



Valter Bresolin

Composer

Brazil, São Paulo

About the artist

My name is Valter Bresolin Pinto de Moraes, composer's name, VALTER BRESOLIN.,born in São Paulo, Brazil. I began studying music at the age of 7. My first instrument was the accordion but when I first played some classical pieces I fell in love with them and changed to piano lesson at the age of 14.However, I had to begin working at 16 as my parents could not afford my studies, therefore I became a teacher of English teaching in schools and privately. I went on studying music on my spare time. I had classes in harmony,counterpoint and fugue with a Brazilian composer, Eduardo Escalante, ex-Camargo Guarnieri's astudent. At that time I had several compositions for several instruments as I sutdied orchestration by WALTER PISTON'S books and Rimsky Korsakov's and Berlioz-Richard Strauss' treatises on orchestration too. As I became a director of a school of English for Brazilian students, money was very important to me and as I had little time I could not dedicate myself intirely to music and, of ocurse I could not become a piano concertist as I would love to or a composer and conductor full time.However I went on studying music by myself until I met Jose Antonio de Almeida Prado who saw my compositions and decided to give me classes on contempo... (more online)

About the piece



Title:	Fuga a 3 Vozes (1989) [3 Part Fugue]
Composer:	Bresolin, Valter
Licence:	Biblioteca Nacional
Publisher:	Bresolin, Valter
Instrumentation:	Piano solo
Style:	Classical
Comment:	A Traditional Classical Fugue with a Brazilian tune flare

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Fuga a Três Vozes n.3

Valter Bresolin

Allegro ♩ = 100

p

mf

5

10

15

Fuga a 3 Vozes

The image displays a musical score for a three-voice fugue, consisting of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings: *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). Measure numbers 20, 25, and 30 are indicated in small boxes. The notation features various rhythmic values, including eighth and sixteenth notes, and rests. Some notes are marked with a circled 'H', likely indicating a harmonic or specific fingering. The piece shows a complex interplay of voices with frequent chromaticism and intervallic patterns.

Fuga a 3 vozes

The first system of the fugue consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a dotted quarter note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed between the staves. The system concludes with a fermata over a whole note chord.

The second system continues the fugue with two staves. The upper staff features a more active melodic line with sixteenth notes and eighth notes. The lower staff continues the accompaniment. A dynamic marking of *p* is present. The system ends with a fermata over a whole note chord.

35

The third system concludes the fugue with two staves. The upper staff has a melodic line that leads to a final cadence. The lower staff provides a simple accompaniment. Dynamic markings of *mf* and *f* are used. The system ends with a fermata over a whole note chord. Below the bass staff, there is a marking *8vb* with a dashed line and a small circle, indicating an octave transposition.