



Dietrich Demus

Arranger, Composer, Interpreter, Publisher

Germany, Halle

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:	Mozart/Danzi: 24 Duos from operas for 2 basset horns. Score
Composer:	Mozart, Wolfgang Amadeus
Arranger:	Danzi, Franz; Demus, Dietrich
Copyright:	Copyright © Dietrich Demus
Publisher:	Demus, Dietrich
Instrumentation:	2 Basset Horns
Style:	Classical
Comment:	Franz Danzi (1763 – 1826) was a cellist, composer and conductor. He spent his life in several residential cities in Southern Germany. When in about 1800 he served in Munich in the court orchestra as vice conductor, he made a series of 24 arrangements of pieces from operas of Wolfgang Amadeus Mozart. In an old print these arrangements appeared under the title 'Vingt quatre petits duos pour deux violoncelles : tirés des divers Opéra de Mozart. Danz... (more online)

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24 Duos für 2 Bassetthörner

Arr. Dietrich Demus nach den Arrangements von
Franz Danzi aus Opern von W. A. Mozart

Nr. 1

(Aus "La clemenza di Tito" Nr. 7. Duett Servilia, Annio:
"Ah perdona al primo affetto")

Andante con moto

The first system of the musical score consists of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The upper staff begins with a quarter note G#4, followed by eighth notes A4-B4, and then a series of eighth-note chords. The lower staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the duet, starting at measure 6. It includes a trill (tr) in the upper staff at measure 8. Both staves feature triplet markings (3) over groups of notes. The system concludes with first and second endings, indicated by boxes labeled '1.' and '2.'.

The third system covers measures 12 to 15. The upper staff contains a series of eighth-note chords, while the lower staff continues with a rhythmic accompaniment of eighth and quarter notes.

The fourth system covers measures 16 to 21. The upper staff features a melodic line with eighth-note chords, and the lower staff provides a consistent accompaniment. The piece ends with a final cadence in the upper staff.

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Musical score for measures 20-23. The key signature is three sharps (F#, C#, G#). The music is written for two bassoon parts. Both parts feature a melodic line with eighth and sixteenth notes, often beamed together. The dynamic marking *fp* (fortissimo piano) is present in both parts.

Musical score for measures 24-28. The key signature is three sharps. The music continues with similar melodic patterns. The dynamic marking *fp* is used in both parts.

Musical score for measures 29-34. The key signature is three sharps. The music includes a trill (*tr*) in the upper part and triplet markings (*3*) in both parts. The dynamic marking *fp* is present.

Musical score for measures 35-38. The key signature is three sharps. The music features a change in dynamics to *p* (piano) in both parts.

Musical score for measures 39-42. The key signature is three sharps. The music features a change in dynamics to *f* (forte) in both parts.

Nr. 2

(Aus "La clemenza di Tito" Nr. 3. Duettino Sesto, Annio:
"Deh prendi un dolce amplesso")

Andante

The first system of the duettino consists of two staves of music. Both staves are in the key of D major and 6/8 time. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the duettino from measure 7 to 13. The melodic line in the upper staff becomes more active with sixteenth-note patterns, while the lower staff continues with a steady eighth-note accompaniment.

The third system covers measures 14 to 20. It features dynamic markings: *fp* (fortissimo piano) at measures 14 and 16, *f* (forte) at measure 17, and *p* (piano) at measure 18. The upper staff has a more complex melodic line with slurs and accents, while the lower staff maintains a consistent eighth-note accompaniment.

Nr. 3

(Aus "Don Giovanni" Nr. 5. Chor und Duett Masetto, Zerline:
"Giovinette che fate all'amore")

Allegro

The musical score is written for two Bass Horns. It is in the key of D major (one sharp) and 6/8 time. The tempo is marked 'Allegro'. The score is divided into five systems, each with two staves. The first system begins with a treble clef and a 6/8 time signature. The music is characterized by rhythmic patterns of eighth and sixteenth notes. The second system starts with a measure rest of 6 measures. The third system starts with a measure rest of 5 measures. The fourth system starts with a measure rest of 16 measures. The fifth system starts with a measure rest of 21 measures. The score concludes with a final cadence in the second staff of the fifth system.

26

Musical notation for measures 26-30. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

31

Musical notation for measures 31-35. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

36

Musical notation for measures 36-41. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A dynamic marking of *p* (piano) is present at the end of the system.

42

Musical notation for measures 42-47. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

48

Musical notation for measures 48-52. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

53

Musical notation for measures 53-57. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The system concludes with a double bar line.

