

# Across The Danube

## String Quintet

*Piano, Bass Guitar, Percussion & Drums optional*

Arr.: Jirka Kadlec

## John Philip Sousa

EMR 99268

1<sup>st</sup> Violin  
2<sup>nd</sup> Violin  
Viola (or 3<sup>rd</sup> Violin)  
1<sup>st</sup> Violoncello  
2<sup>nd</sup> Violoncello / Contrabass

Score / Partitur / Direction

Piano (*optional*)

Bass Guitar (*optional*)

Tambourine (*optional*)

Drums (*optional*)

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# Across The Danube

*John Philip Sousa (Arr.: Jirka Kadlec)*

## **English:**

John Philip Sousa – *Across The Danube* is a work inspired by the energy and military style characteristic of his writing. It belongs to the tradition of programmatic pieces evoking historical and heroic episodes. The music depicts a symbolic crossing of the Danube River, blending tension, drive, and lyricism. It features Sousa's typical rhythmic clarity and effective, direct musical language. Themes alternate between solemn passages and more brilliant episodes, creating strong dramatic contrasts. The arrangement by Jirka Kadlec highlights the work's dynamism and transparency. His treatment modernizes and broadens the sonic scope while respecting the original spirit.

The piece conveys a constant sense of forward motion, like a musical narrative in progress. *Across The Danube* stands as an evocative work, both energetic and storytelling in nature.

## **Français:**

John Philip Sousa – *Across The Danube* est une œuvre inspirée par l'énergie et le style militaire caractéristique de son écriture.

Elle s'inscrit dans la tradition des pièces narratives évoquant des épisodes historiques et héroïques. La musique illustre une traversée symbolique du Danube, mêlant tension, élan et lyrisme. On y retrouve la clarté rythmique et l'efficacité orchestrale propres à l'esthétique de Sousa. Les thèmes alternent entre passages solennels et épisodes plus brillants, créant un fort contraste dramatique. L'arrangement de Jirka Kadlec met en valeur la dynamique et la lisibilité de l'œuvre originale. Son travail permet de moderniser et d'élargir la portée sonore tout en respectant l'esprit initial. L'ensemble dégage une impression de mouvement constant, comme un récit musical en marche.

*Across The Danube* se présente ainsi comme une pièce évocatrice, à la fois énergique et narrative.

## **Deutsch:**

John Philip Sousa – *Across The Danube* ist ein Werk, das von der Energie und dem militärischen Stil seines Schaffens inspiriert ist. Es gehört zur Tradition programmatischer Musik, die historische und heroische Episoden darstellt. Die Musik schildert eine symbolische Überquerung der Donau und verbindet Spannung, Vorwärtsdrang und Lyrik. Typisch sind Sousas rhythmische Klarheit und eine direkte, wirkungsvolle Tonsprache. Die Themen wechseln zwischen feierlichen und brillanten Abschnitten und erzeugen starke Kontraste. Die Bearbeitung von Jirka Kadlec hebt die Dynamik und Transparenz des Werkes hervor. Seine Fassung modernisiert und erweitert den Klangraum, ohne den ursprünglichen Charakter zu verändern. Das Stück vermittelt ein kontinuierliches Gefühl von Bewegung, wie eine musikalische Erzählung.

*Across The Danube* präsentiert sich als eindrucksvolles Werk, zugleich energiegeladen und erzählerisch.



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# Across The Danube

John Philip Sousa  
Arr.: Jirka Kadlec

Tempo di Marcia

2 3 4 **A** 5 6

Musical score for measures 1-6. The score includes parts for 1st Violin, 2nd Violin, Viola or 3rd Violin, 1st Violoncello, 2nd Violoncello / Contrabass, Piano (optional), Bass Guitar (optional), Tambourine (optional), and Drums (optional). The key signature is one sharp (F#) and the time signature is 8/8. Dynamics range from *ff* to *p*. A section marker 'A' is placed above measure 4. The score ends with a double bar line and a repeat sign.

