



The Complete
Marches *of*

JOHN PHILIP SOUSA

VOL. I *of* No. 11

GUIDE
RIGHT

MARCH

(1881)

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

“Guide Right” (1881)

Sousa marches had a banner year in 1881. Sousa had just reached his stride as leader of the U. S. Marine Band and wrote six that year. Two of these, “Guide Right” and “Right Forward,” were written for parade use, and their names were derived from marching commands. Both were dedicated to a Captain R. S. Collum of the Marine Corps.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 59. 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.

First strain (m. 1-16): This short march arguably leaps right into the vigorous first strain with no introduction. Percussion accents are effective in m. 9 and 13 to match the full band accents.

Second strain (m. 17-34): Percussion should follow the same dynamic contrast indicated in the rest of the band. This has been added to the score. A percussion accent may be played in m. 28 both times.

Trio (m. 35-end): This trio includes a written out verbatim repeat and leads to the end of the march. In order to add some contrast, piccolo, E-flat clarinet, cornets, trombones, and cymbals may tacet from m. 35-54. The crescendo in m. 46 should still be played in this section, but only to *forte* with the added percussion accents. All instruments rejoin in m. 55 at *piano* and crescendo to *fortissimo* as printed in m. 67. Additional percussion accents may be added to beats two in m. 67 and 72 to finish the march.

March GUIDE RIGHT

Full Score

(1881)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8

March Tempo.

Piccolo Flute
Oboe
Eb Clarinet
Solo & 1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Bassoon
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
March Tempo.
Eb Cornet
Solo Bb Cornet
1st Bb Cornet
2nd & 3rd Bb Cornets
1st & 2nd F Horns
(originally 1st & 2nd Eb Altos)
3rd & 4th F Horns
(originally 3rd & 4th Eb Altos)
Baritone
1st & 2nd Trombones
Bass Trombone
Tuba
Drums

GUIDE RIGHT
Full Score

9 10 11 12 13 14 15 16

Flts./Picc.
Oboe
Eb Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
1st & 2nd Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

GUIDE RIGHT
Full Score

17 18 19 20 21 22 23 24 25

Flts./Picc. *f* *p* *f*

Oboe *f* *p* *f*

E♭ Clar. *f* *p* *f*

Solo & 1st Clar. *f* *p* *f*

2nd Clar. *f* *p* *f*

3rd Clar. *f* *p* *f*

Bsn. *f* *p* *f*

Alto Sax. *f* *p* *ff*

Ten. Sax. *f* *p* *ff*

Bari. Sax. *f* *p* *ff*

E♭ Cor. *f* *p* *f*

Solo B♭ Cor. *f* *p* *f*

1st B♭ Cor. *f* *p* *f*

2nd & 3rd B♭ Cors. *f* *p* *f*

1st & 2nd Hrns. *f* *p* *f*

1st & 2nd Hrns. *f* *p* *f*

Bar. *f* *p* *f*

1st & 2nd Trbns. *f* *p* *f*

B. Trbn. *f* *p* *f*

Tuba *f* *p* *f*

Drums *f* *p* *f*

GUIDE RIGHT
Full Score

35 36 37 38 39 40 41 42

TRIO. [- Picc.]

Flts./Picc. *p*

Oboe *p*

E♭ Clar. [tacet] *p*

Solo & 1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Bssn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

TRIO. [tacet]

E♭ Cor. *p*

Solo B♭ Cor. [tacet] *p*

1st B♭ Cor. [tacet] *p*

2nd & 3rd B♭ Cors. [tacet] *p*

1st & 2nd Hrns. *p*

1st & 2nd Hrns. *p*

Bar. *p*

1st & 2nd Trbns. [tacet] *p*

B. Trbn. [tacet] *p*

Tuba *p*

Drums [- Cyms.] *p*

GUIDE RIGHT
Full Score

43 44 45 46 47 48 49 50

Flts./Picc.
Oboe
Eb Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
1st & 2nd Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

GUIDE RIGHT
Full Score

51 52 53 54 55 56 57 58

Flts./Picc. *p* [+ Picc.]

Oboe *p*

E♭ Clar. *p* [Play]

Solo & 1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Bssn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

E♭ Cor. *p* [Play]

Solo B♭ Cor. *p* [Play]

1st B♭ Cor. *p* [Play]

2nd & 3rd B♭ Cors. *p* [Play]

1st & 2nd Hrns. *p*

1st & 2nd Hrns. *p*

Bar. *p*

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

B. Trbn. *p* [Play]

Tuba *p*

Drums *p* [+ Cyms.]

GUIDE RIGHT
Full Score

59

60

61

62

63

64

65

66

Flts./Picc.

