

5 Pieces

from *Nouvelle Methode de Guitarre* (1812)

Edited by
Stanley Yates

Capricioso

Molitor/Klingenbrunner(?)

1 3 2 1 2 1 3 4 2 1 2 1 2 3 4 3 4 3 2 3 4

4 3 4 2 1 3 1 2 3 1 2 3 1 3 0 1

7 3 1 2 4 0 3 1 4 4 2 1 3 2 1 3 2 4

10 1 0 2 1 0 0 4 3 1 2 4 1 0 i m

13 i m 0 2 3 0

16 fz fz 4 3 1 2 1 4 3 1

19 2 2 3 2 4 3

22 I 3 1 3 4 1 2 2

25 3 2 4 2 1 4 4 3 2 V 4

pouce

p *fz* *pp* *pp*

March lugubre de l'opera Achille par Paer

1

sf *sf*

5

sf *sf* *f* *mp*

10

p

14

18

22

V³

②

④

Detailed description: This is a musical score for a piece titled 'March lugubre de l'opera Achille par Paer'. The score is written for a single melodic line on a treble clef staff, with a bass line indicated by a wavy line below the staff. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into six systems, each starting with a measure number (1, 5, 10, 14, 18, 22). The first system (measures 1-4) begins with a first ending bracket and includes dynamic markings *sf* and *sf*. The second system (measures 5-8) includes *sf*, *sf*, *f*, and *mp*. The third system (measures 10-13) includes *p*. The fourth system (measures 14-17) continues the melodic line. The fifth system (measures 18-21) includes a second ending bracket and a *V³* marking. The sixth system (measures 22-25) includes a *V³* marking and a second ending bracket. Fingerings are indicated by numbers 1-4 and 0. Circled numbers 2 and 4 indicate specific measures or techniques. The score concludes with a final chord and a wavy line.

Allegretto

0 4

4 1 0

1 2 3 1

3

1

6

0 1 4

1 2

3 1 0

VII 2

4 3 1 0

1

2 4 3

12

3 0 4

3 2

2

II 4

II 4

3

1 1 2 1 3

18

3 2 3

0 4

2 3 4

4

IV 3

0 3

1

p

fz

p

24

0 4

4 1 0

0

fz

29

0 1 4

4 0

3

p

34

2 1

IV 3

2

4

p

p

p

pp

f

Andante par Mozart

1

3 4 1 4 3 4 0 4 3 4 3 3 0 4 1 3 2 3 0

⑥ ⑤ ④

6

4 3 3 4 0 1 0 2 1 2 4 3 2 4 2 2

12

II²

18

1 0 4 1 4 1 0 4 2 3 1 0 4 3 2 3 4 3 4 1 3 2 1 1

23

II⁵

1 1 2 4 1 4 1 1 3 4 4 3 4 3 4 1 4 3 0 2 1 2 3 4 1 2 3 4

29

4 3 3 4 0 2 1 2 3 4 4 3 3 2 1 2 1 2 3 4 1 2 3 4

pouce

Detailed description: This is a guitar score for a piece titled 'Andante par Mozart'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of six systems of music. Each system includes a standard musical staff with notes, rests, and articulation marks, and a corresponding guitar tablature staff below it. The tablature uses numbers 0-4 to indicate fret positions. The piece is marked with a first ending bracket from measure 1 to 5, and a second ending bracket from measure 12 to 15. Measure numbers 1, 6, 12, 18, 23, and 29 are clearly marked at the beginning of their respective systems. The word 'pouce' is written below the final measure of the piece. The tempo is indicated as 'Andante'.

35

II⁵ IV⁵

41

pouce

46

③ ④ ⑤

51

57

Allegro ma non troppo

The musical score is written for guitar in a 2/4 time signature with a key signature of one flat (B-flat). It consists of six staves of music, each containing a treble clef staff and a bass clef staff. The score includes various fretting techniques and dynamics.

Measure 1: Treble clef staff has a half note G4 with a first finger (1) and a second finger (2) above it. The bass clef staff has a half note G2. A bracket above the treble staff spans measures 1-3, labeled I^2 .

Measure 6: Treble clef staff has a half note G4 with a first finger (1) above it. The bass clef staff has a half note G2. A bracket above the treble staff spans measures 6-8, labeled I^6 . The word *pouce* is written below the bass clef staff.

