

ON THE PLANTATION
MORCEAUX
CARACTERISTIQUE

for the Piano

Composed by

CHARLES PUERNER

FULL ORCHESTRA 1.00
SMALL " 75

PIANO 75
BAND 1.50

PHILADELPHIA, PA:
HARRY COLEMAN
PUBLISHER OF BAND AND ORCHESTRA MUSIC

NATIONAL, PATRIOTIC AND TYPICAL AIRS OF ALL LANDS

FOR VOICE AND PIANO.

By JOHN PHILIP SOUSA

Containing Nearly Two Hundred and Fifty Airs of Different Countries and Tribes. Many have the Original Words and Translations. Bound in Cloth, \$3.00

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Cuba	Typical	La Bayamesa	Spanish colonial possession	Ireland	Patriotic	{ The Harp that once thro' Tara's Hall }	

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ON THE PLANTATION.

MORCEAUX CARACTERISTIQUE.

CH. PUERNER.

Allegretto. Working in the Cotton Fields.

PIANO.

p

mf

p

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of eighth-note triplets. The bass staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble staff begins with a *mf* dynamic marking and contains a mix of eighth and quarter notes. The bass staff continues the accompaniment. A *f* dynamic marking appears in the fourth measure of the treble staff.

Third system of musical notation, similar to the second system. It features a *mf* dynamic marking in the treble staff and a *f* dynamic marking in the fourth measure. The bass staff accompaniment remains consistent.

Fourth system of musical notation. The treble staff features a *p* dynamic marking and contains eighth-note triplets. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff contains eighth-note triplets. The bass staff continues the accompaniment, ending with a sharp sign (#) on the final note.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns, often grouped in threes with a '3' below a slur. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment from the first system. It features similar eighth-note patterns in the treble staff and a steady bass line in the bass staff.

The third system begins with a mezzo-forte (*mf*) dynamic marking in the treble staff. The music continues with a mix of chords and moving lines in both staves.

The fourth system continues the piano accompaniment with various chordal textures and melodic fragments in both staves.

The fifth system is titled "Evening Bells." and features a mezzo-forte (*mf*) dynamic marking. The treble staff contains a melodic line with a long, sustained note in the second measure, while the bass staff provides a simple accompaniment.

The Banjo.

The first system of musical notation for 'The Banjo'. It consists of two staves, treble and bass. The treble staff begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, with some rests and a final measure containing eighth notes.

The second system of musical notation. The treble staff contains a series of eighth notes followed by two measures of chords, each marked with a downward-pointing 'v'. The bass staff continues with eighth notes and includes two measures with rests, also marked with 'v'.

The third system of musical notation. The treble staff starts with two measures of chords marked with 'v', followed by a double bar line and four measures of eighth notes. The bass staff begins with two measures of eighth notes marked with 'v', followed by a double bar line and four measures of eighth notes.

The fourth system of musical notation. The treble staff features four measures of eighth notes, followed by a double bar line and two measures of eighth notes. The bass staff continues with eighth notes throughout the system.

The fifth system of musical notation. The treble staff contains two measures of chords marked with 'v', followed by two measures of eighth notes, two more measures of chords marked with 'v', and a final measure of a chord. A dynamic marking of *f* is placed above the final measure. The bass staff consists of eighth notes throughout the system.

On the Pantation.

Allegro. The Fun begins.

The first system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. The melody in the treble staff is characterized by eighth and sixteenth notes, with some triplet-like patterns. The bass staff provides a steady accompaniment with eighth notes.

The second system continues the piece. The treble staff features a melodic line with some rests and eighth notes. The bass staff maintains a consistent eighth-note accompaniment.

The third system shows a key signature change to one sharp (F#). The treble staff has a more active melodic line with eighth notes and some rests. The bass staff continues with eighth-note accompaniment.

The fourth system features a long, sustained note in the treble staff, possibly a half note or longer, while the bass staff continues with eighth-note accompaniment.

The fifth system concludes the piece. The treble staff has a final cadence with a long note, and the bass staff ends with a rhythmic flourish.

