The Complete Marches of

John Philip Sousa

Vol. 3 No. 39

Corcoran Cadets

March

(1890)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Corcoran Cadets" (1890)

The Corcoran Cadets drill team was the pet of Washington, D.C., being the most notable of the drill teams which flourished there after the Civil War. Their average age was sixteen, and they presented a snappy picture with their colorful uniforms, wooden rifles, and youthful enthusiasm. They competed vigorously with units from Washington and other towns and were the first company of cadets to be mustered into the National Guard. Their esprit de corps was high, and the Corcoran Cadets Veterans' Association held annual reunions for many years.

The "Corcorans" had their own band. Although it is not recorded, they probably made a formal request for this march. Sousa's affirmative response, "to the officers and men of the Corcoran Cadets," was no doubt tendered by an earlier association with William W. Corcoran, for whom the Cadets were named. It was he who nearly changed American musical history by considering Sousa for a musical education in Europe. Sousa had declined this opportunity, and the march was probably a belated expression of appreciation.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 47. 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): This intro should be played very strongly, and cleanly articulated throughout with a good accent added in percussion on beat two of m. 7.

First Strain (m. 8-28): The first strain immediately drops to piano, but the accents on the second beats of the melody should be made obvious and highlighted in the percussion. A tutti crescendo quickly rises to fortissimo in m. 17 and sustains to the first ending, where the second quarter note in m. 28 should be sharply accented but played short to clear the way for the subito piano repeat of the first strain. This dynamic drama is key to bringing this strain to life.

Second Strain (m. 29-46): Partially due to the dynamic variety of the first strain, the second strain may be played strongly both times, with none of the traditional variation. Accents are added in the percussion throughout this strain to emphasize the martial nature of the music.

Trio (m. 46-78): This is a 32-bar trio which is among the longest written by Sousa. The usual adjustments are made here, with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet and clarinets adjusted down the octave. Because the melodic motion is fairly simple in this trio, the accents are important, and all moving quarter note lines should be brought out a bit, especially in the low winds and tubas. The second half of this trio beginning in m. 63 should be played more lyrically, and the crescendo and decrescendo in m. 68-72 is important.

Break Strain (m. 79-94): Low brass rejoins beginning with the pick-up notes in m. 78 and play subito fortissimo. All instruments are back in for the break strain, and cymbals break off from the bass drum part for the solo notes on the after beats for the first 8 measures. A diminuendo is added to all parts in the last two bars leading into the final strain (m. 93-94).

Final Strain (m. 95-111): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once again first time, and all remaining instruments play piano. The melody should be played with a bit more articulation than in the trio, and bass clarinet, tenor sax, and euphonium have an interesting added counter-line this time. The accents in these parts and also percussion are important and must be heard, even at the soft dynamic. All instruments rejoin for the repeat of the break strain, which leads to a crescendo this time in m. 93-94 and a fortissimo dynamic for the final time through the last strain.

March

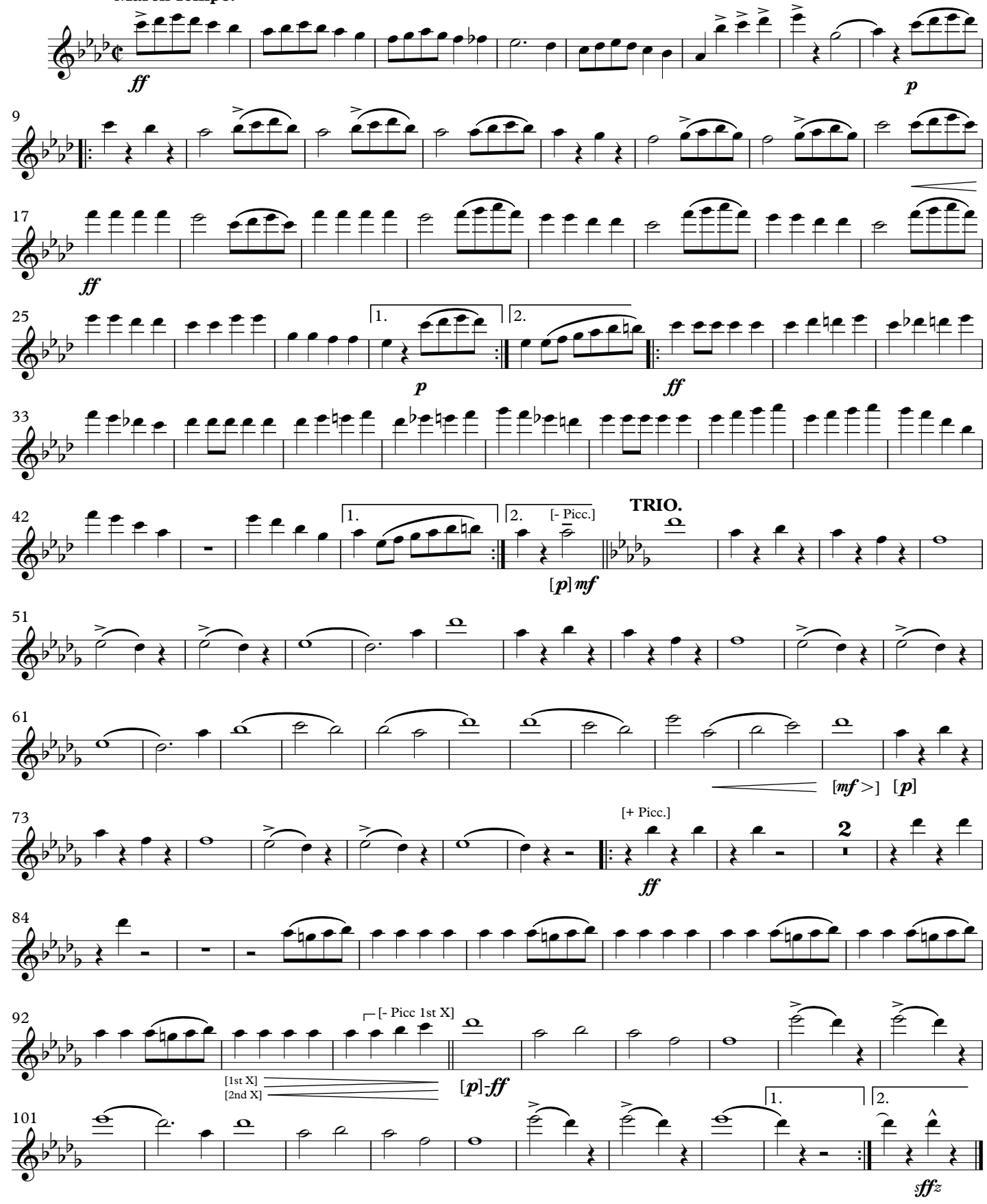
THE CORCORAN CADETS

1st Flute/Piccolo

(1890)

JOHN PHILIP SOUSA

March Tempo.



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March

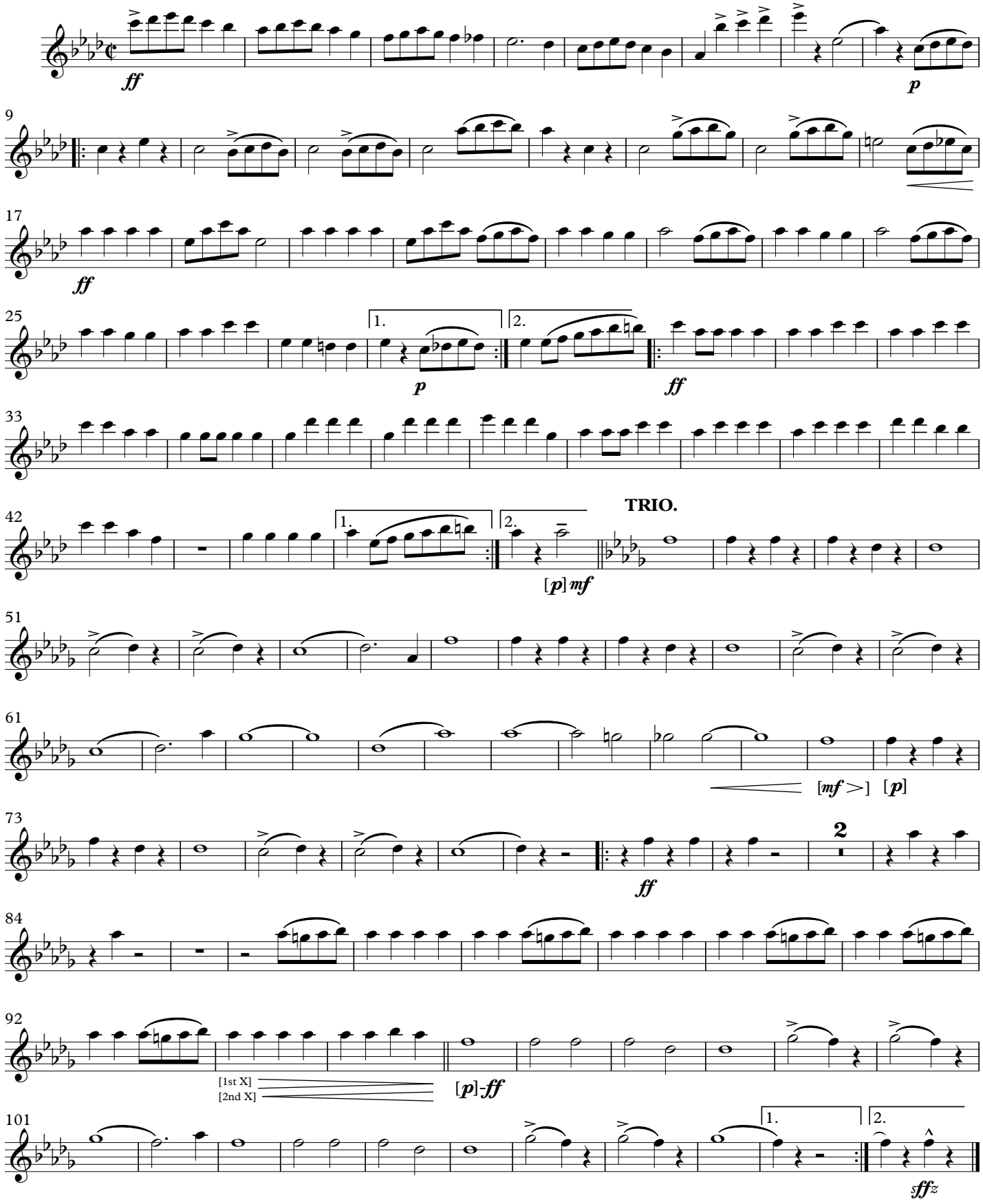
THE CORCORAN CADETS

2nd Flute

(1890)

JOHN PHILIP SOUSA

March Tempo.



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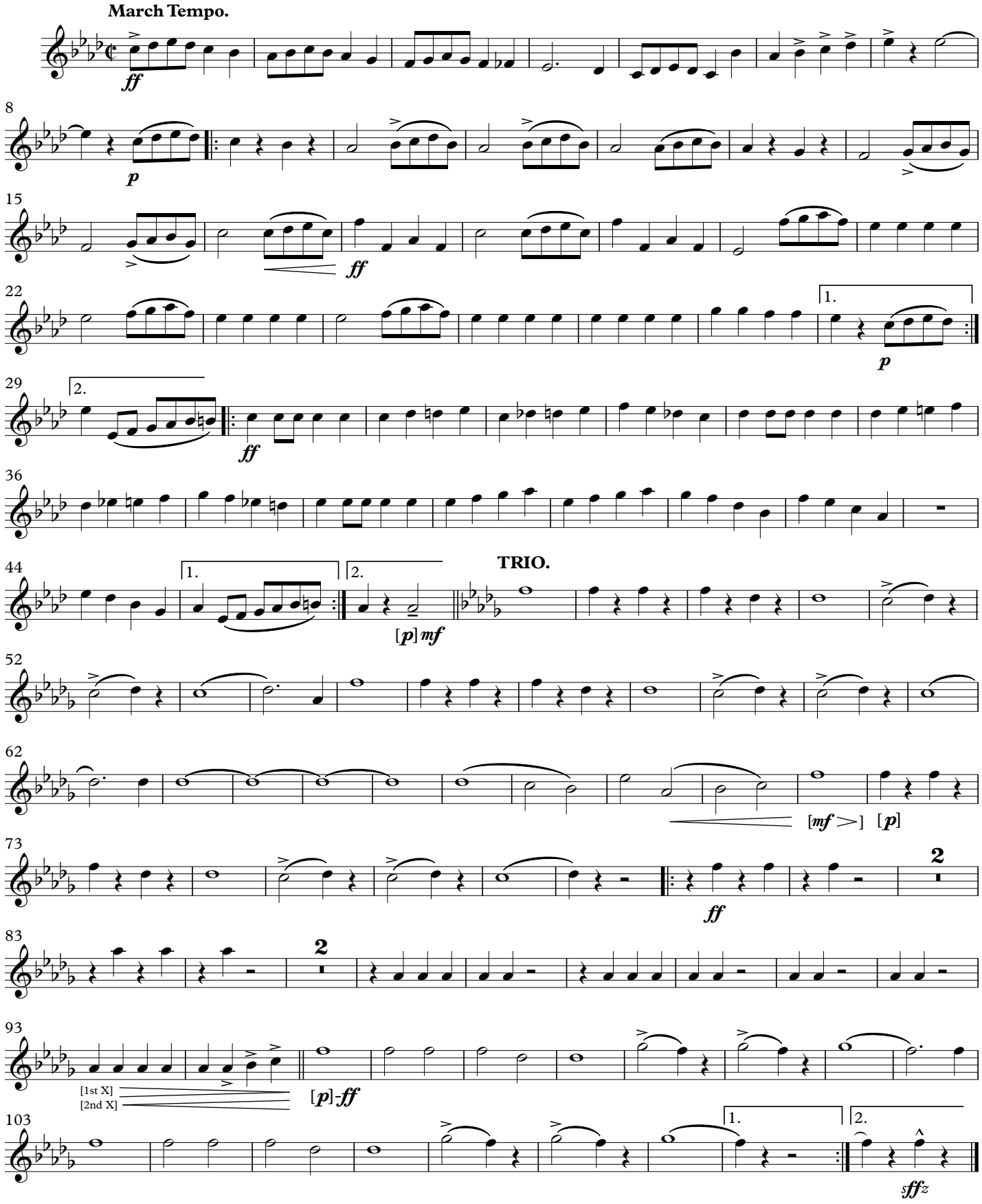
March

THE CORCORAN CADETS

(1890)

