



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 sfz 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.

March

# KING COTTON

JOHN PHILIP SOUSA

(1895)

March Tempo.      2      3      4      5      6      7      8      9

[Picc.]      (+Picc.)

Flute/Piccolo      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

1st & 2nd Oboes      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

E♭ Clarinet      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

1st B♭ Clarinet      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

2nd B♭ Clarinet      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

E♭ Alto Clarinet (optional)      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

B♭ Bass Clarinet      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

1st & 2nd Bassoons      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

E♭ Alto Saxophone      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

B♭ Tenor Saxophone      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

E♭ Baritone Saxophone      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

March Tempo.

E♭ Cornet (optional)      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

Solo B♭ Cornet      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

1st B♭ Cornet      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

2nd & 3rd B♭ Cornets      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

1st & 2nd F Horns      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

3rd & 4th F Horns      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

Baritone      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

1st & 2nd Trombones      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

Bass Trombone      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

Tuba      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

Drums & Bells      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

Harp (Handwritten part) (Encore Book)      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*

[choke]



KING COTTON  
Full Score

19 20 21 22 23 24 25 26 27

Flt./Picc.  
1st & 2nd Obs.  
Eb Clar.  
1st Clar.  
2nd Clar.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
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.  
B. Trbn.  
Tuba  
Drums  
Hp.

Dynamic markings: *f*, *ff*, *ff* (bring out)

Rehearsal mark: <sup>a2</sup>

KING COTTON  
Full Score

28 29 30 31 32 33 34 35 36

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

1st & 2nd Obs. *ff* *p* *ff*

E♭ Clar. *ff* *p* *ff* [*p*]

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

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

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

Bass Clar. *ff* *p* *ff*

1st & 2nd Bsns. *ff* *p* *ff*

Alto Sax. [*mp*] *ff* [*p*]

Ten. Sax. [*mp*] *ff* [*p*]

Bari. Sax. *ff* *p* *ff*

E♭ Cor. *ff* *p* *ff* [*p*]

Solo B♭ Cor. *ff* *p* *ff* [*p*]

1st B♭ Cor. *ff* *p* *ff* [*p*]

2nd & 3rd B♭ Cors. *ff* *p* *ff*

1st & 2nd Hrns. *ff* *p* *ff*

3rd & 4th Hrns. *ff* *p* *ff*

Bar. *ff* *p* *ff* [*p*]

1st & 2nd Trbns. *ff* *p* *ff*

B. Trbn. *ff* *p* *ff*

Tuba *ff* *p* *ff*

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

Hp. *ff* *p* *ff*

KING COTTON  
Full Score

37 38 39 40 41 42 43 44

[2nd X only]

Flt./Picc. *(ff 2nd X)*

1st & 2nd Obs. *[p]-ff*

E♭ Clar. *(ff 2nd X)*

1st Clar. *(ff 2nd X)* *[lower notes 1st X]*

2nd Clar. *(ff 2nd X)*

Alto Clar. *(ff 2nd X)*

Bass Clar. *[p]-ff*

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

Alto Sax. *(ff 2nd X)*

Ten. Sax. *(ff 2nd X)*

Bari. Sax. *[p]-ff*

E♭ Cor. *(ff 2nd X)*

Solo B♭ Cor. *(ff 2nd X)*

1st B♭ Cor. *(ff 2nd X)*

2nd & 3rd B♭ Cors. *[p]-ff*

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

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

Bar. *(ff 2nd X)*

1st & 2nd Trbns. *[p]-ff*

B. Trbn. *[p]-ff*

Tuba *[p]-ff*

Drums *[p]-ff* *(Cym. 2nd X only)*

Hp. *[p]-ff*



KING COTTON  
Full Score

45 46 47 48 49 50 51 52 53

Flt./Picc. 1. [+ Picc.] 2. [- Picc.]  
1st & 2nd Obs.  
Eb Clar.  
1st Clar.  
2nd Clar.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
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.  
B. Trbn.  
Tuba  
Drums [+ Cym.] Bells  
Hp.

KING COTTON  
Full Score

54 55 56 57 58 59 60 61 62

**TRIO.**  
[2nd X - play lower notes]

Flt./Picc. *(pp and X)*

1st & 2nd Obs. *(pp and X)*

E♭ Clar. *(pp and X)*

1st Clar. *(pp and X)*  
[2nd X - play lower notes]

2nd Clar. *(pp and X)*  
[2nd X - play lower notes]

Alto Clar. *(pp and X)*

Bass Clar. *[1st X only]*  
*[p - pp]*

1st & 2nd Bsns. *[p - pp]*

Alto Sax. *(pp and X)*

Ten. Sax. *[p - pp]*

Bari. Sax. *[p - pp]*

**TRIO.**

E♭ Cor. *(pp and X)*

Solo B♭ Cor. *(pp and X)*

1st B♭ Cor. *(pp and X)*

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

1st & 2nd Hrns. *[p - pp]*

3rd & 4th Hrns. *[p - pp]*

Bar. *(pp and X)*

1st & 2nd Trbns. *[tacet]*  
*[p - pp]*

B. Trbn. *[tacet]*  
*[p - pp]*

Tuba *[p - pp]*

Drums *[Play 1st X only]*  
*[Cym. tacet both Xs]*  
*[p - pp]*

Bells *(pp and X)*

Hp. *[p - pp]*

KING COTTON  
Full Score

63 64 65 66 67 68 69 70

Flt./Picc. [mf-p] [1st X poco] [pp] 1. [play lower notes] 2. [+ Picc.] [f]

1st & 2nd Obs. [mf-p] [1st X poco] [pp] [f]

E♭ Clar. [mf-p] [1st X poco] [pp] [f]

1st Clar. [mf-p] [1st X poco] [pp] [f]

2nd Clar. [mf-p] [1st X poco] [pp] [f]

