The Complete Marches of John Philip Sousa

Vol. 3 No. 40

THE HIGH SCHOOL CADETS

MARCH

(1890)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The High School Cadets" (1890)

The mutual admiration which existed between John Philip Sousa and the school bands of America has caused many musicians and writers to conclude that this march was composed as a salute to the school band movement. However, it was written twenty years before that movement had begun. It was composed at the solicitation of the marching cadet corps of the one and only Washington, D.C, high school in 1890 (later called Central High School) and was dedicated to the teachers and pupils.

The High School Cadets was another of the drill teams which were an exciting part of the capital city scene for many years after the Civil War. The members requested the march of Sousa, asking that he make an effort to make it superior to his "National Fencibles" march, which he had written for a rival cadet corps. In Sousa's estimation, it was indeed a better march. The music world has concurred, because "The High School Cadets" has always been one of Sousa's most popular marches.

The Cadets were invited to a Marine Band rehearsal to hear the march played. They liked what they heard and produced $24 to cover the cost of having the march published and copyrighted.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 61. 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 this volume 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 (m. 1-8): Accents are traditionally added in the percussion parts in m. 2, 4, 7, and 8 along with a stronger sfz accent in m. 5 to highlight the interesting harmony there.

First Strain (m. 9-33): This strain drops to mezzo-forte with crescendos to forte each time. At the end of each of these crescendos the percussion usually adds an accent with the cymbals choked to clear the air for the capped low brass notes in m. 14,16, 20, and 22. In m. 25-28, the cymbal solo may either be played softly with the crash cymbals or played with a stick if an extra player is available. This technique would have been done in Sousa's band by one musician who played both bass drum and attached cymbal, with the loose held cymbal struck with the bass drum beater. However, in the Marine Band, these types of solo passages are typically done by an additional player with a snare stick.

Second Strain (m. 34-65): Per the recollections of Frank Simon, this strain is traditionally played with significant and unique alterations to the instrumentation and dynamic scheme. The first time through begins in forte as printed, but then alternates with passages that are played subito piano along with the usual tacets of piccolo, E-flat clarinet, cornets, trombones, and cymbals. The repeat of this strain is written out in this edition and on the second time through, the dynamic scheme is reversed, beginning piano with the usual tacets and alternating with forte passages.

Trio (m. 66-97): Piccolo, E-flat clarinet, cornets, trombones, and ALL battery percussion are traditionally tacet for this entire trio, and bells enter to double the melody line. All others play at the piano dynamic. The repeat is written out in this edition and beginning on the pick-up note to m. 82, the dynamic is played even softer, as was Sousa's custom for repeated trios. In this edition, the bells are also marked tacet for the second time through the trio in this march to further emphasize the dynamic change.

Final Strain (m. 97-129): There is no break strain in this "patrol" style march; rather, the final strain begins with the pick-up notes in m. 97. All instruments are back in, including percussion, and all play at a conservative mezzo-forte dynamic. The accents on the first two quarter notes of each phrase on the final strain are important, even in the softer first time through. A crescendo in m. 111-112 brings the dynamic to fortissimo for all, and the accents are played even more strongly to the end.

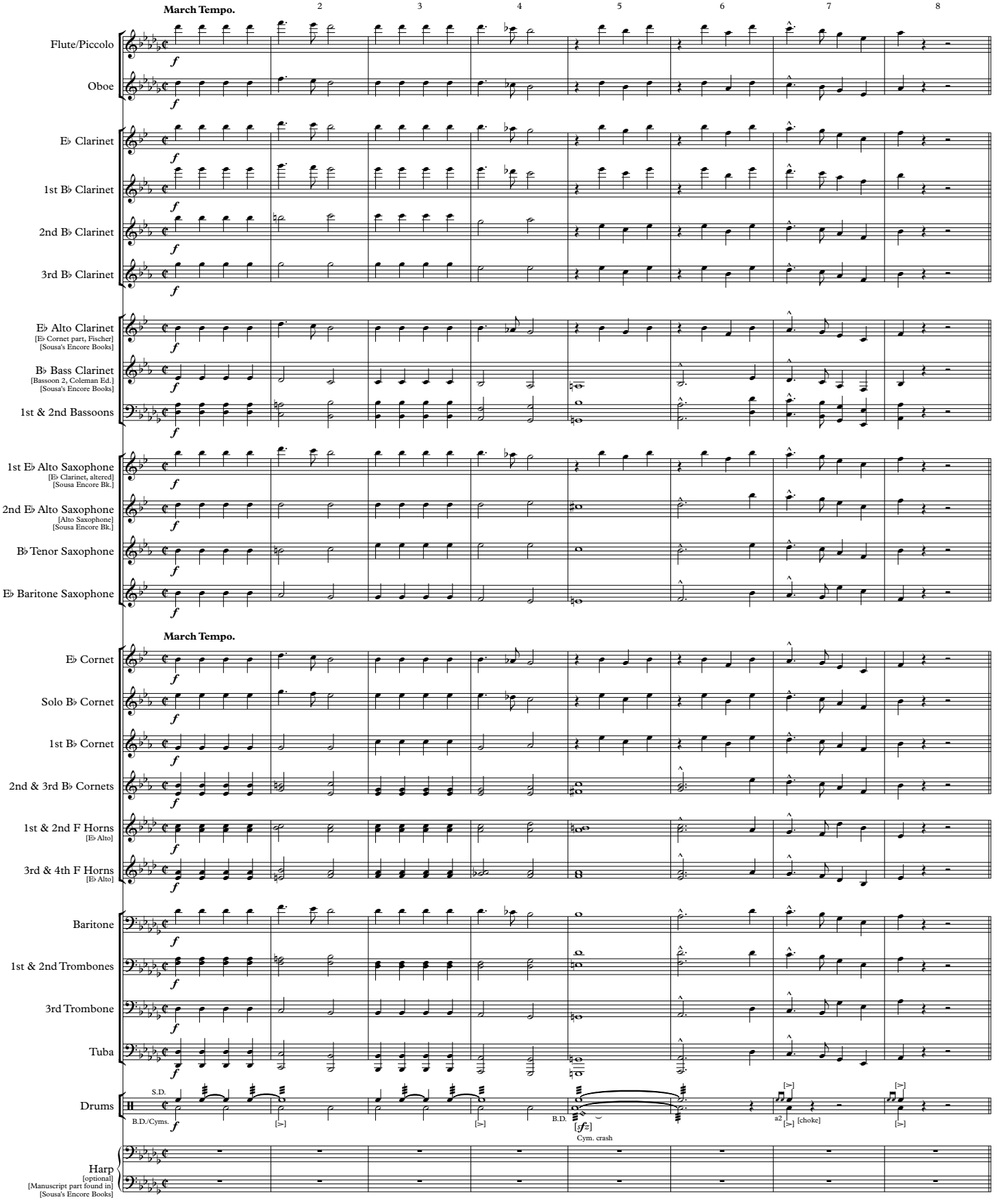
March

THE HIGH SCHOOL CADETS

(1890)

Full Score

JOHN PHILIP SOUSA



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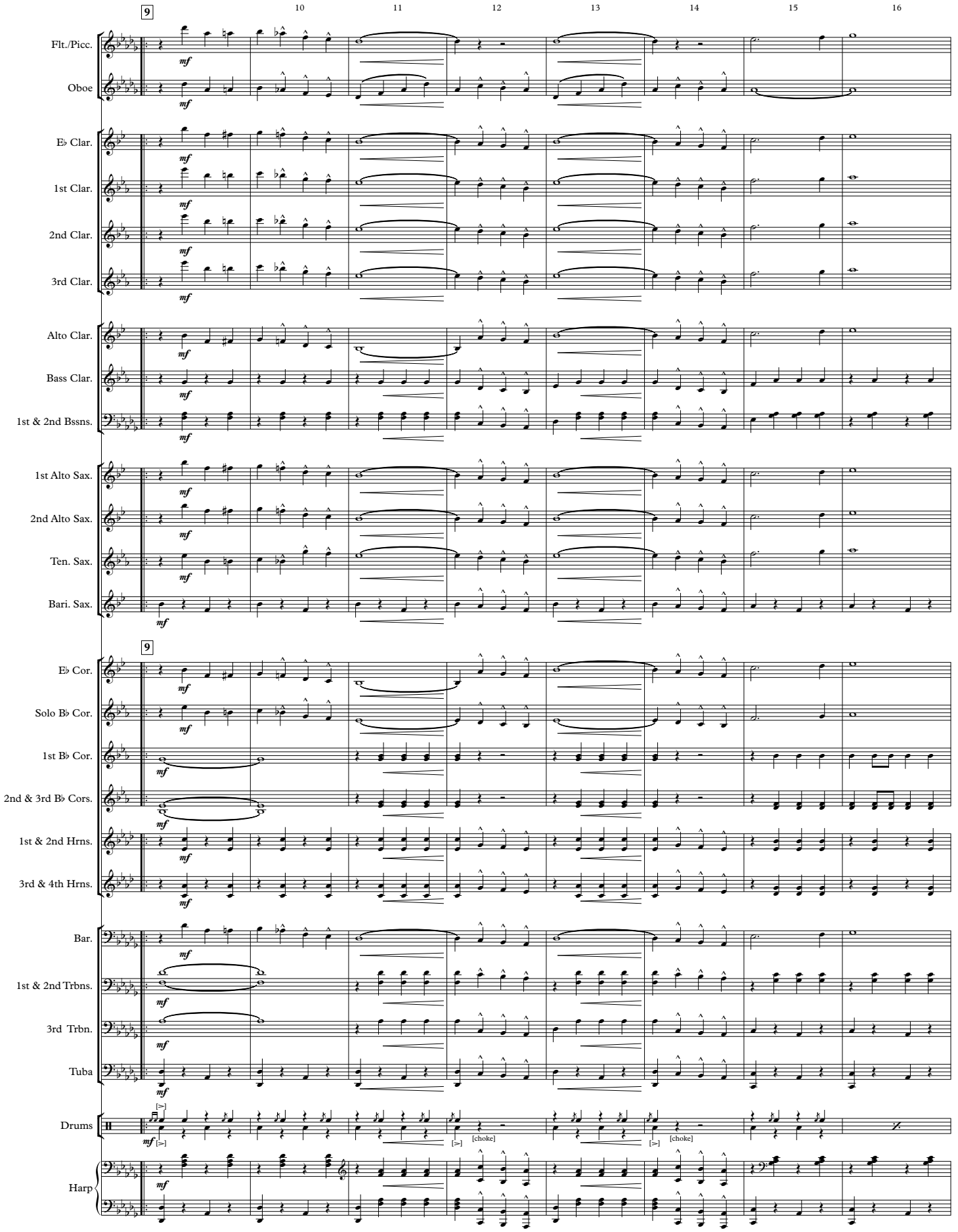
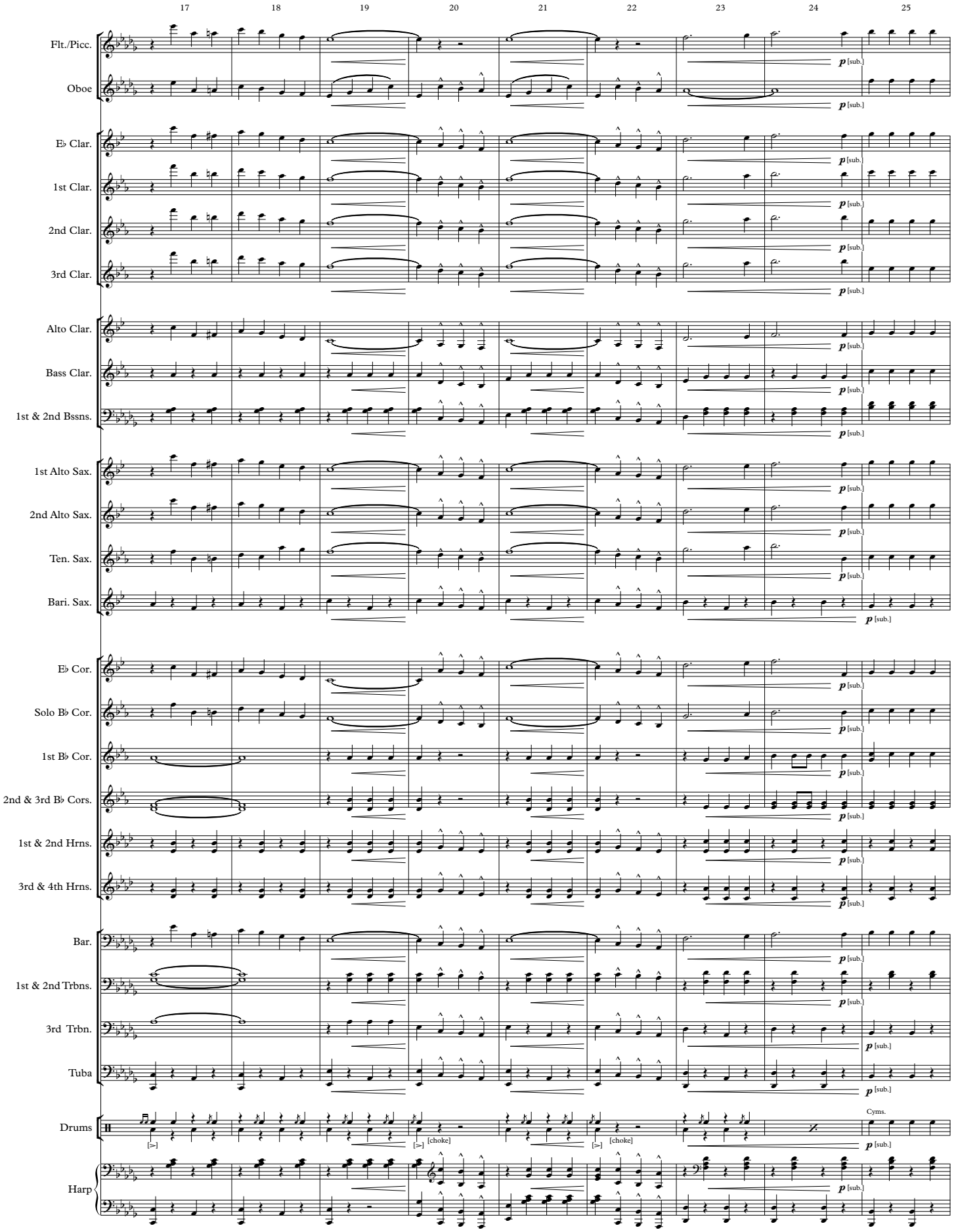
THE HIGH SCHOOL CADETS

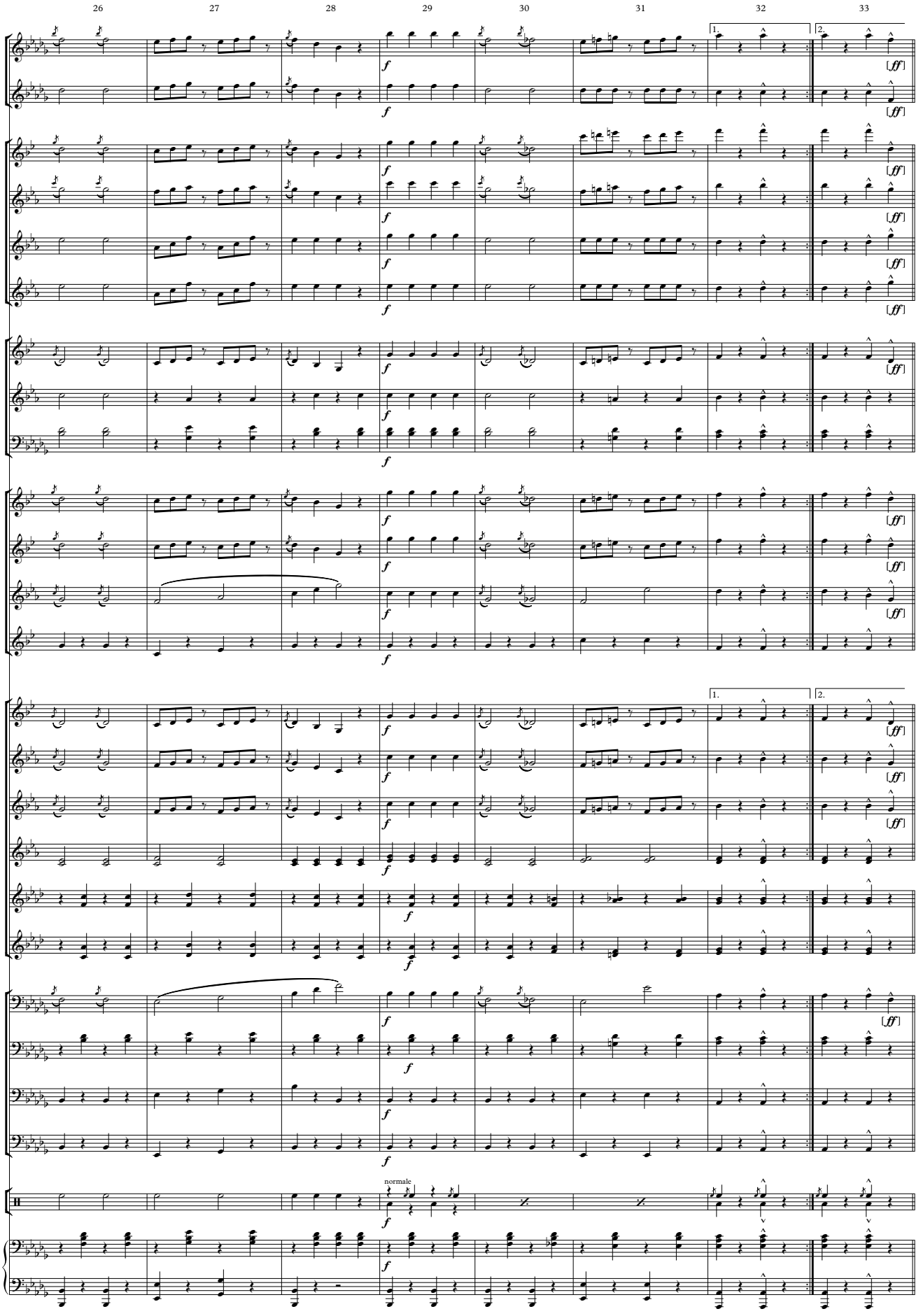
Full Score

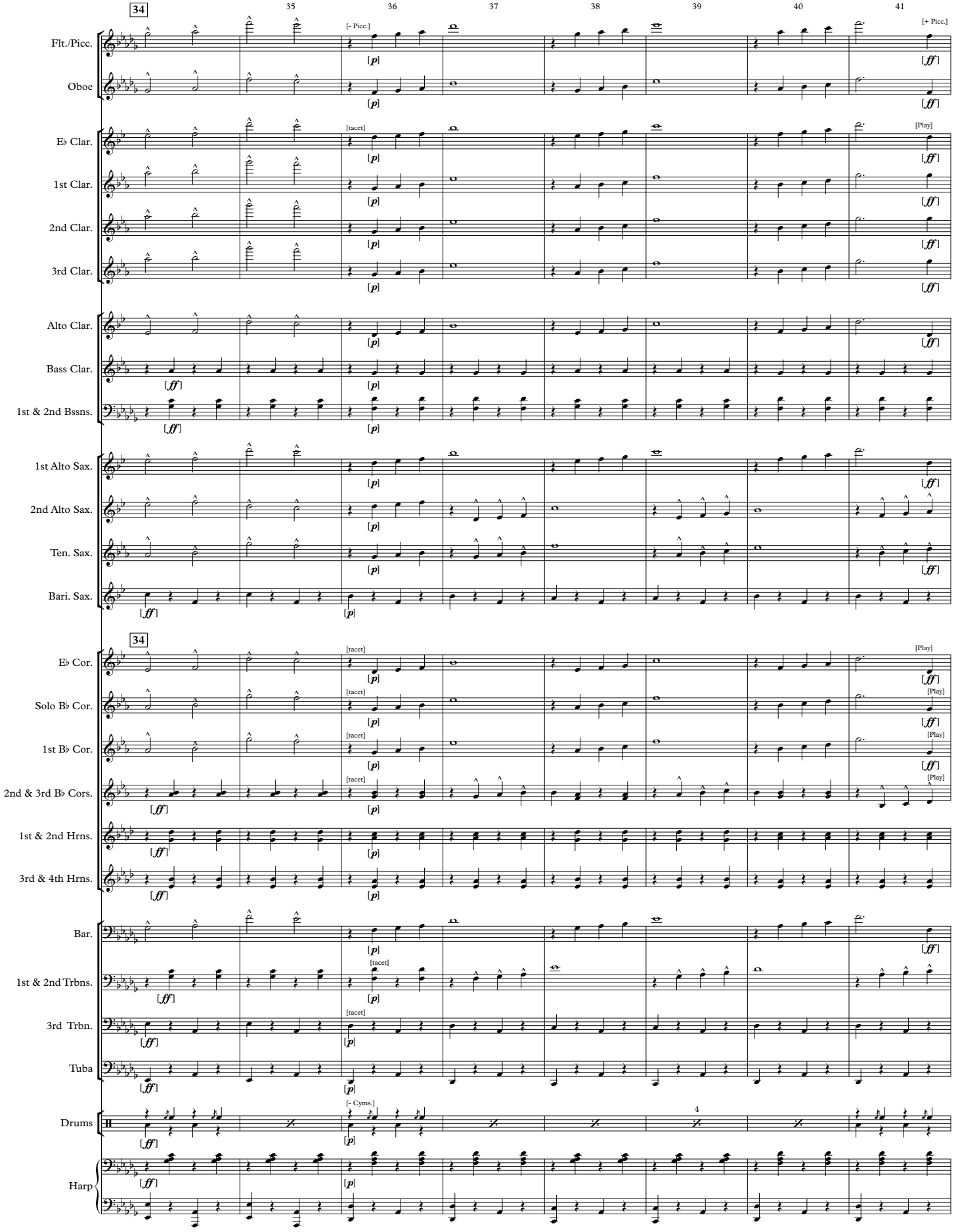



17
18
19
20
21
22
23
24
25
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
Harp
p [sub.]
[choke]
Cyms.

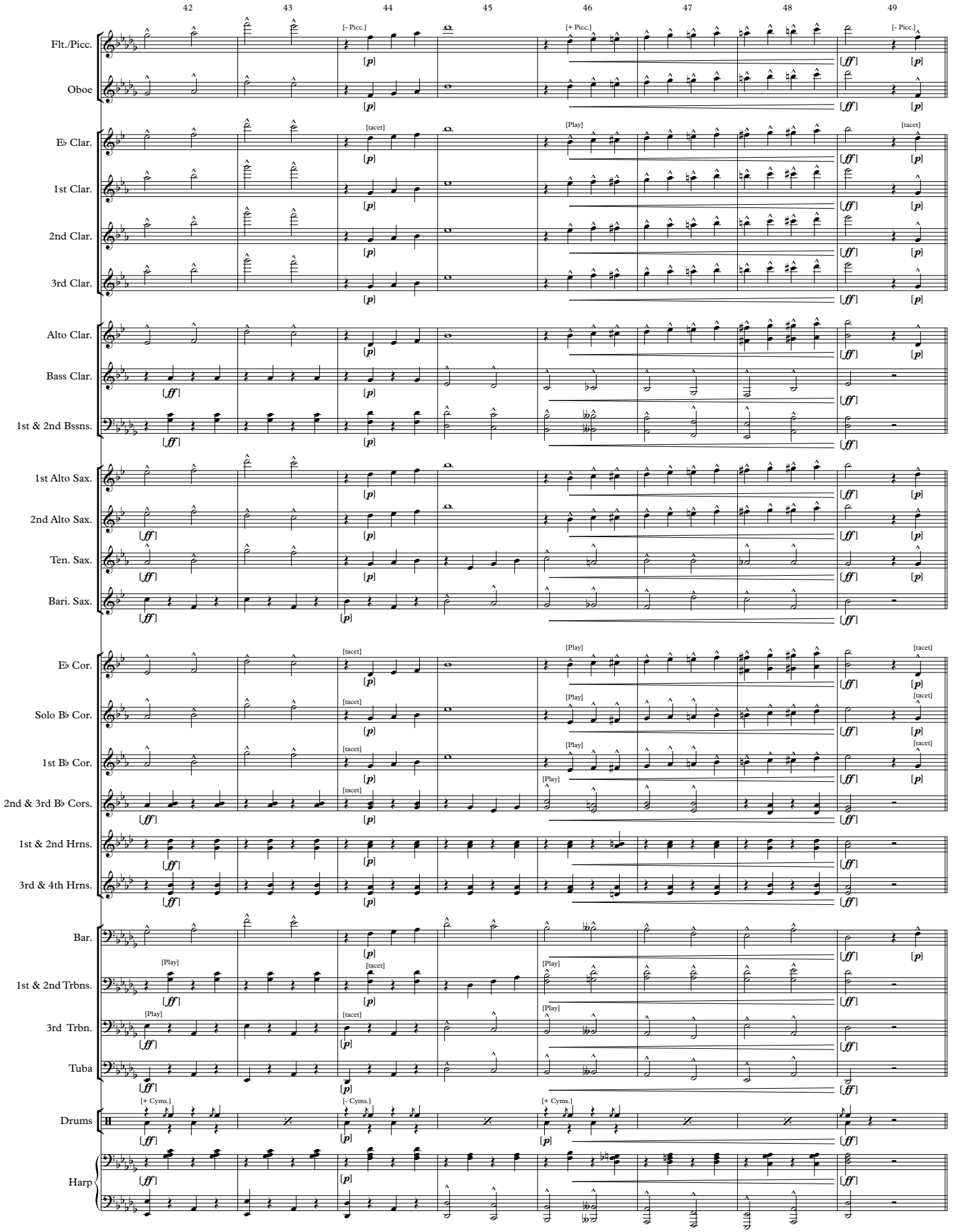
THE HIGH SCHOOL CADETS

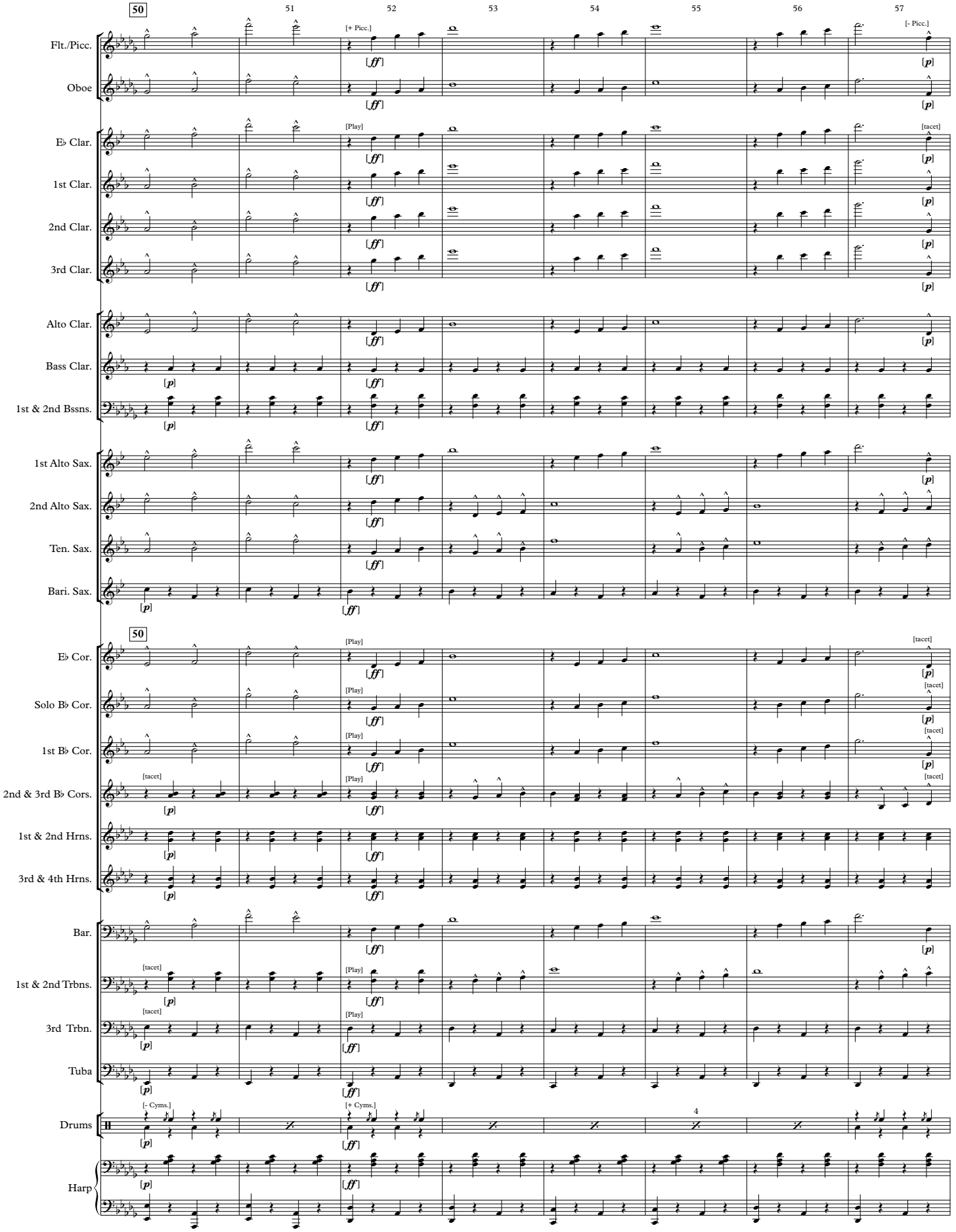
Full Score



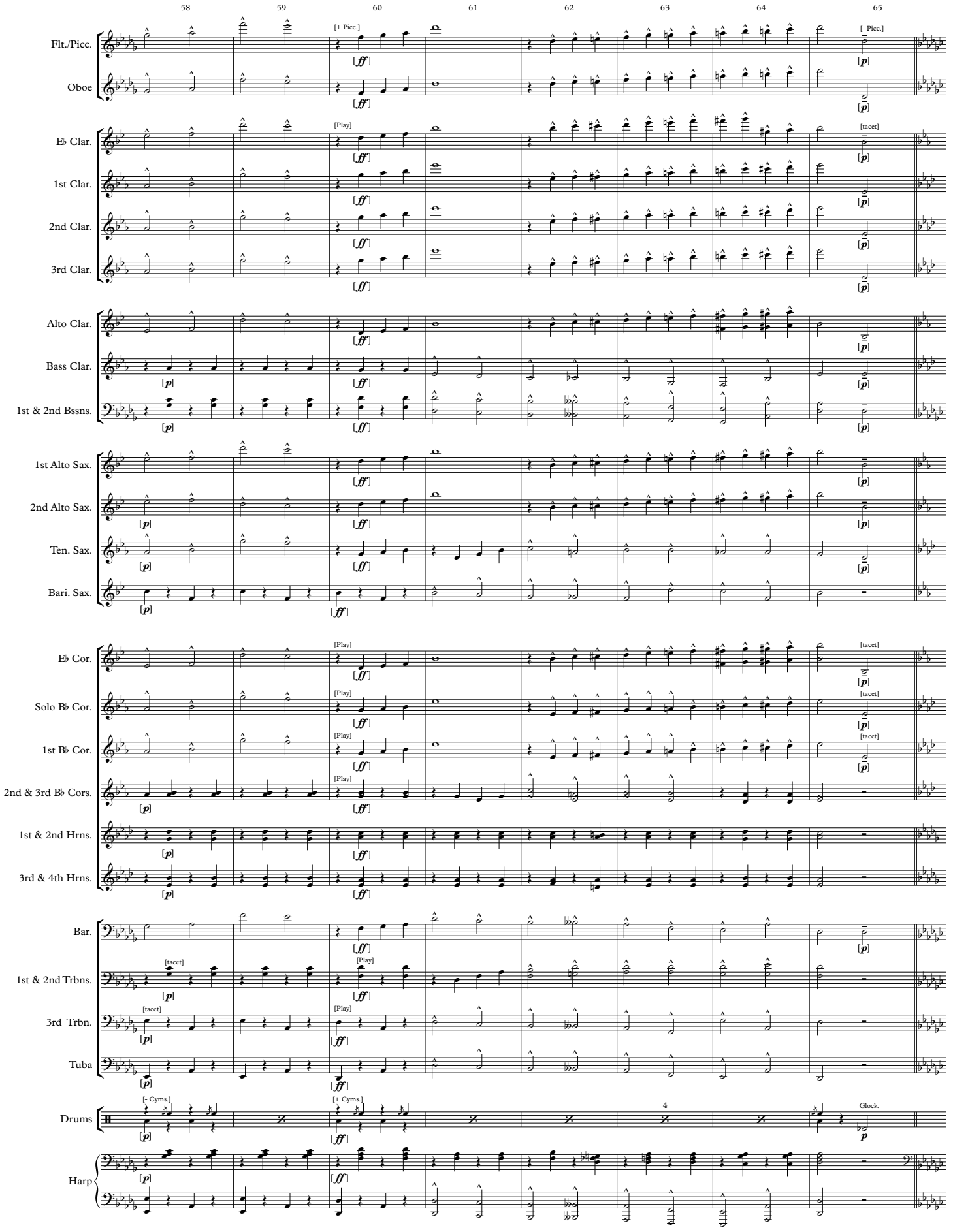

34
35
36
37
38
39
40
41
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
Harp
[- Picc.]
[+ Picc.]
[tacet]
[Play]
[- Cyms.]
[p]
[ff]

