



*The* Complete  
Marches *of*

JOHN PHILIP SOUSA

VOL. 1



No. 14

RIGHT  
FORWARD

MARCH

[1881]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## “Right Forward” (1881)

“Guide Right” and “Right Forward,” a pair of parade marches composed in 1881, have marching commands for their titles. Both were dedicated to a Marine Captain R. S. Collum, presumably a friend of Sousa’s in Washington, D.C.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 81. Used by permission.

### Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches 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 cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these 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. 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.”

*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.*

**Second strain (m. 22-38):** Added percussion accents are appropriate on beats two of m. 22-23 and 30-31.

**Trio (m. 43-60):** This trio should be played *piano* both times through, with piccolo, E-flat clarinet, cornets and trombones tacet. The percussion parts are somewhat unusual in this Trio and may be preserved but played second time only to vary the texture on the repeat.

**Final strain (m. 60-end):** This strain may be played *mezzo-piano* first time with piccolo, E-flat clarinet, cornets, and trombones remaining tacet. Additionally, first clarinets should play down one octave the first time as indicated in the cued notes. The printed crescendos may be performed both times, with the first time leading to a *forte* before the first ending. All instruments rejoin in the first ending at *fortissimo*, and percussion accents may be added second time through at m. 64 and 72.

March  
**RIGHT FORWARD**

Flute/Piccolo

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Flute/Piccolo in 6/8 time. It begins with a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 6, 12, 18, 25, 32, 39, 51, 62, and 70 marked at the start of their respective staves. The piece features various dynamic markings: *ff* (fortissimo), *p* (piano), *f* [sub.] (forte), *p* [sub.] (piano), *ff* (fortissimo), *[f]* (forte), *p dolce* (piano dolce), *[mp]* (mezzo-piano), *(ff)* (fortissimo), *[f]-ff* (forte-fortissimo), and *[ff]* (fortissimo). The score includes first and second endings, marked with '1.' and '2.'. A section labeled 'TRIO 3' begins at measure 39, with a note to '[ - picc.]' (omit piccolo). At measure 51, there is a note to '[+ Picc. 2nd time]' (add piccolo 2nd time). The score concludes with a final double bar line at measure 70.

March  
**RIGHT FORWARD**

Oboe

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the march 'Right Forward'. It is in 6/8 time and B-flat major. The score consists of nine staves of music, with measure numbers 7, 15, 22, 30, 38, 45, 55, 63, and 71 indicated at the start of their respective staves. The music features various dynamics including fortissimo (ff), piano (p), mezzo-forte (mf), mezzo-piano (mp), and fortissimo (ff) with accents. There are also markings for 'sub.' (subito) and 'dolce'. The score includes repeat signs with first and second endings. A 'TRIO' section begins at measure 38. The piece concludes with a final double bar line at measure 78.

7  
15  
22  
30  
38  
45  
55  
63  
71

*ff*  
*p*  
*f* [sub.]  
*ff*  
*f*  
*p dolce*  
[*f*]  
[*mp*] (*ff*)  
[*mp*]  
[*f*]-*ff* [*ff*]

TRIO

March  
**RIGHT FORWARD**

E♭ Clarinet

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in 6/8 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *f* [sub.] (forte, subtitled), *p* [sub.] (piano, subtitled), *ff* (fortissimo), *f* (forte), *p dolce* (piano, dolce), *[mp]* (mezzo-piano), *(ff)* (fortissimo), *[f]-ff* (forte-fortissimo), and *[ff]* (fortissimo). The score also includes articulation marks such as accents, slurs, and breath marks. There are first and second endings marked with '1.' and '2.'. A section labeled 'TRIO 3' begins at measure 39, marked with a repeat sign and a 'tacet' instruction. The score concludes with a final double bar line.

March  
**RIGHT FORWARD**

1st B $\flat$  Clarinet

(1881)

JOHN PHILIP SOUSA

**March Tempo.**

*ff* *p* *f* [sub.] *p* [sub.] *ff* *f* *[f]*

**TRIO** *p dolce* *[mp]* *(ff)* *[f]* *ff* *[ff]*

1. 2. *[lower notes, 1st time]*

March  
**RIGHT FORWARD**

2nd B $\flat$  Clarinet

(1881)

JOHN PHILIP SOUSA

**March Tempo.**

*ff* *p* *f* [sub.] *p* [sub.] *ff* *f* [1.] [2.] *[f]* **TRIO** *p dolce* *[mp]* (*ff*) *[mp]* *[f]* *ff* *[ff]*

March

# RIGHT FORWARD

Bassoon

(1881)

JOHN PHILIP SOUSA

March Tempo.

ff

p

7

15

*f* [sub.]

