MARIO CASTELNUOVO - TEDESCO

APPUNTI

PRELUDI E STUDI PER CHITARRA

Quaderno secondo: i ritmi

Parte III: Danze del '900

Revisione e diteggiatura di Ruggero Chiesa

UNIVERSIDAD DE LA REPÚBLICA
BIBLIOTECA
V. DE MUSICA

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

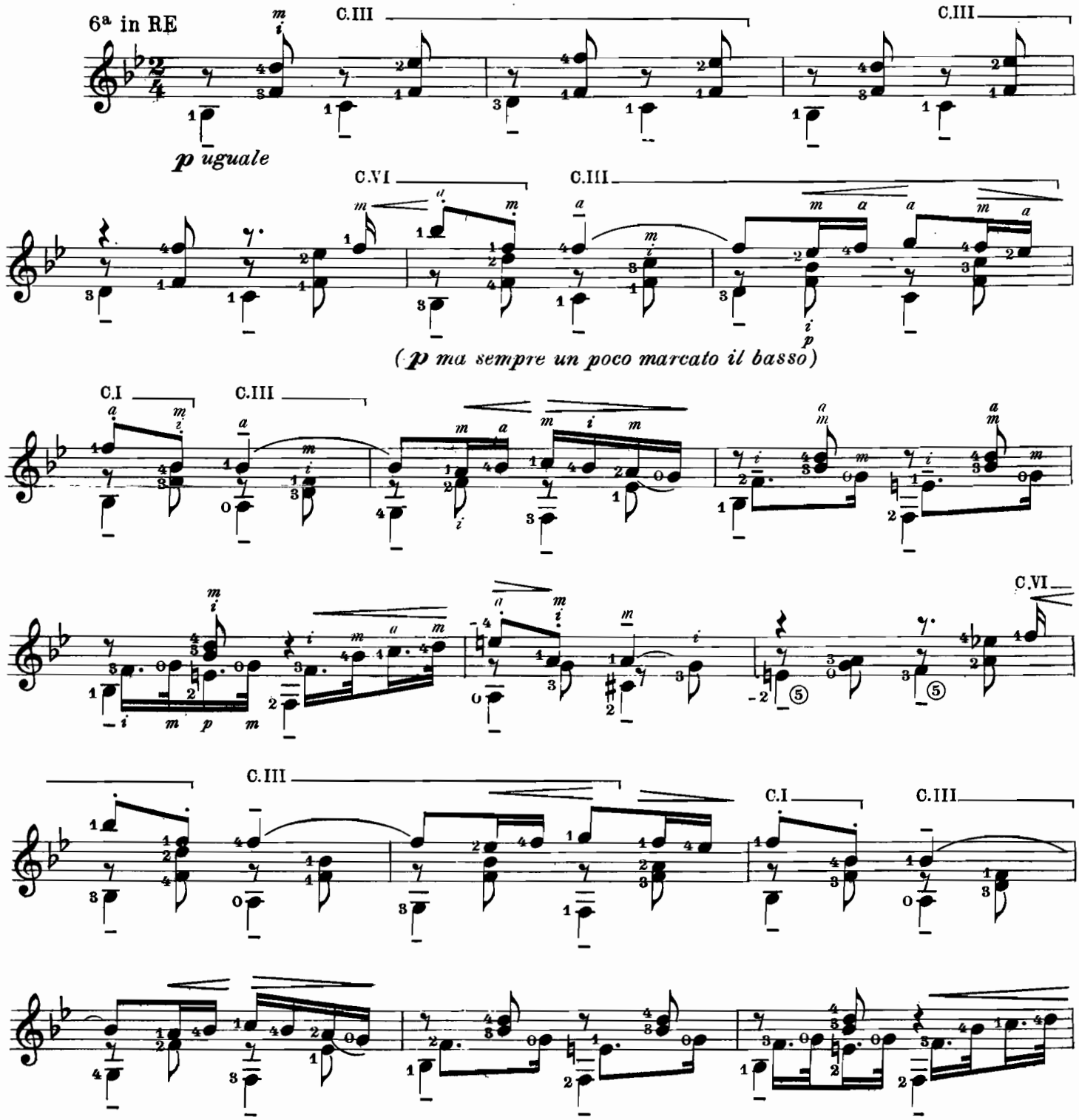
Quaderno secondo: i ritmi

Parte III: Danze del '900

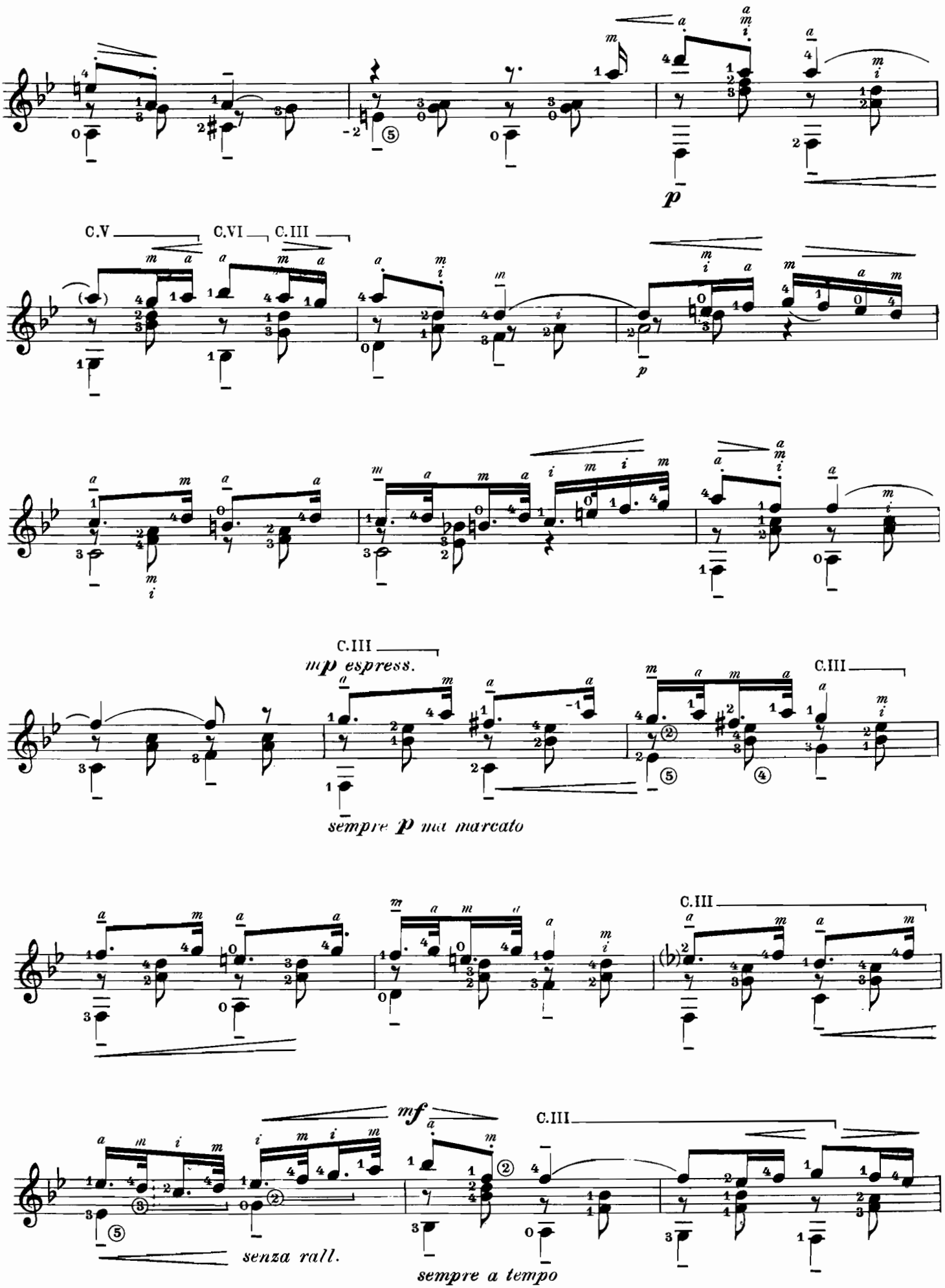
Revisione e diteggiatura di Ruggero Chiesa

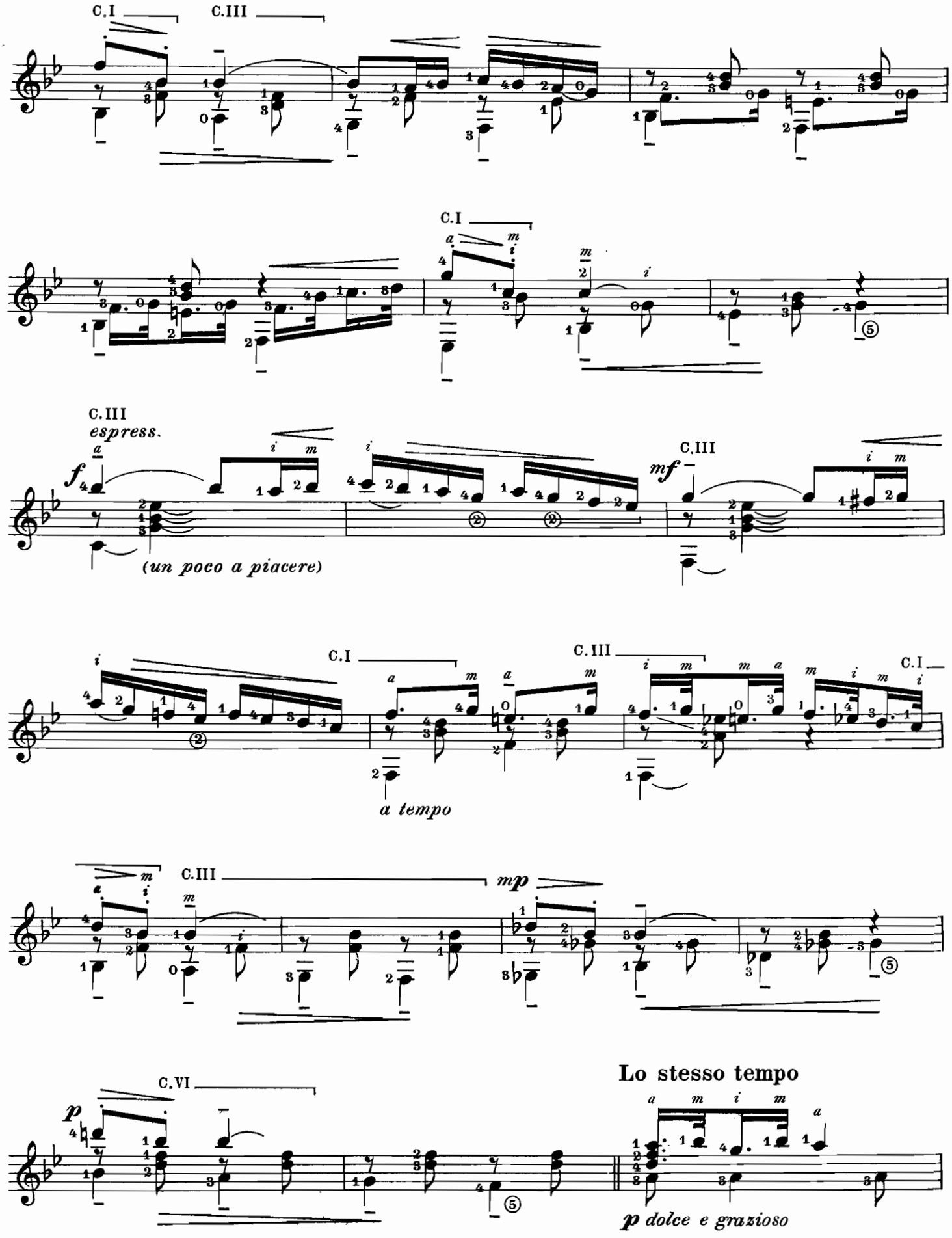
MARIO CASTELNUOVO - TEDESCO
1967

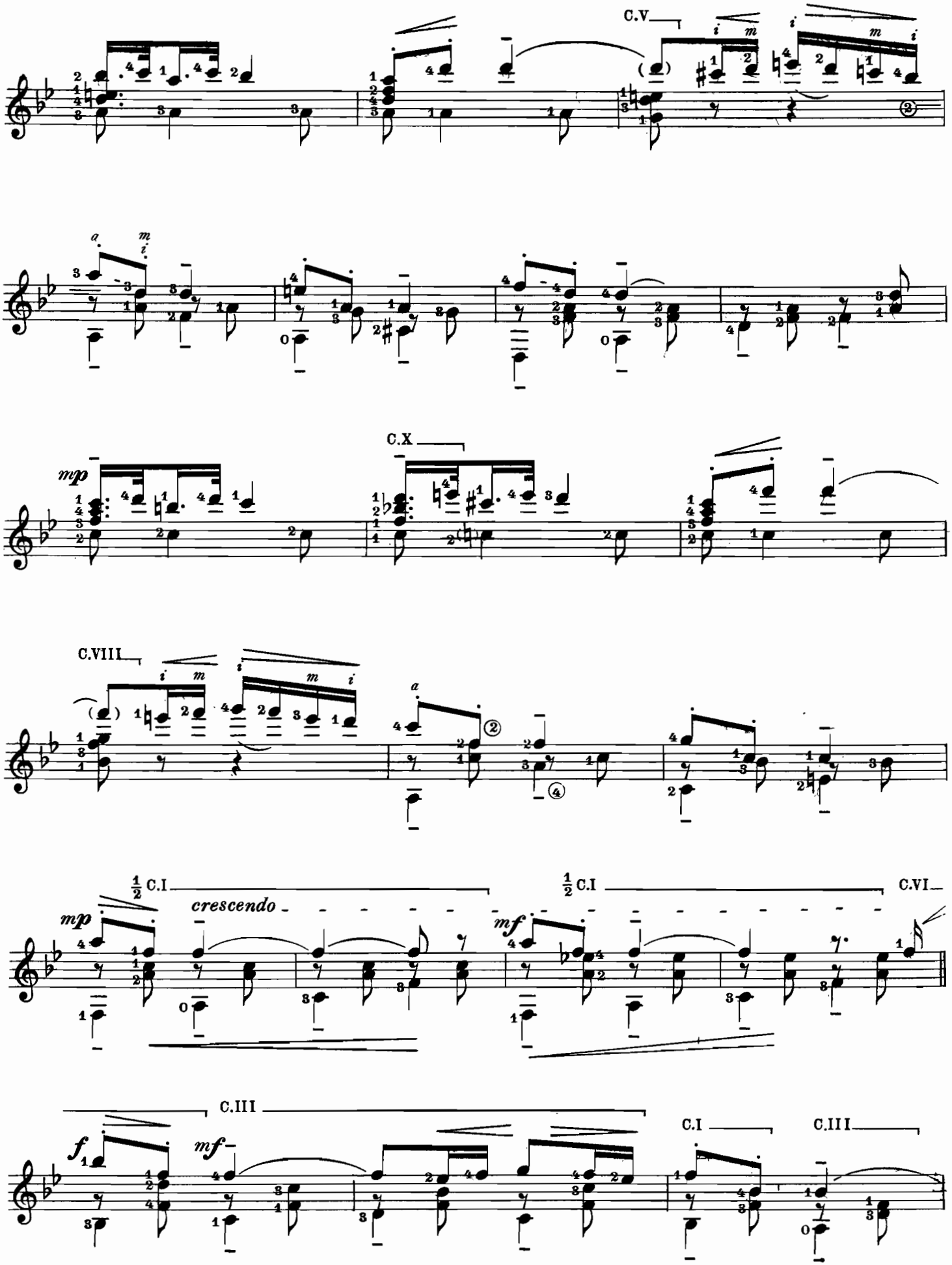
XVII TWO STEP (in $\frac{2}{4}$) Allegretto moderato e regolare