Nr. 4

(Aus "Die Zauberflöte" Nr. 10. Arie des Sarastro:
"O Isis und Osiris")

Adagio

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (one sharp) and 3/4 time. The music begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with quarter notes D4, E4, F4, and G4, with some phrasing slurs and ties.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The melody in the top staff features quarter notes G4, A4, B4, and C5, with some phrasing slurs and ties. The bass line continues with quarter notes D3, E3, F3, and G3. The system ends with a double bar line.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the second system. The melody in the top staff features quarter notes G4, A4, B4, and C5, with some phrasing slurs and ties. The bass line continues with quarter notes D3, E3, F3, and G3. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the third system. The melody in the top staff features quarter notes G4, A4, B4, and C5, with some phrasing slurs and ties. The bass line continues with quarter notes D3, E3, F3, and G3. The system ends with a double bar line.

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33

41

49

Nr. 5

("La ci darem la mano" aus Don Giovanni)

Andante

15

21

29

Musical notation for measures 34-38. The key signature is three sharps (F#, C#, G#). The music is written for two bassoon staves. Measure 34 starts with a treble clef and a common time signature. The melody in the upper staff features eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 39-44. The tempo is marked **Allegro**. The key signature remains three sharps. The time signature changes to 6/8. The music is written for two bassoon staves. The upper staff has a melody of eighth notes, and the lower staff has a rhythmic accompaniment of eighth notes.

Musical notation for measures 45-50. The key signature is three sharps. The music is written for two bassoon staves. The upper staff features a melody with eighth and sixteenth notes, and the lower staff provides a rhythmic accompaniment with eighth notes.

Musical notation for measures 51-57. The key signature is three sharps. The music is written for two bassoon staves. The upper staff has a melody with eighth and sixteenth notes, and the lower staff provides a rhythmic accompaniment with eighth notes.

Musical notation for measures 58-63. The key signature is three sharps. The music is written for two bassoon staves. The upper staff features a melody with eighth and sixteenth notes, and the lower staff provides a rhythmic accompaniment with eighth notes.

Musical notation for measures 64-68. The key signature is three sharps. The music is written for two bassoon staves. The upper staff has a melody with eighth and sixteenth notes, and the lower staff provides a rhythmic accompaniment with eighth notes. Dynamic markings *p* and *f* are present in both staves.

Nr. 6

(Aus "La clemenza di Tito" Nr. 15. Chor: "Ah grazie si rendano")

Larghetto

The musical score is written for two Bass Horns in 3/8 time, key of D major. It consists of five systems of two staves each. The first system includes a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes with various articulations and phrasing. The score is arranged in a standard two-staff format for each instrument.

32 *tr* *tr*

System 1: Measures 32-38. The upper staff features a melodic line with trills and slurs. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes.

39

System 2: Measures 39-45. The upper staff continues the melodic line with slurs and rests. The lower staff continues the accompaniment with eighth notes.

46

System 3: Measures 46-50. The upper staff has a more active melodic line with slurs. The lower staff features a bass line with a long slur across measures 46-50.

51

System 4: Measures 51-58. The upper staff has a complex melodic line with many slurs. The lower staff continues the accompaniment with eighth notes.

Nr. 7

(Aus "Die Zauberflöte" Nr. 11, 2. Aufzug, Duett: "Bewahret euch vor Weibertücken")

Andante

The musical score is written for two bassoons in G major and 3/4 time. It consists of five systems of two staves each. The tempo is marked 'Andante'. The first system starts with a mezzo-forte (*mf*) dynamic. The second system continues with *mf*. The third system begins at measure 12 and features a forte (*f*) dynamic. The fourth system starts at measure 16 and is marked piano (*p*). The fifth system starts at measure 21 and also features a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Nr. 8

(Aus "Die Zauberflöte" Nr. 21 Finale. Marsch)

Adagio

The musical score is written for two bass horns in C major, 3/4 time. It consists of four systems of two staves each. The tempo is marked 'Adagio'. The first system includes trills (tr) in the upper staff. The second system begins with a measure number '4'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is characterized by steady eighth-note accompaniment. The piece concludes with a double bar line.

