The Complete Marches of John Philip Sousa

Vol. 3 No. 54

THE BRIDE ELECT

MARCH

(1897)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Bride Elect" (1897)

After the widespread success of his operetta *El Capitan*, Sousa regrettably declined an offer of $100,000 for *The Bride Elect*, from which this march was extracted. The operetta soon passed from the musical scene, but the march was a favorite of bandsmen for many years to come.

The march was pieced together from various sections of the operetta. The principal theme was developed from the song, "Unchain the Dogs of War," which ended Act II. The march was sometimes programmed by the Sousa Band under that title.

According to Frank Simon, cornetist of the Sousa Band from 1914 to 1920, "The Bride Elect" was among Sousa's own favorites. He once referred to it as the best march he had ever written.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 44. 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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."

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. 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.*

Introduction (m. 1-4): The crescendo in the first measure essentially moves to fortissimo and the capped notes should be accented throughout.

First Strain (m. 5-21): A sfz accent has been added to all parts in m. 8 to match the original one printed in m. 16. The dotted quarter note pick-up in m. 20 (first ending) is indeed played a bit longer than the last note of the introduction, where it served more as a stinger for the intro than the pick-up note for the first time through this strain.

Second Strain (m. 21-53): This strain begins with the pick-up dotted quarter in m. 21, and all dynamic and orchestration adjustments begin from here first time through. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, clarinets are down the octave, and all others play at mezzo-piano. Even within the softer dynamic, the sfz and capped notes should be accented. The repeat of this strain is written out in this edition, and all instruments rejoin at fortissimo in m. 37. The back and forth nature of this melody lends itself to some dynamic variation, so the Marine Band typically drops the dynamic in m. 42 and then plays a crescendo back to fortissimo by m. 46. Accents are also added in percussion second time in m. 40, 48, 50, and 51.

Trio (m. 53-71): A slight crescendo on beat two of m. 53 leads to this trio in a new time signature. Frank Simon claims that this trio was done with the usual tacets, including omitting cornets, but this is one of the rare times that the Marine Band performs it differently. The cornet/trumpet parts are vitally important to the texture here, especially with the fanfares from m. 63-68, so this trio is typically performed with everyone continuing to play in general, but with altered dynamics. The sf downbeats are accented by all, including the percussion, but aside from these sharply attacked notes, the cymbals do traditionally tacet for the piano passages and then come back in proper at m. 62. In that measure, all parts come up to mezzo-forte for four measures and then further to forte for the final four measures. The repeat is done exactly as before.

Break Strain (m. 71-82): It is not clear from the original parts if the dramatic trill found in most parts in m. 71 and 75 should be a whole step or half step trill. Given that the root note itself is a neighboring tone from the key, either option is justifiable, but the Marine Band typically performs this as a half step trill. A strong crescendo happens in all voices in m. 79-81, and then piccolo, E-flat clarinet, cornets, trombones and cymbals suddenly drop out after the downbeat of m. 82, leaving the rest to play a diminuendo for the three eighth-note pick-ups into the final strain first time.

Final Strain (m. 83-99): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and all others play at piano. The accents/caps printed both on the downbeats in low winds, brass, and bass drum, and the afterbeats in horns in m. 89-90, should be clearly heard relative to the dynamic both times through. All instruments suddenly rejoin at fortissimo for the three eighth-note pick-ups in m. 98 and play the repeat with “fire and tongs,” adding the indicated sfz accents in the percussion.

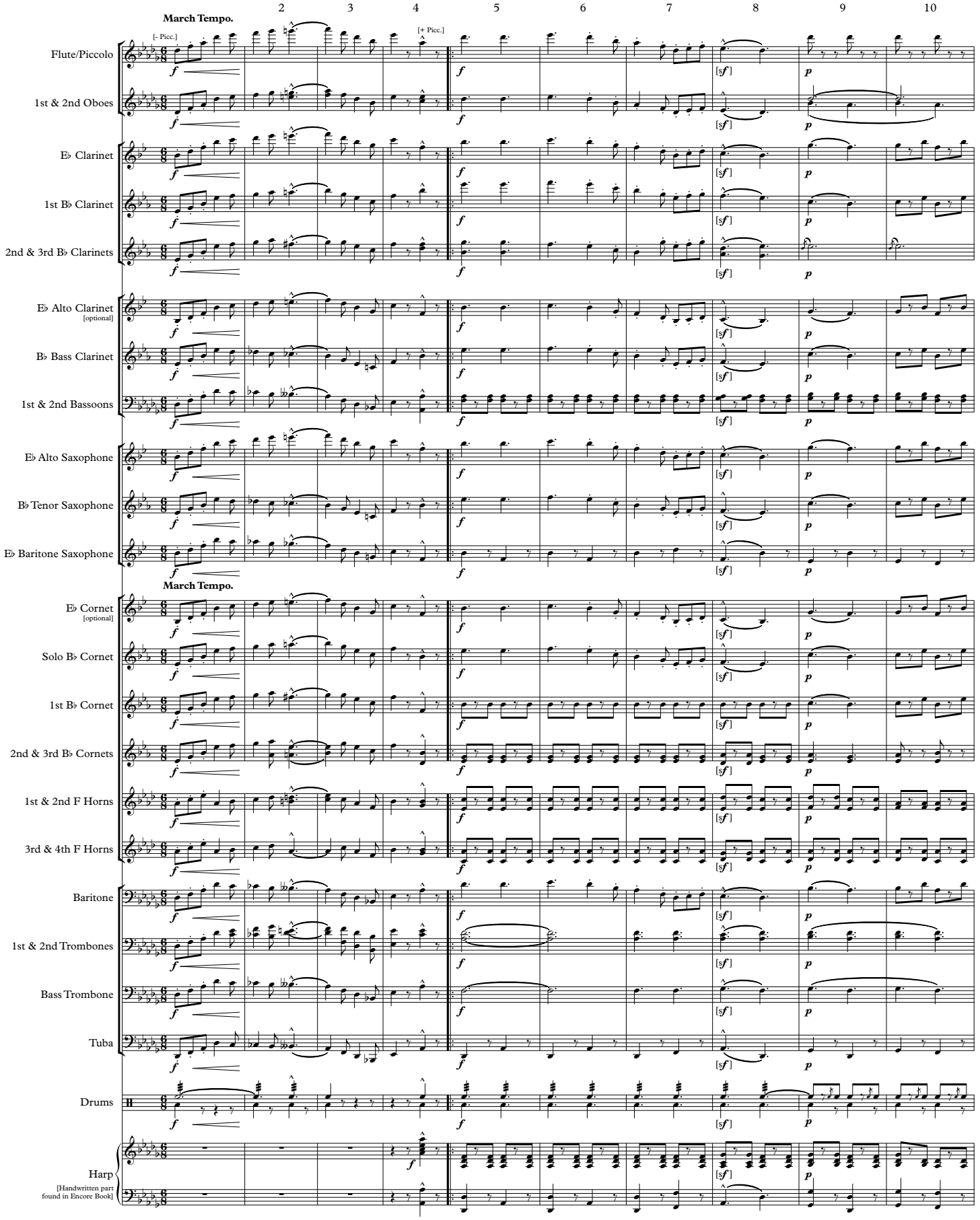
March

THE BRIDE ELECT

(1897)

Full Score

JOHN PHILIP SOUSA



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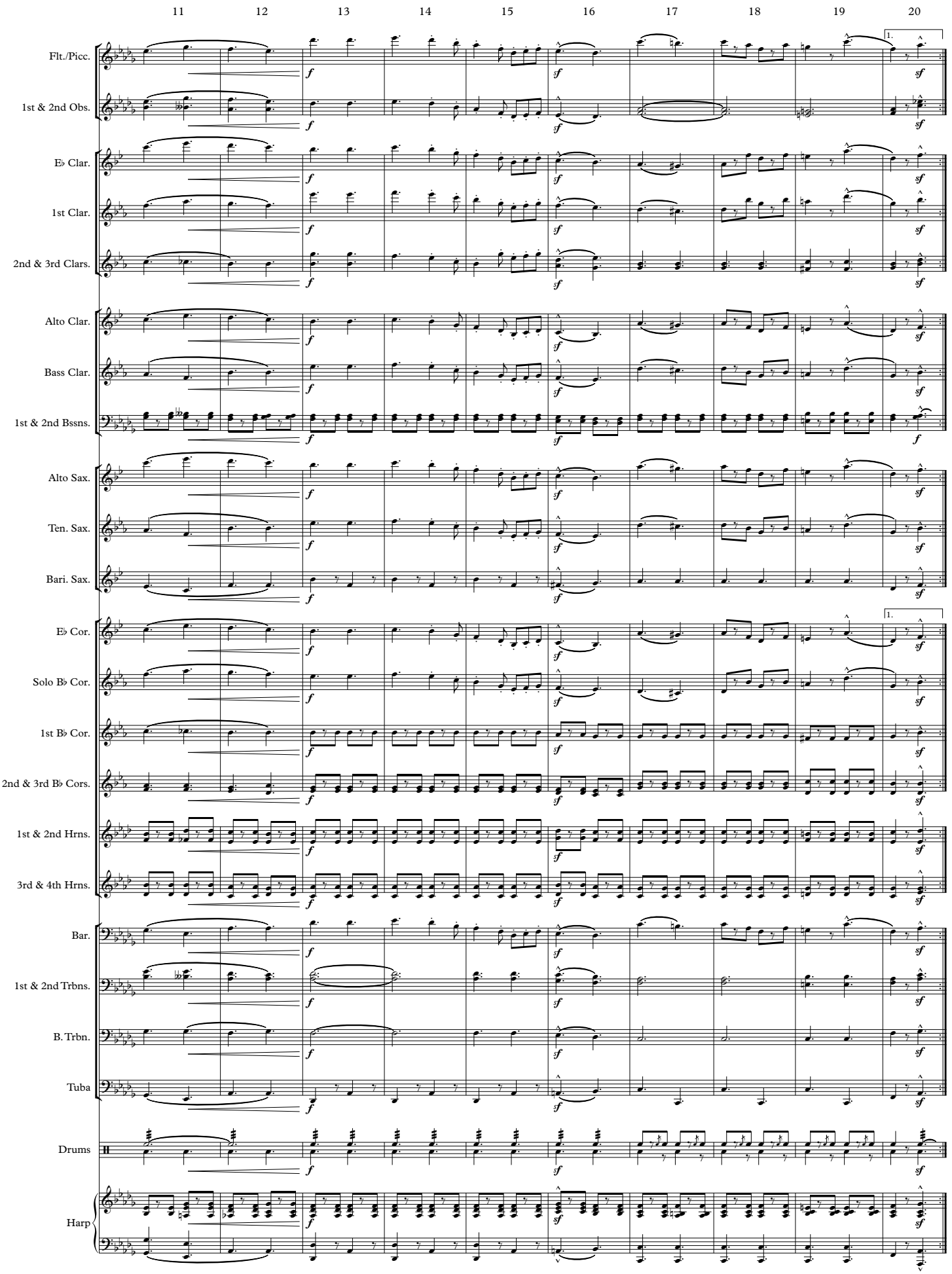
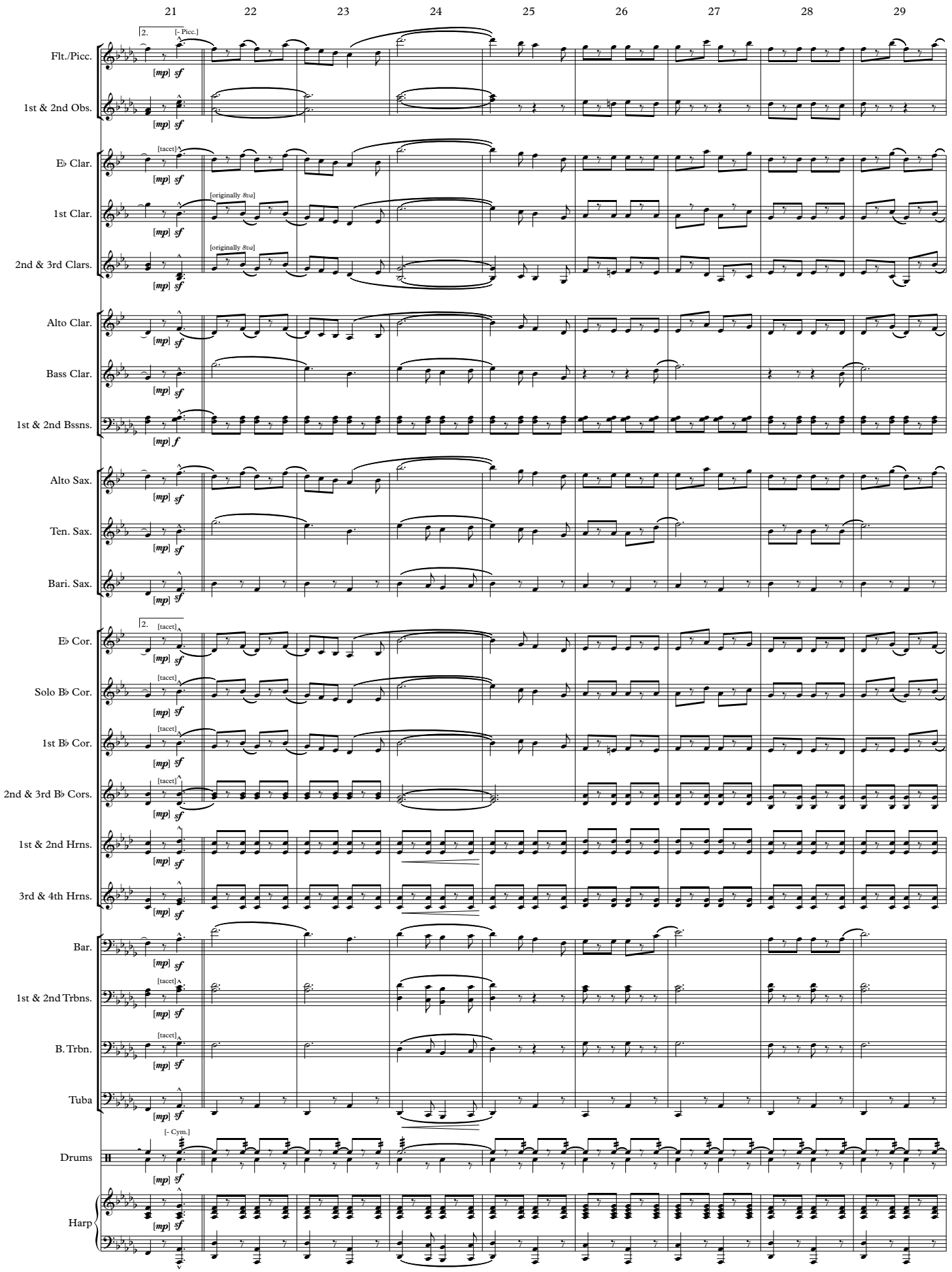
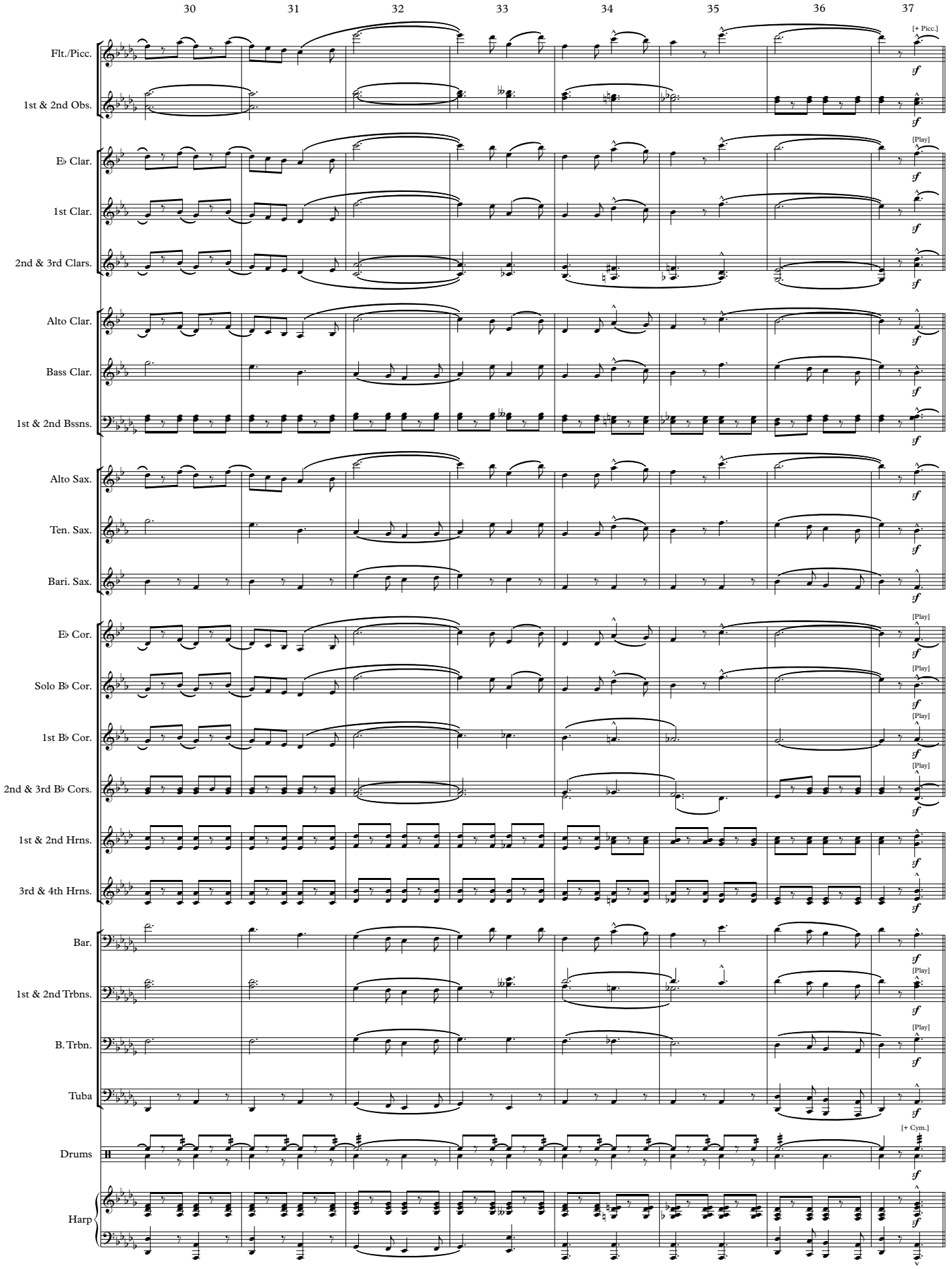
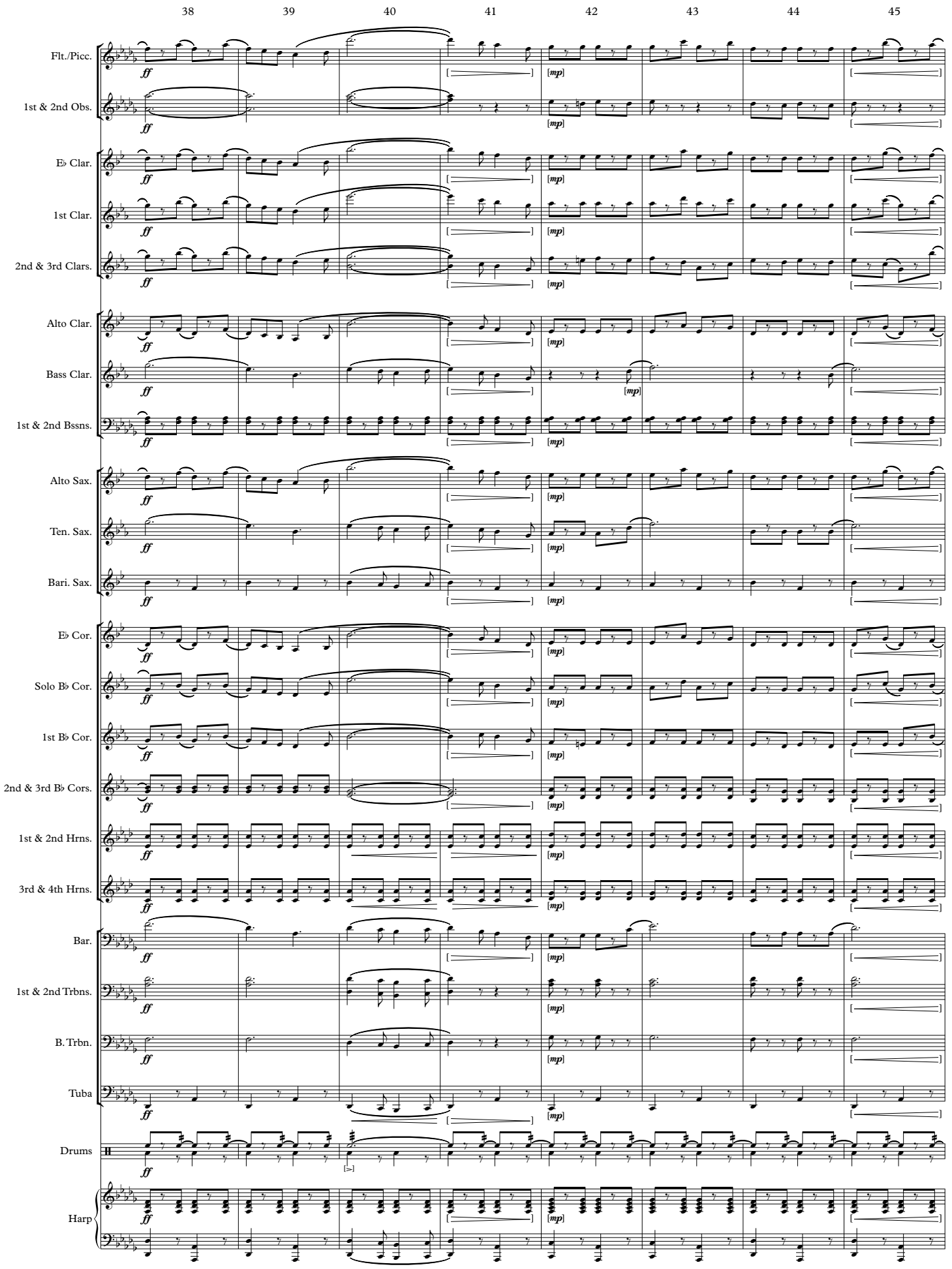

11
12
13
14
15
16
17
18
19
20
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp
1.
f
sf

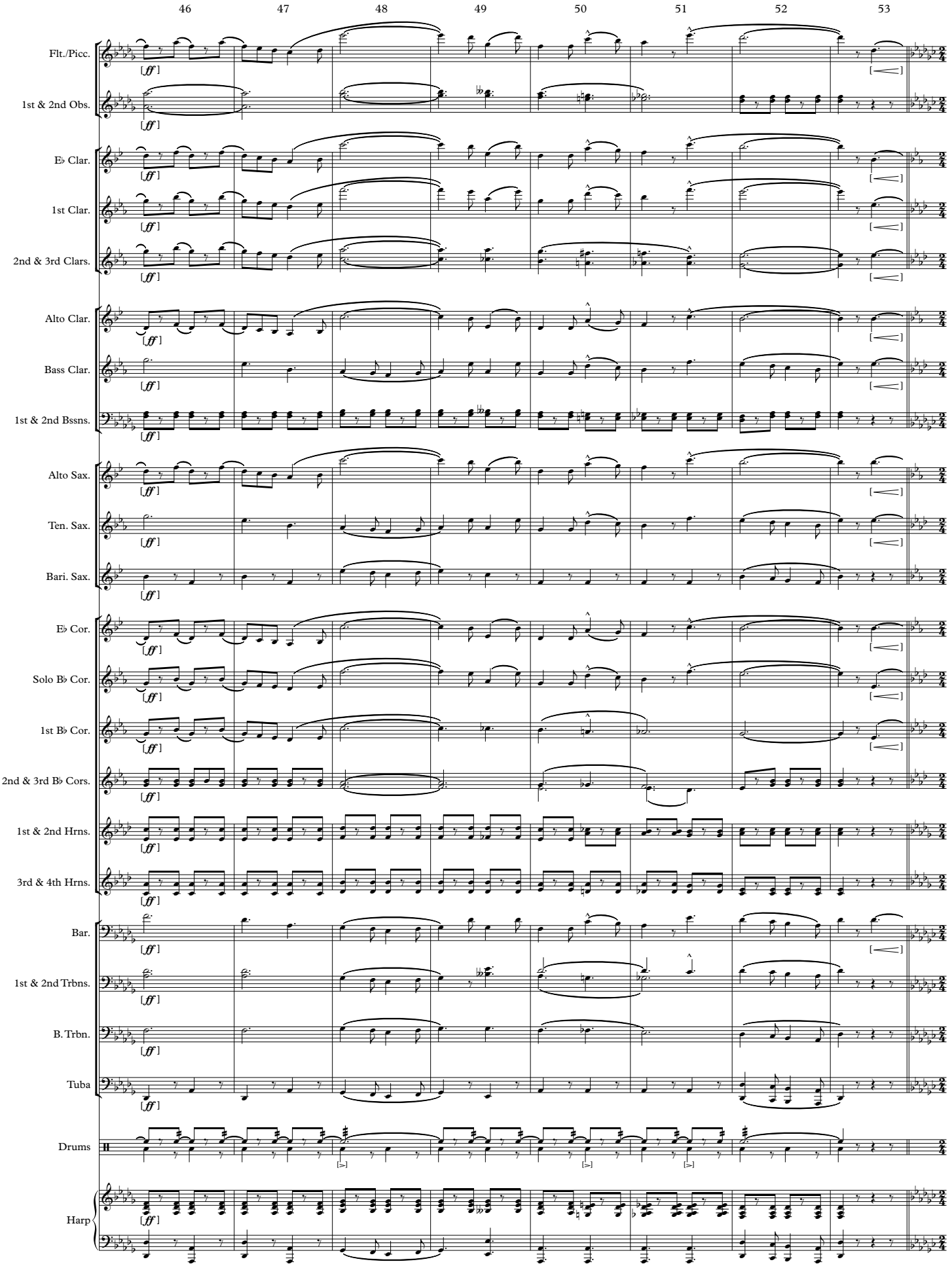
THE BRIDE ELECT
Full Score

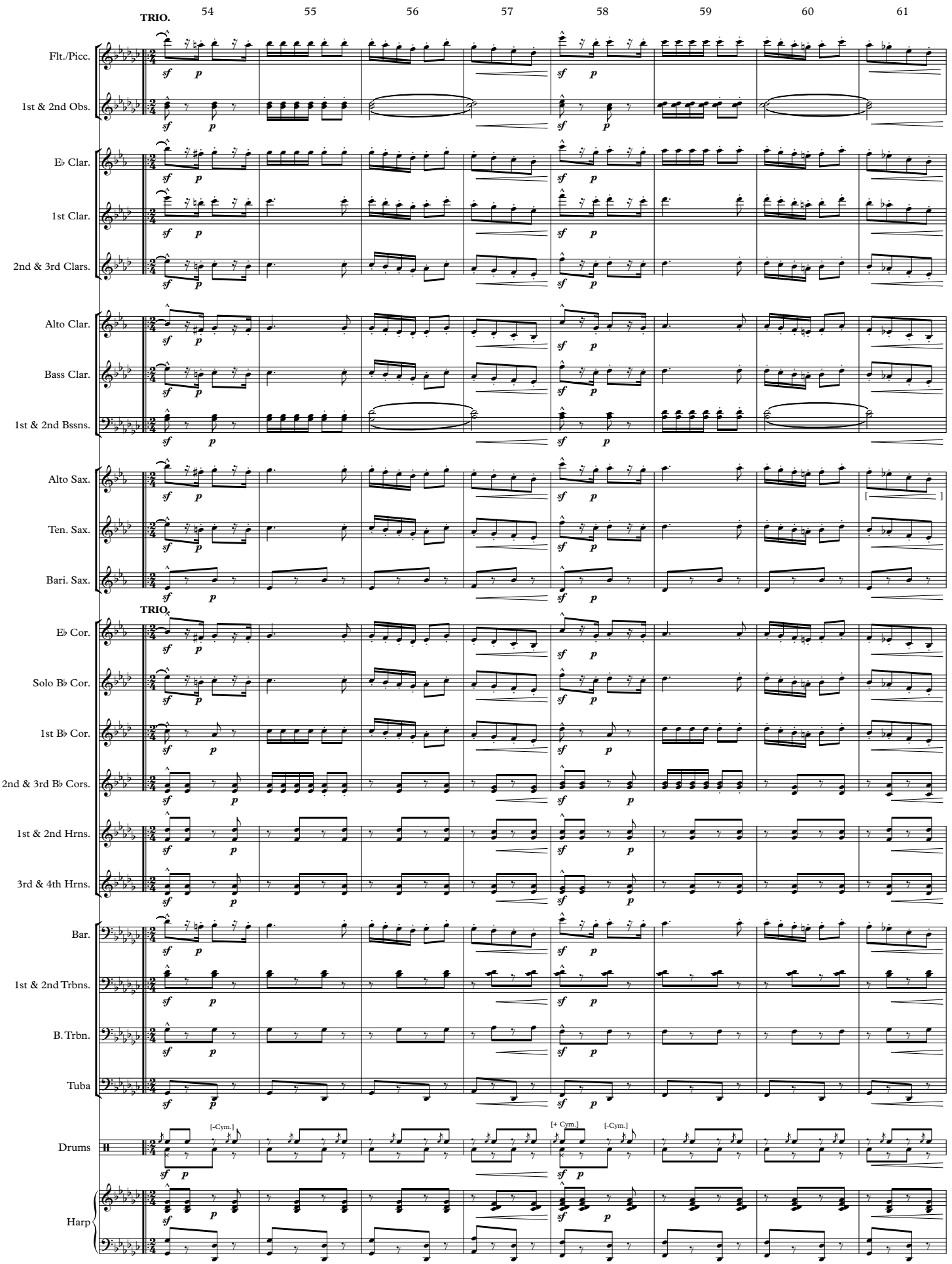


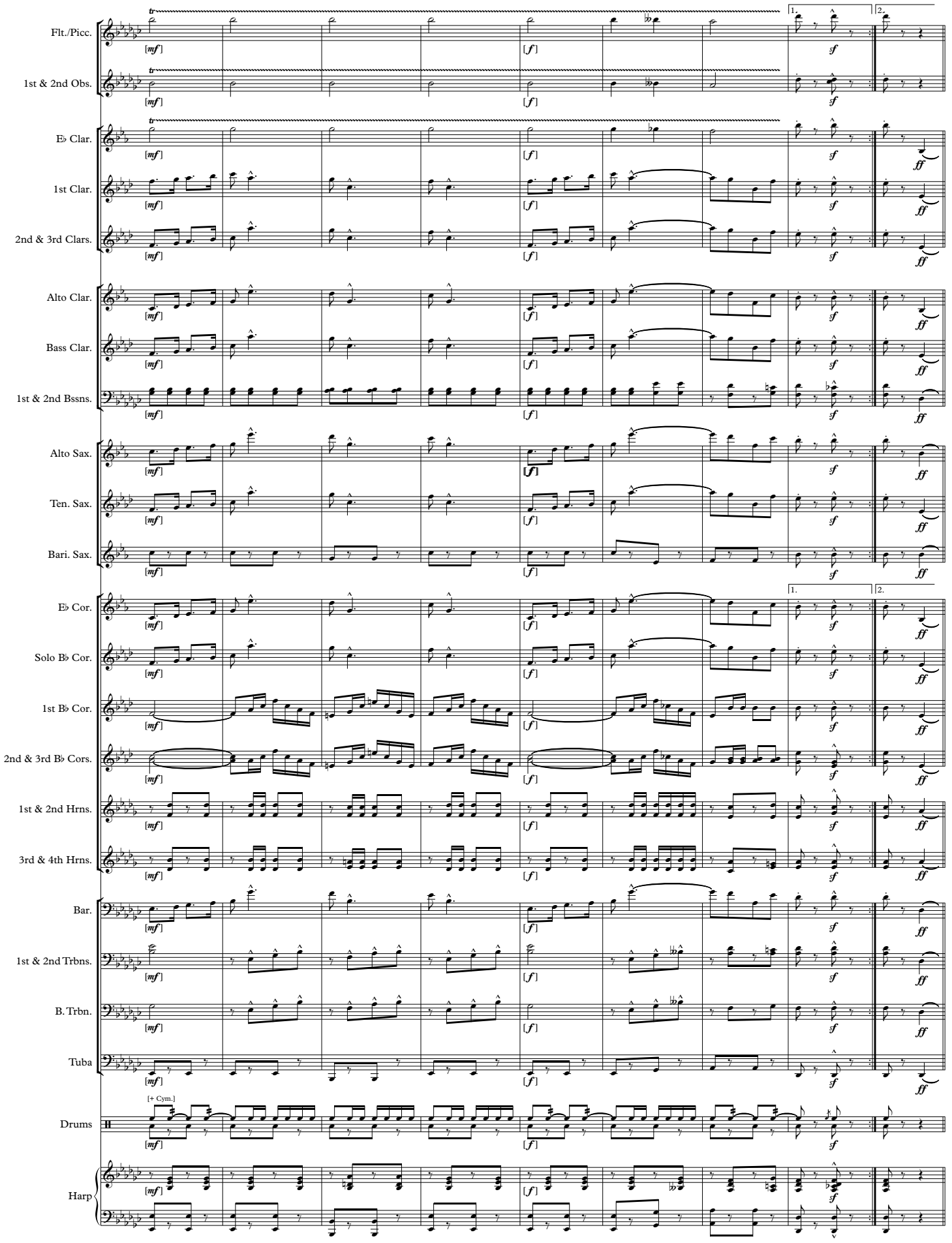

30
31
32
33
34
35
36
37
Flt./Picc.
[+ Picc.]
1st & 2nd Obs.
E♭ Clar.
[Play]
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[+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