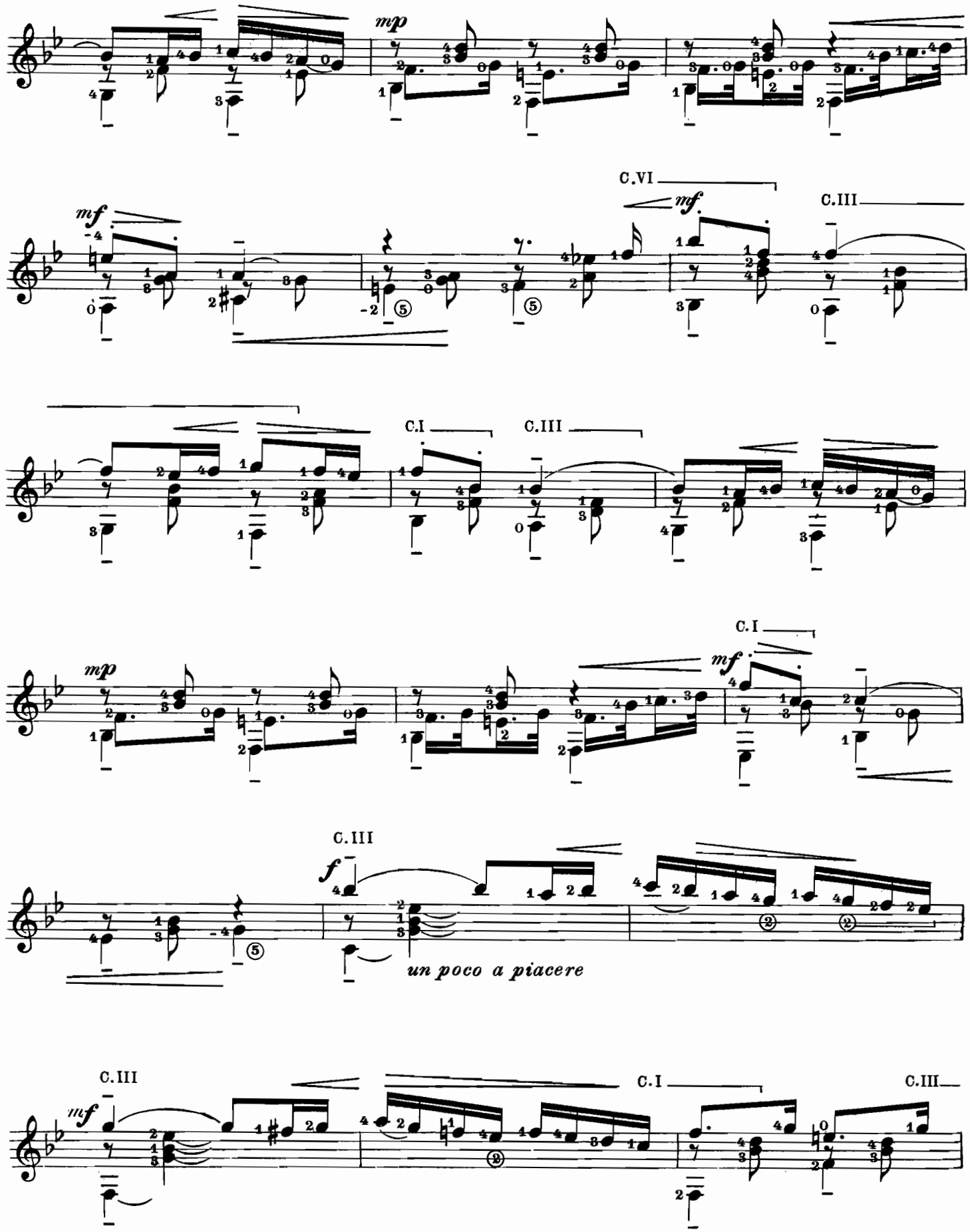


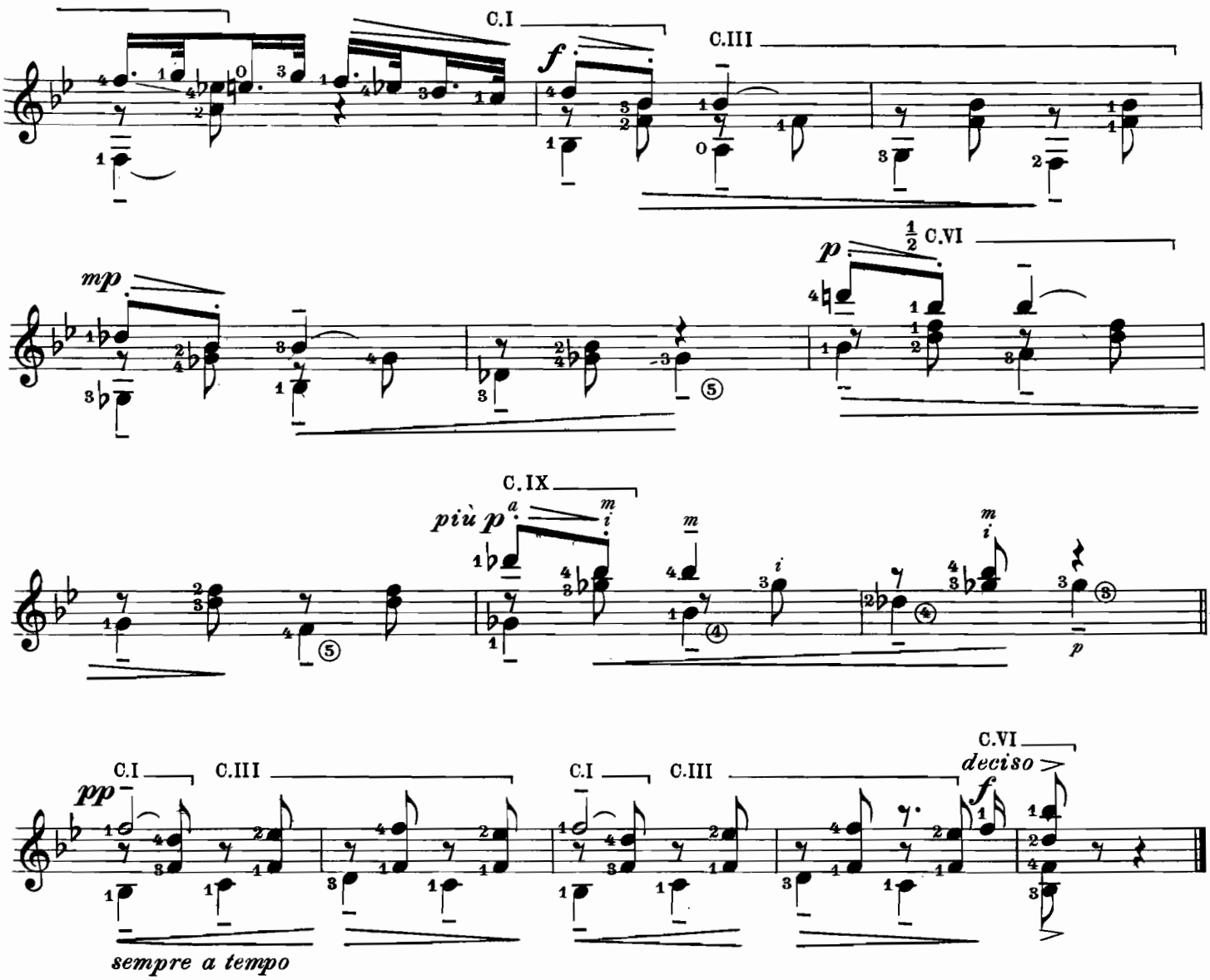
Proprietà per tutti i paesi delle Edizioni **SUVINI ZERBONI** S.p.A. - Milano, Galleria del Corso, 4.


C.V
C.VI
C.III
p
C.III
mp espress.
C.III
sempre p ma marcato
C.III
mf
C.III
senza rall.
sempre a tempo

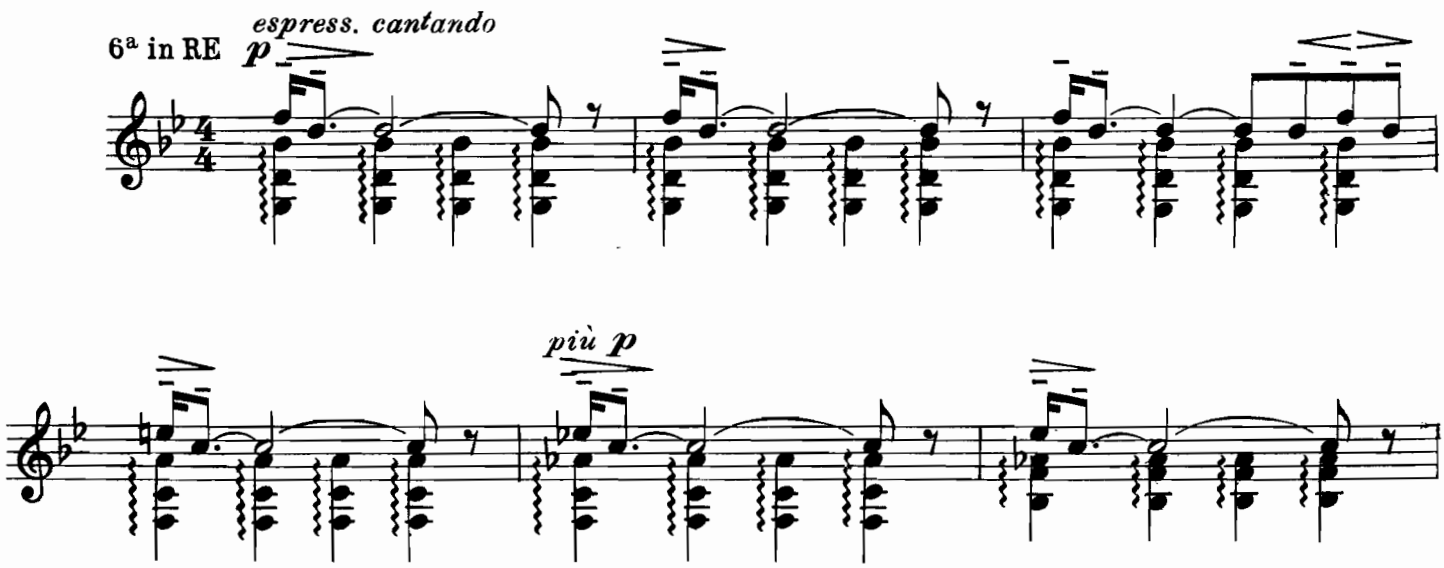

C.I
C.III
C.I
C.III
espress.
f
(un poco a piacere)
C.III
mf
C.I
a tempo
C.III
mp
C.VI
p
Lo stesso tempo
p dolce e grazioso

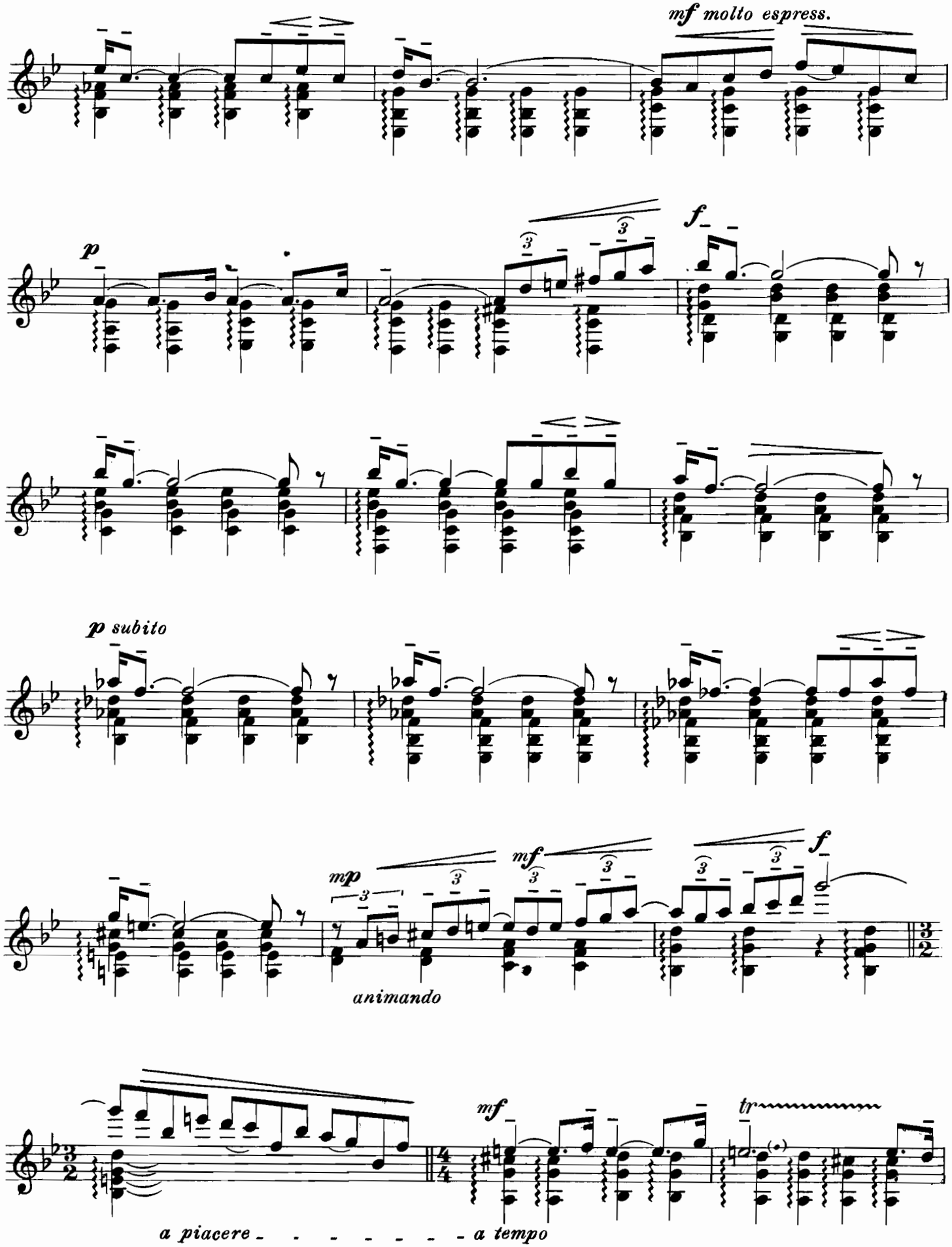

C.V
C.X
C.VIII
½ C.I
crescendo
½ C.I
C.VI
C.III
C.I
C.III

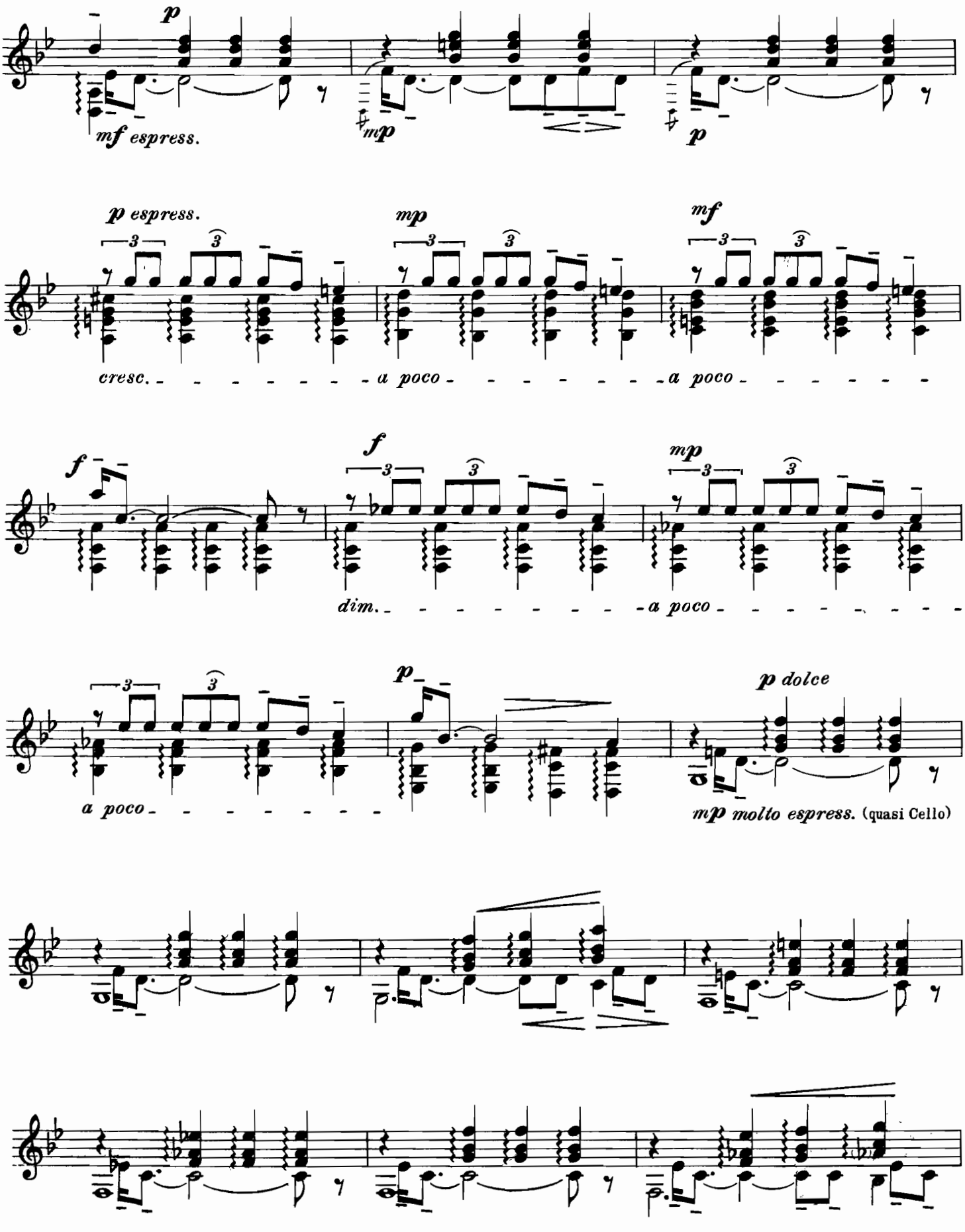

mp
mf
C.VI
mf.
C.III
C.I
C.III
mp
C.I
mf.
C.III
f
un poco a piacere
C.III
mf
C.I
C.III

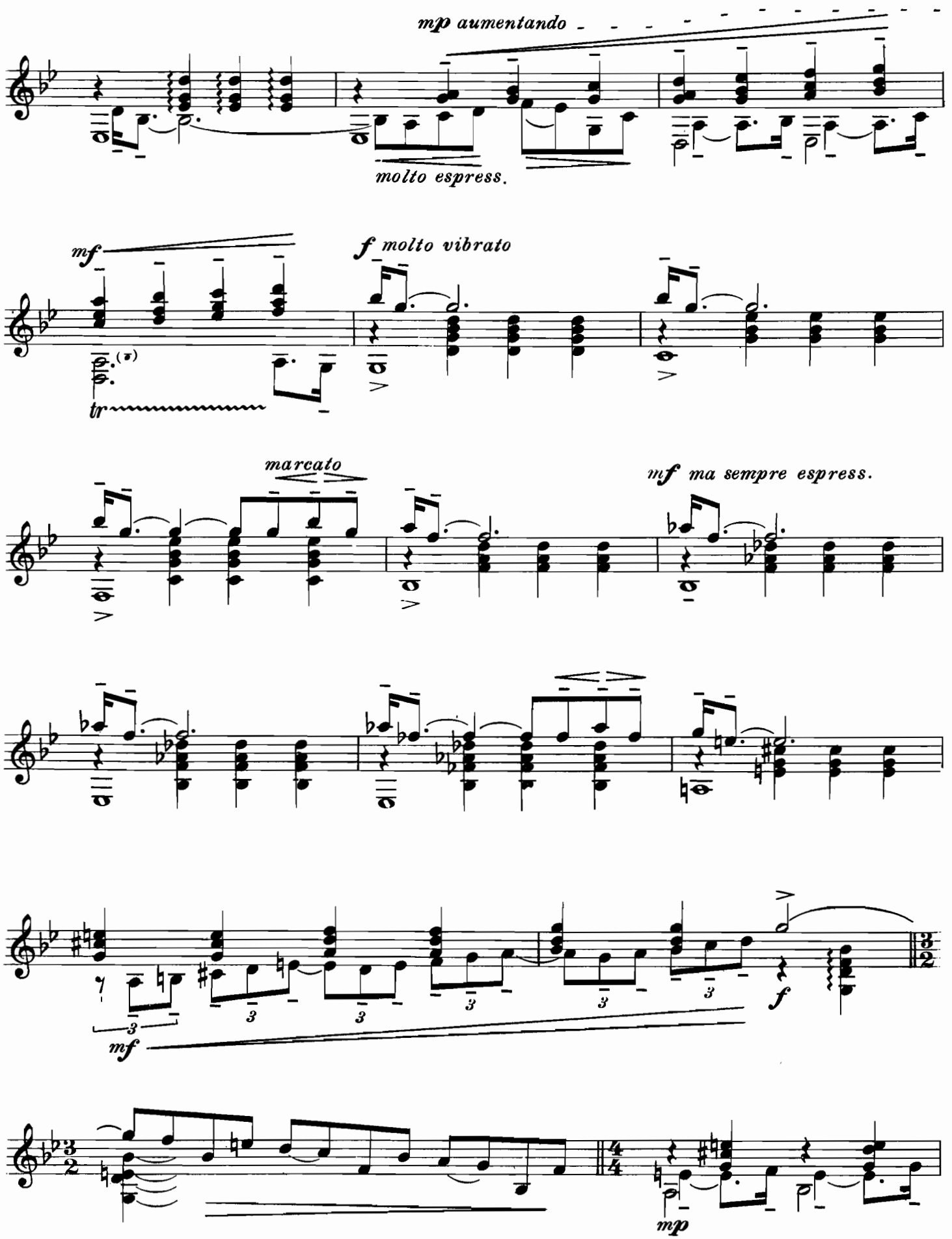


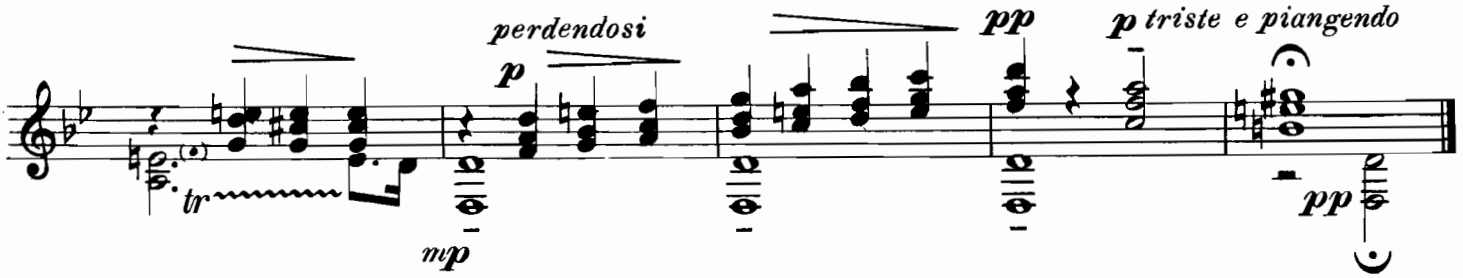
XVIII BLUES (in $\frac{4}{4}$) Molto moderato, nostalgico e indolente



