MARIO CASTELNUOVO - TEDESCO

APPUNTI

PRELUDI E STUDI PER CHITARRA

Quaderno secondo: i ritmi

Parte I: Danze del '600 e del '700

Revisione e diteggiatura di Ruggero Chiesa

EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

Quando, nella primavera del 1967, invitai Mario Castelnuovo Tedesco a scrivere una serie di pezzi di media difficoltà tecnica per essere destinati soprattutto ai giovani esecutori, egli aderì con entusiasmo a questa proposta che gli consentiva di realizzare un'idea che già maturava da tempo, ed iniziò la composizione di un'opera intitolata "Appunti", suddivisa in quattro Quaderni, in ciascuno dei quali intendeva sviluppare un particolare criterio tecnico e musicale: Quaderno Primo: "Gli intervalli" - Quaderno Secondo: "I ritmi" - Quaderno Terzo: "Le figurazioni" - Quaderno Quarto: "Sei studi seriali".

Questo importante lavoro, che avrebbe arricchito la letteratura chitarristica di una organica serie di composizioni, non fu portato a conclusione a causa dell'improvvisa scomparsa dell'Autore, che sino a quel momento era riuscito a terminare i primi due Quaderni, due brani del terzo e un abbozzo di tre studi seriali.

La mia collaborazione, riguardante la revisione e la diteggiatura, è stata possibile solo per il Quaderno Primo, già pubblicato, mentre per i rimanenti brani non ho potuto fare giungere in tempo all'Autore le mie osservazioni, in cui avrei richiesto numerose modifiche che avrebbero meglio adattato le composizioni alle possibilità tecniche dello strumento.

Alcune correzioni mi sono state segnalate da Ronald Purcell, allievo del compositore, ma esse riguardano purtroppo solo alcuni semplici casi. Ho pensato quindi che la migliore soluzione fosse quella di diteggiare i brani che non richiedevano importanti cambiamenti, lasciando agli esecutori la responsabilità di riportare in altri pezzi alcune modifiche, senza d'altra parte tradire il pensiero originale dell'Autore a cui i chitarristi debbono tante opere fondamentali della loro letteratura.

Ruggero Chiesa

PREFACE

When I invited Mario Castelnuovo Tedesco to compose some pieces for guitar in the spring of 1967, he adhered to the proposal with great enthusiasm. They were to be of middling technical difficulty and to be aimed mainly at the young performers. The idea gave him the opportunity to realize a plan he had in his mind for some time past and he at once started to compose "Appunti", an opus divided into four parts or books each of which contained and developed a specific musical and technical criterion: Book one, "Intervals", Book two,"Rhythm", Book three, "Figurations", Book four, "Six studies in serial composition".

Unfortunately, due to the untimely death of the author, this important work in the realm of guitar music was not concluded; only the first two books being finished plus two pieces of the third and sketches for three serial studies.

Only on the already published first book was my collaboration possible and this confined itself to fingering and revision only; my observations on the other material came too late. These were fairly numerous and would have entailed some modifications in order to align the pieces more to the technical possibilities of the instrument.

Ronald Purcell, pupil of the master, informed me that some corrections were carried out, but these were only of a slight order. In view of this I have come to the conclusion that the best thing to do would be to add the fingering to the pieces that did not require major alterations, leaving the responsibility of the changes in the other pieces to the performers. This seems the only way of not betraying the original intentions of the composer to whom guitarists owe so much of their basic literature.

Ruggero Chiesa

PREFACE

Lorsque, au printemps 1967, je demandai à Mario Castelnuovo Tedesco d'écrire une série de morceaux de difficulté technique moyenne, destinés surtout aux jeunes exécutants, il accepta avec enthousiasme ma proposition qui lui permettait de réaliser une idée qu'il mûrissait depuis longtemps et il commença à composer une oeuvre intitulée "Appunti", subdivisée en quatre Cahiers, dans chacun desquels il voulait développer un critère technique et musical particulier: Premier Cahier: "Les intervalles" - Deuxième Cahier: "Les rythmes" - Troisième Cahier: "Les figurations" - Quatrième Cahier: "Six études sérielles".

Cette oeuvre importante, qui aurait enrichi la littérature pour guitare d'une série organique de compositions, ne fut pas achevée à cause de la mort subite de l'Auteur, qui avait pu terminer seulement les deux premiers Cahiers, deux morceaux du troisième, et une ébauche de trois études sérielles.

Ma collaboration, concernant la revision et le doigté, n'a été possible que pour le Premier Cahier, déjà publié; pour les autres morceaux, je n'ai pas pu faire parvenir à temps mes observations à l'Auteur, auquel je devais demander d'apporter plusieurs modifications pour mieux adapter les compositions aux possibilités techniques de l'instrument.

Quelques corrections m'ont été signalées par Ronald Purcell, élève du compositeur, mais malheureusement elles ne concernent que quelques cas très simples. J'ai donc pensé que la meilleure solution était celle de doigter les morceaux qui n'exigeaient pas de changements importants, en laissant aux exécutants la responsabilité d'apporter à d'autres morceaux quelques modifications, sans toutefois trahir la pensée originale de l'Auteur, auquel les guitaristes doivent tant d'oeuvres fondamentales de leur littérature.

Ruggero Chiesa

VORWORT

Als ich im Frühling 1967 Mario Castelnuovo Tedesco bat, eine Serie von technisch-mittelschweren Stücken zu komponieren, die vor allem für junge Vortragende bestimmt sein sollten, ist er mit grosser Begeisterung auf diesen Vorschlag eingegangen, der ihm die Möglichkeit gab, eine schon seit einer gewissen Zeit reifende Idee zu realisieren, und die Komposition eines Werkes zu beginnen, welches er mit "Appunti" betitelt und in vier Hefte aufgeteilt hatte. In jedem Heft beabsichtigte er einen besonderen musikalischen und technischen Aspekt zu entwickeln: Quaderno Primo: "Gli Intervalli" (Die Intervalle); Quaderno Secondo: "I ritmi" (Die Rhythmen); Quaderno Terzo: "Le Figurazioni" (Die Figurationen); Quaderno Quarto: "Sei studi seriali" (Sechs seriale Studien).

Diese wichtige Arbeit, welche die Gitarrenliteratur mit einer organischen Serie von Kompositionen bereichert hätte, wurde in Folge des plötzlichen Hinscheidens des Autors unterbrochen, der bis zu diesem Zeitpunkt die ersten zwei Hefte, zwei Stücke des dritten und den Entwurf von drei serialen Kompositionen vervollständigt hatte.

Meine die Revision und den Fingersatz betreffende Zusammenarbeit ist nur für das schon veröffentlichte Primo Quaderno möglich gewesen, während ich für die anderen Stücke dem Autor nicht rechtzeitig meine Bemerkungen habe zukommen lassen können, in denen ich um zahlreiche Aenderungen gebeten wollte, die die Kompositionen besser den technischen Möglichkeiten des Instrumentes angepasst hätten.

Auf einige Korrekturen hat mich Ronald Purcell, Schüler des Komponisten, aufmerksam gemacht; sie beziehen sich jedoch leider nur auf einige Einzelfälle. Ich habe mir demzufolge gedacht, dass die beste Lösung wohl jene sei, für die Stücke die keine grossen Abänderungen benötigen, den richtigen Fingersatz anzugeben und bei den anderen den Vortragenden die Verantwortung zu überlassen, die entsprechenden Aenderungen vorzunehmen, ohne jedoch den Grundgedanken des Autors zu missbrauchen, dem alle Gitarristen so viele fundamentale Werke ihrer Literatur schuldig sind.

