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MADAME R. SIDNEY PRATTEN'S

INSTRUCTIONS

FOR THE

GUITAR.



TUNED IN E. MAJOR.

For the Use of Her Pupils.

*Author's Property.*

*Price 10/6*

*Owing to the limited sale of Guitar Music M<sup>rs</sup> Pratten is obliged to charge FULL PRICE for her own Publications.*

London,

PUBLISHED AT HER RESIDENCE, 22<sup>d</sup> DORSET STREET, PORTMAN SQ. W.

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*all her Publications for the GUITAR VOCAL & INSTRUMENTAL (being the largest Collection of Modern Guitar Music in Europe) also her*

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*including*  
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**REMARKS ON TOUCH, TONE & EXPRESSION.**

*with Diagram, shewing the proper position of the Right Hand*

ALSO  
**Diagrams of Harmonics.**

*Shewing the various ways of production.*

THE WHOLE INTERSPERSED, WITH A

**CHOICE SELECTION OF PIECES,**

**FROM THE WRITINGS OF THE MOST APPROVED COMPOSERS**

**LONDON,**  
**BOOSEY & CO 295, REGENT STREET. W.**

PREFACE to MADAME R. SIDNEY PRATTEN'S  
New and Enlarged Editions of Instructions for the Guitar

tuned in E Major thus



Having been asked by those who have only seen this Book of mine in E Major, if I only teach and play in this Key, my answer is, I teach and play in both Keys, as will be seen by my Guitar School, an elaborate Work for the ordinary Key, tuned thus: published by Mess<sup>rs</sup> Boosey & Co, 295, Regent St, where, in case of change of residence, my address may always be obtained.\*




The advantages of the Guitar being tuned in E Major to those who have little time for practice, or take up the Instrument late in life, are, that they are enabled to learn more elegant effects and numbers of pieces or songs, in a shorter space of time than in the ordinary key.

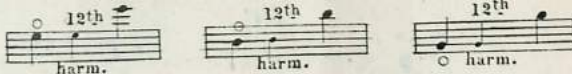
They learn more easily to tune it, the chords and positions being less cramped, a good touch and tone are more readily acquired, and after having gained a certain amount of knowledge and proficiency on the Instrument, to enable them to give pleasure to others, and amuse themselves, they can pursue their studies in the ordinary key with comparative ease, but had they begun that way, might have given it up, disheartened with its apparent difficulties.

\*Also, my last new work LEARNING THE GUITAR SIMPLIFIED forming a key and companion to the above price 10/6.

## HINTS ON TUNING AND STRINGING THE GUITAR.

I have often heard the following remarks. 1.—“I cannot get my Guitar in perfect tune.”— 2.—“My Guitar will not keep in tune.”— 3.—“My strings are always breaking.”

The first may be caused by bad or “false” strings. When the string is “true” it will sound a perfect octave of the open string when pressed at the 12th fret thus:  if the string is false, then, it will sound either too sharp or too flat at the octave.

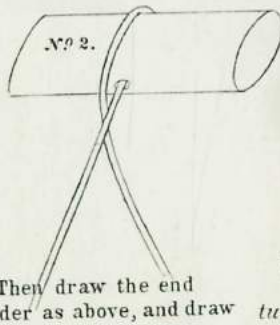
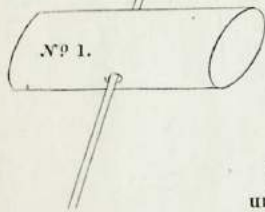
The way to try the gut strings is thus:— 

The Harmonics at the 12th fret are always perfect, so, if the string is good, the note that is pressed at the 12th fret should be the same sound as the HARMONIC NOTE on the 12th fret, if too sharp or too flat take off the string and turn it from the top to the bottom, the flaw, or defect in the string may disappear above the first fret, and the string found quite good or nearly so— but if still false, it will be found to be as much too high as it was too low before, or vice versa. If the first gut string is long enough, I invariably cut it in half it being easier to turn if false. Then if both ends are bad I have a fresh piece to try for the third or fourth time.

TO THE SECOND REMARK— I examine if the machine is bad or worn out:— As the machine may run down, or the strings have not been put on properly. By not twisting the strings under when put on they will not keep tight but continue to slip and run down, I therefore make these drawings to shew how the strings should be put on.

First make a knot at the end of the string, and put it in at the bridge where the pegs are

then carry the string with the right hand and thread it through thus:



Then draw the end under as above, and draw the string down tightly and

hold it up with right hand while the left hand turns the peg of the machine up.



To tune UP the strings turn the pegs from you with left hand. To LOWER the strings turn pegs towards you. be sure also to turn all the pegs the same way for up, and the reverse way for down.



This diagram applies to the little E gut string, which being thinner requires two twists under and a loop or double knot to prevent it jumping out at the bottom.

The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced.

To prevent the strings from breaking  
 it is better to tune the <sup>3</sup>

METHOD OF TUNING THE GUITAR IN E MAJOR.

Strings to be tuned thus, in unison with the notes of the Piano marked under them.

*Open* Silver Strings..... Gut Strings.....

Guitar.

Piano.

or tune thick silver string (E) in unison with E on Piano then place 2<sup>d</sup> finger on the 7<sup>th</sup> fret.... and tune next silver string B in unison with it.

- D<sup>o</sup>..... 5<sup>th</sup> fret of B..... D<sup>o</sup>..... E.....
- D<sup>o</sup>..... 4<sup>th</sup> d<sup>o</sup>..... E..... Gut..... G.....
- D<sup>o</sup>..... 3<sup>d</sup> d<sup>o</sup>..... G..... D<sup>o</sup>..... B.....
- lastly..... 5<sup>th</sup> d<sup>o</sup>..... B..... D<sup>o</sup>..... E.....

result.

