



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.

Full Score

# March RIGHT FORWARD

(1881)

**JOHN PHILIP SOUSA**  
Edited from original parts published by  
Harry Coleman, Philadelphia, PA.

March Tempo. 1 2 3 4 5 6 7

Flute/Piccolo *ff* *p*

Oboe *ff* *p*

E♭ Clarinet *ff* *p*

1st B♭ Clarinet *ff* *p*

2nd B♭ Clarinet *ff* *p*

Bassoon *ff* *p*

E♭ Cornet *ff* *p*

Solo B♭ Cornet *ff* *p*

1st B♭ Cornet *ff* *p*

2nd & 3rd B♭ Cornets *ff* *p*

1st F Horn (originally E♭ Alto) *ff* *p*

2nd & 3rd F Horns (originally E♭ Alto) *ff* *p*

Baritone *ff* *p*

1st & 2nd Trombones *ff* *p*

Bass Trombone *ff* *p*

Tuba *ff* *p*

Percussion S.D. B.D./Cyms. *ff* *p*

RIGHT FORWARD  
Full Score

8 9 10 11 12 13 14

Flt./Picc.  
Oboe  
Eb Clar.  
1st Clar.  
2nd Clar.  
Bsn.  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st Hrn.  
2nd & 3rd Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Perc.

RIGHT FORWARD  
Full Score

15 16 17 18 19 20 21

Flt./Picc. *f* [sub.] *p* [sub.] *ff*

Oboe *f* [sub.]

E♭ Clar. *f* [sub.] *p* [sub.] *ff*

1st Clar. *f* [sub.] *p* [sub.] *ff*

2nd Clar. *f* [sub.] *p* [sub.] *ff*

Bssn. *f* [sub.]

E♭ Cor. *f* [sub.] *p* [sub.] *ff*

Solo B♭ Cor. *f* [sub.] *p* [sub.] *ff*

1st B♭ Cor. *f* [sub.]

2nd & 3rd B♭ Cors. *f* [sub.]

1st Hrn. *f* [sub.]

2nd & 3rd Hrns. *f* [sub.]

Bar. *f* [sub.]

1st & 2nd Trbns. *f* [sub.]

B. Trbn. *f* [sub.]

Tuba *f* [sub.]

Perc. *f* [sub.]

RIGHT FORWARD  
Full Score

22 23 24 25 26 27 28 29

Flt./Picc.

Oboe *ff*

E♭ Clar.

1st Clar.

2nd Clar.

Bssn. *ff*

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st Hrn. *ff*

2nd & 3rd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. *f*

RIGHT FORWARD  
Full Score

30 31 32 33 34 35 36 37 38

Flt./Picc.  
Oboe  
Eb Clar.  
1st Clar.  
2nd Clar.  
Bssn.  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st Hrn.  
2nd & 3rd Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Perc.

[f]

RIGHT FORWARD  
Full Score

39 40 41 42 43 44 45 46 47 48

Flt./Picc. *dim.* **TRIO** [- picc.] *p dolce*

Oboe *dim.* *p dolce*

E♭ Clar. *dim.* [tacet] *p dolce*

1st Clar. *dim.* *p dolce*

2nd Clar. *dim.* *p dolce*

Bssn. *p*

E♭ Cor. [tacet] **TRIO** *p*

Solo B♭ Cor. [tacet] *p*

1st B♭ Cor. [tacet] *p*

2nd & 3rd B♭ Cors. [tacet] *p*

1st Hrn. *p*

2nd & 3rd Hrns. *p*

Bar. *p*

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

B. Trbn. [tacet] *p*

Tuba *p*

Perc. *dim.* [2nd time only] *p*



RIGHT FORWARD  
Full Score

49 50 51 52 53 54 55 56 57 58

Flt./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

Bssn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st Hrn.