On the Pantation.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords and a melodic line. The bass clef contains a rhythmic accompaniment. A dynamic marking of *ff* is present in the second measure of the bass line.

Second system of musical notation, continuing the piece with similar treble and bass clef notation. The bass line includes several accented notes marked with a ^ symbol.

Third system of musical notation, featuring a treble and bass clef. A dynamic marking of *ff* is present in the second measure of the bass line.

Fourth system of musical notation, continuing the piece with similar treble and bass clef notation. The bass line includes several accented notes marked with a ^ symbol.

Fifth system of musical notation, featuring a treble and bass clef. The piece concludes with a final chord in the treble clef and a final note in the bass clef.

On the Pantation.

PUBLISHED BY AUTHORITY

NAVY DEPARTMENT

Washington, October 18, 1889.

SPECIAL ORDER:

John Philip Sousa, Bandmaster of the Band of the United States Marine Corps, is hereby directed to compile for the use of the Department the National and Patriotic Airs of all Nations.

B. F. TRACY, Secretary of the Navy.

A Collection that should be in the Library of every Student

The National, Patriotic and Typical Airs of All Lands

FOR VOICE AND PIANO

BY JOHN PHILIP SOUSA

DIRECTOR BAND OF THE U. S. MARINE CORPS

Nothing approaching it ever issued before
It embraces a musical journey from Abyssinia to Zanzibar
From the Arctic to the Antarctic

IT has been more or less clearly demonstrated that the characteristics of a people can be determined by a study of their language; that, for example, when we find in South America a primitive race in whose language there is no word expressive of gratitude or indebtedness, we may be reasonably sure that this people entertains no sentiment of gratitude, and has no idea of obligation. Is it wildly venturesome to predict that the time is coming when music will be studied in the same manner that language now is; that, as the science of comparative philology has grown up in a few years past, so a science of comparative melodies or comparative harmony may in a few years come reach a point where we shall know a people's characteristics by its music?

In a vague way we already know that there are melodies typical of races. A certain air suggests one of the Latin peoples, another the sturdy Norseman. Let him who can do so perform an Italian melody upon an instrument, and few of his hearers will make the mistake of supposing it to be Scandinavian. But to know these differences is one thing, while to know why such differences exist is quite another. Knowledge of what in music is typical of the various races of men may be sufficient for the artist, but the scientist must analyze all this and learn why it is typical.

There is doubtless some, perhaps very close, relationship between language and music. A highly educated Chinaman once told me that when he first heard American music he regarded it as the most meaningless and discordant jangling of noises. He could not believe that there was any system in it or that a single note of any of the instruments in an orchestra was pre-conceived. He supposed each performer was scraping or tooting away "on his own hook." The only feature of the performance which seemed to him suggestive of unity being the fact that all the musicians stopped at once; and even this (he thought he detected) was the result of a signal given by the leader with his baton. It was only when he had learned somewhat of our lan-

guage, he said, that he began to appreciate the difference between our music and mere noise. And he maintained that if we should learn his language we would understand the music of his people and find strict method and beautiful harmony in it.

These thoughts, and many more which lead from them, are suggested by a handsomely-printed book of national, patriotic, and typical "Airs of All Lands," published by H. Coleman, Philadelphia, compiled by Mr. John Philip Sousa, the director of the United States Marine Band, and recently published by authority of the Secretary of the Navy. Mr. Sousa had such a compilation in mind for many years and made the best of his opportunities for procuring information of the music of the many lands, but it was only when Secretary Tracy, by a special order, put the stamp of his authority upon the work, that the famous bandmaster found himself supplied with the means necessary to make that work complete. The result of this special order and of this labor of love is a volume which must be regarded as a noteworthy contribution, not merely to the music-stand, but to the library. To sing or to play the airs it contains is to put the book to its poorest use; to study it as the reference book of a profound science is to put it to a nobler and more fitting use.

