



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

Full Score

(1890)

JOHN PHILIP SOUSA

March Tempo. 2 3 4 5 6 7 8

Flute/Piccolo *f*

Oboe *f*

E♭ Clarinet *f*

1st B♭ Clarinet *f*

2nd B♭ Clarinet *f*

3rd B♭ Clarinet *f*

E♭ Alto Clarinet
[E♭ Cornet part, Fischer]
[Sousa's Encore Books] *f*

B♭ Bass Clarinet
[Bassoon 2, Coleman Ed.]
[Sousa's Encore Books] *f*

1st & 2nd Bassoons *f*

1st E♭ Alto Saxophone
[E♭ Clarinet, altered]
[Sousa's Encore Bk.] *f*

2nd E♭ Alto Saxophone
[Alto Saxophone]
[Sousa's Encore Bk.] *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

March Tempo.

E♭ Cornet *f*

Solo B♭ Cornet *f*

1st B♭ Cornet *f*

2nd & 3rd B♭ Cornets *f*

1st & 2nd F Horns
[E♭ Alto] *f*

3rd & 4th F Horns
[E♭ Alto] *f*

Baritone *f*

1st & 2nd Trombones *f*

3rd Trombone *f*

Tuba *f*

Drums *f*
S.D.
B.D. Cym.
B.D. *[f]*
Cym. crash
a2 *[choke]*

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

THE HIGH SCHOOL CADETS
Full Score

9

10

11

12

13

14

15

16

Flt./Picc. *mf*

Oboe *mf*

Eb Clar. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

1st & 2nd Bsns. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Eb Cor. *mf*

Solo Bb Cor. *mf*

1st Bb Cor. *mf*

2nd & 3rd Bb Cors. *mf*

1st & 2nd Hrns. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. *mf*

3rd Trbn. *mf*

Tuba *mf*

Drums *mf* [choke]

Harp *mf*

THE HIGH SCHOOL CADETS
Full Score

17 18 19 20 21 22 23 24 25

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

Oboe *p* [sub.]

E♭ Clar. *p* [sub.]

1st Clar. *p* [sub.]

2nd Clar. *p* [sub.]

3rd Clar. *p* [sub.]

Alto Clar. *p* [sub.]

Bass Clar. *p* [sub.]

1st & 2nd Bsns. *p* [sub.]

1st Alto Sax. *p* [sub.]

2nd Alto Sax. *p* [sub.]

Ten. Sax. *p* [sub.]

Bari. Sax. *p* [sub.]

E♭ Cor. *p* [sub.]

Solo B♭ Cor. *p* [sub.]

1st B♭ Cor. *p* [sub.]

2nd & 3rd B♭ Cors. *p* [sub.]

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

3rd & 4th Hrns. *p* [sub.]

Bar. *p* [sub.]

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

3rd Trbn. *p* [sub.]

Tuba *p* [sub.]

Drums *p* [sub.] Cyms.

Harp *p* [sub.]

THE HIGH SCHOOL CADETS
Full Score

26 27 28 29 30 31 32 33

Flt./Picc. *f* *ff*

Oboe *f* *ff*

E♭ Clar. *f* *ff*

1st Clar. *f* *ff*

2nd Clar. *f* *ff*

3rd Clar. *f* *ff*

Alto Clar. *f* *ff*

Bass Clar. *f*

1st & 2nd Bsns. *f*

1st Alto Sax. *f* *ff*

2nd Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f*

E♭ Cor. *f* *ff*

Solo B♭ Cor. *f* *ff*

1st B♭ Cor. *f* *ff*

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Bar. *f* *ff*

1st & 2nd Trbns. *f*

3rd Trbn. *f*

Tuba *f*

Drums *f* normale

Harp *f*

THE HIGH SCHOOL CADETS
Full Score

34 35 36 37 38 39 40 41

Flt./Picc. [- Picc.] [p] [ff] [+ Picc.]

Oboe [p] [ff]

E♭ Clar. [tacet] [p] [ff] [Play]

1st Clar. [p] [ff]

2nd Clar. [p] [ff]

3rd Clar. [p] [ff]

Alto Clar. [p] [ff]

Bass Clar. [ff] [p]

1st & 2nd Bsns. [ff] [p]

1st Alto Sax. [p] [ff]

2nd Alto Sax. [p] [ff]

Ten. Sax. [p] [ff]

Bari. Sax. [ff] [p]

E♭ Cor. [34] [tacet] [p] [ff] [Play]

Solo B♭ Cor. [tacet] [p] [ff] [Play]

1st B♭ Cor. [tacet] [p] [ff] [Play]

2nd & 3rd B♭ Cors. [ff] [p] [ff] [Play]

1st & 2nd Hrns. [ff] [p]

3rd & 4th Hrns. [ff] [p]

Bar. [p] [tacet] [ff]

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

3rd Trbn. [ff] [p]

Tuba [ff] [p]

Drums [ff] [p] [- Cym.] 4

Harp [ff] [p]

THE HIGH SCHOOL CADETS
Full Score

42 43 44 45 46 47 48 49

Flt./Picc. [- Picc.] [p] [+ Picc.] [ff] [p] [- Picc.]

