

MARIO CASTELNUOVO - TEDESCO

APPUNTI

PRELUDI E STUDI PER CHITARRA

Quaderno primo: gli intervalli

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 dattiloscrittura, 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 dattiloscrittura 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

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MARIO CASTELNUOVO - TEDESCO

1967

I

Sulle corde a vuoto

(Marenesca)

Andantino (Tempo di Siciliana)

p dolce e cantabile *mp* *p dolce ma sonoro*

p *mp* *p*

p *mp*

p *mp*

p *mp*

p *mp ma espr.* *p* *p armonioso*

C.II

C.V C.II

Un poco più mosso C.II

p espr. cantando

più espr.

Più fluido

p dolce

(a piacere - - - - - poco rit.)

Tempo I

p dolce

mp più espr.

p espr.

mp più espr.

mf *movendo* *f* *a piacere*

rit.

pcalmo *Arm. 12* *pp*

II

Melodia senza accompagnamento

(Preghiera)

Andante moderato

p quasi recitando

mf *mp* *p* *p*

mp *(movendo un poco)*

mf *(insistendo)*

mf *f* *(precipitando)*

Tempo I
rit. *mf*

mf

⑥ *p p mp p* ② ⑤

supplichevole

C.I

C.V

p mp ⑧ ①

mp ② ⑧ ⑥

C.VIII

mf mf animando ② ⑧

f mf mp rit. ② ③

Tempo I

p mp mf ④ ③ ④ ⑧

mf mp ④

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

calmo p più p p pp ⑧

②
mp *espr.*
p

② C.III
mp *espr.*
p

② *mf* *più espr.*
p

C.X
mf
f un poco appassionato

C.III
mp
un poco rit.
mp espr.

②
p dolce

mp *p* *più p*

1/2 C.V
pp
perdendosi

V

Sulle quarte

(Campane a valle)

Largo ed arioso

p dolce e sonoro

C.III

mp

mp

mp

mp

C.III

p dolce ed un poco malinconico

C.III

mp

C.III

mf

mp *p*
dolce ed un poco malinconico

p *mp*

mf *mp*

mp un poco più mosso
f marcato

mf espr.

f marcato
mf

poco rit.

Tempo I (*ma ancora più calmo*)

p dolce e sonoro *P espr.*

C. II

mp *mp* C. II

P espr. *più P* C. I

pp calmissimo *pp*

VI

Sulle quinte

(Il ballo dell'orso)

mp un poco marcato e lamentoso

First system of musical notation. The treble clef is on a single line. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a series of eighth notes and quarter notes. Above the staff, there are four 'i' characters, each above a quarter note. A circled '4' is above the fourth measure. Below the staff, the instruction *p uguale e monotono* is written.

Second system of musical notation. The treble clef is on a single line. The key signature has one flat. The music consists of eighth notes and quarter notes. Above the staff, there are several 'a' and 'm' characters. Below the staff, there are various fingering numbers (1, 2, 3, 4, 0) and a circled '4'.

Third system of musical notation. The treble clef is on a single line. The key signature has one flat. The music consists of eighth notes and quarter notes. Above the staff, there are several 'a' and 'm' characters. Below the staff, there are various fingering numbers and a circled '4'. The instruction *mf* is written at the beginning of the system. At the end of the system, there is a $\frac{1}{2}$ C.V. marking.

Fourth system of musical notation. The treble clef is on a single line. The key signature has one flat. The music consists of eighth notes and quarter notes. Above the staff, there are several 'a' and 'm' characters. Below the staff, there are various fingering numbers and a circled '4'. The instruction C.I. is written above the staff.

Fifth system of musical notation. The treble clef is on a single line. The key signature has one flat. The music consists of eighth notes and quarter notes. Above the staff, there are several 'a' and 'm' characters. Below the staff, there are various fingering numbers. The instruction *p* is written at the beginning of the system. At the end of the system, the instruction *mf marcato* is written.