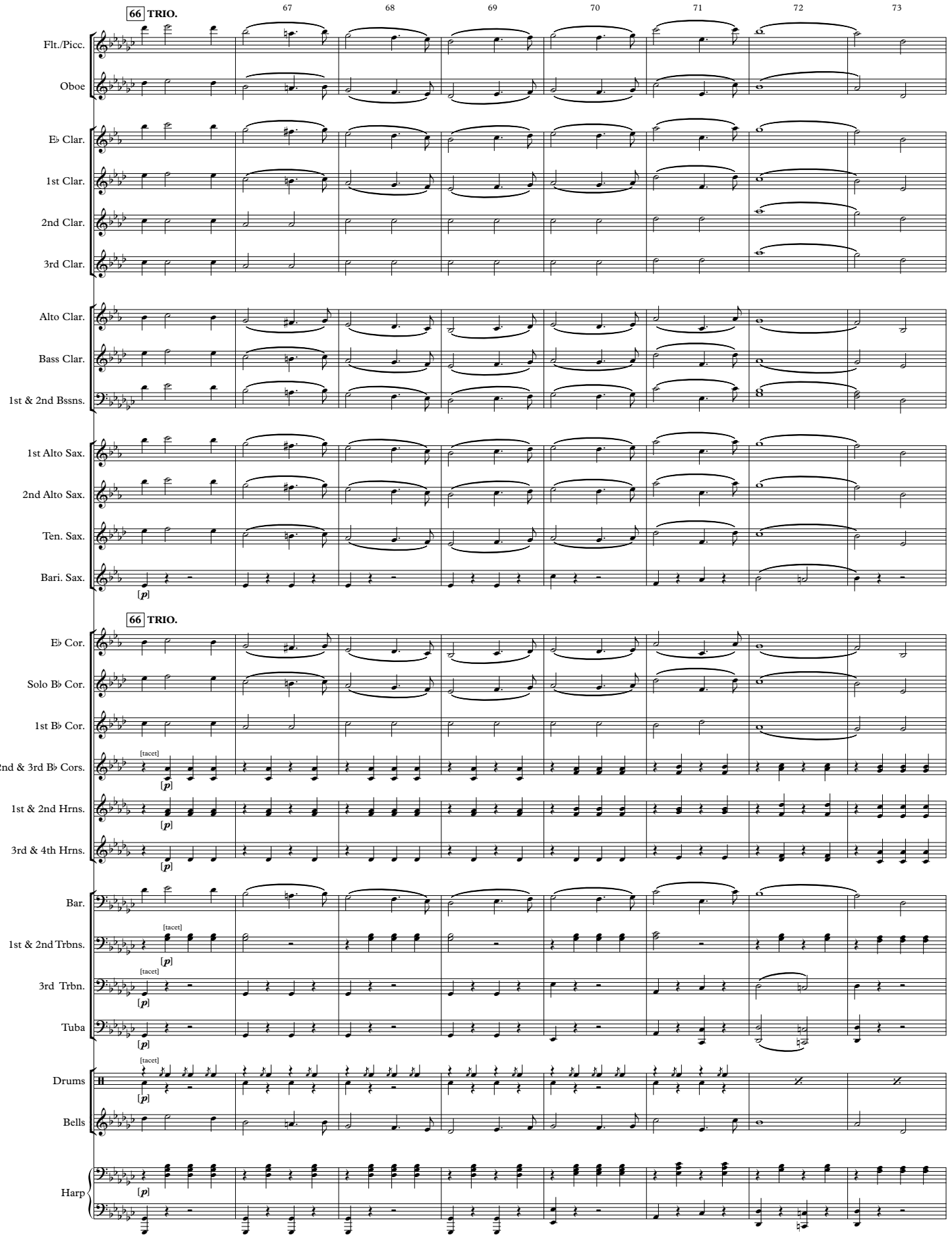
THE HIGH SCHOOL CADETS
Full Score




50
51
52
53
54
55
56
57
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
Harp
[+ Picc.]
[- Picc.]
[Play]
[tacet]
[- Cyms.]
[+ Cyms.]
[ff]
[p]
4

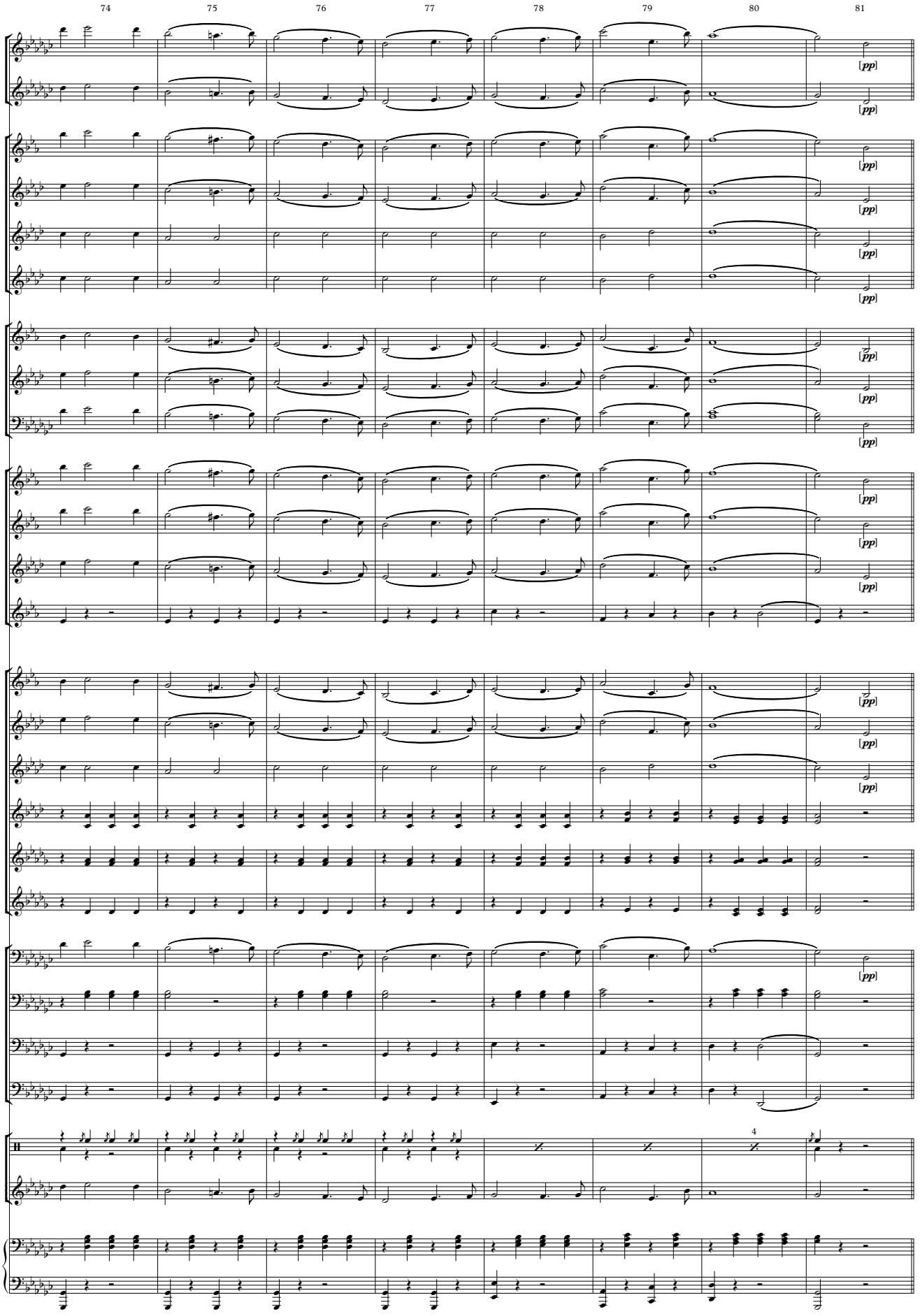
THE HIGH SCHOOL CADETS
Full Score

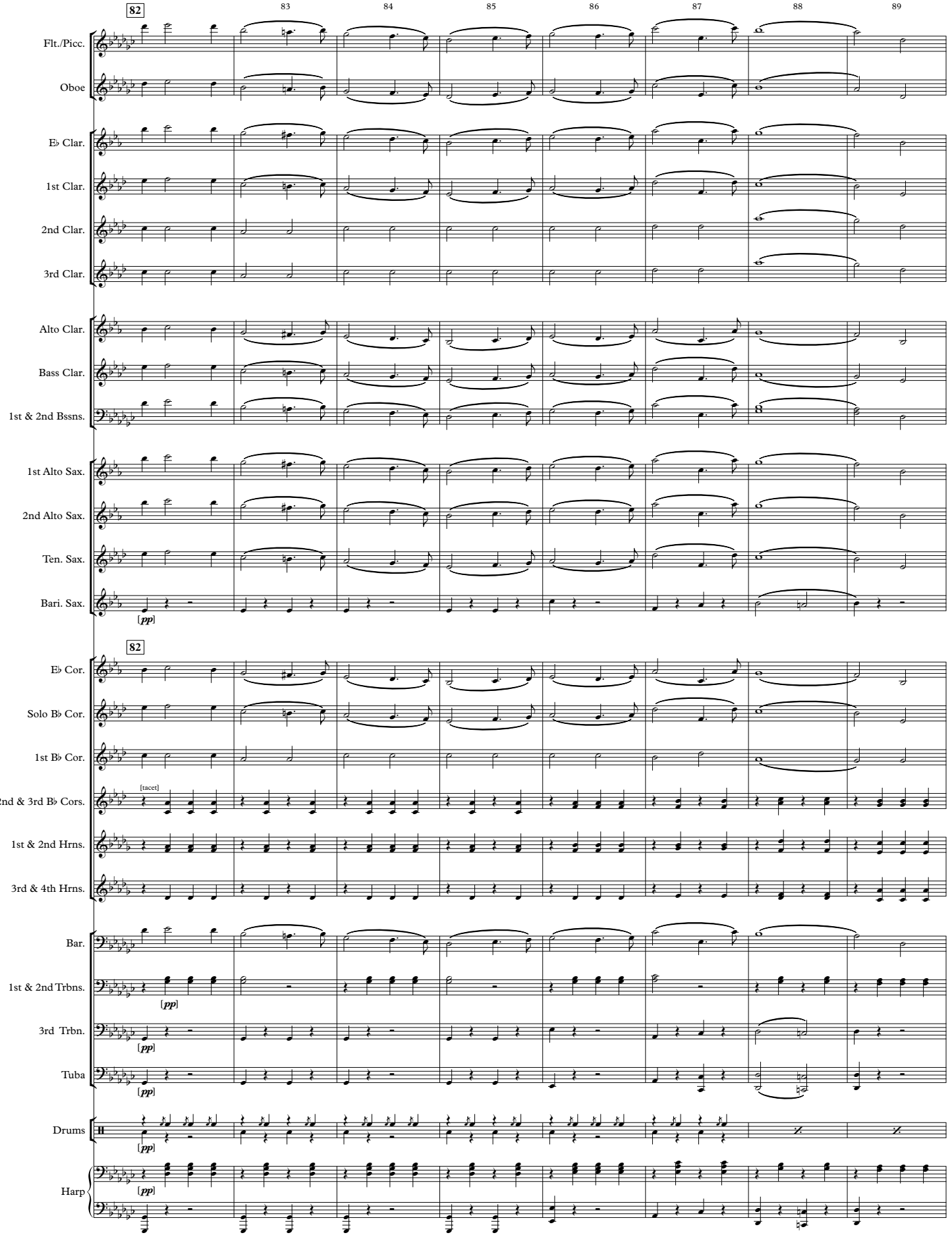



66 TRIO.
67
68
69
70
71
72
73
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
[p]
66 TRIO.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
[tacet]
[p]
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
Bells
Harp

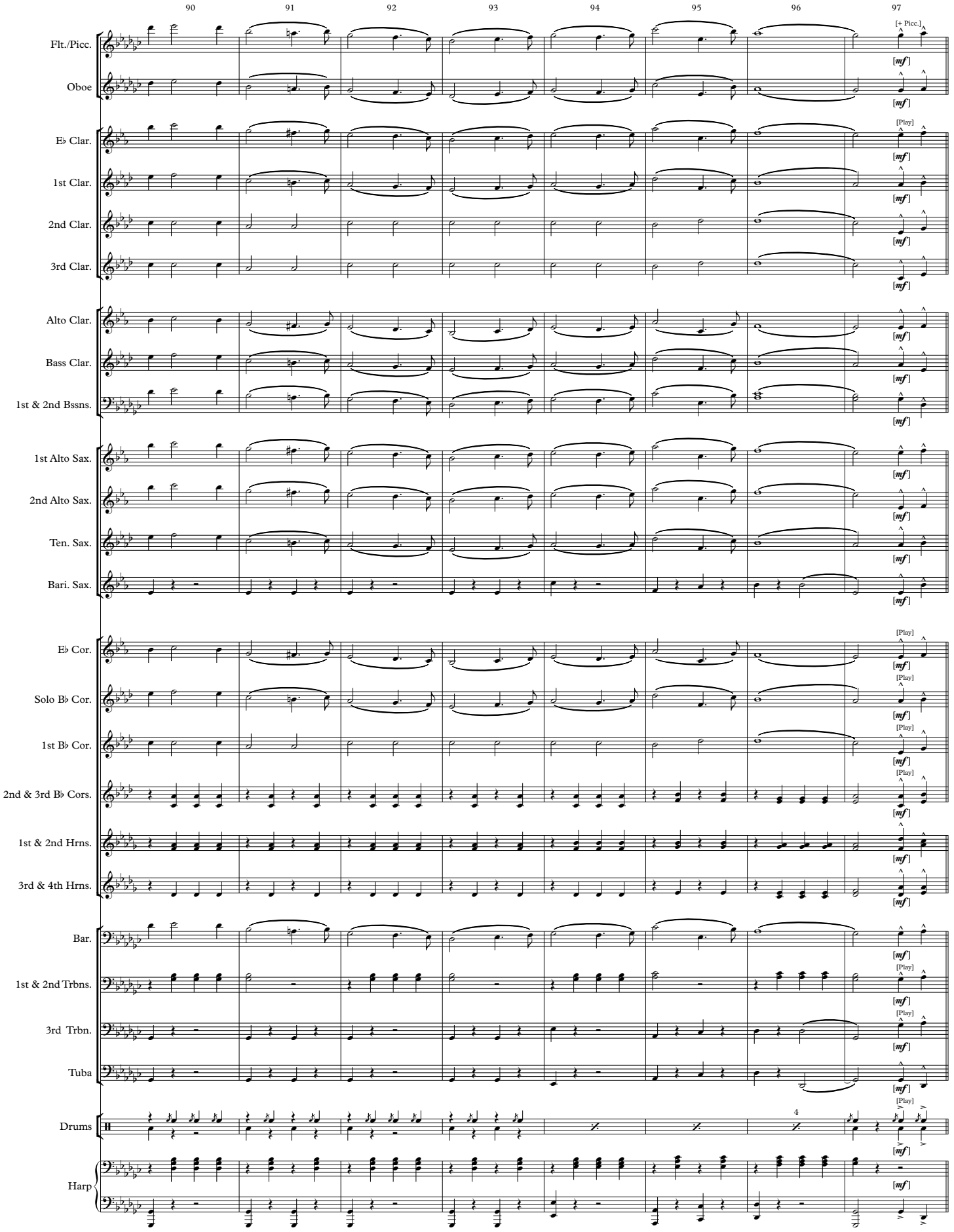
THE HIGH SCHOOL CADETS

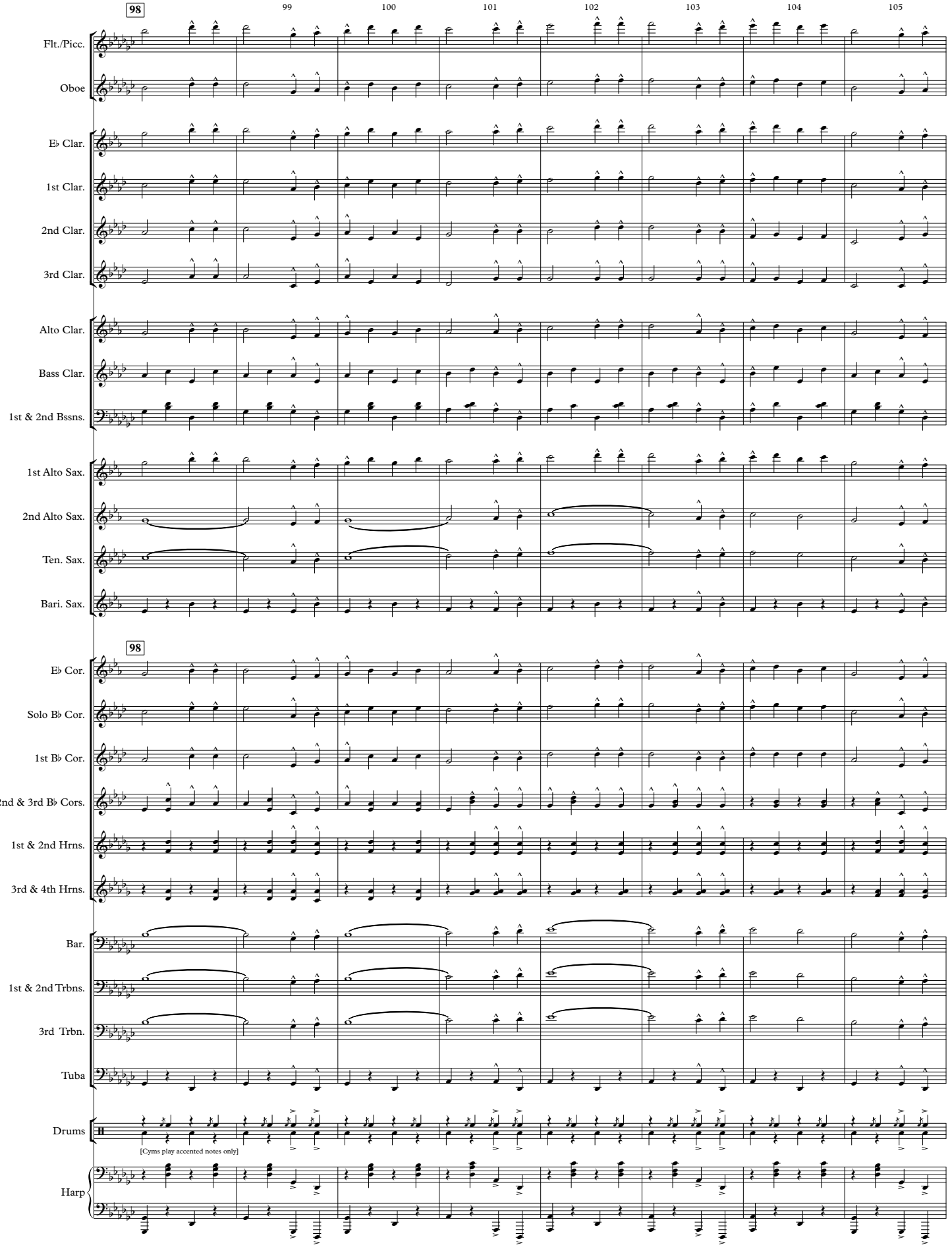
Full Score




82
83
84
85
86
87
88
89
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
[pp]
82
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
[tacet]
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
[pp]
3rd Trbn.
[pp]
Tuba
[pp]
Drums
[pp]
Harp
[pp]

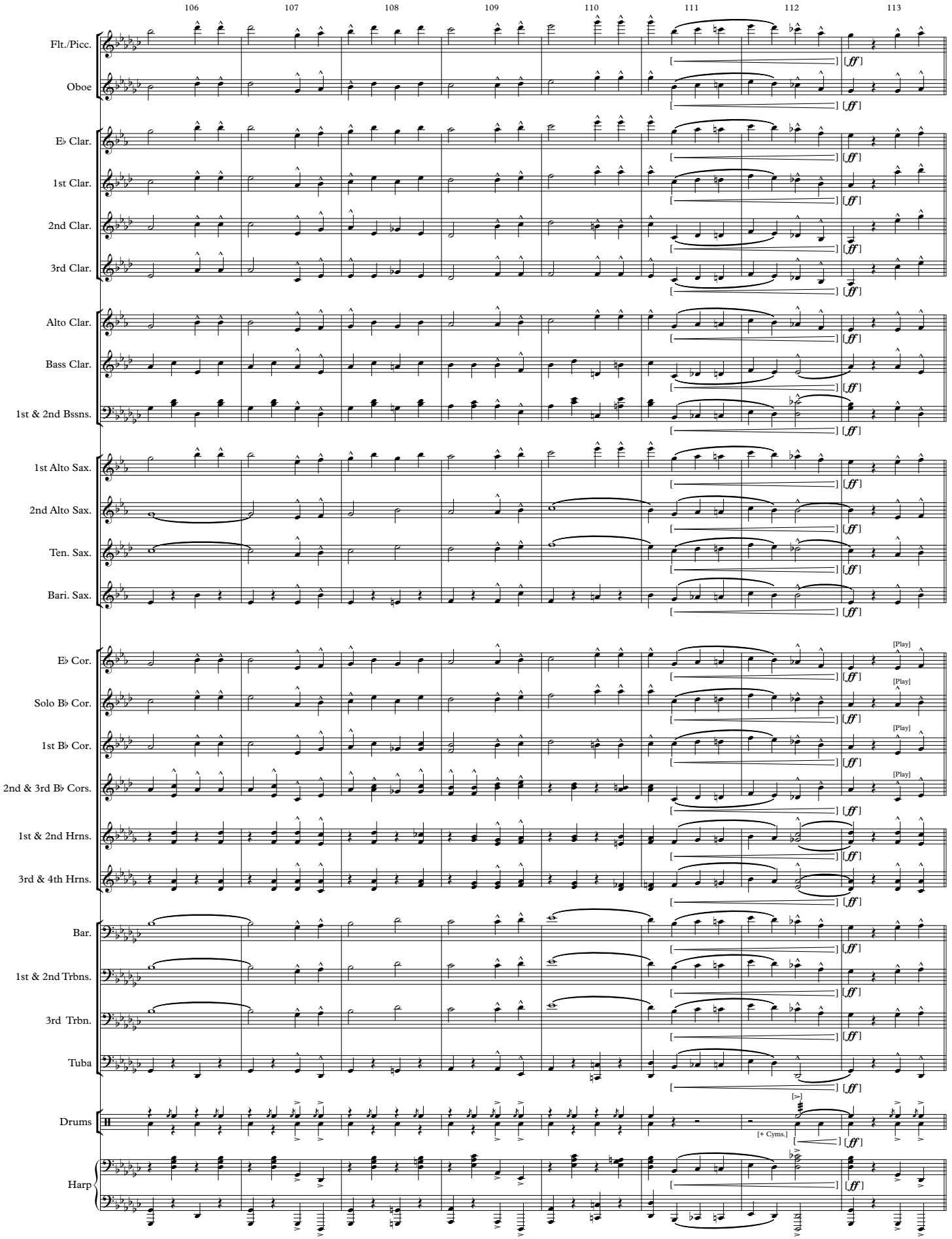
THE HIGH SCHOOL CADETS
Full Score

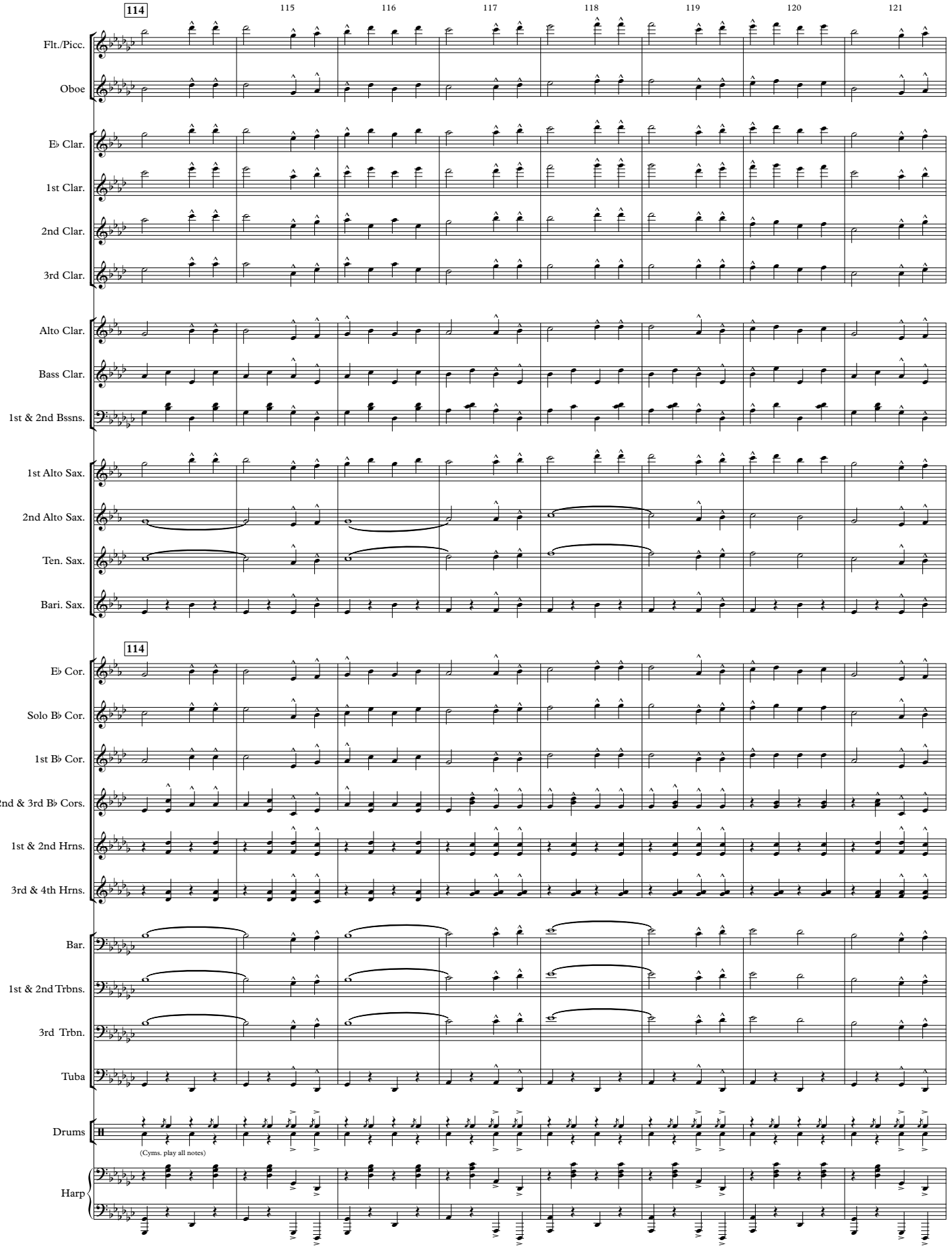



98
99
100
101
102
103
104
105
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
98
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
[Cyms play accented notes only]
Harp

THE HIGH SCHOOL CADETS

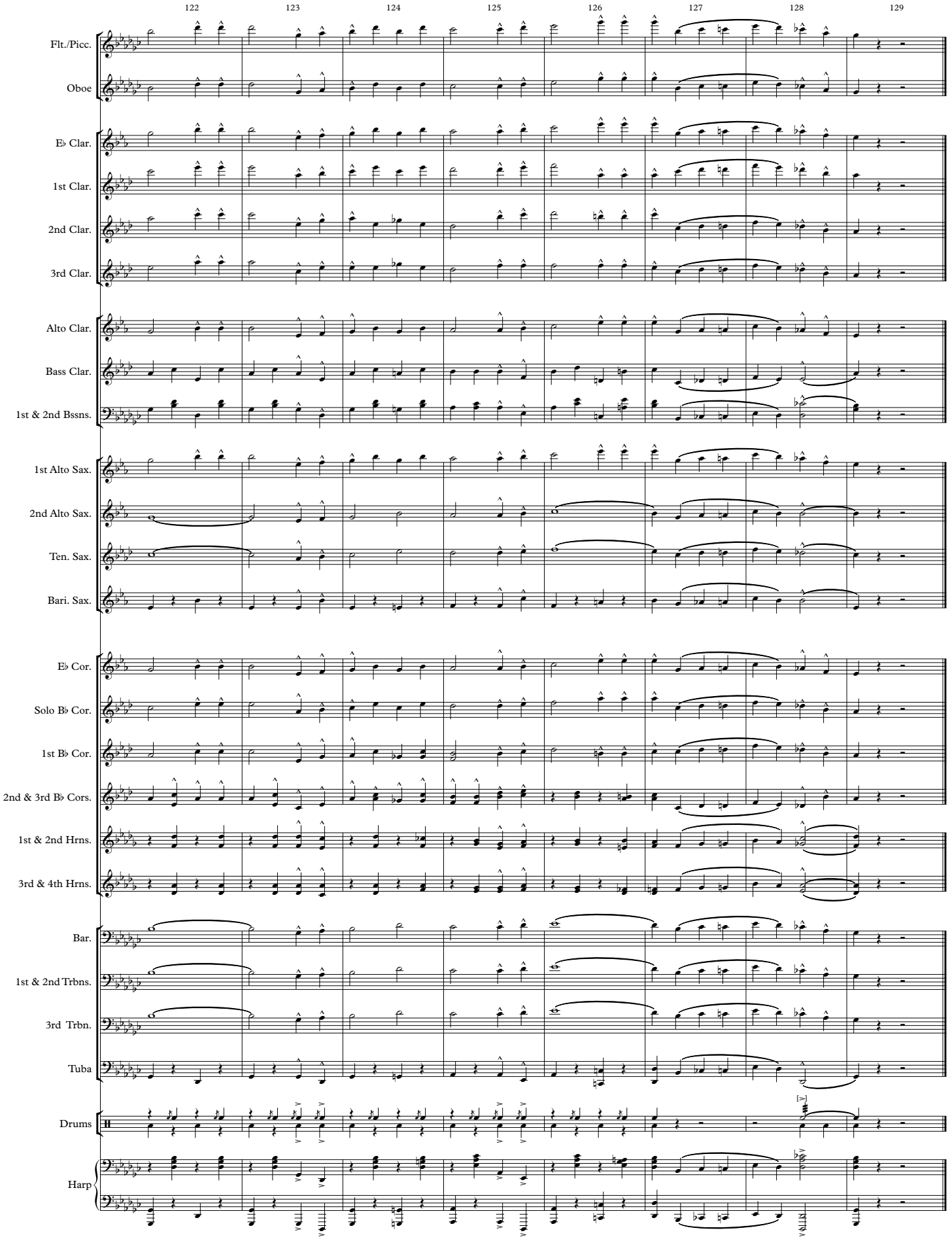
Full Score




114
115
116
117
118
119
120
121
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
114
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
(Cyms. play all notes)
Harp

THE HIGH SCHOOL CADETS

Full Score



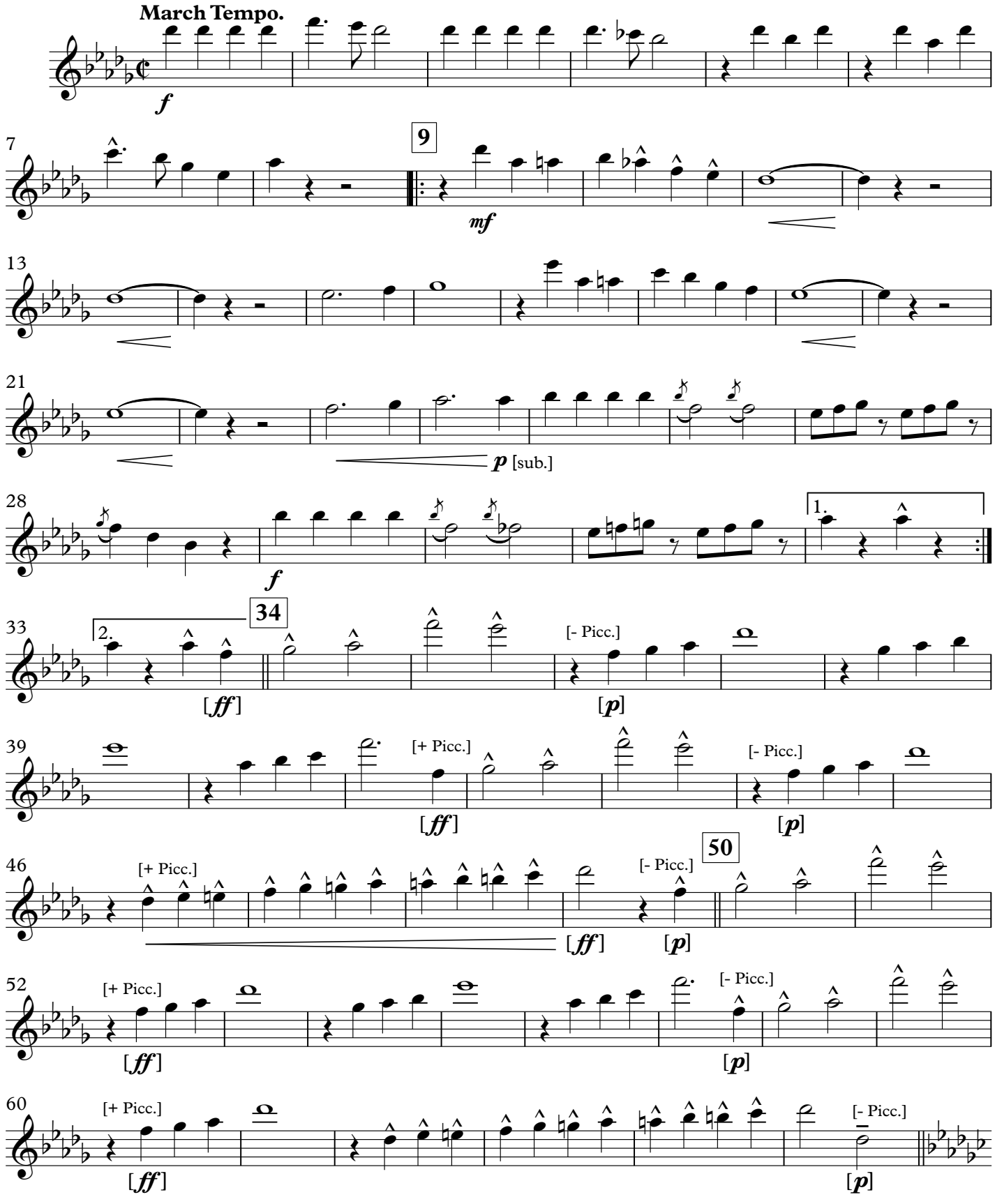
March

THE HIGH SCHOOL CADETS

Flute/Piccolo

(1890)

JOHN PHILIP SOUSA



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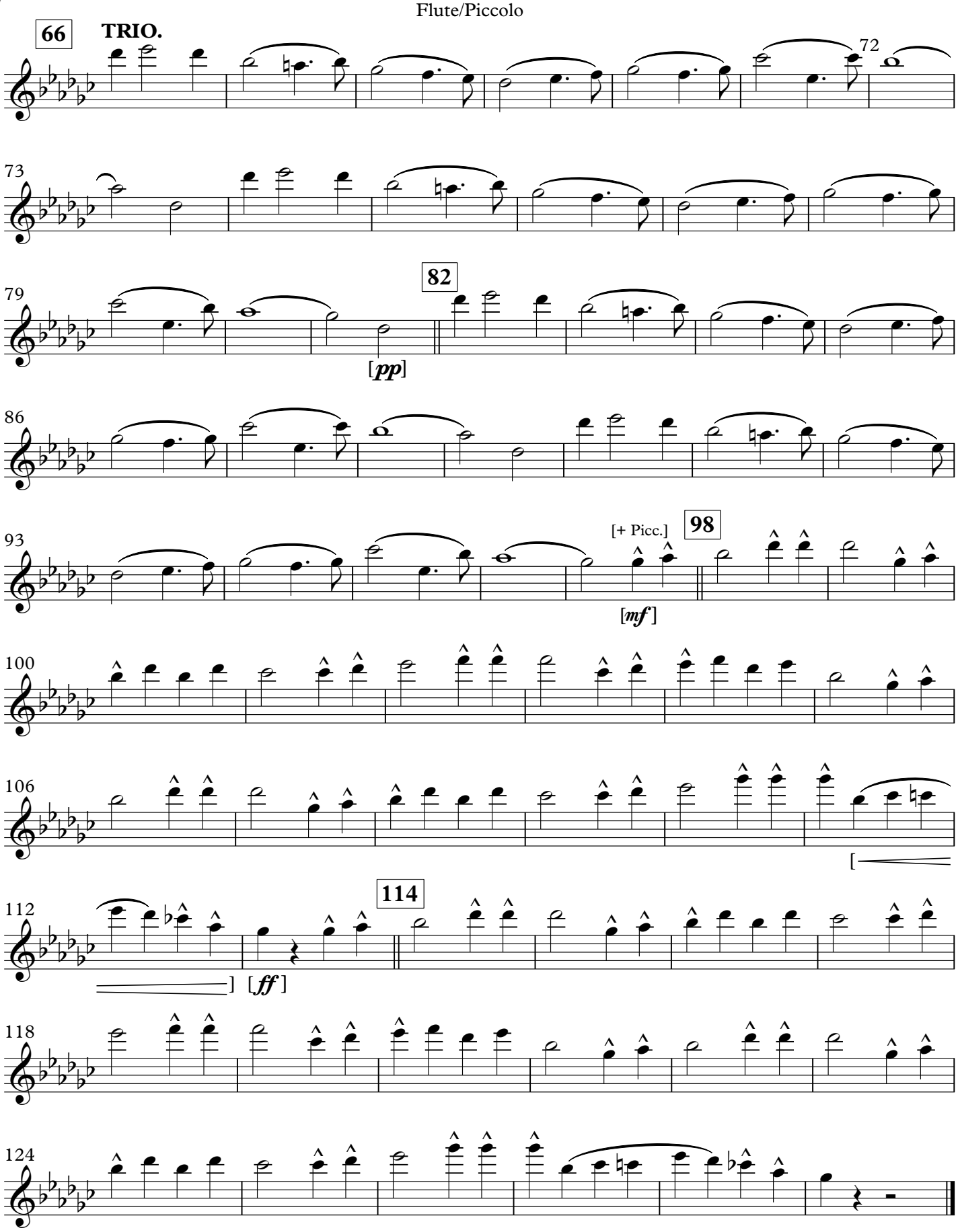
THE HIGH SCHOOL CADETS
Flute/Piccolo



