



# Ralf Behrens

Allemagne, Edewecht

## Allegretto (Opus 37-11 - D major - Version 1 - high) Hook, James

### 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



<b>Titre :</b>	Allegretto [Opus 37-11 - D major - Version 1 - high]
<b>Compositeur :</b>	Hook, James
<b>Arrangeur :</b>	Behrens, Ralf
<b>Droit d'auteur :</b>	Copyright © Ralf Behrens
<b>Editeur :</b>	Behrens, Ralf
<b>Instrumentation :</b>	Basson, Violon
<b>Style :</b>	Classique

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



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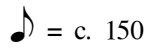
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# Opus 37-11 - Allegretto

Version 1

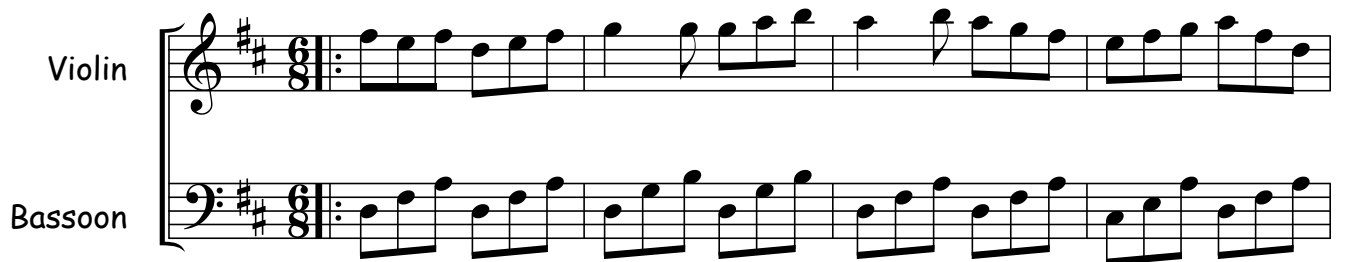
James Hook (1746-1827) (Arr. Ralf Behrens)

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 = c. 150

Violin

Bassoon



5



9



13



17



21

Musical notation for measures 21-24. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes. The bass line is a steady eighth-note accompaniment. A repeat sign is at the end of measure 24.

25

Musical notation for measures 25-28. Treble clef, key signature of one flat (Bb). The melody features chords and eighth notes. The bass line continues with eighth notes. A repeat sign is at the end of measure 28.

29

Musical notation for measures 29-32. Treble clef, key signature of one flat (Bb). The melody consists of eighth notes. The bass line continues with eighth notes. A repeat sign is at the end of measure 32.

33

Musical notation for measures 33-36. Treble clef, key signature of one flat (Bb). The melody features chords and eighth notes. The bass line continues with eighth notes. A repeat sign is at the end of measure 36.

37

Musical notation for measures 37-40. Treble clef, key signature of one flat (Bb). The melody consists of eighth notes. The bass line continues with eighth notes. A repeat sign is at the end of measure 40.

41

Musical notation for measures 41-44. The piece is in G major (one sharp) and 3/4 time. The melody in the treble clef consists of eighth-note patterns: G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4. The bass line in the bass clef consists of eighth-note patterns: G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3.

45

Musical notation for measures 45-48. The melody in the treble clef continues with eighth-note patterns: G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4. The bass line continues with eighth-note patterns: G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3.

49

Musical notation for measures 49-52. The melody in the treble clef continues with eighth-note patterns: G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4. The bass line continues with eighth-note patterns: G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3.

53

Musical notation for measures 53-56. The melody in the treble clef continues with eighth-note patterns: G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4. The bass line continues with eighth-note patterns: G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3.

57

Musical notation for measures 57-60. The melody in the treble clef continues with eighth-note patterns: G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4. The bass line continues with eighth-note patterns: G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3.

61

Musical notation for measures 61-64. The melody in the treble clef continues with eighth-note patterns: G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4, G4-A4-B4, A4-G4-F#4. The bass line continues with eighth-note patterns: G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3, G3-A3-B3, A3-G3-F#3. The piece concludes with a first ending (1.) and a second ending (2.) in both staves.