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Creating a Modern Performance Edition of Sousa Operetta
Lisa Keeney

Abstract

While composer John Philip Sousa is widely known for his marches, his operettas are relatively unknown and unperformed. This is due to a lack of published editions of these operettas. The goal of this project was to input hand-written scores of an operetta by Sousa into notational software to be published and performed. The original manuscripts are not currently performable, as they are inconsistent, difficult to read, and only available as copies from the archives by request. The score “Selections from The Bride Elect,” an arrangement for wind band by Sousa of numbers from his operetta, was input and edited into a new performance edition. By creating notation that is edited, easy to read, and readily available, a modern performance of the operetta is possible. This process required editing to unify inconsistencies throughout the parts and alignment of the manuscript score with a published reduction of the operetta in order to ensure a performance as close to the original score as possible.

Introduction

Nearly every musician in the United States has heard of John Philip Sousa and his marches. His patriotism is legendary, his marches are iconic to the American tradition, and his touring band left a legacy of unprecedented entertainment success at the turn of the twentieth century. In addition, the sheer compositional output of nearly one hundred forty marches and over one hundred additional works, including fifteen operettas, catapulted the quintessential bandmaster into American musical and cultural history (Bierley, “Sousa”).

Sousa’s works enjoy a significant amount of play by students, amateurs, and professionals alike. However, these performances are often limited to his marches alone. This is not wholly unexpected, as his nickname the March King would suggest the continued performance of his marches.
It was my intention to further delve into the other musical genre, often forgotten, to which Sousa also dedicated much effort: the operetta. Sousa’s experiences in theatre played a large role in the foundations of his career, possibly directly influencing the phenomenal success of his band. Even while working as a bandleader, Sousa continued to compose music for stage productions for nearly forty years. Clearly, the operetta genre held a place of significance to the March King; however, this connection is often forgotten. Modern performances of Sousa’s operettas are very rare, as only one complete publication for a full production exists. Therefore, I sought to produce a new modern performance edition of one of Sousa’s operettas, which was unavailable to perform in its original state.

**Operettas**

Sousa’s strong connection to theatre productions was in place before he began his career as a bandleader. Prior to his appointment with the Marine Band, he was highly involved in musical productions in Washington, D.C. and Philadelphia, in theatres such as Ford’s Opera House and Kernan’s Theatre Comique (Brion 3). During the 1870s, he was a member of pit orchestras as a violinist, conductor, arranger, and composer with theatre companies. Sousa’s collaboration with these theatrical companies, especially his conducting experiences and orchestrations, established Sousa’s strengths as an innovator in the composition, production, and appeal of music performances, which would serve him for the remainder of his career (Bierley, *American* 39-42; Warfield 296-297).

Sousa composed fifteen completed operettas, and materials for additional productions also exist. The number of operettas and sketches within the large range between one of his earliest operetta scores, *Katherine* (1879), and latest, *The Irish*
*Dragoon* (1915), demonstrate that Sousa continued to compose works for the stage consistently throughout his entire compositional and band-leading career. Within these known created works, some scores have since been lost, and other remaining materials are either unfinished or have never been performed (Bierley, “Sousa”).

At the time of the premieres, many of the operettas that were performed were well received by audiences, and some of his works were highly successful. After his first mildly successful production of *Desiree* in 1884, several stage works were composed and premiered throughout the 1880s, during the time of Sousa’s service with the Marine Band. The 1890s saw the output of his most successful stage productions, including *El Capitan* (1895), *The Charlatan* (1898), and *Chris and the Wonderful Lamp* (1899) (Warfield 297).

*El Capitan*, composed in 1895 with the libretto by Charles Klein, is the one Sousa operetta that is still known today, as it was his largest success. The four-year run throughout the country secured this operetta as one of the most significant stage productions of its time (Bierley, *Works* 19). While the composition of operettas began to slow with the increase of performances and tours of his own band, formed in 1892, Sousa continued to write and arrange stage productions (Brion 3).

Though Sousa’s stage career is generally unknown, its influence on his band career is highly evident. Warfield states that “The conductor felt equally at home on the bandstand and in the theater…Sousa saw the band-stand itself as an extension of the stage” (297). This can be seen in the theatrical descriptions of his band’s concerts, often noted for their singularity and public appeal (Bierley, *American* 137-139). These concerts contained programming of both classical and popular works, maintaining Sousa’s goal to
“educate and entertain” the audience (Danner 9). Also traced to his theatrical roots was the visual appeal of his bands and superior marketing, described as “dash and vitality,” which drew in audiences (Warfield 306).

