



The Complete  
Marches of

JOHN PHILIP SOUSA

VOL. 2 No. 19

MOTHER  
GOOSE

MARCH  
(1883)

FULL SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “Mother Goose” (1883)

One of the seldom-used marches in the Sousa Band repertoire was this medley of nursery tunes. Reflecting his sense of humor, Sousa used it in a sly manner. On one occasion, a matinee audience seemed unresponsive. He quietly uttered to the band, “If they’re going to act like children, we’ll give them children’s music! Get up ‘Mother Goose,’ gentlemen.” This got to be a joke with the bandsmen, and when Sousa appeared to be perturbed with a matinee audience, they would nudge one another and say, “The Old Man’s about ready to give ‘em ‘Mother Goose’!”

The nursery tunes included are “Come All Ye Young Maids,” “I’se Come to See Miss Jennie Jones,” “Little Jack Horner,” “There Is a Man in Our Town,” “Our Dear Doctor,” and “Down in the Meadow.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 72. 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 Volume 2 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.*

**Introduction and First Strain (m. 1-12):** Much of this medley march is marked *forte* or *fortissimo*, which was not uncommon for Sousa in these types of marches. That said, there are many opportunities to add some dynamic shading. Because both the introduction and first strain are *forte*, the accent in m. 4 is important to set up the first melody.

**Second Strain (m. 13-21):** A *diminuendo* has been added in m. 13 to set up a *piano* dynamic for the second strain first time through (with cymbals *tacet*), followed by a crescendo in the first ending to the original dynamic of *forte* for the second time. The trills in the woodwinds should be played fast on both the eighth notes and dotted quarters, but try to fit in at least two trills on each eighth note.

**Third Strain (m. 22-30):** Same dynamic process as the previous strain; soft first time through without cymbals, but this time with a *subito forte* in the first ending and through the repeat.

**Transition and Trio, Part 1 (m. 31-51):** The *piano* dynamic here is original to Sousa, as is the solo triangle in the percussion part. The brass typically does not drop out for the trio of medley marches, and because of the integral fanfare figures in the cornet parts here, it is best if they continue to play. The *fortissimo* beginning in m. 44 should be a surprise, as should be the *subito piano* of the next strain.

**Trio, Part 2 (m. 52-59):** This next tune in the sequence provides one of the best opportunities for some dynamic respite. After the *piano* dynamic first time through, the repeat may be done even softer (as Sousa often did himself on the repeats in his trios). Cymbals should also be out both times. Be sure that the flute/piccolo elaboration on the melody can be heard clearly both times.

**Trio, Part 3 (m. 60-83):** This extended tune in the medley is back to *forte* with cymbals rejoining the percussion. The cornet fanfares must be heard through the largely doubled melody, especially starting in m. 76 and a percussion accent works well as marked in m. 73.

**Reprise of Trio, Part 1 (m. 84-end):** The beginning of the Trio repeats here to finish the march. It is marked *piano*, and instruments that finish m. 83 with a quarter note and consider this a *subito piano*. However, those with the eighth and sixteenth notes of the melody in m. 83 will need to add a quick *diminuendo* as marked to make this transition work. Cymbals should choke the last accented note in m. 83 to leave the triangle alone starting in m. 84 before all rejoin at *fortissimo* at m. 92 to finish the march.

# March MOTHER GOOSE

Full Score

ON NURSERY RHYMES  
(1883)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8

**March Tempo.** Come All Ye Young Maids.

Flute/Piccolo  
Oboe [optional]  
Eb Clarinet  
Bb Clarinets  
Bb Bass Clarinet [optional]  
Bassoon [optional]  
Eb Alto Saxophone [optional]  
Bb Tenor Saxophone [optional]  
Eb Baritone Saxophone [optional]

**March Tempo.** Come All Ye Young Maids.

Eb Cornet  
Solo Bb Cornet  
1st & 2nd Bb Cornets  
Solo F Horn [originally Eb alto]  
1st & 2nd F Horns [originally Eb alto]  
Baritone  
1st & 2nd Trombones [originally Bb tenor]  
Bass Trombone [originally Bb bass]  
Tuba [originally Eb bass]  
Drums + Triangle  
S.D. B.D./Cyms.

MOTHER GOOSE  
Full Score

9 10 11 12 13 14 15 16 17

I've Come to See Miss Jennie Jones.

Flt./Picc. [p-f] tr tr

Oboe [p-f] tr tr

E♭ Clar. [p-f] tr tr

Clars. [p-f] tr tr

Bass Clar. [p-f]

Bssn. [p-f]

Alto Sax. [p-f]

Ten. Sax. [p-f]

Bari. Sax. [p-f]

E♭ Cor. [p-f]

Solo B♭ Cor. [p-f]

1st & 2nd B♭ Cors. [p-f] a2

Solo Hrn. [p-f]

1st & 2nd Hrns. [p-f]

Bar. [p-f]

1st & 2nd Trbns. [p-f]

B. Trbn. [p-f]

Tuba [p-f]

Drums [p-f] [Cyms. - 2nd time only]

MOTHER GOOSE  
Full Score

18 19 20 21 22 23 24 25 26

Little Jack Horner.

