



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.

Flute/Piccolo

(1883)



Oboe

[optional] [included in later edition]

(1883)



Eb Clarinet [optional]

[included in later edition]

(1883)



JOHN PHILIP SOUSA Bb Clarinets (1883)March Tempo.

Bb Bass Clarinet

RIGHT-LEFT



RIGHT-LEFT

Bassoon
[optional]

(1883)



RIGHT-LEFT

Eb Alto Saxophone

[optional]

(1883)



RIGHT-LEFT

Bb Tenor Saxophone

[optional]

(1883)



(1883) $E \triangleright \ Baritone \ Saxophone \\ {\tiny [optional]}$ JOHN PHILIP SOUSA March Tempo. [fsub]Right. p Right. Left. Right. Left.

Eb Cornet

(1883)



Solo Bb Cornet

(1883)



1st Bb Cornet

(1883)



2nd Bb Cornet

(1883)



 $\underset{[\text{originally }E\flat\text{ alto}]}{Solo}\,F\,Horn$

(1883)



1st F Horn [originally Eb alto]

(1883)



RIGHT-LEFT



Baritone

(1883)



Baritone, T.C.

(1883)



1st Trombone

(1883)



RIGHT-LEFT

2nd Trombone

(1883)



Bass Trombone

(1883)



Tuba

(1883)