Sousa Operetta Now

The phenomenal success of Sousa’s Band is quite well known and well deserved, led by a prolific composer and iconic leader who has taken his place in music history. However, despite the production influences of his success from the theatre, his operettas and stage works still largely remain in obscurity. For a nationally recognized composer and American icon, it is fascinating to see that such large works are unnoticed and unperformed with the passing of a century (Bierley, American 5; Brion 4).

One reason for this unknown genre of the famous March King, perhaps, is the simple lack of fully published performable editions of Sousa’s operettas. Like many of his other operettas, the piano reduction score to El Capitan was published at the time of its production; however, this work is the only operetta by Sousa which also has the complete set of parts for the accompanying ensemble published. These parts are available for modern performances of the full production of El Capitan. The only issue with this set is that a fully orchestrated score is not available; a conductor would need to utilize the piano reduction. With a complete set of published parts available, El Capitan has had occasional modern performances and revivals throughout the past century (Bierley, Works 19).

Sousa created marches based on his own operettas, including El Capitan, The Bride Elect (1897), and The Free Lance (1906), also published at the time of the corresponding stage productions. These marches have enjoyed success and are still
performed today. While the marches allow melodies from Sousa’s operettas to be heard, the majority of the original material remains unperformed (Bierley, “Sousa”).

The Project

In order to give a full performance of an operetta besides *El Capitan*, a new edition of the accompanying ensemble parts would need to be created. This could be accomplished by utilizing the hand-written materials and sketches, including individual parts to some of Sousa’s operettas, that are part of the collection of the Sousa Archives. These hand-written materials could then be transcribed and edited into a performable edition, combinable with the published piano score for a full production.

Archives

The Sousa Archives and the Center for American Music (SACAM) is housed within the University of Illinois in Urbana-Champaign. Sousa had a long lasting friendship and collaboration history with the first director of bands of the university, Albert Austin Harding. In 1929, Sousa composed *The University of Illinois March* for what he considered to be the best college band program in the world (Bierley, *Works* 91; Danner 10). After his death in 1932, a significant portion of Sousa’s library, nearly four thousand selections of music, was given to the university. Other materials such as concert programs, photographs, and correspondences are also included in the historic collection of the SACAM (Bierley, *American* 198; Danner 14).

Manuscript scores, parts, and sketches of Sousa’s original works and arrangements are within the archived library. While this collection most notably contains the parts to *The Stars and Stripes Forever* (1897), it also includes material for many of
Sousa’s operettas. His most successful operetta score, *El Capitan*, is housed within the SACAM, in addition to materials for several other productions such as *Katherine* and *The Bride Elect* (Danner 14).

**The Bride Elect**

The manuscript material from the Archives that was selected to be made into a modern edition was from Sousa’s operetta *The Bride Elect*, first premiered in 1897. This operetta is the only completed production entirely of Sousa’s creation, including the libretto (Bierley, *Works* 17). Written so shortly after his most successful production, *The Bride Elect* was completely overshadowed by *El Capitan*. This may also be because of the weaknesses of Sousa’s own libretto compared to that of its predecessor, written by Charles Klein (Brion 6). Despite its disappointing run on the stage, *The Bride Elect* is among the operettas that Sousa arranged as a march and performed with his band. *The Bride Elect* saw a revival in 1923, with two newly added songs and a ballet based on the suite *People Who Live in Glass Houses* (1909) (Bierley, *Works* 17; Brion 6).

*The Bride Elect*, like Sousa’s other operettas, maintains an unrealistic plot and high sense of morality within a light comedy (Bierley, *Works* 13-14). The story takes place in the fictitious kingdom of Capri, ruled by widow queen Bianca. Bianca’s daughter Minutezza is to be married to the king of Timberio, Papagallo, before she reaches age eighteen due to a treaty between the two kingdoms. Minutezza, however, is in love with Papagallo’s nephew, Guido. Minutezza enlists the aid of a band of robbers, led by La Pastorella, to kidnap Papagallo and keep him hidden past her eighteenth birthday in order to nullify her obligation to marry him. La Pastorella, in dealing out her future through cards, finds that she is destined to marry a king, and believes that she will now marry...
Papagallo. After Bianca recovers the entire party, it is discovered that during his absence, Papagallo is no longer king of Timberio, and his kingdom has since named his nephew as the new monarch. La Pastorella no longer is interested in marrying Papagallo, since she is destined to marry a king, and Minutezza marries Guido, in accordance with the original treaty.

