

Across The Danube

4 Trumpets or Cornets

Piano, Bass Guitar, Percussion & Drums optional

Arr.: Jirka Kadlec

John Philip Sousa

EMR 99281

1. Trumpet or Cornet B^b + E^b
2. Trumpet or Cornet B^b
3. Trumpet or Cornet B^b
4. Trumpet or Cornet B^b

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 through 6. The score includes parts for 1. B♭ Trumpet or Cornet, 2. B♭ Trumpet or Cornet, 3. B♭ Trumpet or Cornet, 4. B♭ Trumpet or Cornet, Piano (optional), Bass Guitar (optional), Tambourine (optional), and Drums (optional). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *ff* and *p*. A rehearsal mark 'A' is placed above measure 4. The score ends with a double bar line and a repeat sign.



7

8

9

10

11

12

13

Musical score for measures 7 through 13. The score includes parts for 1. Trumpet, 2. Trumpet, 3. Trumpet, 4. Trumpet, Pno., Bass, Tamb., and Dr. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *f* and *p*. The score ends with a double bar line and a repeat sign.

EMR 99281

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Musical score for measures 14-20. The score includes staves for four vocal parts (1., 2., 3., 4.), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 14-16 feature a vocal melody with a fermata over the final note. Measures 17-20 show a continuation of the vocal melody with a first ending bracket over measures 19 and 20. Dynamic markings include *f* (forte) and *p* (piano).



Musical score for measures 21-27. The score includes staves for four vocal parts (1., 2., 3., 4.), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 21 is marked with a first ending bracket and a *ff* (fortissimo) dynamic. Measure 22 is marked with a **B** (Bossa Nova) section. Measures 23-27 show a continuation of the vocal melody with a *ff* dynamic. Dynamic markings include *ff* (fortissimo).

Musical score for measures 28-34. The score includes staves for four vocal parts (1., 2., 3., 4.), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a consistent rhythmic pattern of eighth notes. The drums play a steady beat with snare and bass drum. The tambourine is marked with a slash and a number (7-13), indicating it is to be played. Dynamics include *p* (piano) in the vocal parts.



Musical score for measures 35-41. The score includes staves for four vocal parts (1., 2., 3., 4.), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. A section change is indicated by a 'C' in a box above measure 38. The piano part continues with its rhythmic pattern. The drums play a steady beat. The tambourine is marked with a slash and a number (14-15), indicating it is to be played. Dynamics include *p* (piano) in the vocal parts.

Musical score for measures 42-48. The score includes staves for 1. (Vocal), 2. (Vocal), 3. (Vocal), 4. (Vocal), Pno. (Piano), Bass, Tamb. (Tambourine), and Dr. (Drums). Dynamics range from piano (p) to forte (f).



Musical score for measures 49-54. The score includes staves for 1. (Vocal), 2. (Vocal), 3. (Vocal), 4. (Vocal), Pno. (Piano), Bass, Tamb. (Tambourine), and Dr. (Drums). Dynamics range from piano (p) to fortissimo (ff). The score includes first and second endings for measures 53 and 54.

TRIO

55

56

57

58

59

Musical score for measures 55-59. The score includes staves for Violin I, Violin II, Violoncello, Double Bass, Piano, Tambourine, and Drums. The key signature is B-flat major. The tempo is marked *ff* (fortissimo). The piano part features a rhythmic accompaniment of eighth notes. The strings play a melodic line with slurs. The percussion parts are indicated with slash marks and numbers 2, 3, 4, 5.



60

61

62

63

64

Musical score for measures 60-64. The score includes staves for Violin I, Violin II, Violoncello, Double Bass, Piano, Tambourine, and Drums. The key signature is B-flat major. The tempo is marked *ff* (fortissimo). The piano part continues with its rhythmic accompaniment. The strings play a melodic line with slurs. The percussion parts are indicated with slash marks and numbers 6, 7, 2.