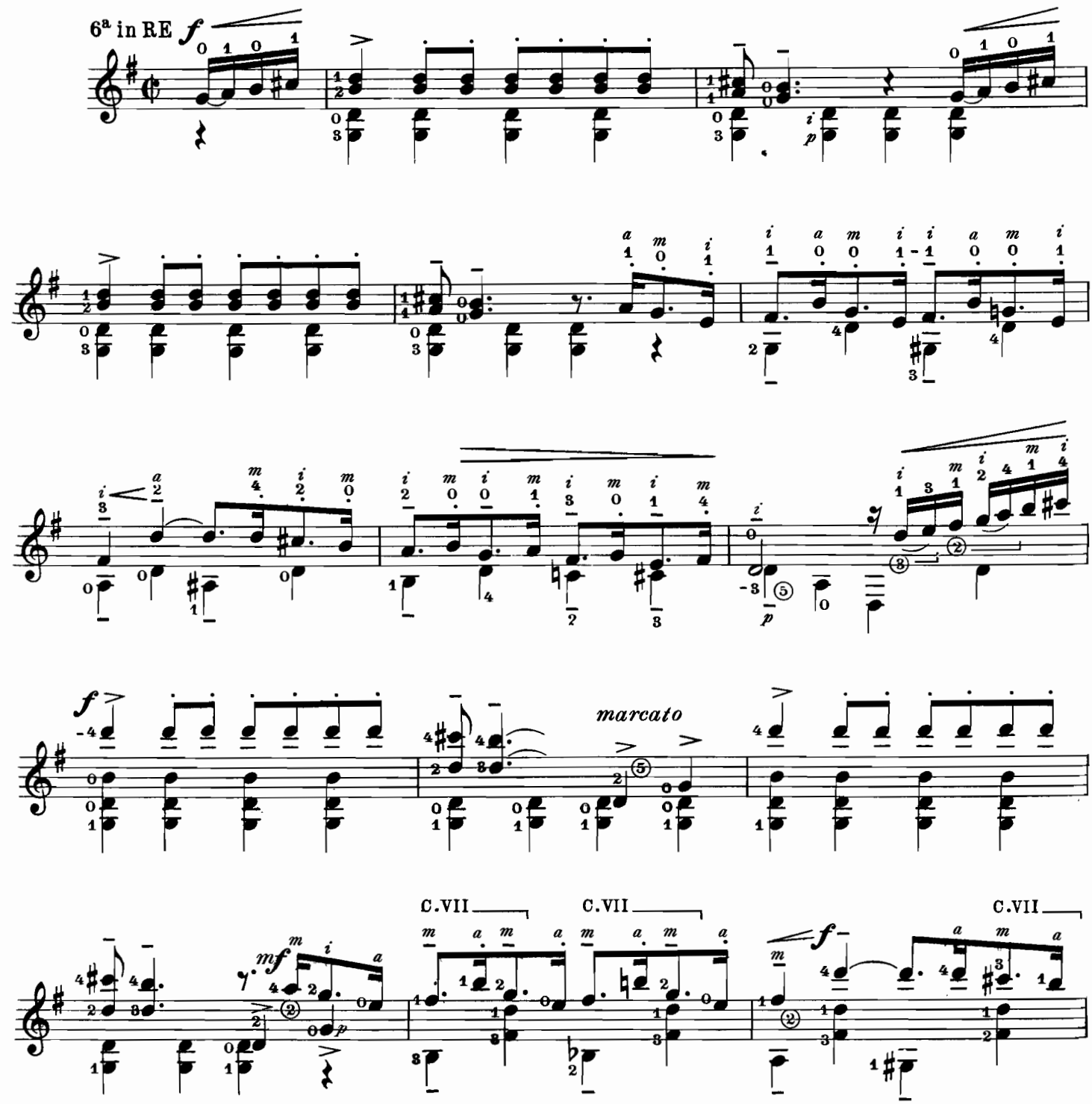

mf molto espress.
p
f
p subito
mp
mf
f
animando
mf
tr
a piacere
a tempo

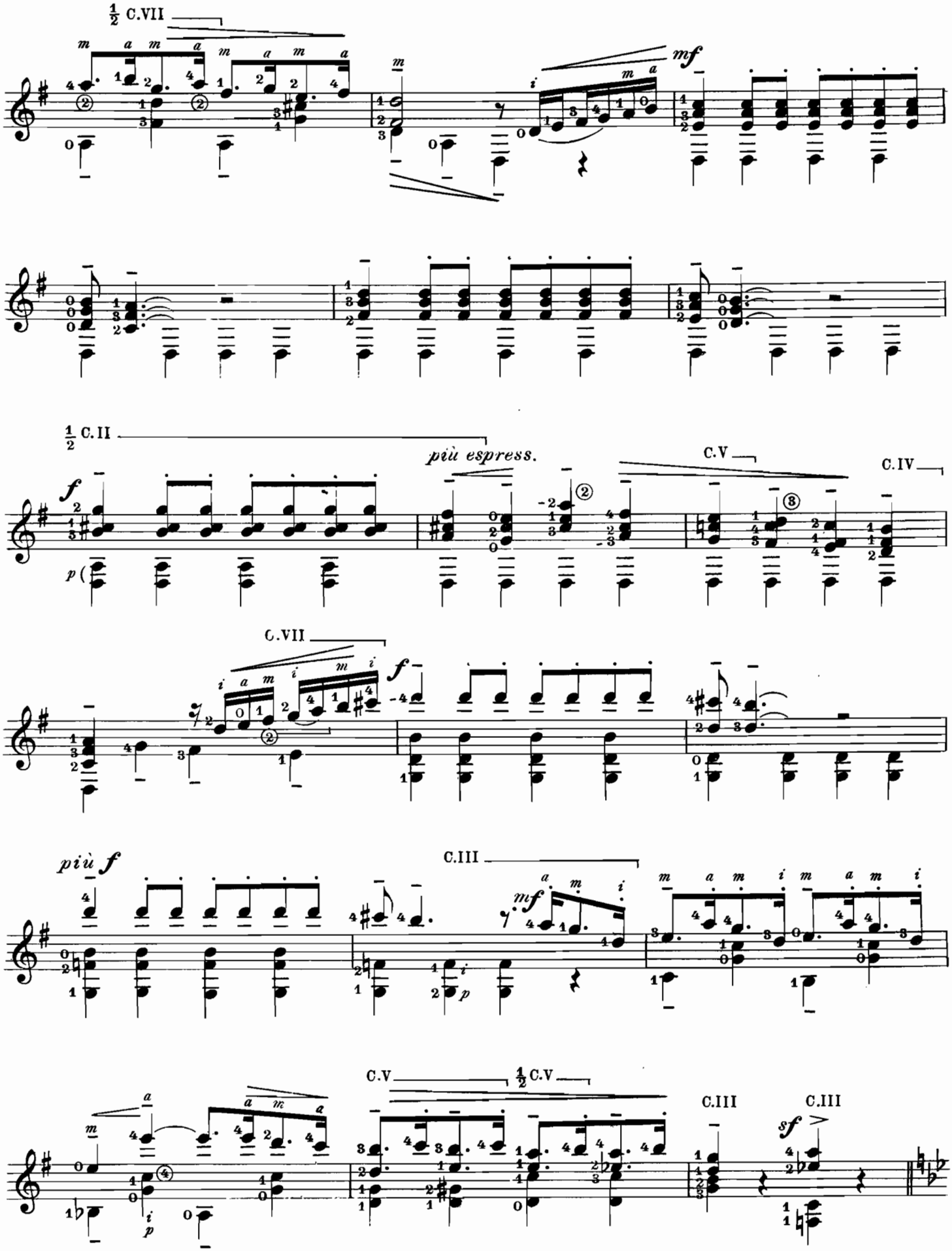

p
mf espress.
mp
p
p espress.
mp
mf
cresc.
a poco
a poco
f
f
mp
dim.
a poco
a poco
p
p dolce
mp molto espress. (quasi Cello)


mp aumentando
molto espress.
mf
f molto vibrato
tr
marcato
mf ma sempre espress.
mf
f
mp

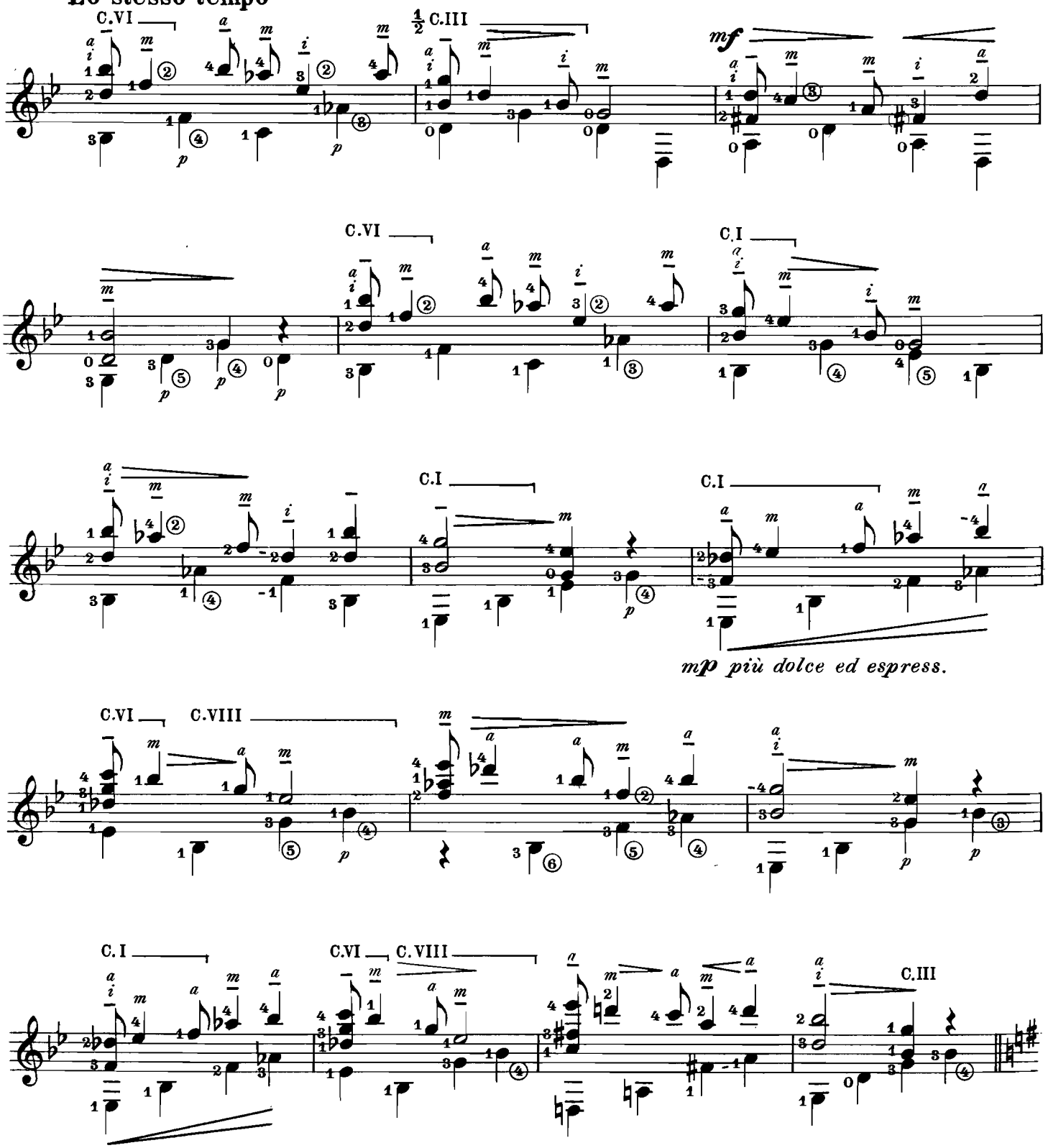


XIX FOX TROT (in ¢) Vivace e robusto

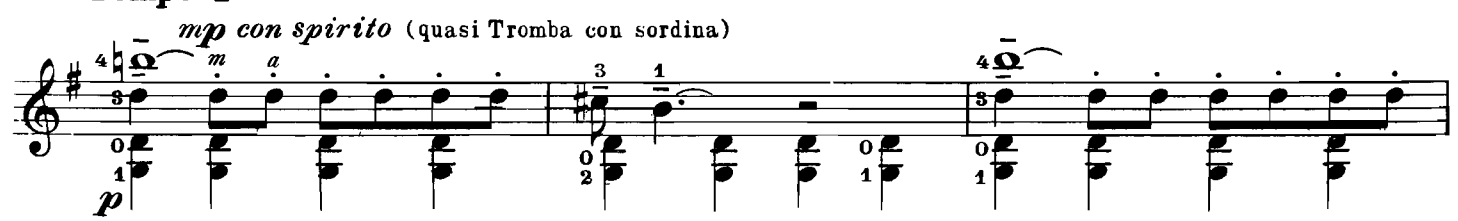


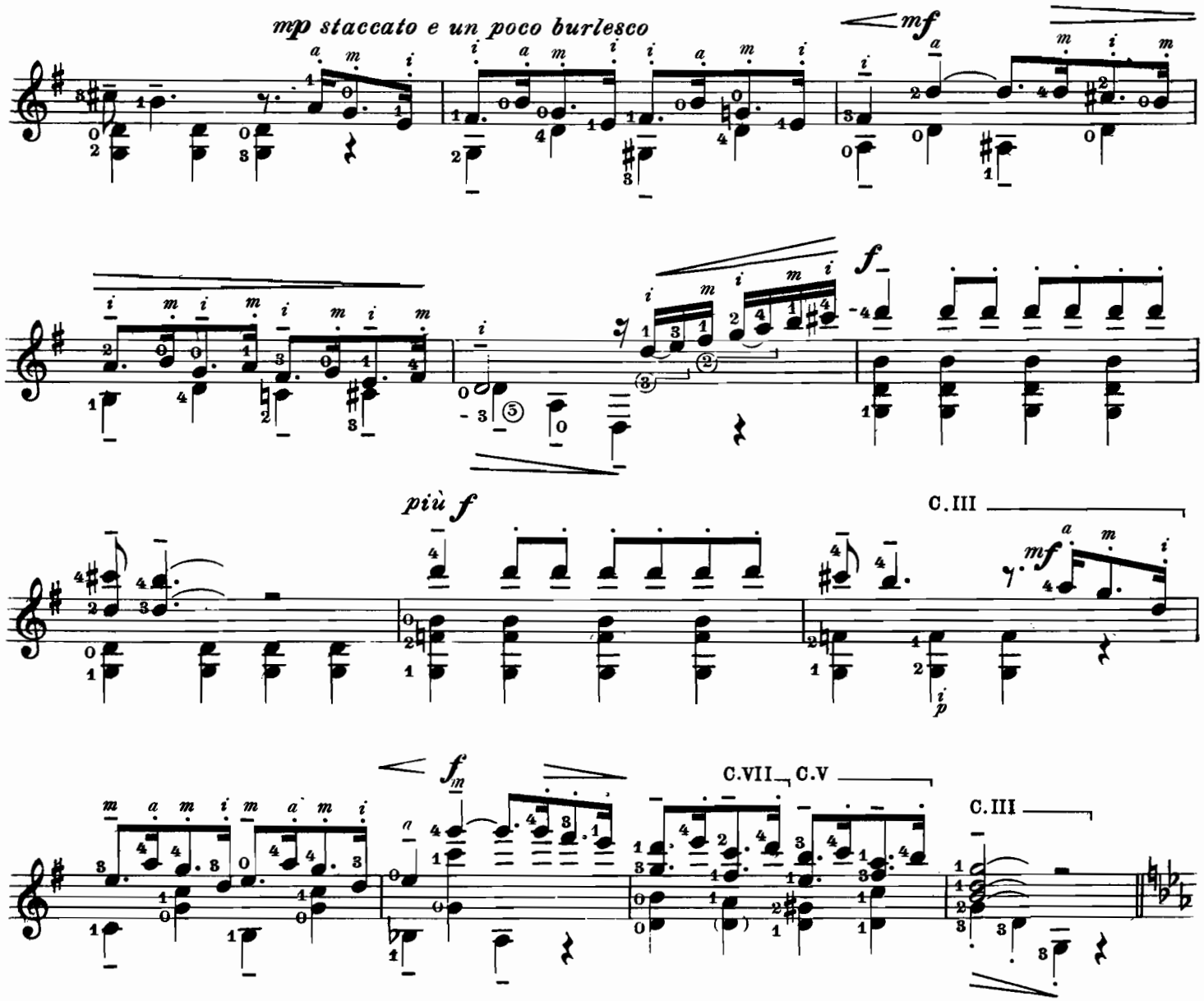

½ C.VII
mf
½ C.II
più espress.
C.V
C.IV
C.VII
f
più f
C.III
mf
C.V
½ C.V
C.III
C.III
sf

