



Richard - Bruno RESSEGUIER

France, Levens

DANS LA BRUME (Matin d'hiver)

About the artist

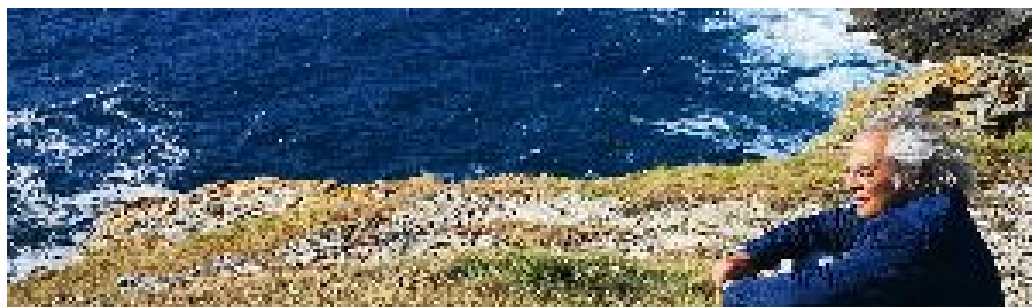
Born to be musician, Richard RESSEGUIER discovered his talent for composition soon after he began to study music at the age of 23. After six months of theory and three months of piano practice, he wrote his first mazurka « The Merry-go-round ». In 1988, he met by chance the prestigious concert pianist 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:

DANS LA

Composer:

RESSEGUIER

Copyright:

Copyright

Instrumentation:

Keyboard

Style:

Waltz

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



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Dans la brume

Richard Resseguier

for piano

Lively ♩ = 100

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats. The first staff (treble clef) begins with a melody marked *mf*. A *rit.* (ritardando) marking is placed above the second measure. The second staff (bass clef) provides a rhythmic accompaniment. The instruction *with accurate pedal* is written below the bass staff.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. The first staff continues the melody. A *mf molto rubato* marking is placed above the fourth measure. The second staff continues the accompaniment.

Musical notation for measures 11-15. Measure 11 is marked with an '11'. A first ending bracket labeled '1.' spans measures 13-15. The first staff features a complex texture with overlapping lines and a fermata over the final measure of the first ending. The second staff continues the accompaniment.

Musical notation for measures 16-20. Measure 16 is marked with a '16'. A second ending bracket labeled '2.' spans measures 16-18. A *rit.* (ritardando) marking is placed above the first measure of the second ending. The first staff features a complex texture with overlapping lines and a fermata over the final measure of the second ending. The second staff continues the accompaniment.

Musical notation for measures 21-25. Measure 21 is marked with a '21'. The first staff features a complex texture with overlapping lines, including a sixteenth-note run marked with a '6' and a triplet marked with a '3'. The second staff continues the accompaniment.

26 accel.

3

6

31

36 rit.

36