Ruggero Chiesa

Ai giovani chitarristi

APPUNTI

PRELUDI E STUDI PER CHITARRA Op. 210

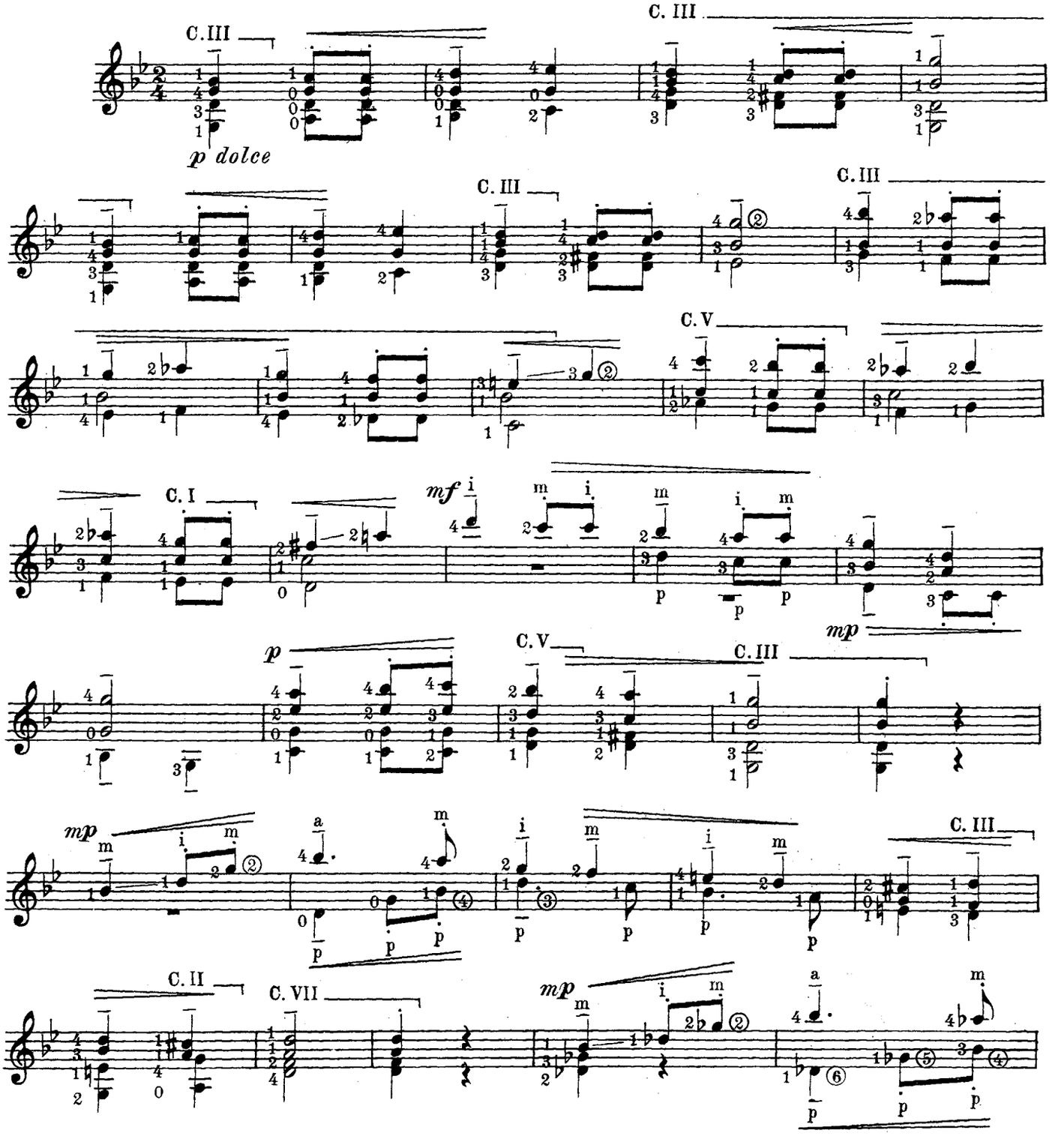
Quaderno secondo: i ritmi

Parte I: Danze del '600 e del '700

Revisione e diteggiatura di Ruggero Chiesa

MARIO CASTELNUOVO - TEDESCO
1967

I PAVANA (in $\frac{2}{4}$) Andantino un poco malinconico



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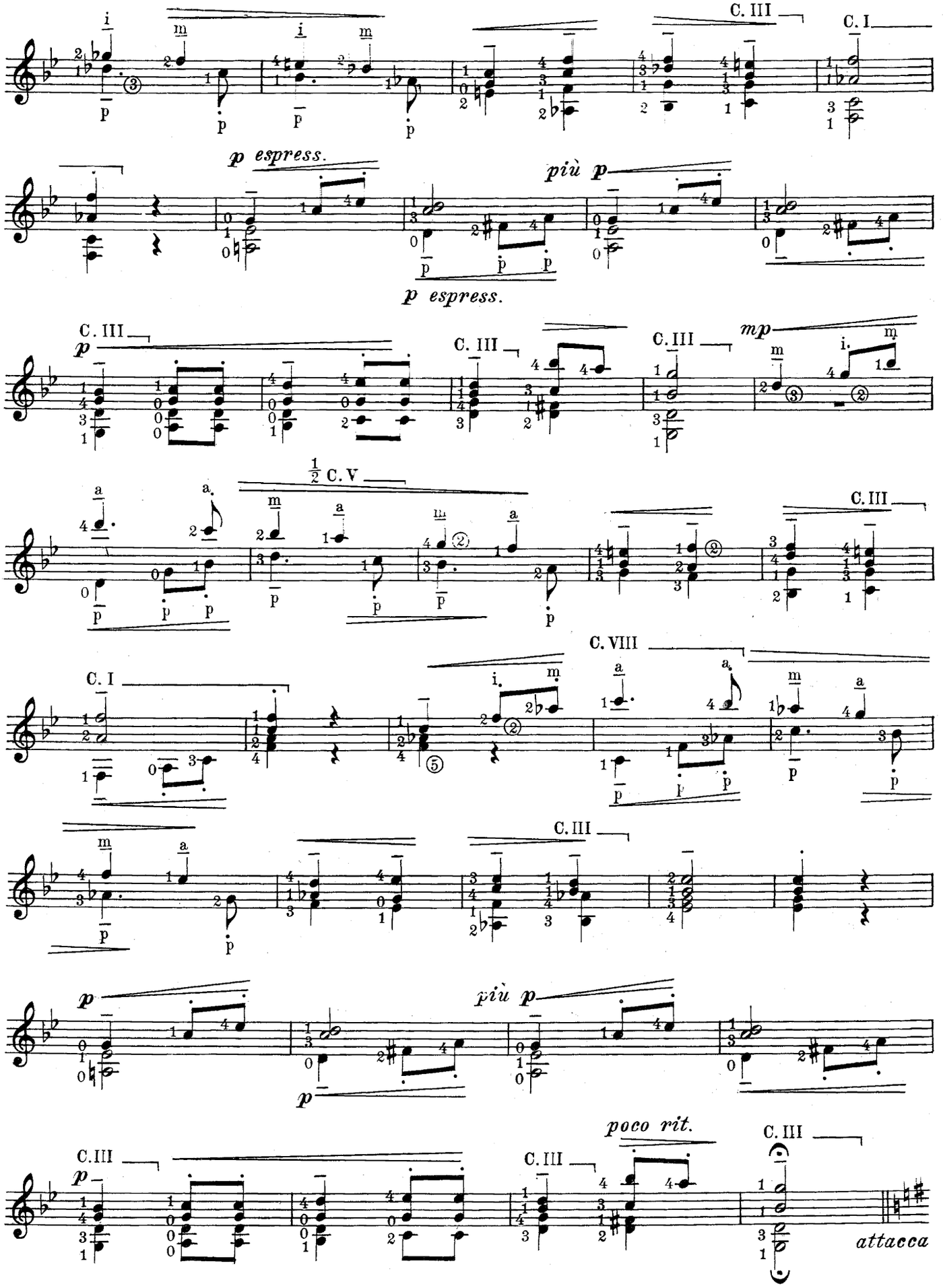
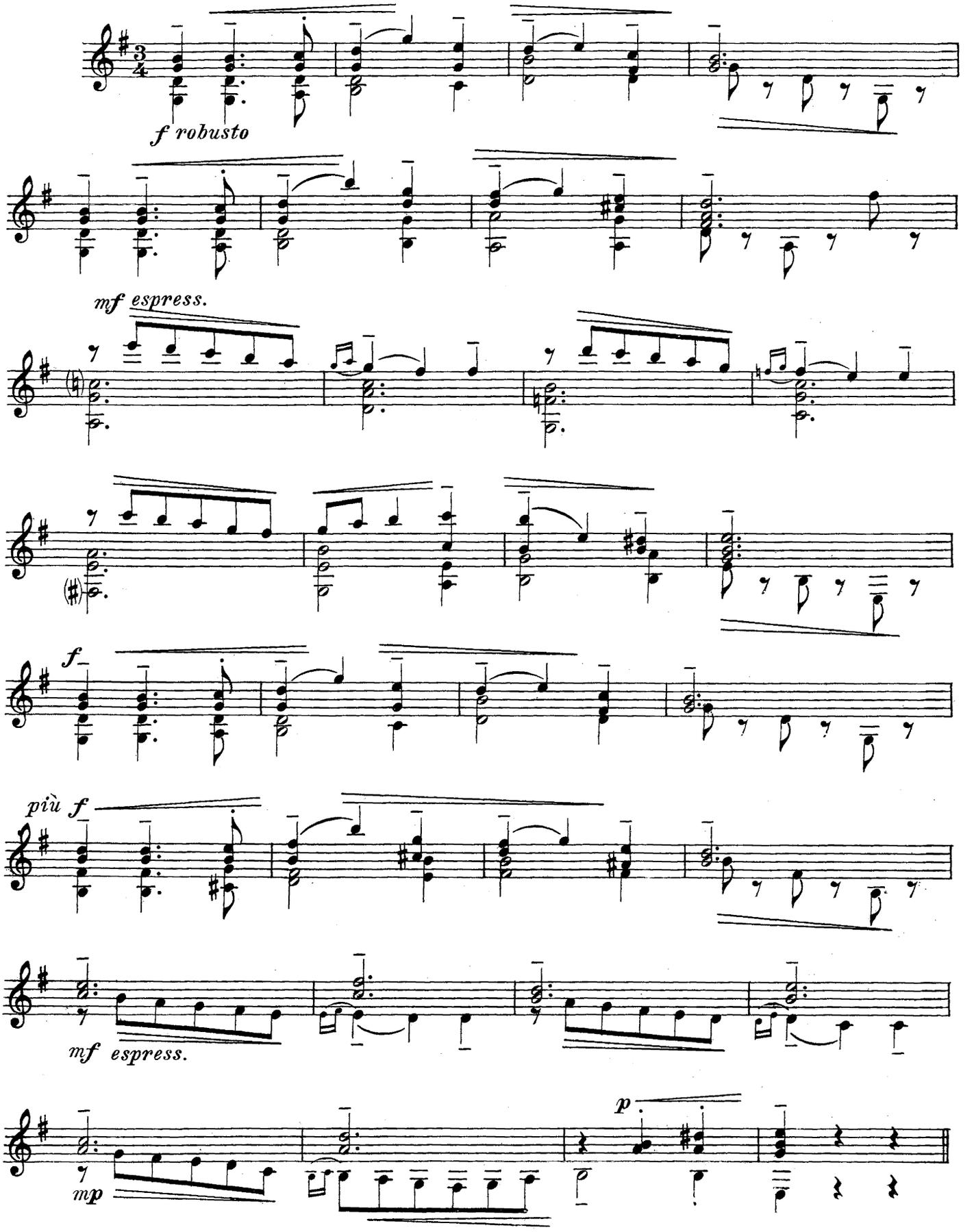
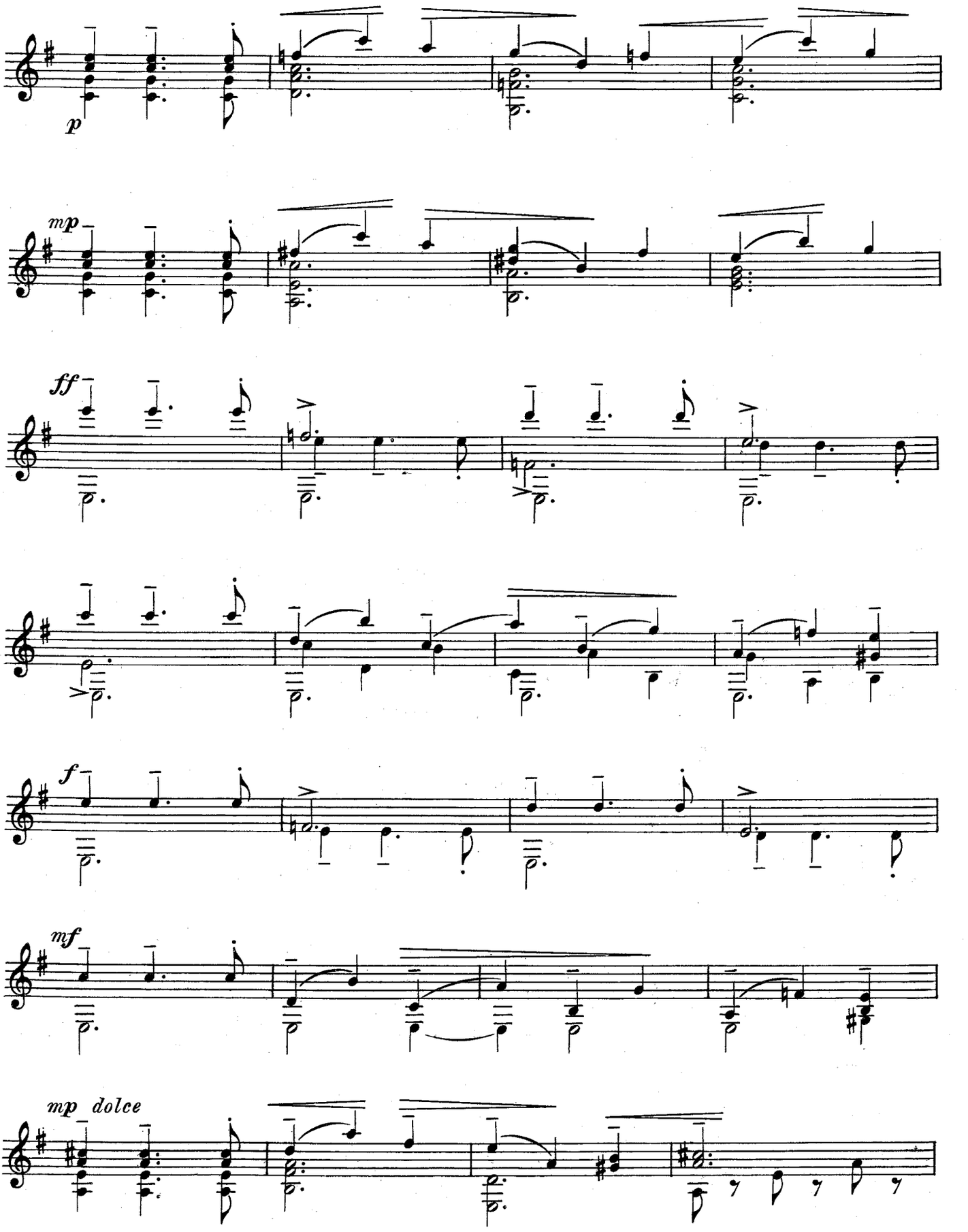
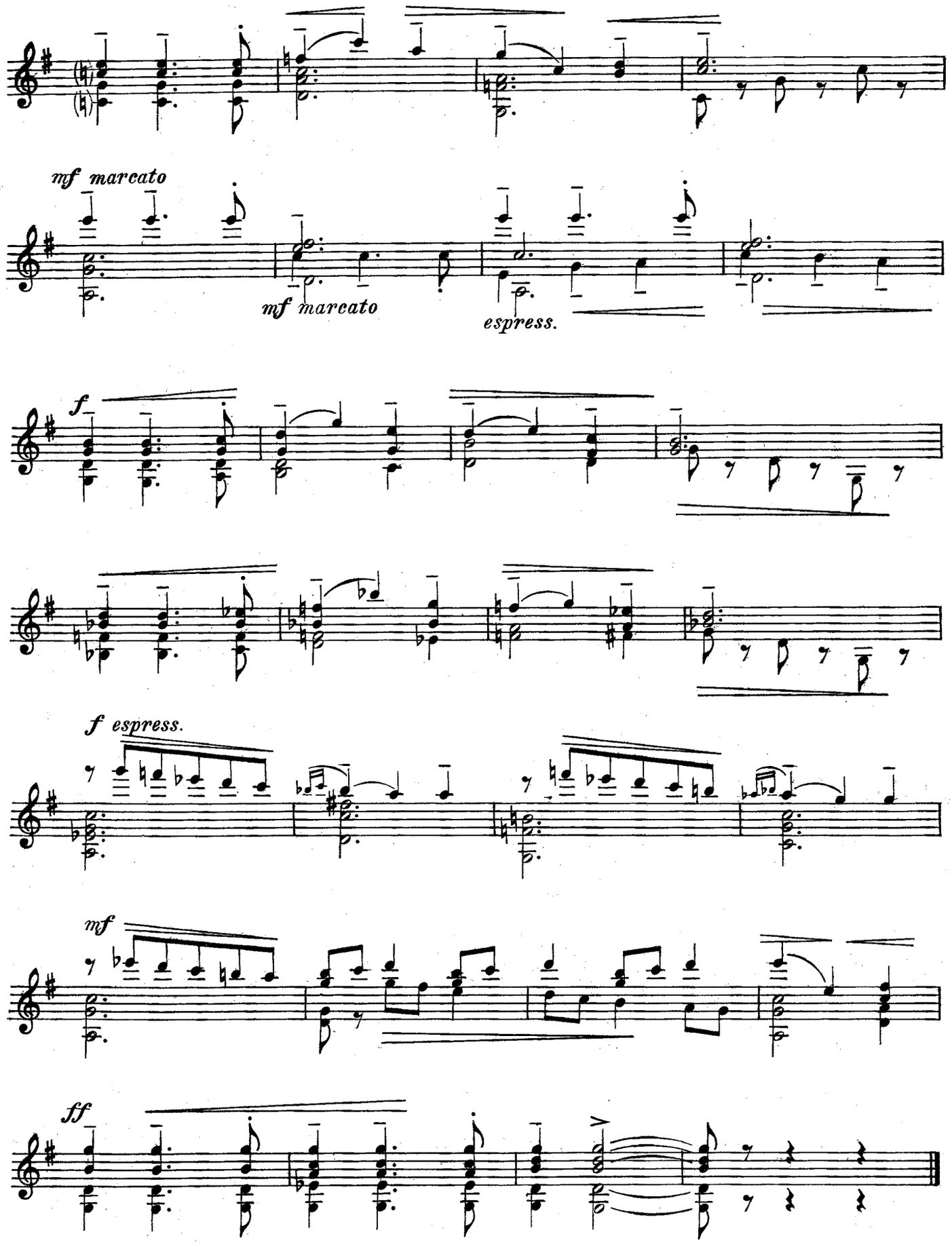

C. III
C. I
p espress.
più p
p espress.
C. III
C. III
C. III
mp
½ C. V
C. III
C. I
C. VIII
C. III
più p
C. III
C. III
poco rit.
C. III
attacca

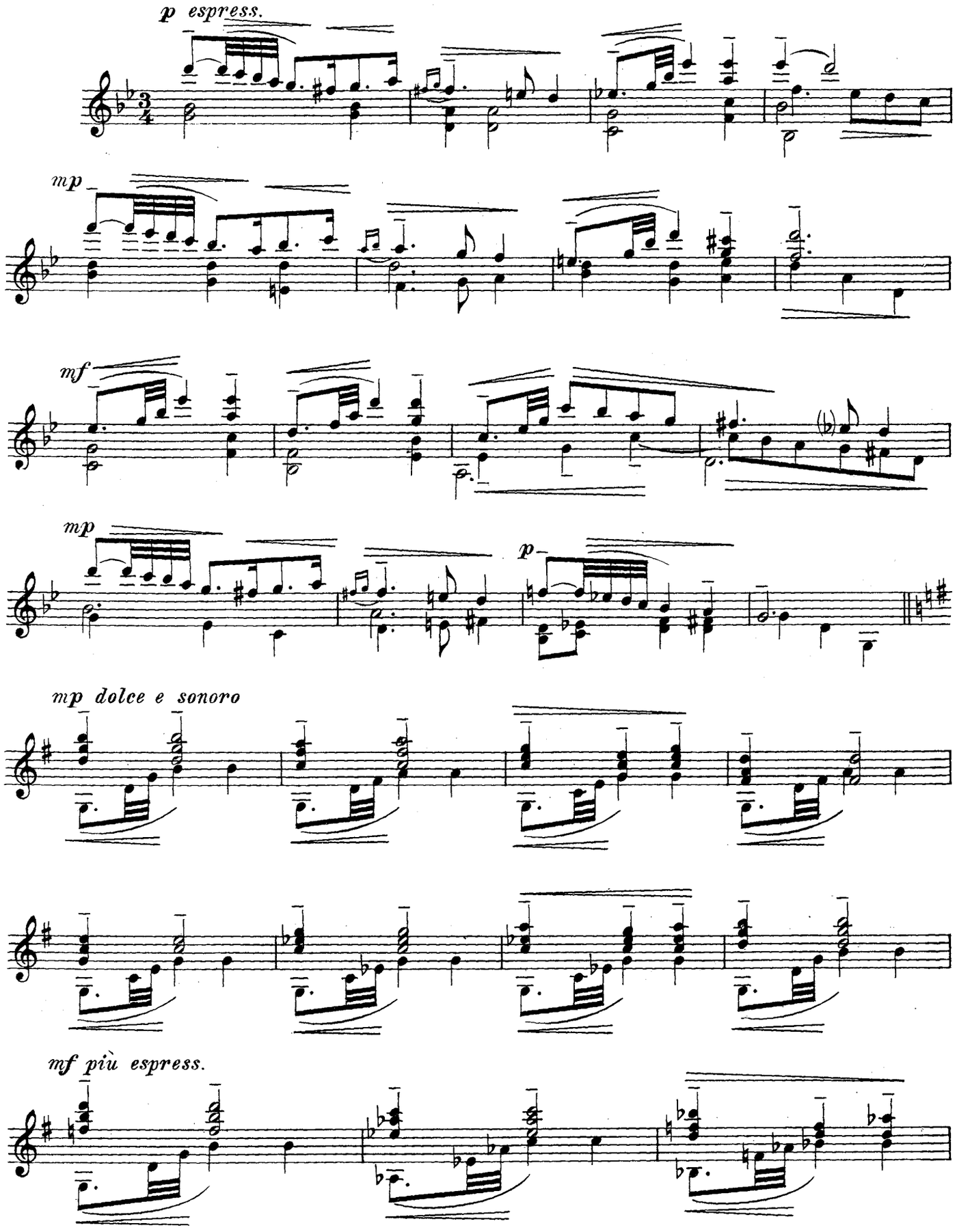
II GAGLIARDA (in $\frac{3}{4}$) Vivo e ben ritmato

