

# The Bride-Elect March.

Piccolo.

SOUSA.

255

3

*f* *ff* *sf* *mp* *f* *ff* *f* *ff* *sf* *p* *f* *ff* *fff* *Tutta forza.*

# The Bride-Elect March.

Oboes.

SOUSA.

255

*f* *sf* *ff* *p* *sfz* *ff* *sf* *p* *ff* *sf* *p* *ff* *sf* *p* *ff* *Tutta forza.* *fff*

# The Bride-Elect March.

Bassoons.

SOUSA.

255

*f* *p* *f* *sf* *ff* *mp* *f* *sf* *p* *sf* *p* *ff* *ff* *ff* *fff* *Tutta forza.*

# The Bride-Elect March.

E♭ Clarinet.

SOUSA.

255

ff sf p

f sf

ff mp

ff sf sf

sf

ff

ff *Tutta forza*

# The Bride-Elect March.

1st B $\flat$  Clarinet.

SOUSA.

255

*f* *sf* *mp* *ff* *p* *sf* *p* *ff* *fff* *Tutta forza.*

# The Bride-Elect March.

2d & 3d B $\flat$  Clarinets.

SOUSA.

255

*f* *ff* *p*  
*f* *sf* *ff*  
*mp* *ff*  
*sf* *1* *2* *sf* *p*  
*sf* *p* *p*  
*1* *2* *ff* *Tutta forza.*

# The Bride-Elect March.

E♭ Cornet.

SOUSA.

255

*f* *ff* *mp* *sf* *p* *ff* *sf* *p* *ff* *fff* *Tutta for.*

# The Bride-Elect March.

Solo B♭ Cornet.

SOUSA.

255

*f* *sf* *ff* *mp* *p* *f* *sf* *ff* *fff* *Tutta forza.*



# The Bride-Elect March.

1st B♭ Cornet.

SOUSA.

255

*f* *ff* *mp* *sf* *p* *ff* *Tutta forza.*

# The Bride-Elect March.

2d & 3d Bb Cornets.

SOUSA.

255

*f* *sf* *mp* *f* *sf* *p* *sf* *p* *ff* *Tutta forza.*

# The Bride-Elect March.

1st & 2d Eb Altos.

SOUSA.

255

*f* *ff* *p* *sf* *f* *mp* *sf* *p* *sf* *p* *sf* *ff* *ff* *Tutta forza.* *fff*

# The Bride-Elect March.

3d & 4th Eb Altos.

SOUSA.

255

*f* *ff* *p* *f* *sf* *ff* *mp* *f* *sf v* *p* *sf v* *sf v* *Tutta* *fff*

1 2 1 2

v

Detailed description: This is a musical score for 3rd and 4th Eb Alto parts of 'The Bride-Elect March' by John Philip Sousa. The score is written in a single system with eight staves. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The piece begins at measure 255. The first staff contains a melodic line starting with a forte (*f*) dynamic, marked with an accent (^) and a fermata. The second staff is a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic. The third staff continues the melodic line with dynamics ranging from *sf* to *mp*. The fourth staff features a first ending bracket. The fifth staff shows a change in dynamics to *p* and *sf v*. The sixth staff includes a second ending bracket and a *Tutta* marking. The seventh staff has a *fff* dynamic and a first ending bracket. The eighth staff concludes with a first ending bracket and a fermata. The score is marked with various dynamics, accents, and first/second endings throughout.

# The Bride-Elect March.

1st & 2d Trombones

SOUSA.

255

*f* *sf* *ff* *p* *mp* *f* *sf* *ff* *p* *f* *ff* *Tutta forza.*

3<sup>d</sup> Trombone or  
Bb Bass

# The Bride-Elect March.

SOUSA.

255

*f* *ff* *p*


*f* *sf* *f* *ff*

*mp* *ff* *sf* *p*

*sf* *p* *sf* *p*

*f* *ff*

*ff* *ff* *Tutta forza.*

Baritone 

# The Bride-Elect March.

SOUSA.

255



*f* *ff* *p*  
*f* *sf* *sf* *f*  
*mp* *f*  
*sf* *p* *sf* *p*  
*sf* *f*  
*fff* *Tutta forza.*  
*fff* *fff*

Baritone  $\text{b}$

# The Bride-Elect March.

SOUSA.

255

*f* *ff* *p* *f* *sf* *ff* *mp* *f* *sf* *p* *sf* *p* *sf* *p* *ff* *ff* *ff* *Tutta forza.*



# The Bride-Elect March.

Basses.

SOUSA.

255

*ff* *p* *mp* *sf* *p* *ff* *ff* *Tutta forza.*

# The Bride-Elect March.

Drums.

SOUSA.

255

*f* *f* *f* *p* *f* *ff* *mp* *sf* *sf* *p* *sf* *p* *ff* *ff* *ff* *Tutta* *cresc.*

S.Dr. Cym. S.Dr. Cym. S.Dr. B.Dr. B.Dr.

*forza.*

The John Church Company

# The Bride-Elect March.

1st & 2d Bb Tenors

SOUSA.

255

*f* *ff* *p* *f* *sf* *ff* *sf* *p* *sf* *p* *sf* *p* *ff* *ff* *Tutta forza.*

B♭ Bass

# The Bride-Elect March.

SOUSA.

255

*f* *sf* *ff* *p* *mp* *sf* *p* *sf* *ff* *ff* *Tutta forza.*

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# The Bride-Elect

## LANCERS.

JOHN PHILIP SOUSA.

1. *ff*

1.2.3.4. *mf* *fz* *Fine.*

*f* *mf*

*D.S.*

The musical score is written for piano and violin. It begins with a first ending bracket labeled '1.' and a fortissimo (*ff*) dynamic. The piano part features a steady eighth-note accompaniment, while the violin part has a melodic line with slurs and accents. A second ending bracket labeled '1.2.3.4.' follows, with dynamics of mezzo-forte (*mf*) and fortissimo (*fz*), ending with a *Fine.* instruction. The score continues with several more measures, including a section marked *f* and another marked *mf*. The piece concludes with a *D.S.* (Da Capo) instruction.

2. *ff*

*p*

*ff*

*D.S.*

3. *ff*

*Via*



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Dynamics: *f*. The piece begins with a piano introduction.

Second system of musical notation. Dynamics: *rit.*. The system concludes with the instruction *D.S. al* and a repeat sign.

Third system of musical notation. Dynamics: *ff*. A 4-measure repeat sign is present at the beginning of the system.

Fourth system of musical notation. Includes a 4-measure repeat sign labeled *1.2.3.4.* and a *Fine.* marking. Dynamics: *mf*.

Fifth system of musical notation. A single melodic line in the treble clef, continuing the piece's theme.

Sixth system of musical notation. Dynamics: *ff*. The system concludes with the instruction *D.S.*

5.

ff

mf

ff

1.2.3.4. Fine.

f

mf

ffz

f

ff

f

ffz

March 1<sup>st</sup> & 3<sup>d</sup> time.

*ff*

D.S.

March 2<sup>d</sup> & 4<sup>th</sup> time.

*ff*

D.S.

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