

# Cadenza

Lev Zhurbin (Ljova)

July 17, 1996

For the 1st. Movement of F. A. Hoffmeister's  
Viola Concerto in D Major

Freely

solo  
viola

The musical score is written for a solo viola in 3/8 time, with a key signature of one sharp (F#). It consists of eight staves of music, numbered 1 through 22. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). There are also markings for *tr* (trills) and *Portamento*. The score is presented as a preview, with a large, diagonal watermark reading 'Preview' across the entire page. The watermark also contains the text 'this text is to help prevent illegal copying - it will not appear on the final PDF download'.

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Engraved by Felipe Copaja and Lev Zhurbin

# Hoffmeister Viola Concerto Cadenzas

**SA Adler**



## **Hoffmeister Viola Concerto Cadenzas:**

A Performance Guide to Franz Anton Hoffmeister's Viola Concerto in D Major with an Analytical Study of Published Cadenzas Chiu-Ching Su, 2010 Franz Anton Hoffmeister's Viola Concerto in D Major written prior to 1799 has become among the standard repertoire of viola concertos due to the rise of viola virtuosos since the beginning of the twentieth century and the rarity of virtuosic viola concertos with stylistic forms from the Classical period This piece has been included in several major orchestra auditions and competitions While violists often lack hands on experiences of the Classical repertoire this document is to provide violists ways to perform this piece and pieces from the same period Hoffmeister's Viola Concerto in D Major has been published by G Henle Verlag Kunzelmann Peters Kalmus International Music Company New York H L Grahl and Max Eschig Kunzelmann is in full score and piano reduction and the other six are in piano reduction Seven cadenzas have been published five of them were written by Franz Beyer Herbert Blendinger Maurice Vieux Robert D Levin and Paul Doktor Each of them presents different technical difficulties These editions will be discussed and compared The form of each movement will also be analyzed Issues of performance practice will be provided along with the information above I will examine Leopold Mozart's A Treatise on the Fundamental Principles of Violin Playing published at Augsburg in 1756 because this treatise not only deals with the techniques of violin playing but also provides guidance on playing of ornamentations which is informative for Hoffmeister's Viola Concerto in D Major *Viola Concerto in D Major* Franz Anton Hoffmeister, Expertly arranged Viola and Piano Duet by Franz Anton Hoffmeister from the Kalmus Edition series This is from the Classical era

**Notes for Violists** David M. Bynog, 2021 Notes for Violists A Guide to the Repertoire offers historical and analytical information about thirty five of the best known pieces for the instrument making it an essential resource for professional amateur and student violists alike With engaging prose supported by fact filled analytical charts the book offers rich biographical information and insightful analyses that help violists gain a more complete understanding of pieces like B la Bart k's Concerto for Viola and Orchestra Rebecca Clarke's Sonata for Viola and Piano Robert Schumann's M rchenbilder for Viola and Piano op 113 Carl Stamitz's Concerto for Viola and Orchestra in D Major Igor Stravinsky's l gie for Viola or Violin Unaccompanied and thirty other masterpieces This comprehensive guide to key pieces from the viola repertoire from the eighteenth through the twentieth century covers concertos chamber pieces and works for solo viola by a wide range of composers including Bach Telemann Mozart Hoffmeister Walton and Hindemith Author David M Bynog not only offers clear structural analyses of these compositions but also situates them in their historical contexts as he highlights crucial biographical information on composers and explores the circumstances of the development and performance of each work By connecting performance studies with scholarship this indispensable handbook for students and professionals allows readers to gain a more complete picture of each work and encourages them to approach other compositions in a similarly analytical manner

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*International Who's who in Music and Musicians' Directory* David M. Cummings,2000 First published in 2000 Routledge is an imprint of Taylor Francis an informa company      From the Clarinet D'Amour to the Contra Bass Albert R. Rice,2009-03-31 Following his much acclaimed *The Baroque Clarinet and The Clarinet in the Classical Period* Albert R Rice now turns his signature detailed attention to large clarinets the clarinet d amour the basset horn the alto clarinet bass and contra bass clarinets Each chapter is devoted to a specific instrument and offers a fascinating insider s look at its defining characteristics a comprehensive history of its evolution meticulously researched information on its makers and aspects of construction and a thorough discussion of its music Rice illustrates how the introduction of large clarinets into chamber ensembles wind bands and opera orchestras was the result of experiments meant to address specific musical needs Along the way he brings to life the musicians virtuosi soloists and orchestral and band musicians as well as the instruments makers and the composers from J C Bach to Smetana who wrote for them Based on careful study of primary sources musical compositions patents memoirs and diaries and unfettered access to historical instruments themselves Rice s expert presentation is nothing short of exhaustive *From the Clarinet d Amour to the Contrabass* will engage all who love the clarinet and its music      **Das Orchester** ,2006

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## **Table of Contents Hoffmeister Viola Concerto Cadenzas**

1. Understanding the eBook Hoffmeister Viola Concerto Cadenzas
  - The Rise of Digital Reading Hoffmeister Viola Concerto Cadenzas
  - Advantages of eBooks Over Traditional Books
2. Identifying Hoffmeister Viola Concerto Cadenzas
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Hoffmeister Viola Concerto Cadenzas
  - User-Friendly Interface
4. Exploring eBook Recommendations from Hoffmeister Viola Concerto Cadenzas
  - Personalized Recommendations
  - Hoffmeister Viola Concerto Cadenzas User Reviews and Ratings
  - Hoffmeister Viola Concerto Cadenzas and Bestseller Lists
5. Accessing Hoffmeister Viola Concerto Cadenzas Free and Paid eBooks

- Hoffmeister Viola Concerto Cadenzas Public Domain eBooks
- Hoffmeister Viola Concerto Cadenzas eBook Subscription Services
- Hoffmeister Viola Concerto Cadenzas Budget-Friendly Options
- 6. Navigating Hoffmeister Viola Concerto Cadenzas eBook Formats
  - ePub, PDF, MOBI, and More
  - Hoffmeister Viola Concerto Cadenzas Compatibility with Devices
  - Hoffmeister Viola Concerto Cadenzas Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Hoffmeister Viola Concerto Cadenzas
  - Highlighting and Note-Taking Hoffmeister Viola Concerto Cadenzas
  - Interactive Elements Hoffmeister Viola Concerto Cadenzas
- 8. Staying Engaged with Hoffmeister Viola Concerto Cadenzas
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Hoffmeister Viola Concerto Cadenzas
- 9. Balancing eBooks and Physical Books Hoffmeister Viola Concerto Cadenzas
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Hoffmeister Viola Concerto Cadenzas
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Hoffmeister Viola Concerto Cadenzas
  - Setting Reading Goals Hoffmeister Viola Concerto Cadenzas
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Hoffmeister Viola Concerto Cadenzas
  - Fact-Checking eBook Content of Hoffmeister Viola Concerto Cadenzas
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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