



Ralf Behrens

Allemagne, Edewecht

Ohne Liebe (Opus 52-6 - Version 1 - high notation) Beethoven, Ludwig van

A propos de l'artiste

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.

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A propos de la pièce



Titre :	Ohne Liebe [Opus 52-6 - Version 1 - high notation]
Compositeur :	Beethoven, Ludwig van
Arrangeur :	Behrens, Ralf
Droit d'auteur :	Copyright © Ralf Behrens
Editeur :	Behrens, Ralf
Instrumentation :	flûte à bec alto et guitare
Style :	Classique

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



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Opus 52-6 - Ohne Liebe

Version 1

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

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♩ = c. 62

Alto Recorder

Guitar

The first system of music shows measures 1 and 2. The Alto Recorder part (top staff) begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes. The Guitar part (bottom staff) starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a rhythmic accompaniment with eighth notes and rests, starting on the 8th fret.

3

The second system of music shows measures 3, 4, and 5. The Alto Recorder part continues the melodic line. The Guitar part maintains the rhythmic accompaniment with eighth notes and rests.

6

The third system of music shows measures 6, 7, and 8. The Alto Recorder part has a slur over measures 6 and 7. The Guitar part continues with the same rhythmic accompaniment.

9

The fourth system of music shows measures 9, 10, and 11. The Alto Recorder part continues with the melodic line. The Guitar part continues with the rhythmic accompaniment.

12

The fifth system of music shows measures 12, 13, and 14. The Alto Recorder part has a melodic line with some rests. The Guitar part continues with the rhythmic accompaniment. The piece ends with a double bar line.