Turning over the leaves of this book one is struck by the peculiar sameness, or the lack of distinctive character, in the national airs of the world. It would seem that these were all composed upon the same conventional lines; for almost any two of them might exchange nationalities without doing violence to either. But the typical airs, which are taken from the folk-music of the several lands, have a value beyond computation. If character is representable in music, these airs are pictures of the peoples who have adopted them as their own; and it is to this class of music that the student will turn with the greatest expectation and the most satisfactory results. Mr. Sousa has in the past done much for the art of music. By compiling this book he has done something for the science of music.—*Analostan Magazine*.

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HARRY COLEMAN, 228 N. Ninth St., Phila., Pa.

Contents National Airs of all Lands—Continued.

COUNTRY OR TRIBE	AIR	TITLE	FORM OF GOVERNMENT OR LOCATION	COUNTRY OR TRIBE	AIR	TITLE	FORM OF GOVERNMENT OR LOCATION
Ireland	Patriotic	{ Oh, for the swords of former times }	{ Part of the United Kingdom of Great Britain and Ireland }	Prussia	Patriotic	Preussens Vaterland	{ Kingdom, chief state of the German Empire }
Iroquois Indians	Typical	Ige, Ige	{ Located in New York, Quebec and Ontario }	Republic of Columbia	National	- - - - -	Republic
Istria	National	Oll Istria	{ A district of the Austrian Küsten-land Kingdom }	Roumania	Typical	Hora sentimentale	Constitutional Monarchy
Italy	National	Royal March and Fanfare	Kingdom	Roumania	Typical	Shepherd's Dance	Constitutional Monarchy
Italy	Patriotic	The Volunteer's Farewell	Kingdom	Roumania	Typical	Soldier's Dance	Constitutional Monarchy
Italy	Patriotic	The Tri-colored Banner	Kingdom	Roumania	National	Traasca Regele	Constitutional Monarchy
Italy	Patriotic	Garibaldi's Hymn	Kingdom	Russia	National	Lord God, protect the Czar	Absolute Monarchy
Jamaica	National	Kalimba	British possession	Russia	Patriotic	{ High the Cossack's heart is bounding }	Absolute Monarchy
Japan	National	Fou-sô-ka	Empire	Russia	Patriotic	The Cossack	Absolute Monarchy
Japan	Typical	Song of the Boatmen	Empire	Salsburg	Typical	Schnödalpöhl	Duchy of Austria
Japan	Typical	Kimyayo	Empire	Salvador	National	Saludemos la Patria	Republic
Japan	Typical	Fuki	Empire	Samoa	Typical	Esia Samoa	Kingdom
Java	Typical	Surung Dayung	Dutch possession	San Domingo	National	Quis gus ya nosvalientes	Republic
Lapland	Typical	Reindeer, galop fast	{ Territory divided between Russia, Sweden & Norway }	San Marino	National	La Sammarinese	Republic
Lapland	Typical	- - - - -	Republic	Savoy	Typical	- - - - -	A department of France
Liberia	National	All hail, Liberia, hail!	{ Territory divided between Russia and Germany }	Saxony	National	- - - - -	Kingdom of Germany
Lithuania	Typical	The Bride's Farewell	Province of Belgium	Schleswig-Holstein	Patriotic	{ Schleswig-Holstein Me-erumschlungen }	Province of Prussia
Luxemburg	Patriotic	March of the Arabesques	Portuguese possession	Scotland	Patriotic	{ Scots, wha hae wi' Wallace bled }	{ A part of the United Kingdom of Great Britain and Ireland }
Madeira Islands	Typical	If the sea were of oil	Portuguese possession	Scotland	Patriotic	Bonnie Dundee	{ A part of the United Kingdom of Great Britain and Ireland }
Madeira Islands	Typical	Oh Fontes	Portuguese possession	Scotland	Patriotic	{ Blue bonnets over the border }	{ A part of the United Kingdom of Great Britain and Ireland }
Madeira Islands	Typical	Gold cannot purchase	Portuguese possession	Servia	National	God in His goodness	Kingdom
Madeira Islands	Typical	What a Rosebud	Portuguese possession	Servia	Patriotic	Rise, Servians	Kingdom
Madeira Islands	Typical	Look at Jane	Portuguese possession	Siam	National	- - - - -	Absolute Monarchy
Madeira Islands	Typical	City Girls	Portuguese possession	Siam	Typical	- - - - -	Absolute Monarchy
Malta	Patriotic	Diáísá Maltese	British possession	Silesia	Typical	Tell me, pray	Duchy of Austria-Hungary
Manipur	Typical	Thowrani Roop	Kingdom	Slavonia	Typical	Is on earth another	{ Titular kingdom of Austria-Hungary }
Marhatta	Typical	- - - - -	{ Part of British Empire in India }	Spain	National	Hymn de Riego	Kingdom