Oboe

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

GUIDE RIGHT
Full Score

67 68 69 70 71 72 73 74

Flts./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo & 1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *f* [*sfz*]

March GUIDE RIGHT

Piccolo Flute

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Piccolo Flute in the key of B-flat major and 2/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes trills and slurs. The third staff has a dynamic marking of *f* and a crescendo leading to a *p* dynamic. The fourth staff also starts with *f*. The fifth staff marks the beginning of the TRIO section, indicated by a double bar line and the text "TRIO. [- Picc.]", with a *p* dynamic. The sixth staff continues the TRIO with trills. The seventh staff has a dynamic marking of *[f] ff*. The eighth staff includes a dynamic marking of *p* and a *[+ Picc.]* instruction. The ninth staff concludes with a dynamic marking of *ff*. The score includes various musical notations such as trills, slurs, and dynamic markings.

March
GUIDE RIGHT

Oboe

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the 'Guide Right' march. It consists of ten staves of music in 2/4 time, with a key signature of one flat (B-flat). The score begins with a dynamic marking of *f* (forte) and includes various musical notations such as accents, trills, and slurs. The first staff (measures 1-6) starts with a dynamic of *f*. The second staff (measures 7-16) features trills and a dynamic of *p* (piano). The third staff (measures 17-21) begins with a dynamic of *f* and ends with a dynamic of *p*. The fourth staff (measures 22-27) starts with a dynamic of *f*. The fifth staff (measures 28-34) includes first and second endings. The sixth staff (measures 35-42) is the beginning of the 'TRIO' section, marked with a dynamic of *p* and containing trills. The seventh staff (measures 43-51) features a dynamic of *[f] ff* (fortissimo) and includes trills. The eighth staff (measures 52-59) starts with a dynamic of *p* and contains trills. The ninth staff (measures 60-66) includes trills. The tenth staff (measures 67-72) ends with a dynamic of *ff*.

March
GUIDE RIGHT

(1881)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

8

17

24

31

39

47

55

63

69

f

f

p

f

TRIO.
[tacet]
p

[f] *ff*

p

ff

March
GUIDE RIGHT

Solo & 1st B \flat Clarinet

(1881)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

28

35 **TRIO.**

44

53

61

68

March GUIDE RIGHT

2nd B \flat Clarinet

(1881)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

29

36

44

52

60

68

f

p

1.

2.

TRIO.

p

[f] *ff*

p

ff

March
GUIDE RIGHT

Bassoon

(1881)

JOHN PHILIP SOUSA

March Tempo.

9

17 *f* *p*

23 *f*

29 *ff* *f* *f*

35 **TRIO.** *p*

43 [*f*] *ff*

51 *p*

58

66 *ff*

Detailed description: This is a musical score for the Bassoon part of the march 'Guide Right' by John Philip Sousa. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of nine staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff is marked with a measure rest '9'. The third staff starts at measure 17, marked with *f*, and includes a dynamic change to *p* (piano) later in the staff. The fourth staff starts at measure 23, marked with *f*. The fifth staff starts at measure 29, marked with *ff* (fortissimo), and includes first and second endings. The sixth staff starts at measure 35, labeled 'TRIO.', and is marked with *p*. The seventh staff starts at measure 43, marked with [*f*] *ff*. The eighth staff starts at measure 51, marked with *p*. The ninth staff starts at measure 58, and the tenth staff starts at measure 66, marked with *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

March
GUIDE RIGHT

E♭ Alto Saxophone

(1881)

JOHN PHILIP SOUSA

March Tempo.

7

15

23

32

41

51

60

67

f

f

p

ff

p

[f] ff

p

ff

TRIO.

March
GUIDE RIGHT

B♭ Tenor Saxophone

(1881)

JOHN PHILIP SOUSA

March Tempo.

9

16

23

31

40

50

59

67

f

f

p

ff

p

[f] ff

p

ff

ff

TRIO.

March
GUIDE RIGHT

E♭ Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

8

15

21

28

35 **TRIO.**
[tacet]

43

51

59

67

March
GUIDE RIGHT

(1881)

Solo B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

7

14

19

25

31

38

46

53

60

68

f

f

p

f

TRIO. [tacet] *p*

[f] ff

p

ff

March
GUIDE RIGHT

(1881)

JOHN PHILIP SOUSA

1st B♭ Cornet

March Tempo.

8

15

21

28

34

41

48

55

62

69

f

p

f

ff

f

[f] ff

ff

ff

TRIO.
[tacet]

[Play]

March
GUIDE RIGHT

2nd B \flat Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Cornet in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff is marked with a '7' above the staff. The third staff is marked with a '13' above the staff and includes a repeat sign with a first ending. The fourth staff is marked with a '21' above the staff and includes dynamic markings of *p* and *f*. The fifth staff is marked with a '30' above the staff and includes first and second endings, a *TRIO.* section with a [tacet] instruction, and dynamic markings of *ff*, *f*, and *p*. The sixth staff is marked with a '38' above the staff. The seventh staff is marked with a '46' above the staff and includes dynamic markings of [*f*] and *ff*. The eighth staff is marked with a '53' above the staff and includes a [Play] instruction and a dynamic marking of *p*. The ninth staff is marked with a '60' above the staff and includes a dynamic marking of *ff*. The tenth staff is marked with a '68' above the staff and concludes with a fermata.

