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Sheet music chopin spring waltz

Piano Piece by Paul de Senneville Mariage d'amourSong by Richard Claydfrom the album Lettre à Ma MèrePublished1979 (1979)Released1979.Length2:41[1] [Richard Clayder My Version]4:23 [George Davidson Edition] The composer(s) Paul de Senneville Mariaj d'amour (Marriage of Love) is a french solo piano music piece composed by Paul de Sanville in 1979, and was first performed by pianist Richard Clydeerman from his 1979 album Lettre À Ma Mère. [2] Later, the pianist George Davidson performed this piece of music from my heart will Go On album with a slightly different version. [3] This version is sometimes mistakenly attributed to Frédéric Chopin as Spring Waltz for uploading to YouTube with the wrong title, which reached more than 34 million views before being deleted. [4] As of March 2019, several new versions with that wrong title were available on YouTube, with one reaching more than 100 million views. [6] The composition of the piece is written in the G-minor key. With Tempo at about 72 bpm, the time signing changes several times, starting at 4/4, and then moving onto 5/4 and 3/4, then to 4/4. It progresses chords from Gm–Cm–F–B♭–D. Sources ^ C3%A8re/release/4272606 ^ Archive Copy. Archived from the original on 2013-05-02. Retrieved 2016-09-14.CS1 maint: archived copy as title (link) ^ ^ Internet Archive recorded 34 million views: //www.youtube.com/watch?v=KmzFDEu2RoA ^ ^ The link to the copy reaching over 0 100 million views: Richard Clayderman's external links run Mariage d'amour Mariaj d'amour Sheet Music Richard Clayderman official website Paul de Senneville on the dolphin team This article relates to the classical music of a tenacious one. You can help Wikipedia by expanding it.vte Retrieved from @hO!!! i'm tEMMIE!! yes.user:[id:34296022,name:mil_not_sniW,url: image: 150x150?cache=1596874111.is_pro:true.is_staff:false.cover_url: Questions Challenge 3..._0.url: body:Imao this seems funRules are still the sameThe question is what piece am I currently learning now (am learning several atm so I only chose one of them as the answer)?1. Is the piece in a minor key (home key)? Yes, 2. By Chopin? No3. Is it a romantic time period (1800 to 1920)? No4. Do the composed piece to form a dance on No5. Is the Baroque period (1600-1750)? No6. Is it in the classical period? (1730-1820) Yes7. Is the piece for [my] solo/[l] piano? Yes, 8. By Beet(hoven)? Yes, 9. Is this one of the sonatas? Yes10.11.12.13.14.15.16.17.18.19.20. _likes_count:0};[id:5083782,user_id_created:34214067,user:[id:34214067,name:ʀ.ʒ Music,url: image: 150x150?cache=1606759954,is_pro:true.is_staff:false.cover_url: 20 questions game,url: .com/groups/4489841/discuss/5083782.body:سؤال كل شما می توانید پرسید، و شما بچه ها 20 سوال حدآکنر پرسید، هر فرد می تواند 3 سوال حدآکنر پرسید، They should be yes/no questions. Wins or gets looking, ratings, favorites, comments, or shouts at my next upload (you can choose). Good luck :)}[b]challenge: What is the piece I'm learning right now? [b] Questions + Answers:1. [user=34296022]mil_not_sniW[/user] \s it a Chopin etude?1 - No2. [user=34298438]hO!!! i'm tEMMIE!! [user] \s it by Chopin?1 - Yes3. [user=28897343]aRatherPeculiarHedgehog[/user] \s it one of your original works?1 - No4. [user=35155956]upside down uwop[/user] \s it music?1 - Yes5. [user=35155956]inverted uwop[/user] \Does it relate to people who wear socks and slippers in T-Mobile commercials?1 - No6. [user=35155956]upside down uwop[/user] \Do you like pickles?1 - Yes7. [User=29606925] Th Sam [User] \s it written in a minor key? - Yes, 8. [user=34296022]mil_not_sniW[/user] \Does it have either the word 'fantasy/fantasia' or 'polonaise' in the title?1 - No days ago.posts_count:95,last_post:[id:5313571,date_created:1607203095,user_id:1831606,date_relativity:21 hours ago.body:@eensio That's pretty special, thanks, from one organist to another...user:[id:1831606,name:BSG,url: image: 150x150?cache=1483948423.is_pro:true.is_staff:false.cover_url: of the month: BSG,url: body:After a long hiatus, we have revived a feature that introduces the most outstanding members of the community! While MuseScore is home to many young composers, Beginning, which has something to learn from its elders, among us also many seasoned musicians and composers. Among us there are also qualified users who have earned our respect with their enormous experience of decades of musical creativity, knowledge, lessons and valuable observations. For MuseScorer of the Month, our team looked at the most active, authoritative and interesting users, that their jobs and creative paths can inspire many other members of the community. We are delighted to introduce MuseScorer December 2020: Bernard Greenberg aka [b]BSG[/b]! 