

Wofgang Amadeus Mozart

arr. di Stefano Conzatti

IL FLAUTO MAGICO

OVERTURE

PER QUARTETTO DI CLARINETTI



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OUVERTURE

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Adagio

Clarinetto Si \flat 1
(o Cl. Picc.)

Clarinetto Si \flat 2.

Clarinetto Si \flat 3.
(o Cr. di Bassetto)

Clarinetto Basso

ff *p³* *sf* *p*

ff *p* *sf* *p*

ff *p* *sf* *p*

ff *p* *sf*

6

Cl. 1.

Cl. 2.

Cl. 3.

Cl. B.

sf *p*

sf *p*

sf *p*

p *fp*

10

Cl. 1. *sf* *p*

Cl. 2. *p* *sf* *p*

Cl. 3. *sf* *p*

Cl. B. *sf* *p*

16 **Allegro**

Cl. 1. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. 2. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. 3.

Cl. B.

20

Cl. 1. *p* *f* *p* *f* *p* *f* *p* *f* *sfp*

Cl. 2. *p* *sfp* *sfp* *p* *f*

Cl. 3.

Cl. B.

25

Cl. 1. *sfp* *p*

Cl. 2. *p* *f* *p*

Cl. 3. *p* *f* *p* *f*

Cl. B.

Detailed description: This system covers measures 25 to 28. The key signature has one flat (B-flat). Measure 25 starts with a B-flat clef and a common time signature. The first staff (Cl. 1.) has a melodic line with dynamics *sfp* and *p*. The second staff (Cl. 2.) has a rhythmic accompaniment with dynamics *p*, *f*, and *p*. The third staff (Cl. 3.) has a similar rhythmic accompaniment with dynamics *p*, *f*, *p*, and *f*. The fourth staff (Cl. B.) is mostly silent with some notes in later measures.

29

Cl. 1. *sfp* *sfp* *p*

Cl. 2. *tr* *tr* *p*

Cl. 3. *p* *f* *p* *f* *p*

Cl. B. *p* *sfp*

Detailed description: This system covers measures 29 to 32. Measure 29 starts with a B-flat clef and a common time signature. The first staff (Cl. 1.) has a melodic line with dynamics *sfp*, *sfp*, and *p*. The second staff (Cl. 2.) has a rhythmic accompaniment with trills (*tr*) and dynamics *p*. The third staff (Cl. 3.) has a rhythmic accompaniment with dynamics *p*, *f*, *p*, *f*, and *p*. The fourth staff (Cl. B.) has a melodic line with dynamics *p* and *sfp*.

33

Cl. 1. *tr* *sf* *sf*

Cl. 2. *sfp* *sfp*

Cl. 3. *p* *f* *p* *f*

Cl. B. *p* *f* *p* *f*

Detailed description: This system covers measures 33 to 36. Measure 33 starts with a B-flat clef and a common time signature. The first staff (Cl. 1.) has a melodic line with trills (*tr*) and dynamics *sf* and *sf*. The second staff (Cl. 2.) has a rhythmic accompaniment with dynamics *sfp* and *sfp*. The third staff (Cl. 3.) has a rhythmic accompaniment with dynamics *p*, *f*, *p*, and *f*. The fourth staff (Cl. B.) has a rhythmic accompaniment with dynamics *p*, *f*, *p*, and *f*.

37

Cl. 1. *p* *f*

Cl. 2. *p* *f*

Cl. 3. *p* *f*

Cl. B. *p* *f*

41

Cl. 1.

Cl. 2.

Cl. 3. *f* *sf* *sf* *sf*

Cl. B. *f* *sf* *sf* *sf*

46

Cl. 1. *sf* *sf* *sf* *sf sf*

Cl. 2. *sf sf*

Cl. 3. *sf sf*

Cl. B. *sf sf*

51

Cl. 1.
Cl. 2.
Cl. 3.
Cl. B.

Detailed description: This system contains measures 51 through 55. The key signature has one flat (B-flat). The first two staves (Cl. 1. and Cl. 2.) feature complex melodic lines with many sixteenth notes and slurs. The third staff (Cl. 3.) has a rhythmic pattern of eighth notes. The fourth staff (Cl. B.) has a similar rhythmic pattern. There are rests in measures 53 and 55 for all parts.

56

Cl. 1.
Cl. 2.
Cl. 3.
Cl. B.

pp
p
pp

Detailed description: This system contains measures 56 through 60. The key signature has one flat. Measure 56 has a dynamic marking of *pp* for the first staff. Measure 57 has a dynamic marking of *p* for the second and third staves. Measure 58 has dynamic markings of *pp* for the first and third staves. The first staff has a long note in measure 58. The second staff has a long note in measure 59. The third staff has a long note in measure 60. The fourth staff has rests in measures 58, 59, and 60.

60

Cl. 1.
Cl. 2.
Cl. 3.
Cl. B.

pp

Detailed description: This system contains measures 60 through 64. The key signature has one flat. The first staff (Cl. 1.) has a long note in measure 60. The second staff (Cl. 2.) has a long note in measure 61. The third staff (Cl. 3.) has a long note in measure 62. The fourth staff (Cl. B.) has rests in measures 60, 61, 62, 63, and 64. A dynamic marking of *pp* is present in the first staff of measure 60.