

Alice Bisanti

IO SUONO
LA *Viola*

Livello BASE

MATERIALE EXTRA

Spartiti di pianoforte per
l'accompagnamento dei brani

Arrangiamenti pianistici a cura di
Leo Maiolani

UNITÀ 2 - N° 5
HÄNSCHLEIN KLEIN

Tradizionale tedesco

Viola 1

Viola 2

Piano

The first system of the score consists of three staves. The top two staves are for Viola 1 and Viola 2, both in bass clef. The bottom staff is for the Piano, split into a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The Viola parts play a simple melody of quarter notes. The Piano accompaniment features a steady eighth-note melody in the right hand and a bass line of chords in the left hand.

5

The second system of the score shows the continuation of the Piano part, starting at measure 5. It features the same eighth-note melody in the right hand and chordal accompaniment in the left hand, concluding the piece with a double bar line.

UNITÀ 2 - N° 6
AH VOUS DIRAI-JE MAMAN

Tradizionale francese

Viola 1

Viola 2

Piano

The first system of the score includes three staves. The top two staves are for Viola 1 and Viola 2, both in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are for the Piano, with a treble clef on the right and a bass clef on the left, also in G major and 4/4 time. The Viola parts play a simple melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand, creating a steady rhythmic accompaniment.

5

This system shows the continuation of the Piano accompaniment from measure 5. It maintains the same rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature and time signature remain G major and 4/4.

9

This system shows the continuation of the Piano accompaniment from measure 9. It concludes the piece with a final cadence, featuring a whole note chord in the right hand and a whole note chord in the left hand. The key signature and time signature remain G major and 4/4.

UNITÀ 2 - N° 11
AU CLAIRE DE LA LUNE

Tradizionale francese

Viola 1

Viola 2

Piano

The musical score for the first system consists of three staves. The top two staves are for Viola 1 and Viola 2, both in treble clef and 3/4 time. The bottom staff is for the Piano, in grand staff (treble and bass clef) and 4/4 time. The first two measures show the Viola parts and the Piano accompaniment. The last two measures show the Viola parts and the Piano accompaniment, with the Piano part ending with a double bar line.

5

The musical score for the second system consists of two staves. The top staff is for the Piano, in treble clef and 4/4 time. The bottom staff is for the Piano, in bass clef and 4/4 time. The first three measures show the Piano accompaniment. The last two measures show the Piano accompaniment, with the Piano part ending with a double bar line.

UNITÀ 2 - N° 12
OLD MAC DONALD

Tradizionale francese

Viola 1

Viola 2

Piano

The first system of the musical score is for measures 1 through 4. It features three staves: Viola 1, Viola 2, and Piano. The key signature is one flat (B-flat) and the time signature is 4/4. The Viola 1 and Viola 2 parts play a simple melody of quarter notes. The Piano part consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment of chords.

5

The second system of the musical score is for measures 5 through 8. It features two staves: Treble and Bass. The Treble clef staff contains a melodic line with some rests and eighth notes. The Bass clef staff contains a harmonic accompaniment of chords.

9

The third system of the musical score is for measures 9 through 12. It features two staves: Treble and Bass. The Treble clef staff contains a melodic line with some rests and eighth notes. The Bass clef staff contains a harmonic accompaniment of chords. The system concludes with a double bar line.

UNITÀ 2 - N° 18
MARY HAD A LITTLE LAMB

Filastrocca tradizionale inglese

Viola 1

Viola 2

Piano

The first system of the score is divided into three parts: Viola 1, Viola 2, and Piano. All parts are in 2/4 time. The Viola 1 and Viola 2 parts play a simple melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The Piano part consists of two staves. The right hand plays a steady eighth-note pattern: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a similar eighth-note pattern: C3, D3, E3, F3, G3, A3, B3, C4.

5

The second system of the score is a continuation of the piano accompaniment from the first system, starting at measure 5. It consists of four measures. The right hand continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand continues with eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The piece ends with a double bar line.

