

# Sogno siciliano

due immagini della mia terra per clarinetto sib e violoncello

Giuseppe Testa

Allegretto rococò

9

15

20

26

33

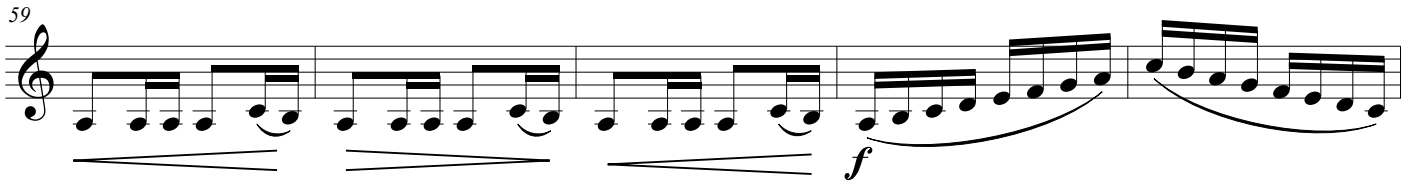
39

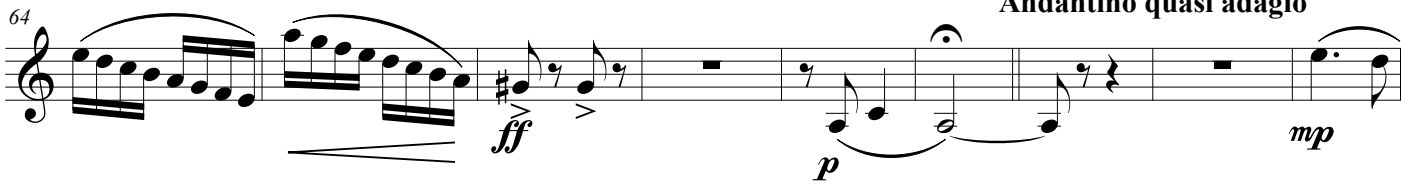
45

53

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

2

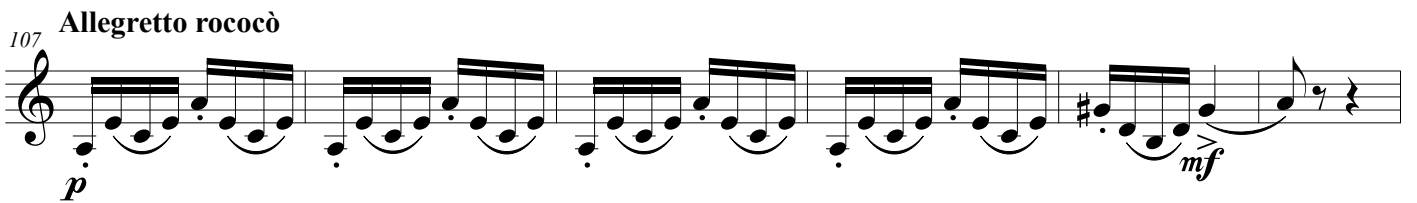
59 

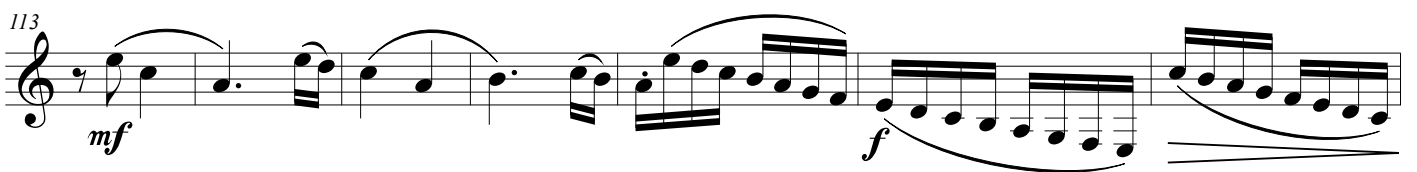
64 

73 

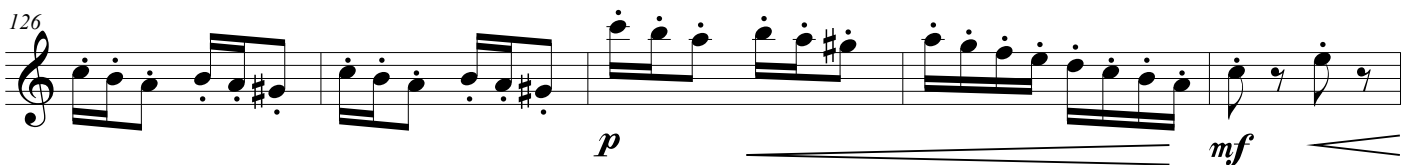
85 

94 

107 **Allegretto rococò** 

113 

120 

126 

131 

137 **Tempo di Tarantella**

137 *f*

144 *mp* *mf*

151 *f* *mp*

159 *p* *f* *p*

167 *p*

172 *f* *f*

178

182 *mp*

186 *f*

189

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Giuseppe Testa

Allegretto rococò

*f* *p f*

7 *p* *mf* *f*

13 *pizz.* *arco* *p*

21 *mf* *p*

28 *mf* *f* *pizz.* *p*

34 *arco* *f*

41 *p* *f* *mp*

46 *f*

51 *p* 2

59 *mf* *f*

65 *ff* *p*

Andantino quasi adagio

75

84 *mp* *p*

arco

96 *mf* *p*

105 *mf* *p*

Allegretto rococò

pizz. arco

114 *mf* *f*

120 *p* *f*

pizz. arco

127 *p* *f*

132 *mp* *f*

137 **Tempo di Tarantella**

137 *f*

144 *mp* *mf*

151 *mp*

157 *p*

163 *f* *mp* *p*

170 *mf*

177 *f*

183 *mp* *f*

188

5'30" ca

# Sogno siciliano

due immagini della mia terra per clarinetto sib e violoncello

Giuseppe Testa

Allegretto rocoò

Clarinetto in Sib

Violoncello

