

Rondeau à l'italienne

La Guitaromanie

1820



Moderato.

Charles de Marescot (17?? - 18??)

7

14

21

28

35

IX

42

Example 10-12

[illegible][illegible]

63

8

f

(2)

0 1 2 3 0 1 2 4 5 4 5 4 5 5 5 0 0 0 0 0 0 0

2 2 1 4 5 4 5 4 5 5 5 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Marche

La Guitaromanie
1820



Maestoso

Charles de Marescot (17?? - 18??)

7 *Fine*

12

17

21 *D.C. al Fine*

Valse

La Guitaromanie
1820

Charles de Marescot (17?? - 18??)



The musical score is presented in five systems, each with a treble clef staff and a guitar-specific staff below it. The guitar staff uses a six-line format with numbers 0-3 representing frets. The time signature is 3/8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The first system ends with a measure marked 'f' (forte). The second system begins with a 'Fine' marking and a repeat sign. The third system includes a key signature change to one sharp (F#) and ends with a measure marked 'f'. The fourth system ends with a measure marked 'f'. The fifth system concludes with a 'D.C. al Fine' marking and a final measure marked 'f'. The guitar staff contains numerous fret numbers and some triplets, such as (3) in the final system.

Fanfare

La Guitaromanie
1820

Charles de Marescot (17?? - 18??)



⑥ = Ré

Harm.7

8

(4) (3) (2)

Harm.7

5

10

14

Harm.7

(2) (3)

19

Harm.3 (4) Harm.7 (2)

Harm.

23

28

32

36

2

Fanfare (Marescot) - Marieh 2016 Copyleft

41

8

(3) (2)

3 2 7 5 4 6 5 7 5 4 6 5 2 3

0 7 7 7 7 7 0 0 0 0 0 0 0 0

46

8

p

7 7 7 7 5 4 5 5 3 0 3 0 2 3 5

0 7 7 7 7 7 0 0 0 0 0 0 0 0

51

8

f

5 5 12 9 10 11 0 2 4 0 2 0 2 3 10 7 0

0 0 0 0 0 0 0 2 4 0 0 0 0 0 0 0

Valse

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

♩. = 80

5

9

14

8

0 2 0 0 0 0 0 0 0 9 7 12 5 4 2 0 0 5 4 2

0 0 0 0

18

8

0 0 5 4 2 0 3 2 0 1 2 0 0 5 4 2 0 0 5 4 1 2 2 2 0 3

0 0 0 0

23

8

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

2 1 2 0 2 2 2 2 7 5 2

0 0 0 0

29

8

0 4 2 2 0 3 2 0 3 2 0 2 0 2 2 2 2 2 2 2 2 2 0 4

0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35

8

5 3 0 2 2 3 2 0 3 2 0 2 0 2 3 0 2

7 5 2 2 2 0 3 2 0 3 2 0 2 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

40

8

3 0 5 4 2 0 0 5 4 2 0 0 5 4 2 0 3 2 0 1 2 0 0 5 4 2

45

8

0 0 5 4 1 2 2 2 0 3 2 0 5 0 0 1 0 2 0 0

Bolero

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

Bolero ♩ = 88

First system of musical notation (measures 1-4). The piece is in 3/4 time, key of B-flat major. The guitar part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The notation includes fingerings (1, 2, 3) and dynamics (p, i, p).

Second system of musical notation (measures 5-10). The notation continues the melodic and harmonic development, featuring various fingerings and a dynamic marking of *f* (forte) in measure 8.

Third system of musical notation (measures 11-16). The notation includes a double bar line in measure 12, indicating a section change. The piece concludes with a *Dol.* (Dolce) marking in measure 16.