UNITÀ 2 - N° 19
LONG LONG AGO

Tradizionale inglese

Viola 1

Viola 2

Piano

Musical score for Viola 1, Viola 2, and Piano. The score is in G major (one sharp) and 4/4 time. The Viola parts play a simple melody of quarter notes. The Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

5

Musical score for Piano, measures 5-8. The score continues the piano accompaniment from the previous system, with a steady eighth-note bass line and chords in the right hand.

9

Musical score for Piano, measures 9-11. The score continues the piano accompaniment, with a steady eighth-note bass line and chords in the right hand.

12

Musical score for Piano, measures 12-15. The score concludes the piano accompaniment with a steady eighth-note bass line and chords in the right hand, ending with a double bar line.

UNITÀ 3 - N° 13
CARILLON 1

Viola 1

Viola 2

Piano

The first system of the score consists of three staves. The top two staves are for Viola 1 and Viola 2, both in a bass clef. The bottom staff is for the Piano, split into a treble and bass clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. The Viola parts play simple melodic lines, while the Piano part provides a rhythmic accompaniment with chords and a moving bass line.

5

The second system of the score consists of two staves for the Piano, split into a treble and bass clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. The Piano part continues with chords and a moving bass line.

UNITÀ 3 - N° 14
MOTO PERPETUO

Viola 1

Viola 2

Piano

The first system of the score consists of three staves. The top two staves are for Viola 1 and Viola 2, both in treble clef. They play a simple rhythmic pattern of quarter notes: G4, A4, B4, C5 in the first measure, and D5, E5, F#5, G5 in the second measure. The Piano part is in grand staff (treble and bass clefs). The right hand plays a continuous eighth-note melody: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, 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D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C3

UNITÀ 3 - N° 15
CARILLON 2

Viola 1

Viola 2

Piano

Musical score for Viola 1, Viola 2, and Piano. The score is in G major (one sharp) and 3/4 time. It consists of four measures. The Viola parts play a simple melody of quarter notes. The Piano part provides accompaniment with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

5

Musical score for Piano, measures 5-8. The score is in G major (one sharp) and 3/4 time. It consists of four measures. The Piano part continues the accompaniment from the previous system.

9

Musical score for Piano, measures 9-12. The score is in G major (one sharp) and 3/4 time. It consists of four measures. The Piano part continues the accompaniment from the previous system.

13

Musical score for Piano, measures 13-16. The score is in G major (one sharp) and 3/4 time. It consists of four measures. The Piano part concludes the piece with a final chord in the right hand and a final eighth-note pattern in the left hand.

UNITÀ 4 - N° 24 THE BIRCH TREE

P. Tchajkovsky

Viola

Piano

Measures 1-4: The Viola part begins with a treble clef and a 3/4 time signature. It plays a simple melody of quarter notes: G4, A4, B4, C5, followed by a half note G4. The Piano accompaniment is in 4/4 time, with the right hand playing eighth-note patterns and the left hand playing a similar pattern, often with chords.

5

Measures 5-8: The Piano part continues with complex textures. The right hand features chords and arpeggiated figures, while the left hand maintains a steady eighth-note accompaniment. Measure 6 includes a key signature change to one sharp (F#).

9

Measures 9-12: This section continues the Piano accompaniment. Measure 10 features a triplet of eighth notes in the right hand. The texture remains dense with overlapping lines in both hands.

13

Measures 13-16: The final section of the page. Measure 13 contains another triplet in the right hand. The piece concludes with sustained chords in both hands in the final measure.

UNITÀ 5 - N° 7
TACCO PUNTA POLKA

Viola

Piano

Measures 1-4: The Viola part is in the bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It plays a simple melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Piano part consists of a treble and bass clef. The treble clef plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef provides a harmonic accompaniment with chords and single notes.

5

Measures 5-8: The Piano part continues with the same treble and bass clef. The treble clef melody continues with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef accompaniment consists of chords and single notes.

9

Measures 9-12: The Piano part continues with the same treble and bass clef. The treble clef melody continues with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef accompaniment consists of chords and single notes.