Nr. 9

(Aus "Die Zauberflöte" Nr. 9. 2. Aufzug
"Marsch der Priester")

Andante

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by a quarter note A4, a quarter rest, and a quarter note B4. The melody continues with a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The lower staff is in bass clef with the same key signature and time signature. It features a steady accompaniment of eighth notes, starting with G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, 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Nr. 10

(Aus "Die Zauberflöte" Nr. 8. Finale 1. Aufzug Terzett der drei Knaben
"Zum Ziele führt euch diese Bahn")

Andante

The first system of the duet consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The lower staff begins with a bass clef and a common time signature. It starts with a quarter rest, followed by quarter notes G3, F3, and E3, then a half note D3, and a quarter note C3.

The second system of the duet consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. It starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The lower staff begins with a bass clef and a common time signature. It starts with a quarter note G3, followed by quarter notes F3, E3, and D3, then a half note C3, and a quarter note B2. Dynamics include *f* and *p*.

The third system of the duet consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. It starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a quarter note A4. The lower staff begins with a bass clef and a common time signature. It features a series of triplets of eighth notes: G3-A3-B3, C4-D4-E4, F4-G4-A4, B4-C5, D5-E5-F5, G5-A5-B5, C6, D6-E6-F6, G6-A6-B6, C7, D7-E7-F7, G7-A7-B7, C8, D8-E8-F8, G8-A8-B8, C9, D9-E9-F9, G9-A9-B9, C10, D10-E10-F10, G10-A10-B10, C11, D11-E11-F11, G11-A11-B11, C12, D12-E12-F12, G12-A12-B12, C13, D13-E13-F13, G13-A13-B13, C14, D14-E14-F14, G14-A14-B14, C15, D15-E15-F15, G15-A15-B15, C16, D16-E16-F16, G16-A16-B16, C17, D17-E17-F17, G17-A17-B17, C18, D18-E18-F18, G18-A18-B18, C19, D19-E19-F19, G19-A19-B19, C20, D20-E20-F20, G20-A20-B20, C21, D21-E21-F21, G21-A21-B21, C22, D22-E22-F22, G22-A22-B22, C23, D23-E23-F23, G23-A23-B23, C24, D24-E24-F24, G24-A24-B24, C25, D25-E25-F25, G25-A25-B25, C26, D26-E26-F26, G26-A26-B26, C27, D27-E27-F27, G27-A27-B27, C28, D28-E28-F28, G28-A28-B28, C29, D29-E29-F29, G29-A29-B29, C30, D30-E30-F30, G30-A30-B30, C31, D31-E31-F31, G31-A31-B31, C32, D32-E32-F32, G32-A32-B32, C33, D33-E33-F33, G33-A33-B33, C34, D34-E34-F34, G34-A34-B34, C35, D35-E35-F35, 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Musical notation for measures 16-21. The score is in treble clef with a key signature of two sharps (F# and C#). The music consists of two staves. The upper staff begins with measure 16, marked with a '16' above the first note. The lower staff begins with measure 17. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

Musical notation for measures 22-25. The score is in treble clef with a key signature of two sharps. The music consists of two staves. The upper staff begins with measure 22, marked with a '22' above the first note. The lower staff begins with measure 23. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

Musical notation for measures 26-31. The score is in treble clef with a key signature of two sharps. The music consists of two staves. The upper staff begins with measure 26, marked with a '26' above the first note. The lower staff begins with measure 27. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The word 'p' (piano) is written below the first note of both staves. The piece concludes with a double bar line.

Nr. 11

Adagio

p *f* *p*

p *f* *p*

f

f

tr.

p

p

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Measures 20-24. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). The bottom staff begins with a bass clef and the same key signature. The music features dynamic markings of *f* (forte) and *p* (piano).

Measures 25-30. The top staff begins with a treble clef and a key signature of two sharps. The bottom staff begins with a bass clef and the same key signature. The music features dynamic markings of *p* (piano).

Measures 31-34. The top staff begins with a treble clef and a key signature of two sharps. The bottom staff begins with a bass clef and the same key signature. The music features dynamic markings of *f* (forte) and *p* (piano).

Measures 35-38. The top staff begins with a treble clef and a key signature of two sharps. The bottom staff begins with a bass clef and the same key signature. The music features dynamic markings of *f* (forte) and *p* (piano).

Measures 39-42. The top staff begins with a treble clef and a key signature of two sharps. The bottom staff begins with a bass clef and the same key signature. The music features dynamic markings of *p* (piano) and *f* (forte).

