

Catharina Josepha PRATTEN



Album 27 pieces

L'Addio a Napoli (trio), American Air, Bolero (trio), Carnaval de Venise, Danish March (duet), Elfin's Revels, Estudiantina (quartet), Eventide, Forgotten, German March, Il Gondoliero (trio), Introduction and Variations on 'Twere Vain to Tell Thee, A Lament, A Lost love, Malbrook, Mandolinata (trio), Maud (duet), Military March, The Princess Louise (duet), Sadness, A Lost Love, A Lament, Sehnsucht and Weary, Serenade, Spanish Dance, Spanish Romance, When Willie cead to Melville Castlel (duet), Woodland and Stream, Zapateado (trio).

Nº 93.

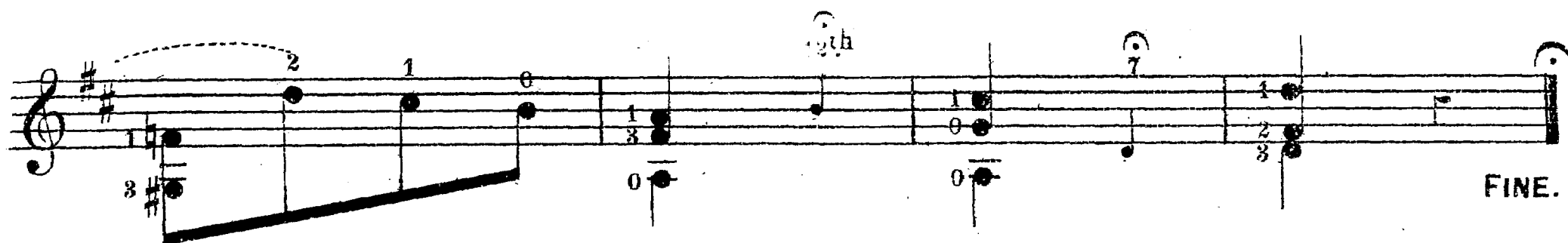
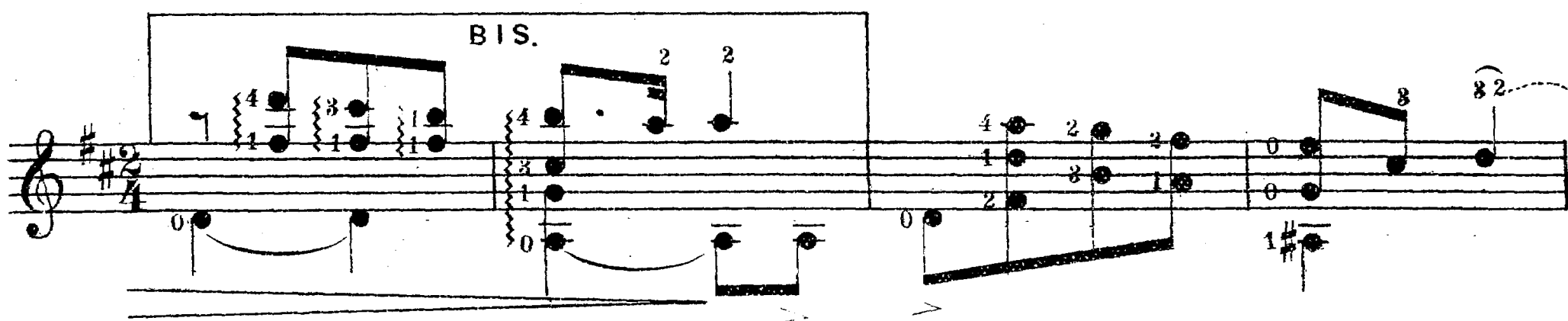
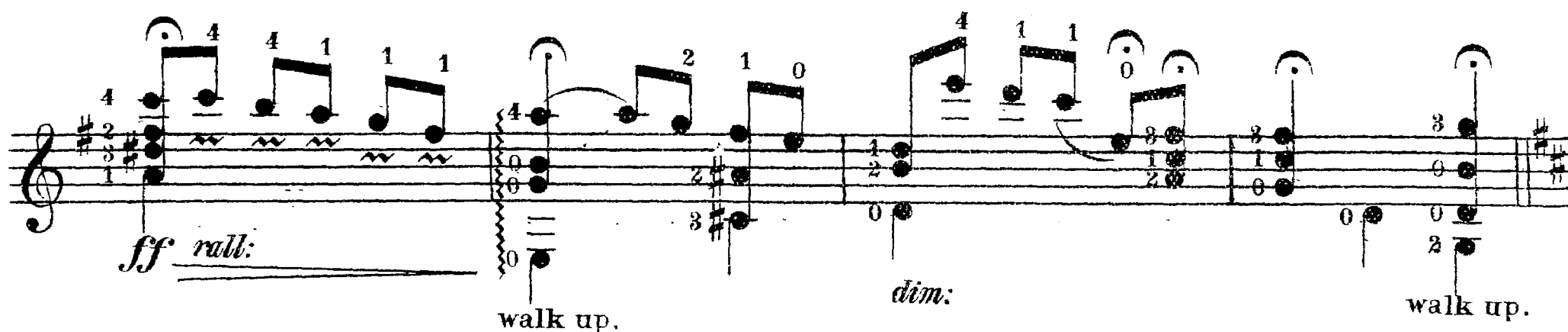
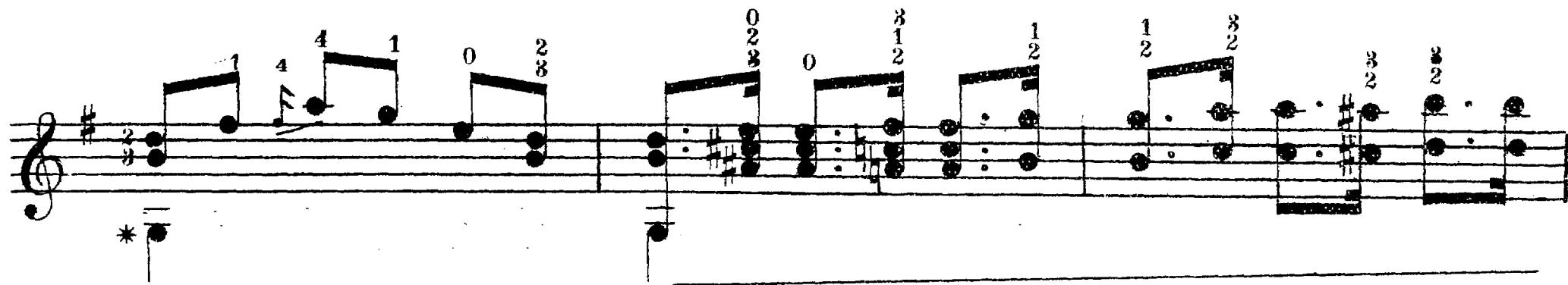
A LAMENT.

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.

(Catharina Josepha Pratten)

Largo.

GUITAR.



M^{me} Sidney Pratten will endeavour, as soon as possible, to publish more of her unwritten compositions, many having been on her list for some years.

N^o 78. Eventide — N^o 79. Danse Fantastique — N^o 80. Elfin revels — N^o 81. Dance of the Marionettes —
 N^o 89. Spanish Dance — N^o 118. Woodland & Stream — N^o 119. Rip van Winkle — N^o 120. Wandering Thoughts —
 N^o 121. See-Saw — N^o 122. Norwegian March — N^o 123. Norwegian Peasant Dance. & Forget me not.

The following are already published in E Major. —

N^o 113. Calliope Mazurka — N^o 114. Dreamland — N^o 115. Clouds, Rain & Sunshine — (common key) N^o 116. A Sunbeam
 N^o 117. Rambling Thoughts — (N^o 124. The sea hath its pearls — N^o 125. Floating down the stream. Duets for
 2 Guitars or Mandoline.)

N^o 93. Songs without words. M^{me} SIDNEY PRATTEN.

Nº 92.

A LOST LOVE.

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.

(Catharina Josepha Pratten)

Andante.

GUITAR.

The image shows a page of guitar sheet music for a piece titled "Songs without words" by Sidney Pratten. The page is numbered 5 in the top right corner. The music is written for guitar and is in treble clef with a key signature of two sharps (F# and C#). The piece consists of ten staves of music. The notation includes various guitar techniques such as triplets, slurs, and grace notes. There are three "rall." markings throughout the piece. The music features a variety of rhythmic patterns and melodic lines. The first staff begins with a triplet of eighth notes. The second staff has a "p" dynamic marking. The third staff has a "rall." marking. The fourth staff has a "p" dynamic marking. The fifth staff has a "rall." marking. The sixth staff has a "p" dynamic marking. The seventh staff has a "rall." marking. The eighth staff has a "p" dynamic marking. The ninth staff has a "rall." marking. The tenth staff has a "p" dynamic marking. The piece ends with a final chord.

Mary Blane

Traditionnel américain

Arr. Catharina Josepha Sidney Pratten (1821-1895)



♩ = 72

8

7

8

IX

13

8

19

8

25

Var.

8

30

8

34

8

38

8

42

8

46

8

BOLERO

No 102

Arranged for 5 guitars expressly for
the Lady Mary Hervey and Miss Augusta Hervey's guitar band

By

Madame Sidney Pratten

Classical Guitar 1

Musical notation for Classical Guitar 1, 2, and 3, and Drum. The score is in 3/4 time with a key signature of one sharp (F#). Classical Guitar 1 and 2 play a melodic line with fingerings 2, 3, and 1. Classical Guitar 3 plays a rhythmic accompaniment of chords. The Drum part is indicated by a dashed line.

For 3rd and 4th guitar part see No. 101 of
Mme. Pratten's Vocal Repertoire

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Musical notation for Cl. Gtr. 1, 2, 3, and Drum. This system continues the piece from measure 5. Cl. Gtr. 1 and 2 play a melodic line with fingerings 5, 3, and 2. Cl. Gtr. 3 plays a rhythmic accompaniment of chords. The Drum part is indicated by a dashed line.

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Musical notation for Cl. Gtr. 1, 2, 3, and Drum. This system continues the piece from measure 9. Cl. Gtr. 1 and 2 play a melodic line with a fermata over the final measure. Cl. Gtr. 3 plays a rhythmic accompaniment of chords. The Drum part is indicated by a dashed line. The word *dolce* is written below the Cl. Gtr. 1 staff.

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

13

III ----- V -----

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Drum -----

17

f

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Drum -----

21

12th Harm.

D.C.

BOLERO

No 102

Arranged for 5 guitars expressly for
the Lady Mary Hervey and Miss Augusta Hervey's guitar band

By

Madame Sidney Pratten

Classical guitar 1

2 3 1

5

9 *dolce* III

13 III V

17 *f*

21 12th Harm. D.C.

For 3rd and 4th guitar part see No. 101 of
Mme. Pratten's Vocal Repertoire

BOLERO

No 102

Arranged for 5 guitars expressly for
the Lady Mary Hervey and Miss Augusta Hervey's guitar band

By

Madame Sidney Pratten

Classical guitar 2

3

5

9

13

17

21

D.C.

For 3rd and 4th guitar part see No. 101 of
Mme. Pratten's Vocal Repertoire

BOLERO

No 102

Arranged for 5 guitars expressly for
the Lady Mary Hervey and Miss Augusta Hervey's guitar band

By

Madame Sidney Pratten

Classical Guitar 3

The musical score is written for Classical Guitar 3 and includes a drum accompaniment. It consists of seven systems of music, each starting with a measure number (4, 7, 10, 14, 18, 21) and ending with a 'Drum' line. The key signature is one sharp (F#) and the time signature is 3/4. The guitar part features a mix of chords and melodic lines, while the drum part provides a steady accompaniment. The score concludes with a 'D.C.' (Da Capo) instruction.

For 3rd and 4th guitar part see No. 101 of
Mme. Pratten's Vocal Repertoire

N^o.....

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for the

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28, TWO ORIGINAL MELODIES.....	34,
29, VALSE ESPAGNIOLE.....	35,
30, DUO, GUITAR & PIANO, from <i>L'Etoile du Nord</i>	36,

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GUITAR.

571

MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR.

No 31.

CARNAVAL DE VENISE.

Dedicated to MISS CARR

by CATHARINA JOSEPHA PRATTEN.

First performed by her at her Matinée Musicale at the residence of the Rt. Hon. Lady John Somerset.

ANDANTE CON ESPRESSO:

INTRODUCTION.

(By kind permission of Signor Bottesini.)

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). The tempo is marked 'ANDANTE CON ESPRESSO'. The score includes various dynamic markings: *Cres.*, *Dolce.*, *f*, *Dim.*, *p*, *ritard.*, *sf*, *ad lib.*, *delicato.*, *ritard.*, and *ff*. There are also performance instructions like *agitato.* and *irritato.* The music features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a final chord marked *ff*.

