

# No.1

## Capriccioso

*Capriccioso*

The musical score consists of seven staves of music. The first staff begins with the tempo marking *Capriccioso*. The music is written in a single melodic line on a treble clef staff. The first two staves contain intricate passages with numerous triplets and sixteenth-note runs, accompanied by fingering numbers (1-4) and circled numbers (2, 4). The third staff includes a dynamic marking of *p* (piano) at the beginning. The fourth staff features a series of sixteenth-note patterns with a dynamic marking of *fz* (forzando) at the start. The fifth staff continues with similar rhythmic patterns and includes a *fz* marking. The sixth staff is marked with  $\frac{1}{2}\text{II}$  and contains more complex rhythmic figures with triplets and fingering. The final staff concludes with a *pp* (pianissimo) dynamic marking and ends with a double bar line and repeat sign.

# No.2

## March Lugubre

From the opera Achille, by Ferdinando Paër

The musical score is presented in six systems, each with a treble clef and a 3/2 time signature. The key signature is one sharp (F#). The dynamics are marked as *sf* (sforzando), *fp* (fortissimo piano), and *p* (piano). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and techniques like triplets and slurs are indicated throughout the score.



# No.4 Andante

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

Andante  
by Mozart

The musical score consists of six systems of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 above notes. Dynamics include 'p' (piano) and 'p' (pianissimo). The score is divided into two parts, with the second part starting with a 'II' marking. The first system includes fingerings like 3 1, 0 4 3, and 0 4 0. The second system includes fingerings like 4 1 0 and 2 3 1 0 4 3. The third system includes fingerings like 1 0 4 1 and 4 1 4 1. The fourth system includes fingerings like 2 3 4 3 4 1 and 1 1 4 1 4 1. The fifth system includes fingerings like 4 1 4 1 and 0 4 3. The sixth system includes fingerings like 4 0 1 2, 4 1 1, 3 0 2 1, and 0 2 3 0 4. The score also includes a '4th pos' marking and a 'p' marking.

II

4th pos

# No.5

## Allegro non troppo

*Allegro non troppo*

The musical score consists of six staves of music in a 2/4 time signature, written in a key with one flat (B-flat). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (for natural harmonics). Dynamic markings include *p* (piano) and *mf* (mezzo-forte). Performance instructions such as  $\frac{1}{2}$ I and I are placed above the notes. A circled 1 indicates a first ending. A circled 2 indicates a second ending. A circled 4 indicates a fourth ending. A circled 5 indicates a fifth ending. A circled 1 also appears above a measure. The score concludes with a double bar line and repeat dots.

# 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 *Così 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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