

FRANCO CESARINI

2ND FLUTE QUARTET OP. 30

Dedicato al flautista Peter-Lukas Graf, il secondo quartetto è un'opera dal piglio contrastato e dinamico.

Ogni tempo è scritto a partire da una scala o "modo" differente, dai sei ai dieci suoni. Fondamentale in questo lavoro, è il ruolo svolto dal contrappunto, in quanto, per la maggior parte, le armonie derivano dall'unione di voci strumentali individuali ed autonome.

I due tempi estremi costituiscono idealmente i poli opposti, l'uno sognante e flemmatico (Demi-teintes), l'altro selvaggio e sanguigno (Féroce), dei percorsi dell'animo umano.

Lo stesso rapporto di bipolarità contraddistingue anche i tempi centrali, l'uno frenetico e vigoroso (Ostinato), l'altro bucolico ed amabile (Bergerades).

Chiave di volta della composizione il terzo tempo (Fragments d'un rêve), che nella seconda metà ripercorre all'inverso il cammino iniziale, evidenziando le simmetrie che caratterizzano tutta la composizione.

Il linguaggio espressionista contrasta con quello più intimista e misurato del primo quartetto, evidenziando l'estrema cura dell'autore per conciliare la ricchezza espressiva con un'approfondita indagine formale.

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Dedicated to the flautist Peter-Lukas Graf, the second quartet is a work of contrasting and dynamic style.

Every movement is based on a different scale or 'mode', between six and ten notes. Fundamental to the work is the developed role of counterpoint, in that for the most part, the harmonies derive from the relationship between the various individual, independent instrumental lines.

The two outer movements ideally constitute polar opposites, one dreaming and phlegmatic (Demi-teintes), the other wild and sanguinary (Féroce) — representing the different sides of the human soul. The same bipolar relationship makes the central movements stand out - one frenetic and vigorous (Ostinato), the other bucolic and charming (Bergerades).

The turning point of the composition is the third movement (Fragments d'un rêve), which in its second half, repeats the initial passage in retrograde, evidence of the symmetrical nature of the whole composition.

The expressionist language contrasts with the more intimist and measured language of the first quartet, showing the extreme care of the composer to reconcile rich expressiveness with an enquiring, formal depth.

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24 *cédez*

pp ppp

pp ppp

pp ppp

pp ppp

2. OSTINATO

Nerveux (♩. = 132)

mp

mf mp

f p

p

6

p

131

pp poco esitando

ff

ff

ff

ff

3. FRAGMENTS D'UN RÊVE

Triste et lent (♩ = 54)

p

p

p

p

7

mp < *f avec émotion*

mp < >

mp < >

mp < >

4. BERGERADES

Sans hâte (♩ = 104)

The first system of the musical score consists of four staves. The top staff is in treble clef with a 4/4 time signature and contains a melodic line starting with a half rest, followed by a series of eighth notes with slurs. The second staff is in treble clef and contains a bass line starting with a half rest, followed by a half note. The third staff is in treble clef and contains a bass line with a half note, a slur, and a hairpin crescendo. The fourth staff is in treble clef and contains a half note. The dynamic marking *mf* is placed below the second and fourth staves. The instruction *mf avec la liberté d'une chanson populaire* is written below the first staff.

The second system of the musical score consists of four staves. The top staff continues the melodic line from the first system. The second staff continues the bass line from the first system, featuring a triplet of eighth notes marked with a '3' and a hairpin crescendo. The third staff continues the bass line from the first system with a slur and a hairpin crescendo. The fourth staff continues the bass line from the first system with a half note and a hairpin crescendo.

The third system of the musical score consists of four staves. The top staff continues the melodic line from the second system, ending with a half rest. The second staff continues the bass line from the second system, featuring a quintuplet of eighth notes marked with a '5' and a hairpin crescendo. The third staff continues the bass line from the second system with a slur and a hairpin crescendo. The fourth staff continues the bass line from the second system with a half note and a hairpin crescendo. The dynamic marking *mp* is placed below the second and fourth staves. The instruction *mf avec la liberté d'une chanson populaire* is written below the first staff.

5. FÉROCE

Animé et tumultueux (♩ = 168)

The musical score is written for four staves in 4/8 time. The tempo is marked 'Animé et tumultueux' with a quarter note equal to 168 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems, each containing three measures.

System 1 (Measures 1-3):

- Staff 1: *f* très marqué, *mf*, *f*, *mf*, *f*, *mf*
- Staff 2: *f* très marqué, *mf*, *f*, *mf*, *f*, *mf*
- Staff 3: *f* très marqué
- Staff 4: *f* très marqué

System 2 (Measures 4-6):

- Staff 1: *f*, *mf*, *f*, *mf*, *f*, *mf*
- Staff 2: *f*, *mf*, *f*, *mf*, *f*, *mf*
- Staff 3: *f*, *mf*, *f*, *mf*, *f*, *mf*
- Staff 4: *f*, *mf*, *f*, *mf*, *f*, *mf*

System 3 (Measures 7-9):

- Staff 1: *f*, *mf*, *f*, *mf*, *p*
- Staff 2: *f*, *mf*, *f*, *mf*, *p*
- Staff 3: *f*, *mf*, *f*, *mf*, *p*
- Staff 4: *f*, *mf*, *f*, *mf*, *p*

Measures 4, 7, and 9 are marked with a circled measure number. A box containing the number '9' is positioned above the first staff of the third system.