



Bignone Maurizio

Italia

Back to light

About the artist

Composer, Viola Player, Record Producer, Publisher. his music is performed by important musicians like Brett Deubner, Luca Pincini, Gilda Buttà, Trio Siciliano, Orchestra Musica Contemporanea, Orchestra Sinfonica del Mediterraneo, Sicilia String Orchestra, Chi Chen, Giorgio Gasbarro e Francesca Luppino, T'ang Quartet and The Ensemble Dimension Project, Novobisirk Philharmonic Chamber Orchestra, Maurizio Barbetti, Rita Marcotulli, Ralph Alessi and more musicians in the world. He has written for films, theater, documentary, publicity. His music is broadcast around the world from the most important network. For contact and more informations : u07records@gmail.com

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

About the piece



Title: Back to light
Composer: Maurizio, Bignone
Copyright: U07 Edizioni © 2014
Instrumentation: Violin and Saxophone
Style: Contemporary

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Back to Light

to Roberto Todini, Vadim Brodsky and Jessica Di Bona

Maurizio Bignone

The musical score is written for Violin and Baritone Saxophone. It begins with a tempo marking of quarter note = 76. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Violin part consists of six systems of sixteenth-note runs, each marked with a '6' above the staff. The Baritone Saxophone part is mostly silent, with a few notes and rests in the later systems. Dynamics include *ppp* (pianissimo) for the first system, *mp* (mezzo-piano) for the fourth system, and *mf* (mezzo-forte) for the fifth system. The score is divided into measures by bar lines, with measure numbers 2, 4, and 6 indicated at the start of their respective systems.

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This musical score consists of five systems, each with a Violin (Vln.) and Bass Saxophone (B. Sx.) part. The key signature is three sharps (F#, C#, G#). The Violin part features a continuous sixteenth-note pattern with a '6' fingering above each group of four notes. The Bass Saxophone part provides harmonic support with sustained notes and some melodic movement.

System 1 (Measures 8-9): The Violin part begins with a sixteenth-note pattern. The Bass Saxophone part has a whole note chord in measure 8 and a whole note chord in measure 9.

System 2 (Measures 10-11): The Violin part continues with the sixteenth-note pattern. The Bass Saxophone part has a half note chord in measure 10 and a half note chord in measure 11.

System 3 (Measures 12-13): The Violin part continues with the sixteenth-note pattern. The Bass Saxophone part has a half note chord in measure 12 and a half note chord in measure 13.

System 4 (Measures 14-15): The Violin part continues with the sixteenth-note pattern. The Bass Saxophone part has a half note chord in measure 14 and a half note chord in measure 15.

16

Vln.

B. Sx.

17

Vln.

B. Sx.

18

Vln.

B. Sx.

Corde LA e MI sempre vuote

19

Vln.

B. Sx.

20

Vln.

B. Sx.

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4

22

Vln.

B. Sx.

Measures 22-23: Violin part features a continuous sixteenth-note pattern with slurs and accents, marked with a '6' below each group. Bassoon part has a whole rest in measure 22 and a whole note in measure 23.

24

Vln.

B. Sx.

Measures 24-25: Violin part continues with the sixteenth-note pattern. Bassoon part has a half note in measure 24 and a quarter note in measure 25.

25

Vln.

B. Sx.

Measures 25-26: Violin part continues with the sixteenth-note pattern. Bassoon part has a half note in measure 25, a quarter note in measure 26, and a sixteenth-note triplet in measure 26.

26

Vln.

B. Sx.

Measures 26-27: Violin part continues with the sixteenth-note pattern. Bassoon part has a whole rest in measure 26 and a whole note in measure 27.

27

Vln.

B. Sx.

Measures 27: Violin part has a half note with a fermata, marked with a tempo of quarter note = 56. Bassoon part has a sixteenth-note triplet pattern, marked with a dynamic of *mf*.

The musical score is arranged in two columns: Violin (Vln.) on the left and Bassoon (B. Sx.) on the right. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. Measure 28: Vln. starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a dotted half note C5. B. Sx. plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. Measure 29: Vln. continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a dotted half note C5. B. Sx. plays eighth notes with slurs: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. Measure 30: Vln. continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a dotted half note C5. B. Sx. plays eighth notes with slurs: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. Measure 31: Vln. continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a dotted half note C5. B. Sx. plays eighth notes with slurs: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. Measure 32: Vln. continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a dotted half note C5. B. Sx. plays eighth notes with slurs: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. Measure 33: Vln. has a whole note G4. B. Sx. continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *mf* is present in measure 28.

