



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

Flute/Piccolo

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Flute/Piccolo in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic of *ff* and includes performance instructions for Piccolo: [- Picc.] for the first four measures and [+ Picc.] for the fifth measure. The score is divided into systems of five measures each, with measure numbers 6, 11, 16, 21, 26, 31, 35, and 42 marking the start of new systems. Dynamics vary throughout, including *ff*, *f*, *p*, and *[p]*. Trills are indicated with 'tr' and accents with '^'. A section starting at measure 35 is marked '[2nd X only]' and features a trill on a dotted quarter note. The score concludes with a final measure at measure 42.

KING COTTON  
Flute/Piccolo

48

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

[ff] [p] < >

54

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

(pp 2nd X)

59

[mf-p]

64

[pp] [1st X poco]

70

[f] [ff]

75

[ff] sost.

80

86

[-Picc. 1st X]  
[p]-ff

92

98

con tutta forza [f]

1. [+ Picc.] 2.

# 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* *[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.

6

12

19

25

31

37 [2nd X only]

44

49

*ff* *f*

*ff* *p* *ff*

*[f]*

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

*p* *ff*

*[p]-ff*

*tr*

1. 2.

*[ff]* *[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]

tr

[p] (ff 2nd X)

43

tr

KING COTTON

E♭ Clarinet

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

54 **TRIO.** (pp) 2nd X  
[pp] [p]

59 [p]

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

71 ff

76 *sost.*  
ff

81 ff

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

92 ff

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

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 has 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 is marked *[lower notes 1st X]*. The score concludes with a double bar line at the end of the 38th measure.

KING COTTON

1st B $\flat$  Clarinet

43

49

[ff] [p]

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

[pp] 2nd X

60

66

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

72

78

ff sost.

85 [lower notes 1st X]

[p]-ff

91

97

[f] [loco]

con tutta forza

March  
**KING COTTON**

2nd B $\flat$  Clarinet

(1895)

JOHN PHILIP SOUSA

March Tempo.

ff f

6 [ff] [f]

11 ff p

16 ff

20 [f]

25 [ff] [f] ff

30 p ff

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

39

KING COTTON

2nd B $\flat$  Clarinet

44

49

1. div. [ff] 2. [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

[p] [lower notes 1st X] [ff]

91

98

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

# 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

*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 (6, 11, 16, 21, 26, 31, 36, 41). The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *[p]-ff* (piano to fortissimo). There are also slurs and accents throughout the piece. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a final cadence on the 41st staff.

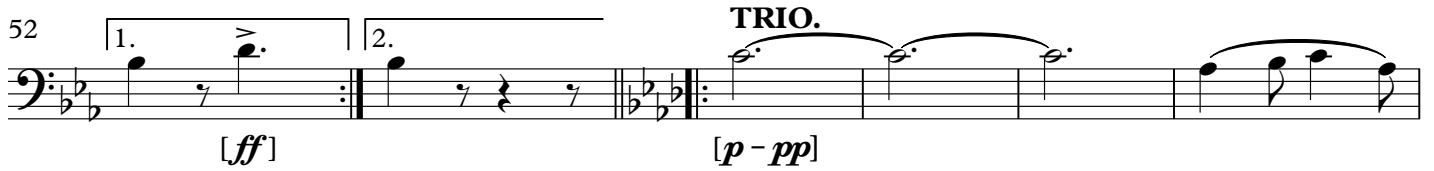
KING COTTON  
1st Bassoon

46

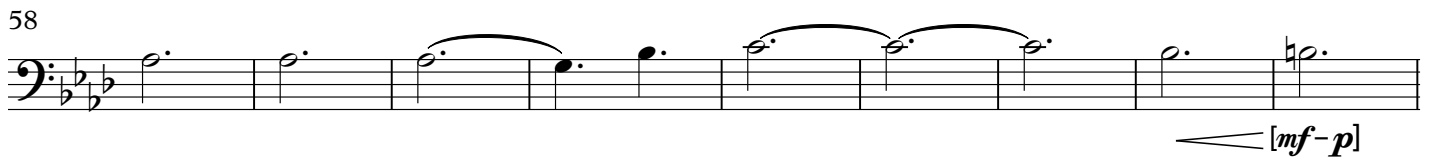


52

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



58

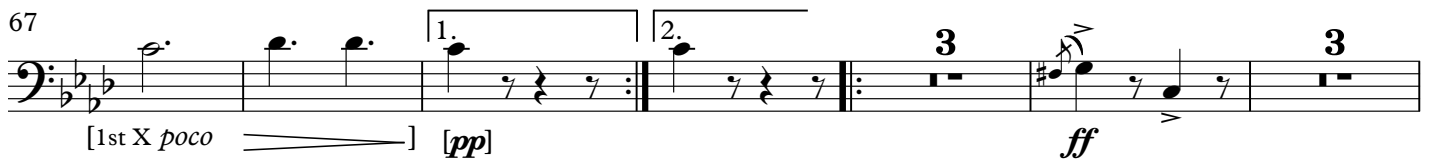


[mf-p]

67

1. 2. 3. 3.