JOHN PHILIP SOUSA

1st Oboe



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March

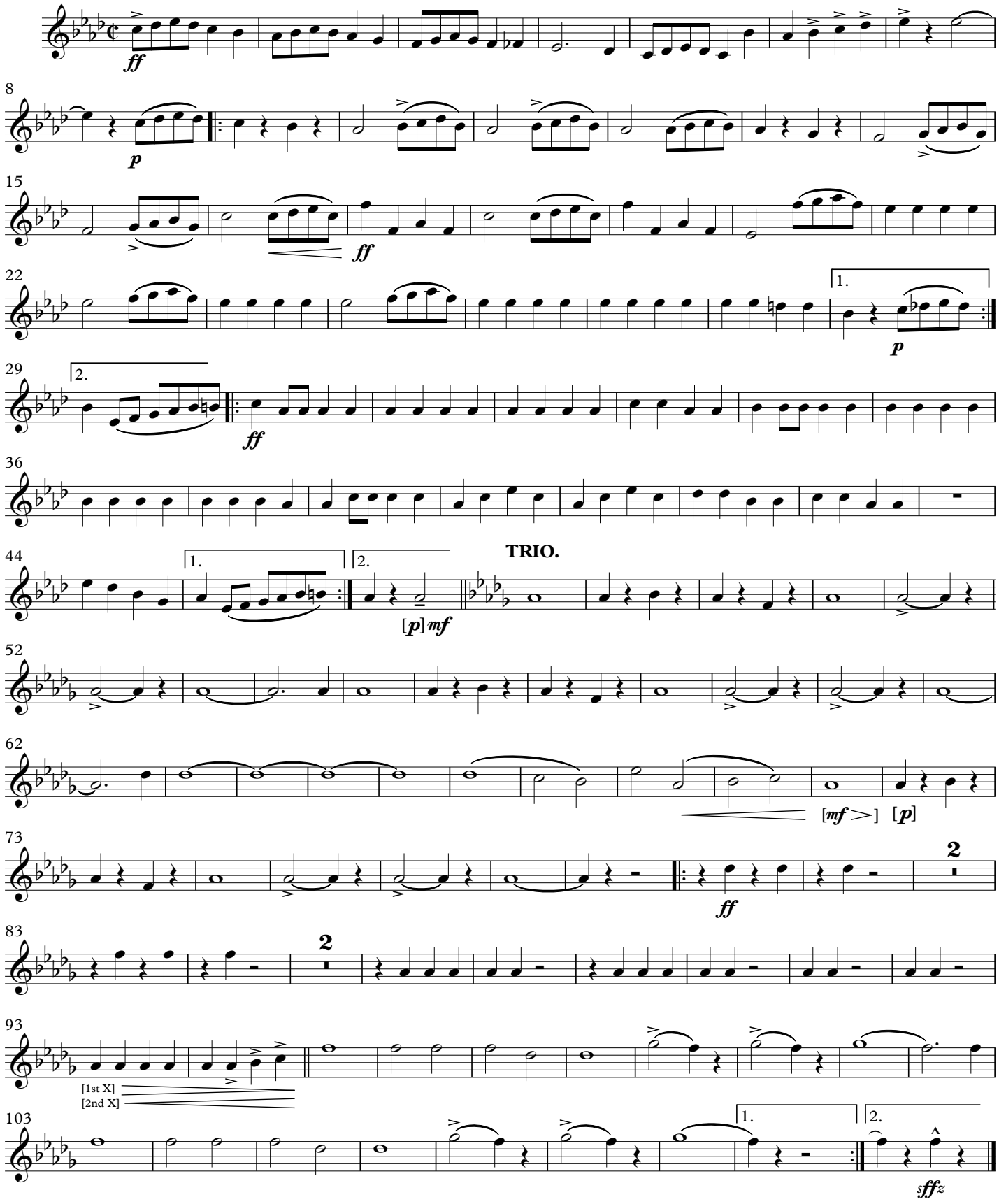
THE CORCORAN CADETS

(1890)

JOHN PHILIP SOUSA

2nd Oboe

March Tempo.



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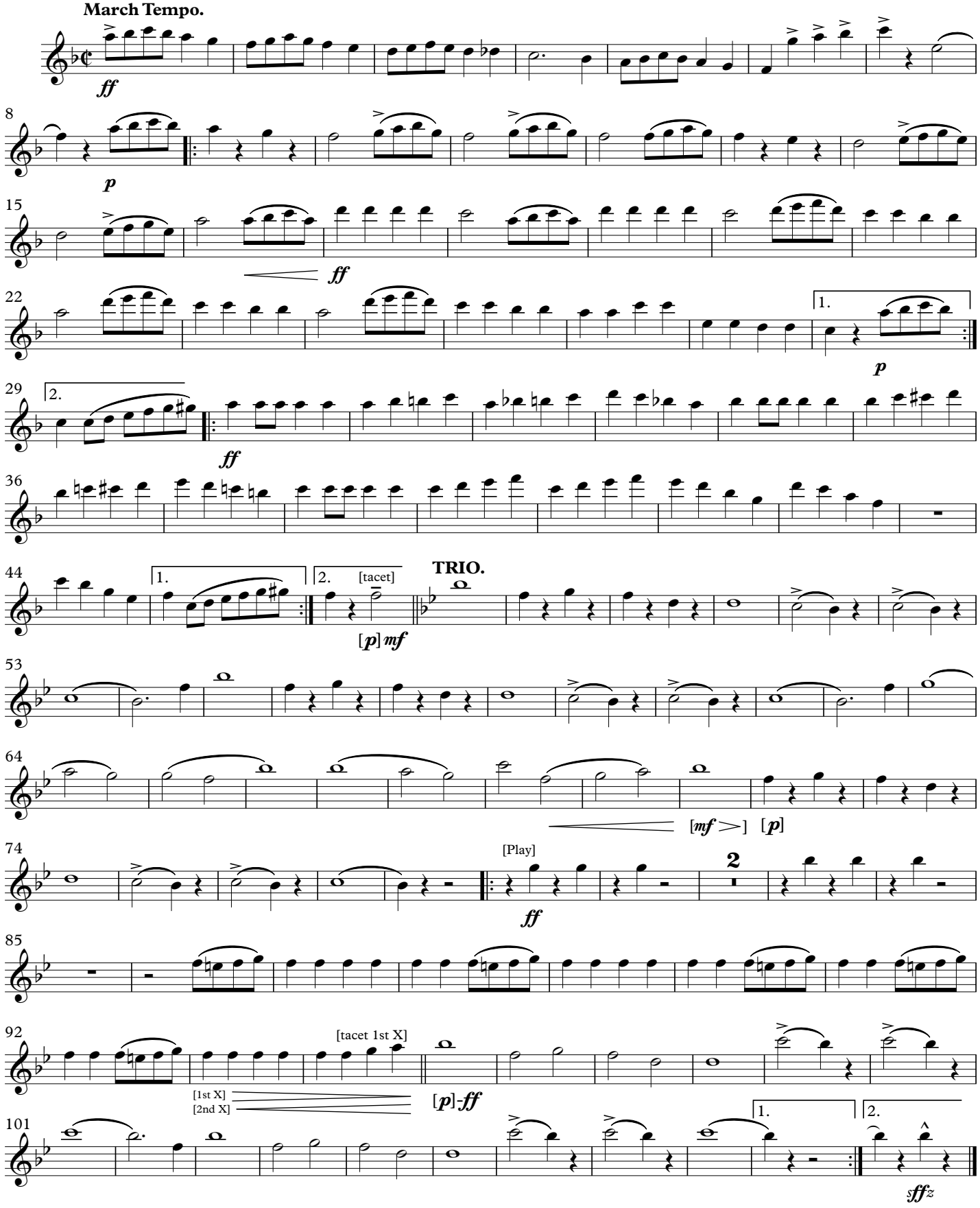
March

THE CORCORAN CADETS

(1890)

E♭ Clarinet

JOHN PHILIP SOUSA



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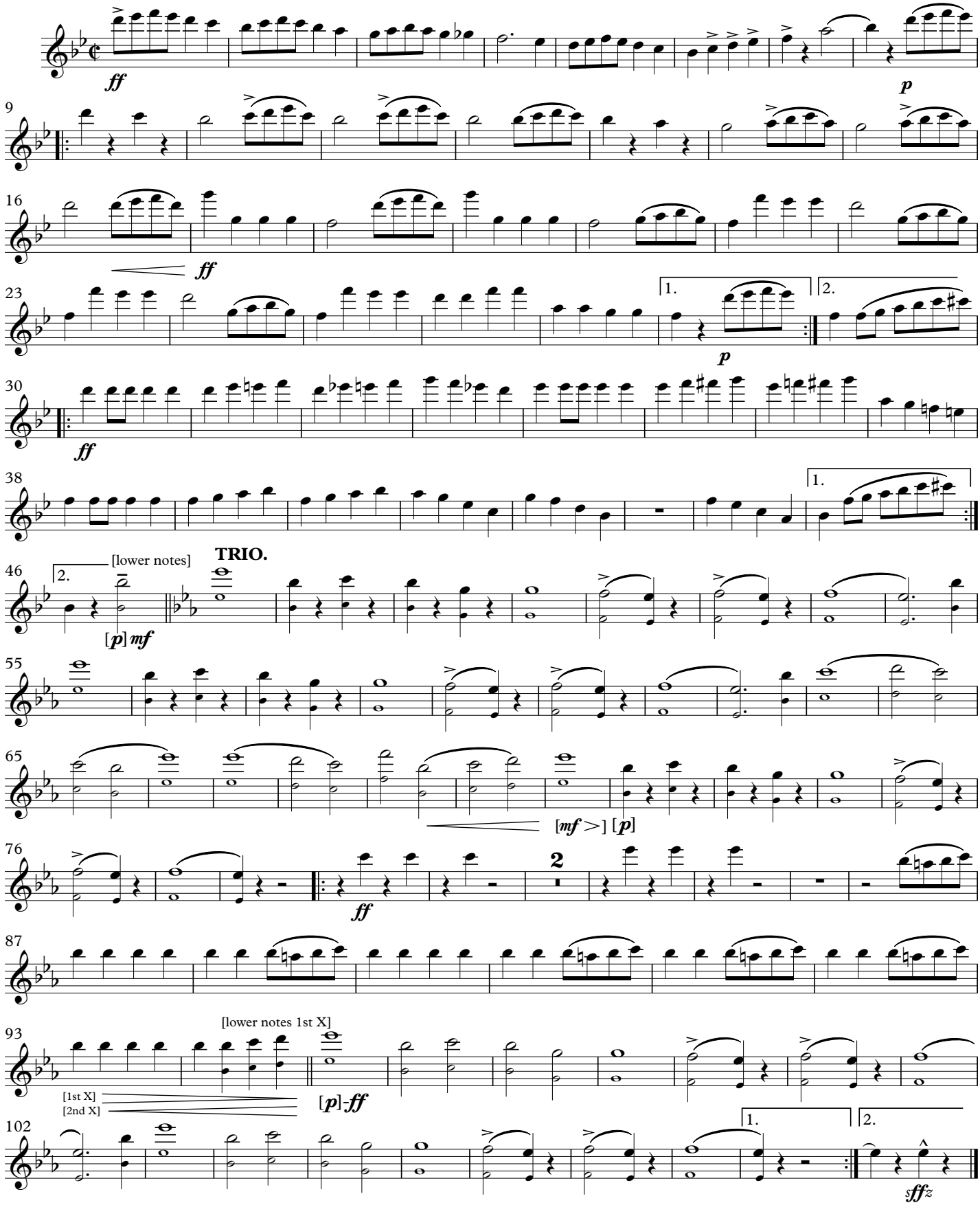
March

THE CORCORAN CADETS

Solo or 1st B♭ Clarinet (1890) **JOHN PHILIP SOUSA**

March Tempo.



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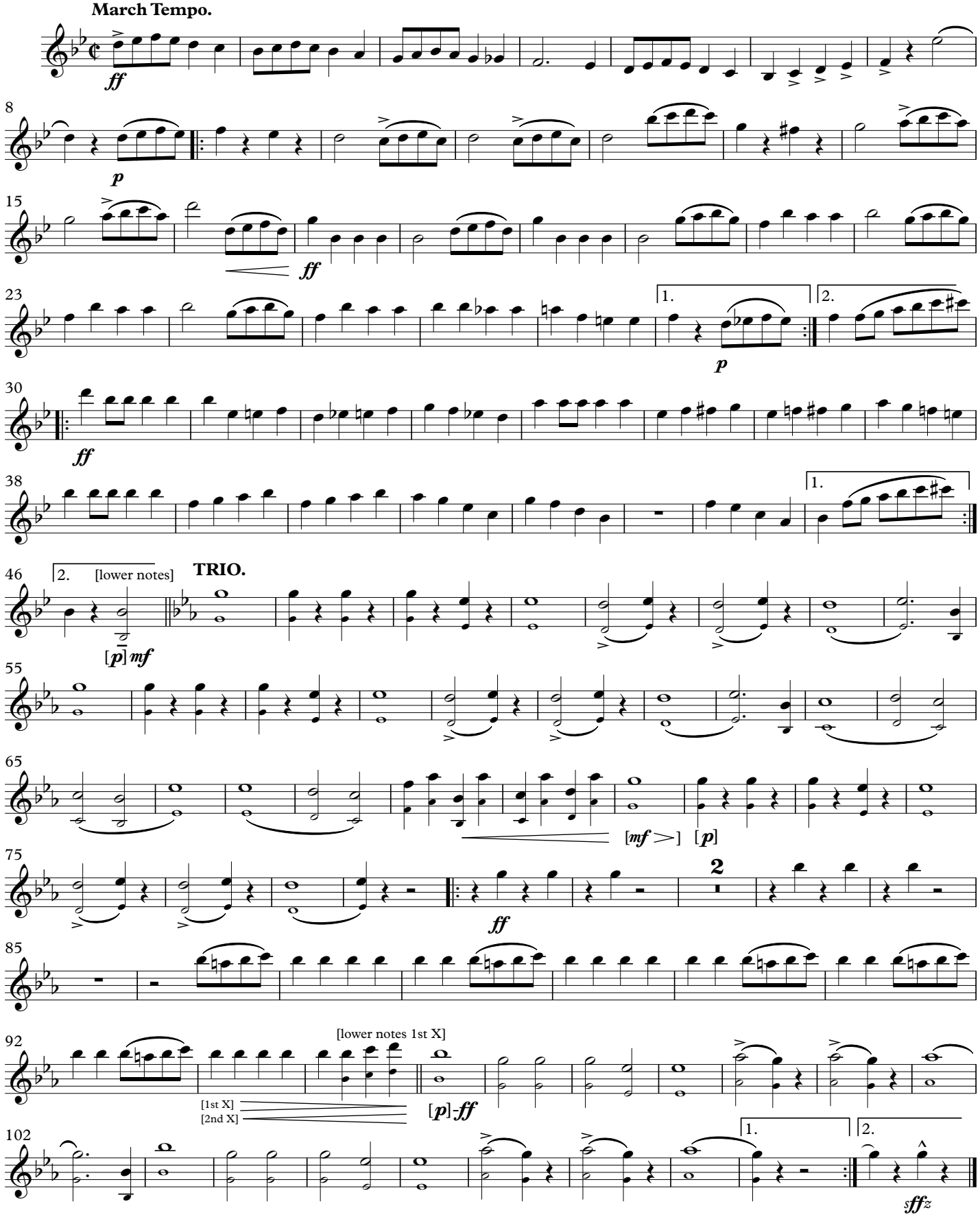
March

THE CORCORAN CADETS

2nd B♭ Clarinet

(1890)

JOHN PHILIP SOUSA



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March

THE CORCORAN CADETS

(1890)

JOHN PHILIP SOUSA

3rd B♭ Clarinet

March Tempo.

ff

p

ff

1. 2.

p

ff

1. 2. [lower notes]

TRIO.

