



Dietrich Demus

Germany, Halle

Oiseaux, si tous les ans (KV 307)

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:	Oiseaux, si tous les ans [KV 307]
Composer:	Mozart, Wolfgang Amadeus
Copyright:	Copyright © Dietrich Demus
Publisher:	Demus, Dietrich
Style:	Classical
Comment:	Wolfgang Amadeus Mozart composed this song for voice and piano in 1787. We present an arrangement for 2 clarinets in B and 3 basset horns substituting the piano part.

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



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W.A.Mozart

(1756 -1791)

Oiseaux, si tous les ans

Ariette für Singstimme mit

Klavierbegleitung

KV 307 (1777-78)

Bearbeitung der Klavierstimme für

2 Klarinetten und

3 Bassetthörner

von T. Graß. Druck D. Demus 2016.

Die Originaltonhöhe wurde beibehalten. Der gesamte Tonvorrat wurde verwendet. Wo erforderlich, wurden Baßoktaven transponiert. Die Singstimme kann von einer Klarinette übernommen werden.

**"Oiseaux, si tous les ans". Ariette für eine Singstimme
mit Klavierbegleitung. Text von Antoine Ferrand.
KV 307 (1777/78)**

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

W. A. Mozart

Allegretto

The musical score is arranged in two systems. The first system includes the vocal line (Gesang) and five woodwind parts: Clarinet 1 in B (Klarinette 1 in B), Clarinet 2 in B (Klarinette 2 in B), Bassoon 1 (Bassetthorn 1), Bassoon 2 (Bassetthorn 2), and Bassoon 3 (Bassetthorn 3). The vocal line begins with a rest for four measures, then enters with a melody. The woodwinds provide accompaniment, with dynamic markings of *mf* and *p*. The second system continues the vocal line and woodwind parts, with the vocal line starting at measure 8. The woodwinds continue their accompaniment, with the bassoons playing a steady bass line.

Die Originaltonart wurde beibehalten. Der gesamte Tonvorrat wurde verwendet. Wo nötig, wurden die Baßoktaven nach oben transponiert. Die Singstimme kann durch eine Klarinette in B ersetzt werden.

14

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

cresc.

p

cresc.

cresc.

p

2

32

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

39

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

45

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

cresc.

cresc.

cresc.

cresc.

cresc.

3

52

Ges

Cl 1

Cl 2

Bh 1

Bh 2

Bh 3

The image shows a musical score for measures 52 through 55. The score is written for six parts: Ges (Flute), Cl 1 (Clarinet 1), Cl 2 (Clarinet 2), Bh 1 (Bassoon 1), Bh 2 (Bassoon 2), and Bh 3 (Bassoon 3). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 52. The Ges part has a melodic line with eighth notes. Cl 1 and Cl 2 have similar melodic lines, with Cl 1 starting with a rest. Bh 1 has a simple rhythmic pattern. Bh 2 and Bh 3 have more complex rhythmic patterns, including slurs and dynamic markings. The score ends at measure 55 with a double bar line.