17

8

1-1-1-1 2-3 0 1-1-1-1 1-3 0 1-1-1-1 5-1 2 3-3-3-3 3-1-0 1-1 1-1 2

22

8

0-0-1-0 1-1-1-2 1-1-1-3 2 2-2-2-3 2 3-3-3-3 3-3 3

♩1 ♩2 ♩3

27

8

3-3-4-3 3-4-3-4 5 6-4-5-4 5-4 7-6-5-5 5-6

♩4 ♩5

31

8

p 5-5-5-5 6 Dim. 2-2-0-0 2-2 *p* 2-2-0-0 2-2 *pp* ad libitum 2-1-2-0 2

35

8

0-0-0-0 0-0-0-0 2-2-2-0 3-1-0-3-2-0 2 0-0-0-0 0-0-0-0

39

8

2 2 2

0 0 0 0 0 0 0

0 3 1 0 3 2 3

0 0 0 0 0 0 0

0 0 0 0 0 0 0

0 0 0 0 0 0 0

0 0 0 0 0 0 0

43

This block contains measures 43 through 46 of the musical score. Measure 43 features a treble clef with a key signature of one flat and a common time signature. The melody consists of eighth and quarter notes, while the bass line has a single eighth note. Measure 44 continues the melody with a quarter rest in the treble and a sequence of eighth notes in the bass. Measure 45 shows a more active melody with eighth and quarter notes, accompanied by eighth notes in the bass. Measure 46 concludes the section with a descending melody line in the treble and eighth notes in the bass. Below the staves, the guitar tablature is provided for each measure, using numbers 0-5 and fretting symbols like 'b' and 'h'.

47

8

VI

1 2

3 4

10 10

2-3-2-3-2-3 9-10

0 0 0 0

6-7-6-7-6-7 9-10

0 0 0 0

6-7 9-10 9-10 10-10

0 0 0 0

0 0 0 0

Chasse

La Guitaromanie
1820



Allegretto

Charles de Marescot (17?? - 18??)

5

10

15

20

8

p *f* *p* *f* *f*

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

26

8

p *f*

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

31

8

p

3 2 3 1 3 0 1 0 4

36

8

p

0 1 2

41

8

p

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

46

8

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

2 2 2 0 0 0 0 3 2 0 3

3 3 3 0 0 0 0 0 0 0 0 0

51

8

3 1 3 1 0 0 0 0 1 0 1 0

2 3 3 0 0 0 0 0 0 0 2

1 3 3 3 3 3 3 3 3 3 3

56

8

1 0 1 0 3 1 3 1 3 1 0 0 0 0

0 3 2 3 3 0 3 0 0 0 0 0 0

0 3 1 3 3 3 3 3 3 3 3 3 3

61

8

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

2 2 2 2 2 2 2 0 0 0 0 0 2 2 2 2

3 3 3 3 3 3 3 0 0 0 0 0 3 3 3 3

66

8

1 1 1 3 2 3 1 3 0 1

2 2 2 0 0 0 0 4 0 2

3 3 3 0 0 0 0 3 0 3

Contredanse

1. Figure de Pantalon

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

♩ = 80

6

Fine

12

18

8

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

0 0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

f

26

8

3 3 3 3 3 3 3 3

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

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

3 3 3 3 3 3 3 3

D.C. al Fine

Contredanse

2. Figure de l'Eté

La Guitaromanie

1820



Charles de Marescot (17?? - 18??)

♩ = 72

15

8

2 0 2 3 0 2 4 5 5 5 5 2 2 5 3 0 0 3 3 3 0 0 3

0 0 0 0 0 0

D.C. al Fine

20

8

2 3 3 5 5 5 0 0 5 5 5 0 0 5 0 2 0 5 2 0 5 2

4 4 0 0 0 0 0 0 0 0 0 0

Contredanse

3. Figure de la Poule

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

♩ = 72

Fine

13

8

3 3 0 1 0 0 4 0 2 4 5 1 0 0 2 0 0 0 0 0 0 0 2 0 5

0 0 0 0 2 2 0 0 0 0 0 0 0 0

18

8

5 0 2 2 1 0 0 4 4 0 0 1 2 2 0 5 5 0 2 2 3 0 0 0

0 0 0 0 0 0 2 2 0 0 0 0 0 0

23

8

2 2 0 0 2 2 2 3 2 3 2 2 0 3 0 2 2 0 3 0 2 2 0 0

2 2 0 0 2 2 0 4 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0

29

D.C. al Fine

8

3 2 3 0 0 3 2 3 2 2 0 3 2 3 0 0 0

0 4 0 2 3 0 0 0 0 0 0 0 0 0 0 0 0

Contredanse

4. Figure de la Trénis

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

$\text{♩} = 80$

f

5

Fine

9

f

14

8

f

3 3 3 0 0 0

3 0 1 3 1 3

1 0 1 0 3 1 0 2 1

3 2 3 3

18

8

1 0 3 1 0 3

0 0 0 3 1 0 3 1 0

2 2 2 0 0

0 0 2 2

22

D.C. al Fine

8

1 3 1 0 2 1

2 0 1 2 3 4 0

Contredanse

5. Finale

La Guitaromanie

1820



Charles de Marescot (17?? - 18??)