- Open strings are indicated by..... 0.
- 1<sup>st</sup> finger of left hand..... 1.
- 2<sup>d</sup> d<sup>o</sup>..... 2.
- 3<sup>d</sup> d<sup>o</sup>..... 3.
- 4<sup>th</sup> d<sup>o</sup>..... 4.
- Thumb..... \*

- Fingering for right hand is marked thus:
- Thumb..... ^
  - 1<sup>st</sup> finger..... .
  - 2<sup>d</sup>..... :
  - 3<sup>d</sup>..... :

# THE FIRST LESSON.

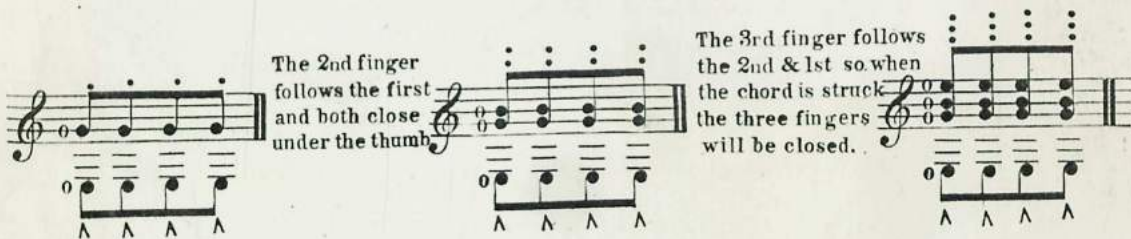
The Six open strings.



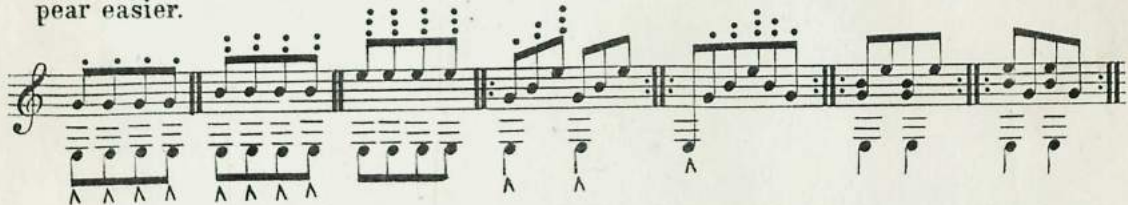
Learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers.



To strike the following, and to form the position of the hand, let the thumb always close over the first finger, resting between the first and second joint. see drawing of M<sup>me</sup> Pratten's hand showing the position of striking the strings N<sup>o</sup> 2.



Should the pupil find a difficulty in playing the three preceding Exercises, leave them for a while, and practice the following, when on returning to them they will appear easier.



Sometimes, at the beginning pupils have a difficulty in striking the three Gut strings together with the three fingers; In that case, I suggest that they should strike in the following manner, not using the third finger until the position of the right hand is formed.



SIX OPEN STRINGS.



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

NECK

BODY OF THE GUITAR

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

SIX OPEN STRINGS.

B F G B D E

SILVER SILVER SILVER GUT GUT GUT

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

BODY OF THE GUITAR.

NECK



EXERCISES FOR LEARNING TO STRIKE THE SIX OPEN STRINGS 5  
 WITH THE RIGHT HAND, BEFORE LEARNING THE SCALE.

E Silver.    B Silver.    E Silver.    G# Gut.    B Gut.    E Gut.

Repeat the following bars  
 four times each until perfect.

WALTZ.

No 1.

harmonics.

Handwritten orange scribbles at the bottom left of the page.

The Six Open Strings.

E Silver. B Silver. E Silver. G# Gut. B Gut. E Gut.

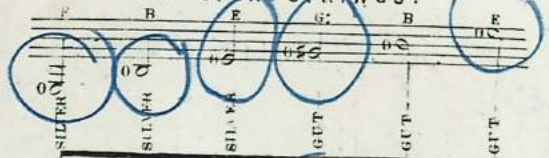
Scale.

Chromatic Scale.

When these two chords are learnt, and the following exercises, the pupil can learn the Songs "Bruder ich" and "Pretty Berdie."



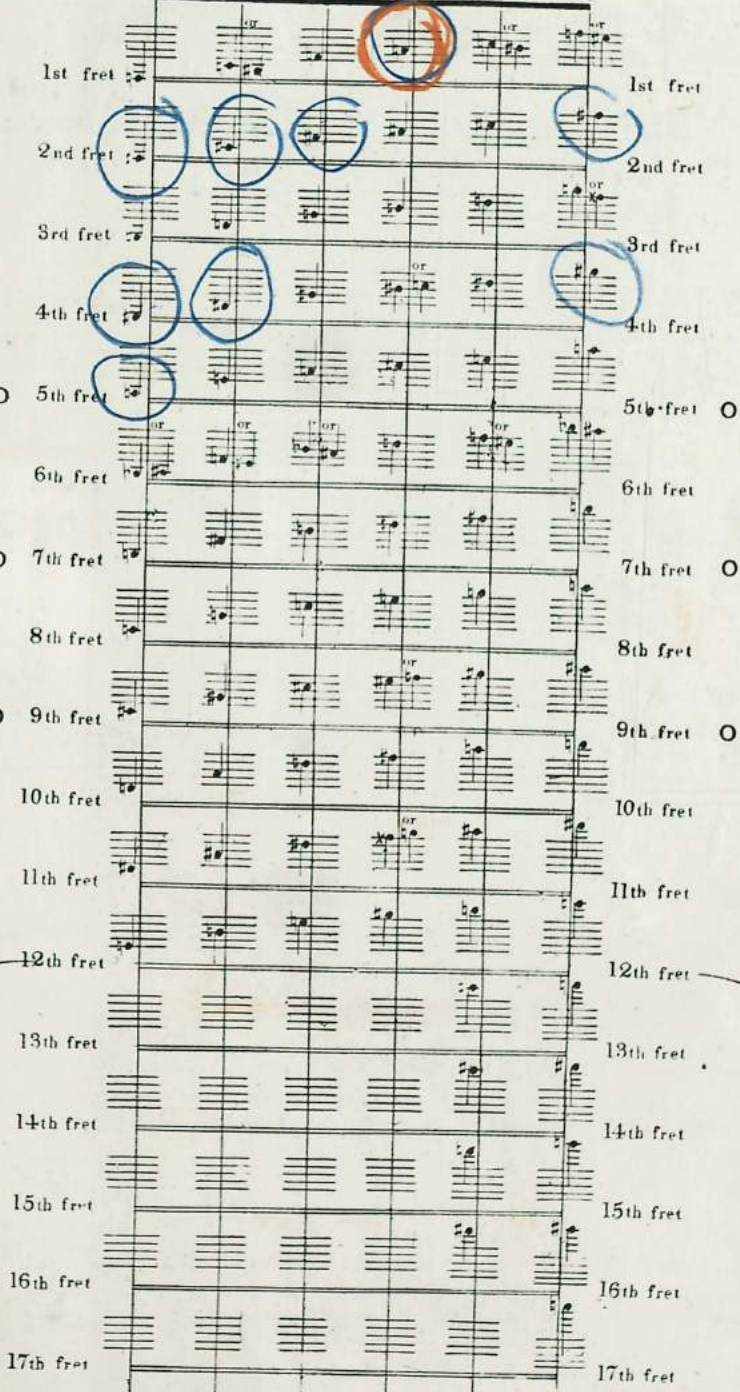
SIX OPEN STRINGS.



