The Complete Marches of John Philip Sousa

Vol. 4 No. 56

HANDS ACROSS THE SEA

MARCH

(1899)

FULL 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 *sffz* accents traditionally added in m. 99 and 100.

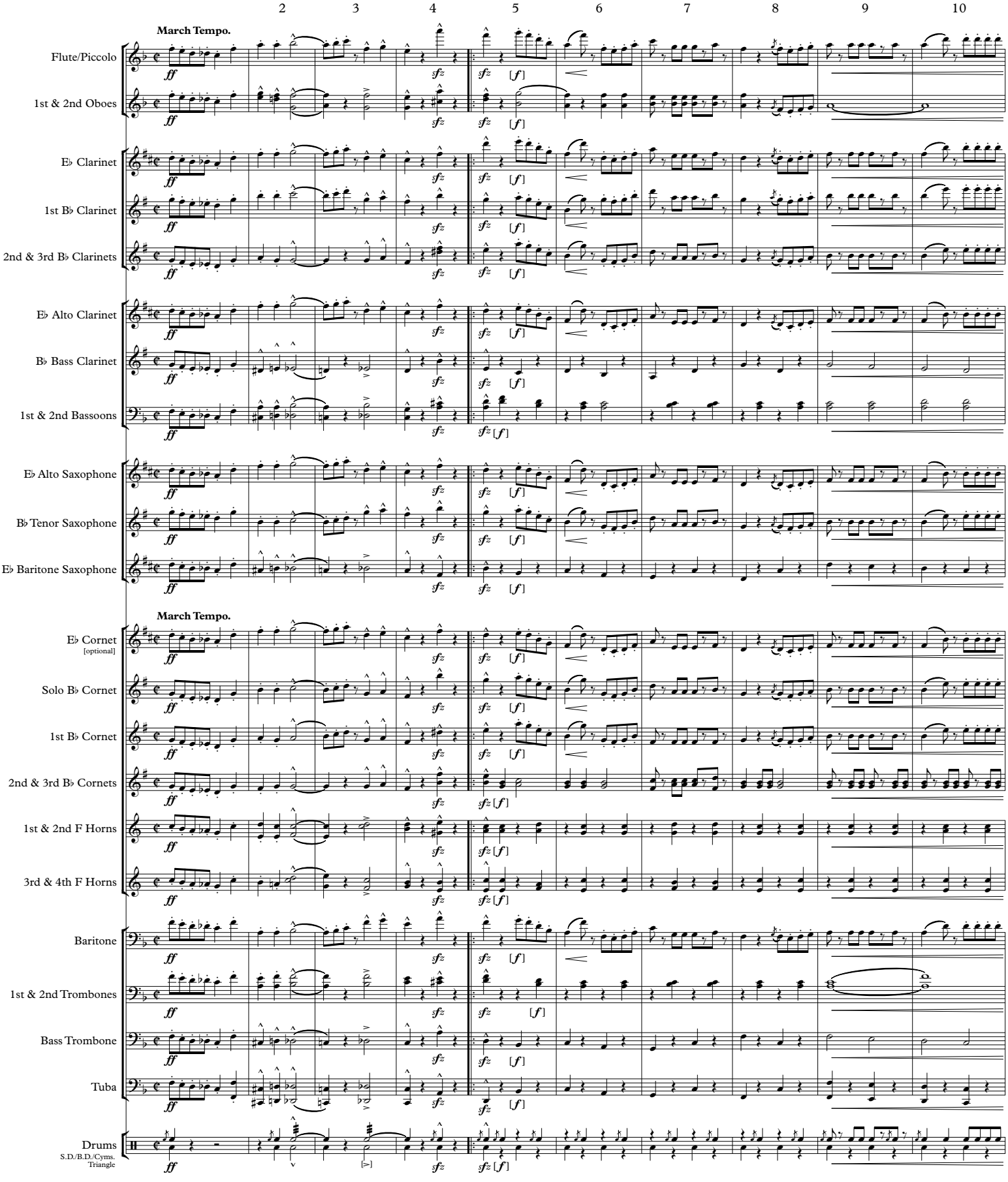
March

HANDS ACROSS THE SEA

(1899)

Full Score

JOHN PHILIP SOUSA



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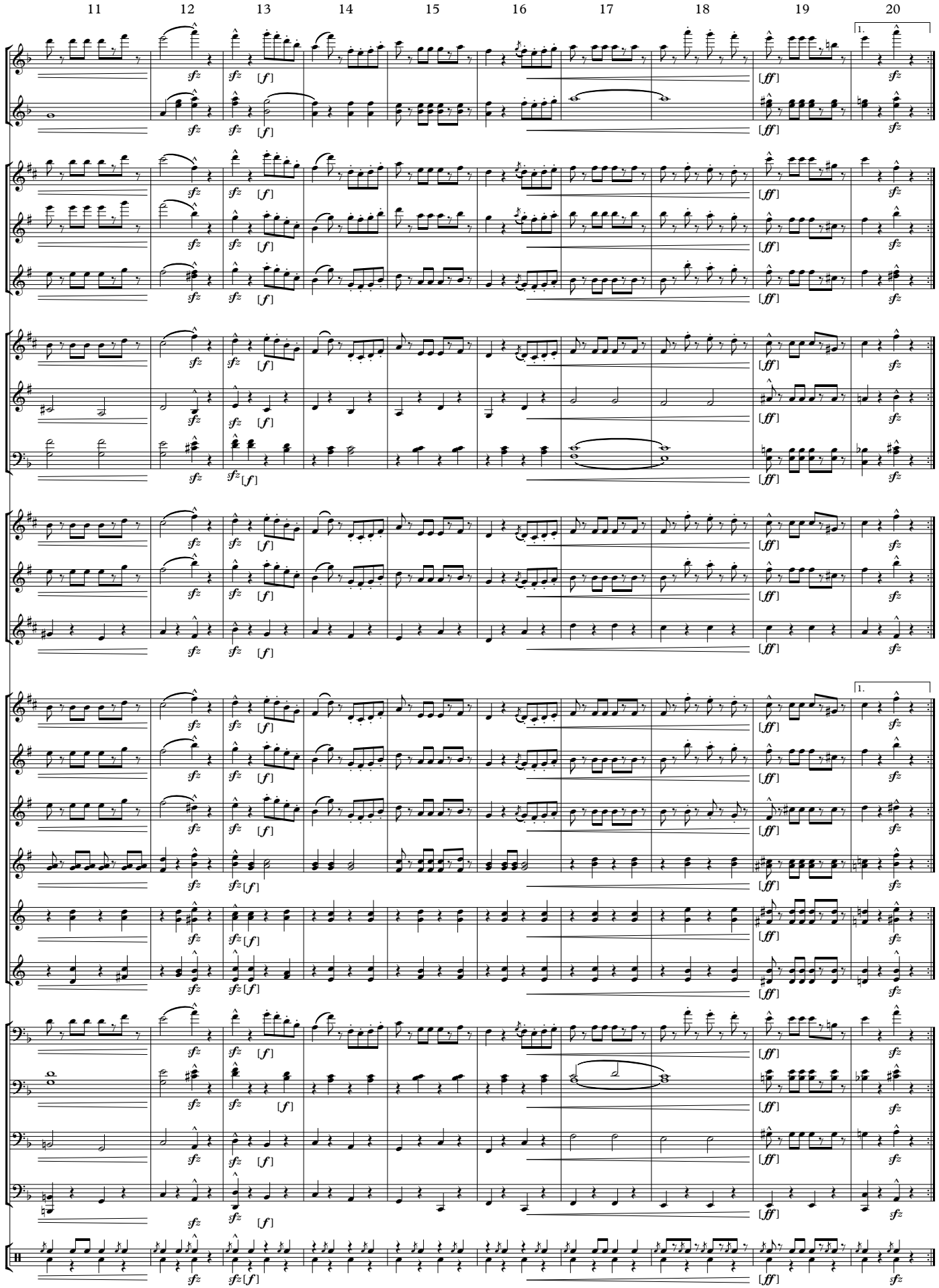
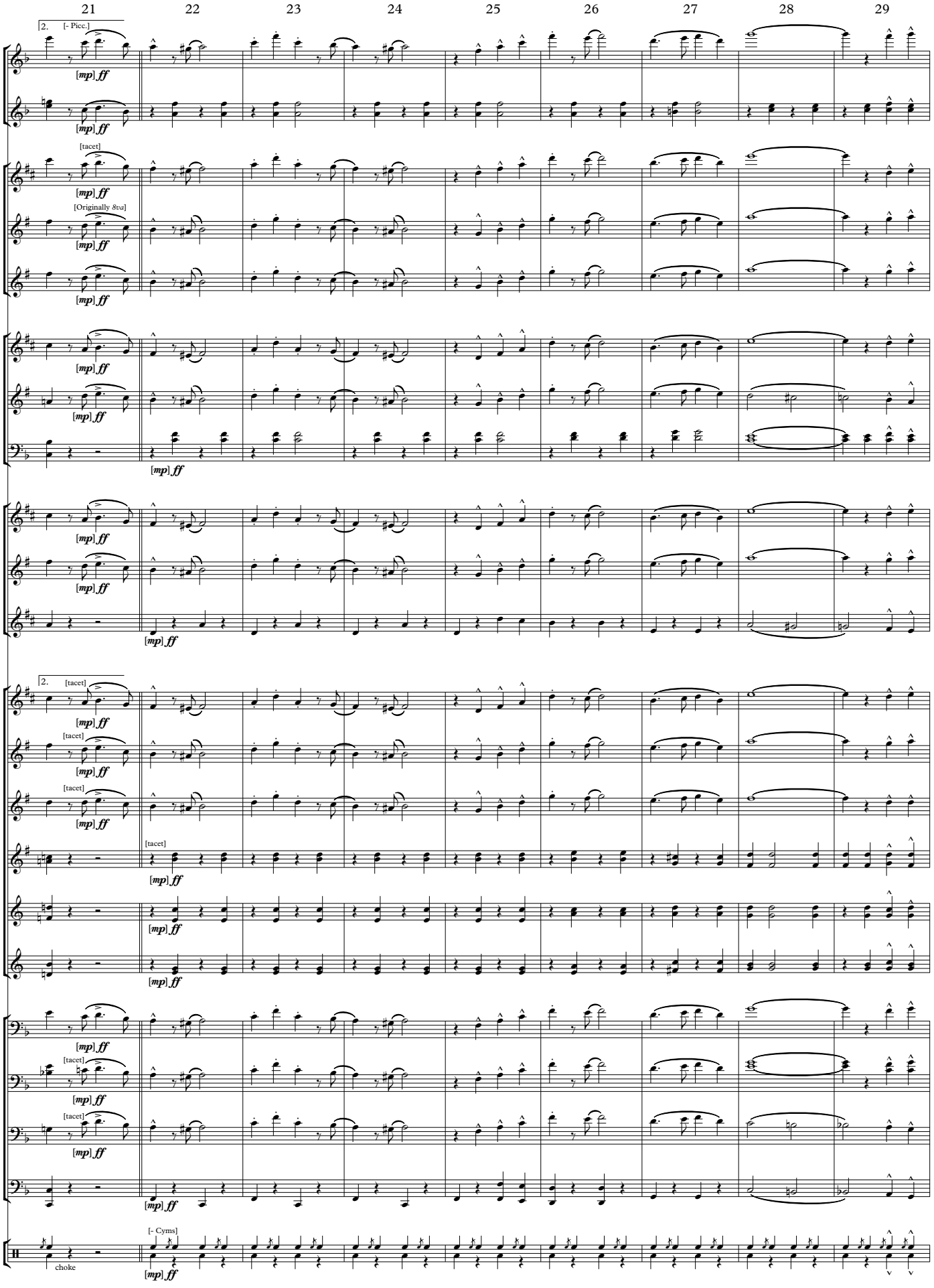
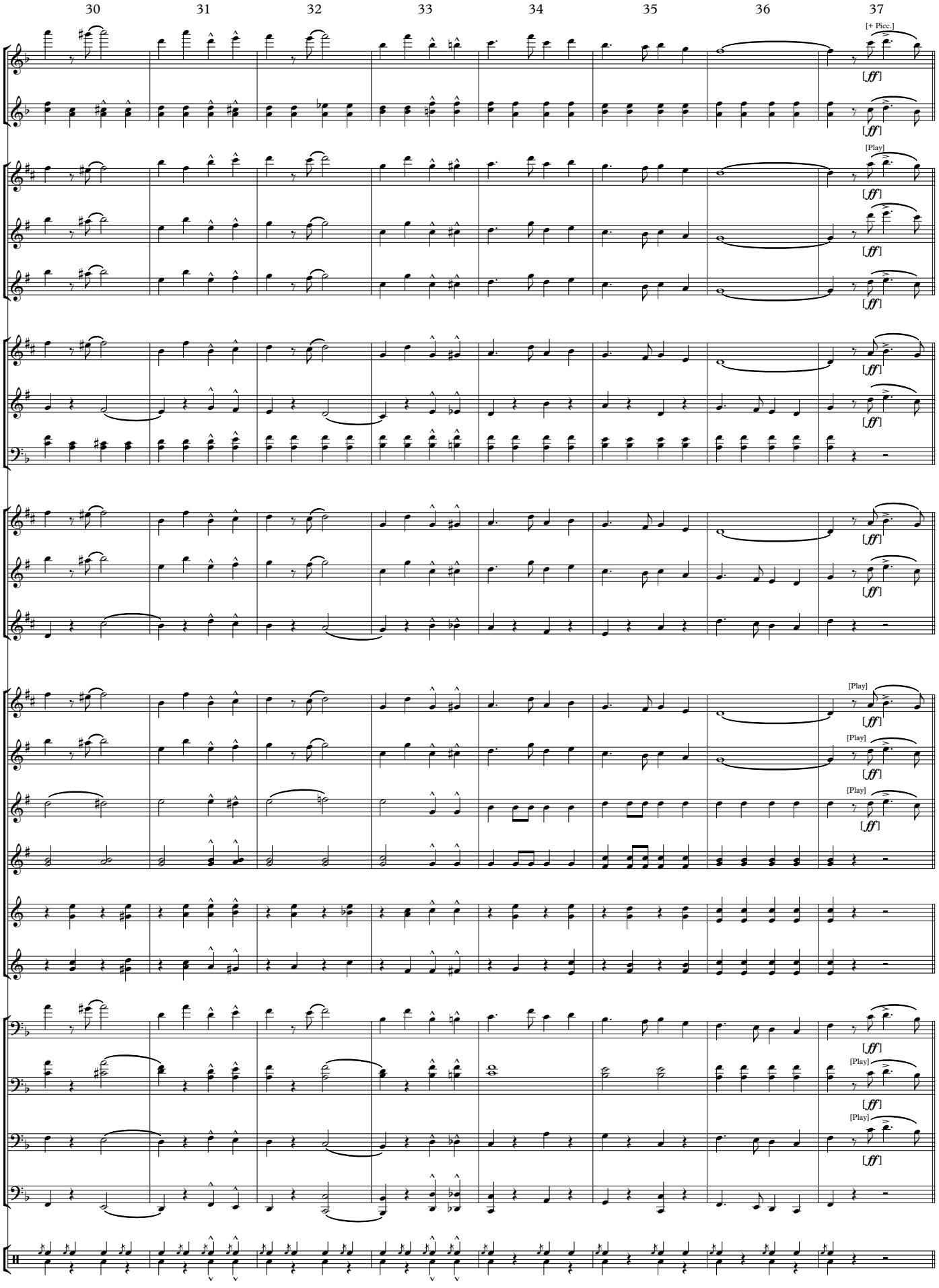
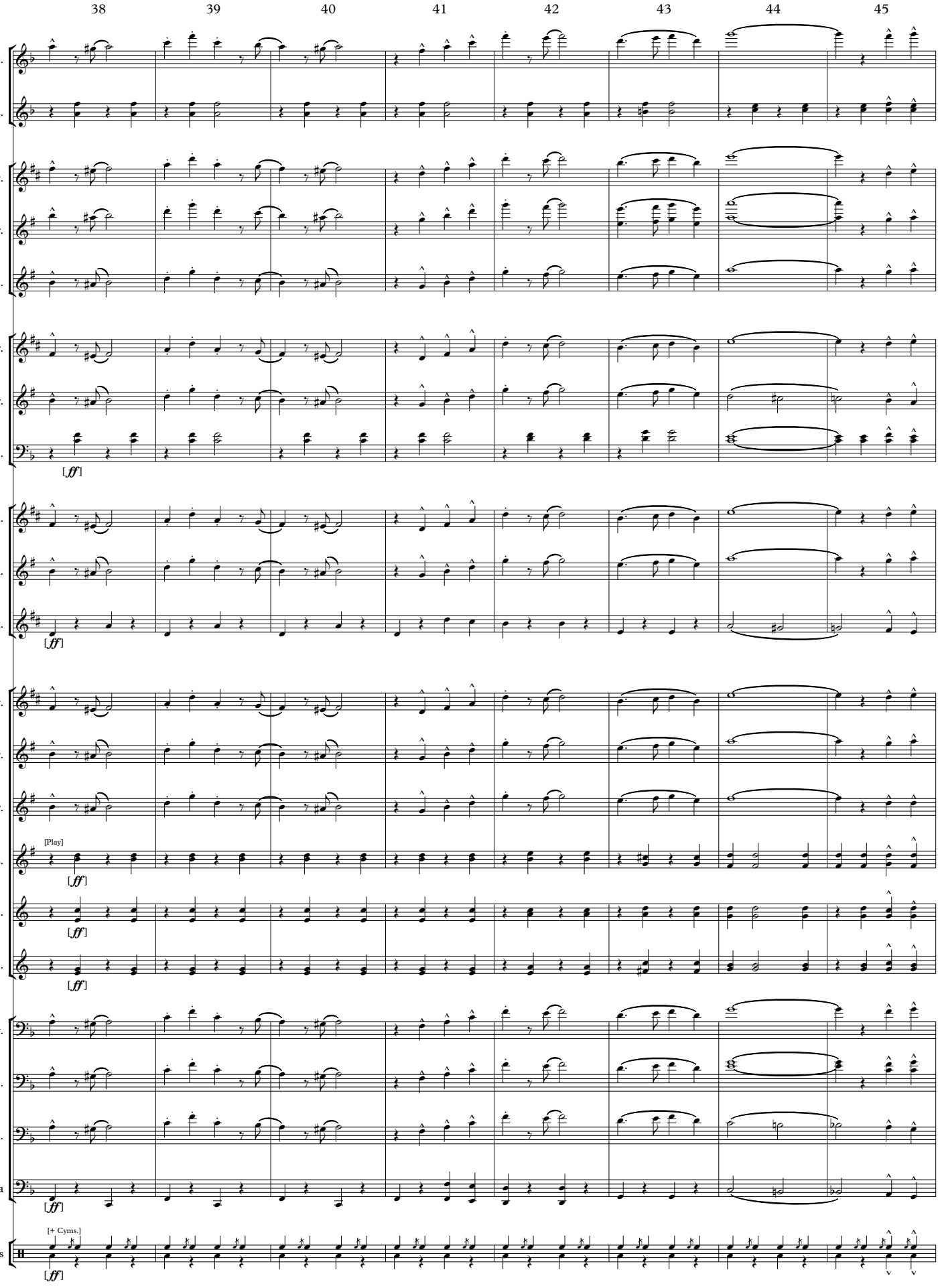

11
12
13
14
15
16
17
18
19
20
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
sfz
[f]
[ff]

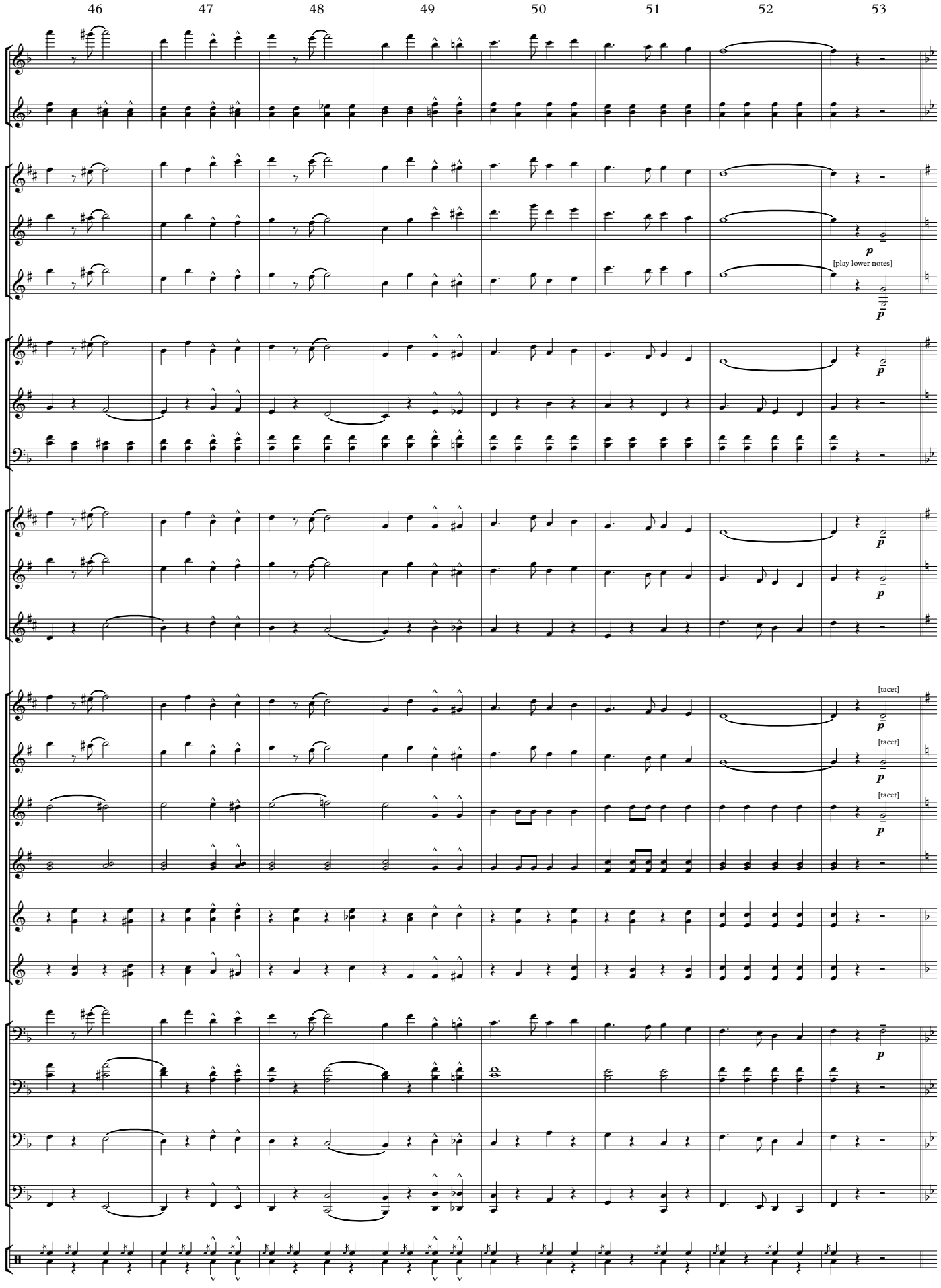
HANDS ACROSS THE SEA
Full Score



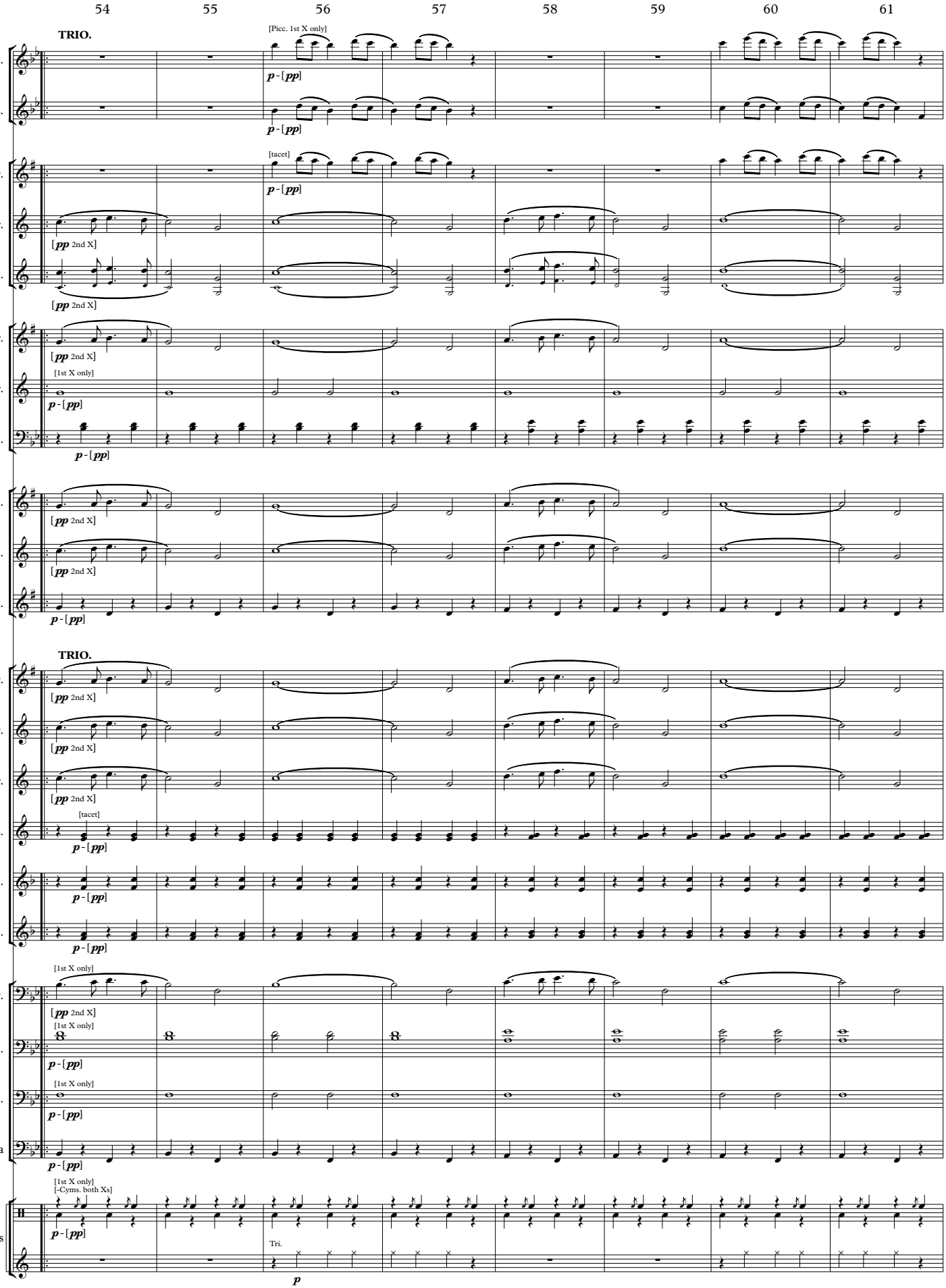

30
31
32
33
34
35
36
37
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[+ Picc.]
[Play]
[ff]

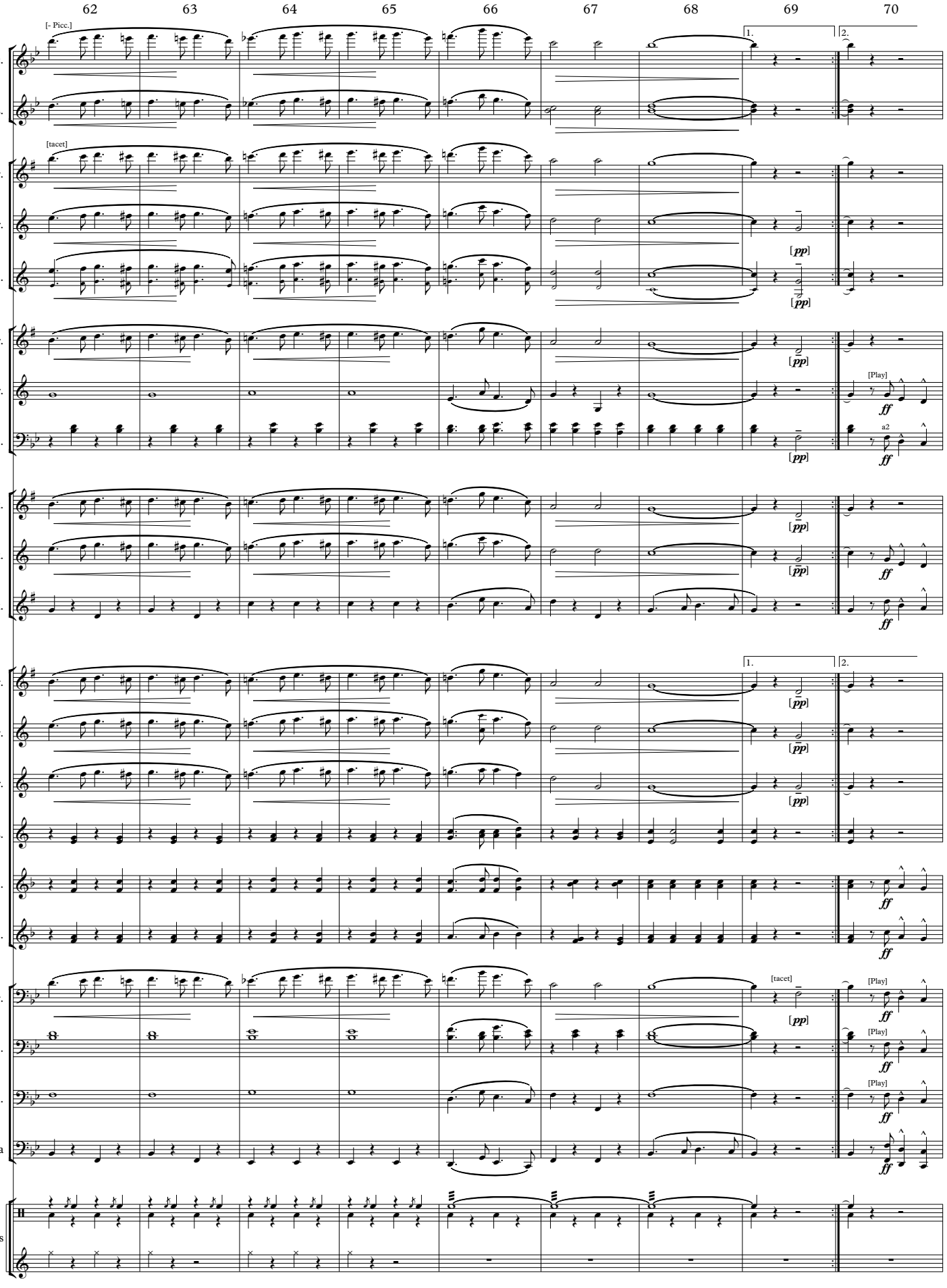
HANDS ACROSS THE SEA
Full Score



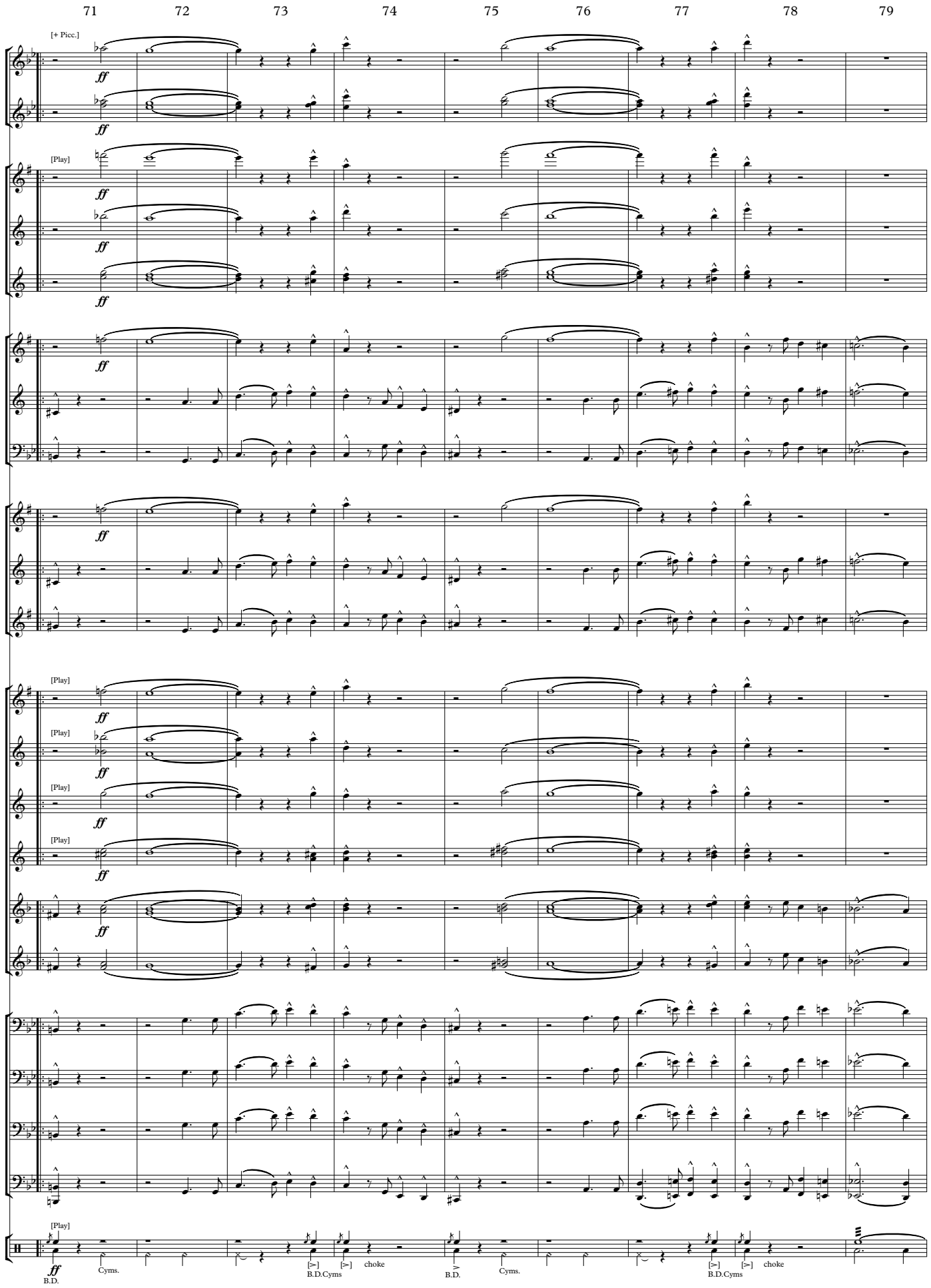

46
47
48
49
50
51
52
53
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
[play lower notes]
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
[tacet]
Solo B♭ Cor.
[tacet]
1st B♭ Cor.
[tacet]
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

