



# LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

## Grand commandery march.

Missud, Jean M.

Boston: F. Trifet, Publisher (36 Bromfield St.), 1895

<https://digital.library.wisc.edu/1711.dl/YGLJREM7QPOB38Z>

<http://rightsstatements.org/vocab/NKC/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.



BOSTON JOURNAL OF SHEET MUSIC.  
ENTERED AT POST OFFICE AT BOSTON AS MAIL MATTER OF THE SECOND CLASS.  
No. 147. February 16, 1898.  
Published Weekly. Subscription, \$1.00 per year.

# Grand Commandery March



Dedicated to Rt. Em. Sir SAMUEL C. LAWRENCE

By JEAN M. MISSUD

As a Souvenir of the 26th Triennial Conclave of Knights Templar at Boston in 1895



Piano Solo, 35c.  
Full Band, 50c.



Small Orchestra, 50c.  
Full Orchestra, \$1.00.

Piano, Illuminated Title Page, 50 cents.

BOSTON  
H. TRIFLET, PUBLISHER

36 BROMFIELD STREET.

CATALOGUES FREE TO ANY ADDRESS ON APPLICATION.



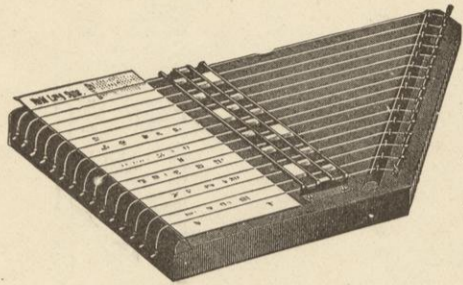
# PHONOHARPS AND COLUMBIA ZITHERS

— THE TWO GREAT —

## MUSICAL WONDERS AND MARVELS OF SIMPLICITY.

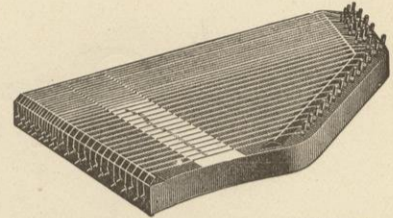
Accompaniments can be played at once. Better results obtained in an evening's practice than on any other known instruments.

The bright clear tone of a dulcimer is produced on the Phonoharp, which is most entrancing for melodies of all kinds. The Columbia Zither has the sweet tone of a Mandolin in the treble, and the deep rich sound of a Guitar for the bass, the strings being tuned in chords, and effects can be obtained which are impossible on any other style of harp on the market.



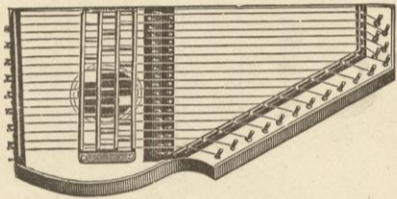
### No. 1 PHONOHARP.

17 1-2 x 9 inches, stained mahogany, brass bridge across the strings producing 3 chords when the pick is drawn across. Six sheets of figure music, that a child can learn in an hour's practice. Price **\$1.35.**



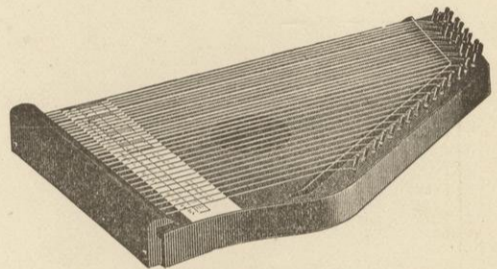
### No. 1 COLUMBIA ZITHER.

17 x 19 inches, ebony finished, four chords in the accompaniment and 15 strings for the melody. Price **\$1.88.**



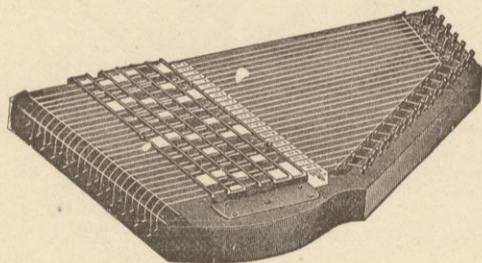
### No. 2 PHONOHARP.

