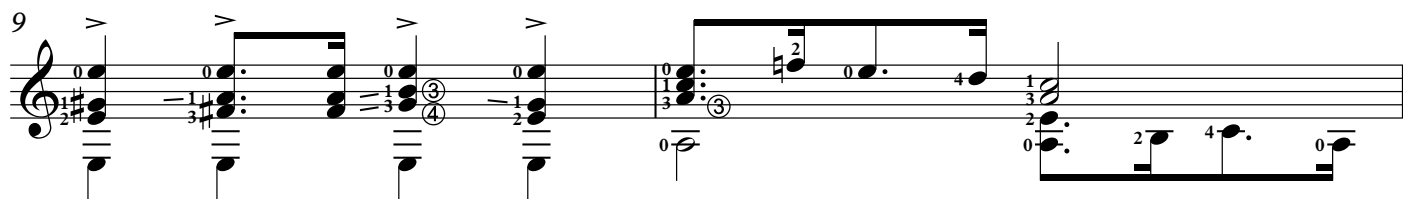
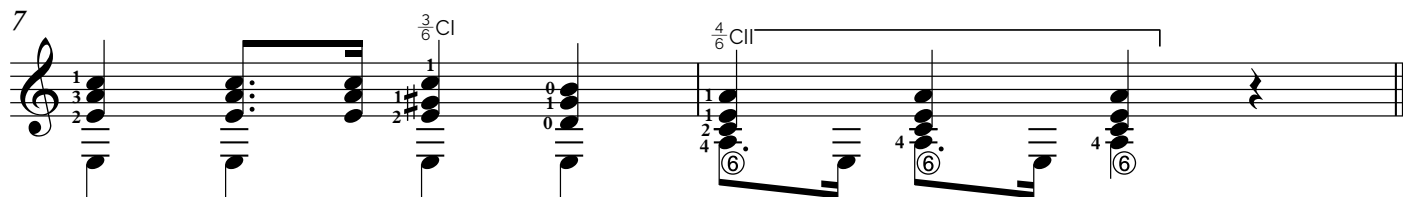
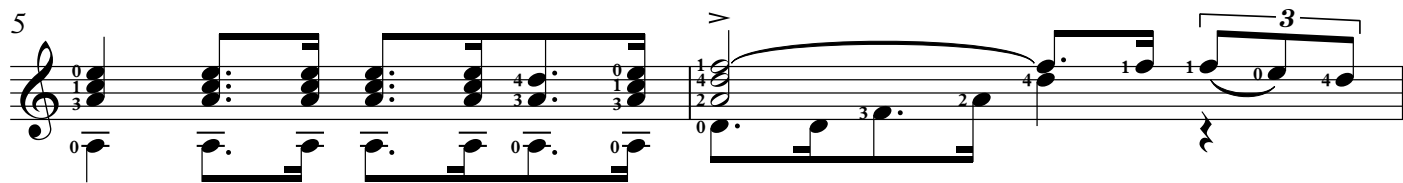
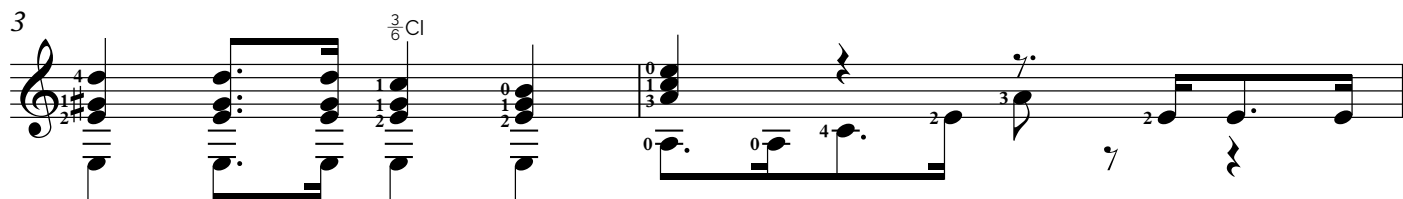
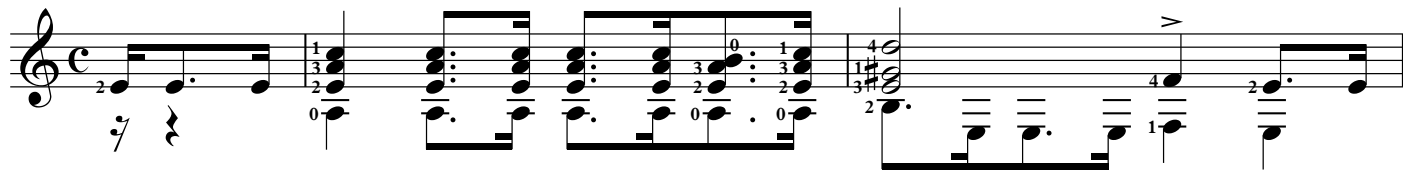