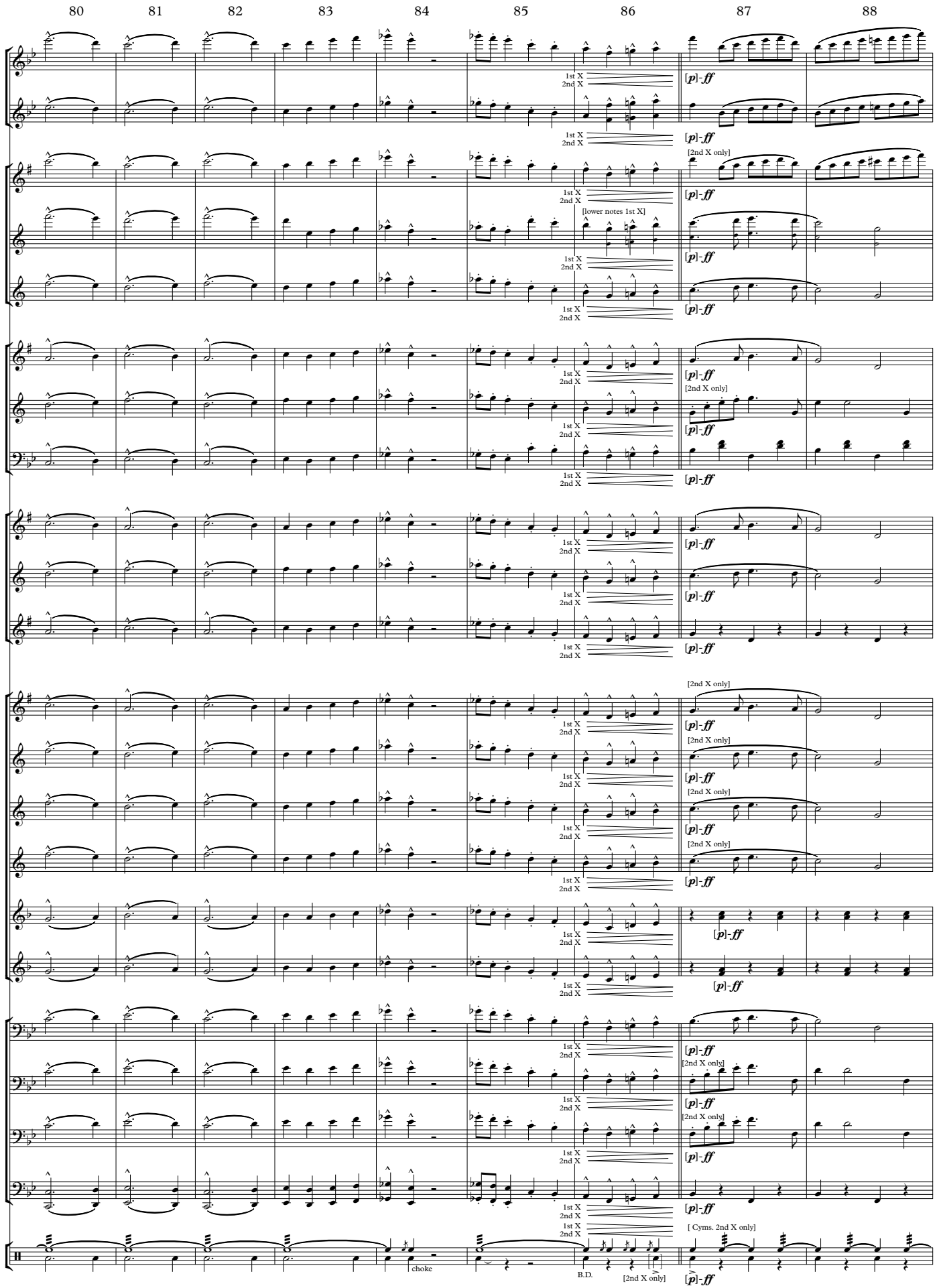
HANDS ACROSS THE SEA
Full Score



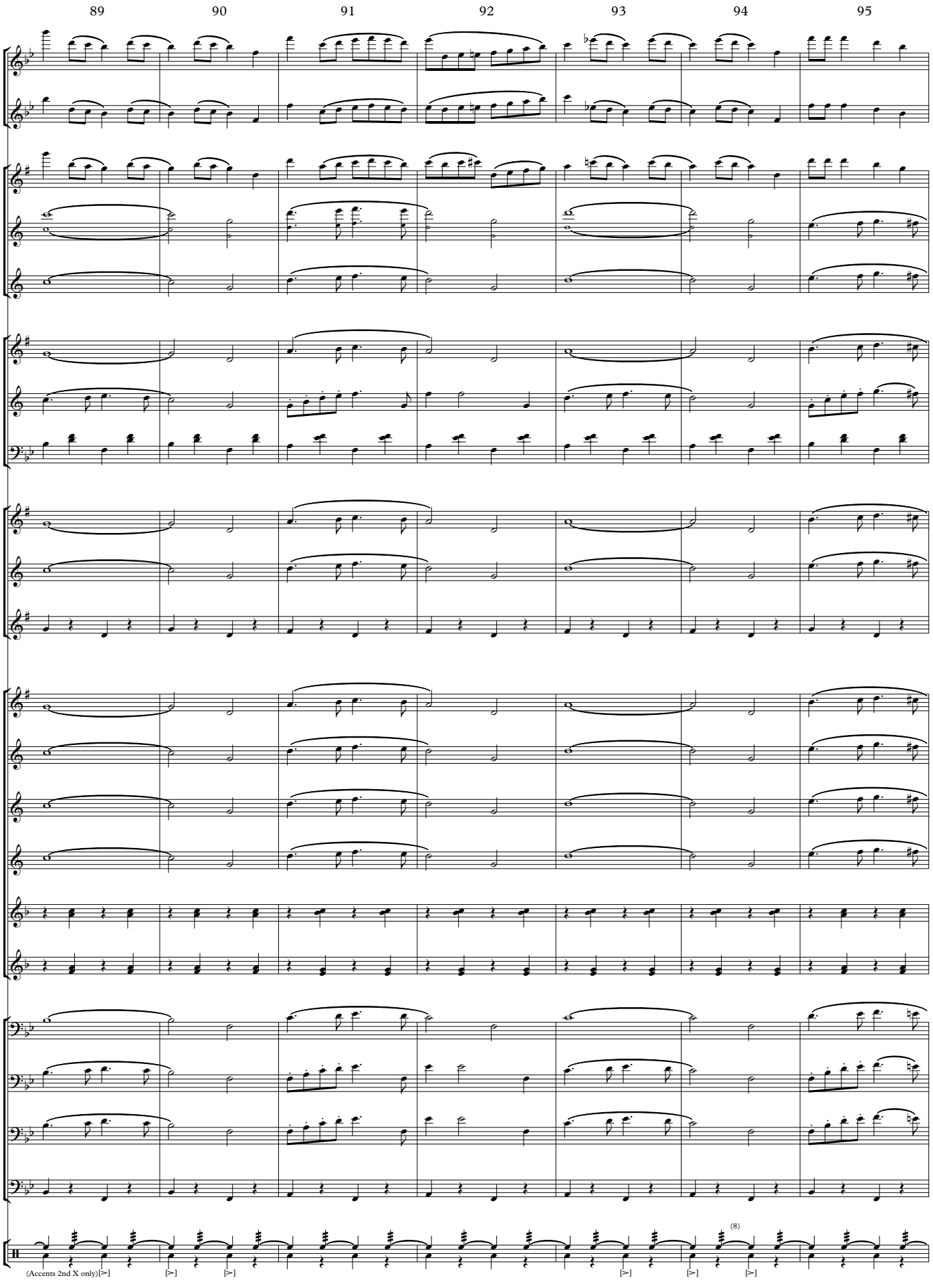

62
63
64
65
66
67
68
69
70
[- Picc.]
Flt./Picc.
1st & 2nd Obs.
[tacet]
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
[pp]
[Play]
ff
a2
[tacet]

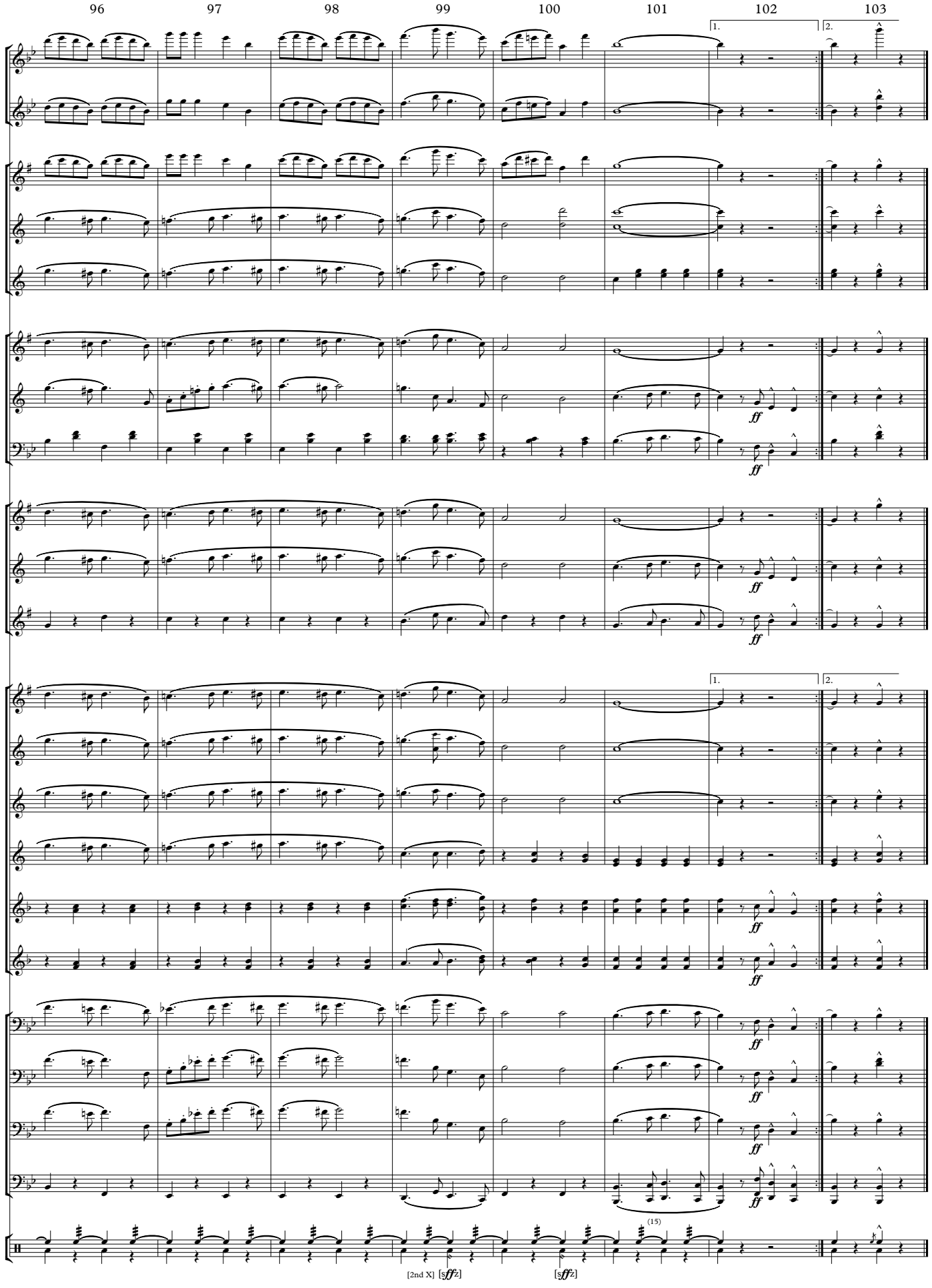
HANDS ACROSS THE SEA
Full Score




80
81
82
83
84
85
86
87
88
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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
1st X
2nd X
[p]-ff
[2nd X only]
[lower notes 1st X]
choke
B.D.
[Cyms. 2nd X only]

HANDS ACROSS THE SEA
Full Score




96
97
98
99
100
101
102
103
1.
2.
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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
ff
(15)
[2nd X] [sffz]
[sffz]

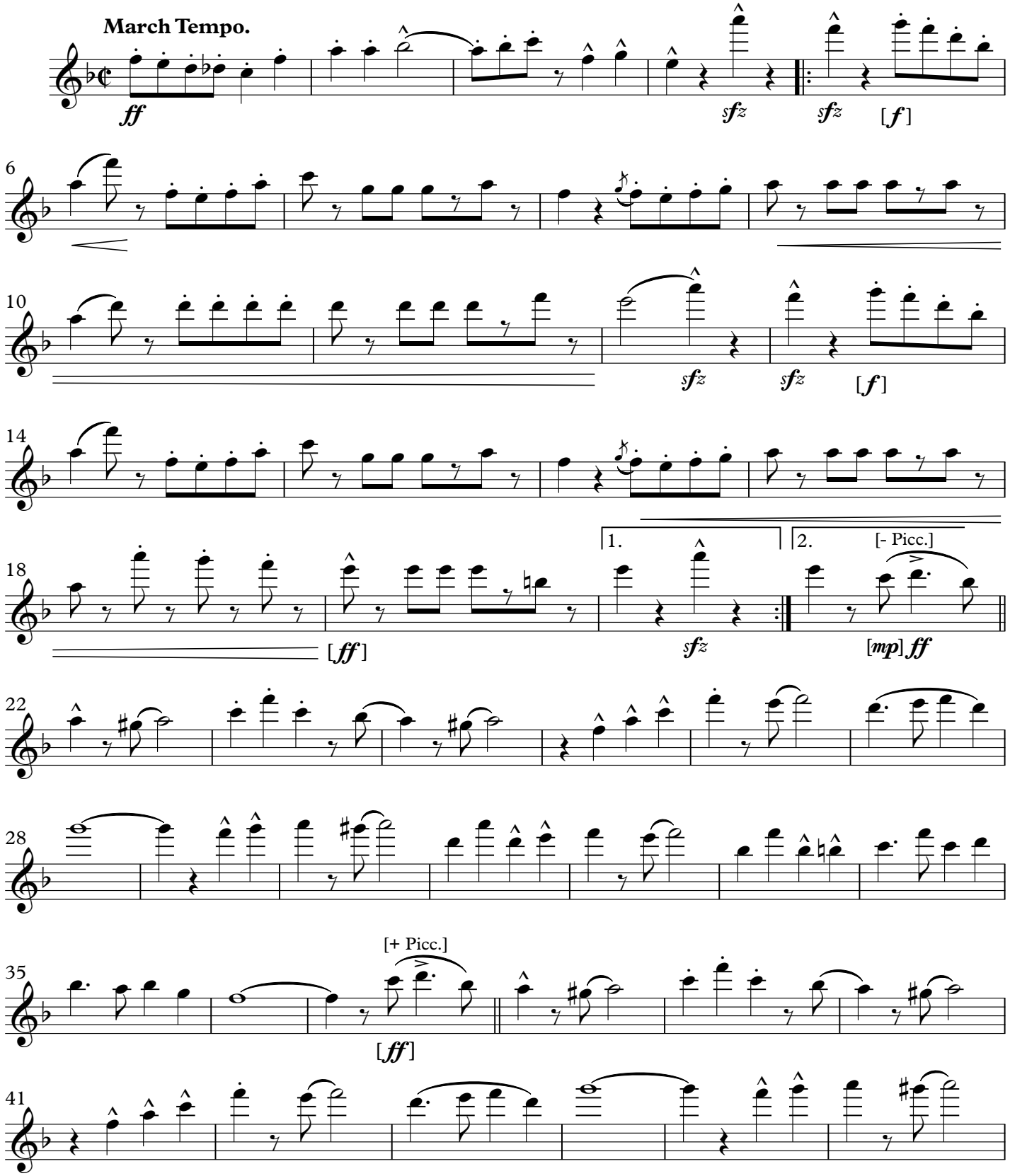
March

HANDS ACROSS THE SEA

(1899)

Piccolo

JOHN PHILIP SOUSA



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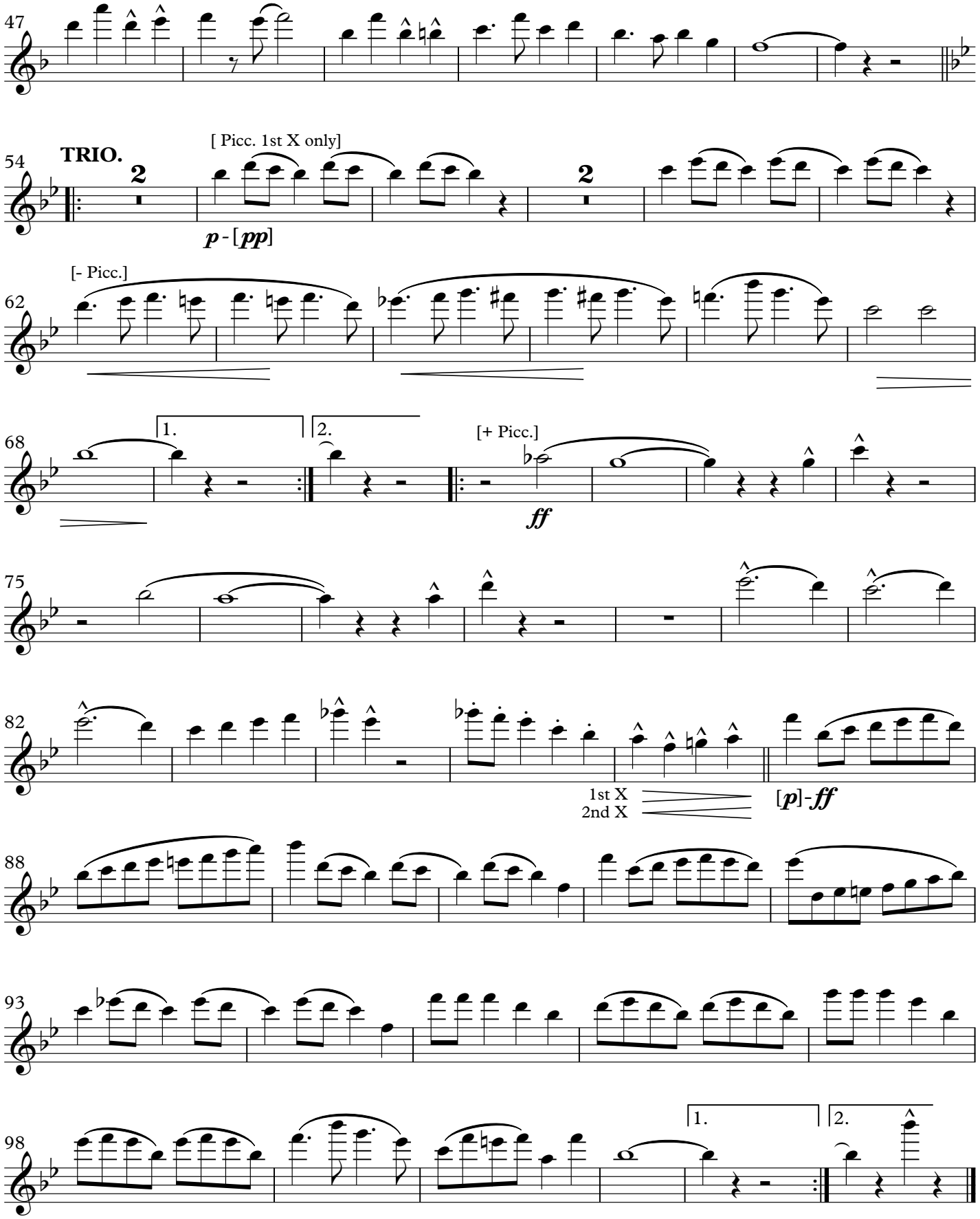
HANDS ACROSS THE SEA
Piccolo



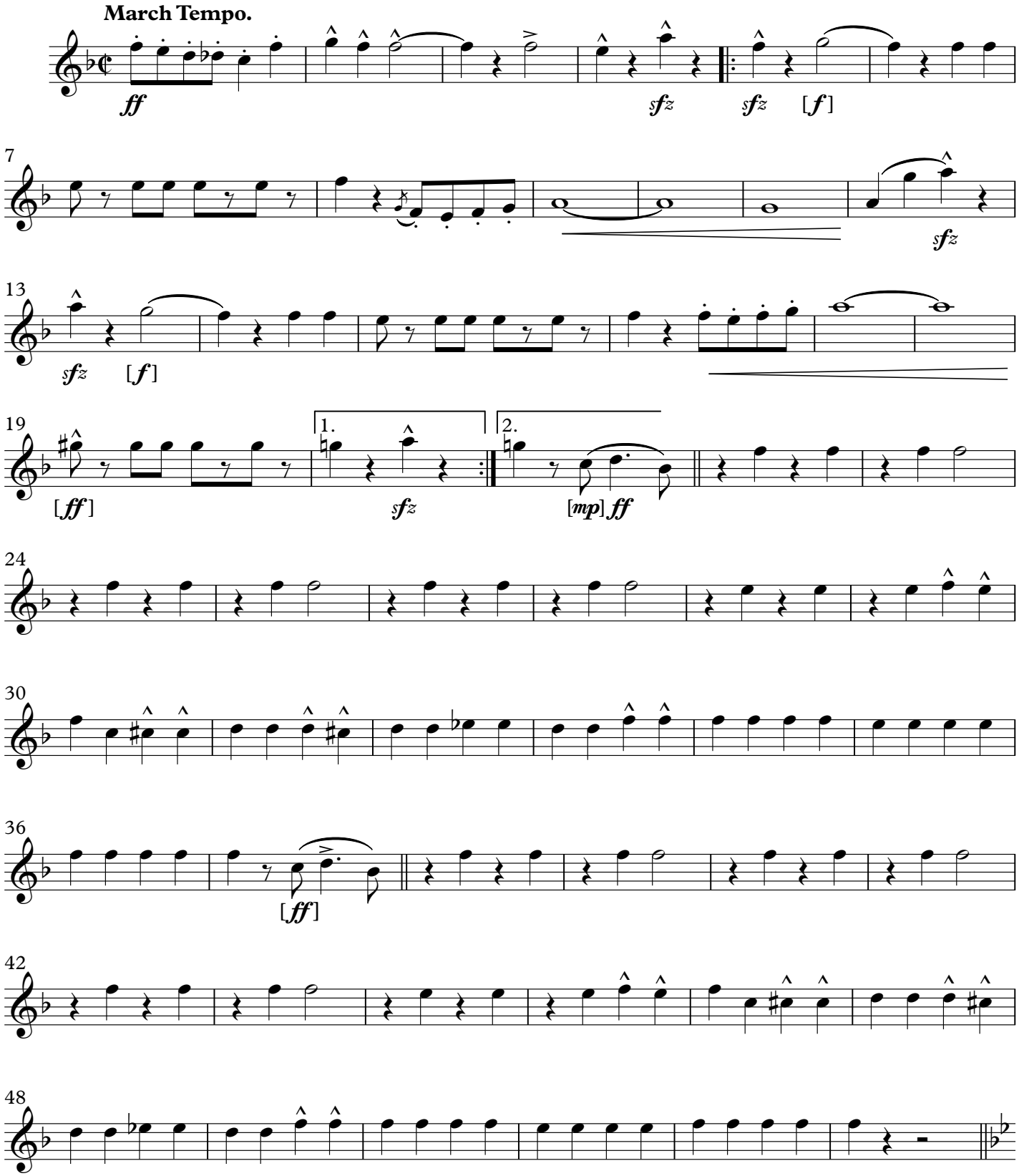
March

HANDS ACROSS THE SEA

(1899)

1st Oboe

JOHN PHILIP SOUSA



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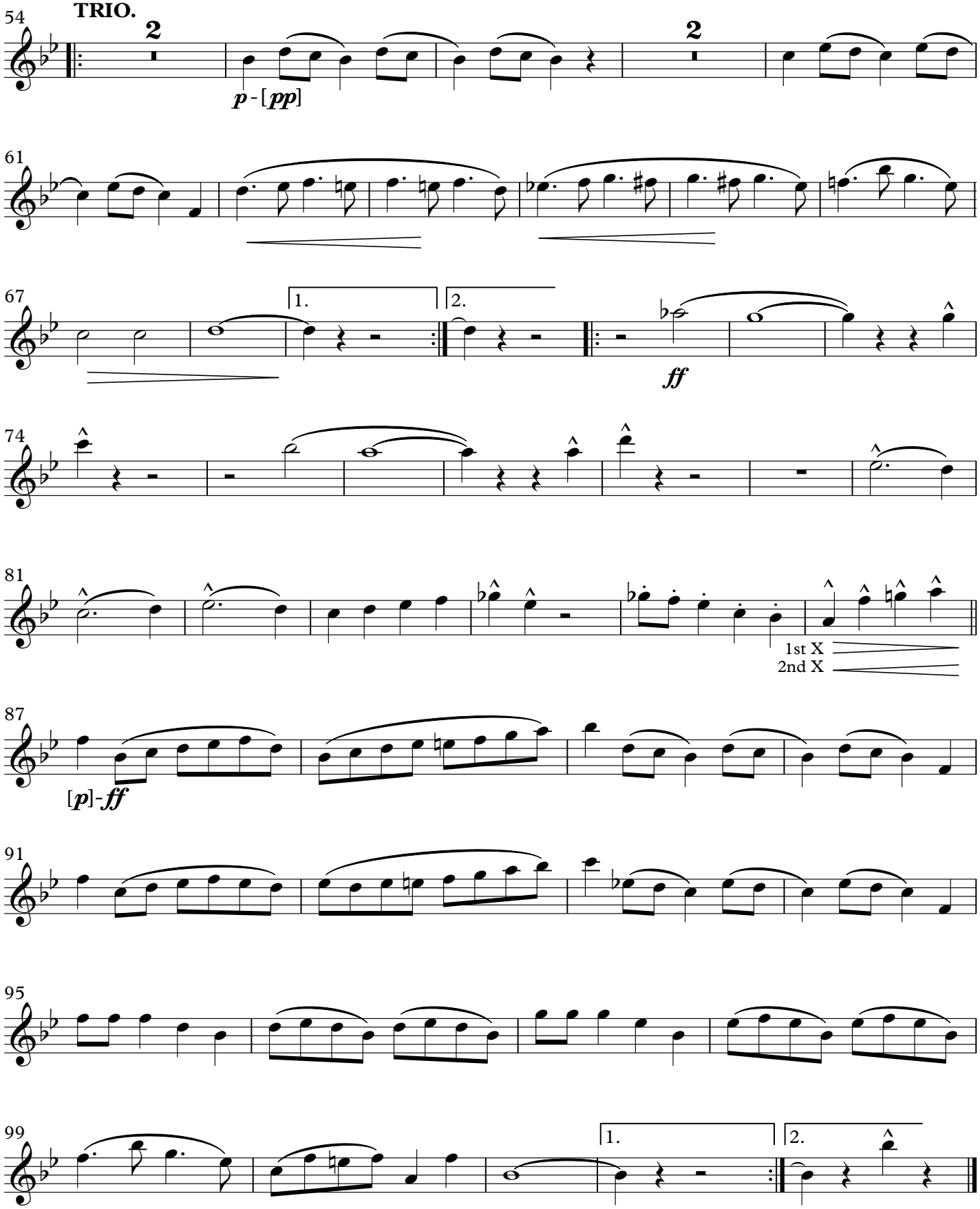
HANDS ACROSS THE SEA