13

Measures 13-16: The Piano part continues with the same treble and bass clef. The treble clef melody continues with quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef accompaniment consists of chords and single notes. The piece concludes with a double bar line and a final chord in the bass clef.

UNITÀ 5 - N° 8

TRADIZIONALE

Viola

Piano

Measures 1-4: The Viola part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The Piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand has a quarter rest in measure 1, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The left hand has a quarter rest in measure 1, followed by a half note chord of G4 and B4 in measure 2, a quarter rest in measure 3, and a half note chord of G4 and B4 in measure 4.

5

Measures 5-8: The Piano accompaniment continues. The right hand has a quarter rest in measure 5, followed by a quarter note G5, a quarter note A5, and a quarter note B5. The left hand has a quarter rest in measure 5, followed by a half note chord of G4 and B4 in measure 6, a quarter rest in measure 7, and a half note chord of G4 and B4 in measure 8.

9

Measures 9-12: The Piano accompaniment continues. The right hand has a quarter rest in measure 9, followed by a quarter note C6, a quarter note D6, and a quarter note E6. The left hand has a quarter rest in measure 9, followed by a half note chord of G4 and B4 in measure 10, a quarter rest in measure 11, and a half note chord of G4 and B4 in measure 12.

13

Measures 13-16: The Piano accompaniment concludes. The right hand has a quarter rest in measure 13, followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The left hand has a quarter rest in measure 13, followed by a half note chord of G4 and B4 in measure 14, a quarter rest in measure 15, and a half note chord of G4 and B4 in measure 16.

UNITÀ 6 - N° 8 OH SUSANNA

Tradizionale americano

Viola

Piano

Measures 1-5: The Viola part is in 2/4 time and consists of a simple melodic line. The Piano accompaniment is in 4/4 time, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

6

Measures 6-9: Continuation of the piano accompaniment. The right hand continues with eighth notes, and the left hand provides harmonic support with chords. A key signature change to one flat is indicated at the end of measure 9.

10

Measures 10-13: Continuation of the piano accompaniment. The right hand features a mix of eighth and sixteenth notes. The left hand continues with chords. A key signature change to two flats is indicated at the end of measure 13.

14

Measures 14-17: Continuation of the piano accompaniment. The right hand continues with eighth notes. The left hand provides harmonic support with chords. The piece concludes with a double bar line at the end of measure 17.

UNITÀ 7 - N° 22
SCARBROUGH FAIR

Viola

Piano

Measures 1-4: The Viola part begins with a treble clef and a 3/4 time signature. It plays a simple melody: a half note G4, a quarter note A4, a half note B4, a quarter note C5, and a half note D5. The Piano accompaniment consists of two staves. The right hand plays chords: a G major triad (G-B-D) in the first measure, a G major triad with a dotted half note in the second measure, and a G major triad with a quarter rest in the third measure. The left hand plays a rhythmic pattern of eighth notes: G4-A4-B4-C5 in the first measure, G4-A4-B4-C5 in the second measure, G4-A4-B4-C5 in the third measure, and G4-A4-B4-C5 in the fourth measure.

5

Measures 5-9: The Piano accompaniment continues. The right hand plays chords: a G major triad in the fifth measure, a G major triad in the sixth measure, a G major triad with a sharp sign (G#) in the seventh measure, a G major triad in the eighth measure, and a G major triad in the ninth measure. The left hand continues with the eighth-note pattern: G4-A4-B4-C5 in the fifth measure, G4-A4-B4-C5 in the sixth measure, G4-A4-B4-C5 in the seventh measure, G4-A4-B4-C5 in the eighth measure, and G4-A4-B4-C5 in the ninth measure.

10

Measures 10-13: The Piano accompaniment continues. The right hand plays chords: a G major triad in the tenth measure, a G major triad in the eleventh measure, a G major triad in the twelfth measure, and a G major triad in the thirteenth measure. The left hand continues with the eighth-note pattern: G4-A4-B4-C5 in the tenth measure, G4-A4-B4-C5 in the eleventh measure, G4-A4-B4-C5 in the twelfth measure, and G4-A4-B4-C5 in the thirteenth measure.

