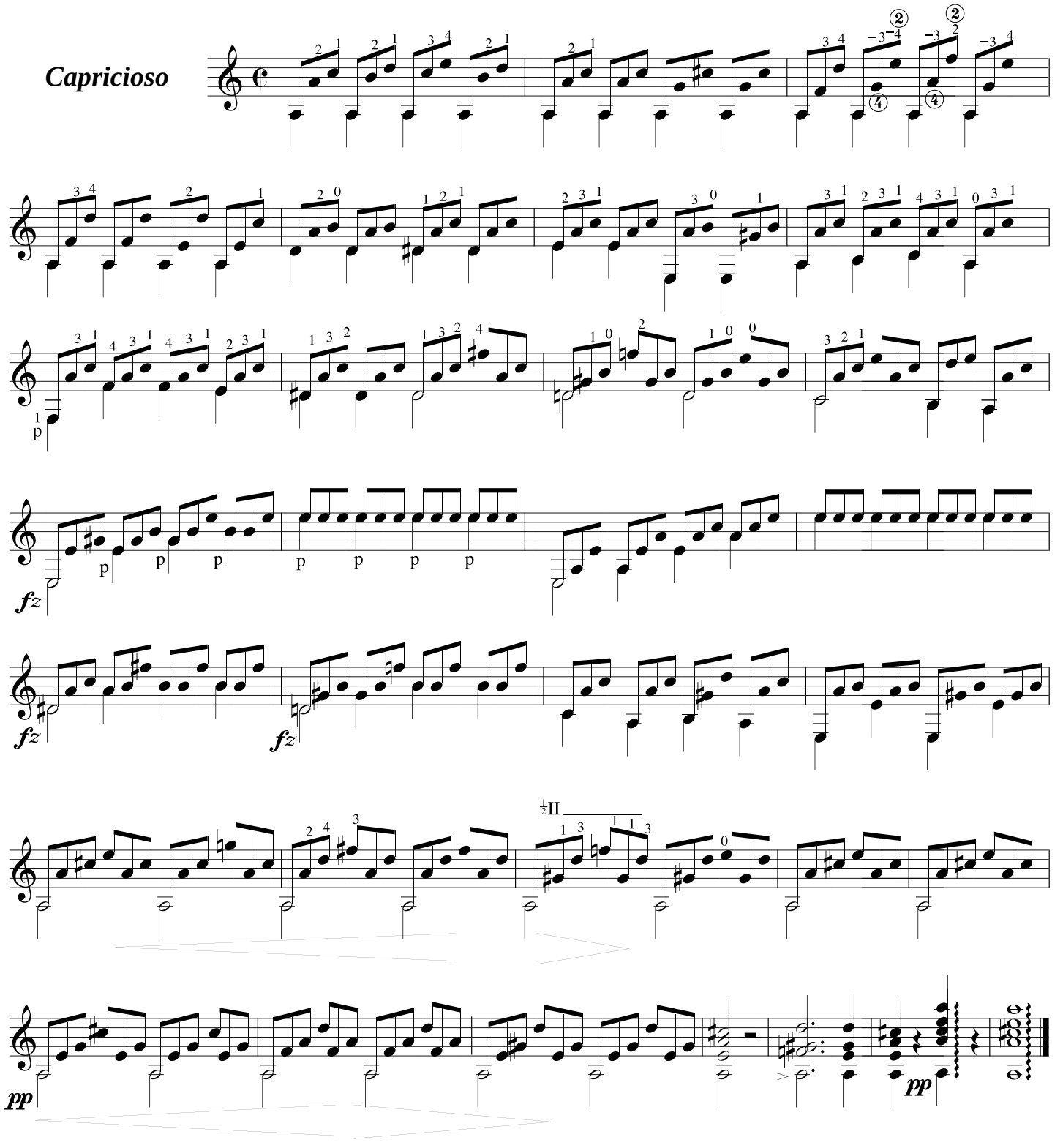