March

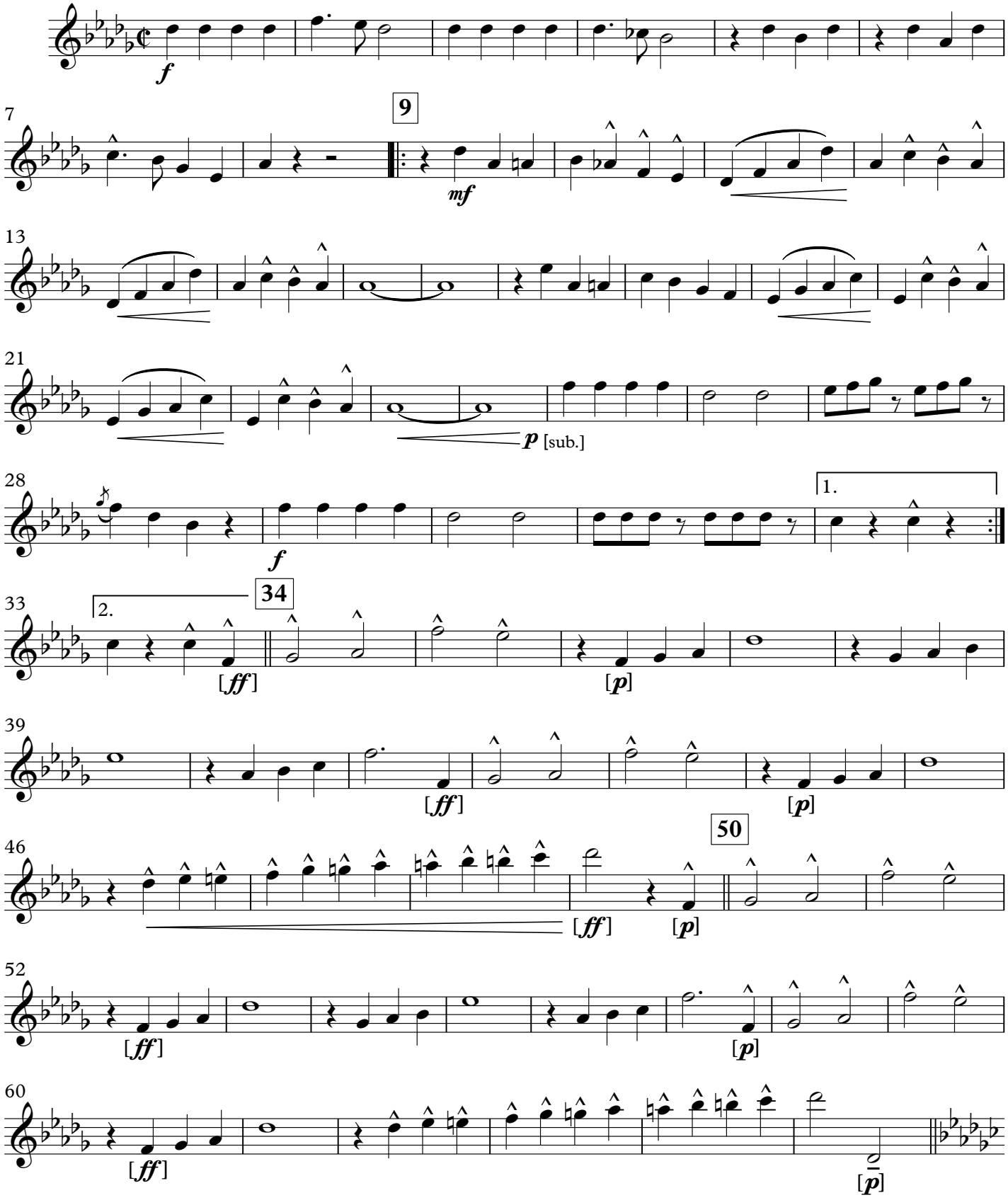
THE HIGH SCHOOL CADETS

(1890)

Oboe

JOHN PHILIP SOUSA

March Tempo.



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THE HIGH SCHOOL CADETS
Oboe

66 **TRIO.**

72

73

79

82

[*pp*]

86

93

98

[*mf*]

100

106

[

112

114

] [*ff*]

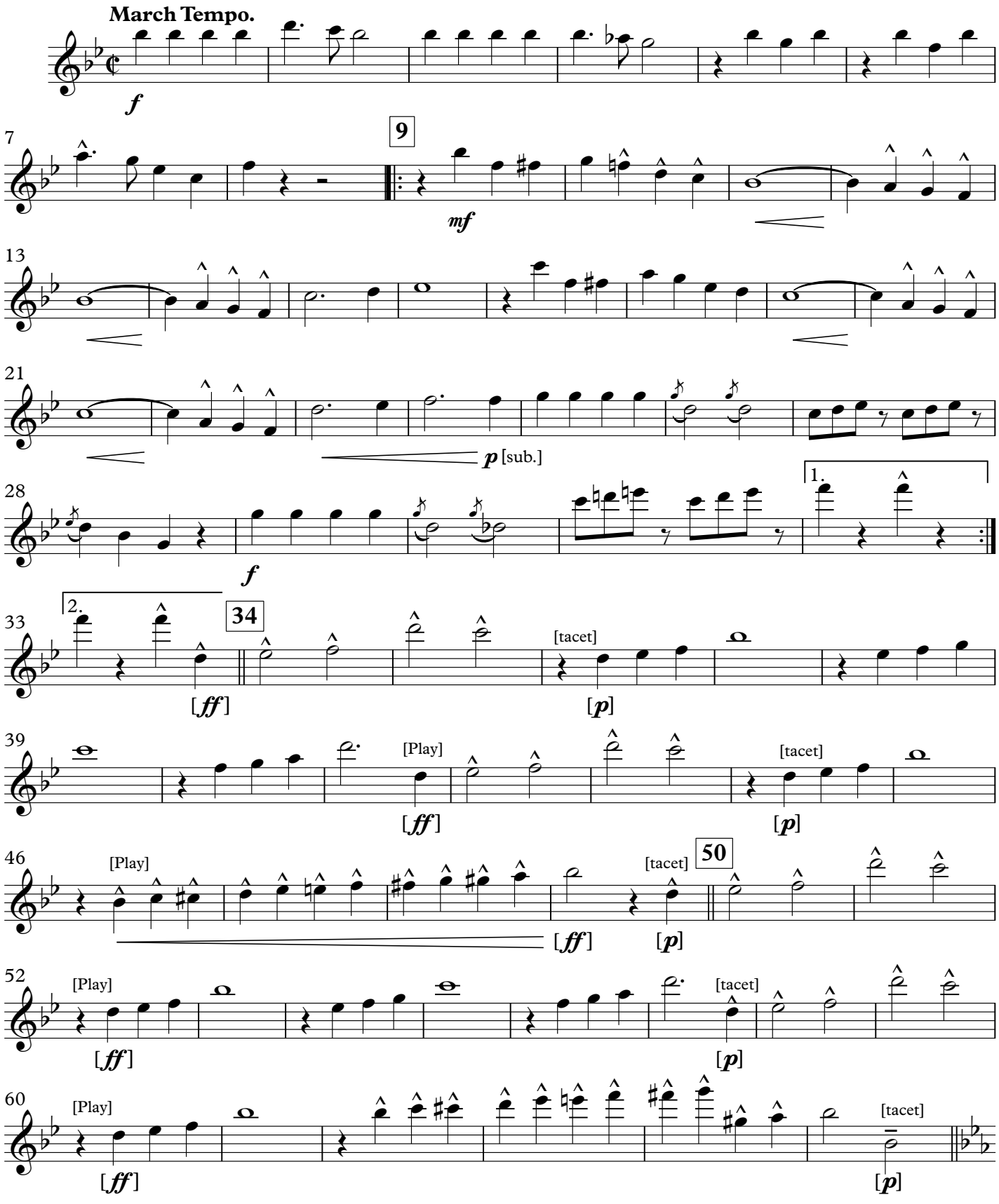
118

124

March

THE HIGH SCHOOL CADETS

E♭ Clarinet (1890) **JOHN PHILIP SOUSA**



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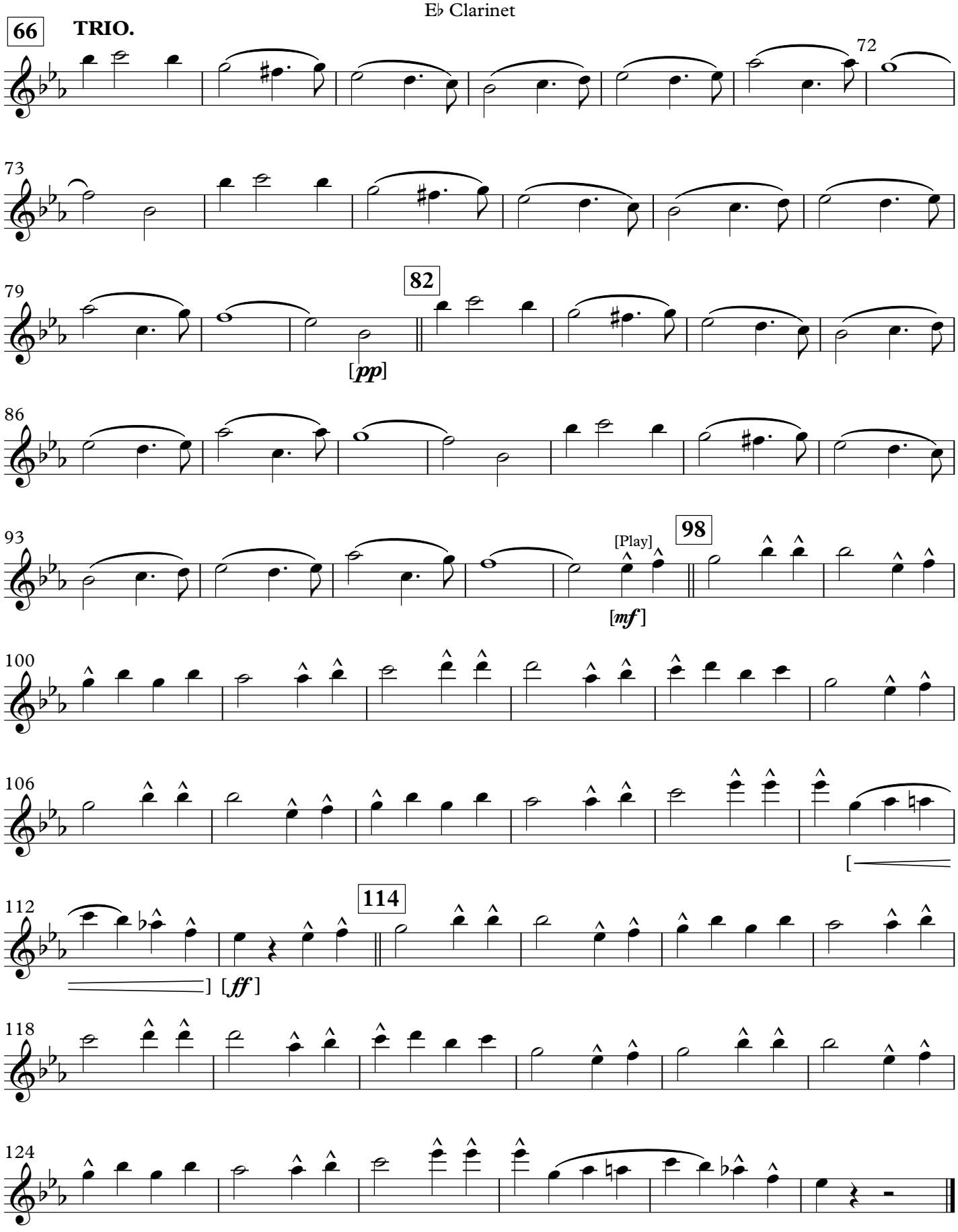
THE HIGH SCHOOL CADETS

E♭ Clarinet



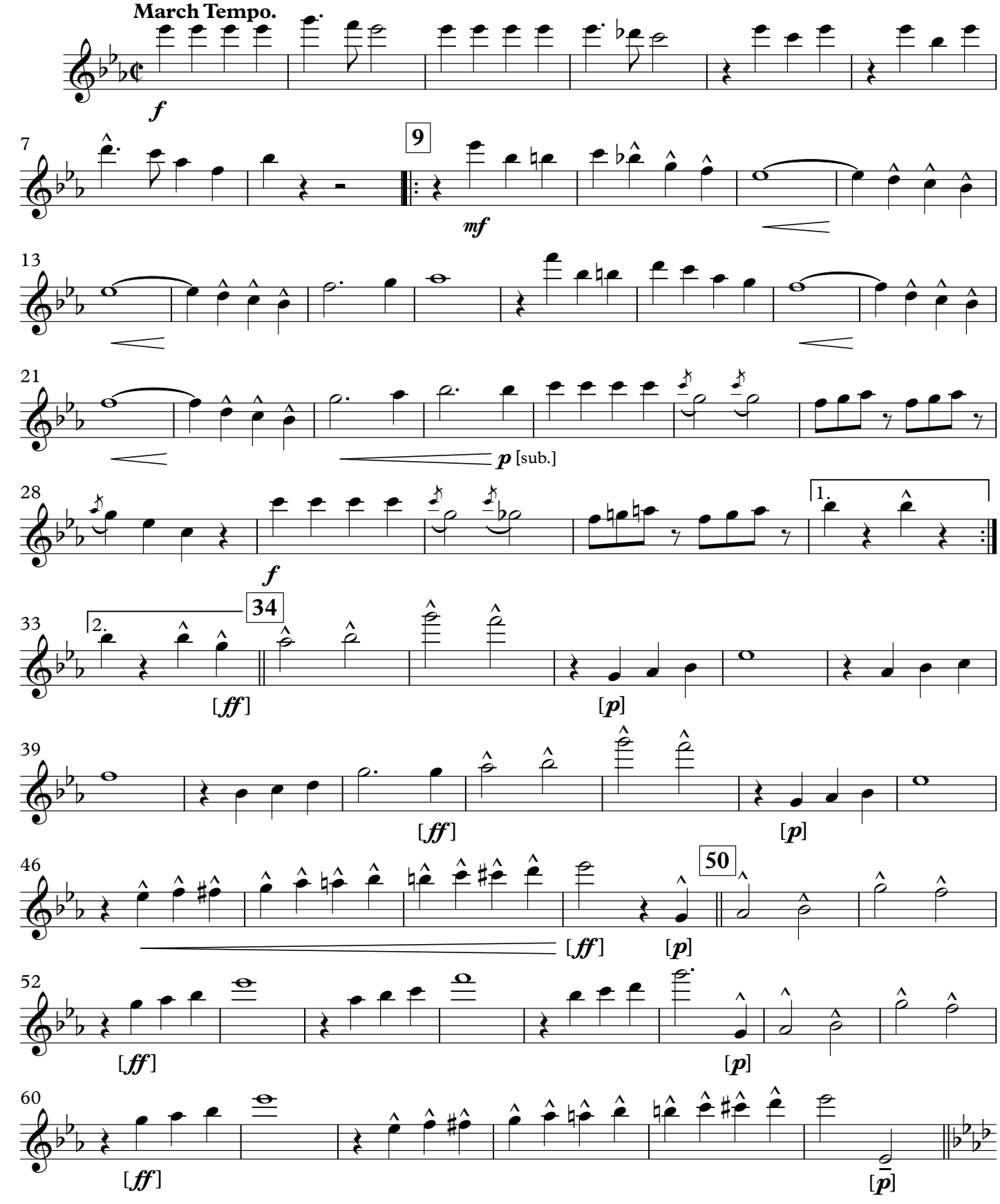
March

THE HIGH SCHOOL CADETS

(1890)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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THE HIGH SCHOOL CADETS

1st B♭ Clarinet

66 **TRIO.**

72

73

79

82

[*pp*]

86

93

98

[*mf*]

100

106

[

112

114

] [*ff*]

118

124

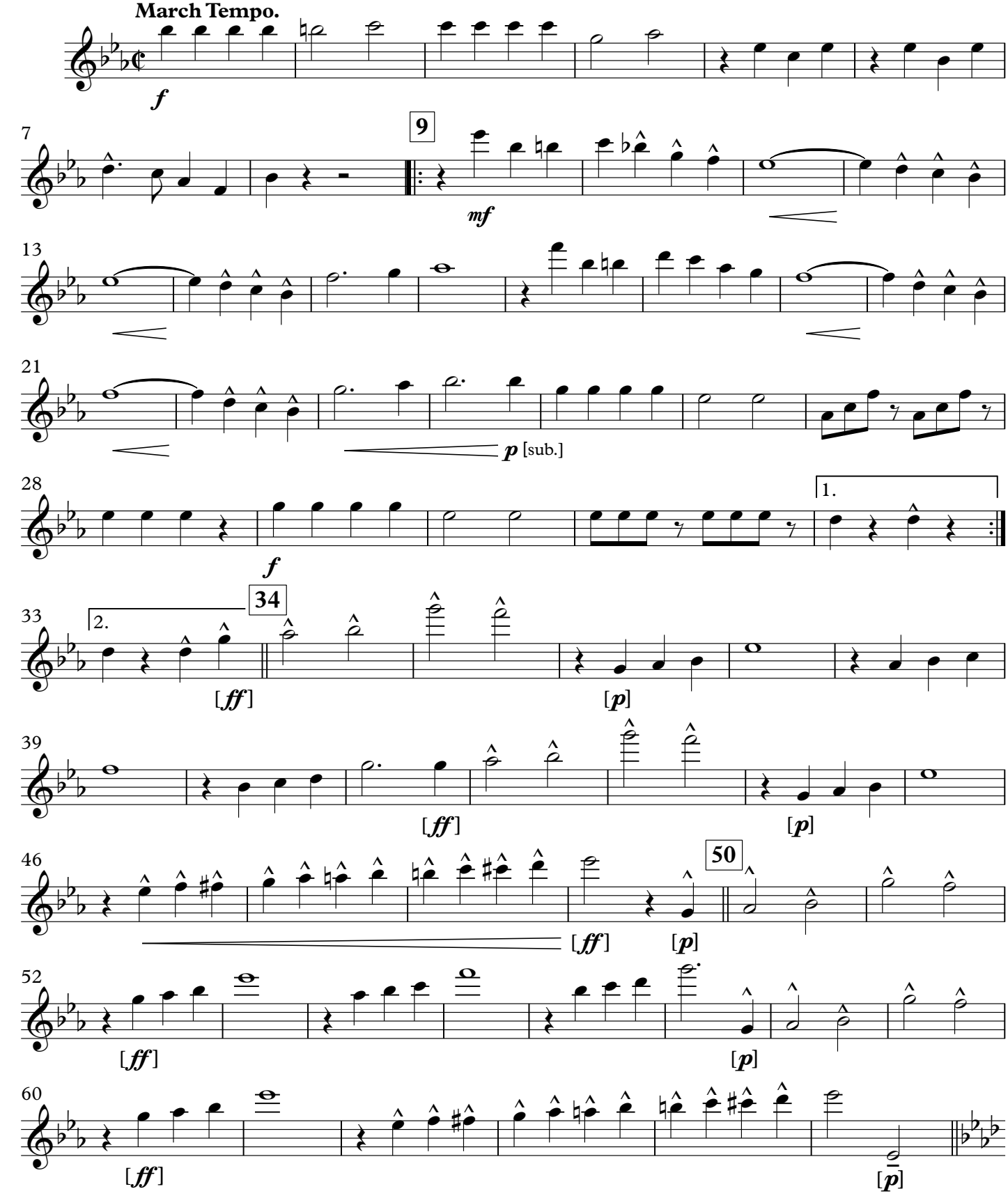
March

THE HIGH SCHOOL CADETS

2nd B♭ Clarinet

(1890)

JOHN PHILIP SOUSA



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THE HIGH SCHOOL CADETS

2nd B♭ Clarinet

66 **TRIO.**

72

73

79 **82**

[*pp*]

86

93 **98**

[*mf*]

100

106

[

112 **114**

] [*ff*]

118

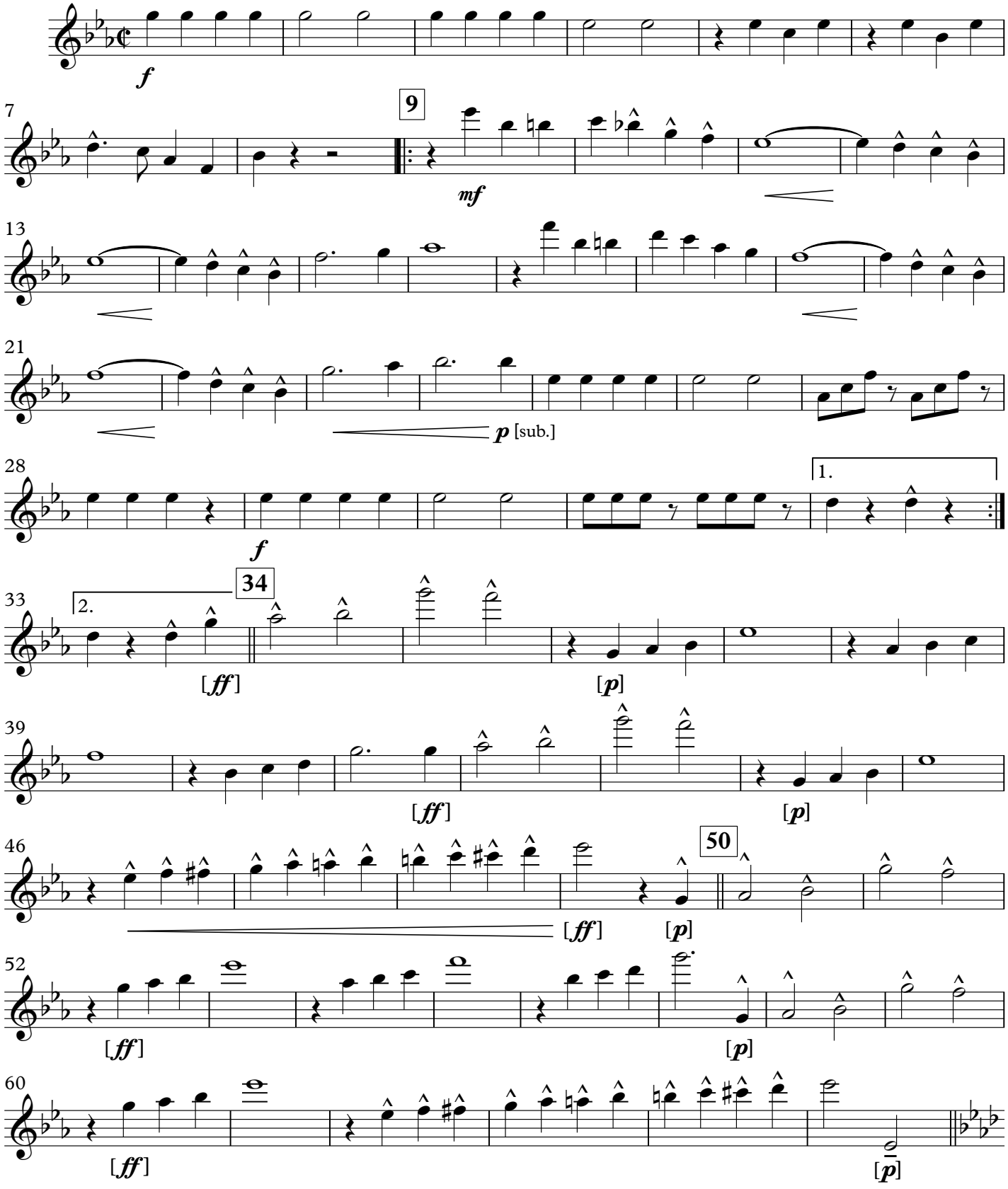
124

March

THE HIGH SCHOOL CADETS

3rd B♭ Clarinet (1890) **JOHN PHILIP SOUSA**

March Tempo.



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THE HIGH SCHOOL CADETS

3rd B♭ Clarinet

66 **TRIO.**

72

73

79 **82**

[*pp*]

86

93 **98**

[*mf*]

100

106

[

112 **114**

] [*ff*]

118

124

March

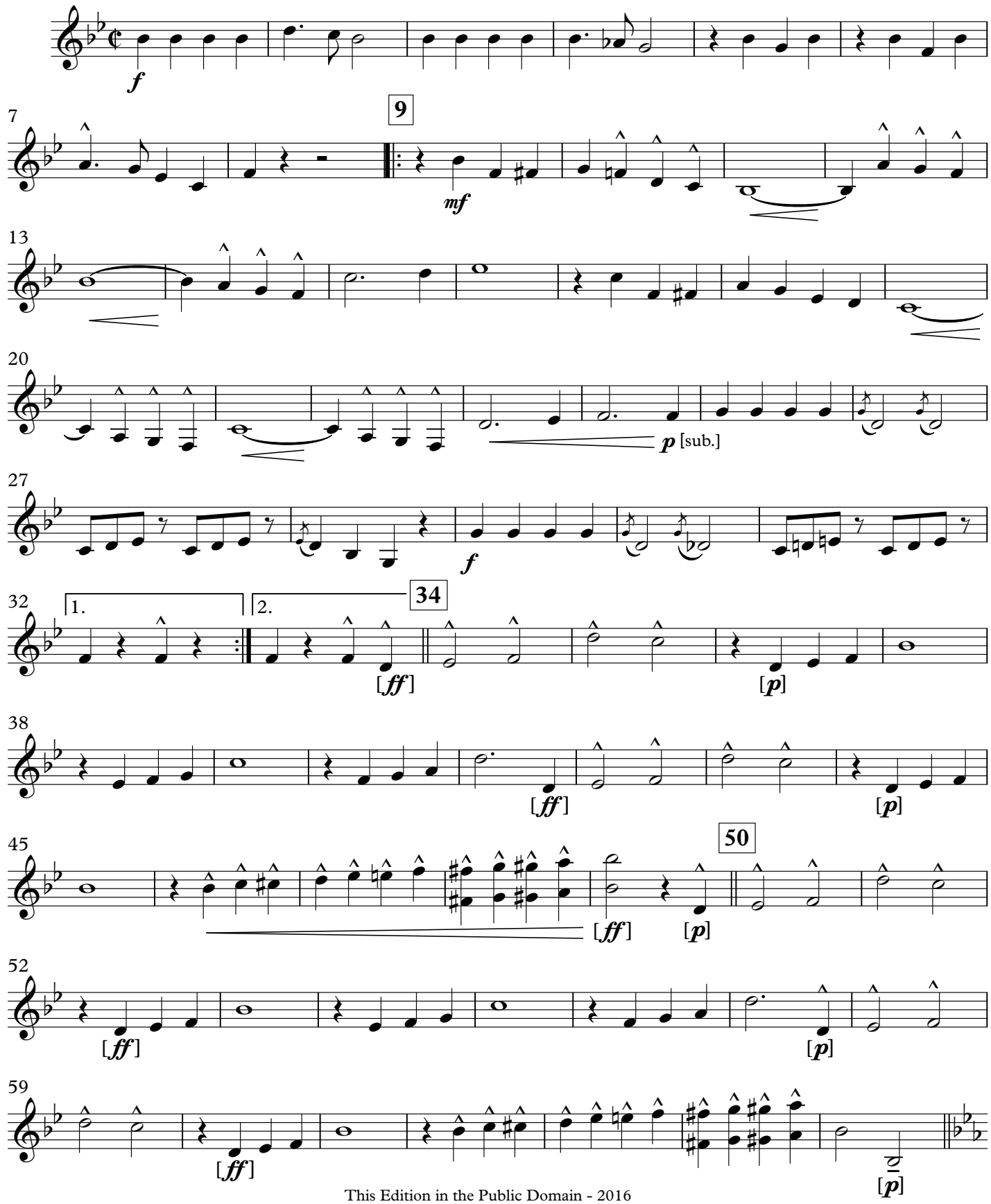
THE HIGH SCHOOL CADETS

(1890)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]

March Tempo.



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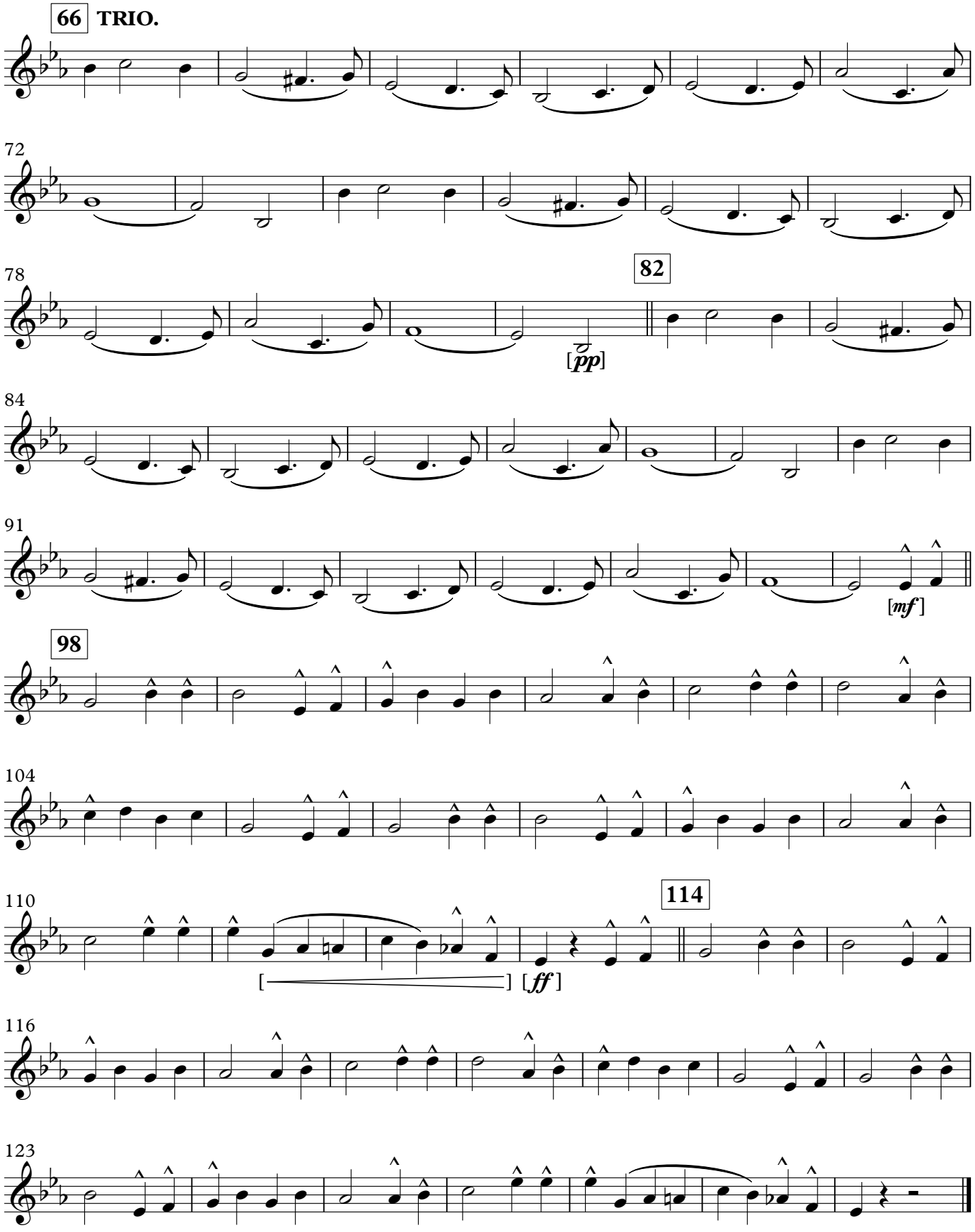
THE HIGH SCHOOL CADETS

E♭ Alto Clarinet



March

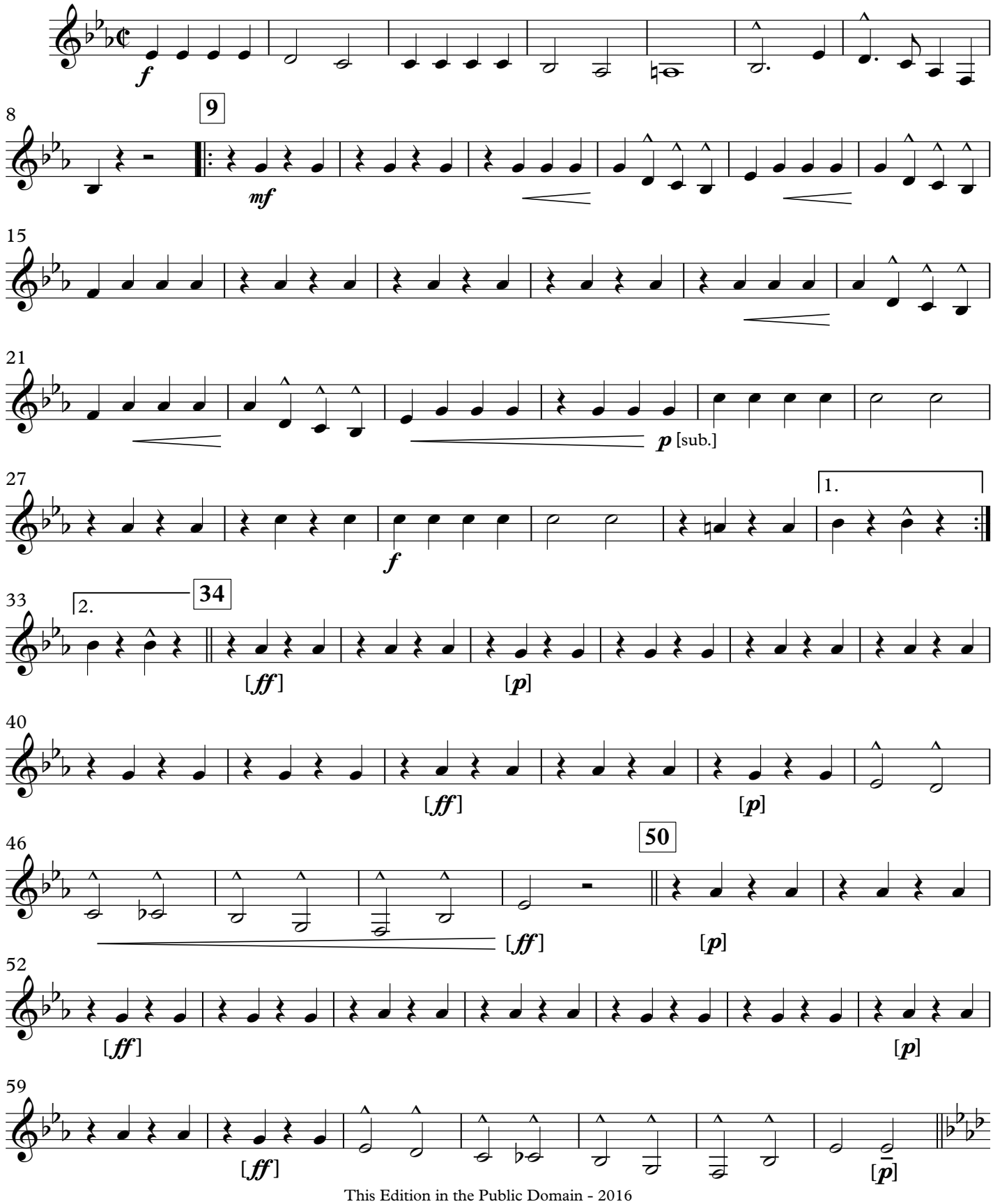
THE HIGH SCHOOL CADETS

(1890)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.