Marianna Islands	Typical	Hasngon gof dya	Spanish possession	Spain	Patriotic	The Royal March	Kingdom
Martinique	Typical	No. 1	French possession	St. Paul de Loando	Typical	- - - - -	Portuguese possession
Martinique	Typical	No. 2	French possession	Styria	Typical	The lofty mountains	{ A duchy and crown land of Austria-Hungary }
Martinique	Typical	No. 3	French possession	Sweden	National	Ur Svenska hjertans	Kingdom
Martinique	Typical	No. 4	French possession	Switzerland	National	Rufst du, mein Vaterland	Federal Republic
Martinique	Typical	No. 5	French possession	Switzerland	Typical	Herdsmen's Song	Federal Republic
Martinique	Typical	No. 6	French possession	Switzerland	Typical	{ Departure for the Alps in Spring }	Federal Republic
Mexico	National	{ Mexicanos, al grito de guerra }	Republic	Switzerland	Typical	Song of the Shepherds	Federal Republic
Moldavia	Typical	- - - - -	{ Principality, part of Roumania }	Syria	Typical	- - - - -	{ A division of Asiatic Turkey }
Montenegro	National	{ Ohamo, ohamo za oppa oha }	Absolute hereditary monarchy	Traman Island	Typical	- - - - -	Located in the Arou Group
New Zealand	Patriotic	God defend New Zealand	British possession	Transvaal	National	Do you know that people	Republic
Nicaragua	National	- - - - -	Republic	Transvaal	Patriotic	The Four-Color	Republic
Nicaragua	Patriotic	Robert Sacasa	Republic	Transvaal	Patriotic	The Four-Color	Republic
Norway	National	- - - - -	Kingdom	Trieste	National	Viva San Giusto	{ A district of Austrian Kusterland }
Norway	Patriotic	Sonner af Norge	Kingdom	Turkey	National	Hamidie	Empire
Nukahivah Island	Typical	- - - - -	French possession	Turkey	Patriotic	{ Our God, our God, save to us our Sultan }	Empire
Orange Free State	National	{ Heft, Burgers, 't lied der vrijheid }	Republic	Turkey	Patriotic	Once the Sultan	Empire
Persia	National	Salamati Shah	Despotic Monarchy	Turkey	Typical	Dechme Daghi	Empire
Peru	National	{ Somos libres, seámoslo siempre }	Republic	Turkey	Typical	Charki	Empire
Pfalz	Typical	{ The Hunter of the Palatinate }	Part of German Empire	Turkey	Typical	Andreas Hofer	{ Crown-land of Austria Hungary }
Pfalz	Typical	- - - - -	Part of German Empire	Tyrol	National	- - - - -	- - - - -
Phillipine Islands	Typical	Pandanguham	Spanish possession	United States of Brazil	National	{ Hymno da Proclamacao da Republica }	Republic
Phillipine Islands	Typical	Bayuhan	Spanish possession	Uruguay	National	{ Himno Nacional de la Republica Oriental del Uruguay }	Republic
Phillipine Islands	Typical	Palimos	Spanish possession	Vancouver Indians	Typical	Waich ee	Located in N.W. America
Phillipine Islands	Typical	Cundiman	Spanish possession	Venezuela	National	Gloria al bravo pueblo	Republic
Phillipine Islands	Typical	Auit	Spanish possession	Waldeck	National	- - - - -	Principality of Germany
Phillipine Islands	Typical	Cumentang	Spanish possession	Wales	Patriotic	{ Rhyfelgyrch gwyr Harlech }	{ Principality, part of Great Britain }
Phillipine Islands	Typical	Virgoire	Spanish possession	Wallachia	National	- - - - -	Part of Roumania
Phillipine Islands	Typical	Balinta	Spanish possession	Weimar	National	- - - - -	Grand Duchy of German Empire
Phillipine Islands	Typical	Pasion	Spanish possession	Westphalia	Typical	{ Es stehen drei Sterne am Himmel }	Province of Prussia
Phillipine Islands	Typical	Taguelaylay	Spanish possession	Wurtemberg	National	- - - - -	Kingdom of German Empire
Phillipine Islands	Typical	Dalit	Spanish possession	Yap Island	Typical	- - - - -	Spanish possession
Phillipine Islands	Typical	Zapateado	Spanish possession	Zamboanga	Typical	- - - - -	Spanish possession
Phillipine Islands	Typical	Bantayanun	Spanish possession	Zanzibar	National	The Sultan's Hymn	Empire
Phillipine Islands	Typical	Jele-Jele	Spanish possession				
Phillipine Islands	Typical	Holona	Spanish possession				
Phillipine Islands	Typical	Balitao	Spanish possession				
Phillipine Islands	Typical	Cabequingan	Spanish possession				
Phillipine Islands	Typical	Paruparuhan	Spanish possession				
Phillipine Islands	Typical	Talindao	Spanish possession				
Poland	Patriotic	{ Poland's not yet dead in slavery }	Part of Russian Empire				
Ponca Indians	Typical	Love Song	Located in Indian Ter.				
Portugal	National	Hymn de Acclamation	Kingdom				
Prussia	National	Heil dir im Siegerkranz	{ Kingdom, chief state of the German Empire }				

