The Complete Marches of John Philip Sousa

Vol. 1 No. 4

Across the Danube

March

(1877)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

“Across the Danube” (1877)

The Danube River was one of the borders of the Ottoman Empire, which was regularly at war with czarist Russia. In their fourth extended war, the Russians gained one decisive victory by crossing the Danube in June and July, 1877. Sousa credits the inspiration for “Across the Danube” to one such victory of Christendom over the Turks, and it was probably the news of this particular battle which caught his fancy.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 39. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these marches.

The Complete Marches of John Philip Sousa appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King.”

Performance practices that deviate from the original printed indications are described below and appear in [brackets] *in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.*

First strain (m. 5-21): Added percussion accents work well in m. 11-12 to punctuate the *forte* portion of this strain.

Trio (m. 55-end): This trio extends to the end of the march and has plenty of dynamic variation as originally printed. An added percussion accent in m. 62 matches the accents in the melody and additional percussion accents may be added to beats two of m. 78 and 85. The original articulations in the decorative sixteenth note figures from m. 71 to the end are somewhat awkward to perform and have been changed to slur into the quarter notes on each beat.

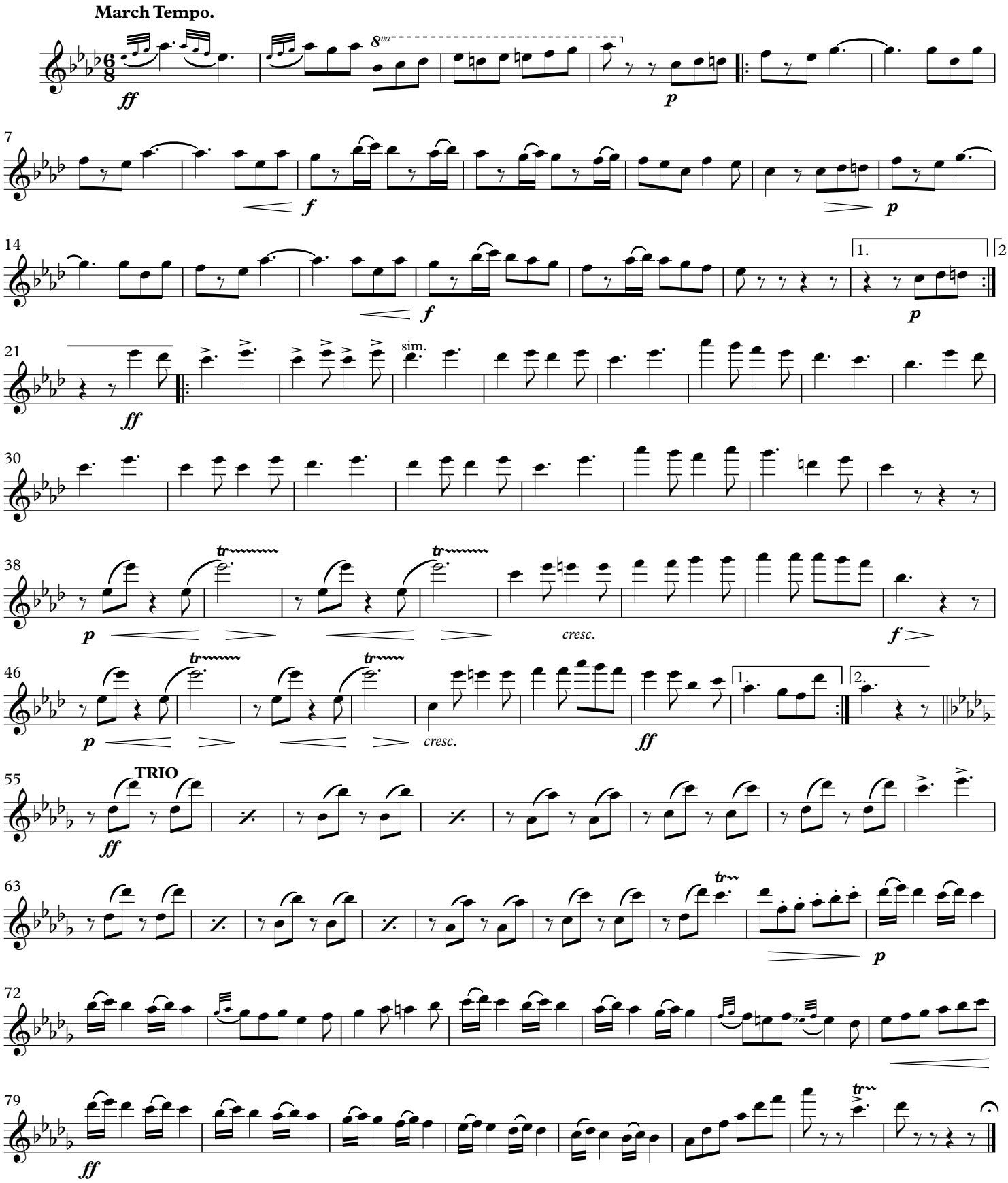
March

ACROSS THE DANUBE

Piccolo (Flute)

(1877)

JOHN PHILIP SOUSA



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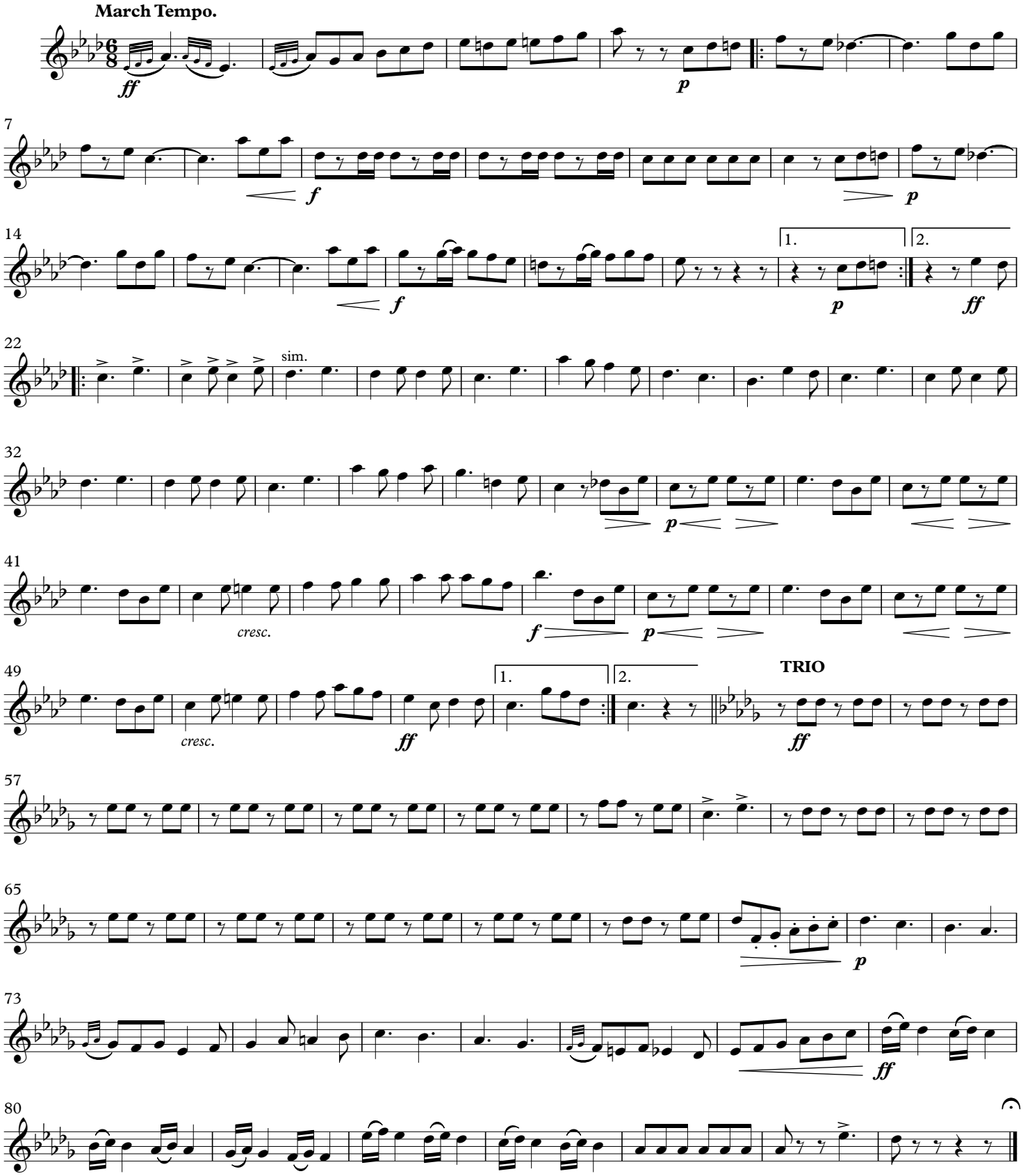
March

ACROSS THE DANUBE

(1877)

1st Oboe

JOHN PHILIP SOUSA



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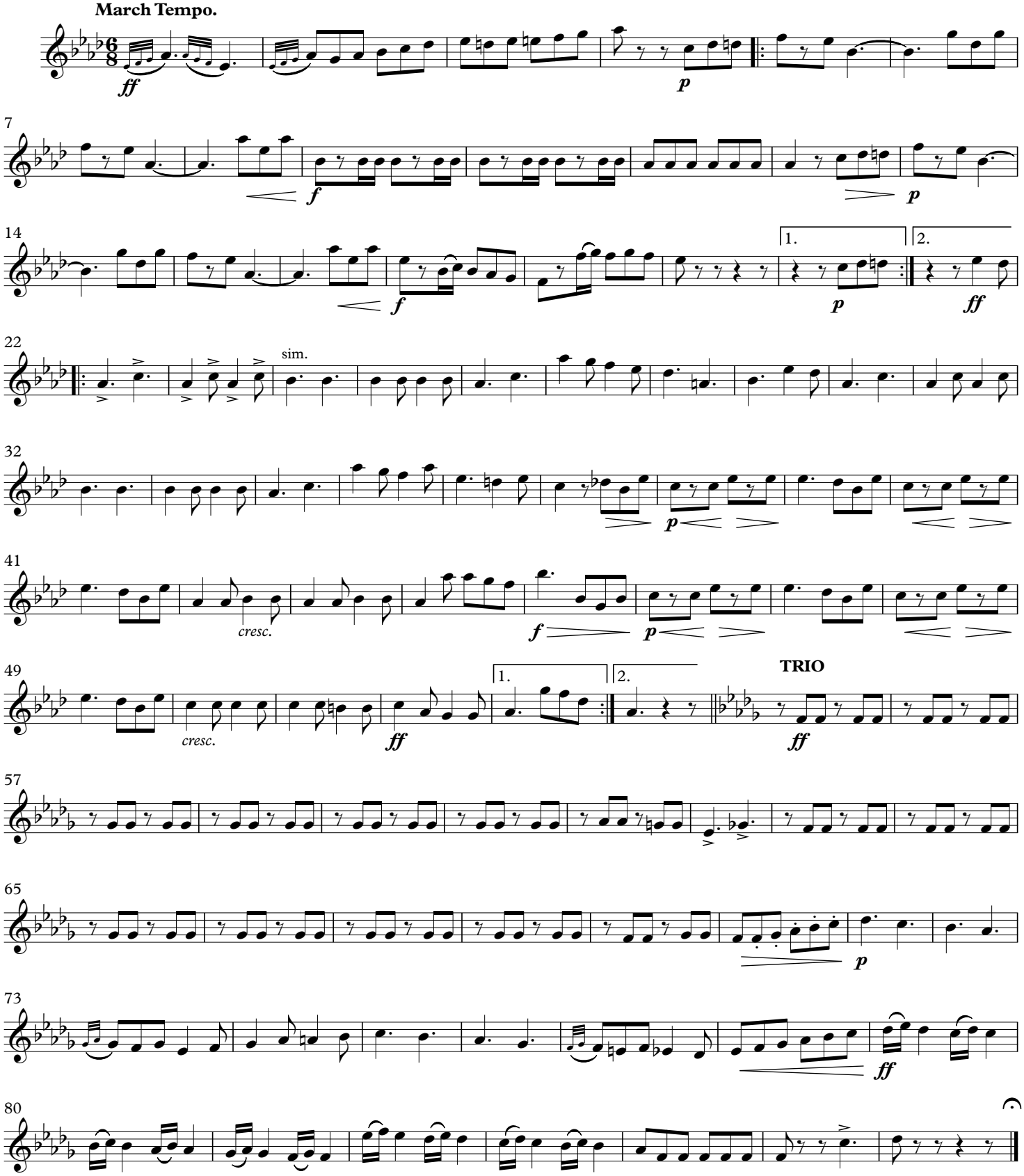
March