Nr. 12

(Aus "Don Giovanni" 2. Akt Szene VI "Vedrai carino")

Allegretto

The musical score is written for two bass horns in 3/8 time, key of D major. It is marked **Allegretto**. The score is divided into six systems, each consisting of two staves. The first system begins at measure 1. The second system starts at measure 8 and features trills (tr.) in the upper staff. The third system starts at measure 16 and also includes trills. The fourth system starts at measure 24. The fifth system starts at measure 32 and includes trills. The score concludes at measure 40.

40

Two staves of music in G major. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

48

Two staves of music in G major. The upper staff continues the melodic line with slurs and accents. The lower staff features a more active accompaniment with sixteenth-note patterns.

55

Two staves of music in G major. The upper staff has a melodic line with slurs and accents. The lower staff continues with rhythmic accompaniment.

62

Two staves of music in G major. The upper staff includes trills (tr) and slurs. The lower staff features a rhythmic accompaniment with slurs.

70

Two staves of music in G major. The upper staff has a melodic line with slurs and accents. The lower staff continues with rhythmic accompaniment.

Nr. 13

(Aus "Die Zauberflöte" Nr. 13. 2. Aufzug Arie des Monostatos
"Alles fühlt der Liebe Freuden")

Allegro

The first system of the duet consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music begins with a half note D4 in the treble and a half note D3 in the bass. The melody in the treble is a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass part consists of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

The second system continues the duet. The treble staff has a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

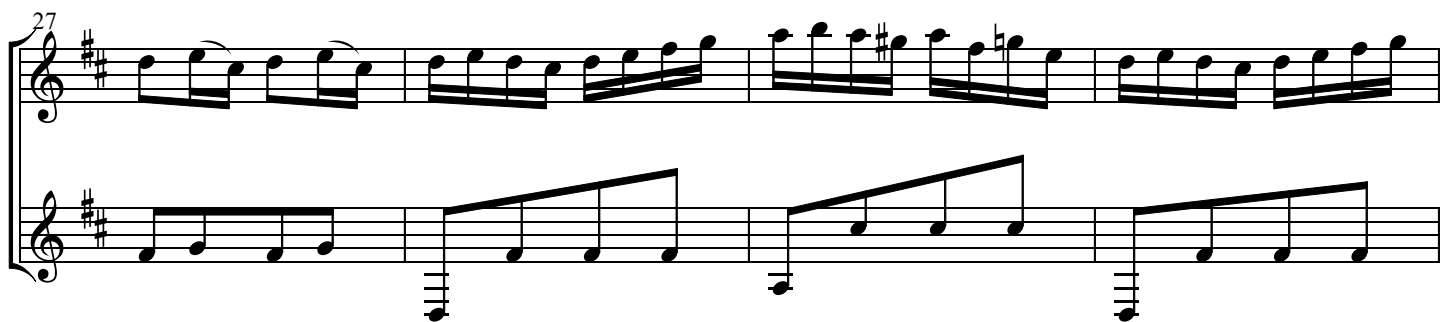
The third system starts at measure 11. The treble staff has a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

The fourth system starts at measure 15. The treble staff has a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

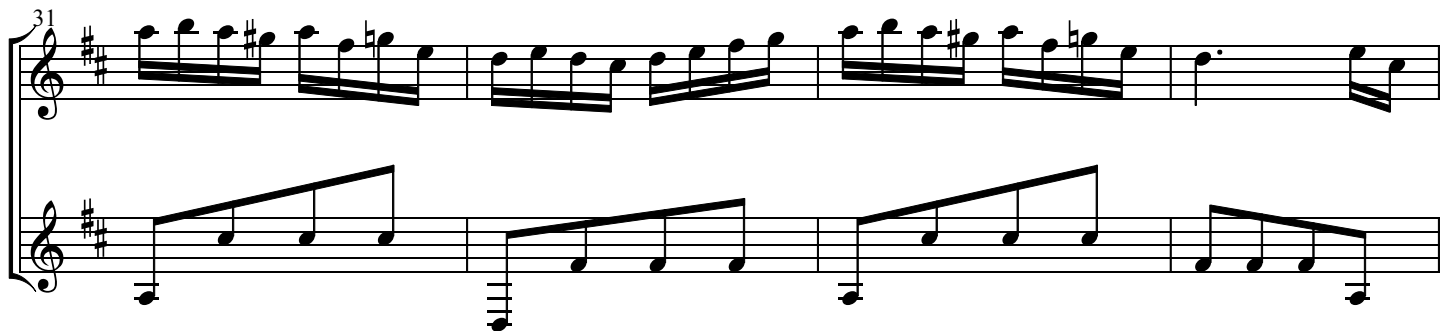
The fifth system starts at measure 22. The treble staff has a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff continues with eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

