



Luis Luis-artur-dos-anjos-teixeira

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A propos de l'artiste

When I am arranging one note after another,
I am always entangling the note with my dream
and pursuing an ideal world of beauty.

One must not be suspicious of the fool
who takes pleasure in music and sounds,
But rather measure how well
he sharpens his spirit by them.

<http://luisanjusteixeira.musicaneo.com/de/>

Site Internet: <http://www.anjosteixeira-music.com>

A propos de la pièce



Titre: Paisage Celtiberique
[Celtiberian Landscape For The Anna Harp]
Compositeur: luis-artur-dos-anjos-teixeira, luis
Arrangeur: luis-artur-dos-anjos-teixeira, luis
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Editeur: luis-artur-dos-anjos-teixeira, luis
Instrumentation: Harpe
Style: Celtique

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Paisagem Celtiberica

Luis Artur dos Anjos Teixeira

Andante

The musical score is written for Harfe (Harp) and Hrf. (Harp). It consists of five systems of music, each with a Harfe part on the left and an Hrf. part on the right. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante'. The score is written in a grand staff format, with the Harfe part on the left and the Hrf. part on the right. The Harfe part is written in a treble clef and the Hrf. part is written in a bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'f' (forte).

Hrf.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is a bass clef with the same key signature and time signature, providing a steady accompaniment of eighth notes.

Hrf.

The second system continues the piece with two staves. The upper staff features a more active melodic line with some chords and rests. The lower staff continues the accompaniment with eighth notes and some rests.

Hrf.

The third system shows the continuation of the melodic and accompaniment lines. The upper staff has some chordal textures, while the lower staff maintains the eighth-note accompaniment.

Hrf.

The fourth system continues the musical development. The upper staff has some rests and then resumes the melodic line. The lower staff accompaniment remains consistent.

Hrf.

The fifth and final system on this page concludes the piece. The upper staff ends with a melodic phrase and a fermata over the final note. The lower staff accompaniment ends with a final chord and a fermata.