

MADAME SIDNEY PRATTEN  
VIDA Y OBRA - LIFE & WORKS

ESPAÑOL - ENGLISH

3ª EDICIÓN - 3RD EDITION



ARTEMIO MILLA GUTIÉRREZ





*Catharina Josepha Pelzer por Charles Bougniet (1853)*

**Madame Sidney Pratten**  
**Vida y Obra**

**Tercera Edición**



# Madame Sidney Pratten

## Vida y Obra

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## **Dedicatoria**

Este libro, dedicado a la vida y la obra guitarrística de Madame Sidney Pratten, nacida Catharina Josepha Pelzer (1824-1895), es mi humilde y sincero homenaje a una mujer luchadora, amante de la guitarra, extraordinaria concertista, maestra y formadora, que ayudó a muchas personas a aprender a tocar la guitarra y compuso obras intimistas y románticas, muy bonitas y agradables de tocar, allá por el siglo XIX, en la Inglaterra de la Reina Victoria y que representa perfectamente a esa "rara avis" que es la mujer en el maravilloso mundo de la guitarra. Desde el mismo momento que supe de su existencia me cautivó profundamente esta mujer y su obra. No podía dejar de rendirle este tributo.

Pero, sobre todo, este libro está dedicado, con mi ilimitado amor, a mis hijos: Laura, Inés y Artyom.

Artemio Milla Gutiérrez  
Valencia (España) – 2024

## Prólogo

La presencia de la mujer en el ámbito de las distintas disciplinas artísticas ha estado silenciada, a lo largo de la historia, por evidentes cuestiones sociales que no han favorecido su mayor o mejor difusión.

El largo proceso artístico o la necesaria reflexión estética no han sido siempre cómodos asientos diarios a disposición de las mujeres con los que hayan podido materializar su espíritu creativo o interpretativo; más bien, al contrario. En la mayoría de las ocasiones han tenido que redoblar su esfuerzo personal en favor de poder expresarse artísticamente o, directamente, han tenido que apartar de su vida diaria esa dedicación.

El mundo de la música no ha sido ajeno a esta realidad histórica. Sin embargo, en los últimos años, se ha venido llevando a cabo una importante labor de investigación, recuperación y revisión del trabajo creativo de muchas autoras que merecen ocupar un lugar en la historia del arte sonoro.

La guitarra, por su parte, ha ido sumando a los grandes nombres del repertorio universal, compositoras que, por su obra o su quehacer interpretativo, han sabido dejar una marcada huella en su historia.

Sin duda, una de las principales protagonistas de este “listado aún por descubrir o conocer” es Catharina Josepha Pelzer, más conocida en la historia de la guitarra como Madame Sidney Pratten.

Quizás, gracias a nacer en una familia donde la música era un pilar fundamental, pudo desarrollar amplia y libremente sus altas dotes artísticas. Fue una niña prodigio, hija de un afamado guitarrista alemán de la época, Ferdinand Pelzer, del que recibió sus primeras lecciones de guitarra; tuvo varias hermanas que también se dedicaron al mundo de la música; Giulia, Jane y Anne W. y, además, fue la esposa de Robert Sidney Pratten, excelente flautista del que tomó sus apellidos para nombrarse artísticamente y con el que realizó conciertos de cámara.

Con el presente libro, Artemio Milla Gutiérrez nos adentra y profundiza en la historia de esta afamada concertista, compositora y prestigiosa pedagoga de la guitarra, que vivió una vida profesional enmarcada principalmente en la sociedad de la Inglaterra victoriana.

Esta segunda edición viene a ampliar una ya interesante y necesaria versión anterior, aportando más datos y documentación original, prácticamente desconocida hasta ahora.

Podremos acercarnos a la protagonista y conocer su evolución vital y profesional, además de tener acceso a una amplia información bibliográfica y a un escogido y selecto número de imágenes de su catálogo de obras y valiosa colección de guitarras. Todo ello supone una riquísima aportación al redescubrimiento y a la revaloración de personajes tan importantes de la historia de la guitarra.

El autor, Artemio Milla Gutiérrez, Doctor en Economía, filántropo de la guitarra y gran aficionado y estudioso de ella, hace justicia ante el “silencio histórico” que presidía su legado artístico. Hay que felicitarle y agradecerle su vocación de musicólogo, gracias a la cual tenemos ante nosotros un valiosísimo trabajo, hecho con gran amor y pasión, que, sin duda, ayudará en gran medida a conocer el valor y el alcance artístico de Madame Sidney Pratten.

Personalmente, quiero agradecerle el haberme acercado a la figura de Madame Sidney Pratten, al igual que a la de otras guitarristas-compositoras que siguen aún en el limbo artístico.

José Luis Ruiz del Puerto  
Valencia (España) – 2024

## Introducción

Recuerdo perfectamente mi primer contacto con Madame Sidney Pratten. Estaba viendo videos de guitarra en Youtube hace algunos años, no recuerdo bien cuántos y, casualmente, escuché a Alex Timmerman<sup>1</sup> tocar de forma maravillosa y con una gran sensibilidad una bonita y romántica obra, llamada 'Sadness', dedicada a su alumno y amigo John Lindsay Leckie (el hermano del Dr. Walter James Leckie, famoso discípulo y amigo de Francisco Tárrega) en una preciosa guitarra construida en Inglaterra en 1846 por J. Guiot.

'Sadness' me cautivó tanto que, además de buscar la partitura y aprender a tocarla (es una obra sencilla, íntima y seguramente dedicada en su concepción a su marido, Robert Sidney Pratten, fallecido en 1868) me hizo interesarme por su autora, Madame Sidney Pratten, de la que yo no había oído hablar anteriormente.

Desde ese momento, todo lo relacionado con la vida y obra guitarrística de esta mujer, penetró en lo más hondo de mi alma y mi corazón, como nunca ha sucedido con nadie anteriormente.

No puedo explicar desde una perspectiva lógica y racional el vínculo emocional que me une con Madame Sidney Pratten, pero así es. Tal vez sea porque, como siempre he dicho a mis amigos, yo me equivoqué al nacer en España y en el siglo XX, pues me sentía muy identificado con la Inglaterra de la segunda mitad del siglo XIX. Los motivos: el honor, el sentido de la caballerosidad, la palabra, la educación, el respeto, etc. de la alta sociedad de aquella época, que son valores que yo comparto íntegramente.

Tengo un retrato y una fotografía original suya en mi despacho en casa, he comprado dos guitarras que pertenecieron a Madame Sidney Pratten, he ido a visitar dos veces su tumba en el Cementerio de Brompton en Londres (e iré a visitarla cada vez que vaya a esta ciudad, pues se lo he prometido), en mi primera visita dejé un ejemplar de la primera edición de este libro en su tumba, bien protegido en una carpeta de plástico transparente que todavía sigue en su sitio, he tocado sus obras y, por último, he escrito este libro financiado íntegramente por mí y de gratuita distribución (física y digital) en su honor, con toda mi admiración y respeto.

Artemio Milla Gutiérrez

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<sup>1</sup> El enlace a Youtube es el siguiente: <https://www.youtube.com/watch?v=dTfIVQx65ec> (publicado en 2011).

## **Biografía**

**Madame Sidney Pratten** (1824-1895), nacida como Catharina Josepha Pelzer, vino al mundo el 15 de noviembre de 1824 en Mülheim-am-Rhein (Alemania)<sup>2</sup> y murió en Londres (Inglaterra), el 10 de octubre de 1895, dejando un enorme legado en forma de publicaciones didácticas, obras y el amor de todos sus alumnos. Durante toda su vida se dedicó a la composición, la enseñanza y dar conciertos, además de editar sus propias obras y las de otros autores; por ejemplo, las obras de Ernest Shand (1868-1924) y Leonhard Schulz (1814-1860).

Tuvo varios hermanos, a saber:

- Sarah Pelzer (1825-¿)<sup>3</sup>
- Giulia Gertrude Pelzer (1839-1938)<sup>4</sup>, la más famosa de entre todos ellos, guitarrista, mandolinista, pianista y profesora de música, quien la acompañó durante toda su vida y continuó su obra docente tras su muerte.
- Anne W. Pelzer (1833-1897)<sup>5</sup>, quien tocaba la concertina, la guitarra y el piano, además de componer y enseñar. Contrajo matrimonio con el Dr. Althaus y poco a poco fue retirándose de la enseñanza para dedicarse a su vida privada. No se conoce que tuvieran hijos.
- Jane Pelzer (1832-1849), quien aprendió a tocar la guitarra y el piano y fue la alumna favorita de Ignaz Moscheles (1794-1870), famoso compositor y pianista. Murió, siendo joven, con 17 años de edad, poco antes de que su familia abandonara Exeter para regresar en forma definitiva a Londres.
- Ferdinand Pelzer (1837-1864).
- Christie Pelzer<sup>6</sup>, quien murió siendo un niño de un fatal accidente por ingestión de hielo.
- Cunigunda Antonia Marie Pelzer (1841-1878), la más joven, quien más adelante contraería matrimonio con George Arthur Rooks, abogado de profesión, con quien tuvo una hija Cunigunda AMB Rooks (1878-1881).

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<sup>2</sup> Otras fuentes citan su nacimiento en 1821, de hecho, en su tumba dice que murió con 74 años [Coldwell, Robert (2019) en *'Memoirs of Madame Giulia Pelzer'*, señala que murió a los 74 años], pero según me ha informado Christopher Page, quien posee su acta de nacimiento, obtenida del certificado de entierro de Catharina Josepha Pelzer en el Cementerio de Brompton (aportado en su momento por su hermana Giulia Pelzer), su fecha de nacimiento es 1824, según el *'Landesarchiv Nordrhein-Westfalen'*, por lo que murió con 70 años. Agradezco a Christopher Page esta aportación.

Así consta también en:

<https://www.myheritage.es/research/collection-40001/arb-ol-familiar-familysearch?itemId=46495842&action=showRecord>

<sup>3</sup> Se desconoce la fecha de su muerte, pero está acreditado que en 1841 residía en St. Pancras, Middlesex (Inglaterra), residencia familiar en aquella época.

<https://www.myheritage.es/research/collection-40001/arb-ol-familiar-familysearch?itemId=1704643707&action=showRecord>

No se cita a Sarah Pelzer entre las hermanas de Catharina Josepha Pelzer en Coldwell, Robert (2019).

<sup>4</sup> Hay dudas sobre la verdadera fecha de su nacimiento como se puede apreciar en:

<https://www.myheritage.es/research/collection-40001/arb-ol-familiar-familysearch?itemId=1704634341&action=showRecord>

El Dr. James R. Westbrook me ha confirmado que la fecha correcta es 1839.

<sup>5</sup> El año de su muerte se cita en Page, Christopher Page et al. (2023), p. 257, ya que no consta en <https://www.myheritage.es/research/collection-40001/arb-ol-familiar-familysearch?itemId=1704634493&action=showRecord>

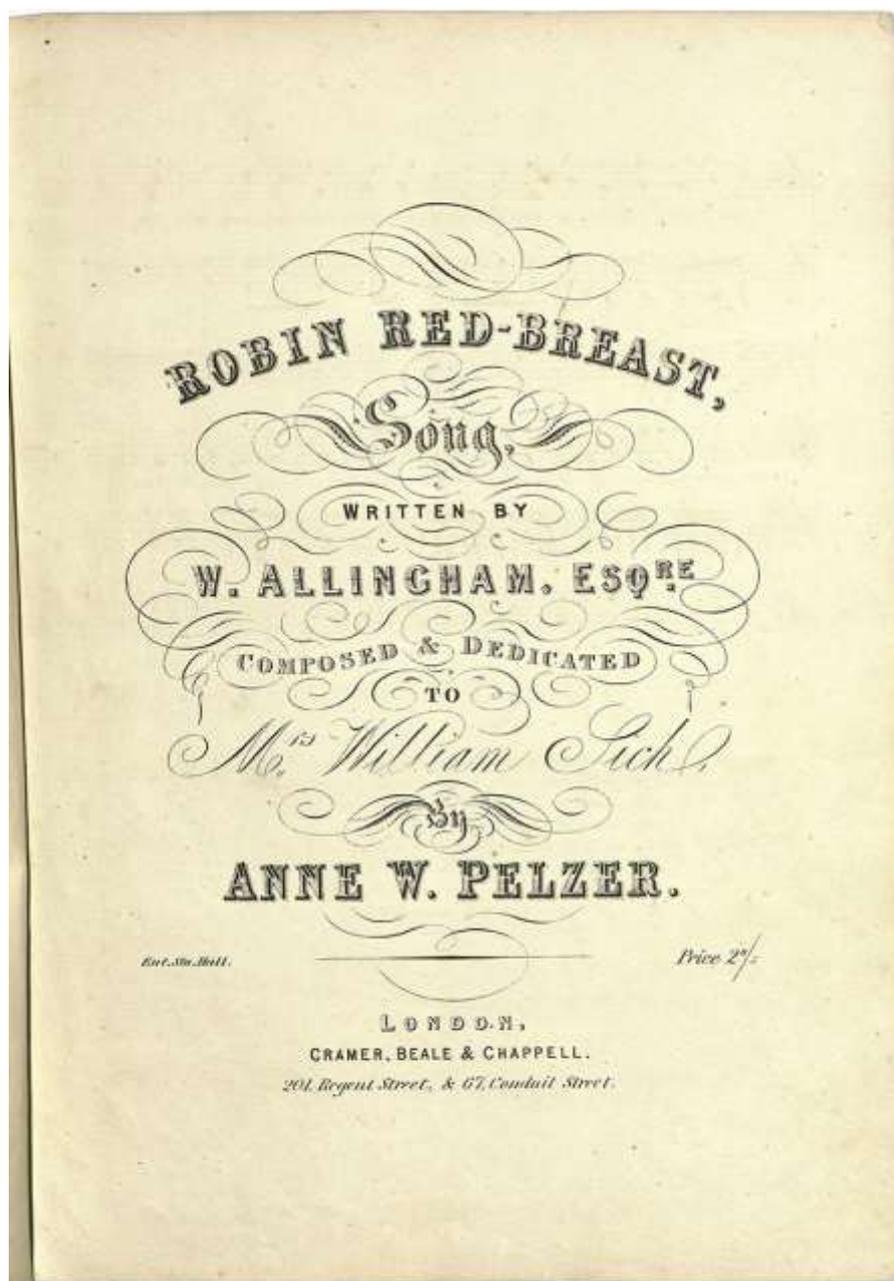
<sup>6</sup> No consta como hermano de Catharina Josepha Pelzer en:

<https://www.myheritage.es/research/collection-40001/arb-ol-familiar-familysearch?itemId=1704592649&action=showRecord>

Sin embargo, su nombre se cita en Coldwell, Robert (2019).

Todo ellos fueron hijos de Ferdinand Pelzer (1801-1861), renombrado guitarrista alemán, compositor, editor y maestro, quién, acompañado por su esposa Maria Lagrand y sus hijas Sarah y Catharina Josepha, emigró a Londres (Inglaterra) en el año 1.829.

Ya en Inglaterra, Ferdinand Pelzer apuntó a sus hijas Catharina Josepha y Giulia a dar clases de teoría musical y composición con el organista y compositor William Carnaby (1772-1839). Antes de su marcha a Inglaterra, Catharina Josepha había actuado junto con su padre (quien fue su primer maestro) y otros famosos guitarristas en diversos conciertos a dúo en varios países de Europa.



Arreglo de la obra 'Robin Red-Breast' por Anne W. Pelzer

**Ferdinand Pelzer** nació en Tréveris (Alemania) en 1801, donde comenzó sus estudios de matemáticas y música (su padre, Jacob Pelzer fue matemático), iniciándose como cantante y pianista, si bien pronto se decantó por la guitarra y el canto y comenzó a ganarse la vida como cantante, profesor y concertista de guitarra.



*Ferdinand Pelzer*

El 23 de abril de 1823 contrajo matrimonio con Maria Lagrand (1804-1863), hija de Petri Lagrand y Mariae Annae Kenker, decidiendo pasar su luna de miel en Londres. En el viaje conocieron al capitán inglés George Phillips, quien les convenció para hospedarse en su casa, en Grosvenor Place (Londres) y los introdujo en la sociedad inglesa de la época.

En 1824 Ferdinand Pelzer y Maria Lagrand fueron a visitar a los padres de ella a Mülheim-am-Rhein y allí, el 15 de noviembre de 1824, nació Catharina Josepha, su primera hija.

Como hemos comentado anteriormente, en 1829 Ferdinand Pelzer y su esposa, decidieron regresar, junto con sus hijas, Sarah y Catharina Josepha, a Londres. En pocos meses Ferdinand Pelzer obtuvo el favor del público como guitarrista y decidió quedarse a vivir allí de forma definitiva junto con su familia (excepto por una larga estancia intermedia en Exeter de 1842 a 1849), donde poco a poco se convirtió en una figura muy importante en Inglaterra.

En 1833 editó, junto a los compositores y guitarristas Felix Horetzky (1796-1870) y Leonhard Schulz una revista llamada **'The Giulianiad'** (de enero de 1833 a julio de 1835), en honor del compositor y guitarrista italiano Mauro Giuliani (1781-1829), donde se publicaban obras para guitarra de diversos autores (fue la primera revista de este tipo que se publicó en Inglaterra) y ese mismo año publicó su primer trabajo pedagógico: **'Instructions for the Spanish Guitar'** que fue seguido de otro llamado **'Instructions for the Guitar Tuned in E Major'** (seguramente escrito en Exeter entre 1842 y 1849)<sup>7</sup>.

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<sup>7</sup> 'Instructions for the Spanish Guitar'.

[https://boijefiles.musikverket.se/Boije\\_1137.pdf](https://boijefiles.musikverket.se/Boije_1137.pdf)

'Instructions for the Guitar Tuned in E Major'.

[https://imslp.org/wiki/Instructions\\_for\\_the\\_Guitar\\_tuned\\_in\\_E\\_major\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Instructions_for_the_Guitar_tuned_in_E_major_(Pelzer%2C_Ferdinand))



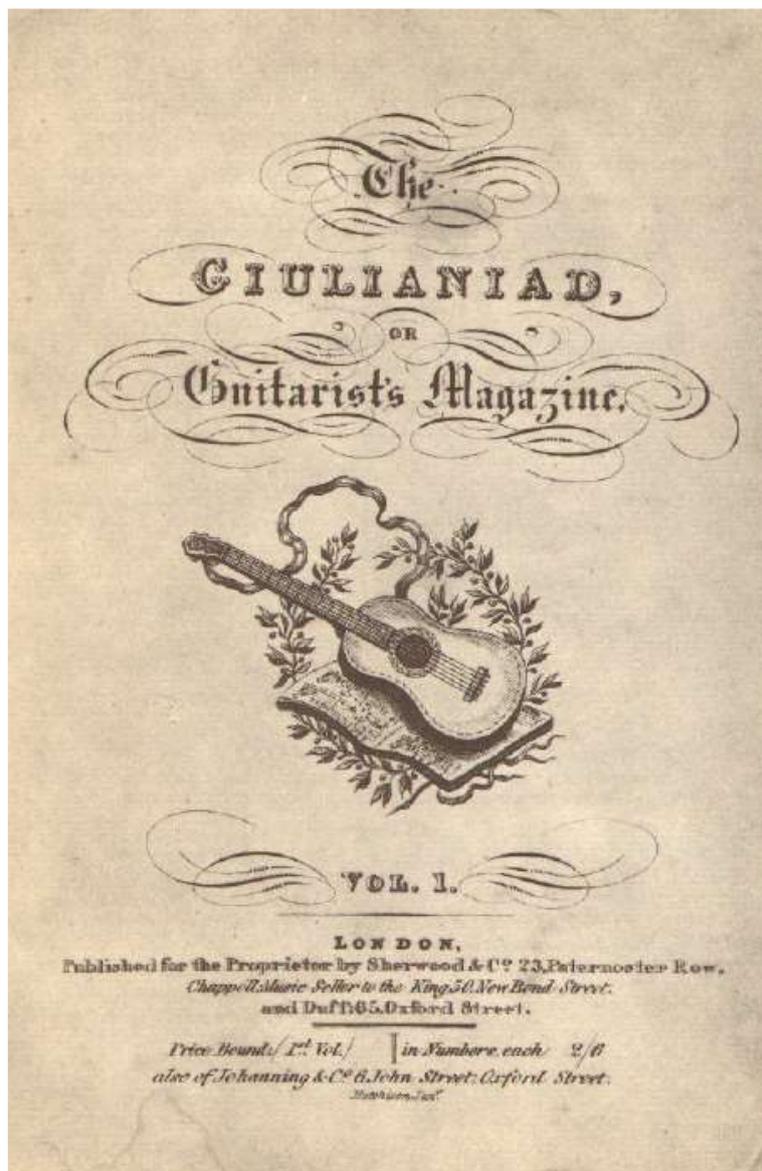
Portada de 'Instructions for the Spanish Guitar'  
(la niña de la portada es Catharina Josepha Pelzer)

Es muy posible que de este libro sacara las ideas su hija Catharina Josepha para escribir posteriormente su obra del mismo título.

Algunas obras de dominio público de Ferdinand Pelzer son las siguientes:

- *Divertimento N° 3.*  
[https://imslp.org/wiki/Divertimento\\_No.3\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Divertimento_No.3_(Pelzer%2C_Ferdinand))
- *Les élégantes (para dos guitarras).*  
[https://imslp.org/wiki/Les\\_%C3%A9l%C3%A9gantes\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Les_%C3%A9l%C3%A9gantes_(Pelzer%2C_Ferdinand))
- *Grandes variations pour la guitare sur la Cavatine de 'Tancredi', Op. 6.*  
[https://imslp.org/wiki/Grandes\\_variations\\_pour\\_la\\_guitare\\_sur\\_la\\_cavatine\\_de\\_'Tancredi'%C3%A8de'\\_Op.6\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Grandes_variations_pour_la_guitare_sur_la_cavatine_de_'Tancredi'%C3%A8de'_Op.6_(Pelzer%2C_Ferdinand))
- *Introduction and Polacca from Caraffa (para dos guitarras).*  
[https://imslp.org/wiki/Introduction\\_and\\_Polacca\\_from\\_Caraffa\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Introduction_and_Polacca_from_Caraffa_(Pelzer%2C_Ferdinand))
- *6 Variations brillantes sur un thème allemand, Op. 4.*  
[https://imslp.org/wiki/6\\_Variations\\_brillantes\\_sur\\_un\\_th%C3%A8me\\_allemand%2C\\_Op.4\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/6_Variations_brillantes_sur_un_th%C3%A8me_allemand%2C_Op.4_(Pelzer%2C_Ferdinand))

- Variations sur la romance 'De ma Celine amante modeste', Op. 8.  
[https://imslp.org/wiki/Variations\\_sur\\_la\\_romance\\_'De\\_ma\\_Celine\\_amante\\_modeste'%2C\\_Op.8\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_la_romance_'De_ma_Celine_amante_modeste'%2C_Op.8_(Pelzer%2C_Ferdinand))
- Variations sur un thème russe, Op. 2.  
[https://imslp.org/wiki/Variations\\_sur\\_un\\_th%C3%A8me\\_russe%2C\\_Op.2\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_un_th%C3%A8me_russe%2C_Op.2_(Pelzer%2C_Ferdinand))
- 150 ejercicios para guitarra (manuscrito e impreso).  
[https://www.riam.ie/digital-media/h40/h\\_40\\_02\\_105.pdf](https://www.riam.ie/digital-media/h40/h_40_02_105.pdf)  
<https://ia903407.us.archive.org/1/items/143029-1001/143029-1001%20complete.pdf>



Portada del Volumen I de 'The Giulianiad'

Ferdinand Pelzer murió en Londres en 1860 de un ataque al corazón y está enterrado en Kensal Green Cemetery.

**Giulia Pelzer** nació el 11 de diciembre de 1839<sup>8</sup> en Marylebone (Londres), en el número 39 de Great Portland Street y dedicó prácticamente toda su vida a la enseñanza de la guitarra (excepto por un período de 15 años en los que se dedicó a cuidar de sus hijos, desde 1867 hasta 1882) y continuó con la escuela de su hermana Catharina Josepha a la muerte de ésta en 1895.

Su primer concierto está acreditado en 1851, con 12 años, en el número 45 de Dover Street, en Picadilly (Londres), junto a su hermana Anne W. Pelzer, quien tocó el piano y la concertina y otros músicos (un violinista y un chelista). Giulia Pelzer interpretó obras de Regondi y algunos dúos junto con su hermana Anne W.

En 1853 pasó una larga temporada en el convento benedictino de Hammersmith donde su padre, Ferdinand Pelzer, enseñaba canto, armonía, guitarra y piano. Posteriormente pasó algún tiempo en el convento de Notre Dame, donde enseñó guitarra y la lengua inglesa, para regresar a Londres, en 1861, tras la muerte de su padre, donde empezó a dar clases de guitarra.

Contrajo matrimonio el 10 de diciembre de 1867 con James Noah King-Church (adoptando el nombre de Miss King-Church), nacido el 4 de agosto de 1835 y fallecido en 1896.

Tuvieron los siguientes hijos<sup>9</sup>:

- Lydia Josephine King-Church (1868-1963).
- Henry J. King-Church (1871-?).
- John Eyre King-Church (1872-1945).
- Ernest E. King-Church (1878-?).
- Richard Thomas Basset King-Church (1883-?).

De las investigaciones realizadas para tratar de encontrar descendientes vivos de Giulia Pelzer (dado que Catharina Josepha Pelzer no tuvo hijos) he podido encontrar la siguiente información (<https://www.myheritage.es>):

Lydia Josephine King-Church se casó con Herbert Stanley Keigwin (1878-1962) y tuvieron cinco hijos: Rhoda Marion Keigwin (1904-1985), Joan Keigwin (1905-2000), Philip Henry Keigwin (1906-1931), Barbara Keigwin (1906-1958) y John Jenkyn Keigwin (1909-1997).

Rhoda Marion Keigwin se casó en 1933 con Alan Edward Oliver (1908-1981) y tuvieron dos hijos: Philip Alan Oliver (1942-1993) y Giles Francis Oliver (1948-2020), Joan Keigwin se casó con Kenneth Read (¿) y tuvieron dos hijos: Josephine Anne Read (1938-1979) y Andrew Kenneth Howard Read (1940-2023) y John Jenkyn Keigwin se casó en con Sylvia Margaret Turner (1908-1988), sin que conste que tuvieran hijos.

Así que el último descendiente que he podido encontrar es Andrew Kenneth Howard Read, quien murió el 20 de mayo de 2023 en Londres.

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<sup>8</sup> Aunque hay cierta confusión con su fecha de nacimiento, el Dr. James R. Westbrook me ha confirmado que, efectivamente, nació en 1839.

<sup>9</sup> Se puede consultar esta información en:

<https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704634341&action=showRecord&recordTitle=Giulia+King-Church+%28nacida+Pelzer%29>



*Lydia Josephine King-Church y su marido Herbert Stanley Keigwin*



*Rhoda Marion Keigwin*



*John Jenkyn Keigwin y su esposa Sylvia Margaret Turner, de niños.*

Siendo madre y maestra, tomó clases de mandolina del gran concertista y compositor italiano Ferdinando de Christofaro (1846-1890), considerado el mejor mandolinista de Europa en la época quien, además, tocaba el piano. En 1887 consiguió una plaza como maestra en la prestigiosa Guildhall School of Music en Londres, además de seguir dando clases particulares de guitarra y mandolina a sus alumnos.

Giulia Pelzer murió en 1938<sup>10</sup> en Holborn (Londres).



*Giulia Pelzer tocando una guitarra fabricada por J. Guiot*

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<sup>10</sup> Robert Coldwell publicó en 2019 un artículo llamado: 'Memoirs of Madame Giulia Pelzer', Applebu Collection, Guildhall School of Music, que cuenta diversas anécdotas de la vida de Giulia Pelzer y de su familia y que puede descargarse en el siguiente enlace (si bien contiene algunas imprecisiones): <https://www.digitalguitararchive.com/2019/05/memoirs-of-madame-giulia-pelzer/>

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THE late Madame SIDNEY PRATTEN died October 10, 1893, and her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London, and pupil's residence if possible.

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Photo: Lyphell Sawyer

[Kegan Street, W.]

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MADAME GIULIA PELZER'S GUITAR AND MANDOLINE RECITAL, JUNE 11th, 1901.

From "THE TROUBADOUR," July 20th, 1901.

IT was a fashionable audience which assembled on Tuesday evening, June 11th, at the Steinway Hall, to appreciate a most successful Concert given by Madame Giulia Pelzer, assisted by her pupils. The Hall was well filled, and although the day had been excessively tropical, a cool atmosphere was maintained throughout the evening by means of ice artistically arranged among the palms and flowers which embellished the platform. Madame Pelzer is sister and successor to the late Madame Sidney Pratten, and the major portion of the items on the programme were compositions by that late distinguished guitariste. The proceedings opened with E. German's "Shepherd's Dance," executed by a mandoline trio consisting of Miss Brandon, Miss Beard, and Miss Swinyard. During the evening these talented ladies again appeared, Miss Brandon rendering a mandoline solo, Etudes No. 13 and 14 (De Beriot), and a duet with Miss Beard, while Miss Nellie Swinyard came forward with a mandoline solo, "Salut d'Amour" (Elgar). The Misses Griffith supplied two vocal duets, "Come with thy Lute" (Pratten) and "Comme mai passe vivre" (Pratten), to their own guitar and mandoline accompaniment. Col. Temple gave two guitar solos, 1.—"Andante Pastorale" (F. Sor), 2.—"Farewell to the Old Year" (Pratten), for which he received well-merited applause, while Mr. Henry D. Truscott was accorded an encore for his guitar songs, "An Old Ballad" (by desire) and "Polish Volkslied" ("Tell me now"). An excellent Spanish vocalization was given by Miss Pitt, Miss Yarrow, and Miss Lily Eckstein, who has a credit balance of intelligence in her favour, although barely 12 years of age. In addition, Miss Eckstein played a charming mandoline solo, which earned for her a distinguished service reward. Mrs. E. J. W. Gibb possesses a voice of unique range, and the delightful manière in which she interpreted, in the national tongue, Bizet's

"Habanera" (Carmen) gave satisfaction to a high degree. Mrs. Gibb furnished her own guitar accompaniment. A guitar duet was also contributed by Miss Atkinson and Miss Hetty Hamilton. The *bonne bouche* was of course the playing of Madame Pelzer, and at the conclusion of several guitar duets, of which "Andante Expressivo," No. 1, was certainly la première, there was a tremendous outburst of applause. A keen sense of pleasure was felt when two magnificent bouquets were presented to Madame, who at first did not notice the gift, thereby causing a little mirth.

F. H. B.

Extract from "THE LADY," June 20th, 1901.

Madame Giulia Pelzer, sister of the late Madame Sidney Pratten, and her pupils were responsible for a most enjoyable guitar and mandoline recital at the Steinway Hall on the 11th inst. Both the solo and ensemble playing were very finished and pleasing, the mandoline solos by Miss Brandon—who gave two of De Beriot's études—Miss Lily Eckstein, and Miss Nellie Swinyard being especially noticeable. Colonel Temple played as guitar solos Madame Pratten's "Farewell to the Old Year" and Sor's "Andante Pastorale," and Madame Pelzer won much applause for her performance of her sister's composition, "Twilight." Mr. Henry D. Truscott's traditional guitar songs were welcome contributions, and a Spanish song by the Misses Pitt, Yarrow, and Eckstein was another effective work from Madame Pratten's pen. Some guitar duets by Miss Atkinson and Miss Hetty Hamilton included Garibaldi, Indian, and military marches, and amongst the performers were the Misses Beard, Griffith, Pitt, and Mrs. E. J. W. Gibb, who sang the "Habanera" from "Carmen," and Messrs. Arthur Dipstale and F. Black.

Anuncio de un concierto de Madame Giulia Pelzer (1901)

0019

18<sup>th</sup> June 1927

London England



My dear Mrs Bickford

Thank you for your letter & postal order which I received on the 15<sup>th</sup>, it is so kind of you to make your type writer do better for my sake, I now can read it all now. I enjoy your interesting letters & papers very much you are such a clever little woman and so pretty I would love to have your portrait with Guitar & enjoy to hear you play it - I am so glad to think your hand is quite right, for I could not think how you could play with your wrist -

Página 1 de una carta manuscrita de Giulia Pelzer dirigida a a Vahdah Olcott-Bickford (1885-1980), famosa guitarrista americana, datada el 18 de junio de 1924<sup>11</sup>.

<sup>11</sup> La carta manuscrita entera está disponible en (se pueden encontrar tres cartas más): <https://digital-collections.csun.edu/digital/collection/VOBCorr/id/1501>

**Catharina Josepha Pelzer** (más adelante Madame Sidney Pratten) nació el 15 de noviembre de 1824 y fue una niña prodigio de la guitarra. Su primer concierto profesional (aparte de los ya mencionados duetos junto a su padre y otros guitarristas en Europa) lo dio en Londres, en 1828, tras el cual, en 1829, y como ya hemos comentado, su familia emigró a Inglaterra. También se recuerda una actuación suya, junto a su padre, en 1833, en el Kings Theatre (Londres).



*Litografía de Catharina Josepha Pelzer por Charles Baugniot (1853)*

Entre 1834 y 1836 actuó formando dúo junto al guitarrista italiano Giulio Regondi (1822-1872), otro niño prodigio de la guitarra, con quien mantuvo una sincera amistad durante toda la vida de este. Sus conciertos y recitales inspiraron a muchas personas a aprender a tocar la guitarra, entre ellas, las princesas Louise [Duchess of Argyll (1848-1939)] y Beatrice [Princess of the United Kingdom (1857-1944)], hijas de la Reina Victoria de Inglaterra, de las que fue maestra.



Catharina Josepha Pelzer a la edad de 9 años  
por Brown, Geo and Wagstaff, E.C.



Giulio Regondi

The musical public was, indeed, privileged at this time. The infant prodigies—Catherina Josepha Pelzer and Giulio Regondi—had met, and were brought out together. Such diminutive performers were “lost” on a large platform; so, to be seen as well as heard, they were mounted upon a table. Madame Pratten often used to speak of these days when she played duets with Regondi, whose abilities she always highly praised.

It may be interesting to add that Fraulein Pelzer played on a “Terz” guitar—a small-sized instrument.

En 1841 la Familia Pelzer residía en St. Pancras, Middlesex, en Londres y en 1842 se fueron a vivir a Exeter, donde vivieron en el número 6 de Longbrook Street, para regresar de nuevo a Londres, ya en forma definitiva, en 1849, año del fallecimiento de Jane Pelzer. Es en Exeter donde comienza Catharina Josepha Pelzer a dar clases de guitarra para, posteriormente, introducirse en la sociedad londinense como concertista, gracias al apoyo de Lady John Somerset, quien le dejó una sala para las clases y para conciertos íntimos de salón, muy populares en la época.

**M**ISS Pelzer—at seventeen years of age—established herself as a teacher of the guitar in Exeter. She received in that city liberal support from a fashionable *clientèle*. Perhaps the most fortunate event of her professional life occurred here. Lady John Somerset took a great fancy to the young guitariste, and persuaded her to go to London. Her ladyship gave Miss Pelzer apartments in her own residence, and introduced her to the nobility as an instructress, which soon brought her into fame.

*'Reminiscences of Madame Sidney Pratten', p. 26-27*

La Familia Pelzer se hospedó en el número 7 de Hamilton Terrace, St. John's Wood para, posteriormente y un poco antes del matrimonio de Catharina Josefa Pelzer, celebrado en 1854, trasladarse a vivir al número 10 de Robert Street, Hampstead Road.

Catharina Josepha Pelzer tomó artísticamente el segundo nombre y apellido de su marido, Robert Sidney Pratten (1824-1868), con quien contrajo matrimonio el 24 de septiembre de 1854, tras el fallecimiento de éste, ya que sentía un gran amor y admiración por él, pasando a llamarse profesionalmente **Madame Sidney Pratten**.

Su primer domicilio conyugal fue en el número 131B de Oxford Street, en Londres, mudándose posteriormente a una mejor zona, en Cavendish Square.

**Robert Sidney Pratten** nació el 23 de enero de 1824 y fue un afamado flautista autodidacta, especialmente reconocido por haber incorporado notables avances en la técnica y construcción de la flauta para mejorar su sonido y sus prestaciones.

El 25 de marzo de 1835, a la edad de 11 años, hizo su debut como flautista en The Theatre Royal (Dublin), interpretando una obra llamada 'O dulce concerto', trasladándose posteriormente a Londres en 1845. El Duque de Cambridge se interesó por sus dotes musicales y lo envió a Leipzig (Alemania) a estudiar composición, donde compuso su popular obra 'L'Espérance', en 1847.



**MR. R. SIDNEY PRATTEN**  
(1854)



**MDME. SIDNEY PRATTEN**  
(1854)

En 1848 regresó a Londres, donde actuó como primer flautista en diversas orquestas, entre las que destacan The Royal Italian Opera House, The English Opera, The Sacred Harmonic, The Philharmonic y The Theatre Royal, en las que destacaba por su sonido poderoso y la brillante ejecución de las obras.

Sin embargo, dado su carácter prácticamente autodidacta, excepto por la época pasada en Leipzig y preocupado por su falta de formación, decidió tomar lecciones de teoría musical y contrapunto con el famoso compositor, director de orquesta y chelista Charles Lucas (1808-1869).

Como hemos comentado anteriormente, Robert Sidney Pratten y Catharina Josepha Pelzer contrajeron matrimonio el 24 de septiembre de 1854. El matrimonio interpretó obras juntos en muchas ocasiones, para deleite de los amantes de la música. Formaron un matrimonio muy feliz, querido y admirado por todos sus amigos y alumnos y estuvieron muy unidos toda su vida, hasta el triste fallecimiento de Robert Sidney Pratten en 1868.

Como anécdota, señalaremos que Catharina Josepha Pelzer sufría, en ocasiones, de miedo escénico (igual que su padre Ferdinand Pelzer) y que, para calmar sus nervios, su marido se sentaba en la primera fila del auditorio y, gentil y discretamente, le marcaba el ritmo de la obra que estaba tocando. También, para ayudarla con este problema, solían tocar juntos dúos para flauta y guitarra.

Durante su vida, Robert Sidney Pratten escribió diversas publicaciones para la flauta, estudios especiales para la flauta diatónica de Siccama y para su propio instrumento perfeccionado, así como diversos arreglos de aires de ópera.



*Madame Sidney Pratten (1867)*  
*Cortesía de Classical Guitar Centre Ltd*



Robert Sidney Pratten (1862)  
(imagen propiedad de National Portrait Gallery)



Robert Sidney Pratten  
(imagen propiedad de National Portrait Gallery)

El 22 de noviembre de 1867, durante una representación de *'Elijah'*, en Exeter Hall, comenzó a sentirse mal y, aunque casi sin apenas tenerse en pie, acabó de tocar el *'obbligato'* de *'O Rest in the Lord'*, tan fantásticamente bien como siempre, pero no pudo continuar y se vio obligado a ser asistido y dejar la orquesta.

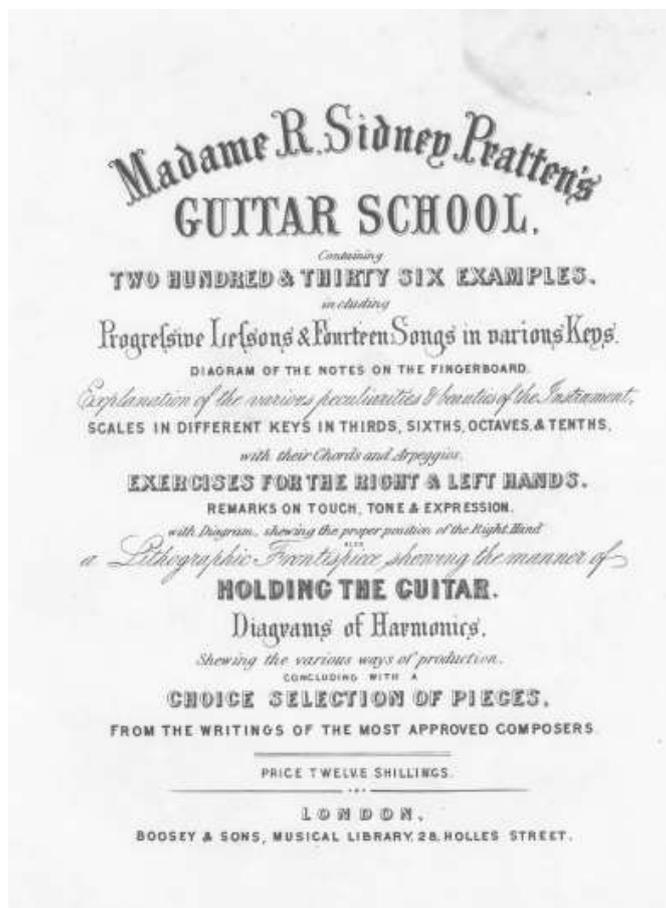
Robert Sidney Pratten murió, poco tiempo después, el 10 de febrero de 1868, en el Ramsgate General Hospital de Londres y está enterrado en el Cementerio de Ramsgate.

La muerte de su marido fue muy triste y dolorosa para Catharina Josepha Pelzer. Se recuerda una frase suya que figura en el libro ***'Reminiscences of Madame Sidney Pratten'***, escrito en 1899 por Frank Mott Harrison (1866-1945) en la que señala que *'sus años de matrimonio fueron como estar en el cielo, pero en la tierra'*.

Durante los siguientes tres años no actuó en público (aunque con alguna excepción) ni publicó ninguna obra.

En 1872 decidió, junto a su hermana Giulia Pelzer, establecer su propia escuela de guitarra en Southampton Street (Bloomsbury Square), en Londres.

Durante su vida publicó varias obras de carácter didáctico. En 1859 publicó '**Guitar School**' (quizá su obra de enseñanza más completa) compuesta por 236 ejercicios y estudios, incluyendo ejercicios progresivos, diagramas, ejercicios para ambas manos, arreglos, estudios y obras de diversos compositores.



