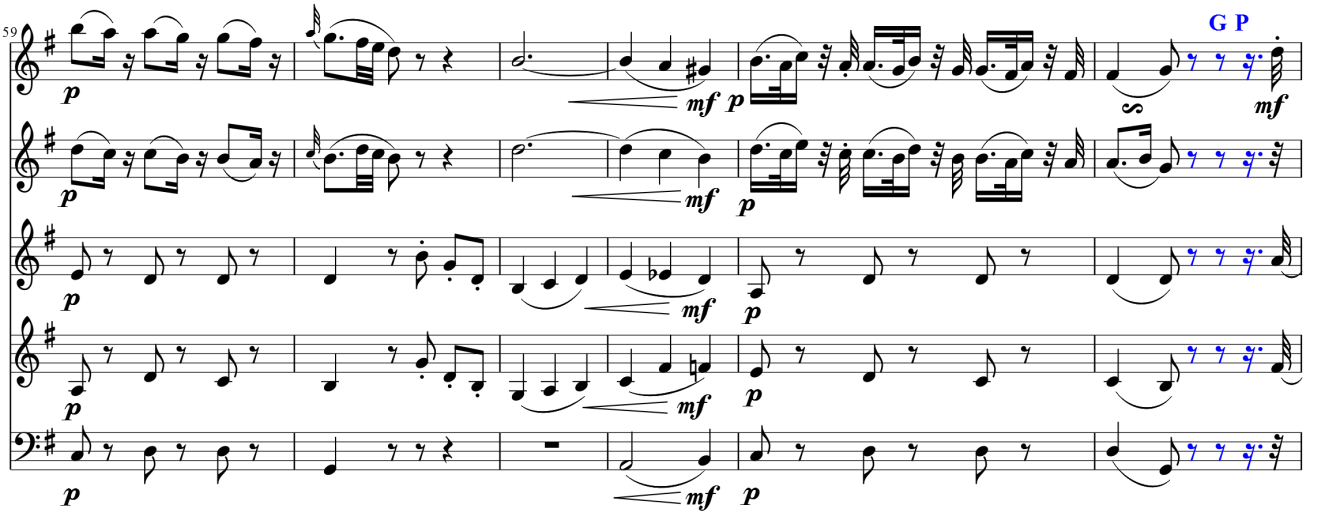
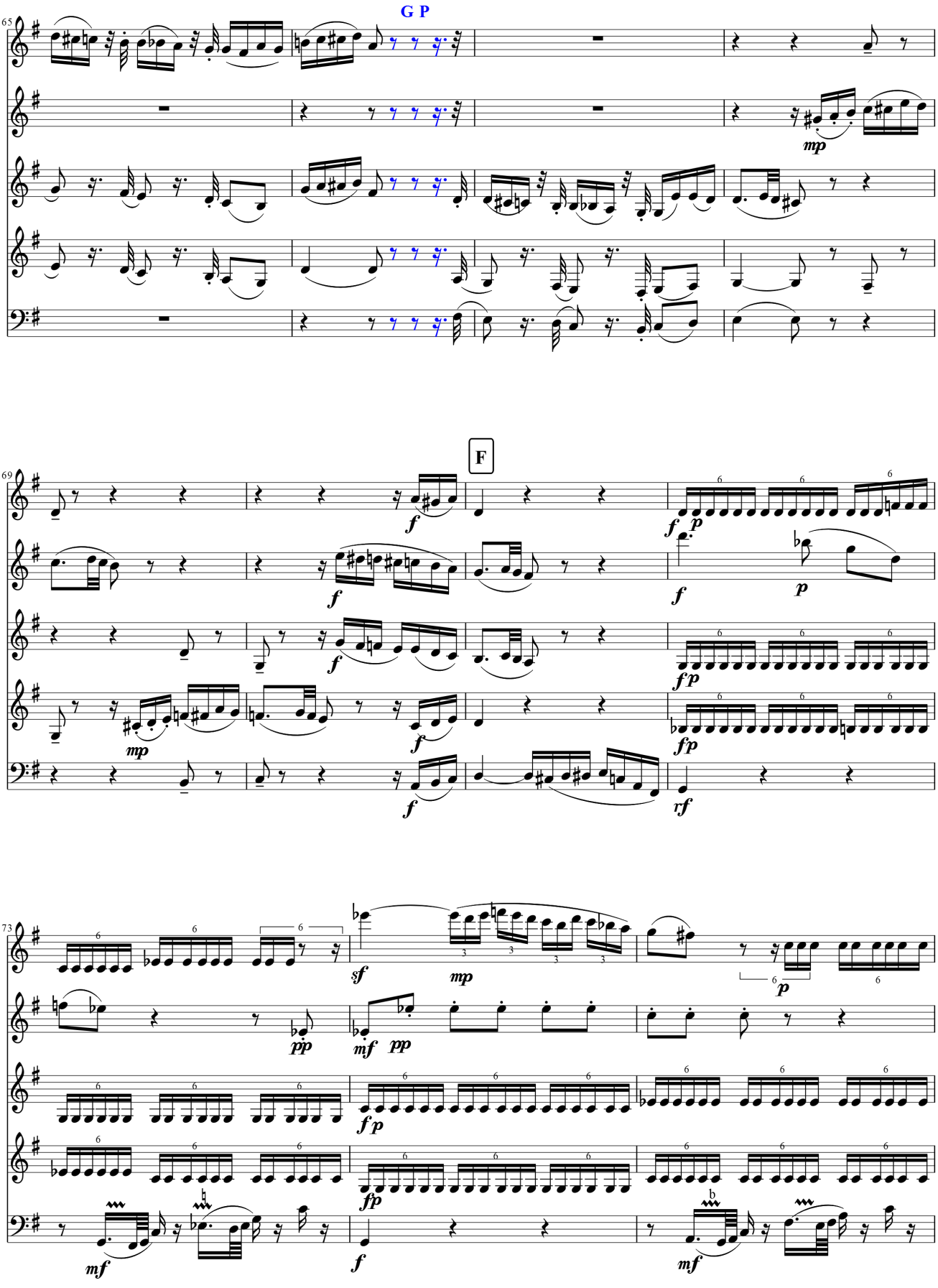
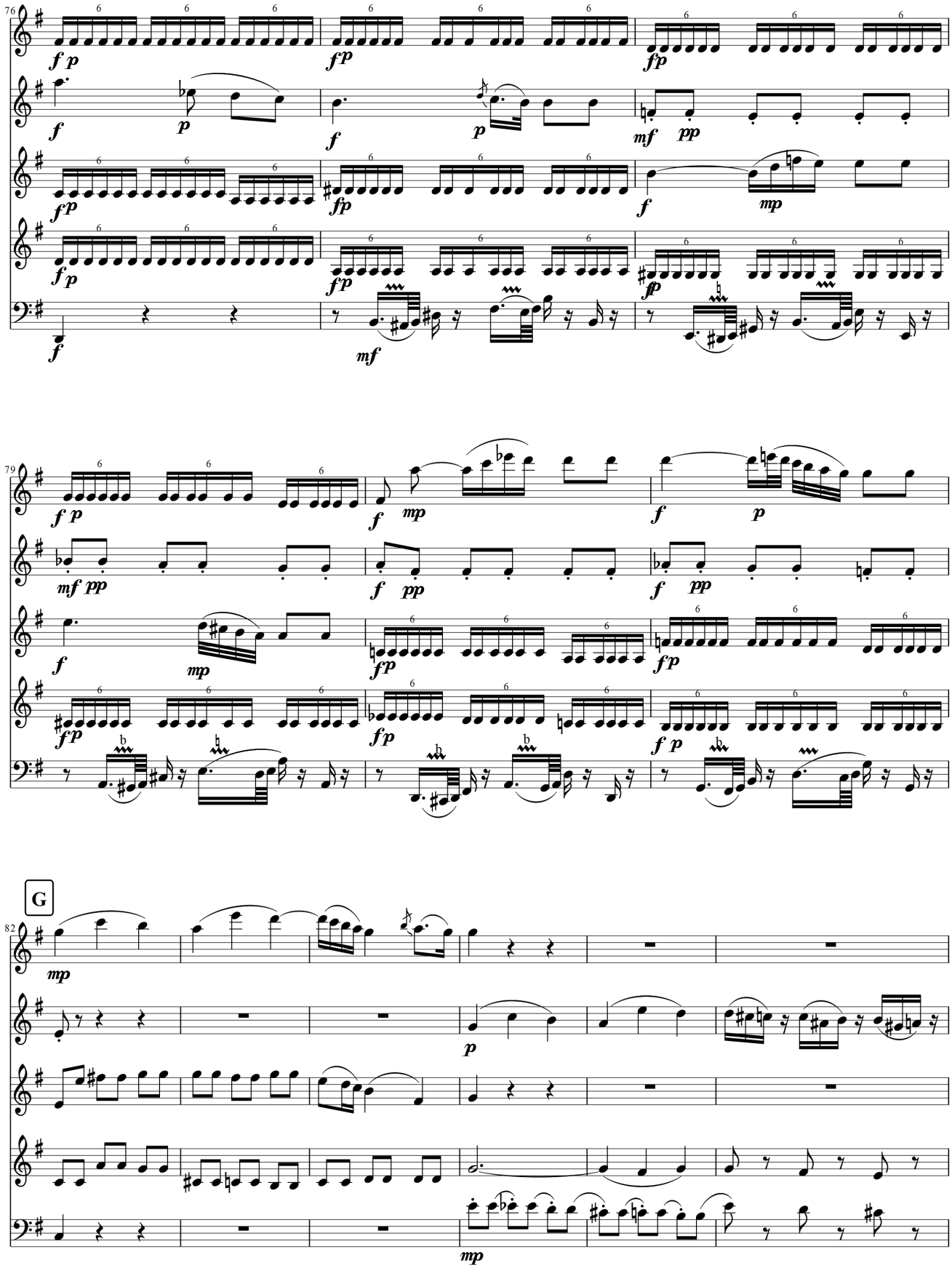

