

FENNELL EDITIONS

# THE CORCORAN CADETS MARCH (1890)

JOHN PHILIP SOUSA

EDITED BY FREDERICK FENNELL  
FOR CONCERT BAND

## Instrumentation

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1 Score	2 E $\flat$ Alto Saxophone 1	1 F Horn 4
6 Flute/Piccolo	2 E $\flat$ Alto Saxophone 2	2 Trombone 1
1 Oboe 1	2 B $\flat$ Tenor Saxophone	2 Trombone 2
1 Oboe 2	2 E $\flat$ Baritone Saxophone/ E $\flat$ Contra-Alto Clarinet	2 Trombone 3
1 Bassoon 1	2 B $\flat$ Cornet 1	2 Euphonium B.C.
1 Bassoon 2	2 B $\flat$ Cornet 2	2 Euphonium T.C.
1 E $\flat$ Clarinet	2 B $\flat$ Cornet 3	4 Tuba
4 B $\flat$ Clarinet 1	2 B $\flat$ Trumpet 1	1 Double Bass
4 B $\flat$ Clarinet 2	2 B $\flat$ Trumpet 2	1 Timpani
4 B $\flat$ Clarinet 3	1 F Horn 1	2 Snare Drum/ Field Drum
1 E $\flat$ Alto Clarinet	1 F Horn 2	1 Crash Cymbals
2 B $\flat$ Bass Clarinet	1 F Horn 3	1 Bass Drum
1 B $\flat$ Contrabass Clarinet		

Grade 3  
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## ABOUT THE EDITOR

**Frederick Fennell** was best known as the most famous wind ensemble conductor in the world. His numerous recordings, first with the Eastman Wind Ensemble (which was his creation), and later with the Tokyo Kosei Wind Orchestra, are the standards against which all other recordings are compared. However, Dr. Fennell was equally at home conducting opera and orchestra. Some of his conducting assignments in these fields included The Cleveland Orchestra, The London Symphony, the Denver, New Orleans, St. Louis, National, Buffalo, Houston, Calgary, Eastman, Hartford and San Diego symphony orchestras. He was an assistant to Serge Koussevitzky at Tanglewood, the Assistant Music Director of the

Minneapolis Symphony Orchestra, a conducting fellow at the Mozarteum in Salzburg, Austria, and Conductor in Residence at the University of Miami. His opera conducting included the Eastman Opera Theater and the Houston Light Opera Company. He had conducted the Boston “Pops” Orchestra, the Boston Esplanade, and Carnegie Hall “Pops” Concerts. During his most distinguished career, in addition to receiving almost every honor the world can bestow for conducting, he earned the love and admiration of those who had been fortunate enough to play under his direction and those who had come to know him through his appearances all over the world.

## PROGRAM NOTES

**John Philip Sousa** composed 136 marches in the years between 1880 and his death in 1932. The percentage of those which achieved a lasting success is a very high one-third of that total output. Sousa’s marches are probably the most enduring, most played music by an American composer; they are timeless, fadless, remarkable little essays in a deceptively simple musical form.

They offer the interested conductor and scholar a clear line of continual development. Their first decade began with *Our Flirtation* (1880), during which time he produced 28 titles including such varied and original pieces as *Sound Off*, *The Rifle Regiment*, *The Picadore*, *The Thunderer*, *The Washington Post*, and *Semper Fidelis*.

The second decade began with *The Corcoran Cadets March* (1890), Sousa’s eighth-note march designed more for sit-down playing than for the field, street, or dance floor. It is as though he set out deliberately to compose a piece in duple time that would be produced with minimum resources yet be rhythmically neat, texturally clean, harmonically and melodically satisfying and (for

him) stylistically unique. He succeeded, writing his most tightly-knit, rhythmically integrated and sparsely conceived piece, from the first note to the last.

It is very unusual Sousa, written for the cadet drill team of Washington, D.C., sponsored by the philanthropist W. W. Corcoran. *The Corcoran Cadets* was my choice for the first march played by The Eastman Wind Ensemble; it closed our first NBC network broadcast from The University of Rochester’s Eastman School of Music, 27 January 1953.

Frederick Fennell  
Tokyo/April 1983

Pronunciation: Sousa, not Souza; Cor-cor-an, each syllable of equal strength.

Material for the notes from Frederick Fennell’s essay: “The Sousa March: A Personal View,” pp. 81–105: *Perspectives on John Philip Sousa*, edited by John Newsom, Music Division, Library of Congress, Washington, 1983. ©



# The Corcoran Cadets March

John Philip Sousa  
Edited by Frederick Fennell

Solid march tempo  $\text{♩} = 120$

Flute *ff* *p*

Oboe 1 2 *ff* *p*

Bassoon 1 2 *ff*

E♭ Clarinet *ff* *p*

B♭ Clarinet 1 2 3 *ff* *p*

E♭ Alto Clarinet *ff* *p*

B♭ Bass Clarinet *ff* *p*

B♭ Contrabass Clarinet *ff*

E♭ Alto Saxophone 1 2 *ff* *p*

B♭ Tenor Saxophone *ff* *p*

E♭ Baritone Saxophone \* 1 2 3 4 5 6 7 8 *ff*

B♭ Cornet 1 2 3 *ff* *p*

B♭ Trumpet 1 2 *ff*

F Horn 1 2 3 4 *ff*

Trombone 1 2 3 *ff*

Euphonium *ff* *p*

Tuba *ff*

String Bass *ff*

Timpani *f* *p*

Snare Drum Field Drum *f* *f* *f* *p*

Crash Cymbals *f* \*

Bass Drum *f* \*

\* and E♭ Contra-Alto Clarinet

9

Fl.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

*p* *f* *ff*

*a2*

17

9 10 11 12 13 14 15 16 17

Crt. 1

Crt. 2/3

Tpt. 1/2

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tba.

St. B.

Timp.

S. D. F. D.

Cr. Cym.

B. D.

*p* *f* *ff*

*a2*

*pp* *mf* *f*

18

FL.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

18 19 20 21 22 23 24 25 26 27

Crt. 1/2/3

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Timp.

S. D. F. D.

Cr. Cym.

B. D.