14

Measures 14-17: The Piano accompaniment concludes. The right hand plays chords: a G major triad in the fourteenth measure, a G major triad in the fifteenth measure, a G major triad in the sixteenth measure, and a G major triad in the seventeenth measure. The left hand continues with the eighth-note pattern: G4-A4-B4-C5 in the fourteenth measure, G4-A4-B4-C5 in the fifteenth measure, G4-A4-B4-C5 in the sixteenth measure, and G4-A4-B4-C5 in the seventeenth measure. A double bar line is present at the end of the piece.

UNITÀ 8 - N° 14
OUVERTURE DA "GUGLIELMO TELL"

G. Rossini

Viola

Piano

This block contains the first four measures of the musical score. The Viola part is written in a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest in the first measure, followed by a series of eighth notes in the second and third measures, and a quarter note in the fourth measure. The Piano part is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It also begins with a whole rest in the first measure, followed by chords and eighth notes in the subsequent measures.

5

This block contains measures 5 through 8 of the musical score, continuing the Piano part from the previous system. The notation includes chords and eighth notes in both the treble and bass staves. A fermata is placed over the final measure of this system. The piece concludes with a double bar line.

UNITÀ 8 - N° 15

CAN CAN

J. Offenbach

Viola

Piano

This block contains the first four measures of the musical score. The Viola part is written in bass clef with a 4/4 time signature and a key signature of one sharp (F#). The Piano part consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

5

This block contains measures 5 through 8 of the piano accompaniment. It continues the eighth-note pattern in the right hand and block chords in the left hand. The piece concludes with a final chord in the right hand and a double bar line.

UNITÀ 8 - N° 22

NINNA NANNA

Viola

Piano

Measures 1-5: The Viola part begins with a whole note G4, followed by a half note G4, and then a quarter note G4. The Piano part features a 3/4 time signature and a key signature of two sharps (F# and C#). It starts with a whole rest in both staves, followed by a triplet of eighth notes (A4, B4, C#5) in the right hand and a triplet of eighth notes (G3, A3, B3) in the left hand. This pattern repeats in measures 2 and 3. In measure 4, the right hand has a dotted quarter note G4 and an eighth note G4, while the left hand has a dotted quarter note G3 and an eighth note G3. Measure 5 shows a whole note G4 in the right hand and a whole note G3 in the left hand.

6

Measures 6-10: The Piano part continues with the triplet eighth note pattern in measures 6 and 7. In measure 8, the right hand has a quarter note G4, a quarter note G4, and a quarter note G4, while the left hand has a quarter note G3, a quarter note G3, and a quarter note G3. In measure 9, the right hand has a quarter note G4, a quarter note G4, and a quarter note G4, while the left hand has a quarter note G3, a quarter note G3, and a quarter note G3. In measure 10, the right hand has a quarter note G4, a quarter note G4, and a quarter note G4, while the left hand has a quarter note G3, a quarter note G3, and a quarter note G3.

11

Measures 11-13: The Piano part continues with the triplet eighth note pattern in measures 11 and 12. In measure 13, the right hand has a quarter note G4, a quarter note G4, and a quarter note G4, while the left hand has a quarter note G3, a quarter note G3, and a quarter note G3.

14

Measures 14-16: The Piano part continues with the triplet eighth note pattern in measures 14 and 15. In measure 16, the right hand has a quarter note G4, a quarter note G4, and a quarter note G4, while the left hand has a quarter note G3, a quarter note G3, and a quarter note G3. The piece concludes with a double bar line.