C
36
43
G P
G P
47
G P

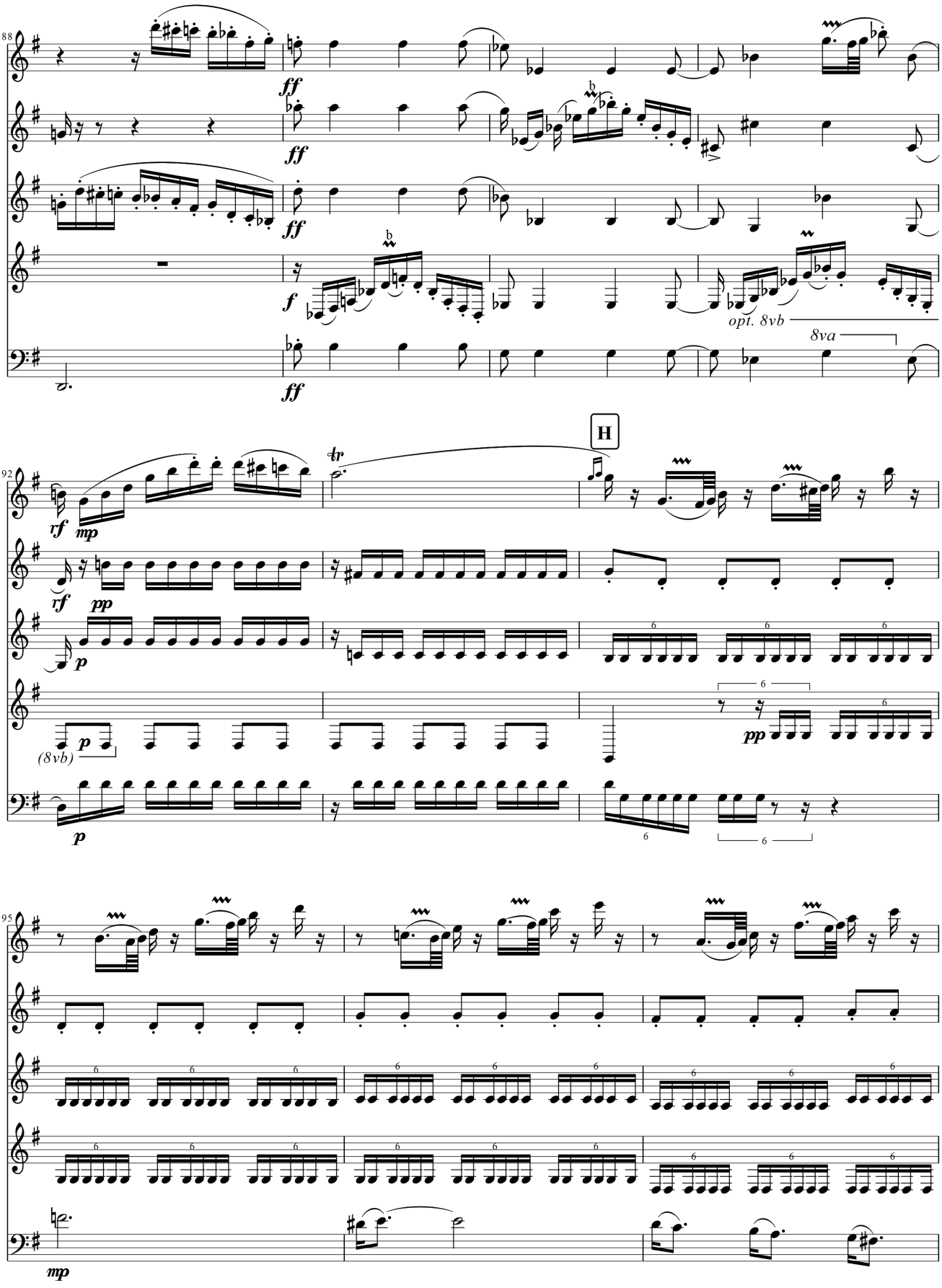

D
50
ff
pp
simile
mp pp
[pizz.]
p

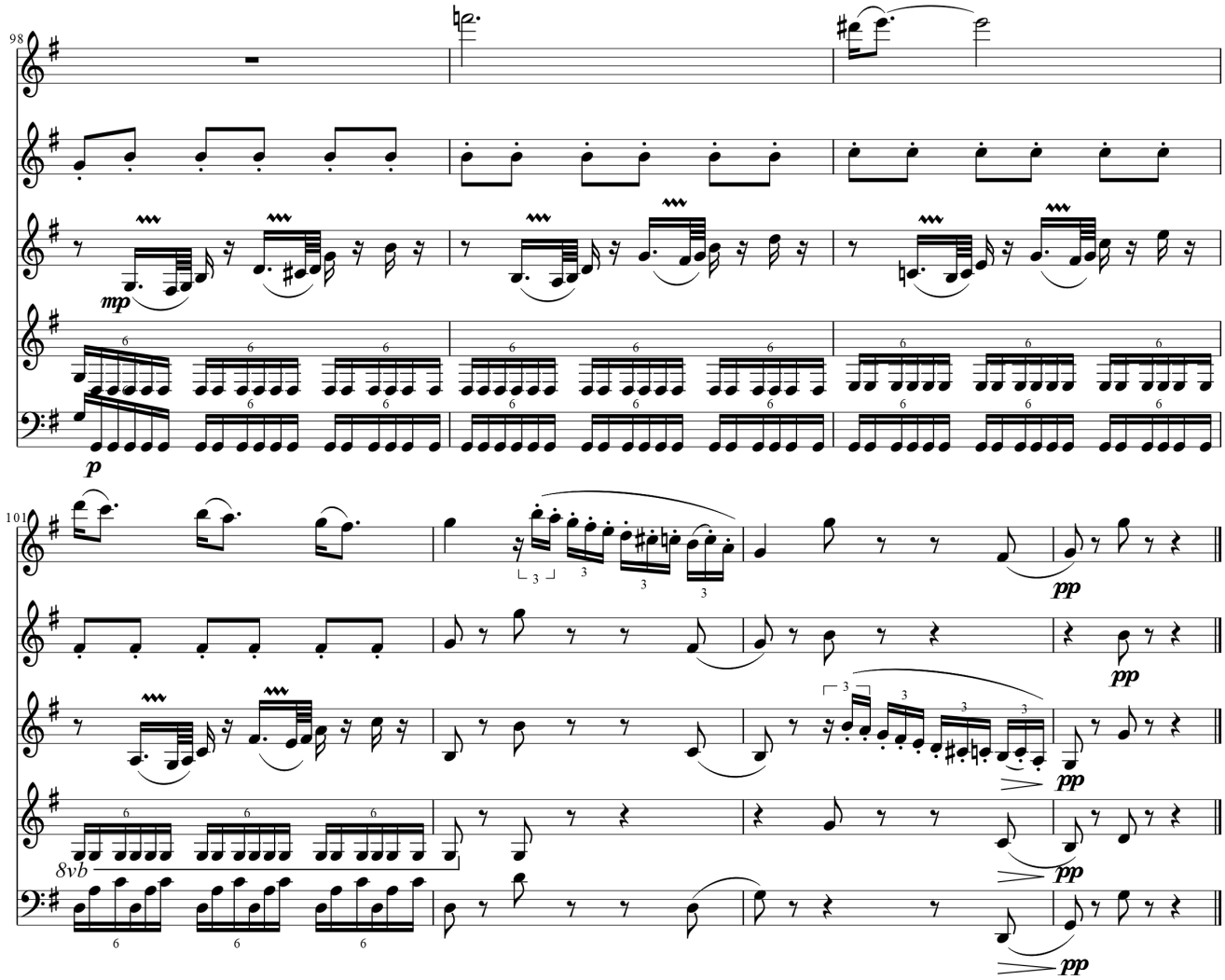

[poco rit.]
E
[a tempo]
54
pp
mf
p
mp pp
[arco]


