

Hands Across The Sea

Concert March

John Philip Sousa

edited by
John R. Bourgeois

1 Full Score	1 Eb Clarinet	3 Bb Solo Cornet and Cornet 1
1 Piccolo	3 Bb Clarinet 1	3 Bb Cornet 2
3 Flute 1	3 Bb Clarinet 2	3 Bb Cornet 3
3 Flute 2	3 Bb Clarinet 3	2 Bb Trumpets 1 and 2
1 Oboe 1	2 Bass Clarinet	1 Horn in F 1
1 Oboe 2	2 Alto Saxophone 1	1 Horn in F 2
1 Bassoon 1	2 Alto Saxophone 2	1 Horn in F 3
1 Bassoon 2	2 Tenor Saxophone	1 Horn in F 4
	2 Baritone Saxophone	3 Trombone 1
		2 Trombone 2
		2 Trombone 3
		2 Euphonium B.C.
		2 Euphonium T.C.
		5 Tuba
4 Percussion: Snare Drum, Bass Drum, Crash Cymbals		
2 Bells and Triangle		

Extra Part - P3017631

• THE BOURGEOIS EDITIONS •

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Program Notes

John Philip Sousa and his Sousa Band played at Philadelphia's Academy of Music on April 21, 1889. The program included a new march, *Hands Across the Sea* to which the audience responded wildly and the march had to be repeated three times. When Sousa was questioned regarding the inspiration for the march, he suggested that it was inspired by an incident in the Spanish American War when Captain Chichester of the British Navy came to the support of Admiral Dewey at Manila Bay.

As director of the Marine Band, I have played *Hands Across the Sea* on numerous occasions and I have used the march as an unofficial passport for occasions such as the Hundredth anniversary of the dedication of the Statue of Liberty and the International Parade of the Tall Ships (1986), the first overseas appearances of the band in Ireland (1986) and Norway (1989), and its historic tour of the former Soviet Union (1990).

I feel it appropriate that Sousa's *Hands Across the Sea* has been designated the official march of the Inaugural Cuba/US Wind Band Symposium to be held in Havana, Cuba in May of 2017 and I have edited a new edition of the march for the event.

John R. Bourgeois, Colonel (ret.) USMC
Director Emeritus, US Marine Band
Musical Director, Cuba/Us Wind Band Symposium

About the Arranger

The career of Col. Bourgeois, the 25th director of the United States Marine Band, spanned nine presidential administrations, from Eisenhower to Clinton. He retired from the Marine Corps after serving as the band's director and music advisor to the White House for 17 years.

He joined the Marine Corps in 1956 and joined "The President's Own" U.S. Marine Band in 1958, serving as a French horn player and staff arranger. He became director of the band in 1979, and served in that capacity until his retirement in 1996.

Under his leadership, the Marine Band presented its first overseas performances. In 1990, Col. Bourgeois led the band on a historic 18-day concert tour of the former Soviet Union. Col. Bourgeois directed 19 national concert tours - a tradition started by John Philip Sousa in 1891.

Since his retirement, he has continued to be extremely active as a guest conductor and clinician and is also an Artist-in-Residence at his alma mater, Loyola University.

Hands Across the Sea

John Philip Sousa

edited by John R. Bourgeois

ASCAP

March tempo $\text{♩} = 120$

March

5

(Picc. 8va unless otherwise indicated)

Fl. 1 only + Piccolo

Flute 1 and Piccolo

Flute 2

Oboe 1 2

Bassoon 1 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2 3

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

March tempo $\text{♩} = 120$

B♭ Solo Cornet and Cornet 1

B♭ Cornet 2 3

Trumpet 1 2

Horn in F 1 2

Horn in F 3 4

Trombone 1 2

Trombone 3

Euphonium

Tuba

Percussion
Snare Drum, Bass Drum,
Crash Cymbals

Bells and Triangle

2 3 4 5 6 7

Fl. 1 and Picc.

Fl. 2

Ob. 1/2

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cor. 1

Cor. 2/3

Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Perc.

Bls.

1. 2.

sfz *ff*

a2

choke

15 16 17 18 19 20 21

Fl. 1 and Picc. *ff*

Fl. 2 *ff*

Ob. 1 2 *ff*

Bsn. 1 2 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 3 *ff*

B. Cl. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Cor. 1 *ff*

Cor. 2 3 *ff*

Tpt. 1 2 *ff*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tbn. 1 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Perc. *ff*

Bls. *ff*

Solo Cor.

Cor. 1 (section)

Bells

22 23 24 25 26 27 28 29 *ff*

30

Fl. 1 and Picc.

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cor. 1

Cor. 2

Cor. 3

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Bls.

Cor. 1 (section)

Solo Cor.

1.

a2

30 31 32 33 34 35 36 37

2. **39 Trio**

Fl. 1 and Picc. *p*

Fl. 2 *p*

Ob. 1 *p* *a2*

Ob. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

Cor. 1 *p*

Cor. 2 *p*

Cor. 3 *p*

Tpt. 1

Tpt. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Perc. *p*

Triangle

Bls. *p*

38 39 40 41 42 43 44

6

47

Fl. 1 and Picc.

Fl. 2

Ob. 1/2

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cor. 1

Cor. 2/3

Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Perc.

Bls.

45 46 47 48 49 50 51

Picc. and Fl. 1 a2 (Picc. 8va to the end)

64

Fl. 1 and Picc.

Fl. 2

Ob. 1 2

Bsn. 1 2

E♭ Cl.

Cl. 1

Cl. 2 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

64

Cor. 1

Cor. 2 3

Tpt. 1 2

Hn. 1 2

Hn. 3 4

Tbn. 1 2

Tbn. 3

Euph.

Tuba

Perc.

Bls.

59 60 61 62 63 64 65 66 67

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include Fl. 1 and Picc., Fl. 2, Ob. 1 and 2, Bsn. 1 and 2, Eb Cl., Cl. 1 and 2, B. Cl., A. Sax. 1 and 2, T. Sax., B. Sax., Cor. 1 and 2, Tpt. 1 and 2, Hn. 1, 2, 3, and 4, Tbn. 1, 2, and 3, Euph., Tuba, Perc., and Bls. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *ff*, *p-ff*). A large, diagonal watermark reading "Wingert-Jones Publications" is overlaid across the entire page. The page number "72" is visible in the top right corner.

Fl. 1 and Picc.

Fl. 2

Ob. 1
2

Bsn. 1
2

E♭ Cl.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cor. 1

Cor. 2
3

Tpt. 1
2

Hn. 1
2

Hn. 3
4

Tbn. 1
2

Tbn. 3

Euph.

Tuba

Perc.

Bls.

75 76 77 78 79 80 81

This image shows a page of a musical score, likely for a large orchestra and choir. The score is written for multiple staves, including woodwinds (Flutes, Oboes, Bassoons, Clarinets, Saxophones, Cor Anglais), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), percussion (Percussion, Bass Drum), and vocal parts (Soprano, Alto, Tenor, Bass). The music is in 4/4 time and features a variety of melodic and harmonic textures. A large watermark reading "Preview Only" and "Jones Publications" is overlaid diagonally across the page. The page number "82" is visible in the bottom left corner.