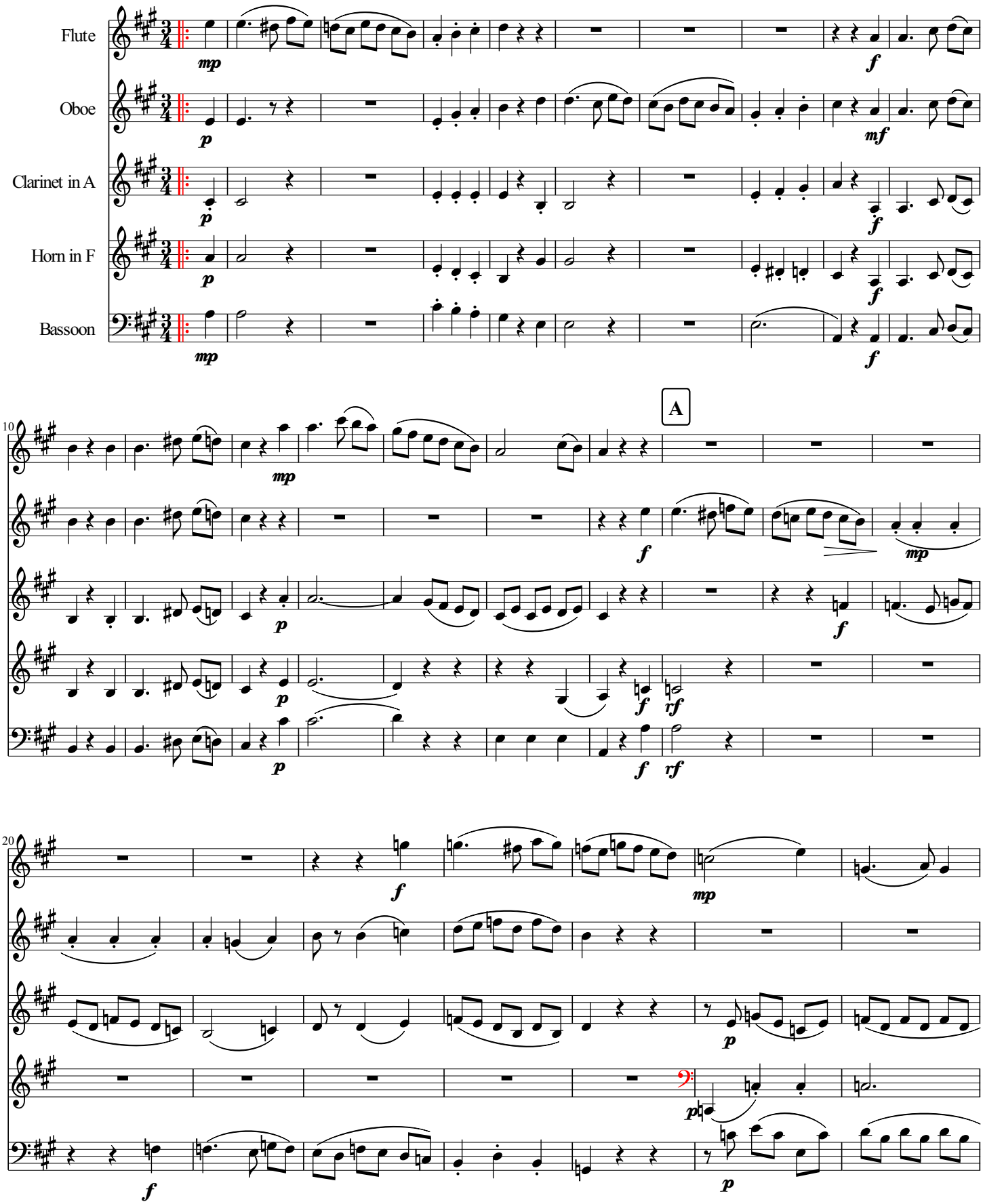
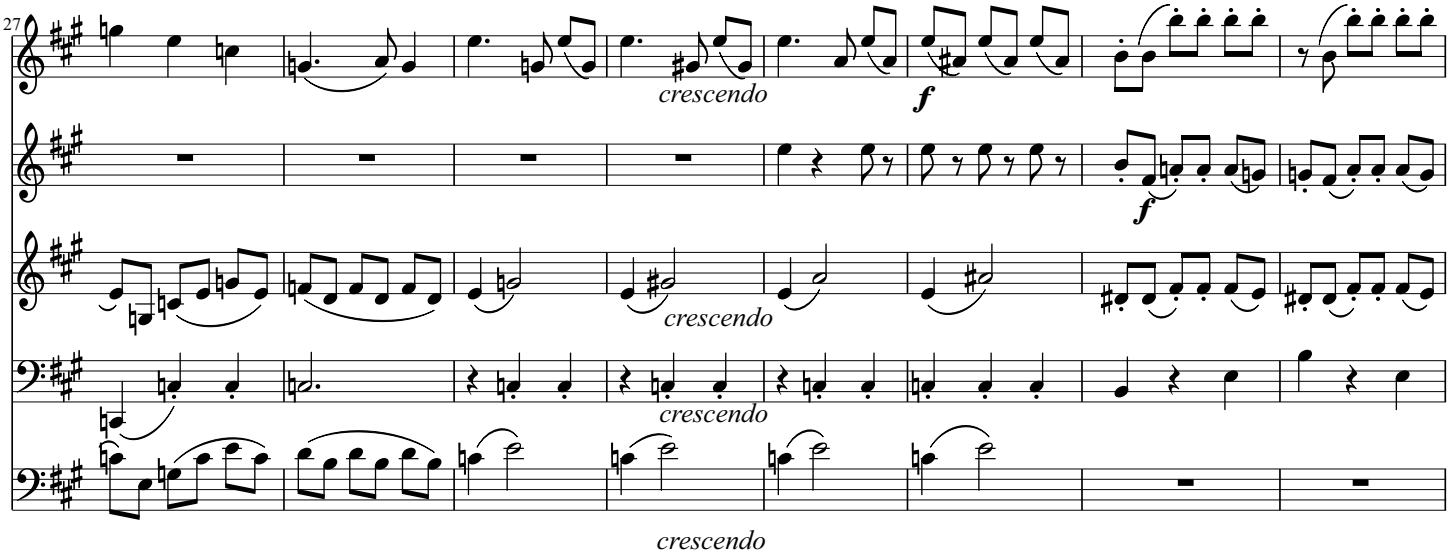
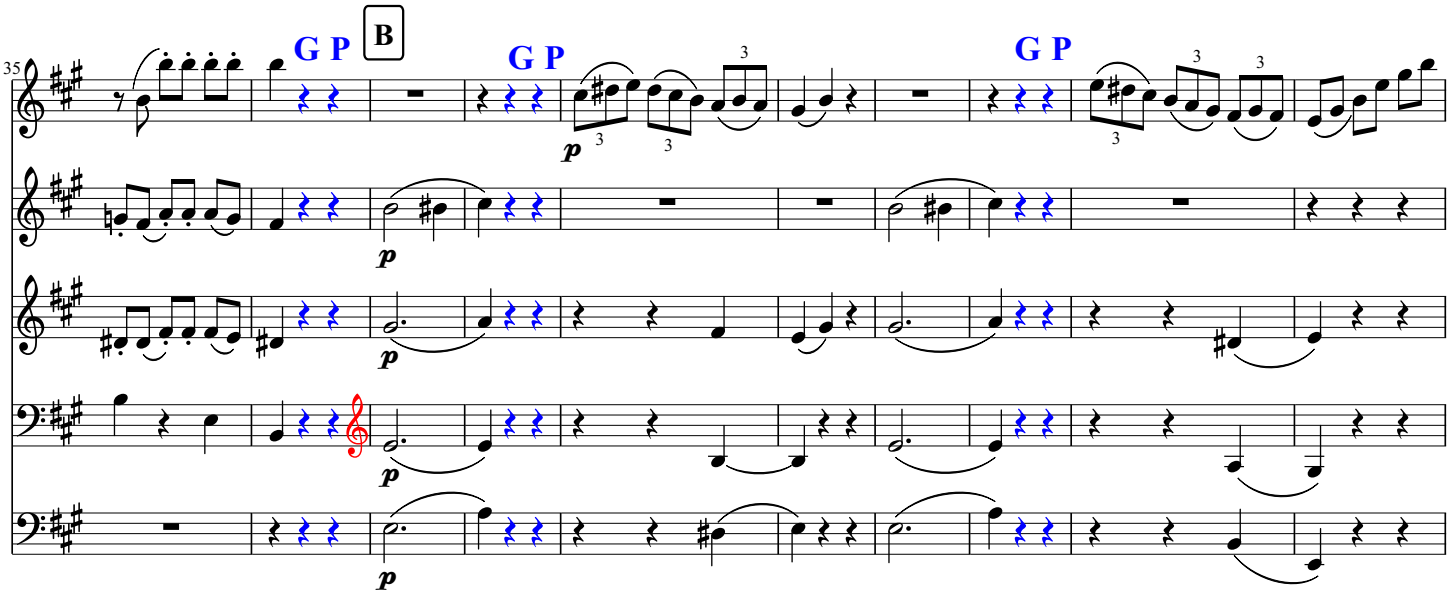
Quartet in A K464 arr for Wind Quintet by Toby Miller

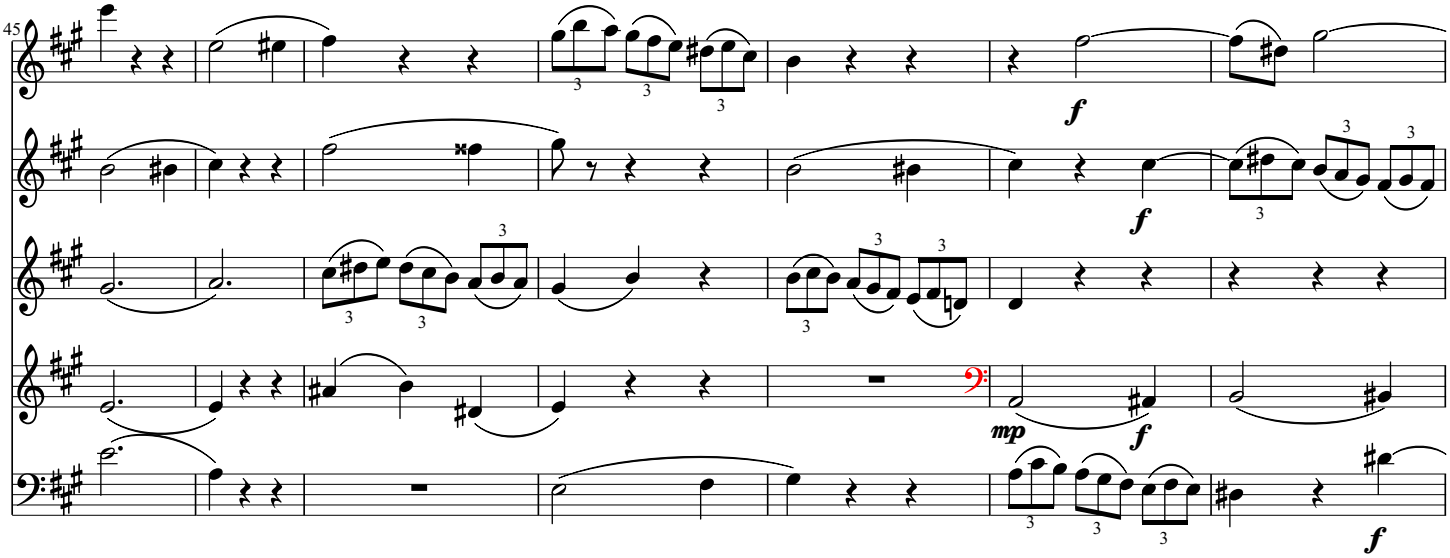
Score (concert pitch) — I - Allegro — W A Mozart

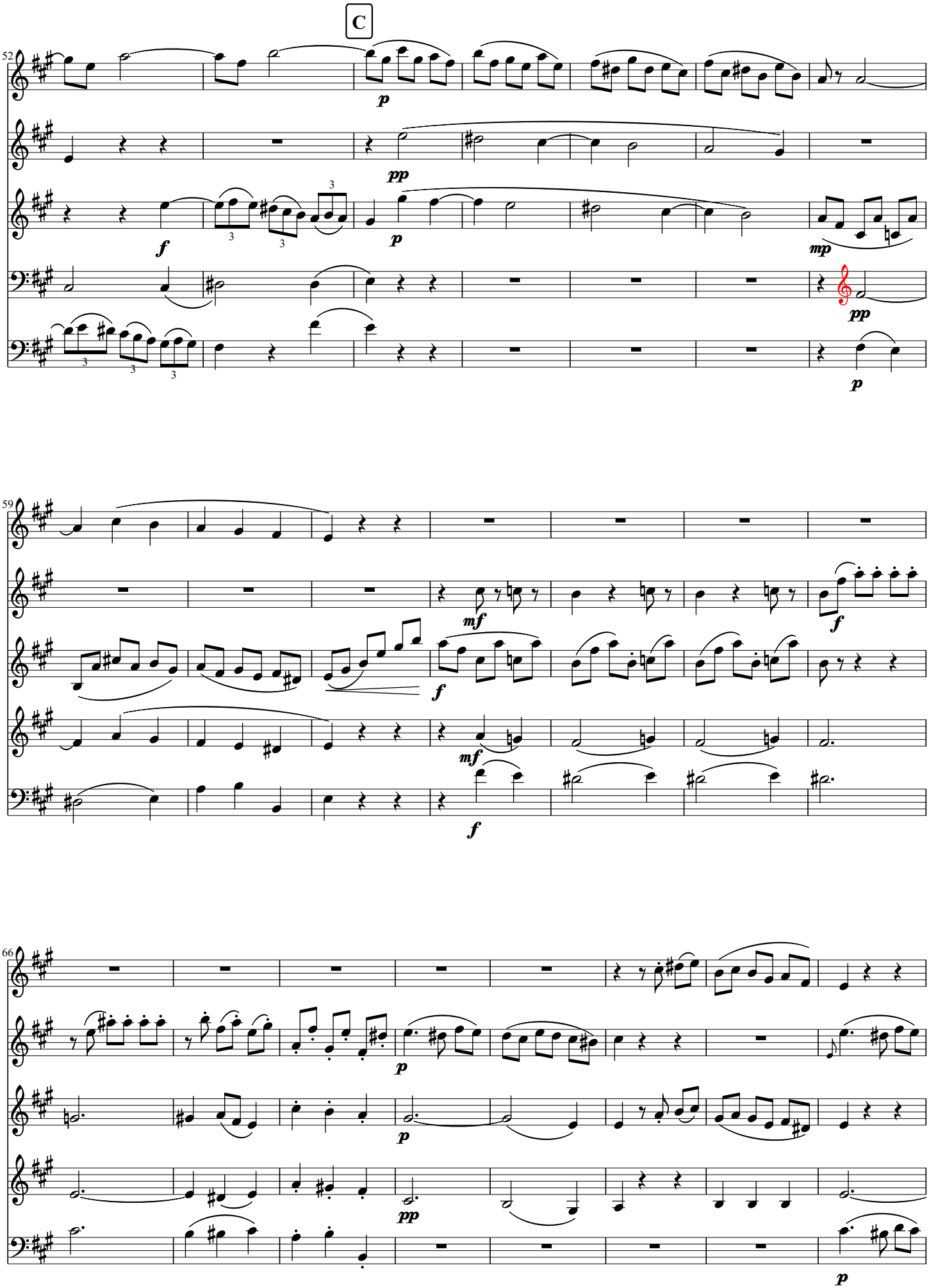
Allegro [~♩= 160]

