

Editing 19th Century Guitar Music

Colloquium *Capriccioso*

Editorial suggestions
in brackets

Edited by
Stephen Kenyon

The musical score is presented in a single system with ten staves, each containing a line of music. The notation includes various guitar-specific elements such as triplets, slurs, and fingering numbers (0-4). Editorial suggestions are indicated by brackets around specific notes or groups of notes. Performance markings include dynamics like *fz* (forzando), *d* (diminuendo), and *pp* (pianissimo), as well as articulation like *daum* (daumen). Measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 are placed at the beginning of their respective staves. Above the first staff, the Roman numerals III, I, III, V, and III are placed above the first five measures. Above the second staff, the Roman numeral I is placed above the first measure. Above the tenth staff, the word *daum* is written above the first measure, and *fz* is written below the first measure. Above the thirteenth staff, the notation *(0 0)* is written above the first and fifth measures. Above the sixteenth staff, the notation *(3 ----)* is written below the first and fifth measures. Above the nineteenth staff, the notation *(2 ----)* is written below the first and fifth measures. Above the twenty-second staff, the notation *(3 ----)* is written below the first and fifth measures. Above the twenty-fifth staff, the notation *(2 ----)* is written below the first and fifth measures. The score concludes with a double bar line and a final chord marked *pp*.

March lugubre de l'opera Achille par Paer

The musical score is written for a single melodic line on a treble clef staff. It consists of seven systems of music, each with a measure number at the beginning. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. The piece is in a minor key, as indicated by the key signature of one sharp (F#).

Measure 1: *sf*

Measure 2: *sf*

Measure 3: *sf*

Measure 4: *f*

Measure 5: *sf*

Measure 6: *f*

Measure 7: *fp*

Measure 8: *fp*

Measure 9: *p*

Measure 10: *p*

Measure 11: *p*

Measure 12: *p*

Measure 13: *p*

Measure 14: *p*

Measure 15: *p*

Measure 16: *p*

Measure 17: *p*

Measure 18: *p*

Measure 19: *p*

Measure 20: *p*

Measure 21: *p*

Measure 22: *p*

Measure 23: *p*

Measure 24: *p*

Measure 25: *p*

Measure 26: *p*

Measure 27: *p*

Measure 28: *p*

Measure 29: *p*

Measure 30: *p*

Measure 31: *p*

Measure 32: *p*

Measure 33: *p*

Measure 34: *p*

Measure 35: *p*

Measure 36: *p*

Measure 37: *p*

Measure 38: *p*

Measure 39: *p*

Measure 40: *p*

Measure 41: *p*

Measure 42: *p*

Measure 43: *p*

Measure 44: *p*

Measure 45: *p*

Measure 46: *p*

Measure 47: *p*

Measure 48: *p*

Measure 49: *p*

Measure 50: *p*

Measure 51: *p*

Measure 52: *p*

Measure 53: *p*

Measure 54: *p*

Measure 55: *p*

Measure 56: *p*

Measure 57: *p*

Measure 58: *p*

Measure 59: *p*

Measure 60: *p*

Measure 61: *p*

Measure 62: *p*

Measure 63: *p*

Measure 64: *p*

Measure 65: *p*

Measure 66: *p*

Measure 67: *p*

Measure 68: *p*

Measure 69: *p*

Measure 70: *p*

Measure 71: *p*

Measure 72: *p*

Measure 73: *p*

Measure 74: *p*

Measure 75: *p*

Measure 76: *p*

Measure 77: *p*

Measure 78: *p*

Measure 79: *p*

Measure 80: *p*

Measure 81: *p*

Measure 82: *p*

Measure 83: *p*

Measure 84: *p*

Measure 85: *p*

Measure 86: *p*

Measure 87: *p*

Measure 88: *p*

Measure 89: *p*

Measure 90: *p*

Measure 91: *p*

Measure 92: *p*

Measure 93: *p*

Measure 94: *p*

Measure 95: *p*

Measure 96: *p*

Measure 97: *p*

Measure 98: *p*

Measure 99: *p*

Measure 100: *p*

Allegretto

5
9
14
19
23
27
31
35

IV I
II IV I II
VII I VII I II
I II I
II IV IV I
p *fz*
p *fz*
IV I II
IV II I
IV (4) I
pp *f*

Andante par Mozart

II I

5 IV I II I

10

15 II

19 I II

22 V II

26

32 **II**

doux
force

37 **IV II I II IV II**

doux
force

42 **I**

47 **II III IV II**

51

56 **I II I IV III IV II I II**

59 **II I II**

Allegro non troppo

Musical score for a piece in 2/4 time, marked *Allegro non troppo*. The score consists of a single melodic line with various ornaments and dynamics. The key signature has one flat (B-flat).

Measures 1-4: Initial melodic phrase with eighth-note patterns and a fermata.

Measure 5: Starts with a triplet of eighth notes, followed by a fermata and a dynamic marking of *d* (dolce).

Measures 8-12: Continuation of the melodic line with eighth-note patterns and fermatas.

Measures 13-16: Further melodic development with eighth-note patterns and fermatas.

Measure 17: Includes a triplet of eighth notes and a dynamic marking of *p* (piano).

Measures 21-25: Continuation of the melodic line with eighth-note patterns and fermatas.

