W A Mozart
(1756 - 1791)

String Quintet in C Major K 515 (Apr 1787)

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.

Gottfried, Baron van Swieten (1733 — 1803)

Painting by Victor Clavereau

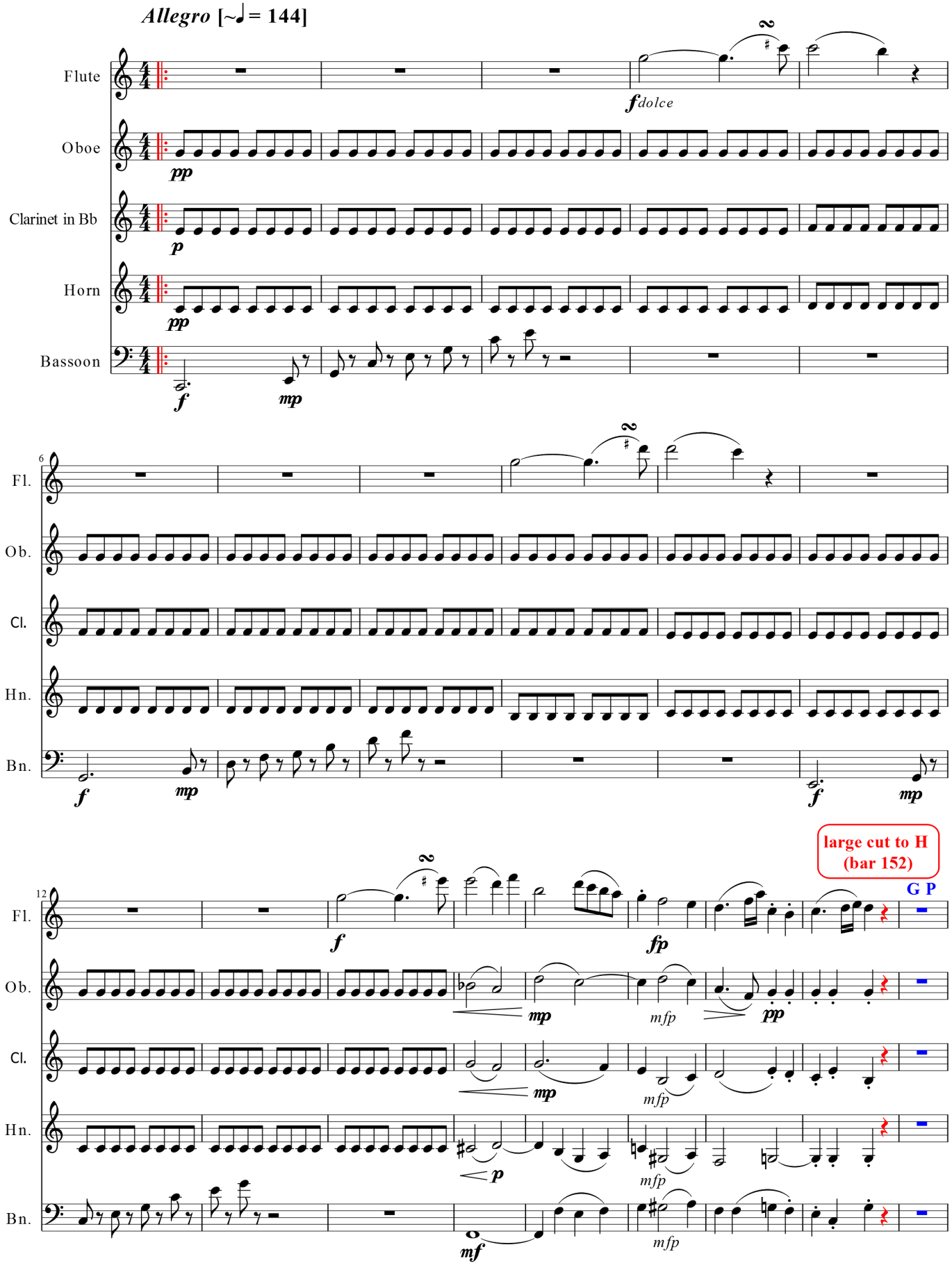
Mozart's first work (the Quintet K174 in B♭) for the relatively unusual ensemble of 2 violins, 2 violas and cello dates from his youth in Salzburg. He had played with family friend Michael Haydn in his two 'Notturni' for the same combination of instruments in Salzburg in 1773. Mozart started his own first effort after the first occasion, and revised it after playing the second work by the younger Haydn. What prompted him to return to the form in early 1787? He had returned from the triumph of his opera 'The Marriage of Figaro' in Prague, with a commission to write another (which was to be 'Don Giovanni') for production in October. We can perhaps imagine his head still full of opera as he wrote the expressive 'love duet' for himself (on first viola) to play with the first violin in the second movement of his new quintet. His thoughts also seem to have returned to his most recent string quartet. More than two years ago in January 1785, after a 'long and arduous labour', as he wrote in the introductory dedication to Haydn, he had completed a set of 6 quartets, culminating with the so-called 'Dissonance', in the same key of C major. After the famous highly chromatic introduction which gives that quartet its nickname, the long first movement moves into a lyrical and sunny main theme in the first violin against throbbing accompaniment. After more chromaticism and counterpoint in the development, the theme returns accompanied by an arpeggio figure in the cello. In this quintet Mozart writes a first movement whose exposition is (according to Charles Rosen) longer than any before Beethoven's last symphony. The serene theme, this time beginning with cello arpeggios against throbbing inner parts, is again balanced by chromaticism and counterpoint in both development and recapitulation. The themes of both Minuets and (especially) the Trios, with their slurred pairs of rising crotchets, have similar shapes; the order of these two movements is swapped in the quintet to balance the very long first movement. The themes of the two last movements also bear a similar shape and strong family resemblance. Time signatures for all movements match. Was Mozart perhaps trying to recreate his earlier masterpiece, while extending it in both scale and instrumental possibilities? Soon after starting the new quintet, to judge by the close dates of entry into his catalogue (April and May 1787 respectively), Mozart embarked in parallel on a second in G minor (K516): a work more contrasting is hard to imagine. To complete a set of three, the minimum that convention dictated offering for publication, he then arranged an earlier work, his C minor Serenade for wind octet, for the same string combination. Mozart's patron Baron van Swieten, who had radically influenced his compositional technique by introducing him to the counterpoint of Bach and Handel at Sunday sessions in his house from 1782, was one of the few pre-publication subscribers, and Mozart was eventually forced to accept 'pocket money' for what are by common consent among his finest works. Mozart's own reverse arrangement, as well as a contemporary version of the later K593 D major string quintet (1790) with flute replacing first violin, emboldened me to offer wind players a chance to play at least parts of these long but marvellous pieces.

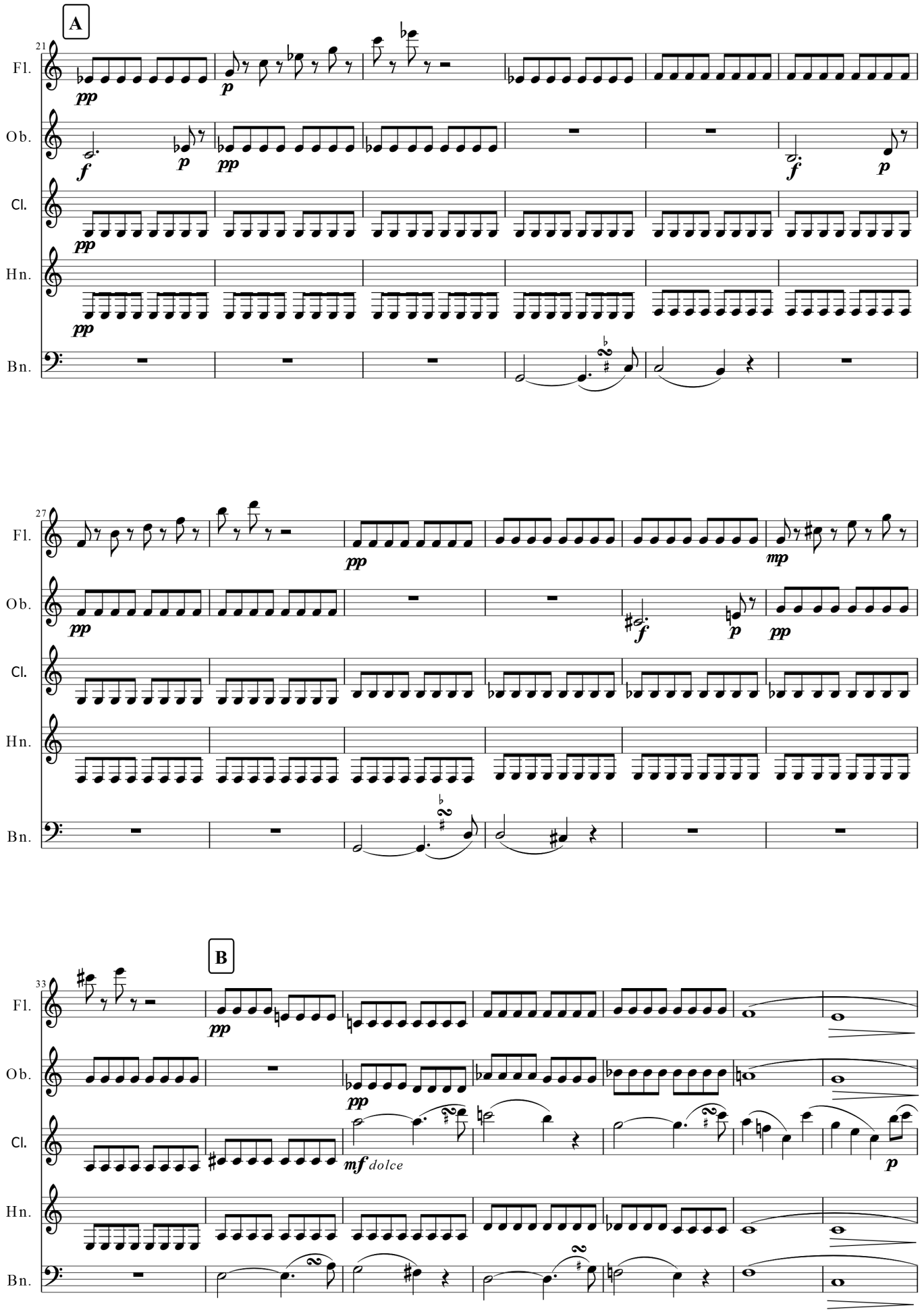
String Quintet in C major K 515 arr. for wind by Toby Miller

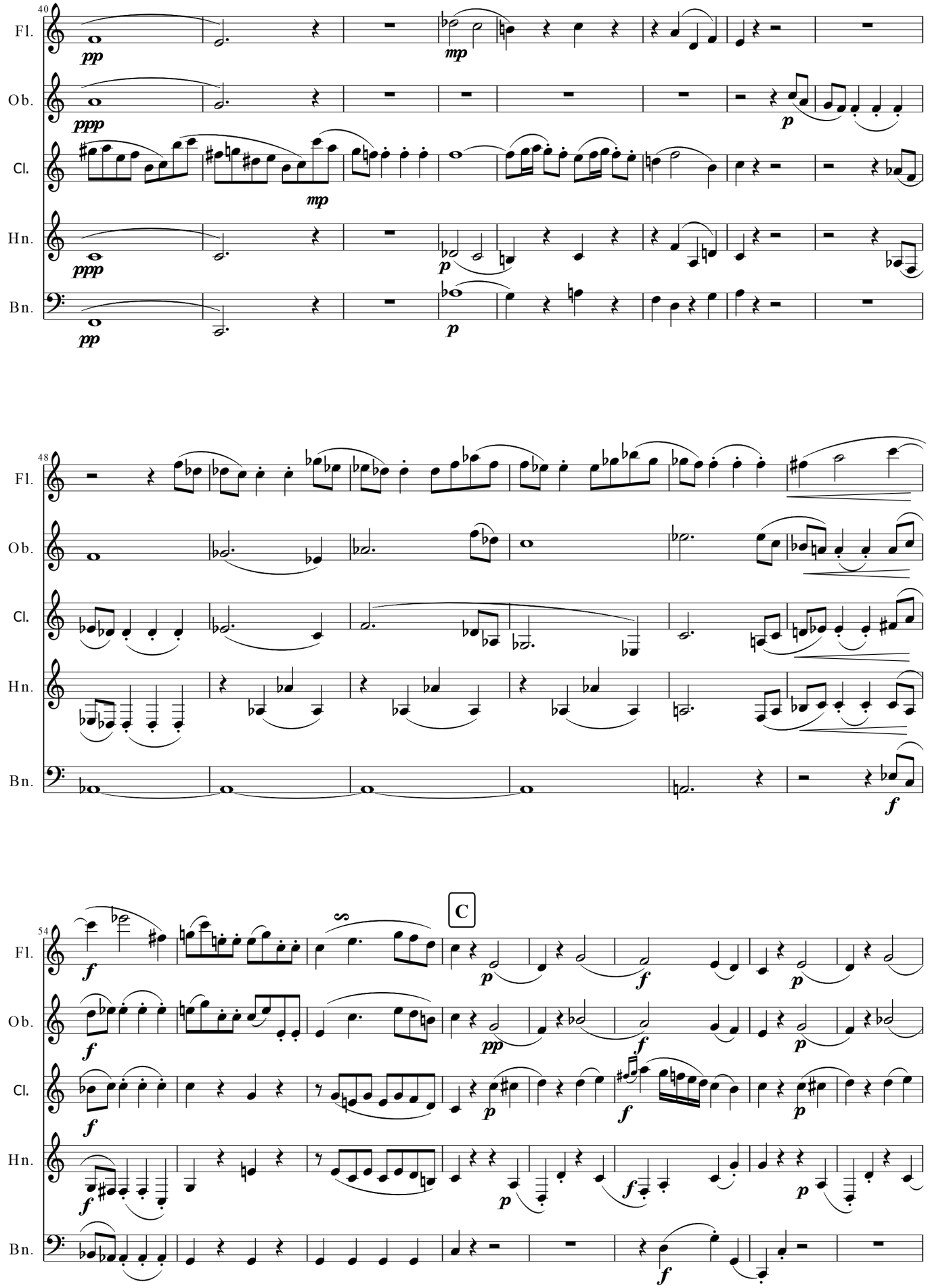
Score (concert pitch)