Musical notation for Clarinet in Bb and Cello, measures 1-7. The Clarinet part starts with a forte (*f*) dynamic and features a melodic line with accents. The Cello part also starts with a forte (*f*) dynamic and provides a rhythmic accompaniment. Dynamics change to *pf* in the latter part of the system.

Cl.B $\flat$

Vc.

Musical notation for Clarinet in Bb and Cello, measures 8-14. The Clarinet part begins at measure 8 with a mezzo-piano (*mp*) dynamic, followed by a forte (*f*) section. The Cello part starts with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) section. Dynamics range from *p* to *f*.

Cl.B $\flat$

Vc.

Musical notation for Clarinet in Bb and Cello, measures 15-21. The Clarinet part features a melodic line with accents. The Cello part includes an *arco* section. Dynamics range from *p* to *mf*.

Cl.B $\flat$

Vc.

Musical notation for Clarinet in Bb and Cello, measures 22-27. The Clarinet part has a melodic line with accents. The Cello part provides a rhythmic accompaniment. Dynamics range from *mf* to *p*.

Cl.B $\flat$

Vc.

Musical notation for Clarinet in Bb and Cello, measures 28-34. The Clarinet part features a melodic line with accents. The Cello part includes a pizzicato (*pizz.*) section. Dynamics range from *mf* to *p*.

34

Cl. B $\flat$

Vc.

arco

*f*

*f*

40

Cl. B $\flat$

Vc.

*p*

*mf*

*f*

*p*

45

Cl. B $\flat$

Vc.

*f*

*mp*

*fp*

*f*

*p*

52

Cl. B $\flat$

Vc.

*mf*<sup>3</sup>

*f*

58

Cl. B $\flat$

Vc.