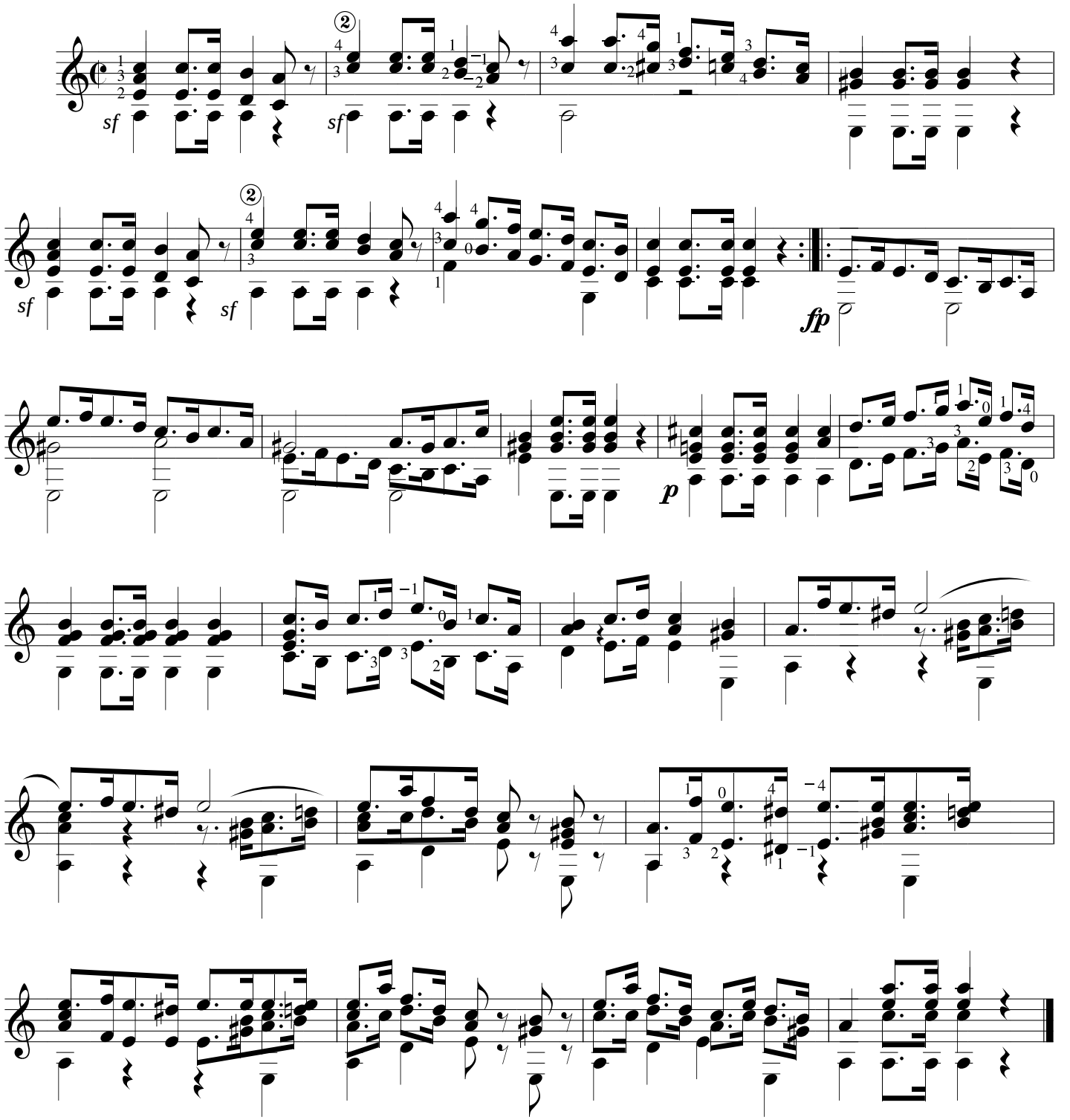
No.1
Capricioso