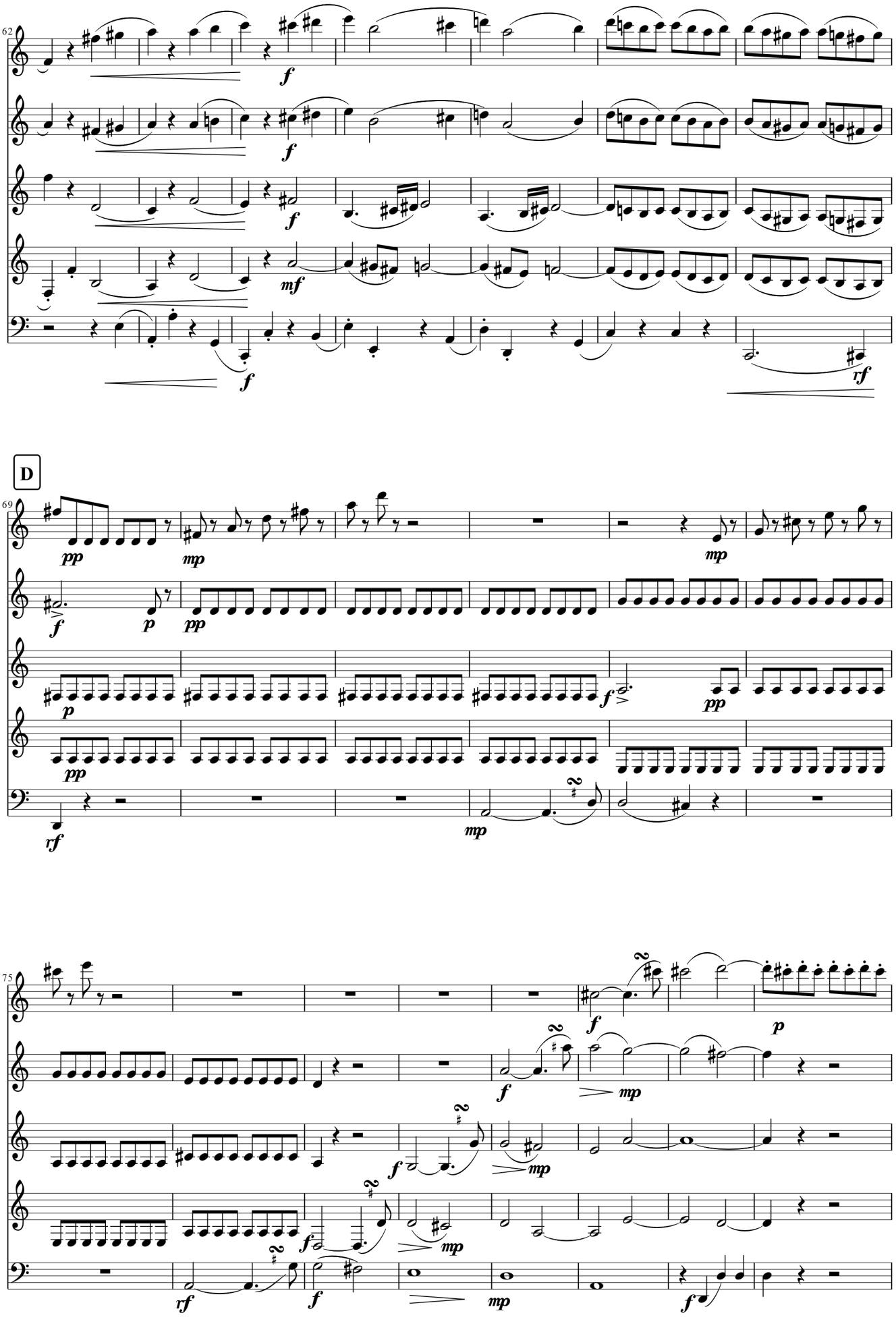
I - Allegro

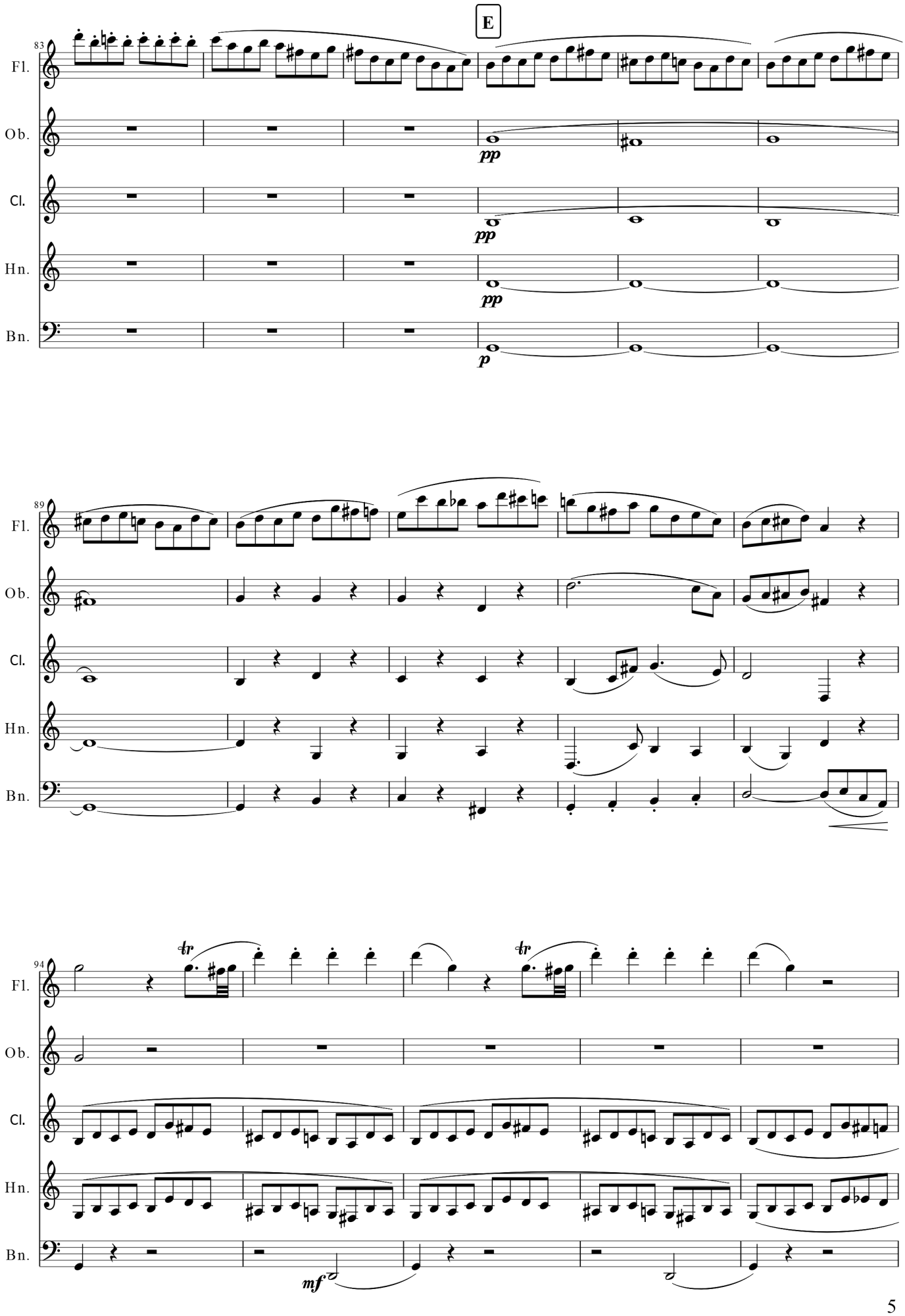
W A Mozart

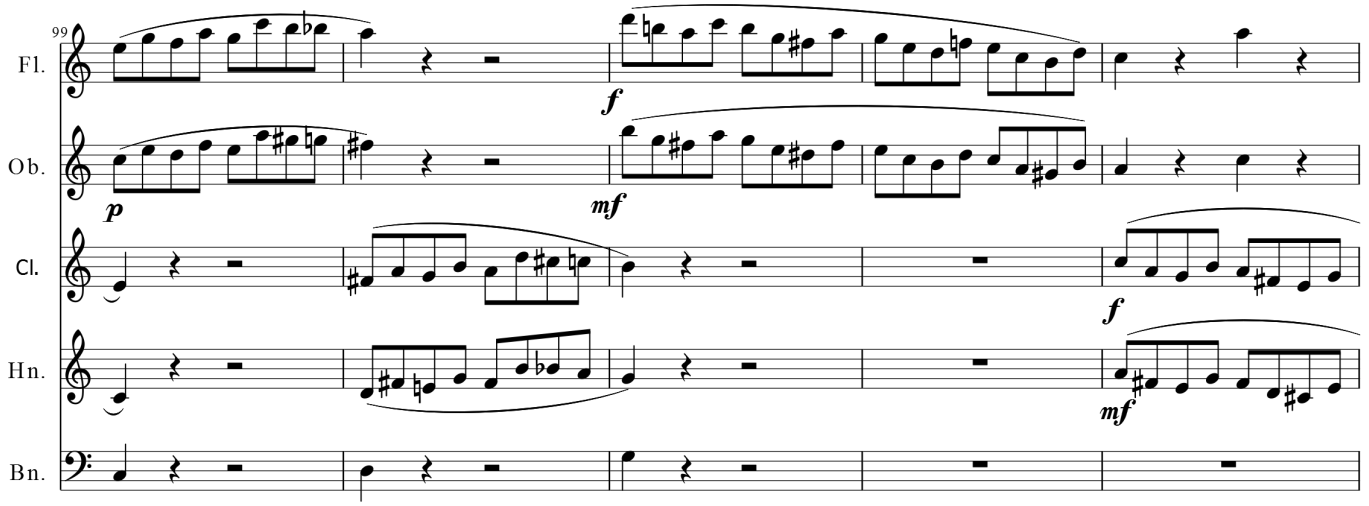


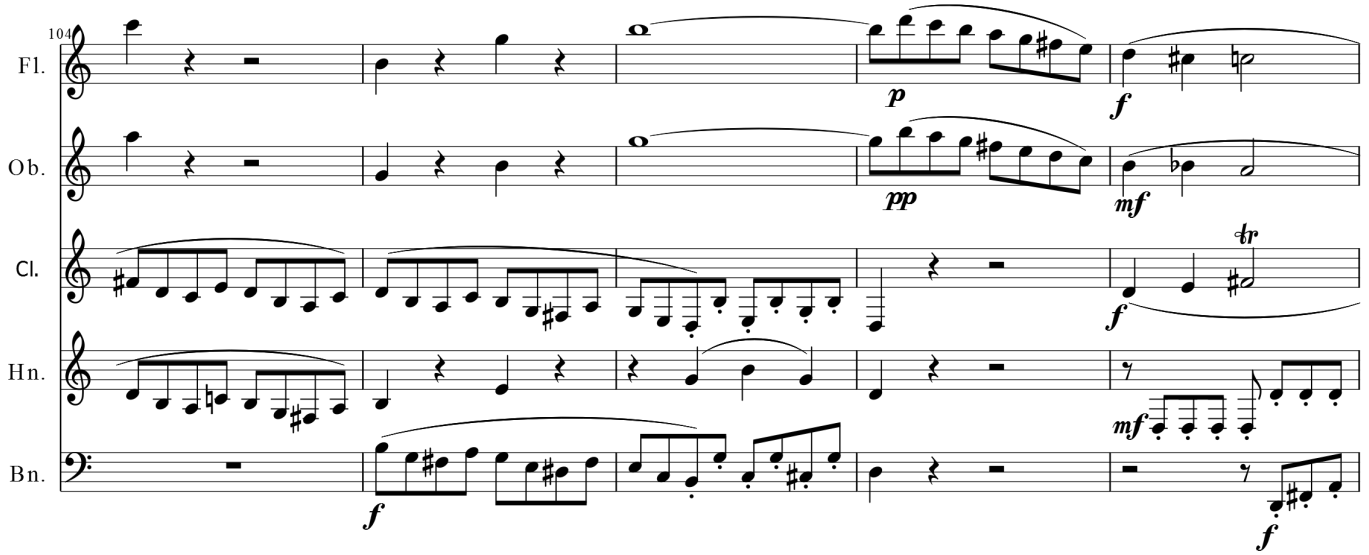

A
21
Fl.
Ob.
Cl.
Hn.
Bn.
pp
p
f
27
mp
B
33
mf dolce

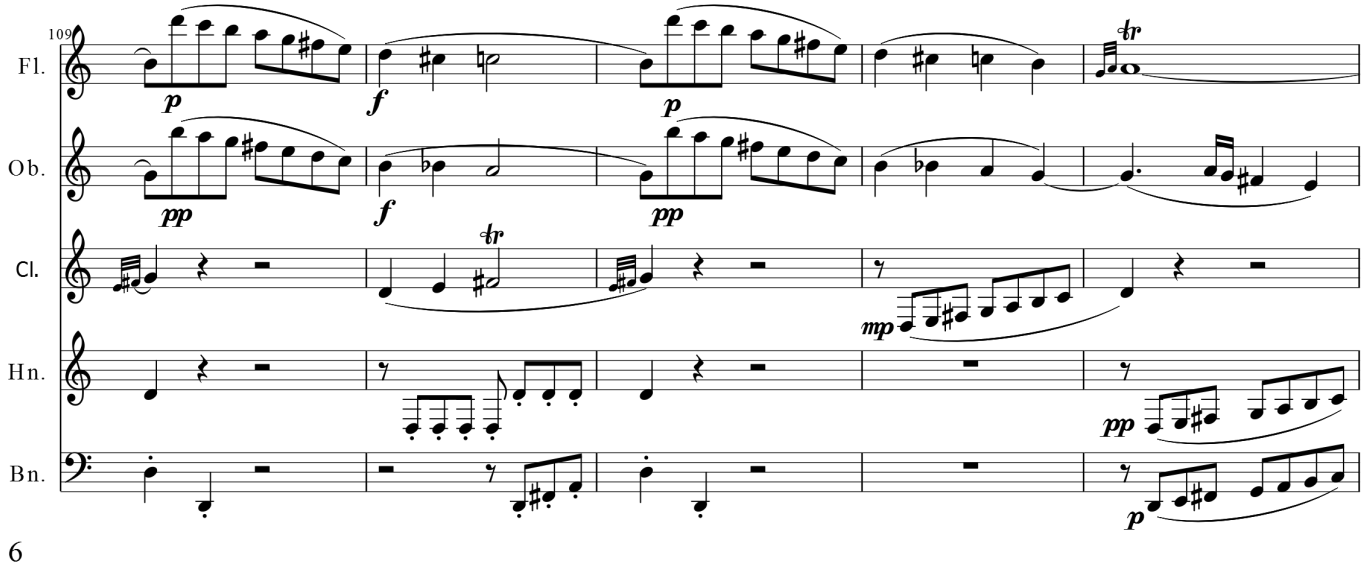

40
Fl.
Ob.
Cl.
Hn.
Bn.
48
54
C

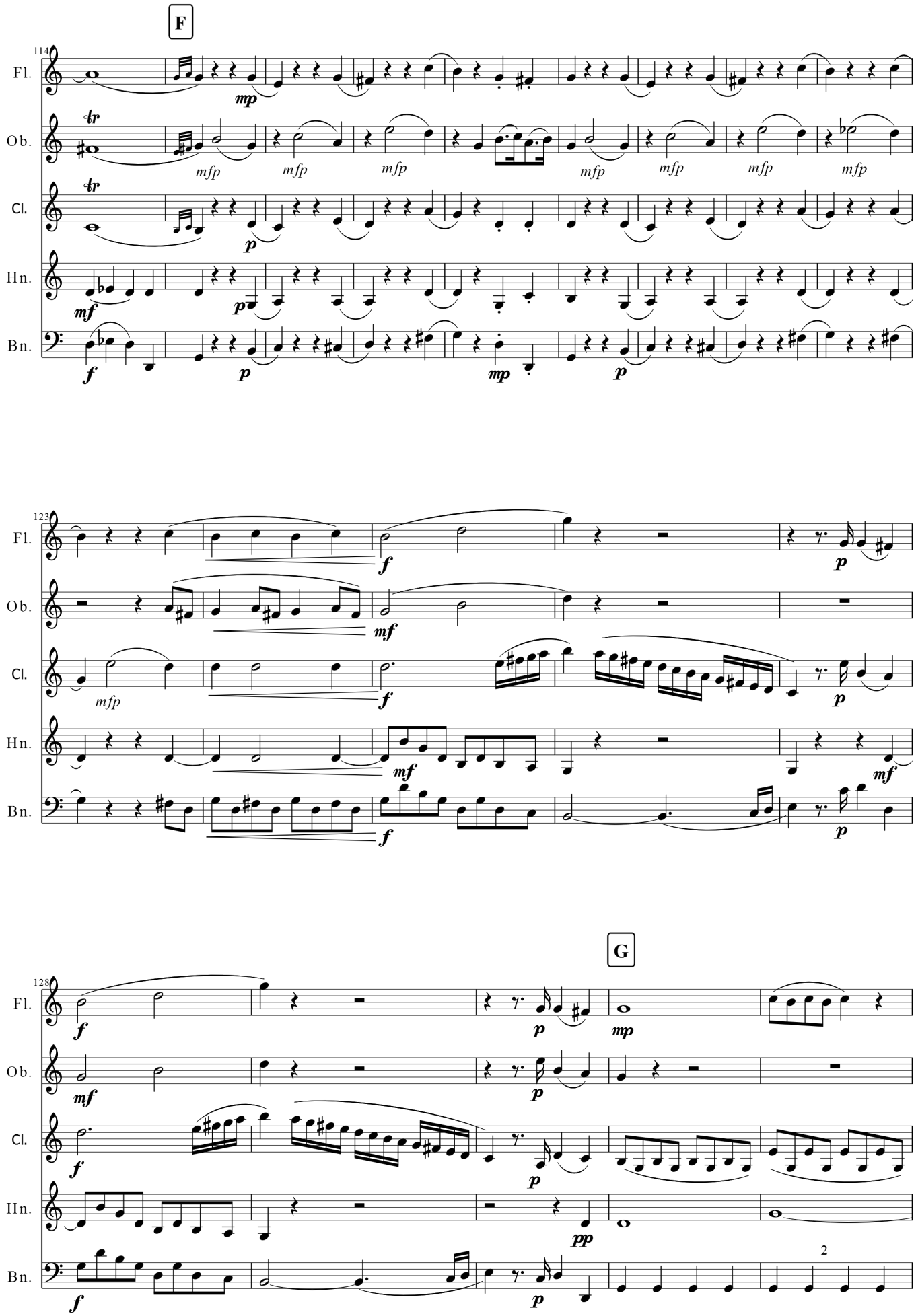

62
Fl.
Ob.
Cl.
Hn.
Bn.
f
mf
rf
D
69
pp
mp
p
75

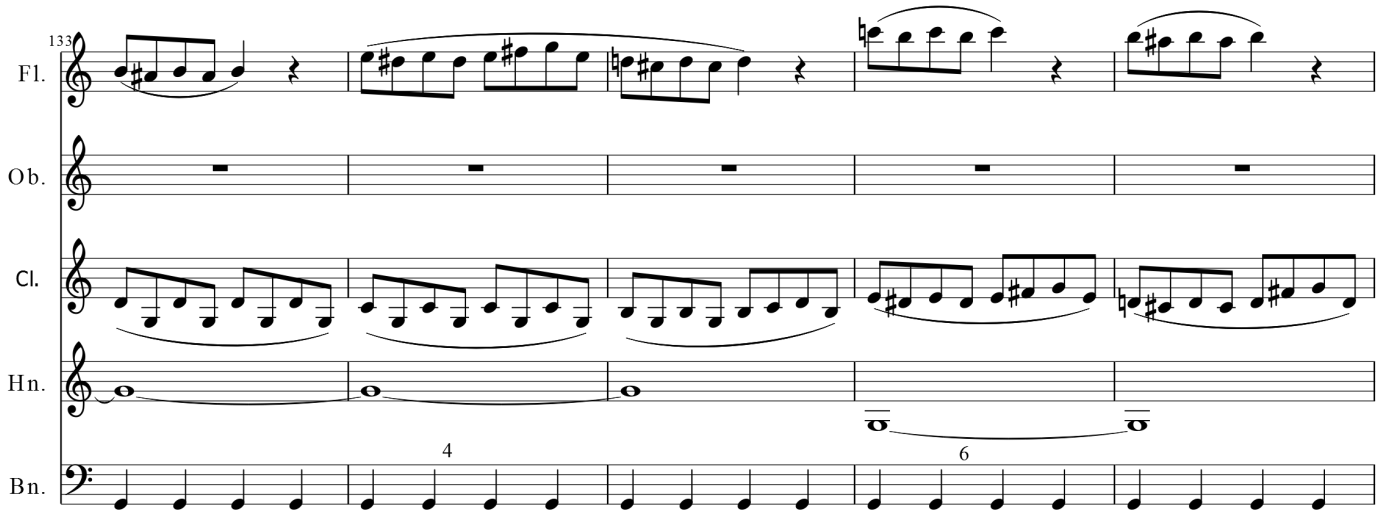

E
83
Fl.
Ob.
Cl.
Hn.
Bn.
pp
pp
pp
p
89
94
tr
tr
mf

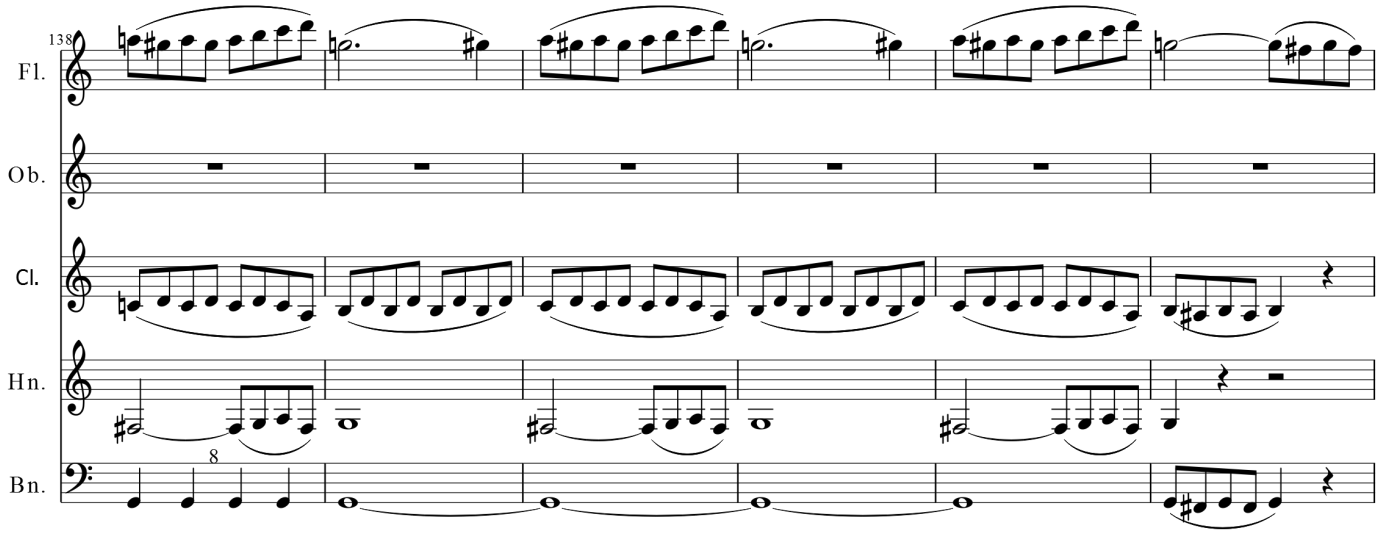

99
Fl.
Ob.
Cl.
Hn.
Bn.
p
f
mf
f
mf

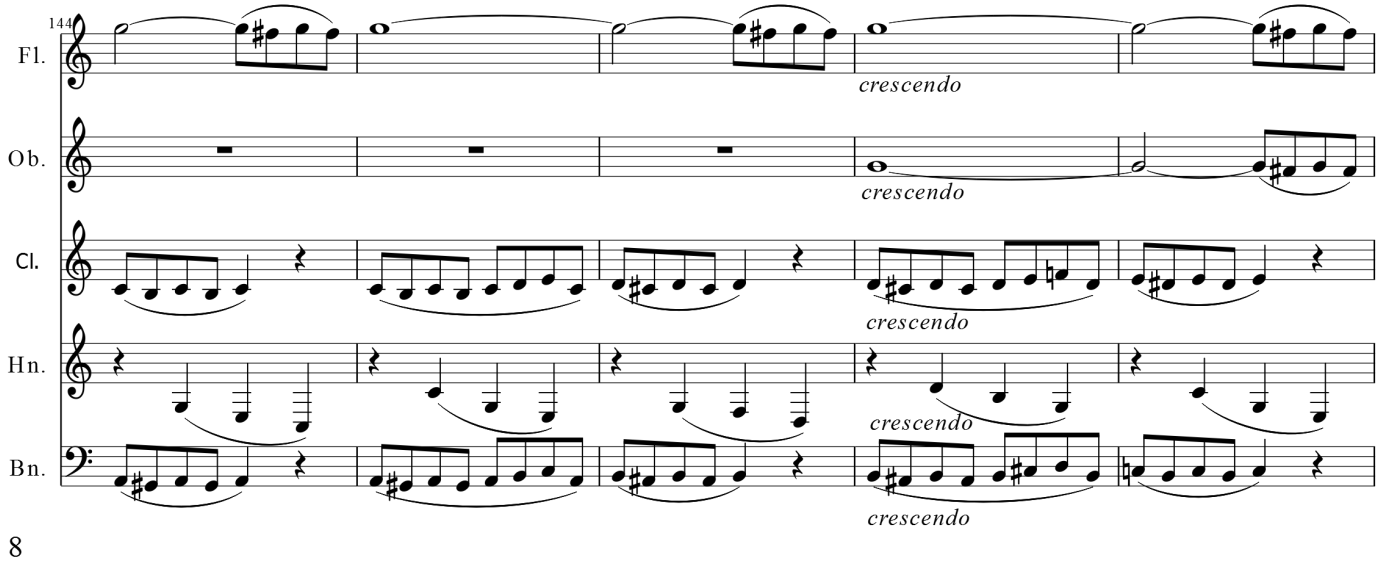

104
Fl.
Ob.
Cl.
Hn.
Bn.
p
f
pp
mf
tr
f
mf
f
f

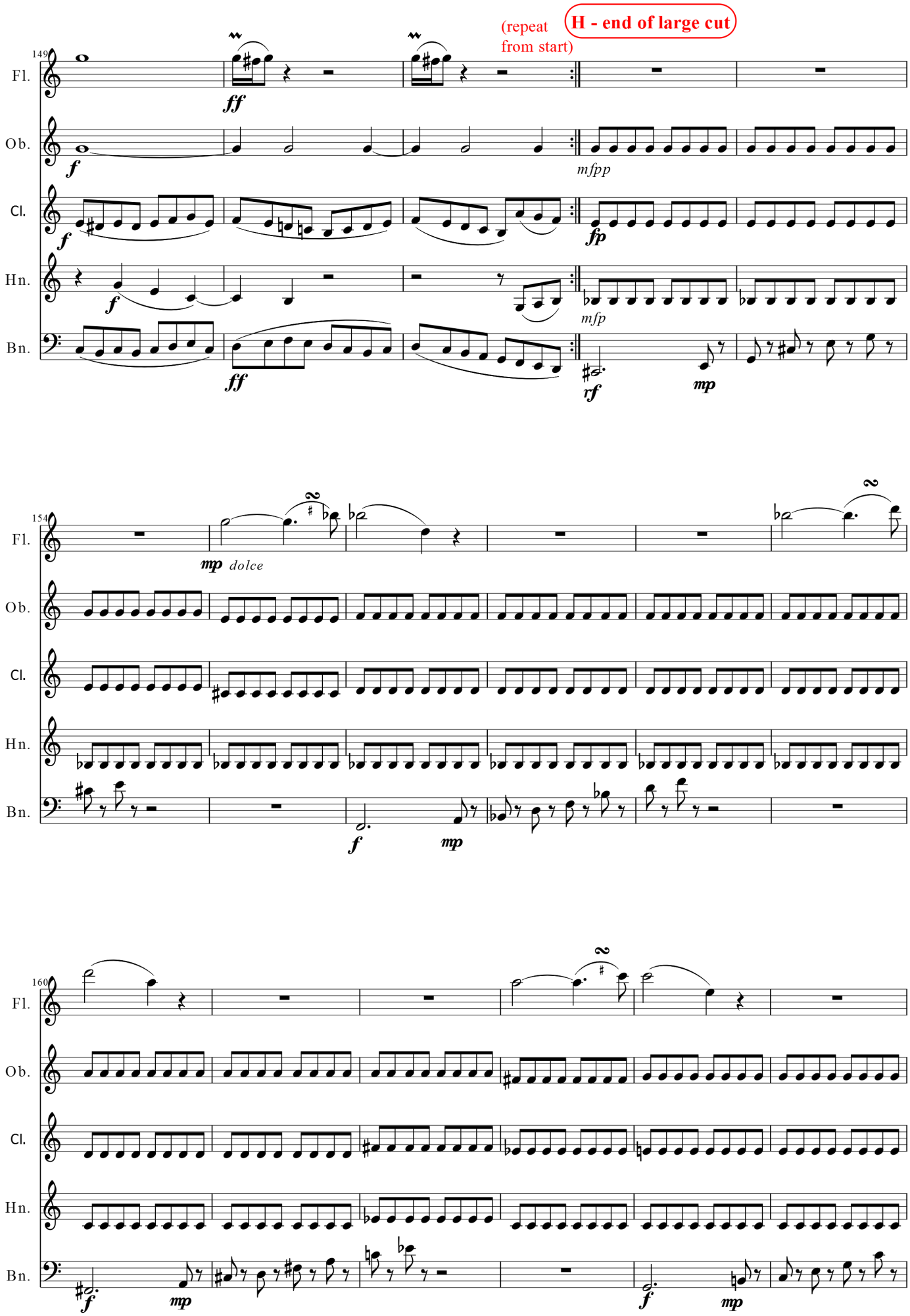

109
Fl.
Ob.
Cl.
Hn.
Bn.
p
f
p
tr
pp
f
pp
tr
mp
pp
p

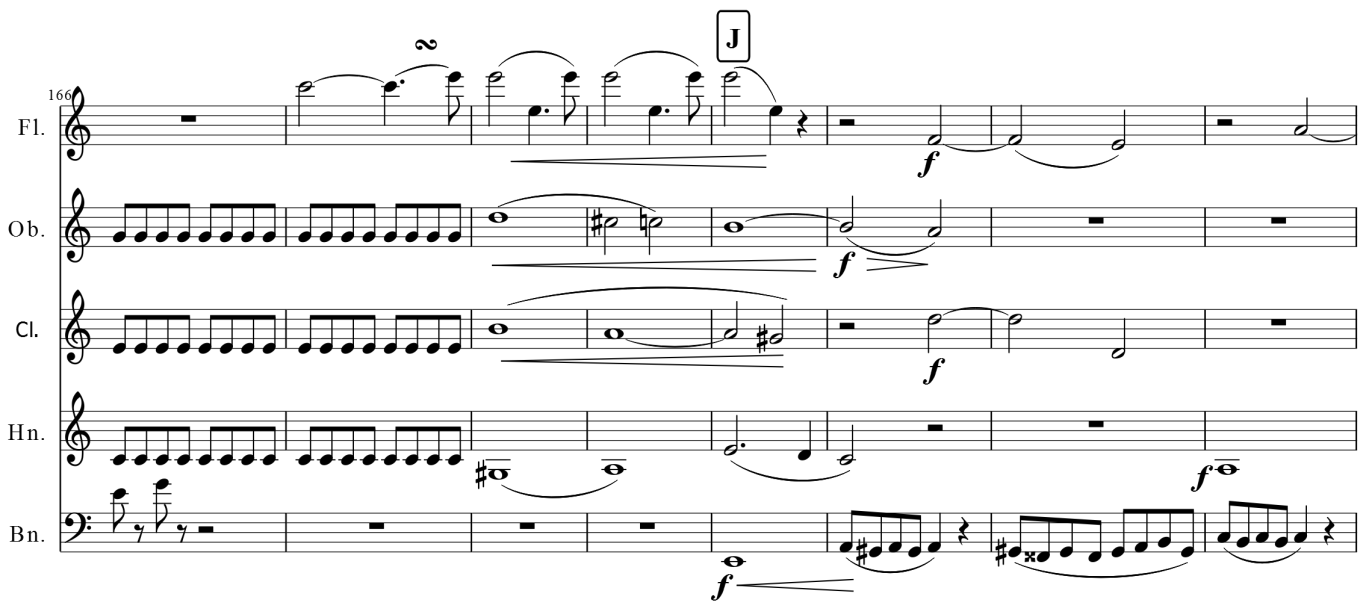

F
114
Fl.
Ob.
Cl.
Hn.
Bn.
123
G
128
2

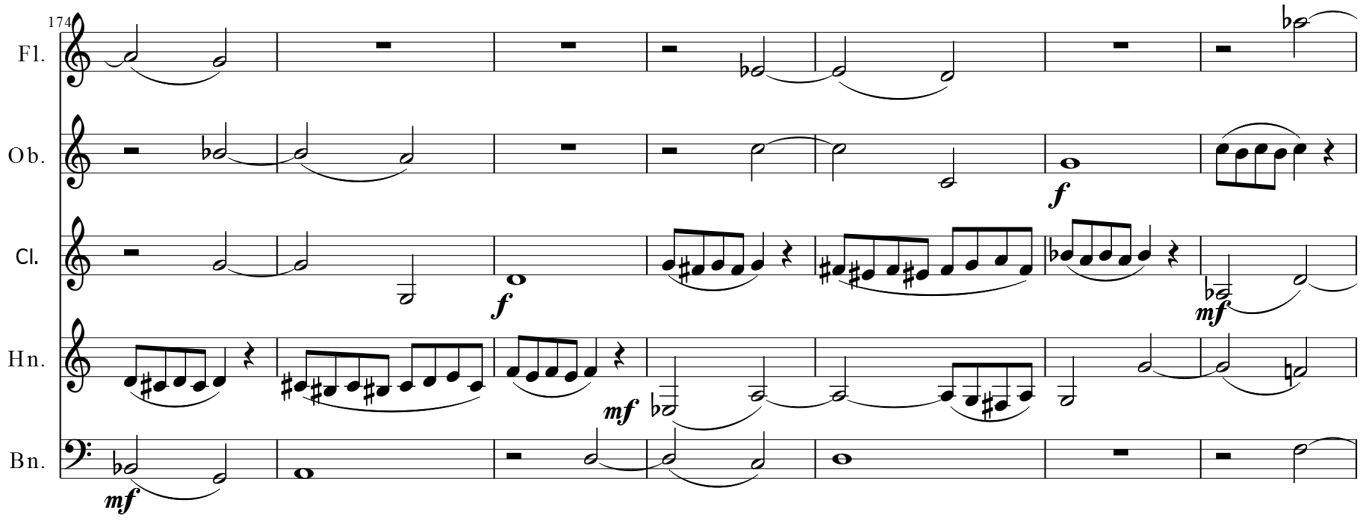

133
Fl.
Ob.
Cl.
Hn.
Bn.
4
6

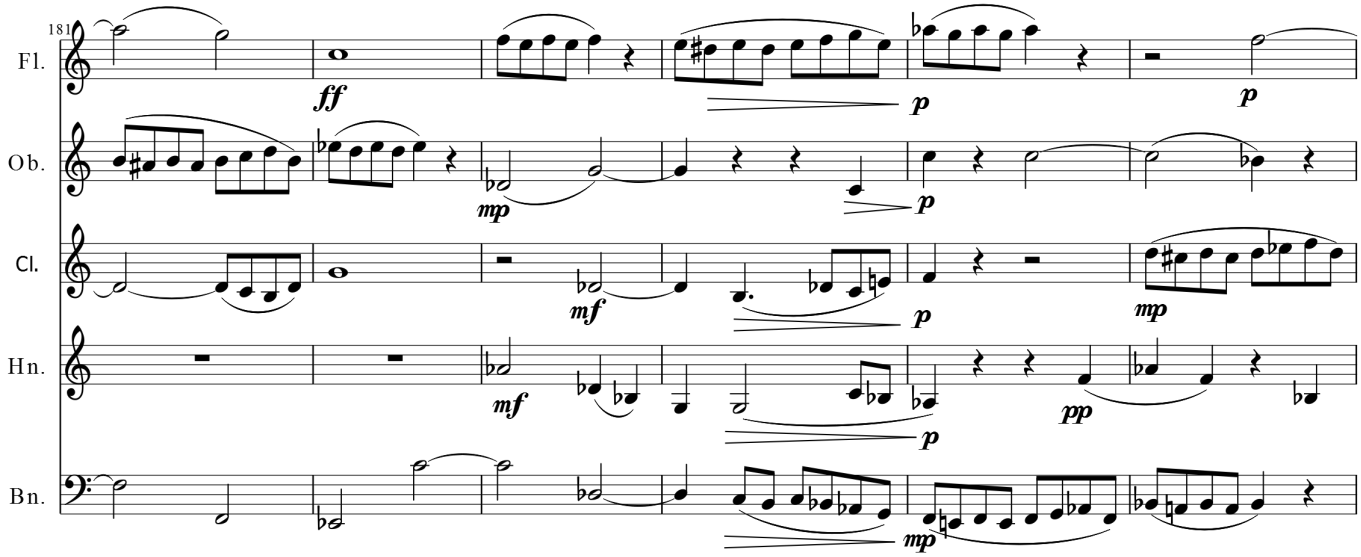

138
Fl.
Ob.
Cl.
Hn.
Bn.
8


144
Fl.
Ob.
Cl.
Hn.
Bn.
crescendo
crescendo
crescendo
crescendo
crescendo


(repeat from start)
H - end of large cut
149
Fl.
Ob.
Cl.
Hn.
Bn.
ff
f
mfpp
fp
mfp
rf
mp
154
mp dolce
2
f
mp
160
2
f
mp
f
mp


166
J
Fl.
Ob.
Cl.
Hn.
Bn.


174
Fl.
Ob.
Cl.
Hn.
Bn.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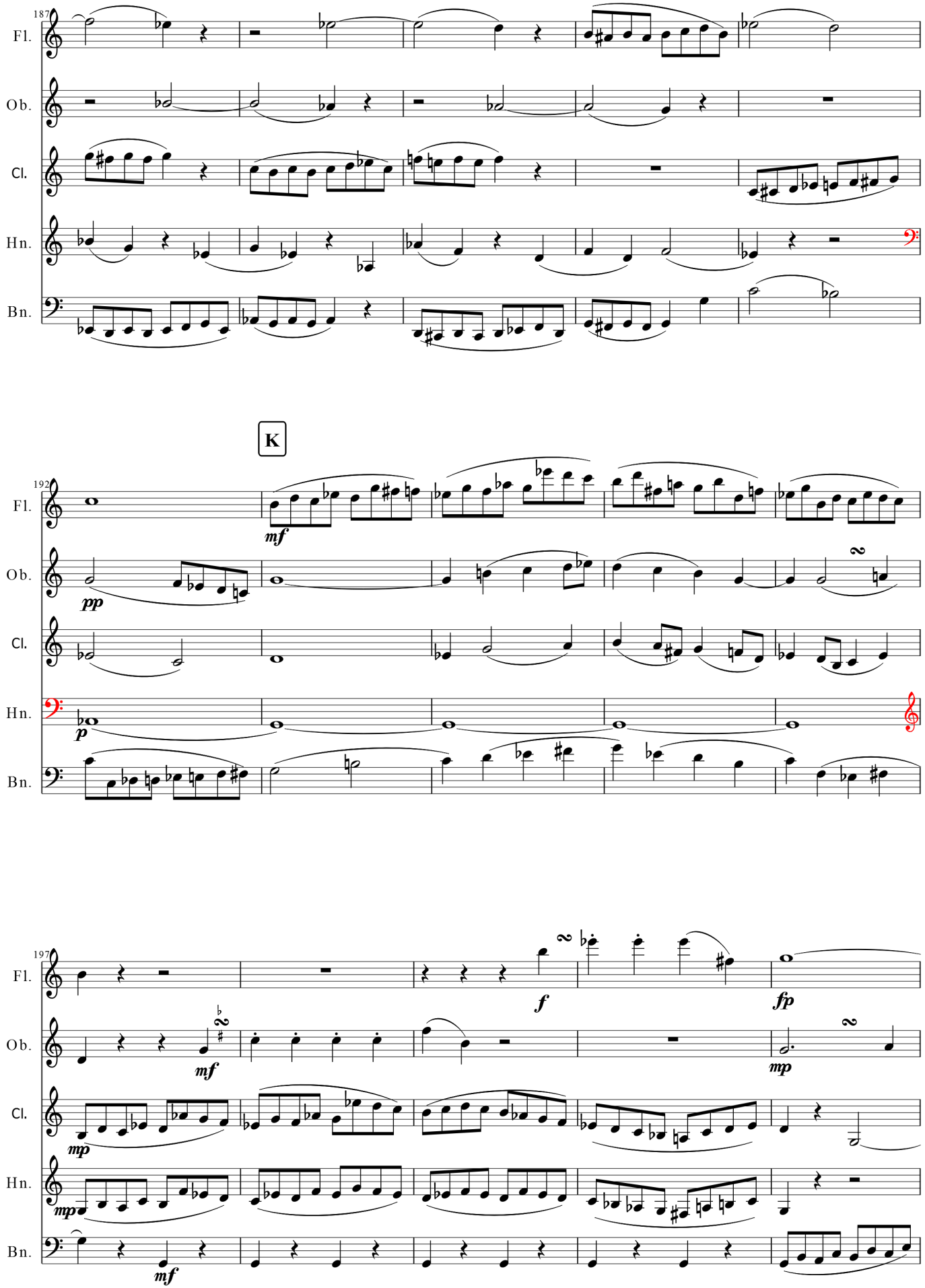
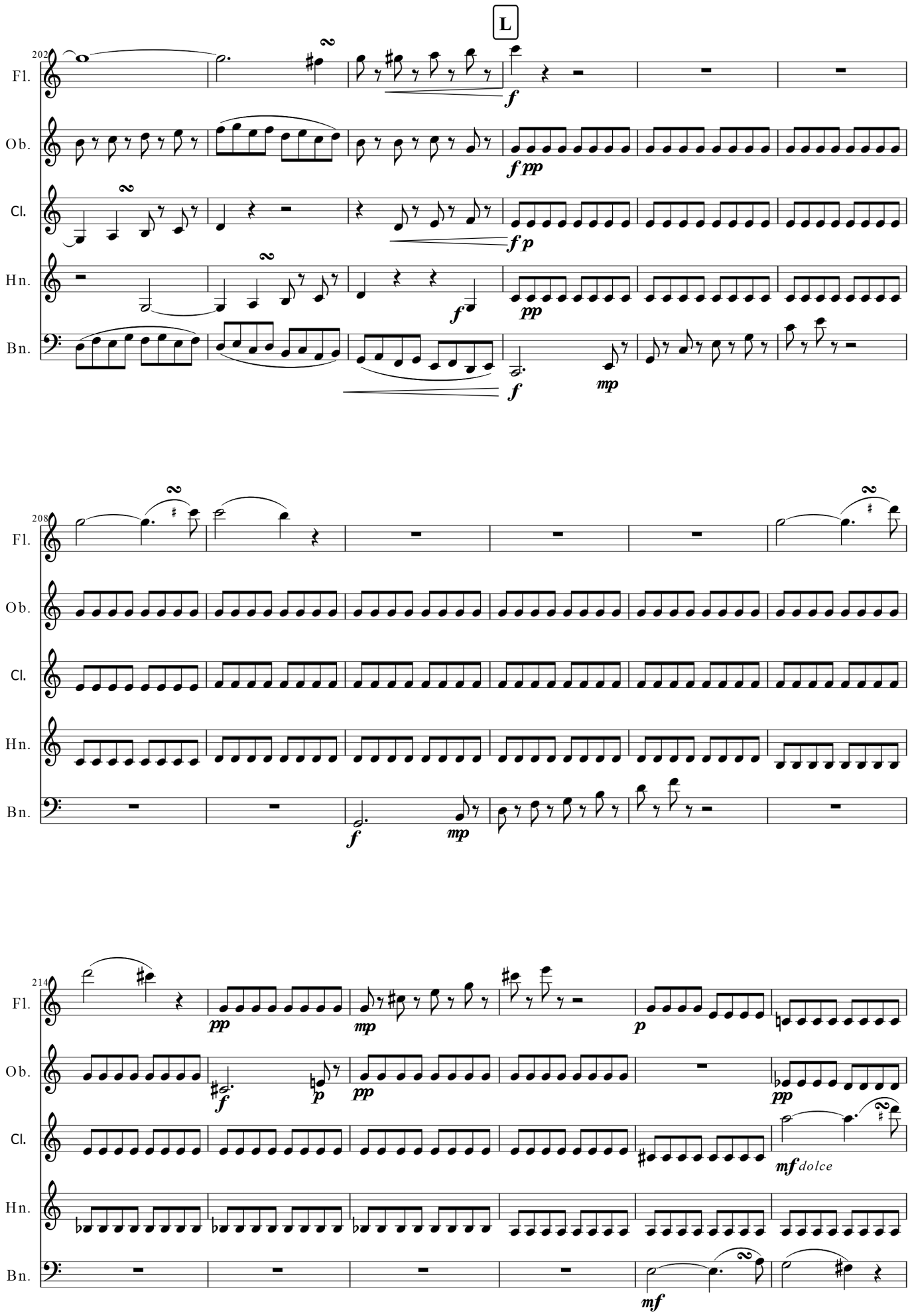
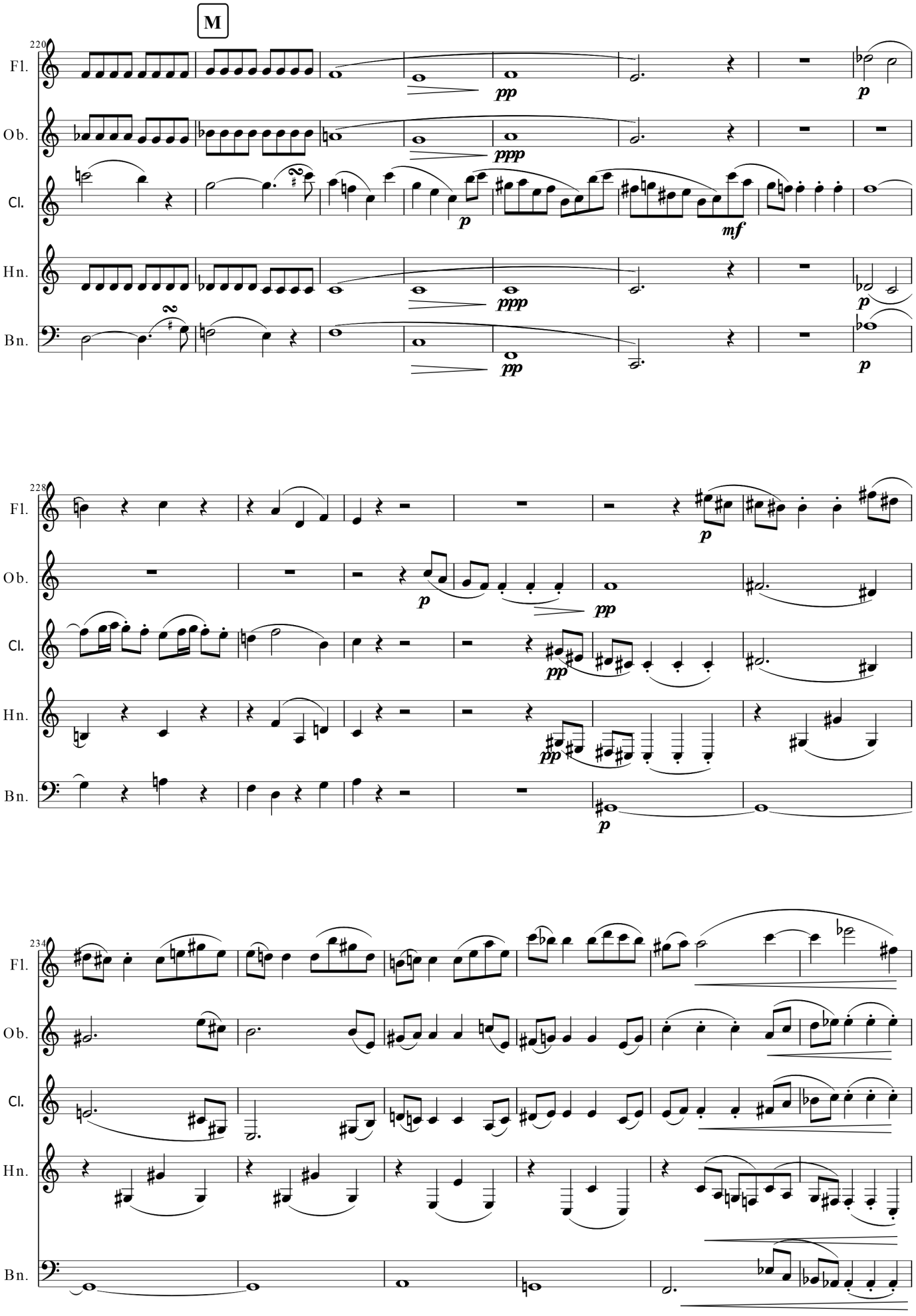
Fl.
Ob.
Cl.
Hn.
Bn.


