

Alessandro Cesaro

RAPSODIA

for clarinet in B flat and piano



FOR PERUSAL USE ONLY

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*The Rapsodia (Rhapsody) for clarinet and piano belongs to a new creative phase. It is a work in one movement divided into sections of opposite character. After a free almost improvised *Tempo rubato*, a rhythmic *Vivacissimo* suddenly appears. An *Andante sostenuto* follows with a melancholic tune. A short and agitated *Allegro* leads to the final *Precipitato* where the *Tempo* becomes increasingly faster till the dramatic end.*

*In order to better indicate the character of this composition, a particular notation is used where the indication "senza tempo, colla parte" (without strict *Tempo*, but follow the other part) appears. Here the rhythm is completely left to the taste of the interpreters, but it can be suggested from the different spacing between each note.*

Alessandro Cesaro began to study music very early when he showed his interest in musical composition. Then he completed regular piano studies with Franco Angeleri at Padua's Conservatory where he graduated with top marks and special mention when he was 16. His achievement at the 48th CIEM Geneva is especially important and places him in evidence at the age of 18. He is equally active also as a composer and his output includes piano music, chamber music with various combinations and some orchestral works. His eclectic but personal style is significantly changed during the years from neoclassicism to atonality, from aleatory to structuralism.

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RAPSODIA

Alessandro Cesaro
Limena 1991

Clarinet in B flat *a piacere* **Tempo rubato**

Piano *colla parte* *con Pedale*

5 *rall.* *a tempo* *rall.* *a tempo*

9 *rall.* *senza tempo, colla parte* *senza tempo, colla parte*

13 *a tempo* *a tempo* *mf* *mf*

The musical score consists of two staves. The top staff is for the Clarinet in B flat, starting with a melodic line over a sustained note. The bottom staff is for the Piano, with a bass line and harmonic support. The score is divided into measures by vertical bar lines. Various performance instructions are placed above the staves, including dynamics (pp, p, mf), articulations (rall., a tempo, rall., senza tempo, colla parte), and specific performance techniques (con Pedale). Measure numbers 5, 9, and 13 are indicated at the beginning of certain sections. The piano part shows intricate fingerings and pedaling, while the clarinet part uses grace notes and expressive markings.

17

accel. e cresc.

ritenuto

pp subito

accel.

accel. e cresc.

f

pp subito

accel.

Rit.

22

a tempo, agitato

mf

a tempo, agitato

mf

p

Rit.

27

rall.

a tempo

p

mf

rall.

a tempo

p

Rit.

Rit.

31

rall.

senza tempo, colla parte

p

3/4

rall.

senza tempo, colla parte

p

Rit.

3/4

3/4

Vivacissimo

33

39

45

51

Musical score for piano, page 58, measures 4-5. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 4 starts with a forte dynamic (ff) indicated by a large ff above the middle staff. Measure 5 continues with a forte dynamic (ff) indicated by a large ff above the middle staff.

Musical score for piano, page 16, measures 65-66. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 65 begins with a rest followed by eighth-note pairs. Measure 66 starts with a half note, followed by eighth-note pairs, and concludes with a bass note and a dynamic instruction *8vb*.

72

a piacere

f

colla parte

f

8vb

80 . **Andante sostenuto**

Musical score for piano, page 10, measures 80-81. The score consists of two staves. The top staff is in treble clef and has a dynamic marking of *pp*. The bottom staff is in bass clef. Measure 80 ends with a fermata over the eighth note of the treble staff. Measure 81 begins with a bass note in the bass staff, followed by a series of eighth notes in the treble staff. The treble staff concludes with a dynamic *p* and a melodic line ending on a half note. The bass staff continues with eighth notes. A large, faint watermark "Educazione Musicale" is visible across the page.

88

Musical score page 88. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music includes various note heads (solid, hollow, with stems, with stems curved), rests, and dynamic markings like *p*.

95

Musical score page 95. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music includes various note heads (solid, hollow, with stems, with stems curved), rests, and dynamic markings like *p*.

102 *senza tempo, colla parte*

Musical score page 102. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music includes various note heads (solid, hollow, with stems, with stems curved), rests, and dynamic markings like *pp*. The instruction *senza tempo, colla parte* is written above the top staff.

(102)

Musical score page 102 continuation. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music includes various note heads (solid, hollow, with stems, with stems curved), rests, and dynamic markings like *mf* and *pp*. The instruction *senza tempo, colla parte* is written above the top staff.

a tempo

103

110

117

senza tempo, colla parte

pp

senza tempo, colla parte

pp

f

R&d.

R&d.

118

a tempo

pp

a tempo

pp

R&d.

R&d.

Allegro

127

134

139

143

148 **Precipitato**

3

154

2

mf

cresc.

161

2

f

168

3

ff

ff

con Pedale

Vall.

174

sfp

cresc.

sfp

cresc.

ff

8va

ff

180

8va

ff

ff

187

ff

ff

ff

194

a piacere

p

colla parte

pp subito

ff

8vb

ff

ff

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