

Madame R. Sidney Pratten's guitar tutor [music] : containing a large selection of examples, including progressive lessons & songs in various keys, diagram of the notes on the fingerboard ...

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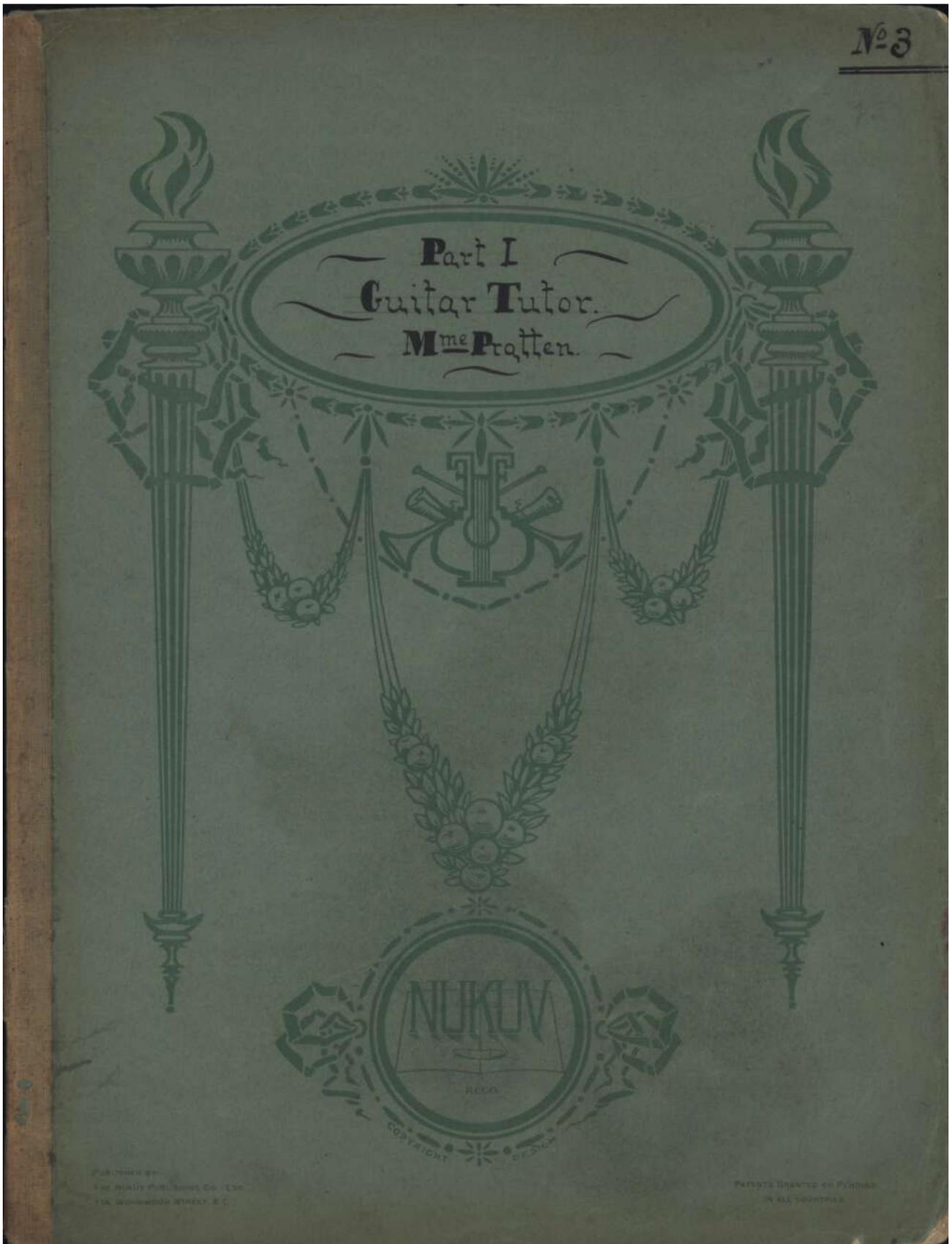
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PART-I

Madame R. Sidney Pratten's
GUITAR TUTOR.

Containing
A LARGE SELECTION OF EXAMPLES.

including
Progressive Lessons & Songs in various Keys.

DIAGRAM OF THE NOTES ON THE FINGERBOARD.

Explanation of the various peculiarities & beauties of the Instrument.
SCALES IN DIFFERENT KEYS IN THIRDS, SIXTHS, OCTAVES, & TENTHS.

with their Chords and Arpeggios.

EXERCISES FOR THE RIGHT & LEFT HANDS.

REMARKS ON TOUCH, TONE & EXPRESSION.

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

Diagrams of Harmonics.

Shewing the various ways of production.

ALSO
THE WHOLE INTERSPERSED WITH A

CHOICE SELECTION OF PIECES,

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METHOD OF TUNING THE GUITAR.

Strings to be tuned thus, in unison with the notes of the Piano written under them, which will shew that the Guitar sounds an octave lower than the notation.

	SILVER STRINGS.	GUT STRINGS.
GUITAR.		
PIANO.		

Or tune thick silver string (E) in unison with E on Piano then place 2nd finger on the 5th fret and tune next silver string A in unison with it.
 Do. _____ 5th fret of A _____ silver string D _____
 Do. _____ 5th _____ D _____ gut string G _____
 Do. _____ 4th _____ G _____ gut string B _____
 Lastly _____ 5th _____ B _____ gut string E _____

result -

ON FINGERING.

Open strings are indicated by _____ 0.	Fingering for right hand is marked thus:
1st finger of left hand _____ 1.	Thumb _____ ^
2nd Do. _____ 2.	1st finger _____ .
3rd Do. _____ 3.	2nd Do. _____ :
4th Do. _____ 4.	3rd Do. _____ :
Thumb _____ ∷.	

As this work is intended to treat of all the peculiarities of the Guitar, I shall presume that the Student has become acquainted with the rudiments of music in order to devote space to matter relating more particularly to the instrument.

Amongst the effects of which the Guitar is capable may be mentioned the following. viz: Glisse, Slurs, Harmonics, Arpeggios, Dash, Nails, Twirl, Tremolo, Vibrato, Drum, Etouffe, Shake and Turn, Corni, Cantabile, together with the most brilliant execution.

GLISSE which means gliding from one note to another allowing the sound to continue until the fingers arrive at the intended note or notes. Some are done ascending and others descending thus:

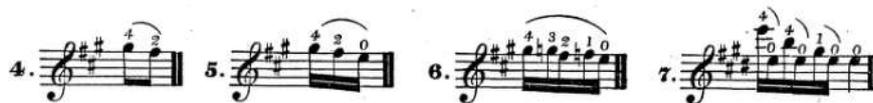
SLURS  are done by the left hand some being struck and others pulled whilst the tone is sustained.

Examples to be **STRUCK**, which apply only to ascending passages—



It must be understood that the first note of each of the above examples Nos: 1. 2. & 3. is struck with the right hand; the others are obtained by striking with the fingers of the *left hand* whilst the string is sounding.

Examples to be **PULLED**. which apply only to descending passages —



The first note of Nos 4 5 & 6 is struck with the right hand the others are pulled with the fingers of the left hand.

Examples, in which slurs struck and pulled are combined —



The first and third notes of No 8, are struck with the right hand, but the first note *only* of Nos 9, & 10 are struck with the right hand, whilst the others are obtained by striking and pulling with the fingers of the left hand.

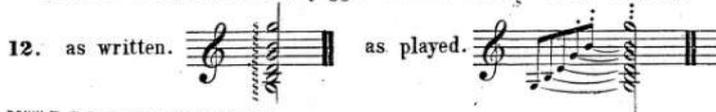
HARMONICS are sounds made by touching the strings with the fingers of the left hand without pressure, and striking with the right hand with more than ordinary force and near the bridge to obtain fullness and brilliancy of tone. The best harmonics are produced by touching over the III, IV, V, VII, IX & XIIth frets.

There are other Harmonics which are produced in the following manner and are known as "double stopping" or "à double doigter." The fingers of the left hand must be pressed on the notes desired to be heard an octave higher, then touch the *middle* of the string with the thumb of the right hand and strike under with the first finger of the same hand.

ARPEGGIOS are passages formed of the notes of chords taken in succession after the manner of the Harp thus:



There is another kind of Arpeggio marked thus  before a chord



4

The DASH is a name of my own adoption for a mode of striking two or more notes, or a chord, with only one finger at a time over as many notes as constitute the passage or chord intended to be played, and is expressed by a line being drawn through the notes or chords thus:

13. written.  played.  written 14. or backwards with the 1st finger thus:  played. 

Another mode is by alternating the thumb and first finger. thus:

15.  &c.

NAILS, expressed thus  is an effect produced in chords by the back of the nails running lightly across the strings in rapid succession beginning with the lowest note.

TWIRL, expressed thus  is an agreeable mode of playing a full chord by placing the thumb on the face of the instrument about an inch above the sounding hole, and allowing all the fingers to sweep the strings in succession, like describing a semicircle with a pair of compasses, commencing with the little finger; the thumb forming the centre.

TREMOLO is the rapid reiteration of a note or notes thus:

16.  or A . A . A . A . &c.
 17. 
 18. 
 19. 

It will be seen by the above examples Nos 16, 17, 18 & 19, that there are many ways of fingering reiterate notes which are applicable to every string.

No time should be lost in acquiring these fingerings, as they are the means by which a free action of the right hand is obtained.