ACROSS THE DANUBE

(1877)

2nd Oboe

JOHN PHILIP SOUSA



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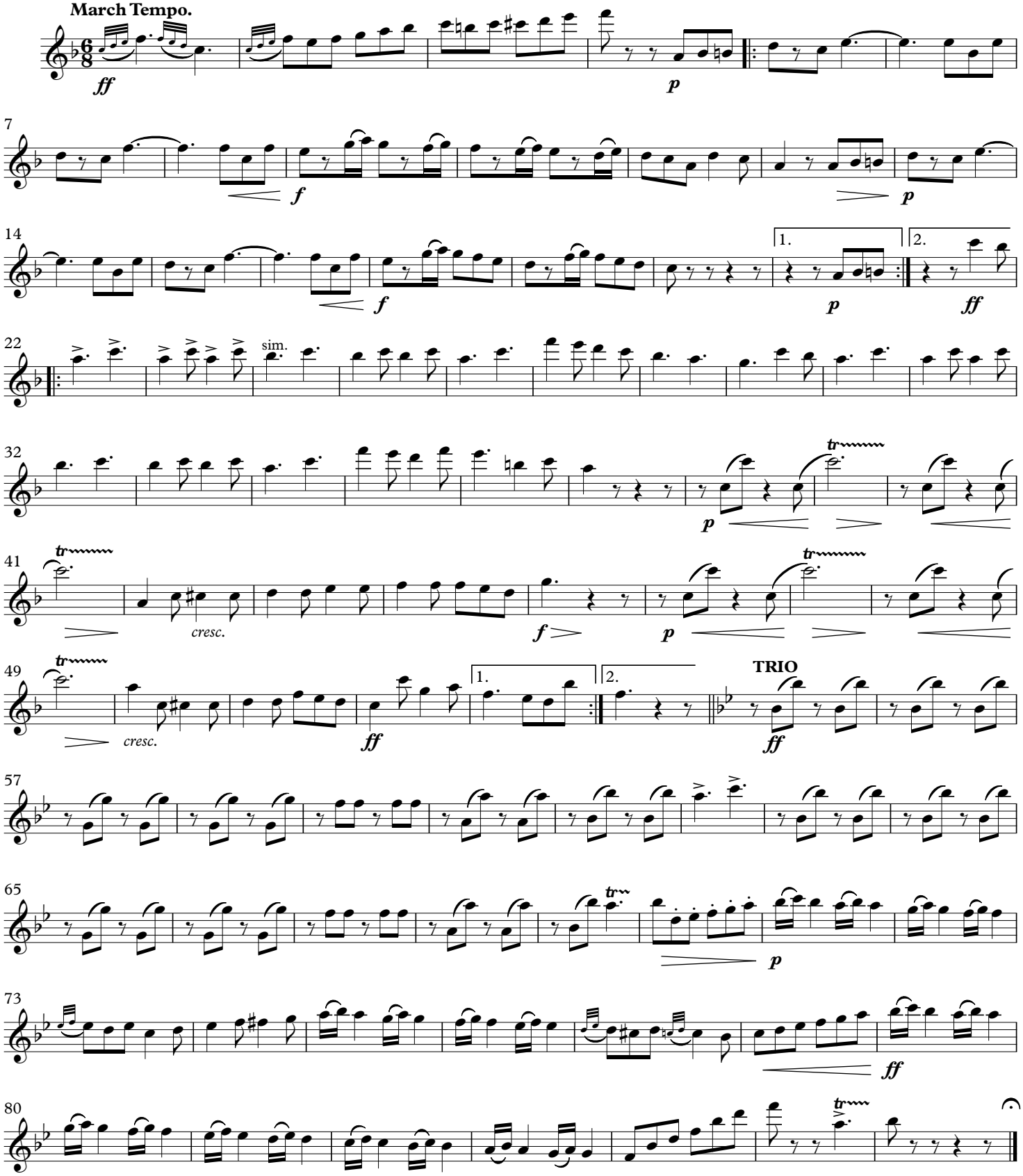
March

ACROSS THE DANUBE

(1877)

E♭ Clarinet

JOHN PHILIP SOUSA



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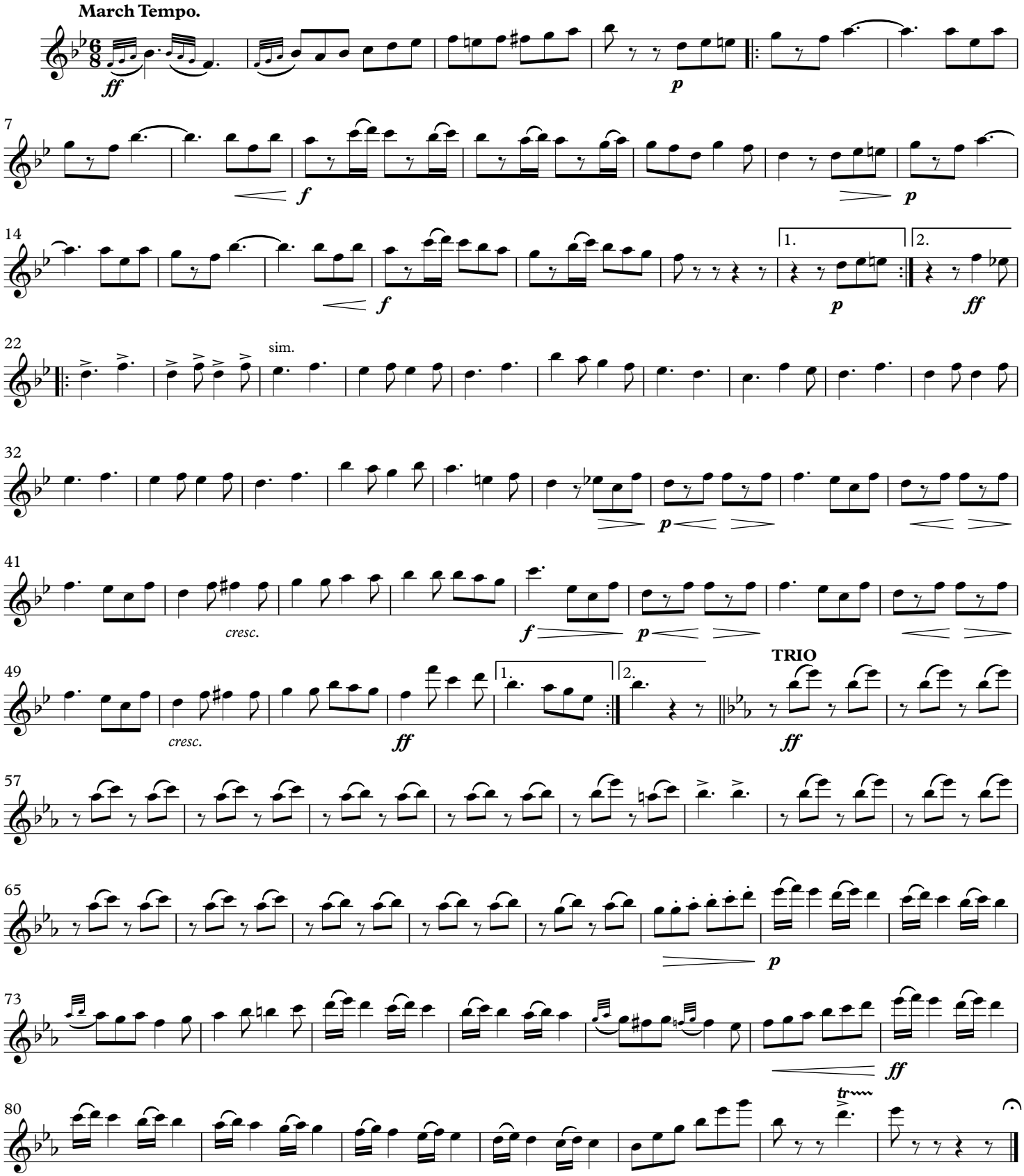
March

ACROSS THE DANUBE

(1877)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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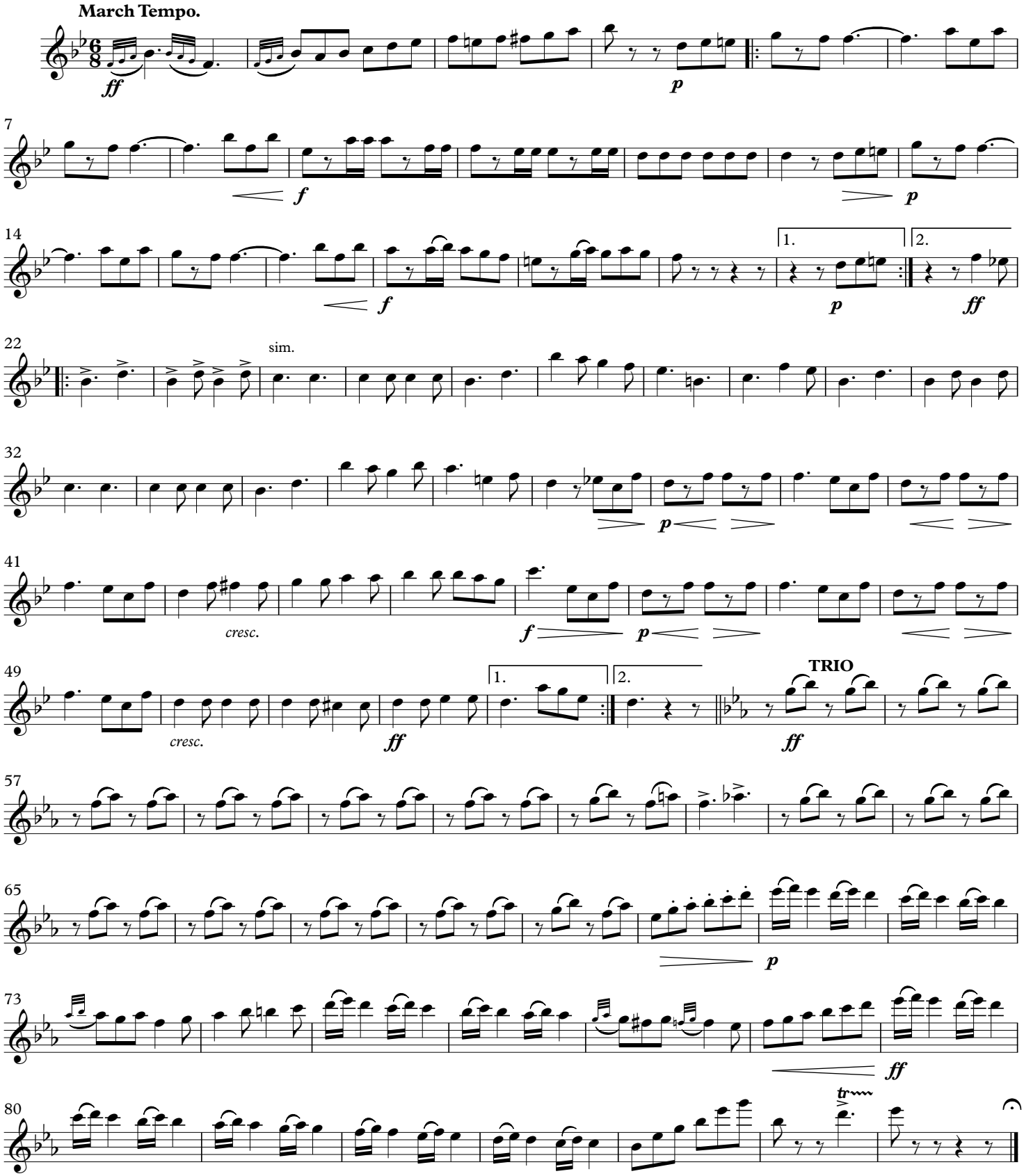
March