1st Oboe



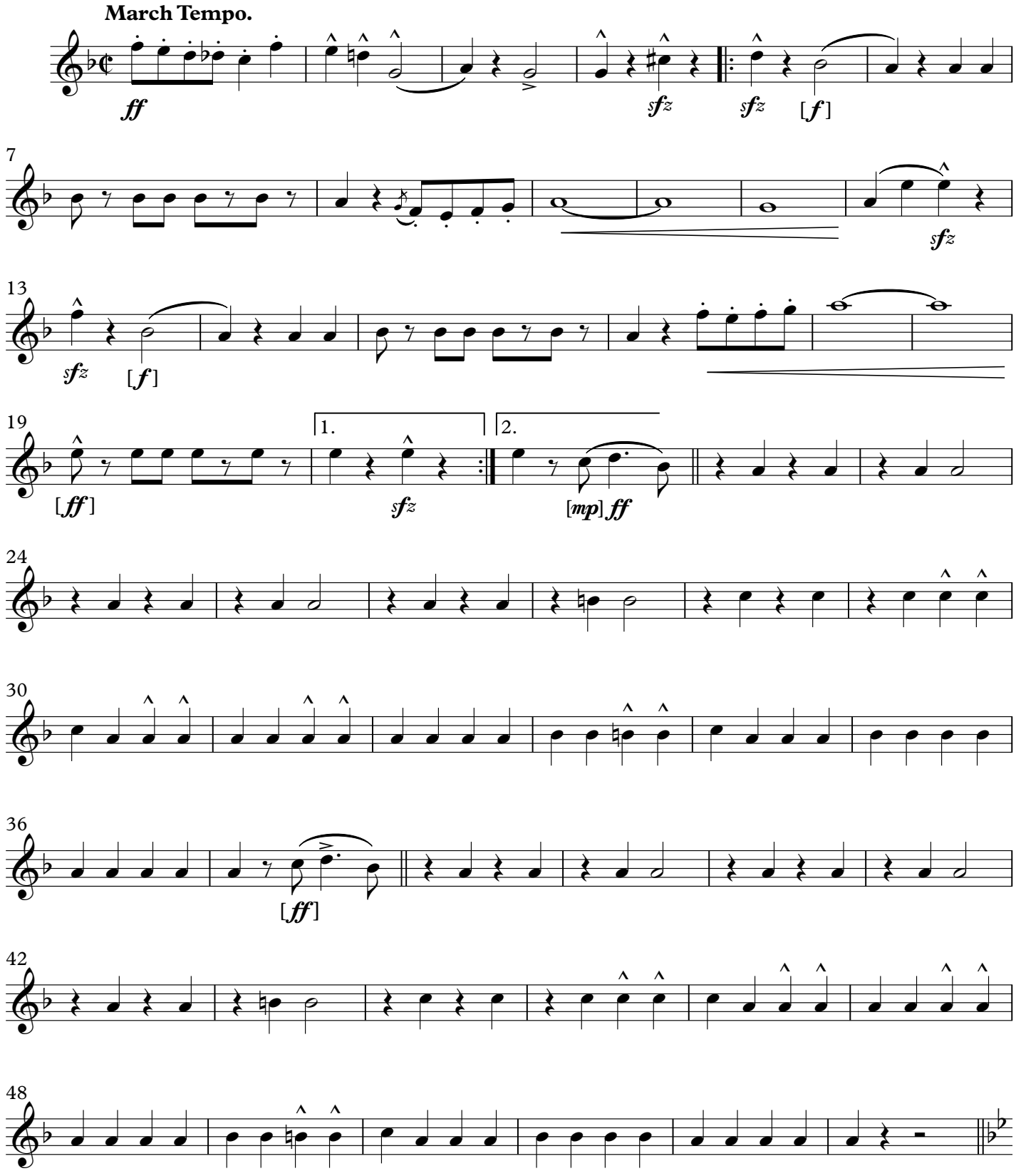
March

HANDS ACROSS THE SEA

(1899)

2nd Oboe

JOHN PHILIP SOUSA



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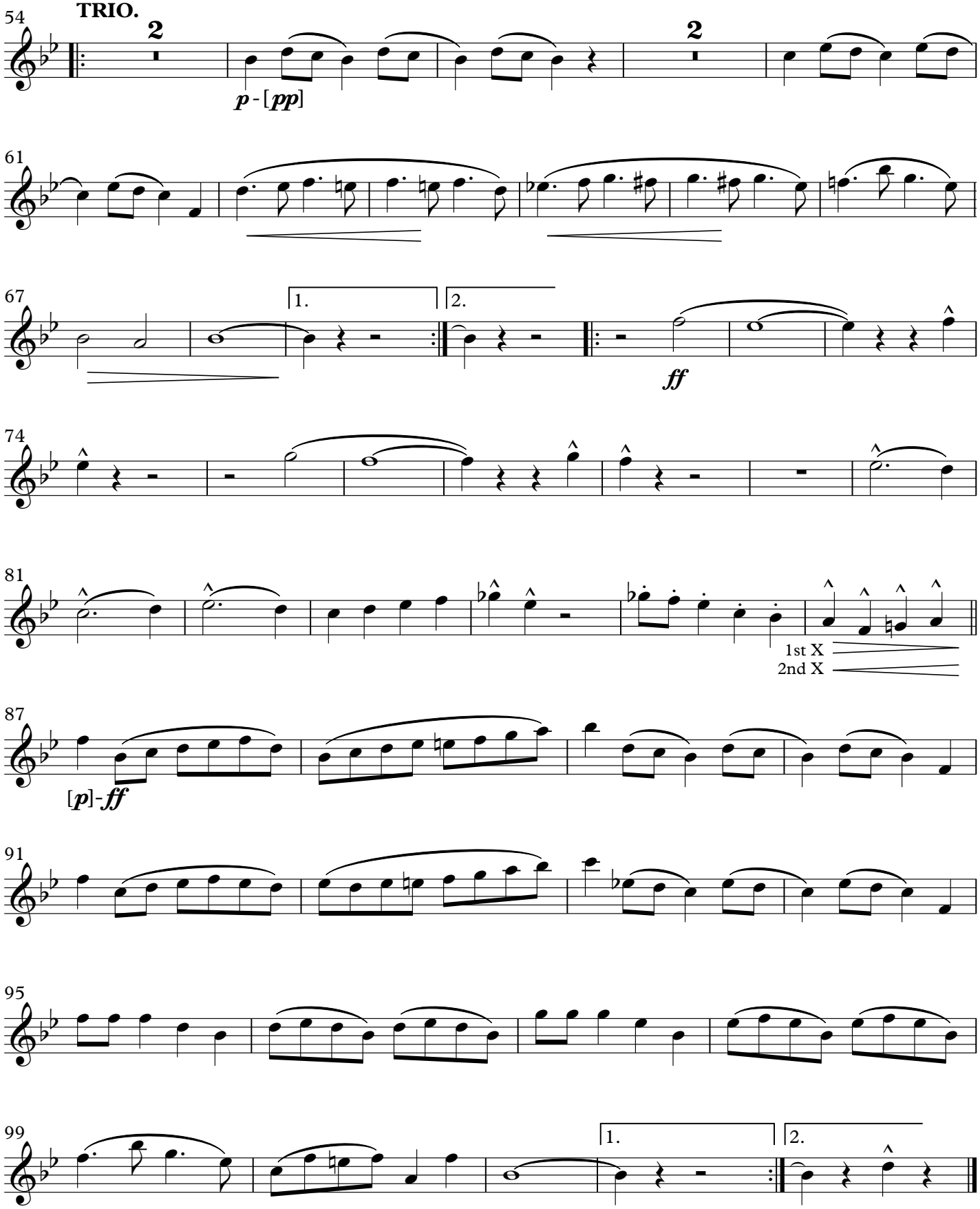
HANDS ACROSS THE SEA
2nd Oboe



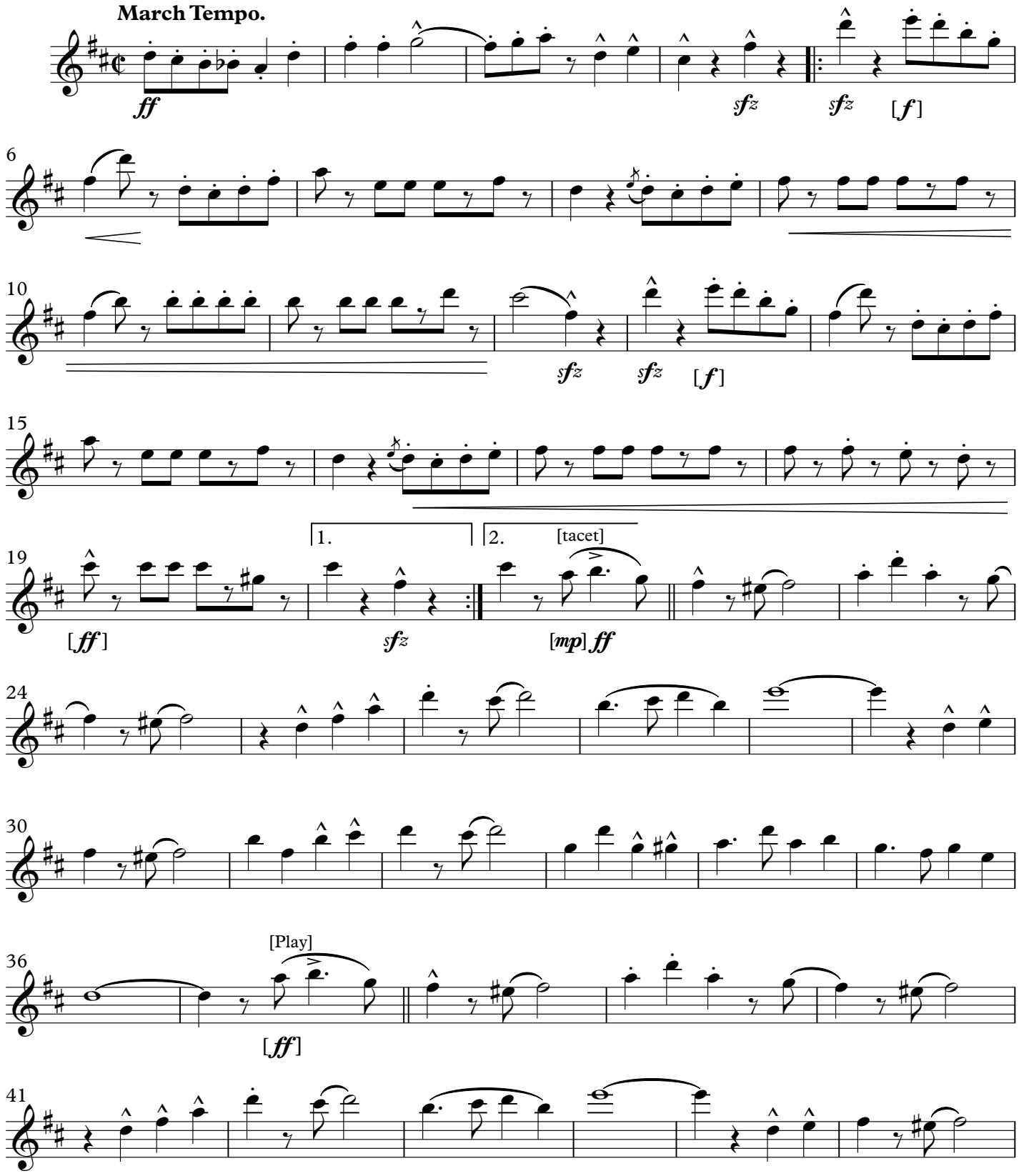
March

HANDS ACROSS THE SEA

(1899)

E♭ Clarinet

JOHN PHILIP SOUSA



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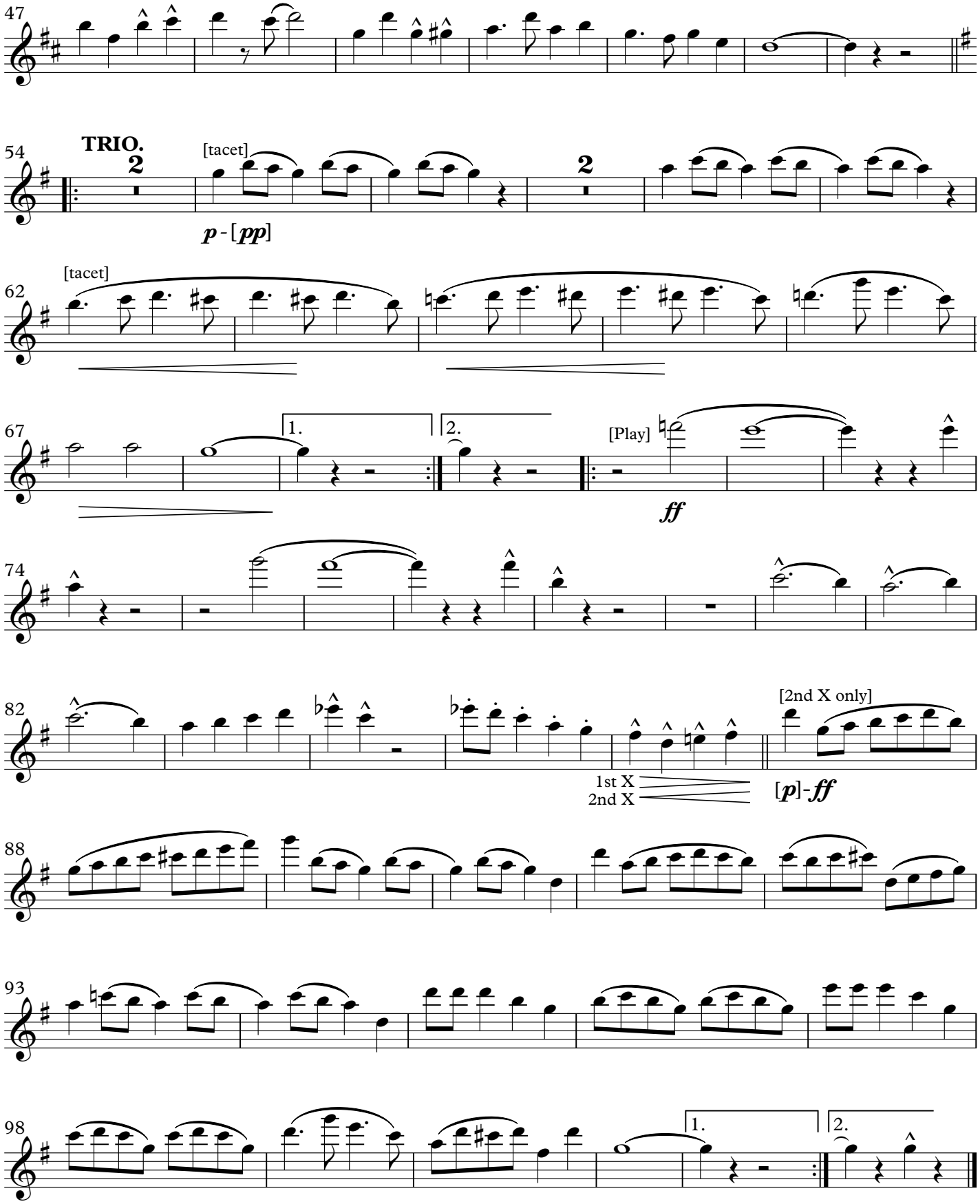
HANDS ACROSS THE SEA

E♭ Clarinet



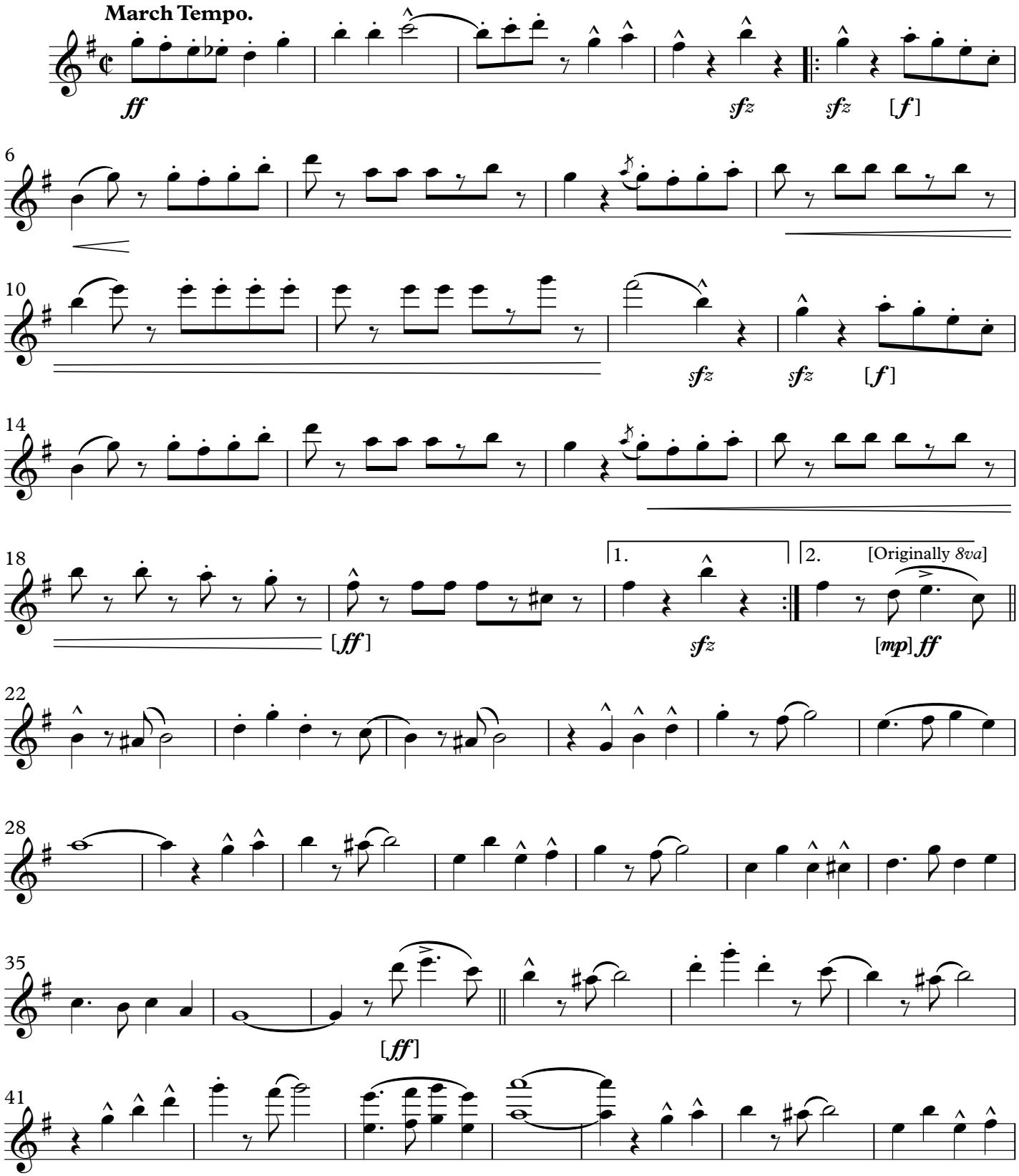
March

HANDS ACROSS THE SEA

(1899)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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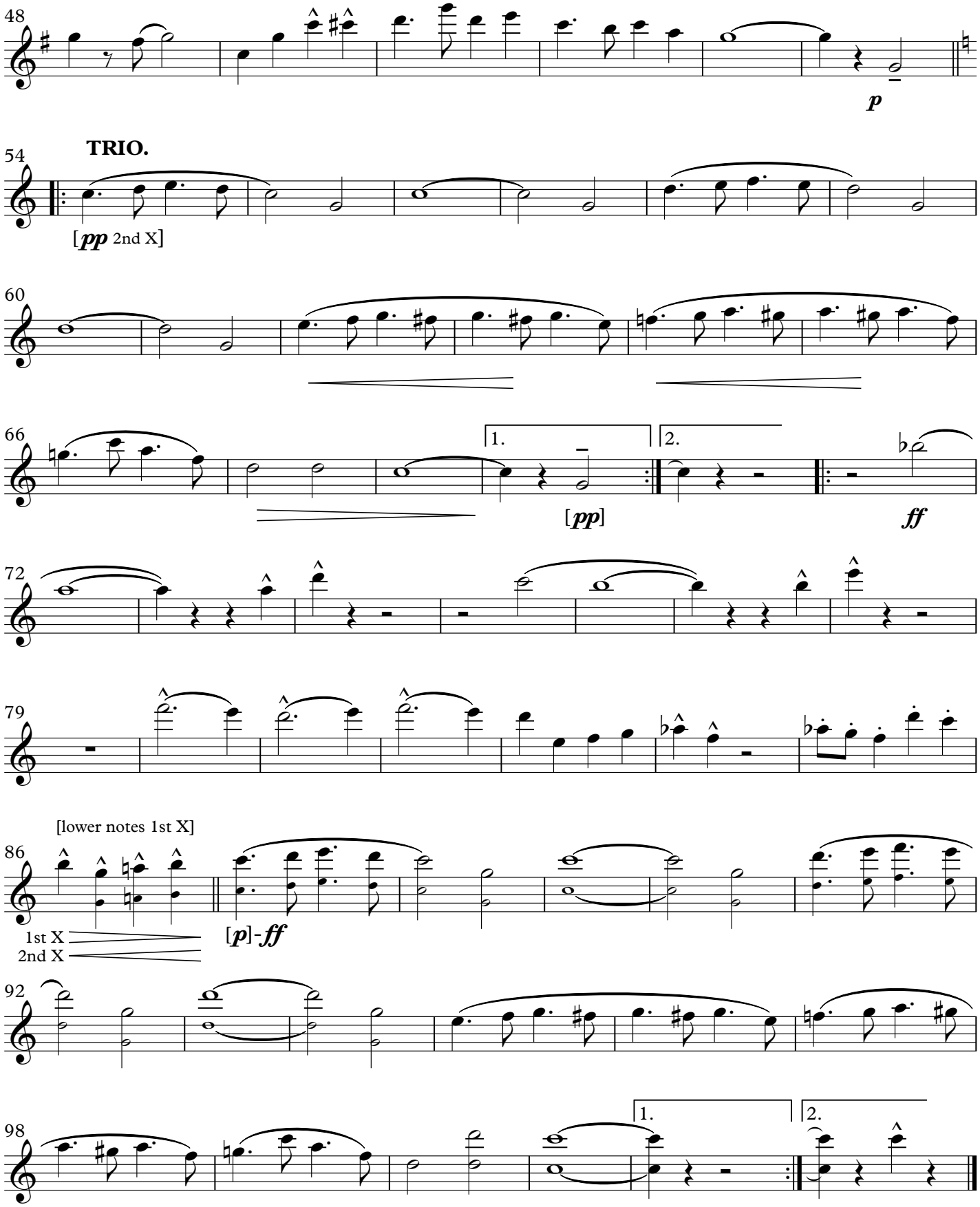
HANDS ACROSS THE SEA

1st B♭ Clarinet



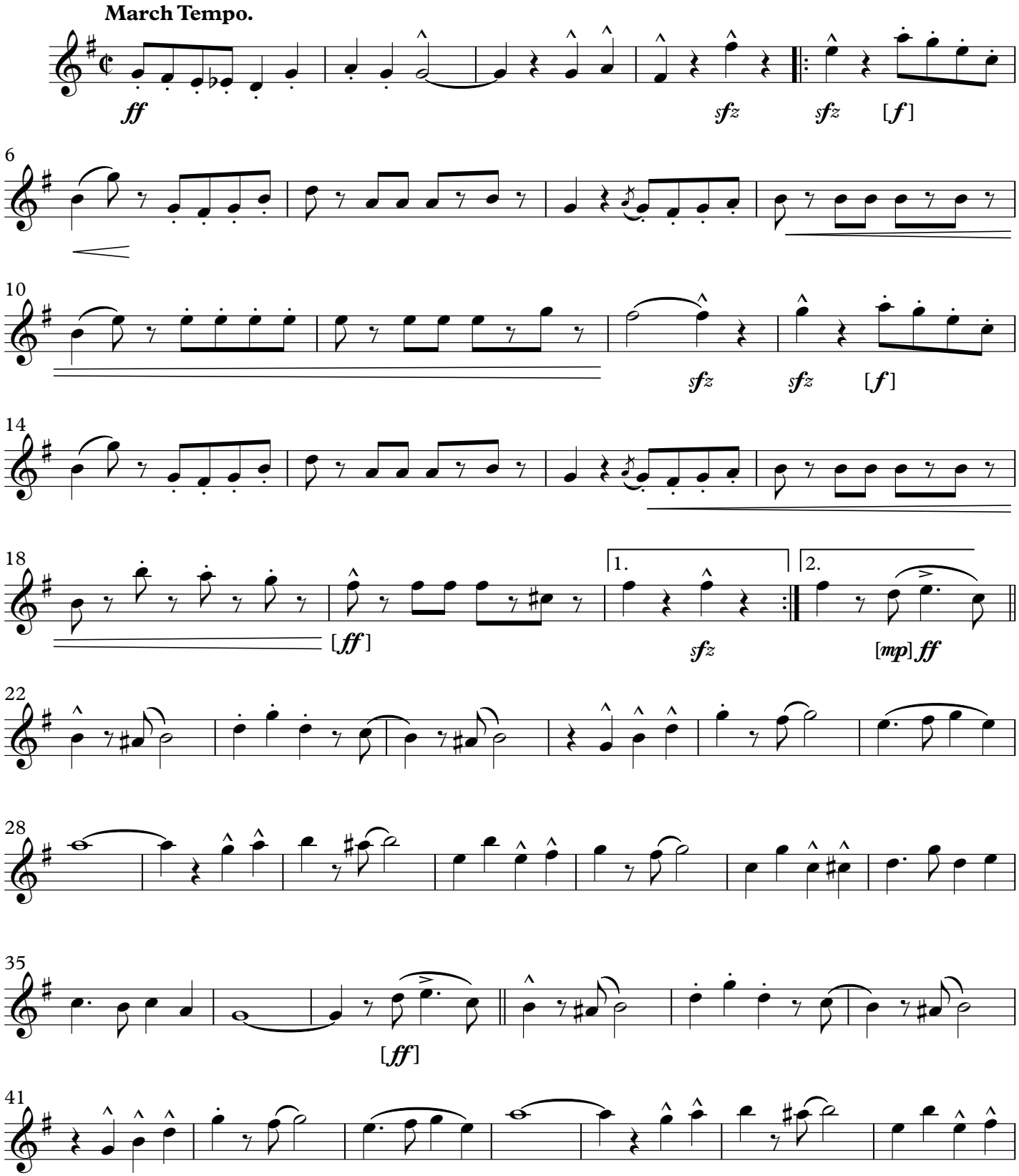
March

HANDS ACROSS THE SEA

(1899)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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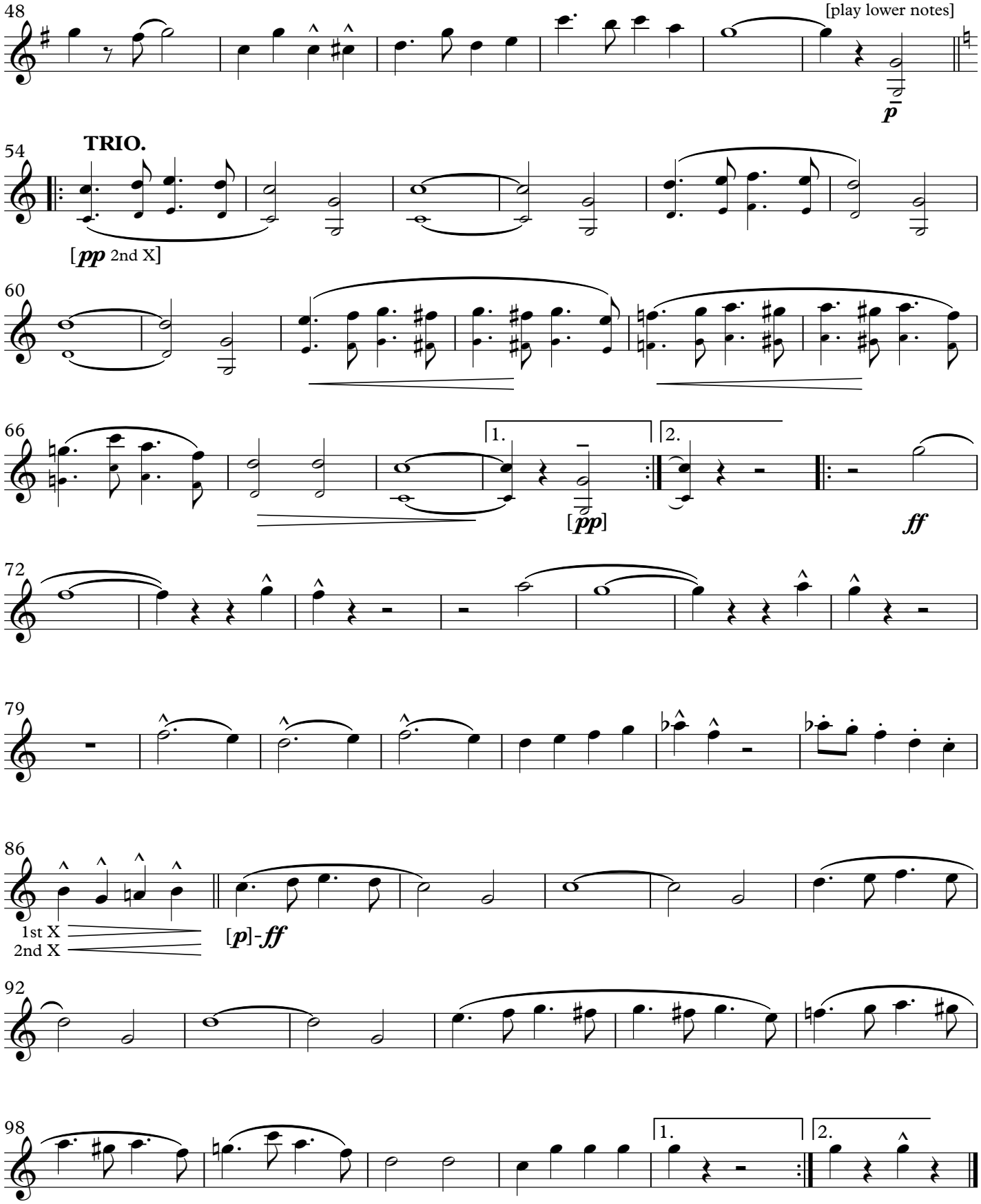
HANDS ACROSS THE SEA

