

Across The Danube

Bassoon & Piano

Arr.: Bertrand Moren

John Philip Sousa

EMR 98607

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Across The Danube

John Philip Sousa

English: Composed by John Philip Sousa, *Across The Danube* is a brilliant and elegant march that showcases the composer's gift for memorable melodies and dynamic writing. The work evokes the atmosphere of the regions along the Danube, one of Europe's great rivers, rich in history and culture. Its noble yet spirited character creates a sense of movement and travel. Contrasts between the different sections bring variety and maintain interest throughout the piece. As in many of Sousa's works, rhythm plays a central role and contributes to its infectious energy. The melody is clear and expressive, unfolding naturally and confidently. The composition highlights a rich palette of musical colors and a balance between power and elegance. This work perfectly illustrates Sousa's mastery of the concert march. To this day, *Across The Danube* continues to captivate audiences with its enthusiasm, refinement, and evocative character.

Français: Composée par John Philip Sousa, *Across The Danube* est une marche brillante et élégante qui reflète le talent du compositeur pour les mélodies mémorables et l'écriture dynamique. L'œuvre évoque l'atmosphère des régions traversées par le Danube, grand fleuve européen chargé d'histoire et de culture. Son caractère à la fois noble et entraînant crée une impression de mouvement et de voyage. Les contrastes entre les différentes sections apportent variété et intérêt tout au long de la pièce. Comme dans de nombreuses œuvres de Sousa, le rythme joue un rôle essentiel et contribue à son énergie communicative. La mélodie, claire et expressive, se développe avec naturel et assurance. L'écriture met en valeur la richesse des couleurs sonores et l'équilibre entre puissance et élégance. Cette œuvre illustre parfaitement le savoir-faire de Sousa dans l'art de la marche de concert. Aujourd'hui encore, *Across The Danube* séduit le public par son enthousiasme, son raffinement et son souffle évocateur.

Deutsch: Das von John Philip Sousa komponierte Werk *Across The Danube* ist ein brillanter und eleganter Marsch, der das Talent des Komponisten für einprägsame Melodien und eine dynamische Schreibweise widerspiegelt. Das Werk erinnert an die Atmosphäre der Regionen entlang der Donau, eines großen europäischen Flusses voller Geschichte und Kultur. Sein zugleich würdevoller und mitreißender Charakter vermittelt den Eindruck von Bewegung und Reise. Die Kontraste zwischen den verschiedenen Abschnitten sorgen für Abwechslung und Interesse während des gesamten Stücks. Wie in vielen Werken von Sousa spielt der Rhythmus eine zentrale Rolle und trägt zu seiner mitreißenden Energie bei. Die klare und ausdrucksstarke Melodie entfaltet sich auf natürliche und selbstbewusste Weise. Die Komposition hebt den Reichtum der Klangfarben sowie das Gleichgewicht zwischen Kraft und Eleganz hervor. Dieses Werk veranschaulicht auf eindrucksvolle Weise Sousas Meisterschaft in der Kunst des Konzertmarsches. Noch heute begeistert *Across The Danube* das Publikum durch seinen Schwung, seine Raffinesse und seine bildhafte Ausdruckskraft.



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Across The Danube

John Philip Sousa

Arr.: Bertrand Moren

Tempo di Marcia

A

Sheet music for Bassoon and Piano, measures 1 through 17.

Measures 1-5: Bassoon and Piano. Bassoon starts with a *p* (piano) dynamic. Piano starts with a *ff* (fortissimo) dynamic. Measure 5 ends with a repeat sign and a *p* dynamic for the next system.

Measures 6-11: Bassoon and Piano. Bassoon has a *f* (forte) dynamic. Piano has a *f* dynamic. Measure 11 ends with a repeat sign and a *p* dynamic for the next system.

Measures 12-16: Bassoon and Piano. Bassoon has a *p* dynamic. Piano has a *p* dynamic. Measure 16 ends with a repeat sign and a *f* dynamic for the next system.

Measures 17-18: Bassoon and Piano. Bassoon has a *f* dynamic. Piano has a *f* dynamic. Measure 18 ends with a repeat sign and a *p* dynamic for the next system.

Measures 19-20: Bassoon and Piano. Bassoon has a *p* dynamic. Piano has a *p* dynamic. Measure 20 ends with a repeat sign and a *ff* dynamic for the next system.

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Musical score for measures 22-27, section B. The score is written for a piano with a single bass line and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked *ff* (fortissimo). The bass line consists of a series of eighth notes, mostly on the F# and G notes, with some rests. The grand staff features a complex, rhythmic pattern of chords and single notes, primarily on the F# and G notes, with some rests. The pattern is repeated across the six measures.

28

Musical score for measures 28-33. The score is written for a piano with a single bass line and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked *ff* (fortissimo). The bass line consists of a series of eighth notes, mostly on the F# and G notes, with some rests. The grand staff features a complex, rhythmic pattern of chords and single notes, primarily on the F# and G notes, with some rests. The pattern is repeated across the six measures.

34

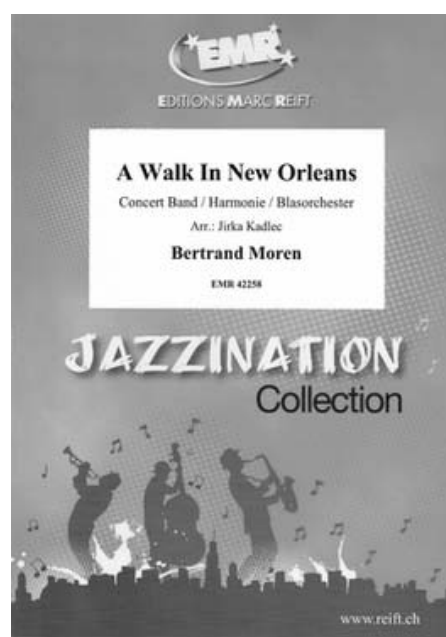
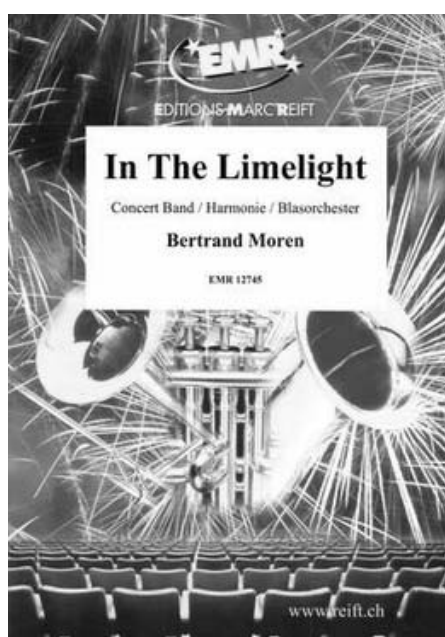
C

Musical score for measures 34-38, section C. The score is written for a piano with a single bass line and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked *p* (piano). The bass line consists of a series of eighth notes, mostly on the F# and G notes, with some rests. The grand staff features a complex, rhythmic pattern of chords and single notes, primarily on the F# and G notes, with some rests. The pattern is repeated across the five measures.

39

Musical score for measures 39-43. The score is written for a piano with a single bass line and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked *p* (piano). The bass line consists of a series of eighth notes, mostly on the F# and G notes, with some rests. The grand staff features a complex, rhythmic pattern of chords and single notes, primarily on the F# and G notes, with some rests. The pattern is repeated across the five measures.

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