The most memorable numbers from this operetta are those which appear in The Bride Elect March: “Before the Moor was Master of the Hills of Old Iberia,” the first solo aria of the character La Pastorella, and the march “Unchain the Dogs of War.” During his tours, Sousa also had soprano soloists perform the arias “Here’s a Pack,” “The Snow Baby,” and “Love, Light of My Heart” (Bierley, Works 17). Also memorable, though not in the first production of the operetta, is the ballet music of People Who Live in Glass Houses; this suite is still performed today. The Bride Elect as a complete operetta, however, has not seen a stage performance since 1923, and subsequently, complete parts for a full production are no longer available.

**Materials**

“Selections from The Bride Elect”

I received a complete manuscript score and set of parts for “Selections from The Bride Elect,” an arrangement by Sousa for a wind band of certain numbers from his own operetta without chorus. It is unknown when Sousa created this arrangement or for what purpose; however, it is my belief that it was used to showcase the music of Sousa’s operetta by his touring band beyond the significantly shorter arrangement of The Bride Elect March.
This arrangement contains nine numbers from *The Bride Elect*, including the chorus opening, large chorus numbers, numbers accompanying pivotal plot changes in the production, and the finale. To supplement the absence of vocal soloists from the original operetta, Sousa accommodated this in his arrangement through select solo instruments. For example, in the operetta, the number “Before the Moor was Master of the Hills of Old Iberia,” the character La Pastorella sings a recitative solo, which is covered in the arrangement by the solo cornet.

None of these arranged numbers are longer than five minutes; most of them are two to three minutes in length. Any numbers of the arrangement that are taken from an extended scene in the operetta only use part of the music from that scene. In addition, as the arrangement was created for separate performance by wind band without the use of a chorus, Sousa removed nearly all repeats of similar musical material that takes place in the operetta with new text sung by the chorus. Therefore, “Selections from *The Bride Elect*” would in total be about half an hour long, giving audiences an abridged performance of music from the full operetta, which was likely no longer in production at the time of Sousa’s arrangement.

Even though the original operetta was written with orchestra, it maintains Sousa’s typical style and compositional techniques, commonly associated with his marches. This kind of march style in an operetta is amplified in the arrangement with the use of wind band, and therefore has a texture and sound similar to most of his marches.

**Published Operetta Reduction**

Also used for this project was the piano reduction of the entire original operetta, published at the time of the premiere (1897), now found in the public domain. This
printed score includes the complete vocal parts with piano accompaniment. There is no published score of *The Bride Elect* with a complete set of parts for an accompanying instrumental ensemble.

To correctly identify the operetta material that is featured in the arrangement Sousa created, I needed to search through the piano reduction and identify the corresponding musical material, as the arrangement movements are not titled. To do this, I began by cataloguing all the numbers of the operetta reduction, identifying title of the scene, key signature, time signature, tempo marking, and any other stylistic indications. For the larger numbers of the operetta, such as the opening scene, which covers nearly 50 pages of the score, I used subcategories, such as 1A and 1D, as indicated by the composer in the table of contents. These subcategories mark changing musical or plot material within the larger scenes.

After cataloguing this material, it was fairly easy to connect the movements of the arrangement to the corresponding number of the original operetta. Some of the movements of the arrangement are pitched in different keys than the operetta, but the indicators of tempo and style, as well as the basic musical material, remained consistent between the two scores.
The movements of the wind band arrangement and the corresponding numbers of the original operetta are as follows:

