



# Ferrante Andrea

Italie, Palermo

## Filtrò poi una luce (for viola and piano)

### A propos de l'artiste

Composer, Teacher.

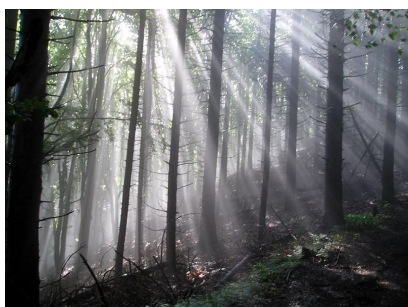
Ferrante's music is performed regularly throughout Europe, Asia, and the Americas, recorded on the Videoradio - RAI Trade and published by Edizioni Carrara (BG) and Edizioni Simeoli (NA).

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.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_ferrante-andrea.htm](https://www.free-scores.com/partitions_gratuites_ferrante-andrea.htm)

### A propos de la pièce



**Titre :** Filtrò poi una luce  
[for viola and piano]  
**Compositeur :** Andrea, Ferrante  
**Droit d'auteur :** Ferrante Andrea © All rights reserved  
**Instrumentation :** Alto et Piano (ou orgue)  
**Style :** Classique moderne

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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

ad Anna Serova

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 accents, marked *mp* and *(legature d'espressione)*. The Piano part consists of two staves (treble and bass clefs) with a 3/4 time signature, featuring a rhythmic accompaniment of eighth notes and chords, marked *mp* and *p*.

Vla.

6

*rit.*

*a tempo*

Pf.

6

Musical score for Viola and Piano (measures 6-10). The Viola part continues the melodic line from measure 5, marked *mp*. The Piano part continues the rhythmic accompaniment, marked *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. + pizz. *ff* rit. arco *mf* 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) begins with a Viola part marked *mp* and a Piano part with a *8va* marking. The second system (measures 55-60) includes a *rit.* marking at the start, followed by *a tempo*. The Viola part in this system has dynamics *mp* and *mf*, while the Piano part has *mp*, *p*, and *m.d.* markings. The third system (measures 61-66) features a Viola part with a dynamic of *f* and a Piano part with a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Filtrò poi una luce

67 *rit.* *a tempo*

Vla. *ff*

Pf. *f*

73

Vla. *ff*

Pf. *ff*

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.

*rit.* *a tempo*

*mf* *mp* *p* *mp*

Filtrò poi una luce

121 15<sup>ma</sup>-----

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.*

Vla. *mf* *mf*

Pf. *p* *mp*

189 *a tempo*

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