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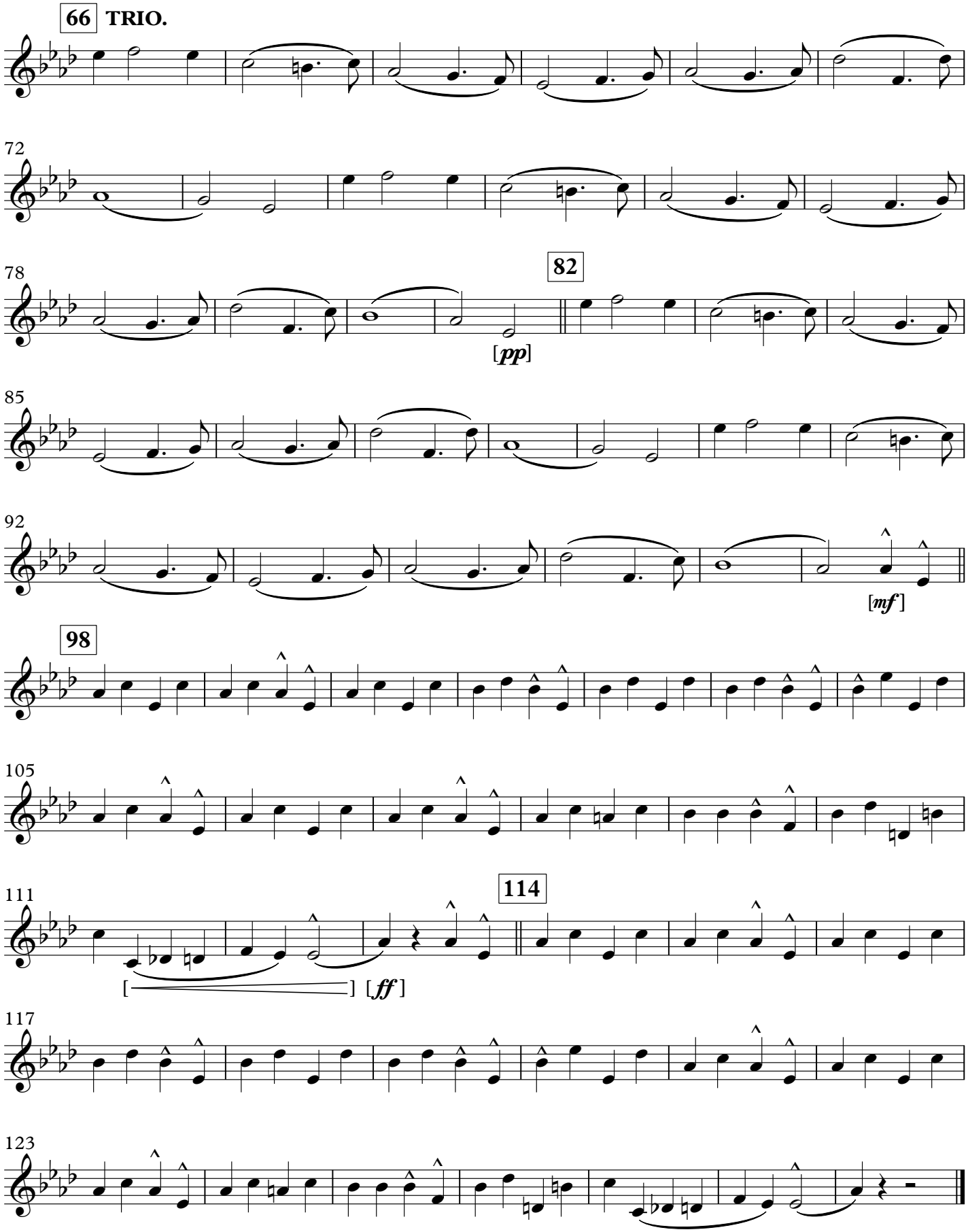
THE HIGH SCHOOL CADETS

B♭ Bass Clinet



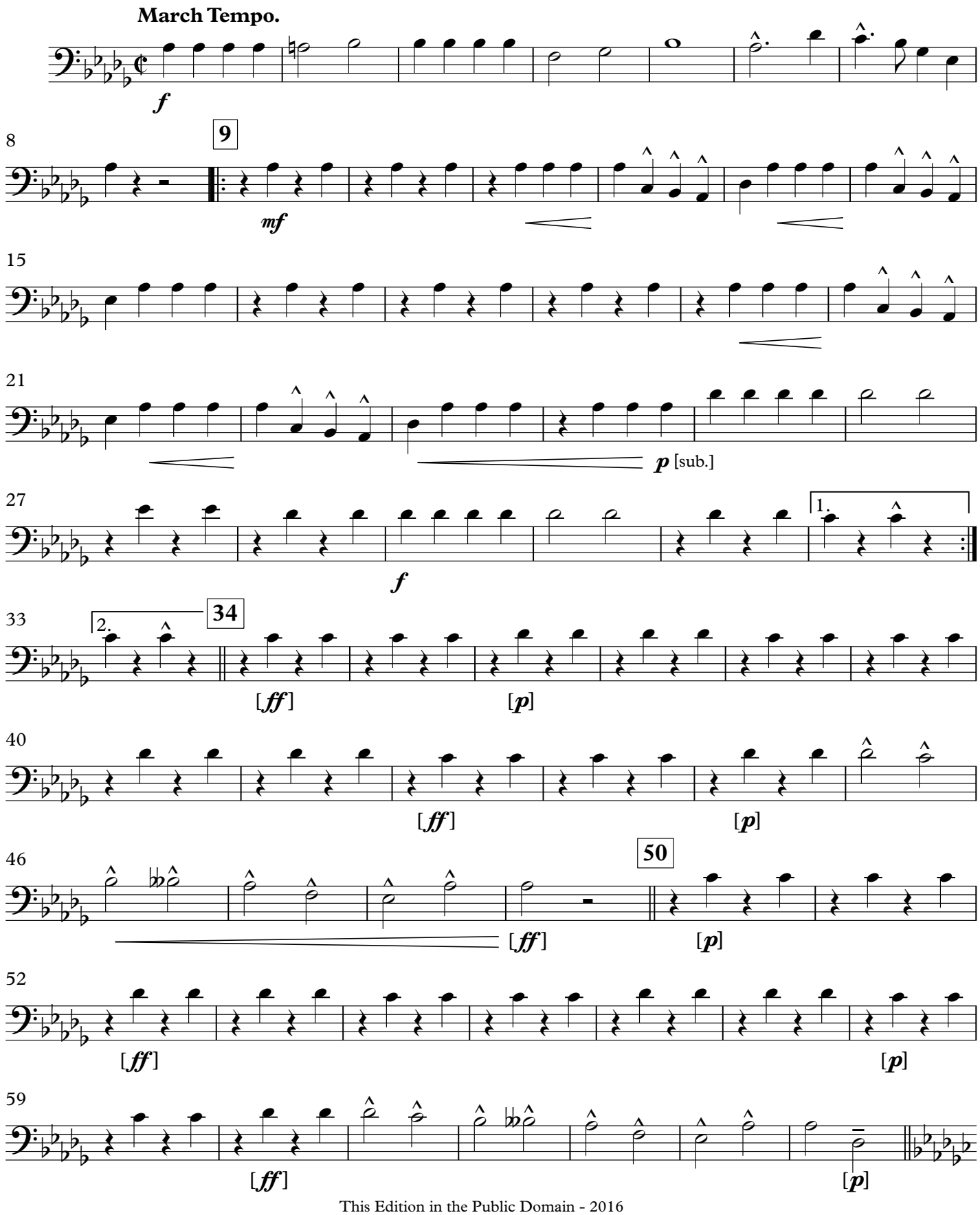
March

THE HIGH SCHOOL CADETS

1st Bassoon

(1890)

JOHN PHILIP SOUSA



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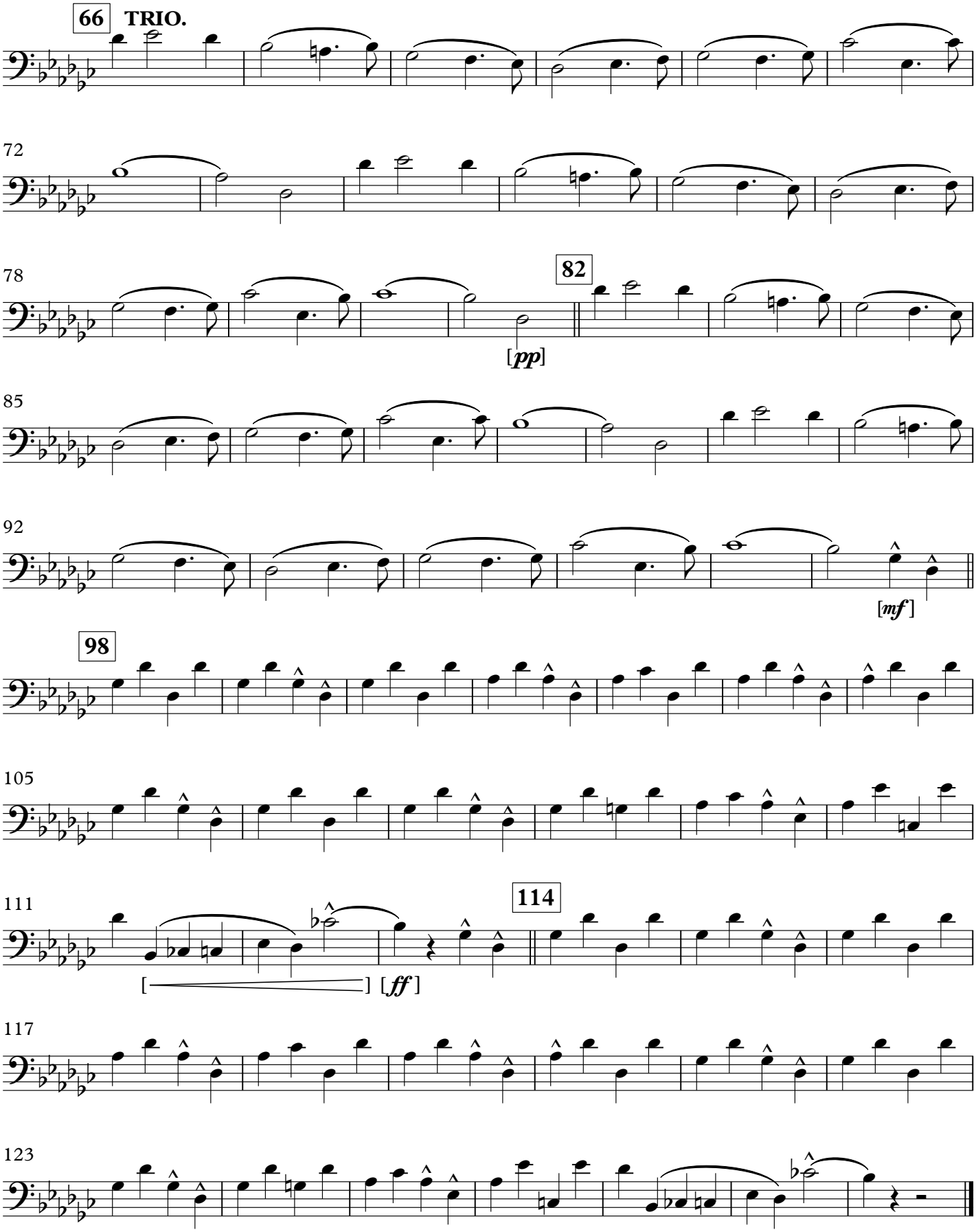
THE HIGH SCHOOL CADETS
1st Bassoon



March

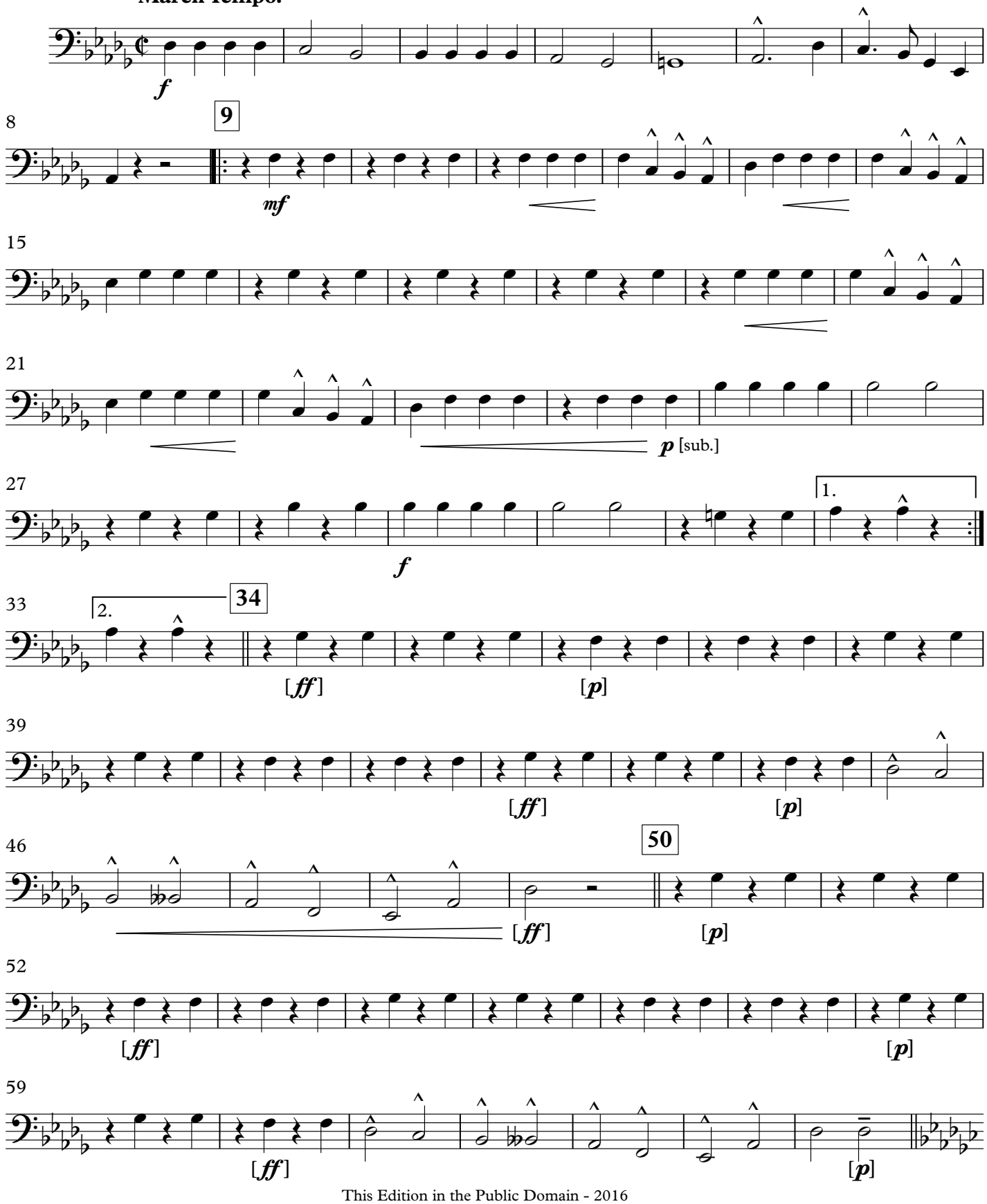
THE HIGH SCHOOL CADETS

2nd Bassoon

(1890)

JOHN PHILIP SOUSA

March Tempo.



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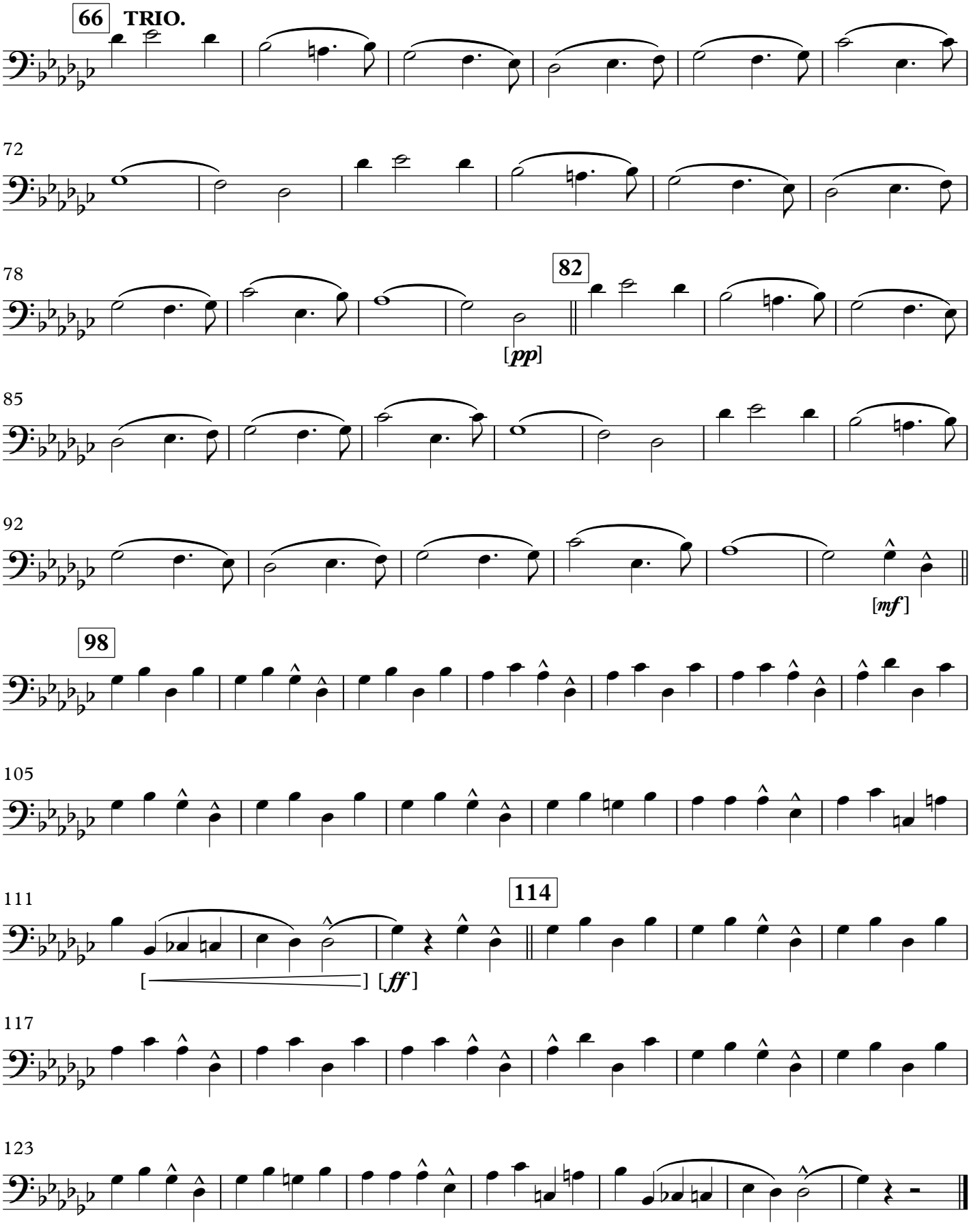
THE HIGH SCHOOL CADETS
2nd Bassoon

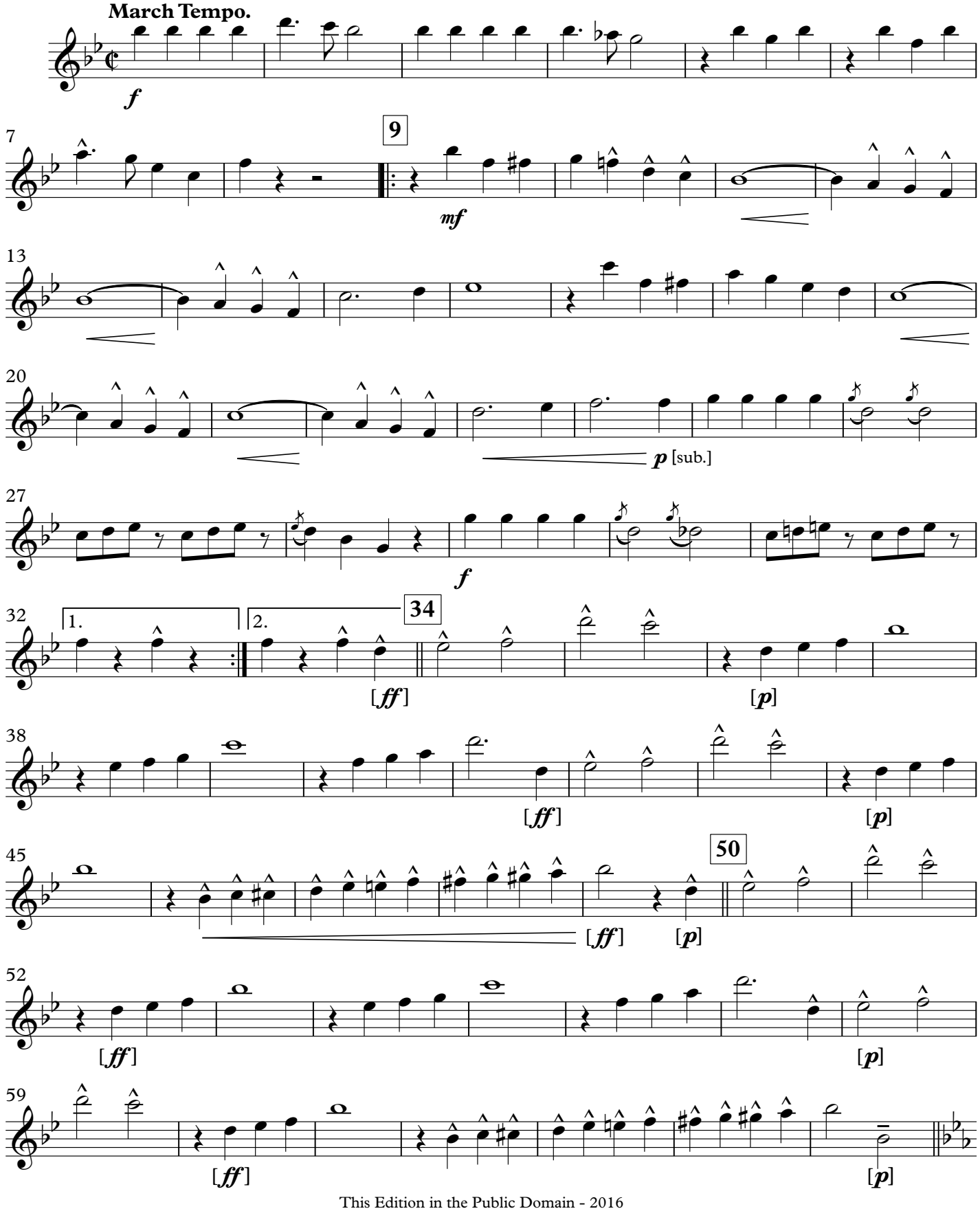


March

THE HIGH SCHOOL CADETS

1st E♭ Alto Saxophone (1890)

JOHN PHILIP SOUSA



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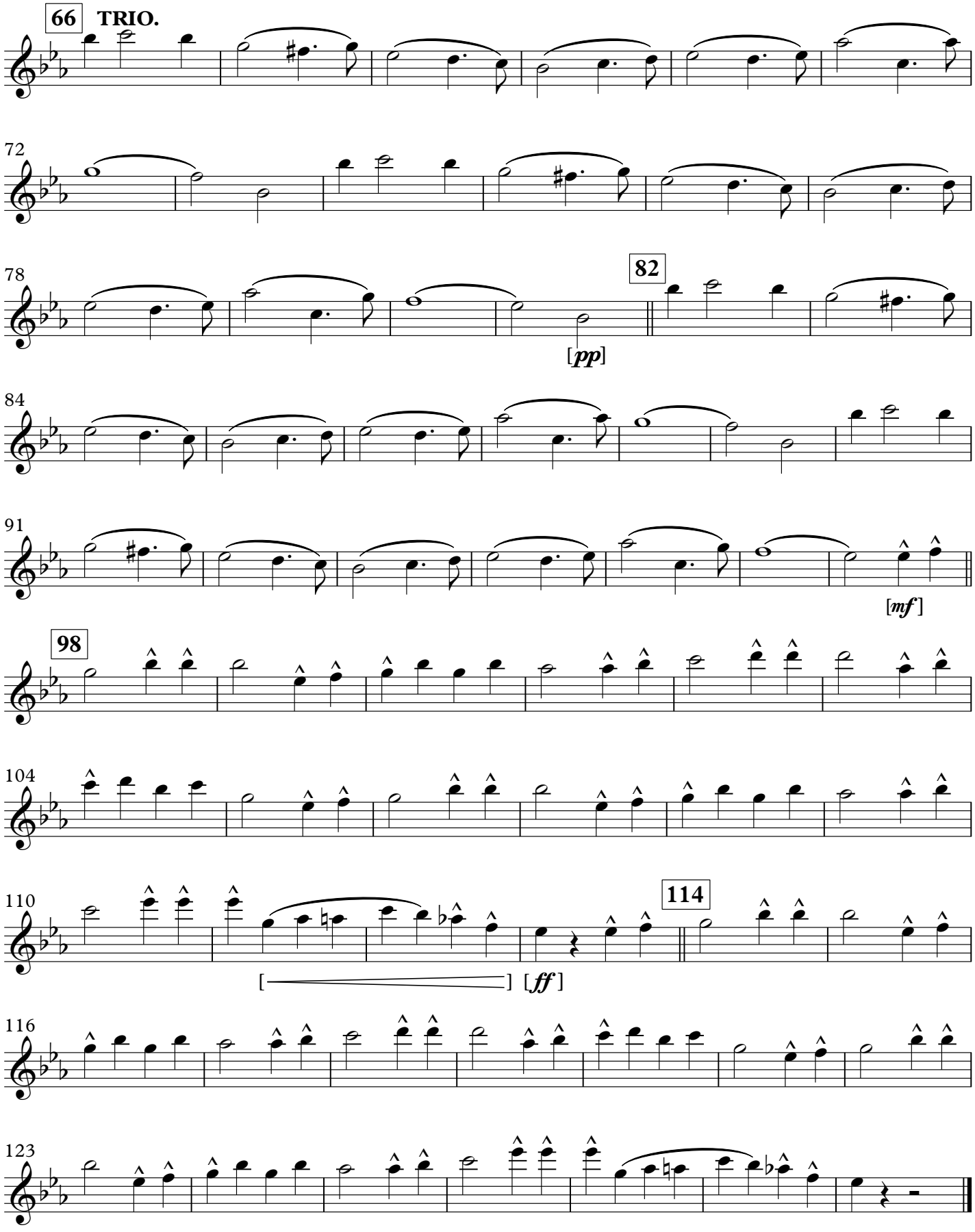
THE HIGH SCHOOL CADETS

1st E♭ Alto Saxophone



March

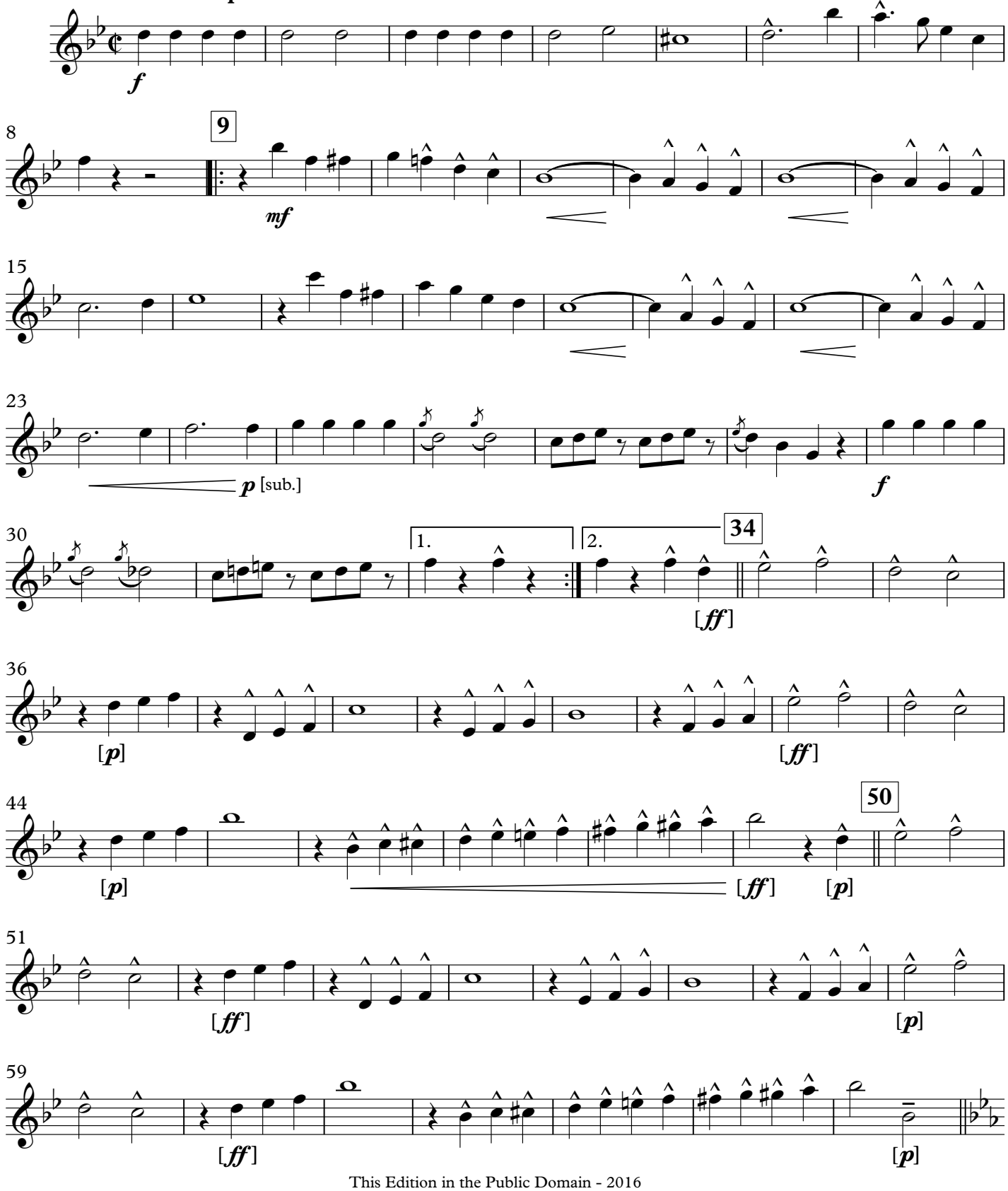
THE HIGH SCHOOL CADETS

(1890)

2nd E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.



