The Complete Marches of John Philip Sousa

Vol. 3 No. 51

KING COTTON

MARCH

(1895)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "King Cotton" (1895)

It is a curious fact of the music world that marches written for fairs and expositions almost always fade into oblivion. Two notable exceptions are Sousa's "King Cotton" and "The Fairest of the Fair." The former was written for the Cotton States and International Exposition of 1895, and the latter for the Boston Food Fair of 1908.

Sousa and his band had great drawing power at fairs and expositions and were much sought after. But officials of the Cotton States and International Exposition in Atlanta attempted to cancel their three-week contract with the Sousa Band because of serious financial difficulties. At Sousa's insistence they honored their contract, and at the first concert they became aware of their shortsightedness. Atlanta newspapers carried rave reviews of the band's performances. For example:

> ...The band is a mascot. It has pulled many expositions out of financial ruts. It actually saved the Midwinter Fair in San Francisco. Recently at the St. Louis and Dallas expositions Sousa's Band proved an extraordinary musical attraction, and played before enormous audiences. It is safe to predict that history will repeat itself in Atlanta, and that the band will do the Exposition immense good. A great many people in South Carolina, Alabama, and Georgia have postponed their visit to the Exposition so as to be here during Sousa's engagement, and these people will now begin to pour in.
>
> Sousa's latest march, "King Cotton," has proved a winner. It has been heard from one end of Dixie to the other and has aroused great enthusiasm and proved a fine advertisement for the Exposition.

The Sousa Band did indeed bring the exposition "out of the red," and the same officials who had tried to cancel Sousa's engagement pleaded with him to extend it. "King Cotton" was named the official march of the exposition, and it has since become one of the perennial Sousa favorites.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 66. 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.*

First Strain (m. 5-20): After a choked cymbal note at the end of the introduction, the dynamic drops slightly to forte for the first strain. The crescendos in this strain are original, but in order to make them effective, the dynamic should drop again to forte as indicated each time after the culminating accent. The repeat is written out in this edition, and the strain is played the same both times, adding the counter-line in the saxophones beginning at m. 21. Although unusual for Sousa to have included a counter-line only in the saxophones, this part appears in the first published edition and is also included here. Be sure to make the ascending dotted quarters heard in m. 31-32.

Second Strain (m. 37-53): Piccolo, flutes, oboe, E-flat clarinet, cornets, trombones, and cymbals are tacet first time beginning with the pick-up note to m. 37. Clarinets play down the octave as indicated first time, and all remaining voices are at piano. Even at the soft dynamic, the accents in m. 45-52 are important and should have audible weight. All are back in on beat two of m. 52 and play fortissimo as written and in the original octaves second time, which now includes the sustained trills in the upper winds. An extra sfz accent is added in the percussion in m. 48.

Trio (m. 53-70): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet in this trio, and all others play piano. Bells are also added here, doubling the melody. The swells in the melody are important, but should not be overdone. The crescendo in m. 65 goes all the way to mezzo-forte first time and then returns to piano before the first ending. As was Sousa's custom, the repeat of the trio is played even softer at pianissimo, and to further emphasize the dynamic drop, all battery percussion may completely drop out, leaving only the bells. The swells should still be done second time, just softer.

Break Strain (m. 70-86): All instruments rejoin in m. 70 starting at forte and immediately crescendo to fortissimo. The cymbals and bass drum parts have a "back and forth" dialogue here before coming together starting in m. 79. The snare drum solo in m. 86 should be sharply attacked before immediately getting softer to set up the first time through the final strain.

Final Strain (m. 86-103): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once more, and everyone else suddenly plays piano at the pick-up notes to the final strain. Clarinets play down the octave as indicated. The trio melody is played more detached here, with the indicated accents played gently the first time. Sousa adds a countermelody in the low brass which is taken only by the bass clarinet and euphonium first time. All parts rejoin at forte in m. 102 for the repeat of the break strain, and this time the snare drum plays a sharp sffz accent and crescendo in m. 86 to set up the fortissimo statement of the final time through the last strain. Another effective sfz accent is traditionally added in the percussion on beat two of m. 94.

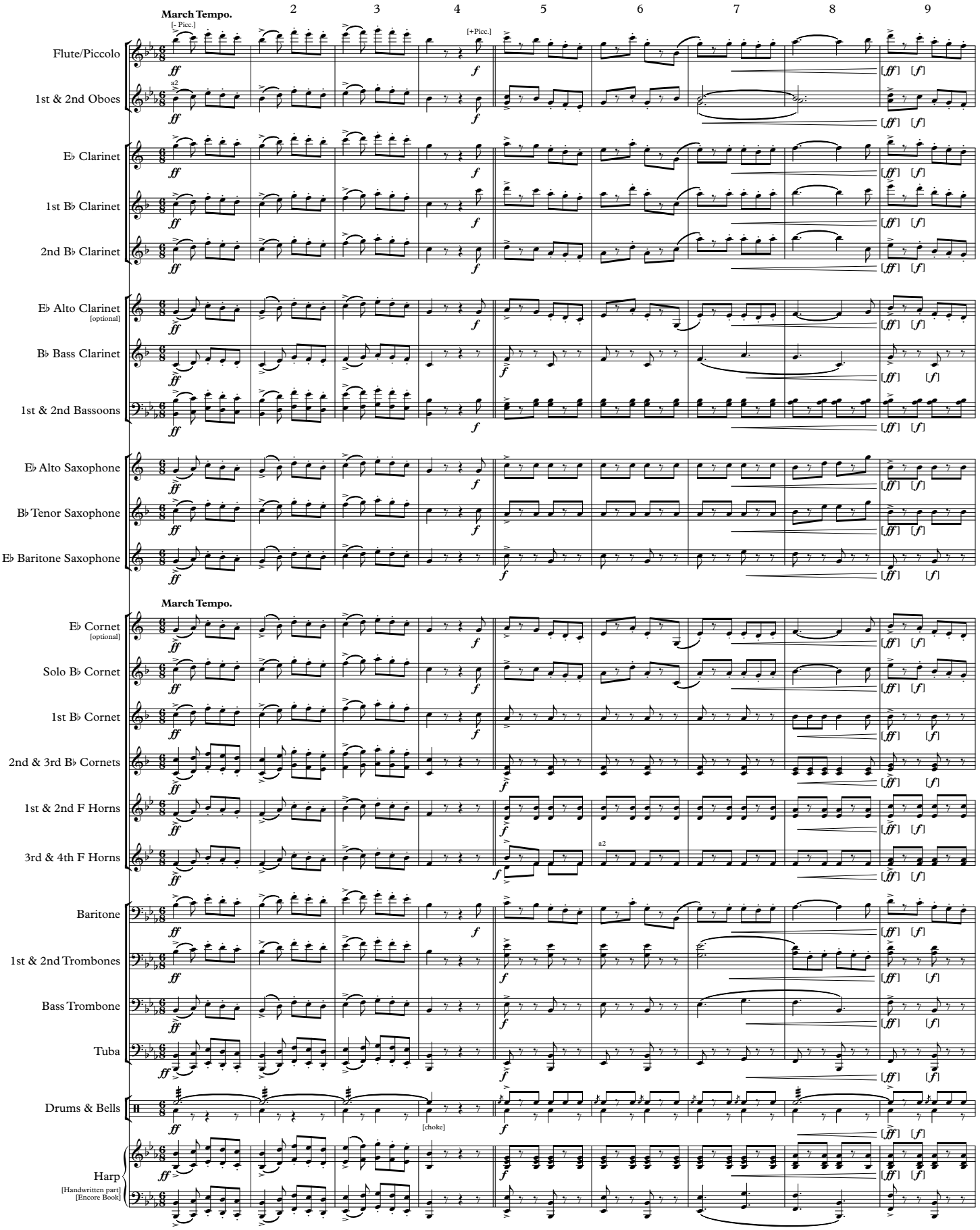
Full Score

March

KING COTTON

(1895)

JOHN PHILIP SOUSA



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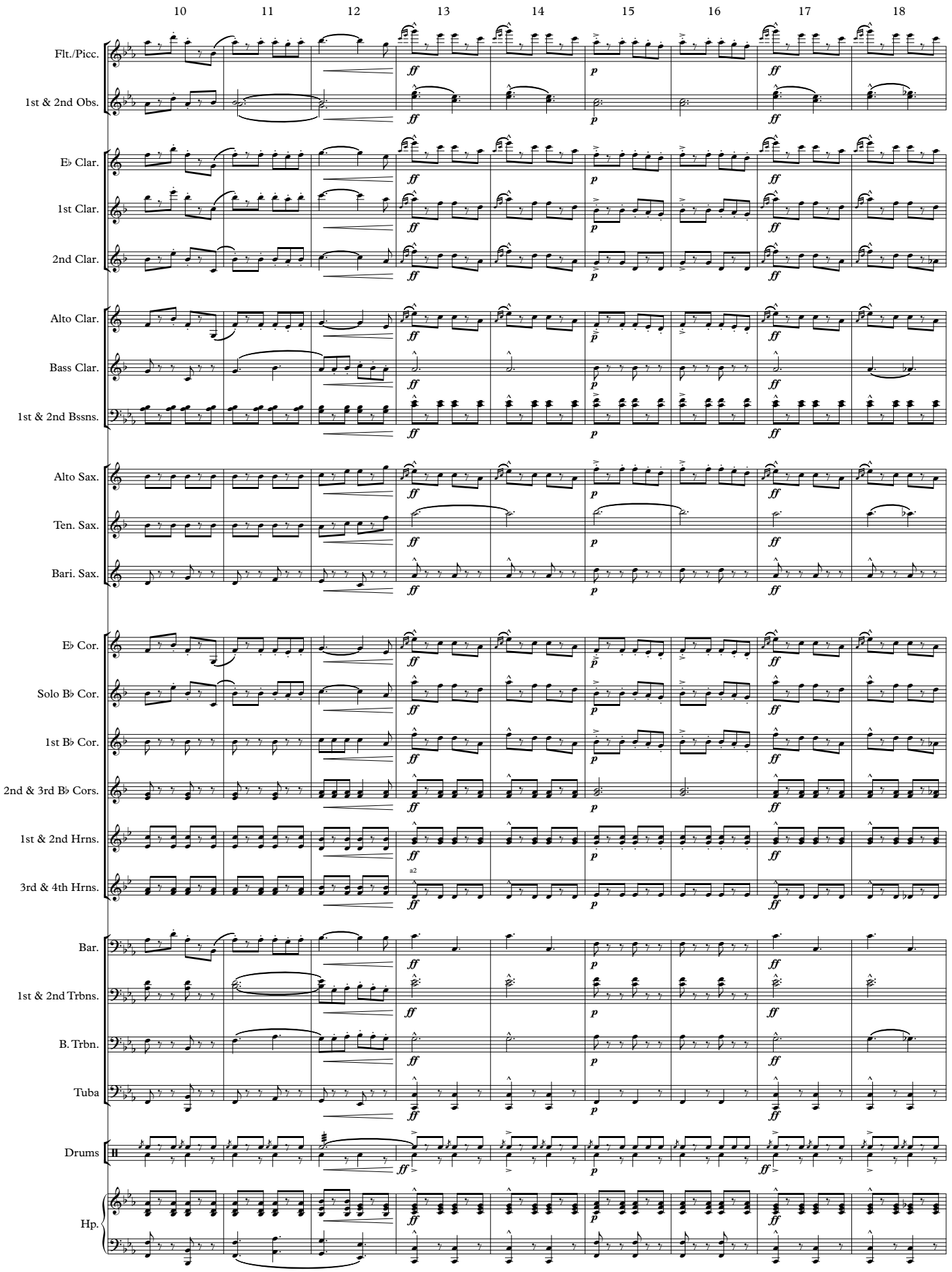
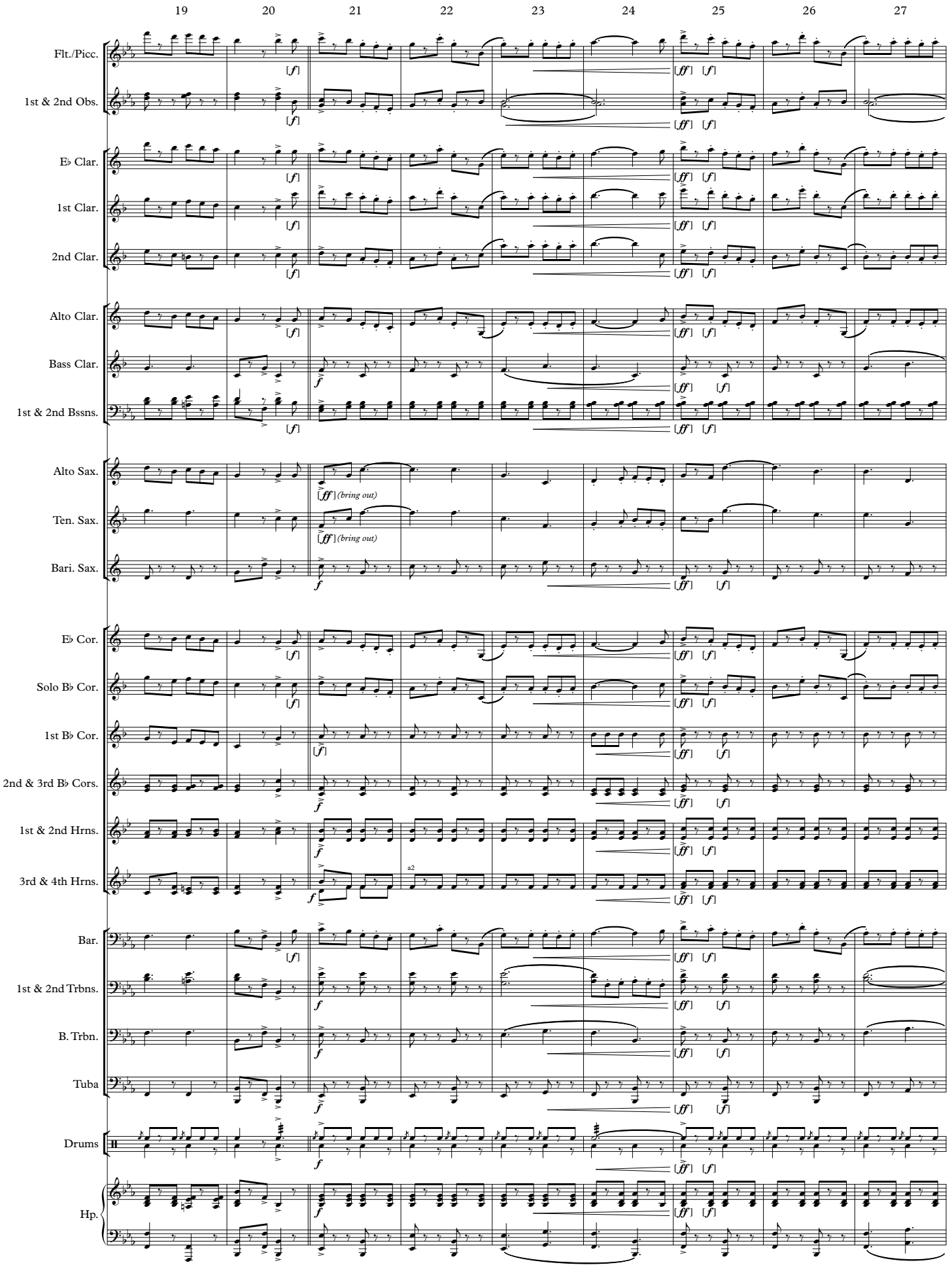
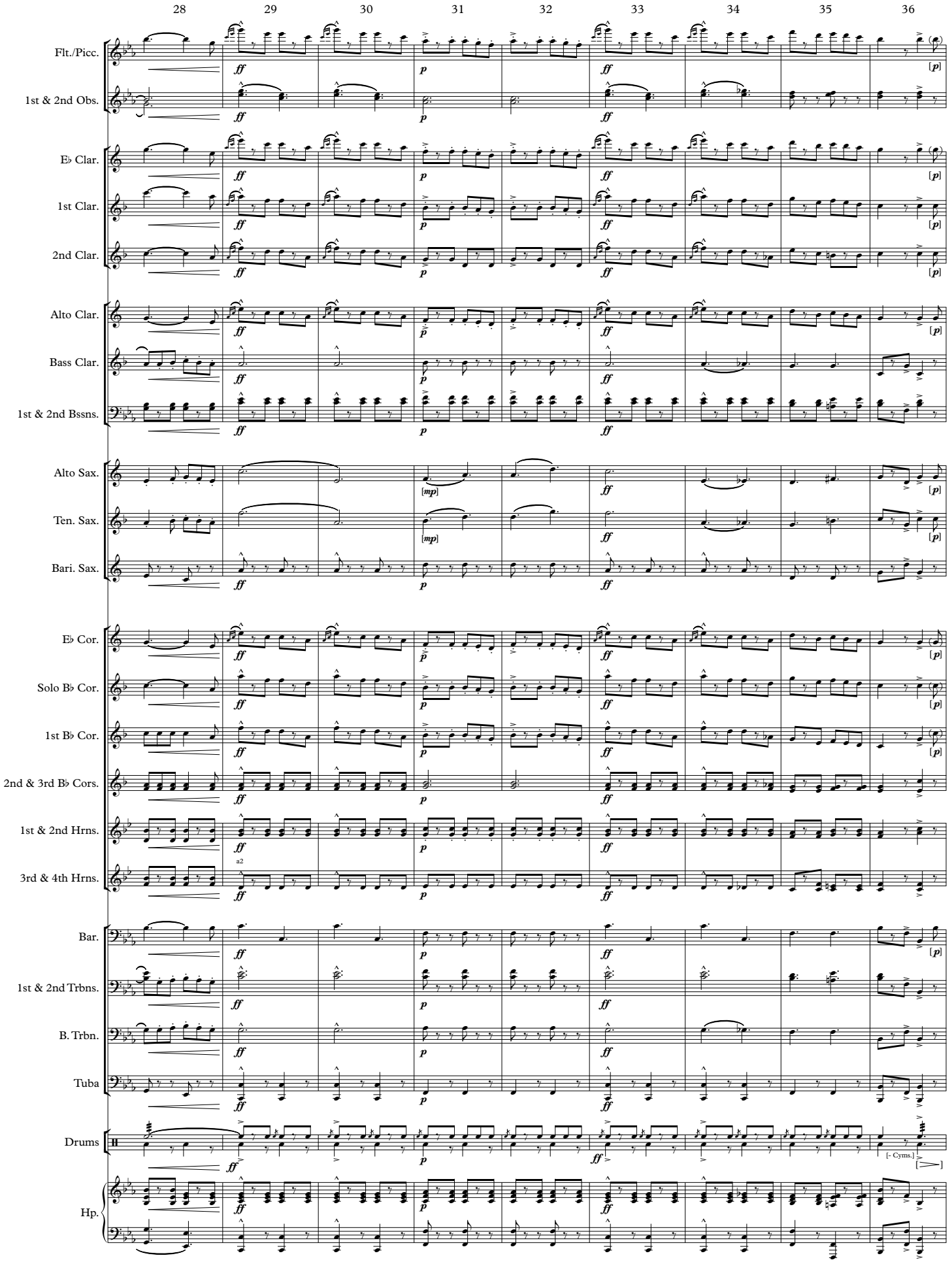
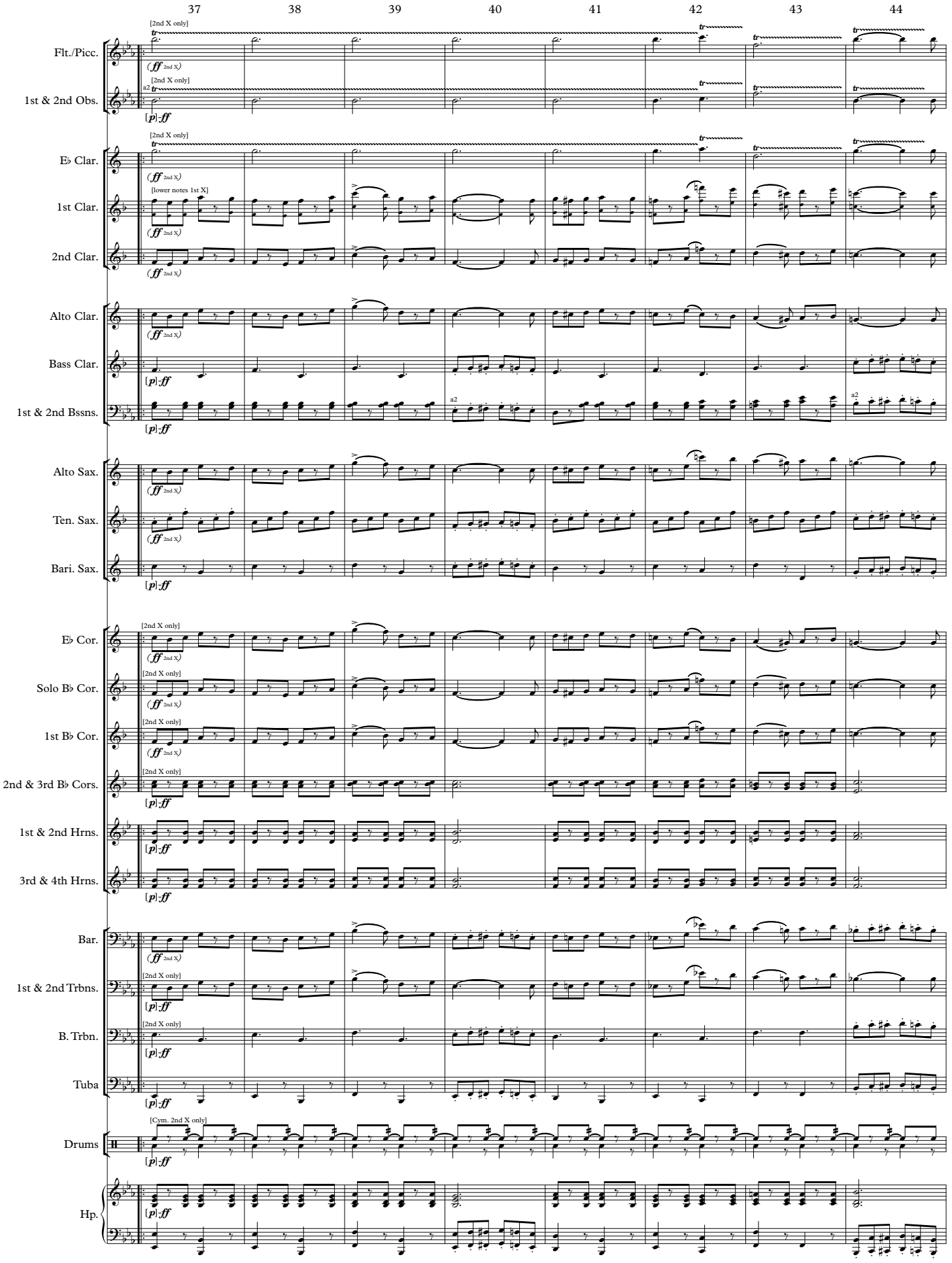

10
11
12
13
14
15
16
17
18
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
a2
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hp.

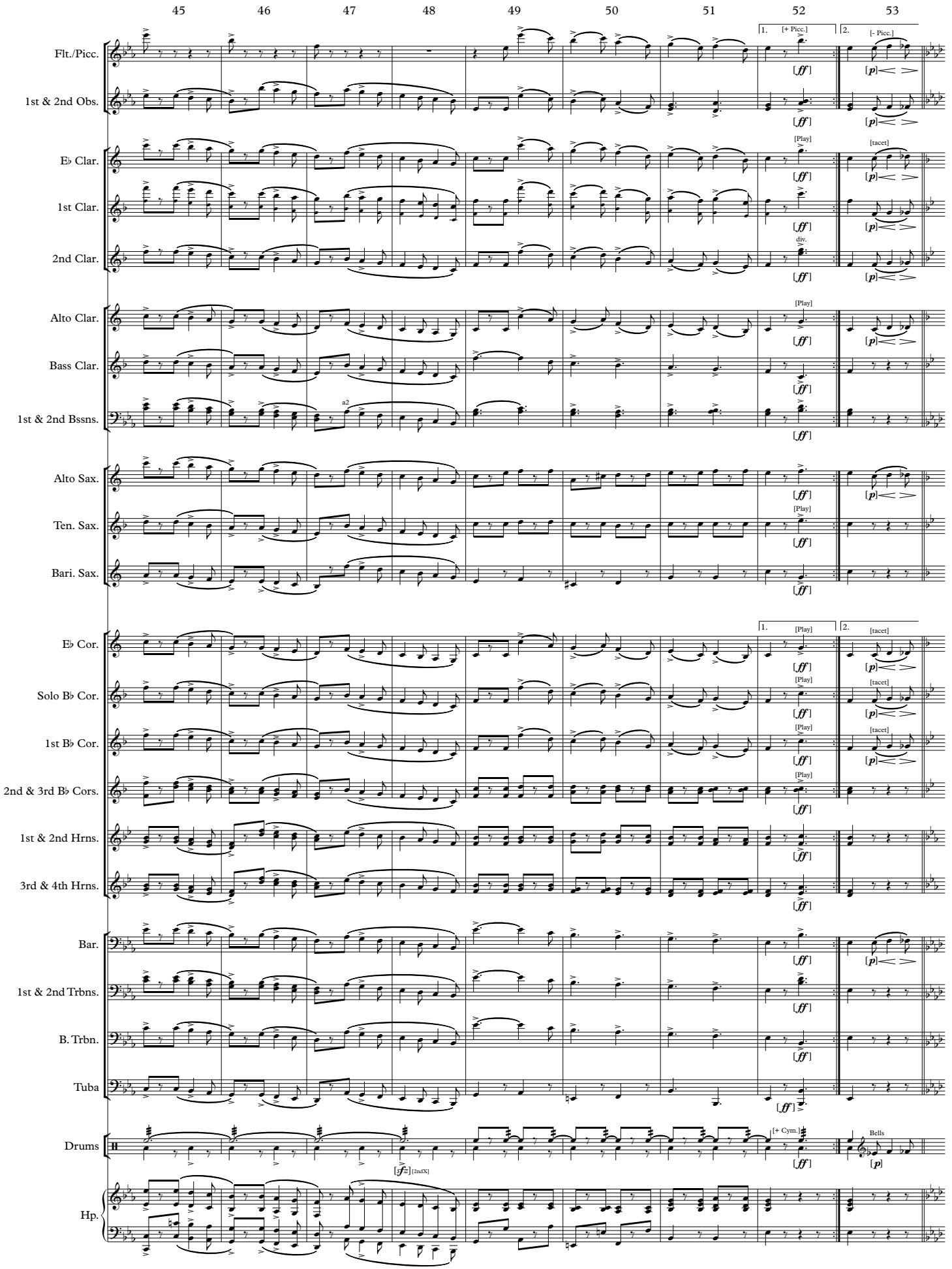
KING COTTON
Full Score



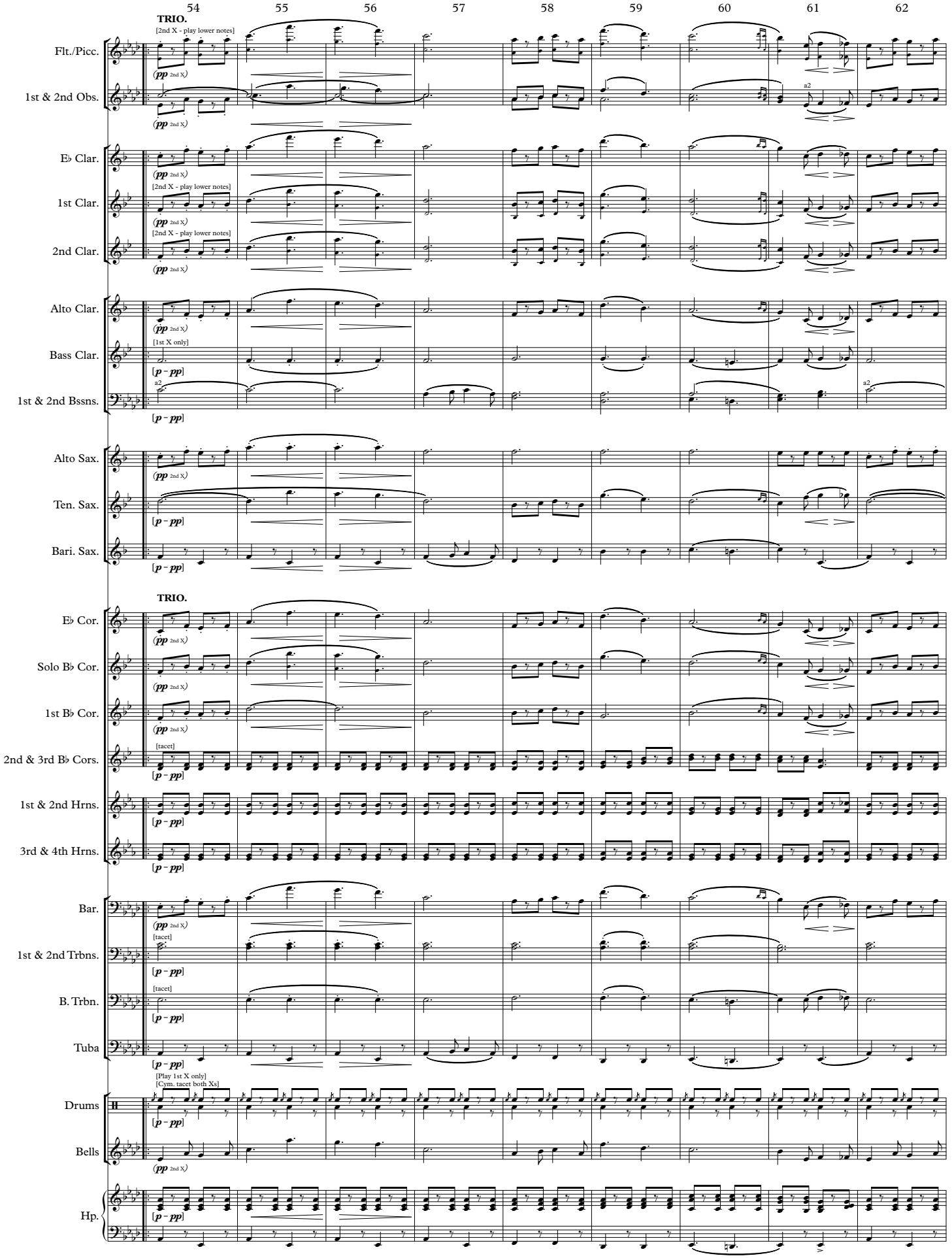

28
29
30
31
32
33
34
35
36
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hp.
ff
p
[p]
[mp]
a2
[- Cyms.]

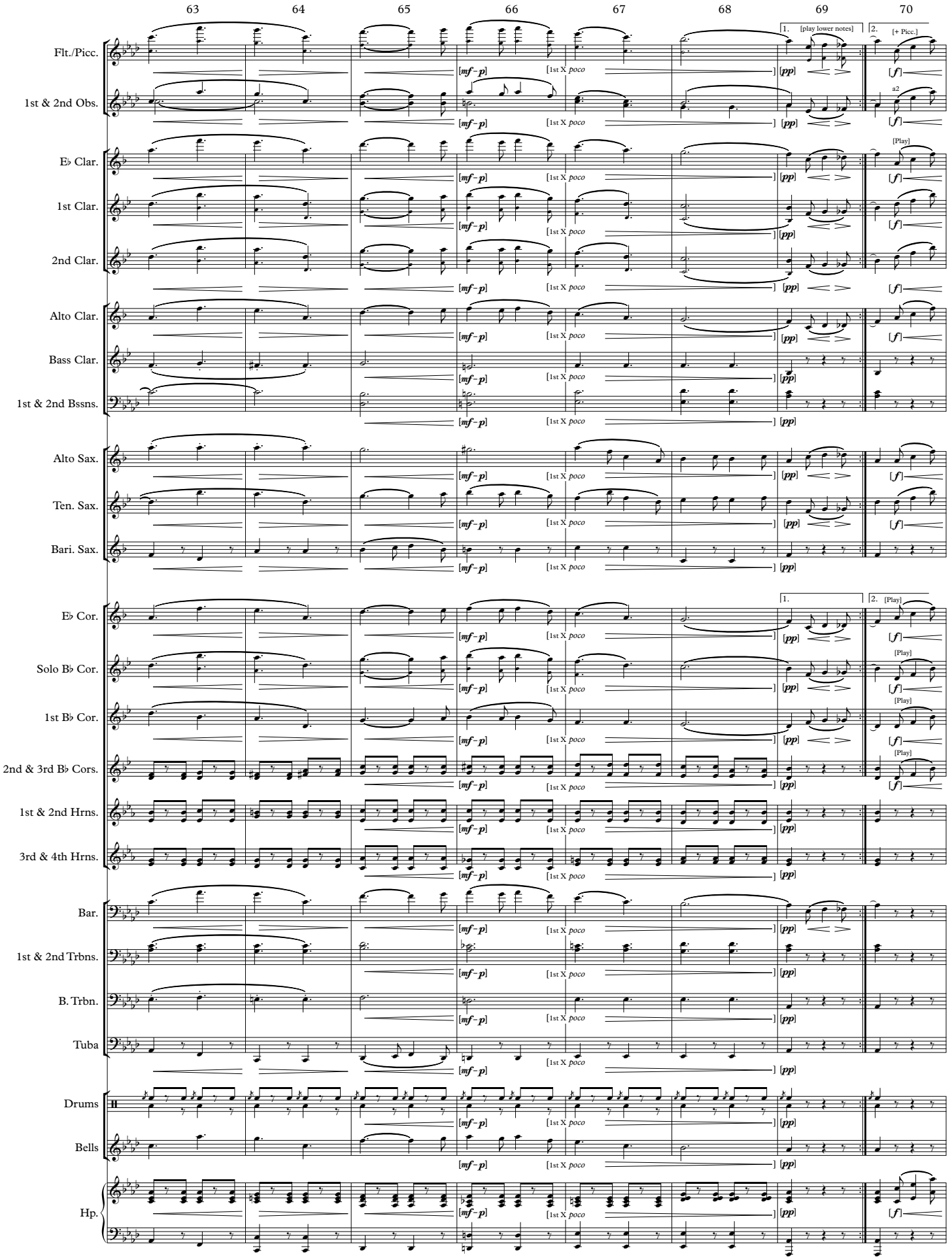
KING COTTON
Full Score



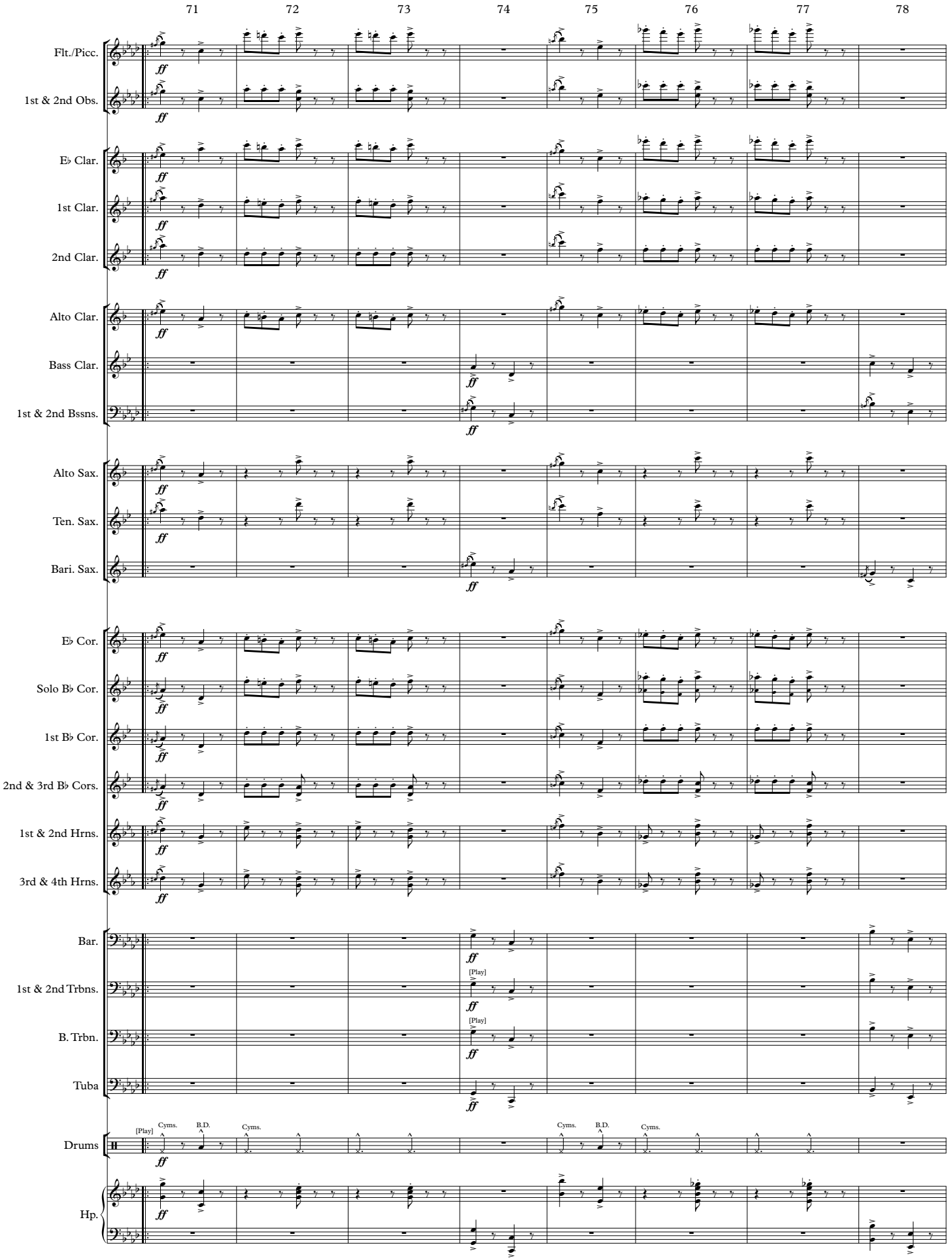

45
46
47
48
49
50
51
52
53
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hp.
1. [+ Picc.]
2. [- Picc.]
[Play]
[tacet]
div.
a2
[+ Cym.]
Bells
[ff]
[p]
[sfz] [2ndX]