ACROSS THE DANUBE

(1877)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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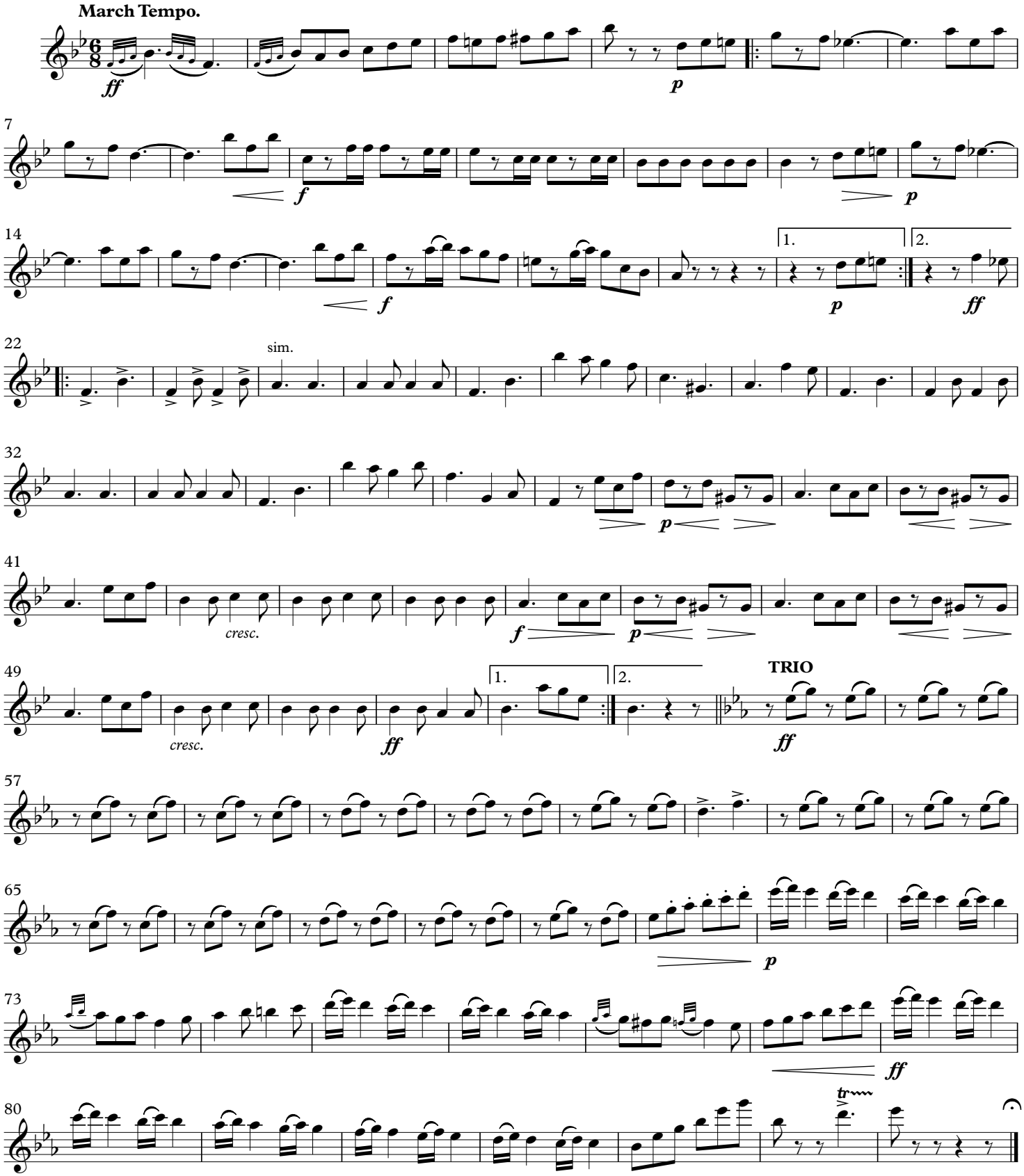
March

ACROSS THE DANUBE

(1877)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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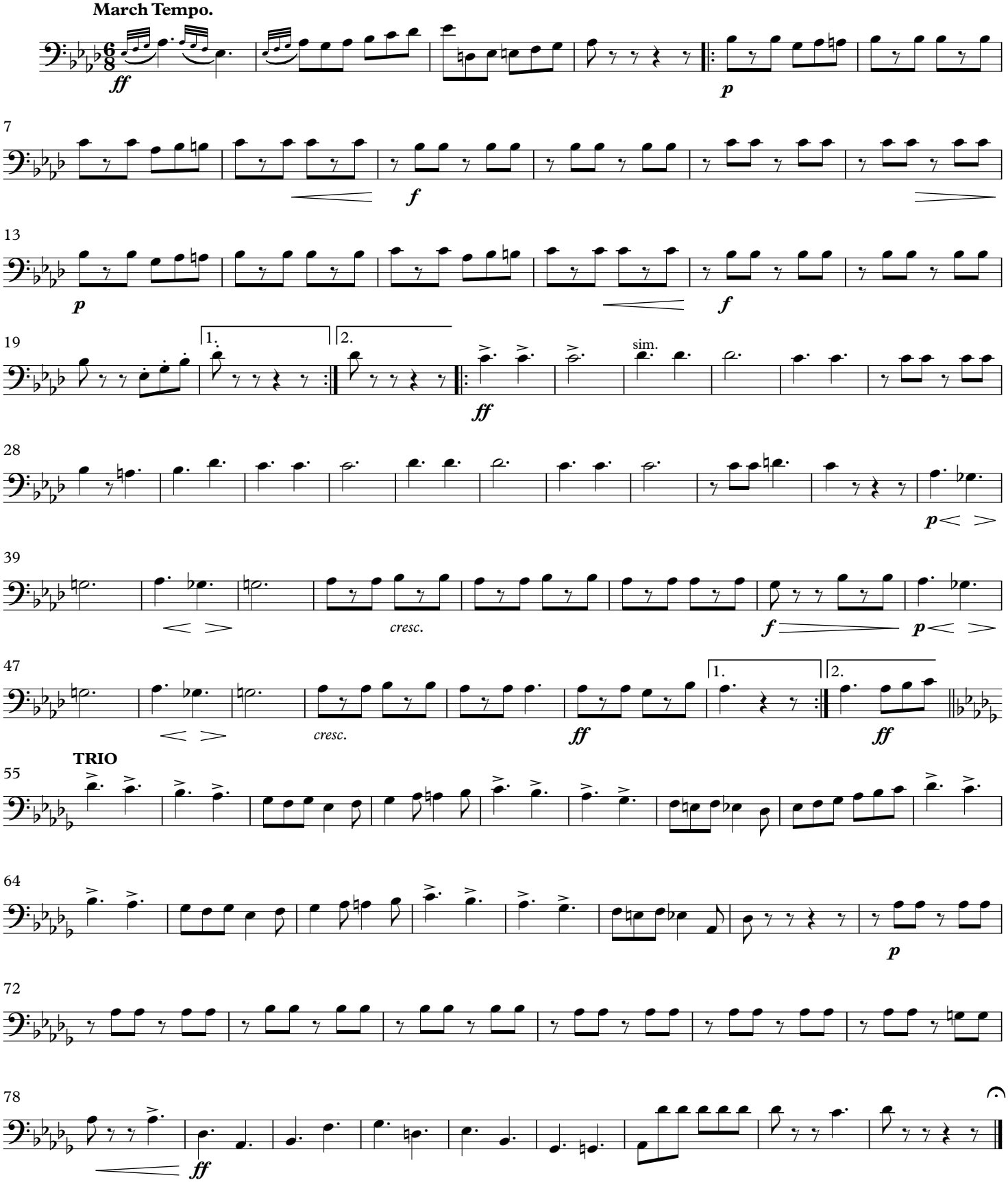
March

ACROSS THE DANUBE

1st Bassoon

(1877)

JOHN PHILIP SOUSA



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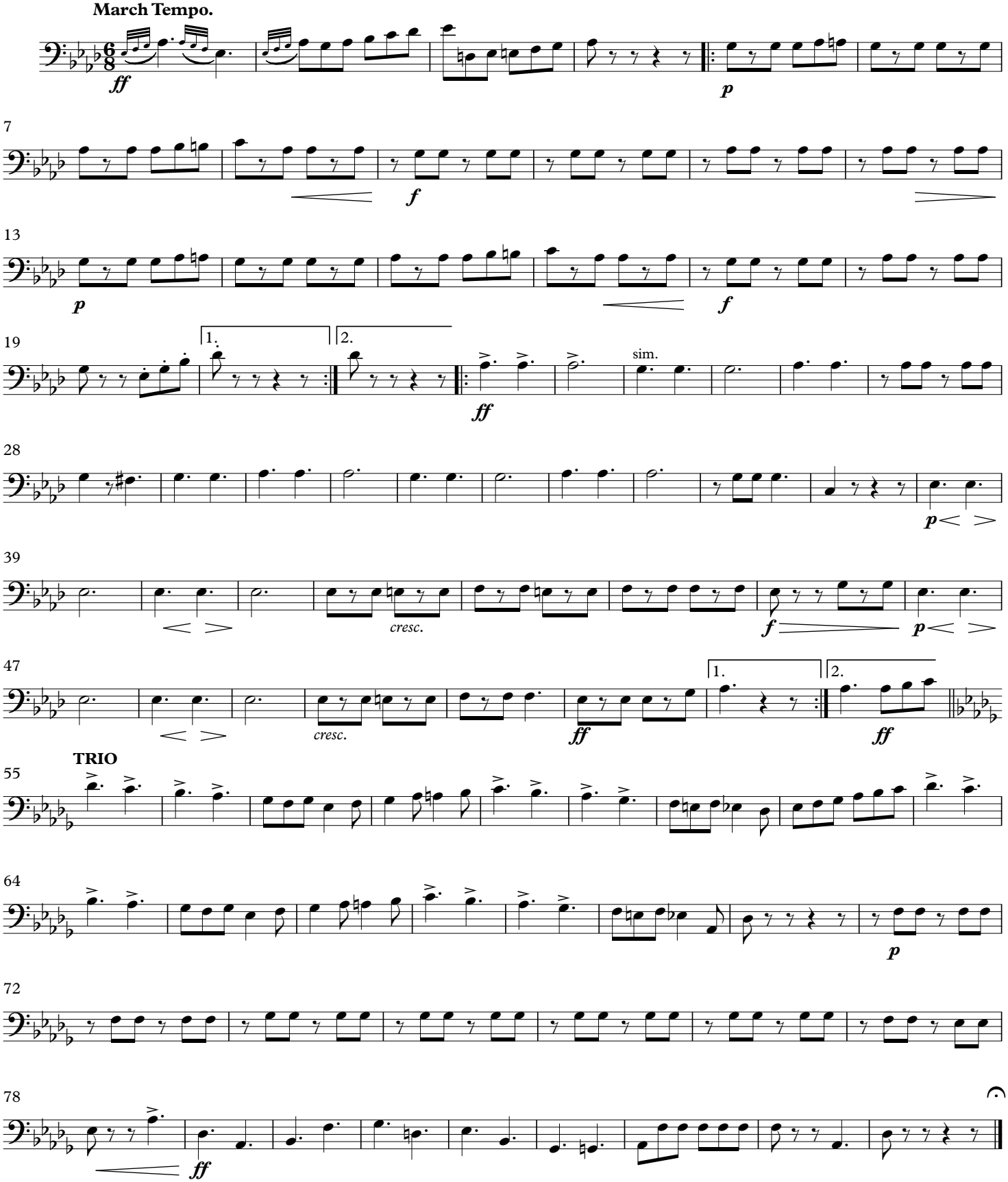
March