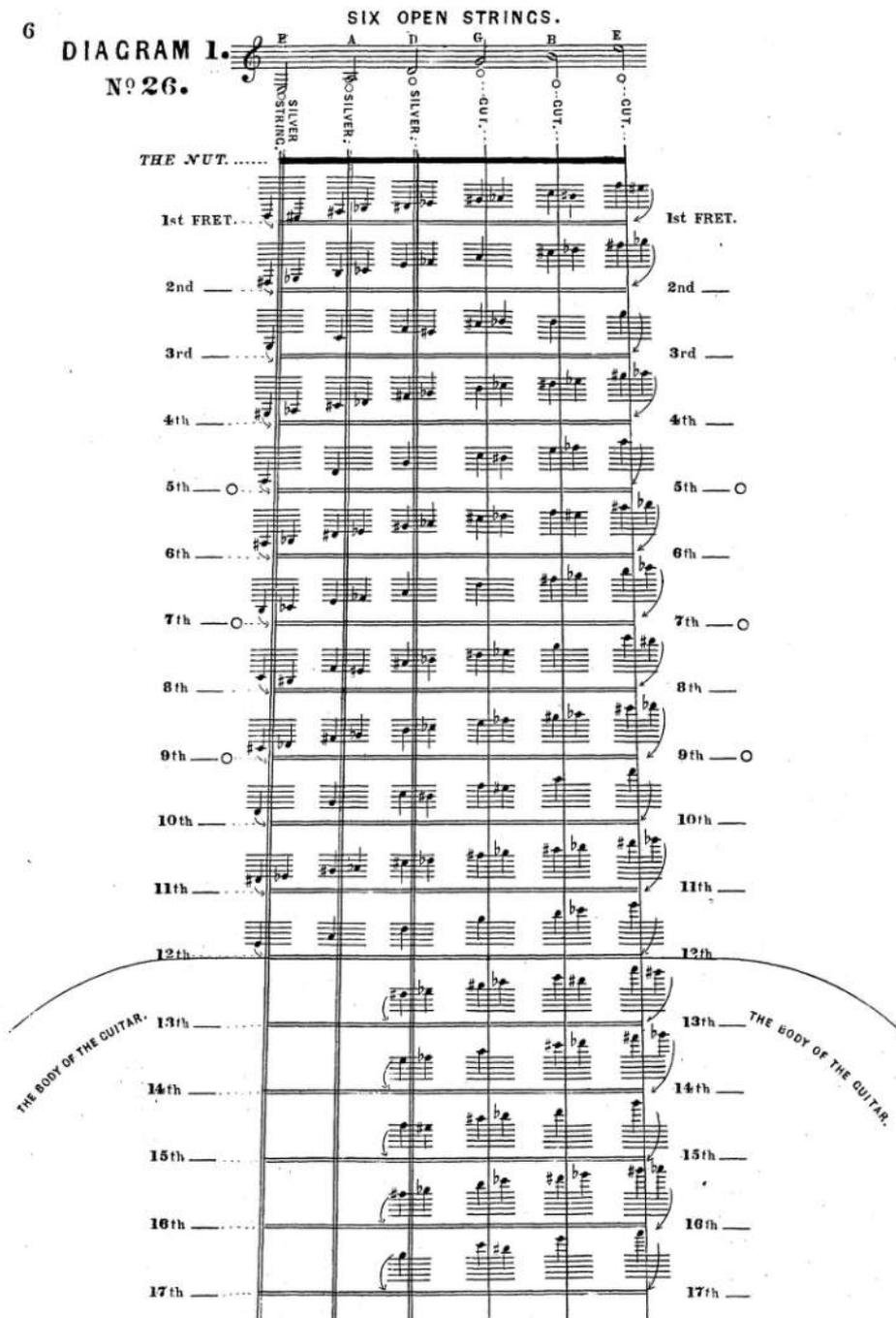
VIBRATO marked thus  or  over certain notes in expressive passages, and is produced by a tremulous movement of the fingers of the left hand during the vibration of the string. NB. This does not apply to open strings.

DRUM is an effect peculiar to the Guitar (as an imitation) and is produced by raising the right hand six or eight inches from the sounding board and allowing the side of the thumb to fall across the strings near the bridge, with a decided spring and free action of the wrist and *not* from the elbow, the latter being awkward and ungraceful.

The Drum is indicated by - Dr. , of Tambour.

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The above Diagram represents the neck of the Guitar with all the notes as they are to be found on each string and fret.

TO HOLD THE GUITAR.

7

The most elegant position for a Lady is to place the left foot on a foot-stool about nine inches in height, and allow the instrument to rest on the lap.

POSITION OF THE RIGHT HAND AND STRIKING THE STRINGS.

First place the little finger on the sounding-board about two inches above the bridge. Place the thumb on the large silver E string, raise the wrist about two inches and a half so as to enable the three fingers to fall easily on the three Gut strings, then place the first finger on the G string the second on the B string and the third finger on the E string. The fingers are then ready to strike when required.

TO FORM THE POSITION OF THE RIGHT HAND.

It is advisable that when any of the three fingers are used, viz: . : ; without the thumb, the thumb should rest on one of the silver strings, and also, if the thumb alone is striking a succession of notes on the silver strings, the three fingers should rest on the gut strings,

As the beauty of the Guitar consists in a pure tone, free from twang and jarring the secret in its production is the proper position of the right hand, and method of striking the strings. The 1st 2nd & 3rd fingers (. : ;) should therefore be raised gently from the strings towards the palm of the hand, and on the contrary, the thumb (taking its position about an inch higher than the first finger,) must pass from one silver string to the next without raising it. - see Diagram. 2 page 44.

OF THE LEFT HAND.

The tips of the fingers are used in stopping, the first and second joints being generally bent.

With few exceptions, as a general rule, the first joint only of the thumb should rest on the back of the neck directly opposite the fret upon which the second finger is employed, and as the hand traverses the fingerboard the thumb must follow in the same position. - But in "Barre" the thumb is placed immediately behind the first finger so as to command a greater pressure on the fingerboard.

SCALE OF THE GUITAR.

No 27. SILVER. GUT.

The musical score is divided into two main sections: SILVER strings (E, F, G) and GUT strings (D, E, G). It includes a 'SCALE' section with notes and fingerings (0, 1, 2, 3) for each string. Below this is a 'CHROMATIC SCALE' section with notes and fingerings (0, 1, 2, 3, 4) for each string. A 'Barrè (french)' section is also shown, with a note explaining that the first finger of the left hand is placed across the neck of the instrument upon 2, 3, or more strings. The score is labeled 'I. Position' and includes various fret positions like V. Pos., IX. Pos., and XIII. Pos.

* Barrè (french) The first finger of the Left Hand placed across the neck of the Instrument upon 2, 3, or more strings.

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8 EXERCISE ON STRIKING THE STRINGS WITH THE RIGHT HAND.

28.

Scale of C Major.

29.

STRINGS. 6th 5th 4th 3rd 2nd 1st | 1st 2nd 3rd 4th 5th 6th

30.

Note A. The general rule is that when the same string is struck two, three, or more times, the fingers of the right hand should be changed, as will be seen in the following. Ex:

VALSE.

31.

Note B. It will be found that in the elementary part of this work some passages are marked with letters over or under them. The letters will indicate the strings upon which the notes are to be found, and will greatly facilitate the pupil in learning the notes in their various positions. The following N^o 32 is an Example.

32.

STRINGS. A D G B G D

V Position. *Tutti*

B E E B

ADESTE FIDELIS. 9

33.

ARIA. "AL TEMPO FELICE."

Voice.

34.

GUITAR.

Al tem-po fe-li-ce Dei dol-ci sos -
- pi - ri Si - le - no a mo Ni ce E ni ce il pas - tor Con
lac - cio di fio - ri d'u - nir - si per sem-pre Bra ma van quei
cuo - ri Che vi non d'a - mor.

10

G Major.

35.

Strings: G B E B

Strings: E A D G D A

VESPER HYMN.

36.

IL MURATORE.
CANZONE NAPOLITANA. (CON PAROLE ADATTATEVI DA) M. MAGGIONI.

VOICE.

37.

Andantino.

Ah, se vuoi con me can-ta-re, ma

stro fa-bri-ca-to-re fab-ri-ca-to-re, pri-ma de' fa-bri-ca-re

case finestre e por-te palazzi e por-to-ni da-ve-ro da-ve-ro da-ver.

GUITAR.

E sai quante prima dei maneggiere
Pietre e matoni
E sai quanti trogoli
Di gesso e di calcina
Dei prima consumar
Davvero davvero. etc.

FAIR SHINES THE MOON.

11

LA DONNA È MOBILE.

THE WORDS BY
W.H. BELLAMY ESQ^R

(RIGOLETTO - VERDI.)

ARRANGED BY
M^{ME} R. SIDNEY PRATTEN.

ALLEGRETTO.

VOICE.

38.

GUITAR.

Silent.

Con brio.

Fair shines the moon to night, And from her lat_tice height,

mp

Leans many a La_dy bright, While Lutes are tink_ling. Come and we'll

pp

soft_ly glide O_ver the silv'ry tide, While o'er us, far and wide,

cres:

Pale stars are twinkling. Steer, boatman, lightly, Steer the bark right_ly,

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12.

Where the lamps bright - ly, Out - shine the day.

Out - shine the day. Yes

Out - shines the day.

Ah! why should ev - er fade Mu - sic so sweet - ly play'd!

List to yon se - re - nade! How soft its num - bers

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13

Who would not rather be wak'd by such melody, Than drag out
weari-ly, Night's leaden slumbers? Home then, while hast-ing!
Ere re- pose tast- ing, On thine oar rest- ing,
Stay, boat- man, stay!
Stay, boat- man, stay! Yes
Stay, boat- man, stay.

M^{PP} R.S. PRATTEN'S Guitar School.

14 SICILIEN MARINERS.

39.

Musical notation for 'SICILIEN MARINERS.' consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a mix of chords and single notes.

"WE'LL LAUGH AND SING ALL CARES AWAY"

WORDS BY DESMOND RYAN.

(LA TRAVIATA. - VERDI.)

ARRANGED BY
MADAME R. SIDNEY PRATTEN.

VOICE.

40.

1st VERSE. - Come laugh and be happy and ban-ish
2nd VERSE. - They say that this life is all fraught with

41.

CUITAR.

Musical notation for the song 'WE'LL LAUGH AND SING ALL CARES AWAY'. It includes a voice line and a guitar line. The guitar line consists of a series of chords in a 3/4 time signature, with a key signature of one sharp (F#). The voice line has two verses of lyrics.

care True mirth is a bles-sing few mor-tals share! Our
woe That hap-pi-ness fled this earth long a-go, They

Musical notation for the first part of the song, showing the voice line and guitar accompaniment. The lyrics are: 'care True mirth is a bles-sing few mor-tals share! Our woe That hap-pi-ness fled this earth long a-go, They'.

days are but brief and our joys de-cay Let us
know not the sweets on this earth we find When

Musical notation for the second part of the song, showing the voice line and guitar accompaniment. The lyrics are: 'days are but brief and our joys de-cay Let us know not the sweets on this earth we find When'.

mer-ry then be while we may! Each hour and scene hath
friendship and love are en-twin'd 'Tis best to take what

Musical notation for the third part of the song, showing the voice line and guitar accompaniment. The lyrics are: 'mer-ry then be while we may! Each hour and scene hath friendship and love are en-twin'd 'Tis best to take what'.