Alto Clar. [mf-p] [1st X poco] [pp] [f]

Bass Clar. [mf-p] [1st X poco] [pp]

1st & 2nd Bsns. [mf-p] [1st X poco] [pp]

Alto Sax. [mf-p] [1st X poco] [pp] [f]

Ten. Sax. [mf-p] [1st X poco] [pp] [f]

Bari. Sax. [mf-p] [1st X poco] [pp]

E♭ Cor. [mf-p] [1st X poco] [pp] 1. [f] 2. [Play] [f]

Solo B♭ Cor. [mf-p] [1st X poco] [pp] [f]

1st B♭ Cor. [mf-p] [1st X poco] [pp] [f]

2nd & 3rd B♭ Cors. [mf-p] [1st X poco] [pp] [f]

1st & 2nd Hrns. [mf-p] [1st X poco] [pp]

3rd & 4th Hrns. [mf-p] [1st X poco] [pp]

Bar. [mf-p] [1st X poco] [pp]

1st & 2nd Trbns. [mf-p] [1st X poco] [pp]

B. Trbn. [mf-p] [1st X poco] [pp]

Tuba [mf-p] [1st X poco] [pp]

Drums [mf-p] [1st X poco] [pp]

Bells [mf-p] [1st X poco] [pp]

Hp. [mf-p] [1st X poco] [pp] [f]

KING COTTON  
Full Score

71

72

73

74

75

76

77

78

Flt./Picc. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff* [Play]

B. Trbn. *ff* [Play]

Tuba *ff*

Drums *ff* [Play] Cyms. B.D. Cyms. Cyms. B.D. Cyms.

Hp. *ff*

KING COTTON  
Full Score

79 80 81 82 83 84 85 86

Flt./Picc. *ff* *sost.* [-Picc. 1st X] *[p]:ff*

1st & 2nd Obs. *ff* *sost.* *a2* *[p]:ff*

E♭ Clar. *ff* *sost.* [2nd X only] *[p]:ff*

1st Clar. *ff* *sost.* [lower notes 1st X] *[p]:ff*

2nd Clar. *ff* *sost.* *[p]:ff*

Alto Clar. *ff* *sost.* *[p]:ff*

Bass Clar. *ff* *sost.* *[p]:ff*

1st & 2nd Bsns. *ff* *sost.* -

Alto Sax. *ff* *sost.* *[p]:ff*

Ten. Sax. *ff* *sost.* *[p]:ff*

Bari. Sax. *ff* *sost.* -

E♭ Cor. *ff* *sost.* [2nd X only] *[p]:ff*

Solo B♭ Cor. *ff* *sost.* [2nd X only] *[p]:ff*

1st B♭ Cor. *ff* *sost.* [2nd X only] *[p]:ff*

2nd & 3rd B♭ Cors. *ff* *sost.* [2nd X only] *[p]:ff*

1st & 2nd Hrns. *ff* *sost.* -

3rd & 4th Hrns. *ff* *sost.* -

Bar. *ff* *sost.* *[p]:ff*

1st & 2nd Trbns. *ff* *sost.* [2nd X only] *[p]:ff*

B. Trbn. *ff* *sost.* [2nd X only] *[p]:ff*

Tuba *ff* *sost.* -

Drums *ff* *Solo* [choke] [1st X] *[2nd X] ffz* *fff*

Hp. *ff* *sost.* -

KING COTTON  
Full Score

87 88 89 90 91 92 93 94

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar. [lower notes 1st X]

Alto Clar.

Bass Clar.

1st & 2nd Bsns. (p):ff

Alto Sax.

Ten. Sax.

Bari. Sax. (p):ff

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns. (p):ff

3rd & 4th Hrns. (p):ff

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba (p):ff

Drums (p):ff

Hp. (p):ff [32] (2nd X)

KING COTTON  
Full Score

95 96 97 98 99 100 101 102 103

Flt./Picc. *con tutta forza* [1. (+ Picc.)] [2.]

1st & 2nd Obs. *con tutta forza* [1.] [2.]

E♭ Clar. *con tutta forza* [1.] [2.] [Play] [loco]

1st Clar. *con tutta forza* [1.] [2.] [loco]

2nd Clar. *con tutta forza* [1.] [2.]

Alto Clar. *con tutta forza* [1.] [2.]

Bass Clar. *con tutta forza* [1.] [2.]

1st & 2nd Bsns. *con tutta forza* [1.] [2.]

Alto Sax. *con tutta forza* [1.] [2.]

Ten. Sax. *con tutta forza* [1.] [2.]

Bari. Sax. *con tutta forza* [1.] [2.]

E♭ Cor. *con tutta forza* [1. [Play]] [2.]

Solo B♭ Cor. *con tutta forza* [1.] [2.] [Play]

1st B♭ Cor. *con tutta forza* [1.] [2.] [Play]

2nd & 3rd B♭ Cors. *con tutta forza* [1.] [2.] [Play]

1st & 2nd Hrns. *con tutta forza* [1.] [2.]

3rd & 4th Hrns. *con tutta forza* [1.] [2.]

Bar. *con tutta forza* [1.] [2.]

1st & 2nd Trbns. *con tutta forza* [1.] [2.]

B. Trbn. *con tutta forza* [1.] [2.]

Tuba *con tutta forza* [1.] [2.]

Drums *con tutta forza* [1.] [2.]

Hp. *con tutta forza* [1.] [2.]

# March KING COTTON

Flute/Piccolo

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Flute/Piccolo in 6/8 time, key of B-flat major. It consists of nine staves of music. The first staff begins with a dynamic of *ff* and includes the instruction [- Picc.]. The second staff continues with *ff* and [f] dynamics. The third staff features *ff* and *p* dynamics. The fourth staff has *ff* and [f] dynamics. The fifth staff includes *ff* and [f] dynamics. The sixth staff has *ff* dynamics. The seventh staff starts with *p* and *ff* dynamics. The eighth staff includes *p* and *ff* dynamics, with a section for the 2nd X only marked with a trill (tr) and a dynamic of [p] (ff 2nd X). The ninth staff features trills (tr) and a final dynamic of *ff*.