ACROSS THE DANUBE

2nd Bassoon

(1877)

JOHN PHILIP SOUSA



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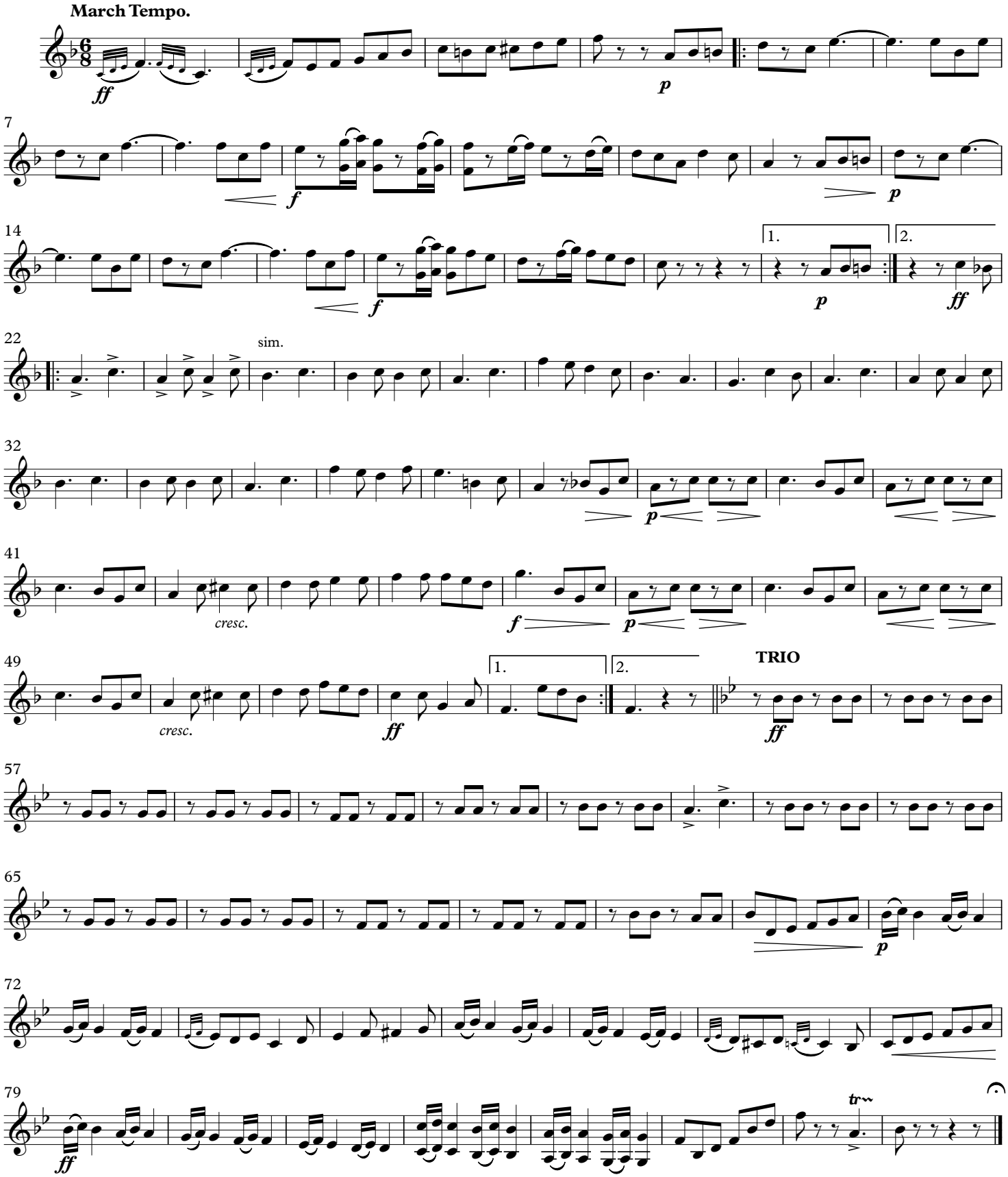
March

ACROSS THE DANUBE

(1877)

E♭ Cornet

JOHN PHILIP SOUSA



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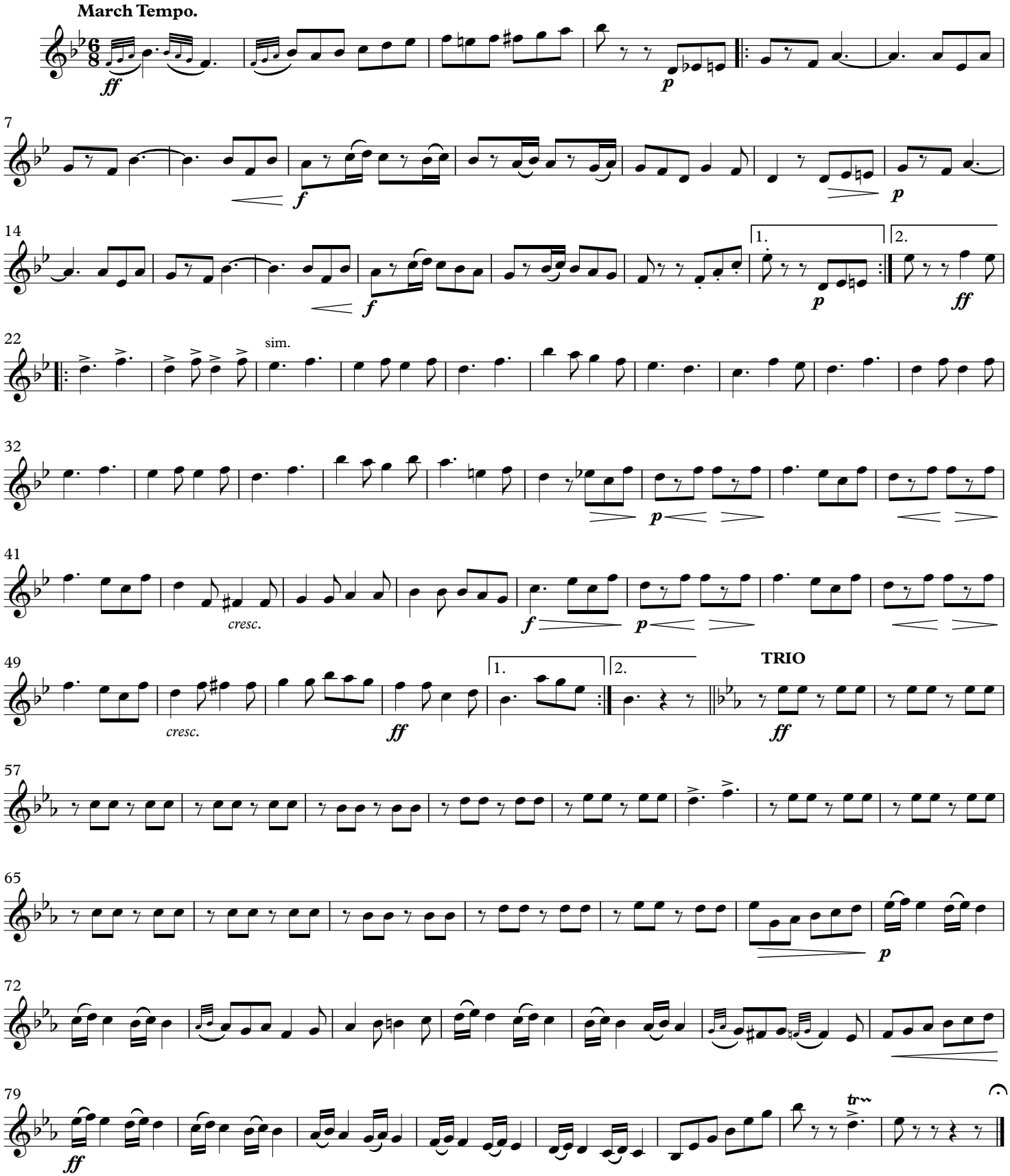
March

ACROSS THE DANUBE

(1877)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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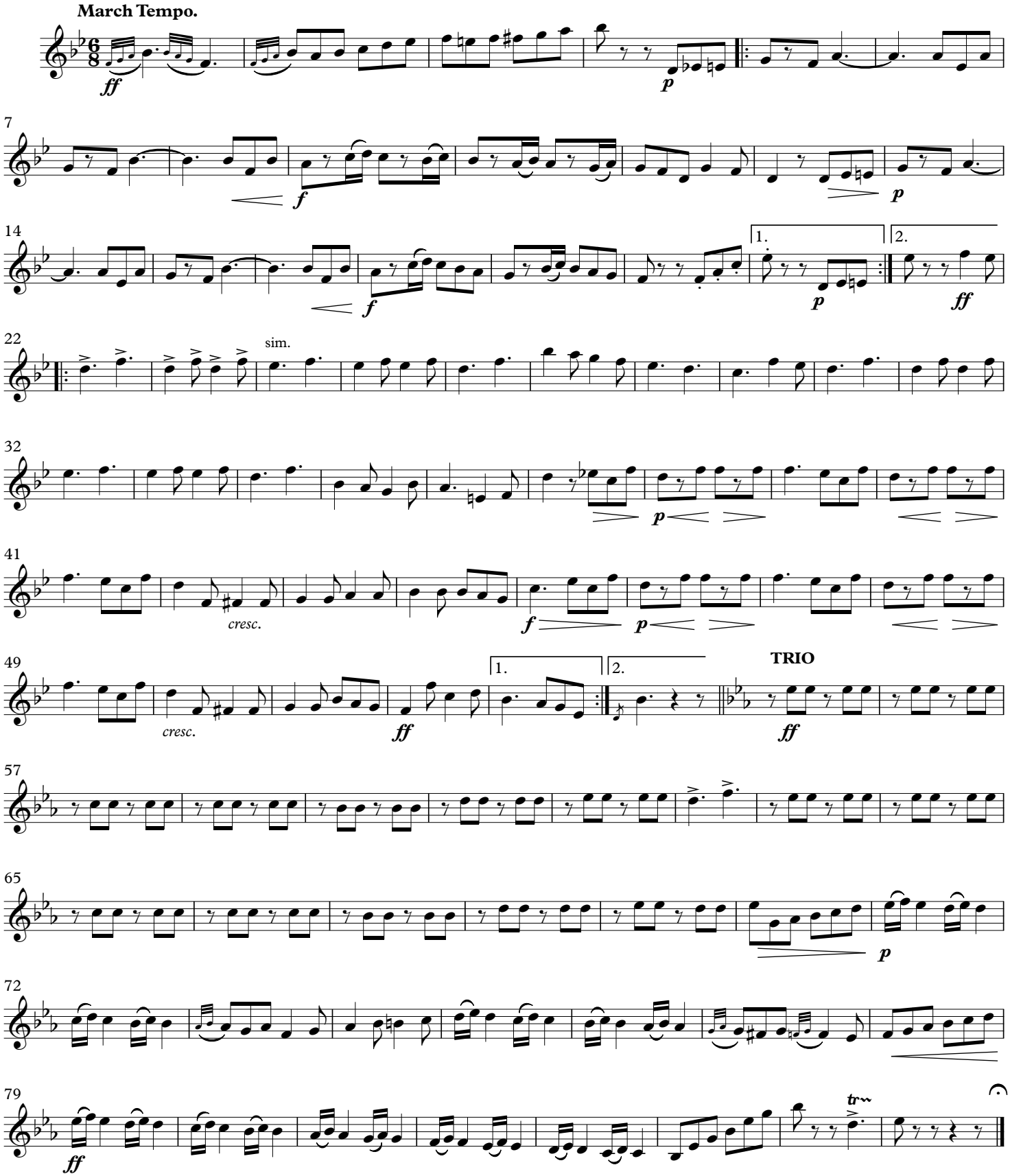
March