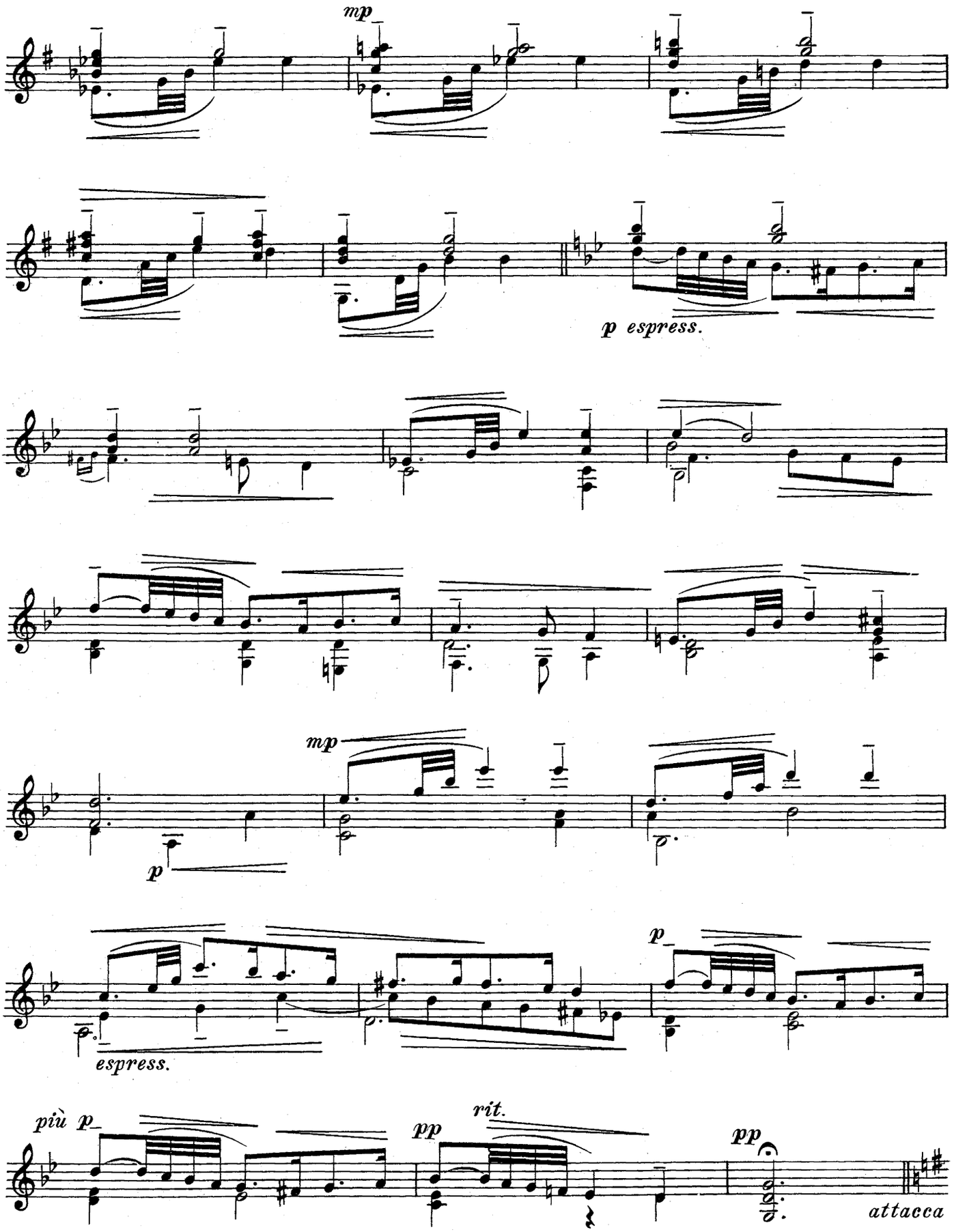



p
mp
ff
f
mf
mp dolce

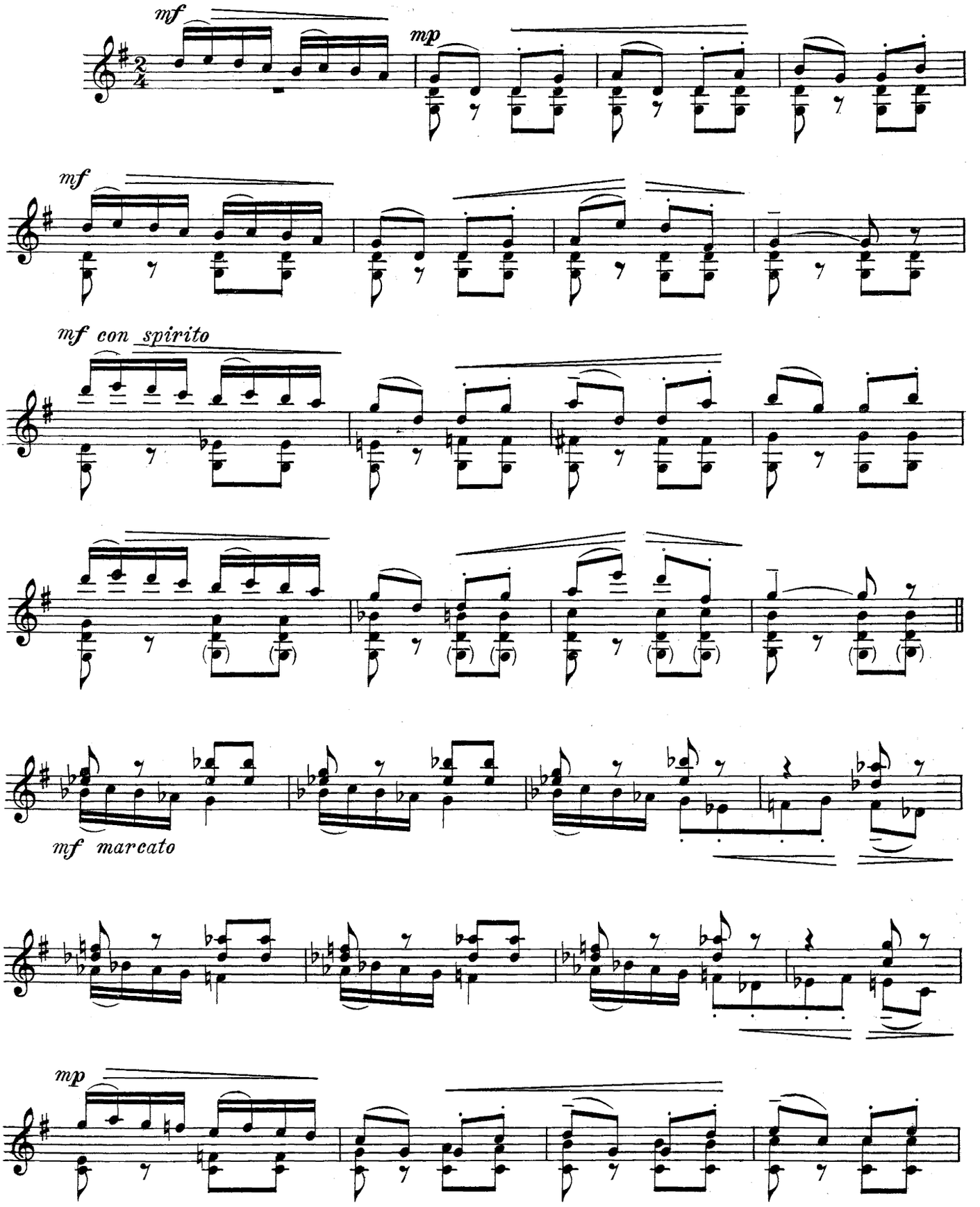

mf marcato
mf marcato
espress.
f
f espress.
mf
ff

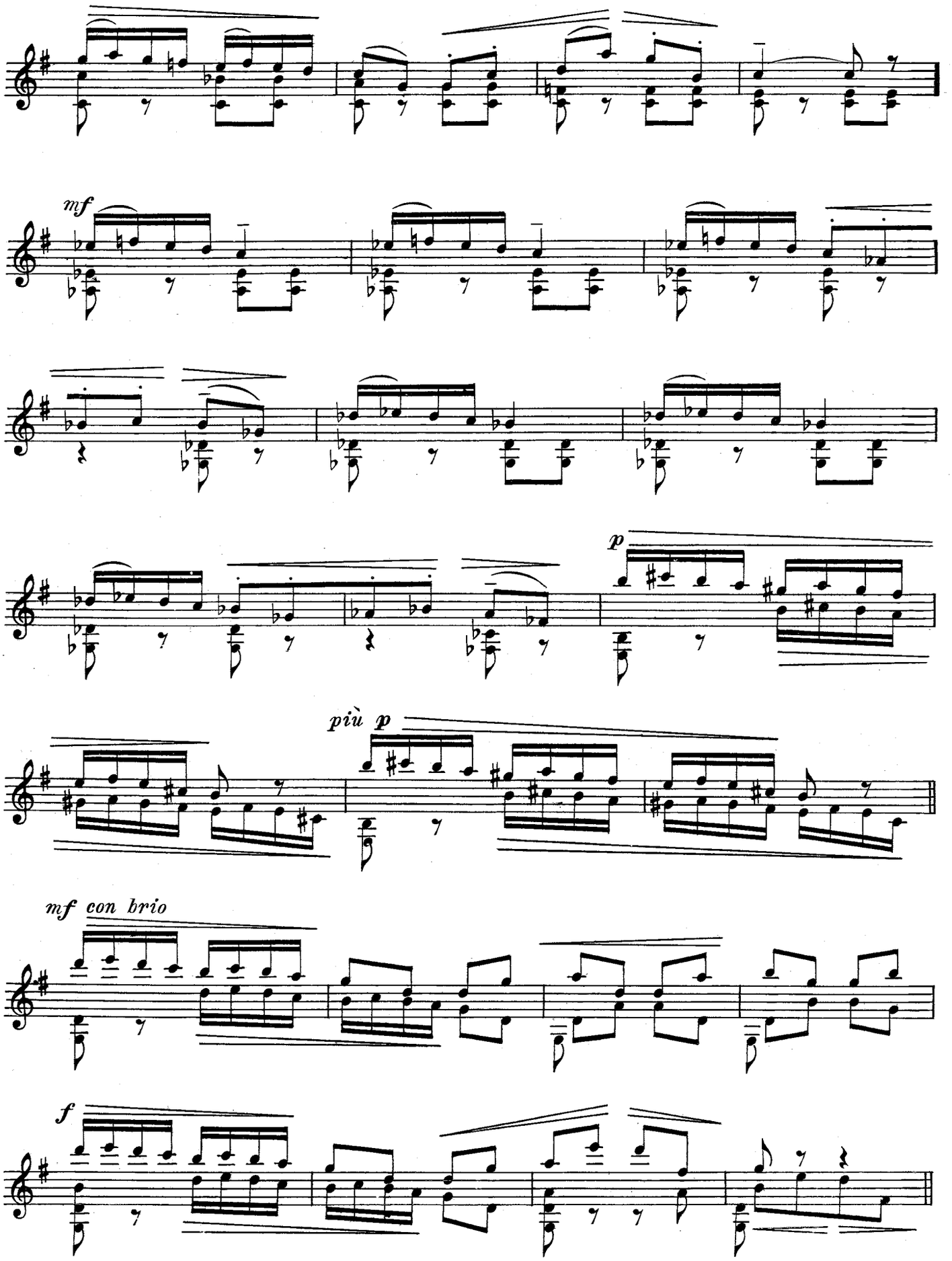
III SARABANDA (in $\frac{3}{4}$) Lento e pomposo