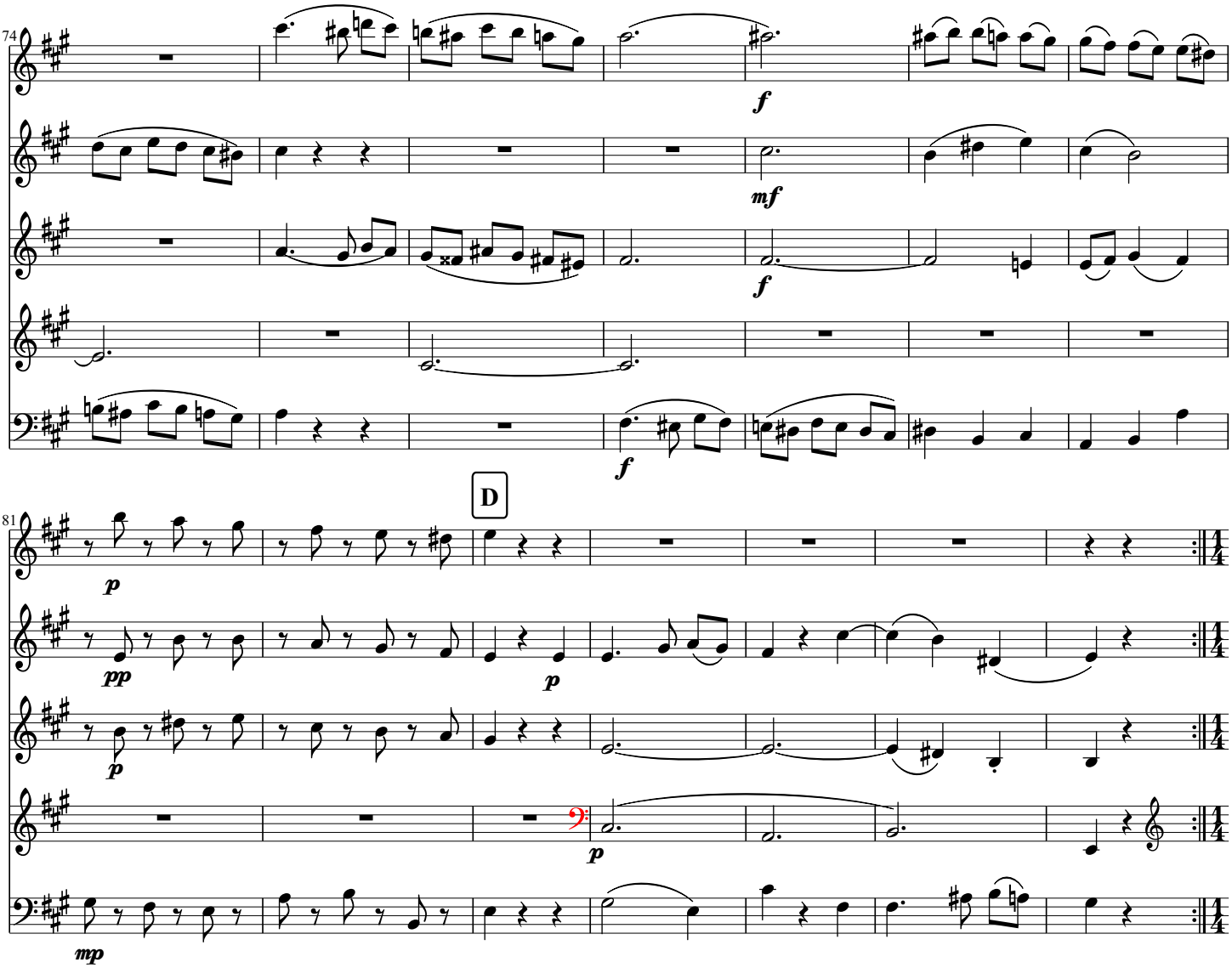


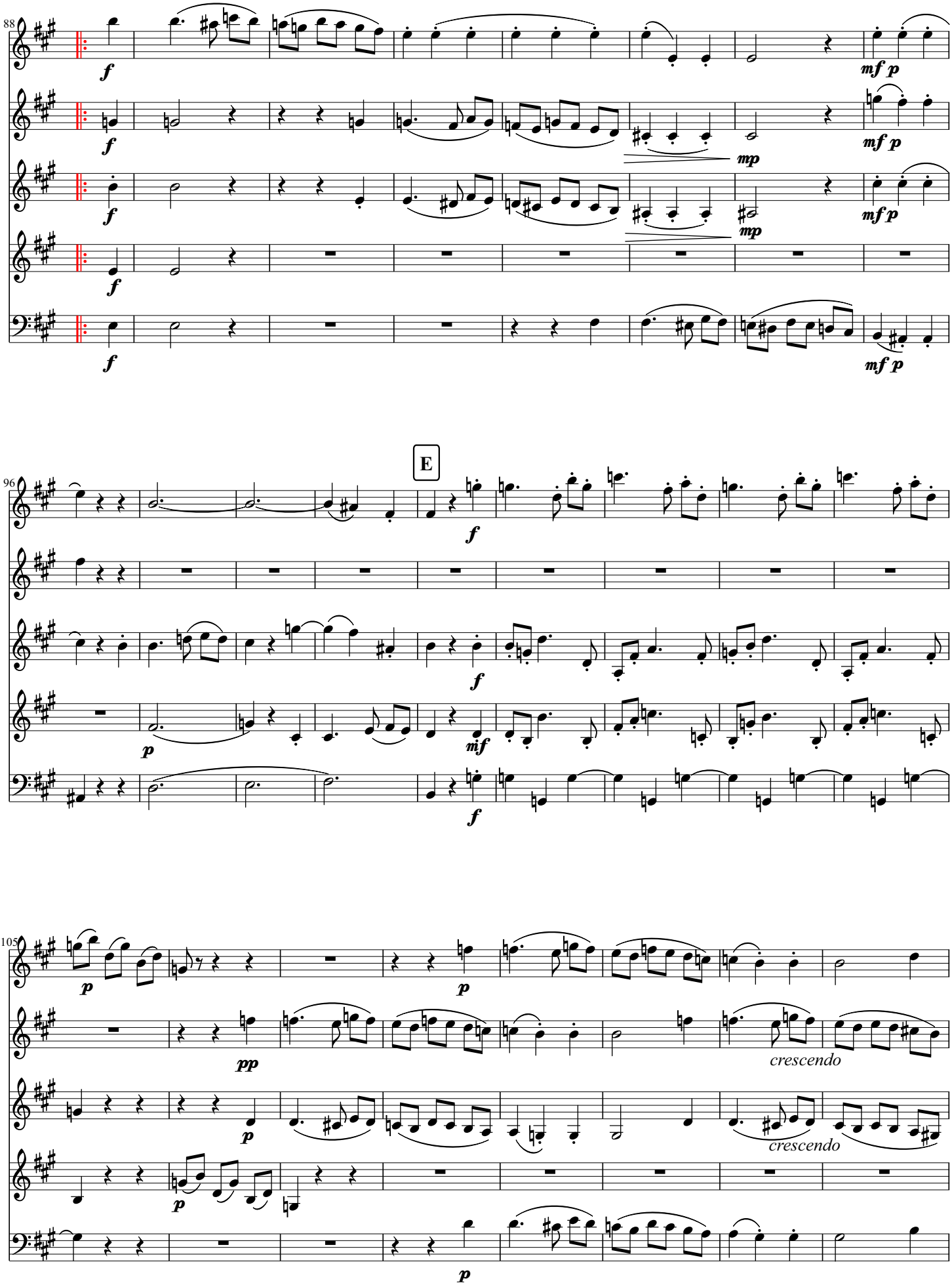

27
crescendo
f
f
crescendo
crescendo
crescendo

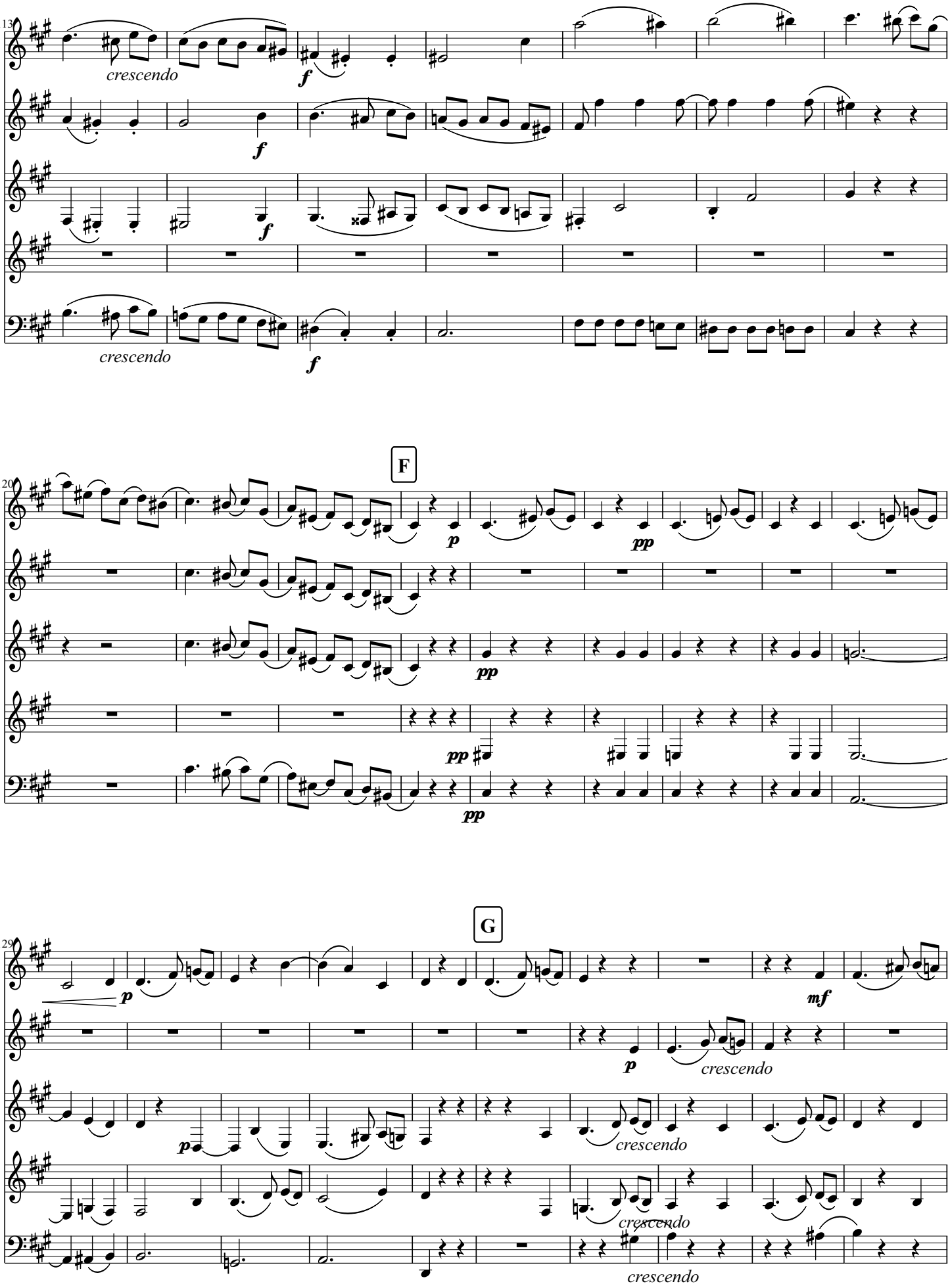

35
G P
B
G P
G P
p
p
p
p

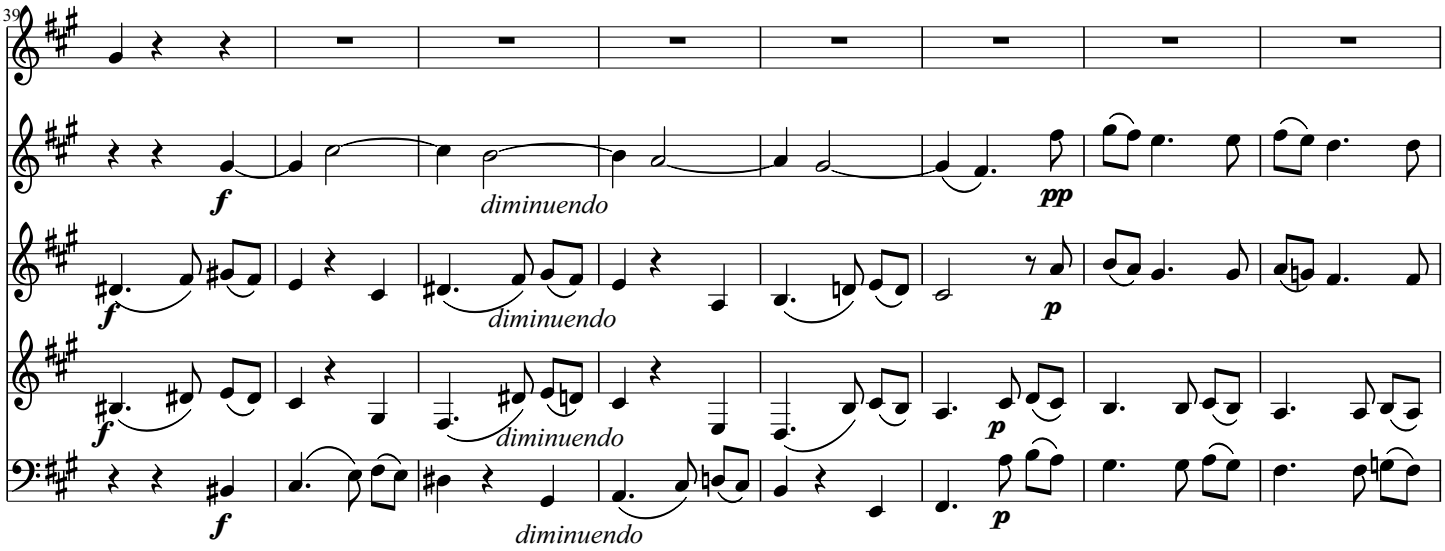

45
f
f
mp
f
f

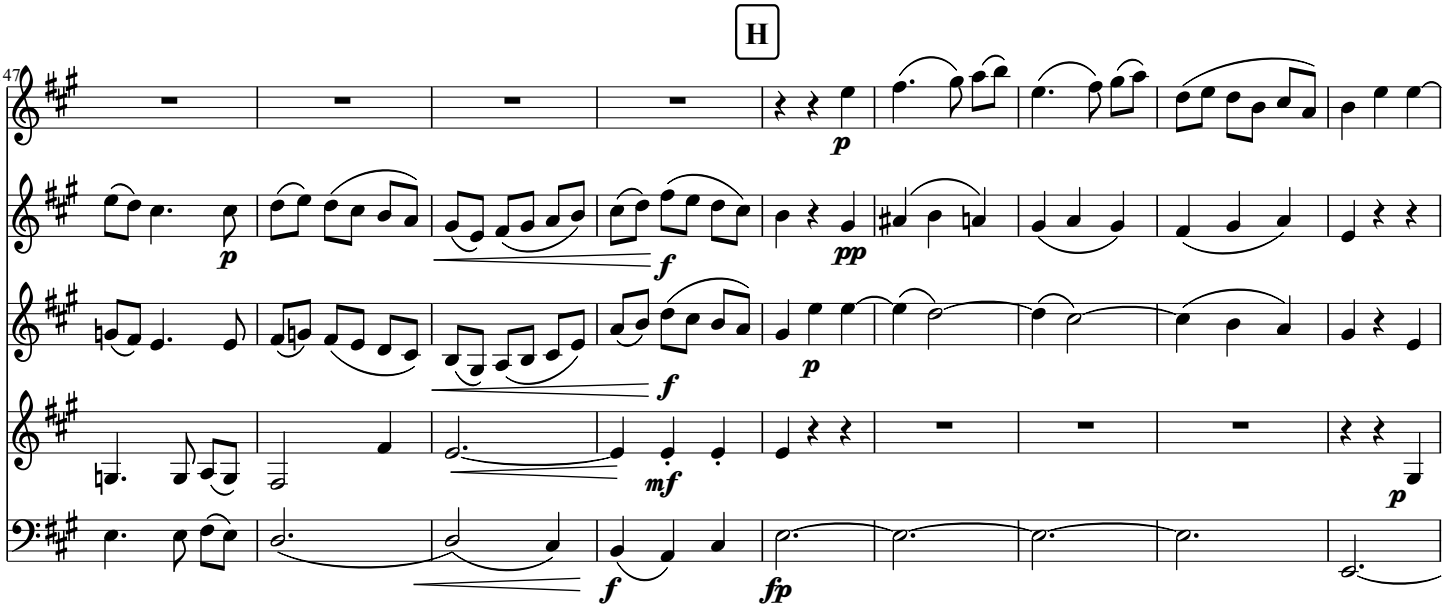

C
52
p
pp
f
p
mp
pp
p
59
mf
f
f
mf
f
66
p
p
pp
p

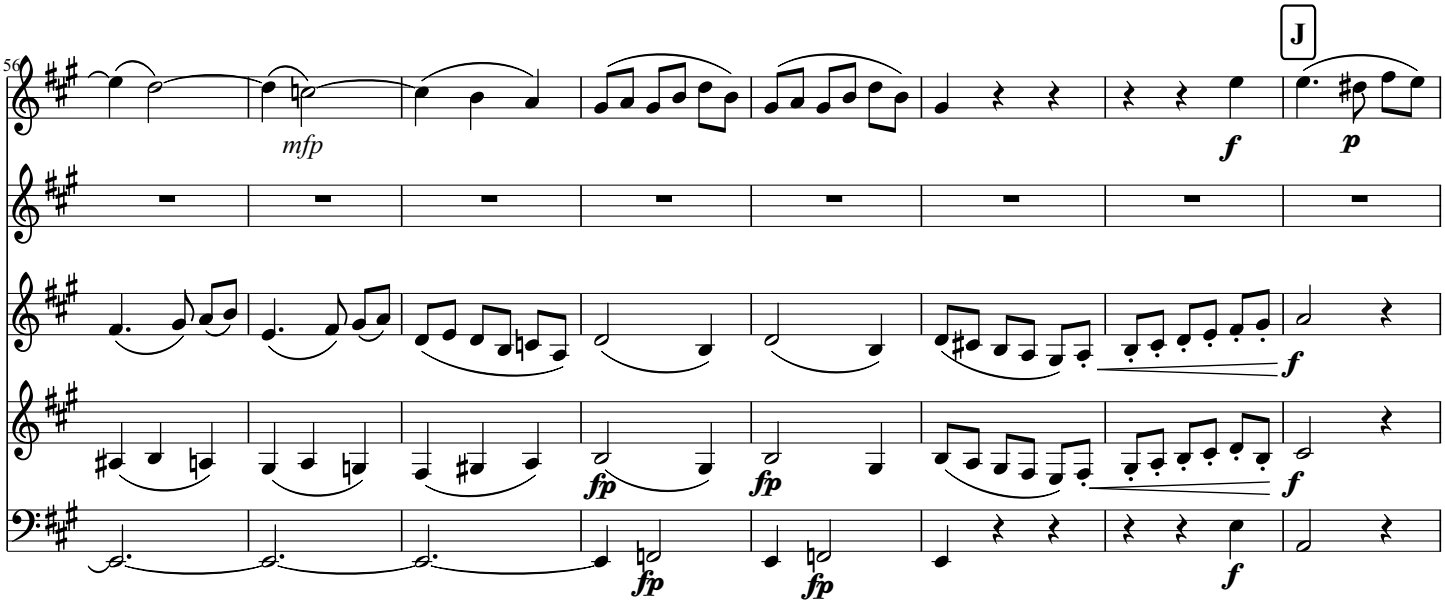

74
f
mf
f
f
D
81
p
pp
p
p
mp

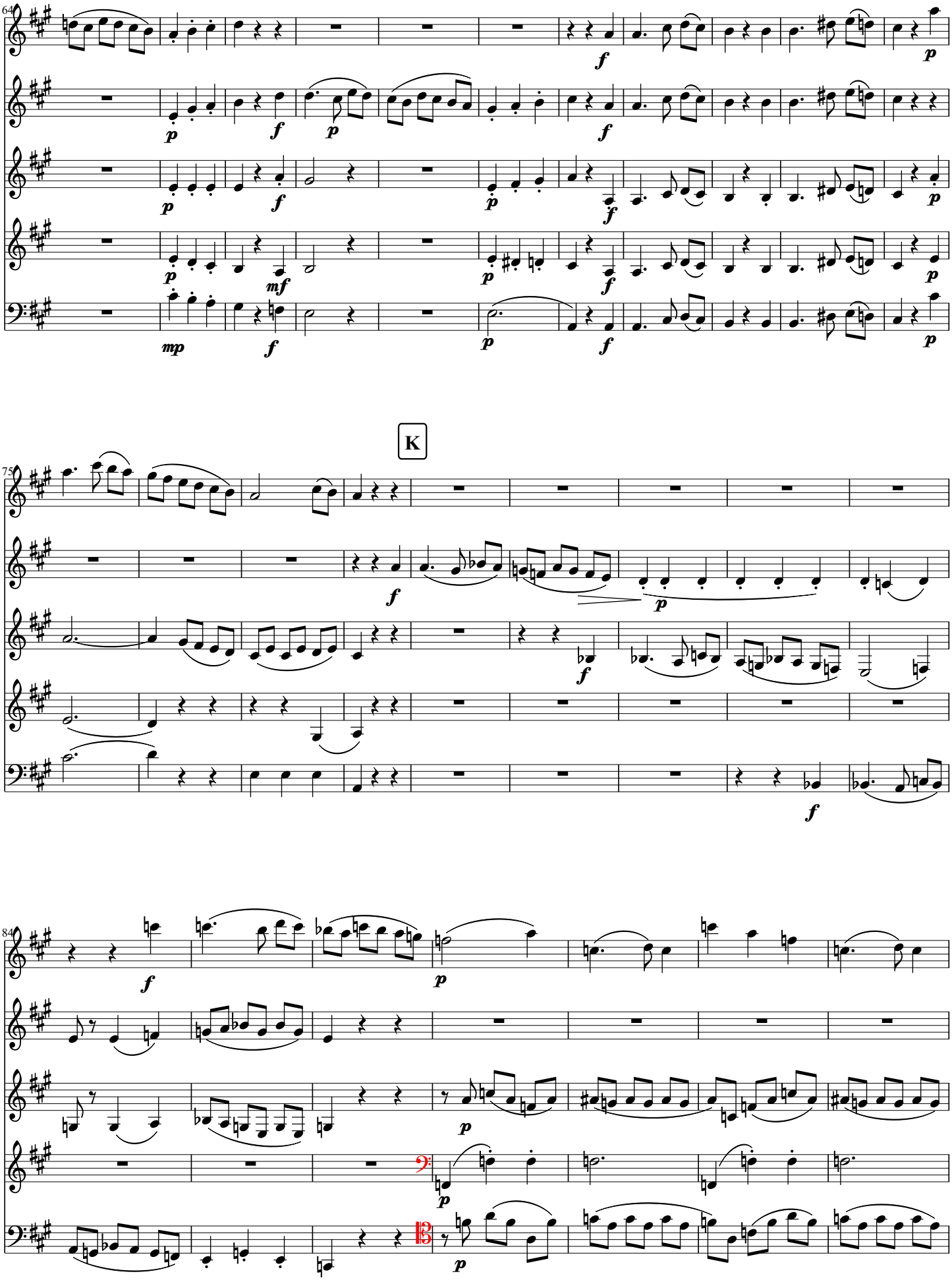

88
f
mf p
mp
E
96
p
mf
105
pp
crescendo

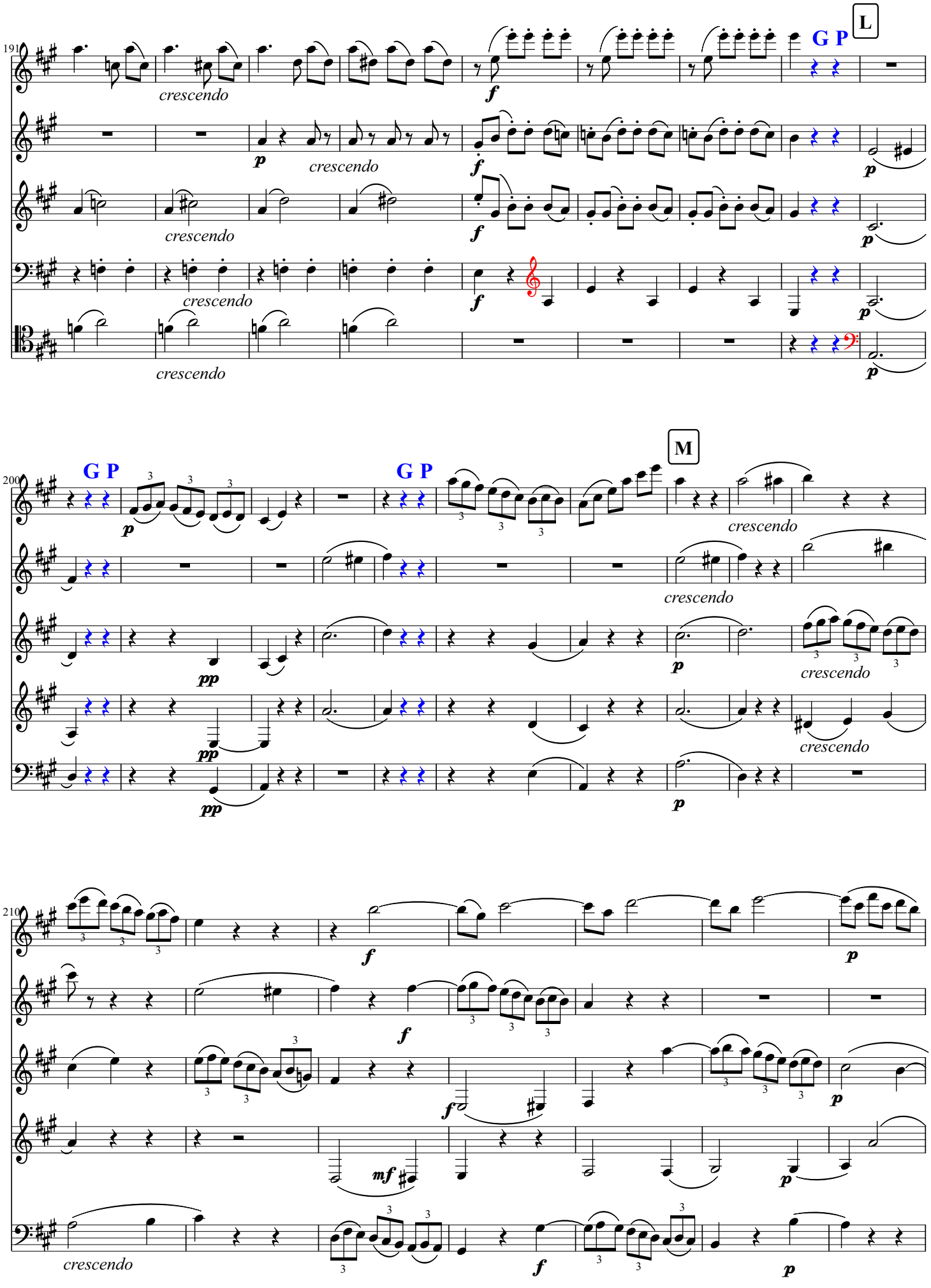

113
crescendo
f
f
f
crescendo
f
F
120
p
pp
pp
pp
pp
G
129
p
mf
p
crescendo
crescendo
crescendo
crescendo