2nd B♭ Clarinet



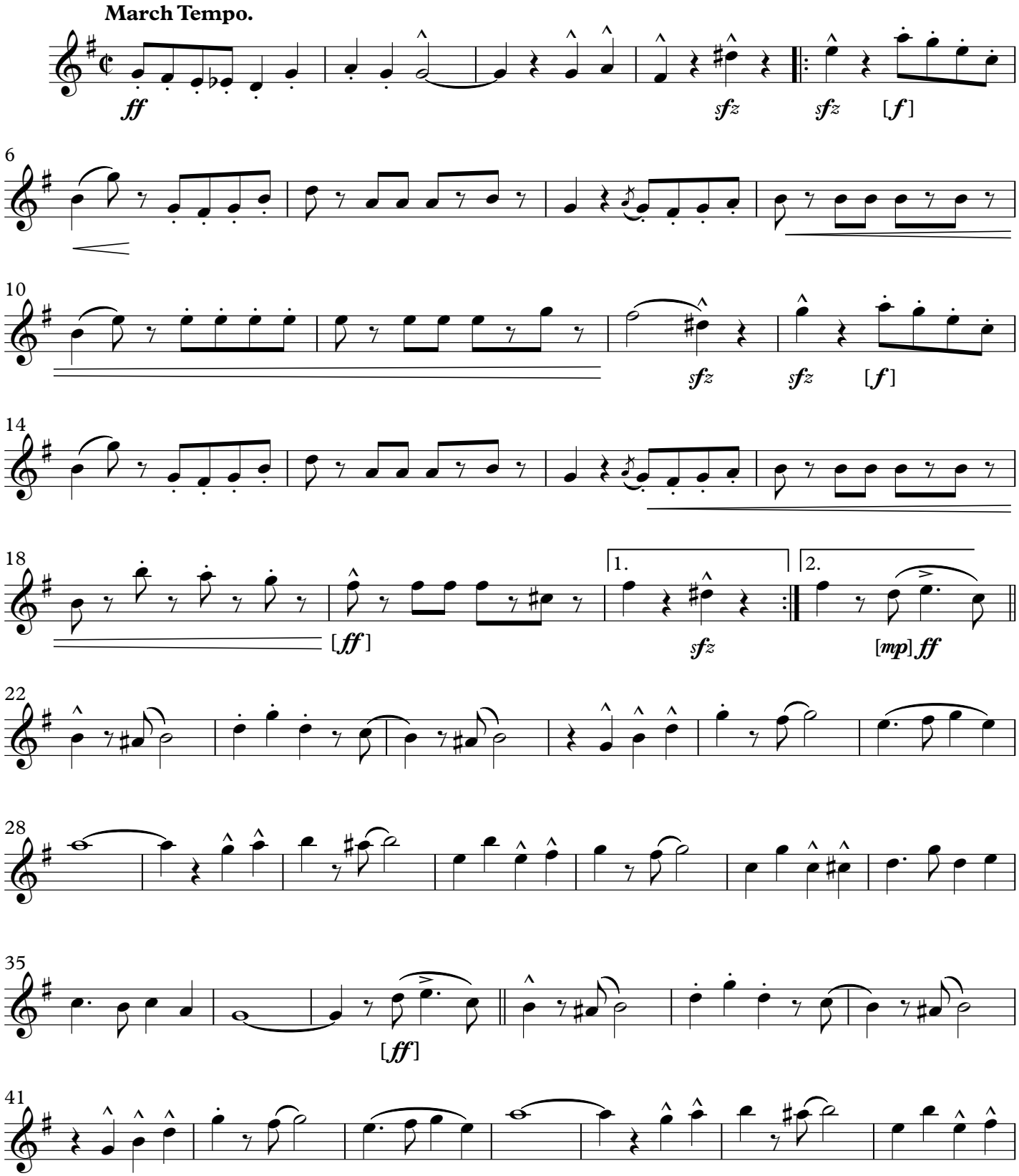
March

HANDS ACROSS THE SEA

(1899)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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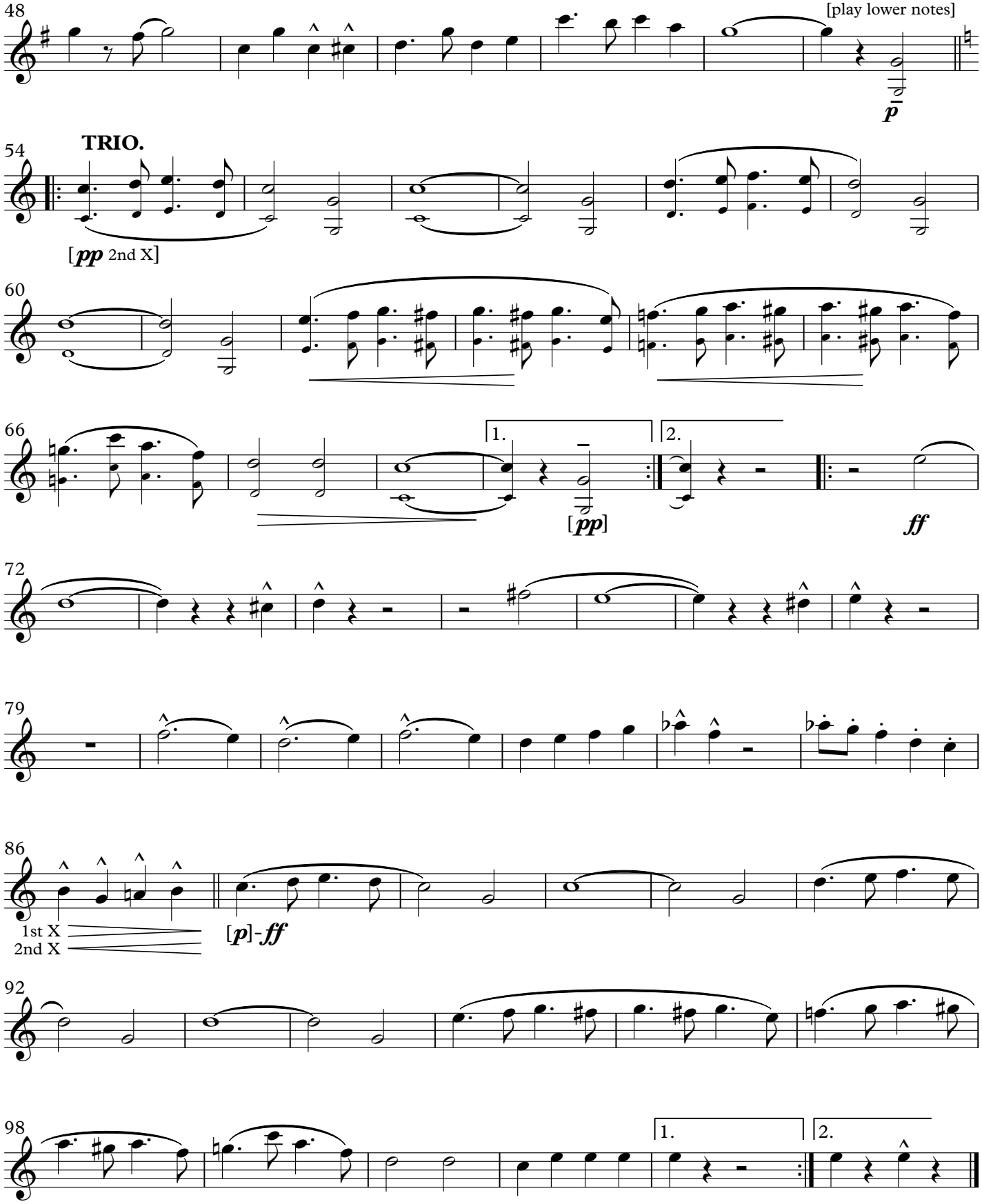
HANDS ACROSS THE SEA

3rd B♭ Clarinet



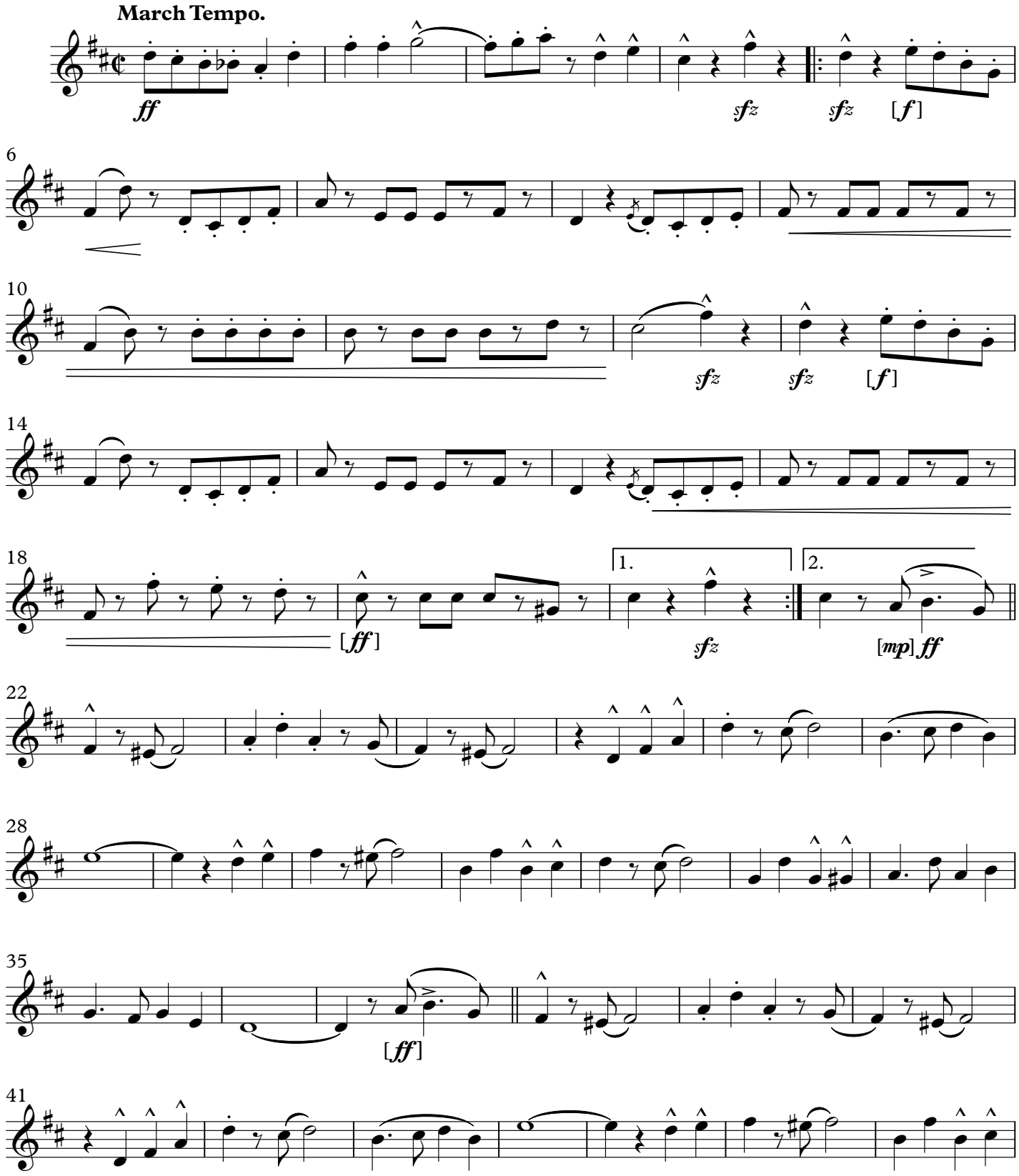
March

HANDS ACROSS THE SEA

(1899)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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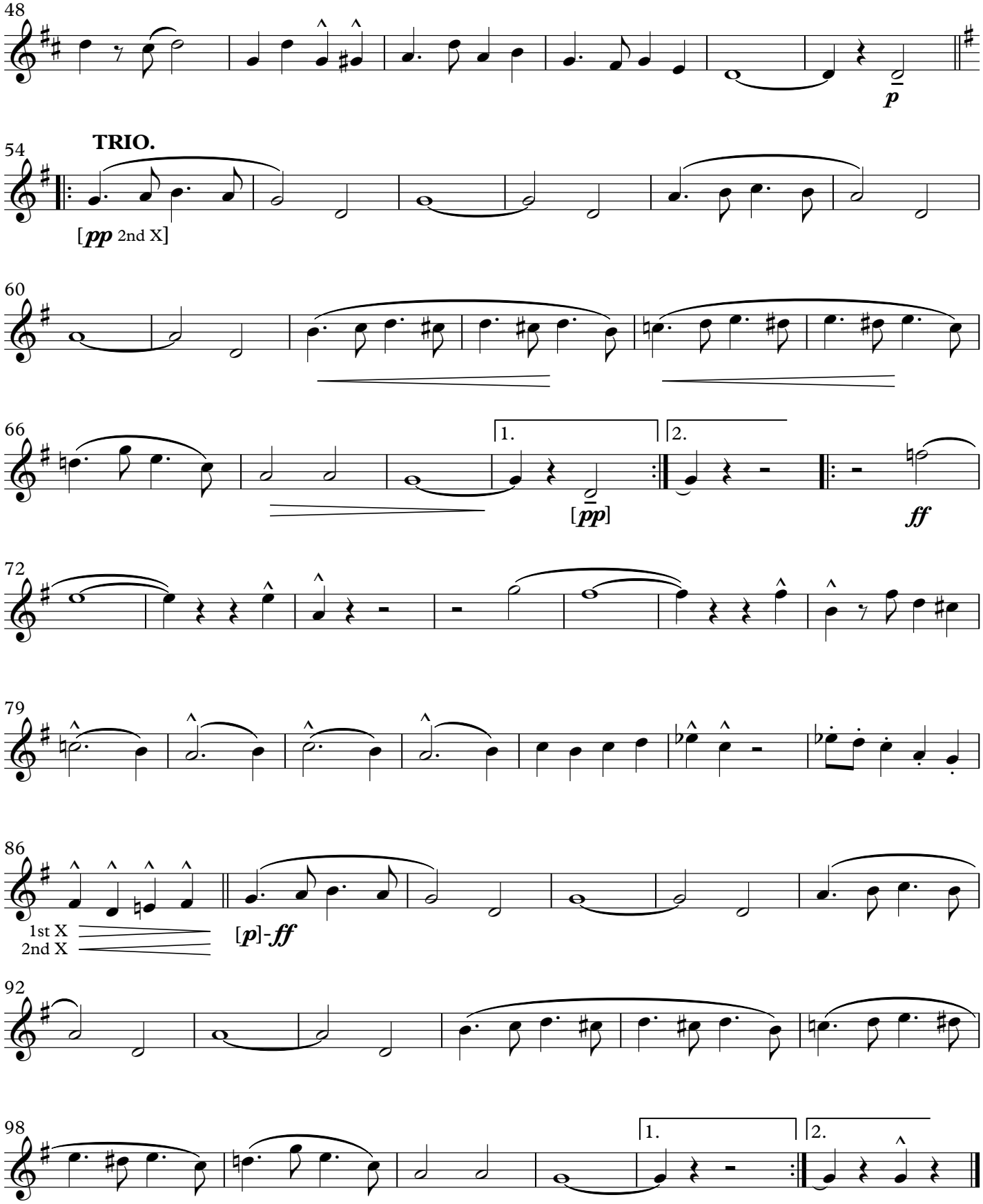
HANDS ACROSS THE SEA

E♭ Alto Clarinet



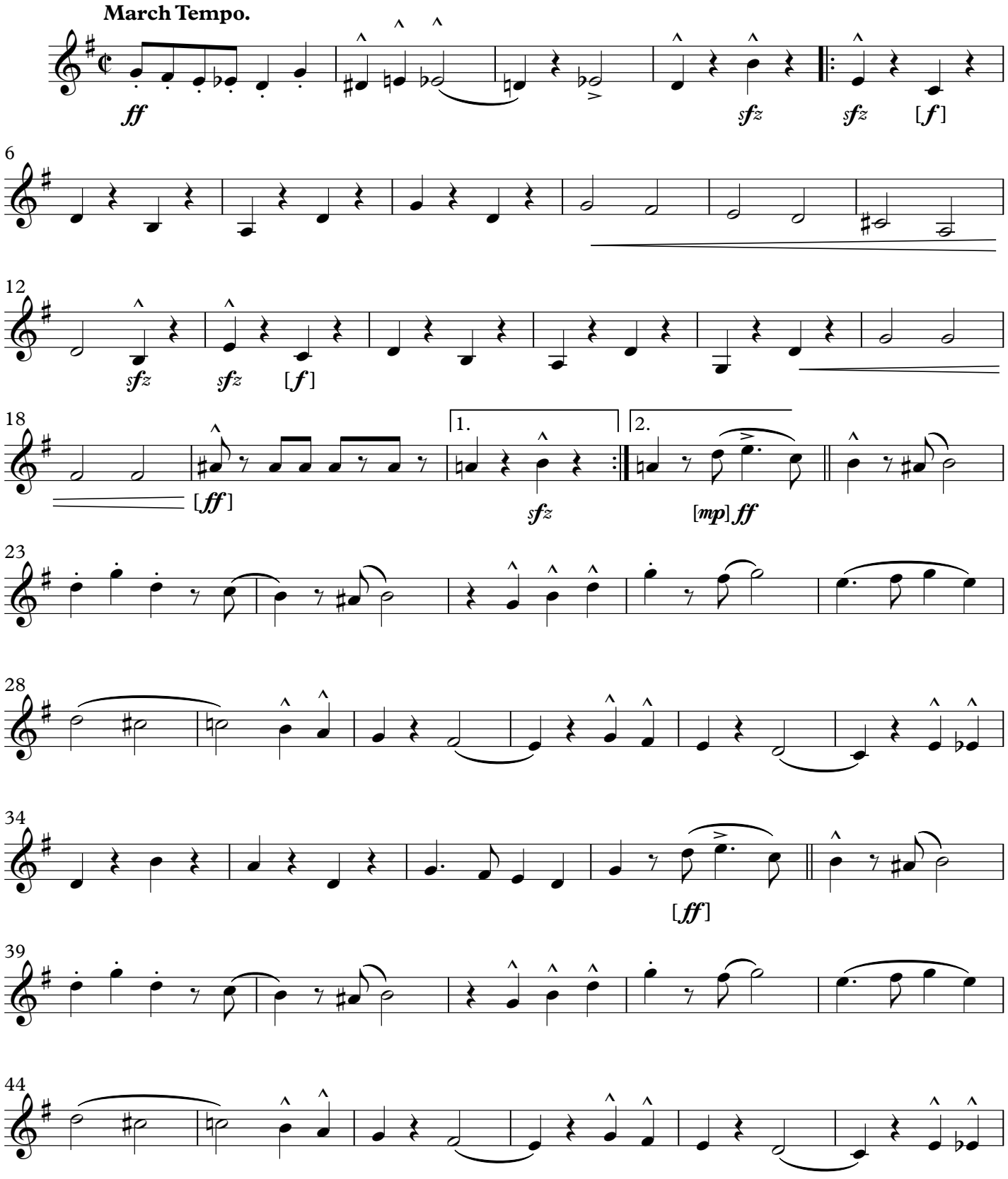
March

HANDS ACROSS THE SEA

(1899)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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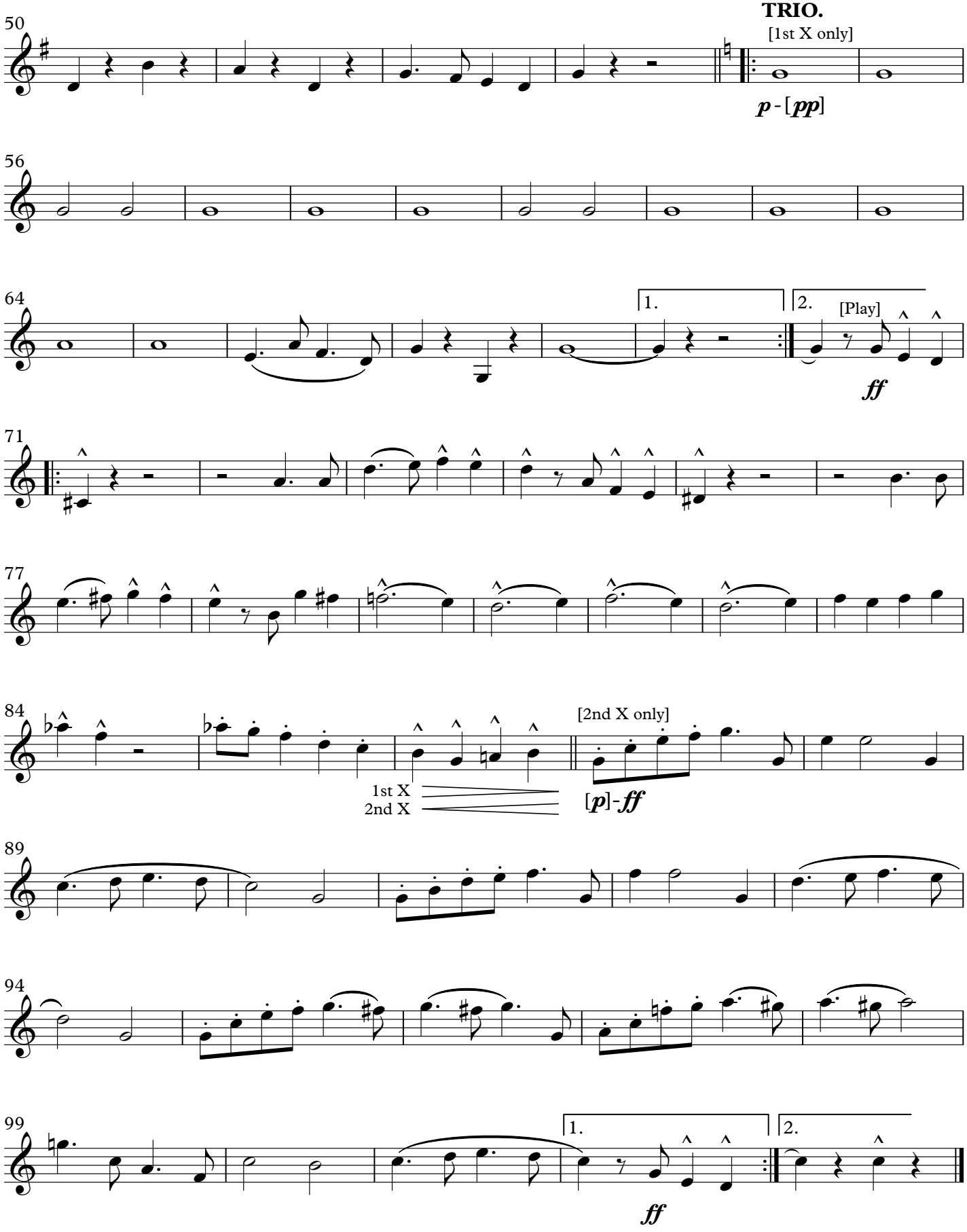
HANDS ACROSS THE SEA

B♭ Bass Clarinet



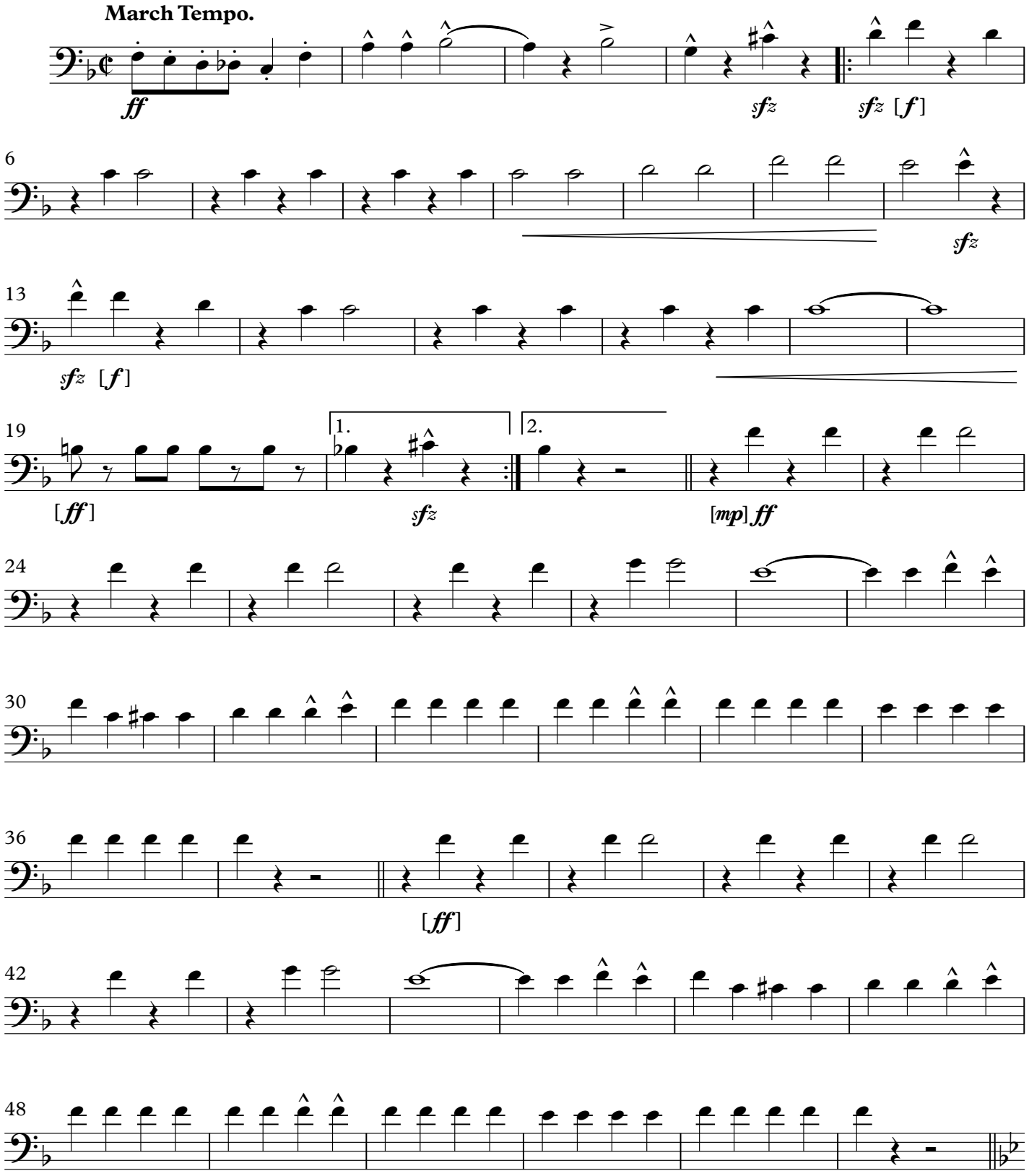
March

HANDS ACROSS THE SEA

(1899)

1st Bassoon

JOHN PHILIP SOUSA



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HANDS ACROSS THE SEA

1st Bassoon

54 **TRIO.**

p - [*pp*]

60

66

1. [*pp*]

2. *ff*

71

76

82

1st X
2nd X

[*p*]-*ff*

88

94

99

1. *ff*

2.

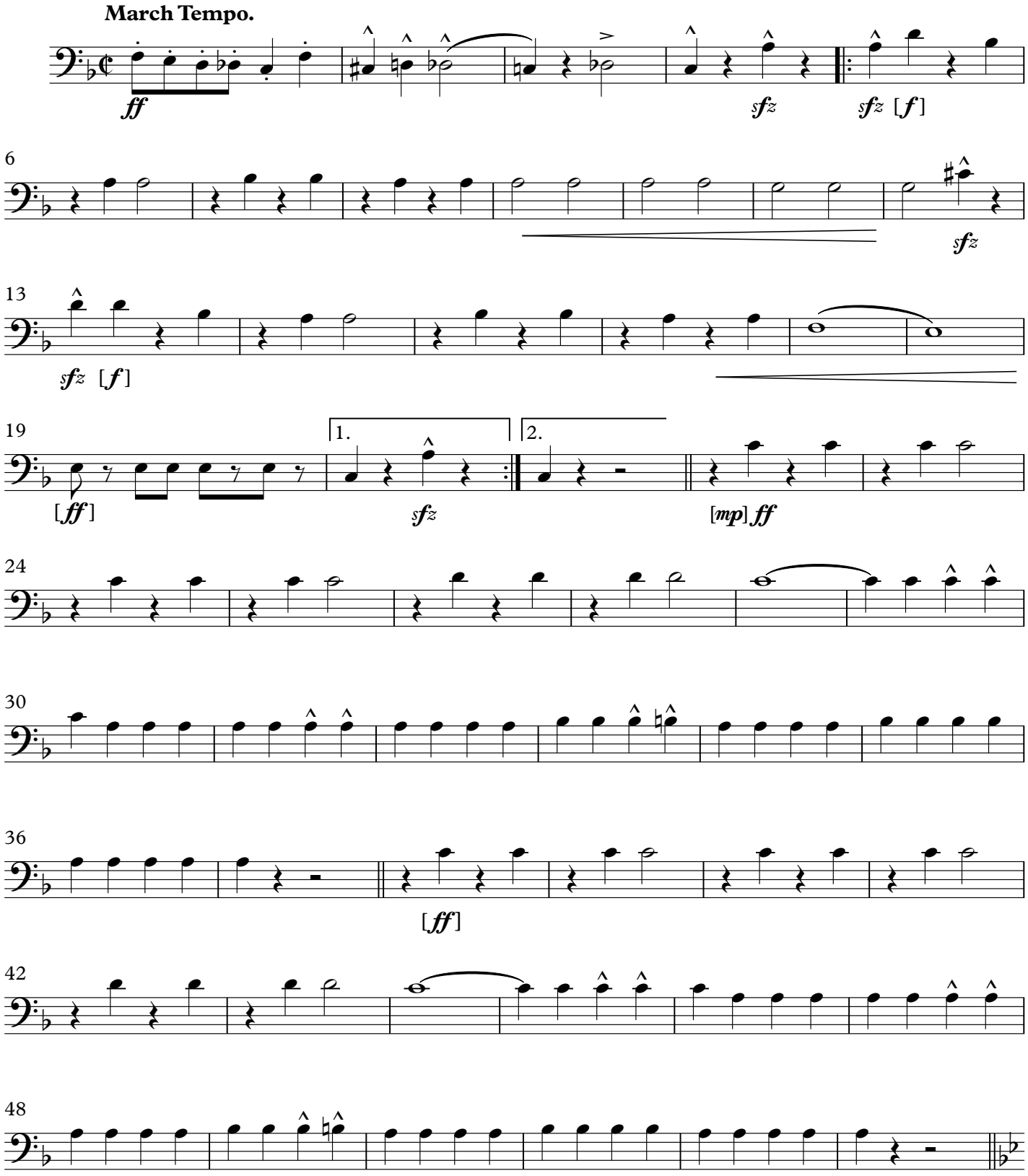
March

HANDS ACROSS THE SEA

(1899)

2nd Bassoon

JOHN PHILIP SOUSA



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HANDS ACROSS THE SEA
2nd Bassoon

54 **TRIO.**

p - [*pp*]

60

66

1. [*pp*]

2. *ff*

71

76

82

1st X
2nd X

[*p*]-*ff*

88

94

99

1. *ff*

2.

