

*Para Jano*

# "Reflexiones sobre Wolfgang "

para cuarteto de cuerdas  
y clarinete en Sib

Jorge Daniel Arias

*Esta obra está dedicada a mi hijo Jano a quien nunca pude influenciar para que se dedicara a la música, ni aun haciéndole escuchar Mozart desde su cuna...*

*Es también mi humilde homenaje a Mozart. La misma está construida íntegramente con materiales de la Sonata nro. 12, 3er Mov KV 332. Por la naturaleza tonal de los mismos se utilizan diferentes técnicas para conservar parte de la esencia de los mismos sin convertir la pieza en una obra con eje tonal explícito. También se trabaja otro concepto clásico: el de la repetición, pero nunca literalmente. No obstante existen otros materiales de carácter tímbrico y un especial acento en las articulaciones. Intente la búsqueda de un equilibrio entre los materiales presentados textualmente y las técnicas que conviertan a los mismos en algo totalmente irreconocible. También quise mantener por momentos cierta regularidad rítmica propia del período clásico*

Para *Jano*

# Reflexiones sobre Wolfgang

con materiales de la Sonata  
Nro 12, KV 332, 3er mov.  
(Allegro assai)

**Allegretto**

$\text{♩} = 66$

Jorge Daniel Arias

1

Clarinet in B $\flat$

Violin I

Violin II

Viola

Violoncello

3

Cl.

Vln. I

Vln. II

Vla.

Vc.

6

Cl.

Vln. I

Vln. II

Vla.

Vc.

*molto vib*  
*pizz.*  
*arco*  
*molto vib*  
*mp*  
*mp*  
*pizz.*  
*arco*  
*sfz*  
*mp*

Detailed description: This block contains the musical notation for measures 6, 7, and 8. The Clarinet (Cl.) part is mostly silent with some rests. The Violin I (Vln. I) part features a melodic line with accents and vibrato. The Violin II (Vln. II) part has a more active line with slurs and accents. The Viola (Vla.) part is marked *molto vib* and *pizz.* in measure 6, then *arco* in measure 7, and *molto vib* in measure 8. The Violoncello (Vc.) part is marked *pizz.* in measure 6, *arco* in measure 7, and *arco* in measure 8. Dynamics include *mf*, *mp*, and *sfz*.

9

Cl.

Vln. I

Vln. II

Vla.

Vc.

*p*  
*molto vib*  
*pp*  
*molto vib*  
*p*  
*col legno batutto*  
*mf*  
*p*

Detailed description: This block contains the musical notation for measures 9, 10, and 11. The Clarinet (Cl.) part has a rhythmic pattern of eighth notes, marked *p*. The Violin I (Vln. I) part is silent. The Violin II (Vln. II) part has a melodic line with slurs and accents, marked *molto vib* and *pp*. The Viola (Vla.) part has a rhythmic pattern of eighth notes, marked *molto vib* and *p*. The Violoncello (Vc.) part has a rhythmic pattern of eighth notes, marked *col legno batutto*, *mf*, and *p*.

12

Cl. *mp* *molto vib* *molto vib* *molto vib*

Vln. I *pp* *mf*

Vln. II

Vla. *mp* *pizz.*

Vc. *mp*

15

Cl. *pp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *mf* *gliss.* *pizz.* *mp*

Vc. *arco* *mf* *5:4* *6:4* *6:4*

**poco più mosso**

19  $\text{♩} = 72$

Cl.

Vln. I *mf* *mp*

Vln. II *mp* molto vib

Vla. arco *mp* *mp*

Vc. pizz. *mp* arco *mf*

22

rit. . . . .

**Tempo primo**

Cl.

Vln. I *mp*

Vln. II *mp*

Vla. *mf* *p*

Vc. *mp* *sfz* *p*

25

Musical score for measures 25-27. The score is in 4/8 time and consists of five staves: Cl. (Clarinet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature has one sharp (F#).  
- Cl.: Rests in measures 25 and 26; enters in measure 27 with a melodic line starting on G4, marked *p*.  
- Vln. I: Active in measure 25 with eighth notes, marked *mf*; rests in measures 26 and 27.  
- Vln. II: Active in measure 25 with sixteenth notes, marked *mf*; continues in measure 26 with *molto vib*, and ends in measure 27 with *molto vib* and *pp*.  
- Vla.: Active in measure 25 with eighth notes, marked *mf*; continues in measure 26 with *arco* and *mp*, and continues in measure 27.  
- Vc.: Rests in measure 25; enters in measure 26 with eighth notes, marked *mp* and *arco*; continues in measure 27.

28

Musical score for measures 28-30. The score is in 4/8 time and consists of five staves: Cl., Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#).  
- Cl.: Rests in measure 28; enters in measure 29 with eighth notes, marked *p*; continues in measure 30 with *molto vib* and *mp*.  
- Vln. I: Rests in measures 28 and 29; enters in measure 30 with eighth notes, marked *mp*.  
- Vln. II: Rests in measures 28 and 29; enters in measure 30 with eighth notes, marked *p* and *molto vib*.  
- Vla.: Active in measure 28 with eighth notes, marked *mf*; continues in measure 29 with *p* and *col legno batutto*; continues in measure 30 with *mp* and *col legno batutto*.  
- Vc.: Active in measure 28 with eighth notes, marked *mf*; continues in measure 29 with *p* and *col legno batutto*; continues in measure 30.

**rit.**

*molto vib*

32

Cl. *pp*

Vln. I *mf* *mp* *sfz*

Vln. II *mp* *sfz*

Vla. *arco alla punta* *pp*

Vc. *mp* *arco* *sfz*

$\text{♩} = \text{♩}$   $\text{♩} = 50$

**molto accel.**

35

Cl. *sul tasto*

Vln. I *picado* *ppp*

Vln. II *picado* *ppp*

Vla. *sul tasto*

Vc. *sul tasto* *gliss.* *pp* *mp*

37  $\text{♩} = 10$

Cl. *p*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *gliss.*

3

39

Cl.

Vln. I *mp* sul pont.

Vln. II *mp* sul pont.

Vla. *mp* sul pont. secco

Vc. *pp* sul pont. alla punta *pp*

3



41

Cl. *gliss.* *gliss.*

Vln. I *p* *mf*  
*sul tasto*

Vln. II *sul tasto*

Vla. *secco* *mf*

Vc. *pp*

43

Cl. *gliss.* *pp* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *sul tasto* *mp* *molto sul pont.*

Vc. *mp*

10 45 *frull.* **Lento** ♩=50

Cl. *mp* *pp* *gliss.*

Vln. I *con sord.* *nat.*

Vln. II *con sord.* *nat.*

Vla. *con sord.* *nat.*

Vc. *con sord.* *nat.*

48 **molto accel.**

Cl. *sfz p subito*

Vln. I *pppp* *mf* *molto sul pont.* *ligar*

Vln. II *pppp* *mf* *molto sul pont.* *ligar*

Vla. *pppp*

Vc. *sfz p subito* *mp* *gliss.*

♩=72

molto accel.

11

51

Cl.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*gliss.*

*gliss.*

53

♩=90

Cl.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*gliss.*

*gliss.*

*p* *mf*

sul tasto

3

3

5:4

5:4

55

Cl. *gliss.*

*mf*

Vln. I *sul tasto*

5:4 *sul tasto*

Vln. II *sul tasto*

5:4

Vla. *secco pizz.*

*ff*

Vc. *mf*

*ppp*

57

Cl. *gliss.*

*gliss.*

Vln. I *molto sul pont.*

Vln. II *p molto sul pont.*

Vla. *p arco*

*mp*

Vc. *mp*

*senza sord. nat. mp*

*senza sord. mp*

59 *frull.*

Cl. *pp* *mp*

Vln. I *nat.* *senza sord.*

Vln. II *nat.* *senza sord.*

Vla. *3* *3* *3* *3* *3*

Vc. *nat.*

61 *leggiero*

Cl. *mp*

Vln. I *5* *5* *5*

Vln. II *5* *5*

Vla. *3* *mp* *molto vib* *molto vib*

Vc. *leggiero* *mp*

14 63

Cl. *sfz*

Vln. I *leggiere* *molto vib* *mp* *sfz*

Vln. II *pizz.* *secco* 3 *arco* *sfz*

Vla. *molto vib* *secco* *mf* *mp* *sfz*

Vc. 5 *golpe en la caja* *sfz*

**Allegro**

66 ♩=120

Cl.

