



Ralf Behrens

Germany, Edewecht

Without Love (Opus 52-6 - Version 1 - low notation) Beethoven, Ludwig van

About the artist

Hello, my name is Ralf Behrens, born in 1958. My instruments are the guitar, the church organ, several recorders and some more. Especially for my pupils and a few small music ensembles I arrange pieces of music for studying and/or performing. Feel free to use my arrangements, but – of course – donations are welcome. Have fun.

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

About the piece



Title:	Without Love [Opus 52-6 - Version 1 - low notation]
Composer:	Beethoven, Ludwig van
Arranger:	Behrens, Ralf
Copyright:	Copyright © Ralf Behrens
Publisher:	Behrens, Ralf
Instrumentation:	Alto Recorder and Bassoon
Style:	Classical

Ralf Behrens on [free-scores.com](https://www.free-scores.com)



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Opus 52-6 - Without Love

Version 1

Ludwig van Beethoven (1770-1827) (Arr.: Ralf Behrens)

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♩ = c. 62

Alto Recorder

Bassoon

The first system of music shows measures 1 and 2. The Alto Recorder part is in the treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It begins with a melodic line starting on G4. The Bassoon part is in the bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes.

3 8

The second system shows measures 3 and 4. The Alto Recorder part continues its melodic line, featuring a triplet of eighth notes in measure 3. The Bassoon part continues with its eighth-note accompaniment.

6 8

The third system shows measures 5 and 6. The Alto Recorder part has a melodic phrase that spans across measures 5 and 6, marked with a slur. The Bassoon part continues with its eighth-note accompaniment.

9 8

The fourth system shows measures 7 and 8. The Alto Recorder part features a melodic line with some rests and slurs. The Bassoon part continues with its eighth-note accompaniment.

12 8

The fifth system shows measures 9 and 10. The Alto Recorder part concludes with a melodic phrase that ends with a double bar line. The Bassoon part continues with its eighth-note accompaniment, also ending with a double bar line.