

Capriccioso

1

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets, each marked with a '3' and fingerings (1, 2, 3, 4). The second staff continues with similar triplet patterns and includes a slur over a group of notes. The third staff introduces a bass clef and a key signature change to two sharps (F#, C#), with notes marked with fingerings and a dynamic marking of *sfz*. The fourth staff continues with a key signature of two sharps and includes dynamic markings of *p* and *sfz*. The fifth staff features a key signature of two sharps and dynamic markings of *p* and *sfz*. The sixth staff continues with a key signature of two sharps and dynamic markings of *sfz* and *pp*. The seventh staff features a key signature of two sharps and dynamic markings of *pp*. The eighth staff continues with a key signature of two sharps and dynamic markings of *pp*. The ninth staff features a key signature of two sharps and dynamic markings of *pp*. The tenth staff concludes with a key signature of two sharps and dynamic markings of *pp*.

Allegretto

3

(4)

(3)

(1)

4 1 0

0

3

1 4 0

1 4

1 4

1 1 4 4

1 2 3

4

(1)

(4)

4

0

3

2

1 1

1 1

1 3

2 4

1 3

4

4

3

1 3

2 3

1 4

3

2 4

4

0

2

1

1

sfz

sfz

1 4

1 4

fp

2

(4)

1 2

1

pp

f

Andante par Mozart

This musical score is for a piece titled "Andante par Mozart". It is written for a four-string instrument, likely a guitar, in the key of D major (indicated by two sharps: F# and C#) and in a 4/4 time signature. The score consists of eight systems, each with a single treble clef staff and a corresponding bass staff. The music is characterized by a steady, flowing eighth-note accompaniment in the bass and a more melodic, often syncopated line in the treble. Fingerings are indicated by numbers 1-4 in parentheses. The piece concludes with a fermata over the final chord.

This page of musical notation is for guitar and is written in the key of F# major (three sharps). It consists of eight systems of music, each with a treble clef staff and a bass clef staff. The notation includes various chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'x' to indicate natural harmonics. The piece concludes with a double bar line.

Allegro non troppo

5

The image displays a musical score for a piece titled "Allegro non troppo". The score is written in a single system with ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is characterized by a steady eighth-note melody in the upper voice, often accompanied by chords or single notes in the lower voice. The notation includes various musical symbols such as slurs, accents, and dynamic markings. A forte (*f*) dynamic marking is present in the final measure of the piece. The score concludes with a double bar line and repeat dots. Fingerings are indicated with numbers 1, 2, 3, and 4. Some notes are marked with a '4' above them, possibly indicating a fourth finger or a specific fingering technique. The overall style is that of a classical piano or guitar piece.

FIVE PIECES FROM THE MOLITOR METHOD

Edited by Peter Danner.

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These five short pieces appear on pages 52-54 of the French version of a guitar method by Simon Molitor published in Vienna, circa 1812. A copy of this rare volume is owned by Matanya Ophee, who has graciously made the present material available. The complete title of the French edition is as follows:

Nouvelle / METHODE / de / GUITARE, / suivi / d'un Abrege de / SYSTEM D'HARMONIE. / par / S. MOLITOR et R. KLINGER; / traduite de l'allemand / par L'Abbe Libbert. Vienne. / Au Magazin de l'imprimerie chimique . . . No 1881. imprime chez Jean Bapt. Wallishausser.

The original German version, issued by the same publisher under the title *Versuch einer vollstandige methodischen Anleitung zum Guitarre-Spielen...* (No 1880), is known to exist in the Stadtbibliothek, Vienna (copy in the archives of the Guitar Foundation of America). Thomas Heck has called this work “a central document for any history of the guitar in Vienna” (*Mauro Giuliani*, p.3). “R. Klinger,” a pseudonym of Wilhelm Klingenbrunner (1765-1826), remains a shadowy figure. Simon Molitor (1766-1848), on the other hand, is remembered as one of the leading and earliest lights of the guitar in Biedermeier Vienna, among whose number figure such luminaries as Mauro Guiliani, Wenceslaus Matiegka, and Anton Diabelli. (He is central to an important study by Josef Zuth published in 1919 as *Simon Molitor und die Viener Gitarristik um 1800.*)

These attractive pieces share both a pedagogical and recreational purpose. At least two of them are arrangements: The “March lugubre” originally appeared in an opera based on the *Iliad, Achille* by the Italian-born Ferdinando Paer (1771-1839), which had its premier in Vienna on June 6, 1801. This funeral march (originally in C minor) apparently made a considerable impression on Beethoven. The “Andante” (number 4) is drawn from the duet “Secondate, auratte amiche” in the second act of Mozart’s *Così fan tutte*.

In editing these pieces for modern performance, I have adhered closely to Molitor's original notation, which was unusually modern for its day. Some of the voice-leading has been changed to facilitate reading and obvious errors have been corrected without comment. Fingerings in parentheses are either additions by the editor, or considered changes from the original. This music was generated by Finale 3.1 running on a Macintosh Quadra 650.

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