*ff*

23

30

37

[*f*]

43

TRIO

p

49

55

61

[*mp*]-*ff*

69

[*mp*]

[*f*]-*ff*

Detailed description: This is a musical score for the Bassoon part of the march 'Right Forward' by John Philip Sousa. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of 70 measures, divided into systems of five measures each. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include fortissimo (ff), piano (p), mezzo-forte (f), mezzo-piano (mp), and fortissimo (ff) with a crescendo or decrescendo hairpin. There are also articulation marks like accents and slurs. The score is divided into sections, with a 'TRIO' section starting at measure 43. The piece ends with a double bar line and repeat signs.



March  
**RIGHT FORWARD**

E♭ Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet in 6/8 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'March Tempo.'. The score is divided into measures, with measure numbers 6, 12, 18, 25, 32, 39, 47, 56, 64, and 70 indicated at the start of their respective staves. Dynamics include *ff* (fortissimo), *p* (piano), *f* [sub.] (forte), *p* [sub.] (piano), *ff* (fortissimo), *f* [f] (forte), *p* (piano), *[mp]* (mezzo-piano), *(ff)* (fortissimo), and *[f]-ff* (fortissimo). The score includes first and second endings, a 'TRIO' section starting at measure 39 with a '[tacet]' instruction, and a '[2nd time only]' instruction at measure 56. The score concludes with a final double bar line and a fermata.

March

# RIGHT FORWARD

Solo B $\flat$  Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B $\flat$  Cornet in 6/8 time. It consists of ten staves of music, numbered 1 through 70. The key signature has one flat (B $\flat$ ). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *f* (forte), *f* [sub.] (forte, subtone), *p* [sub.] (piano, subtone), [tacet], *p* (piano), [mp] (mezzo-piano), [ff] (fortissimo), and [f] (forte). There are also performance instructions such as "1.", "2.", "[2nd time only]", and "[play]". The score features a variety of musical notations including eighth notes, quarter notes, half notes, and rests, with some passages marked with slurs and accents.

March  
**RIGHT FORWARD**

(1881)

1st B $\flat$  Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B $\flat$  Cornet part of the march "Right Forward". It is in 6/8 time and begins with a key signature of one flat (B $\flat$ ). The score is divided into measures, with measure numbers 6, 13, 22, 30, 38, 46, 56, 64, and 71 marked at the start of their respective lines. The piece features various dynamic markings including *ff* (fortissimo), *p* (piano), *f* [sub.] (forte, sul tasto), [f] (forte), [mp] (mezzo-piano), and [ff] (fortissimo). It includes first and second endings, a TRIO section starting at measure 38 with a [tacet] instruction, and a [2nd time only] section starting at measure 56. The score concludes with a final double bar line and repeat sign.

March  
**RIGHT FORWARD**

2nd B♭ Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

7

14

23

31

38

46

56

64

71

*ff* *p* *f* [sub.] *ff* *f* [f] *p* [tacet] **TRIO** *mp* (*ff*) *mp* *ff* *ff*

March

# RIGHT FORWARD

3rd B♭ Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd B♭ Cornet part of the march 'Right Forward'. It is in 6/8 time and consists of 71 measures. The score is divided into several systems, with measure numbers 7, 14, 23, 31, 38, 46, 56, 64, and 71 marking the beginning of new lines. The key signature has one flat (B♭). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *f* [sub.] (forte), *ff*, *[f]*, *[mp]*, *(ff)*, and *[ff]*. It also features articulation marks such as accents and slurs. A 'TRIO' section begins at measure 38, marked with '[tacet]' and *p*. The score includes first and second endings, with the second ending at measure 56 marked '[2nd time only]'. The final measure (71) ends with a repeat sign and a first ending marked '[ff]'. The score is presented in a single system with multiple staves.

March

# RIGHT FORWARD

1st F Horn

(originally Eb Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'Right Forward'. It is in 6/8 time and B-flat major. The score consists of nine staves of music. The first staff begins with a *ff* dynamic and a repeat sign. The second staff has a measure rest marked with a '4'. The third staff includes first and second endings, with a *f [sub.]* dynamic and a *ff* dynamic. The fourth staff continues the melody. The fifth staff has first and second endings, with a *[f]* dynamic. The sixth staff is the start of the 'TRIO' section, marked with a *p* dynamic. The seventh staff continues the trio. The eighth staff has first and second endings, with a *[mp]-ff* dynamic. The ninth staff continues the trio. The tenth staff has first and second endings, with a *[f]-ff* dynamic. The score includes various musical notations such as notes, rests, repeat signs, and dynamics.

