

1893
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The Bride-Elect March.

By JOHN PHILIP SOUSA.

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BANJO DUET 50.
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THE JOHN CHURCH COMPANY.

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CINCINNATI, NEW YORK, CHICAGO, LEIPSIC.

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The Bride-Elect.

Guitar Solo.

MARCH.

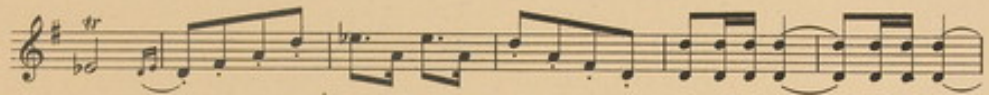
JOHN PHILIP SOUSA.

The musical score is written for guitar solo in 2/4 time, featuring a key signature of two sharps (D major). It consists of eight staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff includes dynamic markings of *ff* (fortissimo), *p* (piano), and *f*. The third staff has a *f* marking. The fourth staff features a *ff* marking. The fifth staff starts with a *p* marking and includes a bracketed section labeled "10th B." with a *p* dynamic. The sixth staff has a *ff* marking and a bracketed section labeled "12th B." with a *p* dynamic. The seventh staff contains first and second endings, marked "1." and "2." respectively. The eighth staff concludes the piece with a final melodic line.

12578-2 G S

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Guitar Solo.



The Bride-Elect.

Guitar Acc.

MARCH.

JOHN PHILIP SOUSA.

The musical score is written for guitar accompaniment and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The first staff contains the introductory melody, marked with a forte (f) dynamic. The second staff continues the melody with dynamic markings of forte (f) and piano (p). The third and fourth staves feature a rhythmic accompaniment pattern of chords, with the fourth staff including first and second endings. The fifth staff begins with a double bar line and a forte (ff) dynamic marking. The sixth and seventh staves continue the accompaniment. The eighth staff concludes the piece with a double bar line and a first ending. The score is printed in black ink on aged, yellowed paper.

12578-2 G A

The John Church Company

Guitar Acc.

The musical score is written for guitar accompaniment in a single system with eight staves. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) at the beginning of the second staff, *cresc. molto.* (crescendo molto) above the third staff, and *tutta forza.* (tutta forza) above the fourth staff, which is preceded by *ff* (fortissimo). The score concludes with a double bar line at the end of the eighth staff.

12575-2 G A

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