



Ralf Behrens

Allemagne, Edewecht

Cantabile (Opus 17-1-2 - Version 1 - in C - high) Vanhall, Johann Baptist

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.

Page artiste : https://www.free-scores.com/partitions_gratuites_ralfbehrens.htm

A propos de la pièce



Titre :	Cantabile [Opus 17-1-2 - Version 1 - in C - high]
Compositeur :	Vanhall, Johann Baptist
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 17-1-2 - Cantabile

Version 1

Johann Baptist Vanhal (1739-1813) (Arr.: Ralf Behrens)

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♩ = c. 60

Trumpet in C

Bassoon

The first system of the score shows the beginning of the piece. The Trumpet in C part is in the treble clef, and the Bassoon part is in the bass clef. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The music starts with a repeat sign. The Trumpet part features a melodic line with eighth and sixteenth notes, while the Bassoon part provides a rhythmic accompaniment with eighth notes.

5

The second system of the score, starting at measure 5, continues the melodic and rhythmic development. The Trumpet part has a more active line with many sixteenth notes, and the Bassoon part continues with a steady eighth-note accompaniment.

9

The third system of the score, starting at measure 9, shows further melodic and rhythmic development. The Trumpet part has a more active line with many sixteenth notes, and the Bassoon part continues with a steady eighth-note accompaniment.

13

The fourth system of the score, starting at measure 13, continues the melodic and rhythmic development. The Trumpet part has a more active line with many sixteenth notes, and the Bassoon part continues with a steady eighth-note accompaniment.

17

The fifth system of the score, starting at measure 17, concludes the piece. The Trumpet part has a more active line with many sixteenth notes, and the Bassoon part continues with a steady eighth-note accompaniment.