M^{us} R. S. PRATTEN'S Guitar School.

bliss in store, And plea - sure shines be - - fore us; If
for - - tune sends And smile at fu - - ture sor row Why

some - times grief comes o'er us, 'Tis fruit - less to de - -
should we fear the mor - - row When joy to day at - -

- plore Then let us be hap - py while yet we
- tends Then let us be hap - py while yet we

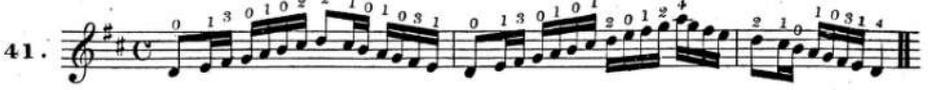
may And laugh and sing all cares a - way

- way Come - - come - - and laugh cares a - way Come - - come - - and

laugh cares away come laugh laugh cares a - way.

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16 D. Major.

41. 



VII. Pos: - - - - -

42. 

C B E

43. **VALE.** 

44. **AMERICAN AIR. "MARY BLANE"** 

IX Pos: V - - - - -

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VAR: 17

Musical score for a guitar variation, labeled "VAR:" and numbered "17". The score is written in G major (one sharp) and 7/8 time. It consists of six staves of music, featuring a continuous, flowing melody with various rhythmic patterns and fingerings. The piece concludes with a double bar line.

Andante. **IL MIO TESORO.** **MOZART.**
(DON GIOVANNI.)

45.

Musical score for "IL MIO TESORO." by MOZART, from DON GIOVANNI. The score is written in G major (one sharp) and 4/5 time, marked *Andante.* It consists of four staves of music. The score includes a "VII Pos." section and a "loco" section. The piece concludes with a double bar line.

18

"DI PESCATORE IGNOBILE"

(LUCREZIA BORGIA.)

DONIZETTI.

VOICE. *LARGHETTO.*

46. GUITAR.

Di pes.ca.to.re i - gno - bi.le, esser figliuol cer - de - - i

e se co os - cu - ri in Na - po - li vissi i prim'an - - - ni

mie - - - i, quando un guerrie - ro in co - mi - to,

ven - ne d'in - gan - no a trar - - mi mi diè ca - val - lo ed

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19

ar - - mie un fo - glio a me la - scio

Era mia madre ahi mi - se - ra mia madre che scri - ve - - a

dirio pos - sen - te vit - ti - ma per se per me te - me - - a,

i nno par - lar ne chie - dere il nome suo qual' e - - ra

culda me fè pre - ghie - - ra ed obbe - di - ta io I ho -

cal - da mi fe prie - ghie - - ra ed obbedi ta io I ho.

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20

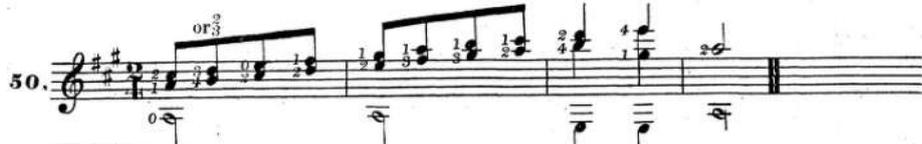
A Major.

47. 

48. 

MY LODGING IS ON THE COLD GROUND. IRISH.

49. 

50. 

IX Pos:

51. 

TWERE VAIN TO TELL THEE

52. 

21

Allegretto. RONDO - NORMA - BELLINI.

53.

cres

IX

"THE WINDS ARE HUSH'D TO REST."

WORDS BY GEORGE LINLEY.

ARRANGED BY MADAME R. SIDNEY PRATTEN.

MUSIC BY CAMPANA.

VOICE. 54. *Allegretto.*

GUITAR.

1st - The winds are hush'd to rest
2nd - O thou fair Queen of

rest - The wea-ry flow'rs are sleep-ing, And in the sky the
night - Who mild-ly shines a-hove us, Guide with thy gen-tle

stars bright watch are keep - - - - ing,
light to those who love - - - - us.

Up - on the breast of O - cean The moon's soft beams are
How sweet when all is glow - ing In tran - quil beau - - ty

play - ing, While steals up - on the ear, The song of the Gon - - - do -
round us, To share the calm and bliss of such an hour - as

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1st
- lier. —
this. —

The stars bright watch are
How sweet with those who

keep - - ing, While steals up on the ear The song of the Gon - - - do -
love us, To share the calm and bliss Of such an hour - - - as

2nd
can brio a piena voce. *pp*
this Fair Queen of night who mild - ly shines a - bove. Fair

Queen of night Who mild - ly shines a - bove, Guide those

a tempo deciso. *mp*
with thy gen - tle light, To those who love us. Fair

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24

Queen of night Who mild - ly shines a - bove, Fair
Queen of night, Who mild - ly shines a - bove, Guide thou
with thy gen - tle light To those who love
us. Guide thou with thy gen - tle light to those who
love

THE ARROW AND THE SONG.

POETRY BY LONGFELLOW.

ARRANGED BY M^{ME} R. SIDNEY PRATTEN.

MUSIC BY M. W. BALFE.

VOICE.

55.

55.

GUITAR.

Molto moderato.

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The musical score is written for guitar in a single system with two staves per line. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "I shot an arrow in-to the air, — It fell to earth I know not where, For so swift-ly it flew The sight could not fol-low it. The sight could not follow it in its flight. I breathed a song in-to the air, — It fell to earth I know not where, For who has sight — so keen and strong, That it can follow the flight of a song, For who has sight so keen and so strong, That it can fol - - low the flight of a song." Performance markings include *cres.*, *f*, and *dim*. The guitar part features a mix of chords and single-note lines.

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Long, long af-ter-ward

in an oak; I found the Arrow still un-broke: And the song from be-

-ginning to end I found again in the heart of a friend. And the song from be-

-gin-ning to end I found a-gain *dim* in the heart of a friend.

cres: I found a-gain, I found a-gain, I found a-gain in the

heart of a friend.

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27

E Major. IX

56. 

leco

57. 

"THE BLUE BELLS OF SCOTLAND"

58. 

WALTZ. F. S. O. R.

59. 

28

Ebofff.

Har: Har: Har: Har: D.S.

LA RISPOSTA DELL' INNAMORATA.

ARRANGED BY MME R. SIDNEY PRATTEN.

60.

VOICE. *Andante.*

GUITAR.

Nen ni tu si'mpaz_zu_to te la_gne a tuorto i

me stu core mm'aje fe_ru_to che pen_za sem_pe a

te Loucchie de no ge_lu_so non san_no chiu' be

dé, pe che_sto to mm'ac_cu_se te la_gne a tour_to i

MME R. S. PRATTEN'S Guitar School.

me pe che - sto tu mm'ac - cu - - se te la - gne a tour - to i

me.

E. Major.

61. *loco*

X₁ E B G

V X 3

62.

63. **MINUETTO.** **GIULIANI.**

sf

30

THE SUMMER BLOOM HATH PASS'D.

WORDS BY GEO. LINLEY.

ARRANGED BY M^{RS}. S. PRATTEN.

MUSIC BY CAROLINE HAY.

Andante con espressione.

VOICE. 64. The Sum-mer bloom hath pass'd a-way The
From their win-try beds the flow'r's will press And the
flow'r droops on the lea The birds are hush'd on ev'-ry spray, And
Birds their songs re-sume But who shall wake thee from thy sleep Or the
life is dark to me Ev'ry fall-ing leaf some sad thought brings To this
light of those eyes re-lume? Yet in all I see in each sound I hear Thou art
heart now chang'd and cold And each breeze that sweeps o'er my
pre-sent with me still I can ne'er for-get thou wert
wild harp's strings, Seems to breathe some lay of old Thou art
lov'd and dear Nought my fond-ness for thee can chill There's a
lost to me I weep for thee And call on thy name in
hope still bright Glads my dream at night And light-ens my couch of

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vain That soft sweet voice Which made all re-joice, Will it
-gain 'Tis Hea - vn's pure ray That points the way Where ere

ne'er greet mine ear a - gain. VI loco
long we shall meet a - gain.

B \flat Major.

65.

66.

IL SEGGIO DEGL' INNAMORATI.

M. MAGGIONI.

67. VOICE. *All^o moderato.* In ques - ta piazza vi sor - ge un seg - gio Il
Cen - to ne ten - go di buona sa - lu - te Cen

GUITAR.

seggio è det - to degli inna - mo - ra - ti Un tal v'è sta - to e poi fug - gir do -
to cin - quan - ta di sciolto lin - gua - gio Si - cio ti di - co, o o fac - cia da

- vet - te vo - le - va a - ver co - si cen - to du - ca - ti. 1st 2nd
stol - to, Va via, non fai per me, va combi - a viag - gio.

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32 A Minor.

68.

69.

70. *Largo.* MARCH FUNEBRE. C. J. PRATTEN. III *lecc*

ANNIE OF THARAW. 33

POETRY BY LONGFELLOW. ARRANGED BY M^{ME} R. SIDNEY PRATTEN. MUSIC BY BALFE.

All'gra vivace.

71. 

IX. 

p stacc.

An_nie of Tharaw, my true love of old, She is my

life, and my goods and my gold, An_nie of Tharaw, her heart once a gain To me has sur-

p dol.

- rendered, in joy and in pain, An_nie of Tharaw my riches, my good;

Thou! Oh! my soul, my flesh and my blood. Then come the wild weather, come

cres *riten.*

sleet or come snow, We will stand by each o - ther how ev - er it blow. Op-

riten.

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34 *Animato.*

-pression and sickness and sorrow and pain, Shall we to our true love as
links to the chain - Op- -pression and sickness and sorrow and pain Shall
we to our true love as links to the chain.
As the
palm tree standeth so straight and so tall The more the hail beats and the
more the rains fall; So love in our hearts shall grow mighty and strong Through

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crosses through sorrows through manifold wrong, Shouldst thou be torn from me to
wander a lone, In a desolate land where the sun is scarce known, Through
forests I'll follow and where the sea flows, Through ice and through iron through
riten: -
Animato.
armies of foes, An-nie of Tharaw my light and my sun, The
threads of our two lives are woven in one. An-nie of Tharaw my
light and my sun, The threads of our two lives are woven in one.

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36

pp What_e'er I have bid_den thee thou hast o_bey'd, What_

e_ver for_bid_den, thou hast not gain_said, How in the turmoil of

Life can love stand, Where there is not one heart and one mouth and one hand? Some seek for dis_

_sension and trouble and strife, Like a dog and a cat live, Such man and wife,

rall: An_nie of Tharaw, such is not our love, *a piacere.* Thou art my lamb_kin my

MAJORE.
Animato molto. chick and my dove, What_e'er my de_sire is, in thine may be seen, I am

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king of the Household, Thou art its Queen. What.e'er my de-sire is, in
thine may be seen, I am king of the house-hold, thou, Thou art its
Queen. It is this O my An-nie, my hearts sweetest zest, That
makes of us twain, but one soul in one breast, This turns to a Hea--
ven the Hut where we dwell While wran-gling soon
chan-ges a home to a

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38 D Minor.

