



# Ralf Behrens

Germany, Edewecht

## Minuet (HWV 506 - D major - Version 2 - high notation) Haendel, Georg Friedrich

### 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



<b>Title:</b>	Minuet [HWV 506 - D major - Version 2 - high notation]
<b>Composer:</b>	Haendel, Georg Friedrich
<b>Arranger:</b>	Behrens, Ralf
<b>Copyright:</b>	Copyright © Ralf Behrens
<b>Publisher:</b>	Behrens, Ralf
<b>Instrumentation:</b>	Alto Recorder and Bassoon
<b>Style:</b>	Baroque

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



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# HWV 506 Minuet

Version 2

Georg Friedrich Händel (1685-1759) (Arr.: Ralf Behrens)

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♩ = c. 110

Alto Recorder

Bassoon

The first system of the score shows measures 1 through 4. The Alto Recorder part is written in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The Bassoon part is written in a bass clef with the same key signature and time signature. Both parts feature a rhythmic pattern of eighth and sixteenth notes.

5

The second system of the score shows measures 5 through 8. The notation continues with the same rhythmic patterns for both instruments.

9

The third system of the score shows measures 9 through 12. The notation continues with the same rhythmic patterns for both instruments.

13

The fourth system of the score shows measures 13 through 16. The notation continues with the same rhythmic patterns for both instruments.

17

The fifth system of the score shows measures 17 through 20. The notation continues with the same rhythmic patterns for both instruments.

21

The sixth system of the score shows measures 21 through 24. The notation continues with the same rhythmic patterns for both instruments, ending with a double bar line.