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

NECK.

BODY OF THE GUITAR.



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS

SILVER SILVER SILVER GUT GUT GUT

1st fret 1st fret

2nd fret 2nd fret

3rd fret 3rd fret

4th fret 4th fret

5th fret 5th fret

6th fret 6th fret

7th fret 7th fret

8th fret 8th fret

9th fret 9th fret

10th fret 10th fret

11th fret 11th fret

12th fret 12th fret

13th fret 13th fret

14th fret 14th fret

15th fret 15th fret

16th fret 16th fret

17th fret 17th fret

NECK

BODY OF THE GUITAR.

WALTZ N<sup>o</sup> 2.

The following marks placed at the side of chords indicate the different ways they are to be struck.

- Dash.
- ⊕  
Drum.
- Twirl.
- ( )  
Nails.
- } } }  
Arpeggio.

For explanation of these signs see M<sup>me</sup> Pratten's celebrated book "Learning the Guitar Simplified" for the ordinary way of tuning price 10/6.  
 W. & A. R. S. Pratten's Instructions in E Major.

Examples.

After this the Pupil can learn N<sup>o</sup> 1. of "Songs of all Nations."

Harmonics are made on the 12<sup>th</sup>, 7<sup>th</sup> and 5<sup>th</sup> frets and sometimes on the 4<sup>th</sup> and 3<sup>d</sup>, and are generally written small notes.

thus:

Frets.  
12 . . . . . 7 . . . . . 5 . . . . .

To Barre, place the first finger across the fret marked, and press it very tightly. In Songs arranged in E major the 2<sup>d</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 7<sup>th</sup> frets Barre are often used.

The effects produced by the LEFT HAND are GLISSÈ, SLURS, APPOGGIATURA, VIBRATO and HARMONICS.

Slide forward. effect produced. Slide backward. effect.

**GLISSÈ.**

Strike the G#, then let the little finger slide quickly down to the E, which will sound sufficiently without striking the string again. see Waltz pages 13 & 15.

**SLURS.** **ASCENDING.**

Strike E with right hand and while the string is sounding, thump the first finger of the left hand to make the F# sound.

**ASCENDING.**

Strike the E with right hand, then quickly thump F# and G# with the 1st & 3rd fingers of left hand.

**DESCENDING.**

Strike the F# with right hand, then quickly pull the 1st finger of the left hand off the string so that the E may sound.

**DESCENDING.**

First place both fingers of left hand on G# and F# ready then strike G# with the right hand, then pull the string with the 3rd finger so that the F# sounds, then pull 1st finger so that the open E sounds.

**APPOGGIATURA.**

a note of embellishment, generally written in smaller type. Extract from page 25.

Place second finger ready, then strike the B with the right hand, thump C with left hand, then quickly pull 3rd finger to make B sound. Always play Bass with the first little note.

**VIBRATO.**

A very charming effect, as used on the Violin and Violincello.

Place the left hand finger on the note, remove the thumb from the back of the neck, then, as soon as the string is struck (which should be near or over the sounding hole) give a tremulous movement to the left hand or arm, and the note will continue to vibrate; this effect can be used with advantage in slow and pathetic music. see Andante, page 25.

**HARMONICS.**

HARMONICS are generally written in small notes indicating the strings to be struck. The figures over or under indicate the Frets. To make HARMONICS sound well, straighten the 4th or 3rd finger and lay

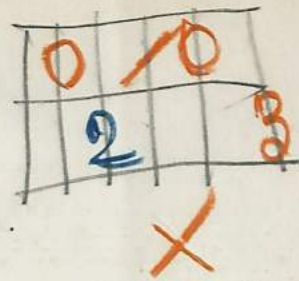
it lightly, exactly over the fret marked, strike the strings near the bridge with greater force than usual, then quickly throw off the left hand fingers, to allow the harmonic sounds to vibrate.

The Harmonics will be found more fully explained in my GUITAR SCHOOL pages 65 66 and 67 with Diagrams and Illustrations of the different modes adopted to express them by GIULIANI, LEGNANI, SOB, KREUTZER and NEULAND.

There is also another mode of producing Harmonics with double fingering (a double doigter) also explained with Diagrams and Examples. see pages 68 and 69. with many other effects and hints on TOUCH, TONE, and EXPRESSION.

Those who have not heard the Guitar well played, can have no idea of its beauty and sympathetic tones. Although I have endeavoured to explain all the effects in as clear and concise a form as possible, still, unless the Student can hear how they should be played, the effect cannot be realized. In the same manner as in studying a language, and not hearing the pronunciation.

## BRUDER ICH UND DU.



OLD GERMAN SONG.

VOICE. Brother you and I, Brother you and I, We'll seek the mountain  
 Bruder ich und du Bruder ich und du wir schla - fen im mer

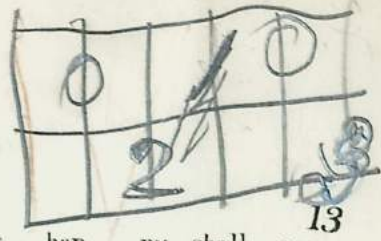
GUITAR.

side: And where the lake's deep waters lie, Up - on its bo - som glide.  
 zu. Bruder ich und du Bruder ich und du wir schlafen im mer zu

Still, still where all is still And nought but rippling wa - ters will; Sweetly, sweetly re -  
 still und still und im mer still weil mein madchen schlafen will stil - le stil - le

turn the winds low sigh. Sweetly, sweetly re - turn the winds low sigh.  
 kein gerausch ge - macht stil - le stil - le kein gerausch gemacht.





Brother you and I, Brother you and I, How hap- - py shall we  
 Bruder ich und du Bruder ich und du wir schla - fen im mer

be; When thus beneath the moon-lit sky, We float so peace-ful-  
 zu. Bruder ich und du Bruder ich und du wir schla-fen im mer

ly. And where reclines the moon's pale beam, We'll think it spi-rit's  
 zu still und still und im mer still weil mein mädchen

eyes that gleam, Soft-ly, soft-ly, soft and dreami-ly.  
 schla-fen will stil-le stil-le kein geräusch ge-macht

Soft-ly, soft-ly, soft and dream-i-ly.  
 stil-le stil-le kein ge-rausch ge-macht.