VI. VII. VIII. *loco*

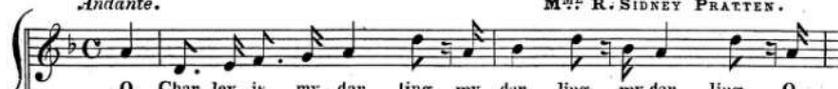
72. 

73. 

CHARLEY IS MY DARLING.

ARRANGED BY
M^{ME} R. SIDNEY PRATTEN.

Andante.

VOICE. 74. 

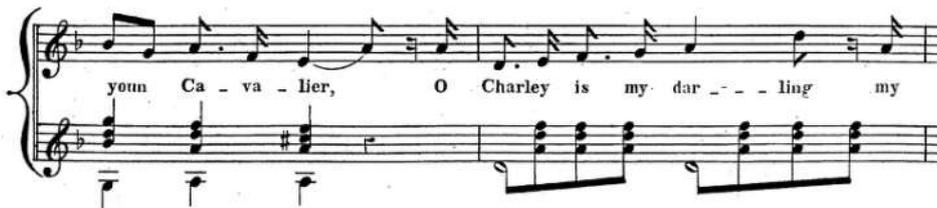
GUITAR. 



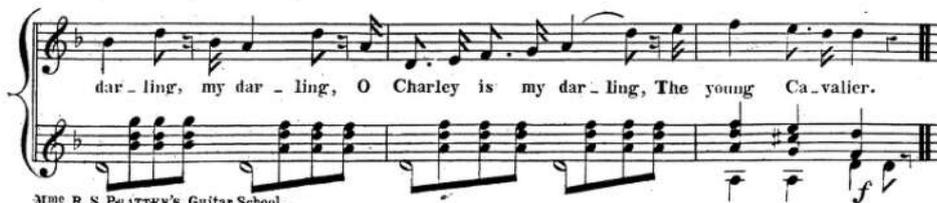
Charley is my dar - ling, The young Cava - lier. When first his standard caught the eye, His



pi - broch met the ear, Our hearts were light, our hopes were high for the



youn Ca - va - lier, O Charley is my dar - - - ling my



dar - ling, my dar - ling, O Charley is my dar - ling, The young Ca - valier.

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"LIGHTLY O'ER THE BREEZE OF EV'NING" 39

SERENADE. ARRANGED BY M^{ME} R SIDNEY PRATTEN. SCHÜBERT.

VOICE.

75.

GUITAR.

1st - Lightly o'er the breeze of ev'ning Float my lays to thee,
2nd - Hark the night - in - gale is pouring Forth her sweetest lay,
 To the si - lent val - ley steal - ing Dear - est come to me,
 Ah her rap - ture soft im - plo' - ring Pleads my con - stan - cy,
 Whisp'ring sighs the silv'ry wil - low In the moon - beams
 Well she knows each bit - ter feel - ing Pain of loves keen
 light, In the moonbeams light, So my vows may reach thy pil - low
 dart, Pain of loves keen dart, Ev'ry sweet e - - mo - tion steal - ing
 Through the stil - ly night, Through the stil - ly night.
 O'er the ten - der heart, O'er the ten - der heart.

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40

2nd
May her song have power o'er thee, Move thy gen tle breast,
3
Tell how deep - ly I adore thee.
3
Come and make me blest, Come and make me blest
Ah make me blest. *dim*

LES FOLIES D'ESPAGNE.

CORELLI.

ARR^d BY GIULIANI.

THEME. *Andantino.*

76.

mf
mf *sf*

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42

Four staves of guitar music in G major, 3/8 time. The music consists of a rhythmic pattern of eighth notes and chords, primarily using the first four fingers of the left hand. The pattern is repeated across the four staves, with some variations in the final measure of the fourth staff.

GIORNI POVERI VIVEA.

ARRANGED BY M^{ME} R SIDNEY PRATTEN.

IL TROVATORE.
VERDI.

VOICE. *Andante mosso.*
82. Giorni po-ve - - ri vi - - ve - a pur con-ten - ta

GUITAR. *Andante mosso.*

Musical notation for voice and guitar. The voice part is in G major, 3/8 time, with lyrics: "Giorni po-ve - - ri vi - - ve - a pur con-ten - ta". The guitar part is in G major, 3/8 time, with a rhythmic accompaniment of eighth notes and chords.

del mio slato So - la speme un figlio a - - ve - - - a Mi la -

Musical notation for voice and guitar. The voice part is in G major, 3/8 time, with lyrics: "del mio slato So - la speme un figlio a - - ve - - - a Mi la -". The guitar part is in G major, 3/8 time, with a rhythmic accompaniment of eighth notes and chords. A *ff* dynamic marking is present at the end of the system.

scio! M'ob - bli - a l'in grato Io, de - ser - - - ta, va - do er - ran - -

Musical notation for voice and guitar. The voice part is in G major, 3/8 time, with lyrics: "scio! M'ob - bli - a l'in grato Io, de - ser - - - ta, va - do er - ran - -". The guitar part is in G major, 3/8 time, with a rhythmic accompaniment of eighth notes and chords.

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do di quel fi - - glio ri - cer - can - do di quel fi - - glio che al mio
co - - re pene or - ri - bi - li co - sto Qual per
es - - so pro - vo a - mo - re, qual per es - - so pro - vo a -
- mo - re ma - dre in ter - - ra non pro - vo.

VII loco

VII loco

f

f

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44

N^o 83.

EXAMPLE E.

For soft and delicate passages to be struck gently.

EXAMPLE D.

Mellow and harp-like tone to be struck with the fleshy part of the fingers.

EXAMPLE C.

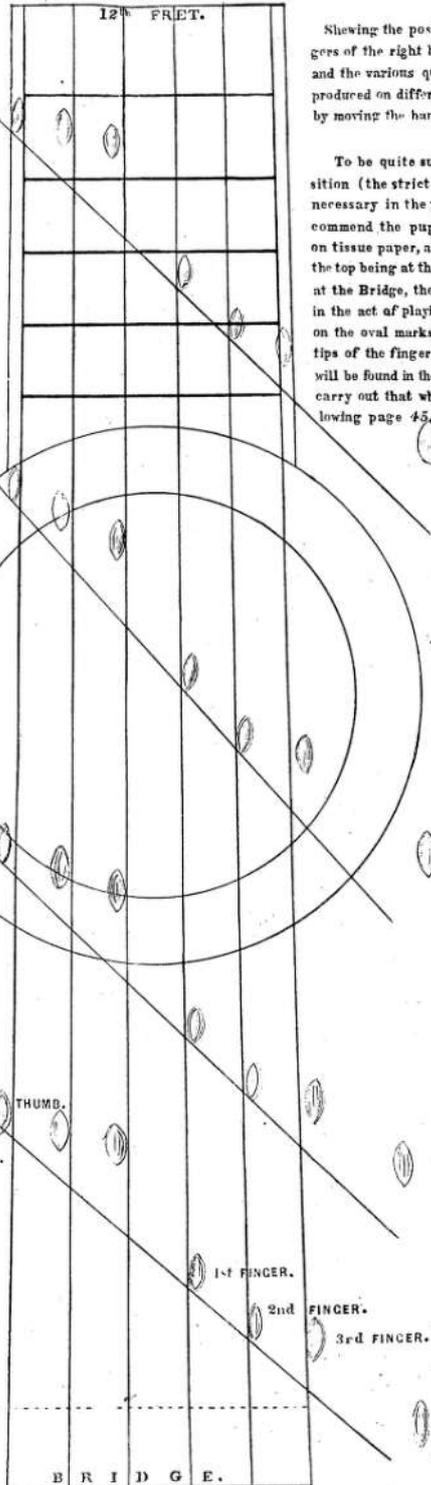
Round, full tone to be struck with the fleshy part of the fingers.

EXAMPLE B.

Hard, crisp tone is produced at this part, and the tips of the fingers to strike the strings with great force.

EXAMPLE A.

DIAGRAM. 2.



Shewing the position of the thumb and fingers of the right hand for striking the strings and the various qualities of tone which can be produced on different parts of the instrument, by moving the hand higher or lower.

To be quite sure of the right hand position (the strict attention to which is so necessary in the production of tone) I recommend the pupil to trace this Diagram on tissue paper, and place it under the strings, the top being at the 12th fret and the bottom at the Bridge, then hold the instrument as in the act of playing, and place the fingers on the oval marks intended to represent the tips of the fingers; This being done, the hand will be found in the best possible position to carry out that which is expressed in the following page 45.

TOUCH, TONE, AND EXPRESSION

As the charm of the Guitar consists in bringing out a *round full tone*, and *varying the quality* according to the style of music, or phrasing either with energy or brilliancy, or pathos and expression, (not merely making sounds which only touch the ear, but producing such tones that shall touch the feelings,) the preceding *diagram 2* will shew where the varied qualities of tone can be produced.

To strike the strings of the guitar in a matter-of-fact way is anything but pleasing, and indeed has given many a dislike to the instrument; but to admirers of the guitar even a few notes or chords well produced, or played, have an indescribable charm.

The secret of good guitar playing is to prevent jarring and twanging.

Jarring is avoided by placing the fingers of the left hand near the frets and pressing them tightly.

Twanging is caused by striking the string too violently and in the wrong direction, and also by the fingers or back of the nails coming in contact with the strings whilst in vibration. It is also necessary that the nails should not be too long, as only the fleshy part of the finger should strike the string.

In slow and pathetic music, in single and sometimes double notes the vibrato and glisse may be introduced with effect. To make the vibrato the string should be struck as at Ex: D or E of Diagram 2.