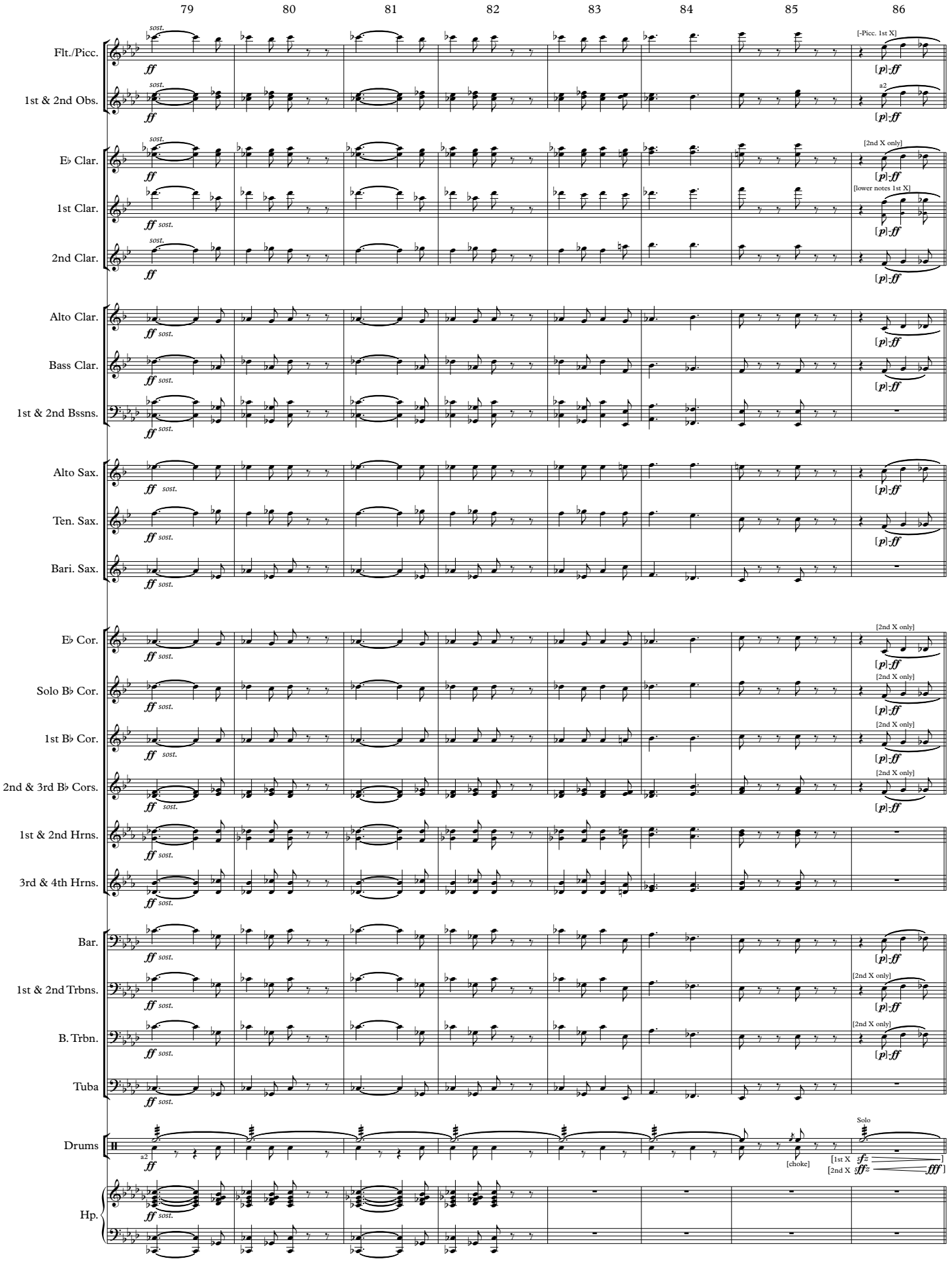
KING COTTON
Full Score



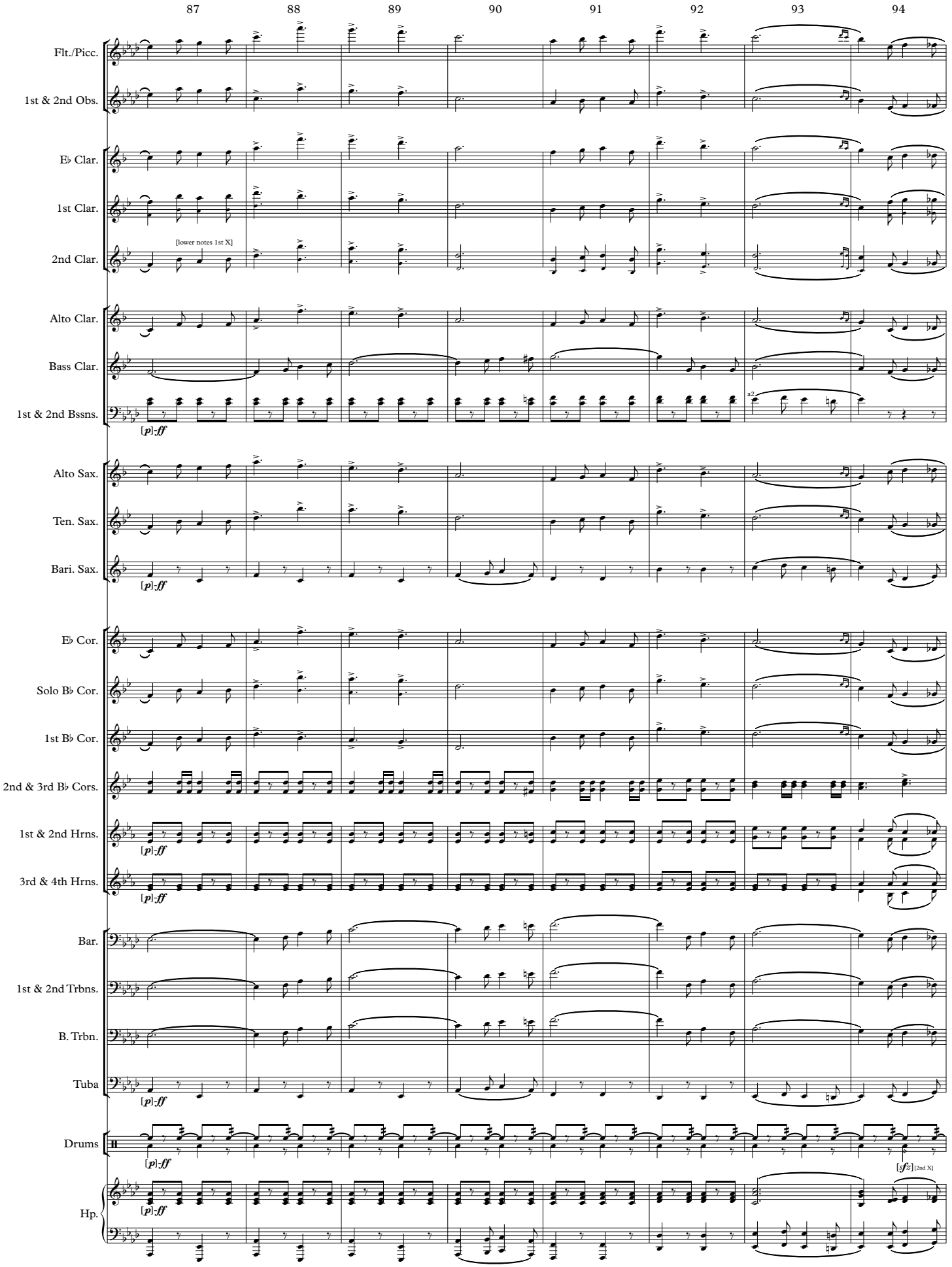

63
64
65
66
67
68
69
70
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
Hp.
[mf–p]
[1st X poco]
[pp]
[f]
1. [play lower notes]
2. [+ Picc.]
a2
[Play]

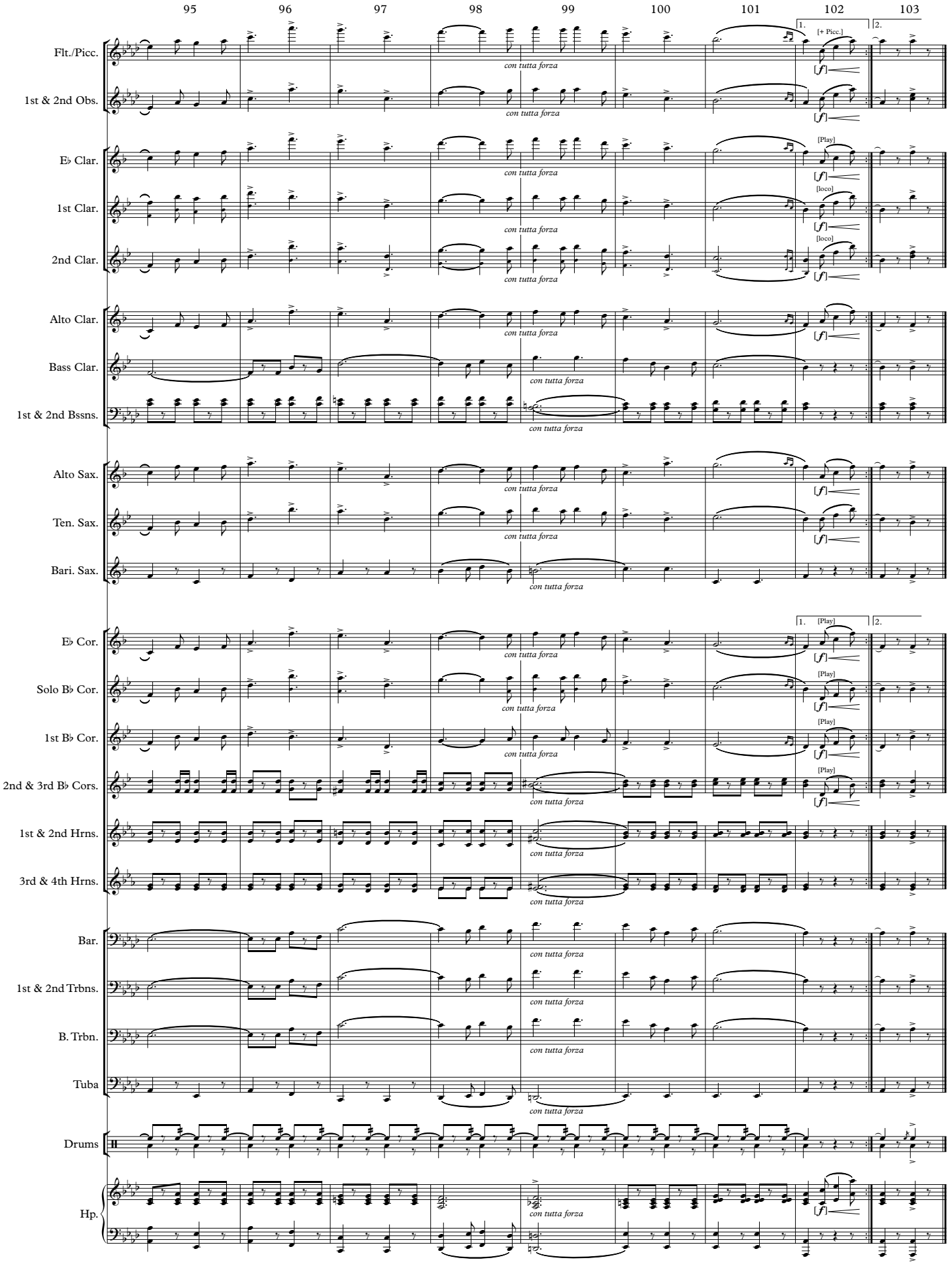
KING COTTON
Full Score




79
80
81
82
83
84
85
86
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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.
B. Trbn.
Tuba
Drums
Hp.
sost.
ff
[-Picc. 1st X]
[p]:ff
a2
[2nd X only]
[lower notes 1st X]
[choke]
Solo
[1st X
[2nd X
fffz
fff]

KING COTTON
Full Score




95
96
97
98
99
100
101
102
103
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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.
B. Trbn.
Tuba
Drums
Hp.
con tutta forza
[+ Picc.]
[Play]
[loco]
[f]
1.
2.

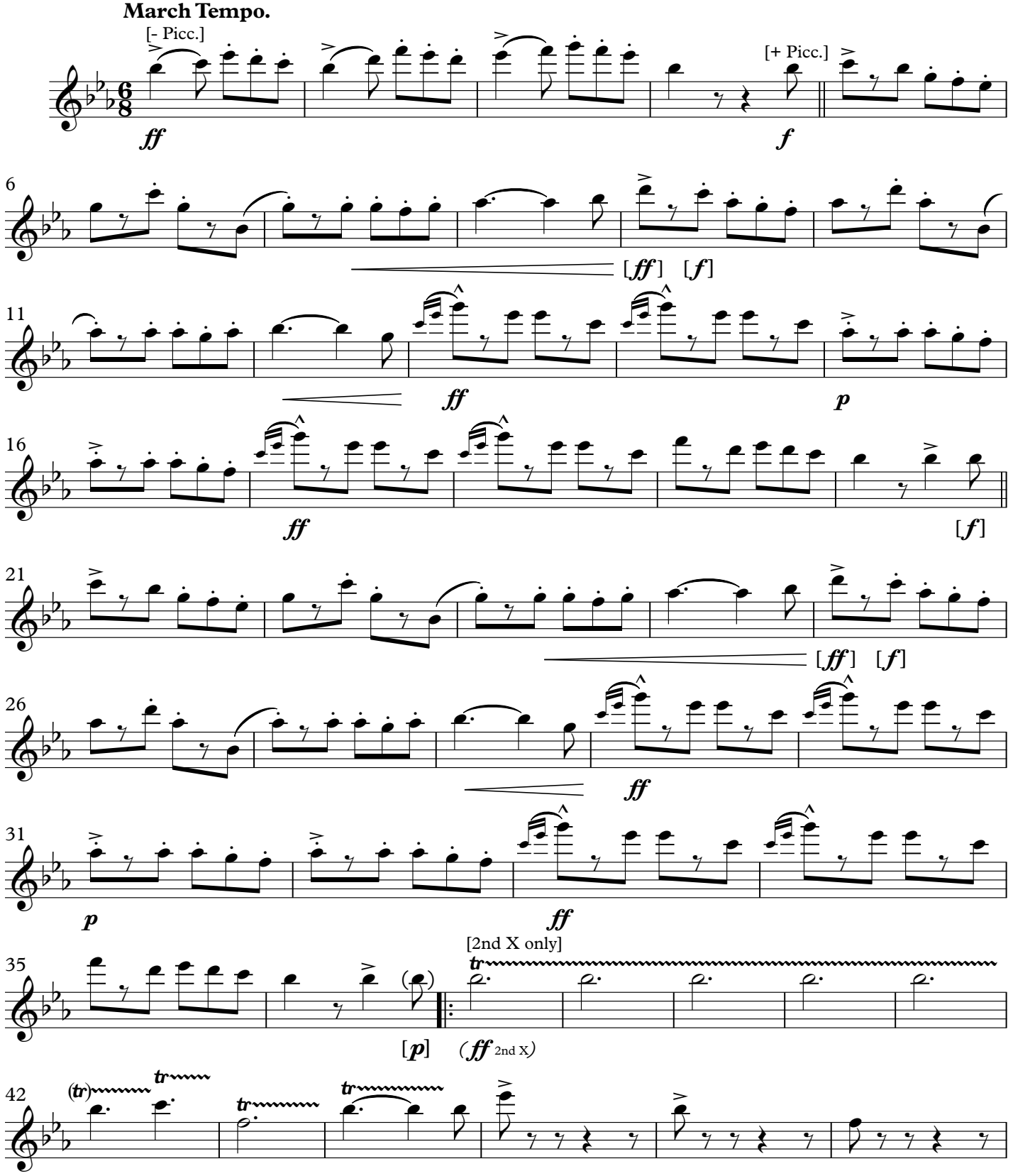
March

KING COTTON

Flute/Piccolo

(1895)

JOHN PHILIP SOUSA



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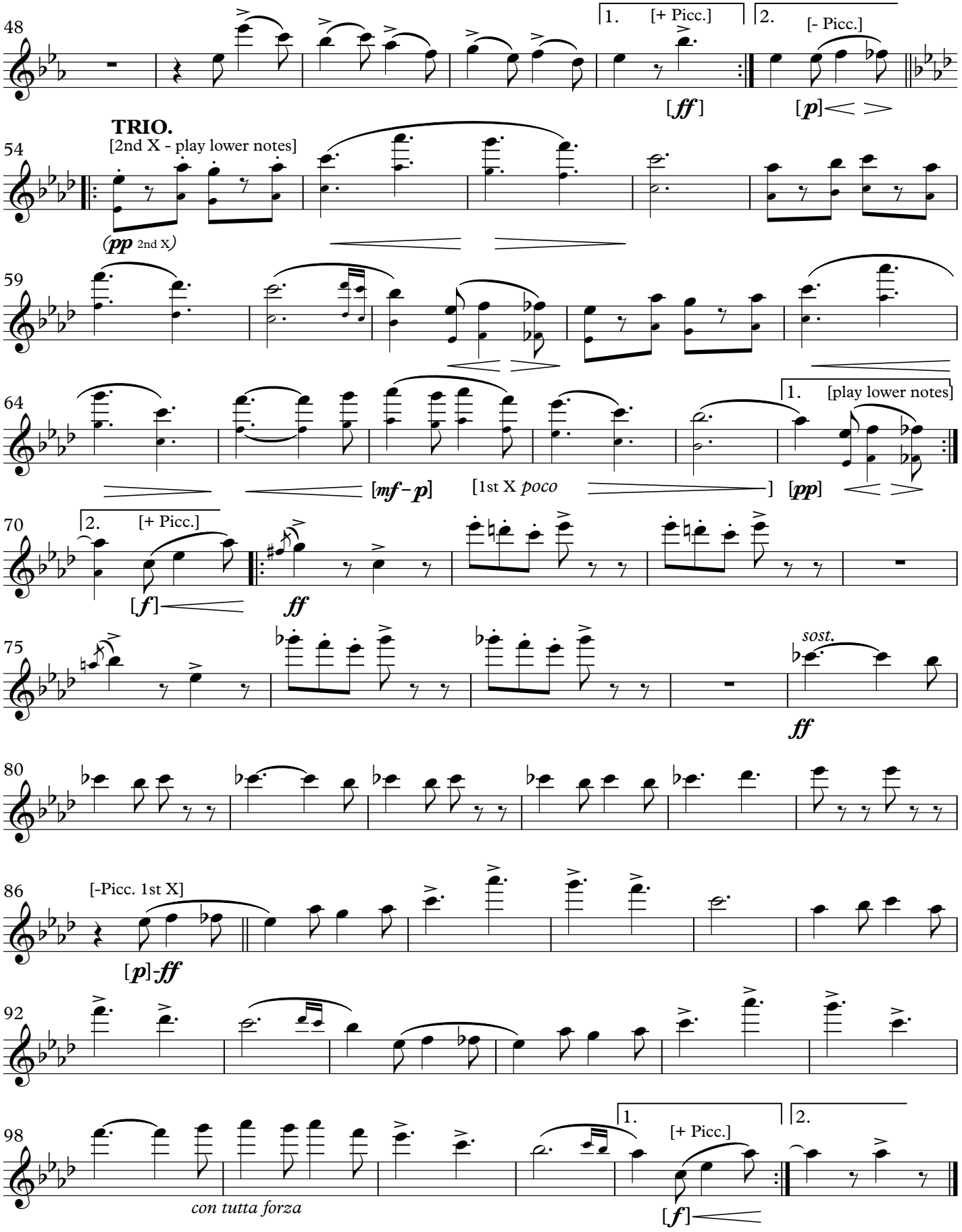

48
1. [+ Picc.]
2. [- Picc.]
[ff]
[p]
TRIO.
54
[2nd X - play lower notes]
(pp 2nd X)
59
64
1. [play lower notes]
[mf–p]
[1st X poco
]
[pp]
70
2. [+ Picc.]
[f]
ff
75
sost.
ff
80
86
[-Picc. 1st X]
[p]-ff
92
98
1. [+ Picc.]
2.
con tutta forza
[f]

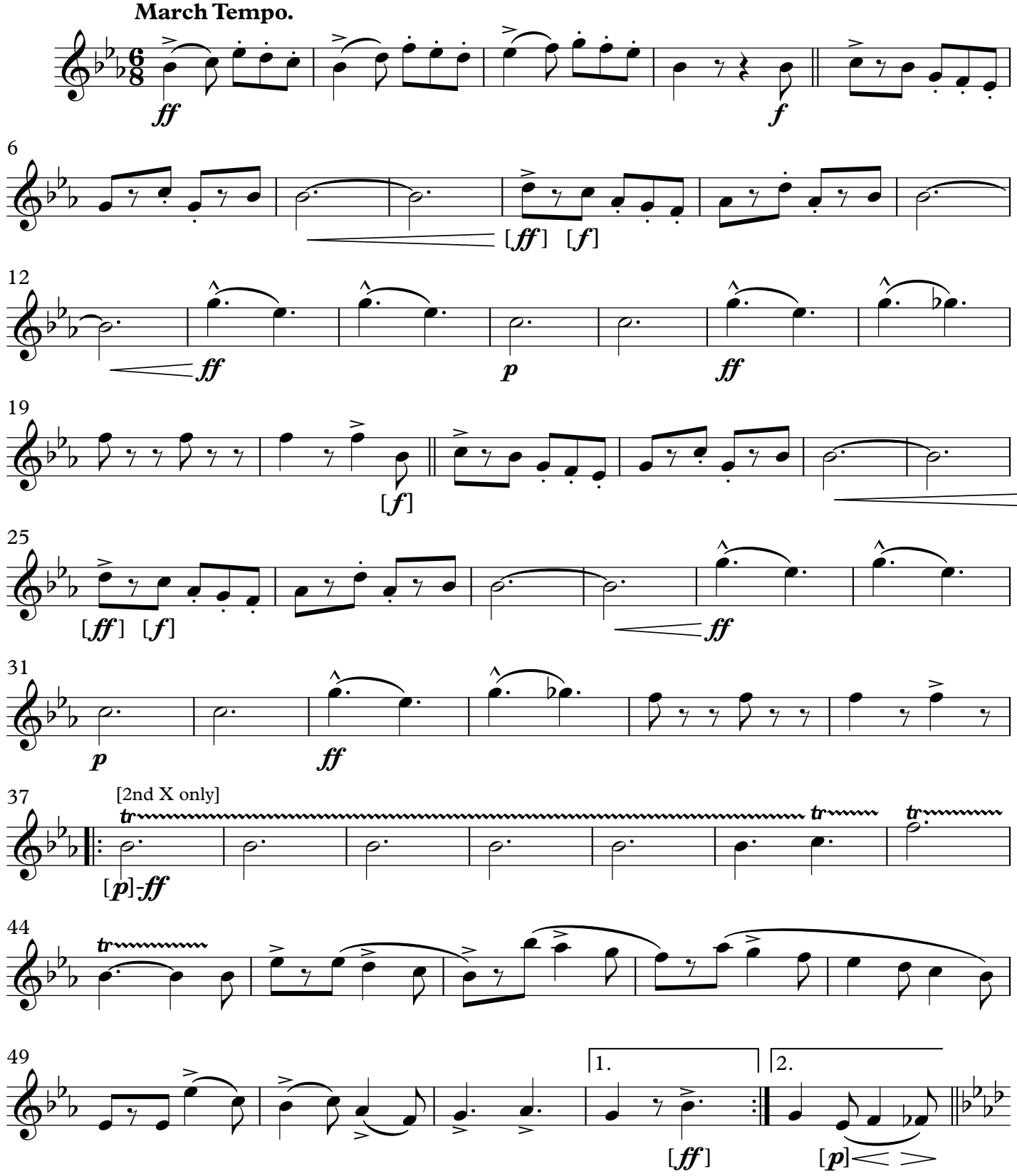
March

KING COTTON

1st Oboe

(1895)

JOHN PHILIP SOUSA



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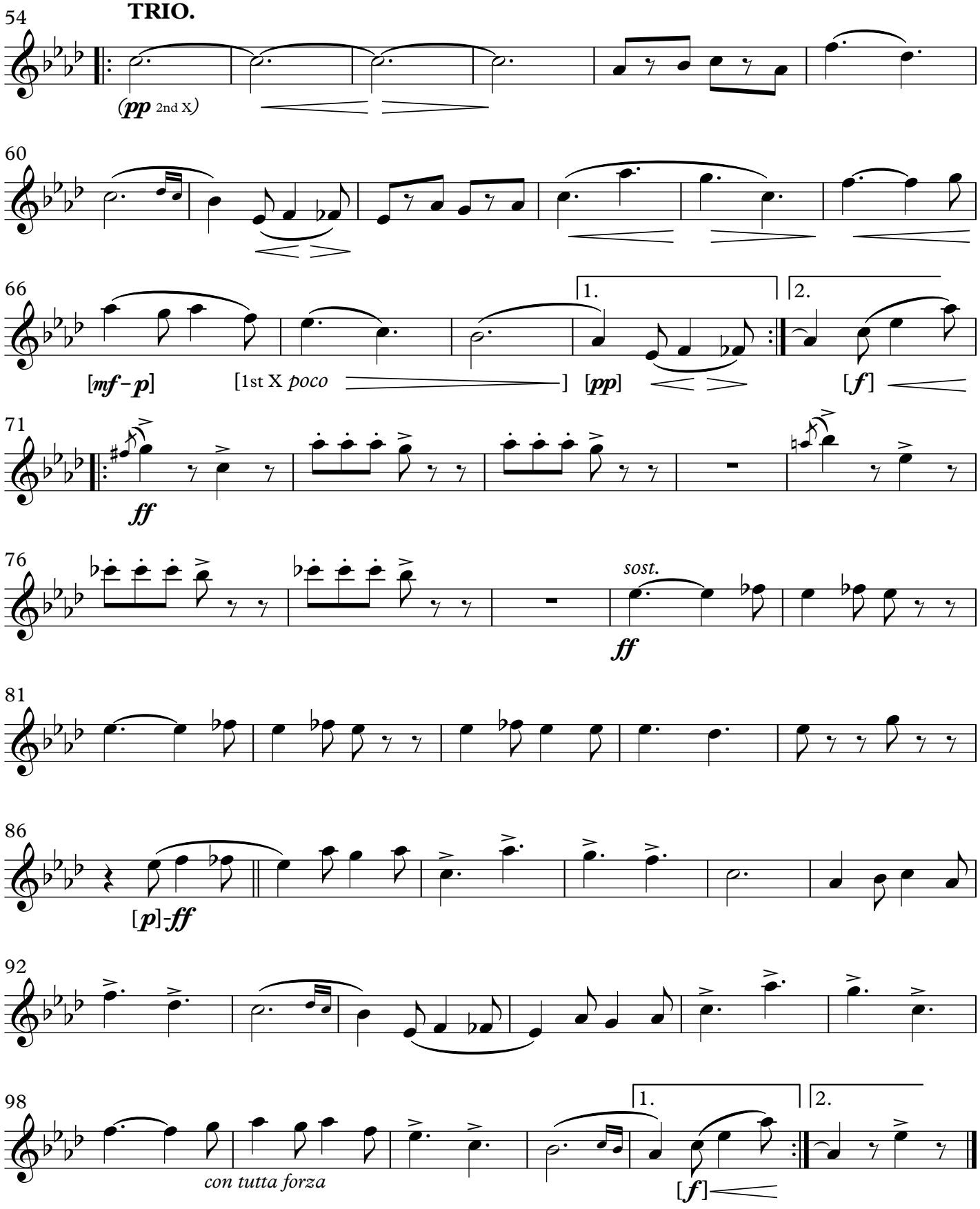

54
TRIO.
(pp 2nd X)
60
66
[mf–p]
[1st X poco
]
[pp]
1.
2.
[f]
71
ff
76
sost.
ff
81
86
[p]-ff
92
98
con tutta forza
1.
2.
[f]

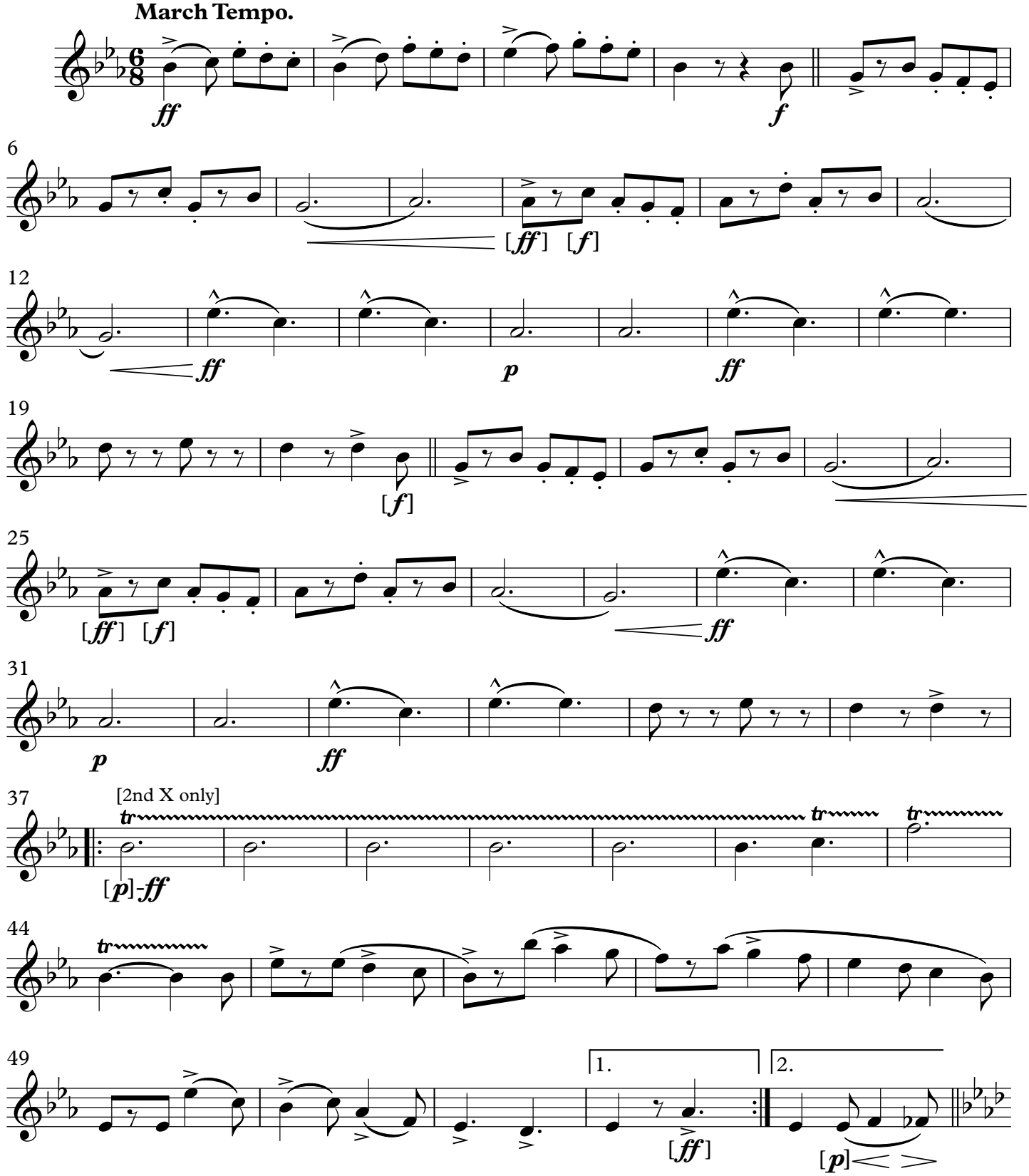
March

KING COTTON

2nd Oboe

(1895)

JOHN PHILIP SOUSA



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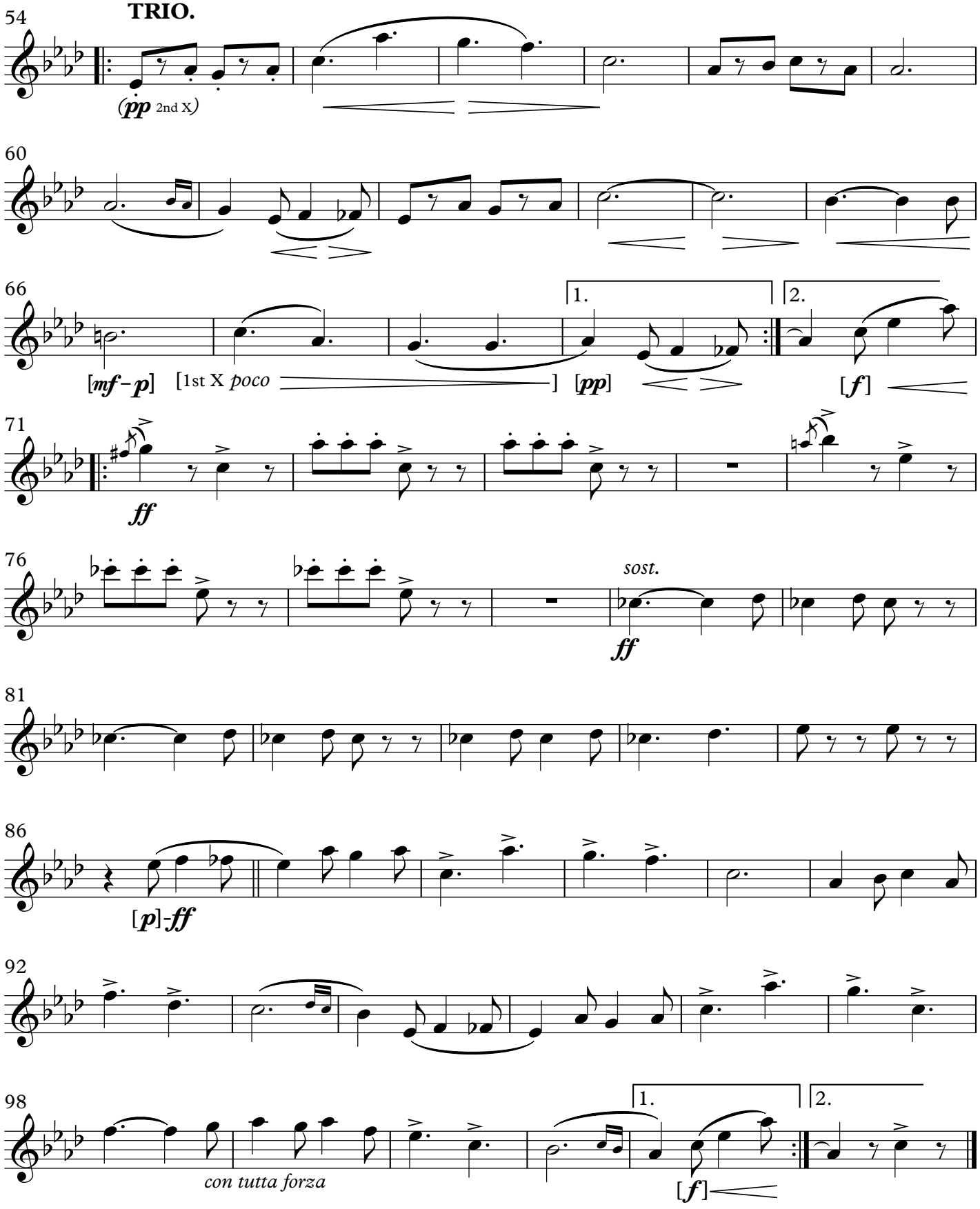

54
TRIO.
(pp 2nd X)
60
66
[mf–p]
[1st X poco
]
[pp]
1.
2.
[f]
71
ff
76
sost.
ff
81
86
[p]-ff
92
98
con tutta forza
1.
2.
[f]

March

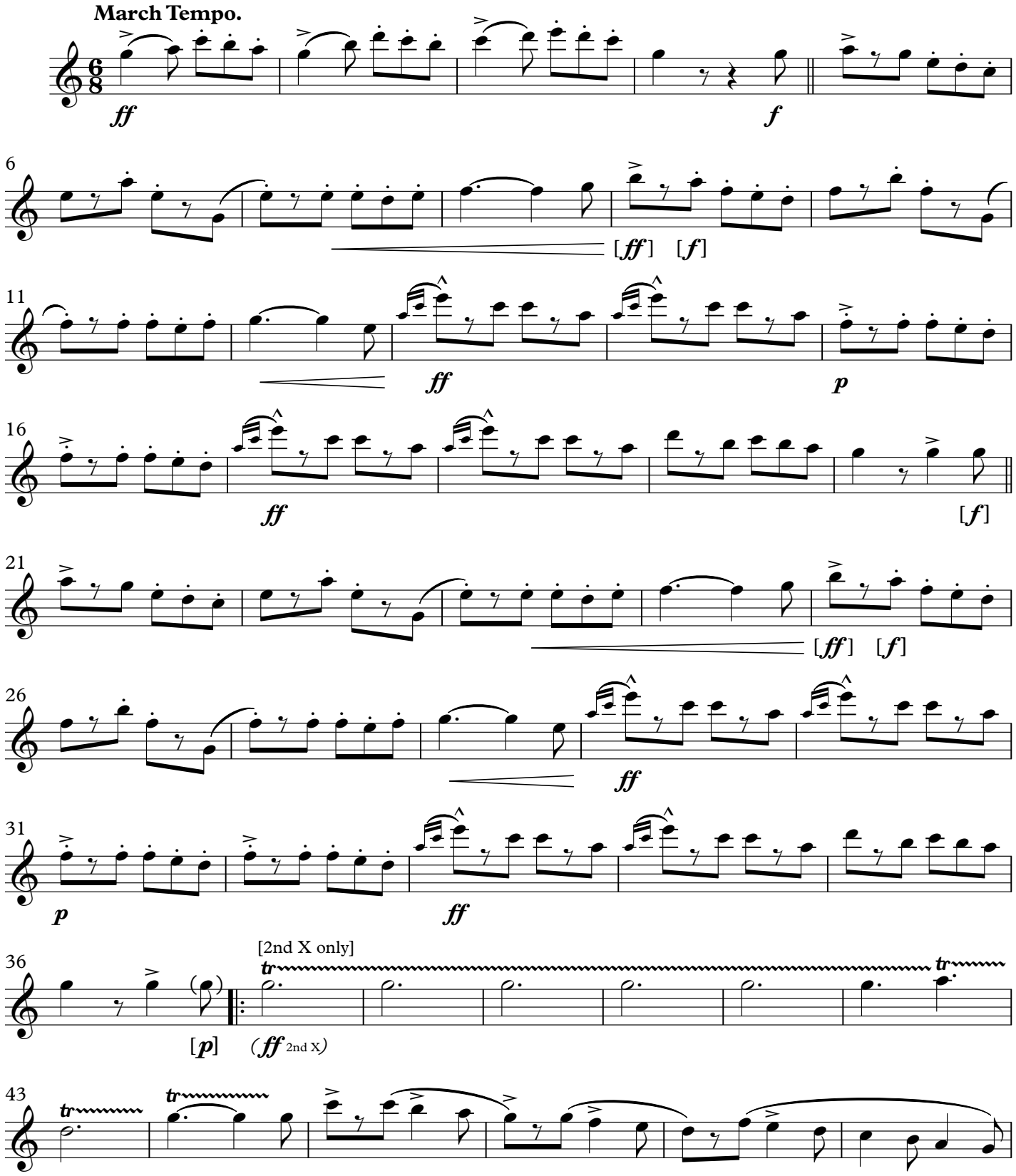
KING COTTON

E♭ Clarinet

(1895)

JOHN PHILIP SOUSA

March Tempo.