GUITAR.

THEMA.

VAR: 1.

GUITAR.

56
3

VAR: 2.

VAR: 3.

VAR: 4.

VAR: 5.

VAR: 6.

ritard. *a tempo.*

Del. *f 5 Corde.*

meno mosso. dolce. *Cres.*

GUITAR.

61
5

The musical score consists of ten staves of music. The first three staves contain the main piece, with performance markings including *Dol.*, *stac.*, *f*, and *Cres.*. The fourth staff is labeled **VAR: 7.** and contains a complex, fast-paced variation with many triplets and slurs. The final staff includes a first ending marked **1st time.** and a second ending marked **2nd time.** with a *3* (triple) marking. The music is written in treble clef with a key signature of two sharps (F# and C#).



rema 26181(1)
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To the Hon^{ble} Emily Cathcart & Miss Murray.

N^o 106.

DANISH MARCH.

ROYAL COLLEGE OF MUSIC
LIBRARY
PRINCE CONSORT ROAD

COMPOSED FOR THE GUITAR BY M^{me} SIDNEY PRATTEN, DON S.W.7

5th pos:

Solo.
1st GUITAR.

2nd GUITAR.
(*ad lib.*)

The musical score is written for two guitars. The first guitar part is marked 'Solo.' and '1st GUITAR.' with a dynamic marking of *f*. The second guitar part is marked '(*ad lib.*)' and '2nd GUITAR.' with a dynamic marking of *pp*. The score is in the key of D major (two sharps) and common time (C). It begins with a '5th pos:' instruction. The first system shows the first four measures, with the first guitar playing a melodic line and the second guitar providing a harmonic accompaniment. The second system continues the piece, with the first guitar playing a more active melodic line and the second guitar providing a steady accompaniment. The third system is marked with a circled '2' and a 'cres.' (crescendo) marking, indicating a change in dynamics. The fourth system concludes the piece with a final chord and a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various fingerings indicated by numbers 1, 2, 3, and 4. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A circled number '3' is placed at the beginning of the lower staff, followed by the word 'dolce.' in italics.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment. The notation includes various rhythmic values and fingerings.

The third system of musical notation consists of two staves. A circled number '4' is placed above the upper staff. A vertical bar line is present in the middle of the system. To the right of the bar line, the dynamic marking 'ff' (fortissimo) is written in italics. The notation includes various rhythmic values and fingerings.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment, featuring some complex chordal textures. The notation includes various rhythmic values and fingerings.

The musical score is arranged in four systems, each consisting of two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system features a circled number '5' above a bar line and a dynamic marking of *pp*. The second system has a dynamic marking of *p*. The third system includes a circled number '6' above a bar line and a dynamic marking of *cres.*. The fourth system begins with a dynamic marking of *ff*. The notation includes various chordal textures, melodic lines, and fingerings, with some notes marked with circled plus signs.

GUITARS.

⑦

scv II

dolce.

scv II

⑧

The first system of the guitar score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and a circled number '9' above the first measure of the second half. The lower staff contains a bass line with chords and single notes. A double bar line is placed after the first measure of the second half. Below the second half of the lower staff, there are two circled plus signs.

The second system of the guitar score consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with chords and single notes.

The third system of the guitar score consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with chords and single notes. A circled plus sign is located below the first measure of the lower staff.

The fourth system of the guitar score consists of two staves. The upper staff features three triplet markings over groups of notes. The lower staff includes a 'cres.' (crescendo) marking. The system concludes with a 'FINE.' marking and a circled number '5' at the end. Below the final measure of the lower staff, there are three sets of fret numbers: '3 1', '1 2', and '0 0'.



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No. 80

ELFINS REVELS.

To be played in a precise manner.
Frisky Gnomes frolicing about.

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.
(Catharina Josepha Pratten.)

GUITAR.

The score consists of seven staves of music. The first staff is labeled 'GUITAR.' and includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single melodic line with various ornaments and fingerings indicated. The second staff continues the melody. The third staff begins with the instruction 'dolce' and features a more lyrical melody. The fourth staff includes a section for the '2^d String' and '3^d String' with a 'rill.' (trill) instruction. The fifth staff is marked 'f' (forte) and 'a tempo'. The sixth and seventh staves conclude the piece with a final cadence.

V.S.

Now come pretty little fairies dancing.

Now they are wandering about.

* Glide 1st finger of right hand across the first three strings and strike the 4th note with the thumb.

Now they are running after each other.

In dismay they find one is lost

Let us run and find her

rall: - There she is

rall: -

nails & dash.

cres.

wait. wait. wait.

f

1st pos. 4th 7th 10th wait. wait. wait.

The fairies have gone, the gnomes are left to themselves.

dolce

2d string...
3d string...
rall.
prestissimo

a tempo

rall.
all gone.

Estudiantina

Composed and arranged for the Rt. Hon. Lady Mary Hervey and Miss Augusta Hervey's guitar band

by P. Lacombe

ARRANGED FOR FOUR GUITARS BY
MADAME SIDNEY PRATTEN

Allegro

1st Guitar

2nd Guitar

3rd Guitar

4th Guitar

9th Pos : ----- 7th Pos: -----

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Estudiantina

Musical score for Gtr. 1-4, measures 19-26. The score is in G major (one sharp) and 2/4 time. It features four guitar parts. Gtr. 1 and 2 have melodic lines with various fingering numbers (0, 1, 2, 4, 1, 4, 2, 1, 4, XI, VII, 4, 3, 1) and accents. Gtr. 3 and 4 play chordal accompaniment. Dynamics include *cresc.* and *f*. A fermata is present over measures 24-25.

Musical score for Gtr. 1-4, measures 27-34. The score continues with four guitar parts. Gtr. 1 has melodic lines with fingering numbers (VI, 1, 2, 4, 4, 1, VII, 4, 3, 1, VI, 1, 2, 4, 9th Pos., 3, 1, 3, 1) and accents. Gtr. 2 has melodic lines with fingering numbers (2, 1, 0) and accents. Gtr. 3 and 4 play chordal accompaniment. Dynamics include *f* and *pp*. Position changes are indicated: 6th Pos. and 9th Pos. A *loco* marking is present at the end.

Estudiantina

Musical score for Gtr. 1-4, measures 33-38. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 33 starts with a circled '33'. A dashed line labeled 'barre' spans measures 34-38. Measure 34 has an 'X' above the staff. Fingerings are indicated by numbers 1-4. Measure 38 has a circled '3' below the staff.

Musical score for Gtr. 1-4, measures 39-43. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 39 starts with a circled '39'. A dashed line labeled 'barre 9th' spans measures 40-43. Fingerings are indicated by numbers 1-4. Measure 43 has a circled '3' below the staff.

Estudiantina

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

44

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

4th. barre

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

50

rall. *a tempo*

ff *a tempo* *p*

rall. *ff* *a tempo* *p*

rall. *ff* *a tempo* *p*

rall. *a tempo* *ff* *p*

Musical score for four guitars (Gtr. 1-4) from measure 58 to 67. The score is in G major (one sharp) and 3/4 time. Gtr. 1 and 2 play a melodic line with accents and slurs. Gtr. 3 and 4 play a rhythmic accompaniment of chords. Dynamics include *cresc.* and *f*.

Musical score for four guitars (Gtr. 1-4) from measure 68 to 77. The score concludes with a *To Coda* section. Gtr. 1 and 2 play a melodic line with accents and slurs. Gtr. 3 and 4 play a rhythmic accompaniment of chords. Dynamics include *ff* and *poco rit.*. Fingerings are indicated with numbers 1-3. A *To Coda* sign is present at the end of the section.

Estudiantina

Musical score for Guitars 1-4, measures 75-83. The score is in treble clef with a key signature of two sharps (F# and C#). It features four staves labeled Gtr. 1 through Gtr. 4. The music begins at measure 75. Gtr. 1 has a melodic line with a triplet in measure 80. Gtr. 2 and 3 play chords, with Gtr. 2 having a triplet in measure 80. Gtr. 4 plays a steady bass line. Dynamics include *a tempo*, *dolce*, and *cresc.* (crescendo).

Musical score for Guitars 1-4, measures 84-92. The score continues from the previous system. Gtr. 1 has a melodic line with a triplet in measure 85. Gtr. 2 has a melodic line with a triplet in measure 85. Gtr. 3 and 4 play chords. Dynamics include *dolce* and *cresc.* (crescendo).

Estudiantina

Musical score for Gtr. 1-4, measures 93-101. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 93 is marked with a first ending bracket. Dynamics include *dolce* and *cresc.*. Articulation includes accents and a triplet in measure 95. The bottom staff (Gtr. 4) has a *dolce* marking below it.

Musical score for Gtr. 1-4, measures 102-110. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 102 is marked with a first ending bracket. Dynamics include *f* and *cresc.*. Articulation includes accents and triplets in measures 103, 104, and 105. The bottom staff (Gtr. 4) has a *f* marking below it.

Estudiantina

Musical score for Gtr. 1-4, measures 111-117. The score is in treble clef with a key signature of two sharps (F# and C#). It features four guitar staves. Gtr. 1 and 2 have a forte (*f*) dynamic. Gtr. 3 also has a forte (*f*) dynamic. Gtr. 4 has a forte (*f*) dynamic. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. Fingering numbers (1, 2, 3, 4) are indicated above several notes. A *v* (accents) is placed above notes in measures 111, 112, and 113. A circled 2 is present in measure 114. The piece concludes with a fermata over a dotted quarter note in measure 117.

Musical score for Gtr. 1-4, measures 118-124. The score is in treble clef with a key signature of two sharps (F# and C#). It features four guitar staves. Gtr. 1 and 2 have a *dim.* (diminuendo) dynamic. Gtr. 3 has a *dim.* dynamic. Gtr. 4 has a *dim.* dynamic. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. Fingering numbers (1, 2, 3, 4) are indicated above several notes. A *v* (accents) is placed above notes in measures 118, 119, and 120. A *rall.* (rallentando) instruction is present in measures 121, 122, and 123. A *D.S. al Coda* instruction is present in measure 123. A Coda symbol is present in measure 124. The piece concludes with a fermata over a dotted quarter note in measure 124.

The image shows a musical score for four guitars, labeled Gtr. 1 through Gtr. 4. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 124 is marked with a '124' and a fermata. The music consists of four staves. Gtr. 1 plays a melodic line with eighth notes. Gtr. 2 plays a similar melodic line. Gtr. 3 plays a chordal accompaniment with eighth notes. Gtr. 4 plays a bass line with eighth notes. A double bar line with repeat dots appears after measure 125. From measure 126 onwards, the word 'cresc.' is written below each staff, indicating a crescendo. The piece concludes with a 'Fine' marking and a fermata over the final note in measure 128.

75
SONGS WITHOUT WORDS
AND
SKETCHES



Composed for the

Guitar,

and carefully fingered for the use of her Pupils.

BY

MADAME SIDNEY PRATTEN,

(CATHARINA JOSEPHA PRATTEN.)

Instructress to Her Royal Highness,
THE PRINCESS LOUISE.

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1924
1194

Nº 78.

EVENTIDE.

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.

(CATHARINA JOSEPHA PRATTEN.)

GUITAR.

cres. *f* walk up. *rall.*

9th pos.

dolce

dolce

f

rall:
dim:
dolce
harm.
12

f a tempo

dolce
p
pp
pum

harm.
17
A double doighter.
p
pp
ppp
Fade away in the distance

A Double Doighter. See page 68 of M^{me} Pratten's Guitar Tutor Part. 2. 2/6. Published by Boosey & Co. 295, Regent St. W.

carefully fingered for the use of her pupils.

For further list of music and songs see descriptive catalogue price one shilling on application.

Farewell to the old year Solo in D 2/6	60.	TREUE LIEBE. A MAJOR.	S. D. 2. 6.	77.	FORGOTTEN. D MAJOR.	
		KELPIES' DANCE. A MINOR.	2. 6.	78.	EVENTIDE. A MAJOR.	
	64.	PRELUDES. (ORIGINAL).....	1. 6.	79.	DANSE FANTASTIQUE. A MINOR.	
	66.	EASY PIECES.	1. 6.	80.	ELFIN'S REVELS. E MINOR.	
	67.	PRETISSIMO. BY LEGNANI.	2. —	81.	DANCE OF THE MARIONETTES.	
	68.	LES ADIEUX. BY SOR.	3. —		IN G MAJOR.	
	69.	DUETS 2 GUITARS SPANISH AIRS.	3. —	82.	SPANISH ROMANCE.	
	71.	FAIRY SKETCHES.			IN A MINOR & A MAJOR.	
		“QUEEN MAB.” D MAJOR. } 2. 6.		83.	DANCE OF THE WITCHES.	
		“PUCK.” A MINOR. }			A MINOR.	
	71 A.	“QUEEN MAB” as Duet for 2 Guitars. ...	2. 6.	84.	TWILIGHT. A MAJOR.	
	72.	SEHN SUCHT. A MAJOR. }	2. 6.	85.	QUICK STEP.	
	73.	WEARY. A MAJOR }		86.	DUFT. TWO GUITARS.	
	74.	EVENING SONG. G MAJOR. }	3. —	87.	MOONLIGHT. E MAJOR.	
	75.	DREAMING OF THEE. A MAJOR. }		88.	“ALICE.” IMPROMPTU. G MAJOR.	
	76.	“COQUETTE.” A MAJOR. }		89.	SPANISH DANCE. E MINOR.	