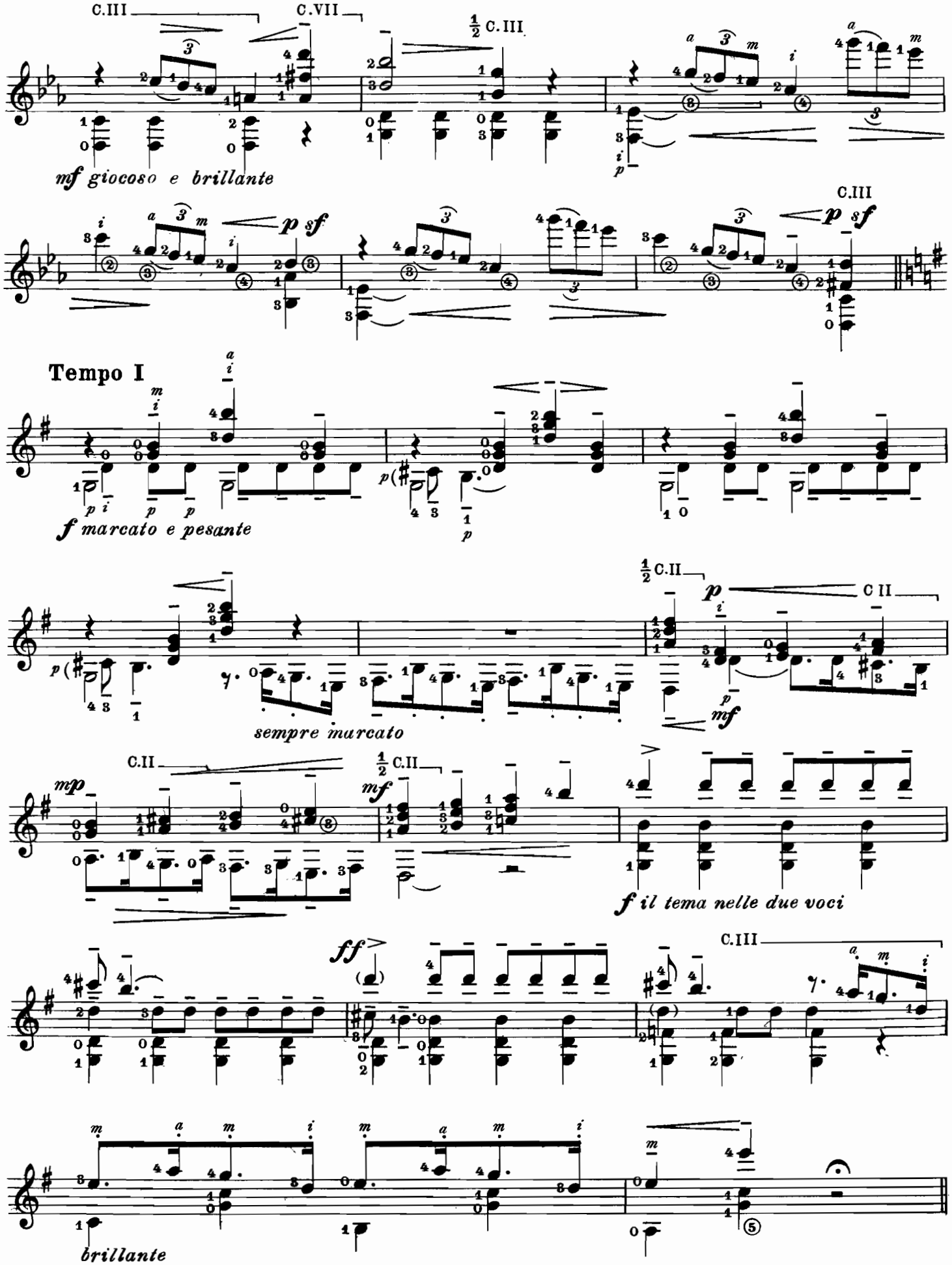
Lo stesso tempo



Tempo I




mp staccato e un poco burlesco
mf
f
più f
C. III
mf
fm
C.VII
C.V
C. III
Lo stesso tempo
C.I
C.VIII
mf
sf
C.I
C.VIII
C.I
mf
sf
C.I
sf


C.III
C.VII
½ C.III
mf giocoso e brillante
p sf
C.III
Tempo I
f marcato e pesante
½ C.II
p
C II
sempre marcato
C.II
½ C.II
mp
mf
f il tema nelle due voci
ff
C.III
brillante

Più mosso stringendo

CODA

C.VII C.IX C.V C.V

C.V C.IV C.V

deciso

ff *sff*

Rasgueado

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XX TANGO (in $\frac{2}{4}$) Andante languido e sensuale

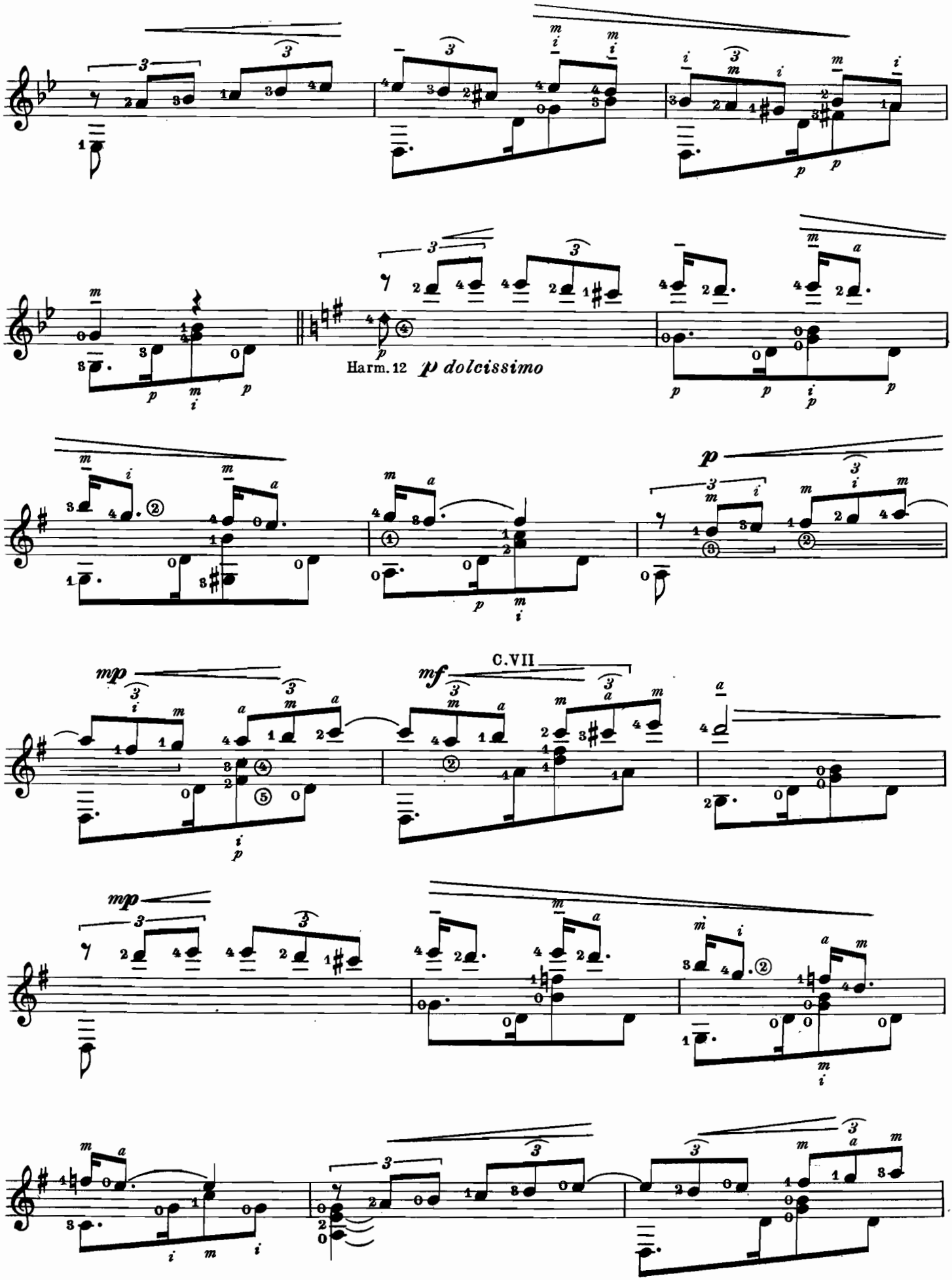
mp espress.