Portada de 'Guitar School'

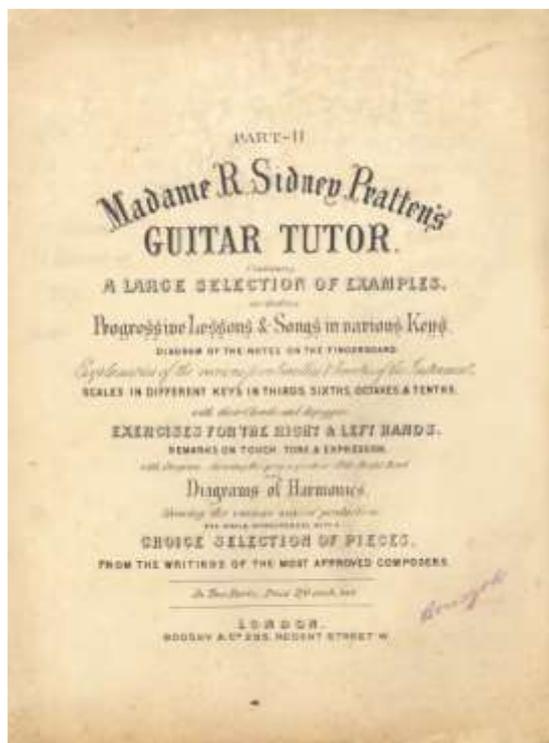
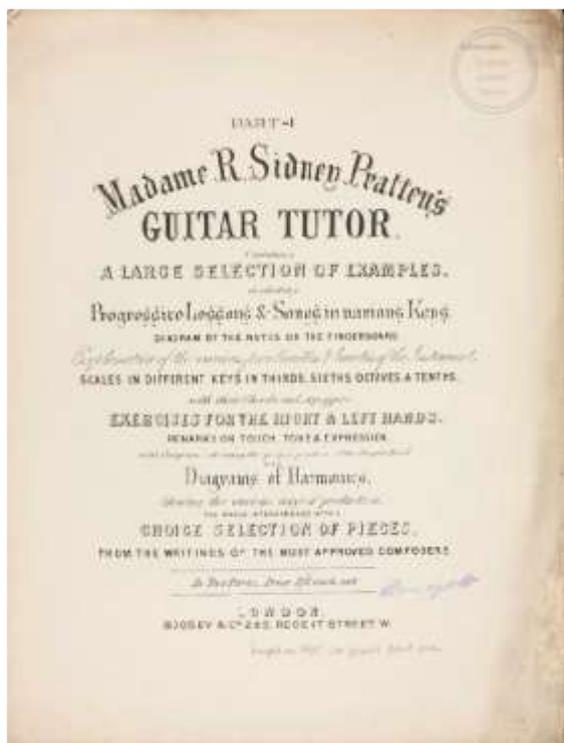
Pero pronto se dio cuenta de que este libro era demasiado exigente para los principiantes. Así, altamente preocupada por posibilitar a todos los aficionados a la guitarra el poder disfrutarla y consciente de que muchas personas o bien no tenían la habilidad suficiente para tocarla o, simplemente, no disponían del tiempo necesario para su práctica, sacó a la luz diversas publicaciones, entre las que se encuentra un manual llamado '**Learning the Guitar Simplified**', publicado en 1874, que tuvo bastante éxito en la época e incluye arreglos y obras menores para la práctica de la guitarra (sola y con voz), así como algunas obras de autores reconocidos.

En el manual se incluían ejercicios sencillos, cada uno de los cuales iba seguido de una obra fácil de tocar, junto con diagramas y las anotaciones correspondientes de digitación y la posición de los dedos en el mástil y los trastes, todo ello para facilitar el aprendizaje de los alumnos.

En 1881, y en dos volúmenes, publicó *'The Guitar Tutor'*, que contenía ejercicios y estudios técnicos, arreglos, ejemplos y obras de diversos autores, especialmente de Fernando Sor (1778 - 1839) y Mauro Giuliani, dos de sus compositores favoritos.

**Madame Pratten found, when she commenced teaching the guitar, that the amateur pupil was not inclined to devote sufficient study to the instrument to gain the necessary technique to grapple with the difficulties of the music of the classic authors for the guitar. The works of Giuliani and Sor, Legnani, Nüske and Schulz were beyond the powers of the average student. She therefore commenced to produce some suitable pieces for her pupils. These pieces require no commendation from my pen, their own reputation is sufficient, for what guitar player has not discovered their worth?**

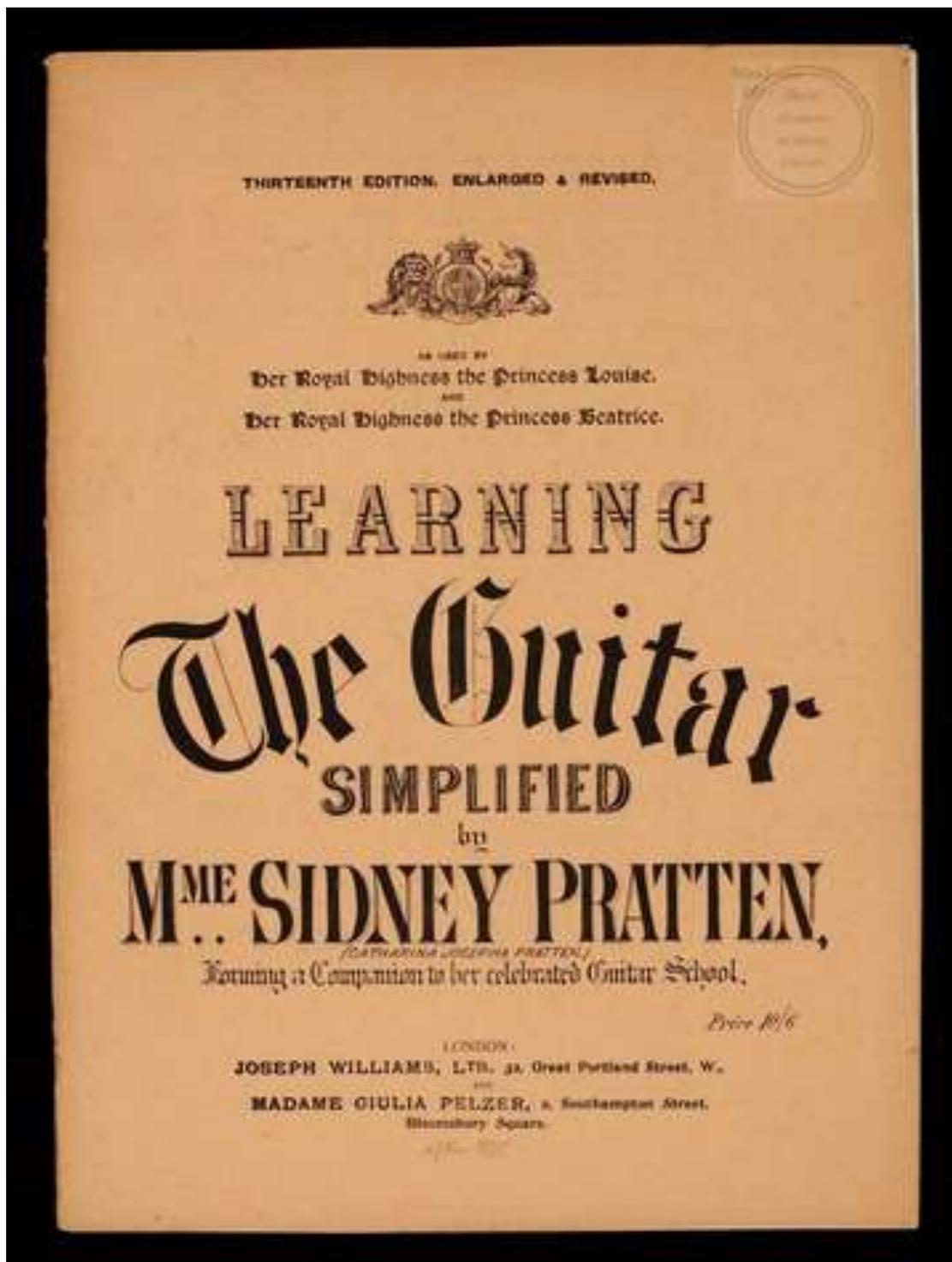
*'Reminiscences of Madame Sidney Pratten', p. 58-59*



Portadas de 'Guitar Tutor' (Parte I and Parte II)

También sugirió a sus alumnos, con el fin de evitar que las cuerdas de la guitarra pudieran romperse, que la nota Mi de la sexta cuerda se bajase un tono (Re), cambio éste que también aplicaba cuando tocaba ella sola la guitarra, señalando que las notas producían una mejor vibración y un mejor tono.

En otra de sus publicaciones didácticas, llamada '**Colored Diagrams of the Notes of the Fingerboard of the Guitar**', utilizó colores para identificar cada nota en la escala diatónica y permitir un aprendizaje más agradable de las notas y sus posiciones al alumno.



Portada de 'Learning The Guitar Simplified'

Nº1. IN COMMON KEY,  
WITH HARMONIC DIAGRAM ADDED.

Nº2. IN E MAJOR,  
WITH HARMONIC DIAGRAM ADDED.

# COLORED DIAGRAMS of THE NOTES ON THE FINGER BOARD OF THE Guitar

Designed by her talented Pupil  
**MRS GRATTEN BELLEW**  
From Diagrams in  
**MME PRATTEN'S CELEBRATED BOOK**  
**Learning the Guitar Simplified**

FOR FURTHER FACILITATING THE STUDY & KNOWLEDGE  
OF THE VARIOUS POSITIONS AS ILLUSTRATED IN THE ABOVE BOOK

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Portada de 'Colored Diagrams of the Notes of the Fingerboard of the Guitar'

make these drawings to show 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:

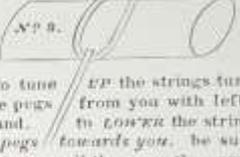


N° 1.



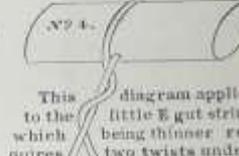
N° 2.

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



N° 3.

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



N° 4.

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 being thinner under two twists under and a loop or double knot to prevent it jumping out at the bottom.

12 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.

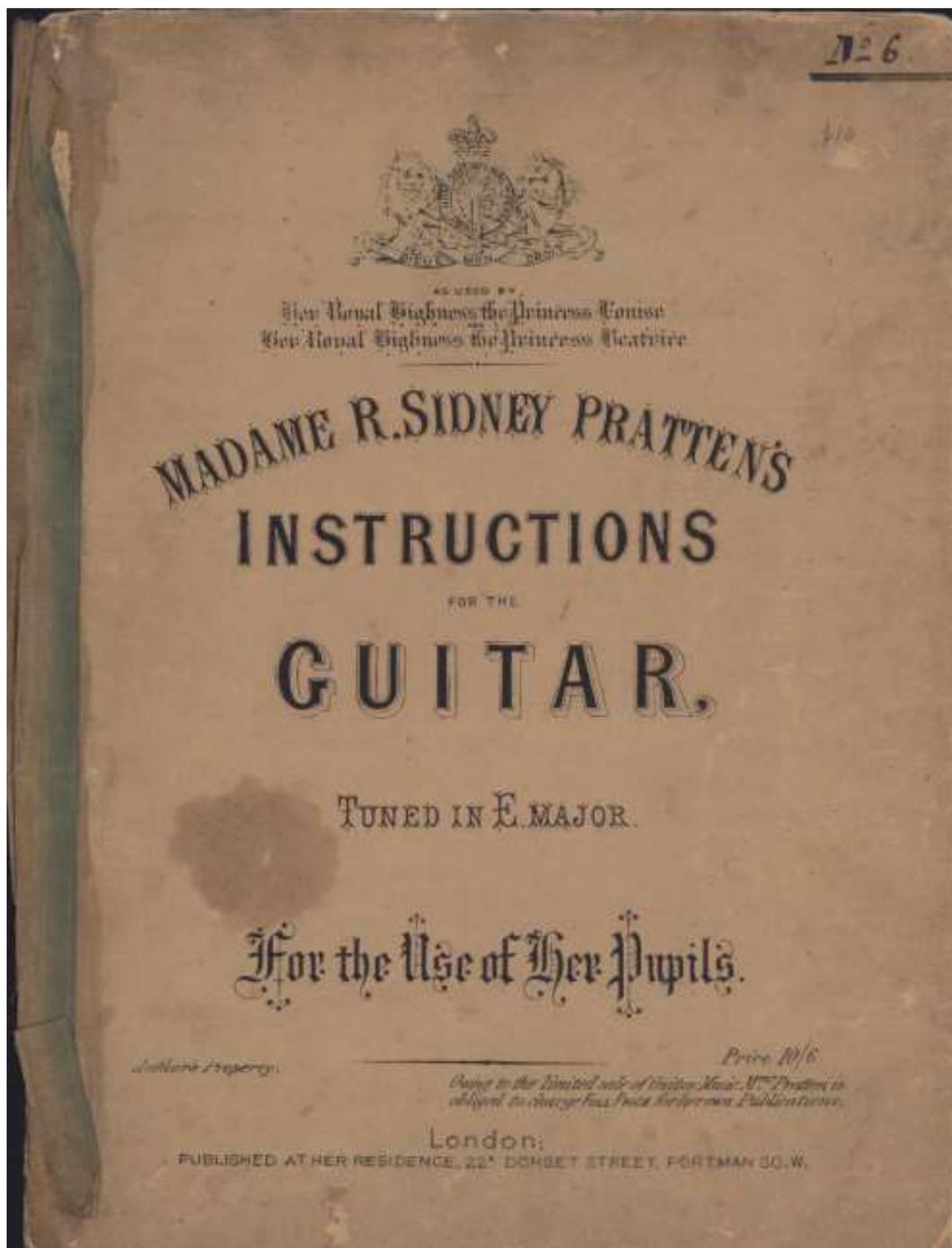
13 To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

14 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. See page 4, N° 15.

Learning the Guitar simplified by MME SIDNEY PRATTEN.

Página de 'Learning the Guitar Simplified'

También, y como curiosidad, diremos que fue una gran defensora de la afinación de la guitarra en Mi mayor (de hecho, compuso muchas obras en esta tonalidad), como lo demuestra su publicación en 1882 de '**Instructions for the Guitar Tuned in E Major**', que incluye arreglos y obras menores para la práctica de la guitarra en esta tonalidad (seguramente sacó esta idea del método que, con el mismo título, había publicado su padre, Ferdinand Pelzer, años antes).



Portada de 'Instructions for the Guitar Tuned in E Major'

Además de la guitarra, que evidentemente fue su instrumento principal, también se dedicó (sobre todo a nivel de enseñanza) a la concertina inglesa, inventada por Sir Charles Wheatstone (1802-1875) en 1829 y la gigelira, un tipo de xilófono.



*Concertina Inglesa*



*Gigelira*

Madame Sidney Pratten fue maestra de Frank Mott Harrison (escritor y editor), quien a la muerte de su profesora le dedicó un maravilloso libro, antes citado, cuya lectura del todo recomiendo, llamado *'Reminiscences of Madame Sidney Pratten'* (1899) y de Ernest Shand.

También fue maestra, además de muchísimos alumnos, de algunos personajes ilustres y conocidos, como las ya mencionadas hijas de la Reina Victoria, las Princesas Louise y Beatriz, dedicando a la primera de ellas su obra *'The Princess Louise, Op. 70'*, para piano y guitarra y los doctores Walter James Leckie (1846-1925) [amigo íntimo y alumno posterior de Francisco Tárrega (1852-1909)]<sup>12</sup> y John Lindsay Leckie (1844-1900). A este último le dedicó sus obras *'Sadness', Op. 91*, *'A Lost Love', Op. 92* y *'A Lament', Op. 93*, mientras que al Dr. Walter James Leckie le dedicó sus obras *'Hungarian March', Op. 58*, *'Progressive Preludes and Pieces for Guitar'* y *'Dance of the Witches', Op. 83*.



*Princess Louise*



*Princess Beatriz*

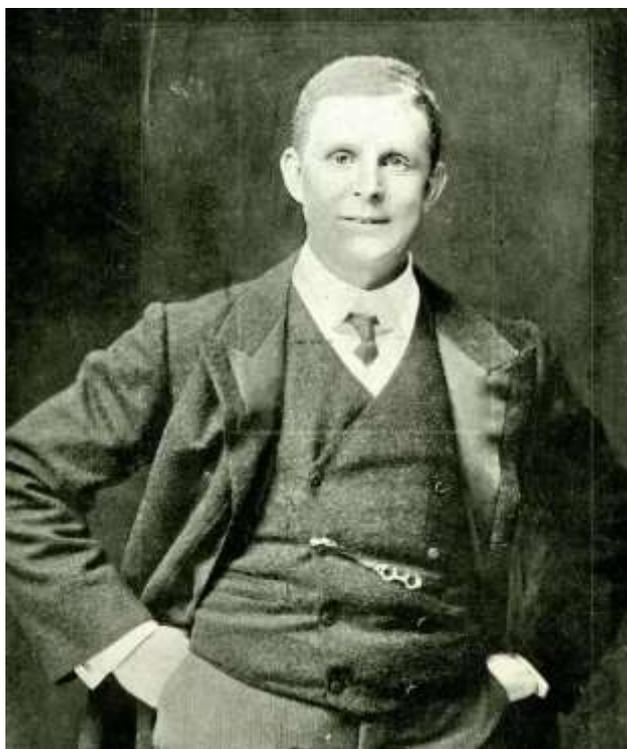
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<sup>12</sup> Está acreditado que Madame Sidney Pratten y Francisco Tárrega se conocieron y que se profesaban mutuamente admiración. En 1881 compartieron un concierto en Londres.

**Ernst Shand** (nacido Ernest William Watson) nació el 31 de enero de 1868 en Hull (Yorkshire) en Inglaterra y fue un famoso cantante y actor del 'music hall', cómico y un prolífico compositor para guitarra y gran concertista, sin duda el mejor alumno de Madame Sidney Pratten, a quién comentó cuando se conocieron, en 1888, que nada tenía ya que enseñarle y que sus composiciones eran superiores a las suyas, si bien está acreditado que le dio clases, sobre todo, para mejorar el sonido y la interpretación de la guitarra.

Desde ese día mantuvieron una estrecha y duradera amistad hasta el fallecimiento, en 1895, de Madame Sidney Pratten, quien editó algunas obras suyas. De hecho, Ernest Shand se convirtió en uno de los principales patrocinadores del libro '*Reminiscences of Madame Sidney Pratten*', escrito por Frank Mott Harrison en 1899, ya mencionado.

Ernest Shand comenzó sus estudios con el violín, pero se decantó por la guitarra tras descubrir una composición del gran guitarrista español Dionisio Aguado (1784-1849). Antes de los 30 años había compuesto más de 150 obras para guitarra, un concierto para guitarra (el primero del Reino Unido) y un método para el instrumento.



*Ernest Shand*  
(imagen propiedad de John Barrett Collection)

La obra para guitarra de Ernest Shand comprende un amplio rango de música, incluyendo obras de salón, variaciones, fantasías, canciones, música de cámara, obras para piano, transcripciones y obras pedagógicas (métodos para la guitarra). Su Op. 89, *Funeral March*, está dedicado a la muerte de Madame Sidney Pratten en 1895.

A pesar de su enorme éxito como compositor y guitarrista, Ernest Shand se dedicó, y así se ganaba la vida, fundamentalmente a actuar como actor y cómico en 'music halls' y solo al final de ella, animado por su mujer y sus amigos, se dedicó a tocar la guitarra profesionalmente.

Hemos de recordar que, en la segunda mitad del siglo XIX, en Inglaterra, eran mayoritariamente las mujeres las que practicaban la guitarra, dedicándose los hombres, en su caso, a su enseñanza.

Algunas obras de dominio público de Ernest Shand<sup>13</sup> son las siguientes:

- Andante Expressivo, Op. 60.  
[https://imslp.org/wiki/Andante\\_Expressivo%2C\\_Op.60\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Andante_Expressivo%2C_Op.60_(Shand%2C_Ernest))
- La Danse des Nymphes, Op. 205.  
[https://imslp.org/wiki/La\\_Danse\\_des\\_Nymphes%2C\\_Op.205\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/La_Danse_des_Nymphes%2C_Op.205_(Shand%2C_Ernest))
- Improved Method for the Guitar, Op. 100.  
[https://imslp.org/wiki/Improved\\_Method\\_for\\_the\\_Guitar%2C\\_Op.100\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Improved_Method_for_the_Guitar%2C_Op.100_(Shand%2C_Ernest))
- Morceau Lyrique, Op. 97.  
[https://imslp.org/wiki/Morceau\\_lyrique%2C\\_Op.97\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Morceau_lyrique%2C_Op.97_(Shand%2C_Ernest))



*Ernst Shand como cómico y actor de teatro  
(imagen propiedad de National Portrait Gallery)*

Ernest Shand murió el 29 de noviembre de 1924 en Birmingham.

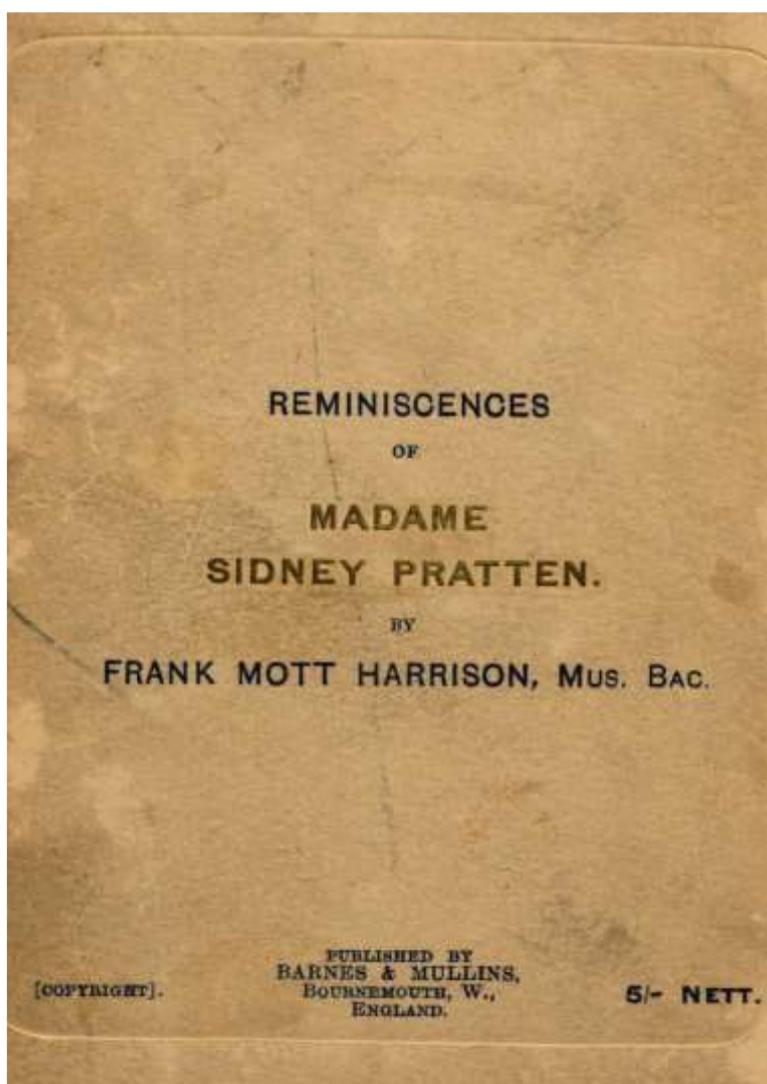
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<sup>13</sup> Otras obras de dominio público se pueden encontrar en: [https://imslp.org/wiki/Category:Shand,\\_Ernest](https://imslp.org/wiki/Category:Shand,_Ernest)

**Frank Mott Harrison**<sup>14</sup> fue un escritor, periodista y editor, además de propietario de una tienda de instrumentos musicales en Brighthon, amigo íntimo y alumno de Madame Sidney Pratten. Su esposa fue Alice Mary Pegg (1872-1959), cuyo padre fue secretario personal de Madame Sidney Pratten durante los últimos años de su vida.

La importancia de Frank Mott Harrison en la vida de Madame Sidney Pratten es innegable, no en vano fue el autor, como ya hemos señalado, del libro '*Reminiscences of Madame Sidney Pratten*' (1899) y, además, se encargó personalmente de todo lo necesario para gestionar el funeral y el entierro de Madame Sidney Pratten en el cementerio de Brompton, en Londres.

El libro tuvo su origen en una serie de artículos que Frank Mott Harrison publicó durante 1897 y 1898 en '*The Troubadour*' (un periódico de la época) y que gozaron enseguida de la simpatía de los lectores.

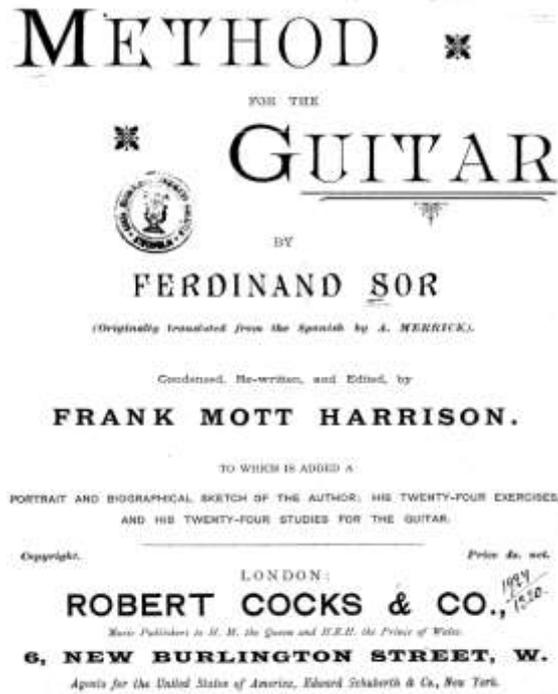


Portada del libro '*Reminiscences of Madame Sidney Pratten*' (1899)

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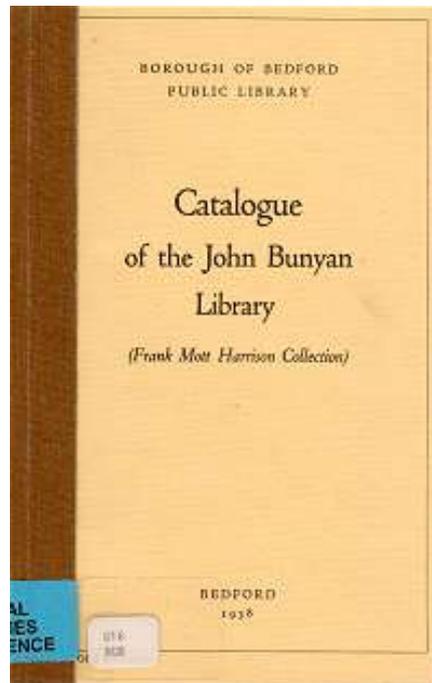
<sup>14</sup> Aunque la fecha exacta de nacimiento en 1866 no se conoce, si está acreditado que fue bautizado el 1 de abril, en St. Nicholas (Brighton).

<https://www.myheritage.es/research/collection-30042/inglaterra-nacimientos-y-bautismos-1538-1975?s=628149011&itemId=34209001-&action=showRecord&recordTitle=Frank+Mott+Harrison>



Portada del 'Método de guitarra de Fernando Sor'  
editado por Frank Mott Harrison en 1897

Prácticamente nada se sabe de la vida de Frank Mott Harrison, excepto por lo ya comentado y por el enorme éxito que en su momento tuvo su libro 'John Bunyan. A Story of his Life' y por la importante donación que hizo el 29 de septiembre de 1938, al alcalde, concejales y burgueses del distrito de Bedford de su colección de más de 800 volúmenes de escritos de y sobre John Bunyan<sup>15</sup> y que actualmente está disponible al público en la Librería Pública de Bedford.



Portada del 'Catalogue of the John Bunyan Library'

<sup>15</sup> John Bunyan (1628-1688) fue un escritor y predicador inglés famoso por su novela 'El Progreso del Peregrino' (1678).

Frank Mott Harrison dedicó un poema a algunas de las obras de su profesora y amiga que presentamos a continuación<sup>16</sup>:

. TO .

## Mme. Sidney Pratten,

*Whose charming compositions for the Guitar, tell, in  
their own peculiar language, many a tale—*

Of "ELFIN'S REVELS," and of hob-goblin intrusions,  
Of strange imaginations, of curious delusions.

The "DANCE OF THE WITCHES"—a "DANSE FANTAS-  
TIQUE,"

The "SPANISH DANCE"—a dance most realistic.

Pretty little "QUEEN MAB" and hideous "PUCK" we find  
Are skilfully portrayed by thy poetic mind.

The sky we see with dark clouds overcast,

And stormy "RAIN" in torrents pouring fast ;

And then, as though by magic skill—to everyone's delight  
The scene at thy command is adorn'd with "SUNSHINE,"  
bright.

Thou tellest tales of "ALICE" and of sweet "VIOLET,"  
Which are in strange contrast to the tale of the  
"COQUETTE."

At times thou art "WEARY," and seem'st "FORGOTTEN,"—  
And yet, surely, thou can'st not be so, often ?

To thy departed "TREUE LIEBE"—when lost in  
"REVERIE"

We seem to hear thy notes exclaim—"I'm still  
"DREAMING OF THEE."

By "A LAMENT" and "SADNESS," and filled with many  
fears

Through the "ABSENCE" of "A LOST LOVE"—thou wast  
brought to "TEARS."

We hear at "EVENTIDE" thy sweet "EVENING SONG"  
Wafted through the "TWILIGHT" and echoing along—  
To the far-off realms of space, to the star-lit land so bright,  
Where 'tis lost to human ear in the soft beams of  
"MOONLIGHT."

From the land of the Guitar, and the home of the  
"SERENADE,"

"A SPANISH ROMANCE" is briefly told of gallant knight  
and maid.

\* \* \* \* \*

Then solemn thoughts our minds inspire, when at the  
midnight hour we hear

Mournful strains from thy Guitar, as thou bid'st "FARE-  
WELL TO THE OLD YEAR."

When o'er the world of Fancy with thee our hearts may  
roam,

Thou bringest us back from "DREAMLAND" to "HOME  
SWEET HOME."

FRANK MOTT HARRISON.

*Brighton, June 6th, 1890.*

The words in capitals are the titles of the various compositions  
by the gifted composer, MADAME SIDNEY PRATTEN.—F.M.H.

<sup>16</sup> 'Reminiscences of Madame Sidney Pratten' (1899).

Del mismo modo, Madame Sidney Pratten, en sus cartas enviadas a Frank Mott Harrison, le comentaba la forma y manera en la que se había inspirado para componer algunas de sus obras, así como otros aspectos de su personalidad y enorme sensibilidad, cuyo contenido presentamos a continuación por su interés<sup>17</sup>:

## Appendix.

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The following letters will convey to those readers who were not in correspondence with the late Madame Sidney Pratten an idea of her mode of expression and of her enthusiasm. In fact, her letters always showed her temperament at the time of writing. In some it is easy to trace the light happy heart—while others give vent to a dreamy sentiment which often possessed her when suffering from trouble or fatigue :—

### I. HER COMPOSITIONS.

“I did nothing original in the way of composing until my 19th Divertissement—then came ‘Tears’ and ‘Lord Raglan’; then the ‘Serenade’; then ‘Absence’; and then I went on until my husband died. . . . After that my composing powers were blank for a long time. Then I suddenly began a different style — left off variations and begun ‘Sensucht’ and ‘Weary’ and so on, until my moods changed from sad to gay, with my little stories; and that was caused by the happy visits among friends and admirers of my guitar-playing. So my surroundings helped me to *tumble* into my various moods and styles.”

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<sup>17</sup> ‘Reminiscences of Madame Sidney Pratten’ (1899).

## 2. SHELLEY'S POEM.

“ . . . . How kind of you to send me the lovely poem of Shelley on the guitar. Yes, how it seems to speak to us—and *we* who love and dream of the guitar *as I do*. It seems to speak also to me of the very things I have composed in my various moods—to describe one's soul, its feelings of love, joy and sorrow; and the description of beautiful Nature. . . .”

## 3. WOMAN'S LIFE.

“ . . . . I have never sought publicity as a matter of vanity for myself; I have upheld my dignity for the (sake) of the supposed slight on my loved guitar, which I felt was, should and might be, the future poetry of human souls; and as such I have endeavoured to inculcate into the minds of my aristocratic pupils their power to render a poem of woman's life and woman's mission—to soothe invalids and cheer up sad souls.”

## 4. HER 'INSPIRATIONS.'

“I do think that 'Eventide' is one of my most lovely inspirations—I cannot say that I composed them, because I do not know when I shall do anything. I simply take up my guitar and out of the tips of my fingers tumble out the sounds on the strings . . . and then I play it over and over again until my brain

retains it ; then sketch it down . . . Then I leave it, and return to it and put it 'ship-shape.' Then, with my 'little bricks' collected, I build up a romance or a story. My 'Twilight' was done as the sun was going down far below the hills, at Mr. Collard's lovely place (which was on a hill). It was so curious to see the large ball of fire gradually gliding down behind the hill and shedding around, in its disappearance, the golden glow of a glorious sunset—and then all gradually 'hushed up'—birds and people and animals."

#### 5. HER HEALTH.

" . . . . I cannot get up my strength—the weather is so against me. I cannot get out for fresh air, so gain no strength. . . . I go on with my guitar teaching, and playing to my pupils—I feel to live again, and for the moment forget how ill and weak I feel. . . . My life is lonely—I have risen to a height in my guitar world, beyond all I could ever realise ; and, no doubt [in] the sadness of my lonely life I seek the companionship of the sweet tones of the guitar. And then, the thought and beating of my own heart produce the soothing music and come from the tips of my fingers."

#### AS FRIEND : HER CHARITY.

It is not my intention to proclaim to the world the good deeds of our late friend—they are too well known

to those upon whom they were bestowed. The mention of a few acts of her charitable nature will enable those who did not know her intimately to form a more exact opinion of the character of Madame Sidney Pratten, who, although always ready to render service to those deserving help, keenly felt imposition when it was her misfortune to discover such.

“My charity is no virtue” she used to say, “I am only impulsive!” But impulse is, surely, the outlet of a sympathetic nature?

I am indebted to Mr. Pegg for the following anecdotes of Madame Sidney Pratten’s life:—

“On one occasion, whilst passing down one of the streets leading into Oxford Street, Madame Pratten saw a poor woman walking along, carrying a baby, and apparently almost without a piece of shoe to her feet. Madame Pratten stopped her, and after making some enquiries, she at once took off her own boots and gave them to the woman, and returned home in a cab, shoeless!”

“One day when riding in a hand-chair on the Brighton front, Madame Pratten heard the sound of a guitar. It was a young man and his wife playing one of her compositions. She was very much interested, and told them who she was. She played one of her pieces to them—greatly to the delight of the promen-

aders. This was probably the one and only occasion upon which Madame Pratten played in the open air publicly.”

“Finding one day that her hand-chair man was ill-clad (at Brighton) Madame Pratten gave him sufficient money to equip himself with a new overcoat, etc., remaining in the chair by herself while he adjourned to the nearest clothier’s shop.”

Mr. Pegg further adds: “It was no unusual thing for Madame Pratten to sit up writing until four or five o’clock in the morning. She would be up again at eight o’clock ready to receive the first post. For years she only allowed herself about five hours in bed.”

\* \* \* \* \*

Frank Mott Harrison murió el 25 de enero de 1945 y está enterrado junto con su esposa Alice Mary Harrison (Pegg) (1872-1959) en el cementerio de Hove (actualmente Brighthon&Hove).



*Tumba de Frank Mott Harrison en el Cementerio de Brighthon&Hove*

## Conciertos -

Una lista, no exhaustiva, pues dio muchísimos durante su vida, de los principales conciertos de Madame Sidney Pratten, se presenta a continuación:

- 1828, primeros conciertos con su padre Ferdinand Pelzer por diversos países de Europa junto con otros concertistas, incluido su debut en Londres.
- 1833 (15 de marzo), debut profesional en el King's Theatre, junto a su padre Ferdinand Pelzer y el flautista austriaco Raphael Dressler (1784-1835) (Londres).
- 1834, diversos conciertos con Giulio Regondi, uno de ellos el 13 de marzo (Londres).
- 1835, tres conciertos en The Hanover Square Rooms<sup>18</sup> (Londres).
- 1836 (24 de febrero, 7 de mayo y 31 de mayo), tres conciertos en The Hanover Square Rooms junto a Giulio Regondi y gira europea de conciertos, incluyendo el Concierto N° 3 para Guitarra y Orquesta de Mauro Giuliani (Londres).
- 1842 (17 de mayo) concierto en Queen's Concert Room, Hanover Square, tocando la guitarra y la concertina, junto con su hermana Jane Pelzer, quien tocó el piano (Londres).
- 1843 (marzo) concierto tocando la guitarra y la concertina, junto con su padre Ferdinand Pelzer (en un encuentro coral con más de 1.200 personas) y su hermana Jane Pelzer, quien tocó el piano (Farnham Castle in Surrey).
- 1856, primer concierto en dúo (guitarra y flauta) junto a su marido Mr. Robert Sidney Pratten (Londres).
- 1857, concierto en beneficio de sus alumnos en su domicilio, en el número 131B de Oxford Street (Londres).
- 1860 (21 de junio), concierto en una Matinee Musicale en Collards New Concert Room, en Grosvenor Street, como solista y en duo junto a su marido Mr. Robert Sidney Pratten (Londres).
- 1861 (13 de junio), concierto en una Matinee Musicale en el número 38 de Welbeck Street, como solista y en duo junto a su marido Mr. Robert Sidney Pratten (Londres).
- 1864 (23 de junio), concierto en The Hanover Square Rooms (Londres).
- 1866 (septiembre), concierto en Barckley, para The Duchess of Albany (Londres).
- 1868 (julio), primer concierto tras el fallecimiento de su marido en el número 18 de Carlton Terrace (Londres).
- 1871 (mayo), concierto en The Beethoven Rooms, donde interpretó obras de Fernando Sor y Leonard Schulz, así como composiciones propias y dúos de guitarra de Mauro Giuliani con el Dr. Caisford (Londres).

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<sup>18</sup> 'The Hanover Square Rooms' y 'The Queen's Concert Rooms' eran un conjunto de salas habilitadas para la realización de actuaciones musicales, que estaban situadas en la esquina de Hanover Square, en Londres.

- 1871 (17 de mayo), concierto N° 3 para Guitarra y Orquesta de Mauro Giuliani (primer movimiento), acompañada al piano por Madame Lucei-Sievers, sobrina del compositor (Londres).
- 1873 (21 de mayo), concierto en The Masonic Hall en beneficio de The Children Hospital (Londres).
- 1873 (19 de junio), recital junto a los miembros del M. Gounod's Choir y acompañada por Mrs. Weldon, interpretando obras de Mauro Giuliani y Wilhlem Neuland (1806-1889), también acompañada en dúos de guitarra de Mauro Giuliani por el Dr. Caisford (Londres).
- 1875 (julio), concierto en The Beethoven Rooms, donde interpretó obras para guitarra de Leonhard Schulz y un dúo concertante para guitarra y flauta con Herr Johan Svendsen (1840-1911), un dúo para guitarra y piano con el Signor Romano y obras suyas (Londres).
- 1876, participación de Madame Sidney Pratten en la cantata 'Le corsair' de John William Glover (1815-1899), con letra seleccionada de obras de Lord Byron (Londres).
- 1876 (2 de julio), concierto anual en The Beethoven Rooms (Londres).
- 1880 (15 de junio), concierto en Steinway Hall, patrocinado por su alumna la Princesa Louise, interpretando obras con Walter Brandon Thomas (1848-1914), actor y dramaturgo inglés (Londres).
- 1881, concierto junto a Francisco Tárrega (Londres).
- 1882, concierto en Steinway Fall, donde interpretó por primera vez su obra 'Forgotten', Op. 77, dedicada a Mrs. Dirk Foster (Londres).
- 1883 (28 de junio), concierto en Pianoforte and Concert Room en el número 16 de Grosvenor Street (Londres).
- 1884 (diciembre), concierto donde interpreta sus obras 'Moonlight', Op. 87 y 'Lord Raglan's March' y toca algunas piezas para la gigelira (Brighthon).
- 1886 (15 de febrero), concierto en Princes' Hall, en Picadilly (Londres).
- 1886 (15 de septiembre), concierto para su Alteza Real, la Duquesa de Albany (Londres).
- 1887 (11 de junio), concierto en el número 18 de Queen's-Gate-Place (Londres).
- 1887 (14 de junio), concierto en Downshire House, The Belgrave Square (Londres).
- 1892 (23 de junio), concierto en The Belgrave Square (Londres).
- 1893, su último concierto en The Steinway Hall (Londres).

Algunos comentarios de los conciertos de Madame Sidney Pratten en la prensa local, comentando su habilidad con la guitarra y su forma de tocar fueron los siguientes:

- 'Esta mañana ha tenido lugar un concierto en Hanover Square Rooms, el primero de los tres anunciados para la temporada, a la que asistieron numerosas personalidades. La Srta. Pelzer contribuyó en un alto grado a la gratificación de la audiencia y fue cordial y mercedamente aplaudida por sus esfuerzos'<sup>19</sup>.
- 'Asombró a sus oyentes con su sorprendente interpretación de la guitarra. Esta jovencita produjo efectos en el instrumento del que no teníamos ninguna concepción previa. Fue capaz de tocar tres piezas brillantes acompañada de su padre, al compás de la admiración general que ambos provocaban. Su toque es poderoso y su ejecución es maravillosa. Nos sorprendió como sus dedos tan diminutos podían extraer sonidos tan perfectos de un instrumento que requiere de algo de fuerza para hacer la música más elocuente'<sup>20</sup>.
- 'Madame Pratten, una de las guitarristas más consumadas del país, habiéndose torcido la mano izquierda unos días antes, en esta actuación, tocando una Serenata y La Marcha de Lord Raglan, ambas de composición propia, exhibió unas cualidades de ejecución y estilo admirables que la colocan en el rango más destacado de los legítimos guitarristas'<sup>21</sup>.

También el libro de Frank Mott Harrison, 'Reminiscences of Madame Sidney Pratten' se hace eco del contenido de algunos conciertos, tal y como señalamos a continuación:

On Wednesday,  
May 17th, 1871, under the patronage of  
Her Serene Highness Princess Edward  
of Saxe-Weimar, the Duchess of Wellington,  
the Duchess of Roxburgh, the  
Marchioness of Westminster, and other  
members of the aristocracy, she gave a  
recital in which she played Giuliani's  
Third Concerto (1st movement) to the  
pianoforte accompaniment of Madame  
Lucei-Sievers (a niece of M. Giuliani,  
the composer). In 1873, on Thursday,  
June 19th, under the same patronage,  
Madame Pratten announced a recital in  
which she was aided by great artistes, including  
some of the members of M. Gounod's  
Choir —accompanied by Mrs. Weldon.

'Reminiscences of Madame Sidney Pratten', p. 36

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<sup>19</sup> The Musical Magazine (London, 1835), i. página 41.

<sup>20</sup> Harrison, F. M.: An Eminent Guitariste, in The Gentlewoman (London, August 22<sup>nd</sup>, 1891).

<sup>21</sup> The Musical World (London, July 1860), xxxviii, p. 450.

Madame Pratten played the guitar part (with the orchestra) in Mr. Cowen's famous work "The Corsair" at its production in 1876 at the Birmingham Festival; but I am unable to say with what success. I should imagine that the instrument was out of place in such a performance. I have seen the guitar part from which she played—and Madame Pratten considered the tone of one guitar too feeble to be effective in such a work.

*Reminiscences of Madame Sidney Pratten, p. 39*

En general y durante toda la vida guitarrística de Madame Sidney Pratten (y también de Giulia Pelzer, su hermana), diversos periódicos locales ingleses publicaron, en la sección de ecos de sociedad, noticias relacionadas con sus conciertos, clases, publicaciones, estancias, etc., entre los que cabe destacar *The Morning Post* (Londres), *The Birmingham Daily Mail* (Birmingham), *The Observer* (Londres) y *The Daily Telegraph* (Londres); ya que, como hemos señalado, Madame Sidney Pratten fue una mujer muy reconocida en su época, tanto en su faceta de guitarrista y de profesora como en su faceta personal, además de ser una mujer muy querida entre sus alumnos, amigos y conocidos.

A continuación reseñamos algunos 'clippings' extraídos de periódicos de la época haciéndose eco de los conciertos de Madame Sidney Pratten.

**MADAME SIDNEY PRATTEN'S GUITAR RECITALS**, of her own compositions (recent and former), assisted by eminent artists, will take place **THURSDAY AFTERNOON, June 28**, by kind permission of Messrs. Collard and Collard, at their Pianoforte and Concert Rooms, 16, Grosvenor-street, W. Further particulars and tickets, 10s. 6d. and 15s., at her residence, 22A, Dorset-street, Portman-square, W.

residence in Grosvenor-crescent yesterday morning.