2nd & 3rd Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

*mf*

RIGHT FORWARD  
Full Score

59 60 61 62 63 64 65 66 67

Flt./Picc. *[mp]* *[ff]* [+ picc. 2nd time]

Oboe *[mp]* *[ff]*

E♭ Clar. *[mp]* *[ff]* [2nd time only]

1st Clar. *[mp]* *[ff]* [1st time, lower notes]

2nd Clar. *[mp]* *[ff]*

Bssn. *[mp]-ff*

E♭ Cor. *[mp]* *[ff]* [2nd time only]

Solo B♭ Cor. *[mp]* *[ff]* [2nd time only]

1st B♭ Cor. *[mp]* *[ff]* [2nd time only]

2nd & 3rd B♭ Cors. *[mp]* *[ff]* [2nd time only]

1st Hrn. *[mp]-ff*

2nd & 3rd Hrns. *[mp]-ff*

Bar. *[mp]-ff*

1st & 2nd Trbns. *[mp]-ff* [2nd time only]

B. Trbn. *[mp]-ff* [2nd time only]

Tuba *[mp]-ff*

Perc. *[mp]-ff* [2nd time]

4

RIGHT FORWARD  
Full Score

68 69 70 71 72 73 74 75 76 77

Flt./Picc. *[mp]* *[f]* *[ff]* 1. [+ Picc.] 2.

Oboe *[mp]* *[f]* *[ff]*

E♭ Clar. *[mp]* *[f]* *[ff]* [play]

1st Clar. *[mp]* *[f]* *[ff]* [loco]

2nd Clar. *[mp]* *[f]* *[ff]*

Bssn. *[mp]* *[f]*

E♭ Cor. *[mp]* *[f]* *[ff]* 1. [play] 2.

Solo B♭ Cor. *[mp]* *[f]* *[ff]* [play]

1st B♭ Cor. *[mp]* *[f]* *[ff]* [play]

2nd & 3rd B♭ Cors. *[mp]* *[f]* *[ff]* [play]

1st Hrn. *[mp]* *[f]*

2nd & 3rd Hrns. *[mp]* *[f]*

Bar. *[mp]* *[f]*

1st & 2nd Trbns. *[mp]* *[f]*

B. Trbn. *[mp]* *[f]*

Tuba *[mp]* *[f]*

Perc. *[mp]* [2nd time] *[f]* 4

March  
**RIGHT FORWARD**

Flute/Piccolo

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Flute/Piccolo in 6/8 time, featuring dynamic markings such as *ff*, *p*, *f* [sub.], *p* [sub.], *ff*, *p* dolce, *[mp]*, *(ff)*, *[f]*, and *[f]-ff*. It includes first and second endings, a TRIO section starting at measure 39, and performance instructions like "[+ Picc. 2nd time]" and "[+ Picc.]".

March  
**RIGHT FORWARD**

Oboe

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Oboe in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'March Tempo.' and includes various dynamic markings such as *ff*, *p*, *f*, *[sub.]*, *[f]*, *p dolce*, *[mp]*, and *[ff]*. The score is divided into sections, with a 'TRIO' section beginning at measure 38. The piece concludes with first and second endings at the final measure.

March  
**RIGHT FORWARD**

E♭ Clarinet

(1881)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

6

12 *f* [sub.]

18 *p* [sub.] *ff*

25

32 *f*

39 **TRIO** 3 [tacet] *p dolce*

51 *[mp]* *(ff)*

62 *[mp]*

70 *[f]-ff* *[ff]*

March  
**RIGHT FORWARD**

1st B $\flat$  Clarinet

(1881)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

6

12 *f* [sub.]

18 *p* [sub.] *ff*

24

31 [f]

39 **TRIO** *p dolce*

50 1. 2. [lower notes, 1st time] [mp]

61 (*ff*) [mp]

70 [f] *ff* [ff]

March  
**RIGHT FORWARD**

2nd B $\flat$  Clarinet

(1881)

JOHN PHILIP SOUSA

March Tempo.

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



March  
**RIGHT FORWARD**

Bassoon

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Bassoon in 6/8 time, with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, numbered 1 through 69. The score includes various dynamics such as *ff*, *p*, *f*, *f* [sub.], *[f]*, *p*, *[mp]*, and *[f]:ff*. It also features articulation marks like accents and slurs, and repeat signs with first and second endings. The section from measure 43 to 69 is labeled "TRIO".

March  
**RIGHT FORWARD**

E♭ Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

6

12 *f* [sub.]

18 *p* [sub.] *ff*

25

32 1. 2. [*f*]

39 **TRIO** [tacet] *p*

47

56 1. 2. [2nd time only] [*mp*] (*ff*)

64 [*mp*]

70 1. [play] 2. [*ff*]

March  
**RIGHT FORWARD**

Solo B $\flat$  Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

6

12

18

25

32

39

47

56

63

70

*ff*

*p*

*f* [sub.]