NVI. Songs by Mad<sup>me</sup> R. S. Proctor

go to sleep

N. B. A Pianoforte accompaniment can be had to this, and the other March mentioned at foot of page. Price 2/6.

MARCH.

The image shows a handwritten musical score for a march. It consists of eight staves of music. The top two staves are the piano part, and the bottom two staves are the drum part. The music is in 2/4 time and G major. The score is heavily annotated with blue ink, including fingerings (1, 2, 3, 4), slurs, and accents. There are also orange markings, such as a '2' and '3' in the first staff, and a '4' in the fifth staff. The word 'Solo' is written in orange in the sixth staff. The drum part includes a 'Drum' line with a '12th' marking and a 'Drum' line with a '12th' marking. The piece ends with a 'D.C.' (Da Capo) instruction. The title 'MARCH.' is written in black ink at the top of the first staff.

After this the Pupil can learn a pretty March N<sup>o</sup> 2. in 8<sup>th</sup> Divertimento. 2/6-

"GAILY THE TROUBADOUR."

The Pupil will find numbers of Songs, very easy amongst the varied Repertoire of Madame Pratten's publications should those at the end of the book be found too difficult.

VOICE.

1. Gai - - ly the Troubadour touch'd his gui - tar,  
 2. She for the Troubadour Hope - less - ly wept,

GUITAR.

When he was hasten - ing Home from the war.  
 Sad - - ly she thought of him When o - thers slept.

Sing - ing "from Palestine Hith - er I come, Lady love!  
 Sing - ing "in search of thee Would I might roam, Troubadour!

5 barre.

Lady love! Welcome me home."  
 Troubadour Come to thy home."

5 barre.

EXERCISE FOR HARMONICS on the 12th,  
7th & 5th frets; and for playing thirds on the two last strings.

*belly & powder exercise  
corp way*

*do not help on  
one leg*

No 6.

12 ..... 7 ..... 5 ..... 12 ..... 7 ..... 12 .....

*button  
up  
fret  
properly*

12 ..... 7 ..... 12 .....

No 7.

SWISS AIR.

7 barre.

7 barre. 12 .....

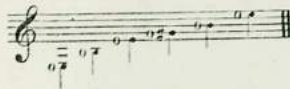
Nº 6. *harm.*.....

Mad<sup>me</sup> R. Sidney Pratten's 18<sup>th</sup> Divertimento.

# "KOMMT A VOGEL GEFLOGEN"

## "PRETTY BIRDIE"

Guitar to be tuned thus.

ENGLISH WORDS BY  
MISS RAILTON.

Kommt a	Vo - - gel	ge - -	flo - - gen	Setzt sich
Pret - - - ty	Bir - - - die	list to	me,	Leave the

nie - der	auf mei	fuss	Hat a	zet - tel	im
scent - ed	Haw - thorn	spray	Wing thy	way	across the

schna - bel	Bringt von	dirn	del	ei nen	gruss
sea	To my	lov'd	one	sing this	lay -

CHORUS.

GITAR.

De a de a de, De a de a de, De a de a de a de a  
 La la la la la La la la la la La la la la la la

de a de De a de a de De a de a de De a de a de.  
 la la la La la la la la La la la la la la la la la.

FINE

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

2<sup>nd</sup> VERSE.

Lieber Vo-gel fliege wei-ter, Nimm a gruss mit und a kuss Ach i  
 Tell her that this heart's her own, Hers to soothe or hers to break, And give

kann di nit be gleit-en Weil i hier blei-ben muss.  
 this kiss- what! hast thou gone? Bir-die wait, Oh Bir-die wait.

REPEAT  
CHORUS.

Nº 3.

*LONG, LONG AGO.* (By kind permission of Messrs Cramer & Co)

Nº 4.

*DI TANTI PALPITI.*

Nº 5.



DANSA DA FESTA DA ROSA.

PORTUGUESE AIR.

Nº 3.

*f*

*Dol.*

*f*

*Dol.*

*Dol.*

*p*

*pp*

*pp*

MADAME R SIDNEY PRATTEN'S 17<sup>TH</sup> DIVERTIMENTO.

Dedicated to MISS LOUISA MONTAGUE.

Guitar to be tuned thus:



NEW EDITION.

OLD GERMAN AIR.

No 1.

The musical score consists of seven staves of music. The first three staves are in treble clef with a key signature of two sharps (F# and C#). The first staff contains a series of eighth notes and chords. The second staff continues this pattern. The third staff features a sequence of eighth notes with a '12....' marking at the end. The fourth staff is a single line of music with a '7.....' marking. The fifth staff includes two '5 barre' markings and contains several triplets of eighth notes. The sixth staff continues with triplets and other rhythmic patterns. The seventh staff is marked 'Drum' and contains a series of chords. The score concludes with a double bar line.

YE BANKS AND BRAES OF BONNY DOON.

No. 2. If too low for Voice, place Capo dastro on 2nd. fret.

ANDANTE.

1. Ye banks and braes of bonny Doon, How can ye bloom sae  
 2. Oft have I roam'd by bonny Doon To see the rose and

fresh and fair How can ye sing ye lit\_tle birds, While I'm sae wae and full of care?  
 woodbine twine; Where il\_ka bird sang: o' his love, And fondly sae did I o' mine.

*mf*  
 You'll break my heart, ye lit\_tle birds That wan\_ton thro' the  
 Wi' light some heart I pull'd a rose Fu' sweet up\_on its

flow'ring thorn, Ye mind me of... de\_part ed joys De\_  
 thor\_ny tree: But my false lo\_ver stole the rose And

part ed ne\_ver to re\_turn.  
 left the thorn be hind to me.

EXERCISES FOR THE RIGHT HAND.

Examples of different kinds of fingering used to produce various effects.

The page contains seven numbered musical exercises for guitar right hand, all in the key of E major (indicated by three sharps: F#, C#, G#). Each exercise is written on a single treble clef staff. Exercises 1 through 5 are in 2/4 time, while exercises 6 and 7 are in common time (C). Exercises 1, 2, 4, and 5 feature a melodic line of eighth notes with a bass line of chords. Exercises 3 and 6 feature a melodic line of quarter notes with a bass line of chords. Exercise 7 features a melodic line of quarter notes with a bass line of chords. Exercises 1, 2, 4, and 5 include fingering numbers (1-4) and accents (^) under the notes. Exercise 6 is labeled 'ARPEGGIOS.' and includes dotted lines under the notes to indicate arpeggiated chords. Exercise 7 includes dotted lines under the notes to indicate arpeggiated chords. Each exercise ends with a double bar line.