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



78

**ff** sost.



83

[p]-**ff**



89



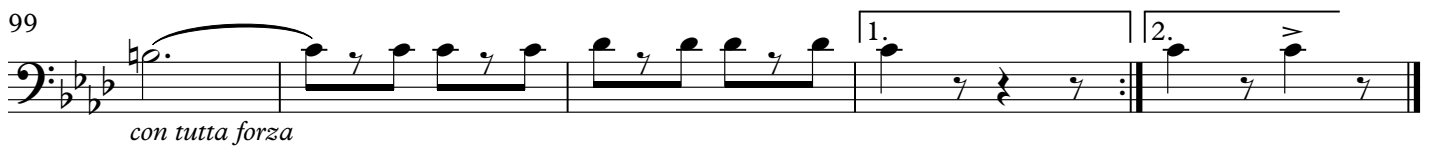
94



99

*con tutta forza*

1. 2.



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 time signature of 6/8. It consists of nine staves of music, each starting with a measure number (6, 11, 16, 21, 26, 31, 36, 41). The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), and *[p]-ff* (piano fortissimo). There are also accents (^) and slurs over the notes. The piece concludes with a double bar line at the end of the 41st measure.

KING COTTON  
2nd Bassoon

46

Musical notation for measures 46-51. Bass clef, key signature of two flats, 3/4 time. Measures 46-51 contain eighth and quarter notes with accents and slurs.

52

1. 2. **TRIO.**

[ff] [p - pp]

Musical notation for measures 52-58. Bass clef, key signature of two flats, 3/4 time. Measures 52-53 are first and second endings. Measure 54 is the start of the TRIO section. Measures 54-58 contain quarter notes with slurs.

59

Musical notation for measures 59-66. Bass clef, key signature of two flats, 3/4 time. Measures 59-66 contain quarter notes with slurs.

67

1. 2. 3 3

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

Musical notation for measures 67-77. Bass clef, key signature of two flats, 3/4 time. Measures 67-77 contain quarter notes with slurs and triplets.

78

ff sost.

Musical notation for measures 78-83. Bass clef, key signature of two flats, 3/4 time. Measures 78-83 contain eighth and quarter notes with slurs.

84

[p]-ff

Musical notation for measures 84-89. Bass clef, key signature of two flats, 3/4 time. Measures 84-89 contain eighth notes with slurs.

90

Musical notation for measures 90-94. Bass clef, key signature of two flats, 3/4 time. Measures 90-94 contain eighth notes with slurs.

95

Musical notation for measures 95-98. Bass clef, key signature of two flats, 3/4 time. Measures 95-98 contain eighth notes with slurs.

99

1. 2.

con tutta forza

Musical notation for measures 99-104. Bass clef, key signature of two flats, 3/4 time. Measures 99-104 contain quarter notes with slurs and first and second endings.

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* 2nd X)



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.

6

11

16

21

26

31

36

41

*ff*

*f*

[*ff*] [*f*]

*ff* *p*

*ff*

[*ff*] [*f*]

*ff*

*p* *ff*

[*p*]-*ff*

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 is 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. The piece features a repeat sign at measure 34, with a first ending and a second ending marked "[2nd X only]".

6

11

16

20

25

30

34

39

KING COTTON

E♭ Cornet

44

49

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

54 **TRIO.**

(pp) 2nd X

60

66

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

72

78

ff sost.

85

[2nd X only] [p]:ff

91

98

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



KING COTTON

Solo B♭ Cornet

44

Musical staff 44: Treble clef, key signature of two flats. Measures 44-48. Dynamics include accents and slurs.

49

Musical staff 49: Treble clef, key signature of two flats. Measures 49-53. First ending bracketed, marked [Play] and [ff]. Second ending bracketed, marked [tacet] and [p].

54 **TRIO.**

Musical staff 54: Treble clef, key signature of two flats. Measures 54-59. Marked (pp 2nd X).