ACROSS THE DANUBE

(1877)

1st B♭ Cornet

JOHN PHILIP SOUSA



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March

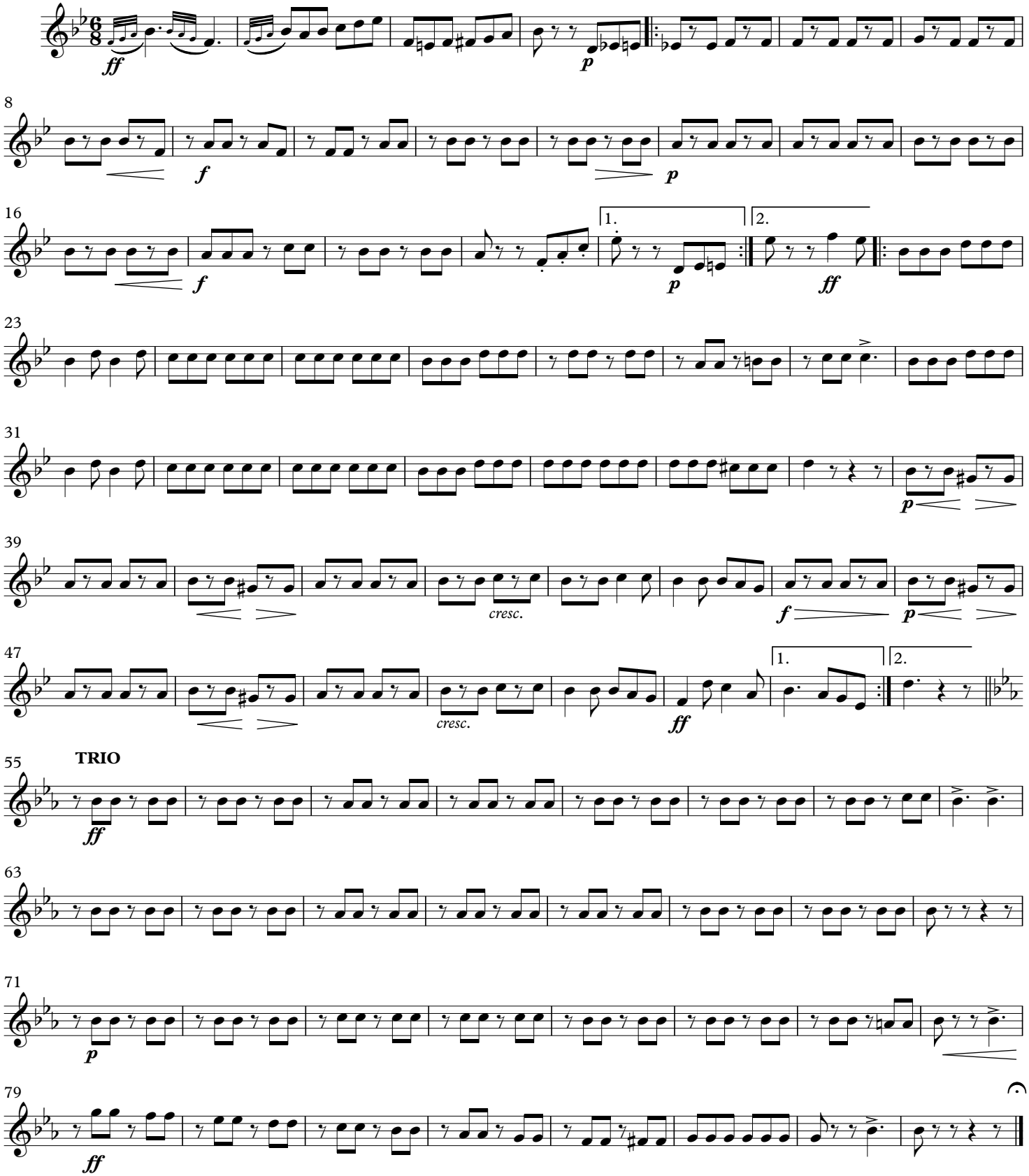
ACROSS THE DANUBE

(1877)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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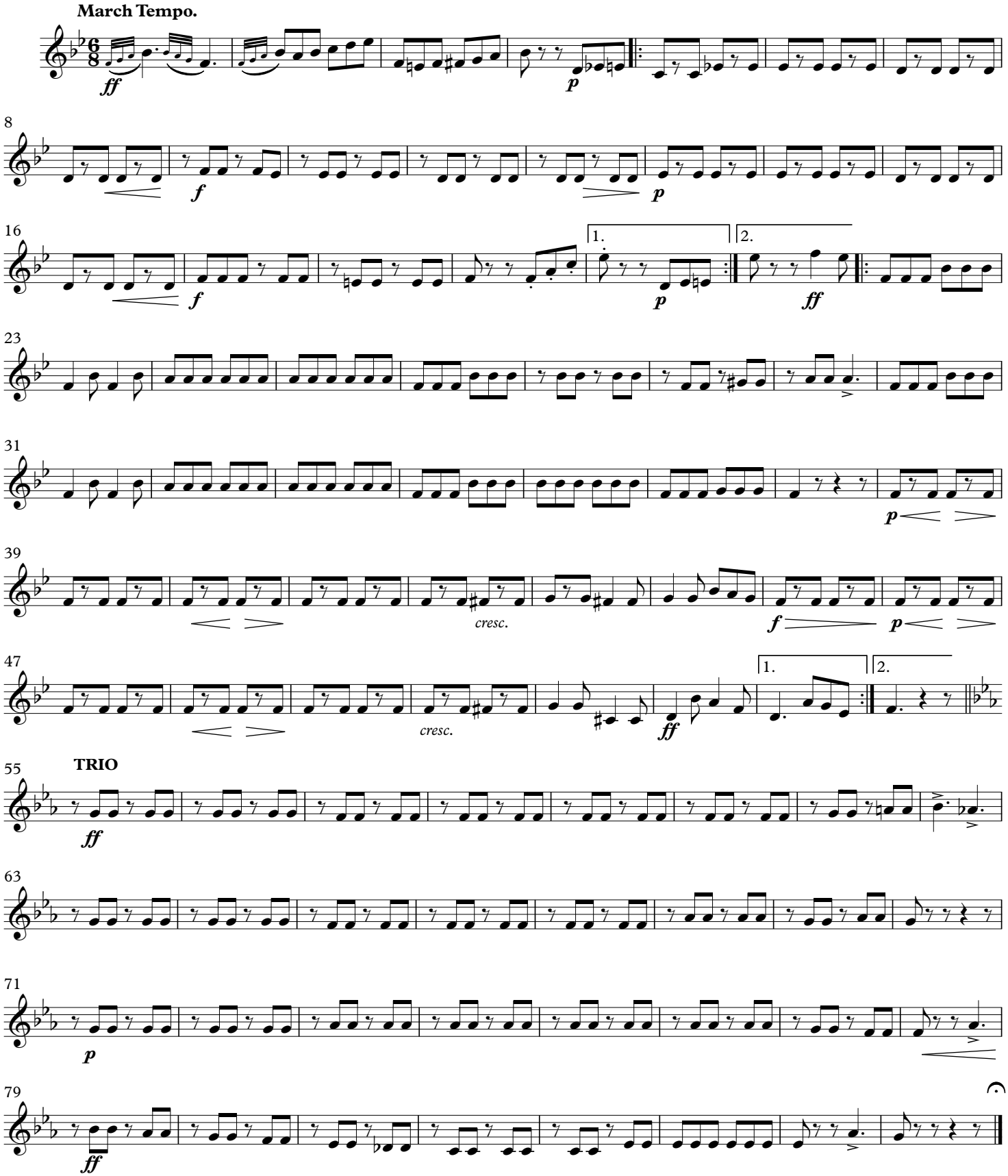
March

ACROSS THE DANUBE

(1877)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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March

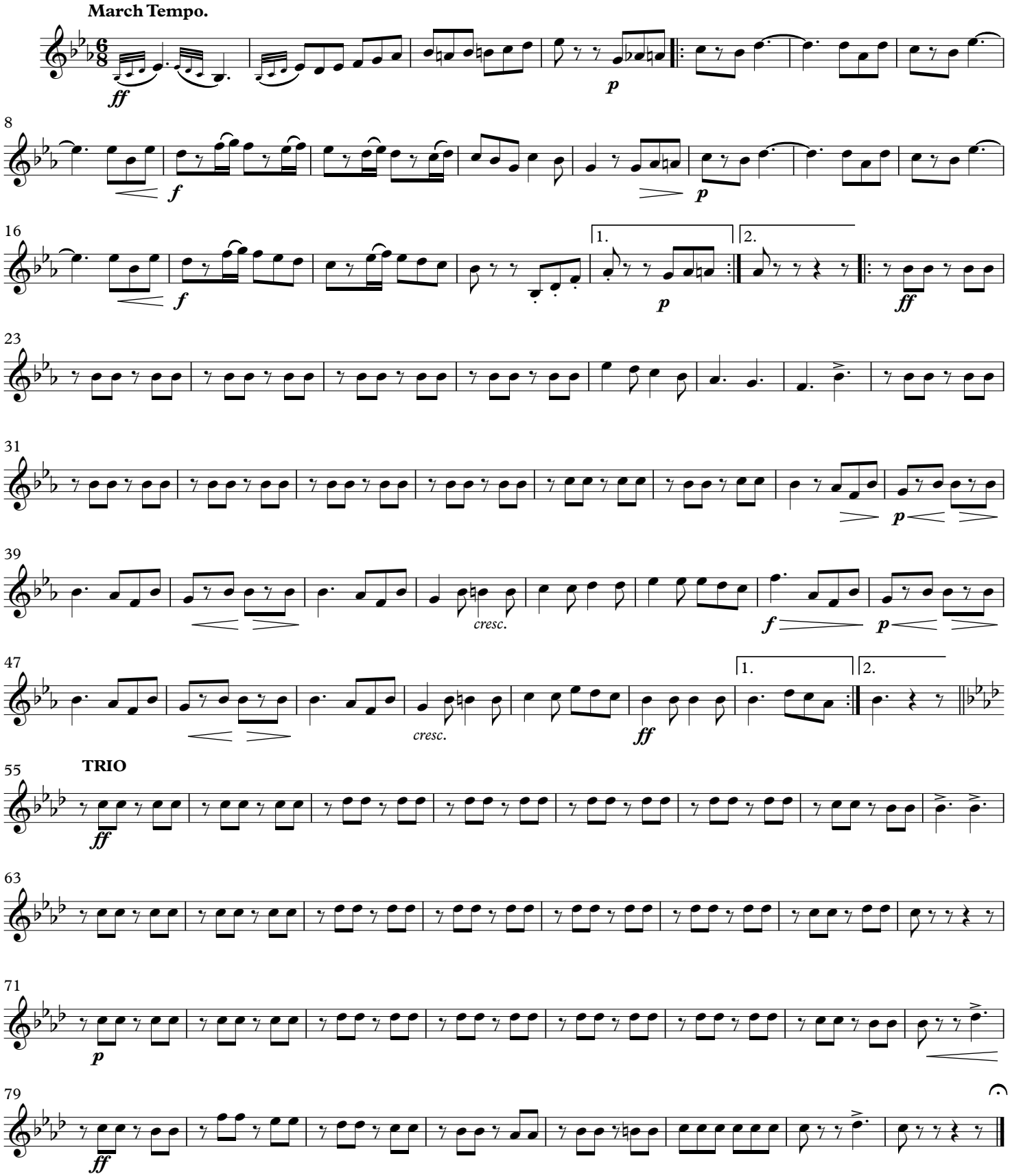
ACROSS THE DANUBE

(1877)

