



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* No. 56

HANDS ACROSS
THE SEA

MARCH
(1899)

FULL *of* SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “Hands Across the Sea” (1899)

When played for the first time by Sousa’s Band in Philadelphia’s Academy of Music on April 21, 1899, “many feet were beating a tattoo.” The band was obliged to repeat it three times. “Hands Across the Sea” was off to a good start, and it has since remained a standard in band literature.

The march was addressed to no particular nation, but to all of America’s friends abroad. It has been suggested that Sousa was inspired by an incident in the Spanish-American War, in which Captain Chichester of the British Navy came to the support of Admiral Dewey at Manila Bay. A second (and more likely) source is a line by Frere, which was printed on the front cover of the sheet music: “A sudden thought strikes me—let us swear an eternal friendship.”

The line by Frere apparently appeared in a play which Sousa read. In answering questions sent to him while serving in the navy, he gave this account in the *Great Lakes Recruit* of March, 1918:

After the Spanish war there was some feeling in Europe anent our republic regarding this war. Some of the nations...thought we were not justified while others gave us credit for the honesty of our purpose. One night I was reading an old play and I came across this line, “A sudden thought strikes me,—let us swear an eternal friendship.” That almost immediately suggested the title “Hands Across the Sea” for that composition and within a few weeks that now famous march became a living fact.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 60. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways 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 from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. 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” in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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.

Introduction (m. 1-4): The recommended tempo is 120 bpm. The cymbal crash in the opening measure is traditionally choked to clear the air for the vigorous eighth notes that open the march. Capped notes and accents are well marked at *fortissimo*.

First Strain (m. 5-20): Although the dynamic doesn't change here in Sousa's original score, it is advisable to soften a bit to a base dynamic of *forte* as indicated in this edition; this makes the original crescendi that follow in m. 10 and again in m. 16-20 possible. It is also important to save some dynamic energy to give good punch to the *sfz* notes in this strain.

Second Strain (m. 21-53): The original repeat is written out here to capture the dynamic and orchestration changes typically employed. Beginning with the pick-up notes in m. 21, piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet, and all others play at *mezzo-piano* rather than *fortissimo*. Clarinets are written an octave lower than in the original parts. Even at this softer dynamic, keep the accents audible and ensure the capped and staccato notes are energized and short. All instruments are back in at *fortissimo* with the pick-up notes in m. 37. The two capped quarter notes in the second half of m. 45, 47, and 49 should be well marked.

Trio (m. 54-69): E-flat clarinet, cornets, and cymbals are out once again, and clarinets are written an octave down from the original. Piccolo should play the charming "call and answer" figures first time, and trombones may softly play their harmonic underpinnings first time as well. All play at *piano* dynamic first time through, and be sure to follow the printed dynamic shape. As was often the case in Sousa's own performance practice, repeated trios were done even softer the second time through. All should play *pianissimo* second time and this effect may be further enhanced by omitting the piccolo and trombones second time, as well as ALL percussion, except for the triangle part.

Break Strain (m. 70-86): All instruments are back in at *fortissimo* starting with the pick-up notes in m. 70. Cymbals and bass drum split parts here for added drama as indicated in the parts. The caps on the dotted half notes in the canon between low brass and cornets/woodwinds should be slightly accented. The added *diminuendo* in m. 86 is to facilitate the traditional *piano* dynamic employed for the first time through the final strain. Cymbals ring in m. 85, but are out starting in m. 86 (bass drum may play this note in m. 86).

Final Strain (m. 87-103): The final strain is played at *piano* first time, and E-flat clarinet, cornets, trombones, and cymbals are tacet, but piccolos may play the wonderful obbligato both times (ala "The Stars and Stripes Forever"). First clarinets play down one octave from the original first time as indicated. All instruments are back in with the pick-up notes to the repeat of the break strain in m. 102. The final time through the last strain is played at *fortissimo*, including the new counterline in trombones and low winds, along with added percussion accents in m. 89-90 and 93-94 and even stronger *sfz* accents traditionally added in m. 99 and 100.

March HANDS ACROSS THE SEA

Full Score

(1899)

JOHN PHILIP SOUSA

2 3 4 5 6 7 8 9 10

March Tempo.

Flute/Piccolo *ff* *sfz* [*f*]

1st & 2nd Oboes *ff* *sfz* [*f*]

E♭ Clarinet *ff* *sfz* [*f*]

1st B♭ Clarinet *ff* *sfz* [*f*]

2nd & 3rd B♭ Clarinets *ff* *sfz* [*f*]

E♭ Alto Clarinet *ff* *sfz* [*f*]

B♭ Bass Clarinet *ff* *sfz* [*f*]

1st & 2nd Bassoons *ff* *sfz* [*f*]

E♭ Alto Saxophone *ff* *sfz* [*f*]

B♭ Tenor Saxophone *ff* *sfz* [*f*]

E♭ Baritone Saxophone *ff* *sfz* [*f*]

March Tempo.