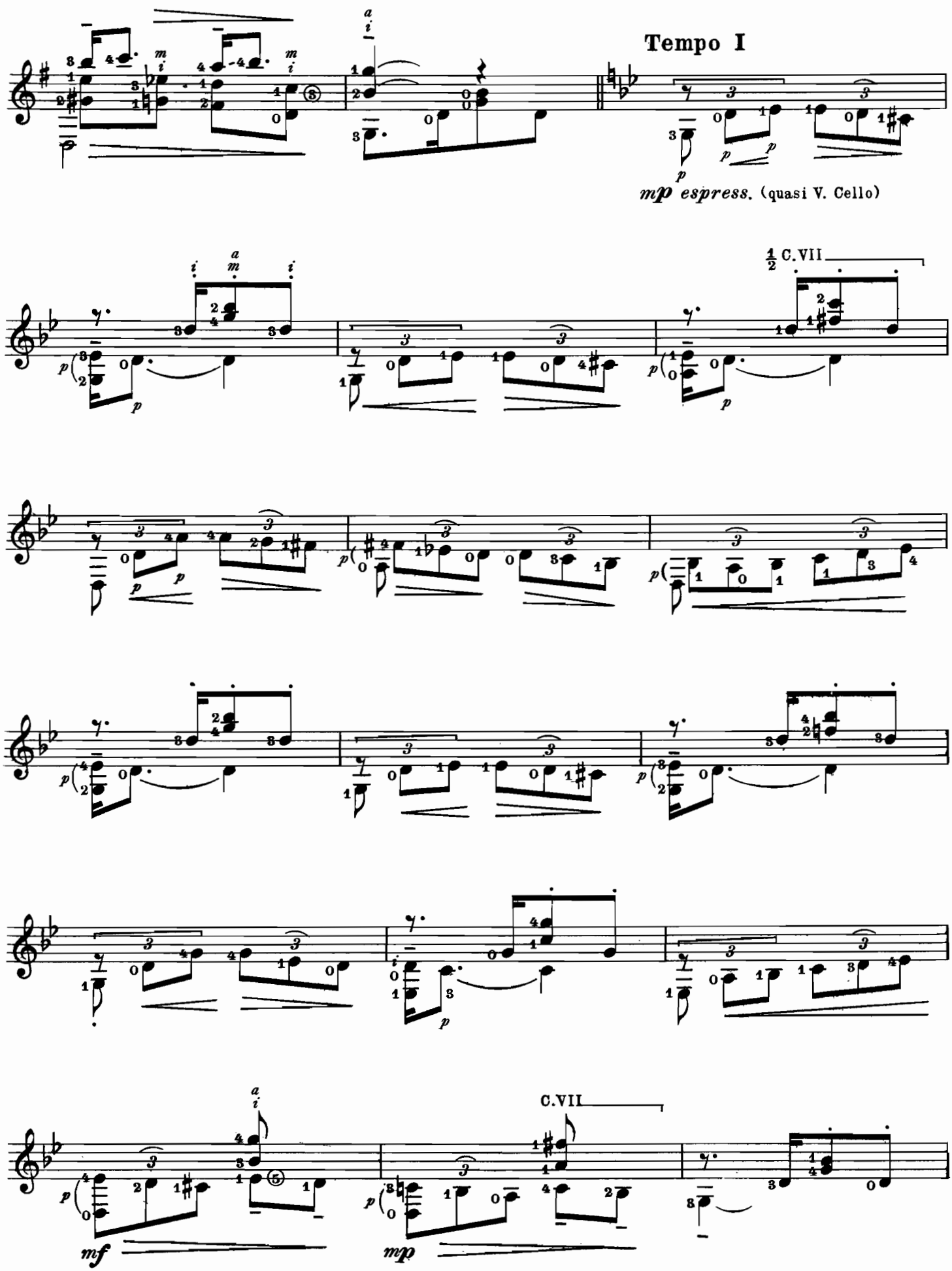
6ª in RE

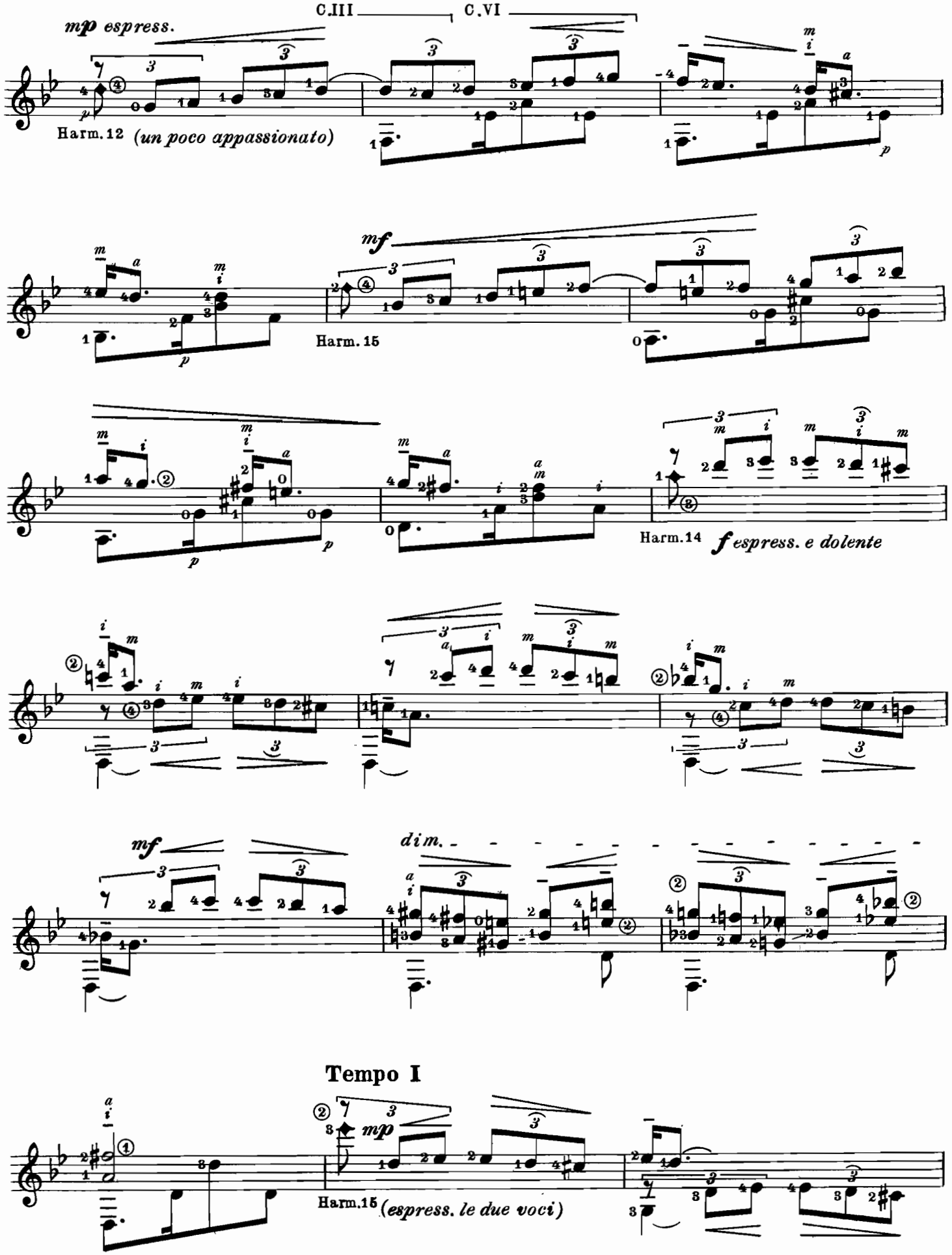
C.III

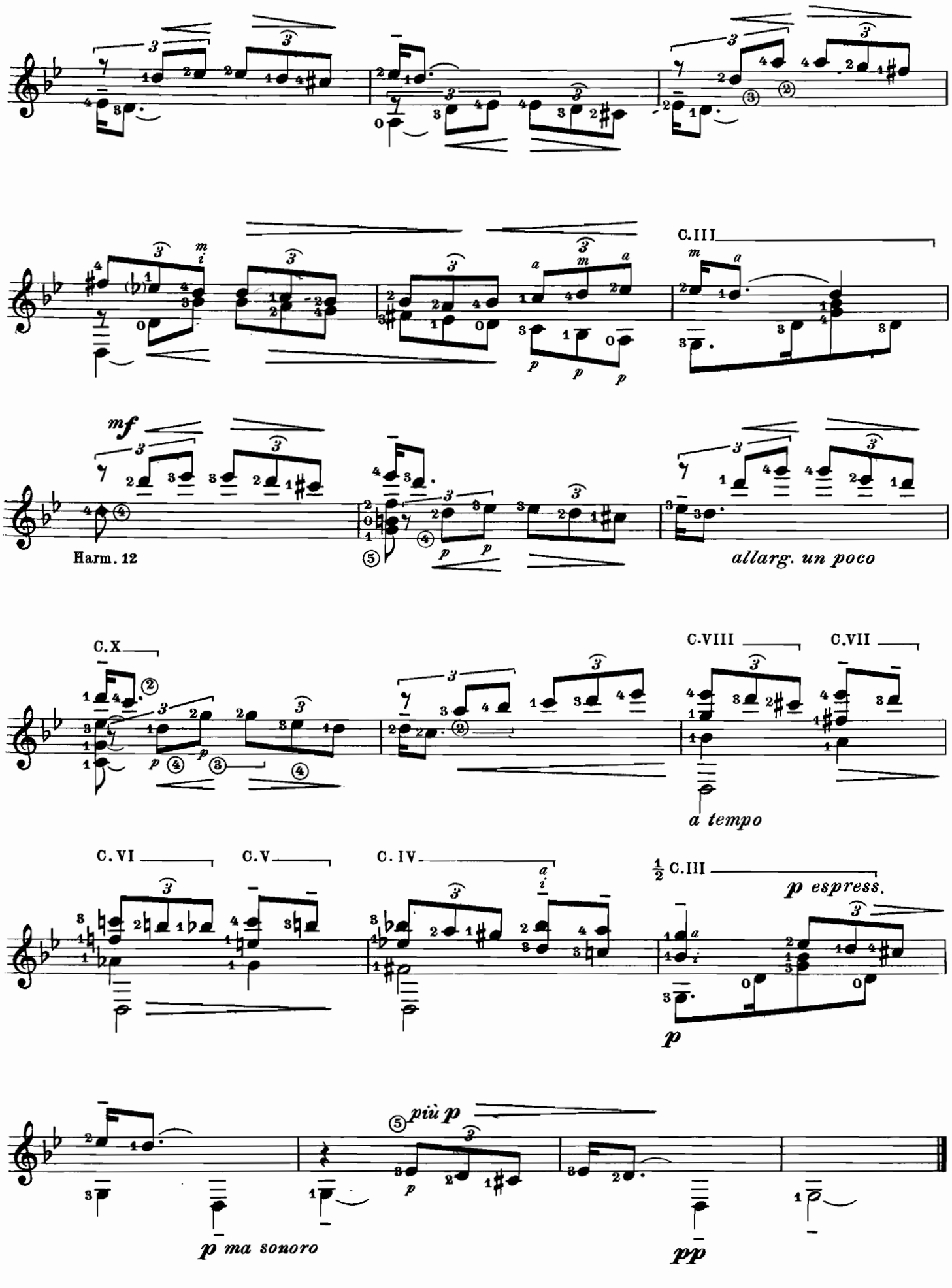
C.III

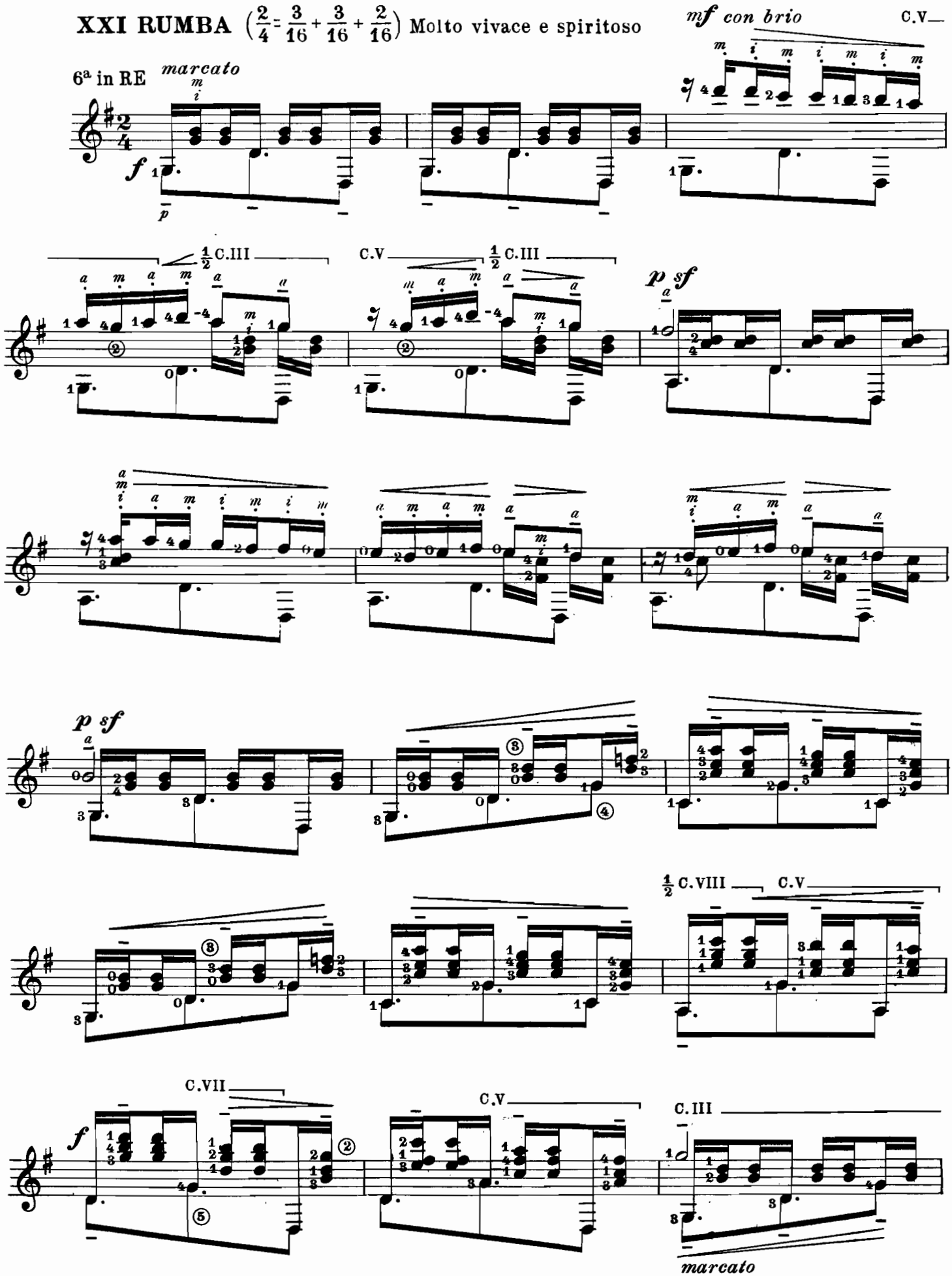
C.III C.I

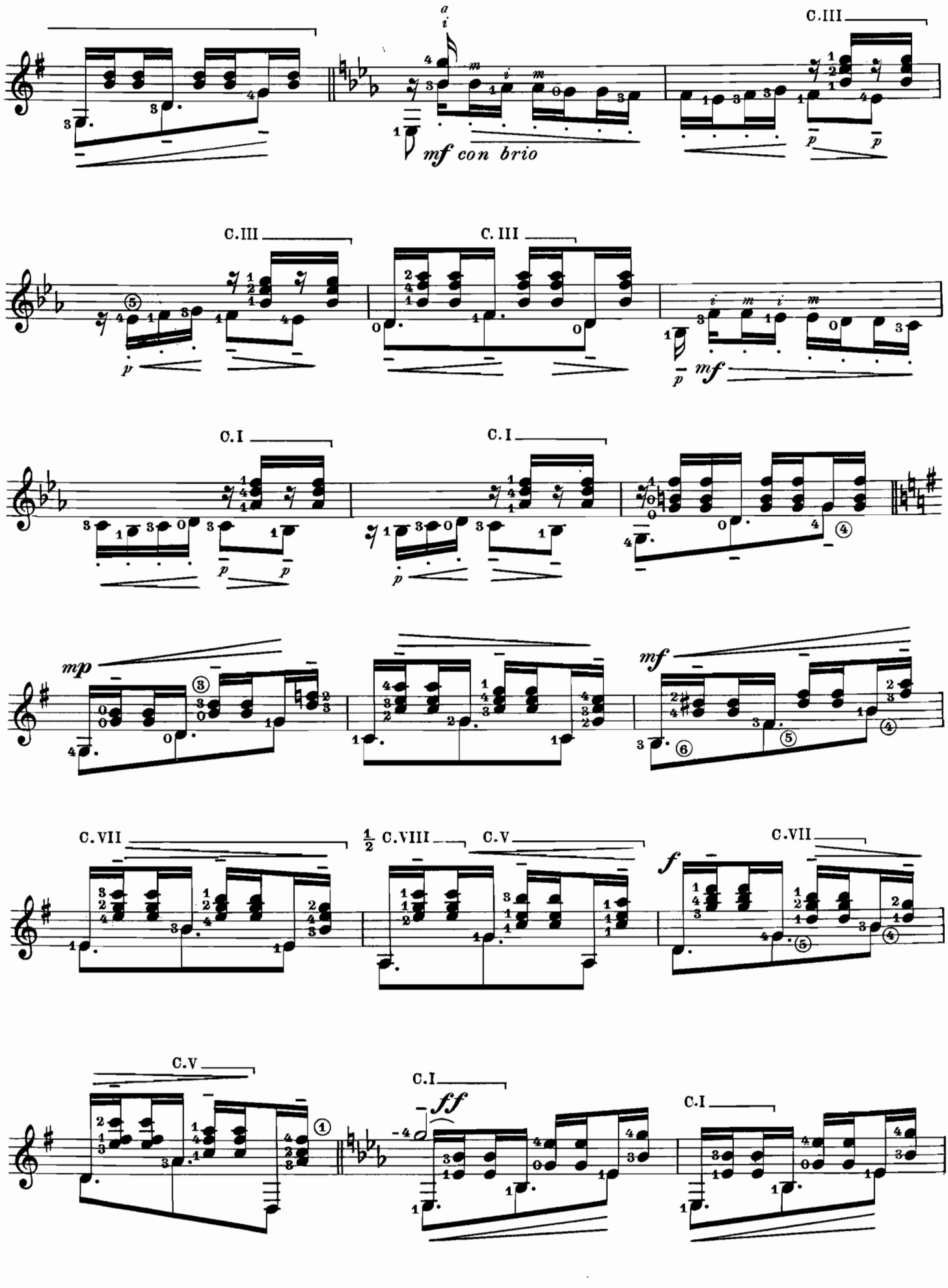

Harm. 12
p dolcissimo
C. VII
mp
mf
mp

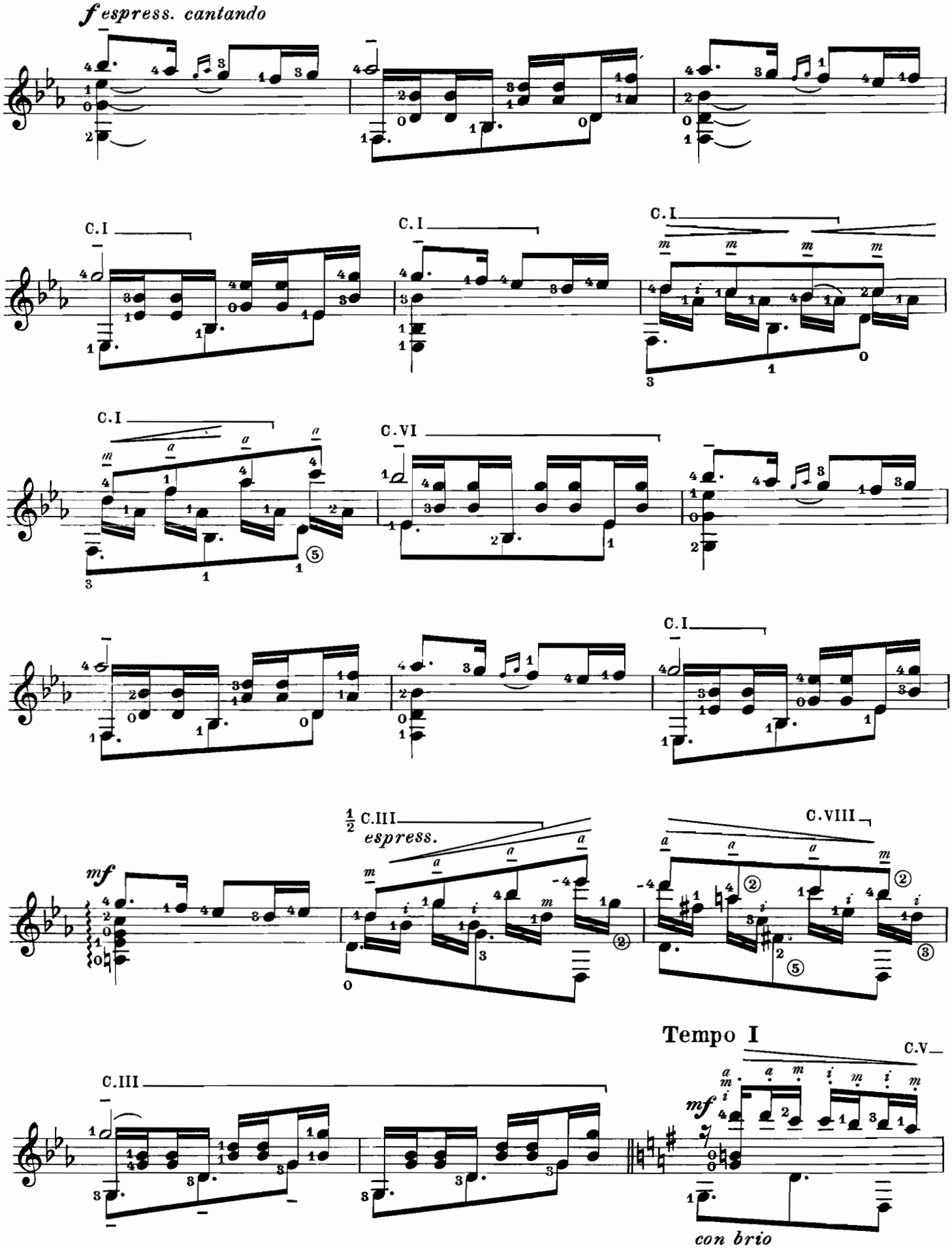

Tempo I
mp espress. (quasi V. Cello)
½ C.VII
C.VII
mf
mp

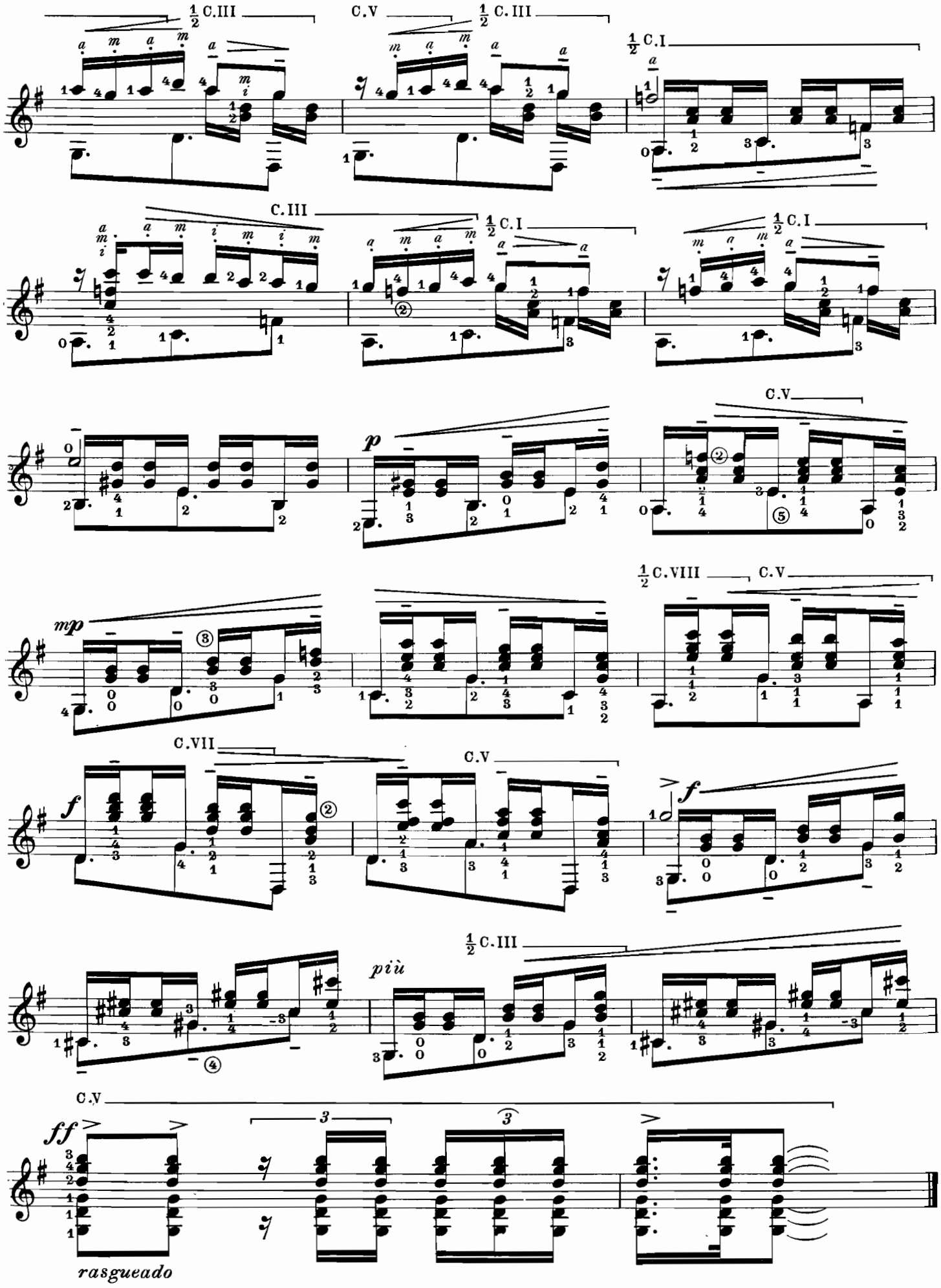

C.III
C.VI
mp espress.
Harm.12 (un poco appassionato)
mf
Harm.15
Harm.14
f espress. e dolente
mf
dim.
Tempo I
mp
Harm.15 (espress. le due voci)


C.III
mf
Harm. 12
allarg. un poco
C.X
C.VIII
C.VII
a tempo
C.VI
C.V
C.IV
½ C.III
p espress.
più p
p ma sonoro
pp

