

Cosmopolitan America

March

Helen May Butler

Edited by Clarence Barber
for SYMPHONIC BAND

Instrumentation

1 Full Score	2 B $\flat$ Tenor Saxophone	2 Trombone 1
6 Flute/ Piccolo	1 E $\flat$ Baritone Saxophone	2 Trombone 2
1 Oboe 1	2 B $\flat$ Cornet 1	2 Trombone 3
1 Oboe 2	2 B $\flat$ Cornet 2	3 Euphonium T.C./B.C.*
2 Bassoon	2 B $\flat$ Cornet 3	4 Tuba
1 E $\flat$ Clarinet	1 B $\flat$ Trumpet 1	1 Snare Drum
6 B $\flat$ Clarinet 1	1 B $\flat$ Trumpet 2	2 Crash Cymbals/ Bass Drum
6 B $\flat$ Clarinet 2	1 F Horn 1	
1 E $\flat$ Alto Clarinet	1 F Horn 2	
2 B $\flat$ Bass Clarinet	1 F Horn 3	
2 E $\flat$ Alto Saxophone 1	1 F Horn 4	
2 E $\flat$ Alto Saxophone 2		

*Printed back-to-back

LUDWIG *Masters*
PUBLICATIONS

Exclusively Distributed by



Alfred Music
LEARN • TEACH • PLAY

Copyright © 2023 LudwigMasters Publications (ASCAP).
International Copyright Secured. All Rights Reserved.
Digital and Photographic Copying of the Publication is Illegal.

UPC



6 76737 64713 1
50105301 \$12.00

EAN13



9 798888 523629

Dedicated to my father, L.M. Butler

About the Composer

Often called “the female Sousa,” **Helen May Butler** (1867-1957) achieved great success with her all-women’s band between 1898 and 1912. Her best-known group was called Helen May Butler and Her Ladies’ Military Band and was a known favorite of President Theodore Roosevelt. Born on a farm in Keene, New Hampshire, Butler was raised in Providence, Rhode Island, and retired to raise her family in Cincinnati, Ohio.

About the Editor

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the band editor for LudwigMasters Publications and Southern Music Company, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriot Symphonic Band.

Program Notes

During the 1904 Theodore Roosevelt election campaign, **Cosmopolitan America** was selected as the official march of the Republican Party. Butler’s band performed that year at the Republican National Convention. The march bears a dedication to her father, Lucius Marshall Butler, a railroad engineer who was instrumental in the design of early Pullman cars.

Performance Notes

Despite the changing meters, the march should be played at a constant tempo. Cornets, trumpets, and snare drum are the only performers who will play in the compound meter passages. As with all marches, articulate clearly, with precision and space between the notes. Do not overplay louder dynamic levels. Make those more effective by bringing the softer dynamics down for better contrast. While only two clarinet parts were scored in the original march, the first clarinet part is often *divisi*. It is recommended that the clarinet parts be distributed as if they were three in number.

50100301

17

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

17 18 19 20 21 22 23 24

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

25

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

25 26 27 28 29 30 31 32

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

33 41 Listesso tempo (♩ = ♩.)

Fl. Picc.

Ob. 1 2 *a2*

Bsn.

E♭ Cl.

B♭ Cl. 1 2 *div.*

Alt. Cl.

B. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

33 34 35 36 37 38 39 40 41

Crt. 1 2 3 *solì* *f* *a2*

Tpt. 1 2 *solì* *f* *a2*

Hn. 1 2 3 4

Tbn. 1 2 3 *solì* *f* *a2*

Euph.

Tba.

S. D. *solì* *f*

Cr. Cym. B. D.

50100301

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

53 *ff* *div.* *8va*

Fl. Picc. 1 2

Ob. 1 2

Bsn.

E♭ Cl. 1 2

Alt. Cl. B. Cl.

A. Sax. 1 2 T. Sax. Bar. Sax.

53 54 55 56 57 58 59 60 61 62

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. Tba.

S. D. Cr. Cym. B. D.

50100301

72 73

Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

72 73 74 75 76 77 78 79

Crt. 1 2 3

Tpt. 1/2

Hn. 1/2 3/4

Tbn. 1/2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

80 81

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

80 81 82 83 84 85 86 87

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

88 89

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

88 89 90 91 92 93 94 95 96

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

The musical score is written for a symphony orchestra. The top section (measures 88-96) includes parts for Flute Piccolo, Oboe (1 and 2), Bassoon, E♭ Clarinet, B♭ Clarinet (1 and 2), Alto Clarinet, Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Cor Anglais (1, 2, 3), Trumpet (1 and 2), Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Snare Drum, and Cymbals/Bass Drum. The bottom section (measures 88-96) includes parts for Cor Anglais (1, 2, 3), Trumpet (1 and 2), Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Snare Drum, and Cymbals/Bass Drum. The score is in 2/2 time and features a variety of instruments including woodwinds, brass, and percussion. The key signature has two flats. The score is divided into measures 88 through 96. A large, faint watermark '2' is visible across the center of the page.

50100301

109 113 119

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

109 110 111 112 113 114 115 116 117 118 119 120

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

121 127

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

121 122 123 124 125 126 127 128 129 130 131

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

132 135

Fl. Picc.

Ob. 1 2 *a2* *f* *a2*

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

132 133 134 135 136 137 138 139

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

140 143 *Picc. no ornament* *loco*

Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl.

B♭ Cl. 1/2

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

140 141 142 143 144 145 146 147 148 149

Crt. 1/2/3

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

50100301

150 151

Fl. Picc. *ff*

Ob. 1 2 *ff* *a2*

Bsn. *ff*

E♭ Cl. *ff* *div.* *ff*

B♭ Cl. 1 2 *ff*

Alt. Cl. *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

150 151 152 153 154 155 156 157 158

Crt. 1 2 3 *ff*

Tpt. 1 2 *a2* *ff*

Hn. 1 2 3 4 *ff*

Tbn. 1 2 3 *ff* *a2* 1. 2. *a2* 1. 2.

Euph. *ff*

Tba. *ff*

S. D. *solo* *ff*

Cr. Cym. B. D. *ff*

50100301

50100301