60

Musical staff 60: Treble clef, key signature of two flats. Measures 60-65. Dynamics include accents and slurs.

66

Musical staff 66: Treble clef, key signature of two flats. Measures 66-71. First ending bracketed, marked [1.]. Second ending bracketed, marked [2. Play]. Dynamics include [mf-p], [1st X poco], [pp], [f], and [ff].

72

Musical staff 72: Treble clef, key signature of two flats. Measures 72-77. Dynamics include accents and slurs.

78

Musical staff 78: Treble clef, key signature of two flats. Measures 78-84. Marked *ff sost.*

85

Musical staff 85: Treble clef, key signature of two flats. Measures 85-90. Marked [2nd X only] and [p]-ff.

91

Musical staff 91: Treble clef, key signature of two flats. Measures 91-97. Dynamics include accents and slurs.

98

Musical staff 98: Treble clef, key signature of two flats. Measures 98-103. First ending bracketed, marked [1. Play]. Second ending bracketed, marked [2.]. Dynamics include [f].

*con tutta forza*

# March KING COTTON

1st B♭ Cornet

(1895)

JOHN PHILIP SOUSA

March Tempo.

6

11

16

20

25

30

34

39

*ff* *f* *ff* *p* *ff* *p* *ff* *[p]* (*ff* 2nd X)

KING COTTON

1st B $\flat$  Cornet

44

49

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

54 **TRIO.**

(pp 2nd X)

61

[mf-p]

67

1. [1st X poco] [pp] [f] [ff]  
2. [Play]

73

79

[ff] *sost.*

86

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

92

98

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

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.

The musical score is written for a 3rd B♭ 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 *[ff]* and *[f]* dynamics. The third staff has *ff* and *p* dynamics. The fourth staff has *ff* and *f* dynamics. The fifth staff has *[ff]* and *[f]* dynamics. The sixth staff has *ff* and *p* dynamics. The seventh staff has *ff* and *[p]-ff* dynamics, with a *[2nd X only]* marking. The eighth staff continues the melody. The ninth staff features a melodic line with slurs and accents.

KING COTTON

3rd B♭ 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), piano (p), and accents (>). The piece begins with a fortissimo (ff) dynamic and a series of eighth notes. It includes several slurs and accents throughout. The score concludes with a final flourish in the last staff.



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 the 2nd F Horn part of the march 'King Cotton'. It consists of nine staves of music in 6/8 time, with a key signature of two flats (Bb and Eb). The score includes various dynamic markings such as *ff*, *f*, *p*, and *[p]-ff*, as well as articulation marks like accents (^) and slurs. The piece begins with a *ff* dynamic and concludes with a *[p]-ff* dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

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

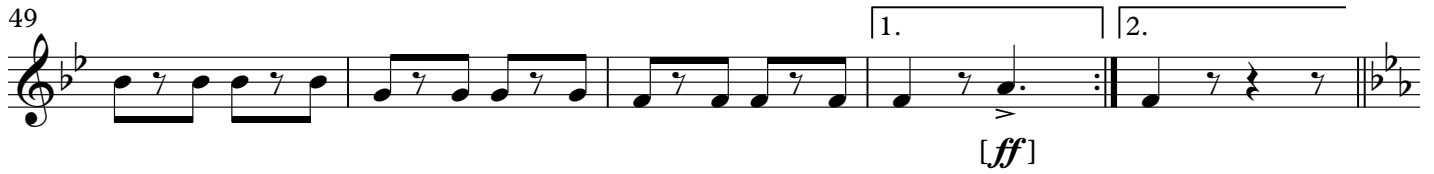
(1895)

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*, *f*, *p*, and *[p]-ff*. There are also crescendo and decrescendo hairpins. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

KING COTTON  
3rd F Horn

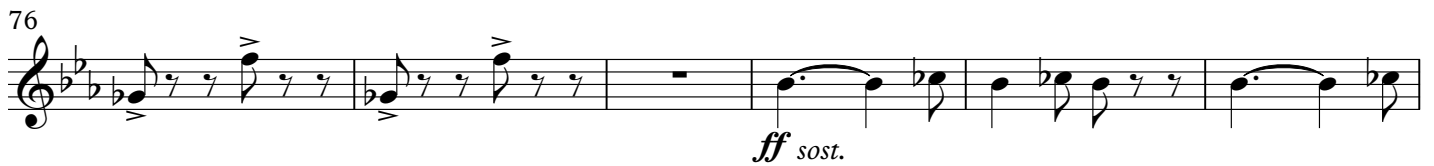
49   
[ff]

