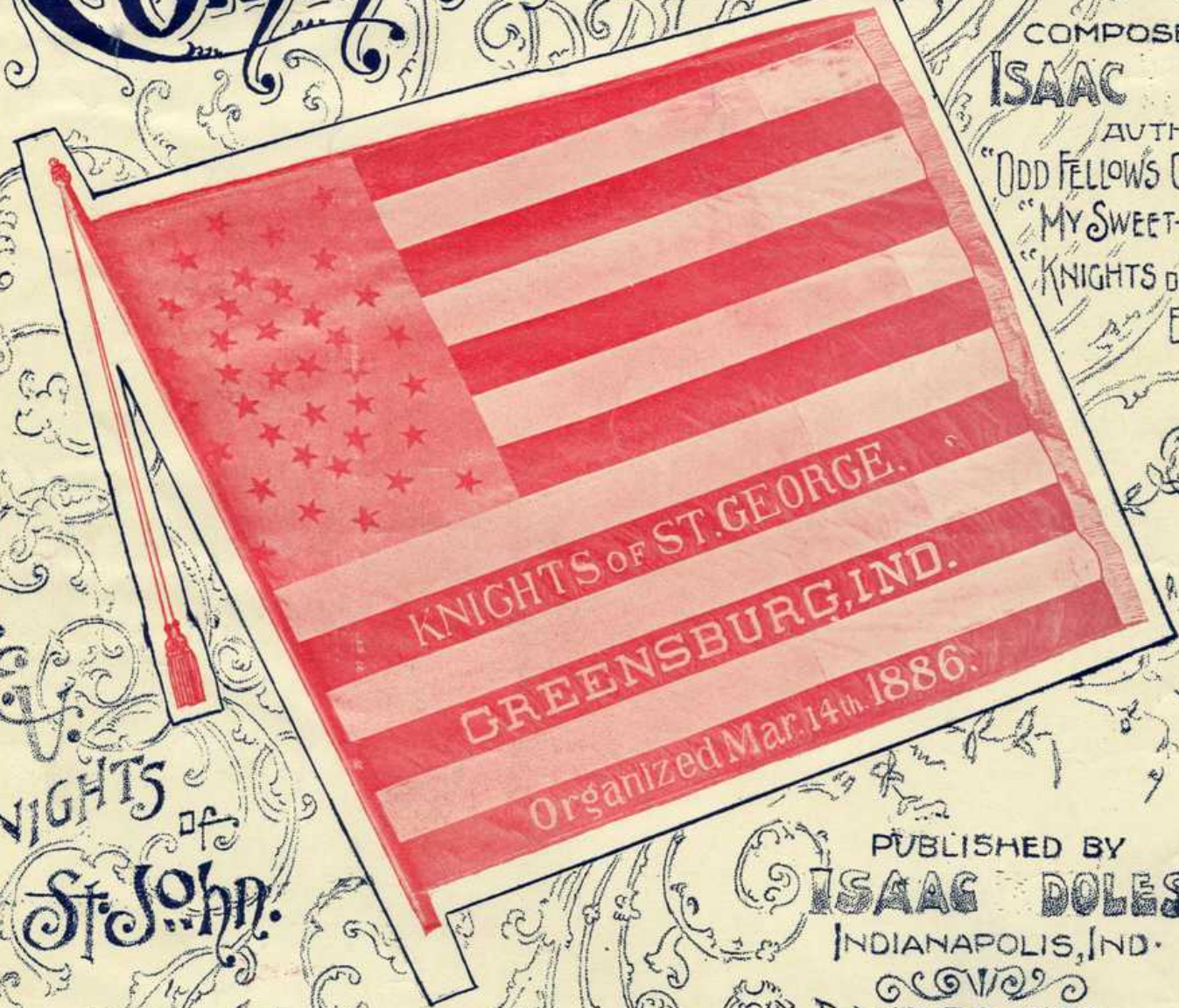


St. George Commandry March.

DEDICATED TO
COMMANDRY 31
GREENSBURG, IND.

COMPOSED BY
ISAAC DOLES
AUTHOR OF
"ODD FELLOWS GRAND MARCH,"
"MY SWEET-HEART OF YEARS AGO,"
"KNIGHTS OF PYTHIAS MARCH,"
ETC. ETC.



KNIGHTS OF
St. John.

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PUBLISHED BY
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ST. GEORGE COMMANDRY.

MARCH.

12

Introd.

ISAAC DOLES.

Musical notation for the introduction, featuring a treble and bass clef staff in 4/4 time. The melody is in G major and consists of several measures of eighth and sixteenth notes. A decorative flourish is placed above the staff.

Tempo di Marcia.

First system of the march, featuring a treble and bass clef staff in 4/4 time. The melody is in G major and consists of several measures of eighth and sixteenth notes. The bass line consists of chords.

Second system of the march, featuring a treble and bass clef staff in 4/4 time. The melody is in G major and consists of several measures of eighth and sixteenth notes. The bass line consists of chords.

Third system of the march, featuring a treble and bass clef staff in 4/4 time. The melody is in G major and consists of several measures of eighth and sixteenth notes. The bass line consists of chords.

Fourth system of the march, featuring a treble and bass clef staff in 4/4 time. The melody is in G major and consists of several measures of eighth and sixteenth notes. The bass line consists of chords.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with some triplets, and the bass staff continues with a steady accompaniment.

Third system of musical notation, featuring a first and second ending bracket. The first ending leads back to an earlier section, while the second ending concludes the phrase. The bass staff has a rhythmic accompaniment.

Fourth system of musical notation, marked with an accent (^) above the first measure of the treble staff. The treble staff has a melodic line with eighth notes, and the bass staff has a chordal accompaniment.

Fifth system of musical notation, also marked with an accent (^) above the first measure of the treble staff. The treble staff continues with a melodic line, and the bass staff provides a harmonic base.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and features a harmonic accompaniment of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff provides a steady accompaniment with chords and moving lines.

The third system of musical notation consists of two staves. The upper staff shows a melodic progression with some slurs and ties. The lower staff continues the accompaniment with consistent rhythmic patterns.

The fourth system of musical notation consists of two staves. The upper staff includes a measure with a fermata over a chord. The lower staff maintains the accompaniment with chords and moving lines.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with slurs and ties. The lower staff concludes the accompaniment with chords and moving lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef and features a melodic line with several slurs and a fermata over the first measure. The lower staff is in bass clef and contains a series of chords, primarily triads and dyads, providing harmonic support for the melody.

The second system continues the piece. The upper staff shows a more active melodic line with eighth and sixteenth notes. The lower staff continues with a steady accompaniment of chords, including some with a fermata in the second measure.

The third system features a melodic line in the upper staff with a fermata in the second measure. The lower staff maintains the chordal accompaniment, with some chords marked with a fermata.

The fourth system shows a more complex melodic line in the upper staff with many sixteenth notes. The lower staff continues with a consistent accompaniment of chords.

The fifth and final system on the page is more intricate, with both staves featuring dense sixteenth-note passages. The piece concludes with a final cadence in both staves, marked with a double bar line and repeat dots.

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