1. *p*

2. *mf*

3. *p*

4. *p*

Pno. *p*

Bass *p*

Tamb. *p*

Dr. *p*



D

1. *p*

2. *mf*

3. *p*

4. *p*

Pno. *p*

Bass *p*

Tamb. *p*

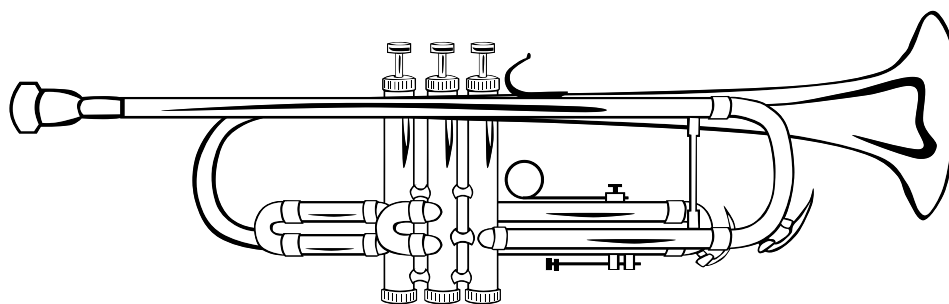
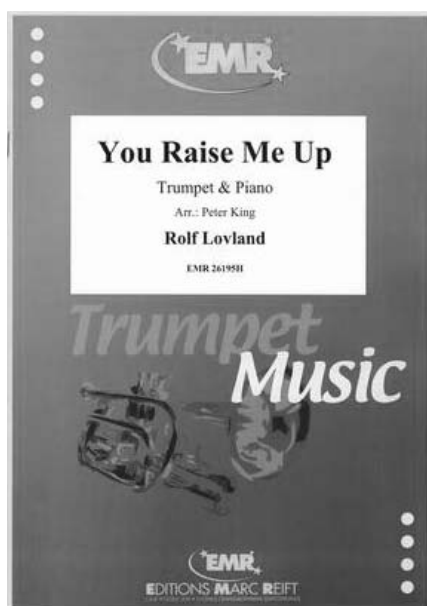
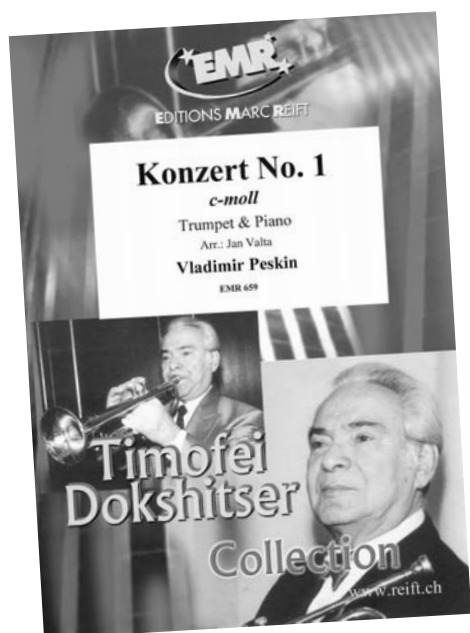
Dr. *p*

Musical score for measures 76-80. The score includes staves for four vocal parts (1-4), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). Measure 78 is marked with a large 'E' in a box. Dynamics include *ff* and *f*.



Musical score for measures 81-86. The score includes staves for four vocal parts (1-4), Piano (Pno.), Bass, Tambourine (Tamb.), and Drums (Dr.). Dynamics include *f* and *ff*.

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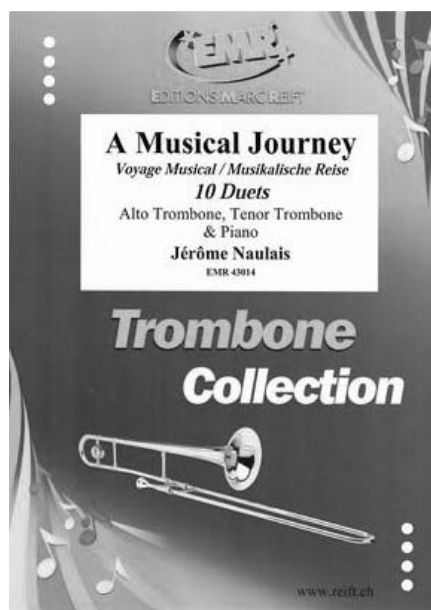
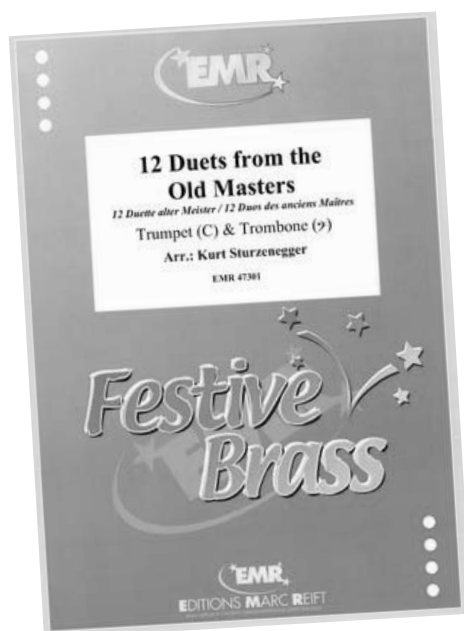


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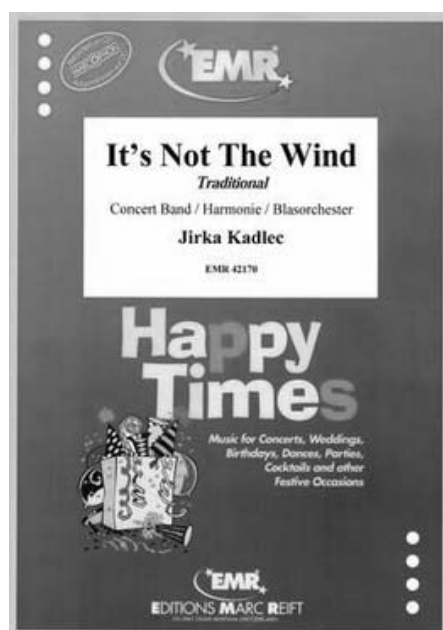


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