



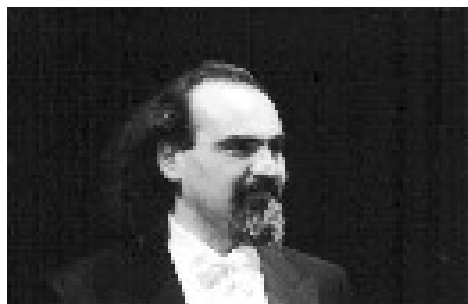
# Angelo Bruzzese

Italie

## A propos de l'artiste

ANGELO BRUZZESE holding degrees of Clarinet, Organ, Orchestration, Electronic Music, Composition, Conduction. After a short career as a soloist, he devoted himself mainly to the conduction, alternating concert activity and composition. Active above all in the experimental music, he conducted many first performances of nowadays authors. He has been guest conductor of many Orchestras in Italy and abroad, receiving everywhere consent both of public and of critics. His compositions range from church music to chamber, sinphonic or electronic music, as well as music for ballet and theatre, are performed by many concert companies and are published by Heiligstadt Verlag, Agenda e Tactus Fugit. Among the compositions those were awarded a prize in some competition we want to remember: MENSURA for orchestra, awarded in the International Composer Competition of Vienna (1991), CIRCLES, finalist score in the competition summoned by the E.U. in 1998 for a large sinfonic orchestra composition, performed during the inauguration cerimony of the new Emicicle of the Parliament of Strasburgo, ELEGIA for trumpet, awarded in the 4° International Composer Competition A. di Martino Napoli (2000) Tr-IO for clarinet, cello and piano, awarded in the 1° International Composer Competition ... (la suite en ligne)

## A propos de la pièce



<b>Titre:</b>	Reset
<b>Compositeur:</b>	Bruzzese, Angelo
<b>Licence:</b>	Copyright © Angelo Bruzzese
<b>Instrumentation:</b>	Piano, Violon, Violoncelle
<b>Style:</b>	Classique moderne

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**ANGELO BRUZZESE**

*RESET*

per Violino, Violoncello, Pianoforte

*2007*



# RESET

Angelo Bruzzese

♩ = 80

Violino

Violoncello

Pianoforte

*pp* *pizz.* *sf* *mf*

Vno.

Vc.

Pf.

*sf* *sim.* *mf*

Vno.

Vc.

Pf.

*mp*

4

Vno. *p* *pp* arco II

Vc. *pp* come prima

Pf.

Vno. *sim.* *f*

Vc. *f*

Pf. *f*

Vno. *mf* *pp* come prima

Vc. *pp* come prima

Pf.

Vno. 32

Vc. 32

Pf. 32

Vno. 38

Vc. 38

Pf. 38

Vno. 43

Vc. 43

Pf. 43

6

47 *arco*

Vno. *f*

Vc. *f*

Pf. 47

50

Vno.

Vc.

Pf. 50

*p legato*

53

Vno.

Vc.

Pf. 53

*f*

57

Vno.

Vc.

Pf.

61

Vno.

Vc.

Pf.

*p* *come prima*

*p*

64

Vno.

Vc.

Pf.

*p*

*mf*

*pizz.*

*arco*

*sf*

*mf*



8

68

Vno. *pizz.* *arco* *f*

Vc. *f*

Pf. *sf* *p* *p* *8va*

68

72

Vno. *p*

Vc. *p*

Pf. *8va*

72

76

Vno. *pizz.* *arco* *mf*

Vc. *mf*

Pf. *mf*

76

Vno. 81

Vc. *f*

Pf. 81

Vno. 84

Vc. 84

Pf. 84

Vno. 87

Vc. 87

Pf. 87

10

Vno. *f* *metti sord.*

Vc. *f* *metti sord.*

Pf. *pp* *legatiss.* *8va*

Detailed description: This system covers measures 10 to 13. The Violin (Vno.) and Viola (Vc.) parts are marked with a forte dynamic (*f*) and the instruction 'metti sord.' (mute), with a hairpin indicating a gradual decrease in volume. The Piano (Pf.) part begins at measure 10 with a forte (*f*) dynamic. The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. The dynamic shifts to pianissimo (*pp*) and 'legatiss.' (legatissimo) from measure 12 onwards. An octave sign (*8va*) is placed above the right hand staff in measure 13.

Vno.

Vc.

Pf. *(8va)*

Detailed description: This system covers measures 14 to 17. The Violin (Vno.) and Viola (Vc.) parts are silent. The Piano (Pf.) part continues with the melodic and rhythmic patterns established in the previous system. The right hand part is marked with an octave sign (*8va*) above the staff. The left hand part continues with its rhythmic accompaniment.

Vno.

Vc.

Pf. *(8va)*

Detailed description: This system covers measures 18 to 21. The Violin (Vno.) and Viola (Vc.) parts are silent. The Piano (Pf.) part continues with the melodic and rhythmic patterns. The right hand part is marked with an octave sign (*8va*) above the staff. The left hand part continues with its rhythmic accompaniment.



