



# Ferrante Andrea

Italie, Palermo

## Ci penso ancora (clarinet and guitar version)

### 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

<b>Titre :</b>	Ci penso ancora [clarinet and guitar version]
<b>Compositeur :</b>	Andrea, Ferrante
<b>Droit d'auteur :</b>	Ferrante Andrea © All rights reserved
<b>Instrumentation :</b>	Clarinette, Guitare
<b>Style :</b>	20eme siecle

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# Ci penso ancora

Partitura

versione per clarinetto e chitarra

a Andrej Zupan

Andrea Ferrante

Lentamente

Clarinetto

Musical notation for the Clarinet part, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melodic line with slurs and a dynamic marking of *mf*.

Chitarra

Musical notation for the Guitar part, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a rhythmic accompaniment with slurs and a dynamic marking of *mf*.

Cl.

Musical notation for the Clarinet part, measures 4-6. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melodic line with slurs and a dynamic marking of *mf*.

Chit.

Musical notation for the Guitar part, measures 4-6. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a rhythmic accompaniment with slurs and a dynamic marking of *mf*.

Cl.

Musical notation for the Clarinet part, measures 7-9. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melodic line with slurs and a dynamic marking of *mf*.

Chit.

Musical notation for the Guitar part, measures 7-9. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a rhythmic accompaniment with slurs and a dynamic marking of *mf*.

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Ci penso ancora

10 Cl. Chit.

12 Cl. Chit.

14 Cl. Chit. *rit.*

17 Cl. Chit. *Più lento*

Ci penso ancora

The musical score is arranged in five systems, each with a Clarinet (Cl.) staff on top and a Chitarra (Chit.) staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as dynamics (*p*, *mp*, *mf*), articulation (accents, slurs), and performance directions (*rit.*, *a tempo*). The first system (measures 19-20) features a *p* dynamic. The second system (measures 21-22) shows dynamics increasing from *mp* to *mf*. The third system (measures 23-24) includes a *rit.* marking followed by *a tempo* and a *mf* dynamic. The fourth system (measures 25-26) also includes *rit.* and *a tempo* markings. The guitar part consists of rhythmic patterns, often using chords and arpeggios, with some measures containing rests.

# Ci penso ancora

27

Cl.

Chit.

28

Cl.

*rit.*

Chit.

**Tempo I**

30

Cl.

*f* *mf*

Chit.

33

Cl.

Chit.

Ci penso ancora

36 *rit.* *a tempo*

Cl. *mp* 3

Chit. *mp*

39 *rit.*

Cl.

Chit.

42

Cl.

Chit.

novembre 2010