THE BRIDE ELECT
Full Score

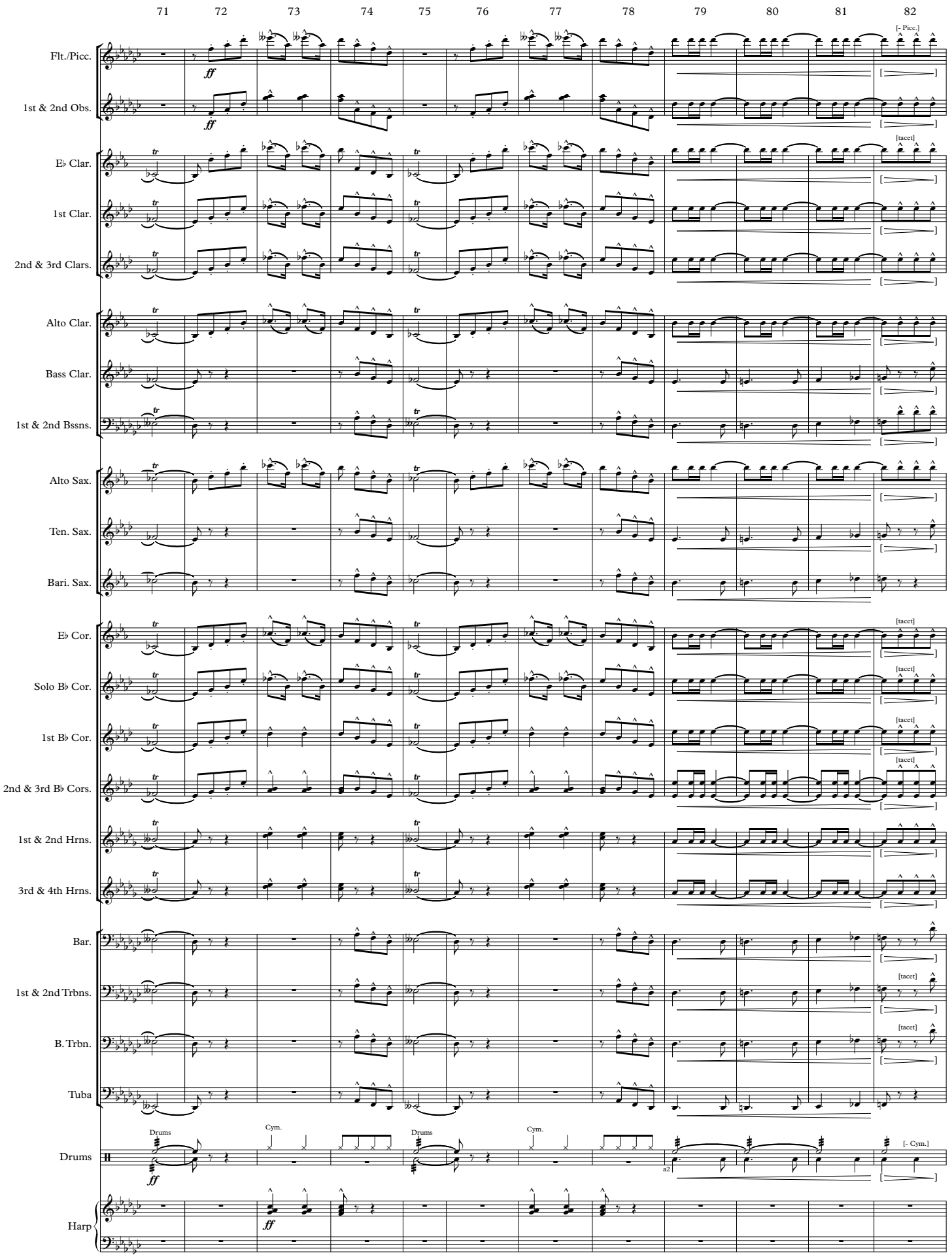


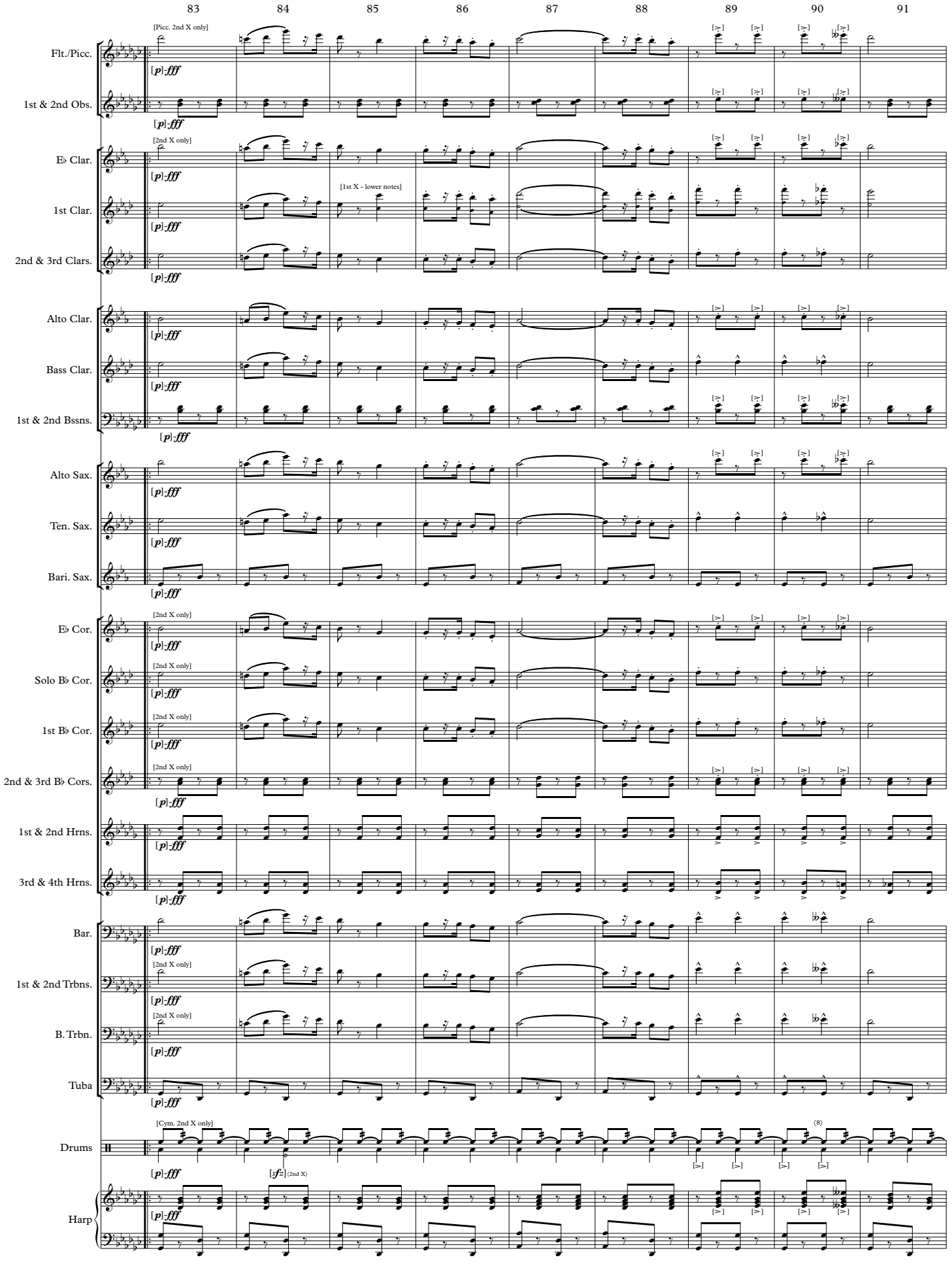

46
47
48
49
50
51
52
53
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp
[ff]


TRIO.
54
55
56
57
58
59
60
61
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.
TRIO.
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
[-Cym.]
[+ Cym.]
[-Cym.]
Harp
sf
p

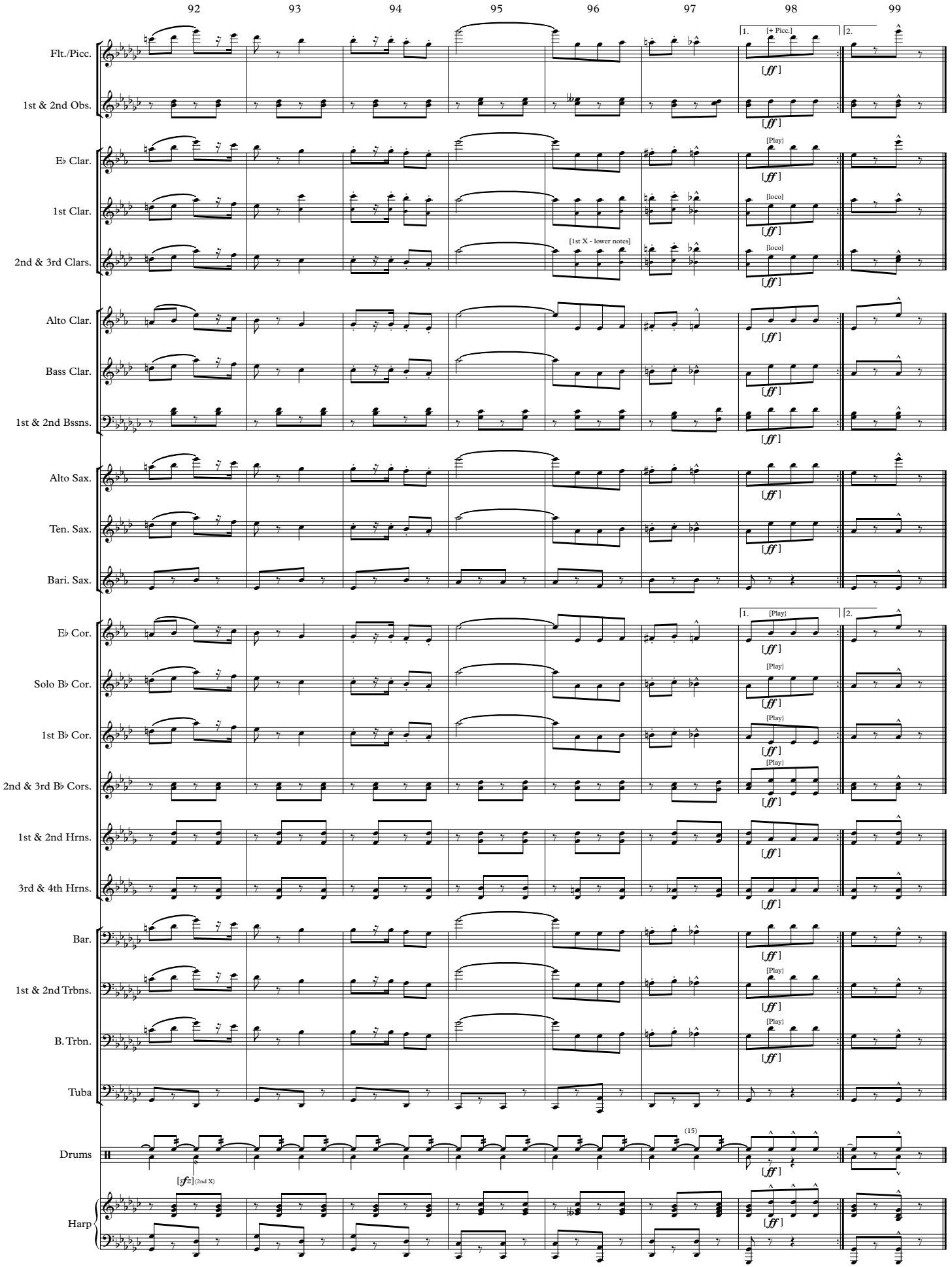

62
63
64
65
66
67
68
69
70
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[+ Cym.]
Harp
[mf]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

THE BRIDE ELECT
Full Score




83
84
85
86
87
88
89
90
91
Flt./Picc.
[Picc. 2nd X only]
1st & 2nd Obs.
E♭ Clar.
[2nd X only]
1st Clar.
[1st X - lower notes]
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
[Cym. 2nd X only]
Harp
[p]:fff
[sfz] (2nd X)
(8)

THE BRIDE ELECT
Full Score



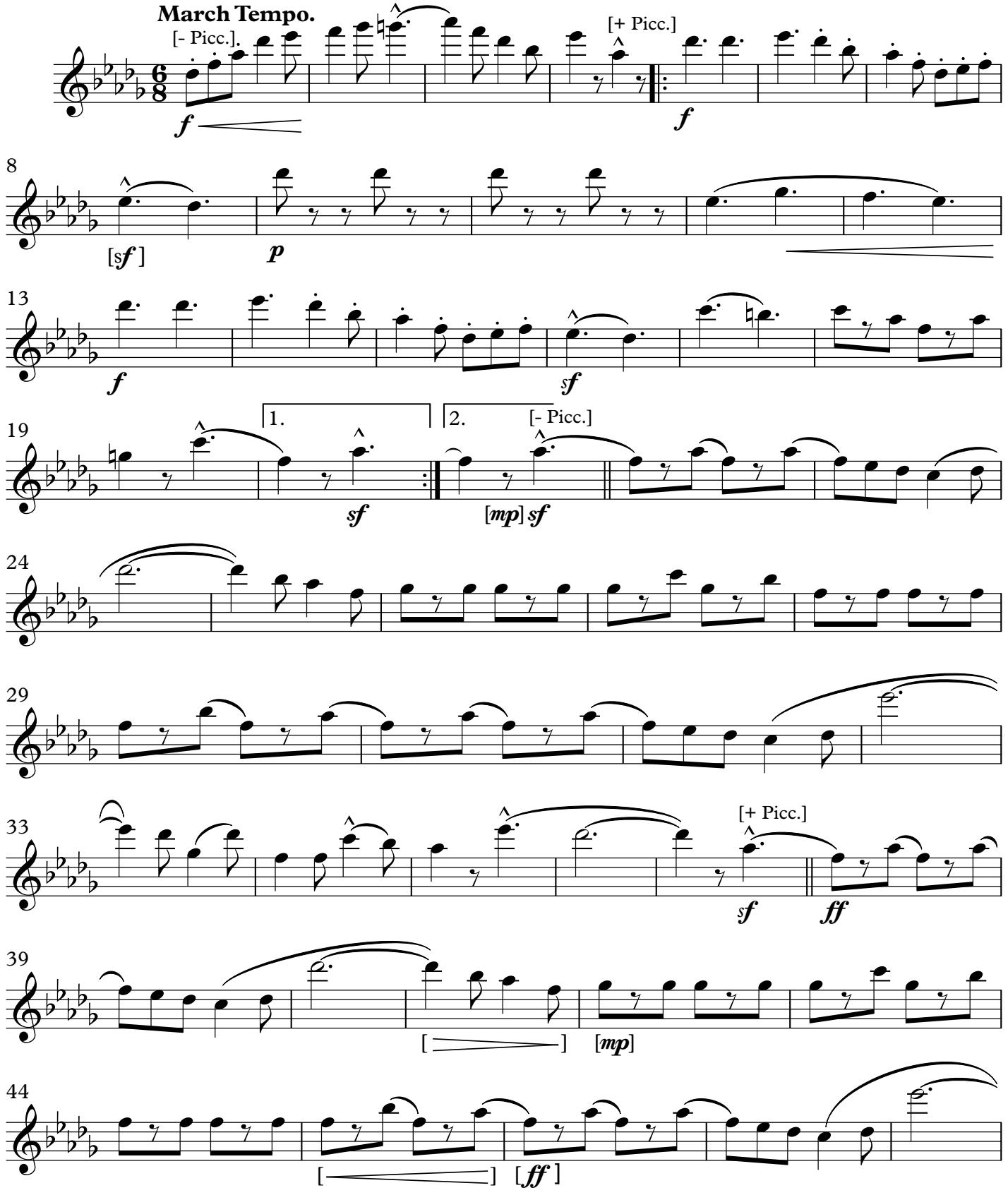
March

THE BRIDE ELECT

Flute/Piccolo

(1897)

JOHN PHILIP SOUSA



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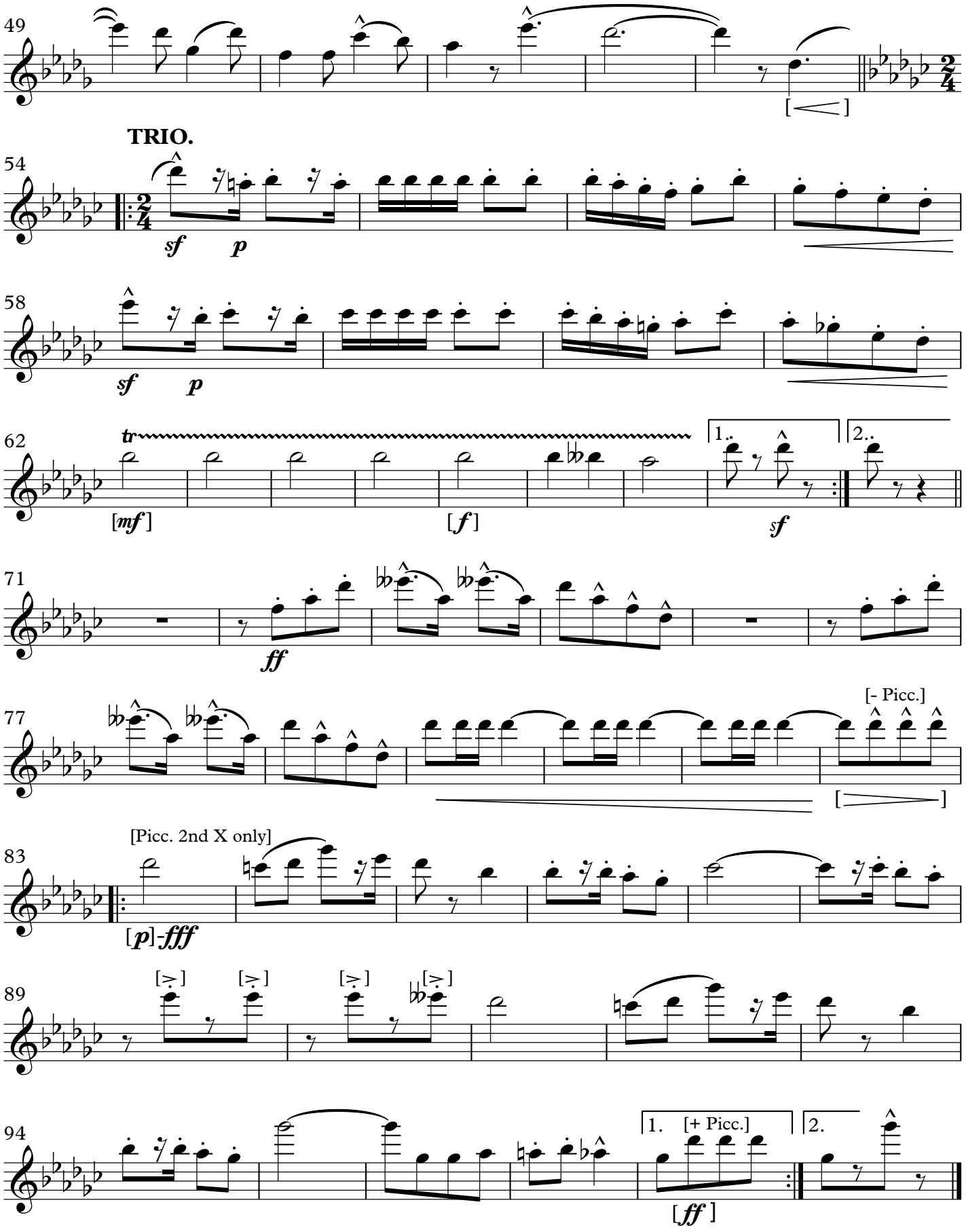

49
TRIO.
54
sf
p
58
sf
p
62
tr
[mf]
[f]
1..
2..
sf
71
ff
77
[- Picc.]
83
[Picc. 2nd X only]
[p]-fff
89
94
1. [+ Picc.]
2.
[ff]

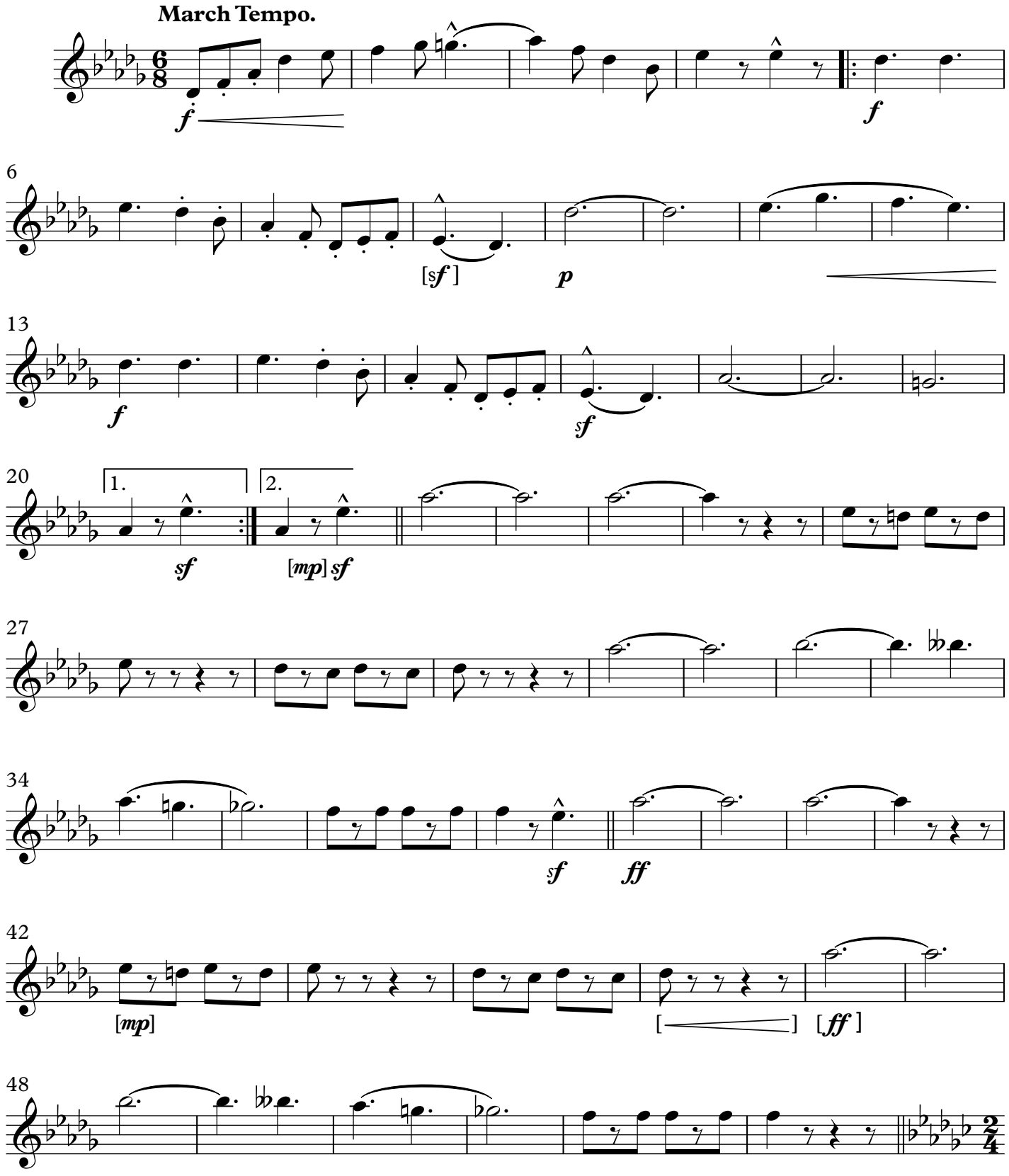
March

THE BRIDE ELECT

1st Oboe

(1897)

JOHN PHILIP SOUSA



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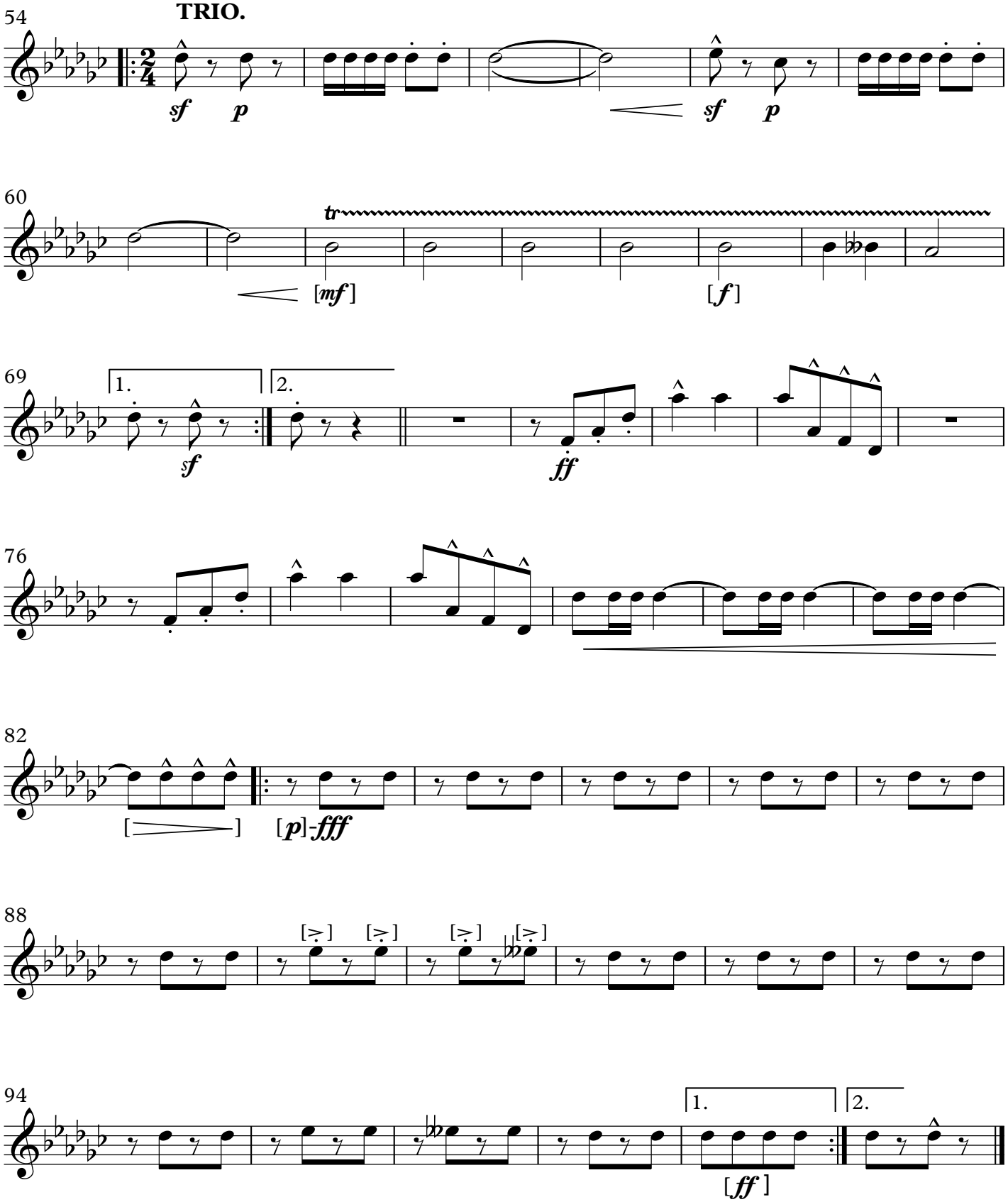

54
TRIO.
sf p
sf p
60
tr
[mf]
[f]
69
1.
2.
sf
ff
76
82
[p]-fff
88
94
1.
2.
[ff]

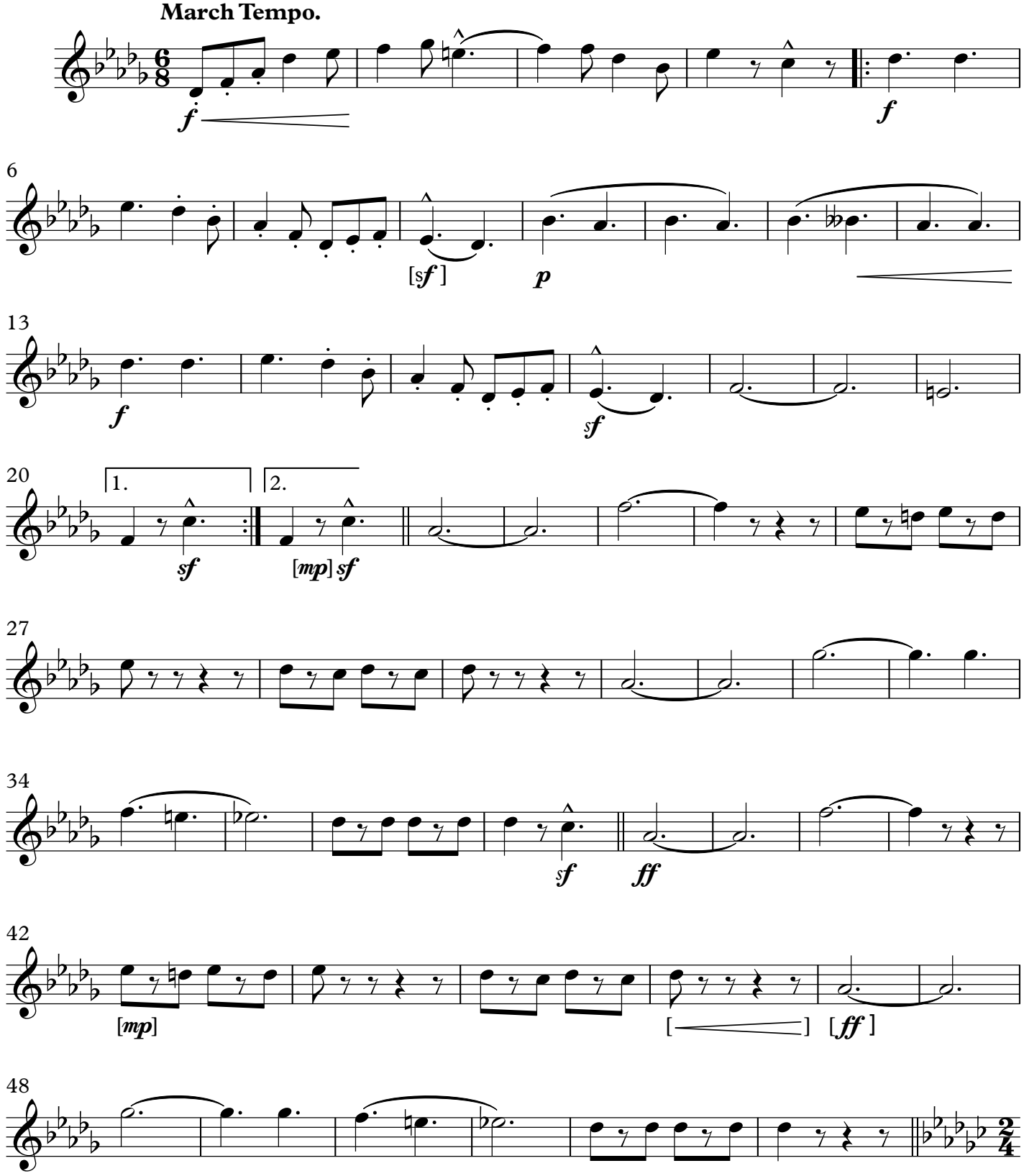
March

THE BRIDE ELECT

2nd Oboe

(1897)

JOHN PHILIP SOUSA



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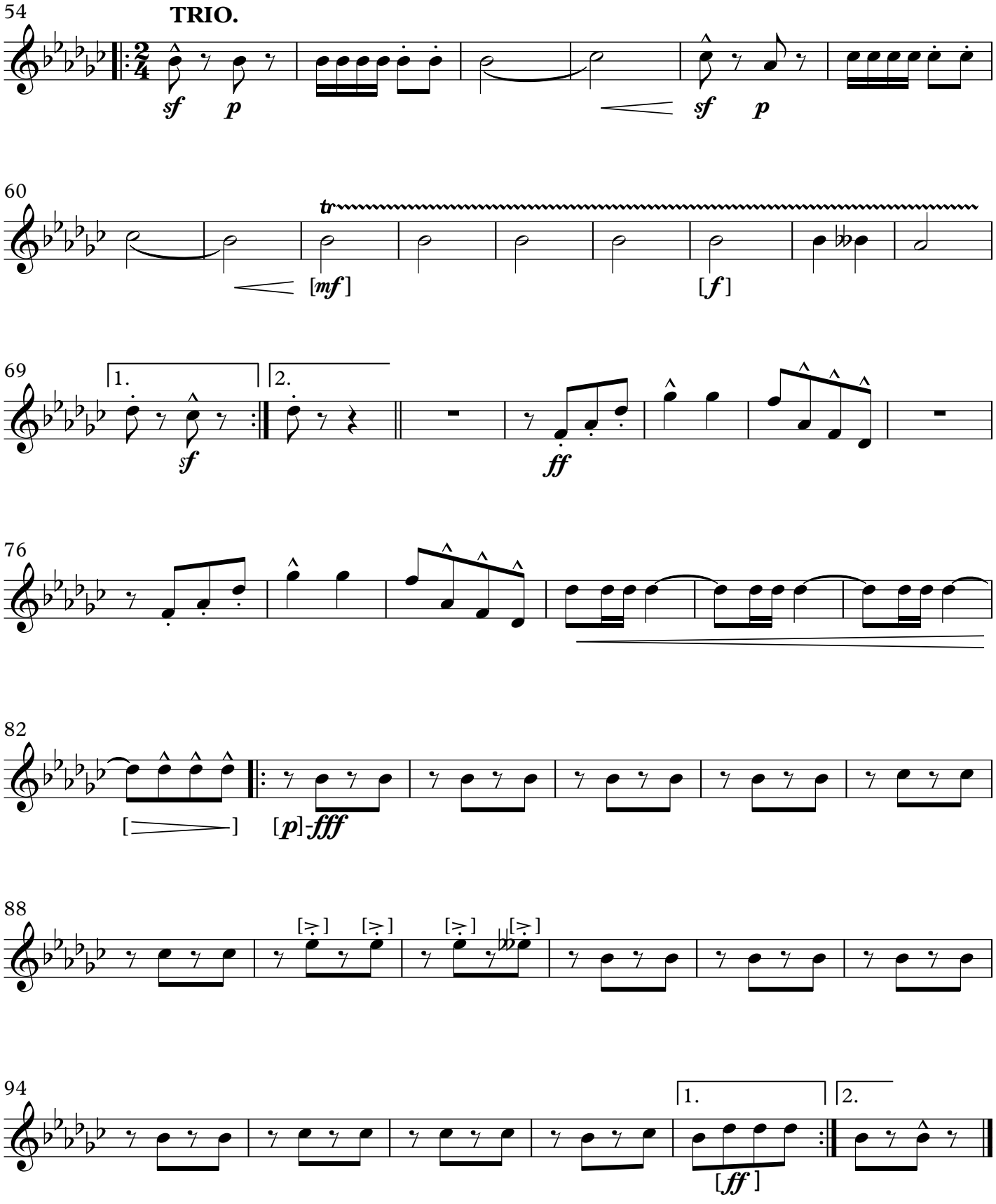

54
TRIO.
sf
p
sf
p
60
tr
[mf]
[f]
69
1.
2.
sf
ff
76
82
[p]-fff
88
94
1.
2.
[ff]

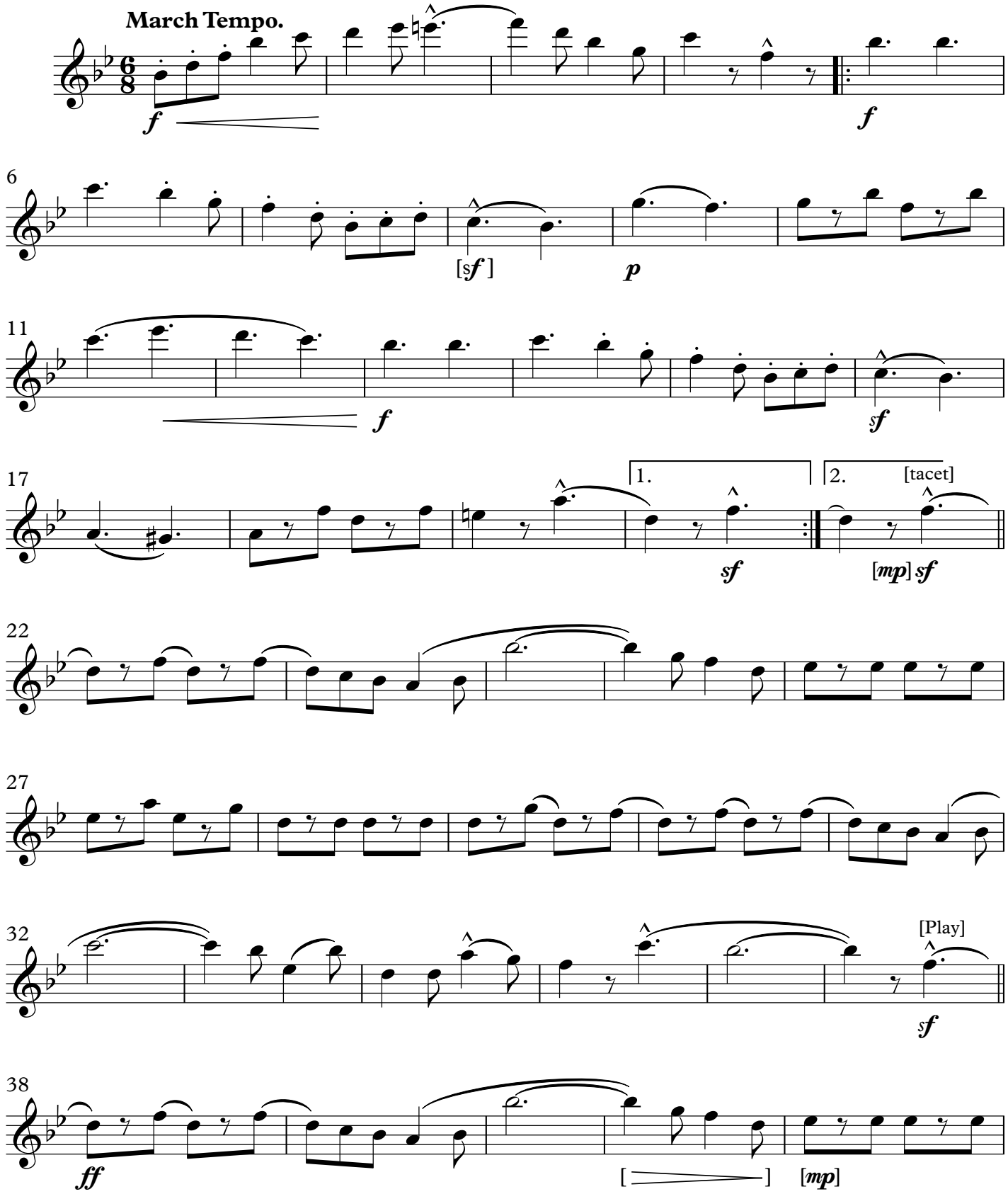
March

THE BRIDE ELECT

E♭ Clarinet

(1897)

