



Dietrich Demus

Germany, Halle

Ridente la calma (KV 152)

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:	Ridente la calma [KV 152]
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 the piano part of Mozart's aria 'Ridente la calma'... (more online)

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



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W.A.Mozart

(1756 -1791)

„Ridente la calma“

Arie für Singstimme mit

Klavierbegleitung

KV 152 (1772-75)

Bearbeitung der Klavierstimme für

2 Klarinetten und

3 Bassetthörner

von T. Graß. Druck D. Demus 2016.

Die klingende Originaltonart wurde beibehalten. Der komplette Tonvorrat wurde verwendet. Wo erforderlich, wurden Baßoktaven nach oben transponiert. Die Singstimme kann durch eine Klarinette übernommen werden.

"Ridente la calma". Arie für eine Singstimme mit Klavierbegleitung. Textdichter unbekannt. KV 152 (1772-75)

Arrangement der Klavierstimme für 2 Klarinetten
und 3 Bassetthörner von Th. Grass, Druck D. Demus

Larghetto W. A. Mozart

The score consists of the following parts:

- Gesang (Voice)
- Klarinette 1 in B (Clarinete 1 in B)
- Klarinette 2 in B (Clarinete 2 in B)
- Bassetthorn 1 (Bassoon 1)
- Bassetthorn 2 (Bassoon 2)
- Bassetthorn 3 (Bassoon 3)

The score is divided into two systems. The first system includes the vocal line and piano accompaniment for voice, two clarinets, and three bassoons. The second system includes the vocal line and piano accompaniment for voice, two clarinets, and three bassoons. Dynamics include piano (*p*), forte (*f*), and crescendo (*cresc.*). The arrangement includes a first ending for the vocal line.

Die originale Tonart wurde beibehalten. Der komplette Tonvorrat wurde verwendet.
Wo erforderlich, wurden die Baßoktaven nach oben transponiert. Die Gesangstimme
kann durch eine Klarinette in B übernommen werden..

13

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

19

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

25

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

p *cresc.* *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

Detailed description: This block contains the first system of a musical score, measures 25 through 30. It features six staves: Ges (Soprano), Cl 1 (Clarinet 1), Cl 2 (Clarinet 2), Bh 1 (Bassoon 1), Bh 2 (Bassoon 2), and Bh 3 (Bassoon 3). The key signature has one sharp (F#) and the time signature is 3/4. The Ges part has a melodic line with some rests. Cl 1 has a dynamic marking of *p* at the start, followed by a crescendo to *f*, and then returns to *p*. Cl 2 and Bh 1 have *p* dynamics. Bh 2 has a *f* dynamic in measure 28. Bh 3 has *p* dynamics. There are various articulations like slurs and accents throughout.

31

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

Detailed description: This block contains the second system of a musical score, measures 31 through 36. It features the same six staves as the first system. The Ges part continues its melodic line. Cl 1 and Cl 2 play rhythmic patterns. Bh 1 has a rhythmic pattern. Bh 2 and Bh 3 have rhythmic patterns. The dynamics are mostly *p* and *f*.

37

Ges

Cl 1 *fp* *fp* *p*

Cl 2 *fp* *fp* *p*

Bh 1 *fp*

Bh 2 *fp* *p*

Bh 3 *fp* *fp* *p*

43

Ges

Cl 1 *cresc.*

Cl 2

Bh 1

Bh 2 *cresc.*

Bh 3 *cresc.*

48

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

54

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

61

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

f *p*

f *p*

f *p*

f

Detailed description: This system of musical notation covers measures 61 to 66. It features six staves: Ges (Conductor), Cl 1 (Clarinet 1), Cl 2 (Clarinet 2), Bh 1 (Bassoon 1), Bh 2 (Bassoon 2), and Bh 3 (Bassoon 3). The key signature has one sharp (F#) and the time signature is 3/4. The Cl 1 part has a dynamic marking of *f* followed by *p*. The Cl 2 part has a dynamic marking of *f* followed by *p*. The Bh 1 part has a dynamic marking of *f* followed by *p*. The Bh 2 and Bh 3 parts have a dynamic marking of *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

67

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

cresc. *f*

cresc.

cresc.

Detailed description: This system of musical notation covers measures 67 to 72. It features the same six staves as the previous system. The Cl 1 part has a dynamic marking of *cresc.* followed by *f*. The Cl 2 part has a dynamic marking of *cresc.*. The Bh 2 part has a dynamic marking of *cresc.*. The Bh 3 part has a dynamic marking of *cresc.*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.