E♭ Cornet (optional) *ff* *sfz* [*f*]

Solo B♭ Cornet *ff* *sfz* [*f*]

1st B♭ Cornet *ff* *sfz* [*f*]

2nd & 3rd B♭ Cornets *ff* *sfz* [*f*]

1st & 2nd F Horns *ff* *sfz* [*f*]

3rd & 4th F Horns *ff* *sfz* [*f*]

Baritone *ff* *sfz* [*f*]

1st & 2nd Trombones *ff* *sfz* [*f*]

Bass Trombone *ff* *sfz* [*f*]

Tuba *ff* *sfz* [*f*]

Drums
S.D./B.D./Cym.
Triangle *ff* *sfz* [*f*]

HANDS ACROSS THE SEA
Full Score

11 12 13 14 15 16 17 18 19 20

Flt./Picc.
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

HANDS ACROSS THE SEA
Full Score

21 22 23 24 25 26 27 28 29

Flt./Picc. *[mp]* *ff*

1st & 2nd Obs. *[mp]* *ff*

E♭ Clar. *[mp]* *ff*
[Originally 8va]

1st Clar. *[mp]* *ff*

2nd & 3rd Clars. *[mp]* *ff*

Alto Clar. *[mp]* *ff*

Bass Clar. *[mp]* *ff*

1st & 2nd Bsns. *[mp]* *ff*

Alto Sax. *[mp]* *ff*

Ten. Sax. *[mp]* *ff*

Bari. Sax. *[mp]* *ff*

E♭ Cor. *[mp]* *ff*

Solo B♭ Cor. *[mp]* *ff*

1st B♭ Cor. *[mp]* *ff*

2nd & 3rd B♭ Cors. *[mp]* *ff*

1st & 2nd Hrns. *[mp]* *ff*

3rd & 4th Hrns. *[mp]* *ff*

Bar. *[mp]* *ff*

1st & 2nd Trbns. *[mp]* *ff*

B. Trbn. *[mp]* *ff*

Tuba *[mp]* *ff*

Drums *[mp]* *ff*
choke
[- Cyms]

HANDS ACROSS THE SEA
Full Score

30 31 32 33 34 35 36 37

Flt./Picc. [ff] [+ Picc.]

1st & 2nd Obs. [ff]

E♭ Clar. [ff] [Play]

1st Clar. [ff]

2nd & 3rd Clars. [ff]

Alto Clar. [ff]

Bass Clar. [ff]

1st & 2nd Bsns. [ff]

Alto Sax. [ff]

Ten. Sax. [ff]

Bari. Sax. [ff]

E♭ Cor. [ff] [Play]

Solo B♭ Cor. [ff] [Play]

1st B♭ Cor. [ff] [Play]

2nd & 3rd B♭ Cors. [ff]

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Bar. [ff]

1st & 2nd Trbns. [ff] [Play]

B. Trbn. [ff] [Play]

Tuba [ff]

Drums [ff]

HANDS ACROSS THE SEA
Full Score

38 39 40 41 42 43 44 45

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. [Play]

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums [+ Cyms.]

HANDS ACROSS THE SEA
Full Score

46

47

48

49

50

51

52

53

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars. *p* [play lower notes] *p*

Alto Clar.

Bass Clar.

1st & 2nd Bsns. *p*

Alto Sax.

Ten. Sax. *p*

Bari. Sax.

E♭ Cor. [tacet] *p*

Solo B♭ Cor. [tacet] *p*

1st B♭ Cor. [tacet] *p*

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. *p*

B. Trbn.

Tuba

Drums

HANDS ACROSS THE SEA
Full Score

54 55 56 57 58 59 60 61

TRIO.

Flt./Picc. *p* - [*pp*] [Picc. 1st X only]

1st & 2nd Obs. *p* - [*pp*]

E♭ Clar. *p* - [*pp*] [tacet]

1st Clar. [*pp* 2nd X]

2nd & 3rd Clars. [*pp* 2nd X]

Alto Clar. [*pp* 2nd X]

Bass Clar. [*pp* 2nd X] [1st X only] *p* - [*pp*]

1st & 2nd Bsns. *p* - [*pp*]

Alto Sax. [*pp* 2nd X]

Ten. Sax. [*pp* 2nd X]

Bari. Sax. *p* - [*pp*]

TRIO.

E♭ Cor. [*pp* 2nd X]

Solo B♭ Cor. [*pp* 2nd X]

1st B♭ Cor. [*pp* 2nd X]

2nd & 3rd B♭ Cors. [tacet] *p* - [*pp*]

1st & 2nd Hrns. *p* - [*pp*]

3rd & 4th Hrns. *p* - [*pp*]

Bar. [1st X only] [*pp* 2nd X] [1st X only]

1st & 2nd Trbns. *p* - [*pp*] [1st X only]

B. Trbn. *p* - [*pp*] [1st X only]

Tuba *p* - [*pp*]

Drums [*pp*] [1st X only] [*Cyms.* both Xs] *p* Tri.

HANDS ACROSS THE SEA
Full Score

62 63 64 65 66 67 68 69 70

[f-Picc.]
Flt./Picc.
1st & 2nd Obs.
[tacet]
E♭ Clar.
1st Clar.
2nd & 3rd Clars. [pp]
Alto Clar. [pp]
Bass Clar. [pp]
1st & 2nd Bsns. [pp] *ff*
Alto Sax. [pp]
Ten. Sax. [pp] *ff*
Bari. Sax. *ff*
E♭ Cor. [pp]
Solo B♭ Cor. [pp]
1st B♭ Cor. [pp]
2nd & 3rd B♭ Cors.
1st & 2nd Hrns. *ff*
3rd & 4th Hrns. *ff*
Bar. [tacet] [pp] [Play] *ff*
1st & 2nd Trbns. [pp] [Play] *ff*
B. Trbn. [Play] *ff*
Tuba *ff*
Drums

HANDS ACROSS THE SEA
Full Score

71 72 73 74 75 76 77 78 79

[+ Picc.]
Flt./Picc. *ff*

1st & 2nd Obs. *ff*

[Play]
Eb Clar. *ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

[Play]
Eb Cor. *ff*

[Play]
Solo Bb Cor. *ff*

[Play]
1st Bb Cor. *ff*

[Play]
2nd & 3rd Bb Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

[Play]
Drums *ff*
B.D. Cyms. B.D. Cyms. [-] [-] choke B.D. Cyms. Cyms. B.D. Cyms. [-] [-] choke