JOHN PHILIP SOUSA



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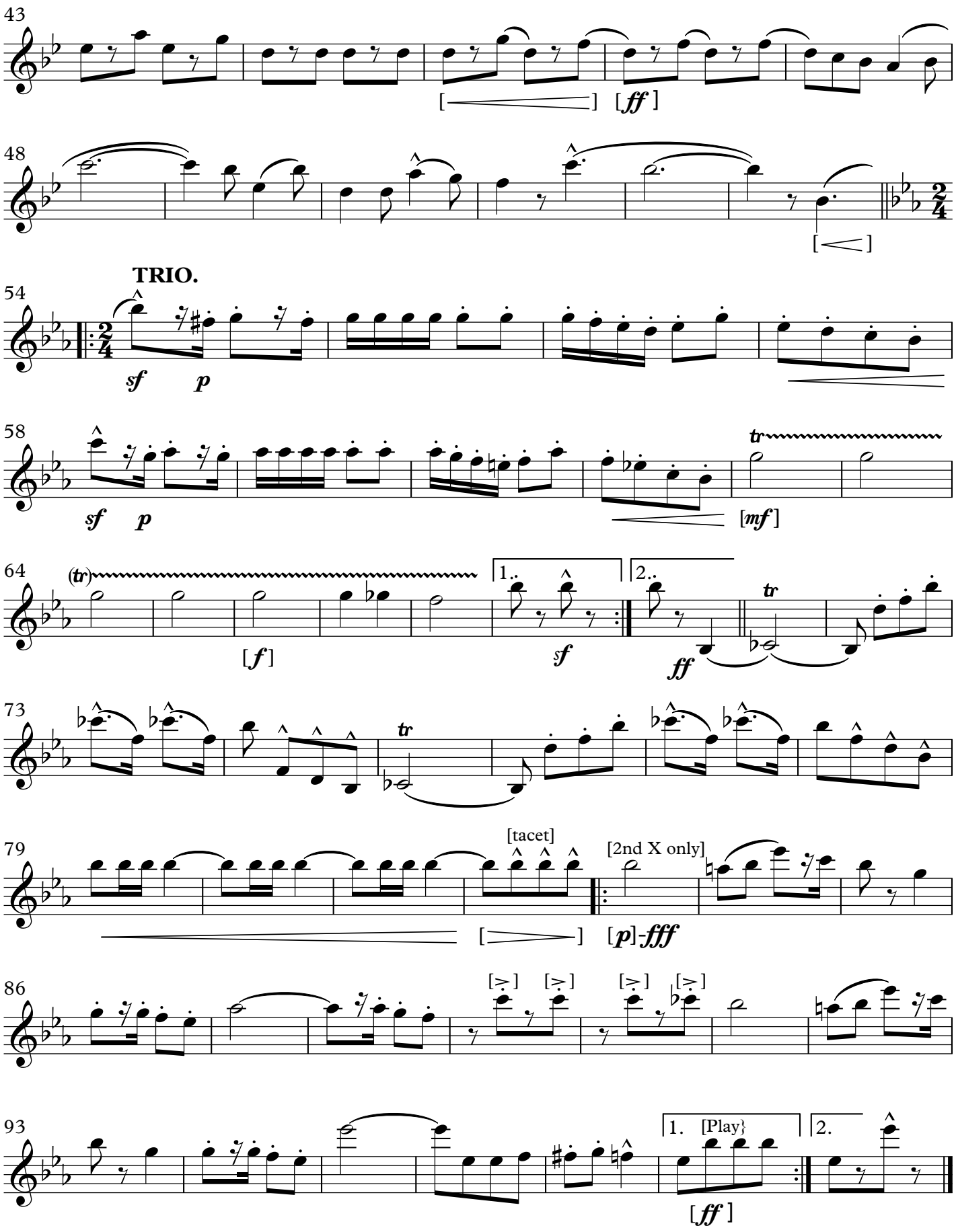

43
[ff]
48
54
TRIO.
sf
p
58
sf
p
tr
[mf]
64
(tr)
[f]
1..
sf
2..
ff
tr
73
tr
79
[tacet]
[2nd X only]
[p]-fff
86
93
1. [Play}
2.
[ff]

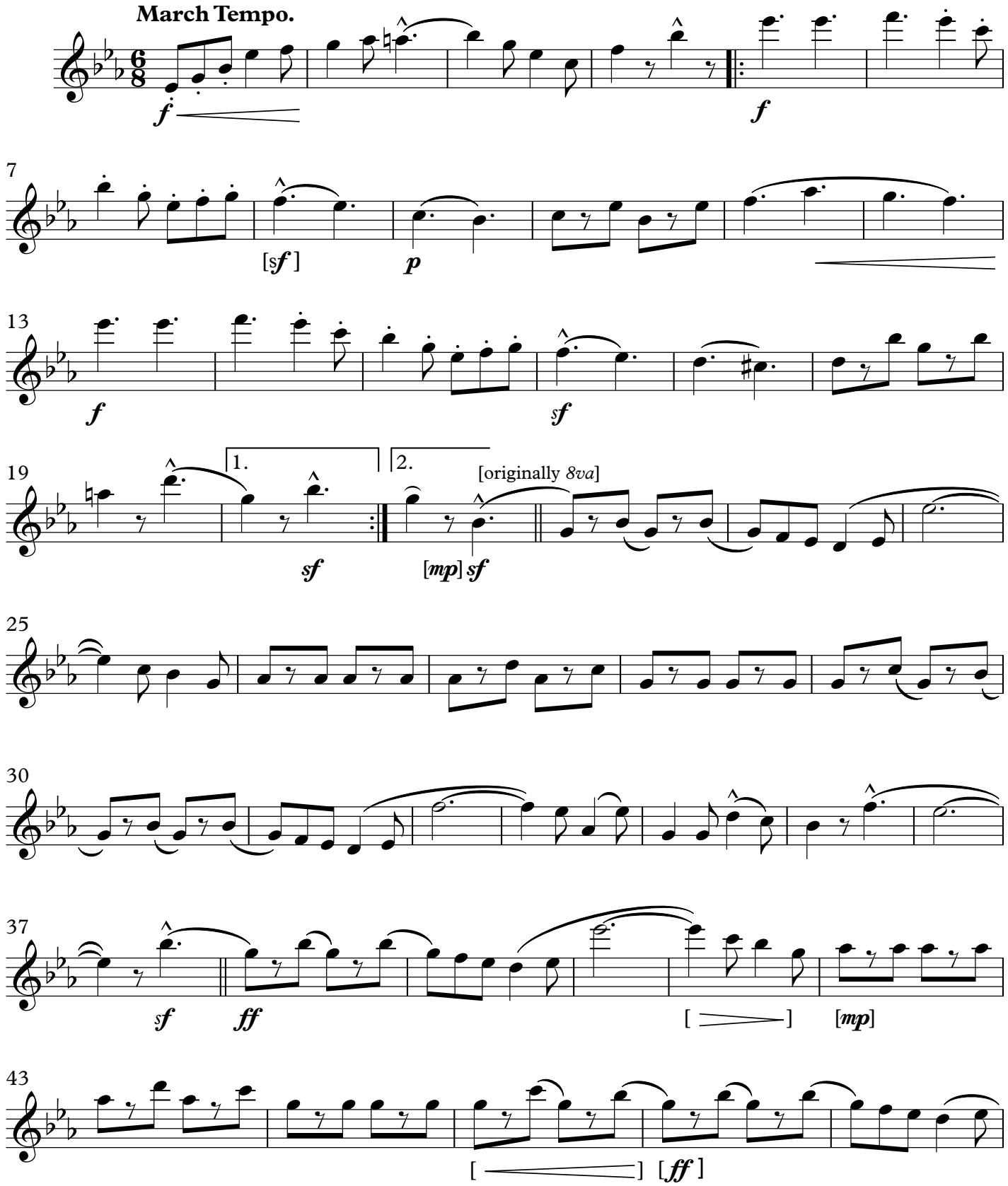
March

THE BRIDE ELECT

1st B♭ Clarinet

(1897)

JOHN PHILIP SOUSA



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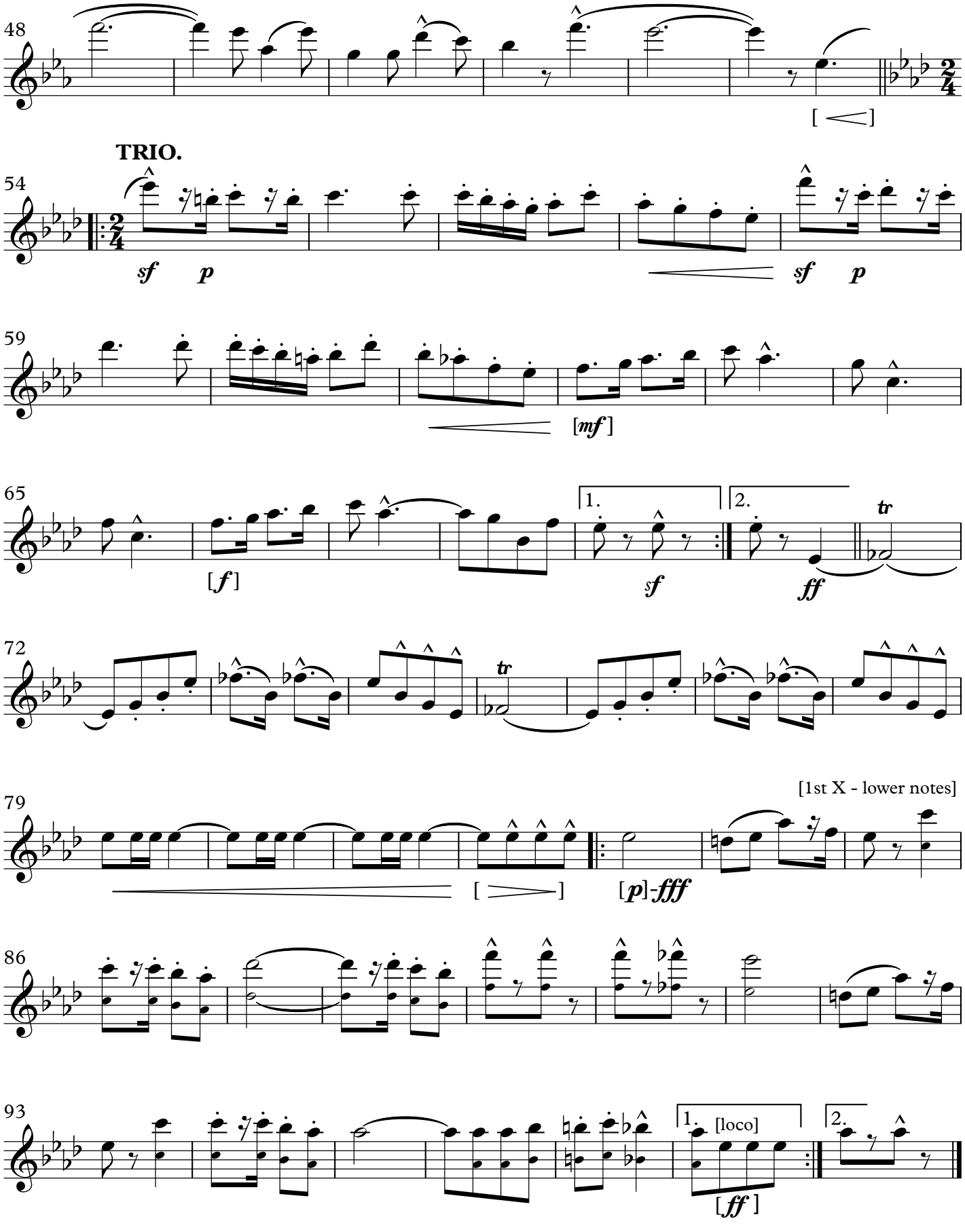

48
[ ]
TRIO.
54
sf p
sf p
59
[mf]
65
[f]
1.
2.
sf
ff
tr
72
tr
[1st X - lower notes]
79
[ ]
[p]-fff
86
93
1.
[loco]
2.
[ff]

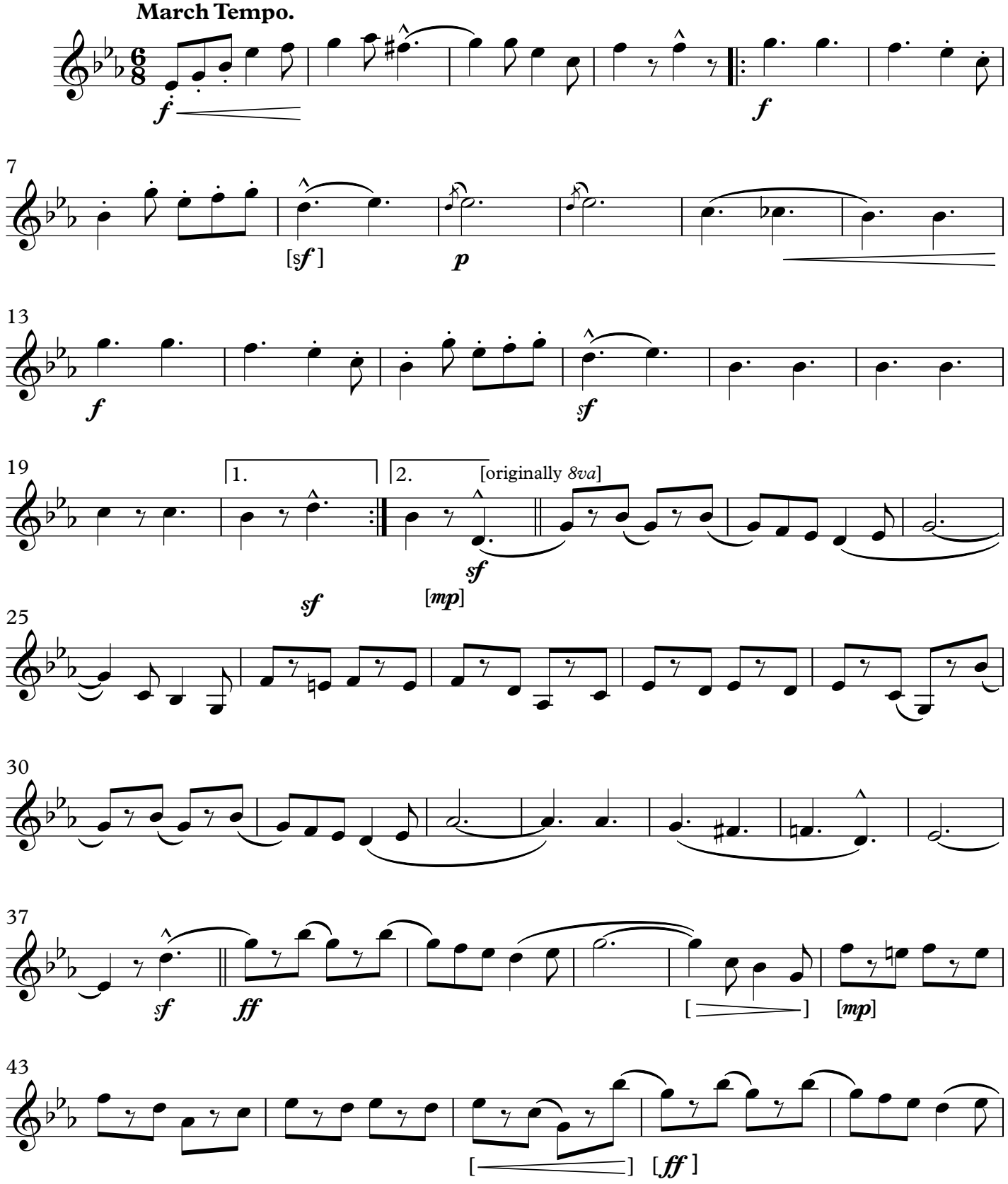
March

THE BRIDE ELECT

2nd B♭ Clarinet

(1897)

JOHN PHILIP SOUSA



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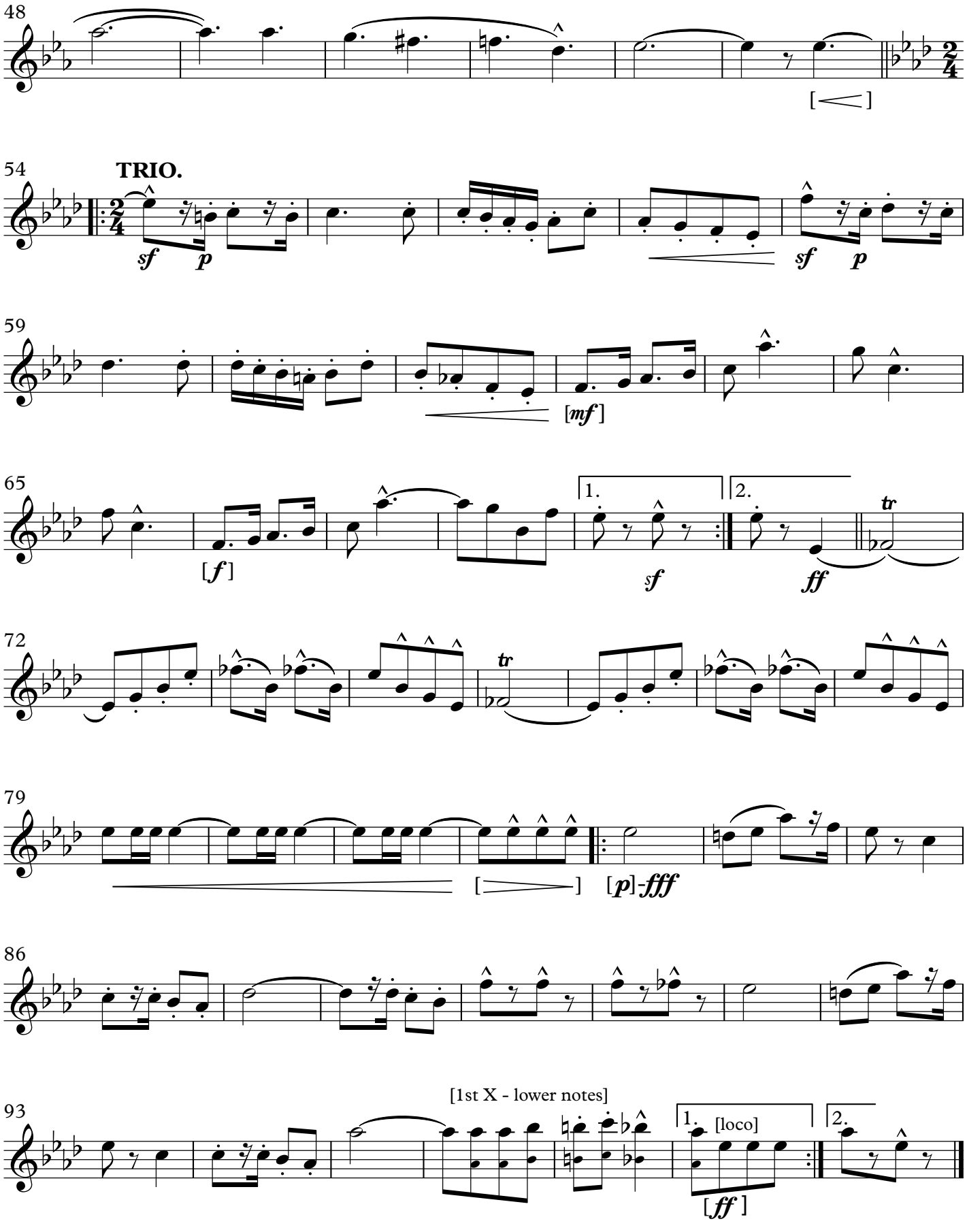

48
54
TRIO.
sf
p
sf
p
59
[mf]
65
[f]
1.
2.
sf
ff
tr
72
tr
79
[p]-fff
86
93
[1st X - lower notes]
1.
[loco]
2.
[ff]

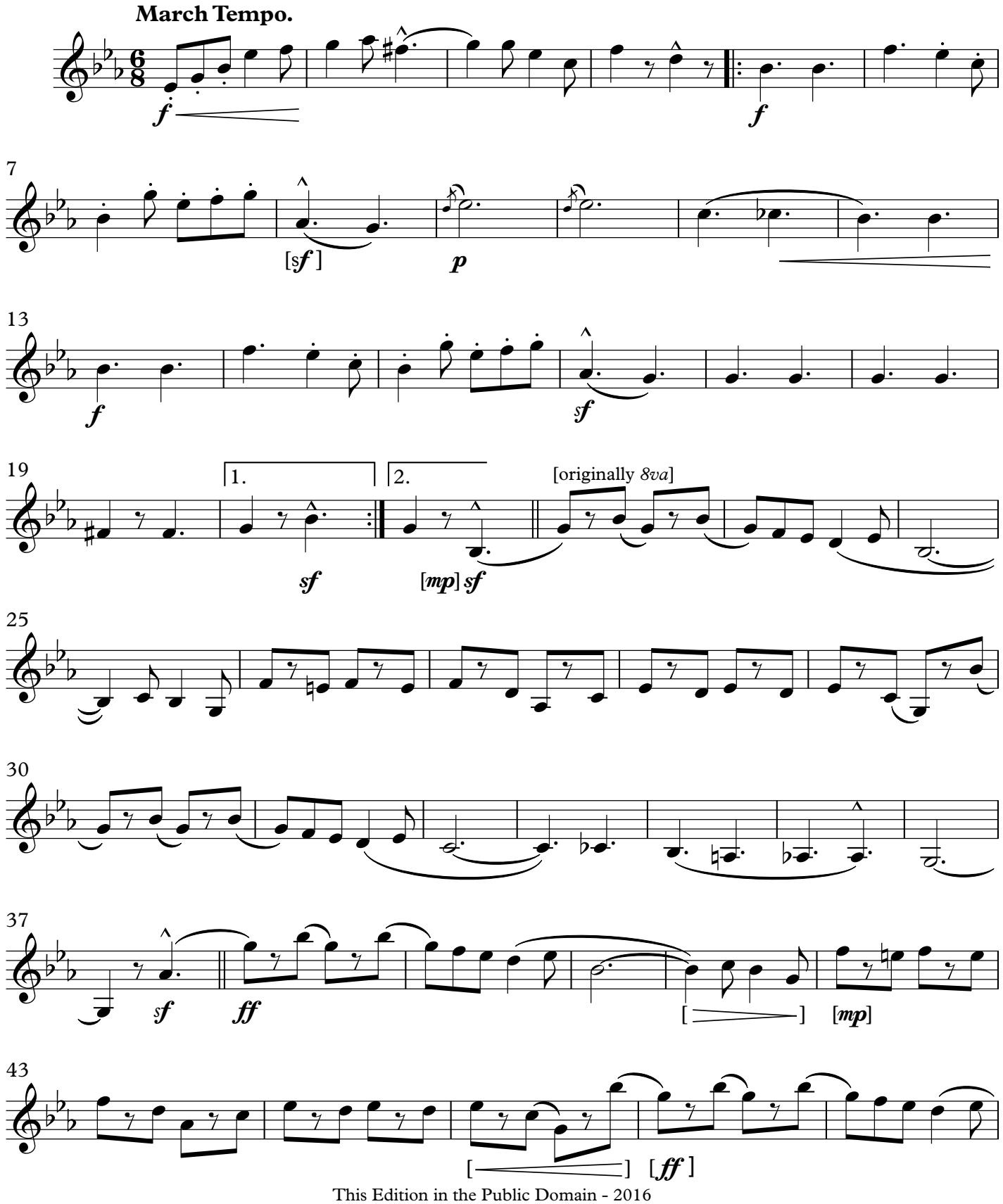
March

THE BRIDE ELECT

3rd B♭ Clarinet

(1897)

JOHN PHILIP SOUSA



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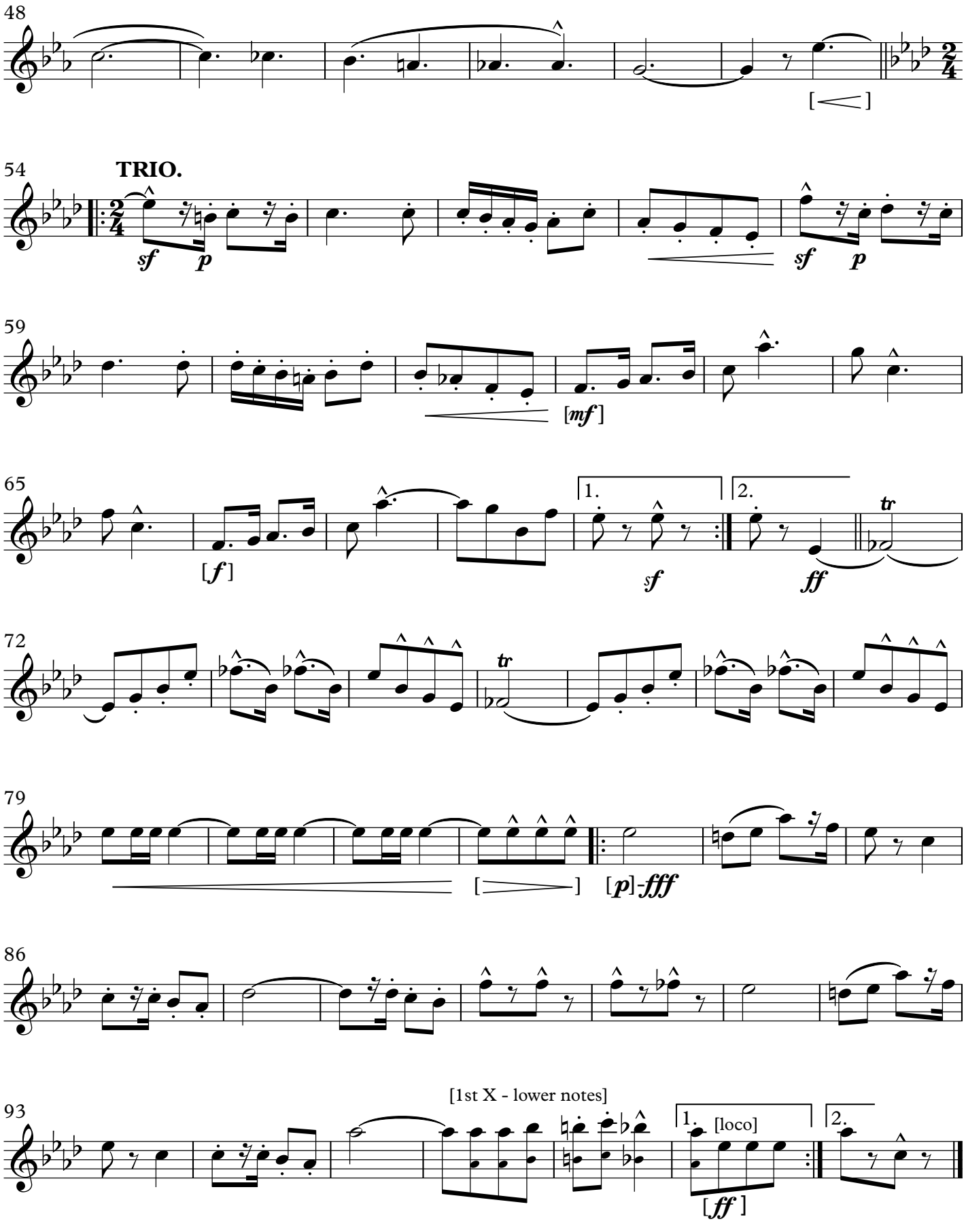

48
54
TRIO.
59
65
72
79
86
93
[1st X - lower notes]
[loco]

March

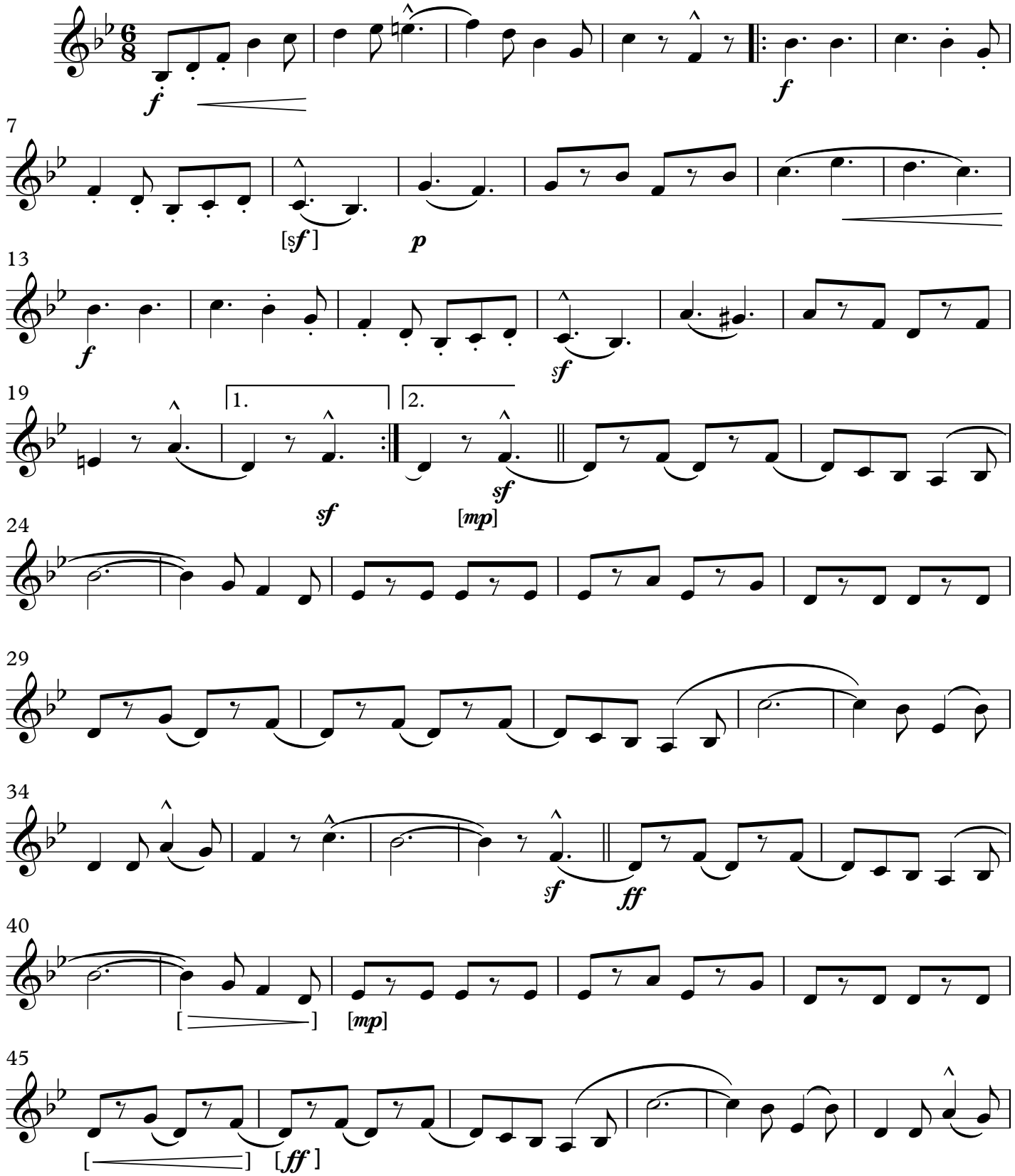
THE BRIDE ELECT

E♭ Alto Clarinet
[optional]

(1897)

JOHN PHILIP SOUSA

March Tempo.



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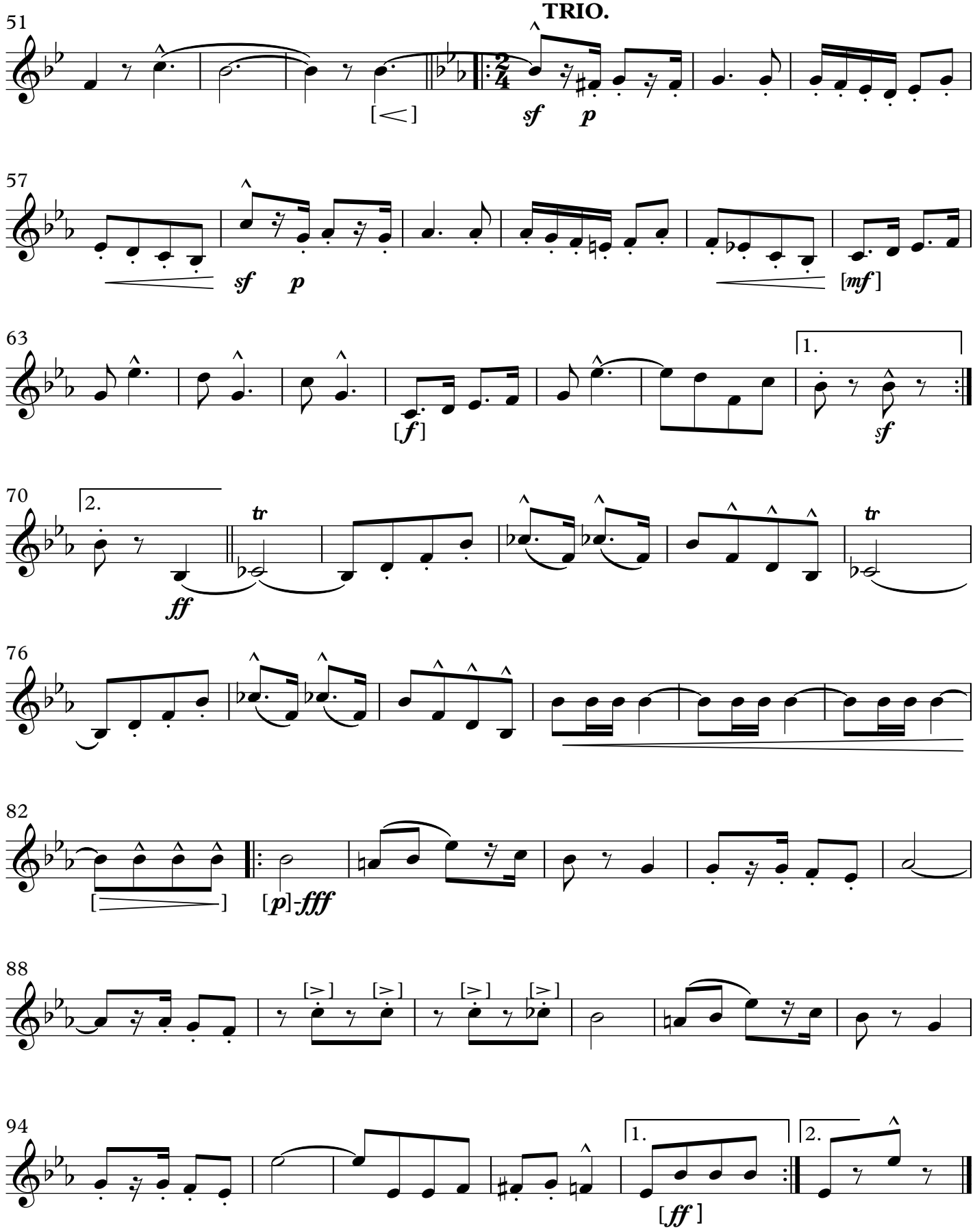

TRIO.
51
sf p
57
sf p
[mf]
63
1.
[f]
sf
70
2.
tr
ff
tr
76
82
[p]-fff
88
94
1.
2.
[ff]

March

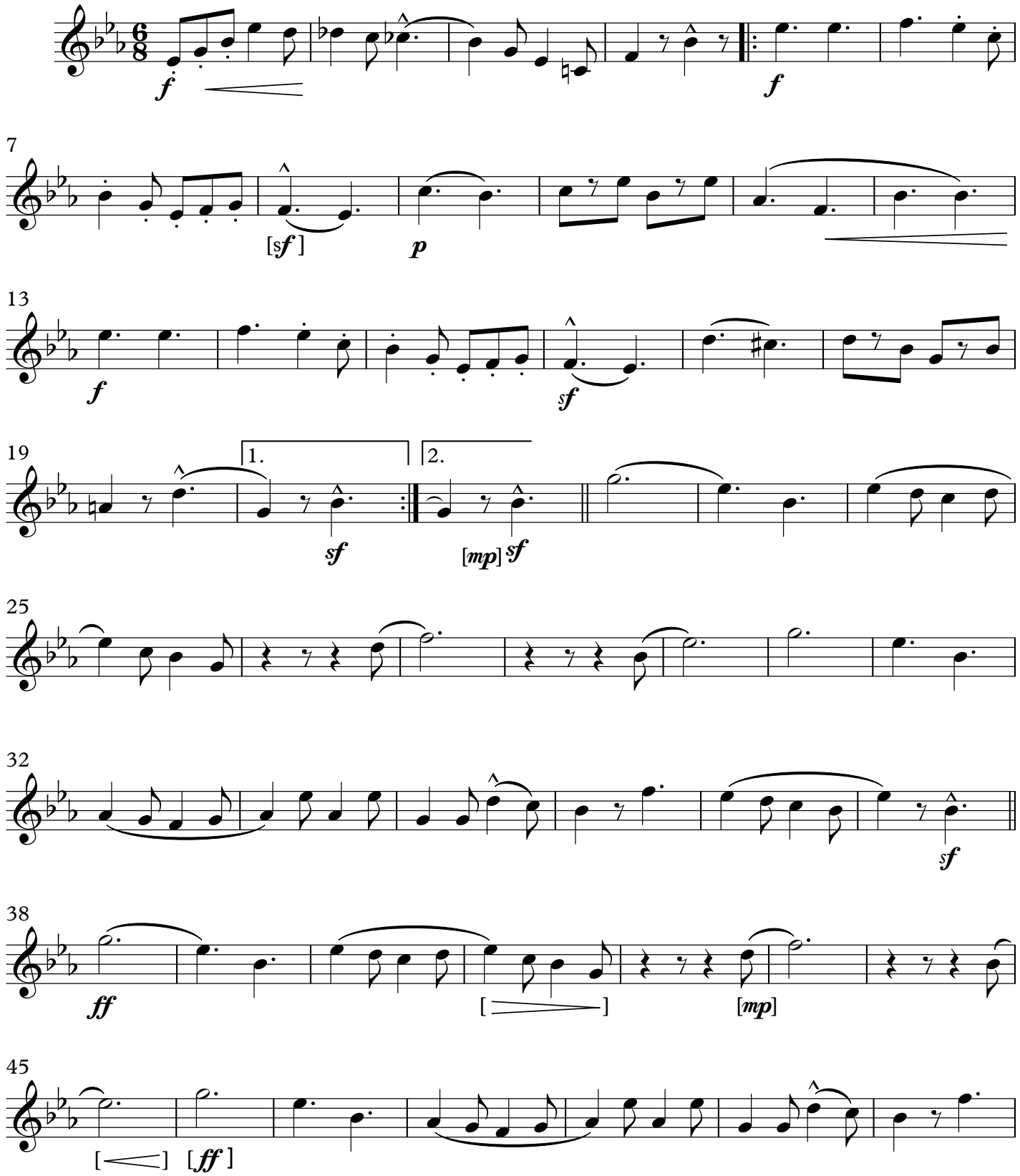
THE BRIDE ELECT

B♭ Bass Clarinet

(1897)

JOHN PHILIP SOUSA

March Tempo.