G P
59
p
mf


G P
65
F
69
73


76
79
G
82

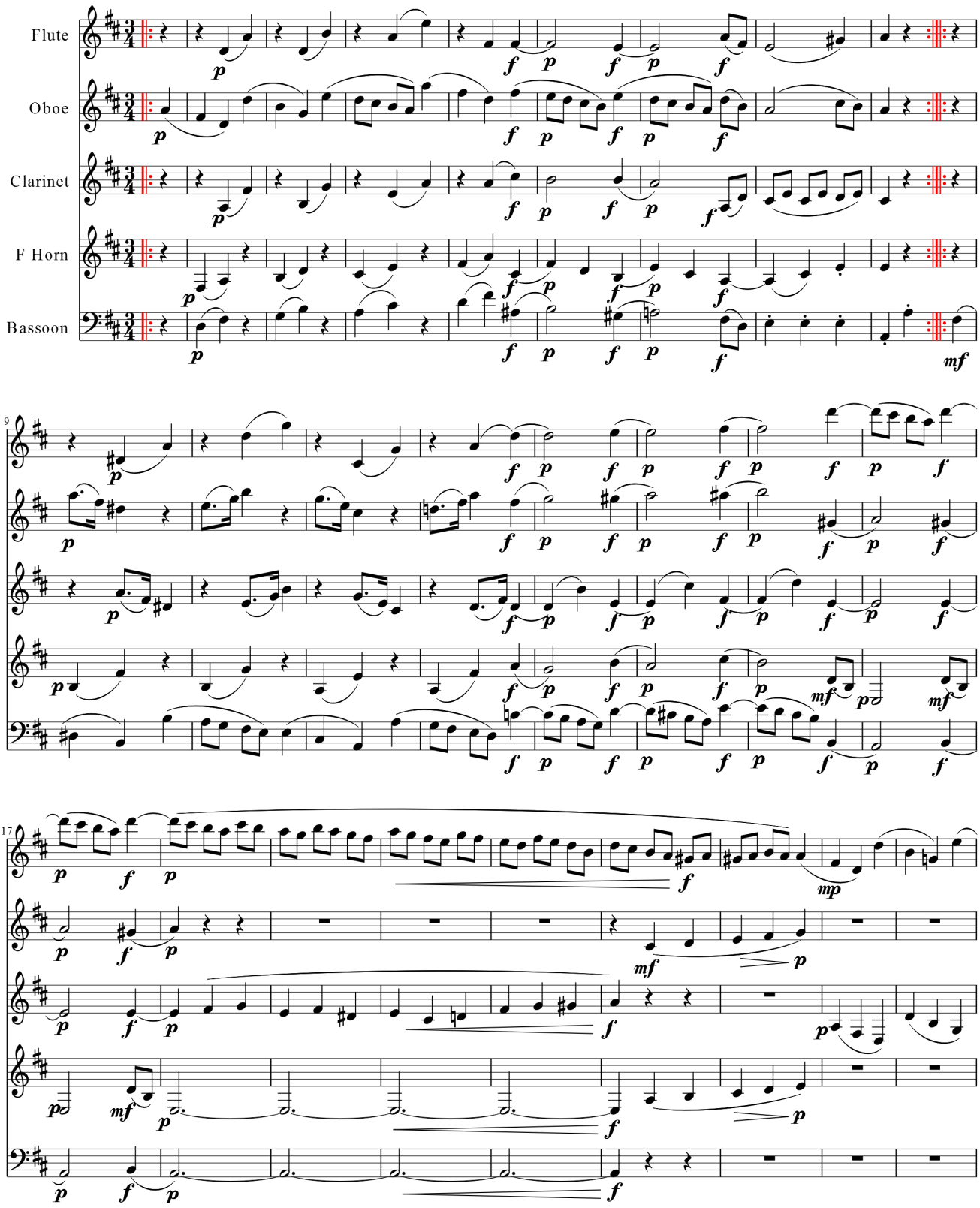

88
ff
ff
ff
f
opt. 8vb
8va
ff
92
rf
mp
tr
H
rf
pp
p
p
(8vb)
p
pp
p
95
mp

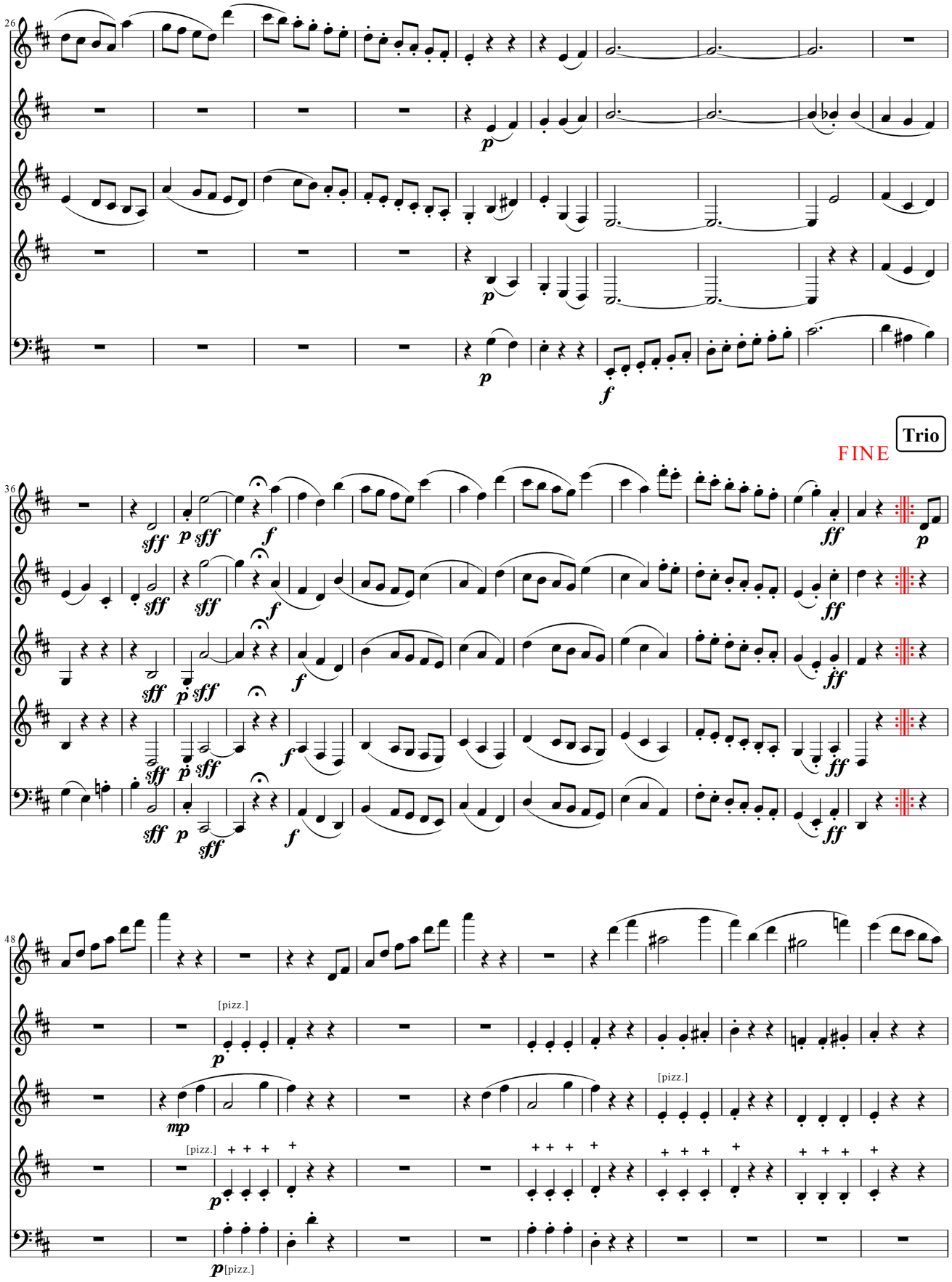

98
mp
p
101
pp
pp
pp
pp
8vb

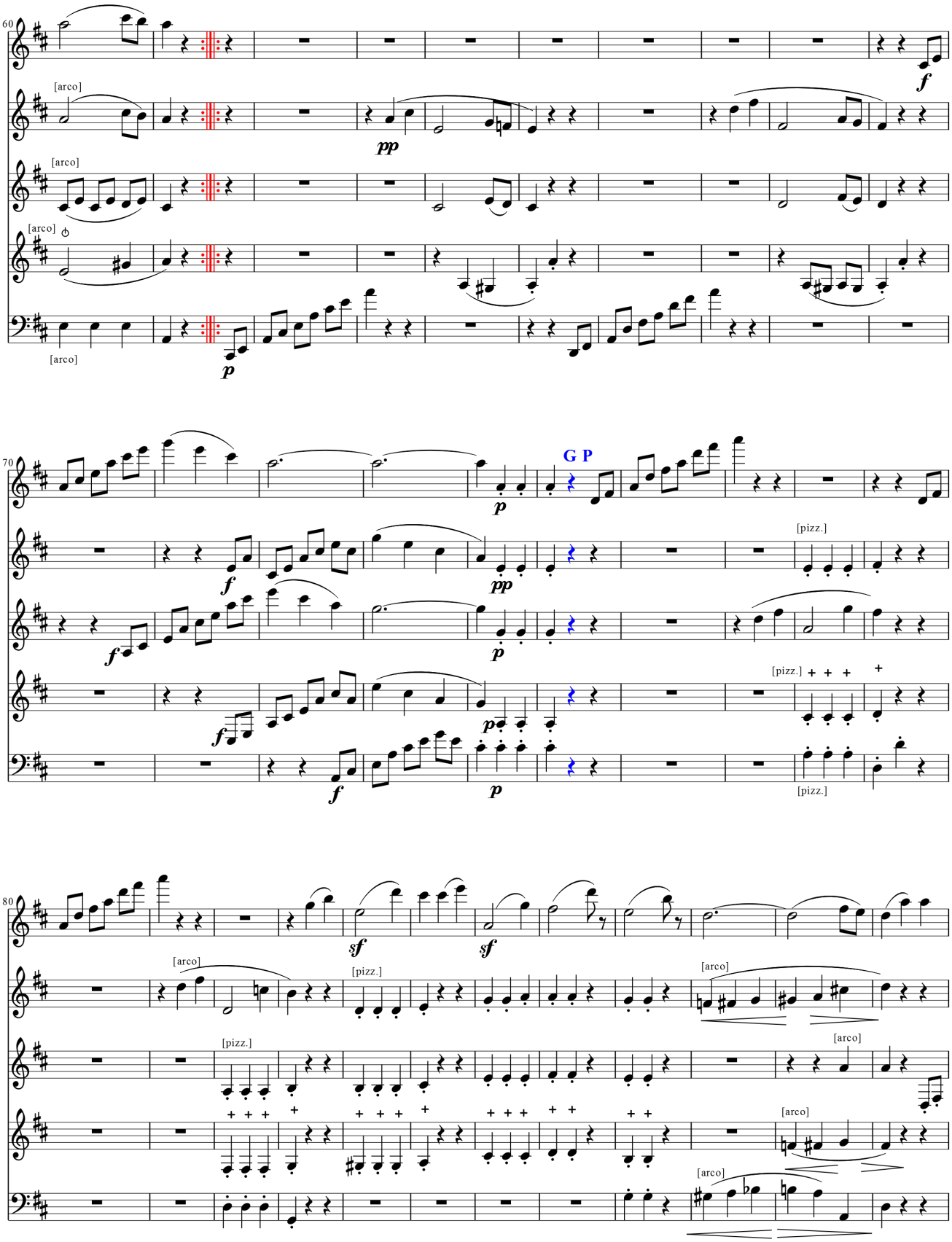
String Quintet in D major K 593 arr. for wind by Toby Miller

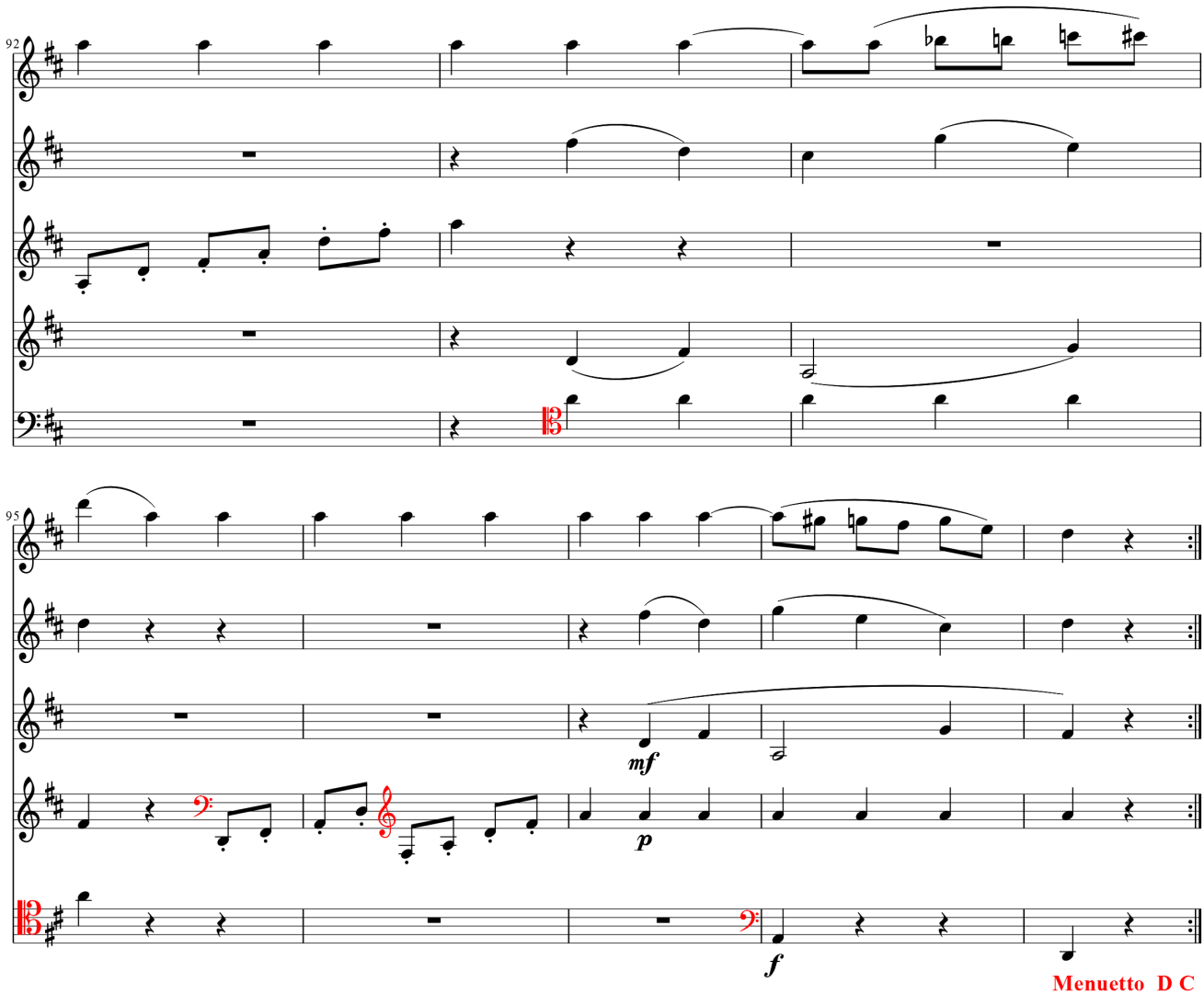
Score (concert pitch) III - Menuetto W A Mozart