## EXERCISES FOR RIGHT HAND (continued)

Nº 8.

Nº 9.

PRELUDE.

Harmonic

## EXERCISES FOR THE DASH —

Nº 1.

Nº 2.

Nº 3.

EXERCISES FOR RIGHT HAND (continued)

N<sup>o</sup> 4.

EXERCISES for the 9th position, and fingering for the Right Hand.

N<sup>o</sup> 1.

Extract from Mad<sup>me</sup> R. S. Pratten's 9th Divertimento.

N<sup>o</sup> 2.

N<sup>o</sup> 3.

EXERCISES FOR GLISSE —

**PRELUDE.**

N<sup>o</sup> 1. 

N<sup>o</sup> 2. 

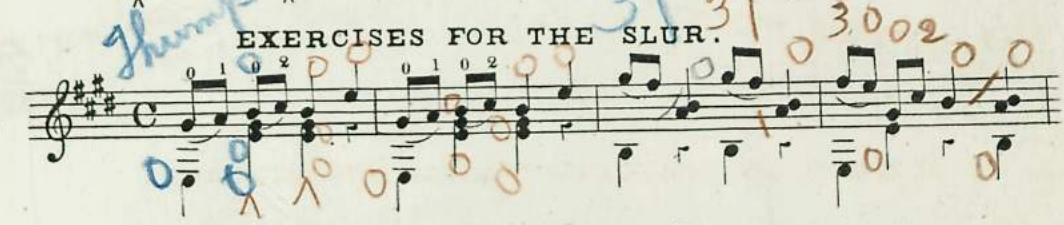
EXERCISES FOR THE RIGHT HAND.


N<sup>o</sup> 1. 

N<sup>o</sup> 2. 

N<sup>o</sup> 3. 

EXERCISES FOR THE SLUR.

N<sup>o</sup> 1. 





N<sup>o</sup> 2.

EXERCISES FOR OCTAVES.

N<sup>o</sup> 1.

N<sup>o</sup> 2.

PRELUDE.

N<sup>o</sup> 3.

9<sup>th</sup> Position . . . . . loco

Nº 4.

Musical notation for exercise Nº 4, featuring a descending melodic line with a thick black line above it and various fret numbers (4, 1, 4, 7, 0, 2, 0, 0, 0, 2, 0, 4) above the notes.

Nº 5.

Musical notation for exercise Nº 5, consisting of a series of eighth-note chords moving up and down the fretboard.

Nº 6.

Musical notation for exercise Nº 6, showing a sequence of chords with fret numbers 4, 1, 1, 1, 3, 4 above them.

Nº 7.

Musical notation for exercise Nº 7, featuring a sequence of chords with fret numbers 2, 0, 0, 2, 3, 1, 3, 1, 2, 1, 2, 3 above them.

EXERCISES IN SIXTHS.

Nº 8.

Musical notation for exercise Nº 8, showing a sequence of chords with fret numbers 0, 3, 3, 3, 3, 3, 3, 0, 3, 2, 3, 3, 0, 1, 1, 1, 2, 1, 0, 1, 0, 1, 1 above them.

Nº 9.

Musical notation for exercise Nº 9, featuring a sequence of chords with fret numbers 0, 0, 1, 3, 1, 2, 3 above them.

Musical notation for exercise Nº 10, showing a sequence of chords with fret numbers 1, 2, 1, 3, 0, 1, 2, 1, 0, 1, 0, 1, 1, 0, 0, 1, 2, 1, 0, 1, 2, 1, 0, 1, 1 above them.

Nº 10.

Musical notation for exercise Nº 10, showing a sequence of chords with fret numbers 1, 2, 1, 3, 0, 1, 2, 1, 0, 1, 0, 1, 1, 0, 0, 1, 2, 1, 0, 1, 2, 1, 0, 1, 1 above them.

PRELUDES.

Nº 1. VII. v. Nº 2. 1 0 4 1

Nº 3. 1 0 3 0 2 - 3 2 1 2 2 4 2 1 2

Nº 4. v VII. 12th har. Nº 5.

Nº 6.

Nº 7.

Nº 8.

Nº 9.

Nº 10. v. . . . .

12th

AULD LANG SYNE.

Arranged for the Guitar  
by Mad<sup>me</sup> C. J. Pratten.

Guitar to be tuned thus:

N<sup>o</sup> 1 .

*ANDANTE*

1. Should auld acquaintance be forgot, And never brought to mind? Should  
2. We twa ha'e run a...bout the braes, And pu'd the gowans fine. But w'e've

auld 'acquaintance be forgot, And days o' lang' syne? For auld lang  
wander'd mony a wea-ry foot Sin' auld lang' syne.

syne, my dear, For auld lang' syne, We'll tak' a cup o' kindness yet For

auld lang' syne.

3  
We twa ha'e paidlet in the burn,  
Frae morning sun till dine;  
But seas between us braid ha'e roar'd  
Sin' auld lang' syne.

Cho<sup>s</sup> For auld lang' syne, my dear, &c.

4  
And there's a hand, my trustie feire,  
And gi'e's a hand o' thine;  
And we'll tak' a right gude-willie-waught,  
For auld lang' syne.

Cho<sup>s</sup> For auld lang' syne, my dear, &c.

After this the Pupil may learn "ROUSSEAU'S DREAM" "HOME SWEET HOME" or  
"OH SUSANAH" each with Variations.

YE BANKS AND BRAES.

*ANDANTE.*

*dot.* *cres:* .....

*VAR. I.*

Madame R.S. Pratten's 3<sup>rd</sup> Divertimento

Three staves of musical notation for guitar. The first staff includes fret numbers 1, 2, 3, and 4 above specific notes. The notation consists of eighth and sixteenth notes with various rhythmic groupings.

Harmonics  
Frets  
12 . . . . 7 12 7 12 7 12 7 12 . . . Nat. . . . Nat. 7 12 7 12 7

V.A.R. 2 .

strings

12 7 12 7 12 7 12 Nat. 12 Nat. 12 12 Nat. Nat. Nat.

12 . . . . .

Nat. 12 7 12 7 12 7 12 7 12 Nat. 12 . . . Nat. . . . .

.....

THERE'S NAE LUCK ABOUT THE HOUSE.

9<sup>th</sup> position

MODERATO.

loco

Barre 5<sup>th</sup>

Barre 5<sup>th</sup>

5 barré.