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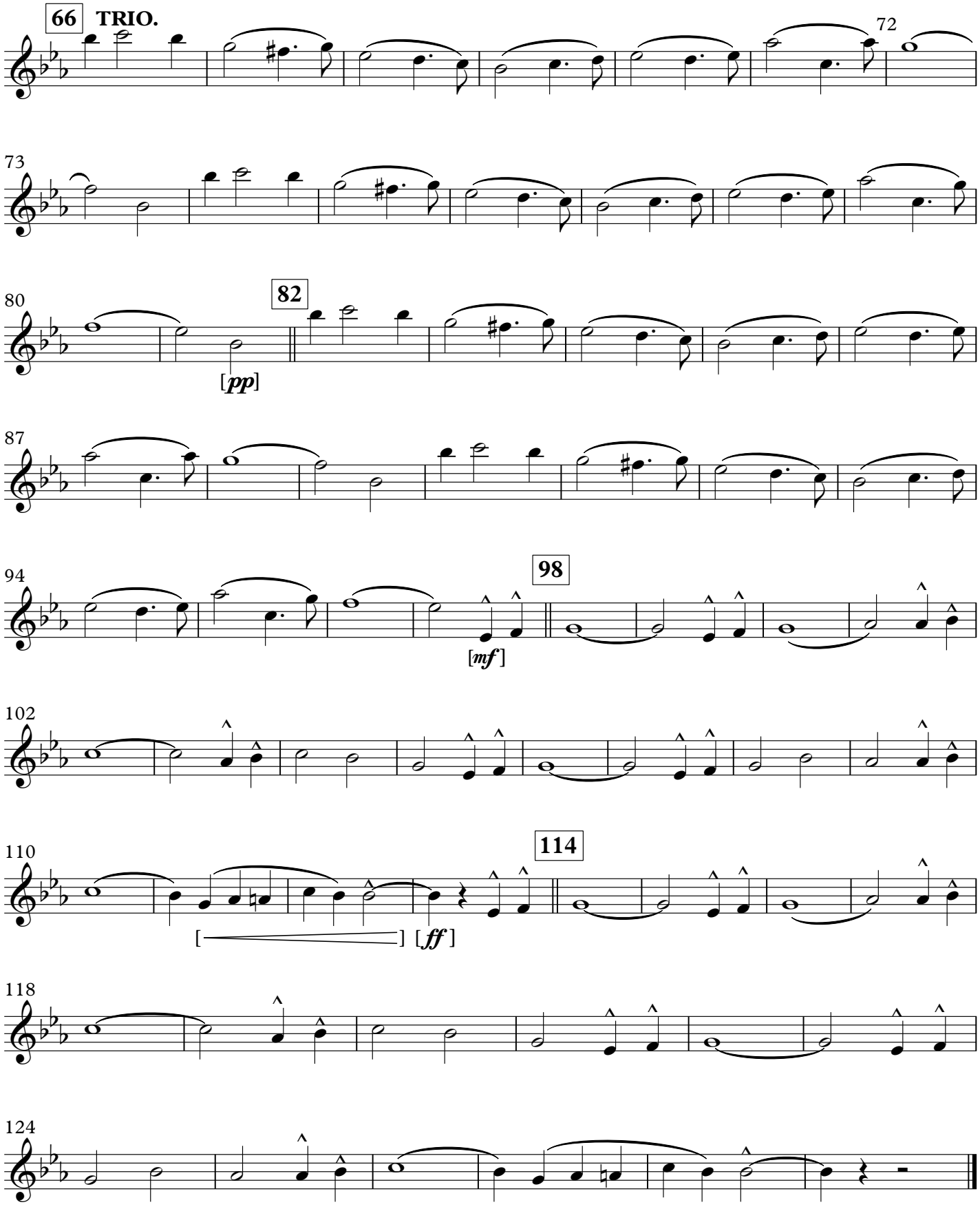
THE HIGH SCHOOL CADETS

2nd E♭ Alto Saxophone



March

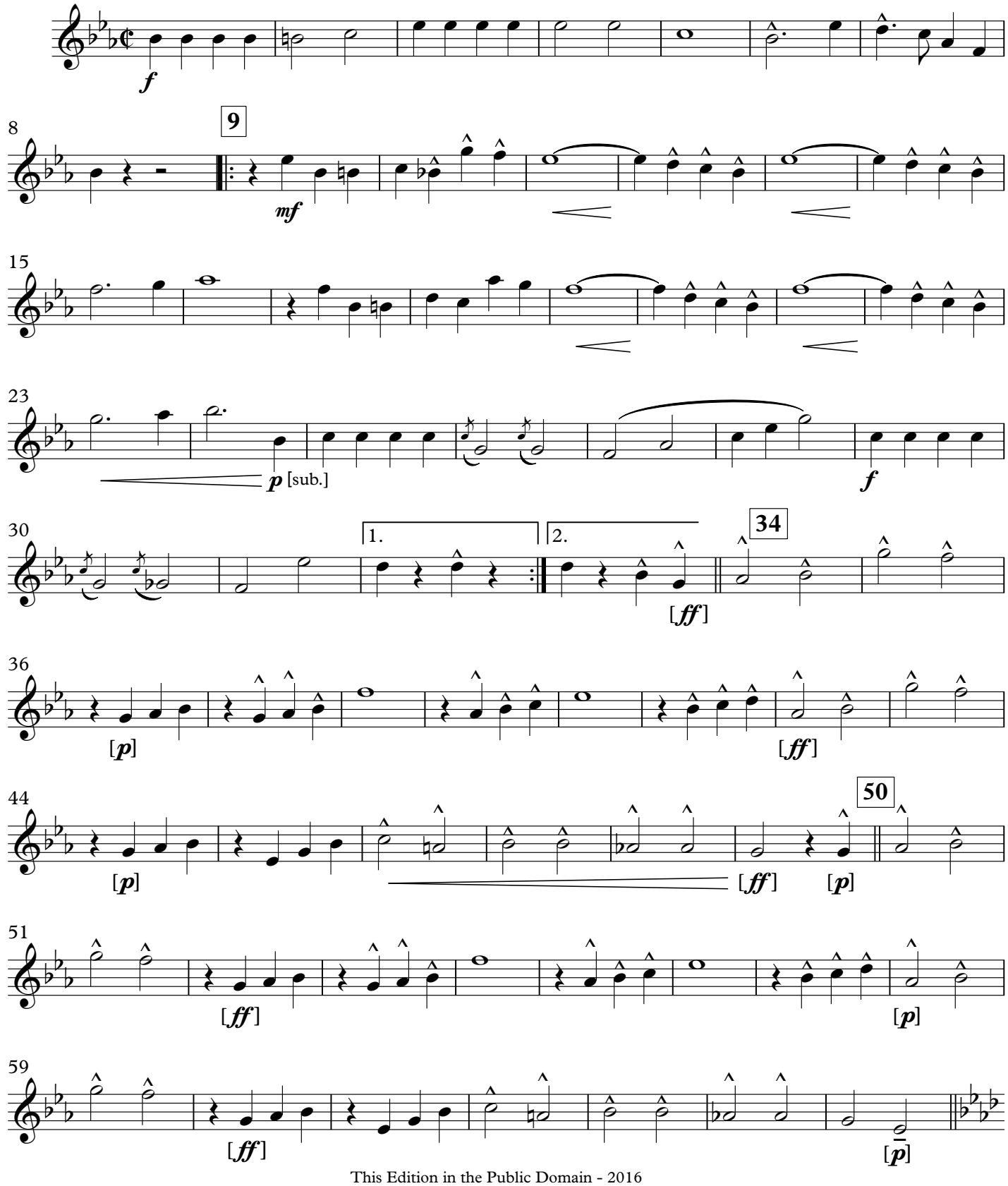
THE HIGH SCHOOL CADETS

(1890)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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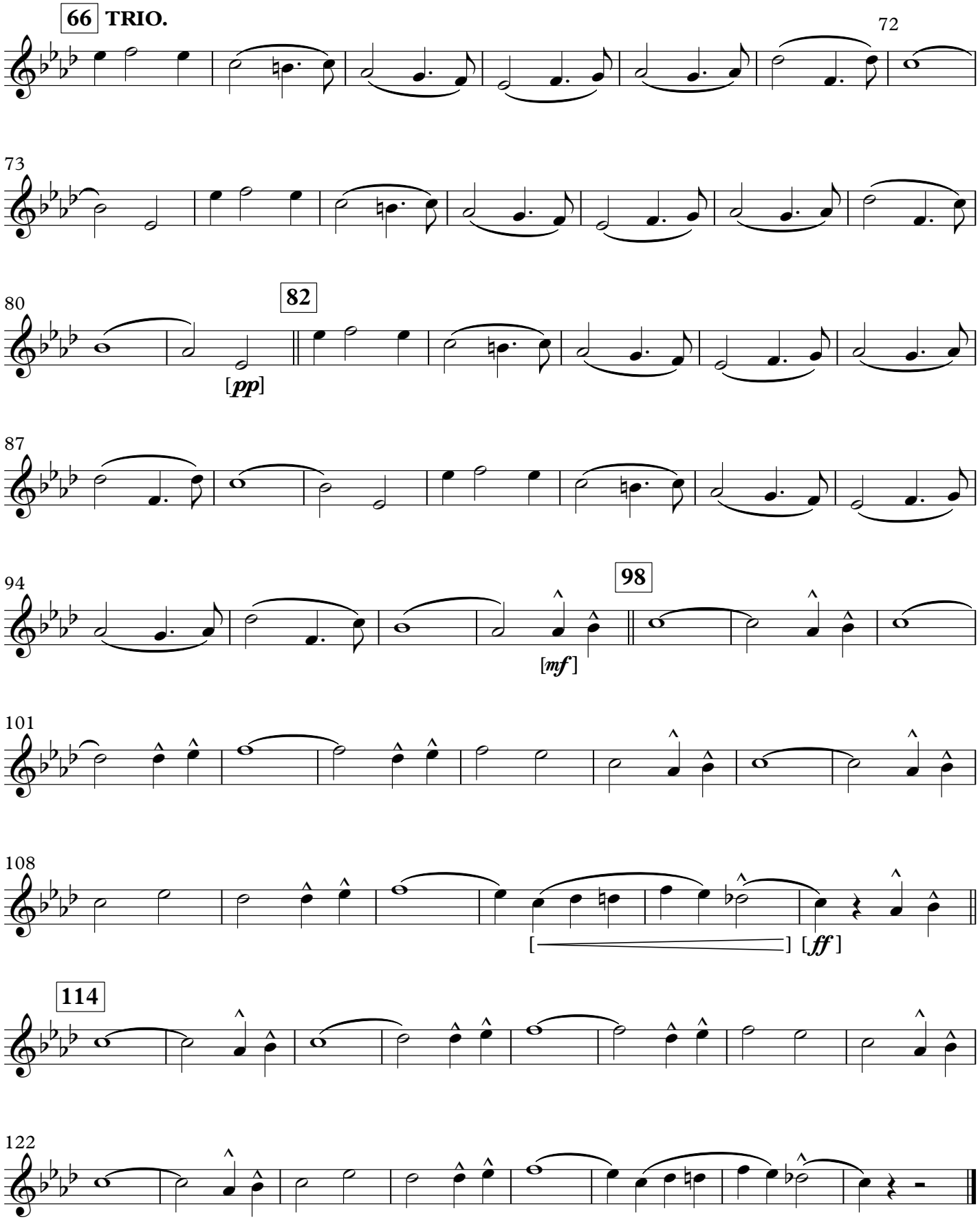
THE HIGH SCHOOL CADETS

B♭ Tenor Saxophone



March

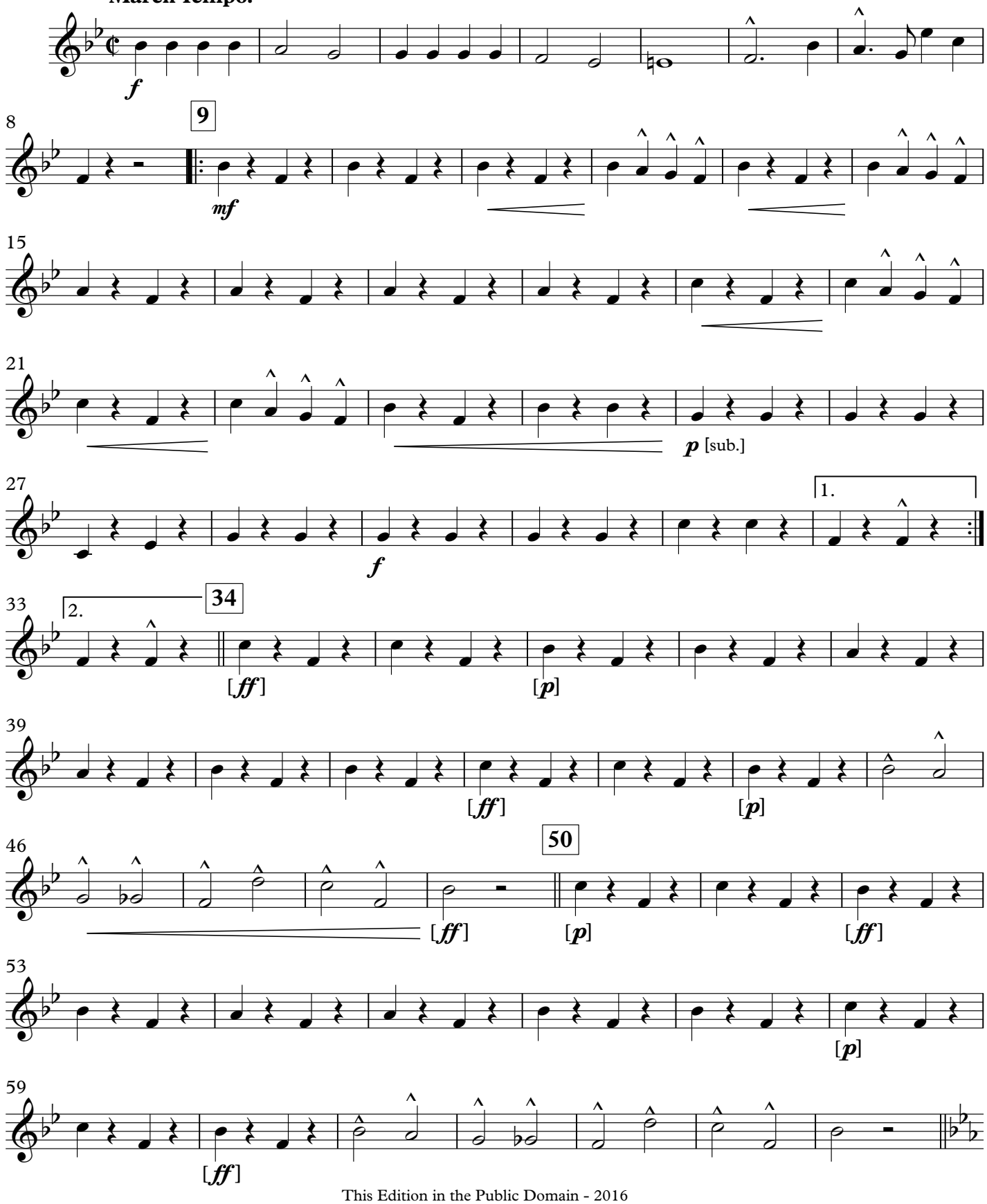
THE HIGH SCHOOL CADETS

(1890)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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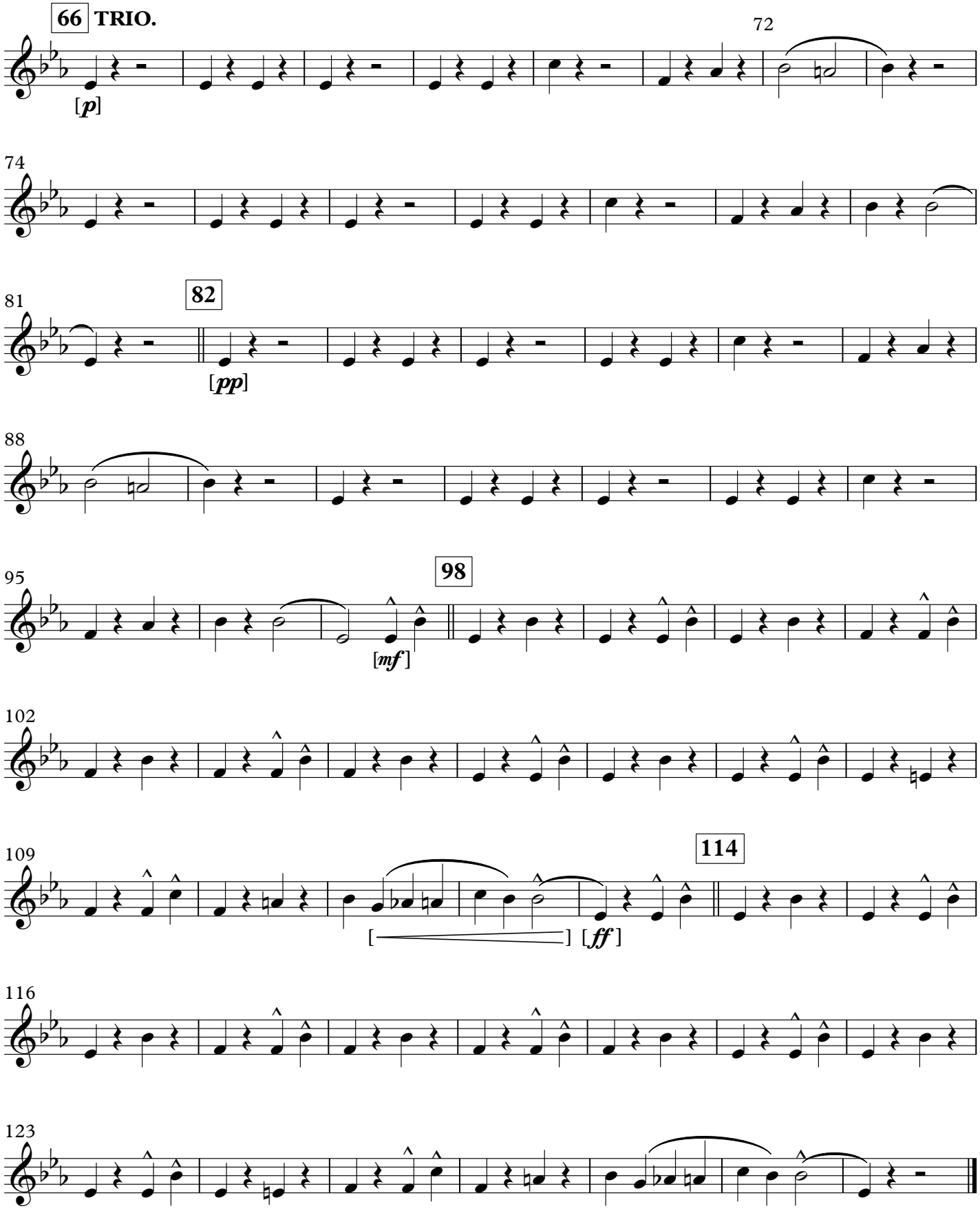
THE HIGH SCHOOL CADETS

E♭ Baritone Saxophone



March

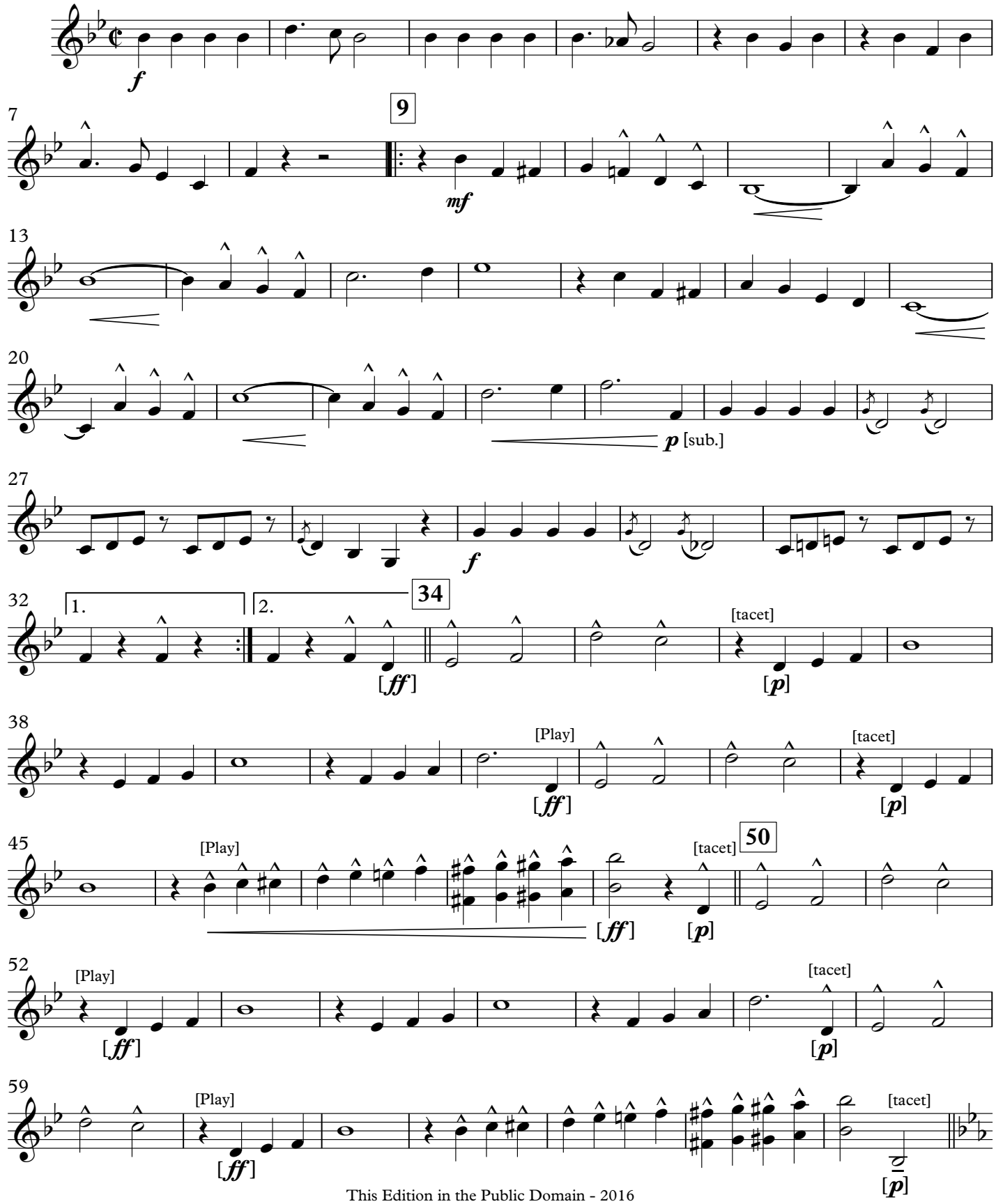
THE HIGH SCHOOL CADETS

E♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.



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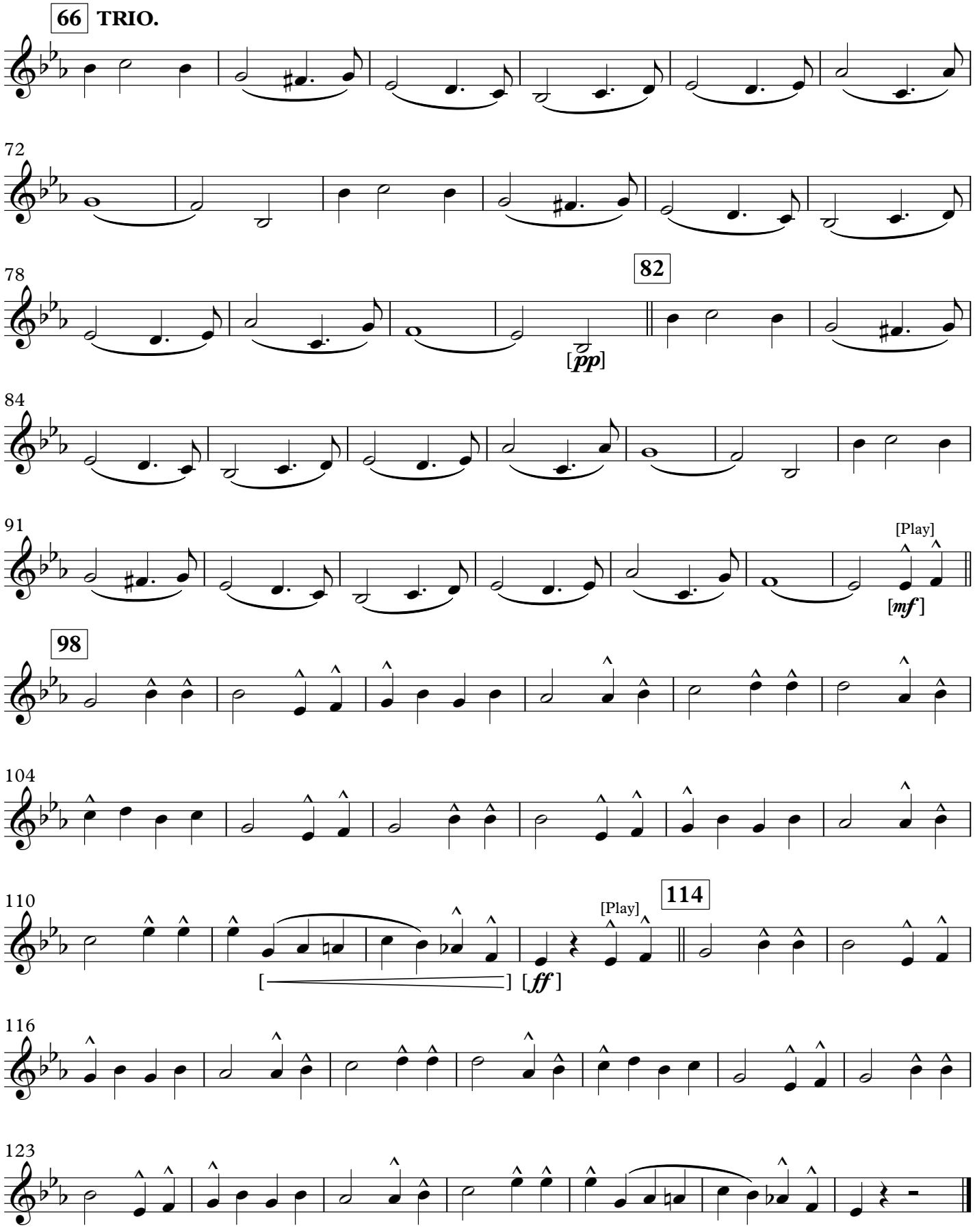
THE HIGH SCHOOL CADETS

E♭ Cornet

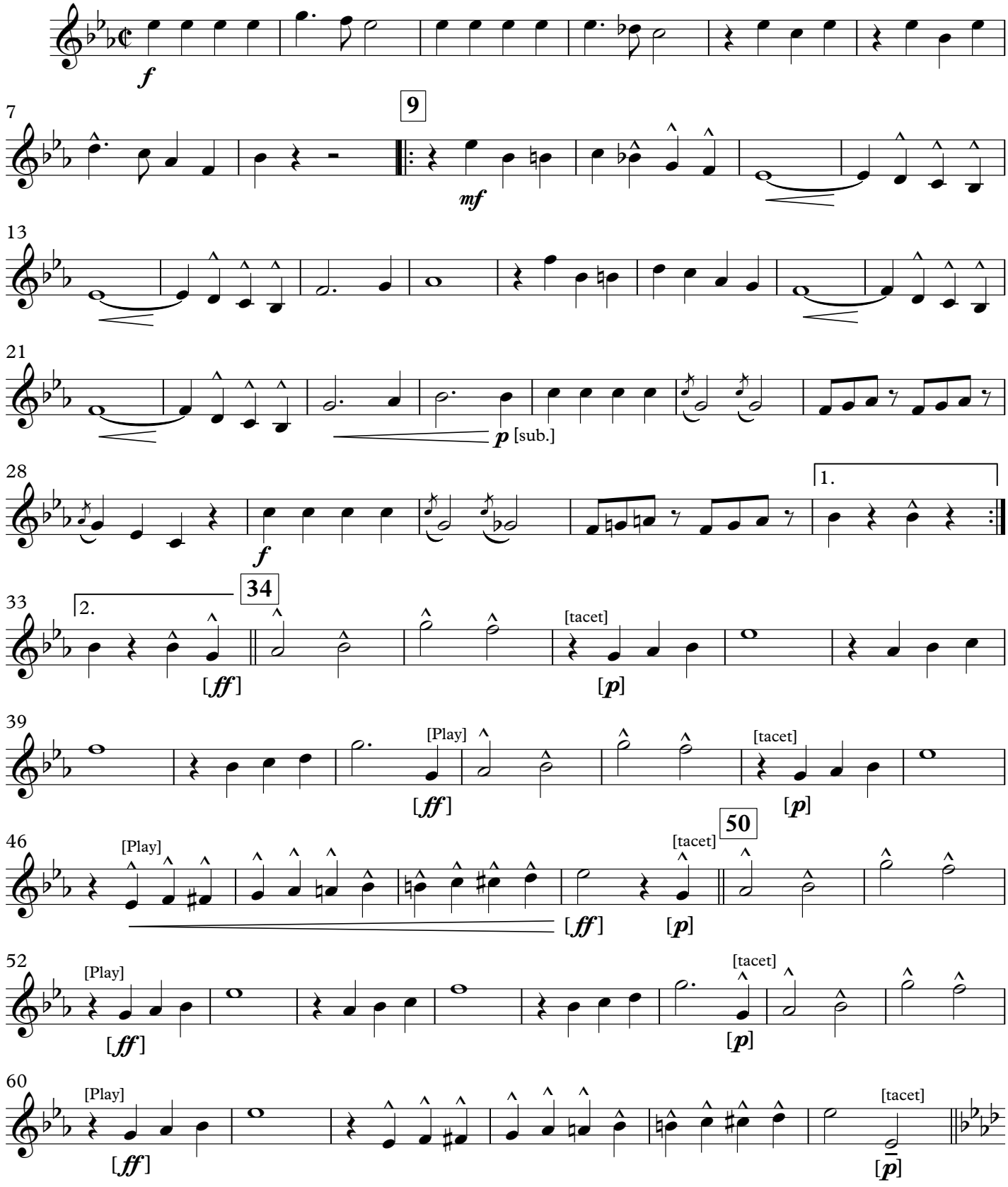


March

THE HIGH SCHOOL CADETS

Solo B♭ Cornet (1890) **JOHN PHILIP SOUSA**

March Tempo.



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THE HIGH SCHOOL CADETS

Solo B♭ Cornet

66 **TRIO.**

72

73

79

82

[*pp*]

86

93

[Play] **98**

[*mf*]

100

106

[

112

[Play] **114**

] [*ff*]

118

124

March

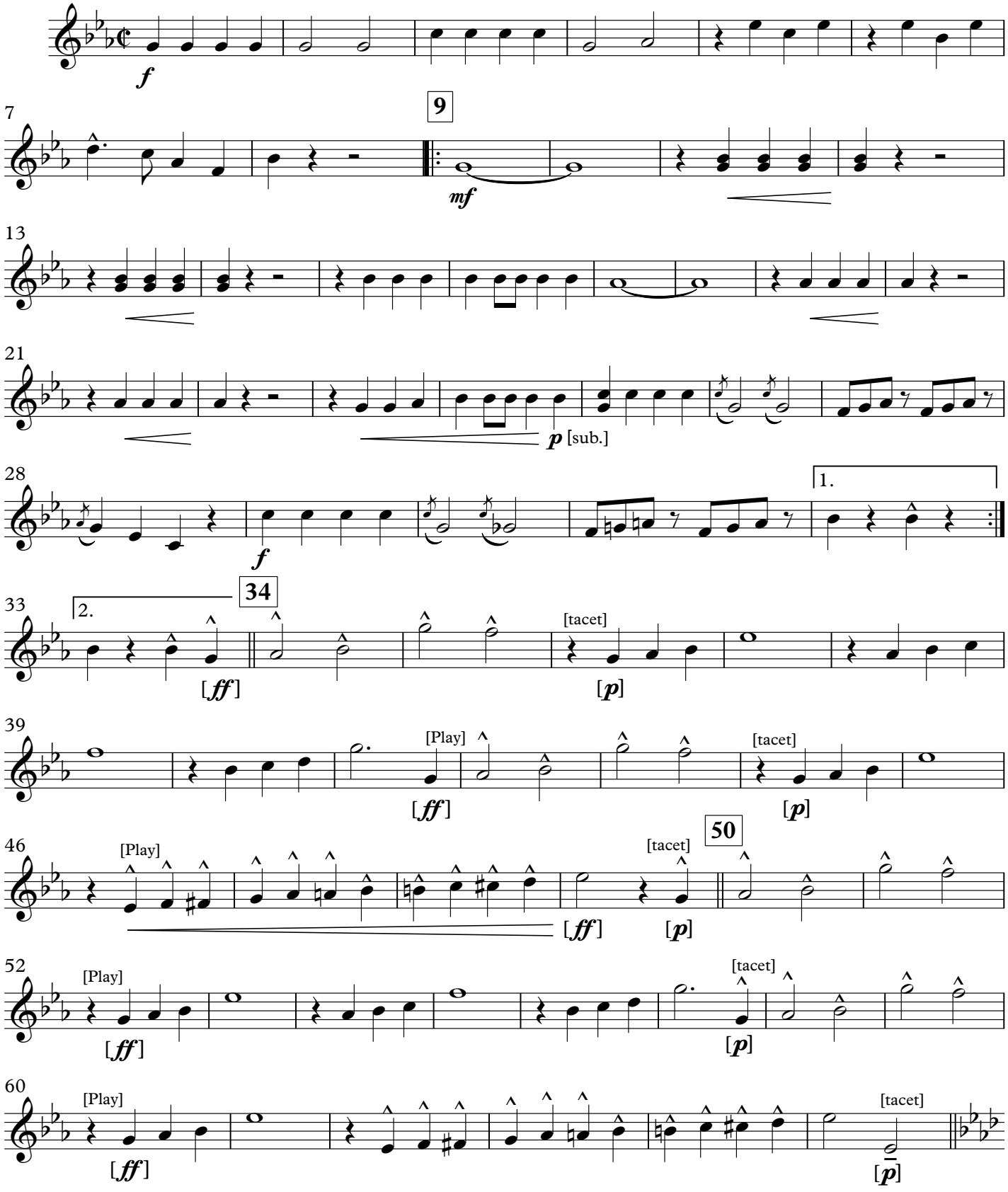
THE HIGH SCHOOL CADETS

1st B♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.



