MARIO CASTELNUOVO - TEDESCO

APPUNTI

PRELUDI E STUDI PER CHITARRA

Quaderno secondo: i ritmi

Parte II: Danze dell'Ottocento

Revisione e diteggiatura di Ruggero Chiesa

UNIVERSIDAD DE LA REPUBLICA
BIBLIOTECA
CENTRO UNIV. DE MEDICINA

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

Ai giovani chitarristi

APPUNTI

PRELUDI E STUDI PER CHITARRA Op. 210

Quaderno secondo: i ritmi

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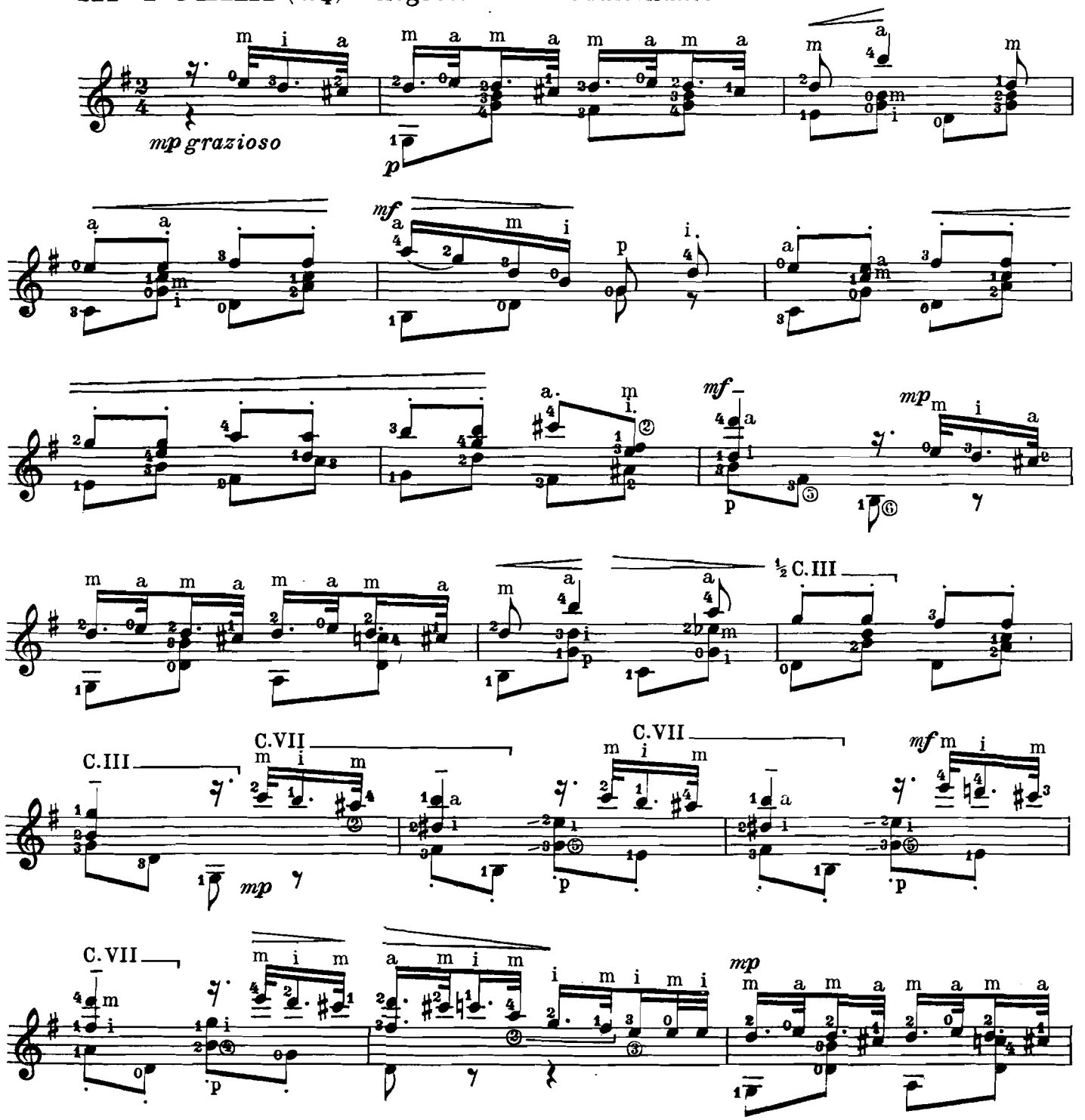
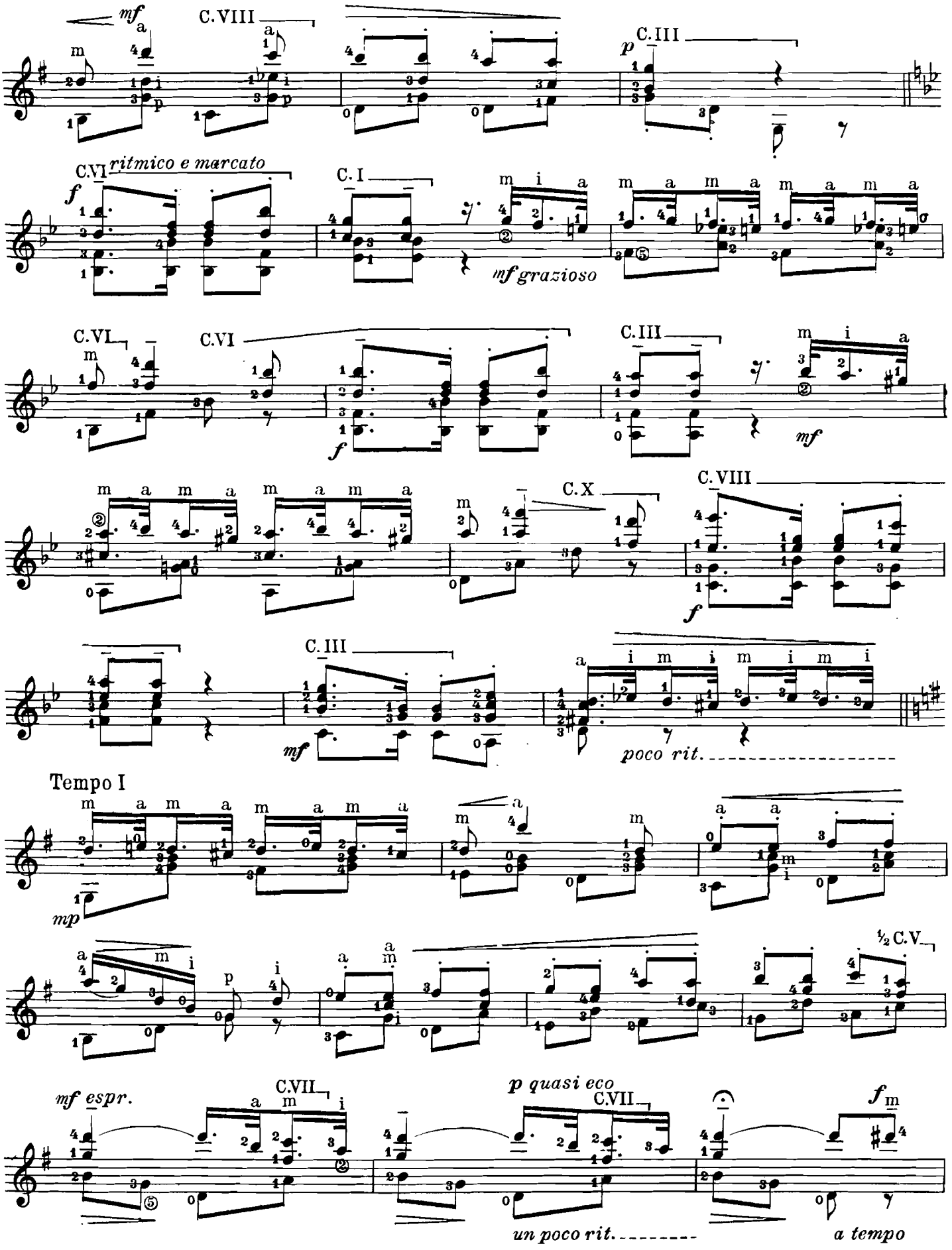
Revisione e diteggiatura di Ruggero Chiesa

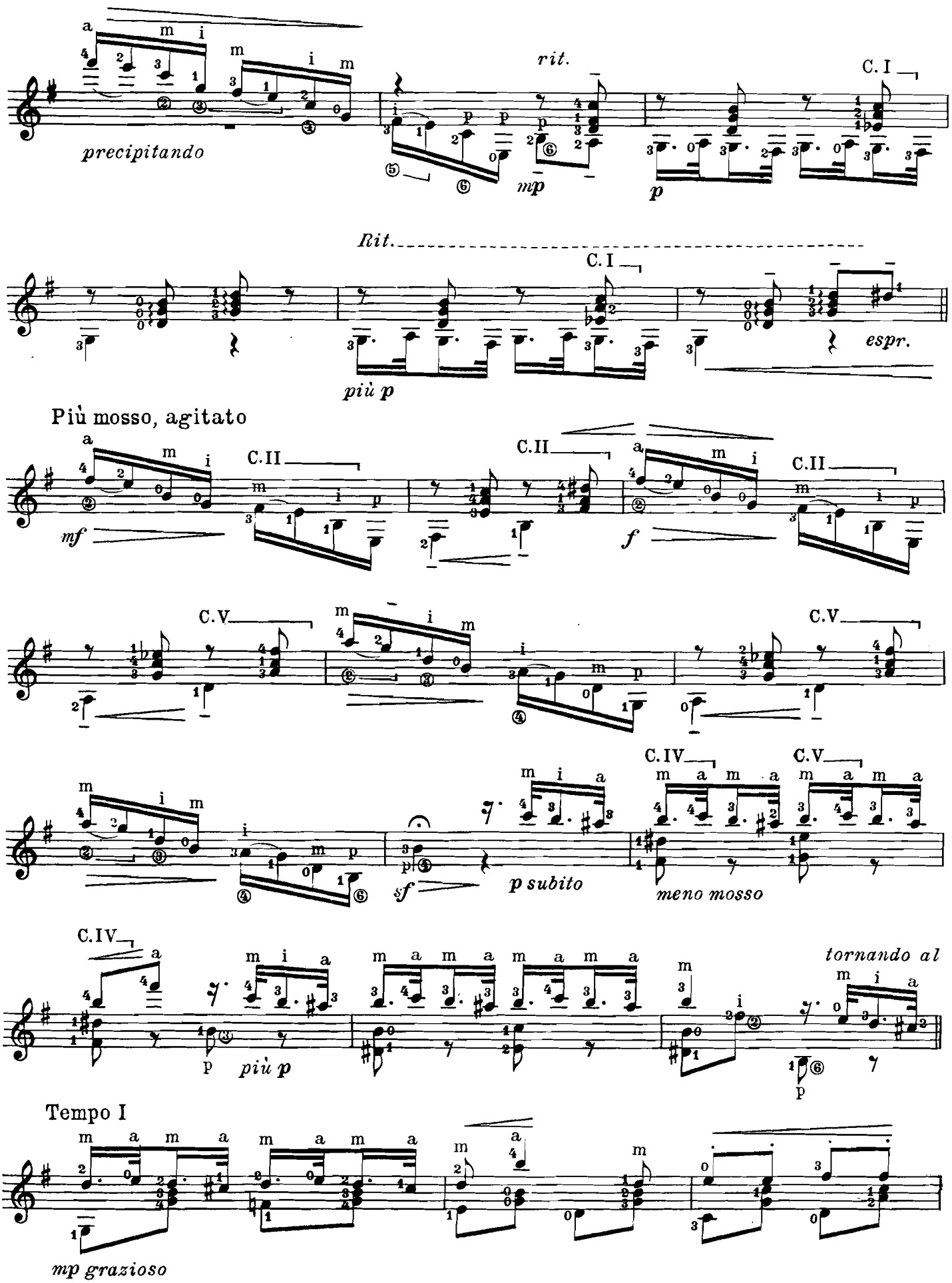
MARIO CASTELNUOVO - TEDESCO
1967

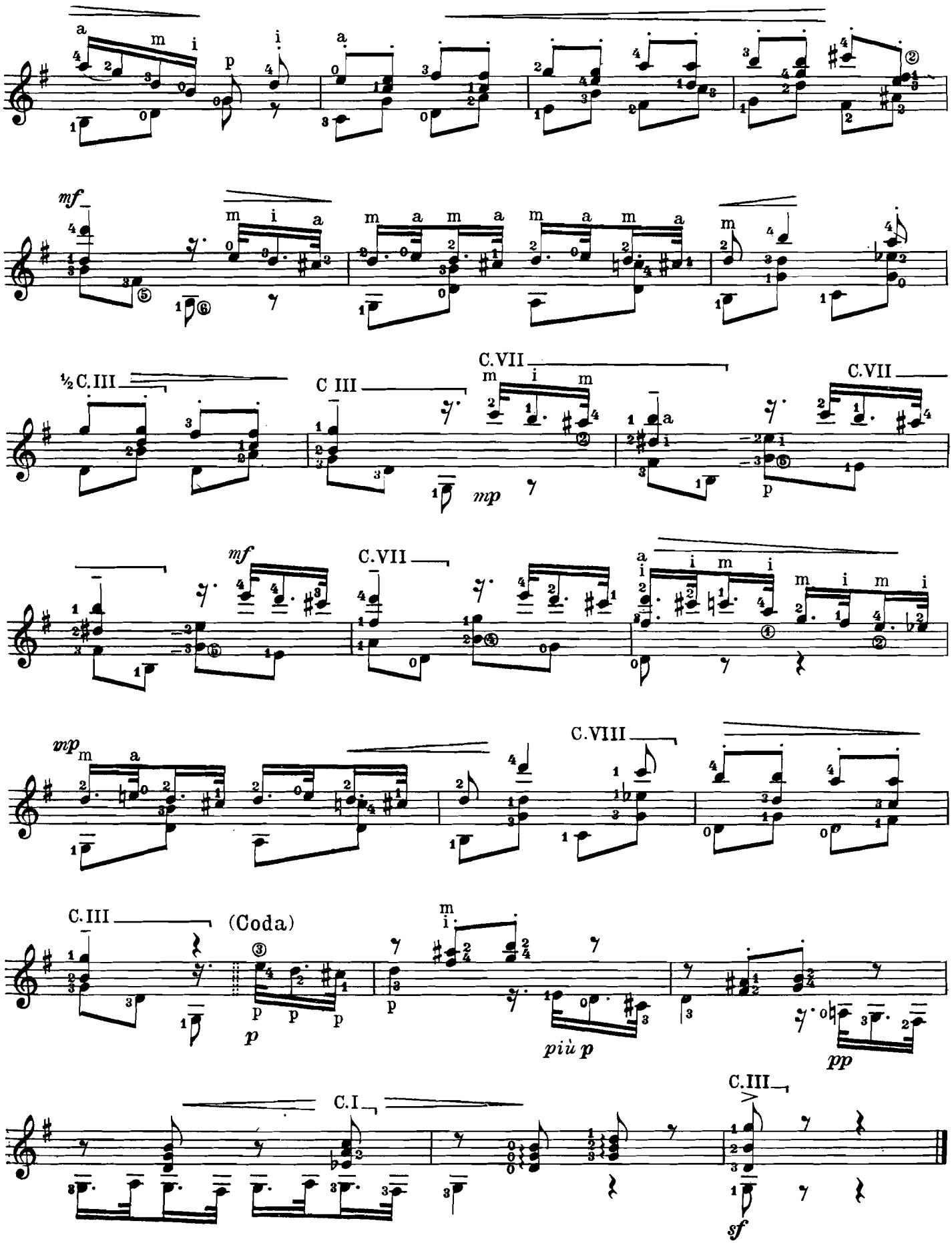
XI POLKA (in $\frac{2}{4}$) Allegretto vivace e saltellante