Madame Sidney Pratten, the eminent guitariste, who is staying with Mr. and Mrs. Allen Mackenzie at Brackley, near Ballater, has had the honour of playing to her Royal Highness the Duchess of Albany, who expressed great pleasure at Madame Sidney Pratten's beautiful performance.

**MADAME THEA SANDERINI'S BENEFIT CONCERT, JUNE 18.**

**MADAME BONNER'S ANNUAL MORNING CON-**  
CERT will take place on **SATURDAY** next, 11th inst., at 18, Queen's-gate-place (by kind permission). Vocalists:—Madame Bonner and M. Isidore de Lara. Piano—Signorina Itala Baccani (amateur). Guitar—Madame Sidney Pratten. Violin—Herr Waldemar Meyer. Violoncello—Signor P. Peruzzi.—Tickets of Madame Bonner, 61, Sydney-street, Chelsea, S. W.

**DOWNSHIRE HOUSE, Belgrave-square** (by the kind permission of Mrs. Abbot).—A **MATINEE** will be given at the above house, on **TUESDAY AFTERNOON**, June 14, at three o'clock, at which Mrs. Kendal and Mr. S. Brandram (Scenes from "The School for Scandal"), Madame Sidney Pratten (guitar), Miss Elliott, Miss Amina Goodwin, Fräulein Cramer, Mr. Otto Booth (violin), Mr. Sidney Naylor, Mr. George Grossmith, and other eminent artists have most kindly promised their aid. The proceeds will be handed over as a gift to the fund now being raised for the New Organ, &c., at Curzon Chapel, Mayfair, W. (incumbent, Rev. E. Ker Gray, LL.D.). Stalls, numbered and reserved, to be obtained at Messrs. Chappell's, 50, New Bond-street; Mr. Mitchell's, 33, Old Bond-street, and of the Patronesses; or of Major W. F. Grimston, Hon. Sec., 9, Queen-street, Mayfair.

Chancery-lane, W.C.

**MADAME SIDNEY PRATTEN'S GUITAR RECITAL,**

By kind permission of Mr. and Mrs. Reuben Sassoon,  
1, Belgrave-square, **JUNE 23**, three to five,  
when she will **PLAY**, by general request. Selections from her numerous compositions (original, quaint, pathetic, grotesque, characteristic, and descriptive).—Tickets, £1 ls. and 10s. 6d., at 22A, Dorset-street, Portman-square, W.

**"Musical Opinion,"**  
APRIL, 1893.

"Both professional and amateur guitarists will greet with pleasure the newly published compositions for the guitar from the pen of Madame Sidney Pratten, who has just issued a number of fresh solos. Especially delightful is the set of three pieces, 'Sichens,' 'A Love Love,' and a 'Lament.' There is also a 'chore morcan,' 'Ecclesia.' Each one of these pieces is imbued with that charming fascination so characteristic of Madame Pratten's music. The remaining pieces—'A Norwegian March,' 'Wandering Thoughts,' 'See-Saw,' 'Forget-me-not,' and a 'Pensant Dante'—are all pleasing in their way, and while displaying the capabilities of the guitar, they fully demonstrate the composer's genius."

**"The Musical Standard,"**  
NOVEMBER 11th, 1893.

**OTHER CONCERTS.**

"A few lines will serve with regard to the Misses Tullock's 'vocal, instrumental, and dramatic recital,' given at the Stainway Hall, on Saturday afternoon last. The hall was amply filled by a sympathetic audience. Madame Sidney Pratten, who rarely appears in public, 'consented' to play two of her 'admir'd' guitar solos, viz., 'A Spanish Romance,' and 'Lord Raglan's March.' The former was from time to time verbally illustrated by the performer. The creatant's dexterity in both pieces naturally commanded much interest, and gained an encore which was described as illustrative of a feature of Norwegian life, and the order of events was explained by Madame Pratten in an amusingly lucid manner."

**"Winter's Weekly Magazine,"**  
NOVEMBER, 1893.

"I went to the afternoon entertainment given by the Misses Tullock at the Stainway Hall, on Saturday, the 4th. The hall was crowded with a friendly and rather chilly audience, which, however, gradually warmed up as the programme progressed. A very welcome item in the programme was a guitar solo by Madame Sidney Pratten. Madame Pratten only plays her own compositions—at least she only played them on this occasion—and she went to the trouble of apologizing for the explanation which she gave as one of the pieces progressed. It was a most needless thing to do, for the audience rose at the lady, and, if she had been willing, I think they would have kept her playing till now."

In the Press—  
No. 79.—Danse Fantastique; No. 80.—Elfin Ravals;  
No. 81.—Spanish Dance

**MADAME SIDNEY PRATTEN,**

COMPOSER, PROFESSOR AND TEACHER OF THE

**Guitar,**

**Her Royal Highness the Princess Louise,**

IS IN TOWN FOR THE SEASON.

22A DORSET STREET, PORTMAN SQUARE, W.

Where may be had her celebrated Book, "Learning the Guitar Simplified," cost. 6d., with Edition; and her beautiful Catalogue of her Guitar Compositions, Instrumental and Vocal, &c. Also some most lovely Guitars, suitable for sale and music, from £20 to £50, for Sale; also cheaper ones, from £5 to £15.

And soon to follow—  
No. 118.—Woodland and Stream; No. 119.—Rip Van Wicck

Read in THE OBSERVER.



**To Madame Sidney Pratten,**  
Illustrations by H. R. R. The Princess Louise.

LONDON:

22A DORSET STREET, PORTMAN SQUARE, W.

Where may be had her celebrated Book, "Learning the Guitar Simplified," cost. 6d., with Edition; and her beautiful Catalogue of her Guitar Compositions, Instrumental and Vocal, &c. Also some most lovely Guitars, suitable for sale and music, from £20 to £50, for Sale; also cheaper ones, from £5 to £15.

Nota de prensa en diversos medios de conciertos de Madame Sidney Pratten

Madame Sidney Pratten gave her annual concert on Thursday at the Beethoven Rooms, introducing a selection of music for an instrument, the guitar, in the performance of which she may honestly be said to be unrivalled. But it was not only for the exhibition of her own powers the concert was undertaken but also for the advantage presented to introduce her pupils, one of whom, an amateur, Miss Maria Desanges, exhibited skill and refined taste in her performance of the two pleasing little songs which she sang to her own guitar accompaniment. Other musical pieces were pleasantly presented by Miss Purdy, Madlle. Mariani, Signor Bonetti, and Herr Werrenbath.

EXTRACT FROM—  
THE  
GENTLEMAN'S JOURNAL.

Editorial and Publishing Offices—  
29 & 31, NEW INN CHAMBERS, 41, WYCH STREET,  
TEMPLE BAR, LONDON, W.C.

FEBRUARY, 1831.

MADAME SIDNEY PRATTEN.

IT is with great pleasure that we have the privilege of placing before our readers a portrait of Madame Sidney Pratten, the celebrated guitariste. Madame Sidney Pratten, née Catherine Josepha Pelzer, was born at Mülheim, on the beautiful Rhine—so popularly known to Englishmen on account of the many legends connected with this along its banks. It seems almost in the "fitness of things" that this talented lady should be a native of so romantic a place. The world first knew her as an infant prodigy, as we find little Franklin Pelzer at a very tender age charming numerous audiences. Her first appearance in England was at Her Majesty's Theatre, recently pulled down. It is needless to say that our countrymen gave her an enthusiastic reception. She afterwards appeared with unparalleled success on the Continent, and on returning was the guest of Lord and Lady John Somerset. A few years later, however, the well-known fauist and composer, Mr. Robert Sidney Pratten, taught the dis-



Madame Sidney Pratten.

tinguished subject of our sketch how difficult it is to avoid Cupid's dart. It was a case of mutual love, and they were married on Sept. 24th, 1824. After fourteen years of almost supreme happiness Madame Pratten received the greatest blow in her brilliant career—the loss of her husband. In their case it was truly as the poet says: "Two hearts beat as one," and it is not to be wondered at that for a time her guitar was idle, and the "soul of music" seemed to have left her. But her high sense of duty showed her that there are other things to do besides mourn the loved one lost, and we find her again writing these beautiful compositions of hers—of which space does not allow us to enumerate—and charming us by her brilliant playing. She was the instructor to Princess Louise, Marchioness of Lorne, and, we believe, Princess Beatrice; and most of the nobility have received instruction from her. It will surprise our readers when we tell them that this lady has instructed 1,658 pupils—what a pattern of industry! Like most German ladies she impresses one by her simplicity of manner, and true-heartedness. She has a host of friends, who are most enthusiastic in praise, not only of her undoubted talent, but of her affectionate nature and charming manner.

From the **DAILY TELEGRAPH**—(Feb. 6, 1838.)  
From the **MUSICAL OPINION**—(Nov. 4, 1838.)  
From the **COURT JOURNAL**—(Jan. 18, 1837.)  
From the **BRIGHTON GUARDIAN**—(December 17, 1838.)  
From the **"Biographical Dictionary of Musicians."**  
Edited by JAMES BROWN, Esq.

Extract from THE OBSERVER.

Madame SIDNEY PRATTEN, who stands at the head of English guitarists, during her recent visit to Mr. and Mrs. Allen Mackenzie, at their seat, Bessley, near Ballinacree, had the honour of performing before H.R.H. the Duchess of Albany, who is herself an accomplished musician, and warmly praised Madame PRATTEN'S brilliant guitar playing.

From THE MORNING POST.

Madame SIDNEY PRATTEN, the eminent guitarist, who is staying with Mr. and Mrs. Allen Mackenzie, at Bessley, near Ballinacree, has had the honour of playing to Her Royal Highness the Duchess of Albany, who expressed great pleasure at Madame SIDNEY PRATTEN'S brilliant performance.

From THE OLDHAM CHRONICLE.

LEARNING THE GUITAR SIMPLIFIED, by Madame SIDNEY PRATTEN, 22 Dorset Street, Portman Square, London, W.

This lady has long been regarded as our highest authority on the guitar. She has taught no less than 1,400 pupils, among whom was Her Royal Highness the Princess Louise, and the actress before us in the title of this instruction book) embraces the results of Madame PRATTEN'S matured thought and experience. It is the standard text book on the guitar, and those who wish to master this heavenly instrument must possess it.

Extract from THE QUEN.

Next comes the question of an instruction book. Madame R. SIDNEY PRATTEN'S "Learning the Guitar Simplified," as is intimated of her, price 10s. 6d., is by far the best, and worth two dozen lessons from an indifferent teacher, who in most cases gives unwieldy music, and a list instead of playing. This instruction book gives the full description of tuning and strunging the guitar, besides suitable exercises, songs and pieces.

And next a word about music. Do not attempt too much. A pretty simple song, accompanied with but a few changes of harmony, nicely played with full harp-like tone, is far preferable to some intricate and unobtainable piece arranged for the instrument; and songs intended for orchestral accompaniments are, as a rule, quite unsuitable for the guitar, with the exception of some barcaroles and serenades.

From the COURT JOURNAL.

An entertainment was given at Downside House, Balgownie Square (by kind permission of Mrs. Abbott), on Tuesday last, which was in every respect most successful. The guitar solo of Madame SIDNEY PRATTEN was highly appreciated, it being a unique, talented and pleasing performance.

From THE BRIGHTON GUARDIAN.

OF instrumental music the selections were extremely happy, one of the contributors being Madame SIDNEY PRATTEN, whose handling of the guitar solo that distinguished master of a poor Gagliardi Regency, is no more, may be considered unique. In her most effective style she gave, in the first part, "Moonlight," followed by "Lord King's March," and in the second she introduced a cantata, novel, and most successful little instrument made of wood and steel, called the gigitella. On this she played delightfully, producing a clear and light sound which excited at once the curiosity and admiration of the audience.

From the "Biographical Dictionary of Musicians."

PRATTEN (ROBERT SIDNEY), English flute player and composer, born Bristol, Jan. 23, 1824. Performed when a boy at concerts in Bath, Bristol, &c. First flute in orchestra of Theatre Royal, Dublin; also at Royal Italian Opera, London, in 1840; Sacred Harmonic Society; Philharmonic Society, &c. Stayed for a time in Germany. Died, Ramsgate, Feb. 10, 1868.  
Works: Fantasia, arrangements, studies, solos, &c. for flute, in combination with other instruments. Complete Series of Exercises for the Soprano Flute. Complete Series of Scales and Exercises, carefully fingered for Pratten's Perfect Flute and Flute Flutes (one published by Hooley & Co., and another by Edwin Ashdown).

His wife, Madame SIDNEY PRATTEN, is a well-known guitar player, and writer for that instrument. Since for the guitar, a series of about two original and selected pieces; numerous diversions on original and selected themes; Guitar School, being complete instructions for Modern Guitar Playing in the Common Key; Learning the Guitar Simplified; also a book of Instruction for Gigitella (wood and straw instrument).

See also Pages 842 to 847 of the above in a Treatise on the Flute by Richard Shephard Rockstro, just published by Rudall & Carte, Bouverie Street, W.

Also the latest: "A sketch of the life of Madame Sidney Pratten" (with Portrait) in "The Gentlewoman," 1831.

Also a New Work, "Women of the Time," 1831 (under Pratten).

From the **DAILY TELEGRAPH**—(Feb. 6, 1838.)  
From the **MUSICAL OPINION**—(Nov. 4, 1838.)  
From the **COURT JOURNAL**—(Jan. 18, 1837.)  
From the **BRIGHTON GUARDIAN**—(December 17, 1838.)  
From the **"Biographical Dictionary of Musicians."**  
Edited by JAMES BROWN, Esq.

Otros anuncios y artículos publicados en diversos periódicos locales de la época

**HANOVER SQUARE ROOMS.**  
**MISS PELZER** respectfully announces that her **SECOND CONCERT** will take place at the **HANOVER SQUARE ROOMS**, on **Saturday Evening, May 7th, 1836, at Eight o'clock.**  
And her **THIRD CONCERT**, **Tuesday morning, May 31st, 1836, at Two o'clock.** Conductor, **Mr. G. F. KIALLMARK.**  
**TICKETS FIVE SHILLINGS EACH.**  
To be had of **Mr. PELZER** (Professor of the Guitar), **39, Great Portland Street**, and at all the principal Music Shops.

Anuncio de un concierto en Hanover Square Rooms

A continuación, y a modo anecdótico, presentamos las siguientes fotografías:

- Programa de un concierto celebrado en Carlton House Terrace el 26 de junio de 1868.
- Un anuncio de música para 'gigelira' compuesta por Madame Sidney Pratten.
- Una entrada de un concierto celebrado junto con Giulio Regondi el 13 de marzo de 1834.

P R O G R A M M E  
OF  
**MME. R. SIDNEY PRATTEN'S**  
**MATINEE MUSICALE,**  
AT  
**18, CARLTON HOUSE TERRACE**  
BY THE KIND PERMISSION OF THEIR GRACES  
**THE DUKE & DUCHESS OF NEWCASTLE**  
AND UNDER THE PATRONAGE OF  
**HER GRACE THE DUCHESS OF ROXBOROUGH**  
**THE COUNTESS GROSVENOR,**  
**THE LADY SUSAN VANE TEMPEST**  
**THE LADY VICTORIA WELLESLEY.**  
**THE LADY MARIA PONSONBY,**  
**THE HONOURABLE MRS. RYDER.**  
**THE HONOURABLE MRS. HOBART.**  
**ON FRIDAY, JUNE 26 1868.**  
TO COMMENCE AT THREE O'CLOCK  
When she will be assisted by the following eminent Artists:  
**Mile. TITIENS**  
(By kind permission of J. H. Mapleson, Esq.)  
**Mile. ROSE HERSEE,**  
(By kind permission of J. H. Mapleson, Esq.)  
AND  
**Madame SAINTON DOLBY**  
-----  
**Signor NAUDIN and Signor GARDONI.**  
(By kind permission of F. Gyr, Esq.)  
**Signor CIABATTA, and Mr SANTLEY**  
(By kind permission of J. H. Mapleson, Esq.)  
-----  
**THE ORPHEUS GLEE UNION.**  
Pianoforte. Miss **MADNELINA CRONIN & Signor MATTEI**  
Guitar. **Mme. R. SIDNEY PRATTEN.**  
-----  
Conductors. Mr. **BENEDICT.** Signor **VERA.** Herr **W GANZ**  
and Signor **ARDITI.**  
-----  
Tickets, One Guinea each, and Three for Two Guineas  
To be had of Madame R. S. PRATTEN, 38, Welbeck Street  
Cavendish Square.

*Programa de un concierto celebrado en Carlton House Terrace el 26 de junio de 1868.*

LIST OF

# GIGELIRA MUSIC

(Wood and Straw Instrument.)

—BY—

## MME SIDNEY PRATTEN.

*Instructress to Her Royal Highness The Princess Louise.*

---

INSTRUCTION BOOK, Scale & Pieces, \_\_\_\_\_ 5.0  
 CONNAUGHT MAZURKA, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 CHOP WALTZ, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 COQUETTE, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 FLY POLKA, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 HUNGARIAN MARCH, with Piano & Guitar Accomp<sup>t</sup>. 2.6

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*Also Guitar and Piano Accomp<sup>ts</sup>  
 to various other Pieces by W. HOLAUS, 5/*

THE ROSEHILL WALZER, PRINZ POLKA, HUNGARIAN QUICK STEP  
 CONSORT POLKA, (with Gutar only.)

---

*To be had only of*  
**MME SIDNEY PRATTEN,**  
 22, DORSET STREET, PORTMAN SQUARE, LONDON, W.

Anuncio de música para Gigelira compuesta por Madame Sidney Pratten

KING'S CONCERT ROOMS,  
*Haymarket Square.*

**Mr. N. WEIPPERT**  
**Mr. RIBAS**

**Grand Concert**  
*and the presentation of*  
**Thursday Evening,**  
**MARCH 13, 1834.**

Monsieur HERON  
 M<sup>r</sup>. E. SEGUIN, M<sup>rs</sup>. CLARA NOVELLO,  
 and Miss BRUCE.  
 Signor GIUBILEI, M<sup>r</sup>. STRETTON,  
 M<sup>r</sup>. HENRY B. ALLEN, M<sup>r</sup>. C. FURDAY,  
 And Signor BEGRET.

M<sup>r</sup>. MORI  
 Will play a Pasqueto on the Flute.  
 Miss PELZER and GIULIO REGONDI  
 Will play a Pasqueto on the Violin.  
 M<sup>r</sup>. N. WEIPPERT  
 A Grand Polka on the Piano-forte by M<sup>r</sup>.  
 M<sup>r</sup>. RIBAS

An Adornment of Concerts and by the Flute, Violin on the Flute  
 The Band will be performed and complete. Monday being the Presentation and  
 Monday Evening the Flute's Concert.

Leader, M<sup>r</sup>. MORI, Conductor, M<sup>r</sup>. N. WEIPPERT

*To commence at Eight o'clock precisely.*

Entrada de un concierto celebrado junto con Giulio Regondi el 13 de marzo de 1834

Madame Sydney Pratten solía, en sus interpretaciones como solista, con una ingenuidad encantadora, contar la historia de sus propias composiciones, lo que, sin duda, era muy apreciado por el público que asistía a sus conciertos, a quien tenía cautivado. También solía tocar frecuentemente con sus alumnos en la Escuela Guildhall de Música y en Steinway Hall.

Durante muchos años Madame Sidney Pratten pasó cortas estancias de fin de semana en Brighton (Inglaterra) [actualmente Brighton&Hove] para descansar, hospedándose en Connaught House y en Cavendish Mansion.

Madame Sydney Pratten dio su último concierto en público en 1893. Tal fue su fama en vida y su popularidad que destacados constructores de guitarra como Louis Panormo (1784-1862) y Pierre René Lacôte (1785-1871) etiquetaron decenas de sus instrumentos con su nombre para promover las ventas de sus instrumentos.

Madame Sidney Pratten vivió los últimos años de su vida en el número 22 de Dorset Street, Portman Square (Londres), en cuya sala de estar tenía los retratos de Fernando Sor y Mauro Giuliani.



Retrato de Madame Sidney Pratten por Herbert Watkins (1869)  
(imagen propiedad de National Portrait Gallery)



MADAME SIDNEY PRATTEN (1884).



*Madame Sidney Pratten tocando un Ukelele*



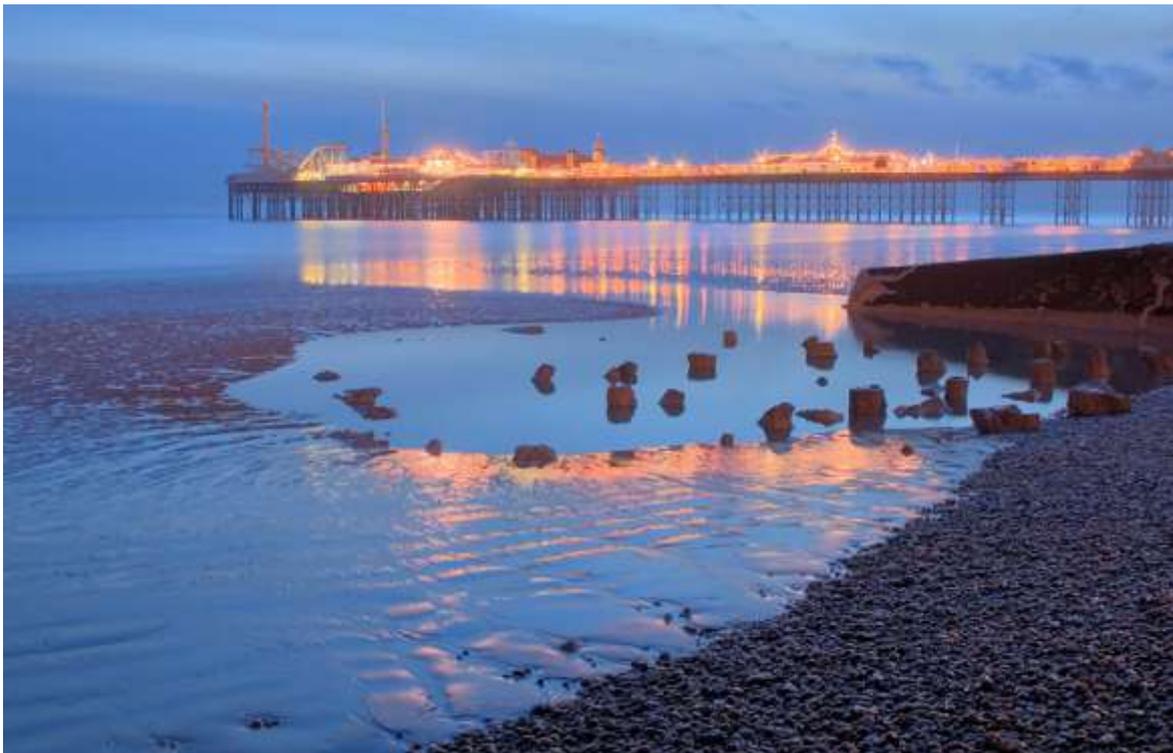
*Esta fotografía de Madame Sidney Pratten (el original está en mi poder) venía en el 'coffin' de la primera guitarra que compré al Dr. James R. Westbrook, que había pertenecido a Madame Sidney Pratten*



Siluetta de Madame Sidney Pratten realizada por Charles Stanley Hervé (ca. 1785-1866)  
(imagen propiedad de National Portrait Gallery)



*Madame Sidney Pratten en el Chain Pier, Brighton, England (ca. 1890)  
[el hombre de la izquierda muy posiblemente es Frank Mott Harrison]*



*Estado actual del Chain Pier, Brighton&Hove<sup>22</sup>  
[sólo queda estas piedras que se ven al lado de la orilla y el pequeño espigón de la derecha]  
Al fondo, el Palace Pier*

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<sup>22</sup> El Chain Pier fue diseñado por el Capital Samuel Brown (1776-1852). Se inició el 18 de septiembre de 1822 y fue inaugurado el 25 de noviembre de 1823. El muelle estaba destinado principalmente a ser un embarcadero, pero también contaba con un pequeño número de atracciones. Fue destruido por una tormenta el 4 de diciembre 1896.



MADAME SIDNEY PRATTEN'S DRAWING-ROOM.



*Ultima fotografía conocida en vida de Madame Sidney Pratten (1895)<sup>23</sup>  
A la izquierda el Dr. Walter James Leckie y a la derecha Kathleen Isabel Beart (ca. 1853-1943)*

<sup>23</sup> El original de esta fotografía incluye a la derecha de Kathleen Isabel Beart a su hija Helene Isabelle Beart (1876-1956), pero en esta fotografía no está. La fotografía original (y esta, también) puede verse en Whitehouse, Brian (2019): Dr. Walter Leckie & Don Francisco Tárrega. ASG Music Limited, p. 48.

Madame Sidney Pratten murió el 10 de octubre de 1895, de neumonía. Su cuerpo descansa en paz en el Cementerio de Brompton (Londres).

Diversos periódicos locales se hicieron eco de la noticia de su fallecimiento, tal y como se puede apreciar en los siguientes obituarios:

**MADAME SIDNEY PRATTEN**, the eminent guitarist, died suddenly on the 10th inst. Madame Pratten had been ailing for some time, but under skilful treatment rallied considerably, and derived benefit from a short stay at Brighton; but in returning to town she was seized with an acute bronchial attack, which produced failure of the heart's action. Madame Pratten was of German parentage, and was a fashionable teacher of the guitar in England. A large number of the aristocracy were instructed by her, Madame Pratten having the honour of initiating H.R.H. the Princess Louise into the art. She was buried in Brompton Cemetery on the 18th inst.

The Era (London, Greater London, England) · 26 Oct 1895, Sat · Page 12

*The Interment of the late*  
**MADAME SIDNEY PRATTEN,**  
*will take place on Friday, 18th inst.*

**The Funeral will leave 22a, Dorset Street, W.,  
at 11.30 a.m., and arrive at Brompton Cemetery  
12.30.**

*Anuncio del funeral de Madame Sidney Pratten*

## FUNERAL OF THE LATE MADAME PRATTEN.

The funeral of the late Madame Sidney Pratten, late teacher of the harp to the Royal Family and professor of the guitar, took place on Friday, 18th inst. The cortege which consisted of a glass panelled hearse drawn by four horses, fully dressed with feathers, plumettes and velvets on horses, and ten mourning broughams and pairs left the residence of the deceased, 22A, Dorset-street, at 11.45 on Friday morning. The interment took place at Brompton Cemetery at 12.30 when the Cemetery Chaplain officiated. The coffin consisted of an elm shell and an English oak outer case, mounted with massive brass gothic handles and corner clips, and an engraved brass plate, bearing the following inscription:—

“CATHERINE JOSEPHA PRATTEN,  
Died 10th October, 1895,  
Aged 72 Years.”

A great number of beautiful wreaths were sent; among those who thus testified to their affection and esteem for the deceased being Lady Layard, Lady Hobart, Dr. Coall, Mrs. Allen Henry, Mr. and Mrs. Brandon Thomas, Mr. Ratcliffe, Mr. C. Salomon, Madam Willis, Mr. Wilson Barrett, Miss Hurst, Mr. Wood, Mr. John Evans, Mrs. Becher, Miss Lavington, Mrs. Gellibrand, Mrs. Lee, Miss A. E. Hampton, Mrs. C. Tullock, Mrs. Adams, Miss Grimes, Madam Vissian, Captain and Mrs. Keene, Drs. Harrison, Mr. Cramer, Miss Montague, Miss Fielden, and others. The mourners and friends who were present at the interment were Mrs. Althaus and Mrs. King-Church, sisters of the deceased, Mrs. Thorne, Mrs. Day, Miss C. Davies, Captain Silver, Mrs. Bigelow, Mr. Wilson Barrett, Mr. J. Edwards, Mr. Brandon Thomas, Mr. F. W. Mills, Dr. Leckie, Dr. Coall, Mrs. and Miss Tullock, Miss Dolly Grayson, Miss Grimes, Mr. and Mrs. J. Evans, Drs. Harrison, Mrs. Line, Mr. R. Grayson, Mr. and Mrs. Pegg, Mrs. Grayson, Madam Cherer, Mr. Cramer, Mr. Harvey and Mr. Lisle Allen. The arrangements were ably carried out by Mr. T. Haddock, the well known undertaker, of 14, East-street, Manchester-square, W.

Madame SIDNEY PRATTEN died October 10, 1895; her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London.

## AN EMINENT GUITARISTE.

MISS SIDNEY PRATTEN, *née* Catherina Josepha Pelzer, was a native of Mulheim on the Rhine. Her father was an excellent guitar player and a clever musician. His one ambition was, however, to place his little daughter before the world as an infant prodigy, and in this endeavour he was so kindly assisted by Nature that, at a very tender age, little Fraulein Pelzer appeared as a "star" of an exceptional brilliancy—a brilliancy, we need hardly state, that has never been eclipsed. She was first presented in public before a London audience at the King's Theatre (now Her Majesty's). A most enthusiastic reception awaited her, and the press was unanimous in its praises of her extraordinary performances. The little artiste created a great *furor*. When but seven years of age, Miss Pelzer played at a concert in which Mme. Grisi and other eminent singers took part. About the year 1836 she achieved great successes at concerts given in the Hanover Square Rooms, and we quote the following criticism from *The Mark Lane Express*:—"The interesting little *beneficiaire* astonished her hearers by her wonderful performances on the guitar. . . . this young lady produced effects from the guitar of which we had no previous conception it was capable." On another occasion, a critique says: "She played three brilliant pieces, accompanied by her father, to the general admiration of the company assembled. Her touch is powerful, and her execution is wonderful; we were surprised how such tiny fingers could draw forth such perfect sounds from an instrument requiring some strength to make it 'discourse eloquent music.' In a very few years we doubt not to see this interesting child at the head of her profession."

Miss Pelzer afterwards appeared, with immense success, on the Continent, the newspapers of the time eulogising her abilities in the most extravagant terms. Among her numerous excerpts were the concertos for the guitar by Giuliani—works demanding a perfect technique and considerable powers of endurance to interpret. The Third Concerto alone consists of twenty-seven pages of closely printed music! The "little heroine"—as one critic so aptly styled her—had to compete with the greatest guitar players the world has ever heard; Giuliani, Sor, Schulz, Neuland, Horetzky, and the youthful Regondi were all before the public. The resources of the instrument were then exhibited as they had never been exhibited before, and, probably, as they never will be again. However, in spite of innumerable draw-

Miss Pelzer afterwards resided at Exeter, in which city she became the fashionable teacher. Lady John Somerset, the illustrious sister-in-law of the brave Lord Fitzroy Somerset, took a fancy to the young artiste and brought her to London, and most generously allowed her to reside at her mansion, and her ladyship introduced Miss Pelzer into the highest circles. Lady Somerset's *protégée* became the guitar instructress to many of the daughters of nobility, and she soon rose into eminence as a teacher. It was in honour of Lord Fitzroy Somerset being created Lord Raglan that Miss Pelzer composed one of her *chef d'œuvres*—the celebrated "Lord Raglan March."

So passed the younger days of this eminent artiste. A few years later Miss Pelzer became the object of the admiration of the distinguished musician, Robert Sidney Pratten, the great flautist and well-known composer. They became inseparably devoted to one another, and were married on September 24, 1854, and lived a most happy life—until death intervened. Mr. Pratten passed away in 1868. "My married life," said Madame Pratten, "was a heaven upon earth."

During these bright years of her life Madame Sidney Pratten assiduously devoted herself to the art she so dearly loved. She gave recitals, and produced a great many of the charming compositions for which she was so justly famed. Most of her exquisite "Songs without Words," "Impromptus," "Sketches," &c., derived their inspiration from episodes in her daily life, which, together with her poetic and romantic imagination, depict such fascinating little "tone pictures" that are worthy of the highest commendation. Her natural instinct in the choice of harmony, and her refined conception of melody, render her music genuine works of art—works for which she will be known for ages yet to come. The details attending the composition of some of her choicest *morceaux* are very touching. "Forgotten," "Evening Song," and many others each tell a pathetic story.

For some time after her husband's death Madame Pratten, overcome by grief, laid aside her pen. "At this time," she said, "I thought that I should never write another note." The "soul of music" seemed to have fled from her, but only for a while. Her undaunted spirit soon arose, and bade her realise that

Artículo publicado después del fallecimiento de Madame Sidney Pratten señalando que su hermana Madame Giulia Pelzer continua su labor de profesora de guitarra (y mandolina) en el número 2 de Southampton Street, Bloomsbury Square (Londres)

*Catharina Josepha Pratten*

Firma de Catharina Josepha Pelzer (Pratten)



**MADAME PRATTEN'S GRAVE.**

Fotografía obtenida del libro 'Reminiscences de Madame Sidney Pratten' escrito por Frank Mott Harrison en 1899.

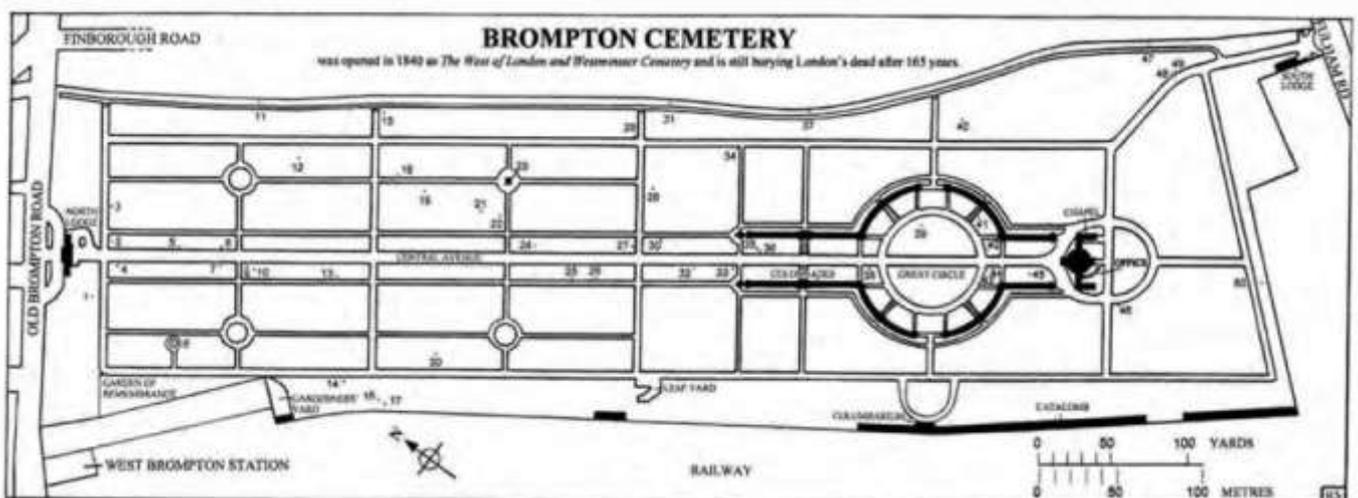
## Visita al Cementerio de Brompton -

El día 24 de marzo de 2023, acompañado de mi hija Laura, visité el Cementerio de Brompton (Londres) [con más de 200.000 tumbas, muchas de ellas del siglo XIX] que fue fundado en 1840. Volví a visitar el cementerio el día 7 de agosto de 2023, esta vez acompañado de mis hijas Laura e Inés.

La tumba de Madame Sidney Pratten está en la zona sureste del Gran Círculo (una zona del cementerio que recuerda a la Plaza de Roma). En mi primera visita hice varias fotografías y dejé sobre su tumba, bien protegido en una funda de plástico, a modo de tributo, un ejemplar de mi libro (primera edición), además de fotografiarme junto a ella. Fue un momento muy emotivo e inolvidable para mí.



Cementerio de Brompton



La tumba de Madame Sidney Pratten es la #41 (parte superior derecha del gran círculo)

Cuando volví a visitar la tumba el día 7 de agosto de 2023, el libro seguía allí, intacto en su funda, tal y como lo dejé. Así mismo, tal y como le prometí a Madame Sidney Pratten, siempre que vaya a Londres iré a visitarla.

Han pasado más de 125 años y la tumba está descuidada, las cadenas rotas y nadie la visita. La lápida apenas se puede leer. Todo esto es muy triste para mí.



*Entrada sureste del Cementerio de Brompton (Londres) [24 de marzo de 2023]*



*Fotografía del Cementerio (tumbas del siglo XIX) [24 de marzo de 2023]*



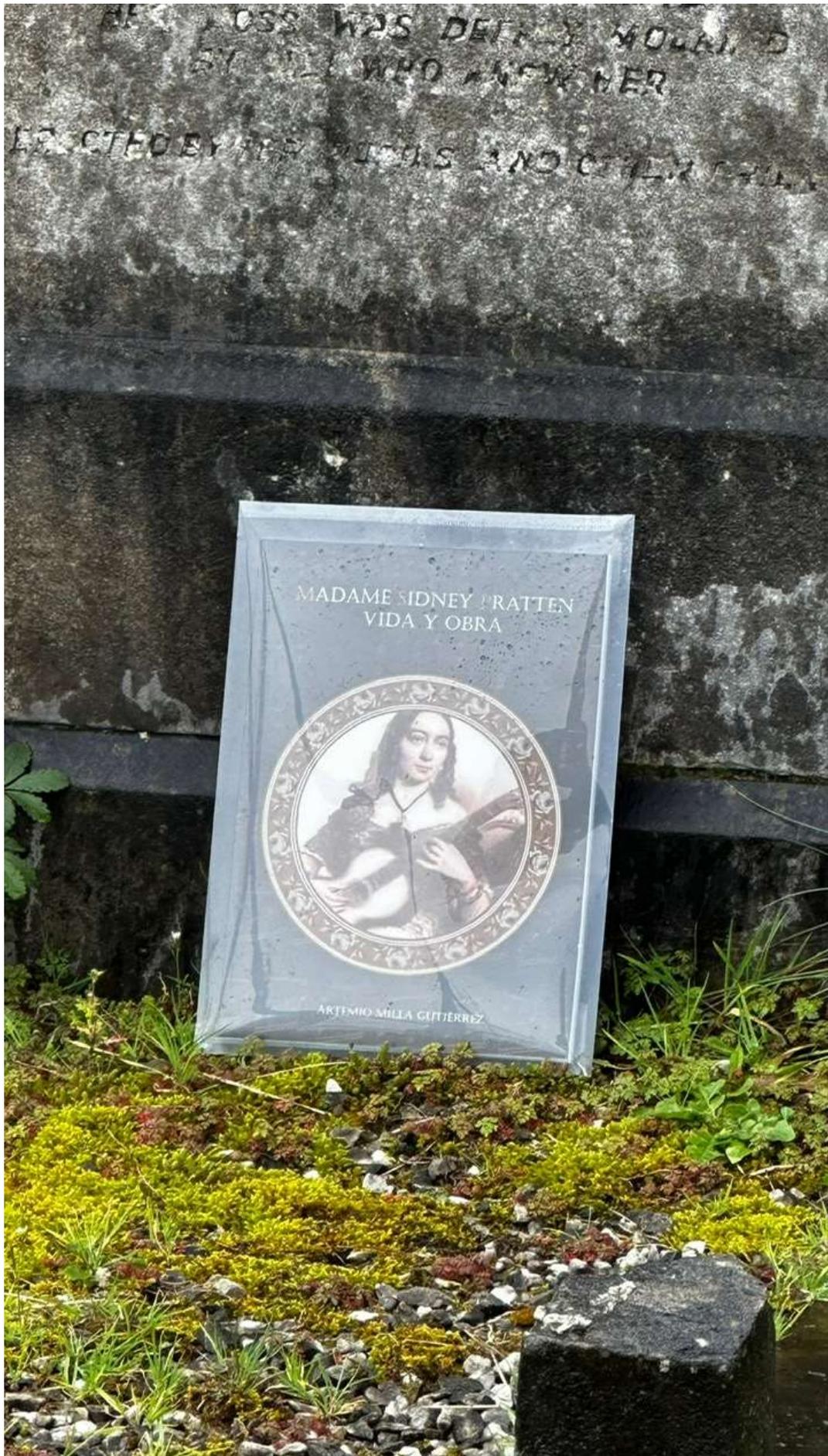
*Tumba de Madame Sidney Pratten [24 de marzo de 2023]*



Lápida de la tumba de Madame Sidney Pratten [24 de marzo de 2023]



Tumba de Madame Sidney Pratten [24 de marzo de 2023] con el libro



El libro que dejé sobre la tumba de Madame Sidney Pratten [24 de marzo de 2023]



*La despedida (un hasta siempre, no un adiós) [24 de marzo de 2023]*



Lápida de la tumba de Madame Sidney Pratten en 1899

IN LOVING MEMORY OF  
**CATHERINA JOSEPHA PRATTEN**  
Composer and Guitarist,  
*Died 10th October, 1895, aged 74 years,*

WIDOW OF  
**ROBERT SIDNEY PRATTEN,**  
The eminent Flautist, interred at Ramsgate.

A Gifted Musician, an Unrivalled Teacher and a  
True Friend.

Her loss was deeply mourned by all who knew her.

**ERECTED BY PUPILS AND OTHER FRIENDS.**

\*\*\*\*\*

DESCANSE EN PAZ ESTA MARAVILLOSA MUJER QUE  
CONSAGRÓ SU VIDA A LA GUITARRA Y A SU ENSEÑANZA.

CON TODA MI ADMIRACIÓN, AMOR Y RESPETO.

## Guitarras

Entre Madame Sidney Pratten y su hermana Giulia Pelzer reunieron en vida un total de 45 guitarras, 13 de ellas del famoso luthier Louis Panormo y algunas otras que pertenecieron a Giulio Regondi, Leonhard Schulz, María Malibrán (1808-1836) y Fernando Sor (dos guitarras fabricadas por Pierre René Lacôte).

Después de la muerte de Madame Sidney Pratten en 1895, su hermana Giulia Pelzer heredó muchos de sus instrumentos y su archivo, que fueron subastados en Sotheby's en 1938 (el año de la muerte de Giulia Pelzer). Muchos de los archivos y varios instrumentos (un total de 18 guitarras) fueron de nuevo subastados en Christie's el 21 de julio de 1978. Así mismo, otras guitarras de la colección fueron subastadas en Londres, también en 1978, con posterioridad a la subasta de Christie's.

