

MARCHE ROMAINE,

Composed by

CH. GOUNOD.

(Companion to the Silver Trumpets)

ARRANGED FOR THE

Harmonium.

BY

EDWARD F. RIMBAULT.

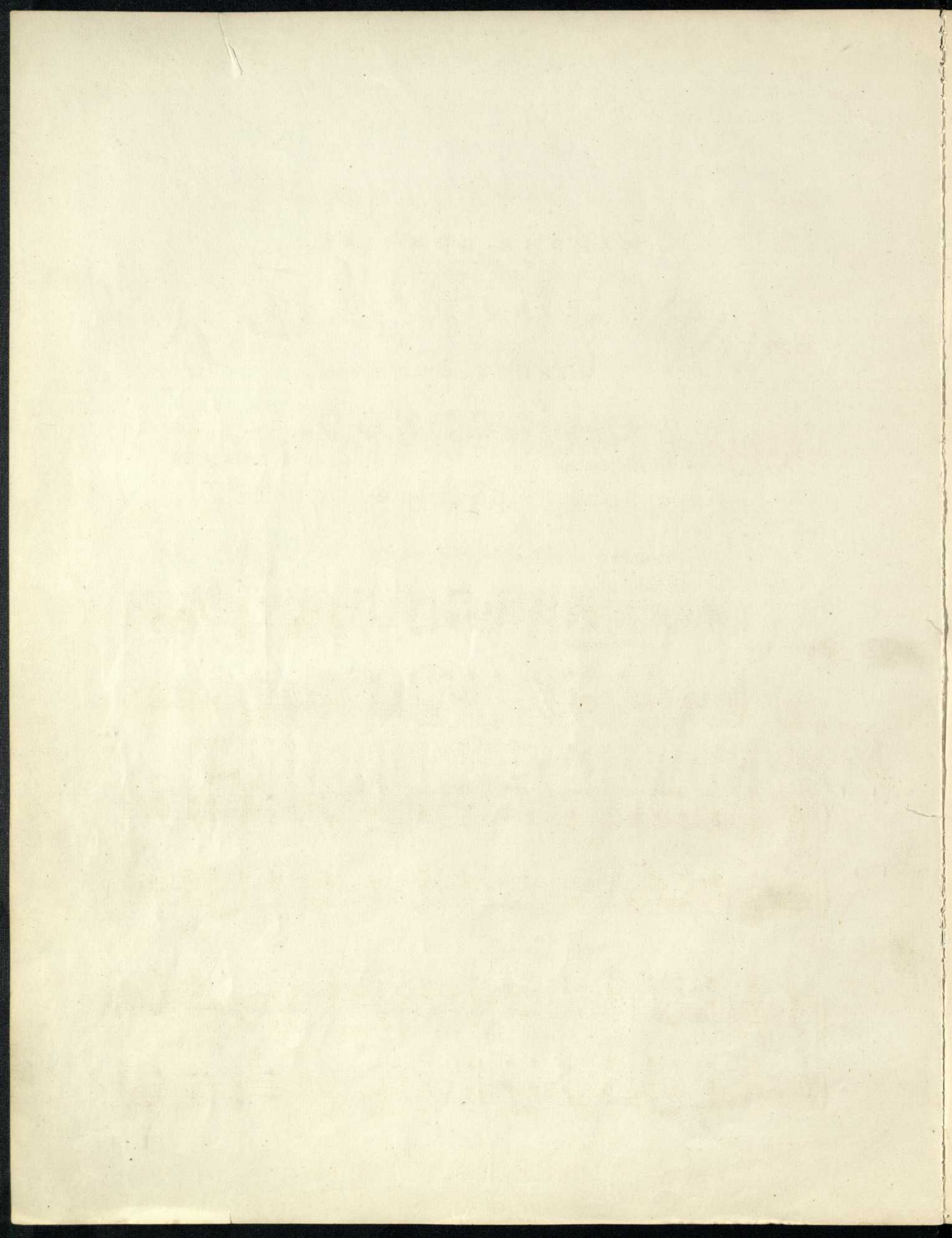
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MARCHE ROMAINE.