[*p*] *mf*

[*mf* >] [*p*]

2

ff

[lower notes 1st X]

[1st X]
[2nd X]

[*p*]-*ff*

1. 2.

sffz

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March

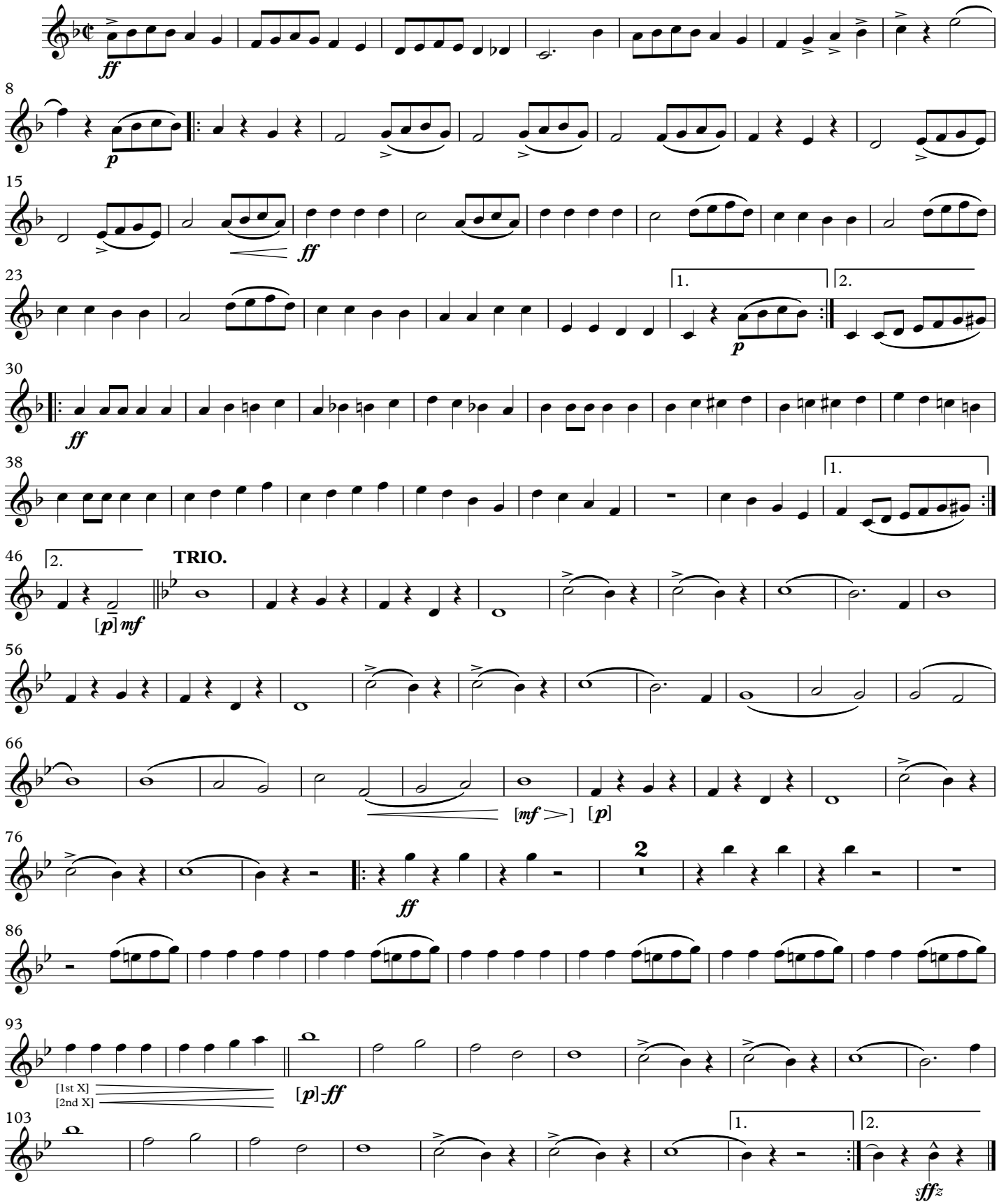
THE CORCORAN CADETS

E♭ Alto Clarinet
[Optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.



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March

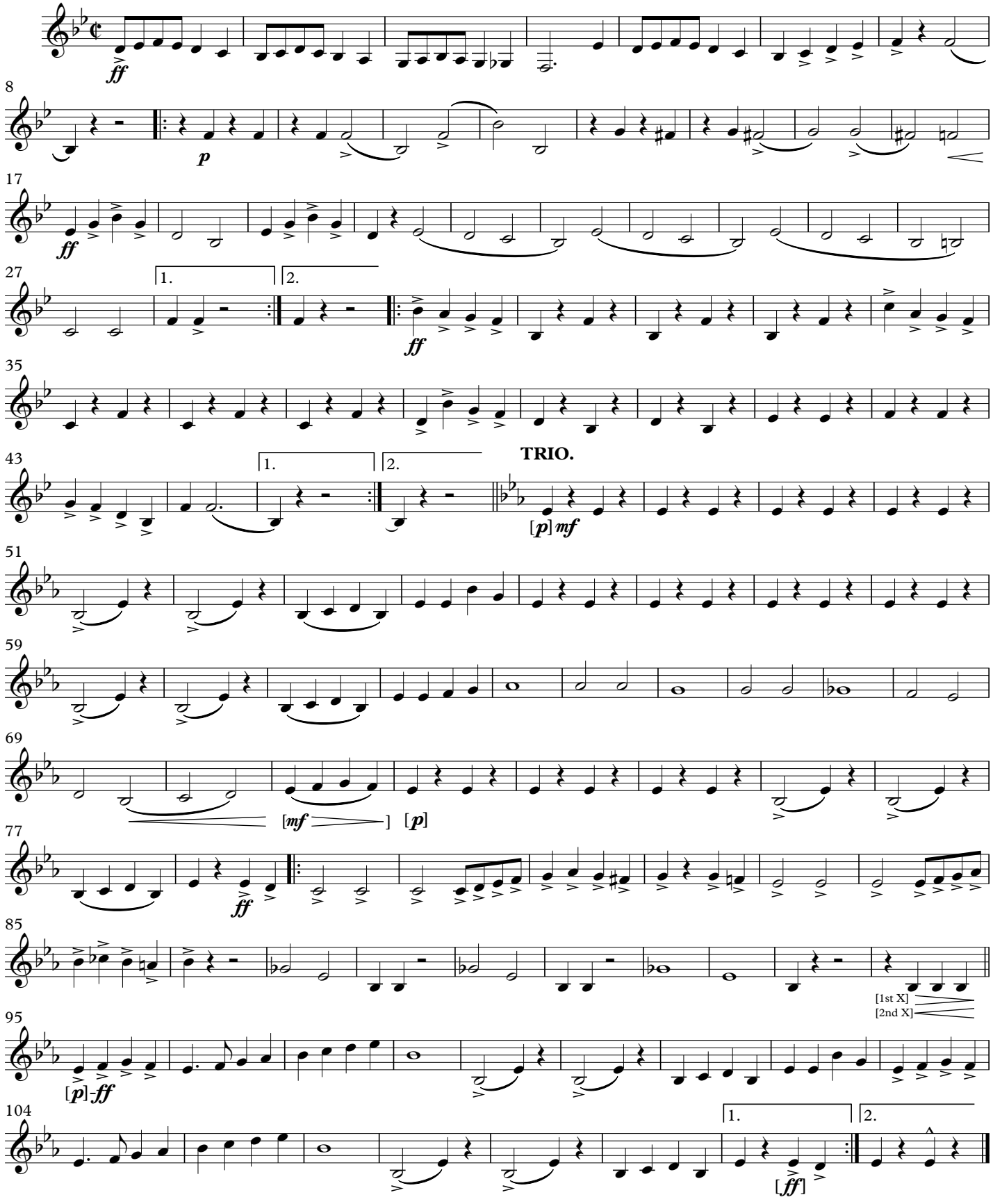
THE CORCORAN CADETS

B♭ Bass Clarinet

(1890)

JOHN PHILIP SOUSA

March Tempo.



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March

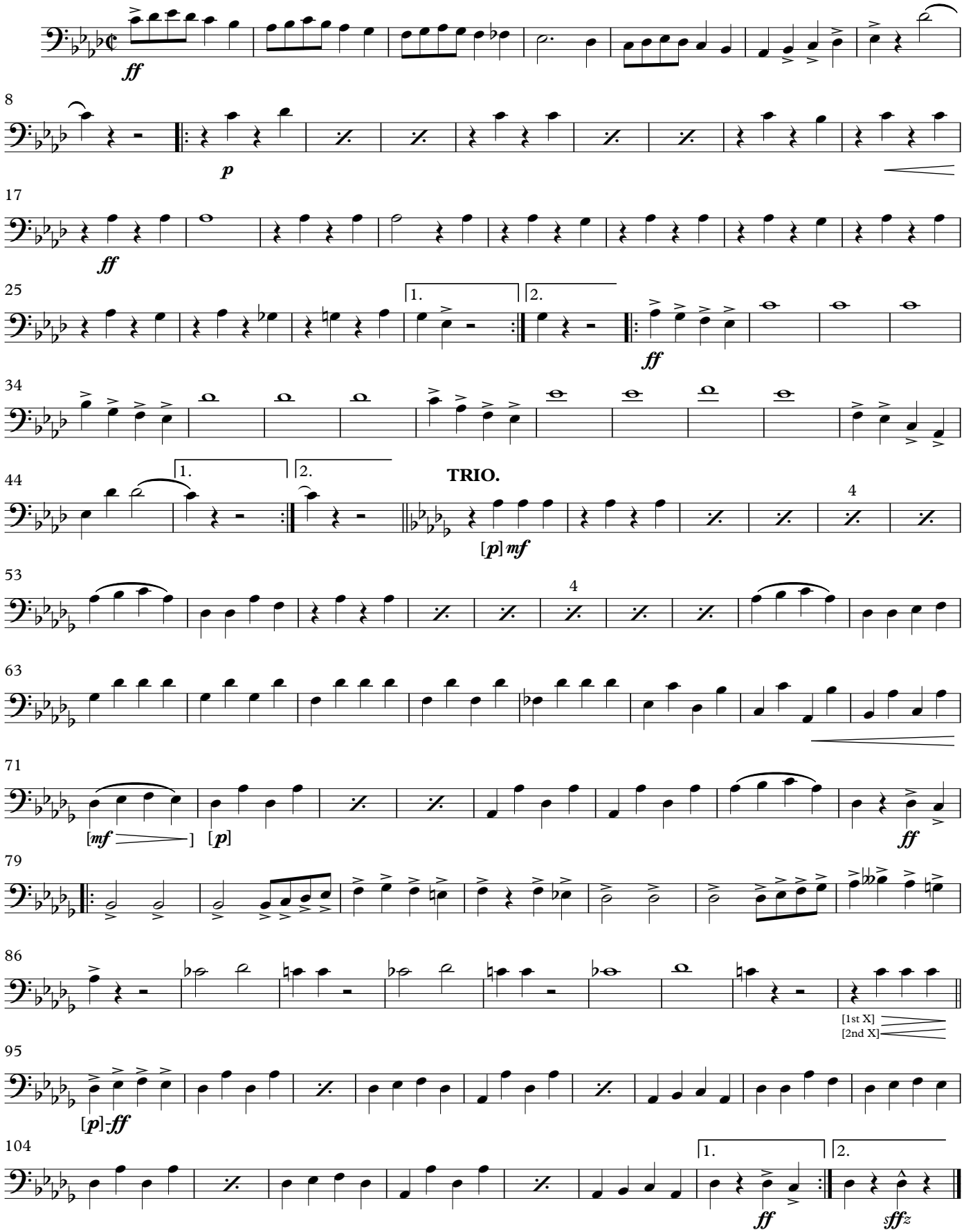
THE CORCORAN CADETS

(1890)

JOHN PHILIP SOUSA

1st Bassoon

March Tempo.



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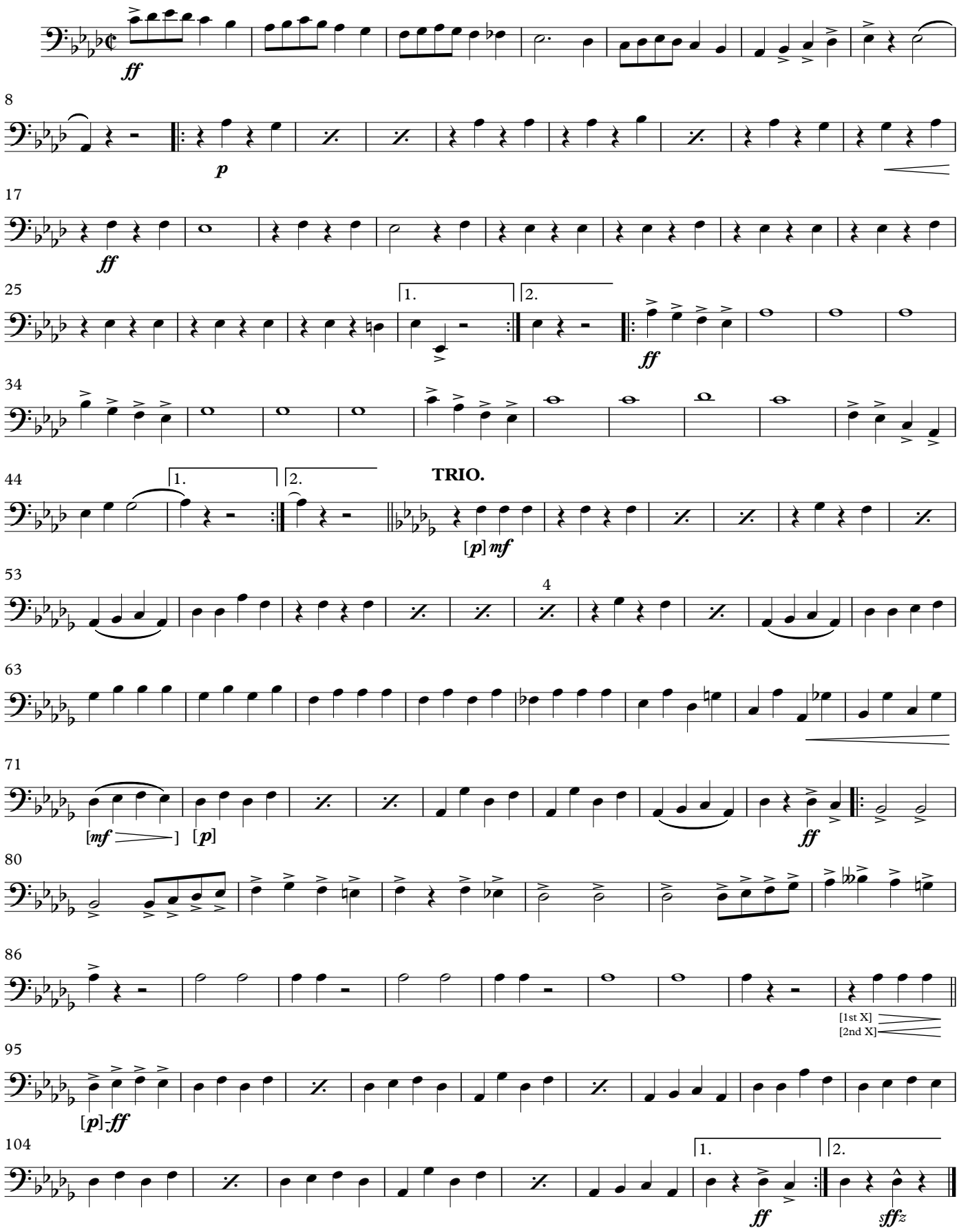
THE CORCORAN CADETS

(1890)

JOHN PHILIP SOUSA

2nd Bassoon

March Tempo.