17 1-2 x 9 inches, ebony finish, three chords, book of instruction, 30 pieces of music, beautiful tone. Price **\$1.88.**



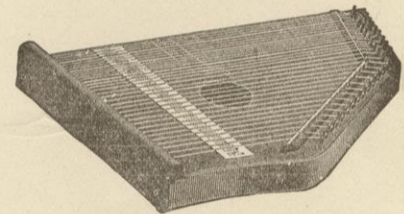
### No. 2 COLUMBIA ZITHER.

26 x 11 1-2 inches, ebony finish, four chords in C and relative minor, and 15 strings for the treble. Price **\$2.50.**



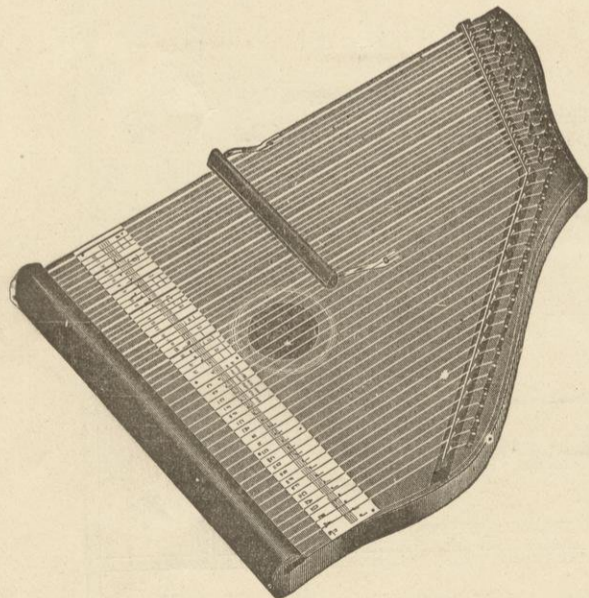
### No. 3 PHONOHARP.

Ebony finished, 20 x 12 inches, twenty-five strings, this harp has six chords in C, F, and relative minor, and the possibilities on it are something wonderful. Price **\$3.00.**



### No. 2 1-2 COLUMBIA ZITHER.

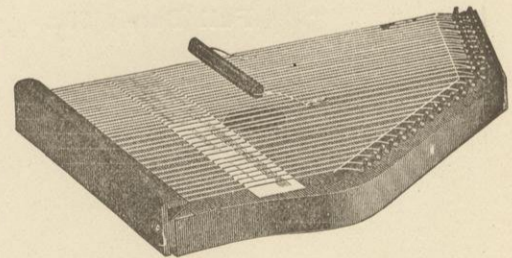
20 x 14 inches, ebony finished, four chords in C and F for accompaniment and 17 strings for the air. Price **\$3.38.**



### No. 4 COLUMBIA ZITHER.

21 1-2 x 16 inches, finished in ebony, piano polished, nickel plated pins, six chords in C, F, and relative minors. In this we have produced an instrument that surpasses anything on the market in the quality of tone, variation of harmonies, simplicity, and appearance. An instrument that any musician may feel proud of.

Price **\$6.00.**



### No. 3 COLUMBIA ZITHER.

20 x 14 inches, ebony finish, piano polished, five chords in C F and relative minor, a beautiful tone and handsome instrument. Price **\$4.50.**

Any of the above sent by express, securely packed, in strong, neat boxes, with picks, keys, book of instructions and music on receipt of price. They cannot be sent by mail.

**JUST THE THING FOR PRESENTS.**

Address orders to F. TRIFET, 36 Bromfield Street, Boston, Mass.



To Rt. Em. Sir. Samuel C. Lawrence.

# THE GRAND COMMANDERY MARCH.

JEAN M. MISSUD.

PIANO. *ff*

The first system of musical notation is for the piano accompaniment. It consists of two staves, a treble clef on top and a bass clef on the bottom. The time signature is 6/8. The music begins with a forte fortissimo (*ff*) dynamic. The melody in the treble staff features a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. It features dynamic markings of *f* and *p* (piano). The treble staff has a more active melody with some slurs, while the bass staff continues with a consistent eighth-note accompaniment.

The third system of musical notation shows the piano accompaniment continuing. The treble staff has a melodic line with slurs, and the bass staff provides a steady accompaniment. There are no dynamic markings in this system.