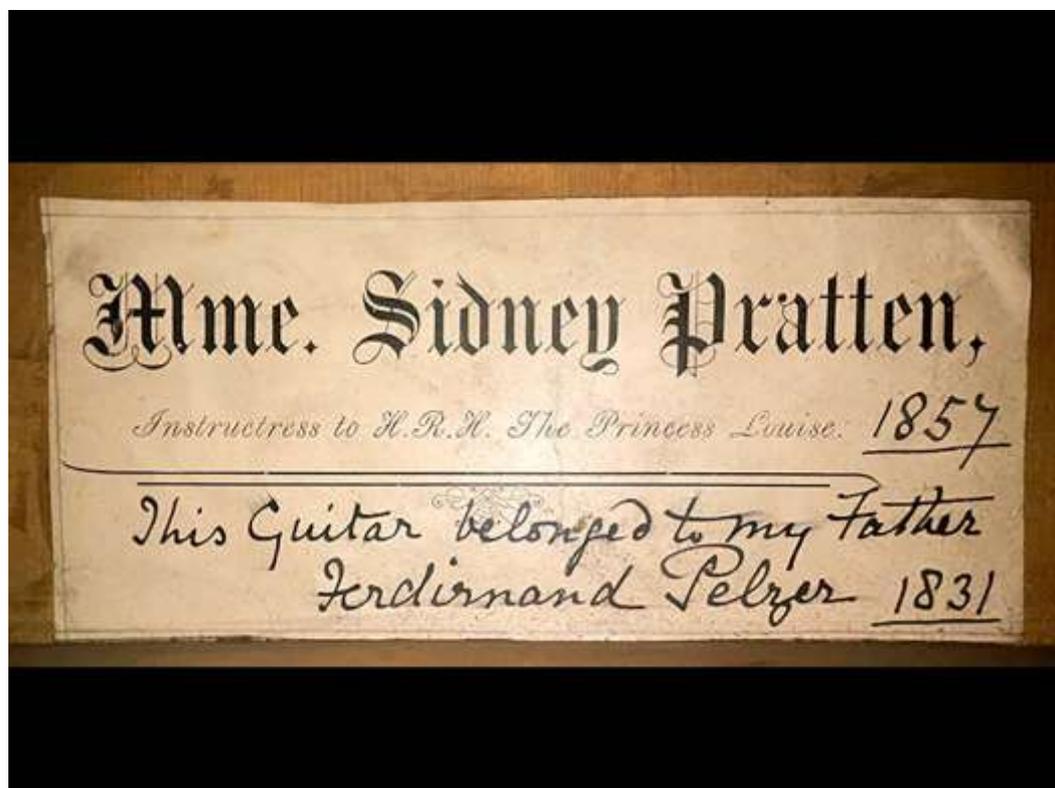
El 10 de marzo de 2022 la casa de subastas Musical Instruments at Gardiner Houlgate anunció la venta de una colección de siete (7) guitarras de Madame Sidney Pratten y otros artículos relacionados. La subasta, que se celebró el 17 de marzo, incluía siete guitarras, una gigelira, partituras originales con anotaciones, un retrato 'watercolor' de Catharina Josepha Pelzer de joven, varias fotografías de la familia Pelzer y diversos artículos, de acuerdo con la siguiente lista que transcribimos literalmente (con algunos añadidos míos en *itálica*)<sup>24</sup>:



*Fotografía de las siete guitarras subastadas el 17 de marzo de 2022*

<sup>24</sup><https://www.musicalinstrument-auctions.co.uk/news/3/Madame+Sidney+Pratten+Collections+sells+for+%C2%A337%2C920>

- Siglo XIX, guitarra con etiqueta manuscrita e impresa: 'Mme Sidney Pratten, Instructress to H.R.H. The Princess Louise, 1857/This guitar belonged to my father Ferdinand Pelzer, 1831'. Esta guitarra fue previamente subastada por Sotheby's en 1938 (lote 192) y se atribuye al constructor francés Jean Joseph Honore Derazey.



Fotografías de la Colección Austin-Marie

- Siglo XIX, guitarra con etiqueta impresa: '*Alfred Hays, Royal Exchange Buildings, E.C.*', también con una etiqueta manuscrita que dice '*Catherina Josepha Pratten*'. Es una guitarra encargada para Madame Sidney Pratten por Boosey & Sons.



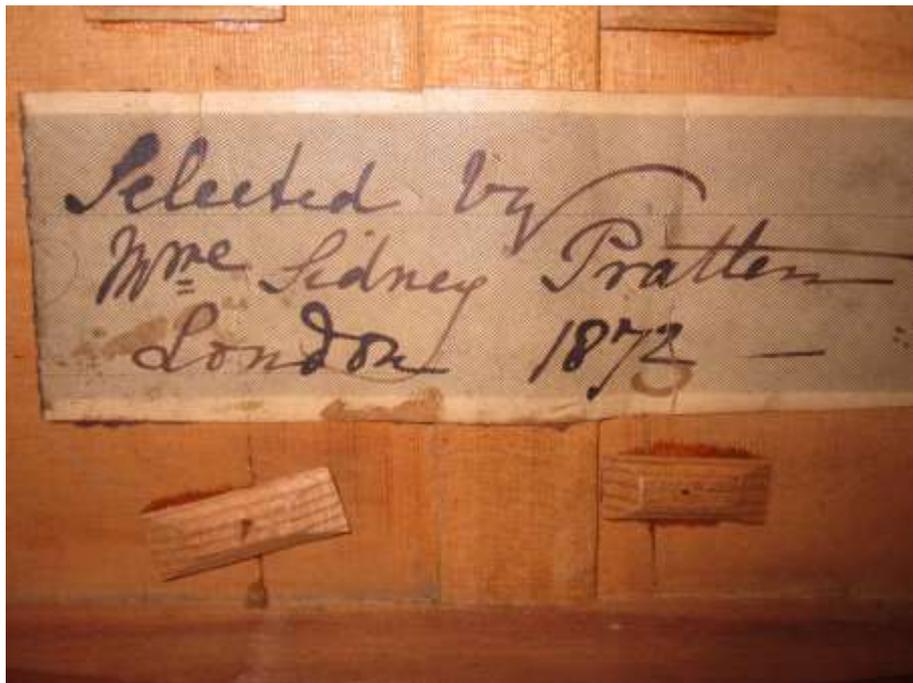
- Siglo XIX, guitarra con etiqueta manuscrita e impresa: '*Madame R. Sidney Pratten/1863 38, Welbeck Stree /Cavendish Square W. London*'.



- Siglo XIX, guitarra con etiqueta manuscrita: '*Selected by/Mme Sidney Pratten/London 1872*', cuya propiedad ahora me pertenece por habérsela adquirido al Dr. James R. Westbrook.



*'Selected by Mme Sidney Pratten London 1872'*  
Guitarra de construcción francesa, posiblemente por Jerome Tibouville-Lamy



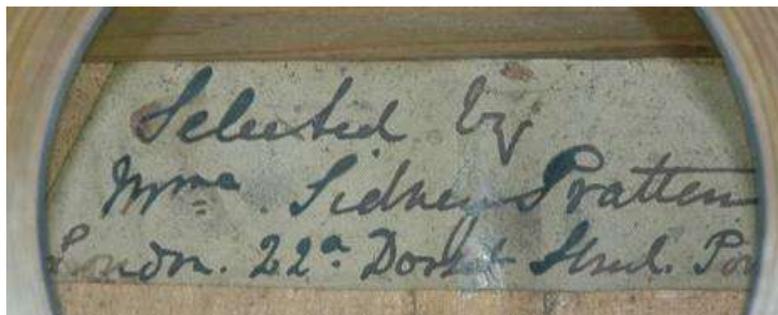
*Etiqueta manuscrita de Madame Sidney Pratten y 'coffin' original*

- Mitad del Siglo XIX, guitarra con etiqueta impresa: 'Addison and Hodson/Musical Instrument Seller/and/Manufacturer/to Her Majesty, and the Prince Albert/210 Regent Street and King Street/London'. La guitarra fue vendida junto a una fotografía en blanco y negro de Madame Sidney Pratten con una guitarra similar, hecha por W & A.H. Fry Photographers, 68, East Street Brighton, con número 83024. Es una guitarra Guiot.



- Siglo XIX, guitarra con etiqueta manuscrita: '*Selected by/Mme Sidney Pratten - London 22A Dorset Street Portman Square.*' La inscripción de la etiqueta es típica de las guitarras vendidas por Madame Sidney Pratten a sus alumnos.





- Principios de Siglo XIX, guitarra francesa, sin etiqueta, vendida junto con diversos documentos relacionados con Napoleón Bonaparte. La guitarra fue un regalo del Capitán Bacheville, del ejército napoleónico, a Ferdinand Pelzer (quien la conservó sobre su cama durante muchos años, en palabras de Giulia Pelzer) y fue vendida junto con una vieja fotografía en blanco y negro de la guitarra y de un grabado de Ferdinand Pelzer con una guitarra similar. Es una de las guitarras que fueron subastadas en Sotheby's en 1938 (lote 211). También se incluyó en el lote de 18 guitarras subastadas por Christie's en 1978.



*Guitarra propiedad de Ferdinand Pelzer (regalo del Capitán Bacheville junto con una nota manuscrita de Giulia Pelzer indicando este hecho)*

El Dr. James R. Westbrook fue el adquirente de las siete guitarras; si bien en lo que realmente estaba interesado, según me comentó personalmente, era en el retrato pintado a acuarela y en color de una jovencita Catharina Josepha Pelzer (el retrato de cuando tenía 9 años y que figura en este libro).

He tenido el honor de conocer personalmente al Dr. James R. Westbrook al aceptar su amable invitación para visitarle en su casa de Brighton&Hove el pasado día 5 de agosto de 2023. Su colección de guitarras, originales de partituras, documentos y su enorme y profundo conocimiento del mundo de la guitarra y de su construcción (especialmente del siglo XIX) es invaluable.

Además, pude comprarle otra guitarra que también perteneció a Madame Sidney Pratten, que lleva una etiqueta manuscrita de Catharina Josepha Pratten y está fechada el 13 de abril de 1866, de Boosey & Sons Guitars. El Dr. James R. Westbrook me comentó que esta es la última guitarra conocida que se encargó especialmente para Madame Sidney Pratten por parte de Boosey & Sons Guitars.



*Catharina Josepha Pratten fechada 13/4/1866  
Guitarra de construcción francesa de Boosey & Sons Guitars*



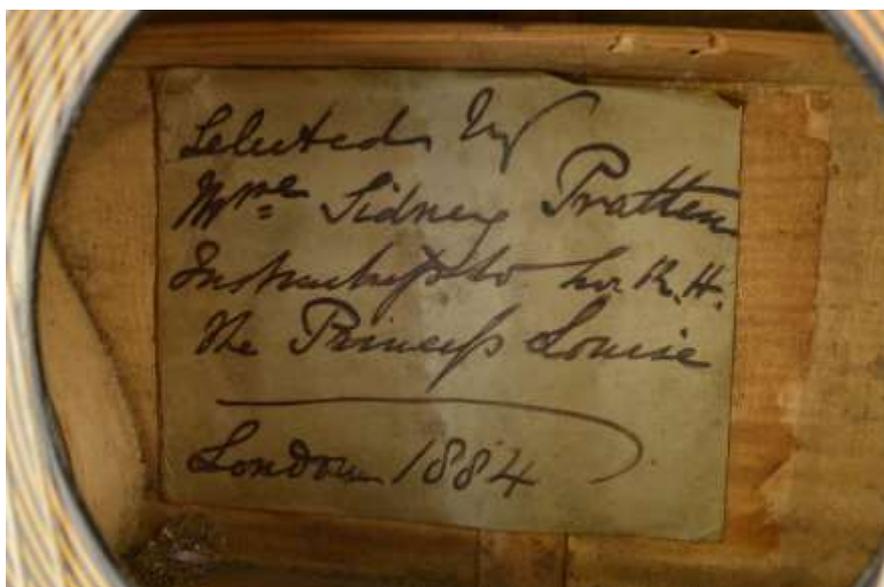
*Etiqueta de Boosey & Sons y manuscrita de Catharina Josepha Pratten y 'coffin' de la subasta de 1938.*

A continuación, se muestran algunas fotografías de otras guitarras que también pertenecieron a Madame Sidney Pratten:









Fotografías de una guitarra perteneciente a la colección Romanillos-Harris  
Cortesía de Pablo Sánchez Otero y Ken Van Hoeylandt

## Obras

A lo largo de su vida Madame Sydney Pratten compuso más de doscientas obras, tanto para guitarra sola como para canto y guitarra o para guitarra y otros instrumentos (piano y guitarra machette, principalmente). En general se trata de pequeñas y encantadoras piezas de carácter romántico y elaboración sencilla que fueron muy apreciadas e interpretadas en su tiempo.

En el **Anexo 1** se presenta el **Catálogo de Obras** compuestas por Madame Sidney Pratten, publicado por su hermana Giulia Pelzer y en el **Anexo 2** se presenta una **Selección de Partituras para Guitarra** de algunas de sus obras más representativas:

- *Carnaval de Venise, Op. 31*
- *Eventide, Op. 78*
- *Sadness, Op. 91*
- *A Lost Love, Op. 92*
- *A Lament, Op. 93*
- *Sehnsucht, Op. 72*
- *Weary, Op. 73*
- *Forgotten, Op. 77*
- *Spanish Dance, Op. 89*
- *Elfins Revels, Op. 80*
- *Military March, N° 56 del Repertoire for Guitar*
- *Spanish Romance, Op. 82*
- *Introduction and variations on "Twere Vain to Tell Thee", Op. 8*
- *Danish March, Op. 106*
- *Woodland & Stream, an Impromptu, Op. 118.*

A continuación, se presenta una relación de aquellas obras de dominio público de las que he podido conseguir su partitura a través de diversas fuentes:

## Publicaciones Didácticas -

- Guitar School, Londres, 1859.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Guitar-School-Madame-Sidney-Pratten-1824-1895.pdf>

- Learning the Guitar Simplified, Londres, 1874.

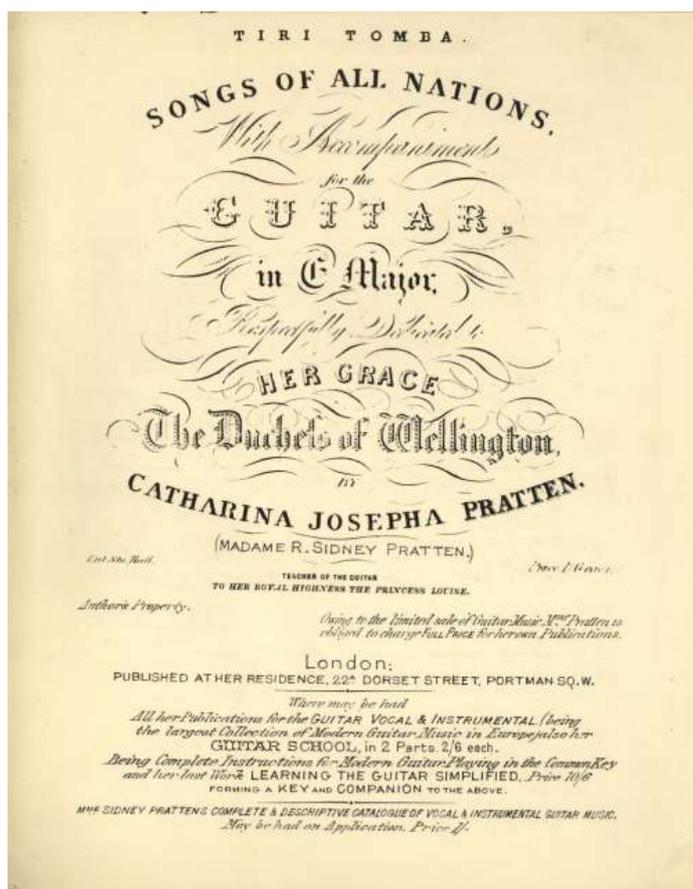
<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Learning-the-Guitar-Simplified-Madame-Sidney-Pratten-1824-1895.pdf>

- The Guitar Tutor. Londres, 1881.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/03/Guitar-Tutor-Part-1-Part-2-Madame-Sidney-Pratten-1821-1895.pdf>

- Instructions for the Guitar Tuned in E Major, 1882.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Instructions-for-the-Guitar-Tuned-in-E-Major-Madame-Sidney-Pratten-1824-1895.pdf>



Portadas de 'Tiri Tomba' y 'Dúos, Tríos y Cuartetos para Guitarra'

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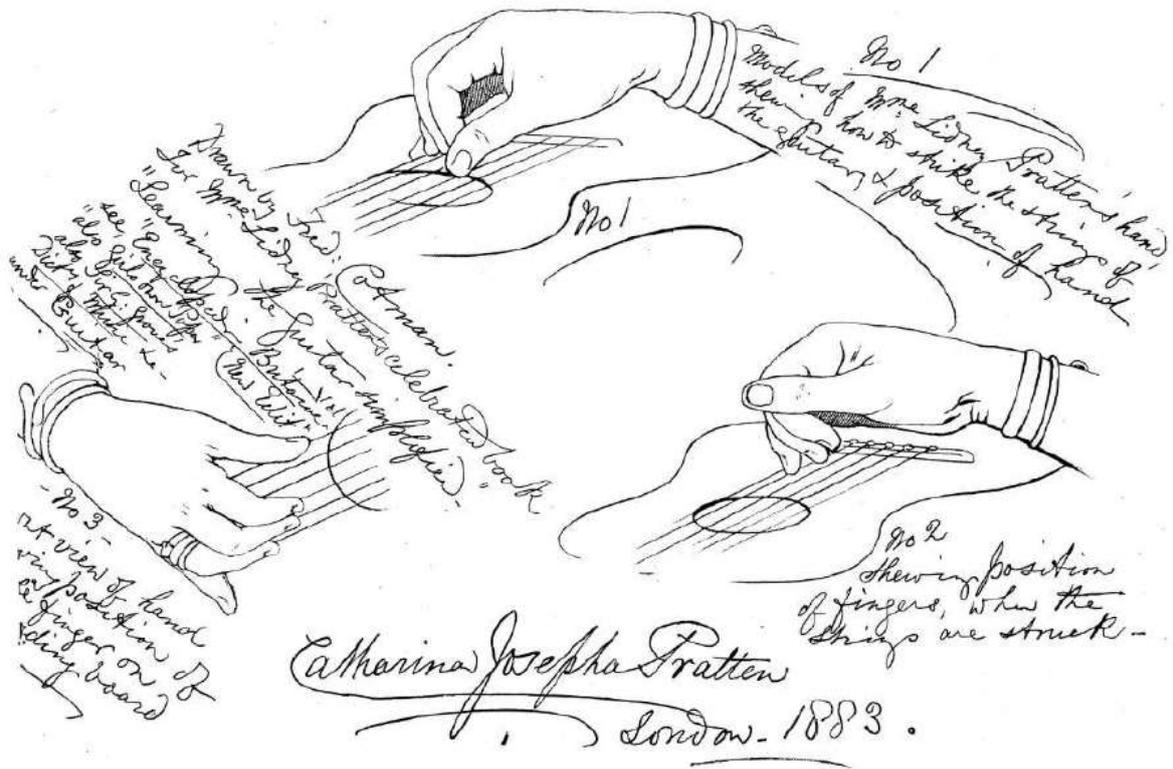
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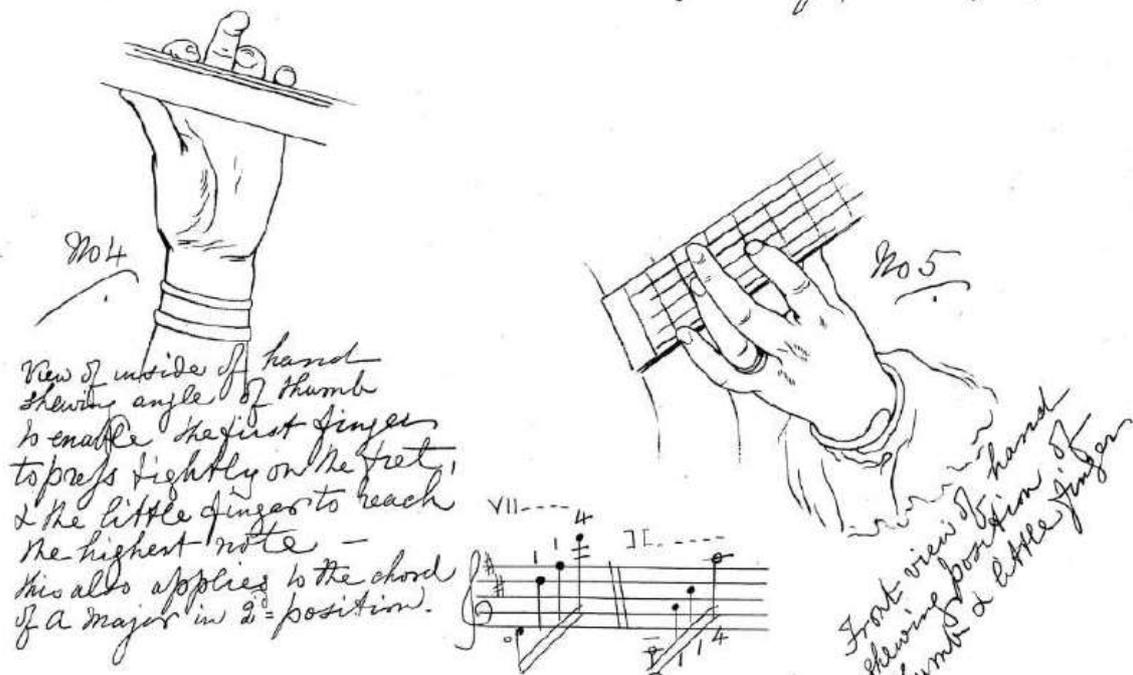
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Portadas de 'Songs Without Words and Sketches', 'Repertoire for the Guitar', 'Spanish Dance' y 'Treue Liebe'



Dibujo de "Learning the Guitar Simplified" enseñando la posición de la mano derecha por Frederick G. Cotman (1850-1920)

Drawing of Mrs. Sidney Pratten's left hand, showing the position of thumb & arm, to make the chord of D Major in the 7<sup>th</sup> position



Drawn by Fred: Cotman, for Mrs. Sidney Pratten's book "Learning the Guitar Simplified" London 1883 - Ent. Sta. Hall.

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Dr. Walter Leckie

By

Carolina Josepha Tratten

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London Nov 10<sup>th</sup> 1869

Tapa del Manuscrito de la Obra Malbrook, copia a requerimiento del Dr. Walter James Leckie  
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## Obras -

1. De la colección 'Songs without words and sketches':
  - Eventide, Op. 78.  
[https://bojifiles.musikverket.se/Boije\\_0773.pdf](https://bojifiles.musikverket.se/Boije_0773.pdf)
  - Forgotten, Op. 77.  
[https://bojifiles.musikverket.se/Boije\\_0774.pdf](https://bojifiles.musikverket.se/Boije_0774.pdf)
  - Sadness, Op. 91, A Lost Love, Op. 92, A Lament, Op. 93.  
[https://bojifiles.musikverket.se/Boije\\_0772.pdf](https://bojifiles.musikverket.se/Boije_0772.pdf)
  - Sehnsucht, Op. 72 y Weary, Op. 73.  
[https://bojifiles.musikverket.se/Boije\\_0771.pdf](https://bojifiles.musikverket.se/Boije_0771.pdf)
2. Daisy.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
3. German March (piano y guitarra), N° 61 del Repertoire for Guitar.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
4. Elfin's Revels, Op. 80.  
[https://imslp.org/wiki/Elfin's\\_Revels\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Elfin's_Revels_(Pratten%2C_Catharina_Josepha))
5. Spanish Romance, Op. 82.  
[https://imslp.org/wiki/Spanish\\_Romance\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Spanish_Romance_(Pratten%2C_Catharina_Josepha))
6. Spanish Dance (1882), Op. 89.  
[https://imslp.org/wiki/Spanish\\_Dance\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Spanish_Dance_(Pratten%2C_Catharina_Josepha))
7. Carnaval de Venise, Op. 31.  
[https://www.riam.ie/digital-media/h22/h\\_22a\\_10\\_055.pdf](https://www.riam.ie/digital-media/h22/h_22a_10_055.pdf)
8. Tiri Tomba (para canto y guitarra sobre un tema napolitano).  
<https://nla.gov.au/nla.obj-2841978444/view?partId=nla.obj-2842000663#page/n0/mode/1up>
9. Spanish Air, Op. 113 (machette guitarra).  
<https://nla.gov.au:443/tarkine/nla.obj-2841978431>
10. Mary Blane (arreglo de música tradicional americana).  
[https://imslp.org/wiki/American\\_Air\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/American_Air_(Pratten%2C_Catharina_Josepha))
11. Addio a Napoli (voz y guitarra). N° 91 del Vocal Repertoire for Guitar.  
<https://ia803404.us.archive.org/32/items/143050-1001/143050-1001.pdf>
12. Danish March, Op. 106 (dos guitarras). 1882.  
[https://imslp.org/wiki/Danish\\_March\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Danish_March_(Pratten%2C_Catharina_Josepha))
13. When Willie Cead to Melville Castle, Op. 109 (old traditional scotch ballad) (voz y guitarra).  
<https://ia800301.us.archive.org/7/items/madamersidneypra00prat/madamersidneypra00prat.pdf>
14. Juanita, Op. 92 (voz y guitarra).  
<https://ia903400.us.archive.org/15/items/143049-1001/143049-1001.pdf>

15. Long, long ago, arreglo de una obra de Thomas Bayly. N° 94 del Vocal Repertoire for the Guitar.  
<https://ia803406.us.archive.org/13/items/143048-1001/143048-1001.pdf>
16. Woodland & Stream (an Impromptu), Op. 118 (incompleta).  
[https://imslp.org/wiki/Woodland\\_and\\_Stream\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Woodland_and_Stream_(Pratten%2C_Catharina_Josepha))
17. Marcha Fúnebre (incluida en "Guitar School").  
Una versión de Bradfor Werner está disponible para uso público en:  
<https://www.thisclassicalguitar.com/march-funebre-by-pratten-lesson-free-pdf/>
18. Introduction and variations on "Twere Vain to Tell Thee" (dos guitarras), Op. 86. Arreglo de una obra de Wilhelm Neuland.  
[https://imslp.org/wiki/Introduction\\_and\\_Variations\\_on\\_'Twere\\_Vain\\_to\\_Tell\\_Thee\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Introduction_and_Variations_on_'Twere_Vain_to_Tell_Thee_(Pratten%2C_Catharina_Josepha))
19. Maud (para machette guitarra y guitarra), Op. 112.  
[https://imslp.org/wiki/Maud\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Maud_(Pratten%2C_Catharina_Josepha))
20. Military March, N° 56 del Repertoire for Guitar.  
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21. The Princess Louise (piano y guitarra), Op. 70.  
[https://imslp.org/wiki/The\\_Princess\\_Louise\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/The_Princess_Louise_(Pratten%2C_Catharina_Josepha))
22. English Songs and Ditties (voz y guitarra), N° 80 del Repertoire for Guitar.  
[https://imslp.org/wiki/English\\_Songs\\_and\\_Ditties\\_\(Pratten,\\_Catharina\\_Josepha\)#IMSLP677088](https://imslp.org/wiki/English_Songs_and_Ditties_(Pratten,_Catharina_Josepha)#IMSLP677088)

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*Catharina Josepha Pelzer by Charles Bougniet (1853)*

**Madame Sidney Pratten**  
**Life and Work**

**Third Edition**



# Madame Sidney Pratten

## Life and Work

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## **Dedication**

This book, dedicated to the life and guitar work of Madame Sidney Pratten, born Catharina Josepha Pelzer (1824-1895), is my humble and sincere tribute to a woman fighter, guitar lover, extraordinary concert performer, teacher and trainer, who helped many people learn to play the guitar and composed intimate and romantic works, very beautiful and pleasant to play, back in the nineteenth century, in the England of Queen Victoria and that perfectly represents that "rara avis" that is the woman in the wonderful world of the guitar. From the moment I learned of her existence I was deeply captivated by this woman and her work. I couldn't help but pay her this tribute.

But, above all, this book is dedicated, with my boundless love, to my children: Laura, Inés and Artyom.

Artemio Milla Gutiérrez  
Valencia (Spain) - 2024

## **Foreword**

The presence of women in the field of different artistic disciplines has been silenced, throughout history, due to obvious social issues that have not favored their greater or better dissemination.

The long artistic process or the necessary aesthetic reflection have not always been comfortable daily seats available to women with whom they have been able to materialize their creative or interpretive spirit. Quite the contrary. On most occasions they have had to redouble their personal efforts to express themselves artistically or they have directly had to separate that dedication from their daily lives.

The world of music has not been immune to this historical reality. However, in recent years an important work of research, recovery and review of the creative work of many authors who deserve to occupy a place in the sound art history has been carried out.

The guitar, for its part, has been adding to the great names of the universal repertoire, composers who, through their work or their interpretive work, have known how to leave a marked mark on its history.

Without a doubt, one of the main protagonists of this "list yet to be discovered or known" is Catharina Josepha Pelzer, better known in the history of the guitar as Madame Sidney Pratten.

Perhaps, thanks to being born in a family where music was a fundamental pillar, she was able to develop her high artistic gifts widely and freely. She was a child prodigy, daughter of a famous German guitarist of the time, Ferdinand Pelzer, from whom she received her first lessons of guitar, she had several sisters who also dedicated themselves to the world of music; Giulia, Jane and Anne W. and, in addition, she was the wife of Robert Sidney Pratten, excellent flutist from whom she took his last name to name herself artistically and with whom she performed chamber concerts.

With this book, Artemio Milla Gutiérrez takes us deeper into the history of this famous soloist, composer and prestigious guitar teacher, who lived a professional life framed mainly in the society of Victorian England.

This second edition expands on an already interesting and necessary previous version, providing more data and original documentation, practically unknown until now.

We will be able to get closer to the protagonist and learn about her vital and professional evolution, in addition to having access to extensive bibliographic information and a select number of images from the catalog of her works and valuable collection of her guitars. All of this represents a rich contribution to the rediscovery and revaluation of such important figures in the history of the guitar.

The author, Artemio Milla, Doctor in Economics, philanthropist of the guitar and great hobbyist and student of it, does justice to the “historical silence” that presided over his artistic legacy. We must congratulate and thank him for his vocation as a musicologist, thanks to which we have before us a very valuable work, done with great love and passion, which, without a doubt, will greatly help to understand the value and artistic scope of Madame Sidney Pratten.

Personally, I want to thank you for bringing me closer to the figure of Madame Sidney Pratten, as well as other guitarist-composers who are still in an artistic limbo.

José Luis Ruiz del Puerto  
Valencia (España) - 2024

## Introduction

I remember perfectly my first contact with Madame Sidney Pratten. I was watching guitar videos on Youtube a few years ago, I do not remember how many and, coincidentally, I heard Alex Timmerman<sup>1</sup> play wonderfully and with great sensitivity a beautiful and romantic work, called 'Sadness', dedicated to his student and friend John Lindsay Leckie (the brother of Dr. Walter James Leckie, famous pupil and friend of Francisco Tárrega) on a beautiful guitar built in England in 1846 by J. Guiot.

'Sadness' captivated me so much that, in addition to looking for the score and learning to play it (it is a simple, intimate work and surely dedicated in its conception to her husband, Robert Sidney Pratten, who died in 1868) it made me interested in its author, Madame Sidney Pratten, of whom I had not previously spoken.

From that moment, everything related to the life and guitar work of this woman, penetrated the depths of my soul and my heart, as it has never happened with anyone before.

I cannot explain from a logical and rational perspective the emotional bond that binds me to Madame Sidney Pratten, but it is. Perhaps it is because, as I have always said to my friends, I was wrong to be born in Spain and in the twentieth century, because I felt very identified with the England of the second half of the nineteenth century. The reasons: the honor, the sense of chivalry, the word, the education, the respect, etc. of the high society of that time, which are values that I fully share.

I have a portrait and an original photograph of her in my office at home, I have bought two guitars that belonged to Madame Sidney Pratten, I have gone to visit her grave twice in Brompton Cemetery in London (and I will visit her every time I go to this city, as I have promised her), on my first visit I left a copy of the first edition of this book on her grave, well protected in a transparent plastic folder that is still in place, I have touched his works and, finally, I have written this book financed entirely by me and of free distribution (physical and digital) in his honor, with all my admiration and respect.

Artemio Milla Gutiérrez

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<sup>1</sup> The link to Youtube is as follows: <https://www.youtube.com/watch?v=dTfIVQx65ec> (published in 2011).

## Biography

**Madame Sidney Pratten** (1824-1895), born Catharina Josepha Pelzer, came into the world on November 15, 1824, in Mülheim-am-Rhein (Germany) and <sup>2</sup> died in London (England), on October 10, 1895, leaving an enormous legacy in the form of didactic publications, works and the love of all her students. Throughout his life he devoted herself to composition, teaching and giving concerts, as well as editing his own works and those of other authors, for instance, the works of Ernest Shand (1868-1924) and Leonhard Schulz (1814-1860).

He had several siblings, namely:

- Sarah Pelzer (1825-?)<sup>3</sup>
- Giulia Gertrude Pelzer (1839-1938),<sup>4</sup> the most famous of them all, guitarist, pianist, mandolinist and music teacher, who accompanied her throughout her life and continued her teaching work after her death.
- Anne W. Pelzer (1833-1897),<sup>5</sup> who played concertina, guitar and piano, as well as composing and teaching. She married Dr. Althaus and gradually retired from teaching to devote herself to her private life. There is no evidence that they had children.
- Jane Pelzer (1832-1849), who learned to play guitar and piano and was the favorite student of Ignaz Moscheles (1794-1870), famous composer and pianist. He died, at the age of 17, shortly before his family left Exeter to return permanently to London.
- Ferdinand Pelzer (1837-1864).
- Christie Pelzer<sup>6</sup>, who died as a child from a fatal ice ingestion accident.
- Cunigunda Antonia Marie Pelzer (1841-1878), the youngest, who would later marry George Arthur Rooks, a lawyer by profession, with whom he had a daughter, Cunigunda AMB Rooks (1878-1881).

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<sup>2</sup> Other sources cite her birth in 1821, in fact, on her grave it says that she died at the age of 74 [Coldwell, Robert (2019) in *'Memoirs of Madame Giulia Pelzer'*, notes that she died at 74], but as I have been informed by Christopher Page, who has her birth certificate, obtained from the burial certificate of Catharina Josepha Pelzer in Brompton Cemetery (provided at the time by her sister Giulia Pelzer), her date of birth is 1824, according to the *Landesarchiv Nordrhein-Westfale'*, so she died at the age of 70. I thank Christopher Page for his contribution.

This is also stated in:

<https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=46495842&action=showRecord>

<sup>3</sup> The date of her death is unknown, but it is established that in 1841 she resided in St. Pancras, Middlesex (England), the family residence at that time.

<https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704643707&action=showRecord>

Sarah Pelzer is not mentioned among Catharina Josepha Pelzer's sisters in Coldwell, Robert (2019).

<sup>4</sup> There are doubts about the true date of her birth as can be seen in:

<https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704634341&action=showRecord>

Dr. James R. Westbrook has confirmed to me that the correct date is 1839.

<sup>5</sup> The year of her death is cited in Page, Christopher et al. (2023), p. 257, as it is not recorded in <https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704634493&action=showRecord>

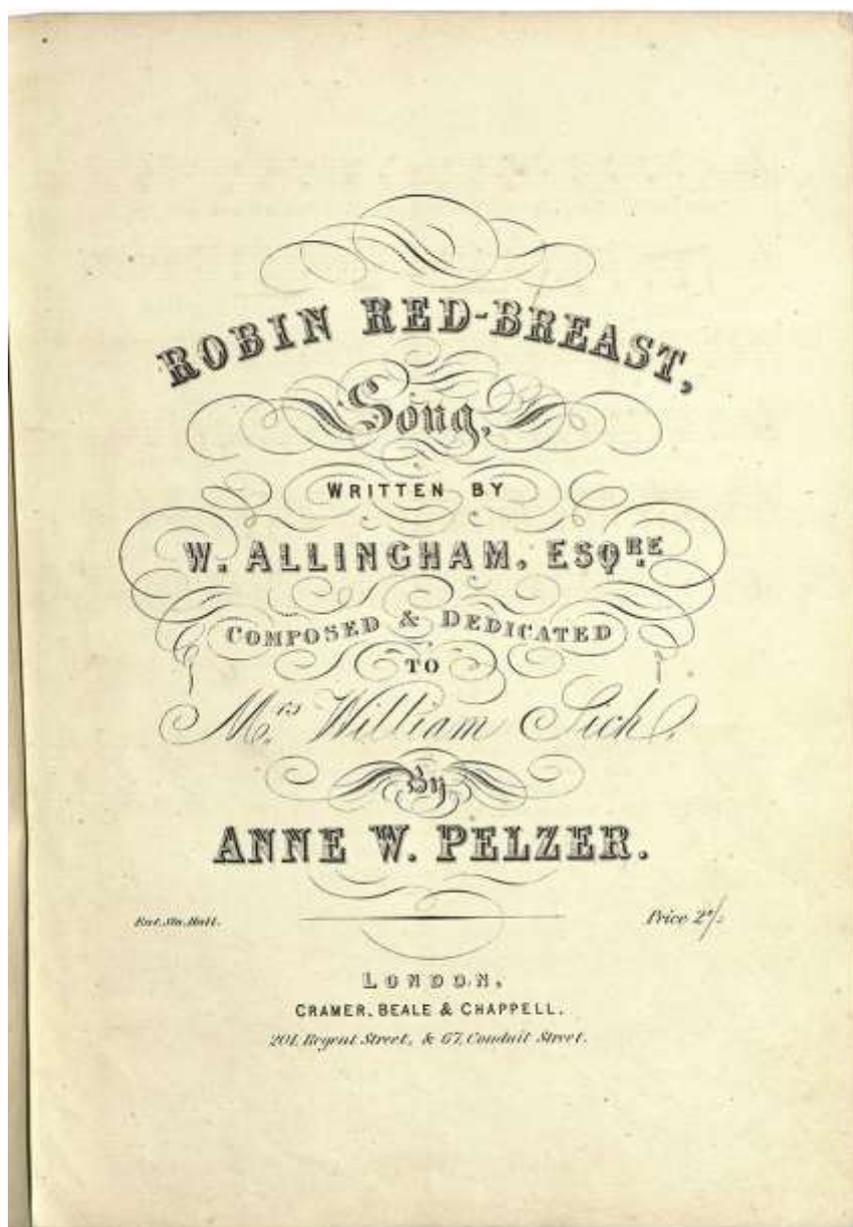
<sup>6</sup> He is not listed as the brother of Catharina Josepha Pelzer in:

<https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704592649&action=showRecord>

However, his name is cited in Coldwell, Robert (2019).

All of them were children of Ferdinand Pelzer (1801-1861), renowned German guitarist, composer, publisher and teacher, who, accompanied by his wife Maria Lagrand and their daughters, Sarah and Catharina Josepha, emigrated to London (England) in the year 1829.

Already in England, Ferdinand Pelzer appointed his daughters Catharina Josepha and Giulia to teach music theory and composition with the organist and composer William Carnaby (1772-1839). Before her departure to England, Catharina Josepha had performed together with her father (who was her first teacher) and other famous guitarists in various duo concerts in several countries in Europe.



Arrangement of the work 'Robin Red-Breast' by Anne W. Pelzer

**Ferdinand Pelzer** was born in Trier (Germany) in 1801, where he began his studies of mathematics and music (his father, Jacob Pelzer was a mathematician), starting as a singer and pianist, although he soon opted for the guitar and singing and began to earn a living as a singer, teacher and concert guitarist.



Ferdinand Pelzer

On April 23, 1823, he married Maria Lagrand (1804-1863), the daughter of Petri Lagrand and Mariae Annae Kenker, deciding to spend their honeymoon in London. On the trip they met the English captain George Phillips, who convinced them to stay at his house in Grosvenor Place (London) and introduced them to the English society of the time.

In 1824 Ferdinand Pelzer and Maria Lagrand went to visit her parents in Mülheim-am-Rhein and there, on November 15, 1824, Catharina Josepha, their first daughter, was born.

As we have mentioned before, in 1829 Ferdinand Pelzer and his wife decided to return, together with their daughters, Sarah and Catharina Josepha, to London. In a few months Ferdinand Pelzer won the favor of the public as a guitarist and decided to stay and live there permanently with his family (except for a long intermediate stay in Exeter from 1842 to 1849), where he gradually became a very important figure in England.

In 1833 he edited, together with the composers and guitarists Felix Horetzky (1796-1870) and Leonhard Schulz a magazine called '**The Giulianiad**' (from January 1833 to July 1835), in honor of the Italian composer and guitarist Mauro Giuliani (1781-1829), where works for guitar by various authors were published (it was the first magazine of this type to be published in England) and that same year he published his first pedagogical work: '**Instructions for the Spanish Guitar**' which was followed by another called '**Instructions for the Guitar Tuned in E Major**' (surely written in Exeter between 1842 and 1849)<sup>7</sup>.

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<sup>7</sup> Instructions for the Spanish Guitar.

[https://boijefiles.musikverket.se/Boije\\_1137.pdf](https://boijefiles.musikverket.se/Boije_1137.pdf).

Instructions for the Guitar Tuned in E Major.

[https://imslp.org/wiki/Instructions\\_for\\_the\\_Guitar\\_tuned\\_in\\_E\\_major\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Instructions_for_the_Guitar_tuned_in_E_major_(Pelzer%2C_Ferdinand))



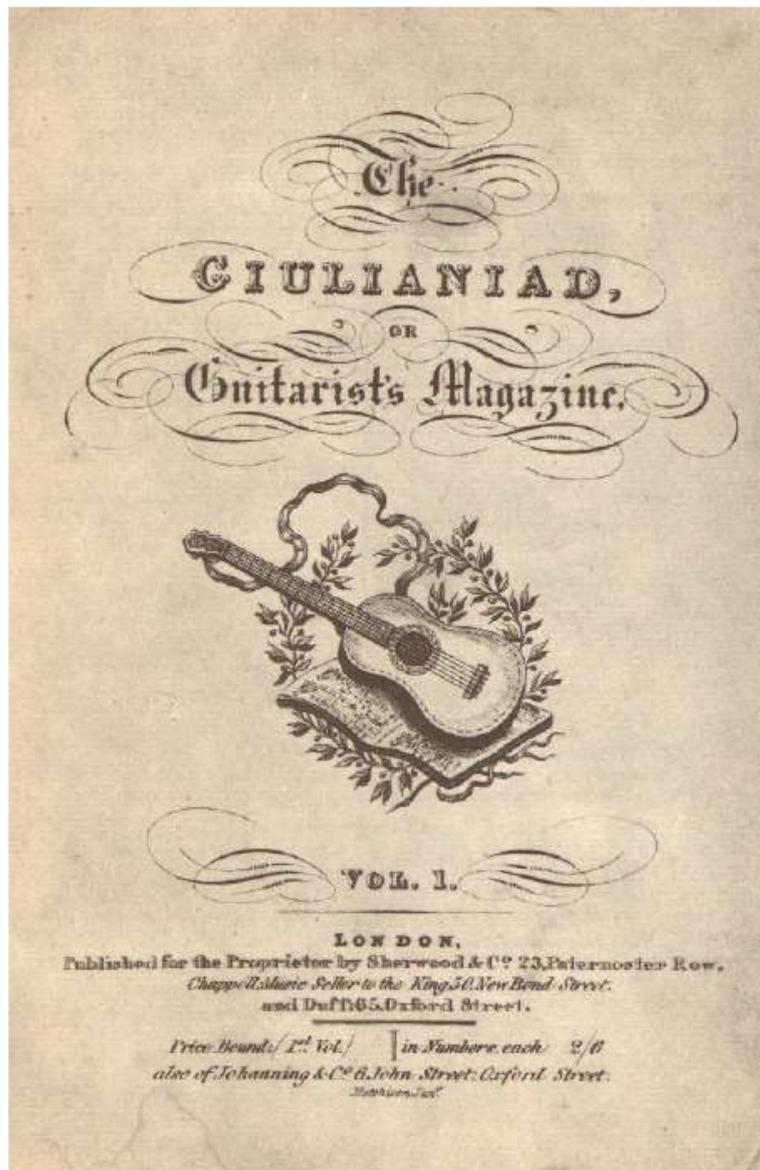
Cover of 'Instructions for the Spanish Guitar'  
(the girl on the cover is Catharina Josepha Pelzer)

It is very possible that his daughter Catharina Josepha drew the ideas from this book to later write her work of the same title.

