

Grade
1 1/2

Expanding ranges and rhythms for the Rising Band!

FULL CONDUCTOR SCORE
Catalog No: 024-5104-01

The High School Cadets March

John Philip Sousa
Arranged by
Rob Romeyn

**Rising Band
Series**

FOR DEVELOPING BANDS!

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The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

THE HIGH SCHOOL CADETS March

John Philip Sousa

Arranged by
Rob Romeyn

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B♭ Clarinet	6
2nd B♭ Clarinet	6
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet	5
F Horn	4
Trombone	6
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals	1
Piano/Keyboard (optional)	1

Program Note

The High School Cadets is a march written in 1890 by John Philip Sousa in honor of the cadet drill team of Washington High School in Washington, DC. The march quickly became one of Sousa's most popular marches. It was recorded by Sousa's own band around 1899 and has become a favorite march selection ever since. We hope that you enjoy this tuneful and classic toe-tapper.

Rehearsal Suggestions

Please observe march style throughout: articulated notes are played on the shorter side and dynamics should be exaggerated. Accented notes should be slightly separated. In measure 11 and similar, please rehearse the hairpin dynamics. In mm. 27 and 28, there is a countermelody in the horn and alto sax part; please let this come through. In the pickup to m. 66, let the countermelody soar that is featured in the trombone, euphonium, and bassoon parts. The last note of the march should be a full-bodied note; not too short.

I hope that you enjoy rehearsing and performing this arrangement. I feel that the performance of marches is highly beneficial to the development of young musicians. Thank you for choosing this arrangement of **The High School Cadets**. Please contact me at my composer page at barnhouse.com with any questions.

Rob Romeyn

About the Arranger



Rob Romeyn's (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as "Editor's Choice" selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe "Sound of Today" band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.



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THE HIGH SCHOOL CADETS

Conductor Score
024-5104-00

March

John Philip Sousa
Arr. by Rob Romeyn
(ASCAP)

March Tempo ♩ = 120

Flute

Oboe

1st B $\flat$ Clarinet

2nd B $\flat$ Clarinet

B $\flat$ Bass Clarinet

Bassoon

E $\flat$ Alto Saxophone

B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

1st B $\flat$ Trumpet

2nd B $\flat$ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani
F, B $\flat$, E $\flat$

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Crash Cymbals

Piano/Keyboard
(optional)

1 2 3 4 5 6 7 8

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9

Fl. *mf* *p* *mf* *p* *mf*

Ob. *mf* *p* *mf* *p* *mf*

1st Cl. *mf* *p* *mf* *p* *mf*

2nd Cl. *mf* *p* *mf* *p* *mf*

B. Cl. *mf* *p* *mf* *p* *mf*

Bsn. *mf* *p* *mf* *p* *mf*

A. Sx. *mf* *p* *mf* *p* *mf*

T. Sx. *mf* *p* *mf* *p* *mf*

B. Sx. *mf* *p* *mf* *p* *mf*

9

1st Tpt. *mf* *p* *mf* *p* *mf*

2nd Tpt. *mf* *p* *mf* *p* *mf*

Hn. *mf* *p* *mf* *p* *mf*

Tbn. *mf* *p* *mf* *p* *mf*

Bar. *mf* *p* *mf* *p* *mf*

Tuba *mf* *p* *mf* *p* *mf*

Bls. *mf* *p*

Timp. *mf* *p* *mf* *p* *mf*

Perc. 1 *mf* *p* *mf* *p* *mf*

Perc. 2 *mf* *p* *mf* *p* *mf*

Pno. *mf* *p* *mf* *p* *mf*

9 10 11 12 13 14 15 16

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

17 18 19 20 21 22 23 24

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinets, Bassoon) and brass (Saxophones, Trumpets, Trombones, Baritone, Tuba) sections are in the upper half, while the strings (Piano) and percussion (Perc. 1, Perc. 2, Timp., Bells) are in the lower half. The score shows a dynamic shift from piano (p) to mezzo-forte (mf) across measures 17-24. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The percussion parts provide a steady beat and rhythmic texture.

25

Fl. *p* *f*

Ob. *p* *f*

1st Cl. *p* *f*

2nd Cl. *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

A. Sx. *p* *f*

T. Sx. *p* *f*

B. Sx. *p* *f*

25

1st Tpt. *p* *f*

2nd Tpt. *p* *f*

Hn. *p* *f*

Tbn. *p* *f*

Bar. *p* *f*

Tuba *p* *f*

Bls. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Pno. *p* *f*

25 26 27 28 29 30 31 32

34

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Bls.

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Pno. *mf*

33 34 35 36 37 38 39 40 41

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

42

43

44

45

46

47

48

49

50

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

50

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

50 51 52 53 54 55 56 57

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

58 59 60 61 62 63 64 65

66

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

66

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

66 67 68 69 70 71 72 73

The image shows a page of a musical score, specifically measures 66 through 73. The score is for a large orchestra, including woodwinds, brass, percussion, and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for multiple staves, with each instrument or section having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, diagonal watermark reading "Not valid for performance" is overlaid across the entire page, from the middle-left to the bottom-right.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Timp.

Perc. 1

Perc. 2

Pno.

74 75 76 77 78 79 80 81 82