



Ralf Behrens

Germany, Edewecht

Pomposo (Opus 37-20 - F major - Version 1 - low) Hook, James

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:	Pomposo [Opus 37-20 - F major - Version 1 - low]
Composer:	Hook, James
Arranger:	Behrens, Ralf
Copyright:	Copyright © Ralf Behrens
Publisher:	Behrens, Ralf
Instrumentation:	Bassoon, Violin
Style:	Classical

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



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Opus 37-20 - Pomposo

Version 1

James Hook (1746-1827) (Arr.: Ralf Behrens)

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♩ = c. 80

Violin

Bassoon

The first system of music shows the beginning of the piece. The Violin part is in the treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It starts with a repeat sign and a first ending bracket. The Bassoon part is in the bass clef with the same key signature and time signature, starting with a repeat sign. The tempo is marked as approximately 80 beats per minute.

4

The second system of music covers measures 4 to 6. The Violin part continues with a melodic line, and the Bassoon part provides a steady accompaniment with eighth notes.

7

The third system of music covers measures 7 to 9. The Violin part features a more active melodic line with sixteenth notes, while the Bassoon part continues with its accompaniment.

10

The fourth system of music covers measures 10 to 12. The Violin part has a busy melodic line with many sixteenth notes, and the Bassoon part continues with its accompaniment.

13

The fifth system of music covers measures 13 to 15. The Violin part has a melodic line with some rests, and the Bassoon part continues with its accompaniment.

16

Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a dotted quarter note followed by eighth notes. The bass line consists of quarter notes. Measure 17 continues the eighth-note melody in the treble and quarter notes in the bass. Measure 18 features a more complex eighth-note melody in the treble and quarter notes in the bass.

19

Musical notation for measures 19-21. Measure 19 has a treble clef, one flat key signature, and common time. The melody includes a repeat sign. Measure 20 continues the melody with a repeat sign. Measure 21 features a treble clef, one flat key signature, and common time, with a forte dynamic marking (f) and a repeat sign.

22

Musical notation for measures 22-24. Measure 22 has a treble clef, one flat key signature, and common time. The melody is marked with a forte dynamic (f). Measure 23 continues the melody with a forte dynamic (f). Measure 24 features a treble clef, one flat key signature, and common time, with a forte dynamic (f) and a repeat sign.

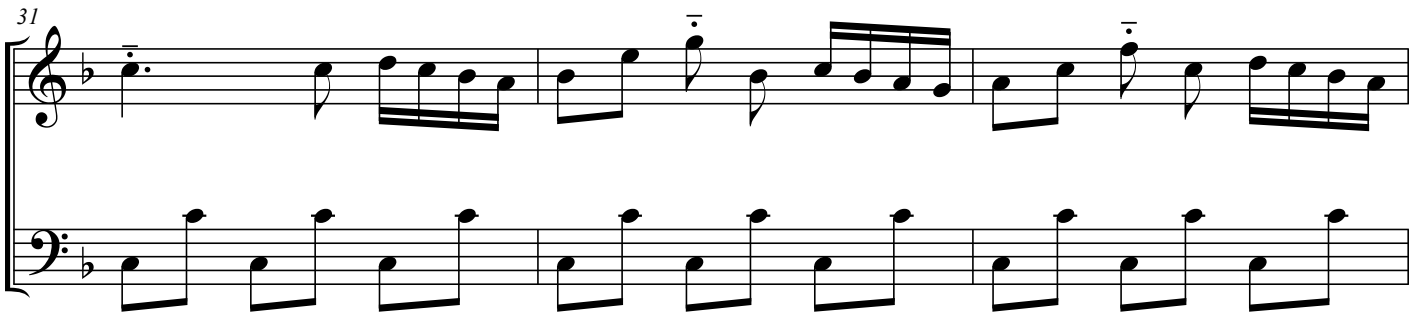
25

Musical notation for measures 25-27. Measure 25 has a treble clef, one flat key signature, and common time. The melody includes a sharp sign (#) and a forte dynamic (f). Measure 26 continues the melody with a forte dynamic (f). Measure 27 features a treble clef, one flat key signature, and common time, with a forte dynamic (f) and a repeat sign.


28

Musical notation for measures 28-30. Measure 28 has a treble clef, one flat key signature, and common time. The melody includes a sharp sign (#) and a forte dynamic (f). Measure 29 continues the melody with a forte dynamic (f). Measure 30 features a treble clef, one flat key signature, and common time, with a forte dynamic (f) and a repeat sign.

31



34



38



41



44

