



Ferrante Andrea

Italia, Palermo

Filtrò poi una luce (for viola and piano)

About the artist

Composer, Teacher.

Ferrante's music is performed regularly throughout Europe, Asia, and the Americas, recorded on the Videoradio - RAI Trade and published by Edizioni Carrara (BG) and Edizioni Simeoli (NA).

From 1996 to 1999 he served as the Editorial Director of the Neopoiesis Editrice, winning the important ?Diego Fabbri? prize sponsored by RAI-Radiotelevisione Italiana. He also serves as the Artistic Director of the Sicilian Etnomusical Research Association ?Alberto Favara? and of the ?Neopoiesis? Contemporary Music Association in Palermo.

Andrea Ferrante in 2000 he won the competition sponsored by the Italian Ministry of Education, Universities, and Research (MIUR) and began teaching Elements of Composition in Music Education. He currently teaches at the Conservatorio di Musica di Stato ?Arcangelo Corelli? in Messina, and serves as the Coordinator of the Education program at the Conservatorio di Musica "Antonio Scontrino" in Trapani.

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

About the piece



Title: Filtrò poi una luce [for viola and piano]
Composer: Andrea, Ferrante
Copyright: Ferrante Andrea © All rights reserved
Instrumentation: Viola and Piano (or organ)
Style: Modern classical

Ferrante Andrea on [free-scores.com](https://www.free-scores.com)



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Andrea Ferrante

Filtrò poi una luce

per viola e pianoforte

ad Anna Serova

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Filtrò poi una luce

per viola e pianoforte

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Andrea Ferrante

Allegro (in uno)

rit.

a tempo

rit.

a tempo

Viola

Musical score for Viola and Piano (measures 1-5). The Viola part is in bass clef with a 3/4 time signature. It features a melodic line with slurs and dynamics of *mp*. The Piano part consists of two staves (treble and bass clefs) with a 3/4 time signature, featuring a rhythmic accompaniment with slurs and dynamics of *mp* and *p*. The text "(legature d'espressione)" is written above the Viola staff.

Vla.

6

rit.

a tempo

Pf.

6

Musical score for Viola and Piano (measures 6-10). The Viola part continues the melodic line with slurs and dynamics of *mp*. The Piano part continues the rhythmic accompaniment with slurs and dynamics of *p* and *mp*.

Filtrò poi una luce

12

Vla. *mp* *pp* *mp* *rit.* *a tempo*

Pf. *mp* *p* *mp*

18

Vla. *mf*

Pf. *mf* *mp* *mf*

24

Vla. *ff* *mf* *arco* *a tempo*

Pf. *f* *mf* *mp*

Filtrò poi una luce

30 *rit.* *a tempo*

Vla. *mf* *f*

Pf. *mf* *f* *mf*

36

Vla.

Pf.

42 *rit.* *a tempo* *rit.*

Vla. *mf* *mp*

Pf. *mp* *p* *p*

Filtrò poi una luce
a tempo

The musical score is divided into three systems, each featuring a Viola (Vla.) and Piano (Pf.) part. The first system (measures 49-54) shows the Viola with a melodic line starting at measure 49, marked *mp*. The Piano accompaniment consists of chords and moving lines in both hands, with dynamics ranging from *mp* to *p*. A dashed line labeled *8va* indicates an octave shift for the Viola. The second system (measures 55-60) begins with a *rit.* marking and returns to *a tempo*. The Viola part has dynamics of *mp* and *mf*. The Piano part includes a *m.d.* (mezza dolce) marking and dynamics of *mp* and *p*. The third system (measures 61-66) features a *f* dynamic for the Viola and a *mf* dynamic for the Piano. The Viola part has a melodic line with a *f* dynamic, and the Piano part has a rhythmic accompaniment with a *mf* dynamic.

Filtrò poi una luce

67 *rit.* *a tempo*

Vla.

Pf.

73

Vla.

Pf.

79

Vla.

Pf.

Filtrò poi una luce

85 *rit.* *a tempo*

Vla.

Pf.

91 *rit.* *a tempo* *rit.* *a tempo*

Vla.

Pf.

97

Vla.

Pf.

Filtrò poi una luce

103

Vla.

Pf.

109

Vla.

Pf.

rit. *a tempo*

mf *mp* *p*

115

Vla.

Pf.

mf *mf* *p* *mp*

rit. *a tempo*

Filtrò poi una luce

121 15^{ma}-----

Vla. *mp* *pp*

Pf. *p* *mp* *p*

127 *rit.* *a tempo* *rit.* *a tempo*

Vla. *f* *f*

Pf. *mf* *f* *mf*

133

Vla.

Pf. *f*

Filtrò poi una luce

139 *rit.* *a tempo* *rit.*

Vla. *mf* *mp*

Pf. *mp* *p* *p*

146 *Più lento*

Vla. *mf*

Pf. *mf*

153

Vla. *mf*

Pf. *pp.* *p.* *p.* *p.*

159

Vla.

Pf.

b \bar{p} . *p.* *p.* *mp* *p.* *b \bar{p} .*

165

Vla.

Pf.

mp *mp*

b \bar{p} . *b \bar{p} .* *p.* *b \bar{p} .* *b \bar{p} .* *b \bar{p} .*

Tempo I

171

Vla.

Pf.

mp

p. *b \bar{p} .* *p.* *mp* *p.*

Filtrò poi una luce

177 *rit.* *a tempo*

Vla. *mp* *mp*

Pf. *mp* *p* *mp*

183 *mf* *mf* *rit.*

Pf. *p* *mp*

189 *a tempo* *ff*

Vla. *ff*

Pf. *f*

195

Vla.

Pf.

ff

201

Vla.

Pf.

207

Vla.

Pf.

rit. *a tempo*

mp

Filtrò poi una luce

212 *rit.* *a tempo*

Vla. *mp*

Pf. *p* *mp* *p*

217 *rit.* *a tempo* *rit.*

Vla. *mp*

Pf. *mp* *p*

222 *a tempo* *rit.* *a tempo*

Vla.

Pf. *mp* *p* *mp*

Filtrò poi una luce

227 *rit.* *a tempo*

Vla.

Pf.

232 *rit.* *a tempo* *rall.*

Vla.

Pf.

maggio 2010