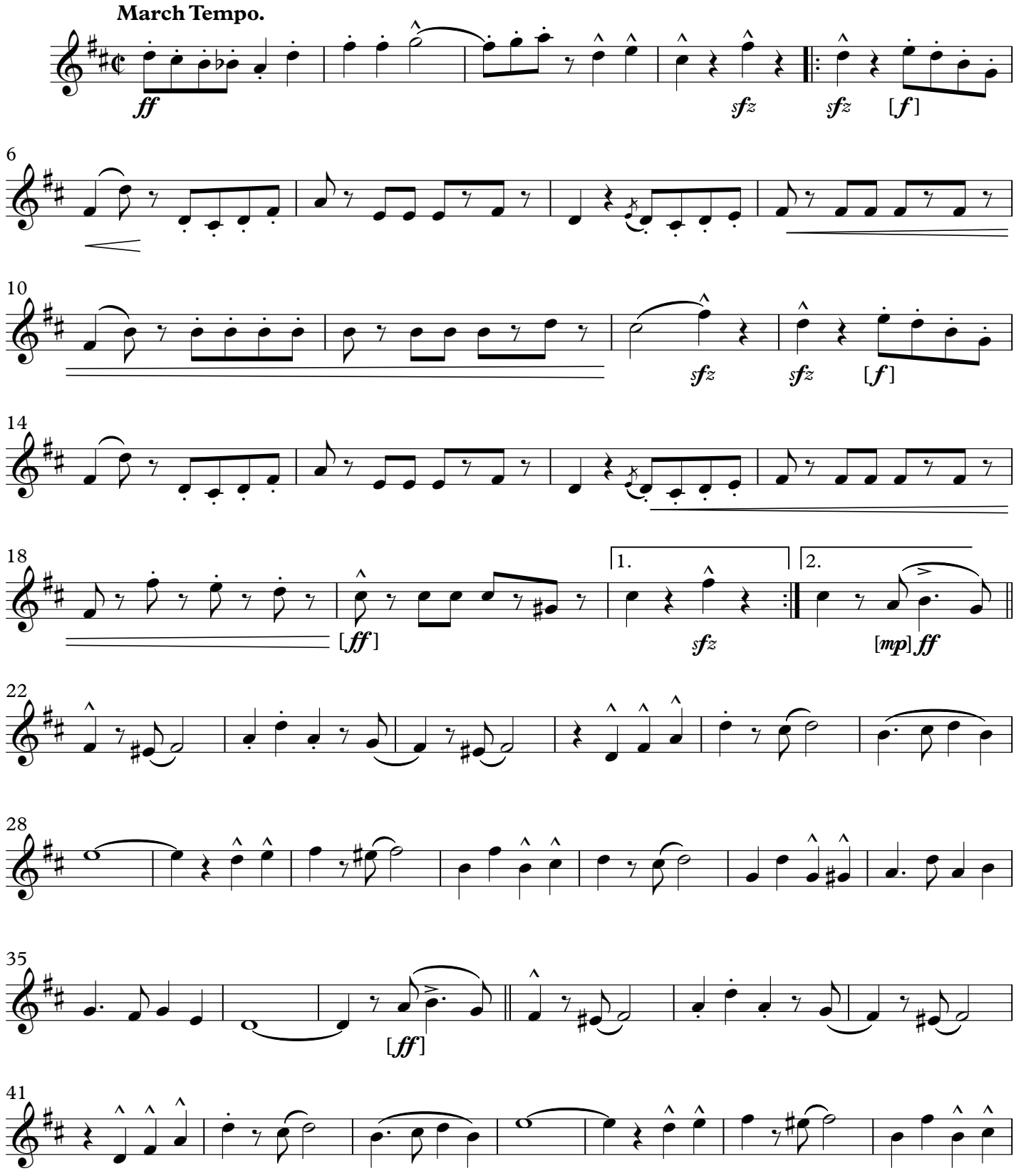
March

HANDS ACROSS THE SEA

(1899)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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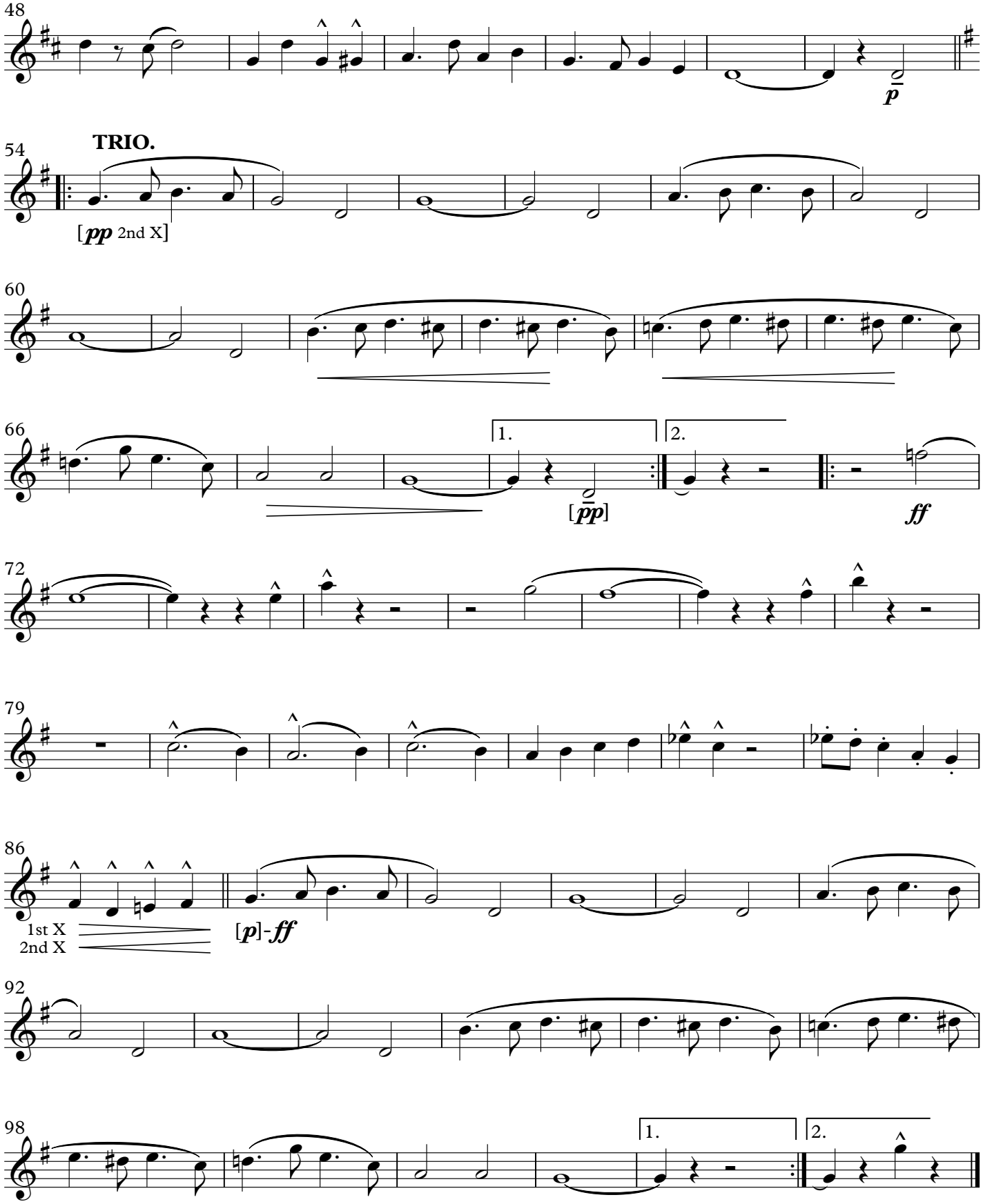
HANDS ACROSS THE SEA

E♭ Alto Saxophone



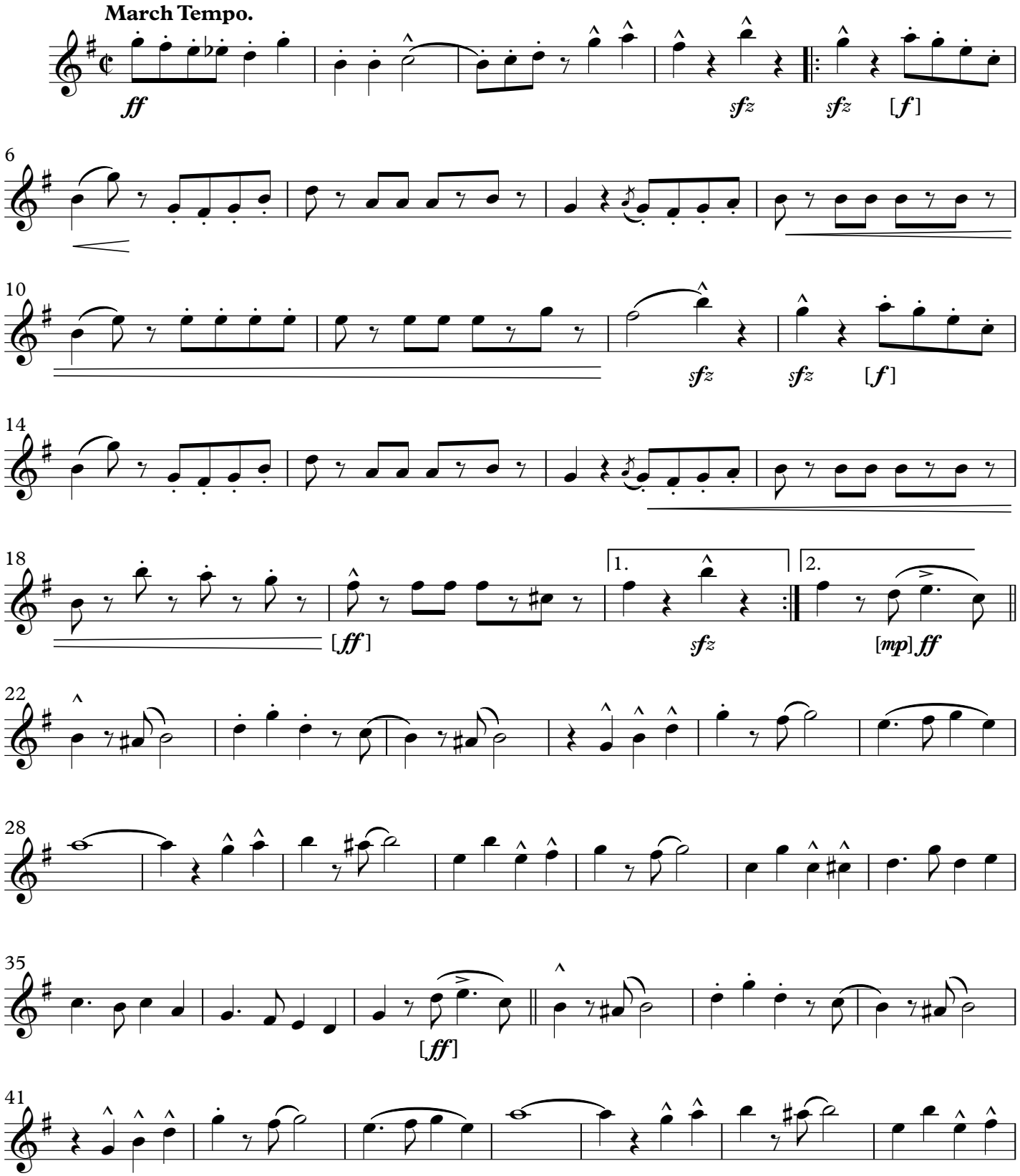
March

HANDS ACROSS THE SEA

(1899)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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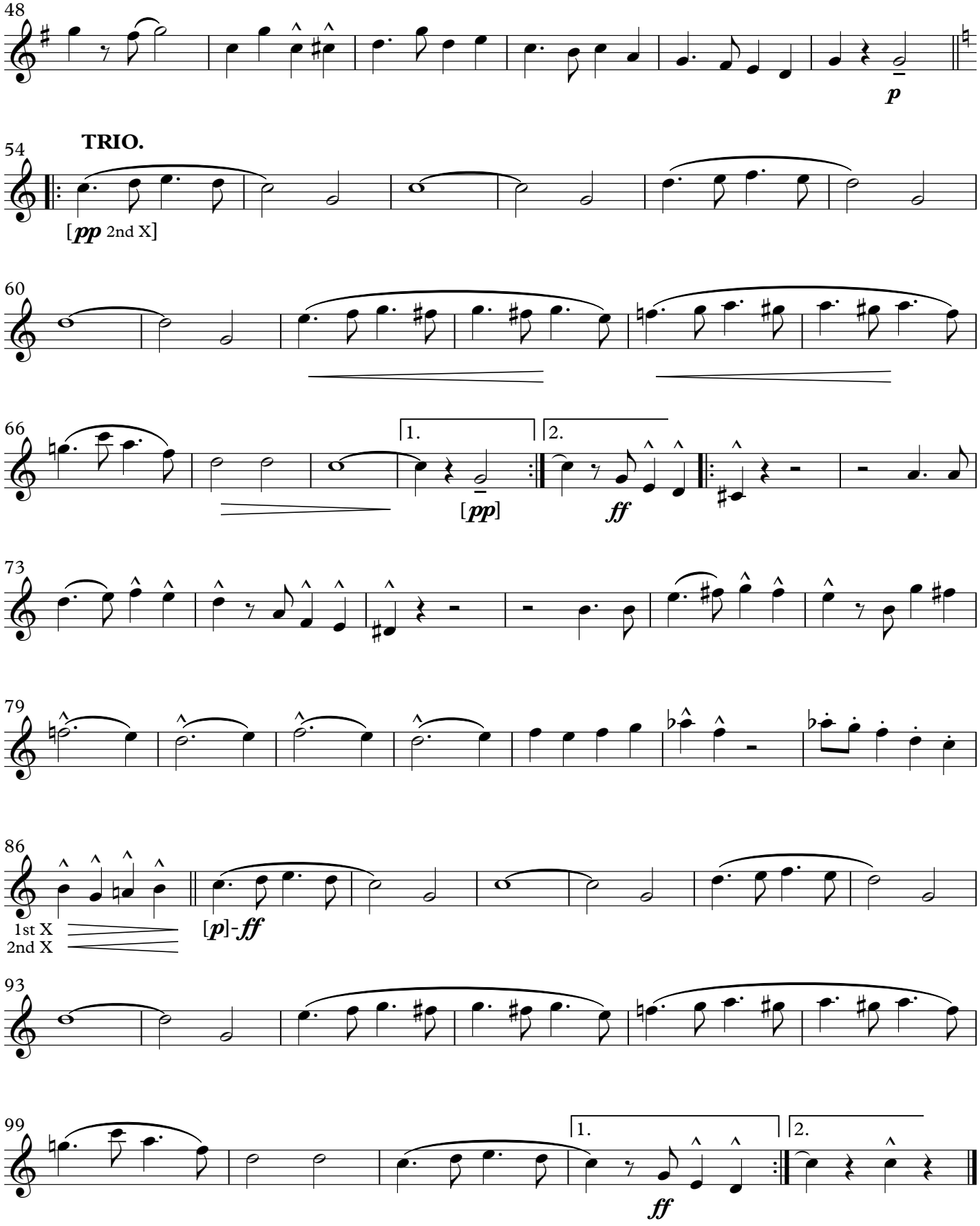
HANDS ACROSS THE SEA

B♭ Tenor Saxophone



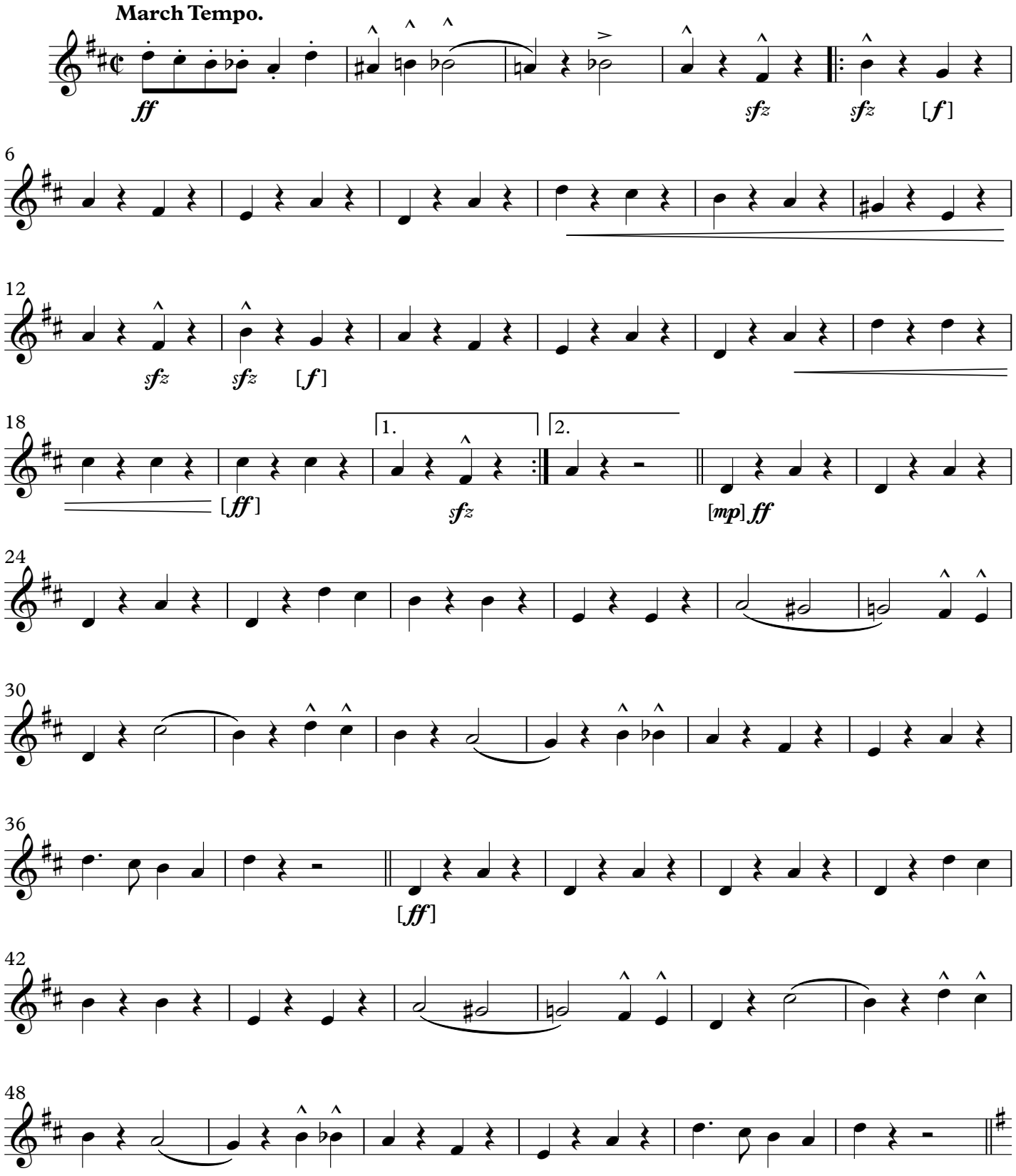
March

HANDS ACROSS THE SEA

(1899)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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HANDS ACROSS THE SEA

E♭ Baritone Saxophone

54 **TRIO.**

p - [*pp*]

60

66 1. 2.

ff

71

77

83

1st X
2nd X

[*p*]-*ff*

88

94

99 1. 2.

ff

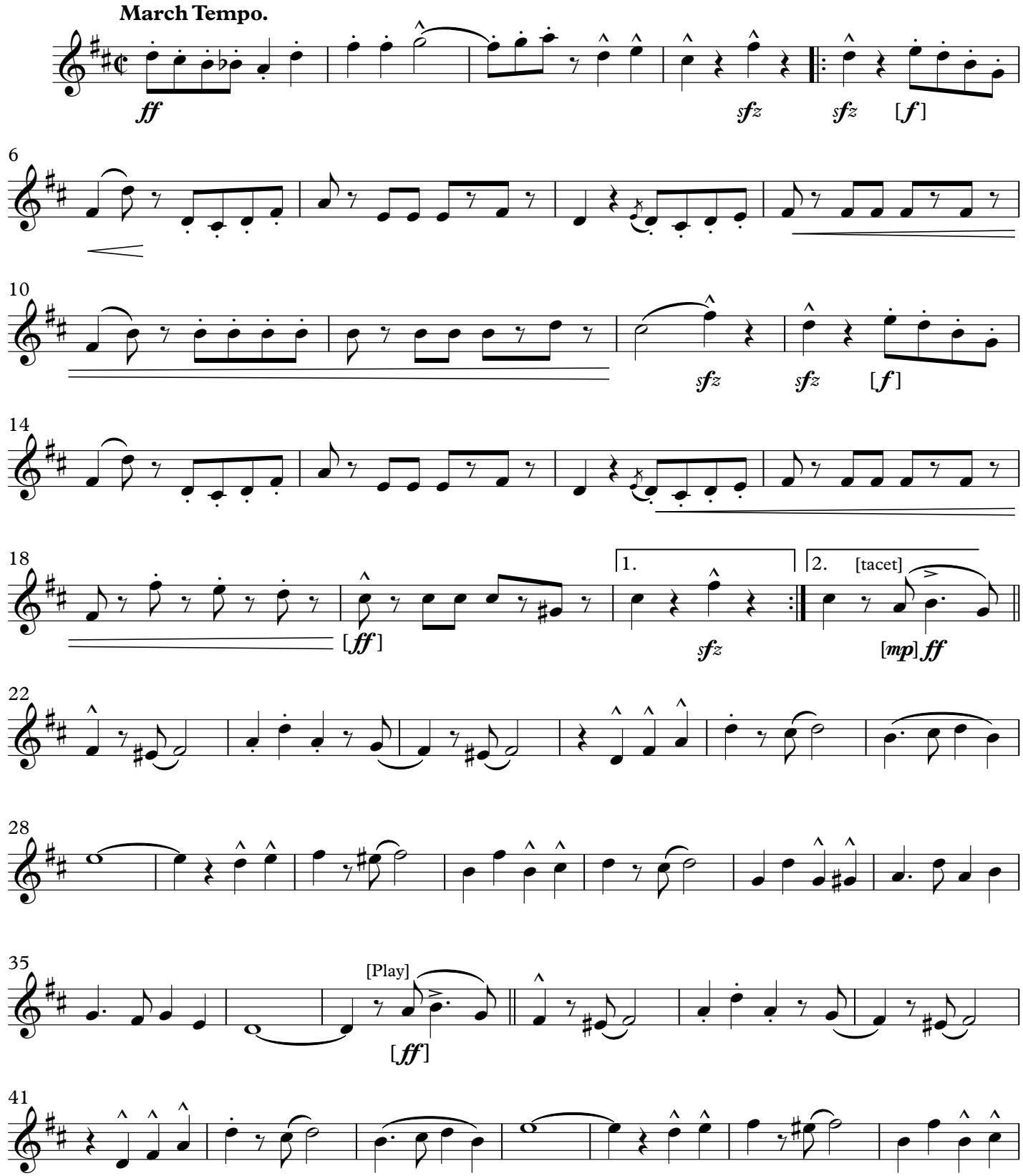
March

HANDS ACROSS THE SEA

(1899)

E♭ Cornet
[optional]

JOHN PHILIP SOUSA



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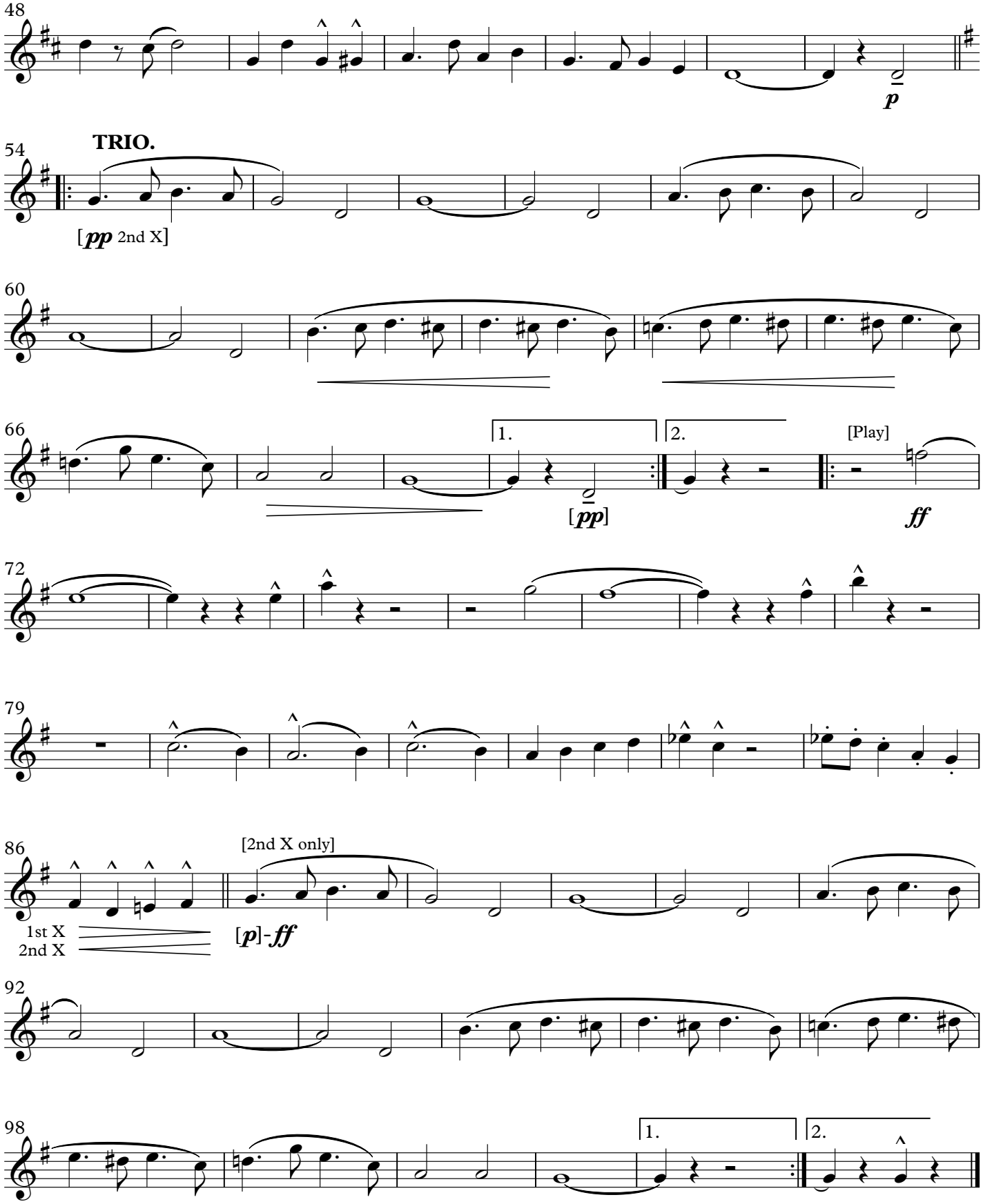
HANDS ACROSS THE SEA

E♭ Cornet



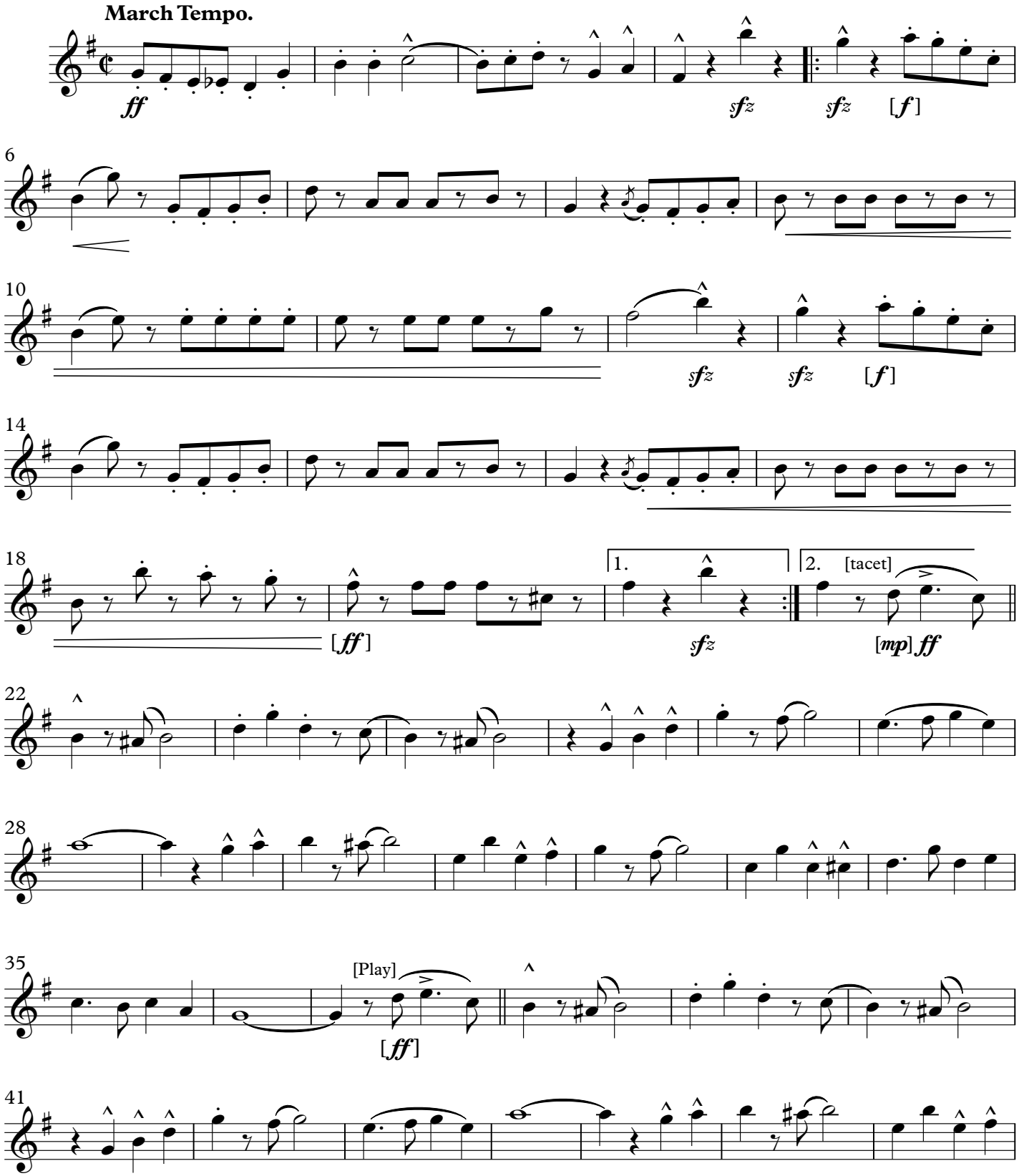
March

HANDS ACROSS THE SEA

(1899)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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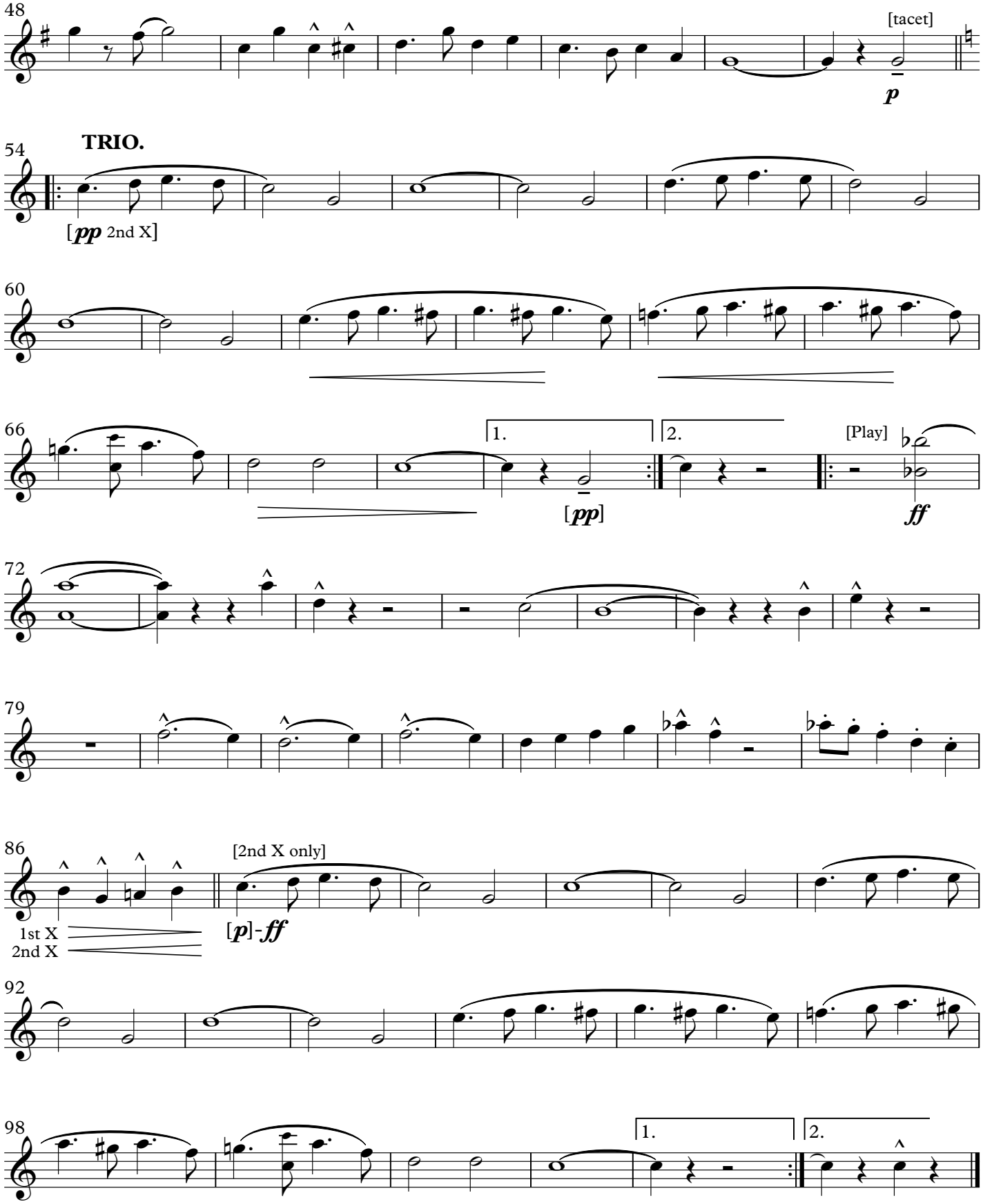
HANDS ACROSS THE SEA