Menuetto **Allegretto [not too fast ♩ = 130]**



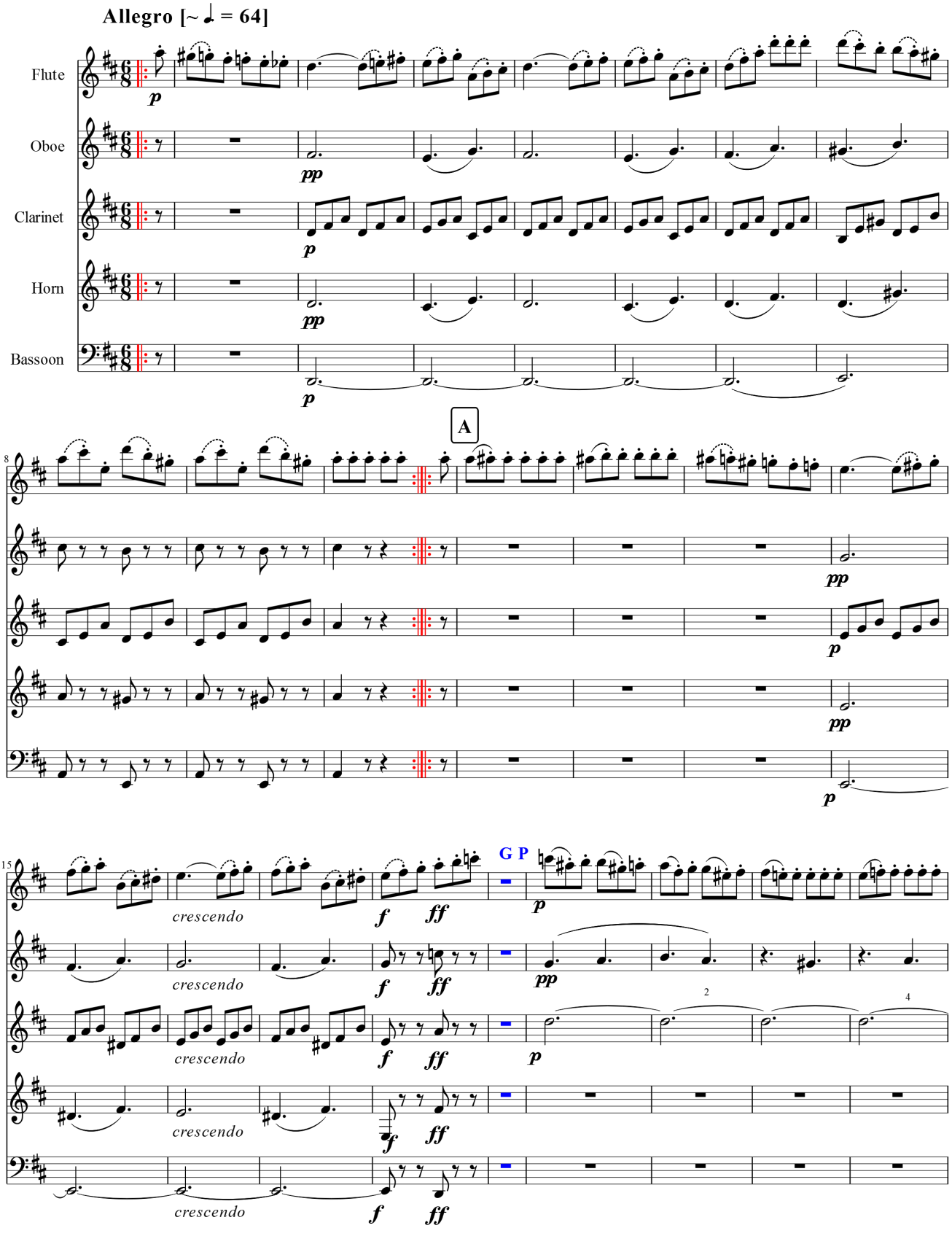

26
p
p
f
Trio
FINE
36
sff
p
sff
f
ff
48
[pizz.]
mp
[pizz.]
[pizz.]
[pizz.]

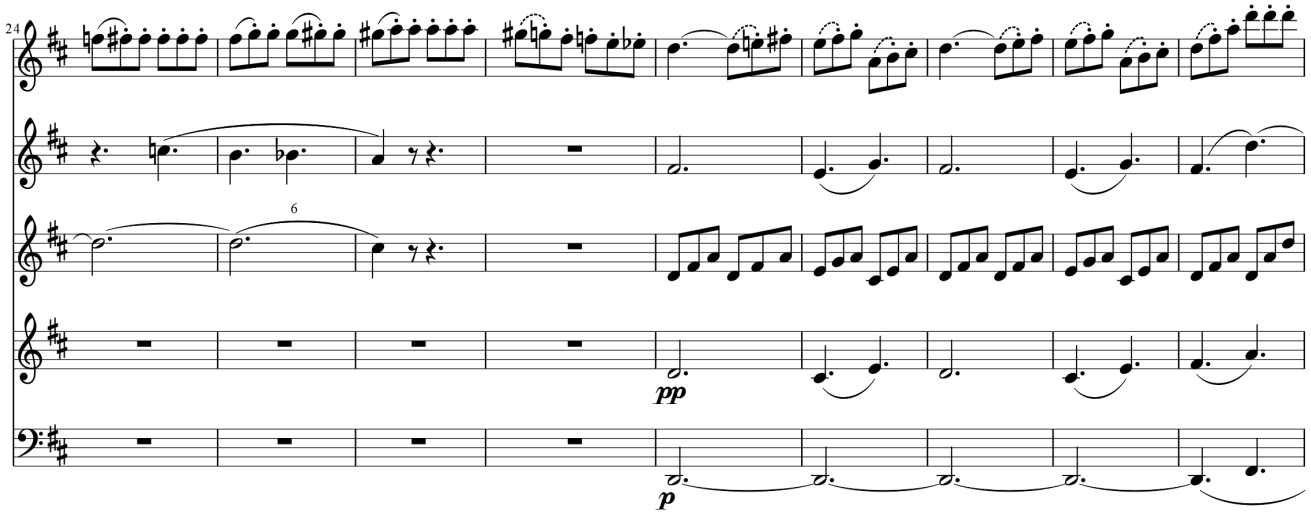

60
[arco]
[arco]
[arco]
[arco]
f
pp
p
70
G P
f
pp
p
[pizz.]
[pizz.]
[pizz.]
80
sf
sf
[arco]
[pizz.]
[arco]
[pizz.]
[arco]
[arco]
[arco]

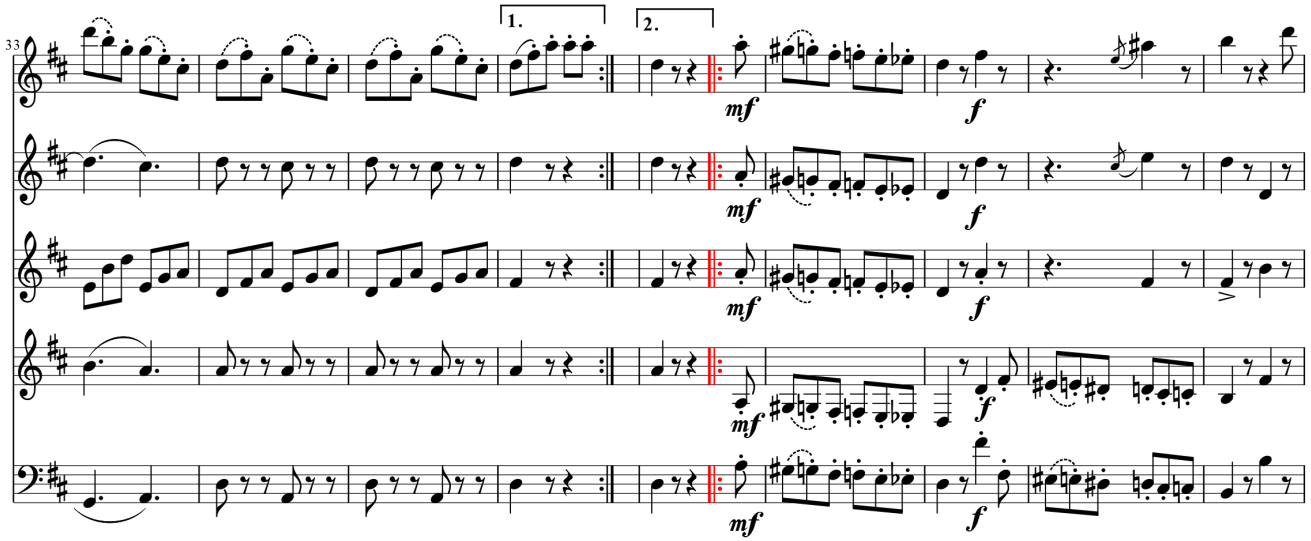

92
95
mf
p
f
Menuetto D C

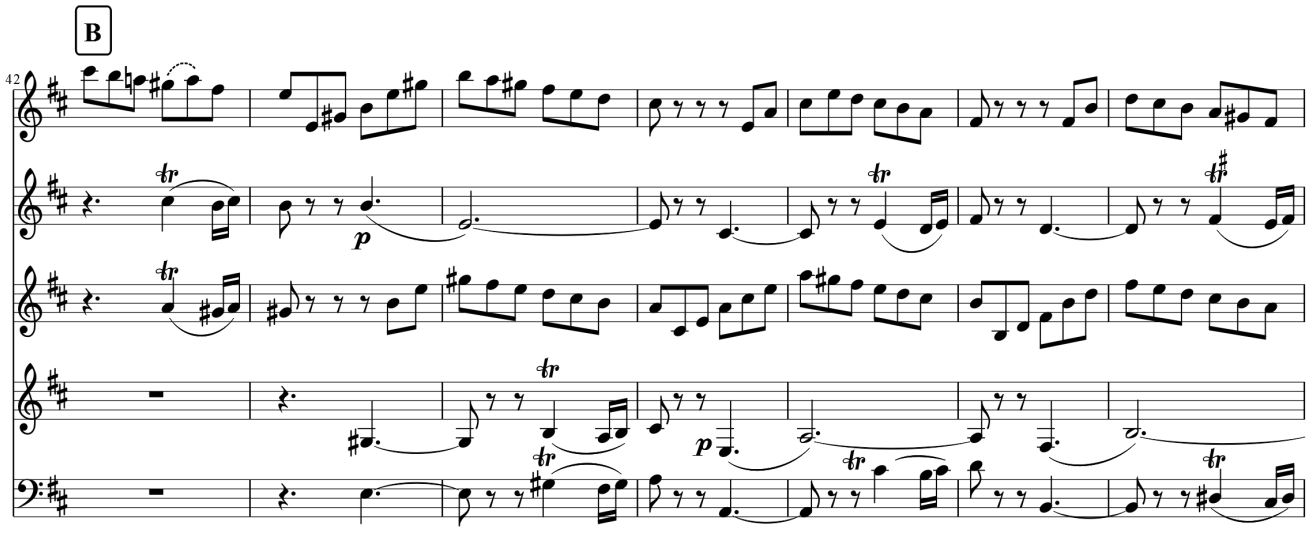
String Quintet in D major K 593 arr. for wind by Toby Miller