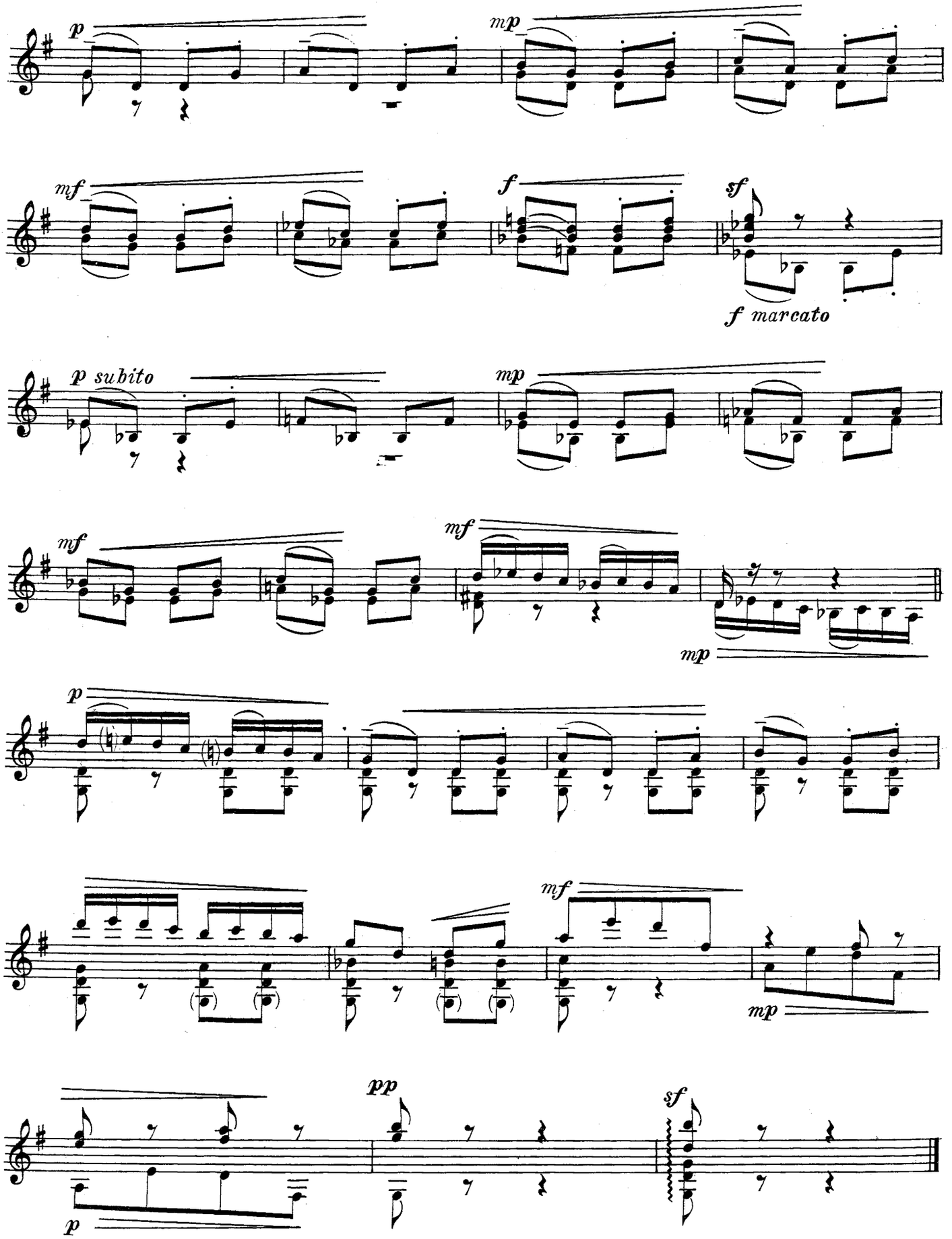



mp
p espress.
mp
p
p
espress.
più p
pp
rit.
pp
attacca

IV RIGAUDON (in $\frac{2}{4}$) Vivace e rustico




mf
p
più p
mf con brio
f


p
mp
mf
f
sf
f marcato
p subito
mp
mf
mf
mp
p
mf
mp
pp
sf
p

V ALLEMANDA (in $\frac{4}{4}$) Moderato e sostenuto

p dolce e contemplativo

pp uguale e staccato

p

un poco marcato

mf

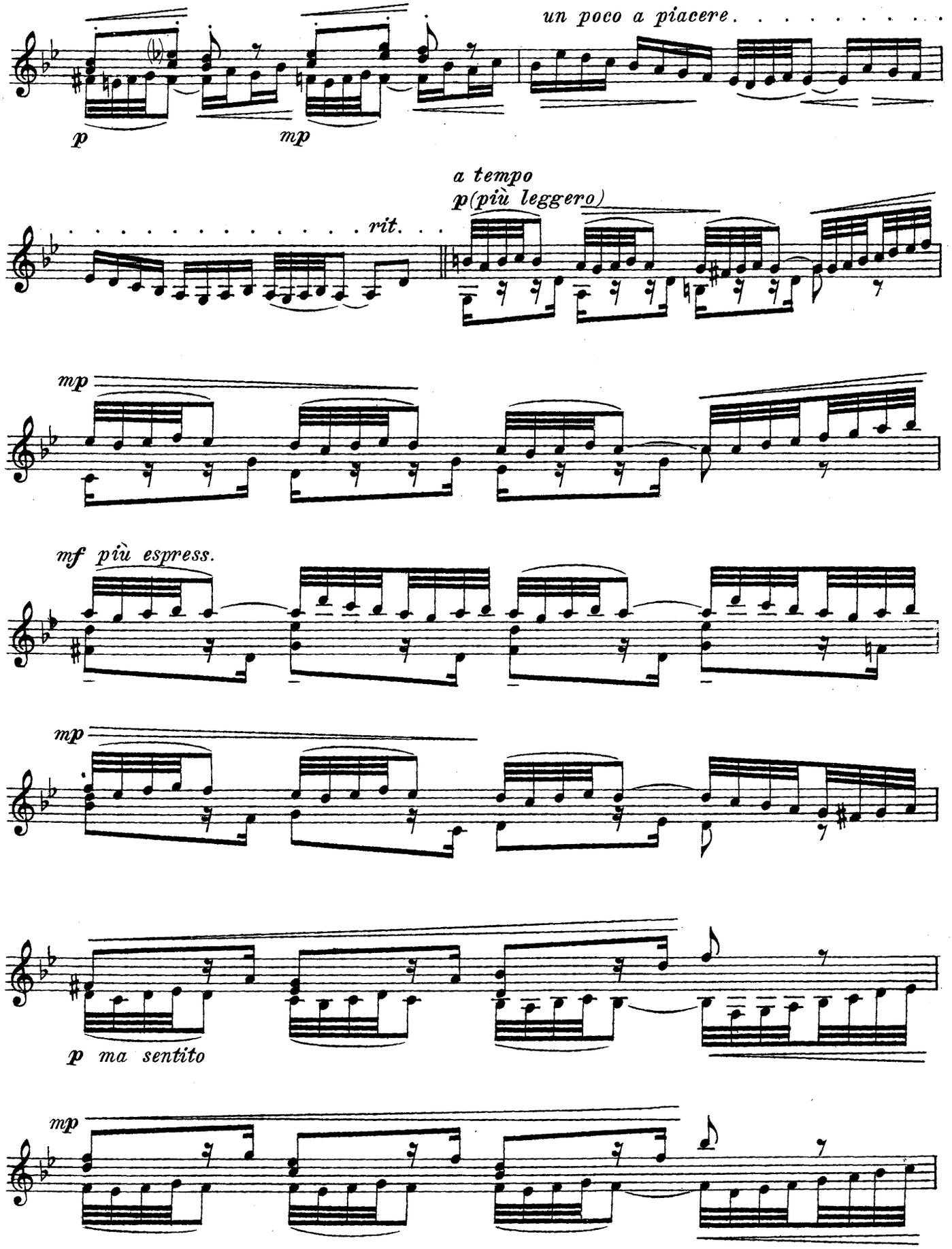
p espress.

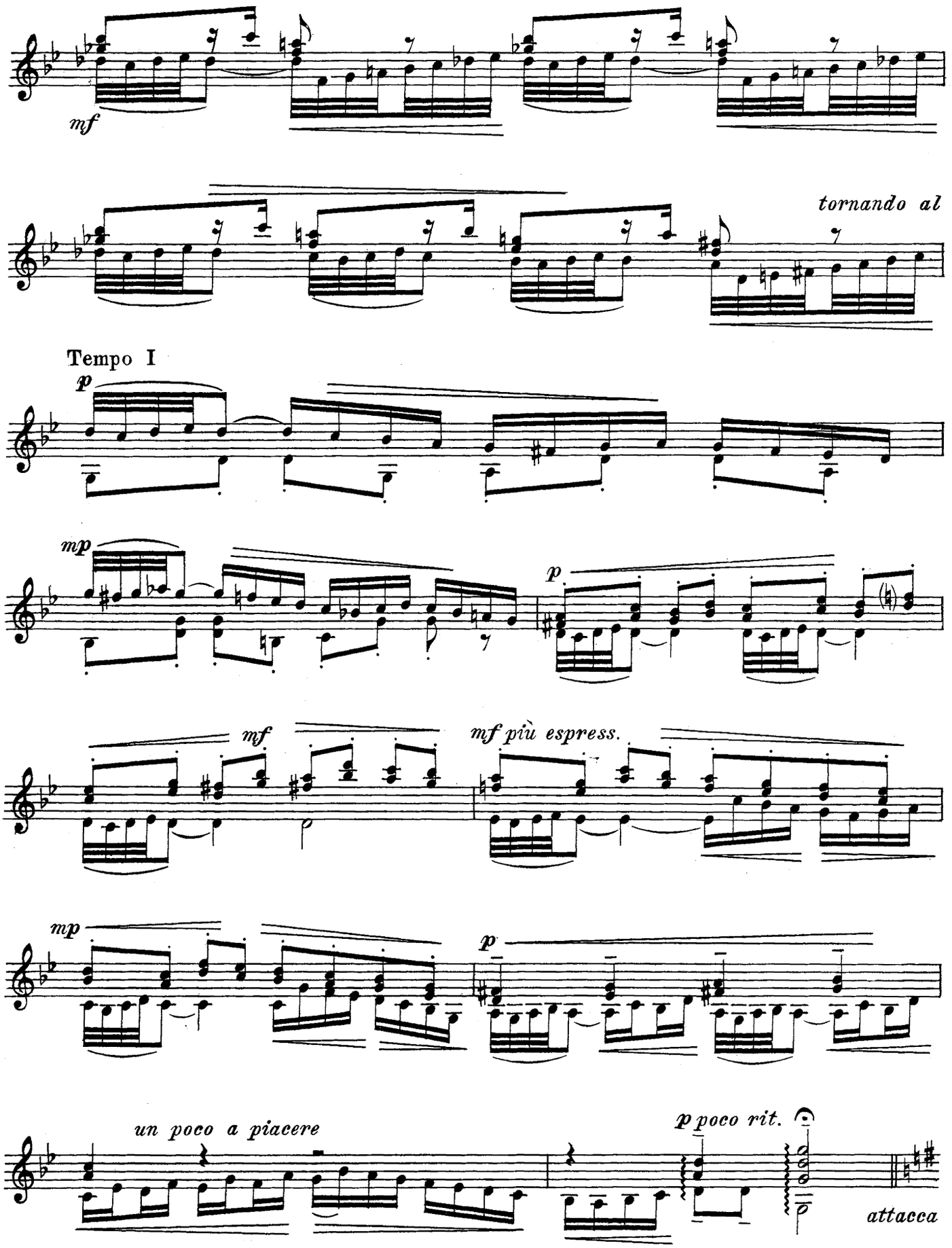
p espress.

p

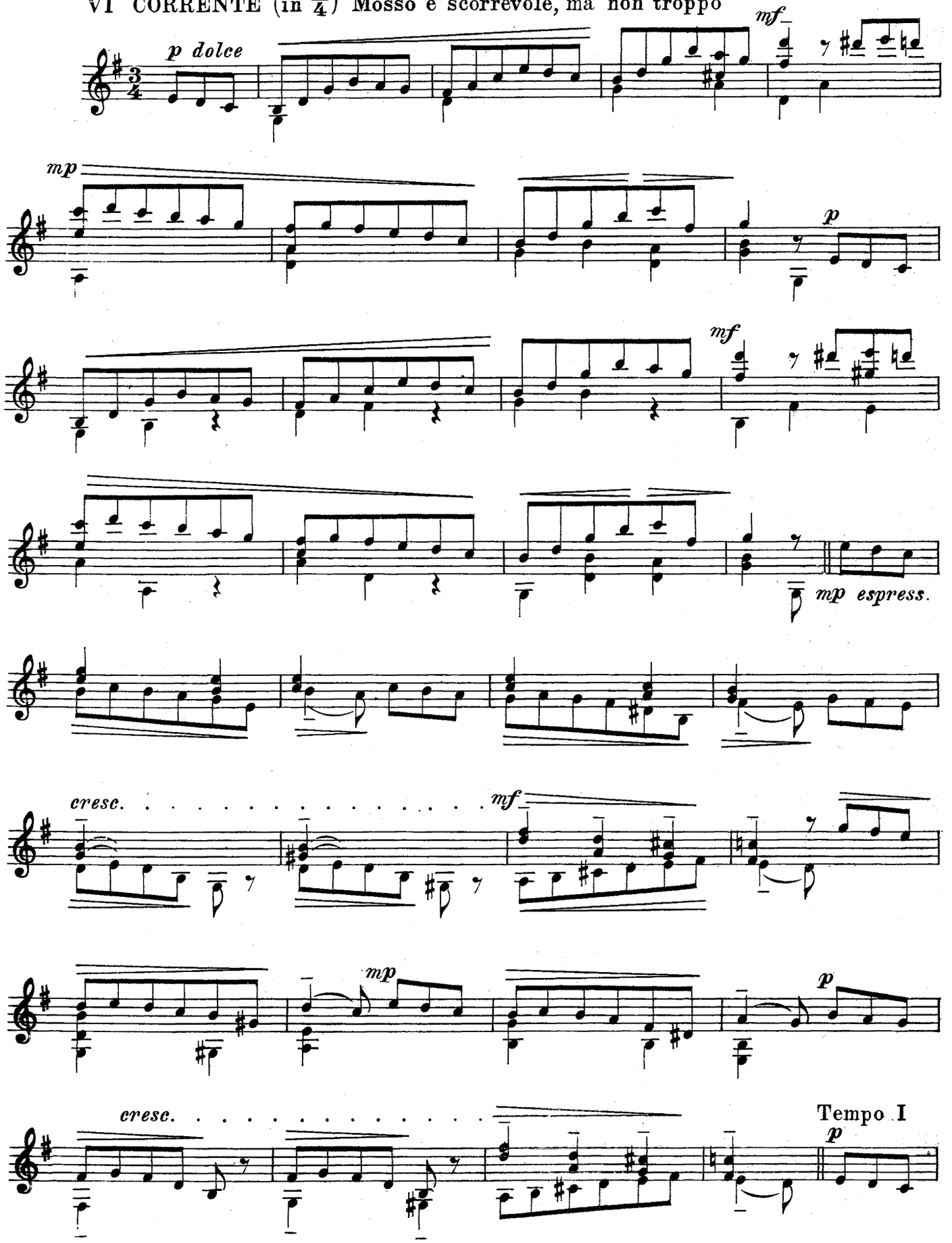
mp

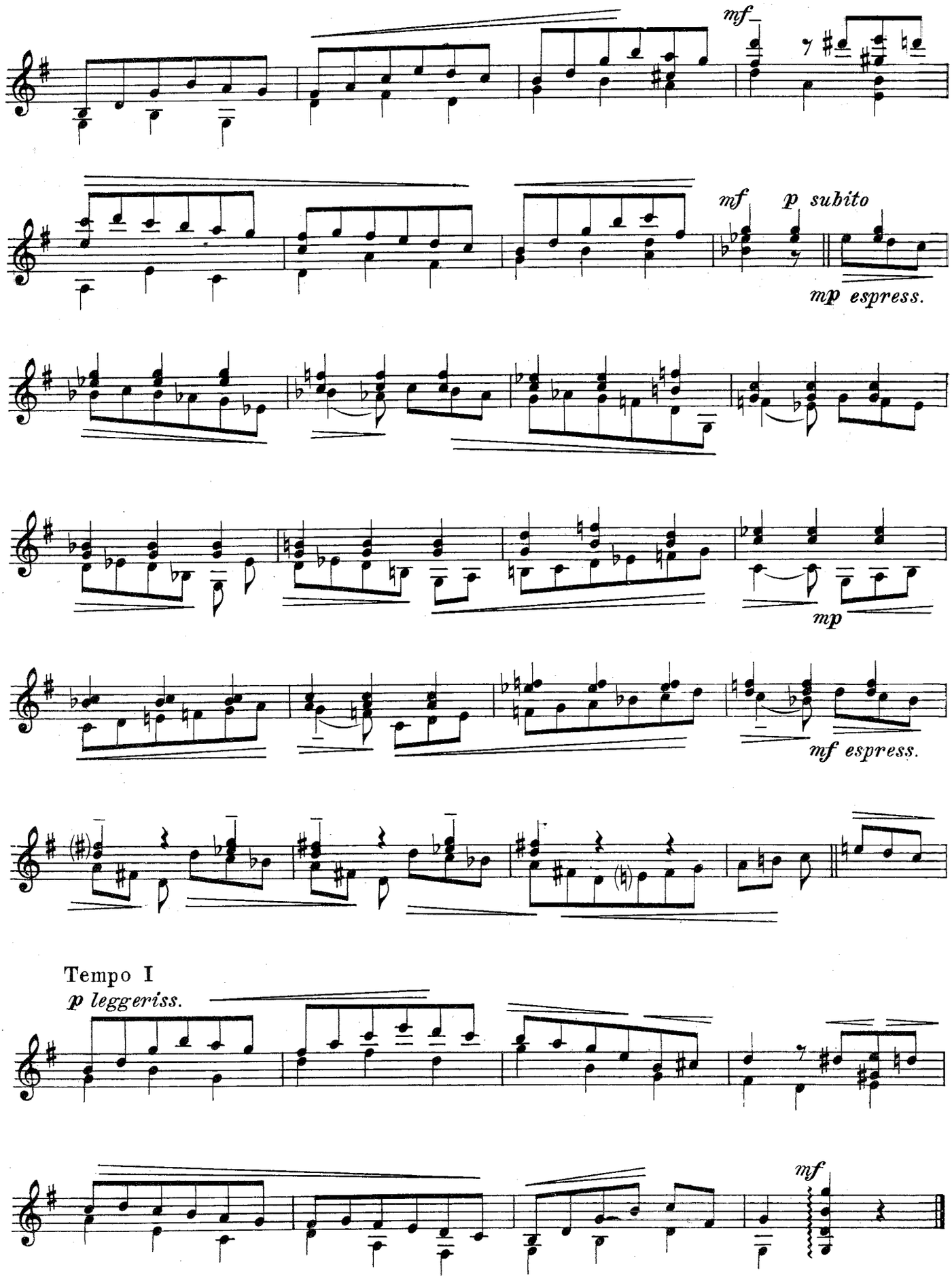
p


un poco a piacere . . . . . .
p
mp
a tempo
p(più leggero)
. . . . . rit. . . .
mp
mf più espress.
mp
p ma sentito
mp