Solo B♭ Cornet



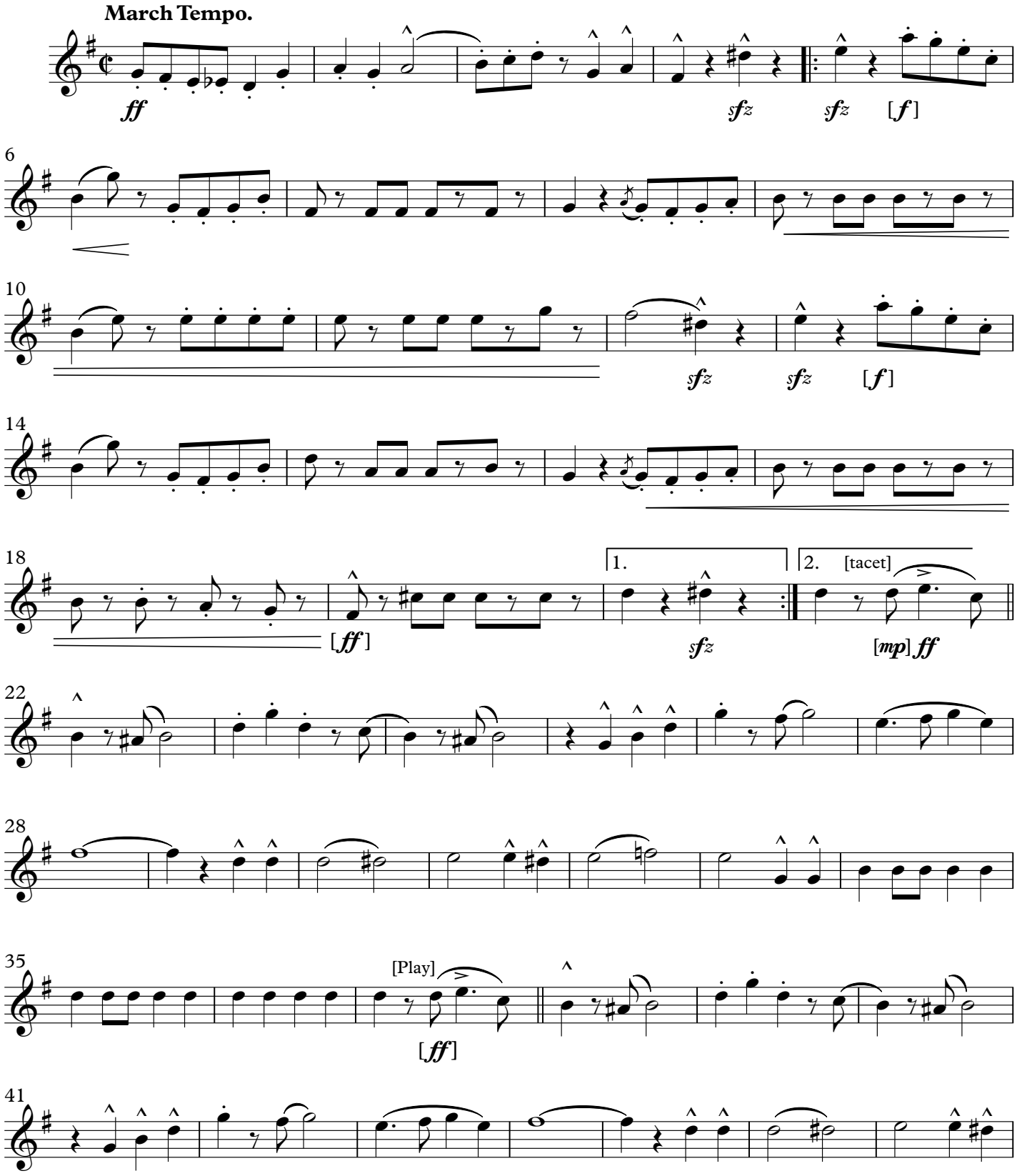
March

HANDS ACROSS THE SEA

(1899)

1st B♭ Cornet

JOHN PHILIP SOUSA



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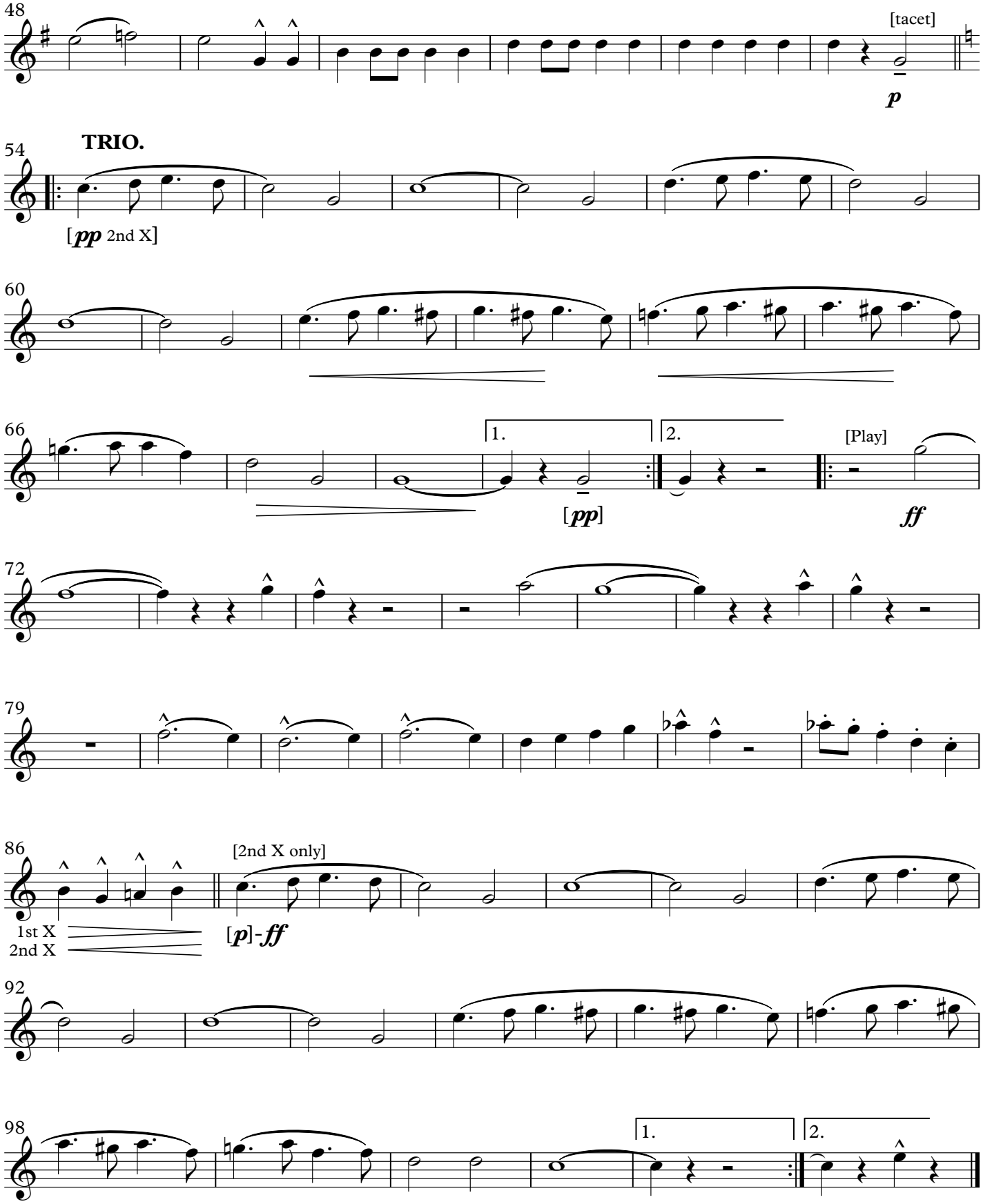
HANDS ACROSS THE SEA

1st B♭ Cornet



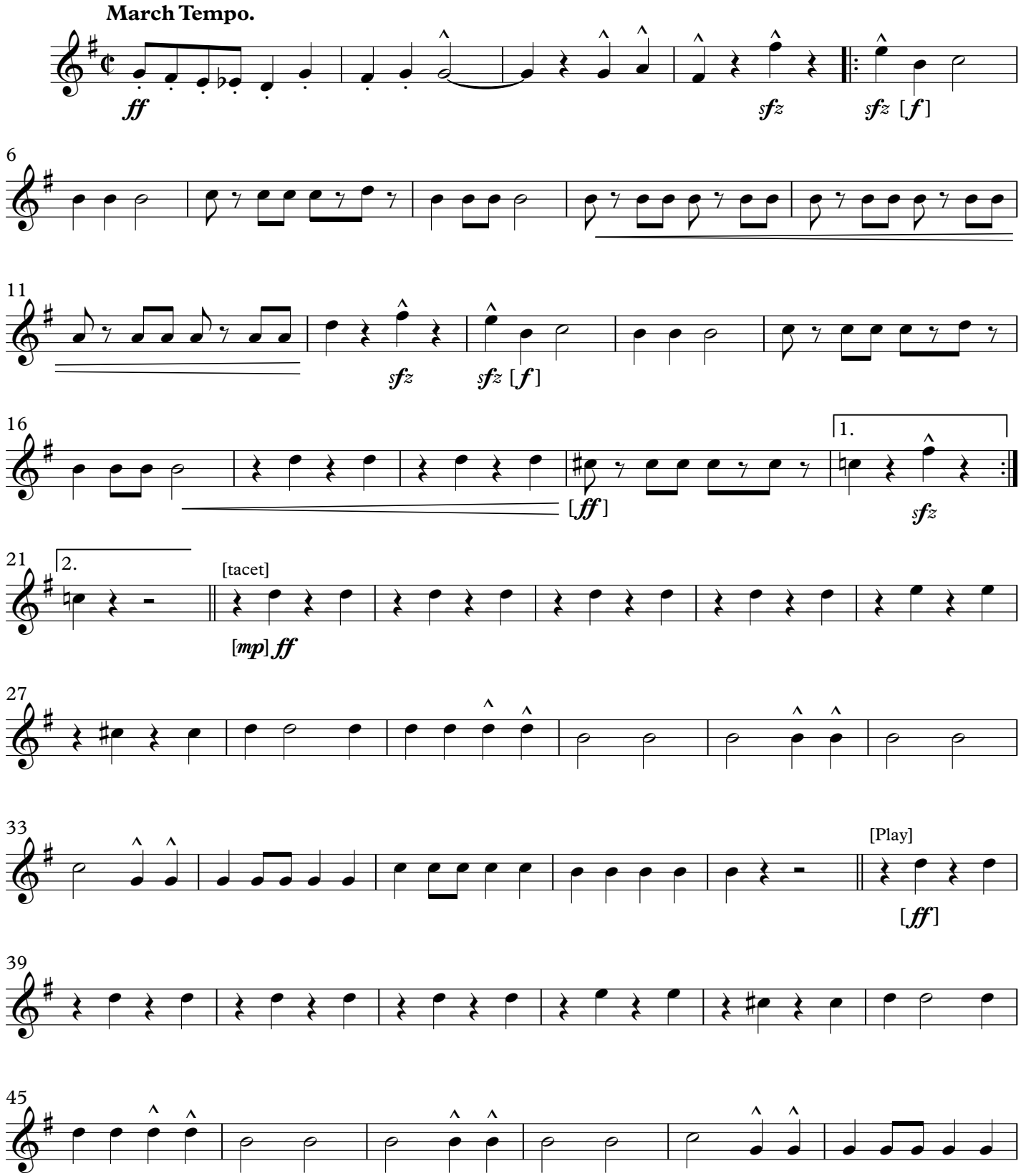
March

HANDS ACROSS THE SEA

(1899)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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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.

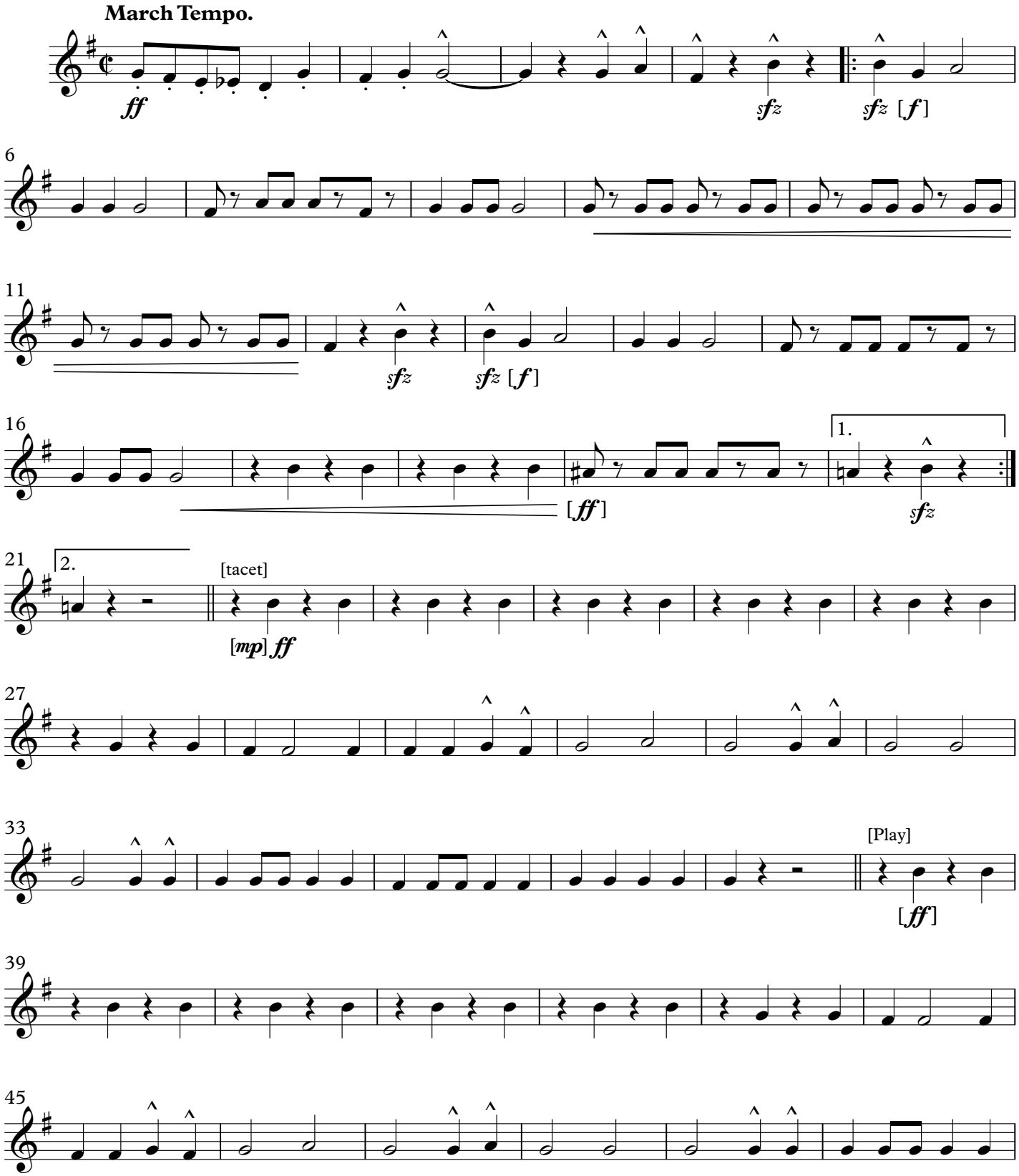
March

HANDS ACROSS THE SEA

(1899)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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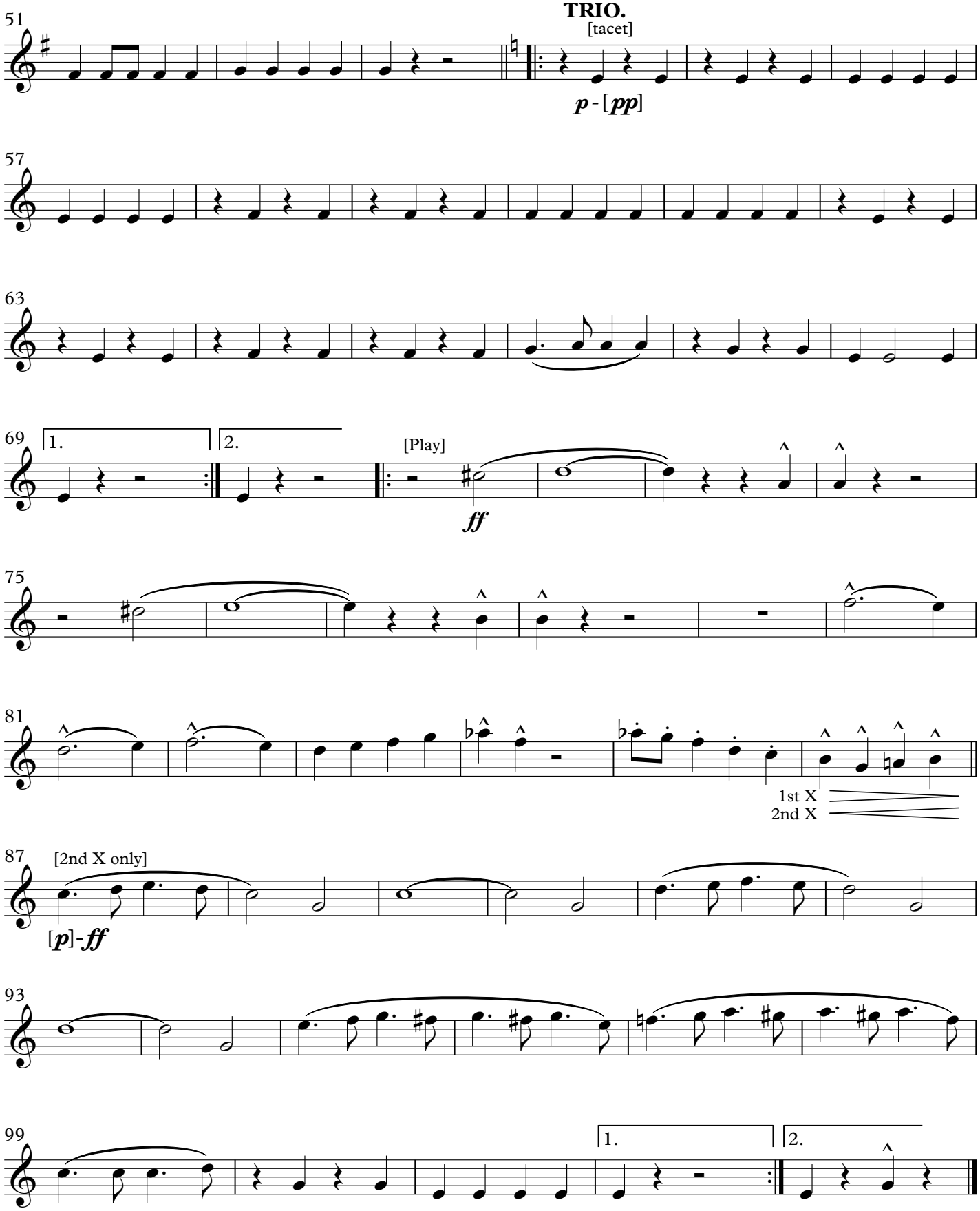
HANDS ACROSS THE SEA

3rd B♭ Cornet



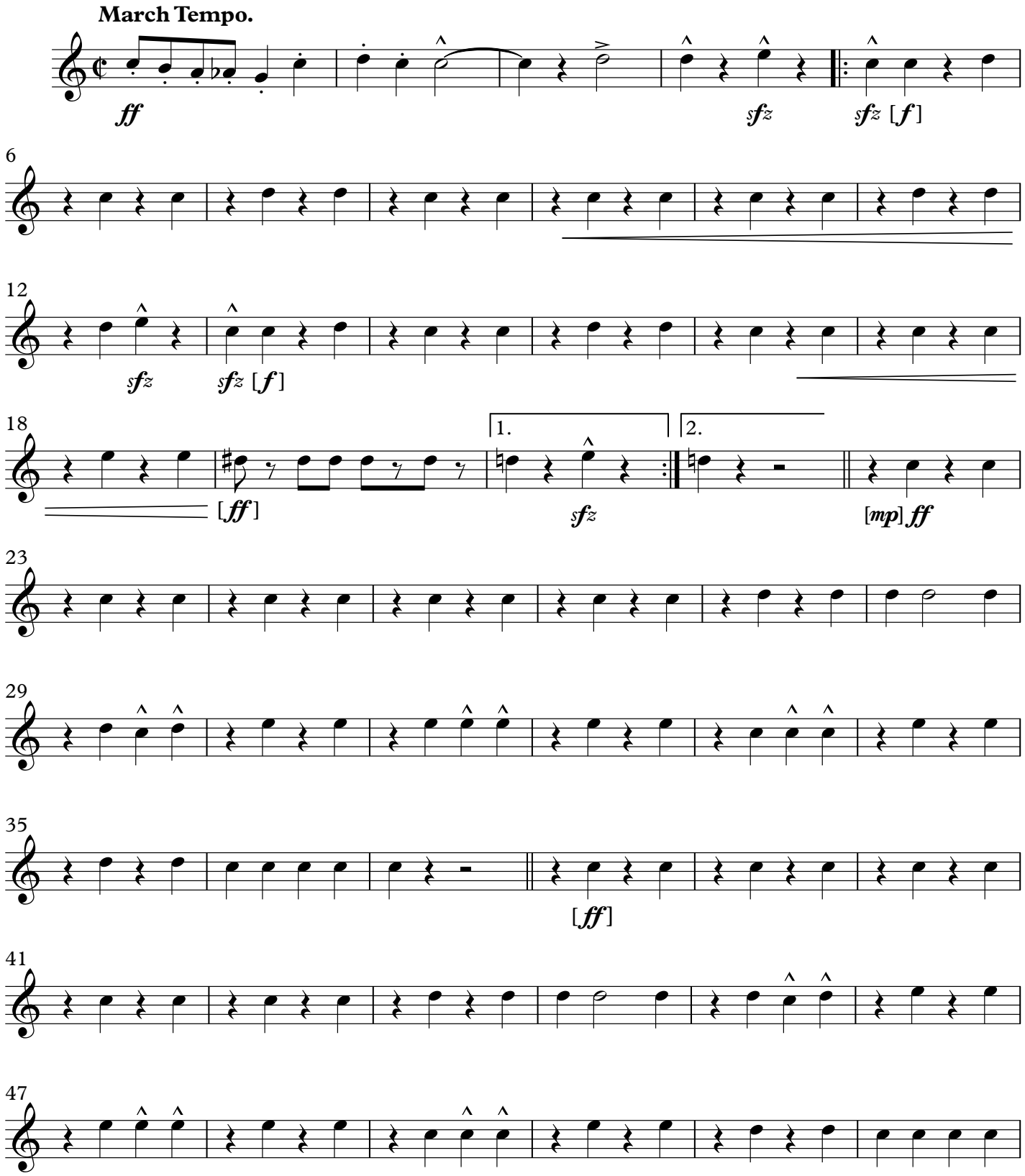
March

HANDS ACROSS THE SEA

(1899)

1st F Horn

JOHN PHILIP SOUSA



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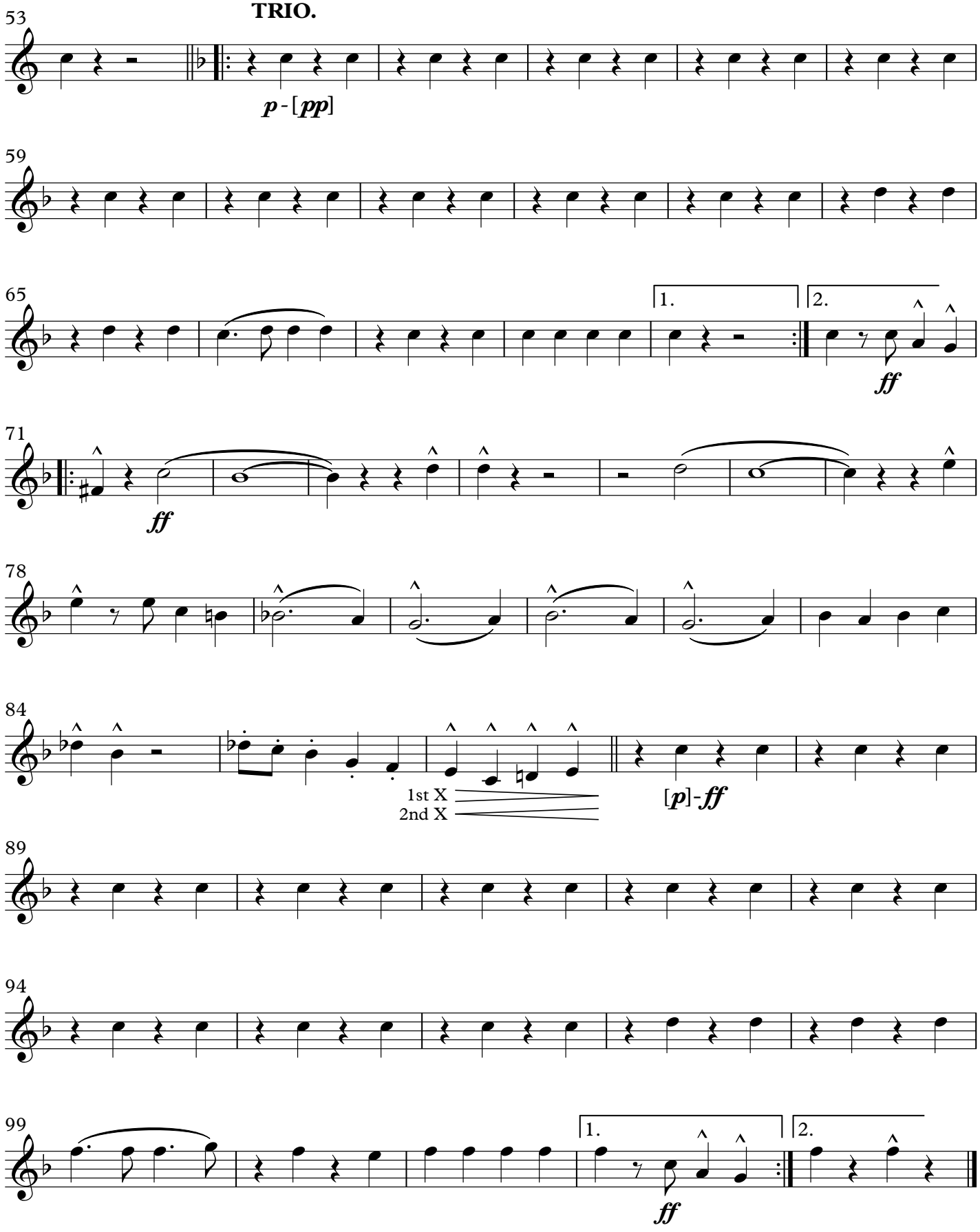
HANDS ACROSS THE SEA
1st F Horn