UNITÀ 10 - N° 1

SERENATA

L. V. Beethoven

Viola 1

Viola 2

Piano



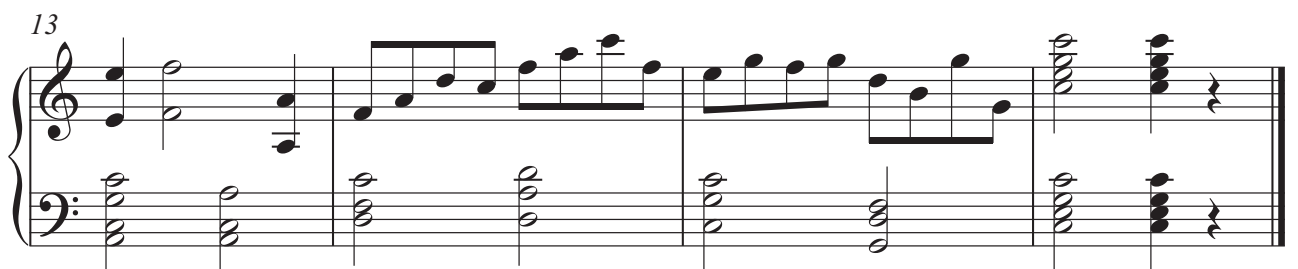
5



9



13



UNITÀ 10 - N° 2
SERENATA "OH CHE SUONO"

W. A. Mozart

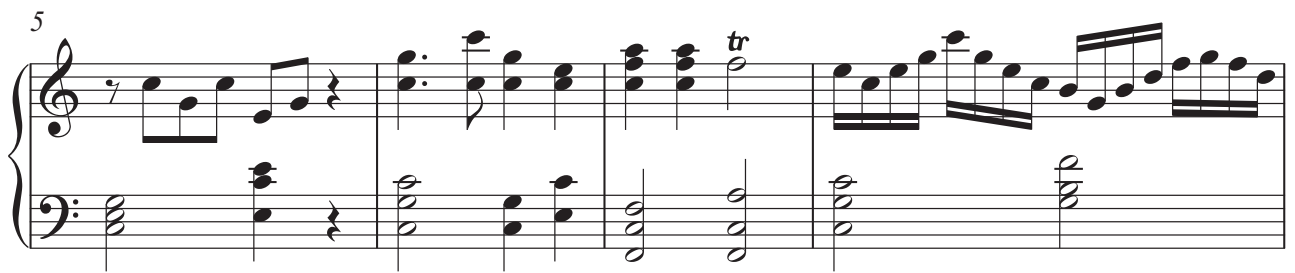
Viola 1

Viola 2

Piano



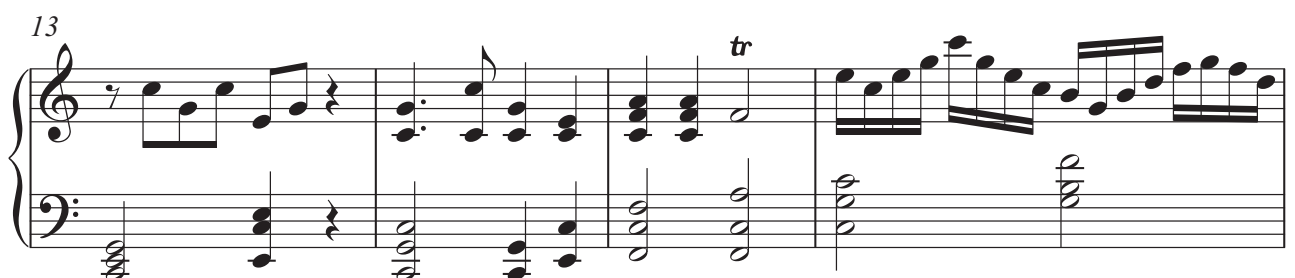
5



9



13



17

Musical score for measures 17-20. The piece is in 3/4 time. Measure 17 features a treble clef with a series of eighth-note chords (F4, A4, C5, B4, A4, G4) and a bass clef with a sustained chord (F2, A2, C3, B2, A2, G2). Measure 18 has a treble clef with eighth notes (F4, G4, A4, B4, C5, B4, A4, G4) and a bass clef with eighth notes (F2, G2, A2, B2, C3, B2, A2, G2). Measure 19 has a treble clef with eighth notes (F4, G4, A4, B4, C5, B4, A4, G4) and a bass clef with eighth notes (F2, G2, A2, B2, C3, B2, A2, G2). Measure 20 has a treble clef with a dotted quarter note (F4), an eighth note (A4), and a quarter note (C5), followed by a quarter rest, and a bass clef with a dotted quarter note (F2), an eighth note (A2), and a quarter note (C3), followed by a quarter rest.

