



# Paolo Ugoletti

Composer

Italia, Nave-Brescia

## About the artist

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 ... (more online)

**Personal web:** <http://www.paolougoletti.com>

## About the piece



<b>Title:</b>	Corale
<b>Composer:</b>	Ugoletti, Paolo
<b>Licence:</b>	Creative Commons Licence
<b>Instrumentation:</b>	Guitar solo (standard notation)
<b>Style:</b>	Contemporary
<b>Comment:</b>	A Paolo Ugoletti's guitar piece

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

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# Corale

Diteggiatura di  
Piero Bonaguri

Paolo Ugoletti

This musical score is for a guitar piece titled "Corale". It is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The score is divided into eight systems, each with a measure number at the beginning: 1, 5, 9, 13, 18, 23, 27, and 31. The notation includes a variety of notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 on the left hand and 1-3 on the right hand. There are several slurs and ties throughout the piece. A "V" marking is present above the 23rd measure, and a "II" marking is present above the 5th, 9th, and 27th measures. The piece concludes with a double bar line at the end of the 31st measure.