



Ralf Behrens

Allemagne, Edewecht

Ode to Joy (Opus 125-4 - C major - Version 2) 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 :	Ode to Joy [Opus 125-4 - C major - Version 2]
Compositeur :	Beethoven, Ludwig van
Arrangeur :	Behrens, Ralf
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Editeur :	Behrens, Ralf
Instrumentation :	Flûte à bec, Basson
Style :	Classique

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Opus 125-4 - Ode for Joy

Version 2

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

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♩ = c. 120

Soprano Recorder

Bassoon

The first system of music shows the beginning of the piece. The Soprano Recorder part is in the treble clef, and the Bassoon part is in the bass clef. Both are in 4/4 time. The key signature has one flat (B-flat). The tempo is marked as c. 120. The music consists of a simple melody in the recorder and a supporting bass line in the bassoon.

5 8

The second system of music covers measures 5 to 8. The melody continues in the recorder, and the bassoon provides a steady accompaniment. The notation includes various note values and rests.

9 8

The third system of music covers measures 9 to 12. The melody in the recorder part shows some rhythmic variation with eighth notes. The bassoon part continues with a similar accompaniment.

13 8

The fourth system of music covers measures 13 to 16. The melody in the recorder part continues with a steady eighth-note pattern. The bassoon part provides a consistent accompaniment.

17 8

The fifth system of music covers measures 17 to 20. The melody in the recorder part continues with a steady eighth-note pattern. The bassoon part provides a consistent accompaniment.

21 8

The sixth system of music covers measures 21 to 24. The melody in the recorder part continues with a steady eighth-note pattern. The bassoon part provides a consistent accompaniment. The piece ends with a double bar line.