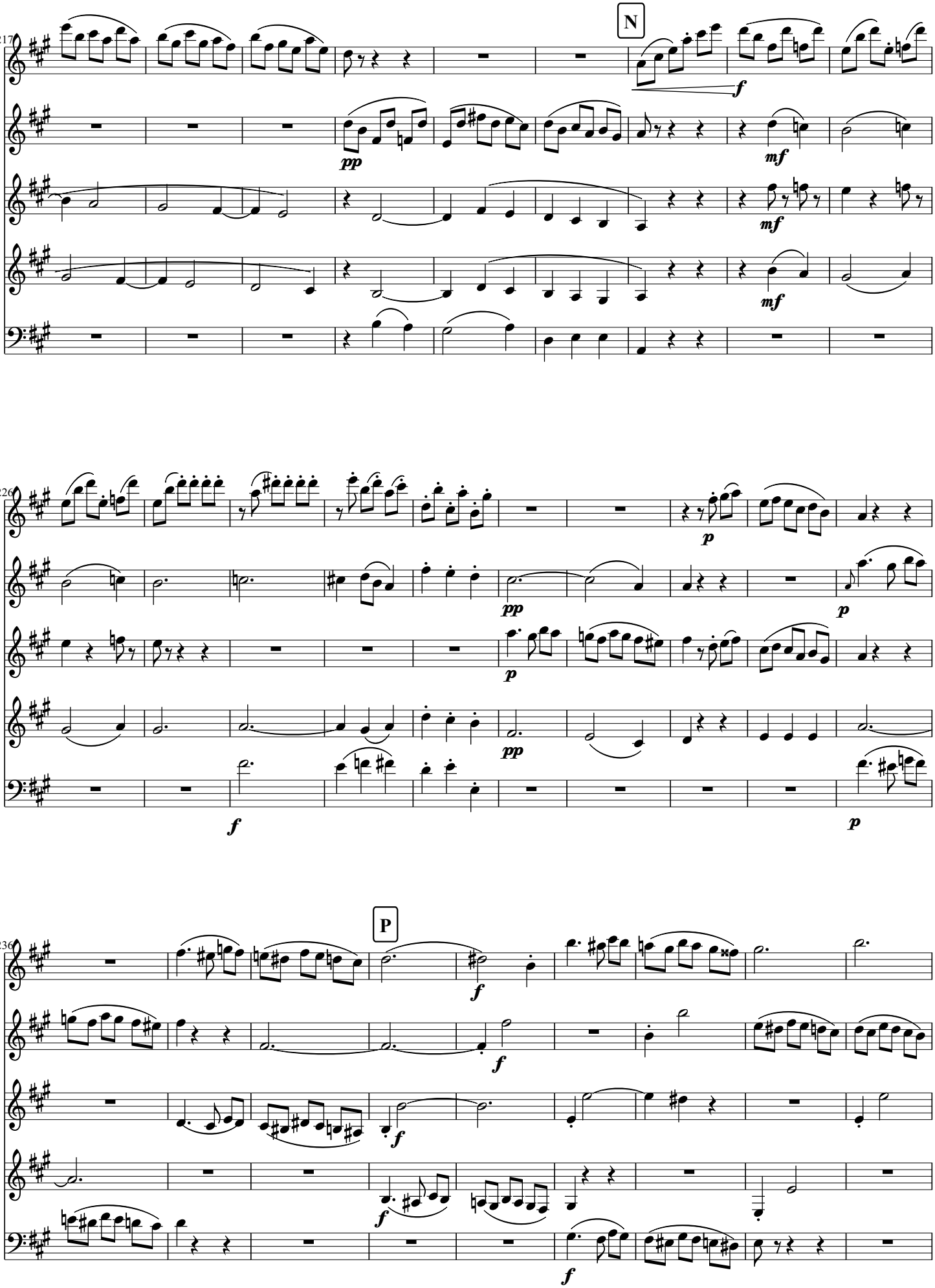

139
f
diminuendo
pp
f
diminuendo
p
f
diminuendo
p
f
diminuendo
p

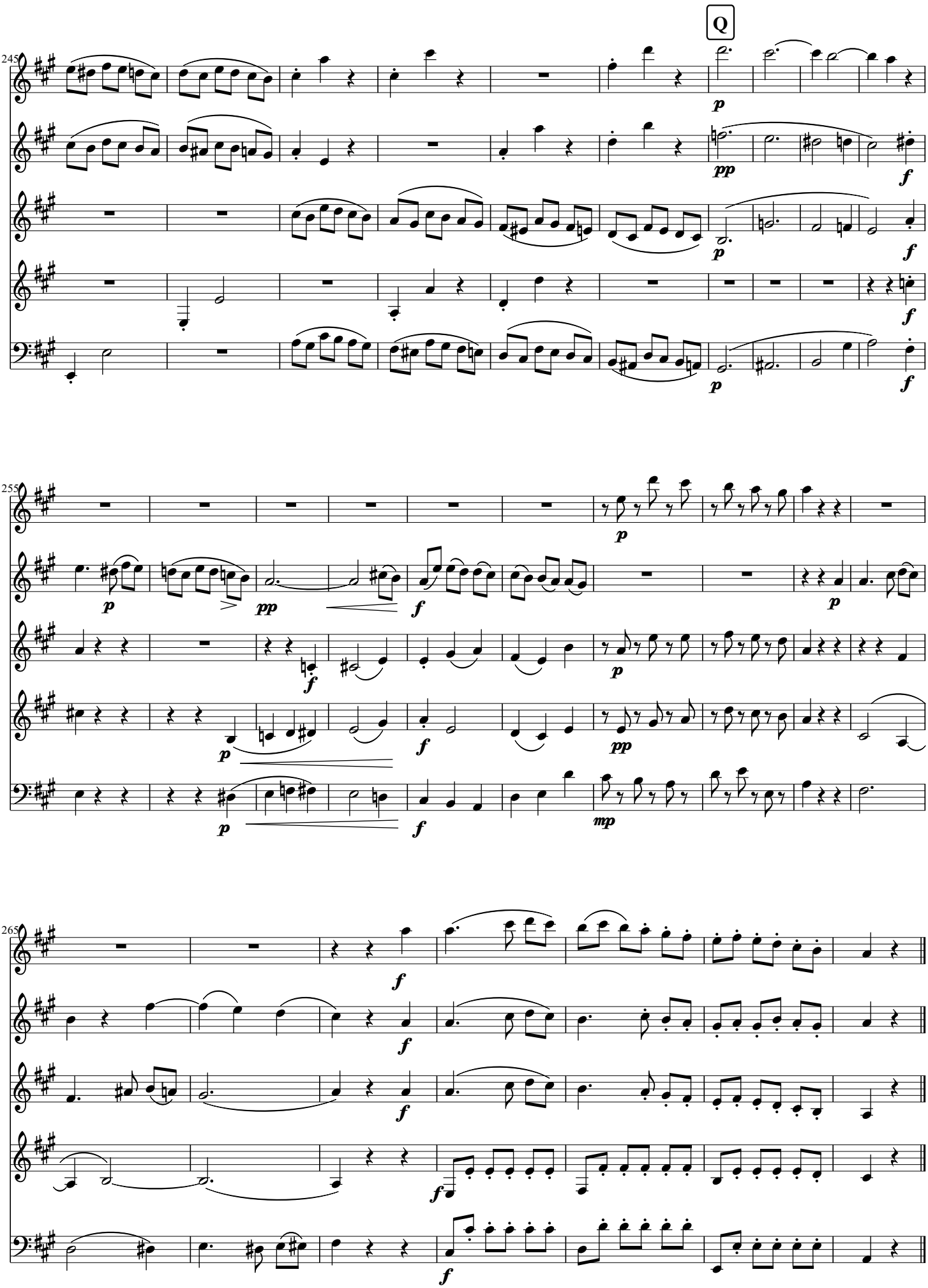

H
147
p
p
f
pp
f
mf
p
f
fp


J
156
mfp
f
p
f
fp
fp
f
fp
fp
f


164
175
K
184


191
L
G P
crescendo
200
G P
G P
M
210


217
N
226
P
236

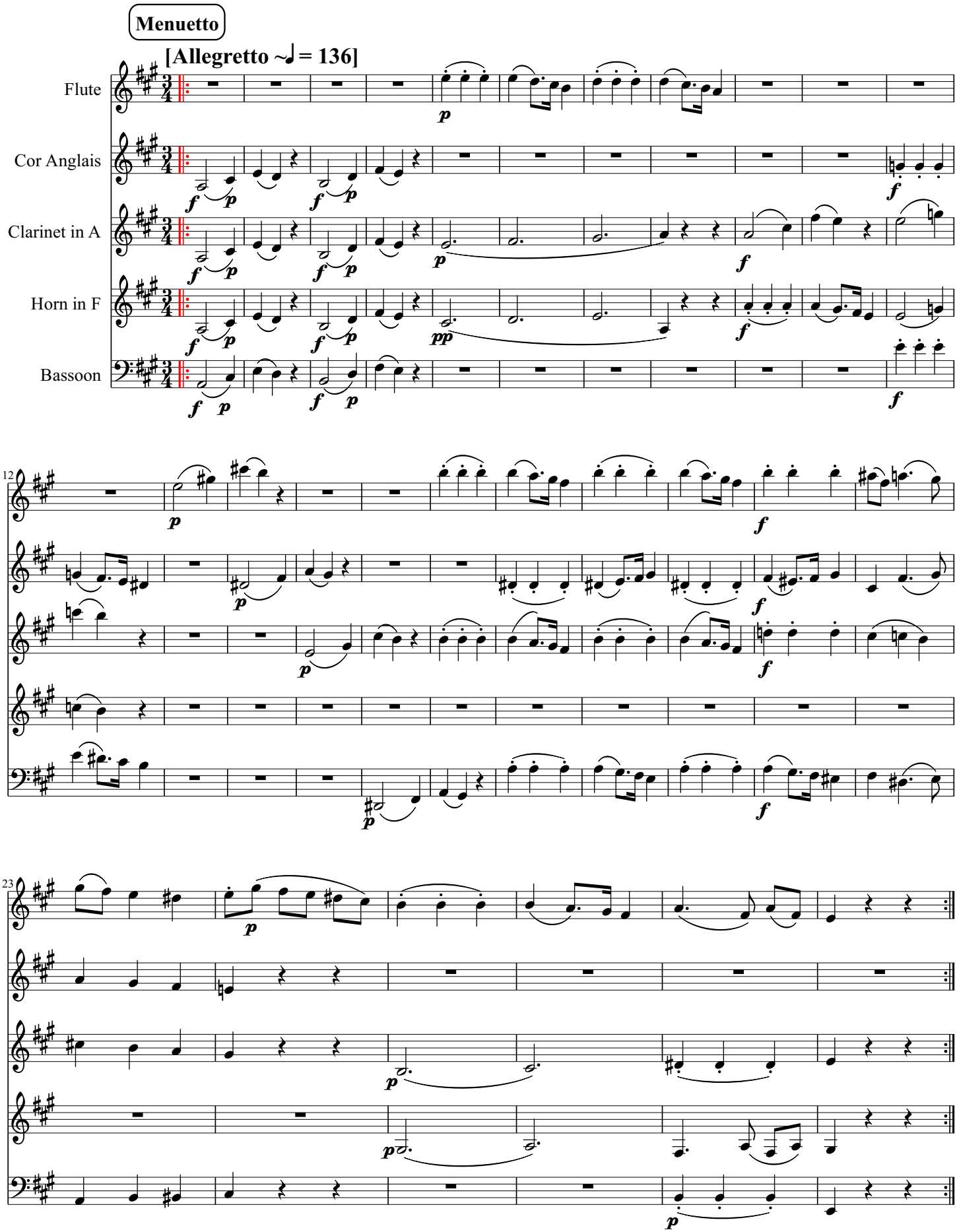

Q
245
255
265

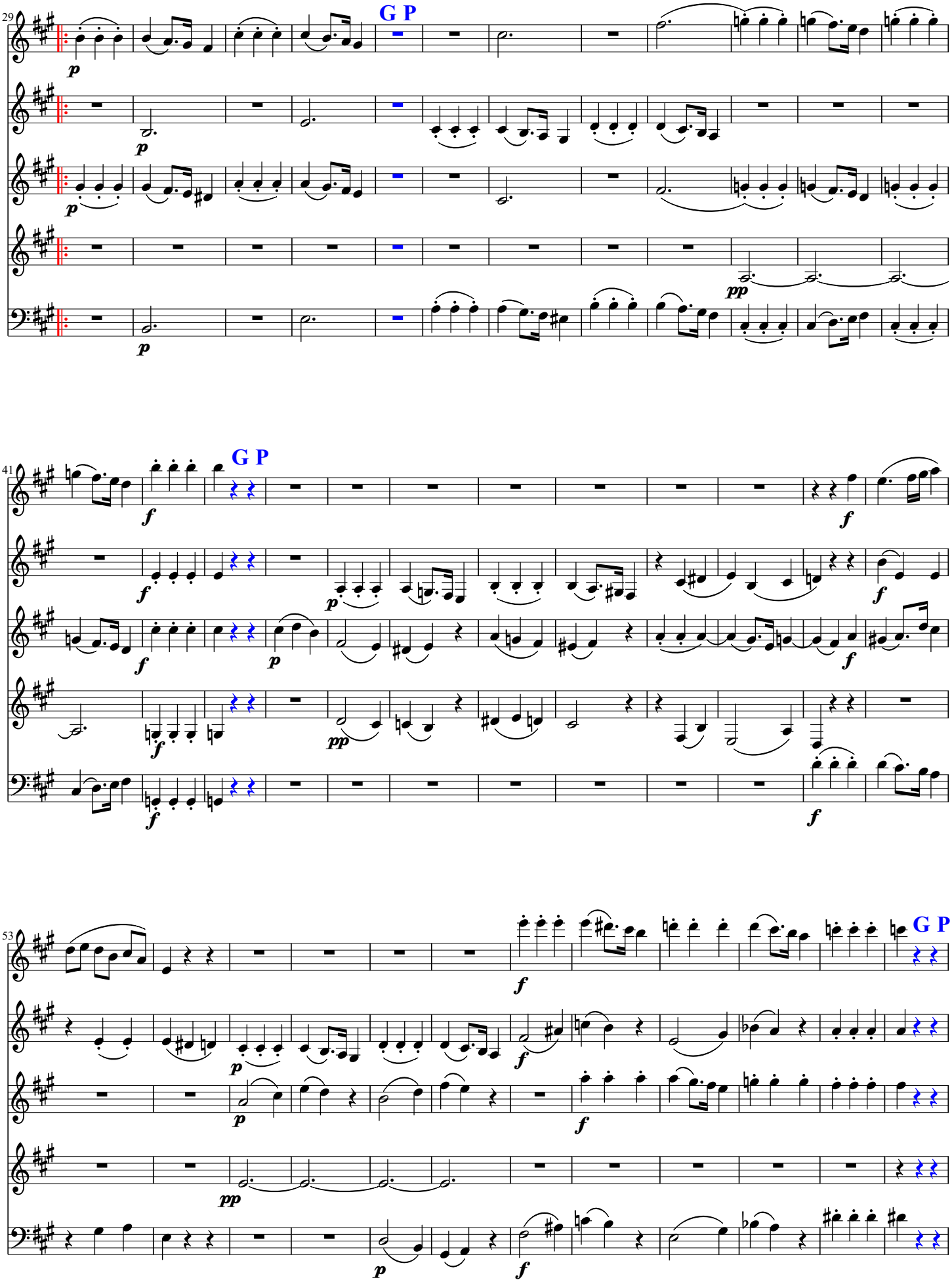
Quartet in A K 464 arr for Wind Quintet by Toby Miller

Score (concert pitch)