No. 110. Moorish Dance in E minor Solo 2/6
No. 111. March of the Fairies in D Solo 2/6

No. 112. Violet, Solo in D 2/6

A Drawing of M^{me} Sidney Pratten's *right hand*, showing the positions for striking the strings, with explanations. drawn by Fred Cotman. Price 2/3.

FAVORITE SOLOS FOR THE GUITAR

TUNED IN E MAJOR.

Danish March Solo or Duett. 2 Guitars in A major 2/6	3rd.	DIVERTIMENTO ON SCOTCH AIRS.	S. D. 2. 6.	30th.	Do. “ABSENCE.” IN E MINOR.	2. 6.
	8th.	DITTO. THREE MARCHES. ORIGINAL.	2. 6.	32nd.	Do. DUET. EASY & EFFECTIVE.	3. —
	—	PIANOFORTE ACCOMPANIMENT AD LIB:	2. 6.	33rd.	Do. TWO ORIGINAL AIRS AND SELECTIONS “BOHEMIAN GIRL” }	2. 6.
	12th.	Do. OH. SUSANNAH. WITH VARIATIONS.	2. 6.	*37th.	Do. GARIBALDI'S MARCH.	2. 6.
	14th.	Do. IRISH AIRS.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
	15th.	Do. AURORA AH SORGERIA. OH NANNY. AND AULD ROBIN GREY.	2. 6.	—	PIANOFORTE ACCOMP: AD LIB:	2. 6.
	19th.	Do. TURKISH MARCH.	2. 6.	51st.	HOME SWEET HOME. WITH VAR ^s	2. 6.
	—	PIANOFORTE ACCOMP: (AD LIB:)	2. 6.	*56th.	MILITARY MARCH.	1. 6.
	20th.	Do. TEARS & SCHERZO. ORIGINAL.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
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No. 113. Calliope Mazurka 2/6

INSTRUCTIONS FOR THE GUITAR

TUNED IN E MAJOR. 10. 6.

* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6

TO
Mrs Dick Foster.

FORGOTTEN,

AN

IMPROMPTU,

FOR THE

Guitar,



Composed by

MADAME SIDNEY PRATTEN.

(CATHARINA JOSEPHA PRATTEN.)

TEACHER OF THE GUITAR

To Her Royal Highness the Princess Louise

Ent. Sta. Hall.

Price 2/6

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FORGOTTEN. IMPROMPTU

COMPOSED FOR THE GUITAR BY

MADAME SIDNEY PRATTEN.

Andante.

PRELUDE.

FORGOTTEN.

GUITAR.

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

f

V VI

cres - - - - - *cen*

VII VIII

do. *rall:* - - - - - 0

rall: 2 1 1

a tempo.

dolce.

glisse.

f

GUITAR.

4

4 2 0 2 3 4 0 0 0 W 1 W 3 W 3 W 1 V

rall:

VI VII

cres - - - - cen - - - - do.

VIII

rall: - - - - rall:

a tempo.

V

loco

Fine.

MADAME SIDNEY PRATTEN'S

SOLOS FOR THE GUITAR

carefully fingered for the use of her pupils.

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	68.	LES ADIEUX. BY SOR.	3. —		IN G MAJOR.	
	69.	DUETS 2 GUITARS SPANISH AIRS.	3. —	82.	SPANISH ROMANCE.	
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	72.	SEHN SUCHT. A MAJOR. }	2. 6.	85.	QUICK STEP.	
	73.	WEARY. A MAJOR }		86.	DUET. TWO GUITARS.	
	74.	EVENING SONG. G MAJOR. }	3. —	87.	MOONLIGHT. E MAJOR.	
	75.	DREAMING OF THEE. A MAJOR. }		88.	"ALICE." IMPROMPTU. G MAJOR.	
	76.	"COQUETTE." A MAJOR.		89.	SPANISH DANCE. E MINOR.	

No. 110. Moorish Dance in E minor Solo 2/6
No. 111. March of the Fairies in D Solo 2/6

No. 112. Violet, Solo in D 2/6

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* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6

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LONDON SW7

Nº 61.

GERMAN MARCH

DUETT,

FOR

Guitar & Piano,

Composed for her Pupil

Miss Florence Pond,

BY

MADAME SIDNEY PRATTEN,

(CATHARINA JOSEPHA PRATTEN.)

Teacher of the Guitar

To Her Royal Highness the Princess Louise.

Ent. Sta., Hall.



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MADAME SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR No. 61 SW7.

GERMAN MARCH.

1

FOR GUITAR AND PIANO

To

Tune the Guitar thus.*

COMPOSED BY

MISS FLORENCE POND.

MADAME SIDNEY PRATTEN.

Moderato.

GUITAR.

The musical score is written for guitar and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The guitar part is written on a single staff with a treble clef and includes numerous fingerings (1-4) and fret numbers (0, 2, 3, 4). The piano part is written on a single staff with a bass clef. The score consists of several systems of music. The first system includes a short introductory melody. The second system is the main body of the march, featuring a rhythmic pattern of eighth and sixteenth notes. The third system continues this pattern. The fourth system includes a section marked '12th' with a slash through the staff, indicating a change or a specific technique. The fifth system shows a series of chords. The sixth system includes a section marked '5 barre' with a dashed line and a circle around the staff, indicating a barre technique. The seventh system continues with more chords and a final section marked '5 barre'.

* N.B. To play with the PIANO, tune the Guitar to the notes marked in the Pianoforte Copy, a note lower, to prevent the strings breaking.

2

GITAR.

The sheet music is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of eight staves of music. The first four staves feature a melodic line with various fingerings (0, 2, 1, 2, 4, 2, 0, 2, 1, 2, 3, 2) and a bass line with chords and single notes. The fifth staff continues the melodic line, ending with a 12th fret barre. The sixth and seventh staves are primarily chordal accompaniment, with some melodic fragments. The eighth staff concludes the piece with a 2nd barre and a 7th harmonic. The word 'cull' is written in cursive above the eighth staff.

3
GUITAR.

CADENZA.

Piano. *glissé.* *dolce.* *rall:*

Piano. *ad lib:*

cresc: rall:

This is a guitar sheet music page for a piece titled "DUET. GERMAN MARCH. 61 of MME PRATTEN'S Repertoire." The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece consists of seven lines of music. The first line contains the main melody with various fret numbers (0, 2, 1) and fingerings (1, 2, 0, 2, 0) indicated below the notes. The second line features a "5 barre" section, indicated by a dashed line and the text "5 barre", where the fifth fret is held across the staff. The third line also includes a "5 barre" section. The fourth, fifth, and sixth lines continue the piece with various chordal textures and melodic lines, some of which are circled. The seventh line concludes the piece with a final chord and a double bar line. Above the final chord, the word "harmonics." is written, with the numbers 7, 5, 7, and 12 positioned above specific notes, indicating natural harmonics to be played. The page number "4" is in the top left, and "GUITAR" is centered at the top.

DUET. GERMAN MARCH. 61 of MME PRATTEN'S Repertoire.

No. 103

IL GONDOLIERO

Arranged for 3 guitars expressly
for Lady Mary Hervey and Miss Augusta Hervey's guitar band

BY
MADAME SIDNEY PRATTEN

Tempo de Barcarolo

Classical Guitar 1

Classical Guitar 2

Classical Guitar 3
3rd & 4th
Guitars

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

a m i a m i

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

IL GONDOLIERO

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

7

a m i a m i

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

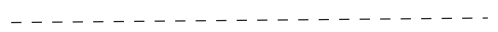
8

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

10



IL GONDOLIERO

14

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

16

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

17

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

IL GONDOLIERO

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

19

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

21

D.C.

Detailed description: This is a musical score for three guitars, labeled Cl. Gtr. 1, Cl. Gtr. 2, and Cl. Gtr. 3. The score is divided into two systems. The first system starts at measure 19 and the second system starts at measure 21. All three guitars are in the key of D major (indicated by two sharps: F# and C#) and are in 3/4 time. The first system (measures 19-20) shows Cl. Gtr. 1 and Cl. Gtr. 2 playing a melodic line with eighth notes, while Cl. Gtr. 3 plays a bass line with chords. The second system (measures 21-22) continues the melodic lines for Cl. Gtr. 1 and Cl. Gtr. 2, with Cl. Gtr. 3 providing harmonic support. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

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INTRODUCTION AND VARIATIONS

ON

'TWERE VAIN TO TELL THEE.

COMPOSED BY

W. NEULAND.

TRANSCRIBED FOR TWO GUITARS FOR

MISS MURRAY AND HONBLE EMILY GATHCART

BY

MADAME SIDNEY PRATTEN.

Price 4/.

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INTRODUCTION AND VARIATIONS
ON
'TWERE VAIN TO TELL THEE.

COMPOSED BY

W. NEULAND.

INTRODUCTION.

Andantino. *p*

cresc: *p*

1

1 *sf*

2nd GUITAR.

TRANSCRIBED FOR TWO GUITARS FOR

MISS MURRAY AND HONBLE EMILY GATHCART

BY

MADAME SIDNEY PRATTEN.

Price 4/.

INTRODUCTION.

Andantino.

1st Guitar.

The musical score for the 1st guitar part is written on five staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino'. The first staff contains a series of chords and a melodic line with fingerings 1, 2, 3, 0, 2, 0. The second staff continues the melodic line with fingerings 2, 3, 0, 2, 0. The third staff features a more complex melodic line with fingerings 2, 0, 1, 0, 1, 4, 4, 2, 0, 1, 0, 0, 0. The fourth staff has a fast, repetitive melodic pattern with fingerings 2, 1, 3, 0, 3, 0, 0, 1, 2, 1, 0, 0, 1, 0, 2, 1. The fifth staff concludes the introduction with fingerings 0, 1, 3, 4, 1, 1, 1, 4, 2, 0, 0.

1st GUITAR.

THEME.

The first guitar part consists of three staves of music. The first staff is the main theme, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes and a bass line with chords. Fingerings are indicated with numbers 1, 2, 3, and 4. The second and third staves continue the theme with various rhythmic patterns and chordal accompaniment.

VAR:

Dolce.

The first variation is marked *Dolce* and consists of two staves. The first staff begins with a *ppp* dynamic marking. The second staff includes a *mf* dynamic marking. The variation features a more rhythmic and melodic texture than the theme, with frequent sixteenth-note patterns.

FINALE.

Piu lento.

2nd Guitar.

ad lib.

The second guitar part consists of two staves. The first staff is the finale, marked *Piu lento*, and the second staff is the cadenza, marked *ad lib.* and *Cadenza.*. The finale features a slower tempo and includes a section with a 3/4 time signature. The cadenza is a more technically demanding section with rapid sixteenth-note runs and specific fingering instructions (0, 2, 3, 1, 0, 0, 1, 4, 4).

THEME.

VAR:

Più lento.
FINALE.

Tempo di Polacca.

POLACCA.

Dolce.

f

f

f

f

fp *cresc:* *f*

ff

1 0 3 0 1

2 1 1 3 3 2 1 2

1st

2nd

4 0 2 1

The musical score is written for the first guitar part of a duet. It consists of seven staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is titled 'POLACCA' and is in 'Tempo di Polacca'. The first staff begins with the instruction 'Dolce' and features a melodic line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the final measure of this staff are the fingering numbers '1 0 3 0 1'. The second staff starts with a forte 'f' dynamic and contains a series of chords. The third staff includes a triplet of eighth notes with fingering '2 1 1 3 3 2 1 2'. The fourth staff is marked '1st' and contains a melodic line with a forte 'f' dynamic. The fifth staff is marked '2nd' and includes a 'cresc:' (crescendo) instruction, starting with a fortissimo piano 'fp' dynamic and ending with a forte 'f' dynamic. The sixth staff features a fortissimo 'ff' dynamic and includes a triplet of eighth notes with fingering '4 0 2 1'. The seventh staff concludes the piece with a final chord.

