



Ralf Behrens

Allemagne, Edewecht

Pomposo (Opus 37-20 - G major - Version 1 - low) 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



Titre :	Pomposo [Opus 37-20 - G major - Version 1 - low]
Compositeur :	Hook, James
Arrangeur :	Behrens, Ralf
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Editeur :	Behrens, Ralf
Instrumentation :	Basson, Violon
Style :	Classique

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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

Violin and Bassoon staves, measures 1-3. The key signature is one sharp (F#) and the time signature is 3/4. The Violin part starts with a treble clef and a repeat sign. The Bassoon part starts with a bass clef and a repeat sign. Both parts have a common starting note of G4.

4

Violin and Bassoon staves, measures 4-6. The Violin part continues with a treble clef. The Bassoon part continues with a bass clef. The music progresses through measures 4, 5, and 6.

7

Violin and Bassoon staves, measures 7-9. The Violin part features a more active melodic line with eighth notes. The Bassoon part continues with a steady eighth-note accompaniment. The music progresses through measures 7, 8, and 9.

10

Violin and Bassoon staves, measures 10-12. The Violin part has a busy melodic line with many sixteenth notes. The Bassoon part continues with a steady eighth-note accompaniment. The music progresses through measures 10, 11, and 12.

13

Violin and Bassoon staves, measures 13-15. The Violin part has a more active melodic line with eighth notes. The Bassoon part continues with a steady eighth-note accompaniment. The music progresses through measures 13, 14, and 15.

16

Musical notation for measures 16-18. The system consists of a treble clef staff and a bass clef staff. Measure 16 starts with a half note G4 in the treble and a half note G2 in the bass. Measures 17 and 18 feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass.

19

Musical notation for measures 19-21. Measure 19 continues the eighth-note pattern in the treble. Measure 20 contains a repeat sign. Measure 21 features a quarter rest in the treble and a quarter note G2 in the bass.

22

Musical notation for measures 22-24. Measures 22 and 23 show a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. Measure 24 features a quarter rest in the treble and a quarter note G2 in the bass.

25

Musical notation for measures 25-27. Measures 25 and 26 feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. Measure 27 contains a quarter rest in the treble and a quarter note G2 in the bass.

28

Musical notation for measures 28-30. Measures 28 and 29 feature a rhythmic pattern of eighth notes in the treble and quarter notes in the bass. Measure 30 contains a quarter rest in the treble and a quarter note G2 in the bass.

31

Musical notation for measures 31-33. The treble clef part features a melodic line with eighth-note patterns and dotted rhythms. The bass clef part provides a steady accompaniment of eighth notes.

34

Musical notation for measures 34-37. The treble clef part continues the melodic development with some rests. The bass clef part maintains the eighth-note accompaniment.

38

Musical notation for measures 38-40. The treble clef part shows a change in the melodic pattern. The bass clef part continues with eighth notes.

41

Musical notation for measures 41-43. The treble clef part features a more complex melodic line with sixteenth-note runs. The bass clef part continues with eighth notes.

44

Musical notation for measures 44-46. The treble clef part concludes with a melodic flourish. The bass clef part provides a simple accompaniment.