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TO

THE GETHSEMANE COMMANDERY.

GARDEN CITY

KNIGHTS TEMPLARS

GRAND MARCH

GETHSEMANE COMMANDERY. NEWTONVILLE, MASS.

FOR

PIANO

BY

George Breeden.

BOSTON.
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OLIVER DITSON & CO. 451 WASHINGTON ST

N.YORK, C.H. DITSON & CO. CHICAGO, LYON & HEALY. PHILA. J.E DITSON & CO.

S. Francisco, Sherman, Clay & Co. M. Gray N Orleans, L. Grunewald.

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GARDEN CITY KNIGHTS TEMPLARS
MARCH.

Comp. by GEORGE BREEDEN.

Arr. by J.W. CHEENEY.

INTRODUCTION.

PIANO.

ff

MARCH.

p

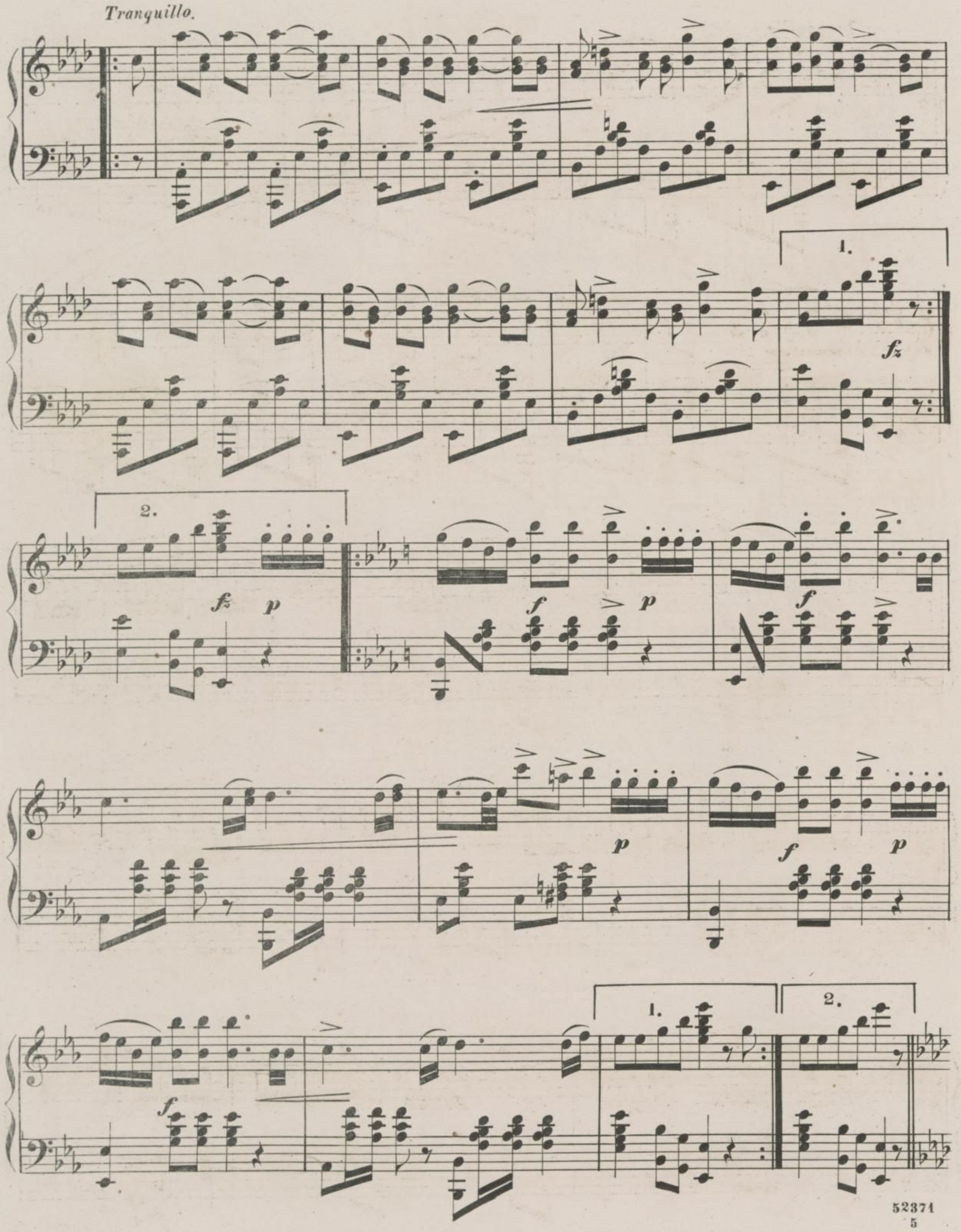
fz *fz* *brillante.*

f

fz

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Tranquillo.