21

Musical score for measures 21-25. Measure 21 has a treble clef with eighth notes (F4, G4, A4, B4, C5, B4, A4, G4) and a bass clef with eighth notes (F2, G2, A2, B2, C3, B2, A2, G2). Measure 22 has a treble clef with a dotted quarter note (F4), an eighth note (A4), and a quarter note (C5), followed by a quarter rest, and a bass clef with a dotted quarter note (F2), an eighth note (A2), and a quarter note (C3), followed by a quarter rest. Measure 23 has a treble clef with a dotted quarter note (F4), an eighth note (A4), and a quarter note (C5), followed by a quarter rest, and a bass clef with a dotted quarter note (F2), an eighth note (A2), and a quarter note (C3), followed by a quarter rest. Measure 24 has a treble clef with a dotted quarter note (F4), an eighth note (A4), and a quarter note (C5), followed by a quarter rest, and a bass clef with a dotted quarter note (F2), an eighth note (A2), and a quarter note (C3), followed by a quarter rest. Measure 25 has a treble clef with a dotted quarter note (F4), an eighth note (A4), and a quarter note (C5), followed by a quarter rest, and a bass clef with a dotted quarter note (F2), an eighth note (A2), and a quarter note (C3), followed by a quarter rest. A trill (tr) is indicated above the treble clef in measure 24. The piece ends with a double bar line.

UNITÀ 10 - N° 3
CONCERTO PER VIOLINO E ORCHESTRA

L. V. Beethoven

Viola 1

Viola 2

Piano

Musical score for measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). The Viola 1 part has a whole rest in measure 1, followed by quarter notes in measures 2-5. The Viola 2 part has quarter notes in measures 1-2, a half note in measure 3, and quarter notes in measures 4-5. The Piano part has a whole rest in measure 1, followed by chords and eighth notes in measures 2-5.

6

Musical score for measures 6-11. The Piano part continues with chords and eighth notes in the right hand and quarter notes in the left hand.

12

Musical score for measures 12-16. The Piano part continues with chords and eighth notes in the right hand and quarter notes in the left hand.

17

Musical score for measures 17-21. The Piano part continues with chords and eighth notes in the right hand and quarter notes in the left hand, ending with a double bar line.

UNITÀ 10 - N° 4
TRADIZIONALE IRLANDESE

Viola 1

Viola 2

Piano

This block contains the first three measures of the musical score. It features three staves: Viola 1 (top), Viola 2 (middle), and Piano (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The Piano part consists of a rhythmic accompaniment with chords and a bass line. The Viola parts play a melodic line in the first measure, which then continues in the second and third measures.

4

This block contains measures 4, 5, and 6 of the musical score. It features two staves: Piano (top) and Piano (bottom). The Piano part continues with a rhythmic accompaniment. The top staff (treble clef) has a melodic line starting in measure 4, which continues through measures 5 and 6. The bottom staff (bass clef) continues with the bass line.

7

This block contains measures 7, 8, 9, and 10 of the musical score. It features two staves: Piano (top) and Piano (bottom). The Piano part continues with a rhythmic accompaniment. The top staff (treble clef) has a melodic line starting in measure 7, which continues through measures 8, 9, and 10. The bottom staff (bass clef) continues with the bass line. A triplet of eighth notes is marked in measure 8.

11

This block contains measures 11, 12, 13, and 14 of the musical score. It features two staves: Piano (top) and Piano (bottom). The Piano part continues with a rhythmic accompaniment. The top staff (treble clef) has a melodic line starting in measure 11, which continues through measures 12, 13, and 14. The bottom staff (bass clef) continues with the bass line.

