



Richard - Bruno RESSEGUIER

France, Levens

L'ENDIABLE

About the artist

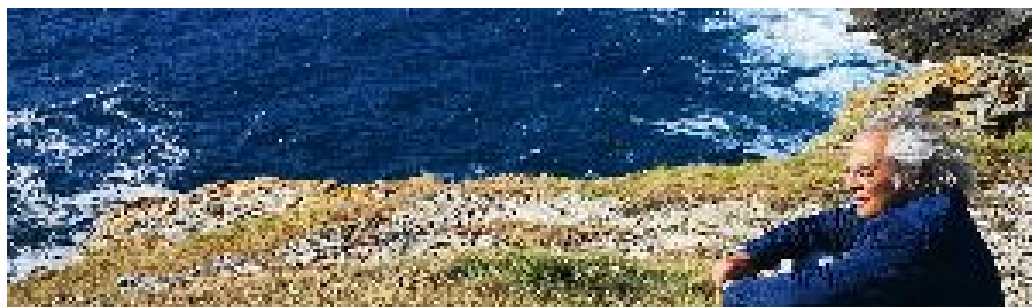
Born to be musician, Richard RESSEGUIER discovered his talent for composition soon after he began to study music at the age of 23. After six months of theory and three months of piano practice, he wrote his first mazurka « The Merry-go-round ». In 1988, he met by chance the prestigious concert pianist Magda BRARD whose pupil he became. She encouraged him to participate in the National Music Competition - section piano – at the academy of Nice where he won the first prize. Magda Brard who had studied with Alfred CORTOT, taught her pupil according to the technique developed by the Master. He refined his skills and studied the classic repertoire during eight years with her...

During an audition at the foundation Senlis, Georgy CZIFFRA congratulated him on his mastery in the performance of a piece written by Chopin and having listened to him playing one of his compositions, he incited him to continue to compose. Richard RESSEGUIER's musical language is unique and ... (more online)

Associate: SACEM

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

About the piece



Title:

Composer:

Copyright:

Instrumentation:

Style:

L'ENDIABLE

RESSEGUIER

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Keyboard

Early 20th

Richard - Bruno RESSEGUIER on [free-scores.com](https://www.free-scores.com)



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L'Endiablé

Richard Resseguier

pour piano

♩ = 100 (Mib mineur)

Durée: 3'10

The musical score is divided into four systems, each containing two staves (treble and bass clef). The key signature is E-flat minor (three flats) and the time signature is 2/4. The piece begins with a repeat sign. The first system (measures 1-3) starts with a dynamic marking of *mf*. The second system (measures 4-6) includes a dynamic marking of *sfz*. The score is marked with 'Ped.' and '* Ped.' throughout. The melody in the right hand consists of sixteenth-note runs, often grouped with a '6' (sixteenth notes) above the staff. The left hand provides a harmonic foundation with sustained notes and occasional sixteenth-note patterns in the final measures.

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13

Ped. 6 * Ped. 6 *

15

Ped. 6 * Ped. 6 *

17

1. Trémolo 2. Trémolo Da Capo

Ped. * Ped. * Ped. *

20

Librement

mp *Mysterioso*

Ped. * Ped. * Ped. *

23

Ped. * Ped. * Ped. *

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26 *Delicatamente*

poco p

Ped. * Ped. * Ped. * Ped. *

30

Ped. * Ped. *

34

Ped. * Ped. *

38 *rit.* *Lento* ♩ = 53 *molto rit.*

poco p

Ped. * Ped. * Ped. *

44 *Tempo Primo* *Librement* ♩ = 100

mp-pp *molto rit.*

8^{va}-----|15^{ma}-----|

Ped. *

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45 *A tempo*

mp-pp

6 6 6

8^{va} 15^{ma}

molto rit.

Ped. *

46 *A tempo*

mp-pp

6 6 6

8^{va} 15^{ma}

molto rit.

Ped. *

47 *Lento* ♩ = 53

poco p
plaintif

molto rit.

Ped. * Ped. *

51 *Tempo Primo*
Librement ♩ = 100

mp

6 6 6

8^{va} 15^{ma}

molto rit.

Ped.

52 *Lento* ♩ = 73

sempre dim. e ritardando

ppp