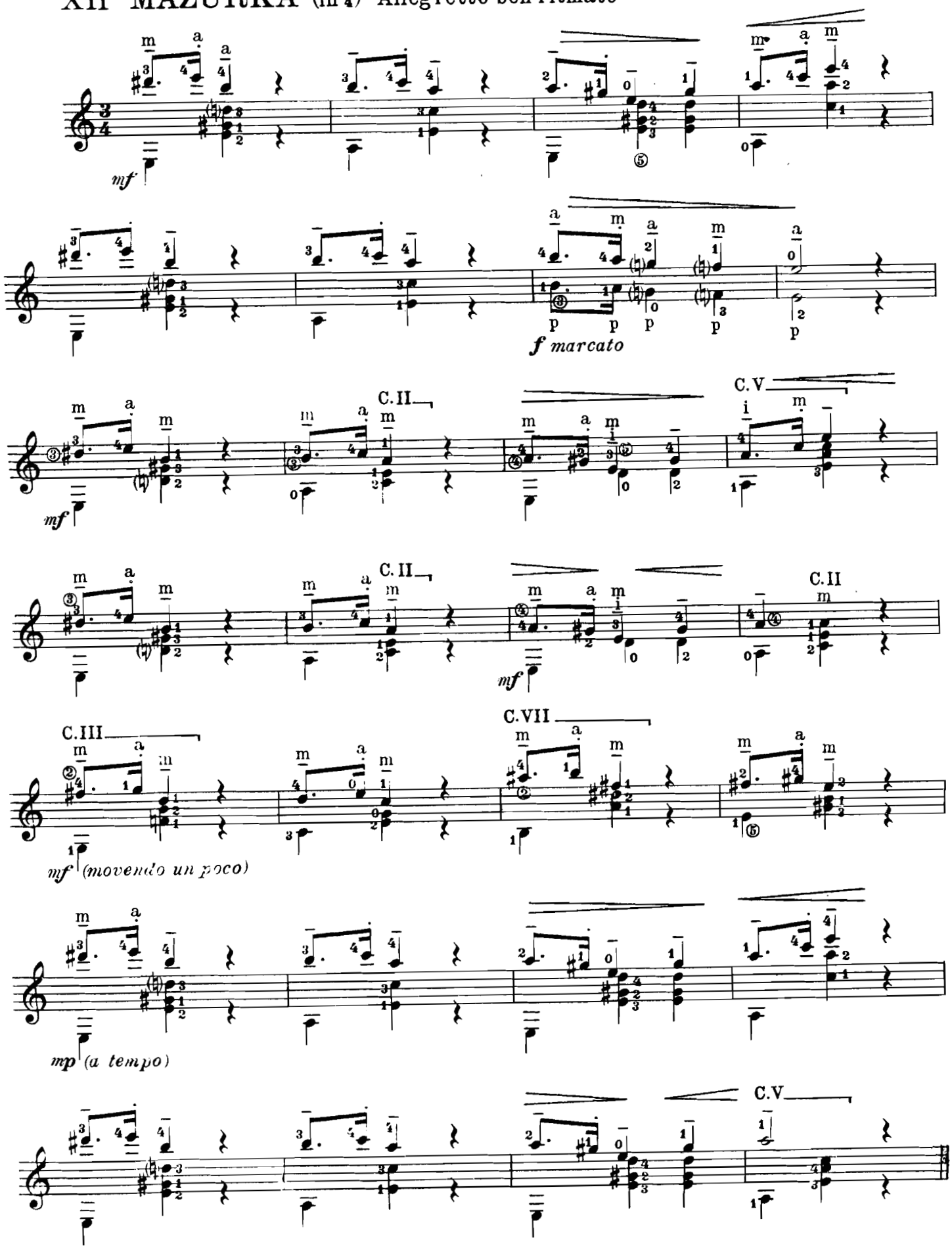
Proprietà per tutti i Paesi delle Edizioni SUVINI ZERBONI S.p.A. - Milano, Via Quintiliano, 40

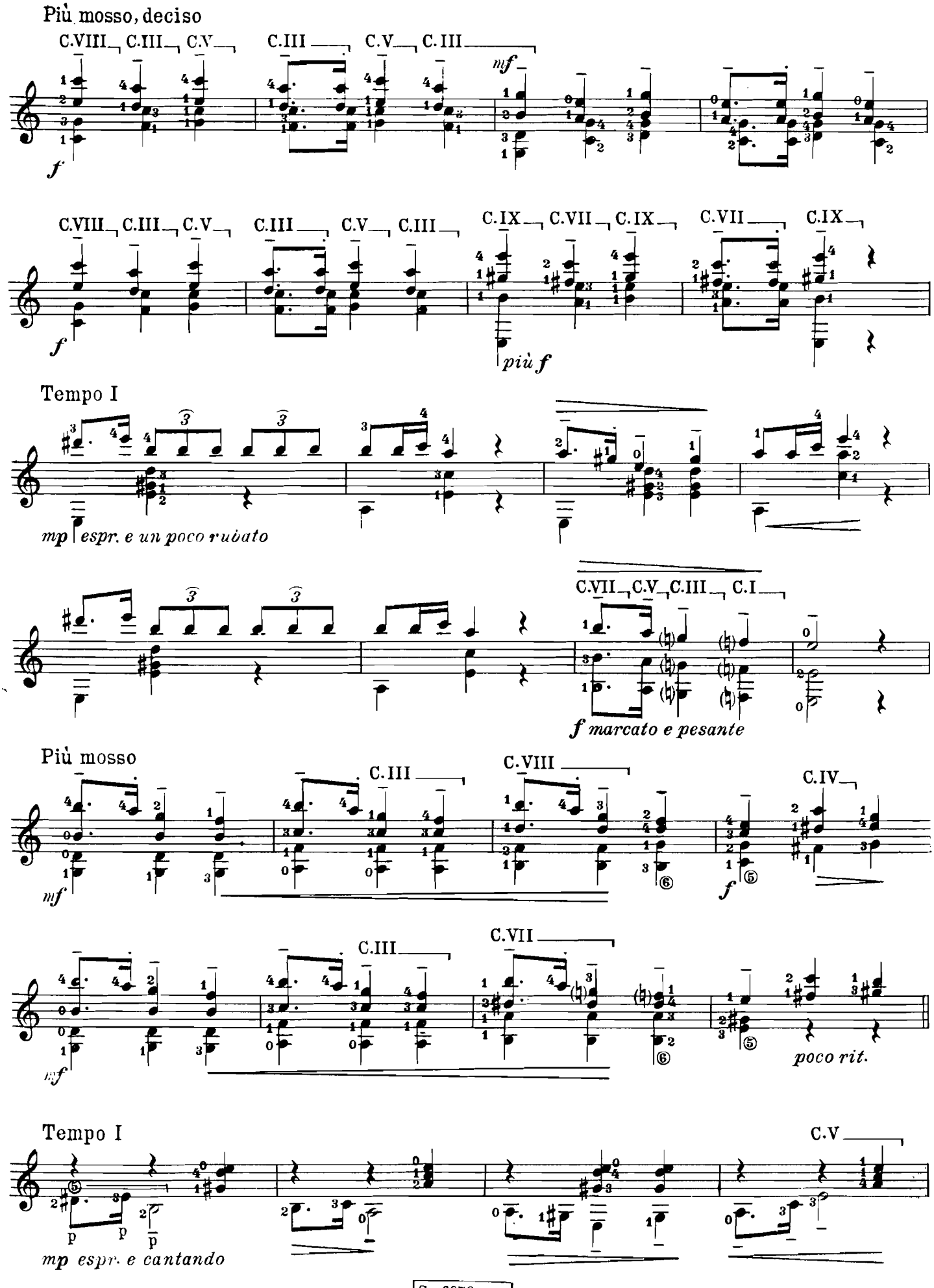

mf
C.VIII
C.III
p
C.VI
ritmico e marcato
f
C.I
mf grazioso
C.VI
C.VI
f
C.III
mf
C.X
C.VIII
f
C.III
mf
poco rit.
Tempo I
mp
½ C.V
mf espr.
C.VII
p quasi eco
C.VII
fm
un poco rit.
a tempo

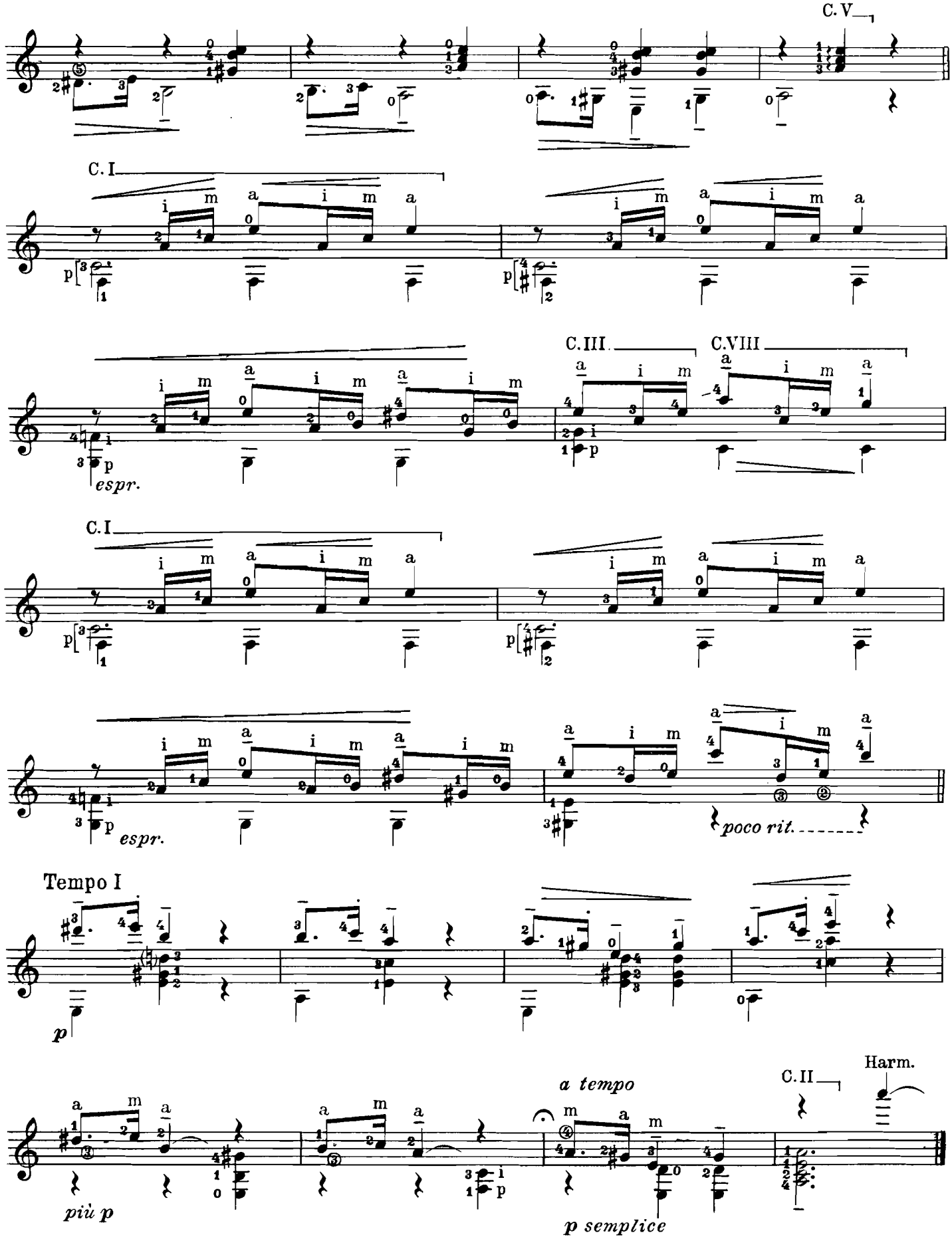

precipitando
rit.
C. I
mp
p
Rit.
C. I
più p
espr.
Più mosso, agitato
C. II
mf
C. II
f
C. II
C. V
C. V
C. IV
C. V
sf
p subito
meno mosso
C. IV
più p
tornando al
Tempo I
mp grazioso


mf
½ C.III
C III
C.VII
mp
C.VII
mf
C.VII
mp
C.VIII
C.III
(Coda)
p
più p
pp
C.I
C.III
sf