II - Menuetto

W A Mozart




29
G P
41
G P
53
G P

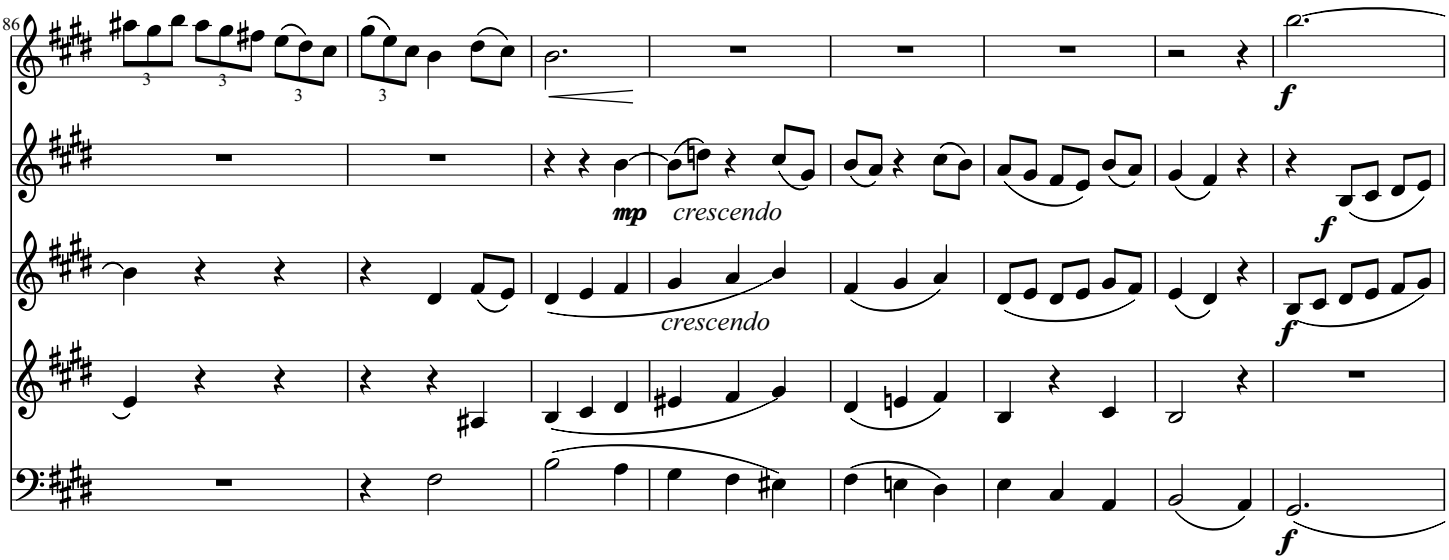
FINE

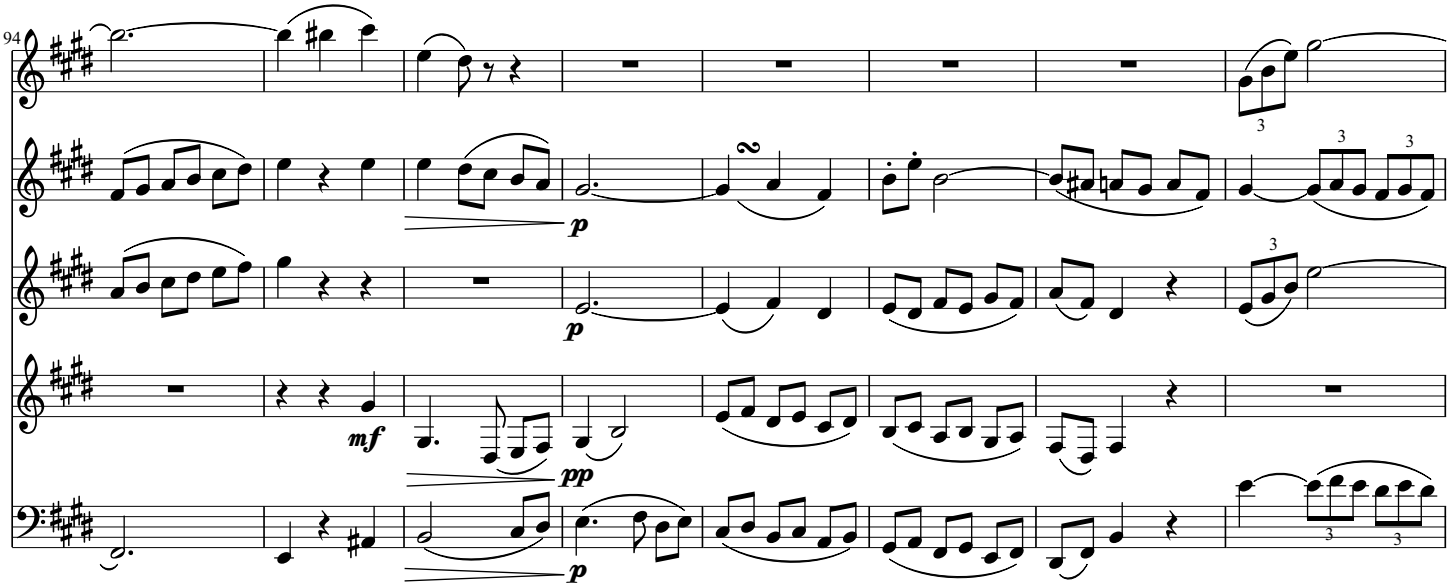
65

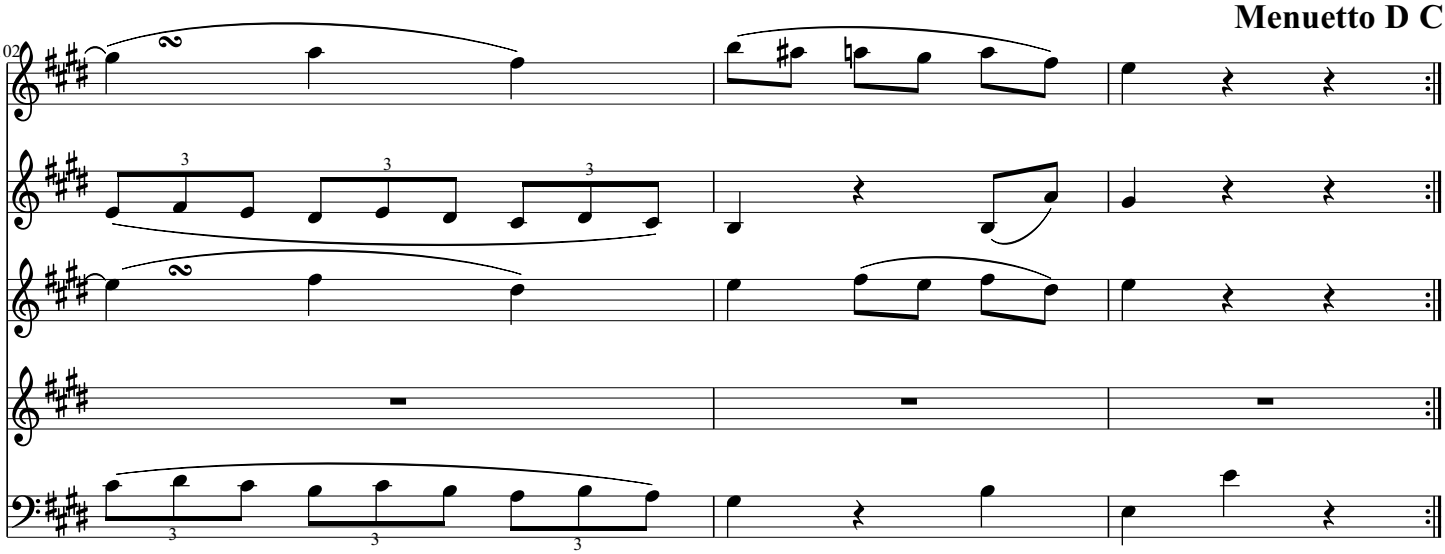
Trio

73

81

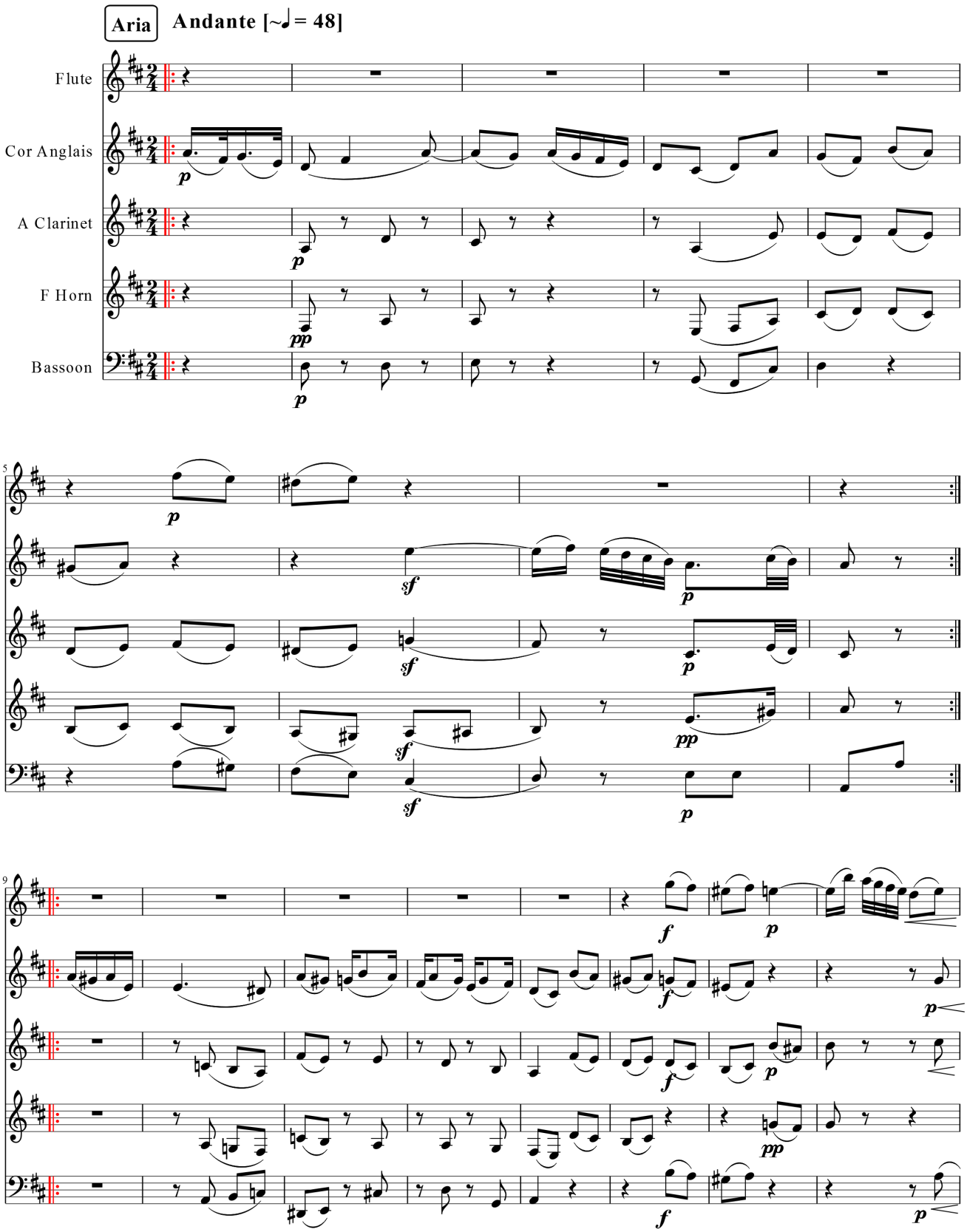

86
mp
crescendo
crescendo
f
f
f
f

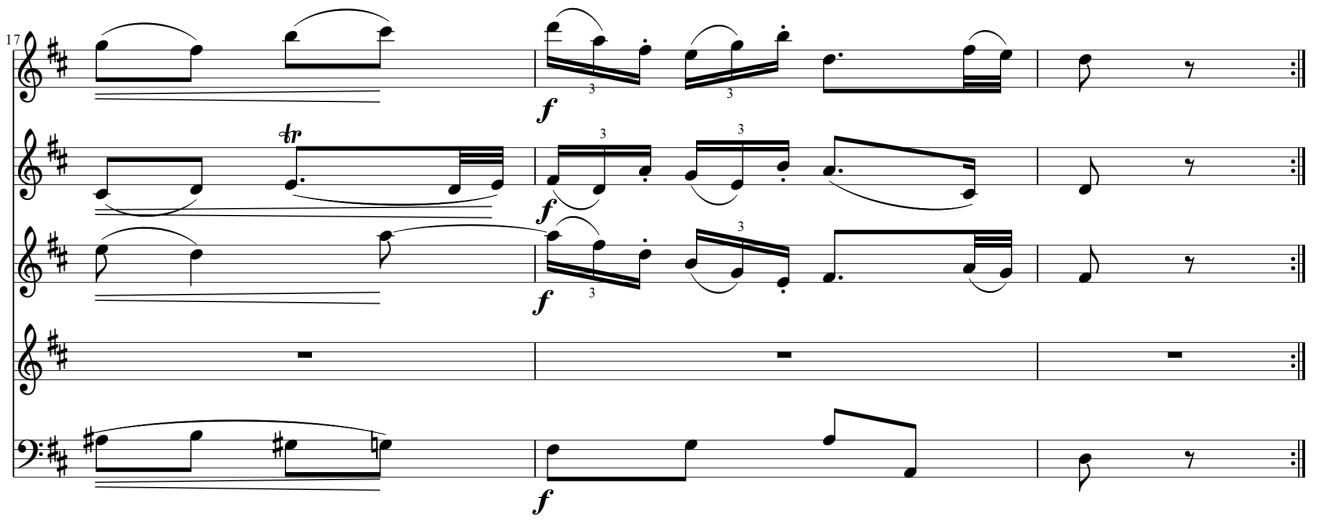

94
p
p
mf
pp
p

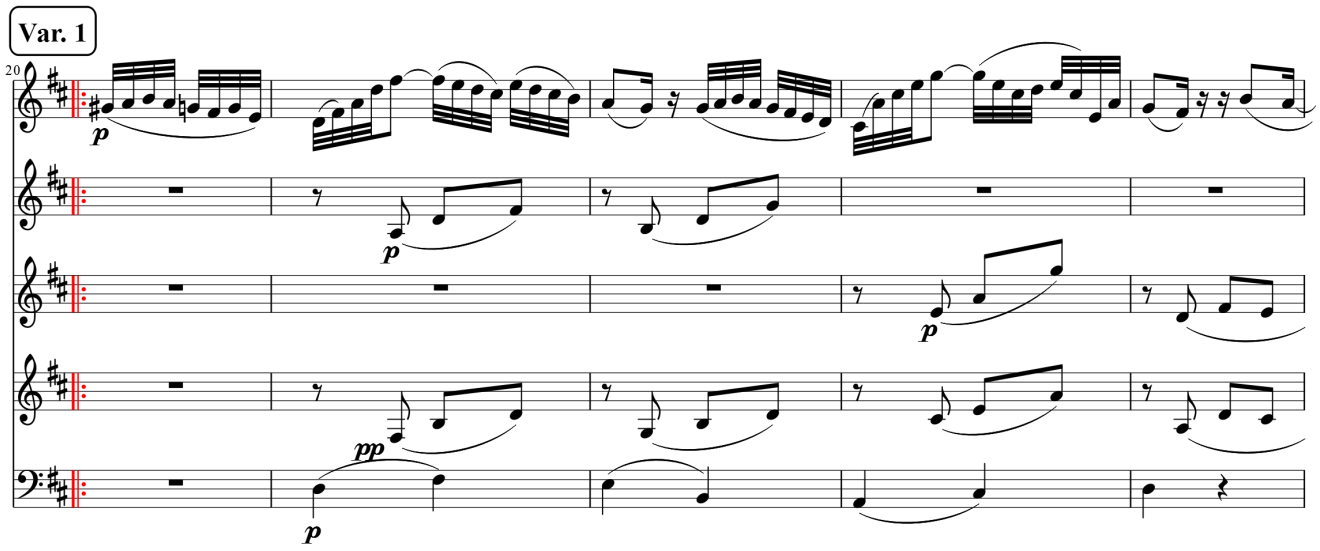

Menuetto D C
102

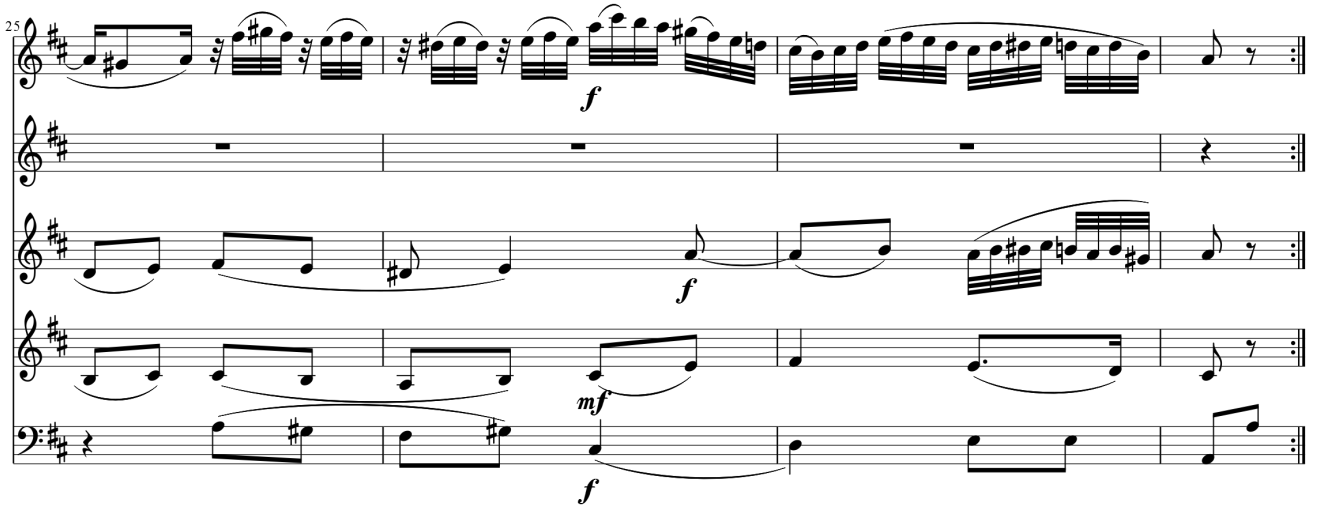
Quartet in A K 464 arr for Wind Quintet by Toby Miller

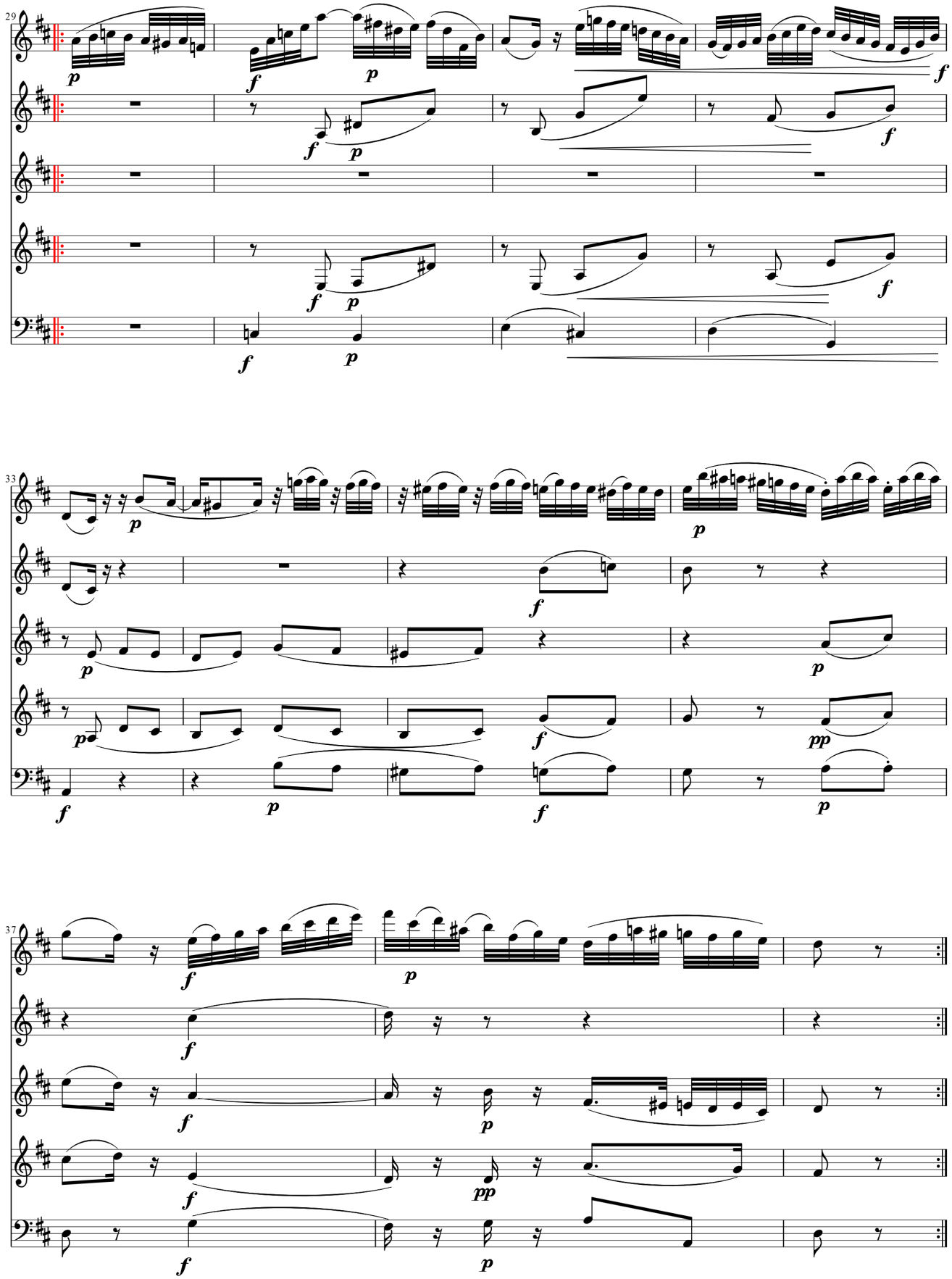
Score (concert pitch) III - Andante W A Mozart