7omg.ROCNWH4O6d6e8bcQ/RRxN4tppaFM.jpg?size=718x720&quality=96&proxy=1&sign=2bb7c650bbc7869ae7d1dbc5677bc42[/img][b]1. Please tell our readers a few words about yourself. Call me BSG, although friends call me Bernie. A recently retired long-time software engineer (Multics, Lisp Machines, before artificial intelligence processed natural language), I've been a classical music listener and concertgoer since childhood, who only learned to appreciate (and play) rock in college. I'm playing Classical Member from Junior High School. I'm a bass member of a few choirs and choirs in Boston, Massachusetts, where I live; Before the pandemic, I cherished all sorts of regular contacts with professional musicians and musicologists. While largely self-taught as an organist, I am quite as much a Bachologist, analyst-theorist, and composer, after studying music by acquiring and digesting books in Bach (esp. Spita, Schweitzer, Wolfe), German, Latin, Harmony and Contrepoint etc., playing members (and later, harpsichord), concerts, buying and studying hundreds of scores, composing (not so good at first!) etc., since the 1960s — this hobby has not just been achieved! For me, like most organists, Johann Sebastian Bach (1685–1750) shines at the center of a galaxy of interests that ensles all choral music, surgical music, baroque music, harpsichord and organ music, Contrepoint etc. Although I started a long time ago, I had never stopped learning. Please visit my profile page collection, for overview of categories (as such, original composition, tutorials, genres like fugues and canons) where I posted. I am the owner and director of the Contrepoint and Fogg Group (and others), who pin extensive reading/viewing list features helped by many. [b] 2. How do you discover MuseScore? [b] After much of a lifetime with music paper and pencil, in the 90s I adopted [i]personal composer. [i]a single Windows product scoring stable by Norman James, the father of its tragic late creator, Dennis. I turned to the Apple Mac in 2013, and in 2014 I searched for a vibrant Mac score editor (other than expensive standards). I happily found MuseScore (version 1, if you can believe it!), and was and remains happy. MuseScore 3.5 is a far cry from it. I just slowly discovered the online community MuseScore, joining in March, 2015. Before MuseScore's acquisition in 2017 by Ultimate Guitar, it was where (mostly amateur) composers uploaded, shared, and discussed their compositions and arrangements, shared knowledge, and support for each other. While MuseScore's sustainable business model (under UG) are sustainable and artistic orientation, of necessity, is very different, this older community and model, with very new blood, still remains within it. The community welcomes me and my compositions and renders (MS performs detailed versions of grades - see below). Their years often inspire me to compose and render more myself. In particular, Arizona organist-violist-composer Mike Magatagan (no longer on site, but previous MuseScorer of his month), with that daily [j]ouré [i]Bach arrangements I took issue significantly, however I offered to welcome and cheer individually warmly, and was my first real friend here. As old and new members are found in my grades and comments both value and evidence of knowledge, I spend more and more time helping others by sharing that knowledge, correcting (when invited) their classic scores, especially those conceived apparently in the term Baroque, and gradually falling into the role of [i]guru, [i]teacher, and Bach whispering here, to the point where now music activity is mostly my. I am now proud of my students and their posted successes. [b] 3. What motivates you to compose & transcribe? [b] In the past before music editor, I normally played a member (or, for a while, harpsichord) hours every day (see below), and while improvising, sometimes hit out what made me think, hey, this could be a piece!, and it worked, in member, with paper music, pencil, [i], and eraser! [i]. My Notebook Loop Binder from decades of hundreds of sheets including (I've never discarded music With [i]ncipits [i]that rarely get beyond measure 5, or 15 at best. The ones I turned through the work combined – best posted here ([i]viz., [i]before 2000 œuvre). Then I'd write a fair copy on pen music, a particular nib slanted that produced a gorgeous manuscript - for example, . But with MuseScore, my parts come into being, growing, and mature in its window. These days, I'm often inspired by composing in reaction to the things I see on the site posted by others sharing my deep interest in historical composition and its techniques. For example, fellow Contrepoint and Fugue members sent [i]ancien [i]books of fogg topics by the French Conservatory leading to this very successful (and popular!) fogg in one of them. Sometimes I get ideas of good or poorly conceived fogg topics from students. Sometimes I compose to show a technical point I have explained in online discussions or comments, for example, which stems from my desire to show typical baroque synchronization of ceromatic scales ([i]cf., [i]Sweetlink). This recent tragic [i]tombeau [i]for a famous father and daughter lost in a helicopter crash the day its composition arose from examples in training in the exotic chords I was preparing at the time (. I don't compose enough all these days. About Transcription - I tend to avoid this term. Either the score is an original work, a semi-original effect, for example, an arrangement, or an honest score of a repertoire, which I try to make as accurate and readable as possible, and, [i]b)[i]important[b][i], sound as good as possible, with either MuseScore sources available or (for member music) virtual tube organs. A transcription of a piece for different instrumental forces falls into the gaps compared to the written one. How to distribute transcription terms, makeup, versions and traces in the field of MS is highly contentious. Although every feeling that your grades should sound good as opposed to just looking good, I did, and therefore spent considerable time and phrasing effort (for which I created an expansion plugin, see , noticed the bass-shaped (see , local tempo control [i]ntardandi, [i]internal large cadences, etc. -- I'm using the Tempo Change plugin), etc. When I score a repertoire (for example, music composed by Famous Composers), I intend, and I hope that my rendering of the details of the performance will show and attest to my understanding of it, and hopefully, the impression of a performance by competent artists will create the sharing of such understanding. (In some cases, such as polyphonic violin I need to call the violins!) I not only rely on [i]Bachgesellschaft [i]for other quality source libraries to score, say, the Bach cantata movement, but in decades attracted weekly live performances from them at Boston's Emanuel Church. There are people on this site I admire who use expensive soundfonts and achieve even better results, although I think that what you can achieve with MuseScore alone is excellent (except member music, understandable and reasonable limitations). In addition to the sheer love of music I've known for a long time, or less familiar work heard (pre-pandemic) in concert, I'm often motivated, as with composing, to send repertoire with a desire to show some technical issue I'm trying to explain. Both way, working out the details of the performance I can pretend that I'm the music director of a real band! (or church: . [b] 4. What does your typical workflow look like? [b] This is the last and hardest question, for me no workflow, other than very obvious necessities such as leaving bass figures and realizing continuity, whether it's for a repertoire movement or an original, to the end. While I phrase obvious things (octave drops, frequent sync pairs, etc.) along the way, I fine-tune the last phrasing (see . I always find things to improve and repost after I send a go of any length, annoying visitors with the score being processed. I would say that corral-based combinations are associated with your [i]cantus firmi [i][sic] guiding the entire compound easiest to navigate the workflow. Canons need to be solved before accompanying the pieces, which then gets a lot of fun. Fugues require a high-end intense design. Designing fogg threads is incredibly difficult - countersubjects must be designed and debugged at the same time, or the theme is worthless. The question of workflow can be interpreted a lot of ways, and I choose to duck them all now as not so important. Of course, when software other than MuseScore is involved (as such, Hauptwerk) workflow is quite complicated, but go to the details. I don't have much to say about workflow at this time. Another article may be called. [b] 5- What do you MuseScore.com about what you're most proud of? [b] My motto in 1989 [i]Wer durch Liebe das Kreuz Christi [i] (Sinfonia 1990, orchestration 2001) is the work, musical or otherwise that I am most proud of. There is a story it has in the description, and read the tribute sent to it. The performance (4 Voices of Corral and [i]continuo[i]) was performed by Emmanuel Mac in need in May 1994, under the watch of the late Craig Smith. Although I know a lot more now, and could explain it much better, more than 30 years ago, that week Sebastian Bach [i]riß Dan Himmel auf [i] and my hand kept, and that really happened since ... [i] Wer Liebe [i]was composed at the organ in the old way, in four parts with [i]passim[i]-independent [i]continuo[i], and indeed rose from a [i]Whoa! [i] during improvisation. [b] 6. What is the source of your creative motivation? Please give advice to young composers. [b] primarily, to create beautiful works, which are technically random. If it requires a footnote or a full-term course to find out why it's good, it's not good. Music is art; While exercises are necessary to get handles on techniques, they are not automatically art. Chopin wrote two opus-numbers (10 and 25) of [i]Etudes [i]designed to apply specific piano techniques. When, early in life, I first heard two LP boxes of this stunning combination, I could care less about piano techniques - they blew me away. They have remarkable music, all different, powerful, masterful - unforgettable. I'm often inspired by the works or movements I hear in concert (pre-pandemic), or from the repertoire movements that I (or others!) have scored and rendered here. Sometimes reiving what I had started but left earlier provides an opportunity for creativity. The accuracy (invited) corrections to other people's work has been a fruitful context for my creativity, as well as my own learning, but not to produce truly original works. Maybe that's the question, where to find inspiration for creativity, one I can't answer well, for me, too, I want to know! Look #9 young composers for advice, [b] 7- Who is your favorite composer? [b] While I have many favorite composers, from Alexander A. Arkhangel'sky to Zelenka (Ian Dismas), as it was, Johann Sebastian Bach has been, or perhaps, a central presence in my life since I first met with the double violin concerto (now BWV 1043) at the age of 11. Favorite Composer doesn't do the justice of our relationship. While I was first attracted to the grueling torrent of fiery passion and then a new tissue density to me from the first movement (as one, intense controdane), I had little idea the composer with a wig was to become in my life, that in it I soon found myself living with a pair member and attracting Lutheran Church music in German (starting with [i]Matthäuspassion[i]) in a passionate love affair that has already lasted two centuries. Quoting C I 1996 Bach FAQ (now archive, visit it, //www.bachfaq.org/whybach.html): [i]Those of us who admire Bach and his work more in his work have complete unity and delicate emotional balance and depth with excellent depth, unrivaled of the technical and architectural means by which they are achieved. While Bach's work can and should be admired for its unique beauty and emotional strength alone, careful study of the use of complex, formal, technical means and structures reveals the height of human emotions in a way that reveals the work of one of them. Great intellects of all time. [i] [i] In some areas of music in which Bach was active, for example, member music accompanied Christian lituring music and worked for solo violin, defining Bach's legacy or the square or towers over it. Due to the technical discipline of basic music called The Contrepoint, combining indie melodies to form a vital harmonious and rhythmic alliance, Bach's ind comparable facility dominates all musical history, and today is the foundation and touchstone for the whole discipline. But instead of simply using Contrepoint, one of the foundations of his art, to do tricks or spend dry as dust exercises/demos, Bach hired it as a means for an unmatched level of emotional and religious expression - Contrepoint The humble brick and mortar with which he builds the cathedral and the sky is sensitive to the praise of God and the angels and a tool for stabbing the innerest heart shut down, all through mere notes and their carefully controlled interactions.[i]there are countless other things to admire about J. S. Bach, e.g., his encyclopaedic knowledge of and immersion in all