COMPOSED BY

CHARLES GOUNOD.

Arranged for the Harmonium

by EDWARD F. RIMBAULT.

ALLEGRETTO (MAESTOSO E POMPOSO.)

(♩ = 100.)

HARMONIUM

The musical score is arranged for Harmonium and consists of three systems of two staves each (treble and bass clef). The first system includes a dynamic marking of *f* and fingering instructions (1 3 4) above and below the staves. The second system features a circled 'G' at the end of the bass staff. The third system includes a dynamic marking of *ff*. The music is in common time (C) and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Accents are placed over several notes throughout the piece.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

Second system of musical notation, featuring a piano (*p*) dynamic marking in the bass staff and a crescendo (*cres.*) marking in the treble staff.

Third system of musical notation, including a piano (*p*) dynamic marking in the bass staff, a crescendo (*cres.*) marking in the treble staff, and a forte (*f*) dynamic marking in the bass staff.

Fourth system of musical notation, showing a piano (*p*) dynamic marking in the bass staff and a crescendo (*cres.*) marking in the treble staff.

Fifth system of musical notation, with a piano (*p*) dynamic marking in the bass staff, a crescendo (*cres.*) marking in the treble staff, and a forte (*f*) dynamic marking in the bass staff.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line. Dynamics include a piano (*p*) marking at the beginning and a *cre. sten.* marking with a dashed line above the upper staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line. Dynamics include a *do.* marking with a dashed line above the upper staff and a forte (*f*) marking. A circled 'G' is present at the end of the system.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line. Dynamics include a fortissimo (*ff*) marking.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

Second system of musical notation, consisting of two staves with various notes, rests, and dynamic markings.

Third system of musical notation, consisting of two staves with various notes, rests, and dynamic markings.

Fourth system of musical notation, consisting of two staves with various notes, rests, and dynamic markings.

Fifth system of musical notation, consisting of two staves with various notes, rests, and dynamic markings.

Sixth system of musical notation, consisting of two staves with various notes, rests, and dynamic markings, including a circled '3' and a circled '3' with a 'f' below it.

First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key and features a series of eighth notes with accents in the right hand, and a steady eighth-note accompaniment in the left hand.

Second system of musical notation. The right hand continues with eighth notes and accents, while the left hand has a more complex accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Third system of musical notation. The right hand features a series of chords and eighth notes, with the left hand providing a consistent accompaniment.

Fourth system of musical notation. The right hand has a more intricate texture with many beamed notes and chords, while the left hand continues with a steady accompaniment.

Fifth system of musical notation. The right hand begins with a *cres.* (crescendo) marking and features a series of chords. The left hand has a steady accompaniment.

Sixth system of musical notation. The right hand starts with a *cres.* marking, followed by a *f* (forte) dynamic. The music features a series of chords and eighth notes in both hands.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. A *cres.* marking is present in the first measure.

Second system of musical notation, continuing the piece. It includes dynamic markings *cres.*, *f*, and *p*.

Third system of musical notation, featuring a vocal line with lyrics: *cre- scen- do.* The music includes a *f* dynamic marking.

Fourth system of musical notation, including a circled *G* marking and a *ff* dynamic marking.

Fifth system of musical notation, showing complex chordal textures in the upper voice.

Sixth system of musical notation, concluding the page with various rhythmic patterns.

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The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A small number '7' is written above the end of the first staff.

The second system continues the piece with similar complexity in both staves, featuring intricate melodic patterns and harmonic support.

The third system shows further development of the musical themes, with dense textures in both the upper and lower parts.

The fourth system maintains the high level of musical activity, with clear phrasing and dynamic markings.

The fifth system concludes a section of the music, with a final cadence in both staves.

The sixth system is the final one on the page, ending with a double bar line in both staves.

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