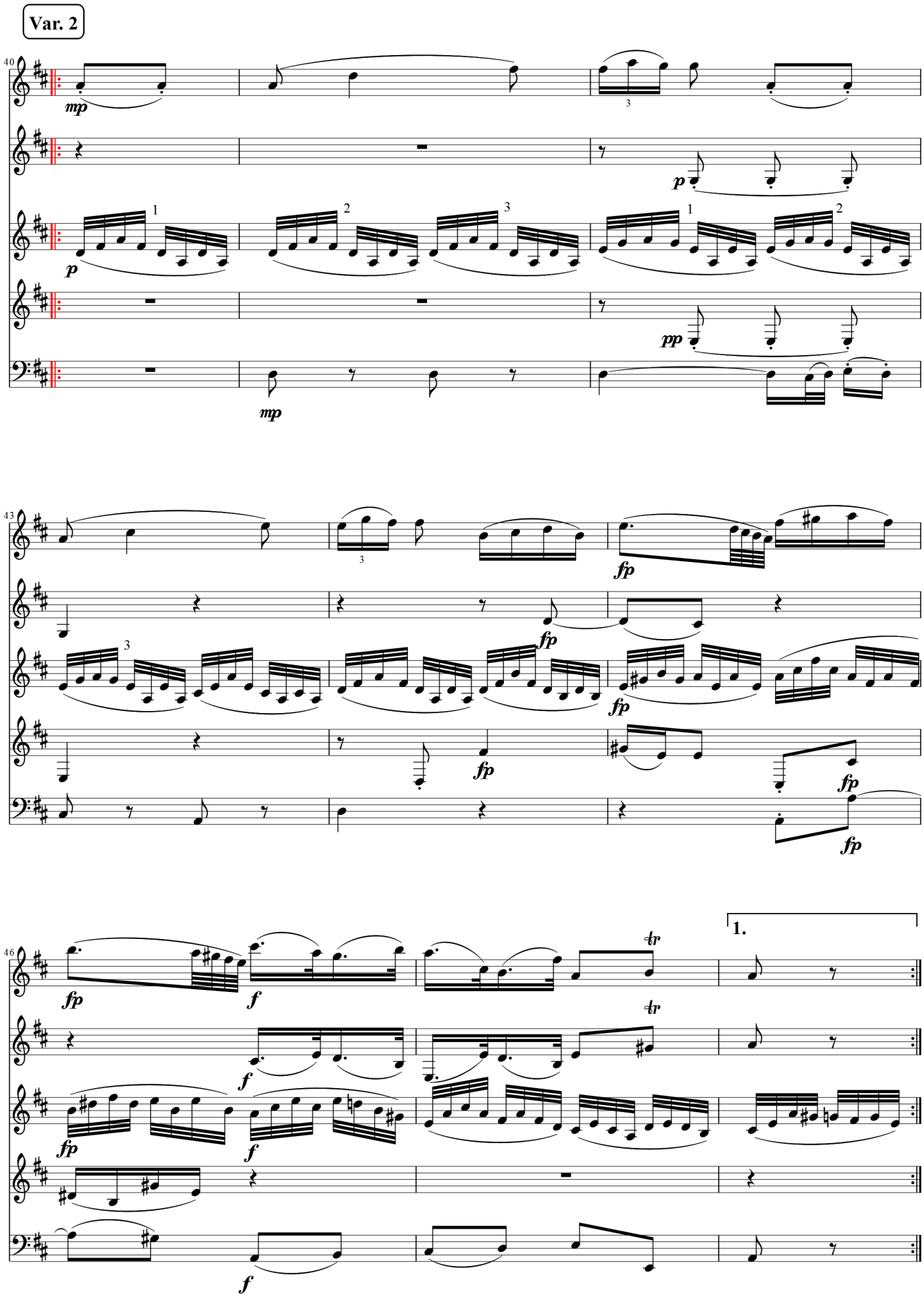


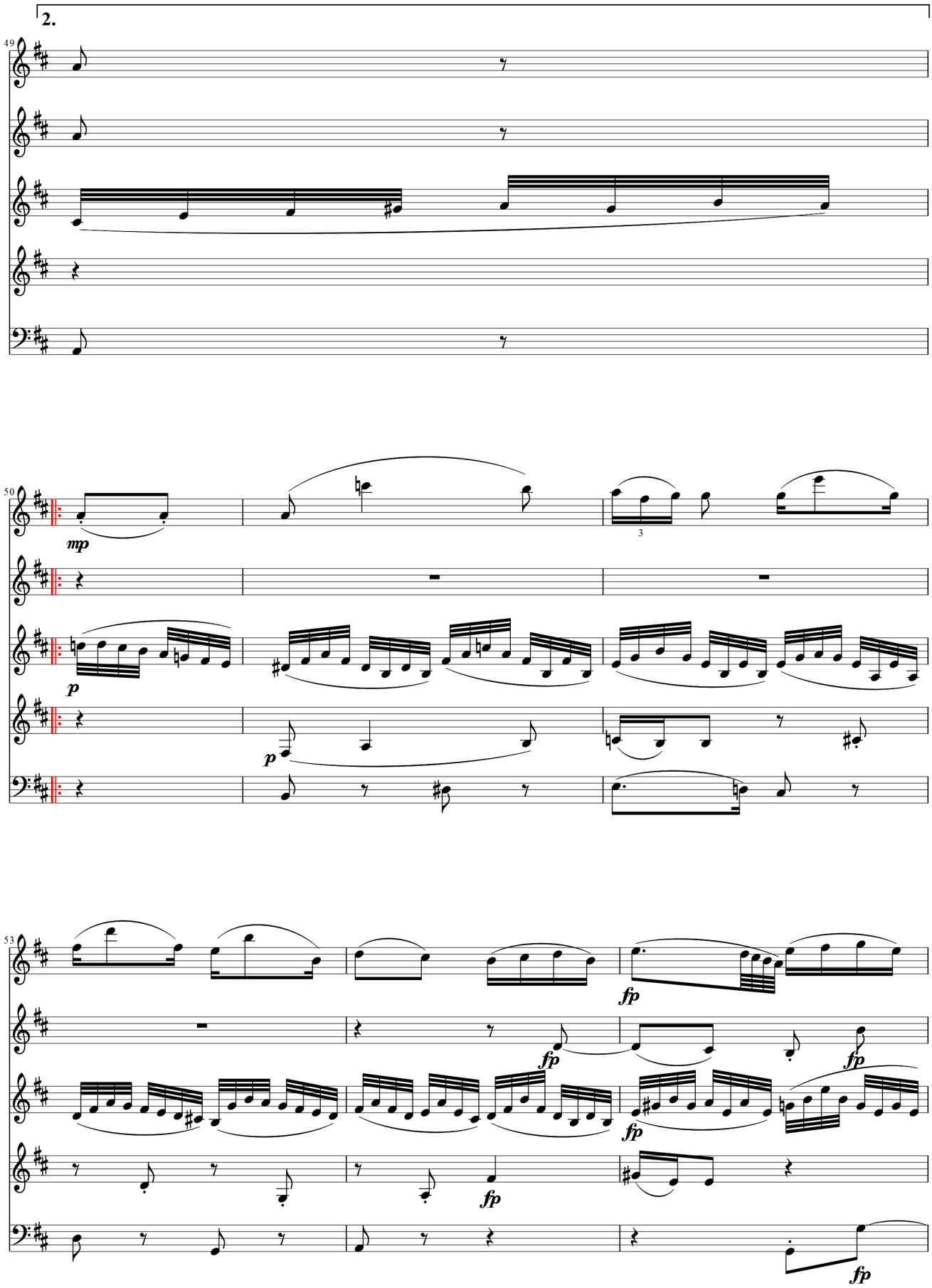

17
f
tr

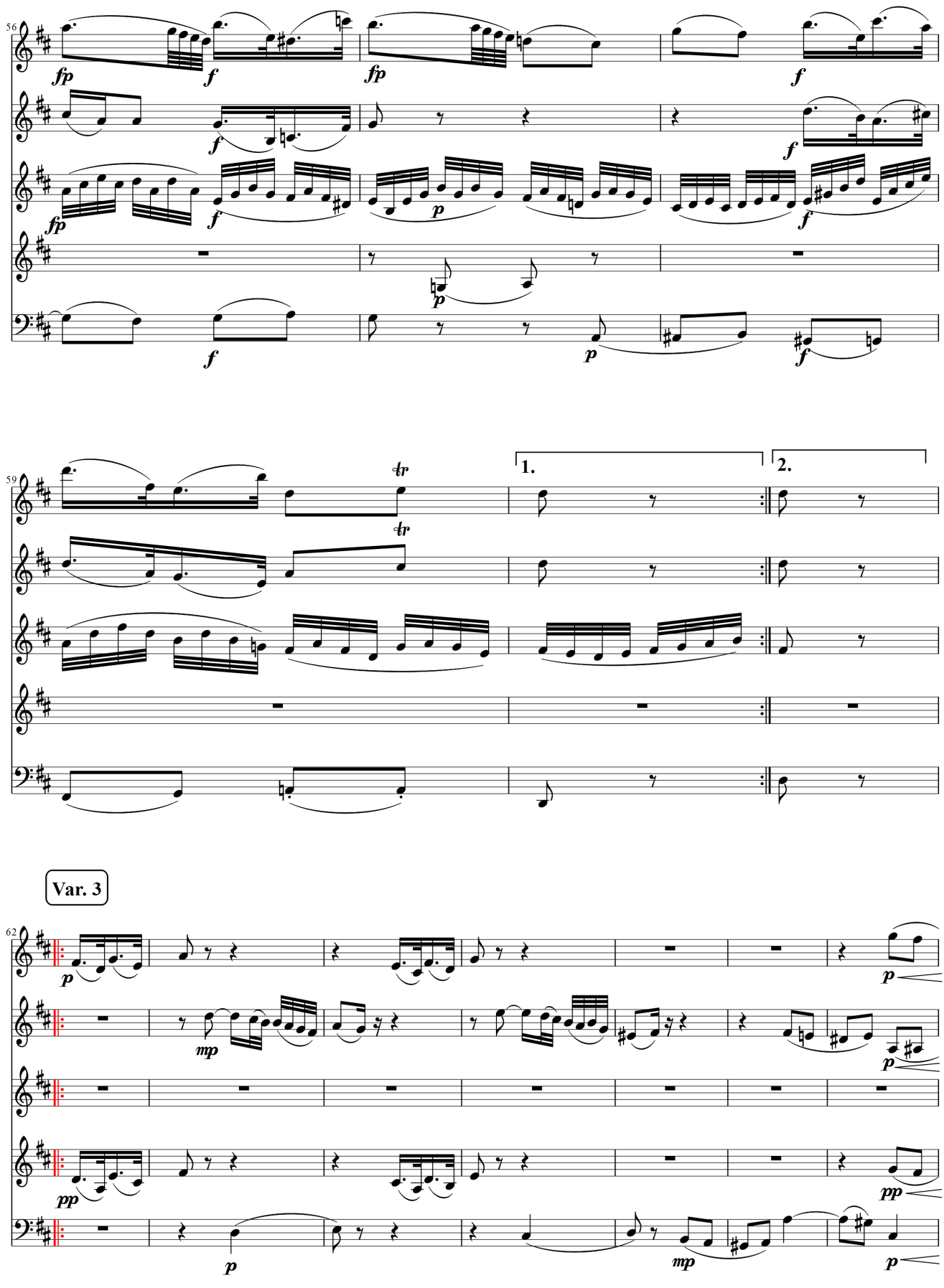

Var. 1
20
p
pp

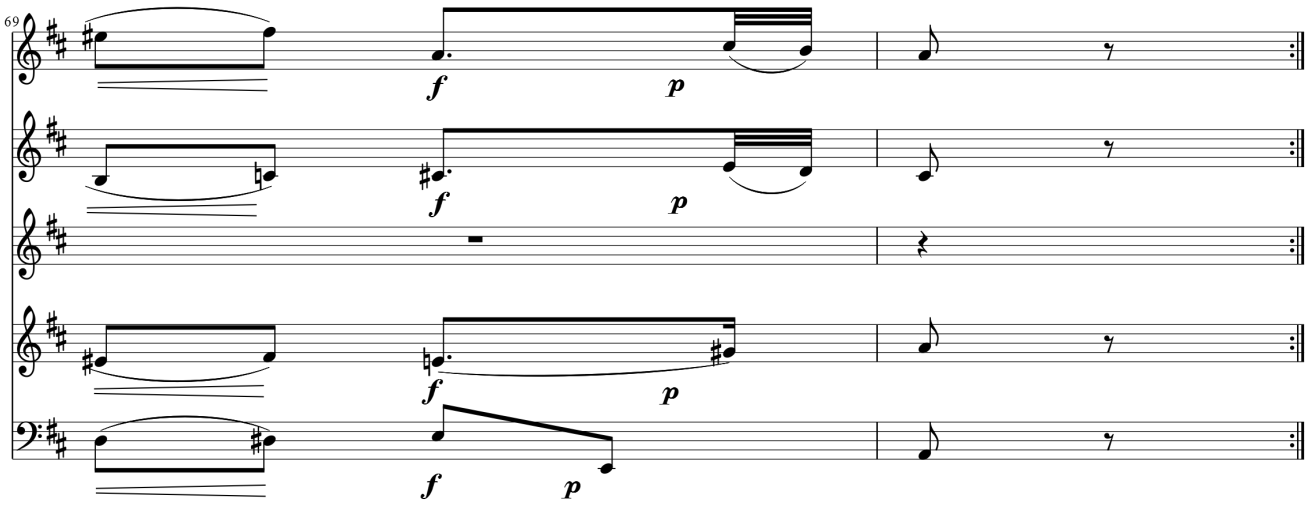

25
f
mf

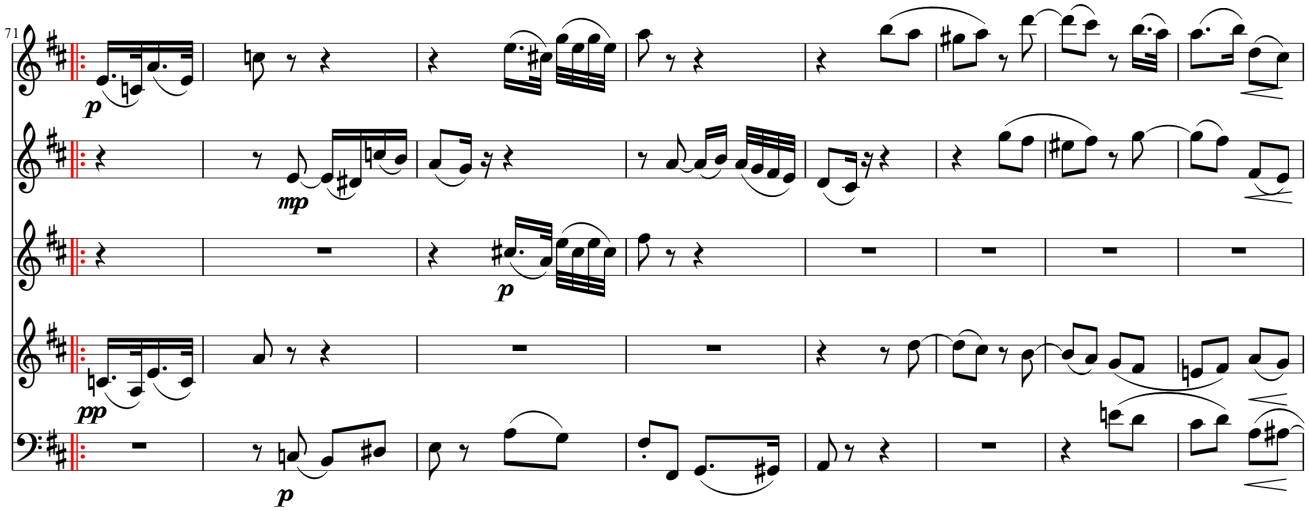

29
33
37

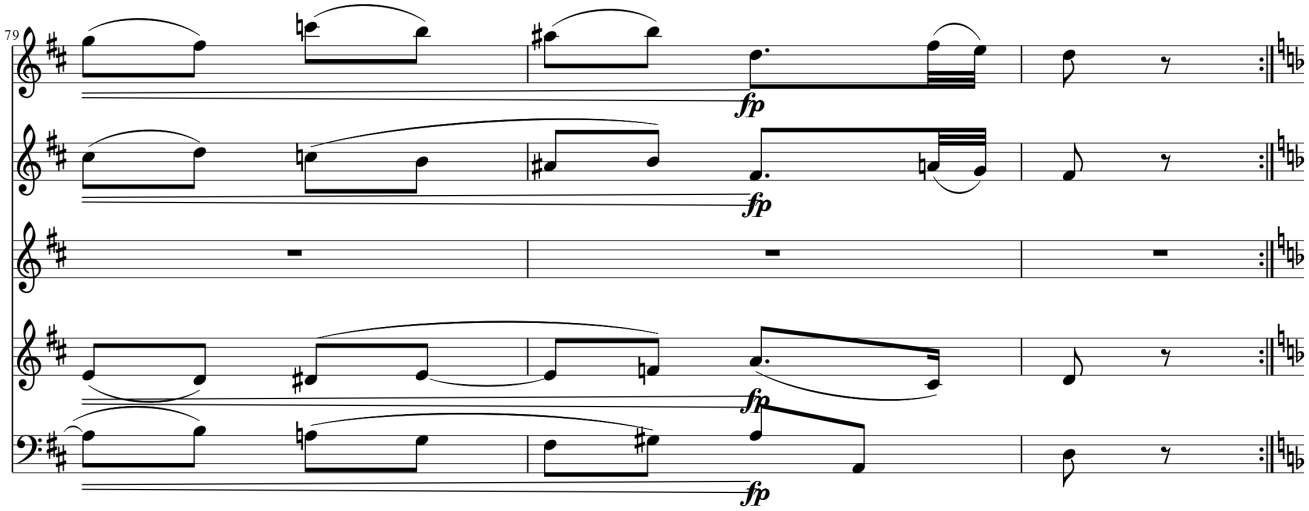

Var. 2
40
mp
p
pp
mp
43
fp
fp
fp
fp
fp
46
fp
f
f
fp
f
f
1.
tr
tr


2.
49
50
mp
p
p
3
53
fp
fp
fp
fp
fp
fp

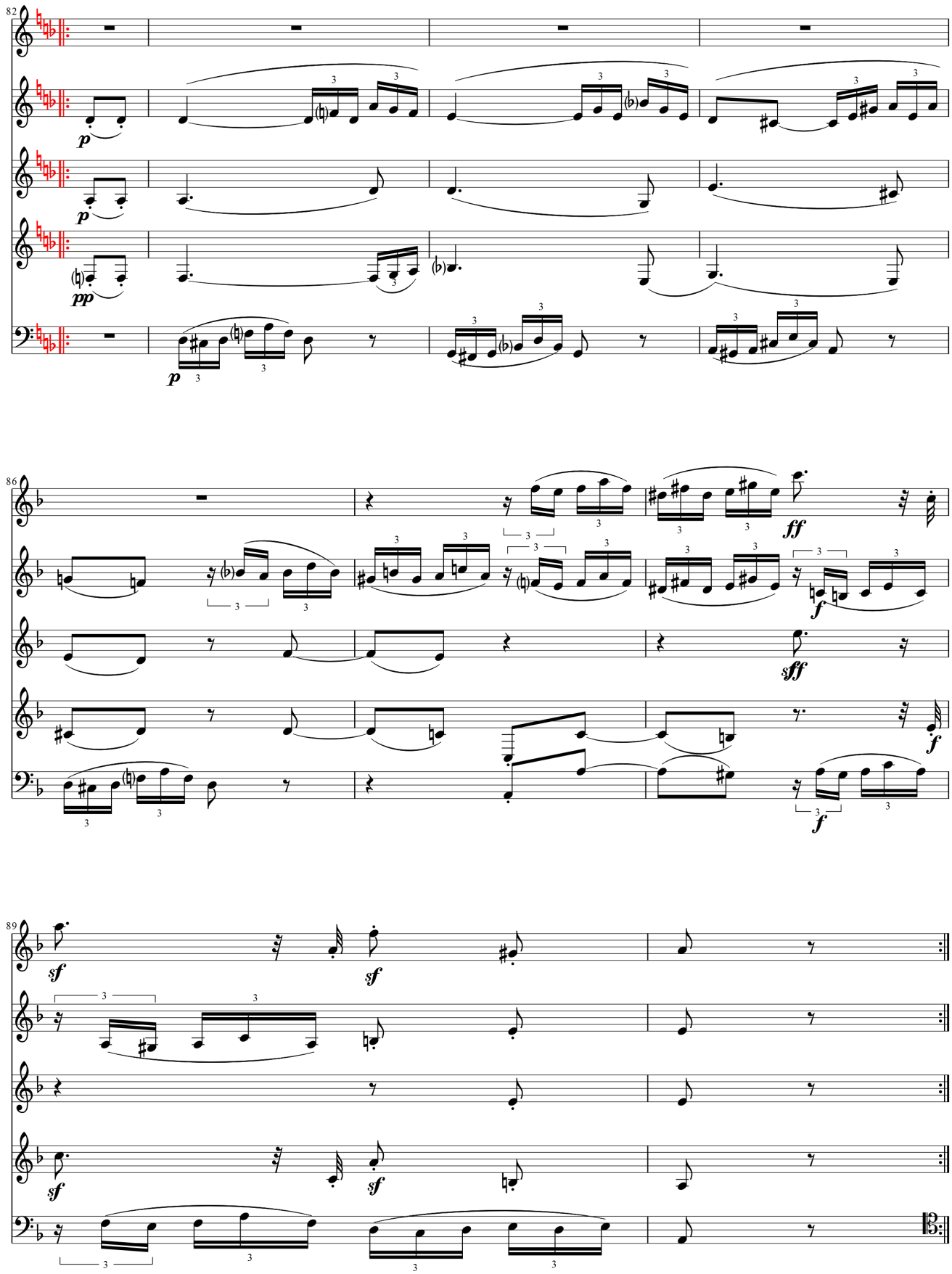

56
fp
f
fp
f
f
fp
f
p
f
p
f
59
tr
tr
1.
2.
Var. 3
62
p
mp
p
pp
pp
p
mp
p

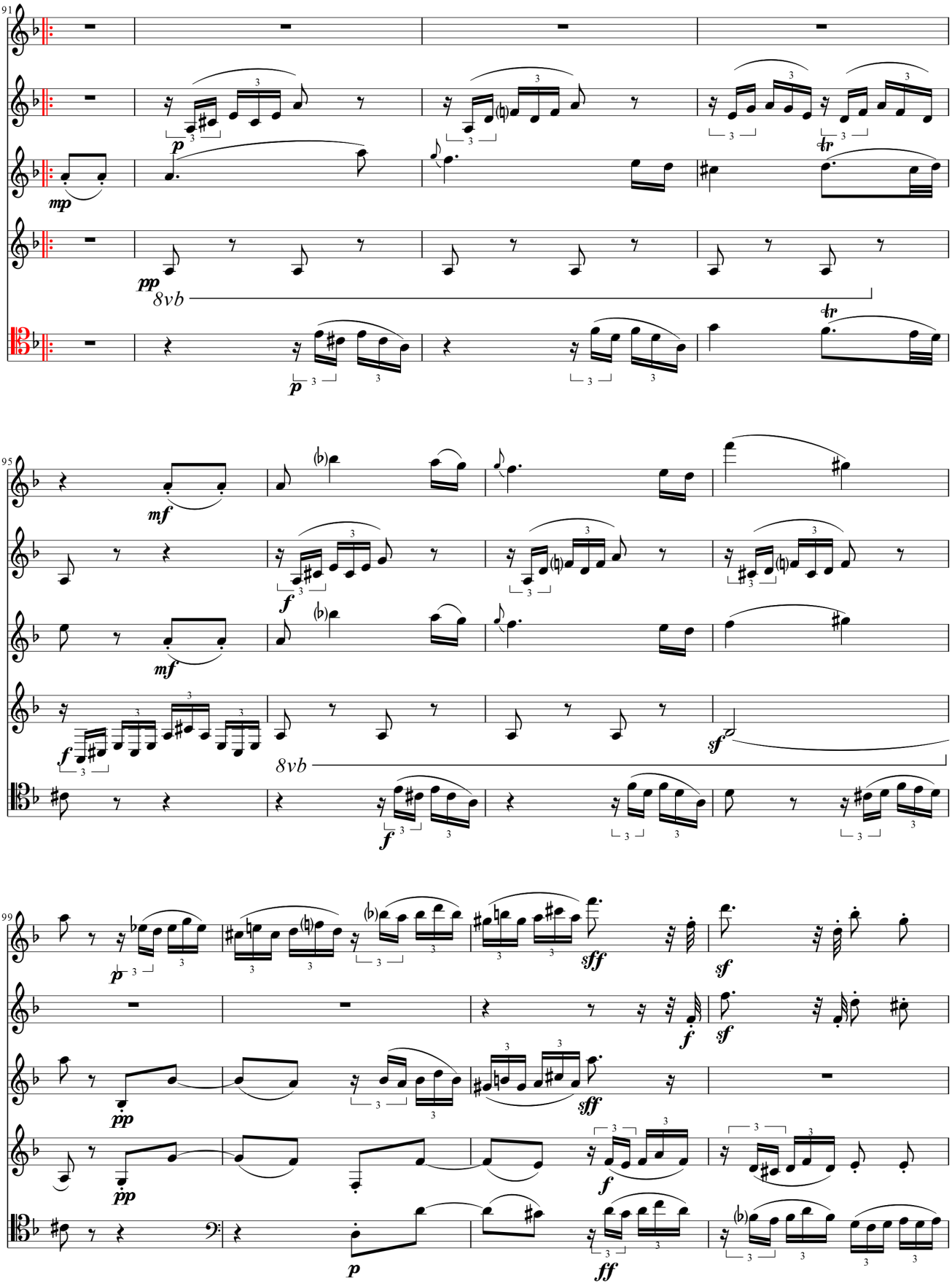

69
f
p
f
p
f
p
f
p

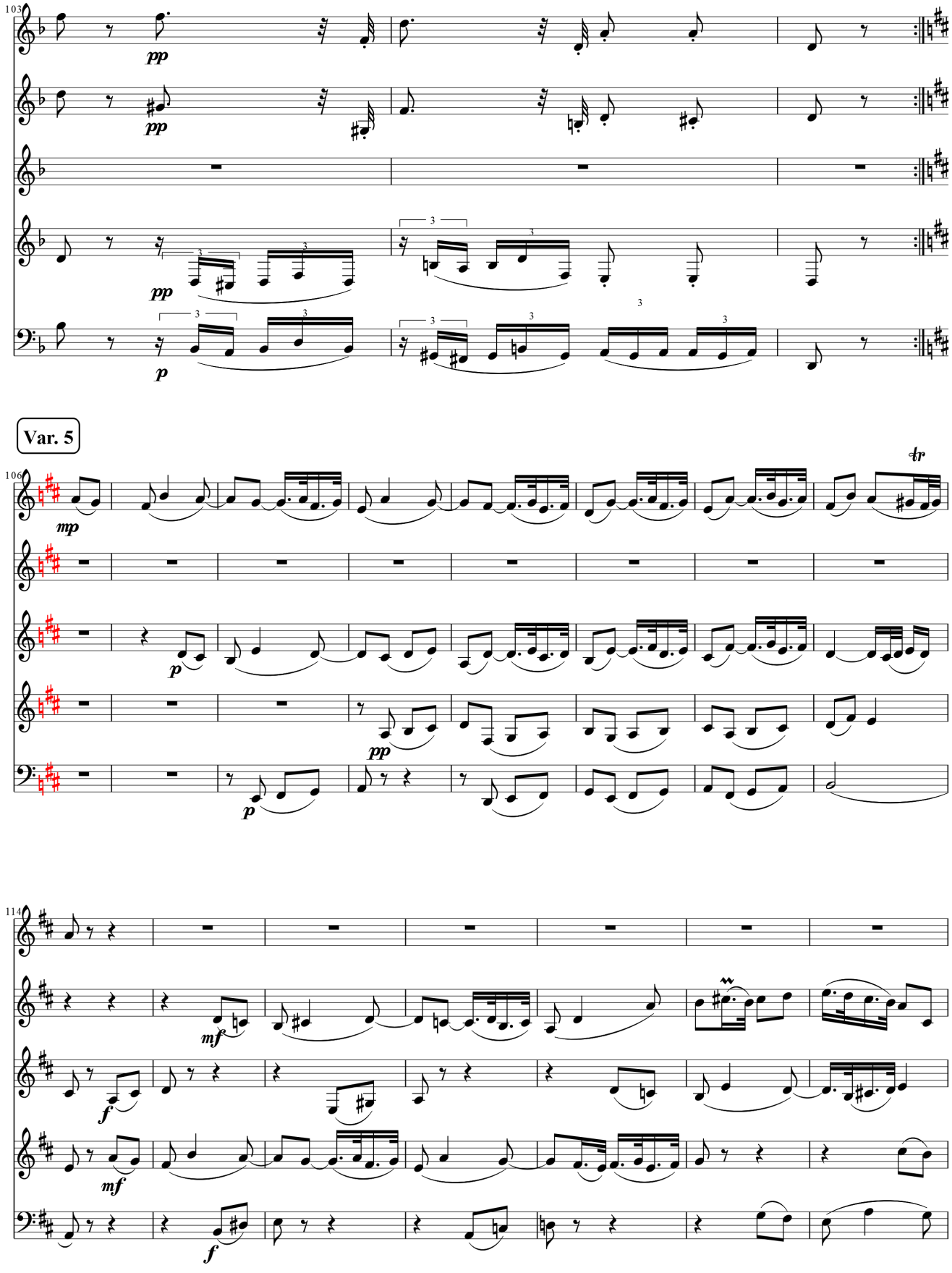

71
p
mp
p
pp
p

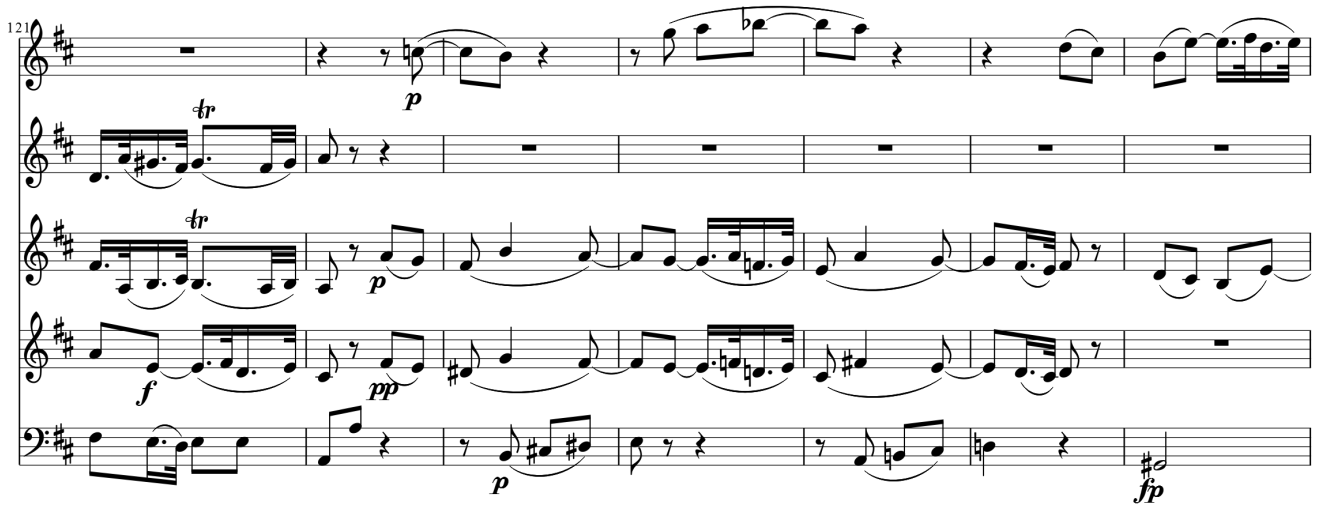

79
fp
fp
fp
fp

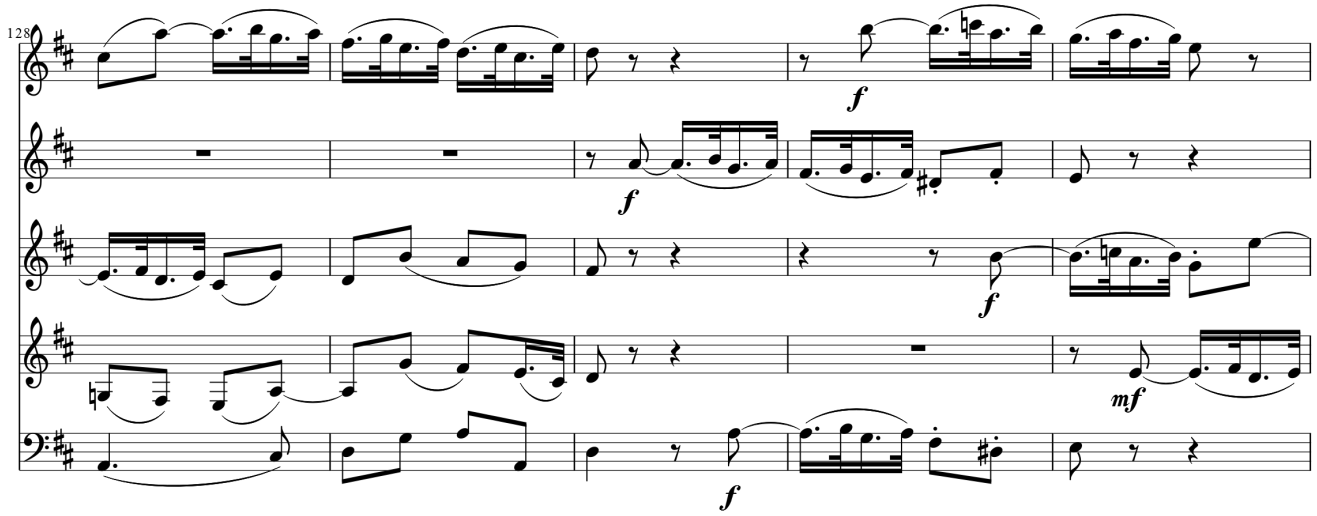
Var. 4

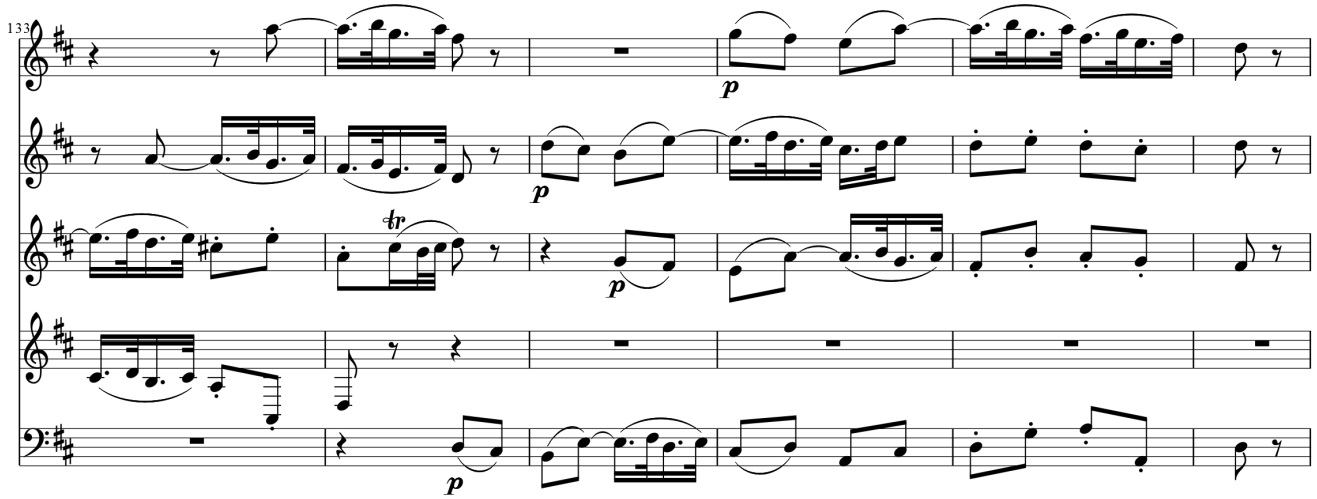



91
mp
p
pp
8vb
tr
95
mf
f
sf
99
sff
sf
ff

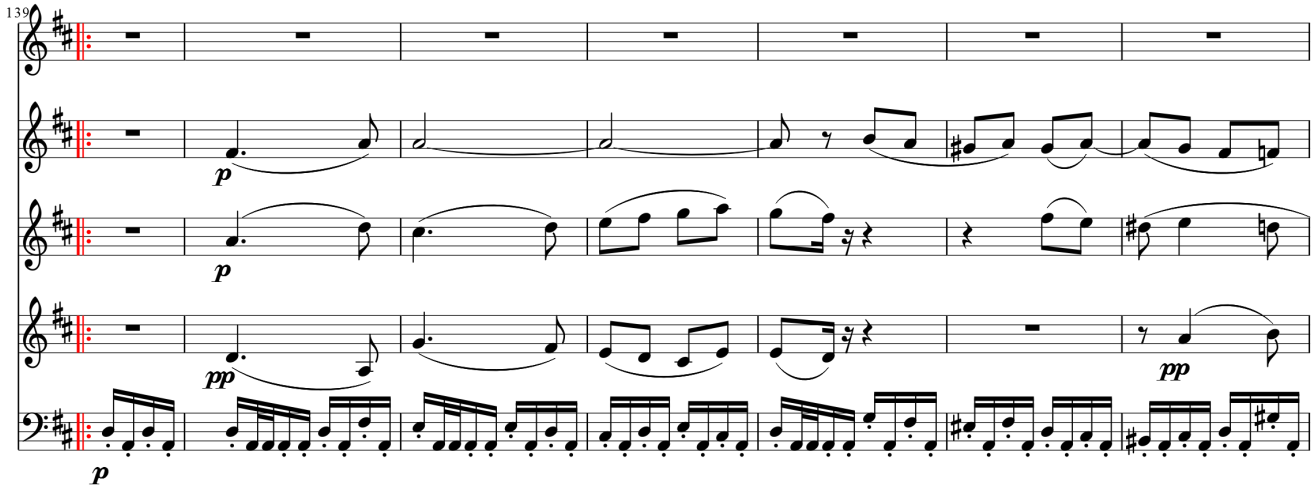