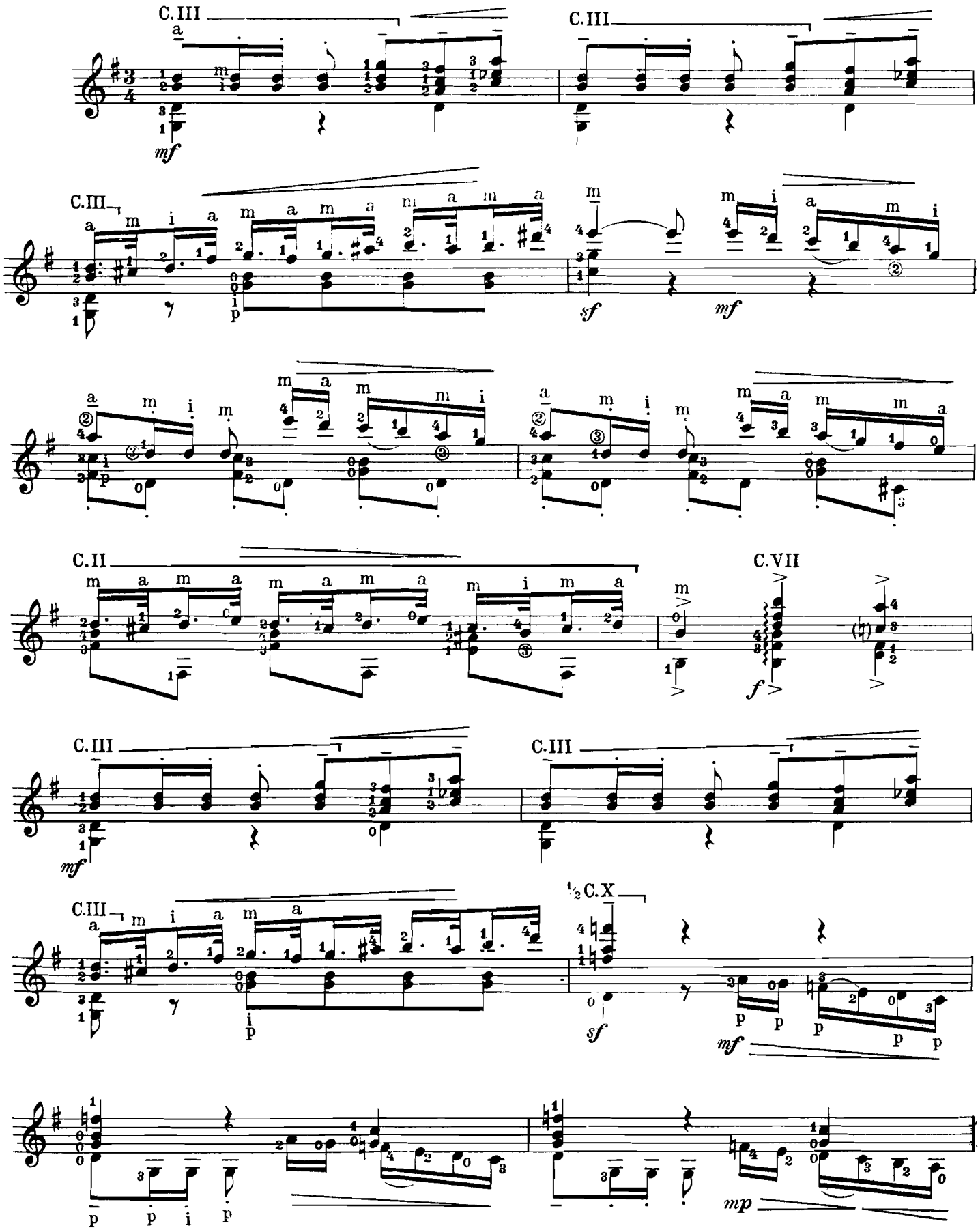
XII MAZURKA (in $\frac{3}{4}$) Allegretto ben ritmato

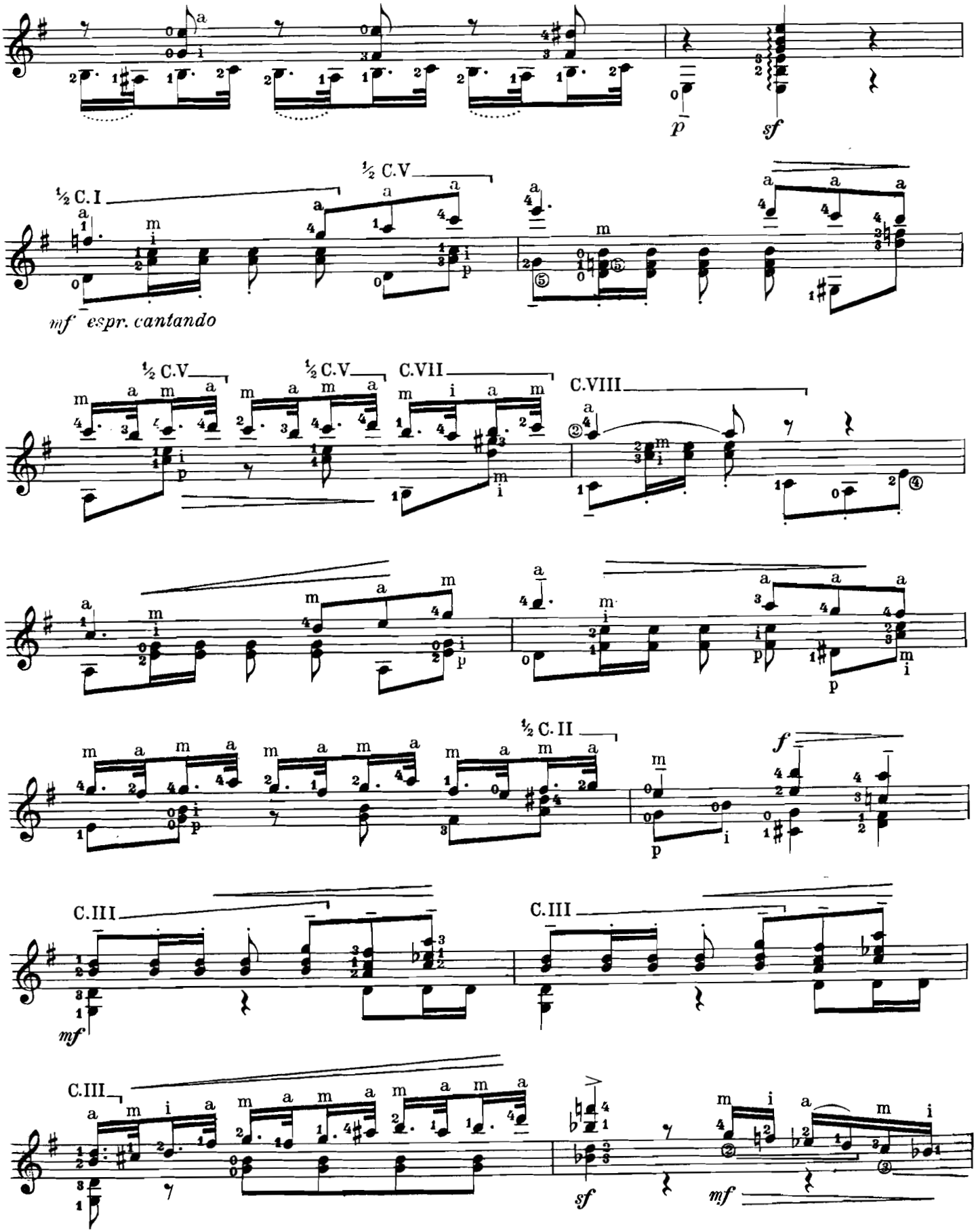


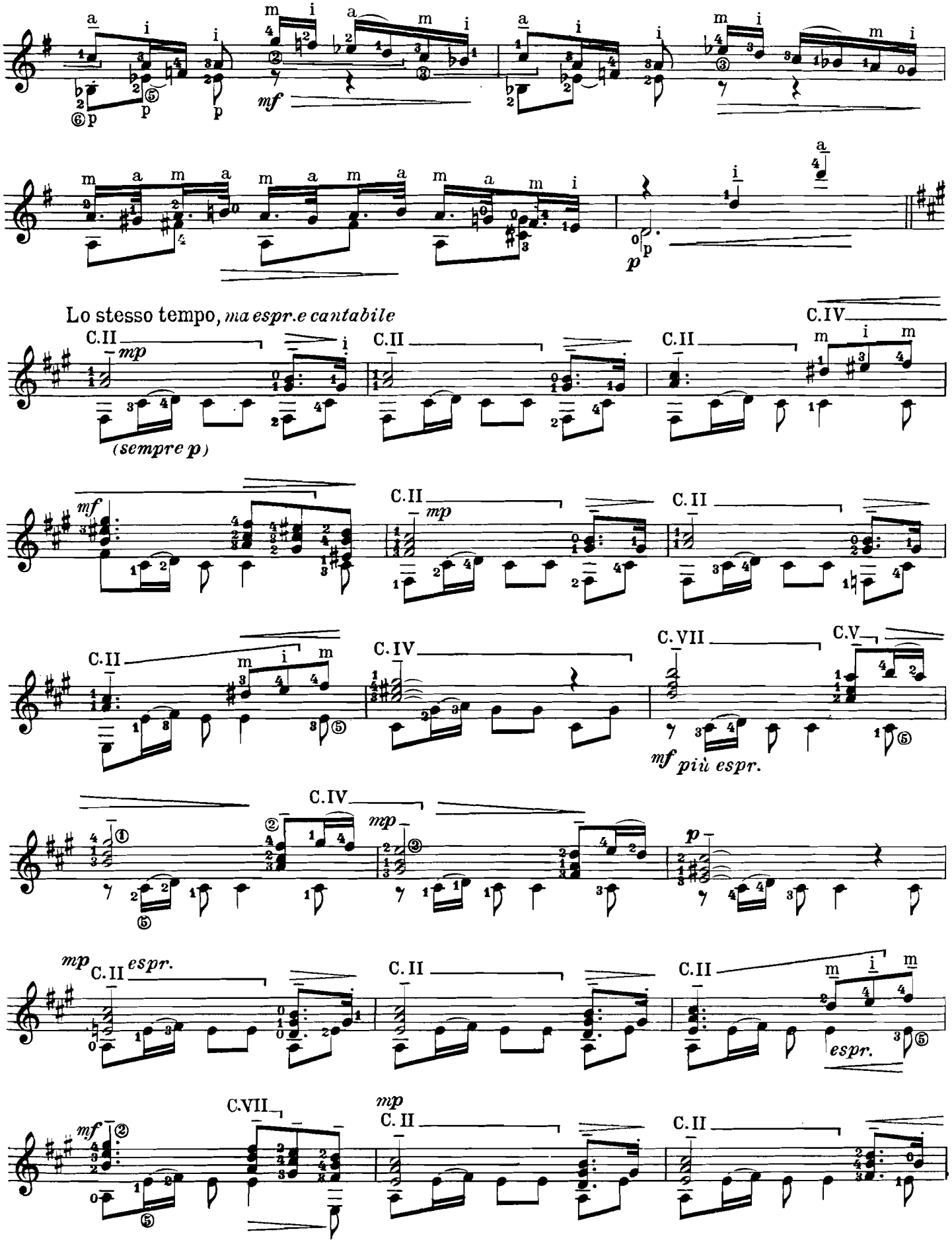

Più mosso, deciso
C.VIII C.III C.V
C.III C.V C.III
mf
f
C.VIII C.III C.V
C.III C.V C.III
C.IX C.VII C.IX
C.VII C.IX
f
più f
Tempo I
mp espr. e un poco rubato
C.VII C.V C.III C.I
f marcato e pesante
Più mosso
C.III
C.VIII
C.IV
mf
f
C.III
C.VII
mf
poco rit.
Tempo I
C.V
p p p
mp espr. e cantando

