

# 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

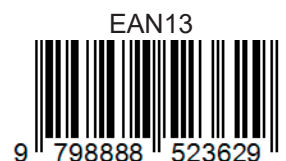
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*Dedicated to my father, L.M. Butler*

## 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.

Dedicated to my father, L. M. Butler  
**Cosmopolitan America**  
March

Helen May Butler  
edited by Clarence Barber

March tempo ♩. = 120

Listesso tempo (♩. = ♩)

Flute Piccolo

Oboe 1 2

Bassoon

E♭ Clarinet

B♭ Clarinet 1 2

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet 1 2 3

B♭ Trumpet 1 2

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Snare Drum

Crash Cymbals

Bass Drum

9

Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

*mf*

*div.*

*a2*

9

10

11

12

13

14

15

16

Crt. 1

Crt. 2/3

Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

*mf*

*a2*

1. 2.

3. 2.

1. 2.

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.

Fl. Picc.

Ob. 1 2

Bsn.

E<sup>b</sup> Cl.

B<sup>b</sup> 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.

41

Listesso tempo (♩ = ♩)

33

Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl.

B♭ Cl. 1/2

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

*a2*

*a2*

*div.*

*a2*

*a2*

33 34 35 36 37 38 39 40 41

Crt. 1/2/3

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

*sol*

*f*

*sol*

*a2*

*f*

*sol*

*a2*

*f*

*sol*

*f*

42

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

42 43 44 45 46 47 48 49 50 51 52

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.



53

Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl.

B♭ 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

Fl. Picc. *mf* **65**

Ob. 1 2 *mf*

Bsn. *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf* *div.* *div.*

B♭ Cl. 2 *mf*

Alt. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

**63** **64** **65** **66** **67** **68** **69** **70** **71**

Crt. 1 *mf*

Crt. 2 3 *mf* 3. 2. 2. 3.

Tpt. 1 2 *mf*

Hn. 1 2 *mf*

Hn. 3 4 *mf*

Tbn. 1 2 *mf* *a2* 2. 1. 2.

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

S. D. *mf*

Cr. Cym. B. D. *mf*

72 73

Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Crt. 1

Crt. 2/3

Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

74 75 76 77 78 79

*div.*

*a2*

*a2*

3. 2. 3.

*a2*

*a2*

80

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

div.

a2

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.

3.

2.

3.

2.

1.

2.

a2

a2 2.

a2

1.

2.

89

88

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

97

105

Fl. Picc.

Ob. 1/2

Bsn.

Detailed description: This block contains the first three staves of the musical score. The Flute Piccolo staff is mostly silent, marked with a long horizontal line. The Oboe staff (labeled 1/2) plays a melodic line with grace notes and an 'a2' dynamic marking. The Bassoon staff (Bsn.) plays a rhythmic accompaniment starting with a forte 'f' dynamic.

E♭ Cl. 1

B♭ Cl. 2

Alt. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Detailed description: This block contains the next five staves. The E♭ Clarinet (E♭ Cl. 1) and Bass Clarinet (B♭ Cl. 2) parts feature intricate sixteenth-note patterns, both marked with 'f'. The Alto Clarinet (Alt. Cl.) and Bass Clarinet (B. Cl.) play simpler lines. The Alto Saxophone (A. Sax. 1/2) and Tenor Saxophone (T. Sax.) parts are also present, with 'f' dynamics. The Baritone Saxophone (Bar. Sax.) plays a rhythmic pattern.

97 98 99 100 101 102 103 104 105 106 107 108

Crt. 1/2/3

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Detailed description: This block contains the final seven staves of the page. The Percussion section includes Cymbal (Crt.) with 'a2' dynamics, Trumpet (Tpt.), Horns (Hn.) with 'f' and 'a2' dynamics, and Tuba/Euphonium (Tbn.) with 'f' dynamics. The Euphonium (Euph.) and Trombone (Tba.) parts feature rhythmic patterns. The Snare Drum (S. D.) and Conga/Tom (Cr. Cym. B. D.) parts provide a steady rhythmic foundation.

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.

*f*

*a2*

3. 2. 3. 2. 3.



Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl. 1

B♭ Cl. 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.

121 122 123 124 125 126 127 128 129 130 131

*f* *a2*



135

132

Fl. Picc. *f*

Ob. 1 2 *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.

140 *8va* Picc. no ornament **143** *loco*

Fl. Picc.

Ob. 1/2

Bsn.

E♭ Cl. 1

B♭ Cl. 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.

150 151

Fl. Picc. *ff*

Ob. 1 *ff* *a2*

Ob. 2 *ff*

Bsn. *ff*

E♭ Cl. *ff* *div.* *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Alt. Cl. *ff*

B. Cl. *ff*

A. Sax. 1 *ff* *a2*

A. Sax. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

150 151 152 153 154 155 156 157 158

Crt. 1 *ff*

Crt. 2 *ff* 3. 2.

Crt. 3 *ff*

Tpt. 1 *a2* *ff*

Tpt. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

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

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

S. D. *solo* *ff*

Cr. Cym. *ff*

B. D. *ff*

Fl. Picc.

Ob. 1 2

Bsn.

E♭ Cl. 1

B♭ Cl. 2

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*ff*

Crt. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. D.

Cr. Cym. B. D.

*ff*