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THE HIGH SCHOOL CADETS

1st B♭ Cornet

66 **TRIO.**

72

73

79 **82**

[*pp*]

86

93 **98**

[Play]

[*mf*]

100

106

112

[Play] **114**

] [*ff*]

118

124

March

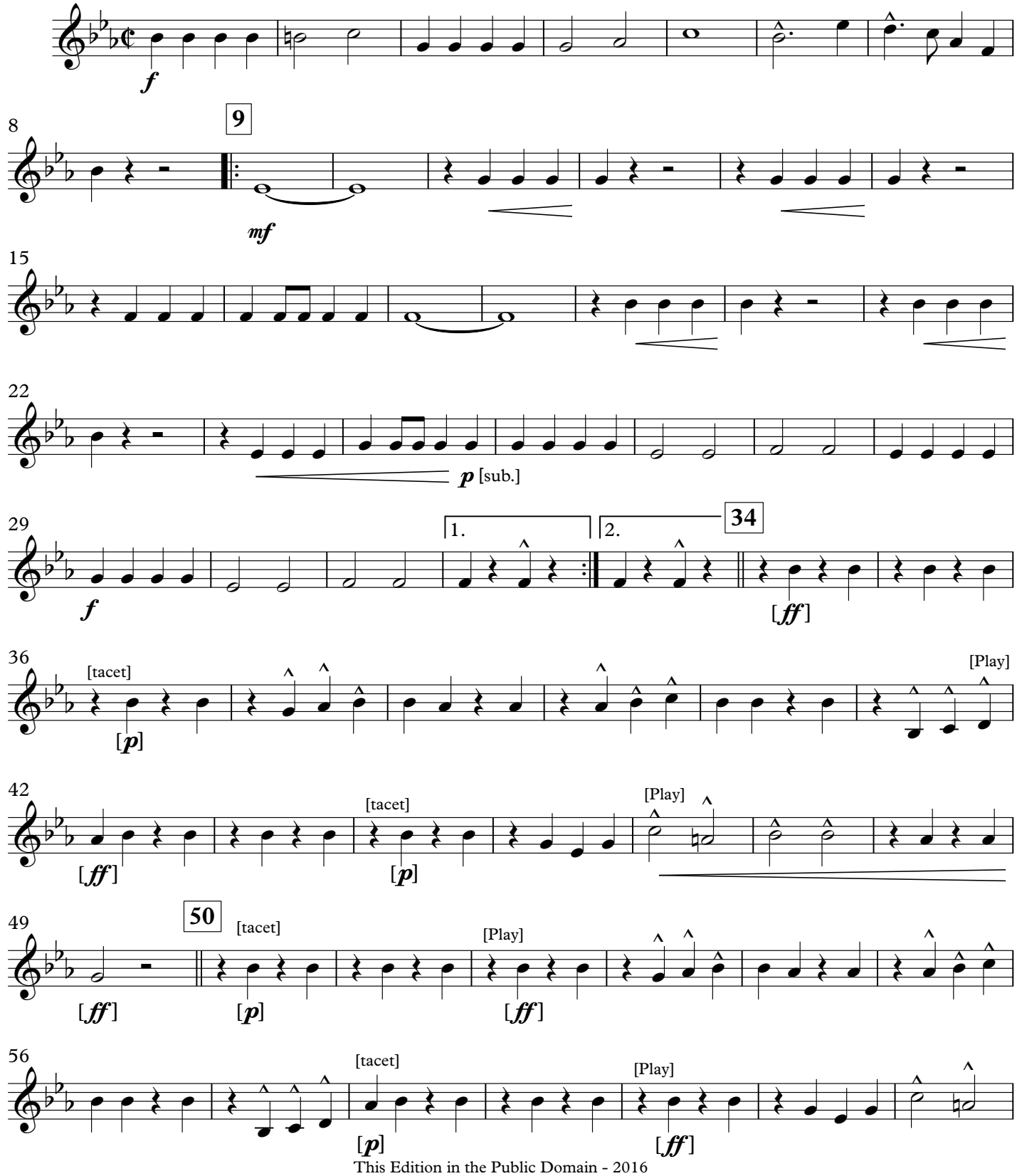
THE HIGH SCHOOL CADETS

(1890)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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THE HIGH SCHOOL CADETS

2nd B♭ Cornet

63

66 **TRIO.**

[tacet]

[*p*]

69 72

76 **82** [tacet]

83

90

97 [Play] **98**

[*mf*]

104

111 **114**

[ ] [*ff*]

118

124

March

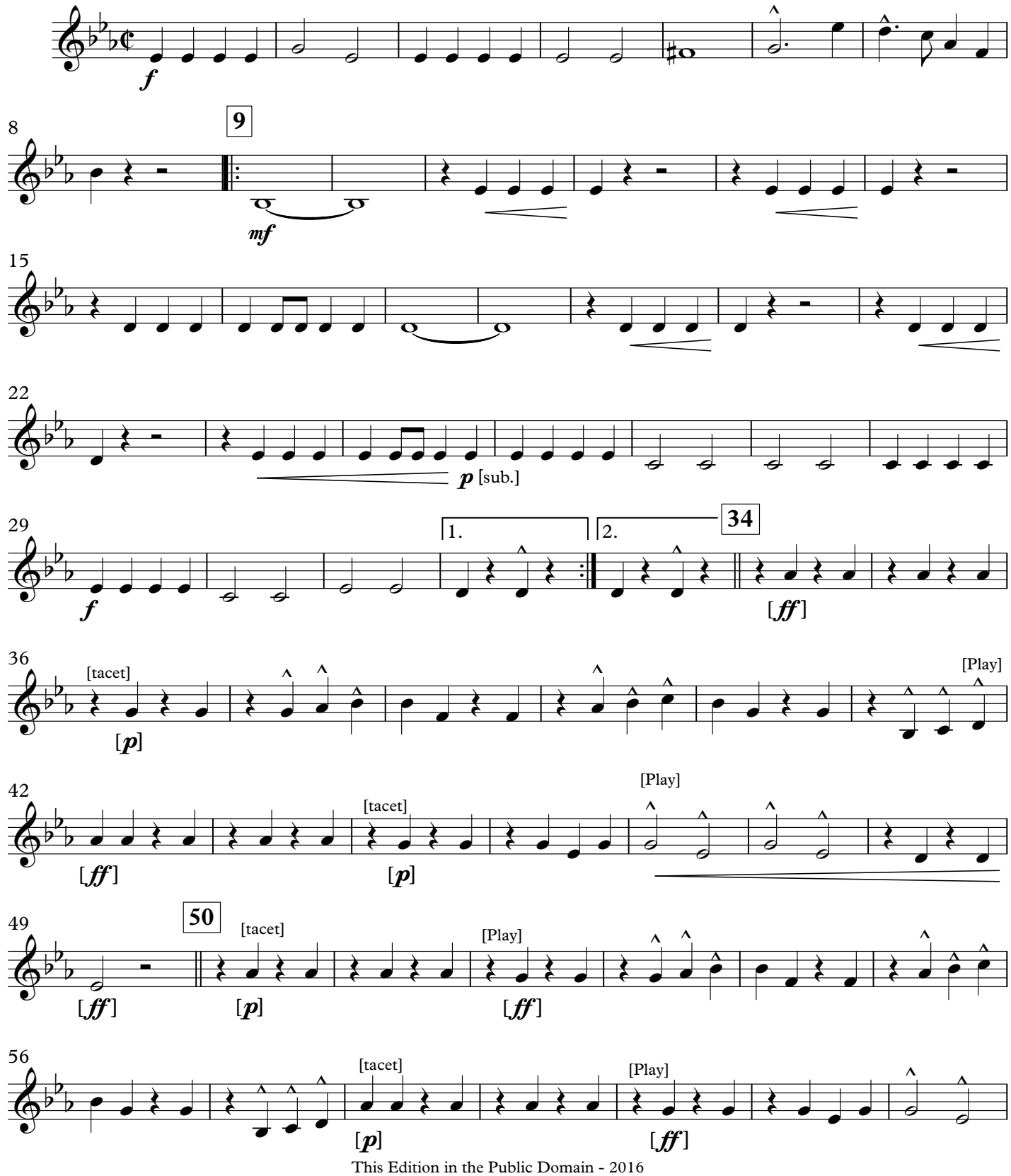
THE HIGH SCHOOL CADETS

(1890)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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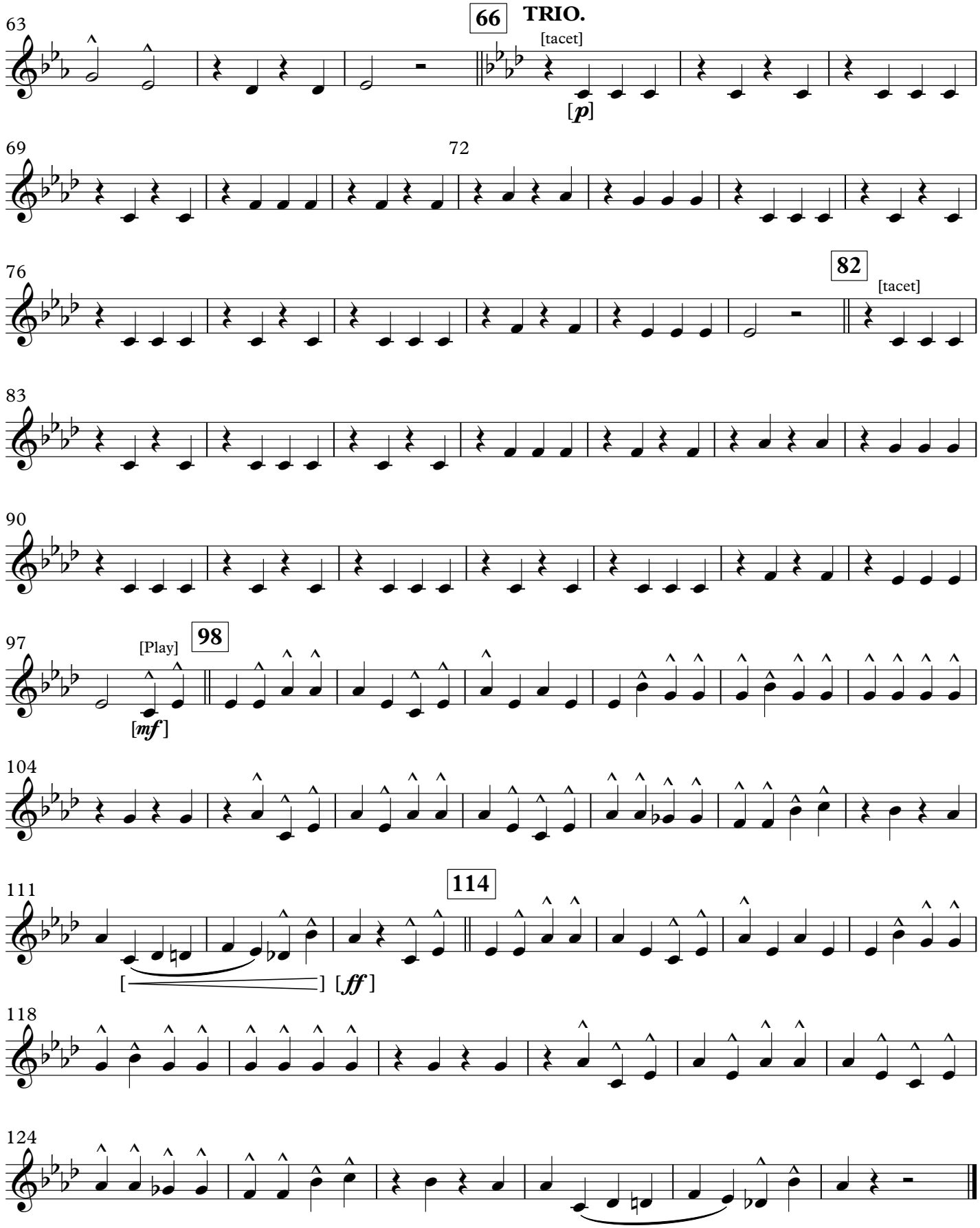
THE HIGH SCHOOL CADETS

3rd B♭ Cornet



March

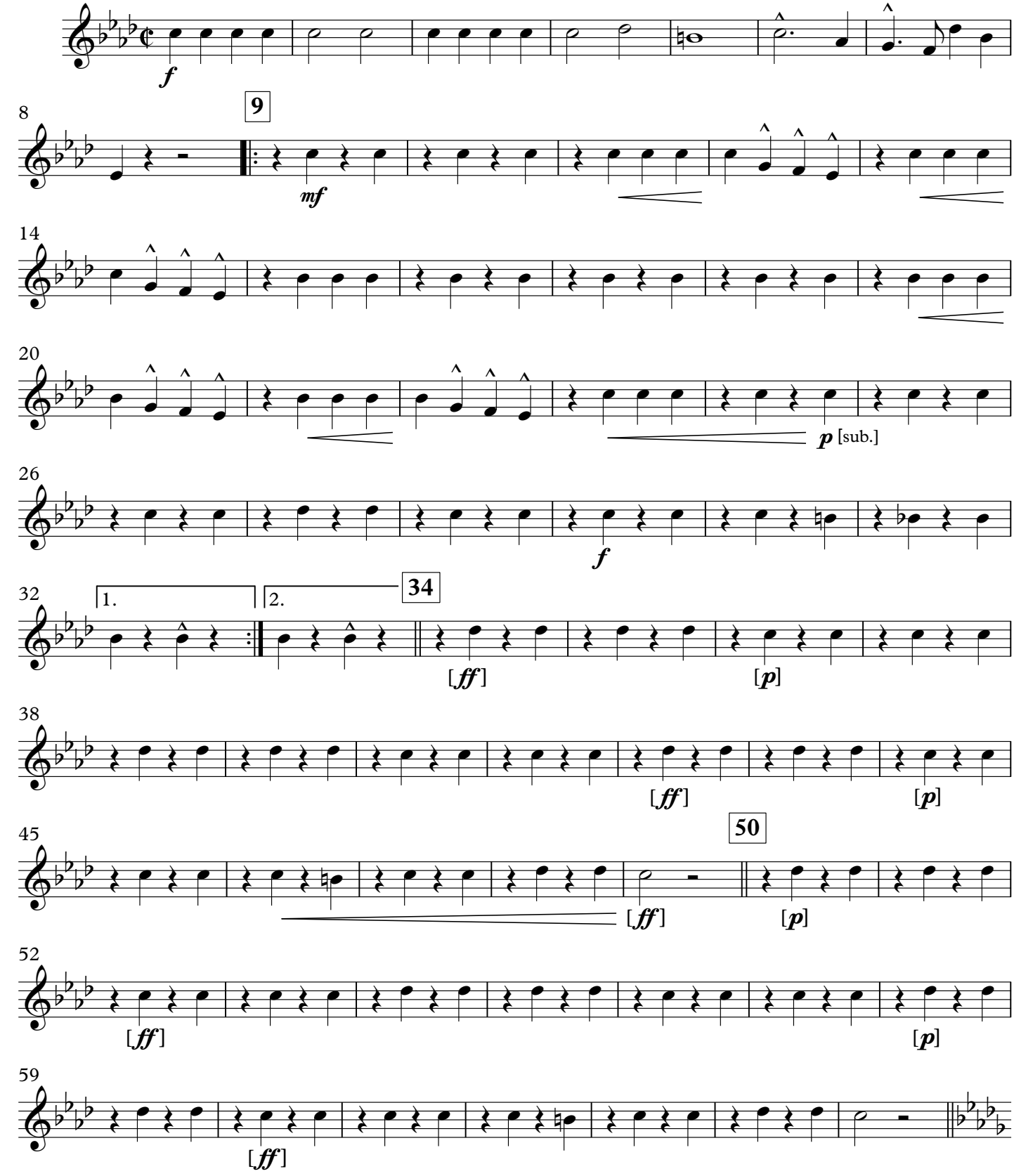
THE HIGH SCHOOL CADETS

1st F Horn
[originally E♭ Alto]

(1890)

JOHN PHILIP SOUSA

March Tempo.



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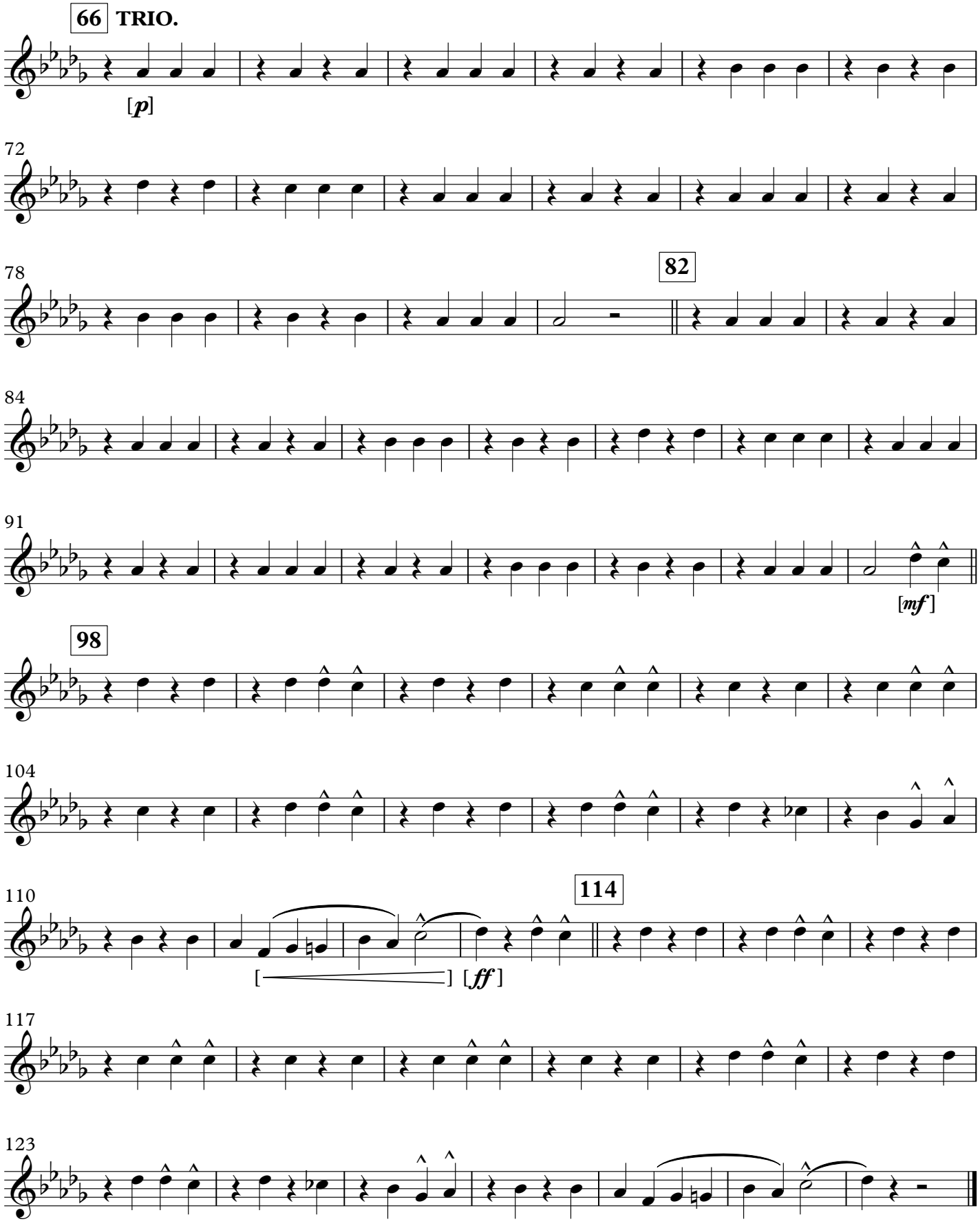
THE HIGH SCHOOL CADETS
1st F Horn



March

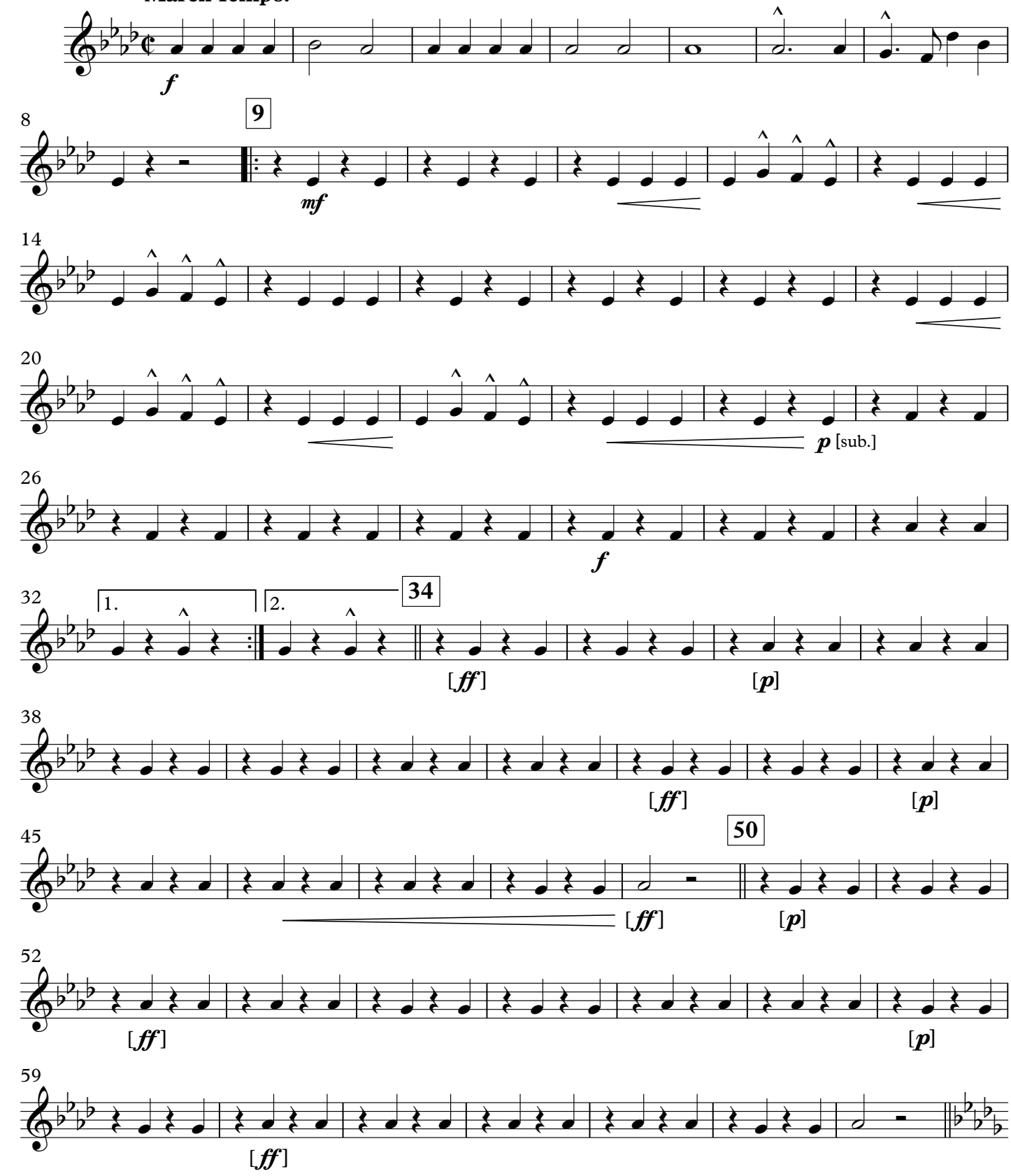
THE HIGH SCHOOL CADETS

2nd F Horn
[originally E♭ Alto]

(1890)

JOHN PHILIP SOUSA

March Tempo.



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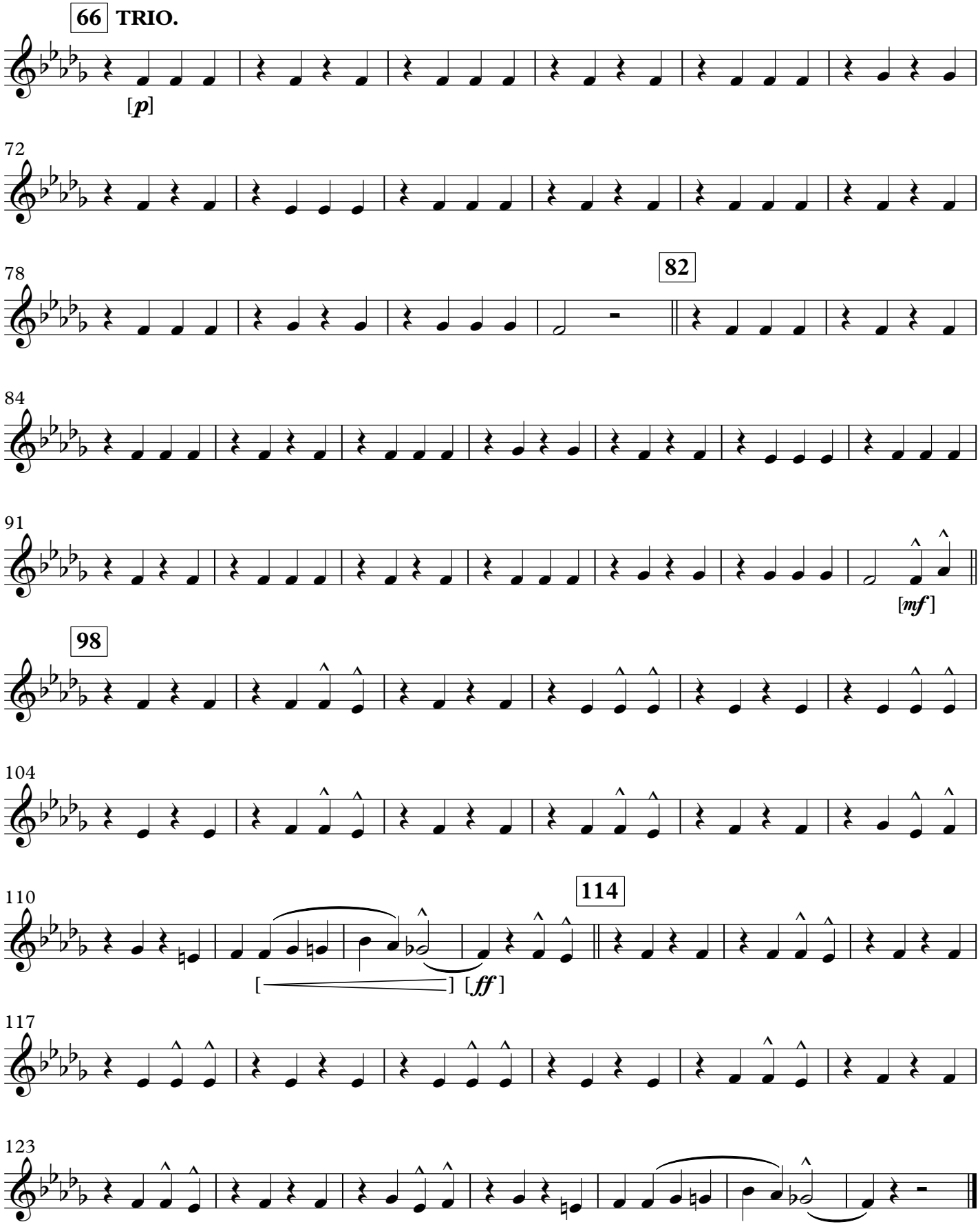
THE HIGH SCHOOL CADETS
2nd F Horn



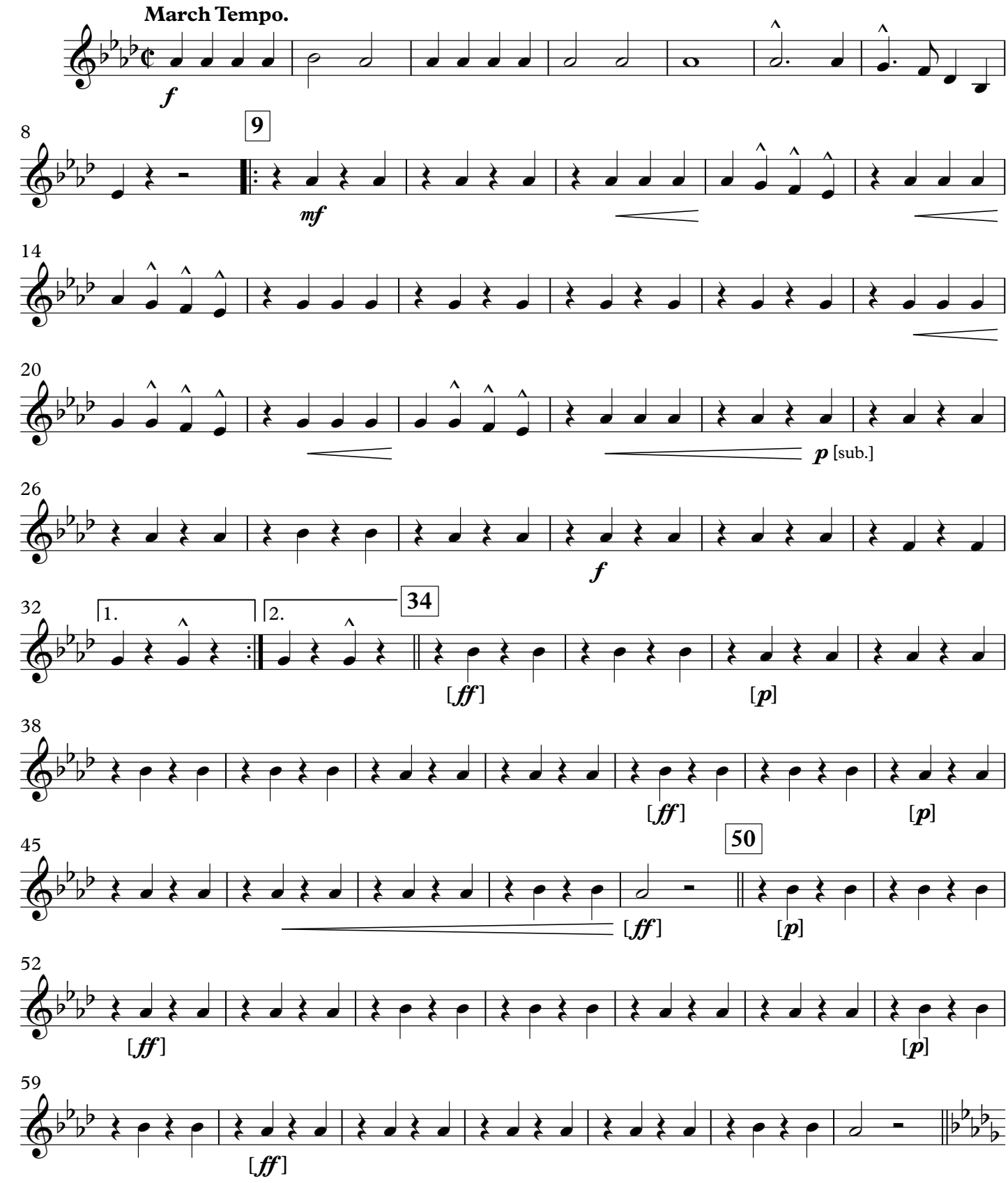
March

THE HIGH SCHOOL CADETS

3rd F Horn
[originally E♭ Alto]

(1890)

JOHN PHILIP SOUSA



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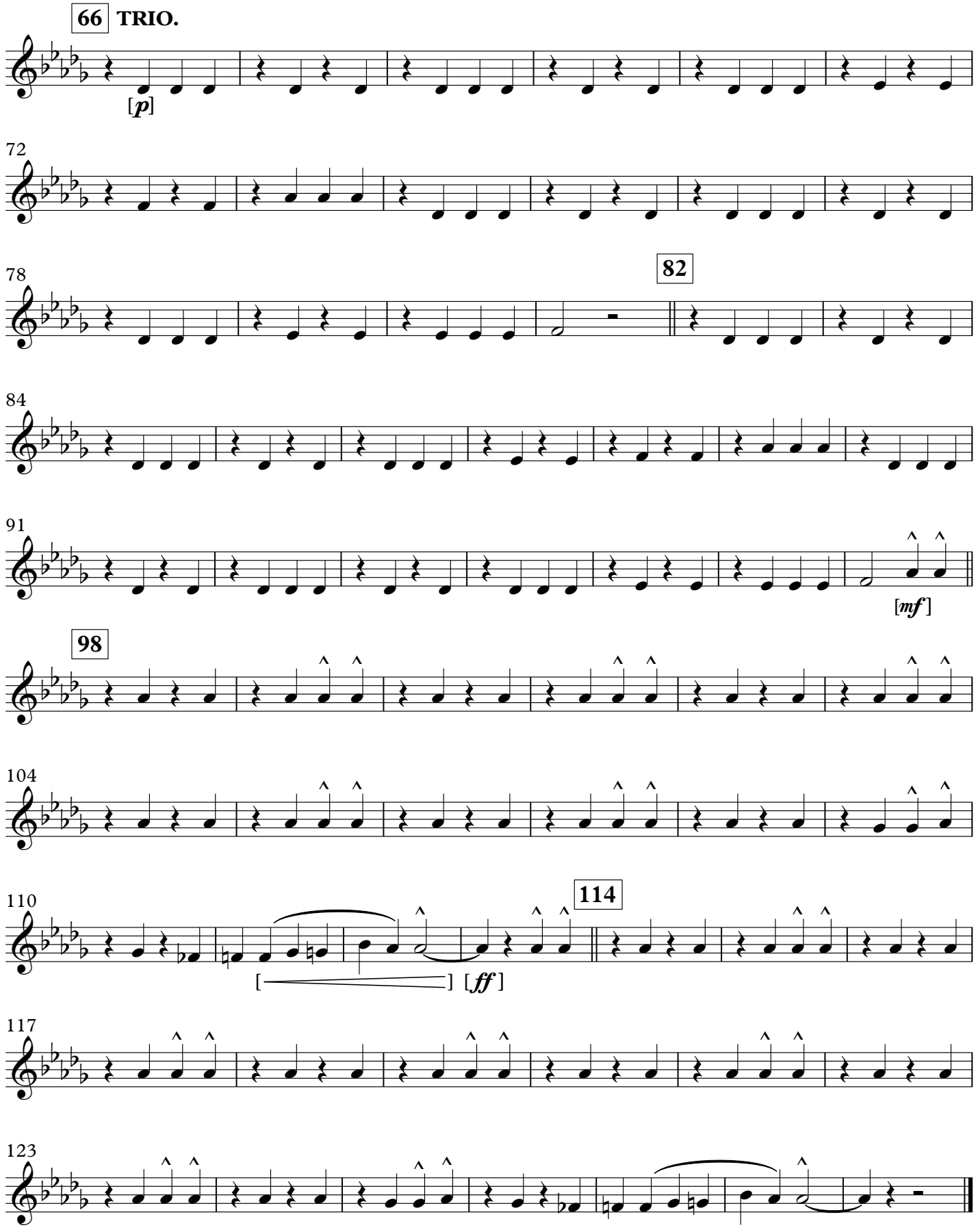
THE HIGH SCHOOL CADETS
3rd F Horn



March

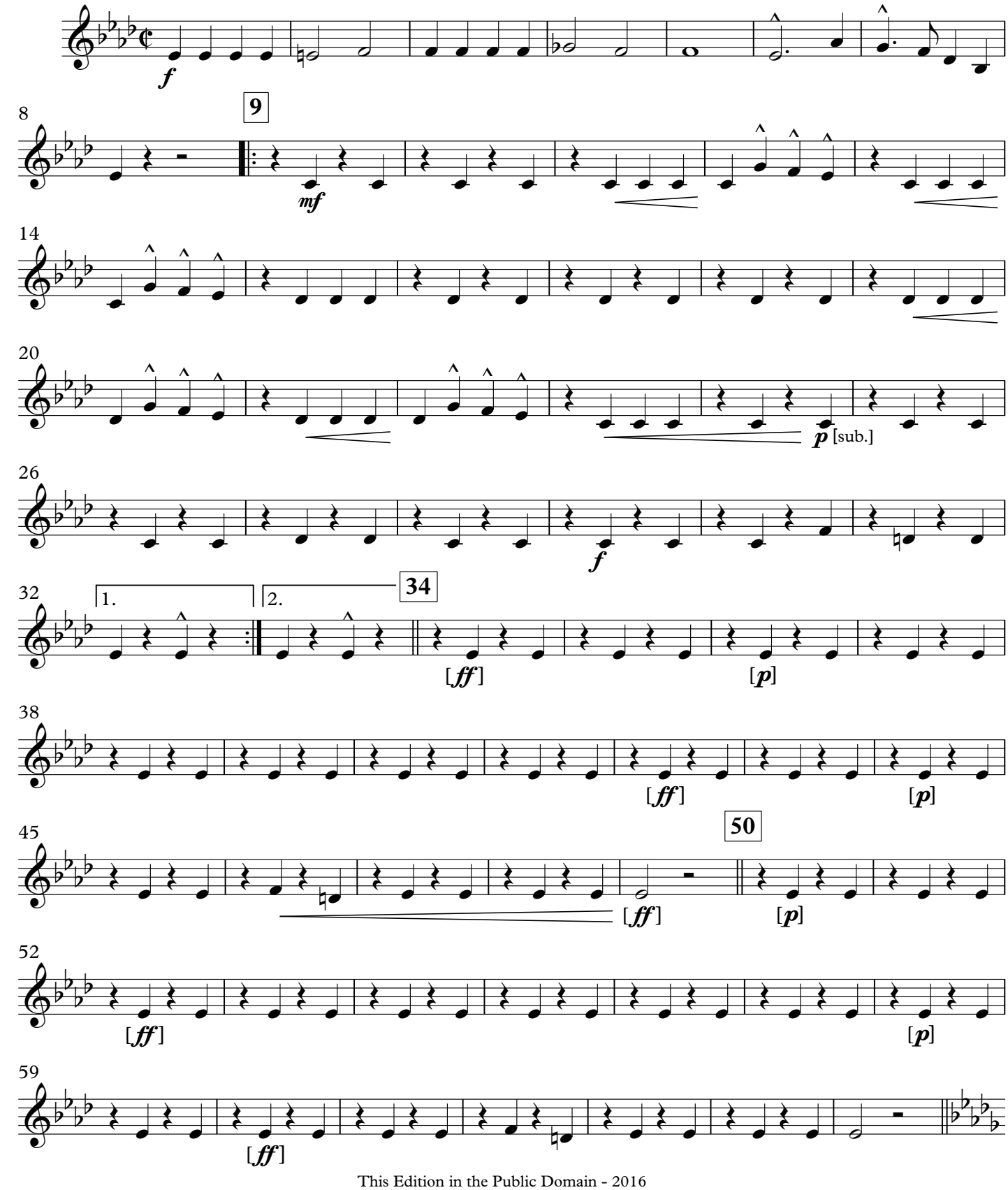
THE HIGH SCHOOL CADETS

4th F Horn
[originally E♭ Alto]

(1890)

JOHN PHILIP SOUSA

March Tempo.