HANDS ACROSS THE SEA
Full Score

80 81 82 83 84 85 86 87 88

Flt./Picc. [p]-ff

1st & 2nd Obs. [p]-ff

E♭ Clar. [p]-ff [2nd X only]

1st Clar. [p]-ff [lower notes 1st X]

2nd & 3rd Clars. [p]-ff

Alto Clar. [p]-ff [2nd X only]

Bass Clar. [p]-ff

1st & 2nd Bsns. [p]-ff

Alto Sax. [p]-ff

Ten. Sax. [p]-ff

Bari. Sax. [p]-ff

E♭ Cor. [p]-ff [2nd X only]

Solo B♭ Cor. [p]-ff [2nd X only]

1st B♭ Cor. [p]-ff [2nd X only]

2nd & 3rd B♭ Cors. [p]-ff [2nd X only]

1st & 2nd Hrns. [p]-ff

3rd & 4th Hrns. [p]-ff

Bar. [p]-ff [2nd X only]

1st & 2nd Trbns. [p]-ff [2nd X only]

B. Trbn. [p]-ff [2nd X only]

Tuba [p]-ff

Drums [p]-ff [Cyms. 2nd X only]

choke B.D. [2nd X only]

HANDS ACROSS THE SEA
Full Score

89 90 91 92 93 94 95

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

(Accents 2nd X only) [-]

(8)

HANDS ACROSS THE SEA
Full Score

96 97 98 99 100 101 102 103

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[2nd X] [sfz] [sfz]

(15)

March
HANDS ACROSS THE SEA

(1899)

Piccolo

JOHN PHILIP SOUSA

March Tempo.

ff *sfz* *sfz* [*f*]

6

10 *sfz* *sfz* [*f*]

14

18 [*ff*] *sfz* [*mp*] *ff*

22

28

35 [*ff*] [+ Picc.]

41

HANDS ACROSS THE SEA

Piccolo

47

Musical staff 47: Treble clef, key signature of two flats. Measures 47-53. Includes accents and slurs.

54 **TRIO.** [Picc. 1st X only]

2

p - [*pp*]

Musical staff 54: Treble clef, key signature of two flats. Measures 54-61. Includes a "TRIO." marking, a "2" time signature, and dynamic markings "p" and "[pp]". A bracket above the staff indicates "[Picc. 1st X only]".

62 [- Picc.]

Musical staff 62: Treble clef, key signature of two flats. Measures 62-67. Includes a bracket above the staff indicating "[- Picc.]".

68

1. 2.

[+ Picc.]

ff

Musical staff 68: Treble clef, key signature of two flats. Measures 68-74. Includes first and second endings, a bracket above the staff indicating "[+ Picc.]", and dynamic marking "ff".

75

Musical staff 75: Treble clef, key signature of two flats. Measures 75-81. Includes slurs and accents.

82

1st X 2nd X

[*p*]-*ff*

Musical staff 82: Treble clef, key signature of two flats. Measures 82-87. Includes slurs and accents. A bracket below the staff indicates "1st X" and "2nd X".

88

Musical staff 88: Treble clef, key signature of two flats. Measures 88-92. Includes slurs and accents.

93

Musical staff 93: Treble clef, key signature of two flats. Measures 93-97. Includes slurs and accents.

98

1. 2.

Musical staff 98: Treble clef, key signature of two flats. Measures 98-104. Includes first and second endings.

March
HANDS ACROSS THE SEA

(1899)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Oboe part in 2/4 time, featuring a key signature of one flat (B-flat). The score consists of nine staves of music, with measure numbers 7, 13, 19, 24, 30, 36, 42, and 48 indicated at the beginning of their respective staves. The notation includes various dynamics such as *ff*, *sfz*, *[f]*, *[mp]*, and *[ff]*, as well as articulation marks like accents (^) and slurs. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat) at the end of the final staff.

HANDS ACROSS THE SEA

1st Oboe

54 **TRIO.** **2**
p - [pp]

61

67 **1.** **2.** *ff*

74

81 **1st X**
2nd X

87 *[p]-ff*

91

95

99 **1.** **2.**

March
HANDS ACROSS THE SEA

(1899)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Oboe part in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of nine staves of music, with measure numbers 7, 13, 19, 24, 30, 36, 42, and 48 indicated at the start of their respective staves. The music features various dynamics including *ff*, *sfz*, *[f]*, *[mp]*, and *[ff]*. There are also first and second endings marked with '1.' and '2.' at measures 19-20. The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

HANDS ACROSS THE SEA
2nd Oboe

54 **TRIO.**
2
p - [*pp*]

61

67
1. 2.
ff

74

81
1st X
2nd X

87
[p] - *ff*

91

95

99
1. 2.
^

March
HANDS ACROSS THE SEA

(1899)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in the key of D major (two sharps) and 2/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff* and includes a repeat sign. The second staff starts at measure 6. The third staff starts at measure 10 and includes dynamic markings *sfz*, *sfz*, and *[f]*. The fourth staff starts at measure 15. The fifth staff starts at measure 19 and includes first and second endings, with dynamic markings *[ff]*, *sfz*, and *[mp] ff*. The sixth staff starts at measure 24. The seventh staff starts at measure 30. The eighth staff starts at measure 36 and includes a *[Play]* marking and a *[ff]* dynamic. The ninth staff starts at measure 41. The score includes various musical notations such as slurs, accents, and dynamic markings.

HANDS ACROSS THE SEA

E♭ Clarinet

47

54 **TRIO.** [tacet] 2 *p*-[*pp*]

62 [tacet]

67 1. 2. [Play] *ff*

74

82 [2nd X only] 1st X 2nd X [*p*]-*ff*

88

93

98 1. 2.