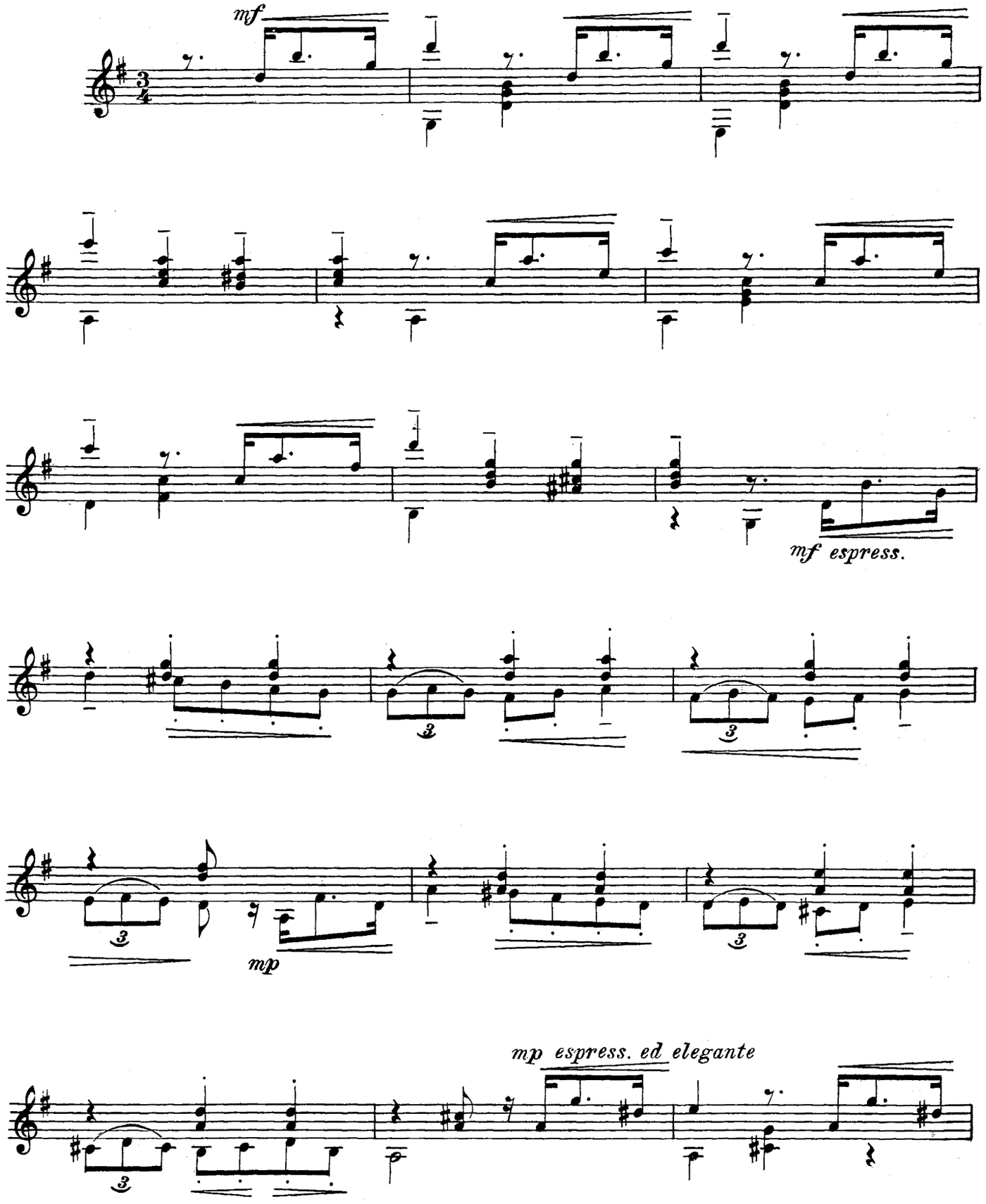

mf
tornando al
Tempo I
p
mp
p
mf
mf più espress.
mp
p
un poco a piacere
p poco rit.
attacca

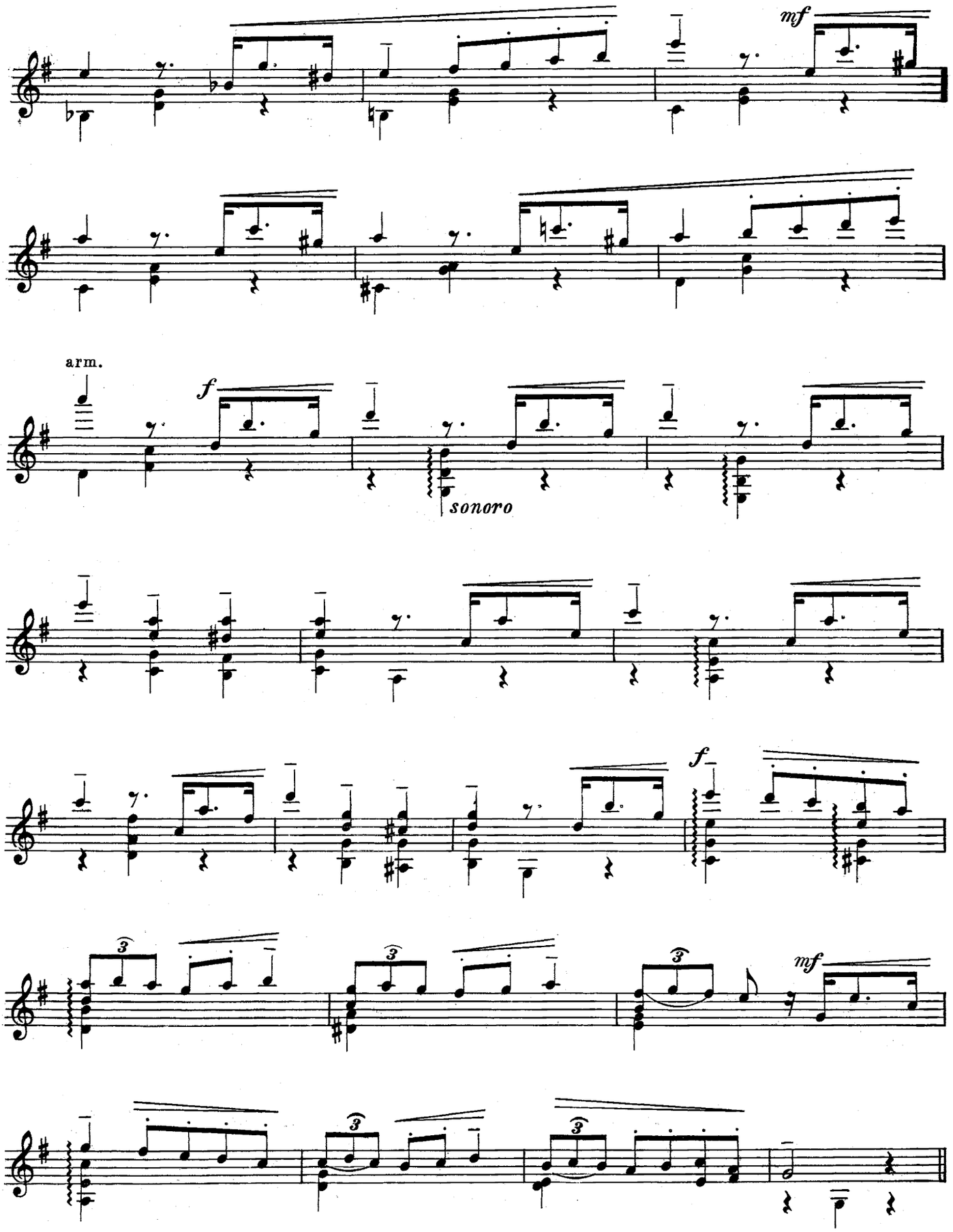
VI CORRENTE (in $\frac{3}{4}$) Mosso e scorrevole, ma non troppo




mf
mf
p subito
mp espress.
mp
mf espress.
Tempo I
p leggeriss.
mf

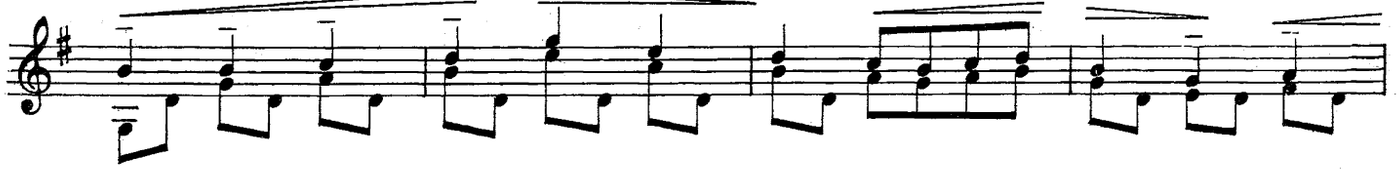
VII MINUETTO (in $\frac{3}{4}$) Allegretto un poco pomposo