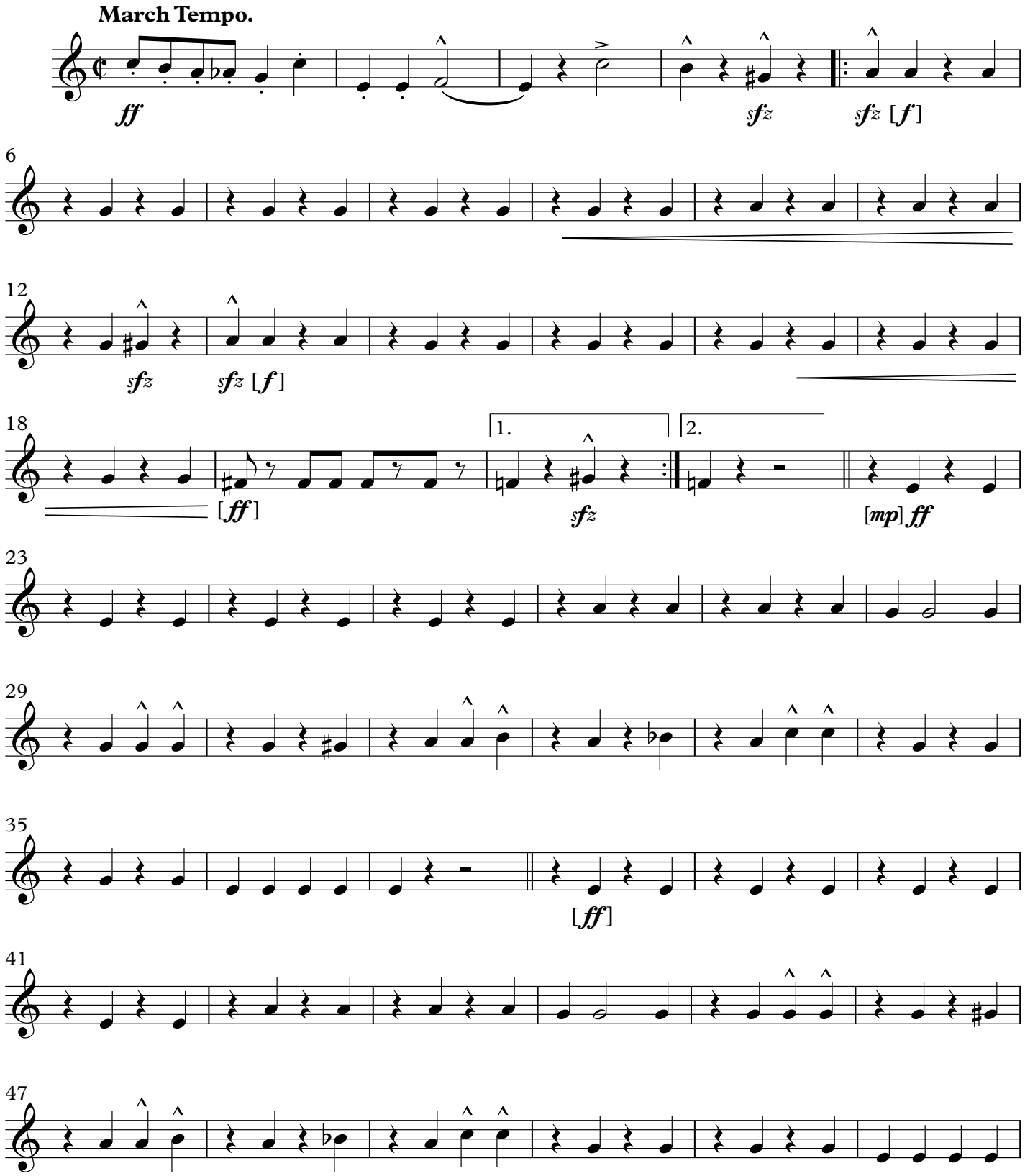
March

HANDS ACROSS THE SEA

(1899)

2nd F Horn

JOHN PHILIP SOUSA



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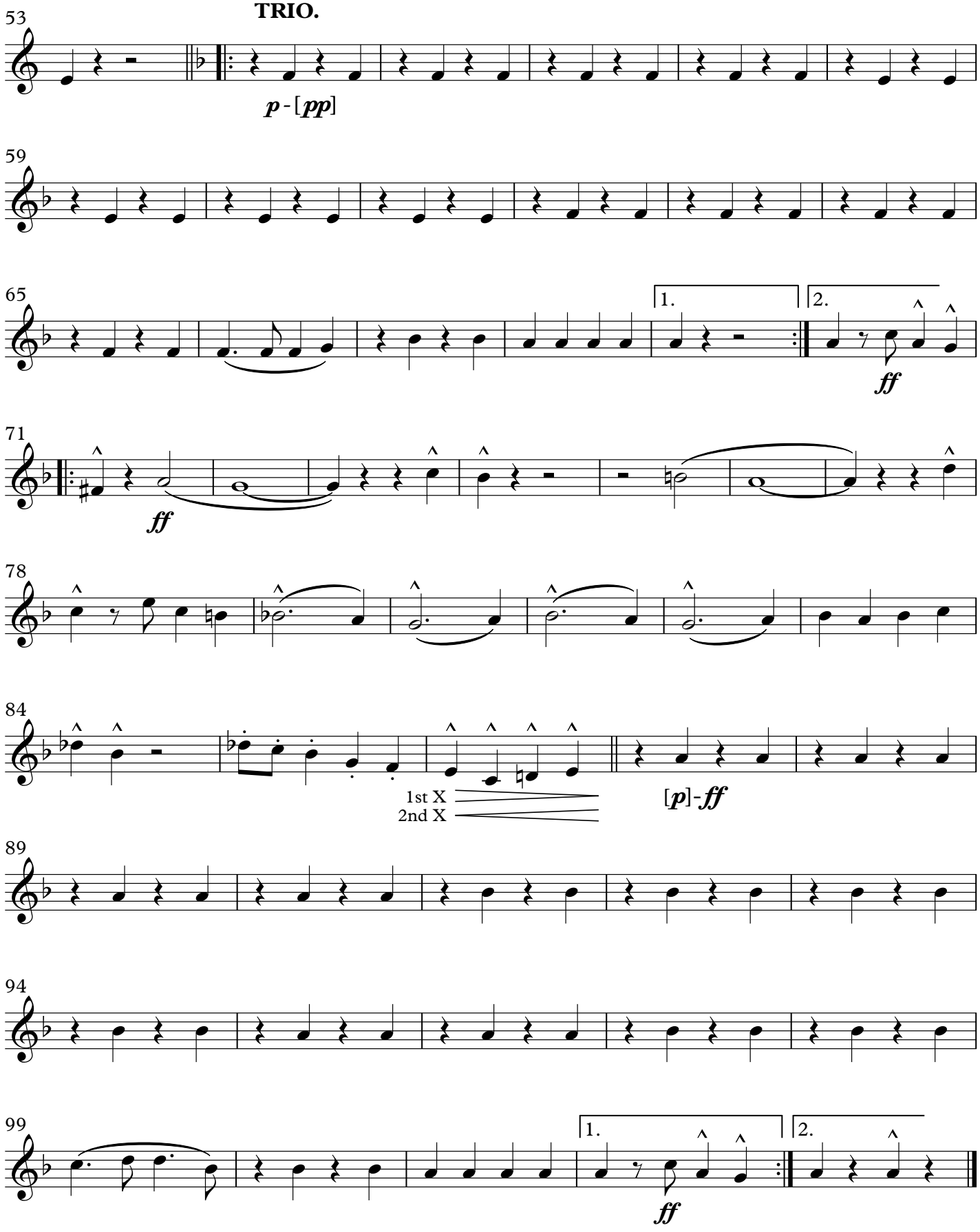
HANDS ACROSS THE SEA
2nd F Horn



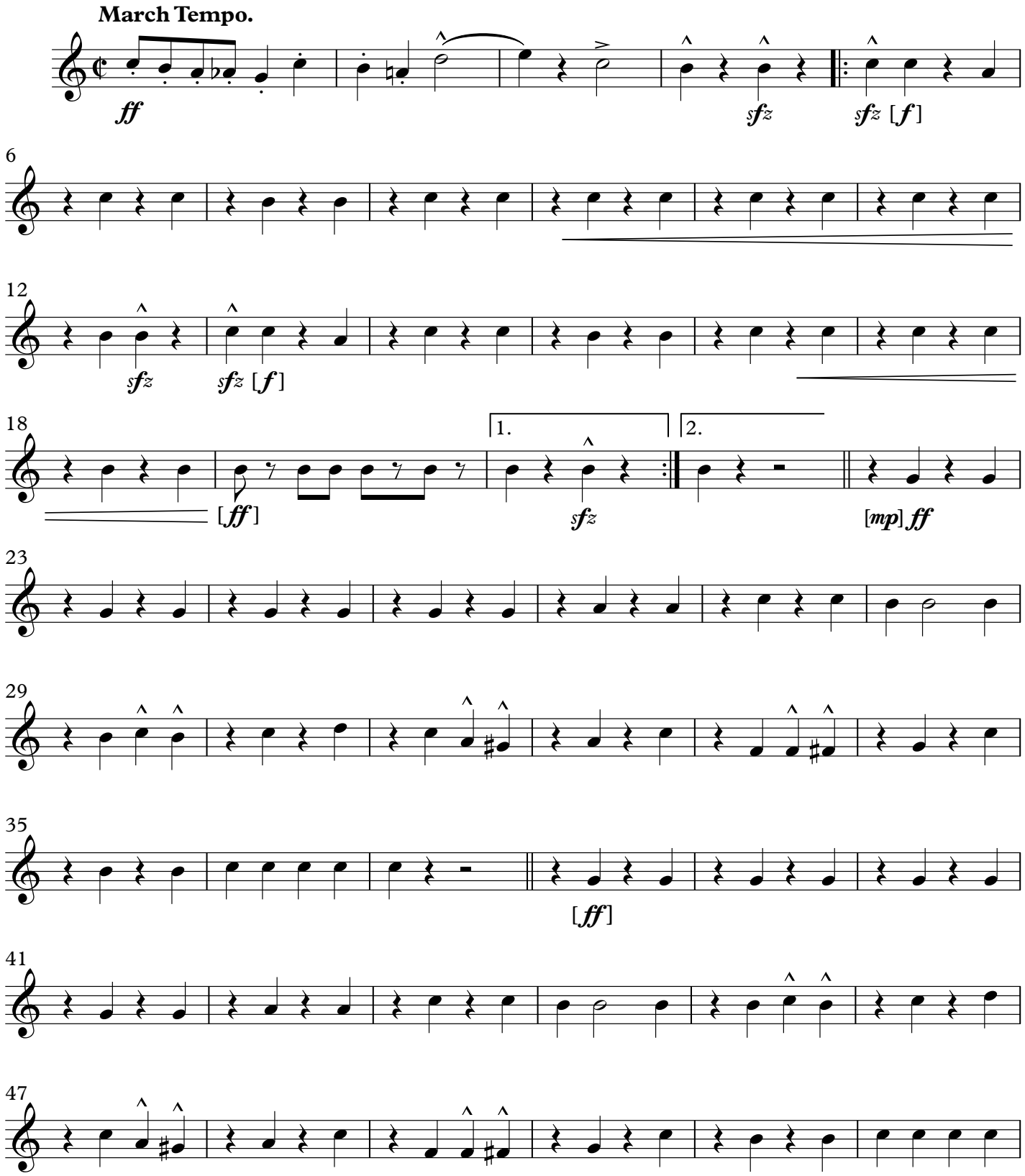
March

HANDS ACROSS THE SEA

(1899)

3rd F Horn

JOHN PHILIP SOUSA



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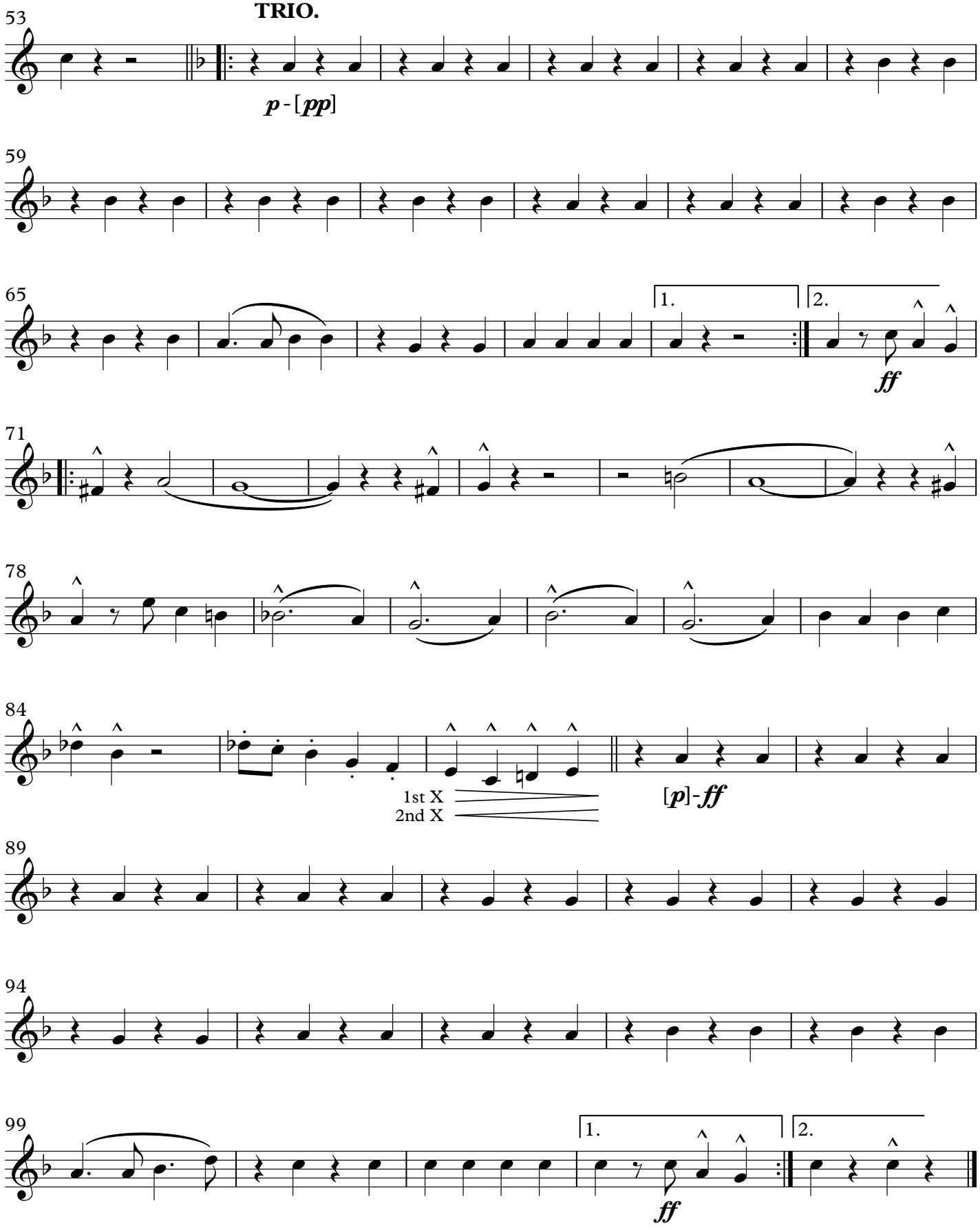
HANDS ACROSS THE SEA
3rd F Horn



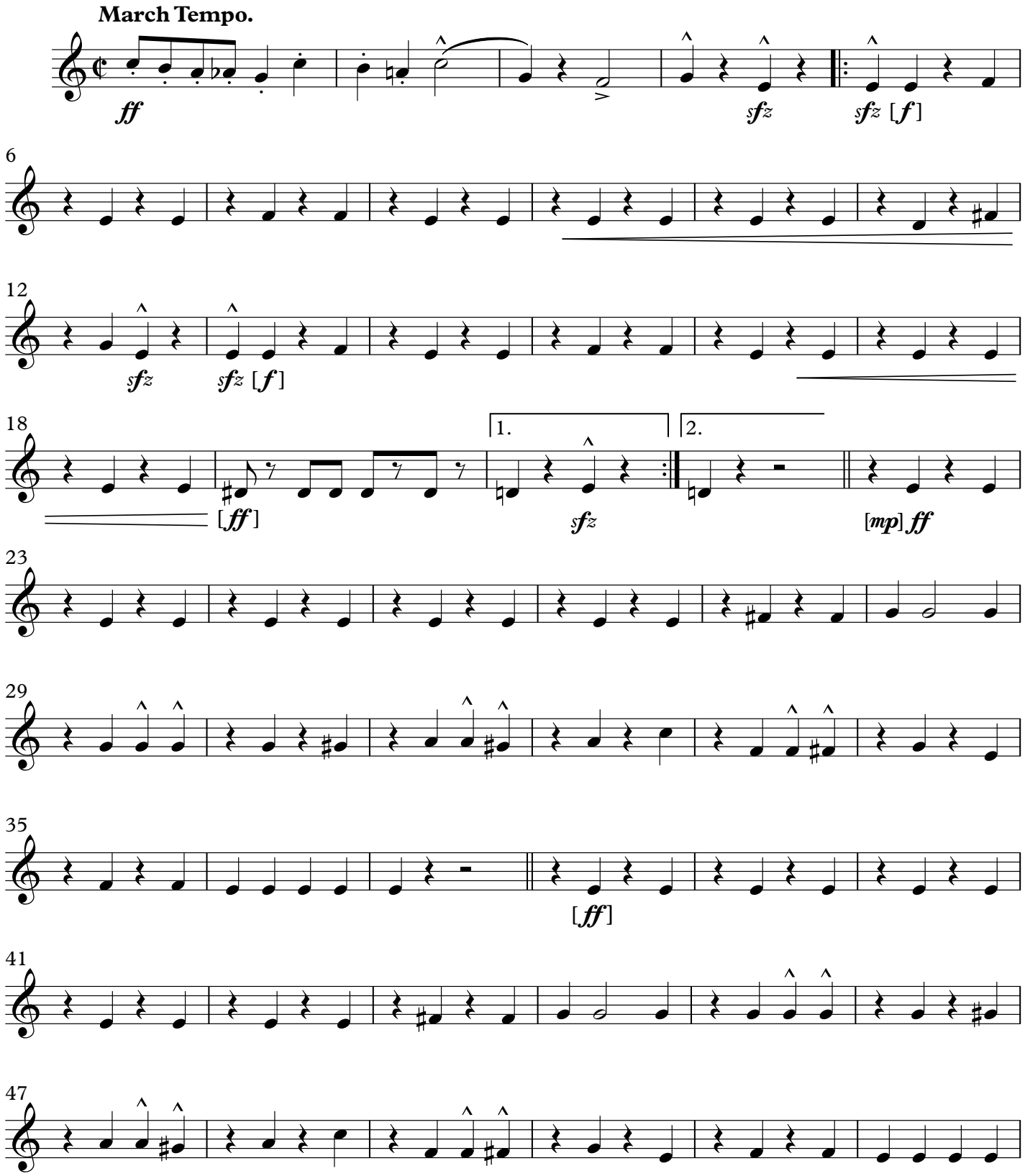
March

HANDS ACROSS THE SEA

(1899)

4th F Horn

JOHN PHILIP SOUSA



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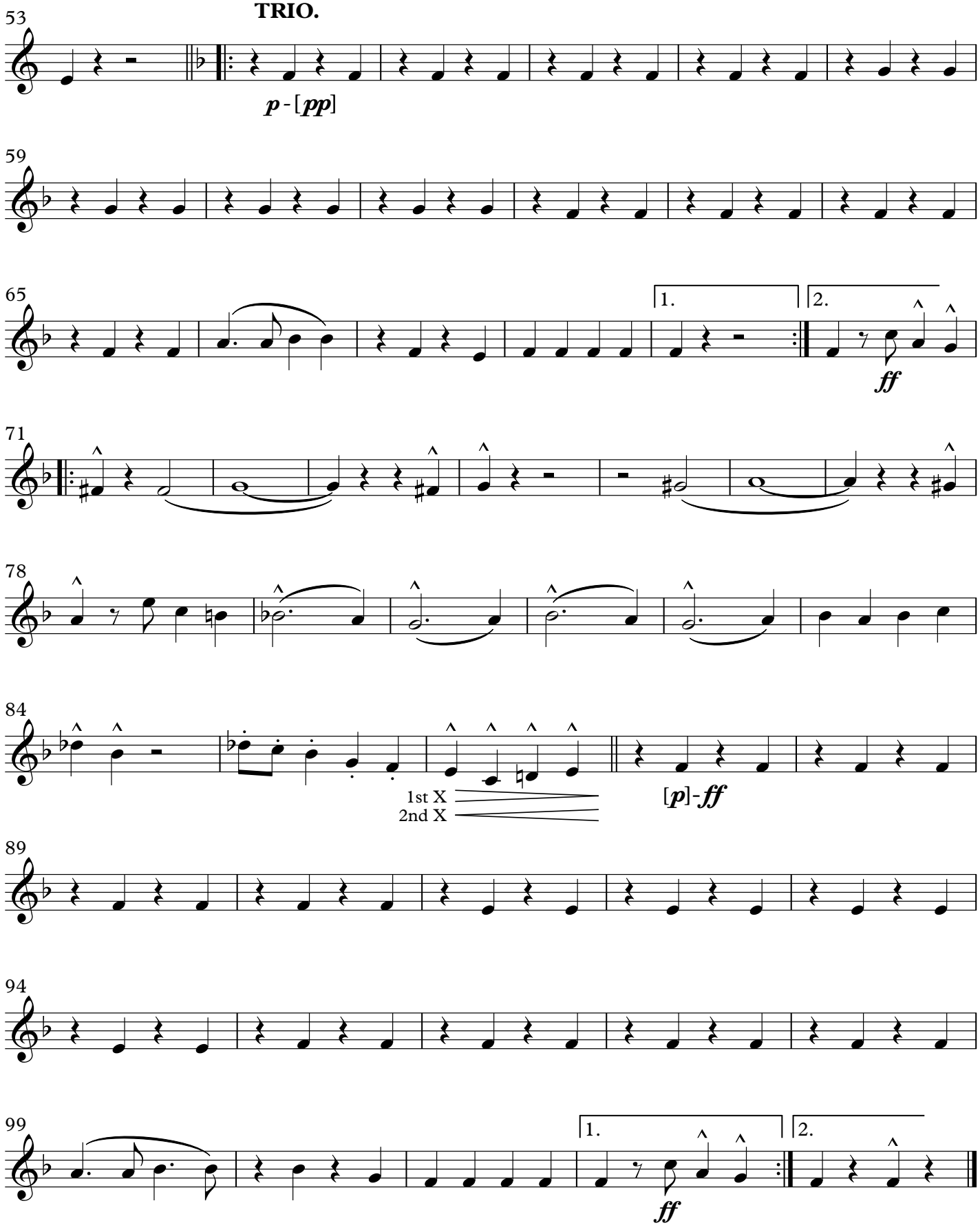
HANDS ACROSS THE SEA
4th F Horn



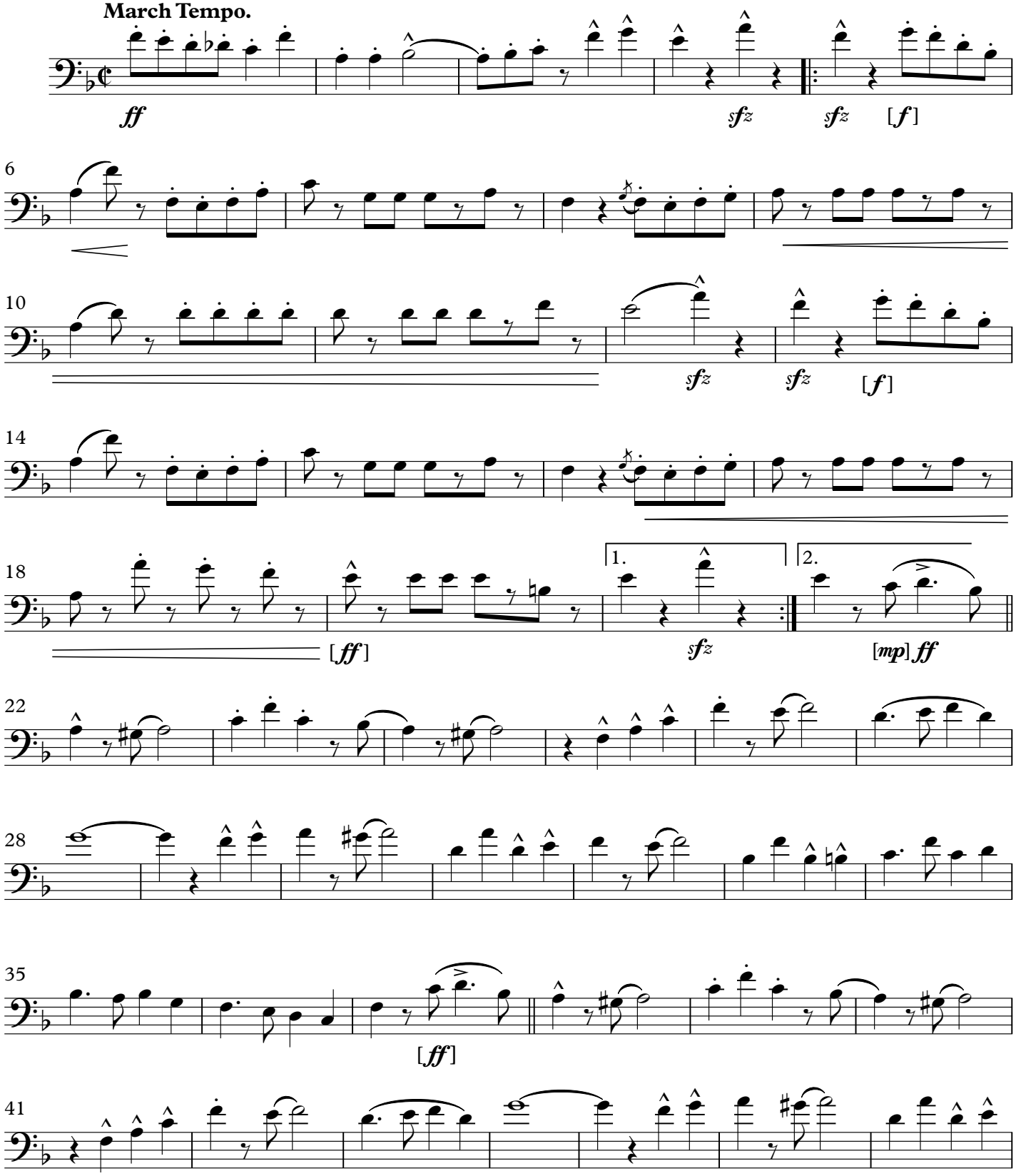
March

HANDS ACROSS THE SEA

(1899)

Baritone

JOHN PHILIP SOUSA



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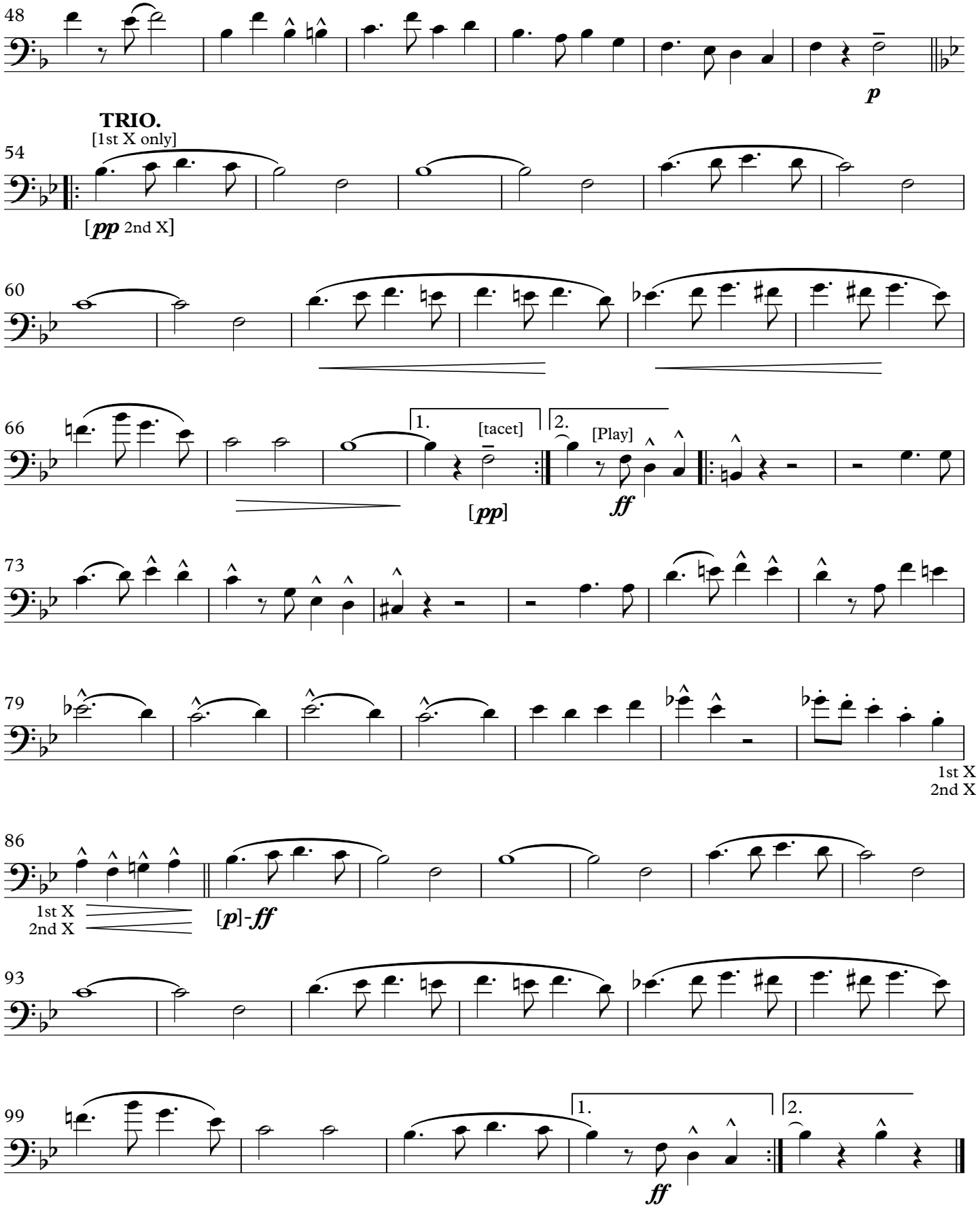
HANDS ACROSS THE SEA
Baritone



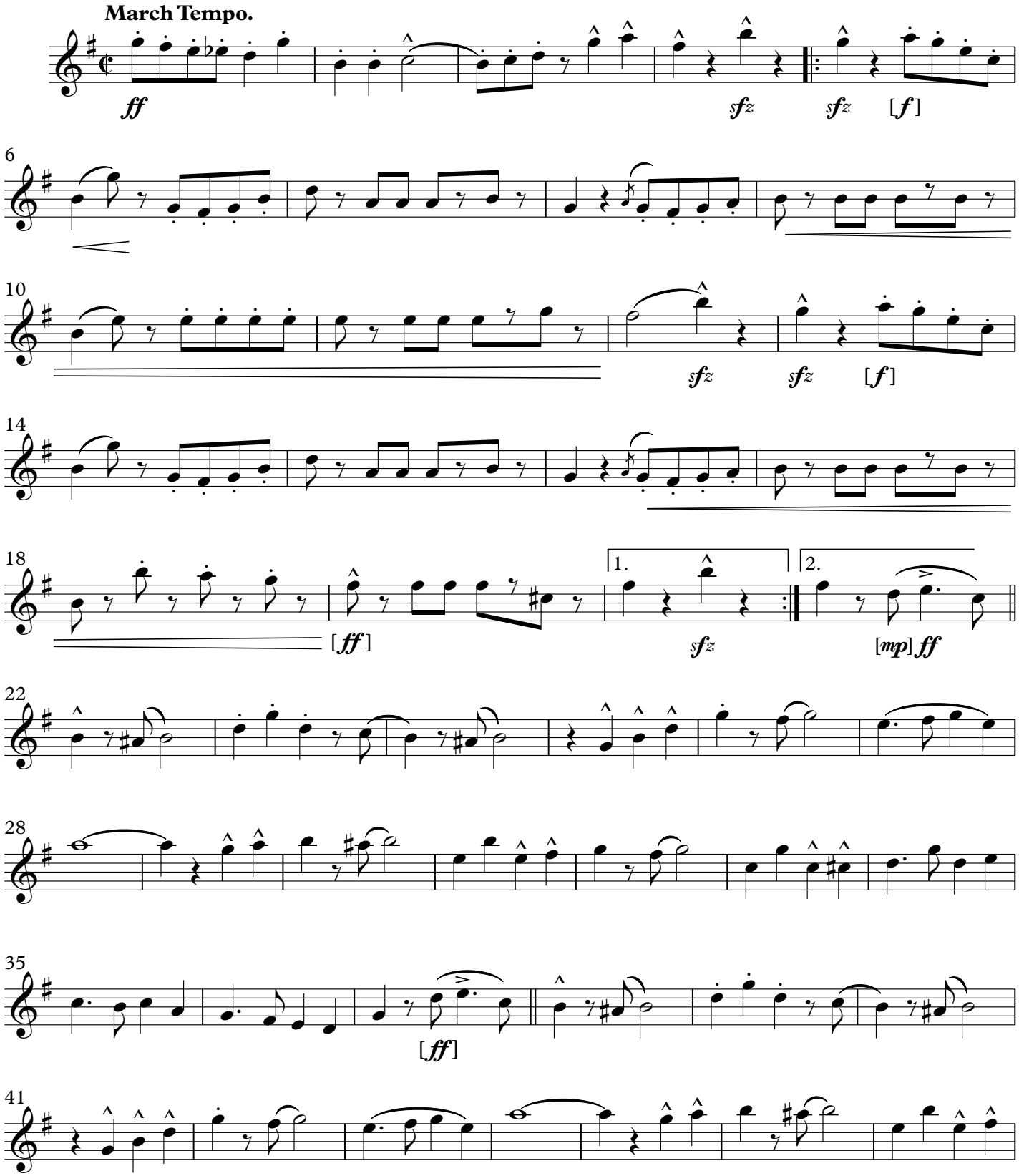
March

HANDS ACROSS THE SEA

(1899)

Baritone, T.C.