March
HANDS ACROSS THE SEA

(1899)

1st B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff *sfz* *sfz* [*f*]

6

10 *sfz* *sfz* [*f*]

14

18 [*ff*] *sfz* [*mp*] *ff*

22

28

35 [*ff*]

41

HANDS ACROSS THE SEA

1st B \flat Clarinet

48 *p*

54 **TRIO.** [*pp* 2nd X]

60

66 1. 2. [*pp*] *ff*

72

79

86 [lower notes 1st X] [*p*]-*ff*
1st X
2nd X

92

98 1. 2.

March
HANDS ACROSS THE SEA

(1899)

2nd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet in G major, 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'March Tempo.' The dynamics include *ff* (fortissimo), *sfz* (sforzando), and *[f]* (forte). The score includes various musical notations such as accents (^), slurs, and dynamic markings. A first and second ending are present between measures 18 and 21. The piece concludes with a double bar line.

HANDS ACROSS THE SEA

2nd B \flat Clarinet

48 [play lower notes]
p

54 **TRIO.**
[pp 2nd X]

60

66 1. 2. *[pp ff*

72

79

86 1st X 2nd X *[p]-ff*

92

98 1. 2. *[p]-ff*

March
HANDS ACROSS THE SEA

(1899)

3rd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Clarinet in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a *ff* dynamic and includes accents (^) over several notes. A repeat sign with first and second endings is present at measures 18-20. Dynamics throughout include *ff*, *sfz*, *f*, and *[mp]ff*. The score concludes with a double bar line at the end of the final staff.

HANDS ACROSS THE SEA

3rd B \flat Clarinet

48 [play lower notes]
p

54 **TRIO.**
[pp 2nd X]

60

66 1. 2.
[pp ff]

72

79

86 1st X 2nd X
[p]-ff

92

98 1. 2.

March
HANDS ACROSS THE SEA

(1899)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a *ff* dynamic and includes a repeat sign. The second staff starts at measure 6. The third staff starts at measure 10 and includes dynamics *sfz*, *sfz*, and *[f]*. The fourth staff starts at measure 14. The fifth staff starts at measure 18 and includes dynamics *[ff]*, *sfz*, and *[mp] ff*, with first and second endings. The sixth staff starts at measure 22. The seventh staff starts at measure 28. The eighth staff starts at measure 35 and includes a *[ff]* dynamic. The ninth staff starts at measure 41. The score includes various musical notations such as accents, slurs, and dynamic markings.

HANDS ACROSS THE SEA

E♭ Alto Clarinet

48

p

Musical staff 48-53: Treble clef, key signature of one sharp (F#). Measures 48-53. Measure 48 starts with a 7-measure rest. Accents (^) are placed over notes in measures 49, 50, and 51. A dynamic marking of *p* is at the end of the staff.

54

TRIO.

[*pp* 2nd X]

Musical staff 54-59: Treble clef, key signature of one sharp (F#). Measures 54-59. A dynamic marking of [*pp* 2nd X] is at the beginning. A repeat sign is at the start of measure 54.

60

Musical staff 60-65: Treble clef, key signature of one sharp (F#). Measures 60-65. Slurs are present over measures 60-61 and 62-65.

66

1. 2.

[*pp*] *ff*

Musical staff 66-71: Treble clef, key signature of one sharp (F#). Measures 66-71. First and second endings are indicated above measures 68-69. A dynamic marking of [*pp*] is at the start of measure 68, and *ff* is at the end of measure 71.

72

Musical staff 72-78: Treble clef, key signature of one sharp (F#). Measures 72-78. Slurs and accents (^) are used throughout the staff.

79

Musical staff 79-85: Treble clef, key signature of one sharp (F#). Measures 79-85. Slurs and accents (^) are used throughout the staff.

86

1st X 2nd X [*p*]-*ff*

Musical staff 86-91: Treble clef, key signature of one sharp (F#). Measures 86-91. First and second endings are indicated below measures 86-87. A dynamic marking of [*p*]-*ff* is at the start of measure 88.

92

Musical staff 92-97: Treble clef, key signature of one sharp (F#). Measures 92-97. Slurs and accents (^) are used throughout the staff.

98

1. 2.

Musical staff 98-103: Treble clef, key signature of one sharp (F#). Measures 98-103. First and second endings are indicated above measures 100-101. An accent (^) is placed over a note in measure 102.

March
HANDS ACROSS THE SEA

(1899)

B \flat Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Bass Clarinet in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (^) over several notes. A repeat sign appears after the first measure of the first staff. The second staff starts at measure 6. The third staff starts at measure 12 and includes dynamic markings of *sfz*, *sfz*, and *[f]*. The fourth staff starts at measure 18 and includes first and second endings, with dynamic markings of *[ff]*, *sfz*, and *[mp].ff*. The fifth staff starts at measure 23. The sixth staff starts at measure 28. The seventh staff starts at measure 34 and includes a dynamic marking of *[ff]*. The eighth staff starts at measure 39. The ninth staff starts at measure 44. The score concludes with a final cadence.

HANDS ACROSS THE SEA

B \flat Bass Clarinet

TRIO.

[1st X only]

50

p - [pp]

56

64

ff

71

77

84

1st X
2nd X

[p]-ff

89

94

99

ff

March
HANDS ACROSS THE SEA

(1899)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of nine staves of music, each starting with a measure number. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a *ff* dynamic and a *sfz* marking. The second staff has a *sfz* marking. The third staff has a *sfz [f]* marking. The fourth staff has a *[ff]* marking, a first ending bracket, a *sfz* marking, and a *[mp] ff* marking. The fifth staff has a *[ff]* marking. The sixth staff has a *[ff]* marking. The seventh staff has a *[ff]* marking. The eighth staff has a *[ff]* marking. The ninth staff has a *[ff]* marking. The score concludes with a double bar line and a repeat sign.