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. The piece is marked 'MODERATO.' and includes several technical annotations: '9<sup>th</sup> position' at the beginning, 'loco' above the first few notes of the melody, and 'Barre 5<sup>th</sup>' indicating barre positions on the fifth fret. The accompaniment features a consistent rhythmic pattern of eighth notes, often with triplets. The score concludes with a double bar line and repeat dots.

GUITAR.  
PASSO-DOBRE.

PORTUGUESE AIR.

N<sup>o</sup> 5.

*f*

7 barre.

*Dol.*

3<sup>d</sup> position.

5<sup>th</sup> position

7 barre.

5 barre.

*f*

*p*

7 barre.



P O L K A .

PORTUGUESE.

Nº 4.

The musical score is written for guitar and consists of eight staves. The first staff is the melody, and the following seven staves are the guitar accompaniment. The key signature is G major (two sharps: F# and C#), and the time signature is 2/4. The piece is a polka, characterized by its lively, rhythmic nature. The melody features a mix of eighth and sixteenth notes, with several triplet markings. The guitar accompaniment provides a steady, rhythmic foundation with chords and single notes. The piece concludes with a final chord in the eighth staff.

## "AH CHE LA MORTE."

Dedicated to the Rt. Hon: (FROM IL TROYATORE.) Arranged for the Guitar by  
LADY MARIA COVENTRY. MADAME R SIDNEY PRATTEN.

GUITAR.

Ah! ..... che la morte o-gno ---- ra E ..... tarda nel ve-

nir A chi de-si-a a chi de-si-a mo-rir Ad-di ----

o addio Leo-no-ra ad-di ---- o. Ah! che la mor-te è tarda nel ve-

nir ad-di ---- o addio Leo-no-ra addi ---- o.

Scon ----

to col sangue mi o L'a mor che posi in

te Non ti scor-dar non ti scordar di me Ad--

di o Leo-nora ad-di o ad-di o.

Sconto col san-gue mi o L'amor che posi in te Non ti scor-

dar non ti scordar di me. Addio, Leo-no-ra ad-di o ad--

di o

cen do.

4th barre 5th

f

ppp

f

cres

12 har.

f ff ff

# O WILLIE WE HAVE MISS'D YOU

(AMERICAN.)

ARRANGED FOR THE GUITAR BY

MADAME R. SIDNEY PRATTEN.

DEDICATED TO  
MISS DENT.

Guitar to be  
tuned thus.



V.OICE.

Oh! Willie is it you dear Safe, safe at home, They

CUITAR.

did not tell me true dear, They said you would not come, I heard you at the gate, And it

*ritard:* *accel:*

made my heart rejoice For I knew that welcome footstep, And that dear familiar voice Making

VII.

music on my ear, In the lonely midnight gloom O Willie we have miss'd you Welcome welcome home.

*pp*

(2<sup>d</sup> r.) We've long'd to see you night -- ly, But this night of all, The  
 (3<sup>d</sup> r.) The days were sad with - out you, The nights long and drear, My

fire was blazing brightly, And lights were in the hall. The little ones were up, Till 'twas  
 dreams have been about you, O welcome Willie dear. Last night I wept and watch'd, By the


ten O'Clock and past, Then their eyes began to twinkle, And they're gone to sleep at last But they  
 moonlight's cheerless ray, Till I thought I heard your footstep, Then I chas'd my tears away. But my

listen'd for your voice, Till they thought you would not come: O Willie we have miss'd you,  
 heart grew sad a - gain, When I found you did not come: O Willie we have miss'd you,

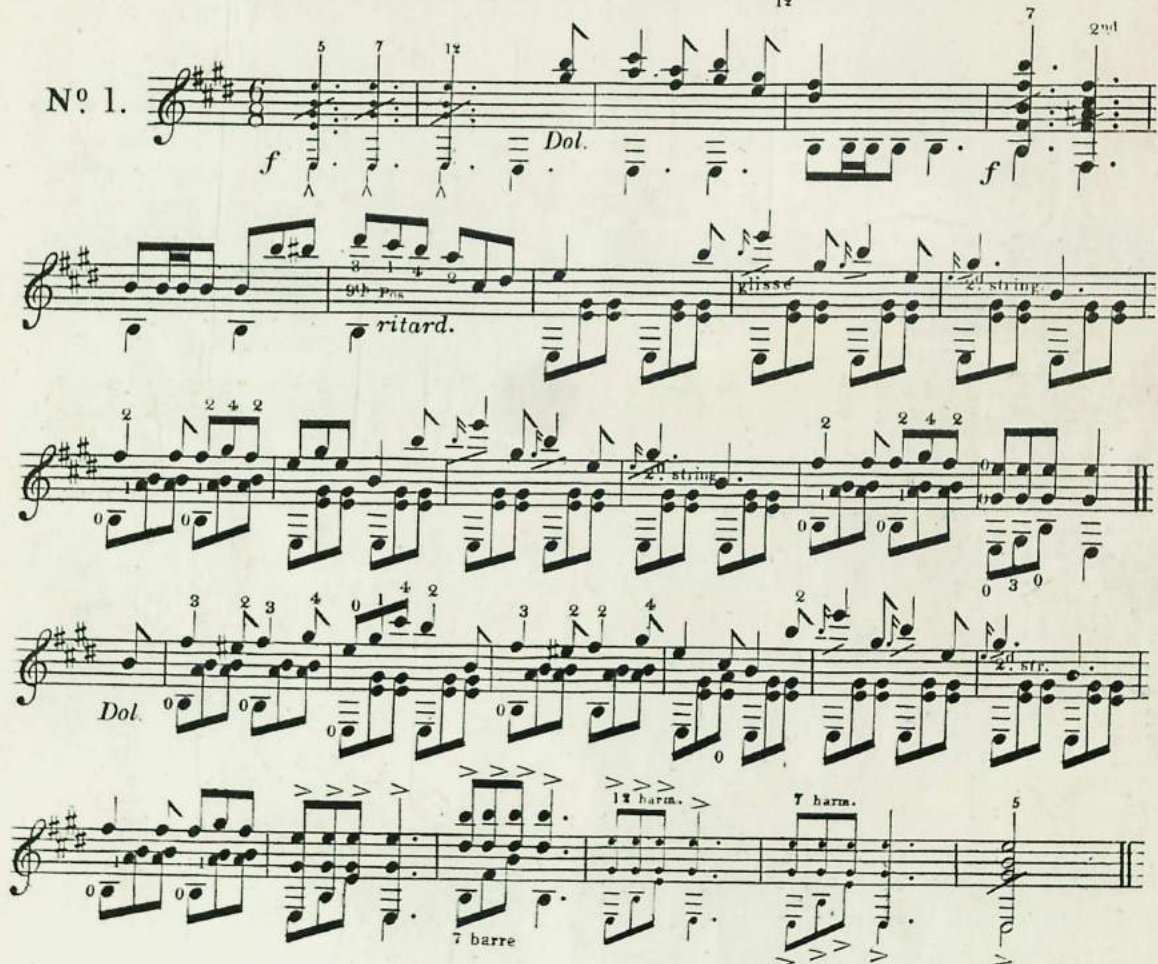
Welcome welcome home.  
 Welcome welcome home.