Flt./Picc. *[p-f]*

Oboe *[p-f]*

E♭ Clar. *[p-f]*

Clars. *[p-f]*

Bass Clar. *[p-f]*

Bssn. *[p-f]*

Alto Sax. *[p-f]*

Ten. Sax. *[p-f]*

Bari. Sax. *[p-f]*

E♭ Cor. *[p-f]*

Solo B♭ Cor. *[p-f]*

1st & 2nd B♭ Cors. *[p-f]*

Solo Hrn. *[p-f]*

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

Bar. *[p-f]*

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

B. Trbn. *[p-f]*

Tuba *[p-f]*

Drums *[p-f]*  
[Cyms. - 2nd time only]

MOTHER GOOSE  
Full Score

27 28 29 30 31 32 33 34 35

Flt./Picc. (tr) [f (sub)] (f)

Oboe (f)

E♭ Clar. (tr) [f (sub)] (f)

Clars. [f (sub)] (f)

Bass Clar. (f)

Bssn. [f (sub)] (f)

Alto Sax. [f (sub)] (f)

Ten. Sax. [f (sub)] (f)

Bari. Sax. (f)

E♭ Cor. 1. [f (sub)] (f) 2.

Solo B♭ Cor. [f (sub)] (f)

1st & 2nd B♭ Cors. [f (sub)] (f)

Solo Hrn. [f (sub)] (f)

1st & 2nd Hrns. (f)

Bar. [f (sub)] (f)

1st & 2nd Trbns. (f) a2

B. Trbn. (f)

Tuba (f)

Drums (f)

MOTHER GOOSE  
Full Score

TRIO. 36 37 38 39 40 41 42 43

There is a Man in Our Town.

Flt./Picc. *p*

Oboe *p*

E♭ Clar. *p*

Clars. *p*

Bass Clar. *p*

Bssn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

TRIO.  
There is a Man in Our Town.

E♭ Cor. *p*

Solo B♭ Cor. *p*

1st & 2nd B♭ Cors. *p*

Solo Hrn. *p*

1st & 2nd Hrns. *p*

Bar. *p*

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Drums *p*

Triangle *p*

Drums *p*

4

8



MOTHER GOOSE  
Full Score

44 45 46 47 48 49 50 51

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Clars. *ff*

Bass Clar. *ff*

Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st & 2nd B♭ Cors. *ff*

Solo Hrn. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*  
a2

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

4

MOTHER GOOSE  
Full Score

52 53 54 55 56 57 58 59

Oh Dear Doctor.

Flt./Picc. *p*-[*pp*]

Oboe *p*-[*pp*]

E♭ Clar. *p*-[*pp*]

Clars. *p*-[*pp*]

Bass Clar. *p*-[*pp*]

Bssn. *p*-[*pp*]

Alto Sax. *p*-[*pp*]

Ten. Sax. *p*-[*pp*]

Bari. Sax. *p*-[*pp*]

E♭ Cor. *p*-[*pp*]

Solo B♭ Cor. *p*-[*pp*]

1st & 2nd B♭ Cors. *p*-[*pp*]

Solo Hrn. *p*-[*pp*]

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

Bar. *p*-[*pp*]

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

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

Tuba *p*-[*pp*]

Drums *p*-[*pp*]  
[- Cyms. (both times)]

4

MOTHER GOOSE  
Full Score

60 61 62 63 64 65 66 67

Down in the Meadow.

Flt./Picc. *f*

Oboe *f*

E♭ Clar. *f*

Clars. *f*

Bass Clar. *f*

Bssn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

E♭ Cor. *f*

Solo B♭ Cor. *f*

1st & 2nd B♭ Cors. *f*

Solo Hrn. *f*

1st & 2nd Hrns. *f*

Bar. *f*

1st & 2nd Trbns. *f*

B. Trbn. *f*

Tuba *f*

Drums *f*  
[+ Cyms.]

4 8

MOTHER GOOSE  
Full Score

68 69 70 71 72 73 74 75

Flt./Picc.

Oboe

E♭ Clar.

Clars.

Bass Clar.

Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

Solo Hrn.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

a2

4

MOTHER GOOSE  
Full Score

76 77 78 79 80 81 82 83

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Clars. *ff*

Bass Clar. *ff*

Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st & 2nd B♭ Cors. *ff*

Solo Hrn. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

MOTHER GOOSE  
Full Score

84 85 86 87 88 89 90 91

Flt./Picc. *p*

Oboe *p*

E♭ Clar. *p*

Clars. *p*

Bass Clar. *p*

Bssn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

E♭ Cor. *p*

Solo B♭ Cor. *p*

1st & 2nd B♭ Cors. *p*

Solo Hrn. *p*

1st & 2nd Hrns. *p*

Bar. *p*

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Drums *p*  
Triangle

4 8

MOTHER GOOSE

Full Score

92 93 94 95 96 97 98 99

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Clars. *ff*

Bass Clar. *ff*

Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st & 2nd B♭ Cors. *ff*

Solo Hrn. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*  
a2

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

4