

Written for
THE COTTON STATES AND INTERNATIONAL EXPOSITION.
ATLANTA, 1895.



KING COTTON MARCH.

By JOHN PHILIP SOUSA.

PIANO 2 HANDS 50.
PIANO 4 HANDS 1.00
PIANO 6 HANDS 1.50
ORCHESTRA 1.00
MILITARY BAND 50.
ZITHER SOLO 40.

ZITHER DUET 50.
MANDOLIN SOLO 40.
MANDOLIN & PIANO 60.
MANDOLIN & GUITAR 50.
MANDOLIN-PIANO & GUITAR 75.
2 MANDOLINS & PIANO 75.

2 MANDOLINS & GUITAR, 60.
GUITAR SOLO 40.
GUITAR DUET 50.
BANJO SOLO 40.
BANJO DUET 50.
BANJO & PIANO 50.

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CINCINNATI,

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KING COTTON

MARCH.

JOHN PHILIP SOUSA.

The musical score is written for piano in 8/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic and includes accents (^) over the first notes of the first three measures. The second and third systems start with a *sforzando* (*sf*) dynamic followed by a piano (*p*) dynamic, with accents (^) over the first notes of the first two measures. The fourth system begins with a piano (*p*) dynamic and includes accents (^) over the first notes of the first three measures. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs, along with dynamic markings and accents.

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This page contains five systems of musical notation for a piano piece. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system shows a complex texture with many beamed notes and rests. The second system features a forte (*ff*) dynamic marking and includes accents (*>*) and slurs. The third system continues the melodic and harmonic development. The fourth system includes a repeat sign and first/second endings. The fifth system concludes the piece with a final cadence. The notation is written in a clear, professional style with standard musical symbols.