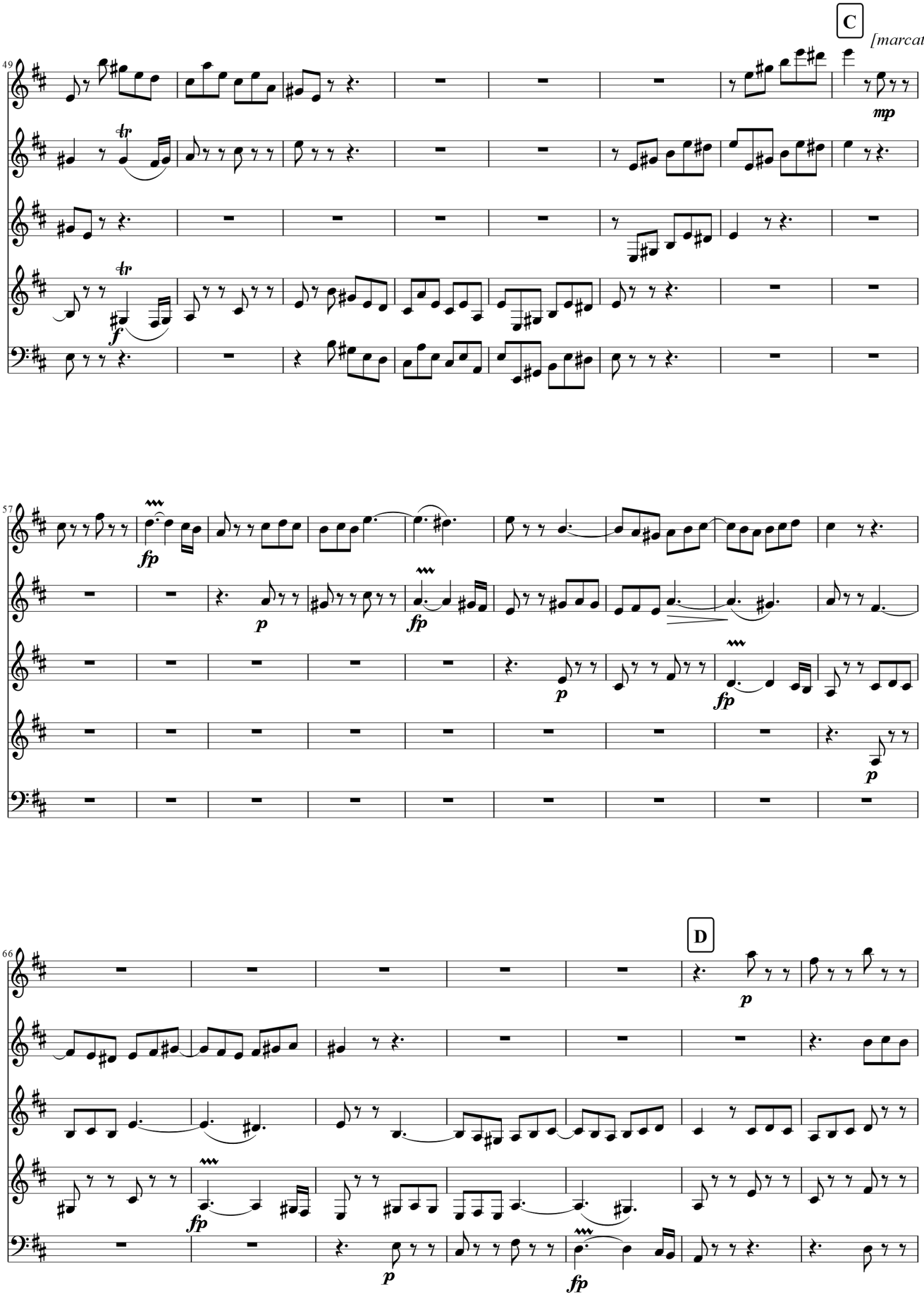
Score (concert pitch) IV - Finale - Allegro *(chromatic version)* W A Mozart

