



# Ralf Behrens

Germany, Edewecht

## My Faithful Heart Rejoices (C major) Praetorius, Michael

### 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



<b>Title:</b>	My Faithful Heart Rejoices [C major]
<b>Composer:</b>	Praetorius, Michael
<b>Arranger:</b>	Behrens, Ralf
<b>Copyright:</b>	Copyright © Ralf Behrens
<b>Publisher:</b>	Behrens, Ralf
<b>Instrumentation:</b>	4 guitars (quartet)
<b>Style:</b>	Renaissance

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



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# My Faithful Heart Rejoices

Michael Praetorius (1571-1621) (Arr.: Ralf Behrens)

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♩ = c. 82

Guitar 1

Guitar 2

Guitar 3

Guitar 4

The first system of the score contains measures 1 through 6. It features four staves, each labeled 'Guitar 1' through 'Guitar 4'. All staves are in treble clef with a common time signature (C). The music is written in a style typical of a guitar quartet, with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and ties. The notation includes stems, beams, and slurs to indicate phrasing.

7

The second system of the score contains measures 7 through 13. It continues the four-staff arrangement for Guitars 1-4. Measure 7 is marked with a '7' at the beginning of the first staff. The musical notation follows the same conventions as the first system, with various note values and rests. The piece concludes with a double bar line at the end of measure 13.

14

The third system of the score contains measures 14 through 19. It continues the four-staff arrangement for Guitars 1-4. Measure 14 is marked with a '14' at the beginning of the first staff. The musical notation follows the same conventions as the previous systems. The piece concludes with a double bar line at the end of measure 19.