The fourth system of musical notation includes a first ending bracket labeled '1' above the treble staff. The dynamic marking *cres.* (crescendo) is placed below the treble staff. The bass staff continues with its accompaniment.

The fifth system of musical notation includes a second ending bracket labeled '2' above the treble staff. The dynamic marking *f* (forte) is placed below the treble staff, and *cres.* (crescendo) is placed below the bass staff. The system concludes with a double bar line and repeat signs.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music begins with a forte (*ff*) dynamic marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one sharp (F#). The notation includes various rhythmic values and rests.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one sharp (F#). The notation includes various rhythmic values and rests.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one sharp (F#). The notation includes various rhythmic values and rests. A first ending bracket labeled '1' is present at the end of the system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one sharp (F#). The notation includes various rhythmic values and rests.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains one sharp (F#). The notation includes various rhythmic values and rests. A crescendo (*cres.*) marking is present in the bass line.



*TRIO.*

*p*

*cres.*

*f*

*dim.*

*p*

*ff*

*ff*

*con tutta forza.*

*ff*

1 2

1 2

68.—Grand Commandery March.—3—3.

<p><b>TRIFET'S MONTHLY BUDGET OF MUSIC.</b></p>	<p>Each number contains from 96 to 128 pages of solid music (no reading matter, society "gush" or trade "puffs"). No publication ever printed gives so much music for so little money: \$2.00 pays for one year's subscription, during which time you get over 1400 pages of full-sized music, that could not be bought in stores for less than \$50. Regular price of single copies is 30 cents, but if you wish to see one before subscribing, cut this coupon out and send it with 15 cents in stamps and we will mail you one as a sample. <i>None free.</i> Address: F. TRIFET, Publisher, 36 Bromfield St., Boston, Mass. \$4.00 pays for the BUDGET OF MUSIC one year to each of three addresses. GET UP A CLUB.</p>
---	---



# LIST No. 1 OF THE LATEST INSTRUMENTAL MUSIC AT CUT PRICES.

Including all the Great "Hits" of the Day, usually sold at from 40 to 75 cents each, but now offered at special rates.