103
pp
pp
pp
p
Var. 5
106
mp
tr
p
pp
p
114
mf
f
mf
f

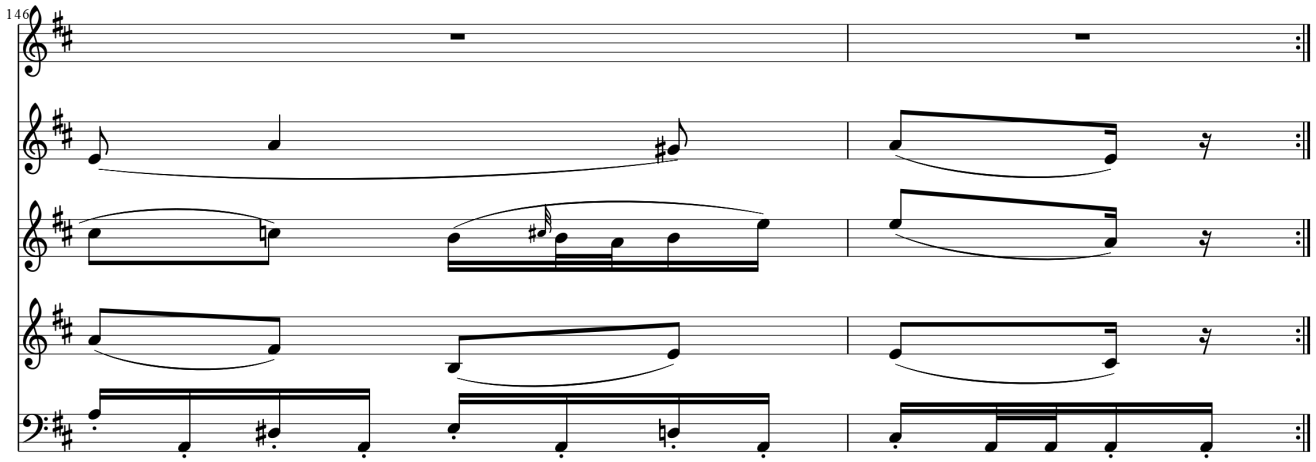

121
p
tr
tr
p
f
pp
p
fp

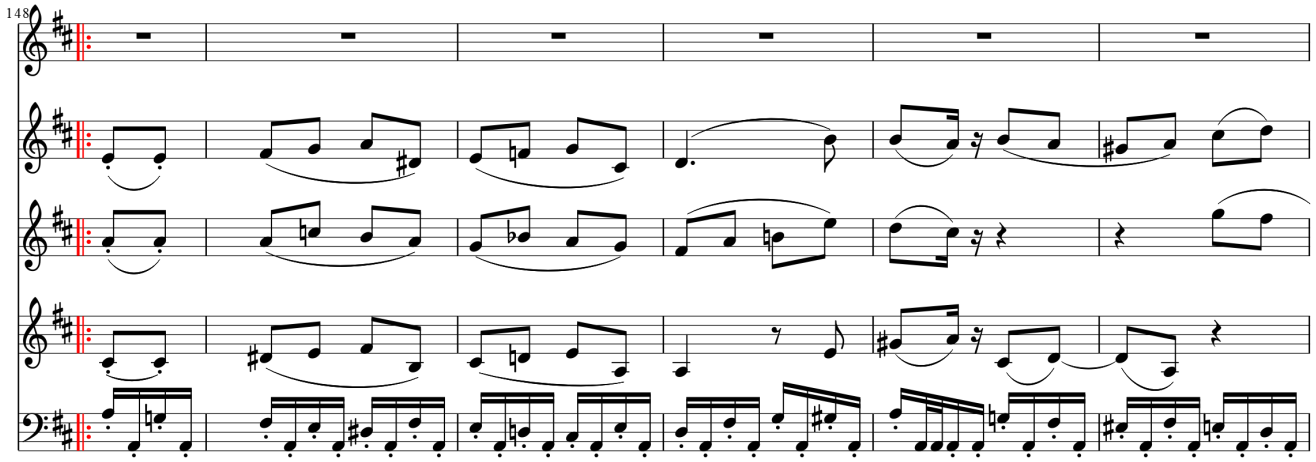

128
f
f
f
f
mf

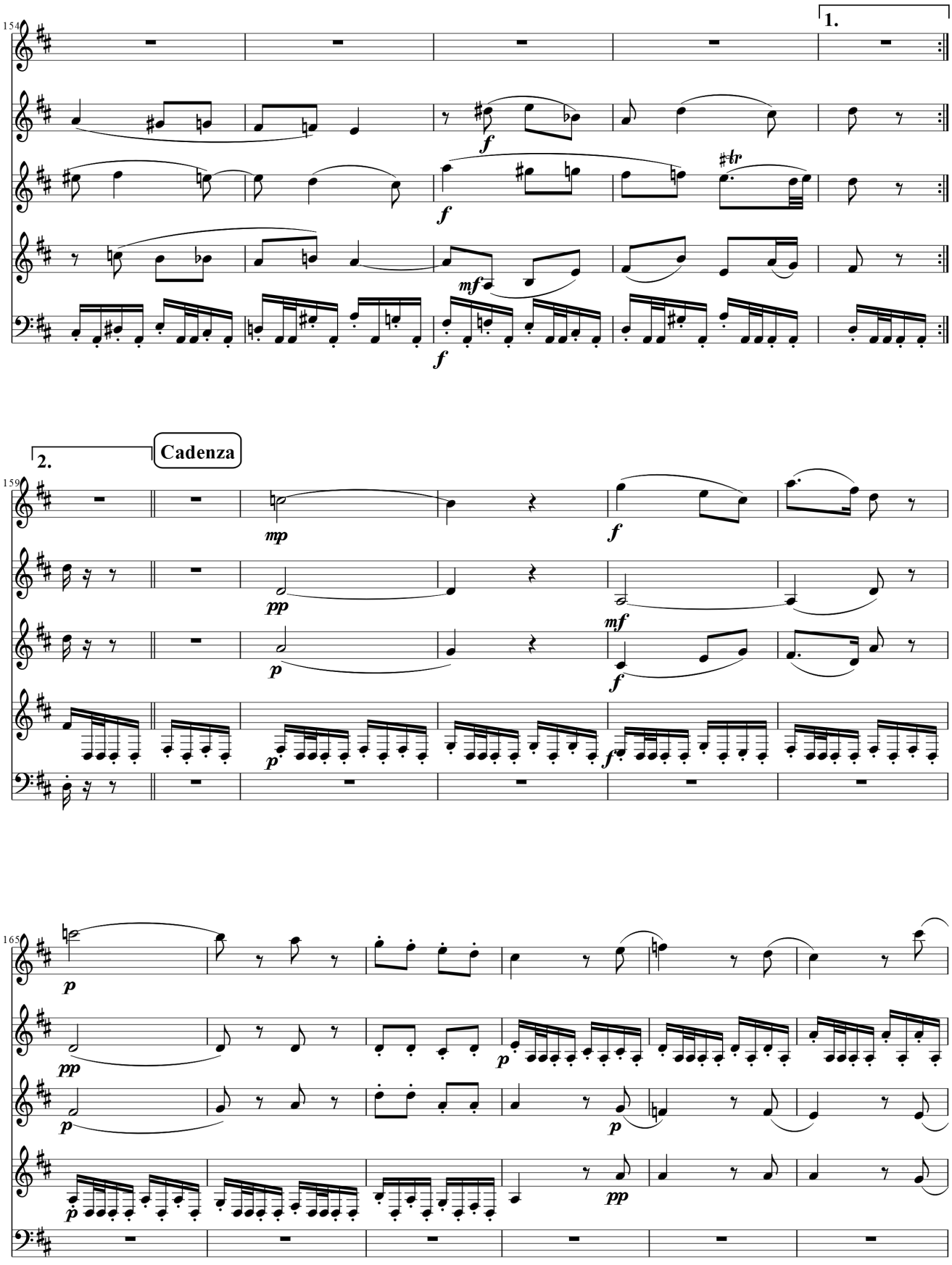

133
p
p
tr
p
p

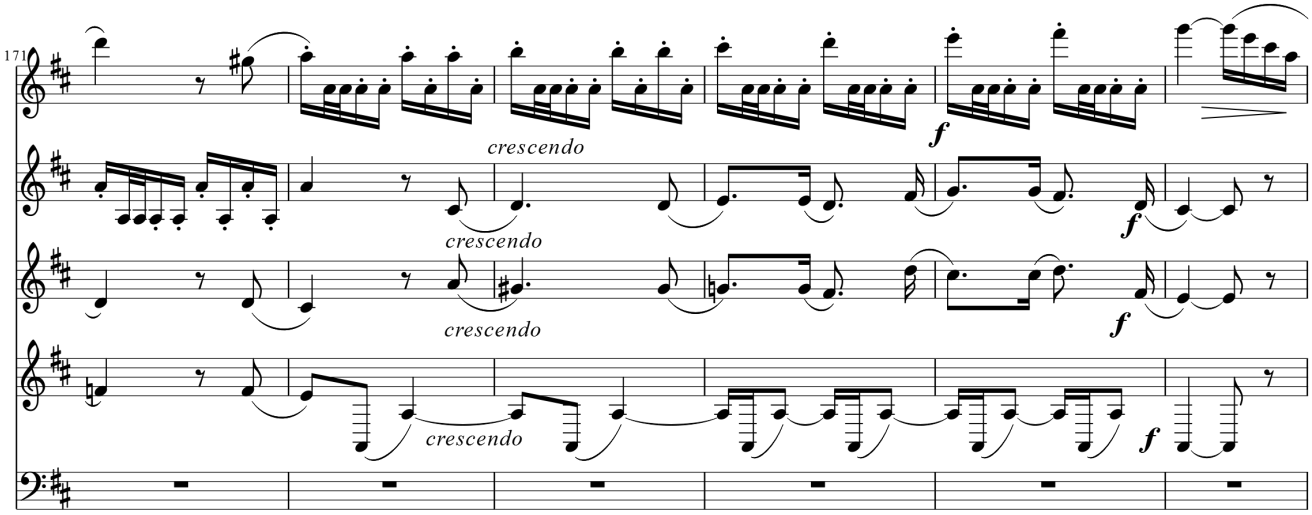
Var. 6 ('Drum')

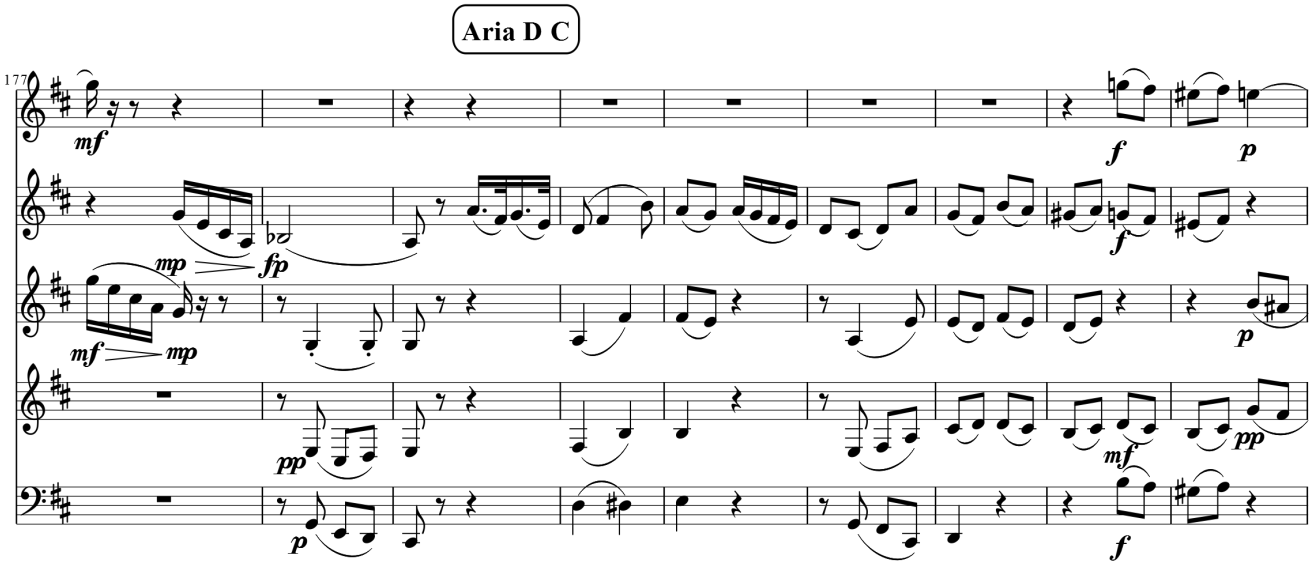


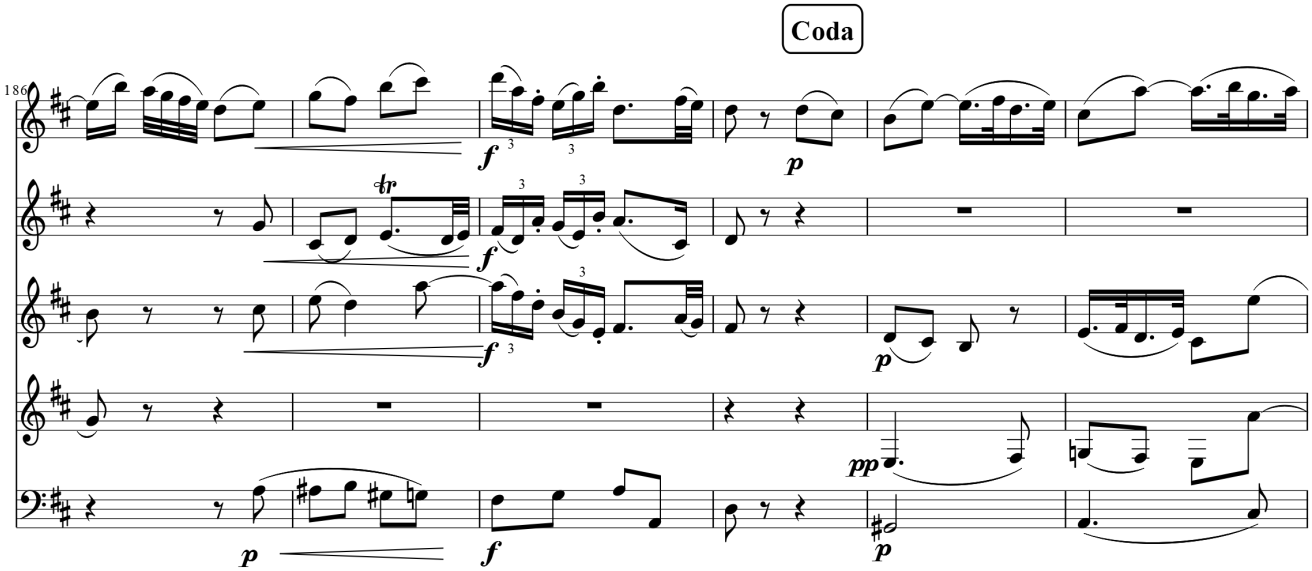


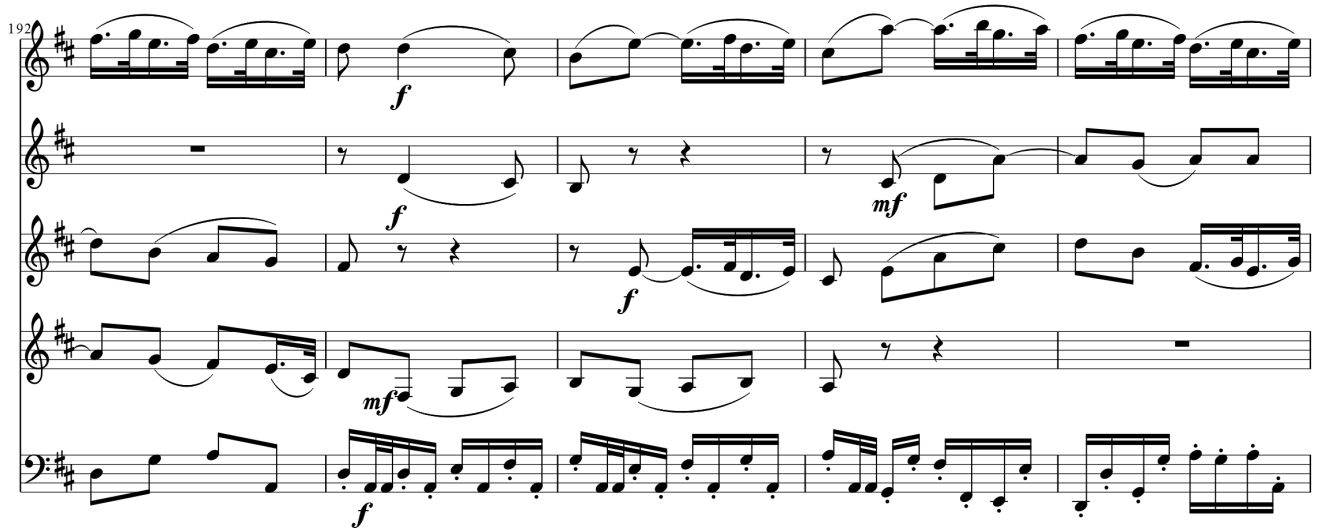


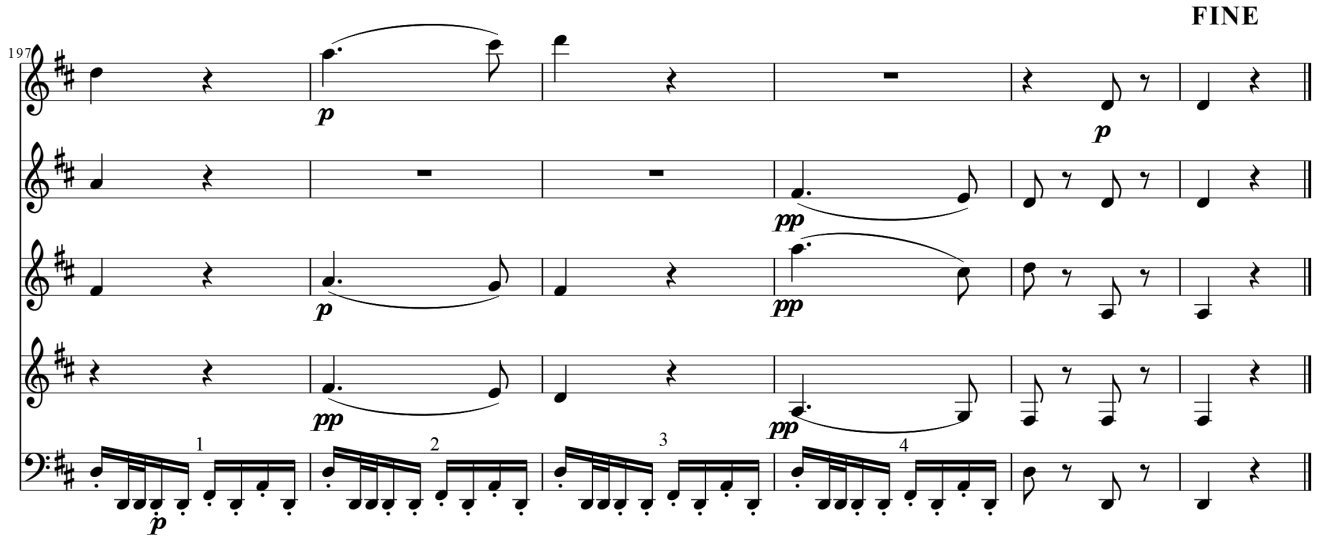

154
1.
2.
Cadenza
159
165


171
crescendo
crescendo
crescendo
crescendo
f
f
f
f


Aria D C
177
mf
mp
fp
mf
mp
pp
p
f
f
p
mf
pp
f


Coda
186
f
p
tr
f
f
p
pp
p
f
p


192
f
f
mf
f
mf
f


FINE
197
p
p
pp
p
pp
pp
1
2
3
4
p

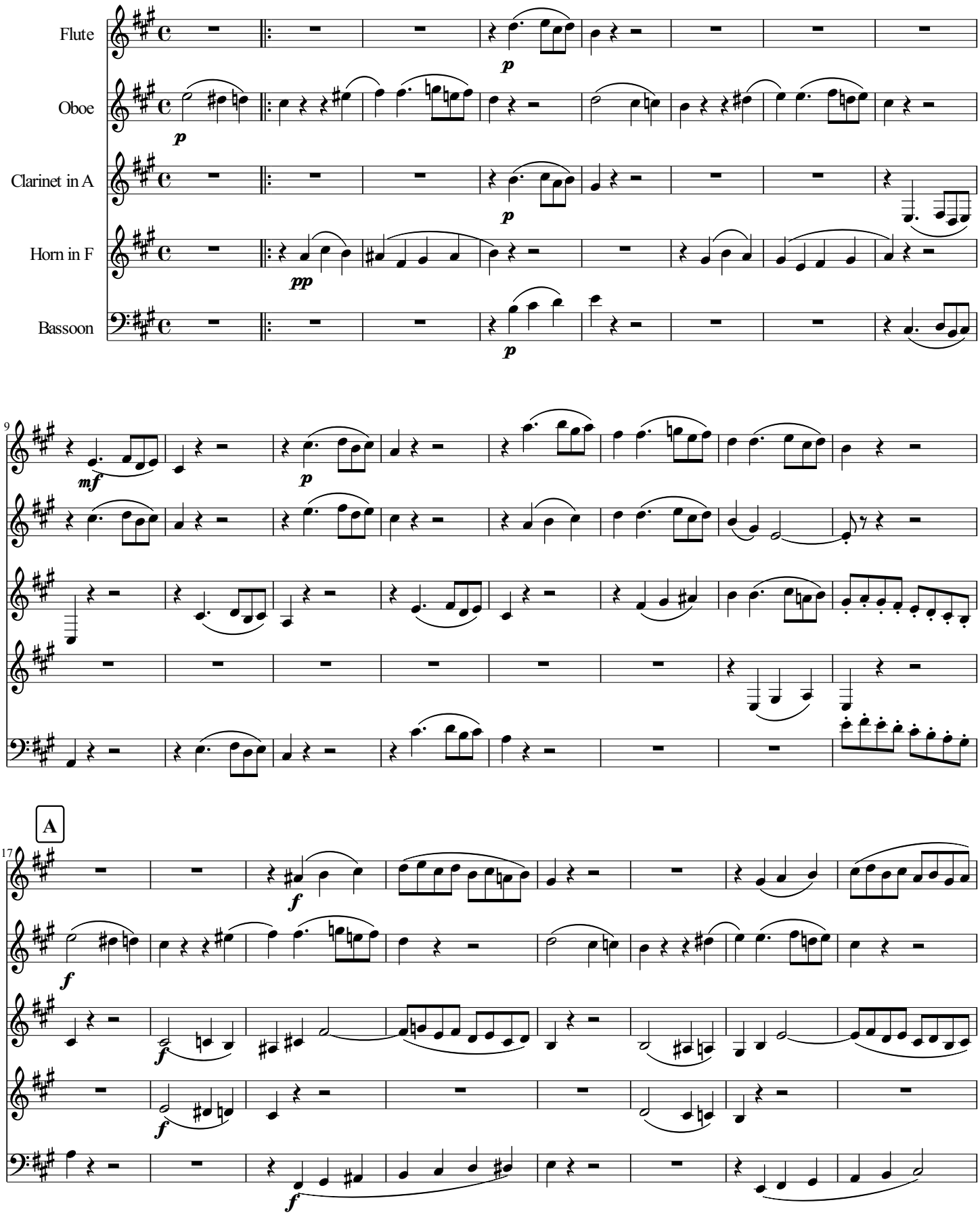
Quartet in A K 464 arr for Wind Quintet by Toby Miller

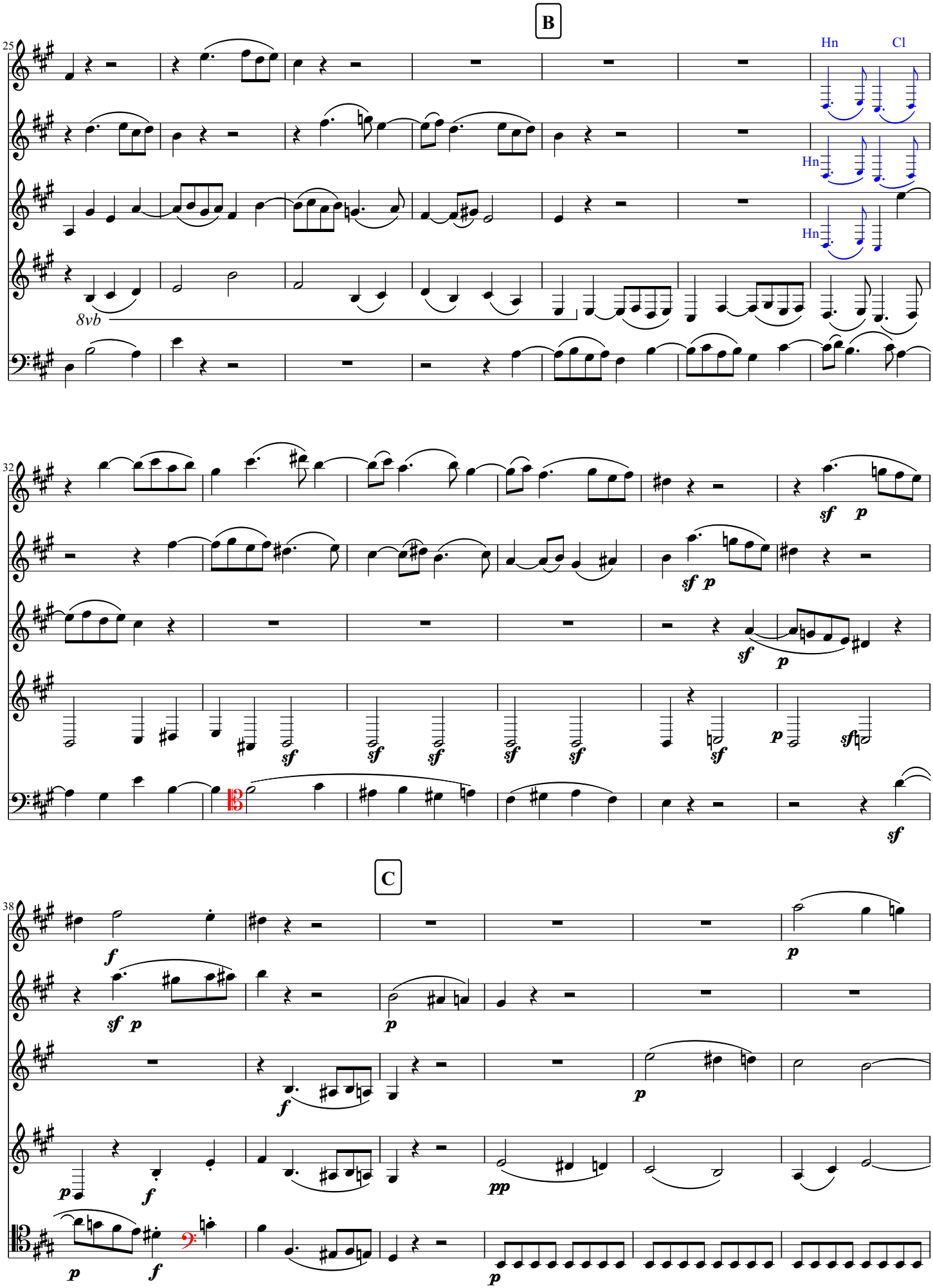
Score (concert pitch)

