



The Complete  
Marches of  
JOHN PHILIP SOUSA

VOL. 2 No. 21

RIGHT-LEFT  
MARCH  
[1883]

FULL SCORE

AS PERFORMED BY  
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

## March, “Right–Left” (1883)

This unusual march calls for shouts of “Right! Left!” at regular intervals in the trio. Perhaps it was used in this manner by the Marine Band on the drill field.

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 in specific ways 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 from cornetist Frank Simon. Many of the marches in Volume 2 of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his 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. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. 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.”

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

*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.*

**Introduction and First Strain (m. 1-20):** The cymbal crash in the first measure should be choked to match the length of the snare and bass drum note. After a strong *fortissimo* intro, the first strain is *piano* in all instruments. The counter line in baritone/euphonium (and bassoon and tenor saxophone, if used) can be played the second time only to add some variation to the repeated music. The short interjection in the low winds and low brass in the first ending at m. 20 can be done as a *subito forte* to set up the return to *piano* on the repeat.

**Second Strain (m. 21-53):** Surprise *fortissimo* here in all parts. An accent is added in the percussion in m. 29 on beat two to match the accent in the rest of the band. The music of the first strain returns in m. 38 and should be performed just as before.

**Trio (m. 53-69):** This unusual Trio instructs the musicians to shout “Right, Left!” in between the musical interjections. These shouts should be in time, sharp, and on the short side. The dynamics in the Trio have been altered to provide some consistency with the music presented in between the shouts, alternating between *piano* and *forte*. All instruments play through this trio. Accents have been added in percussion when the battery rejoins in m. 65.

**Break-up Strain (m. 69-79):** Low brass leads this short but more conventional sounding Sousa “dog fight” strain. The cornets sound a strong fanfare figure in m. 77-78 before the final strain.

**Final Strain (m. 80-end):** The low winds and tuba should play the pick-up eighth notes in m. 79 very strongly into the *fortissimo* final strain. The trills in the flute/piccolo and E-flat clarinet are brilliant, and accents are once again added in percussion in m. 91-95 to bring the march to a rousing close.

Full Score

# March RIGHT-LEFT

(1883)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8

**March Tempo.**

Flute/Piccolo *ff* *p*

Oboe [optional] [included in later edition] *ff* *p*

E♭ Clarinet [optional] [included in later edition] *ff* *p*

B♭ Clarinets *ff* *p*

B♭ Bass Clarinet [optional] [E♭ bass] *ff* *p* [2nd time only]

Bassoon [optional] [included in later edition] *ff* *[mp] p*

E♭ Alto Saxophone [optional] [included in later edition] *ff* *p* [2nd time only]

B♭ Tenor Saxophone [optional] [Baritone, T.C.] *ff* *[mp] p* [2nd time only]

E♭ Baritone Saxophone [optional] [E♭ bass] *ff* *p*

**March Tempo.**

E♭ Cornet *ff* *p*

Solo B♭ Cornet *ff* *p*

1st B♭ Cornet *ff* *p*

2nd B♭ Cornet *ff* *p*

Solo F Horn [originally E♭ alto] *ff* *p*

1st & 2nd F Horns [originally E♭ alto] *ff* *p*

Baritone *ff* *[mp] p* [2nd time only]

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

Bass Trombone *ff* *p*

Tuba *ff* *p*

Drums + Triangle S.D. *ff* *p* 4

RIGHT-LEFT  
Full Score

9 10 11 12 13 14 15 16

Flt./Picc.  
Oboe  
E♭ Clar.  
B♭ Clar.  
Bass Clar.  
Bssn.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
E♭ Cor.  
Solo B♭ Cor.  
1st B♭ Cor.  
2nd B♭ Cor.  
Solo Hrn.  
1st & 2nd Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums

8 4

RIGHT-LEFT  
Full Score

17 18 19 20 21 22 23 24 25

Flt./Picc. *tr.* *[p]* *ff*

Oboe *[f sub]* *ff*

E $\flat$  Clar. *[p]* *ff*

B $\flat$  Clar. *[f sub]* *[p]* *ff*

Bass Clar. *[f sub]* *[Play]* *ff*

Bsn. *[f sub]* *ff*

Alto Sax. *[Play]* *ff*

Ten. Sax. *[f sub]* *ff*

Bari. Sax. *[f sub]* *ff*

E $\flat$  Cor. *[p]* *ff*

Solo B $\flat$  Cor. *[f sub]* *[p]* *ff*

1st B $\flat$  Cor. *[f sub]* *[p]* *ff*

2nd B $\flat$  Cor. *[f sub]* *[p]* *ff*

Solo Hrn. *[p]* *ff*

1st & 2nd Hrns. *a2* *[f sub]* *ff*

Bar. *[Play]* *[f sub]* *ff*

1st & 2nd Trbns. *[f sub]* *a2* *ff*

B. Trbn. *[f sub]* *ff*

Tuba *[f sub]* *ff*

Drums *ff*

RIGHT-LEFT  
Full Score

26 27 28 29 30 31 32 33 34 35

Flt./Picc.  
Oboe  
Eb Clar.  
Bb Clars.  
Bass Clar.  
Bssn.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd Bb Cor.  
Solo Hrn.  
1st & 2nd Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums

RIGHT-LEFT  
Full Score

36 37 38 39 40 41 42 43 44

Flt./Picc. [p sub] tr. tr. tr.

Oboe [p]

E $\flat$  Clar. [p sub]

B $\flat$  Clars. [p sub]

Bass Clar. [p]

Bsn. [p]

Alto Sax. [p]

Ten. Sax. [mp]

Bari. Sax. [p]

E $\flat$  Cor. [p sub]

Solo B $\flat$  Cor. [p sub]

1st B $\flat$  Cor. [p sub]

2nd B $\flat$  Cor. [p sub]

Solo Hrn. [p sub]

1st & 2nd Hrns. [p]

Bar. [mp]

1st & 2nd Trbns. [p]

B. Trbn. [p]

Tuba [p]

Drums [p]

RIGHT-LEFT  
Full Score

45 46 47 48 49 50 51 52 53

Flt./Picc. [tr] [f sub]

Oboe [f sub]

E $\flat$  Clar. [f sub]

B $\flat$  Clar. [f sub]

Bass Clar.

Bssn.

Alto Sax. [f sub]

Ten. Sax. [f sub]

Bari. Sax.

E $\flat$  Cor. [f sub]

Solo B $\flat$  Cor. [f sub]

1st B $\flat$  Cor. [f sub]

2nd B $\flat$  Cor. [f sub]

Solo Hrn.

1st & 2nd Hrns.

Bar. [f sub]

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums 8 4



RIGHT-LEFT  
Full Score

54 55 56 57 58 59 60 61 62 63

TRIO.

Flt./Picc. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

Oboe Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

E♭ Clar. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

B♭ Clar. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

Bass Clar. Right. Left. [*f*] *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

Bssn. [*f*] *p* [*f*] [*p*] [*f*]

Alto Sax. Right. Left. [*f*] Right. Left. [*f*] Right. Left.

Ten. Sax. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

Bari. Sax. Right. Left. [*f*] *p* [*f*] [*p*] [*f*] Right. Left. [*p*]

TRIO. E♭ Cor. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

Solo B♭ Cor. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

1st B♭ Cor. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

2nd B♭ Cor. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

Solo Hrn. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

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

Bar. Right. Left. *p* [*f*] Right. Left. [*p*] [*f*] Right. Left. [*p*]

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

B. Trbn. Right. Left. [*f*] *p* [*f*] [*p*] [*f*]

Tuba Right. Left. [*f*] *p* [*f*] [*p*] [*f*]

Drums Right. Left. Tri. Drums Right. Left. Tri. [*f*] [*p*] [*f*] [*p*]

RIGHT-LEFT  
Full Score

64 65 66 67 68 69 70 71 72 73 74

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

B♭ Clars. *ff*

Bass 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 B♭ Cor. *ff*

Solo Hrn. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*



RIGHT-LEFT  
Full Score

85 86 87 88 89 90 91 92 93 94 95

Flt./Picc.

Oboe

E $\flat$  Clar.

B $\flat$  Clars.

Bass Clar.

Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E $\flat$  Cor.

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd B $\flat$  Cor.

Solo Hrn.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums