



Dietrich Demus

Germany, Halle

Adagio in C für Glasharmonika for 3 basset horns (KV 356)

About the artist

I am a chemist and served 50 years in this profession as professor of physical chemistry at the Martin-Luther-University Halle and as a scientific adviser for JNC Corporation in Japan. As a child I learnt playing piano, and as student I started playing the clarinet. Since this time I played in several amateur orchestras and in many chamber music groups. Since 1994 I play basset horn, edit music for basset horn, prepare arrangements of basset horn music and publish papers about the history of the basset horn. In cooperation with Thomas Grass I published the book 'Das Bassetthorn. Seine Entwicklung und seine Musik' and a catalogue of music for basset horn, the newest edition of which just appeared in freescores.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-alfredo17.htm>

About the piece

Title:	Adagio in C für Glasharmonika for 3 basset horns [KV 356]
Composer:	Mozart, Wolfgang Amadeus
Copyright:	Copyright © Dietrich Demus
Publisher:	Demus, Dietrich
Style:	Classical
Comment:	When Wolfgang Amadeus Mozart left Salzburg in 1780 and moved to Wien, he started composing different music including the basset horn. In 1785 he composed the Adagio KV 411 (440a) for 2 clarinets and 3 basset horns. This is a piece of special beauty in its sound, but unfortunately remained singular in its instrumentation. In order to make available more music for this instrumentation, we arranged Mozart's 'Adagio in C für Glasharmonika' KV 356, co... (more online)

Dietrich Demus on [free-scores.com](https://www.free-scores.com)



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Adagio in C für Glasharmonika KV 356/671a (1791)

Bearbeitet für 3 Bassetthörner von Th. Graß. Druck D. Demus

Adagio

W. A. Mozart

Bassetthorn 1

mezzo voce

Bassetthorn 2

mezzo voce

Bassetthorn 3

7

12

16

Musical notation for measures 16-21. The system consists of three staves. The top staff features a melodic line with eighth and sixteenth notes, including slurs and ties. The middle and bottom staves provide harmonic accompaniment with chords and rhythmic patterns.

22

Musical notation for measures 22-25. The system consists of three staves. The top staff continues the melodic line with more complex rhythmic figures. The middle and bottom staves continue the harmonic accompaniment.

26

Musical notation for measures 26-29. The system consists of three staves. The top staff concludes the melodic phrase with a repeat sign. The middle and bottom staves conclude the harmonic accompaniment with a repeat sign.