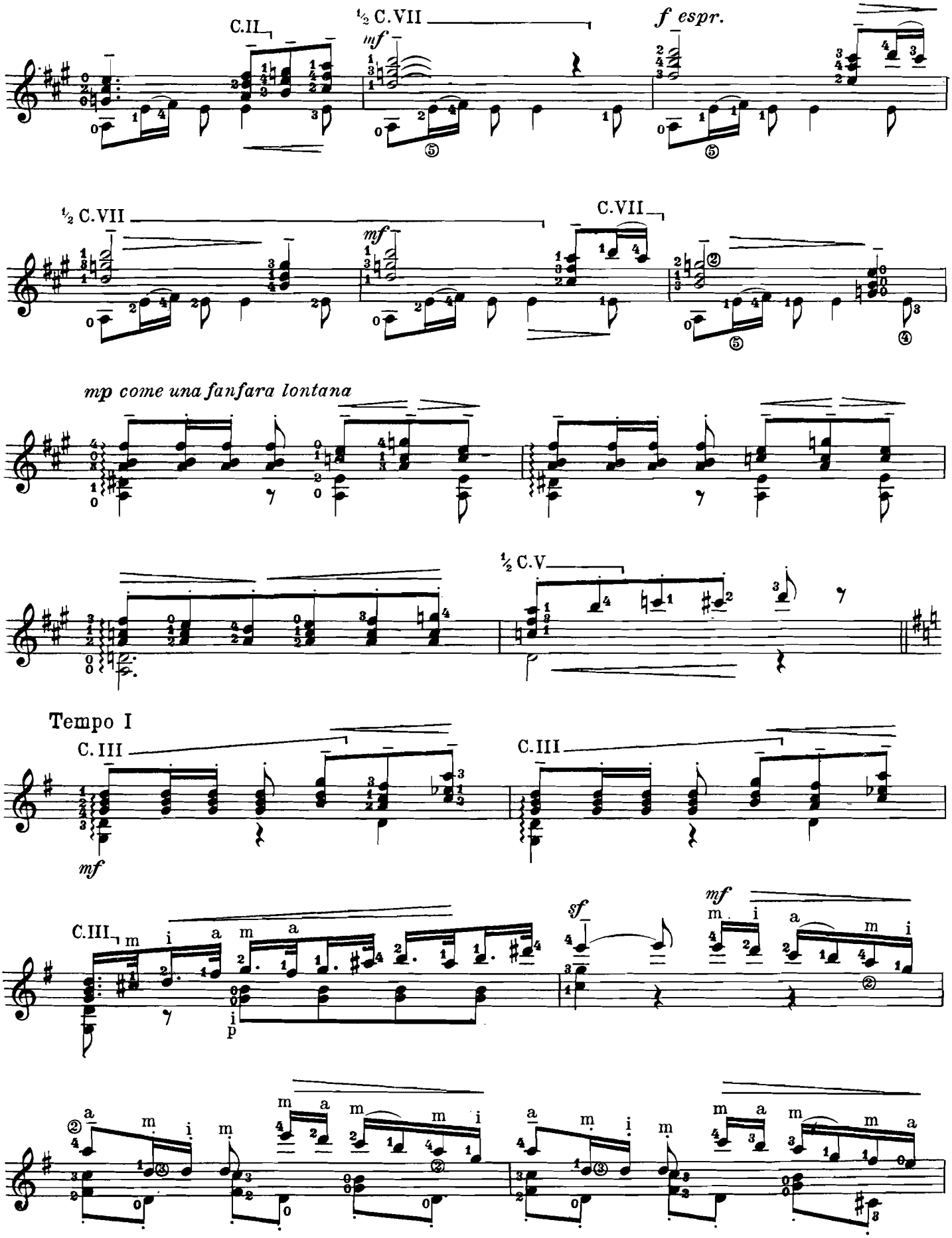

C. V
C. I
C. III
C. VIII
espr.
C. I
espr.
poco rit.
Tempo I
p
più p
a tempo
p semplice
C. II
Harm.

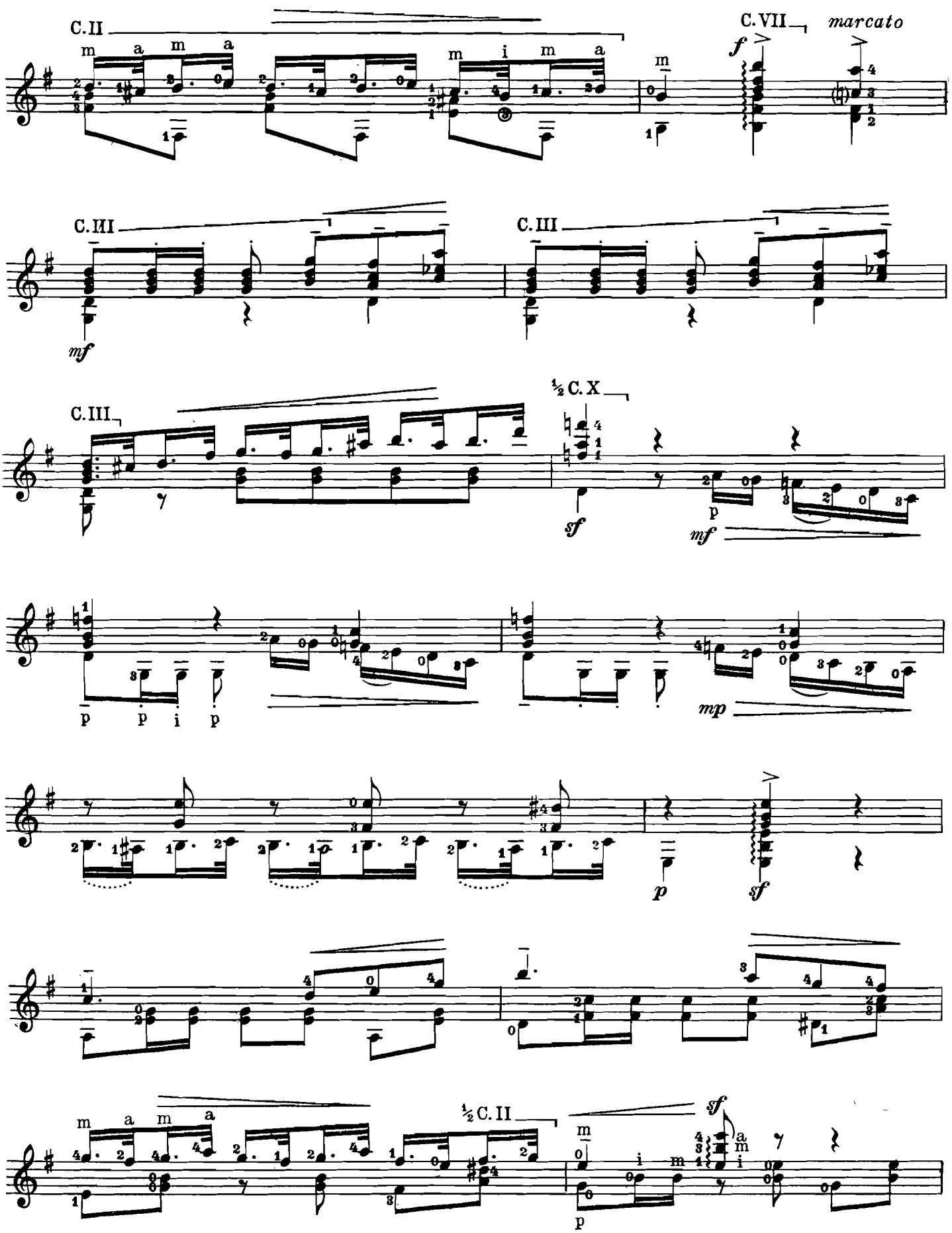
XIII POLONAISE (in $\frac{3}{4}$) Allegretto moderato e cavalleresco

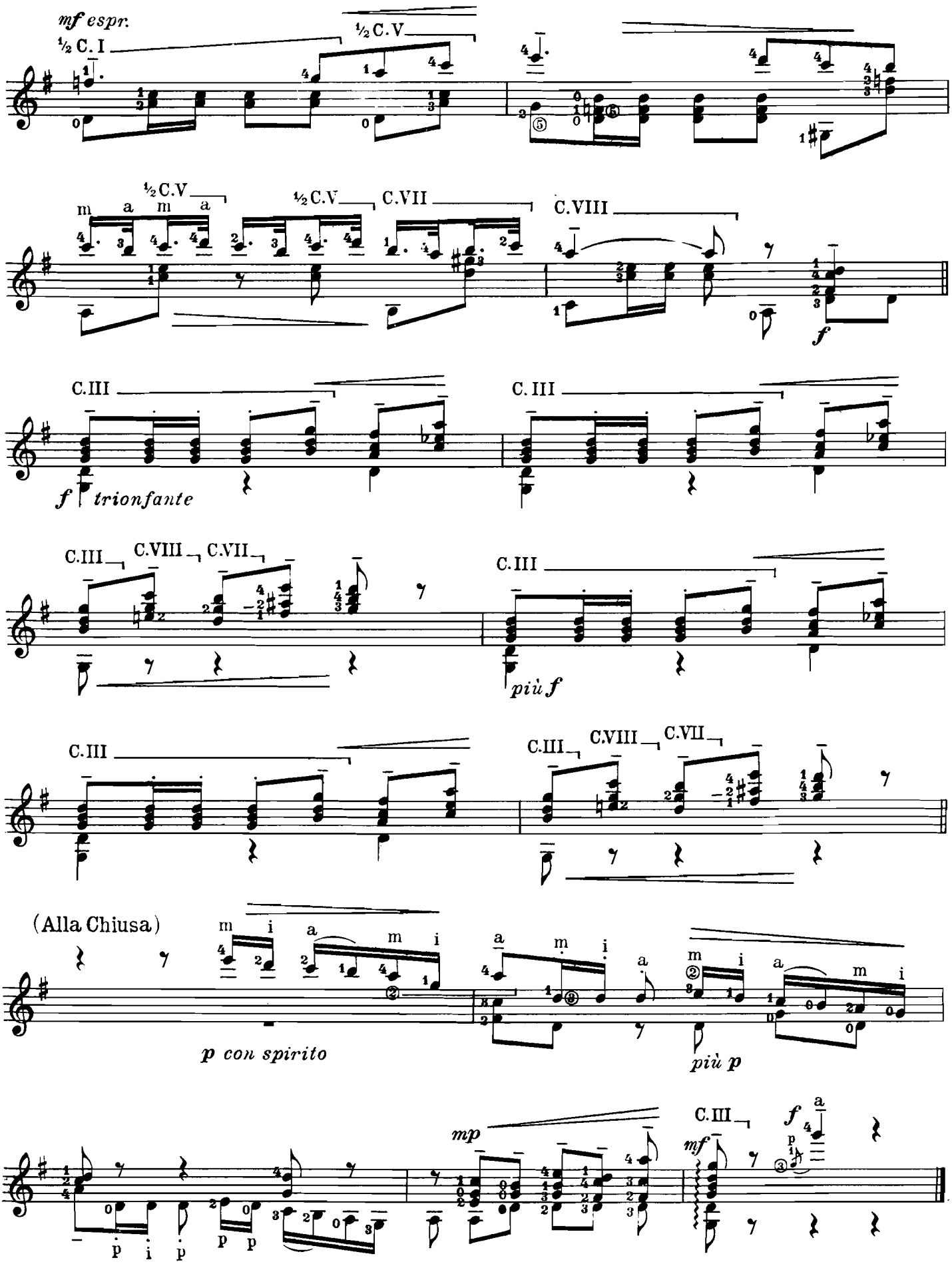



p
sf
½ C.I
½ C.V
mf espr. cantando
½ C.V
½ C.V
C.VII
C.VIII
½ C.II
f
C.III
mf
C.III
C.III
sf
mf

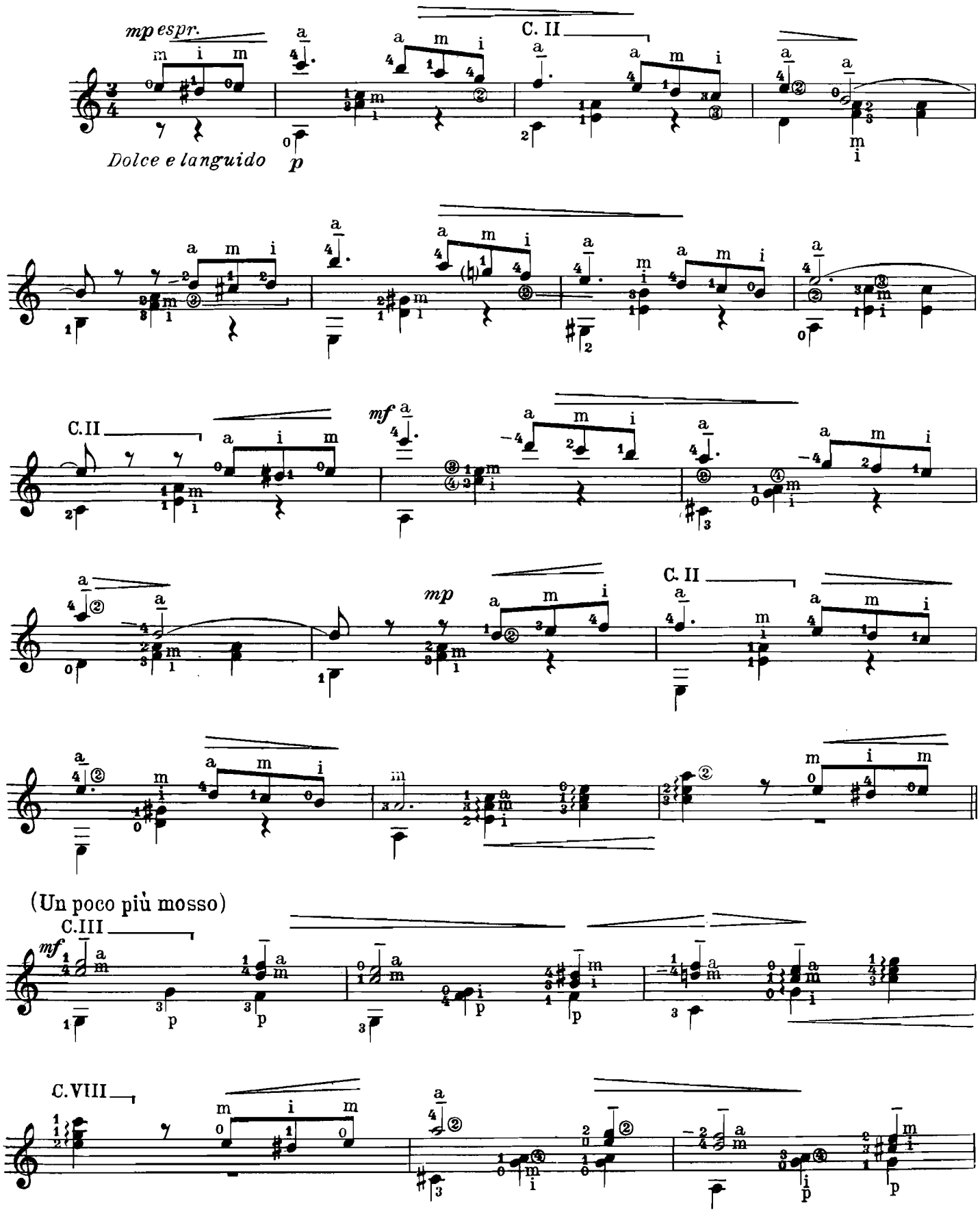

Lo stesso tempo, ma espr.e cantabile
(sempre p)
più espr.
espr.


C.II
½ C.VII
mf
f espr.
½ C.VII
mf
C.VII
mp come una fanfara lontana
½ C.V
Tempo I
C. III
mf
C.III
C.III
sf
mf
S. 6978 Z.