HANDS ACROSS THE SEA
1st Bassoon

54 **TRIO.**
Bass clef, key signature of two flats. Measure 54: *p* - [*pp*].

60

66
First ending: [*pp*]
Second ending: *ff*

71

76

82
1st X
2nd X
[*p*]-*ff*

88

94

99
ff

March
HANDS ACROSS THE SEA

(1899)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Bassoon part in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece is in 2/4 time. The score consists of nine staves of music, with measure numbers 6, 13, 19, 24, 30, 36, 42, and 48 indicated at the beginning of their respective staves. The music features various dynamics including *ff*, *sfz*, *f*, *[f]*, *[mp]*, and *[ff]*. There are also accents (^) and slurs throughout the piece. The score includes first and second endings at measures 19-20. The piece concludes with a double bar line and repeat sign at the end of the final staff.

HANDS ACROSS THE SEA
2nd Bassoon

54 **TRIO.**

p - [*pp*]

60

66

[*pp*] *ff*

71

76

82

1st X
2nd X [*p*]-*ff*

88

94

99

ff

March
HANDS ACROSS THE SEA

(1899)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.

ff *sfz* *sfz* [*f*]

6

10 *sfz* *sfz* [*f*]

14

18 [*ff*] *sfz* [*mp*] *ff*

22

28

35 [*ff*]

41

HANDS ACROSS THE SEA

E♭ Alto Saxophone

48

p

54 **TRIO.**

[*pp* 2nd X]

60

66

1. 2.
[*pp*] *ff*

72

79

86

1st X 2nd X [p]-*ff*

92

98

1. 2.
^

March
HANDS ACROSS THE SEA

(1899)

B \flat Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Tenor Saxophone in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' and the dynamic is *ff*. The score includes various musical notations such as slurs, accents (^), and dynamic markings including *ff*, *sfz*, *[f]*, *[mp]*, and *[ff]*. There are repeat signs with first and second endings at measures 18-19. The piece concludes with a double bar line at the end of the ninth staff.

HANDS ACROSS THE SEA

B \flat Tenor Saxophone

48

p

54

TRIO.

[pp 2nd X]

60

66

1. 2.

[pp] *ff*

73

79

86

1st X 2nd X *[p]-ff*

93

99

1. 2.

ff

March

HANDS ACROSS THE SEA

(1899)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of nine staves of music, each starting with a measure number (6, 12, 18, 24, 30, 36, 42, 48). The score includes various dynamic markings such as *ff*, *sfz*, *f*, *[ff]*, and *[mp].ff*. It also features articulation marks like accents (^) and slurs, as well as first and second endings at measures 18-19. The piece concludes with a final sharp sign (#) at the end of the ninth staff.

HANDS ACROSS THE SEA
E♭ Baritone Saxophone

54 **TRIO.**
p - [*pp*]

60

66

71

77

83

88

94

99

March
HANDS ACROSS THE SEA

(1899)

E♭ Cornet
[optional]

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of nine staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and a *March Tempo.* instruction. The first staff contains the initial melody with accents and dynamic markings of *ff*, *sfz*, *sfz*, and *[f]*. The second staff starts at measure 6 and includes a hairpin crescendo. The third staff starts at measure 10 and features dynamic markings of *sfz*, *sfz*, and *[f]*. The fourth staff starts at measure 14. The fifth staff starts at measure 18 and includes first and second endings, with dynamic markings of *[ff]*, *sfz*, and *[mp] ff*. The sixth staff starts at measure 22. The seventh staff starts at measure 28. The eighth staff starts at measure 35 and includes a *[Play]* instruction and a *[ff]* dynamic marking. The ninth staff starts at measure 41. The score concludes with a double bar line.

HANDS ACROSS THE SEA

E♭ Cornet

48

p

54 **TRIO.**

[*pp* 2nd X]

60

66

1. 2. [Play] [*pp*] *ff*

72

79

86 [2nd X only]

1st X 2nd X [*p*]-*ff*

92

98

1. 2. [*p*]-*ff*

March
HANDS ACROSS THE SEA

(1899)

Solo B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B \flat Cornet in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff* and includes a repeat sign. The second staff starts at measure 6. The third staff starts at measure 10 and includes dynamic markings of *sfz*, *sfz*, and *[f]*. The fourth staff starts at measure 14. The fifth staff starts at measure 18 and includes dynamic markings of *[ff]*, *sfz*, and *[mp]ff*, along with first and second endings. The sixth staff starts at measure 22. The seventh staff starts at measure 28. The eighth staff starts at measure 35 and includes a dynamic marking of *[ff]* and a *[Play]* instruction. The ninth staff starts at measure 41. The score includes various musical notations such as accents, slurs, and dynamic markings.

HANDS ACROSS THE SEA

Solo B♭ Cornet

48 [tacet] *p*

54 **TRIO.** [*pp* 2nd X]

60

66 1. 2. [Play] *ff* [*pp*]

72

79

86 [2nd X only] [*p*]-*ff*

1st X
2nd X

92

98 1. 2. ^

March
HANDS ACROSS THE SEA

(1899)

1st B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Cornet part. It consists of nine staves of music in G major (one sharp) and 2/4 time. The score begins with a dynamic marking of *ff* and a 'March Tempo.' instruction. The first staff contains measures 1-5, with dynamics *sfz*, *sfz*, and [*f*]. The second staff (measures 6-9) features a crescendo hairpin. The third staff (measures 10-13) has dynamics *sfz*, *sfz*, and [*f*]. The fourth staff (measures 14-17) continues the rhythmic pattern. The fifth staff (measures 18-21) includes first and second endings, with dynamics [*ff*], *sfz*, and [*mp*] *ff*. The sixth staff (measures 22-27) contains measures 22-27. The seventh staff (measures 28-34) contains measures 28-34. The eighth staff (measures 35-40) includes a '[Play]' instruction and a dynamic of [*ff*]. The ninth staff (measures 41-46) contains measures 41-46.

