The Manhattan Beach March
by
John Philip Sousa

Arranged by Tom Potter
For Classical Guitar Octet
(c) Tom Potter 2013

I wrote this arrangement of "Manhattan Beach March" for sight-reading by a guitar club or guitar class. Some parts are easy, while others are more challenging. To make the piece more guitar-friendly, I transposed the piece so that the initial key is E major instead of F major.

Performance suggestions:

Play the repeat. Do not play small notes: they are cue notes. Long slurs indicate that you should try for a smooth, legato sound. Perhaps most significant: observe the dynamic markings; the loudness markings (pp, p, mp, mf, f, ff), the crescendos and decrescendos, the accents and sforzandi, etc. are important.

The metronome marking (half note = 104) is my suggestion; there is no metronome marking in the piano score that I used as my source. Many recorded performances are faster than this, too fast in my opinion. Some may prefer an even slower tempo than suggested here, e.g., half note = 92. At that tempo, the March acquires a lovely lyricism.

Missing some players?

Septet: Guitars 1, 2, 3, 4, 5, 6, 8
Sextet: Guitars 1, 2, 3, 4, 5, 8
Quintet: Guitars 1, 2, 3, 4, 8
Quartet: Guitars 1, 2, 3, 8


“Tom Potter

May 20, 2013
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For Classical Guitar Octet

Allegro moderato \( (d = 104) \)

(c) Tom Potter 2013
5/26/2013
The Manhattan Beach March, Score
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Gtr 1

Gtr 2

Gtr 3

Gtr 4

Gtr 5

Gtr 6

Gtr 7

Gtr 8

B1

E

A\#dim/B

B7
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