	Usual Price.	Our Price.		Usual Price.	Our Price.		Usual Price.	Our Price.
Abdallah, Turkish March	.40	.22	A. A. Crowley	.40	.22	Clarissa's dream	.40	.22
Absoute in D minor, Organ	.40	.22	T. Salome	.40	.22	Class Day, Two-step	.40	.22
Ades'e Fidelis, Transcription	.35	.20	J. N. Pattison	.40	.22	Clatter, clatter galop, Four hands	.40	.22
Adieu, Four hands, Op. 15.6	.30	.17	S. Brown	.40	.22	Clover blossom	.40	.22
Adieu, Melodie, Op. 20.1	.40	.22	G. Karganoff	.40	.22	Clover tops, Polka-March	.40	.22
Adiake two step, The	.40	.22	E. Brooks	.40	.22	Club march, The	.40	.22
Admiral Dewey's March, Two-step	.40	.22	H. C. Smith	.40	.22	Col. Bradley march	.40	.22
Admiral Dewey's March, Four Hands	.40	.22	H. C. Smith	.40	.22	Col. Goetting's grand march	.40	.22
Admiral Schley's Victory March	.40	.22	L. P. Laurendeau	.40	.22	Col. Goff's March Two-step	.40	.22
Admission waltzes	.40	.22	L. R. Payne	.40	.22	College bells, Morceau	.40	.22
Aeolian bells waltzes	.40	.22	C. W. Krogmann	.40	.22	Colonial days, Waltzes	.40	.22
Aerial voyage	.40	.22	B. Godard	.40	.22	Colonial Gavotte	.40	.22
After School	.40	.22	R. Everts	.40	.22	Colonial Two-step	.40	.22
After the party, Op. 2.5	.40	.22	L. E. Orth	.40	.22	Colored individual's parade, March	.40	.22
Air de ballet, No. 1, in G, Op. 30	.40	.22	G. Charminade	.40	.22	Col. Roosevelt's rough riders, March	.40	.22
Alabama patrol, Negro oddity	.40	.22	A. H. Fitz	.40	.22	Columbia, Two-step	.40	.22
A la Polka	.40	.22	A. Strelzki	.40	.22	Columbia's glory march	.40	.22
Album Leaf, Op. 236.4	.40	.22	J. Low	.40	.22	Commencement March, Two-step	.40	.22
Album Leaf, Op. 35	.40	.22	C. H. Mayer	.40	.22	Communism Organ, Op. 59.3	.40	.22
Album Leaf in D	.40	.22	H. Scholtz	.40	.22	Comus waltz	.40	.22
Alhambra, Two-step	.40	.22	A. Shepherd	.40	.22	Concentration galop	.40	.22
All aboard	.40	.22	R. Everts	.40	.22	Concert paraphrase (Home sweet home), Op. 6.5	.40	.22
Alla mazurka	.40	.22	H. Pabst	.40	.22	Organ	.40	.22
All coons look alike to me, Schottische	.40	.22	F. W. Meacham	.40	.22	Concert piece for organ in C minor	1.00	.52
Allegro in C Pipe Organ	.40	.22	G. F. Hamer	.40	.22	C. D. Carter	1.00	.52
All hands around	.40	.22	E. Otto	.40	.22	Conqueror march, Two-step	.40	.22
Alla Band, Two-step	.40	.22	W. Miller	.40	.22	Consolation, Op. 11.4	.40	.22
Alma Quadrille	.40	.22	C. A. Gochie	.40	.22	Consolation	.40	.22
Alone, Tone picture	.40	.22	W. W. Lowitz	.40	.22	Constance, Two-step	.40	.22
Alouette, Skirt dance	.40	.22	A. F. Fitz	.40	.22	Consuelo March, Two-step	.40	.22
Altamont waltz	.40	.22	L. Bragdon	.40	.22	Convent Choir, The, Transcription	.40	.22
Amaranthus, Caprice	.40	.22	J. F. Gilder	.40	.22	Conversation, La, Valse promenade	.40	.22
Ambolena Snow, Two-step	.40	.22	G. Maywood	.40	.22	Coing doves, Polka-Mazurka, Four hands	.40	.22
America (My country 'tis of thee)	.40	.22	J. N. Pattison	.40	.22	Coon capers, Grottesque dance	.40	.22
America Forever, March	.40	.22	E. F. Paul	.40	.22	Coon's delight, Dance characteristic	.40	.22
America, Valse Caprice	.40	.22	H. E. Thorne	.40	.22	Coon's Jubilee march, Two-step	.40	.22
American Boy March, Two-step	.40	.22	J. H. Flinn	.40	.22	Coontown carnival, Two-step	.40	.22
American Cavalry Grand march	.40	.22	E. Hoist	.40	.22	Coquette, La, Two-step march	.40	.22
American Citizen Waltzes	.40	.22	F. M. Witmark	.40	.22	Coquette, La, Morceau	.40	.22