1st F Horn

(originally 1st E♭ Alto)

JOHN PHILIP SOUSA



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March

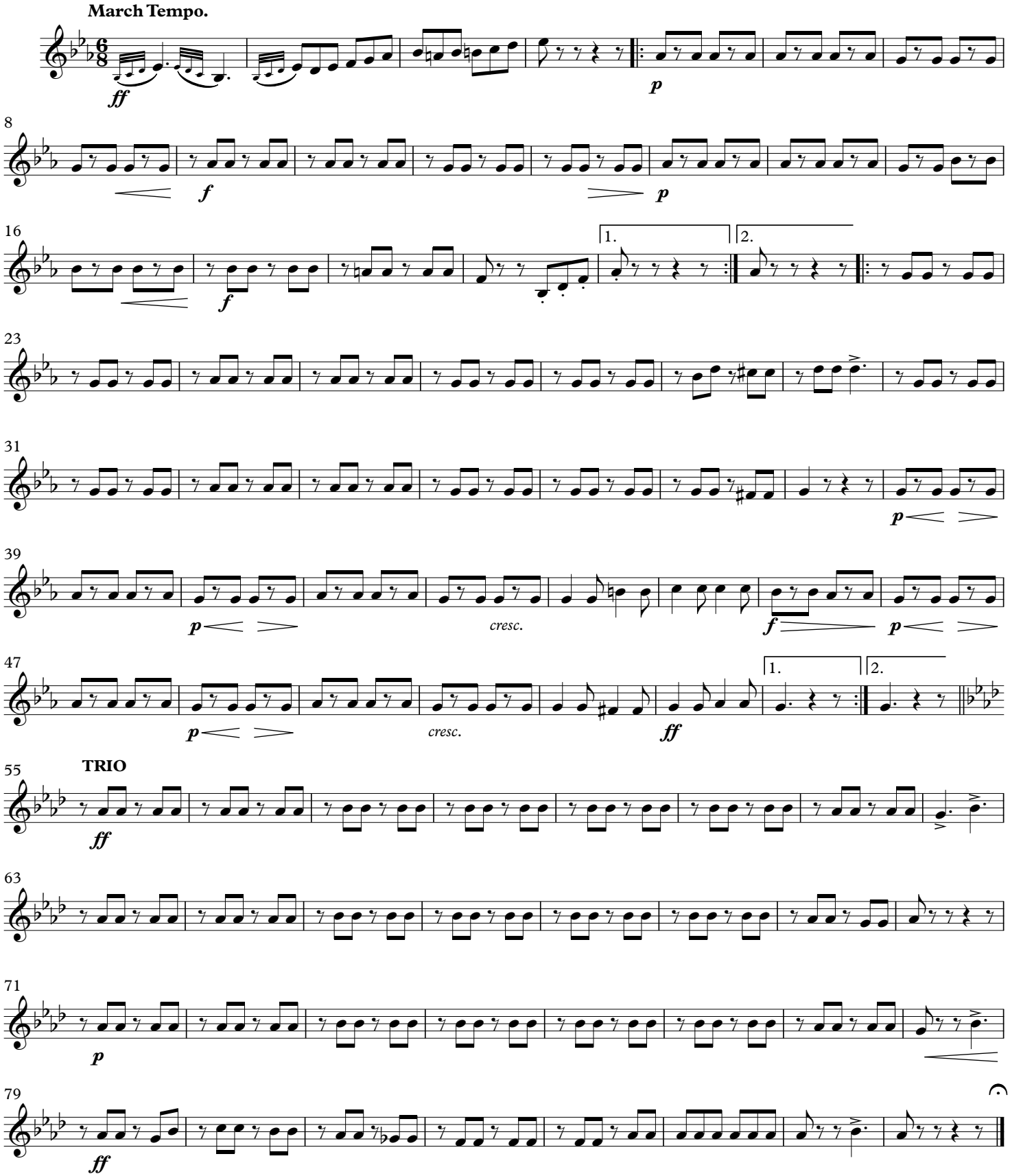
ACROSS THE DANUBE

(1877)

2nd F Horn

(originally 2nd & 3rd E♭ Altos)

JOHN PHILIP SOUSA



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March

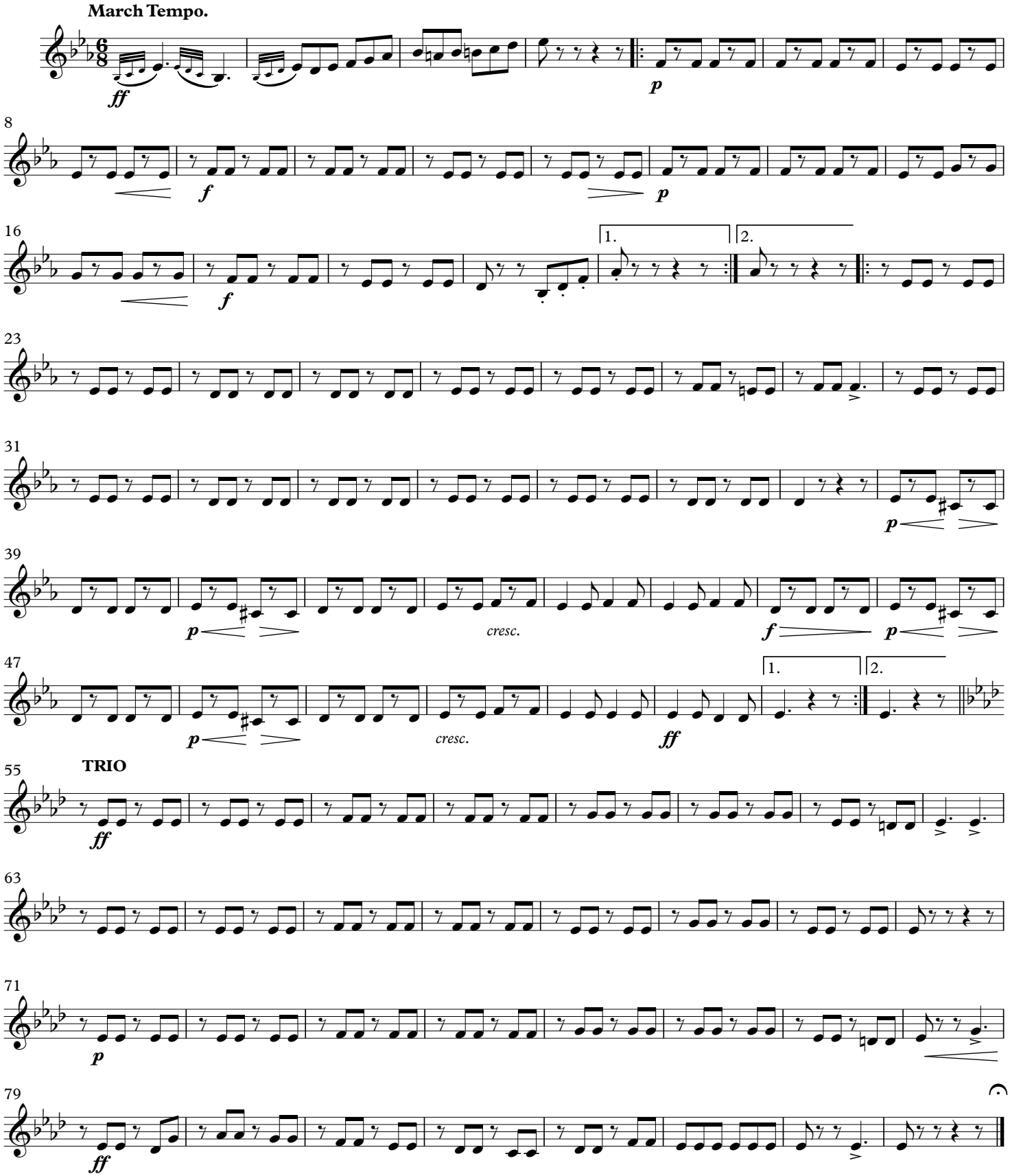
ACROSS THE DANUBE

(1877)

3rd F Horn

(originally 2nd & 3rd E♭ Altos)

JOHN PHILIP SOUSA



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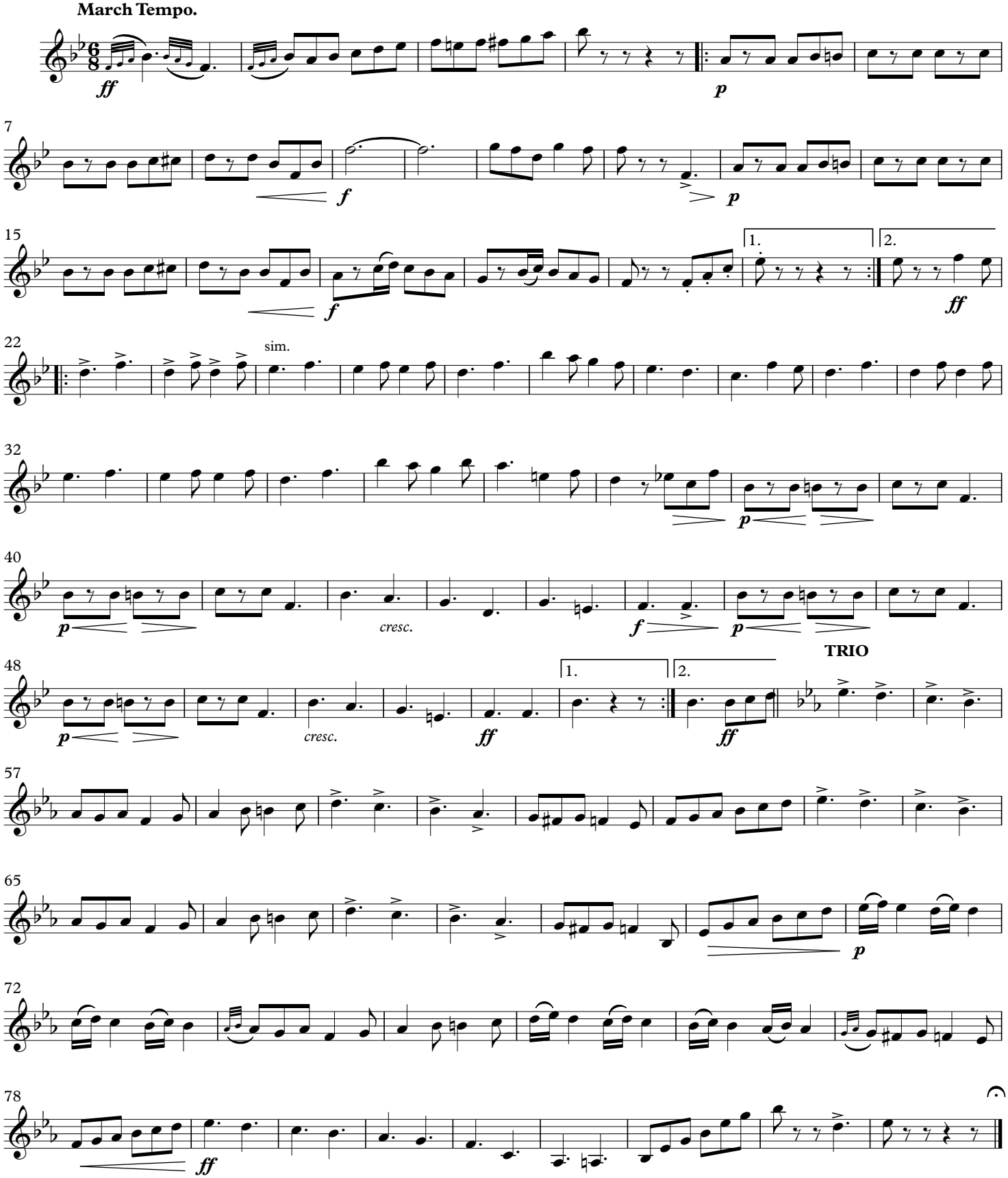
March

ACROSS THE DANUBE

Baritone, T.C.