84.  in playing

6th String down to D. 2nd String

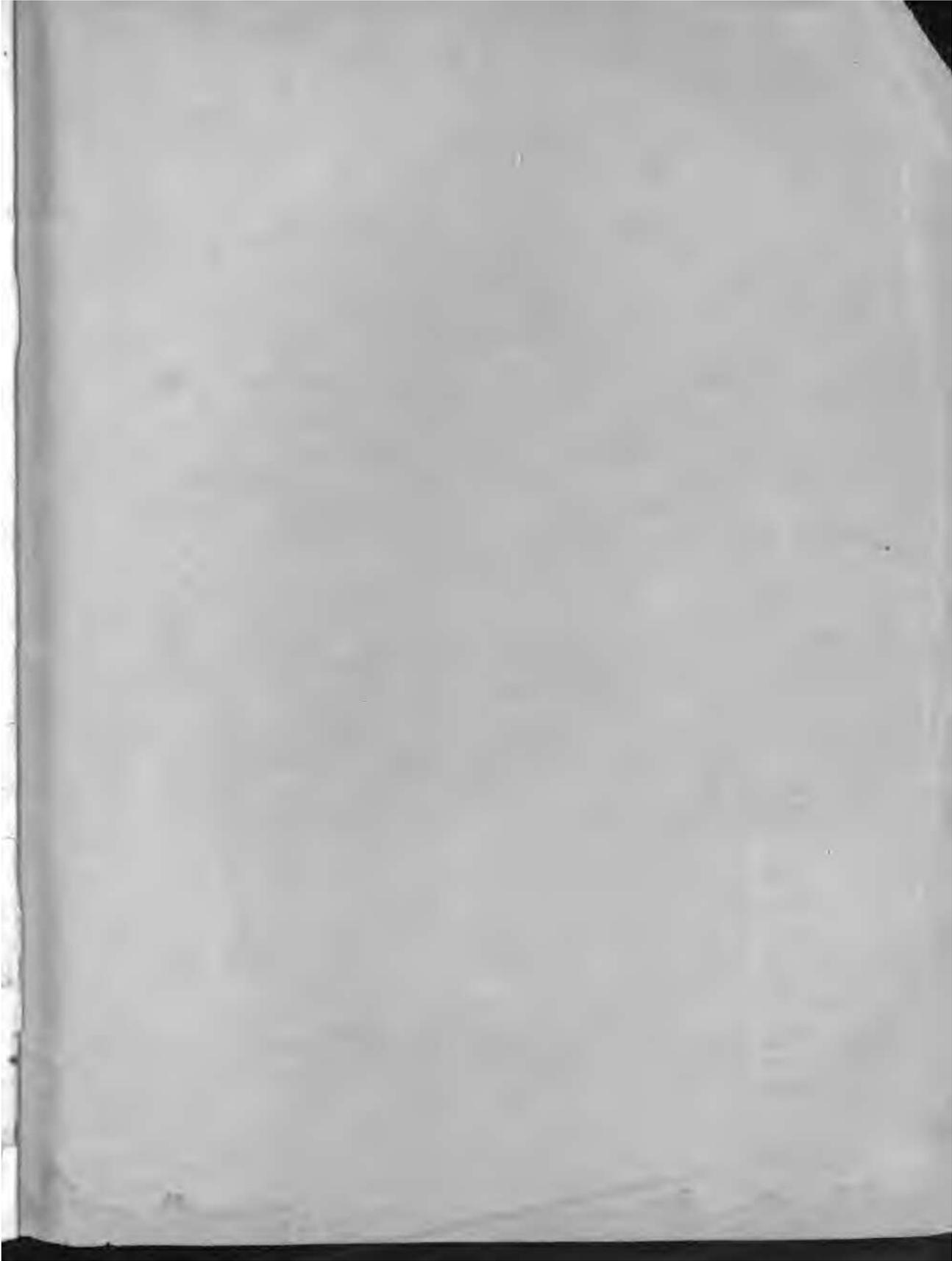
the last chord of the above an elegant effect is produced by striking it thus -

6th String down to D.  It will be observed that I vary the size of the pauses in order to shew that the notes are to be prolonged as the size increases.

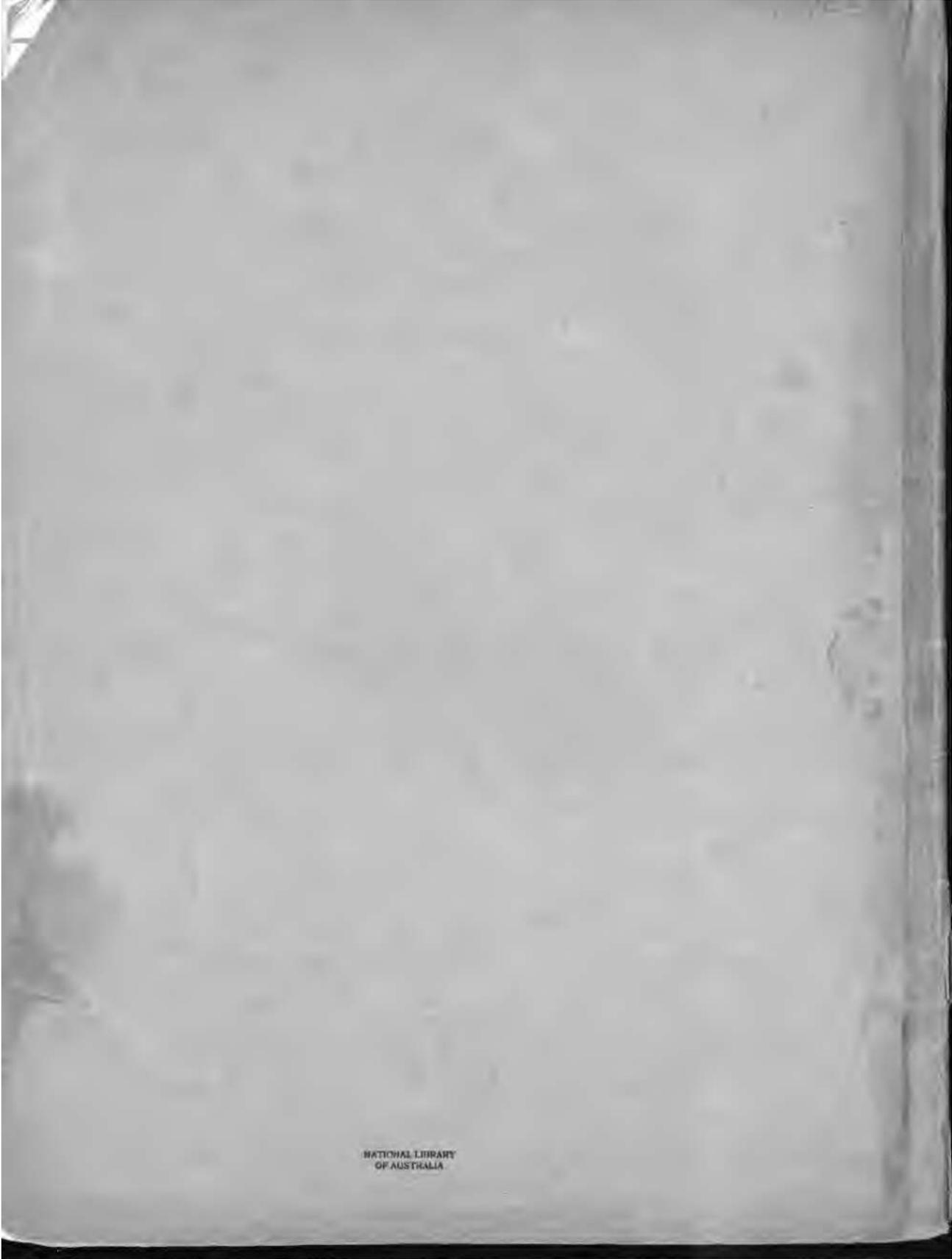
Strike the following 4 strings *ff* as marked in Diagram 2. Ex: A. C. . . . D. . . . E.

The fingers should be placed at once on the strings as if the chord were to be struck at once, then place the hand at Example A in Diagram 2, striking the 1st bass note with the thumb *with great force* then gliding the hand to Example C striking the next note with less power, and again carry the remaining two fingers which are still resting on the strings to Example D and strike the third note with still less power than its predecessor, and lastly the third finger is carried up as before to Example E and striking the string so softly, as it were a breath.

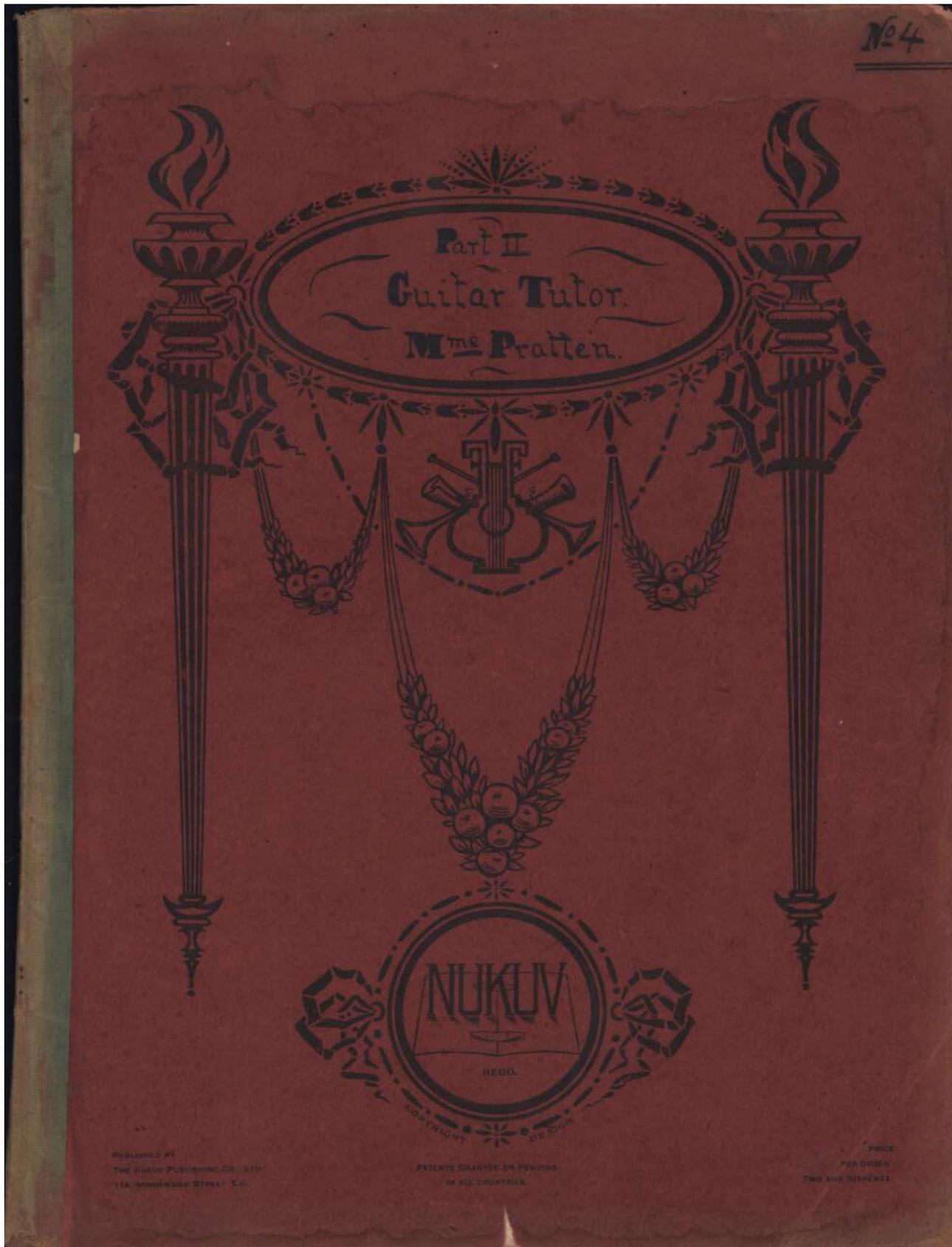
Madame R. Sidney Pratten's guitar tutor [music] : containing a large selection of examples, including progressive lessons & songs in various keys, diagram of the notes on the fingerboard ...