KING COTTON  
Flute/Piccolo

48 1. [+ Picc.] | 2. [- Picc.]

[ff] [p] < >

54 **TRIO.**  
[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

March Tempo.

6

12

19

25

31

37 [2nd X only]

44

49

*ff* *f* *ff* *p* *ff* *[ff]* *[f]* *ff* *[p]-ff* *tr* *tr* *tr* *[ff]* *[p]*

KING COTTON  
1st Oboe

54 **TRIO.**

*(pp 2nd X)*

60

66 *[mf-p]* *[1st X poco]* *[pp]* *[f]*

71 *ff*

76 *sost.* *ff*

81

86 *[p]-ff*

92

98 *con tutta forza* *[f]*

# March KING COTTON

2nd Oboe

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Oboe part of the 'King Cotton' march. It is in 6/8 time and B-flat major. The score consists of ten staves of music, numbered 1 through 49. The first staff begins with a dynamic marking of *ff*. The second staff has a dynamic marking of *[ff]* and *[f]*. The third staff has dynamic markings of *ff*, *p*, and *ff*. The fourth staff has a dynamic marking of *[f]*. The fifth staff has dynamic markings of *[ff]*, *[f]*, and *ff*. The sixth staff has dynamic markings of *p* and *ff*. The seventh staff is marked '[2nd X only]' and contains trills with dynamic markings of *[p]* and *ff*. The eighth staff contains trills. The ninth and tenth staves contain first and second endings, with dynamic markings of *[ff]* and *[p]*.

KING COTTON  
2nd Oboe

54 **TRIO.**  
*(pp* 2nd X)

60

66 1. 2.  
*[mf-p]* [1st X *poco*] [*pp*] [*f*]

71 *ff*

76 *sost.*  
*ff*

81

86 [*p*]-*ff*

92

98 1. 2.  
*con tutta forza* [*f*]

March  
**KING COTTON**

E♭ Clarinet

(1895)

JOHN PHILIP SOUSA

March Tempo.

ff f

6 [ff] [f]

11 ff p

16 ff [f]

21 [ff] [f]

26 ff

31 p ff

36 [2nd X only] [p] (ff 2nd X)

43

KING COTTON

E♭ Clarinet

49 1. [Play] [ff] 2. [tacet] [p]

54 **TRIO.** (pp) 2nd X

59

65 1. [mf-p] [1st X poco] [pp] 2. [Play] [f]

71 ff

76 ff *sost.*

81

86 [2nd X only] [p]-ff

92

98 1. [Play] [f] 2.

*con tutta forza*

March  
**KING COTTON**

1st B♭ Clarinet

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Clarinet part of the march 'King Cotton'. It consists of nine staves of music, each starting with a measure number (5, 10, 15, 19, 24, 29, 33, 38). The key signature is one flat (B♭) and the time signature is 6/8. The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *[p]* (piano in brackets). There are also dynamic changes indicated by slanted lines. Performance instructions include accents (^) and slurs. A repeat sign is present at the end of the 33rd measure, with a first ending marked *[p]* and a second ending marked *(ff 2nd X)*. A note at the end of the 33rd measure indicates *[lower notes 1st X]*. The score concludes with a final cadence in the 38th measure.



KING COTTON

1st B $\flat$  Clarinet

Musical staff 43-48: Treble clef, key signature of two flats. Measures 43-48 contain a melodic line with various articulations and slurs.

Musical staff 49-53: Treble clef, key signature of two flats. Measures 49-53 contain a melodic line with a first ending (1.) and a second ending (2.). Dynamics include *[ff]* and *[p]*.

Musical staff 54-59: Treble clef, key signature of two flats. Measure 54 is marked **TRIO.** and *(pp 2nd X)*. A bracket above measures 54-59 is labeled *[2nd X - play lower notes]*.

Musical staff 60-65: Treble clef, key signature of two flats. Measures 60-65 contain a melodic line with slurs and articulations.

Musical staff 66-71: Treble clef, key signature of two flats. Measures 66-71 contain a melodic line with first and second endings. Dynamics include *[mf-p]*, *[1st X poco]*, *[pp]*, *[f]*, and *ff*.

Musical staff 72-77: Treble clef, key signature of two flats. Measures 72-77 contain a rhythmic pattern of eighth notes with slurs.

Musical staff 78-84: Treble clef, key signature of two flats. Measures 78-84 contain a melodic line starting with a rest in measure 78. Dynamics include *ff sost.*

Musical staff 85-90: Treble clef, key signature of two flats. Measures 85-90 contain a melodic line with a bracket above measures 85-86 labeled *[lower notes 1st X]*. Dynamics include *[p]-ff*.

Musical staff 91-96: Treble clef, key signature of two flats. Measures 91-96 contain a melodic line with slurs and articulations.

Musical staff 97-102: Treble clef, key signature of two flats. Measures 97-102 contain a melodic line with first and second endings. The first ending is marked *[loco]*. Dynamics include *[f]*. The instruction *con tutta forza* is written below the staff.

March  
**KING COTTON**

2nd B $\flat$  Clarinet

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B $\flat$  Clarinet in 6/8 time. It consists of nine staves of music. The first staff begins with a *ff* dynamic and a *f* dynamic. The second staff has *[ff]* and *[f]* dynamics. The third staff has *ff* and *p* dynamics. The fourth staff has *ff*. The fifth staff has *[f]*. The sixth staff has *[ff]*, *[f]*, and *ff*. The seventh staff has *p* and *ff*. The eighth staff has *[p]* and *(ff 2nd X)*. The ninth staff has no dynamic markings.