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THE HIGH SCHOOL CADETS
4th F Horn

66 **TRIO.**

[*p*]

72

78

82

84

91

[*mf*]

98

104

110

114

[ ] [*ff*]

117

123

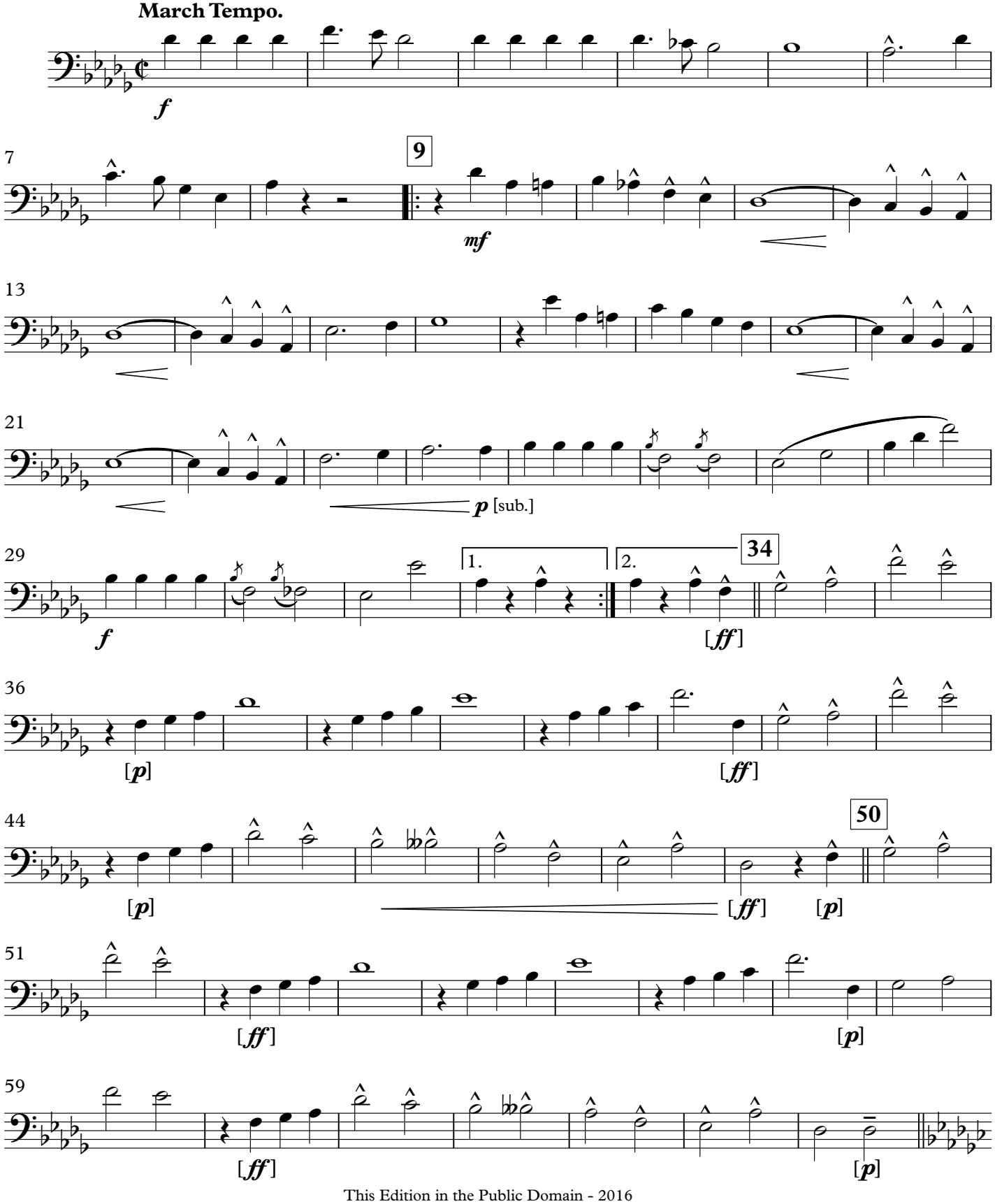
March

THE HIGH SCHOOL CADETS

(1890)

Baritone

JOHN PHILIP SOUSA



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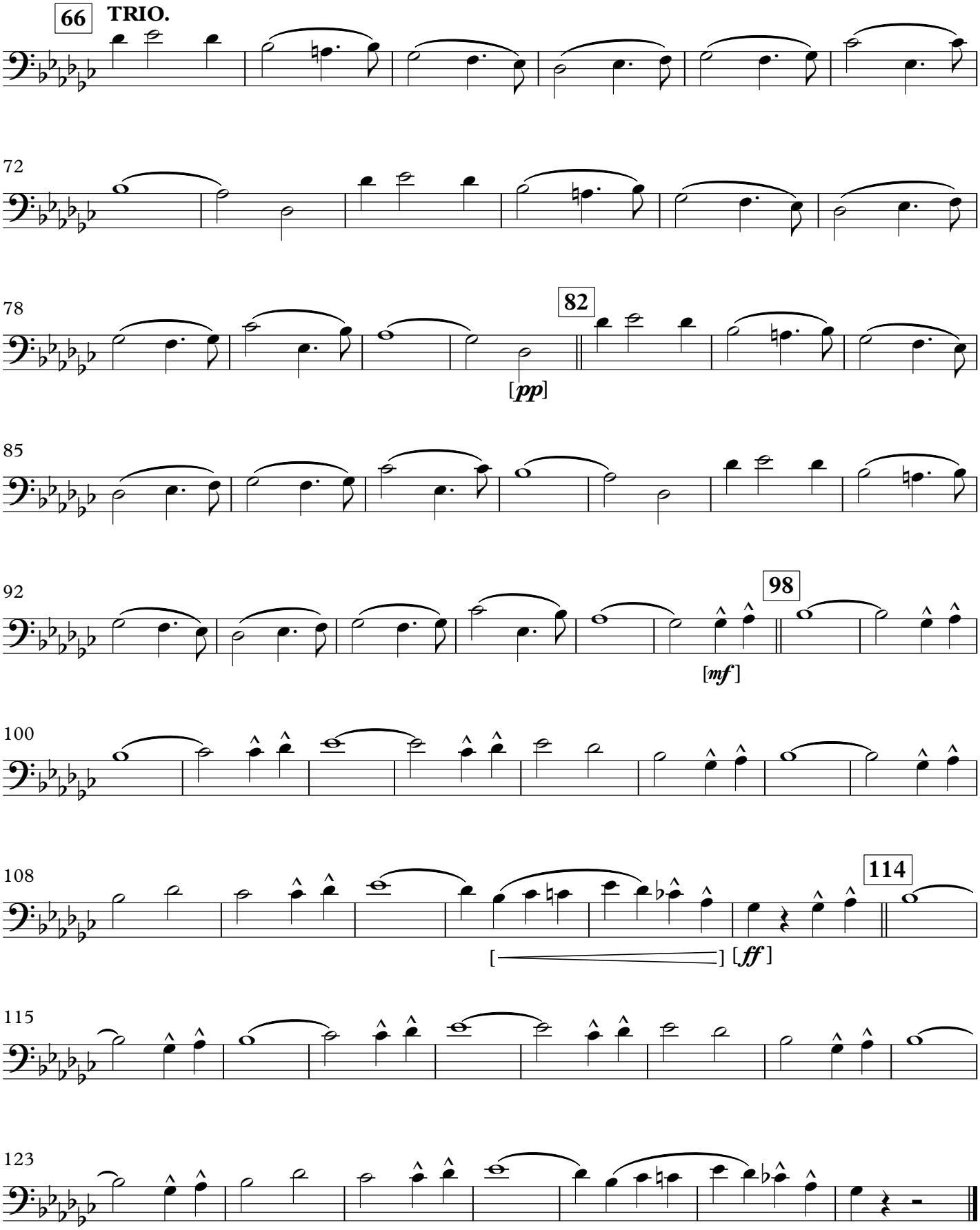
THE HIGH SCHOOL CADETS
Baritone



March

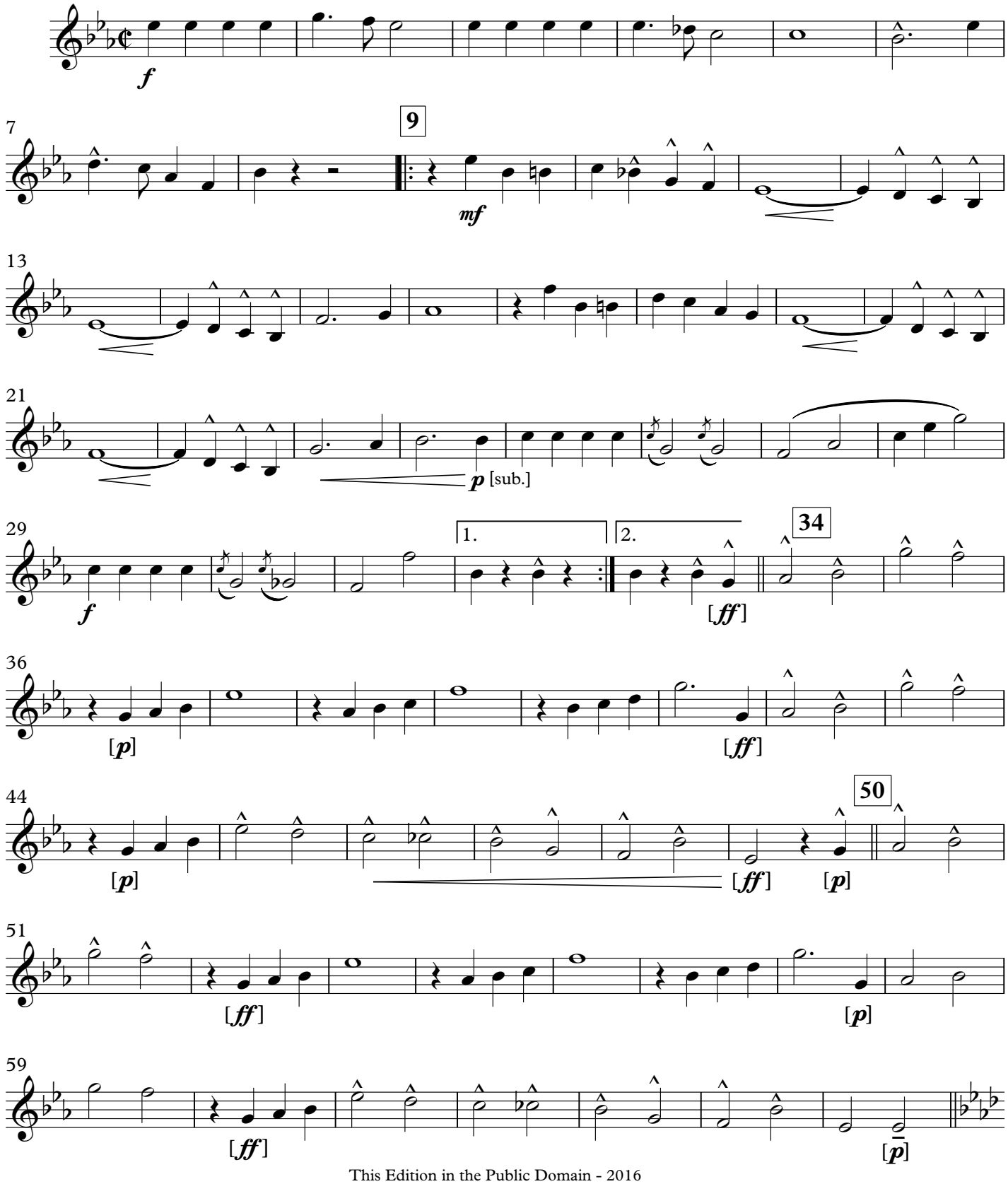
THE HIGH SCHOOL CADETS

(1890)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.



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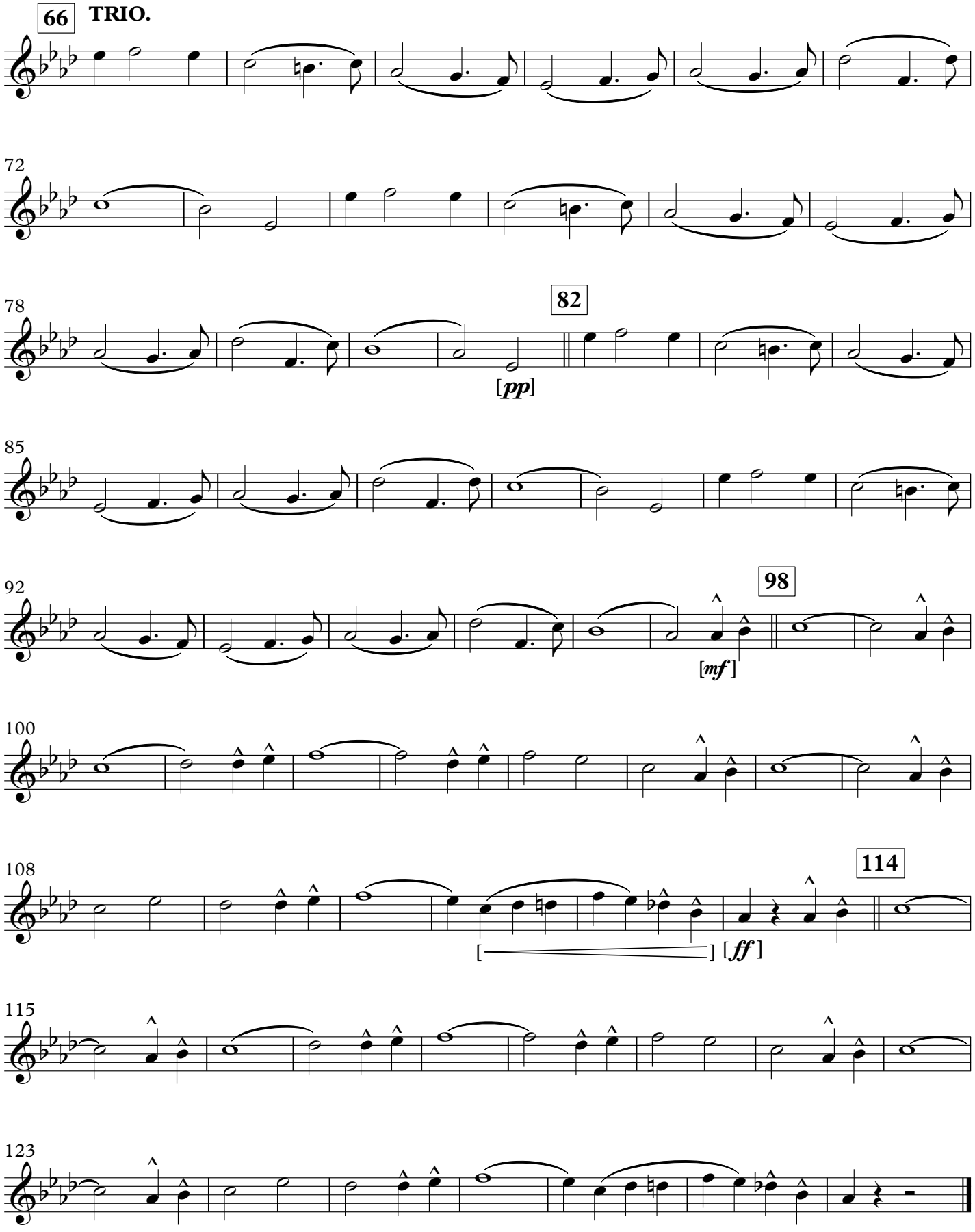
THE HIGH SCHOOL CADETS
Baritone, T.C.



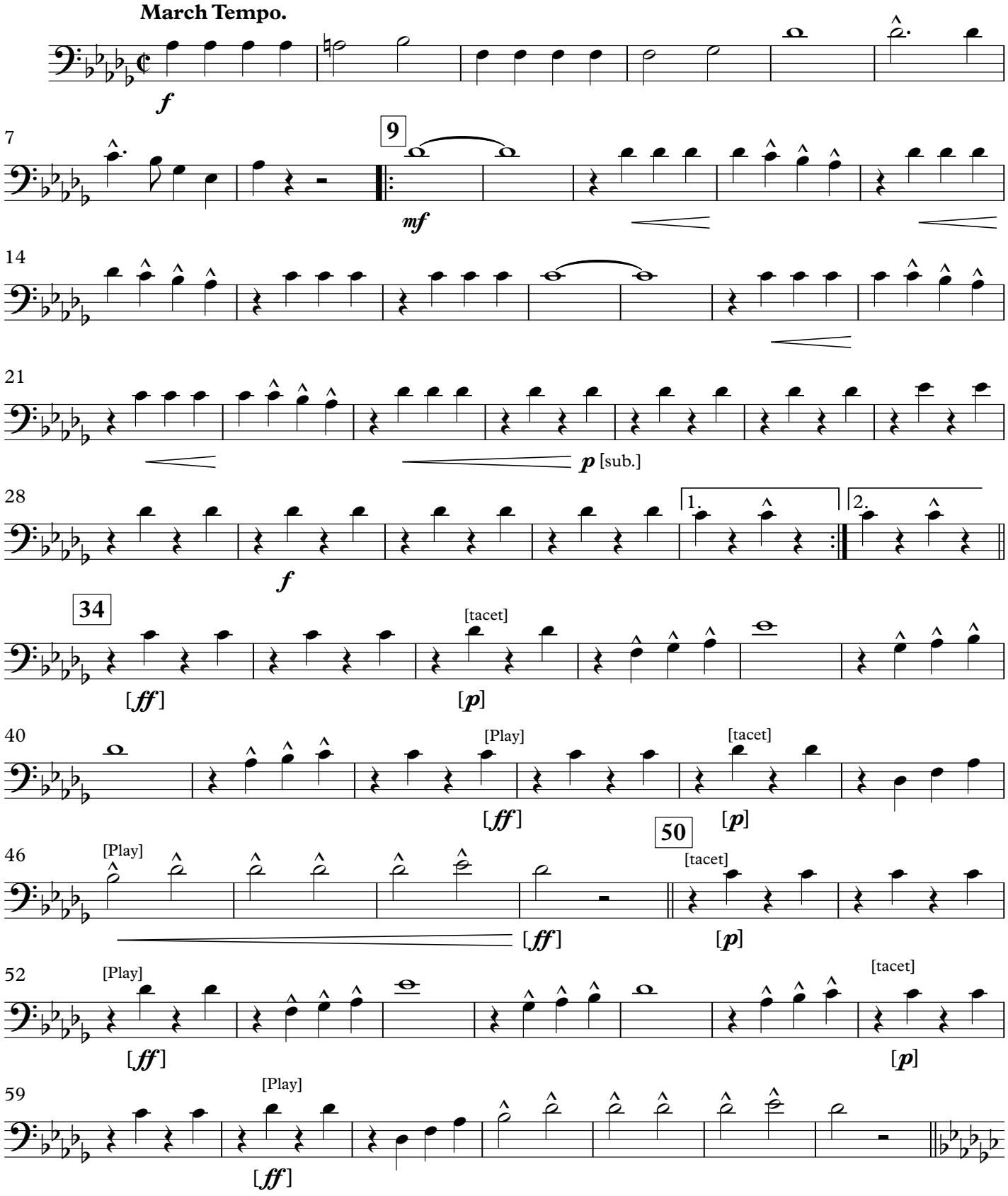
March

THE HIGH SCHOOL CADETS

(1890)

1st Trombone

JOHN PHILIP SOUSA



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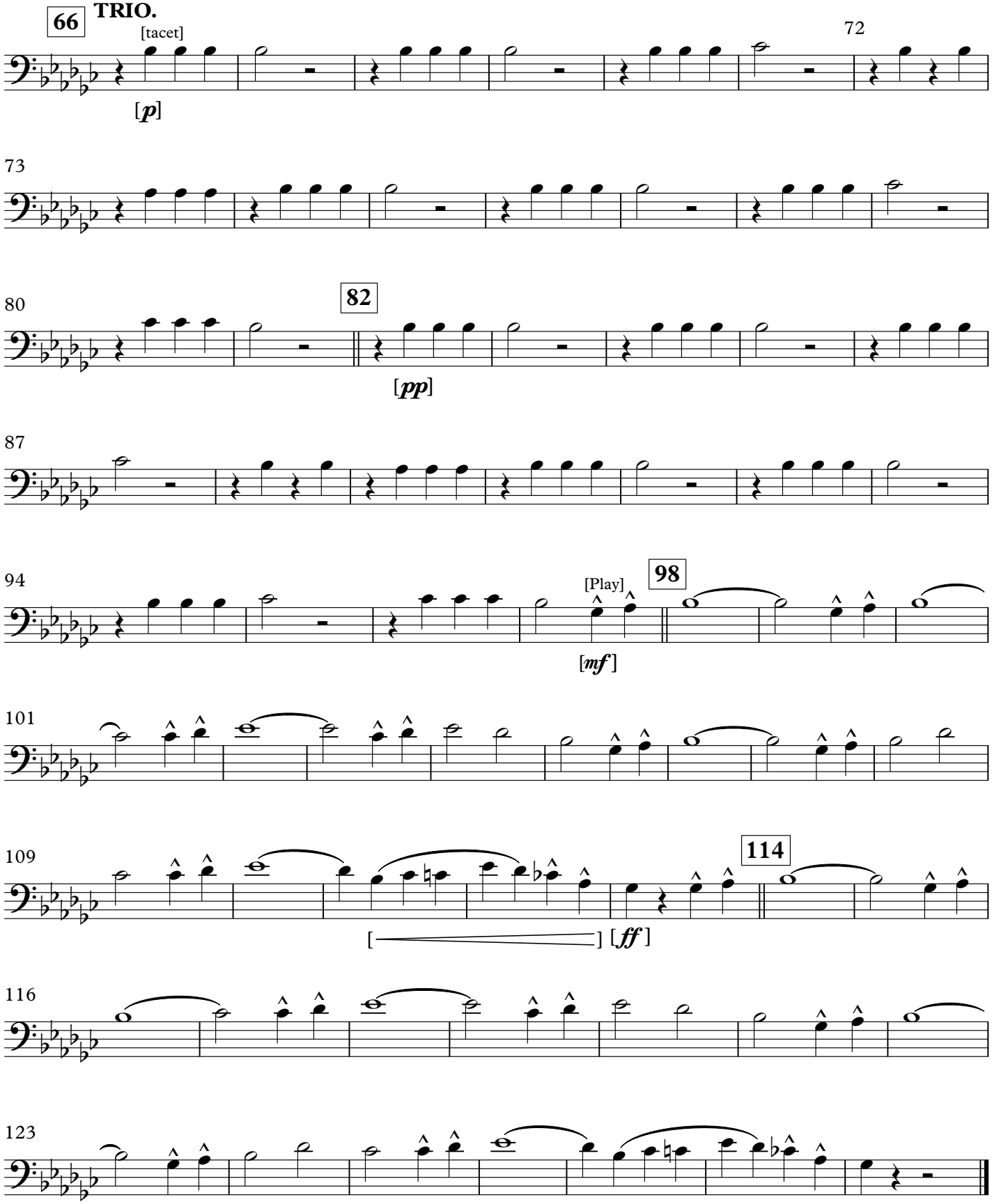
THE HIGH SCHOOL CADETS
1st Trombone



March

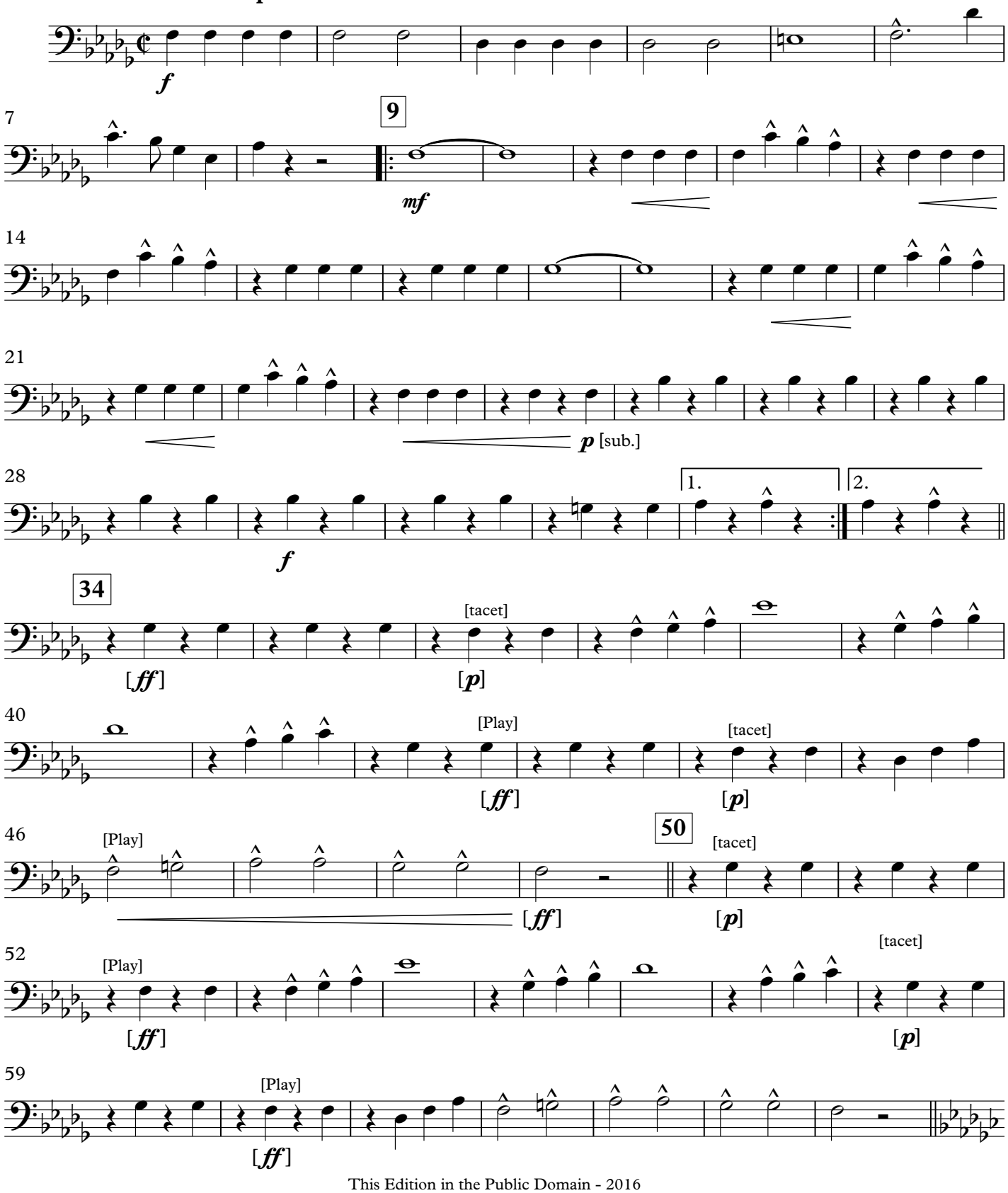
THE HIGH SCHOOL CADETS

(1890)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.



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THE HIGH SCHOOL CADETS
2nd Trombone

66 **TRIO.**
[tacet]

72

[*p*]

73

80

82

[*pp*]

87

94

[Play] **98**

[*mf*]

101

109

114

[ ] [*ff*]

116

123

March

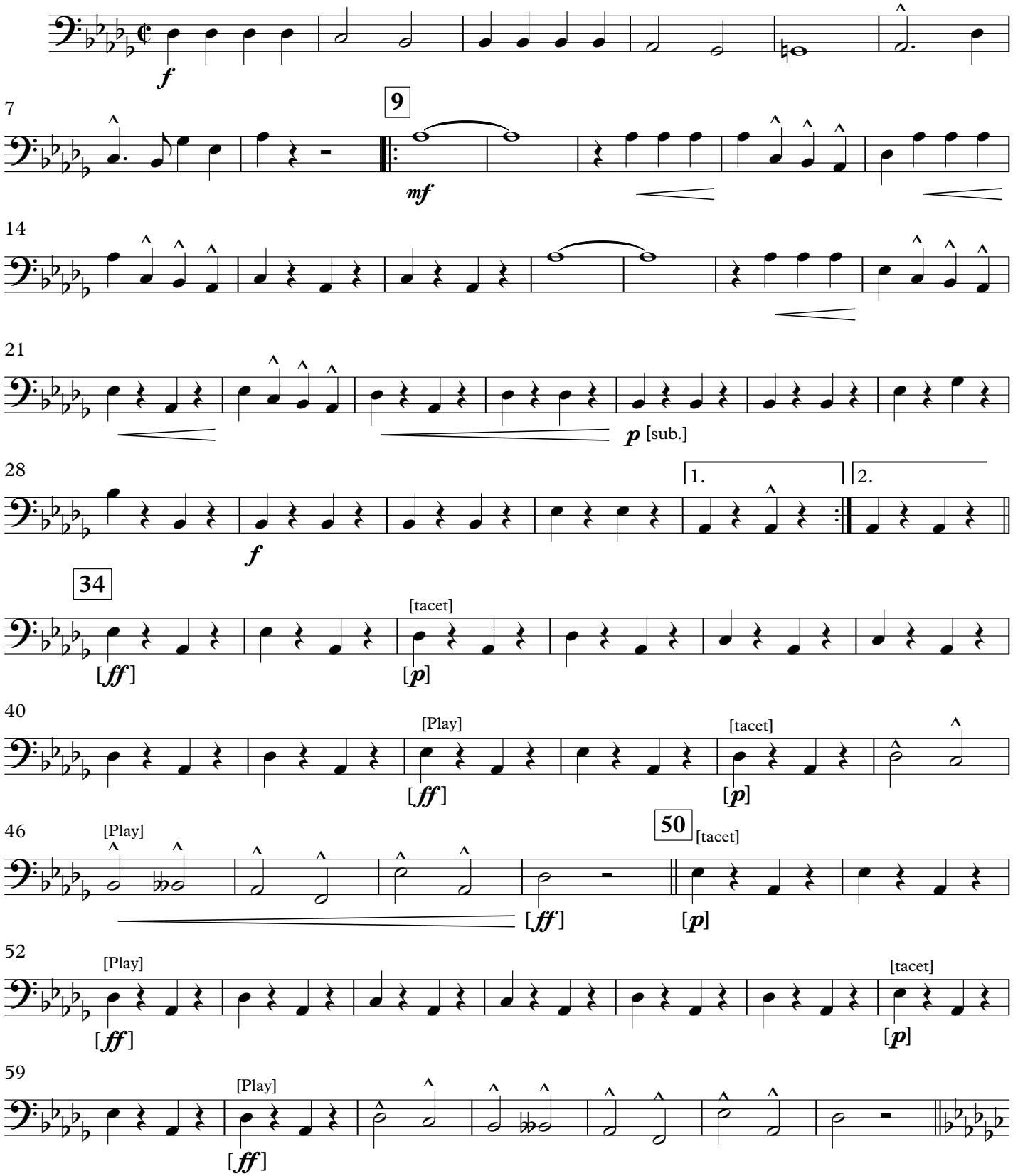
THE HIGH SCHOOL CADETS

(1890)

3rd Trombone

JOHN PHILIP SOUSA

March Tempo.



