

Contra Zuercher Kantinen 107

MARIO CASTELNUOVO - TEDESCO

APPUNTI

PRELUDI E STUDI PER CHITARRA

Quaderno secondo: i ritmi

Parte II: Danze dell'Ottocento

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

Ai giovani chitarristi

APPUNTI

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MARIO CASTELNUOVO - TEDESCO
1967

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

The musical score is written for guitar in 2/4 time, marked *mp grazioso*. It consists of seven staves of music. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4), and dynamic markings such as *mp*, *p*, *mf*, and *mf*. The score is divided into sections labeled C.III, C.VII, and C.III. The first staff begins with the notes m i a m a m a m a m a m a. The second staff begins with a a m i i a a. The third staff begins with a m i a m i a m i a m i a m i a. The fourth staff begins with m a m a m a m a m a m a. The fifth staff begins with C.III m i m m i m m i m m i m. The sixth staff begins with C.VII m i m m i m m i m m i m. The seventh staff begins with C.VII m i m m i m m i m m i m m a m a m a m a. The score includes various guitar-specific notations such as slurs, accents, and fingerings.

mf C.VIII *p* C.III

f C.VI *ritmico e marcato* C.I *mf grazioso*

C.VI C.VI C.III *mf*

f C.X C.VIII

C.III *mf* *poco rit.*

Tempo I *mp*

p $\frac{1}{2}$ C.V

mf espr. C.VII *p quasi eco* C.VII *f* *un poco rit.* *a tempo*

precipitando

rit.

C.I

Rit.

C.I

più p

espr.

Più mosso, agitato

mf

C.II

f

C.V

p

C.V

sf

p subito

meno mosso

C.IV

C.V

C.IV

p

più p

tornando al

p

Tempo I

mp grazioso

First staff of musical notation with fingerings and accents.

Second staff of musical notation with fingerings and accents.

Third staff of musical notation, including dynamic markings *mp* and *p*, and chord labels $\frac{1}{2}$ C. III, C. III, C. VII, and C. VII.

Fourth staff of musical notation with fingerings and accents.

Fifth staff of musical notation with dynamic marking *mp* and chord label C. VII.

Sixth staff of musical notation, including dynamic markings *p*, *più p*, and *pp*, and chord label C. III (Coda).

Seventh staff of musical notation with chord label C. I and C. III.

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

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked "Allegretto ben ritmato". The score is divided into eight staves, each containing four measures of music. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mf*, *f marcato*, and *mp*. Articulations include accents (*a*) and slurs. The score includes several first endings, labeled C.II, C.III, C.V, and C.VII. The first ending C.II appears in the second, fourth, and fifth staves. The first ending C.III appears in the sixth staff. The first ending C.V appears in the seventh and eighth staves. The first ending C.VII appears in the sixth staff. The score concludes with a final cadence in the eighth staff.

Più mosso, deciso

C.VIII C.III C.V C.III C.V C.III *mf*

C.VIII C.III C.V C.III C.V C.III C.IX C.VII C.IX C.VII C.IX

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

C.III C.VII

poco rit.

Tempo I

C.V

mp espr. e cantando

C.V

C.I

p

C.III C.VIII

espr.

p

C.I

p

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

The musical score is arranged in seven systems, each containing a piano (right-hand) staff and a bass (left-hand) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and style are indicated as "Allegretto moderato e cavalleresco".

- System 1:** Piano staff begins with a treble clef, a sharp key signature, and a 3/4 time signature. It features a melodic line with notes marked with letters 'a', 'm', and 'i'. The bass staff provides a harmonic accompaniment. Dynamics include *mf*.
- System 2:** Continues the melodic and harmonic development. Dynamics include *p*, *sf*, and *mf*.
- System 3:** Features more complex rhythmic patterns and dynamics including *p*.
- System 4:** Includes a section labeled "C. II" and "C. VII". Dynamics include *f*.
- System 5:** Continues the piece with dynamics including *mf*.
- System 6:** Features a section labeled "C. III" and "1/2 C. X". Dynamics include *p*, *sf*, and *mf*.
- System 7:** The final system on the page, ending with a dynamic of *mp*.

Throughout the score, various musical notations are used, including slurs, accents, and specific fingering numbers (1-5) for both hands. The piece concludes with a final chord in the piano staff.

