



# Ralf Behrens

Germany, Edewecht

## Ballet I (low) Praetorius, Michael

### 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>	Ballet I [low]
<b>Composer:</b>	Praetorius, Michael
<b>Arranger:</b>	Behrens, Ralf
<b>Copyright:</b>	Copyright © Ralf Behrens
<b>Publisher:</b>	Behrens, Ralf
<b>Instrumentation:</b>	Clarinet, Bassoon
<b>Style:</b>	Renaissance

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



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# Ballet I

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

www.rabe-musik-und-mehr.de - ©2019 RaBe

♩ = c. 140

Clarinet in Bb

Bassoon

Musical notation for measures 1-5. The Clarinet in Bb part is in the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The Bassoon part is in the bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

6

Musical notation for measures 6-11. The Clarinet in Bb part continues with eighth and quarter notes. The Bassoon part features a more active line with eighth notes and some sixteenth notes.

12

Musical notation for measures 12-17. The Clarinet in Bb part has a melodic line with some chromaticism. The Bassoon part provides a steady accompaniment with eighth notes.

18

Musical notation for measures 18-22. The Clarinet in Bb part continues its melodic development. The Bassoon part remains active with eighth notes.

23

Musical notation for measures 23-27. The Clarinet in Bb part features a more complex rhythmic pattern with sixteenth notes. The Bassoon part continues with eighth notes.

28

Musical notation for measures 28-32. The Clarinet in Bb part has a melodic line that leads into a first ending (marked '1.') and a second ending (marked '2.'). The Bassoon part also has a first ending and a second ending. The piece concludes with a double bar line.