

Japanese Triumphant

Puerner, Chas.

Japanese Triumphant

by: Chas. Puerner

Original Copyright: 1895

By: Carl Fischer

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Puerner, Chas,

DOB: May 21, 1849 (Norfolk, Virginia)

DOD: July 28, 1905 (Munich, Germany)

Charles Puerner wrote his first musical work at age 13, and it is said that he always wanted to be a composer. His first opera, The Pyramid, was produced at the Star Theatre in New York City. His music activities took him to Europe frequently. During one of his visits there, he was presented to Franz Liszt, who praised his compositional style.

Puerner died in Munich, Germany, on July 28, 1905. His works for band include several marches, characteristics, and one overture. He composed some of his music under the pseudonym Charles Armand.¹



Louis-Philippe Laurendeau

DOB: 1861 (St. Hyacinthe, Canada)

DOD: February 13, 1916 (Montreal, Canada)

Louis-Philippe Laurendeau was active for many years in Montreal and was bandmaster at the École militaire of Saint-Jean, but later he devoted himself entirely to composition and arranging. Though a resident of Longueuil (near Montreal), he occupied an editorial position with Carl Fischer, the New York publishers. Some 200 of Laurendeau's compositions and arrangements, mostly for band and published by Fischer and Cundy-Bettoney, are listed in F. Pazdřirek's Universal-Handbuch (Vienna 1904-10). His intermezzo Twilight Whispers, Opus 202, won first prize in the 1895 Metronome competition. Works of specific Canadian interest include Shores of the St Lawrence, a medley for band, and Land of the Maple, Opus 235, a march.

Laurendeau taught as well, and Fischer published several of his volumes of band instruction and repertoire, including The New Era Band Book (Grades 2, 3) and The Practical Band Arranger. He used the pseudonym Paul Laurent, but the National Library of Canada has record of only one publication on which it appears. A Montreal street was named after Laurendeau in 1931.

Japanese Triumphant (march). Copyrighted in 1895 and published by the Carl Fischer Company (New York). There is no dedication. The composition was arranged by L.P. Laurendeau.

Program note researched by Marcus L. Neiman - Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to marcusneiman@zoominternet.net

¹ Rehrig, William H. , Bierley, Paul E. (Editor). The Heritage encyclopedia of band music, Robert Hoe Foundation, Columbus, OH., 2005 CD, used with permission.

"Japanese Triumphant" MARCH.

PICCOLO.

CHAS. PUERNER.
arr. by L. P. Laurendeau.

407

mf

ff

f

mf

p

f

mf

p

D.C.

CODA.

f Saxophone Quartett parts 15[†] extra. *f*

“Japanese Triumphant”

1st B♭ CLARINET.

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

The musical score is written for the 1st B♭ Clarinet part. It begins with a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The piece starts with a dynamic marking of *mf*. The score consists of eight staves of music. The first staff contains the first measure, marked with a '4' above the staff. The second staff has a *mf* dynamic. The third staff has a *ff* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff is labeled 'CODA.' and contains the final measures, with dynamics of *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. The publisher information 'D.C. Carl Fischer New York.' is located at the bottom of the page.

2nd B \flat CLARINET. "Japanese Triumphant"
MARCH.

CHAS. PUERNER.
arr. by L. P. Laurendeau.

407

mf *ff* *f* *p* *f* *p* *f* *mf* *f*

CODA.

mf *f* *mf* *f*

Carl Fischer New York.

“Japanese Triumphant”

SOLO \flat CORNET.

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

The musical score is written in 4/4 time and consists of 407 measures. It features a Solo B-flat Cornet part, a Clarinet part, a Bass part, and a Drum part. The score includes various musical notations such as dynamics (f, mf, ff, p), articulation (accents, slurs), and performance instructions (B. Dr., Clar., Bar., D.C.). The piece concludes with a CODA section.

B. Dr. *f* *mf*

Clar. *f* *mf* *ff* *f* *Dr.*

Bass. *f* *mf*

Bass. *f* *p* *f* *p* *f* *p*

CODA. *f* *mf* *mf* *D.C.*

1st B \flat CORNET.