C. II
C. VII
marcato
C. III
C. III
C. III
½ C. X
½ C. II


mf espr.
½ C. I
½ C.V
½ C.V
½ C.V
C.VII
C.VIII
f
C.III
f trionfante
C.III
C.III
C.VIII
C.VII
più f
C.III
C.III
C.VIII
C.VII
(Alla Chiusa)
p con spirito
più p
mp
C.III
mf
f

XIV VALSE FRANÇAISE (Valse lente in $\frac{3}{4}$)



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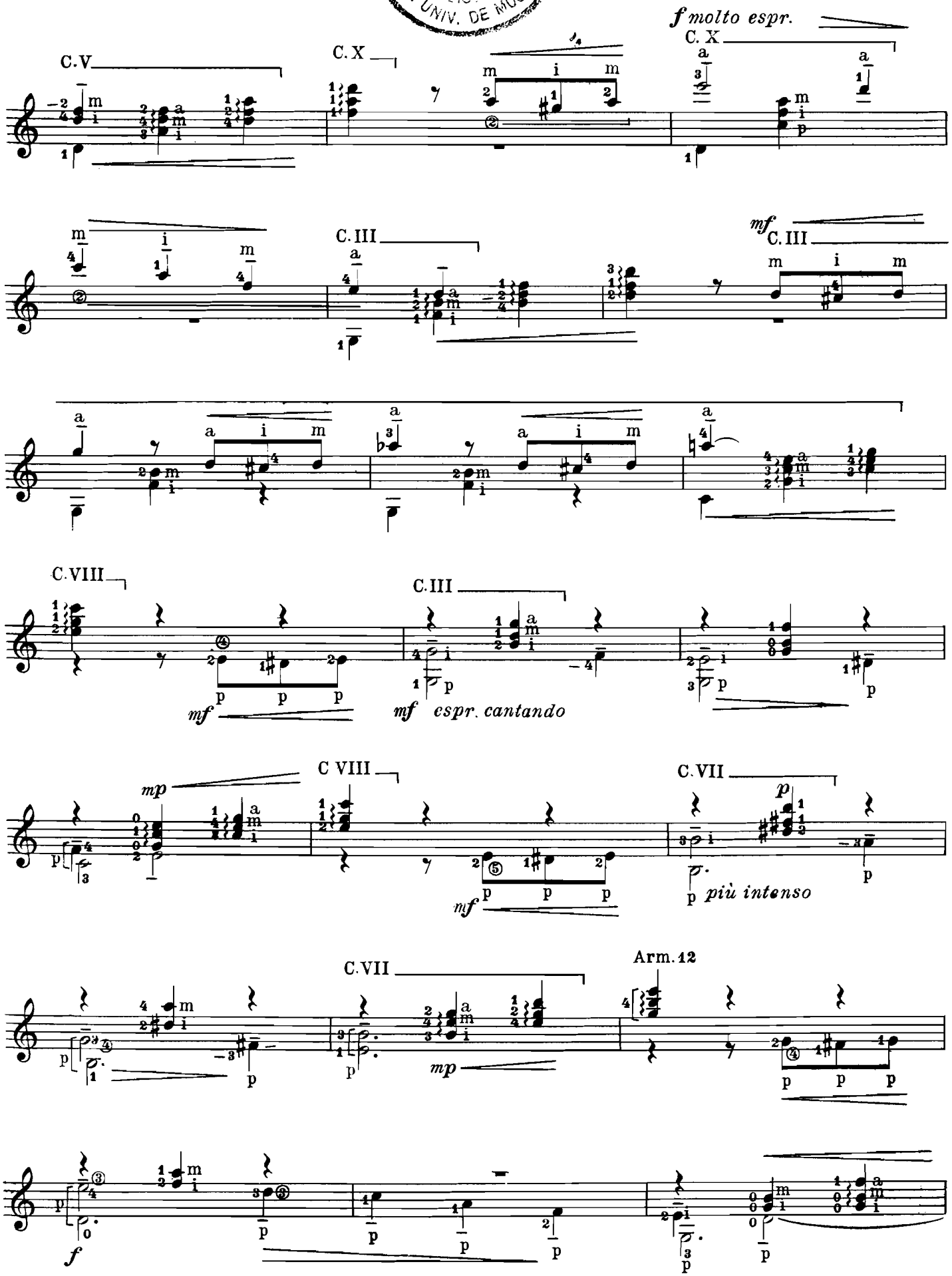
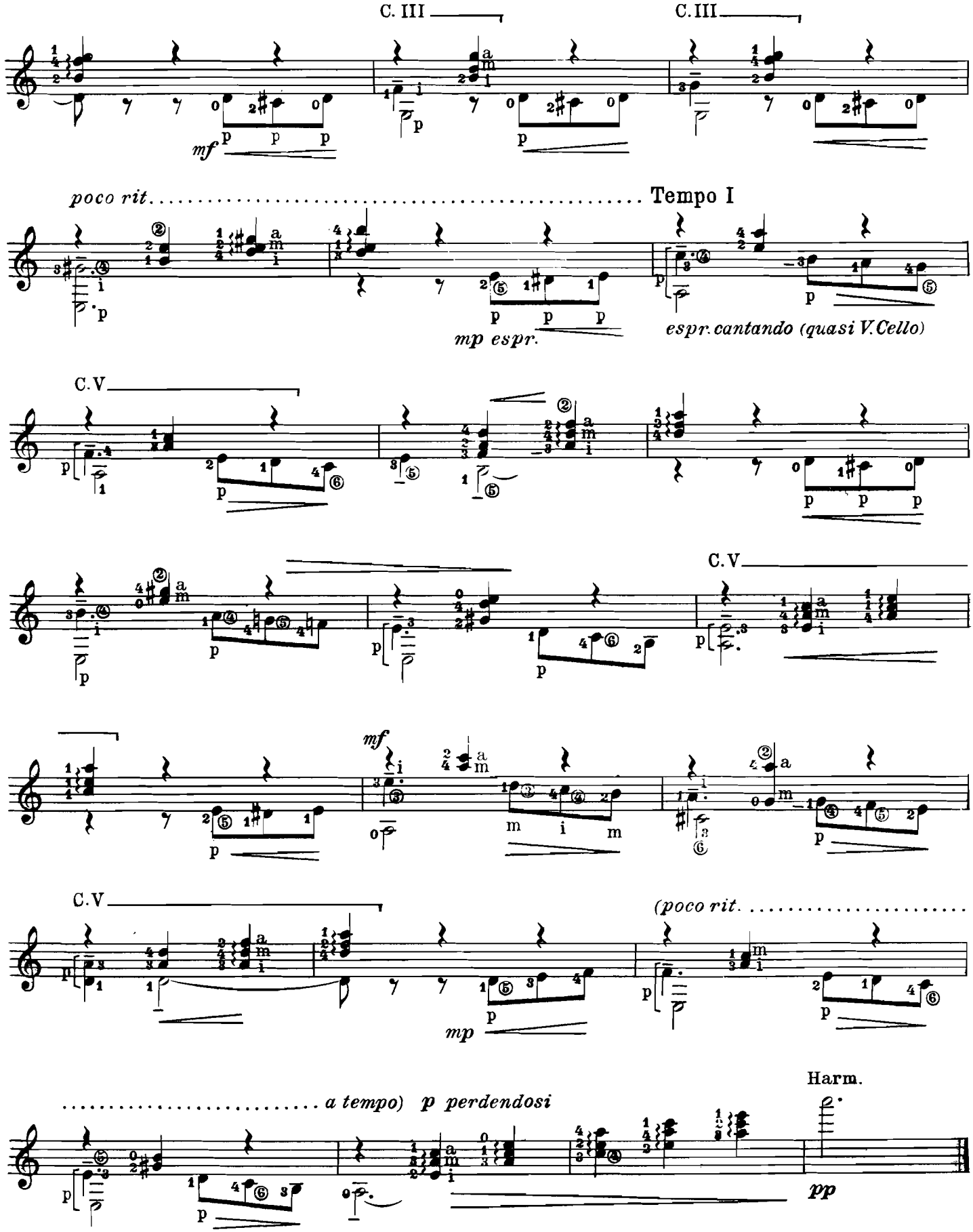
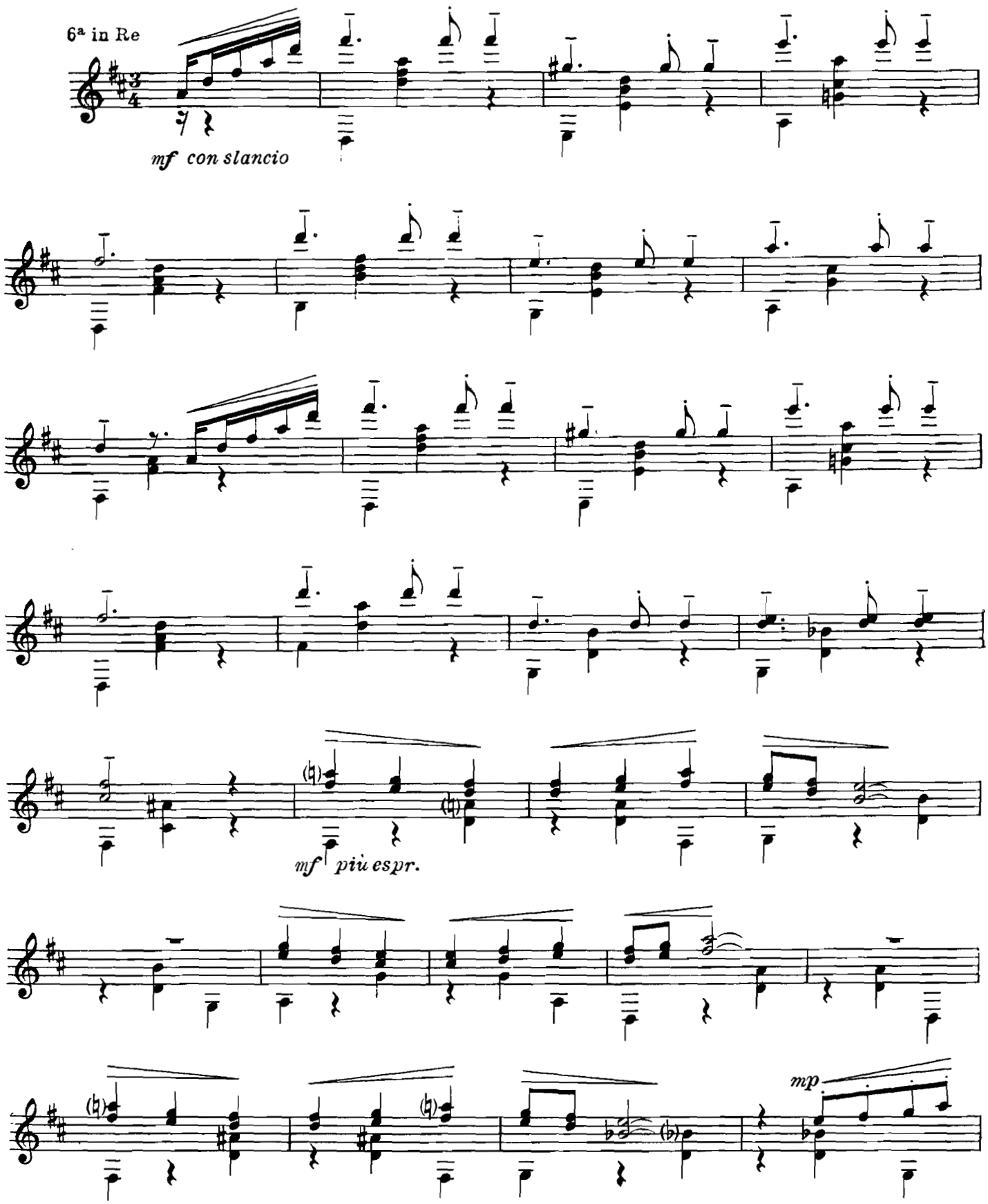
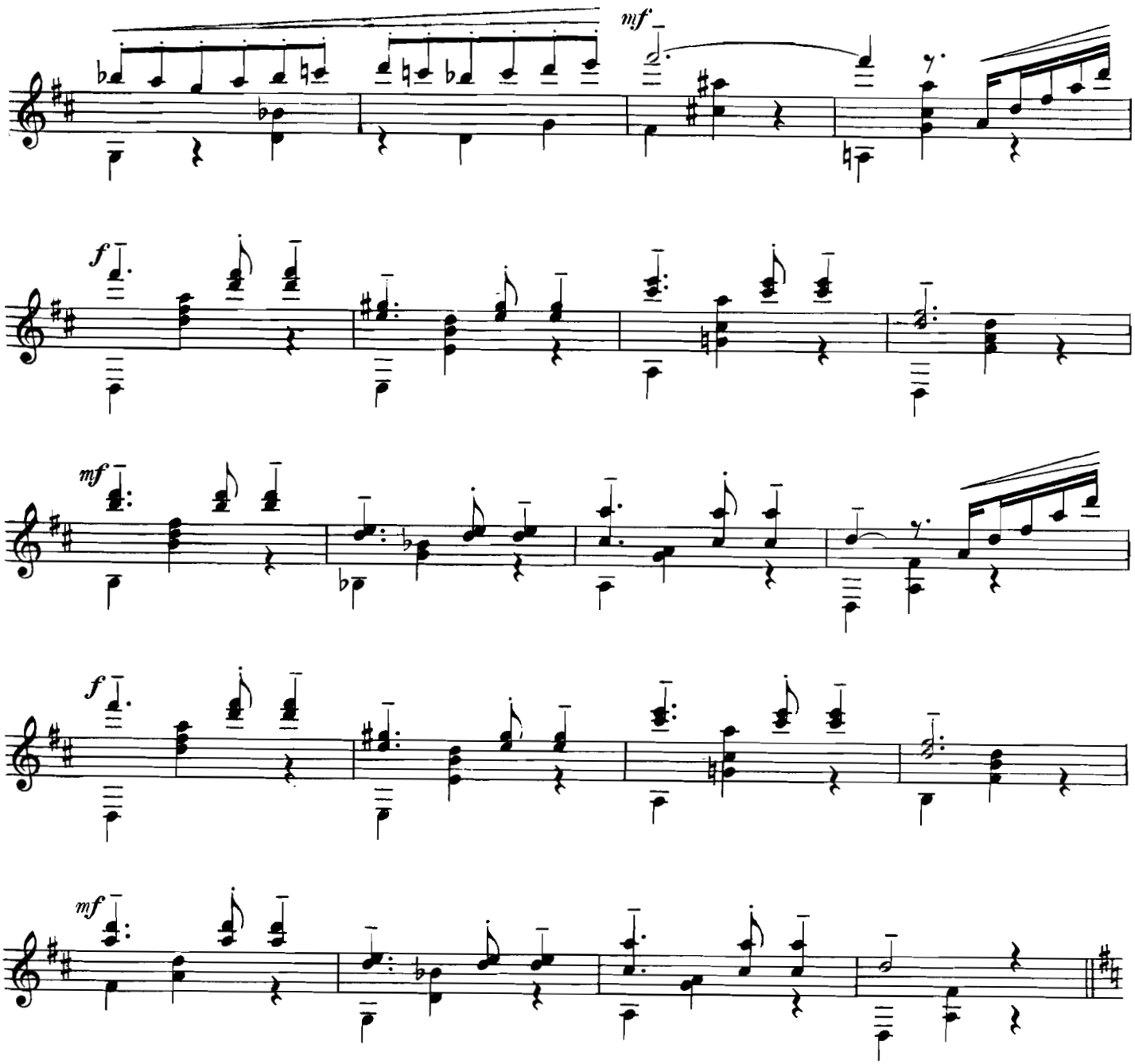