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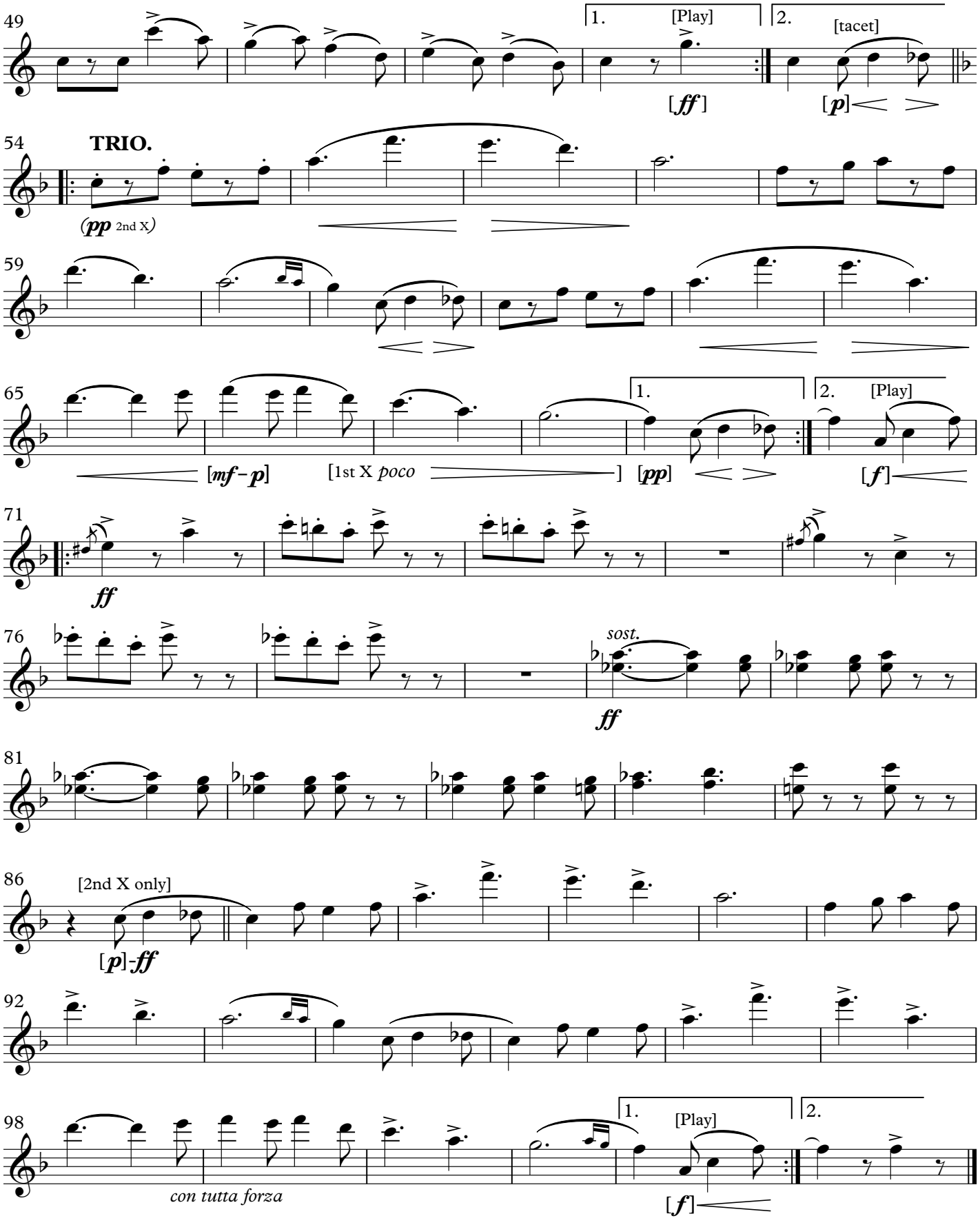

49
1.
[Play]
2.
[tacet]
[ff]
[p]
54
TRIO.
(pp 2nd X)
59
65
[mf–p]
[1st X poco
]
[pp]
1.
2.
[Play]
[f]
71
ff
76
sost.
ff
81
86
[2nd X only]
[p]-ff
92
98
con tutta forza
1.
[Play]
2.
[f]

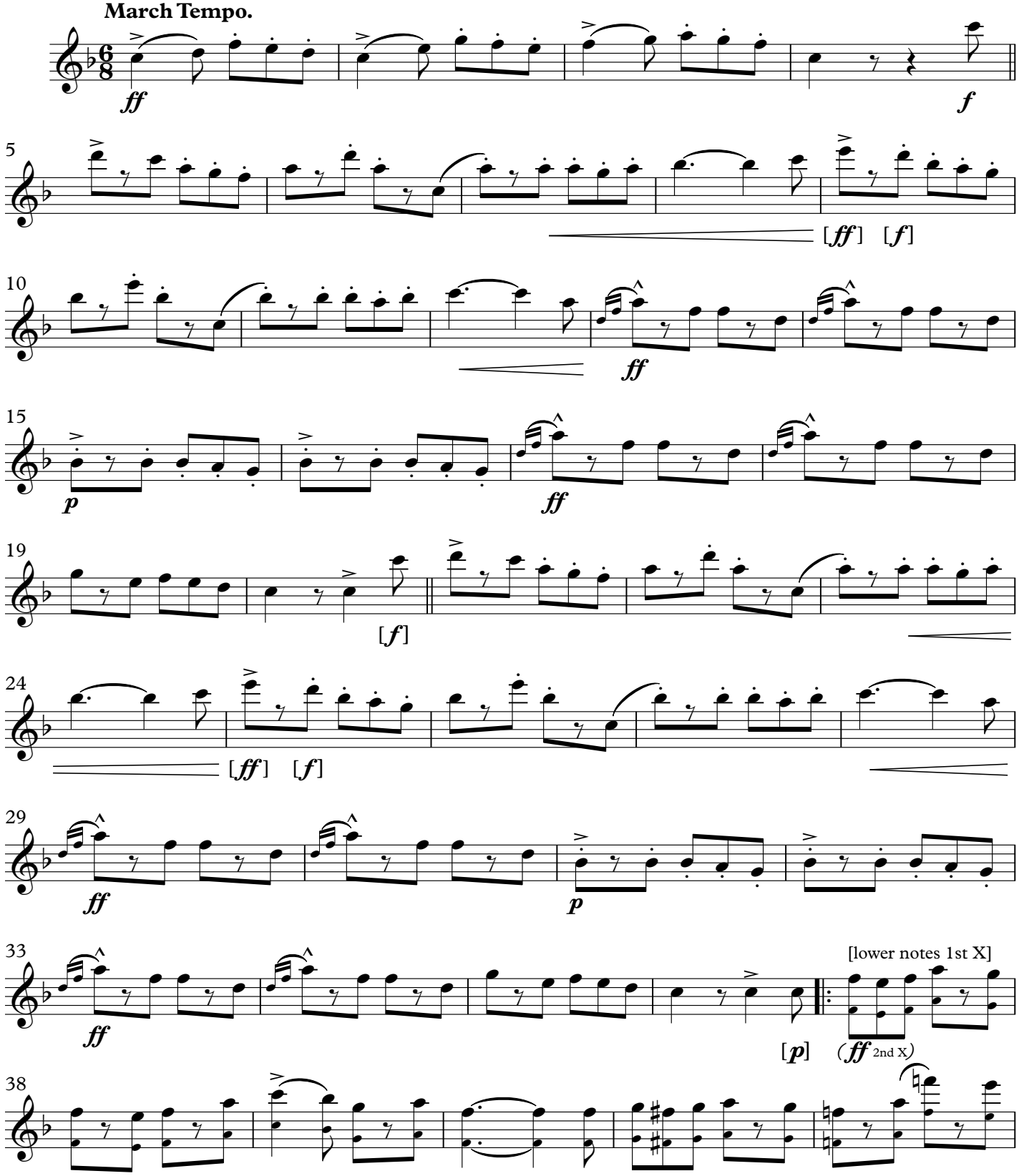
March

KING COTTON

1st B♭ Clarinet

(1895)

JOHN PHILIP SOUSA



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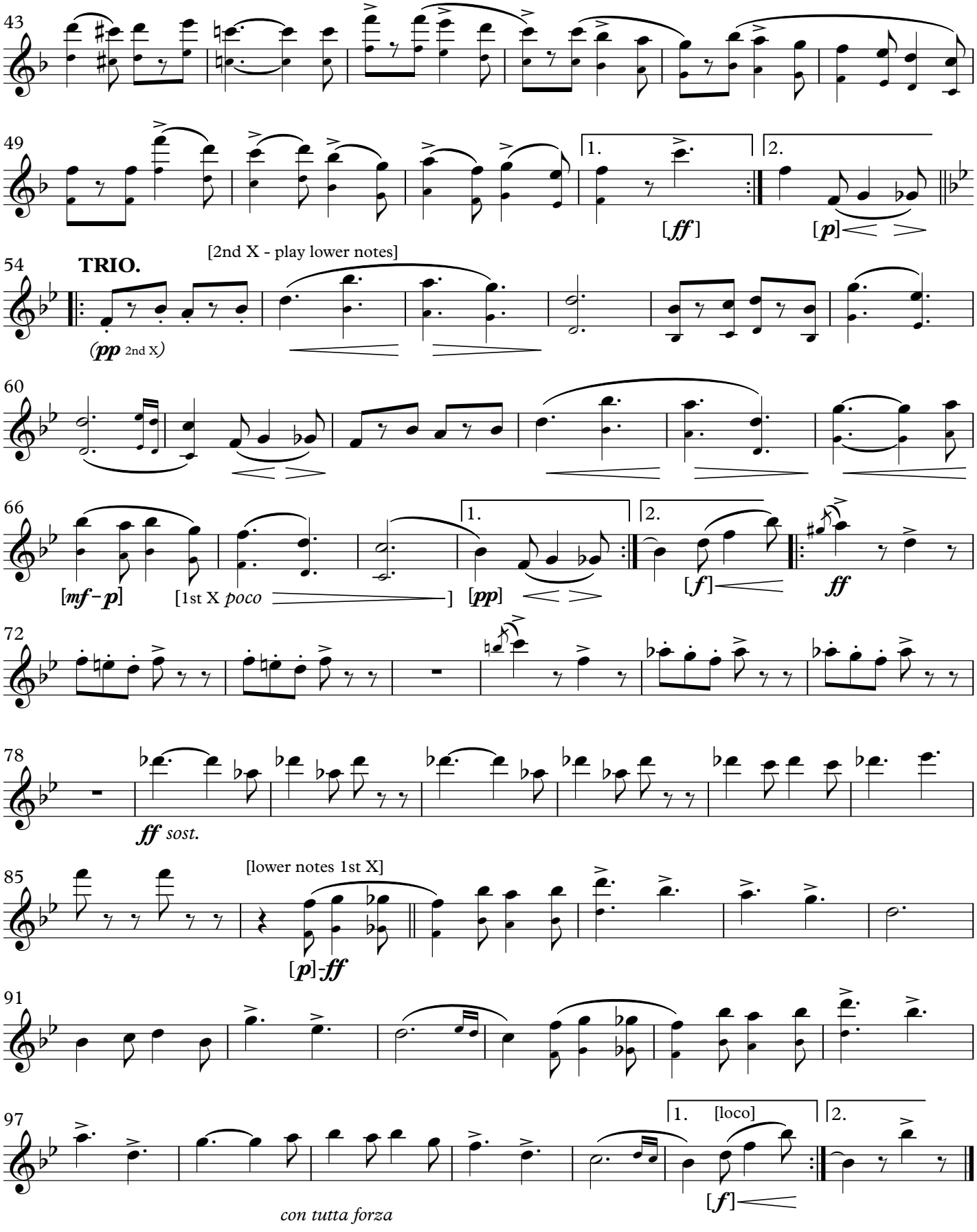

43
49
1.
2.
[ff]
[p]
54
TRIO.
[2nd X - play lower notes]
(pp 2nd X)
60
66
[mf–p]
[1st X poco
]
[pp]
1.
2.
[f]
ff
72
78
ff sost.
85
[lower notes 1st X]
[p]–ff
91
97
1.
[loco]
2.
[f]
con tutta forza

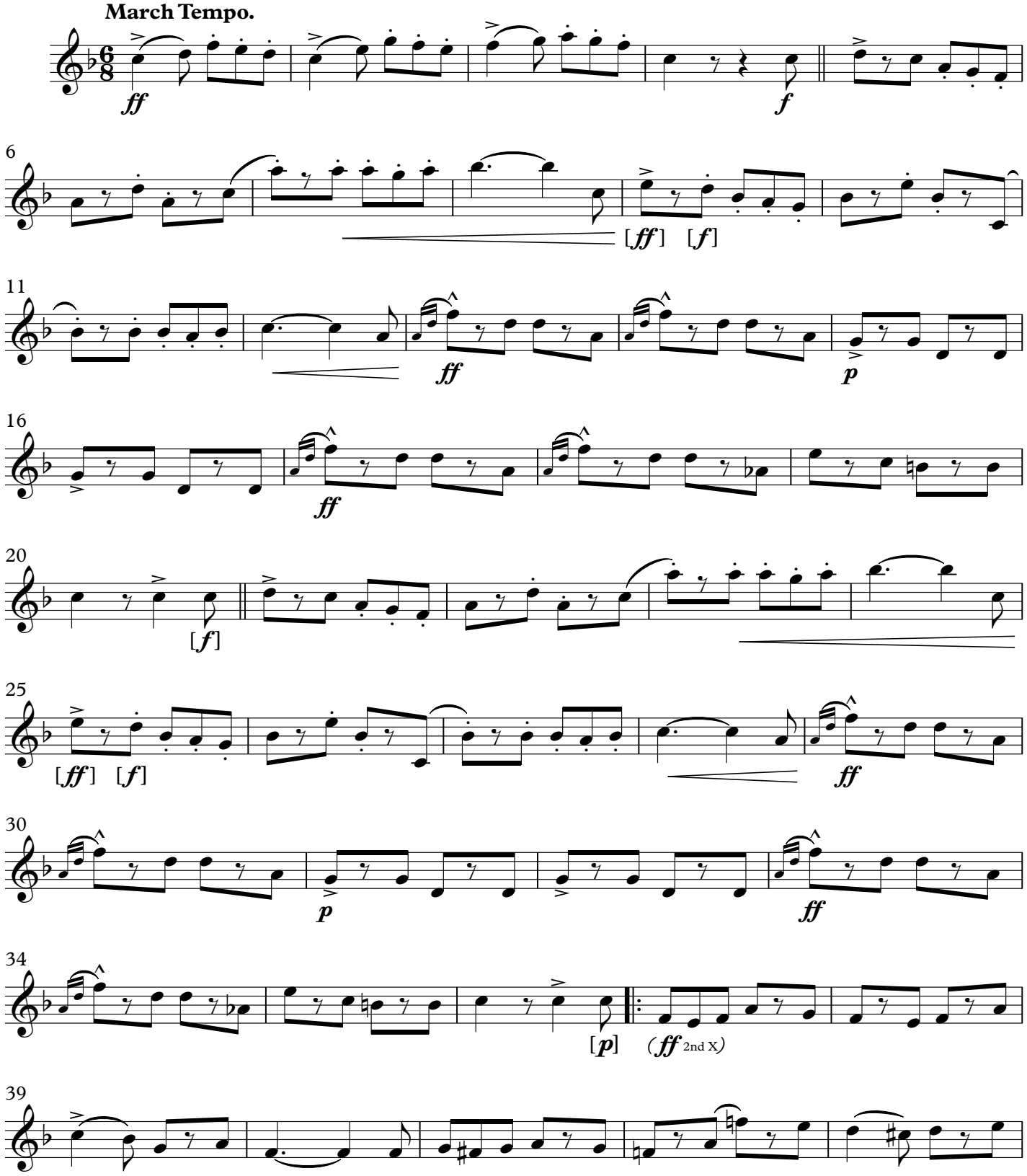
March

KING COTTON

2nd B♭ Clarinet

(1895)

JOHN PHILIP SOUSA



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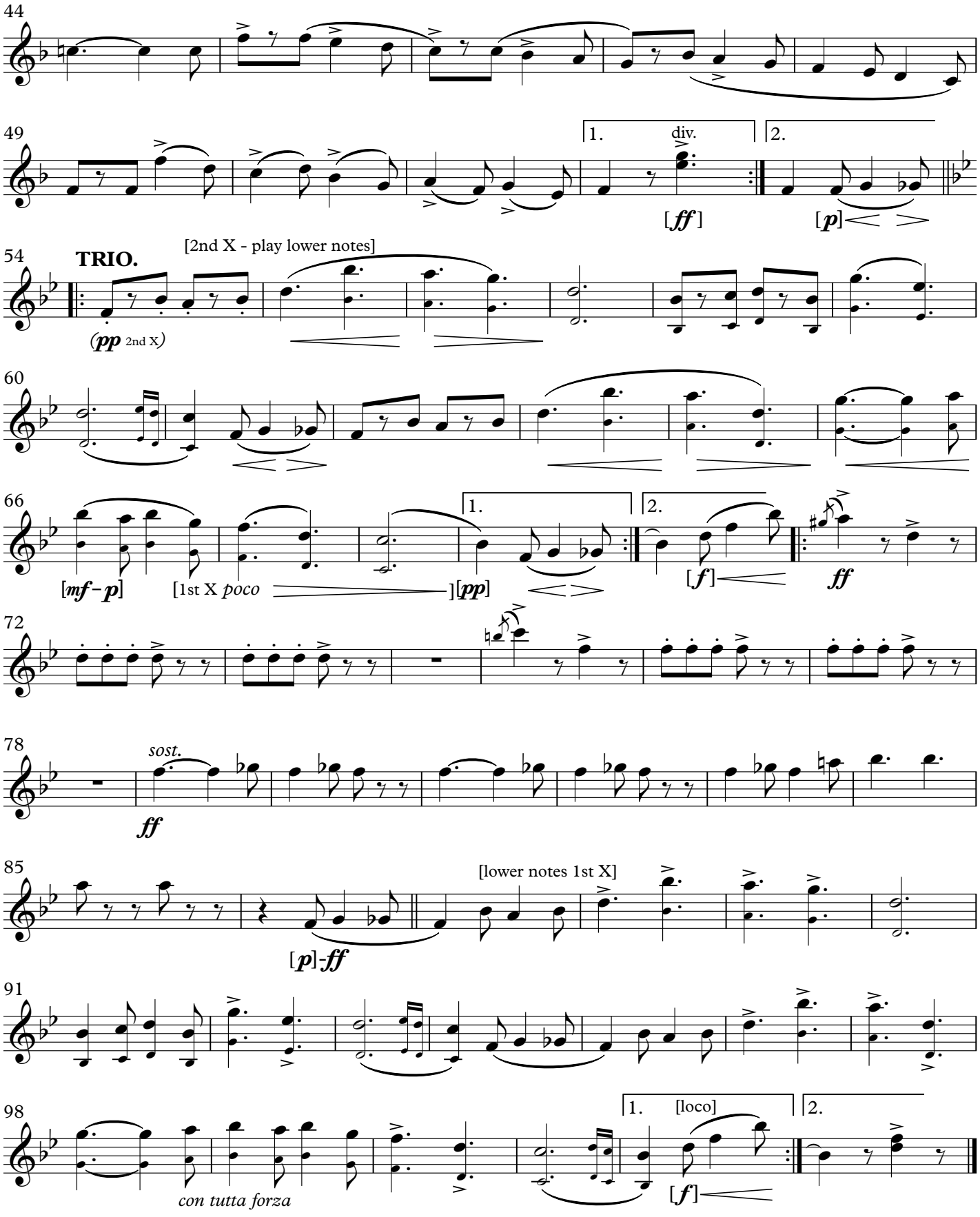

44
49
1.
div.
2.
[ff]
[p]
54
TRIO.
[2nd X - play lower notes]
(pp 2nd X)
60
66
[mf–p]
[1st X poco
][pp]
[f]
ff
72
78
sost.
ff
85
[lower notes 1st X]
[p]-ff
91
98
[loco]
con tutta forza
[f]

March

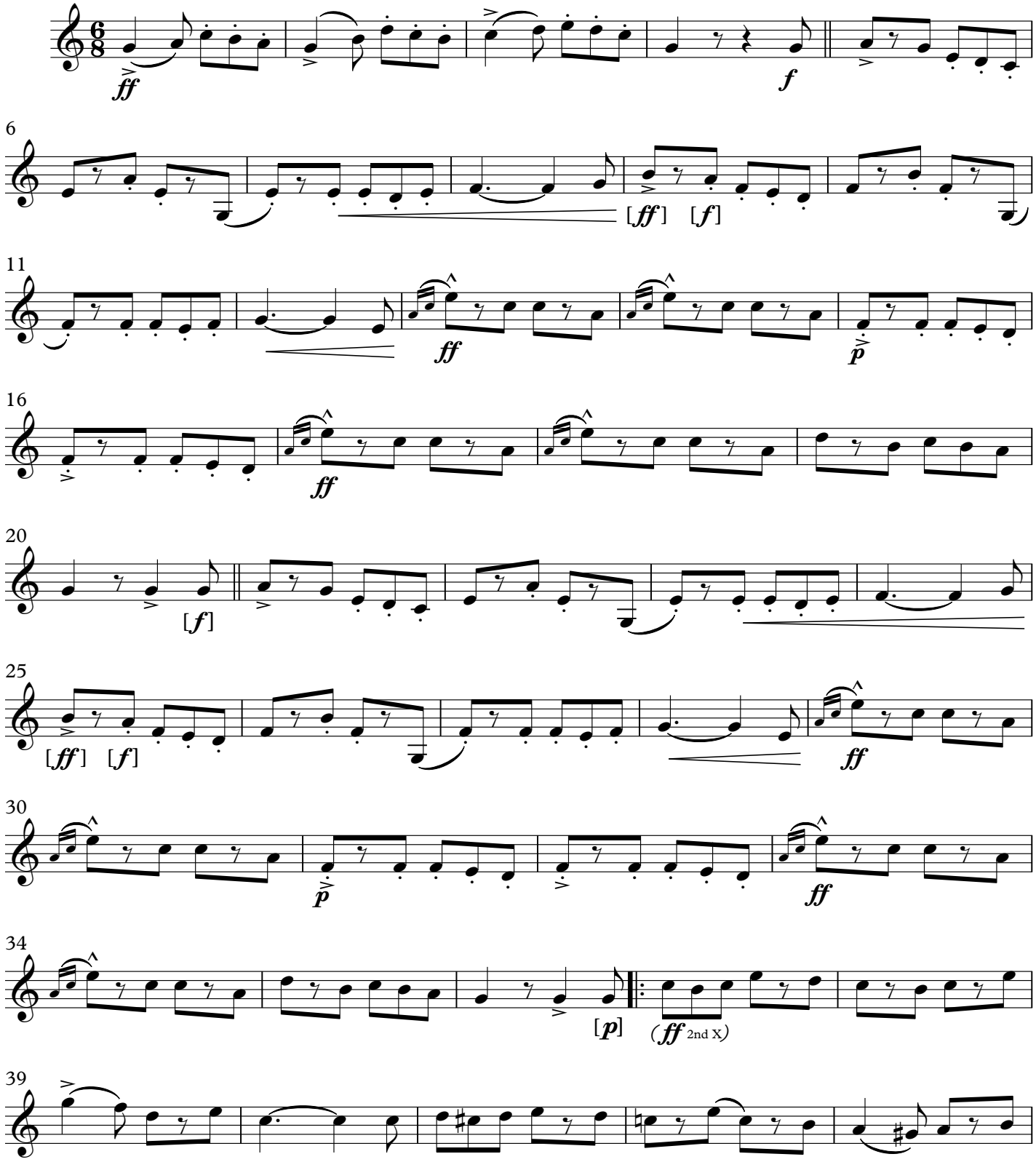
KING COTTON

E♭ Alto Clarinet
[optional]

(1895)

JOHN PHILIP SOUSA

March Tempo.



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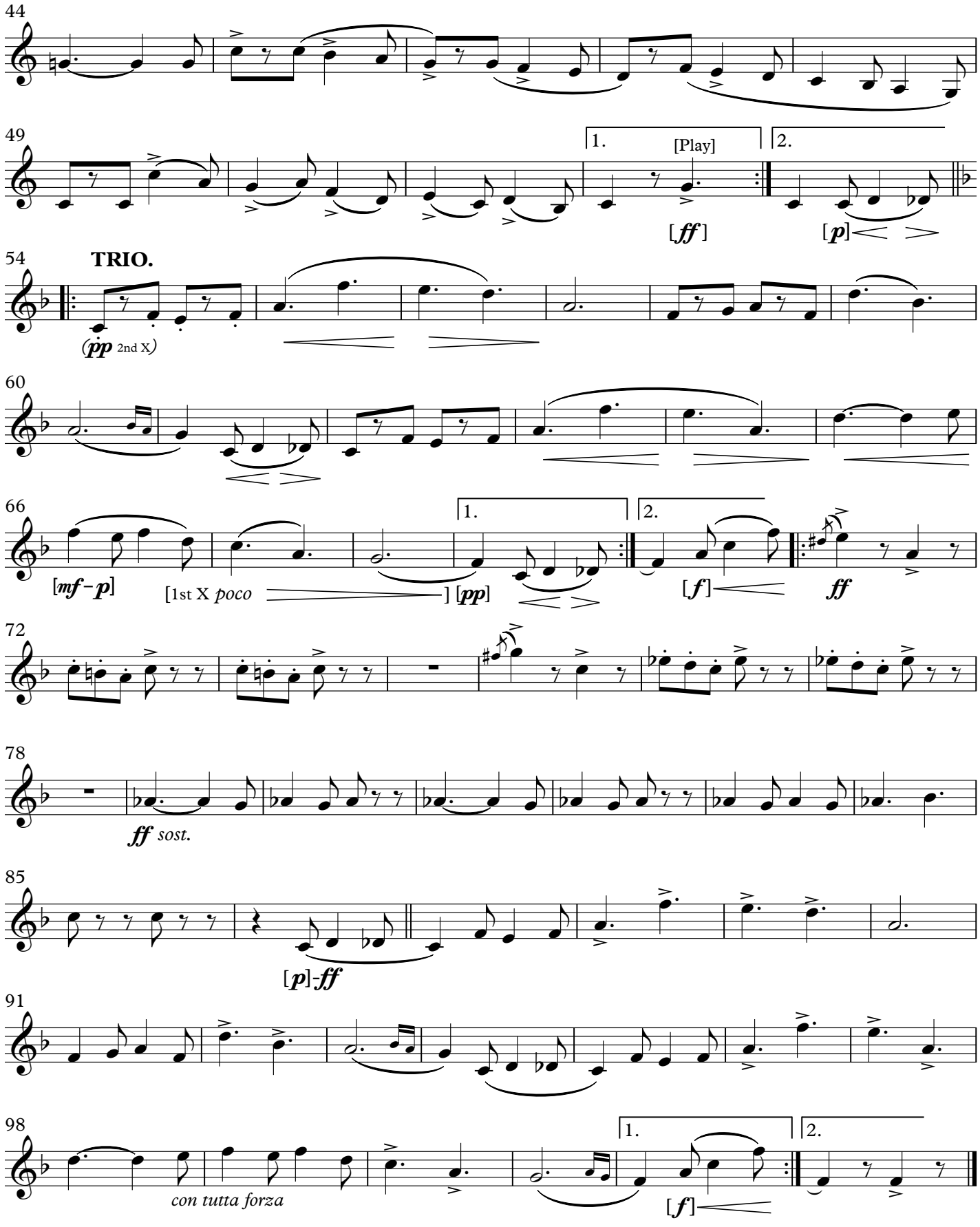

44
49
1.
[Play]
2.
[ff]
[p]
54
TRIO.
(pp 2nd X)
60
66
1.
2.
[mf–p]
[1st X poco
] [pp]
[f]
ff
72
78
ff sost.
85
[p]-ff
91
98
1.
2.
con tutta forza
[f]

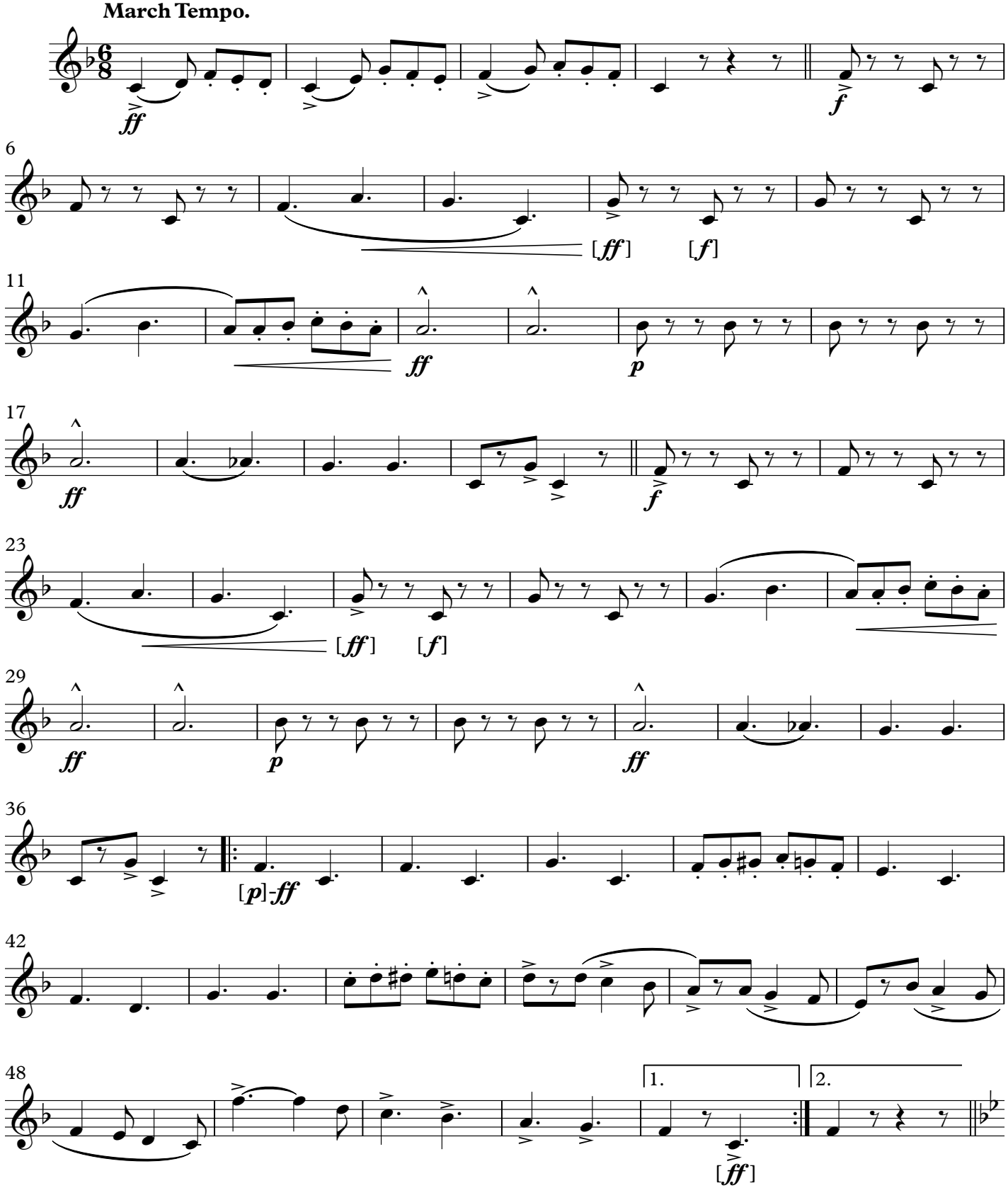
March

KING COTTON

B♭ Bass Clarinet

(1895)

JOHN PHILIP SOUSA



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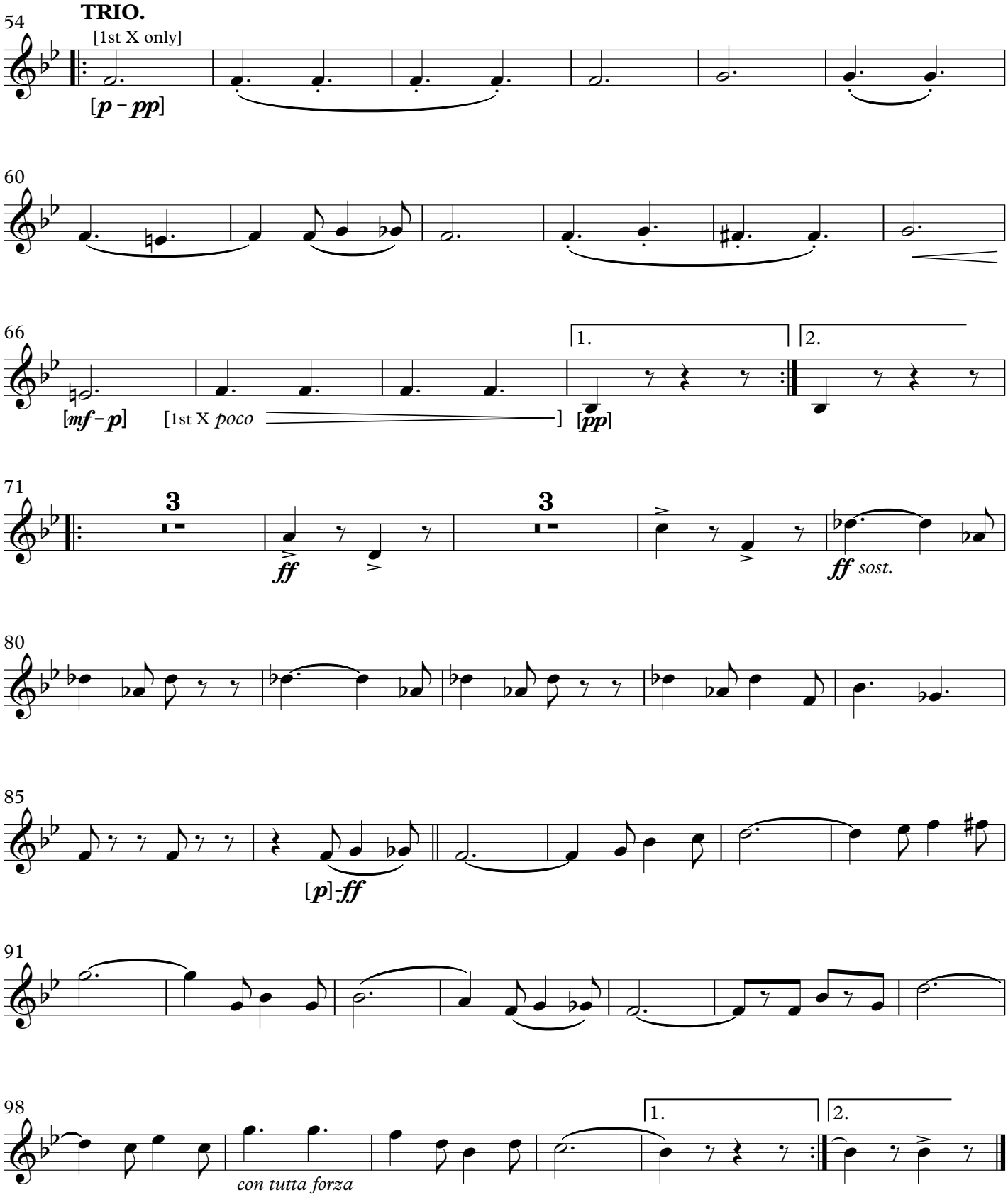

54
TRIO.
[1st X only]
[p – pp]
60
66
[mf – p]
[1st X poco
]
[pp]
1.
2.
71
3
3
ff
ff sost.
80
85
[p]-ff
91
98
con tutta forza
1.
2.

