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J. STAINER, ESQ. M.A. MUS. ^{DOC}~~BAC~~ OXON.

MARCH OF THE MELODIES

(with Chorus)

Composed by

GEO. SHINN.

Mus. Bac. Cantab.

Ent. Sta. Hall.

Price 1/6 net.

Nº 1. Piano forte.

Nº 2. Organ.

JS

LONDON
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MARCH OF THE MEDES.

George Shinn.
Mus. Bac. Cantab.

Moderato. M. ♩ = 104.
Ch. Diaps. & Fl.

(With Chorus.)

Man. *p*

Ped.

16 ft. Coup^d to Ch.

G[♯] with Sw. Coup^d

mf

√ G[♯] to Ped.

cresc.

f

Ch.

f

cresc.

G[♯] to Ped. off.

First system of musical notation. The top staff (treble clef) contains a melodic line with various ornaments and dynamics. The bottom staff (bass clef) contains a rhythmic accompaniment. The system includes the following annotations: "Full. Sw." (Full Swell), "Gt" (Great), "Sw." (Swell), "Gt" (Great), "ff" (fortissimo), and "mf" (mezzo-forte). The system concludes with the instruction "Gt on." (Great on).

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment. The system includes the following annotations: "Cresc." (Crescendo) and "ff" (fortissimo).

Third system of musical notation. The top staff features a melodic line with triplets. The bottom staff continues the rhythmic accompaniment. The system includes the following annotations: "mf" (mezzo-forte) and "3" (triplet).

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment. The system includes the following annotations: "Cresc." (Crescendo), "Sw. Cornopean." (Swell Cornopean), "Ch." (Chorus), "f" (forte), "p" (piano), and "Gt off." (Great off).

Fifth system of musical notation. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment. The system includes the following annotations: "Gt to Prin. with Sw. Coup." (Great to Principal with Swell Coup), "Sw." (Swell), and "Gt on." (Great on).



First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The bottom staff is a single bass clef staff. The music is in 4/4 time. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth and sixteenth notes. The third staff has a bass line with eighth and sixteenth notes.



Second system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The bottom staff is a single bass clef staff. The music is in 4/4 time. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth and sixteenth notes. The third staff has a bass line with eighth and sixteenth notes. A dynamic marking *ff* is present in the second staff.



Third system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The bottom staff is a single bass clef staff. The music is in 4/4 time. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth and sixteenth notes. The third staff has a bass line with eighth and sixteenth notes. Dynamic markings *f* and *ff* are present in the first and second staves.



Fourth system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The bottom staff is a single bass clef staff. The music is in 4/4 time. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth and sixteenth notes. The third staff has a bass line with eighth and sixteenth notes. Dynamic markings *ff*, *f*, and *ff* are present in the second and third staves.

CHORUS.

mf to conquer, to con - quer,

Lead on, lead on, conquer, conquer, lead on,

Ch. *mf* Sw. *mf*

Gt off.

lead on to conquer and to save, *f* lead on, lead on, to

f

Gt on.

con - quer, to con - quer,

conquer, conquer, lead on, lead on to conquer and to save

mf Migh-ty Cy-rus, lead the way, Ov-er-throw the ty-rant's sway, And set the cap-tive

mf Full Sw. closed.

ff free. Lead on, lead on, *f* Mighty Cyrus, lead the way, Overthrow the

ff *G[♯]* Sw. *G[♯]* *G[♯] to Prin.*

And set the cap-tive free.

ty-rant's sway. And set the cap-tive free. Lead on, lead on,

the cap-tive free

cresc.

cresc.

G[♯] off.

lead on, lead on to conquer, to conquer, lead on, brave Cyrus, lead the way to

ff

ff Full Org.

conquer and to save, lead on, brave Cy-rus, lead the way to conquer and to

save, lead on, brave Cy-rus, lead the way to conquer and to save, lead and to save.

1. 2.

1. 2.

MUSIC COMPOSED AND ARRANGED BY GEORGE SHINN,

MUS. BAC., CANTAB.

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| 5. Ja, ich fühl'es | Spohr. |
| 6. Total eclipse | Handel. |

SERIES 3.

- | | |
|----------------------------|----------|
| 13. Fac ut portem | Rossini. |
| 14. Andante | Mozart. |
| 15. He was despised | Handel. |
| 16. Adagio con moto | Weber. |
| 17. Aria | Hummel. |
| 18. Eia mater | Rossini. |

SERIES 5.

- | | |
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| 24. Padre Celeste | Haydn. |

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| 31. Gloria ("Second Mass") | Mozart. |
| 32. Sanctus ("Second Mass") | Haydn. |
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| 34. Alma Virgo | Hummel. |
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