$\frac{1}{2}$ C.I

mf *espr. cantando*

$\frac{1}{2}$ C.V

C.VII

C.VIII

$\frac{1}{2}$ C.II

C.III

C.III

C.III

a i i m i a m i a i m i

mf p

Lo stesso tempo, *ma espr. e cantabile*

C.II mp (sempre p) C.II C.II C.IV m i m

mf mp C.II C.II

C.II m i m C.IV C.VII C.V mf più espr.

C.IV mp p

mp C.II espr. C.II C.II m i m espr.

C.VII mp C.II C.II mf mp

C.II $\frac{1}{2}$ C.VII *f espr.*

$\frac{1}{2}$ C.VII C.VII

mp come una fanfara lontana

$\frac{1}{2}$ C.V

Tempo I

C.III C.III

C.III *mf* *p* *mf*

C.II *m a m a* *m i m a* *m* C.VII *marcato* *f*

C.III C.III *mf*

C.III $\frac{1}{2}$ C.X *sf* *p* *mf*

p *p* *i* *p* *mp*

p *sf*

m a m a $\frac{1}{2}$ C.II *m* *i m* *a* *i* *mp* *sf*

mf espr.

$\frac{1}{2}$ C. I $\frac{1}{2}$ C. V

m a m a

$\frac{1}{2}$ C. V C. VII C. VIII

C. III C. III

f trionfante

C. III C. VIII C. VII C. III

più f

C. III C. III C. VIII C. VII

(Alla Chiusa)

p con spirito *più p*

mp *mf* *f*

C. III

p i p p

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

mp espr. *Dolce e languido* *p*

C. II

mf *mp*

C. III

C. VIII



f molto espr.

C.V C.X

C.III C.III

C.VIII C.III

C.VIII C.VII

C.VII Arm.12

C. III

mf *p* *p* *p*

C. III

p

poco rit. *Tempo I*

mp espr. *espr. cantando (quasi V. Cello)*

C. V

p

C. V

mf

p *m* *i* *m* *p*

C. V

mp

(poco rit.)

..... *a tempo) p perdendosi*

pp

Harm.

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

6^a in Re

mf con slancio

mf piu espr.

mp

The first section of the music consists of five staves. The first staff features a melodic line with a *mf* dynamic marking and a long slur. The second and fourth staves are marked *f* and feature chords with stems pointing downwards. The third and fifth staves are marked *mf* and continue the melodic and harmonic development. The key signature is one sharp (F#) and the time signature is 2/4.

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

The second section, marked *p*, consists of two staves. It features a rhythmic accompaniment with chords and stems pointing downwards, and a melodic line with eighth notes. The tempo is indicated as *più dolce* but *ma allo stesso tempo*. The key signature remains one sharp (F#) and the time signature is 2/4.

mp piu espr.

First musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with eighth and sixteenth notes and a bass line with chords and rests. A hairpin crescendo is shown above the staff.

crescendo.....mf

Second musical staff, continuing the piece. It features a melodic line with eighth notes and a bass line with chords. A dotted line with a hairpin crescendo above it indicates a dynamic increase from *mp* to *mf*.

p

Third musical staff, starting with a dynamic marking of *p*. The melodic line consists of eighth notes, and the bass line has chords with some rests.

Fourth musical staff, continuing the melodic and harmonic development with eighth notes in the treble and chords in the bass.

mp piu espr.

Fifth musical staff, marked with *mp piu espr.*. The melodic line features some chromatic movement with sharps and naturals.

espr.

Sixth musical staff, marked with *espr.*. The melodic line continues with eighth notes, and the bass line has chords.

p dolce
mp un poco marcato

Seventh musical staff, starting with *p dolce* and ending with *mp un poco marcato*. The melodic line has a more lyrical feel with some slurs, while the bass line has chords.

mp

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A dynamic marking of *mp* is present at the beginning.

mf f

Musical staff 2: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and a bass line with chords. Dynamic markings of *mf* and *f* are present.

mf f con slancio

Musical staff 3: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and a bass line with chords. Dynamic markings of *mf* and *f con slancio* are present.

Tempo I

f

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a melodic line with dotted eighth notes and a bass line with chords. A dynamic marking of *f* is present.

mf

Musical staff 5: Treble clef, key signature of one sharp. The staff contains a melodic line with dotted eighth notes and a bass line with chords. A dynamic marking of *mf* is present.

f

Musical staff 6: Treble clef, key signature of one sharp. The staff contains a melodic line with dotted eighth notes and a bass line with chords. A dynamic marking of *f* is present.