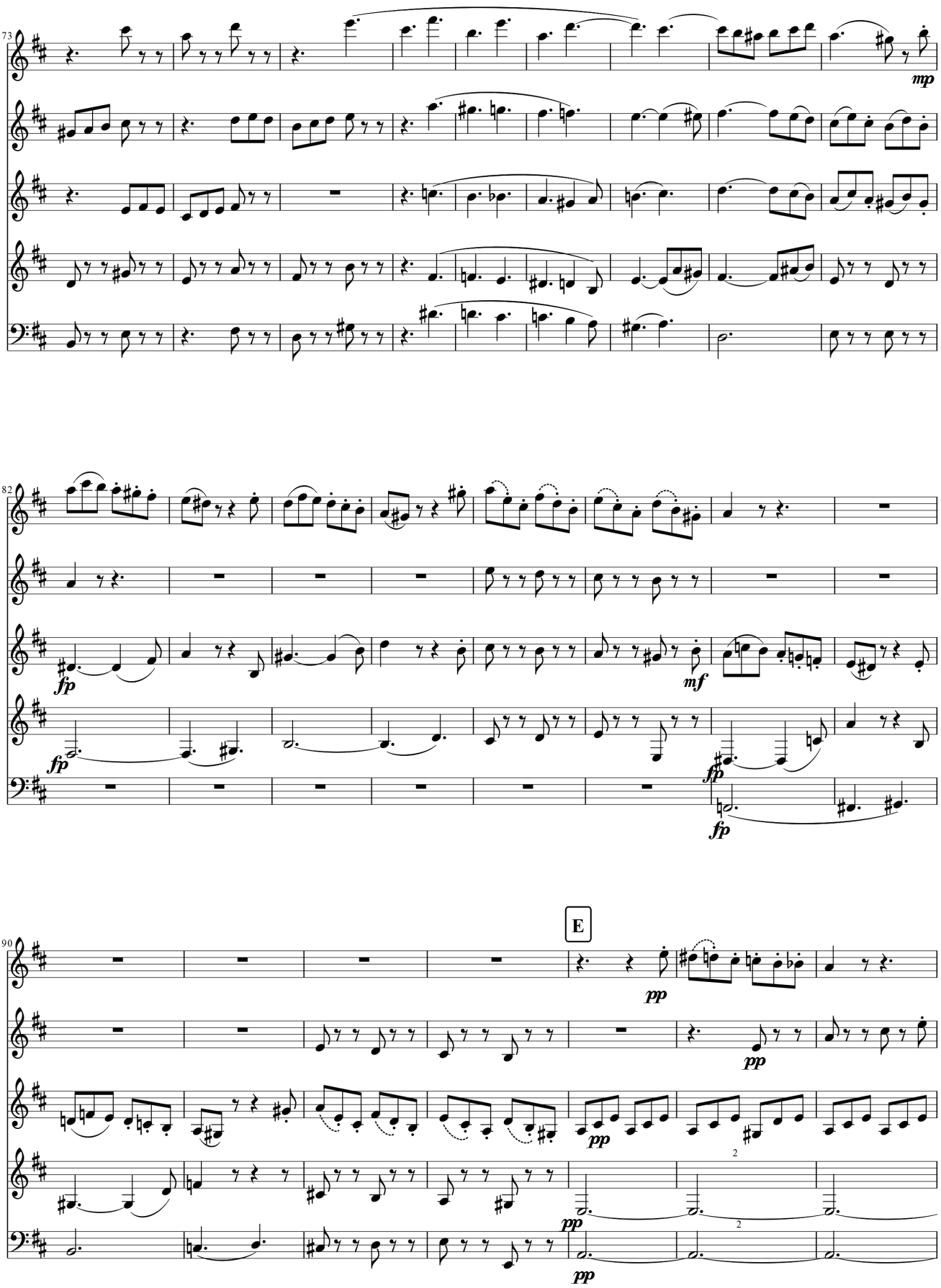


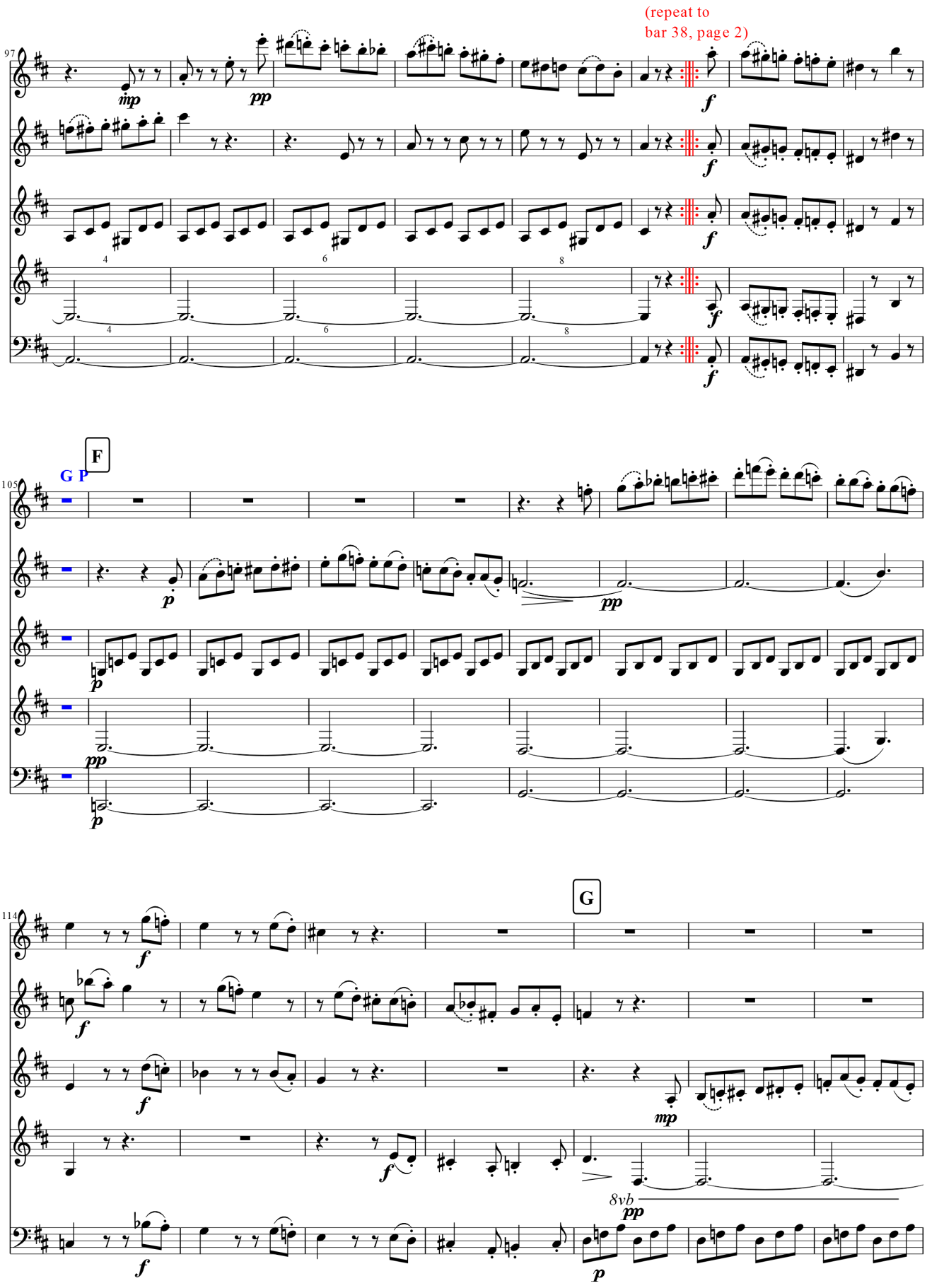

24
6
pp
p

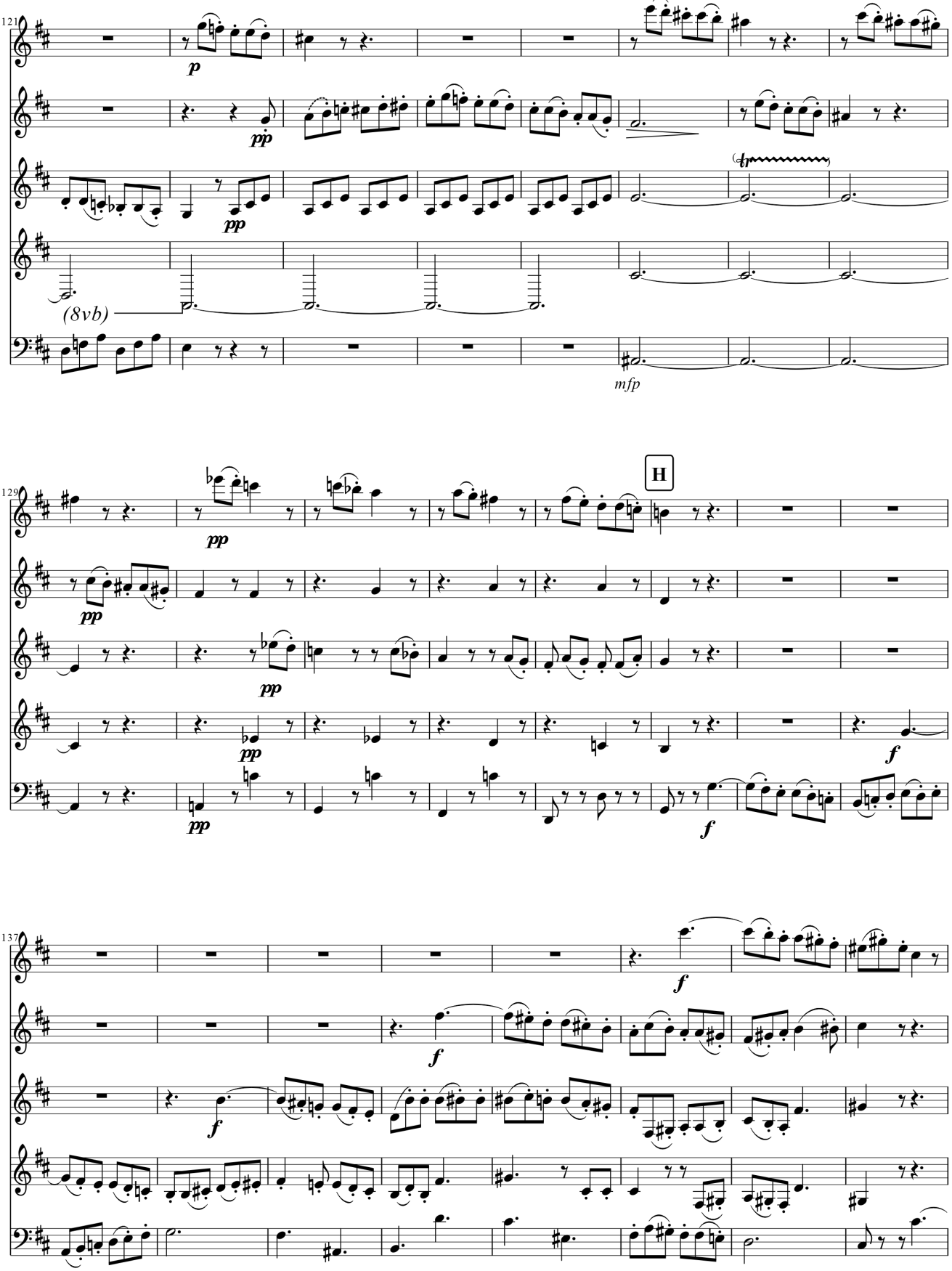

33
1.
2.
mf
f

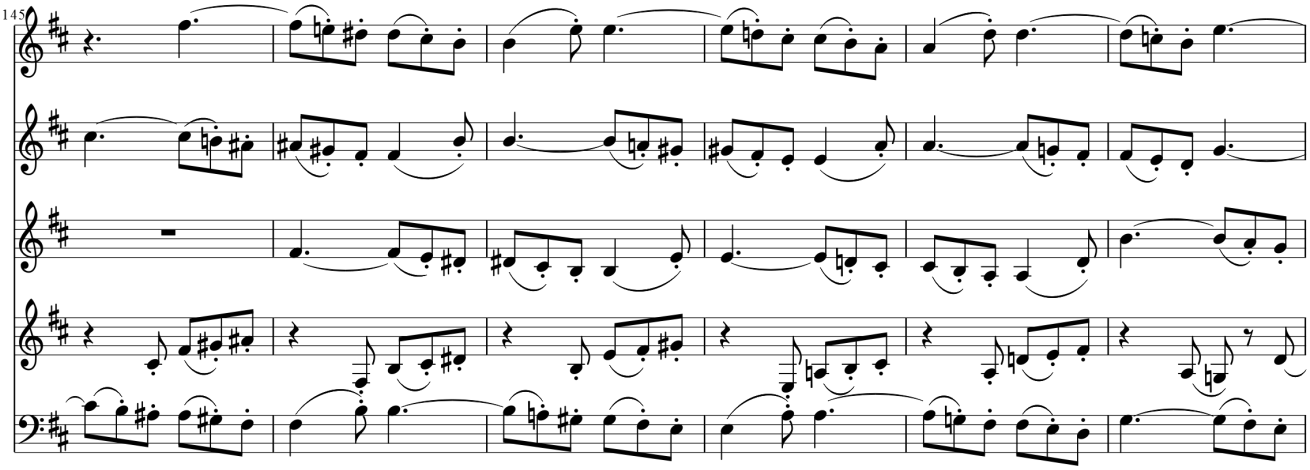

B
42
tr
p

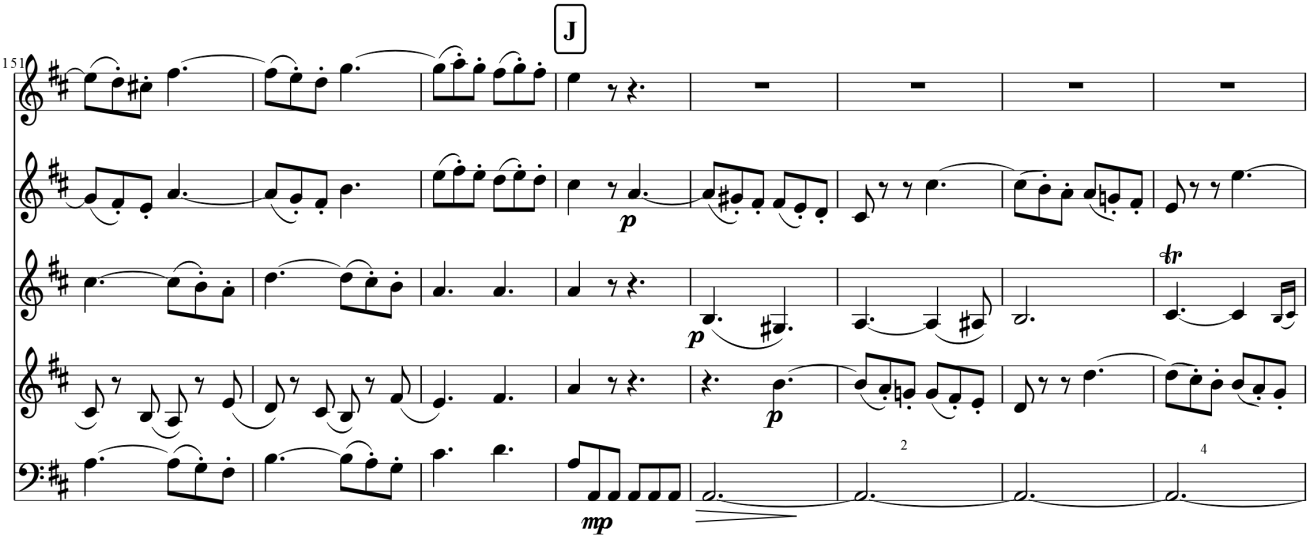

C
[marcato]
49
mp
57
fp
p
fp
p
fp
p
66
D
p
fp
p
fp

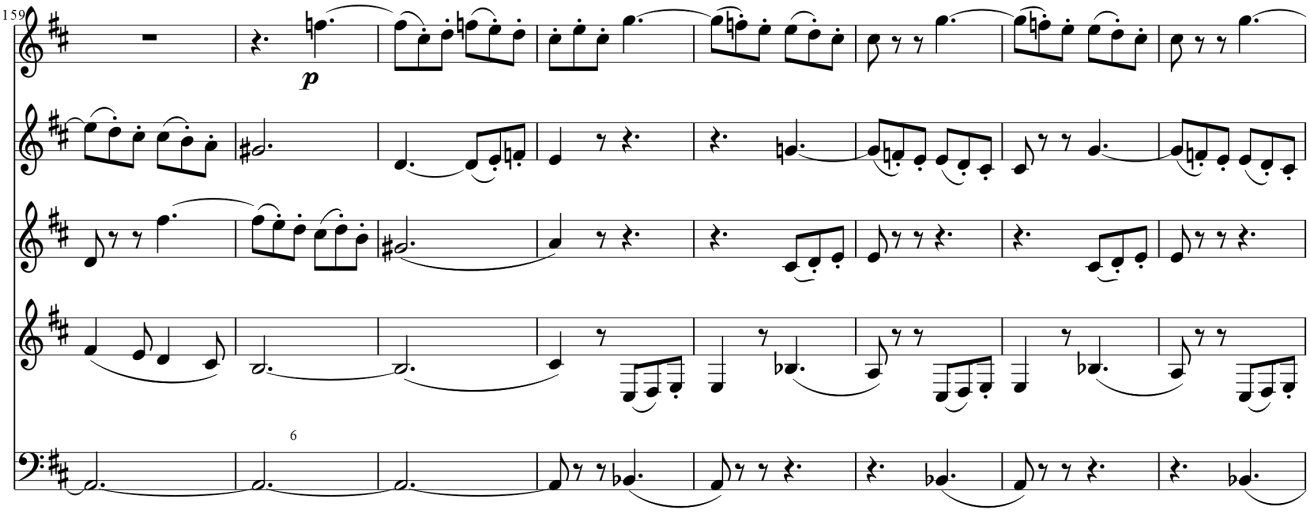

73
mp
82
fp
mf
fp
fp
fp
90
E
pp
pp
pp
pp
pp

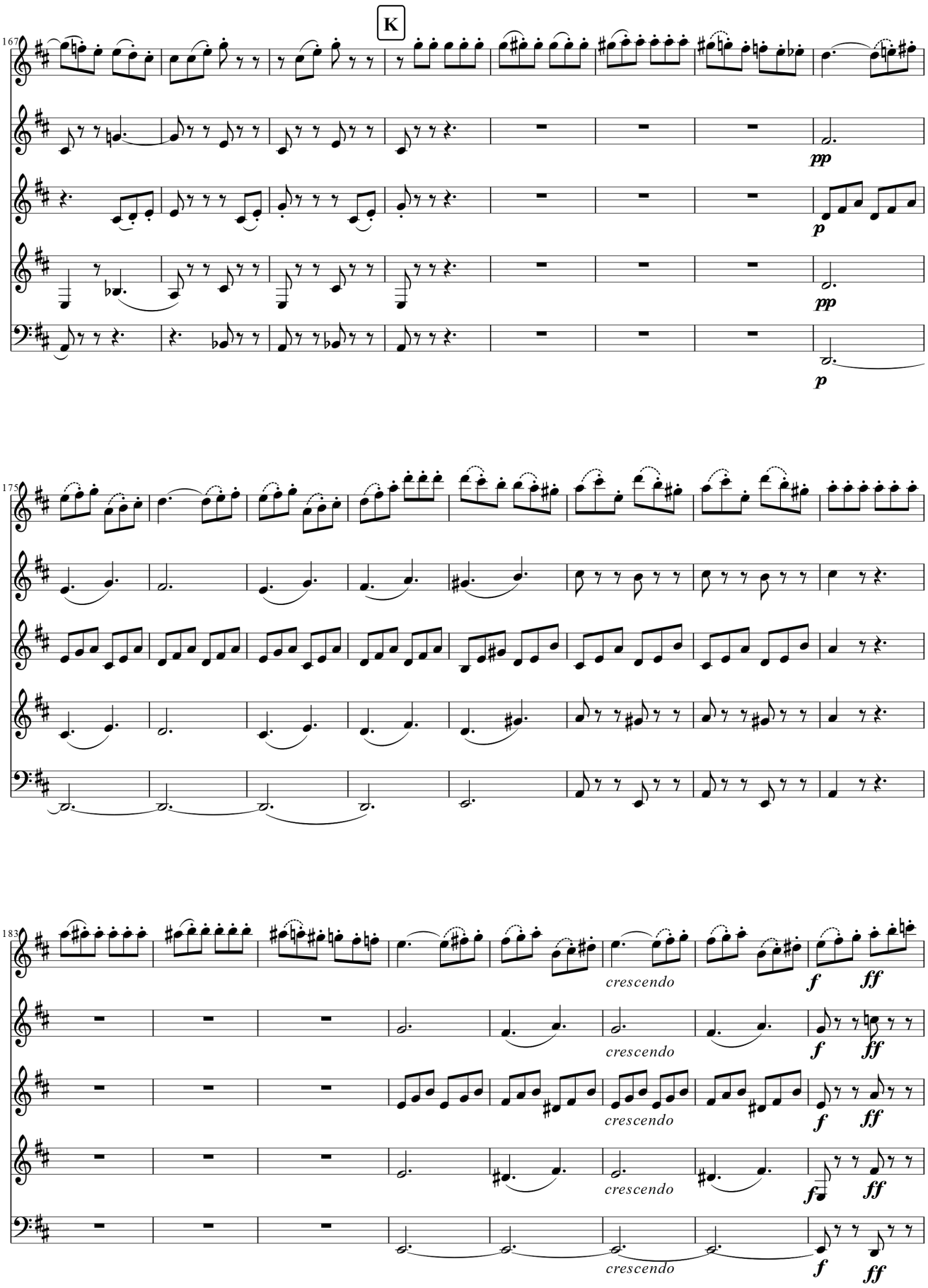