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March

THE CORCORAN CADETS

1st E♭ Alto Saxophone

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff

p

ff

p

ff

TRIO.

[*p*] *mf*

[*mf* >] [*p*]

ff

[1st X]
[2nd X]

[*p*] *ff*

sffz

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March

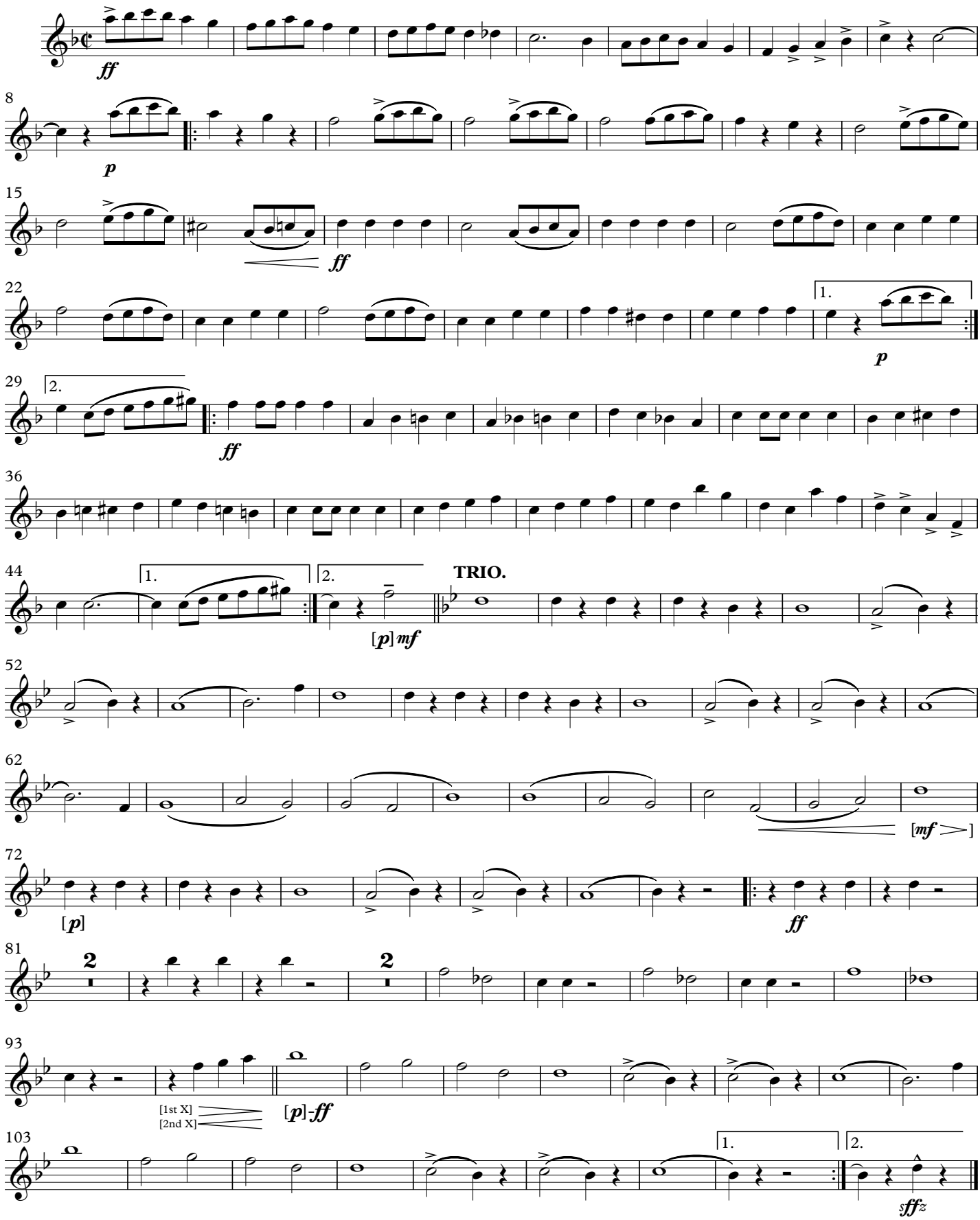
THE CORCORAN CADETS

2nd E♭ Alto Saxophone

(1890)

JOHN PHILIP SOUSA

March Tempo.



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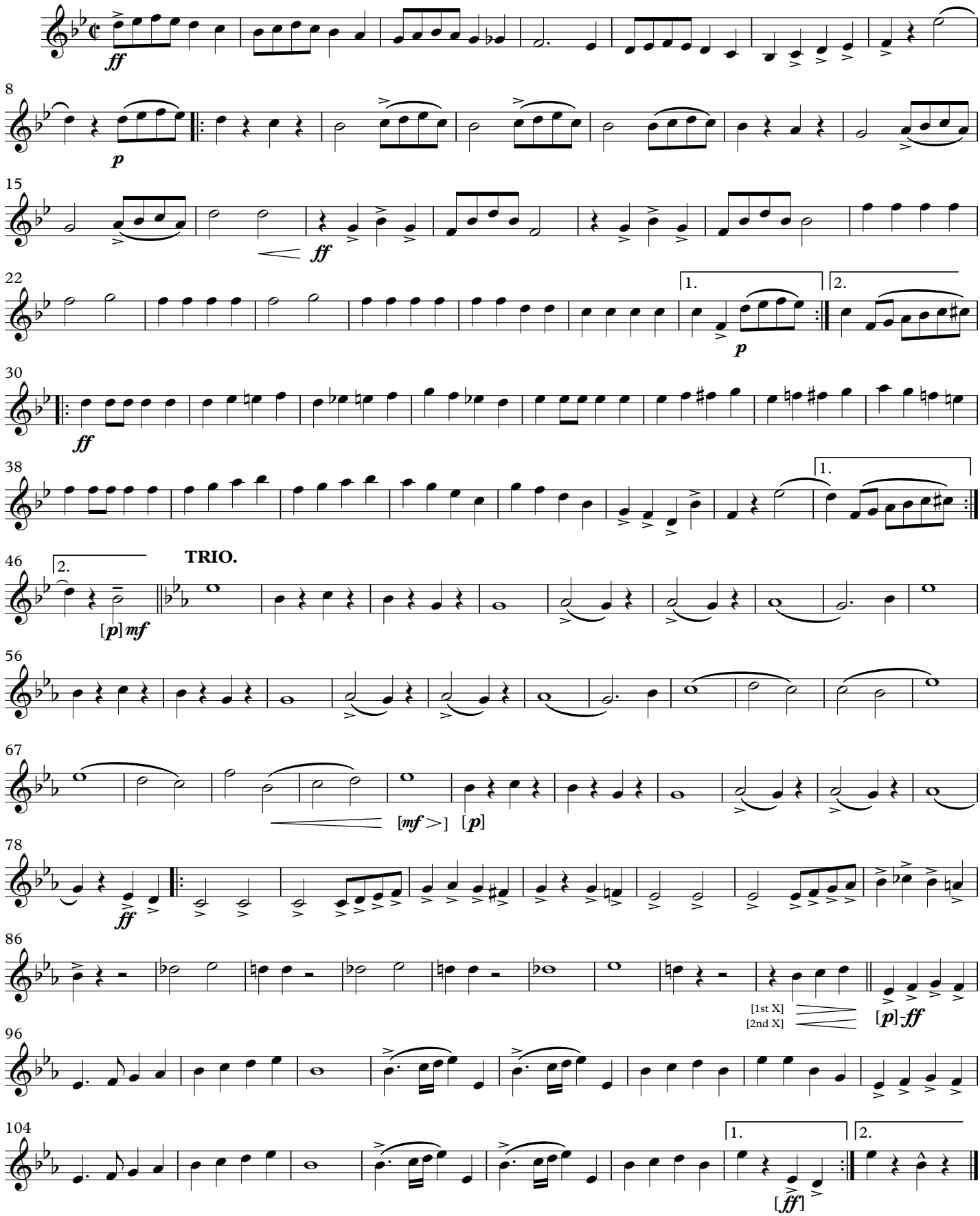
March

THE CORCORAN CADETS

B♭ Tenor Saxophone (1890) JOHN PHILIP SOUSA

March Tempo.



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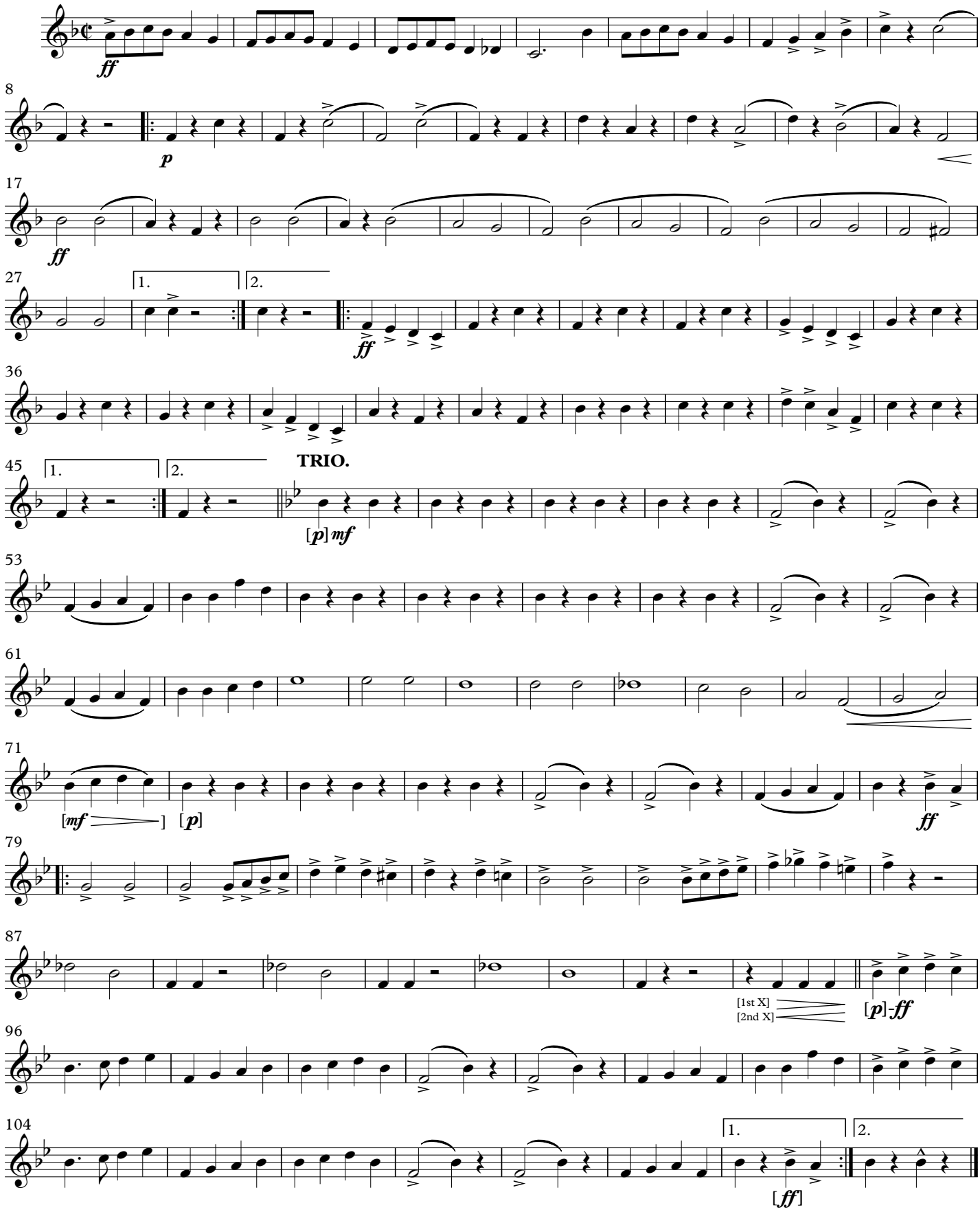
THE CORCORAN CADETS

(1890)

JOHN PHILIP SOUSA

E♭ Baritone Saxophone

March Tempo.