HANDS ACROSS THE SEA

1st B \flat Cornet

48 [tacet]

p

54 **TRIO.**

[pp 2nd X]

60

66

1. 2. [Play] *[pp]* *ff*

72

79

86 [2nd X only]

1st X *[p]-ff*
2nd X

92

98

1. 2.

March
HANDS ACROSS THE SEA

(1899)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Cornet in G major, 2/4 time. It consists of nine staves of music. The first staff begins with a *ff* dynamic and includes accents on several notes. The second staff continues the melody with eighth-note patterns. The third staff features a *sfz* dynamic and a *[f]* dynamic. The fourth staff includes a first ending bracket and a *[ff]* dynamic. The fifth staff starts with a second ending bracket, a *[tacet]* instruction, and a *[mp] ff* dynamic. The sixth staff has accents on notes. The seventh staff includes a *[Play]* instruction and a *[ff]* dynamic. The eighth and ninth staves continue the melodic line with various dynamics and accents.

HANDS ACROSS THE SEA
2nd B♭ Cornet

51 **TRIO.**
[tacet]
p - [*pp*]

57

63

69 1. 2. [Play] *ff*

75

81 1st X 2nd X

87 [2nd X only] [*p*]-*ff*

93

99 1. 2.

March
HANDS ACROSS THE SEA

(1899)

3rd B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Cornet in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is in 2/4 time. The score consists of nine staves of music, with measure numbers 6, 11, 16, 21, 27, 33, 39, and 45 indicated at the beginning of their respective staves. The music features various dynamics including *ff*, *sfz*, *[f]*, *[ff]*, *[mp]*, and *[ff]*. There are also performance instructions such as *[tacet]* and *[Play]*. The score includes first and second endings, with the first ending leading back to an earlier section and the second ending leading to a different section. The piece concludes with a final cadence.

HANDS ACROSS THE SEA
3rd B \flat Cornet

51 **TRIO.**
[tacet]
p - [pp]

57

63

69 1. 2. [Play] *ff*

75

81

87 [2nd X only] *[p]-ff*

93

99 1. 2.

March
HANDS ACROSS THE SEA

(1899)

1st F Horn

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn in 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The tempo is marked 'March Tempo.' and the dynamics include *ff*, *sfz*, and *sfz [f]*. The score features various musical notations such as accents (^), slurs, and dynamic markings. A first and second ending bracket is present between measures 18 and 22. The piece concludes with a final *ff* dynamic marking.

HANDS ACROSS THE SEA
1st F Horn

TRIO.

53

p - [*pp*]

59

65

1. 2. *ff*

71

78

84

1st X
2nd X [*p*]-*ff*

89

94

99

1. 2. *ff*

March
HANDS ACROSS THE SEA

(1899)

2nd F Horn

JOHN PHILIP SOUSA

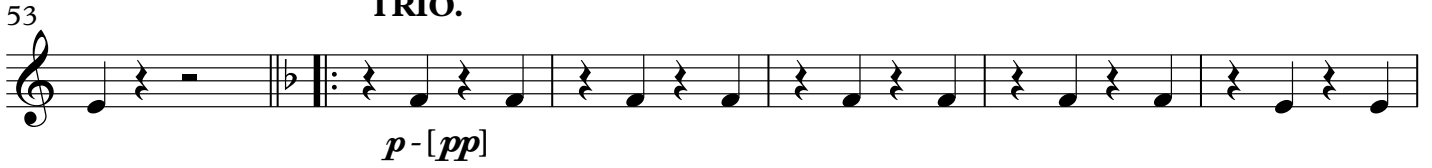
March Tempo.

The musical score is written for a 2nd F Horn in treble clef with a common time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (^) over several notes. The second staff starts at measure 6. The third staff starts at measure 12 and includes dynamic markings of *sfz* and *sfz [f]*. The fourth staff starts at measure 18 and features first and second endings, with dynamic markings of *[ff]*, *sfz*, and *[mp] ff*. The fifth staff starts at measure 23. The sixth staff starts at measure 29 and includes accents (^) over several notes. The seventh staff starts at measure 35 and includes a dynamic marking of *[ff]*. The eighth staff starts at measure 41. The ninth staff starts at measure 47 and includes accents (^) over several notes.

HANDS ACROSS THE SEA
2nd F Horn

TRIO.

53



p - [pp]