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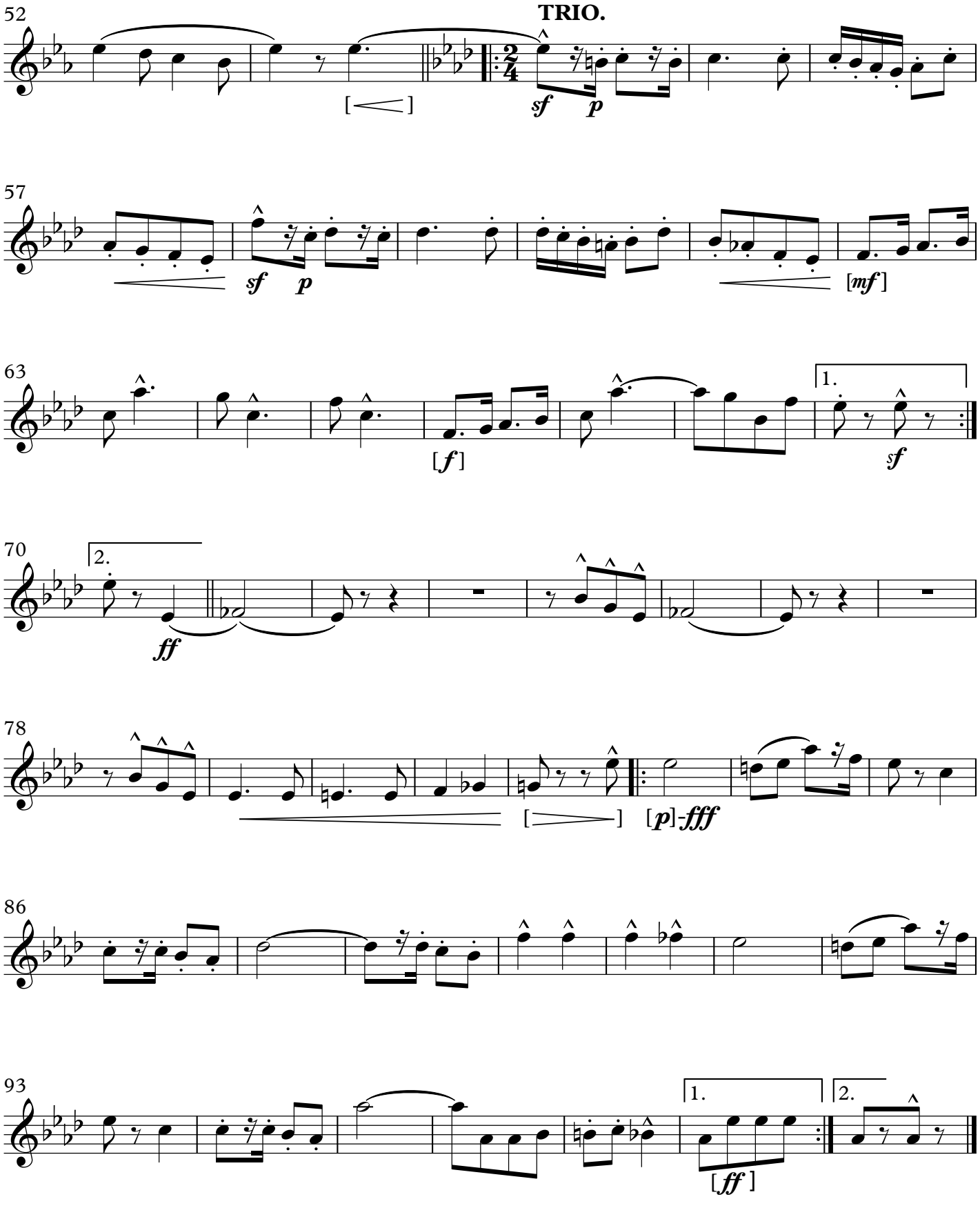

52
TRIO.
sf
p
57
sf
p
[mf]
63
[f]
1.
sf
70
2.
ff
78
[p]-fff
86
93
1.
2.
[ff]

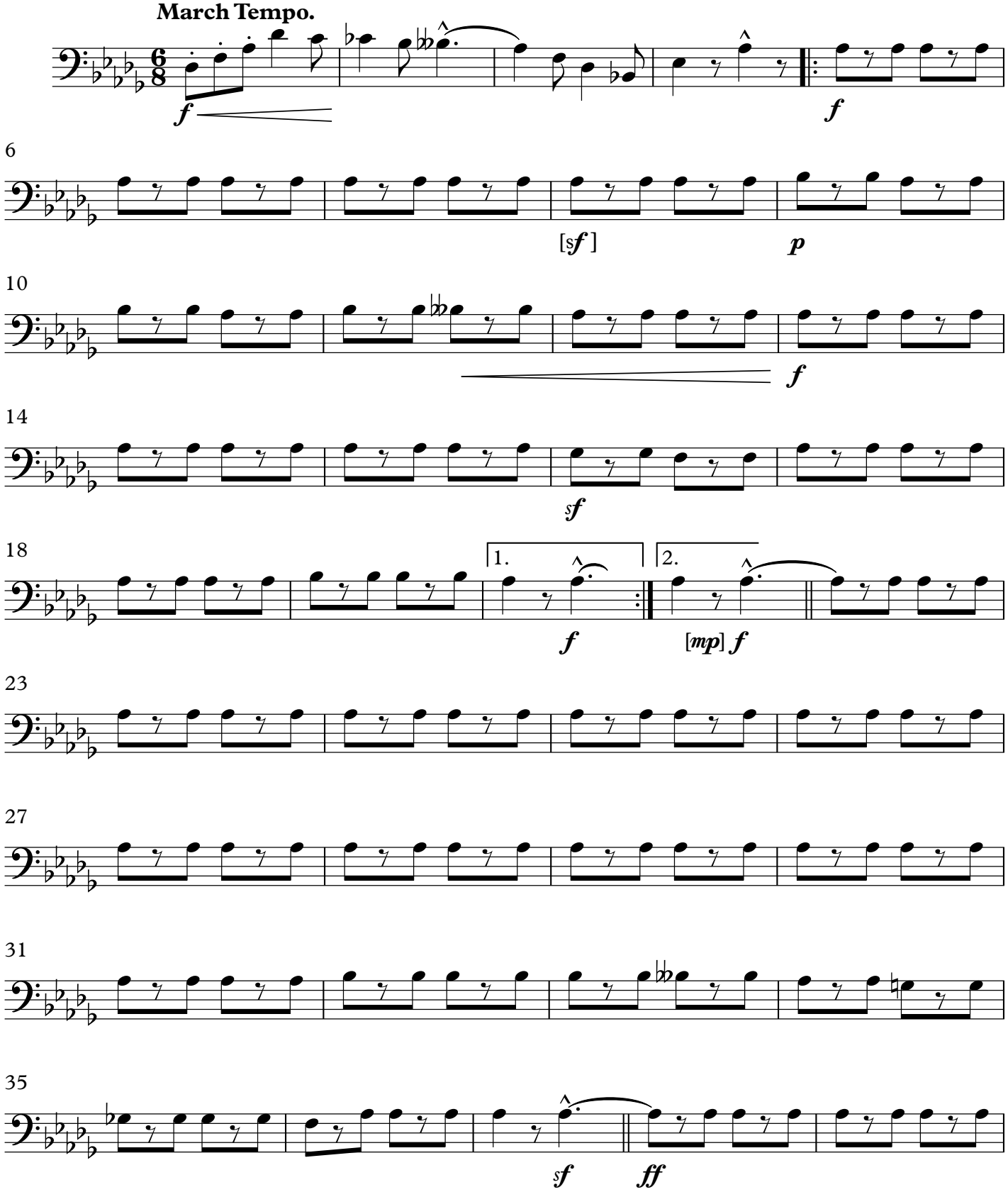
March

THE BRIDE ELECT

1st Bassoon

(1897)

JOHN PHILIP SOUSA



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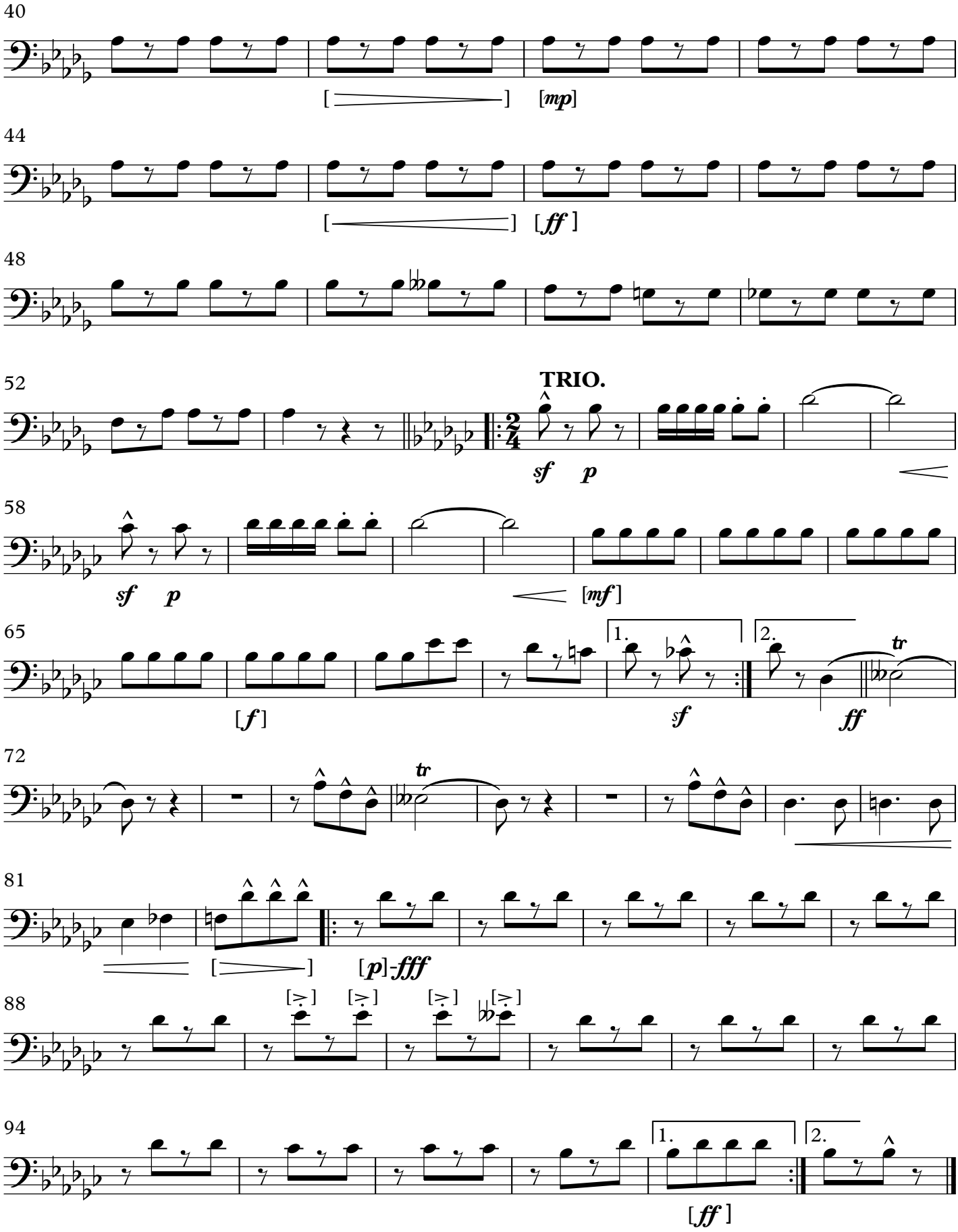
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44
[ff]
48
52
TRIO.
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58
sf p
[mf]
65
[f]
1.
2.
sf
ff
tr
72
tr
81
[p]-fff
88
94
1.
2.
[ff]

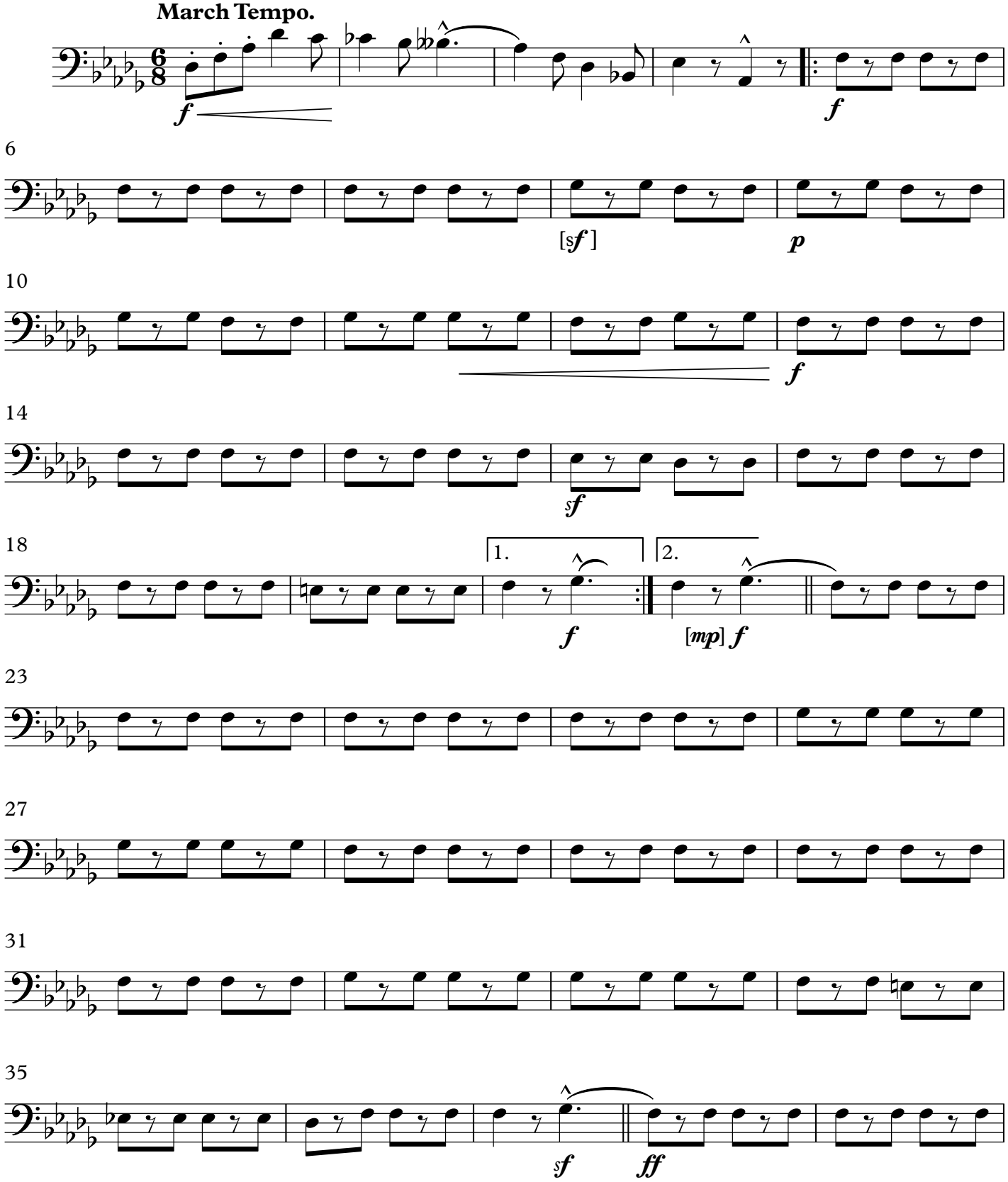
March

THE BRIDE ELECT

2nd Bassoon

(1897)

JOHN PHILIP SOUSA



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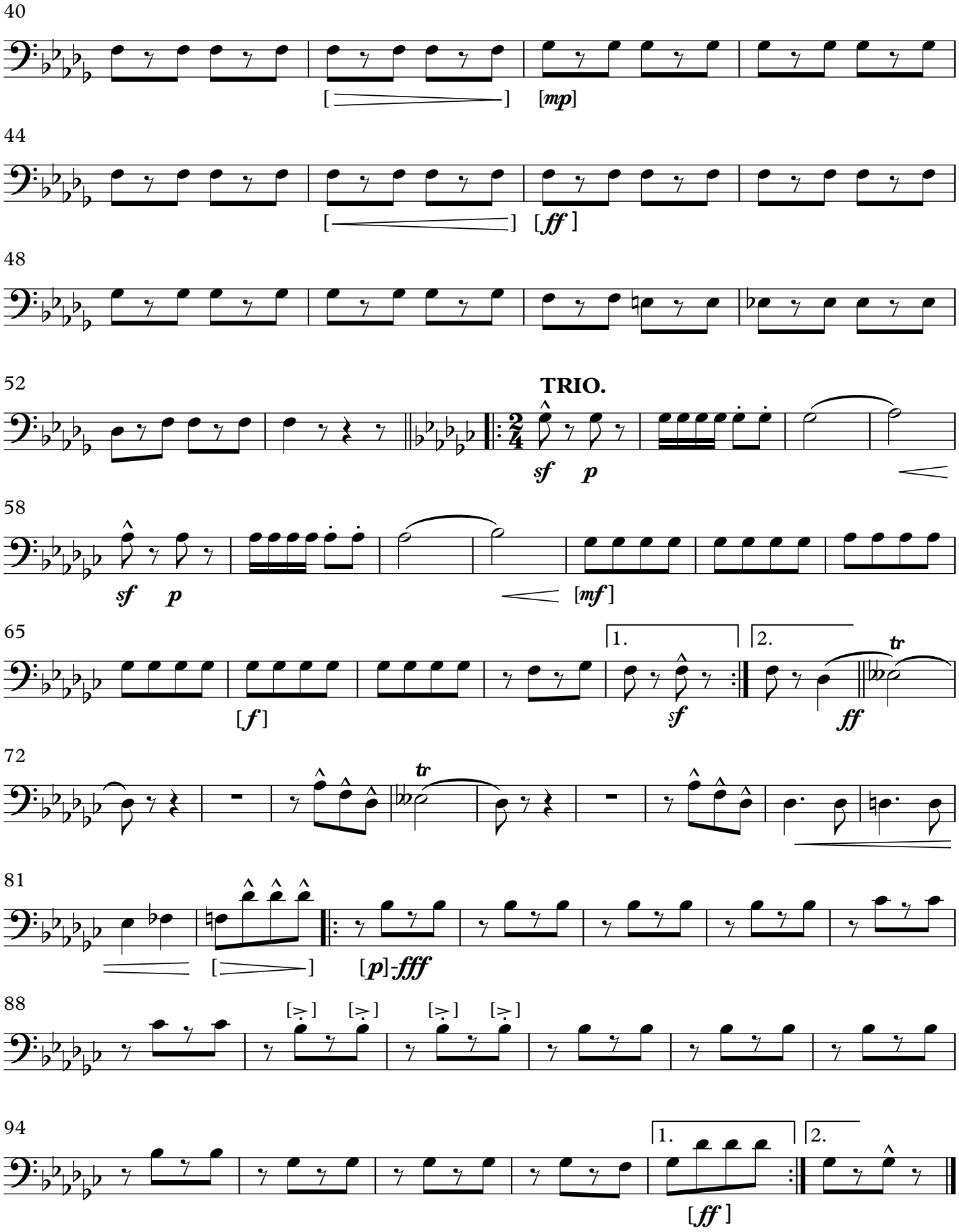
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[ff]
48
52
TRIO.
sf p
58
sf p
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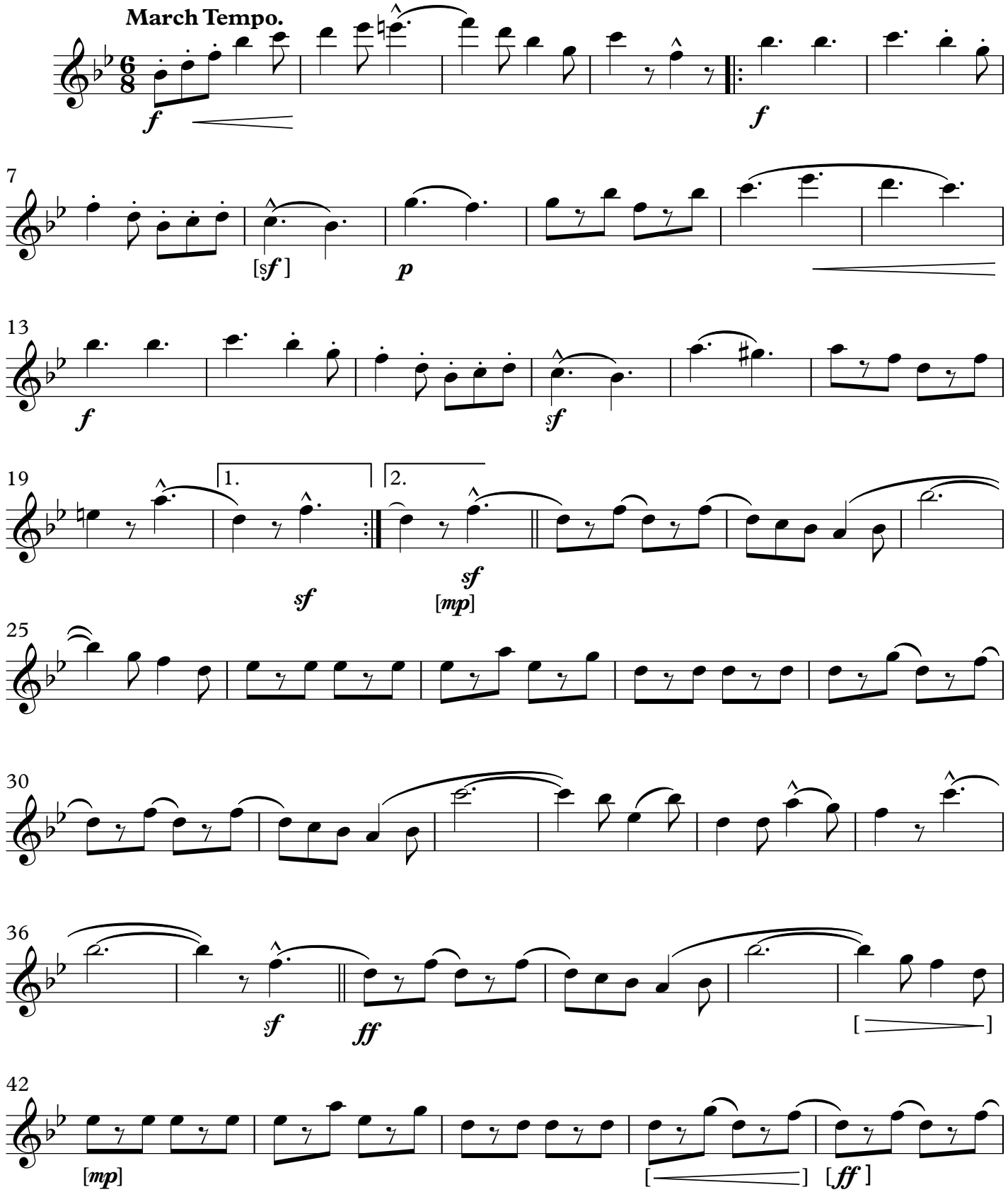
65
[f]
1.
2.
sf
ff
tr
72
tr
81
[p]-fff
88
94
1.
2.
[ff]

March

THE BRIDE ELECT

E♭ Alto Saxophone (1897) **JOHN PHILIP SOUSA**



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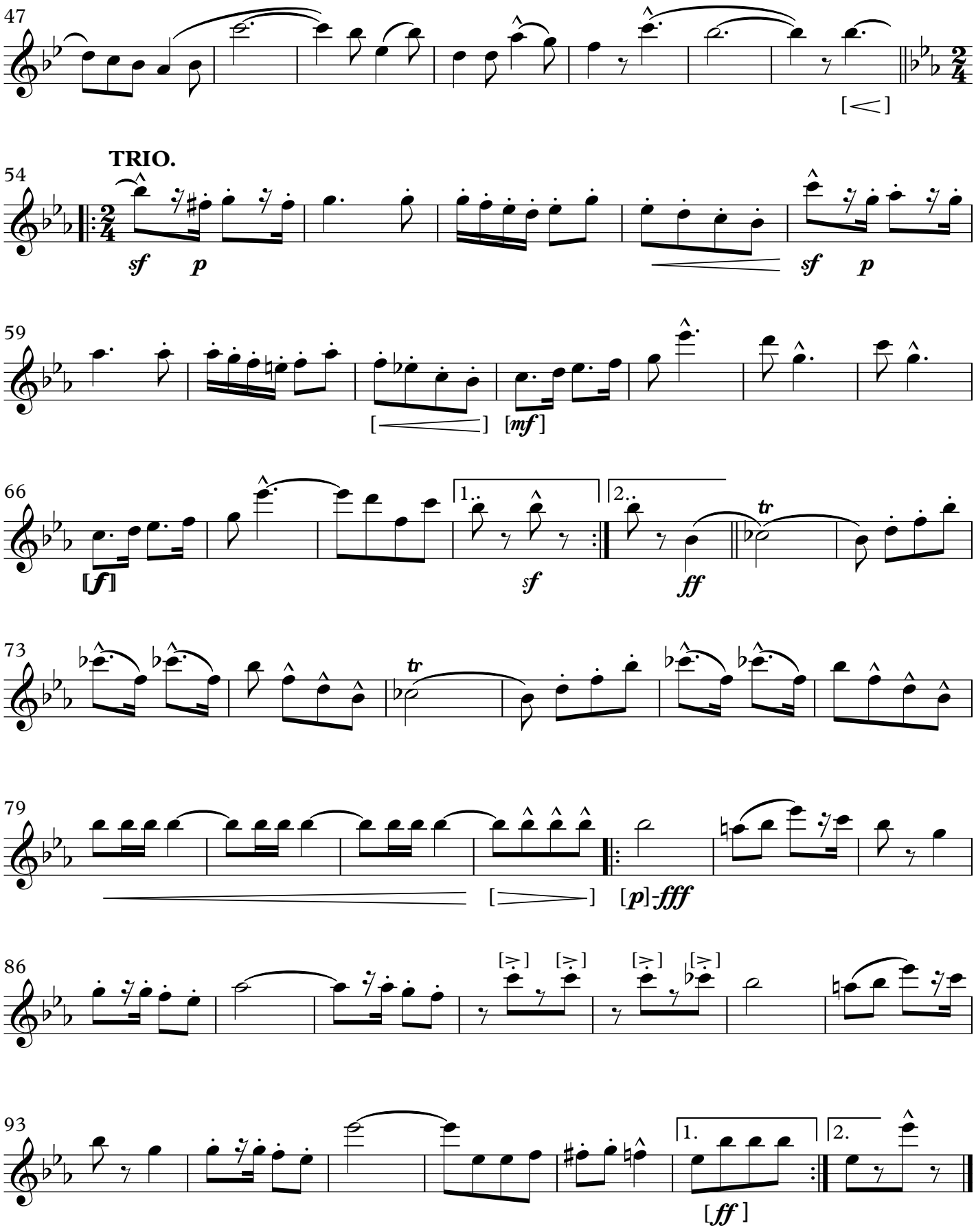
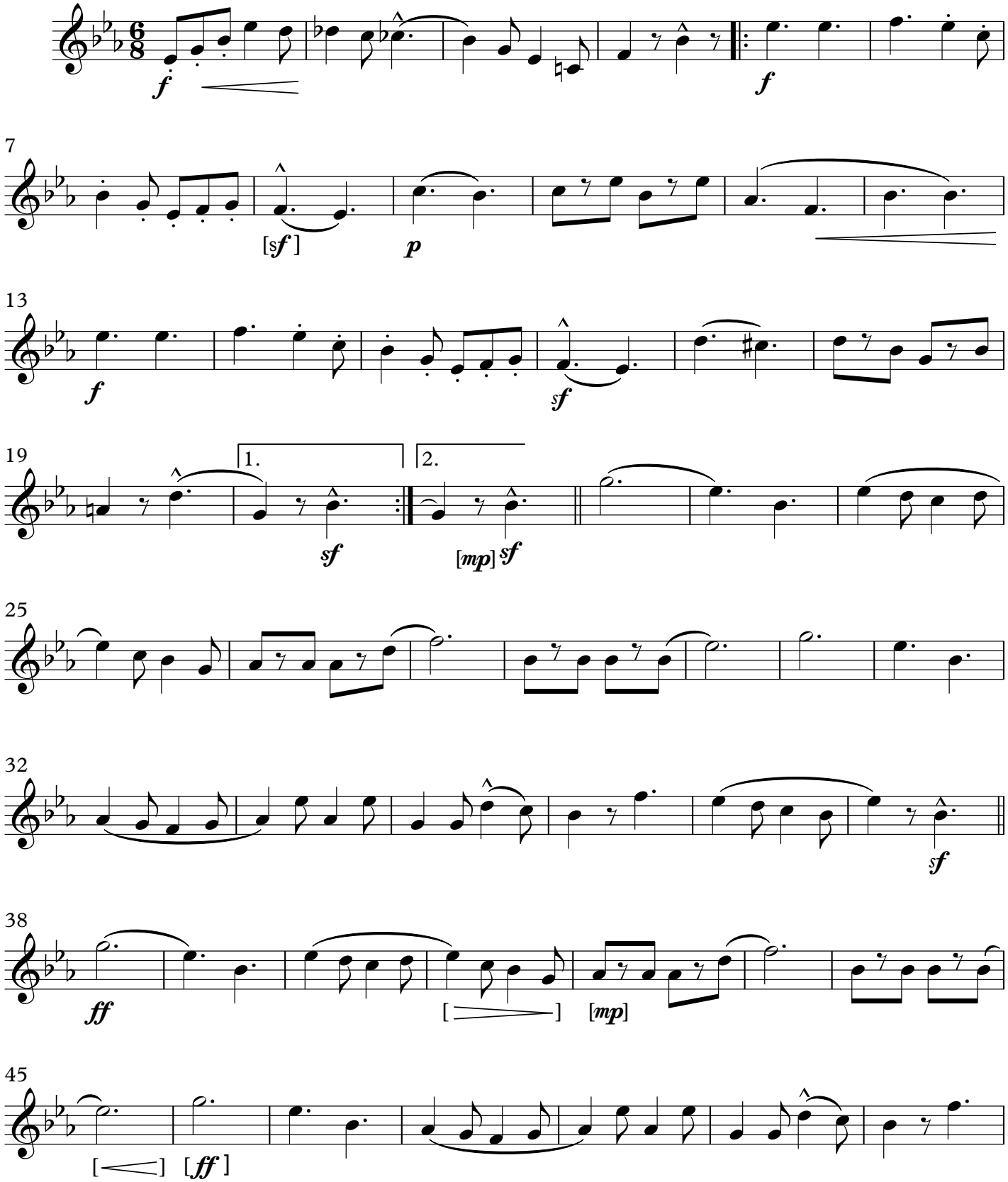

47
[<]
TRIO.
54
sf
p
sf
p
59
[mf]
66
[f]
1.
sf
2.
ff
tr
73
tr
79
[p]-fff
86
93
1.
[ff]
2.

March

THE BRIDE ELECT

B♭ Tenor Saxophone (1897) **JOHN PHILIP SOUSA**

March Tempo.