Madame R. Sidney Pratten's guitar tutor [music] : containing a large selection of examples, including progressive lessons & songs in various keys, diagram of the notes on the fingerboard ...



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85

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with Diagram. shewing the proper position of the Right Hand

Diagrams of Harmonics.

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46

The following few bars taken from Sor which will be found at the end of the work page 71, are given as a specimen to shew the varied expression that can be made in a few successive bars by striking the strings in the different parts.

6th string lowered to D.

85. *p* *cranz* *f* *ff* *dolce.* &c.

Diagram 2. Ex: E. . . . Ex: D. . . . Ex: C. . . . Ex: B. . . . Ex: D. . . .

- When a hard powerful tone is required on the silver strings particularly for a single bass note strike at Example A.
 Also for imitating horns or bugles, on the gut strings strike at Ex: ... A.
 For forte and double forte at Ex: ... B.
 For general playing at Ex: ... C.
 For Dolce or soft tone at Ex: ... D.
 For Pianissimo at Ex: ... E.

EXERCISES FOR THE RIGHT HAND.

M^{AD} R. S. PRATTEN'S GUITAR SCHOOL.

The image displays a page of musical notation for guitar, numbered 91 through 97. The exercises are written in treble clef with a key signature of three sharps (F#, C#, G#). Exercise 91 is in 6/8 time and consists of a continuous eighth-note pattern. Exercise 92 is also in 6/8 time and features a similar eighth-note pattern with some rests. Exercises 93 through 97 are in common time (C) and consist of rhythmic exercises involving eighth and sixteenth notes, often with slurs and repeat signs. Exercise 93 includes a series of chords (A, C, D, E, F#, G#) written below the staff. Exercises 94, 95, and 96 feature complex rhythmic patterns with slurs and repeat signs. Exercise 97 includes a series of chords (A, C, D, E, F#, G#) written below the staff.

48 FROM M^{ME} PRATTEN'S CARNAVAL DE VENISE.
1st VARIATION.

98.

2nd Corde. A : • A : • A : •

2nd Corde.

3rd VARIATION. FROM DO.

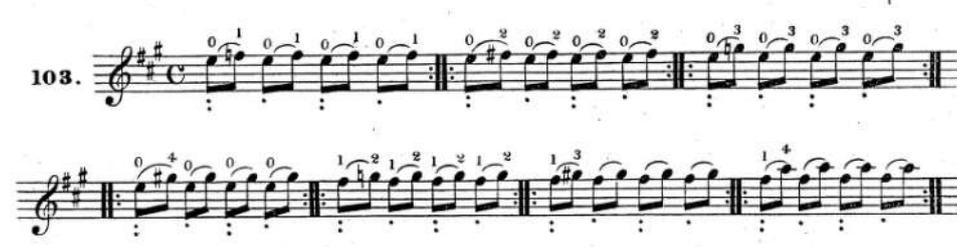
99.

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50 Exercises for the Left hand continued.

102. 

VII. - - - V. - IV. - - -

103. 

104. 

105. 

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MAZURKA. EXERCISE FOR GLISSÉ. 51
C. J. PRATTEN.

106.

Exercise for SLURS.

107.

IX VII IX.

MUSIC R. S. PRATTEN'S Guitar School.

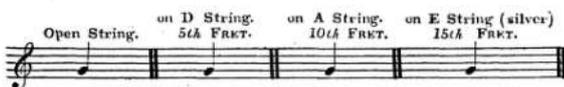
EXERCISES IN VARIOUS POSITIONS.

The positions are generally defined by whatever fret the first finger falls upon, so that, if the first finger is on the first fret, the second, third, and fourth fingers will naturally find their places on the second, third, and fourth frets; the hand is then said to be in the 1st Position, and all the notes within reach from the 1st to the 4th frets belong to that position.

And again — when the first finger is placed upon the fifth fret, the second, third and fourth fingers will find their places on the sixth, seventh and eighth frets — this is called the 5th Position.

The same remarks apply to the other frets as will be seen in the following pages.

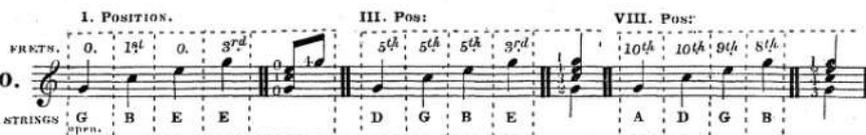
It will be observed by referring to the Diagram of the Fingerboard at page 6 that upon the Guitar there are many duplicate notes, written the same, but can be played on different strings and various parts of the Instrument; for instance, the note G written on the second line can be played on four different parts. thus:—

108. 

And when any notes of the scale (some of which are only to be found once, others 2, 3 and 4 times) are intended to be played out of their usual places, that is, on other parts of the fingerboard (either because they are more convenient, or to produce a different or better effect) they are generally marked in positions with roman numerals thus I. III. V. VII. IX. &c &c but when the notes are no longer to be played in the positions indicated by roman figures the word "loco" is used to signify that they are to be taken in their usual places.

Example 109 will shew how the four following notes  may be taken separately in various parts of the fingerboard and Example 110 how the same four notes taken together (forming a chord) are found in different positions.

109. 

110. 

The above notes in their various positions will be clearly seen by referring to Diagram I — page 6.

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V. POSITION.
C Major.

111. STRINGS. G B E B G

VII. VIII.

112. D G B E B G D A E

V. loco

113. B E B G

I. VIII. 115. I. VIII. XII. loco

114. A A A A A A A A

VIII. loco

116. A A A A A A A A

117.

118.

119.

120.

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55

D MAJOR. II.

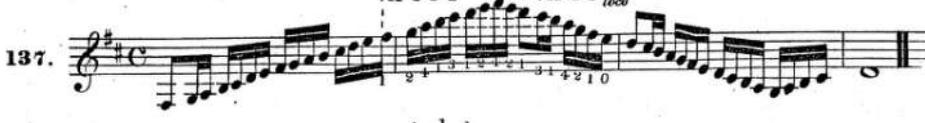
131. 

132. 

133. 

134. 

135. 

136. 

137. 

138. 

139. 

140. 

141. 

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56 A. MAJOR.

142. *IV.* *V.* *II.* *V.*

143. *IV.* *V.*

144. *V.* *IX.* *XIV.* *IX.*

145. *IX.* *X.* *IX.* *V.*

146. *IX.* *VII.* *V.* *IV.*

147. *II.* *V.* *IX.* *XIV.* *II.*

148. *II.*

149. *I.* *IX.* *XIV.* *IX.* *loco*

150.

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151.

152.

153.

154. **E. MAJOR.**

155.

156.

157.

158.

159.

160.

58

161. 

162. 

163. 

164. 

165. **B. MAJOR.** 

IX. - - - 3 - - - X. - - -

IX. - - - 4 3 1 3 loco

166. 

or 1 4 4 4 4 4 2 3 1 4 1 3 IV. - - - 3 1 1 4 1 1

1 2 3 4 3 1 1 2 1 IV. - - - 4 3 1 1 4 1 1

167. 

II. - - - IV. - - - I. - - -

168. 

VII. - - - IX. - - - VII. IV. - - -

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59

169. *IV.* *VII.* *XI.* *harm.*

170. *XI.* *VII.* *IV.*

171.

172.

173.

174.

175. *E. MINOR.* *IX.*

176. *VII.* *177.* *IX.* *12th harm.* *VII.*

178. *VII.* *loco* *VII.*

60
D. MINOR.

179. 

180. 

181. 

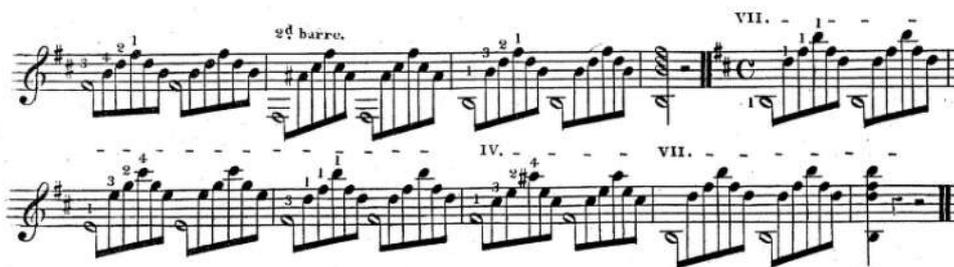
182. 



B. MINOR.

183. 

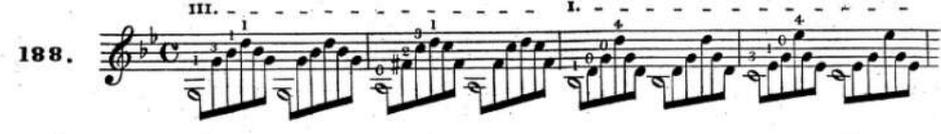
184. 



185. 

186. **G. MINOR.** 

187. 

188. 

189. 

190. 

191. 

192. 

193. 

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62 F# MINOR.

191. *lecco*

192.

193. 194. IX. IV. II.

195. X. II.

196. C MINOR. V. X. B G D A E

197. 198. VIII. V. VIII.

199. I. III. VIII. V.

200. C# MINOR. VI. XI. VII. *lecco*

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63

201. *IV. - VI. IV. II. IV. VI. IV. - - - - -*

202. *VIII. - VI. VIII. IX. VI. VIII. IX. - - -*

203. *IX. - - -*

loco

F. MINOR. *VI. - X. - VIII. - - - - - III. Barré.*

204. *VI. - X. - VIII. - - - - - III. Barré.*

205. *III. - - - - - VI. III. - - - - -*

206. *III. - - - - - VI. III. - - - - -*

207. *VIII. - - - - - VI. VIII. - - - - -*

208. *I. III. - - - - - VIII. - - - - - loco*

209. *IX. - - - - - V. - - - - -*

loco

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64

210.