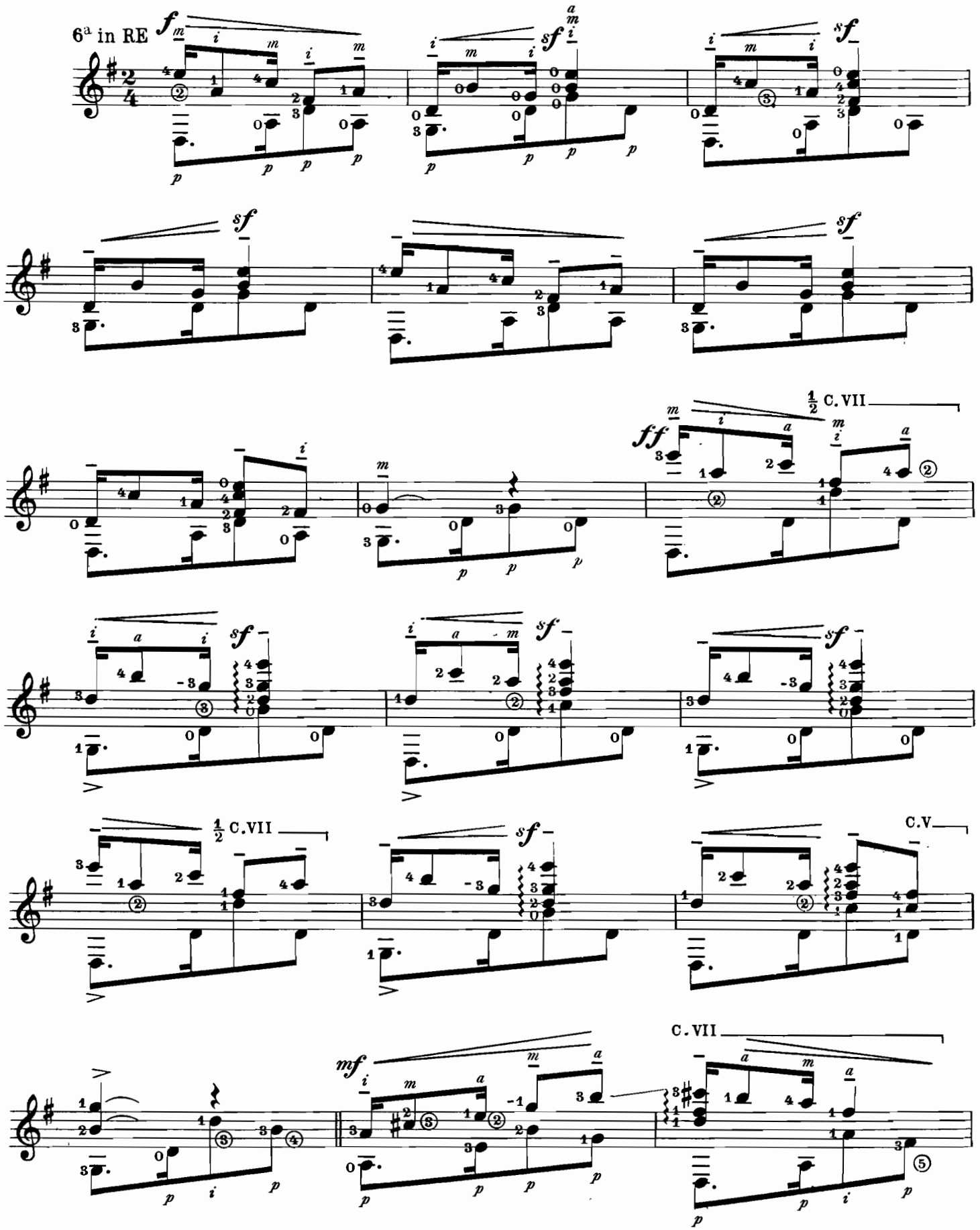

XXI RUMBA (2/4 = 3/16 + 3/16 + 2/16) Molto vivace e spiritoso
mf con brio
C.V
6ª in RE
marcato
½ C.III
C.V
½ C.III
p sf
p sf
½ C.VIII
C.V
C.VII
f
C.V
C.III
marcato

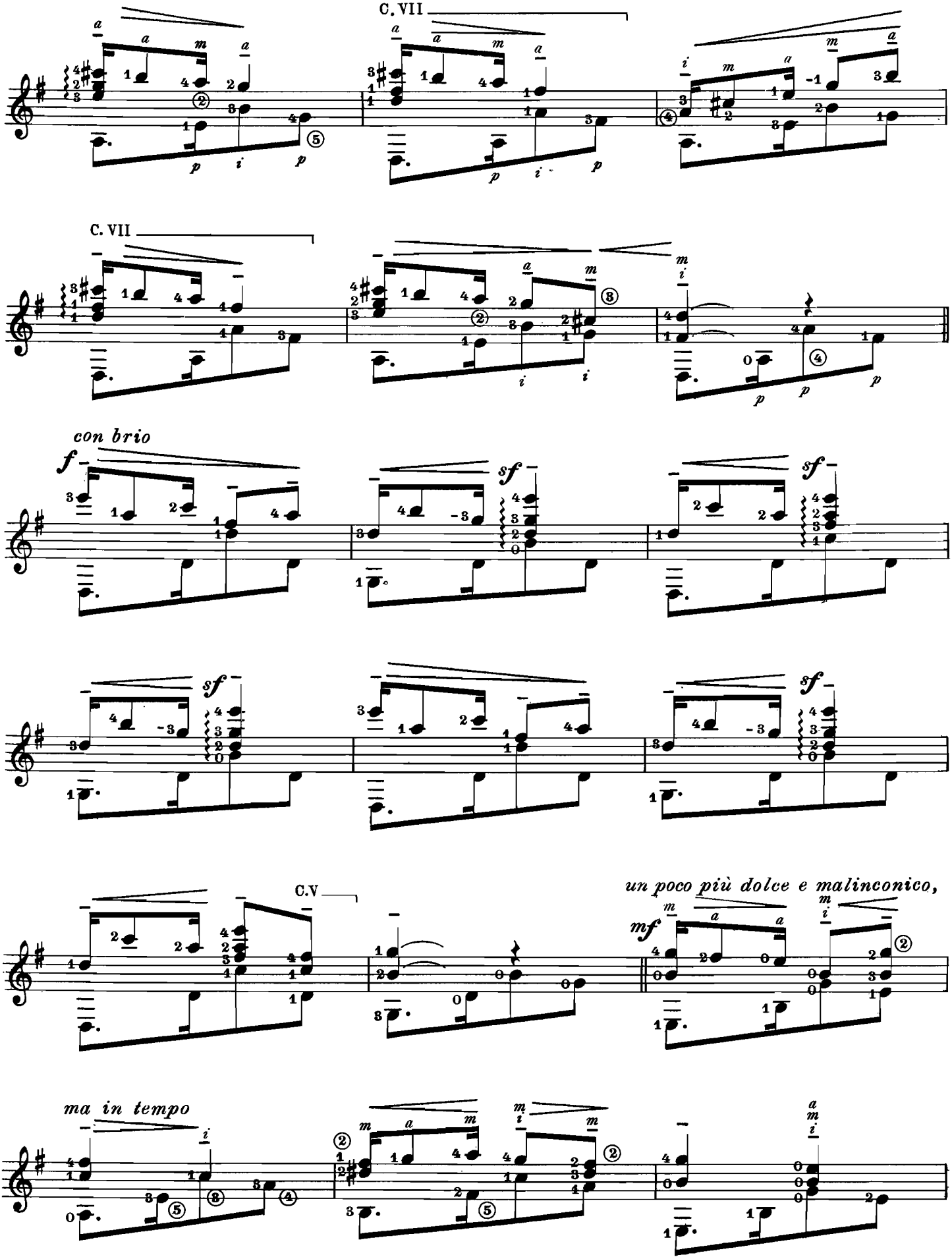

C.III
mf con brio
C.III
C. III
C.I
C.I
mp
mf
C.VII
½ C.VIII
C.V
f
C.VII
C.V
C.I
ff
C.I

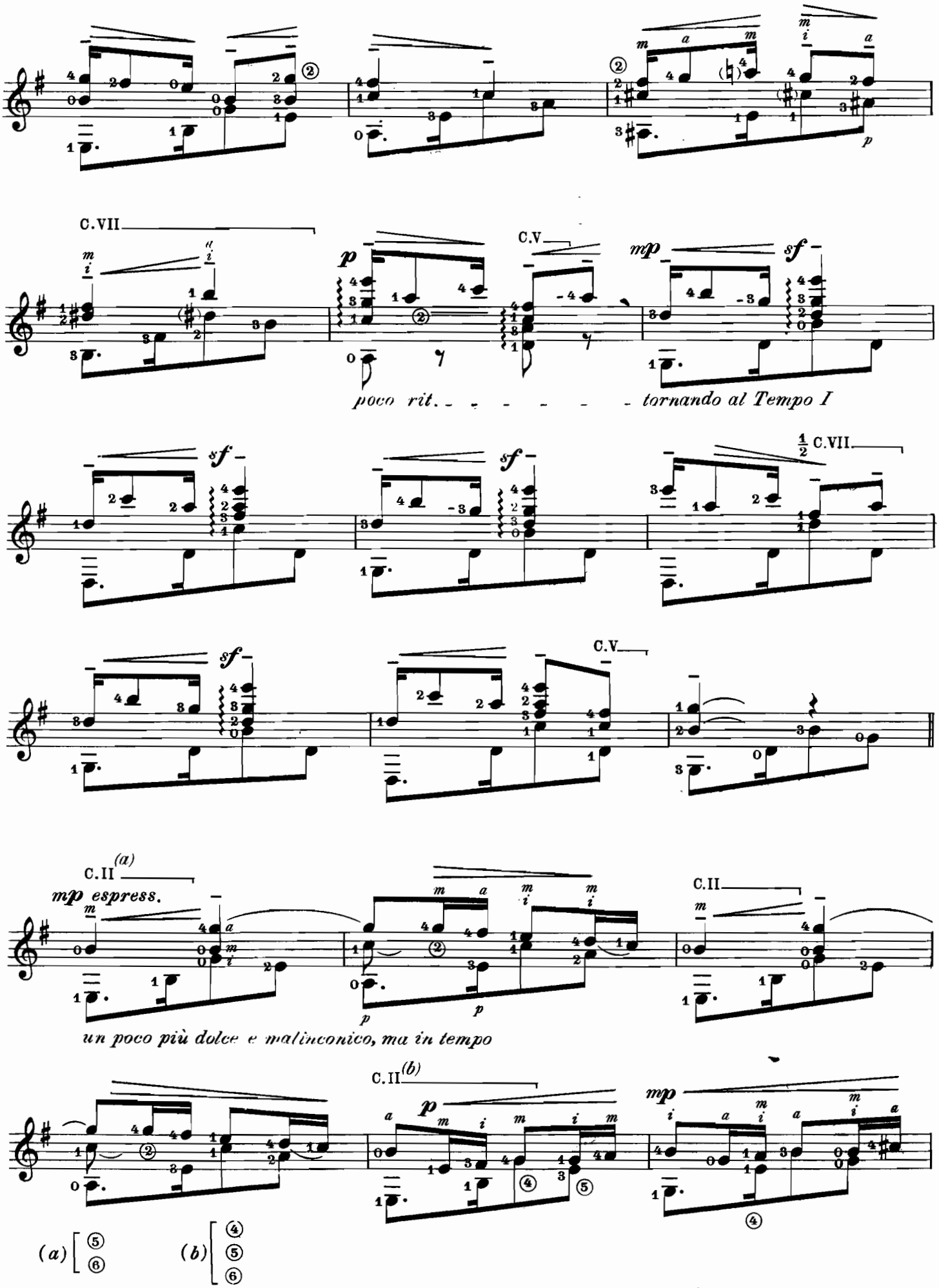

f espress. cantando
C.I
C.I
C.I
C.I
C.VI
C.I
½ C.III
espress.
C.VIII
mf
C.III
Tempo I
C.V
mf
con brio

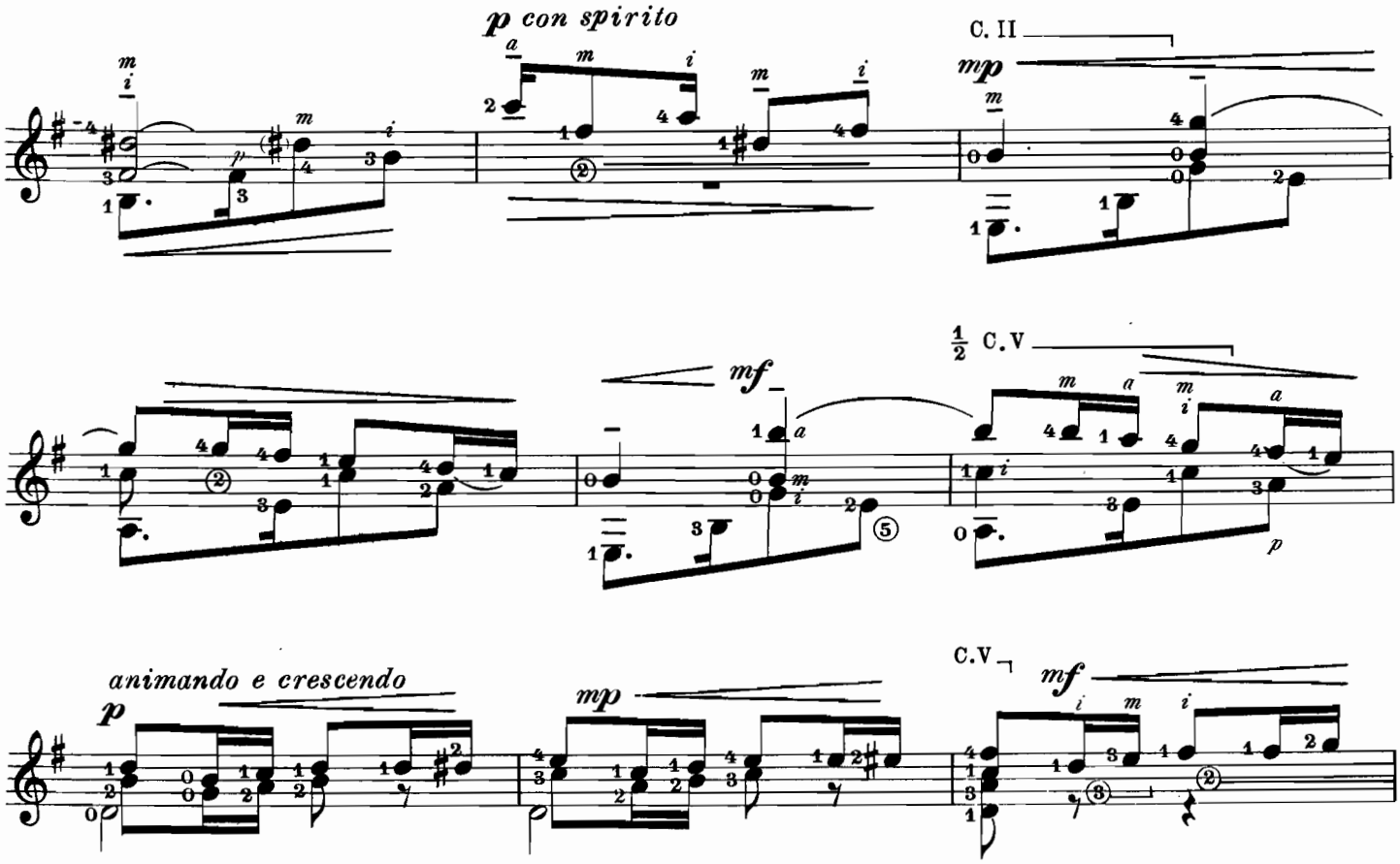

½ C.III
C.V
½ C.III
½ C.I
C.III
½ C.I
½ C.I
C.V
mp
½ C.VIII
C.V
C.VII
C.V
f
f
più
½ C.III
C.V
ff
3
3
rasgueado

