



# Ralf Behrens

Allemagne, Edewecht

## Concerto in G major - Andante (RV 532-2 - E minor - AA - low notation) Vivaldi, Antonio

### 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



<b>Titre :</b>	Concerto in G major - Andante [RV 532-2 - E minor - AA - low notation]
<b>Compositeur :</b>	Vivaldi, Antonio
<b>Arrangeur :</b>	Behrens, Ralf
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<b>Editeur :</b>	Behrens, Ralf
<b>Instrumentation :</b>	2 flutes à bec et guitare
<b>Style :</b>	Baroque

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# RV 532-2 - Concerto in G major - Andante

Antonio Vivaldi (1678-1741) (Arr.: Ralf Behrens)

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♩ = c. 34

Alto Recorder 1

Alto Recorder 2

Guitar

3

5

7

1. 2.

1. 2.

1. 2.

Detailed description: This is a musical score for three instruments: Alto Recorder 1, Alto Recorder 2, and Guitar. The score is in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Andante' and a metronome indication of approximately 34 quarter notes per minute. The first system (measures 1-2) shows the Alto Recorder 1 and 2 playing a melodic line with triplets, while the guitar provides a steady bass accompaniment. The second system (measures 3-5) continues the melodic development with more triplet figures. The third system (measures 5-7) introduces a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the section, while the second ending concludes the phrase. The guitar part remains consistent throughout, providing harmonic support with a simple bass line.

Measures 9 and 10 of the musical score. The first two staves (treble clef) feature complex rhythmic patterns with triplets and slurs. The third staff (bass clef) provides a steady accompaniment with dotted rhythms.

Measures 11 and 12 of the musical score. The first two staves continue with intricate triplet patterns. The bass staff accompaniment remains consistent with the previous measures.

Measures 13 and 14 of the musical score. The first two staves show further development of the triplet motifs. The bass staff accompaniment continues to support the melodic lines.

Measures 15 and 16 of the musical score. The first two staves feature dense triplet passages. The bass staff accompaniment concludes the section with a final cadence.