187
Fl.
Ob.
Cl.
Hn.
Bn.
K
192
mf
pp
p
197
f
fp
mf
mp


L
202
Fl.
Ob.
Cl.
Hn.
Bn.
f
f pp
f p
pp
f
mp
208
214
p
mf dolce
mf


M
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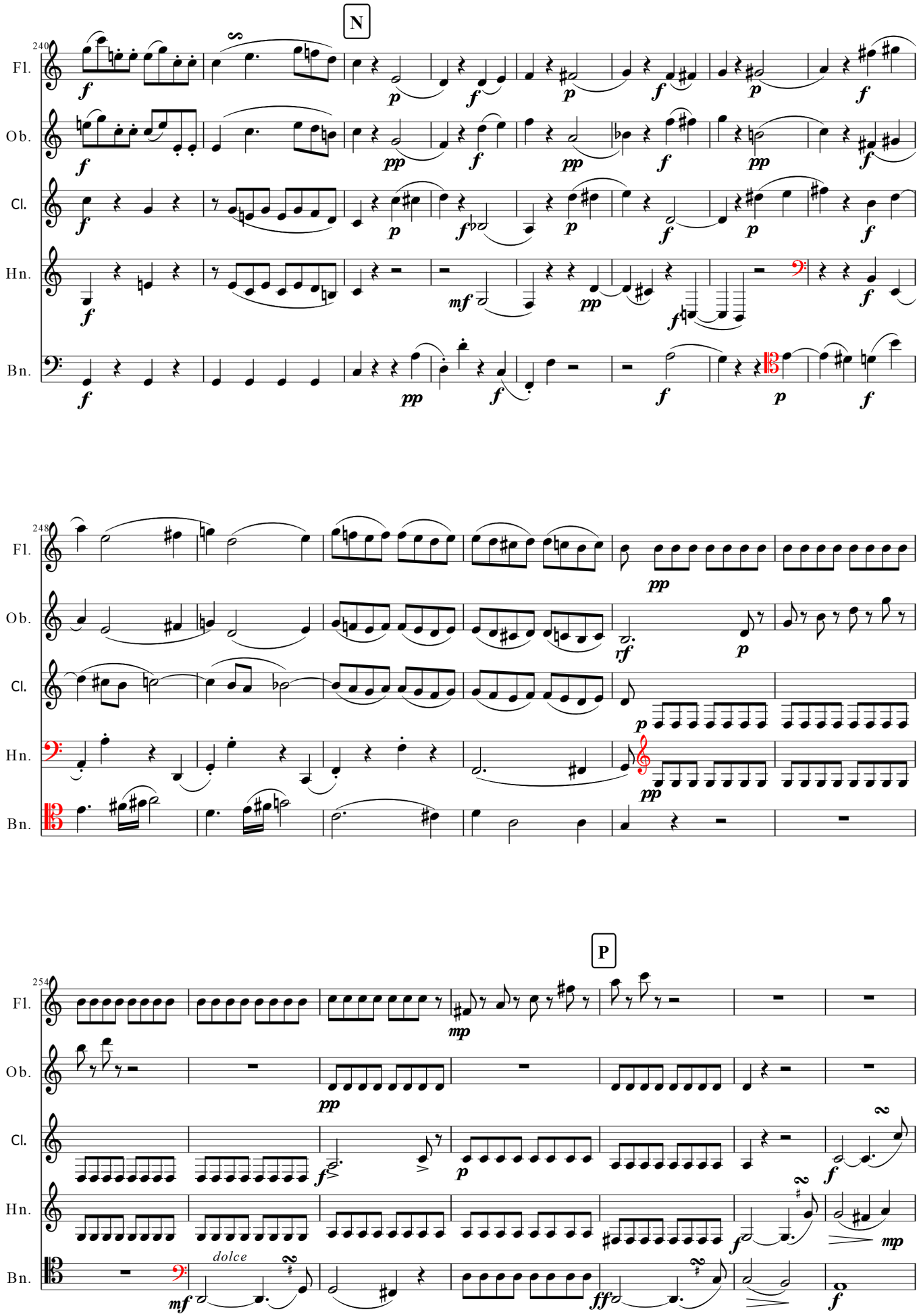
pp
ppp
p
mf
228
234


N
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Fl.
Ob.
Cl.
Hn.
Bn.
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Cl.
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P
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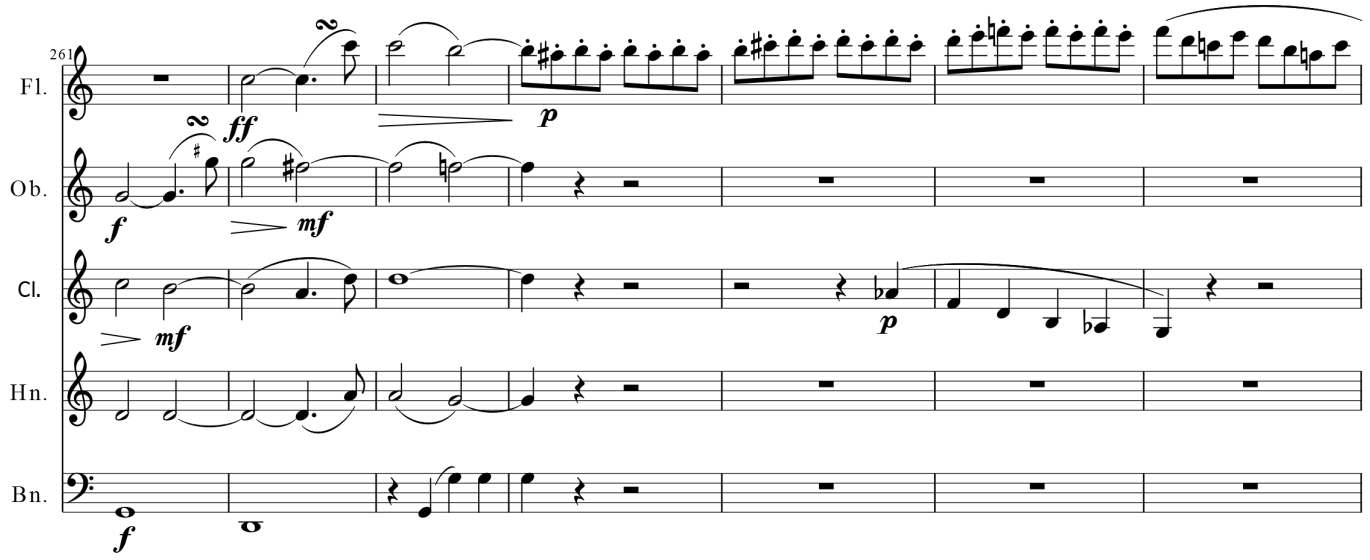
Fl.
Ob.
Cl.
Hn.
Bn.
dolce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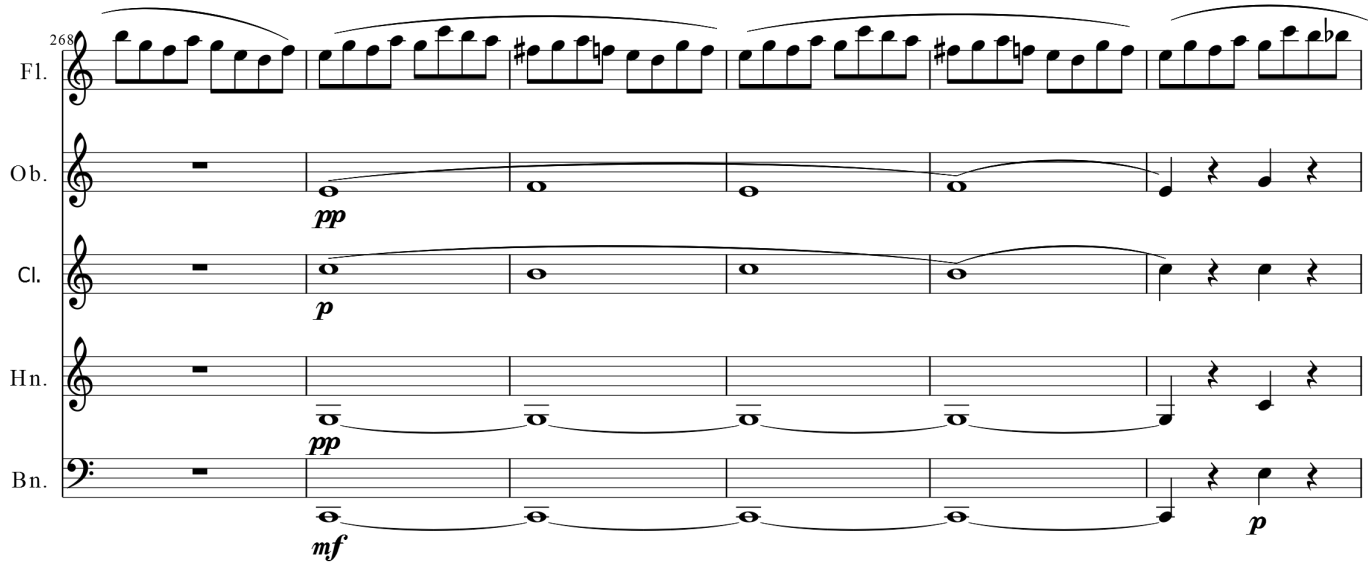
Fl.
Ob.
Cl.
Hn.
Bn.
ff
p
f
mf
mf
p
f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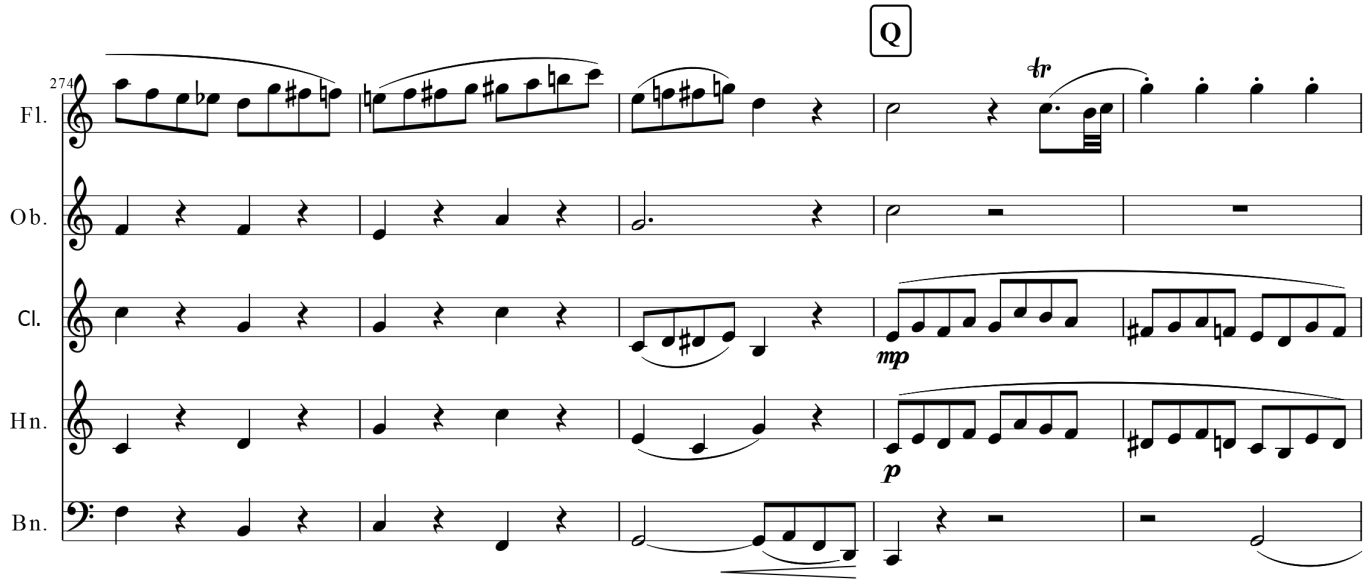
p
pp
mf
p


Q
274
Fl.
Ob.
Cl.
Hn.
Bn.
tr
mp
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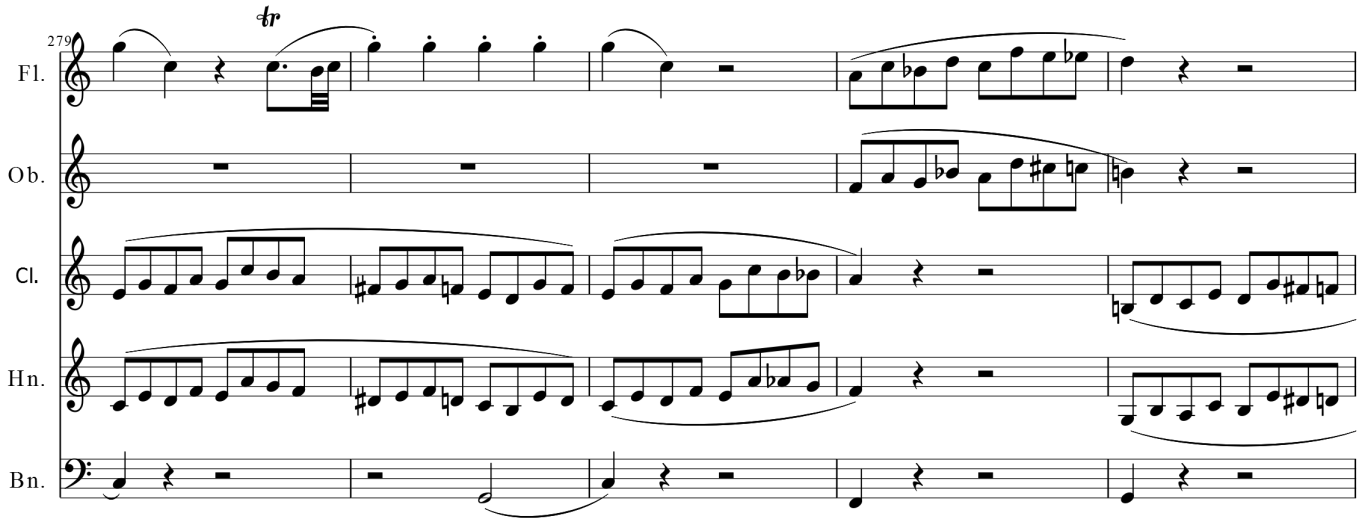
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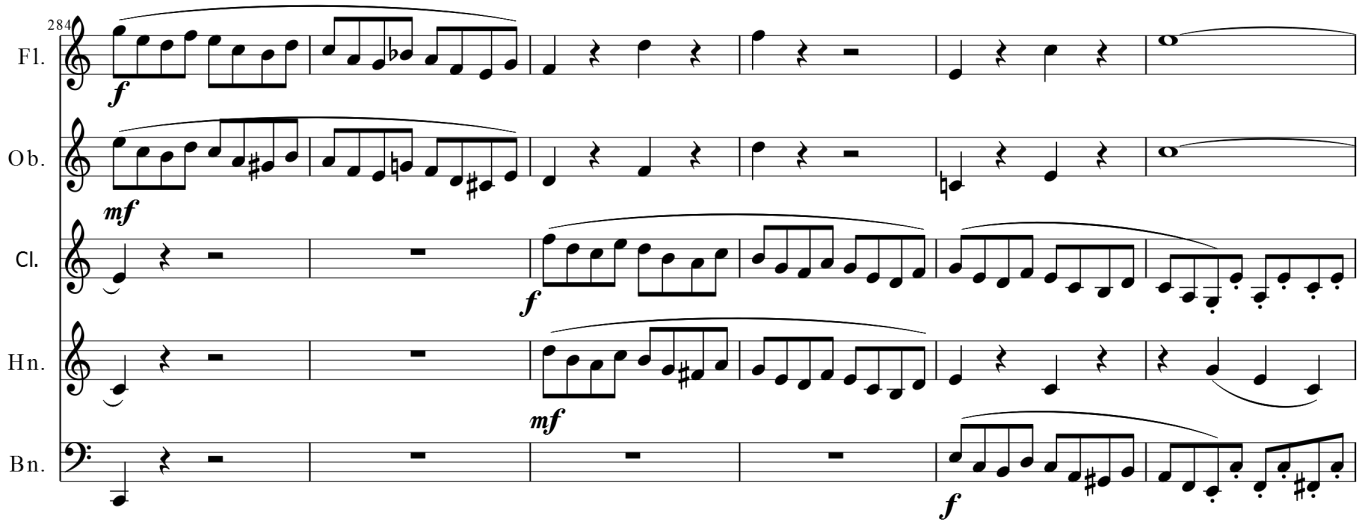
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mf
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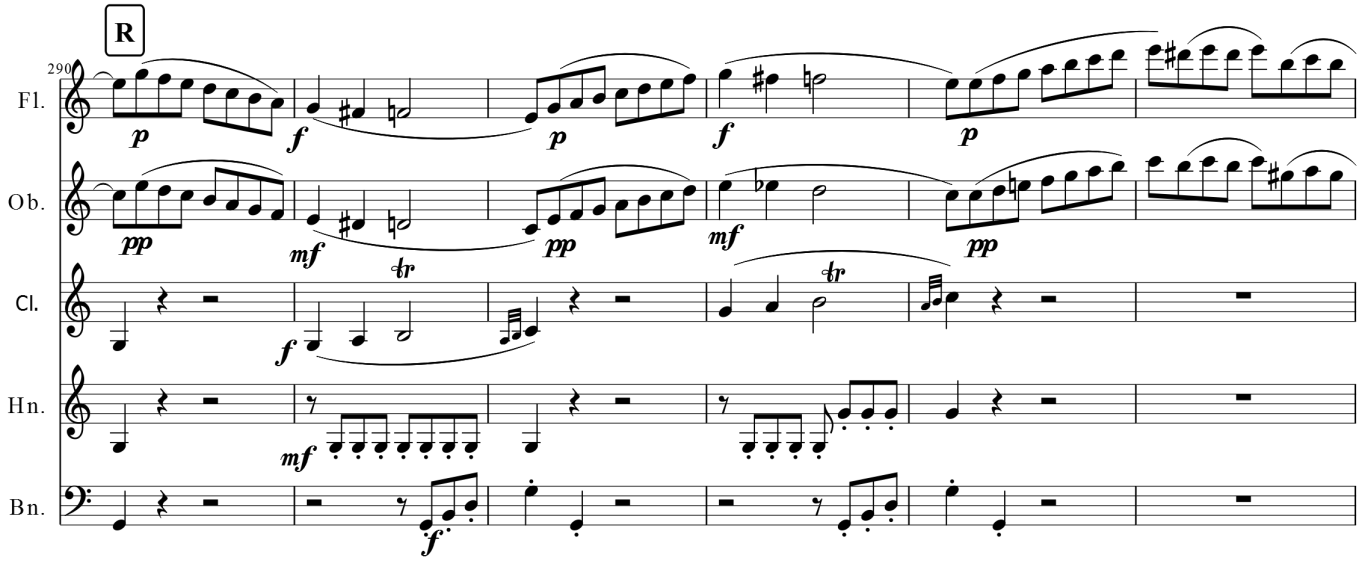
R
290
Fl.
Ob.
Cl.
Hn.
Bn.
p
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p
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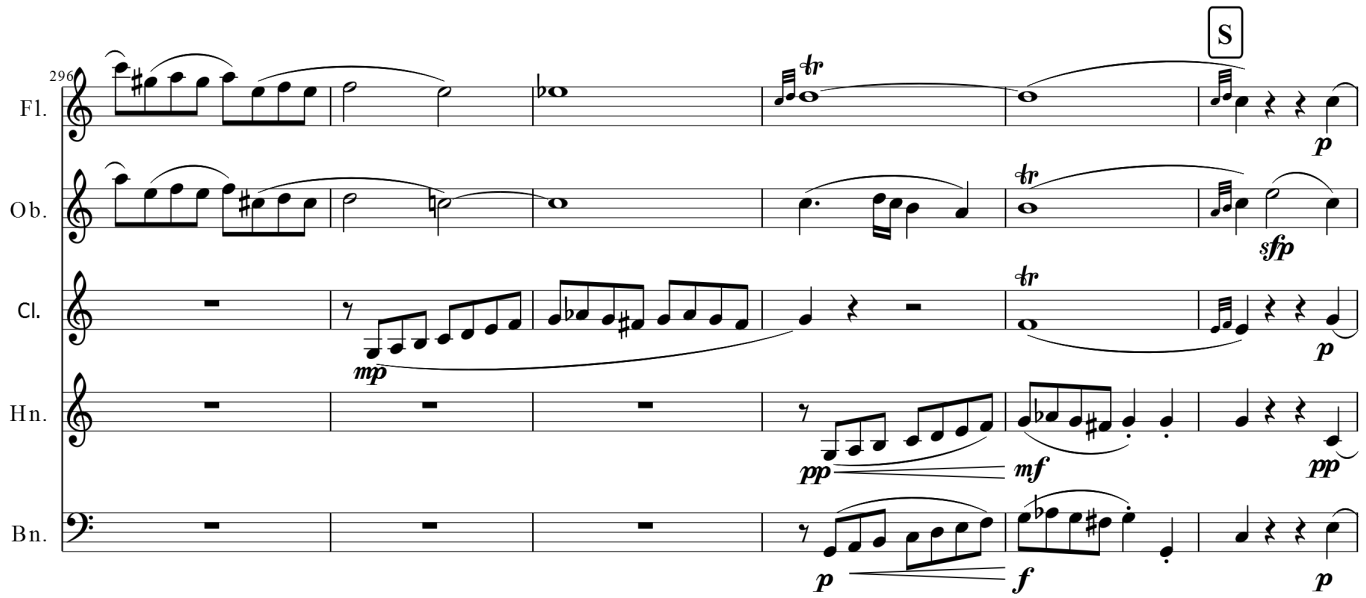
mf
f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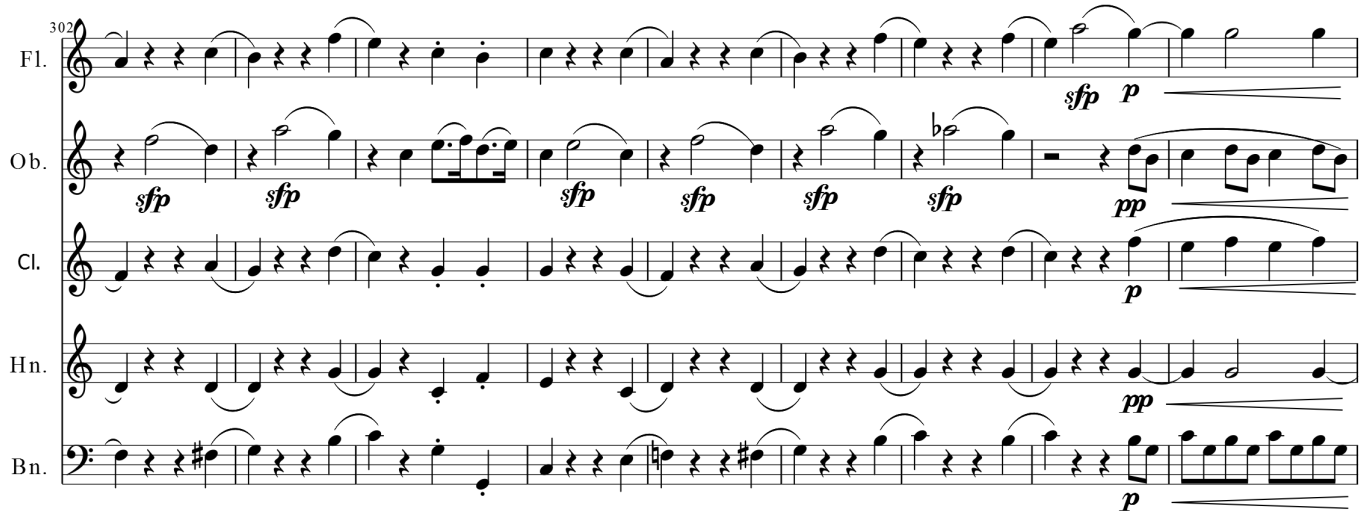
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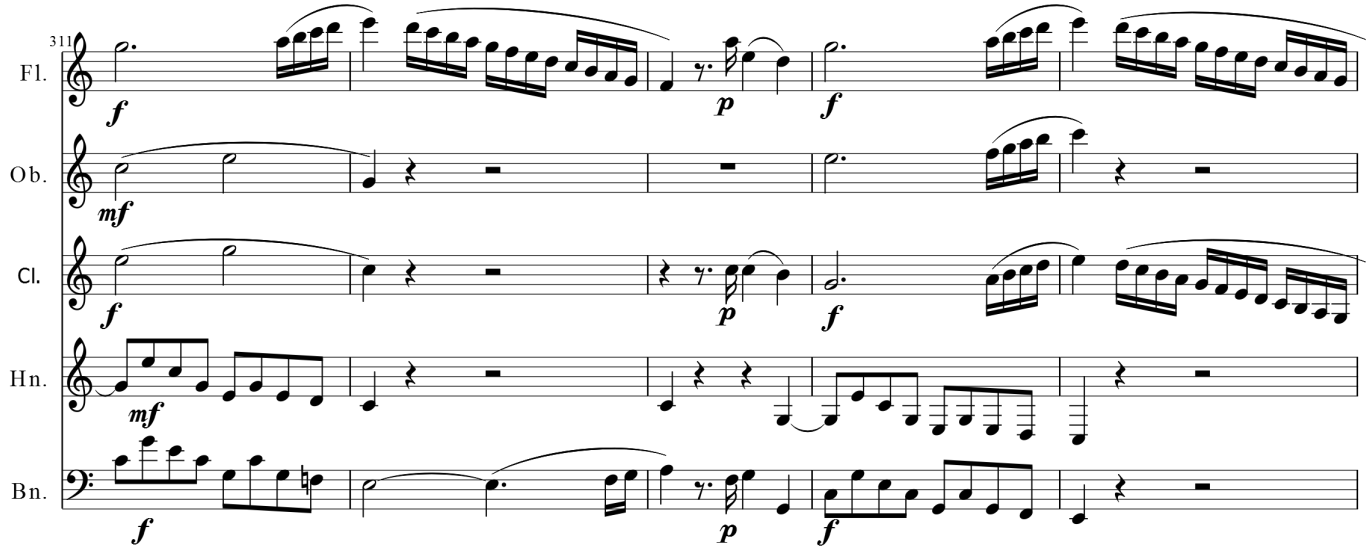
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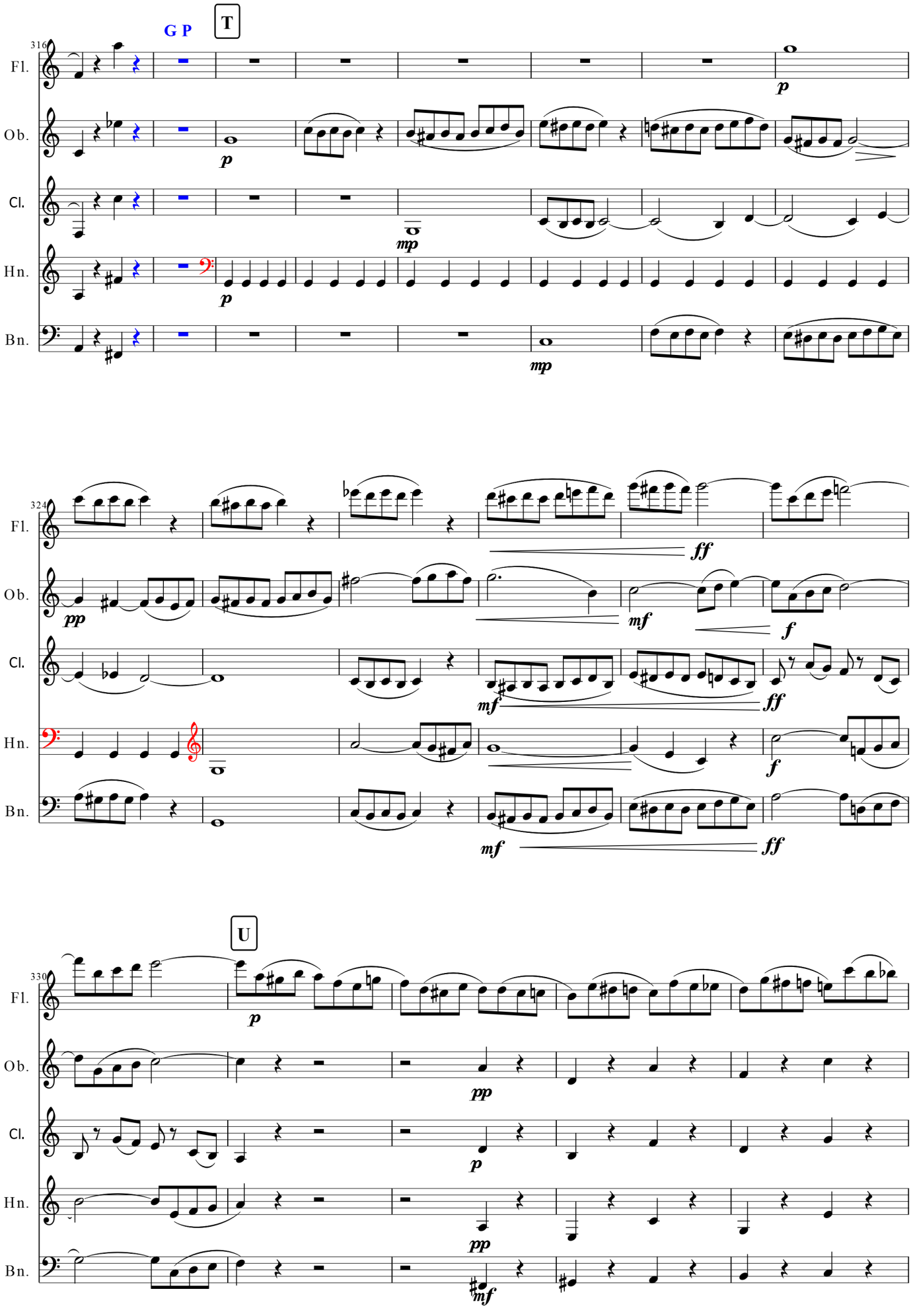
G P
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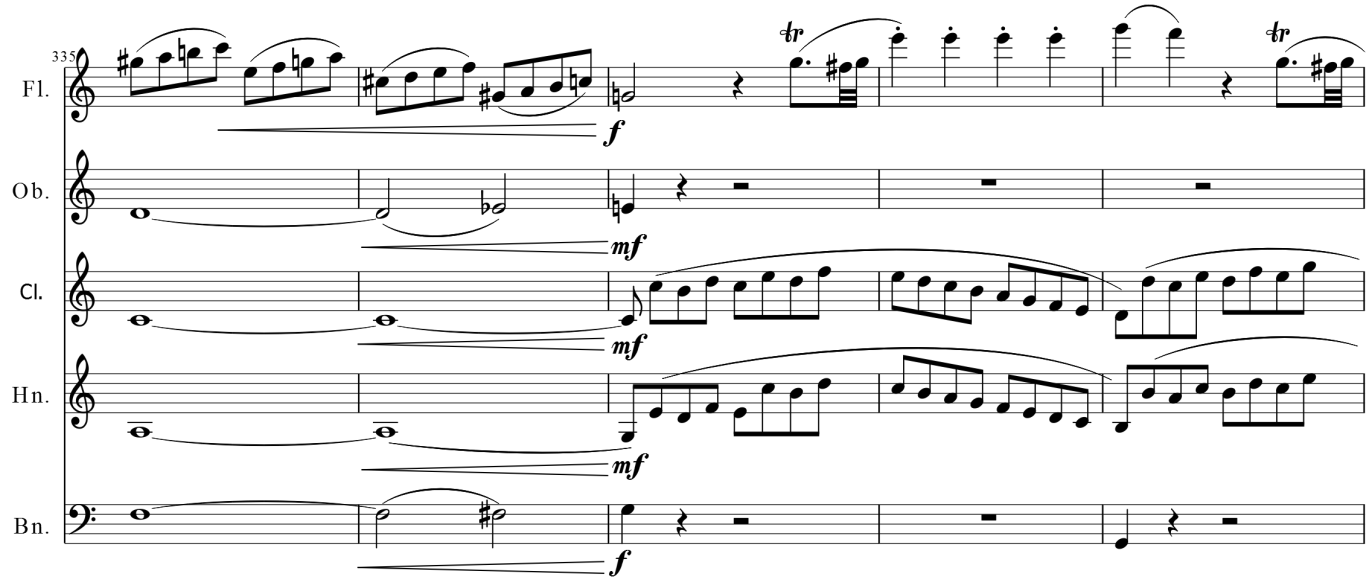
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Fl.
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Cl.
Hn.
Bn.
f
mf
mf
mf
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tr
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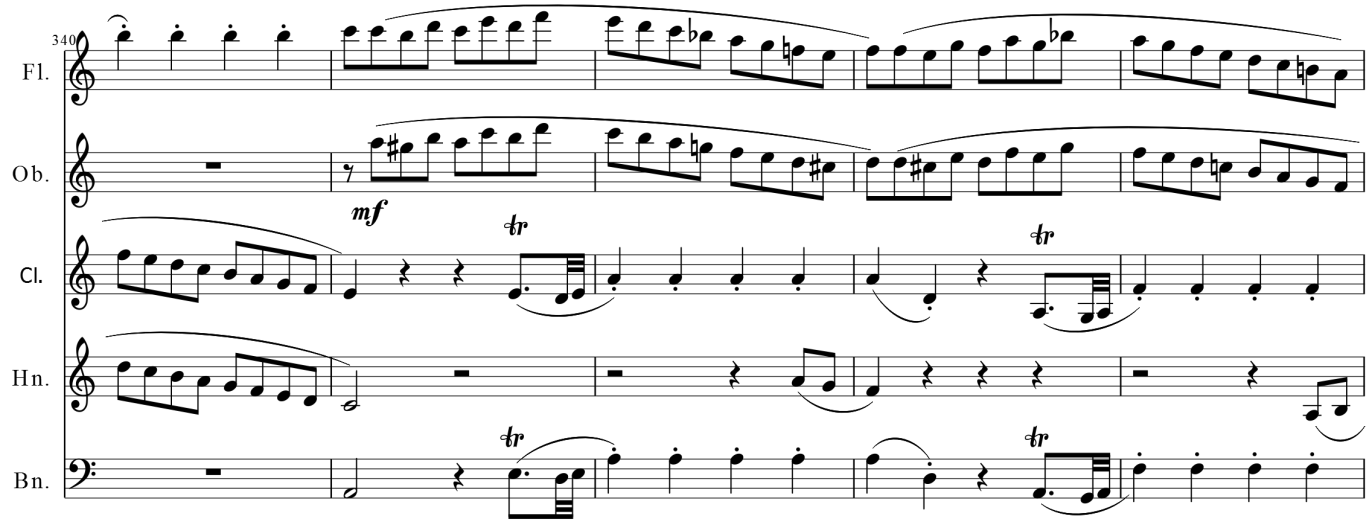
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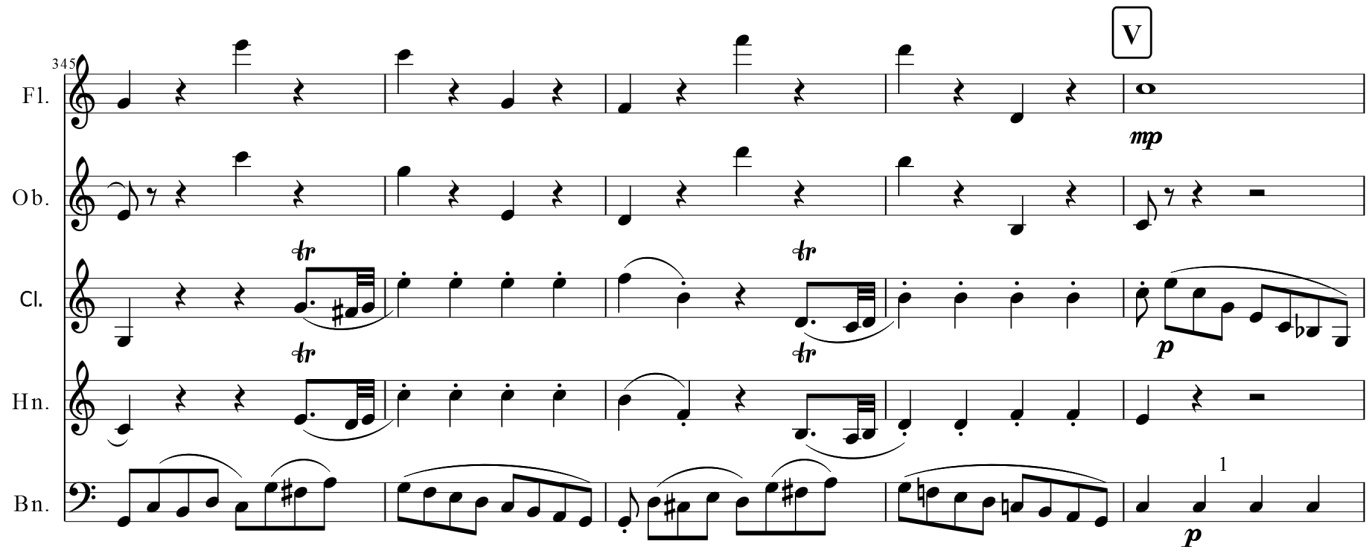
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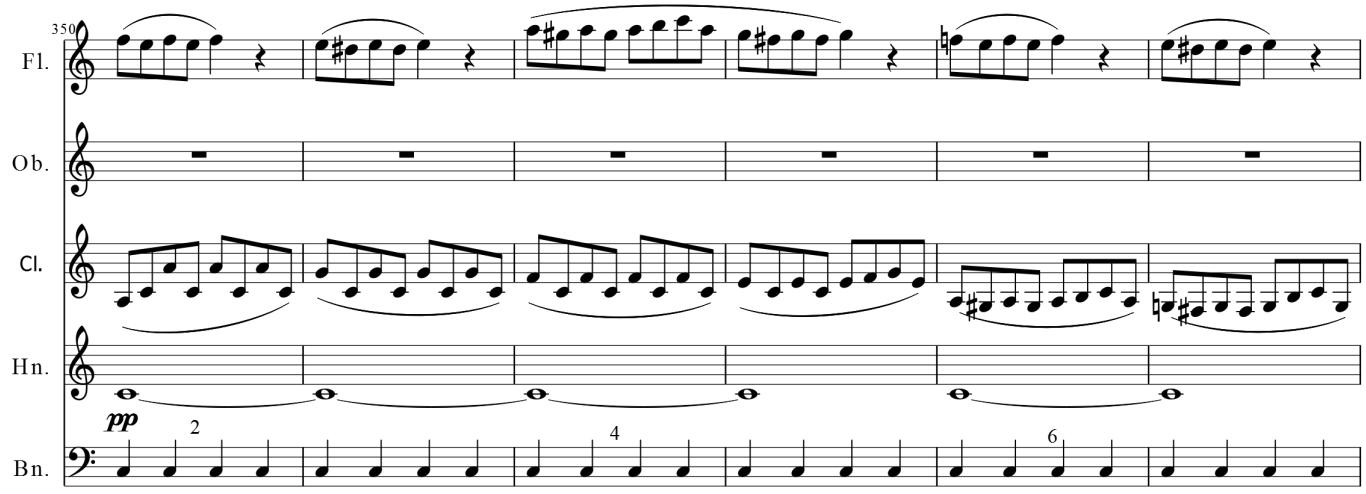
tr
1