Sixth system of musical notation. The treble clef is on a single line. The key signature has one flat. The music consists of eighth notes and quarter notes. Above the staff, there are several 'a' and 'm' characters. Below the staff, there are various fingering numbers. The instruction *molto espr.* is written below the staff.

Seventh system of musical notation. The treble clef is on a single line. The key signature has one flat. The music consists of eighth notes and quarter notes. Above the staff, there are several 'a' and 'm' characters. Below the staff, there are various fingering numbers. The instruction *mp* is written at the beginning of the system.

mf marcato ④

mf

a mf molto espr. ④ $\frac{1}{2}$ C. II

mf ④ *mp molto espr.* *sf*

Tempo I

p triste e monotono ④

più P ④ *pp*

④

VII

Sulle seste

(Stornellatrice)

Andantino campestre

p espressivo e cantabile

(Minore)

First system of musical notation. The treble clef is on a single line. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a series of chords, each marked with a piano (*p*) dynamic. The first four chords are marked *pp uguale*. The fifth chord is marked *p*. The system concludes with a melodic line starting on a middle C, marked *p* and *espressivo e cantabile*. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5.

Second system of musical notation. It continues the melodic line from the first system. The notes are: D4, E4, F#4, G4, A4, B4, C5. A circled number 2 is placed above the second measure. The system ends with a final chord marked *p*.

mp più espr.

Third system of musical notation. The treble clef is on a single line. The music begins with a series of chords, each marked with a mezzo-piano (*mp*) dynamic. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5. The system ends with a final chord marked *mp*.

mf appassionato

Fourth system of musical notation. The treble clef is on a single line. The music begins with a series of chords, each marked with a mezzo-forte (*mf*) dynamic. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5. The system ends with a final chord marked *mf*.

*f**mf*

Fifth system of musical notation. The treble clef is on a single line. The music begins with a series of chords, each marked with a forte (*f*) dynamic. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5. The system ends with a final chord marked *mf*.

mp

Sixth system of musical notation. The treble clef is on a single line. The music begins with a series of chords, each marked with a mezzo-piano (*mp*) dynamic. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5. A circled number 2 is placed above the second measure. The system ends with a final chord marked *mp*.

(Maggiore)

mp lirico e affettuoso

C. II

*(Minore)**p uguale*

mp espr.

più intenso

(Maggiore)

mp lirico e cantabile

Arm. 12
pp

Arm. 12
pp

(un poco meno)

p tenero e affettuoso

mp

C. II

più p

pp armonioso

VIII

Sulle settime

(Serenatella)

Allegretto grazioso e umoristico

Musical score for "Sulle settime" (Serenatella) by VIII. The score is in 4/4 time and consists of seven staves of music. It features a melody in the upper voice and a bass line in the lower voice. The key signature has one sharp (F#). The tempo is "Allegretto grazioso e umoristico". Dynamics include *mp*, *con spirito*, *p*, *mf*, and *p*. Fingerings and bowings are indicated throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

The score is divided into sections marked with Roman numerals: C.III, C.V, C.VIII, and C.V. The first staff begins with *mp* and *con spirito*. The second staff has *mf* and *mp*. The third staff has *p*. The fourth staff has *mf*. The fifth staff has *mp*, *p*, and *mf*. The sixth staff has *mp*, *p*, and *mf*. The seventh staff has *con spirito*.

C.IV C.II C.IV C.II

mp *p*

C.VII C.IV C.II C.II

p

più p *pp*

C.II

p con grazia

p sf *mp*

burlesco

C.V

mf espr.

p sf *mf*

burlesco

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

mf supplichevole C. IV

mp C. III (poco rit. . . .)

Tempo I *p con spirito*

f *mf*

mp *p* *più p* *breve*

(un poco meno) *pp armonioso* *p secco*

Tempo I

X

Sulle none

(La pioggia nel roseto)

Mosso e fruscante

p^a dolce e armonioso

mp^a più espr.

p

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

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

i m i i m i

p più espr.

mp

mf

C. IV
mp

mp espr.

p a m i a m i m a m a a m a a m i a m i m a m i a m i m

mf espr.

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

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

p dolce

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

pp