KING COTTON

2nd B $\flat$  Clarinet

44

49

54 **TRIO.** [2nd X - play lower notes]

60

66

72

78

85

91

98

March  
**KING COTTON**

E♭ Alto Clarinet  
[optional]

(1895)

JOHN PHILIP SOUSA

March Tempo.

ff f

6

11

16

20

25

30

34

39

[ff] [f]

[p] (ff<sup>2nd X</sup>)

KING COTTON

E♭ Alto Clarinet

44

Musical staff 44: Treble clef, key signature of one flat, 4/4 time. Measures 44-48. Dynamics include accents and slurs.

49

Musical staff 49: Treble clef, key signature of one flat, 4/4 time. Measures 49-53. First ending bracketed, second ending bracketed. Dynamics include [Play], [ff], and [p].

54 **TRIO.**

Musical staff 54: Treble clef, key signature of one flat, 4/4 time. Measures 54-59. Dynamics include (pp 2nd X).

60

Musical staff 60: Treble clef, key signature of one flat, 4/4 time. Measures 60-65. Dynamics include accents and slurs.

66

Musical staff 66: Treble clef, key signature of one flat, 4/4 time. Measures 66-71. First ending bracketed, second ending bracketed. Dynamics include [mf-p], [1st X poco], [pp], [f], and ff.

72

Musical staff 72: Treble clef, key signature of one flat, 4/4 time. Measures 72-77. Dynamics include accents and slurs.

78

Musical staff 78: Treble clef, key signature of one flat, 4/4 time. Measures 78-84. Dynamics include ff sost.

85

Musical staff 85: Treble clef, key signature of one flat, 4/4 time. Measures 85-90. Dynamics include [p]-ff.

91

Musical staff 91: Treble clef, key signature of one flat, 4/4 time. Measures 91-97. Dynamics include accents and slurs.

98

Musical staff 98: Treble clef, key signature of one flat, 4/4 time. Measures 98-103. First ending bracketed, second ending bracketed. Dynamics include con tutta forza and [f].

March  
**KING COTTON**

B♭ Bass Clarinet

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

11

17

23

29

36

42

48

1. 2.

*ff* *f* *ff* *p* *ff* *[p]-ff* *ff*

KING COTTON

B $\flat$  Bass Clarinet

54 **TRIO.**  
[1st X only]  
[p - pp]

60

66 [mf - p] [1st X poco] [pp]

71 **ff** **ff** *ff sost.*

80

85 [p]-**ff**

91

98 *con tutta forza*

March  
**KING COTTON**

1st Bassoon

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of nine staves of music, each starting with a measure number. The notation includes various dynamics such as *ff*, *f*, *p*, and *[p]-ff*, along with articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots at the end of the final staff.

6

11

16

21

26

31

36

41



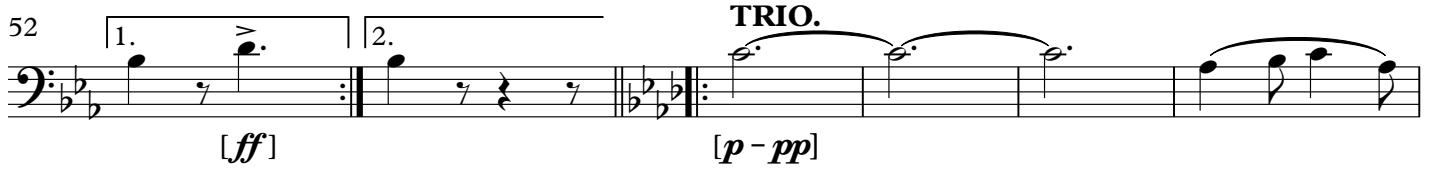
KING COTTON  
1st Bassoon

46

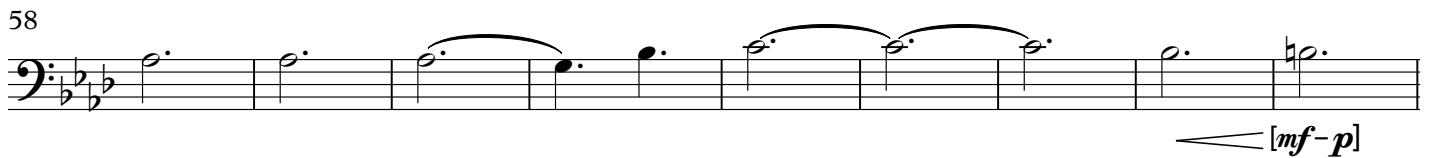


52

1. **[ff]** 2. **[p-pp]** **TRIO.**

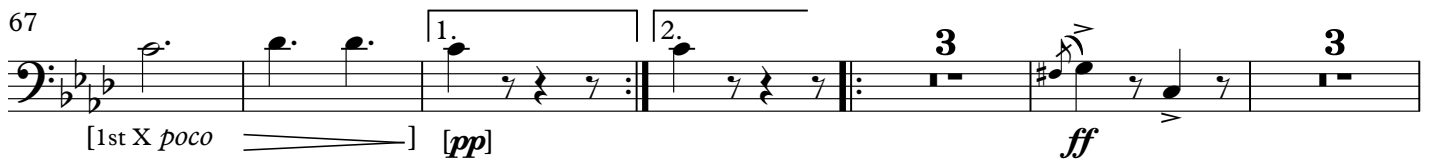


58



67

[1st X poco  $\rceil$ ] **[pp]** **ff**



78

**ff sost.**



83

**[p]-ff**



89

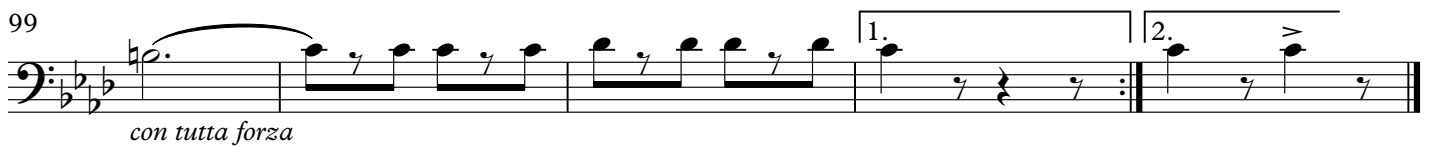


94



99

*con tutta forza*



March  
**KING COTTON**

2nd Bassoon

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of nine staves of music, each starting with a measure number. The notation includes various dynamics such as *ff*, *f*, *p*, and *[p]-ff*, along with accents and slurs. The piece concludes with a double bar line at the end of the ninth staff.