<table>
<thead>
<tr>
<th>&quot;Selections from The Bride Elect&quot; movement</th>
<th>The Bride Elect operetta number, page of score, and title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.................................................</td>
<td>1A (16): &quot;If Ninety-nine Percent the Papers Print&quot;</td>
</tr>
<tr>
<td>2.................................................</td>
<td>1D (47): &quot;Come Cavalier&quot;</td>
</tr>
<tr>
<td>3.................................................</td>
<td>3 (77): &quot;Should You Marry Ma&quot;</td>
</tr>
<tr>
<td>4.................................................</td>
<td>5 (86): &quot;Before the Moor was Master of the Hills of Old Iberia&quot;</td>
</tr>
<tr>
<td>5.................................................</td>
<td>7C (129): &quot;We are Called the Props of the Law&quot;</td>
</tr>
<tr>
<td>6.................................................</td>
<td>9 (143): &quot;Here's a Pack&quot;</td>
</tr>
<tr>
<td>7.................................................</td>
<td>16 (242): &quot;The Goat&quot;</td>
</tr>
<tr>
<td>8.................................................</td>
<td>12D (184): &quot;An Act to Purify our Band&quot;</td>
</tr>
<tr>
<td>9.................................................</td>
<td>17 (247): &quot;The God of Love Presides&quot;</td>
</tr>
</tbody>
</table>

The Bride Elect March

The Bride Elect March, published in 1897 and now available in the public domain, also uses musical material from the original operetta. This march, like the arrangement, is scored for wind band, but only utilizes music from two numbers of the operetta: the aria “Before the Moor was Master of the Hills of Old Iberia” and the number “Unchain the Dogs of War.” While “Unchain the Dogs of War,” the closing march of Act II, is identified by Bierley as the number included in The Bride Elect March, it contains the same melody and identical material, aside from chorus text, as the finale “The God of Love Presides” (Works 44). As this same music is used in Sousa’s wind band arrangement as the final movement, I associated it with the finale of the operetta. Despite its limited use within this march, a complete set of published parts is available to reference Sousa’s compositional intent of this material of The Bride Elect for wind band orchestration.
Goals of Project

The goal of this project was to input the hand-written musical scores of the March King into notational software to be published and performed. The manuscripts are essentially not performable in their original state, as they are inconsistent, difficult to read, and only available as copies from the archives by request. The creation of a clear and edited score and set of parts was therefore the desired product result. By providing music notation that is consistent and easy to read, a performance is made not only possible, but also significantly easier for players and conductors compared to the manuscript.

As the ultimate goal of this project was to create a performance edition of an entire Sousa operetta with chorus and accompanying ensemble, rather than only the arrangement for wind band, further editing was needed to make the new score as much like the original operetta score as possible. This required the changing of keys, additions of repeats and verses, and accommodations for the chorus and characters of the operetta in the wind parts, now acting as an accompaniment rather than the featured ensemble. All such changes to the arrangement score were made to match the piano reduction score.

It was also my goal to maintain as much material of Sousa’s original compositions as possible during the editing process. Interpretive decisions to unify certain stylistic inconsistencies throughout the manuscript parts took place, as well as aligning the arrangement score with the piano reduction. These decisions were guided by the piano reduction of The Bride Elect, which was published during Sousa’s lifetime, and also based on the characteristic compositional style seen in his other works.
Edits

Editing the Arrangement

The first step in creating the new edition of “Selections from The Bride Elect” arrangement was to compile the score. In the manuscript score, Sousa includes all the parts that make up a modern wind band. However, also included are instruments that are typically not used in a modern ensemble, such as flugelhorn, bass saxophone, and alto clarinet. In addition, there are manuscript parts available for sarrusophone and baritone saxophone, instruments not in the score. The manuscript baritone saxophone part is not in Sousa’s hand, but doubles the bass saxophone, and therefore substitutes for the bass part in the edited score. The sarrusophone, as it is not in the main manuscript score, is not included. After analyzing the score and parts of the manuscript, it was determined that the musical material seen in the flugelhorn and alto clarinet are completely covered in other like instruments, and are therefore not included in the edited score.

Another edition that was made to the score was within the horn parts. While Sousa includes a typical four-part horn section, the first three movements of the arrangement are written for horns in E-flat. These were simply changed to horns in F, as seen in the remaining six movements of the arrangement of the manuscript score. This change, while accommodating a typical wind band pitch setting for horns, also eliminates the difficulty of transposing E-flat parts in the orchestral keys of the original operetta, such as concert A in the first movement.