TWENTY THIRD DIVERTIMENTO.

by MADAME R. SIDNEY PRATTEN.

Guitar to be tuned thus: 



N<sup>o</sup> 1. 

EIGHTEENTH DIVERTIMENTO (EXPRESSIVE.)

by CATHARINA JOSEPHA PRATTEN.  
(Madme R. Sidney Pratten.)

Guitar to be tuned thus:



*Expressive.* LILLY DALE. AMERICAN AIR. *ritard:*



*A Tempo.* *Lento.*



*A Tempo.*



Nat. Harm. Nat. Harm.



ANNIE LAURIE.

by kind permission of Mr. Lonsdale.

Nº 2.

12 . . . . . 7 . . . . . 5 . . . . . 12 . . . . . 7 . . . . .

5 . . . . . 12 . . . . . 12 . . . . . 7 . . . . . 12 . . . . .

VAR:

12 . . . . . 12 . . . . . 12 . . . . .

12 . . . . . 7 . . . . . 5 . . . . . 12 . . . . . 7 . . . . . 5 . . . . . 5 7 12 . . . . .

12 . . . . . 7 . . . . . 12 . . . . .

*ad lib:*



Nº 9.

12..... 7 5 7 12 7 12..... 7 5 7 12..... 7 12.....

7<sup>th</sup> Barre.....

7<sup>th</sup> Barre..... loco

7<sup>th</sup> Barre.....

12..... 7 5 7

12..... 7 12..... 7 5 7 12..... 7... 12.....

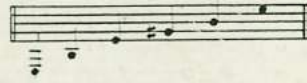
## "O CARA MEMORIA."

N<sup>o</sup> 4. ITALIAN AIR.

## ROUSSEAU'S DREAM.

N<sup>o</sup> 5.

The Guitar to be tuned thus



## ROBIN ADAIR.

*ANDANTE.*

The musical score for 'Robin Adair' is written for guitar in 3/4 time, with a key signature of two sharps (D major). It consists of five staves of music. The first staff begins with a *ppp* dynamic. The second staff features a *ff* dynamic. The third and fourth staves also feature a *ff* dynamic. The fifth staff concludes the piece. The score includes various musical notations such as treble clef, key signature, time signature, dynamics (*ppp*, *ff*), and fingering numbers (1, 2, 3, 4) above notes. There are also some decorative flourishes and a final double bar line.

*V A R :*

To MISS HAMMOND  
of  
LIVERPOOL.

MADAME R. SIDNEY PRATTEN'S EDITION OF THE COMPOSITIONS OF  
No. 39.

### LEONARD SCHULZ.

The above being a continuation of Madame R. Sidney Pratten's Repertoire for the Guitar for the use of her pupils

**GRAND MARCH.**

MAESTOSO. *f*

harm: ..... harm: ..... harm: harm: harm:

7 7 10 12 9 12 7 0 4 0 7 12 5 7 12 7 5

nat: 7

## TRIO.

The musical score is written for guitar and consists of eight systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Specific annotations include:

- harm:** (harmonic) markings above the treble staff in the first system.
- nat:** (natural) markings below the treble staff in the second system.
- barrè 4th fret.** marking below the treble staff in the fourth system.
- PIU ALLEGRO.** tempo marking above the treble staff in the fifth system.
- Technical markings such as **12**, **5**, **7**, **12**, **7**, **5**, **7**, **12**, **7** in the first system, and **1**, **2**, **3**, **2**, **1**, **4**, **1** in the second system.
- Technical markings such as **4**, **4**, **4**, **3**, **4**, **4** in the third system.
- Technical markings such as **2**, **3**, **2**, **1**, **4**, **1** in the fourth system.
- Technical markings such as **2**, **2** in the sixth system.
- Technical markings such as **3**, **1**, **4**, **3**, **1**, **1**, **3**, **1**, **0**, **1**, **0**, **2** in the seventh system.

## BENEDETTA SIA LA MADRE.

arranged by C. J. PRATTEN.

Guitar to be tuned thus:



ANDANTINO.

VOCE.

12 harm. . . . .

CUITARE.

Bene-det-ta sia la Ma-dre che ti

fe-...ce co-si bel-la, sei la più gen-til Don-zel-la nel bel

fior di gio-ven tu; E vez-zo--so il tuo sem-bian-te di que-

gli oc-chi sono a-man-te; via tu sei la gio-ja mi--a be-ne-



det - - - ta statti in su. Be - ne -

*slur slur*

*Pum*

det - - ta sia la ma - dre che ti fe - - - ce co - si bel - - la, sei la

più gentil Danzel - - la nel bel fior di gioven tū; È vez -

*Pum*

zo - - - so il tuo sem - bian - te di quegli oc - - - chi so no a - man - te via tu

*walk up*

sei la gio - ja mi - - a be - ne - det - - - ta statti in sū.

*walk back*

*Pum*

*walk up*

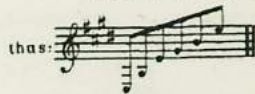
MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE  
GUITAR.  
No. 27.

THE DUKE OF CAMBRIDGE'S GRAND MARCH.

DEDICATED TO  
MISS BUTT.

Guitar to be tuned

COMPOSED BY  
R. SIDNEY PRATTEN.



*Maestoso.*

*f*

*Cres.* - - - - - *f*

1<sup>st</sup> time.

2<sup>d</sup> time.


TRIO.


The musical score is written for guitar and consists of eight staves. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked 'TRIO.' at the beginning. The first staff starts with a *pp* dynamic and includes the instruction *dolce.* above the staff. The second staff begins with a *f* dynamic and also includes *dolce.* later in the staff. The third staff features a first ending marked '1<sup>st</sup> time.' and a second ending marked '2<sup>nd</sup> time.' The fourth staff is marked *dolce.* at the beginning. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff has a *ff* dynamic marking with the instruction 'Last time only.' below it. The eighth staff concludes the piece with a double bar line.