Some public domain works by Ferdinand Pelzer are as follows:

- Divertimento No. 3.  
[https://imslp.org/wiki/Divertimento\\_No.3\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Divertimento_No.3_(Pelzer%2C_Ferdinand))
- Les élégantes (for two guitars).  
[https://imslp.org/wiki/Les\\_%C3%A9l%C3%A9gantes\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Les_%C3%A9l%C3%A9gantes_(Pelzer%2C_Ferdinand))
- Grandes variations pour la guitare sur la Cavatine de 'Tancredi', Op. 6.  
[https://imslp.org/wiki/Grandes\\_variations\\_pour\\_la\\_guitare\\_sur\\_la\\_cavatine\\_de\\_'Tancredi'%C3%A8de'%2C\\_Op.6\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Grandes_variations_pour_la_guitare_sur_la_cavatine_de_'Tancredi'%C3%A8de'%2C_Op.6_(Pelzer%2C_Ferdinand))
- Introduction and Polacca from Caraffa (for two guitars).  
[https://imslp.org/wiki/Introduction\\_and\\_Polacca\\_from\\_Caraffa\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Introduction_and_Polacca_from_Caraffa_(Pelzer%2C_Ferdinand))
- 6 Variations brillantes sur un thème allemand, Op. 4.  
[https://imslp.org/wiki/6\\_Variations\\_brillantes\\_sur\\_un\\_th%C3%A8me\\_allemand%2C\\_Op.4\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/6_Variations_brillantes_sur_un_th%C3%A8me_allemand%2C_Op.4_(Pelzer%2C_Ferdinand))

- Variations sur la romance 'De ma Celine amante modeste', Op. 8  
[https://imslp.org/wiki/Variations\\_sur\\_la\\_romance\\_'De\\_ma\\_Celine\\_amante\\_modeste'%2C\\_Op.8\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_la_romance_'De_ma_Celine_amante_modeste'%2C_Op.8_(Pelzer%2C_Ferdinand))
- Variations sur un thème russe, Op. 2.  
[https://imslp.org/wiki/Variations\\_sur\\_un\\_th%C3%A8me\\_russe%2C\\_Op.2\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_un_th%C3%A8me_russe%2C_Op.2_(Pelzer%2C_Ferdinand))
- 150 exercises for guitar (handwritten and printed).  
[https://www.riam.ie/digital-media/h40/h\\_40\\_02\\_105.pdf](https://www.riam.ie/digital-media/h40/h_40_02_105.pdf)  
<https://ia903407.us.archive.org/1/items/143029-1001/143029-1001%20complete.pdf>



Cover of Volume I of The Giulianiad

Ferdinand Pelzer died in London in 1860 of a heart attack and is buried in Kensal Green Cemetery.

**Giulia Pelzer** was born on December 11, 1839<sup>8</sup> in Marylebone (London), at number 39 Great Portland Street and devoted practically all her life to teaching the guitar (except for a period of 15 years in which she dedicated herself to caring for her children, from 1867 to 1882) and continued with the school of her sister Catharina Josepha when she died in 1895.

Her first concert is credited in 1851, at the age of 12, at 45 Dover Street, Piccadilly (London), with her sister Anne W. Pelzer, who played piano and concertina and other musicians (a violinist and a cellist). Giulia Pelzer performed works by Regondi and some duets together with her sister Anne W.

In 1853 she spent a long time at the Benedictine convent of Hammersmith where her father, Ferdinand Pelzer, taught singing, harmony, guitar and piano. She then spent some time at Notre Dame Convent, where she taught guitar and the English language, before returning to London in 1861 after the death of her father, where she began giving guitar lessons.

She married on 10 December 1867 with James Noah King-Church (adopting the name of Miss King-Church), born 4 August 1835 and died 1896.

They had the following children<sup>9</sup>:

- Lydia Josephine King-Church (1868-1963).
- Henry J. King-Church (1871-?).
- John Eyre King-Church (1872-1945).
- Ernest E. King-Church (1878-?).
- Richard Thomas Basset King-Church (1883-?).

From the research carried out to try to find living descendants of Giulia Pelzer (since Catharina Josepha Pelzer had no children) I have been able to find the following information (<https://www.myheritage.es>):

Lydia Josephine King-Church married Herbert Stanley Keigwin (1878-1962) and they had five children: Rhoda Marion Keigwin (1904-1985), Joan Keigwin (1905-2000), Philip Henry Keigwin (1906-1931), Barbara Keigwin (1906-1958), and John Jenkyn Keigwin (1909-1997).

Rhoda Marion Keigwin married in 1933 to Alan Edward Oliver (1908-1981) and they had two children: Philip Alan Oliver (1942-1993) and Giles Francis Oliver (1948-2020), Joan Keigwin married Kenneth Read (?) and they had two children: Josephine Anne Read (1938-1979) and Andrew Kenneth Howard Read (1940-2023) and John Jenkyn Keigwin married Sylvia Margaret Turner (1908-1988). There is no evidence that they had children.

So, the last descendant I've been able to find out is Andrew Kenneth Howard Read, who died on May 20, 2023, in London.

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<sup>8</sup> Although there is some confusion with her date of birth, Dr. James R. Westbrook has confirmed to me that she was indeed born in 1839.

<sup>9</sup> This information can be found at:  
<https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704634341&action=showRecord&recordTitle=Giulia+King-Church+%28nacida+Pelzer%29>



*Lydia Josephine King-Church and her husband Herbert Stanley Keigwin*



*Rhoda Marion Keigwin*



*John Jenkyn Keigwin and his wife Sylvia Margaret Turner, as children.*

Being a mother and teacher, she took mandolin lessons from the great Italian concert pianist and composer Ferdinando de Christofaro (1846-1890), considered the best mandolinist in Europe at the time who, in addition, played the piano. In 1887 she obtained a position as a teacher at the prestigious Guildhall School of Music in London, in addition to continuing to give private guitar and mandolin lessons to her students.

Giulia Pelzer died in 1938<sup>10</sup> in Holborn (London).



*Giulia Pelzer playing a guitar made by J. Guiot*

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<sup>10</sup> Robert Coldwell published in 2019 an article called: 'Memoirs of Madame Giulia Pelzer', Applebu Collection, Guildhall School of Music, which tells various anecdotes of the life of Giulia Pelzer and her family and that can be downloaded at the following link (although it contains some inaccuracies):

<https://www.digitalguitararchive.com/2019/05/memoirs-of-madame-giulia-pelzer/>

Under Distinguished Patronage.

**MADAME GIULIA PELZER,**  
 Late Professor at the Guildhall School of Music  
 (Sister and Successor to the late Madame Sidney Pratten),  
 HAS THE HONOUR TO ANNOUNCE A

**GUITAR AND MANDOLINE RECITAL**  
 WITH HER PUPILS

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Two Songs  
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 M<sup>RS</sup>. L. Moncrieff's  
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 AND  
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THE  
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PROFESSOR OF GUITAR AND MANDOLINE  
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*L. Moncrieff*

Cover of 'A Creole Love Song' and 'O Rippling Tide' by Madame Giulia Pelzer (arrangements).

*THE* late Madame SIDNEY PRATTEN died October 10, 1893, and her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London, and pupil's residence if possible.

**TERMS:**  
**THREE TO SIX GUINEAS**  
 for 12 Private Lessons.



Photo: Lybhill Sawyer

[Kegon Street, W.]

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THE LATE

Mme. Sidney Pratten's

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VOCAL AND INSTRUMENTAL.

Written and published for the use of her Pupils.

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AND NOW EDITED BY

HER SISTER AND SUCCESSOR,

Madame GIULIA PELZER.

MADAME GIULIA PELZER'S GUITAR AND MANDOLINE RECITAL, JUNE 11th, 1901.

From "THE TROUBADOUR," July 20th, 1901.

IT was a fashionable audience which assembled on Tuesday evening, June 11th, at the Steinway Hall, to appreciate a most successful Concert given by Madame Giulia Pelzer, assisted by her pupils. The Hall was well filled, and although the day had been excessively tropical, a cool atmosphere was maintained throughout the evening by means of ice artistically arranged among the palms and flowers which embellished the platform. Madame Pelzer is sister and successor to the late Madame Sidney Pratten, and the major portion of the items on the programme were compositions by that late distinguished guitariste. The proceedings opened with E. German's "Shepherd's Dance," executed by a mandoline trio consisting of Miss Brandon, Miss Beard, and Miss Swinyard. During the evening these talented ladies again appeared, Miss Brandon rendering a mandoline solo, Etudes No. 13 and 14 (De Beriot), and a duet with Miss Beard, while Miss Nellie Swinyard came forward with a mandoline solo, "Salut d'Amour" (Elgar). The Misses Griffith supplied two vocal duets, "Come with thy Lute" (Pratten) and "Comme mai passe vivre" (Pratten), to their own guitar and mandoline accompaniment. Col. Temple gave two guitar solos, 1.—"Andante Pastorale" (F. Sor), 2.—"Farewell to the Old Year" (Pratten), for which he received well-merited applause, while Mr. Henry D. Truscott was accorded an encore for his guitar songs, "An Old Ballad" (by desire) and "Polish Volkslied" ("Tell me now"). An excellent Spanish vocalization was given by Miss Pitt, Miss Yarrow, and Miss Lily Eckstein, who has a credit balance of intelligence in her favour, although barely 12 years of age. In addition, Miss Eckstein played a charming mandoline solo, which earned for her a distinguished service reward. Mrs. E. J. W. Gibb possesses a voice of unique range, and the delightful manner in which she interpreted, in the national tongue, Bizet's

"Habanera" (Carmen) gave satisfaction to a high degree. Mrs. Gibb furnished her own guitar accompaniment. A guitar duet was also contributed by Miss Atkinson and Miss Hetty Hamilton. The *bonne bouche* was of course the playing of Madame Pelzer, and at the conclusion of several guitar duets, of which "Andante Expressivo," No. 1, was certainly la première, there was a tremendous outburst of applause. A keen sense of pleasure was felt when two magnificent bouquets were presented to Madame, who at first did not notice the gift, thereby causing a little mirth.

F. H. B.

Extract from "THE LADY," June 20th, 1901.

Madame Giulia Pelzer, sister of the late Madame Sidney Pratten, and her pupils were responsible for a most enjoyable guitar and mandoline recital at the Steinway Hall on the 11th inst. Both the solo and ensemble playing were very finished and pleasing, the mandoline solos by Miss Brandon—who gave two of De Beriot's etudes—Miss Lily Eckstein, and Miss Nellie Swinyard being especially noticeable. Colonel Temple played as guitar solos Madame Pratten's "Farewell to the Old Year" and Sor's "Andante Pastorale," and Madame Pelzer won much applause for her performance of her sister's composition, "Twilight." Mr. Henry D. Truscott's traditional guitar songs were welcome contributions, and a Spanish song by the Misses Pitt, Yarrow, and Eckstein was another effective work from Madame Pratten's pen. Some guitar duets by Miss Atkinson and Miss Hetty Hamilton included Garibaldi, Indian, and military marches, and amongst the performers were the Misses Beard, Griffith, Pitt, and Mrs. E. J. W. Gibb, who sang the "Habanera" from "Carmen," and Messrs. Arthur Dipstale and F. Black.

0019

18<sup>th</sup> June 1924

London England



My dear Mrs Bickford

Thank you for your letter & postal order which I received on the 15<sup>th</sup>, it is so kind of you to make your type writer do better for my sake, I now can read it all now. I enjoy your interesting letters & papers very much you are such a clever little woman and so pretty, I would love to have your portrait with Guitars & enjoy to hear you play it - I am so glad to think your hand is quite right, for I could not think how you could play with your wrist -

Page 1 of a handwritten letter from Giulia Pelzer to Vahdah Olcott-Bickford (1885-1980), famous American guitarist, dated June 18, 1924<sup>11</sup>

<sup>11</sup> The entire handwritten letter is available at (three more letters can be found): <https://digital-collections.csun.edu/digital/collection/VOBCorr/id/1501>

**Catharina Josepha Pelzer** (later Madame Sidney Pratten) was born on November 15, 1824, and was a child prodigy of the guitar. Her first professional concert (apart from the aforementioned duets with her father and other guitarists in Europe) was in London, in 1828, after which, in 1829, and as we have already mentioned, her family emigrated to England. A performance of her, with her father, in 1833, at the Kings Theatre (London) is also remembered.



*Lithograph of Catherina Josepha Pelzer by Charles Baugniet, 1853*

Between 1834 and 1836 she performed as a duo with the Italian guitarist Giulio Regondi (1822-1872), another child prodigy of the guitar, with whom she maintained a sincere friendship throughout her life. Her concerts and recitals inspired many people to learn to play the guitar, including Princesses Louise (Duchess of Argyll (1848-1939) and Princess of the United Kingdom (1857-1944), daughters of Queen Victoria of England, of whom she was a teacher.



Catharina Josepha Pelzer at the age of 9  
by Brown, Geo and Wagstaff, E.C.



Giulio Regondi

The musical public was, indeed, privileged at this time. The infant prodigies—Catherina Josepha Pelzer and Giulio Regondi—had met, and were brought out together. Such diminutive performers were “lost” on a large platform; so, to be seen as well as heard, they were mounted upon a table. Madame Pratten often used to speak of these days when she played duets with Regondi, whose abilities she always highly praised.

It may be interesting to add that Frau-  
lein Pelzer played on a “Terz” guitar—a  
small-sized instrument.

In 1841 the Pelzer family resided in St. Pancras, Middlesex, in London and in 1842 they went to live in Exeter, where they lived at number 6 Longbrook Street, to go back again to London, already definitively, in 1849, the year of the death of Jane Pelzer. It is in Exeter where Catharina Josepha Pelzer begins to give guitar lessons to later enter London society as a concert performer, thanks to the support of Lady John Somerset, who left her a room for classes and for intimate salon concerts, very popular at the time.

**M**ISS Pelzer—at seventeen years of age—established herself as a teacher of the guitar in Exeter. She received in that city liberal support from a fashionable *clientèle*. Perhaps the most fortunate event of her professional life occurred here. Lady John Somerset took a great fancy to the young guitariste, and persuaded her to go to London. Her ladyship gave Miss Pelzer apartments in her own residence, and introduced her to the nobility as an instructress, which soon brought her into fame.

*'Reminiscences of Madame Sidney Pratten', p. 26-27*

The Pelzer family stayed at 7 Hamilton Terrace, St. John's Wood and shortly before Catharina Josefa Pelzer's marriage in 1854 moved to 10 Robert Street, Hampstead Road.

Catharina Josepha Pelzer artistically took the middle name and surname of her husband, Robert Sidney Pratten (1824-1868), whom she married on September 24, 1854, after his death, since she felt a great love and admiration for him, changing her professional name to **Madame Sidney Pratten**.

Their first marital home was at 131B Oxford Street, London, later moving to a better area in Cavendish Square.

**Robert Sidney Pratten** was born on January 23, 1824, and was a famous self-taught flutist, especially recognized for having incorporated notable advances in the technique and construction of the flute to improve its sound and performance.

On 25 March 1835, at the age of 11, he made his debut as a flutist at The Theatre Royal, Dublin, performing a work called O dolce concerto, later moving to London in 1845. The Duke of Cambridge became interested in his musical gifts and sent him to Leipzig (Germany) to study composition, where he composed his popular work *L'Espérance*, in 1847.



**MR. R. SIDNEY PRATTEN**  
(1854)



**MDME. SIDNEY PRATTEN**  
(1854)

In 1848 he returned to London, where he appeared as principal flutist in various orchestras, including The Royal Italian Opera House, The English Opera, The Sacred Harmonic, The Philharmonic and The Theatre Royal, in which he stood out for his powerful sound and brilliant execution of the works.

However, given his practically self-taught character, except for the time spent in Leipzig and concerned about his lack of training, he decided to take lessons in music theory and counterpoint with the famous composer, orchestra director and cellist Charles Lucas (1808-1869).

As we have mentioned before, Robert Sidney Pratten and Catharina Josepha Pelzer were married on September 24, 1854. The couple performed works together on many occasions, much to the delight of music lovers. They formed a very happy marriage, loved and admired by all their friends and students and they were very close all their lives, until the sad death of Robert Sidney Pratten in 1868.

As an anecdote, we will point out that Catharina Josepha Pelzer suffered, at times, from stage fright (like her father Ferdinand Pelzer) and that, to calm her nerves, her husband sat in the front row of the auditorium and, gently and discreetly, marked the rhythm of the work she was playing. Also, to help her with this problem, they used to play duets together for flute and guitar.

During his lifetime, Robert Sidney Pratten wrote several publications for the flute, special studies for the diatonic flute of Siccama and for his own perfected instrument, as well as various arrangements of operatic airs.



*Madame Sidney Pratten (1867)*  
*Courtesy of Classical Guitar Centre Ltd*



Robert Sidney Pratten (1862)  
(image property of National Portrait Gallery)



Robert Sidney Pratten  
(image property of National Portrait Gallery)

On 22 November 1867, during a performance of 'Elijah', at Exeter Hall, he began to feel ill and, although hardly standing, he finished playing the 'obbligato' of 'O Rest in the Lord', as fantastically fine as ever, but he could not continue and was forced to be assisted and leave the orchestra.

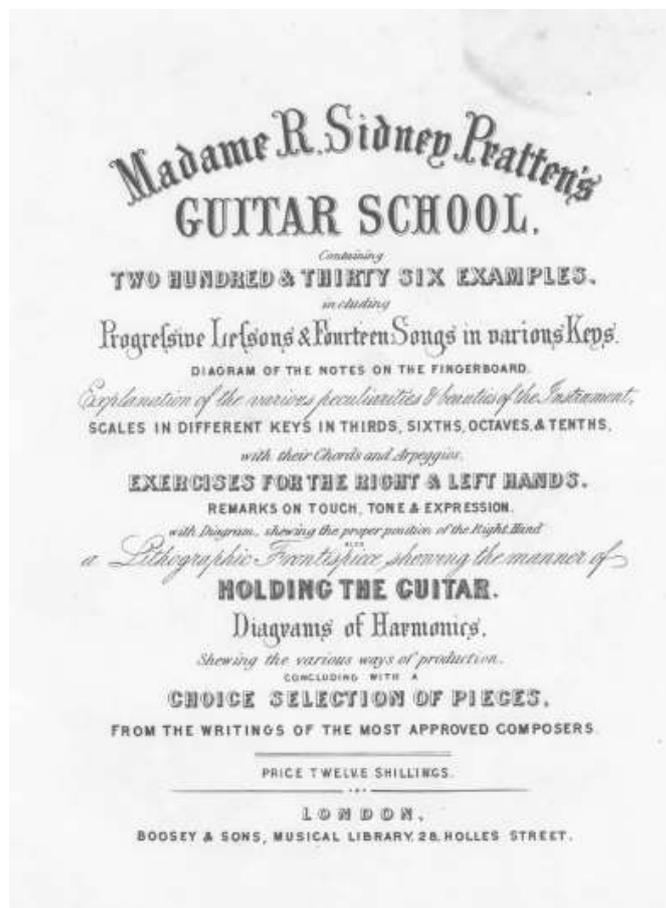
Robert Sidney Pratten died shortly afterwards on 10 February 1868 at Ramsgate General Hospital in London and is buried in Ramsgate Cemetery.

The death of her husband was very sad and painful for Catharina Josepha Pelzer. It is remembered a phrase of her that appears in the book '**Reminiscences of Madame Sidney Pratten**', written in 1899 by Frank Mott Harrison (1866-1945) in which she points out that '*her years of marriage were like being in heaven, but on earth*'.

For the next three years she did not perform in public (although with some exceptions) or publish any plays.

In 1872 she decided, together with her sister Giulia Pelzer, to establish her own guitar school in Southampton Street (Bloomsbury Square) in London.

During her lifetime she published several works of a didactic nature. In 1859 she published **Guitar School** (perhaps her most complete teaching work) composed of 236 exercises and studies, including progressive exercises, diagrams, exercises for both hands, arrangements, studies and works by various composers.



Cover of 'Guitar School'

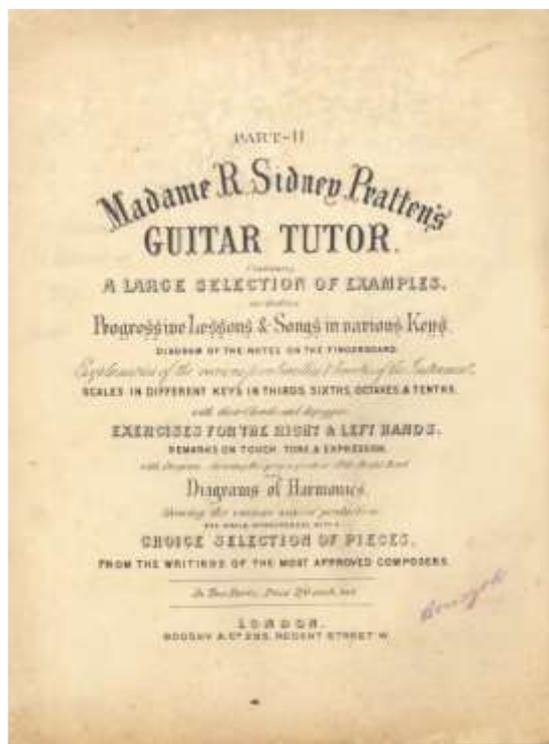
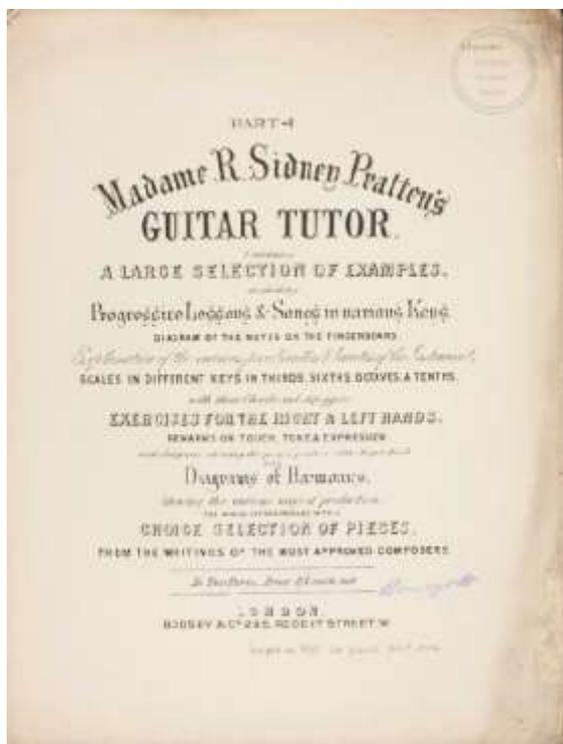
But she soon realized that this book was too demanding for beginners. Thus, highly concerned about enabling all guitar fans to enjoy it and aware that many people either did not have enough skill to play it or, simply, did not have the necessary time for its practice, she brought to light various publications, among which is a manual called '**Learning the Guitar Simplified**', published in 1874, which was quite successful at the time and includes arrangements and minor works for the practice of the guitar (alone and with voice), as well as some works by recognized authors.

The manual included simple exercises, each followed by an easy-to-play work, along with diagrams and corresponding annotations of fingering and the position of the fingers on the neck and frets, all this to facilitate student learning.

In 1881, and in two volumes, she published '**The Guitar Tutor**', which contained exercises and technical studies, arrangements, examples and works by various authors, especially Fernando Sor (1778 - 1839) and Mauro Giuliani, two of her favorite composers.

Madame Pratten found, when she commenced teaching the guitar, that the amateur pupil was not inclined to devote sufficient study to the instrument to gain the necessary technique to grapple with the difficulties of the music of the classic authors for the guitar. The works of Giuliani and Sor, Legnani, Nüske and Schulz were beyond the powers of the average student. She therefore commenced to produce some suitable pieces for her pupils. These pieces require no commendation from my pen, their own reputation is sufficient, for what guitar player has not discovered their worth?

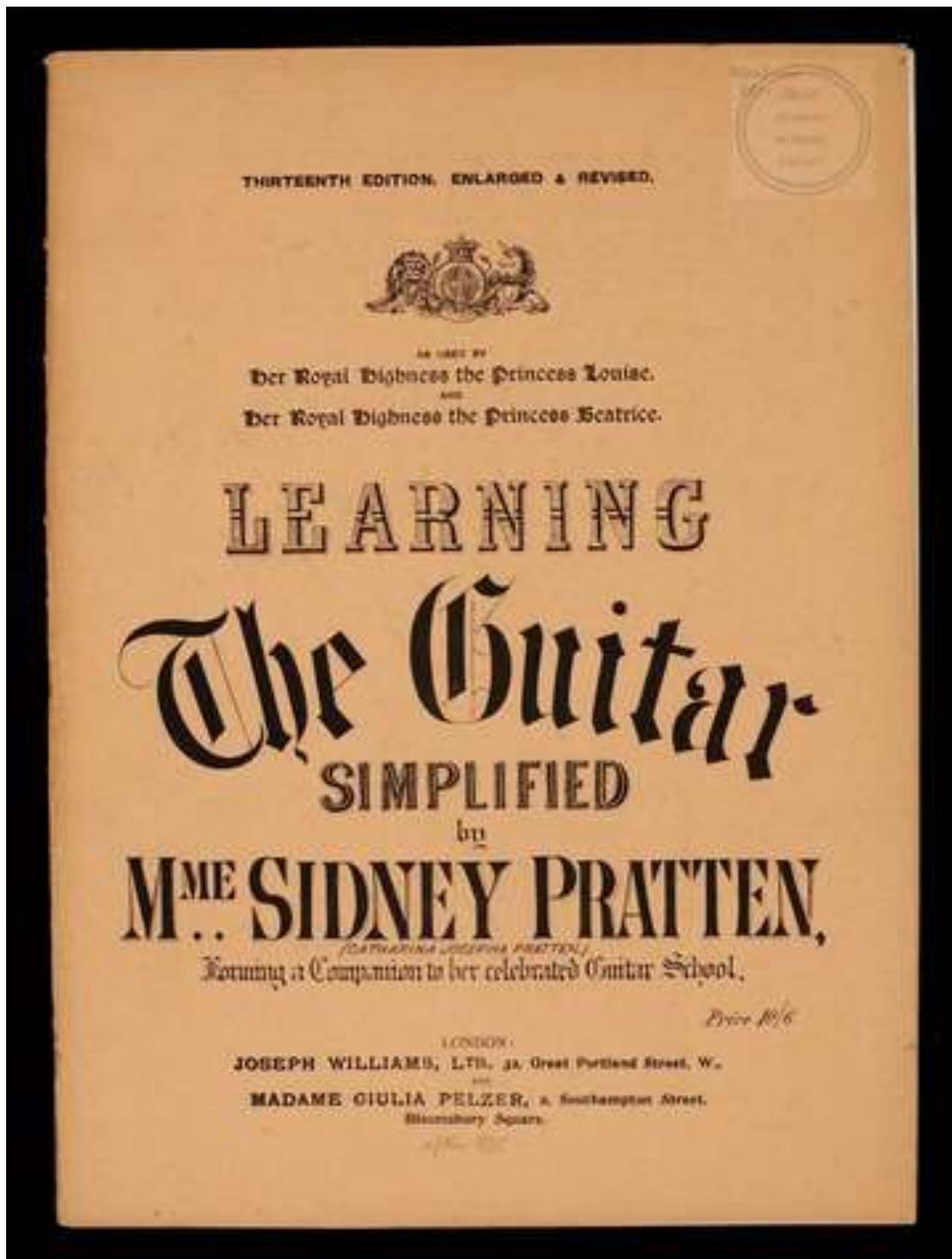
'Reminiscences of Madame Sidney Pratten', p. 58-59



Covers of 'Guitar Tutor' (Part I and Part II)

She also suggested to her students, to prevent the strings of the guitar from breaking, that the note Mi of the sixth string be lowered one tone (Re), a change that she also applied when she played the guitar alone, pointing out that the notes produced a better vibration and a better tone.

In another of her didactic publications, called '**Colored Diagrams of the Notes of the Fingerboard of the Guitar**', she used colors to identify each note in the diatonic scale and allow a more pleasant learning of the notes and their positions to the student.



Cover of 'Learning The Guitar Simplified'

Nº 1. IN COMMON KEY,  
WITH HARMONIC DIAGRAM ADDED.

Nº 2. IN E MAJOR,  
WITH HARMONIC DIAGRAM ADDED.

# COLORED DIAGRAMS of THE NOTES ON THE FINGER BOARD OF THE Guitar

Designed by her talented Pupil  
**MRS GRATTEN BELLEW**  
from Diagrams in  
**MME PRATTEN'S CELEBRATED BOOK**  
**Learning the Guitar Simplified**

FOR FURTHER FACILITATING THE STUDY & KNOWLEDGE  
OF THE VARIOUS POSITIONS AS ILLUSTRATED IN THE ABOVE BOOK

by  
**MADAME SIDNEY PRATTEN**

Instructress to Her Royal Highness  
**THE PRINCESS LOUISE.**

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Cover of 'Colored Diagrams of the Notes of the Fingerboard of the Guitar'

make these drawings to show 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:

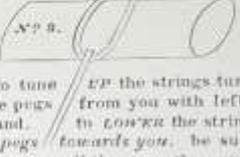


N° 1.



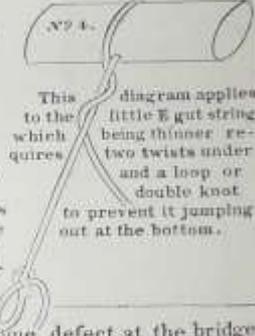
N° 2.

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



N° 3.

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.



N° 4.

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

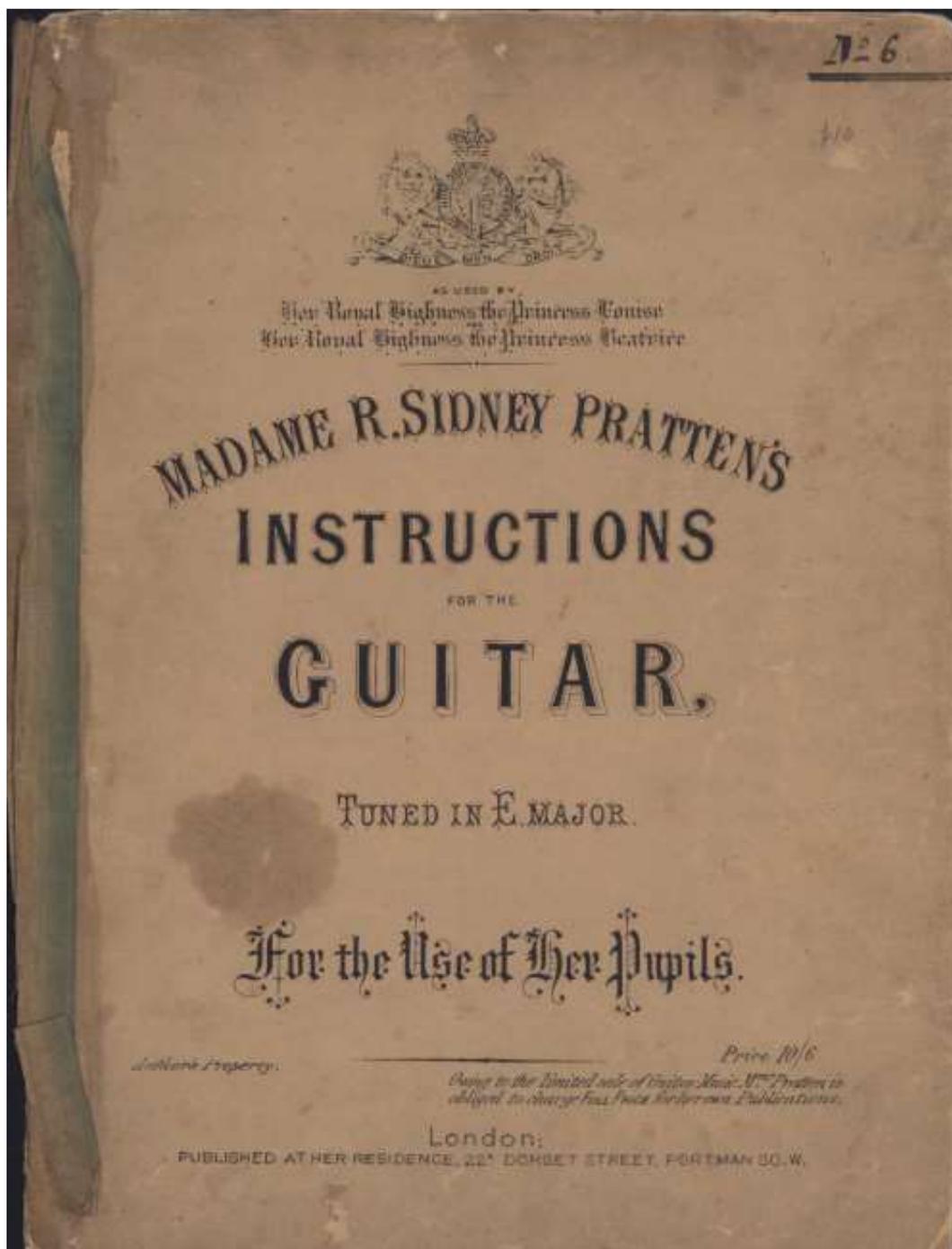
12 The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or the Guitar is tuned too high.

13 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.

14 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. See page 4, N° 15.

Learning the Guitar simplified by MME SIDNEY PRATTEN.

Also, and as a curiosity, we will say that she was a great defender of the tuning of the guitar in E major (in fact, she composed many works in this key), as evidenced by her publication in 1882 of '**Instructions for the Guitar Tuned in E Major**', which includes arrangements and minor works for the practice of the guitar in this key (surely she got this idea from the method that, with the same title, her father, Ferdinand Pelzer, had published years earlier).



Cover of 'Instructions for the Guitar Tuned in E Major'

In addition to the guitar, which was evidently her main instrument, she also devoted herself (especially at the teaching level) to the English concertina, invented by Sir Charles Wheatstone (1802-1875) in 1829 and the gigelira, a type of xylophone.



*English concertina*



*Gigelira*

Madame Sidney Pratten was the teacher of Frank Mott Harrison (writer and editor), who on the death of his teacher dedicated to her a wonderful book, quoted above, whose reading I highly recommend, called 'Reminiscences of Madame Sidney Pratten' (1899) and Ernest Shand.

She was also a teacher, in addition to many students, of some illustrious and well-known characters, like those already mentioned the daughters of Queen Victoria, Princesses Louise and Beatrice, dedicating to the first of them her work '*The Princess Louise, Op. 70*', for piano and guitar and doctors Walter James Leckie (1846-1925) [close friend and later student of Francisco Tárrega (1852-1909)] and John Lindsay Leckie (1844-1900)<sup>12</sup>. To the latter she dedicated her works 'Sadness', Op. 91, 'A Lost Love', Op. 92 and 'A Lament', Op. 93, while to Dr. Walter James Leckie she dedicated her works Hungarian March, Op. 58, Progressive Preludes and Pieces for Guitar and Dance of the Witches, Op. 83.



*Princess Louise*



*Princess Beatriz*

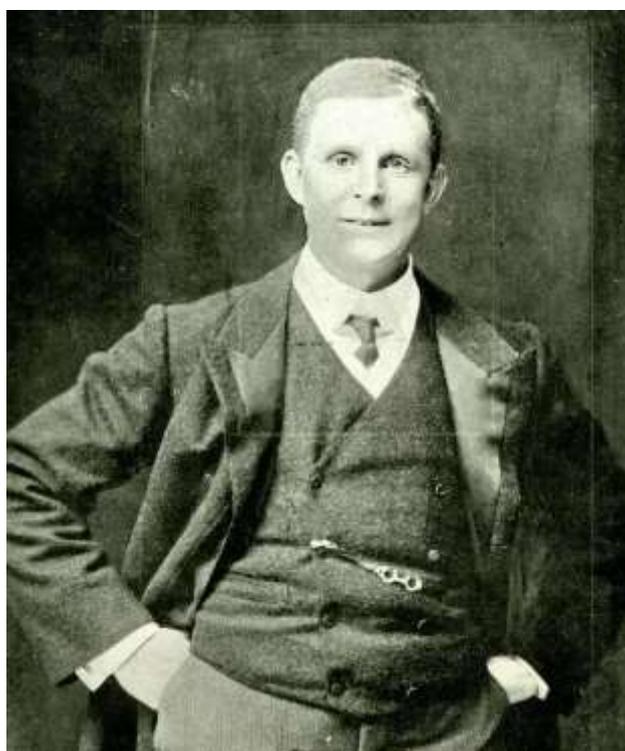
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<sup>12</sup> It is credited that Madame Sidney Pratten and Francisco Tárrega knew each other and that they professed mutual admiration. In 1881 they shared a concert in London.

**Ernst Shand** (born Ernest William Watson) was born on January 31, 1868 in Hull (Yorkshire) in England and was a famous singer and actor of the music hall, comedian and a prolific composer for guitar and great concert performer, undoubtedly the best student of Madame Sidney Pratten, to whom she commented when they met, in 1888, that she had nothing to teach him and that his compositions were superior to hers, while it is credited that she gave him lessons, above all, to improve the sound and interpretation of the guitar.

From that day they maintained a close and lasting friendship until the death, in 1895, of Madame Sidney Pratten, who edited some of his works. In fact, Ernest Shand became one of the main sponsors of the book *Reminiscences of Madame Sidney Pratten*, written by Frank Mott Harrison in 1899, already mentioned.

Ernest Shand began his studies with the violin, but he opted for the guitar after discovering a composition by the great Spanish guitarist Dionisio Aguado (1784-1849). By the age of 30 he had composed over 150 works for guitar, a guitar concerto (the UK's first) and a method for the instrument.



*Ernest Shand*  
(image property of John Barrett Collection)

Ernest Shand's guitar work comprises a wide range of music, including salon works, variations, fantasies, songs, chamber music, piano works, transcriptions, and pedagogical works (methods for the guitar). His Op. 89, *Funeral March*, was dedicated to the death of Madame Sidney Pratten in 1895.

Despite his enormous success as a composer and guitarist, Ernest Shand dedicated himself, and thus earned his living, mainly to acting as an actor and comedian in music halls and only at the end of his life, encouraged by his wife and friends, did he dedicate himself to playing the guitar professionally.

We must remember that, in the second half of the nineteenth century, in England, it was mostly women who practiced the guitar, with men, where appropriate, teaching it.

Some of Ernest Shand's public domain works<sup>13</sup> are as follows:

- Andante Expressivo, Op. 60.  
[https://imslp.org/wiki/Andante\\_Expressivo%2C\\_Op.60\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Andante_Expressivo%2C_Op.60_(Shand%2C_Ernest))
- La Danse des Nymphes, Op. 205.  
[https://imslp.org/wiki/La\\_Danse\\_des\\_Nymphes%2C\\_Op.205\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/La_Danse_des_Nymphes%2C_Op.205_(Shand%2C_Ernest))
- Improved Method for the Guitar, Op. 100.  
[https://imslp.org/wiki/Improved\\_Method\\_for\\_the\\_Guitar%2C\\_Op.100\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Improved_Method_for_the_Guitar%2C_Op.100_(Shand%2C_Ernest))
- Morceau Lyrique, Op. 97.  
[https://imslp.org/wiki/Morceau\\_lyrique%2C\\_Op.97\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Morceau_lyrique%2C_Op.97_(Shand%2C_Ernest))



*Ernst Shand as comedian and stage actor  
(image property of National Portrait Gallery)*

Ernest Shand died on 29 November 1924 in Birmingham.

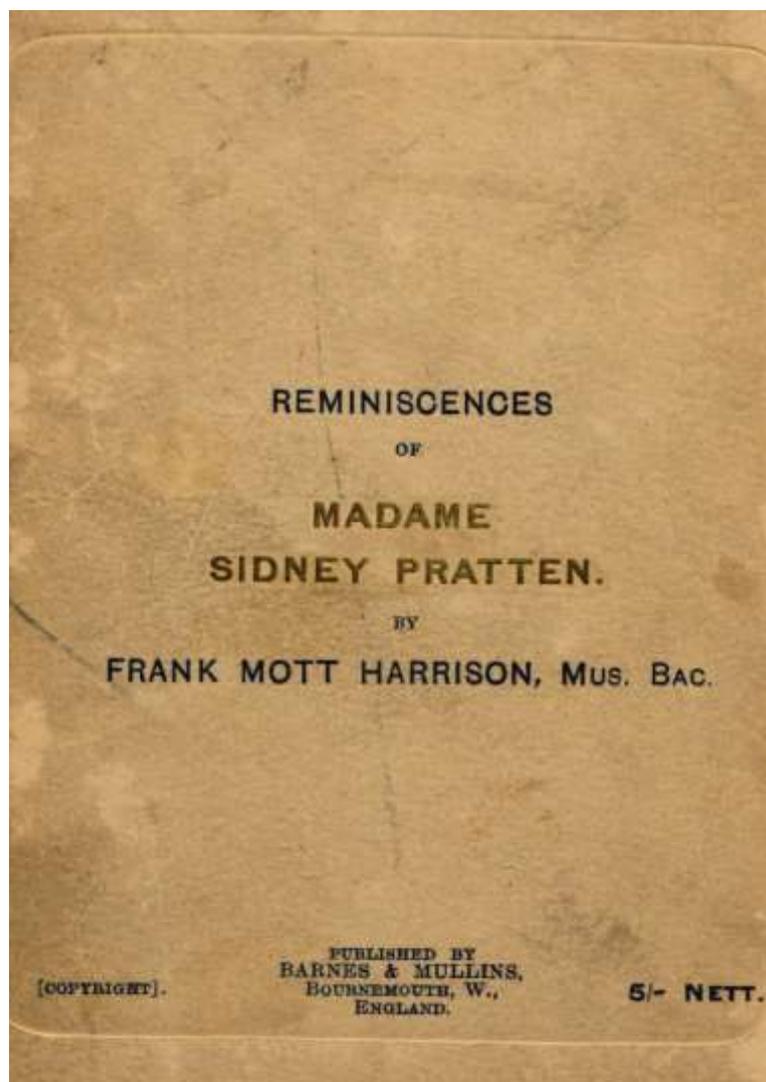
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<sup>13</sup> Other public domain works can be found at: [https://imslp.org/wiki/Category:Shand,\\_Ernest](https://imslp.org/wiki/Category:Shand,_Ernest)

**Frank Mott Harrison**<sup>14</sup> was a writer, journalist and editor, as well as owner of a musical instrument shop in Brighton, a close friend and pupil of Madame Sidney Pratten. His wife was Alice Mary Pegg (1872–1959), whose father was Madame Sidney Pratten's personal secretary during the last years of her life.

The importance of Frank Mott Harrison in the life of Madame Sidney Pratten is undeniable, not in vain was the author, as we have already pointed out, of the book 'Reminiscences of Madame Sidney Pratten' (1899) and, in addition, he personally took care of everything necessary to manage the funeral and burial of Madame Sidney Pratten in Brompton Cemetery in London.

The book had its origin in a series of articles that Frank Mott Harrison published during 1897 and 1898 in 'The Troubadour' (a newspaper of the time) and that immediately enjoyed the sympathy of the readers.



Cover of 'Reminiscences of Madame Sidney Pratten' (1899)

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<sup>14</sup> Although the exact date of birth in 1866 is not known, it is accredited that he was baptized on April 1, in St. Nicholas (Brighton).