24 Duos für 2 Bassetthörner. Arr. Franz Danzi nach Opern von W. A. Mozart

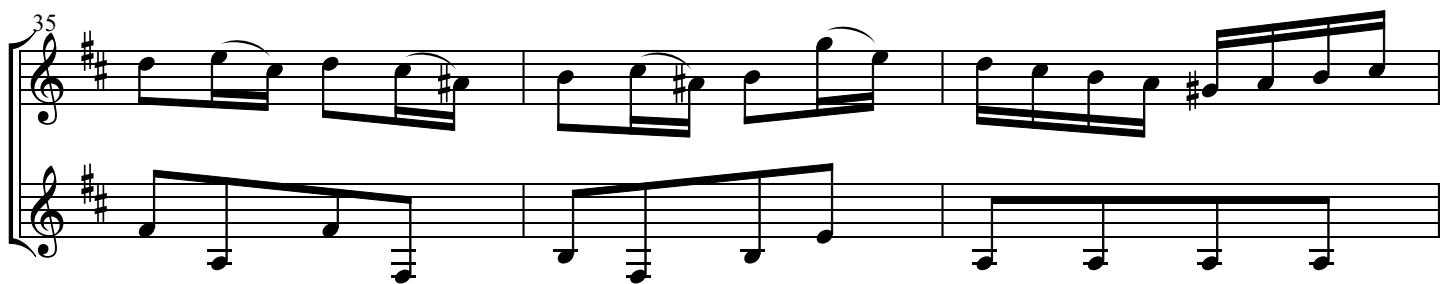
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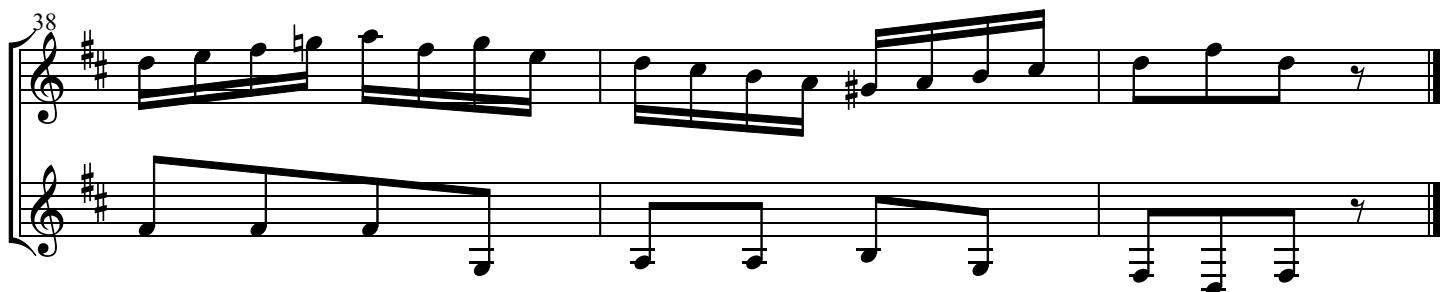
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35



38



Nr. 14

(Aus "Die Zauberflöte" Nr. 15. 2. Aufzug. Arie des Sarastro
"In diesen heil'gen Hallen kennt man die Rache nicht")

Larghetto

The musical score is written for two bassoons. It consists of two systems, each with two staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Larghetto'. The score is numbered 14 and is an arrangement by Franz Danzi of a duet from Mozart's 'Die Zauberflöte'. The first system contains measures 1 through 9. The second system contains measures 10 through 19. The third system contains measures 20 through 29. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bassoon parts are often in parallel motion, creating a rich harmonic texture.

Nr. 15

(Aus "Die Zauberflöte" Nr. 20. 2. Aufzug, Arie des Papageno
"Ein Mädchen oder Weibchen wünscht Papageno sich")

Andante

The first system of musical notation for the 'Andante' section. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper voice and a supporting bass line with some rests.

The second system of musical notation for the 'Andante' section. It consists of two staves. The top staff continues the melodic line with some slurs and accents. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Allegretto

The third system of musical notation for the 'Allegretto' section. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The music is more rhythmic and includes some slurs.

The fourth system of musical notation for the 'Allegretto' section. It consists of two staves. The top staff continues the melodic line with slurs. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Musical notation for measures 23-27. The score consists of two staves in treble clef with a key signature of one sharp (F#). Measure 23 begins with a treble clef and a sharp sign. The first staff contains a melodic line with slurs and accents. The second staff contains a bass line with rests and notes. The system concludes with a double bar line.