♩ = 80

Harm.7

(3) (2) (4)

Harm.7

Harm.7

Harm.7

5 4 5 4 5 3 2
7 6 7 6 7 5 3
7 7 7 7 7 7 7
0 0 0 0 0 0 0

7

Fine

p

5 4 5 3 2 0 3
7 6 7 5 3 2 3
0 0 0 0 0 0 0
0 2 2 0 0 0 0

13

f

4

2 2 5 3 2 0 3 2 3
7 7 5 3 2 3 2 3
0 2 2 0 0 0 0 0
0 2 2 0 0 0 0 0

19

23

Harm.7

28

Harm.7

35

D.C. al Fine

Valse

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

♩ = 56 C3

Fine

13 C3

19

This musical score is for measures 19 through 24 of the piece. It is written for a piano with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a variety of musical notations: eighth and sixteenth notes, chords, and rests. The bass line features several triplets and fingerings (e.g., 5, 3, 3, 5, 0, 2, 2, 0, 0, 0, 3, 0, 0, 2, 1, 2, 2, 0, 3). The treble line includes a large bracket over measures 19-20 and another over measures 23-24. The piece concludes with a double bar line and a repeat sign.

25

D.C. al Fine

Air Varié

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

Allegretto
Con variazioni

First system of musical notation (measures 1-7). The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#). The music is marked with a forte 'f' dynamic. The notation includes eighth and sixteenth notes, rests, and fingerings (1, 2, 3, 0) for both hands.

Second system of musical notation (measures 8-14). The notation continues with eighth and sixteenth notes, rests, and fingerings (1, 2, 3, 0) for both hands.

Third system of musical notation (measures 15-18). The notation includes a key signature change to two sharps (F# and C#) in measure 15. It features a 'Rall.' (Ritardando) marking in measure 16 and an 'ad libitum' marking in measure 17. The tempo marking 'A tempo' appears above measure 18. The notation includes eighth and sixteenth notes, rests, and fingerings (1, 2, 3, 0) for both hands.

Fourth system of musical notation (measures 19-24). The notation continues with eighth and sixteenth notes, rests, and fingerings (1, 2, 3, 0) for both hands.

♩ = 108

1^{re}. Var.

2^e. Var.

7

8

3

0 0 3 0 0

0 0 1

3 0 0 0 3

0 0 0 0 1 0

2 3 3 3 3 3

13



8

3 0 0 0 3

0 0 0 0

2 2

3 0

The musical score for 'The Rose Tree' is presented in a standard musical notation format. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lento' (slow) for the first two measures and 'a tempo' (normal speed) for the remaining three. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes fingerings (4, 3, 4, 2, 0) and a large '8' in the first measure of the bass line. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The bass line consists of a series of eighth and sixteenth notes, with a final measure containing a whole note.

[illegible]

[illegible]

4^e. Var. Marche

The musical score for the 4th Variation of a Marche is written in 2/4 time. It begins with a piano introduction in the right hand, marked with a piano (p) dynamic. The melody is in G major, and the bass line is in G minor. The score is divided into four measures. The first measure contains a piano introduction in the right hand, followed by a melody in the right hand and a bass line in the left hand. The second measure contains a melody in the right hand and a bass line in the left hand. The third measure contains a melody in the right hand and a bass line in the left hand. The fourth measure contains a melody in the right hand and a bass line in the left hand. The score is written in G major and G minor, with a key signature of one sharp (F#) and one flat (Bb).

5

8

1 0 0 0 1
0 0 0
3 3 0 0 0
1 1 1 1
3 3 3 3 3

10

8

0 0 0 0 0
1 1 1 1 1
0 0 1 0 1
3 3 3 3 3
0 0 0 0 0

15

8

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

20

8

0 0 0
3 0 3 0
3 3 3 3 0 2 3

23

8

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

Mouv^t. de Valse

5^e. Var.

Measures 1-9 of the 5th variation. The score is in 3/8 time. The right hand plays a melody of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (0-3) are indicated below the bass staff.

Measures 10-16 of the 5th variation. The score continues the melody and accompaniment from the previous system. Measure 16 features a key signature change to one sharp (F#). Fingering numbers (0-3) are indicated below the bass staff.

Measures 17-23 of the 5th variation. The score continues the melody and accompaniment. Measure 23 features a key signature change back to natural (F). Fingering numbers (0-3) are indicated below the bass staff.