Measure 12: Treble clef staff has a half note G4 with a fourth finger (4) above it. The bass clef staff has a half note G2.

Measure 18: Treble clef staff has a half note G4 with a first finger (1) and a fourth finger (4) above it. The bass clef staff has a half note G2.

Measure 24: Treble clef staff has a half note G4 with a first finger (1) and a fifth finger (5) above it. The bass clef staff has a half note G2. A bracket above the treble staff spans measures 24-26, labeled I^5 .

Measure 31: Treble clef staff has a half note G4 with a first finger (1) and a second finger (2) above it. The bass clef staff has a half note G2. The word *p* is written below the bass clef staff. A bracket above the treble staff spans measures 31-33, labeled I^2 . The word *f* is written below the bass clef staff.

Simon Molitor (1766-1848) and Wilhelm Klingenbrunner (?) (b. 1765)⁽¹⁾

ed. Stanley Yates

Five Pieces from *Nouvelle Methode de Guitare* (Vienna, 1812)⁽²⁾

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Nouvelle / METHODE / de GUITARE, / suivie / d'un abrégé de / SYSTEME D'HARMONIE. / par / S. MOLITOR et R. KLINGER; / traduite de l'allemand / par / L'abbé Libert . / ... / Vienne. / Au Magasin de l'imprimerie chimique ... N° 1881. Dated: Vienne, 1812, imprimé chez Jean Bapt. Wallishausser).

Volume 3 [UBUNGSSTUCKE / von / zunehmender Schwierigkeit. / PIECES / d'une / difficulté progressive] pp. 52-54.

Notes on the Pieces

The five didactic pieces included here are of modest technical difficulty, suitable for the intermediate student. An unusual technique, however, is found in measure 12-17 of the *Capricioso*, where the right-hand thumb and fingers execute repeated notes on the same string(s). The downstem half-notes in these measures suggest sustained pitches of indeterminate duration sounding harmonically through the passage, but have been left as notated in the original.

Drawing upon popular Viennese opera of the day, the *March lugubre de l'opera Achille par Paer* is taken from the 1801 opera semiseria of that name by Ferdinando Päer (1771-1839), while the *Andante par Mozart* is a setting of the duet *Secondate aurette amiche* from *Così fan tutte* (Vienna, 1790). The three remaining pieces, presumably, are original.

Editorial Procedure

In preparing this edition the aim has been to reconcile a stylistic rendering of the early nineteenth-century original with a didactic performance score that can easily be used by the modern guitarist. For this reason, and because they convey much information relating to instrumental technique and musical effect, all original fingerings, including those that call for the use of the left-hand thumb (marked *pouce*), have been retained. However, since modern playing technique, performance expectations, and instruments differ so much from those of the early nineteenth century, these have been supplemented with fingerings (distinguished by a lighter type face) that provide “modern” alternatives, as well as solutions to passages originally without fingering. The symbol *d*, used in the original to indicate the right-hand thumb, has been substituted with the modern equivalent *p* and, in the interests of clarity, a few redundant fingerings have been silently removed. All string and barre indications are editorial.

Only in very few instances, and for the sake of consistency, has it been necessary to adjust original stemmings or note values (listed below). The dynamic marking *mp* has been substituted for its nineteenth-century equivalent *fp*, while cautionary accidentals, when obvious, have been added without comment.

Critical Notes

(in the form measure.beat.subdivision)

Capricioso

1.1 triplet indication added

30.1 original c natural

Andante par Mozart

7.3 eighth rest added

60.3 original rhythm comprised a dotted 16th followed by two 32nds.

NOTES

1. Although the publication information supplied for this colloquium lists a R.Klinger as co-author of the *Nouvelle Methode*, several sources give the attribution to Viennese guitarist Wilhelm Klingebrunner (b. 1765). Since, according to Bone, Klingebrunner apparently did publish under a number of pseudonyms (including that of R. Kling), we may assume that he is indeed co-author of the work. See Phillip J. Bone, *Guitar and Mandolin* (London: Clifford J. Essex, 1963), pp. 188-9 and 242-3.
2. According to Bone, *loc cit.*, and several others, the collaborative work of the two authors predated the printed edition used here by thirteen years, having been undertaken in 1799. However, for this to be true, the work would then predate by three years the Pärer opera from which one of its pieces is taken.

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