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March

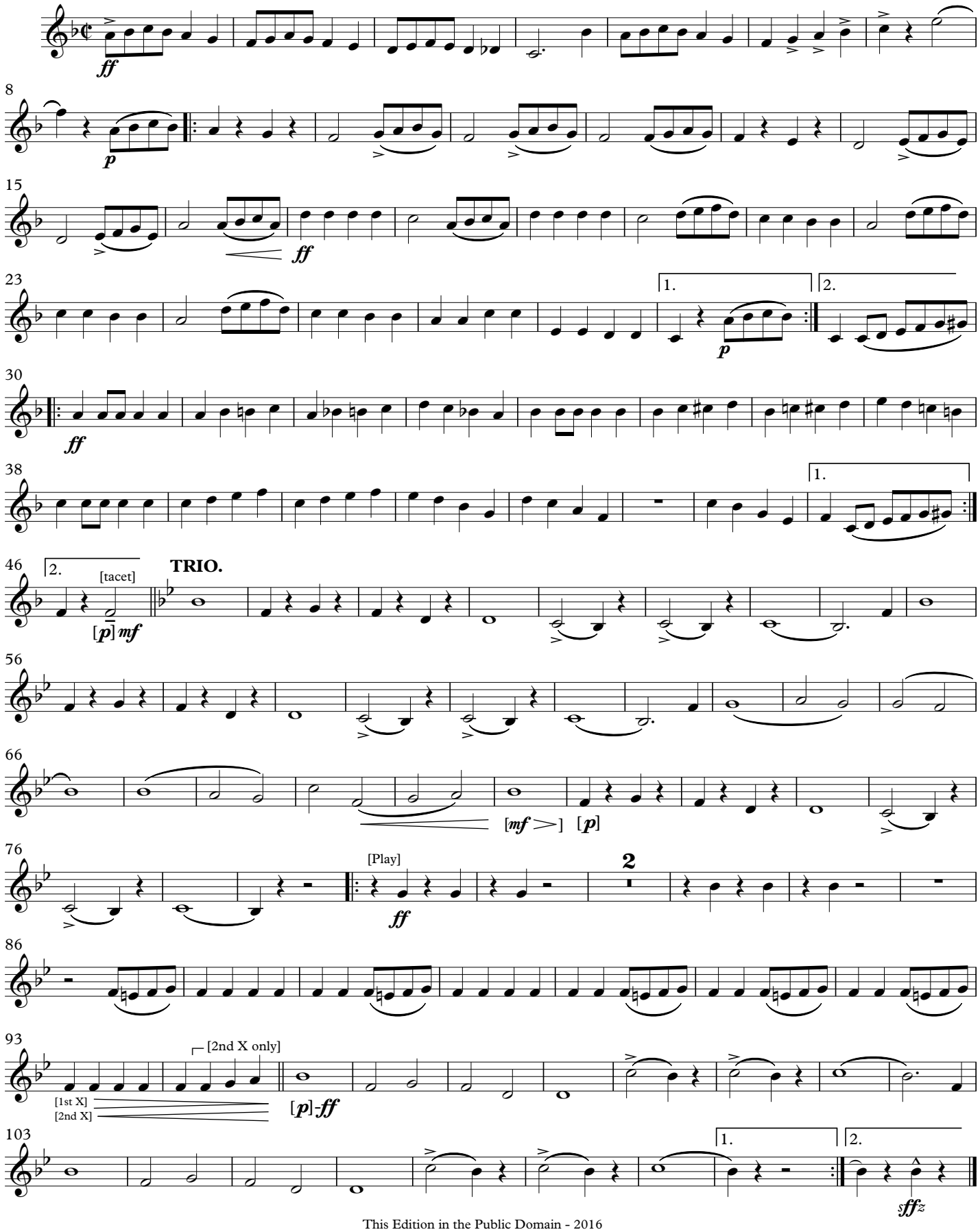
THE CORCORAN CADETS

(1890)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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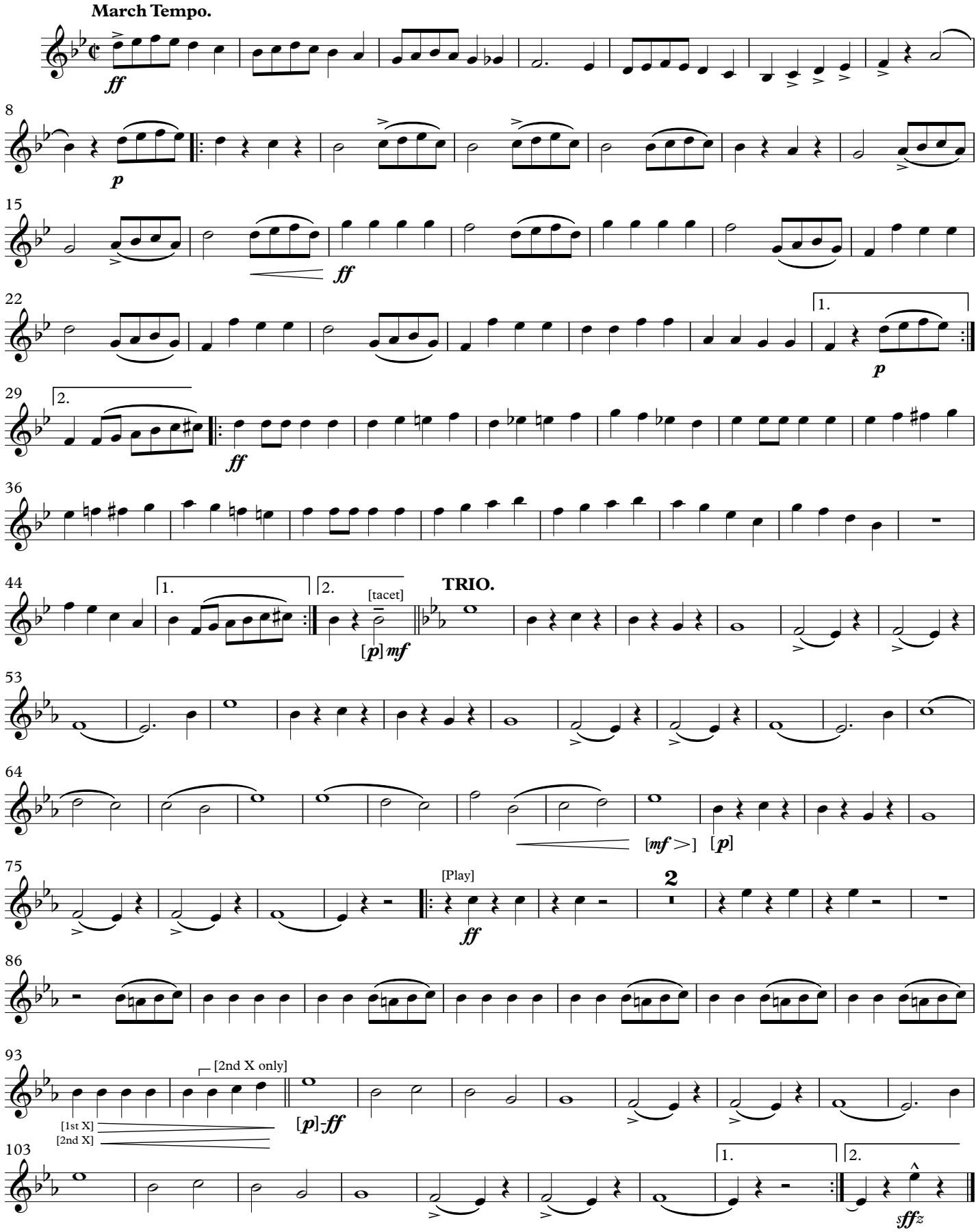
THE CORCORAN CADETS

Solo or 1st B♭ Cornet

(1890)

JOHN PHILIP SOUSA



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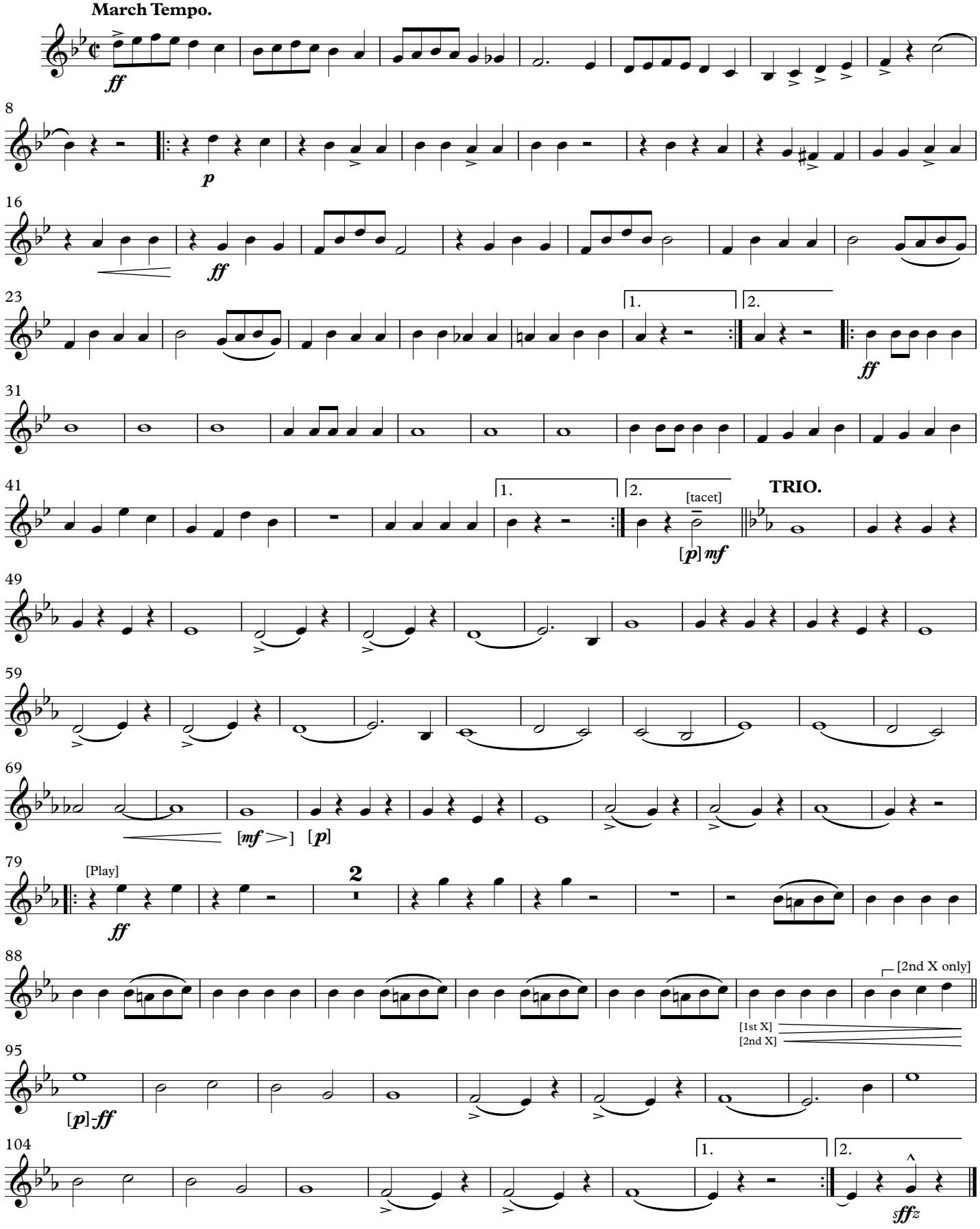
THE CORCORAN CADETS

2nd B♭ Cornet

(1890)

JOHN PHILIP SOUSA



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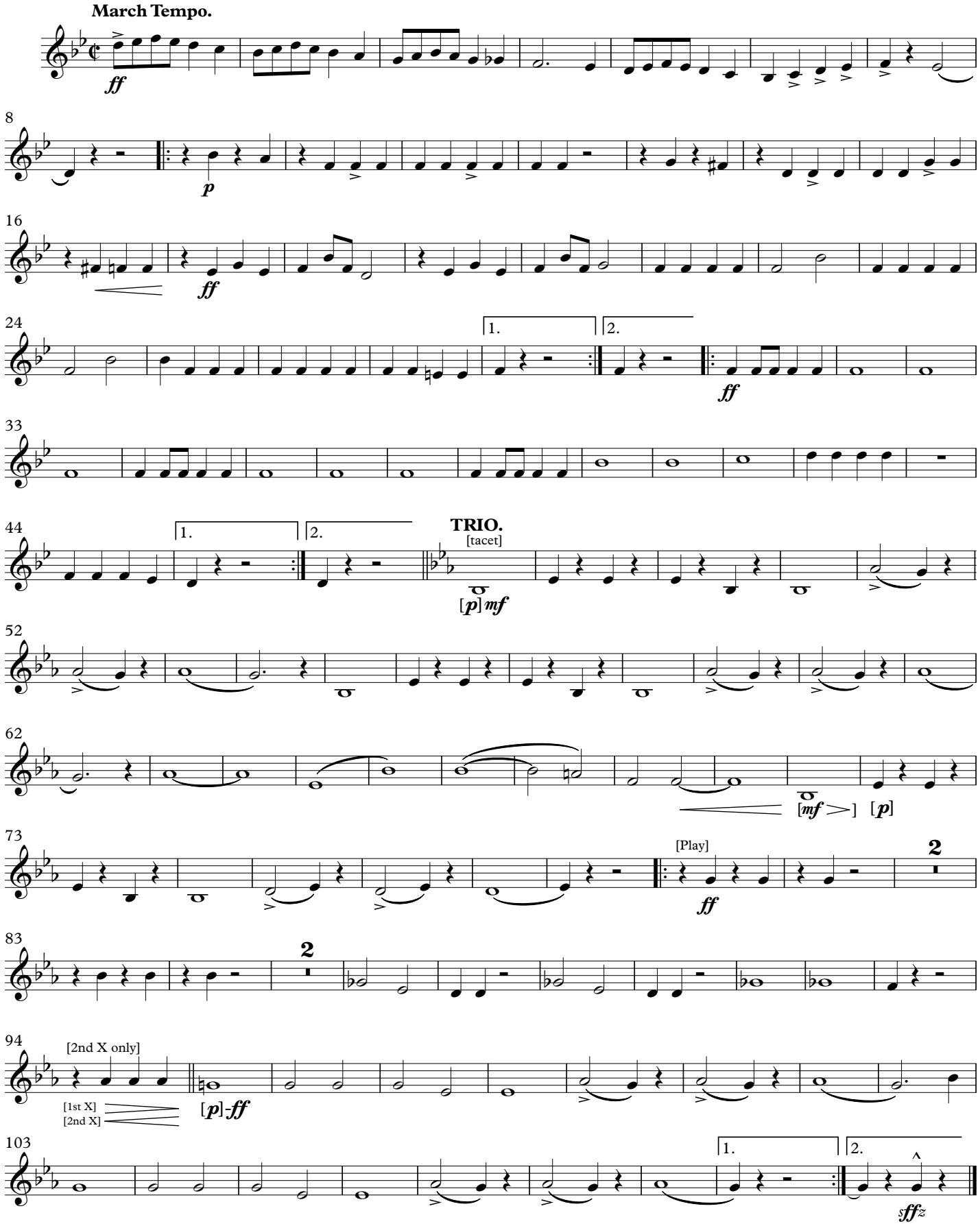
THE CORCORAN CADETS

3rd B♭ Cornet

(1890)