XXII SAMBA (in $\frac{2}{4}$) Molto vivace e festoso

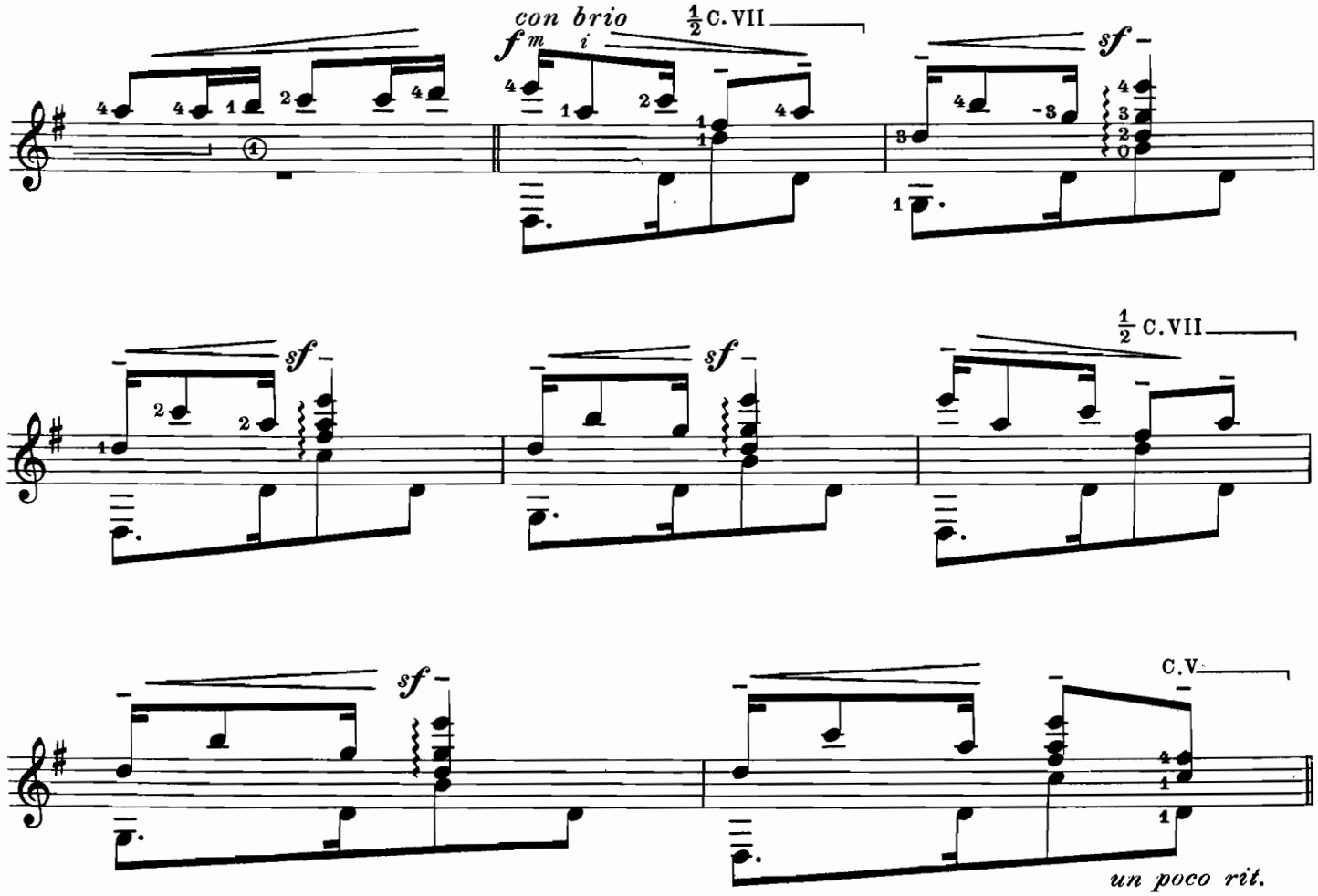



C. VII
C. VII
con brio
C. V
un poco più dolce e malinconico,
ma in tempo

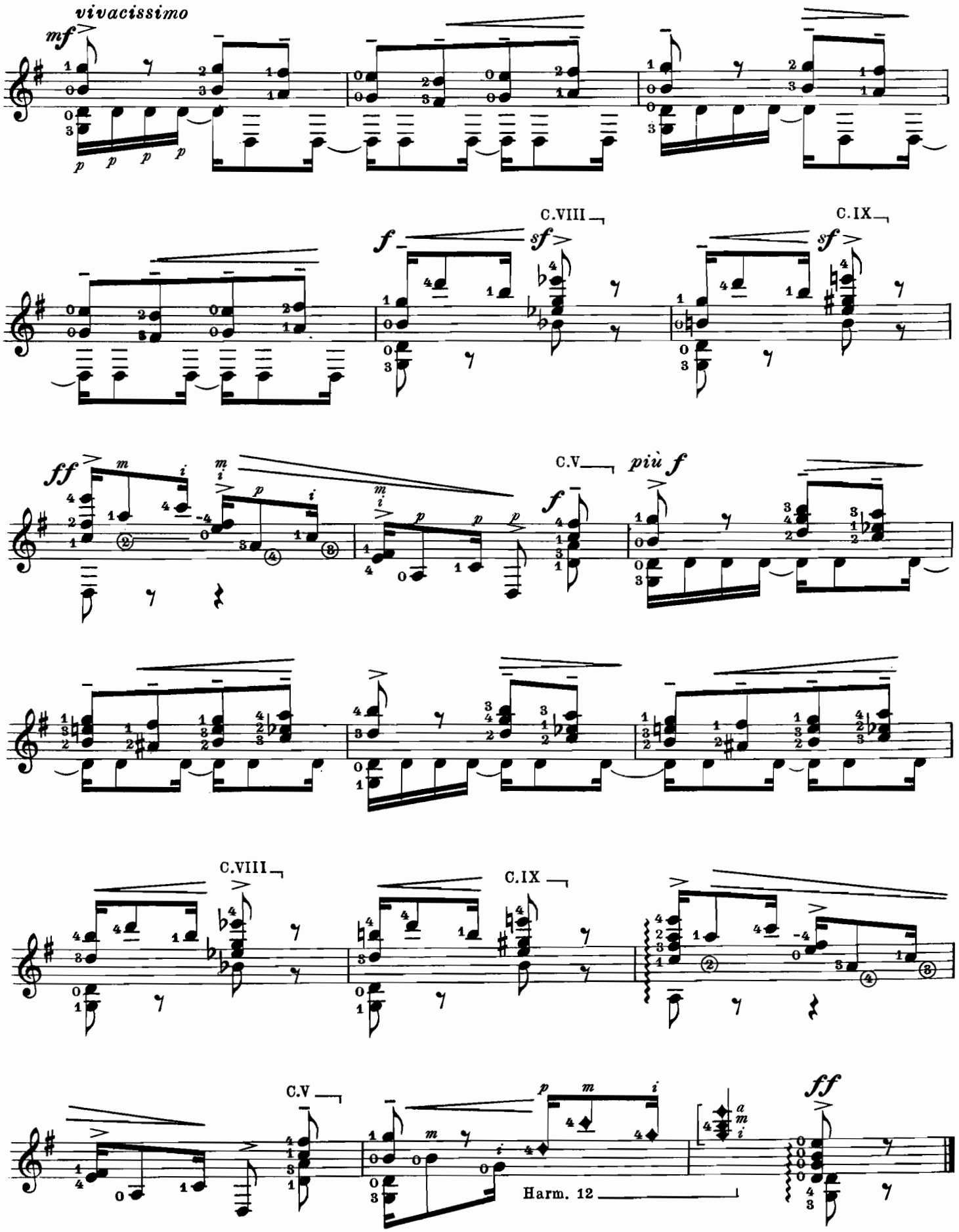

C.VII
C.V
mp
sf
poco rit. - - - - - - - tornando al Tempo I
sf
sf
½ C.VII
sf
C.V
C.II (a)
mp espress.
C.II
un poco più dolce e malinconico, ma in tempo
C.II (b)
p
mp
(a) ⑤ ⑥
(b) ④ ⑤ ⑥



Tempo I (*molto vivace*)



CODA: "Carnevale a Rio de Janeiro"



QUADERNO TERZO: LE FIGURAZIONI

I La macchina da cucire
(sulle 5 note)

II La filatrice
(sulle scale)

III Barche a vela
(sugli arpeggi)

IV Grandine
(sulle note ribattute)

V Zeffiretti
(sul tremolo)

VI Montanari
(sugli accordi)

VII Gitaneria
(sul rasgueado)

VIII Canzone della pulce
(sul pizzicato)

IX Il nido
(sui trilli)

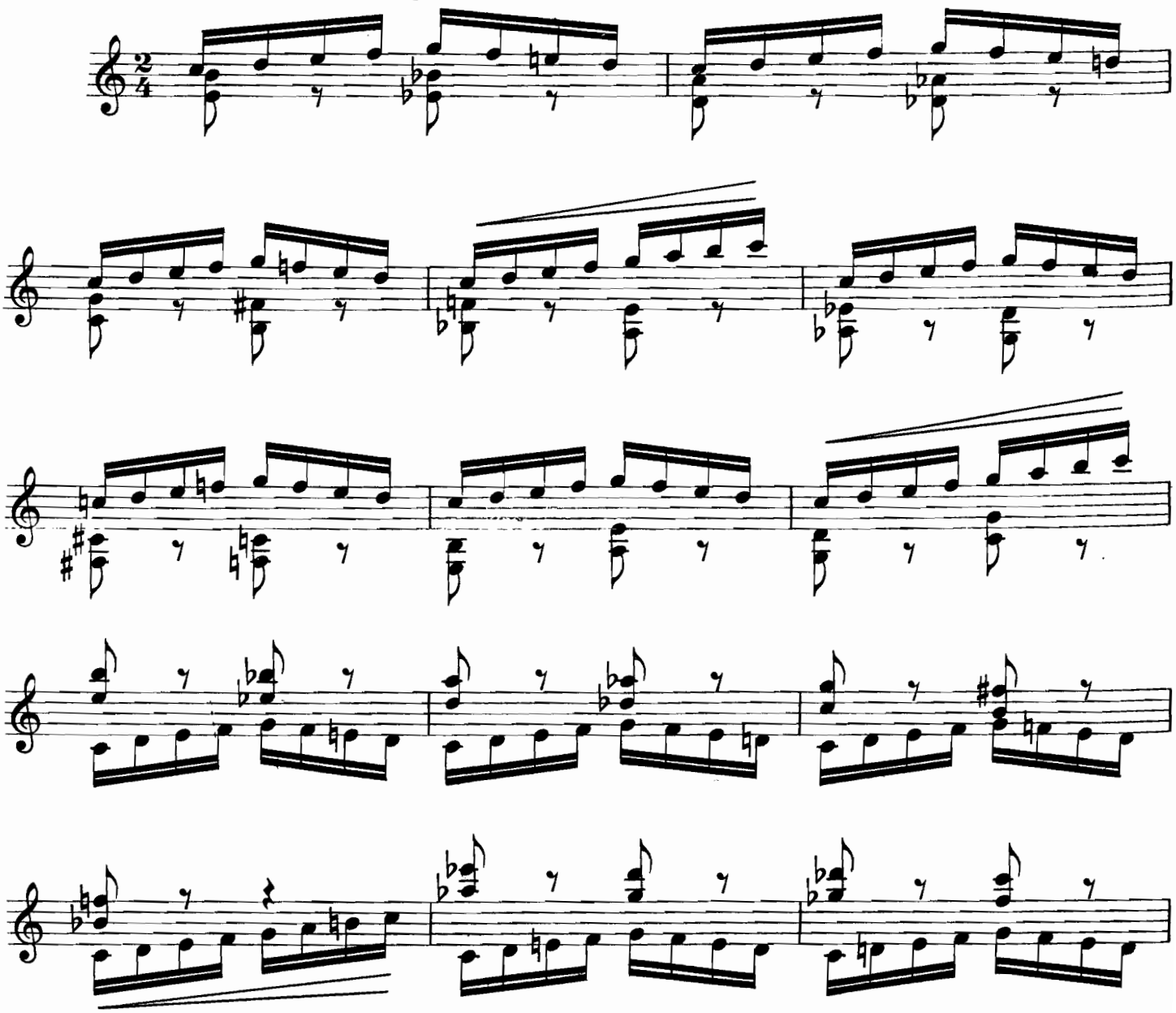
X L'usignolo
(sugli armonici)

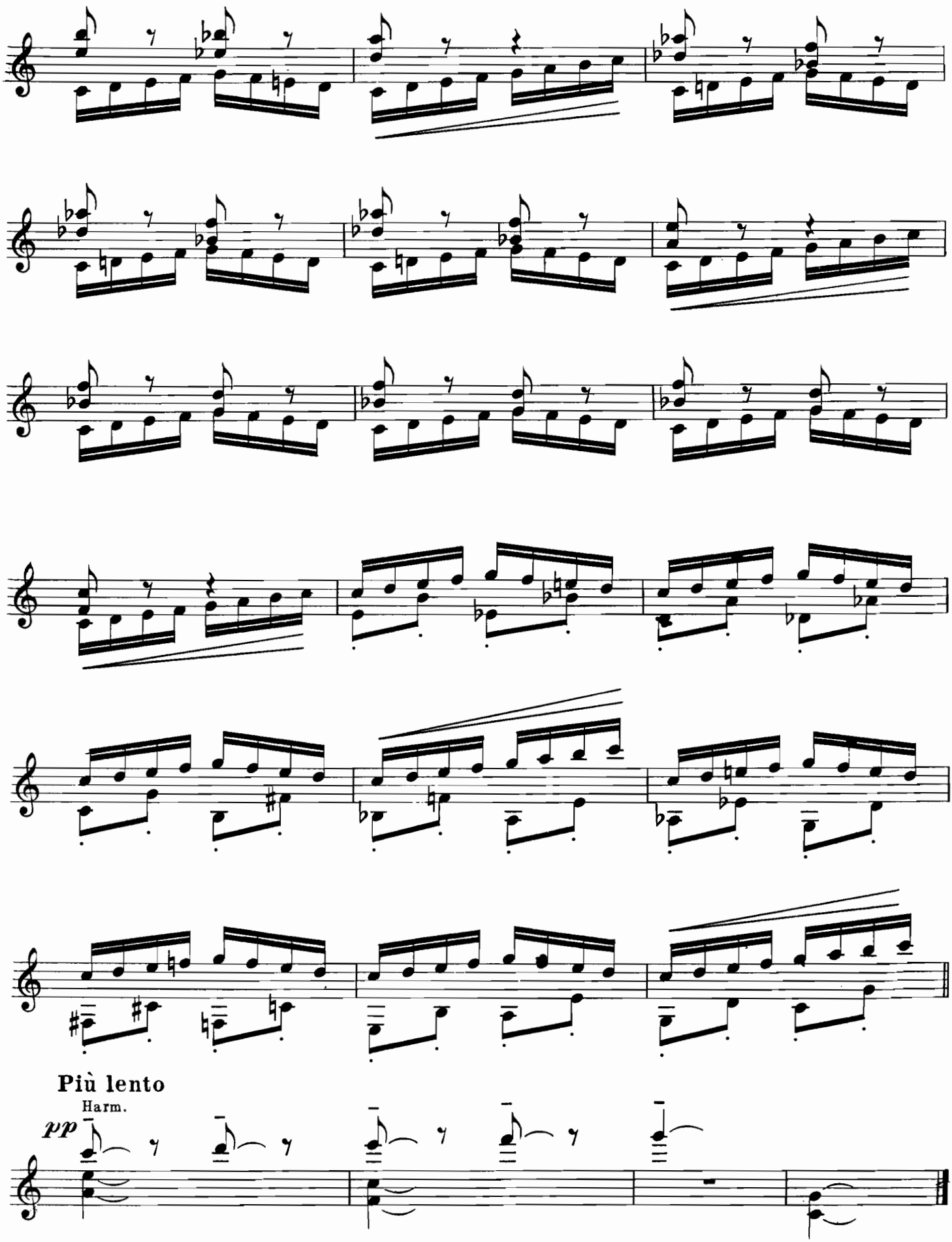
XI Il tamburino
(sugli effetti percussione)

I titoli sopraindicati avrebbero dovuto costituire il programma del Quaderno Terzo. Di questo programma il Compositore riuscì a realizzare prima della sua scomparsa solo i primi due pezzi.