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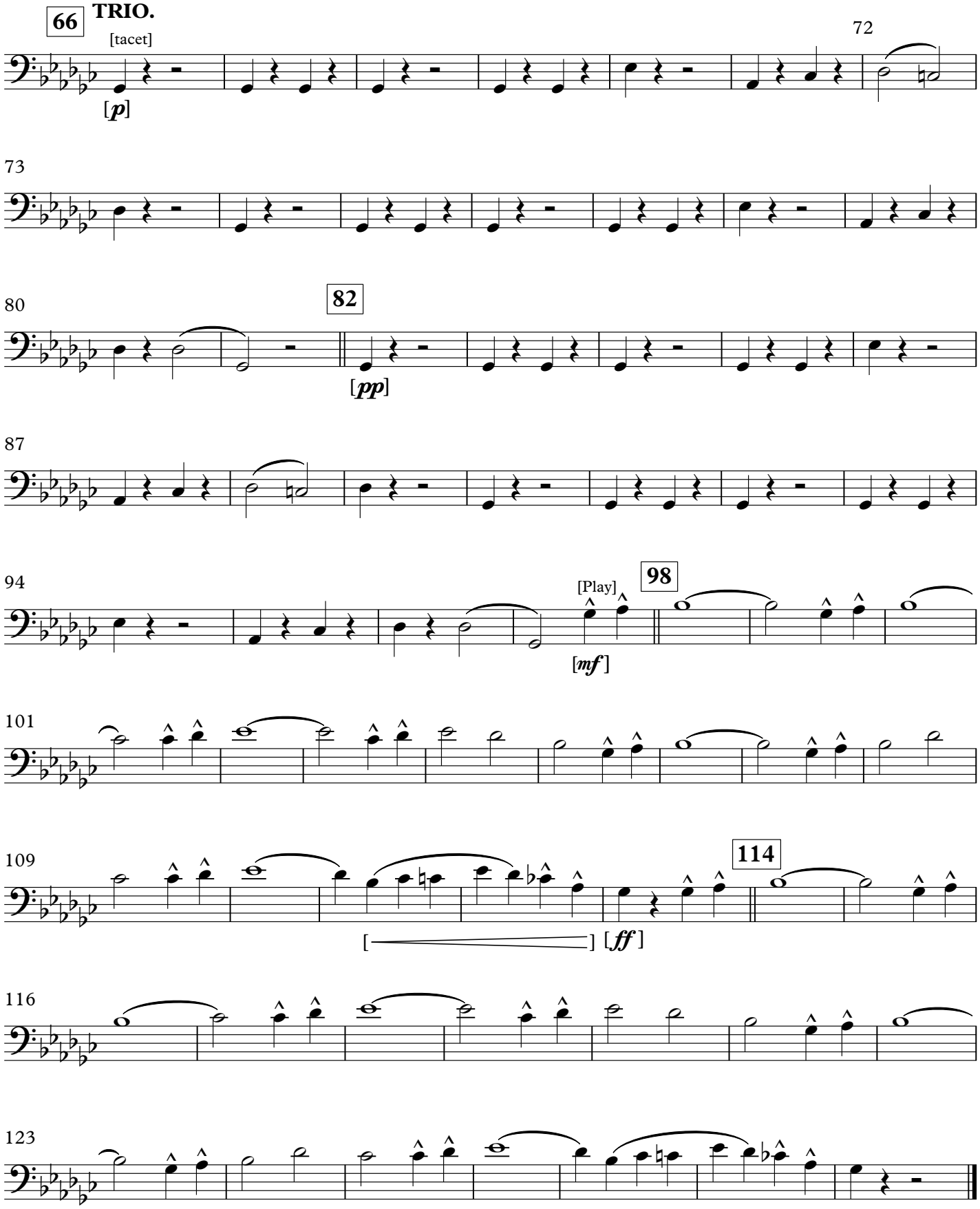
THE HIGH SCHOOL CADETS
3rd Trombone



March

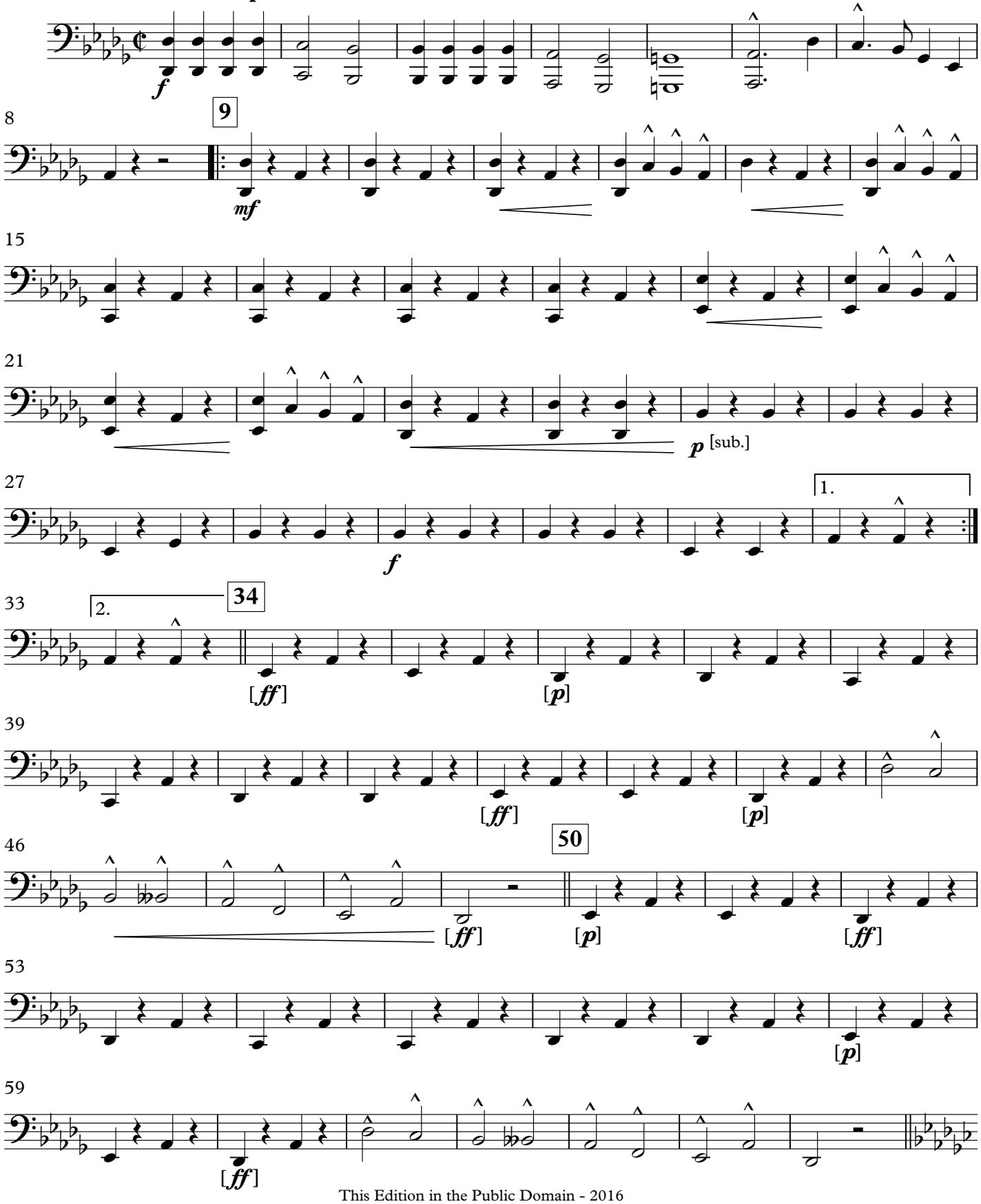
THE HIGH SCHOOL CADETS

(1890)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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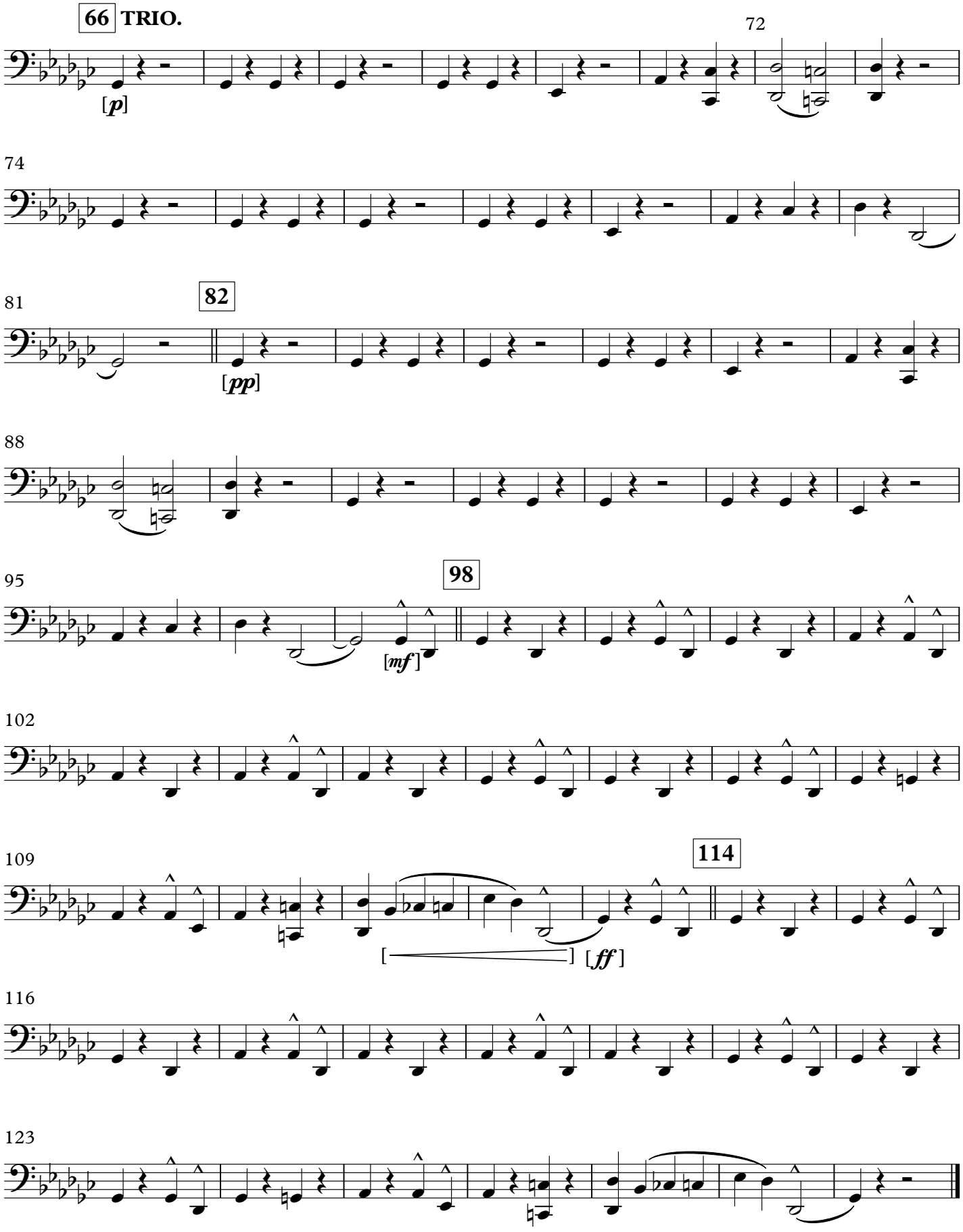
THE HIGH SCHOOL CADETS
Tuba



March

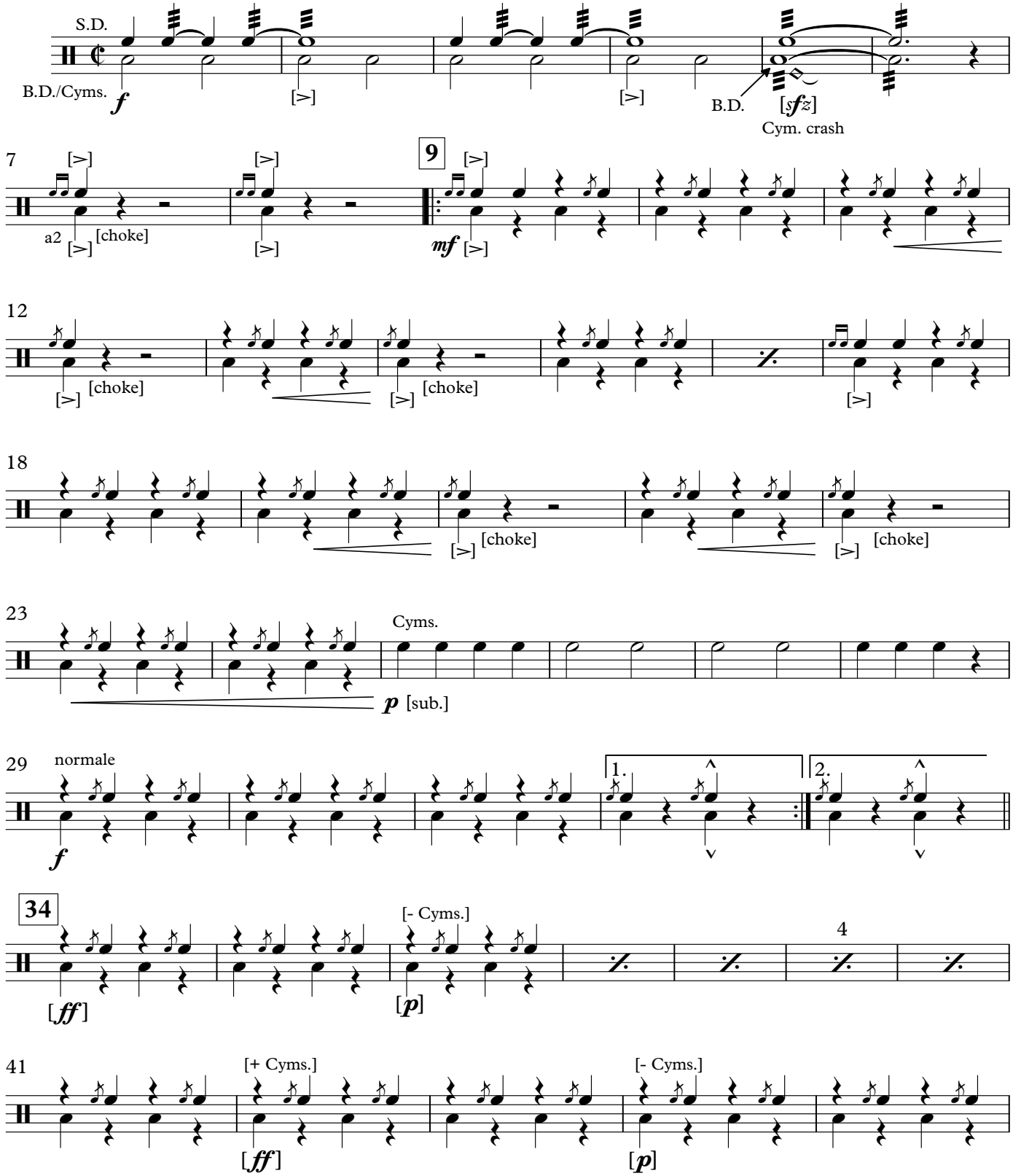
THE HIGH SCHOOL CADETS

(1890)

Drums
[Glockenspiel]

JOHN PHILIP SOUSA

March Tempo.



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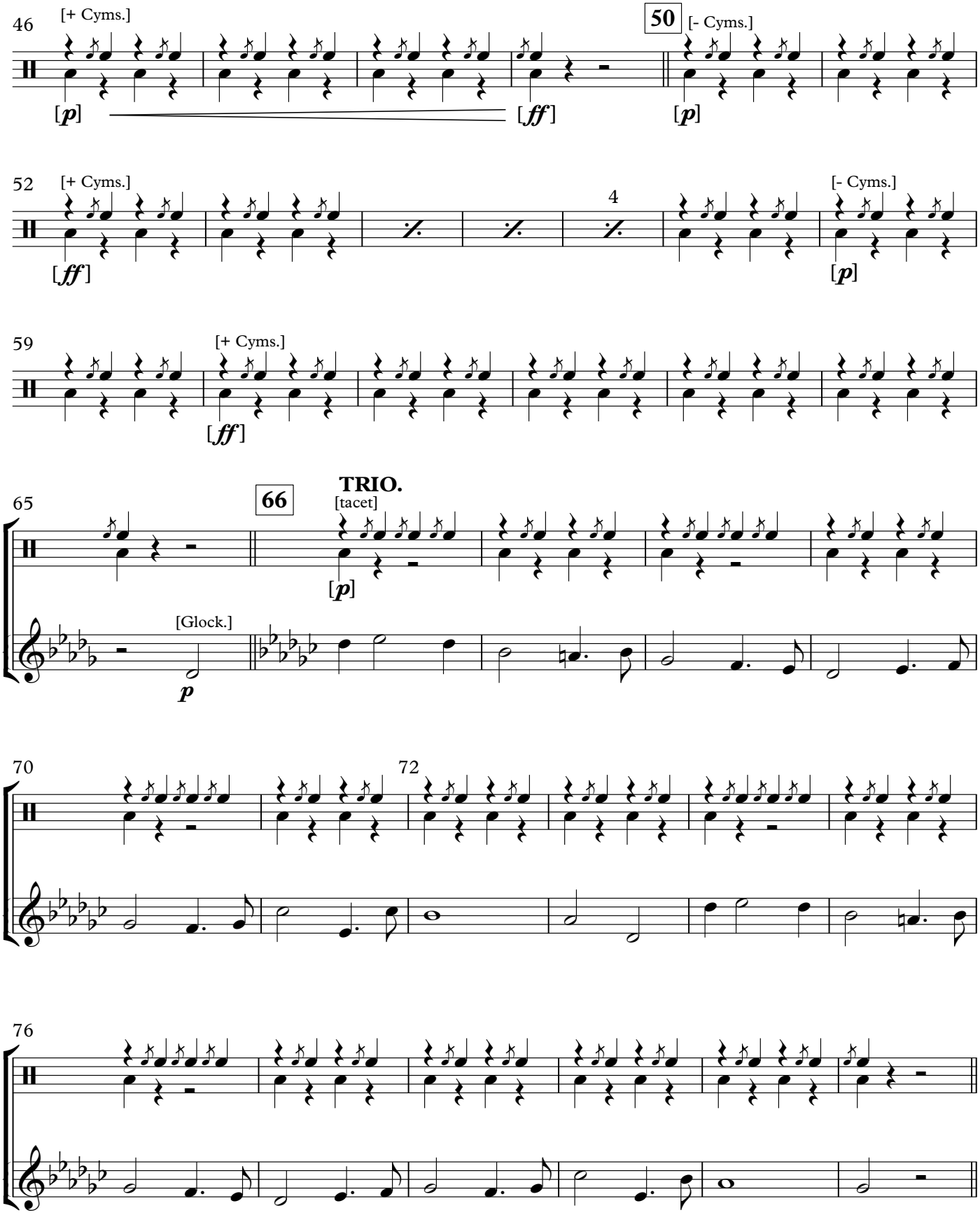
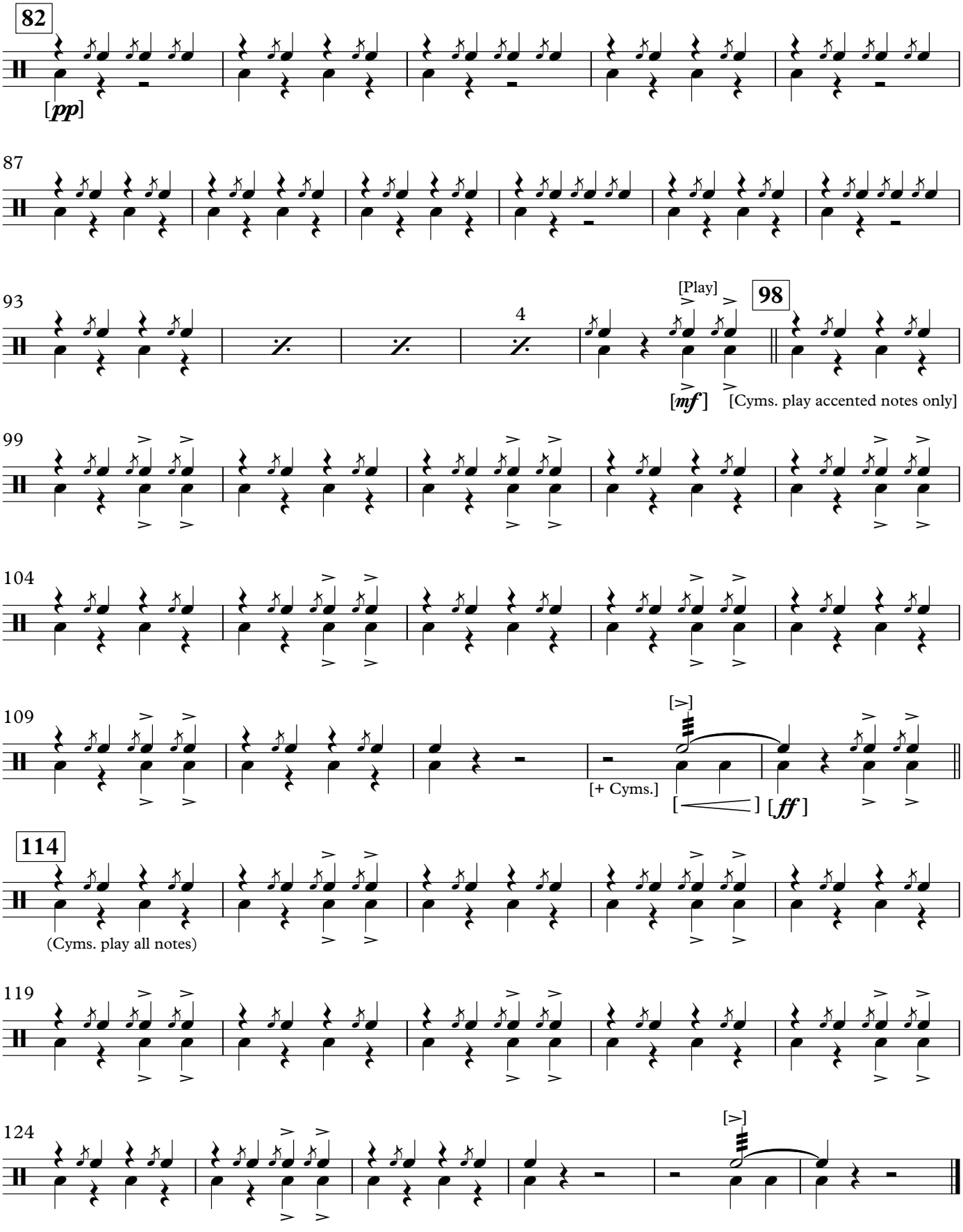
THE HIGH SCHOOL CADETS
Drums




82
[pp]
87
93
4
[Play]
98
[mf]
[Cyms. play accented notes only]
99
104
109
[>]
[+ Cyms.]
[ff]
114
(Cyms. play all notes)
119
124
[>]

March

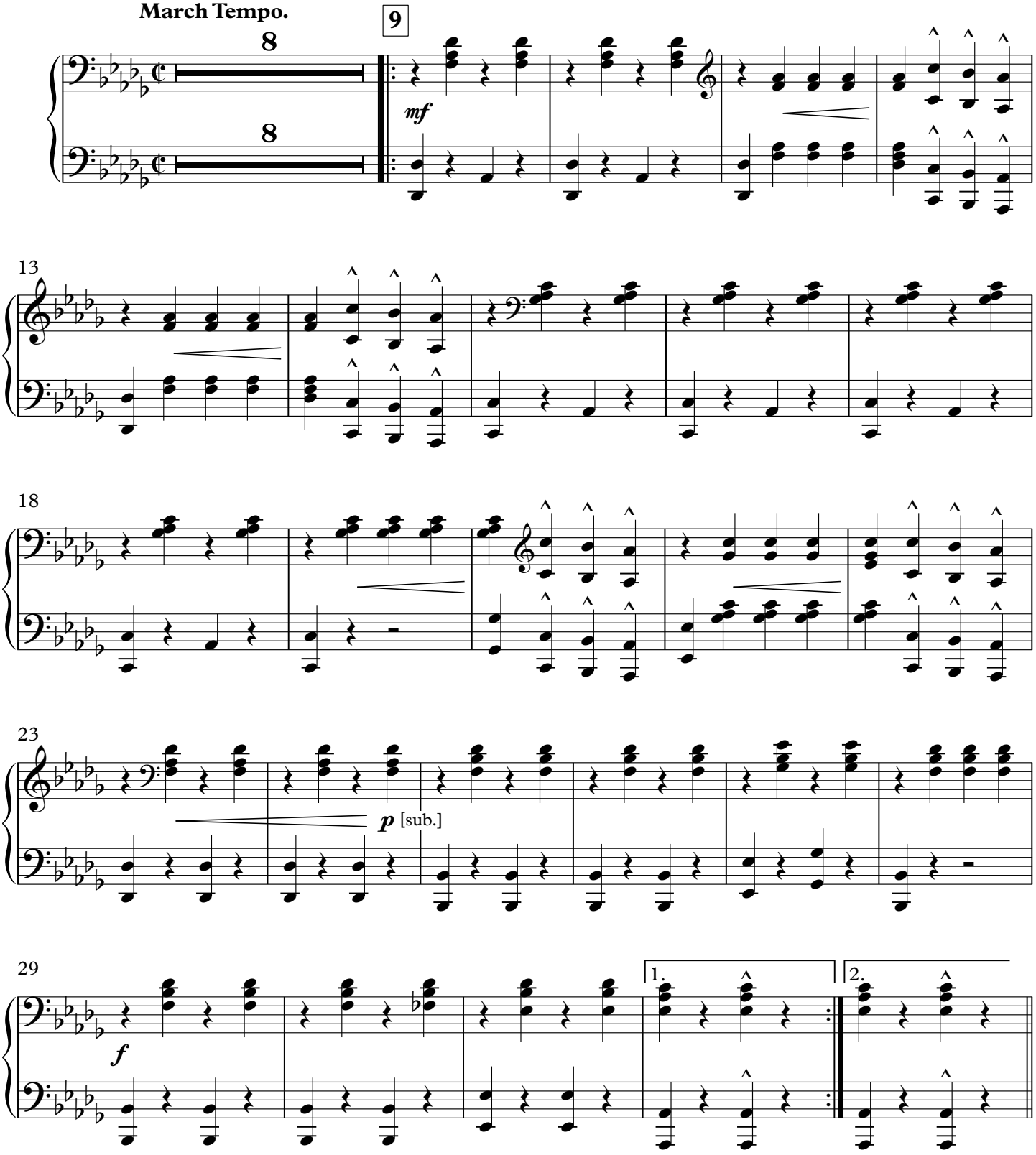
THE HIGH SCHOOL CADETS

(1890)

Harp

[optional]
[Manuscript part found in]
[Sousa's Encore Books]

JOHN PHILIP SOUSA



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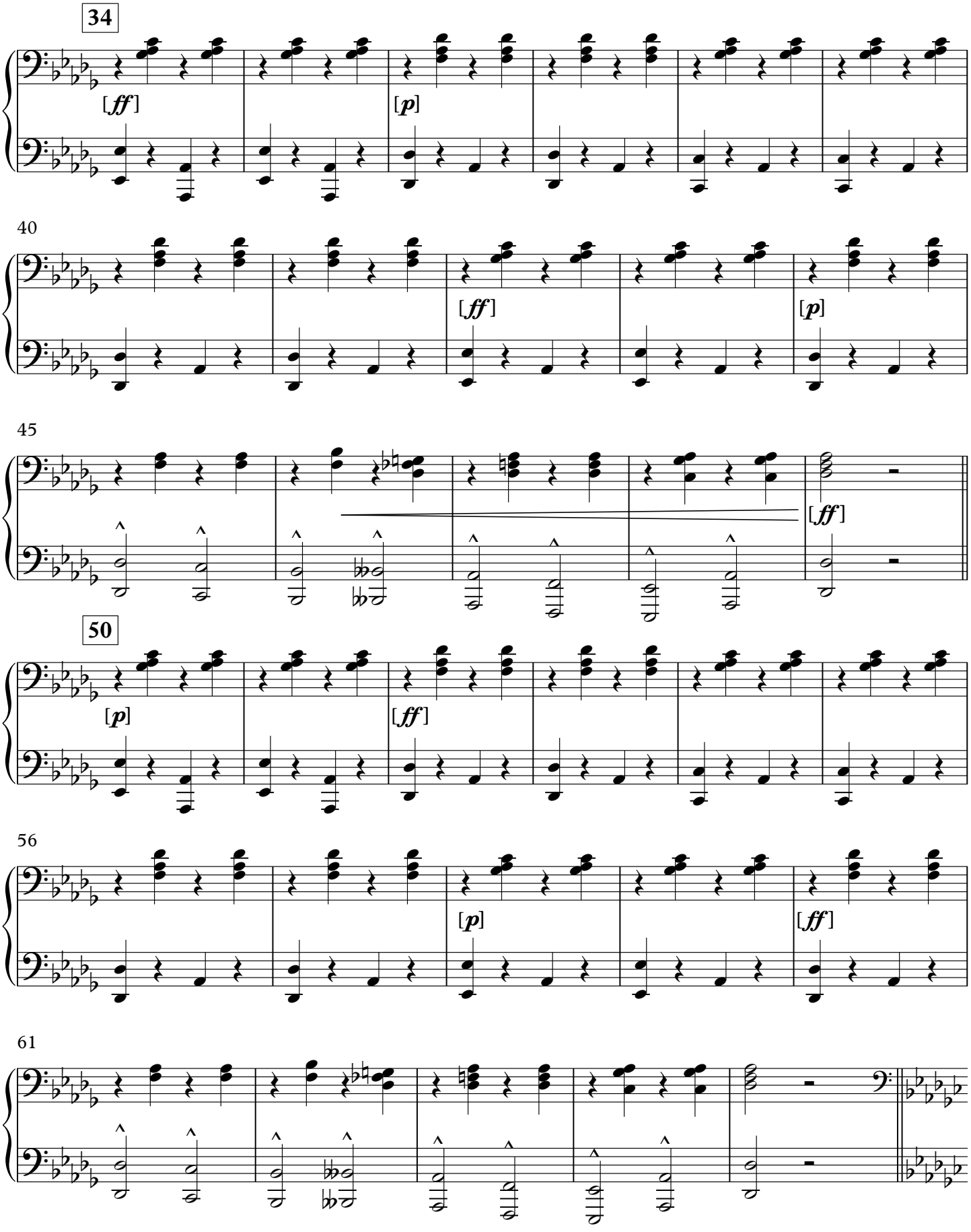
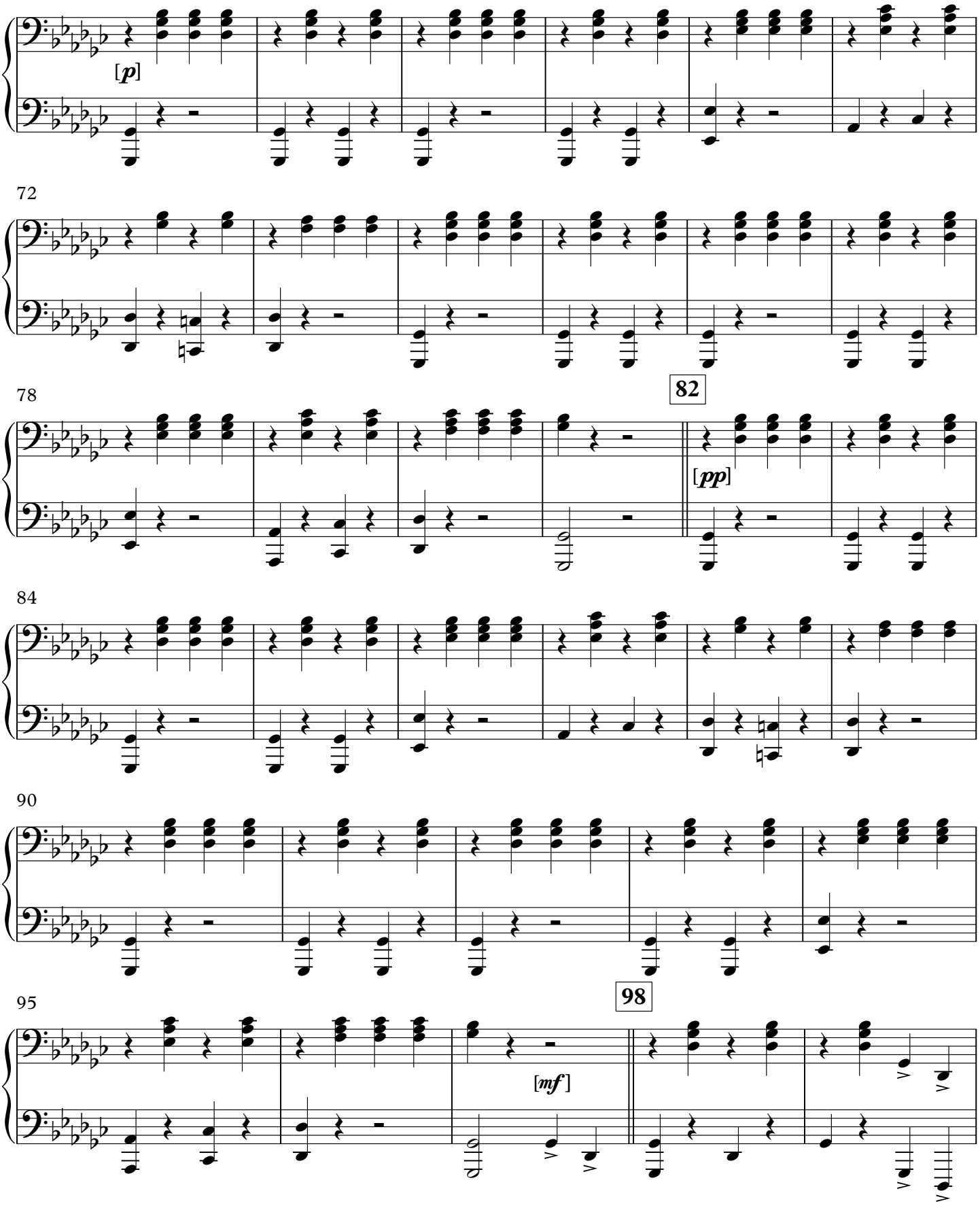
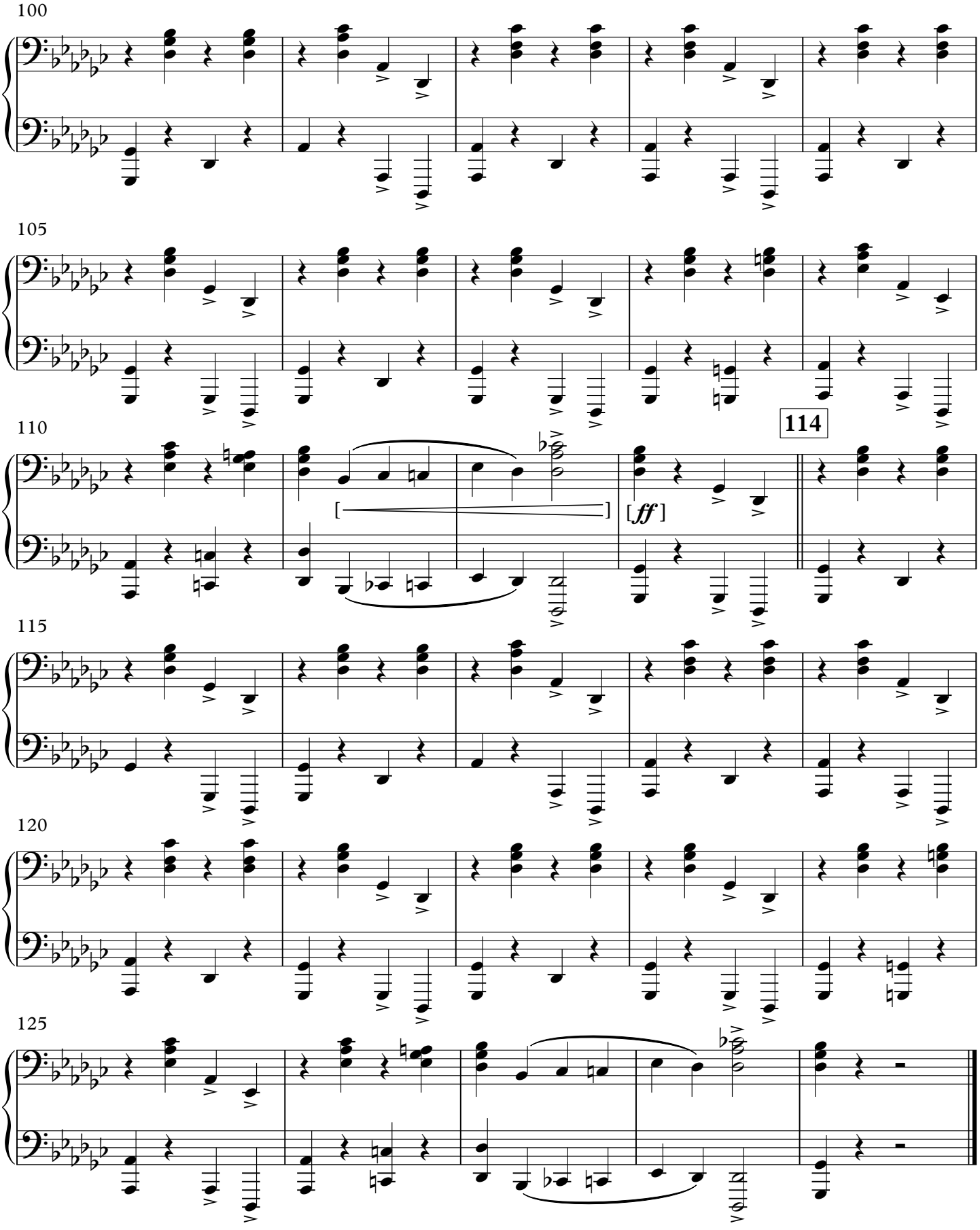
THE HIGH SCHOOL CADETS
Harp



66 **TRIO.**



THE HIGH SCHOOL CADETS
Harp