



Anton J Jansen

Afrique du Sud

Letter to a friend (Opus 16)

A propos de l'artiste

I was born and educated in South Africa, but I have been living in Taiwan since 1995 where I work as an educator. I never received any formal music training, and taught myself to play the piano and the clarinet. In 1987 I was band director for the SAINTS military band in Kimberley where I got involved in formal music and musicianship. In 1989 I studied voice training under Hannelie van Niekerk for a year and had a few performances with the Free State Youth Orchestra as a soloist in Riversdale in 1992. At the same period, I was also the choir conductor of the school choir. I completed a short composition course under the guidance of Jamie Henke from the University of Wisconsin, Madison in 2002. To date, three of my compositions have been performed with permission. The first one was Opus 1, Lament for the Moody, in 2004 by Cha Bao Su, a Taiwanese pianist. In 2010 my composition, No 1 - Jarmins Toolbox, from my Opus 6 Short and simple pieces for Piano, was used in an inter-school piano com... (la suite en ligne)

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A propos de la pièce



Titre : Letter to a friend
[Opus 16]
Compositeur : Jansen, Anton J
Arrangeur : Jansen, Anton J
Droit d'auteur : copyright Anton J Jansen
Editeur : Jansen, Anton J
Instrumentation : Piano seul
Style : Contemporain

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♩=80

Letter to a friend

ANTON J JANSEN

The musical score is written for piano and guitar. It consists of eight systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked as ♩=80. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are first and second endings marked with '1.' and '2.' respectively. The piece concludes with a final cadence in the eighth system.

Musical score for piano, measures 43-78. The score is written in G major (one sharp) and 4/4 time. It consists of eight systems of music, each with a treble and bass staff. The key signature is G major (one sharp). The tempo is not explicitly marked, but the notation suggests a moderate pace. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is often more active than the treble line, providing a steady accompaniment. The piece concludes with a final chord in measure 78.