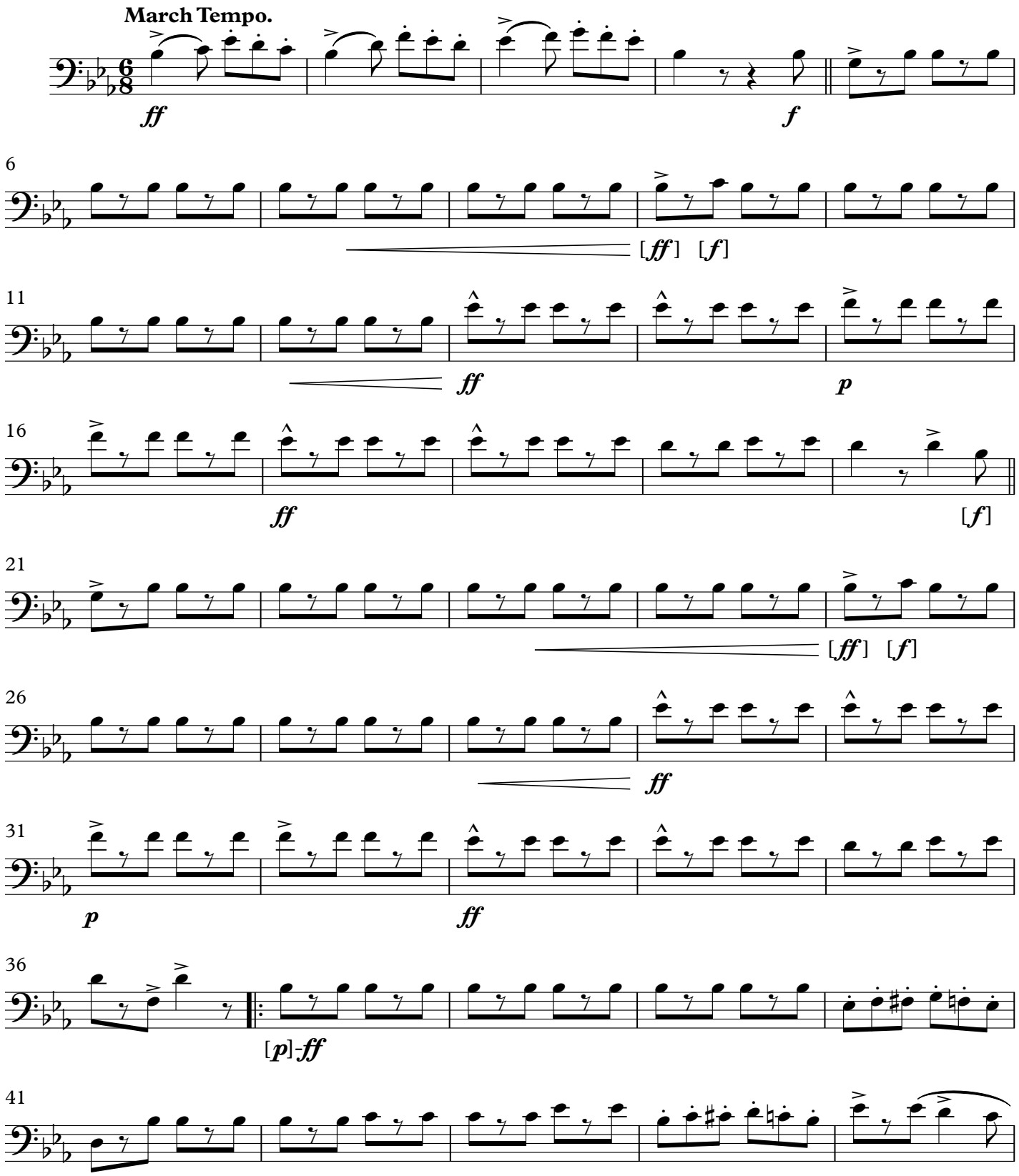
March

KING COTTON

1st Bassoon

(1895)

JOHN PHILIP SOUSA



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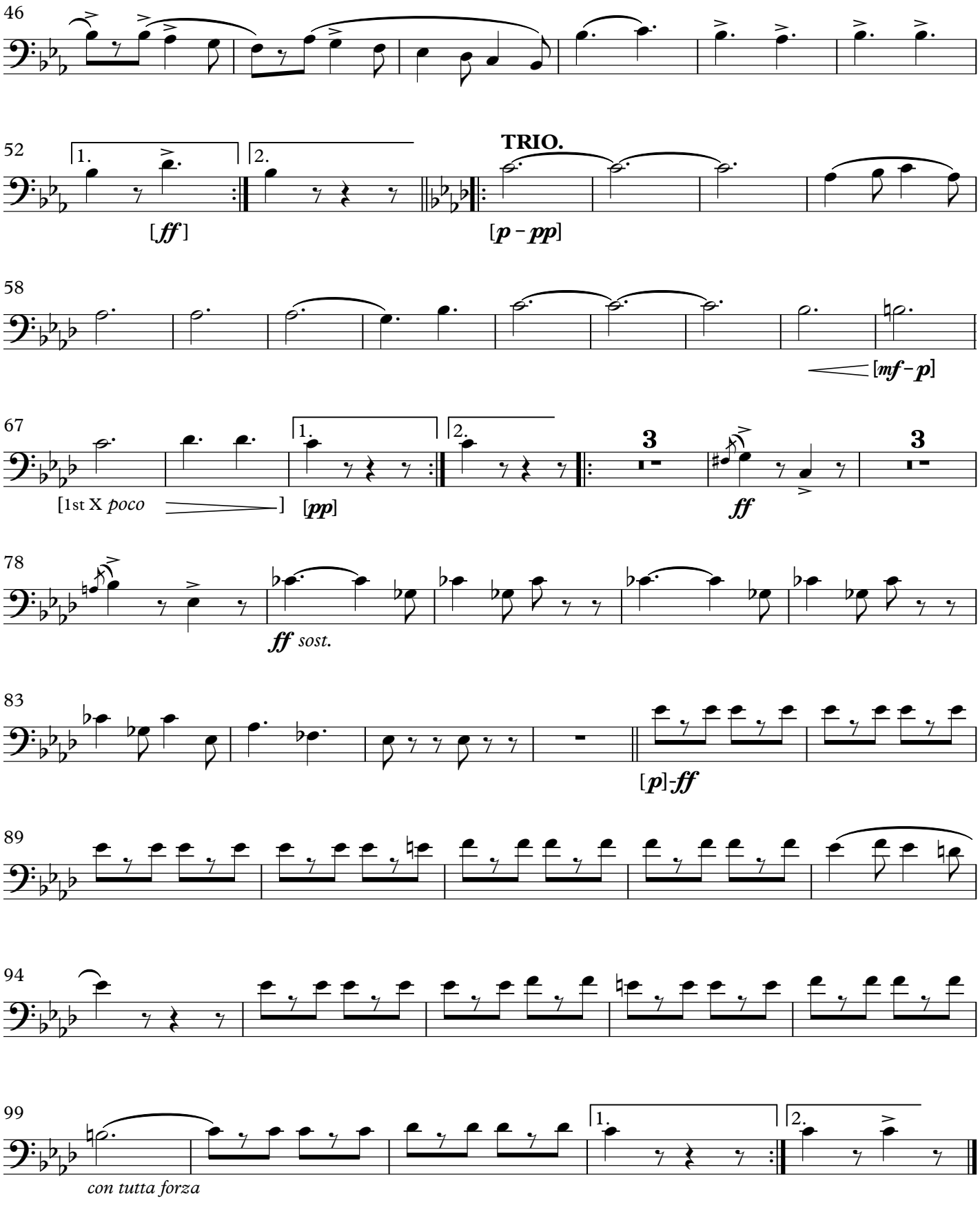

46
52
1.
2.
[ff]
TRIO.
[p – pp]
58
[mf – p]
67
1.
2.
3
3
[1st X poco
]
[pp]
ff
78
ff sost.
83
[p]-ff
89
94
99
1.
2.
con tutta forza

March

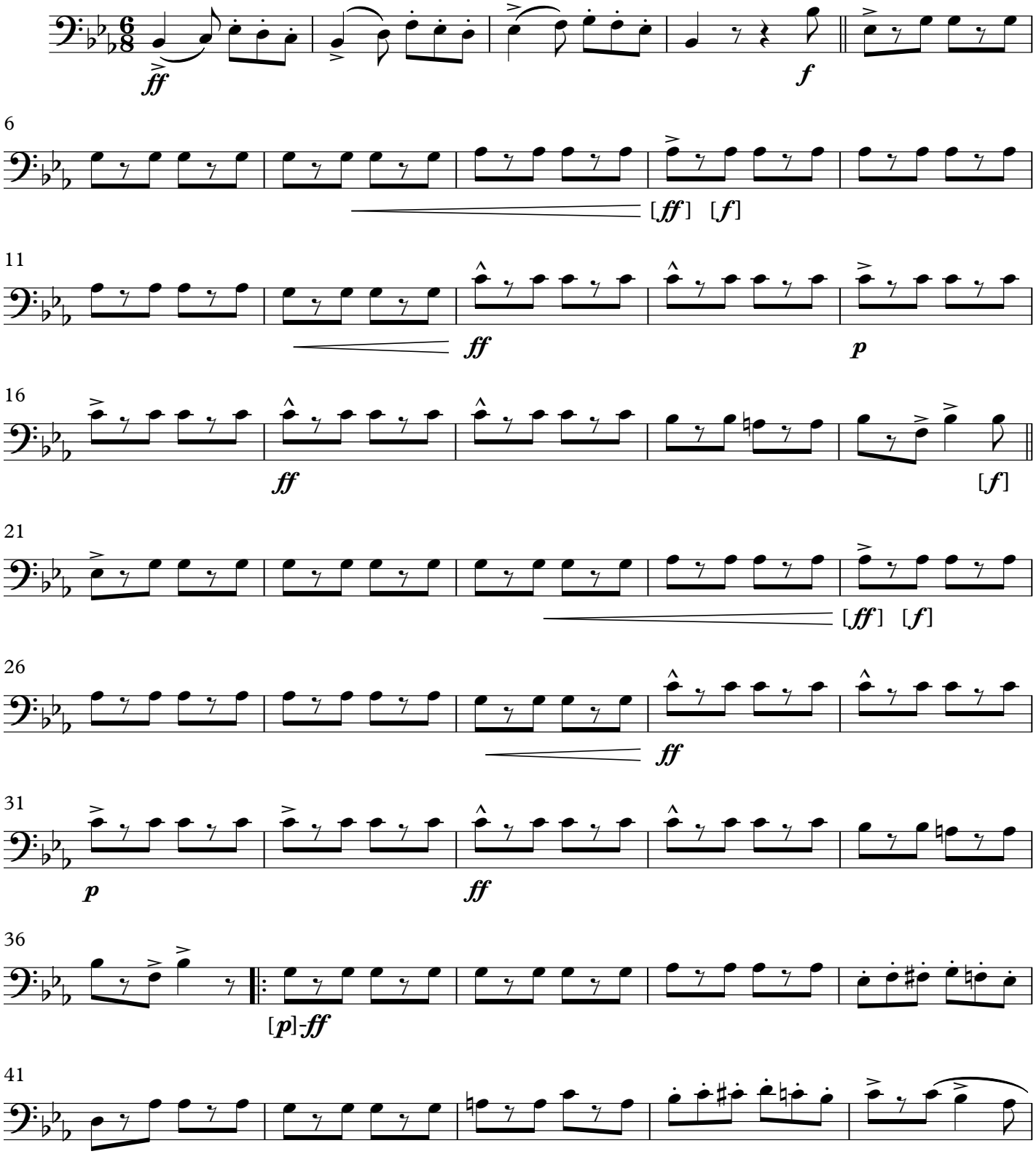
KING COTTON

2nd Bassoon

(1895)

JOHN PHILIP SOUSA

March Tempo.



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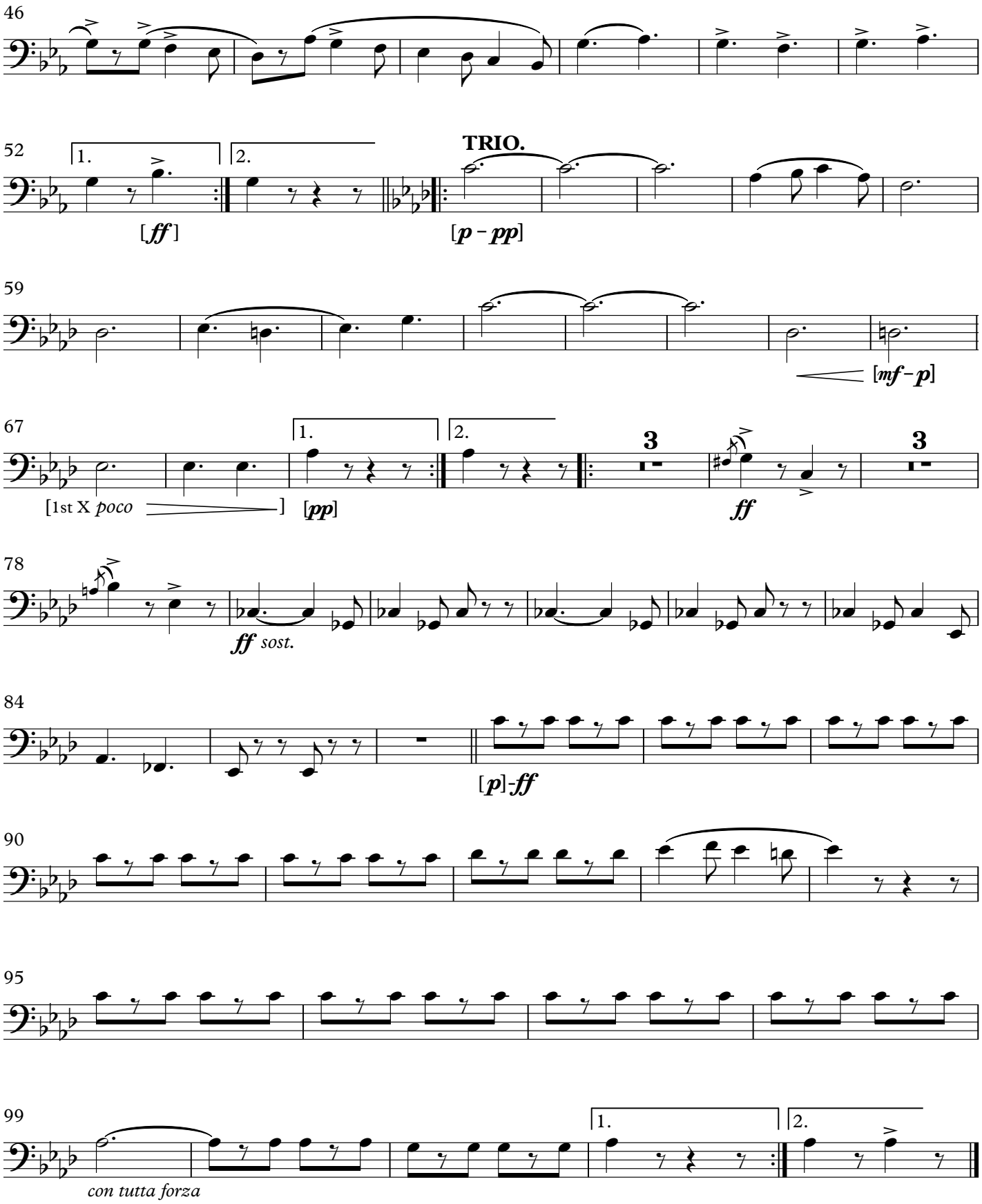

46
52
1.
2.
[ff]
TRIO.
[p - pp]
59
[mf - p]
67
1.
2.
3
[1st X poco
[pp]
ff
3
78
ff sost.
84
[p]-ff
90
95
99
1.
2.
con tutta forza

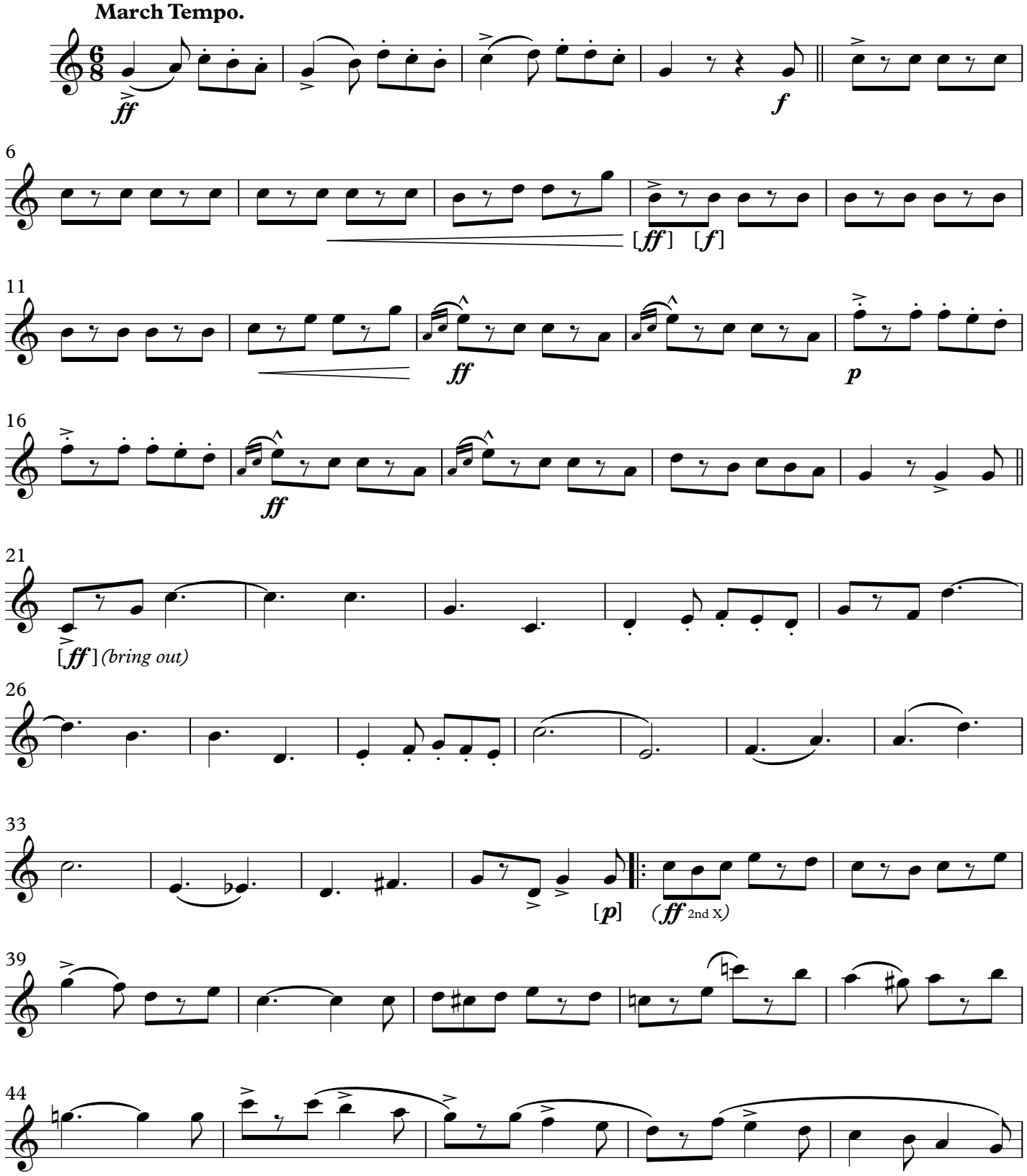
March

KING COTTON

E♭ Alto Saxophone

(1895)

JOHN PHILIP SOUSA



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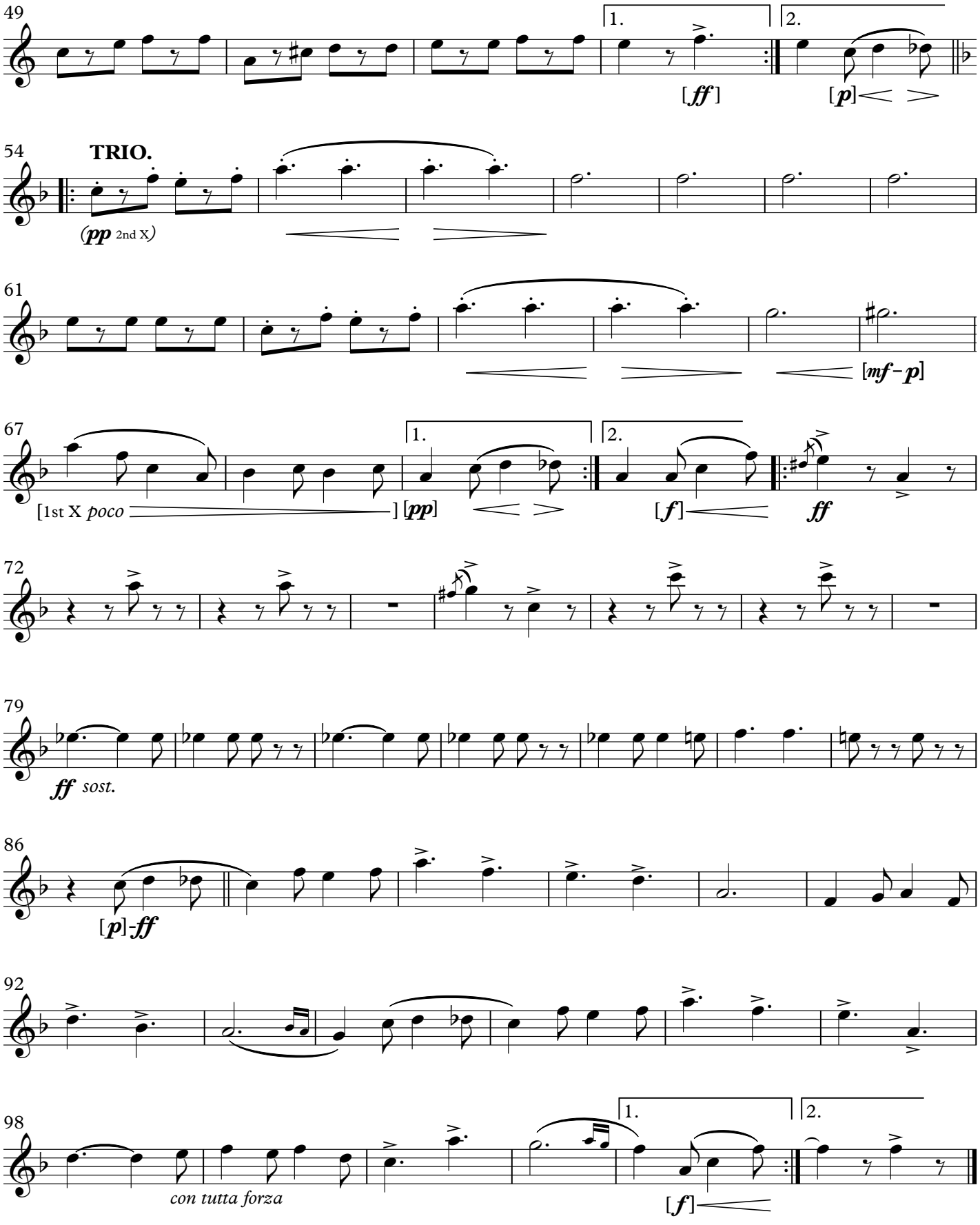

49
1.
2.
[ff]
[p]
54
TRIO.
(pp 2nd X)
61
[mf–p]
67
1.
2.
[1st X poco
] [pp]
[f]
ff
72
79
ff sost.
86
[p]–ff
92
98
con tutta forza
1.
2.
[f]

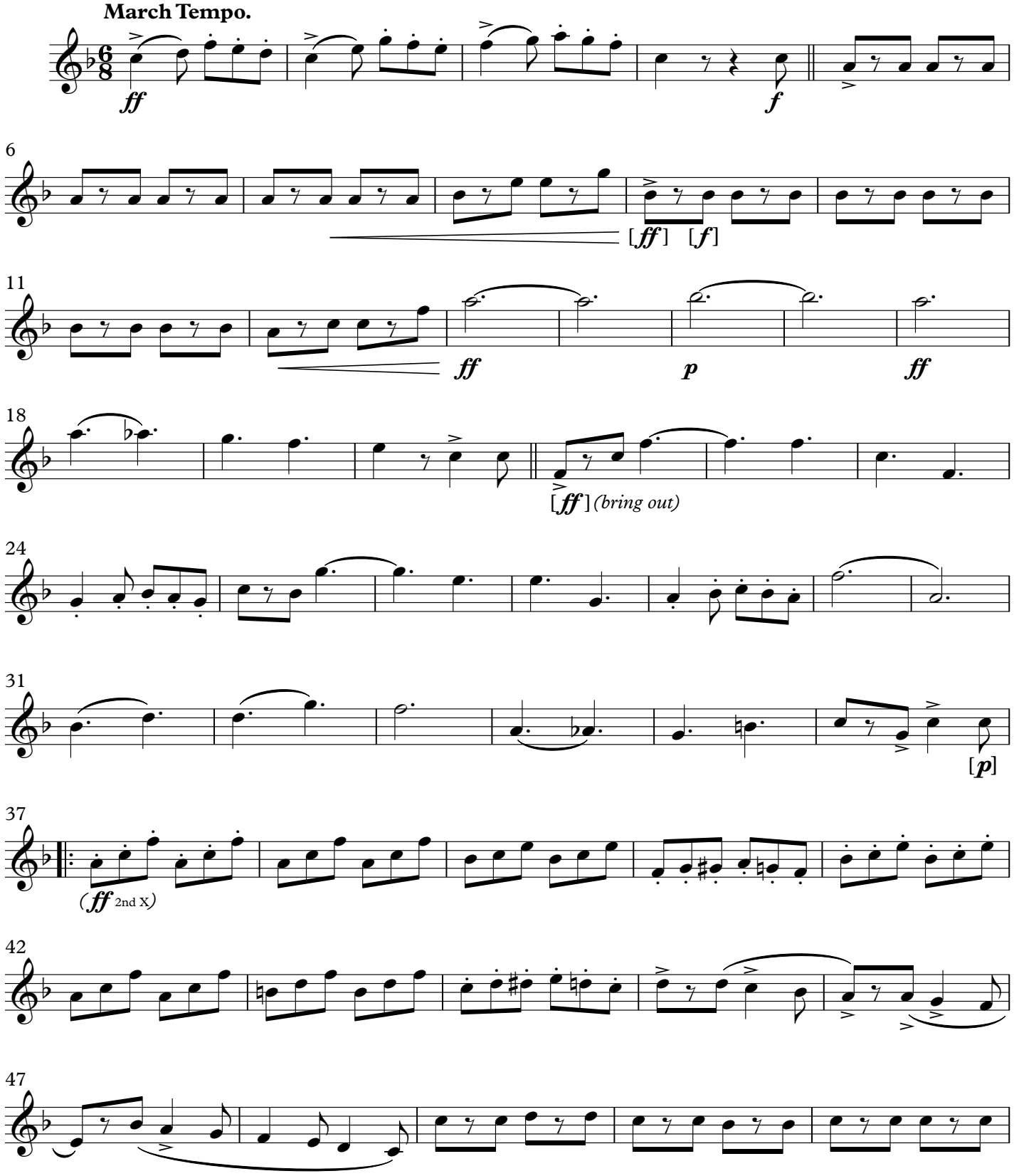
March

KING COTTON

B♭ Tenor Saxophone

(1895)

JOHN PHILIP SOUSA



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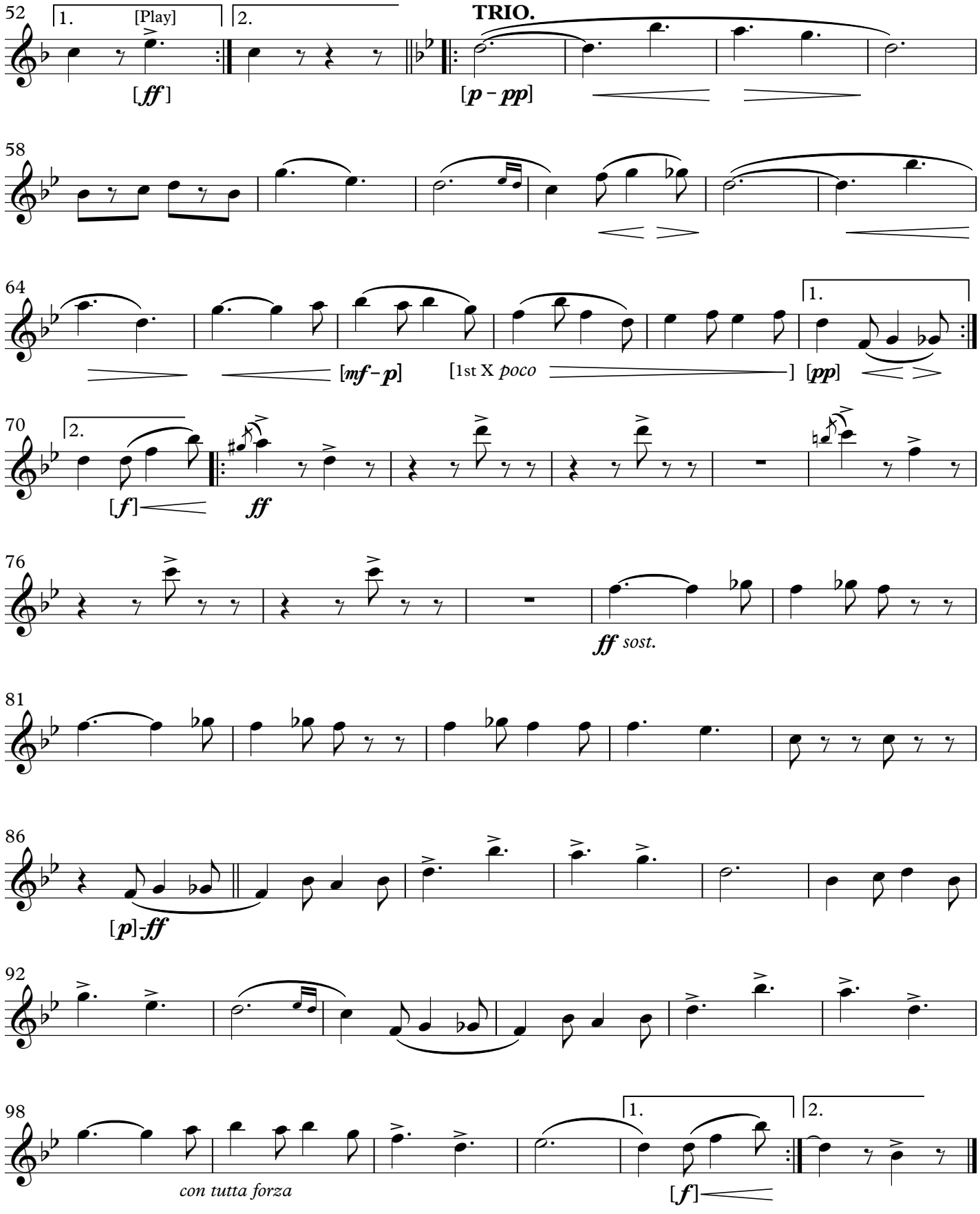
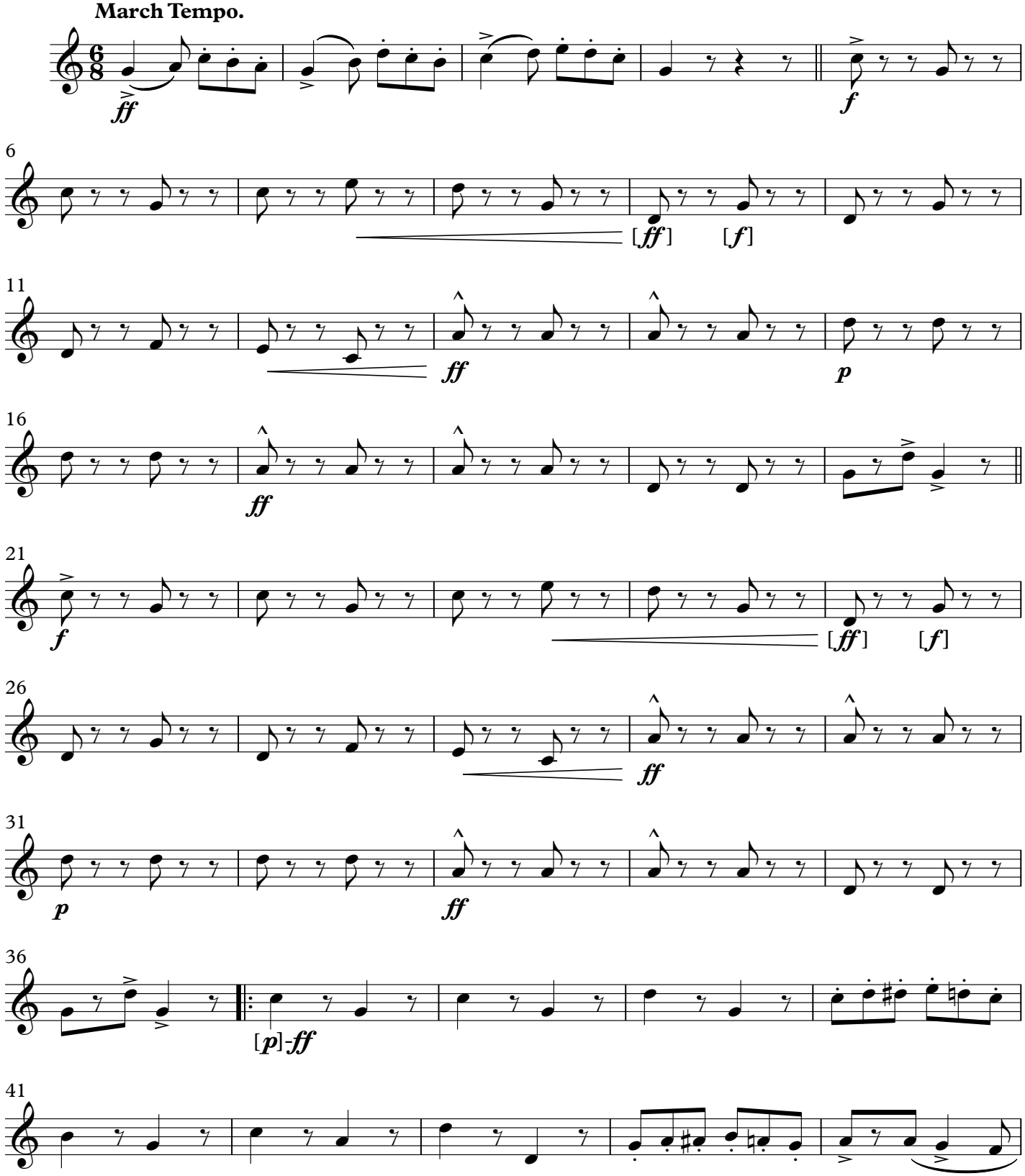

52
1.
[Play]
2.
[ff]
TRIO.
[p – pp]
58
64
[mf – p]
[1st X poco
]
[pp]
70
2.
[f]
ff
76
ff sost.
81
86
[p]-ff
92
98
con tutta forza
1.
2.
[f]

March

KING COTTON

E♭ Baritone Saxophone (1895) **JOHN PHILIP SOUSA**

March Tempo.