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There is doubtless some, perhaps very close, relationship between language and music. A highly educated Chinaman once told me that when he first heard American music he regarded it as the most meaningless and discordant jangling of noises. He could not believe that there was any system in it or that a single note of any of the instruments in an orchestra was pre-conceived. He supposed each performer was scraping or tooting away "on his own hook." The only feature of the performance which seemed to him suggestive of unity being the fact that all the musicians stopped at once; and even this (he thought he detected) was the result of a signal given by the leader with his baton. It was only when he had learned somewhat of our lan-

guage, he said, that he began to appreciate the difference between our music and mere noise. And he maintained that if we should learn his language we would understand the music of his people and find strict method and beautiful harmony in it.

These thoughts, and many more which lead from them, are suggested by a handsomely-printed book of national, patriotic, and typical "Airs of All Lands," published by H. Coleman, Philadelphia, compiled by Mr. John Philip Sousa, the director of the United States Marine Band, and recently published by authority of the Secretary of the Navy. Mr. Sousa had such a compilation in mind for many years and made the best of his opportunities for procuring information of the music of the many lands, but it was only when Secretary Tracy, by a special order, put the stamp of his authority upon the work, that the famous bandmaster found himself supplied with the means necessary to make that work complete. The result of this special order and of this labor of love is a volume which must be regarded as a noteworthy contribution, not merely to the music-stand, but to the library. To sing or to play the airs it contains is to put the book to its poorest use; to study it as the reference book of a profound science is to put it to a nobler and more fitting use.

Turning over the leaves of this book one is struck by the peculiar sameness, or the lack of distinctive character, in the national airs of the world. It would seem that these were all composed upon the same conventional lines; for almost any two of them might exchange nationalities without doing violence to either. But the typical airs, which are taken from the folk-music of the several lands, have a value beyond computation. If character is representable in music, these airs are pictures of the peoples who have adopted them as their own; and it is to this class of music that the student will turn with the greatest expectation and the most satisfactory results. Mr. Sousa has in the past done much for the art of music. By compiling this book he has done something for the science of music.—*Anatolian Magazine*.

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