

153  
BOOK /

*Vingt quatre Valses*  
POUR GUITARE  
Composées  
Par  
**C. MARESCOT**

*Ent. Sta. Hall.* ————— **OP. 9.** ————— *Price 2/6*

London Published by **MORI & LAVENU**, 28, New Bond Street.

*Where may be had by the same Composer,*

|                                                            |                     |     |
|------------------------------------------------------------|---------------------|-----|
| HERZ'S ALLEGRO & VARIATIONS, Arranged for the GUITAR ..... | 2                   | 6   |
| THE FRENCH RETREAT .....                                   | D <sup>o</sup>      | 2 6 |
| TWO SETS OF QUADRILLES & VALSES .....                      | D <sup>o</sup> each | 2 - |
| GRANDE VALSE .....                                         | D <sup>o</sup>      | 1 - |
| THE BLACKBIRD VALSE .....                                  | D <sup>o</sup>      | 1 - |
| AIR ALLEMAND .....                                         | D <sup>o</sup>      | 1 6 |
| SIX CHARACTERISTIC RONDOS .....                            | D <sup>o</sup>      | 3 - |
| TWENTY-FOUR EXERCISES for the RIGHT HAND .....             | D <sup>o</sup>      | 3 - |

KEITH, PROWSE & Co. 48, Cheapside.

GUITARE

N° 1. 

N° 2. 

## GUITARE

N° 3 .

F P

F P

Fin

FP F

D.C.

N° 4 .

Fin

harm. 7<sup>e</sup>

harm. 7<sup>e</sup>

3 4 1 0



# GUITARE

157 5

N° 5.

Fin

harm. ....

12<sup>e</sup>.

harm. ....

D.C.

N° 6.

Fin

D.C.

C. Marescot Op. 9.

(L. 4.)



GUITARE

N° 7.

Musical score for N° 7, Guitare. The piece is in 3/8 time. It consists of 12 measures. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are fingerings indicated (1, 2, 3, 4) and a dynamic marking 'p' (piano) at measure 10. The piece ends with a double bar line and the word 'Fin' at measure 12.

N° 8.

Musical score for N° 8, Guitare. The piece is in 3/8 time. It consists of 12 measures. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are fingerings indicated (1, 2, 3, 4) and a dynamic marking 'p' (piano) at measure 10. The piece ends with a double bar line and the word 'Fin' at measure 12.

GUITARE

N° 9.

D.C.

Fin

harm...

7<sup>e</sup>...

3<sup>e</sup>...

12<sup>e</sup>...

7<sup>e</sup>...

12<sup>e</sup>...

harm...

D.C.

161  
BOOK 2

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|------------------------------------------------------------|---------------------|-------|
| HERZ'S ALLEGRO & VARIATIONS, Arranged for the GUITAR ..... | D <sup>o</sup>      | 2   6 |
| THE FRENCH RETREAT .....                                   | D <sup>o</sup>      | 2   6 |
| TWO SETS OF QUADRILLES & VALSES .....                      | D <sup>o</sup> each | 2 -   |
| GRANDE VALSE .....                                         | D <sup>o</sup>      | 1 -   |
| THE BLACKBIRD VALSE .....                                  | D <sup>o</sup>      | 1 -   |
| AIR ALLEMAND .....                                         | D <sup>o</sup>      | 1   6 |
| SIX CHARACTERISTIC RONDOS .....                            | D <sup>o</sup>      | 3 -   |
| TWENTY-FOUR EXERCISES for the RIGHT HAND .....             | D <sup>o</sup>      | 3 -   |

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GUITARE

163  
7

N° 40.

F

Dol.

Fin

Dol.

F

P

P

F

F

F

F

4<sup>a</sup> 2<sup>a</sup> D.C.

## GUITARE

N° 41.

Fin

Dol.

sf.

D.C.

N° 42.

3.

2.

GUITARE

165  
9

Fin

Dol.

F

D.C.

Dol.

N.º 13.

F

P

Fin

Dol.

D.C.

D.C.

D.C.



## GUITARE

N° 44. *harm.* .....  
7<sup>e</sup> ..... 12<sup>e</sup> 7<sup>e</sup> 3<sup>e</sup> 5<sup>e</sup> 12<sup>e</sup>

*harm.* .....  
7<sup>e</sup> ..... 12<sup>e</sup> 7<sup>e</sup> 3<sup>e</sup> 5<sup>e</sup> 12<sup>e</sup>

*Fin* ..... 9<sup>e</sup> pos. .... 0

9<sup>e</sup> pos. ....