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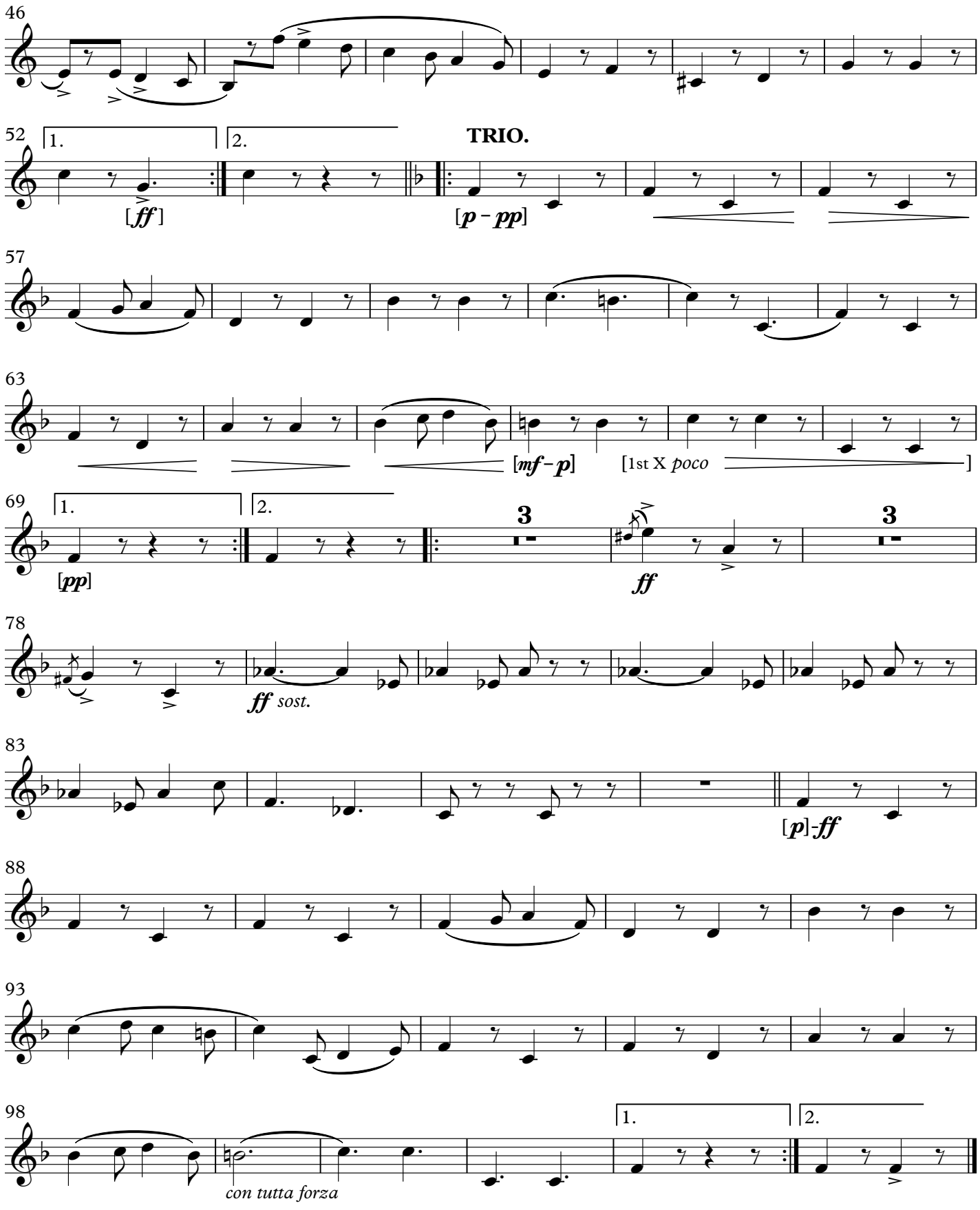

46
52
1.
2.
TRIO.
[ff]
[p – pp]
57
63
[mf – p]
[1st X poco
]
69
1.
2.
3
3
[pp]
ff
78
ff sost.
83
[p] – ff
88
93
98
1.
2.
con tutta forza

March

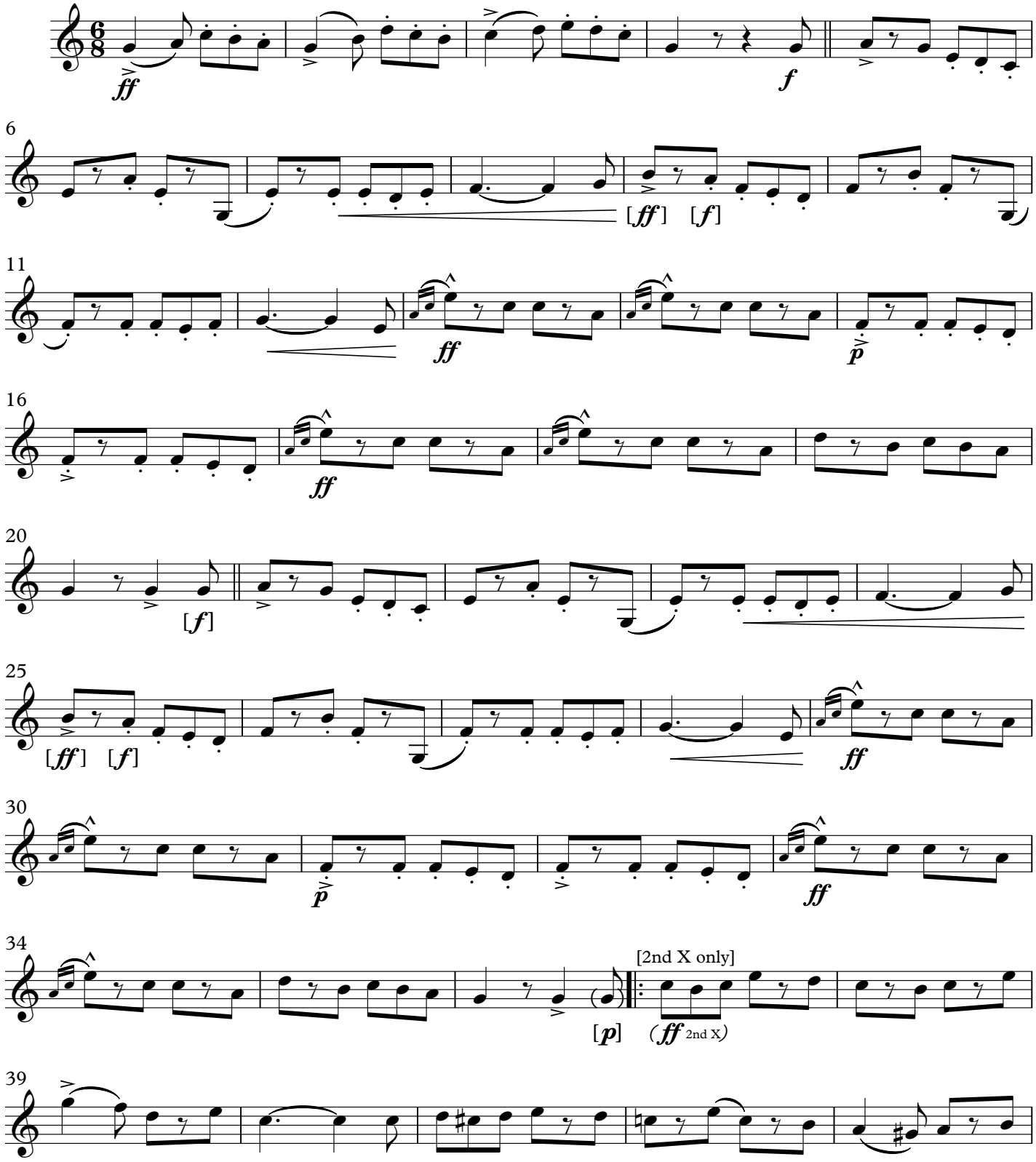
KING COTTON

(1895)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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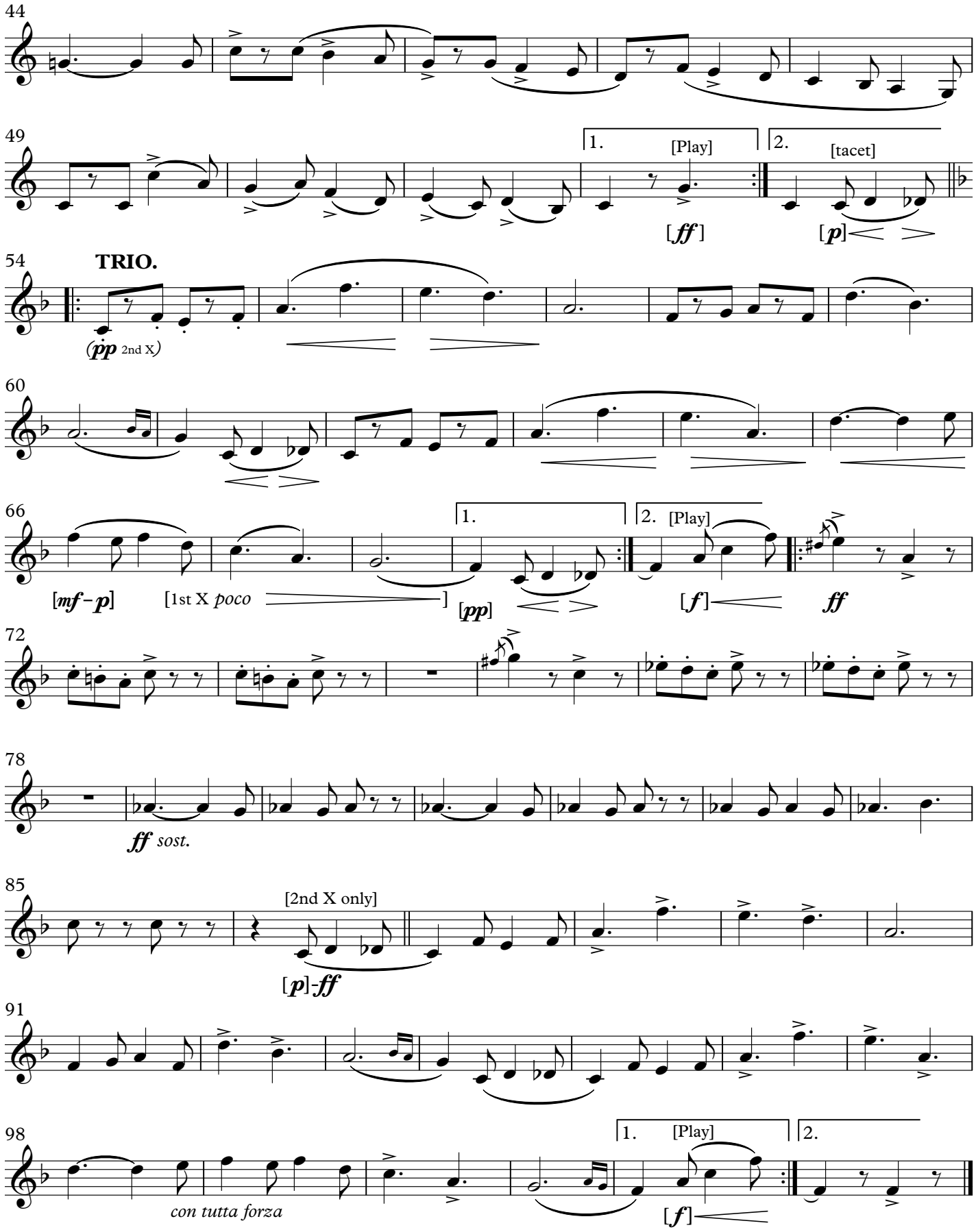

44
49
1.
[Play]
2.
[tacet]
[ff]
[p]
54
TRIO.
(pp 2nd X)
60
66
[mf–p]
[1st X poco
[pp]
1.
2. [Play]
[f]
ff
72
78
ff sost.
85
[2nd X only]
[p]-ff
91
98
con tutta forza
1.
[Play]
2.
[f]

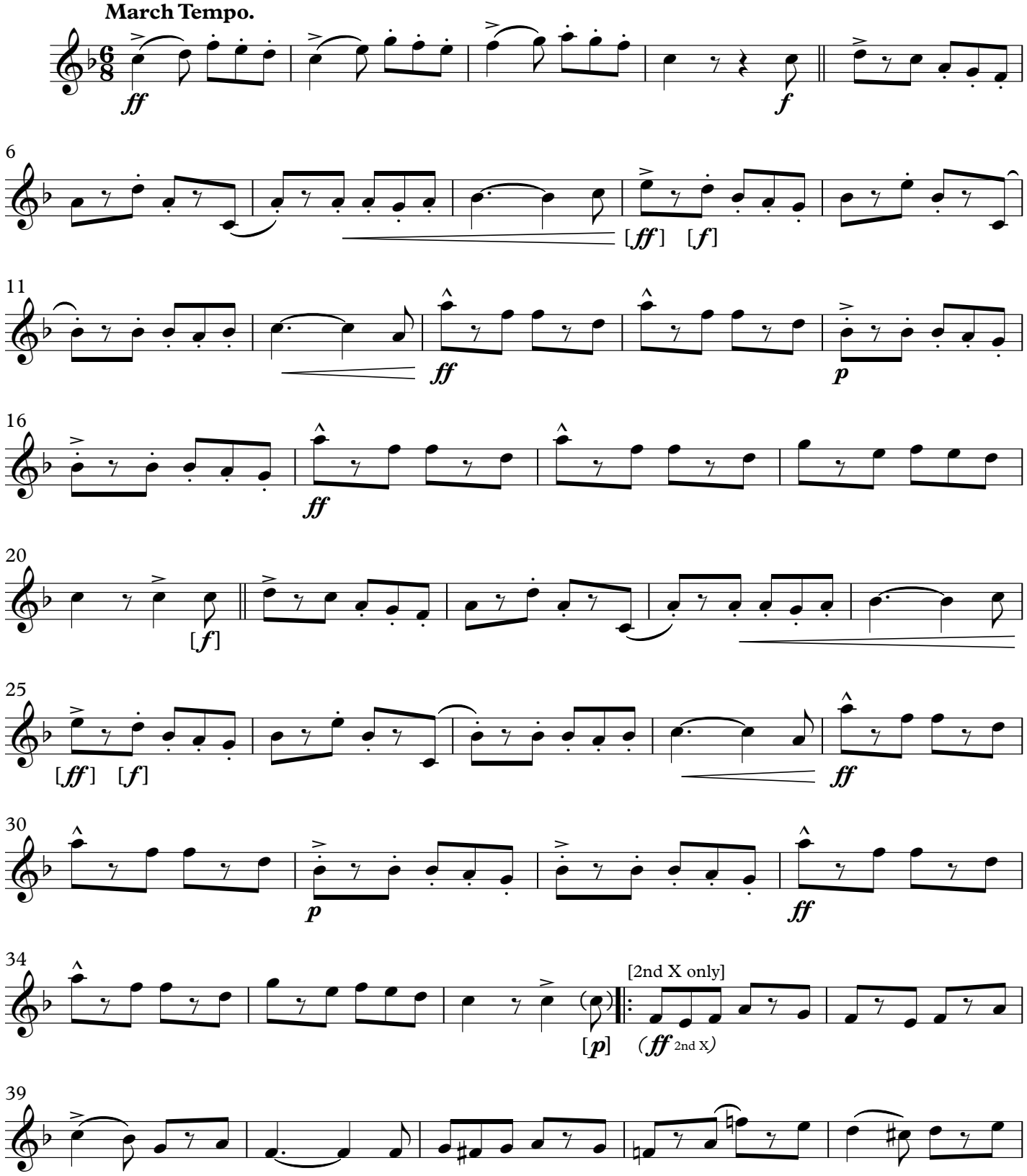
March

KING COTTON

Solo B♭ Cornet

(1895)

JOHN PHILIP SOUSA



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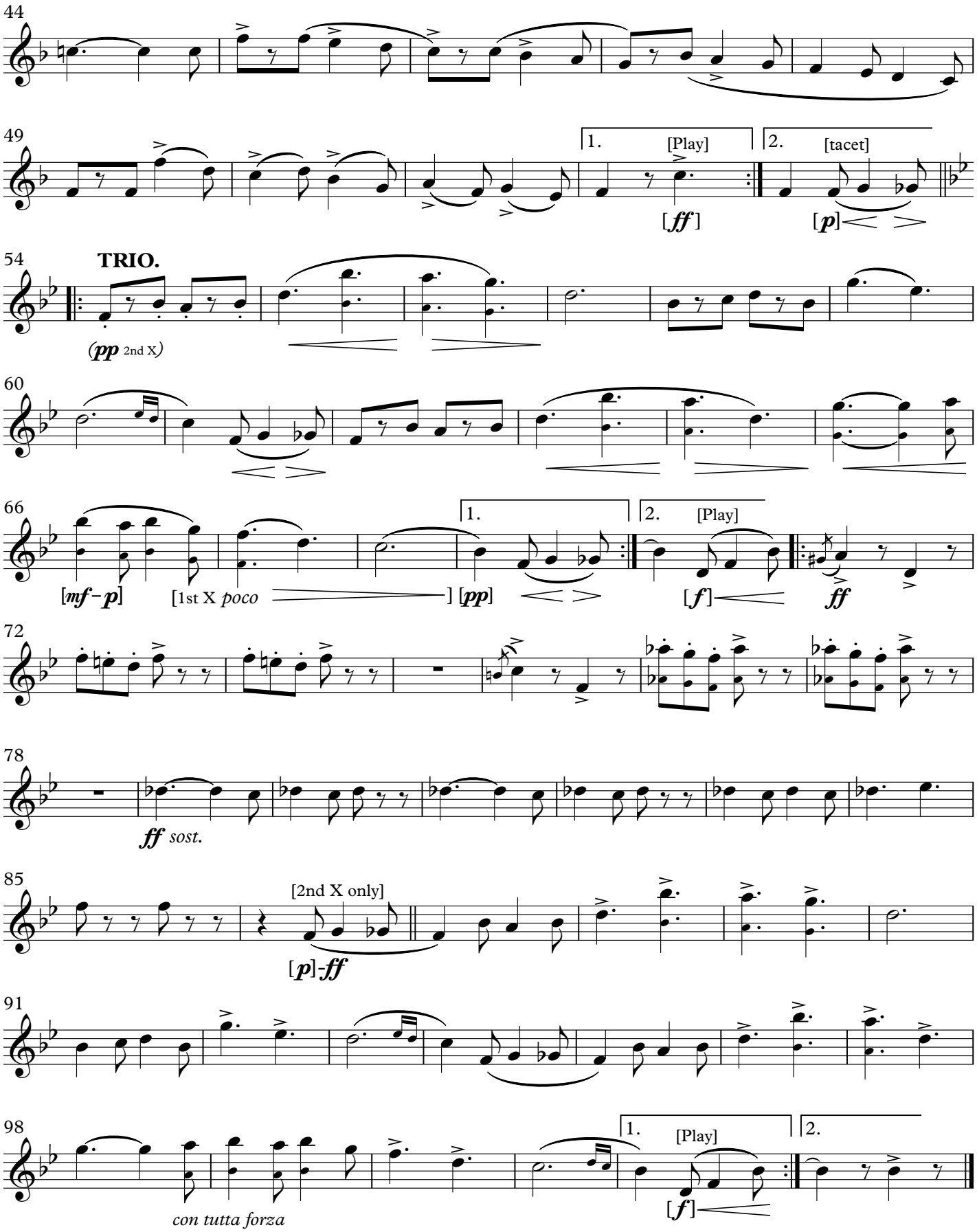

44
49
1.
[Play]
2.
[tacet]
[ff]
[p]
54
TRIO.
(pp 2nd X)
60
66
1.
2.
[Play]
[mf–p]
[1st X poco
] [pp]
[f]
ff
72
78
ff sost.
85
[2nd X only]
[p]–ff
91
98
1.
[Play]
2.
[f]
con tutta forza

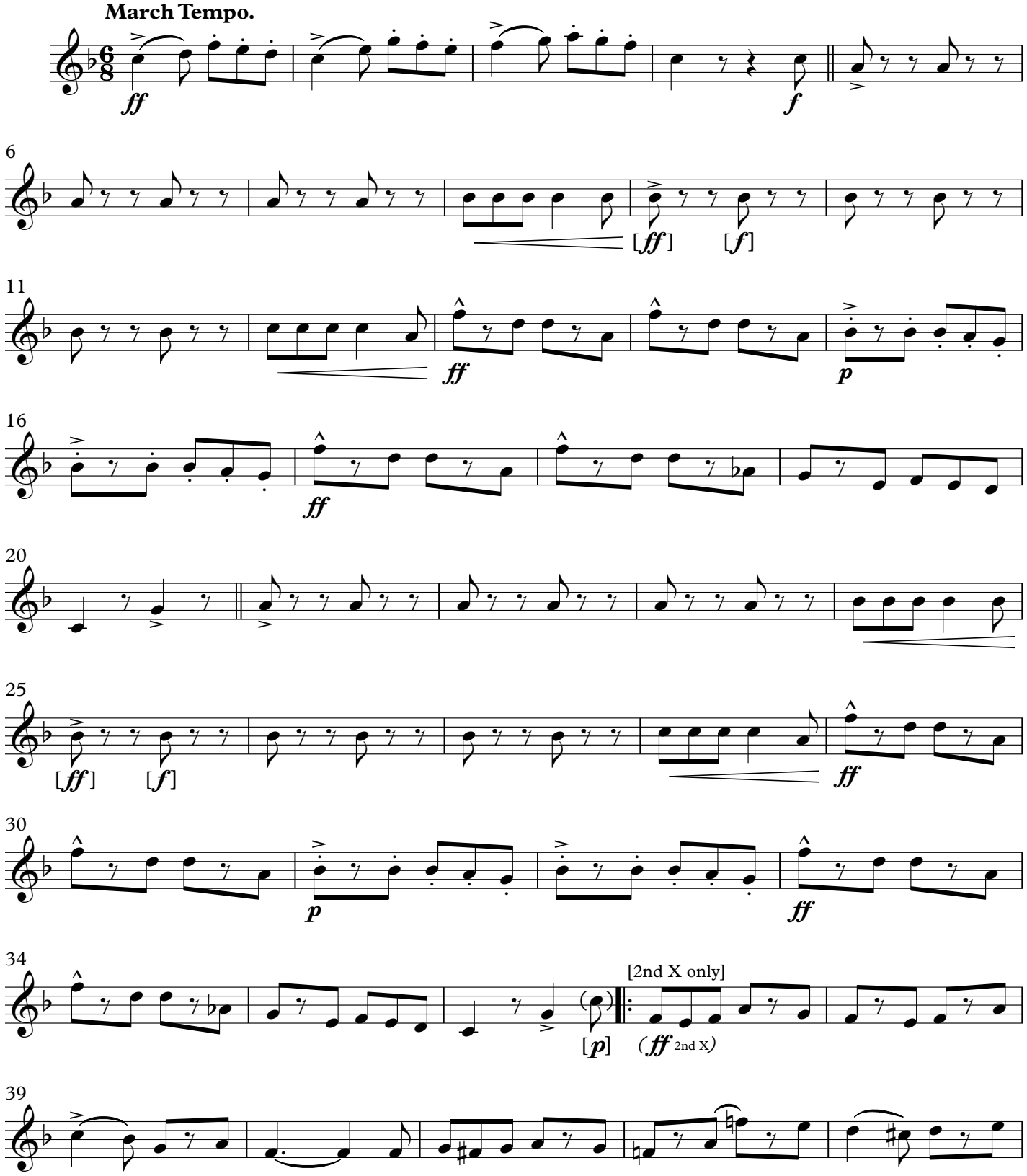
March

KING COTTON

1st B♭ Cornet

(1895)

JOHN PHILIP SOUSA



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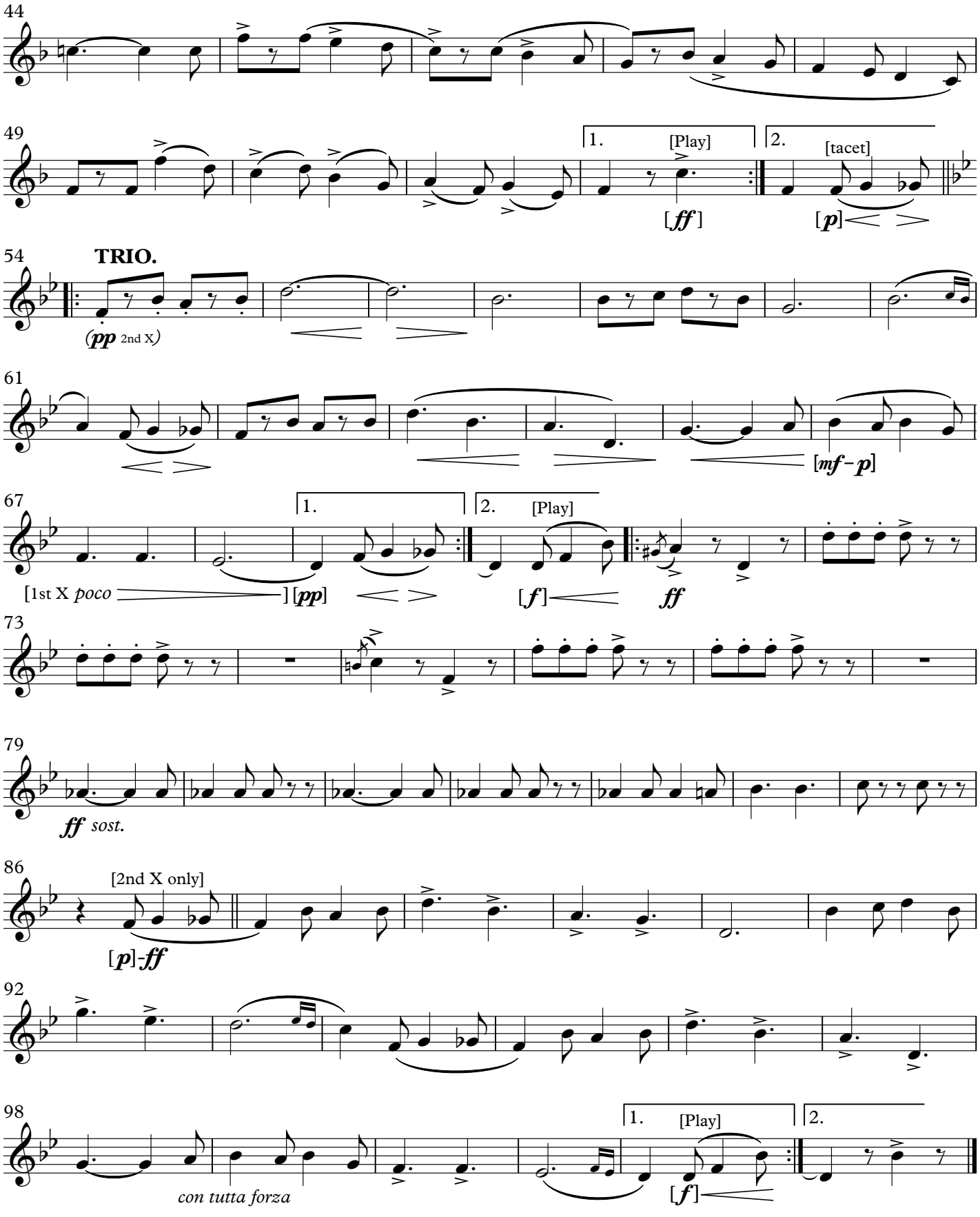

44
49
1.
[Play]
2.
[tacet]
[ff]
[p]
54
TRIO.
(pp 2nd X)
61
[mf–p]
67
1.
2.
[Play]
[1st X poco
] [pp]
[f]
ff
73
79
ff sost.
86
[2nd X only]
[p]-ff
92
98
1.
[Play]
2.
con tutta forza
[f]

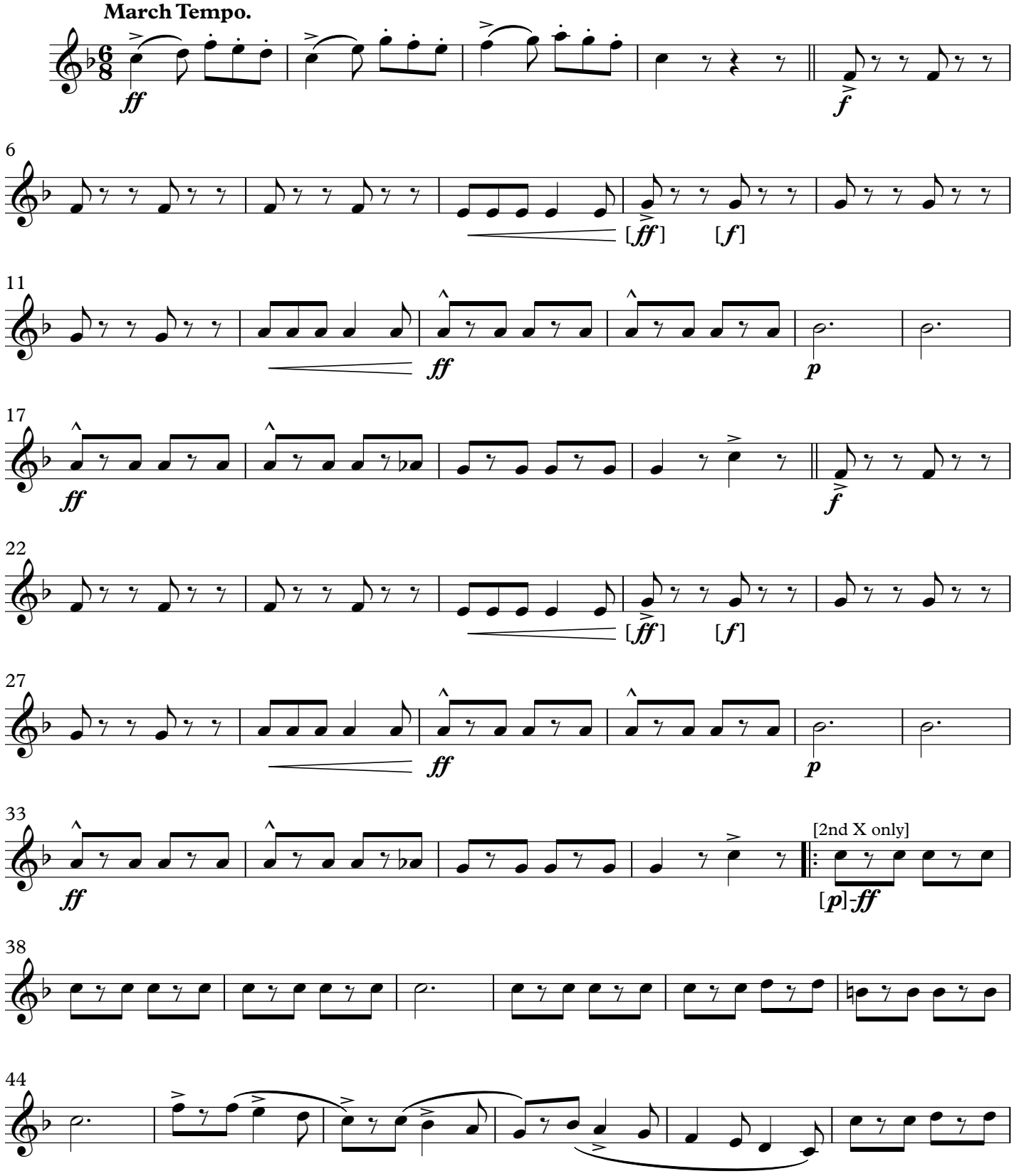
March

KING COTTON

2nd B♭ Cornet

(1895)