350
Fl.
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Hn.
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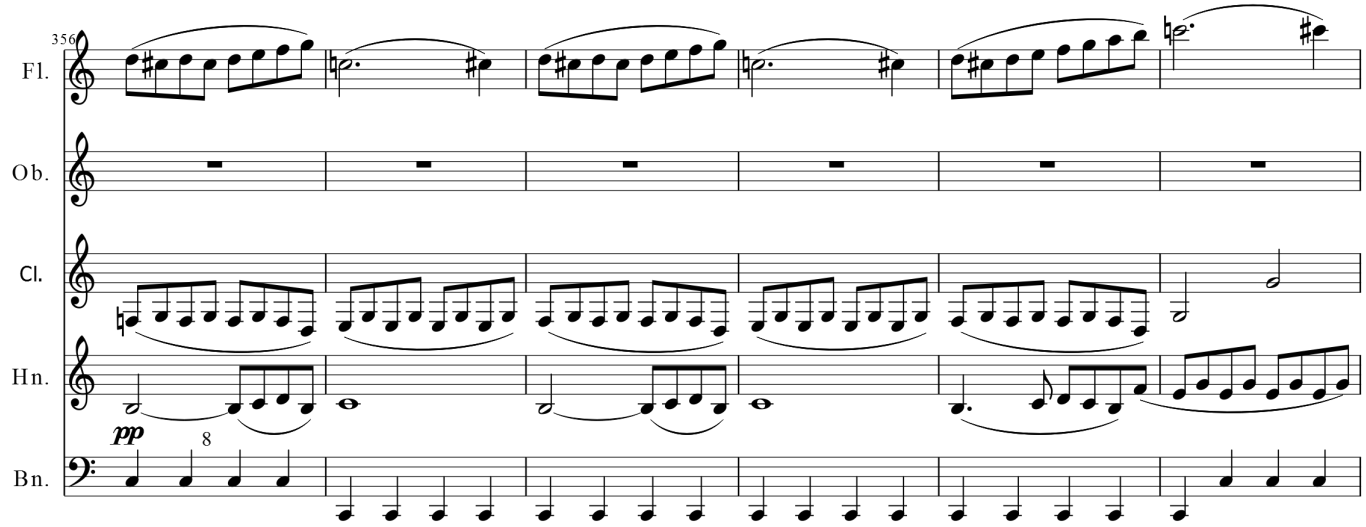
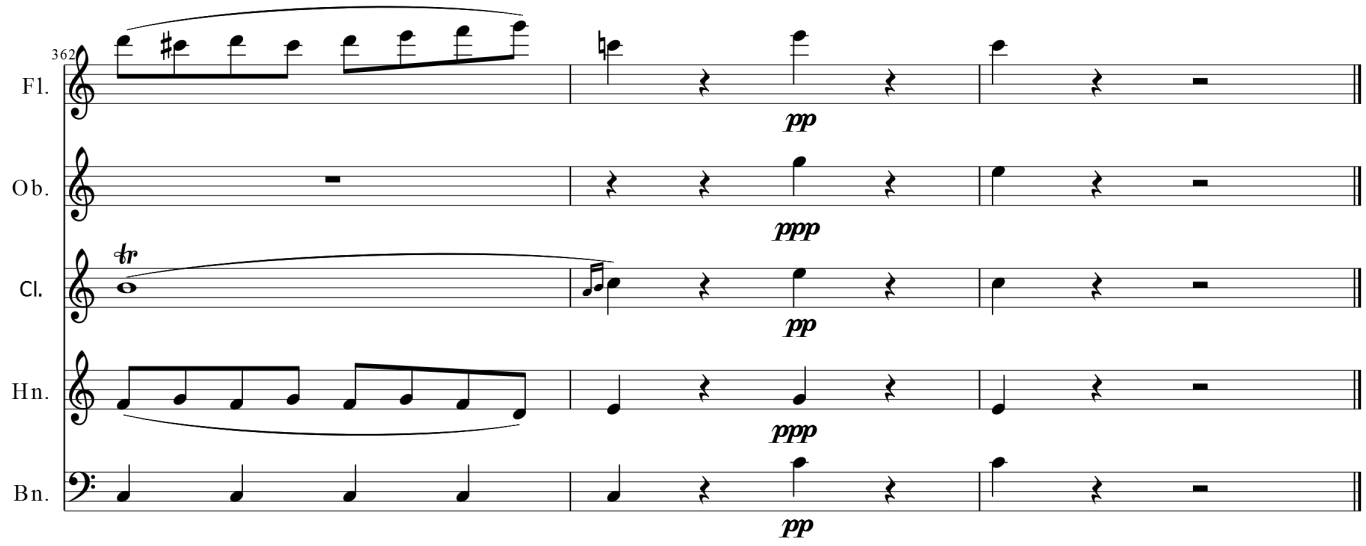
pp
2
4
6


356
Fl.
Ob.
Cl.
Hn.
Bn.
pp
8

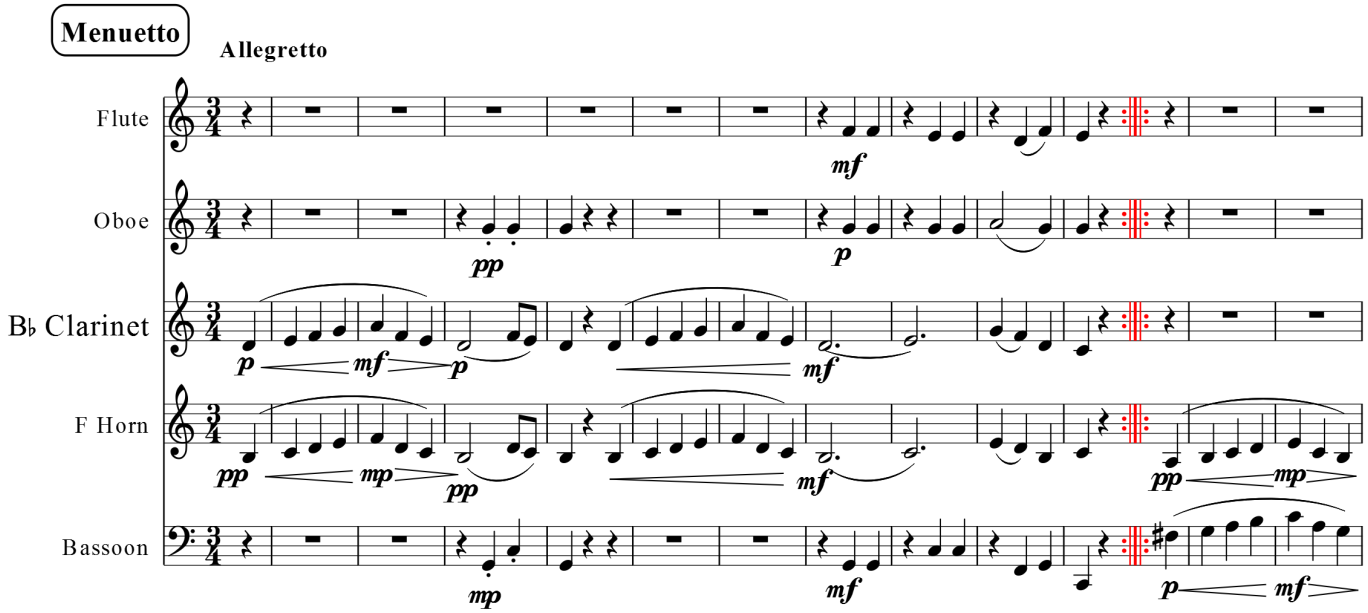

362
Fl.
Ob.
Cl.
Hn.
Bn.
tr
pp
ppp
pp
ppp
pp

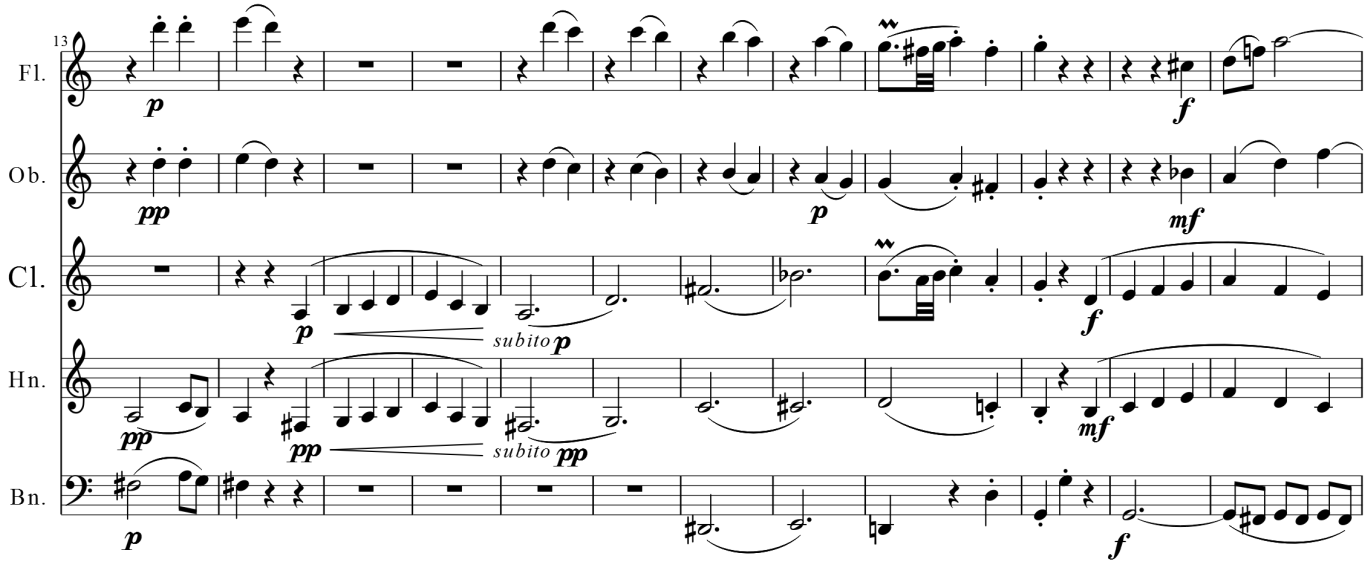
String Quintet in C major K 515 arr. for wind by Toby Miller

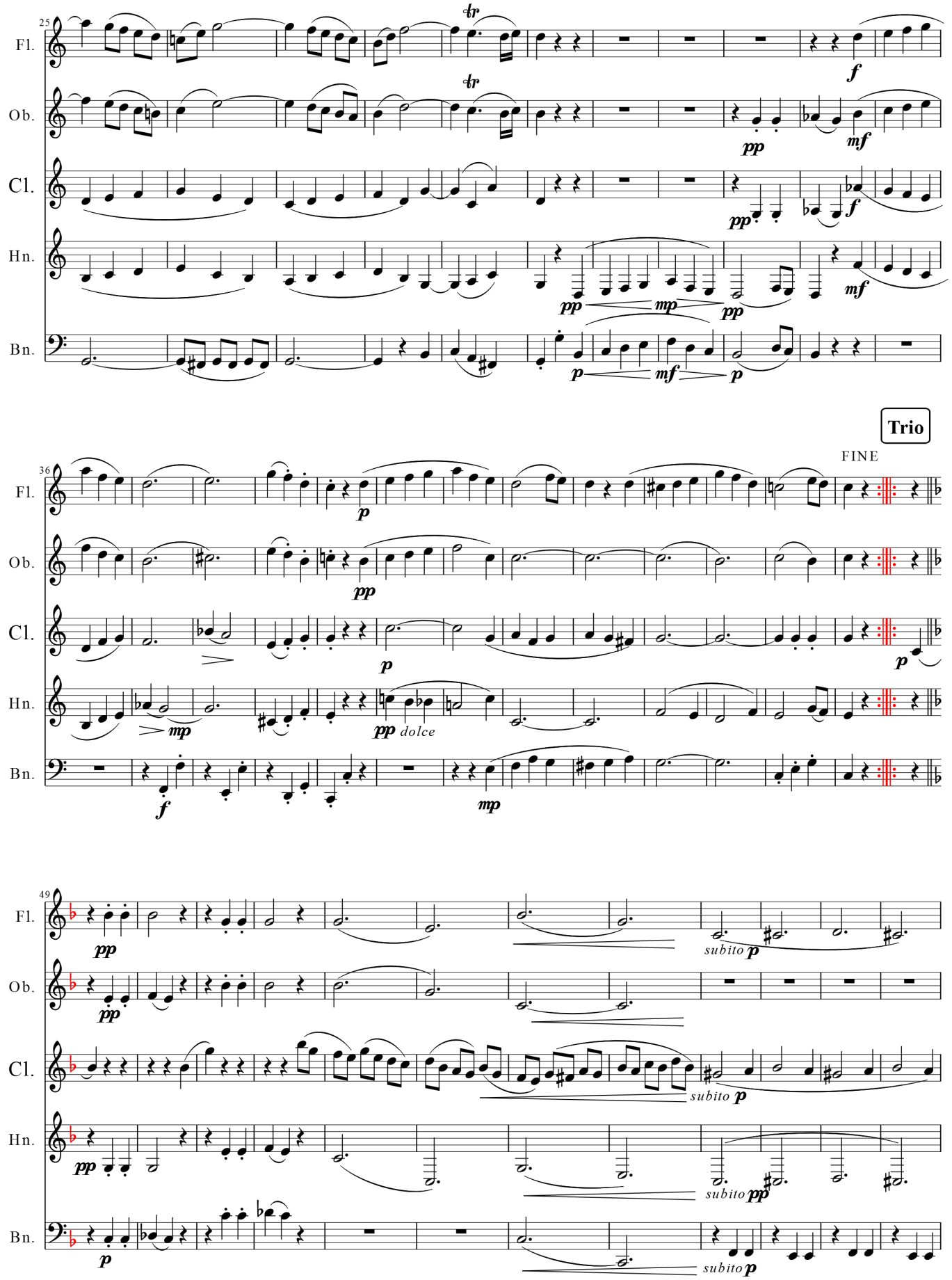
II - Menuetto

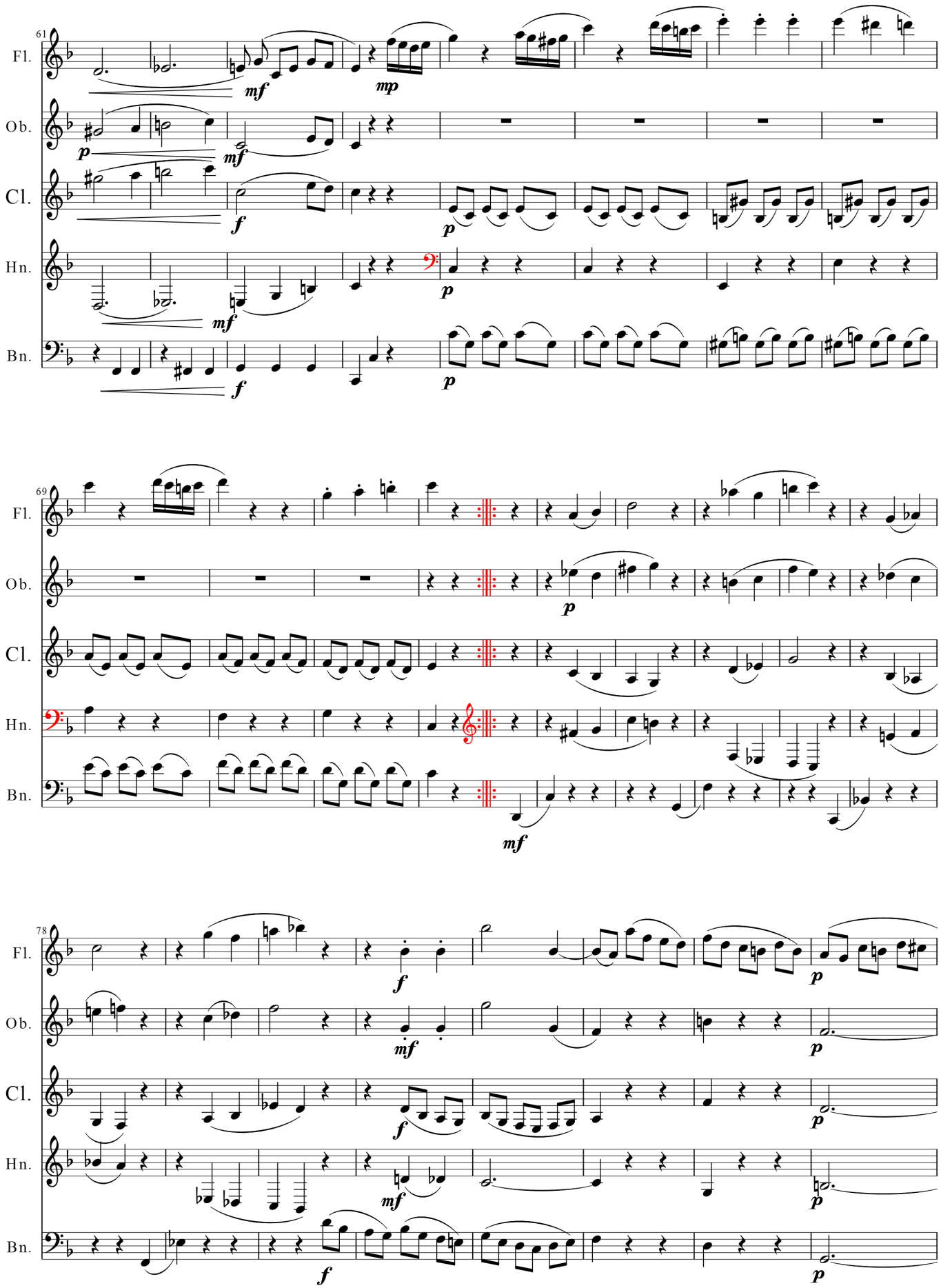
Score (concert pitch)

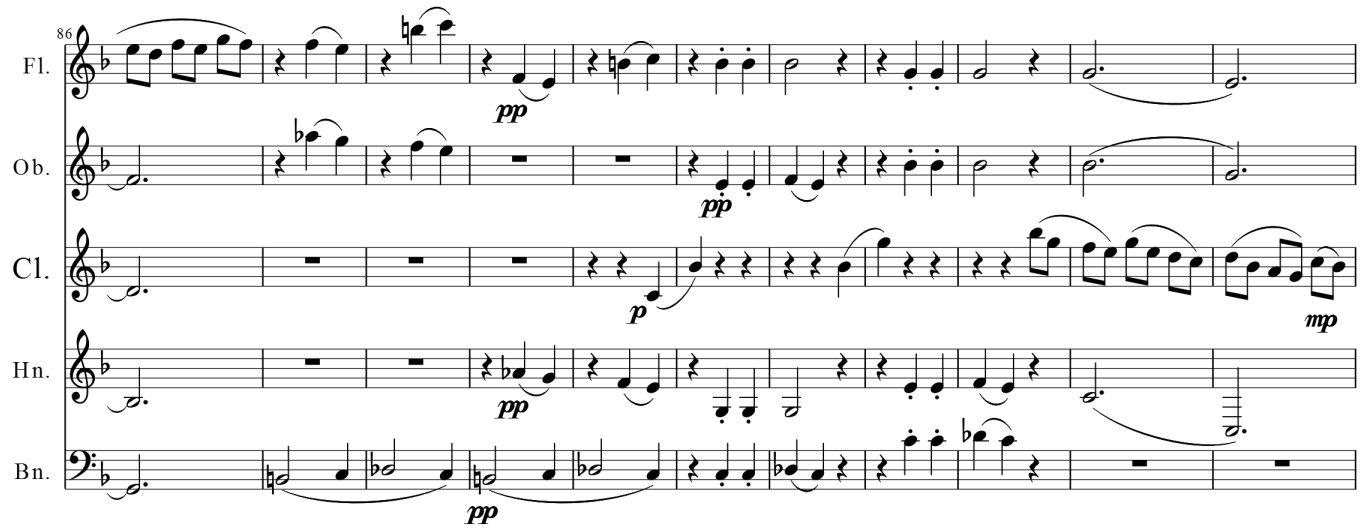
W A Mozart

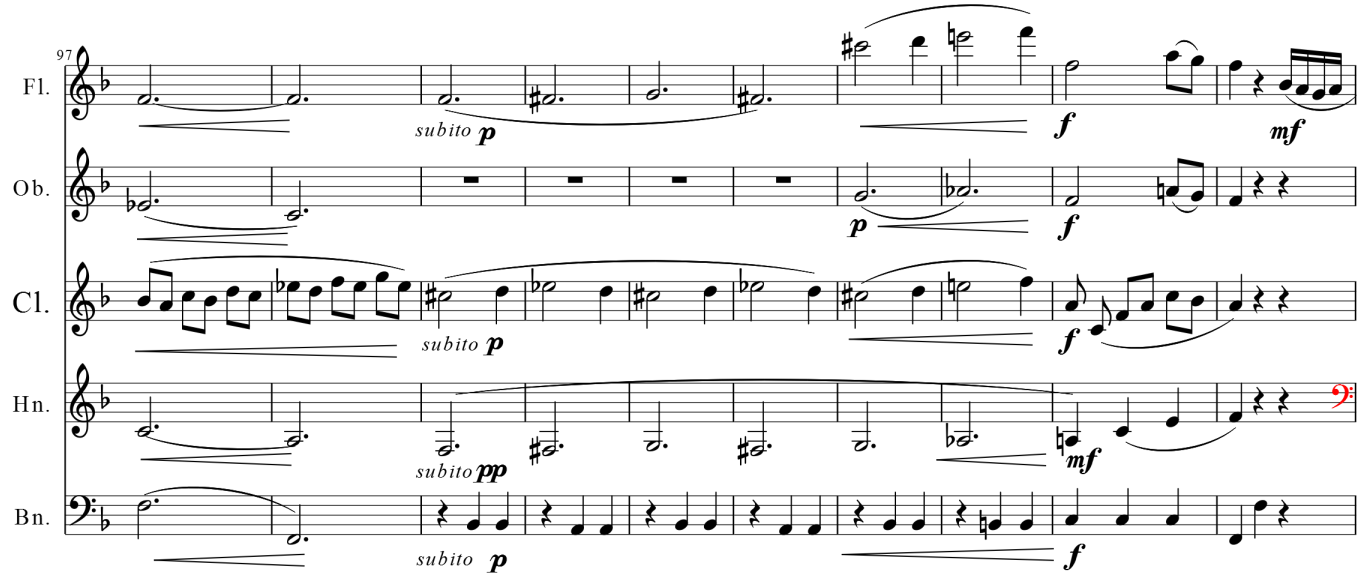


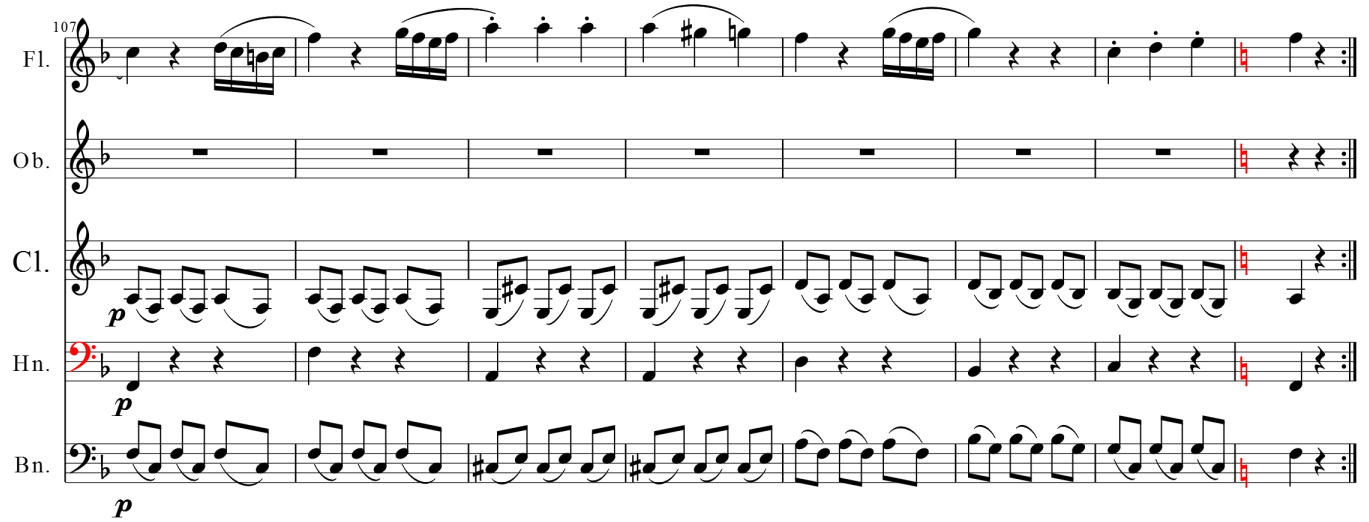



25
Fl.
Ob.
Cl.
Hn.
Bn.
tr
tr
f
pp
mf
pp
f
pp
mp
pp
mf
p
mf
p
Trio
FINE
36
p
pp
p
p
mp
pp dolce
f
mp
49
pp
pp
subito p
pp
subito p
pp
subito pp
p
subito p


61
Fl.
Ob.
Cl.
Hn.
Bn.
mf
mp
p
mf
f
p
mf
f
p
69
Fl.
Ob.
Cl.
Hn.
Bn.
p
mf
78
Fl.
Ob.
Cl.
Hn.
Bn.
f
mf
f
mf
f
p
p
p
p
p


86
Fl.
Ob.
Cl.
Hn.
Bn.
pp
pp
p
mp
pp
pp


97
Fl.
Ob.
Cl.
Hn.
Bn.
subito p
f
mf
p
f
subito p
f
subito pp
mf
subito p
f


107
Fl.
Ob.
Cl.
Hn.
Bn.
p
p
p

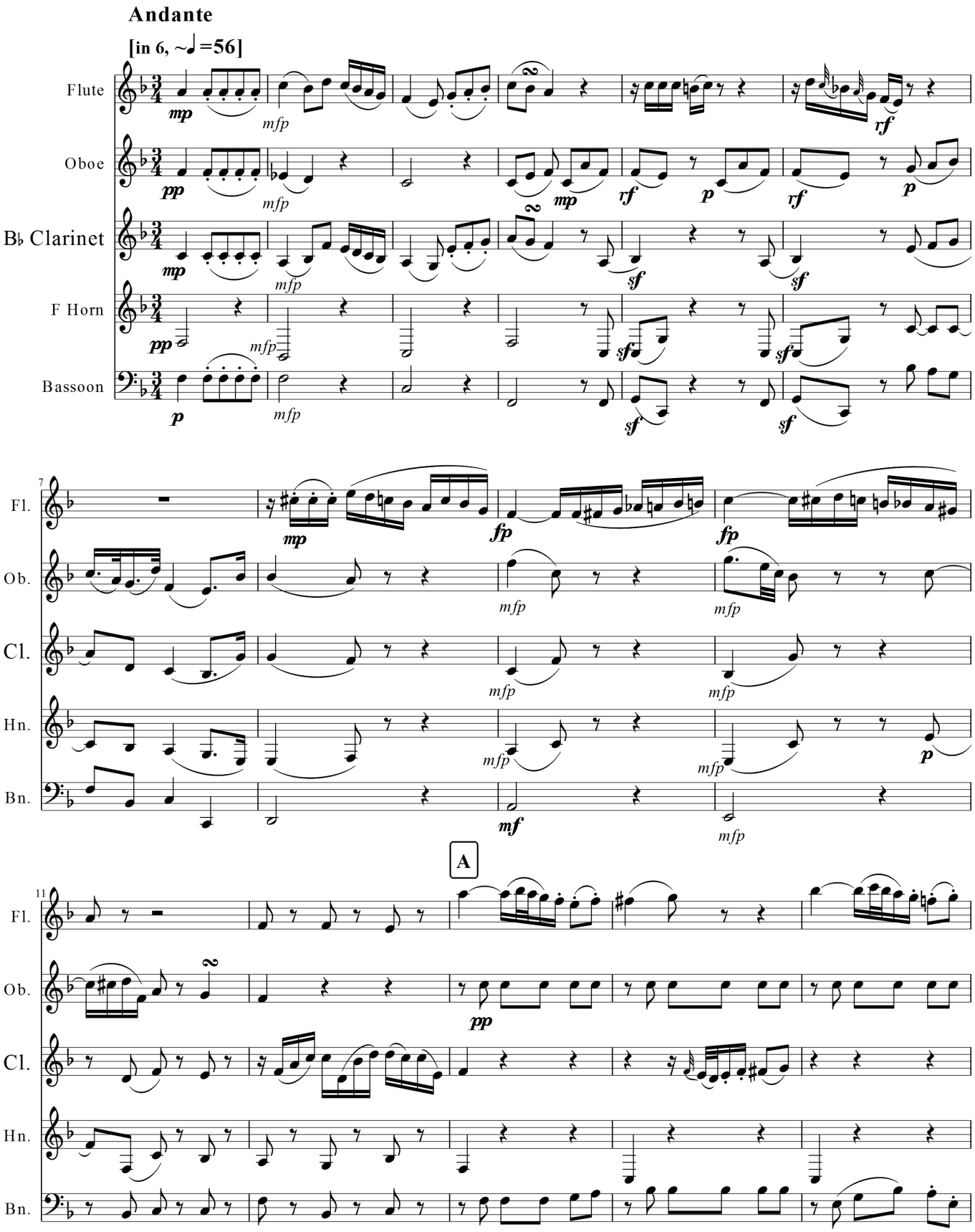
Menuetto D C

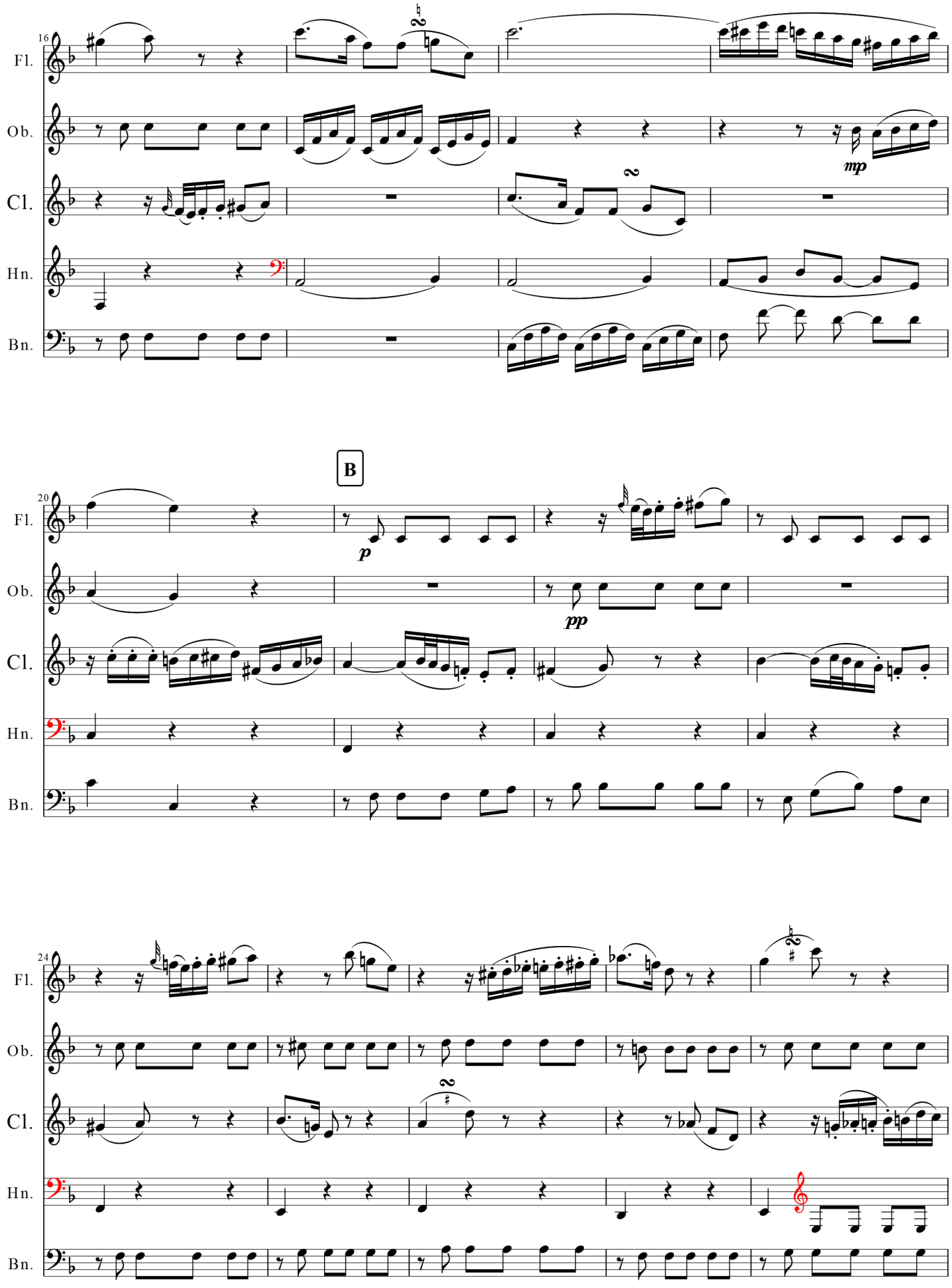
String Quintet in C major K 515 arr. for wind by Toby Miller