Tranquillo.

fz

p

p

mf

1.

2.

p

FINALE.

p

ff

marcato il basso

ff

Allargando.

ff

THE NEWEST AND BEST.

BRIGHT SONGS! PIANO PIECES! ORGAN PIECES!

Vocal.

Star of my Soul. D♭. 4. F to g. *Lon Dinsmore.* 35

Star of my soul,
Shine ever on me.

Well chosen title and well written song.

Only a Year ago. For Alto or Bass. B♭. 3. b to D. *S. A. Sargent.* 35

It came in the merry May, love,
It bloomed in the summer prime.

The same song is arranged for higher voices, in D, or one-third higher. A song to be greatly commended.

A Dream of my Childhood. G. 3. d to F. *Walter Nash.* 30

The place is all deserted now
And none are left but me,

One of those simple home ballads, that goes to the heart, every time.

Dulce est Desipere. Latin Student's Song of the 12th Century. A♭. 3. c to F. *E. A. Belcher.* 30

Right it is that age should ponder
On grave matters, fraught with care.

The students of the year 1175 were doubtless very much like these of 1887; there will be a strong interest in looking over a lyric 700 years old, with the new setting.

The Miller's Daughter. A♭. 3. E to a. Words by *Tennyson.* Music by *D. K. Stevens.* 25

And she has grown so dear,—so dear,
That I would be the jewel
That trembles in her ear.

Tennyson's well known words, to a new and pretty melody.

If Love were what the Rose is. A♭. 3. E to a. Words by *Swinburne.* Music by *D. K. Stevens.* 25

If I were what the words are,
And Love were like the tune.

Very sweet words, well treated by the musician.

My own, my beautiful Louise. Song and Chorus. B♭. 3. E to g. *Edward G. Taylor.* 30

When shadows gather round my way,
And cares my anxious spirit seize
Then smiles on me, bright as the day
My own, my beautiful Louise.

A song of pure beauty in music and poetry.

The Good Breeze Blows out of the West. F. 4. b to D. *Hermann Strachauer.* 60

Unmoor! Unmoor! The tame dull shore
Has charms for us no more to-day.
Over the sea, sublime and free,
Our good yacht gaily speeds.

Words by Shillaber, music by Strachauer, sung by Saxon; this trio of names indicates a rare combination of lyrical beauty. A fine song.

Sarah Jane and Margaret Ann, or What would you do? G. 3. d to E. *Edward G. Taylor.* 30

Sweet Sarah Jane, she is so pretty,
And Margaret Ann, she is so witty,
And O, it is a wondrous pity,
I cannot choose between the two!

A very nice comic song, with an agreeable perplexity in it.

Yo—ho! Yo—ho! Sailor Song. D. 3. a to D. *Gustav Kobbe.* 35

I'll see my wife in a week and a day,
And when I've kissed her she will say
Ho—ho! My sailor boy
Your Kitty Lee was fond and true.

Ahoy there, ship-mates! Tumble up there, the watch, and bear a hand with this A No. 1 sea-song!

Bright was the Dream of Youth. A♭. 3. c to F. *Edward G. Taylor.* 30

As comes thro' all the years that tone,
I love thee, dearest one, my own.

A bright memory, worthily set to music.

Happy Birds. Waltz Song. E♭. b to F. *Holst.* 40

Happy birds sing to me,
That I too may happy be.

Very simple words, as those of a waltz song must generally be; but the music is very taking.

Wilt thou be my Dearie. D♭. 4. c to g. *E. M. Wollank.* 35

Wilt thou be my dearie?
When sorrow wrings thy gentle heart,
Wilt thou let me cheer thee?

Nothing can be said against the beautiful words, by Robert Burns, and the music is appropriate.

The Only Hour. B♭. 3. d to E. *Wm. E. Ashmall.* 35

When day is done, and night draws near,
And stars show forth on land and sea,
There comes an hour, the only hour,
More than all others dear to me.

The twilight hour, which is also the trysting hour, is the one in question. A beautiful song.

Afloat. Song and Chorus. D min. & maj. 4. a to C. *Marks.* Arr. by *Launce Knight.* 40

A song, a song, with merry ding dong,
For the sailor bold and brave,
Who loves to roam the seas among
Afar on the rolling wave!

A first-class A No. 1. grand, jolly, rolling-seas-over sort of song that will sound grandly with a bass voice.