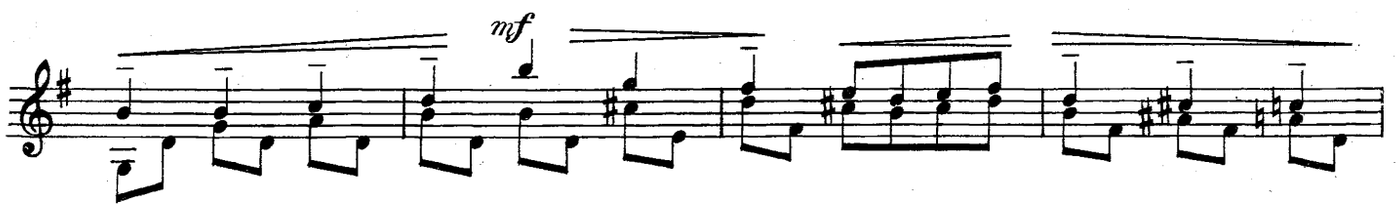

mf
arm.
f
sonoro
f
mf

TRIO

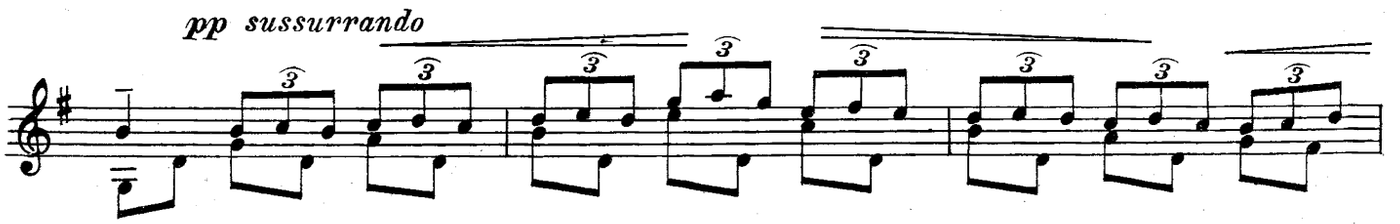
p dolce e cantabile



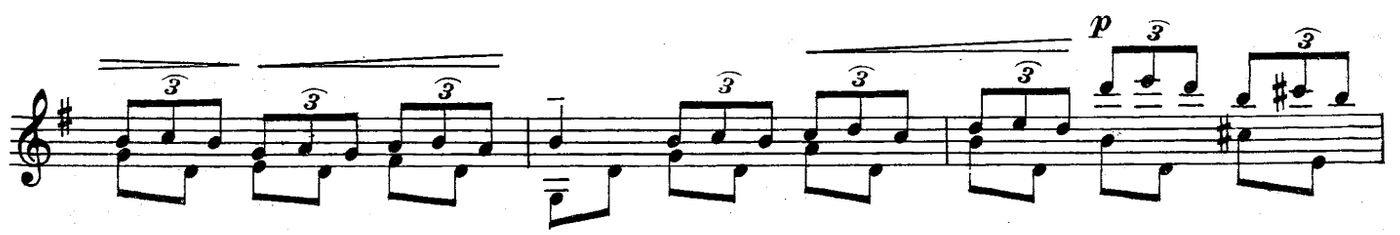
mf



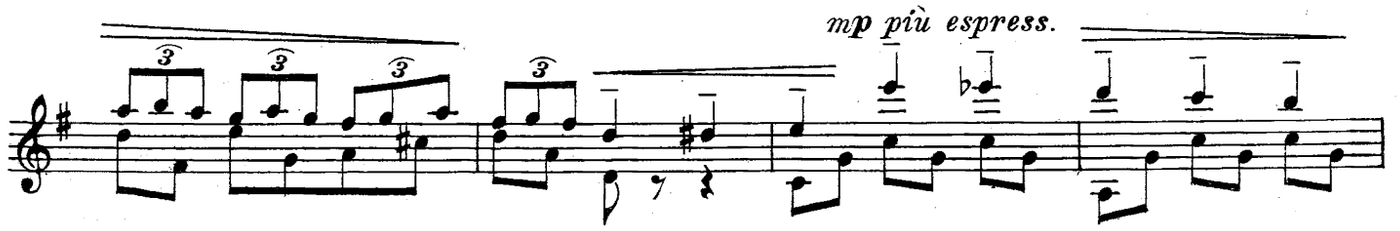
pp sussurrando



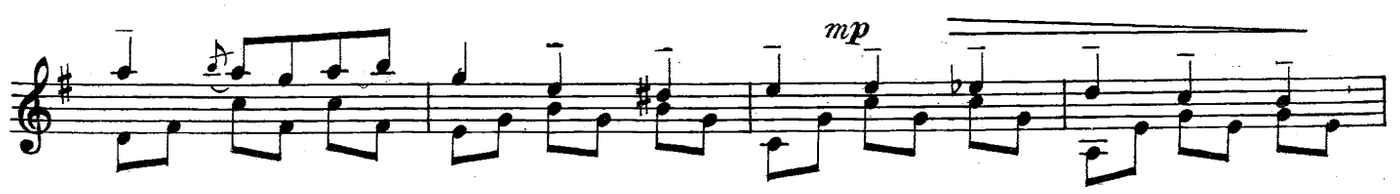
p

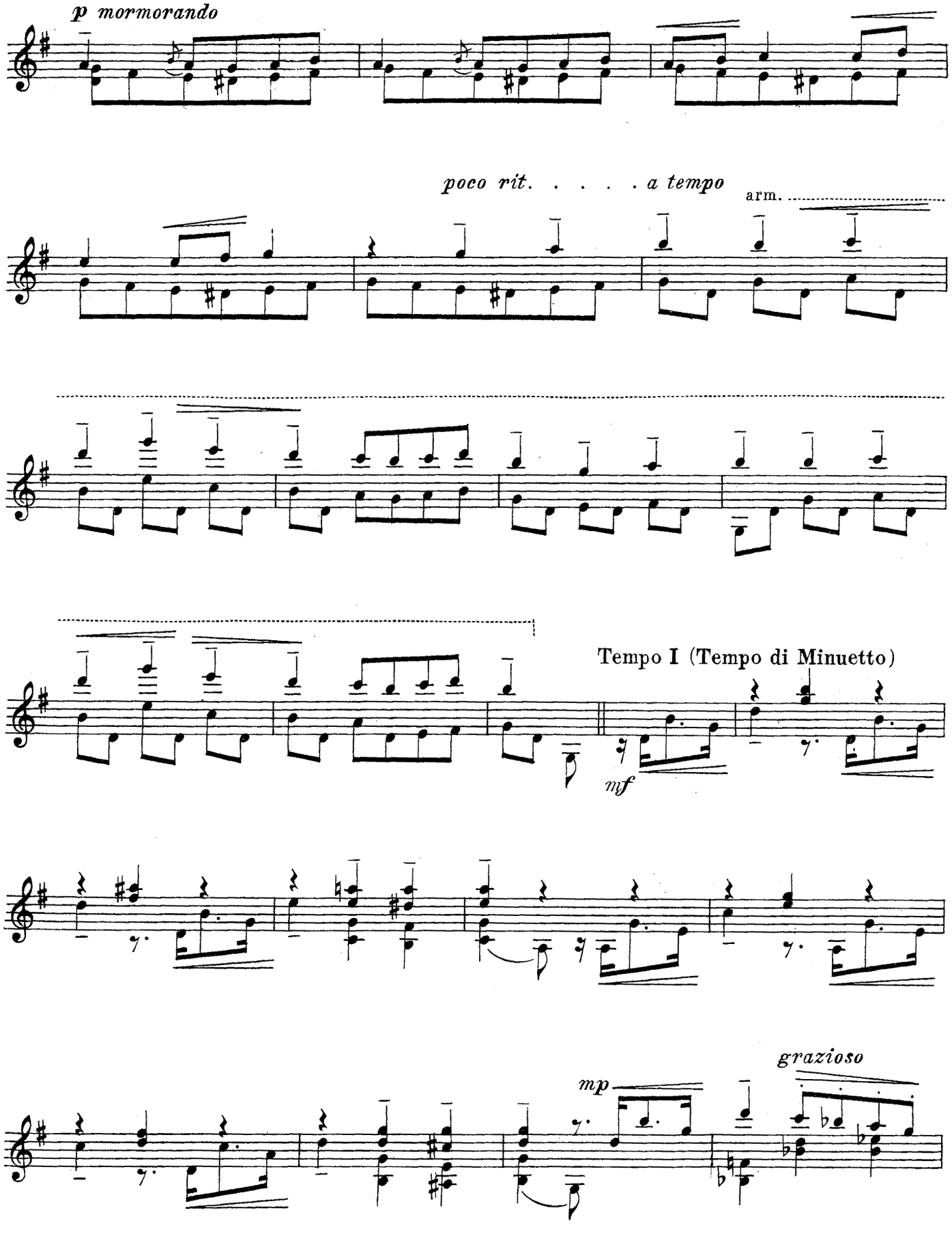


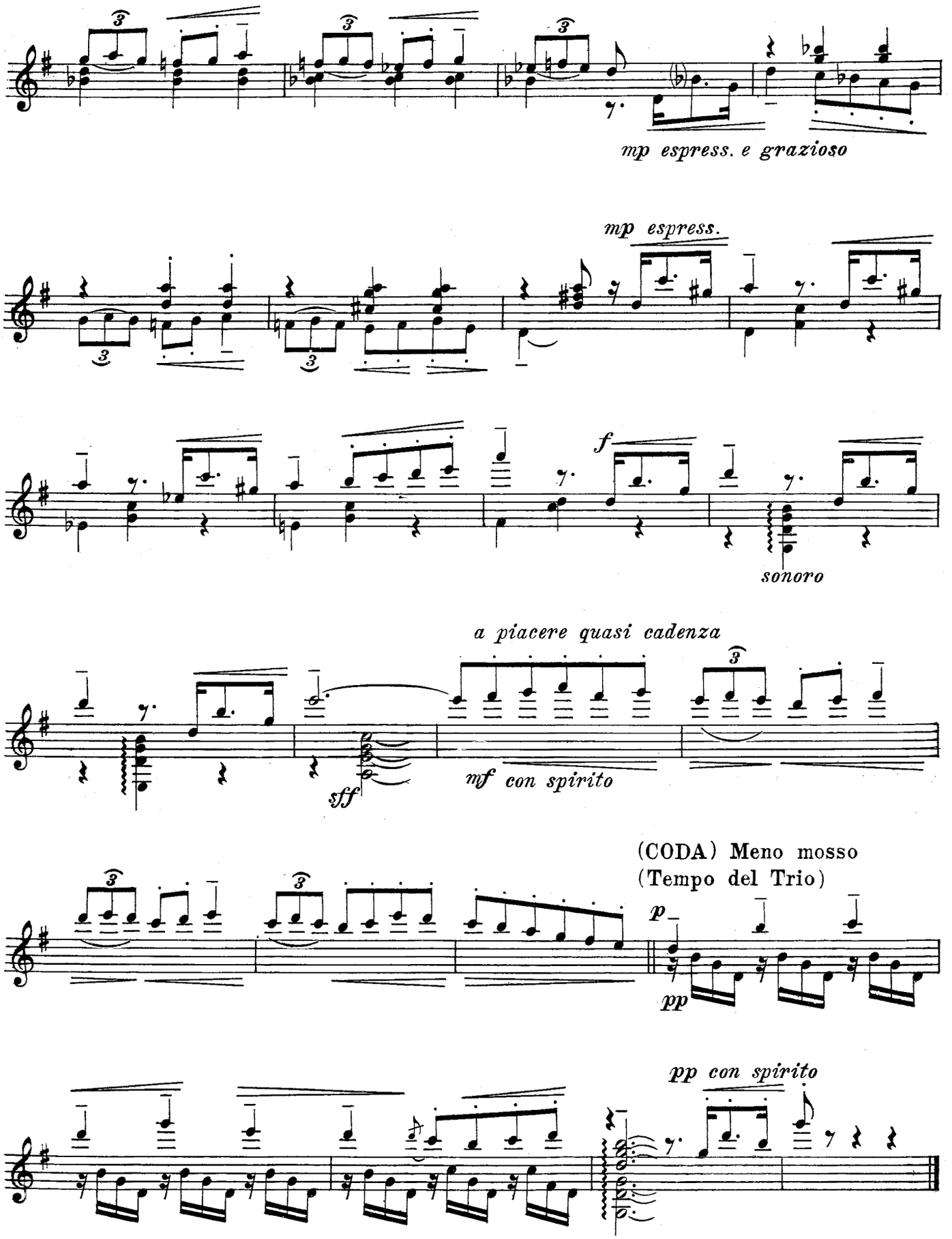
mp più espress.



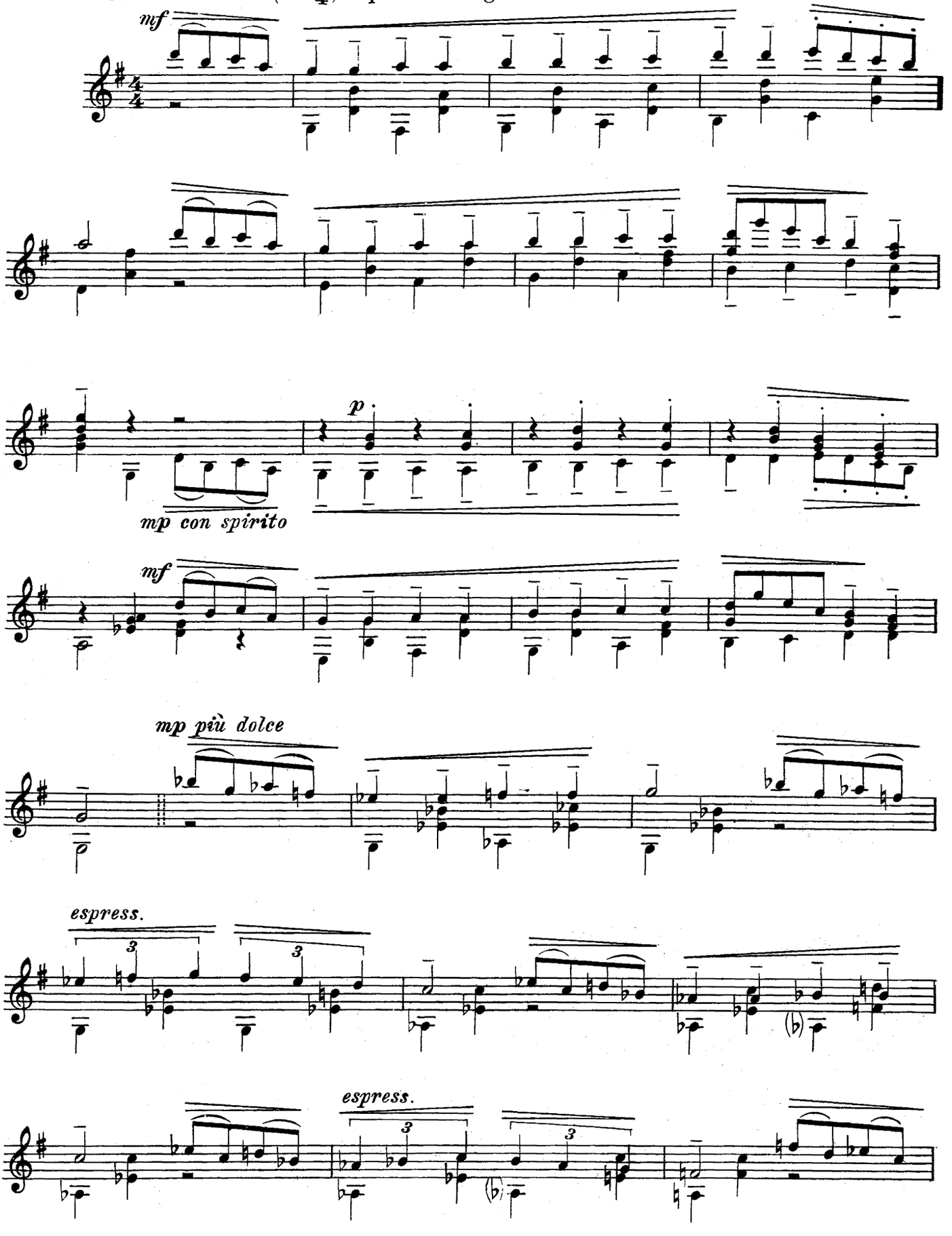
mp

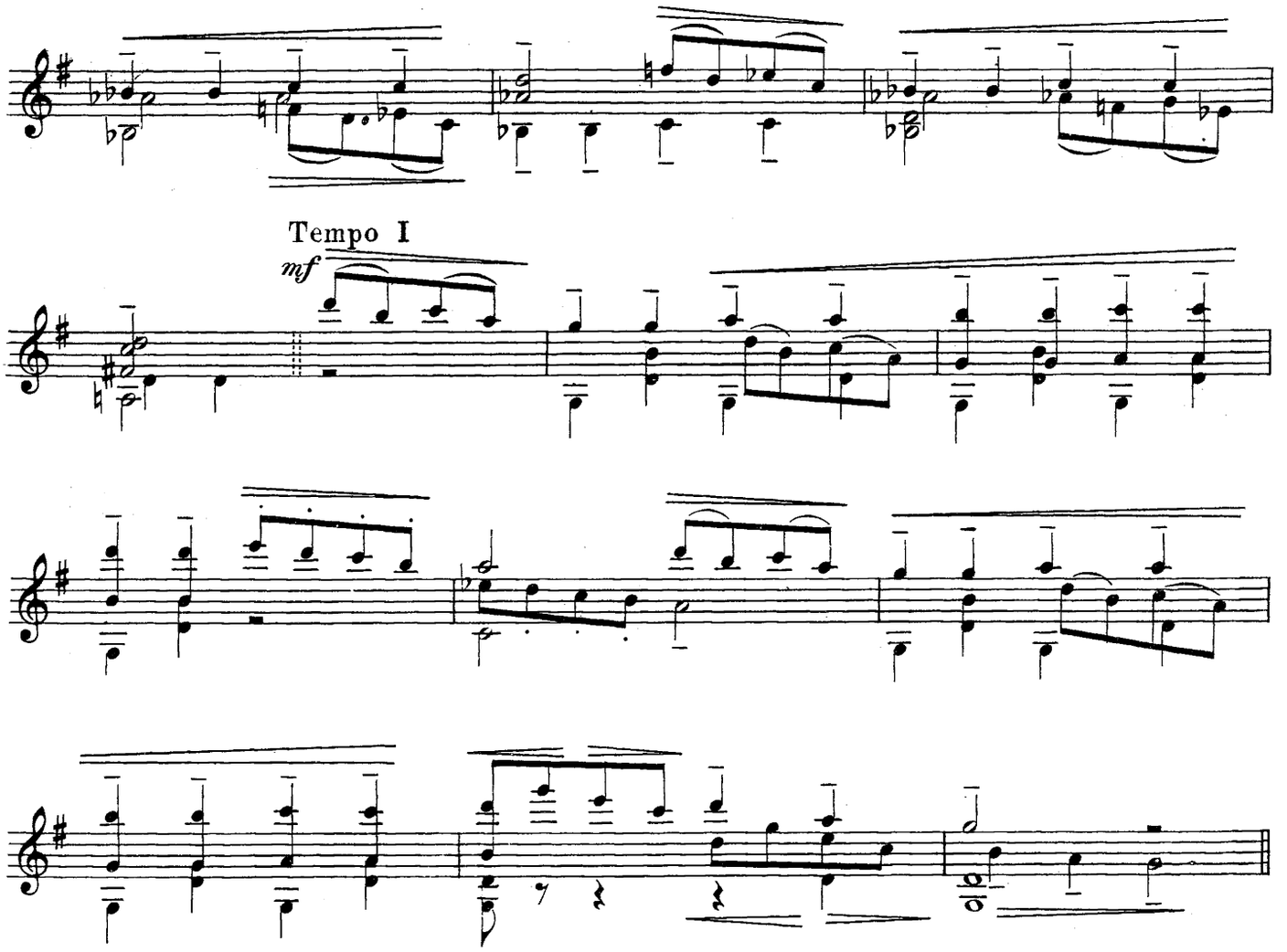



p mormorando
poco rit. . . . . a tempo
arm.
Tempo I (Tempo di Minuetto)
mf
mp
grazioso

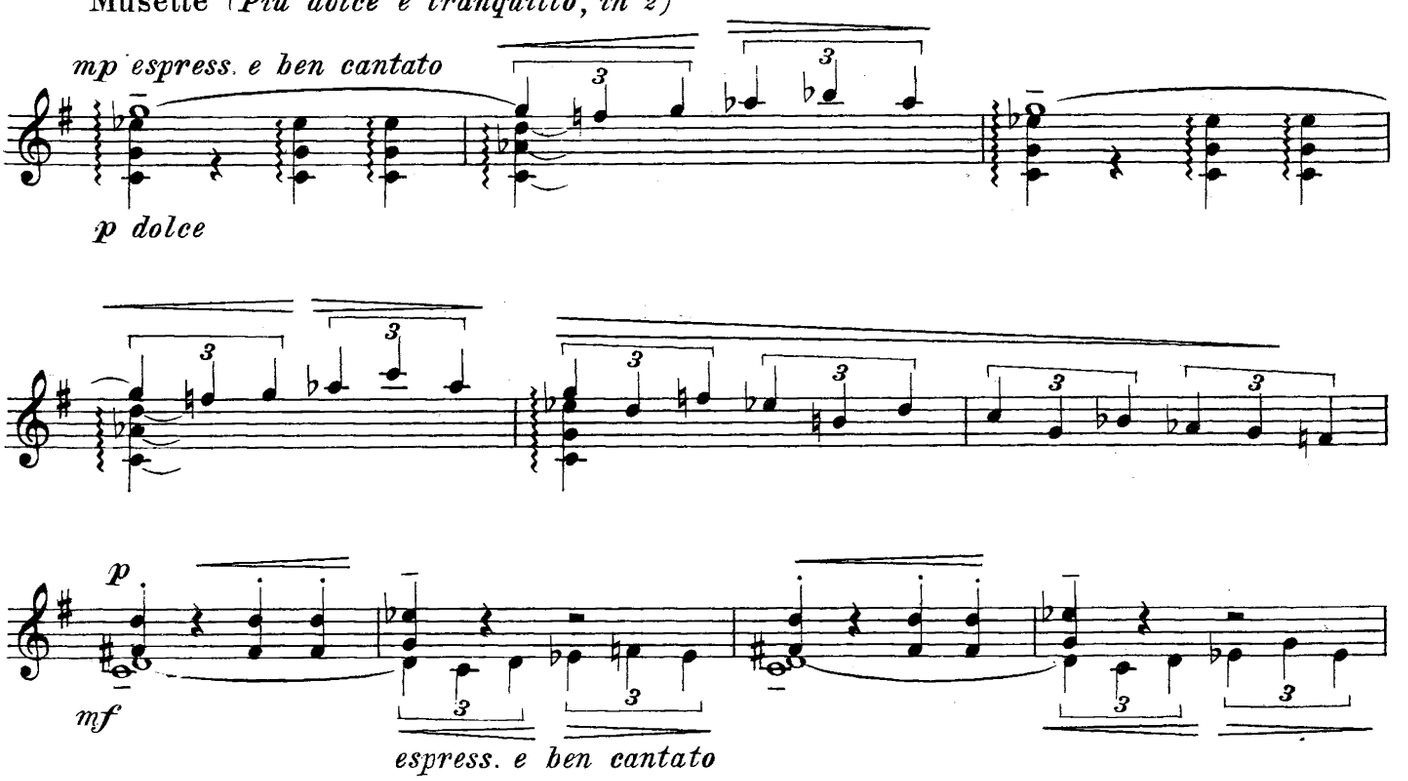

mp espress. e grazioso
mp espress.
f
sonoro
a piacere quasi cadenza
sff
mf con spirito
(CODA) Meno mosso
(Tempo del Trio)
p
pp
pp con spirito