S. 6978 Z.

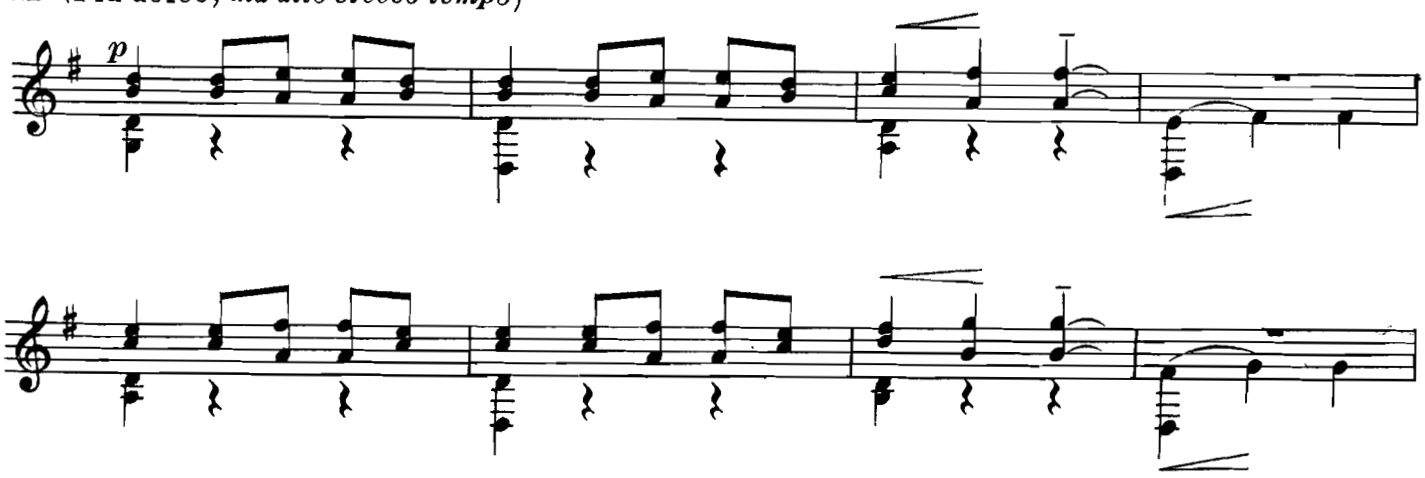

C. III
C. III
mf
poco rit.
Tempo I
mp espr.
espr. cantando (quasi V.Cello)
C.V
C.V
mf
C.V
(poco rit.
mp
a tempo) p perdendosi
Harm.
pp

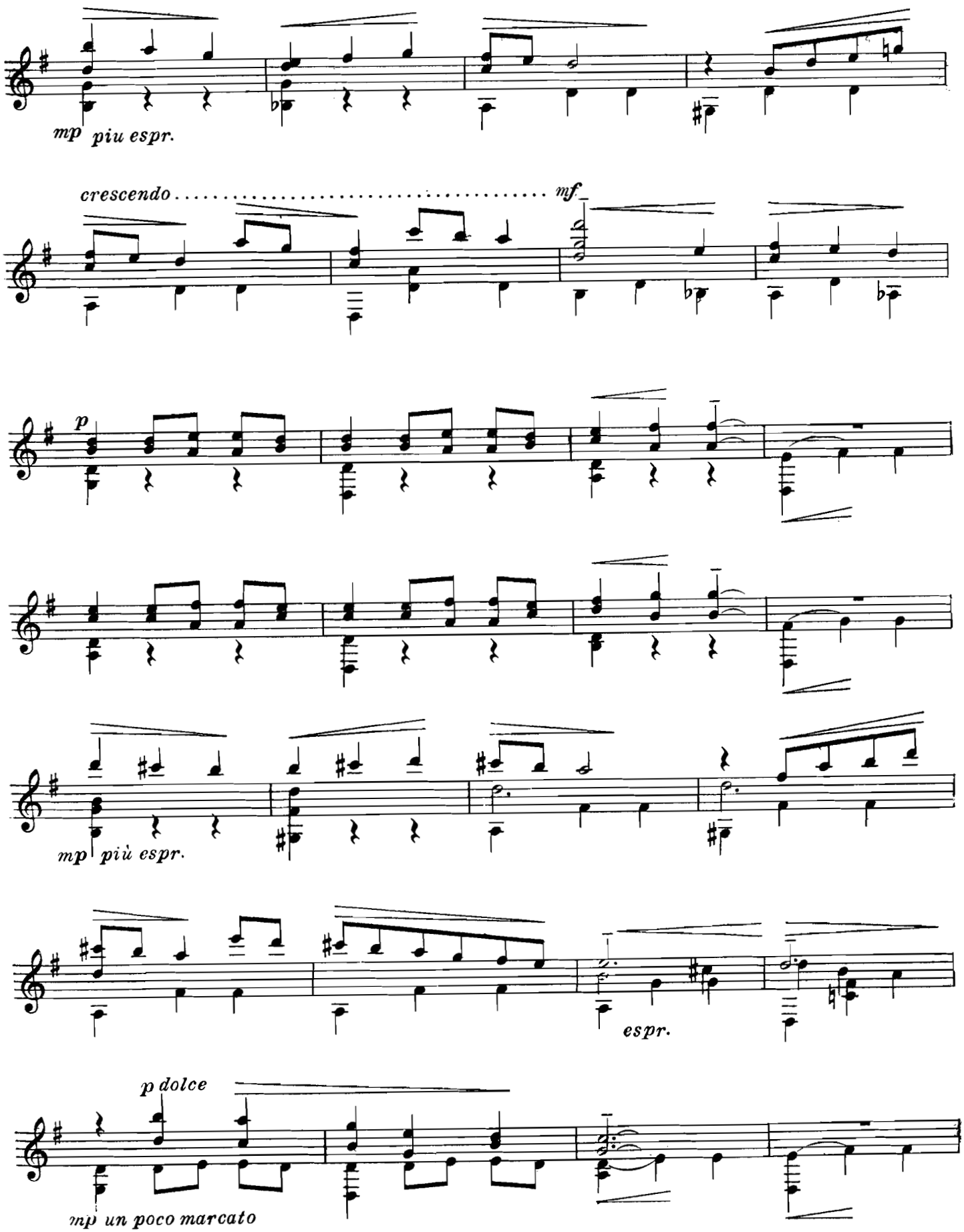
XV WIENER WALZER (in $\frac{3}{4}$ Vivace e brillante)

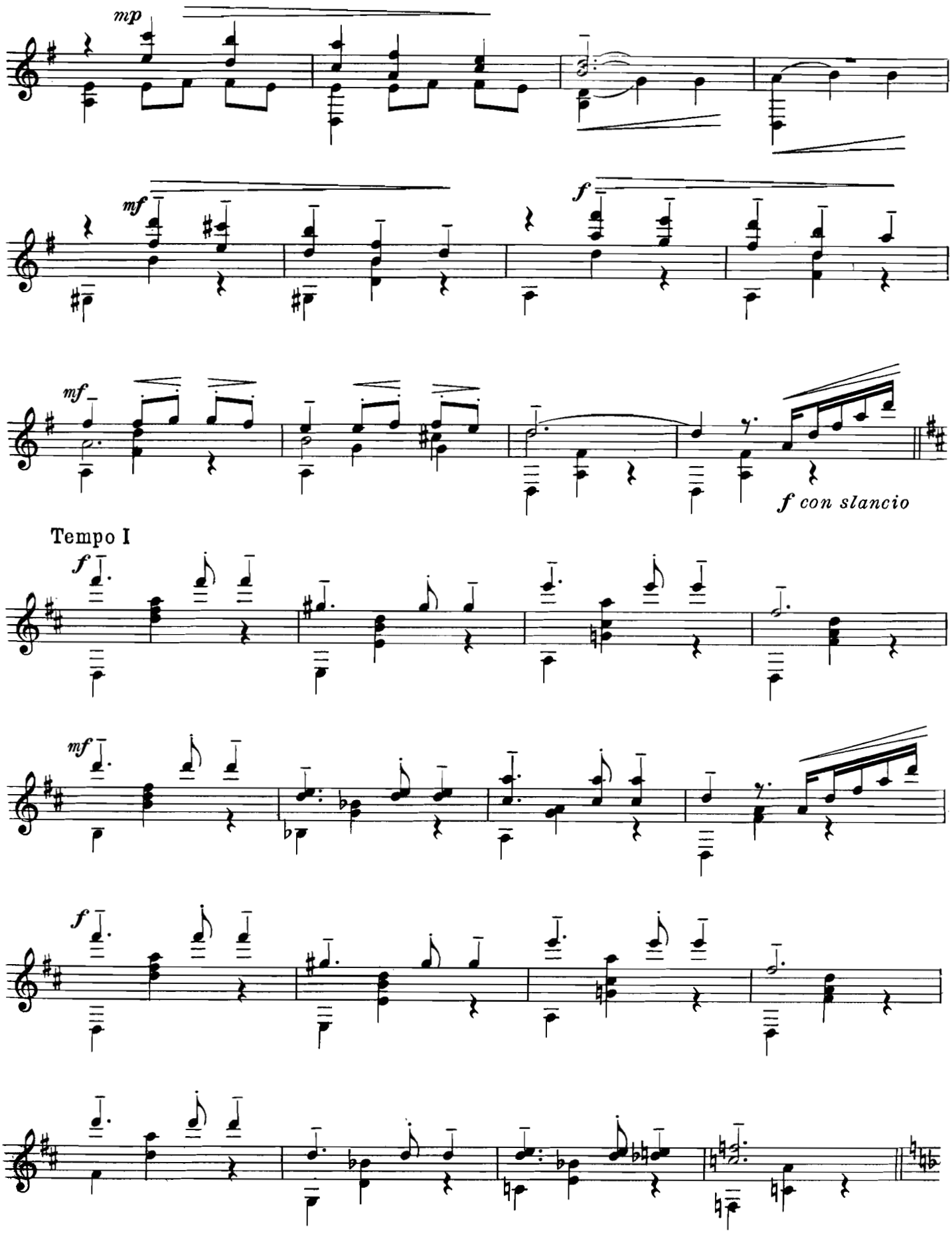




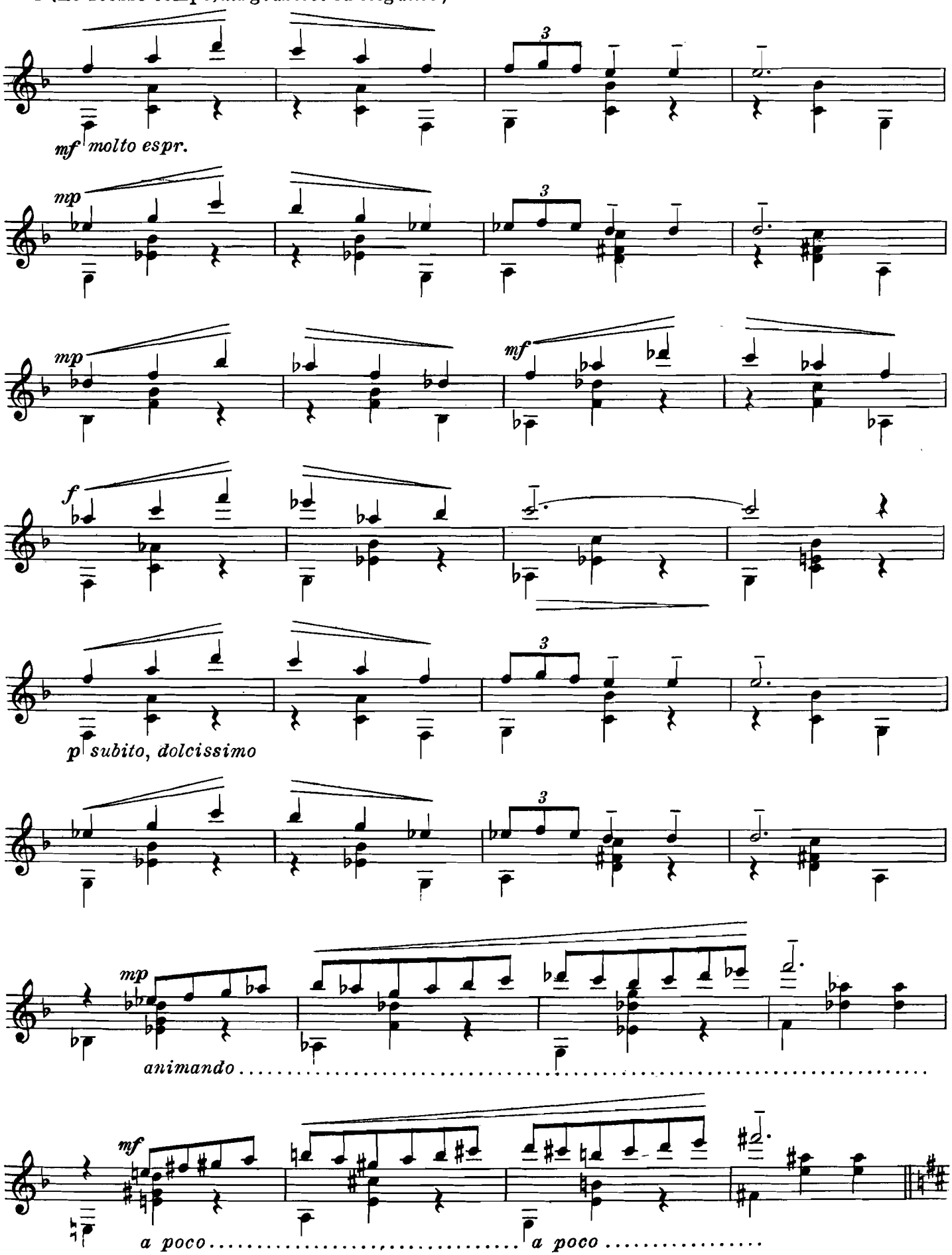
II (Più dolce, *ma allo stesso tempo*)