Musical notation for measures 28-32. The score consists of two staves in treble clef with a key signature of one sharp (F#). Measure 28 begins with a treble clef and a sharp sign. The first staff contains a melodic line with slurs and accents. The second staff contains a bass line with rests and notes. The system concludes with a double bar line.

Nr. 16

(Aus "Don Giovanni" . Arie des Don Giovanni:
"Finch'han dal vino, calda la testa" , sogen. Champagnerarie)

Presto

First system of musical notation for measures 1-9. It consists of two staves in 2/4 time. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation for measures 10-18. It consists of two staves. Measure 10 is marked with a '10' above the staff. The upper staff continues the melody, and the lower staff continues the accompaniment.

Third system of musical notation for measures 19-27. It consists of two staves. Measure 19 is marked with a '19' above the staff. The upper staff continues the melody, and the lower staff continues the accompaniment.

Fourth system of musical notation for measures 28-36. It consists of two staves. Measure 28 is marked with a '28' above the staff. The upper staff continues the melody, and the lower staff continues the accompaniment.

38

Two staves of musical notation for measures 38-46. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

47

Two staves of musical notation for measures 47-55. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

56

Two staves of musical notation for measures 56-65. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

66

Two staves of musical notation for measures 66-75. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

76

Two staves of musical notation for measures 76-84. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various rests and phrasing slurs. A trill (tr) is indicated above the first note of the top staff.

85

Musical notation for measures 85-91. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The bottom staff (bass clef) contains a bass line with eighth and quarter notes, including some beamed eighth notes.

92

Musical notation for measures 92-100. The top staff (treble clef) features a melodic line with a slur over measures 92-93 and various note values. The bottom staff (bass clef) has a bass line with a key signature change to one flat (B-flat) and a series of eighth notes.

101

Musical notation for measures 101-106. The top staff (treble clef) shows a melodic line with eighth and quarter notes. The bottom staff (bass clef) contains a bass line with eighth notes and some beamed eighth notes.

107

Musical notation for measures 107-114. The top staff (treble clef) has a melodic line with quarter and eighth notes. The bottom staff (bass clef) features a bass line with eighth notes and some beamed eighth notes.

Nr. 17

(Aus "Cosi fan tutte" Arie der Dorabella
„È amore un ladroncello un serpentello è amor“= Gott Amor ist ein Schäker)

Allegretto

The musical score is written for two bassoons. It consists of five systems, each with two staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The music is in 6/8 time. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 15. The fourth system starts at measure 16 and contains measures 16 through 20. The fifth system starts at measure 21 and contains measures 21 through 25. The score includes various musical notations such as slurs, accents, and dynamic markings.

26

31

36

42

47

52

24 Duos für 2 Bassethörner. Arr. Franz Danzi nach Opern von W. A. Mozart

57

Two staves of musical notation for measures 57-61. The top staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes, some beamed together.

62

Two staves of musical notation for measures 62-66. The top staff continues the melodic line with various note values and slurs. The bottom staff continues the accompaniment with rhythmic patterns and slurs.

67

Two staves of musical notation for measures 67-71. The top staff shows a melodic line with slurs and accents. The bottom staff continues the accompaniment with eighth and sixteenth notes.

72

Two staves of musical notation for measures 72-76. The top staff features a melodic line with slurs and accents. The bottom staff continues the accompaniment with eighth and sixteenth notes.

77

Two staves of musical notation for measures 77-81. The top staff shows a melodic line with slurs and accents. The bottom staff continues the accompaniment with eighth and sixteenth notes.

82

Two staves of musical notation for measures 82-86. The top staff features a melodic line with slurs and accents. The bottom staff continues the accompaniment with eighth and sixteenth notes.

24 Duos für 2 Bassetthörner. Arr. Franz Danzi nach Opern von W. A. Mozart

Musical score for two bassoons, measures 87-91. The score is written in treble clef with a key signature of one flat. The music features a melodic line in the upper part and a more rhythmic, accompanimental line in the lower part. The upper part includes slurs and accents, while the lower part consists of eighth and sixteenth notes with rests.

Musical score for two bassoons, measures 92-96. The score continues from the previous system. The upper part features a melodic line with slurs and accents, while the lower part consists of a steady eighth-note accompaniment. The piece concludes with a double bar line.

