

# The Bride-Elect

## MARCH.

Flute & Piccolo.

SOUSA.

382

*f* *sf* *p*

*f*

*f* *mp*

*f*

*sf* *p*

*sf* *p*

*ff*

*ff* *cresc.*

*fff* *Tutta forza.*

1 2

1 2

# The Bride-Elect

## MARCH.

Oboe.

SOUSA.

382 *ff* *f*

*p* *f*

*mp*

*f*

*sf* *p*

*sf* *p*

*ff*

*ff* *cresc.*

*Tutta forza.*  
*fff*

# The Bride-Elect

## MARCH.

Bassoon.

SOUSA.

382

*f*

*p*

*ff*

*mp*

*f*

*ff*

*ff*

*cresc.*

*Tutta forza.*

*fff*

# The Bride-Elect

## MARCH.

1<sup>st</sup> Clarinet in A.

SOUSA.

382

*f* *p* *f* *mp* *f* *f* *ff* *cresc.* *fff* *Tutta forza.* *martellato.*

# The Bride-Elect

## MARCH.

2<sup>d</sup> Clarinet in A.

SOUSA.

382 *f*

*p* *f*

*f* *mp*

*f*

1 2

*tr* *f*

1 2

*tr* *ff* *cresc.*

*Tutta forza.* *fff*

1 2

# The Bride-Elect

## MARCH.

1<sup>st</sup> Cornet in A.

SOUSA.

382

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

# The Bride-Elect

## MARCH.

2<sup>d</sup> Cornet in A.

SOUSA.

382 *f*

*p* *f*

*f* *mp*

*f*

*sf* *sf*

*sf*

*f* *cresc.*

*Tutta forza.* *fff*





# The Bride-Elect

## MARCH.

Trombone.

SOUSA.

382

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

# The Bride-Elect

## MARCH.

Drums.

SOUSA.

382

*f* *f* *f* *p*

*f* *sf*

*ff* *mp* *f*

*sf*

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

1 2 S. Dr. Cym. S. Dr. Cym.

1 2 S. Dr. B. Dr. *Tutta forza.* B. Dr.

*cresc.* *fff*

1 2 *fs*

The John Church Company

# The Bride-Elect

## MARCH.

1st Violin.

JOHN PHILIP SOUSA.

382

*f*

*p*

*ff*

*f*

*mp*

*f*

*sf p*

*sf p*

*divisi.*

*ff*

*ff*

*ff*

*tr*

*Pic.*

*tr*

*Pic.*

*cresc.*

*fff Tutta forza divisi.*

*martellato.*

1 2

1 2

1 2

1 2

# The Bride-Elect

## MARCH.

2<sup>d</sup> Violin.

SOUSA.

382

*f* *p* *ff* *f* *mp* *f* *ff* *sf* *p* *sf* *p* *ff* *fff*

Oboe.

*tr* *ff* *fff*

*Tutta forza.*

# The Bride-Elect

## MARCH.

Viola.

SOUSA.

382

*f* *f*

*p*

*f*

*f* *mp*

*f*

1 2

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

1 2

*f*

Horns.

*tr* *ff* *ff* *ff* *cresc.*

*Tutta forza.* *fff*

1 2



# The Bride-Elect

## MARCH.

Bass.

SOUSA.

382

*f*

*f*

*f*

*mp*

1 2

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

1 2

*ff* *ff* *ff* *cresc.*

*Tutta forza.*

*fff*

1 2

Detailed description: This is a musical score for the Bass part of 'The Bride-Elect' march. It begins at measure 382. The key signature has two sharps (F# and C#), and the time signature is 6/8. The score consists of ten staves of music. The first staff starts with a dynamic marking of *f* and includes a slur over several notes. The second staff continues with *f* dynamics. The third staff features a dynamic change to *mp* and includes a slur. The fourth staff has first and second endings marked with '1' and '2'. The fifth staff has dynamic markings of *sf* and *p*. The sixth staff also has first and second endings. The seventh staff includes dynamic markings of *ff*, *ff*, *ff*, and *cresc.*, along with accents and slurs. The eighth staff is marked *Tutta forza.* and *fff*. The ninth and tenth staves conclude the piece with first and second endings.

# The Bride-Elect

## MARCH.

Piano.

SOUSA.

382

*f*

*p*

*ff*

*mp*

*f*

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a dynamic marking of *f* (forte). The first system includes a measure number of 382. The second system features a dynamic marking of *p* (piano). The third system includes a dynamic marking of *ff* (fortissimo). The fourth system includes a dynamic marking of *mp* (mezzo-piano). The fifth system includes a dynamic marking of *f* (forte). The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as accents and slurs.



1. 2. *sf* *p*

First system of a piano score. It features two staves (treble and bass clef) with a key signature of one sharp (F#). The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some chords. A first ending bracket is shown above the first two measures, and a second ending bracket is shown above the next two measures. Dynamics include *sf* (sforzando) and *p* (piano).

*sf* *p*

Second system of the piano score, continuing the rhythmic patterns from the first system. Dynamics include *sf* and *p*.

1. 2. *f* *tr* *tr* *tr* *tr*

Third system of the piano score. It includes first and second ending brackets. The music features trills (*tr*) and a fortissimo (*f*) dynamic.

*tr* *tr* *cresc.*

Fourth system of the piano score, featuring trills (*tr*) and a crescendo (*cresc.*) dynamic.

*fff* *Tutta forza.*

Fifth system of the piano score, marked with fortississimo (*fff*) and the instruction *Tutta forza.* The music continues with rhythmic patterns.

1. 2.

Sixth system of the piano score, concluding the piece with first and second ending brackets.