59



65



ff

71

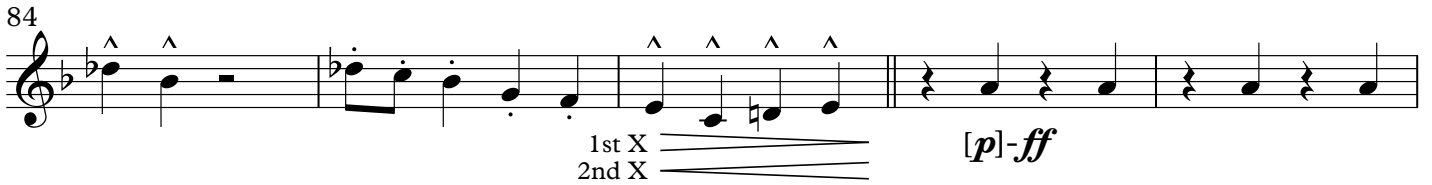


ff

78



84

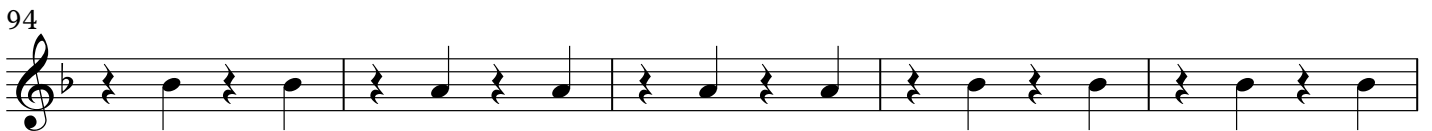


1st X
2nd X *[p]-ff*

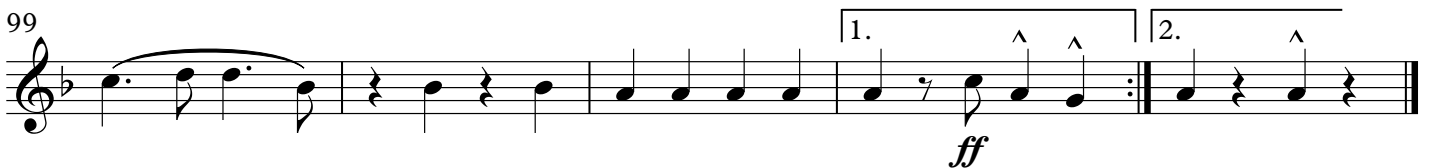
89



94



99



ff

March
HANDS ACROSS THE SEA

(1899)

3rd F Horn

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'Hands Across the Sea'. It consists of nine staves of music in 2/4 time. The key signature has one flat (B-flat). The score includes various dynamics such as *ff*, *sfz*, *[f]*, *[mp]*, and *[ff]*. It also features accents (^), slurs, and first/second endings. The piece begins with a *ff* dynamic and a series of eighth notes. A first ending leads to a second ending, which then returns to the main melody. The score concludes with a final *[ff]* dynamic.

HANDS ACROSS THE SEA
3rd F Horn

TRIO.

53

p - [pp]

59

65

ff

71

78

84

1st X
2nd X

[p]-ff

89

94

99

ff

March
HANDS ACROSS THE SEA

(1899)

4th F Horn

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in treble clef with a common time signature (C). It consists of nine staves of music, each starting with a measure number (6, 12, 18, 23, 29, 35, 41, 47). The notation includes various dynamics such as *ff*, *sfz*, *[f]*, *[mp]*, and *[ff]*. There are also accents (^) and slurs. A first and second ending bracket is present between measures 18 and 22. The score ends with a double bar line at the end of the ninth staff.

HANDS ACROSS THE SEA
4th F Horn

TRIO.

53

p - [*pp*]

59

65

1. 2. *ff*

71

78

84

1st X
2nd X [*p*]-*ff*

89

94

99

1. 2. *ff*

March
HANDS ACROSS THE SEA

(1899)

Baritone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of nine staves of music, each starting with a measure number (6, 10, 14, 18, 22, 28, 35, 41). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *ff* (fortissimo) to *[mp]ff* (mezzo-piano fortissimo). There are also markings for *sfz* (sforzando) and *[f]* (forte). The score features a repeat sign with first and second endings at measures 18-21. The piece concludes with a double bar line at the end of the final staff.

HANDS ACROSS THE SEA
Baritone

48 *p*

TRIO.
[1st X only]
54 *[pp 2nd X]*

60

66 1. [tacet] 2. [Play] *[pp ff]*

73

79 1st X
2nd X

86 1st X
2nd X *[p]-ff*

93

99 1. 2. *ff*

March
HANDS ACROSS THE SEA

(1899)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.

ff *sfz* *sfz* [*f*]

6

10 *sfz* *sfz* [*f*]

14

18 [*ff*] *sfz* [*mp*] *ff*

22

28

35 [*ff*]

41

HANDS ACROSS THE SEA
Baritone, T.C.

48

p

54

TRIO.
[1st X only]

[*pp* 2nd X]

60

66

1. [tacet] 2. [Play]
[*pp*] *ff*

73

79

1st X
2nd X

86

1st X [p]-*ff*
2nd X

93

99

1. 2.
ff

March
HANDS ACROSS THE SEA

(1899)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece is in 2/4 time. The score consists of nine staves of music, with measure numbers 6, 12, 18, 23, 28, 34, 39, and 44 marked at the beginning of their respective staves. The music features a variety of dynamics, including fortissimo (ff), sforzando (sfz), and mezzo-forte (mf). There are also dynamic markings in brackets, such as [f] and [ff]. The score includes several slurs, accents, and dynamic hairpins. A first and second ending are present at measures 18-22, with the second ending marked [tacet]. A 'Play' marking is used at measure 34. The piece concludes with a final measure at measure 44.

HANDS ACROSS THE SEA
1st Trombone

TRIO.
[1st X only]

50

Musical staff for measures 50-55. Measure 50 starts with a whole rest. Measures 51-55 contain a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0.

p - [*pp*]

56

Musical staff for measures 56-63. Measures 56-63 contain a sequence of eighth notes: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1.

64

Musical staff for measures 64-70. Measures 64-65 have eighth notes G-1, F-1, E-1, D-1. Measures 66-67 have eighth notes C-1, B-1, A-1, G-1. Measure 68 has a whole note G-1. Measures 69-70 have eighth notes F-1, E-1, D-1, C-1. First and second endings are indicated above the staff.

