

# QUINTET IN F MAJOR, K. 497

(FROM THE SONATA FOR PIANO,  
FOUR-HANDS IN F MAJOR)

# W. A. MOZART

ARRANGED BY  
ROBERT STALLMAN

FOR FLUTE (VIOLIN),  
VIOLIN, TWO VIOLAS  
AND CELLO



CARL FISCHER

SCORE

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## PREFACE

In 1990, during an intense rehearsal of a Mozart Quartet transcription for flute and strings by Franz Anton Hoffmeister, at the Marblehead Summer Music Festival, a disgruntled violist friend complained about Hoffmeister’s awkward string writing, suddenly daring me to create my own arrangement. I balked. But the following winter—despite scruples about treading on hallowed ground—I grew curious and began to experiment. Soon I was hooked on the challenge of learning to speak Mozart’s language with conviction. This fascination, encouraged by pianist Richard Goode and other Mozarteans, would eventually generate a total of thirty-nine recreations of Mozart piano sonatas as works for flute and strings.

With zero tolerance for alteration of melodic or harmonic material—Mozart’s friend Hoffmeister had regrettably attempted such “improvements”—I always tried to envision what Mozart himself would have desired. Many of the sonatas can be heard as if they were Mozart’s “blueprints” of imagined chamber works. Hence my task was to “flesh out” the keyboard versions as Mozart might have done, had a commission or performance opportunity arisen. I spent hours pondering how Mozart might have set these sonatas in four- or five-part form, providing the needed textural or contrapuntal enhancements. With immersion in the composer’s dialect, various apt solutions presented themselves. The search for the “right” one then became a most absorbing study.

On the eve of releasing my Bogner’s Café recording of Mozart-Stallman *New Quintets* (2006), I discovered to my delight that a prominent scholar had long before endorsed such an effort. Eric Blom (1888–1959), author of *Mozart* (1935), had taken note of the four-hand piano works as “a kind of keyboard chamber music.” Regarding *Sonata, K. 497*, Mr. Blom had observed that Mozart is often dealing with, not the expected four voices (one to a hand), but five. Blom states: “The F major Sonata (K. 497) removes us to another world—the world of the great chamber music, especially of the string quintets. Indeed an arrangement of some sort for a combination of instruments would make a magnificent concert work of this almost uncomfortably great piece of domestic music.” That Mozart was in 1786 writing for piano duo from a quintet perspective makes sense, as we find him returning to the quintet form with keen interest in his last years, writing four String Quintets, the Clarinet Quintet, rearranging a wind serenade for String Quintet, and leaving several other quintets incomplete. My arrangement presented here is made for flute and strings but is also intended for string quintet.

*Quintet in F Major for Flute and Strings, K. 497*, was completed in 1999 and performed with the Martinů Quartet in the Czech Republic prior to recording it in 2004. Mozart had finished the original Sonata in F Major for Piano, Four-Hands, K. 497, on August 1, 1786. It shows the unmistakable influence of *Figaro*, completed and premiered exactly three months prior. As signaled by the imposing introductory Adagio, the conception is on a grand symphonic scale, all three movements being richly developed with contrapuntal episodes and an abundance of marvelously contrasting textures and themes throughout. Called “the crowning work of its kind” by Alfred Einstein, the Sonata is laden with examples of Mozart’s mercurial originality. Here we have a perfect synthesis of *concertante* brilliance, operatic intensity and intimate dialogue.

The work opens in unison with a probing, minor-tinged Adagio, whose question comes to a pause on the dominant, before being answered with jaunty certainty by the opening theme of the Allegro di molto—an F-major tune as sunny and confident as an aria from *Figaro* itself. This movement’s declamatory “opera chorus” persistently intones its rhythmic motto over a swirling scale figure. The amorous second theme (initially presented in the first viola) also seems to be plucked from *Figaro*.

The Andante opens with a heavenly melody, which takes as its springboard the *Romanza* theme from the *Horn Concerto in E♭ Major, K. 495*, written only five weeks before. The “love duet” between flute and first viola seems to anticipate the impassioned duetting between violin and viola in the Andante of the *String Quintet in C Major, K. 515*, written about nine months later. The ingenious *stretto* canon of the Andante’s middle section requires the precision of a Swiss clock (which its chiming thirds recall). Affecting bucolic codettas close each of the main sections of the movement.