15

Musical score for measures 15-18. The piece is in 3/4 time. The right hand features a melody of quarter notes with rests, while the left hand plays a steady eighth-note accompaniment. Measure 17 includes a triplet of eighth notes in the right hand.

19

Musical score for measures 19-21. The right hand has a more active melody with eighth-note runs in measure 20. The left hand continues with the eighth-note accompaniment. Measure 21 features a triplet of eighth notes in the right hand.

22

Musical score for measures 22-25. The right hand has a melody with a triplet of eighth notes in measure 23. The left hand continues with the eighth-note accompaniment. The piece concludes in measure 25 with a final chord in the right hand.

UNITÀ 10 - N° 5
SINFONIA N° 7

L. V. Beethoven

Viola 1

Viola 2

Piano

5

9

UNITÀ 11 - N° 2
GOD REST YOU MERRY GENTLEMEN

Viola 1

Viola 2

Piano

5

9

13

17

UNITÀ 11 - N° 3
SILENT NIGHT

Viola 1

Viola 2

Piano

The first system of the score is in 3/4 time with a key signature of one sharp (F#). The Viola 1 and Viola 2 parts are written in alto clefs. The Piano part is in grand staff notation. The music begins with a half note G4 in the right hand and a half note G2 in the left hand, followed by a series of chords and moving lines.

6

The second system contains measures 6 through 10. The Piano part continues with a steady accompaniment of eighth notes in the left hand and chords in the right hand.

11

The third system contains measures 11 through 15. The Piano part features a more active right hand with eighth-note patterns and sustained chords.

16

The fourth system contains measures 16 through 19. The Piano part continues with a similar accompaniment pattern, leading towards the end of the piece.

20

The fifth system contains measures 20 through 24, which concludes the piece. The Piano part ends with a final chord in the right hand and a sustained bass line in the left hand.

UNITÀ 11 - N° 4
ADESTE FIDELES

Viola 1

Viola 2

Piano

The first system of the score covers measures 1 to 5. It features three staves: Viola 1, Viola 2, and Piano. The time signature is 4/4. The key signature has one sharp (F#). In measure 1, Viola 1 has a whole rest, Viola 2 has a whole rest, and the Piano has a whole rest. From measure 2 onwards, the instruments play. Viola 1 has a melodic line with eighth and quarter notes. Viola 2 has a bass line with whole notes. The Piano accompaniment consists of chords and moving lines in both the treble and bass clefs.

6

This system covers measures 6 to 9. It features a grand staff with treble and bass clefs. The music continues from the previous system. The piano part features a mix of chords and moving lines, with some notes marked with accents.

10

This system covers measures 10 to 13. The piano part continues with a similar texture of chords and moving lines. There are some slurs and ties in the bass line.

14

This system covers measures 14 to 17. The piano part continues with a similar texture of chords and moving lines. There are some slurs and ties in the bass line.

18

This system covers measures 18 to 21. The piano part continues with a similar texture of chords and moving lines. The system ends with a double bar line.

UNITÀ 11 - N° 5
LES ANGES DANS NOS CAMPAGNES

Viola 1

Viola 2

Piano

The first system of the score covers measures 1 through 4. It features two staves for Viola 1 and Viola 2, and a grand staff for the Piano. The time signature is 3/4. The Viola parts play a simple melody of quarter notes. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand.

5

The second system covers measures 5 through 8. It is a grand staff for the Piano. The right hand continues with chords, while the left hand has a more active bass line with eighth notes.

9

The third system covers measures 9 through 12. The Piano part continues with a similar texture, featuring a melodic line in the right hand and a rhythmic bass line in the left hand.

13

The fourth system covers measures 13 through 16. The Piano part continues with a similar texture, featuring a melodic line in the right hand and a rhythmic bass line in the left hand.

17

The fifth system covers measures 17 through 20. The Piano part concludes with a final cadence, featuring a melodic line in the right hand and a rhythmic bass line in the left hand.