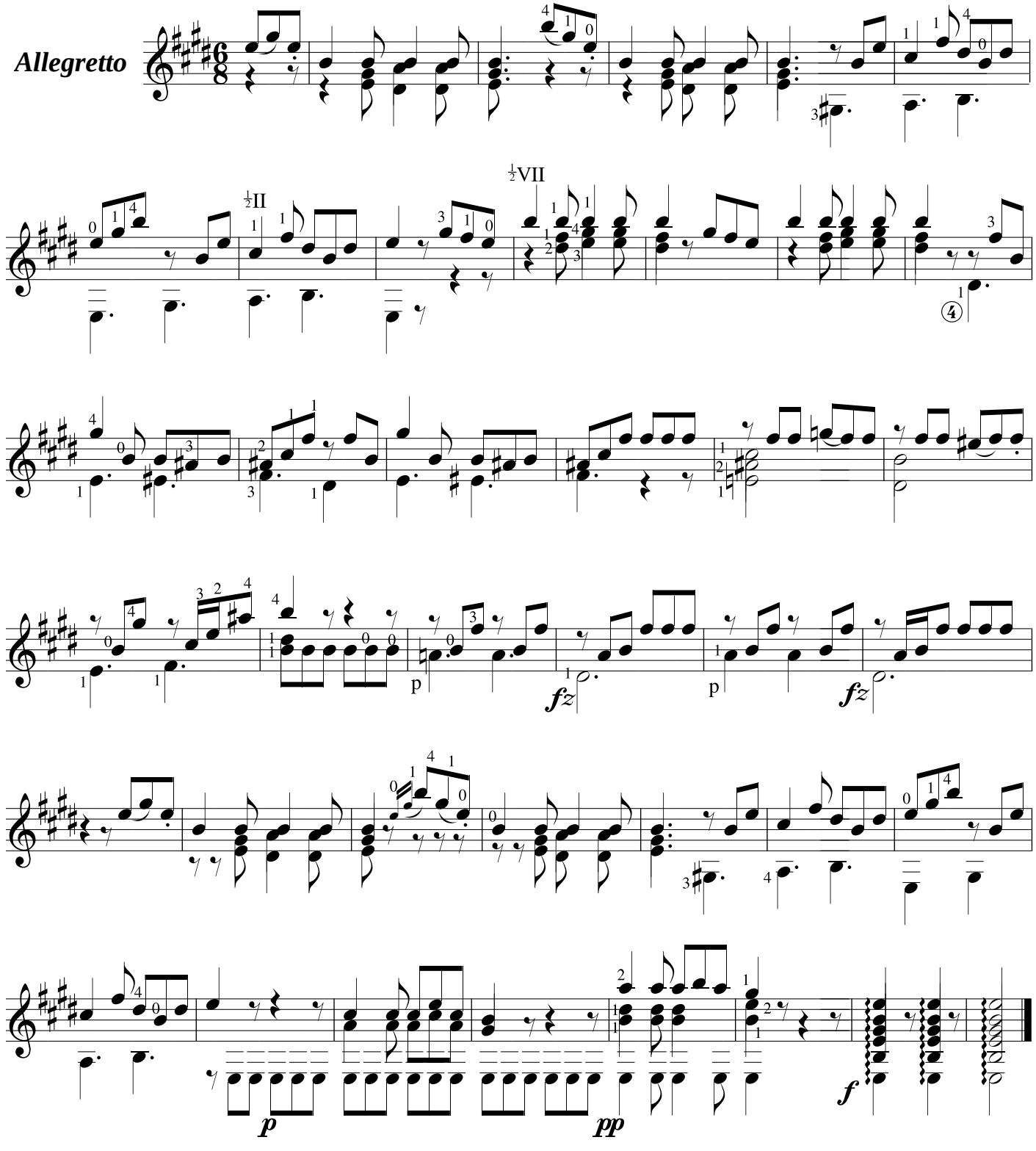


No.2
March Lugubre

From the opera Achille, by Ferdinando Paër

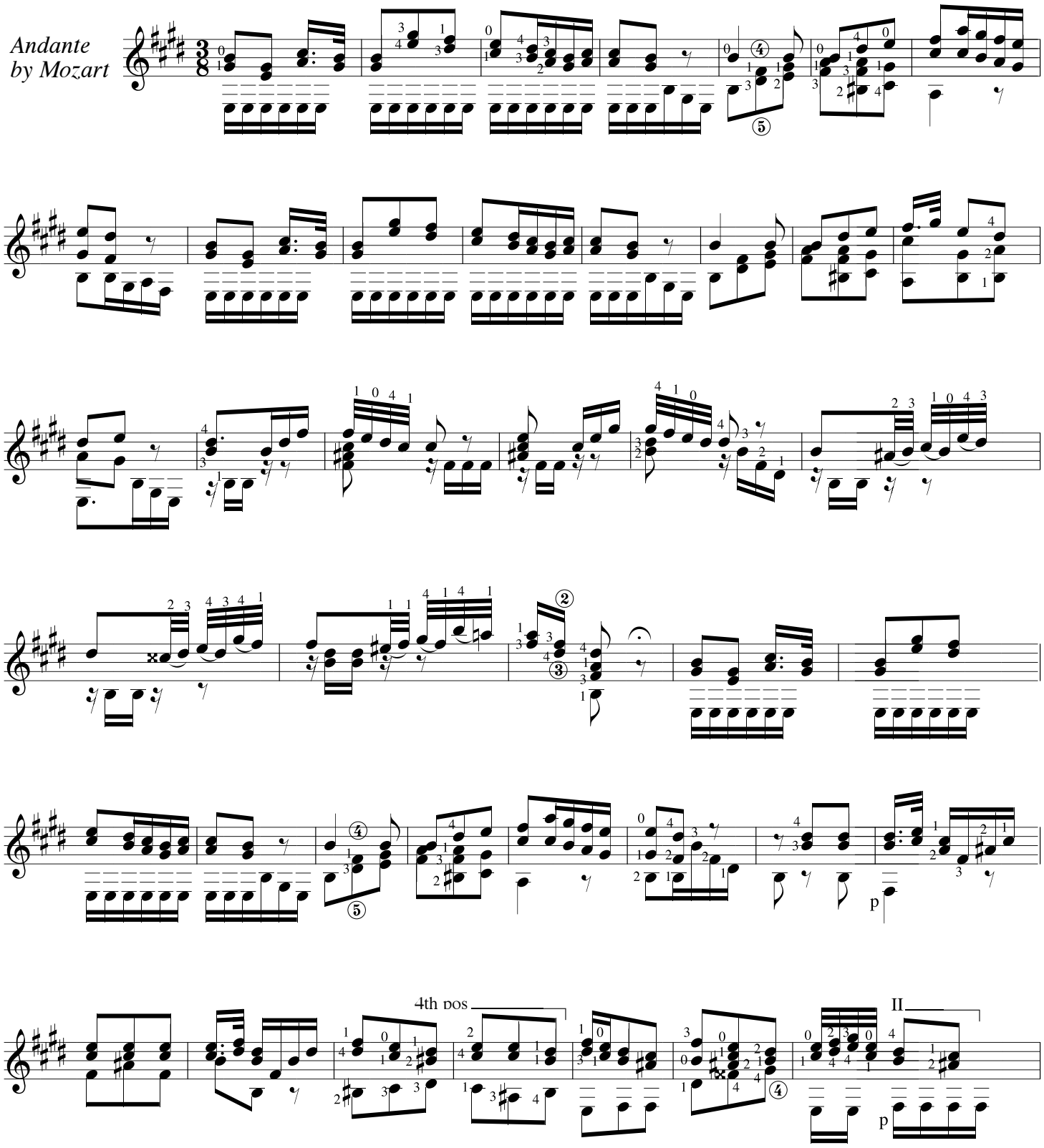


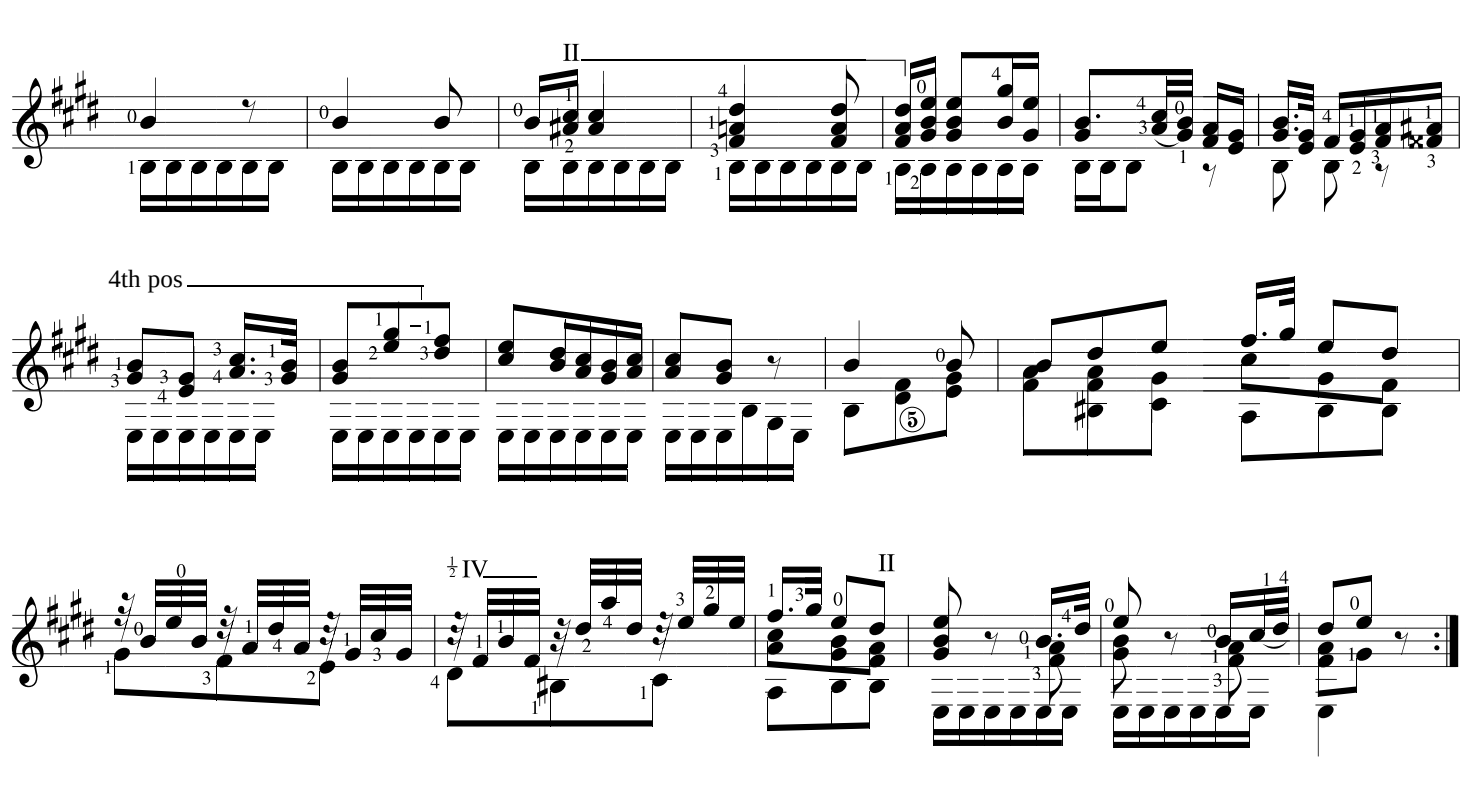
No.3
Allegretto



No.4
Andante

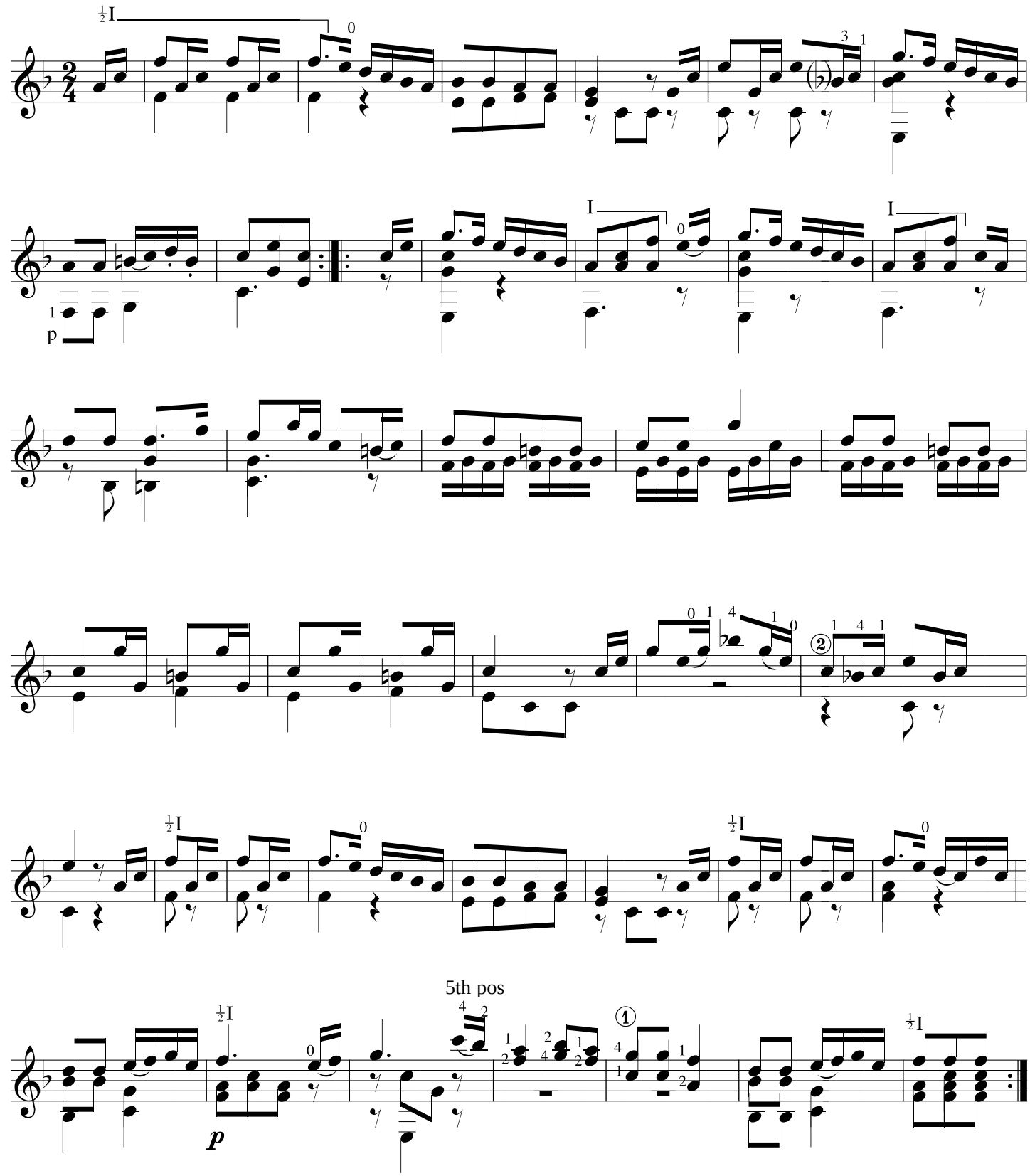
From the opera Cosi Fan Tutte by
W.A.Mozart




II
4th pos
½ IV
II

No.5
Allegro non troppo

Allegro non troppo



5 Pieces from the Guitar Method by Simon Molitor and R. Klinger (Wilhelm Klingenbrunner), 1812.

Edited by Frederick Noad.

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Comments.