Nr. 18

(Aus "Cosi fan tutte" 2. Akt Nr. 21. Duett und Chor
"Secondate aurette amiche")

Andante

The musical score is written for two bass horns in a 3/8 time signature with a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at the end of the fifth system.

24 Duos für 2 Bassethörner. Arr. Franz Danzi nach Opern von W. A. Mozart

The image shows a musical score for two bass horns, arranged by Franz Danzi based on operas by W. A. Mozart. The score is presented in two systems, each with two staves. The first system starts at measure 27 and the second system starts at measure 33. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and articulation marks. The first system (measures 27-32) features a melodic line in the upper staff and a more rhythmic, accompanimental line in the lower staff. The second system (measures 33-38) continues the melodic and accompanimental parts, ending with a double bar line. The lower staff in the second system shows some complex rhythmic patterns, including sixteenth and thirty-second notes.

Nr. 19

Andante

Musical score for two bassoons, numbered 19, in 2/4 time, marked Andante. The score consists of six systems of two staves each. The first system starts with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second system includes a key signature change to one sharp (F#). The third system is marked with a '17' at the beginning. The fourth system is marked with a '27' at the beginning. The fifth system is marked with a '32' at the beginning and includes a forte 'f' dynamic marking. The sixth system concludes the piece with a double bar line.

Nr. 20

(Aus "Cosi fan tutte" 1. Akt No. 14. Arie des Fiordiligi
"Come scoglio immoto resta = Fest wie Felsen in Sturm und Wettern")

Allegretto

The first system of the duet consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The upper staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff features a continuous eighth-note accompaniment.

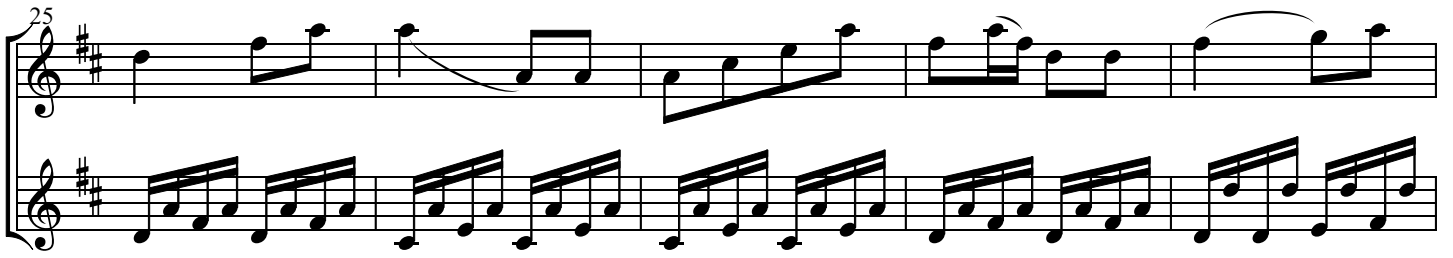
The second system continues the duet. The upper staff has a melodic line with some slurs and accents. The lower staff continues with the eighth-note accompaniment, showing some dynamic markings.

The third system of the duet. The upper staff shows a melodic phrase with a slur. The lower staff continues the accompaniment. A measure rest is present in the lower staff.

The fourth system of the duet. The upper staff continues the melodic line. The lower staff features a more complex accompaniment with some slurs and accents.

The fifth and final system of the duet. The upper staff includes several triplet markings (indicated by a '3' below the notes). The lower staff concludes the piece with a final melodic phrase and rests.

25



30



Nr. 21

(Aus "Cosi fan tutte" Nr. 1.39 Arie der Dorabella)

Andante

The musical score is arranged in five systems, each with two staves. The first system starts with a treble clef and a 2/4 time signature. The music is in G major, with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the lower staff of the first system. The notation includes slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the fifth system.

24 Duos für 2 Bassetthörner. Arr. Franz Danzi nach Opern von W. A. Mozart

26

Musical notation for measures 26-29. The first staff (treble clef) features a melodic line with eighth and sixteenth notes, including a sharp sign. The second staff (bass clef) provides a rhythmic accompaniment with eighth notes and rests.

30

Musical notation for measures 30-33. Both staves feature dense sixteenth-note passages. The first staff has a melodic line, while the second staff has a more rhythmic accompaniment.

34

Musical notation for measures 34-37. The first staff has a melodic line with eighth notes and rests. The second staff has a rhythmic accompaniment with eighth notes and rests.

