



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.

# THE BRIDE ELECT

Full Score

JOHN PHILIP SOUSA

(1897)

March Tempo. 2 3 4 5 6 7 8 9 10

[- Picc.] [+ Picc.]

Flute/Piccolo *f* [*sf*] *p*

1st & 2nd Oboes *f* [*sf*] *p*

E♭ Clarinet *f* [*sf*] *p*

1st B♭ Clarinet *f* [*sf*] *p*

2nd & 3rd B♭ Clarinets *f* [*sf*] *p*

E♭ Alto Clarinet (optional) *f* [*sf*] *p*

B♭ Bass Clarinet *f* [*sf*] *p*

1st & 2nd Bassoons *f* [*sf*] *p*

E♭ Alto Saxophone *f* [*sf*] *p*

B♭ Tenor Saxophone *f* [*sf*] *p*

E♭ Baritone Saxophone *f* [*sf*] *p*

March Tempo.

E♭ Cornet (optional) *f* [*sf*] *p*

Solo B♭ Cornet *f* [*sf*] *p*

1st B♭ Cornet *f* [*sf*] *p*

2nd & 3rd B♭ Cornets *f* [*sf*] *p*

1st & 2nd F Horns *f* [*sf*] *p*

3rd & 4th F Horns *f* [*sf*] *p*

Baritone *f* [*sf*] *p*

1st & 2nd Trombones *f* [*sf*] *p*

Bass Trombone *f* [*sf*] *p*

Tuba *f* [*sf*] *p*

Drums *f* [*sf*] *p*

Harp  
[Handwritten part found in Encore Book] *f* [*sf*] *p*

THE BRIDE ELECT  
Full Score

11

12

13

14

15

16

17

18

19

20

Flt./Picc. *f sf*

1st & 2nd Obs. *f sf*

E♭ Clar. *f sf*

1st Clar. *f sf*

2nd & 3rd Clars. *f sf*

Alto Clar. *f sf*

Bass Clar. *f sf*

1st & 2nd Bsns. *f sf*

Alto Sax. *f sf*

Ten. Sax. *f sf*

Bari. Sax. *f sf*

E♭ Cor. *f sf*

Solo B♭ Cor. *f sf*

1st B♭ Cor. *f sf*

2nd & 3rd B♭ Cors. *f sf*

1st & 2nd Hrns. *f sf*

3rd & 4th Hrns. *f sf*

Bar. *f sf*

1st & 2nd Trbns. *f sf*

B. Trbn. *f sf*

Tuba *f sf*

Drums *f sf*

Harp *f sf*

THE BRIDE ELECT  
Full Score

21 22 23 24 25 26 27 28 29

Flt./Picc. [mp] *sf* 2. [-Picc.]

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

Eb Clar. [tacet] [mp] *sf*

1st Clar. [mp] *sf* [originally 8va]

2nd & 3rd Clars. [mp] *sf* [originally 8va]

Alto Clar. [mp] *sf*

Bass Clar. [mp] *sf*

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

Alto Sax. [mp] *sf*

Ten. Sax. [mp] *sf*

Bari. Sax. [mp] *sf*

Eb Cor. 2. [tacet] [mp] *sf*

Solo Bb Cor. [tacet] [mp] *sf*

1st Bb Cor. [tacet] [mp] *sf*

2nd & 3rd Bb Cors. [tacet] [mp] *sf*

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

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

Bar. [mp] *sf*

1st & 2nd Trbns. [tacet] [mp] *sf*

B. Trbn. [tacet] [mp] *sf*

Tuba [mp] *sf*

Drums [- Cym.] [mp] *sf*

Harp [mp] *sf*

THE BRIDE ELECT  
Full Score

30 31 32 33 34 35 36 37

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

1st & 2nd Obs. *f*

E♭ Clar. *f* [Play]

1st Clar. *f*

2nd & 3rd Clars. *f*

Alto Clar. *f*

Bass Clar. *f*

1st & 2nd Bsns. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

E♭ Cor. *f* [Play]

Solo B♭ Cor. *f* [Play]

1st B♭ Cor. *f* [Play]

2nd & 3rd B♭ Cors. *f* [Play]

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Bar. *f*

1st & 2nd Trbns. *f* [Play]

B. Trbn. *f* [Play]

Tuba *f*

Drums *f* [+ Cym.]