JOHN PHILIP SOUSA



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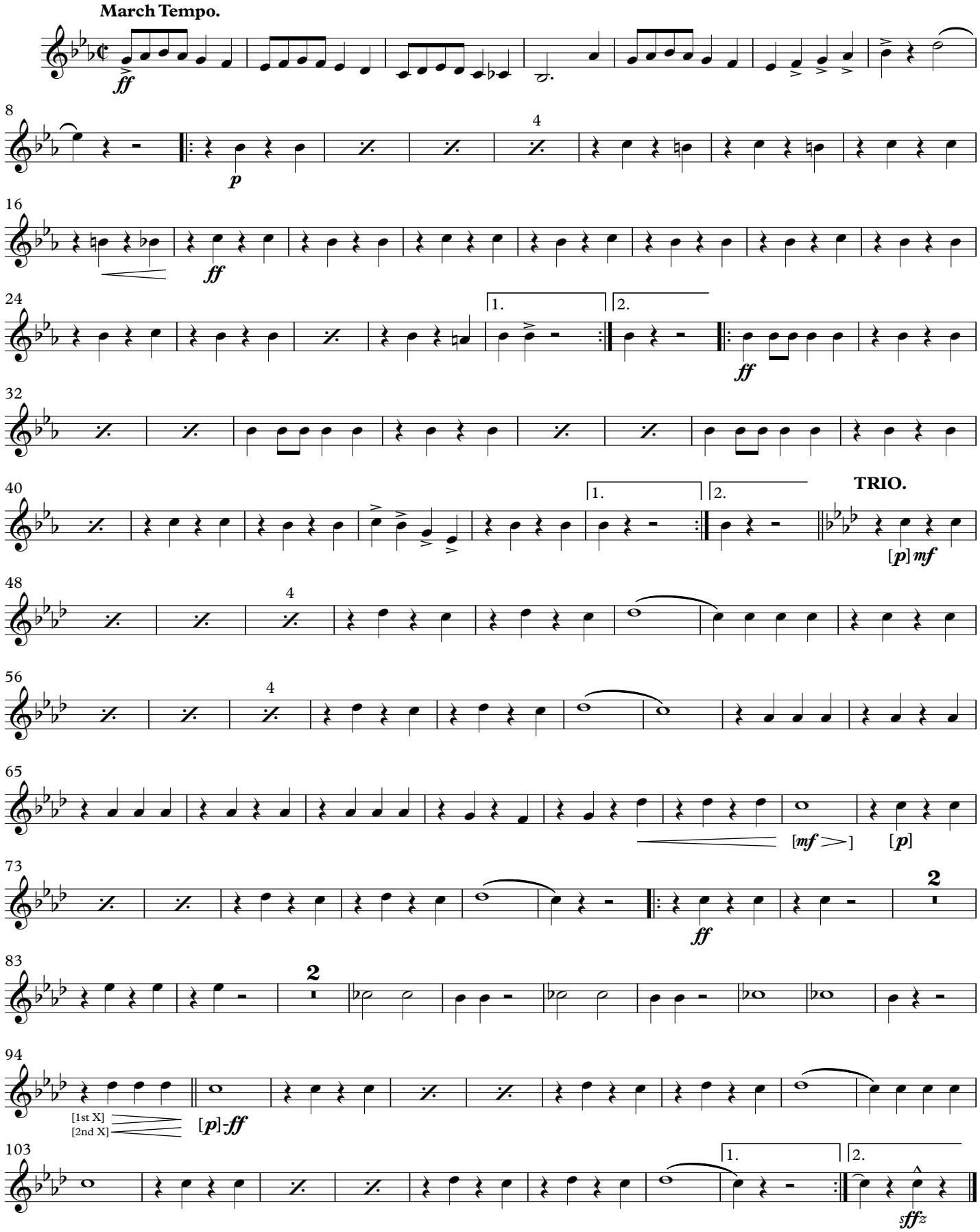
March

THE CORCORAN CADETS

(1890)

1st F Horn

JOHN PHILIP SOUSA



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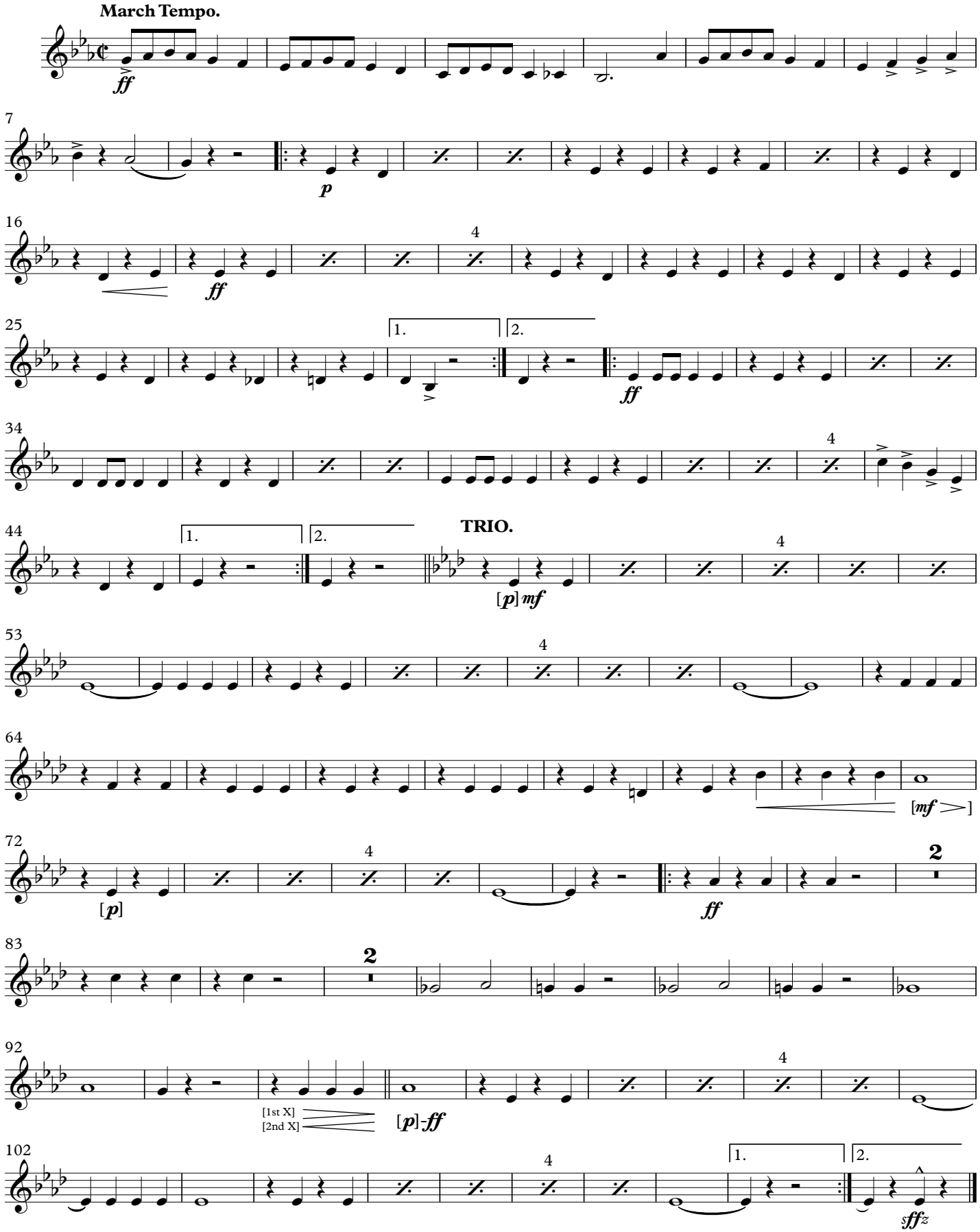
March

THE CORCORAN CADETS

(1890)

2nd F Horn

JOHN PHILIP SOUSA



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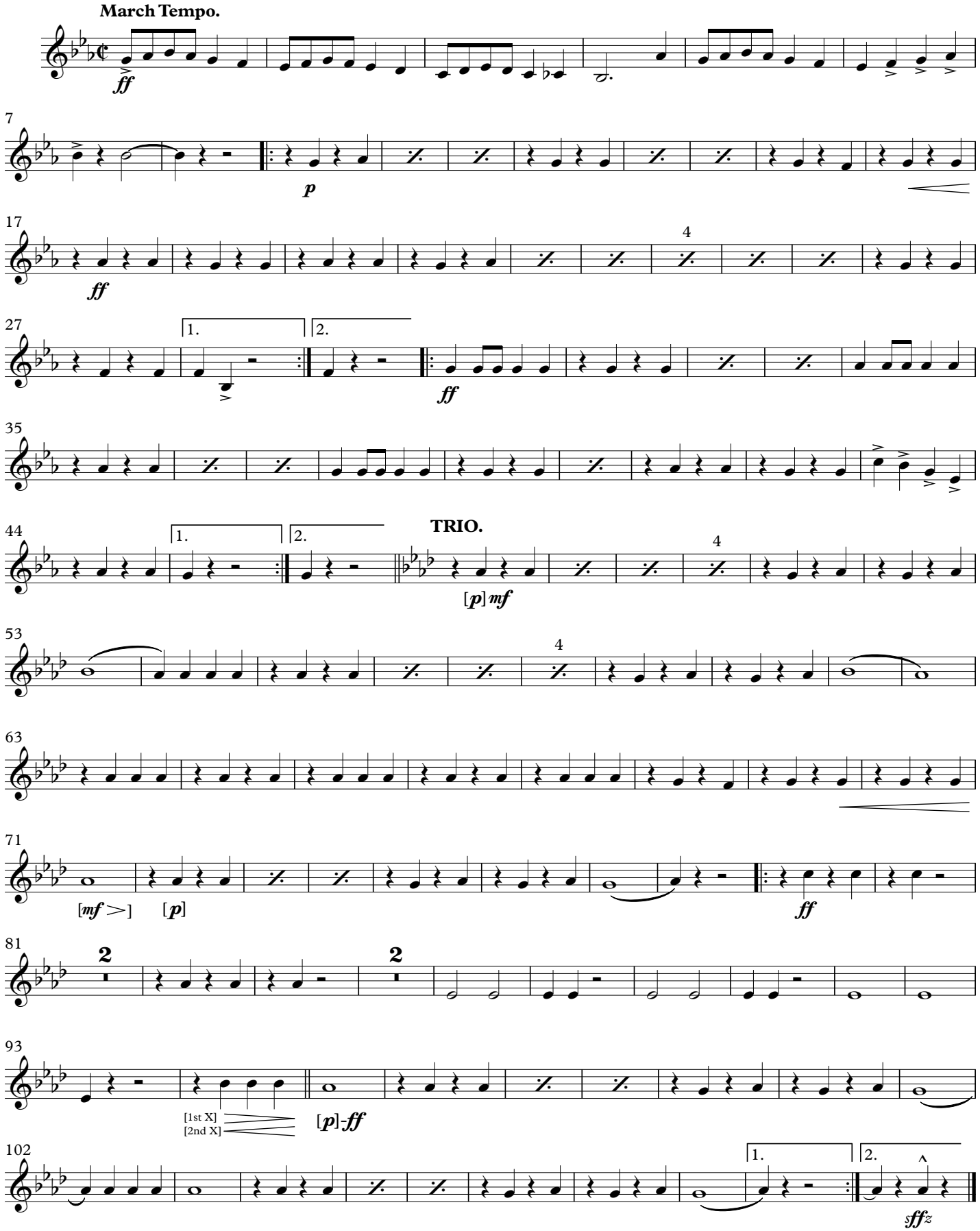
March

THE CORCORAN CADETS

(1890)

3rd F Horn

JOHN PHILIP SOUSA



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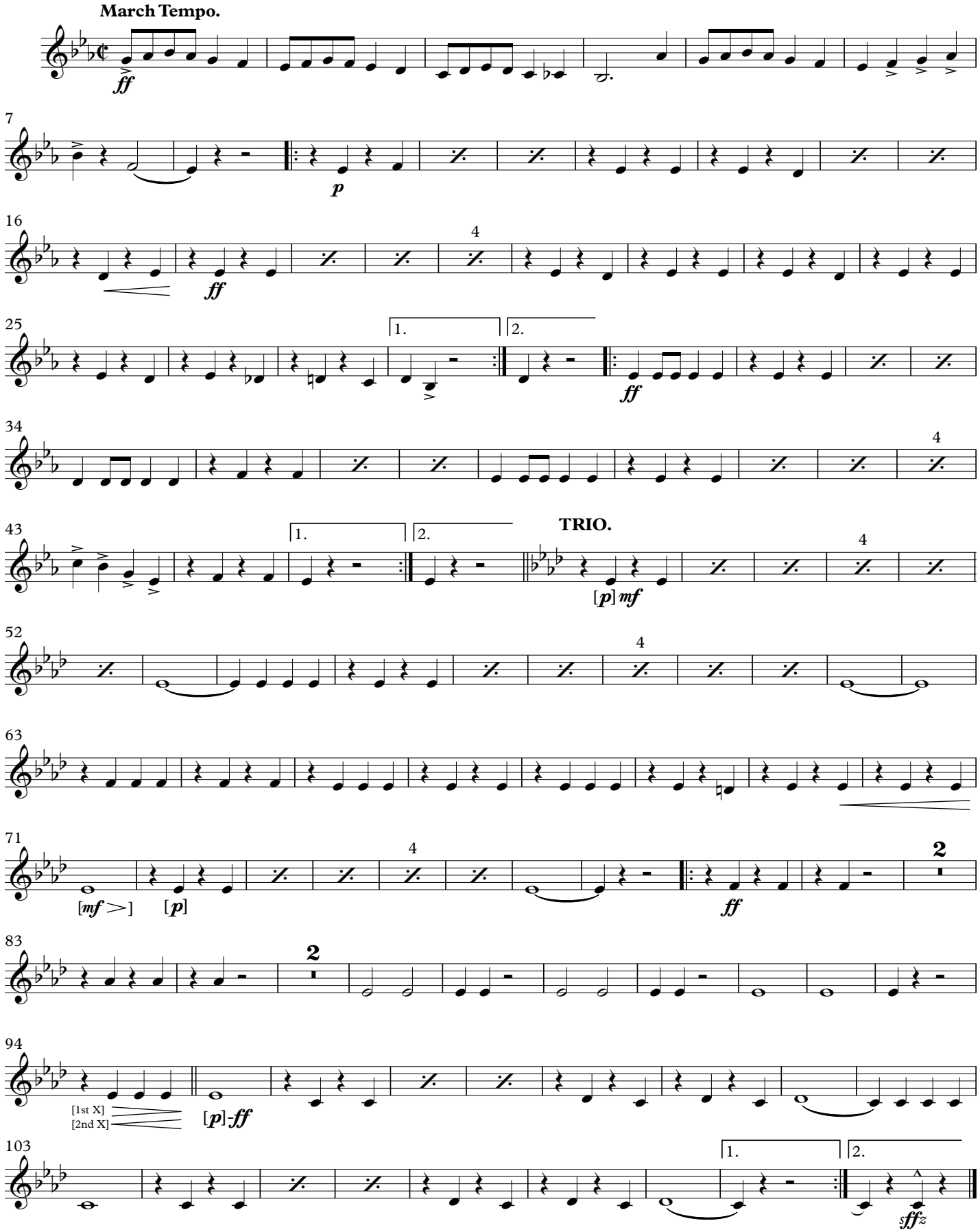
March

THE CORCORAN CADETS

(1890)