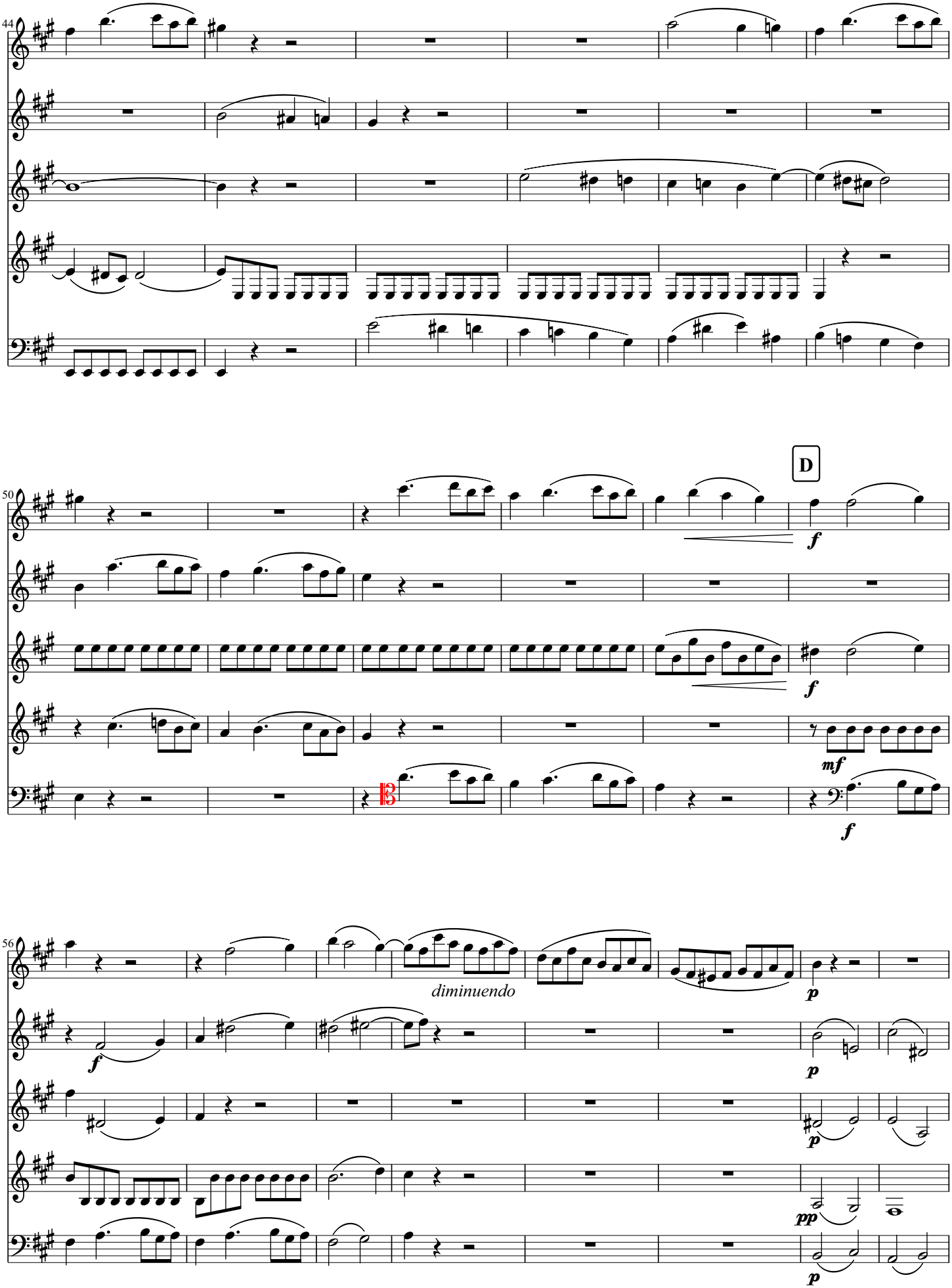
IV - Allegro

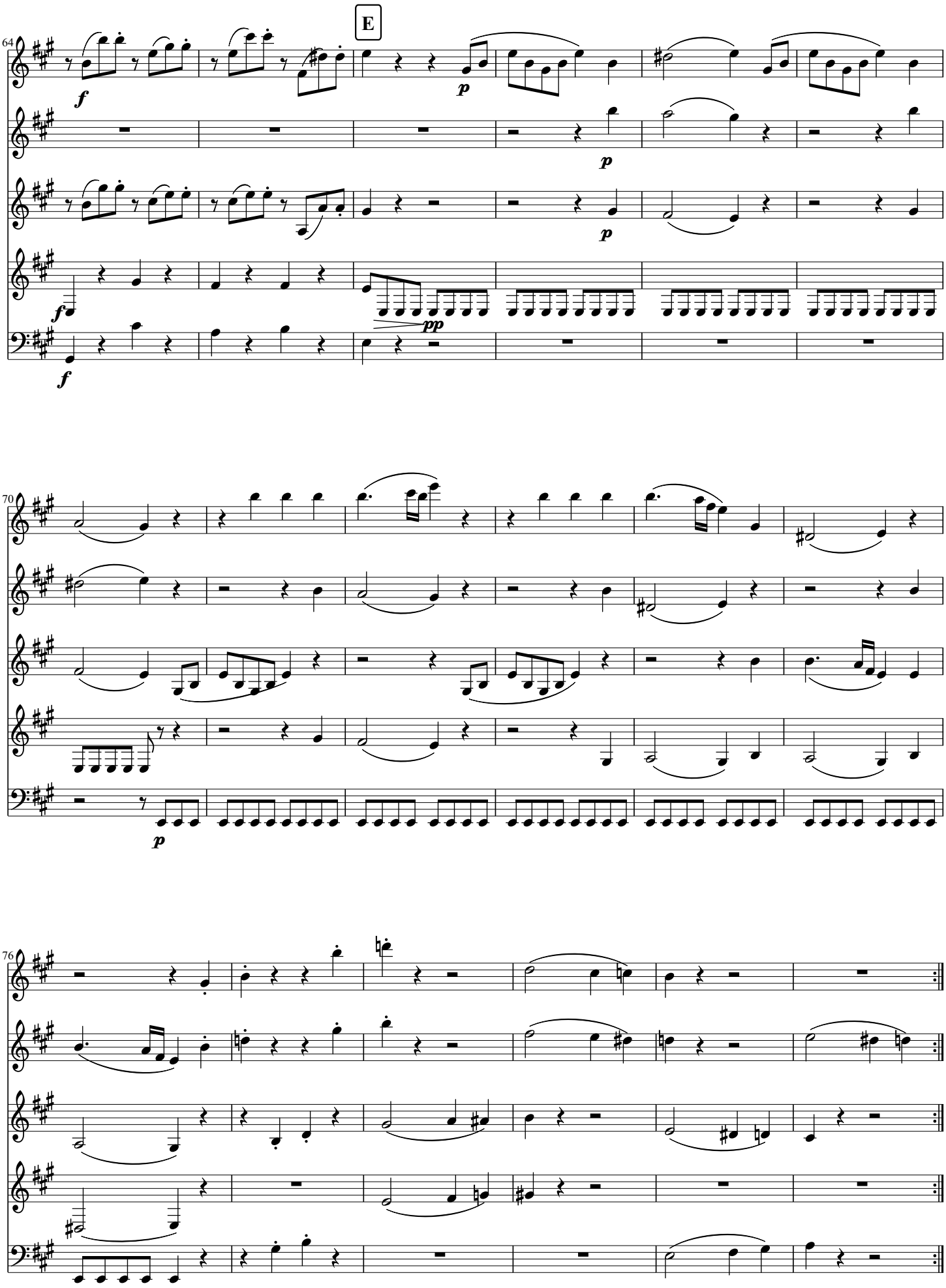
W A Mozart

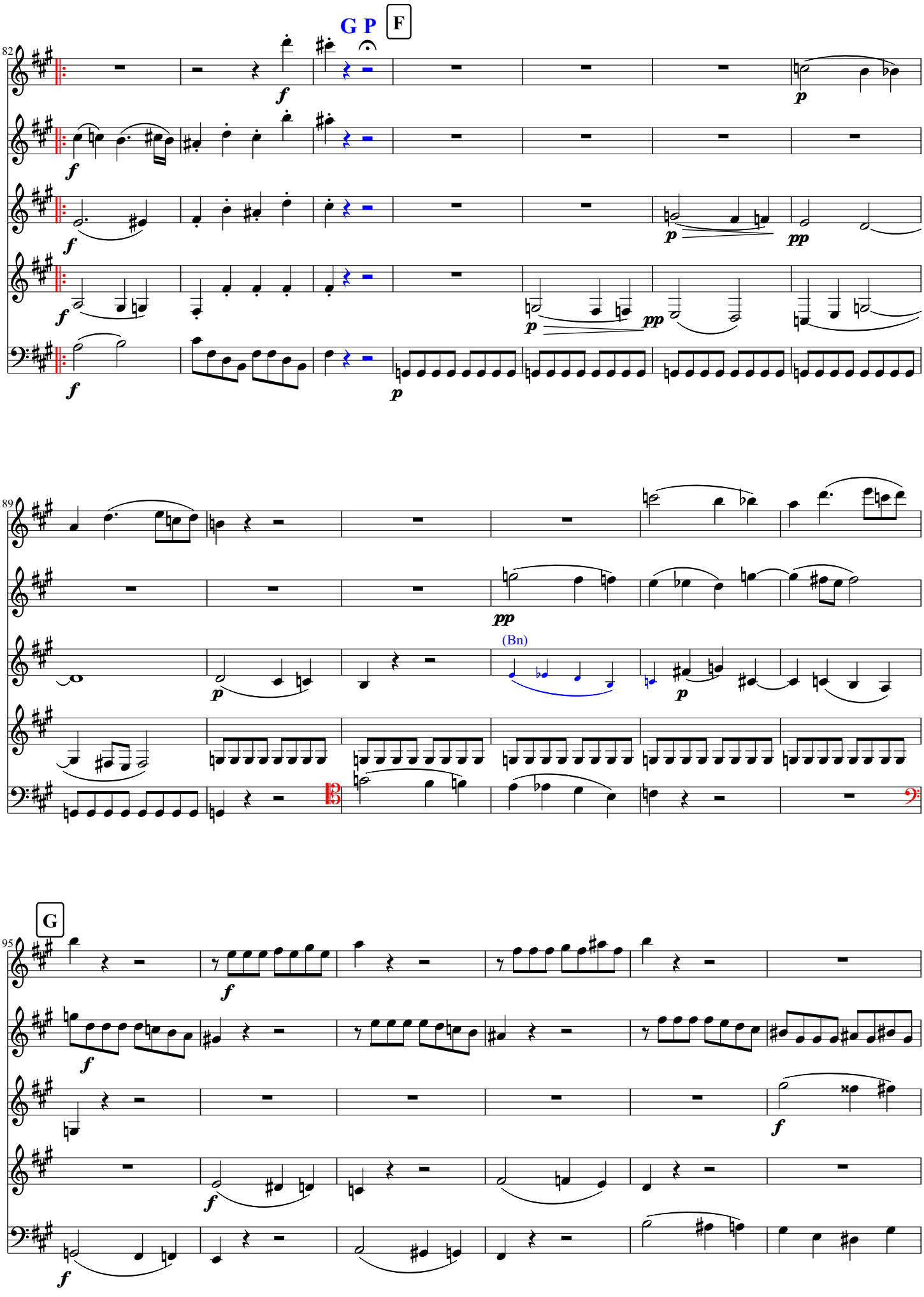
Allegro [~♩= 196]

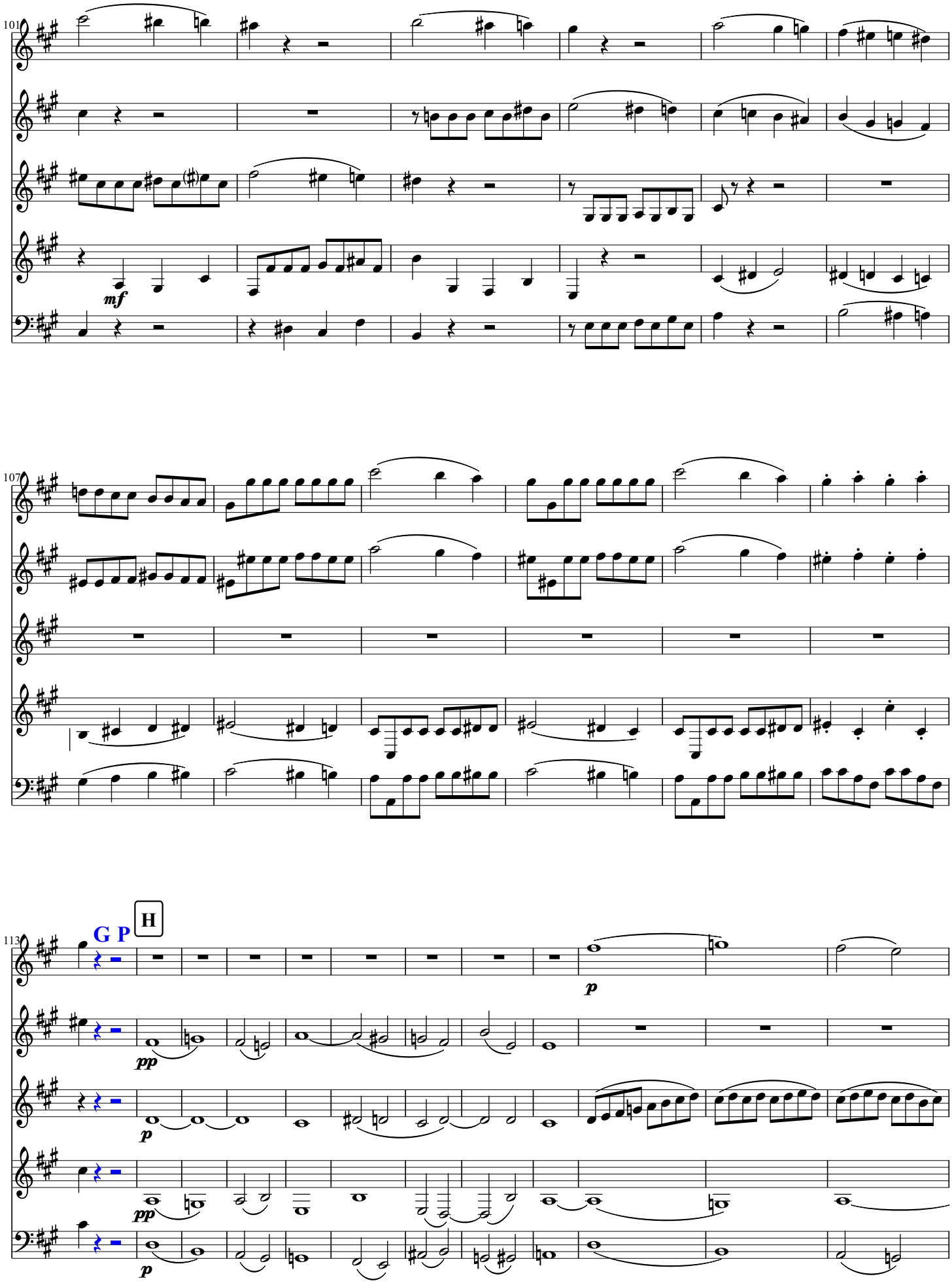


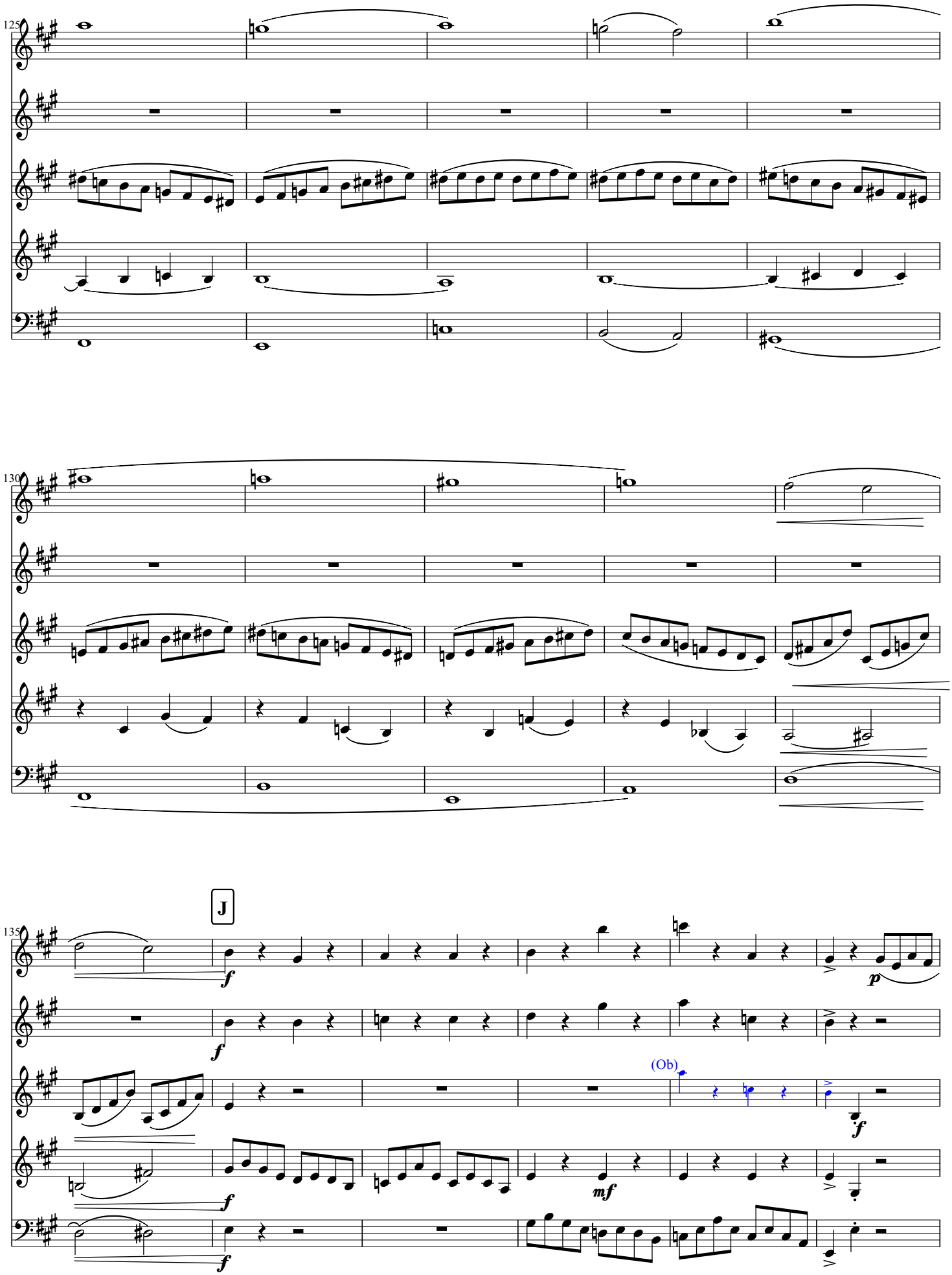

B
25
Hn
Cl
Hn
Hn
8vb
32
sf
p
sf
p
sf
p
sf
sf
sf
sf
sf
sf
p
sf
sf
C
38
f
p
sf
p
p
f
p
p
f
pp
p
f
p