JOHN PHILIP SOUSA



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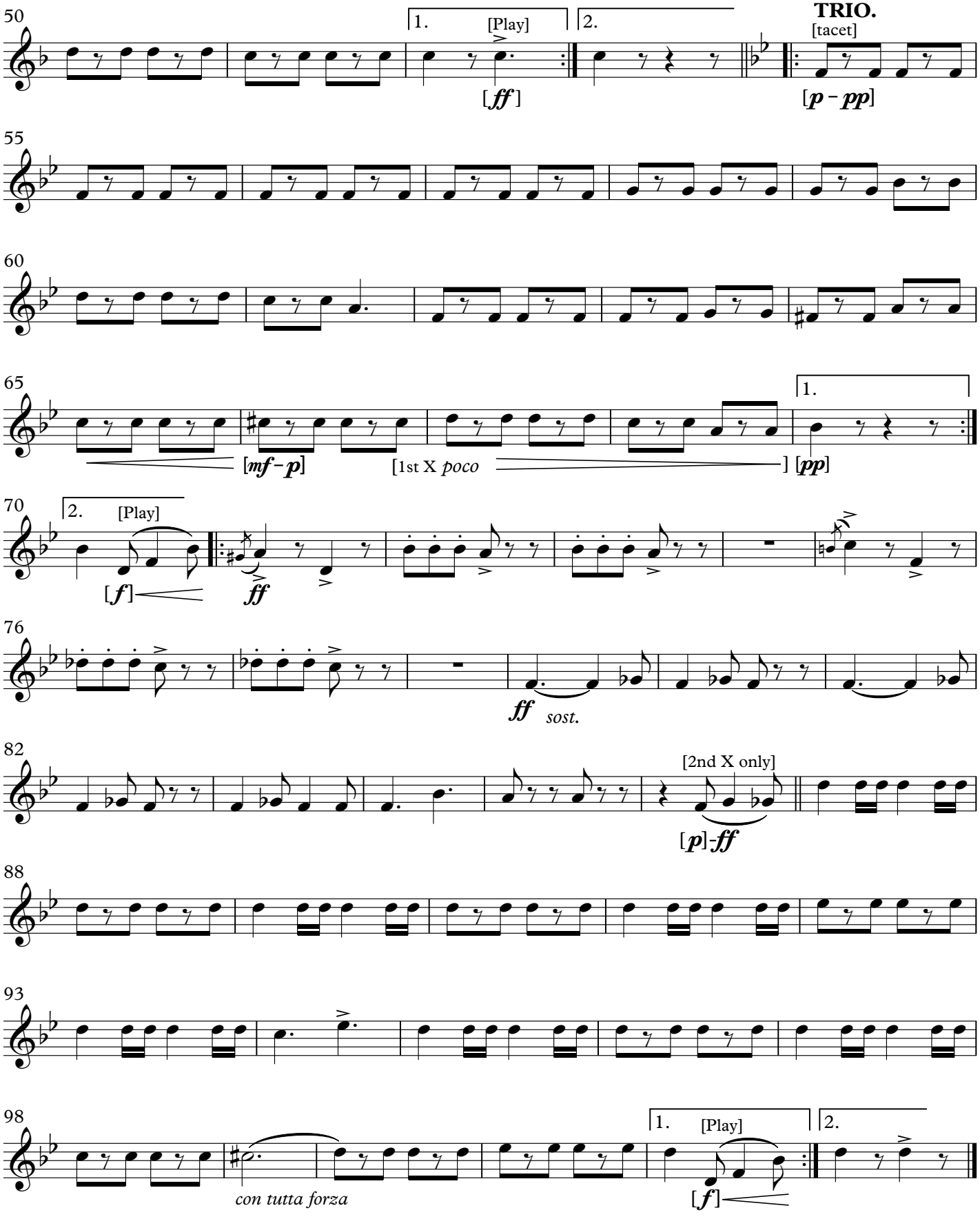

50
1.
[Play]
2.
TRIO.
[tacet]
[ff]
[p – pp]
55
60
65
[mf – p]
[1st X poco
] [pp]
70
2.
[Play]
[f]
ff
76
ff
sost.
82
[2nd X only]
[p]-ff
88
93
98
con tutta forza
1.
[Play]
2.
[f]

March

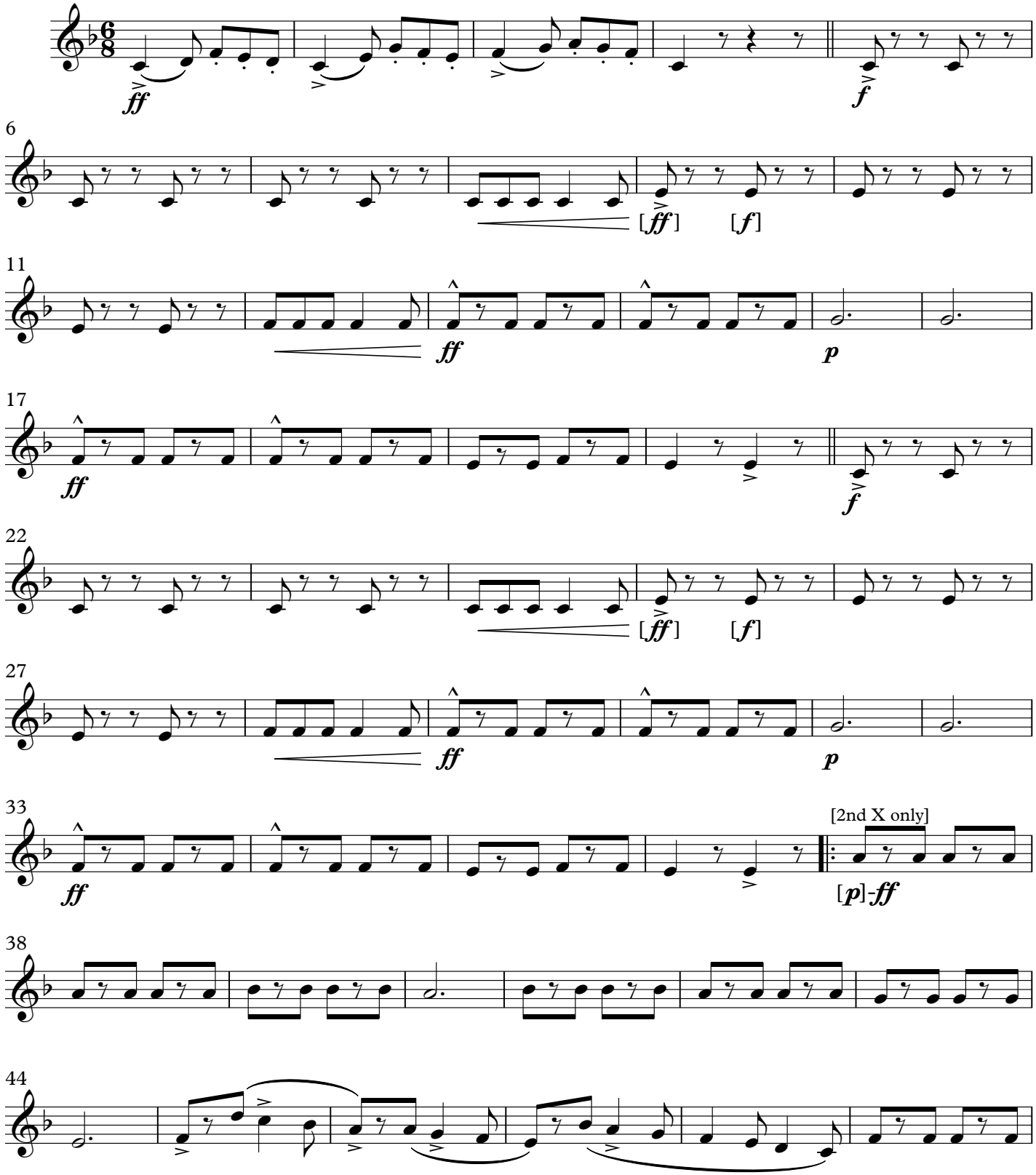
KING COTTON

3rd B♭ Cornet

(1895)

JOHN PHILIP SOUSA

March Tempo.



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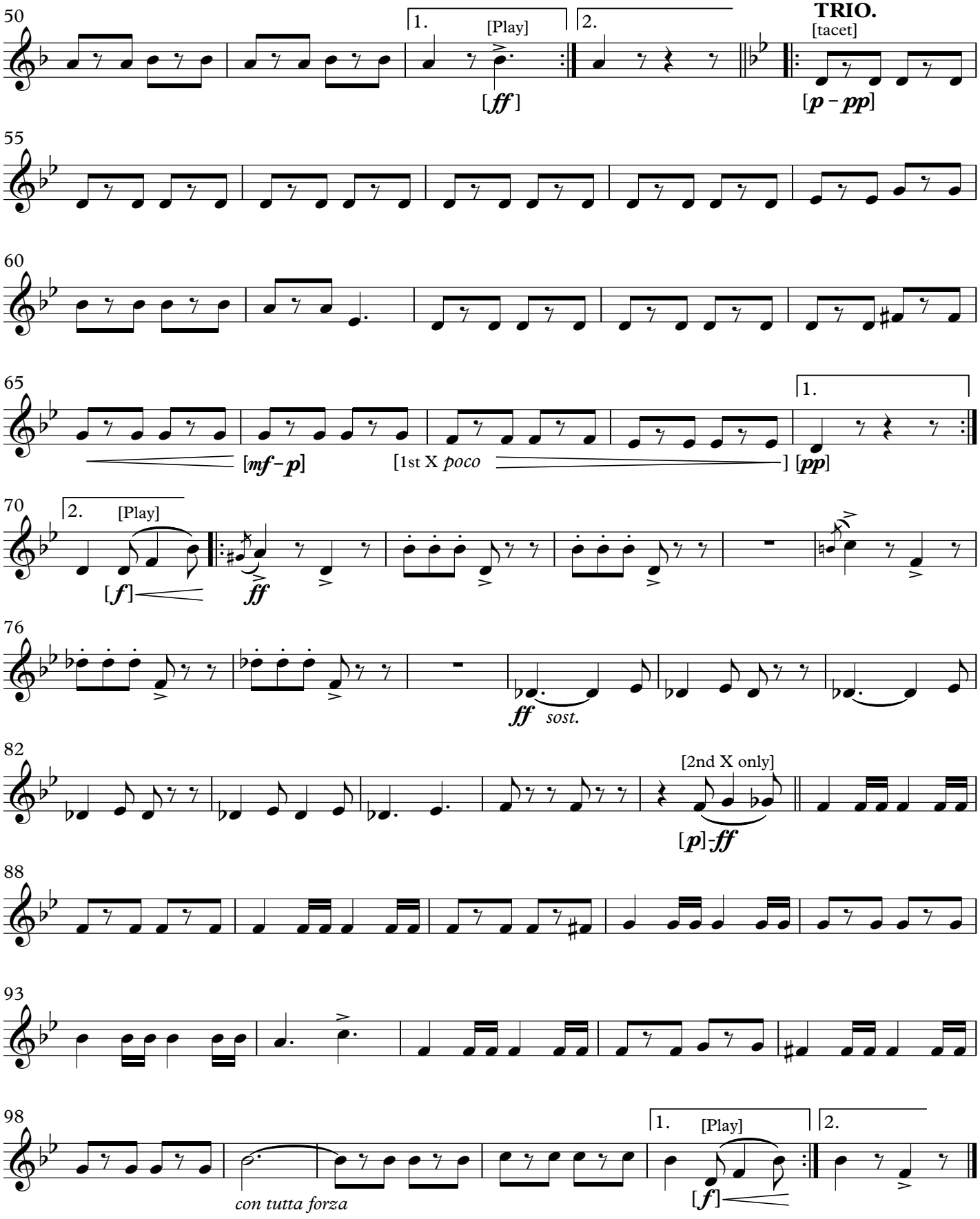

50
1.
[Play]
2.
[ff]
TRIO.
[tacet]
[p – pp]
55
60
65
[mf – p]
[1st X poco
]
1.
[pp]
70
2.
[Play]
[f]
ff
76
ff sost.
82
[2nd X only]
[p]-ff
88
93
98
con tutta forza
1.
[Play]
2.
[f]

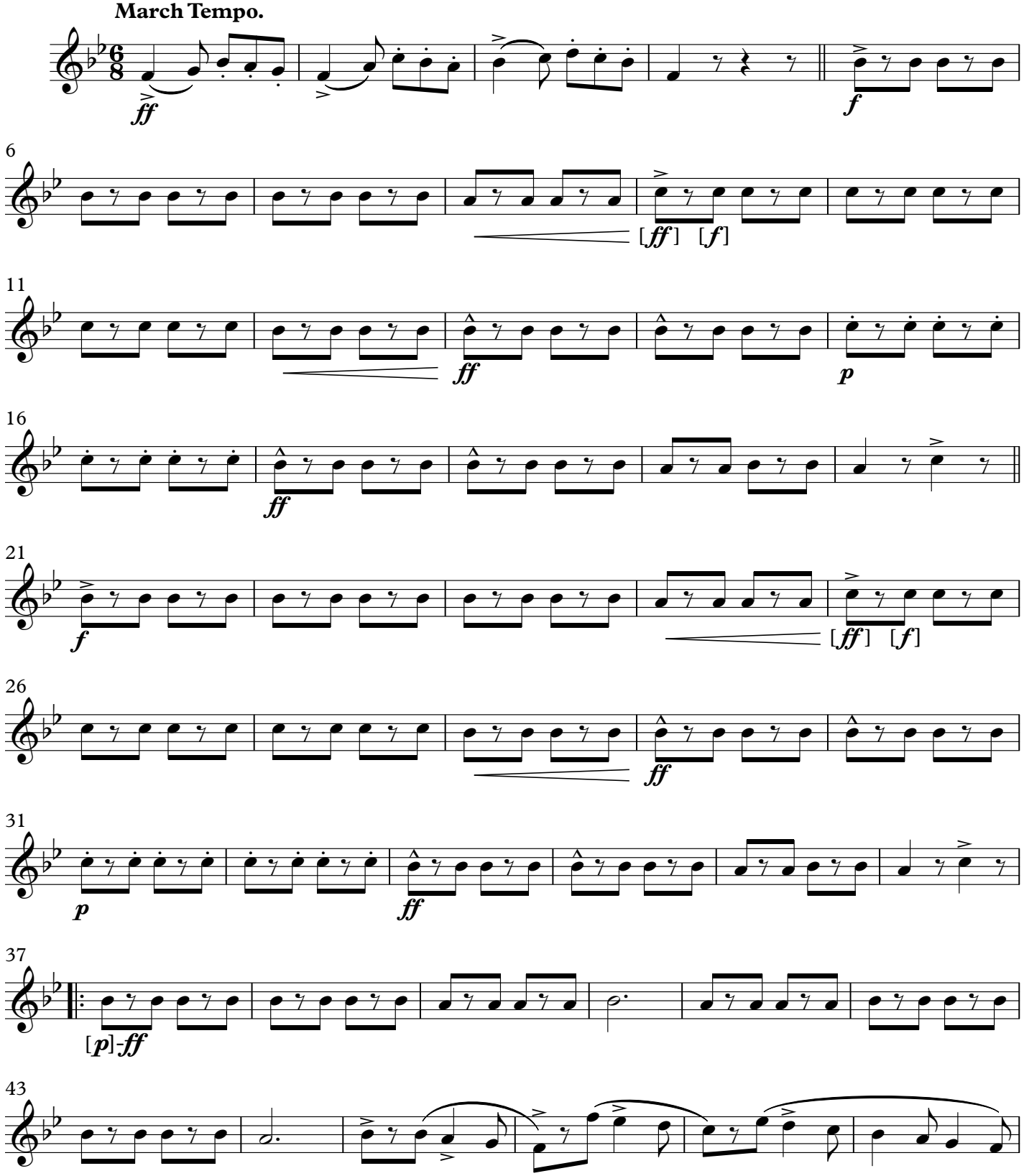
March

KING COTTON

1st F Horn

(1895)

JOHN PHILIP SOUSA



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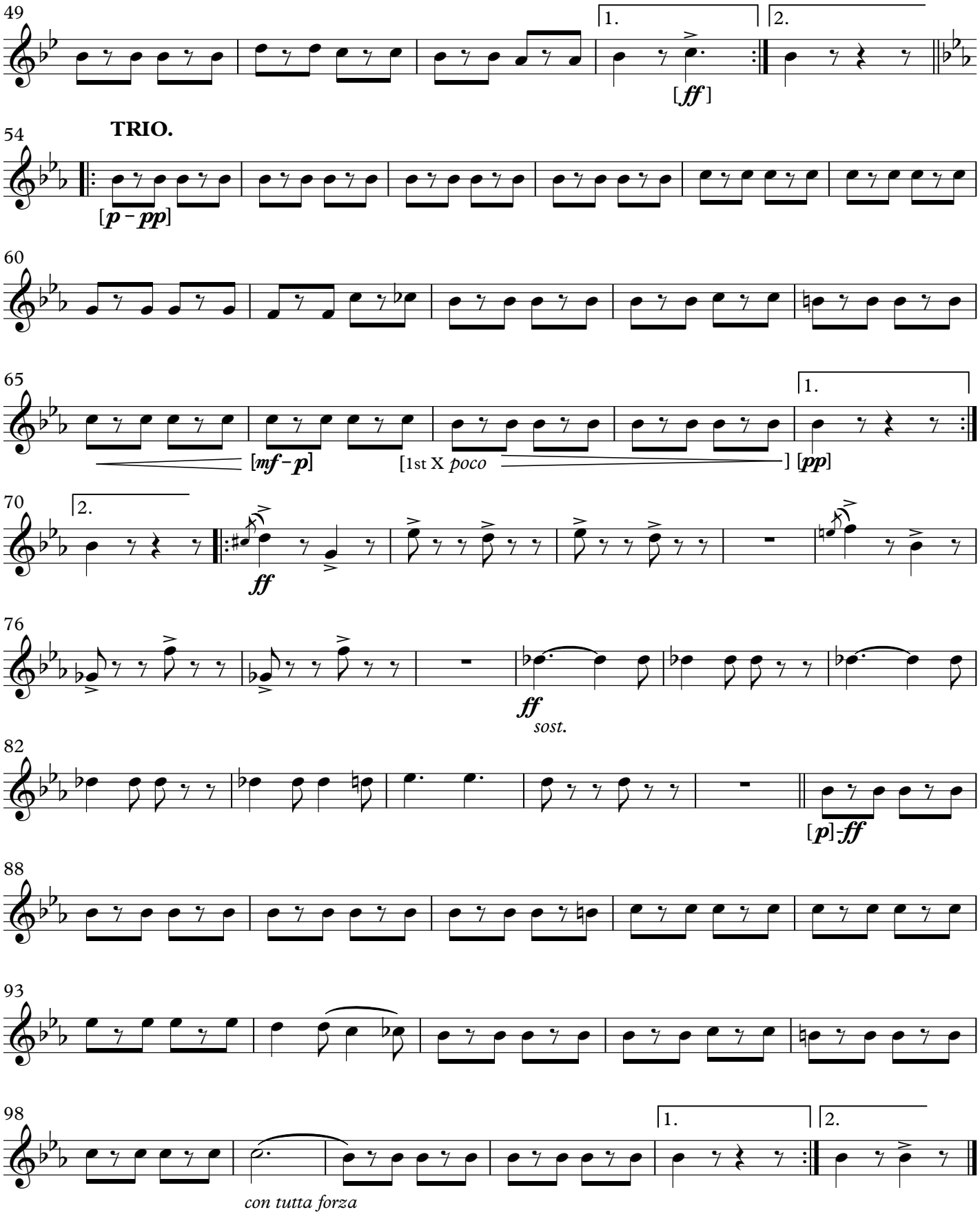

49
1.
2.
[ff]
54
TRIO.
[p – pp]
60
65
1.
[mf – p]
[1st X poco
] [pp]
70
2.
ff
76
ff
sost.
82
[p]-ff
88
93
98
1.
2.
con tutta forza

March

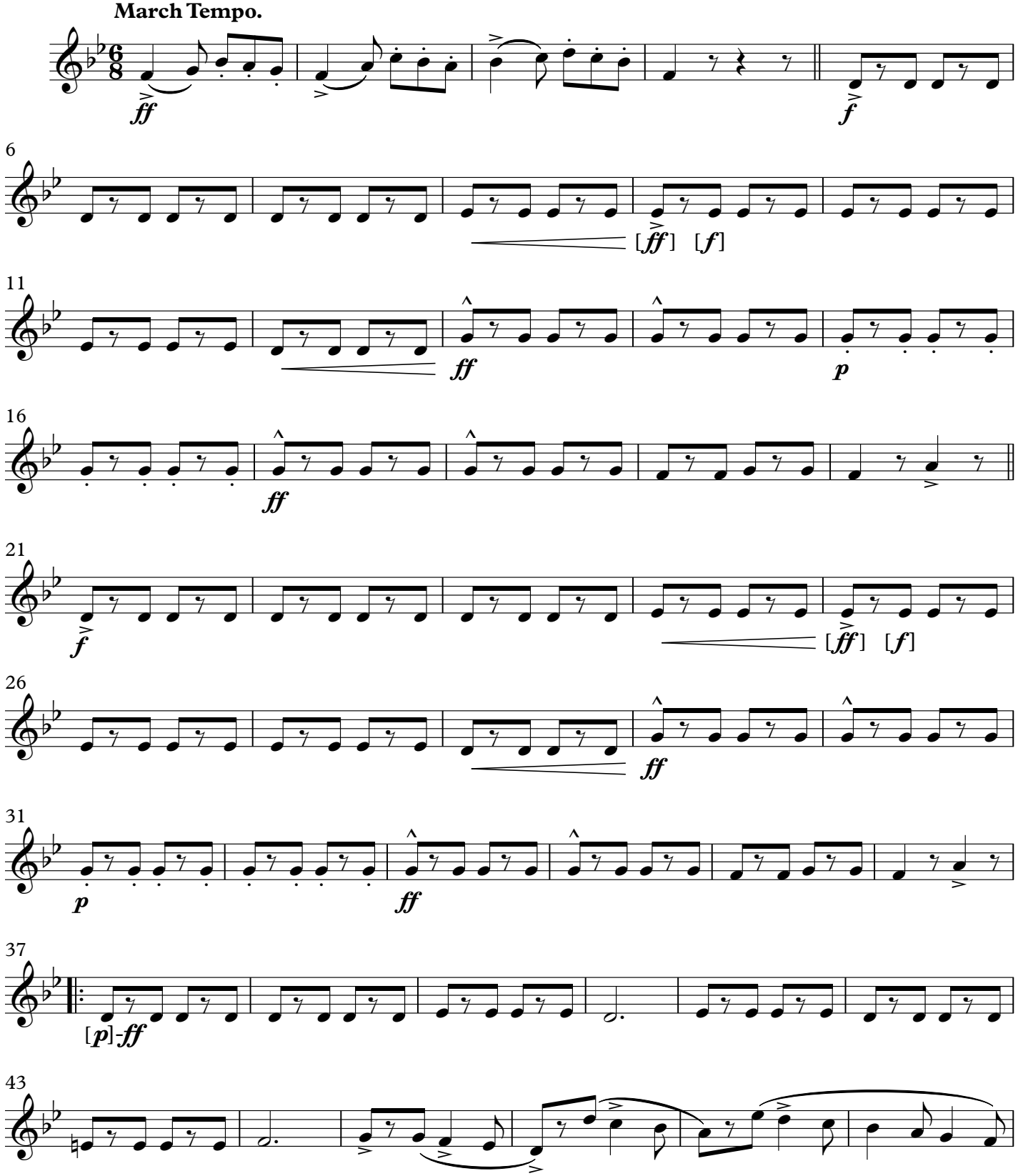
KING COTTON

2nd F Horn

(1895)

JOHN PHILIP SOUSA

March Tempo.



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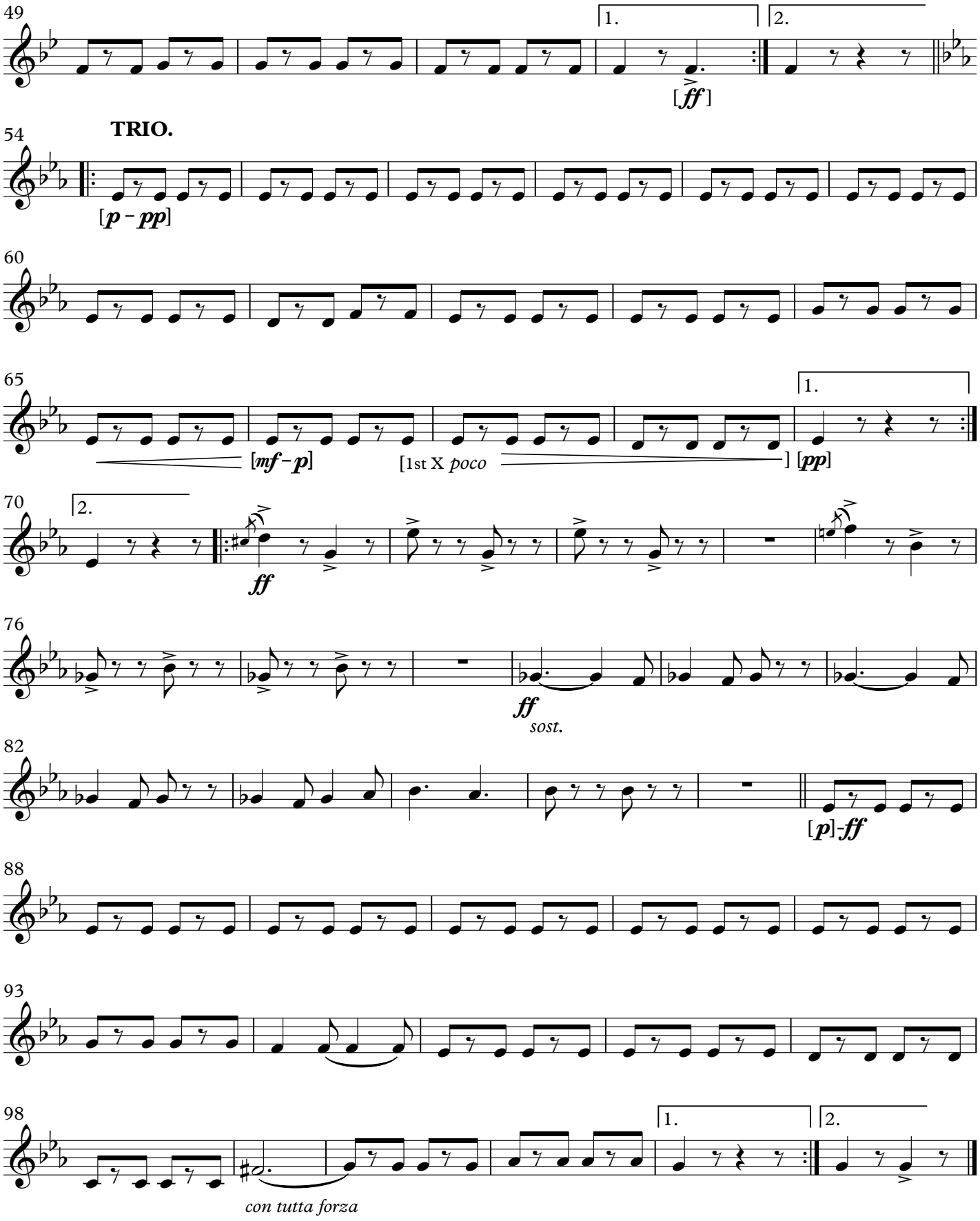

49
1.
2.
[ff]
54
TRIO.
[p – pp]
60
65
1.
[mf – p]
[1st X poco
] [pp]
70
2.
ff
76
ff
sost.
82
[p] – ff
88
93
98
1.
2.
con tutta forza

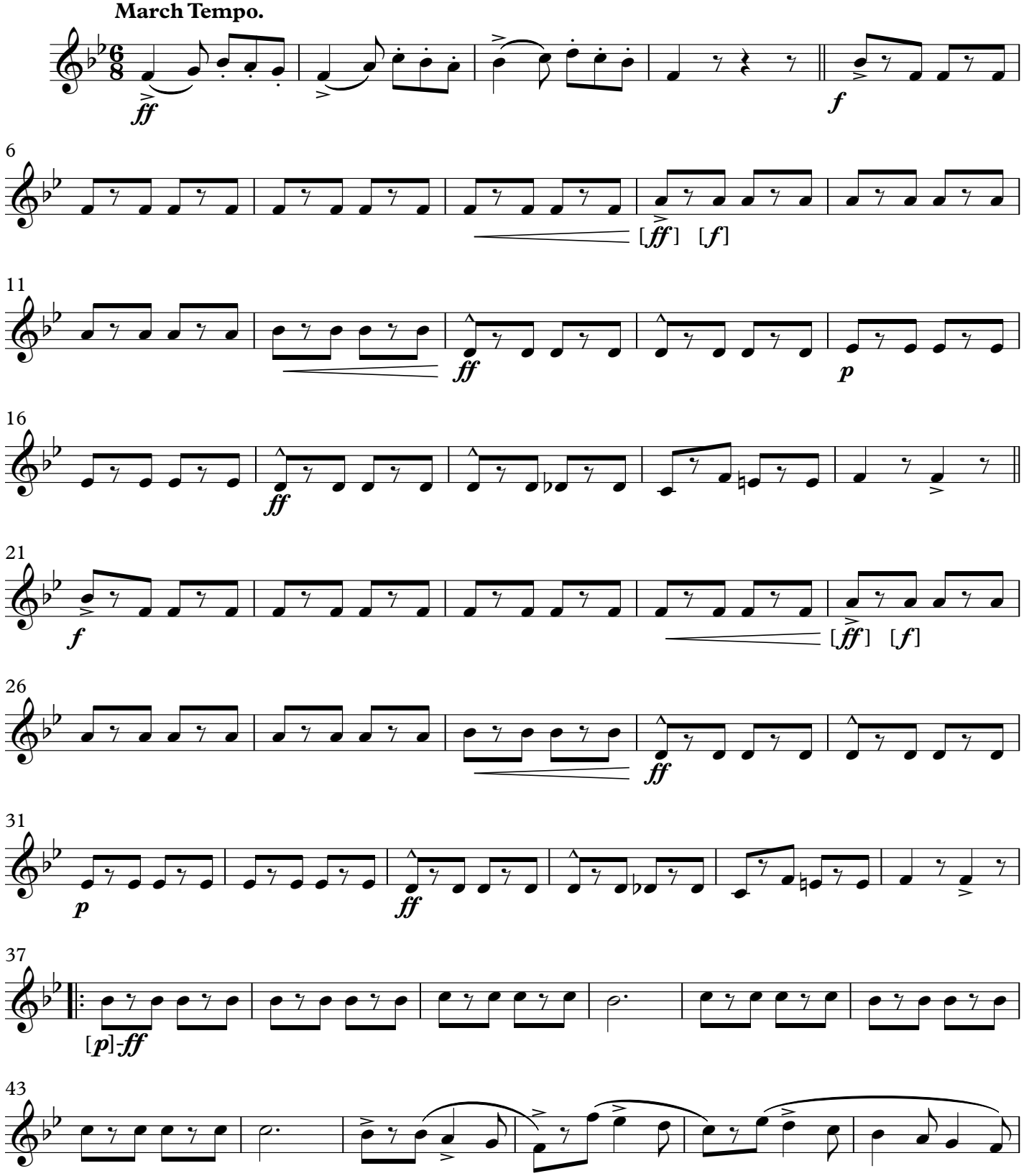
March

KING COTTON

3rd F Horn

(1895)

JOHN PHILIP SOUSA



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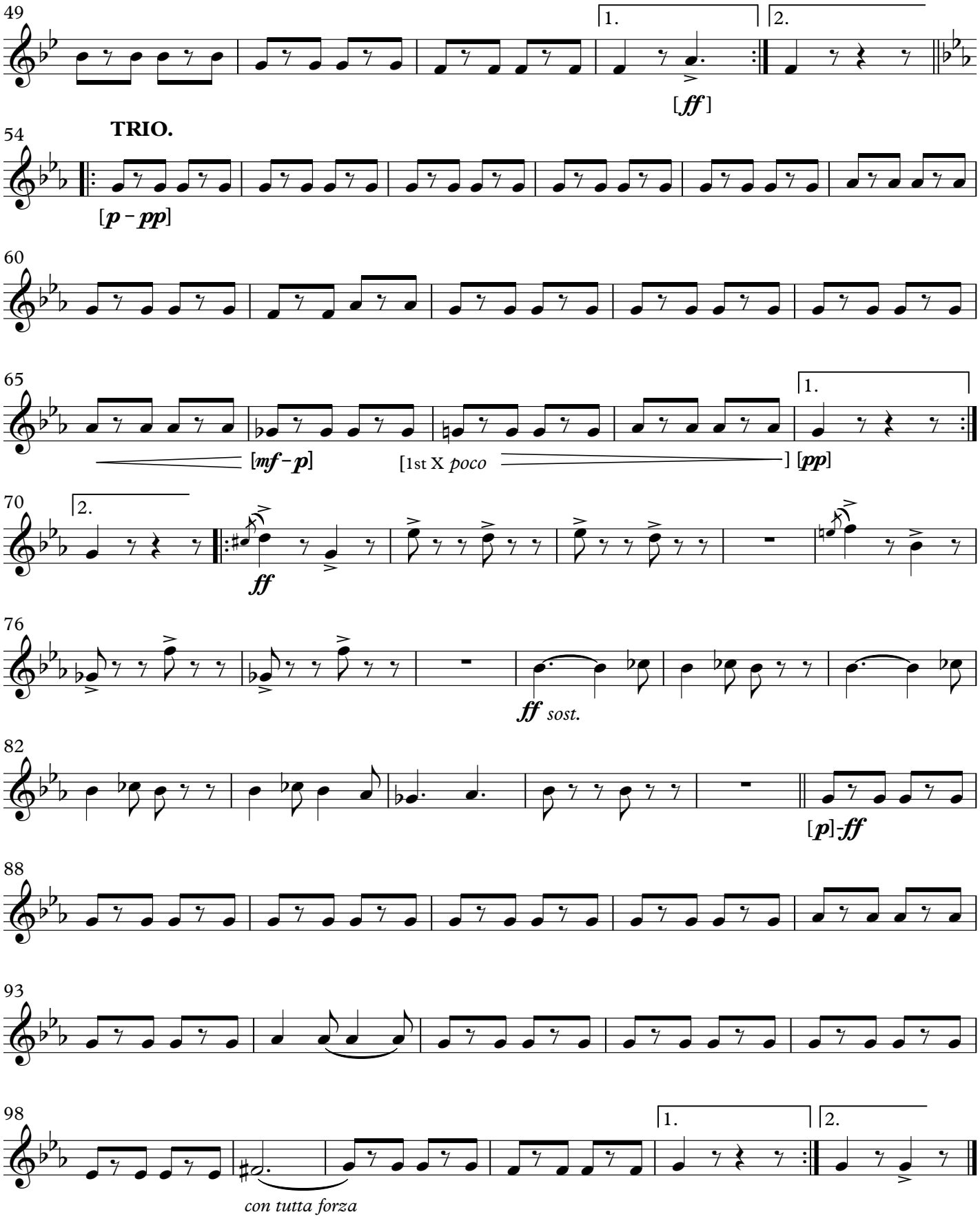

49
1.
2.
[ff]
54
TRIO.
[p – pp]
60
65
[mf – p]
[1st X poco
] [pp]
70
2.
ff
76
ff sost.
82
[p]-ff
88
93
98
1.
2.
con tutta forza

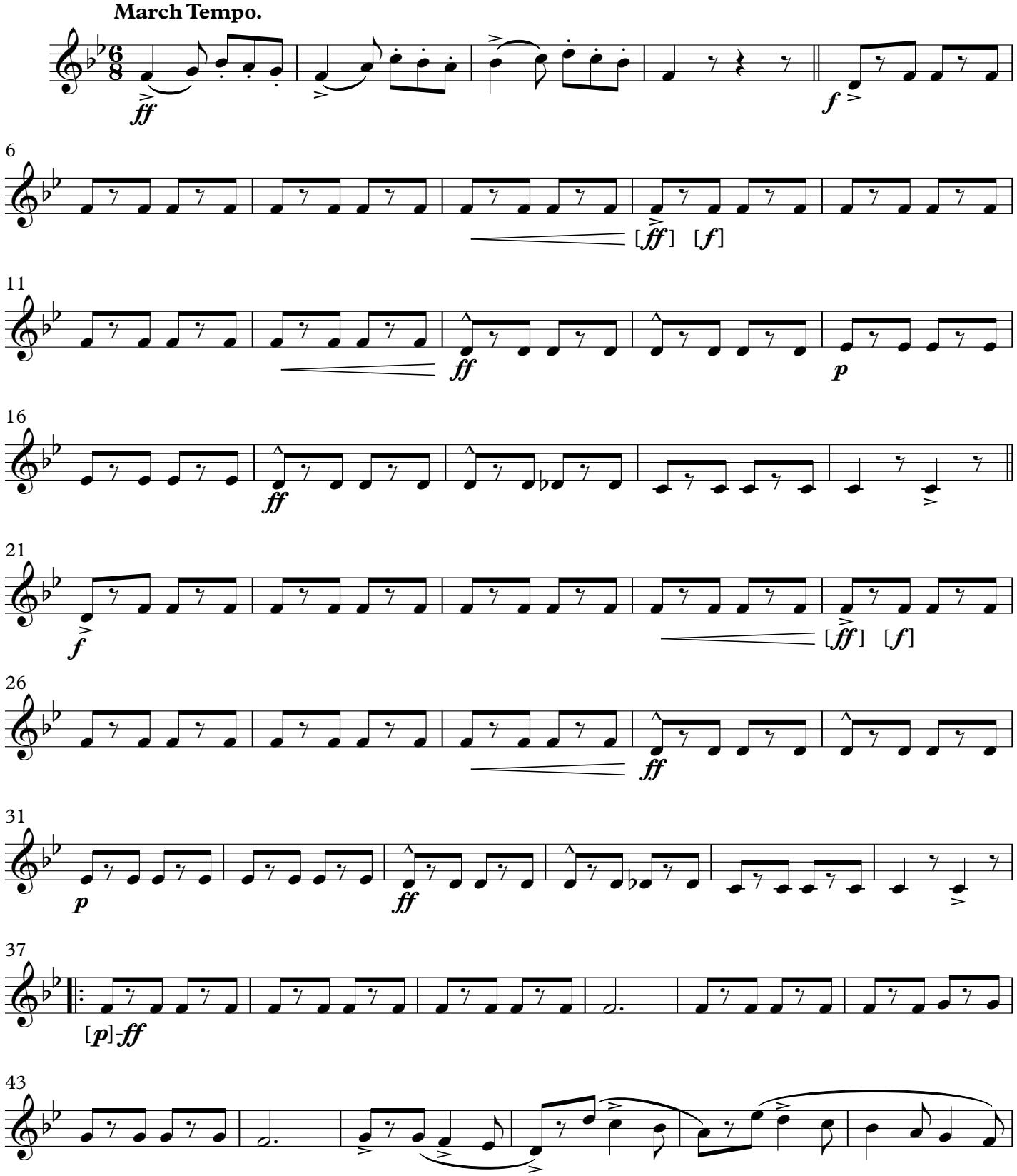
March

KING COTTON

4th F Horn

(1895)