JOHN PHILIP SOUSA



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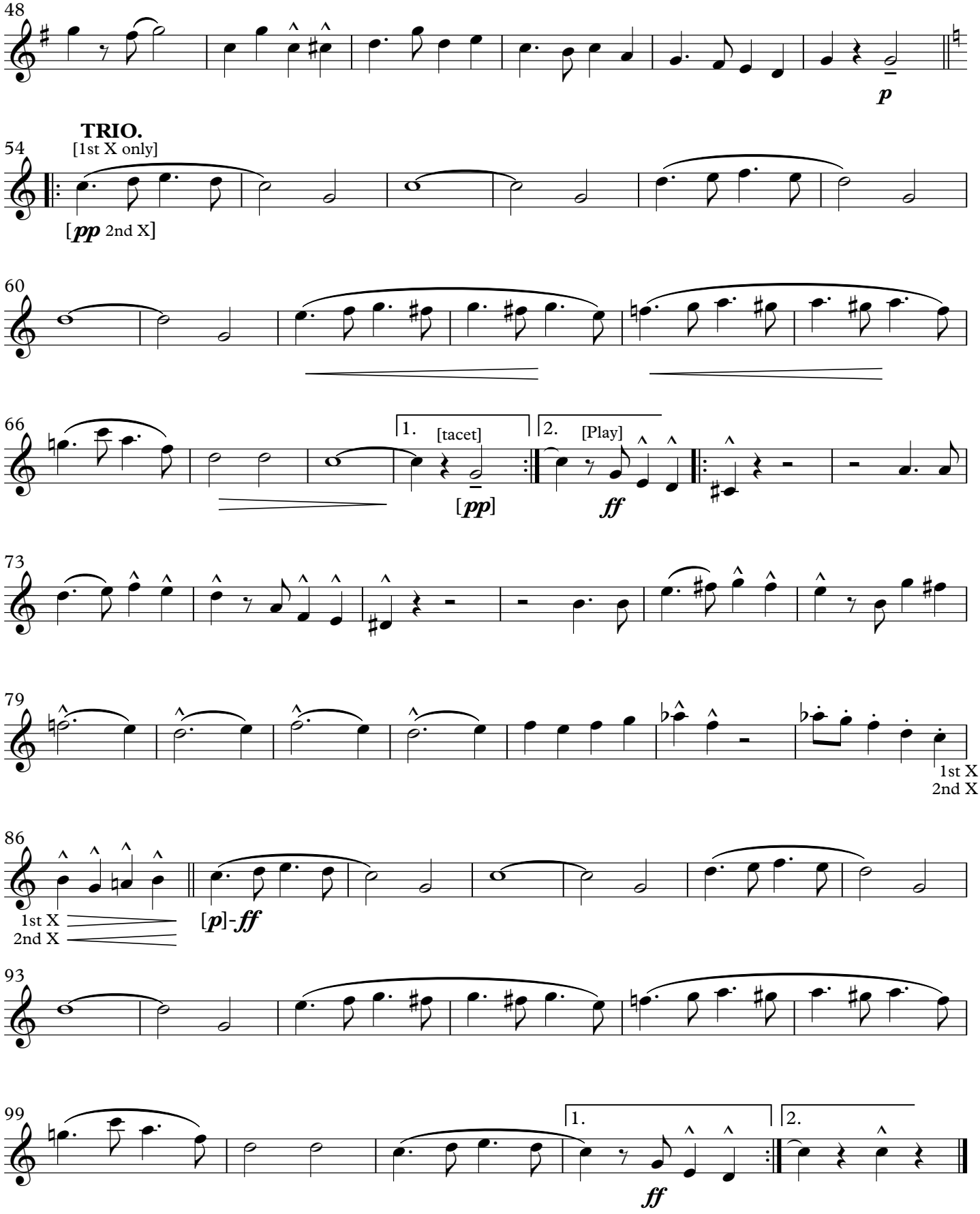
HANDS ACROSS THE SEA
Baritone, T.C.



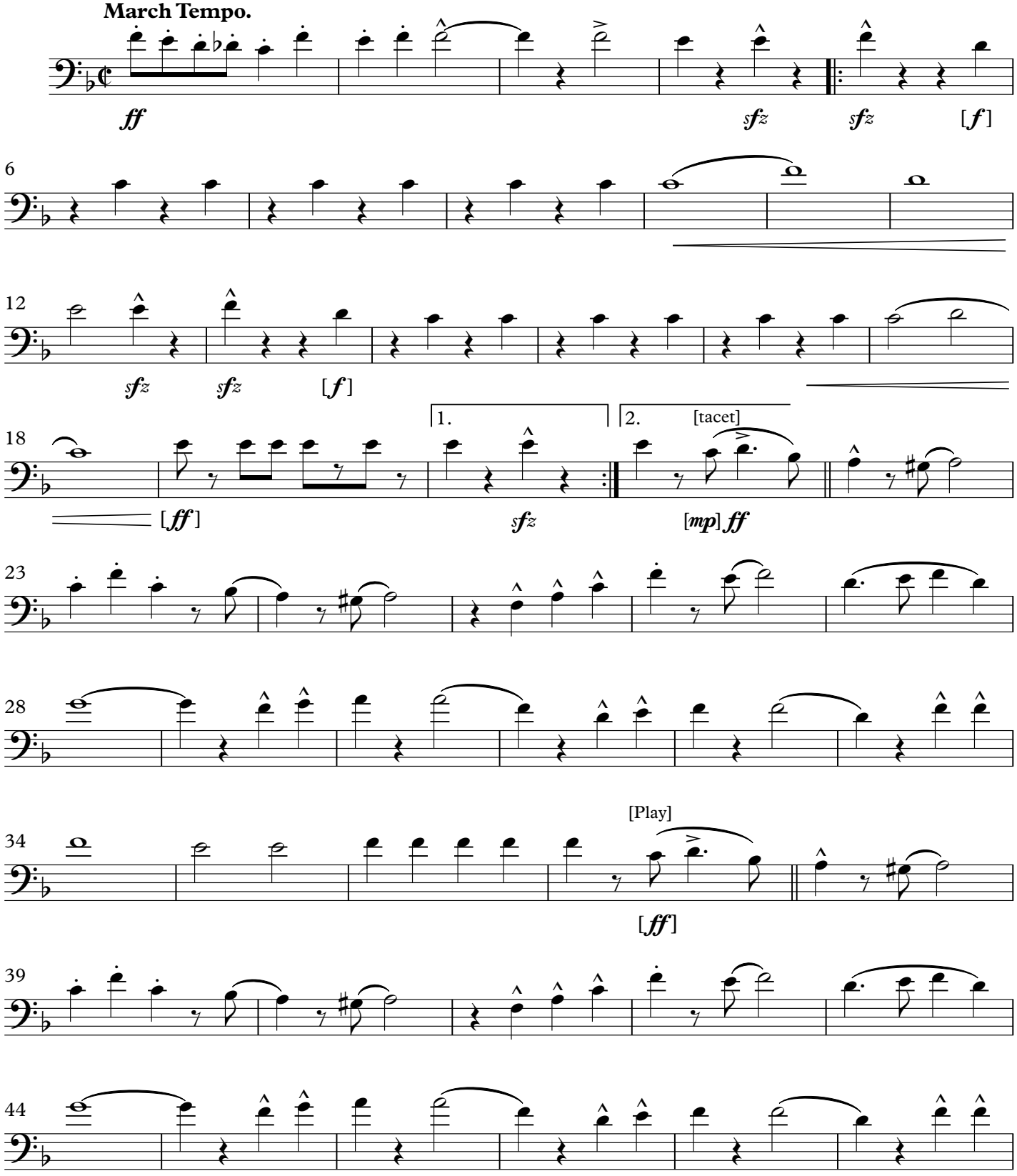
March

HANDS ACROSS THE SEA

(1899)

1st Trombone

JOHN PHILIP SOUSA



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HANDS ACROSS THE SEA

1st Trombone

TRIO.

[1st X only]

50

p - [*pp*]

56

64

1.

2.

[Play]

ff

71

77

84

[2nd X only]

1st X

2nd X

[*p*]-*ff*

89

94

99

1.

2.

ff

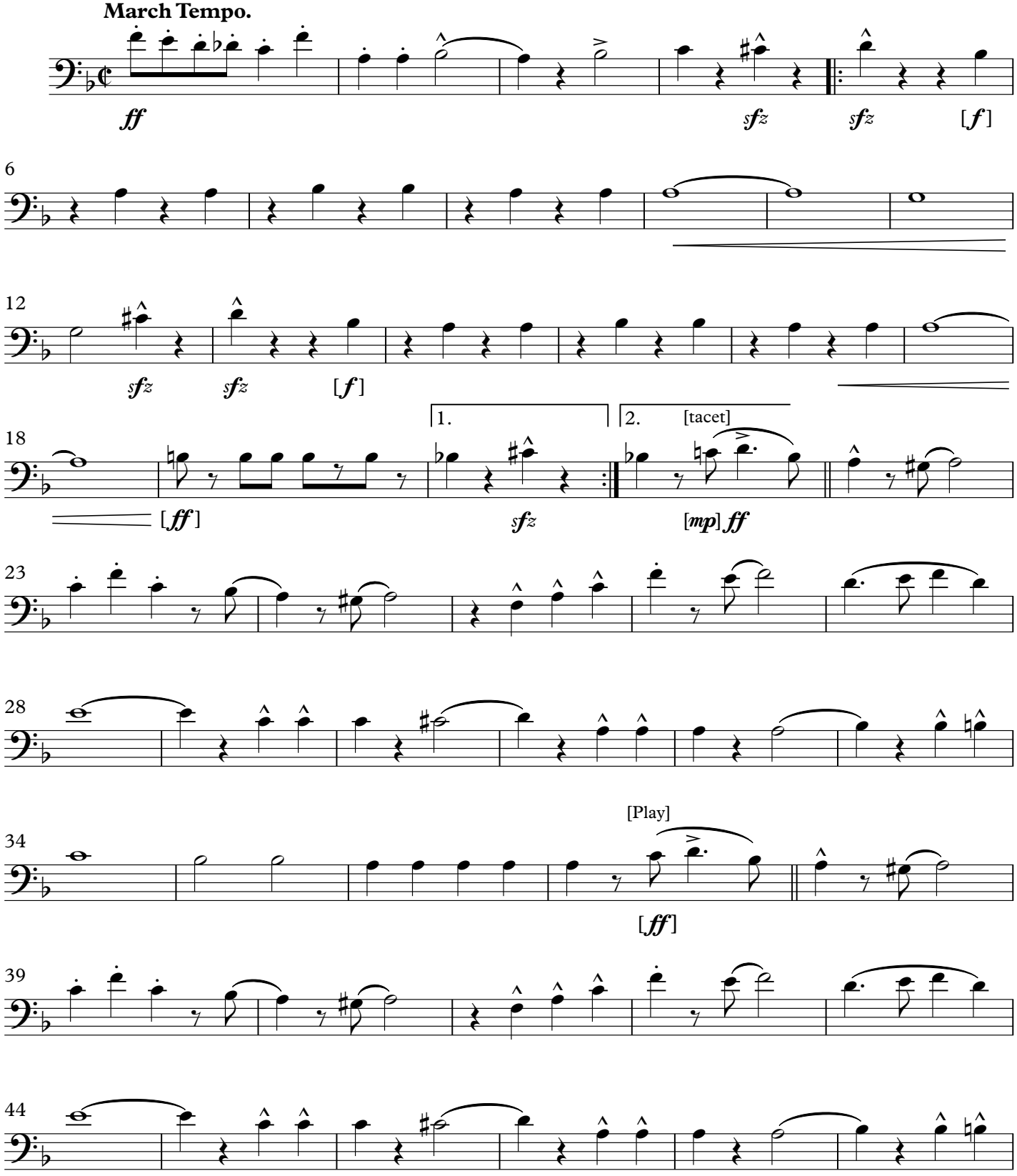
March

HANDS ACROSS THE SEA

(1899)

2nd Trombone

JOHN PHILIP SOUSA



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HANDS ACROSS THE SEA
2nd Trombone

TRIO.

50 [1st X only]

p - [*pp*]

56

64 1. 2. [Play]

ff

71

77

84 [2nd X only]

1st X
2nd X

[*p*]-*ff*

89

94

99 1. 2.

ff

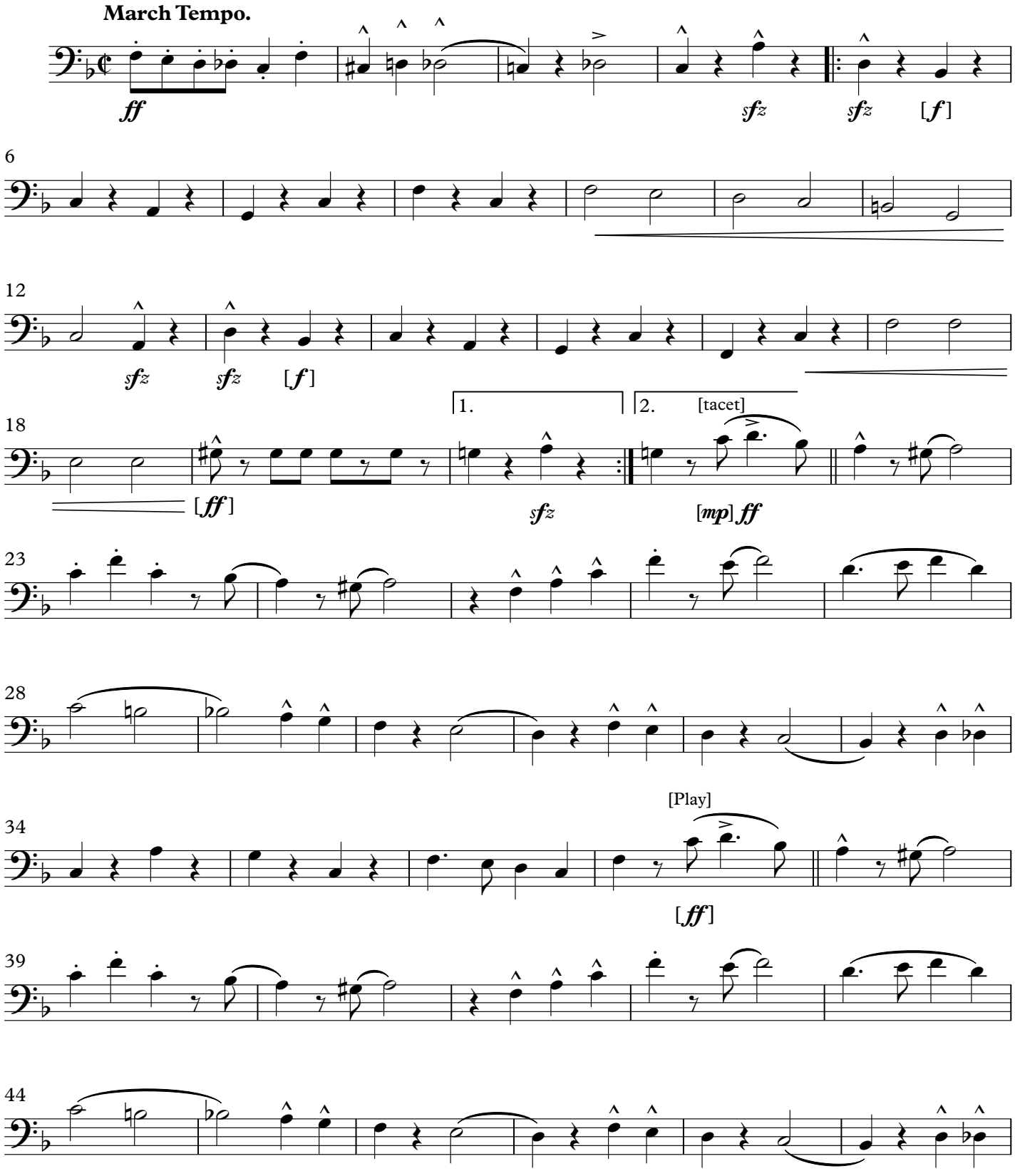
March

HANDS ACROSS THE SEA

(1899)

Bass Trombone

JOHN PHILIP SOUSA



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HANDS ACROSS THE SEA

Bass Trombone

TRIO.

50

[1st X only]

p - [***pp***]

56

64

1. 2. [Play]

ff

71

77

84

[2nd X only]

1st X
2nd X

[***p***]-***ff***

89

94

99

1. 2.

ff

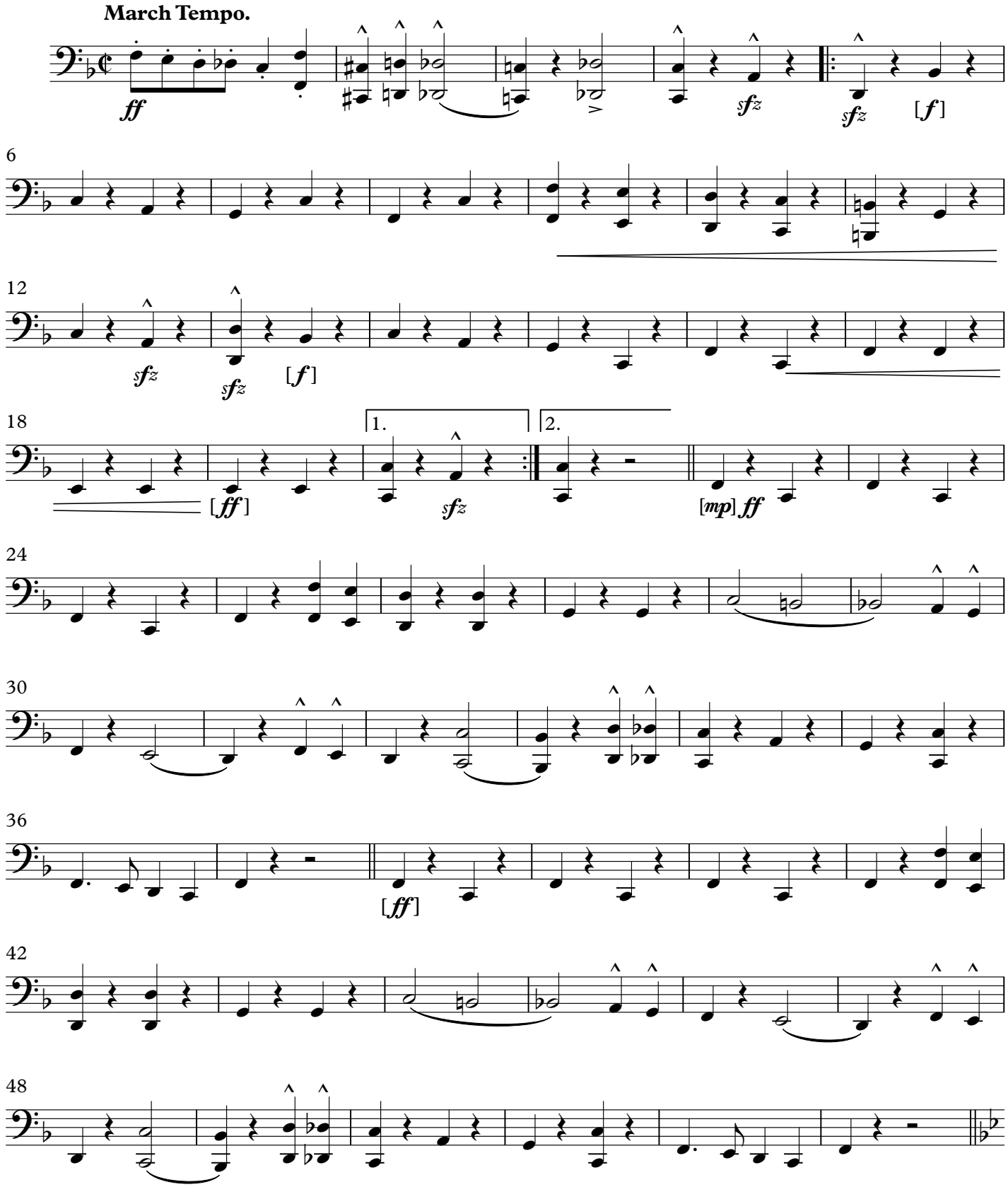
March

HANDS ACROSS THE SEA

(1899)

Tuba

JOHN PHILIP SOUSA



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HANDS ACROSS THE SEA
Tuba

TRIO.

54

p - [*pp*]

60

66

1. 2.

ff

71

77

83

1st X
2nd X

[*p*]-*ff*

88

94

99

1. 2.

ff

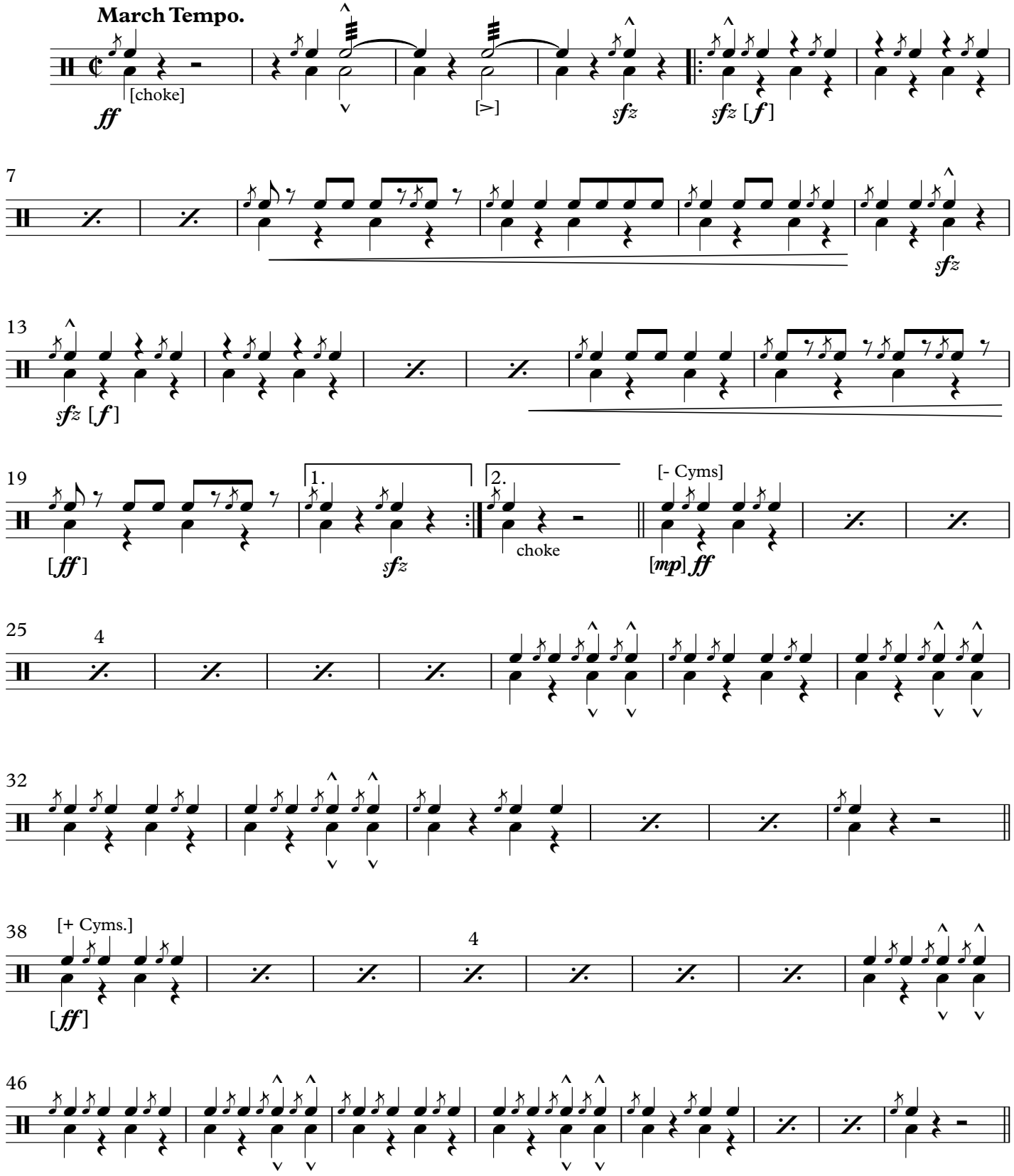
March

HANDS ACROSS THE SEA

(1899)

JOHN PHILIP SOUSA

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



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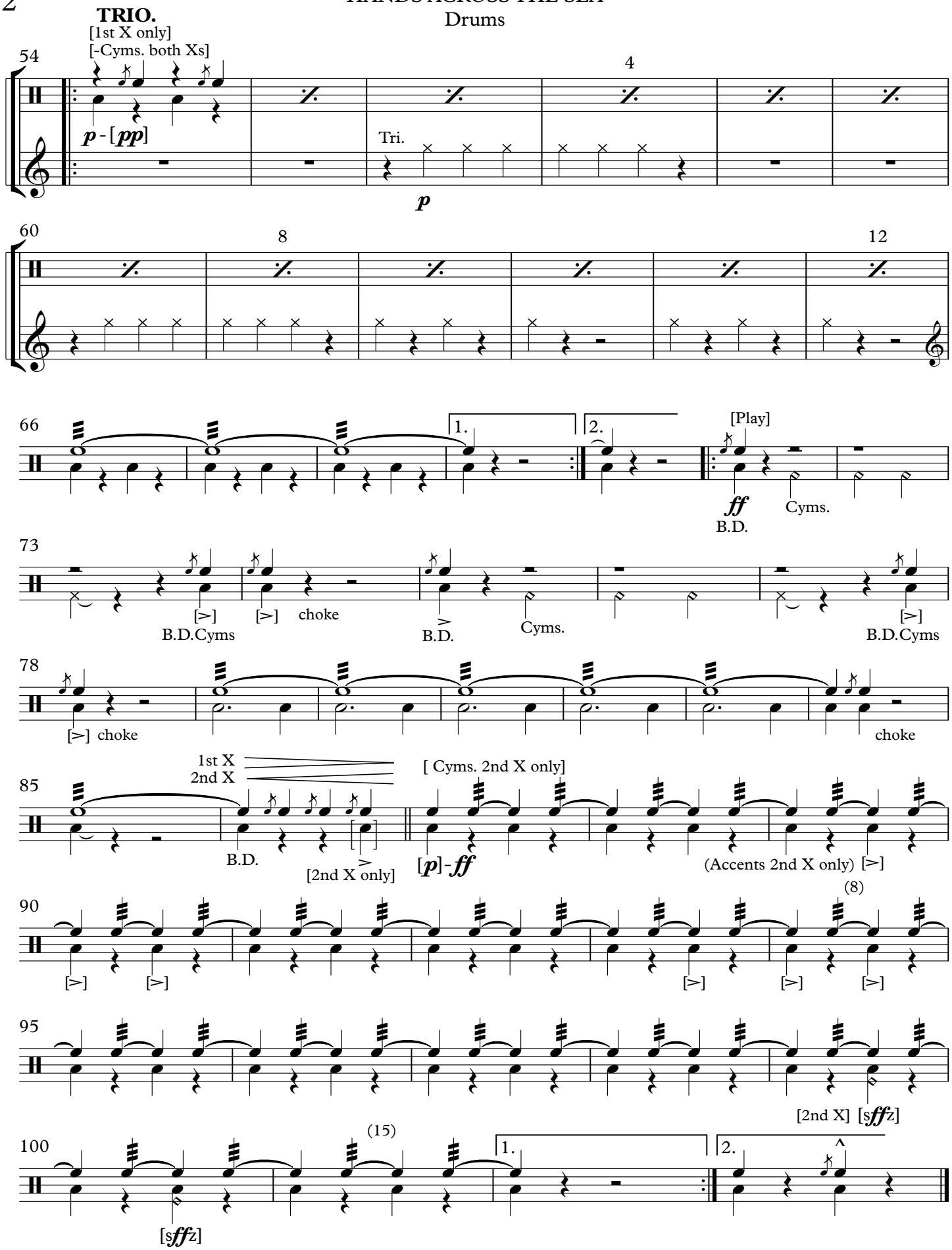
HANDS ACROSS THE SEA

Drums