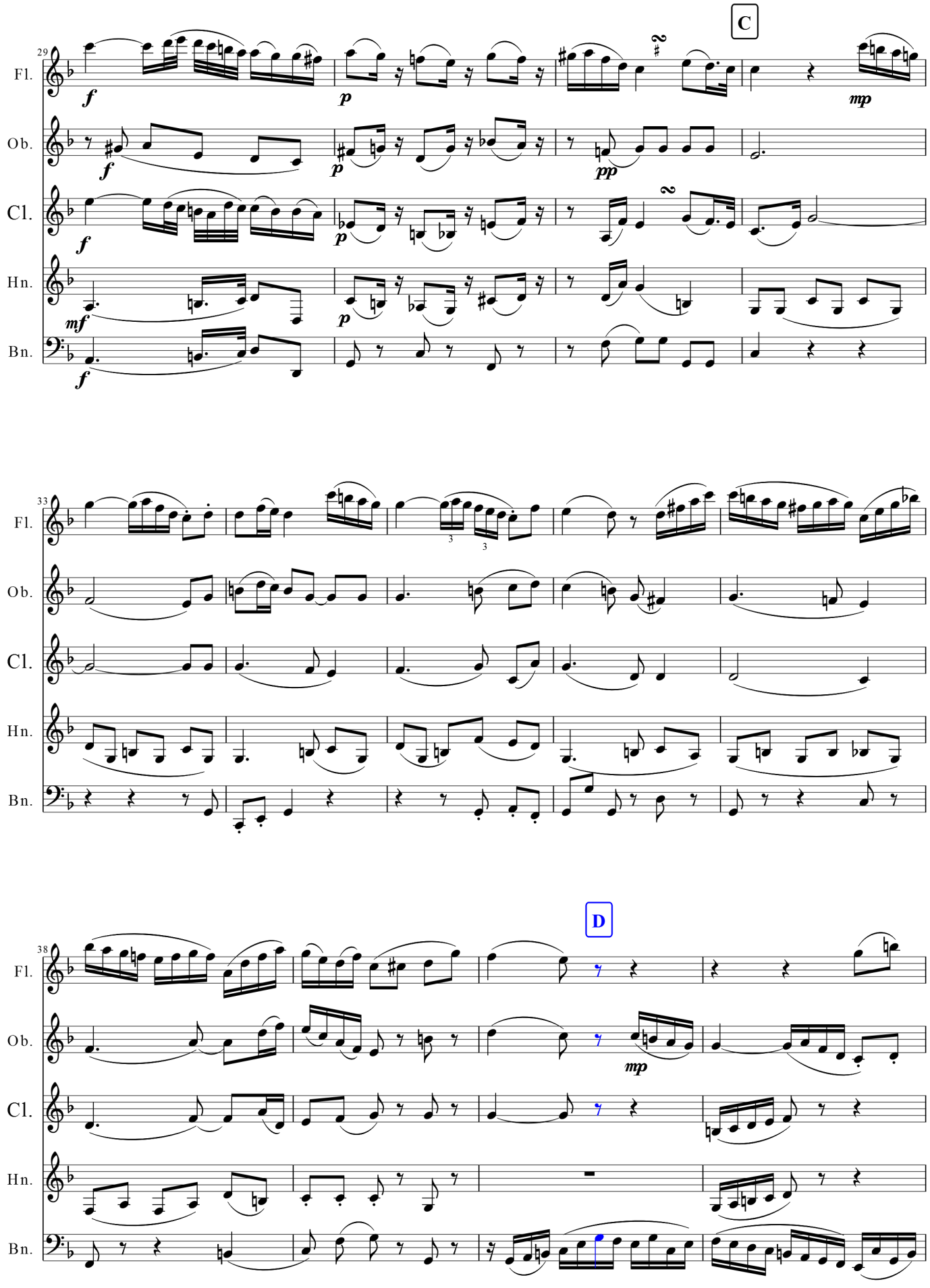
Score (concert pitch)

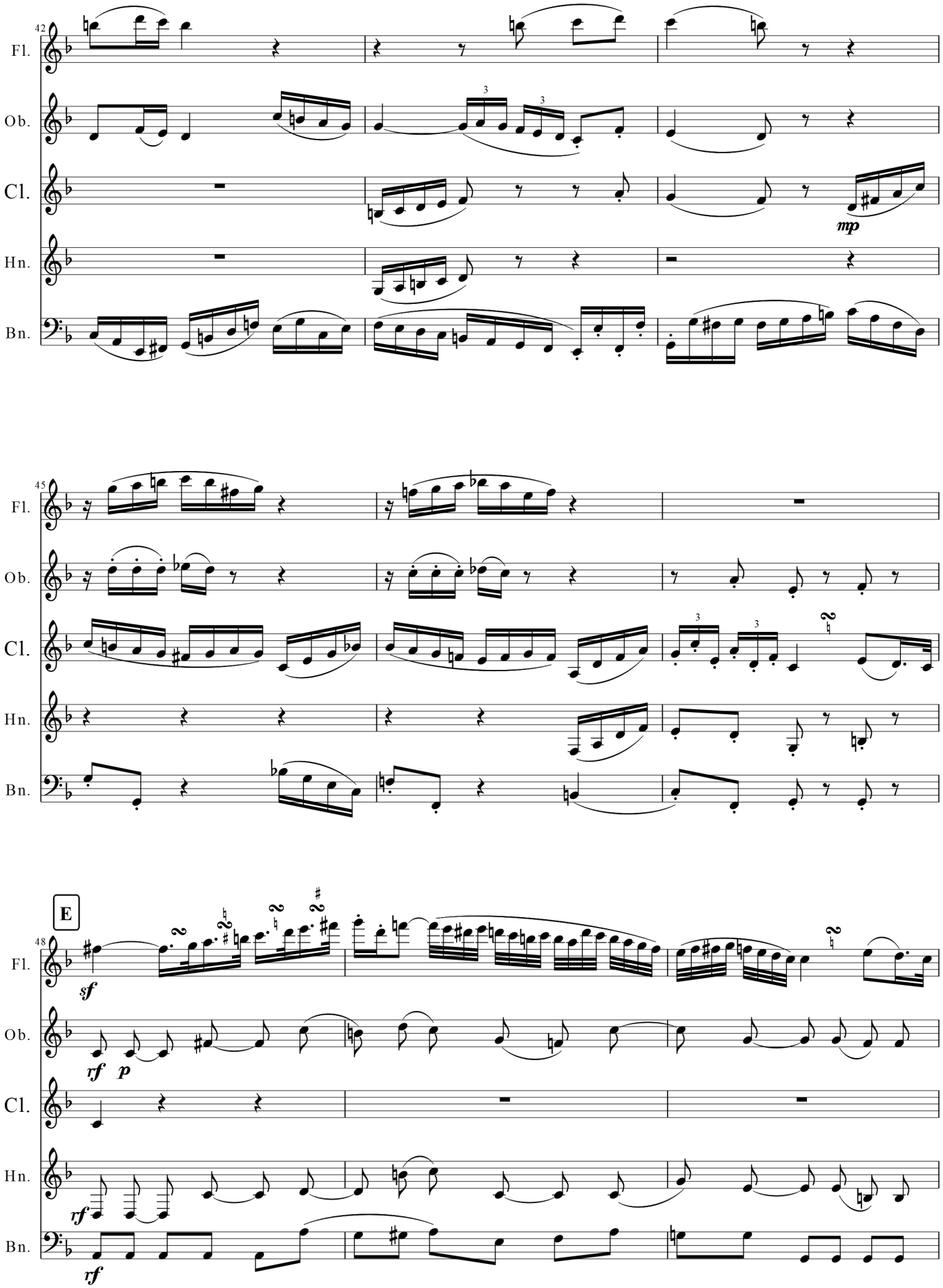
III - Andante

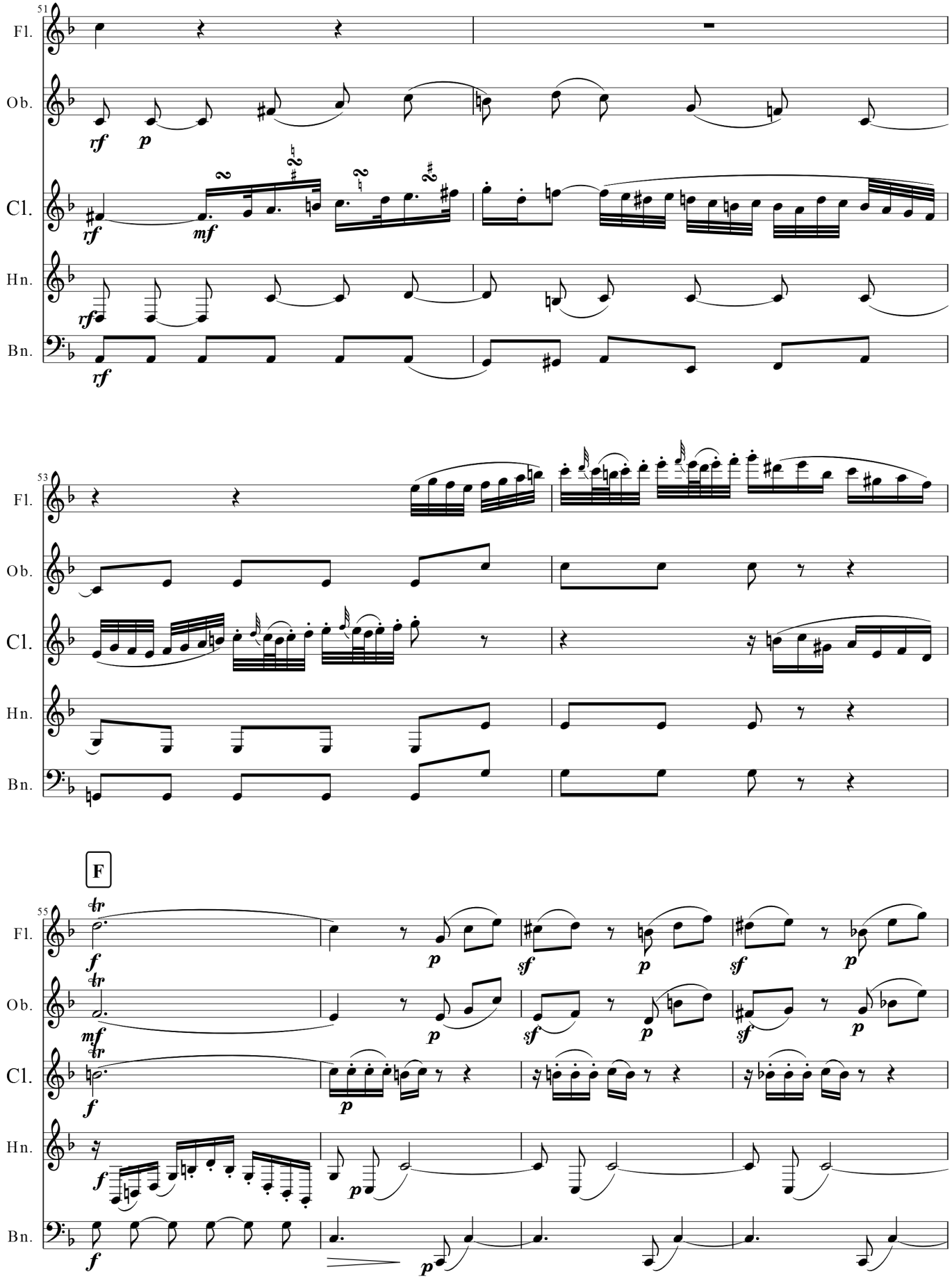
W A Mozart

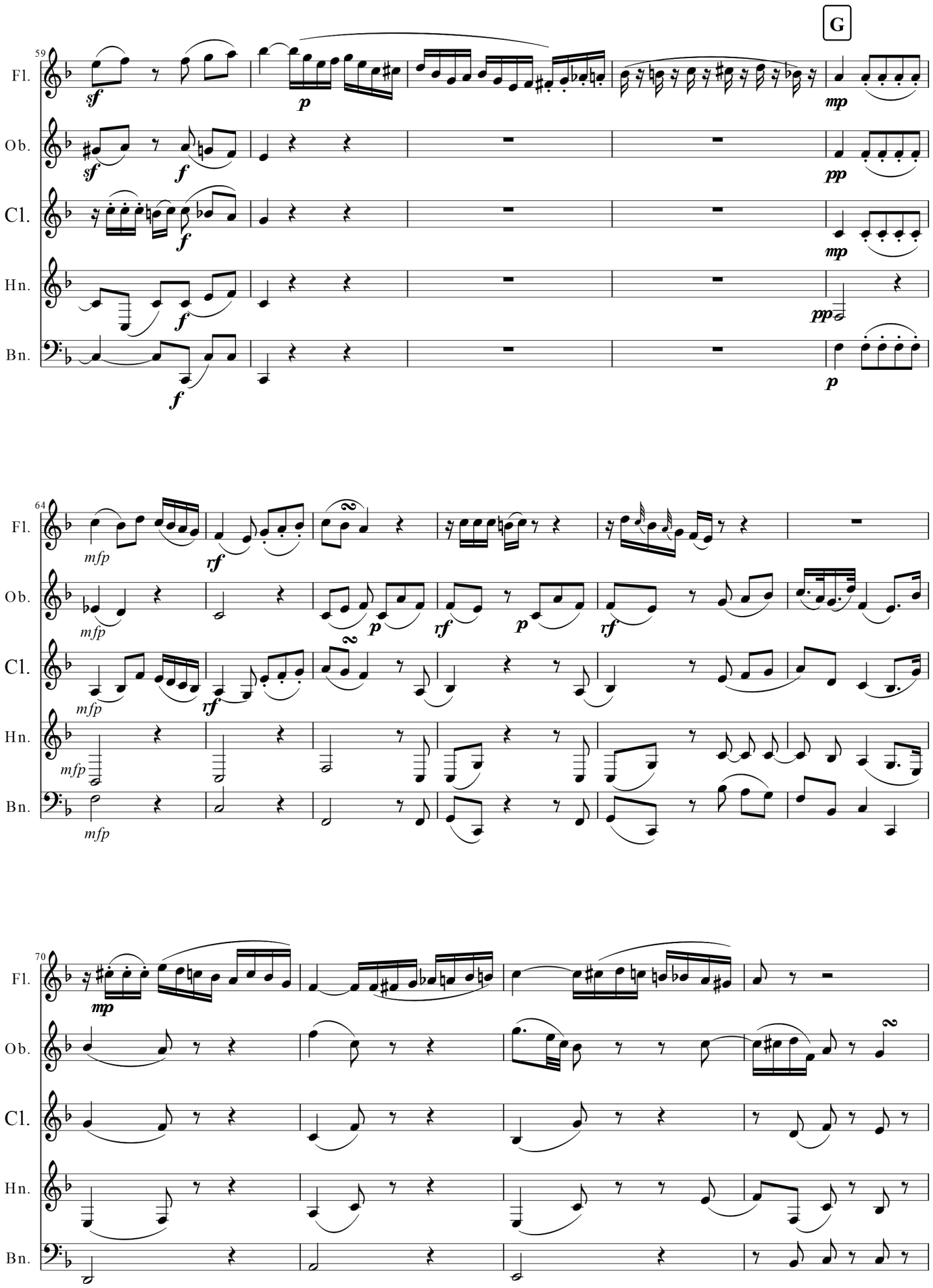


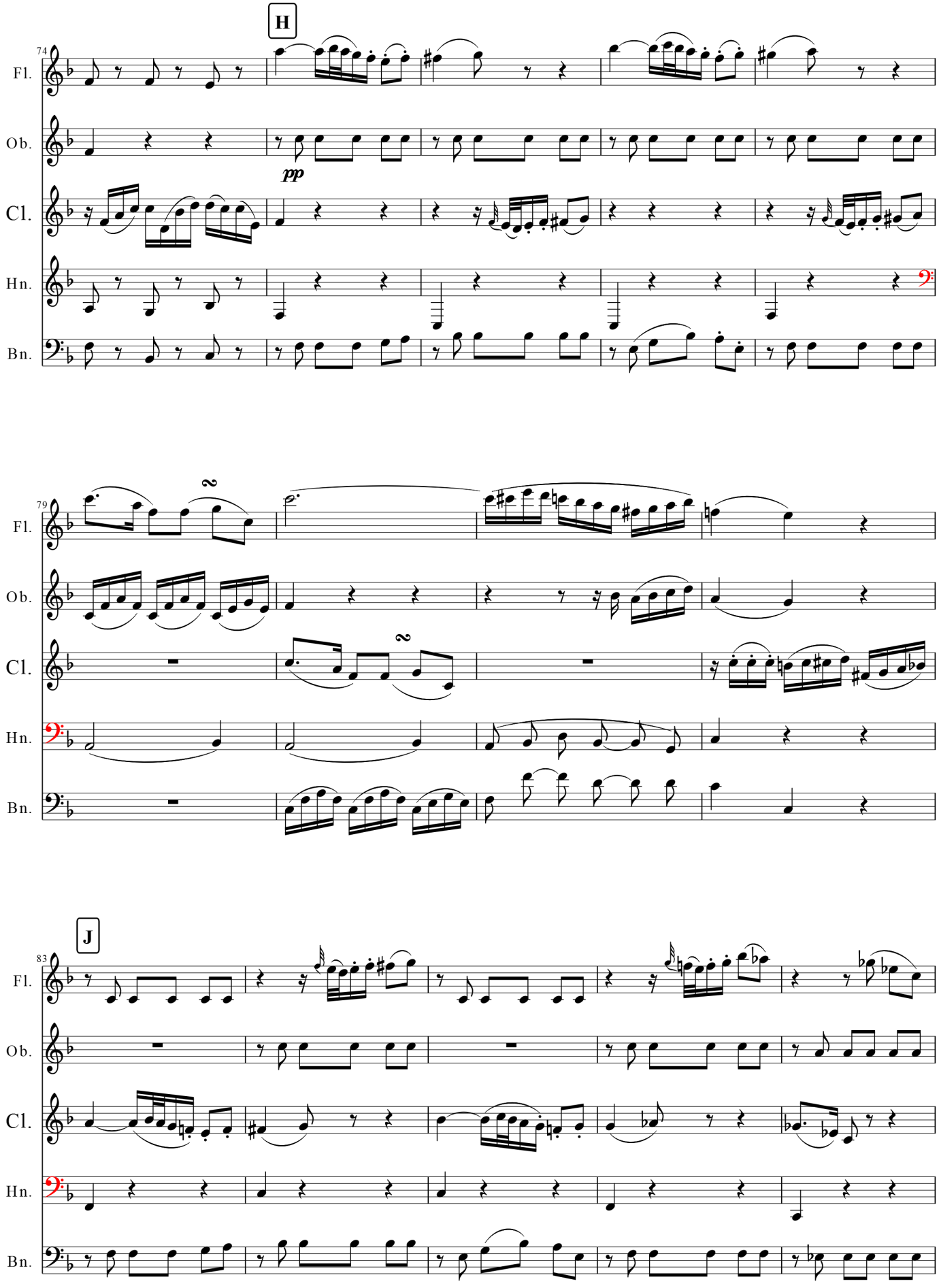

16
Fl.
Ob.
Cl.
Hn.
Bn.
mp
B
20
p
pp
24

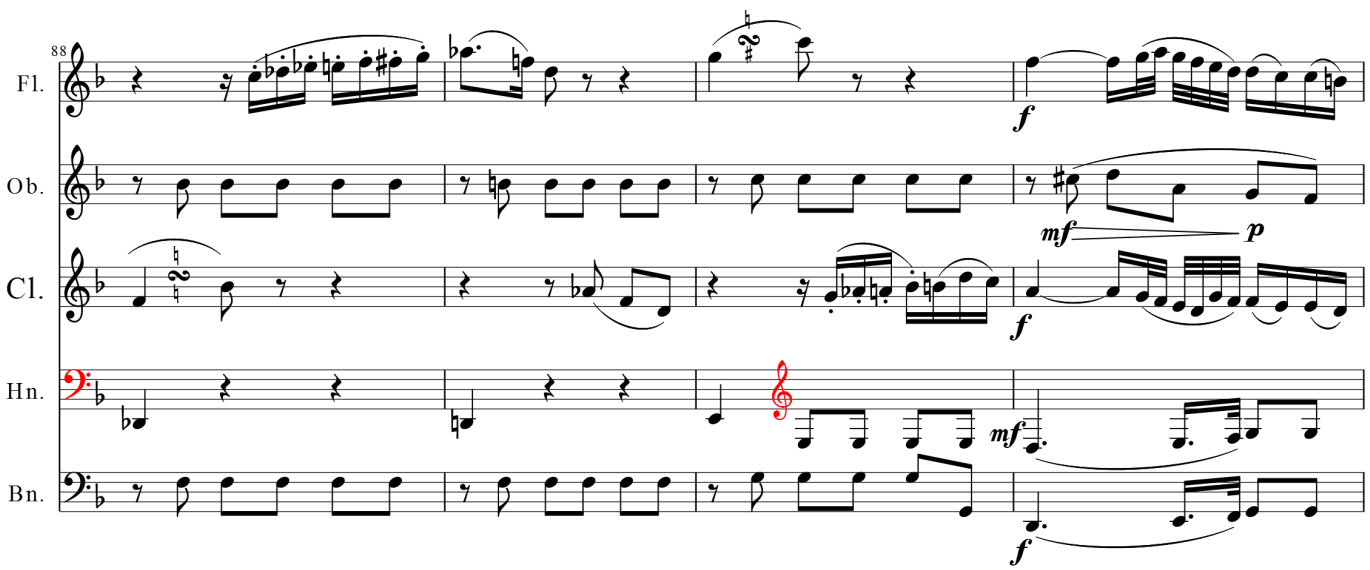

C
29
Fl.
Ob.
Cl.
Hn.
Bn.
f
p
mp
pp
mf
33
3
3
D
38

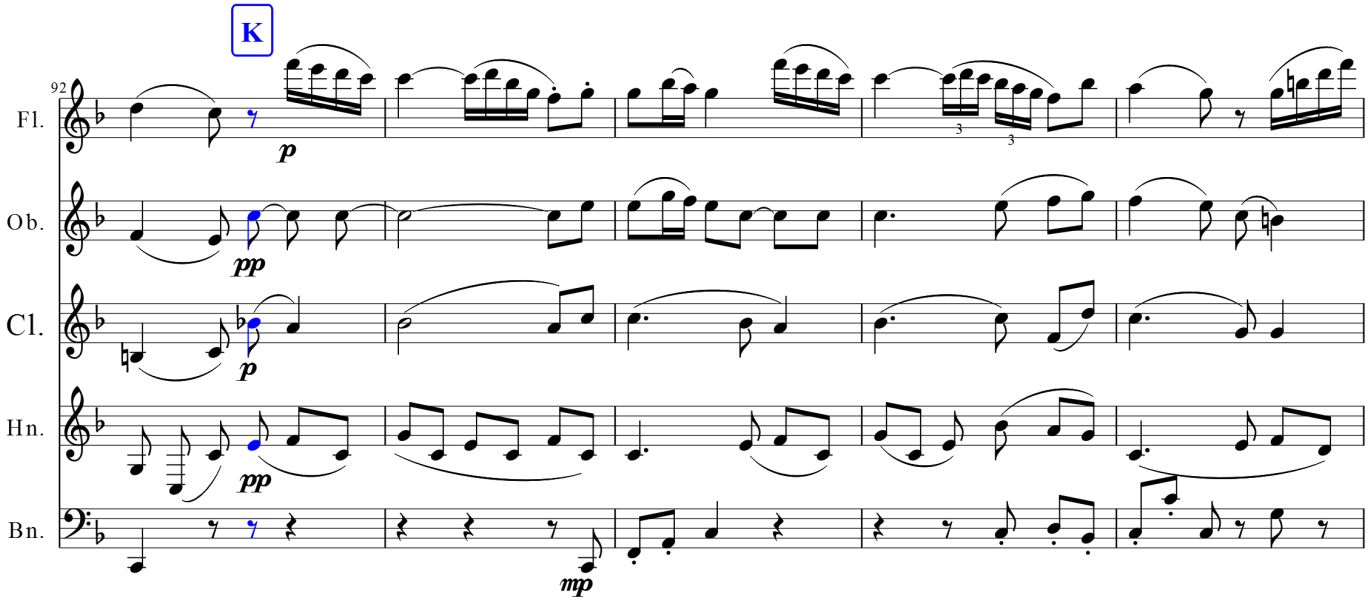

42
Fl.
Ob.
Cl.
Hn.
Bn.
mp
45
Fl.
Ob.
Cl.
Hn.
Bn.
E
48
Fl.
Ob.
Cl.
Hn.
Bn.
sf
rf
p
rf
rf

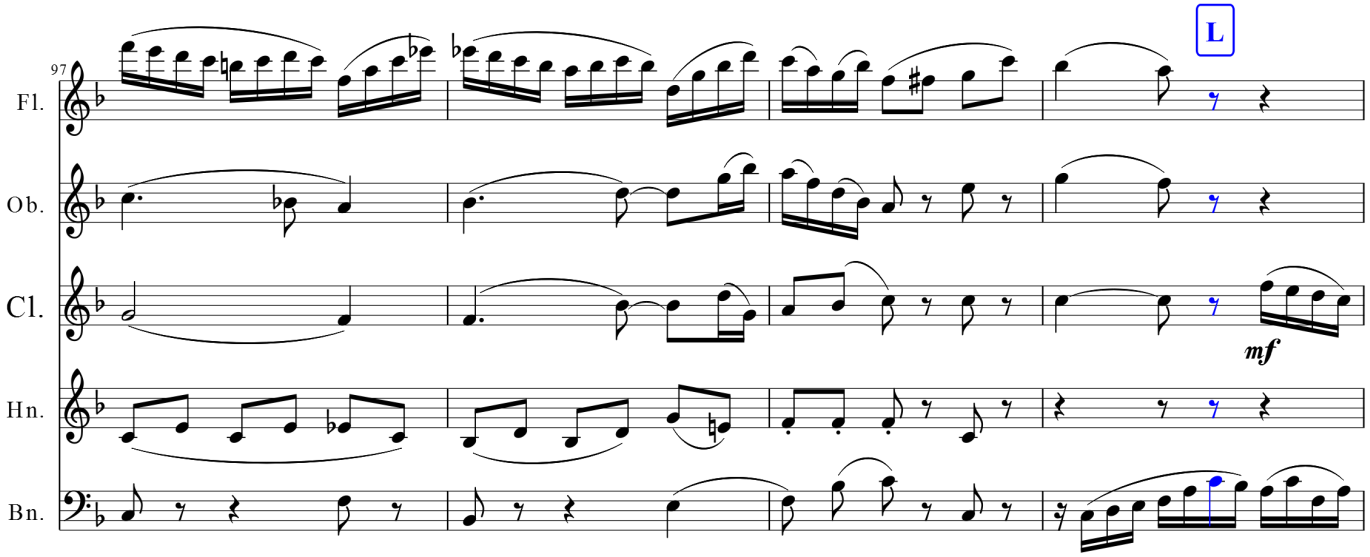

51
Fl.
Ob.
Cl.
Hn.
Bn.
rf
p
rf
mf
rf
rf
53
Fl.
Ob.
Cl.
Hn.
Bn.
F
55
Fl.
Ob.
Cl.
Hn.
Bn.
tr
f
p
sf
mf

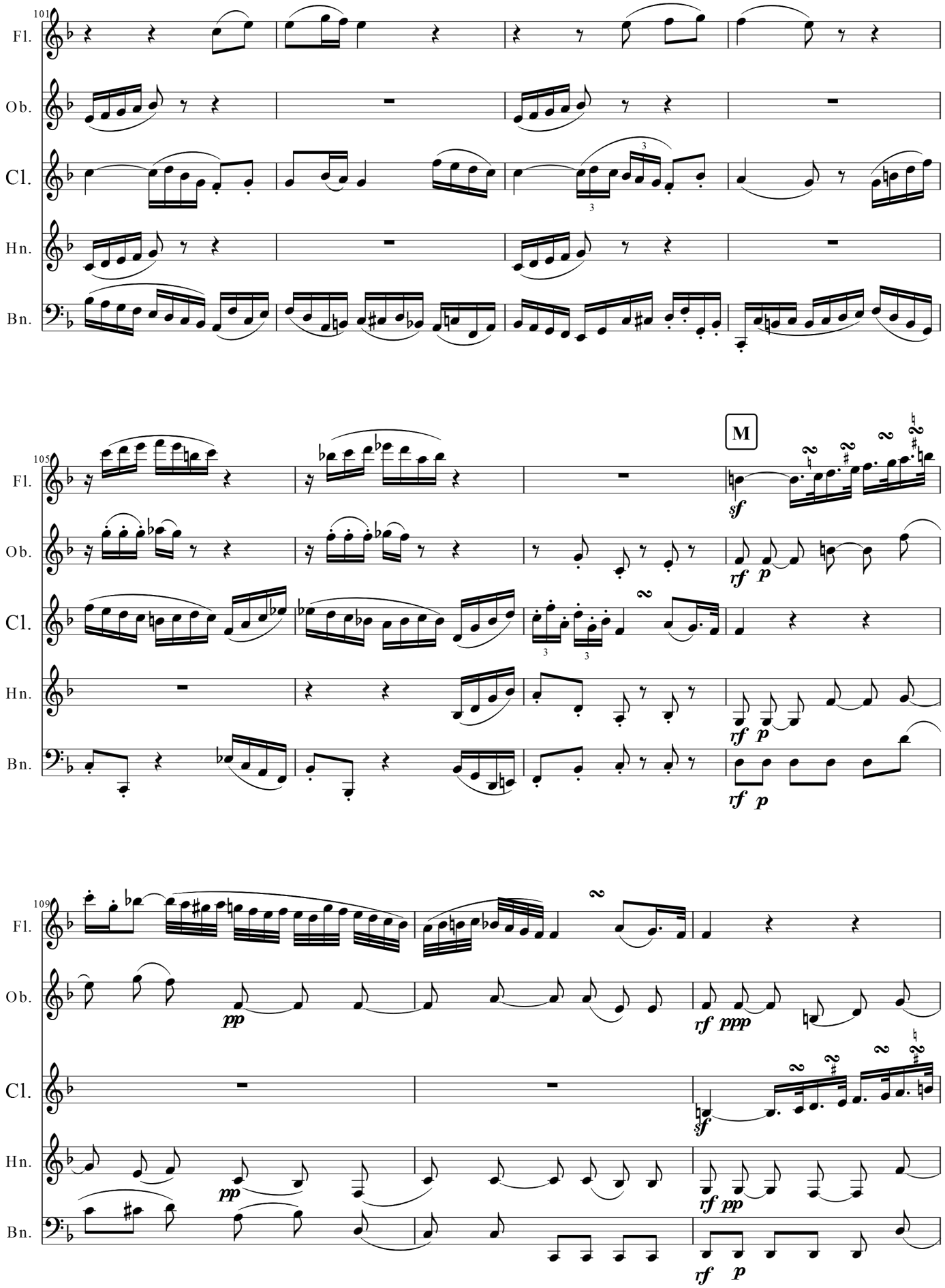

G
59
Fl.
Ob.
Cl.
Hn.
Bn.
64
70

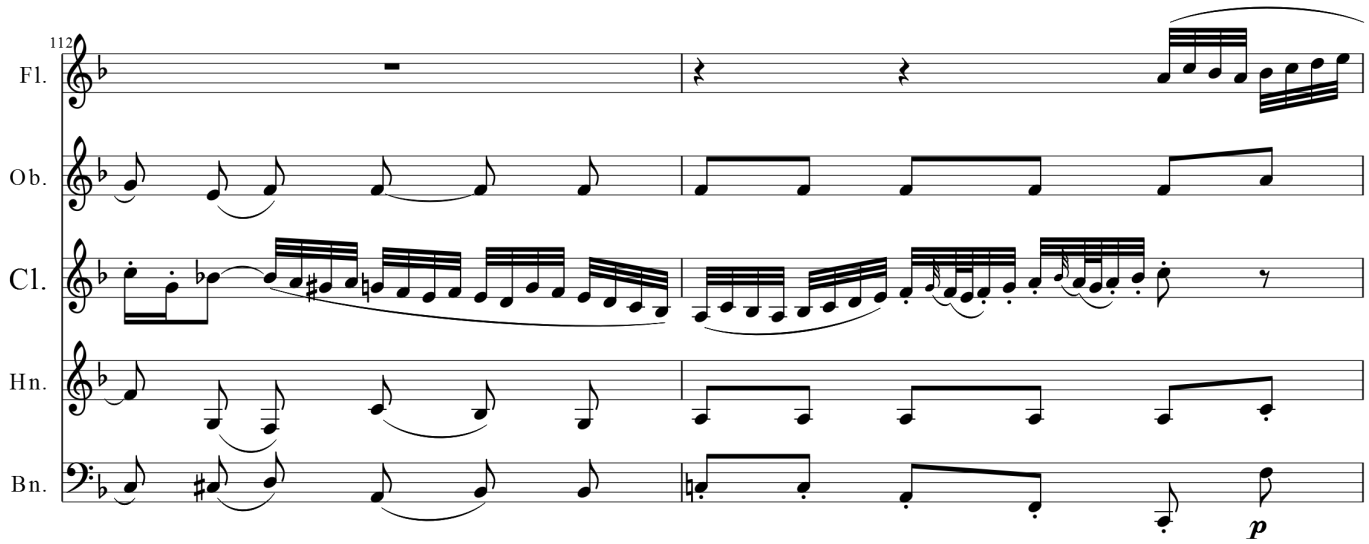

H
74
Fl.
Ob.
Cl.
Hn.
Bn.
pp
79
Fl.
Ob.
Cl.
Hn.
Bn.
J
83
Fl.
Ob.
Cl.
Hn.
Bn.