2nd GUITAR.

Tempo di Polacca.

POLACCA.

The musical score is written for the 2nd guitar part of a duet. It consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is titled 'POLACCA' and is in 'Tempo di Polacca'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'loco' and '2nd'. Fingering numbers (1-4) are provided for many notes. There are also some handwritten annotations, including '9th Pos.' and 'Pank'. The score ends with a double bar line.

No.105

L'ADDIO A NAPOLI

Composed and arranged for THE RIGHT HON.LADYMARYHERVEY and *Miss Augusta Hervey's* Guitar Band

Arranged for three guitars by Mme. Sidney Pratten

composed by
Teodoro Cottrau
1827-1879

Andantino

Classical Guitar 1

Classical Guitar 2

Classical Guitar 3

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

The musical score is written for three classical guitars. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andantino'. The score is divided into three systems, each with three staves. The first system contains measures 1-5, the second system contains measures 6-10, and the third system contains measures 11-12. The first guitar part (Cl. Gtr. 1) features a complex melodic line with many slurs and fingerings (1-4). The second guitar part (Cl. Gtr. 2) provides a similar melodic line, often in parallel motion with the first guitar. The third guitar part (Cl. Gtr. 3) provides a steady bass line with chords and single notes. A 'rall.' marking is present in the final measure of the third system.

L'ADDIO A NAPOLI

2

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

16

f *a tempo*

IX 4

9th pos.

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

21

tr

rall.

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

25

a tempo

4th guitar ad. lib. lower notes

L'ADDIO A NAPOLI

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

30

rall.

a tempo

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

35

1

1

4 3 3 3

4 3 3 1

3 3 0 2

Cl. Gtr. 1

Cl. Gtr. 2

Cl. Gtr. 3

39

0 2

3 1

3 2

1 2

1 1

Fine

L'ADDIO A NAPOLI

No.105

Composed and arranged for THE RIGHT HON.LADYMARY HERVEY and Miss Augusta Hervey's Guitar Band

Classical Guitar 1

Arranged for three guitars by Mme. Sidney Pratten

composed by
Teodoro Cottrau
1827-1879

Andantino

The musical score is written for a single guitar part in 3/4 time, key of A major. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andantino'. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (1-4). Dynamics include 'rall.', 'a tempo', and 'f' (forte). Performance instructions include 'IX' and '9th pos.'. The piece concludes with a final cadence on the sixth staff.

L'ADDIO A NAPOLI

No.105

Composed and arranged for THE RIGHT HON.LADY MARY HERVEY and Miss Augusta Hervey's Guitar Band

Classical Guitar 2

Arranged for three guitars by Mme. Sidney Pratten

composed by
Teodoro Cottrau
1827-1879

Andantino

6

12

rall. **f** *a tempo*

18

rall.

24

a tempo
4th guitar ad. lib. lower notes

29

rall. *a tempo*

35

3 4 3 1 3 0 0 4 1 1

No.105

L'ADDIO A NAPOLI

Composed and arranged for THE RIGHT HON.LADY MARY HERVEY and Miss Augusta Hervey's Guitar Band

Arranged for three guitars by Mme. Sidney Pratten

composed by
Teodoro Cottrau
1827-1879

Classical Guitar 3 **Andantino**

The musical score is written for a single guitar part in treble clef. It begins with a key signature of two sharps (D major) and a 3/4 time signature. The tempo is marked 'Andantino'. The score consists of seven staves of music, with measure numbers 7, 14, 21, 28, and 34 indicated at the start of their respective staves. The music features a mix of chords, arpeggios, and melodic lines. Dynamic markings include 'rall.' (ritardando) and 'a tempo' (return to the original tempo). The piece concludes with a final chord and a double bar line.

TO MY TALENTED PUPIL

N^o 62 The Hon. M^{rs} Marshall Brooks.

MALBROOK,

FANTASIA FOR THE

Guitar,

BY
CATHARINA JOSEPHA PRATTEN.

Instructress to Her Royal Highness.
THE PRINCESS LOUISE.

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Bryan
.1819

CF005 193481
B. N. C. F.

FANTASIA ON MALBROOK.

Guitar to be tuned thus.

Introduction. *MAESTOSO*

p *Dim:* *Rall:*

Dolce. 12th Harm: 0

8th barre 7

f

Dolce.

Dim. *Rall:*

Rall: *f* *f* *f* *f*

12th

FINE.

The musical score consists of six systems of notation. The first system is marked with a forte (*f*) dynamic and includes a bracketed section labeled "8th barre" with a measure number "7" above it. The second system is marked *Dolce.* The third system is marked *Dim.* and *Rall:*. The fourth system is marked *Rall:* and features a section with a forte (*f*) dynamic. The fifth system includes a measure with a "12th" fret marking and ends with "FINE.". The score includes various guitar techniques such as barre, triplets, and slurs.



Nº 62. Mme R.S. Pratten's Repertoire for Guitar.



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MADAME SIDNEY PRATTEN'S

SOLOS FOR THE GUITAR

carefully fingered for the use of her pupils.

For further list of music and songs see descriptive catalogue price one shilling on application.

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KELPIES' DANCE. A MINOR.....	2.	6.	78. EVENTIDE. A MAJOR.		
64. PRELUDES. (ORIGINAL).....	1.	6.	79. DANSE FANTASTIQUE. A MINOR.		
66. EASY PIECES.	1.	6.	80. ELFIN'S REVELS. E MINOR.		
67. PRETISSIMO. BY LEONANI.	2.	—	81. DANCE OF THE MARIONETTES.		
68. LES ADIEUX. BY SOR.....	3.	—	IN G MAJOR.		
69. DUETS 2 GUITARS SPANISH AIRS.	3.	—	82. SPANISH ROMANCE.		
71. FAIRY SKETCHES.			IN A MINOR & A MAJOR.		
“QUEEN MAB.” D MAJOR. } 2. 6.			83. DANCE OF THE WITCHES.		
“PUCK.”..... A MINOR. } 2. 6.			A MINOR.		
71 A. “QUEEN MAB” as Duet for 2 Guitars.	2.	6.	84. TWILIGHT. A MAJOR.		
72. SEHN SUCHT. A MAJOR. } 2. 6.			85. QUICK STEP.		
73. WEARY..... A MAJOR			86. DUET. TWO GUITARS.		
74. EVENING SONG. G MAJOR.			87. MOONLIGHT. E MAJOR.		
75. DREAMING OF THEE. A MAJOR. } 3. —			88. “ALICE.” IMPROMPTU. G MAJOR.		
76. “COQUETTE.” A MAJOR.			89. SPANISH DANCE. E MINOR.		
			90. WAYWARD. AS A SOLO, OR DUET FOR 2 GUITARS		
			91. SADNESS. D MINOR & D MAJOR.		
			92. A LOST LOVE. A MAJOR.		
			93. A LAMENT. D MAJOR.		
			94. ADDIO, DEL PASSATO. TWO GUITARS.		

Farewell to the old year Solo in D 2/6

N° 110. Moorish Dance in E minor Solo 2/6
N° 111. March of the Fairies in D Solo 2/6

N° 112. Violet, Solo in D 2/6

A Drawing of M^{rs} Sidney Pratten's *right hand*, showing the positions for striking the strings, with explanations. drawn by Fred. Cotman. Price 2/6.

FAVORITE SOLOS FOR THE GUITAR

TUNED IN E MAJOR.

	S.	D.		S.	D.
3rd. DIVERTIMENTO ON SCOTCH AIRS.	2.	6.	30th. Do. “ABSENCE!” IN E MINOR.	2.	6.
8th. DITTO. THREE MARCHES. ORIGINAL.	2.	6.	32nd. Do. DUET. EASY & EFFECTIVE.	3.	—
— PIANOFORTE ACCOMPANIMENT AD LIB:	2.	6.	TWO ORIGINAL AIRS AND SE		
12th. Do. OH SUSANNAH. WITH VARIATIONS.	2.	6.	33rd. Do. LECTONS “BOHEMIAN GIRL” } 2. 6.		
14th. Do. IRISH AIRS.	2.	6.	* 37th. Do. GARIBALDI'S MARCH.	2.	6.
15th. Do. AVRORA AH SORGERIA. OH NANNY.	2.	6.	(ALSO AS DUET FOR TWO GUITARS.)		
AND AULD ROBIN GREY.			— PIANOFORTE ACCOMP: AD LIB:	2.	6.
19th. Do. TURKISH MARCH.	2.	6.	51st. HOME SWEET HOME. WITH VAR ^s .	2.	6.
— PIANOFORTE ACCOMP: (AD LIB.)	2.	6.	* 56th. MILITARY MARCH.	1.	6.
20th. Do. TEARS & SCHERZO. ORIGINAL.	2.	6.	(ALSO AS DUET FOR TWO GUITARS.)		
21st. Do. LORD RAGLAN'S MARCH.	2.	6.	57th. PRELUDES.	1.	6.
PIANOFORTE ACCOMP: (AD LIB.)	3.	6.	58th. HUNGARIAN MARCH.	2.	—
24th. Do. AIR LUCIA DE LAMMERMOOR			* 59th. INDIAN MARCH.	2.	—
WITH BRILLIANT VARIATIONS.	2.	6.	(ALSO AS DUET FOR TWO GUITARS.)		
25th. Do. REVERIE. R.S. PRATTEN.....	2.	6.	62nd. FANT: ON MALBROOK.....	2.	6.
26th. Do. SERENADE. (BRILLIANT).....	2.	6.	61st. GERMAN MARCH. DUET.		
27th. Do. DUKE OF CAMBRIDGE'S GR. MARCH.	1.	6.	GUITAR AND PIANO.	4.	—
			70th. VALSE. PRINCESS LOUISE.		
			DUET. GUITAR AND PIANO.	3.	6.
			INSTRUCTIONS FOR THE GUITAR		
			TUNED IN E MAJOR.	10.	6.

Danish March Solo or Duett. 2 Guitars in A major 2/6

N° 113. Calliope Mazurka. 2/6

* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6

Mandolinata

Music by
E. PALADILHE

SOUVENIR DE ROME

Arranged for Two Guitars and Mandoline

By Madame
SIDNEY PRATTEN

Allegretto vivo

Mandolin / Guitar
In the Absence of the
Mandoline, the vocal
setting will go with this

1st Guitar Classical Guitar 1

2nd Guitar Classical Guitar 2

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Cl. Gtr. 2

13 Trainez

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20

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Cl. Gtr. 1

Cl. Gtr. 2

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Cl. Gtr. 1

Cl. Gtr. 2

mf

Mdn. 38

Cl. Gtr. 1

Cl. Gtr. 2

f

Mdn. 44

Cl. Gtr. 1

Cl. Gtr. 2

f *pp*

Mandolinata

Mandolin/Guitar

Mdn. 50

Cl. Gtr. 1

Cl. Gtr. 2

Mdn. 56

Cl. Gtr. 1

Cl. Gtr. 2

f *pp* *molto rall.* *a tempo*

Mdn. 62

Cl. Gtr. 1

Cl. Gtr. 2

Trainez 2 *f*

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Cl. Gtr. 2

Mandolinata

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Cl. Gtr. 2

Mdn. 81

Cl. Gtr. 1

Cl. Gtr. 2

mf

Mdn. 87

Cl. Gtr. 1

Cl. Gtr. 2

p

f

Mdn. 93

Cl. Gtr. 1

Cl. Gtr. 2

Mdn. 100 *ppp*

Cl. Gtr. 1 *ppp*

Cl. Gtr. 2 *ppp*

Mdn. 106 *f* *pp* *molto rall.*

Cl. Gtr. 1 *f* *pp* *molto rall.*

Cl. Gtr. 2 *f* *pp*

Mdn. 112 *a tempo*

Cl. Gtr. 1 *a tempo*

Cl. Gtr. 2 *a tempo*

Mdn. 118 *Tranez f* *p*

Cl. Gtr. 1 *f* *p*

Cl. Gtr. 2 *f* *p*

Mdn. 125

Cl. Gtr. 1

Cl. Gtr. 2

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Cl. Gtr. 1

Cl. Gtr. 2

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Cl. Gtr. 2

mf *p* *rall.*

Mdn. 144

Cl. Gtr. 1

Cl. Gtr. 2

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TO MISS SULLIVAN.

NO 112. *a*

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SONGS WITHOUT WORDS —AND— SKETCHES

Composed for the

Guitar,

and carefully fingered for the use of her Pupils.

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COMPOSED FOR THE MACHETTE
BY
MADAME SIDNEY PRATTEN.

PRELUDE.

Musical notation for the prelude, featuring a treble clef and a key signature of one sharp (F#). The piece consists of a single melodic line with a series of eighth-note patterns. The notation includes various ornaments and a 'gva' (grace) note at the end.