Harp *f*

THE BRIDE ELECT  
Full Score

38

39

40

41

42

43

44

45

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

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

E♭ Clar. *ff* [*mp*]

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

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

Alto Clar. *ff* [*mp*]

Bass Clar. *ff* [*mp*]

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

Alto Sax. *ff* [*mp*]

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

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

E♭ Cor. *ff* [*mp*]

Solo B♭ Cor. *ff* [*mp*]

1st B♭ Cor. *ff* [*mp*]

2nd & 3rd B♭ Cors. *ff* [*mp*]

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

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

Bar. *ff* [*mp*]

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

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

Tuba *ff* [*mp*]

Drums *ff* [*mp*]

Harp *ff* [*mp*]



THE BRIDE ELECT  
Full Score

46 47 48 49 50 51 52 53

Flt./Picc. [ff]

1st & 2nd Obs. [ff]

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]

Eb Cor. [ff]

Solo Bb Cor. [ff]

1st Bb Cor. [ff]

2nd & 3rd Bb Cors. [ff]

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Bar. [ff]

1st & 2nd Trbns. [ff]

B. Trbn. [ff]

Tuba [ff]

Drums

Harp [ff]

THE BRIDE ELECT  
Full Score

TRIO. 54 55 56 57 58 59 60 61

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: 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, and Harp. The score is divided into measures 54 through 61. The key signature is three flats (Bb, Eb, Ab) and the time signature is 2/4. Dynamic markings of *sf* (sforzando) and *p* (piano) are used throughout. The word "TRIO." is written above the first staff at measure 54 and below the Eb Cor. staff at measure 58. The Drums part includes performance instructions: [-Cym.] at measures 54-57, [+Cym.] at measure 58, and [-Cym.] at measures 59-61. The Harp part is written in a grand staff (treble and bass clefs).

THE BRIDE ELECT  
Full Score

62 63 64 65 66 67 68 69 70

Flt./Picc. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

1st & 2nd Obs. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

E♭ Clar. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

1st Clar. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

2nd & 3rd Clars. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Alto Clar. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Bass Clar. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

1st & 2nd Bsns. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Alto Sax. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Ten. Sax. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Bari. Sax. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

E♭ Cor. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Solo B♭ Cor. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

1st B♭ Cor. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

2nd & 3rd B♭ Cors. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

1st & 2nd Hrns. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

3rd & 4th Hrns. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Bar. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

1st & 2nd Trbns. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

B. Trbn. *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Tuba *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Drums *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

Harp *[mf]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]* *[f]*

THE BRIDE ELECT  
Full Score

71 72 73 74 75 76 77 78 79 80 81 82

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

1st & 2nd Obs. *ff*

E♭ Clar. [tacet]

1st Clar. [tacet]

2nd & 3rd Clars. [tacet]

Alto Clar. [tacet]

Bass Clar. [tacet]

1st & 2nd Bsns. [tacet]

Alto Sax. [tacet]

Ten. Sax. [tacet]

Bari. Sax. [tacet]

E♭ Cor. [tacet]

Solo B♭ Cor. [tacet]

1st B♭ Cor. [tacet]

2nd & 3rd B♭ Cors. [tacet]

1st & 2nd Hrns. [tacet]

3rd & 4th Hrns. [tacet]

Bar. [tacet]

1st & 2nd Trbns. [tacet]

B. Trbn. [tacet]

Tuba [tacet]

Drums *ff* Cym. [- Cym.]

Harp *ff*

THE BRIDE ELECT  
Full Score

83 84 85 86 87 88 89 90 91

[Picc. 2nd X only]

Flt./Picc. *[p:fff]*

1st & 2nd Obs. *[p:fff]*

[2nd X only]

E♭ Clar. *[p:fff]*

[1st X - lower notes]

1st Clar. *[p:fff]*

2nd & 3rd Clars. *[p:fff]*

Alto Clar. *[p:fff]*

Bass Clar. *[p:fff]*

1st & 2nd Bsns. *[p:fff]*

Alto Sax. *[p:fff]*

Ten. Sax. *[p:fff]*

Bari. Sax. *[p:fff]*

[2nd X only]

E♭ Cor. *[p:fff]*

[2nd X only]

Solo B♭ Cor. *[p:fff]*

[2nd X only]

1st B♭ Cor. *[p:fff]*

[2nd X only]

2nd & 3rd B♭ Cors. *[p:fff]*

1st & 2nd Hrns. *[p:fff]*

3rd & 4th Hrns. *[p:fff]*

Bar. *[p:fff]*

[2nd X only]

1st & 2nd Trbns. *[p:fff]*

[2nd X only]

B. Trbn. *[p:fff]*

Tuba *[p:fff]*

[Cym. 2nd X only]

Drums *[p:fff]*

[p:fff] [*sfz*] (2nd X)

Harp *[p:fff]*

THE BRIDE ELECT  
Full Score

92 93 94 95 96 97 98 99

Flt./Picc. [ff] 1. [+ Picc.] 2.

1st & 2nd Obs. [ff]

E♭ Clar. [Play] [ff]

1st Clar. [loco] [ff]

2nd & 3rd Clars. [1st X - lower notes] [loco] [ff]

Alto Clar. [ff]

Bass Clar. [ff]

1st & 2nd Bsns. [ff]

Alto Sax. [ff]

Ten. Sax. [ff]

Bari. Sax.

E♭ Cor. 1. [Play] [ff] 2.

Solo B♭ Cor. [Play] [ff]

1st B♭ Cor. [Play] [ff]

2nd & 3rd B♭ Cors. [Play] [ff]

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Bar. [ff]

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

B. Trbn. [Play] [ff]

Tuba

Drums (15) [sf] (2nd X) [ff]

Harp [ff]