Measures 24-30 of the 5th variation. The score continues the melody and accompaniment. Measure 24 features a key signature change to one sharp (F#). Fingering numbers (0-3) are indicated below the bass staff.

Measures 31-38 of the 5th variation. The score concludes the variation with a final cadence. Fingering numbers (0-3) are indicated below the bass staff.

La Discussion

Rondeau



Charles de Marescot (17?? - 18??)

♩ = 60

First system of musical notation (measures 1-4). The score is in G major (one sharp) and 2/4 time. The right hand (RH) features a melody with eighth and sixteenth notes, while the left hand (LH) provides a bass line with triplets and single notes. Fingerings are indicated by numbers 1-5.

Second system of musical notation (measures 5-8). The melody continues with a forte (*fz*) dynamic marking in measure 8. The bass line includes a triplet in measure 8. Measure numbers 4, 5, 6, and 7 are indicated above the first four measures.

Third system of musical notation (measures 9-12). The melody features triplets in measures 10 and 11. The bass line has a triplet in measure 10. Measure numbers 8, 9, 10, 11, and 12 are indicated above the first five measures.

Fourth system of musical notation (measures 13-16). The melody continues with various note values. The bass line includes a triplet in measure 13. Measure numbers 12, 13, 14, 15, and 16 are indicated above the first five measures.

16

Measures 16-19. Treble clef, key of D major. Bass clef with strings. Fingerings and articulations are indicated.

20

Measures 20-23. Treble clef, key of D major. Bass clef with strings. Fingerings and articulations are indicated.

24

Measures 24-26. Treble clef, key of D major. Bass clef with strings. Fingerings and articulations are indicated.

27

Measures 27-30. Treble clef, key of D major. Bass clef with strings. Fingerings and articulations are indicated.

31

Measures 31-34. Treble clef, key of D major. Bass clef with strings. Fingerings and articulations are indicated.

35

8

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

39

8

0 3 2 3 0 1 2 2 3 0 4 5 2 0 0 0 2

42

8

0 0 0 0 0 0 1 0 2 3 0 2 3 0 4 5 2 0 0 0 0 0 0 0

46

8

1 2 3 0 2 3 4 5 2 3 3 3 0 3 0 0 0 0 0 0 0 0 2 3 2 3

Polonaise

La Guitaromanie
1820

Charles de Marescot (17?? - 18??)



♩ = 96

First system of musical notation (measures 1-5). The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef with a guitar-specific '8' marking, a bass clef with guitar-specific 'T', 'A', and 'B' markings, and a guitar-specific '8' marking. The music features a melody in the treble and a bass line with guitar-specific fingering (0, 2, 3, 2, 3, 1, 2, 0, 2, 3, 2, 3, 0, 2, 3, 2, 0, 3, 2, 0).

Second system of musical notation (measures 6-10). The notation continues the melody and bass line with guitar-specific fingering (0, 3, 0, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0).

Third system of musical notation (measures 11-16). The notation includes a treble clef with a guitar-specific '8' marking, a bass clef with guitar-specific 'T', 'A', and 'B' markings, and a guitar-specific '8' marking. The music features a melody in the treble and a bass line with guitar-specific fingering (0, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0).

Fourth system of musical notation (measures 17-22). The notation includes a treble clef with a guitar-specific '8' marking, a bass clef with guitar-specific 'T', 'A', and 'B' markings, and a guitar-specific '8' marking. The music features a melody in the treble and a bass line with guitar-specific fingering (0, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0).

23

8

Rall.

3

4

28 *a tempo*

The musical score for measures 28-31 of 'The Swan' by Saint-Saëns. The score is for piano and includes a guitar part. The piano part features a melody in the right hand and a bass line in the left hand. The guitar part is a single-line arrangement. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'a tempo'.

32

8

3 0-2 0-3-0

3 2-2 2

0

3

37

8 $\bar{p}$.

3 2 0 3 2 0

3 0 2 3 0 2 3 2

0 3 0 0

3 2 0 3 2 0 3 2 3 2 3 3 2 3

0 0 3

f

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

40

8

3 4

3 3 3 3 3 4 3

2 2 1

0 0 4

0 0 3

43

8

3 3 3 3 3 4 3 2 5 2 2 5 2 2 3 2 2 3 0 2 2 3 0 2

2 2 1 0 0 4 0 0 0 0 0 0

47

8

10 10 10 7 7 7 0 7 7 0 7 0

0 7 7 0 7 0

Rondeau à l'espagnole

La Guitaromanie

1820

Charles de Marescot (17?? - 18??)



