



Farid ZEHAR

France, DAX

GRAN PARTITA (K 361) Mozart, Wolfgang Amadeus

A propos de l'artiste

Professeur de Cbasse/Musique de Chambre, et Direction des Orchestres Cordes, au CRD des Landes (40)
Vous trouverez ici des arrangements de pièces du répertoire ainsi que des oeuvres originales.

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Certaines pièces éditées par "Gerard Billaudot", "Profs-Edition" (France), "Lantro Music" (Belgique)

Qualification : Diplôme d'Etat Professeur de Contrebasse
Diplôme d'Etudes Musicales de Chant

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A propos de la pièce



Titre : GRAN PARTITA
[K 361]

Compositeur : Mozart, Wolfgang Amadeus

Arrangeur : ZEHAR, Farid

Droit d'auteur : Copyright @ FARID ZEHAR

Editeur : ZEHAR, Farid

Instrumentation : Basson Sextuor

Style : Classique

Commentaire : Ille MOUVEMENT (ADAGIO) Transposé pour Sextuor de Bassons Élèves (Basson VI-II) et Professeur (Basson I) N'hésitez pas à me contacter pour les parties séparées !

Farid ZEHAR sur [free-scores.com](https://www.free-scores.com)

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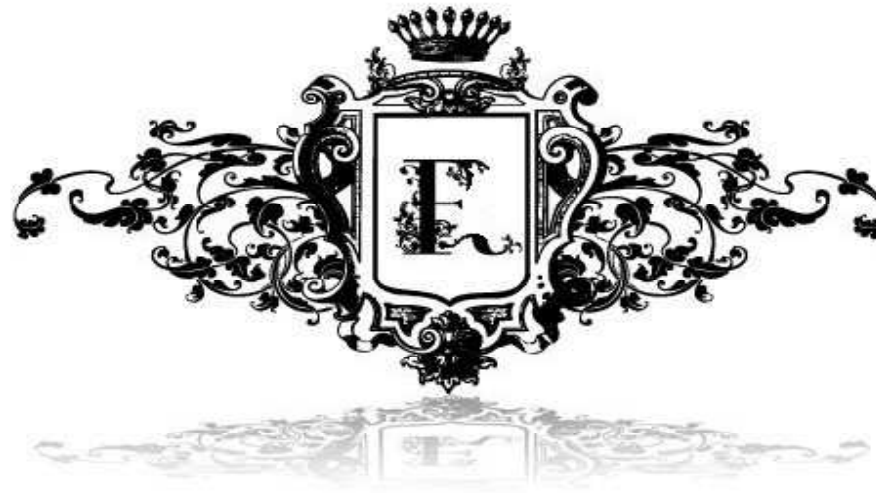
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GRAN PARTITA

(W.A. MOZART)

POUR SEXUOR DE BASSONS

Farid Zehar



Conducteur

GRAN PARTITA

(K 361)

W.A. MOZART

Arrangé par Farid Zehar

Adagio

The image displays the beginning of the bassoon part for the 'Gran Partita' by Mozart, arranged by Farid Zehar. The score is written for six bassoons, labeled Basson I through Basson VI. The music is in the key of B-flat major (two flats) and common time (C). The tempo is marked 'Adagio'. The first staff (Basson I) begins with a half note B-flat, followed by a quarter note A, and then a half note G. The second staff (Basson II) starts with a half note B-flat, followed by a quarter note A, and then a half note G. The third staff (Basson III) starts with a half note B-flat, followed by a quarter note A, and then a half note G. The fourth staff (Basson IV) starts with a half note B-flat, followed by a quarter note A, and then a half note G. The fifth staff (Basson V) starts with a half note B-flat, followed by a quarter note A, and then a half note G. The sixth staff (Basson VI) starts with a half note B-flat, followed by a quarter note A, and then a half note G. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with many notes beamed together. The first measure of each staff is marked with a fermata over the final note, indicating a moment of stillness before the piece begins.

5

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

9

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

ADAGIO

13

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

13

17

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

17

21

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

25

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

ADAGIO

29

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

29

33

Bsn. I

Bsn. II

Bsn. III

Bsn. IV

Bsn. V

Bsn. VI

33

This musical score is for six brass instruments, labeled Bsn. I through Bsn. VI. The tempo is marked 'ADAGIO'. The score is divided into two systems, with measures 37-41 in the first system and measures 42-46 in the second system. The key signature is one flat (B-flat major or D minor).
- **Bsn. I:** Treble clef. Measures 37-41 feature a melodic line with eighth-note patterns and slurs. Measure 42 begins with a whole rest, followed by a melodic phrase.
- **Bsn. II:** Bass clef. Measures 37-41 feature a rhythmic pattern of eighth notes with slurs. Measure 42 begins with a whole rest, followed by a melodic phrase.
- **Bsn. III:** Bass clef. Measures 37-41 feature a rhythmic pattern of eighth notes with slurs. Measure 42 begins with a whole rest, followed by a melodic phrase.
- **Bsn. IV:** Bass clef. Measures 37-41 feature a rhythmic pattern of eighth notes with slurs. Measure 42 begins with a whole rest, followed by a melodic phrase.
- **Bsn. V:** Bass clef. Measures 37-41 feature a rhythmic pattern of eighth notes with slurs. Measure 42 begins with a whole rest, followed by a melodic phrase.
- **Bsn. VI:** Bass clef. Measures 37-41 feature a rhythmic pattern of eighth notes with slurs. Measure 42 begins with a whole rest, followed by a melodic phrase.