6

11

16

21

26

31

36

41

KING COTTON  
2nd Bassoon

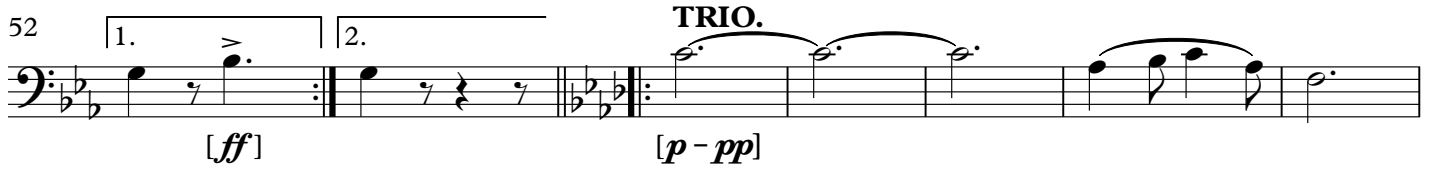
46



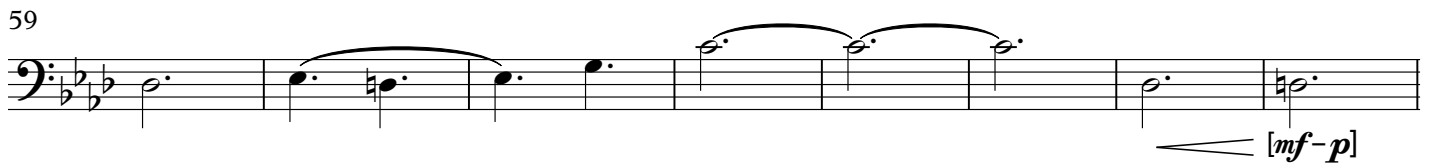
52

1. 2. **TRIO.**

[ff] [p - pp]



59



[mf - p]

67

1. 2. 3 3

[1st X poco <math>\text{poco}</math>] [pp] ff



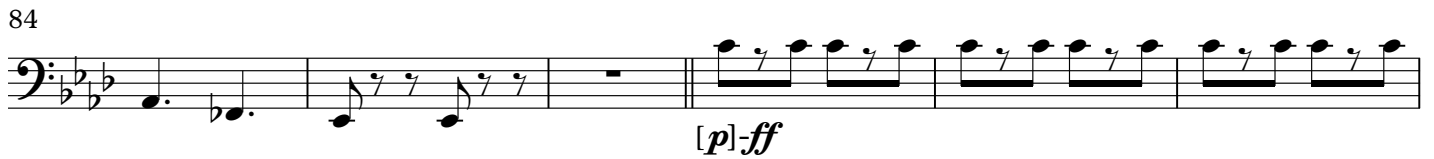
78

ff sost.



84

[p]-ff



90



95



99

1. 2.

con tutta forza



March  
**KING COTTON**

E♭ Alto Saxophone

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

11

16

21

26

33

39

44

*ff* *f*

[*ff*] [*f*]

*ff* *p*

*ff*

[*ff*] (*bring out*)

[*p*] (*ff*<sup>2nd X</sup>)

KING COTTON  
E♭ Alto Saxophone

49

1. [ff] 2. [p] < >

54 **TRIO.**

(pp 2nd X)

61

[mf-p]

67

[1st X poco] [pp] [f] ff

72

79

[p] ff

86

92

98

con tutta forza [f]

March  
**KING COTTON**

B $\flat$  Tenor Saxophone

(1895)

JOHN PHILIP SOUSA

March Tempo.

ff

f

6

[ff] [f]

11

ff p ff

18

[ff] (bring out)

24

31

[p]

37

(ff 2nd X)

42

47

KING COTTON  
B♭ Tenor Saxophone

52 1. [Play] 2. **TRIO.**  
[ff] [p - pp]

58

64 1. [mf - p] [1st X poco] [pp]

70 2. [f] ff

76 ff sost.

81

86 [p] ff

92

98 con tutta forza [f]

March  
**KING COTTON**

E♭ Baritone Saxophone

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in 6/8 time and consists of nine staves of music. The notation includes various dynamics such as *ff*, *f*, *p*, and *[p]-ff*, as well as accents and slurs. The score begins with a *ff* dynamic and a first ending bracket. The piece concludes with a final flourish on the ninth staff.



KING COTTON  
E♭ Baritone Saxophone

46

52

1. 2. **TRIO.**

57

63

69

1. 2. 3 3

78

83

88

93

98

1. 2.

# March KING COTTON

E♭ Cornet  
[optional]

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of nine staves of music. The key signature has one flat (B♭) and the time signature is 6/8. The score includes various dynamic markings such as *ff*, *f*, *p*, and *[p]*, as well as articulation marks like accents and slurs. A repeat sign with first and second endings is present at the end of the piece. The first ending leads back to the beginning of the piece, and the second ending is marked with a double bar line and a repeat sign.