March GUIDE RIGHT

3rd B \flat Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

Musical score for 3rd B \flat Cornet part of the march "Guide Right" by John Philip Sousa. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "March Tempo." and the dynamics range from *p* (piano) to *ff* (fortissimo). The score includes a first ending and a second ending, with a TRIO section marked "[tacet]".

7

13

21

30

38

46

53

60

68

March
GUIDE RIGHT

1st F Horn
(originally E \flat Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part. It consists of ten staves of music, each starting with a measure number. The key signature has one flat (B \flat), and the time signature is 2/4. The score includes various dynamics such as *f*, *ff*, and *p*, as well as articulation marks like accents and slurs. A repeat sign with first and second endings is present between measures 29 and 34. The section labeled 'TRIO.' begins at measure 35. The piece concludes with a final cadence in measure 70.

8

15

22

29

35 **TRIO.**

42

49

56

63

69

March GUIDE RIGHT

2nd F Horn
(originally E \flat Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

Musical score for 2nd F Horn part of 'Guide Right' march. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of ten staves of music, numbered 8, 15, 22, 29, 35, 42, 49, 56, 63, and 69. The music features various dynamics including *f*, *ff*, and *p*, along with articulation marks like accents and slurs. A first and second ending bracket is present between measures 29 and 34. The piece concludes with a double bar line at the end of the final staff.

March
GUIDE RIGHT

3rd F Horn
(originally E♭ Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd F Horn (originally E♭ Alto) in 2/4 time. It consists of ten staves of music. The key signature has one sharp (F#), and the tempo is marked 'March Tempo.' The score includes various dynamics such as *f*, *ff*, and *p*, along with articulation marks like accents and slurs. A first and second ending are present between measures 29 and 34. The piece concludes with a final cadence in the key of D major.

March
GUIDE RIGHT

4th F Horn
(originally E \flat Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 4th F Horn. It begins with a treble clef and a common time signature. The first staff starts with a dynamic marking of *f* and includes accents. The second staff continues the melody. The third staff features a repeat sign and a dynamic marking of *f*, with a crescendo leading to a *p* dynamic. The fourth staff continues with a *f* dynamic. The fifth staff includes first and second endings, with a *ff* dynamic marking. The sixth staff is labeled 'TRIO.' and begins with a *p* dynamic. The seventh staff continues with a *p* dynamic. The eighth staff features a crescendo leading to a *[f] ff* dynamic. The ninth staff continues with a *p* dynamic. The tenth staff continues with a *p* dynamic. The eleventh staff continues with a *p* dynamic. The twelfth staff features a crescendo leading to a *ff* dynamic. The final staff concludes the piece with a fermata.

March
GUIDE RIGHT

Baritone

(1881)

JOHN PHILIP SOUSA

March Tempo.

f

7

13

f

19

p *f*

26

1. *ff* *f*

2. *f* *p* **TRIO.**

41

[*f*] *ff*

49

p

57

67

ff

March GUIDE RIGHT

Baritone, T.C.

(1881)

JOHN PHILIP SOUSA

March Tempo.

7

13

19

26

33

41

49

57

67

f

p

f

ff

f

TRIO.

p

[f] ff

p

ff

March
GUIDE RIGHT

Trombone 1

(1881)

JOHN PHILIP SOUSA

March Tempo.

f

8

17 *f* *p*

24 *f*

31 *ff* *f* *p* TRIO. [tacet]

38

45 [*f*] *ff*

52 [Play] *p*

60

67 *ff*

March
GUIDE RIGHT

Trombone 2

(1881)

JOHN PHILIP SOUSA

March Tempo.

f

8

17 *f* *p*

24 *f*

31 1. *ff* 2. *f* *p* **TRIO.** [tacet]

38

45 [*f*] *ff*

52 [Play] *p*

60

67 *ff*

March
GUIDE RIGHT

Bass Trombone

(1881)

JOHN PHILIP SOUSA

March Tempo.

f

8

17 *f* *p*

24 *f*

31 1. *ff* 2. *f* *p* **TRIO.** [tacet]

38

45 [*f*] *ff*

52 [Play] *p*

60

67 *ff*

March GUIDE RIGHT

Tuba

(1881)

JOHN PHILIP SOUSA

March Tempo.

9

17

24

31

38

45

53

60

67

TRIO.

f

ff

p

March
GUIDE RIGHT

Drums

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a drum set in 2/4 time. It begins with a dynamic marking of *f* (forte) and a tempo instruction of "March Tempo." The score is divided into several systems, with measure numbers 9, 17, 23, 29, 35, 43, 51, 59, and 67 indicated at the start of their respective lines. The key signature has one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *p* (piano), and *[sfz]* (sforzando). A section labeled "TRIO." begins at measure 35, with the instruction "[- Cyms.]" (without cymbals). The score concludes with a final dynamic marking of *f* and a *[sfz]* marking.