<https://www.myheritage.es/research/collection-30042/inglaterra-nacimientos-y-bautismos-1538-1975?s=628149011&itemId=34209001-&action=showRecord&recordTitle=Frank+Mott+Harrison>

# METHOD

FOR THE

# GI<sup>T</sup>AR



BY  
**FERDINAND SOR**

*(Originally translated from the Spanish by A. MERRICK.)*

Condensed, re-written, and Edited, by

**FRANK MOTT HARRISON.**

TO WHICH IS ADDED A

PORTRAIT AND BIOGRAPHICAL SKETCH OF THE AUTHOR: HIS TWENTY-FOUR EXERCISES,  
AND HIS TWENTY-FOUR STUDIES FOR THE GUITAR.

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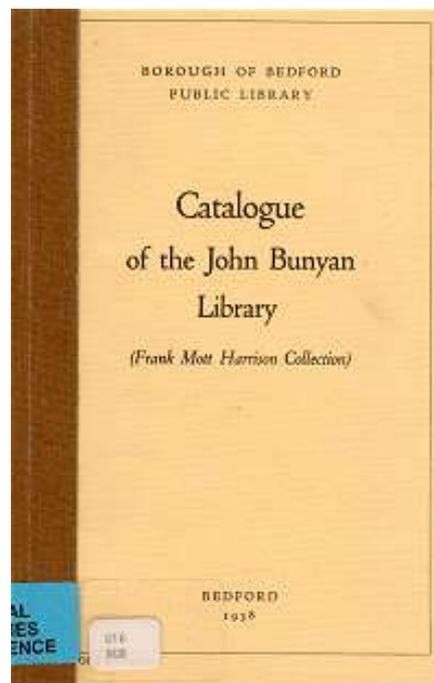
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*Agents for the United States of America, Edward Schuberth & Co., New York.*

*Cover of 'Fernando Sor's guitar method'  
edited by Frank Mott Harrison in 1897*

Practically nothing is known about the life of Frank Mott Harrison, except for what has already been mentioned and for the enormous success at the time of his book 'John Bunyan. A Story of his Life' and for the substantial donation he made on 29 September 1938, to the mayor, councilors and burghers of the Bedford district of his collection of over 800 volumes of writings by and about John Bunyan<sup>15</sup> and which is now available to the public at the Bedford Public Library.



*Cover of the 'Catalogue of the John Bunyan Library'*

<sup>15</sup> John Bunyan (1628–1688) was an English writer and preacher famous for his novel *The Pilgrim's Progress* (1678).

Frank Mott Harrison dedicated a poem to some of the works of his teacher and friend that we present below<sup>16</sup>:

. TO .

## Mme. Sidney Pratten,

*Whose charming compositions for the Guitar, tell, in  
their own peculiar language, many a tale—*

Of "ELFIN'S REVELS," and of hob-goblin intrusions,  
Of strange imaginations, of curious delusions.  
The "DANCE OF THE WITCHES"—a "DANSE FANTAS-  
TIQUE,"

The "SPANISH DANCE"—a dance most realistic.  
Pretty little "QUEEN MAB" and hideous "PUCK" we find  
Are skilfully portrayed by thy poetic mind.

The sky we see with dark clouds overcast,  
And stormy "RAIN" in torrents pouring fast ;  
And then, as though by magic skill—to everyone's delight  
The scene at thy command is adorn'd with "SUNSHINE,"  
bright.

Thou tellest tales of "ALICE" and of sweet "VIOLET,"  
Which are in strange contrast to the tale of the  
"COQUETTE."

At times thou art "WEARY," and seem'st "FORGOTTEN,"—  
And yet, surely, thou can'st not be so, often ?

To thy departed "TREUE LIEBE"—when lost in  
"REVERIE"

We seem to hear thy notes exclaim— "I'm still  
"DREAMING OF THEE."

By "A LAMENT" and "SADNESS," and filled with many  
fears

Through the "ABSENCE" of "A LOST LOVE"—thou wast  
brought to "TEARS."

We hear at "EVENTIDE" thy sweet "EVENING SONG"  
Wafted through the "TWILIGHT" and echoing along—  
To the far-off realms of space, to the star-lit land so bright,  
Where 'tis lost to human ear in the soft beams of  
"MOONLIGHT."

From the land of the Guitar, and the home of the  
"SERENADE,"

"A SPANISH ROMANCE" is briefly told of gallant knight  
and maid.

\* \* \* \* \*

Then solemn thoughts our minds inspire, when at the  
midnight hour we hear

Mournful strains from thy Guitar, as thou bid'st "FARE-  
WELL TO THE OLD YEAR."

When o'er the world of Fancy with thee our hearts may  
roam,

Thou bringest us back from "DREAMLAND" to "HOME  
SWEET HOME."

FRANK MOTT HARRISON.

*Brighton, June 6th, 1890.*

The words in capitals are the titles of the various compositions  
by the gifted composer, MADAME SIDNEY PRATTEN.—F.M.H.

<sup>16</sup> 'Reminiscences of Madame Sidney Pratten' (1899).

In the same way, Madame Sidney Pratten, in her letters sent to Frank Mott Harrison, commented on the way and manner in which she had been inspired to compose some of his works, as well as other aspects of her personality and enormous sensitivity, whose content we present below for your interest<sup>17</sup>:

## Appendix.

---

The following letters will convey to those readers who were not in correspondence with the late Madame Sidney Pratten an idea of her mode of expression and of her enthusiasm. In fact, her letters always showed her temperament at the time of writing. In some it is easy to trace the light happy heart—while others give vent to a dreamy sentiment which often possessed her when suffering from trouble or fatigue :—

### I. HER COMPOSITIONS.

“I did nothing original in the way of composing until my 19th Divertissement—then came ‘Tears’ and ‘Lord Raglan’; then the ‘Serenade’; then ‘Absence’; and then I went on until my husband died. . . . After that my composing powers were blank for a long time. Then I suddenly began a different style — left off variations and begun ‘Sensucht’ and ‘Weary’ and so on, until my moods changed from sad to gay, with my little stories; and that was caused by the happy visits among friends and admirers of my guitar-playing. So my surroundings helped me to *tumble* into my various moods and styles.”

---

<sup>17</sup> ‘Reminiscences of Madame Sidney Pratten’ (1899).

## 2. SHELLEY'S POEM.

“ . . . . How kind of you to send me the lovely poem of Shelley on the guitar. Yes, how it seems to speak to us—and *we* who love and dream of the guitar *as I do*. It seems to speak also to me of the very things I have composed in my various moods—to describe one's soul, its feelings of love, joy and sorrow; and the description of beautiful Nature. . . .”

## 3. WOMAN'S LIFE.

“ . . . . I have never sought publicity as a matter of vanity for myself; I have upheld my dignity for the (sake) of the supposed slight on my loved guitar, which I felt was, should and might be, the future poetry of human souls; and as such I have endeavoured to inculcate into the minds of my aristocratic pupils their power to render a poem of woman's life and woman's mission—to soothe invalids and cheer up sad souls.”

## 4. HER 'INSPIRATIONS.'

“I do think that 'Eventide' is one of my most lovely inspirations—I cannot say that I composed them, because I do not know when I shall do anything. I simply take up my guitar and out of the tips of my fingers tumble out the sounds on the strings . . . and then I play it over and over again until my brain

retains it ; then sketch it down . . . Then I leave it, and return to it and put it 'ship-shape.' Then, with my 'little bricks' collected, I build up a romance or a story. My 'Twilight' was done as the sun was going down far below the hills, at Mr. Collard's lovely place (which was on a hill). It was so curious to see the large ball of fire gradually gliding down behind the hill and shedding around, in its disappearance, the golden glow of a glorious sunset—and then all gradually 'hushed up'—birds and people and animals."

#### 5. HER HEALTH.

" . . . . I cannot get up my strength—the weather is so against me. I cannot get out for fresh air, so gain no strength. . . . I go on with my guitar teaching, and playing to my pupils—I feel to live again, and for the moment forget how ill and weak I feel. . . . My life is lonely—I have risen to a height in my guitar world, beyond all I could ever realise ; and, no doubt [in] the sadness of my lonely life I seek the companionship of the sweet tones of the guitar. And then, the thought and beating of my own heart produce the soothing music and come from the tips of my fingers."

#### AS FRIEND: HER CHARITY.

It is not my intention to proclaim to the world the good deeds of our late friend—they are too well known

to those upon whom they were bestowed. The mention of a few acts of her charitable nature will enable those who did not know her intimately to form a more exact opinion of the character of Madame Sidney Pratten, who, although always ready to render service to those deserving help, keenly felt imposition when it was her misfortune to discover such.

“My charity is no virtue” she used to say, “I am only impulsive!” But impulse is, surely, the outlet of a sympathetic nature?

I am indebted to Mr. Pegg for the following anecdotes of Madame Sidney Pratten’s life :—

“On one occasion, whilst passing down one of the streets leading into Oxford Street, Madame Pratten saw a poor woman walking along, carrying a baby, and apparently almost without a piece of shoe to her feet. Madame Pratten stopped her, and after making some enquiries, she at once took off her own boots and gave them to the woman, and returned home in a cab, shoeless!”

“One day when riding in a hand-chair on the Brighton front, Madame Pratten heard the sound of a guitar. It was a young man and his wife playing one of her compositions. She was very much interested, and told them who she was. She played one of her pieces to them—greatly to the delight of the promen-

aders. This was probably the one and only occasion upon which Madame Pratten played in the open air publicly.”

“ Finding one day that her hand-chair man was ill-clad (at Brighton) Madame Pratten gave him sufficient money to equip himself with a new overcoat, etc., remaining in the chair by herself while he adjourned to the nearest clothier’s shop.”

Mr. Pegg further adds : “ It was no unusual thing for Madame Pratten to sit up writing until four or five o’clock in the morning. She would be up again at eight o’clock ready to receive the first post. For years she only allowed herself about five hours in bed.”

\* \* \* \* \*

Frank Mott Harrison died on 25 January 1945 and is buried with his wife Alice Mary Harrison (Pegg) (1872-1959) in Hove Cemetery (now Brighton&Hove).



*Frank Mott Harrison's grave in Brighton&Hove Cemetery*

## Concerts -

A list, not exhaustive, as she gave many during her lifetime, of the main concerts of Madame Sidney Pratten, is presented below:

- 1828, first concerts with her father Ferdinand Pelzer in various countries of Europe together with other concert performers, including her debut in London.
- 1833 (15 March), professional debut at the King's Theatre with his father Ferdinand Pelzer and the Austrian flutist Raffhael Dressler (1784-1835) (London)
- 1834, several concerts with Giulio Regondi, one of them on March 13 (London).
- 1835, three concerts at The Hanover Square Rooms<sup>18</sup> (London).
- 1836 (24 February, 7 May and 31 May), three concerts at The Hanover Square Rooms with Giulio Regondi and European concert tour, including Mauro Giuliani's Concerto No. 3 for Guitar and Orchestra (London).
- 1842 (17 May) concert at Queen's Concert Room, Hanover Square, playing guitar and concertina, along with her sister Jane Pelzer, who played piano (London).
- 1843 (March) concert playing guitar and concertina, together with her father Ferdinand Pelzer (in a choral meeting with more than 1,200 people) and her sister Jane Pelzer, who played the piano (Farnham Castle in Surrey).
- 1856, first concert in duo (guitar and flute) with her husband Mr. Robert Sidney Pratten (London).
- 1857, concert for the benefit of her students at her home, at 131B Oxford Street (London).
- 1860 (21 June), concert at a Matinee Musicale at the Collards New Concert Room, Grosvenor Street, as soloist and duo with her husband Mr. Robert Sidney Pratten (London).
- 1861 (13 June), concert at a Matinee Musicale at 38 Welbeck Street, as soloist and duo with her husband Mr. Robert Sidney Pratten (London).
- 1864 (23 June), concert at The Hanover Square Rooms (London).
- 1866 (September), concert at Barckley, for The Duchess of Albany (London).
- 1868 (July), first concert after the death of her husband at number 18 Carlton Terrace (London).
- 1871 (May), concert at The Beethoven Rooms, where she performed works by Fernando Sor and Leonard Schulz, as well as her own compositions and guitar duets by Mauro Giuliani with Dr. Caisford (London).
- 1871 (17 May), Concerto No. 3 for Guitar and Orchestra by Mauro Giuliani (first movement), accompanied on piano by Madame Lucei-Sievers, niece of the composer (London).

---

<sup>18</sup> The Hanover Square Rooms and The Queen's Concert Rooms was a set of rooms enabled for the realization of musical performances, which were located on the corner of Hanover Square, in London.

- 1873 (21 May), concert at The Masonic Hall to benefit The Children Hospital (London).
- 1873 (June 19), recital with members of M. Gounod's Choir and accompanied by Mrs. Weldon, performing works by Mauro Giuliani and Wilhem Neuland (1806-1889), also accompanied in guitar duets by Mauro Giuliani by Dr. Caisford (London).
- 1875 (July), concert at The Beethoven Rooms, where she performed works for guitar by Leonhard Schulz and a concertante duet for guitar and flute with Herr Johan Svendsen (1840-1911), a duet for guitar and piano with the Signor Romano and her works (London).
- 1876, participation of Madame Sidney Pratten in the cantata *Le corsair* by John William Glover (1815-1899), with lyrics selected from works by Lord Byron (London).
- 1876 (2 July), annual concert at The Beethoven Rooms (London).
- 1880 (15 June), concert at Steinway Hall, sponsored by her pupil Princess Louise, performing plays with Walter Brandon Thomas (1848–1914), English actor and playwright (London).
- 1881, concert with Francisco Tárrega (London).
- 1882, concert at Steinway Fall, where she performed for the first time her work 'Forgotten', Op. 77, dedicated to Mrs. Dirk Foster (London).
- 1883 (28 June), concert at the Pianoforte and Concert Room at 16 Grosvenor Street (London).
- 1884 (December), concert where she performed her works 'Moonlight', Op. 87 and 'Lord Raglan's March' and some pieces for the gigelira (Brighton).
- 1886 (15 February), concert at Princes' Hall, Piccadilly (London).
- 1886 (15 September), concert for Her Royal Highness, the Duchess of Albany (London).
- 1887 (11 June), concert at number 18 Queen's-Gate-Place (London).
- 1887 (14 June), concert at Downshire House, The Belgrave Square (London).
- 1892 (23 June), concert at The Belgrave Square (London).
- 1893, his last concert at The Steinway Hall (London).

Some comments of Madame Sidney Pratten's concerts in the local press, commenting on her ability with the guitar and her way of playing were the following:

- "This morning a concert took place at Hanover Square Rooms, the first of three announced for the season, which was attended by numerous personalities. Ms. Pelzer contributed in a high degree to the gratification of the audience and was cordially and deservedly applauded for her efforts."<sup>19</sup>
- 'She amazed her listeners with her amazing guitar playing. This young woman produced effects on the instrument of which we had no previous conception. She was able to play three brilliant pieces accompanied by her father, to the rhythm of the general admiration that both provoked. Her touch is powerful, and her execution is wonderful. We were amazed at how her tiny fingers could extract such perfect sounds from an instrument that requires some strength to make music more eloquent.'<sup>20</sup>
- 'Madame Pratten, one of the country's most accomplished guitarists, having twisted her left hand a few days earlier, in this performance, playing a Serenade and The March of Lord Raglan, both of her own composition, exhibited admirable qualities of execution and style which place her in the most outstanding rank of legitimate guitarists.'<sup>21</sup>

Also, Frank Mott Harrison's book, *Reminiscences of Madame Sidney Pratten*, echoes the content of some concerts, as we point out below:

On Wednesday,  
May 17th, 1871, under the patronage of  
Her Serene Highness Princess Edward  
of Saxe-Weimar, the Duchess of Wellington,  
the Duchess of Roxburgh, the  
Marchioness of Westminster, and other  
members of the aristocracy, she gave a  
recital in which she played Giuliani's  
Third Concerto (1st movement) to the  
pianoforte accompaniment of Madame  
Lucei-Sievers (a niece of M. Giuliani,  
the composer). In 1873, on Thursday,  
June 19th, under the same patronage,  
Madame Pratten announced a recital in  
which she was aided by great artistes, including  
some of the members of M. Gounod's  
Choir —accompanied by Mrs. Weldon.

*'Reminiscences of Madame Sidney Pratten', p. 36*

<sup>19</sup> The Musical Magazine (London, 1835), i. page 41.

<sup>20</sup> Harrison, F. M.: An Eminent Guitariste, in *The Gentlewoman* (London, August 22nd, 1891).

<sup>21</sup> The Musical World (London, July 1860), xxxviii, p. 450.

Madame Pratten played the guitar part (with the orchestra) in Mr. Cowen's famous work "The Corsair" at its production in 1876 at the Birmingham Festival; but I am unable to say with what success. I should imagine that the instrument was out of place in such a performance. I have seen the guitar part from which she played—and Madame Pratten considered the tone of one guitar too feeble to be effective in such a work.

*'Reminiscences of Madame Sidney Pratten', p. 39*

In general and throughout the guitar life of Madame Sidney Pratten (and also of Giulia Pelzer, her sister), various local English newspapers published, in the section of echoes of society, news related to their concerts, classes, publications, stays, etc., among which include The Morning Post (London), The Birmingham Daily Mail (Birmingham), The Observer (London) and The Daily Telegraph (London); since, as we have pointed out, Madame Sidney Pratten was a very recognized woman in her time, both in her role as a guitarist and teacher and in her personal facet, as well as being a very beloved woman among her students, friends and acquaintances.

Below we review some clippings extracted from newspapers of the time echoing the concerts of Madame Sidney Pratten.

**MADAME SIDNEY PRATTEN'S GUITAR RECITALS**, of her own compositions (recent and former), assisted by eminent artists, will take place **THURSDAY AFTERNOON, June 28**, by kind permission of Messrs. Collard and Collard, at their Pianoforte and Concert Rooms, 16, Grosvenor-street, W. Further particulars and tickets, 10s. 6d. and 15s., at her residence, 22A, Dorset-street, Portman-square, W.

residence in Grosvenor-crescent yesterday morning.  
Madame Sidney Pratten, the eminent guitariste, who is staying with Mr. and Mrs. Allen Mackenzie at Brackley, near Ballater, has had the honour of playing to her Royal Highness the Duchess of Albany, who expressed great pleasure at Madame Sidney Pratten's beautiful performance.

MADAME THEA SANDERINI'S BENEFIT CONCERT, JUNE 18.

**MADAME BONNER'S ANNUAL MORNING CON-**  
**CERT** will take place on **SATURDAY** next, 11th inst., at 18, Queen's-gate-place (by kind permission). Vocalists:—Madame Bonner and M. Isidore de Lara. Piano—Signorina Itala Baccani (amateur). Guitar—Madame Sidney Pratten. Violin—Herr Waldemar Meyer. Violoncello—Signor P. Peruzzi.—Tickets of Madame Bonner, 61, Sydney-street, Chelsea, S.W.

**DOWNSHIRE HOUSE, Belgrave-square** (by the kind permission of Mrs. Abbot).—A **MATINEE** will be given at the above house, on **TUESDAY AFTERNOON, June 14**, at three o'clock, at which Mrs. Kendal and Mr. S. Brandram (Scenes from "The School for Scandal"), Madame Sidney Pratten (guitar), Miss Elliott, Miss Amina Goodwin, Fräulein Cramer, Mr. Otto Booth (violin), Mr. Sidney Naylor, Mr. George Grossmith, and other eminent artists have most kindly promised their aid. The proceeds will be handed over as a gift to the fund now being raised for the New Organ, &c., at Curzon Chapel, Mayfair, W. (incumbent, Rev. E. Ker Gray, LL.D.). Stalls, numbered and reserved, to be obtained at Messrs. Chappell's, 50, New Bond-street; Mr. Mitchell's, 33, Old Bond-street, and of the Patronesses; or of Major W. F. Grimston, Hon. Sec., 9, Queen-street, Mayfair.

Chancery-lane, W.C.

**MADAME SIDNEY PRATTEN'S GUITAR**  
**RECITAL,**

By kind permission of Mr. and Mrs. Reuben Sassoon,  
1, Belgrave-square, **JUNE 23**, three to five,  
when she will **PLAY**, by general request, Selections from her numerous compositions (original, quaint, pathetic, grotesque, characteristic, and descriptive).—Tickets, £1 ls. and 10s. 6d., at 22A, Dorset-street, Portman-square, W.

**"Musical Opinion,"**  
APRIL, 1893.

"Both professional and amateur guitarists will greet with pleasure the newly published compositions for the guitar from the pen of Madame Sidney Pratten, who has just issued a number of fresh solos. Especially delightful is the set of three pieces, 'Sadness,' 'A Lost Love,' and a 'Lament.' There is also a choice mazurka, 'Eventide.' Each one of these pieces is imbued with the charming fascination so characteristic of Madame Pratten's music. The remaining pieces—'A Norwegian March,' 'Wandering Thoughts,' 'See-Saw,' 'Forget-me-not,' and a 'Pensant Dante'—are all pleasing in their way, and while displaying the capabilities of the guitar, they fully demonstrate the composer's genius."

**"The Musical Standard,"**  
NOVEMBER 11th, 1893.

**OTHER CONCERTS.**

"A few lines will serve with regard to the Misses Tullock's 'week' instrumental, and dramatic recital,' given at the Stairway Hall, on Saturday afternoon last. The hall was amply filled by a sympathetic audience. Madame Sidney Pratten, who rarely appears in public, 'consented' to play two of her 'admir'd' guitar solos, viz., 'A Spanish Romance,' and 'Lord Raglan's March.' The former was from time to time verbally illustrated by the performer. The recitament's dexterity in both pieces naturally commanded much interest, and gained an encore which was described as illustrative of a feature of Norwegian life, and the order of events was explained by Madame Pratten in an amusingly lucid manner."

**"Winter's Weekly Magazine,"**  
NOVEMBER, 1893.

"I went to the afternoon entertainment given by the Misses Tullock at the Stairway Hall, on Saturday, the 4th. The hall was crowded with a friendly and rather chilly audience, which, however, gradually warmed up as the programme progressed. A very welcome item in the programme was a guitar solo by Madame Sidney Pratten. Madame Pratten only plays her own compositions—at least she only played them on this occasion—and she went to the trouble of apologizing for the explanation which she gave to one of the pieces. It was a most needless thing to do, for the audience rose at the lady, and, if she had been willing, I think they would have kept her playing till now."

In the Press—  
No. 79.—Danse Fantastique; No. 80.—Eflin Ravels;  
No. 80.—Spanish Dance

Get out see THE OBSERVER.

**MADAME SIDNEY PRATTEN,**  
COMPOSER, PROFESSOR AND TEACHER OF THE

**Guitar,**

**Her Royal Highness the Princess Louise,**  
IS IN TOWN FOR THE SEASON.

22A DORSET STREET, PORTMAN SQUARE, W.

Who may be had her celebrated Book, "Learning the Guitar Simplified," see '64, 2nd Edition, and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, &c. Also some most lively Guitars, expalite ten and twelve, from £20 to £35, for Sale; also cheaper ones, from £5 to £15.



**Madame Sidney Pratten,**  
Instruction to Her Royal Highness the Princess Louise.

22A DORSET STREET, PORTMAN SQUARE, W.  
Who may be had her celebrated Book, "Learning the Guitar Simplified," see '64, 2nd Edition, and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, &c. Also some most lively Guitars, expalite ten and twelve, from £20 to £35, for Sale; also cheaper ones, from £5 to £15.

And soon to follow—  
No. 118.—Woodland and Stream; No. 119.—Rip Van Wickek

Press release in various media of Madame Sidney Pratten concerts

**Madame Sidney Pratten gave her annual concert on Thursday at the Beethoven Rooms, introducing a selection of music for an instrument, the guitar, the performance of which she may honestly be said to be unrivalled. But it was not only for the exhibition of her own powers the concert was undertaken but also for the advantage presented to introduce her pupils, one of whom, an amateur, Miss Maria Desanges, exhibited skill and refined taste in her performance of the two pleasing little songs which she sang to her own guitar accompaniment. Other musical pieces were playantly performed by Miss Purdy, Madlle. Mariani, Signor Bonetti, and Herr Werrmann.**



Below, and anecdotally, we present the following photographs:

1. Programme of a concert held at Carlton House Terrace on 26 June 1868.
2. A music advertisement for 'gigelira' composed by Madame Sidney Pratten.
3. An entry to a concert held together with Giulio Regondi on March 13, 1834.

P R O G R A M M E  
OF  
**MME. R. SIDNEY PRATTEN'S**  
**MATINEE MUSICALE,**  
AT  
**18, CARLTON HOUSE TERRACE**  
BY THE KIND PERMISSION OF THEIR GRACES  
**THE DUKE & DUCHESS OF NEWCASTLE**  
AND UNDER THE PATRONAGE OF  
**HER GRACE THE DUCHESS OF ROXBOROUGH**  
**THE COUNTESS GROSVENOR,**  
**THE LADY SUSAN VANE TEMPEST**  
**THE LADY VICTORIA WELLSLEY.**  
**THE LADY MARIA PONSONBY,**  
**THE HONOURABLE MRS. RYDER.**  
**THE HONOURABLE MRS. HOBART.**  
**ON FRIDAY, JUNE 26 1868.**  
TO COMMENCE AT THREE O'CLOCK  
When she will be assisted by the following eminent Artists:  
**Mile. TITIENS**  
(By kind permission of J. H. MAPLESON, Esq.)  
**Mile. ROSE HERSEE,**  
(By kind permission of J. H. MAPLESON, Esq.)  
AND  
**Madame SAINTON DOLBY**  
-----  
**Signor NAUDIN and Signor GARDONI,**  
(By kind permission of F. G. V., Esq.)  
**Signor CIABATTA, and Mr SANTLEY**  
(By kind permission of J. H. MAPLESON, Esq.)  
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**THE ORPHEUS GLEE UNION.**  
**Pianoforte, Miss MADELINA CRONIN & Signor MATTEI**  
**Guitar, Mme. R. SIDNEY PRATTEN.**  
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**Conductors, Mr. BENEDICT, Signor VERA, Herr W GANZ**  
**and Signor ARDITI.**  
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**Tickets, One Guinea each, and Three for Two Guineas**  
**To be had of Madame R. S. PRATTEN, 38, Welbeck Street**  
**Cavendish Square.**

*Programme of a concert held at Carlton House Terrace on 26 June 1868.*

LIST OF

# GIGELIRA MUSIC

(Wood and Straw Instrument.)  
— BY —

## M<sup>ME</sup> SIDNEY PRATTEN.

*Instructress to Her Royal Highness The Princess Louise.*

INSTRUCTION BOOK, Scale & Pieces,	5.0
CONNAUGHT MAZURKA, with Piano & Guitar Accomp <sup>t</sup> .	2.6
CHOP WALTZ, with Piano & Guitar Accomp <sup>t</sup> .	2.6
COQUETTE, with Piano & Guitar Accomp <sup>t</sup> .	2.6
FLY POLKA, with Piano & Guitar Accomp <sup>t</sup> .	2.6
HUNGARIAN MARCH, with Piano & Guitar Accomp <sup>t</sup> .	2.6

*Also Guitar and Piano Accom<sup>ts</sup>  
to various other Pieces by W. HOLAUS, 5/*

THE ROSEHILL WALZER, PRINZ POLKA, HUNGARIAN QUICK STEP  
CONSORT POLKA, (with Gutar only)

*To be had only of*  
**M<sup>ME</sup> SIDNEY PRATTEN,**  
22, DORSET STREET, PORTMAN SQUARE, LONDON, W.

Music advertisement for Gigelira composed by Madame Sidney Pratten

KING'S CONCERT ROOMS,  
*Honour Square.*

**Mr. N. WEIPPERT**  
**Mr. RIBAS**

**Grand Concert**  
*Thursday Evening,*  
**MARCH 13, 1834.**

Messrs. FERON,  
Messrs. E. NEGUN, and CLARA NOVELLO,  
and Mrs. BRUCE,  
Messrs. GIUBILLO, M. STRETTON,  
M. HENRY R. ALLEN, M. C. PURDAY,  
and Signor BEGREZ.

M. MORI  
will play in Person on the Flute  
Messrs. PELZER and GIULIO REGONDI  
will play in Person on the Guitar.

M. N. WEIPPERT  
A Grand Performance of the Pianoforte by Mrs.  
M. RIBAS  
And a Program of Variations and other Pieces, finished on the Flute.

London, M. MORI, Conductor, M. N. WEIPPERT

*To commence at Eight o'clock precisely.*

Entrance to a concert held together with Giulio Regondi on March 13, 1834

Madame Sydney Pratten used to, in her solo performances, with a charming naivety, tell the story of her own compositions, which, no doubt, was highly appreciated by the audience attending her concerts, whom she had captivated. She also played frequently with her students at the Guildhall School of Music and Steinway Hall.

For many years Madame Sidney Pratten spent short weekend stays in Brighton (England) [now Brighton&Hove] to rest, staying at Connaught House and Cavendish Mansion.

Madame Sydney Pratten gave her last public concert in 1893. Such was her fame in life and her popularity that prominent guitar builders such as Louis Panormo (1784-1862) and Pierre René Lacôte (1785-1871) labeled dozens of their instruments with her name to promote sales of their instruments.

Madame Sidney Pratten lived the last years of her life at 22 Dorset Street, Portman Square (London), in whose living room she had the portraits of Fernando Sor and Mauro Giuliani.



*Portrait of Madame Sidney Pratten by Herbert Watkins (1869)  
(image property of National Portrait Gallery)*



MADAME SIDNEY PRATTEN (1884).



*Madame Sidney Pratten playing an Ukulele*



*This photograph of Madame Sidney Pratten (the original is in my possession) came in the coffin of the first guitar I bought Dr. James R. Westbrook that had belonged to Madame Sidney Pratten (see the Guitars section for more information)*



Silhouette of Madame Sidney Pratten by Charles Stanley Hervé (ca. 1785-1866)  
(image property of National Portrait Gallery)



*Madame Sidney Pratten at Chain Pier, Brighton, England (ca. 1890)  
[the man on the left is most likely Frank Mott Harrison]*



*Current status of the Chain Pier, Brighton&Hove<sup>22</sup>  
[only these stones remain, which can be seen next to the shore and the small breakwater on the right]  
In the background, the Palace Pier*

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<sup>22</sup> The Chain Pier was designed by Captain Samuel Brown (1776-1852), starting on 18 September 1822 and opening on 25 November 1823. The pier was primarily intended as a landing stage for packet boats, but it also featured a small number of attractions. It was destroyed by a storm on 4 December 1896.



**MADAME SIDNEY PRATTEN'S DRAWING-ROOM.**



*Last known photograph during the lifetime of Madame Sidney Pratten in 1895<sup>23</sup>  
On the left Dr. Walter James Leckie and on the right Kathleen Isabel Beart (ca. 1853-1943)*

<sup>23</sup> The original of this photograph includes Kathleen Isabel Beart's right of her daughter Helene Isabelle Beart (1876-1956), but she is not in this photograph. The original photograph (and this one, too) can be seen in Whitehouse, Brian (2019): Dr. Walter Leckie & Don Francisco Tárrega. ASG Music Limited, p. 48.

Madame Sidney Pratten died on October 10, 1895, of pneumonia. Her body rests peacefully in Brompton Cemetery (London).

Several local newspapers echoed the news of her death, as can be seen in the following obituaries:

MADAME SIDNEY PRATTEN, the eminent guitarist, died suddenly on the 10th inst. Madame Pratten had been ailing for some time, but under skilful treatment rallied considerably, and derived benefit from a short stay at Brighton; but in returning to town she was seized with an acute bronchial attack, which produced failure of the heart's action. Madame Pratten was of German parentage, and was a fashionable teacher of the guitar in England. A large number of the aristocracy were instructed by her, Madame Pratten having the honour of initiating H.R.H. the Princess Louise into the art. She was buried in Brompton Cemetery on the 18th inst.

The Era (London, Greater London, England) · 26 Oct 1895, Sat · Page 12

*The Interment of the late*  
**MADAME SIDNEY PRATTEN,**  
*will take place on Friday, 18th inst.*

The Funeral will leave 22a, Dorset Street, W.,  
at 11.30 a.m., and arrive at Brompton Cemetery  
12.30.

*Announcement of the funeral of Madame Sidney Pratten*

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## FUNERAL OF THE LATE MADAME PRATTEN.

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The funeral of the late Madame Sidney Pratten, late teacher of the harp to the Royal Family and professor of the guitar, took place on Friday, 18th inst. The cortege which consisted of a glass panelled hearse drawn by four horses, fully dressed with feathers, plumettes and velvets on horses, and ten mourning broughams and pairs left the residence of the deceased, 22A, Dorset-street, at 11.45 on Friday morning. The interment took place at Brompton Cemetery at 12.30 when the Cemetery Chaplain officiated. The coffin consisted of an elm shell and an English oak outer case, mounted with massive brass gothic handles and corner clips, and an engraved brass plate, bearing the following inscription:—

“CATHERINE JOSEPHA PRATTEN,  
Died 10th October, 1895,  
Aged 72 Years.”

A great number of beautiful wreaths were sent; among those who thus testified to their affection and esteem for the deceased being Lady Layard, Lady Hobart, Dr. Coall, Mrs. Allen Henry, Mr. and Mrs. Brandon Thomas, Mr. Ratcliffe, Mr. C. Salomon, Madam Willis, Mr. Wilson Barrett, Miss Hurst, Mr. Wood, Mr. John Evans, Mrs. Becher, Miss Lavington, Mrs. Gellibrand, Mrs. Lee, Miss A. E. Hampton, Mrs. C. Tullock, Mrs. Adams, Miss Grimes, Madam Vissian, Captain and Mrs. Keene, Drs. Harrison, Mr. Cramer, Miss Montague, Miss Fielden, and others. The mourners and friends who were present at the interment were Mrs. Althaus and Mrs. King-Church, sisters of the deceased, Mrs. Thorne, Mrs. Day, Miss C. Davies, Captain Silver, Mrs. Bigelow, Mr. Wilson Barrett, Mr. J. Edwards, Mr. Brandon Thomas, Mr. F. W. Mills, Dr. Leckie, Dr. Coall, Mrs. and Miss Tullock, Miss Dolly Grayson, Miss Grimes, Mr. and Mrs. J. Evans, Drs. Harrison, Mrs. Line, Mr. R. Grayson, Mr. and Mrs. Pegg, Mrs. Grayson, Madam Cherer, Mr. Cramer, Mr. Harvey and Mr. Lisle Allen. The arrangements were ably carried out by Mr. T. Haddock, the well known undertaker, of 14, East-street, Manchester-square, W.

Madame SIDNEY PRATTEN died October 10, 1895; her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London.

## AN EMINENT GUITARISTE.

**M**ME. SIDNEY PRATTEN, *née* Catherina Josepha Pelzer, was a native of Mulheim on the Rhine. Her father was an excellent guitar player and a clever musician. His one ambition was, however, to place his little daughter before the world as an infant prodigy, and in this endeavour he was so kindly assisted by Nature that, at a very tender age, little Fraulein Pelzer appeared as a "star" of an exceptional brilliancy—a brilliancy, we need hardly state, that has never been eclipsed. She was first presented in public before a London audience at the King's Theatre (now Her Majesty's). A most enthusiastic reception awaited her, and the press was unanimous in its praises of her extraordinary performances. The little artiste created a great *furor*. When but seven years of age, Miss Pelzer played at a concert in which Mme. Grisi and other eminent singers took part. About the year 1836 she achieved great successes at concerts given in the Hanover Square Rooms, and we quote the following criticism from *The Mark Lane Express*:—"The interesting little *beneficiaire* astonished her hearers by her wonderful performances on the guitar. . . . this young lady produced effects from the guitar of which we had no previous conception it was capable." On another occasion, a critique says: "She played three brilliant pieces, accompanied by her father, to the general admiration of the company assembled. Her touch is powerful, and her execution is wonderful; we were surprised how such tiny fingers could draw forth such perfect sounds from an instrument requiring some strength to make it 'discourse eloquent music.' In a very few years we doubt not to see this interesting child at the head of her profession."

Miss Pelzer afterwards appeared, with immense success, on the Continent, the newspapers of the time eulogising her abilities in the most extravagant terms. Among her numerous excerpts were the concertos for the guitar by Giuliani—works demanding a perfect technique and considerable powers of endurance to interpret. The Third Concerto alone consists of twenty-seven pages of closely printed music! The "little heroine"—as one critic so aptly styled her—had to compete with the greatest guitar players the world has ever heard: Giuliani, Sor, Schulz, Neuland, Horetzky, and the youthful Regondi were all before the public. The resources of the instrument were then exhibited as they had never been exhibited before, and, probably, as they never will be again. However, in spite of innumerable draw-

Miss Pelzer afterwards resided at Exeter, in which city she became the fashionable teacher. Lady John Somerset, the illustrious sister-in-law of the brave Lord Fitzroy Somerset, took a fancy to the young artiste and brought her to London, and most generously allowed her to reside at her mansion, and her ladyship introduced Miss Pelzer into the highest circles. Lady Somerset's *protégée* became the guitar instructress to many of the daughters of nobility, and she soon rose into eminence as a teacher. It was in honour of Lord Fitzroy Somerset being created Lord Raglan that Miss Pelzer composed one of her *chef d'œuvres*—the celebrated "Lord Raglan March."

So passed the younger days of this eminent artiste. A few years later Miss Pelzer became the object of the admiration of the distinguished musician, Robert Sidney Pratten, the great flautist and well-known composer. They became inseparably devoted to one another, and were married on September 24, 1854, and lived a most happy life—until death intervened. Mr. Pratten passed away in 1868. "My married life," said Madame Pratten, "was a heaven upon earth."

During these bright years of her life Madame Sidney Pratten assiduously devoted herself to the art she so dearly loved. She gave recitals, and produced a great many of the charming compositions for which she was so justly famed. Most of her exquisite "Songs without Words," "Impromptus," "Sketches," &c., derived their inspiration from episodes in her daily life, which, together with her poetic and romantic imagination, depict such fascinating little "tone pictures" that are worthy of the highest commendation. Her natural instinct in the choice of harmony, and her refined conception of melody, render her music genuine works of art—works for which she will be known for ages yet to come. The details attending the composition of some of her choicest *morceaux* are very touching. "Forgotten," "Evening Song," and many others each tell a pathetic story.

For some time after her husband's death Madame Pratten, overcome by grief, laid aside her pen. "At this time," she said, "I thought that I should never write another note." The "soul of music" seemed to have fled from her, but only for a while. Her undaunted spirit soon arose, and bade her realise that

Article published after the death of Madame Sidney Pratten pointing out, that her sister Madame Giulia Pelzer continues her work as a guitar (and mandolin) teacher, at 2 Southampton Street, Bloomsbury Square, London

*Catharina Josepha Pelzer*

Handwritten Signature of Catharina Josepha Pelzer (Pratten)



**MADAME PRATTEN'S GRAVE.**

Photograph obtained from the book *Reminiscences of Madame Sidney Pratten* written by Frank Mott Harrison in 1899.

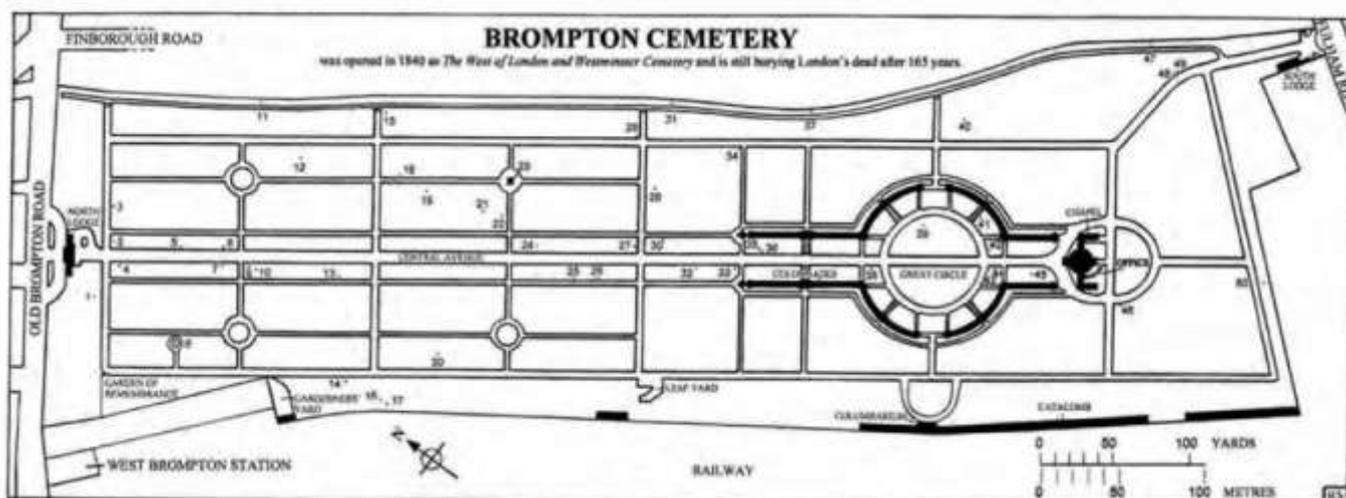
## Visit to Brompton Cemetery -

On March 24, 2023, accompanied by my daughter Laura, I visited Brompton Cemetery (London) [with more than 200,000 graves, many of them from the nineteenth century] which was founded in 1840. I visited the cemetery again on August 7, 2023, this time accompanied by my daughters Laura and Inés.

The grave of Madame Sidney Pratten is in the southeast area of the Great Circle (an area of the cemetery reminiscent of Piazza Roma). On my first visit I took several photographs and left on her grave, well protected in a plastic case, as a tribute, a copy of my book (first edition), in addition to photographing myself next to her. It was a very emotional and unforgettable moment for me.



Brompton Cemetery



Madame Sidney Pratten's grave is #41 (top right of the Great Circle)

When I revisited the grave on August 7, 2023, the book was still there, intact in its sleeve, just as I left it. Likewise, as I promised Madame Sidney Pratten, whenever I go to London, I will go to visit her.

More than 125 years have passed, and the grave is neglected, the chains torn, and no one visits it. The gravestone can barely be read. All this is very sad for me.