American Club March	.40	.22	F. Berndt	.40	.22	Coquette, Caprice	.40	.22
American Emblem March, Two-step	.40	.22	J. A. Allen	.40	.22	Coqueting and disporting, Var.	.40	.22
American Girls Abroad, Two-step	.40	.22	H. G. Martin	.40	.22	Corinne grand march	.40	.22
American Guard March, Op. 407	.40	.22	R. Goerdeler	.40	.22	Coronet waltz, Op. 9	.40	.22
American Society Two-step, Op. 455	.40	.22	R. Goerdeler	.40	.22	Cosaque Le Mazurka Russe, Op. 287	.40	.22
American Volunteers March, Op. 359	.40	.22	T. M. Tobani	.40	.22	Cosmopolitan march	.40	.22
America, Our Country, March	.40	.22	T. D. Perkins	.40	.22	Cosy Glen, Waltz	.40	.22
America up to date	.40	.22	J. S. Duss	.40	.22	Cotier, La, Waltzes	.40	.22
Amorello, Entr'acte "Fool's Gold"	.40	.22	J. A. Loud	.40	.22	Courtesy club march, The	.40	.22
Ancients Abroad, March	.40	.22	S. G. Cook	.40	.22	Courtesy club waltzes	.40	.22
Andalusian Serenade	.40	.22	G. W. Ulrich	.40	.22	Courty Grace, Mennet, Op. 161	.40	.22
Andantino in G minor, Organ	.40	.22	C. Franck	.40	.22	Courtship, Two-step	.40	.22
Anger's smile, Mazurka	.40	.22	L. Rodriguez	.40	.22	Cradle song	.40	.22
Anglo-Saxon Alliance March	.40	.22	C. Puerner	.40	.22	Cradle song	.40	.22
Annabel Polka	.40	.22	S. M. Dubois	.40	.22	Cradle song	.40	.22
Anna Heid waltzes	.40	.22	H. E. Lemon	.40	.22	Cradle song, Four hands	.40	.22
Ann Arbor waltzes	.40	.22	Dr. S. Smith	.40	.22	Cradle song in F.	.40	.22
Anticipation waltzes	.40	.22	R. Knauer	.40	.22	Crimson, Two-step	.40	.22
Appendicitis two-step	.40	.22	F. Mendelssohn	.40	.22	Cross and crown march, Two-step	.40	.22
Approach of Dawn quadrille	.40	.22	T. H. Rollinson	.40	.22	Crystal wedding dance	.40	.22
April Showers polka	.40	.22	C. W. Krogmann	.40	.22	Cuba Libre, Waltzes, Op. 9	.40	.22
Arlequin, Op. 61	.40	.22	C. Chamade	.40	.22	Cuban Liberty march	.40	.22
Arab's daughter or "Old Oaken Bucket"	.40	.22	M. E. Wetmore	.40	.22	Cuban Liberty march	.40	.22
Aragonesa	.40	.22	J. Massenet	.40	.22	Cuban march	.40	.22
Ariel Mazurka, Op. 25.3	.40	.22	C. W. Krogmann	.40	.22	Cuban patriot's march	.40	.22
Arionette two-step	.40	.22	A. Smith	.40	.22	Cubas free, March triumphal	.40	.22
Aristocracy waltzes	.40	.22	C. M. Norris	.40	.22	Curtis march	.40	.22
Arizona Kicker Schottische	.40	.22	J. A. O'Keefe	.40	.22	Cyclist's polka	.40	.22
Arkansas huskies' bee, An.	.40	.22	A. Pryor	.40	.22	Cyranos waltzes	.40	.22
Arlequin, Op. 53	.40	.22	C. Chamade	.40	.22			
Arlington waltzes	.40	.22	S. N. Simpson	.40	.22			
Armored Schottische, Op. 248	.40	.22	A. M. Cohen	.40	.22			
As our boys come marching home, Two-step	.40	.22	C. N. Daniels	.40	.22			
Aspirantes Les, polka two-step	.40	.22	G. W. Bernard	.40	.22			
Associated Twenty waltzes	.40	.22	C. E. Vandersloot	.40	.22			
At a Georgia Camp Meeting, March	.40	.22	E. H. Mills	.40	.22			
At Beauty's Shrine Waltzes, Op. 237	.40	.22	E. H. Bailey	.40	.22			
At Close of Day, A poem	.40	.22	W. O. Wilkinson	.40	.22			
At the Fountain, Valse, Op. 16	.40	.22	S. C. Walling	.40	.22			
At the Hamlet, Idylle, Op. 74	.40	.22	C. Godard	.40	.22			
At the mercy of the waves, Waltzes	.40	.22	P. Heyendal	.40	.22			
At the Picnic, Op. 6.2	.40	.22	F. A. Williams	.40	.22			
At the spinning wheel	.40	.22	C. Schultze	.40	.22			
At the vaudeville	.40	.22	H. W. Loomis	.40	.22			
Au Bord de la Riviere, waltz	.40	.22	P. Heyendal	.40	.22			
August March, Op. 74	.40	.22	C. J. Orth	.40	.22			