♩ = 76 Allegretto

[illegible]

31

3

2-3 2-3 2-3

0 0 0 0

1 1 1

2-3 2-3

0 0

0 0 0 0 0 0

0 0 0-0

0-3 2

0 0

0

2 1

2

37

8 7

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

0 2 2 2 1 2 0 2 2 3

43

This musical score segment contains measures 43 through 47. It is written for a piano with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef is characterized by eighth and sixteenth notes, often beamed together. The bass clef accompaniment features a steady eighth-note pattern in the left hand and more complex rhythmic figures in the right hand, including triplets and sixteenth-note runs. Measure 43 starts with a treble clef, a key signature of one sharp, and a common time signature. The bass clef part begins with a triplet of eighth notes. The score continues through measures 44, 45, 46, and 47, ending with a double bar line. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

48

Measures 48-52. Treble clef, key of D major. Bass clef with guitar fingering (T, A, B). Measure 48 has an 8-measure rest in the treble. Measures 49-52 show a melodic line in the treble and a bass line with various chords and fingerings.

53

Measures 53-56. Treble clef, key of D major. Bass clef with guitar fingering (T, A, B). Measures 53-56 show a continuous melodic line in the treble and a bass line with various chords and fingerings.

57

Measures 57-60. Treble clef, key of D major. Bass clef with guitar fingering (T, A, B). Measures 57-60 show a continuous melodic line in the treble and a bass line with various chords and fingerings.

61

Measures 61-65. Treble clef, key of D major. Bass clef with guitar fingering (T, A, B). Measure 61 has an 8-measure rest in the treble. Measures 62-65 show a melodic line in the treble and a bass line with various chords and fingerings.

66

Measures 66-70. Treble clef, key of D major. Bass clef with guitar fingering (T, A, B). Measures 66-70 show a continuous melodic line in the treble and a bass line with various chords and fingerings.

Les Délassements de l'Hiver

Les Gammes

La Guitaromanie
1820

Charles de Marescot (17?? - 18??)



♩ = 132 Allegretto

17

VII

8

0-2-4 0-2 0 1-0-1-2-3-0 3-0-1-3-0 7 8-7-8-9-10-7 8-7-10-8-7-9

22

8

7-10-8-7-0-3 2-3-1-0-1-0 2-0 2-0 4-2 0-2-4 0-2 0 1-0-1-2-3-0

27

VII

8

3-0-1-3-0 7 8-7-8-9-10-7 8-7-10-8-7-9 7-10-8-7-0-3 4-5-1-0-1-2 0 3

Les Délassements de l'Hiver

Les Arpèges

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

Allegretto
♩ = 80

6

Fine

11

17

4

8

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

3 2 2 2 2 0 2 2 2 2 0 0 2 2 2 0

22

8

f *ff*

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

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

3 3

27

D.C. al Fine

8

1 0 1 0 1 3 0

3 2 3 2 3 0 0

Les Délassements de l'Hiver

Les Octaves

La Guitaromanie
1820

Charles de Marescot (17?? - 18??)



Allegro

♩ = 76

5

10

14

18

23

Les Délassements de l'Hiver

Les Sixtes

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

Tempo di Marcia

♩ = 80

5

10

15

8

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

0 2 0 3 2 4 0 2 0 2 3 0 3 2 3 0 3 2 3 0 2

2 3

20

8

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

0 2 0 3 0 2 4 5 4 3 2 0 3 2

3 2

Valse

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

♩ = 126

20

8

3 0 1 3 8 0 1 3 8 1 0 0 1 0 1 0 0 3 3 0 0 3 1 0

3

f

26

8

1 0 3 1 0 2 1 2 0 1 0 0 0 3 1 0 1 0 3 1 0 0 5 4 5

0 0 2 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0

0 2 (2) 2

32

D.C. al Fine

8

5

0

Valse

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

♩ = 126

Fine

7

13

19

25

32

Sonatine

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

Allegretto Maestoso

♩ = 60

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a guitar-specific staff below. The guitar staff includes fret numbers (0-7) and fingering numbers (1-3). The first system (measures 1-5) begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It features a melody in the treble and a bass line in the bass. The second system (measures 6-10) continues the melody and bass line, with a dynamic marking of *p* (piano) at measure 8. The third system (measures 11-15) concludes the piece with a final melody and bass line. The guitar staff uses a standard six-string configuration with a capo at the first fret, indicated by the key signature and the use of fret numbers 0-7.