Musical notation for the first system of the Machette and Guitar accompaniment. The Machette part is in a treble clef with a key signature of one sharp and a tempo marking of "Andante". The Guitar part is in a treble clef with a key signature of one sharp and includes fret numbers (0, 2, 3, 0) and dynamic markings like ">".

Musical notation for the second system of the Machette and Guitar accompaniment. The Machette part continues with a melodic line. The Guitar part includes a "rall:" marking and various chordal accompaniment.

Musical notation for the third system of the Machette and Guitar accompaniment. The Machette part features a melodic line with a dynamic marking of "f". The Guitar part includes fret numbers (1, 2, 3, 4, 2, 1, 2) and chordal accompaniment.

Musical notation for the fourth system of the Machette and Guitar accompaniment. The Machette part continues with a melodic line. The Guitar part includes a "rall:" marking and chordal accompaniment.

Dolce.

rall.

Fine.

Andante.
VARIATION. (MACHETTE OR MANDOLINE)

$\Lambda \cdot \Lambda \cdot \Lambda \cdot \Lambda \cdot \Lambda \cdot \Lambda \cdot \Lambda \cdot \Lambda \cdot \Lambda \cdot$

Repeat 2nd time *pp*.

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N^o 56.

MILITARY MARCH.

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for the

GUITAR.

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MILITARY MARCH.

in E. MAJOR.
Guitar to be tuned thus.

BUGLES.

ff

ECHO. **Roll of Drums.**

p/p

dolce.

12th harm: -----
Drums. -----

harm? -----
Drums. -----

12th -----
Drums -----

harm\$ -----
Drums -----

Fine.

No 56. M^o Pratten's Repertoire for the Guitar.

Repeat the whole from ♪ and gradually diminish the tone to represent a band at a distance.

Nº 91.

SADNESS.

TO HER FRIEND & PUPIL DR. JOHN LINDSAY LECKIE.

Gi Bolje 712

TO WHOM THESE SKETCHES ARE DEDICATED

IMPROMPTU

Nº 91. Sadness. Nº 92. A Lost Love. Nº 93. A Lament. ("An Episode of life.")

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Guitar,

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114. Dreamland E Major	1/6	115. Clouds, rain & sunshine. A Major & A Minor. .. .	2/6
116. A Sunbeam. E Major	2/-	117. Rambling thoughts. G Major & E Minor. .. .	2/-
118. Woodland & stream.	2/6	119. Rip Van Winkle.	2/6
120. Wandering thoughts.	2/6	121. Sea Saw.	2/6
122. Norwegian March. A Minor & A Major. .. .	2/-	123. Norwegian Peasant Dance. A Minor. Forget me not. A Maj. .. .	2/6
124. The sea hath its pearls. E Major. 2 Guitars. .. .	2/-	125. Floating down the stream. D Major. 2 Guitars. .. .	2/-

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TO HER FRIEND & PUPIL DR. JOHN LINDSAY LECKIE.

TO WHOM THESE SKETCHES ARE DEDICATED

IMPROMPTU

Nº 91. Sadness. Nº 92. A Lost Love. Nº 93. A Lament. ("An Episode of life?")

Songs without words.

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.
(CATHARINA JOSEPHA PRATTEN)



Lento. V pos. VI

Do not move the fingers which have lines drawn to each other off the strings.

V *loco* V *dolce*

VI V

loco

V *loco* *ben marcato* *rall:* walk up

GUITAR.

Moderato.

First system of guitar notation, featuring a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4. The instruction *dolce* is written below the first measure.

Second system of guitar notation, continuing the piece. It includes a *f* dynamic marking at the beginning and a *V* marking above a measure. The music continues with various chordal textures.

Third system of guitar notation, featuring a *rall:* marking below the staff. The music is characterized by a slower tempo and includes a *V* marking above a measure.

a tempo

Fourth system of guitar notation, returning to the original tempo. It features a *dolce* marking below the first measure.

Fifth system of guitar notation, continuing the piece with a *f* dynamic marking at the start and a *dolce* marking below the latter part.

Sixth system of guitar notation, concluding the piece. It includes a *f rall:* marking, a *pause* instruction, and a *die away* instruction. The music ends with a series of sustained notes.

brightly

f

* See note at bottom of page.

rall.

FINE.
repeat.

* To prevent the silver string squeaking, lay, or flatten the first finger over the next gut string, so that the soft part of the finger touches the silver string, instead of the top of the finger.

Nº 92.

A LOST LOVE.

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.

(Catharina Josepha Pratten)

Andante.

GUITAR.

The sheet music consists of ten staves of guitar notation. The key signature is two sharps (D major). The music is characterized by intricate fingerings and rhythmic patterns, including triplets and slurs. The tempo is marked *rall.* (rallentando) in several sections. The piece concludes with a final chord and a *rall.* marking.

Nº 93.

A LAMENT.

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.

(Catharina Josepha Pratten)

Largo.

GUITAR.

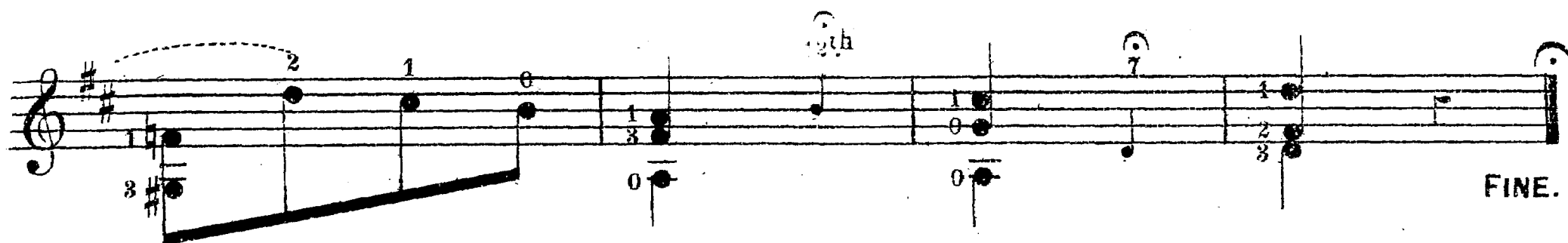
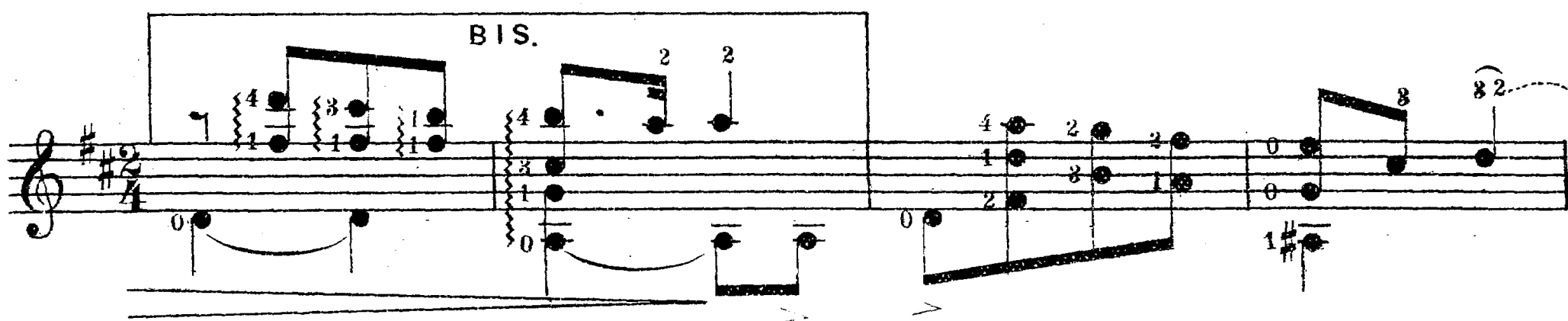
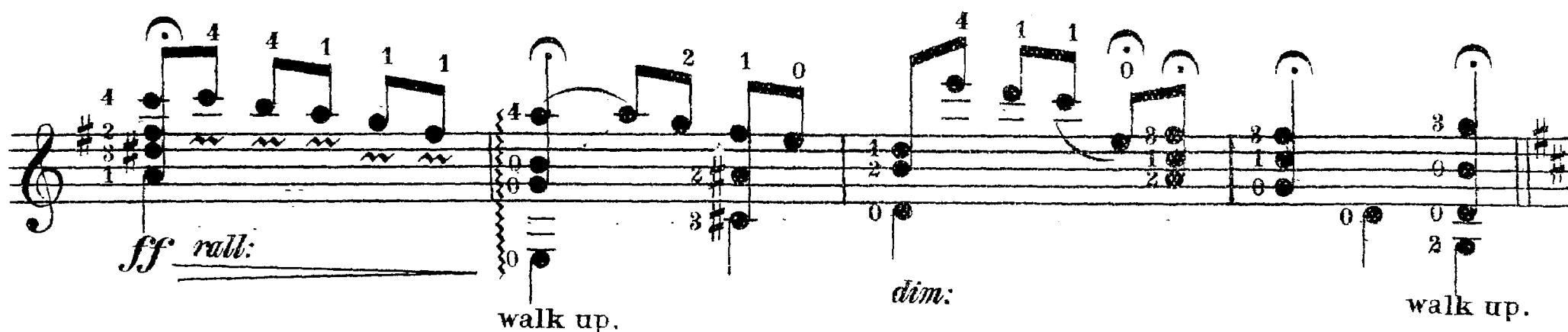
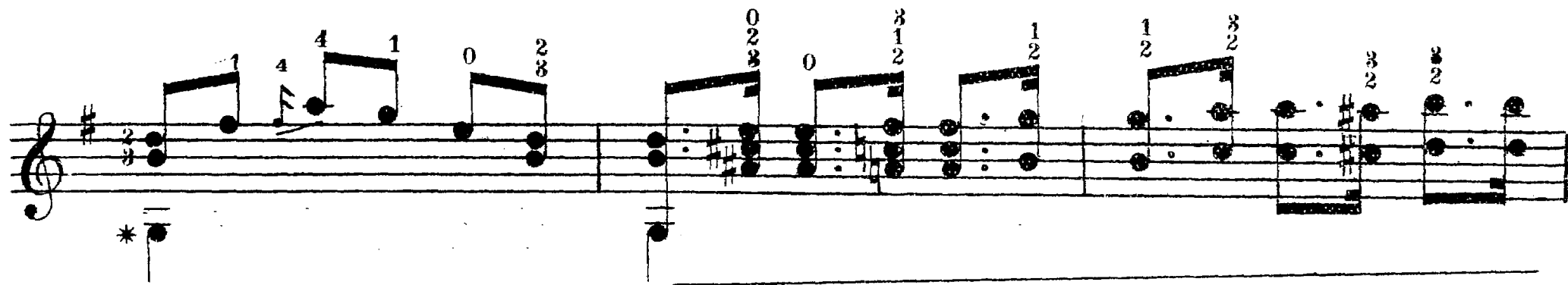
The first system of guitar notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of chords and melodic lines with various fingerings indicated by numbers 1-4. The lower staff is in bass clef and features a simple bass line with notes on the 0, 1, 2, and 3 frets, including some slurs and accents.

The second system of guitar notation continues the piece. The upper staff features a melodic line with a dotted line indicating a slur over a triplet of notes (3, 2, 1) and a 12th fret harmonic. The lower staff continues the bass line with notes on the 1, 3, 0, 0, 1, 2, and 3 frets.

The third system of guitar notation continues the piece. The upper staff features a melodic line with a dotted line indicating a slur over a triplet of notes (3, 2, 1) and a 12th fret harmonic. The lower staff continues the bass line with notes on the 0, 0, 0, 0, 0, 0, and 0 frets.

The fourth system of guitar notation continues the piece. The upper staff features a melodic line with a dotted line indicating a slur over a triplet of notes (3, 2, 1) and a 12th fret harmonic. The lower staff continues the bass line with notes on the 1, 3, 0, 0, 1, 2, and 3 frets.

The fifth system of guitar notation concludes the piece. The upper staff features a melodic line with a dotted line indicating a slur over a triplet of notes (3, 2, 1) and a 12th fret harmonic. The lower staff continues the bass line with notes on the 0, 0, 0, 0, 0, 0, and 0 frets. The system ends with a *dolce* marking.



M^{me} Sidney Pratten will endeavour, as soon as possible, to publish more of her unwritten compositions, many having been on her list for some years.

N^o 78. Eventide — N^o 79. Danse Fantastique — N^o 80. Elfin revels — N^o 81. Dance of the Marionettes —
 N^o 89. Spanish Dance — N^o 118. Woodland & Stream — N^o 119. Rip van Winkle — N^o 120. Wandering Thoughts —
 N^o 121. See-Saw — N^o 122. Norwegian March — N^o 123. Norwegian Peasant Dance. & Forget me not.

