



# 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>	Prelude
<b>Composer:</b>	Ugoletti, Paolo
<b>Licence:</b>	Creative Commons Licence
<b>Instrumentation:</b>	Piano solo
<b>Style:</b>	Contemporary
<b>Comment:</b>	A piano Prelude written and dedicated to Phillip Sear

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

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# Prelude

Paolo Ugoletti

dedicated to Phillip Sear

$\text{♩} = 56$  *Soft and supple*

Piano

5

*let you bring the melody out*

9

14

Paolo Ugoletti

18

Musical score for measures 18-22. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with quarter and eighth notes.

23

Musical score for measures 23-27. The right hand continues with melodic phrases, including a prominent slur over measures 24-25. The left hand maintains a steady bass line.

28

Musical score for measures 28-31. The right hand has a melodic line with slurs, and the left hand continues with a bass line. The time signature changes to 4/2 at the end of measure 31.

32

Musical score for measures 32-34. Measure 32 is marked *rit.* (ritardando). Measure 33 is marked *gva-* (glissando) and *a tempo*. The right hand has a melodic line with a slur, and the left hand has a bass line.

35

Musical score for measures 35-38. The right hand has a melodic line with slurs, and the left hand has a bass line. The piece concludes with a final chord in measure 38.

39 3

Musical score for measures 39-43. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and rests. A fermata is placed over the final measure of this system.

44

Musical score for measures 44-48. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A fermata is placed over the final measure of this system.

49

Musical score for measures 49-53. The right hand features a melodic line with a long slur spanning across measures. The left hand accompaniment includes some grace notes.

54

Musical score for measures 54-56. The right hand has a melodic line with a long slur. The left hand accompaniment includes grace notes.

57

*rit.*

*graz.*

Musical score for measures 57-58. Measure 57 includes the marking *rit.* and a slur. Measure 58 features a *graz.* marking and a fermata over the final chord. The piece concludes with a double bar line.