34

Vln.

B. Sx.

Violin staff 34: Treble clef, key signature of two sharps (F# and C#), starting with a whole note chord of F#4 and C#5, followed by a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C#4, B3. A fermata is placed over the final C#4. Bassoon staff 34: Treble clef, key signature of two sharps, starting with a whole note chord of F#4 and C#5, followed by a rhythmic pattern of eighth notes: G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, 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C#335, D335, E335, F#335, G335, A335, B335, C#336, D336, E336, F#336, G336, A336, B336, C#337, D337, E337, F#337, G337, A337, B337, C#338, D338, E338, F#338, G338, A338, B338, C#339, D339, E339, F#339, G339, A339, B339, C#340, D340, E340, F#340, G340, A340, B340, C#341, D341, E341, F#341, G341, A341, B341, C#342, D342, E342, F#342, G342, A342, B342, C#343, D343, E343, F#343, G343, A343, B343, C#344, D344, E344, F#344, G344, A344, B344, C#345, D345, E345, F#345, G345, A345, B345, C#346, D346, E346, F#346, G346, A346, B346, C#347, D347, E347, F#347, G347, A347, B347, C#348, D348, E348, F#348, G348, A348, B348, C#349, D349, E349, F#349, G349, A349, B349, C#350, D350, E350, F#350, G350, A350, B350

40

Vln.

B. Sx.

42

Vln.

B. Sx.

43

Vln.

B. Sx.

44

Vln.

B. Sx.

45

Vln.

B. Sx.

Back to Light

8

This musical score page contains six systems of music for Violin (Vln.) and Bassoon (B. Sx.).

- System 1 (Measures 46-47):** Vln. part features a melodic line with a fermata and a double bar line with a '2' below it. B. Sx. part features a complex rhythmic pattern with slurs and ties.
- System 2 (Measures 48-49):** Vln. part has a measure with a 12/8 time signature and a triplet of eighth notes. B. Sx. part continues with a rhythmic pattern of eighth notes.
- System 3 (Measures 49-50):** Vln. part features a series of chords with a '2' below the first measure and subsequent slurs. B. Sx. part continues with eighth notes.
- System 4 (Measures 51-52):** Vln. part has a measure with a flat key signature change and a fermata. B. Sx. part continues with eighth notes.
- System 5 (Measures 52-53):** Vln. part features a tremolo effect on a note. B. Sx. part continues with eighth notes.

The image displays a musical score for two instruments: Violin (Vln.) and Bassoon (B. Sx.). The score is organized into six systems, each containing two staves. The measures are numbered 53 through 58. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The score includes various musical notations such as notes, rests, slurs, and articulation marks. Fingerings are indicated by numbers 1, 2, and 3. A dynamic marking of mf is present in measure 54. The piece concludes with a double bar line at the end of measure 58.

Back to Light

10

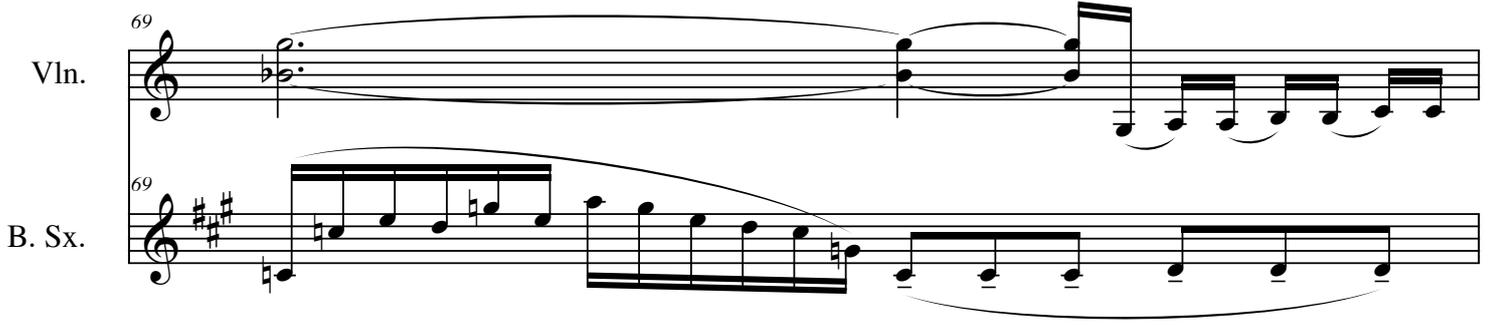
The image displays a musical score for two instruments: Violin (Vln.) and Bassoon (B. Sx.). The score is organized into measures 59, 60, 61, 62, and 63. Each measure is represented by a pair of staves: the top staff for the Violin and the bottom staff for the Bassoon. The key signature is A major (three sharps: F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The Violin part features melodic lines with various articulations, including slurs, accents, and doublets (marked with a '2'). The Bassoon part provides a rhythmic accompaniment with slurs and doublets. The score concludes with a double bar line at the end of measure 63.