*p* [sub.]

*ff*

*f*

**TRIO**

[tacet]

*p*

[mp]

(*ff*)

[mp]

[*f*]-*ff*

[*ff*]

March  
**RIGHT FORWARD**

(1881)

1st B $\flat$  Cornet

JOHN PHILIP SOUSA

March Tempo.

ff p

6

13 1. 2. f [sub.]

22 ff

30 1.

38 2. [f] [tacet] TRIO p

46

56 1. 2. [mp] [ff] [2nd time only]

64 [mp]

71 1. [play] [ff] 2.

March  
**RIGHT FORWARD**

2nd B $\flat$  Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B $\flat$  Cornet in 6/8 time. It begins with a dynamic of *ff* and a *p* dynamic later. The score includes first and second endings, a TRIO section starting at measure 38 with a *[f]* dynamic and a *[tacet]* instruction, and various dynamic markings such as *[sub.]*, *[mp]*, and *[ff]*. The piece concludes with a *[ff]* dynamic.

March  
**RIGHT FORWARD**

3rd B $\flat$  Cornet

(1881)

JOHN PHILIP SOUSA

March Tempo.

7

14

23

31

38

46

56

64

71

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

TRIO

[tacet]

1. 2. 1. 2. 1. [2nd time only] 1. [play] 2.

March  
**RIGHT FORWARD**

1st F Horn

(1881)

JOHN PHILIP SOUSA

(originally Eb Alto)

March Tempo.

7

15

23

31

39 **TRIO**

47

56

64

71

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

March  
**RIGHT FORWARD**

2nd F Horn

(originally E $\flat$  Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn in 6/8 time. It consists of ten staves of music. The key signature has one flat (Bb). The score includes various dynamics such as *ff*, *p*, *f*, *f* [sub.], *f*, *p*, *[mp]-ff*, *[mp]*, and *[f]-ff*. It features first and second endings, repeat signs, and a section labeled "TRIO" starting at measure 39. The piece concludes with a final cadence.



March  
**RIGHT FORWARD**

3rd F Horn  
(originally E♭ Alto)

(1881)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

8 *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 RIGHT FORWARD

Baritone

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical 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 ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *p*, *f*, *f* [sub.], *[f]*, *p*, *[mp]-ff*, and *[mp]*. It also features performance instructions like "TRIO" and "March Tempo." The music includes first and second endings, repeat signs, and slurs. The piece concludes with a final double bar line and repeat sign.

7

15

24

31

39

46

53

61

70

March  
**RIGHT FORWARD**

1st Trombone

(1881)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

8

16 *f* [sub.] *ff*

24

30

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

44

52

60 [2nd time only] *[mp]-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]* *p* [tacet] **TRIO**

44

52

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

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

March  
**RIGHT FORWARD**

Bass Trombone

(1881)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

7

15 *f* [sub.] *ff*

24

31

38 *[f]* [tacet] *p* **TRIO**

45

53

61 [2nd time only] *[mp]-ff*

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

March  
**RIGHT FORWARD**

Tuba

(1881)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Tuba part of the march 'Right Forward'. It is in the key of B-flat major (two flats) and 6/8 time. The score consists of ten staves of music, with measure numbers 7, 14, 20, 29, 39, 46, 54, 61, and 69 indicated at the beginning of their respective staves. The piece begins with a dynamic marking of *ff* (fortissimo) and a *p* (piano) marking later in the first staff. A section labeled 'TRIO' begins at measure 39 with a *p* marking. The score includes various musical notations such as slurs, ties, and dynamic markings like *[mp]-ff*, *[f]*, and *[f]-ff*. There are also first and second endings marked with '1.' and '2.' at measures 20-21 and 29-30. The piece concludes with a final cadence at measure 70.

# March RIGHT FORWARD

Drums

(1881)

JOHN PHILIP SOUSA

**March Tempo.**

S.D.  
B.D./Cyms. *ff* *p*

9 *f* [sub.]

21 *f*

30 [*f*]

39 **TRIO**  
[2nd time only] *dim.* *p*

47 *mf*

56 [*mp*]-*ff*

63 [2nd time] [*mp*]

70 [2nd time] [*f*]-*ff*