# PRELUDES FOR THE GUITAR.

The following are not intended to be played in strict time, but are written for the purpose of cultivating and acquiring elegant effects of expression and light and shade which are so exquisite on the Guitar.


Nº 2.


*\* Nº 1.* 4th barre. 12th harm: 

*Nº 3.* 

*Nº 4. TUNING PRELUDE.* 

*Nº 5. harmonies.* 12th 7 5 7 12 

*Nº 6.* *f* *rall.* 

*Nº 7.* *ff* 

*\* tune thus E MAJOR.* 

*dim:* *ral - len - tan - do*

Nº 8. *Presto.*

*ppp*

*harm: ff*

*rall:*

Nº 9. *Espressivo.*

*0 1 0 3 0*

Nº 10. *Andante.*

*rall:* *cres*

*Jocoso.*

Nº 11. *harm: 1 2 1 2 1 2* *2d String.* *4th Silver String.*


*Adagio.*

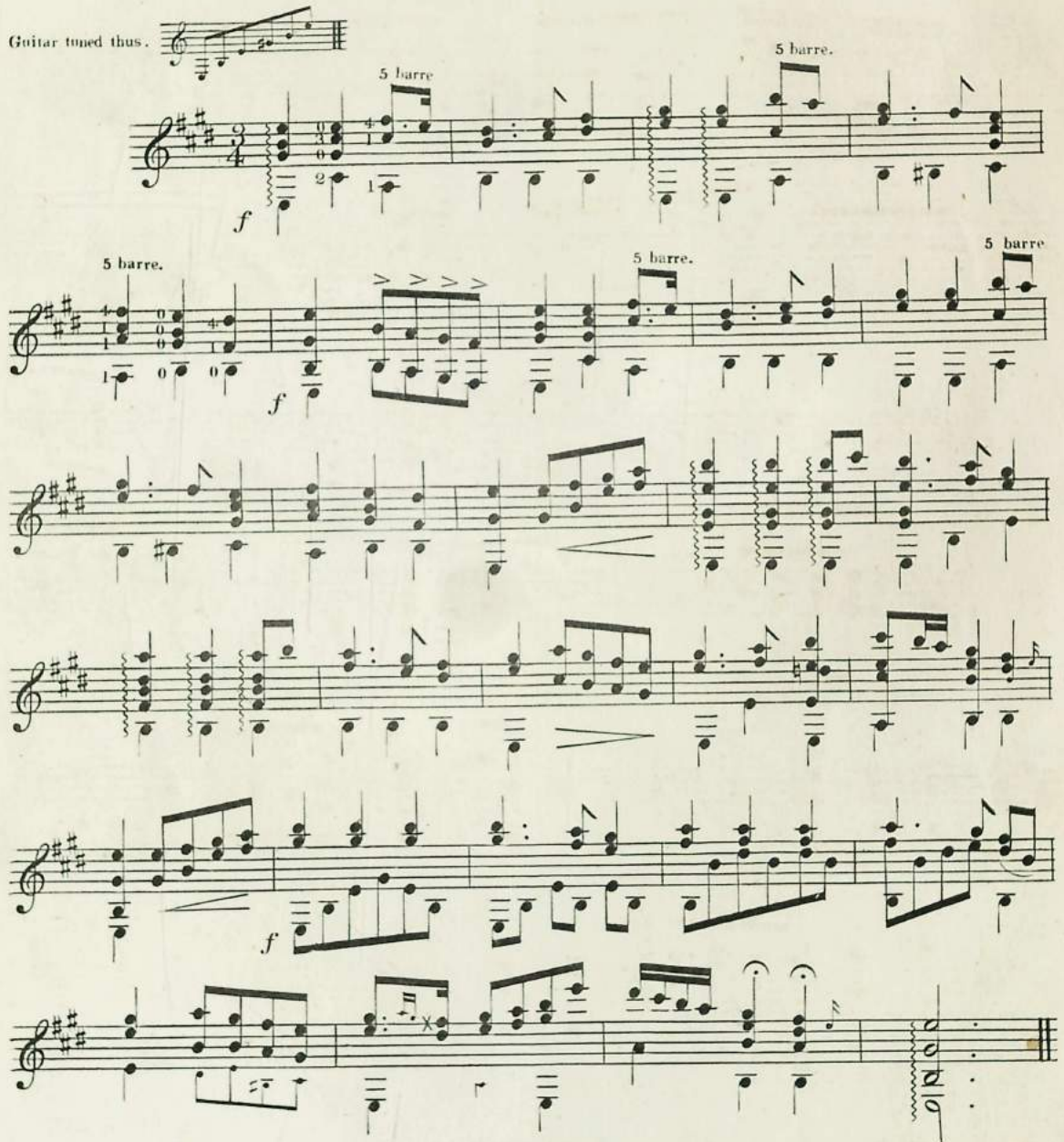
Nº 12. *4 4 4 4 3 1* *1 1 4 2 2 1*

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

N<sup>o</sup> 43 .

## GOD SAVE THE QUEEN.

Guitar tuned thus. 



God save the Queen. (Guitar)

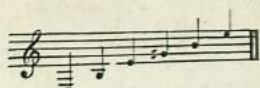
RULE BRITANNIA.

The musical score is written for guitar in the key of D major (two sharps) and common time (C). It consists of seven staves of music. The first three staves are the main piece, starting with a forte (*f*) dynamic. The second staff includes guitar-specific notation: a barre on the first fret, and fingering numbers 1, 4, 1, 3, 0, 3, 0, 3. A *Dol.* (Dolce) marking is present. The fourth staff is an alternative version, marked 'or' and 'Easy', with a dynamic of *f*. The fifth and sixth staves continue the main piece, with dynamics *f* and *f* and accents (^). The seventh staff concludes the piece with a final *f* dynamic and an accent (^).

# PECCHÈ QUANNO ME VIDE.

arranged by C. J. PRATTEN.

Guitar to be  
tuned thus:



VOCE.

QUITARE.

Pecchè quanno me vi - - de t'engrif-fe comm' a

5 Barre.

gat - to? Nenne, che t'aggio fat - to, ca nò me puoje ve - dè? Ah!

4 Barre.

ghia-stem-mà vur - ri - - a lo jour-no che t'a - ma - je, Io te

vo - glio be - ne as - sa - - je e tu non pienz' a me, io te

5 Barre.

vo - glio be - ne as - sa - - je, e tu non pienz' a me.