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a melodic line with dotted eighth notes and a bass line with chords.

III (Lo stesso tempo, ma grazioso ed elegante)

mf molto espr.

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a series of chords and a triplet of eighth notes. A dynamic marking of *mf* and the instruction *molto espr.* are present.

mp

Musical staff 2: Treble clef, key signature of one flat. The staff contains a series of chords and a triplet of eighth notes. A dynamic marking of *mp* is present.

mp mf

Musical staff 3: Treble clef, key signature of one flat. The staff contains a series of chords and a triplet of eighth notes. Dynamic markings of *mp* and *mf* are present.

f

Musical staff 4: Treble clef, key signature of one flat. The staff contains a series of chords and a triplet of eighth notes. A dynamic marking of *f* is present.

p subito, dolcissimo

Musical staff 5: Treble clef, key signature of one flat. The staff contains a series of chords and a triplet of eighth notes. A dynamic marking of *p subito, dolcissimo* is present.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a series of chords and a triplet of eighth notes.

mp animando.....

Musical staff 7: Treble clef, key signature of one flat. The staff contains a series of chords and a triplet of eighth notes. A dynamic marking of *mp* and the instruction *animando.....* are present.

mf a poco..... a poco.....

Musical staff 8: Treble clef, key signature of one flat. The staff contains a series of chords and a triplet of eighth notes. Dynamic markings of *mf* and the instruction *a poco..... a poco.....* are present.

f

mf

f

mf

mf

mf

più f

ff

più ff

ff

Presto

ff

Più mosso (alla Chiusa)

Detailed description: This is a page of musical notation for piano, consisting of ten staves. The music is written in a key with one sharp (F#) and a common time signature. The first staff begins with a forte (*f*) dynamic. The second staff starts with mezzo-forte (*mf*). The third staff returns to forte (*f*). The fourth staff is marked mezzo-forte (*mf*) and includes the instruction *Più mosso (alla Chiusa)*. The fifth staff continues with mezzo-forte (*mf*). The sixth staff features a *più f* marking. The seventh staff is marked *ff*. The eighth staff has a *più ff* marking. The ninth staff begins with a *ff* dynamic and the tempo instruction *Presto*. The tenth staff continues with *ff*. The notation includes various rhythmic values, slurs, and dynamic markings throughout.

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

Introduzione

6^a in Re

f gaio (quasi fanfara)

I Gaio

(Lo stesso tempo, ma più grazioso)

mf

p *leggero*

mp *mf*

mp *p*

Tempo I

f

p *grazioso*

mf *f*

mf *f*

II ($\frac{6}{8}=\frac{2}{4}$) Allegramente

f

f *sf*

p *mf marcato*

mf *mf*

f

f

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with a steady accompaniment of quarter notes in the bass line.

Musical staff 2: Treble clef, key signature of two flats. The melody continues with eighth notes. The bass line features a more complex rhythmic pattern with some accidentals. The dynamic marking *mf* is at the beginning, and *f pesante* is at the end.

(Lo stesso tempo)

Musical staff 3: Treble clef, key signature of two flats. The melody is marked *mf*. The bass line has a rhythmic pattern of eighth notes with a 'y' marking. The dynamic marking *rustico* is written below the staff.

Musical staff 4: Treble clef, key signature of two flats. The melody is marked *mp*. The bass line has a rhythmic pattern of eighth notes with a 'y' marking. The dynamic marking *p* is at the beginning, and *mf* is at the end. The phrase *p grazioso* is written above the staff.

Musical staff 5: Treble clef, key signature of two flats. The melody is marked *p*. The bass line has a rhythmic pattern of eighth notes with a 'y' marking. The dynamic marking *mf marcato* is written below the staff.

Musical staff 6: Treble clef, key signature of two flats. The melody is marked *mp piu espr.*. The bass line has a rhythmic pattern of eighth notes with a 'y' marking. The dynamic marking *p* is at the beginning.

Musical staff 7: Treble clef, key signature of two flats. The melody is marked *f*. The bass line has a rhythmic pattern of eighth notes with a 'y' marking. The phrase *animando e crescendo.....* is written above the staff.

sf *tornando al.....*
mp

mf

....Tempo I

f festoso

mf

f

più f
insistendo

ff
Deciso