The following are already published in E Major. —

N^o 113. Calliope Mazurka — N^o 114. Dreamland — N^o 115. Clouds, Rain & Sunshine — (*common key*) N^o 116. A Sunbeam
 N^o 117. Rambling Thoughts — (N^o 124. The sea hath its pearls — N^o 125. Floating down the stream. Duets for
 2 Guitars or Mandoline.)

N^o 93. Songs without words. M^{me} SIDNEY PRATTEN.

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		KELPIES' DANCE. A MINOR.	2. 6.	78.	EVENTIDE. A MAJOR.	
	64.	PRELUDES. (ORIGINAL.).....	1. 6.	79.	DANSE FANTASTIQUE. A MINOR.	
	66.	EASY PIECES.	1. 6.	80.	ELFIN'S REVELS. E MINOR.	
	67.	PRETISSIMO. BY LEGNANI.	2. —	81.	DANCE OF THE MARIONETTES.	
	68.	LES ADIEUX. BY SOR.	3. —		IN G MAJOR.	
	69.	DUETS 2 GUITARS SPANISH AIRS.	3. —	82.	SPANISH ROMANCE.	
	71.	FAIRY SKETCHES.			IN A MINOR & A MAJOR.	
		"QUEEN MAB." D MAJOR. } 2. 6.		83.	DANCE OF THE WITCHES.	
		"PUCK." A MINOR. }			A MINOR.	
	71 A.	"QUEEN MAB" as Duet for 2 Guitars.	2. 6.	84.	TWILIGHT. A MAJOR.	
	72.	SEHN SUCHT. A MAJOR. }	2. 6.	85.	QUICK STEP.	
	73.	WEARY. A MAJOR		86.	DUET. TWO GUITARS.	
	74.	EVENING SONG. G MAJOR. }		87.	MOONLIGHT. E MAJOR.	
	75.	DREAMING OF THEE. A MAJOR. }	3. —	88.	"ALICE." IMPROMPTU. C MAJOR.	
	76.	"COQUETTE." A MAJOR		89.	SPANISH DANCE. E MINOR.	
			90.	WAYWARD. AS A SOLO, OR DUET FOR 2 GUITARS		
			91.	SADNESS. D MINOR & D MAJOR.		
			92.	A LOST LOVE. A MAJOR.		
			93.	A LAMENT. D MAJOR.		
			94.	ADDIO, DEL PASSATO. 2 GUITARS.		

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Nº 111. March of the Fairies in D Solo 2/6

Nº 112. Violet, Solo in D 2/6

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	8th.	DITTO. THREE MARCHES. ORIGINAL.	2. 6.	32nd.	Do. DUET. EASY & EFFECTIVE.	3. —
		PIANOFORTE ACCOMPANIMENT AD LIB:	2. 6.	33rd.	Do. TWO ORIGINAL AIRS AND SE } 2. 6.	
	12th.	Do. OH. SUSANNAH. WITH VARIATIONS.	2. 6.		LECTIONS "BOHEMIAN GIRL" }	
	14th.	Do. IRISH AIRS.	2. 6.	* 37th.	Do. GARIBALDI'S MARCH.	2. 6.
	15th.	Do. AURORA AN SORGERIA. OH NANNY. } 2. 6.			(ALSO AS DUET FOR TWO GUITARS.)	
		AND AULD ROBIN GREY. }			PIANOFORTE ACCOMP: AD LIB:.	2. 6.
	19th.	Do. TURKISH MARCH.	2. 6.	51st.	HOME SWEET HOME. WITH VAR S.	2. 6.
		PIANOFORTE ACCOMP: (AD LIB:)	2. 6.	* 56th.	MILITARY MARCH.	1. 6.
	20th.	Do. TEARS & SCHERZO. ORIGINAL.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
	21st.	Do. LORD RAGLAN'S MARCH.	2. 6.	57th.	PRELUDES.	1. 6.
		PIANOFORTE ACCOMP: (AD LIB:)	3. 6.	58th.	HUNGARIAN MARCH.	2. —
	24th.	Do. AIR LUCIA DE LAMMERMOOR } 2. 6.		* 59th.	INDIAN MARCH.	2. —
		WITH BRILLIANT VARIATIONS. }			(ALSO AS DUET FOR TWO GUITARS.)	
	25th.	Do. REVERIE. R. S. PRATTEN.	2. 6.	62nd.	FANT: ON MALBROOK.	2. 6.
	26th.	Do. SERENADE. (BRILLIANT)....	2. 6.	61st.	GERMAN MARCH. DUET.	
27th.	Do. DUKE OF CAMBRIDGE'S GR. MARCH.	1. 6.		GUITAR AND PIANO.	4. —	

Nº 113. Calliope Mazurka. 2/6

INSTRUCTIONS FOR THE GUITAR

TUNED IN E MAJOR. 10. 6.

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SEHNSUCHT AND WEARY.



SONGS WITHOUT WORDS
AND
SKETCHES

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GUITAR

rall:

2 1 1 1 3 1 0

4 4 4 4 2 2

4th Barre.

4 2 1 1

rall: a tempo.

1 4 1 1

Harm: 17th fret.

WEARY.

TO MISS DRUMMOND WOLFF.

Andante.

GUITAR.

49

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with various fingerings (1, 3, 4, 2, 1, 2) and slurs. The lower staff shows the guitar's bass line with chords and single notes.

The second system continues the piece. It features a melodic line with fingerings (4, 2, 3, 1, 4, 1, 2) and a bass line with chords and single notes. A double bar line is present in the middle of the system.

The third system shows the melodic line with fingerings (4, 1, 3, 1, 2, 1, 2, 4, 1, 2, 3, 4, 4, 4, 1) and a bass line with chords and single notes. A double bar line is present at the end of the system.

The fourth system includes the melodic line with fingerings (3, 4, 1, 2, 4, 4, 1, 2, 2, 2, 2, 2, 2) and a bass line with chords and single notes. A double bar line is at the end. A note on the 2nd string is marked with a dashed line and the word "rall:" below it.

WEARY. Song without words. M^{me} SIDNEY PRATTEN.

MADAME SIDNEY PRATTEN'S

SOLOS FOR THE GUITAR

carefully fingered for the use of her pupils.

For further list of music and songs see descriptive catalogue price one shilling on application.

Farewell to the old year Solo in D 2/6	60.	TREUE LIEBE. A MAJOR.....	S. D. 2. 6.	77.	FORGOTTEN. D MAJOR.	
		KELPIES' DANCE. A MINOR.....	2. 6.	78.	EVENTIDE. A MAJOR.	
	64.	PRELUDES. (ORIGINAL).....	1. 6.	79.	DANSE FANTASTIQUE. A MINOR.	
	66.	EASY PIECES.	1. 6.	80.	ELFIN'S REVELS. E MINOR.	
	67.	PRETISSIMO. BY LEGNANI.	2.—	81.	DANCE OF THE MARIONETTES.	
	68.	LES ADIEUX. BY SOR.....	3.—		IN G MAJOR.	
	69.	DUETS 2 GUITARS SPANISH AIRS.	3.—	82.	SPANISH ROMANCE.	
	71.	FAIRY SKETCHES.			IN A MINOR & A MAJOR.	
		“QUEEN MAB.” D MAJOR. }	2. 6.	83.	DANCE OF THE WITCHES.	
		“PUCK.”..... A MINOR. }			A MINOR.	
	72.	“QUEEN MAB” as Duet for 2 Guitars....	2. 6.	84.	TWILIGHT. A MAJOR.	
	73.	WEARY..... A MAJOR }	2. 6.	85.	QUICK STEP.	
	74.	EVENING SONG. G MAJOR. }		86.	DUET. TWO GUITARS.	
	75.	DREAMING OF THEE. A MAJOR. }	3.—	87.	MOONLIGHT. E MAJOR.	
	76.	“COQUETTE.” A MAJOR.		88.	“ALICE.” IMPROMPTU. G MAJOR.	

N° 110. Moorish Dance in E minor Solo 2/6
N° 111. March of the Fairies in D. Solo 2/6

N° 112. Violet, Solo in D 2/6

A Drawing of M^{me} Sidney Pratten's *right hand*, showing the positions for striking the strings, with explanations. drawn by Fred: Cotman. Price 2/3.

FAVORITE SOLOS FOR THE GUITAR

TUNED IN E MAJOR.

Danish March Solo or Duett. 2 Guitars in A major 2/6	3rd.	DIVERTIMENTO ON SCOTCH AIRS.	S. D. 2. 6.	30th.	Do. “ABSENCE!” IN E MINOR.	2. 6.
	8th.	DITTO. THREE MARCHES. ORIGINAL.	2. 6.	32nd.	Do. DUET EASY & EFFECTIVE.	3.—
		PIANOFORTE ACCOMPANIMENT AD LIB:	2. 6.	33rd.	Do. TWO ORIGINAL AIRS AND SE } LECTIONS “BOHEMIAN GIRL” }	2. 6.
	12th.	Do. OH. SUSANNAH. WITH VARIATIONS.	2. 6.	* 37th.	Do. GARIBALDI'S MARCH.	2. 6.
	14th.	Do. IRISH AIRS.....	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
	15th.	Do. AURORA AN SORGERIA. OH NANNY. AND AULD ROBIN GREY.	2. 6.		PIANOFORTE ACCOMP: AD LIB:.	2. 6.
	19th.	Do. TURKISH MARCH.....	2. 6.	51st.	HOME SWEET HOME. WITH VAR ^s	2. 6.
		PIANOFORTE ACCOMP: (AD LIB:)	2. 6.	* 56th.	MILITARY MARCH.	1. 6.
	20th.	Do. TEARS & SCHERZO. ORIGINAL.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
	21st.	Do. LORD RAGLAN'S MARCH.	2. 6.	57th.	PRELUDES.	1. 6.
		PIANOFORTE ACCOMP: (AD LIB:)	3. 6.	58th.	HUNGARIAN MARCH.....	2.—
	24th.	Do. AIR LUCIA DE LAMMERMOOR WITH BRILLIANT VARIATIONS.	2. 6.	* 59th.	INDIAN MARCH.	2.—
	25th.	Do. REVERIE. R. S. PRATTEN.....	2. 6.		(ALSO AS DUET FOR TWO GUITARS)	
	26th.	Do. SERENADE. (BRILLIANT).....	2. 6.	62nd.	PANT: ON MALBROOK.....	2. 6.
	27th.	Do. DUKE OF CAMBRIDGE'S GR. MARCH.	1. 6.	61st.	GERMAN MARCH. DUET. GUITAR AND PIANO.	4.—

N° 113. Calliope Mazurka. 2/6

INSTRUCTIONS FOR THE GUITAR

TUNED IN E MAJOR. 10. 6.

* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6

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MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE
GUITAR.
No. 26.



DEDICATED TO **SERENADE.** COMPOSED BY
MISS MILLICENT F. VAN NOTTEN POLE. CATHARINA JOSEPHA PRATTEN.

Guitar to be tuned
thus.

The musical score consists of six staves of music in G major (one sharp) and 6/8 time. The first staff begins with the tempo marking 'Andantino' and includes a trill in the 12th fret. The second staff is marked 'Con espress.' and features a trill in the 12th fret. The third staff is marked 'a tempo' and includes a 'ritard.' instruction. The fourth and fifth staves continue the melodic and harmonic development. The sixth staff concludes with a 'ral.' (rallentando) instruction. The score includes various musical notations such as slurs, accents, and trills.

GUITAR.

3

The musical score consists of eight staves of music. The first four staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The fifth staff begins with the instruction *Legato e dolce.* and features a more melodic line with slurs. The sixth and seventh staves continue with intricate rhythmic patterns, including triplets and sixteenth-note runs. The eighth staff concludes with a final melodic phrase. Performance instructions include *ff*, *fz*, *f*, *riten.*, *alleg.*, and *a piacere.* The key signature has two sharps (F# and C#), and the time signature is 3/4.

Nº 25 Mad^{me} R. Sidney Pratten's Repertoire for the Guitar.

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No. 89.

SPANISH DANCE

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Guitar,

and carefully fingered for the use of her Pupils.

BY

MADAME SIDNEY PRATTEN,

(CATHARINA JOSEPHA PRATTEN.)

Instructress to Her Royal Highness.

THE PRINCESS LOUISE.

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No. 89. SPANISH DANCE



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Composed for the GUITAR by
M^{me} SIDNEY PRATTEN.
(Catharina Josepha Pratten.)

Brightly.

Guitar.