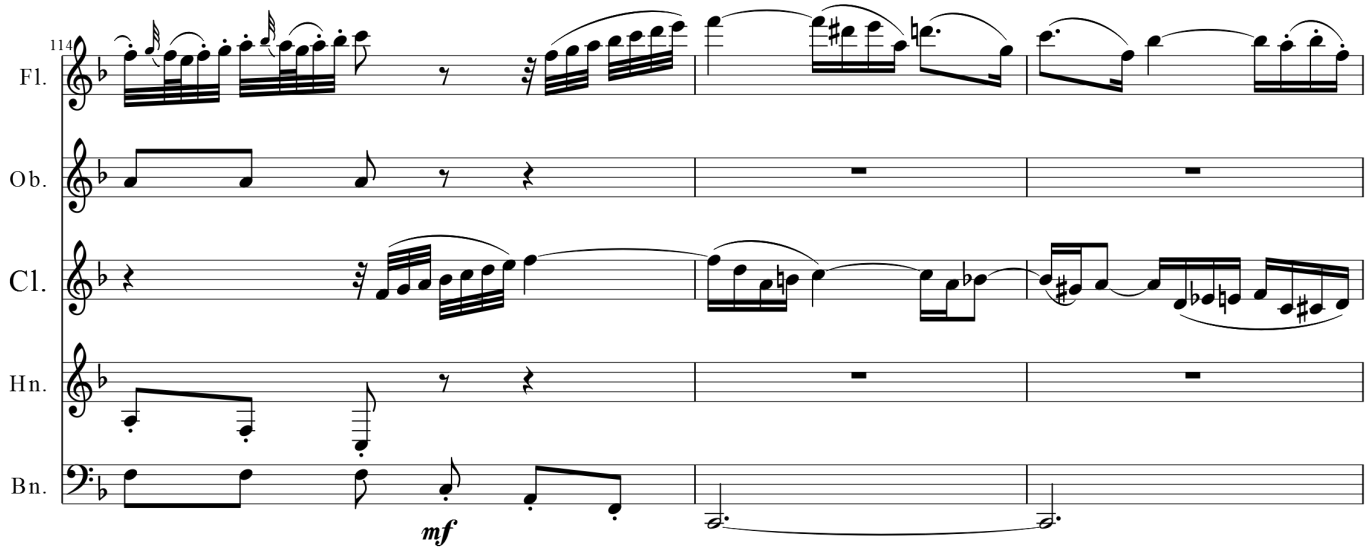

88
Fl.
Ob.
Cl.
Hn.
Bn.
f
mf
p
f
mf
f

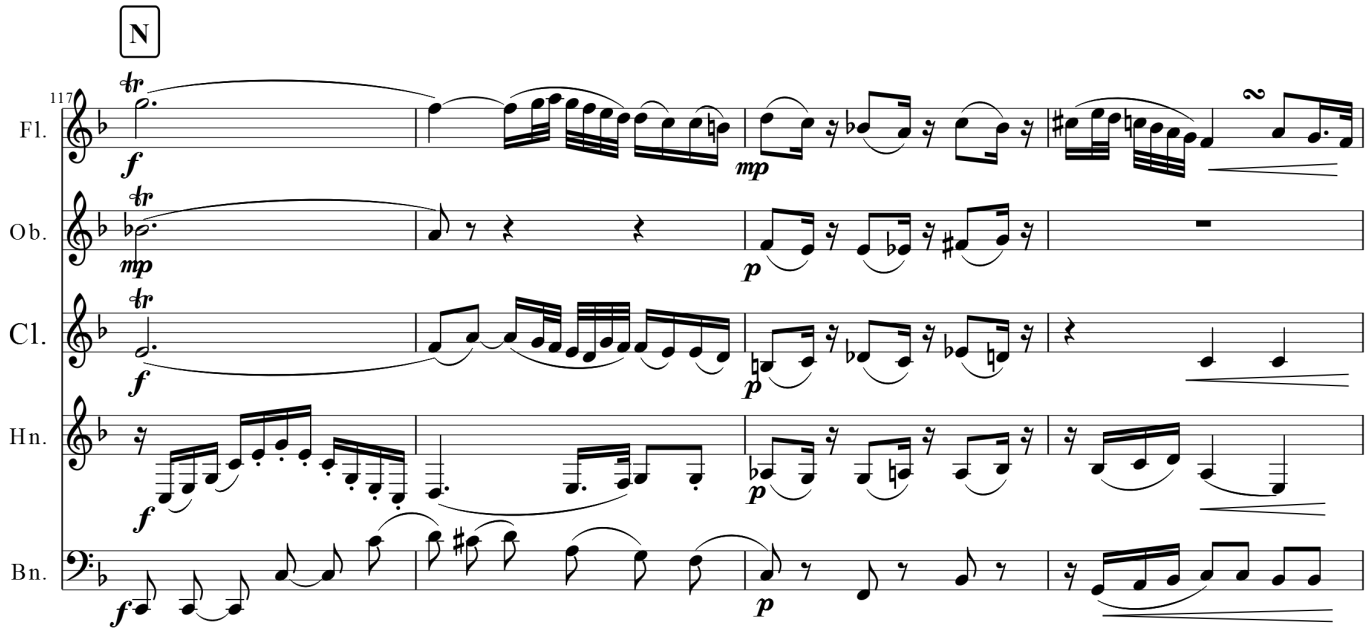

K
92
Fl.
Ob.
Cl.
Hn.
Bn.
p
pp
p
pp
mp

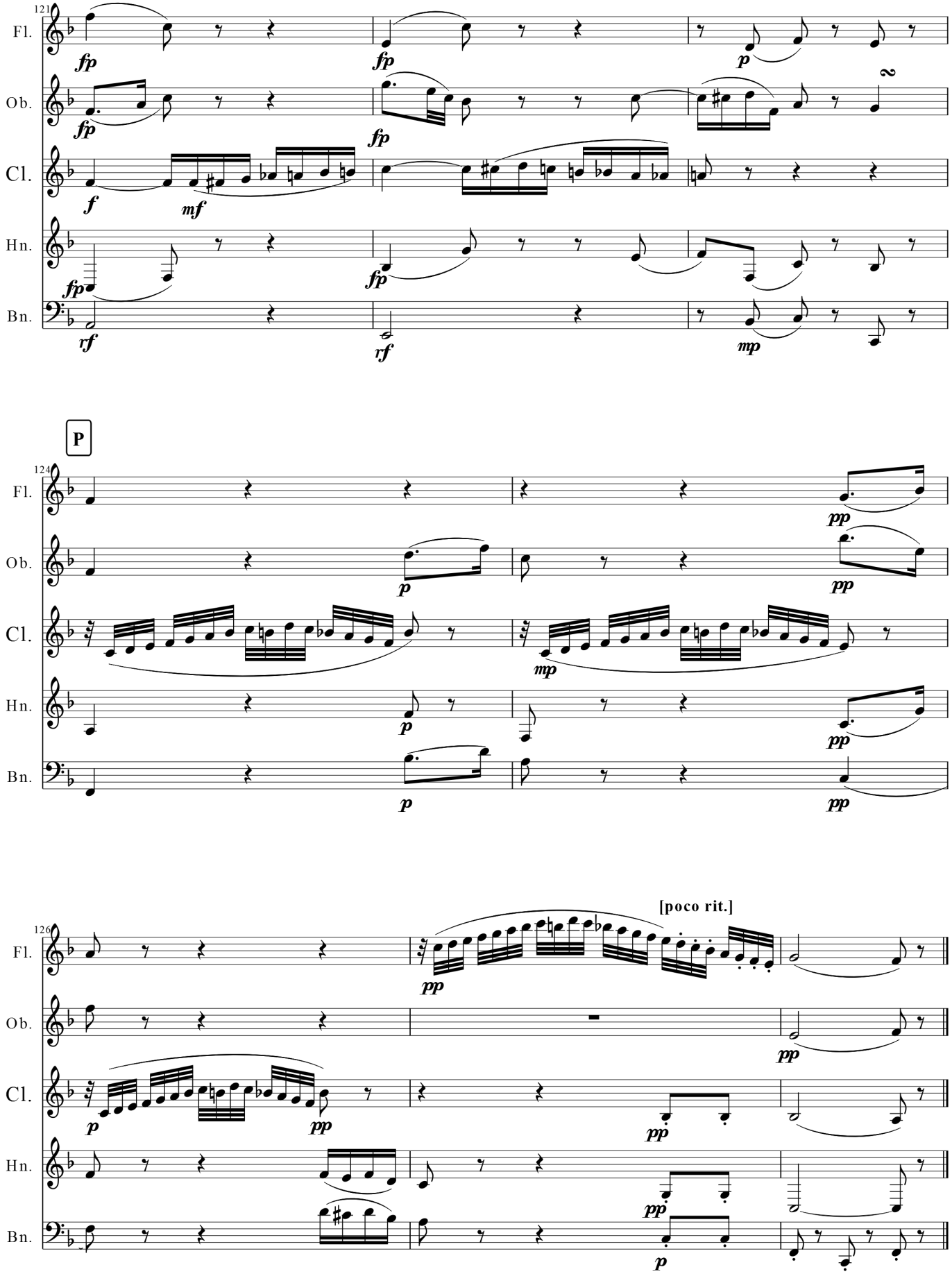

L
97
Fl.
Ob.
Cl.
Hn.
Bn.
mf


101
Fl.
Ob.
Cl.
Hn.
Bn.
105
M
sf
rf
p
109
pp
rf
ppp


112
Fl.
Ob.
Cl.
Hn.
Bn.
p

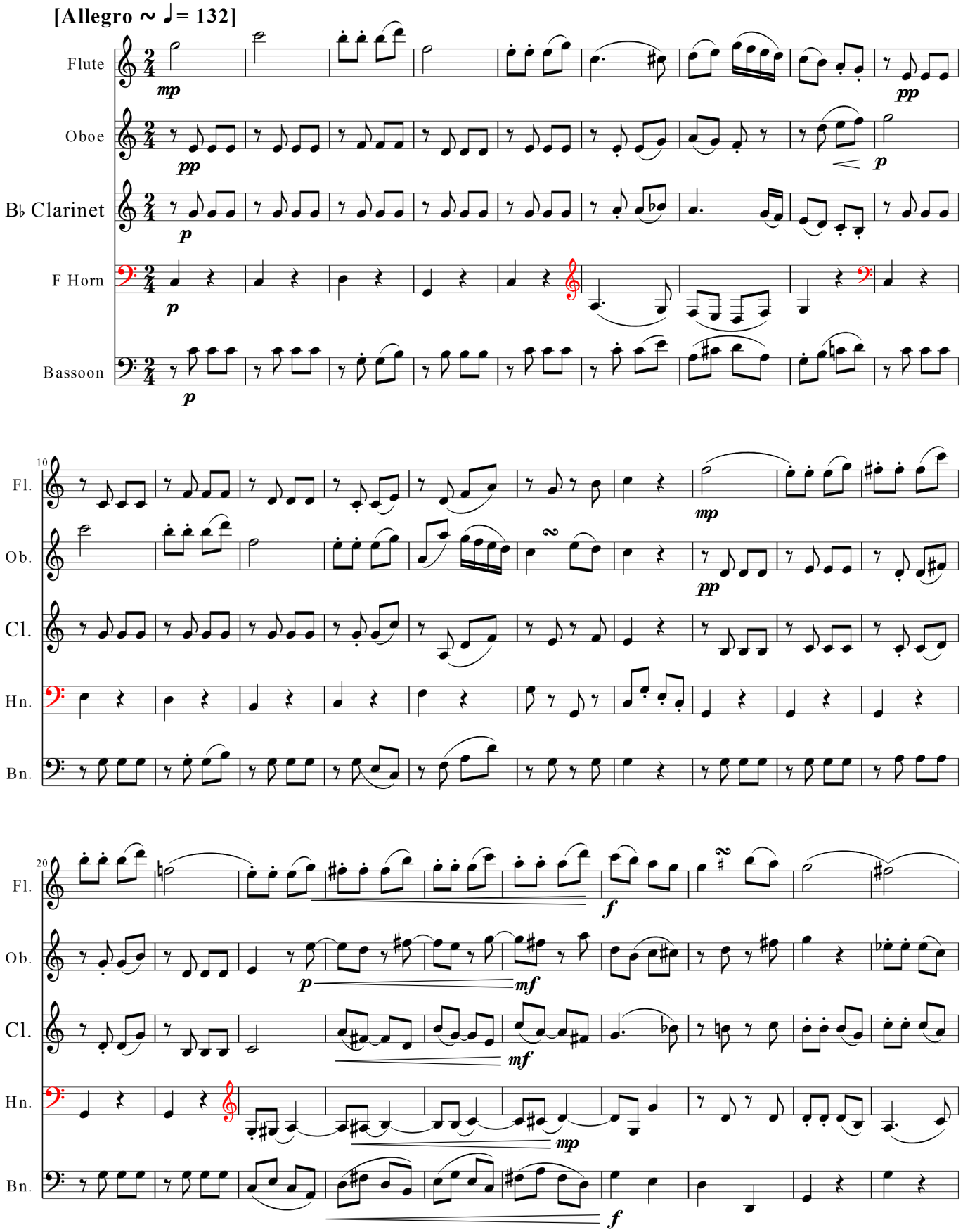

114
Fl.
Ob.
Cl.
Hn.
Bn.
mf

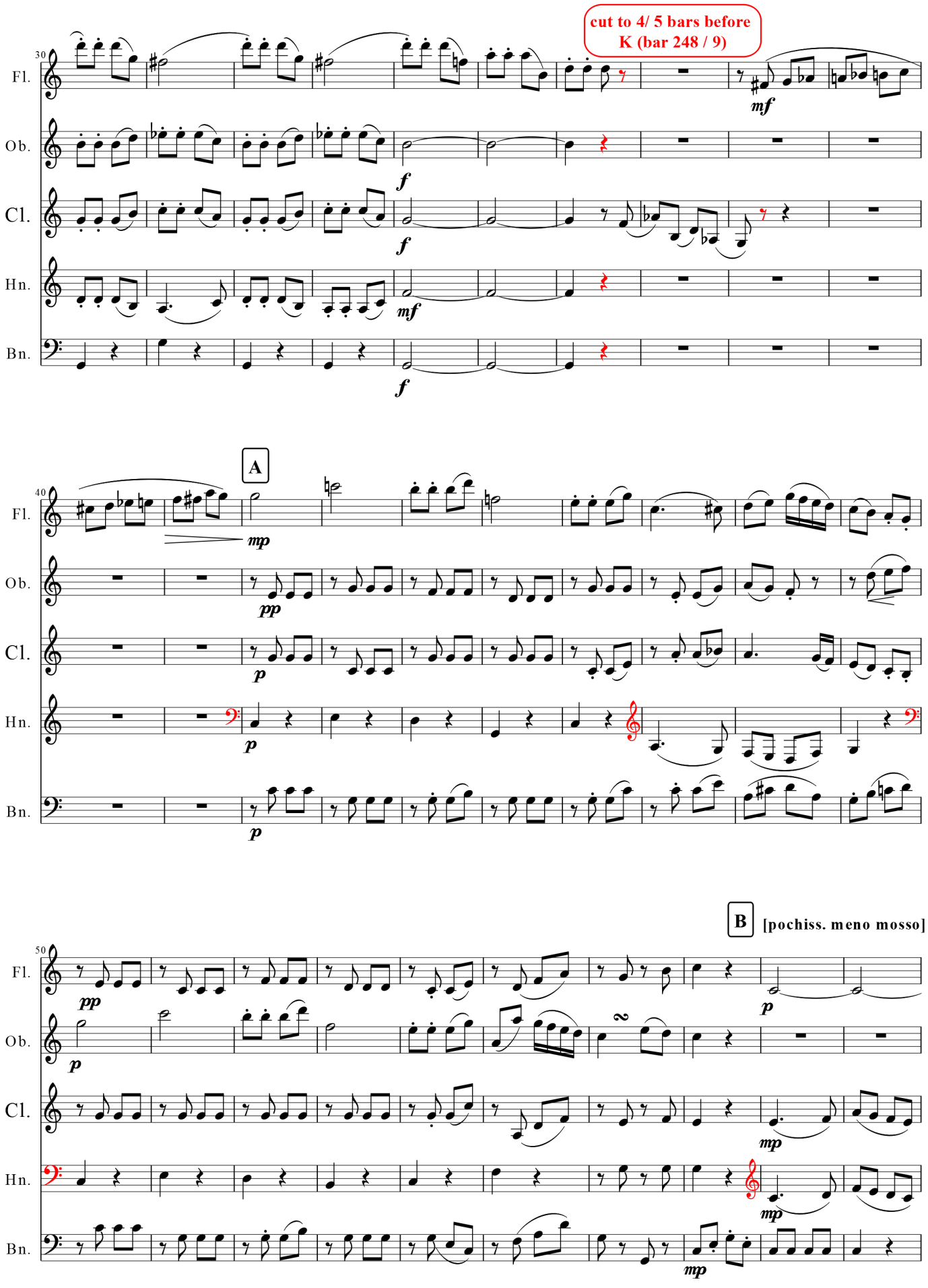

N
117
Fl.
Ob.
Cl.
Hn.
Bn.
f
mp
p

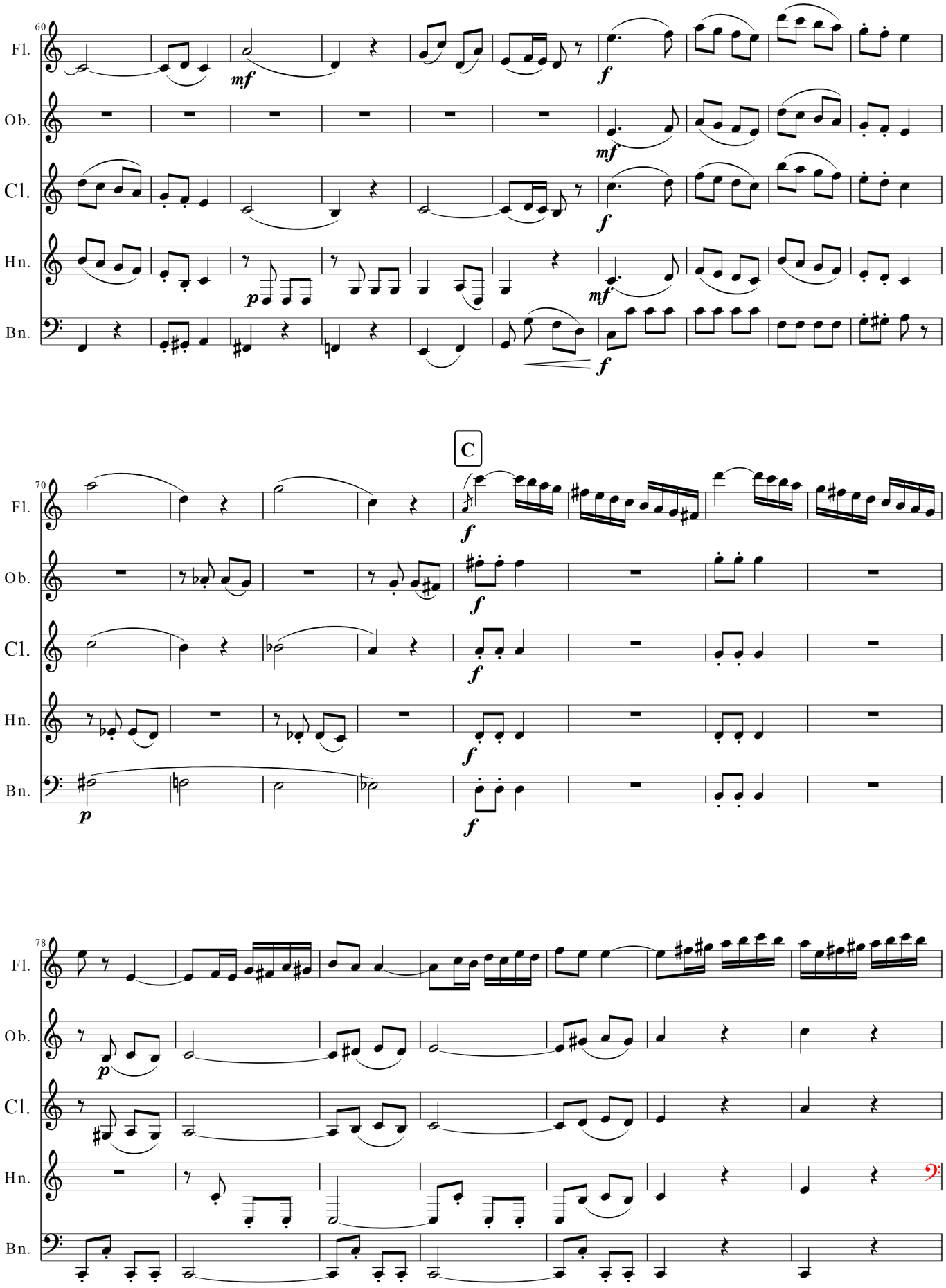

121
Fl.
Ob.
Cl.
Hn.
Bn.
fp
f
mf
rf
p
mp
P
124
pp
126
[poco rit.]

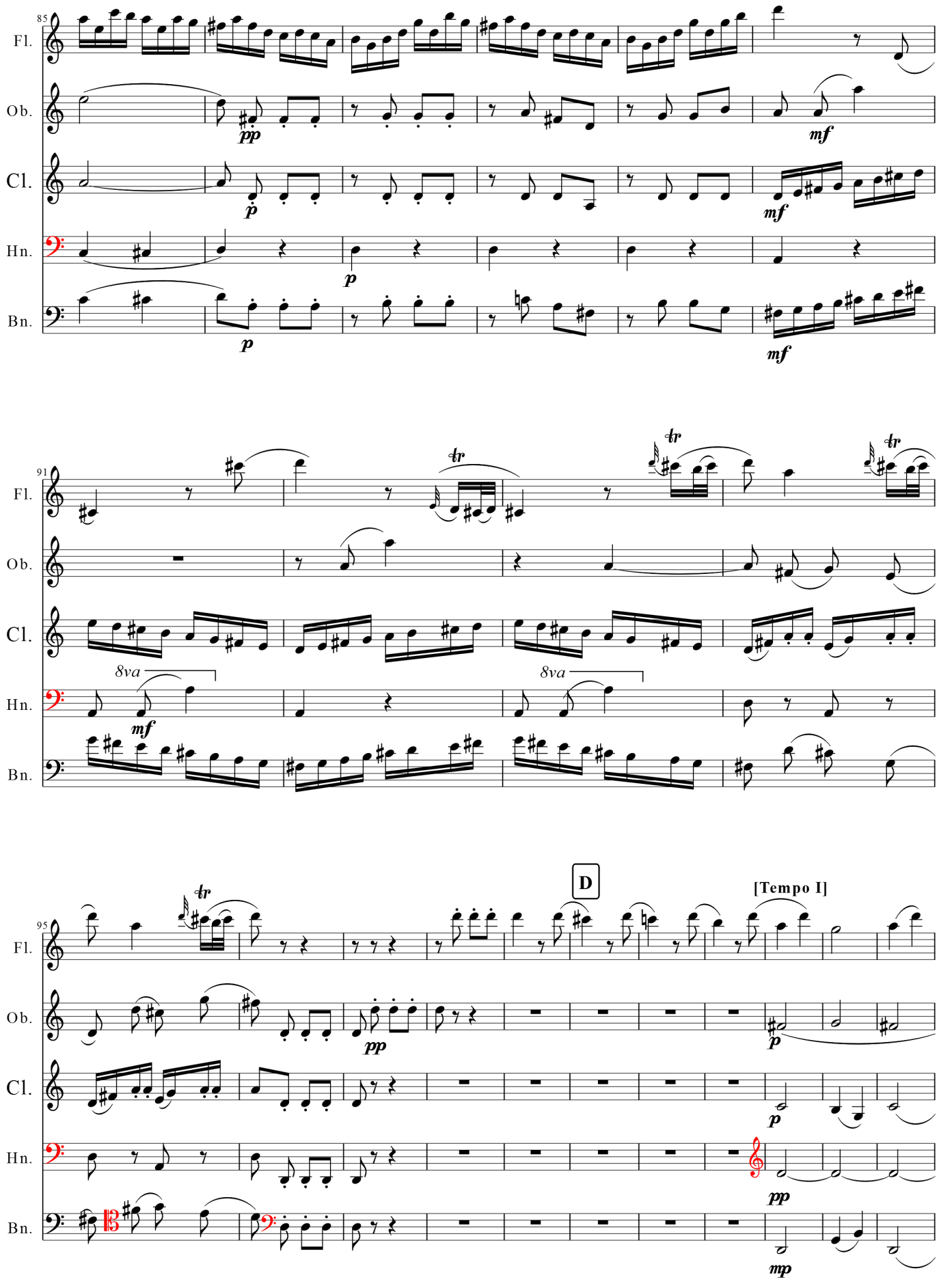
String Quintet in C major K515 arr. for wind by Toby Miller

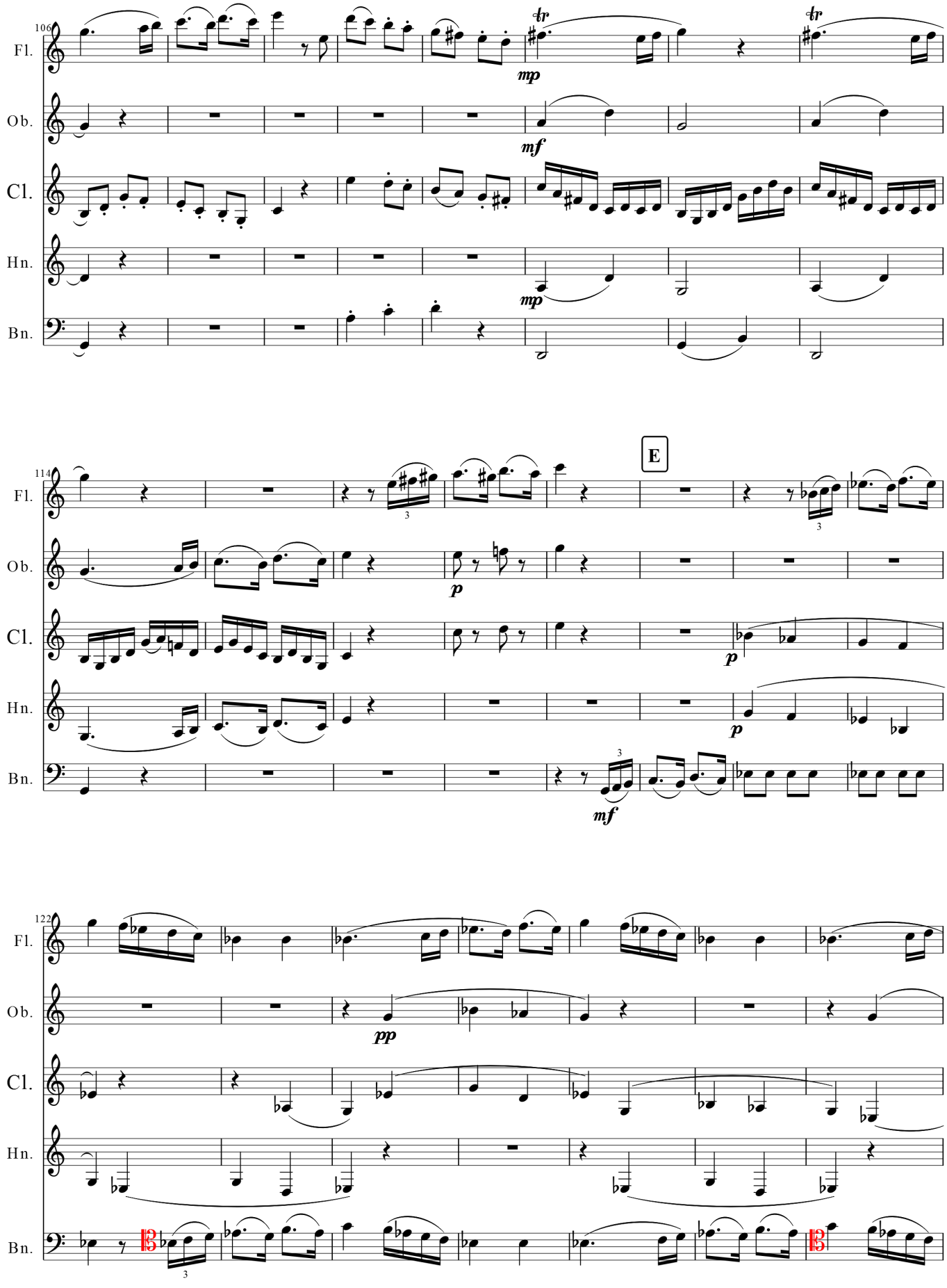
Score (concert pitch) IV - (Allegro) W A Mozart

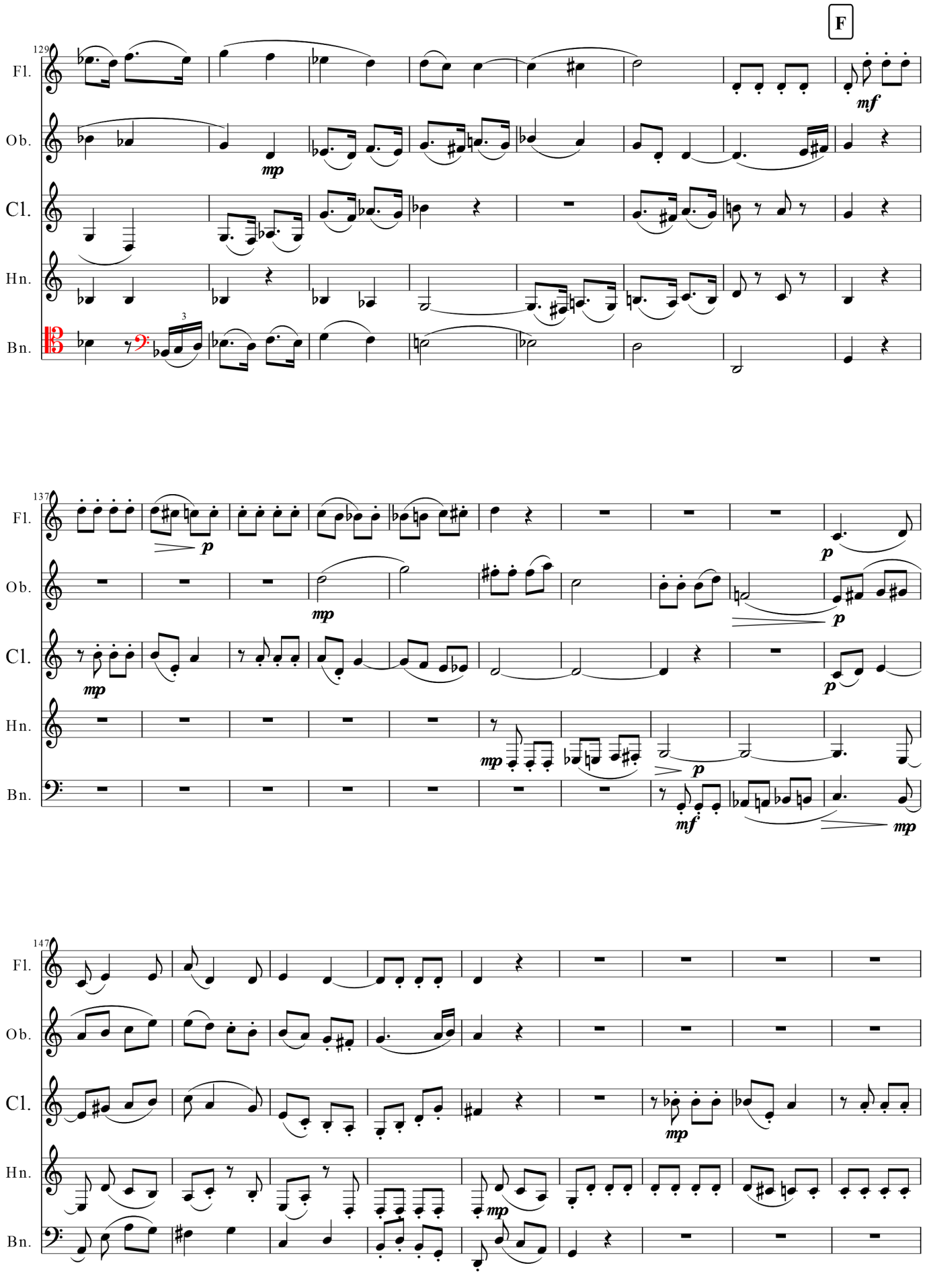


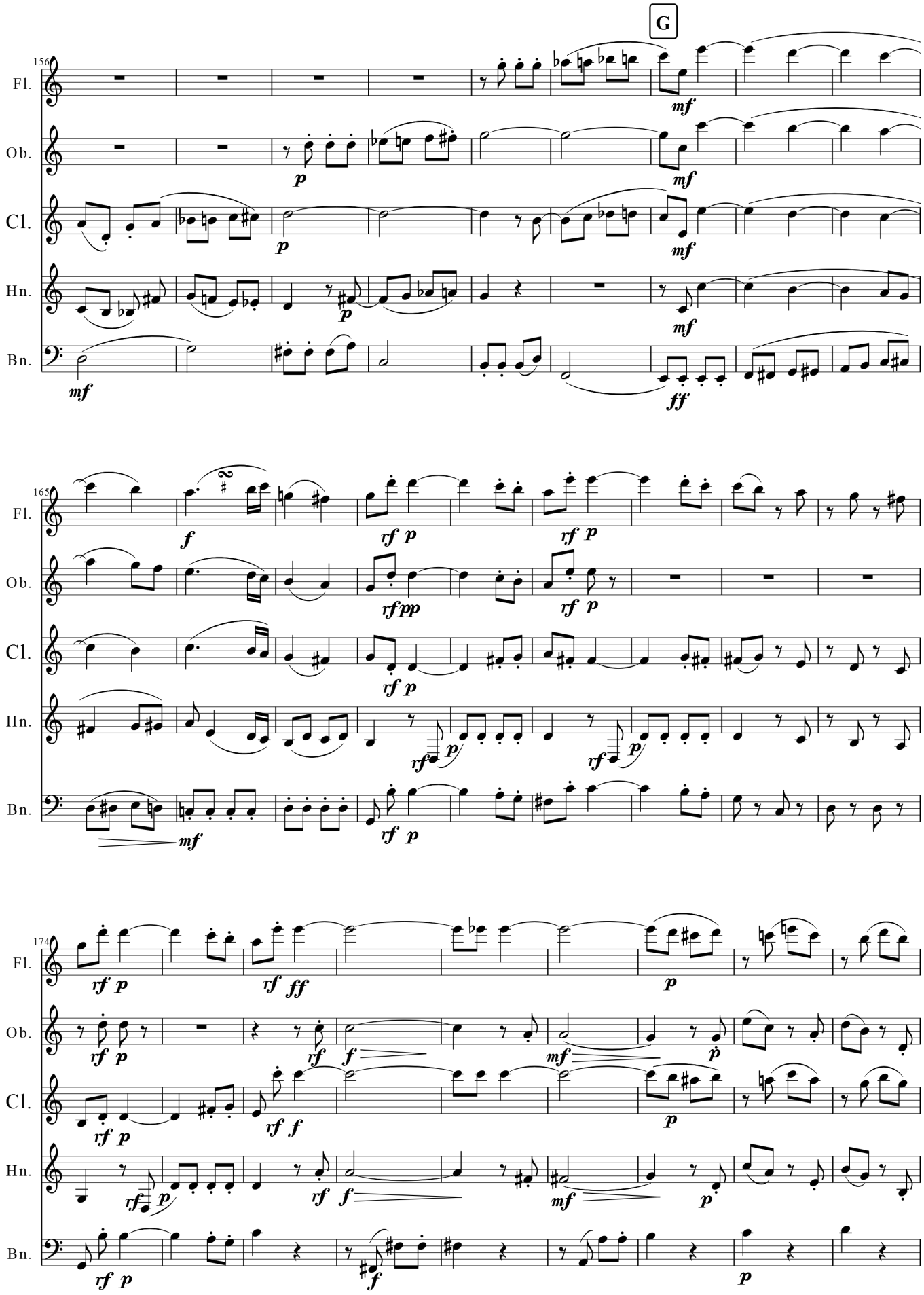

cut to 4/ 5 bars before
K (bar 248 / 9)
30
Fl.
Ob.
Cl.
Hn.
Bn.
mf
f
f
mf
f
A
40
mp
pp
p
p
B
[pochiss. meno mosso]
50
pp
p
p
mp
mp
mp