Oboe [p] [ff] [p]

Eb Clar. [tacet] [p] [Play] [ff] [p] [tacet]

1st Clar. [p] [ff] [p]

2nd Clar. [p] [ff] [p]

3rd Clar. [p] [ff] [p]

Alto Clar. [p] [ff] [p]

Bass Clar. [ff] [p] [ff] [p]

1st & 2nd Bsns. [ff] [p] [ff]

1st Alto Sax. [p] [ff] [p]

2nd Alto Sax. [ff] [p] [ff] [p]

Ten. Sax. [ff] [p] [ff] [p]

Bari. Sax. [ff] [p] [ff]

Eb Cor. [tacet] [p] [Play] [ff] [p] [tacet]

Solo Bb Cor. [tacet] [p] [Play] [ff] [p] [tacet]

1st Bb Cor. [tacet] [p] [Play] [ff] [p] [tacet]

2nd & 3rd Bb Cors. [ff] [p] [ff]

1st & 2nd Hrns. [ff] [p] [ff]

3rd & 4th Hrns. [ff] [p] [ff]

Bar. [p] [ff] [p]

1st & 2nd Trbns. [Play] [ff] [tacet] [p] [Play] [ff] [p]

3rd Trbn. [Play] [ff] [tacet] [p] [Play] [ff]

Tuba [ff] [p] [ff]

Drums [+ Cyms.] [ff] [- Cyms.] [p] [+ Cyms.] [p] [ff]

Harp [ff] [p] [ff]

THE HIGH SCHOOL CADETS
Full Score

50 51 52 53 54 55 56 57

Flt./Picc. [+ Picc.] [p] [- Picc.]

Oboe [p]

E♭ Clar. [Play] [p] [tacet]

1st Clar. [p]

2nd Clar. [p]

3rd Clar. [p]

Alto Clar. [p]

Bass Clar. [p]

1st & 2nd Bsns. [p]

1st Alto Sax. [p]

2nd Alto Sax. [p]

Ten. Sax. [p]

Bari. Sax. [p]

50 E♭ Cor. [Play] [p] [tacet]

Solo B♭ Cor. [Play] [p] [tacet]

1st B♭ Cor. [Play] [p] [tacet]

2nd & 3rd B♭ Cors. [p] [tacet] [p] [tacet]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Bar. [p]

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

3rd Trbn. [p] [tacet] [Play] [p]

Tuba [p]

Drums [- Cyms.] [p] [+ Cyms.] 4

Harp [p]

THE HIGH SCHOOL CADETS
Full Score

58 59 60 61 62 63 64 65

Flt./Picc. [+ Picc.] [ff] [- Picc.] [p]

Oboe [ff] [p]

E♭ Clar. [Play] [ff] [tacet] [p]

1st Clar. [ff] [p]

2nd Clar. [ff] [p]

3rd Clar. [ff] [p]

Alto Clar. [ff] [p]

Bass Clar. [p] [ff] [p]

1st & 2nd Bsns. [p] [ff] [p]

1st Alto Sax. [ff] [p]

2nd Alto Sax. [p] [ff] [p]

Ten. Sax. [p] [ff] [p]

Bari. Sax. [p] [ff]

E♭ Cor. [Play] [ff] [tacet] [p]

Solo B♭ Cor. [Play] [ff] [tacet] [p]

1st B♭ Cor. [Play] [ff] [tacet] [p]

2nd & 3rd B♭ Cors. [p] [ff]

1st & 2nd Hrns. [p] [ff]

3rd & 4th Hrns. [p] [ff]

Bar. [ff] [p]

1st & 2nd Trbns. [tacet] [p] [Play] [ff]

3rd Trbn. [tacet] [p] [Play] [ff]

Tuba [p] [ff]

Drums [- Cyms.] [p] [+ Cyms.] [ff] 4 Glock. [p]

Harp [p] [ff]

THE HIGH SCHOOL CADETS
Full Score

74 75 76 77 78 79 80 81

Flt./Picc. [pp]

Oboe [pp]

E♭ Clar. [pp]

1st Clar. [pp]

2nd Clar. [pp]

3rd Clar. [pp]

Alto Clar. [pp]

Bass Clar. [pp]

1st & 2nd Bsns. [pp]

1st Alto Sax. [pp]

2nd Alto Sax. [pp]

Ten. Sax. [pp]

Bari. Sax.

E♭ Cor. [pp]

Solo B♭ Cor. [pp]

1st B♭ Cor. [pp]

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. [pp]

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 Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.
[pp]

82

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.
[tacet]

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

90 91 92 93 94 95 96 97

Flt./Picc. [mf] [+ Picc.]

Oboe [mf]

E♭ Clar. [Play] [mf]

1st Clar. [mf]

2nd Clar. [mf]

3rd Clar. [mf]

Alto Clar. [mf]

Bass Clar. [mf]

1st & 2nd Bsns. [mf]

1st Alto Sax. [mf]

2nd Alto Sax. [mf]

Ten. Sax. [mf]

Bari. Sax. [mf]

E♭ Cor. [Play] [mf]

Solo B♭ Cor. [Play] [mf]

1st B♭ Cor. [Play] [mf]

2nd & 3rd B♭ Cors. [Play] [mf]

1st & 2nd Hrns. [mf]

3rd & 4th Hrns. [mf]

Bar. [mf]

1st & 2nd Trbns. [Play] [mf]

3rd Trbn. [Play] [mf]

Tuba [mf]

Drums [Play] [mf]

Harp [mf]

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 Bsns.

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
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
Harp

(Cyms. play all notes)

THE HIGH SCHOOL CADETS
Full Score

122 123 124 125 126 127 128 129

Flt./Picc.
Oboe
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
1st Alto Sax.
2nd Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
Harp