



# Ralf Behrens

Allemagne, Edewecht

## Ballet des bacchanales (F major - SATB - high notation) Praetorius, Michael

### 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>	Ballet des bacchanales [F major - SATB - high notation]
<b>Compositeur :</b>	Praetorius, Michael
<b>Arrangeur :</b>	Behrens, Ralf
<b>Droit d'auteur :</b>	Copyright © Ralf Behrens
<b>Editeur :</b>	Behrens, Ralf
<b>Instrumentation :</b>	Flûte à bec SATB
<b>Style :</b>	Renaissance

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# Ballet des bacchanales

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

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♩ = c. 150

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

The first system of the score covers measures 1 to 5. It features four staves: Soprano Recorder (treble clef), Alto Recorder (treble clef), Tenor Recorder (treble clef), and Bass Recorder (bass clef). The music is in a 3/4 time signature with a key signature of one flat (B-flat). The Soprano part has a melodic line with eighth and sixteenth notes. The Alto part provides a harmonic accompaniment with quarter and eighth notes. The Tenor part has a similar melodic line to the Soprano. The Bass part provides a steady accompaniment with quarter notes.

The second system of the score covers measures 6 to 11. It continues the four-part setting. Measures 6-7 are the start of a first ending. Measures 8-9 are the start of a second ending. Measures 10-11 conclude the section. The Soprano part features a more active melodic line with eighth notes. The Alto part has a melodic line with some grace notes. The Tenor part has a melodic line with eighth notes. The Bass part has a melodic line with quarter notes and some grace notes.

The third system of the score covers measures 12 to 17. It continues the four-part setting. Measures 12-13 are the start of a first ending. Measures 14-15 are the start of a second ending. Measures 16-17 conclude the section. The Soprano part has a melodic line with eighth notes. The Alto part has a melodic line with quarter notes. The Tenor part has a melodic line with eighth notes. The Bass part has a melodic line with quarter notes.