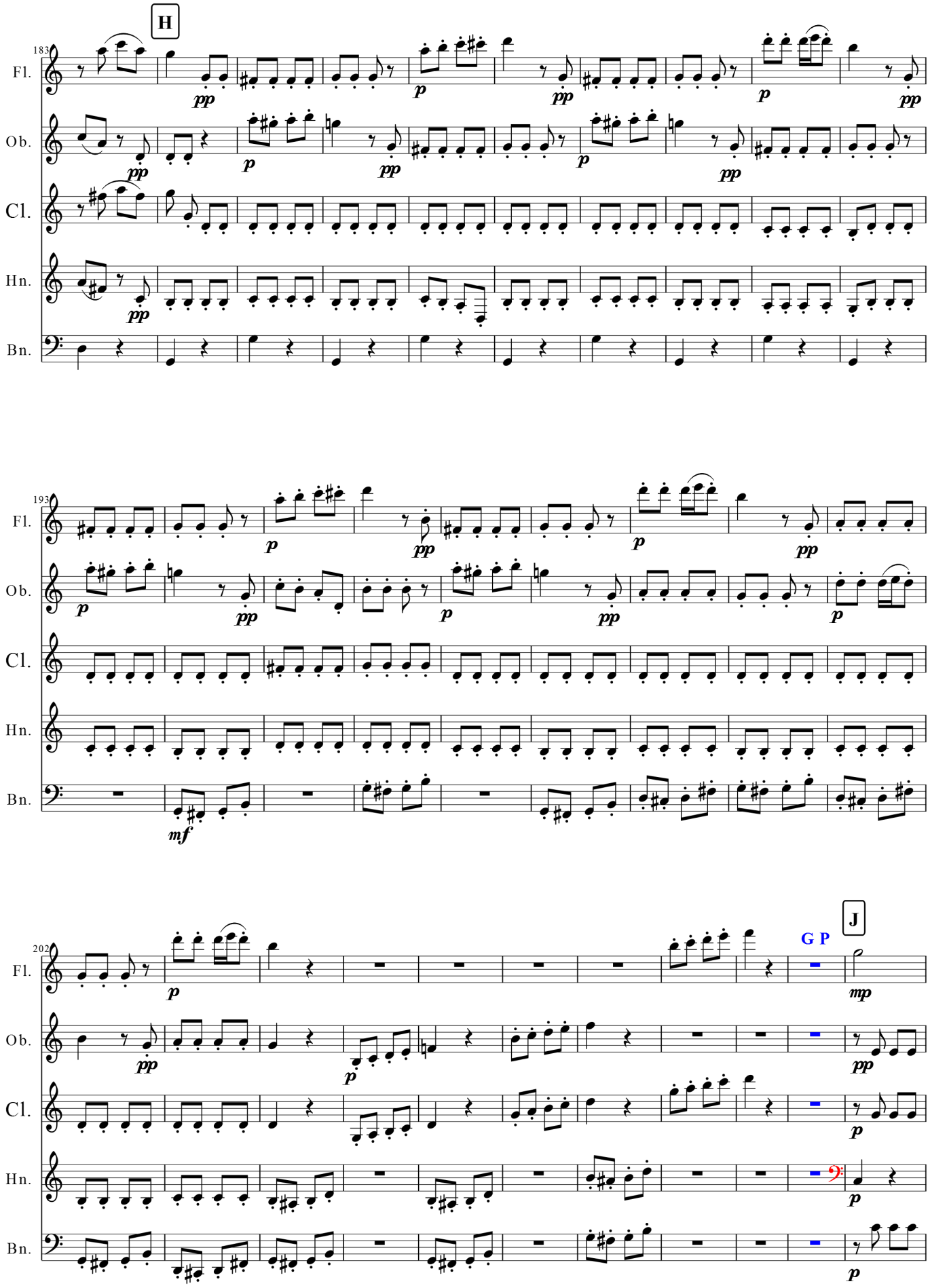

60
Fl.
Ob.
Cl.
Hn.
Bn.
mf
f
mf
f
p
mf
f
C
70
Fl.
Ob.
Cl.
Hn.
Bn.
f
f
f
f
p
f
78
Fl.
Ob.
Cl.
Hn.
Bn.
p

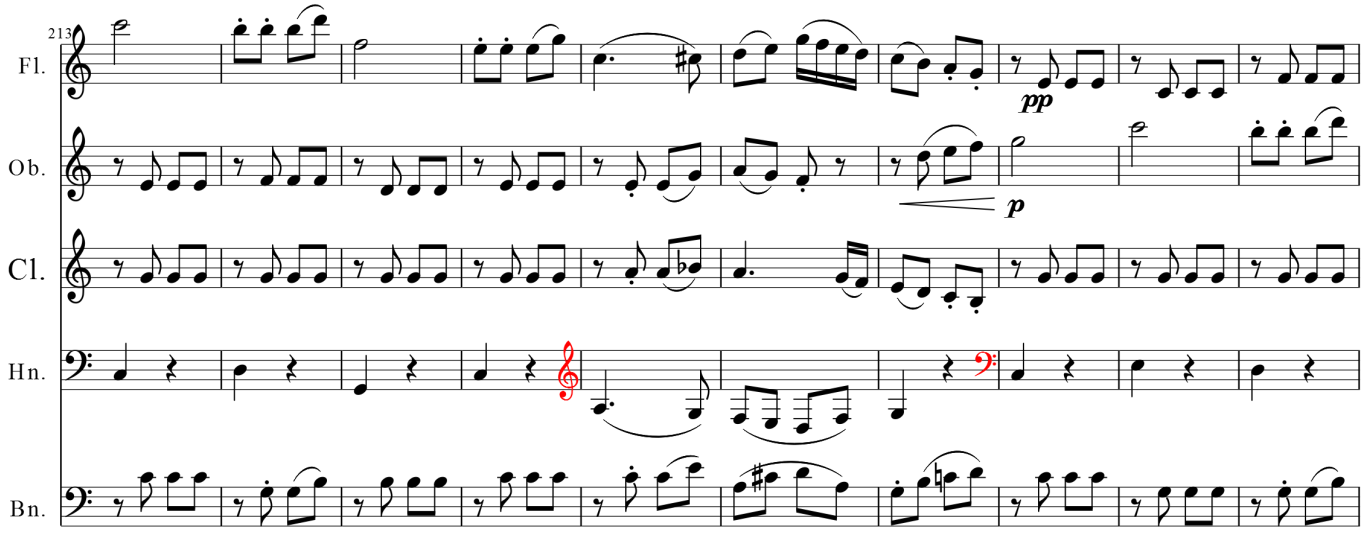

85
Fl.
Ob.
Cl.
Hn.
Bn.
pp
p
mf
91
tr
8va
95
D
[Tempo I]

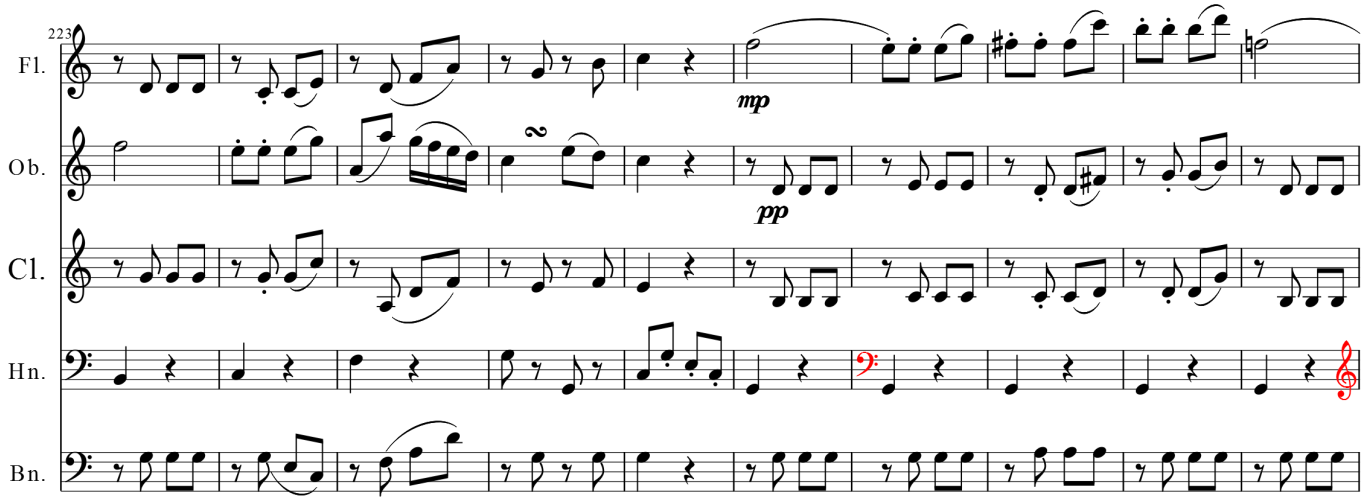

106
Fl.
Ob.
Cl.
Hn.
Bn.
tr
mp
mf
tr
mp
114
E
Fl.
Ob.
Cl.
Hn.
Bn.
p
p
p
mf
122
Fl.
Ob.
Cl.
Hn.
Bn.
pp

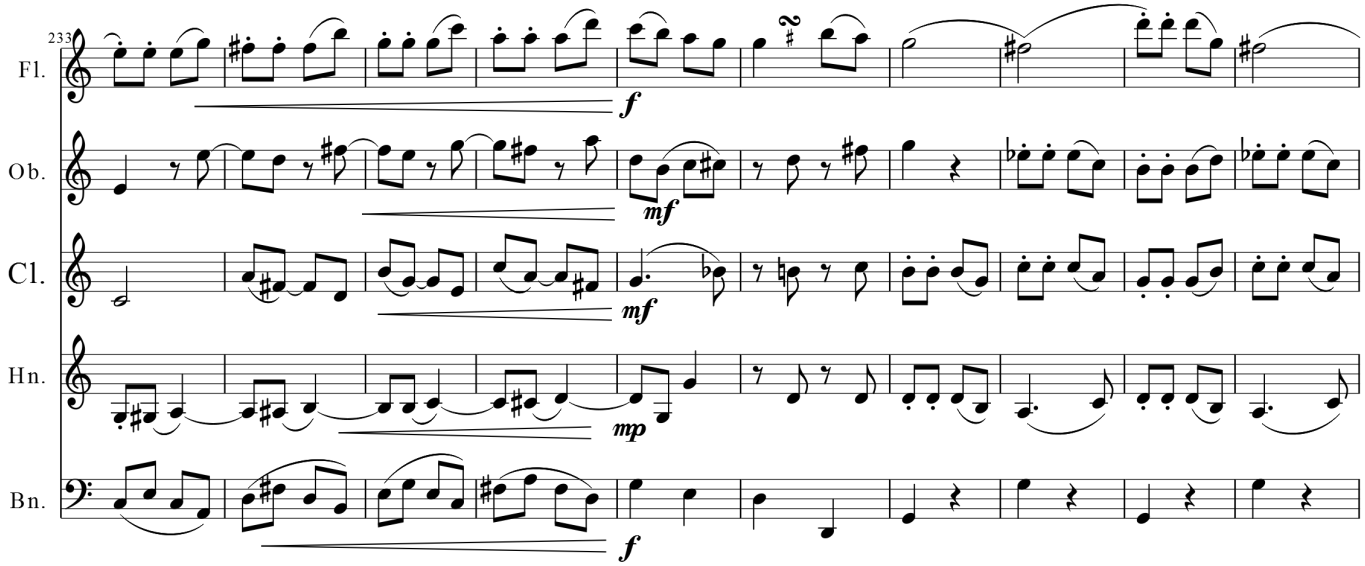

F
129
Fl.
Ob.
Cl.
Hn.
Bn.
mp
mf
137
p
mp
mf
147

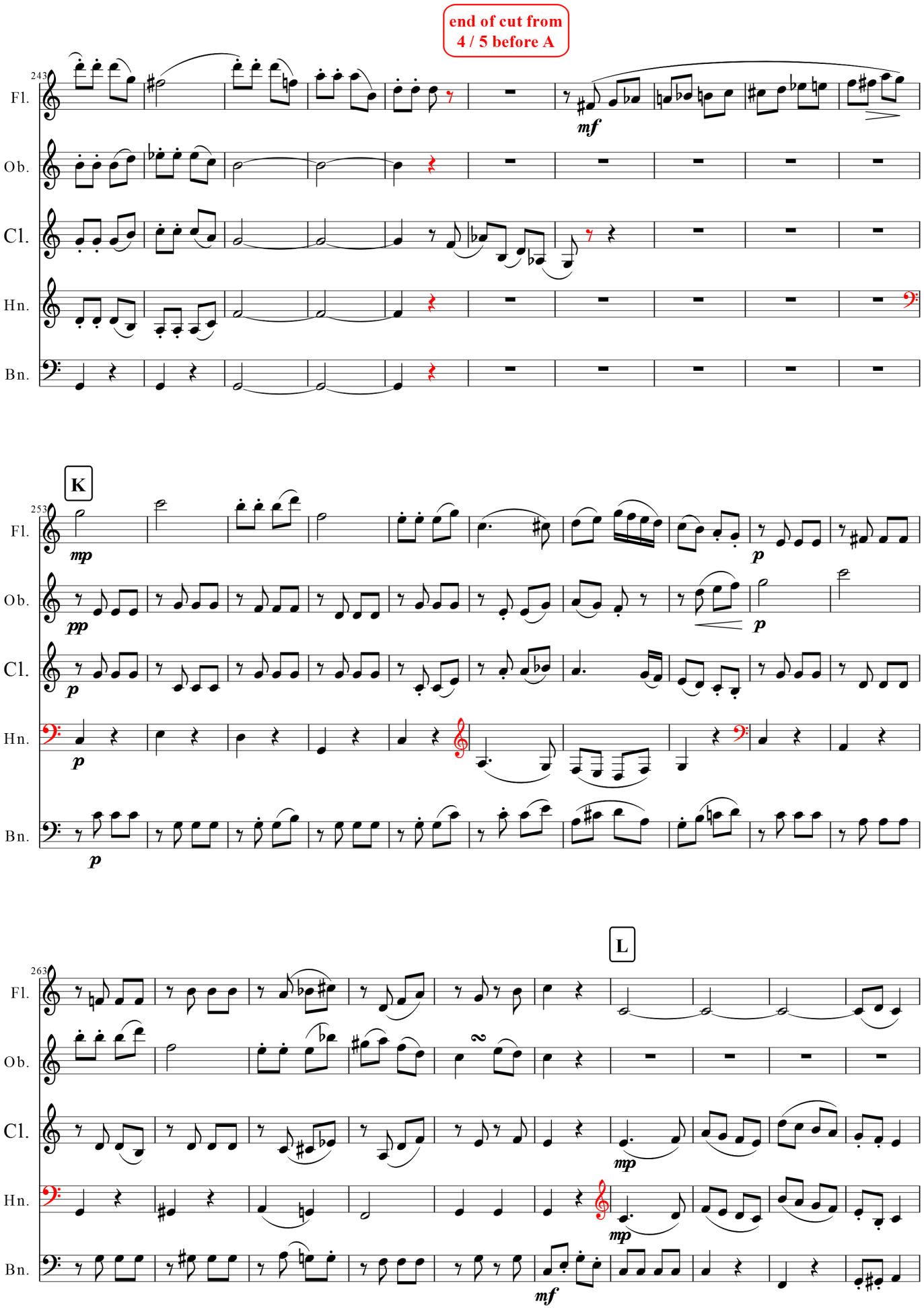

G
156
Fl.
Ob.
Cl.
Hn.
Bn.
mf
p
mf
p
mf
p
mf
mf
ff
165
Fl.
Ob.
Cl.
Hn.
Bn.
f
rf p
rf p
rf pp
rf p
rf p
rf p
rf p
mf
rf p
174
Fl.
Ob.
Cl.
Hn.
Bn.
rf p
rf ff
p
rf p
rf
f
mf
p
rf p
rf f
p
rf p
rf
f
mf
p
rf p
f
p

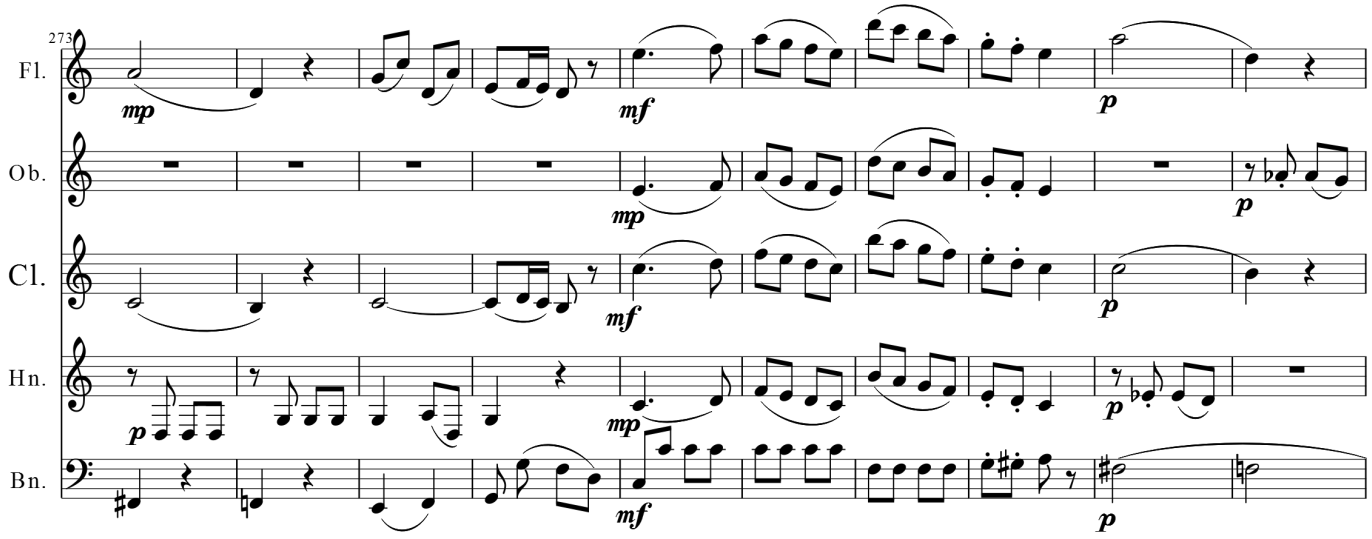

H
183
Fl.
Ob.
Cl.
Hn.
Bn.
193
mf
202
G P
J
mp

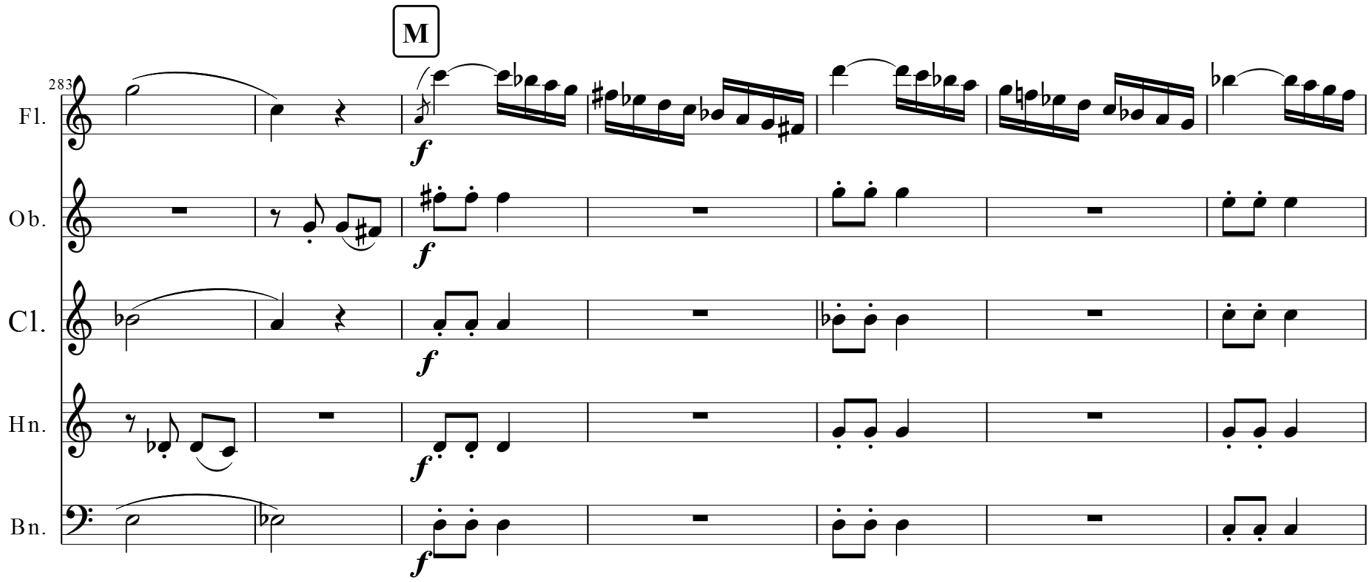

213
Fl.
Ob.
Cl.
Hn.
Bn.
pp
p

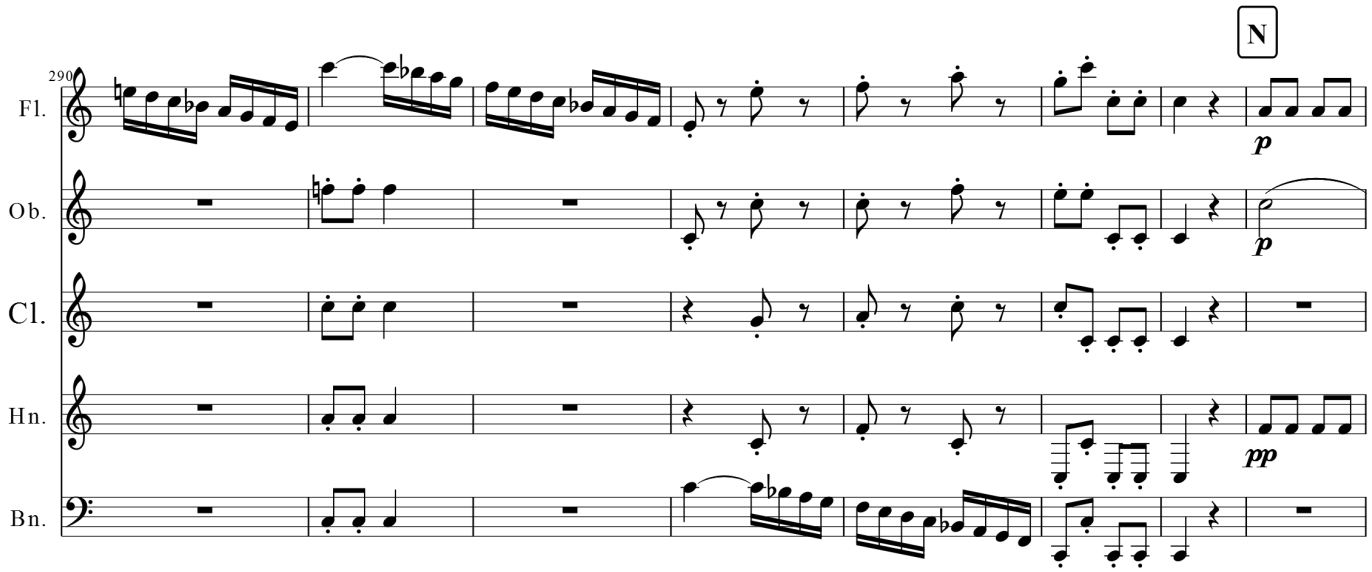

223
Fl.
Ob.
Cl.
Hn.
Bn.
mp
pp

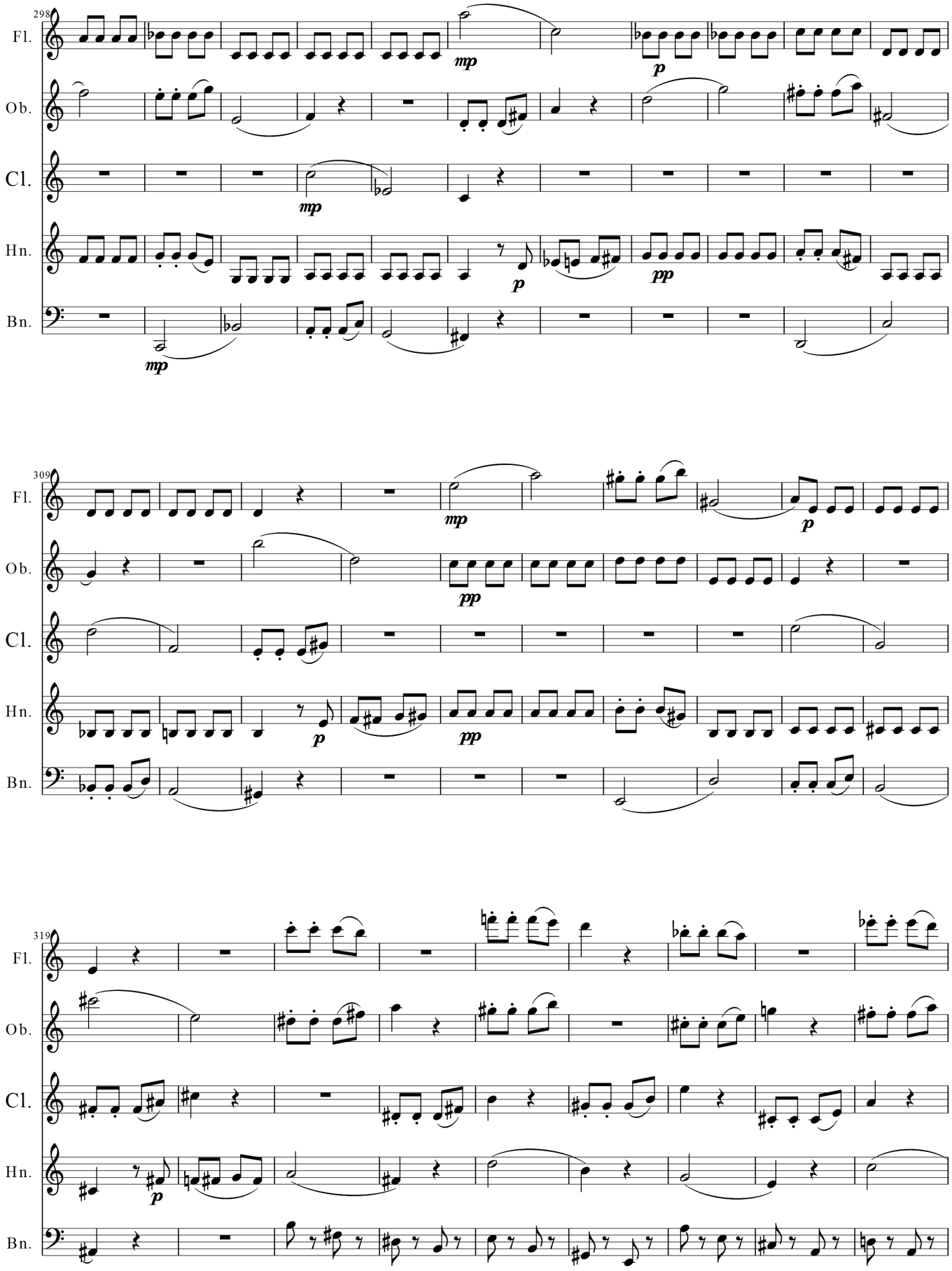

233
Fl.
Ob.
Cl.
Hn.
Bn.
f
mf
mf
mp
f

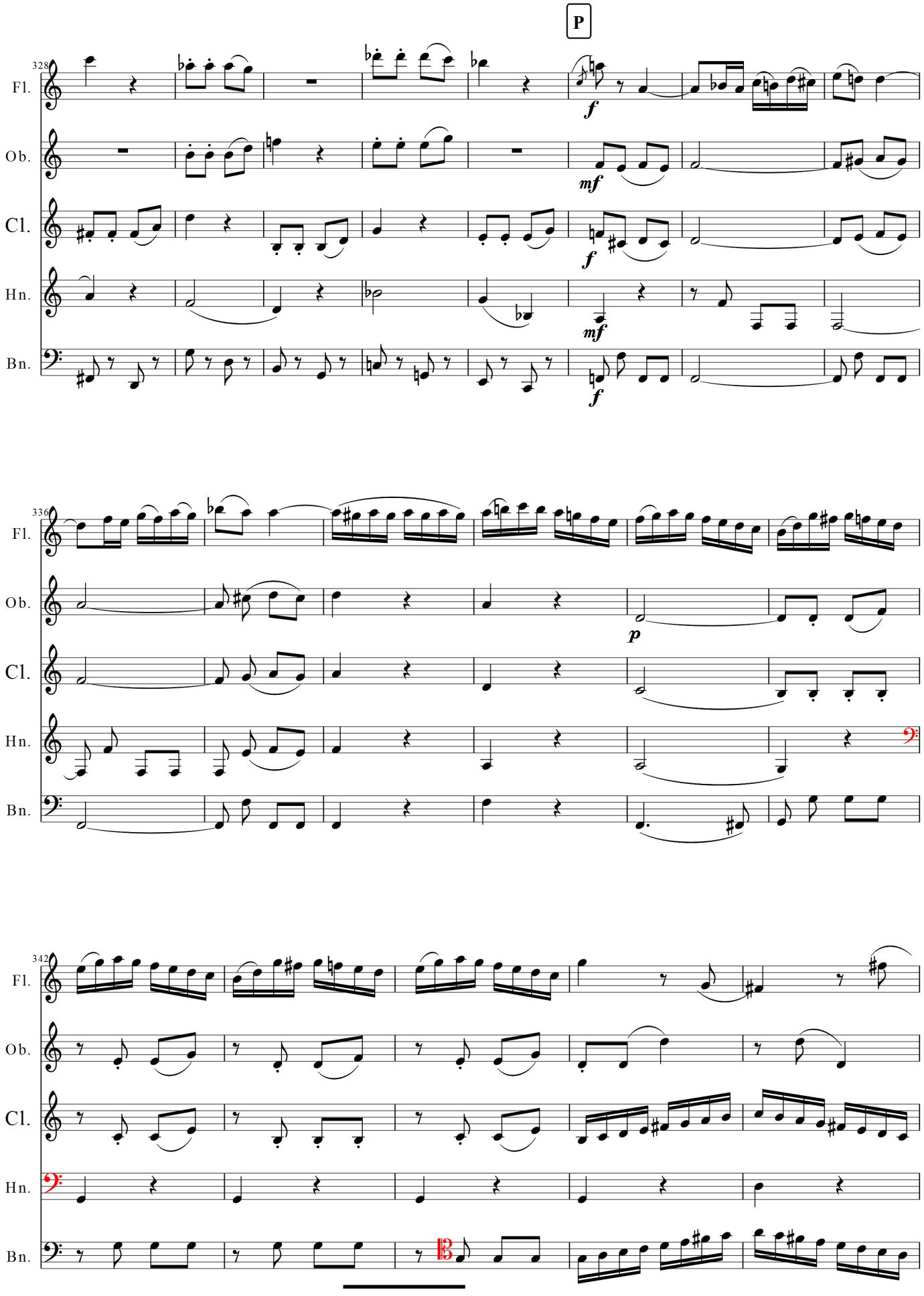

end of cut from
4 / 5 before A
243
Fl.
Ob.
Cl.
Hn.
Bn.
mf
K
253
mp
pp
p
L
263
mp
mf