Musical score for measures 7-13. The score includes parts for Vln.1, Vln.2, Vla., Vcl.1, Vcl.2/Ctb., Pno., Bass, Tamb., and Dr. The key signature is one sharp (F#) and the time signature is 8/8. Dynamics range from *f* to *p*. The score ends with a double bar line and a repeat sign.

EMR 99268

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Musical score for measures 14-20. The score includes staves for Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2/Contrabass, Piano, Bass, Tambourine, and Drums. Dynamics include *f* and *p*. A first ending bracket is present at the end of measure 20.



**B**

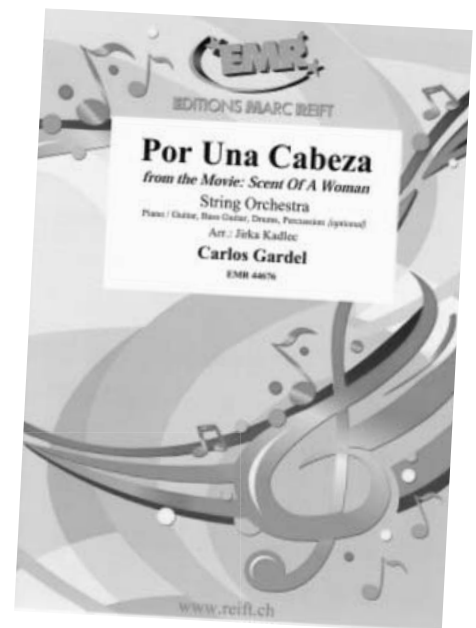
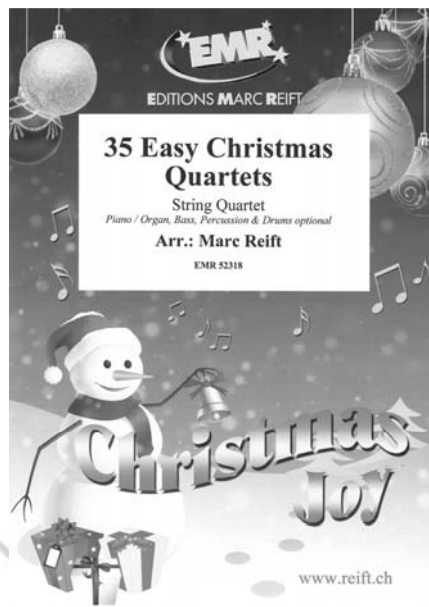
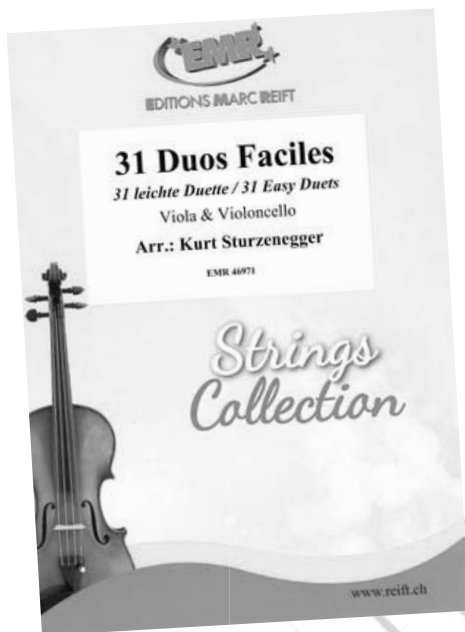
Musical score for measures 21-27. The score includes staves for Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2/Contrabass, Piano, Bass, Tambourine, and Drums. Dynamics include *ff*. A second ending bracket is present at the beginning of measure 21.

Musical score for measures 28-34. The score includes staves for Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2/Contrabass, Piano, Bass, Tambourine, and Drums. The key signature is two sharps (F# and C#). The score features various musical notations including slurs, accents, and dynamic markings.



Musical score for measures 35-41. The score includes staves for Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2/Contrabass, Piano, Bass, Tambourine, and Drums. The key signature is two sharps (F# and C#). The score features various musical notations including slurs, accents, and dynamic markings such as *p* (piano).

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