In the final Allegro, a rondo in  $\frac{6}{8}$  time, the puckish, yet aristocratic character of the opening theme contrasts with the bumptious, popular tune used for the second theme (heard first in the violin and then the flute, over pizzicato cello). Lilted hymn-like episodes in three, four- and finally five-part counterpoint are repeatedly interrupted by startling scale figures that rise up in *furioso* episodes throughout the movement. As in the “Swiss clock” section of the Andante, Mozart uses a *stretto* imitation treatment with this tempest theme, thereby heightening both intensity and sense of instability.

I am most grateful to the adventuresome Martinů Quartet for their warm support and collaboration over the years with several of my arrangements, and to my friend Edwin Swanborn for the original typesetting of this score. Gratitude is also due *Weekend Edition, Performance Today* and innumerable classical stations across the United States for their enthusiastic and repeated airings of my “new” Mozart Quintet endeavors—and most of all, to violist Katherine Murdock for that dare in 1990.

—Compiled from the writings of Robert Stallman  
by Hannah Woods Stallman,  
February 2, 2020

# Quintet in F Major, K. 497

for Flute (Violin), Violin, Two Violas and Cello  
(from the Sonata for Piano, Four-Hands in F Major, 1786)

WOLFGANG AMADEUS MOZART (1756–1791)

Arranged by Robert Stallman

## I.

Adagio

Flute (Violin)

Violin

Viola I

Viola II

Cello

Fl.

Vln.

Vla. I

Vla. II

Vc.

Fl.

Vln.

Vla. I

Vla. II

Vc.

15

Fl. *f p f p f p f p f p*

Vln. *f p f p f p f p f p*

Vla. I *f p f p f p f p f p*

Vla. II *f p f p f p f p f p*

Vc. *f p f p f p f p f p*

20

Fl. *f p p*

Vln. *f p*

Vla. I *f p*

Vla. II *f p*

Vc. *f p*

25

Fl.

Vln.

Vla. I

Vla. II

Vc.

Allegro di molto

Fl. *p*

Vln. *p*

Vla. I *p*

Vla. II *p*

Vc. *p*

Fl. *p* *f*

Vln. *p* *f*

Vla. I *f*

Vla. II *f*

Vc. *f*

37

Fl. *f* *p*

Vln. *p* *cresc.* *f* *p*

Vla. I *fp* *cresc.* *f* *p*

Vla. II *fp*

Vc. *fp* *cresc.* *f* *p*

44

50

Fl. *f p cresc. f p f p f p*

Vln. *cresc. f p cresc. f*

Vla. I *cresc. f p cresc. f*

Vla. II *p cresc. f*

Vc. *cresc. f p cresc. f*

56

Fl. *f p p f*

Vln. *p f*

Vla. I *p f*

Vla. II *f*

Vc. *f*

63

Fl. *p*

Vln. *p*

Vla. I *p*

Vla. II *p*

Vc. *p*



70

Fl.

Vln.

Vla. I

Vla. II

Vc.

*p*

76

Fl.

Vln.

Vla. I

Vla. II

Vc.

*f*

*tr*

82

Fl.

Vln.

Vla. I

Vla. II

Vc.

*f*

*tr*

88

Fl. *p*

Vln. *p*

Vla. I *p*

Vla. II *p*

Vc. *p*

95

Fl. *f* (*sf*)

Vln. *f(sf)* (*sf*)

Vla. I *f(sf)* (*sf*)

Vla. II *f(sf)* (*sf*)

Vc. *f(sf)* (*sf*)

102

Fl. (*sf*)

Vln. (*sf*)

Vla. I (*sf*)

Vla. II (*sf*)

Vc. (*sf*)

107

Fl. *(sf)*

Vln. *(sf)*

Vla. I *(sf)*

Vla. II *(sf)*

Vc. *(sf)*

112

Fl. *p*

Vln. *p*

Vla. I *p*

Vla. II *p*

Vc. *p*

Fl. *pp* *f* *p*

Vln. *pp* *f* *p*

Vla. I *pp* *f* *p*

Vla. II *pp* *f* *p*

Vc. *f* *p*

124

Fl.

Vln.

Vla. I

Vla. II

Vc.

130

Fl.

Vln.

Vla. I

Vla. II

Vc.

136

Fl.

Vln.

Vla. I

Vla. II

Vc.

*f*

141

Fl.

Vln.

Vla. I

Vla. II

Vc.

147

Fl.

Vln.

Vla. I

Vla. II

Vc.

153

Fl.

Vln.

Vla. I

Vla. II

Vc.

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*