The score is written for guitar in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Above the first system, there are three groups of fingering numbers: '1 2 1 1 3 1', '1 1 3 1 1 2 1', and '0 1 0 3 0'. The second system has a 4/4 time signature. The third system has a 3/4 time signature. The fourth system has a 3/4 time signature and includes the instruction '10th position.' and 'dolce'. The fifth system has a 3/4 time signature and includes the instructions '7th', '4th', and '1st'. The sixth system has a 3/4 time signature and includes the instruction 'cres.'. The score is marked with various performance instructions such as 'Brightly.', 'dolce', and 'cres.'. There are also several slurs and accents throughout the piece.

Guitar.

rall:
dim.
10th
7th
4th
1st
a tempo
rall:
a tempo
Wait.
V.S.

Guitar.

tento

5th pos.

glisse

3rd String

glisse

rall.

a tempo

Nº 89. Spanish Dance. M^{op} SIDNEY PRATTEN.

To f. Minor. Dance Fantastique. Nº 79. A Minor. 2/6. Rip Van Winkle. Nº 119. 2/6. Woodland & Stream. Nº 118. 2/6. and many others.



rcma 25753

To MADAME PEREIRA de FARIA.

Nº 82.

SPANISH ROMANCE.

D3472

Composed for the Guitar by

M^{me} SIDNEY PRATTEN.

A lover with his guitar plays under
the window of his lady-love.

PRELUDE.

He sings to her and she comes to the window.

She comes down and they wander through the garden talking together. GUITAR.

dolce *rall:*

a tempo

VIII *glisc*

V *f*

VI V

- Moorish Dance. N^o 110. E minor. 2/6
- March of the Fairies. N^o 111. D major. 2/6
- Violet. N^o 112. D major. 2/6
- Calliope Mazurka. (original). 2/6
- for the Guitar tuned in E major.
- N^o 82. Spanish Romance. M^{me} Sidney Pratten.

Now they join the dance.

GUITAR.

The first system of music features a treble clef and a key signature of two sharps (F# and C#). It begins with a *dolce* marking. The melody consists of eighth notes with various fingering numbers (1, 2, 3, 4) and accents. The bass line includes a whole note chord and a half note chord.

The second system continues the melody with eighth notes and includes a *rall:* marking. The bass line features a whole note chord and a half note chord.

The third system includes a *a tempo* marking and a *f* (forte) dynamic. It features a *9th Pos.* (9th position) marking and a *rall:* marking. The melody includes sixteenth notes and eighth notes with various fingering numbers.

The fourth system continues the melody with eighth notes and includes a *rall:* marking. The bass line features a whole note chord and a half note chord.

The fifth system includes a *VII* marking and a *1st String.* marking. It features a *res:* (crescendo) marking. The melody includes sixteenth notes and eighth notes with various fingering numbers.

They return home.

dolce

VIII.

rall.

ff *f*

p *pp* *ppp*

Fine

17th fret. harmonic.

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carefully fingered for the use of her pupils.

For further list of music and songs see descriptive catalogue price one shilling on application.

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		KELPIES' DANCE. A MINOR.	2. 6.	78.	EVENTIDE. A MAJOR.
	64.	PRELUDES. (ORIGINAL).....	1. 6.	79.	DANSE FANTASTIQUE. A MINOR.
	66.	EASY PIECES.	1. 6.	80.	ELFIN'S REVELS. E MINOR.
	67.	PRETISSIMO. BY LEGNANI.	2. —	81.	DANCE OF THE MARIONETTES.
	68.	LES ADIEUX. BY SOR.	3. —		IN G MAJOR.
	69.	DUETS 2 GUITARS SPANISH AIRS.	3. —	82.	SPANISH ROMANCE.
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	72.	SEHN SUCHT. A MAJOR. }	2. 6.	85.	QUICK STEP.
	73.	WEARY. A MAJOR		86.	DUFT. TWO GUITARS.
	74.	EVENING SONG. G MAJOR.		87.	MOONLIGHT. E MAJOR.
	75.	DREAMING OF THEE. A MAJOR. }	3. —	88.	"ALICE." IMPROMPTU. G MAJOR.
	76.	"COQUETTE." A MAJOR.		89.	SPANISH DANCE. E MINOR.
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			91.	SADNESS. D MINOR & D MAJOR.	
			92.	A LOST LOVE. A MAJOR.	
			93.	A LAMENT. D MAJOR.	
			94.	ADDIO, DEL PASSATO. 2 GUITARS.	

N^o 110. Moorish Dance in E minor Solo 2/6
N^o 111. March of the Fairies in D Solo 2/6

N^o 112. Violet, Solo in D 2/6

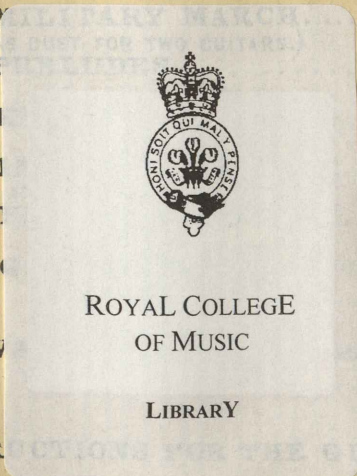
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TUNED IN E MAJOR.

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	8th.	DITTO. THREE MARCHES. ORIGINAL.	2. 6.	32nd. Do.	DUET. EASY & EFFECTIVE.	3. —
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	12th. Do.	OH SUSANNAH. WITH VARIATIONS.	2. 6.	* 37th. Do	GARIBALDI'S MARCH.	2. 6.
	14th. Do.	IRISH AIRS.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
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	20th. Do.	TEARS & SCHERZO. ORIGINAL.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
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		PIANOFORTE ACCOMP: (AD LIB:)	3. 6.	58th.	INDIAN MARCH.	2. —
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	25th. Do.	REVERIE. R.S. PRATTEN.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
	26th. Do.	SERENADE. (BRILLIANT).....	2. 6.	62nd.	INDIAN MARCH.	2. 6.
	27th. Do.	DUKE OF CAMBRIDGE'S GR. MARCH.	1. 6.	61st.	INDIAN MARCH.	2. —
					ET.	4. —
				70th.	INDIAN MARCH.	3. 6.

N^o 113. Calliope Mazurka. 2/6



INSTRUCTIONS FOR THE GUITAR
TUNED IN E MAJOR. 10. 6.

* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6

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VALSE

THE PRINCESS LOUISE.

DUET for Guitar and Piano, Composed by. M^{me} SIDNEY PRATTEN.

GUITAR to be tuned thus



GUITAR.

This 2^d line may be played instead of the top line:

* N.B. To play with the PIANO, tune the Guitar to the notes marked in the Pianoforte copy, a note lower to prevent the strings breaking.

GUITAR.

IV Barre.

rall: - - - - -
4 a tempo.

V. Barre.
Dolce.

V. Barre.

V. Barre.

rall:

GUITAR.

V Barre.

The main body of the score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains several measures of music, including a circled chord and a 'V Barre.' instruction. The second and third staves continue the melodic and harmonic development with various fingering numbers (1, 2, 3, 4) and accidentals. The fourth staff features a complex rhythmic pattern with a circled chord. The fifth staff concludes the main section with a '12th Harm' instruction and a final chord.

CODA.

The CODA section consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps. It contains several measures of music with various fingering numbers. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the piece with a '12th harm:' instruction and a final chord, followed by the word 'Fene.' (Fine).

A VISON - 6 son. ops

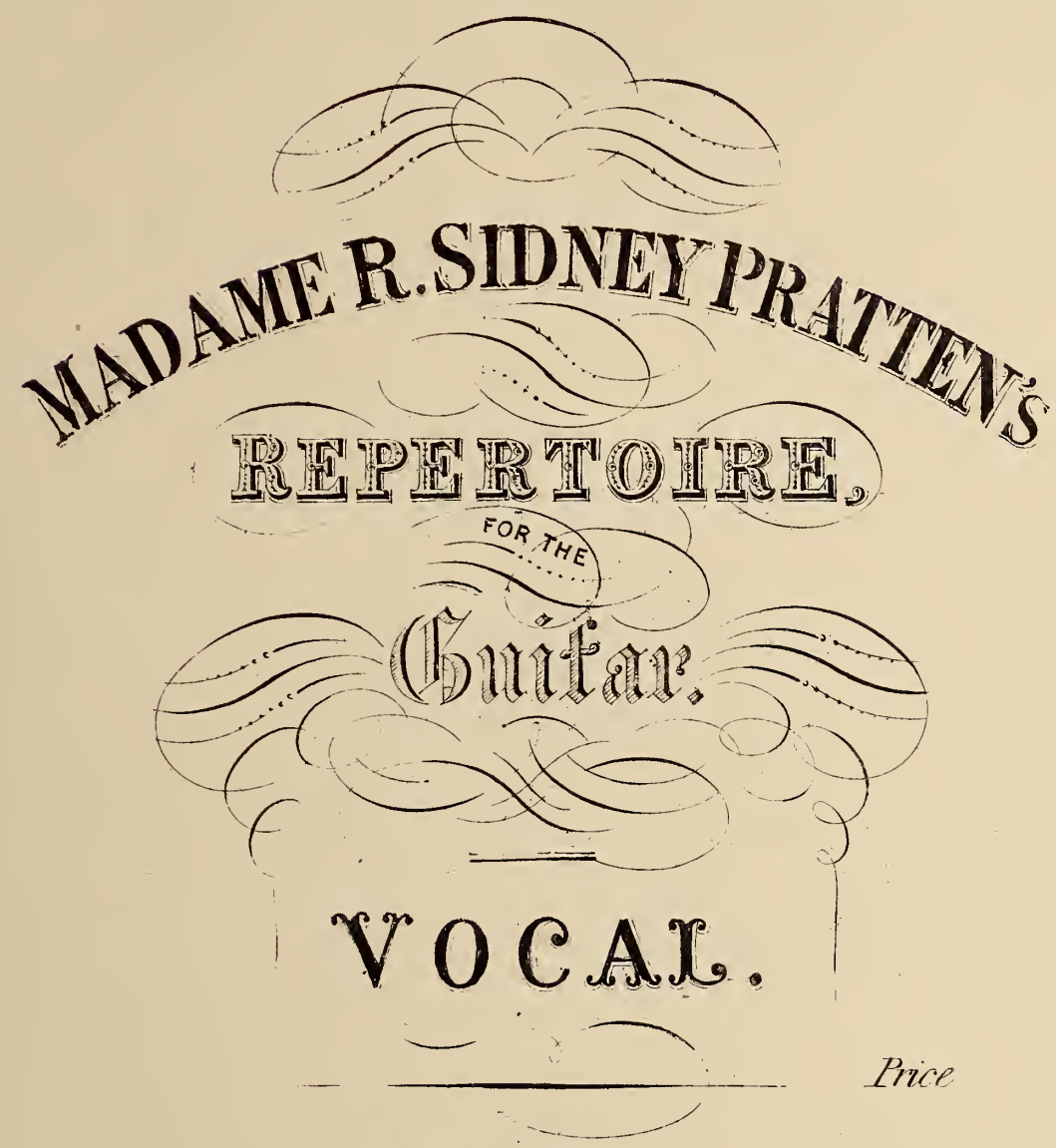
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2 Parts

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Nº 109. WHEN WILLIE CEADE TO MELVILLE CASTLE.

(OLD TRADITIONAL SCOTCH BALLAD.)



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Nº 109. WHEN WILLIE GAED TO MELVILLE CASTLE.

(OLD TRADITIONAL SCOTCH BALLAD.)

Arranged for the Guitar by
M^{me} SIDNEY PRATTEN.

VOICE.

1. When Wil - lie gaed to Mel - ville cas - tle boots and spurs and
 2. Lady Kate she met him at the Gale and gave him kiss - es
 3. Lady Ann came trip - ping down the stairs the bright - est of them

GUITAR.

all To bid fare - well to the la - dies there be -
 twa And with a sad and sor - ry heart she
 all She thought that she was sure of him be -

- fore he sail'd a - wa',
 led him thro' the ha' With a row dow de dow de
 - fore he sail'd a - wa'

dow dow dow To bid fare - well to the la - dies there be -
 And with a sad and sor - ry heart she
 She thought that she was sure of him be -

- fore he sail'd a - wa'
 led him thro' the ha'
 - fore he sail'd a - wa'

Drum

The musical score is written in G major (one sharp) and 2/4 time. It consists of a voice line and a guitar line. The guitar line includes a drum part in the middle section. The lyrics are arranged in three systems, each with a voice line and a guitar line. The first system contains the first three lines of the song. The second system contains the next three lines, including the drum part. The third system contains the final three lines of the song.

