

Grand
FESTIVAL MARCH,
for the
Organ,

COMPOSED & DEDICATED BY SPECIAL PERMISSION TO

H. R. H. PRINCE ARTHUR,

BY

GEORGE CARTER.

Ent. Sta. Hall.

Reduced Price 3/-

London

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A Pianoforte Arrangement for Four Hands of this March is also Published Price 6/-



Grand Festival March.

GEORGE CARTER.

ALLEGRO MAESTOSO.

The musical score is arranged in four systems, each with three staves. The top staff of each system is for woodwinds (labeled 'Reeds.'), and the bottom two staves are for strings. The music is in 2/4 time with a key signature of one sharp (F#). The score includes various dynamics such as *f* (forte), *dim:* (diminuendo), *p* (piano), *cres:* (crescendo), and *sf* (sforzando). There are also performance markings like *hr* (hairpins) and *tr* (trills). The piece concludes with a *cres:* marking in the final measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p* (piano).

Second system of musical notation. It includes dynamic markings *cres: molto*, *hr*, *f*, *con energia.*, and *ff*. The notation features complex rhythmic patterns and articulation marks.

Third system of musical notation. It includes the dynamic marking *ff preciso.* and *hr*. The music consists of dense chordal textures and melodic lines.

Fourth system of musical notation. It includes dynamic markings *Swell.*, *diminuendo.*, and *p*. A section labeled *Choir.* is indicated. The system concludes with a final chord.

lr **Choir.** *lr* *cres:*

f **Tromba.** *diminuendo.* *p* *non legato.*

sempre p e un poco staccato. *sf*

Flutes.

crescendo.

Reeds *mf*
la melodia tenuta

l'accompagnament sempre staccato.

Tromba.

f

Soave.

p

f

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a bass clef staff. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *f*, *sf*, *p*, and *f* with accents. There are also slurs and phrasing marks.

Second system of musical notation, continuing the grand staff and bass clef staff. It features similar complex rhythmic patterns and dynamic markings as the first system.

Third system of musical notation. This system introduces a new instrument: the Tromba. The notation includes a staff for the Tromba with the marking *Tromba. f*. The grand staff and bass clef staff continue. Dynamic markings include *f*, *sf*, *crescendo.*, and *ff energico.*

Fourth system of musical notation. It continues the grand staff and bass clef staff. Dynamic markings include *cres:*, *ff*, and *ff*. The music is highly rhythmic and energetic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and dynamic markings.

Second system of musical notation. It includes the instruction *diminuendo.* followed by *rall: un poco.* and *p a tempo.* The system concludes with the vocal line *cres - cen - do.*

Third system of musical notation, marked with *ff* (fortissimo). The instruction *con energia e preciso.* is written below the staff.

Fourth system of musical notation, featuring the instruction *Swell.* and the marking *Choir: p*. The system ends with a *tr* (trill) marking.

sf *crescendo.* *f* Tromba.

Tr

This system contains the first two systems of a musical score. The top system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes a dynamic marking of *sf* and a *crescendo* instruction. The bottom system features a bass clef with the same key signature and time signature.

cres- cen - do - al ff e maestoso. *sempre un poco stacc:*

non legato.

Tr

This system contains the third and fourth systems of the musical score. The top system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes a *Tr* marking and a *crescendo* instruction. The bottom system features a bass clef with the same key signature and time signature.

sf

This system contains the fifth and sixth systems of the musical score. The top system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes a dynamic marking of *sf*. The bottom system features a bass clef with the same key signature and time signature.

Reeds *ff*

4765

This system contains the seventh and eighth systems of the musical score. The top system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes a dynamic marking of *ff* and the instruction "Reeds". The bottom system features a bass clef with the same key signature and time signature.

Full.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *Full.* and *v*. The key signature has two sharps (F# and C#).

a Tromba.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *a Tromba.* and *v*. The key signature has two sharps (F# and C#).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *v*. The key signature has two sharps (F# and C#).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *p*. The key signature has two sharps (F# and C#).