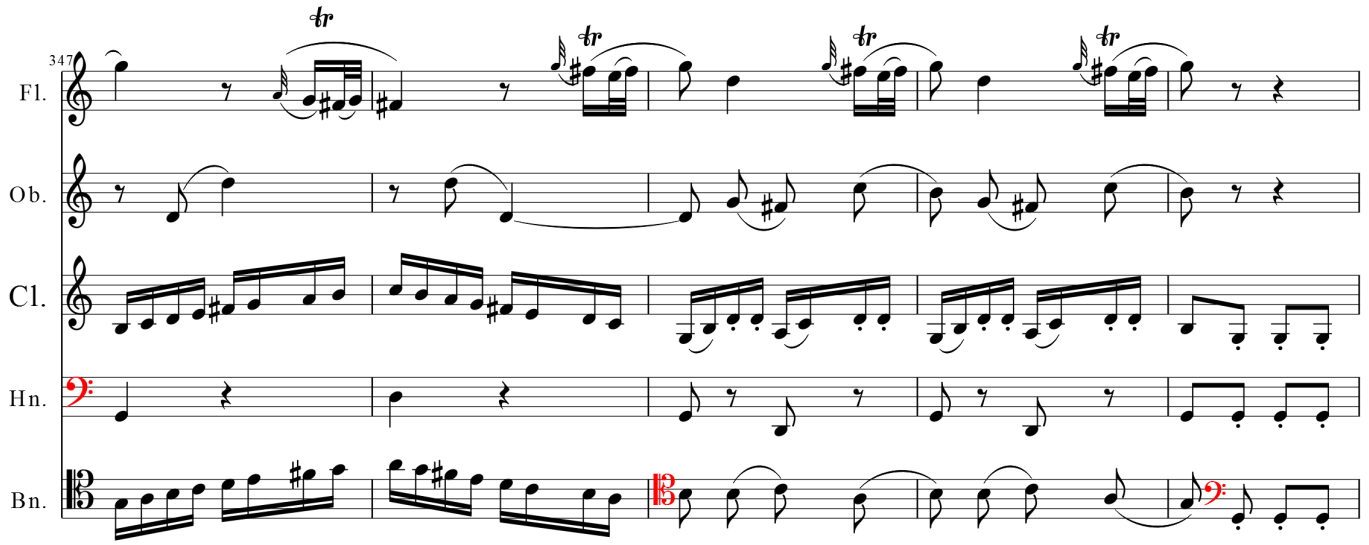

273
Fl.
Ob.
Cl.
Hn.
Bn.
mp
mf
p

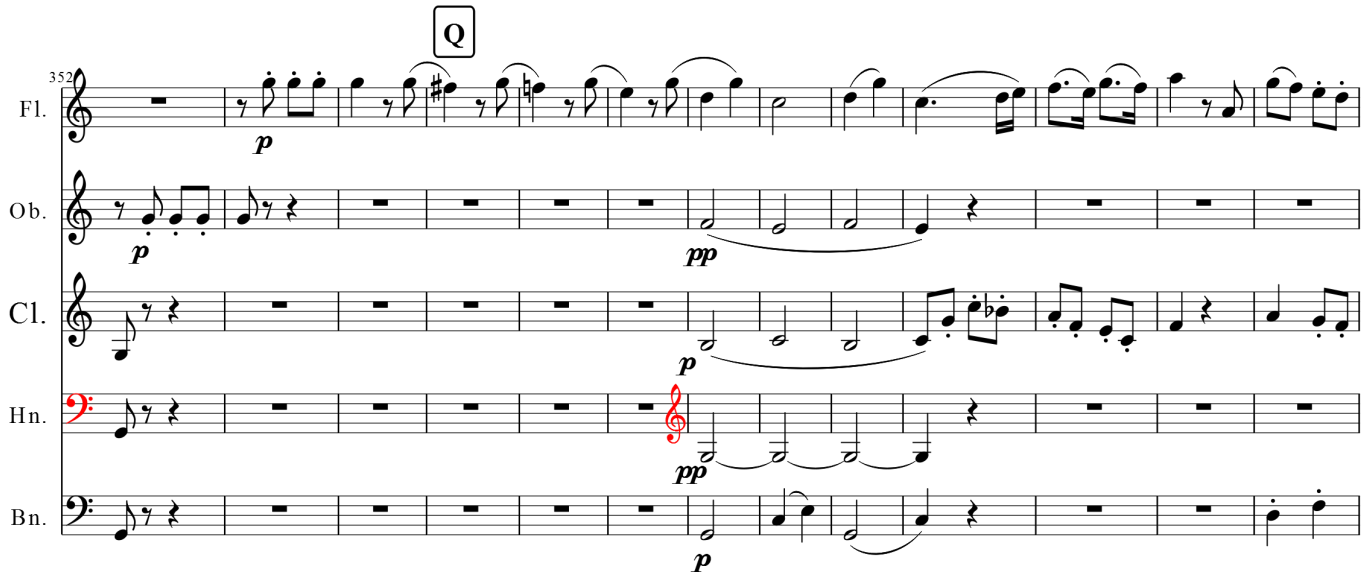

M
283
Fl.
Ob.
Cl.
Hn.
Bn.
f

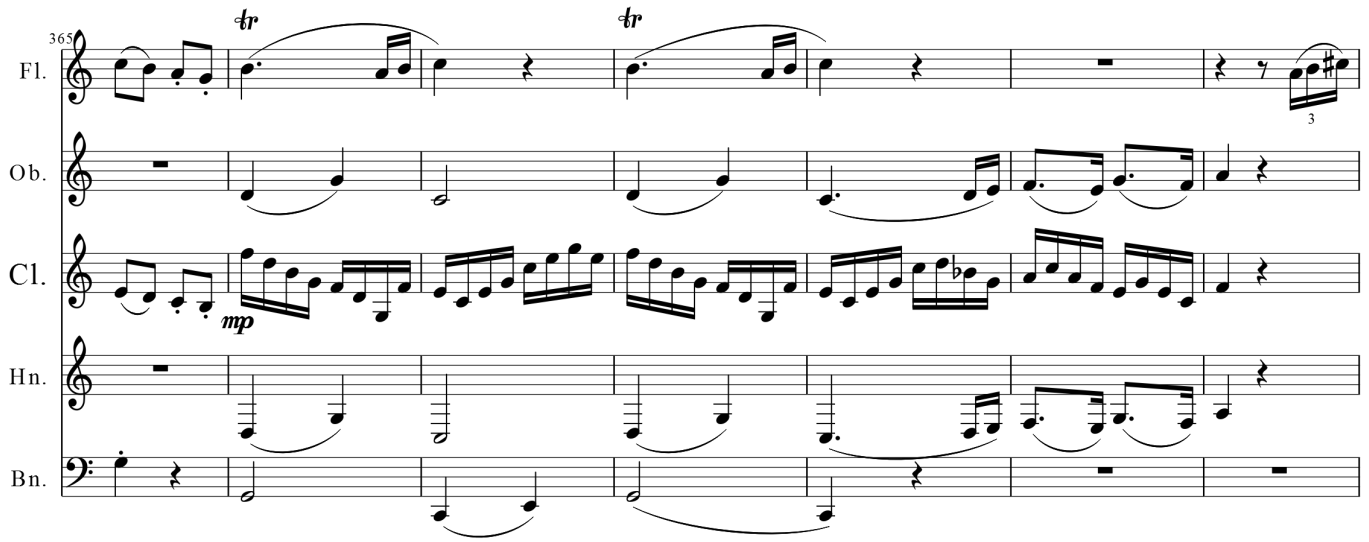

N
290
Fl.
Ob.
Cl.
Hn.
Bn.
p
pp

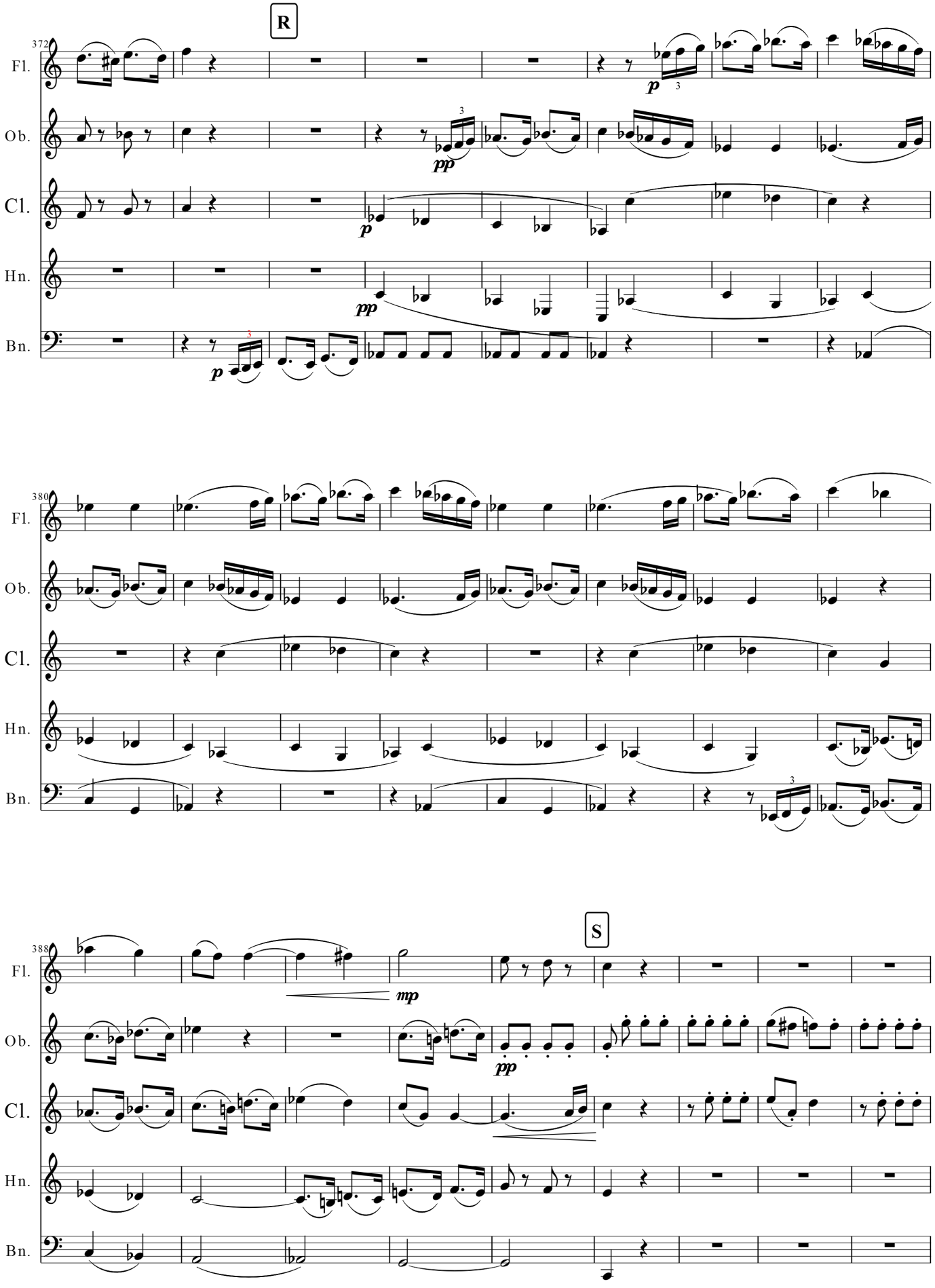

298
Fl.
Ob.
Cl.
Hn.
Bn.
mp
p
mp
mp
p
pp
309
Fl.
Ob.
Cl.
Hn.
Bn.
mp
pp
p
pp
319
Fl.
Ob.
Cl.
Hn.
Bn.
p

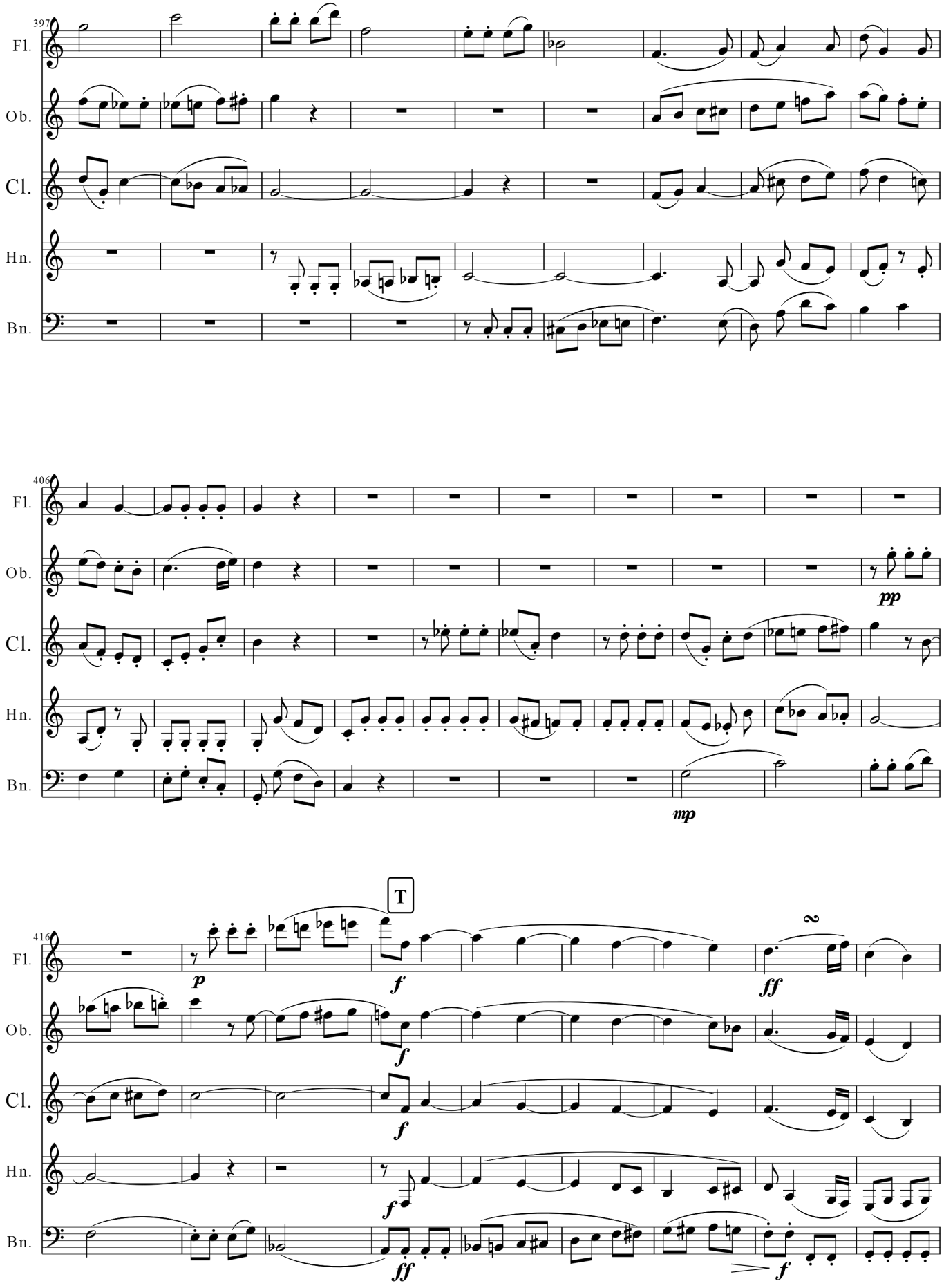

P
328
Fl.
Ob.
Cl.
Hn.
Bn.
f
mf
f
mf
f
336
Fl.
Ob.
Cl.
Hn.
Bn.
p
342
Fl.
Ob.
Cl.
Hn.
Bn.


347
Fl.
Ob.
Cl.
Hn.
Bn.
tr


Q
352
Fl.
Ob.
Cl.
Hn.
Bn.
p
pp


365
Fl.
Ob.
Cl.
Hn.
Bn.
tr
mp
3


R
372
Fl.
Ob.
Cl.
Hn.
Bn.
p
pp
380
S
388
mp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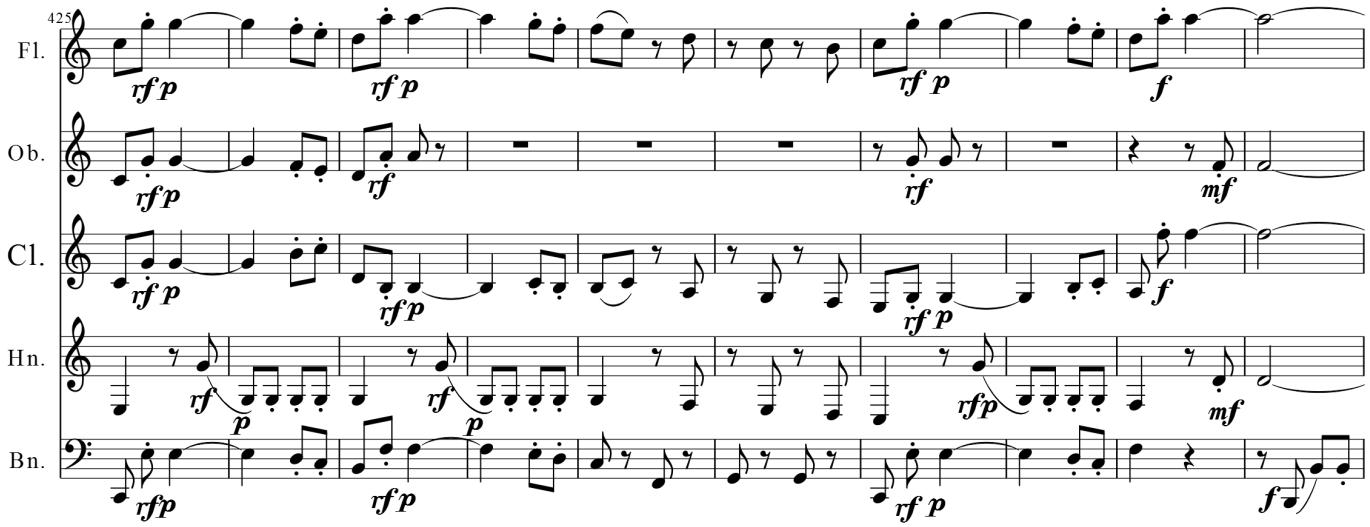
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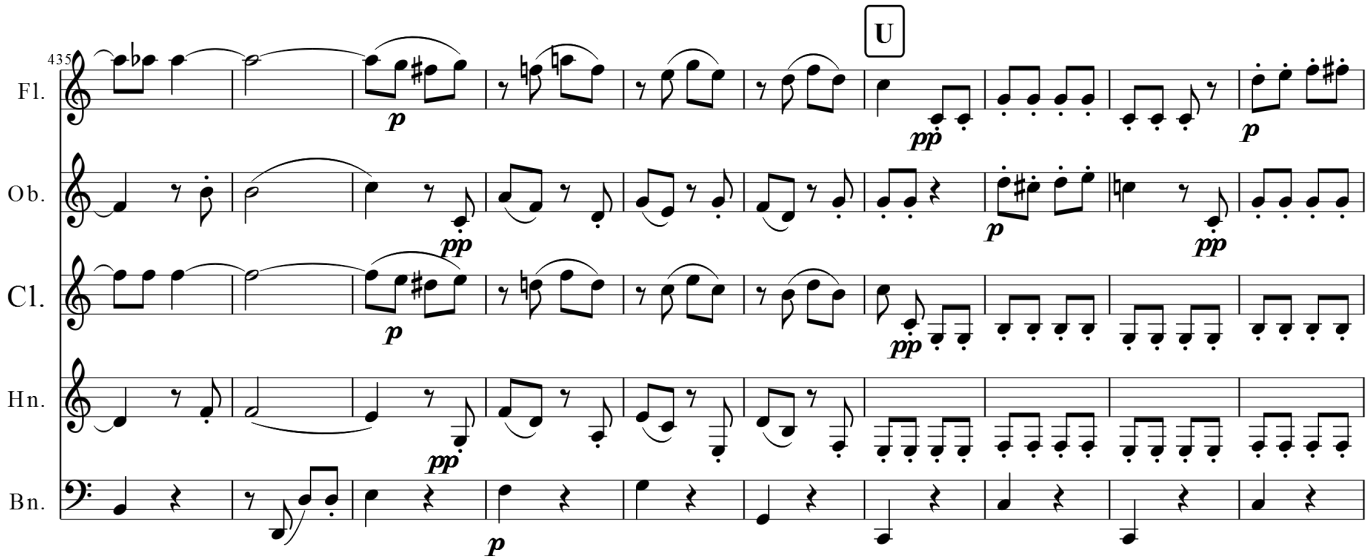
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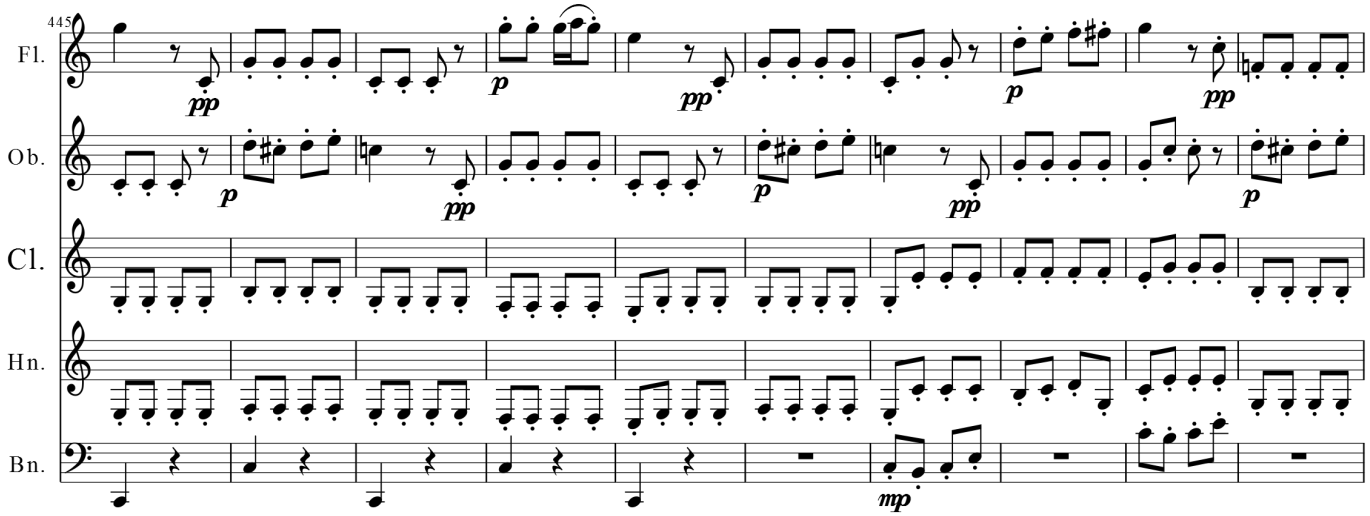
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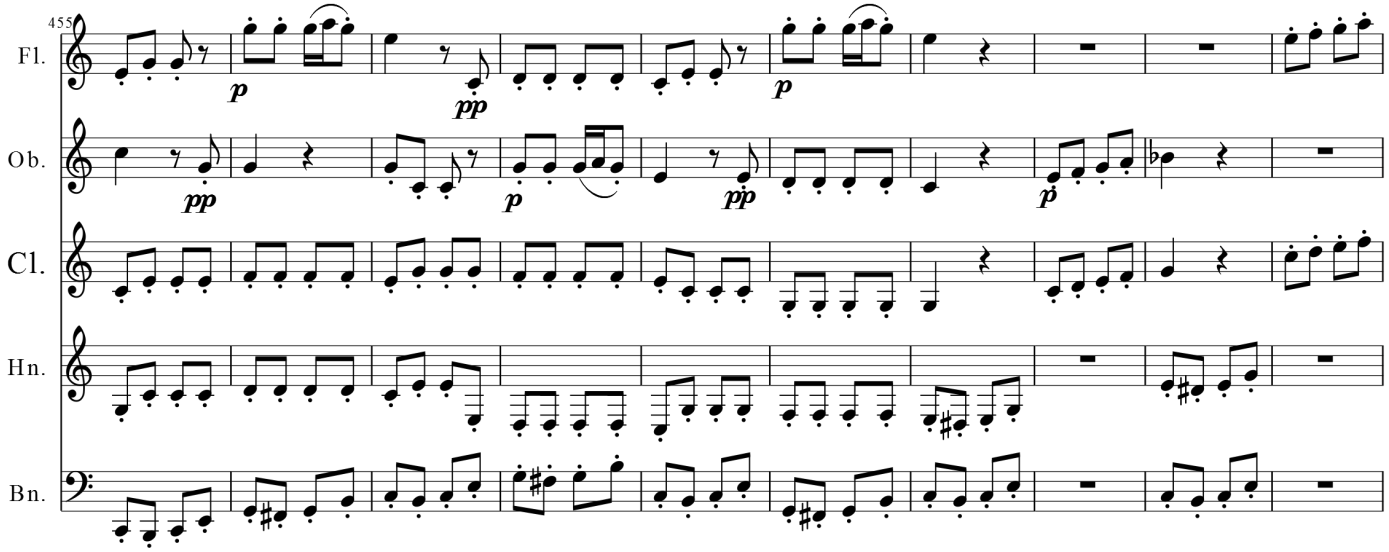
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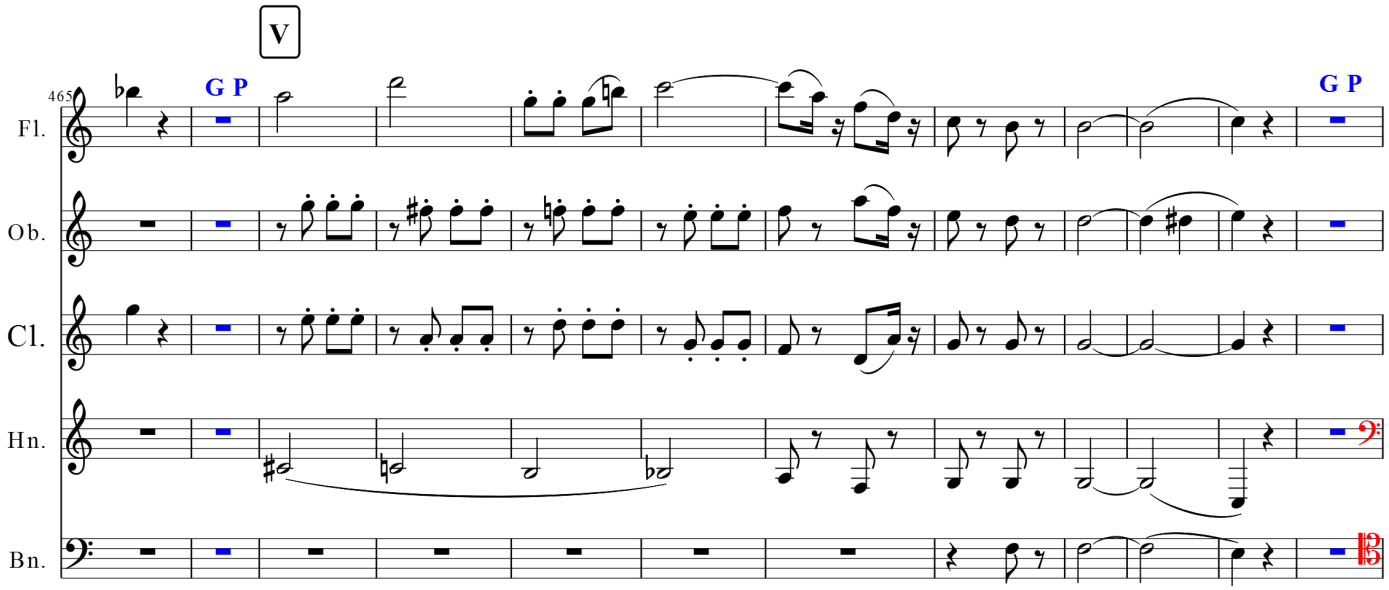
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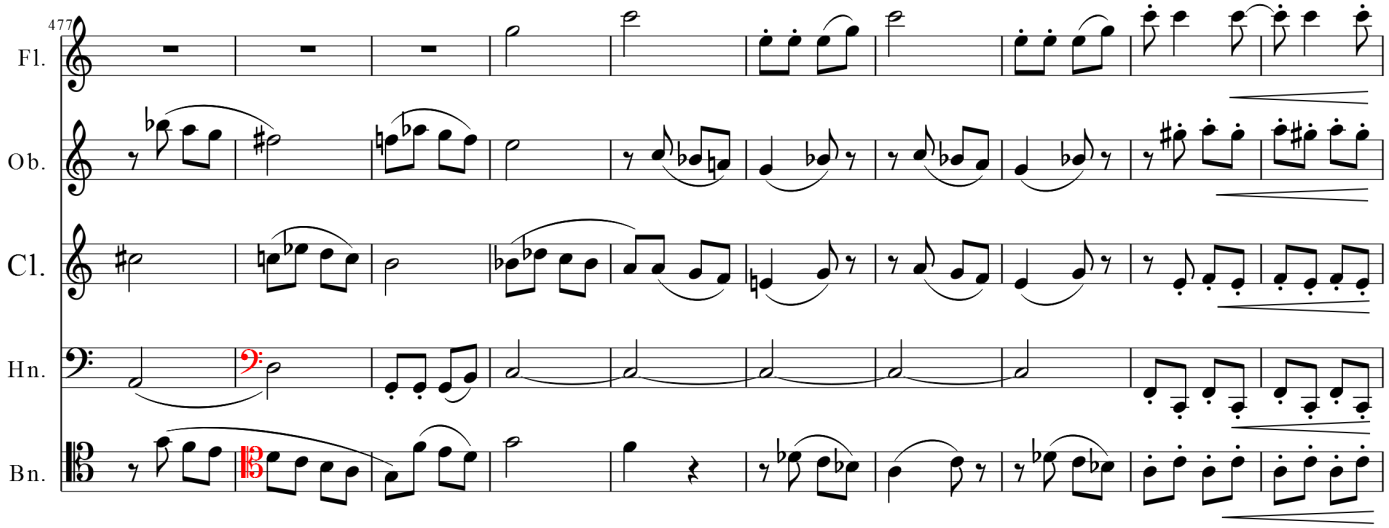
G P
G P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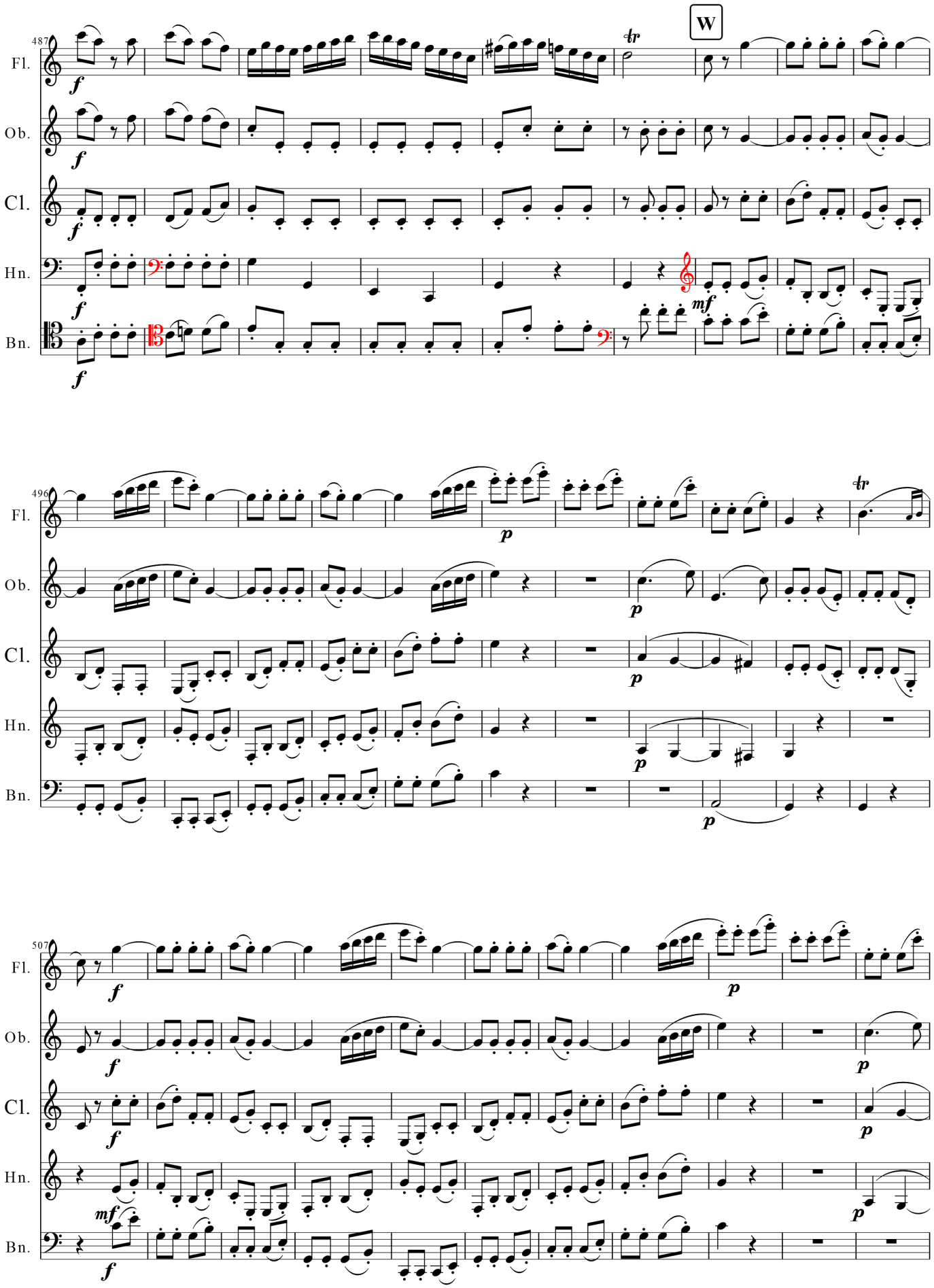
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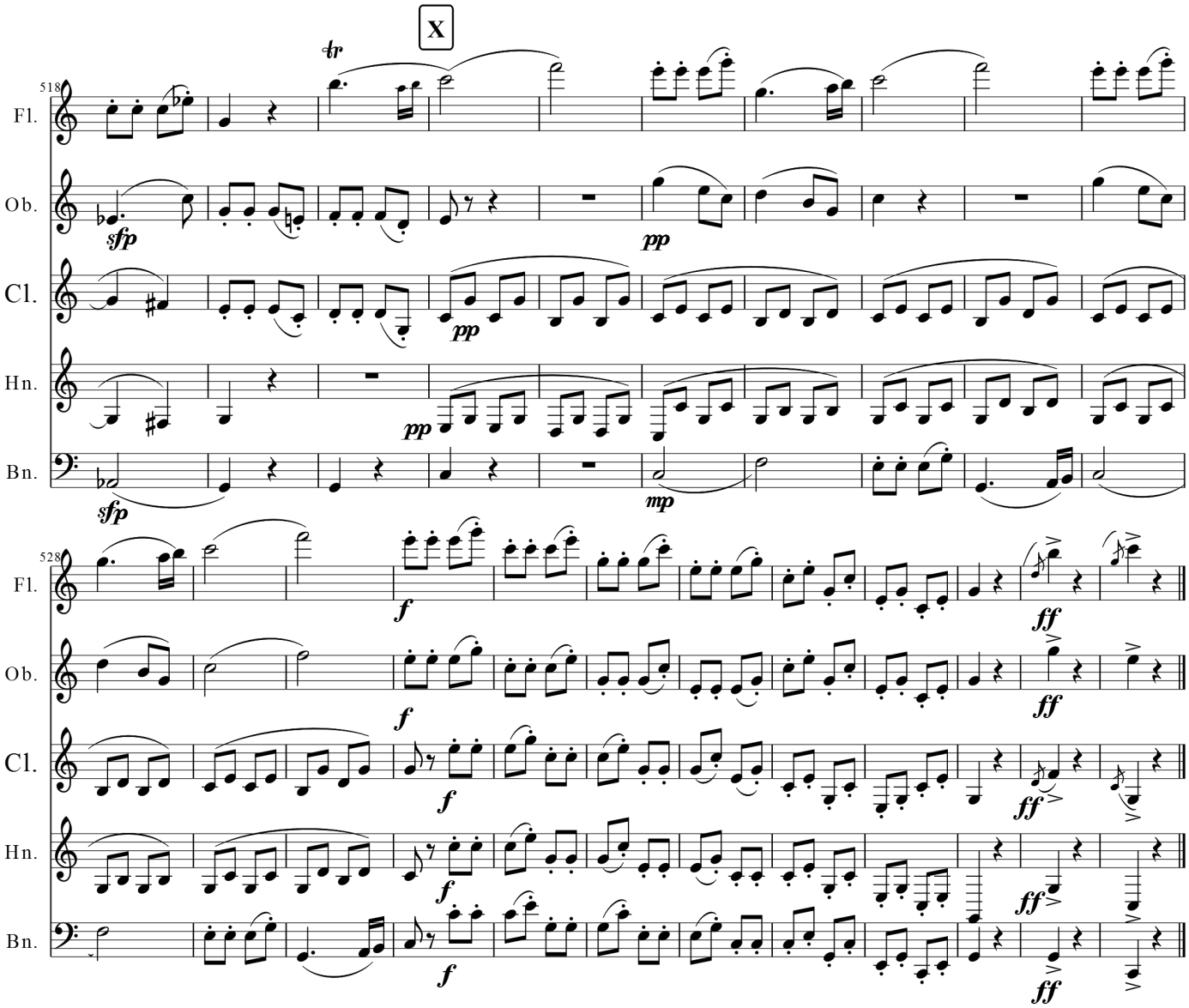
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ff