Aunt Dinah's wedding dance, Op. 42	.40	.22	D. Emerson	.40	.22			
Aurora two-step	.40	.22	D. W. Godard	.40	.22			
Automne, Etude de Concert, Op. 35.2	.40	.22	C. Chamade	.40	.22			
Avis, two-step	.40	.22	E. J. Ward	.40	.22			
Awakening of Venus, Valse lente Caprice	.40	.22	W. C. O'Hare	.40	.22			
Ba-ba black sheep, Rondo	.40	.22	F. G. Lunt	.40	.22			
Babbie Waltzes (from The Little Minister)	.40	.22	W. Furst	.40	.22			
Baby Blue Eyes Waltz	.40	.22	J. Mack	.40	.22			
Baby Dance	.40	.22	Tracy & Bendix	.40	.22			
Baby's Lullaby	.40	.22	S. G. Pratt	.40	.22			
Bacchanalian March	.40	.22	F. A. Hall	.40	.22			
Bachelor girl, Two-step	.40	.22	F. D. Bloomfield	.40	.22			
Bachelor's romance, Gavotte	.40	.22	P. Rubens	.40	.22			
Back 'mid the clover and the corn.	.40	.22	M. H. Rosenfeld	.40	.22			
Bagatelle, Op. 159	.40	.22	A. C. Knight	.40	.22			
Ballet Intermezzo	.40	.22	E. D. Wilson	.40	.22			
Ballet music, Op. 29	.40	.22	R. Aronson	.40	.22			
Ballet scene, Op. 14.2	.40	.22	R. Borsay	.40	.22			
Ball Scene, Military Schottische	.40	.22	E. M. Helmund	.40	.22			
Ballade, Op. 17	.40	.22	H. Lichner	.40	.22			
Battle of Manila March	.40	.22	W. S. Glynn	.40	.22			
Battle of Manila, Battlepiece	.40	.22	E. W. Longstreet	.40	.22			
Bay City March, Two-step	.40	.22	E. Hoist	.40	.22			
Bayham Gavotte, Op. 10	.40	.22	R. Knauer	.40	.22			
Bayonet Charge March	.40	.22	G. Schieffarth	.40	.22			
Bay State March, Two-step	.40	.22	A. R. Cunha	.40	.22			
Bay State Polka	.40	.22	H. Parnum	.40	.22			
Beacon light march, The	.40	.22	R. Goerdeler	.40	.22			
Beautiful Evening Star, Reverie	.40	.22	A. C. Kirkham	.40	.22			
Beautiful sunset waltz	.40	.22	S. H. Reed	.40	.22			
Beautiful Texas, Galop Brillante	.40	.22	G. Caief	.40	.22			
Beehive March	.40	.22	E. J. Gray	.40	.22			
Bella Serrana, La, Waltz	.40	.22	M. H. Orth	.40	.22			
Belle, La, Gavotte	.40	.22	Schneider-Ellison	.40	.22			
Belle, La, Waltz	.40	.22	A. C. Severance	.40	.22			
Belle Caprice, La, Valse	.40	.22	A. W. Hoffman	.40	.22			
Belle Marie, La, Two-step march	.40	.22	H. F. Estes	.40	.22			
Belle Mexican, La, Op. 35	.40	.22	J. F. Gilder	.40	.22			
Belle of Chicago march	.40	.22	O. M. Heuzman	.40	.22			
Belle of Honolulu march, Two-step	.40	.22	M. Arnold	.40	.22			
Belle of Manila march	.40	.22	J. P. Sousa	.40	.22			
Belle of Philadelphia march	.40	.22	L. Johnson	.40	.22			
Belle of Seville gavotte	.40	.22	Haack-McLay	.40	.22			
Belle of the season two-step	.40	.22	J. C. Fulton	.40	.22			
Belles of the West schottische	.40	.22	A. Czibulka	.40	.22			
Belles of Baltimore, The	.40	.22	J. W. Bratton	.40	.22			
Bells of Boston march	.40	.22	A. Liberati	.40	.22			
Bells at Eventide, Op. 20.2	.40	.22	E. H. Bailey	.40	.22			
Belmont Tennis Club two-step	.40	.22	G. C. Hoover	.40	.22			
Ben Bolt (N. Knass)	.40	.22	H. Leston	.40	.22			
Benevolence waltz, Op. 36.2	.40	.22	S. H. Reed	.40	.22			
Berceuse	.40	.22	E. V. Cook	.40	.22			
Berceuse	.40	.22	A. Herman	.40	.22			
Berceuse, Op. 34	.40	.22	W. C. Barron	.40	.22			
Berceuse, (Lullaby), Op. 13.7	.40	.22	F. E. Farrar	.40	.22			
Berceuse (Wienedell), Op. 9.2	.40	.22	W. Mason	.40	.22			
Berkeley Cycle Club two-step	.40	.22	L. Schytte	.40	.22			
Be so la Mano (I kiss your hand) polka	.40	.22	A. Lynsky	.40	.22			
Betrothal march	.40	.22	O. Zapf	.40	.22			
Betrothal march	.40	.22	T. F. Strachan	.40	.22			