All is Still. Slumber Song. A♭. 4. F to a. *Rudolf King.* 40

Winds are moaning o'er the wild,
Lullaby! Sleep on my child.

A very soft, sweet, lulling accompaniment, and the light melody fits well to a high soprano mother-voice.

The Strawberry Girl. A. 3. E to F. *Rich.* Arr. by *Jos. Altschul.* 30

So through the streets
I wander up and down,
Selling my berries
To all the folks in town.

A good song, with a "yodl" to it

Instrumental.

Prelude and Fugue. Jerusalem the Golden. For Organ. D. 6. *Dr. Henry Stephen Cutler.* 75

A first class, noble Organ piece, giving full employment to hands and feet.

March of the Invincibles. C. 3. *W. E. Haesche.* 35

A four-page march of great power and spirit, with considerable variety. Will do very well to play as an "Overture" to a festival or performance.

The Boys and Girl's Album. *E. Mack.* each 25

This Album contains fourteen easy airs for beginners. Such a set is always a treasure for teachers, who will please take note of the title.

1. My First Schottische. F. 1.
2. Greenwood Redowa. F. 2.
3. Cats-Foot Polka. C. 2.
4. Go as you please Schottische. G. 2.
5. After Dark. Galop. G. 2.
6. Stop. Waltz. G. 2.
7. Do not tell. Waltz. G. 2.
8. Thoughts of Home. Waltz. G. 2.
9. Ting-a-ling. G. 2.
10. Young Lark. Waltz. G. 2.
11. My old Love. Polka. D. 2.
12. Our next Mazurka. F. 2.
13. Down the Lane Redowa. F. 2.
14. Always. Lovely Waltz. B♭. 2.

Highland Lancers. 3. *S. F. Duchemin.* 35

The ordinary bright array of "lancer" airs new and imposing.

Tannhäuser. Mandolin and Piano. G. 4. *Signor C. Valisi.* 60

This must be an entertaining, delightful duet. Try it.

Mary of the Wild Moor. Transcription. E♭. 4. *F. H. Lincoln.* 50

Pleasing variations of Mr. Turner's beautiful old song. A transcription from the chill moor to the piano must be an agreeable change to Mary, and a very entertaining one to hearers.

Glendale. March Brilliant. F. 3. *L. Mason.* 30

A bright quickstep.

Faust. Mandolin and Piano. D. 4. *Signor C. Valisi.* 75

The Flower Song and a dance from the opera, neatly arranged.

Hide and Seek Polka. Op. 26. F. 3. *Francisco d'Orso.* 35

The name indicates a pretty, playful, not difficult piece. That is just it.

Magic Spell Waltz. For one or two Banjos. C and A. 3. *T. H. Henning.* 40

A very pretty arrangement of a favorite waltz, and is indicative of a "higher art" in Banjo playing.

Transcriptions of Highland Minstrel Boy and Bonnie Doon. B♭. and A. 5. By *Kiel V. Barnekov.* 75

This most attractive transcription has a "Presto" page of introduction, followed by the Highland Boy, and variations which require considerable tremolo playing by the left hand. A modulation brings us to the key of A, and the pretty melody of Bonnie Doon, whose variations are in rapid arpeggios and trills.

Pensee Fugitive. Stray Thought. E♭. 4. *Mrs. John E. M. Whitney.* 35

A very melodious stray thought indeed. Those who find it, and bring it home, will be well paid for their trouble.

Mistletoe Waltz. D. 3. *S. F. Duchemin.* 35

A very pretty waltz, which fills four pages, and therefore is more complete as a piano piece than the short waltzes that belong to sets.

Charming Gavotte. (La Thiere.) For Guitar. G. 3. *Edmund K. Foster.* 30

Convenient arrangement of a charming piece.

Toccata. Theme by Bargiel. G. 6. *Dr. H. S. Cutler.* 50

For Manual and Pedals. There is pretty active dancing on the latter for a few measures, and it is not a piece to be played without practice, and much is needed before one can rival the clean cut technique of the composer.

Madura Waltz. C. 3. *J. A. Guyer.* 30

May be confidently recommended as a new and attractive waltz.

Sarabande. We Three Kings. For Organ. E min. & maj. 6. *Dr. H. S. Cutler.* 75

A very able composition (for Manual and Pedals) by one of our ablest organists. The pedal part is not difficult for an expert, and perhaps (5) would be sufficient for the degree of difficulty.

On Time March. G♭. 3. *Barley.* Arr. by *Launce Knight.* 40

Well fitted to keep the marching feet "on time," while the ear is well pleased.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, B♭, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

OLIVER DITSON & COMPANY, BOSTON.

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