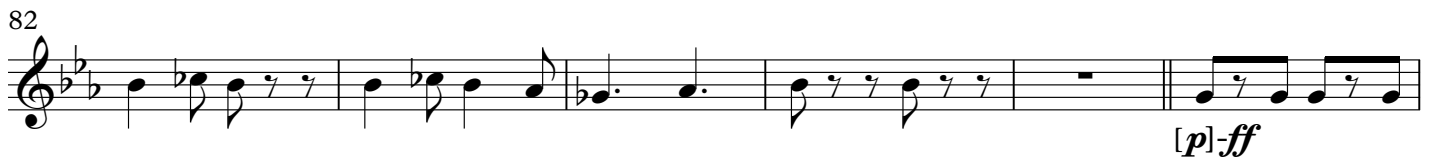
54 **TRIO.**   
[p - pp]

60 

65   
[mf - p] [1st X poco] [pp]

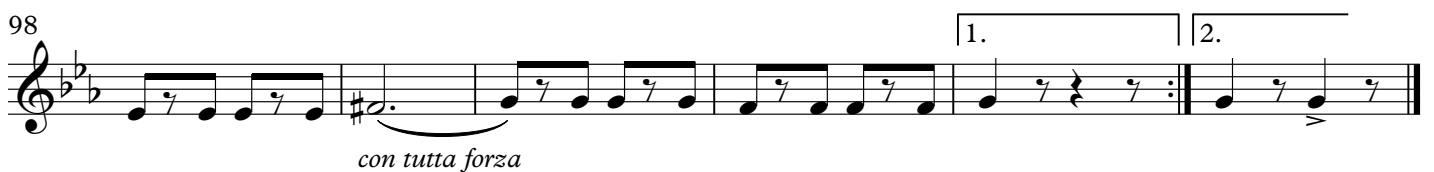
70   
ff

76   
ff sost.

82   
[p]-ff

88 

93 

98   
con tutta forza

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 ten staves of music. The first staff begins with a *ff* dynamic and a *f* dynamic. The second staff has a crescendo leading to [*ff*] [*f*]. The third staff has a *ff* dynamic followed by a *p* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *f* dynamic followed by a crescendo to [*ff*] [*f*]. The sixth staff has a *ff* dynamic. The seventh staff has a *p* dynamic followed by a *ff* dynamic. The eighth staff has a [*p*]-*ff* dynamic. The ninth staff has a *p* dynamic followed by a *ff* dynamic. The tenth staff has a *p* dynamic followed by a *ff* dynamic.

KING COTTON  
4th F Horn

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**

Baritone

(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 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* and *p* markings. The seventh staff has *ff* and *[p]* (*ff*<sup>2nd X</sup>) markings. The eighth and ninth staves continue the melodic line with various dynamics and articulations.



KING COTTON  
Baritone

49

[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

1. 2.

con tutta forza

March  
**KING COTTON**

Baritone, T.C.

(1895)

JOHN PHILIP SOUSA

March Tempo.

ff

6

[ff] [f]

11

ff p

17

ff [f]

22

[ff] [f]

27

ff p

33

ff [p] (ff 2nd X)

39

44

KING COTTON  
Baritone, T.C.

49

1. [ff] 2. [p]

54 **TRIO.**

(pp 2nd X)

59

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

65

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

71

3 ff ff sost.

81

[p]-ff

87

[p]-ff

93

[p]-ff

99

con tutta forza 1. 2.

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 of *ff* and a *f* dynamic later in the measure. The second staff has dynamics of *[ff]* and *[f]*. The third staff has dynamics of *ff* and *p*. The fourth staff has dynamics of *ff* and *f*. The fifth staff has dynamics of *[ff]* and *[f]*. The sixth staff has dynamics of *ff*, *p*, and *ff*. The seventh staff has a dynamic of *[p]-ff* and includes a section marked "[2nd X only]". The eighth and ninth staves continue the melodic line with various dynamics and articulations.

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 of the march 'King Cotton' by John Philip Sousa. It is in the key of B-flat major and 6/8 time. The score consists of nine staves of music, with measure numbers 6, 11, 17, 23, 28, 34, 39, and 44 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), forte (f), piano (p), and piano fortissimo ([p]-ff). There are also dynamic markings in brackets, such as [ff] and [f]. The score includes slurs, accents, and a repeat sign with a first ending and a second ending marked '[2nd X only]'. The piece concludes with a final note on the ninth staff.