0 1 2 3

ON THE SHAKE. FROM GIULIANI'S 3rd CONCERTO.

211.

3 IX. 3 1

from the same.

212.

VII.

IX. GIULIANI Op. 35.

213.

214.

215.

H A R M O N I C S .

There are various ways of expressing and writing harmonics as will be seen by the following extracts from some of the best composers for the instrument. Each having adopted a different method. —

TABLE OF HARMONICS.

DIAGRAM 3.

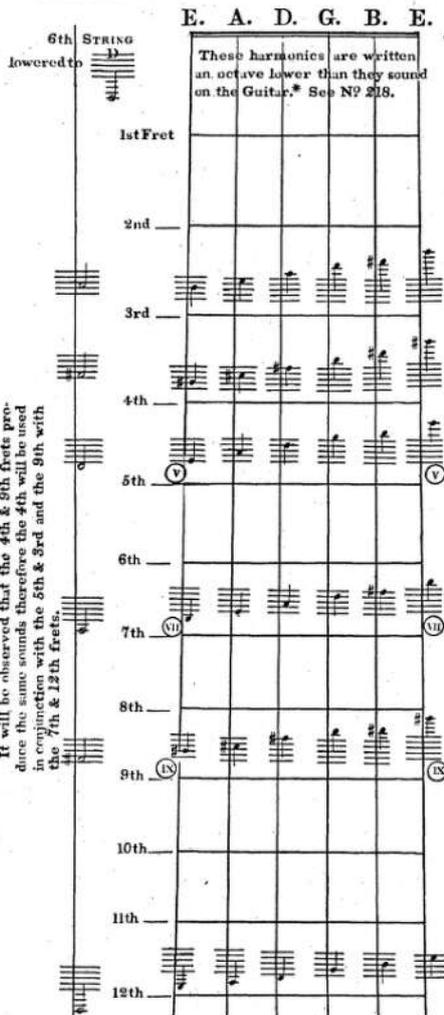
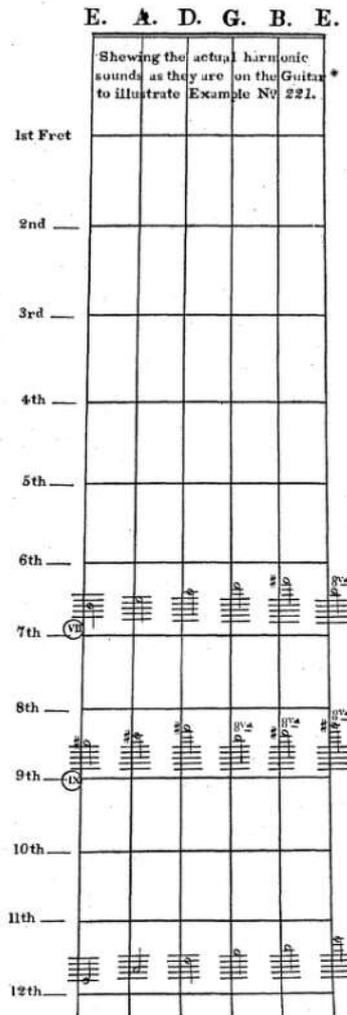


DIAGRAM 4.



To produce a clear harmonic tone it is necessary to place the fingers *exactly* over the fret, excepting only those on the 3rd fret, when the fingers must be about three eighths of an inch lower — and in all instances to produce a full note the string must be struck near the bridge and with greater than ordinary force, and the left hand finger should be instantly raised to allow the string full vibration.

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* Remember the Guitar sounds an octave lower than the notation. See page 2.

The harmonics of the following Example will be found in Diagram 3.

LEGNANI. Op. 27.

As written. *Armonica.*

As played.

Figures indicate frets.

Notes indicate strings.

Harmonics.

3 --- 5 --- 7 --- 12 ---

5^o Tasto. 7^o Tasto. 12^o Tasto.

The following is the most satisfactory mode of writing harmonics, because the small notes above, shew what notes are produced. for Example —

220.

Harmonics.

In the above example the large notes indicate the strings to be used, the figures the frets, and the rings (ooo) that they are harmonics.

Another mode of writing harmonics found in Legnani's Trente Six Caprices Op. 20. wherein he writes the actual sounds of which he intends the harmonics to produce — The frets are indicated by figures above, and the strings in like manner below — These harmonics will be found in Diagram 4.

LEGNANI. Op. 20.

Written thus.

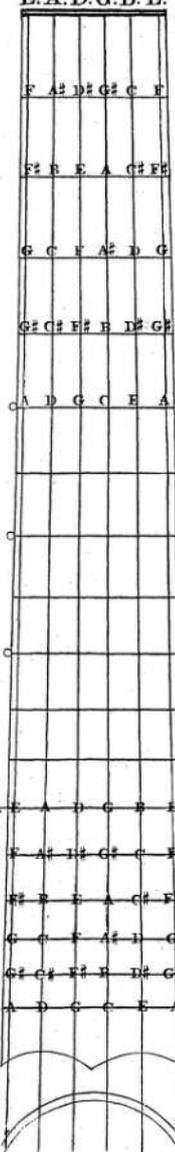
221.

Solution.

The notes indicate the Strings and the figures Frets.

The annexed Diagram 5. is to shew how harmonics are produced by double fingering (a double doigter) therefore, if it is desired to hear either of the open strings an octave higher in harmonics, the thumb of the right hand must be placed lightly over the 12th fret in such position as to allow the first finger to strike under, and at least three frets distant from the thumb — This will be the exact centre or half length of the strings, and should the first fret be stopped, the octave or half will be found on the 13th fret — The 2nd on the 14th — the 3rd on the 15th and so on. see below.

DIAGRAM 5.
E. A. D. G. B. E.



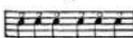
For the open strings
the Thumb must touch the ... 12th. FRET. E. A. D. G. B. E.
For the 1st FRET the thumb
must touch the 13th. — F. A. D. G. C. F.
2nd — 14th. — F. B. E. A. C. F.
3rd — 15th. — G. C. E. A. D. G.
4th — 16th. — G. C. F. B. D. G.
5th — 17th. — A. D. G. C. E. A.

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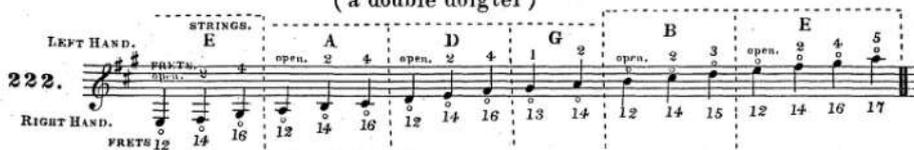
EXAMPLE F.

EXAMPLE G.

In writing harmonics "a double doigter" the notes stopped by the left hand are used, but of course by striking (in the manner before described) with the right hand on the corresponding fret, on, or beyond the 12th. the octave sound (in harmonic) is produced, although, be it understood, the left hand notation is retained as Example G in Diagram 5. page 68.

Thus; the passage in Ex: 224 5th bar. written  sounds  and is produced by the left hand stopping the 1st. fret, 2nd. string, whilst the thumb of the right hand is placed on the 13th fret, of the same string and is struck with the first finger.

SCALE IN HARMONICS
(à double doigter)

222. 

MA NORMANDIE.

223. 

F.SOR. Op. 25.

224. 





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Some writers for the Guitar have endeavoured to produce effects by raising or lowering the 6th and 5th strings to suit the key in which the music is set, to obtain depth of tone; this applies more particularly to the key of D to which the 6th string E is lowered – the following is an Example.

Andante maestoso.
I.e 6^e Corde en Re. BY F. SOR.

226.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante maestoso.' and the composer is 'BY F. SOR.'. The piece is identified as '226.' and 'I.e 6^e Corde en Re.'. The score includes dynamic markings such as *f*, *p*, *f*, *p*, *dot.*, *p*, *cres:*, *f*, *ff*, *mf*, and *f*. It also features performance instructions like '1st time.', '2nd time.', and 'Cadenza ad lib.'. The music is written in a style characteristic of 19th-century guitar pedagogy, with a focus on technical precision and expressive dynamics.

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72

Andante. **THEME ORIGINAL.** C. J. PRATTEN.

227.

All^{to} Giocoso. **SPANISH DANCE.** C. J. PRATTEN.

228.

Drum

M^{re} R. S. PRATTEN'S Guitar School.

MOUVEMENT DE PRIERE RELIGIEUSE. BY SOR. 73

229.

BY SOR.

230. *Moderato.*

BY SOR.

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74

GALOP. BY F. SOR.

231.

Andante Pastorale. F. SOR.

232.

Lower 6th string to D.

M^{me} R.S. PRATTEN'S Guitar School.

VALSE FROM OP. 57.

BY GIULIANI.

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76 6th string raised to F. BY SOR.

Moderato.

234.



Extract from 3rd Concerto.* GIULIANI.

235.



* To those sufficiently advanced I recommend the study of this charming composition as well as most of his works. Giuliani was the most prolific writer of his day — his Exercises Op: 48. 71. and 148 in Two Books — and Douze Divertissements Op: 56. and Grand Variations on Partant pour la Syrie Op: 104 may be specially recommended.

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"GOD SAVE THE QUEEN" with Variations. 77

Andantino. BY KREUTZER.

THEME.
236.

VAR: 1.

VAR: 2.