*harm.* .....  
7<sup>e</sup> ..... 12<sup>e</sup> 7<sup>e</sup> 3<sup>e</sup> 5<sup>e</sup> 12<sup>e</sup>

*D.C.* 7

N° 45.

GUITARE

167  
44

Fin

F

N° 16 .

F

con giusto

D.C.

Dol.

Fin

2° pos.

barre.

D.C.

169  
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|                                                      |    |          |
|------------------------------------------------------|----|----------|
| HERZ'S ALLEGRO & VARIATIONS, Arranged for the GUITAR | 2  | 6        |
| THE FRENCH RETREAT                                   | Do | 2 6      |
| TWO SETS OF QUADRILLES & VALSES                      | Do | each 2 - |
| GRANDE VALSE                                         | Do | 1 -      |
| THE BLACKBIRD VALSE                                  | Do | 1 -      |
| AIR ALLEMAND                                         | Do | 1 6      |
| SIX CHARACTERISTIC RONDO'S                           | Do | 3 -      |
| TWENTY-FOUR EXERCISES for the RIGHT HAND             | Do | 3 -      |

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## GUITARE

17/  
15

N° 47.

First system: Treble clef, 3/8 time signature, key of D major. The piece begins with a series of eighth and sixteenth notes, including some triplets. A '7' is written above the staff. The piece concludes with a double bar line and the word 'Fin' above it.

Second system: Continuation of the melody with various rhythmic patterns and accidentals.

Third system: Continuation of the melody, featuring a triplet of eighth notes.

Fourth system: Continuation of the melody, ending with a double bar line and the word 'D.C.' (Da Capo) above it.

N° 48.

First system: Treble clef, 3/8 time signature, key of D major. The piece begins with a series of eighth and sixteenth notes, including some triplets. A '7' is written above the staff. The piece concludes with a double bar line and the word 'Fin' above it.

Second system: Continuation of the melody with various rhythmic patterns and accidentals.

Third system: Continuation of the melody, featuring a triplet of eighth notes.

Fourth system: Continuation of the melody, ending with a double bar line and the word 'D.C.' (Da Capo) above it.

GUITARE

N° 19.

harm. .... 7e.

harm. .... 7e.

Fin F

harm. .... 7e.

harm. .... 12e. D.C.

N° 20.

Fin

4 0

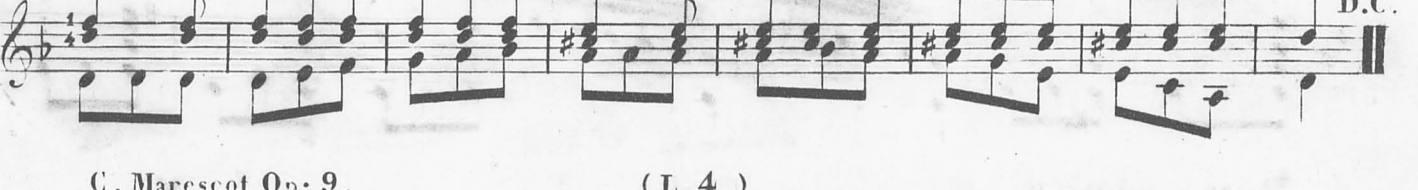
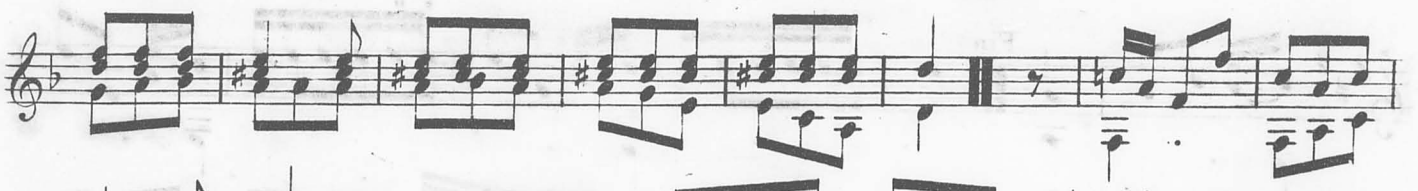
4 0

F

F

GUITARE

173  
45





GUITARE

N° 22.

Fin

D.C.

N° 23.

harm. ....

7<sup>e</sup>...12<sup>e</sup>...7<sup>e</sup>...12<sup>e</sup> 7<sup>e</sup>.

harm. ....

Fin

# GUITARE

175  
17

harm . . . . .

D.C.

N° 24.