

March Funebre

Catharina Josepha Pratten
(1824–1895)

From Madame R. Sidney Pratten's Guitar School

Largo.

BIII4

Musical notation for measures 1-8. The piece is in C major, 3/4 time. Measure 1 starts with a treble clef, a common time signature, and a 3/4 time signature. The key signature has one sharp (F#). The notation includes chords and single notes with fingerings (1-4) and accents. Measure 8 ends with a double bar line and repeat dots.

Musical notation for measures 9-12. Measure 9 begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation includes chords and single notes with fingerings (0, 3, 4) and accents. Measure 12 ends with a double bar line and repeat dots.

Musical notation for measures 13-15. Measure 13 starts with a treble clef and a 3/4 time signature. The notation includes chords and single notes with fingerings (4, 3, 2, 1) and accents. Measure 15 ends with a double bar line and repeat dots. The word *dolce* is written above the staff.

Musical notation for measures 16-18. Measure 16 starts with a treble clef and a 3/4 time signature. The notation includes chords and single notes with fingerings (3, 2, 1, 3) and accents. Measure 18 ends with a double bar line and repeat dots. The word *f* is written below the staff, and the letters 'a' and 'i' are written vertically below the final note.

A TAB version of this piece is available.

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Comments

Full name: Catharina Josepha Pratten (also know as Madame Sidney Pratten), was born Catharina Josepha Pelzer in Mülheim. She was a German guitarist, composer and teacher. Her father, Ferdinand Pelzer, was German guitarist and music teacher. Later married to flautist Robert Sidney Pratten, hence the name in the method book and elsewhere.

Right hand fingering: *p* for lower voice (stems down) and *i*, *m*, *a* for upper voice (stems up). Chord situations *p*, *i*, *m*, *a*. The number of chords in the piece will inevitably result in repeated fingers.

Left hand: The number of chords will require the player to articulate the chord and jump fingers around. Some slight detachment (but not staccato) will help smooth this aspect out and add a slight march-like musicality.

Bar 4 - Pratten indicates 3rd finger on the final F instead of the barre, this stops the chord sustain but is easier.

Bar 11 onward I play both the 2nd string E and the open first string when two notes are indicated. You could optionally just play a single open E for ease.

Bar 25 - My wacky fingering allows sustain of the chord. Pratten indicates 1st finger which would stop the chord sustain.

Watch the video lesson and performance for this piece for more advice.