



Yves Shapira

France, Champfleury

Piano pour les nuls

About the artist

New website ! Come and listen to my music on
<https://compositions.shapiray.com/>

Come and see my words on
http://tonhistoire.googlepages.com/propos_de_prose

I learned the piano at 18 years old, following the encouragements of my closer listening to me improvising on the piano family. For 8 years of courses, my abyssal gaps in musical theory has been compensated by a motivation without end and by the working hours. Among my favorite musicians, I count Mozart and Brahms. I took an immense pleasure in playing the Sonata Opus Kv 331 of Mozart and Intermezzo 118 N°2 de Brahms. In parallel, I had fun to compose of the melodies for piano alone and quickly with other instruments, provided with a keyboard and other sequencers. I currently have a Main keyboard and a expandor Roland JV10-10. I finally chose sequencer MAGIX (very simple and very convivial for an amateur) and, beore all, has discovered the virtual instruments which clear me towards new ... (more online)

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-mister-tshap.htm>

About the piece



Title:	Piano pour les nuls
Composer:	Shapira, Yves
Arranger:	Shapira, Yves
Copyright:	Yves Shapira © All rights reserved
Publisher:	Shapira, Yves
Instrumentation:	Piano solo
Style:	Classical
Comment:	This piano work is a short and very easy part to play

Yves Shapira on [free-scores.com](https://www.free-scores.com)

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First system of musical notation for piano, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a whole rest in the treble and a quarter rest in the bass, followed by a series of chords and eighth notes.

Second system of musical notation for piano, continuing the piece with similar rhythmic patterns and chord progressions in both staves.

Third system of musical notation for piano, featuring more complex rhythmic figures and sustained notes in the treble staff.

Fourth system of musical notation for piano, showing a continuation of the melodic and harmonic themes.

Fifth system of musical notation for piano, with active eighth-note passages in both staves.

Sixth system of musical notation for piano, concluding the piece with sustained chords in the bass and melodic lines in the treble.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including some grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and ties. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase with a fermata over a note. The bass staff maintains the accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a fermata. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a fermata. The bass staff continues with a consistent accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with a fermata. The bass staff concludes the accompaniment.

The first system of music features a treble and bass clef. The treble clef part begins with a 7-measure rest, followed by a melodic line of eighth and quarter notes. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble clef part has a 7-measure rest followed by a melodic line. The bass clef part features a 7-measure rest followed by a melodic line, with a long horizontal line indicating a sustained note or chord.

The third system consists of empty treble and bass clef staves, indicating a section where the music is not written or is a placeholder.

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