(repeat to
bar 38, page 2)
97
mp
pp
f
4
6
8
F
G P
105
p
pp
G
114
8vb

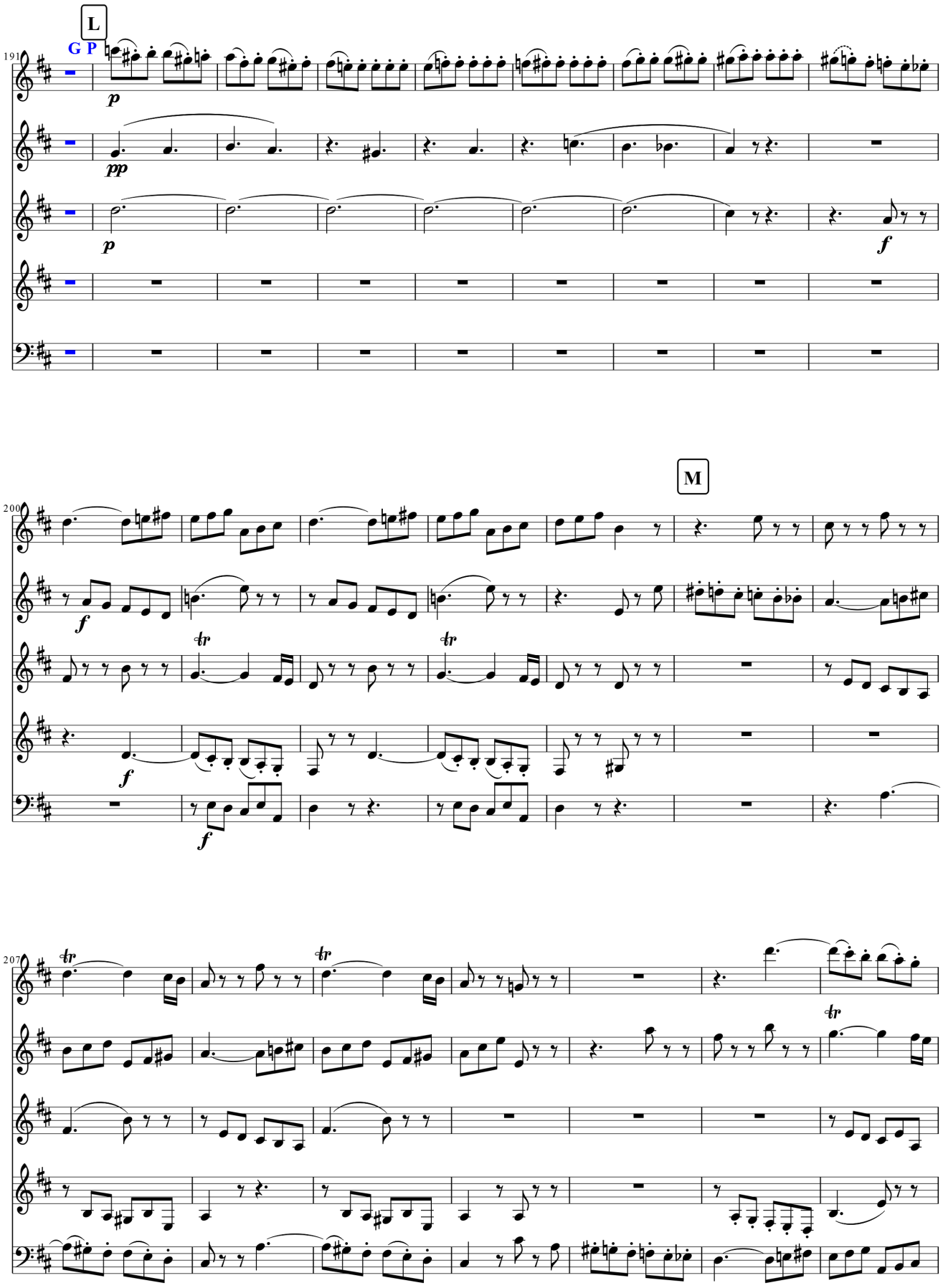

121
p
pp
(8vb)
mfp
129
H
pp
f
137
f

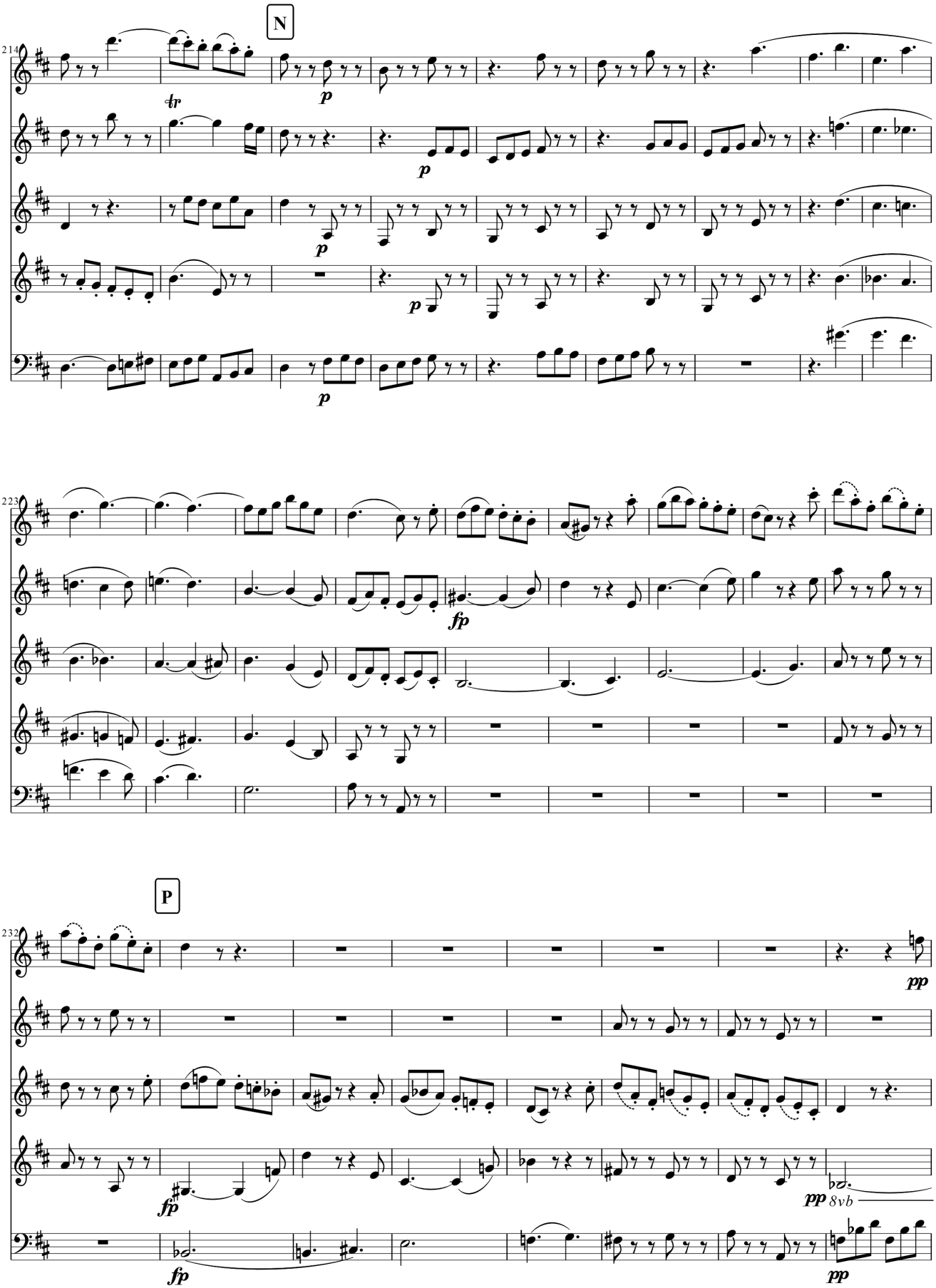

145

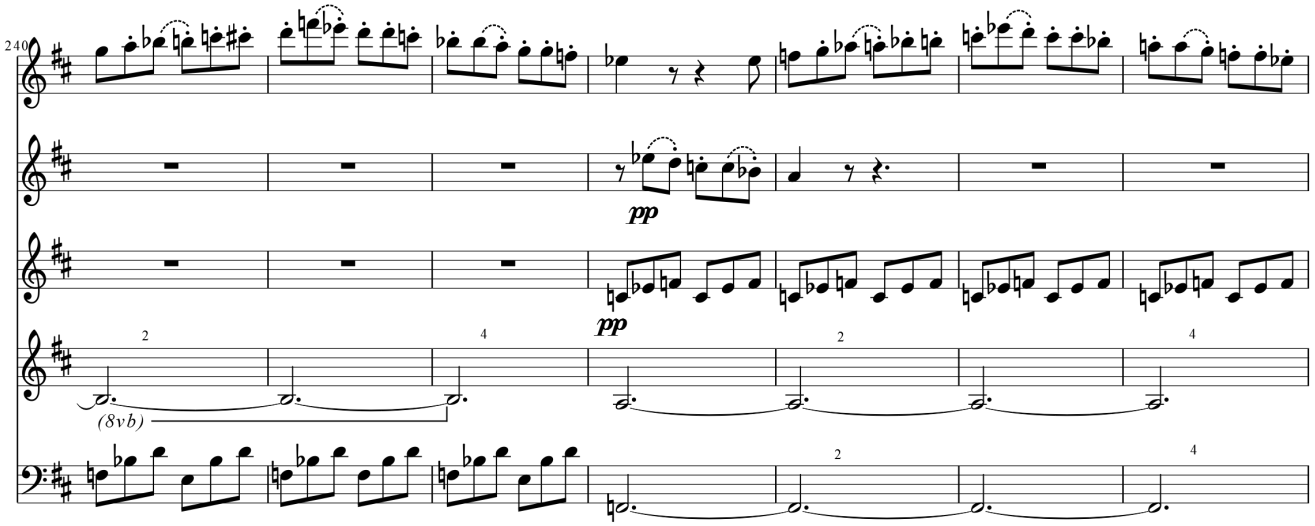

J
151
p
p
tr
mp
2
4

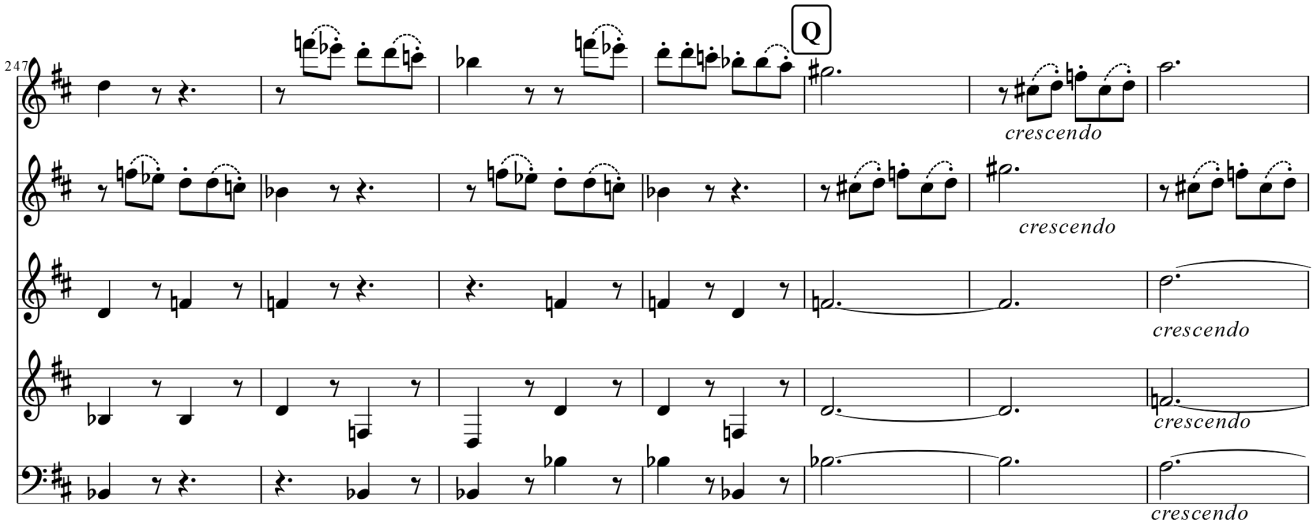

159
p
6

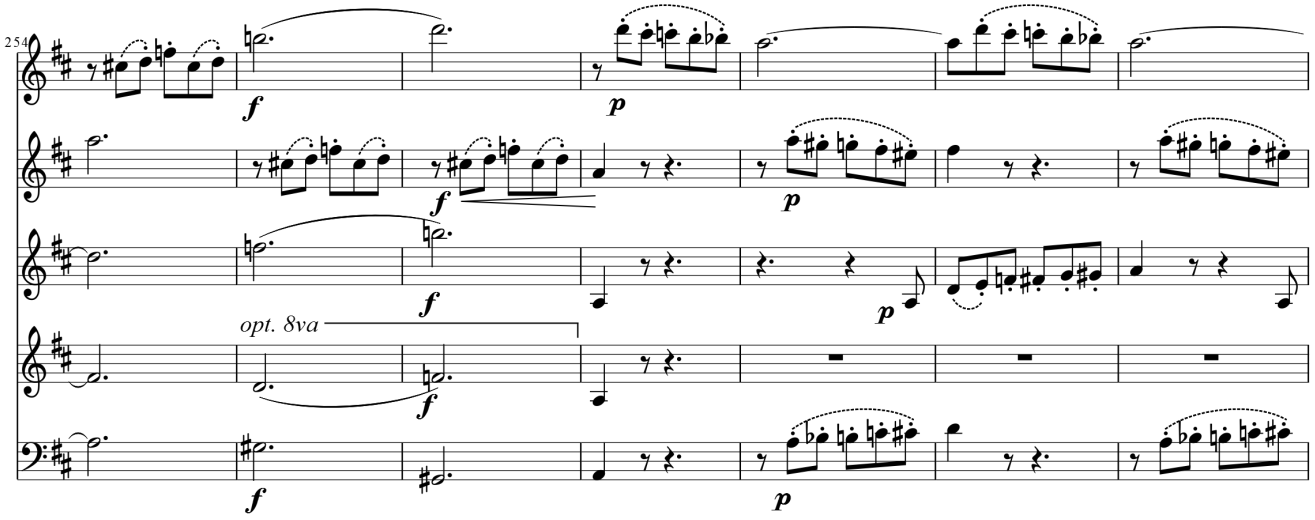

K
167
pp
p
pp
p
175
183
crescendo
crescendo