*Southeast entrance to Brompton Cemetery (London) [24 March 2023]*



*Photograph of the Cemetery (graves of the nineteenth century) [24 March 2023]*



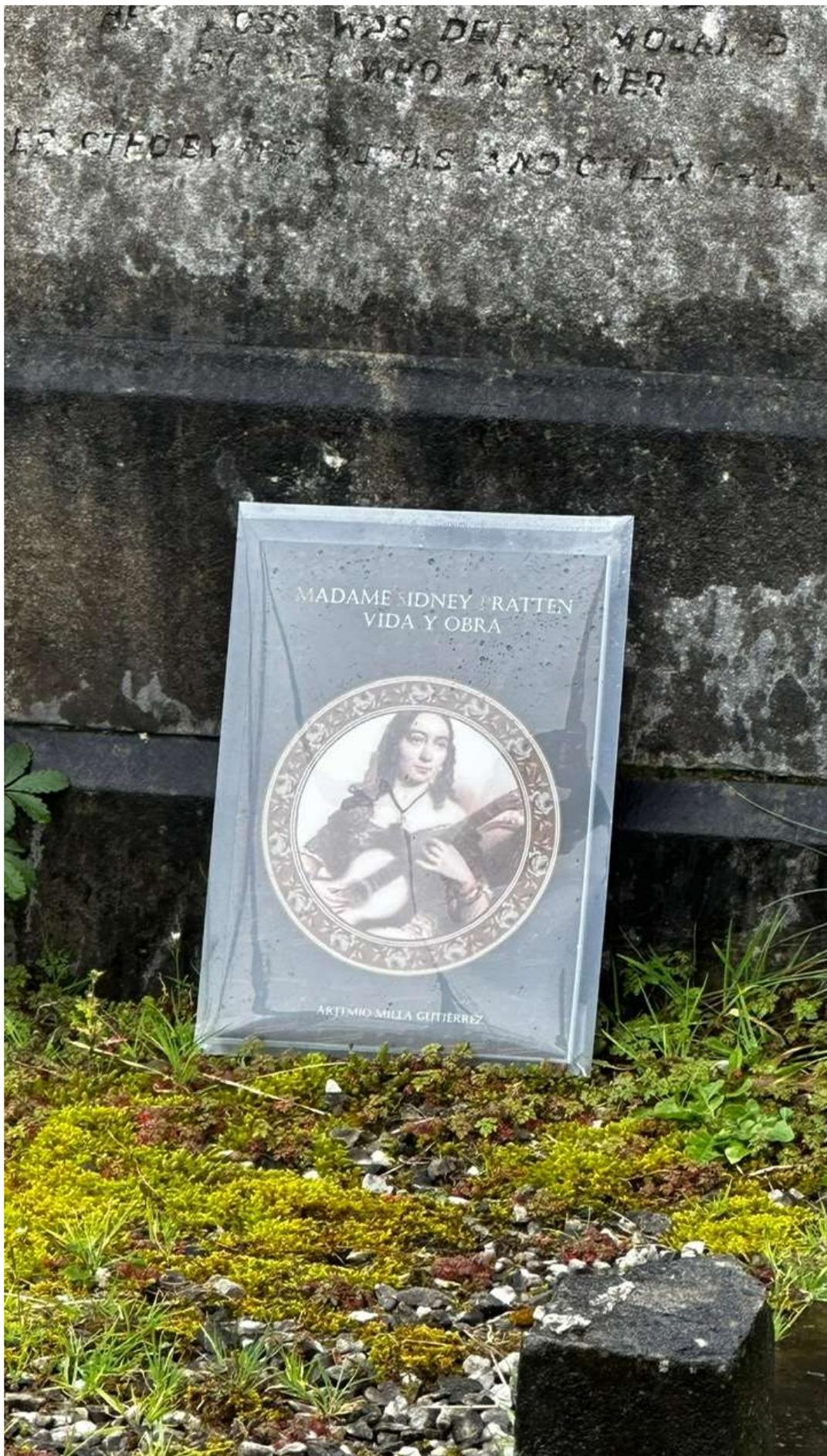
*Grave of Madame Sidney Pratten [24 March 2023]*



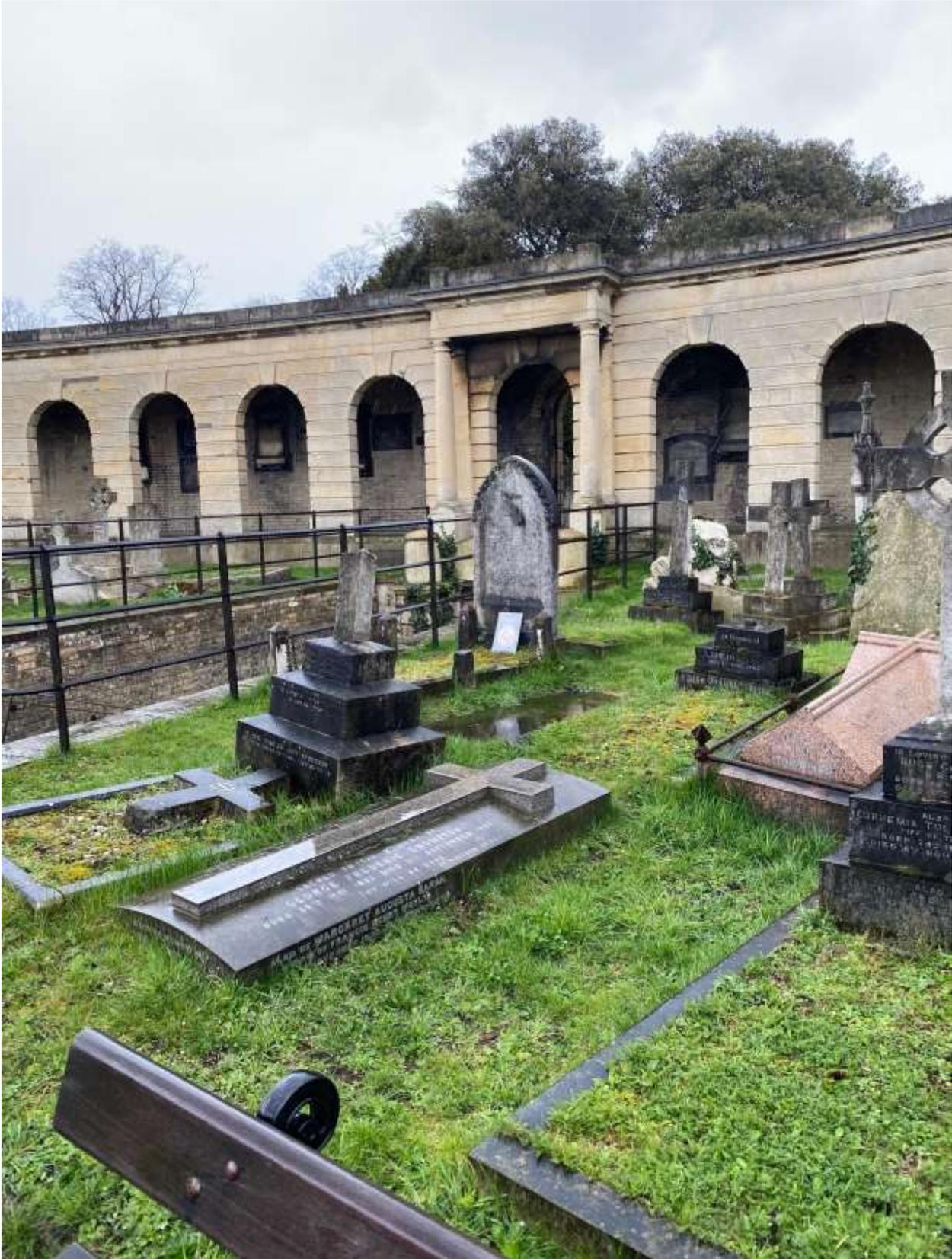
Gravestone of Madame Sidney Pratten [24 March 2023]



Grave of Madame Sidney Pratten [24 March 2023] with the book



The book I left on Madame Sidney Pratten's Grave [24 March 2023]



*The farewell (not a goodbye) [24 March 2023]*



Gravestone of Madame Sidney Pratten in 1899

**IN LOVING MEMORY OF**  
**CATHERINA JOSEPHA PRATTEN**  
**Composer and Guitarist,**  
*Died 10th October, 1895, aged 74 years,*  
WIDOW OF  
**ROBERT SIDNEY PRATTEN.**  
**The eminent Flautist, interred at Ramegate.**

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**A Gifted Musician, an Unrivalled Teacher and a  
True Friend.**  
**Her loss was deeply mourned by all who knew her.**  
**ERECTED BY PUPILS AND OTHER FRIENDS.**

\*\*\*\*\*

REST IN PEACE THIS WONDERFUL WOMAN WHO  
DEVOTED HER LIFE TO THE GUITAR AND ITS TEACHING.

WITH ALL MY ADMIRATION, LOVE AND RESPECT.

## Guitars

Between Madame Sidney Pratten and her sister Giulia Pelzer they gathered in life a total of 45 guitars, 13 of them by the famous luthier Louis Panormo and some others that belonged to Giulio Regondi, Leonhard Schulz, María Malibrán (1808-1836) and Fernando Sor (two guitars manufactured by Pierre René Lacôte).

After Madame Sidney Pratten's death in 1895, her sister Giulia Pelzer inherited many of her instruments and her archive, which were auctioned at Sotheby's in 1938 (the year of Giulia Pelzer's death). Many of the archives and various instruments (a total of 18 guitars) were again auctioned at Christie's on July 21, 1978. Other guitars in the collection were auctioned in London, also in 1978, following the Christie's auction.

On March 10, 2022, the auction house Musical Instruments at Gardiner Houlgate announced the sale of a collection of seven Madame Sidney Pratten's guitars and other related items. The auction, which was held on March 17, included seven guitars, a gigelira, original scores with annotations, a watercolor portrait of Catharina Josepha Pelzer as a young woman, several photographs of the Pelzer family and various items, according to the following list that we transcribe verbatim (with some additions of mine in *italic*):<sup>24</sup>

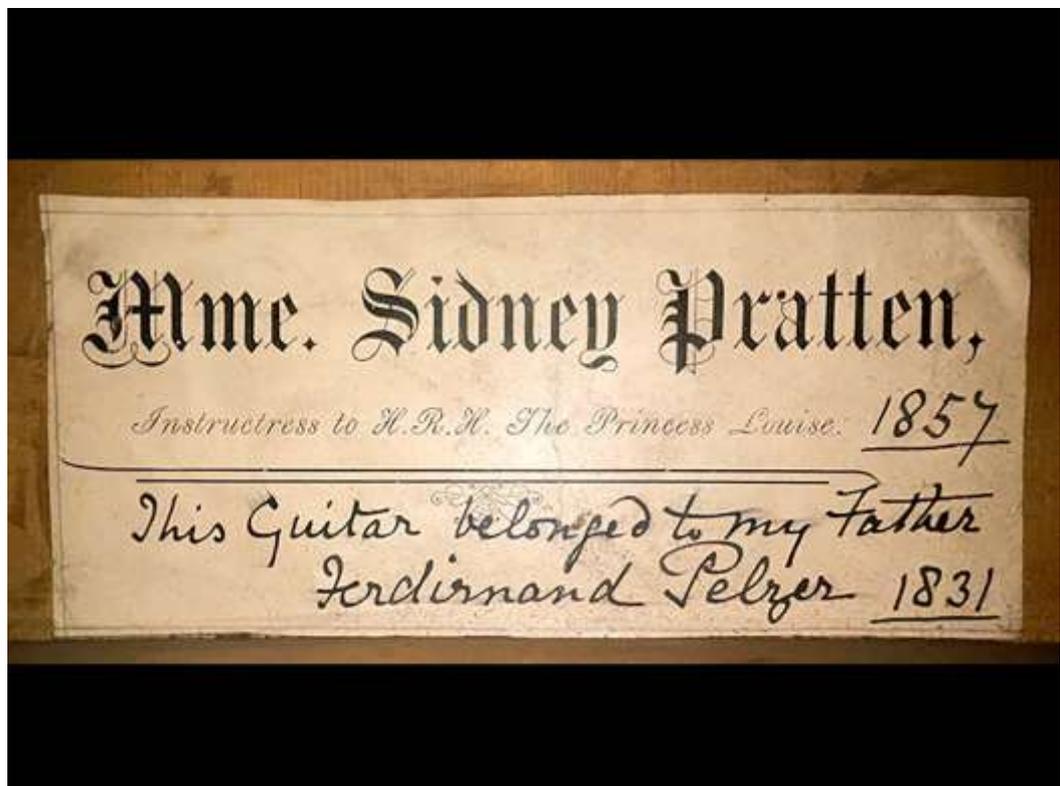


*Photograph of the seven guitars auctioned on March 17, 2022*

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<sup>24</sup><https://www.musicalinstrument-auctions.co.uk/news/3/Madame+Sidney+Pratten+Collections+sells+for+%C2%A337%2C920>

- Nineteenth century, guitar with handwritten and printed label: 'Mme Sidney Pratten, Instructress to H.R.H. The Princess Louise, 1857/This guitar belonged to my father Ferdinand Pelzer, 1831'. This guitar was previously auctioned by Sotheby's in 1938 (lot 192) and is attributed to French builder Jean Joseph Honore Derazey.



Photographs from the Austin-Marie Collection

- XIX century, guitar with printed label: '*Alfred Hays, Royal Exchange Buildings, E.C.*', also with a handwritten label that reads '*Catherina Josepha Pratten*'. It is a guitar made for Madame Sidney Pratten by Boosey & Sons Guitars.



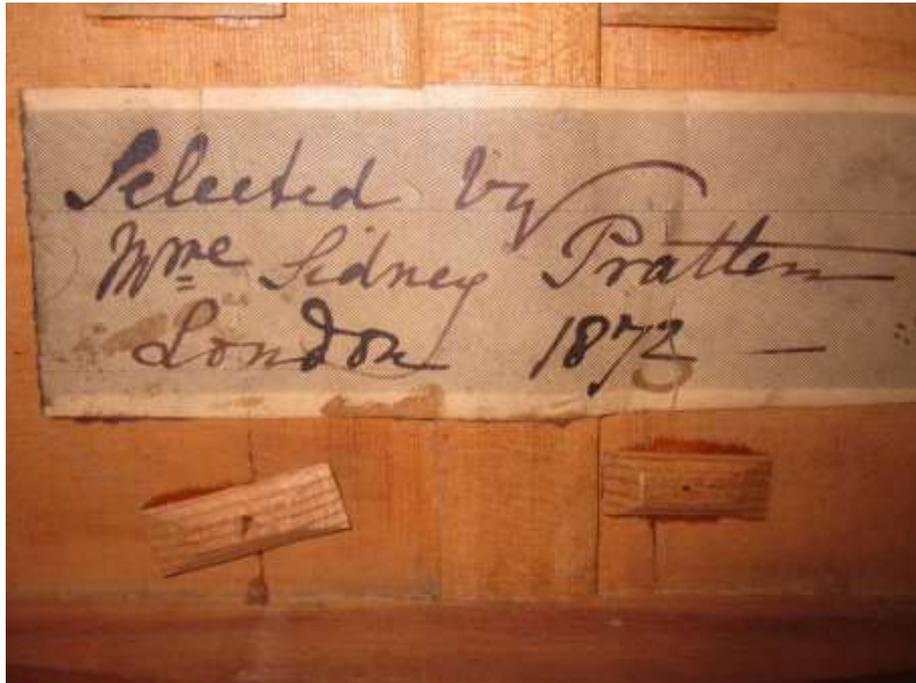
- Nineteenth century, guitar with handwritten and printed label: '*Madame R. Sidney Pratten/1863 38, Welbeck Stree /Cavendish Square W. London*'.



- Nineteenth century, guitar with handwritten label: '*Selected by/Mme Sidney Pratten/London 1872*', whose property now belongs to me because I bought it from Dr. James R. Westbrook.



*Selected by/Mme Sidney Pratten/London 1872*  
*French-built guitar, possibly by Jerome Tibouville-Lamy*



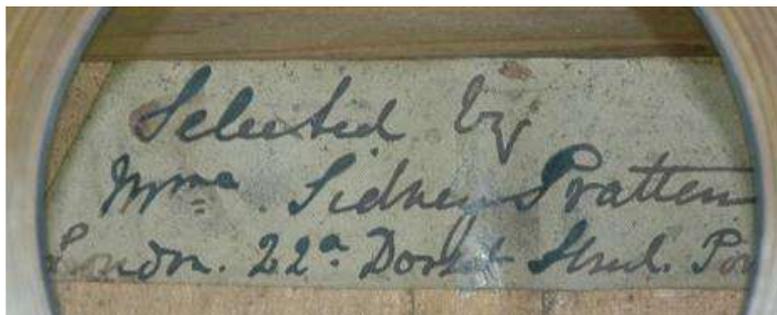
Madame Sidney Pratten's handwritten label and original coffin

- Mid-nineteenth century, guitar with printed label: 'Addison and Hodson/Musical Instrument Seller/and/Manufacturer/to Her Majesty, and the Prince Albert/210 Regent Street and King Street/London'. The guitar was sold alongside a black and white photograph of Madame Sidney Pratten with a similar guitar, made by W & A.H. Fry Photographers, 68, East Street Brighton, numbered 83024. It's a Guiot guitar.



- XIX century, guitar with handwritten label: '*Selected by/Mme Sidney Pratten - London 22A Dorset Street Portman Square.*' The inscription on the label is typical of the guitars sold by Madame Sidney Pratten to her students.





- Early nineteenth century, French guitar, without label, sold along with various documents related to Napoleon Bonaparte. The guitar was a gift from Captain Bacheville, of the Napoleonic army, to Ferdinand Pelzer (who kept it on his bed for many years, in the words of Giulia Pelzer) and was sold along with an old black and white photograph of the guitar and an engraving of Ferdinand Pelzer with a similar guitar. It is one of the guitars that were auctioned at Sotheby's in 1938 (lot 211). It was also included in the lot of 18 guitars auctioned by Christie's in 1978.



*Guitar owned by Ferdinand Pelzer (gift from Captain Bacheville along with a handwritten note from Giulia Pelzer stating this fact)*

Dr. James R. Westbrook was the purchaser of the seven guitars, although what he was really interested in, as he told me personally, was the watercolor and color portrait of a young Catharina Josepha Pelzer (the portrait of when she was 9 years old and that appears in this book).

I have had the pleasure of personally meeting Dr. James R. Westbrook by accepting his kind invitation to visit him at his home in Brighton&Hove on 5 August 2023. His collection of guitars, original scores, documents and his enormous and deep knowledge of the world of the guitar and its construction (especially of the nineteenth century) is invaluable.

In addition, I was able to buy him another guitar that also belonged to Madame Sidney Pratten, which bears a handwritten label of Catharina Josepha Pelzer and is dated April 13, 1866, from Boosey & Sons Guitars. Dr. James R. Westbrook told me that this is the last known guitar that was built especially for Madame Sidney Pratten by Boosey & Sons Guitars.



*Catharina Josepha Pratten dated 13/4/1866  
French construction guitar from Boosey & Sons Guitars*



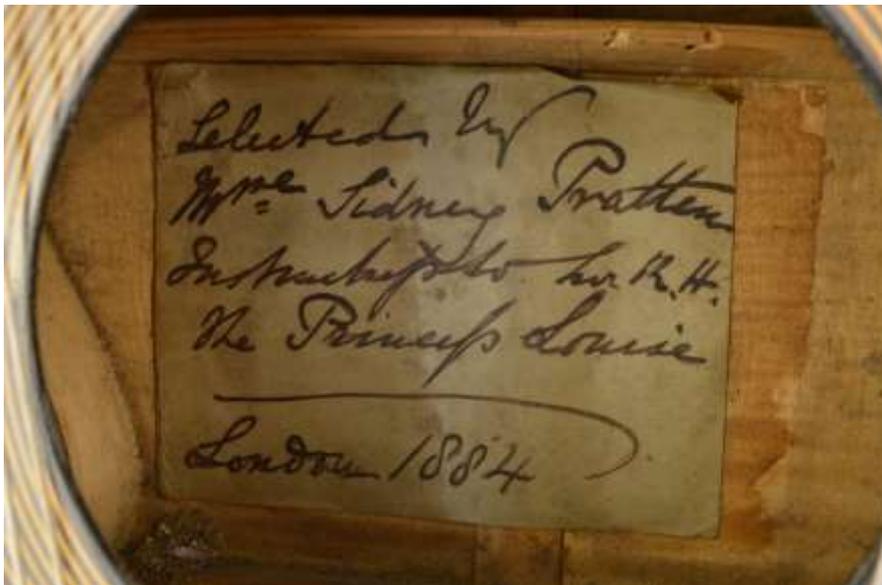
*Boosey & Sons label and handwritten Catharina Josepha Pratten and coffin from the 1938 auction.*

Below are some photographs of other guitars that also belonged to Madame Sidney Pratten:









Photographs of a guitar belonging to the Romanillos-Harris collection  
Courtesy of Pablo Sánchez Otero and Ken Van Hoeylandt

## Works

Throughout her life Madame Sydney Pratten composed more than two hundred works, both for solo guitar and for singing and guitar or for guitar and other instruments (piano and machette guitar, mainly). In general, these are small and charming pieces of romantic character and simple elaboration that were very appreciated and interpreted in their time.

**Exhibit 1** presents the **Catalogue of Works** composed by Madame Sidney Pratten, published by her sister Giulia Pelzer and **Exhibit 2** presents a **Selection of Guitar Scores** of some of her most representative works.:

- *Carnaval de Venise, Op. 31*
- *Eventide, Op. 78*
- *Sadness, Op. 91*
- *A Lost Love, Op. 92*
- *A Lament, Op. 93*
- *Sehnsucht, Op. 72*
- *Weary, Op. 73*
- *Forgotten, Op. 77*
- *Spanish Dance, Op. 89*
- *Elfins Revels, Op. 80*
- *Military March, N° 56 del Repertoire for Guitar*
- *Spanish Romance, Op. 82*
- *Introduction and variations on "Twere Vain to Tell Thee", Op. 8*
- *Danish March, Op. 106*
- *Woodland & Stream, an Impromptu, Op. 118.*

Below is a list of those works in the public domain of which I have been able to obtain their score through various sources:

## Didactic Works –

- Guitar School, Londres, 1859.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Guitar-School-Madame-Sidney-Pratten-1824-1895.pdf>

- Learning the Guitar Simplified, Londres, 1874.

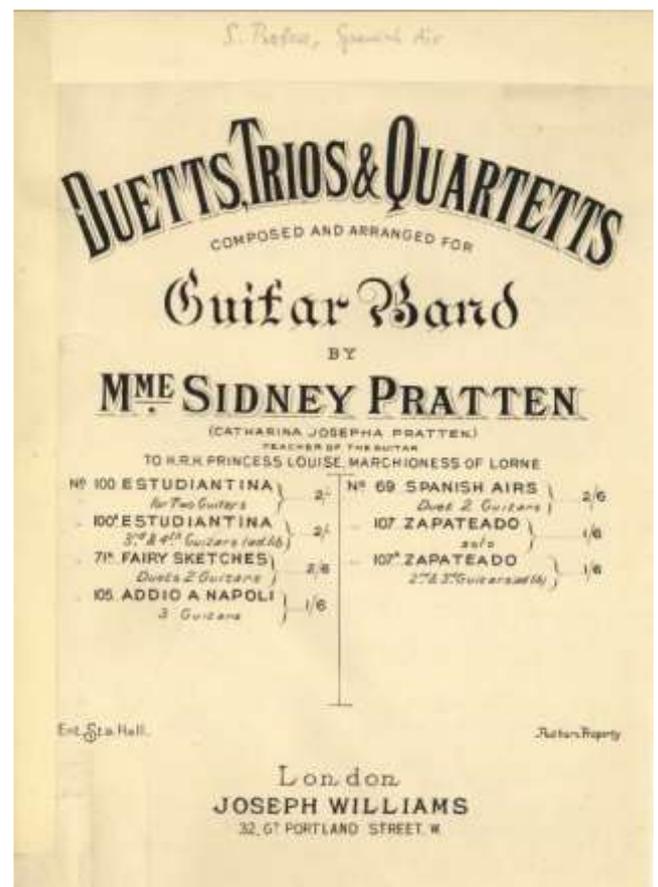
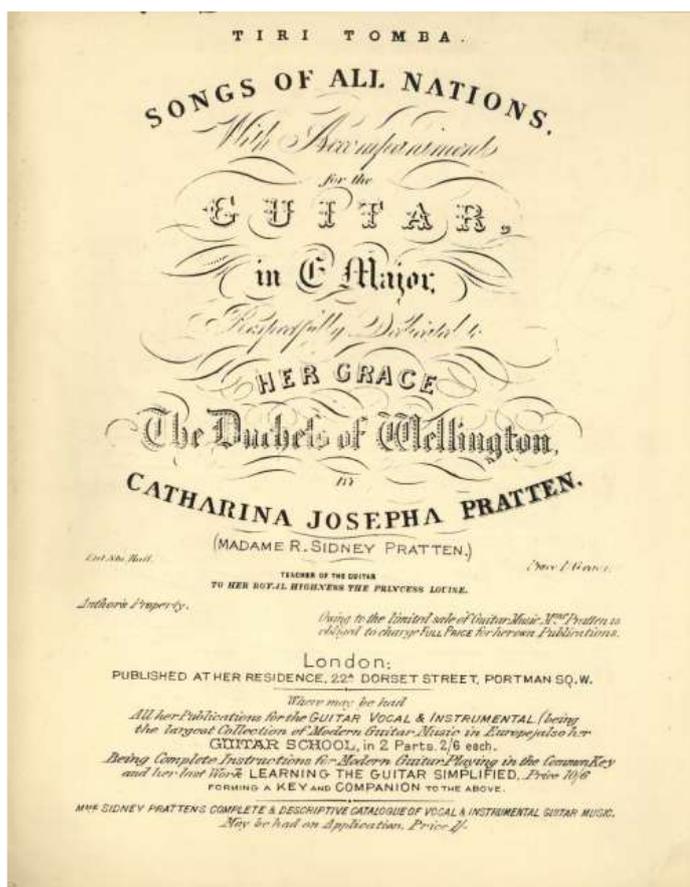
<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Learning-the-Guitar-Simplified-Madame-Sidney-Pratten-1824-1895.pdf>

- The Guitar Tutor. Londres, 1881.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/03/Guitar-Tutor-Part-1-Part-2-Madame-Sidney-Pratten-1821-1895.pdf>

- Instructions for the Guitar Tuned in E Major, 1882.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Instructions-for-the-Guitar-Tuned-in-E-Major-Madame-Sidney-Pratten-1824-1895.pdf>



Covers of 'Tiri Tomba' and 'Duetts, Trios & Quartetts for Guitar'

75

NO. 1. AWA 11, 110 C. U. 2004 of 1800000  
1884  
OF 26 L. 17.

# SONGS WITHOUT WORDS —AND— SKETCHES

Composed for the  
**Guitar,**  
and carefully fingered for the use of her Pupils.  
BY  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
*Instructor in the Royal Highness  
THE PRINCESS LOUISE.*

*Not for Sale  
without Papers.* Price 7

*Send to the General and of London Street 221 Portman St. or  
direct to Messrs G. & C. 295, Regent Street.*

London.  
PUBLISHED AT HER RESIDENCE, 221 DORSET STREET, PORTMAN SQ. W.

*Where may be had*  
All her Publications for the GUITAR, VOCAL & INSTRUMENTAL, being  
the largest Collection of Modern Music, Vocal or Instrumental in  
GUITAR SCHOOL, in 2 Parts, 2 S. each.  
Being Complete Instruction in the Modern Guitar, being in the Elementary  
and her best 200 LEARNING THE GUITAR SIMPLIFIED, Price 2/6  
PRACTICE & KEY and COMPANION to the above.

HER COUNTY PRATTEN'S COMPLETE & ESSENTIAL COLLECTION OF VOCAL & INSTRUMENTAL MUSIC.  
May be had on Application. Price 2/6.

Nº \_\_\_\_\_

# MADAME R. SIDNEY PRATTEN'S REPertoire for the GUITAR.

(FOR THE USE OF HER PUPILS.)

3725, REVERIE.	31, FUGA IN THE CARNAVAL DE VENISE.
36, SERENADE.	32,
37, ONE OF DANBROCK'S GRAND MARCH.	33,
38, TWO ORIGINAL MELODIES.	34,
39, FALSC ESPAGNOLE.	35,
38, DOO GUITAR PINE.	36,

*Not for Sale  
without Papers.* Price 5/-

LONDON.  
Published at her Residence,  
24 RILLER ST. ABERDEEN ST.

*Where may be had all*  
MADAME PRATTEN'S Publications for the GUITAR AND CONCERTINA.

Gui

10/11/1884  
No. 89. SPANISH DANCE

# SONGS WITHOUT WORDS —AND— SKETCHES

Composed for the  
**Guitar,**  
and carefully fingered for the use of her Pupils.  
BY  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
*Instructor in the Royal Highness  
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PRACTICE & KEY and COMPANION to the above.

HER COUNTY PRATTEN'S COMPLETE & ESSENTIAL COLLECTION OF VOCAL & INSTRUMENTAL MUSIC.  
May be had on Application. Price 2/6.

The Hon<sup>ble</sup> M<sup>rs</sup> Under.

# TREUE LIEBE, —OR— IMPROMPTU, —OR— Guitar.

Composed by  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
*Instructor in the Royal Highness  
THE PRINCESS LOUISE.*

*Not for Sale  
without Papers.* Price 2/6

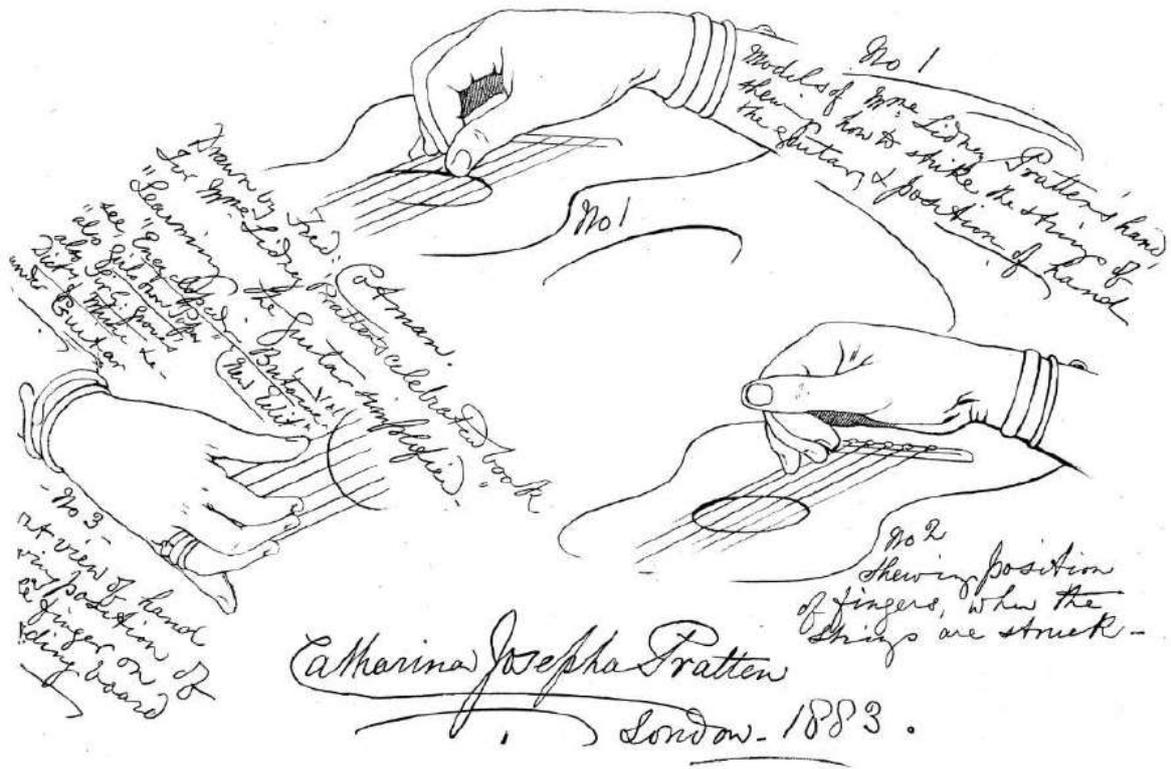
*Send to the General and of London Street 221 Portman St. or  
direct to Messrs G. & C. 295, Regent Street.*

London.  
PUBLISHED AT HER RESIDENCE, 221 DORSET STREET, PORTMAN SQ. W.

*Where may be had*  
All her Publications for the GUITAR, VOCAL & INSTRUMENTAL, being  
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GUITAR SCHOOL, in 2 Parts, 2 S. each.  
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and her best 200 LEARNING THE GUITAR SIMPLIFIED, Price 2/6  
PRACTICE & KEY and COMPANION to the above.

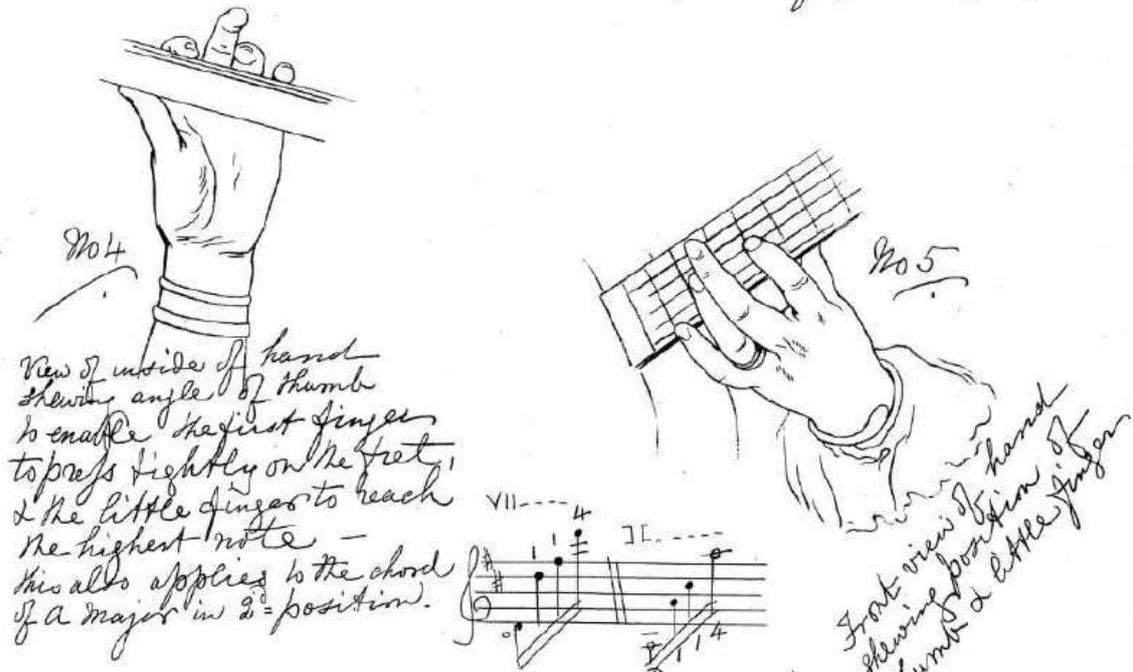
HER COUNTY PRATTEN'S COMPLETE & ESSENTIAL COLLECTION OF VOCAL & INSTRUMENTAL MUSIC.  
May be had on Application. Price 2/6.

Covers of 'Songs Without Words and Sketches', 'Repertoire for the Guitar', 'Spanish Dance' and 'Treue Liebe'



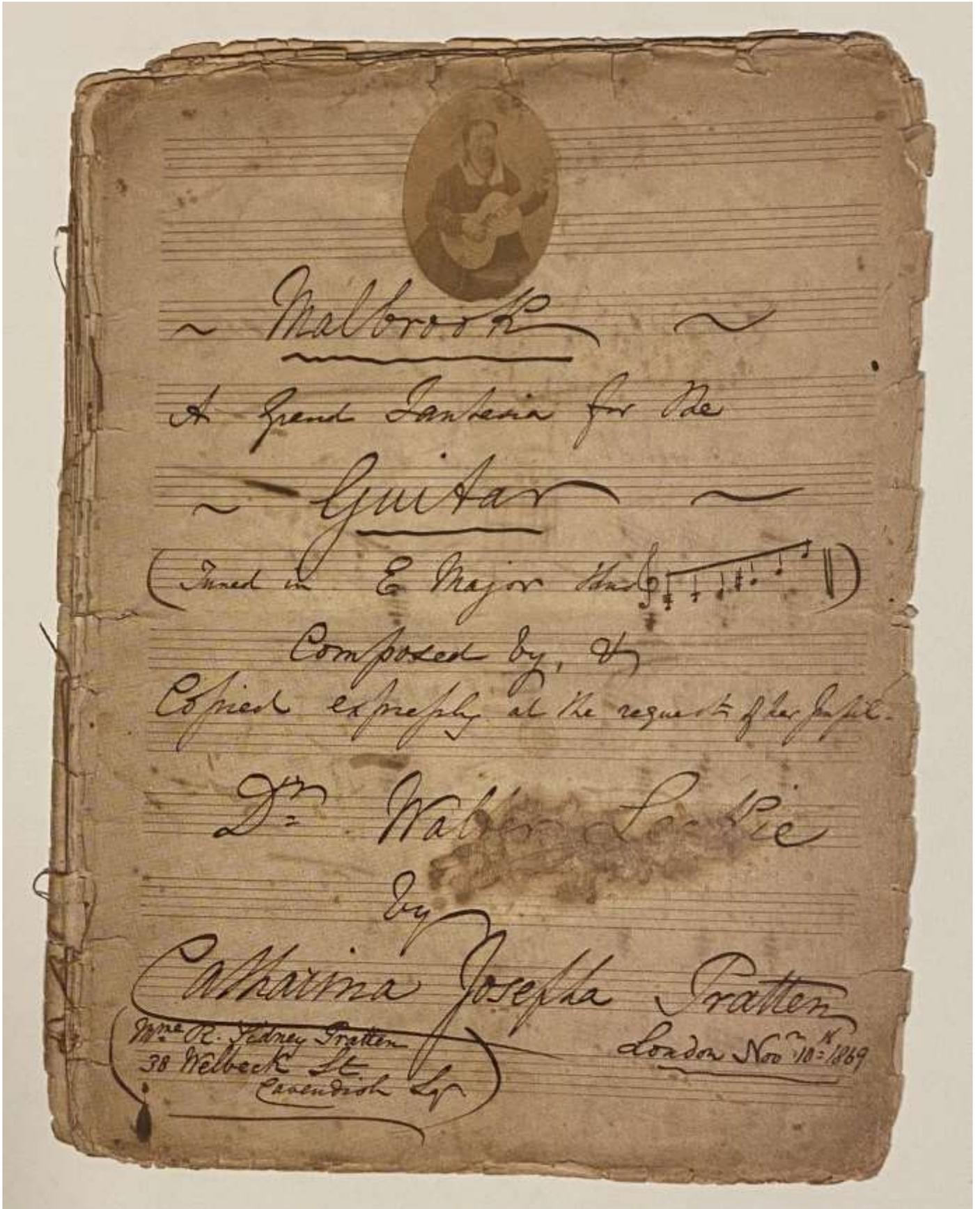
Drawing of "Learning the Guitar Simplified" teaching the position of right-hand by Frederick G. Cotman (1850-920)

Drawing of Mrs. Sidney Pratten's left hand, showing the position of thumb & arm, to make the chord of D Major in the 7<sup>th</sup> position



Drawn by Fred. Cotman, for Mrs. Sidney Pratten's book "Learning the Guitar Simplified" London 1883 - Ent. Sta. Hall.

Drawing of "Learning the Guitar Simplified" teaching the position of left hand by Frederick G. Cotman (1850-1920)



Cover of the Malbrook Manuscript, copy at the request of Dr. Walter James Leckie  
Courtesy of Classical Guitar Centre Ltd

## Works -

1. From the collection Songs Without Words and Sketches:
  - Eventide, Op. 78.  
[https://bojifiles.musikverket.se/Boije\\_0773.pdf](https://bojifiles.musikverket.se/Boije_0773.pdf)
  - Forgotten, Op. 77.  
[https://bojifiles.musikverket.se/Boije\\_0774.pdf](https://bojifiles.musikverket.se/Boije_0774.pdf)
  - Sadness, Op. 91, A Lost Love, Op. 92, A Lament, Op. 93.  
[https://bojifiles.musikverket.se/Boije\\_0772.pdf](https://bojifiles.musikverket.se/Boije_0772.pdf)
  - Sehnsucht, Op. 72 y Weary, Op. 73.  
[https://bojifiles.musikverket.se/Boije\\_0771.pdf](https://bojifiles.musikverket.se/Boije_0771.pdf)
2. Daisy.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
3. German March (piano and guitar), N° 61 of the Repertoire for Guitar.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
4. Elfin's Revels, Op. 80.  
[https://imslp.org/wiki/Elfin's\\_Revels\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Elfin's_Revels_(Pratten%2C_Catharina_Josepha))
5. Spanish Romance, Op. 82.  
[https://imslp.org/wiki/Spanish\\_Romance\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Spanish_Romance_(Pratten%2C_Catharina_Josepha))
6. Spanish Dance (1882), Op. 89.  
[https://imslp.org/wiki/Spanish\\_Dance\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Spanish_Dance_(Pratten%2C_Catharina_Josepha))
7. Carnival of Venice, Op. 31.  
[https://www.riam.ie/digital-media/h22/h\\_22a\\_10\\_055.pdf](https://www.riam.ie/digital-media/h22/h_22a_10_055.pdf)
8. Tiri Tomba (for singing and guitar on a Neapolitan theme).  
<https://nla.gov.au/nla.obj-2841978444/view?partId=nla.obj-2842000663#page/n0/mode/1up>
9. Spanish Air, Op. 113 (machette guitar).  
<https://nla.gov.au:443/tarkine/nla.obj-2841978431>
10. Mary Blane (irangement of traditional American music).  
[https://imslp.org/wiki/American\\_Air\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/American_Air_(Pratten%2C_Catharina_Josepha))
11. Addio a Napoli (for singing and guitar). N° 91 from the Vocal Repertoire for Guitar.  
<https://ia803404.us.archive.org/32/items/143050-1001/143050-1001.pdf>
12. Danish March, Op. 106 (two guitars). 1882.  
[https://imslp.org/wiki/Danish\\_March\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Danish_March_(Pratten%2C_Catharina_Josepha))
13. When Willie Cead to Melville Castle, Op. 109 (old traditional scotch ballad) (for singing and guitar).  
<https://ia800301.us.archive.org/7/items/madamersidneypra00prat/madamersidneypra00prati.pdf>
14. Juanita, Op. 92 (for singing and guitar).  
<https://ia903400.us.archive.org/15/items/143049-1001/143049-1001.pdf>

15. *Long, long ago*, arrangement of a work by Thomas Bayly. N° 94 of the Vocal Repertoire for the Guitar.  
<https://ia803406.us.archive.org/13/items/143048-1001/143048-1001.pdf>
16. *Woodland & Stream (an Impromptu)*, Op. 118 (incomplete).  
[https://imslp.org/wiki/Woodland\\_and\\_Stream\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Woodland_and_Stream_(Pratten%2C_Catharina_Josepha))
17. *Funeral March (included in Guitar School)*.  
A free version by Bradford Werner can be found for public use in:  
<https://www.thisclassicalguitar.com/march-funebre-by-pratten-lesson-free-pdf/>
18. *Introduction and variations on Twere Vain to Tell Thee (two guitars)*, Op. 86. Arrangement of a work by Wilhelm Neuland.  
[https://imslp.org/wiki/Introduction\\_and\\_Variations\\_on\\_'Twere\\_Vain\\_to\\_Tell\\_Thee\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Introduction_and_Variations_on_'Twere_Vain_to_Tell_Thee_(Pratten%2C_Catharina_Josepha))
19. *Maud (for guitar machette and guitar)*, Op. 112.  
[https://imslp.org/wiki/Maud\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Maud_(Pratten%2C_Catharina_Josepha))
20. *Military March*, N° 56 del Repertoire for Guitar.  
[https://imslp.org/wiki/Military\\_March\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Military_March_(Pratten%2C_Catharina_Josepha))
21. *The Princess Louise (piano and guitar)*, Op. 70.  
[https://imslp.org/wiki/The\\_Princess\\_Louise\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/The_Princess_Louise_(Pratten%2C_Catharina_Josepha))
22. *English Songs and Ditties (for singing and guitar)*, N° 80 of the Repertoire for Guitar.  
[https://imslp.org/wiki/English\\_Songs\\_and\\_Ditties\\_\(Pratten,\\_Catharina\\_Josepha\)#IMSLP677088](https://imslp.org/wiki/English_Songs_and_Ditties_(Pratten,_Catharina_Josepha)#IMSLP677088)

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## **ANEXO 1 – EXHIBIT 1**

### **Catálogo de Obras – Catalogue of Works**

Cortesía del Dr. James R. Westbrook – Courtesy of Dr. James R. Westbrook



THIRTEENTH EDITION, REVISED AND ENLARGED



AS USED BY

Her Royal Highness the Princess Louise

AND

Her Royal Highness the Princess Beatrice.

