



Paolo Ugoletti

Compositeur

Italie, Nave-Brescia

A propos de l'artiste

Paolo Ugoletti was born in Brescia in 1956. He began his musical studies under the guidance of his mother and continued at the Conservatory of his hometown under Giancarlo Facchinetti for composition and Giovanni Ugolini for the piano.

In 1979 he attended the Franco Donatoni's composition courses at Accademia Chigiana in Siena and the Giacomo Manzoni's class at the Giuseppe Verdi Conservatory in Milan.

In these years he began to collaborate with various musical groups and soloists such as Monch, Scarponi, Pedron, Ballista, Gorli, Garbarino, Antonelli and Damerini.

In 1980, after he graduated in composition, he spent summer in Stocholm and he got in touch with the most important scandinavian musicians.

He began teaching composition at the Conservatory of Pesaro, then he moved to Bologna and Parma Conservatories. In 1987 he was composer in residence at the Santa Cruz University in California, on that occasion he met the music of Lou Harrison, Arvo Part, John Adams and Keith Jarret.

He has been teacher and faculty member at the Luca Marenzio Conservatory in Brescia since 1989. A long and fruitful co-operation with Sagra Musicale Umbra leads him to compose many works. This collaboration flows in the Missa Solemnis Resurrectionis, a work ... (la suite en ligne)

Site Internet: <http://www.paolougoletti.com>

A propos de la pièce



Titre: Notturmo secondo
Compositeur: Ugoletti, Paolo
Licence: creative Commons Licence
Editeur: Ugoletti, Paolo
Instrumentation: Piano seul
Style: Contemporain

Paolo Ugoletti sur [free-scores.com](http://www.free-scores.com)

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notturmo secondo

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Pianoforte

$\bullet = 96$

pp

5

9

mp

p

14

18

22

mp *espressivo*

p

27

32

37

mf

mp

41

46

50

p

This system contains measures 50 through 53. The music is written for piano in a key with one sharp (F#). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the end of the system.

54

mp

This system contains measures 54 through 57. The right hand has a more active melodic line with slurs. The left hand continues with a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is indicated at the beginning of the system.

58

This system contains measures 58 through 61. The melodic and accompaniment lines continue, with various slurs and ties connecting notes across measures.

62

p
pp

This system contains measures 62 through 66. A change in dynamics is noted, with *p* (piano) in the first measure and *pp* (pianissimo) in the second. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment.

67

This system contains measures 67 through 70. The melodic line in the right hand features slurs and ties, while the left hand provides a harmonic accompaniment.

71

This system contains measures 71 through 74. The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment. The system concludes with a double bar line.