JOHN PHILIP SOUSA



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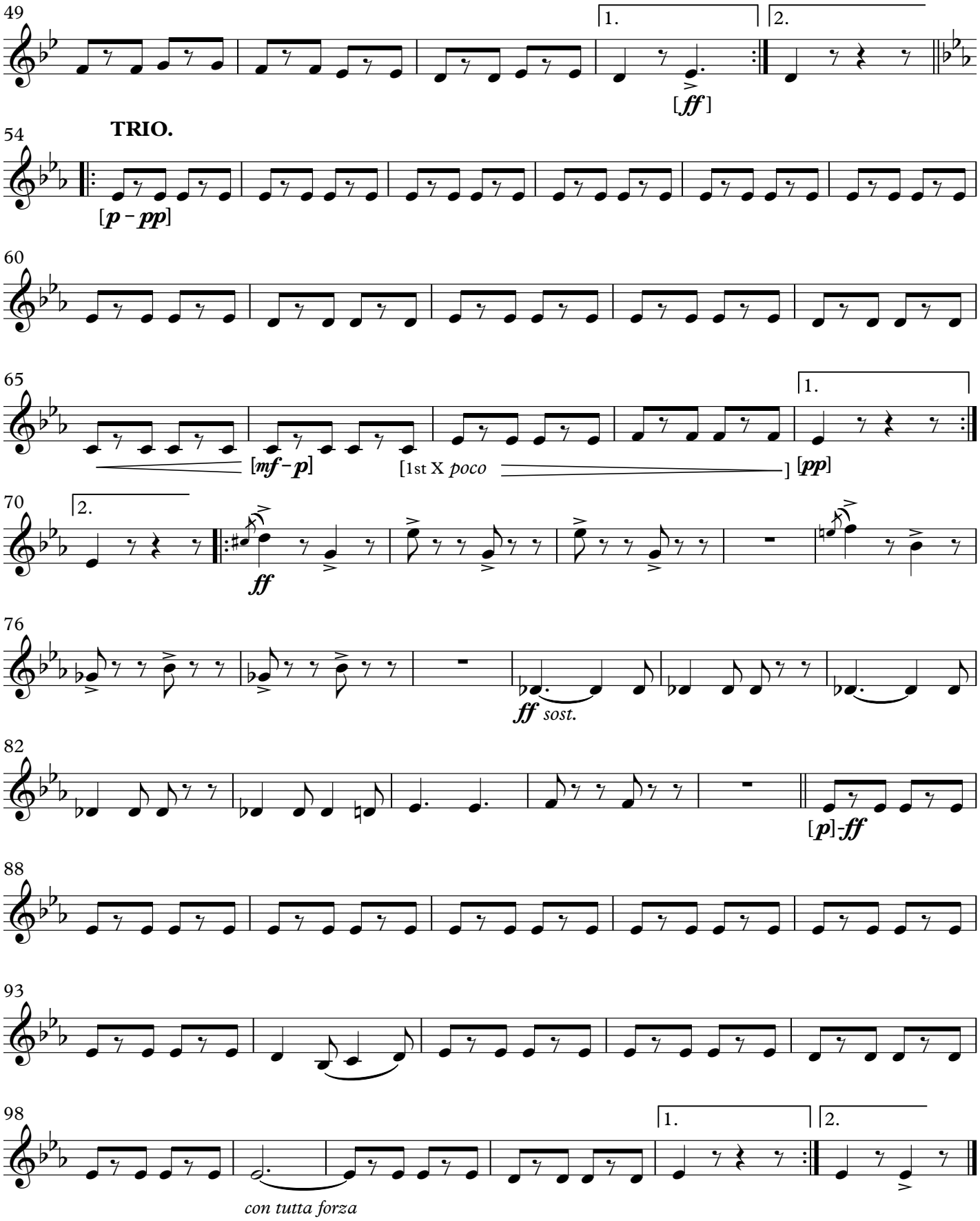

49
1.
2.
[ff]
54
TRIO.
[p – pp]
60
65
1.
[mf – p]
[1st X poco
] [pp]
70
2.
ff
76
ff sost.
82
[p] – ff
88
93
98
1.
2.
con tutta forza

March

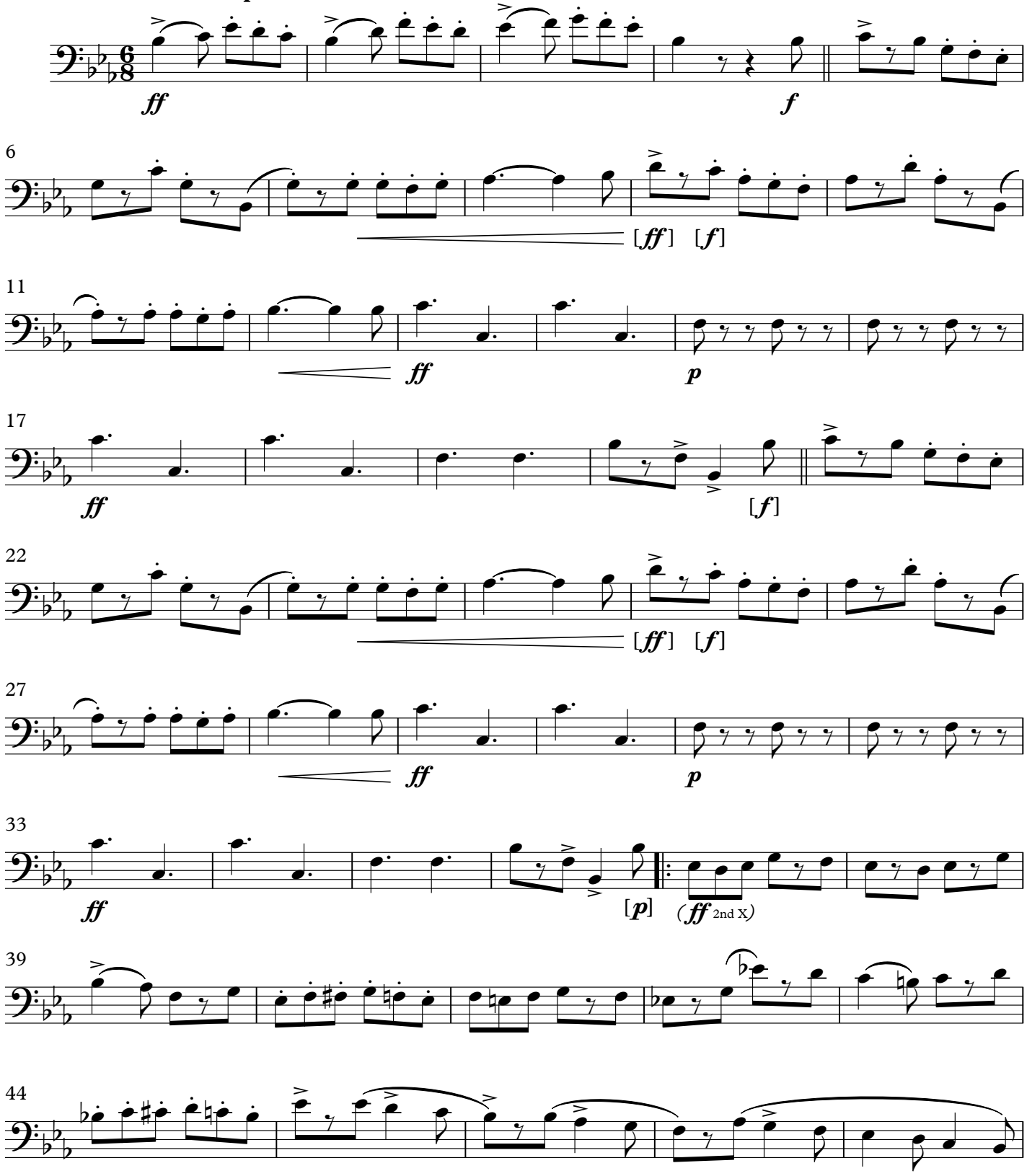
KING COTTON

Baritone

(1895)

JOHN PHILIP SOUSA

March Tempo.



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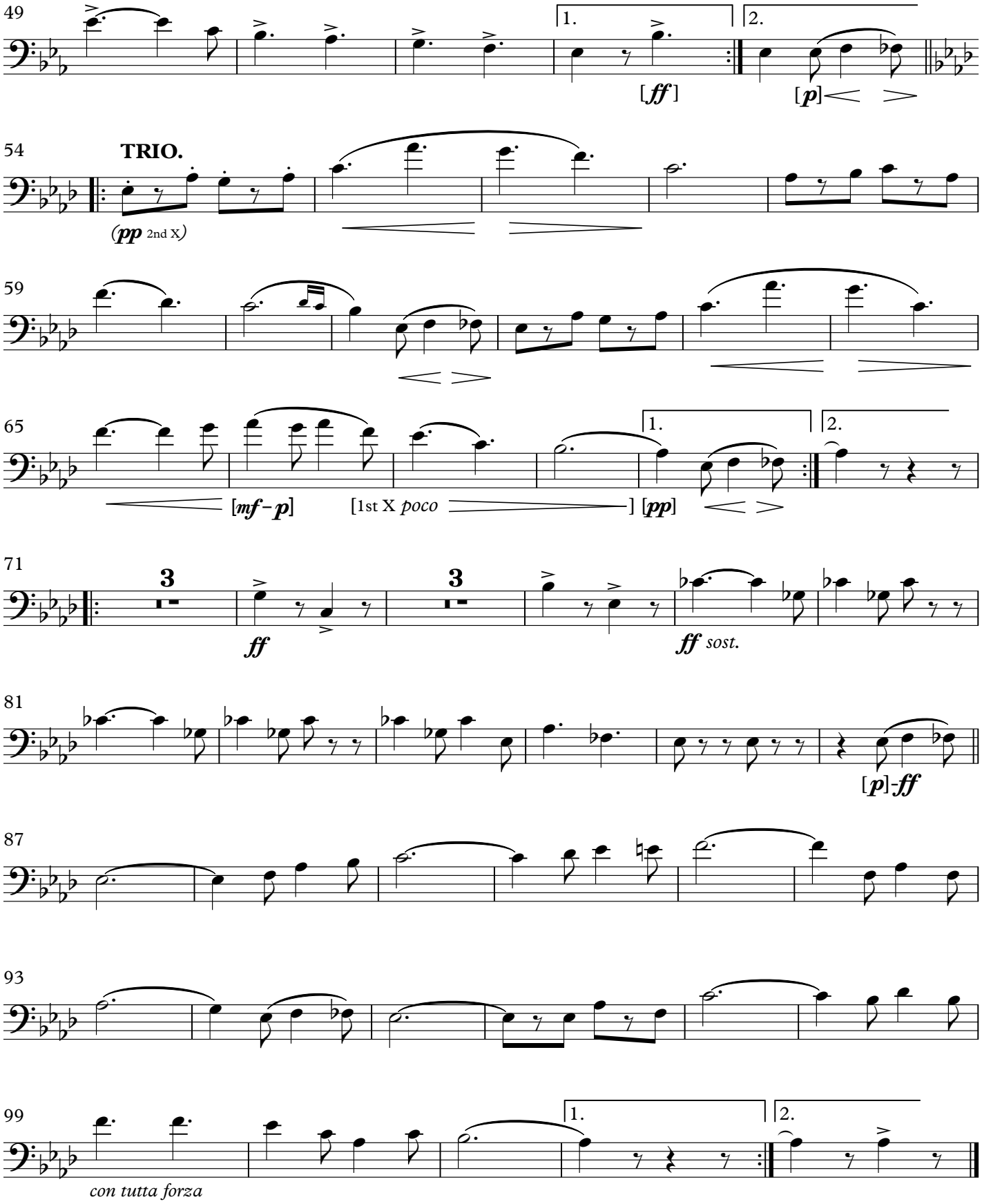

49
1.
2.
[ff]
[p]
54
TRIO.
(pp 2nd X)
59
65
[mf–p]
[1st X poco
] [pp]
71
3
3
ff
ff sost.
81
[p]-ff
87
93
99
con tutta forza

March

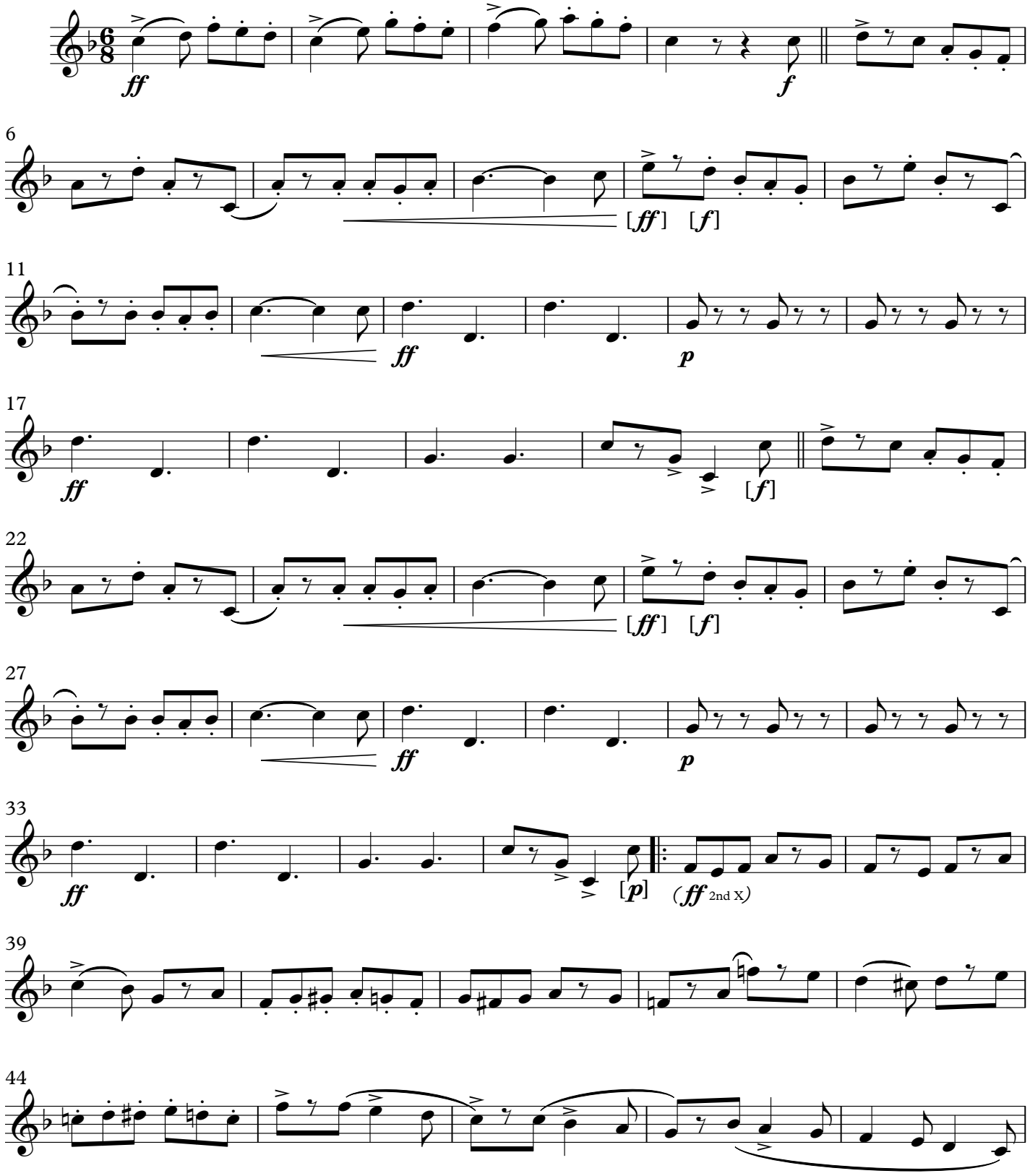
KING COTTON

Baritone, T.C.

(1895)

JOHN PHILIP SOUSA

March Tempo.



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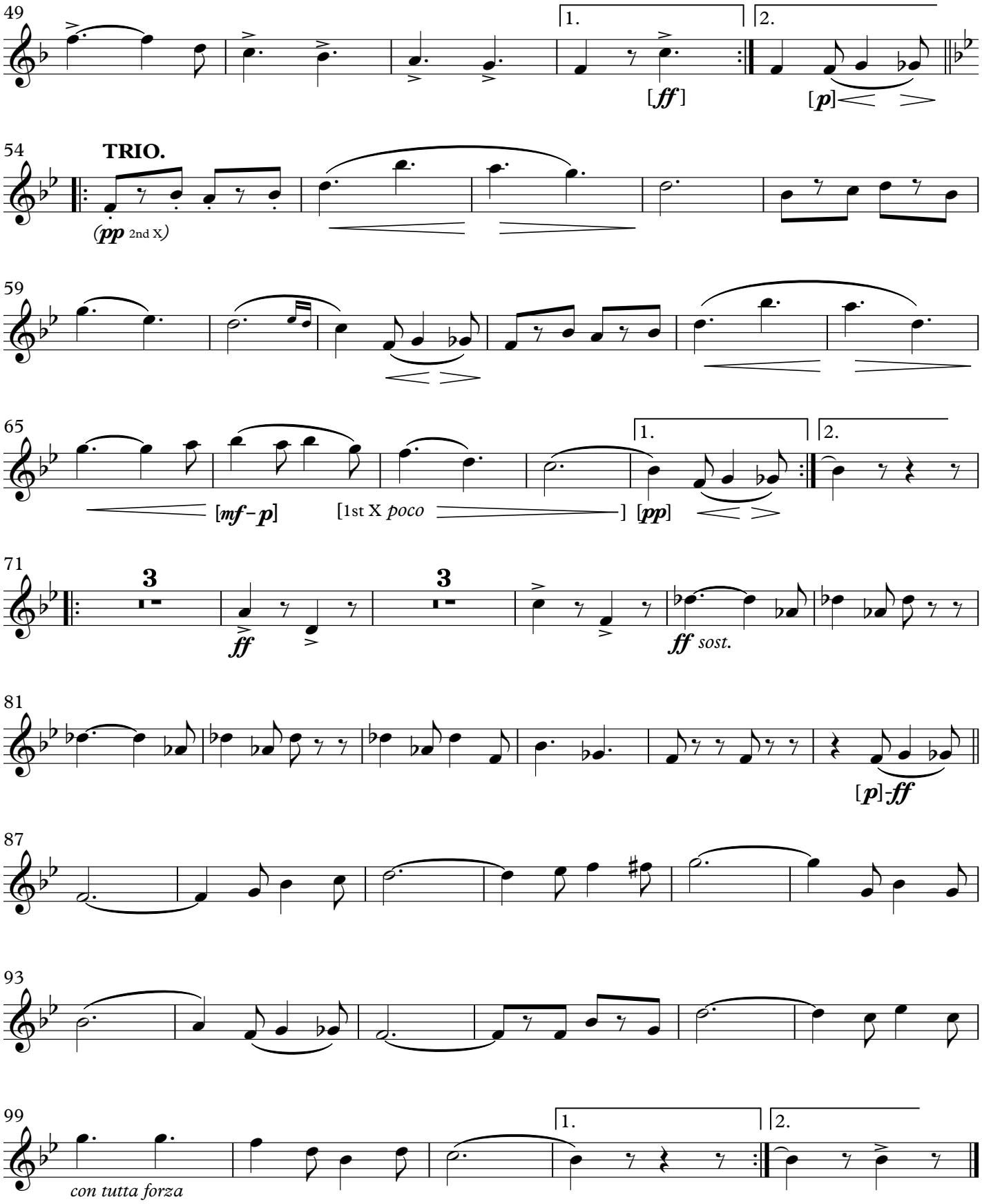

49
1.
2.
[ff]
[p]
54
TRIO.
(pp 2nd X)
59
65
[mf–p]
[1st X poco
] [pp]
71
3
ff
3
ff sost.
81
[p]-ff
87
93
99
con tutta forza

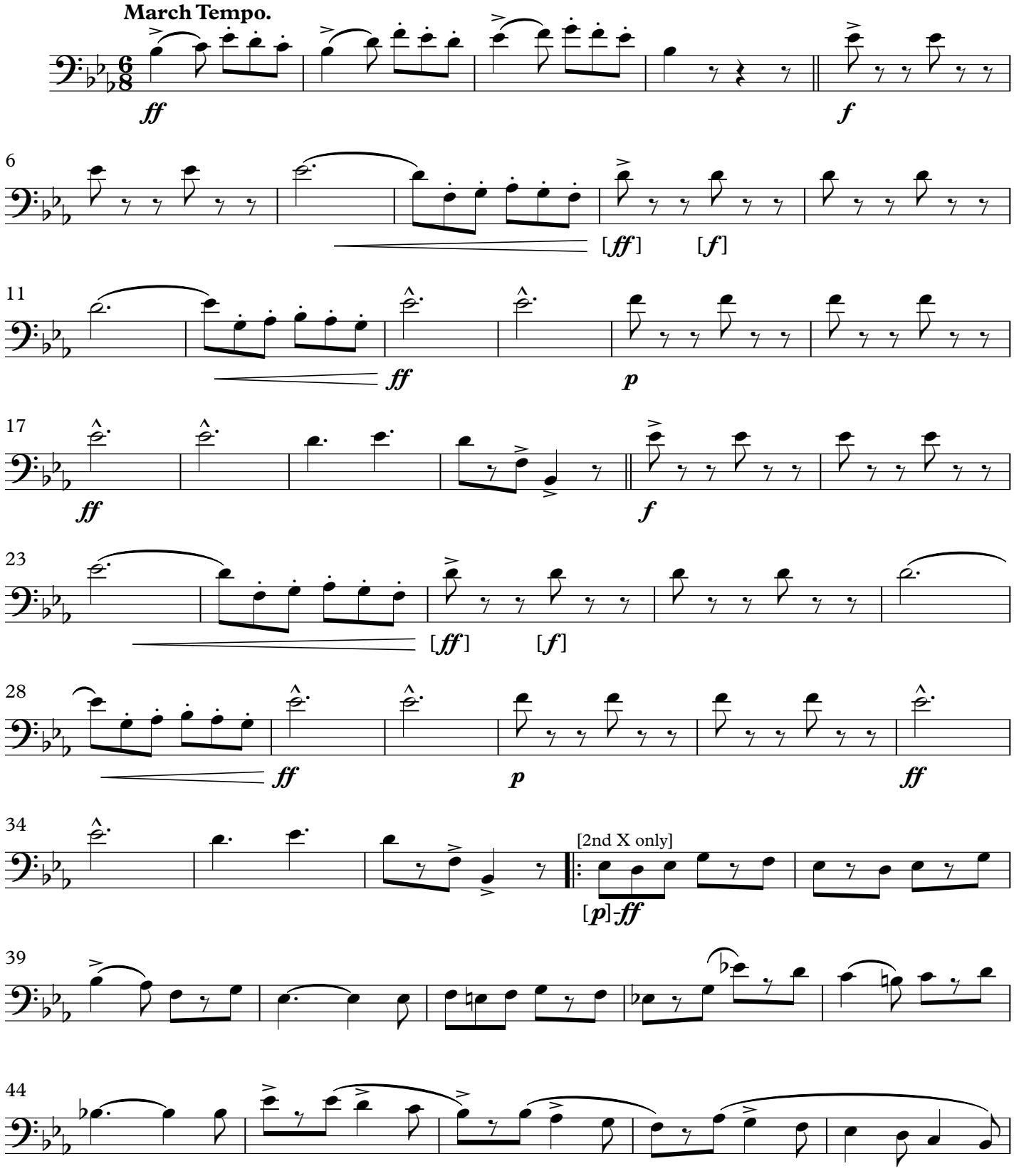
March

KING COTTON

1st Trombone

(1895)

JOHN PHILIP SOUSA



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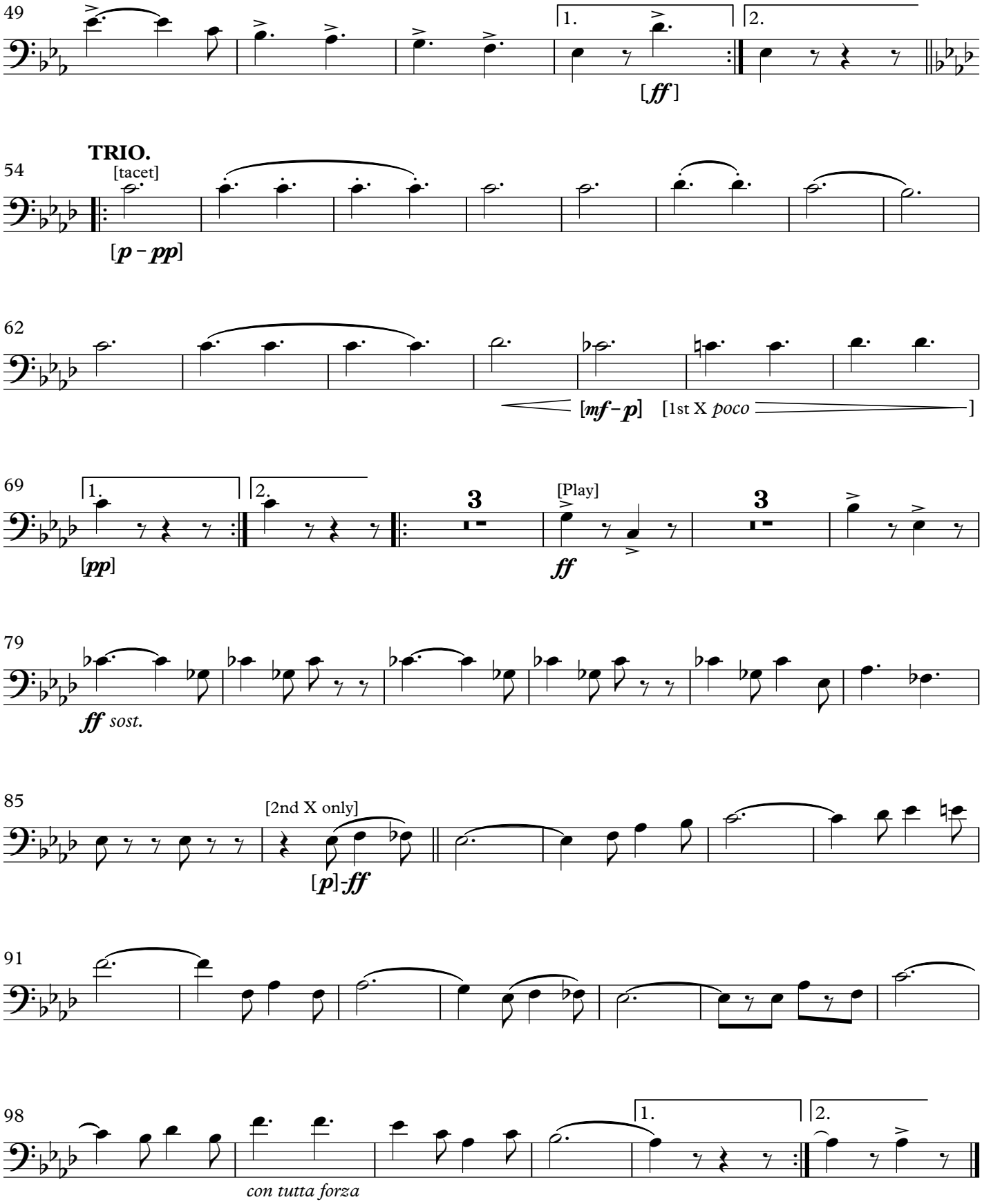

49
1.
2.
[ff]
TRIO.
54
[tacet]
[p – pp]
62
[mf–p]
[1st X poco
69
1.
2.
3
[Play]
3
[pp]
ff
79
ff sost.
85
[2nd X only]
[p]-ff
91
98
1.
2.
con tutta forza

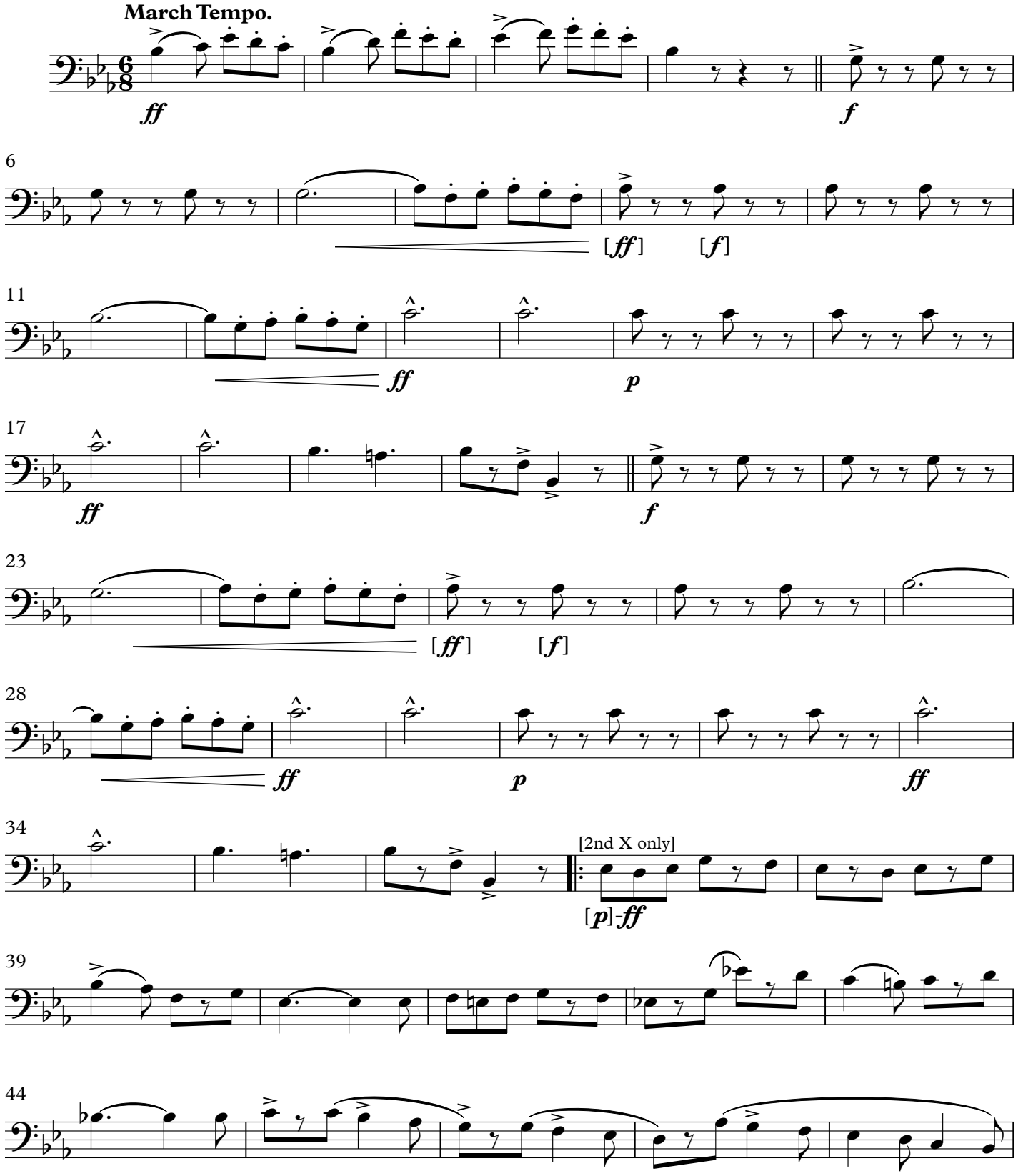
March

KING COTTON

2nd Trombone

(1895)

JOHN PHILIP SOUSA



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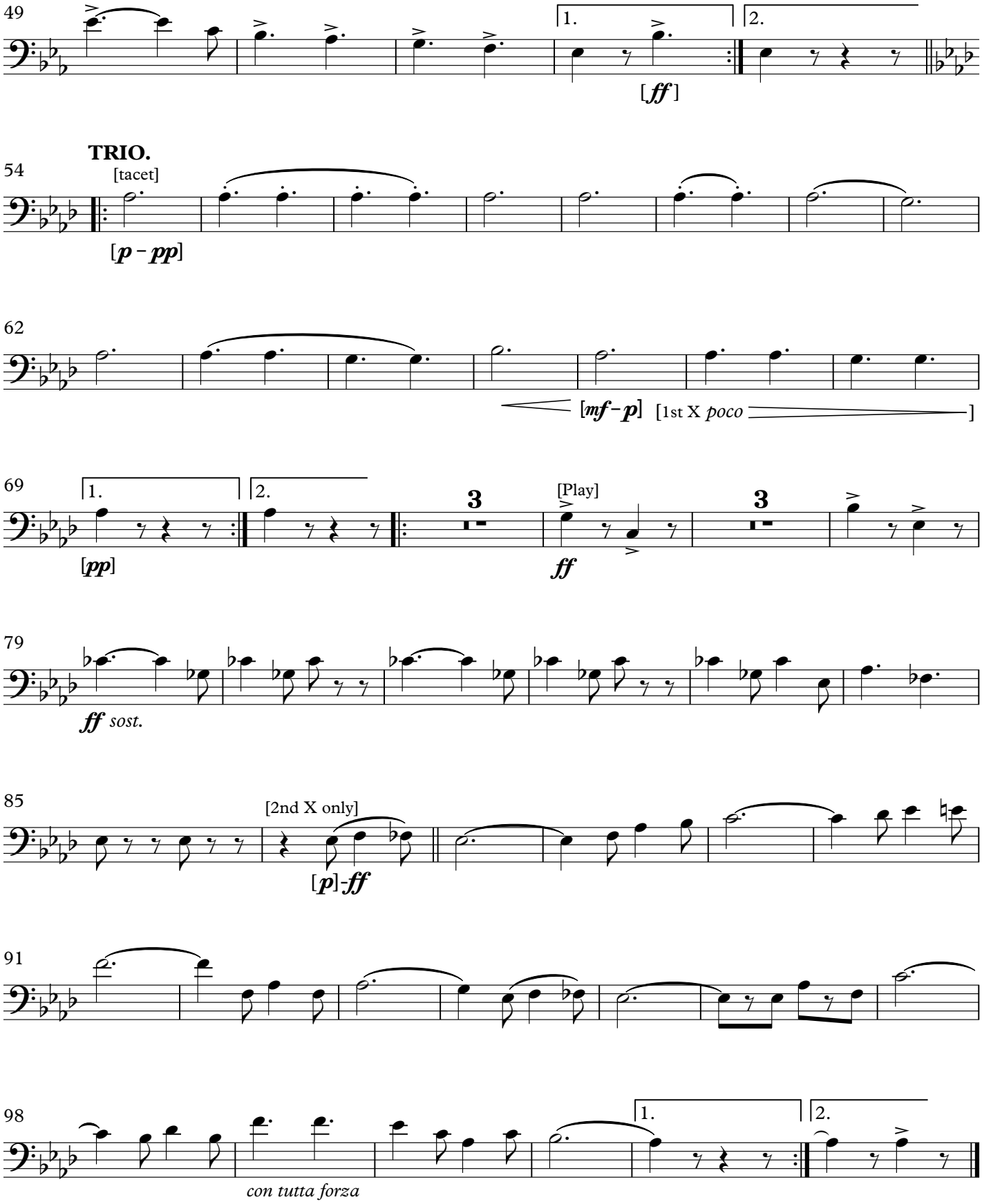

49
1.
2.
[ff]
TRIO.
54
[tacet]
[p – pp]
62
[mf–p] [1st X poco
69
1.
2.
3
[Play]
3
[pp]
ff
79
ff sost.
85
[2nd X only]
[p]-ff
91
98
1.
2.
con tutta forza

March

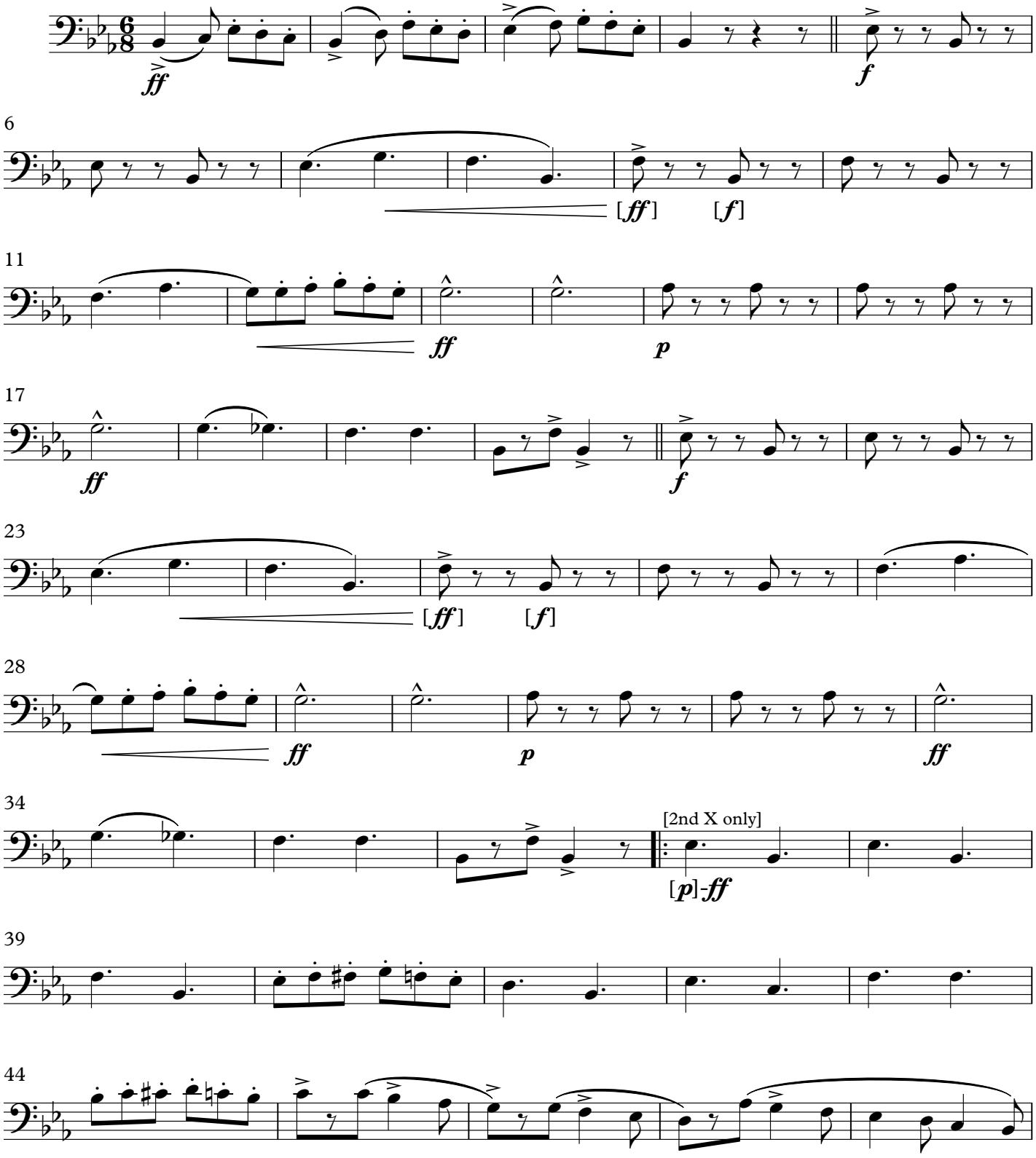
KING COTTON

Bass Trombone

(1895)

JOHN PHILIP SOUSA

March Tempo.