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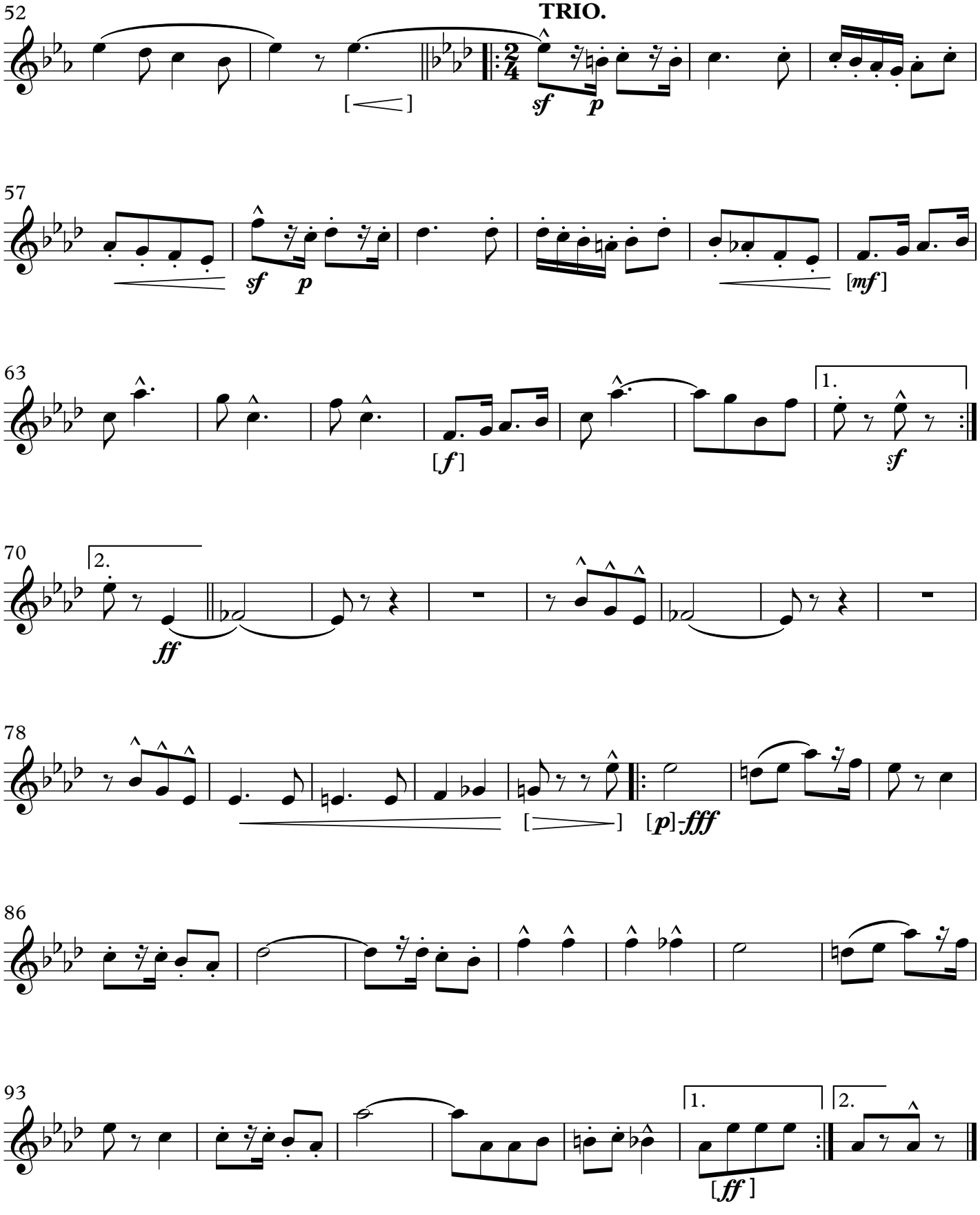
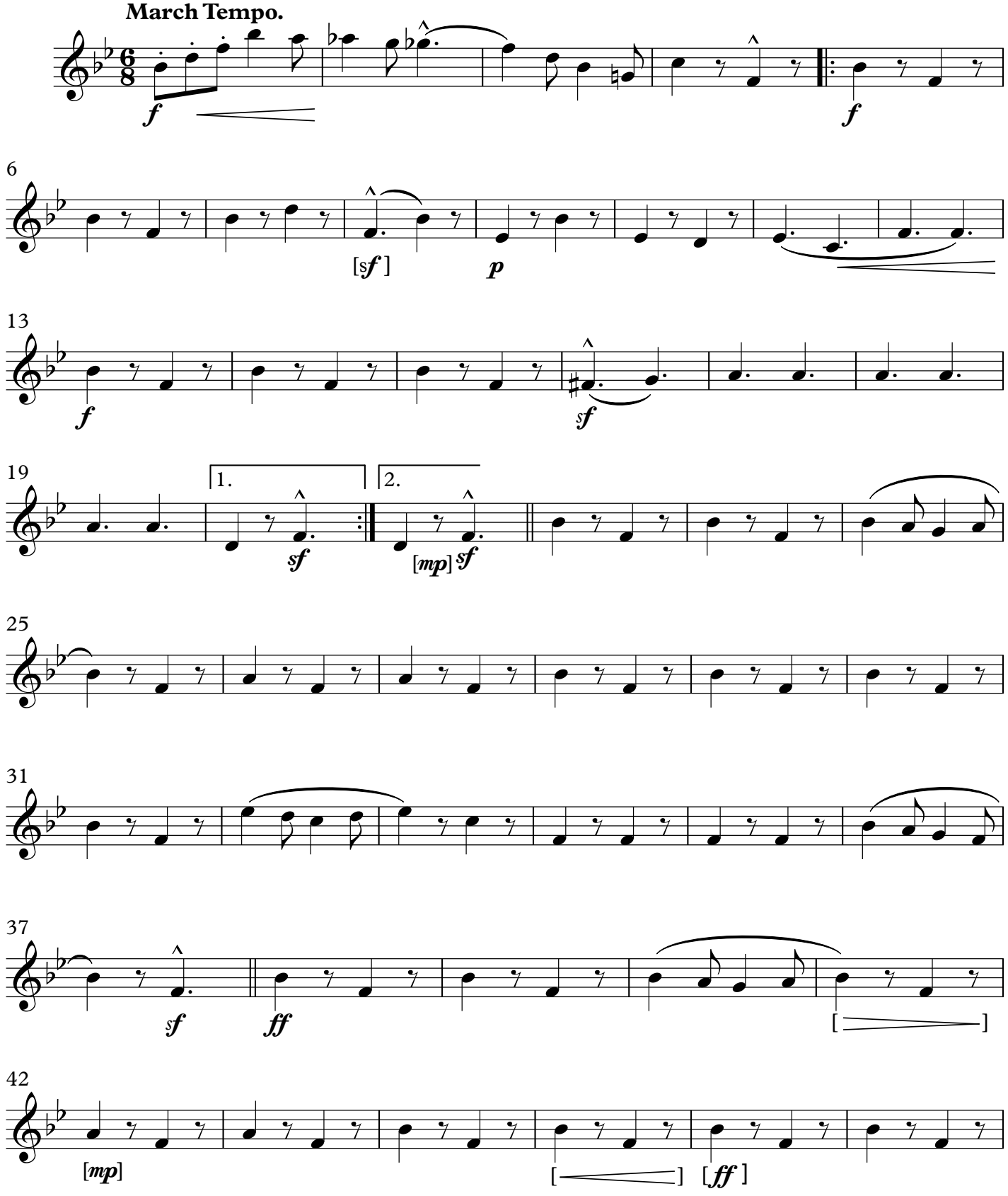

52
TRIO.
sf
p
57
sf
p
[mf]
63
[f]
1.
sf
70
2.
ff
78
[p]-fff
86
93
1.
2.
[ff]

March

THE BRIDE ELECT

E♭ Baritone Saxophone (1897) **JOHN PHILIP SOUSA**



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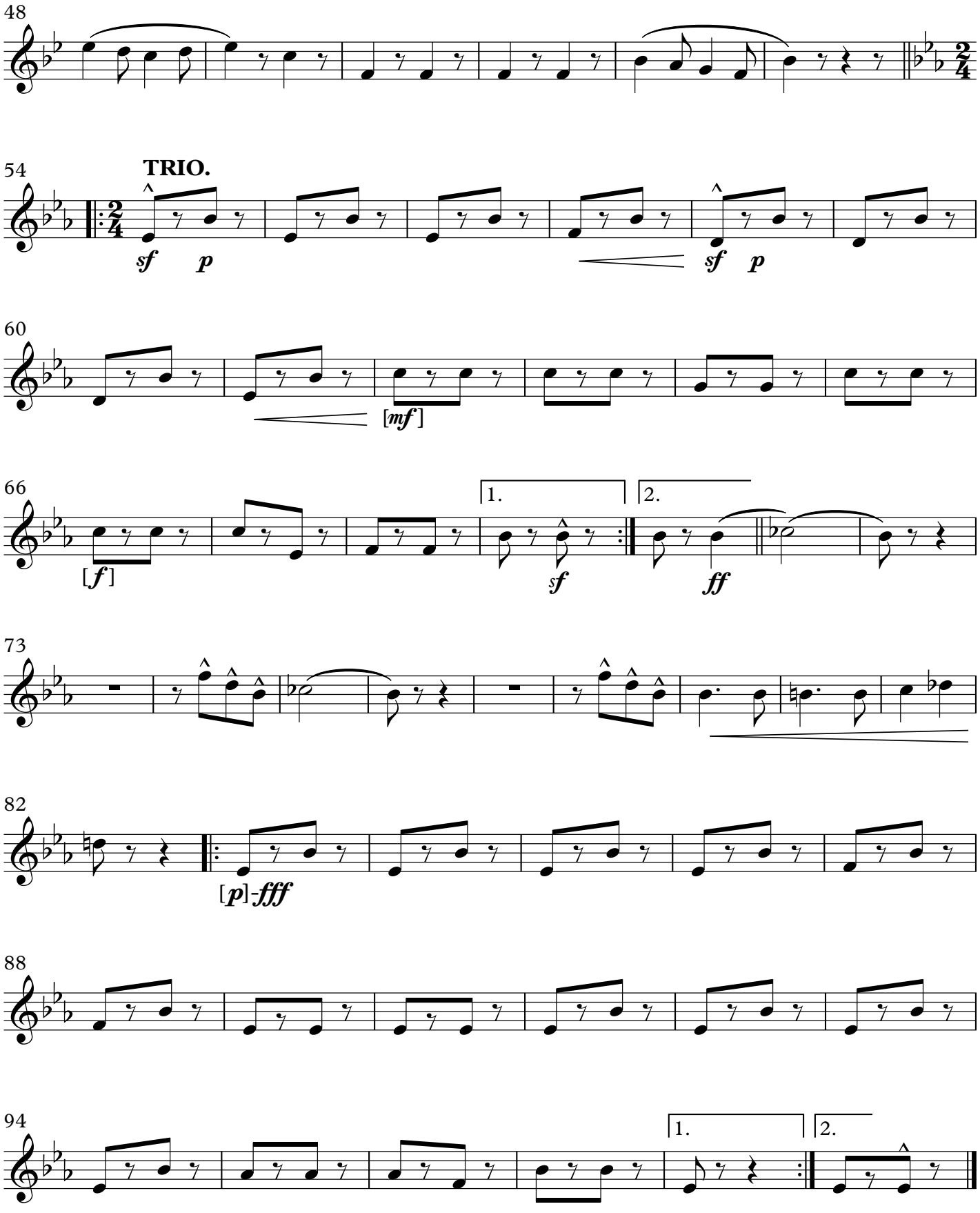

48
54
TRIO.
sf p
sf p
60
[mf]
66
[f]
1.
2.
sf
ff
73
82
[p]-fff
88
94
1.
2.

March

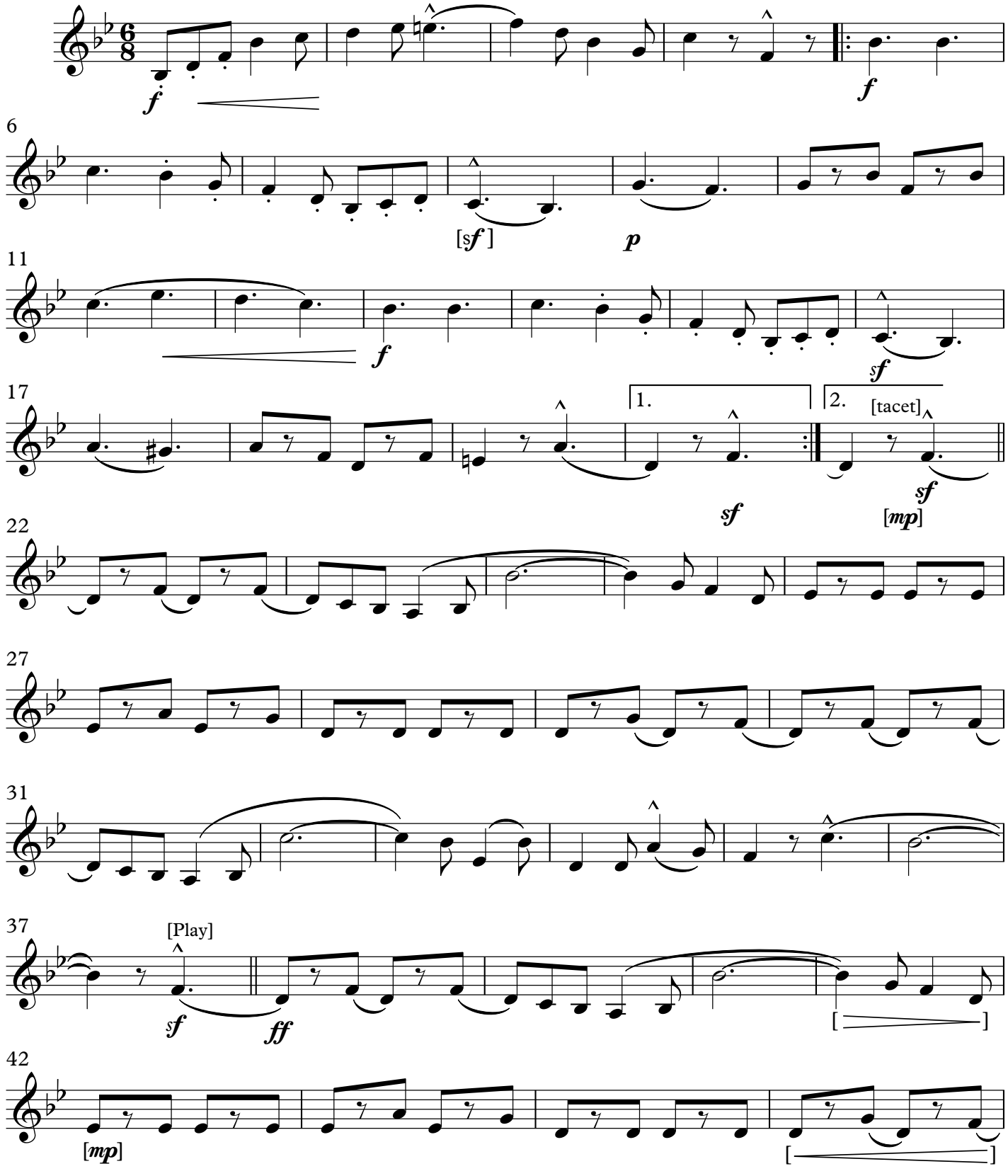
THE BRIDE ELECT

E♭ Cornet
[optional]

(1897)

JOHN PHILIP SOUSA

March Tempo.



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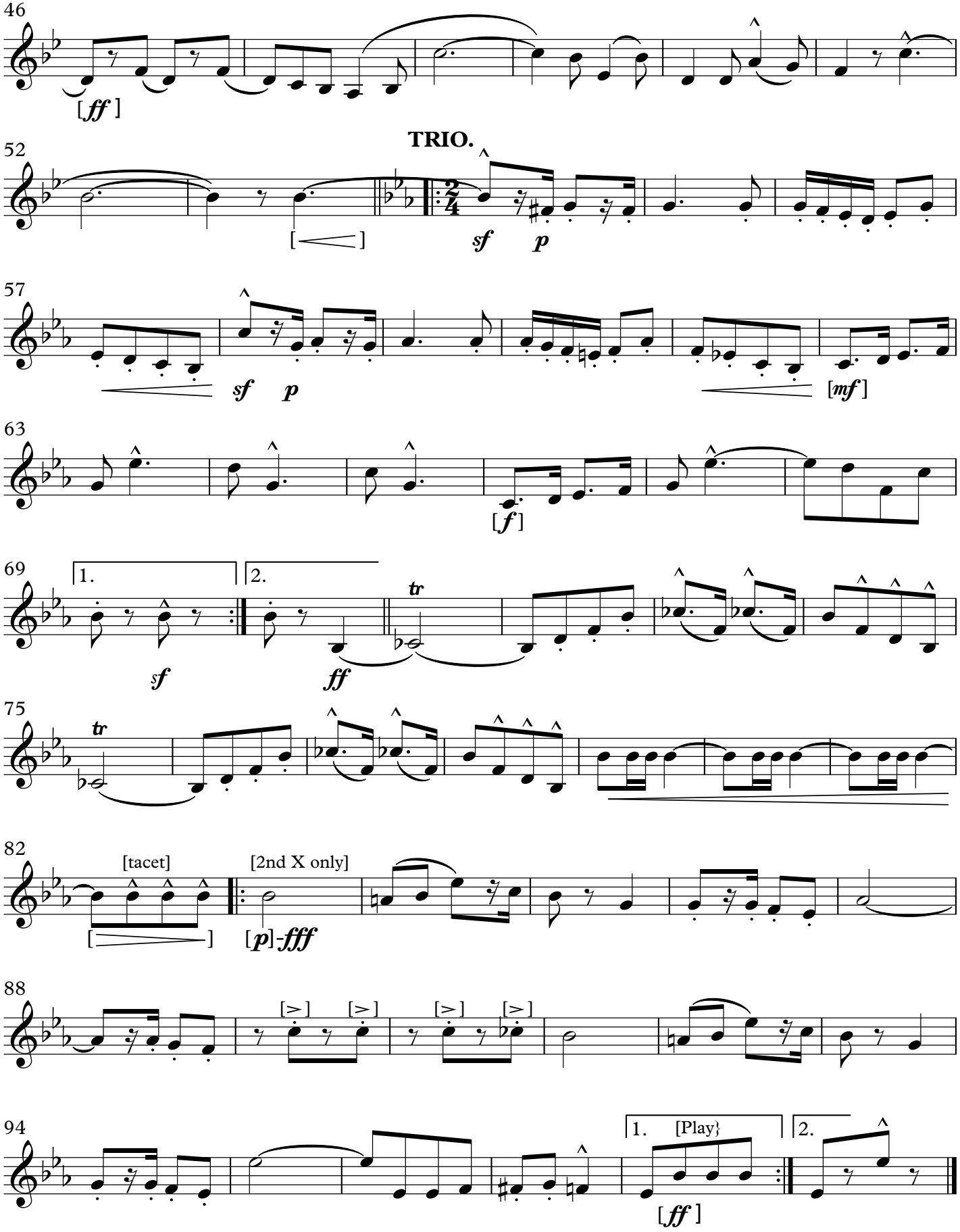
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[ff]
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TRIO.
[<]
sf p
57
sf p
[mf]
63
[f]
69
1.
2.
sf
ff
tr
75
tr
82
[tacet]
[2nd X only]
[p]-fff
88
[>] [>] [>] [>]
94
1. [Play}
2.
[ff]

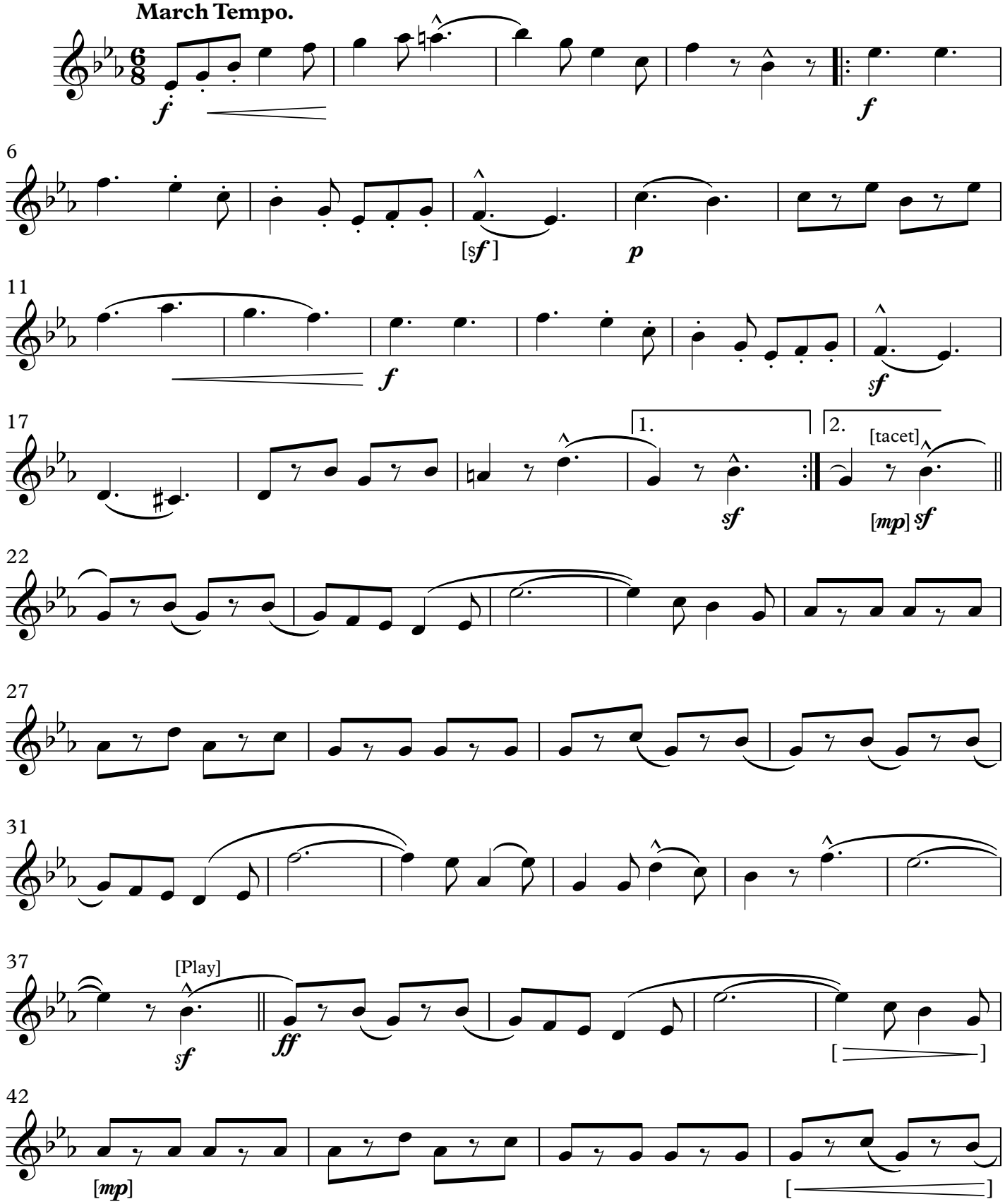
March

THE BRIDE ELECT

Solo B♭ Cornet

(1897)

JOHN PHILIP SOUSA



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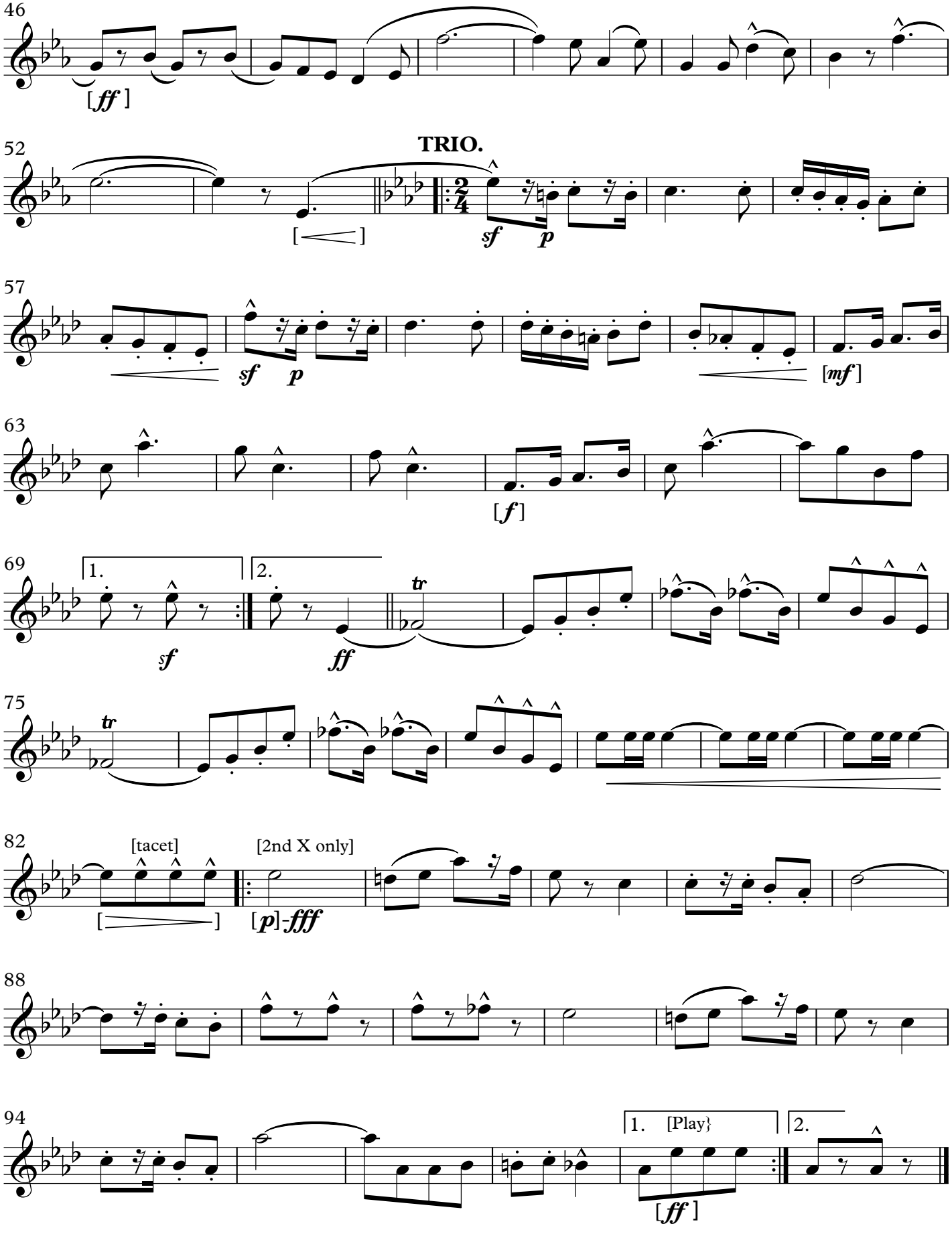

46
[ff]
52
TRIO.
sf
p
57
sf
p
[mf]
63
[f]
69
1.
2.
sf
ff
tr
75
tr
82
[tacet]
[2nd X only]
[p]-fff
88
94
1. [Play}
2.
[ff]

March

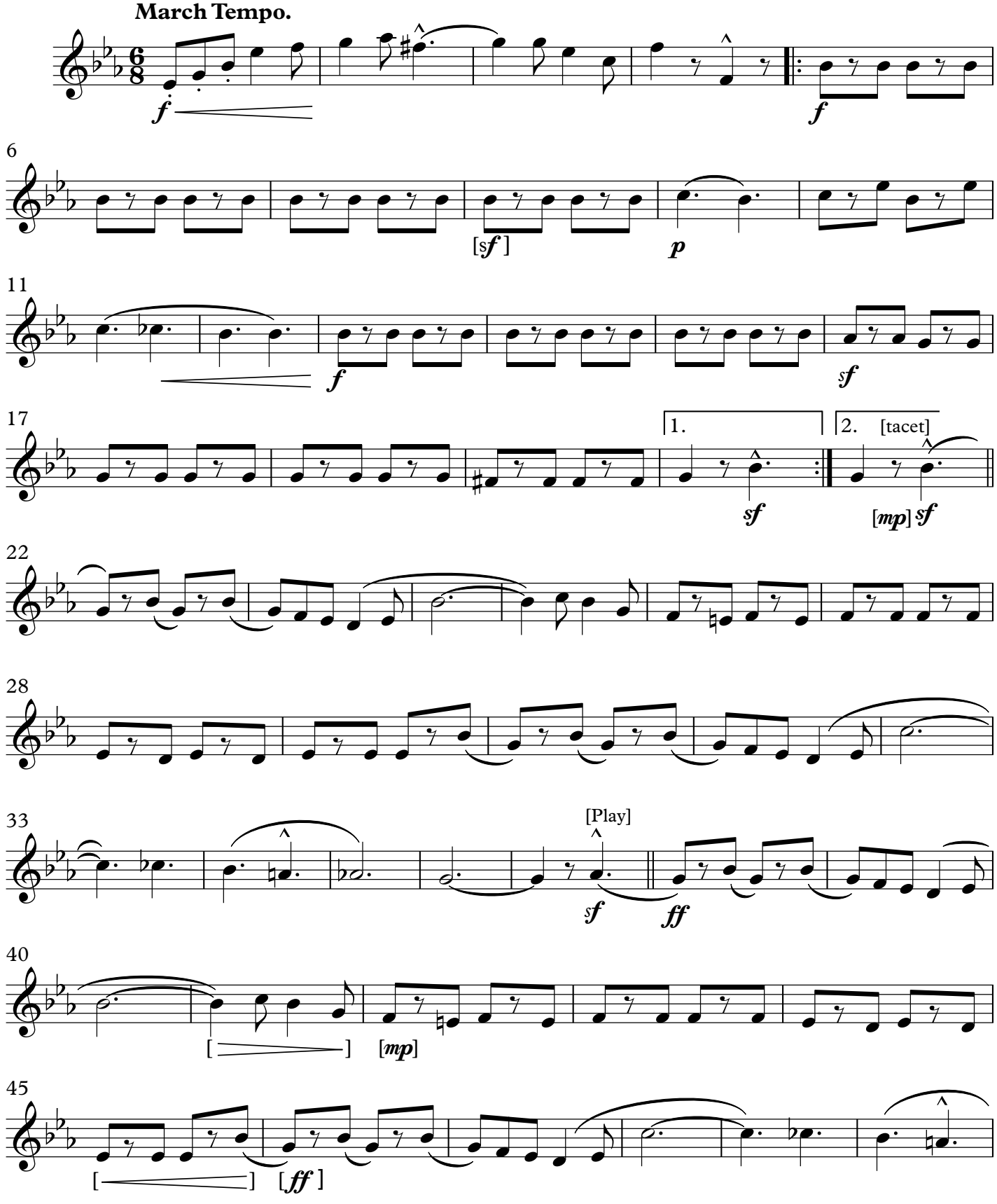
THE BRIDE ELECT

1st B♭ Cornet

(1897)

JOHN PHILIP SOUSA

March Tempo.



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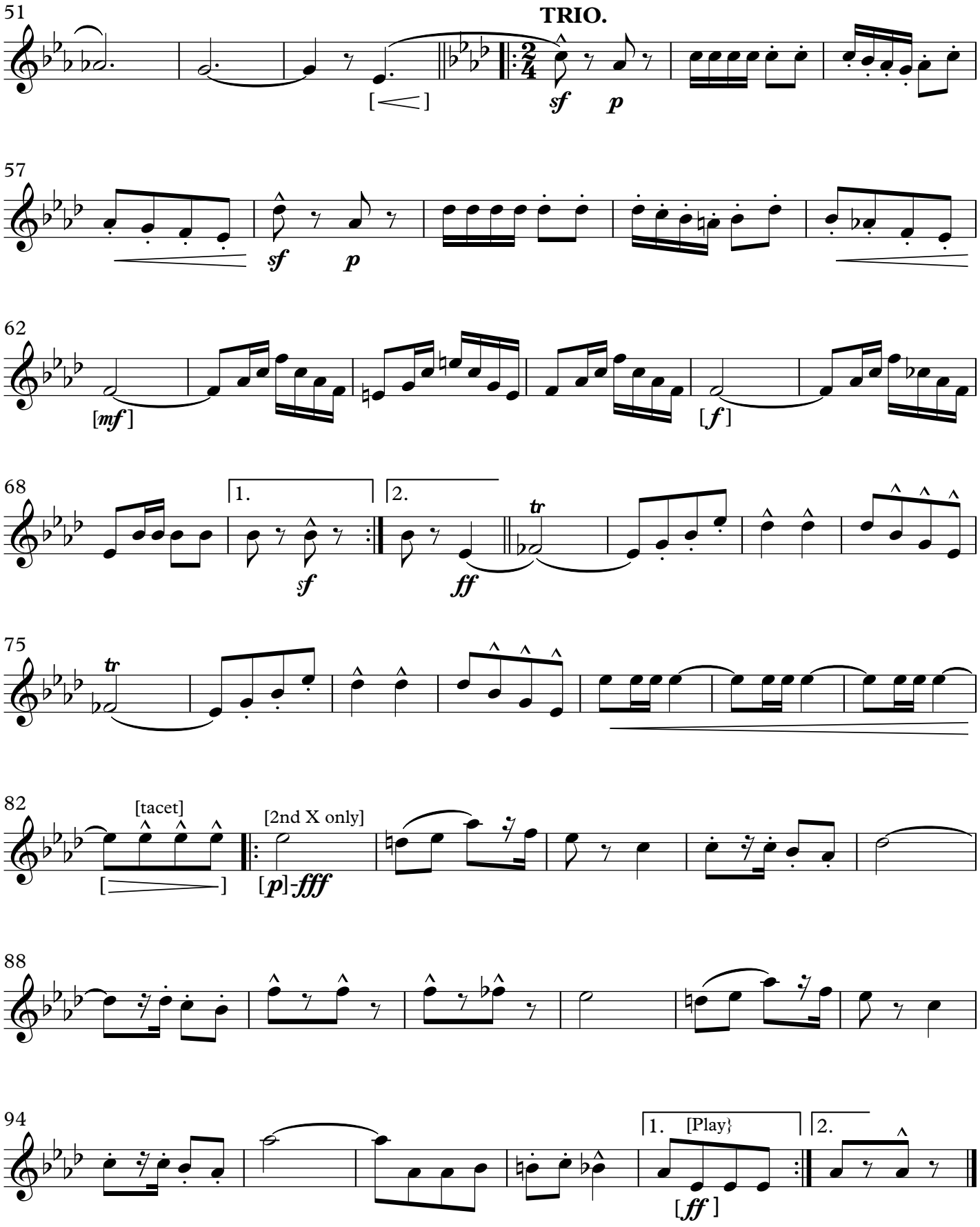
51
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p
57
sf
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[mf]
[f]
68
1.
2.
sf
ff
tr
75
tr
82
[tacet]
[2nd X only]
[p]-fff
88
94
1. [Play}
2.
[ff]

March

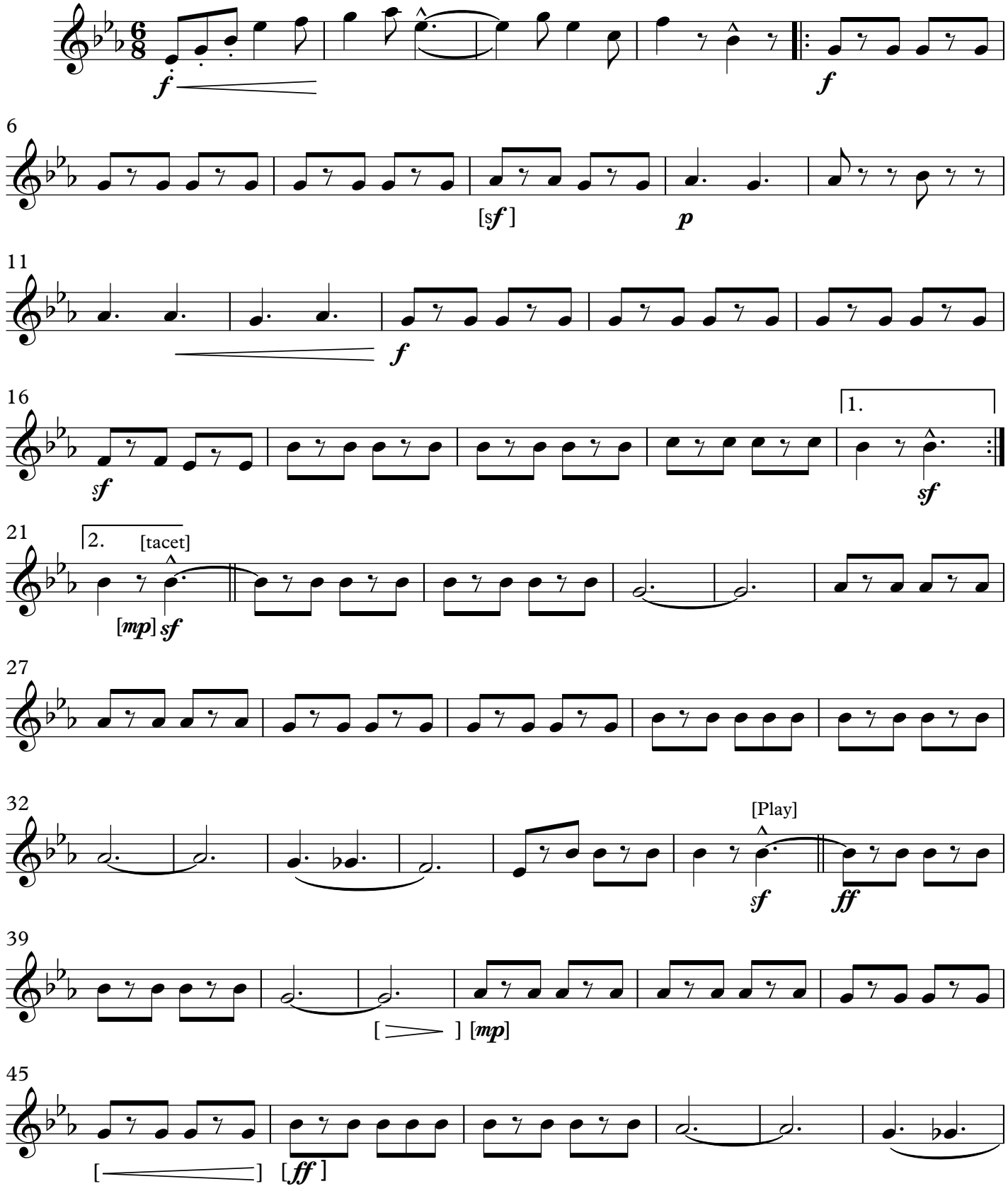
THE BRIDE ELECT

2nd B♭ Cornet

(1897)

JOHN PHILIP SOUSA

March Tempo.