Vln. I

Vln. II *leggiere* *pp* *molto vib*

Vla. *leggiere* *arco* *pp* *molto vib*

Vc. *pp* *leggiere* *molto vib*

68

Cl. *sffz*

Vln. I *mf* *sffz* molto vib

Vln. II *molto vib* *mf* *fff*

Vla. *mf* *sffz*

Vc. *molto vib* *mf* *sffz*

71

Cl. *mf* *pp*

Vln. I *mf* *pp* con sord.

Vln. II *mf* *pp* con sord.

Vla. con sord.

Vc. con sord.

16 **Lento**

74  $\text{♩} = \text{♩}$

Cl. *molto vib* *senza vib.* *mp* *mf* *ff* **slap**

Vln. I *pp* *mp*

Vln. II *pp* *mf* *ff* *molto sul pont.* *nat. pizz.*

Vla. *pp* *mf* *ff* *molto sul pont.* *nat. pizz.*

Vc. *molto flautando* "air sound" IV *mp*

**Tempo primo**

80  $\text{♩} = 66$  *leggiero*

Cl. *mp* *nat.*

Vln. I

Vln. II

Vla. *nat. arco* *leggiero* *p*

Vc. *leggiero* *p* *mp*



83

Cl.

Vln. I *leggiere*  
*mp* *pp*

Vln. II *nat.* *arco* *pp* *molto vib*

Vla. *mp* *arco* *pp* *molto vib*

Vc. *pp* *molto vib*

86

Cl.

Vln. I *f* *ff*

Vln. II *molto vib* *f*

Vla. *f* *molto vib*

Vc. *f* *molto vib*

89

Cl.

Vln. I

Vln. II

Vla.

Vc.

*ff* *sfz* *f* *pp*

molto vib

**Molto Lento**

♩=40 lo mas equilibrado posible

92

Cl.

Vln. I

Vln. II

Vla.

Vc.

*pp* liscio

vib.

vib.

vib.

vib.

lo mas equilibrado posible

*pp* liscio

96

Cl. vib. vib.

Vln. I vib.

Vln. II sul pont. alla punta 3:2 V

Vla. pp pizz. 3:2 mp

Vc. vib. vib. vib. vib.

99

Cl. vib.

Vln. I

Vln. II

Vla. pp liscio vib. vib.

Vc. vib. vib.

**Allegro**

103

$\text{♩} = 120$

Musical score for measures 103-105. The score is in 3/4 time and features five staves: Cl. (Clarinet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of 120. The dynamic is *mf*. The Viola part is marked 'col legno batutto nat.' and 'col legno batutto'. The Violoncello part is marked *mf*. The measure numbers 103, 104, and 105 are indicated at the end of each staff.

106

Musical score for measures 106-108. The score is in 4/4 time and features five staves: Cl. (Clarinet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#). The dynamic is *mf*. The Viola part is marked 'pizz.' and *mp*. The Violoncello part is marked 'arco' and *mp*. The measure numbers 106, 107, and 108 are indicated at the end of each staff. The score includes a 3:2 ratio marking and the instruction 'alla punta' for the Violin parts.

Frag, Concierto para Clarinete K.622

109

5:4

Cl.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*p*

*p*

113

Cl.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*mp*

*mp*

*pp*

arco

*gliss.*

*gliss.*

*molto vib*

22 116

Cl. *pp*

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *mp* *pizz.* *arco* *gliss.* *mf*

Vc. *mf* *pizz.* *arco* *5:4* *6:4*

120

Cl. *mf* *molto vib* *pp*

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *gliss.*

Vc. *6:4* *mp* *arco*



Cl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* pizz. 3:2

Vc. *f*

133

Cl. *sffz* *pp*

Vln. I *sffz* *mp*  
sul pont. sul tasto

Vln. II *sffz* *mp*  
molto vib sul pont. sul tasto  
*f* *pp* *gliss.*

Vla. *sffz* *mp*  
sul pont. sul tasto

Vc. *sffz* *mf*  
sul pont. molto flautando "air sound" IV