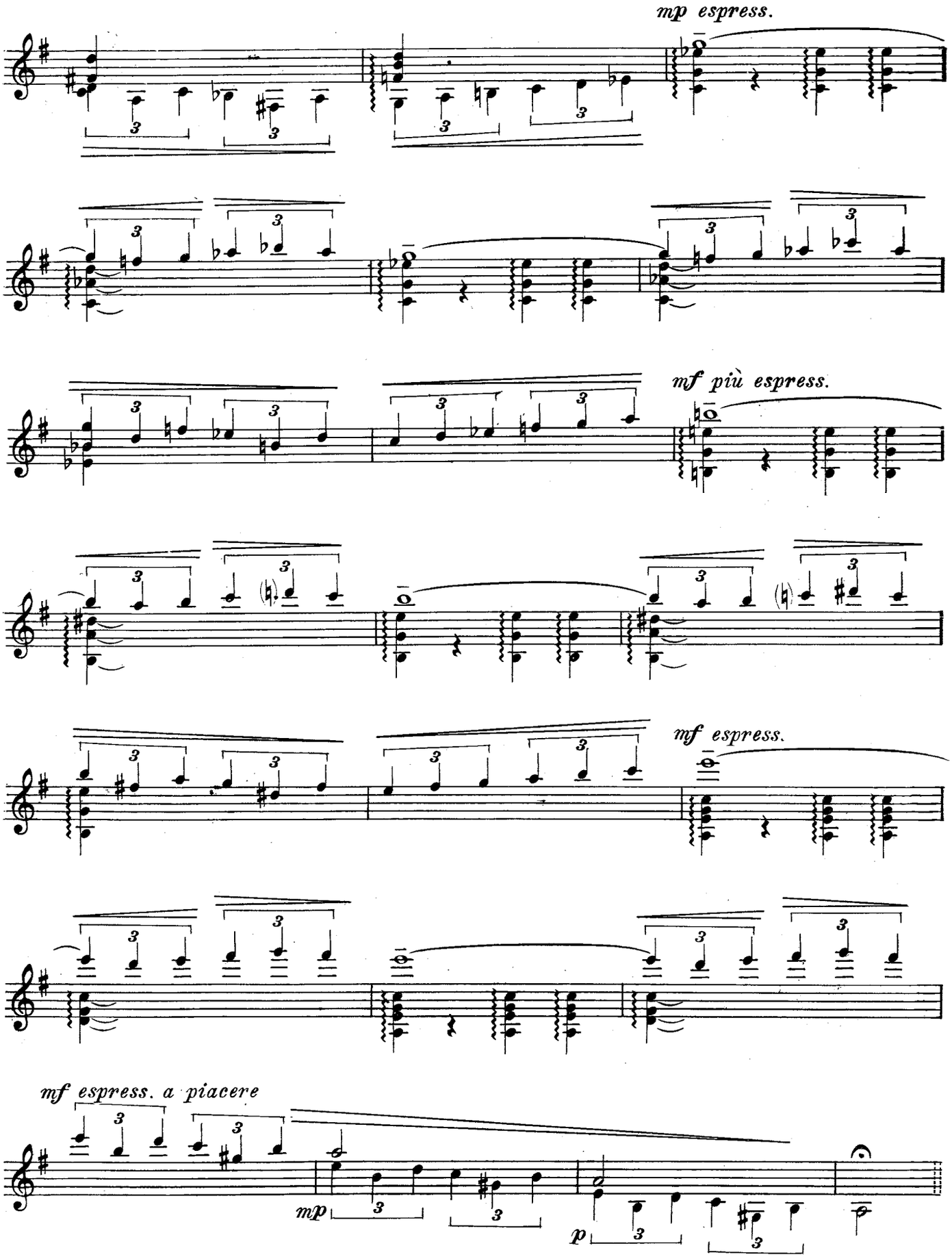
VIII GAVOTTA (in $\frac{4}{4}$) Spiritoso e grazioso

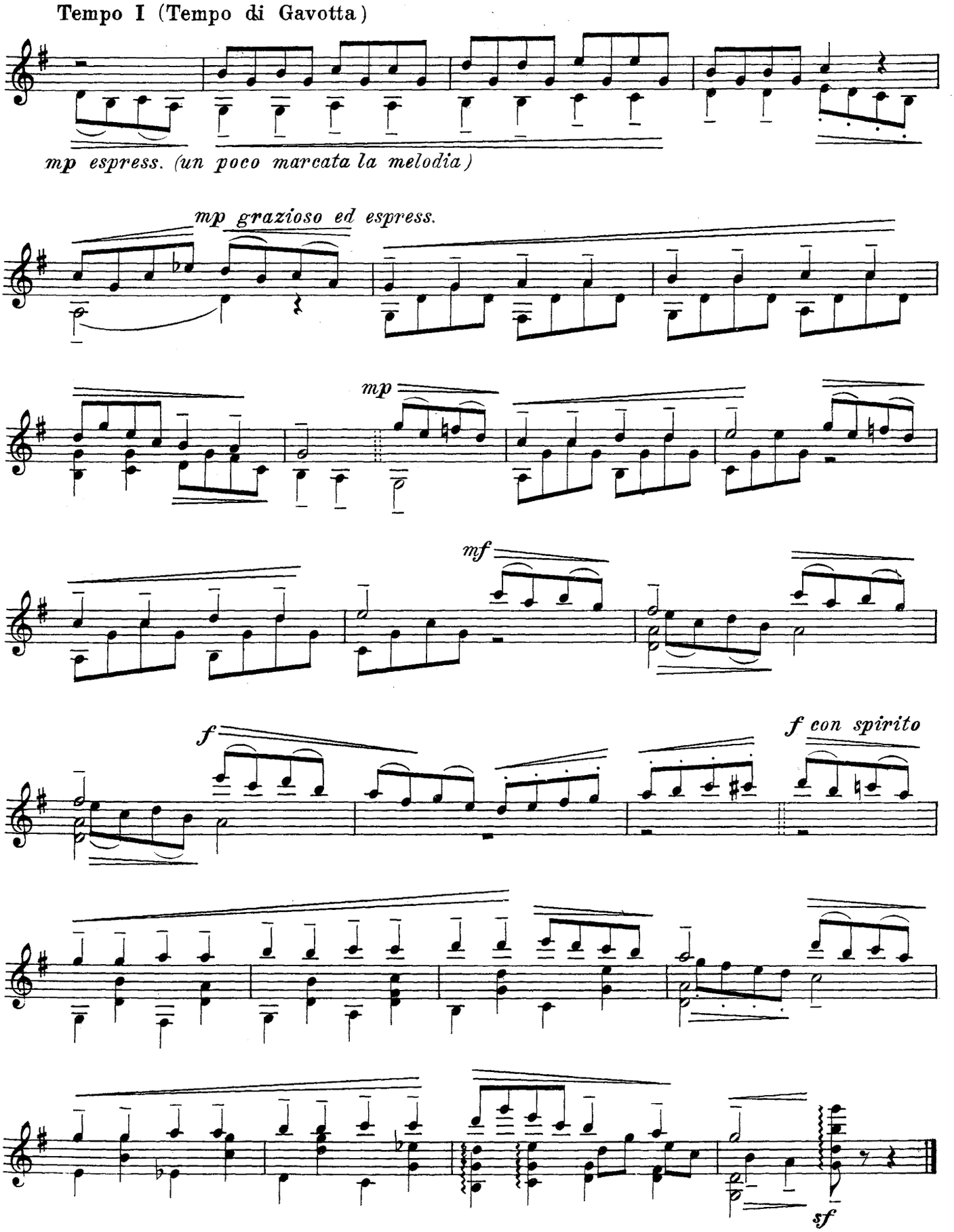




Musette *(Più dolce e tranquillo, in 2)*




mp espress.
mf più espress.
mf espress.
mf espress. a piacere
mp
p


Tempo I (Tempo di Gavotta)
mp espress. (un poco marcata la melodia)
mp grazioso ed espress.
mp
mf
f
f con spirito
sf

IX SICILIANA (in $\frac{6}{8}$) Andantino dolce e malinconico

p dolce ed espressivo (ben cantato)

mp più espress.

mf

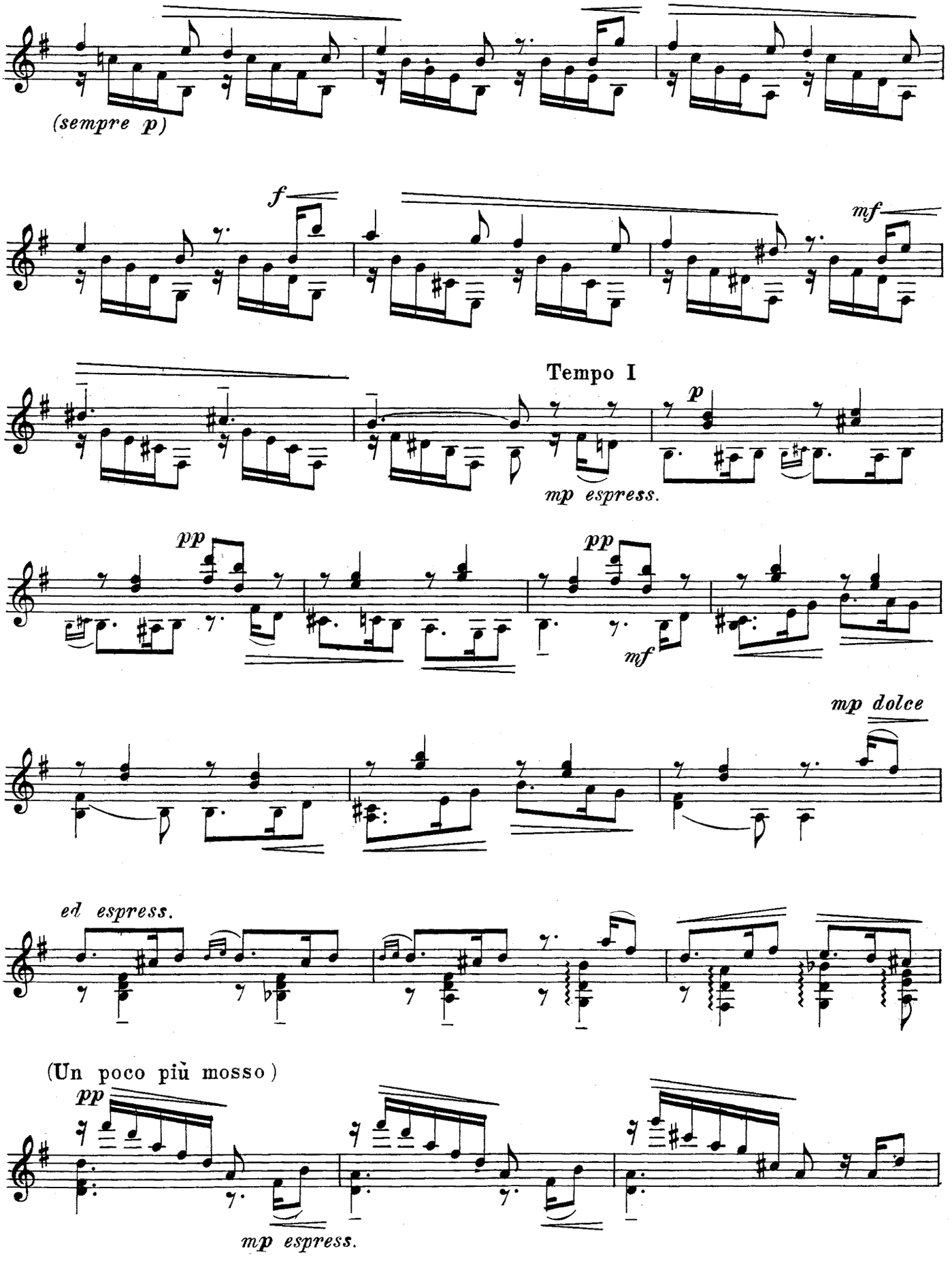
(Un poco più mosso)