6

11

16

20

25

30

34

39

[2nd X only]

[*ff*] [*f*]

[*ff*] [*f*]

[*p*] (*ff*<sup>2nd X</sup>)

KING COTTON

E♭ Cornet

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

con tutta forza

1. [Play] 2.

[f]

March  
**KING COTTON**

Solo B $\flat$  Cornet

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

11

16

20

25

30

34

39

*ff* *f*

*ff* [*ff*] [*f*]

*ff* *p*

*ff*

[*f*]

[*ff*] [*f*] *ff*

*p* *ff*

[*p*] (*ff*<sup>2nd X</sup>)

[2nd X only]

KING COTTON

Solo B♭ Cornet

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

March Tempo.

6

11

16

20

25

30

34

39

KING COTTON

1st B $\flat$  Cornet

44

49

1. [Play] [ff]  
2. [tacet] [p]

54 **TRIO.**

(pp 2nd X)

61

[mf-p]

67

1. [Play] [f]  
2. [Play] [ff]

[1st X poco] [pp] [f] [ff]

73

79

**ff** *sost.*

86

[2nd X only]  
[p]-[ff]

92

98

1. [Play] [f]  
2. [con tutta forza]

March  
**KING COTTON**

2nd B $\flat$  Cornet

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B $\flat$  Cornet in 6/8 time. It consists of nine staves of music. The first staff begins with a *ff* dynamic and a *f* dynamic. The second staff has dynamics of *[ff]* and *[f]*. The third staff has *ff* and *p*. The fourth staff has *ff* and *f*. The fifth staff has *[ff]* and *[f]*. The sixth staff has *ff* and *p*. The seventh staff has *ff* and *[p]-ff*. The eighth staff has no dynamics. The ninth staff has no dynamics. The score includes various musical notations such as accents, slurs, and dynamic markings.



KING COTTON

2nd B♭ Cornet

50 1. [Play] 2. **TRIO.**  
[tacet]

[ff] [p - pp]

55

60

65 1.

[mf-p] [1st X poco] [pp]

70 2. [Play]

[f] ff

76

ff sost.

82 [2nd X only]

[p]-ff

88

93

98 1. [Play] 2.

con tutta forza [f]

March  
**KING COTTON**

3rd B♭ Cornet

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

11

17

22

27

33

38

44

*ff* *f*

[*ff*] [*f*]

*ff* *p*

*ff* *f*

[*ff*] [*f*]

*ff* *p*

[*p*]-*ff*

KING COTTON

3rd Bb Cornet

50 TRIO.  
[tacet]

1. [Play] [ff] 2. [p - pp]

55

60

65 1.

[mf-p] [1st X poco] [pp]

70 2. [Play]

[f] ff

76

ff sost.

82 [2nd X only]

[p]-ff

88

93

98 1. [Play] 2.

con tutta forza [f]

March  
**KING COTTON**

1st F Horn

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the 'King Cotton' march. It is in 6/8 time and B-flat major. The score consists of nine staves of music, with measure numbers 6, 11, 16, 21, 26, 31, 37, and 43 marked at the beginning of their respective staves. The music features a variety of dynamics, including fortissimo (ff), forte (f), piano (p), and piano-fortissimo ([p]-ff). There are also accents and slurs throughout the piece. The score begins with a dynamic of ff and ends with a final flourish.

KING COTTON  
1st F Horn

49

1. **[ff]** 2.

54 **TRIO.**

**[p-pp]**

60

65

**[mf-p]** [1st X poco] **[pp]** 1.

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.

The musical score is written for a 2nd F Horn in 6/8 time. It consists of nine staves of music. The key signature has two flats (Bb and Eb). The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *[p]-ff* (piano fortissimo). There are also accents (^) and slurs over certain notes. The piece begins with a *ff* dynamic and a *f* dynamic. It features several measures of eighth-note patterns, some with accents and slurs. The score concludes with a double bar line and a repeat sign at the beginning of the final staff.

KING COTTON  
2nd F Horn

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)

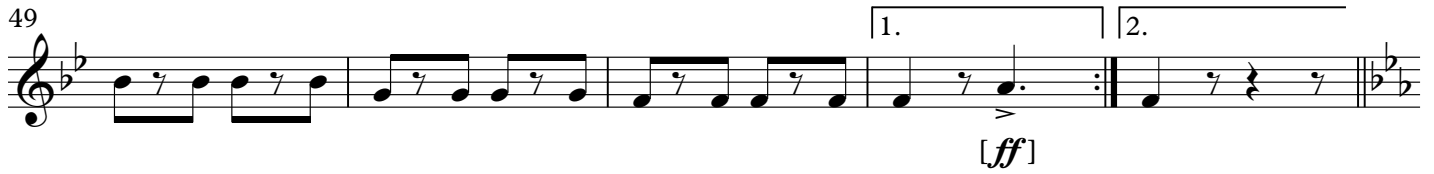
JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd F Horn in 6/8 time. It consists of nine staves of music. The key signature has two flats (Bb and Eb). The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *[p]-ff* (piano fortissimo). There are also crescendo and decrescendo hairpins. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line at the end of the final staff.