[Play] *ff*

71

Musical staff for measures 71-76. Measures 71-72 have eighth notes G-1, F-1, E-1, D-1. Measures 73-74 have eighth notes C-1, B-1, A-1, G-1. Measure 75 has a whole note G-1. Measure 76 has a whole note F-1.

77

Musical staff for measures 77-83. Measures 77-78 have eighth notes G-1, F-1, E-1, D-1. Measures 79-80 have eighth notes C-1, B-1, A-1, G-1. Measures 81-82 have eighth notes F-1, E-1, D-1, C-1. Measure 83 has a whole note B-1.

84

Musical staff for measures 84-88. Measures 84-85 have eighth notes G-1, F-1, E-1, D-1. Measures 86-87 have eighth notes C-1, B-1, A-1, G-1. Measure 88 has a whole note G-1. First and second endings are indicated above the staff.

[2nd X only]

1st X
2nd X *[p]-ff*

89

Musical staff for measures 89-93. Measures 89-90 have eighth notes G-1, F-1, E-1, D-1. Measures 91-92 have eighth notes C-1, B-1, A-1, G-1. Measure 93 has a whole note G-1.

94

Musical staff for measures 94-98. Measures 94-95 have eighth notes G-1, F-1, E-1, D-1. Measures 96-97 have eighth notes C-1, B-1, A-1, G-1. Measure 98 has a whole note G-1.

99

Musical staff for measures 99-104. Measures 99-100 have eighth notes G-1, F-1, E-1, D-1. Measures 101-102 have eighth notes C-1, B-1, A-1, G-1. Measure 103 has a whole note G-1. Measure 104 has a whole note F-1. First and second endings are indicated above the staff.

ff

March
HANDS ACROSS THE SEA

(1899)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.

ff *sfz* *sfz* [*f*]

6

12

18

1. 2. [tacet]
[*ff*] *sfz* [*mp*] *ff*

23

28

34

[Play]
[*ff*]

39

44

HANDS ACROSS THE SEA
2nd Trombone

TRIO.

[1st X only]

50

p - [*pp*]

56

64

1. [Play] *ff*

71

77

84

[2nd X only]

1st X
2nd X

[*p*]-*ff*

89

94

99

1. *ff*

March
HANDS ACROSS THE SEA

(1899)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-5. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes dynamic markings *ff*, *sfz*, *sfz*, and [*f*]. There are accents (^) over several notes and a breath mark (>) over a note in measure 4.

6

Musical notation for measures 6-11. The notation includes a double bar line at the end of measure 11.

12

Musical notation for measures 12-17. The notation includes dynamic markings *sfz*, *sfz*, and [*f*].

18

Musical notation for measures 18-22. The notation includes first and second endings (1. and 2. [tacet]), dynamic markings [*ff*], *sfz*, and [*mp*].*ff*

23

Musical notation for measures 23-27. The notation includes slurs and accents (^).

28

Musical notation for measures 28-33. The notation includes slurs and accents (^).

34

Musical notation for measures 34-38. The notation includes a breath mark (>) and dynamic marking [*ff*].

39

Musical notation for measures 39-43. The notation includes slurs and accents (^).

44

Musical notation for measures 44-49. The notation includes slurs and accents (^).

HANDS ACROSS THE SEA
Bass Trombone

TRIO.

[1st X only]

50

p - [*pp*]

56

64

ff

71

77

84

[2nd X only]

1st X
2nd X [*p*]-*ff*

89

94

99

ff

March
HANDS ACROSS THE SEA

(1899)

Tuba

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-5. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes dynamic markings *ff*, *sfz*, and *[f]*. There are accents (^) over several notes.

Musical notation for measures 6-11. The notation includes a double bar line at the end of measure 11.

Musical notation for measures 12-17. The notation includes dynamic markings *sfz* and *[f]*, and accents (^) over several notes.

Musical notation for measures 18-23. The notation includes first and second endings (1. and 2.), dynamic markings *[ff]*, *sfz*, and *[mp] ff*, and accents (^) over several notes.

Musical notation for measures 24-29. The notation includes accents (^) over several notes.

Musical notation for measures 30-35. The notation includes accents (^) over several notes.

Musical notation for measures 36-41. The notation includes a dynamic marking *[ff]*.

Musical notation for measures 42-47. The notation includes accents (^) over several notes.

Musical notation for measures 48-53. The notation includes accents (^) over several notes and a double bar line at the end of measure 53.

HANDS ACROSS THE SEA

Tuba

54 **TRIO.**

54 *p*-[*pp*]

60

66

ff

71

77

83

1st X
2nd X [p]-*ff*

88

94

99

ff

March
HANDS ACROSS THE SEA

Drums
S.D./B.D./Cyms.
Triangle

(1899)

JOHN PHILIP SOUSA

March Tempo.

ff [choke] **sfz** **sfz** [**f**]

7 **sfz**

13 **sfz** [**f**]

19 [**ff**] **sfz** choke [**mp**] **ff** [- Cyms]

25 4

32

38 [+ Cyms.] 4 [**ff**]

46

HANDS ACROSS THE SEA

Drums

TRIO.

[1st X only]
[-Cyms. both Xs]

54 *p* - [*pp*] Tri. *p* 4

60 8 12

66 [Play] *ff* Cyms. B.D.

73 B.D. Cyms. choke B.D. Cyms. B.D. Cyms

78 choke choke

85 1st X 2nd X [Cyms. 2nd X only] B.D. [2nd X only] [*p*]-*ff* (Accents 2nd X only) [*>*] (8)

90 [*>*] [*>*] [*>*] [*>*] [*>*] [*>*] [*>*] [*>*] [*>*] [*>*]

95 [2nd X] [*sfz*]

100 (15) 1. 2. [*sfz*]