



Ralf Behrens

Germany, Edewecht

Aria (BWV 212-4 - Version 1 - high notation) Bach, Johann Sebastian

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



| | |
|-------------------------|--|
| Title: | Aria [BWV 212-4 - Version 1 - high notation] |
| Composer: | Bach, Johann Sebastian |
| Arranger: | Behrens, Ralf |
| Copyright: | Copyright © Ralf Behrens |
| Publisher: | Behrens, Ralf |
| Instrumentation: | alto recorder and guitar |
| Style: | Baroque |

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



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BWV 212-4 - Aria

(Version 1)

Johann Sebastian Bach (1685-1750) (Arr.: Ralf Behrens)

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♩ = c. 75

Alto Recorder

Guitar

The musical score is written for Alto Recorder and Guitar. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as c. 75. The score is divided into five systems, each containing two staves. The Alto Recorder part is written in treble clef, and the Guitar part is written in treble clef with a 6/8 time signature. The score includes measure numbers 4, 8, 12, and 16. The Alto Recorder part features a melody with various note values, including eighth and sixteenth notes, and rests. The Guitar part provides a harmonic accompaniment with a steady eighth-note pattern.

20

24

28

32

36

40

f

mf

The image displays a musical score for the Aria BWV 212-4, specifically measures 20 through 40. The score is written for two staves, likely representing the right and left hands of a keyboard instrument. The key signature is one flat (B-flat), and the time signature is 8/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 20-23) features a forte (*f*) dynamic. The second system (measures 24-27) is marked mezzo-forte (*mf*). The third system (measures 28-31) continues the melodic and harmonic development. The fourth system (measures 32-35) shows a continuation of the rhythmic patterns. The fifth system (measures 36-39) includes a long melodic line in the right hand. The sixth system (measures 40-43) concludes the excerpt with a final cadence. The score is presented in a clear, professional layout with standard musical notation.