KING COTTON  
3rd F Horn

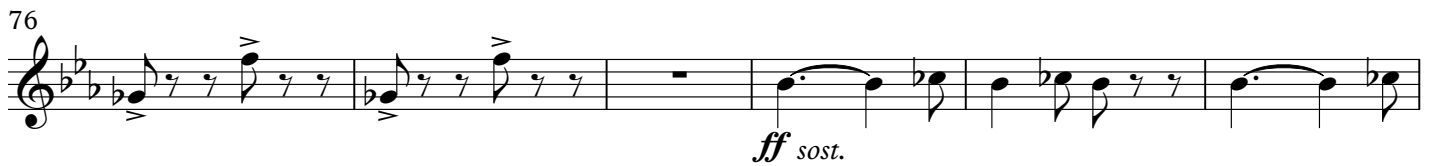
49 

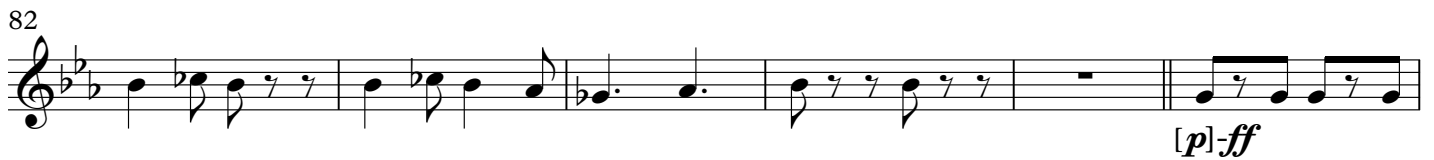
54 **TRIO.** 

60 

65 

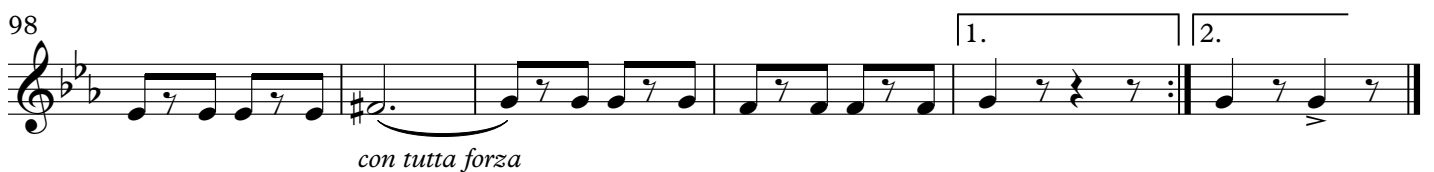
70 

76 

82 

88 

93 

98 

March  
**KING COTTON**

4th F Horn

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 4th F Horn in 6/8 time. It consists of nine staves of music. The key signature has two flats (Bb and Eb). The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *[p]-ff* (piano to fortissimo). There are also crescendo and decrescendo hairpins. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a *ff* dynamic and a melodic line. The second staff starts at measure 6 and features a steady eighth-note accompaniment with a crescendo leading to *[ff]* and *[f]*. The third staff starts at measure 11 and continues the accompaniment, with a *ff* dynamic followed by a decrescendo to *p*. The fourth staff starts at measure 16 and continues the accompaniment, with a *ff* dynamic. The fifth staff starts at measure 21 and continues the accompaniment, with a *f* dynamic followed by a crescendo to *[ff]* and *[f]*. The sixth staff starts at measure 26 and continues the accompaniment, with a *ff* dynamic. The seventh staff starts at measure 31 and continues the accompaniment, with a *p* dynamic followed by a crescendo to *ff*. The eighth staff starts at measure 37 and continues the accompaniment, with a *[p]-ff* dynamic. The ninth staff starts at measure 43 and features a melodic line with a decrescendo followed by a crescendo.

KING COTTON  
4th F Horn

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.

The musical score is written for a Baritone instrument in a 6/8 time signature. It consists of nine staves of music, each starting with a measure number. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings such as *ff*, *f*, *[ff]*, *[f]*, *p*, and *[p]*. There are also performance instructions like *(ff 2nd X)*. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piece concludes with a final cadence on the ninth staff.

KING COTTON  
Baritone

49

[ff] [p] < >

54 **TRIO.**

(pp 2nd X)

59

65

[mf-p] [1st X poco] [pp]

71

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.

6

11

17

22

27

33

39

44

KING COTTON  
Baritone, T.C.

49

1. 2.

[ff] [p]

54

**TRIO.**

(pp 2nd X)

59

65

1. 2.

[mf-p] [1st X poco] [pp]

71

3 3

ff ff sost.

81

[p]-ff

87

93

99

1. 2.

con tutta forza

March  
**KING COTTON**

1st Trombone

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef, 6/8 time, and B-flat major. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff* and a *f* marking later in the measure. The second staff has a *[ff]* marking followed by a *[f]* marking. The third staff has a *ff* marking followed by a *p* marking. The fourth staff has a *ff* marking followed by a *f* marking. The fifth staff has a *[ff]* marking followed by a *[f]* marking. The sixth staff has a *ff* marking followed by a *p* marking and a *ff* marking at the end. The seventh staff has a *[p]-ff* marking. The eighth staff has a *[p]-ff* marking. The ninth staff has a *[p]-ff* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.



KING COTTON  
1st Trombone

49

[ff]

54

**TRIO.**  
[tacet]

[p-pp]

62

[mf-p] [1st X poco]

69

[pp] *ff*

79

*ff sost.*

85

[2nd X only]

[p]-ff

91

98

*con tutta forza*

March  
**KING COTTON**

2nd Trombone

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Trombone part in bass clef, 6/8 time, and B-flat major. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff* and a *f* marking later in the staff. The second staff has *[ff]* and *[f]* markings. The third staff has *ff* and *p* markings. The fourth staff has *ff* and *f* markings. The fifth staff has *[ff]* and *[f]* markings. The sixth staff has *ff*, *p*, and *ff* markings. The seventh staff has a *[p]-ff* marking and a first ending bracket. The eighth staff has a *b* (flat) marking. The ninth staff continues the melodic line.

KING COTTON  
2nd Trombone

49

[ff]

54

**TRIO.**  
[tacet]

[p - pp]

62

[mf-p] [1st X poco]

69

[pp] ff [Play] 3

79

ff sost.

85

[2nd X only]

[p]-ff

91

98

con tutta forza

March  
**KING COTTON**

Bass Trombone

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

11

17

23

28

34

39

44

*ff* *f*

*ff* *p*

*ff* *f*

*ff* *p* *ff*

[2nd X only]  
*[p]-ff*

KING COTTON  
Bass Trombone

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.