4. Lady Grace sat in the in - gle nook the proud - est of them
 5. The next he met was La - dy Jean the flow - er of them
 6. The eries of them brought Wil - lie back when he was far a -

a' She said p'rhaps the lad will fan - cy me and
 a' She said las - sies trust in Pro - vi - dence and
 - wa' He said las - sies bide 'till I come back and

dis - ap - point ye all
 you'll get hus - bands all With a row dow de dow de
 troth I'll wed ye all

Drum

dow dow dow She said p'rhaps the lad will fan - cy me and
 She said las - sies trust in Pro - vi - dence and
 He said las - sies bide 'till I come back and

dis - ap - point ye all.
 you'll get hus - bands all.
 troth I'll wed ye all.

MADAME SIDNEY PRATTEN'S

SOLOS FOR THE GUITAR

carefully fingered for the use of her pupils.

	S. D.		S. D.
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KELPIES' DANCE. A MINOR.....	2. 6.	78. EVENTIDE. A MAJOR.	
64. PRELUDES. (ORIGINAL).....	1. 6.	79. DANSE FANTASTIQUE. A MINOR.	
66. EASY PIECES.	1. 6.	80. ELFIN'S REVELS. E MINOR.	
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72. SEHN SUCHT. A MAJOR. } 2. 6.		85. QUICK STEP.	
73. WEARY..... A MAJOR		86. DUET. TWO GUITARS.	
74. EVENING SONG. G MAJOR. } 3. —		87. MOONLIGHT. E MAJOR.	
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		90. 'YAYWARD. AS A SOLO, OR DUET FOR 2 GUITARS	
		91. SADNESS. D MINOR & D MAJOR.	
		92. A LOST LOVE. A MAJOR.	
		93. A LAMENT. D MAJOR.	
		94. ADDIO, DEL PASSATO. 2 GUITARS.	

A Drawing of M^{me} Sidney Pratten's *right hand*, showing the positions for striking the strings, with explanations. drawn by Fred: Cotman. Price 2/6.

FAVORITE SOLOS FOR THE GUITAR

TUNED IN E MAJOR.

	S. D.		S. D.
3rd. DIVERTIMENTO ON SCOTCH AIRS.	2. 6.	30th. Do. "ABSENCE." IN E MINOR.	2. 6.
8th. DITTO. THREE MARCHES. ORIGINAL.	2. 6.	32nd. Do. DUET. EASY & EFFECTIVE.	3. —
PIANOFORTE ACCOMPANIMENT AD LIB:	2. 6.	33rd. Do. TWO ORIGINAL AIRS AND SE } 2. 6.	
12th. Do. OH. SUSANNAH. WITH VARIATIONS.	2. 6.	LECTIONS "BOHEMIAN GIRL". }	
14th. Do. IRISH AIRS.....	2. 6.	*37th. Do GARIBALDI'S MARCH.	2. 6.
15th. Do. AURORA AN SORGERIA. OH NANNY.	2. 6.	(ALSO AS DUET FOR TWO GUITARS.)	
AND AULD ROBIN GREY.	2. 6.	PIANOFORTE ACCOMP: AD LIB: .	2. 6.
19th. Do. TURKISH MARCH.	2. 6.	51st. HOME SWEET HOME. WITH VAR ^s .	2. 6.
PIANOFORTE ACCOMP: (AD LIB:)	2. 6.	*56th. MILITARY MARCH.	1. 6.
20th. Do. TEARS & SCHERZO. ORIGINAL.	2. 6.	(ALSO AS DUET FOR TWO GUITARS.)	
21st. Do. LORD RAGLAN'S MARCH.	2. 6.	57th. PRELUDES.	1. 6.
PIANOFORTE ACCOMP: (AD LIB:)	3. 6.	58th. HUNGARIAN MARCH.	2. —
24th. Do. AIR LUCIA DE LAMMERMOOR		*59th. INDIAN MARCH.	2. —
WITH BRILLIANT VARIATIONS.	2. 6.	(ALSO AS DUET FOR TWO GUITARS.)	
25th. Do. REVERIE. R. S. PRATTEN....	2. 6.	62nd. FANT: ON MALBROOK.....	2. 6.
26th. Do. SERENADE. (BRILLIANT)....	2. 6.	61st. GERMAN MARCH. DUET.	
27th. Do. DUKE OF CAMBRIDGE'S GR. MARCH.	1. 6.	GUITAR AND PIANO.	4. —
		70th. VALSE. PRINCESS LOUISE.	
		DUET. GUITAR AND PIANO.	3. 6.
		INSTRUCTIONS FOR THE GUITAR	
		TUNED IN E MAJOR.	10. 6.

* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6



Gui

To her friend and talented pupil

Mrs HENRY.

rcma 25757

No 118 WOODLAND & STREAM AN IMPROMPTU.

D3477



ROYAL COLLEGE
OF MUSIC
LIBRARY

Composed for the Guitar by
M^{me} SIDNEY PRATTEN.
(Catharina Josepha Pratten.)

The explanation of the music, as it proceeds should be told by the player.



Sitting in lovely grounds, near Datchet, beside the river the water rushing through the reeds and stones, making music as it flows on, the following music suggested itself.

Guitar.

9th pos. *legato dolce*

6th pos. 5th pos.

1st pos. 3rd pos. 2nd pos. 1st pos.

rall: Wait.

Birds singing in the trees.

dolce

This section consists of four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The melody is characterized by light, flowing eighth and sixteenth notes, often with grace notes. The accompaniment features chords and single notes, with some fingerings indicated by numbers 1-4. Dynamic markings include accents and hairpins.

Steam launch passing with German band on it.

gliss. 5th pos.

This section consists of four staves of music in treble clef, key of D major, and 3/4 time. The melody is more rhythmic and includes some chromaticism. The accompaniment features chords and single notes, with some fingerings indicated by numbers 1-4. Dynamic markings include accents and hairpins. A specific instruction for the 5th position is noted above the first staff.

* To imitate the brass band, play the notes marked thus nearer the 6th fret instead of the 7th to make the notes buzz.

Visitors arriving with carriages and horses up the drive.

Presto.

*dolce**cres.**rall:*We must go
and welcome our visitors. How do you do? so glad to see you.*rall:*

How is your father?

3 bad gout

3 so sorry



How is your mother?

Rheumatism

how sad

*rall:*

Come in and have some tea.

*rall:*

Birds in the trees.

Musical notation for 'Birds in the trees.' consisting of two staves. The first staff contains a melodic line with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody features eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The second staff shows the guitar accompaniment with a bass clef, including chords and single notes with fingerings (0, 1, 2, 3, 4).

Steam launch returning

Musical notation for 'Steam launch returning' consisting of two staves. The first staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. It includes a 'triss.' marking and features chords and single notes with fingerings (1, 2, 3, 4). The second staff shows the guitar accompaniment with a bass clef, including chords and single notes with fingerings (0, 1, 2, 3, 4).

More visitors arriving.

Presto.

dolce

Musical notation for 'More visitors arriving.' consisting of three staves. The first staff has a treble clef, a key signature of two sharps, and a 2/4 time signature, with a 'Presto.' marking and a 'dolce' marking. It features a melodic line with eighth notes and fingerings (1, 2, 3, 4). The second and third staves show the guitar accompaniment with a bass clef, including chords and single notes with fingerings (0, 1, 2, 3).

Zapateado

Spanish Dance

Music Copyist: Mariette Stephenson

Arrangement: Madam Sidney Pratten

Andante $\text{♩} = 105$

Classical Guitar 1

Classical Guitar 2

Classical Guitar 3

Guit. 1

Guit. 2

Guit. 3

Guit. 1

Guit. 2

Guit. 3

14

Guit. 1

Guit. 2

Guit. 3

18

Guit. 1

Guit. 2

Guit. 3

22

Guit. 1

Guit. 2

Guit. 3

26

Guit. 1

Guit. 2

Guit. 3

30

a tempo

rall. *f* *p* *a tempo* *p*

Guit. 1

Guit. 2

Guit. 3

34

Guit. 1

Guit. 2

Guit. 3

39

Guit. 1

Guit. 2

Guit. 3

p

p

p

43

Guit. 1

Guit. 2

Guit. 3

47

Guit. 1

Guit. 2

Guit. 3

a tempo

sfz *p* *sfz* *p* *rall.* *f* *a tempo*

sfz *p* *sfz* *p* *rall.* *f* *a tempo*

sfz *p* *sfz* *p* *f* *p*

3

3

51 5

Guit. 1

Guit. 2

Guit. 3

f

f

f

55

Guit. 1

Guit. 2

Guit. 3

mf

mf

mf

59

Guit. 1

Guit. 2

Guit. 3

f

f

63

Guit. 1

Guit. 2

Guit. 3

pp

pp

pp

Detailed description: This system contains measures 63 through 66. It features three guitar staves (Guit. 1, 2, and 3) in a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. Measure 63 shows a melodic line in Guit. 1 with eighth notes and a half note, while Guit. 2 and 3 play accompaniment. Measures 64-66 continue the melodic development in Guit. 1, with dynamic markings of *pp* (pianissimo) in measures 64 and 65.

67

Guit. 1

Guit. 2

Guit. 3

Detailed description: This system contains measures 67 through 70. Guit. 1 continues its melodic line with eighth notes and quarter notes. Guit. 2 and 3 provide a steady accompaniment. The key signature and time signature remain consistent with the previous system.

71

Guit. 1

Guit. 2

Guit. 3

f

f

f

Detailed description: This system contains measures 71 through 74. The music reaches a crescendo, with dynamic markings of *f* (forte) appearing in measures 72, 73, and 74. Guit. 1 features a melodic line with eighth notes and quarter notes. Guit. 2 and 3 play accompaniment with some tremolos in Guit. 2. The key signature and time signature are consistent.

75

Guit. 1

Guit. 2

Guit. 3

pp

pp

pp

Detailed description: This system contains measures 75 through 78. It features three guitar staves (Guit. 1, 2, and 3) in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is written in treble clef. Measure 75 shows melodic lines in all three parts. Measures 76-78 feature a rhythmic accompaniment with chords and melodic fragments. Dynamic markings of *pp* (pianissimo) are present in measures 77 and 78.

79

Guit. 1

Guit. 2

Guit. 3

Detailed description: This system contains measures 79 through 82. The key signature and time signature remain the same. Measures 79-80 show melodic lines in Guit. 1 and 2, with Guit. 3 providing a steady accompaniment. Measures 81-82 feature a more complex rhythmic pattern with repeated notes in Guit. 1 and 2, and a melodic line in Guit. 3. Repeat signs are used at the end of measures 80 and 82.

83

Guit. 1

Guit. 2

Guit. 3

ff

ff

ff

Detailed description: This system contains measures 83 through 86. The key signature and time signature remain the same. Measures 83-84 feature a strong rhythmic accompaniment with chords in Guit. 1 and 2, and a melodic line in Guit. 3. Dynamic markings of *ff* (fortissimo) are present in measures 83 and 84. Measures 85-86 show a continuation of the accompaniment with melodic fragments in Guit. 1 and 2. Repeat signs are used at the end of measures 85 and 86.

Classical Guitar 1

Zapateado

Spanish Dance

Music Copyist: Mariette Stephenson

Arrangement: Madam Sidney Pratten

$\text{♩} = 105$
Andante

f *p* *mf* *f* *p* *rall.* *f* *a tempo* *p* *f* *p*

2

47 *a tempo*
sfz *p* *sfz* *p rall.* *f* *p*

52 *f* *mf*

57 *f*

62 *pp*

67

71 *f*

75 *pp*

80 *ff*

Detailed description: This is a musical score for a piano piece, consisting of eight staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score begins at measure 47 and ends at measure 80. The notation includes various dynamics such as *sfz* (sforzando), *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo), as well as performance instructions like *rall.* (rallentando) and *a tempo*. There are also triplets and accents indicated throughout the piece. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The final measure (80) concludes with a double bar line and a fermata over the final chord.

Classical Guitar 2

Zapateado

Spanish Dance

Music Copyist: Mariette Stephenson

Arrangement: Madam Sidney Pratten

$\text{♩} = 105$
Andante

8 *f* *p* *f*

6 *mf*

12 *f*

17 *p*

24 *rall.* *f*

31 *a tempo* *p* *f*

36 *p*

42 *sfz* *p*

48 *a tempo* *p* *f* *p*

sfz *p*

2

53

f *mf*

58

f

63

pp

70

f

76

pp

81

f *ff*

Classical Guitar 3

Zapateado

Spanish Dance

Music Copyist: Mariette Stephenson

Arrangement: Madam Sidney Pratten

♩ = 105
Andante

8 *f* *p* *f*

11

18 *p*

26 *f* *p*

34 *f* *p*

41 *sfz p* *sfz p*

49 *f* *p* *f*

55 *mf* *f*

62 *pp*

68

2

73

8

f

pp

81

8

ff

