



Ralf Behrens

Allemagne, Edewecht

La Marmotte (Opus 52-7 - Version 1 - in C - very high - high notation) Beethoven, Ludwig van

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 :	La Marmotte [Opus 52-7 - Version 1 - in C - very high - high notation]
Compositeur :	Beethoven, Ludwig van
Arrangeur :	Behrens, Ralf
Droit d'auteur :	Copyright © Ralf Behrens
Editeur :	Behrens, Ralf
Instrumentation :	Trompette et Basson
Style :	Classique

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



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Opus 52-7 - La Marmotte

Version 1

Ludwig van Beethoven (1770-1827) (Arr.: Ralf Behrens)

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♩ = c. 220

Trumpet in C

Bassoon

The first system of the score shows the beginning of the piece. The Trumpet in C part is written in a treble clef with a key signature of one sharp (F#) and a time signature of 6/8. 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, starting at measure 5, continues the rhythmic pattern established in the first system. The Trumpet part has a melodic line with some rests, while the Bassoon part provides a steady accompaniment.

9

The third system of the score, starting at measure 9, shows the Trumpet part playing a series of dotted notes, while the Bassoon part continues with its rhythmic accompaniment.

13

The fourth system of the score, starting at measure 13, features the Trumpet part with a melodic line that includes some rests and a final flourish. The Bassoon part continues with its accompaniment.

17

The fifth and final system of the score, starting at measure 17, concludes the piece. The Trumpet part has a melodic line that ends with a final flourish, and the Bassoon part provides a steady accompaniment.