This page of the musical score, titled "Back to Light", contains measures 64 through 68. It is arranged in a system of six staves, alternating between Violin (Vln.) and Bassoon (B. Sx.) parts. The key signature is A major (two sharps) and the time signature is 4/4. The music is marked with a forte (*ff*) dynamic. The Violin parts feature long, sweeping melodic lines with many slurs and ties, often spanning across bar lines. The Bassoon parts provide a rhythmic and harmonic accompaniment, primarily consisting of eighth and sixteenth notes, also with many slurs and ties. The notation includes various articulations such as accents and slurs, and dynamic markings like *ff*. The page number "11" is located in the top right corner.

69

Vln.

B. Sx.



70

Vln.

B. Sx.

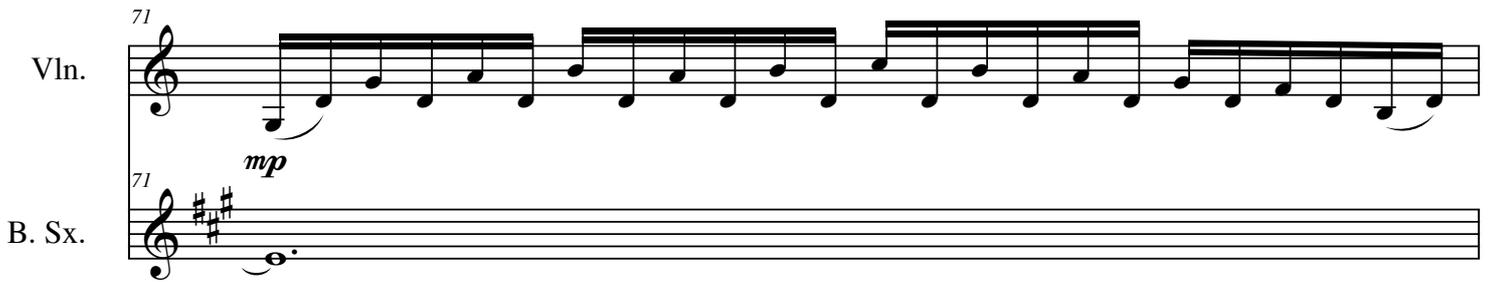


71

Vln.

B. Sx.

mp

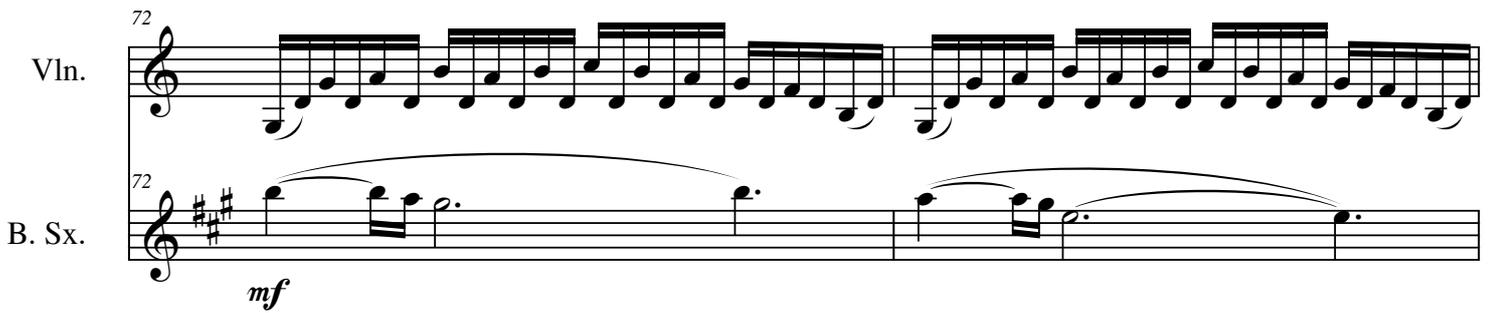


72

Vln.

B. Sx.

mf



74

Vln.

B. Sx.

rit.