# Marche Funebre

Fifty original compositions and arrangements  
for guitar solo - Op. 27, No. 36

Charles J. Dorn  
(1839 - 1909)



13

15

*Macato il melodia*

18

21

24

27

30

**D.C.**

# Marche Funebre

Fifty original compositions and arrangements  
for guitar solo - Op. 27, No. 36

Charles J. Dorn  
(1839 - 1909)

Musical notation for measures 1-4. The first system includes a treble clef, a common time signature, and a key signature of one sharp (F#). The notation shows a series of chords and single notes. Below the staff is a tablature with three lines labeled T (Treble), A (Acoustic), and B (Bass).

T		1	1	1	1	1	0	1		3											
A		2	2	2	2	2	2	2	2	1											
B	2	2	2	0	0	0	0	0	0	2							0	0	0	1	0

Musical notation for measures 5-8. Measure 5 starts with a '3' above the staff. Measure 6 includes a 'Cl' marking. Measure 7 includes a '7' marking. The notation continues with chords and single notes. Below the staff is a tablature.

T	3	3	3	1	0					0											
A	1	1	1	1	1					1											
B	2	2	2	2	2					2											
	0	0	0	0	0					0	0	0	3	2	2	2	2	2	2	2	2

Musical notation for measures 9-12. Measure 9 starts with a '5' above the staff. Measure 11 includes a '3' marking. Measure 12 includes a '3' marking. The notation includes a large slur over measures 11 and 12. Below the staff is a tablature.

T	0	0	0	0	0	0				1				(1)	1	1	0				
A	1	1	1	1	1	3	1			3				3							
B	2	2	2	2	2	2	2			2				2							
	0	0	0	0	0	0	0			0	0	3	2								3

Musical notation for measures 13-16. Measure 13 starts with a '7' above the staff. Measure 14 includes a 'Cl' marking. Measure 15 includes a 'Cl' marking. Measure 16 includes a 'Cl' marking. The notation includes a large slur over measures 15 and 16. Below the staff is a tablature.

T	1	1	1	1	0																
A	2	2	2	1	1					2				2							
B	2	2	2	2	0					2				2							
	0	0	0	0	0					5	0	5	0	5	0	5					

9

T  
A  
B

0 0 0 0 0 | 0 1 0 3 1  
1 2 2 4 1 | 2 3 2 2 2  
2 4 4 6 2 | 0 0 2 3 0  
0 0 0 0 0

11

T  
A  
B

3 1 1 | 0 0 0 0 0  
1 2 2 | 0 0 0 0 0  
2 0 0 | 0 0 0 0 0

13

T  
A  
B

0 0 0 0 0 | 0 1 0 3 1  
1 2 2 4 1 | 2 3 2 2 2  
2 4 4 6 2 | 0 0 2 3 0  
0 0 0 0 0

15

*Macato il melodia*

$\frac{4}{6}$  CII

*p*

T  
A  
B

3 3 3 1 1 1 | 1 0 2 2 2 2  
2 2 2 2 2 2 | 2 0 2 2 2 2  
3 3 3 2 2 2 | 0 0 3 5 0 0

18

$\frac{4}{6}$  CII

T  
A  
B

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

21

$\frac{4}{6}$  CII  $\frac{6}{6}$  CII  $\frac{4}{6}$  CII

T  
A  
B

24

$\frac{4}{6}$  CII  $\frac{2}{6}$  CV

T  
A  
B

27

T  
A  
B

30

$\frac{2}{6}$  CV  $\frac{4}{6}$  CII

**D.C.**

T  
A  
B

# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## 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, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

## Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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