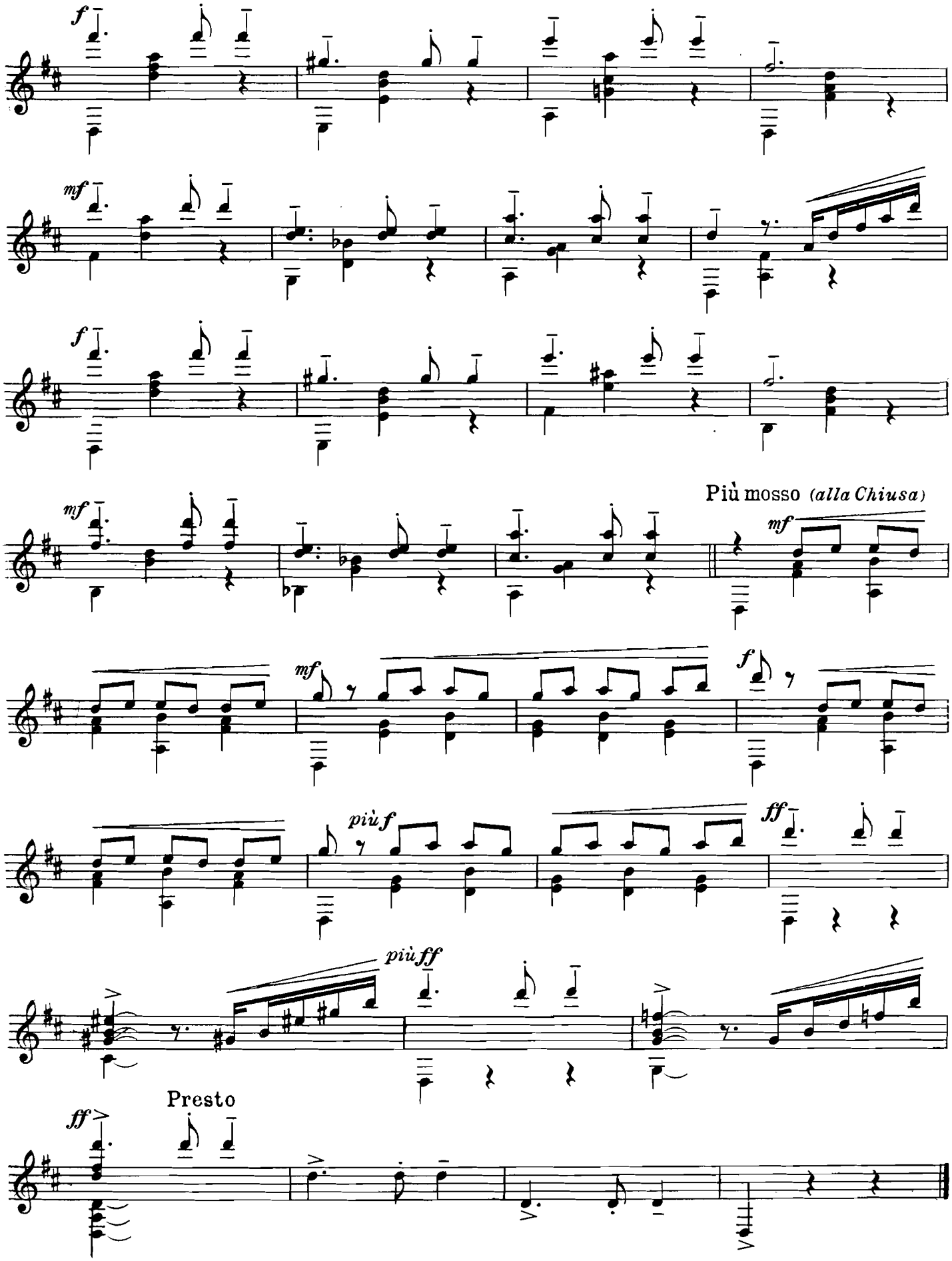



mp piu espr.
crescendo
mf
p
mp più espr.
espr.
p dolce
mp un poco marcato


mp
mf
f
mf
f con slancio
Tempo I
f
mf
f

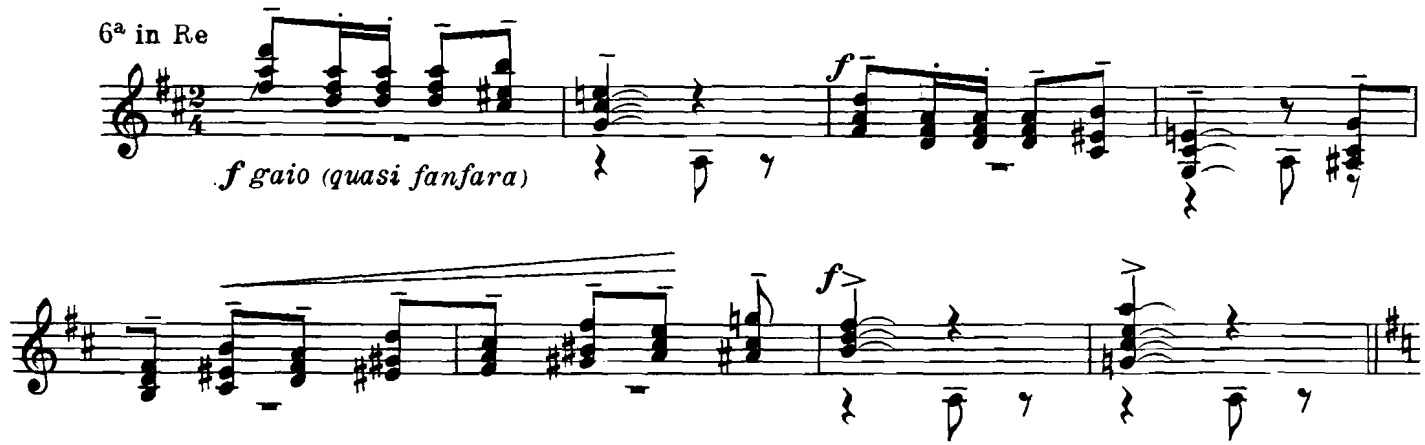
III (Lo stesso tempo, *ma grazioso ed elegante*)