"Japanese Triumphant"

MARCH.

CHAS. PUERNER.

arr. by L.P. Laurendeau.

407

f *mf* *ff* *f* *mf* *p* *f* *mf* *f*

CODA.

1 2 1 2 1

D.C.

mf *f* *mf* *f*

4156-6 $\frac{1}{2}$

f Carl Fischer New York.

2nd & 3rd
B^b CORNETS.

“Japanese Triumphant”

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

The musical score is written for two parts, 2nd and 3rd Bb Cornets. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'MARCH'. The score consists of ten staves of music. The first staff starts with a dynamic marking of *ff* and a first ending bracket. The second staff continues with a *mf* dynamic. The third staff features a triplet of eighth notes and a *f* dynamic. The fourth staff has a *f* dynamic and a first ending bracket. The fifth staff includes a *ff* dynamic and a first ending bracket. The sixth staff has a *f* dynamic and a first ending bracket. The seventh staff features a *mf* dynamic and a first ending bracket. The eighth staff has a *f* dynamic and a first ending bracket. The ninth staff includes a *p* dynamic, a *f* dynamic, and a first ending bracket. The tenth staff is the CODA section, starting with a *mf* dynamic and ending with a *f* dynamic. The score includes various musical notations such as slurs, accents, and first ending brackets.

4156-6 $\frac{1}{2}$

Saxophone Quartett parts 15^c extra.

“Japanese Triumphant”

1st E \flat ALTO.

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

f *mf* *ff* *f* *mf* *f* *p* *f* *D. C.*

CODA. *mf* *f* Carl Fischer New York. *mf* *f*

2nd Eb ALTO.

“Japanese Triumphant”

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music is marked with dynamics such as *f*, *mf*, *ff*, and *p*. There are various musical notations including accents, slurs, and repeat signs. The piece concludes with a CODA section on the final staff, marked with *mf* and *f*. The number '407' is written at the beginning of the first staff.

Carl Fischer New York.

3rd & 4th
E^b ALTOS.

"Japanese Triumphant" MARCH.

CHAS. PUERNER.
arr. by L. P. Laurendeau.

407

mf *ff* *f* *mf* *ff* *p* *f* *p* *f* *f* *mf* *f*

CODA.

4156-6 $\frac{1}{2}$ *mf* *f* Carl Fischer New York. *mf* *f* D.C.

1st & 2nd

TENORS

"Japanese Triumphant"

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

f *mf* *ff* *f* *ff* *mf* *f* *f* *mf* *f*

CODA.

mf *f* *mf* *f*

D.C.

Carl Fischer New York

"Japanese Triumphant"

BARITONE 

MARCH.

CHAS. PUERNER.
arr. by L. P. Laurendeau.

407 

4156-6 $\frac{1}{2}$

Carl Fischer New York.

"Japanese Triumphant"

BARITONE.

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

f *mf* *ff* *f* *mf* *f* *p* *f* *p* *f* *f* *mf* *f* *mf* *f*

CODA.

mf *f* *mf* *f*

Carl Fischer New York.

“Japanese Triumphant”

BASSES.

MARCH.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407

The musical score is written for basses in a 2/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The score is divided into ten staves. The first staff starts with a measure number of 407. The music features various dynamics including *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also accents (>>) and first endings (1) marked throughout. The score includes a CODA section at the end, marked with a circled cross symbol (⊕). The publisher information at the bottom reads "Carl Fischer New York."

Carl Fischer New York.

mf

f

"Japanese Triumphant"

MARCH.

DRUMS.

CHAS. PUERNER.

arr. by L. P. Laurendeau.

407 *SOLO. 1*
B. Dr. no Cymb. *mf*

5

1 2 *ff* *ff*

16 2 Cymb. with Stick. 8 8 *p* D.C.

CODA. *mf* *f* *mf* *f*

Carl Fischer New York.