(1877)

JOHN PHILIP SOUSA



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March

ACROSS THE DANUBE

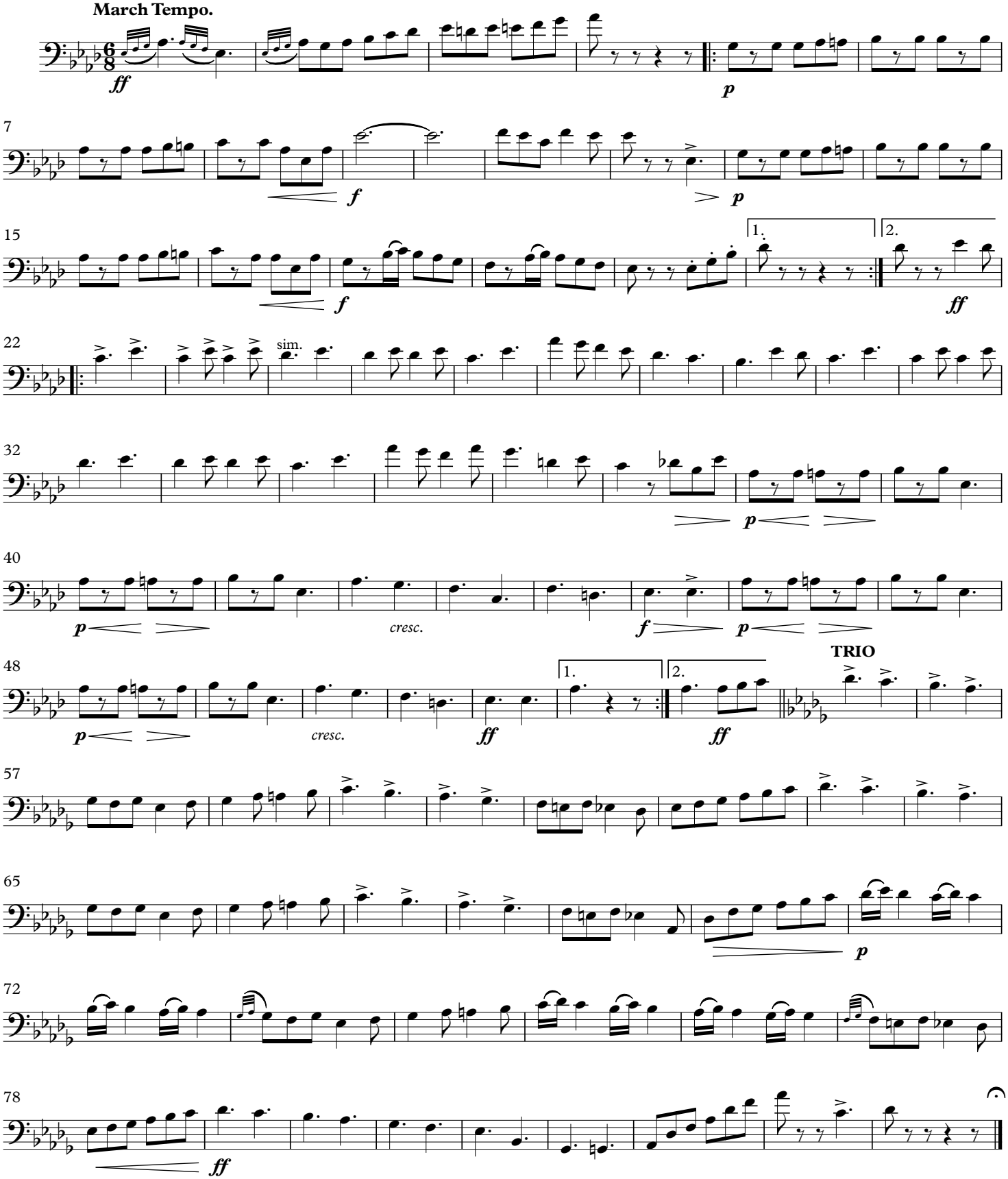
(1877)

JOHN PHILIP SOUSA

Euphonium

(Baritone, B.C.)

March Tempo.



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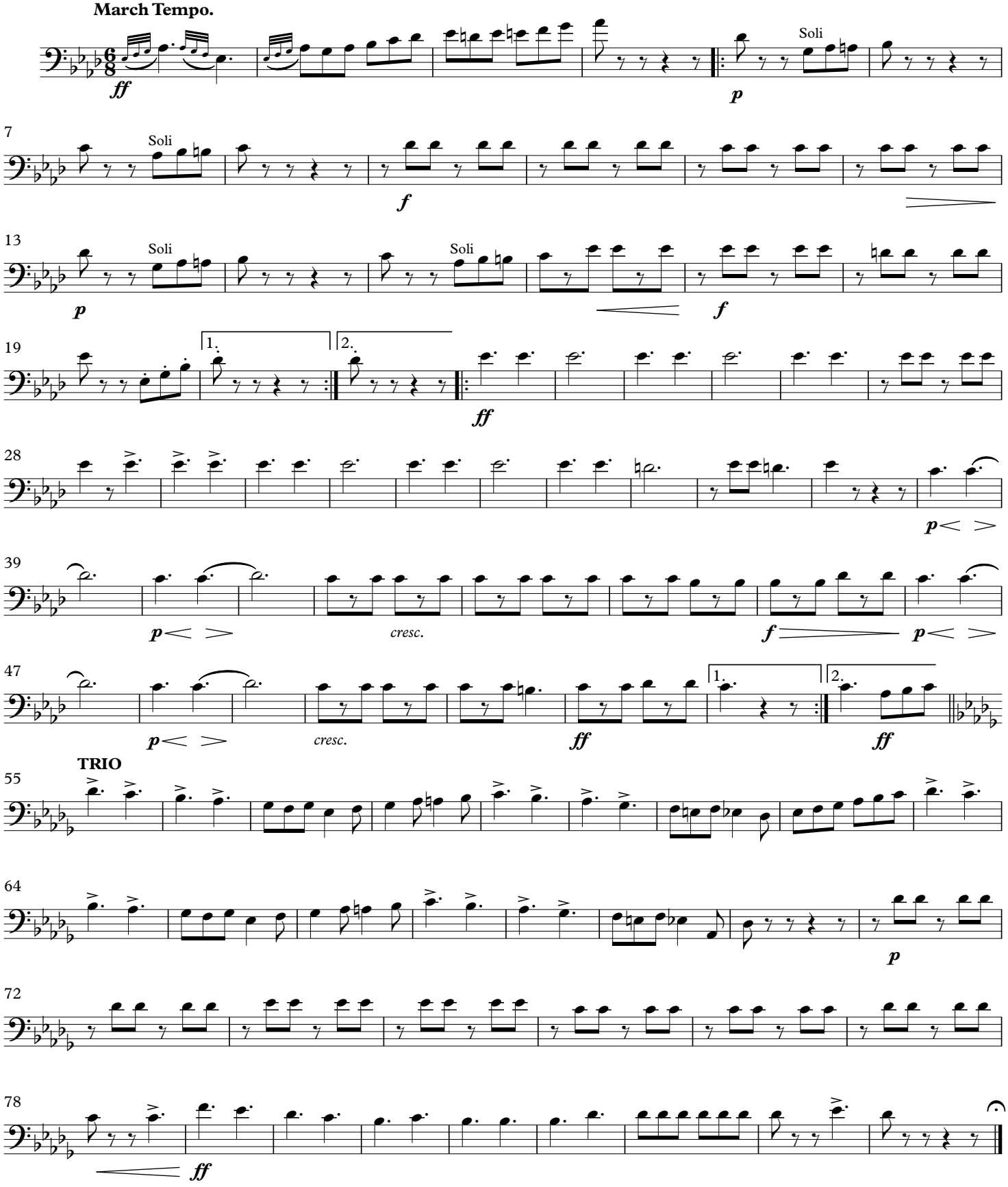
March

ACROSS THE DANUBE

1st Trombone

(1877)

JOHN PHILIP SOUSA



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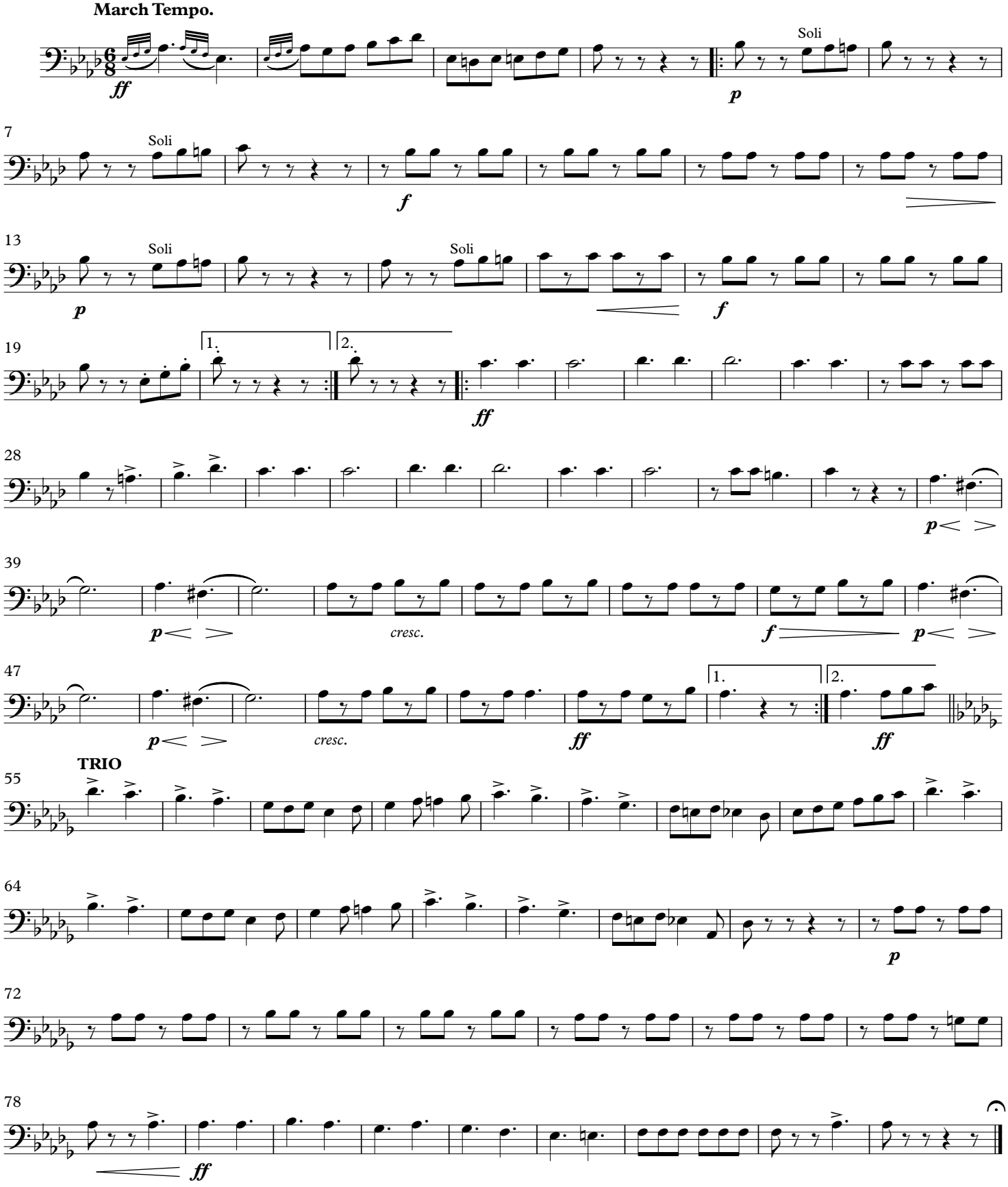
March