15

Musical score for 'The Rose Tree' (Example 15). The score is for a piano and voice. The piano part is in G major, 3/4 time. The voice part is in G major, 3/4 time. The score consists of four measures. The piano part has a melody in the right hand and a bass line in the left hand. The voice part has a melody in the right hand and a bass line in the left hand. The score is labeled '15' in the top left corner.

[illegible]

23



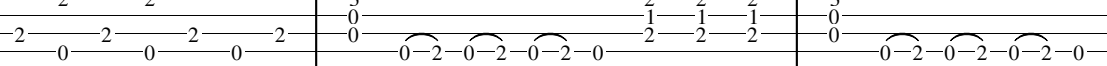
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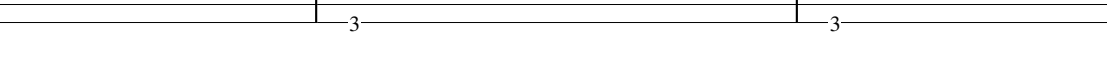
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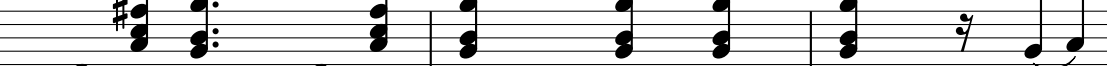
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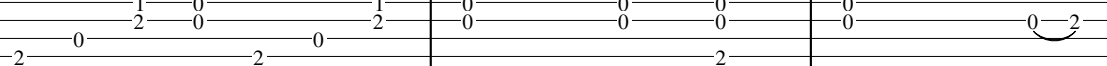
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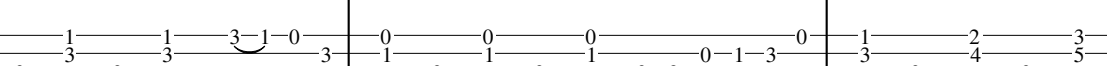
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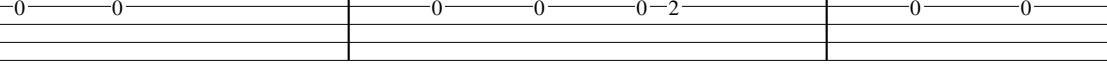
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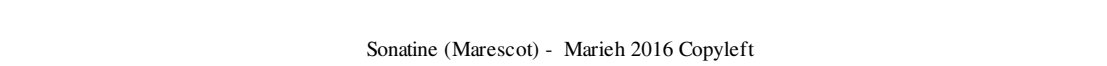
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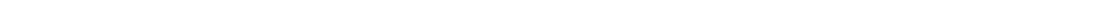
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[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff is a guitar tablature, showing fret numbers (0-5) and fingerings (1-3) for the left hand. The first measure of the melody is a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The guitar tablature for the first measure shows a 1/3 fingering on the third string, fret 1, and a 0 on the fourth string, fret 0.

32

8

1 2 3 4 5

3 4 5 0 1 2 3 4 5

0 1 2 3 4 5 0 1 2 3 4 5

35

8

1 2 3 4 5

3 4 5 0 1 2 3 4 5

0 1 2 3 4 5 0 1 2 3 4 5

f

41

8

1 2 3 4 5

3 4 5 0 1 2 3 4 5

0 1 2 3 4 5 0 1 2 3 4 5

45

8

1 2 3 4 5

3 4 5 0 1 2 3 4 5

0 1 2 3 4 5 0 1 2 3 4 5

Rondeau pastoral

La Guitaromanie
1820



Charles de Marescot (17?? - 18??)

Andantino

♩ = 69

5

9

12

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

15

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

20

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

25

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

30

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

34

0 0 0 0 0 1 1 1 1 1 0 0 3 3 3 0 0

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

39

0 1 1 3 1 0 3 3 3 0 0 0 1 1

2 0 3 2 0 0 0 2 0 3 2 3 3 3

44

3 1 0 1 0 1 0 1 0 1 0 1 0 0

0 0 0 2 0 0 2 0 2 0 2 0 2 0

49

1 0 1 0 1 0 1 0 1 0

2 0 2 0 2 0 2 0 2 0

54

1 3