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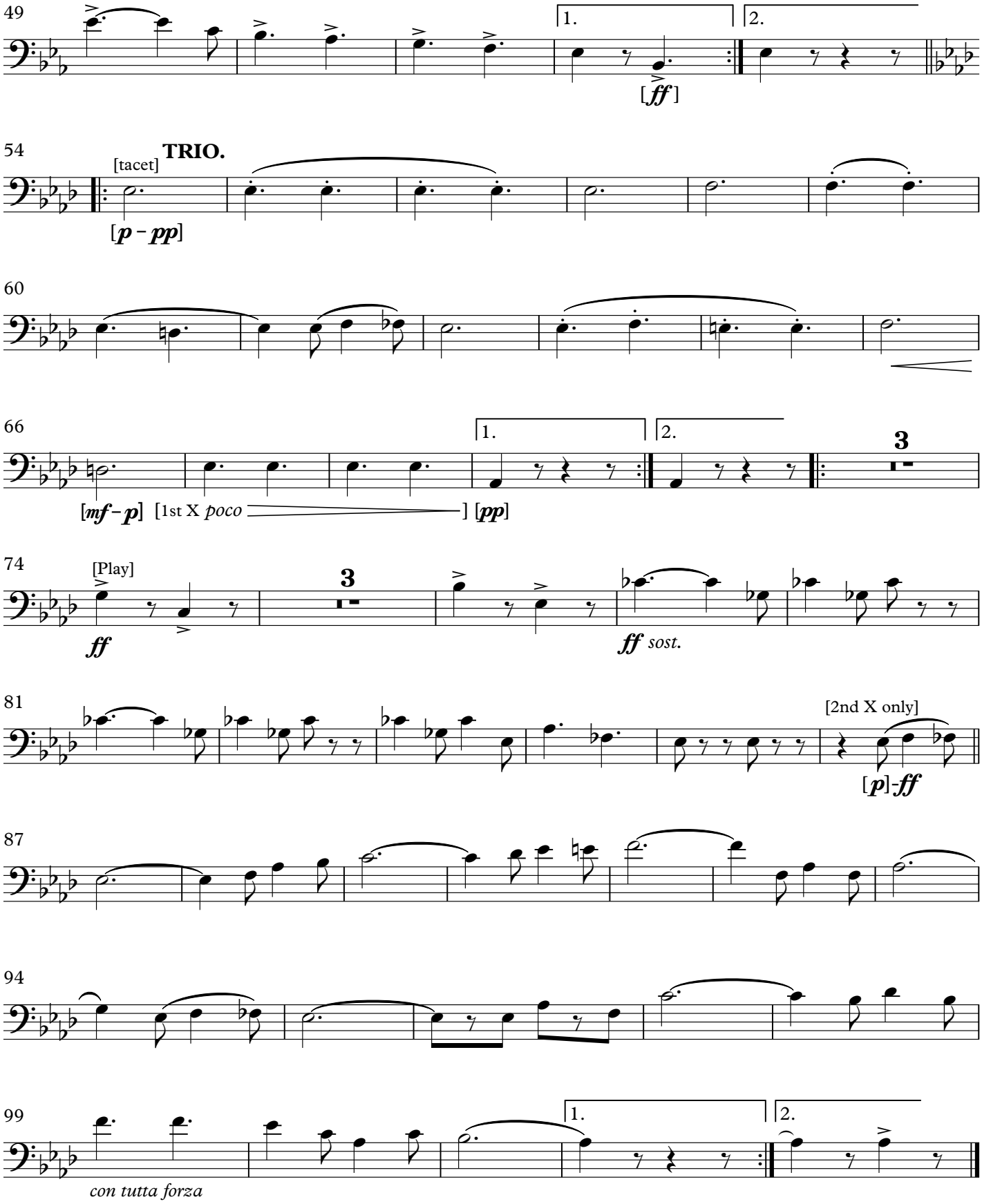

49
1.
2.
[ff]
54
[tacet]
TRIO.
[p – pp]
60
66
1.
2.
3
[mf – p]
[1st X poco
] [pp]
74
[Play]
3
ff
ff sost.
81
[2nd X only]
[p] ff
87
94
99
1.
2.
con tutta forza

March

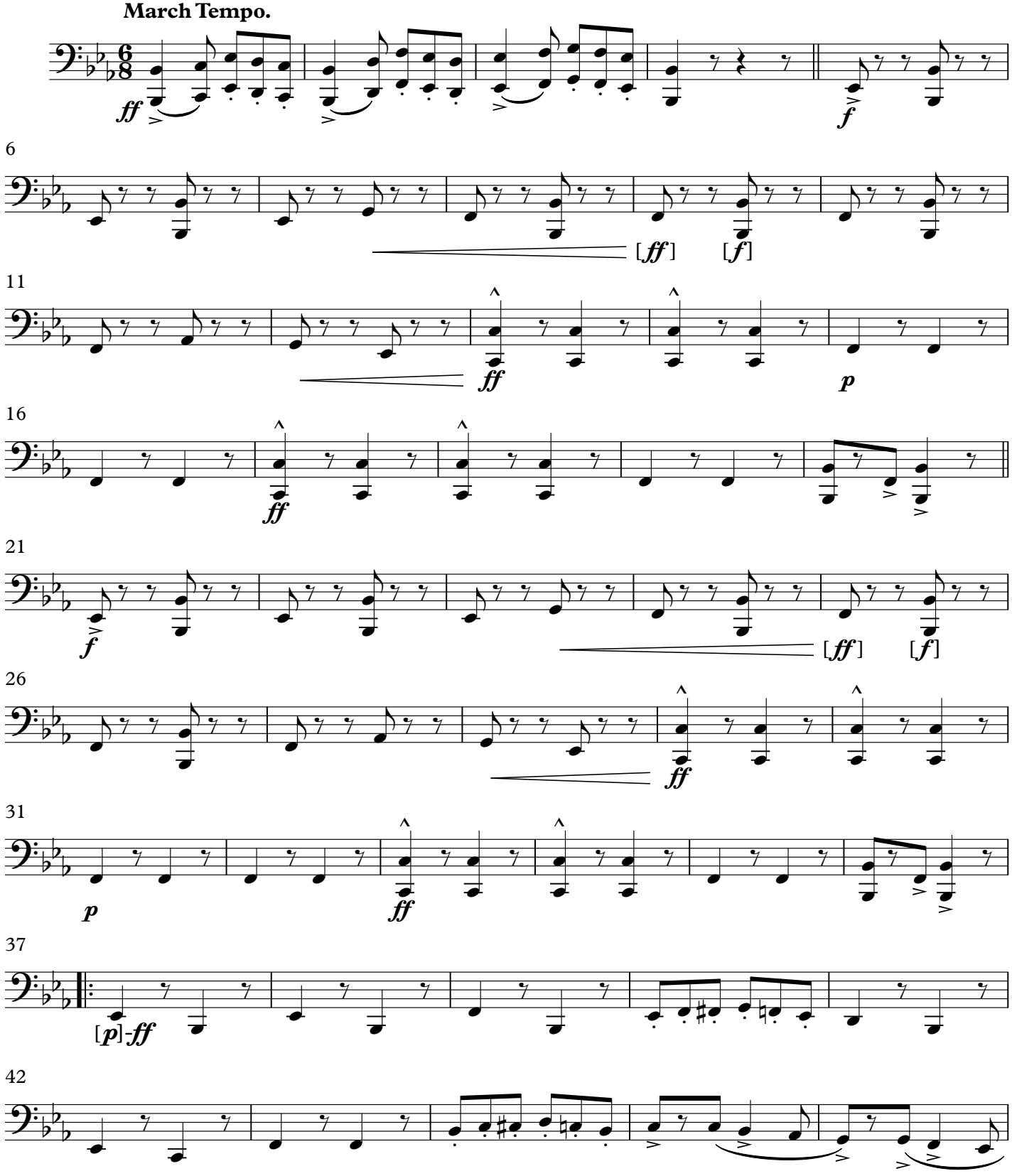
KING COTTON

Tuba

(1895)

JOHN PHILIP SOUSA

March Tempo.



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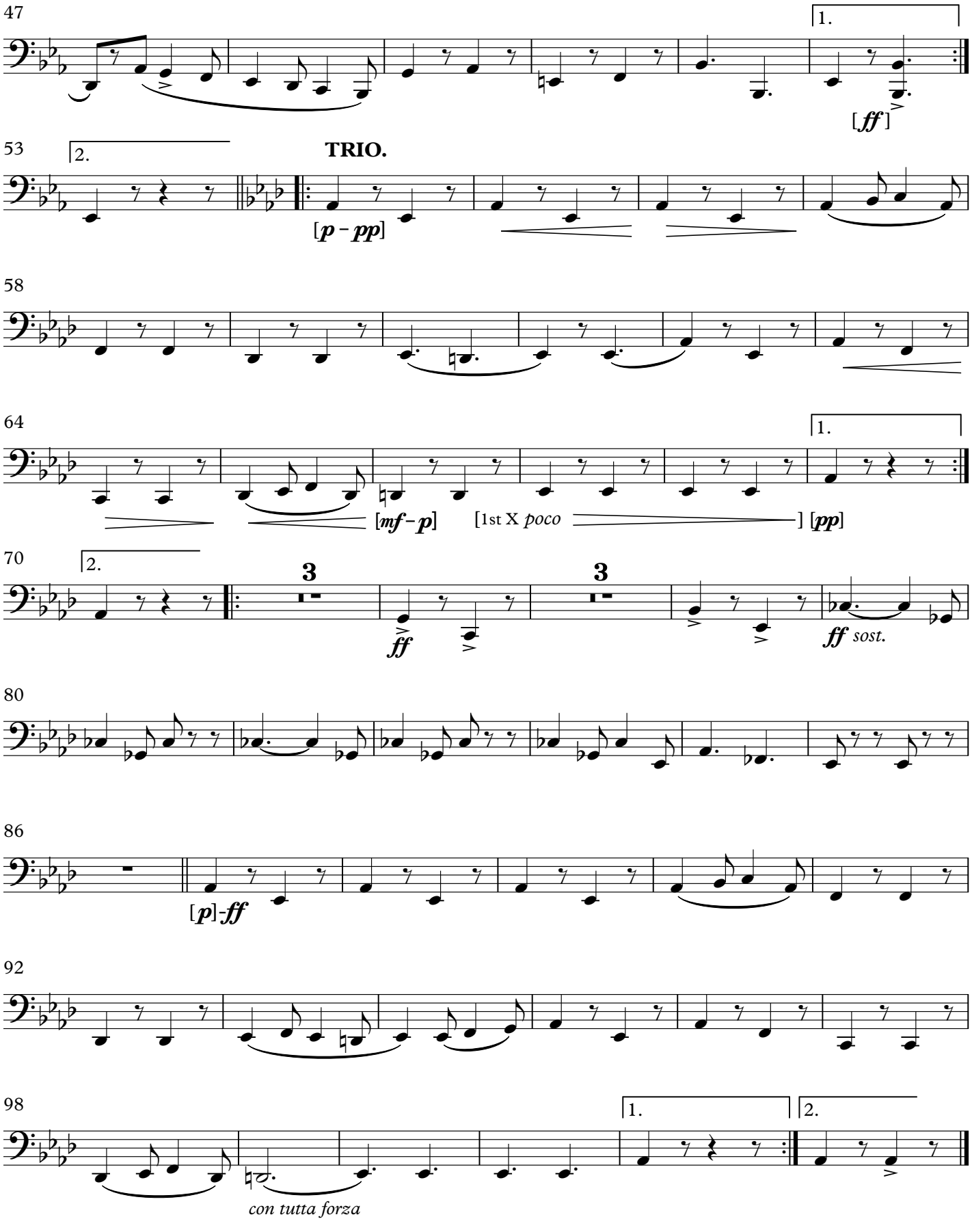

47
1.
[ff]
53
2.
TRIO.
[p – pp]
58
64
1.
[mf – p]
[1st X poco
] [pp]
70
2.
3
3
ff
ff sost.
80
86
[p]-ff
92
98
1.
2.
con tutta forza

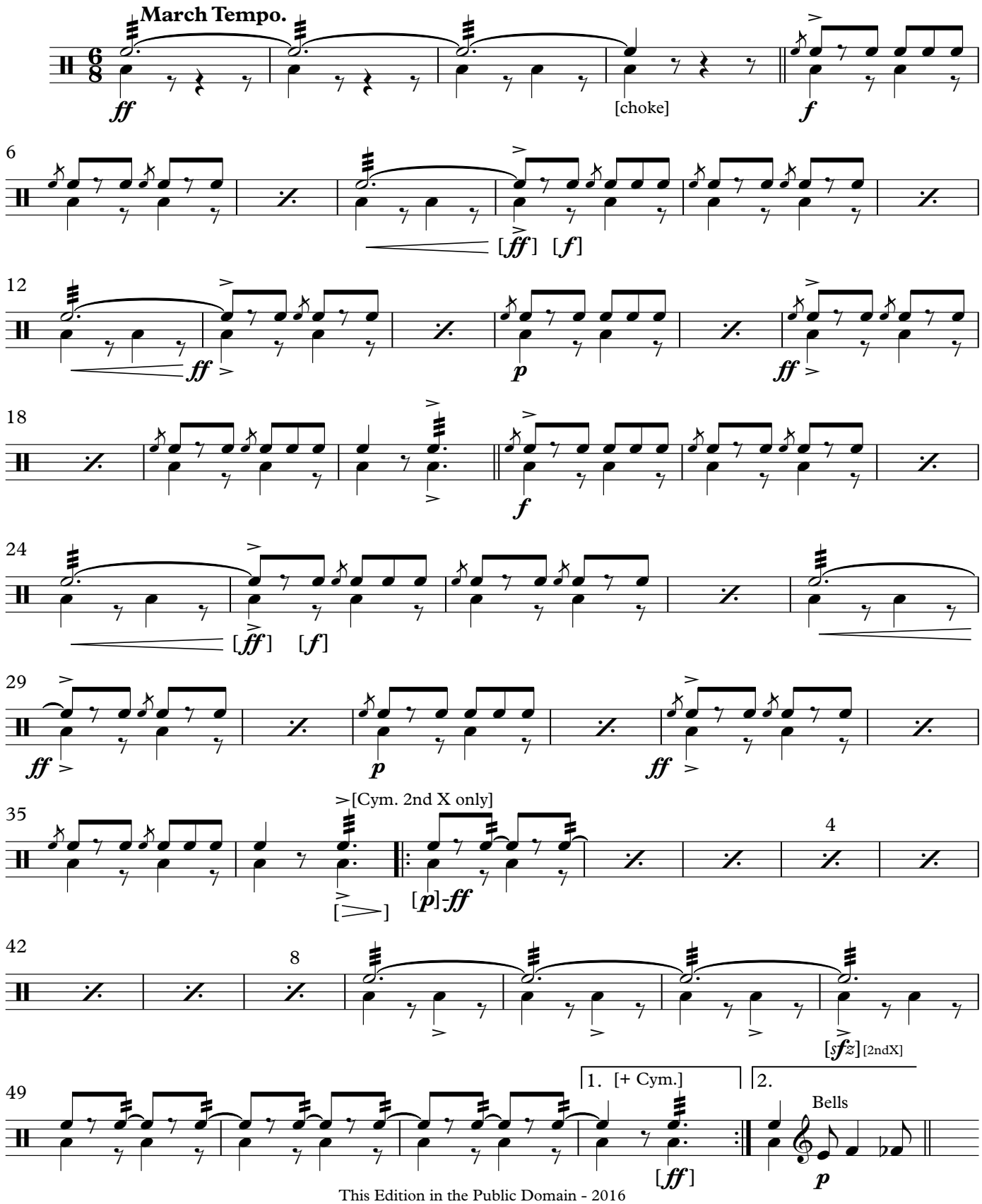
March

KING COTTON

Drums & Bells

(1895)

JOHN PHILIP SOUSA



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TRIO.
[Play 1st X only]
[Cym. tacet both Xs]

54

[*p – pp*]

(*pp* 2nd X)

4

60

8

66

[*mf – p*]

[1st X *poco*]

1.

[*pp*]

2.

71 [Play]

Cyms. B.D. Cyms.

ff

Cyms. B.D. Cyms.

77

a2

ff

84

Solo

[choke]

[1st X *sfz*]

[2nd X *sffz* *fff*]

[*p*]-*ff*

90

4

[*sfz*] [2nd X]

97

4

1.

2.

March

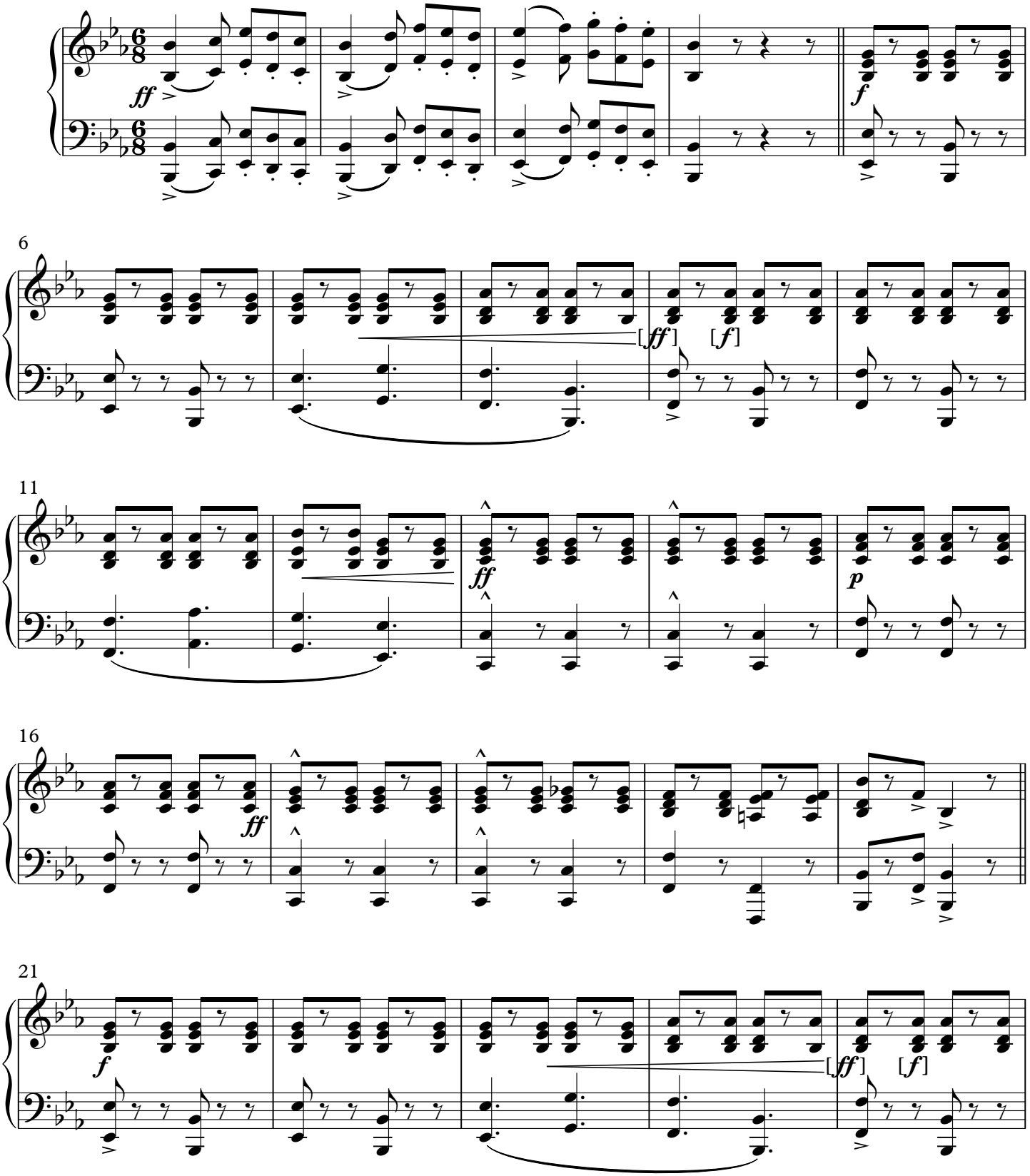
KING COTTON

(1895)

JOHN PHILIP SOUSA

Harp
[Handwritten part]
[Encore Book]

March Tempo.



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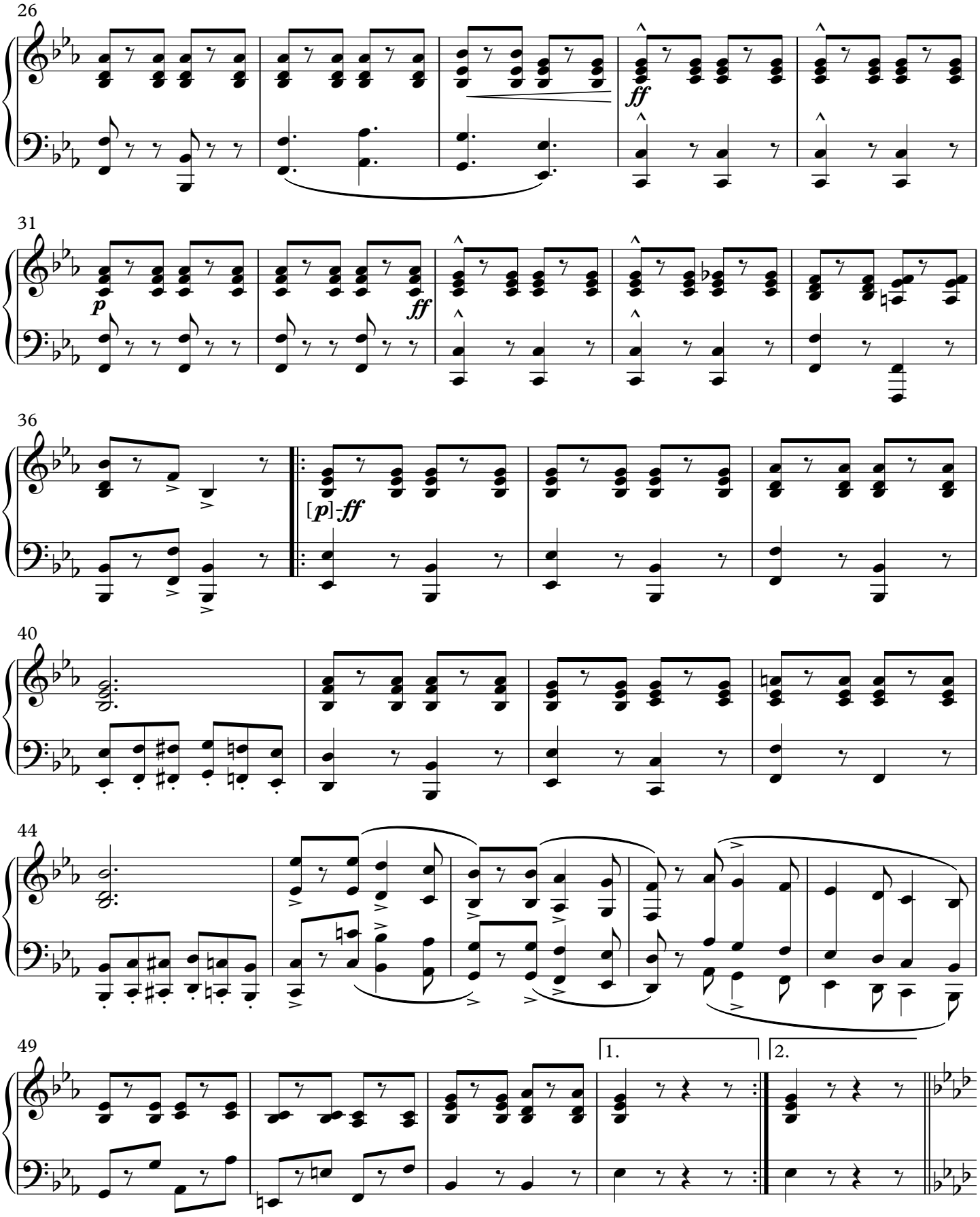
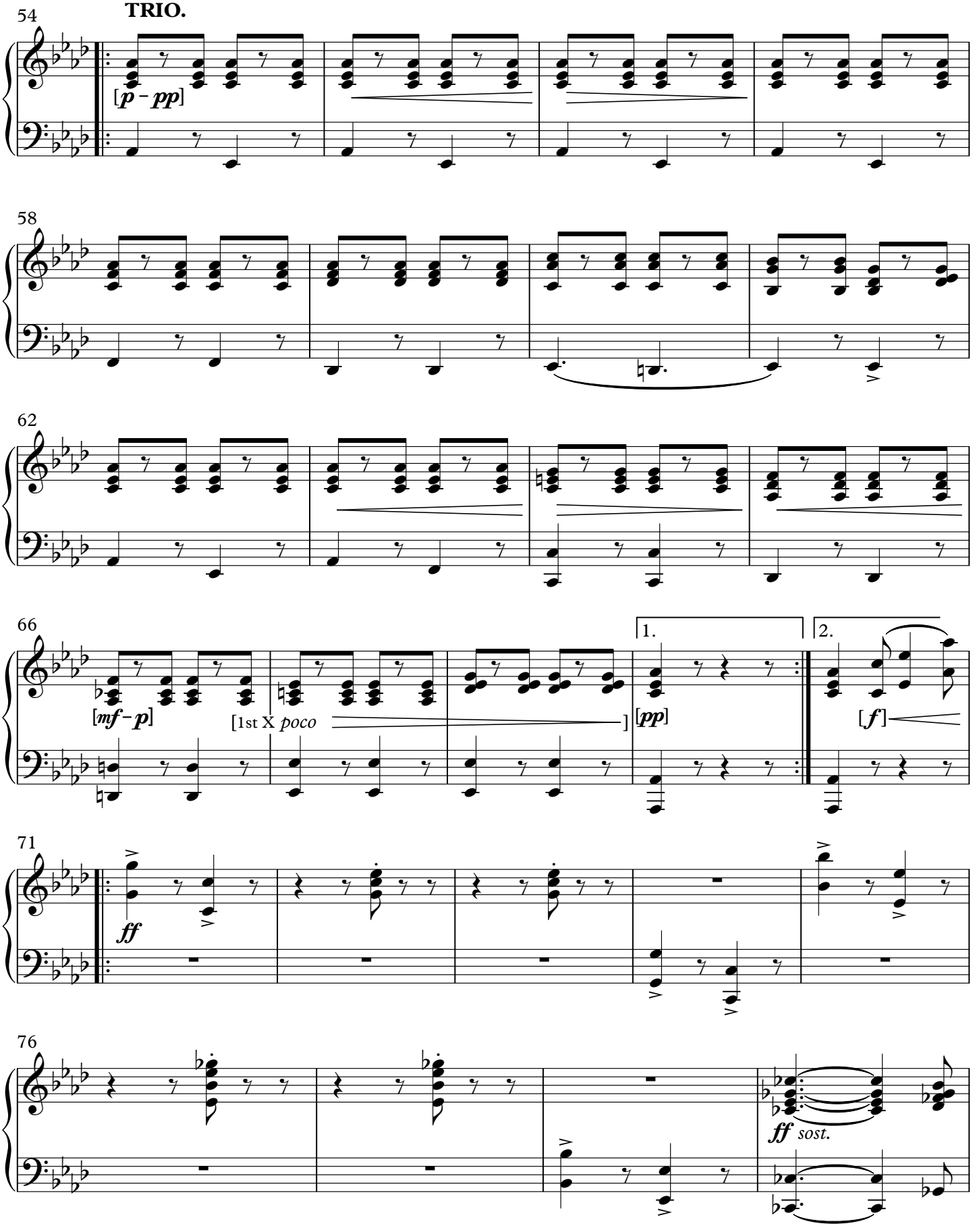
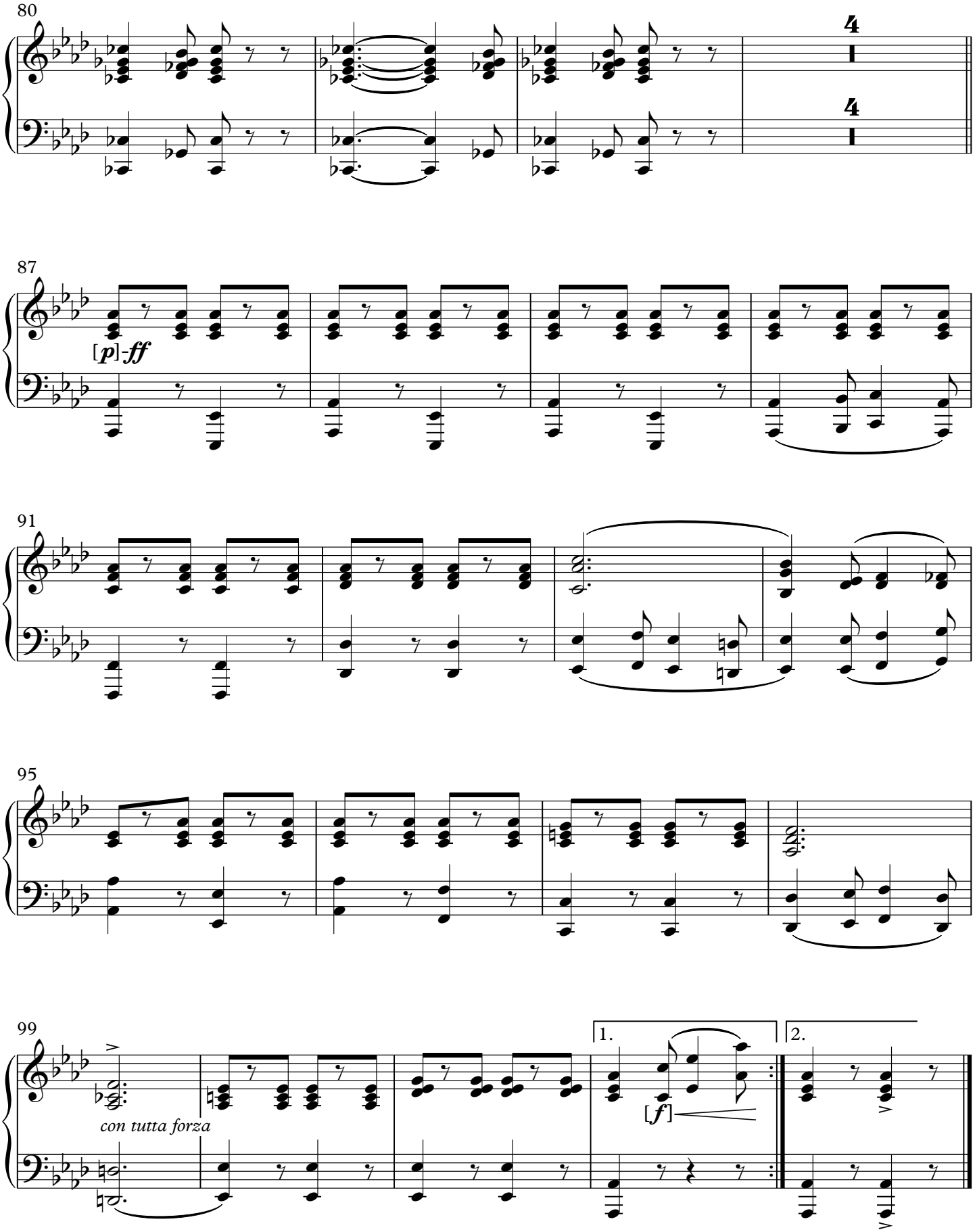

26
ff
31
p
ff
36
[p]-ff
40
44
49
1.
2.

KING COTTON
Harp




80
87
[p]-ff
91
95
99
con tutta forza
1.
2.
[f]