Measures 26-30: Continuation of the melodic line with eighth-note patterns and fermatas.

Measures 31-34: Final section with a dynamic marking of *f* (forte) and a double bar line.

Ornaments and fingerings are indicated throughout the score, including Roman numerals I, III, and V.

19th Century Guitar Music Colloquium

Commentary by Stephen Kenyon

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Musical and technical content

This set of five pieces for solo guitar comes from a method published in Vienna, by Molitor and Klinger. As such it comes from quite late on in a volume of pieces — “PIECES / d'une / difficulté progressive” — and perform a recreational rather than didactic function. It is not clear from the supplied copy whether these pieces were intended to fall together in a suite but as it happens they do so very effectively, with a suitable alternation of manner, mood and style.

The technical level required to perform these pieces adequately falls in the UK Grade 4 to 5 area, (Grades start at 1 after about a year of study and continue to 8 which may be considered college-entry level), in other words today we might expect most students to approach them after 5 years' study or so. Both the original compositions and the arrangements exhibit a very typical use of guitar resources in terms of textures and keys.

Both the conception of the music and the manner of its notation is strikingly coherent from the modern point of view, particularly in relation to the indication of voices through separate stemming. The presentation of the music is however *extremely* cramped on the page, with many sacrifices made in the clarity department in the interests of economising on space. This leads to various compromises on stem direction and the placement of symbols, all of which reduces the user-friendliness of the original score.

Fingering is much lighter than would normally be considered appropriate today, and dynamics also leave much to the performer. I did not find any instances where fingering was inappropriate to the slightly larger modern fingerboard, however in some cases it was not entirely in

accordance with contemporary fingering practice. The one clear example of this is the indication for the thumb of the left hand. Bear in mind that on the early 19th century guitar, which generally featured a thinner neck than the modern instrument, using this thumb causes less disruption than might be expected. However, as usual, all passages so indicated are perfectly well played using finger 1 instead.

Editorial policy

My approach to this music was to prepare a simple, near-urtext edition, intervening editorially only where it would be likely that the modern target audience of this sort of music might fail to understand the notation, or at the very least be unnecessarily confused and uncertain. Editorial intervention is made in brackets to distinguish it from the marks in the original text. Apart from such intervention the intention has been to prepare a clear, easily read edition that is faithful to the graphology and perceived musical content in the source.

Titles in the source are given as indents to first lines — largely it would seem in the interests of economy of space — except where too long for this location. I have rendered titles in a font similar to that of the source, otherwise all symbols and text are in modern font styles.

The pieces

Capricioso

This is a toccata like prelude, complete with mock-baroque sequences. The source omits the indication of triplets. Despite the musical simplicity this is the one piece where I felt some definite intervention was necessary. This was primarily in the passages starting measure 13 where the thumb (*daum*, abbreviated to *d*) is employed on treble strings. Unfortunately, it is not clear precisely which strings the thumb is meant to go to. My solution, I believe in keeping with the technical requirements of the set, is for it to go to string 2 in measures 13 and 15, though I did flirt with the idea of string 4 in m. 13!

I also felt the hairpins were misplaced in mm. 25-26 and 28. The musical sense in 25-26 is for the strongest moment to come on the change of harmony, the dissonance over the A string pedal, rather than half way through the last beat of m. 25. In m. 28 musical sense is made by placing the hairpin from the first chord to the second, as a partial resolution (which finally comes in m. 29) rather than in mid-air, so to speak, *before* the appearance of the first chord in m. 28.

The arpeggiation sign has been placed to the left of the final chords in accordance (couldn't resist that) with modern practice.

March lugubre de l'opera Achille par Paer

(Marche is correct in French). This funeral march is an arrangement that seems to work very well within its designated recreational remit. Clarity of voicing is at a premium in mm. 9-11 and elsewhere. The engraver of the source copy has done a very decent job here, using the standard approach of offsetting notes as required. The source does not follow up the repeat dots at the double bar with dots at the end barline.

Allegretto

A graceful serenade only let down by its weak middle section. I queried the appearance of a fingering for finger 4 in m. 30, and suspect that it has wandered somehow from the bar immediately below (in the source), m. 36. My reason for this query is that the previous appearance of this passage, m. 5, does not use finger 4 at this point, and it is unnecessarily laborious, though perfectly *possible*.

Andante par Mozart

The second arrangement of the set is this extremely charming item. The first portion of this piece is grievously squashed onto the page (largely to achieve a convenient page-turn?). Apart from the reappearance of the *daum*, this time attended by a *pouce*, the only oddity here is the stray dot in the upbeat in the penultimate bar. I have expanded the abbreviated bass-voice and supplied the missing barline to m. 6, as well as a supposed slur in m. 23. In m. 34 I assume that the A should appear sharp throughout the bar.

Allegro non troppo

The concluding item is full of horn—calls and cantering rhythms, making both a contrast to the penultimate piece and a fine finale if the set is taken as a suite. A completely uncomplicated piece, the only minor query is whether the dots present in m. 7 are to be understood in the sense of two staccato dots for notes following two slurred. In the absence of greater clarity I have decided to leave these out, as this device is not used in the other measure where a similar technical feature exists, m. 29, and is to be understood as an instruction *not* to slur the second pair like the first pair, rather than as an instruction to actually shorten the duration of the second pair as staccato-proper.

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