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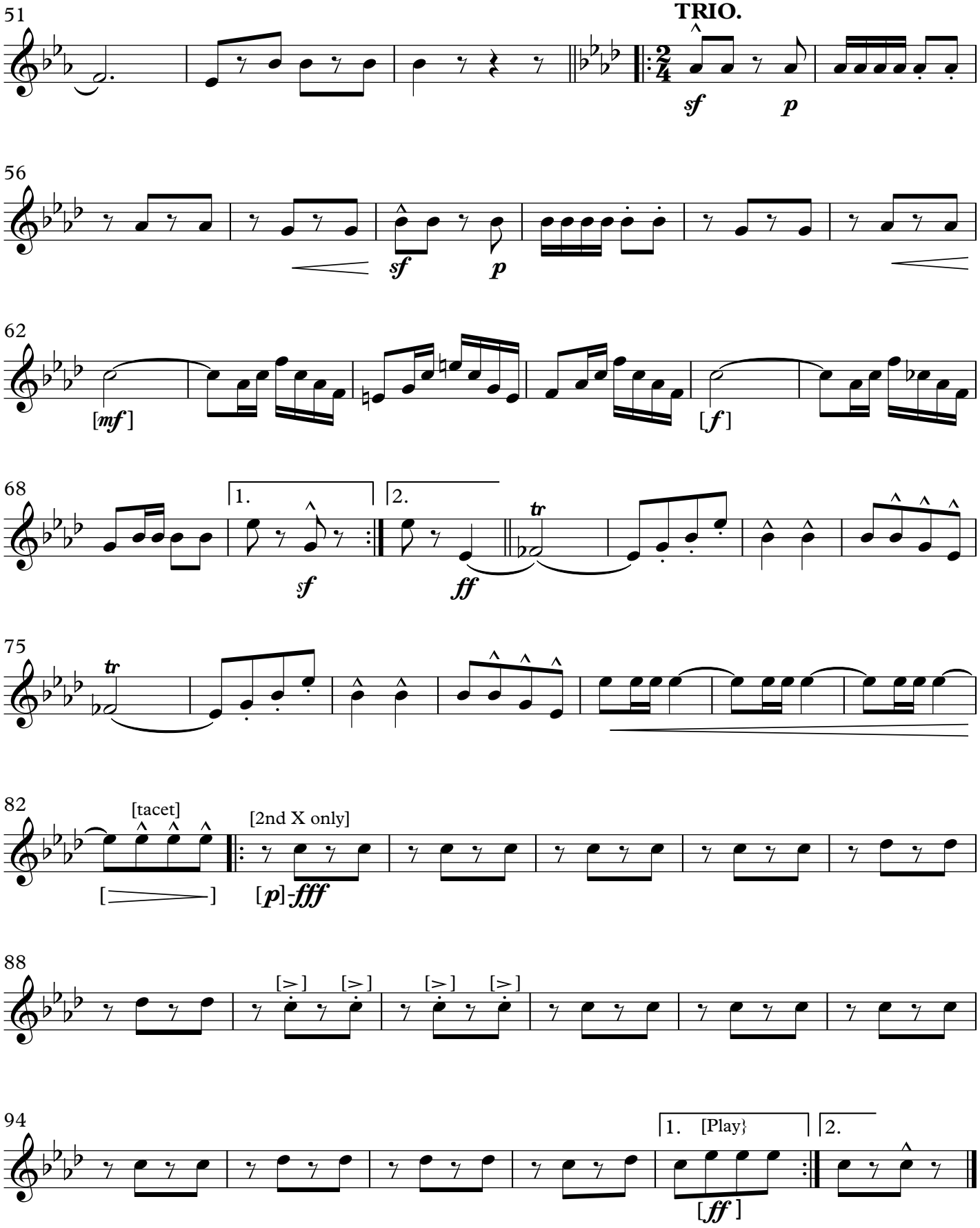
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p
56
sf
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62
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[f]
68
1.
2.
sf
ff
tr
75
tr
82
[tacet]
[2nd X only]
[p]-fff
88
[>]
[>]
[>]
[>]
94
1. [Play}
2.
[ff]

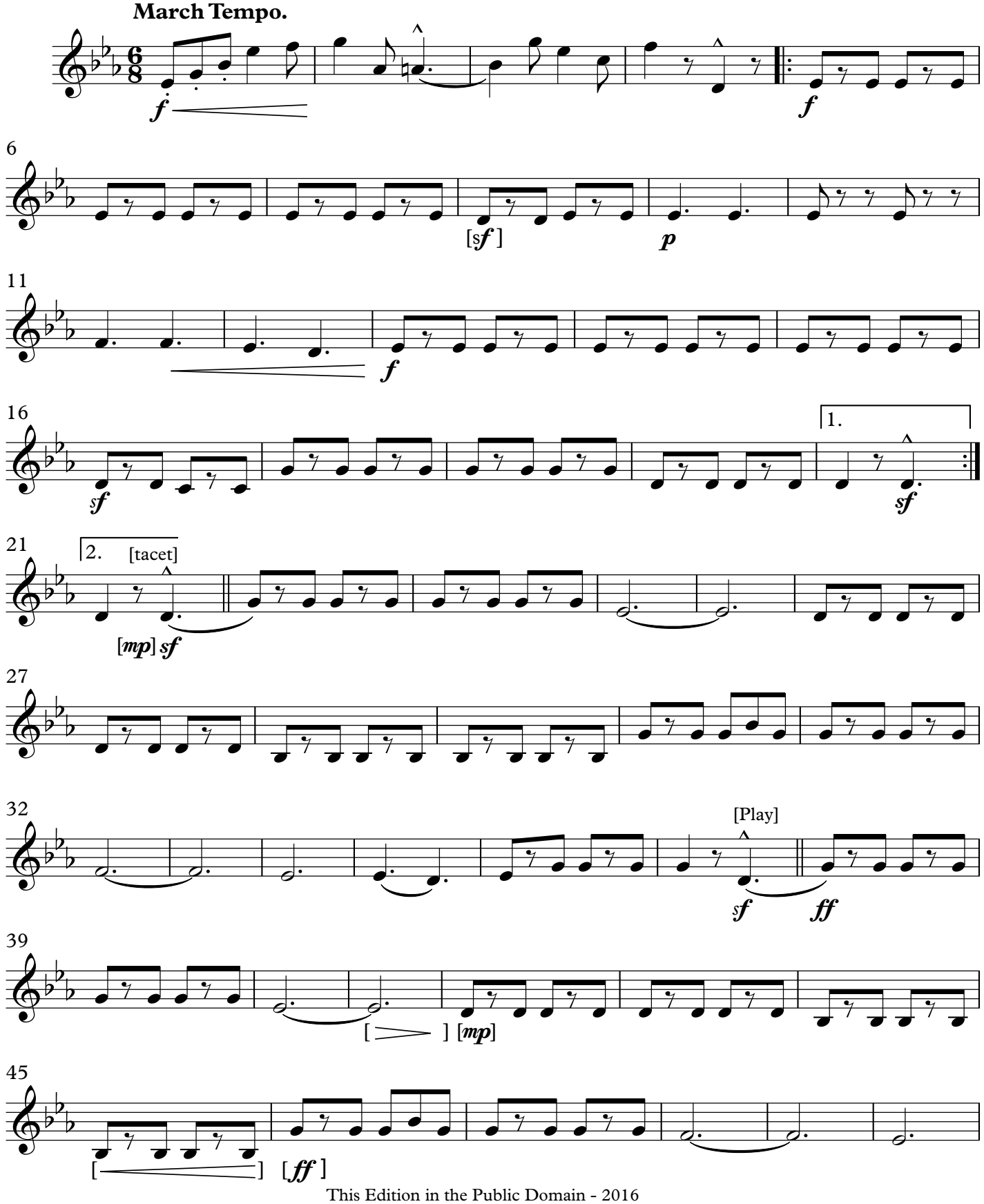
March

THE BRIDE ELECT

3rd B♭ Cornet

(1897)

JOHN PHILIP SOUSA



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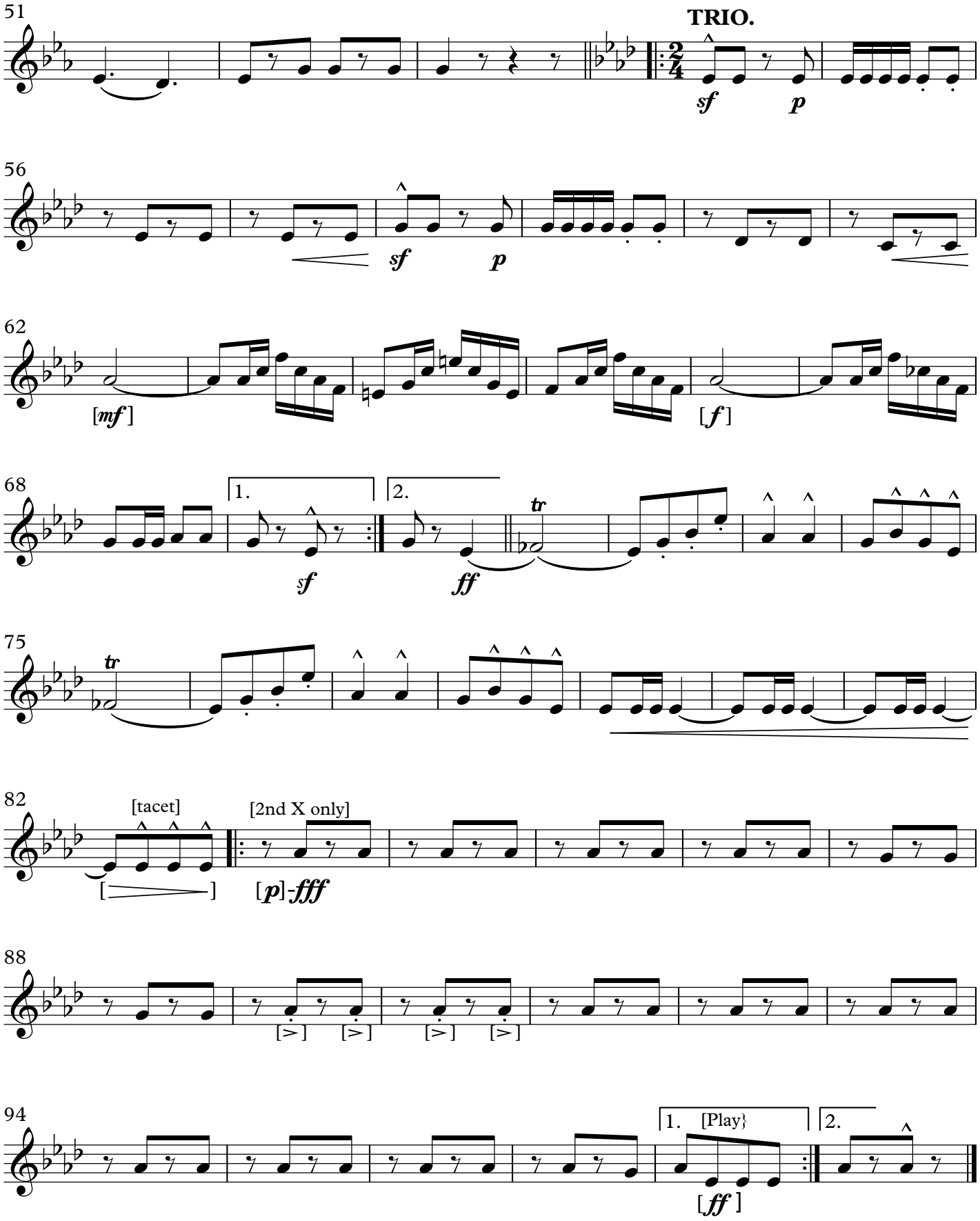
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TRIO.
sf
p
56
sf
p
62
[mf]
[f]
68
1.
2.
sf
ff
tr
75
tr
82
[tacet]
[2nd X only]
[p]-fff
88
[>] [>] [>] [>]
94
1. [Play}
2.
[ff]

March

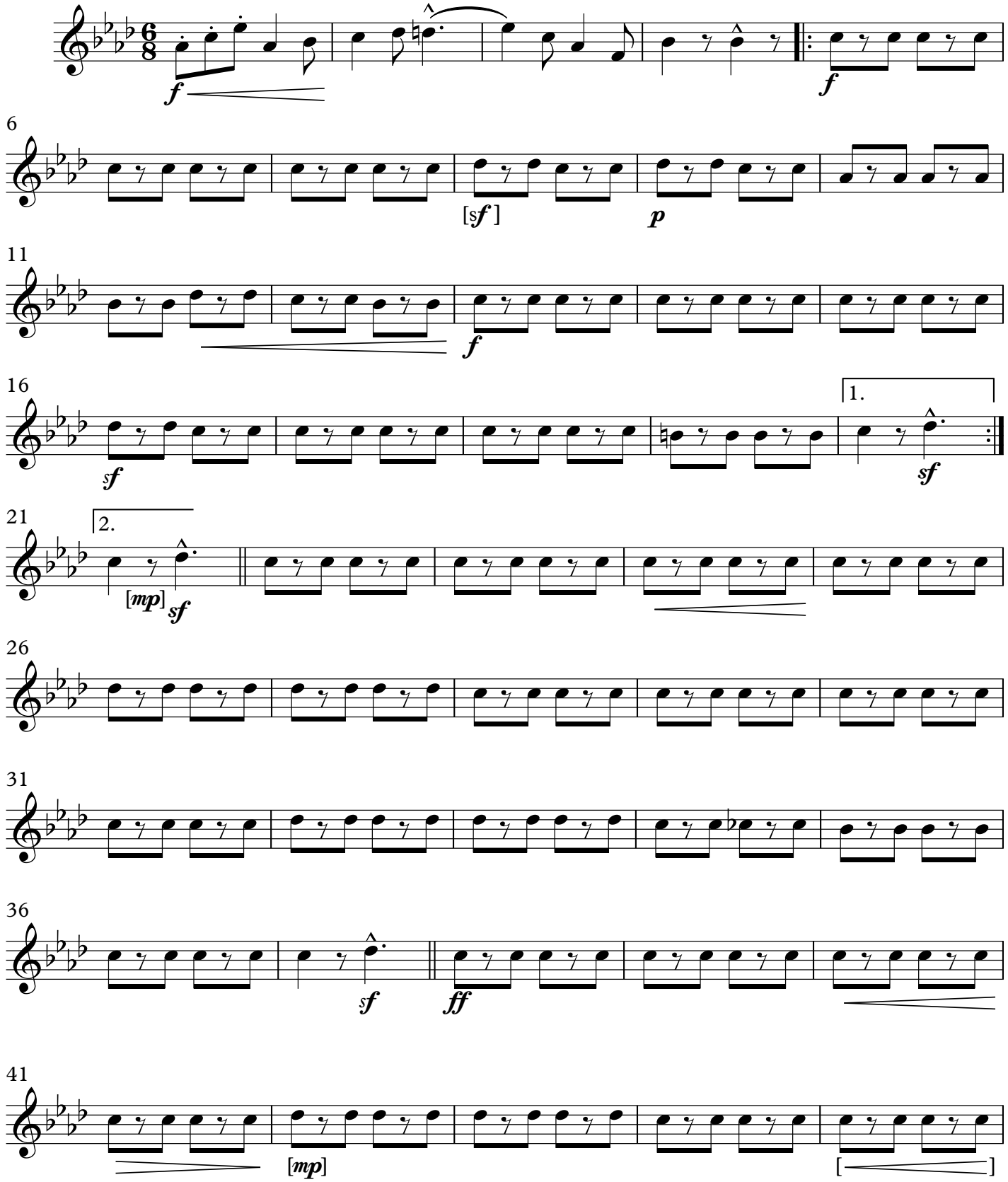
THE BRIDE ELECT

1st F Horn

(1897)

JOHN PHILIP SOUSA

March Tempo.



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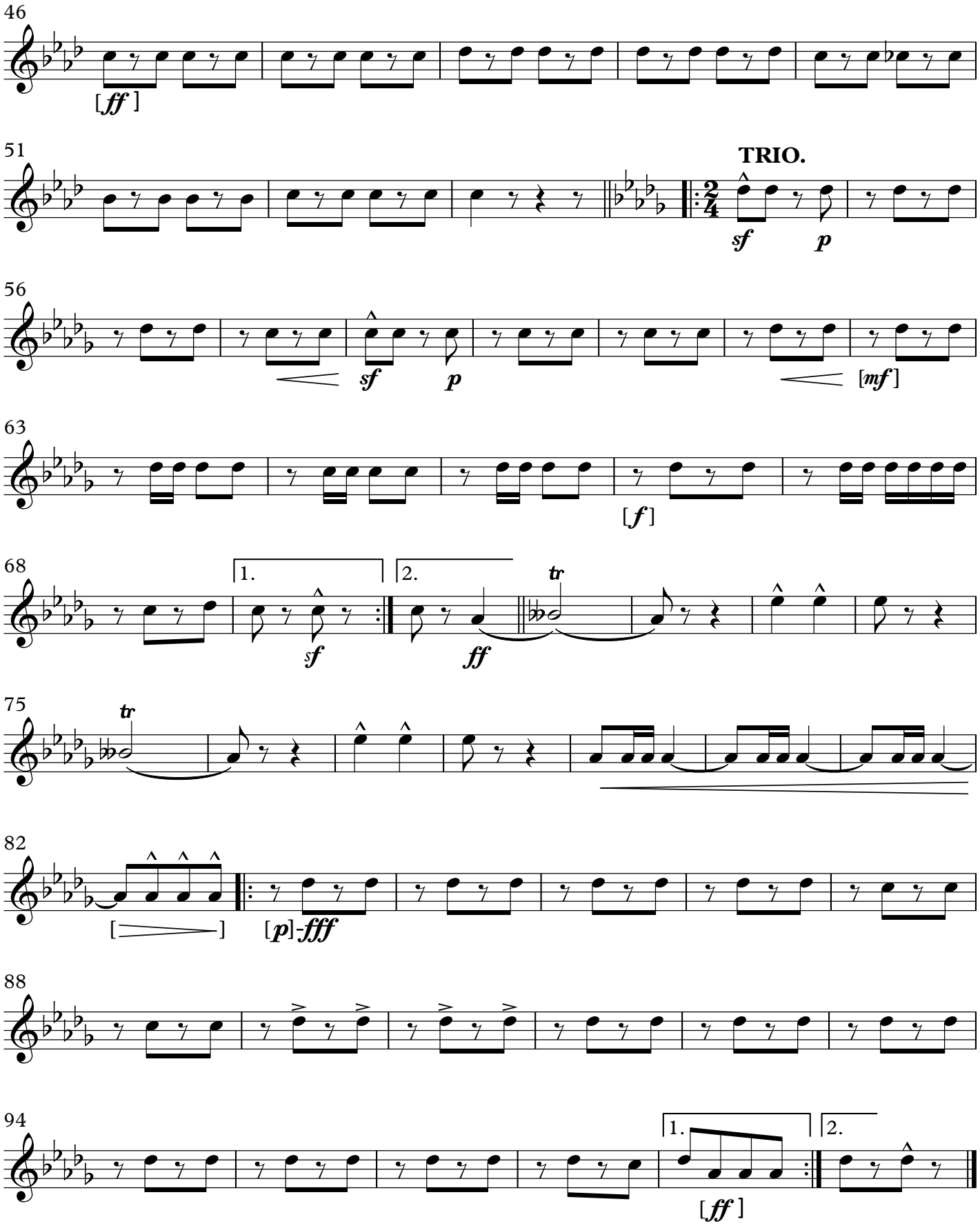
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[ff]
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TRIO.
sf
p
56
sf
p
[mf]
63
[f]
68
1.
2.
sf
ff
tr
75
tr
82
[p]-fff
88
94
1.
2.
[ff]

March

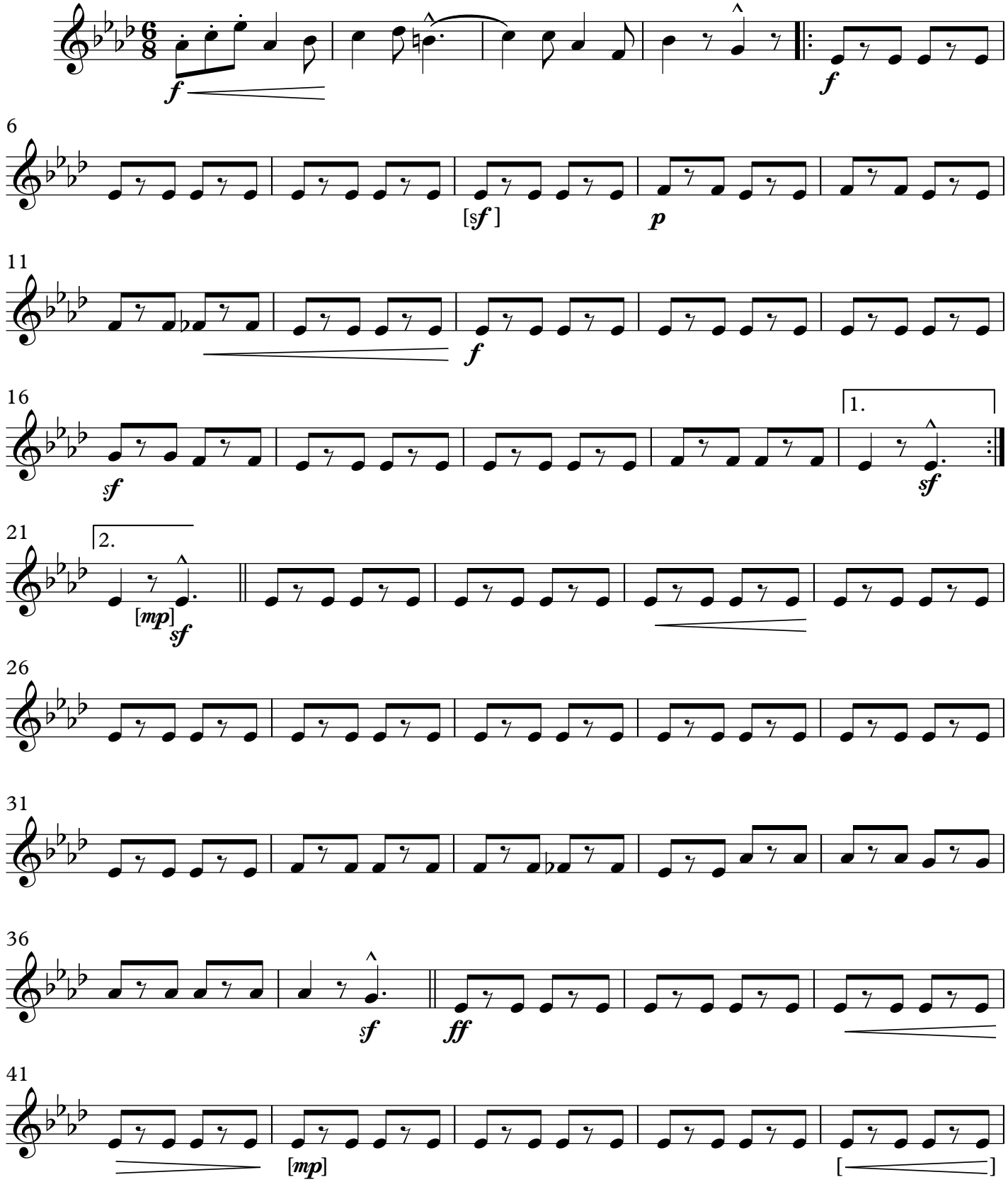
THE BRIDE ELECT

2nd F Horn

(1897)

JOHN PHILIP SOUSA

March Tempo.



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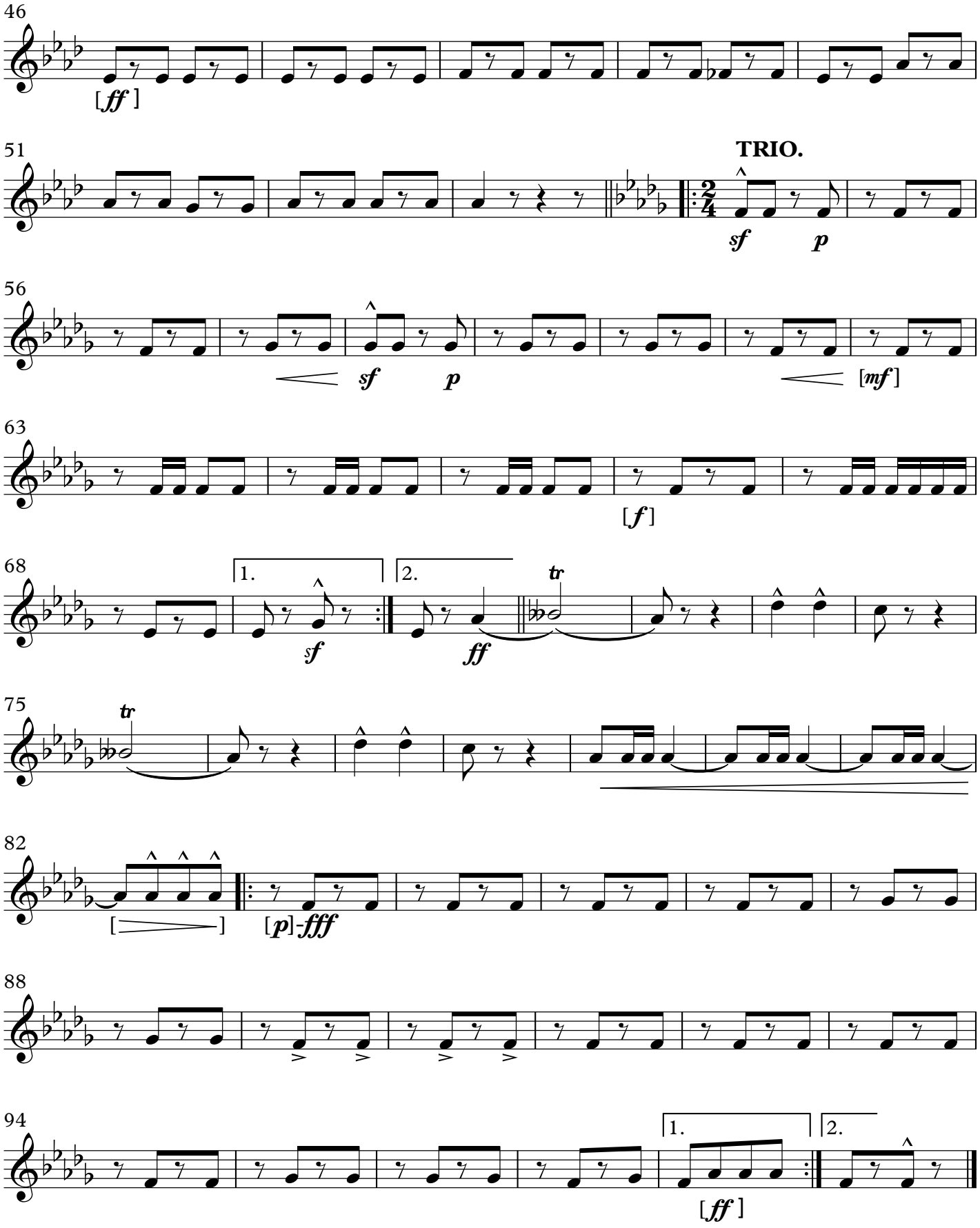
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[ff]
51
TRIO.
sf
p
56
sf
p
[mf]
63
[f]
68
1.
2.
sf
ff
tr
75
tr
82
[p]-fff
88
94
1.
2.
[ff]

March

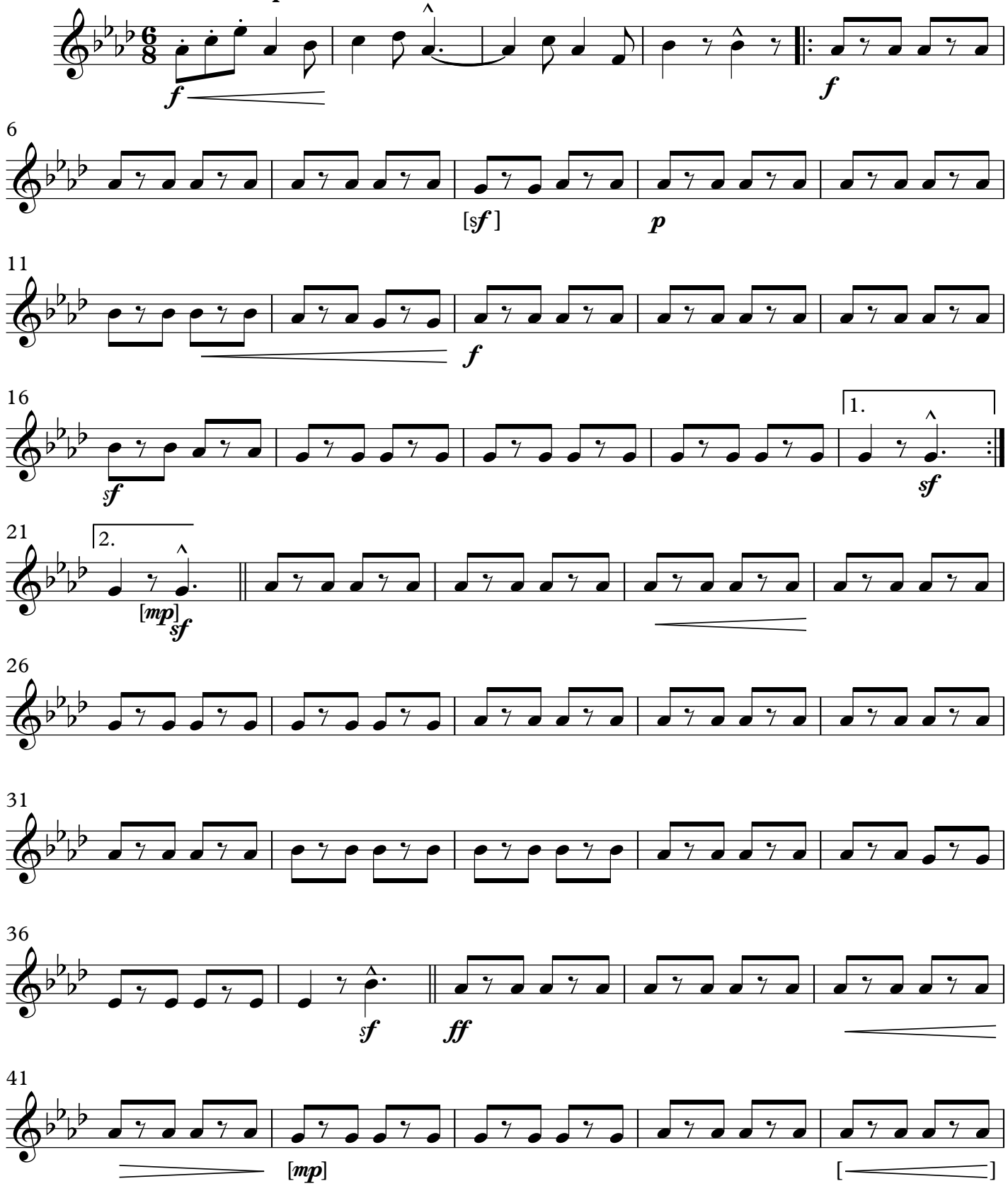
THE BRIDE ELECT

3rd F Horn

(1897)

JOHN PHILIP SOUSA

March Tempo.



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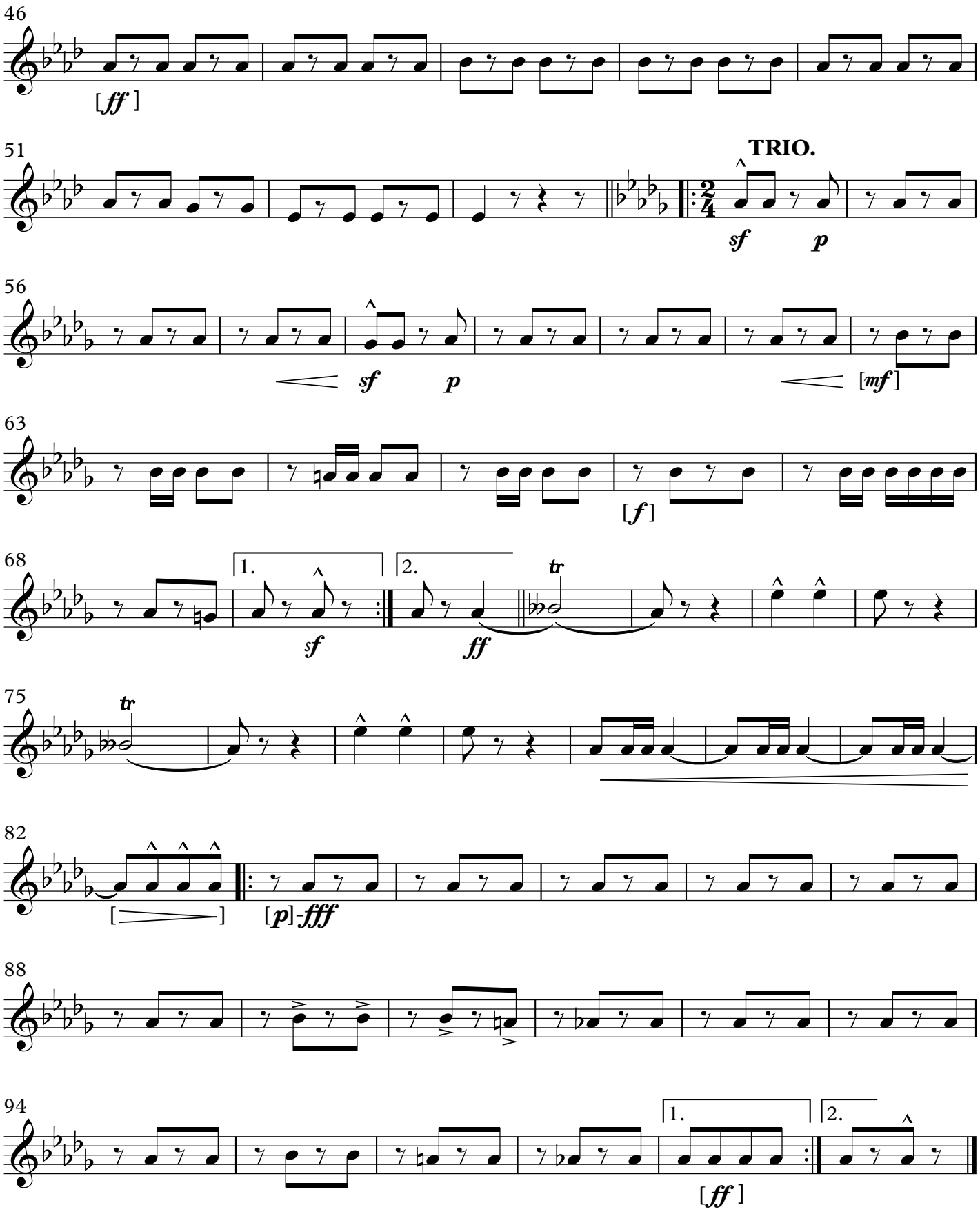

46
[ff]
51
TRIO.
sf
p
56
sf
p
[mf]
63
[f]
68
1.
2.
sf
ff
tr
75
tr
82
[ ]
[p]-fff
88
94
1.
2.
[ff]

March

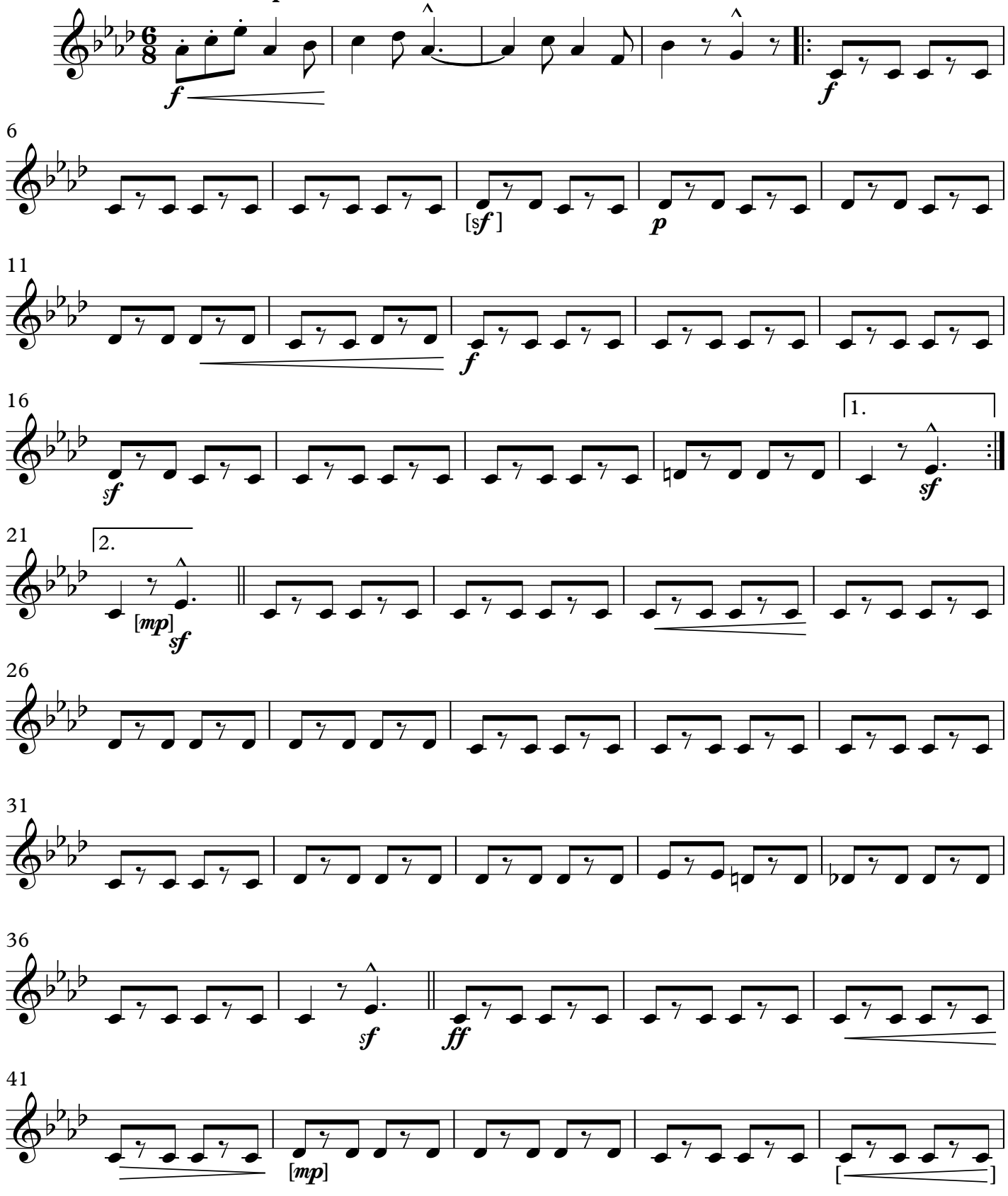
THE BRIDE ELECT

4th F Horn

(1897)

JOHN PHILIP SOUSA

March Tempo.



