



Richard Lenz

Australie

El Noi De La Mare (for guitar duet after the solo arrangement by Miguel Llobet) Traditional

A propos de l'artiste

Richard Lenz, born in Amsterdam, started to play the guitar at the age of nine. In the Netherlands Richard studied at the Conservatorium in Alkmaar with Tamara Kropat and subsequently at the Conservatorium in Rotterdam with Dick Hoogeveen.

He won two scholarships to help him further his studies overseas in Wales. As a student of the Royal Welsh College of Music and Drama, Richard undertook his postgraduate studies in Cardiff with guitarist John Mills and also studied period performance practice, visiting early music specialist Nigel North in London. Throughout his studies, Richard played in numerous festivals and master classes with many of the world's leading guitarists.

Richard maintains a busy performance and tuition schedule and has appeared in recitals both as a soloist and in various ensembles, including a Royal Performance.

As part of Duo Lenz, Richard and his wife Ruth have established themselves as one of Australia's leading cl... (la suite en ligne)

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A propos de la pièce



Titre : El Noi De La Mare
[for guitar duet after the solo arrangement by Miguel Llobet]

Compositeur : Traditional

Arrangeur : Lenz, Richard

Droit d'auteur : Copyright © Richard Lenz

Editeur : Lenz, Richard

Instrumentation : 2 Guitares (duo)

Style : Classique

Commentaire : Traditional Catalan Folksong arranged for two Guitars by Richard Lenz, after the solo arrangement by Miguel Llobet.

Richard Lenz sur [free-scores.com](https://www.free-scores.com)



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El Noi De La Mare

After M. Llobet

Arr. Richard Lenz

The musical score is written for two guitars, labeled Gtr 1 and Gtr 2. It is in the key of G major (one sharp) and 6/8 time. The score is divided into five systems, each containing two staves. The first system shows the initial melodic line in Gtr 1 and a harmonic accompaniment in Gtr 2. The second system continues the melodic development in Gtr 1 and adds more complex harmonic textures in Gtr 2. The third system features a more active melodic line in Gtr 1 and a steady harmonic accompaniment in Gtr 2. The fourth system shows a melodic line in Gtr 1 with a more intricate harmonic accompaniment in Gtr 2. The fifth system concludes the piece with a final melodic flourish in Gtr 1 and a harmonic accompaniment in Gtr 2.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and quarter notes, and the lower staff contains a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the two-staff format. The upper staff continues the melodic development, and the lower staff continues the harmonic accompaniment.

Third system of musical notation, which includes chord symbols (H.12, H.7, H.17) and a fermata over a note in the upper staff.