12

Vno. 115

Vc. 115

Pf. 115

*mf*

This system covers measures 115 to 121. The Violin (Vno.) and Viola (Vc.) parts consist of chords, with the Violin part starting at measure 115. The Piano (Pf.) part features a melodic line with slurs. A dynamic marking of *mf* is present in the middle of the system.

Vno. 119

Vc. 119

Pf. 119

*p*

*arco*

This system covers measures 119 to 121. The Violin (Vno.) and Viola (Vc.) parts play chords. The Piano (Pf.) part has a melodic line. Dynamic marking is *p*. Arco markings are present above the Violin and Viola staves.

Vno. 122

Vc. 122

Pf. 122

This system covers measures 122 to 124. The Violin (Vno.) and Viola (Vc.) parts play chords. The Piano (Pf.) part has a melodic line with slurs.

125

Vno.

Vc.

Pf.

128

Vno.

Vc.

Pf.

*f*

*ff*

131

Vno.

Vc.

Pf.

14

Vno. *133* *togli sord.* *ff* *3* *3*

Vc. *togli sord.*

Pf. *133* *pp*

Vno. *136* *pizz.* *sfz* *sfz* *arco* *p* *3*

Vc. *sfz* *sfz* *sfz*

Pf. *136*

Vno. *138* *pizz.* *sfz* *arco* *sfz* *pizz.*

Vc. *sfz* *p* *sfz*

Pf. *138* *sf* *p* *mf* *3* *3* *3*

*8va*

140

Vno. *p* *arco* *ffz*

Vc. *p* *pizz.*

Pf. *p*

143

Vno. *ffz* *pizz.* *arco*

Vc. *ffz* *arco*

Pf. *f* *p*

146

Vno.

Vc.

Pf.



16

Vno. *mf*

Vc. *mf*

Pf. *mf*

Vno. *pizz.* *p* *arco* *mp*

Vc. *pizz.* *p*

Pf. *p*

Vno. *3* *3*

Vc. *arco* *p*

Pf. *158*

$\text{♩} = 96$

Vno. 161

Vc. 161

Pf. 161

*mf*

*mf*

3 3 3

3 3 3

Vno. 165

Vc. 165

Pf. 165

*mp*

*p*

Vno. 170

Vc. 170

Pf. 170

170

Vno. 175

Vc.

Detailed description: This system shows the Violin (Vno.) and Viola (Vc.) parts for measures 175 through 182. The Violin part is in the treble clef and features a melodic line with eighth and sixteenth notes, often beamed together. The Viola part is in the bass clef and provides a harmonic accompaniment with similar rhythmic patterns. The key signature has two sharps (F# and C#).

Pf. 175

Detailed description: This system shows the Piano (Pf.) part for measures 175 through 182. It is written in grand staff notation (treble and bass clefs). The right hand plays chords and short melodic phrases, while the left hand plays a more active bass line with eighth and sixteenth notes. The key signature has two sharps.

Vno. 179

Vc.

*mp*

Detailed description: This system shows the Violin (Vno.) and Viola (Vc.) parts for measures 179 through 186. The Violin part continues its melodic line. The Viola part has a more rhythmic accompaniment. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the system. The key signature has two sharps.

Pf. 179

Detailed description: This system shows the Piano (Pf.) part for measures 179 through 186. The right hand features a series of chords and short melodic fragments. The left hand continues with a rhythmic bass line. The key signature has two sharps.

Vno. 183

Vc.

Detailed description: This system shows the Violin (Vno.) and Viola (Vc.) parts for measures 183 through 190. The Violin part has a melodic line with some rests. The Viola part provides a steady accompaniment. The key signature has two sharps.

Pf. 183

Detailed description: This system shows the Piano (Pf.) part for measures 183 through 190. The right hand plays chords and short melodic phrases. The left hand plays a rhythmic bass line. The key signature has two sharps.

Vno. 186

Vc. 186

Pf. 186

Vno. 190

Vc. 190

Pf. 190

Vno. 194

Vc. 194

Pf. 194

198

Vno.

Vc.

Pf.

Musical score for measures 198-201. The Violin (Vno.) and Viola (Vc.) parts are mostly rests. The Piano (Pf.) part features a complex melodic line with many slurs and ties.

202

Vno.

Vc.

Pf.

*mp*

Musical score for measures 202-205. The Violin (Vno.) and Viola (Vc.) parts are mostly rests. The Piano (Pf.) part features a complex melodic line with many slurs and ties. A dynamic marking of *mp* is present.

206

Vno.

Vc.

Pf.

*f*

Musical score for measures 206-209. The Violin (Vno.) and Viola (Vc.) parts are active with melodic lines. The Piano (Pf.) part features a complex melodic line with many slurs and ties. A dynamic marking of *f* is present.

210

Vno.

Vc.

Pf.

*p*

215

Vno.

Vc.

Pf.

*p*

221

Vno.

Vc.

Pf.

Vno. 226

Vc. 226

Pf. 226

*mf*

*mf*

*mf*

Vno. 229

Vc. 229

Pf. 229

*f*

*f*

*f*

Vno. 232

Vc. 232

Pf. 232

*fff*

*fff*

*fff*