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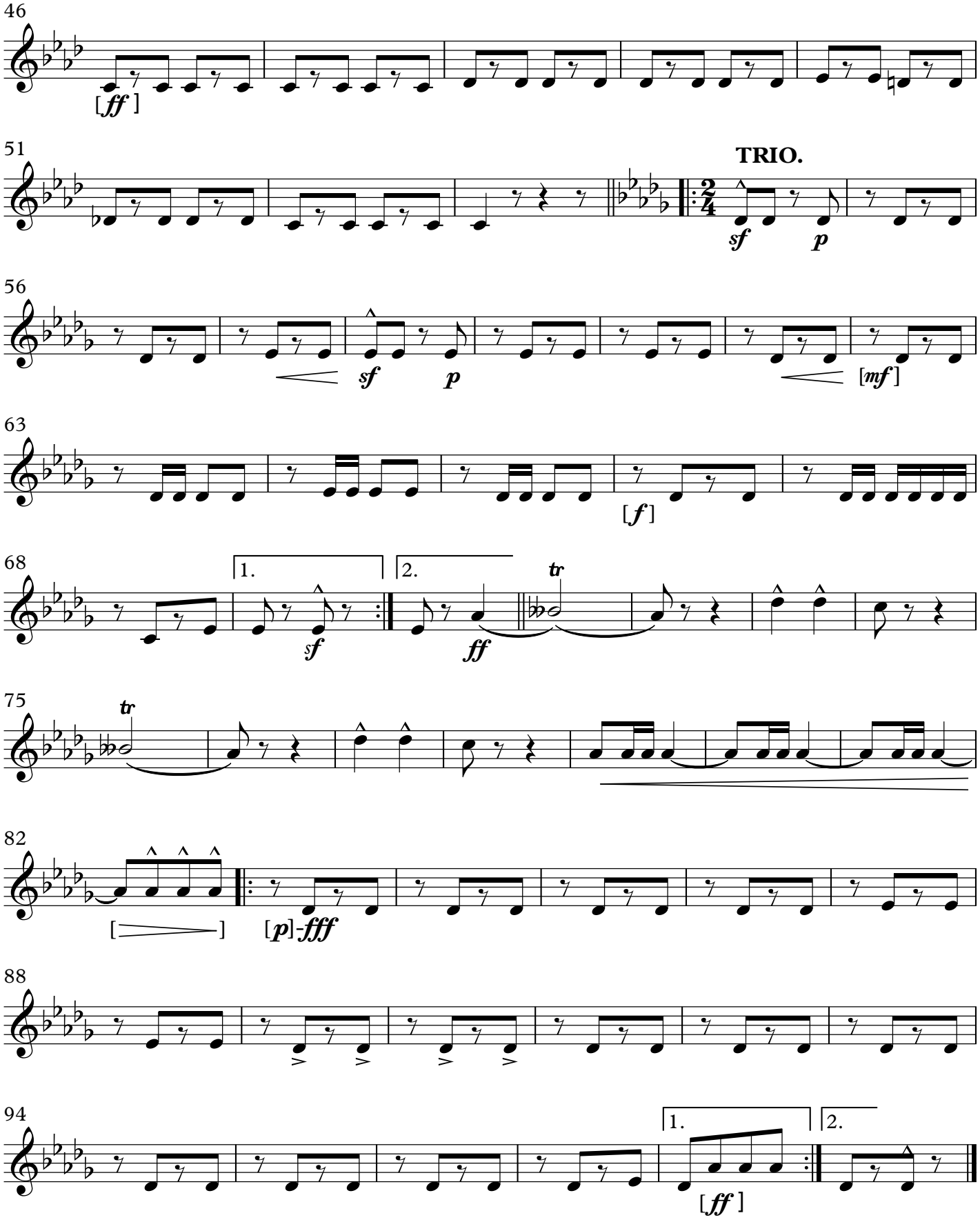
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[ff]
51
TRIO.
sf
p
56
sf
p
[mf]
63
[f]
68
1.
2.
sf
ff
tr
75
tr
82
[p]-fff
88
94
1.
2.
[ff]

March

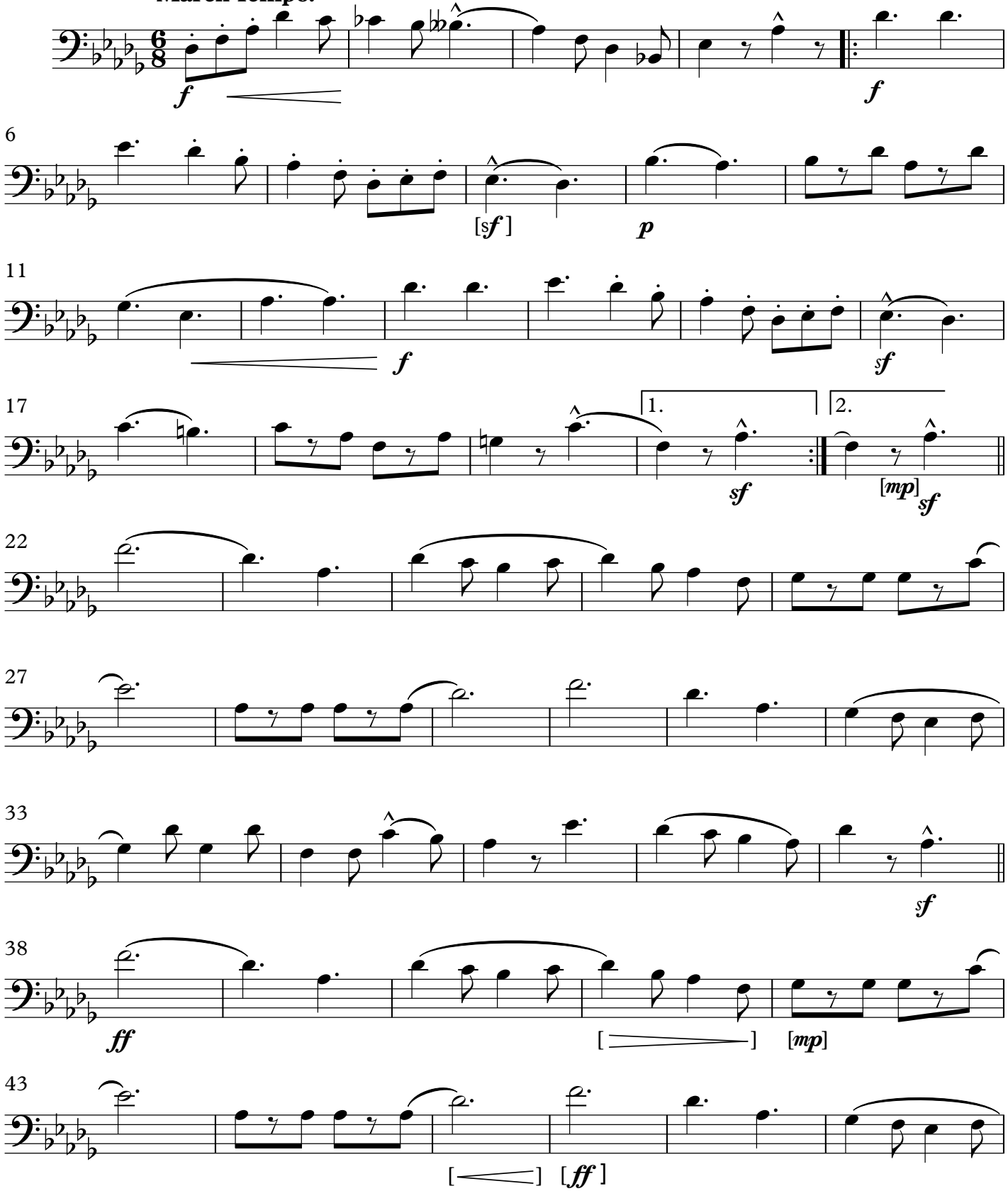
THE BRIDE ELECT

Baritone

(1897)

JOHN PHILIP SOUSA

March Tempo.



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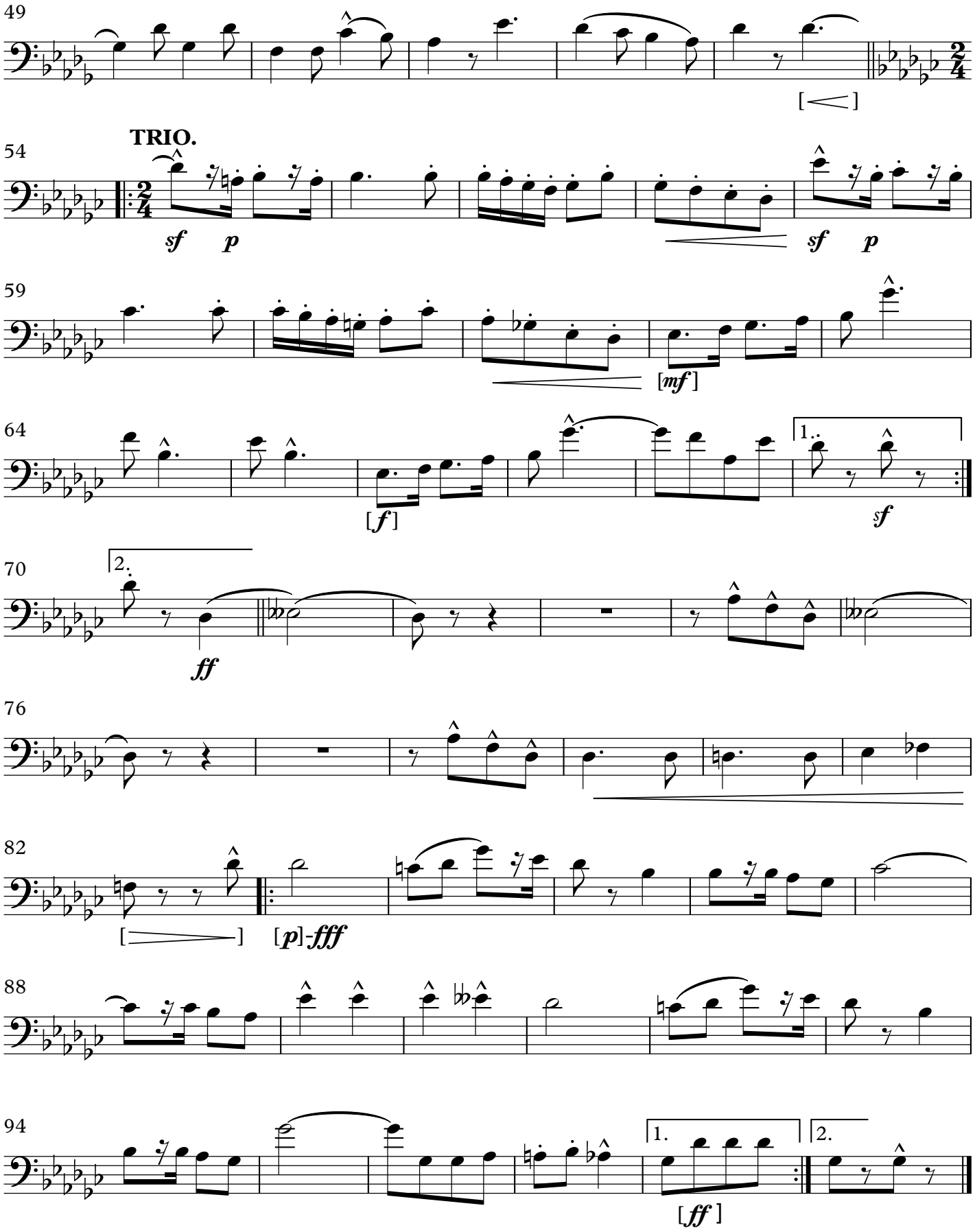

49
54
TRIO.
sf p
sf p
59
[mf]
64
[f]
1.
sf
70
2.
ff
76
82
[p]-fff
88
94
1.
2.
[ff]

March

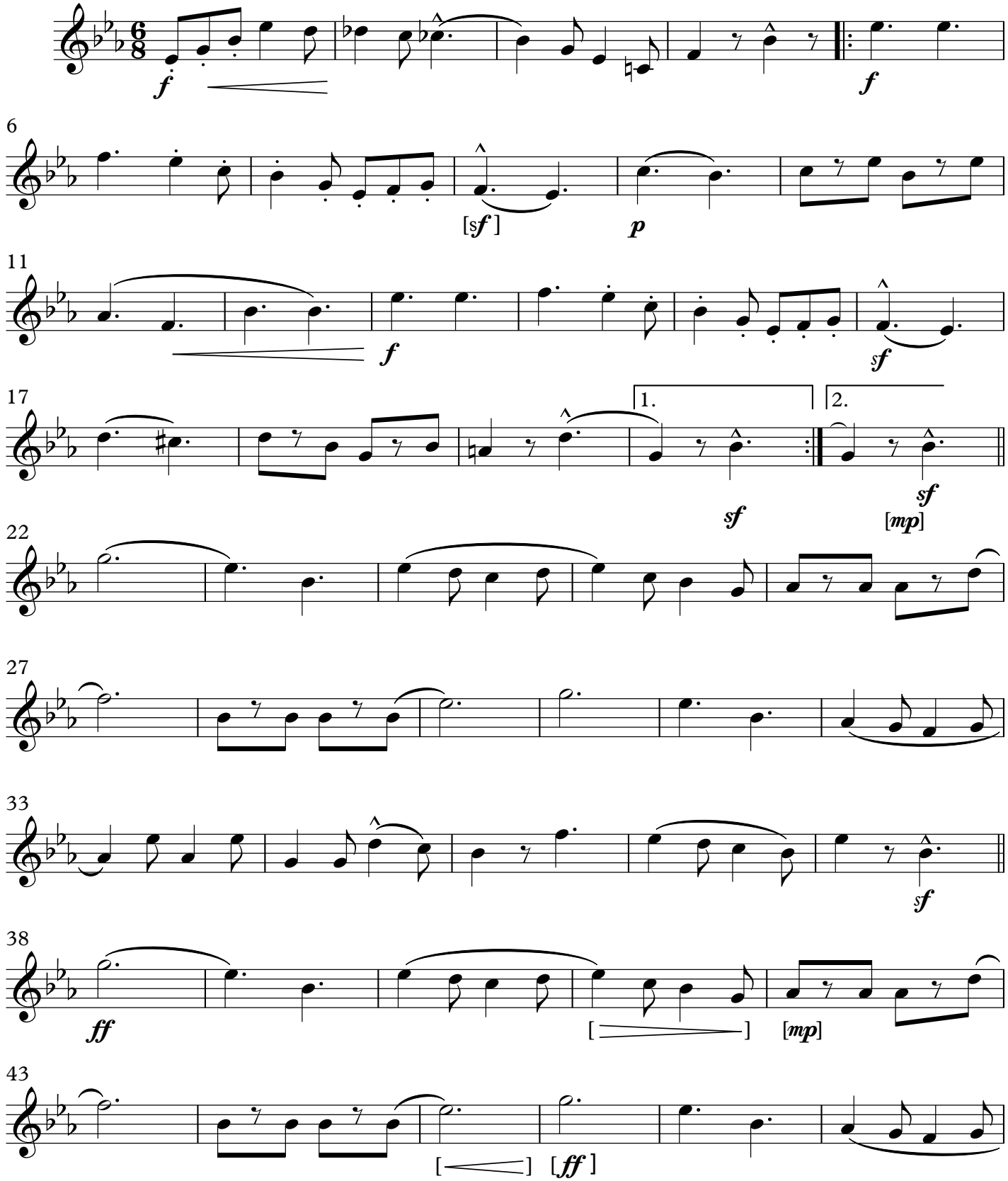
THE BRIDE ELECT

Baritone, T.C.

(1897)

JOHN PHILIP SOUSA

March Tempo.



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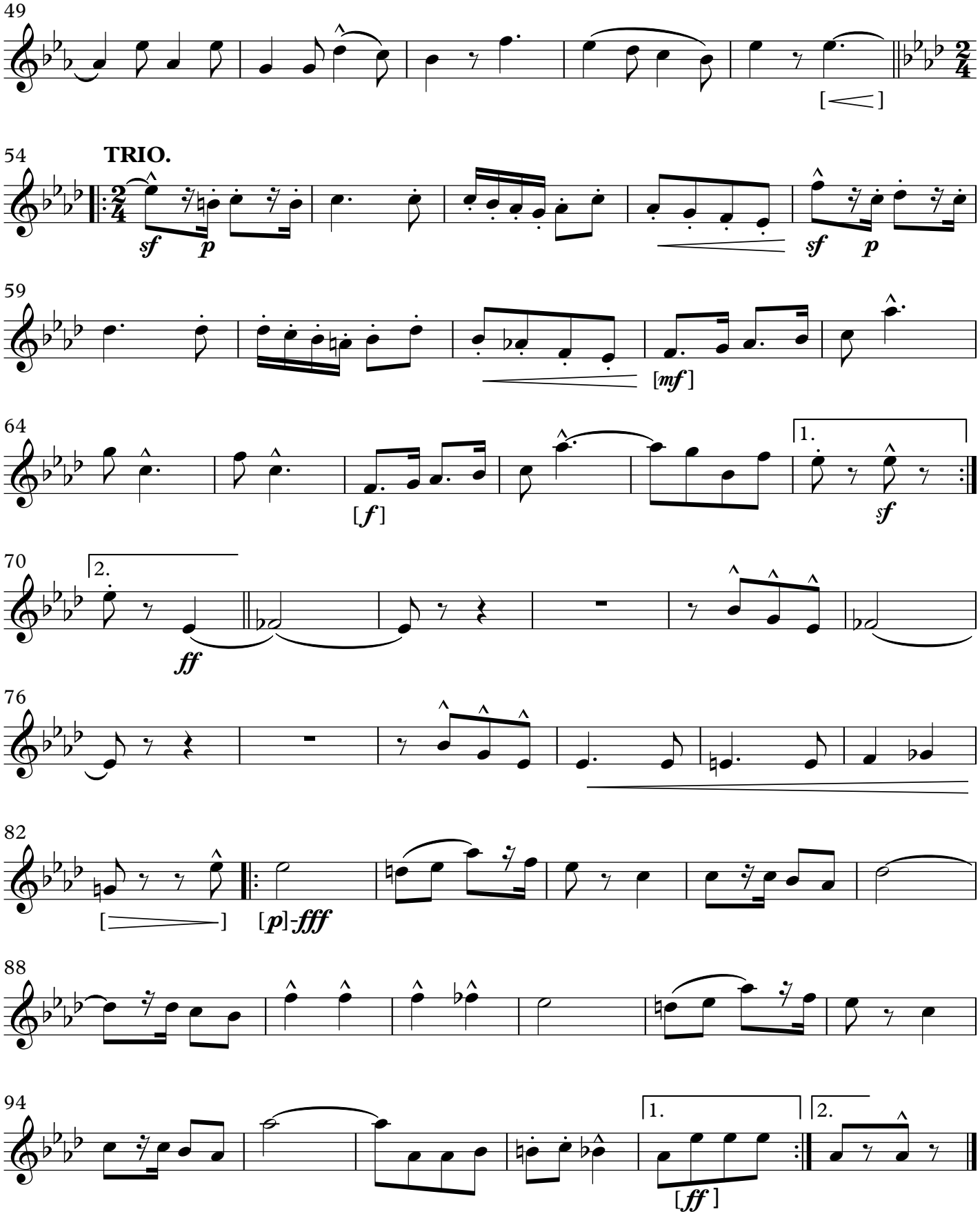

49
54
TRIO.
sf
p
sf
p
59
[mf]
64
[f]
1.
sf
70
2.
ff
76
82
[p]-fff
88
94
1.
2.
[ff]

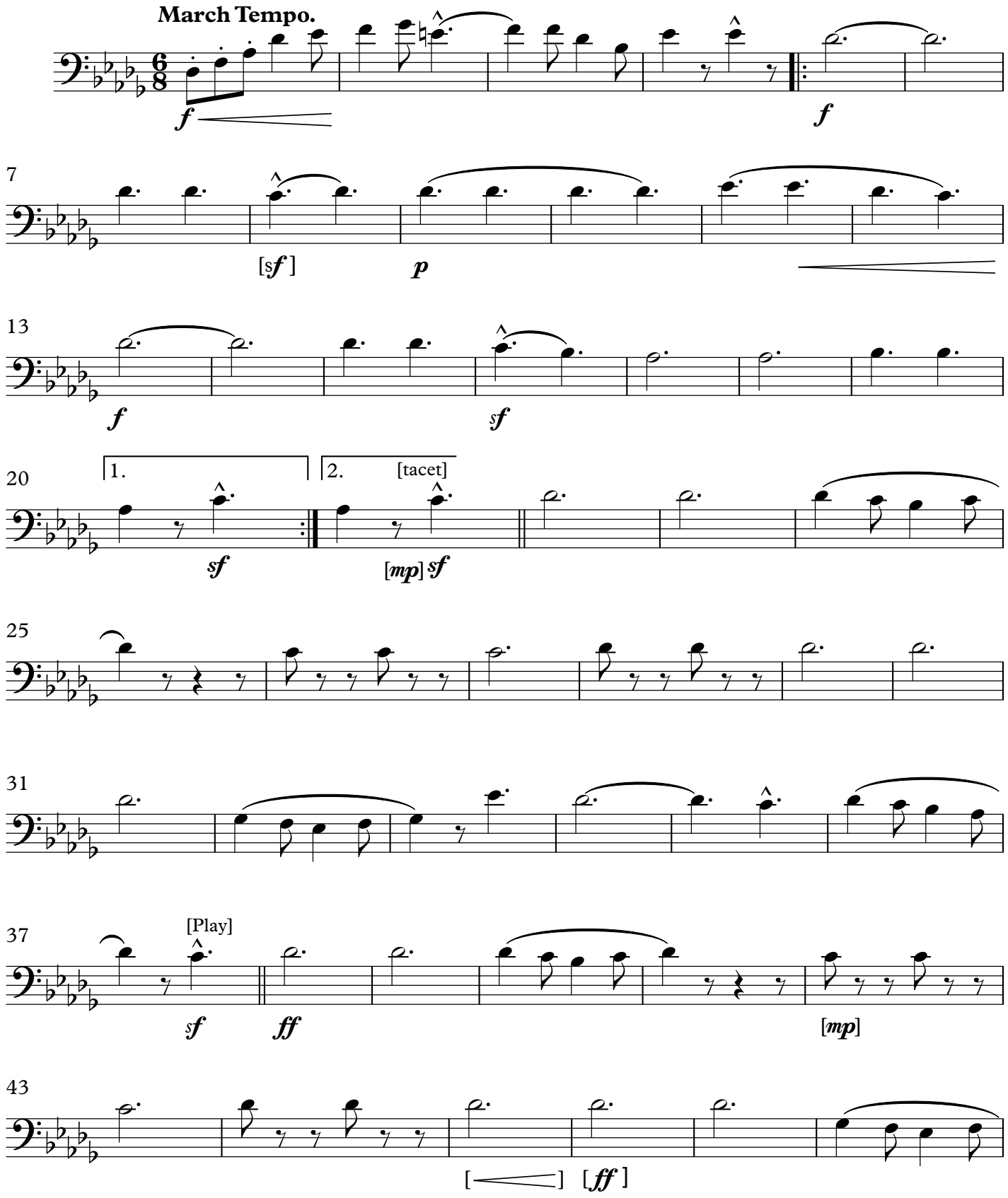
March

THE BRIDE ELECT

1st Trombone

(1897)

JOHN PHILIP SOUSA



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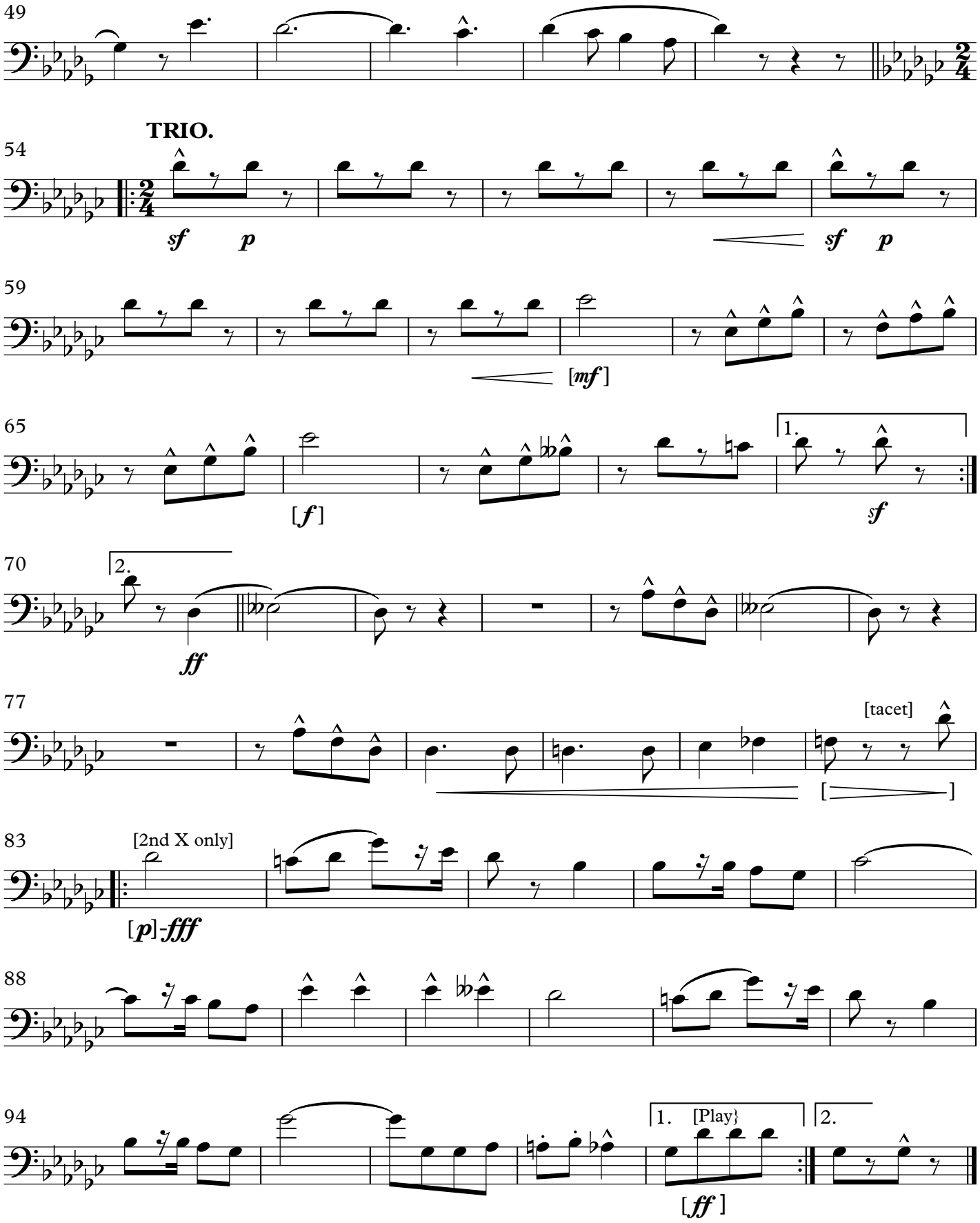

49
TRIO.
54
sf p
sf p
59
[mf]
65
[f]
1.
sf
70
2.
ff
77
[tacet]
83
[2nd X only]
[p]-fff
88
94
1. [Play}
2.
[ff]

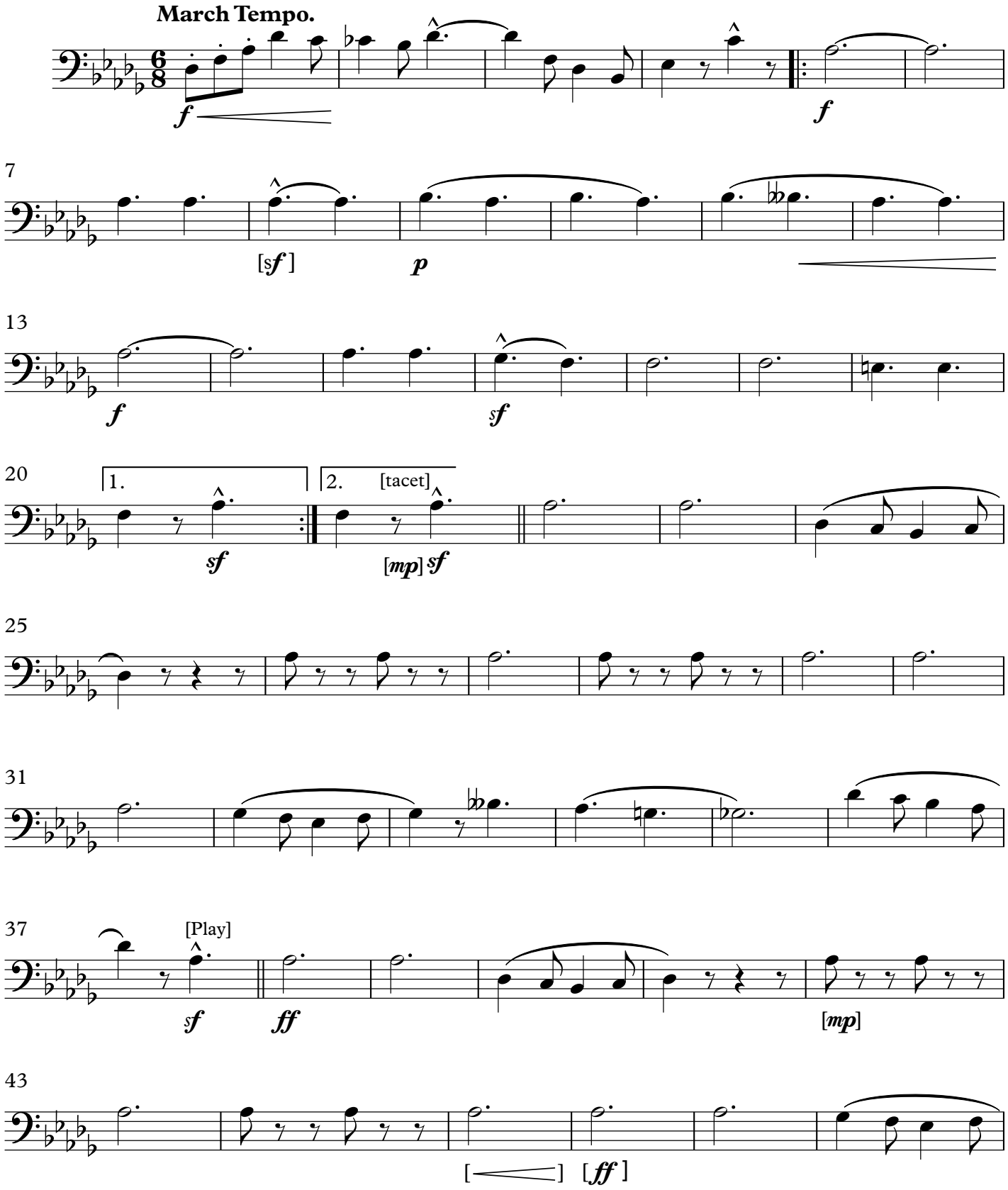
March

THE BRIDE ELECT

2nd Trombone

(1897)

JOHN PHILIP SOUSA



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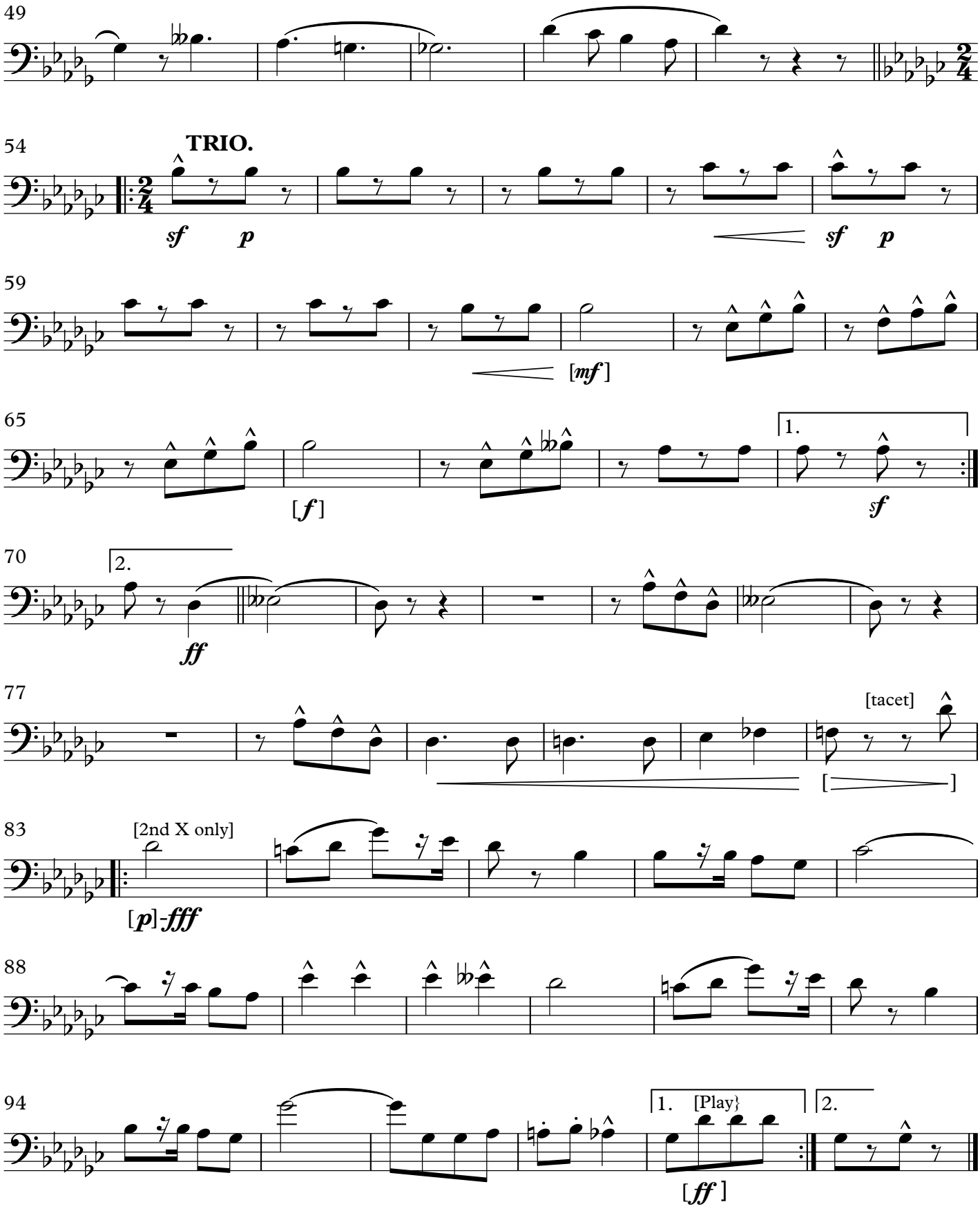