I. LA MACCHINA DA CUCIRE (Studio sulle 5 note)

*sempre **p** e il più presto possibile*

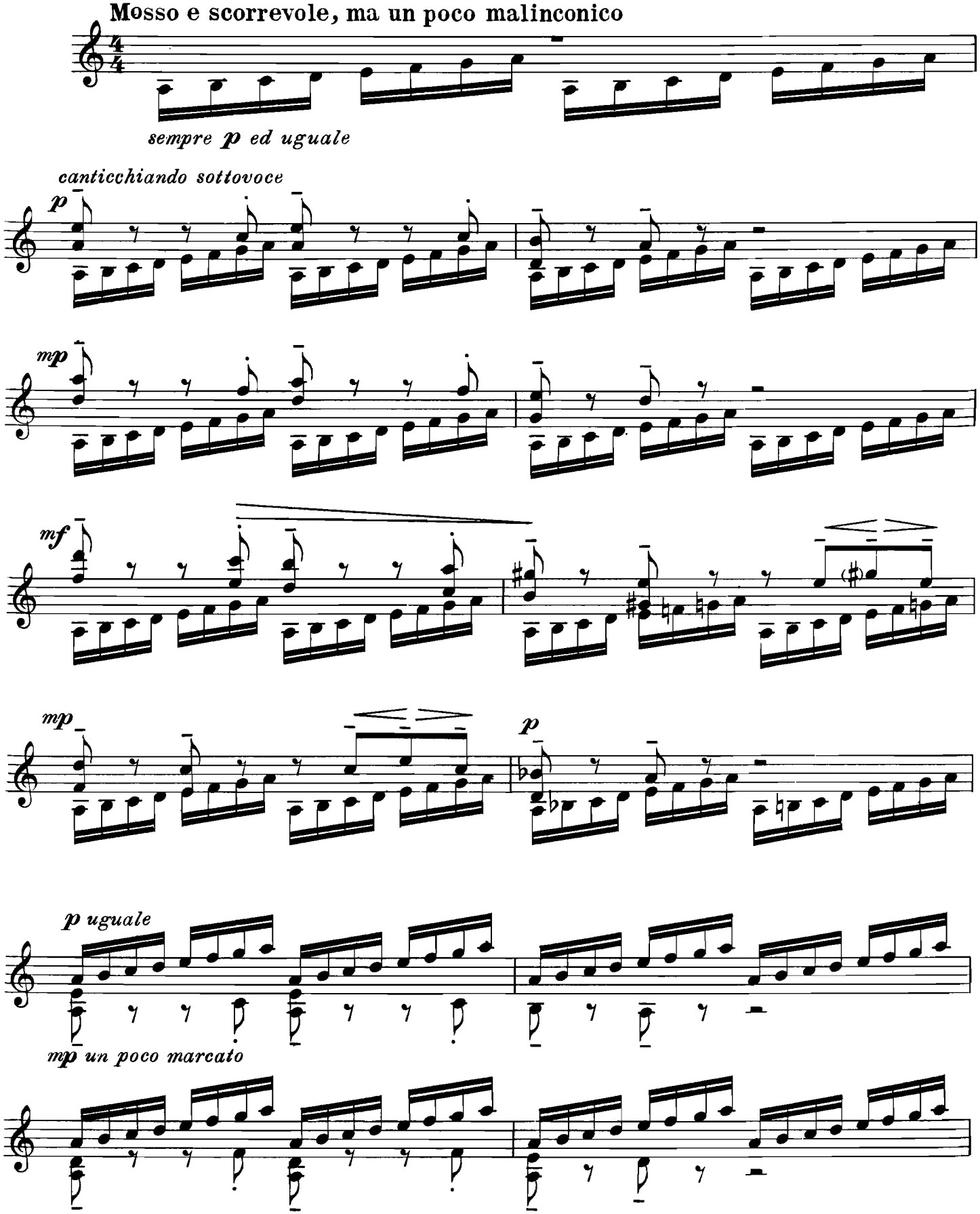


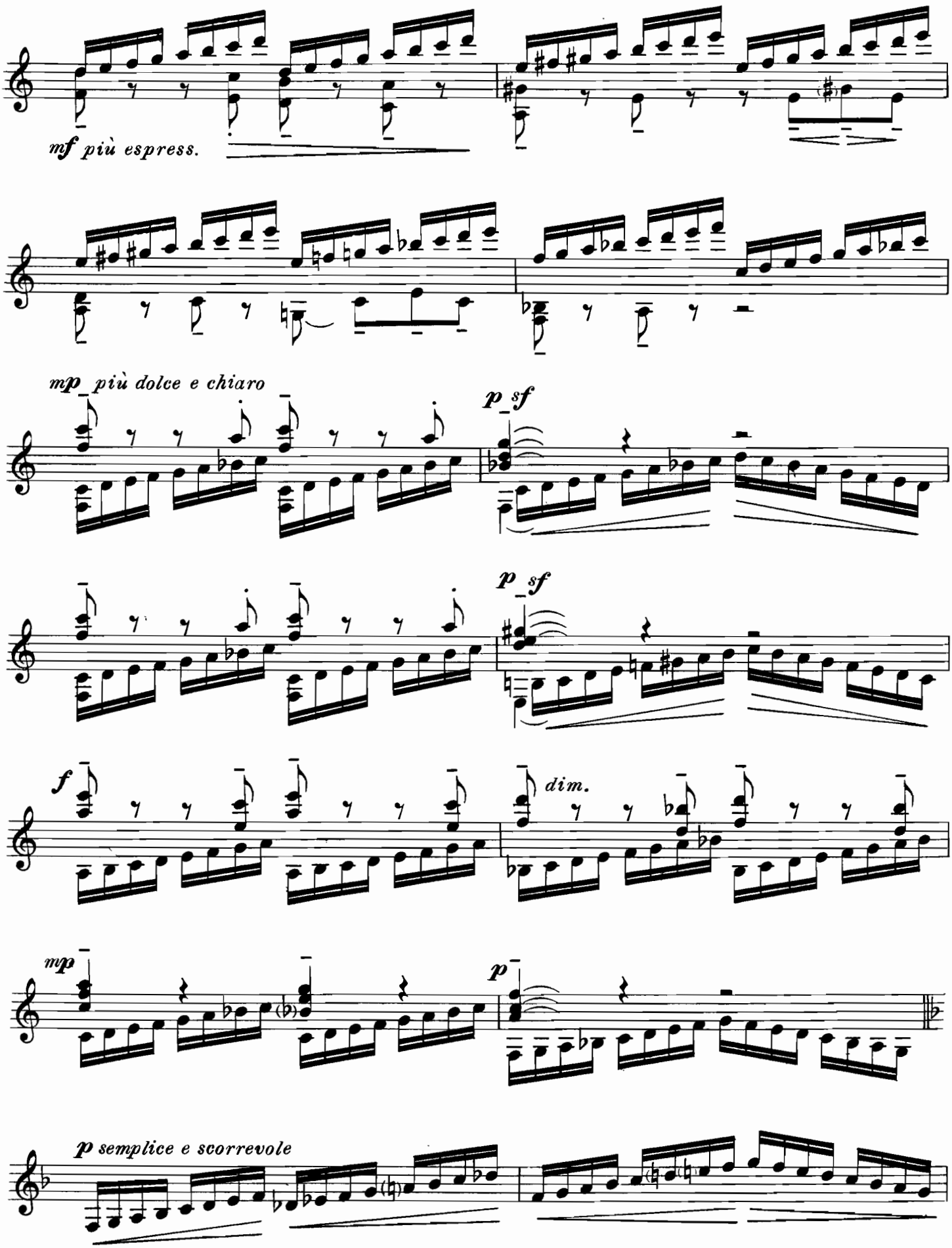

Più lento
Harm.
pp

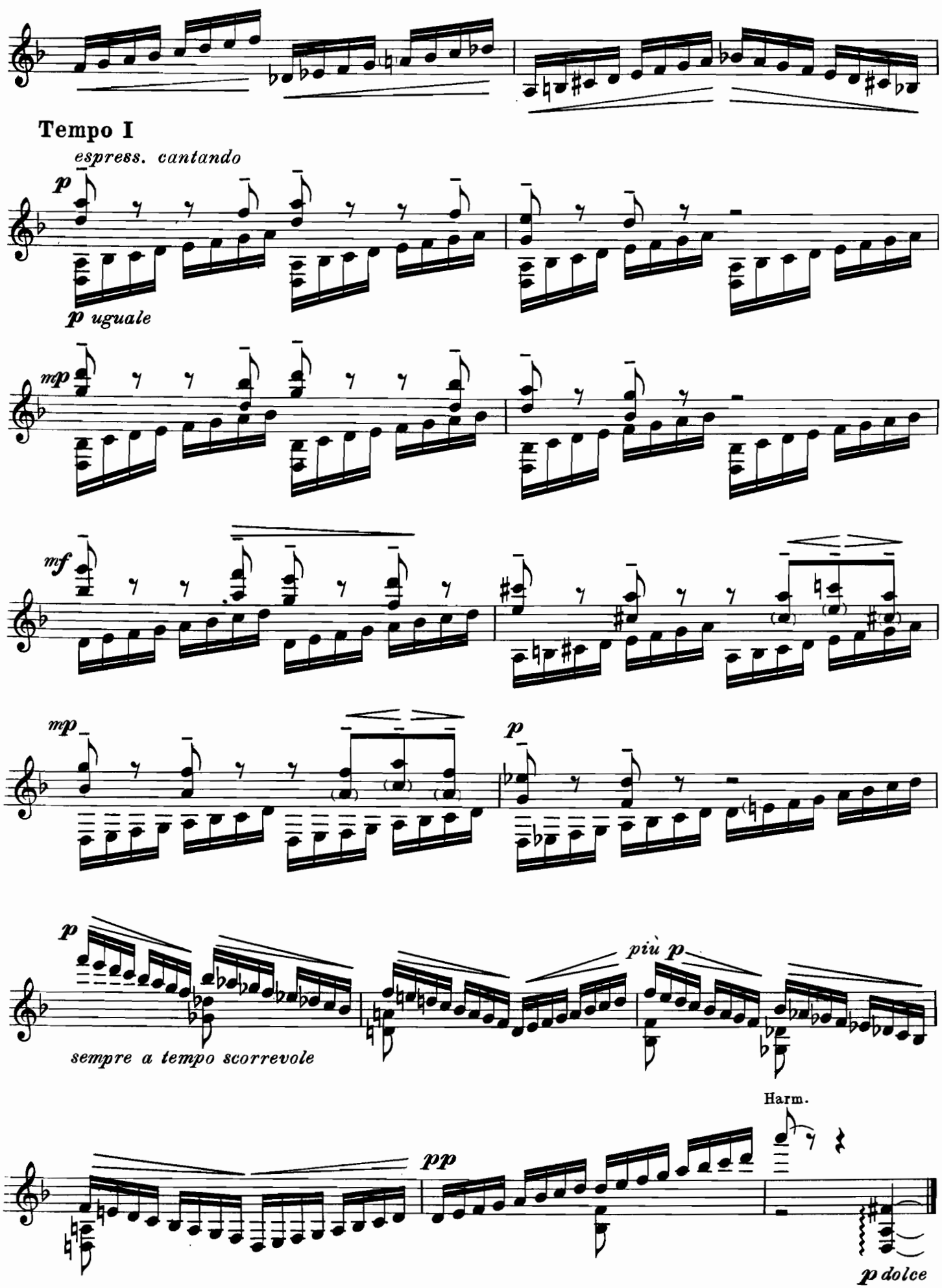
II. LA FILATRICE (Studio sulle scale)

6ª in RE

Mosso e scorrevole, ma un poco malinconico




mf più espress.
mp più dolce e chiaro
p sf
p sf
f
dim.
mp
p
p semplice e scorrevole


Tempo I
espress. cantando
p
p uguale
mp
mf
mp
p
p
più p
sempre a tempo scorrevole
Harm.
pp
p dolce

QUADERNO QUARTO: SEI STUDI SERIALI

I L'ostinato

II Il malinconico

III Il capriccioso

IV Il prepotente

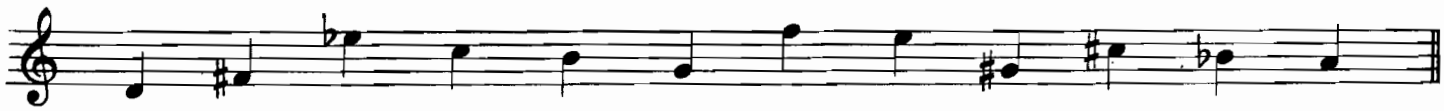
V L'ingenuo

VI Il bizzarro

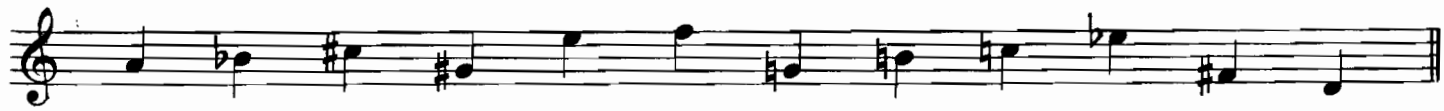
I titoli sopraindicati avrebbero dovuto costituire il programma del Quaderno Quarto. Di questo programma pubblichiamo gli abbozzi esistenti.

I

A.

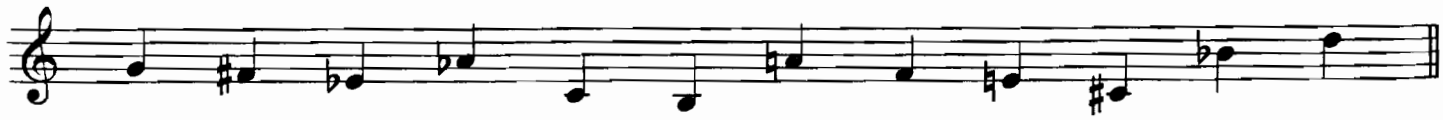


B

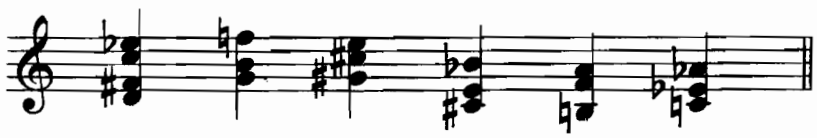


C

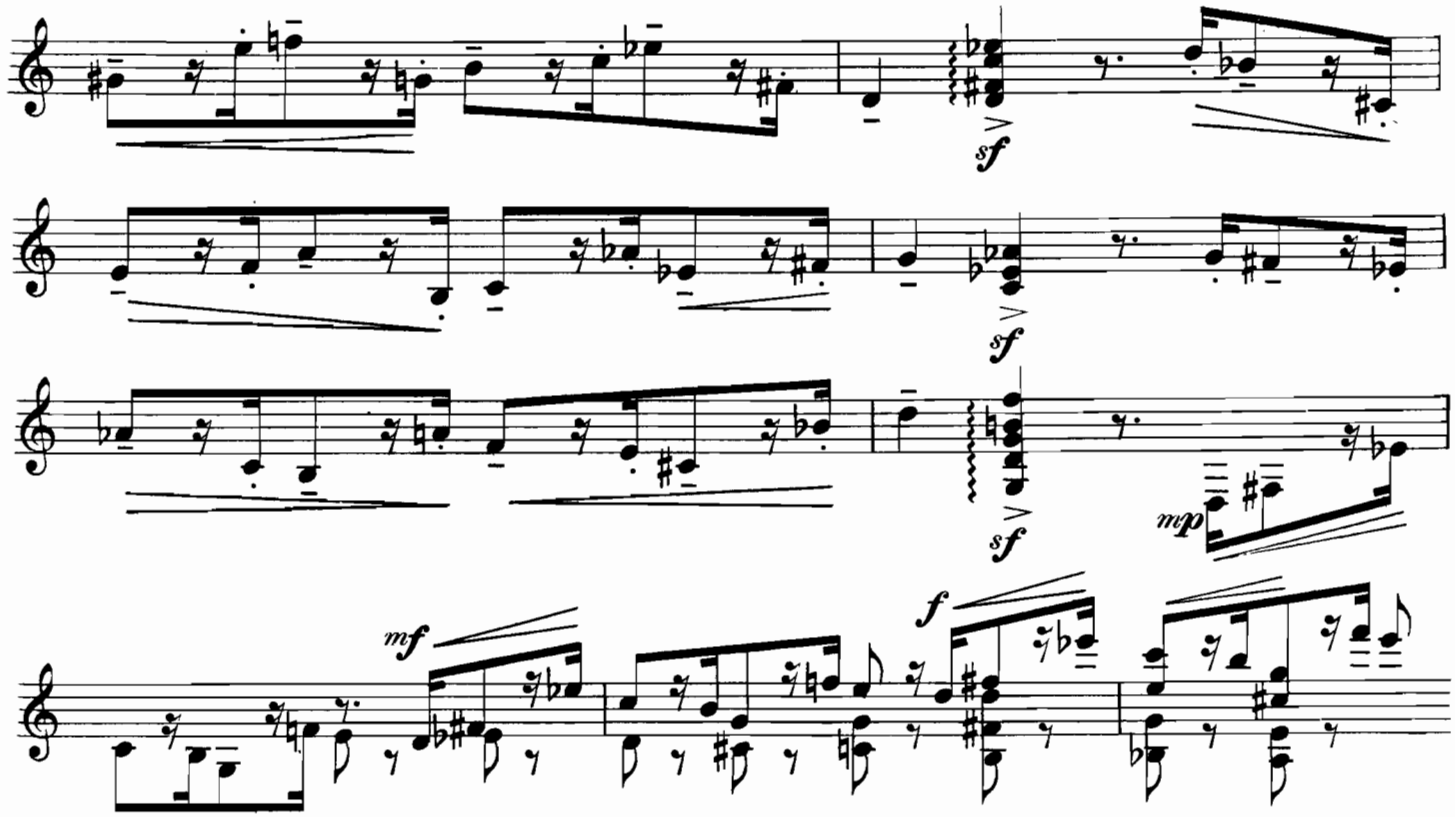
D



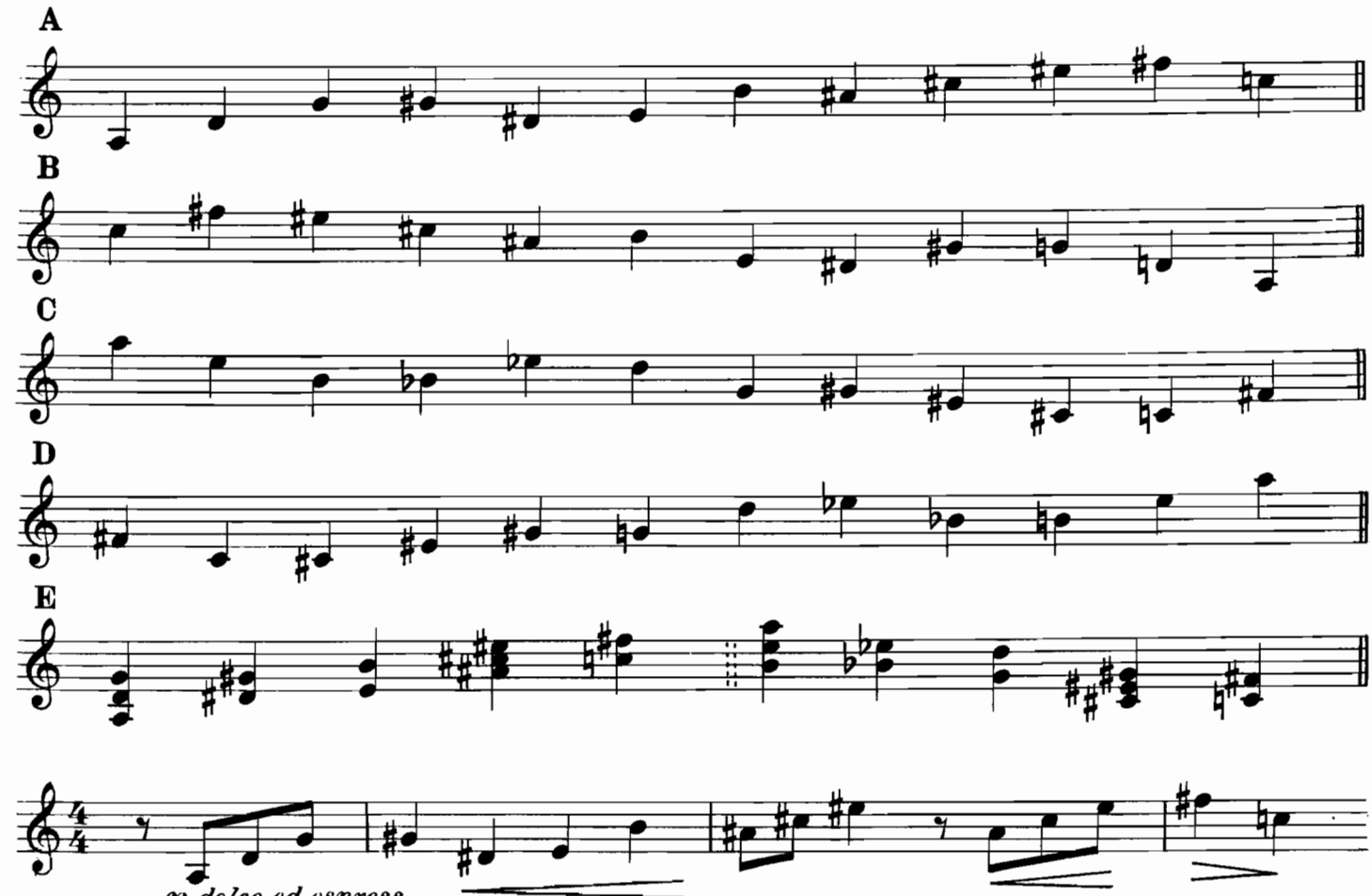
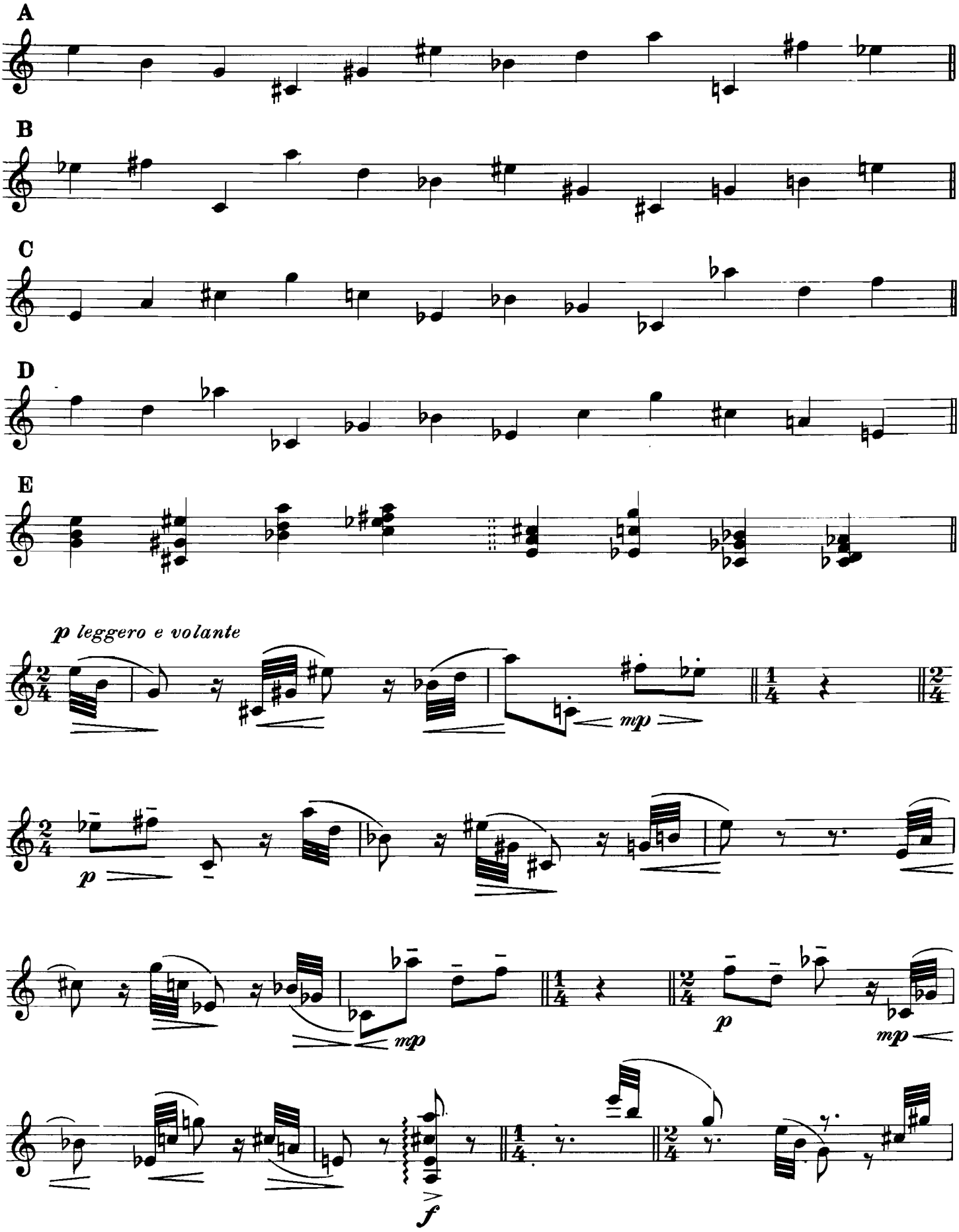
E



Moderato *(regolare e ostinato)*



II



III