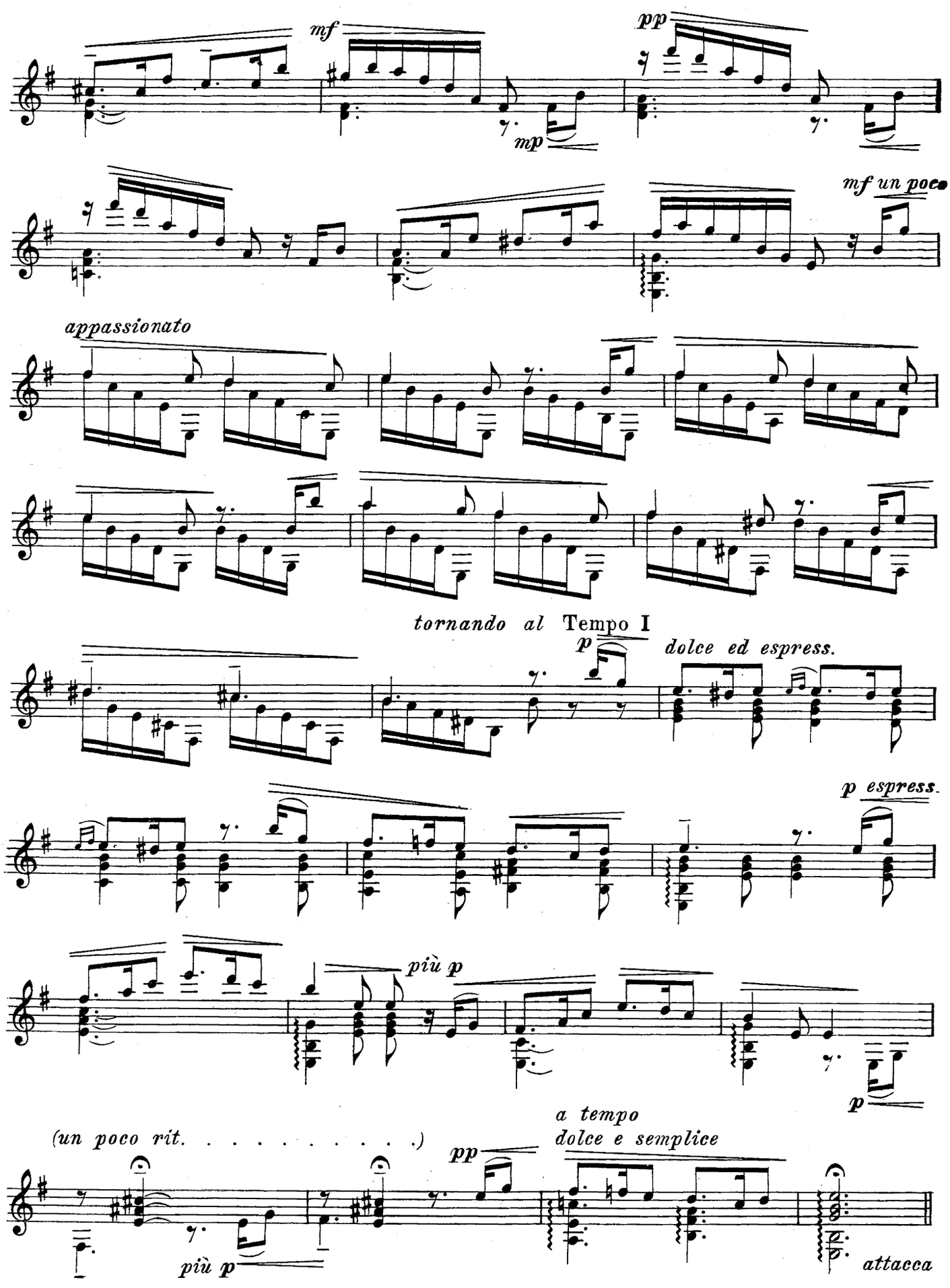
p espress. e cantabile

p fluido

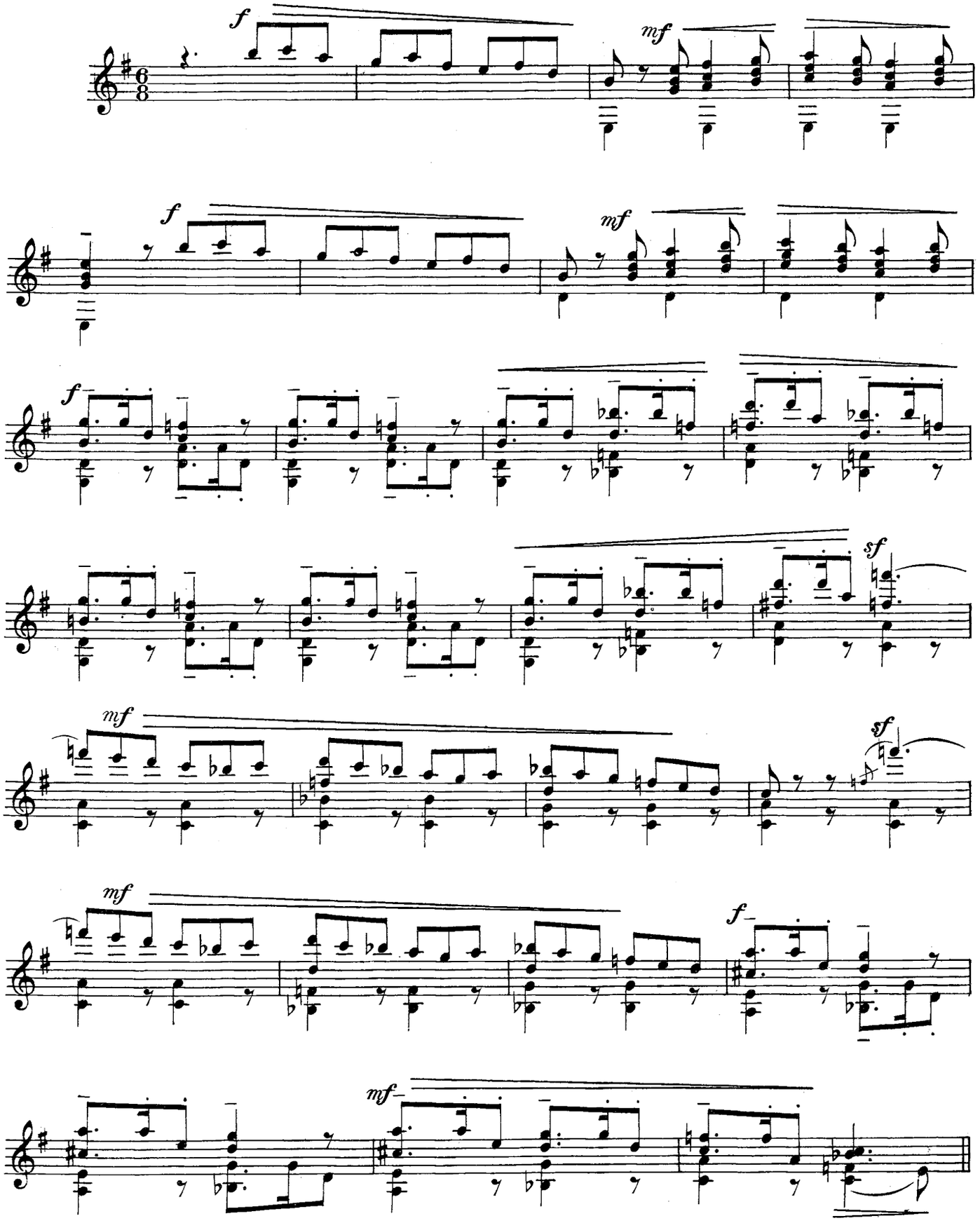
mp

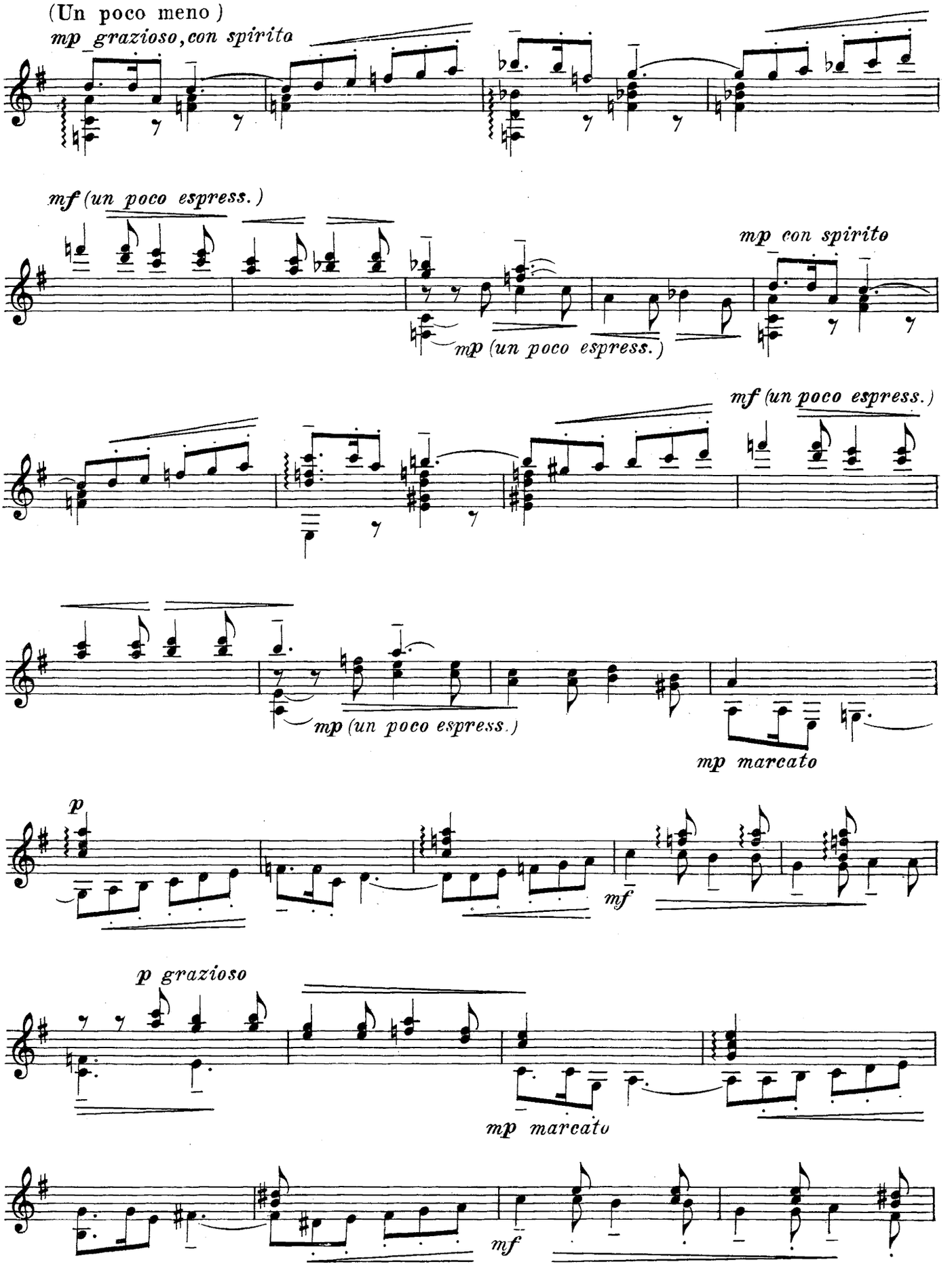
mf

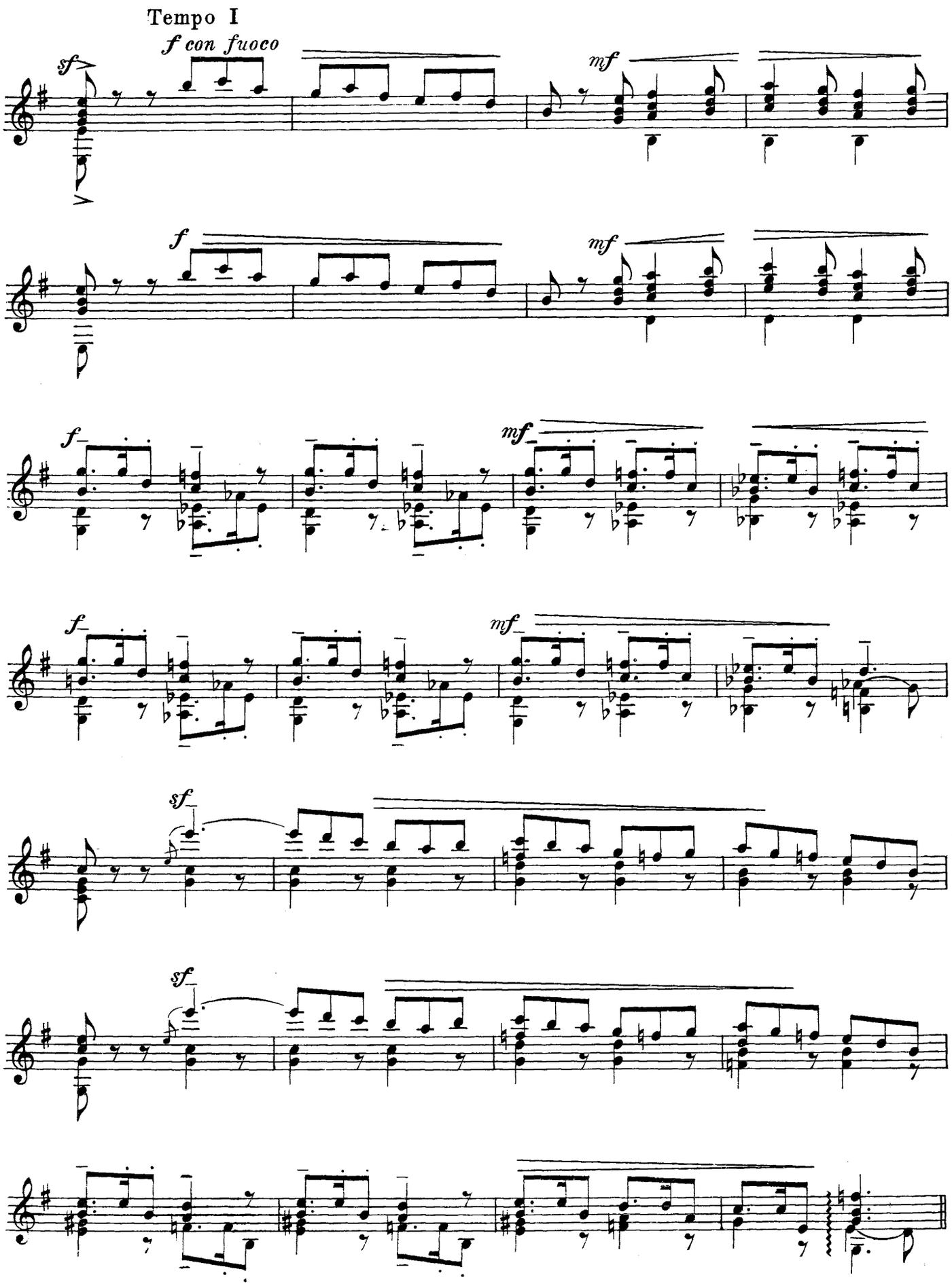

(sempre p)
f
mf
Tempo I
p
mp espress.
pp
pp
mf
mp dolce
ed espress.
(Un poco più mosso)
pp
mp espress.

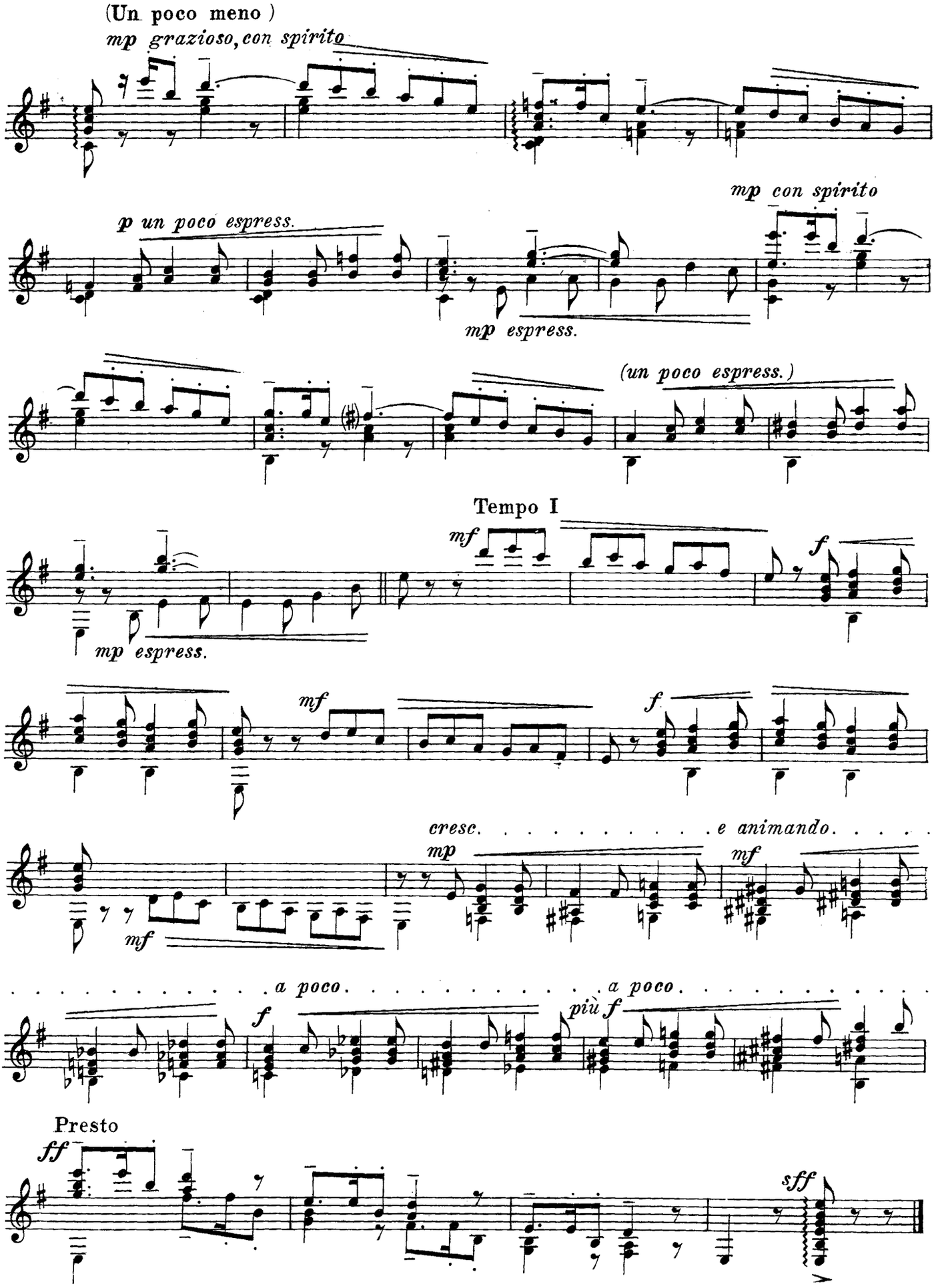

mf
mp
pp
mf un poco
appassionato
tornando al Tempo I
p
dolce ed espress.
p espress.
più p
p
(un poco rit. . . . . .)
più p
pp
a tempo
dolce e semplice
attacca

X GIGA (in $\frac{6}{8}$) Molto vivace e brillante




(Un poco meno)
mp grazioso, con spirito
mf (un poco espress.)
mp (un poco espress.)
mp con spirito
mf (un poco espress.)
mp (un poco espress.)
mp marcato
p
mf
p grazioso
mp marcato
mf


Tempo I
f con fuoco
sf
mf
f
mf
f
mf
f
mf
sf
sf


(Un poco meno)
mp grazioso, con spirito
p un poco espress.
mp con spirito
mp espress.
(un poco espress.)
Tempo I
mf
f
mp espress.
mf
f
cresc.
e animando.
mp
mf
mf
a poco.
a poco.
f
più f
Presto
ff
sff