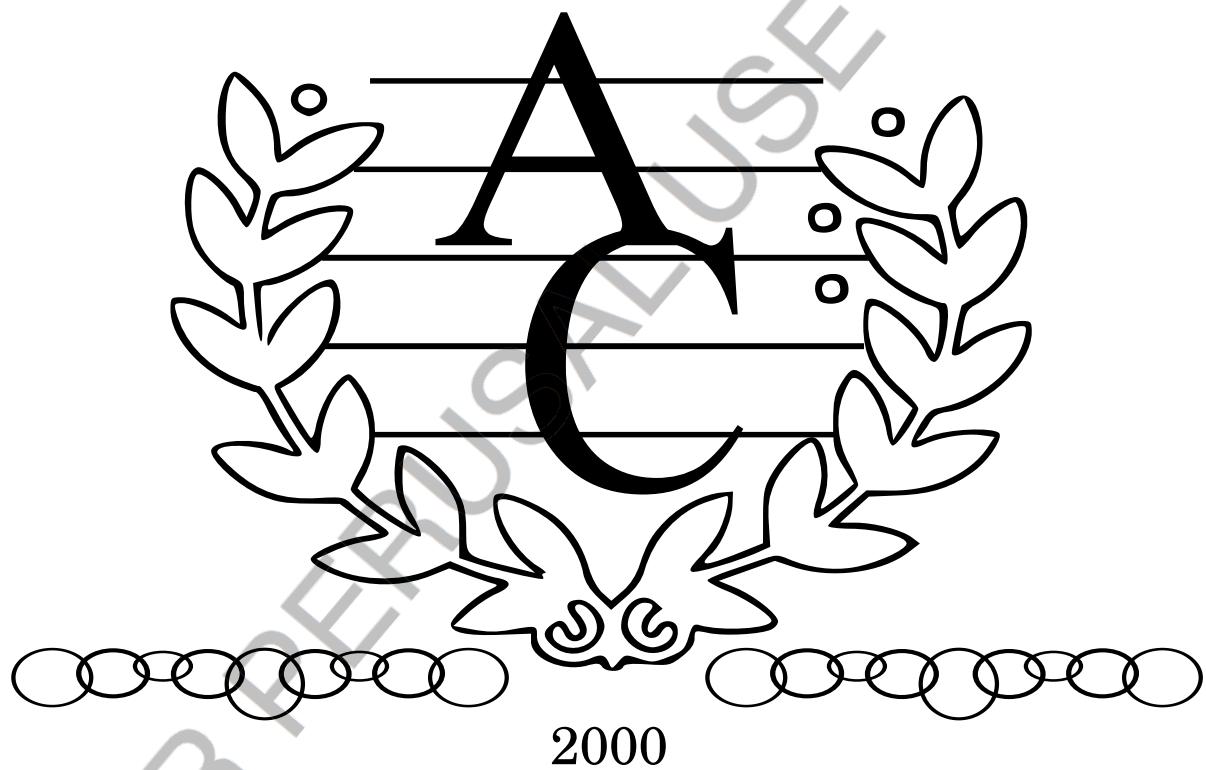


Alessandro Cesaro

PENSIERI

per Pianoforte



2000

FOR PERUSAL USE ONLY

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ANNOTAZIONI

“Pensieri” (2000) è un pezzo per pianoforte diviso in sette sezioni che esplorano e sviluppano lo stesso materiale in modi diversi:

Preludio – Quasi valzer – Ostinato – Moto perpetuo – Sviluppo – Ripresa – Coda

Il pezzo inizia con un breve preludio seguito dal tema principale a ritmo di Valzer. Un’idea secondaria segue in uno stile Ostinato che si sviluppa in un Moto perpetuo. Una ripresa condensata e variata conduce direttamente alla Coda. Il titolo si riferisce a pensieri immaginari che si concentrano alternativamente su vari argomenti e stati d’animo. Nella Coda i pensieri svaniscono.

Catalogo: ACO-020

Durata: ca. 5 min.

NOTES

“Pensieri” (Thoughts) (2000) is a piano piece divided into seven sections which explore and develop the same material by different means:

Preludio – Quasi valzer – Ostinato – Moto perpetuo – Sviluppo – Ripresa – Coda

The piece starts with a short prelude followed by the main theme like a Valzer. A secondary idea follows in a Ostinato style which develops into a Moto perpetuo. A condensed and varied reprise directly leads into a Coda. The title refers to imaginary thoughts which focus alternatively on various subjects and moods. In the Coda the thoughts fade away.

Catalogue: ACO-020

Duration: ca. 5 min.

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Limena 2000

PRELUDIO

Allegro

I.

The musical score consists of four staves of piano music. Staff 1 (treble) starts with a melodic line over a harmonic bass. Staff 2 (bass) provides harmonic support. Staff 3 (treble) features a rhythmic pattern of eighth-note pairs. Staff 4 (bass) provides harmonic support. The key signature changes from F major (no sharps or flats) to G major (one sharp). Measure 1 starts with a dynamic *mf*. Measures 2-3 show a transition with eighth-note pairs. Measure 4 begins with a dynamic *p*. Measures 5-6 show a continuation of the melodic line. Measure 7 ends with a dynamic *pp*. The section concludes with a dynamic *attacca*.

QUASI VALZER

II.

The musical score consists of two staves of piano music. Staff 1 (treble) starts with a rhythmic pattern of eighth-note pairs. Staff 2 (bass) provides harmonic support. The key signature changes to A major (three sharps). Measure 1 starts with a dynamic *p*. Measures 2-3 show a continuation of the rhythmic pattern. Measure 4 ends with a dynamic *p*. Measures 5-6 show a continuation of the rhythmic pattern. Measure 7 ends with a dynamic *p*.

2

7

12

16

21

25

dim.

p

attacca

OSTINATO

d = d.

III.

sempre p e legato

A page of sheet music for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers 1 through 12 are present above the notes. A dynamic marking "mf" is located in the middle of the page. The music includes various note values such as eighth and sixteenth notes, and features dynamics like accents and slurs. The paper has a faint watermark reading "EPRINTS SAMPLE" diagonally across it.

Piano sheet music for page 4, featuring four staves of musical notation. The music consists of six measures. Measure 5 starts with a forte dynamic (f) and includes slurs and grace notes. Measures 6 and 7 continue the melodic line with various note heads and stems. Measure 8 begins with a sharp key signature and includes a dynamic marking of *dim.*. Measure 9 concludes with a dynamic of *p* and an instruction *attacca*.

MOTO PERPETUO

IV.

Piano sheet music for section IV, titled "MOTO PERPETUO". The music is divided into three staves. The top staff uses treble clef and starts with a dynamic of *sempre p*. The middle staff uses bass clef. The bottom staff also uses bass clef. All staves feature continuous eighth-note patterns with various accidentals and slurs.

Musical score page 5, measures 1-10. Treble and bass staves show continuous sixteenth-note patterns with various accidentals.

Musical score page 5, measures 11-15. Treble and bass staves continue sixteenth-note patterns. The bass staff ends with *attacca*.

SVILUPPO

V.

sempre p

cresc.

mf

5

p

6

mf

dim.

pp

attacca

RIPRESA

VI.

p

3

dim.

pp

cresc.

(14)

(14)

CODA

VII.

6

11

16

22

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