The pieces presented here are approximately in the form of my student anthologies,i.e.they have no claim to be an urtext. They preserve the fingering intent of the composer/editor(s) in most cases, but fingerings have been amplified or clarified where they seem unclear. The author was more generous than many of the period in his fingering, but was not above ignoring problem passages, or expecting the player to remember the original fingering when a passage is later repeated. The marking of position with a Roman numeral is useful, but confusing in my editions since this is what I use to indicate a barré. For this reason I have found other ways to indicate position where necessary.

It is probably safe to assume that the arrangements and compositions are those of Molitor rather than Klingenbrunner in view of the former's prolific musical output. Klingenbrunner wrote for the stage under the pseudonym W. Blum, and may have been responsible mainly for the text.

An interesting curiosity is the use of the left hand thumb. In the 8th measure of the *Capricioso,* the low F is marked for the thumb, and since this would be a totally unnecessary marking for the right hand (what else would you use for the 6th string?) it becomes apparent that he is calling for the left hand thumb to curl round so as to avoid a sudden full bar. The rest of the fingering in this measure is consistent with this

usage.

Opera favourites do not always make good guitar solos, but the Mozart Andante fares quite well in spite of a key change from E flat to E. It is taken from the duet in Act II of *Cosi Fan Tutte* between Ferrando and Guglielmo, and I would probably include Mozart's indication of *piano dolce* as a guide to the player.

For publication I would include study notes with recommendations for difficult spots, possible alternative fingerings etc.. However on this occasion alas neither time nor space permit. Versions are copyright 1998 by Frederick Noad. The music was set with SpeedScore.

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