4th F Horn

JOHN PHILIP SOUSA



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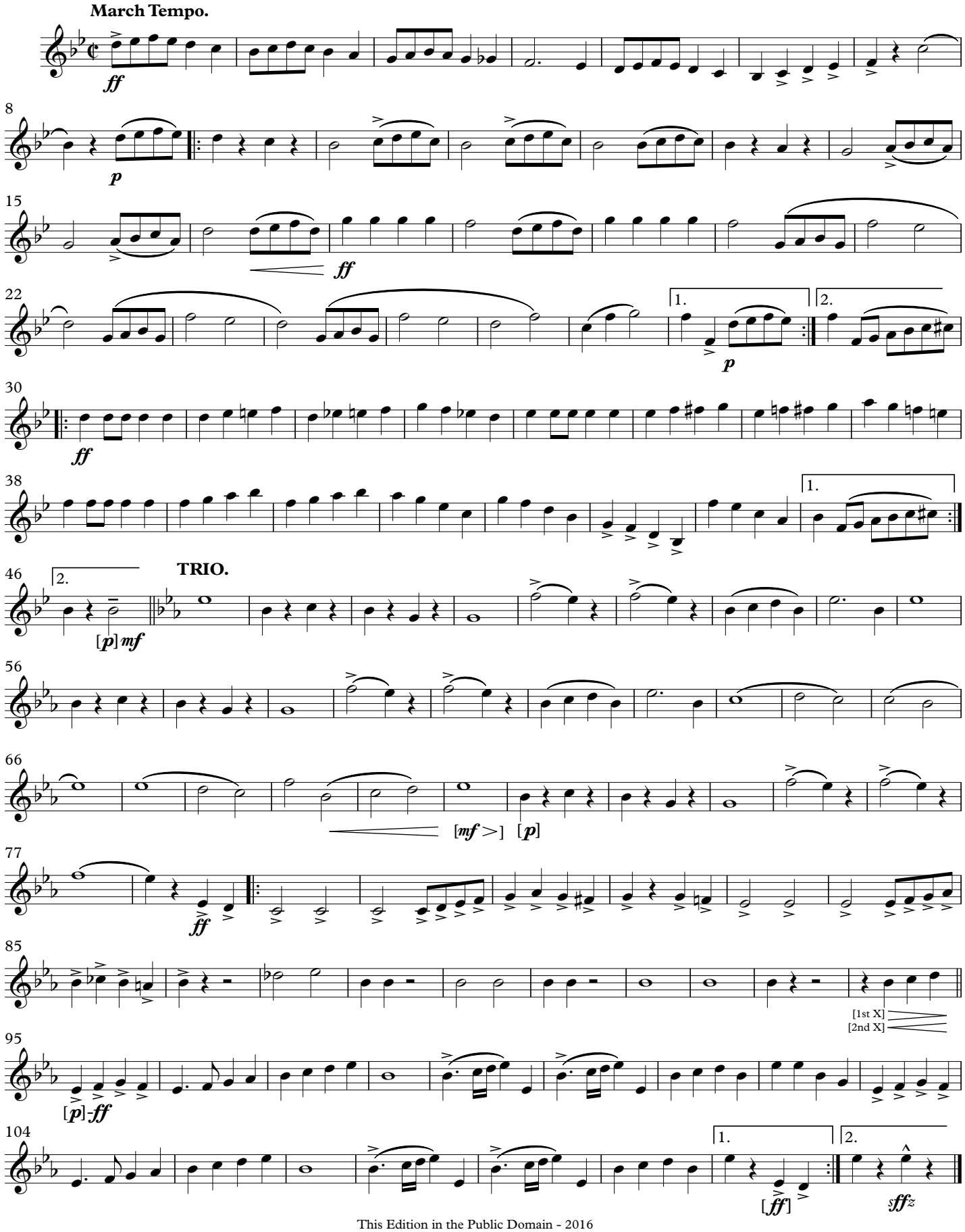
March

THE CORCORAN CADETS

Baritone, T.C.

(1890)

JOHN PHILIP SOUSA



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March

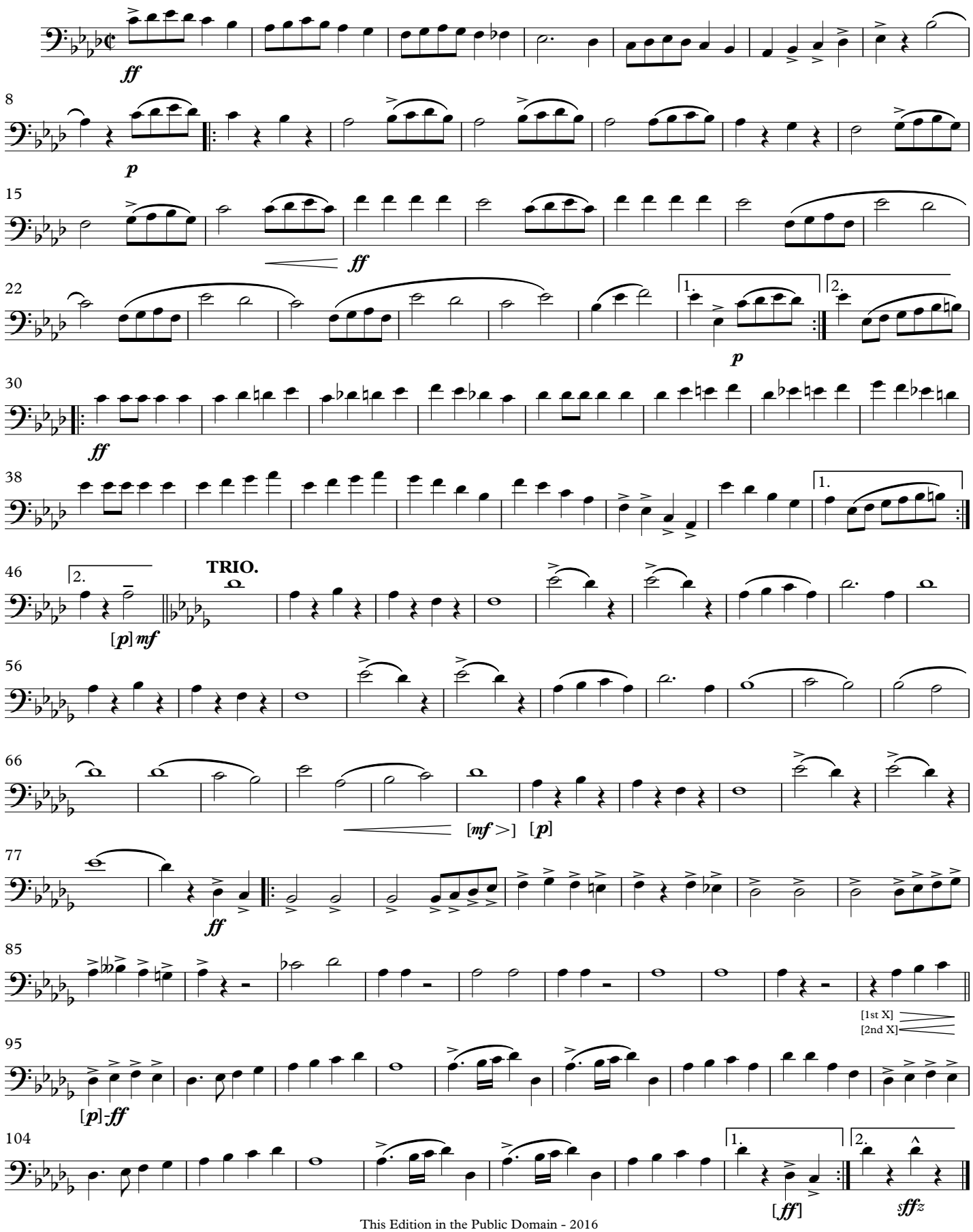
THE CORCORAN CADETS

Baritone

(1890)

JOHN PHILIP SOUSA

March Tempo.



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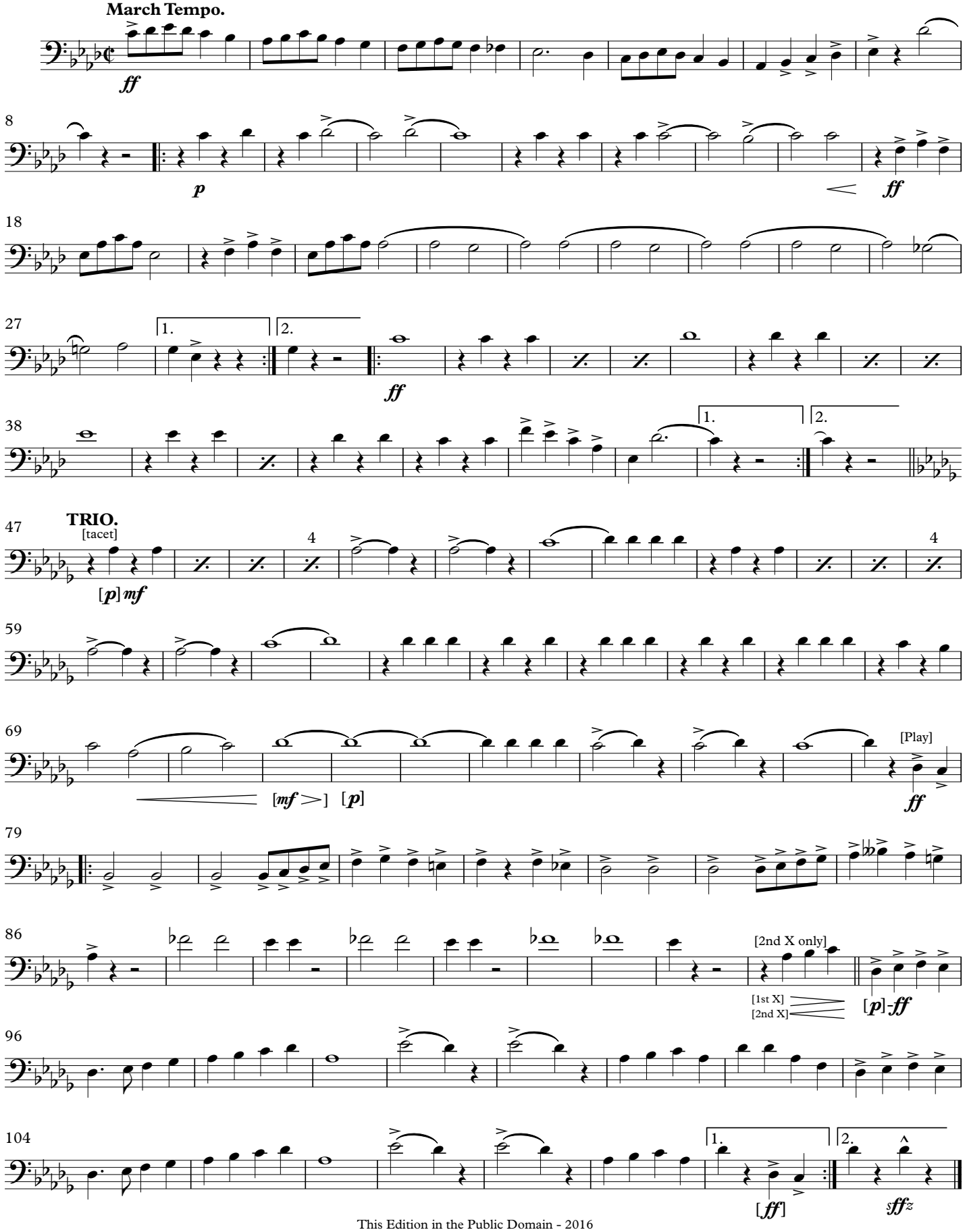
March

THE CORCORAN CADETS

1st Trombone (1890) **JOHN PHILIP SOUSA**



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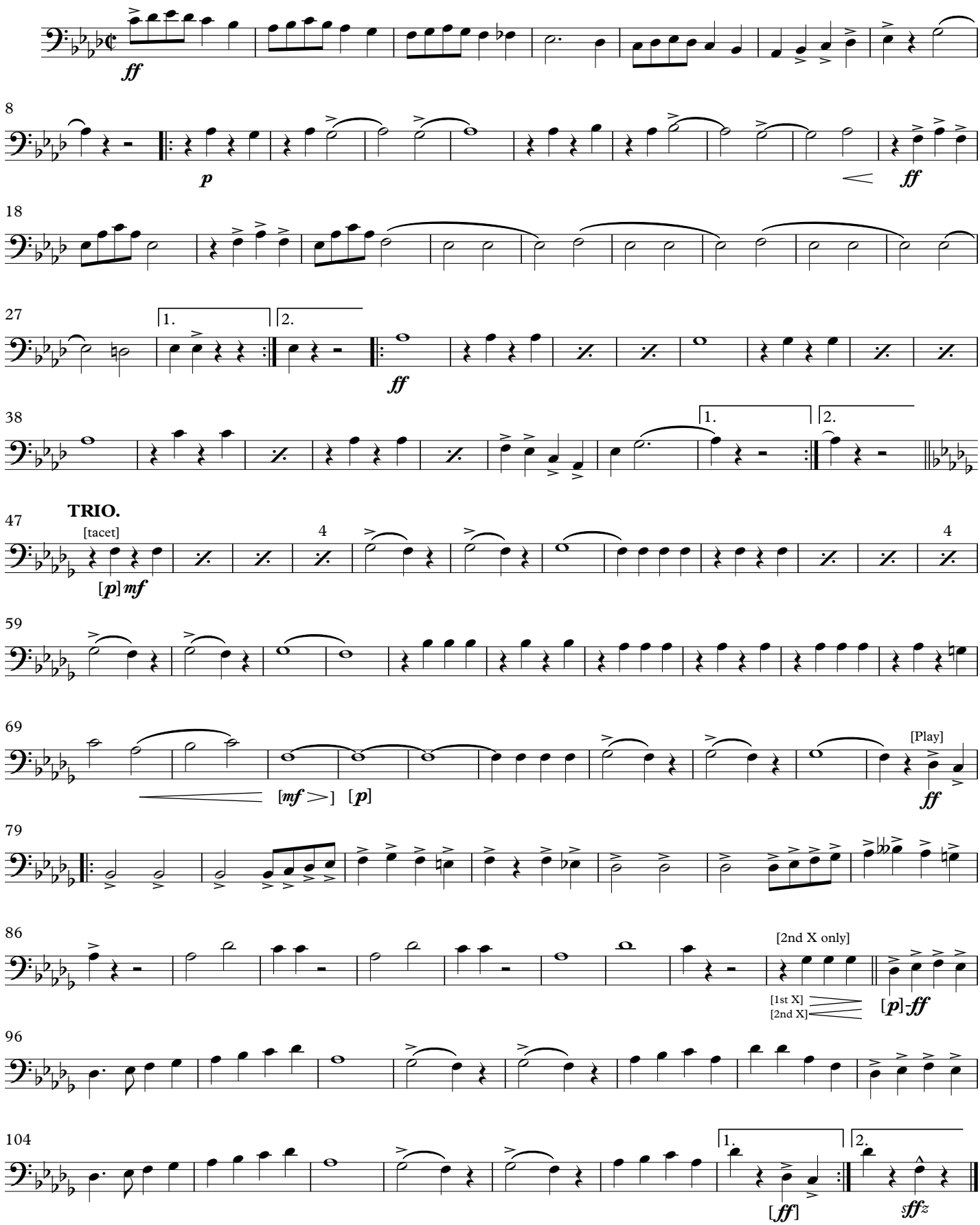
March

THE CORCORAN CADETS

2nd Trombone (1890) **JOHN PHILIP SOUSA**

March Tempo.