KING COTTON  
2nd 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**

Bass Trombone

(1895)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Bass Trombone in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The piece is in 3/4 time. The score consists of nine staves of music, with measure numbers 6, 11, 17, 23, 28, 34, 39, and 44 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), forte (f), piano (p), and a dynamic change from piano to fortissimo ([p]-ff) at measure 34. There is also a first ending bracket at measure 34 and a second ending bracket labeled "[2nd X only]" at measure 35. The score includes slurs, accents, and dynamic markings throughout.



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 markings.

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, followed by eighth notes, and then a half note. A slur covers measures 48 and 49. A first ending bracket spans measures 51 and 52, ending with a repeat sign. The dynamic marking [ff] is placed below the final measure.

53 TRIO.

[p - pp]

Detailed description: This musical staff contains measures 53 through 57. It begins with a second ending bracket over measures 53 and 54. A double bar line with repeat dots follows. The word "TRIO." is written above the staff. The melody consists of quarter notes with rests. A slur covers measures 56 and 57. The dynamic marking [p - pp] is placed below the first measure.

58

Detailed description: This musical staff contains measures 58 through 63. The melody consists of quarter notes with rests. A slur covers measures 61 and 62. The staff ends with a double bar line.

64 1.

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

Detailed description: This musical staff contains measures 64 through 69. It begins with a first ending bracket over measures 64 and 65. The melody consists of quarter notes with rests. A slur covers measures 67 and 68. The dynamic marking [mf - p] is placed below measure 67. The marking [1st X poco] is placed below measure 68. The marking [pp] is placed below measure 69. The staff ends with a double bar line.

70 2.

3 3

[ff] [ff sost.]

Detailed description: This musical staff contains measures 70 through 79. It begins with a second ending bracket over measures 70 and 71. A double bar line with repeat dots follows. The word "3" is written above measure 72. The melody consists of quarter notes with rests. A slur covers measures 74 and 75. The dynamic marking [ff] is placed below measure 72. The marking [ff sost.] is placed below measure 79. The staff ends with a double bar line.

80

Detailed description: This musical staff contains measures 80 through 85. The melody consists of quarter notes with rests. A slur covers measures 82 and 83. The staff ends with a double bar line.

86

[p]-ff

Detailed description: This musical staff contains measures 86 through 91. It begins with a double bar line. The melody consists of quarter notes with rests. A slur covers measures 89 and 90. The dynamic marking [p]-ff is placed below measure 86. The staff ends with a double bar line.

92

Detailed description: This musical staff contains measures 92 through 97. The melody consists of quarter notes with rests. A slur covers measures 94 and 95. The staff ends with a double bar line.

98 1. 2.

con tutta forza

Detailed description: This musical staff contains measures 98 through 103. It begins with a first ending bracket over measures 98 and 99. A double bar line with repeat dots follows. The word "con tutta forza" is written below the staff. The melody consists of quarter notes with rests. A slur covers measures 101 and 102. A second ending bracket spans measures 103 and 104, ending with a double bar line. The staff ends with a double bar line.

# March KING COTTON

Drums & Bells

(1895)

JOHN PHILIP SOUSA

March Tempo.

ff [choke] f

6 [ff] [f]

12 ff p ff

18 f

24 [ff] [f]

29 ff p ff

35 [p]-ff 4

42 8 [sfz] [2ndX]

49 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

[mf - p] [pp]

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] [p]-ff fff

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. Bass clef has a melodic line with a slur under measures 27-29. Dynamics include *ff*.

31

Musical notation for measures 31-35. Treble clef has chords with accents. Bass clef has a melodic line with a slur under measures 32-34. Dynamics include *p* and *ff*.

36

Musical notation for measures 36-39. Treble clef has chords with accents. Bass clef has a melodic line with a slur under measures 37-39. Dynamics include *[p]-ff*.

40

Musical notation for measures 40-43. Treble clef has chords with accents. Bass clef has a melodic line with a slur under measures 41-43.

44

Musical notation for measures 44-48. Treble clef has chords with accents. Bass clef has a melodic line with a slur under measures 45-48.

49

Musical notation for measures 49-52. Treble clef has chords with accents. Bass clef has a melodic line with a slur under measures 50-52. First and second endings are marked.

## KING COTTON

Harp

54 **TRIO.**

[p-pp]

58

62

66

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

2. [f]

71

ff

76

ff sost.



KING COTTON  
Harp

80

4

87

[p]-ff

91

4

95

4

99

con tutta forza

[f]

1. 2.

4