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Composer	Compass of 1st key	Song by	Composer	Compass of 1st key	Song by	Composer	Compass of 1st key	Song by
STEPHEN ADAMS	B7 to E2	<i>Mr. Edward Lloyd</i>	L. DENZA	B7 to E2	<i>Miss A. Larkcom</i>	J. L. MOLLOY	C to C	<i>Mdme. Ant.</i>
ADIEU, MARIE, E7, F, G & A	B7 to E2	<i>Mr. Maybrick</i>	FLOWER OF MY SOUL, E7, F and G ...	B7 to E2	LOVE COMES TO ALL, E7 & G	C to C	<i>Mdme. Ant.</i>	
THE BLACKTHORN, E7, F & G	G to D	<i>Mdme. Alice Gomez</i>	(With Mandoline Accompaniment)	B to E	THE RAVEN, B7 ...	A to F	<i>Mdme. Ant.</i>	
THE STARS OF NORMANDIE, C, D, E2 and F	C to E	<i>Mr. Edward Lloyd</i>	CALL ME BACK, A, B7 and C	B to E	THE CARNIVAL, C, D7 and E7	H to E	<i>Mdme. Ant.</i>	
THE HOLY CITY, A7, B7, C and D7	C to E7	<i>Signor Foli</i>		C to E7	HOME, DEARIE, HOME, D, E7, & F	A to D	<i>Mdme. Ant.</i>	
GOLDEN GUINEAS, C and D	G to E	<i>Mdme. Alice Gomez</i>	LOUIS DIEHL	B to E	BANTRY BAY, A, C and D	A to C	<i>Mr. Maybrick</i>	
SWEET KILDARE, F, G & A7	C to E	<i>Mr. Edward Lloyd</i>	GOING TO MARKET, C, D & E7	B to E	THE SAILOR'S DANCE, E7 & F	H to E7	<i>Mr. Maybrick</i>	
THE ISLAND OF DREAMS, C, D, E2 and F	C to E	<i>Mdme. Ant. Sterling</i>	THE DARLING OF US ALL, A7 and C ...	C to E7	FAME, THE FIDDLER, D, E, & F	A to D	<i>Mr. Barring</i>	
THE CRY OF THE LITTLE ONES, C, D7 and E7	A to C	<i>Mr. Maybrick</i>		C to E7	LIGHTHOUSE KEEPER, C and D	C to D	<i>Mr. Barring</i>	
WHAT AM I LOVE, WITHOUT THEM? G & B7	D to E	<i>Mdme. Alice Gomez</i>	A. SCOTT GATTY	C to E7	THE LADS IN RED, E7 and F	B7 to E7	<i>Mr. Barring</i>	
BY THE FOUNTAIN, E7, F & G	B7 to E7	<i>Mr. Edward Lloyd</i>	ARE FOND KISS, F and G ...	A to D	THE THREE BEGGARS, C, D & E	C to E	<i>Mr. Barring</i>	
THIS WORK-A-DAY WORLD, A7 and B7	A7 to E7	<i>Mdme. Belle Cole</i>	THE SHEEPFOLD, E ...	A to D	OUR LAST WALTZ, B7, C & D	A to E7	<i>Mdme. Trebb</i>	
MONA, C, E7, E and F	C to E	<i>Mr. Edward Lloyd</i>	WHEN LOVE WAS A LITTLE BOY, C, D and E7	B to E	LOVE'S OLD SWEET SONG, E7, F and G ...	A to C	<i>Mdme. Ant.</i>	
THE STAR OF BETHLEHEM, E7, F, G, and A7	B7 to E7	<i>Mr. Maybrick</i>	WHEN HARVEST CAME AGAIN, D and F ...	A to D	TO-MORROW WILL BE FRIDAY, E7 and F ...	B7 to E7	<i>Mr. Barring</i>	
THEY ALL LOVE JACK, D, E7 and F	A to D	<i>Mr. Edward Lloyd</i>	WINTER, D, E and F ...	A to D	THE BOATSWAIN'S STORY, C, D, and E7	G to D	<i>Mr. Santley</i>	
THE GARONNE, E7, F, G & A7	E7 to E7	<i>Mr. Maybrick</i>	THE GALLANTS OF ENGLAND, A7 and B7 ...	A to D	THE KERRY DANCE, E7 and F	C to F	<i>Mdme. Sherr</i>	
THE MAID OF THE MILL, E7, F, G, and A7	D to E7	<i>Mr. Edward Lloyd</i>	APART, E7 ...	C to E7	LONDON BRIDGE, D and E ...	A to C	<i>Mr. Maybrick</i>	
THE OWL, B7, C and E7	A to D	<i>Mr. Maybrick</i>	THE GOLDEN SHORE, E7	B7 to E7	DARBY AND JOAN, F, G, and A	C to C	<i>Mdme. Ant.</i>	
THE ROMANY LASS, A7, B7 & C	E7 to E7	<i>Mr. Edward Lloyd</i>	ROTHESAY BAY, E7	D to E7				
THE LITTLE HERO, B7, C & D	B7 to D	<i>Mr. Maybrick</i>	PLANTATION SONGS, Vols. 1 & 2 (Six Songs in each), 2/- each		C. PINSUTI			
CHILDREN OF THE CITY, D & F	A to D	<i>Mdme. Patey</i>			THE LAST WATCH, D, F and G	D to E		
GOOD COMPANY, F, G, and A	C to F	<i>Mr. Edward Lloyd</i>	G. PERCY HADDOCK					
THE MIDSUMMITE, B7, C & D	B7 to D	<i>Mr. Maybrick</i>	THE SOUL'S AWAKENING, E and G ...	B to E				
NANCY LEE, C, D, and E7	B7 to D	<i>Mr. Maybrick</i>			ARTHUR SULLIVAN			
THE TAR'S FAREWELL, D & E7	G to E	<i>Mr. Santley</i>	BATTISON HAYNES		THE LOST CHORD, F, G, A7 & B7	C to F	<i>Mdme. Ant.</i>	
THE BLUE ALSATIAN MOUNTAINS, D, E7, and F	D to F7	<i>Mr. Edward Lloyd</i>	OFF TO PHILADELPHIA, C & D	G to D	MY DEAREST HEART, A7 & B7	C to A7	<i>Mdme. Ant.</i>	
			MALCOLM LAWSON		LET ME DREAM AGAIN, C, D, and E7 ...	B to E	<i>Mdme. Nilsu</i>	
			MARJORIE DAW, C and D	C to E	SLEEP, MY LOVE, D7 and F ...	A7 to D7	<i>Mdme. Patey</i>	
			Arranged by A. L.		ONCE AGAIN, D and F ...	C to E	<i>Mr. Sims</i>	
			WHEN LOVE IS KIND, F & A7	C to D	GOLDEN DAYS, D ...	A to F7	<i>Mdme. Patey</i>	
			WISDOM AND LOVE, F and G	A to D	LOOKING BACK, D and F ...	A to D	<i>Mdme. Trebb</i>	
					WILL HE COME? D, E7 and F	A to C	<i>Mdme. Patey</i>	
			LIZA LEHMANN					
			COME DANCE THE ROMANIAN, C and E7 ...	A to E				
			EDUARD, E7 and F ...	E7 to F	C. V. STANFORD			
			MARK MY GIBNET, E7 and F	C to D	THE OLD NAVY, C ...	B7 to E	<i>Mr. Plunket</i>	
			TITANIA'S CRADLE, E7 and F	D to G	THE LITTLE RED LARK, F ...	C to F	<i>Mr. Plunket</i>	
					MY LOVE'S AN ARRIUS, F, G, A7 and B7	C to E	<i>Mr. Santley</i>	
			FRANCO LEONI		FATHER O'FLYNN, A7, B7, & C	A7 to E7	<i>Signor Foli</i>	
			EVE OF ANGELS' DAY, D & E	A to E				
			THE LOVERS' LULLABY, C, D and E ...	C to E	HOPE TEMPLE			
					IF I MUST LOVE, E7, F and G	A to E7	<i>Mr. Ben Dav</i>	
			F. N. LÖHR		RORY DARLIN, E7 and F ...	B7 to E7	<i>Mr. Ben Dav</i>	
			MARGARITA, B7, C and E7 ...	C to E	LOVE'S TEMPLE, G and E7 ...	G to E	<i>Mr. Ben Dav</i>	
					YOU CALLED TO ME, D, E7, and F ...	B to E	<i>Mr. Ben Dav</i>	
			A. C. MACKENZIE		LOVE WERE ENOUGH, E7, F & G	B7 to E7	<i>Mr. Ben Dav</i>	
			A DEAR WIFE, E7 and G ...	B7 to D	THOUGHTS AND TEARS, C, D7, E7 and F ...	C to D	<i>Mr. Ben Dav</i>	
					MARY GREY, C, D, E7 and F	A to C	<i>Mr. Edward</i>	
			FULLER MAITLAND		A GOLDEN ARGOSY, B7, C, and E7 ...	A to E7	<i>Mr. Edward</i>	
			BIDDY AROO, D7, D and F ...	A7 to E7	INSWEEP SEPTEMBER, D, E7, and F ...	C7 to E	<i>Mdme. C. Sa</i>	
					THERE ARE NONE LIKE TO FREE, D, E7 and F ...	A to E	<i>Mr. Santley</i>	
			THEO. MARZIALS		A MOTHER'S LOVE, E7, F & G	B7 to E7	<i>Mdme. Ant. S</i>	
			WHERE'S POLLY? G ...	D to E7	MY LADY'S BOWER, E7, F & G	A7 to D	<i>Mr. Santley</i>	
			WINKIN', BLINKIN' AND NOD, A7 ...	E7 to F	FOND HEART, FAREWELL, C, D7 and E7 ...	E to F	<i>Mr. Santley</i>	
			GO, PRETTY ROSE (Duet), F and G ...	C to E	AN OLD GARDEN, G, A7 & B7	B to E	<i>Miss Eleano</i>	
			WHERE'S HUOO? C & E7 ...	C to E	WERE WE LOVERS THEN? E7, F and G ...	B7 to E7	<i>Mr. Barring</i>	
			THE RIVER OF YEARS, E7, F & G	B7 to E7	WHEN WE MEET, F, G & A ...	D to E		
			ASK NOTHING MORE, D, E7, and F ...	B to D				
			NEVER TO KNOW, F, G, & A7	C to F	A. GORING THOMAS			
			LEAVING-YET LOVING, E7 & F	C to E7	MORNING BRIGHT, B7, C and D	B7 to F	<i>Mrs. Mary</i>	
			THE MILLER AND THE MAID, D, E7, and F ...	B to D	WINDS IN THE TREES, C, E7 & F	G to D	<i>Mdme. Trebb</i>	
			A SUMMER SHOWER, E7 and F	D to E7				
			TWICKENHAM FERRY, E7 & F	B7 to E7	H. TROTÈRE			
			THREE SAILOR BOYS, A7 & B7	E7 to E7	THE DEATHLESS ARMY, A and B7 ...	A to D		
			FRANK L. MOIR		F. E. WEATHERLY			
			THE SONGS THE CHILDREN SING, D, E7, and F ...	B to D	THE BEE AND THE SONG, G and B7 ...	B to F	<i>Mrs. Mary</i>	
			GRIEVE NOT, DEARE LOVE, G and B7 ...	D to E				
			GOLDEN HARVEST, D, E & F	A to D	MAUDE V. WHITE			
			A LARK'S FLIGHT, D, F and G	E to F	LOVE ME, SWEET, WITH ALL THOU ART, D, F & G	C7 to D	<i>Mdme. Alic</i>	
			CHILDREN ASLEEP, D and F ...	B to D	THE MEETING, G ...	B to D	<i>Mr. Plunket</i>	
			ONLY ONCE MORE, E7, F, & G	C to E7				

* * The above Songs may be sung in public without fee or license.

The public performance of any parodied versions, however, is strictly prohibited.

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