With the orchestration of the score for the new edition determined, the process of inputting the selected score and parts began. In general, digitally inputting these parts was simple since the notes and rhythms are fairly clear in the manuscript; very few
Inconsistencies occur. Occasional small errors, like the number of repeated measures is incorrect or a note that is marked as a G in one part is marked as an E in another, were easily identified and fixed by referring to the main manuscript score or another similar part. Therefore, the basic material was fairly easy to notate; the editing process of stylistic characteristics of this material, however, was not so simple.

The goal of maintaining Sousa’s compositional intent within this new edition was attempted during the editing of stylistic indications within the score and parts. While the notes and rhythms were easily identified in the manuscript, further directions are often inconsistent from the parts to the score, part to part, and the arrangement score to the piano reduction score. The two most inconsistent stylistic markings present are that of dynamics and articulation.

Dynamics, as typically seen in Sousa’s other compositions, usually appear at either the forte or piano level, and are indicated sparsely throughout the score. These decisions by the composer were usually left as they appear in both the manuscript and piano reduction. Any changes that I made were done in order to increase musical interest or to maintain a contextual line of growth or decay in volume. For example, in the operetta number “An Act to Purify Our Band,” (movement VIII of the arrangement) the final coda, played by only the accompaniment, is marked at a pianissimo dynamic after a repeated section with the chorus, first piano then forte, of similar material. The arrangement itself does not have a coda after the repeated section, but is instructed to play with a piano, and then forte, dynamic. While the arrangement demonstrates intent of dynamic growth, as does the operetta reduction until the pianissimo appears in the coda, it was decided to mark the coda dynamic as fortissimo, continuing the dynamic growth
seen in the arrangement. Further research was done to make this decision as well. The piano reduction was searched for other numbers that ended quietly in a similar format as displayed in this particular number. In addition, other scores of Sousa’s compositions and modern editions were compared to see if any of his works ended at a piano dynamic. Neither the piano reduction nor other scores provided enough convincing evidence to leave the indicated pianissimo dynamic in the coda for this particular edition.

The piano reduction was mainly used as a reference for the process of unification, as it was published at the time of the operetta premiere, and therefore is the most direct link to the composer’s intent. However, in regard to articulations, the reduction of the accompaniment often differs from what is indicated for the chorus. This inconsistency within the reduction was problematic because the wind band arrangement, composed with the members of the ensemble covering both the roles of the chorus and the accompaniment, also had inconsistency of articulation between those two roles. This made it difficult to decide which articulations to include in the new edition if the goal was to have a clear accompanying ensemble score, while maintaining as much of Sousa’s compositional intent as possible.

*The Bride Elect March*, published during Sousa’s lifetime, was also used as a reference. The march was most useful for the ninth movement, the finale of the operetta, for identifying and unifying articulations, which the arrangement and piano reduction lacked in consistency. By using this score, what was present in the piano and arrangement scores, and by referencing other publications and editions of Sousa’s works, I made guided editing decisions based on unifying musical interest and playable practicality. Generally, this means that if any articulation occurs in the chorus of the piano reduction,
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or the acting chorus of instruments of the arrangement, any doubling part also has that articulation in the new edition. This also gives more explicit notation in the accompanying parts, allowing the chorus and accompanying ensemble to have clear, unified stylistic articulations.

Alignment to the Operetta Score

The operetta was clearly composed with an orchestral accompaniment as indicated by the keys used; however, with the set of parts available in Sousa’s hand, the decision was made to create the performance edition with a wind band, then arranged to be as like the original orchestral-based score as possible. This required three main changes in the arrangement score: key signature, amount of repeated material, and the presence of solo lines.

The most dramatic change, that of key signatures, affected five of the nine movements of the arrangement. This simply required the transposition of these five movements, four of which were by a half step, the last by a whole step. While most of these newly transposed parts are not in “band-friendly” keys, now full of sharps for the instruments pitched in flat keys, performance is still possible by an accomplished ensemble. The ranges of the instruments were also checked, and very few changes needed to be made with the transposition, as the transposition was by only a whole or half step. One change that was made was to substitute the bass clarinet for some of the baritone saxophone parts in movement VIII. The transposed baritone saxophone part had several written B3s marked at a piano dynamic, which would be extremely difficult to play. These were supplemented by the bass clarinet, which previously had rests, and the
baritone saxophone part was changed to written B4s. However, most other parts did not need any additional editing in regards to range.