49
54
TRIO.
sf p
sf p
59
[mf]
65
[f]
1.
sf
70
2.
ff
77
[tacet]
83
[2nd X only]
[p]-fff
88
94
1. [Play}
2.
[ff]

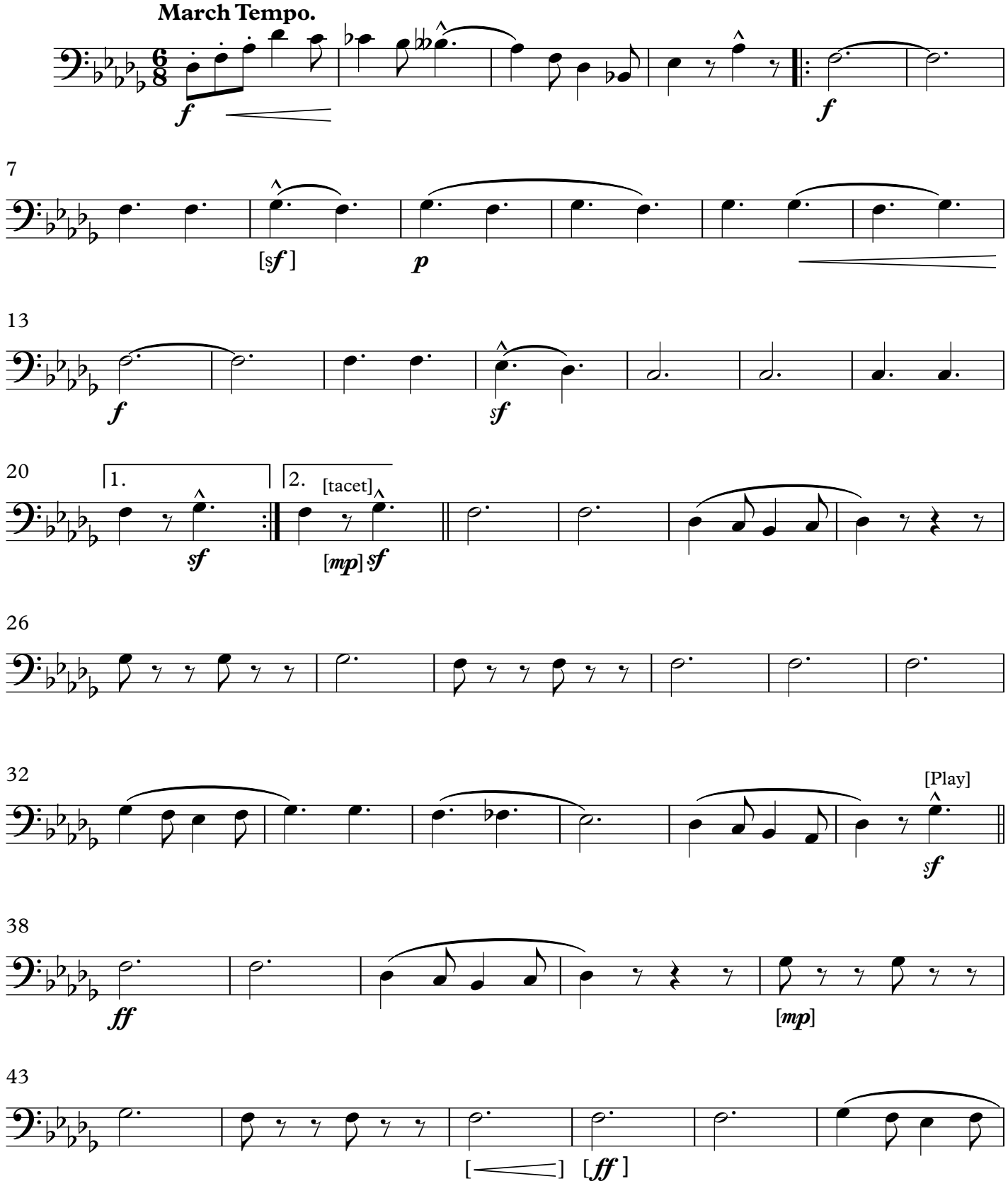
March

THE BRIDE ELECT

Bass Trombone

(1897)

JOHN PHILIP SOUSA



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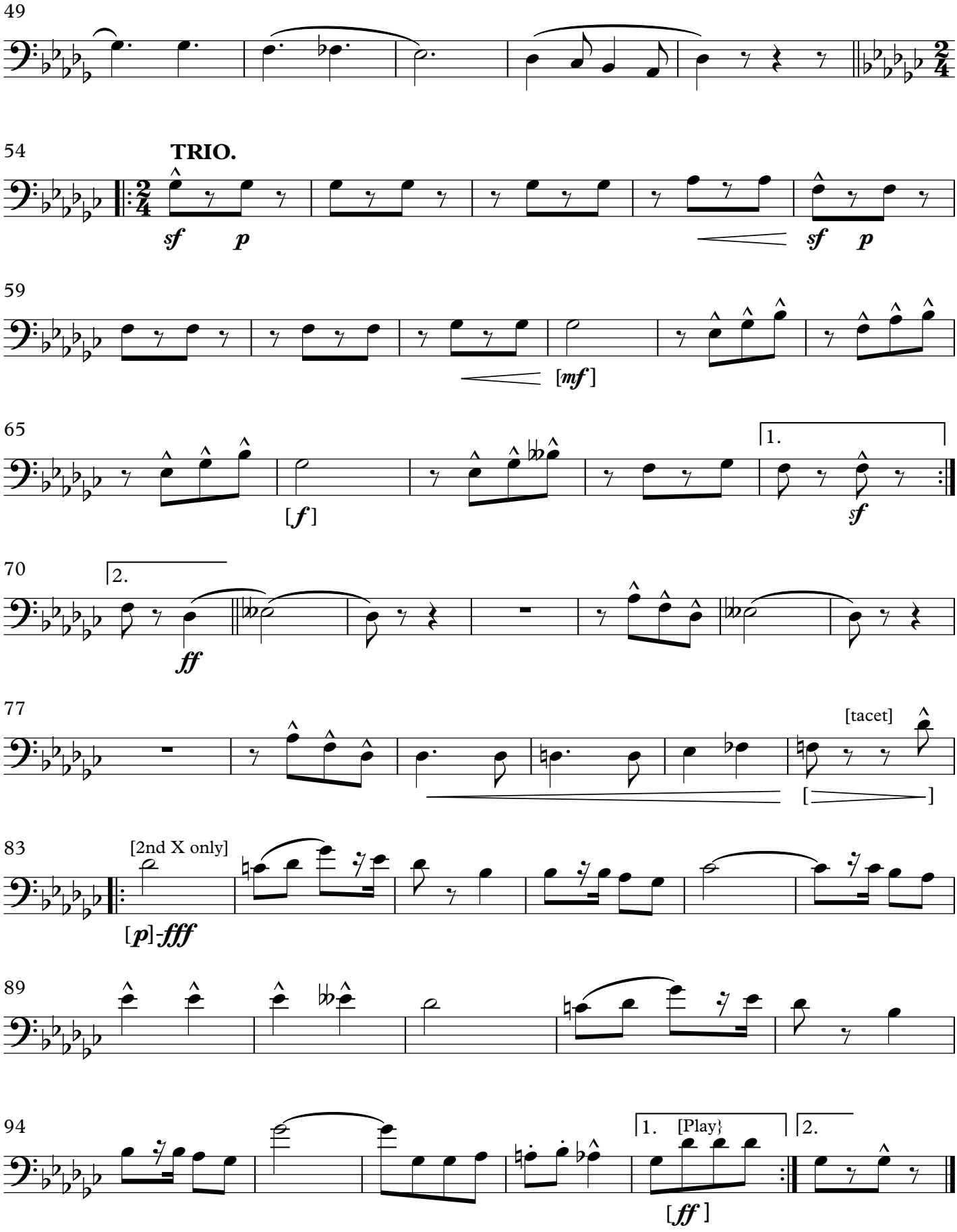

49
54
TRIO.
sf
p
sf
p
59
[mf]
65
[f]
1.
sf
70
2.
ff
77
[tacet]
83
[2nd X only]
[p]-fff
89
94
1.
[Play}
2.
[ff]

March

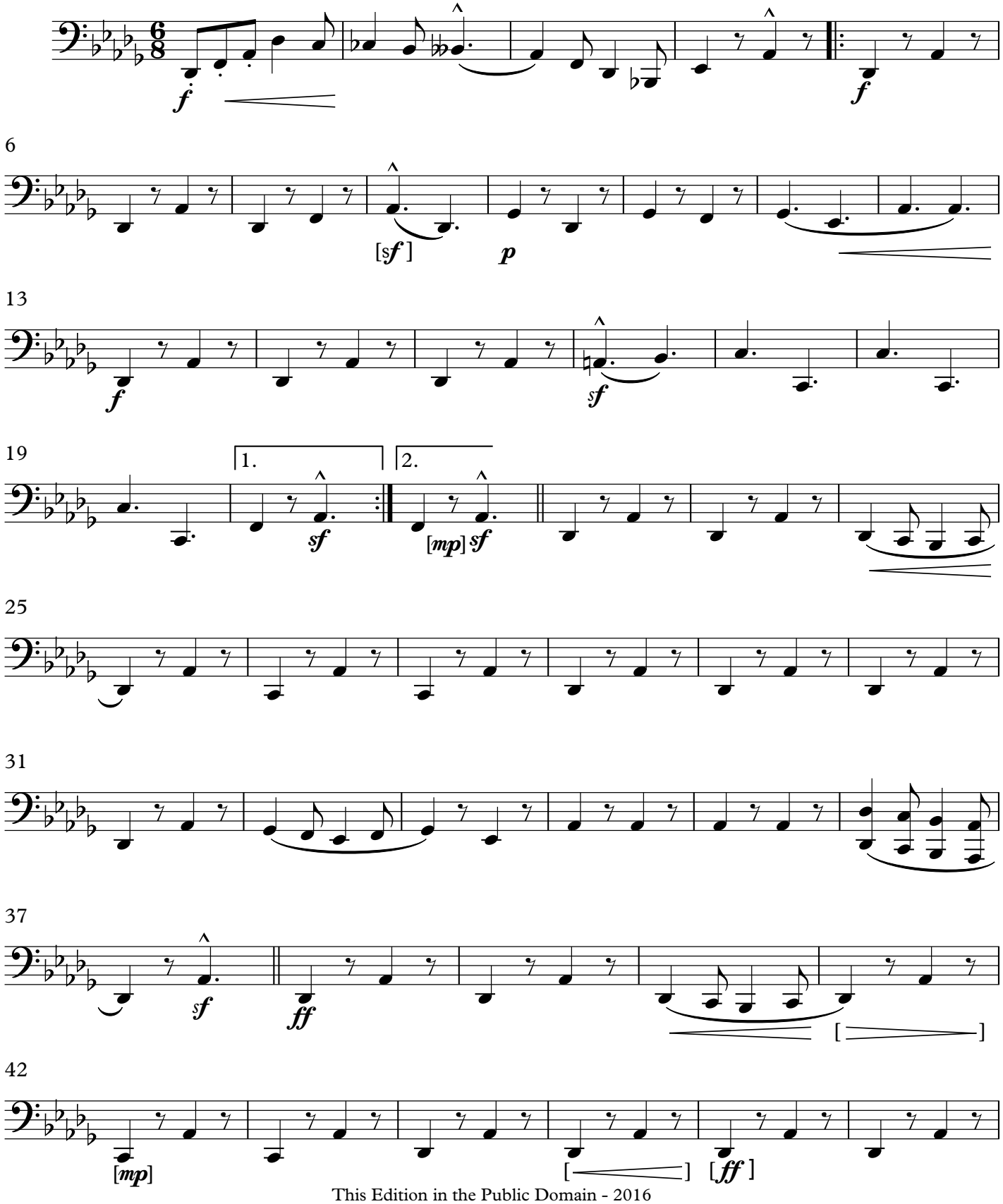
THE BRIDE ELECT

Tuba

(1897)

JOHN PHILIP SOUSA

March Tempo.



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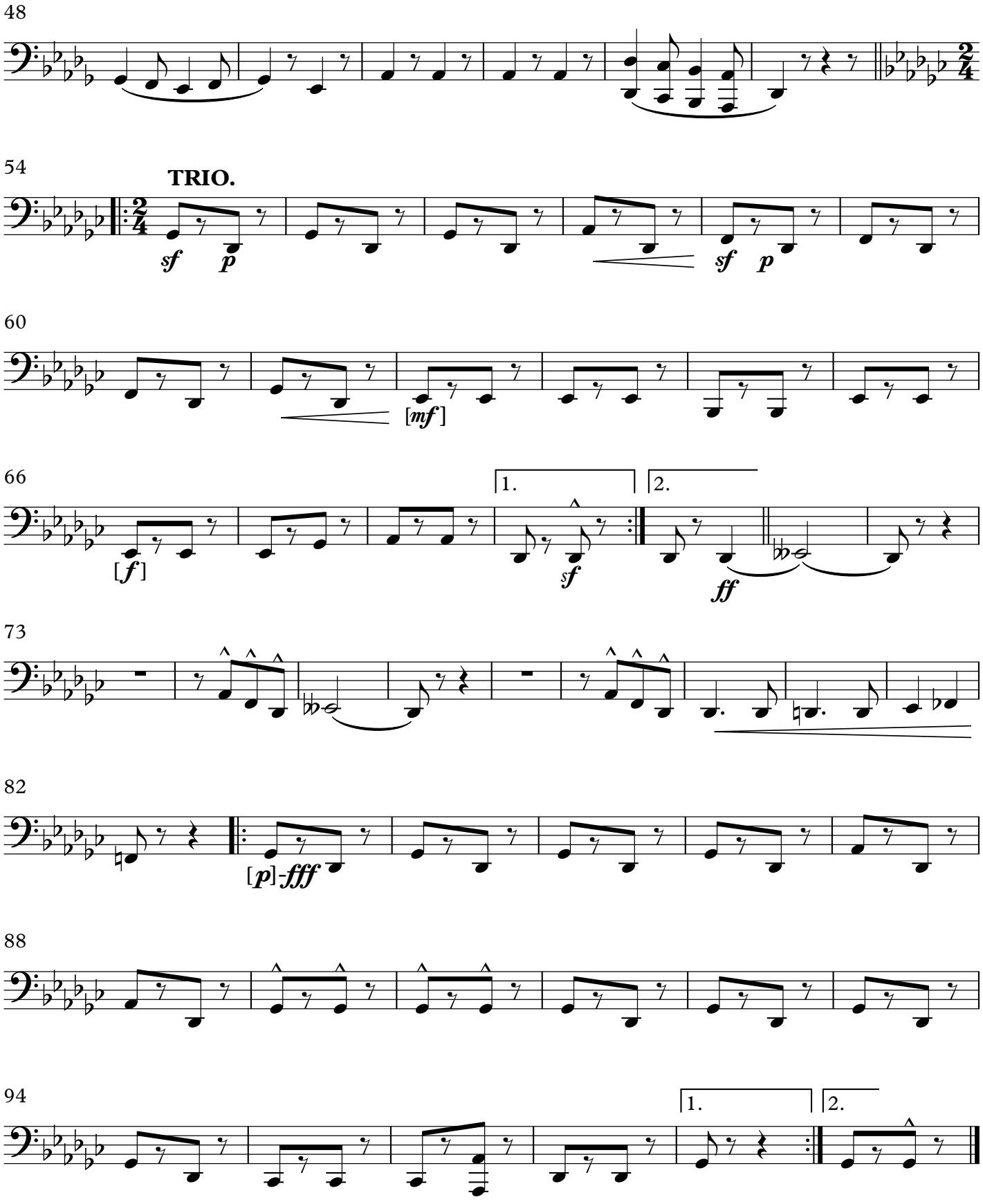

48
54
TRIO.
sf p
sf p
60
[mf]
66
1.
2.
[f]
sf
ff
73
82
[p]-fff
88
94
1.
2.

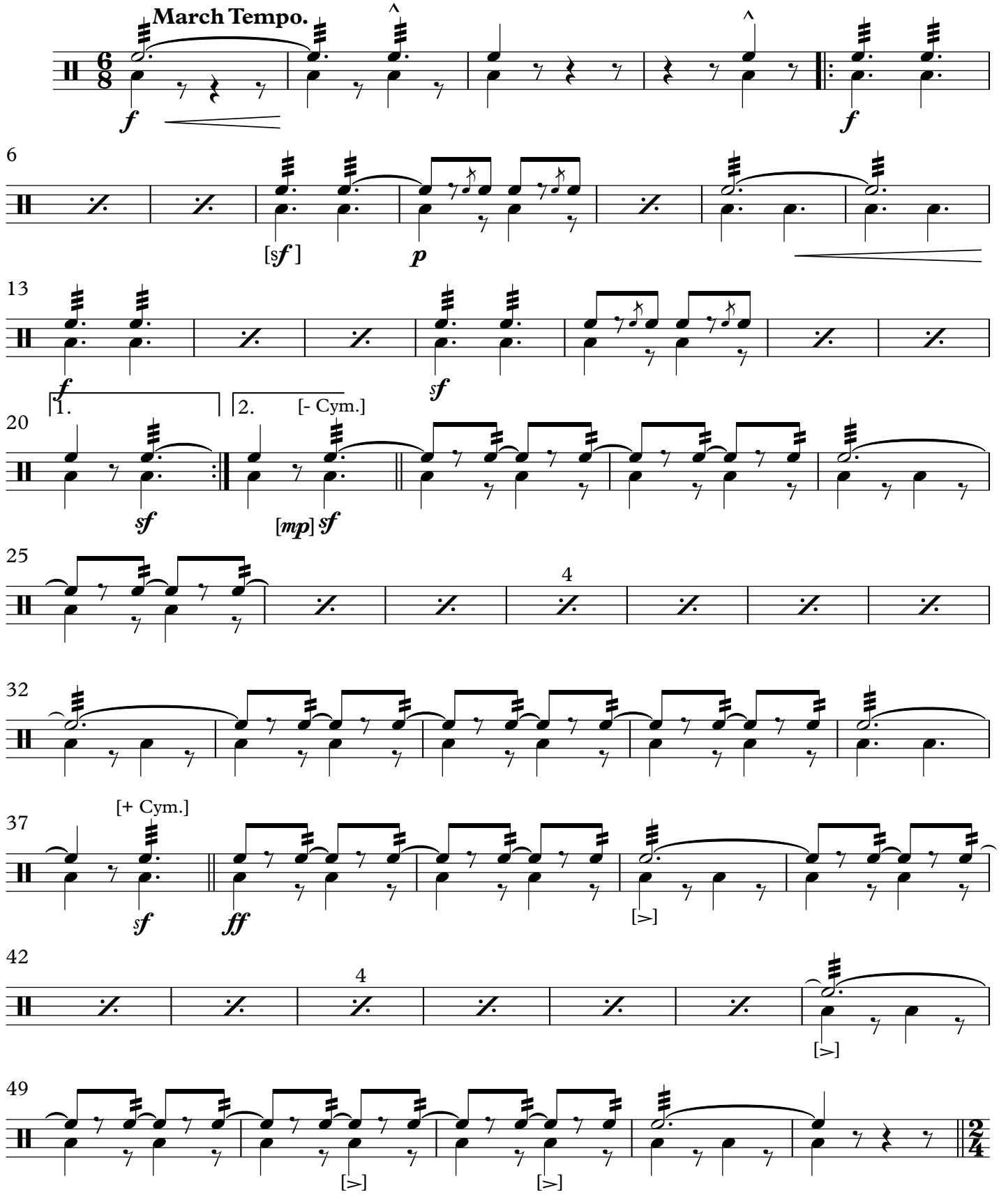
March

THE BRIDE ELECT

Drums

(1897)

JOHN PHILIP SOUSA



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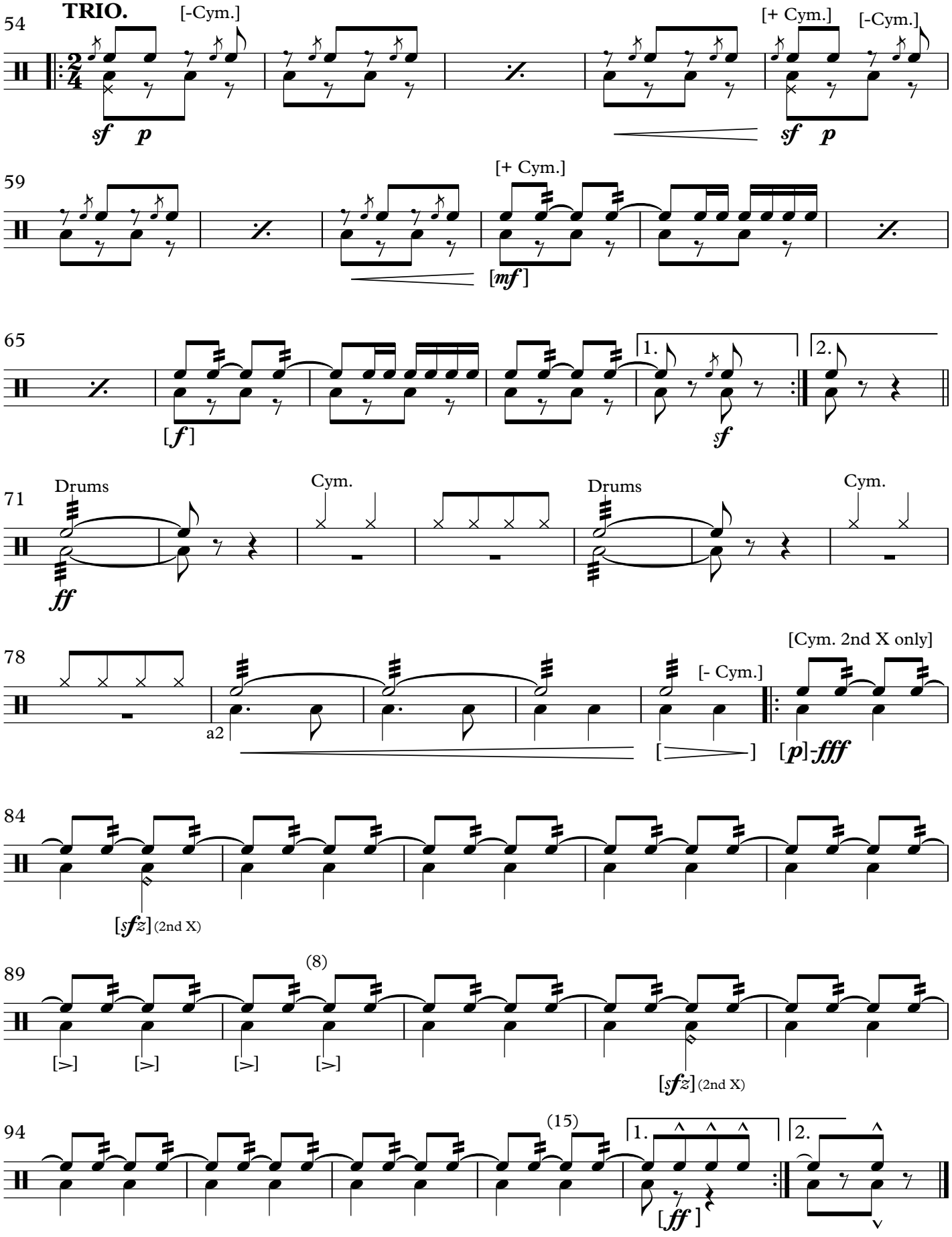

54
TRIO.
[-Cym.]
[+ Cym.]
[-Cym.]
sf p
sf p
59
[+ Cym.]
[mf]
65
[f]
1.
2.
sf
71
Drums
Cym.
Drums
Cym.
ff
78
[Cym. 2nd X only]
[- Cym.]
a2
[p]-fff
84
[sfz] (2nd X)
89
(8)
[>]
[>]
[>]
[>]
[sfz] (2nd X)
94
(15)
1.
2.
[ff]

(8)

March

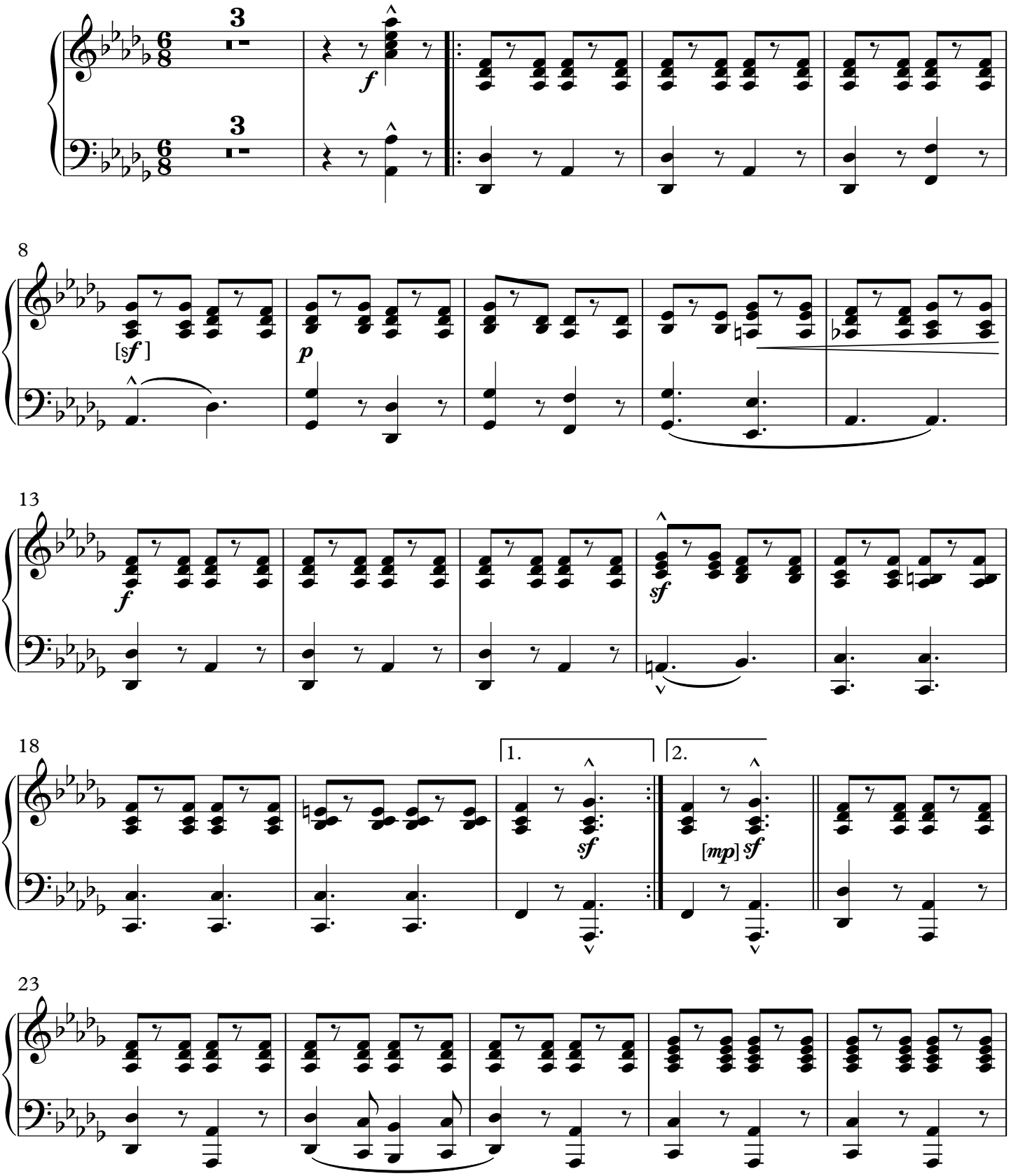
THE BRIDE ELECT

Harp
[Handwritten part
found in Encore Book]

(1897)

JOHN PHILIP SOUSA

March Tempo.



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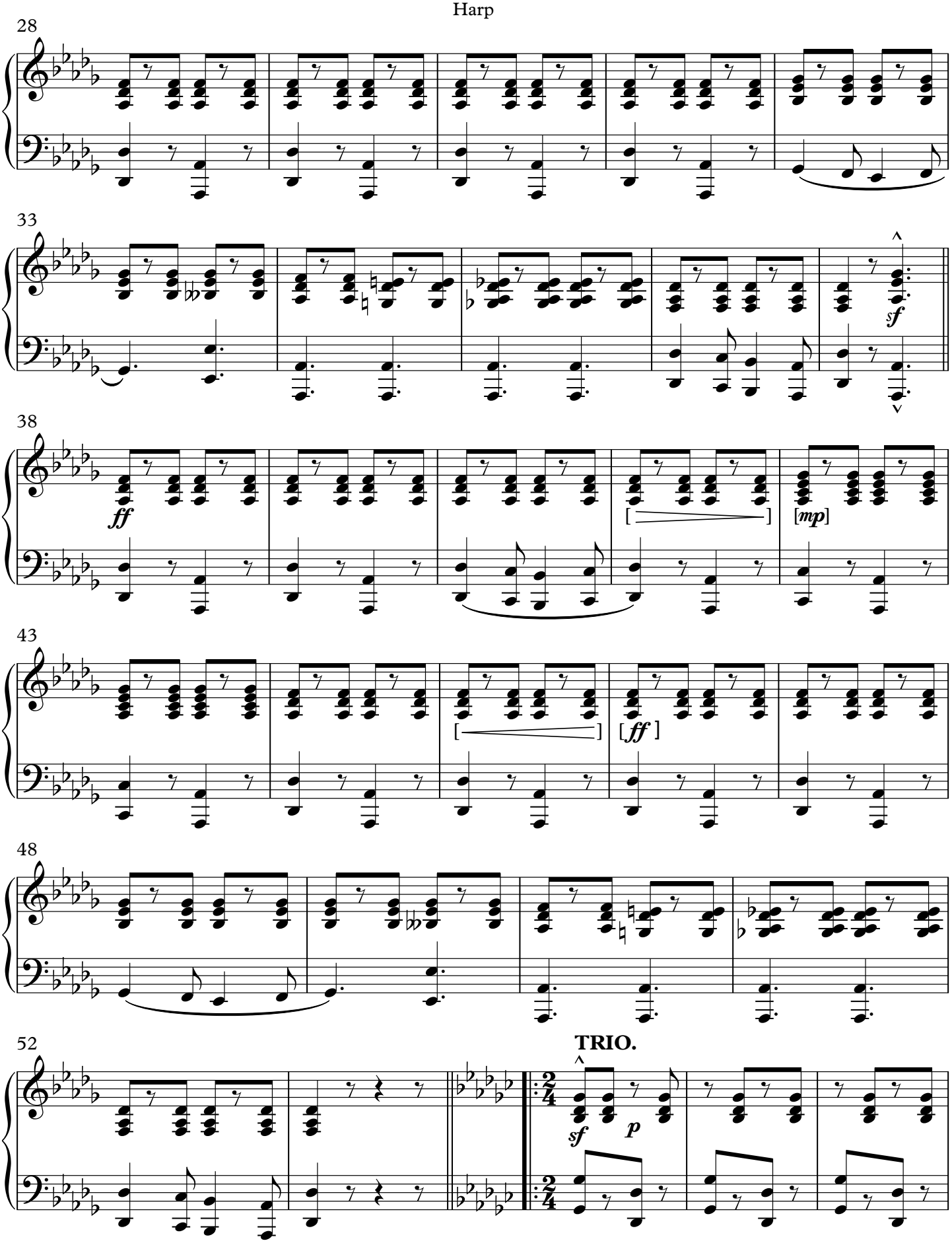
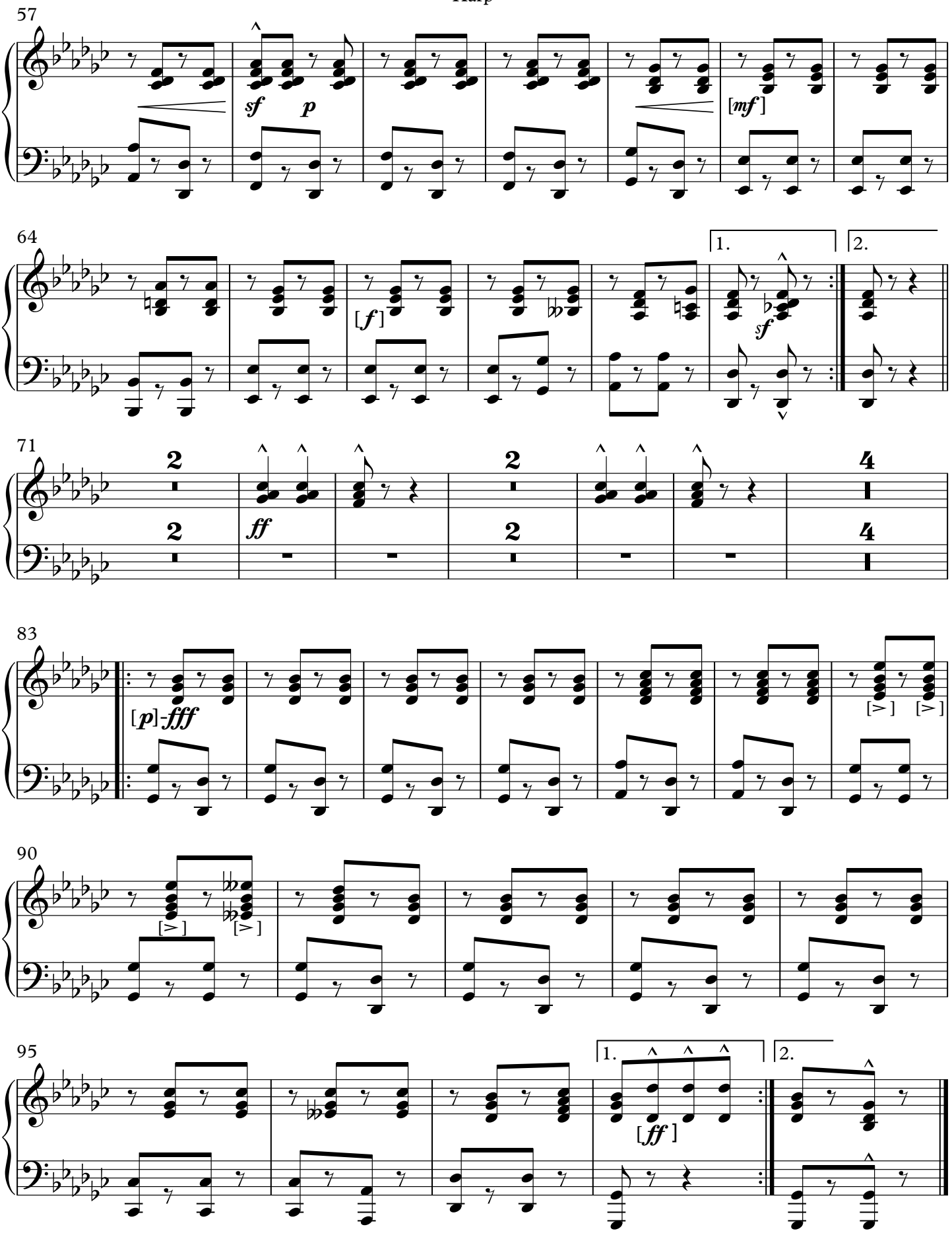

28
33
sf
38
ff
[mp]
43
[ff]
48
52
TRIO.
sf
p

THE BRIDE ELECT
Harp