6

11

16

21

26

31

37

42

*ff* *f*

*ff* *p*

*ff* *[ff]* *[f]*

*ff*

*p* *ff*

*[p]-ff*

Detailed description: This is a musical score for the Tuba part of the march 'King Cotton' by John Philip Sousa. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of ten staves of music. The first staff begins with a 'March Tempo.' instruction and dynamic markings of *ff* and *f*. The second staff has a dynamic marking of *[ff]* and *[f]*. The third staff has *ff* and *p*. The fourth staff has *ff*. The fifth staff has *f*, *[ff]*, and *[f]*. The sixth staff has *ff*. The seventh staff has *p* and *ff*. The eighth staff has *[p]-ff*. The ninth staff has no dynamic markings. The score includes various musical notations such as slurs, accents, and dynamic changes.

KING COTTON  
Tuba

47 1.

[ff]

Detailed description: This musical staff contains measures 47 through 52. It begins with a bass clef and a key signature of two flats. The melody starts with a quarter note G2, followed by eighth notes A2, B2, and C3. A slur covers measures 48 and 49, which contain eighth notes D3, E3, F3, and G3. Measure 50 has a quarter note A3, and measure 51 has a quarter note B3. The staff concludes with a double bar line and repeat dots, with a first ending bracket above the final two notes.

53 TRIO.

[p - pp]

Detailed description: This musical staff contains measures 53 through 57. It begins with a bass clef and a key signature of two flats. Measure 53 starts with a quarter rest, followed by quarter notes G2 and F2. A double bar line with repeat dots follows. The melody then consists of quarter notes G2, F2, E2, and D2. A slur covers measures 55 and 56, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots.

58

Detailed description: This musical staff contains measures 58 through 63. It begins with a bass clef and a key signature of two flats. The melody consists of quarter notes G2, F2, E2, and D2. A slur covers measures 61 and 62, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots.

64 1.

[mf - p] [1st X poco] [pp]

Detailed description: This musical staff contains measures 64 through 69. It begins with a bass clef and a key signature of two flats. The melody consists of quarter notes G2, F2, E2, and D2. A slur covers measures 66 and 67, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots, with a first ending bracket above the final two notes.

70 3

[ff] [ff sost.]

Detailed description: This musical staff contains measures 70 through 79. It begins with a bass clef and a key signature of two flats. Measure 70 starts with a quarter rest, followed by quarter notes G2 and F2. A double bar line with repeat dots follows. The melody then consists of quarter notes G2, F2, E2, and D2. A slur covers measures 72 and 73, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots.

80

Detailed description: This musical staff contains measures 80 through 85. It begins with a bass clef and a key signature of two flats. The melody consists of quarter notes G2, F2, E2, and D2. A slur covers measures 82 and 83, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots.

86

[p]-ff

Detailed description: This musical staff contains measures 86 through 91. It begins with a bass clef and a key signature of two flats. Measure 86 starts with a whole rest. The melody then consists of quarter notes G2, F2, E2, and D2. A slur covers measures 88 and 89, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots.

92

Detailed description: This musical staff contains measures 92 through 97. It begins with a bass clef and a key signature of two flats. The melody consists of quarter notes G2, F2, E2, and D2. A slur covers measures 94 and 95, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots.

98 1. 2.

con tutta forza

Detailed description: This musical staff contains measures 98 through 103. It begins with a bass clef and a key signature of two flats. The melody consists of quarter notes G2, F2, E2, and D2. A slur covers measures 100 and 101, which contain eighth notes C2, B1, and A1. The staff concludes with a double bar line and repeat dots, with first and second ending brackets above the final two notes.

# March KING COTTON

Drums & Bells

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

12

18

24

29

35

42

49

*ff* [*choke*] *f*

[*ff*] [*f*]

*ff* *p* *ff*

*f*

[*ff*] [*f*]

*ff* *p* *ff*

> [Cym. 2nd X only] [*p*]-*ff*

8 [*sfz*] [2ndX]

1. [+ Cym.] 2.

Bells

[*ff*] *p*



**TRIO.**

**KING COTTON**

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

**Drums & Bells**

54 4

[p - pp]  
(pp) 2nd X)

60 8

(pp) 2nd X)

66 1. 2.

[mf - p] [1st X poco] [pp]

71 [Play] Cyms. B.D. Cyms. Cyms. B.D. Cyms.

*ff*

77 a2

*ff*

84 Solo

[choke] [1st X *fz*] [2nd X *sfz-fff*] [p]-ff

90 4

[sfz] 2nd X)

97 1. 2.

# March

# KING COTTON

Harp

[Handwritten part]  
[Encore Book]

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

11

16

21

KING COTTON  
Harp

26

Musical notation for measures 26-30. Treble clef has chords with accents and a forte (*ff*) dynamic. Bass clef has a melodic line with a slur.

31

Musical notation for measures 31-35. Treble clef has chords with accents and dynamics *p* and *ff*. Bass clef has a melodic line with accents.

36

Musical notation for measures 36-39. Treble clef has chords with accents and a dynamic *[p]-ff*. Bass clef has a melodic line with accents.

40

Musical notation for measures 40-43. Treble clef has chords with accents. Bass clef has a melodic line with accents.

44

Musical notation for measures 44-48. Treble clef has a melodic line with accents and slurs. Bass clef has a melodic line with accents.

49

Musical notation for measures 49-52. Treble clef has chords with accents and first/second endings. Bass clef has a melodic line with accents.

## KING COTTON

Harp

54 **TRIO.**

[p-pp]

58

62

66

1. 2.

[mf-p] [1st X poco] [pp] [f]

71

76

**ff** *sost.*

KING COTTON  
Harp

80

4

87

[p]-ff

4

91

4

95

4

99

con tutta forza

1. [f]

2.

4