crescendo
crescendo
f
ff
f
ff
f
ff
f
ff
f
ff

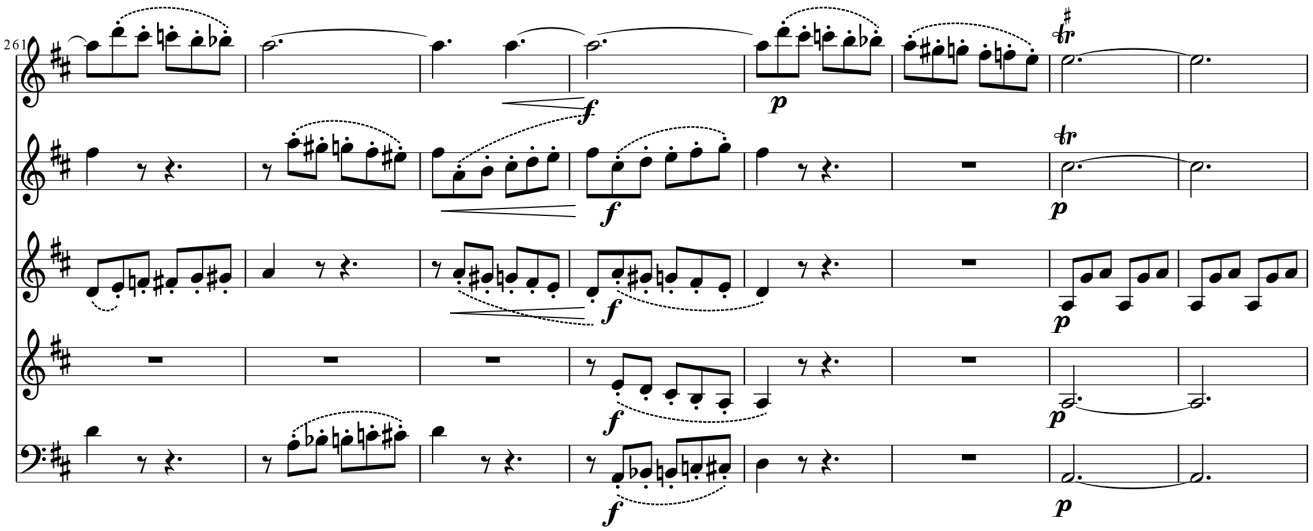

L
G P
191
p
pp
p
f
M
200
f
tr
f
207
tr
tr
tr

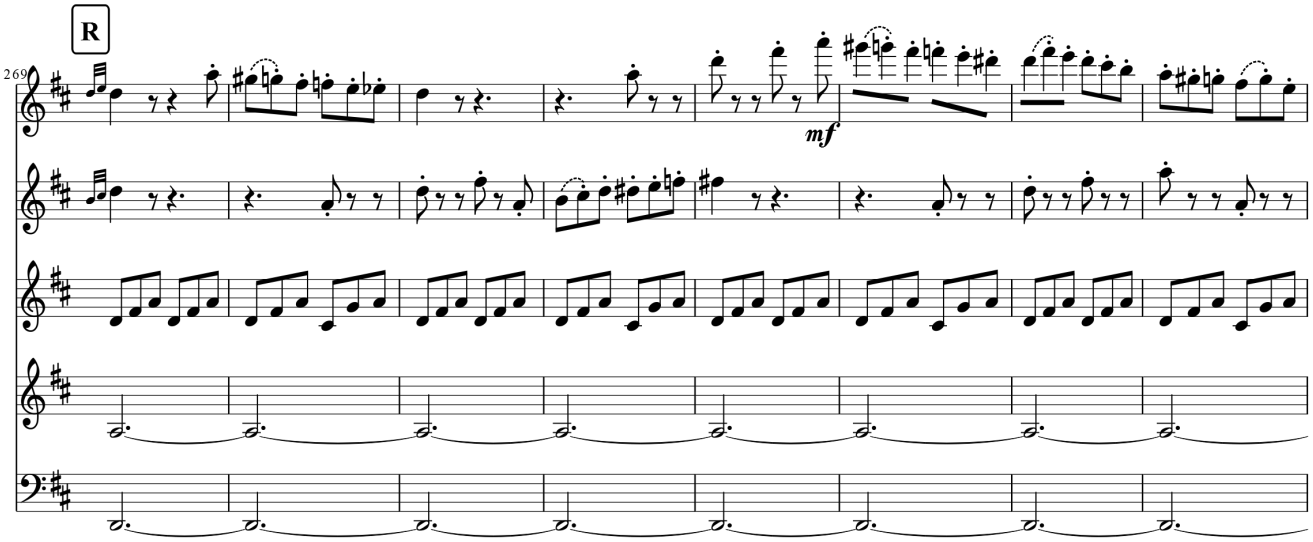

N
214
tr
p
p
p
p
223
fp
P
232
pp
fp
8vb
fp
pp

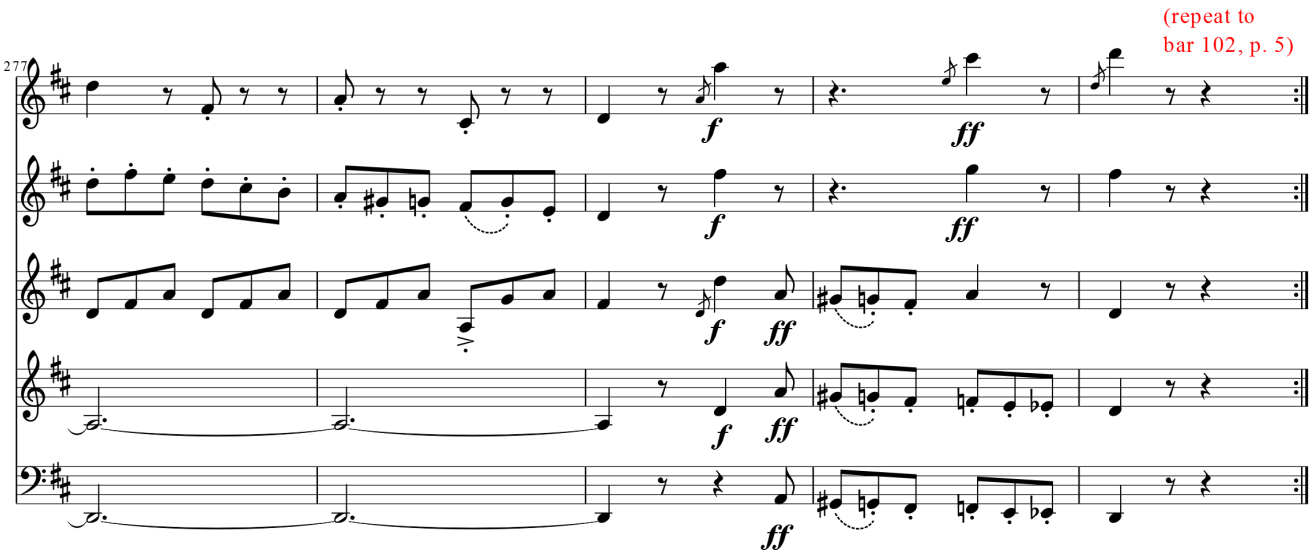

240
pp
pp
(8vb)


247
Q
crescendo
crescendo
crescendo
crescendo


254
f
p
f
p
f
opt. 8va
f
p


261
f
p
tr


R
269
mf


277
f
ff
(repeat to
bar 102, p. 5)