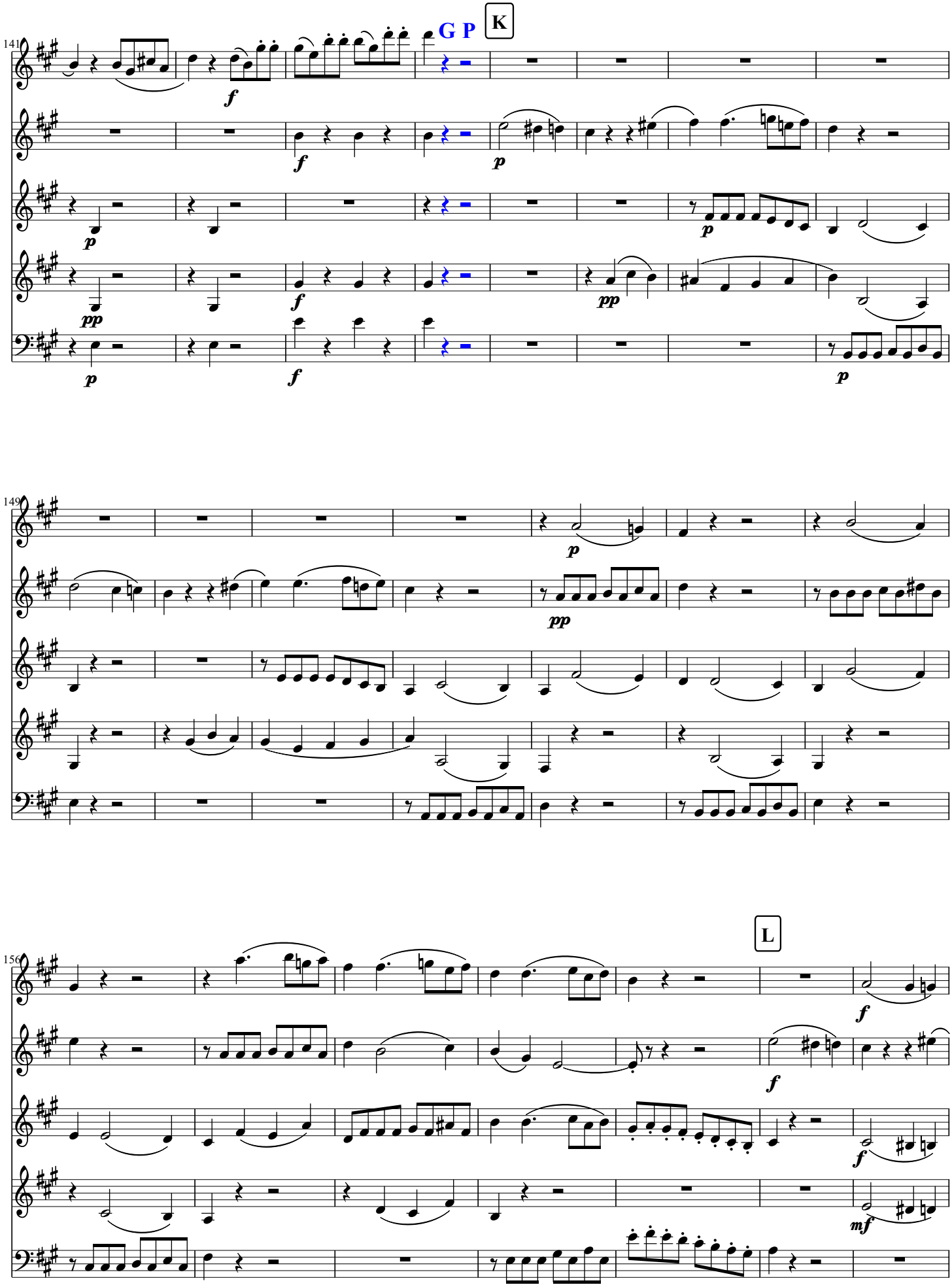

44
50
D
f
f
mf
f
56
diminuendo
p
f
p
p
pp
p

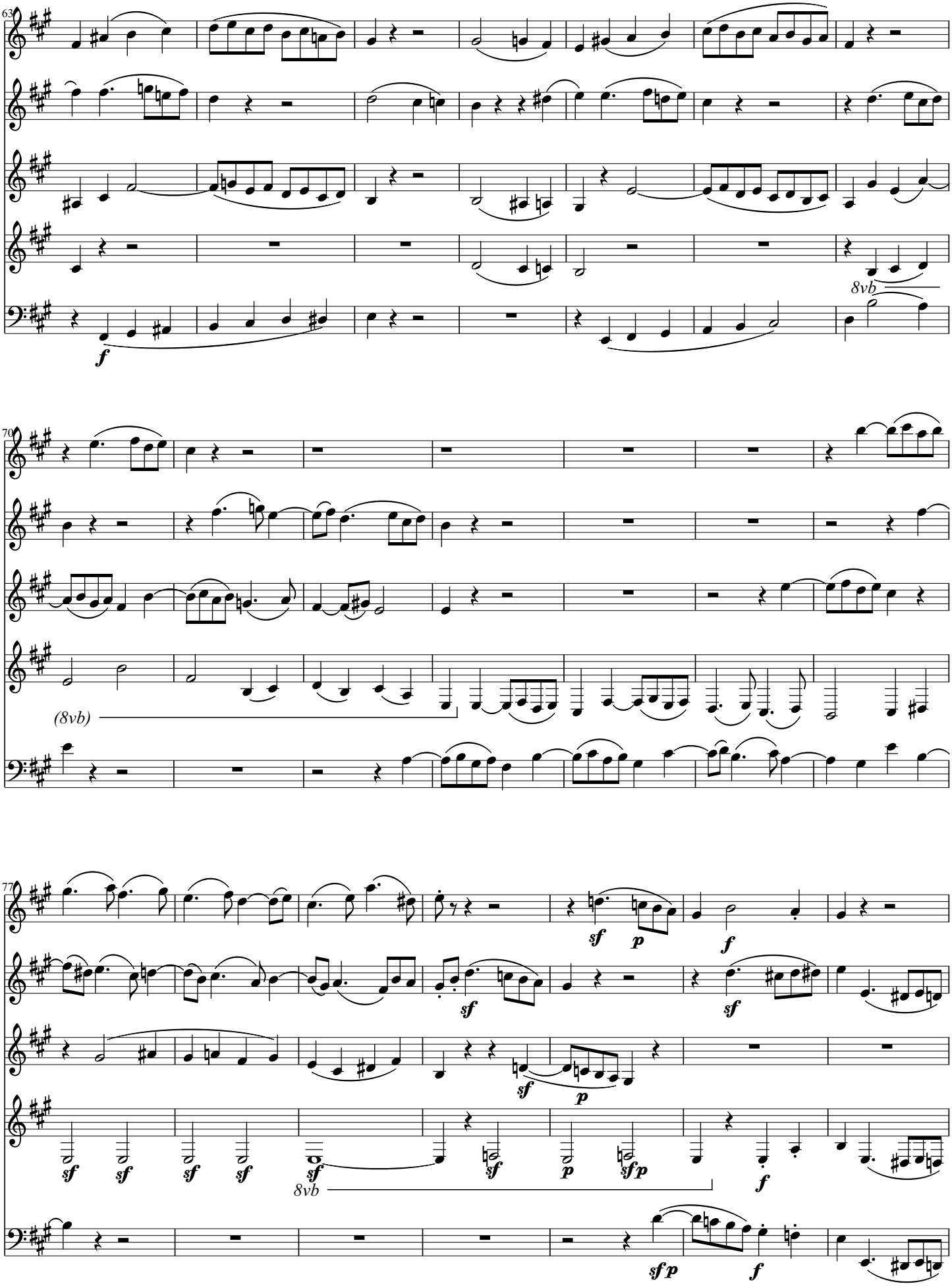

E
64
70
76

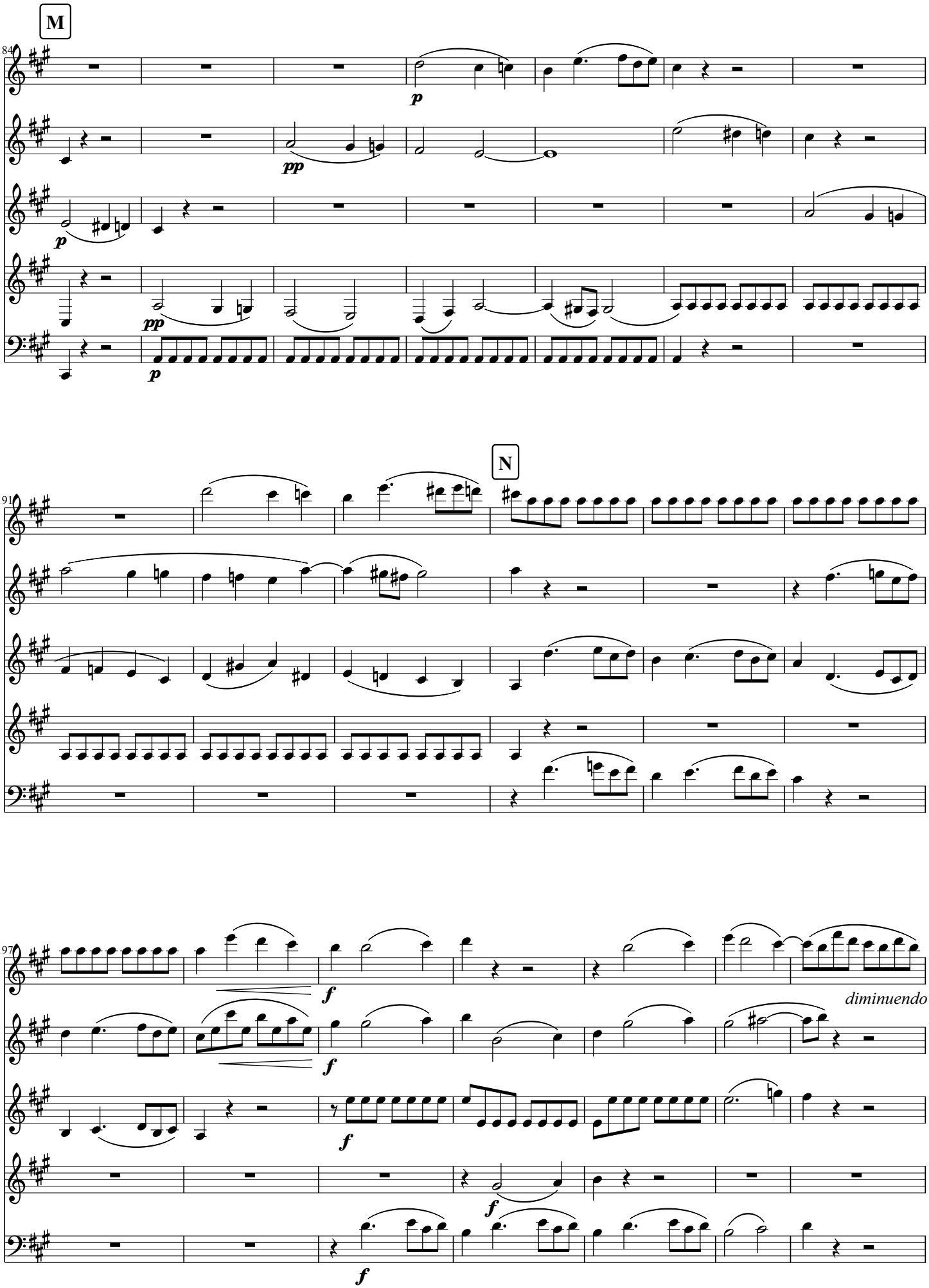

G P
F
82
89
(Bn)
G
95

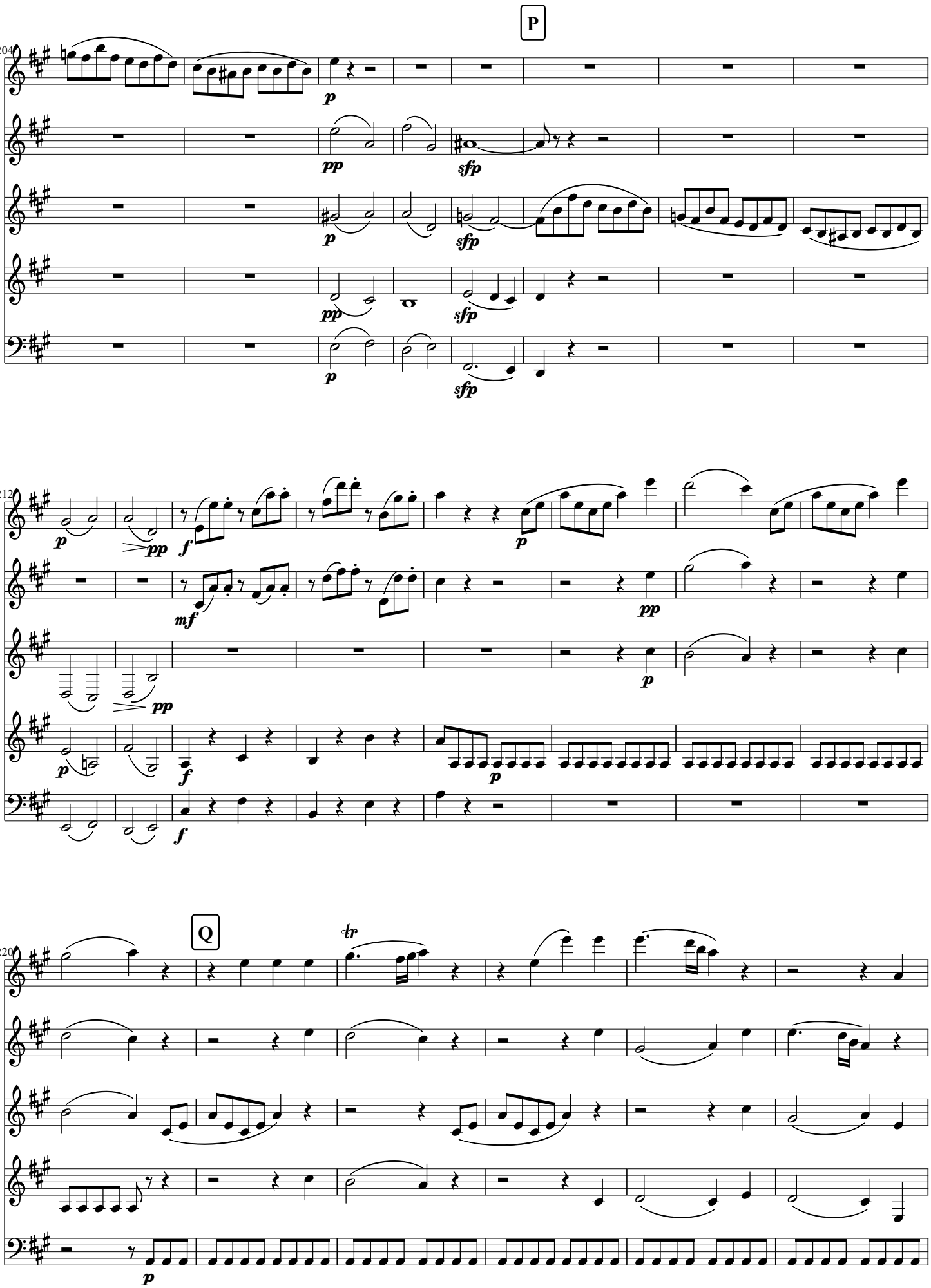

101
mf
107
113
G P
H
p
pp
p
pp
p

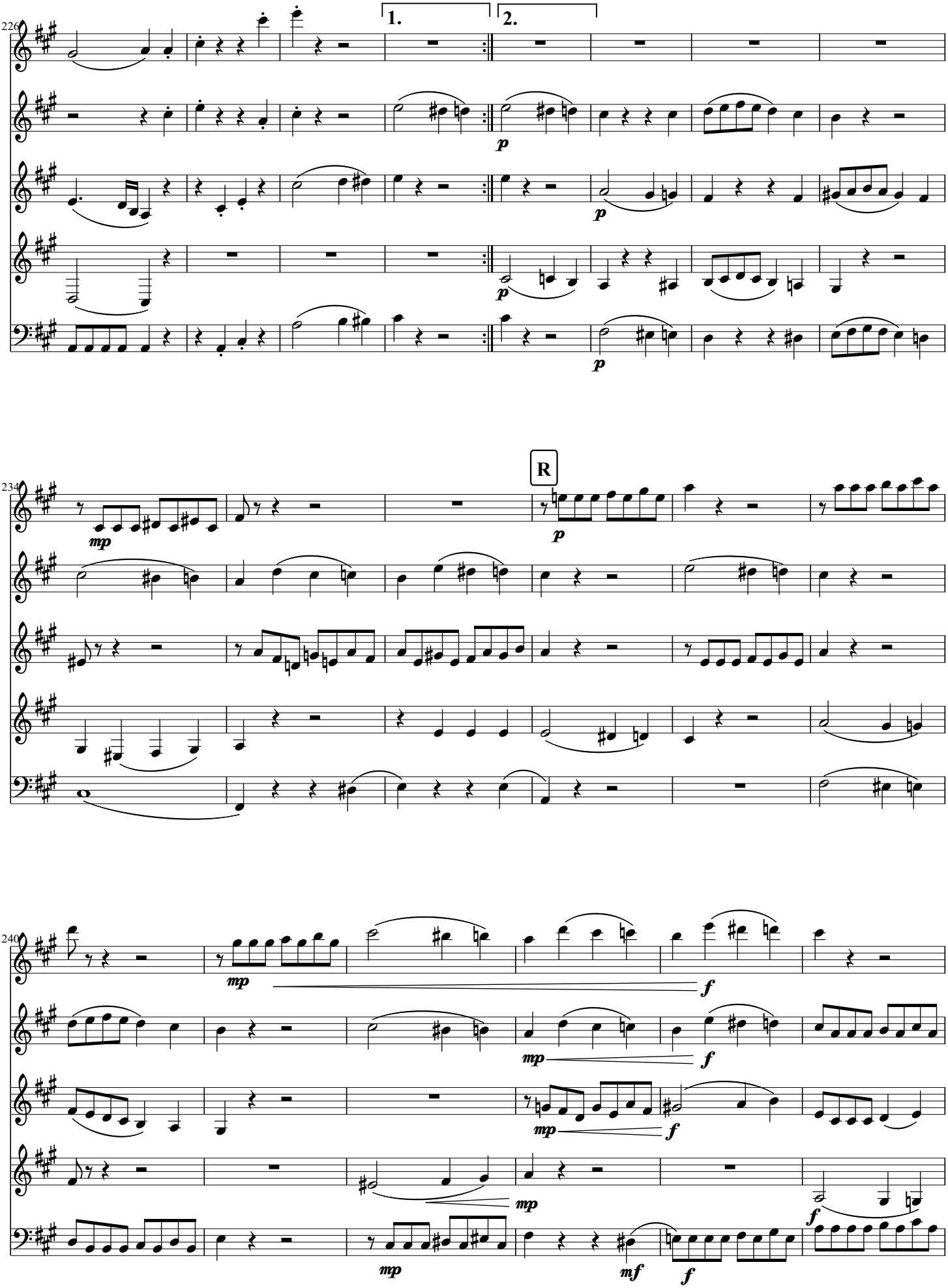

125
130
J
135
(Ob)

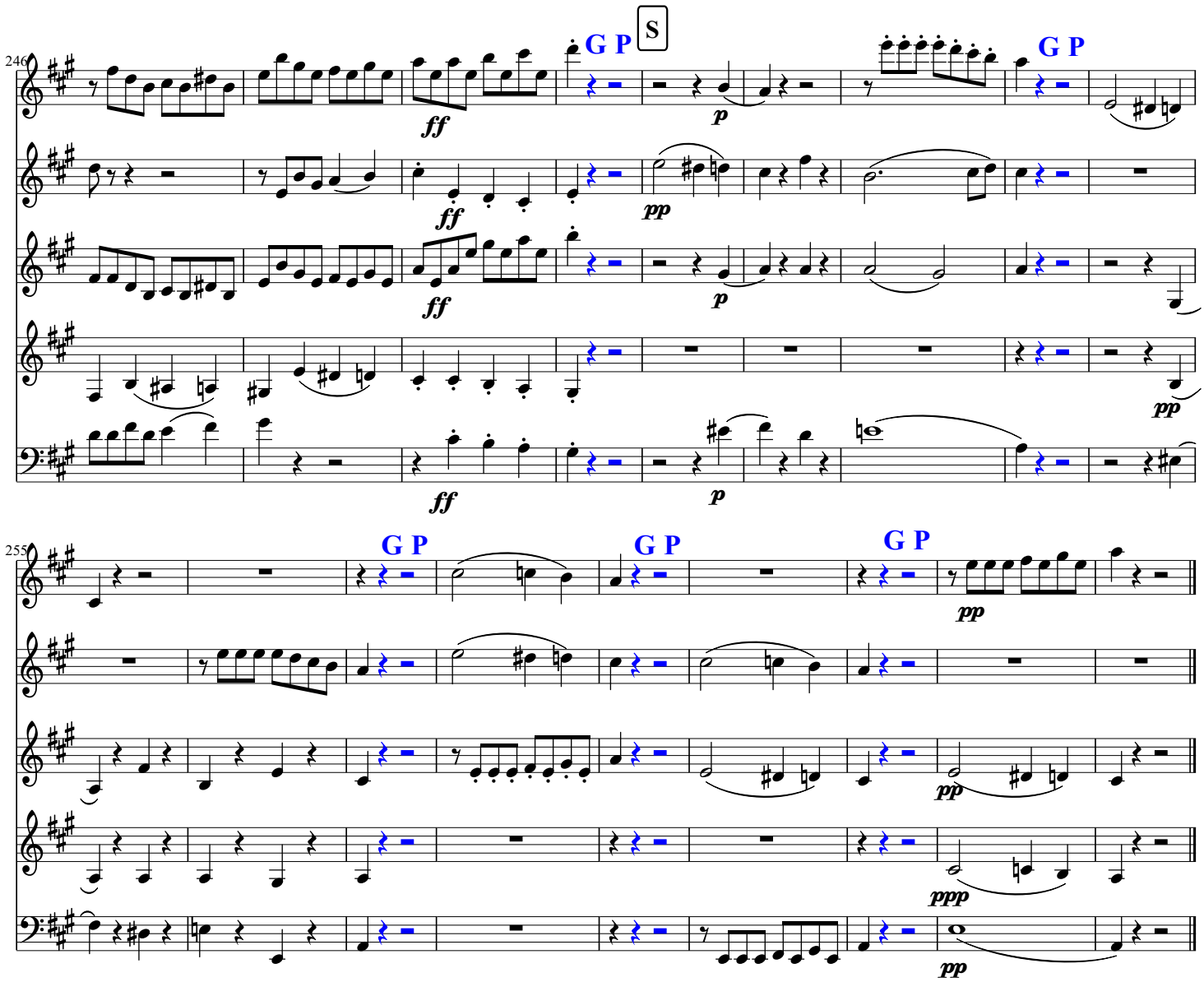

141
G P
K
149
156
L


163
f
8vb
170
(8vb)
177
sf
p
f
sf
sf
sf
p
sf
sf
sf
sf
sf
sf
p
sfp
f
8vb
sfp
f


M
184
p
pp
p
pp
p
N
191
197
f
f
f
f
f
diminuendo


P
204
Q
220


226
1.
2.
p
234
R
mp
240
f
mf


246
S
G P
G P
ff
ff
ff
p
pp
p
pp
ff
p
255
G P
G P
G P
pp
pp
ppp
pp

On 10th January 1785 Mozart completed this quartet, the fifth of the set of six that he dedicated to his friend Haydn. Only a few days later he finished the last, the more famous 'Dissonance' quartet, bringing to an end a three-year project. Mozart often worked on pairs of contrasting works at the same time: other examples are the last two symphonies, and the string quintets in the same keys of G minor and C major.

Mozart had been inspired by studying and playing Haydn's Op 33 set of quartets and wanted to offer the great man something worthy of him in return. The dedication to 'Papa' Haydn is no mere formal honorific: "To my very dear friend Haydn. A father who had decided to send his sons into the great world saw it has his duty to entrust them to the protection of a much celebrated man who, moreover, happened to be his best friend. In like manner I send my six sons to you, most celebrated and very dear friend. They are, in truth, the fruit of a very long and laborious effort..."

Haydn's Op 33 quartets developed 'human' elements of the new form, such as 'conversation' between the instruments, and humour. However his previous set (Op 20) had been the real ground-breaking works, in which he reinvigorated his style with a return to polyphonic principles: expanding the independence and interest of each part, and in particular reviving the fugue as a living form (in three out of six Finales). Mozart absorbed counterpoint directly from manuscripts of works by Handel and Bach in the library of Baron von Swieten, who was one of the first prominent champions of the revival of this 'old-fashioned' music: he encouraged younger composers to study it, and had invited Mozart regularly to his house on Sundays since 1782. Mozart started by transcribing fugues for string trios and quartets, partly at his wife's request.

Economy of style was natural to Haydn – many of his movements only have a single theme – and was further developed by Beethoven, who as he got older increasingly practised concentration and discipline in his writing. Mozart famously composed many works at breakneck speed (the 'Linz' symphony was completed in just 3 days), and on first listening to this quartet most of us probably just hear the typical Mozartean grace and lyrical style, expressed within his standard formal structures: sonata form with development and recapitulation of a theme in the outer movements; Minuet and variations. However, there is good evidence that in this quartet especially he was striving to assimilate the more formal polyphony that he had been studying, distilling it and concentrating his existing style, and that this did cost him 'laborious effort'. The piece works on many levels and repays repeated listening: it has been called the *ne plus ultra* of counterpoint in Mozart, showing how the simplest motifs (in the last movement, the main kernel is just the first four notes descending chromatically) can be developed into a full length work: still in the classical style, but with truly independent part writing, and a new economy and unity derived from older principles of fugal imitation, canon, inversion and re-combination with counter-subjects. K464 was Beethoven's favourite quartet by Mozart – he studied it closely and based his own Op 18 quartet in the same key on it.

The third movement originally had just four variations (numbered 1-3 and 6 in my transcription), in a conventional homophonic (tune and accompaniment) style, each instrument getting a turn to 'shine'. The striking last variation 6 with its drum-like 'accompaniment as theme' for the cello gave rise to a nickname sometimes used for the whole quartet. But on contemplation of the movement in the light of his ambitions for this piece and the set, Mozart evidently felt something was lacking: he inserted new variations 4 (in the minor, heartfelt and with imitative accompanying figures, one inverting the other) and 5 (strongly lyrical and with complex imitative part writing in the style of the outer movements), which together form the emotional core of the movement, and rounded it off with a coda which brings the theme back with new resonance and combines elements of both variations 5 and 6. Research also reveals that Mozart made preliminary sketches of the other movements and wrote an alternative Rondo for the last movement, which he then abandoned; and there are lots of rewritings in the manuscript, including several workings of the transitions in the development section of the first movement and different notations of its key changes.

Unusually, both the first two movements are in 3/4 time. (Mozart probably placed the Minuet second to balance the work because of the length of the variation movement). I have used cor anglais instead of oboe in both middle movements to provide contrast, as well as to allow a more equal distribution of the four parts over the five wind instruments while keeping the original pitch, where both violins are used in their lowest register.