*p*

*mf*<sup>3</sup>

*f*

Detailed description: This page of a musical score for 'Sogno siciliano' features two staves: Clarinet in B-flat (Cl. B $\flat$ ) and Violoncello (Vc.). The score is divided into five systems, each with a measure number at the beginning. The first system (measures 34-39) shows the Cl. B $\flat$  playing a melodic line with eighth notes and quarter notes, while the Vc. provides a rhythmic accompaniment of eighth notes. A dynamic of *f* is indicated. The second system (measures 40-44) features a more complex texture with sixteenth-note patterns in the Cl. B $\flat$  and a similar pattern in the Vc. Dynamics range from *p* to *mf* and *f*. The third system (measures 45-51) continues the melodic and rhythmic development, with dynamics including *f*, *mp*, *fp*, *f*, and *p*. The fourth system (measures 52-57) is characterized by triplet patterns in both parts, with dynamics of *mf*<sup>3</sup> and *f*. The fifth system (measures 58-61) concludes with a return to eighth-note patterns, featuring dynamics of *p* and *f*.



64

Cl.B $\flat$

Vc.

*ff*

*p*

70

Andantino quasi adagio

Cl.B $\flat$

Vc.

pizz.

*mp*

*p*

79

Cl.B $\flat$

Vc.

arco

*mp*

88

Cl.B $\flat$

Vc.

*mp*

*p*

97

Cl.B $\flat$

Vc.

*mf*

*p*

pizz.

*mf*

*p*

## Allegretto rococò

107 *p* *mf* arco *mf* *p*

113 *mf* *f* *mf* *f*

119 *p* *pizz.* *arco* *f*

126 *f* *p* *mf* *f*

131 *f* *mp* *f*

Detailed description: This page contains five systems of musical notation for Clarinet in B-flat (Cl. Bb) and Violoncello (Vc.). The piece is titled 'Allegretto rococò'. The first system (measures 107-112) features a Cl. Bb line with a rhythmic eighth-note pattern, starting *p* and ending *mf*, and a Vc. line with a melodic line starting *mf* and ending *p*, marked 'arco'. The second system (measures 113-118) shows the Cl. Bb line with a melodic line starting *mf* and ending *f*, and the Vc. line with a rhythmic pattern starting *mf* and ending *f*. The third system (measures 119-125) features the Cl. Bb line with a rhythmic pattern starting *p* and ending *f*, and the Vc. line with a melodic line starting *p*, marked 'pizz.', and ending *arco* and *f*. The fourth system (measures 126-130) shows the Cl. Bb line with a melodic line starting *p* and ending *mf*, and the Vc. line with a rhythmic pattern starting *f*, *p*, and ending *f*. The fifth system (measures 131-136) features the Cl. Bb line with a melodic line starting *f* and ending *f*, and the Vc. line with a rhythmic pattern starting *mp* and ending *f*. The piece concludes with a double bar line and a repeat sign.

Tempo di Tarantella

137  
Cl.B $\flat$  *f*  
Vc. *f*

144  
Cl.B $\flat$  *mp* *mf*  
Vc. *mp* *mf*

150  
Cl.B $\flat$  *f*  
Vc. *mp*

156  
Cl.B $\flat$  *mp* *p*  
Vc. *p*

163  
Cl.B $\flat$  *f* *p*  
Vc. *f* *mp* *p*

169  
Cl. B $\flat$  *p* *f*  
Vc. *mf*

175  
Cl. B $\flat$  *f*  
Vc. *f*

180  
Cl. B $\flat$   
Vc.

184  
Cl. B $\flat$  *mp* *f*  
Vc. *mp* *f*

188  
Cl. B $\flat$   
Vc.

Detailed description: This page of a musical score for 'Sogno siciliano' features two staves: Clarinet in B-flat (Cl. B $\flat$ ) and Violoncello (Vc.). The score is divided into five systems, each with a measure number at the beginning. The first system (measures 169-174) shows the Cl. B $\flat$  starting with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic, while the Vc. starts with a mezzo-forte (*mf*) dynamic. The second system (measures 175-179) features a forte (*f*) dynamic for both instruments, with a repeat sign in measure 177. The third system (measures 180-183) continues the melodic lines. The fourth system (measures 184-187) shows dynamic changes, with the Cl. B $\flat$  moving from mezzo-piano (*mp*) to forte (*f*) and the Vc. from *mp* to *f*. The fifth system (measures 188-191) concludes the page with a repeat sign in measure 189.