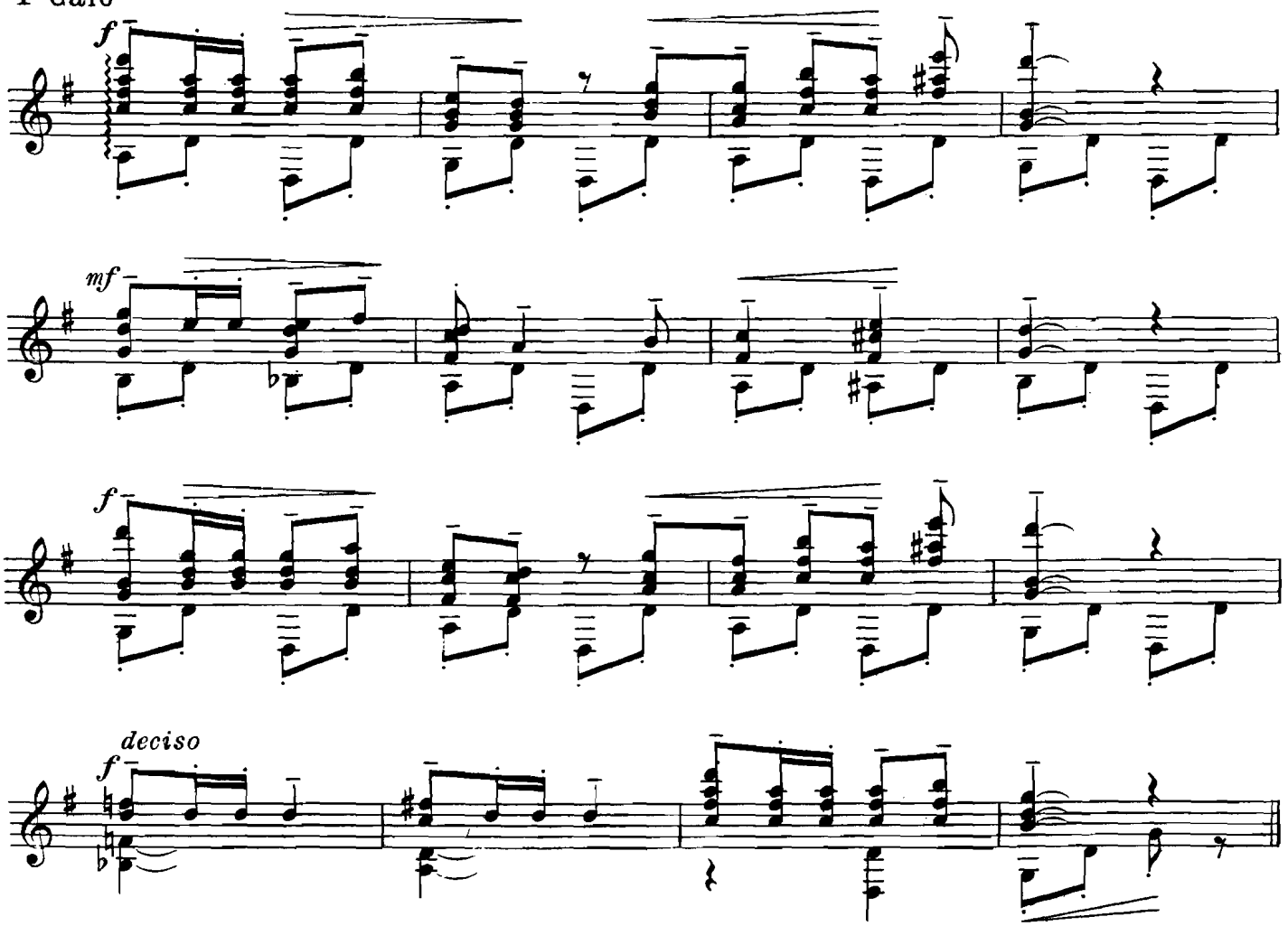

f
mf
f
mf
Più mosso (alla Chiusa)
mf
mf
f
più f
ff
più ff
Presto
ff

XVI QUADRILLE ($\frac{2}{4}$=$\frac{6}{8}$) Alla Marcia: Mosso e vivace

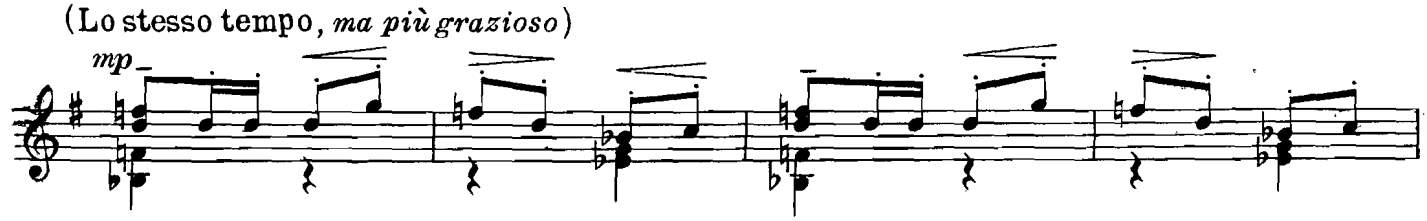
Introduzione

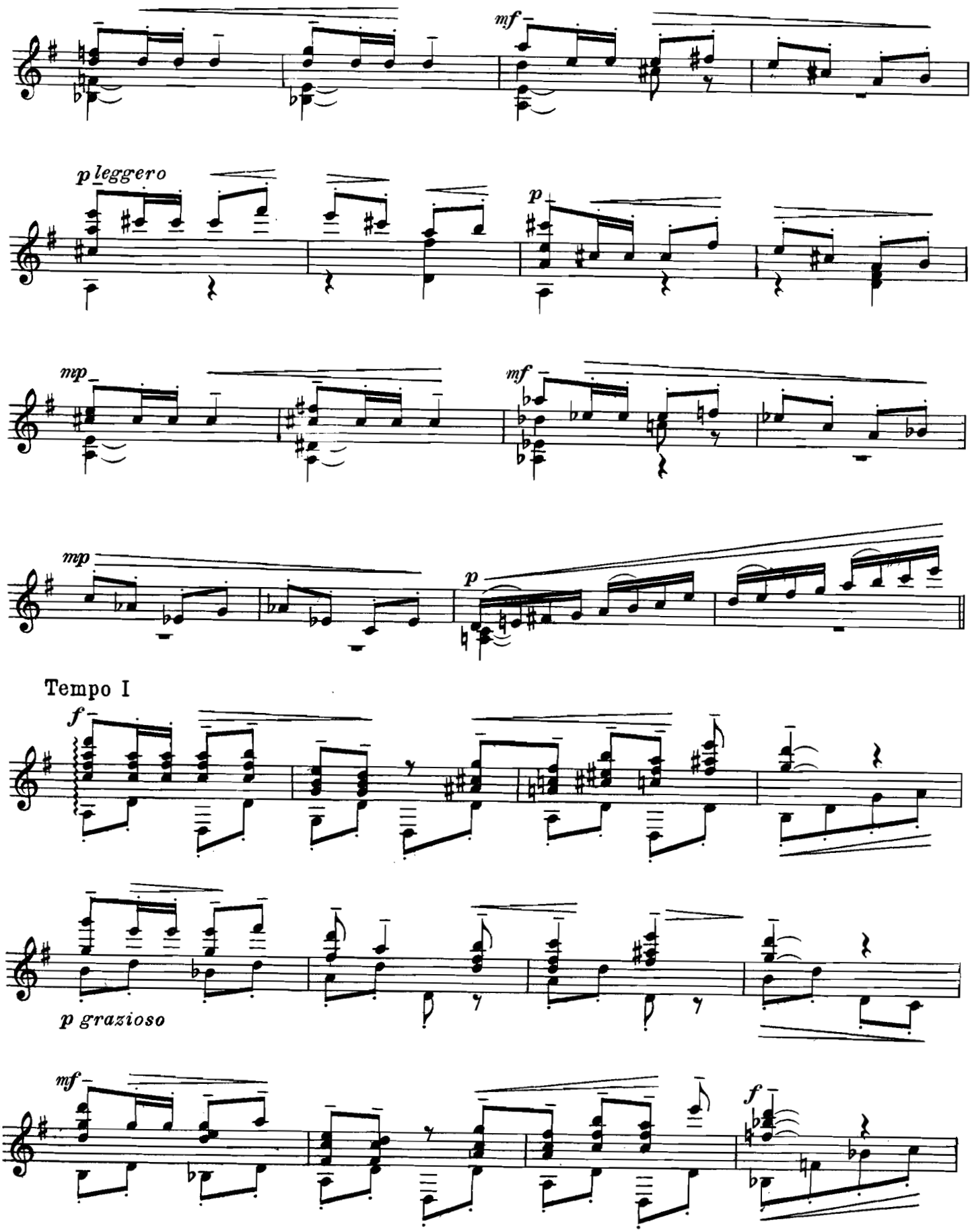


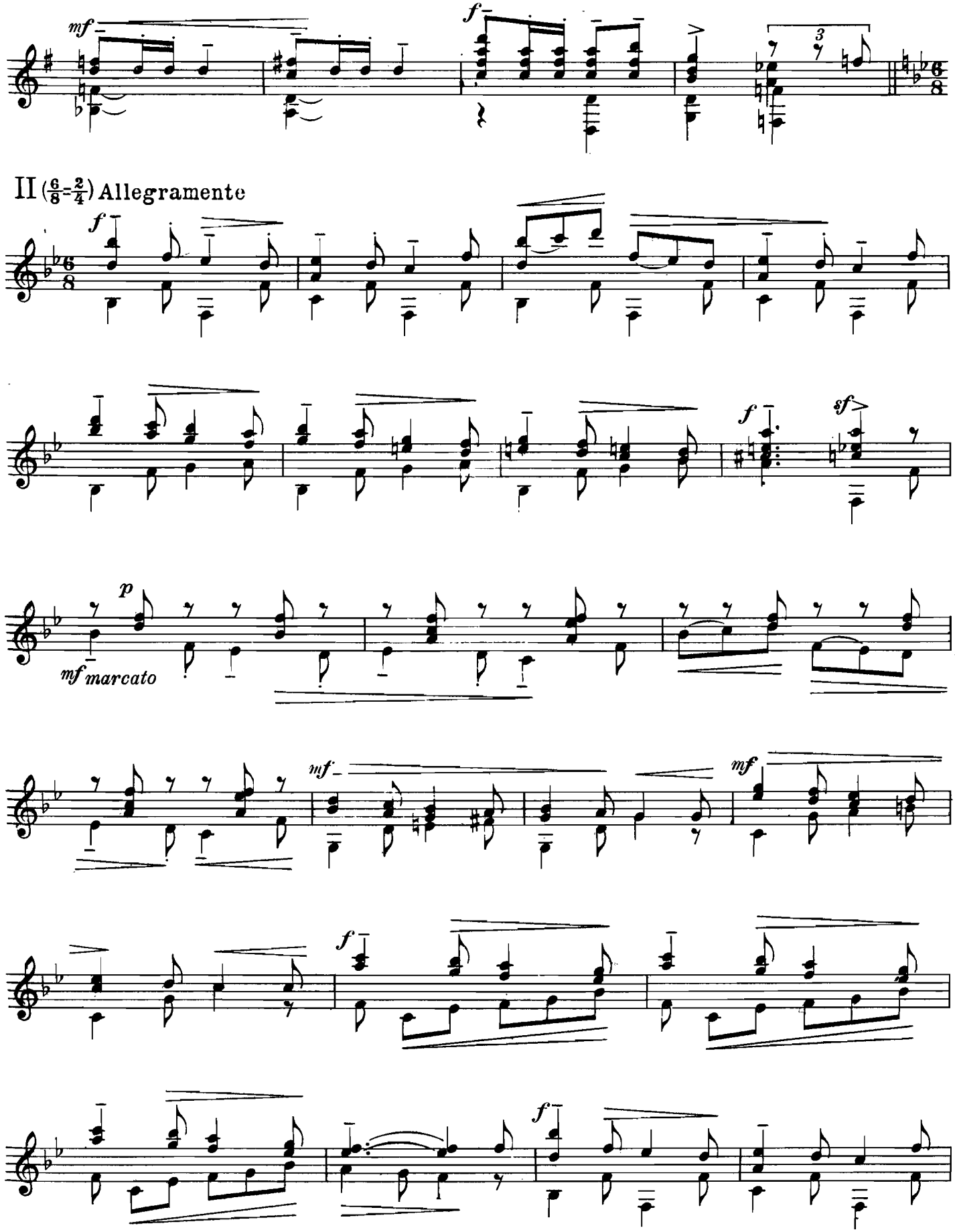
I Gaio

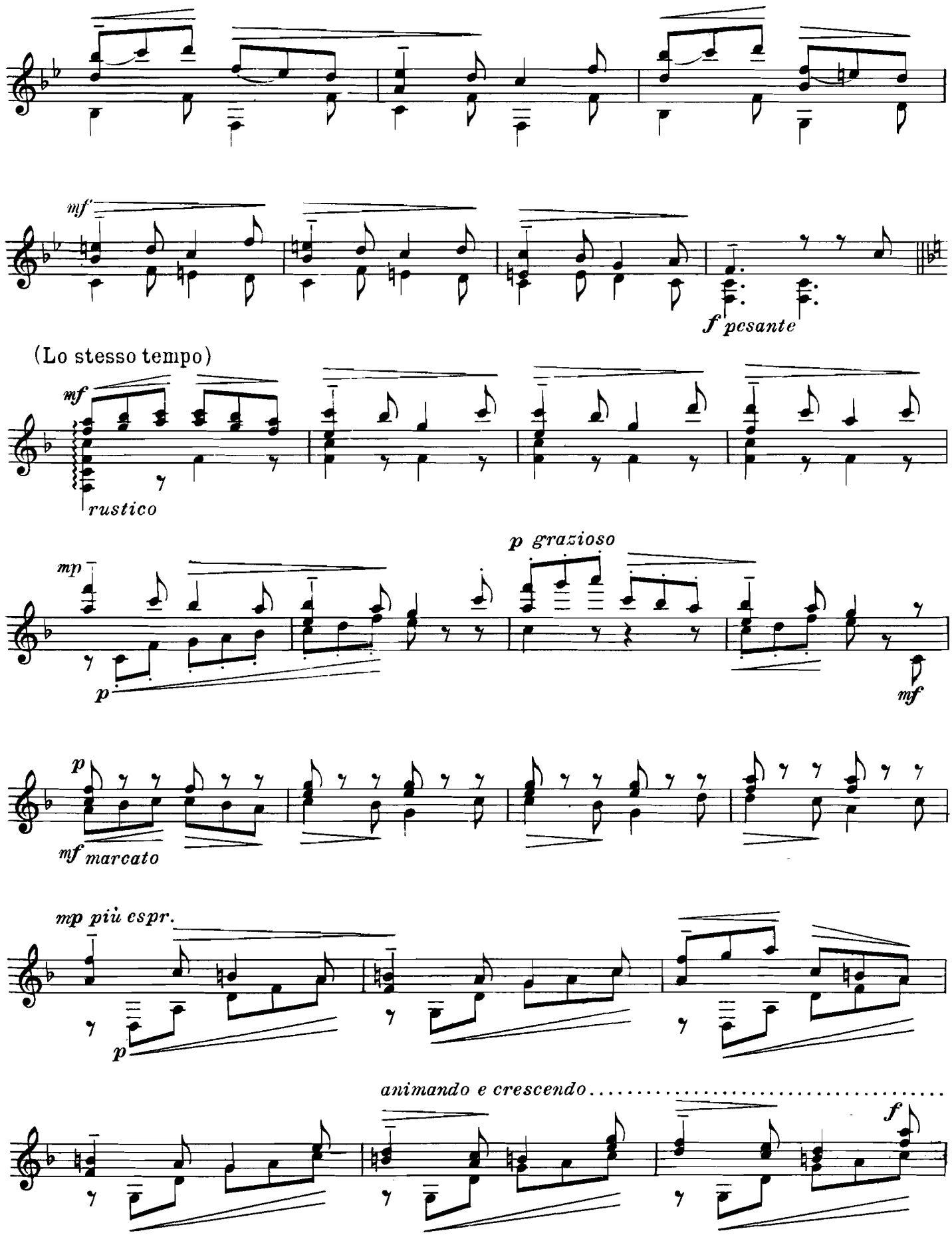


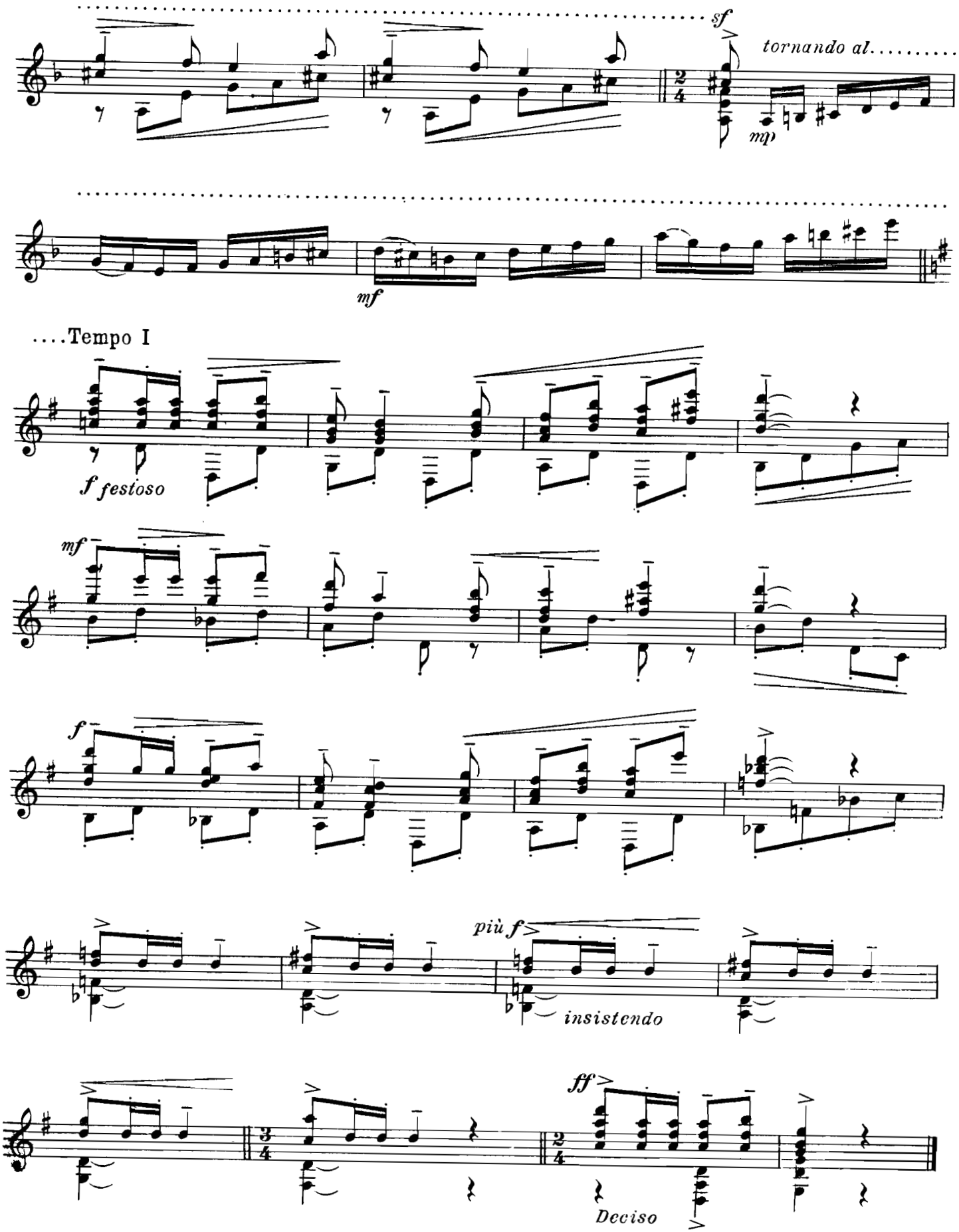
(Lo stesso tempo, *ma più grazioso*)




mf
p leggero
p
mp
mf
mp
p
Tempo I
f
p grazioso
mf
f


mf
f
II (6/8 = 2/4) Allegramente
f
f
sf
p
mf marcato
mf
mf
f
f


mf
f pesante
(Lo stesso tempo)
mf
rustico
mp
p grazioso
p
mf
p
mf marcato
mp più espr.
p
animando e crescendo
f


sf
tornando al.....
mp
mf
....Tempo I
f festoso
mf
f
più f
insistendo
ff
Deciso