Placida, the Christian Martyr,

SACRED CANTATA,

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|---|---|---|----|----|
| 1. OVERTURE | Chorus GRACIOUS AND RIGHTEOUS | 17. RECT. (Rufus, Tenor) NOBLE NEPHELUS! | 3. | d. |
| 2. PROLOGUE | (Tenor) WHY HAVE THE GODS SO BLESSED | 18. AIR (Metellus) LIST! TO ME, DARLING CHILD | 3 | 0 |
| 3. RECT. (Tenor) O DAUGHTER MINE | AIR (Metellus, Tenor) O DAUGHTER MINE | 19. RECT. (Placidia) RISE, DEAREST FATHER | 3 | 0 |
| 4. AIR (Metellus, Tenor) O DAUGHTER MINE | RECT. TEN THOUSAND WELCOMES TO THEE | 20. AIR YES, TO A BRIGHT AND GLORIOUS LIFE | 3 | 0 |
| 5. RECT. TEN THOUSAND WELCOMES TO THEE | AIR (Placidia, Soprano) THERE IS A GEM | 21. PROFESSIONAL MARCH | 3 | 0 |
| 6. AIR (Placidia, Soprano) THERE IS A GEM | RECT. DO. BERTHA, APPROACH | 22. RECT. (Neto, Bass) ASSEMBLED WE | 3 | 0 |
| 7. RECT. DO. BERTHA, APPROACH | AIR (Contralto) MY SOUL DOTH MAGNIFY THE LORD | 23. AIR (Fabian) WHEN THY FATHER AND MOTHER | 3 | 0 |
| 8. AIR (Contralto) MY SOUL DOTH MAGNIFY THE LORD | RECT. (Placidia) HOW CANST THOU LIVE? | 24. RECT. & CHORUS TRAITORS TO ROME, NO PARDON | 3 | 0 |
| 9. RECT. (Placidia) HOW CANST THOU LIVE? | CHORALE (unaccompanied) FROM HIGHEST HEAVEN | 25. RECT. (Neto) THEN BE IT SO | 3 | 0 |
| 10. CHORALE (unaccompanied) FROM HIGHEST HEAVEN | DUET O MAGNIFY THE LORD WITH ME | 26. AIR (Fabian) FOR MAN OUR BLESSED SAVIOUR | 3 | 0 |
| 11. DUET O MAGNIFY THE LORD WITH ME | CHORUS WITH DUET GOD'S MERCY IS ON THEM | 27. RECT. & CHORUS AWAY WITH THEM, LET THEM DIE | 3 | 0 |
| 12. CHORUS WITH DUET GOD'S MERCY IS ON THEM | RECT. AND AIR (Bass) MY CHILDREN IN THE LORD | 28. AIR (Placidia) THE LORD IS MY SHEPHERD | 3 | 0 |
| 13. RECT. AND AIR (Bass) MY CHILDREN IN THE LORD | DOURSE CHORUS O THAT MEN WOULD PRAISE | 29. SOLEMN MARCH | 3 | 0 |
| 14. DOURSE CHORUS O THAT MEN WOULD PRAISE | RECT. (Fabian, Bass) WHOM HAVE WE HERE? | 30. RECT. (Metellus) NO RESCUE! | 3 | 0 |
| 15. RECT. (Fabian, Bass) WHOM HAVE WE HERE? | TRIO (Placidia, Bertha, & Fabian) DEAR TENDER CHILD | 31. CHORUS OF ANGELS COME, YE BLESSED CHILDREN. | 3 | 0 |
| 16. TRIO (Placidia, Bertha, & Fabian) DEAR TENDER CHILD | | 32. FINALE CHORUS HALLELUJAH, AMEN. | 3 | 0 |

MY SOUL DOTH MAGNIFY THE LORD, Air from Placida (Sung by Madame Patey, 3. 0

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