



Ralf Behrens

Germany, Edewecht

Piece for Lute (F major - Version 2 - high) Anonymous

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



Title:	Piece for Lute [F major - Version 2 - high]
Composer:	Anonymous
Arranger:	Behrens, Ralf
Copyright:	Copyright © Ralf Behrens
Publisher:	Behrens, Ralf
Instrumentation:	Viola & Bassoon
Style:	Renaissance

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



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Piece for Lute

Version 2

Anonymous (Arr.: Ralf Behrens)

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♩ = c. 160

Viola

Bassoon

The first system of music shows measures 1 through 4. The Viola part (top staff) is in a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line with eighth and quarter notes. The Bassoon part (bottom staff) is in a bass clef with the same key signature and time signature, providing a harmonic accompaniment with dotted half and whole notes.

5

The second system of music shows measures 5 through 8. The Viola part continues its melodic line, while the Bassoon part maintains its accompaniment pattern.

9

The third system of music shows measures 9 through 12. The Viola part continues its melodic line, while the Bassoon part maintains its accompaniment pattern.

13

The fourth system of music shows measures 13 through 16. The Viola part continues its melodic line, while the Bassoon part maintains its accompaniment pattern.

17

The fifth system of music shows measures 17 through 20. The Viola part continues its melodic line, while the Bassoon part maintains its accompaniment pattern.

21

The sixth system of music shows measures 21 through 24. The Viola part continues its melodic line, while the Bassoon part maintains its accompaniment pattern. The piece concludes with a double bar line at the end of measure 24.