ACROSS THE DANUBE

(1877)

2nd Trombone

JOHN PHILIP SOUSA



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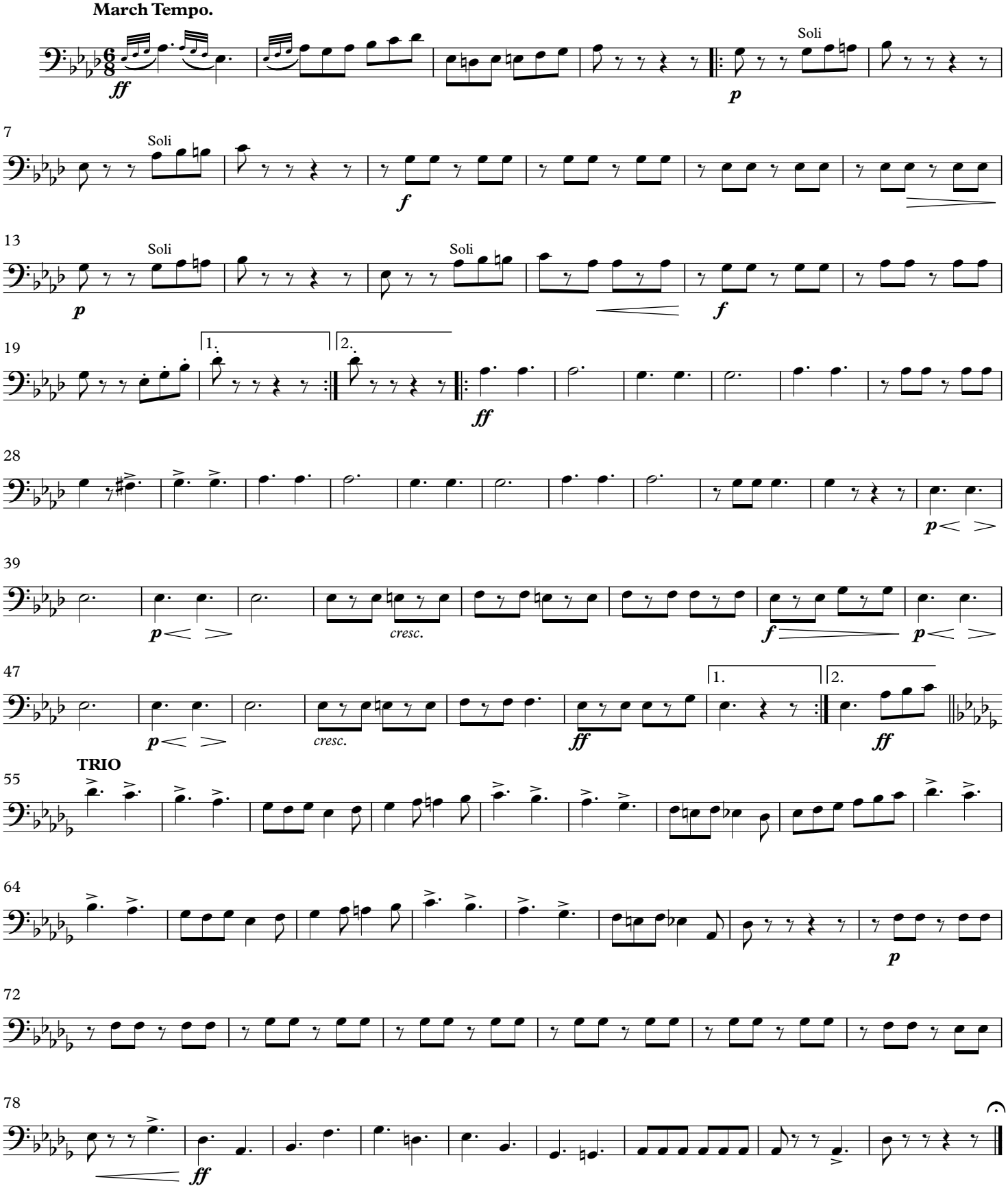
March

ACROSS THE DANUBE

Bass Trombone

(1877)

JOHN PHILIP SOUSA



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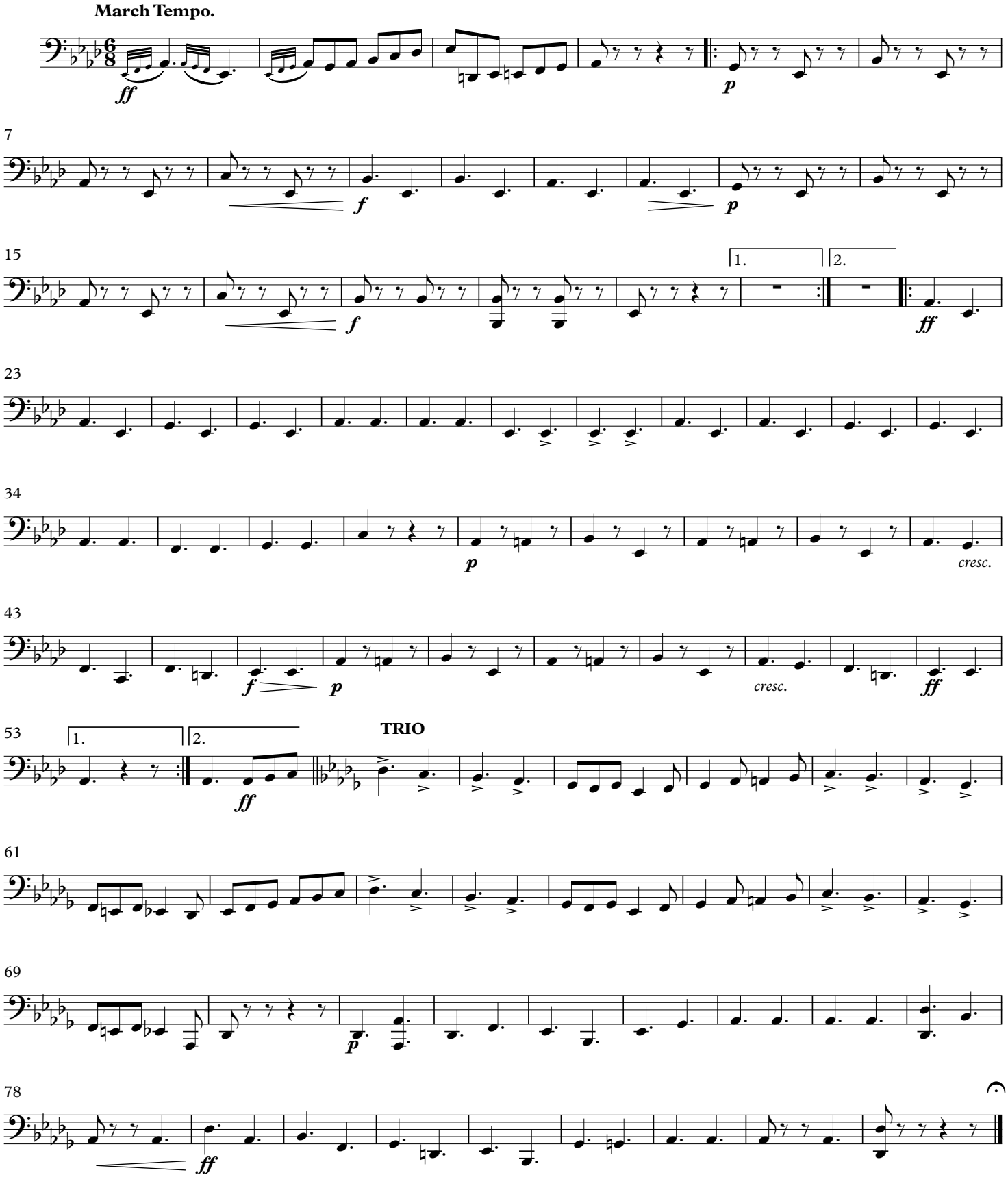
March

ACROSS THE DANUBE

(1877)

Tuba

JOHN PHILIP SOUSA



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March

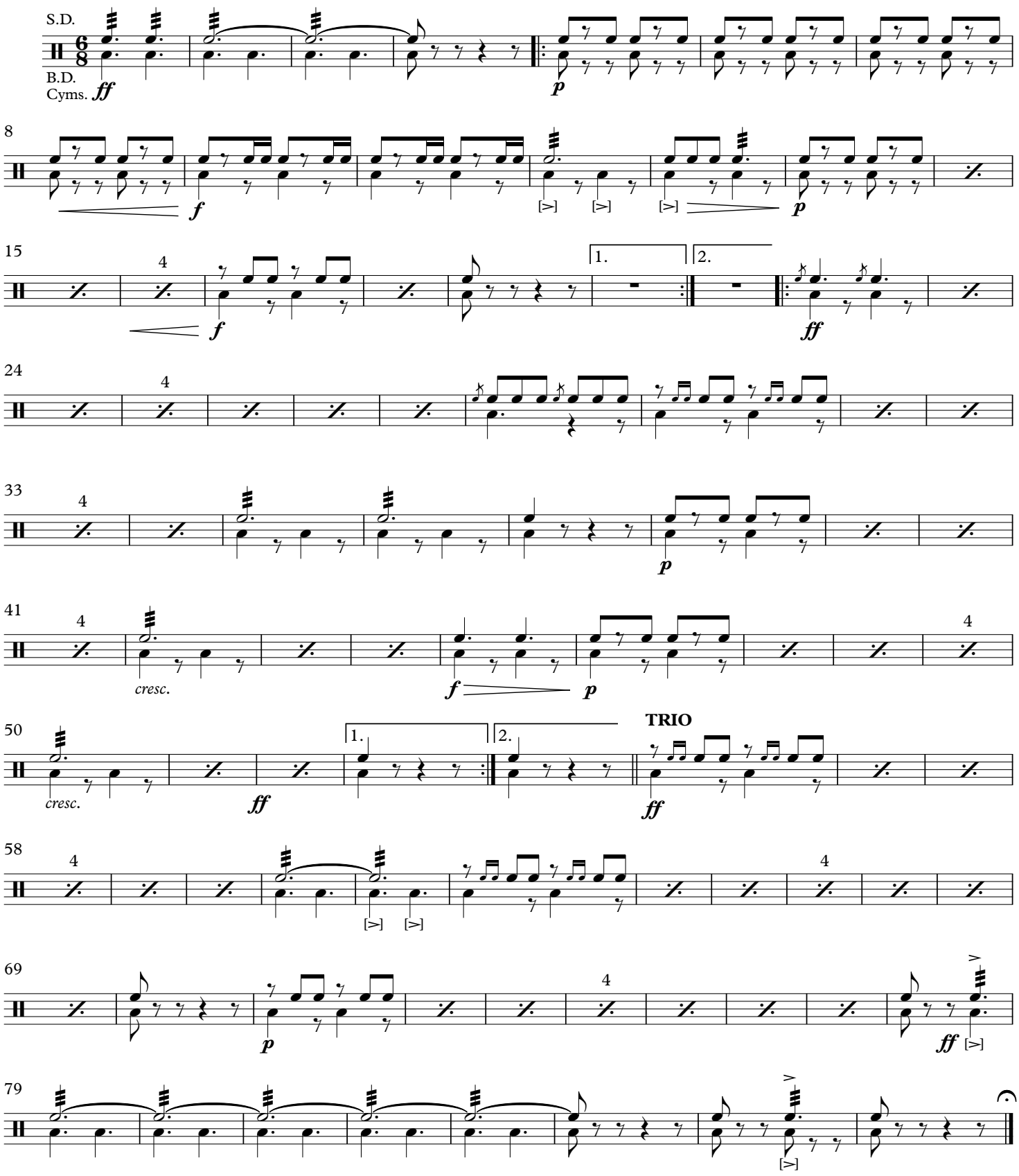
ACROSS THE DANUBE

(1877)

Drums

JOHN PHILIP SOUSA

March Tempo.



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