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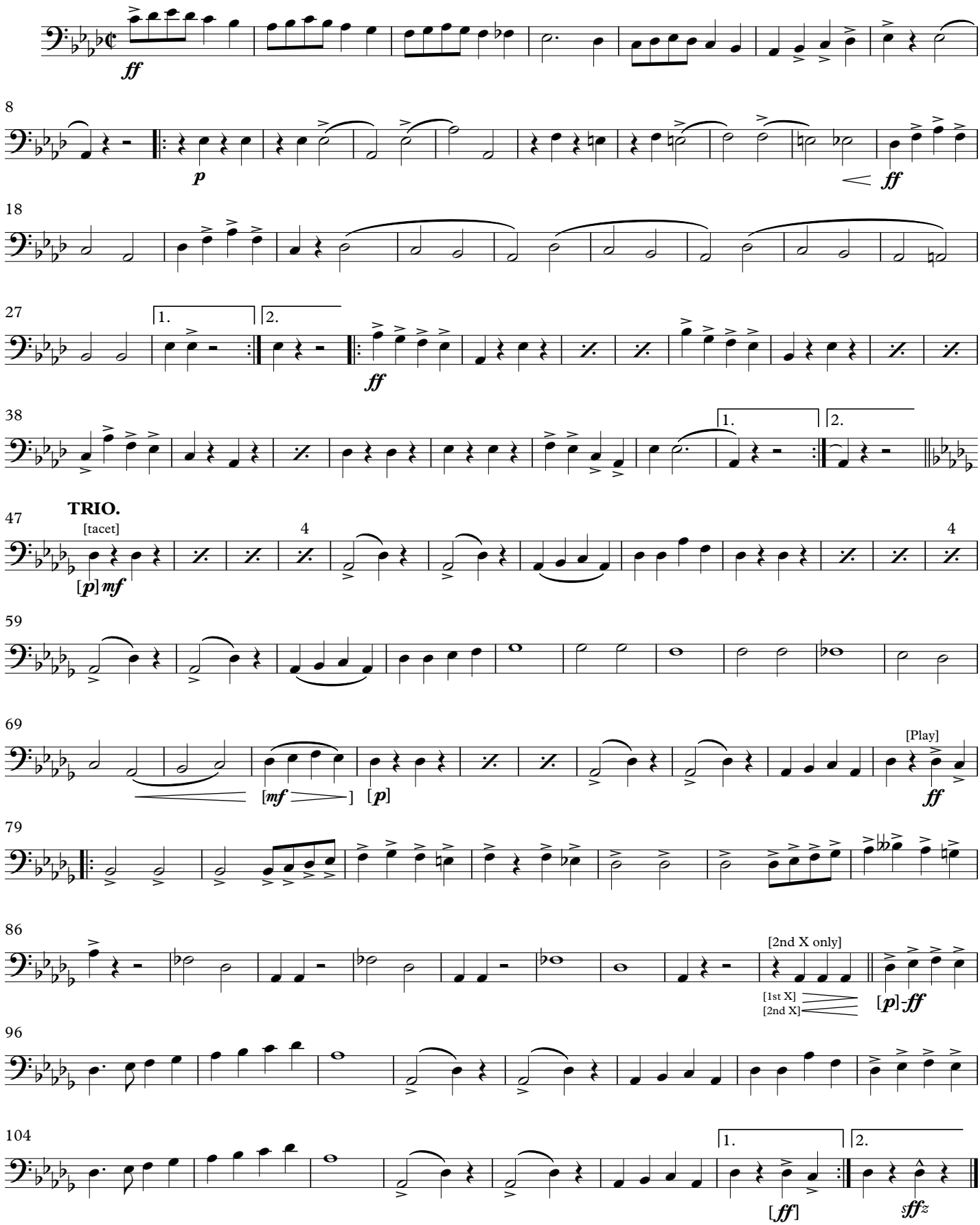
March

THE CORCORAN CADETS

3rd Trombone (1890) **JOHN PHILIP SOUSA**

March Tempo.



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March

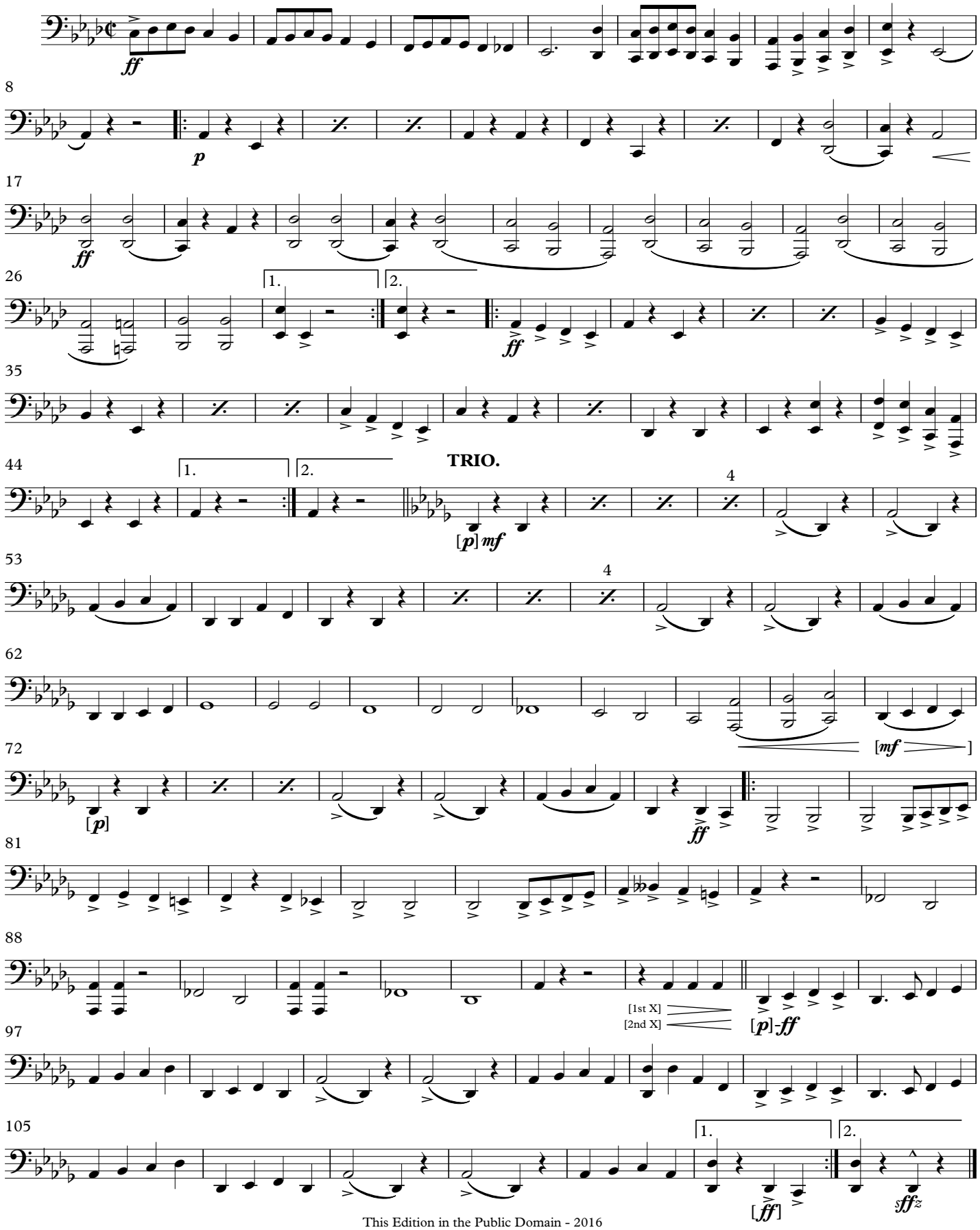
THE CORCORAN CADETS

Tuba

(1890)

JOHN PHILIP SOUSA

March Tempo.



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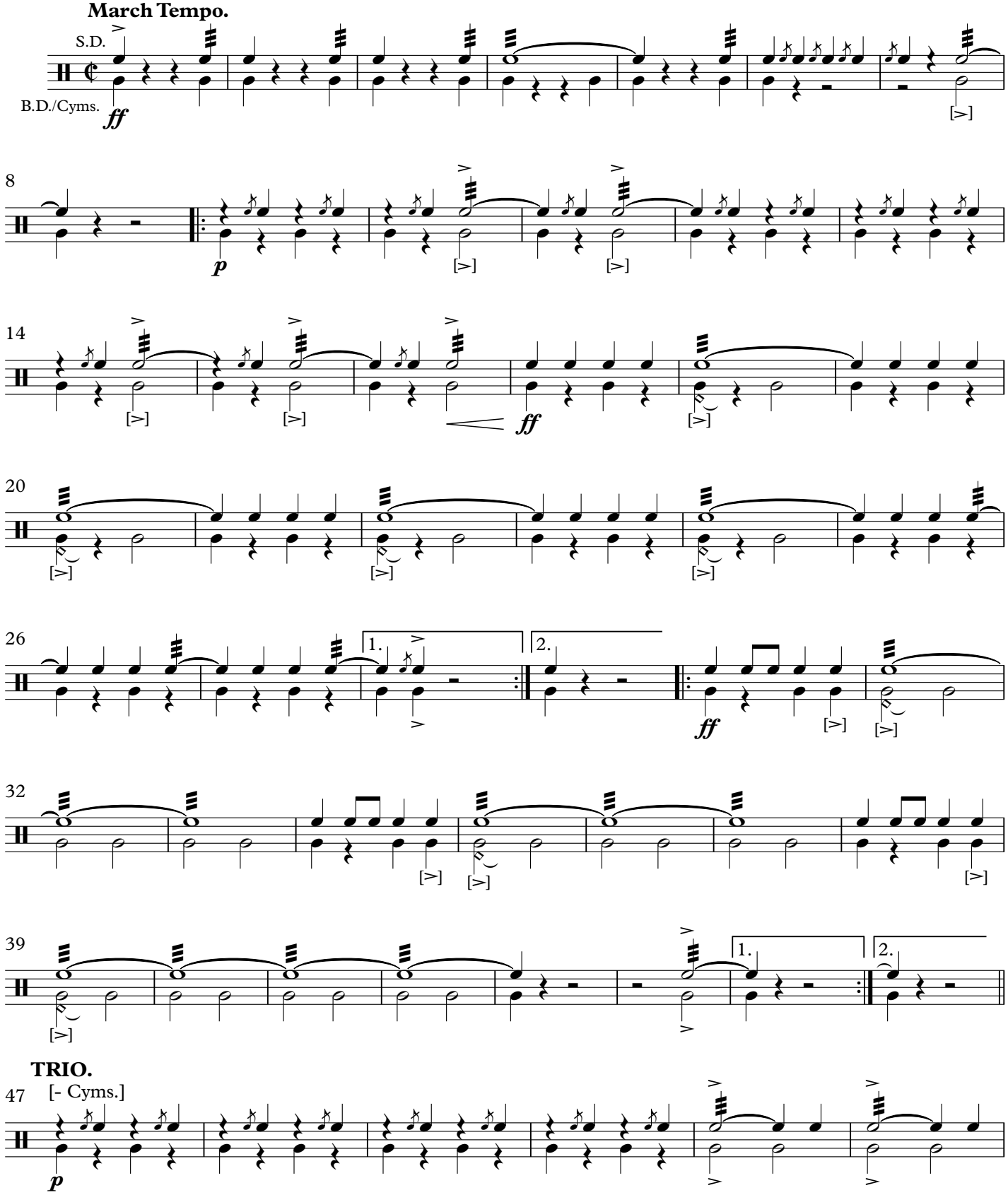
March

THE CORCORAN CADETS

(1890)

Drums

JOHN PHILIP SOUSA



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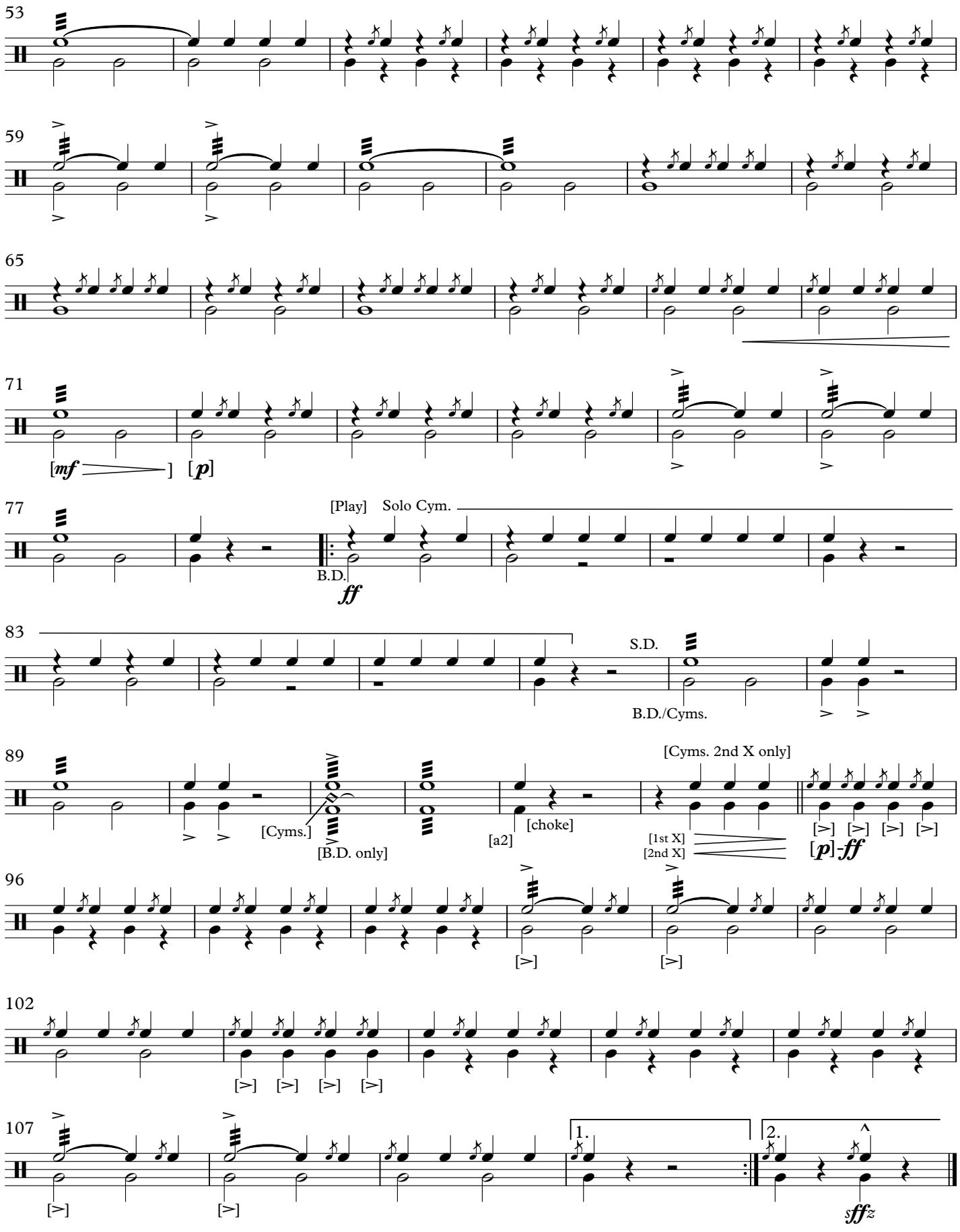
THE CORCORAN CADETS
Drums