March

# RIGHT FORWARD

2nd F Horn  
(originally E♭ Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd F Horn part of the march 'Right Forward' by John Philip Sousa. It is in 6/8 time and B-flat major. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'March Tempo.' and the dynamics are *ff* (fortissimo) and *p* (piano). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also dynamic markings like *f* [sub.] and *ff*. The score is divided into sections, with a 'TRIO' section starting at measure 39. The score ends with a double bar line and a repeat sign.

7

15

23

31

39

47

56

64

71

*ff*

*p*

*f* [sub.]

*ff*

*f*

TRIO

*p*

[*mp*]-*ff*

[*mp*]

[*f*]-*ff*

March

# RIGHT FORWARD

3rd F Horn  
(originally E♭ Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'Right Forward' by John Philip Sousa. It is in 6/8 time and consists of 72 measures. The score is divided into several systems, each starting with a measure number. The first system (measures 1-7) begins with a forte (ff) dynamic and a repeat sign. The second system (measures 8-17) includes a mezzo-forte (f) dynamic and a 'sub.' (sustained) marking. The third system (measures 18-24) features first and second endings, with a forte (ff) dynamic. The fourth system (measures 25-32) continues the melody. The fifth system (measures 33-38) includes first and second endings, with a forte (f) dynamic. The sixth system (measures 39-46) is marked 'TRIO' and begins with a piano (p) dynamic. The seventh system (measures 47-55) continues the melody. The eighth system (measures 56-64) includes first and second endings, with a mezzo-forte (mp) to forte (ff) dynamic. The ninth system (measures 65-71) continues the melody. The final system (measures 72) includes first and second endings, with a forte (f) to forte (ff) dynamic.

ff

p

8

4

f [sub.]

18

1. 2.

ff

25

33

1. 2.

[f]

39

TRIO

p

47

56

1. 2.

[mp]-ff

65

[mp]

72

1. 2.

[f]-ff



March  
**RIGHT FORWARD**

Baritone, T.C.

(1881)

JOHN PHILIP SOUSA

March Tempo.

7

15

24

31

39

46

53

61

70

*ff*

*p*

*f* [sub.]

*ff*

*f*

**TRIO**

*p*

[*mp*]-*ff*

[*mp*]

[*f*]-*ff*

## March

(1881)

**JOHN PHILIP SOUSA**

### March Tempo.

$$ff$$

*p*

$$\mathcal{f}[sub.]$$
$$ff$$
$$[\mathbf{f}]$$

# TRIO

$p$

 $[mp]-ff$ 

[mp]

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As played by “The President’s Own” United States Marine Band

March  
**RIGHT FORWARD**

1st Trombone

(1881)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

8

16 *f* [sub.] *ff*

24

30

37 *[f]* *p* [tacet] **TRIO**

44

52 *[mp]-ff*

60 [2nd time only] *[mp]* *[f]-ff*

69 *[mp]* *[f]-ff*

March  
**RIGHT FORWARD**

2nd Trombone

(1881)

JOHN PHILIP SOUSA

March Tempo.

ff

p

8

17

f [sub.]

ff

25

32

37

[f]

[tacet]

TRIO

p

44

52

60

[2nd time only]

[mp]-ff

69

[mp]

[f]-ff

March  
**RIGHT FORWARD**

Bass Trombone

(1881)

JOHN PHILIP SOUSA

March Tempo.

7

15

24

31

38

45

53

61

69

*ff*

*p*

*f* [sub.]

*ff*

[*f*]

[*f*]

[*mp*]-*ff*

[*mp*]

*f*

*ff*

1.

2.

1.

2.

1.

2.

1.

2.

TRIO

[tacet]

[2nd time only]

## March

(1881)

### March Tempo.

7

14

20

29

39

46

54

61

69

*f* [sub.]

*ff*

*p*

*[mp]-ff*

*[f]-ff*

**TRIO**

## March

(1881)

## Drums

S.D.

$$ff$$

$p$

2

2

2

2

2

$$\mathbf{f}[sub.]$$

1.

2.

 $f$  $[f]$ 

[2nd time only]

 $dim.$ 

$p$

 $\geq_{mf}$ 

1.

1.

$$[mp]-ff$$

4

[2nd time]

[*mp*]

4

[2nd time]  $\begin{matrix} | \\ \text{[>]} \\ \text{[f]} \end{matrix} \text{--}ff$

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