38

Musical notation for measures 38-42. The first staff has a melodic line with eighth notes and rests. The second staff has a rhythmic accompaniment with eighth notes and rests.

43

Musical notation for measures 43-48. The first staff has a melodic line with eighth notes and rests. The second staff has a rhythmic accompaniment with eighth notes and rests.

49

Musical notation for measures 49-52. The first staff has a melodic line with eighth notes and rests. The second staff has a rhythmic accompaniment with eighth notes and rests.

24 Duos für 2 Bassethörner. Arr. Franz Danzi nach Opern von W. A. Mozart

54

Two staves of musical notation for measures 54-58. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and accents. The bottom staff mirrors the top staff's rhythmic structure.

59

Two staves of musical notation for measures 59-63. The top staff features a treble clef and a key signature of one sharp. It includes dynamic markings: *f* at the end of measure 61 and *f* *p* at the end of measure 63. The music continues with eighth-note patterns and slurs.

64

Two staves of musical notation for measures 64-68. The top staff has a treble clef and a key signature of one sharp. It includes a dynamic marking of *f* at the beginning of measure 64. The music features eighth-note patterns and slurs.

69

Two staves of musical notation for measures 69-73. The top staff has a treble clef and a key signature of one sharp. The music consists of eighth-note patterns with slurs and accents. The bottom staff continues the rhythmic accompaniment.

Nr. 22

(Aus "Die Hochzeit des Figaro" Nr. 12, 2. Akt Szene 3, Arietta des Cherubino
"Voi che sapete che cosa e amor")

Andante moderato

The musical score is written for two bassoons. It begins in the key of D major (one sharp) and 2/4 time. The tempo is marked 'Andante moderato'. The score is divided into systems of two staves each. The first system contains measures 1-5. The second system contains measures 6-10. The third system contains measures 11-15. The fourth system contains measures 16-20. The fifth system contains measures 21-25. The melody is primarily in the upper staff, while the lower staff provides a rhythmic accompaniment with eighth-note patterns. The piece concludes with a final cadence in measure 25.

26

31

36

41

46

51

Musical score for two bassoons, measures 56-65. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff (treble clef) provides a rhythmic accompaniment with repeated eighth-note patterns and slurs.

Nr. 23

(Aus "Le nozze di Figaro" Nr. 23. Finale: Marcia)

Allegro

Musical score for two bassoons, measures 66-84. The top staff (treble clef) contains the main melody with various note values and slurs. The bottom staff (treble clef) provides a steady accompaniment with eighth-note patterns. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems.

The image displays a musical score for two bassoons, consisting of three systems of two staves each. The first system begins at measure 19. The upper staff features a melodic line with eighth-note patterns and rests, while the lower staff provides a harmonic accompaniment with eighth-note chords. The second system starts at measure 24, showing a more complex melodic line with sixteenth-note runs in the upper staff and a corresponding accompaniment. The third system begins at measure 29, concluding with a double bar line and repeat dots. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings.

Nr. 24

(Aus "Die Zauberflöte" 1.17. Terzett. Pamina:
"Soll ich dich Teurer nicht mehr sehn"

Andante

The musical score is written for two bassoons in a 2-staff system. It begins with a treble clef and a common time signature (C). The tempo is marked 'Andante'. The score consists of 17 measures, with measure numbers 5, 9, 13, and 17 indicated at the start of their respective staves. The melody is primarily in the upper register of the instrument, featuring a mix of eighth and sixteenth notes, often beamed together. The accompaniment in the lower register consists of steady eighth-note patterns, frequently beamed in pairs. The key signature has one sharp (F#), and the piece concludes with a final cadence in the 17th measure.

21

Two staves of music. The upper staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff contains a rhythmic accompaniment with eighth notes and slurs.

25

Two staves of music. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment with eighth notes and slurs.

29

Two staves of music. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment with eighth notes and slurs.

33

Two staves of music. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment with eighth notes and slurs.

37

Two staves of music. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment with eighth notes and slurs.

42

Two staves of music. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment with eighth notes and slurs.

47

Two staves of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes.

53

Two staves of musical notation. The upper staff features a melodic line with dotted rhythms and slurs. The lower staff consists of a rhythmic accompaniment of eighth notes.

59

Two staves of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment of eighth notes. The dynamic marking *fp* is present at the end of the system.

64

Two staves of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment of eighth notes.

68

Two staves of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment of eighth notes. The dynamic marking *fp* is present at the end of the system.