# Learning the Guitar Simplified

BY

MME. SIDNEY PRATTEN,

FORMING

**A Companion to her Celebrated "Guitar School,"**

CONSISTING OF DIAGRAMS OF THE

*Scales and Chords of the Principal Major and Minor Keys*

Required for Beginners for Playing Accompaniments to Songs, carefully Fingered, and to each Key is added a

**PRELUDE, EXERCISE OR PLEASING PIECE & SONG,**

And the Various Chords in the different Positions Fingered and Illustrated by Diagrams.

Entered Stationers' Hall.

*Author's Property.*

PRICE 12/6.

Ferdinand Pelzer's Instruction Book for Playing the Guitar  
in the Spanish Style. 5/-

THIRTEENTH EDITION—REVISED AND ENLARGED.

Under Royal Patronage,

THE LATE

**MME. SIDNEY PRATTEN'S**  
*DESCRIPTIVE CATALOGUE*

of

**MUSIC FOR THE GUITAR**

VOCAL AND INSTRUMENTAL.

Written for the Use of her Pupils, and now

**PUBLISHED BY HER SISTER & SUCCESSOR,**

**Madame GIULIA PELZER.**

London:

**2, SOUTHAMPTON STREET, BLOOMSBURY SQUARE.**

*CATALOGUE—PRICE ONE SHILLING.*

On receipt of Postal Order, any Music will be sent  
by return of post.

## CONTENTS.

	PAGE
Instruction for the Guitar, tuned in E major ...	4
Solos for the Guitar, in the Common Key ...	5
Solos for the Guitar, tuned in E major ...	8
Songs for the Guitar, tuned in E major ...	16
Songs for the Guitar, in the Common Key ...	20
Duets, Trios, Quartets, &c., for Guitars ...	12
Duets for Guitar and Piano ...	13
Duets for Guitar and Macheite or Mandoline ...	13
Compositions for the Gigelira (wood and straw instrument) ...	(cover) 3
Learning the Guitar Simplified, in the Common Key ..	2

COMPOSED AND ARRANGED BY THE LATE

**MME. SIDNEY PRATTEN,**

Instructress to

**H.R.H. THE PRINCESS LOUISE.**

Owing to the limited sale of Guitar Music, MME, PELZER is obliged to charge full price for all compositions in this Catalogue.



AS USED BY

**Her Royal Highness the Princess Louise**

AND

**Her Royal Highness the Princess Beatrice.**

# Learning the Guitar Simplified

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AS USED BY

Her Royal Highness the Princess Louise

AND

Her Royal Highness the Princess Beatrice.

MME. SIDNEY PRATTEN'S

## INSTRUCTIONS for the GUITAR

Tuned in E Major,

FOR THE USE OF HER PUPILS.

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## COMPOSITIONS

Composed and Arranged for the Guitar by

MADAME SIDNEY PRATTEN

(CATHARINA JOSEPHA PRATTEN).

**SOLOS, &c., in Common Key.**

(For Compositions in E Major, see pages 8, 9, 10, 11.)

	PRICE
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Instructions for the Guitar, Learning the Guitar	12 6
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ALSO	
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NUMBER	
31 Carnival de Venise, with brilliant variations and the Introduction by Bottesini, with Pianoforte accompaniment in A major (rather difficult) .. .. .	5 6
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123 Norwegian Peasant Dance, A minor; Forget- me-not, A major .. .. .	2 6
124 The Sea hath its Pearls, E major, two Guitars .. .. .	2 6
125 Floating down the Stream, D major, two Guitars .. .. .	2 6

## SOLOS, &amp;c.,

FOR THE GUITAR, TUNED IN E MAJOR.

Composed and Arranged by

## MADAME SIDNEY PRATTEN

(CATHARINA JOSEPHA PRATTEN).

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Forty-Third Divertimento—God save the King and Rule Britannia .. .. .	2 0

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Fifty-Ninth Divertimento—Indian March (very popular) .. .. .	2 6
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Sixty-First—German March, for Guitar and Piano (very pretty and easy) .. .. .	4 6
Sixty-Second—Malbrook, grand Solo in E major .. .. .	3 0

Solos Nos. 87, 113, 114, 116, 120, 124 are all tuned in E major (see pages 5 and 6).



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100	Estudiantina, four Guitars .. ..	4 6
102	Bolero, five Guitars and Voice ( <i>ad lib.</i> ) .. ..	4 6
103	Il Gondoliro, three Guitars .. ..	2 0
71A	Fairy Sketches, Duets, two Guitars .. ..	3 0
105	Addio a Napoli, three Guitars .. ..	2 0
69	Two Spanish Airs, Duets, two Guitars .. ..	3 6
86	Introduction and Variations on 'Twere in Vain, Duet, two Guitars .. .. <i>W. Newland</i>	4 6
32	Duet, two Guitars, E major (very effective) .. ..	3 6
55	Three Duets, two Guitars. Tuned in E major (very pretty) .. ..	3 0

Nos. 124 and 125, Duets for two Guitars, can also be used  
with Mandoline (see page 7).

## DUETS, &c. (continued)—

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61	Duet, German March, Guitar and Piano. Tuned in E Major .. ..	4 6
70	Duet, Princess Louise, Guitar and Piano. Tuned in E major .. ..	4 0
* 112	Maud (original), Guitar, Machette and Piano .. ..	2 0
* 113	Spanish Air, Guitar and Machette .. ..	2 0
106	Danish March, two Guitars .. ..	3 0
107	Zapeteado, Solo .. ..	2 0
107A	Two and three Guitars, Spanish Dance .. ..	2 0
{ 59	Indian March, E major .. ..	2 6
{ 56	Military March .. ..	2 6
	2nd Guitar Parts to 59 and 56 .. ..	3 0
90	Wayward, Duet, two Guitars, or Guitar and Piano, <i>ad lib.</i> .. ..	3 6
	Garibaldi's March, No. 37. Tuned in E major .. ..	3 0
	Turkish March, No. 19. Tuned in E major .. ..	3 0
	Pianoforte Parts to the above ( <i>ad lib.</i> ) .. ..	3 0
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41A	The above also with 2nd Guitar Accompaniment ( <i>ad lib.</i> ) .. ..	3 0
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## SONGS OF ALL NATIONS.

For the Guitar, tuned in E major and the Common Key.

*Dedicated to Her Grace the Duchess of Wellington.*

## VOCAL, in E major.

NUMBER		PRICE s. d.
1	Bruder ich (e) .. .. . German ..	2 0
	<i>Also in E major Tutor.</i>	
2	Als ich an einem Sommertag (e) .. .. .	2 0
	<i>Also in E major Tutor.</i>	
3	Tic e tic e toc (e) .. .. . Italian ..	2 0
4	Una Paloma (e) .. .. . Spanish ..	2 0
5	Sera jette (e) .. .. . Neapolitan	2 0
7	Agathe .. .. . German ..	2 0
8	Les Yeux bleus (e) .. .. . French ..	2 0
9	Pajonita (e) .. .. . Russian ..	2 0
10	Fuor di Parigi (e) .. .. . Neapolitan	2 0
11	Tagah be Tagah (e) .. .. . Indian ..	2 0
11A	Hop mourie mourie (e) .. .. . Turkish ..	1 6
12	Three Songs (e) .. .. . Scotch ..	3 0
	<i>Also in E major Tutor.</i>	
13	Ah che la morte (m) .. .. .	2 0
	<i>Also in E major Tutor.</i>	
14	Guitar Song (m) .. .. .	2 0
15	Trab trab (m) .. .. .	2 0
16	Willie (m) .. .. .	2 0
	<i>Also in E major Tutor</i>	

## VOCAL, E major (continued).—

NUMBER		PRICE s. d.
17	Fairy Dance (m) .. .. .	2 0
18	Aurora ah sorgerai (m) .. .. .	2 0
19	I would I were a careless child (m) .. .. .	2 0
20	The Alpen Rose (m) .. .. . Swiss	2 0
21	34th Psalm, Spanish Chant, Evening Hymn, and Rock of Ages (e) .. .. .	3 0
23	Home, sweet home .. .. .	2 0
24	Ino di Garibaldi .. .. . Italian	2 0
25	Viva Garibaldi, Duet or Solo .. .. .	2 0
26	Kommt ein Vogel geflogen .. .. . German Volksleid	2 0
	<i>Also in E major Tutor.</i>	
28	Ruck, ruck .. .. . German Volksleid	2 0
29	Come mai, Duet or Solo .. .. . Italian	2 0
30	Poor Pussy .. .. . Nursery Rhymes	2 0
31	Three Blue Bottles .. .. . Do	2 0
31A	Nursery Rhymes— <i>Fox and the Crow, Sing a Song of Sixpence, Little Robin Redbreast</i> .. .. .	2 6
32	Liebchen, Ade .. .. . German Volksleid	2 0
33	Dos Enamorados Tengo .. .. . Spanish	2 0
34	Alza Punala .. .. . Do.	2 0
35	Nez Baba ma .. .. . Hungarian	2 0
36	Nena, Nena .. .. . Neapolitan	2 0
37	Marinare .. .. . Do.	2 0
38	Long ago, E major .. .. .	2 0
39	Mother, sing me to rest, E major }	
40	Den lieben, langen Tag } E major	
41	Loreley .. .. .	2 0
42	Volkslied aus Thüringen (Common key) }	
43	Die drei Reiter .. .. .	2 0
44	Loreley .. .. .	2 0

## VOCAL, E major (continued).—

NUMBER		PRICE s. d.
46	Il Gondolero, E major ..	2 0
47	La Morte, Mio Tesoro, E major ..	2 0

## SIX SONGS, E MAJOR.

*Dedicated to the Right Hon. Lady Dinorben.*

1	Du! Du! (e) ..	..	German	2 0
2	Herz mein Herz (e) ..	..	Do.	2 0
3	Povera Signora (m) ..	..	..	2 0
4	O bella Napoli (e) ..	..	..	2 0
5	Riego's Patriotic Hymn (e) ..	..	..	2 0
6	Patriotic Spanish Song (m) ..	..	..	2 0

## SONGS AND DUETS, E MAJOR.

*Dedicated to the Hon. Mary and Albinia Brodrick.*

1	La Marenarella ..	..	..	2 0
2	Il Nome—Ay! Ay Mutillac (e) ..	..	..	2 0
3	Tyrolienne ..	..	C. Hass	2 0
4	La Risposta dell Innamorata, and Il Sentimento Esterno (m) ..	..	..	2 0
5	La Vasillo, Kissing Song (m) ..	..	..	2 0
6	Old German (e) ..	..	..	2 0

## FOUR ITALIAN SONGS, E MAJOR

*Dedicated to Miss Chichester.*

Benedetta sia la Madre (e), also in E Tutor ..	..	2 0
Peechè quanno Me Vide ..	..	2 0
Comme mai posso Vivire (e) ..	..	2 0
Buona Notte e) ..	..	2 0

## VOCAL, E major (continued).—

## THREE ITALIAN SONGS, E MAJOR.

*Dedicated to the Countess Ferrers.*

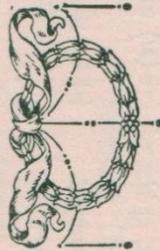
		PRICE s. d.
Quando il Destino ..	..	Donizetti 2 0
Deh non Voler ..	..	Donizetti 2 0
O Cara Memoria ..	..	Carafa 2 0

## THREE NEAPOLITAN SONGS, E MAJOR.

*Dedicated to Miss Jane Stapleton.*

Voca, Voca ..	..	..	2 0
La Vera Luisella (e) ..	..	..	2 0
La Marenalla ..	..	Torrente	2 0

NUMBER	..	..	2 0
93	Lonely Harp ..	..	2 0



VOCAL, Common Key.

NUMBER		PRICE s. d.
51	DUETT.—2 Soprani.—An mein Shifflein ( <i>e</i> ), D major .. .. . Neukomm	2 0
SIX SONGS		
<i>Dedicated to the Lady Agnita Yorke.</i>		
52	SONG—Il Balen .. (Il Trovatore) Verdi	2 0
53	ARIA—Stride la Vampa .. (Il Trovatore) Verdi	2 0
55	ROMANZA—Di Provenza ( <i>m</i> ) .. .. . Verdi	2 0
56	CHANSON—La fauvette du Canton ( <i>e</i> ) .. .. .	2 0
57	.. Ma Brunette .. .. .	2 0
58	M'Appari ( <i>m</i> ) (Marta) .. .. .	2 0
59	Qui sola vergin rosa ( <i>e</i> ) (Marta) .. .. .	2 0

SIX SONGS

*Dedicated to Miss Hammond's Pupils.*

60	Guitar Song ( <i>e</i> ) .. .. .	2 0
61	Spring ( <i>e</i> ) .. .. .	2 0
62	Romance (Herold) .. .. .	2 0
63	Come mai posse vivre ( <i>e</i> ) .. .. .	2 0
64	La Carolina ( <i>e</i> ) .. .. .	1 0
65	Canzone di Amalfi ( <i>m</i> ) .. .. .	2 0
68	May Day ( <i>m</i> ) .. .. .	2 0
69	The Little Treasure ( <i>m</i> ) .. .. .	2 0
70	The Slumber Song ( <i>m</i> ) .. .. .	2 0
73	Biondina ( <i>m</i> ) .. .. .	2 0
74	La Manola, D major .. .. .	2 0

VOCAL, Common Key (continued)—

NUMBER		PRICE s. d.
75	Den lieben, langen Tag, G major .. .. .	2 0
76	Giovaniello, C .. .. .	2 0
76A	Two Russian Gipsy Songs with English words—	
	No. 1 "'Neath the bright blue vault," D minor and E minor .. .. .	3 0
	No. 2 "'Come with me and stray," A minor	
77	Mariuccia, G .. .. .	2 0
71	Il Cardillo, E minor .. .. .	2 0
79		
80	Old English Ditties (Eight Songs)—	
	Early one morning, E major .. .. .	
	Golden Slumbers, A major .. .. .	
	Oh dear, what can the matter be; also in Simplified Book .. .. .	
	The Bailiff's Daughter, E major .. .. .	
	Begone dull care, E major .. .. .	
	Near Woodstock Town, C major .. .. .	
	There was a jolly miller, A minor; also in Simplified Book .. .. .	
	Drink to me only, E major .. .. .	
81	Silver Threads, A major .. .. .	2 0
82	It was a dream, E major .. .. .	2 0
82A	Ruth (Sacred Song), A major .. .. .	2 0
83	Over the sea, G and E major .. .. .	2 0
84	<i>Spider and the Fly, Puff, and Will you walk a little faster, G and E major</i> .. .. .	3 6
85	El Jaque (Spanish), C major .. .. .	2 0
86	Ash Grove (Welsh), G major .. .. .	2 0
87	Within a mile of Edinboro' town Scotch) E major	2 0

=DP

## VOCAL, Common Key (continued)—

NUMBER		PRICE s. d.
88	Robin Adair, A major	.. 2 0
	My heart is sair, G major } Scotch) ..	.. 2 0
89	Mother, sing me to rest, D major } (Scotch) ..	.. 2 0
	Gentle Zitella, G major..	.. 2 0
90	Bonnie Dundee, E major ..	.. 2 0
91	Addio a Napoli, A major ..	.. 2 0
91A	" " G major ..	.. 2 0
92	Juanita, E major ..	.. 2 0
93	Lonely Harp, Tuned in E major	.. 2 0
94	Long, long ago, Duet, G major ..	.. 2 0
95	When ye gang awa, Jamie, E major ..	.. 2 0
96	Fleurs des Alps (Tyrolese), E major ..	.. 2 0
97	Kathleen O'Moore and Kate Kearney, A major	2 0
98	La Boca de Pepita, E minor ..	.. 2 0
99	A Stala Manana, G major ..	.. 2 0
100	Florentina (Peasant Song), E major and D	.. 2 0
101	Bolerø (Spanish), E minor and A minor	.. 2 0
102	Me gustan todas, E and G major ..	.. 2 0
103	Midnight is here, Duet, E major .. (French and English words.)	.. 2 0
104	Ay Chiquita (easy and pretty), C major	.. 2 0
105	Come with thy lute (Solo or Duet), easy	.. 2 0
106	Come and Dance (by Brandon Thomas), very pretty, D major ..	.. 2 0
107	Meet me by moonlight, G major ..	.. 2 0
108	Cockle Shells, E and D ..	.. 2 0
108A	" " tuned E major ..	.. 2 0
109	When Willie gaed to Melville Castle, A major..	.. 2 0
110	La Gitana, 2 keys, A minor and E minor	.. 2 0
111	Are coco (Indian) ..	.. 2 0
112	Sereny (Spanish Song), C major ..	.. 2 0

## VOCAL, Common Key (continued)—

NUMBER		PRICE s. d.
113	Long time ago, 2 keys, G and E major	.. 2 0
114	Eton Boating Song in D ..	.. 2 6
114A	Eton Boating Song in E ..	.. 2 6
115	Cockles and Mussels, in E Major and A major	.. 2 0
116	Die Schönsten Augen (old German Song), 2 keys, D and E major ..	.. 2 0
117	Bendemeer Stream, in E and A major, very pretty and easy ..	.. 2 0
118	Don't you come and bodder me (by Brandon Thomas), Comic song in C ..	.. 2 0
120	O dolce Concento, with English words .. } Away with melancholy, in A and G major } .. 2 0	.. 2 0



**ANEXO 2 – EXHIBIT 2**  
**Partituras - Scores**



GUITAR.

571

MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR.  
No. 31.

CARNAVAL DE VENISE.

Dedicated to MISS CARR

by CATHARINA JOSEPHA PRATTEN.

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

ANDANTE CON ESPRESSO:

INTRODUCTION.

(By kind permission of  
Signor Bottesini.)

THEMA.

VAR: 1.

2<sup>a</sup> Corde. ^ : : ^ : : ^ : :

2<sup>a</sup> Corde. ....

The image shows a musical score for guitar. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The first section, labeled 'THEMA.', consists of two staves of music. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and single notes. The second section, labeled 'VAR: 1.', is a technical exercise. It starts with a 6/8 time signature and a key signature of two sharps. The first staff of this section is marked '2<sup>a</sup> Corde. ^ : : ^ : : ^ : :', indicating a specific fingering or bowing pattern. The following five staves are filled with a dense, repetitive pattern of sixteenth-note chords, with some staves also including a dotted line below them, possibly indicating a continuation or a specific fingering sequence.

GUITAR.

56  
3

VAR. 2.

Musical notation for Variation 2, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of trills and slurs, with some notes marked with 'v' for vibrato. The second and fourth staves include rhythmic patterns such as '1 2 1' and '1 2 1 / 2 1' above the notes. The piece concludes with a double bar line.

VAR. 3.

Musical notation for Variation 3, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns and slurs, with many notes marked with 'v' for vibrato. The piece concludes with a double bar line.

VAR: 4.

VAR: 5.

VAR: 6.

*meno mosso.  
dolce.* *Cres.*

GUITAR.

61  
5

The musical score consists of ten staves of music. The first three staves contain the main piece, with performance markings including *Dol.* (Dolce), *f* (forte), and *Cres.* (Crescendo). The fourth staff is labeled **VAR: 7.** and contains a complex, fast-paced variation with many sixteenth and thirty-second notes. The final staff includes first and second endings, marked *1<sup>st</sup> time.* and *2<sup>nd</sup> time.* with repeat signs and a final cadence.

# Nº 78.

# E V E N T I D E .

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.  
(CATHARINA JOSEPHA PRATTEN.)

GUITAR.

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

*9<sup>th</sup> pos.* *f*

*dolce* *f*

*dolce*

*f*

*rall:*  
*dim:*  
*dolce*  
harm.  
12  
*rall:*

*f a tempo*

*dolce*  
*p*  
*pp*  
*pwm*

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

A Double Doighter. See page 68 of M<sup>ms</sup> Pratten's Guitar Tutor Part. 2, 2/6. Published by Boosey & Co 295, Regent St. W.

# N<sup>o</sup> 91. SADNESS.

TO HER FRIEND & PUPIL DR. JOHN LINDSAY LECKIE.

TO WHOM THESE SKETCHES ARE DEDICATED

## IMPROMPTU

N<sup>o</sup> 91. Sadness. N<sup>o</sup> 92. A Lost Love. N<sup>o</sup> 93. A Lament. ("An Episode of life.")

Songs without words.

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.  
(CATHARINA JOSEPHA PRATTEN)



*Lento.*

V pos. VI

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

V. *loco* V. *dolce*

VI V

*loco*

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

## GUITAR.

Moderato.

*dolce*

*f*

*rall:*

*a tempo*

*dolce*

*f*

*dolce*

*pause*

*f rall:*

*dolce*

*die away*

*brightly*

\* See note at bottom of page.

*rall:*

FINE.  
*repeat.*

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

# Nº 91 - Sadness

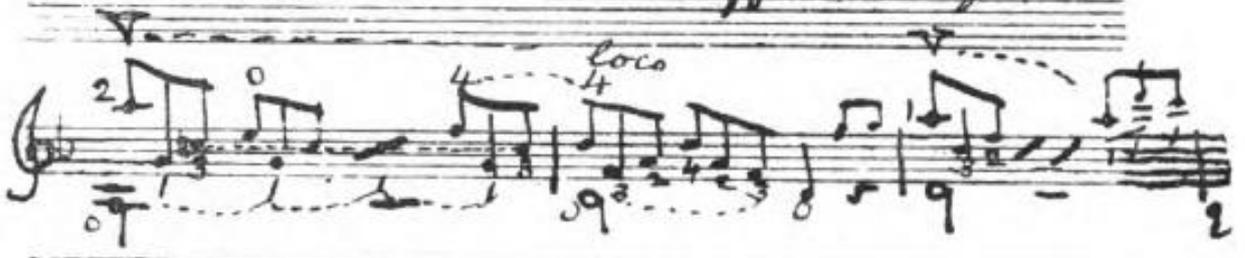
- Impromptu -

Composed for the guitar by Madame Sidney Pratten

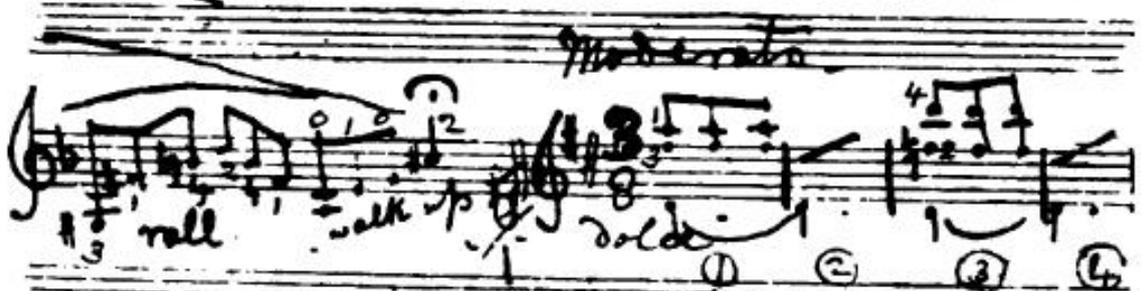
Lepto.



Do not move fingers to each other off the strings.



Moderato



Nº 91 - Sadness Song in that words by Madame Sidney Pratten

Nº 92.

A LOST LOVE.

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.

(Catharina Josepha Pratten)

Andante.

GUITAR.

*dolce*

*rall.*

*accelerando cres.*

*a tempo*

*rall.*

*a tempo*

*rall.*

The image displays a page of guitar sheet music, numbered 5 in the top right corner. The title "GUITAR." is centered at the top. The music is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as "rall." (rallentando) and "p" (piano). Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a final "rall." marking.

TO DR. JOHN LINDSAY LECKIE.

N<sup>o</sup> 93.

## A LAMENT.

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.

(Catharina Josepha Pratten)

*Largo.*

GUITAR.

*p* *cres.* *dolce*

GUITAR.

M<sup>me</sup> Sidney Pratten will endeavour, as soon as possible, to publish more of her unwritten compositions, many having been on her list for some years.

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

The following are already published in E Major.—

- N<sup>o</sup> 113. Calliope Mazurka— N<sup>o</sup> 114. Dreamland— N<sup>o</sup> 115. Clouds, Rain & Sunshine—(com. in a key) N<sup>o</sup> 116. A Sunbeam  
 N<sup>o</sup> 117. Rambling Thoughts—(N<sup>o</sup> 124. The sea bath its pearls— N<sup>o</sup> 125. Floating down the stream. Duets for  
 2 Guitars or Mandoline.)

N<sup>o</sup> 93. Songs without words. M<sup>me</sup> SIDNEY PRATTEN.

# \* SEHNSUCHT AND WEARY.

SONGS WITHOUT WORDS

COMPOSED FOR THE

## GUITAR

BY

CATHARINA JOSEPHA PRATTEN.

(MADAME SIDNEY PRATTEN.)



### SEHNSUCHT.

TO M<sup>RS</sup> YOUNGHUSBAND.

**N<sup>o</sup> 1.** *Andantino.*

0 2 1 2 1 1 1

Glisse.

9th Pos ..... 5th

1 3 1 0 5 2 0 4 4 0

lento

4 Barre. .... rall:

\* The above are intended to follow "TREUE LIEBE" Solo for the Guitar by the same composer.

GUITAR

9th Pos ..... 5 ..... loco

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth-note chords and single notes. A dashed line indicates the 9th position, and another dashed line indicates the 5th position. The word "loco" is written below the staff.

The second staff continues the piece with various chordal textures and melodic lines. It includes some triplets and a section marked with a large '4'.

10th Pos.....

The third staff features a section marked "10th Pos" with a dashed line. It includes a sequence of notes with fingerings (1, 4, 1, 1) and a section with a large '4'.

VII Pos..... loco ..... III

The fourth staff includes a section marked "VII Pos" with a dashed line, a section marked "loco", and a section marked "III".

X ..... VII ..... loco

rall:

The fifth staff includes a section marked "X" with a dashed line, a section marked "VII" with a dashed line, and a section marked "loco". The piece concludes with a "rall:" marking.

GUITAR.

The first staff of music features a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with various fret numbers (1, 2, 3, 4) and fingering instructions (1, 2, 3, 4) above the notes. Chords are indicated by triangles below the staff.

The second staff continues the melody with similar rhythmic patterns and fretting. It includes a section marked "4th Barre." with an asterisk below the staff, indicating a barre on the fourth fret.

The third staff includes dynamic markings: "rall:" (rallentando) and "a tempo." (return to tempo). The music features a mix of eighth and sixteenth notes with various fretting and fingering.

The fourth staff continues the piece with more complex rhythmic patterns, including sixteenth-note runs and chords. Fret numbers and fingering are clearly marked throughout.

The fifth staff concludes the piece with a final melodic phrase and a series of chords. A marking "Harm: 17th fret." is present, indicating a harmonic on the 17th fret. The staff ends with a double bar line.

GUITAR.

WEARY.

TO MISS DRUMMOND WOLFF.

Andante.

GUITAR.

The first system of music is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody consists of eighth and sixteenth notes, with some slurs and accents. Fingering numbers (1, 2, 3, 4) are placed above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes and rests. A lambda symbol (λ) is placed below the staff at the end of the system.

The second system continues the piece. It features a treble clef and a sharp sign. The melody includes slurs and accents, with fingering numbers (1, 2, 3, 4) above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes and rests. A lambda symbol (λ) is placed below the staff at the end of the system.

The third system continues the piece. It features a treble clef and a sharp sign. The melody includes slurs and accents, with fingering numbers (1, 2, 3, 4) above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes and rests. A lambda symbol (λ) is placed below the staff at the end of the system.

The fourth system continues the piece. It features a treble clef and a sharp sign. The melody includes slurs and accents, with fingering numbers (1, 2, 3, 4) above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes and rests. A lambda symbol (λ) is placed below the staff at the end of the system. The text "9th Pos." is written below the first few notes, and "2nd String. *rall.*" is written below the rest of the system.



GUITAR.

*f*

V VI

*cres* - - - *cen*

VII VIII

*rall:*

do.

*a tempo*

*dolce.*

*glisse.*

*f*

GUITAR.

# No. 89. SPANISH DANCE



ROYAL COLLEGE  
OF MUSIC

LIBRARY

Composed for the Guitar by  
M<sup>rs</sup> SIDNEY PRATTEN.  
(Catharina Josepha Pratten.)

Brightly.

Guitar.

The score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music. The first system includes a melodic line with fingerings (1, 2, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line with chords. The second system continues the melody and bass. The third system includes a melodic line with fingerings (1, 2, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line. The fourth system includes a melodic line with fingerings (1, 2, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line, with the instruction "10th position." written below. The fifth system includes a melodic line with fingerings (1, 2, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line, with the instruction "dolce" written below. The sixth system includes a melodic line with fingerings (1, 2, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line, with the instruction "cres." written below.

Guitar.

The musical score is written for guitar and consists of six staves. The first staff begins with a *rall.* marking and a *dim.* (diminuendo) hairpin. It features a melodic line with a trill on the 10th fret and a 7th fret. The second staff continues the melodic line with a 4th fret trill and a 12th fret trill. The third staff shows a melodic line with a *rall.* marking and a hairpin. The fourth and fifth staves are primarily accompaniment, featuring a rhythmic pattern of eighth notes with various fingerings (1, 2, 1, 3, 1) and accents. The sixth staff concludes the piece with a *Walt.* (Waltz) marking and a *V.S.* (Vincenzo) instruction.

Guitar.

The sheet music consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *trials*. The music features intricate melodic lines with frequent triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4. The second staff includes a *gliss.* (glissando) instruction. The third staff continues the melodic development. The fourth staff has a *3rd String* annotation and a *gliss.* instruction. The fifth staff is marked *rall.* (rallentando) and then *a tempo*. The sixth and seventh staves show complex chordal textures and arpeggiated figures. The eighth staff includes a *gliss.* instruction. The ninth and tenth staves conclude the piece with sustained chords and melodic fragments.

Guitar.

Nº 89, Spanish Dance. M<sup>o</sup> SIDNEY PRATTEN.  
*F. f. No.* Dance Fantastique, Nº 79. A Minor. 2/5. Rip Van Winkle. Nº 119. 2/5. Woodland & Stream, Nº 118. 2/5.  
 and many others.

Royal College of Music



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DEDICATED TO  
**Col. J. A. Temple**  
BY MADAME GIULIA PELZER

ROYAL COLLEGE OF MUSIC  
LIBRARY  
PRINCE CONSORT ROAD 1  
LONDON S.W.7

N<sup>o</sup> 80

# ELFINS REVELS

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

Composed for the Guitar by  
**M<sup>me</sup> SIDNEY PRATTEN.**  
(Catharina Josepha Pratten.)

GUITAR.

*dolce*

*f* *a tempo*

2<sup>d</sup> String  
3<sup>d</sup> String  
pizz.

V.S.

Now come pretty little fairies dancing.

Now they are wandering about.

*cres.*

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

Now they are running after each other.

Guitar.

Let us run and find her

There she is

They bring her back ..... and join the dance.

*a tempo*

*dolce*

*dolce*

*cres.*

*rall.*

*rall.*

*1<sup>st</sup> pos.* *4<sup>th</sup>* *7<sup>th</sup>* *10<sup>th</sup>*

*wait.* *wait.* *wait.*

*dots & dash.*

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

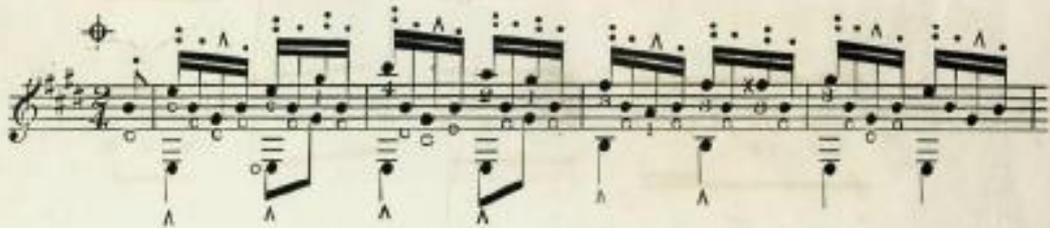


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# MILITARY MARCH.

In E MAJOR.

Guitar to be tuned thus.



The musical score consists of six systems of notation. The first system features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a melodic line with various ornaments (accents, slurs) and fingerings (e.g., 'c 1 2 1', '3 c 3 o', 'c o o o', '3 c c c', 'c 1 2 1', '3 c 3 o'). Below the staff, the word 'dolce.' is written. The second system continues the melodic line with similar ornaments. The third system shows a melodic line with a '10th harm.' (10th harmonic) indicated by a dashed line and a 'Drums.' section below. The fourth system continues with 'harm?' and 'Drums.' below. The fifth system includes a melodic line with a '12th' (12th harmonic) indicated by a dashed line and 'Drums.' below. The sixth system concludes with 'harm?' and 'Drums.' below, ending with a fermata and the word 'Fino.'.

No 58. M<sup>rs</sup> Prattin's Repertoire for the Guitar.

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



GUITAR.

ROYAL COLLEGE OF MUSIC

LIBRARY

PRINCE CONSORT ROAD

LONDON S.W.7

rama 25 753

To MADAME PEREIRA de FARIA.

Nº 82.

# SPANISH ROMANCE.

D3472

Composed for the Guitar by

M<sup>rs</sup> SIDNEY PRATTEN.

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

PRELUDE.

He sings to her and she comes to the window.

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

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

GUITAR.

*dolce*

*cres*

*cer do* *f*

*f* *dolce*

4

Now they join the dance.

GUITAR.

The score consists of five systems of music, each with a treble clef and a key signature of one sharp (F#). The first system begins with a *dolce* marking and contains three measures of music with various fingering numbers (1, 2, 3, 4) and accents. The second system continues with similar patterns. The third system features a *rall:* marking followed by a *f* dynamic, and includes a section labeled "9th Pos." with wavy lines above the notes. The fourth system includes a *tempo* marking. The fifth system concludes with a *crex:* marking and a "VII" section indicated by a dashed line above the staff. The piece ends with a double bar line and a final chord.

GUITAR.

They return home.

*dolce*

VIII.  
*rall:* - - - - -

*ff* *f*

*p* *pp* *ppp* *Fine*  
17th fret. harmonic.

(BY PERMISSION OF MESSRS CHAPPELL & CO 50 NEW BOND STREET.)

INTRODUCTION AND VARIATIONS

ON

'TWERE VAIN TO TELL THEE.

COMPOSED BY

W. NEULAND.

INTRODUCTION.

Andantino.

"'Twere vain!" Duet for 2 Guitars. M<sup>rs</sup> SIDNEY PRATTEN. N<sup>o</sup> 86.

2nd GUITAR.

TRANSCRIBED FOR TWO GUITARS FOR

MISS MURRAY AND HONBLE EMILY CATHCART

BY

MADAME SIDNEY PRATTEN.

Price 4/3

INTRODUCTION.

Andantino. 1st Guitar.

4

1<sup>st</sup> GUITAR.

THEME

VAR:

*Dolce.*

*mf*

*pp*

2<sup>nd</sup> Guitar.

*ad lib.*

FINALE.

*Piu lento.*

*Cadenza.*

The musical score is written for guitar in G major and 3/4 time. It consists of several systems of music. The first system is the 'THEME' for the '1st GUITAR', featuring a melody with fingerings (1, 2, 3) and a bass line. The second system is a 'VAR:' (variation) for the '1st GUITAR', marked 'Dolce' and 'pp', with a more melodic line. The third system continues the 'VAR:' for the '1st GUITAR', marked 'mf'. The fourth system is the 'FINALE' for the '2nd Guitar', marked 'Piu lento' and 'ad lib.', featuring a complex melodic line with slurs and ornaments. The fifth system is the 'FINALE' for the '1st Guitar', marked 'Cadenza', with a sequence of notes (0 2 4 1 0 0 1 4) and a final chord.

THEME. 



VAR: 





FINALE. 



## Tempo di Polacca.

POLACCA.

*Dolce.*

*f*

*f*

*sp* *cresc.* *f*

*ff*

1 0 3 0

1 2 3 4

2nd

1 2 3 4

2nd GUITAR.

Tempo di Polacca.

POLACCA.

"Two Viol." Duett for 2 Guitars. M<sup>o</sup> SIDNEY PRATTEN. N<sup>o</sup> 66.

rama 26181(1)

D3475

To the Hon<sup>ble</sup> Emily Cathcart & Miss Murray.

1

No. 106.

# DANISH MARCH.

ROYAL COLLEGE OF MUSIC  
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PRINCE CONSORT ROAD

COMPOSED FOR THE GUITAR BY MISS SIDNEY PRATTEN, DON S.W.7

5<sup>th</sup> pos:

Solo.  
1<sup>st</sup> GUITAR.

2<sup>nd</sup> GUITAR.  
(ad lib.)

The musical score is arranged in five systems, each with two staves. The first system is marked 'Solo.' and '1<sup>st</sup> GUITAR.' with a dynamic marking of 'F'. The second system is marked '2<sup>nd</sup> GUITAR. (ad lib.)' with a dynamic marking of 'pp'. The third system has a circled '2' and a 'cres.' marking. The fourth system has a dynamic marking of 'ff'. The score concludes with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4) and a circled number 3. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The word "dolce" is written in the first measure of the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff continues the accompaniment with a consistent rhythmic pattern of eighth notes.

The third system of music features a dynamic shift. A thick vertical bar line separates the first two measures from the last two. The word "ff" (fortissimo) is placed below the staff after the bar line. The upper staff has a melodic line with some slurs, and the lower staff has a more complex accompaniment with chords and eighth notes.

The fourth system concludes the piece with two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff features a dense accompaniment with many chords and eighth notes.

The first system of the guitar score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a rhythmic accompaniment of chords. A first ending bracket labeled '5' spans the final two measures of the system. The dynamic marking *ff* is placed above the lower staff in the second ending. Below the lower staff, there are four circled plus signs ( $\oplus$ ) indicating fingerings for the chords.

The second system of the guitar score consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic marking *p* is placed above the lower staff. Below the lower staff, there are ten circled plus signs ( $\oplus$ ) indicating fingerings for the chords.

The third system of the guitar score consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A first ending bracket labeled '6' spans the final two measures of the system. A dynamic marking *cres.* is placed above the lower staff. Below the lower staff, there is one circled plus sign ( $\oplus$ ) indicating a fingering for a chord.

The fourth system of the guitar score consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic marking *ff* is placed above the lower staff. The system concludes with a double bar line and a final chord.

GUITARS.

(7)

*scv II*

*dolce.*

*scv II*

(8)

9

10

11

*cres.*

FINE.



## SINOPSIS – SYNOPSIS

ESTE LIBRO, DEDICADO A LA VIDA Y LA OBRA GUITARRÍSTICA DE MADAME SIDNEY PRATTEN, NACIDA CATHARINA JOSEPHA PELZER (1824-1895), ES MI HUMILDE Y SINCERO HOMENAJE A UNA MUJER LUCHADORA, AMANTE DE LA GUITARRA, EXTRAORDINARIA CONCERTISTA, MAESTRA Y FORMADORA, QUE AYUDÓ A MUCHAS PERSONAS A APRENDER A TOCAR LA GUITARRA Y COMPUSO OBRAS INTIMISTAS Y ROMÁNTICAS, MUY BONITAS Y AGRADABLES DE TOCAR, ALLÁ POR EL SIGLO XIX, EN LA INGLATERRA DE LA REINA VICTORIA Y QUE REPRESENTA PERFECTAMENTE A ESA "RARA AVIS" QUE ES LA MUJER EN EL MARAVILLOSO MUNDO DE LA GUITARRA.

DESDE EL MISMO MOMENTO QUE SUPE DE SU EXISTENCIA ME CAUTIVÓ PROFUNDAMENTE ESTA MUJER Y SU OBRA. NO PODÍA DEJAR DE RENDIRLE ESTE TRIBUTUO.

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THIS BOOK, DEDICATED TO THE LIFE AND GUITAR WORK OF MADAME SIDNEY PRATTEN, BORN CATHARINA JOSEPHA PELZER (1824-1895), IS MY HUMBLE AND SINCERE TRIBUTE TO A FIGHTING WOMAN, A LOVER OF THE GUITAR, AN EXTRAORDINARY SOLOIST, TEACHER AND TRAINER, WHO HELPED MANY PEOPLE TO LEARN TO PLAY THE GUITAR AND COMPOSED INTIMATE AND ROMANTIC WORKS, DEEPLY BEAUTIFUL AND PLEASANT TO PLAY, BACK IN THE 19TH CENTURY, IN THE ENGLAND OF QUEEN VICTORIA AND WHICH PERFECTLY REPRESENTS THAT "RARA AVIS" THAT IS THE WOMAN IN THE WONDERFUL WORLD OF THE GUITAR.

FROM THE MOMENT I LEARNED OF HER EXISTENCE, I WAS DEEPLY CAPTIVATED BY THIS WOMAN AND HER WORK. I COULDN'T HELP PAYING THIS TRIBUTE TO HER.



## AUTOR – AUTHOR

MI NOMBRE ES ARTEMIO MILLA GUTIÉRREZ Y SOY UN GRAN AMANTE DE LA GUITARRA.

MI PASIÓN POR LA MISMA ME HA LLEVADO A DEDICAR CASI 14 AÑOS A LA BÚSQUEDA PERMANENTE DE PARTITURAS, MANUSCRITOS, CURIOSIDADES, ETC. SOBRE LA GUITARRA Y A DOCUMENTARME SOBRE ARTISTAS COMO MADAME SIDNEY PRATTEN A LA QUE HE DECIDIDO DEDICAR ESTE LIBRO.

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MY NAME IS ARTEMIO MILLA GUTIÉRREZ AND I AM A GREAT LOVER OF THE GUITAR.

MY PASSION FOR IT HAS LED ME TO DEDICATE ALMOST 14 YEARS TO THE PERMANENT SEARCH FOR MANUSCRIPTS, CURIOSITIES, SCORES, ETC. ON THE GUITAR AND TO DOCUMENT ARTISTS LIKE MADAME SIDNEY PRATTEN TO WHOM I HAVE DECIDED TO DEDICATE THIS BOOK.

SI QUIERE AHONRAR EN MIS HALLAZGOS, LEER MÁS ARTÍCULOS, DESCUBRIR MI COLECCIÓN DE GUITARRAS Y TENER ACCESO A DECENAS DE PARTITURAS, MANUSCRITOS, ETC. PUEDE DIRIGIRSE AL ESPACIO QUE HE CREADO PARA AMANTES DE LA GUITARRA COMO USTED Y YO:

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IF YOU WANT TO DELVE INTO MY FINDINGS, READ MORE ARTICLES. DISCOVER MY GUITAR COLLECTION AND HAVE ACCESS TO DOZENS OF SCORES, MANUSCRIPTS, ETC. YOU CAN GO TO THE SPACE THAT I HAVE CREATED FOR GUITAR LOVERS LIKE YOU AND I:

[WWW.PASIONPORLAGUITARRA.ES](http://WWW.PASIONPORLAGUITARRA.ES)