

Valse

Pratten's Guitar Method - No. 31

Catharina Josepha Pratten
(1824-1895)

Musical notation for measures 1-4. The piece is in 3/4 time. Each measure contains a melody on the upper staff and a bass line on the lower staff. The bass line features a triplet of eighth notes in every measure. Fingerings are indicated by numbers 0, 1, and 3.

Musical notation for measures 5-8. The notation continues with the same melody and bass line pattern as the first system. Measure 8 ends with a double bar line and repeat dots.

Musical notation for measures 9-12. Measures 9-11 feature a different bass line consisting of a triplet of eighth notes. Measure 12 ends with a double bar line and repeat dots.

Musical notation for measures 13-16. The notation returns to the original bass line pattern from the first system. Measure 16 ends with a double bar line and repeat dots.

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Musical notation for measures 1-4. The piece is in 3/4 time. The melody consists of eighth notes and quarter notes. The bass line features a repeating triplet pattern of 0-0-0 on the bass string, with a 1 on the second string in the second measure of each pair.

Musical notation for measures 5-8. The melody continues with eighth notes and quarter notes. The bass line maintains the triplet pattern of 0-0-0 on the bass string, with a 1 on the second string in the second measure of each pair.

Musical notation for measures 9-12. Measures 9-11 feature a triplet of eighth notes on the bass string (0-0-0) and a triplet of eighth notes on the second string (1-1-1). Measure 12 features a triplet of eighth notes on the bass string (0-0-0) and a triplet of eighth notes on the second string (1-1-1). The piece ends with a double bar line and repeat dots.

Musical notation for measures 13-16. The melody continues with eighth notes and quarter notes. The bass line features a repeating triplet pattern of 0-0-0 on the bass string, with a 1 on the second string in the second measure of each pair.

Practice Tips

The 7 Steps to Learn Any Piece

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

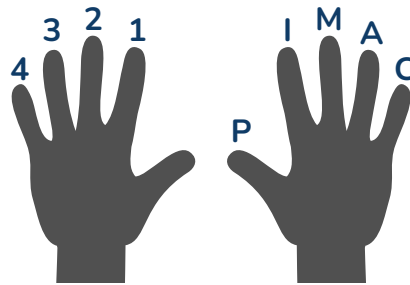
Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

Fingering Notations



Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,
Allen Mathews