The transposed arrangement did, however, come across a new issue in movement VI. In the original piano score, the music modulates from A major to G-flat major with double flatted accidentals for lowered second and sixth scale degrees. In the arrangement, originally a half step lower than the operetta, Sousa writes this section enharmonically for most of the instruments, eliminating double accidentals. Since this arrangement was transposed to A major, a similar, though modified procedure was used. Enharmonic spelling was used to eliminate double accidentals seen in the flute, oboe, and bassoon parts, whereas the transposing instruments, such as clarinet, saxophone, and cornet, and instruments without double accidentals occurring within the written parts were not enharmonically spelled. The reason for this decision was to create a part that was easier for a player to read. The conductor score does have the mixed enharmonic spelling, requiring flexibility in reading and transposition by the conductor.

The next alignment edit made to the arrangement was to add repeats or other material present in the corresponding operetta number that the arrangement movement lacked. In his own wind band arrangement, Sousa made the decision to eliminate nearly all of the repeated musical material, such as verses with new text sung by the characters in the operetta. In the operetta number “Before the Moor was Master of the Hills of Old Iberia,” there is an introduction, recitative, two repeated verses, and a coda. The movement of the arrangement that uses this material, movement IV, begins with the recitative and plays through each verse once, leaving out the introduction and the coda as both are comprised of musical material from the second verse.
After inputting the arrangement, I was able to add repeat signs for the verses and the coda as in the operetta. However, these changes required the creation of first and second endings in the operetta not seen in the arrangement. In addition, a slight modulation seen at the end of the introduction leading to the recitative needed to be created. With no manuscript to transcribe, I took the material in the piano reduction and orchestrated it for the wind band ensemble. Decisions in creating the new parts were made based on the characteristic writing seen by Sousa in earlier movements of the arrangement. This newly created material was then combined with the rest of the fourth movement of the arrangement to complete the entire edited, aligned score, as seen in the operetta.

The final aspect of aligning the arrangement score to the piano reduction score of the operetta was to accommodate the use of chorus with an accompanying band ensemble. As mentioned above, Sousa supplemented the use of vocal soloists from the original operetta by solo instruments, typically cornet. These indications in the edited version are therefore marked with the term “solo.” The indication “1.,” which also appears throughout the new edition, indicates that something should be played by only one player or part; however, unlike the term “solo,” it is not supplemented chorus material. The intention is that if the edited version is used as an accompanying ensemble, any instrumental parts marked with “solo” can be removed at the discretion of the director, as they are doubling solos sung by characters in the operetta. They are maintained in the parts in the case of a separate performance by a wind band ensemble without a chorus, as in the original manuscript arrangement.
Results

Through this process of inputting, editing, making interpretive decisions, and orchestrating, the entire score of the wind band arrangement was successfully digitized. To maintain the possibility of performing “Selections from The Bride Elect” as originally arranged by Sousa for wind band and without chorus, a separate version of the score and parts was saved. This set maintains the manuscript score of the arrangement almost entirely; the arrangement remains in band-friendly key signatures and solo instruments cover the chorus solos from the operetta. However, repeats and extended musical material seen in the original operetta that do not exist in the original manuscript are present, seen in movements IV, VII, and IX. These, however, can be removed at the discretion of a director.

The conductor scores for all nine movements are ready for use by wind band, either as seen in the arrangement or with chorus as in the operetta. The individual instrument parts of both versions have also been extracted. For condensed parts in the conductor score, such as oboes, bassoons, cornets, trumpets, and trombones, individual parts have been separately extracted for ease of reading by the players.

Even with these newly created editions, however, a modern performance of the entire production of The Bride Elect is not yet possible. No further known manuscript material for The Bride Elect is available for either orchestra or wind band. To create a full set of parts for the entirety of The Bride Elect to be performed with an accompanying ensemble, one would need to orchestrate parts for the ensemble from the piano reduction. With what has been produced thus far, however, both a chorus with accompaniment and a
wind band ensemble can give a performance of material from *The Bride Elect* as was seen in performances by Sousa’s touring band.

This project gives a glimpse of a relatively unknown genre of Sousa’s music. Between the many published piano reduction scores and the manuscript materials in the SACAM, much more material of Sousa’s operettas are available for research, transcription, and possibly revival. In working with his operettas and researching his fondness for these productions, one better understands Sousa the bandmaster by understanding how operetta greatly influenced his career. It is a connection that is often overlooked in telling the story of the American March King.
Works Cited


