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

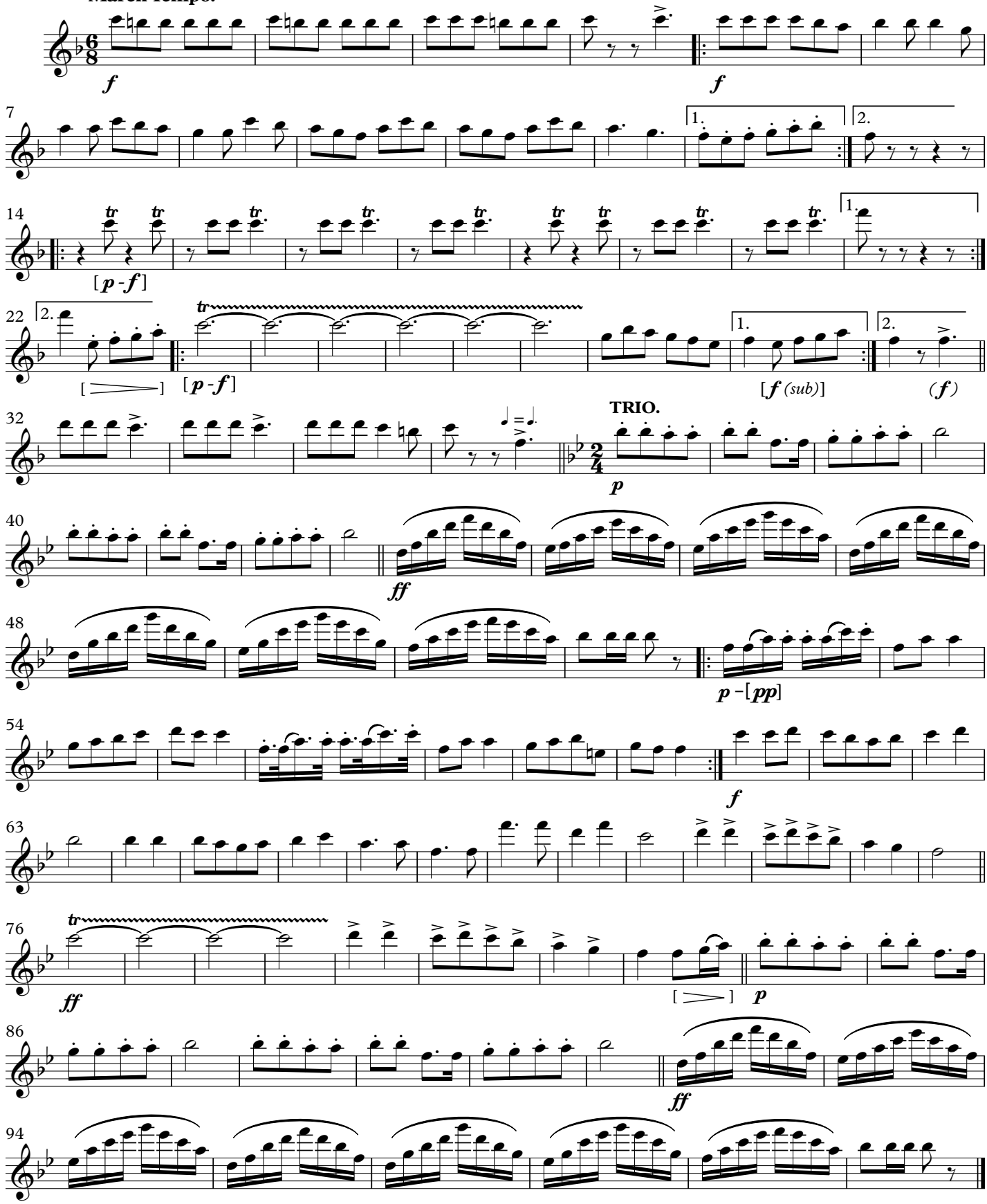
MOTHER GOOSE

Flute/Piccolo

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

MOTHER GOOSE

ON NURSERY RHYMES

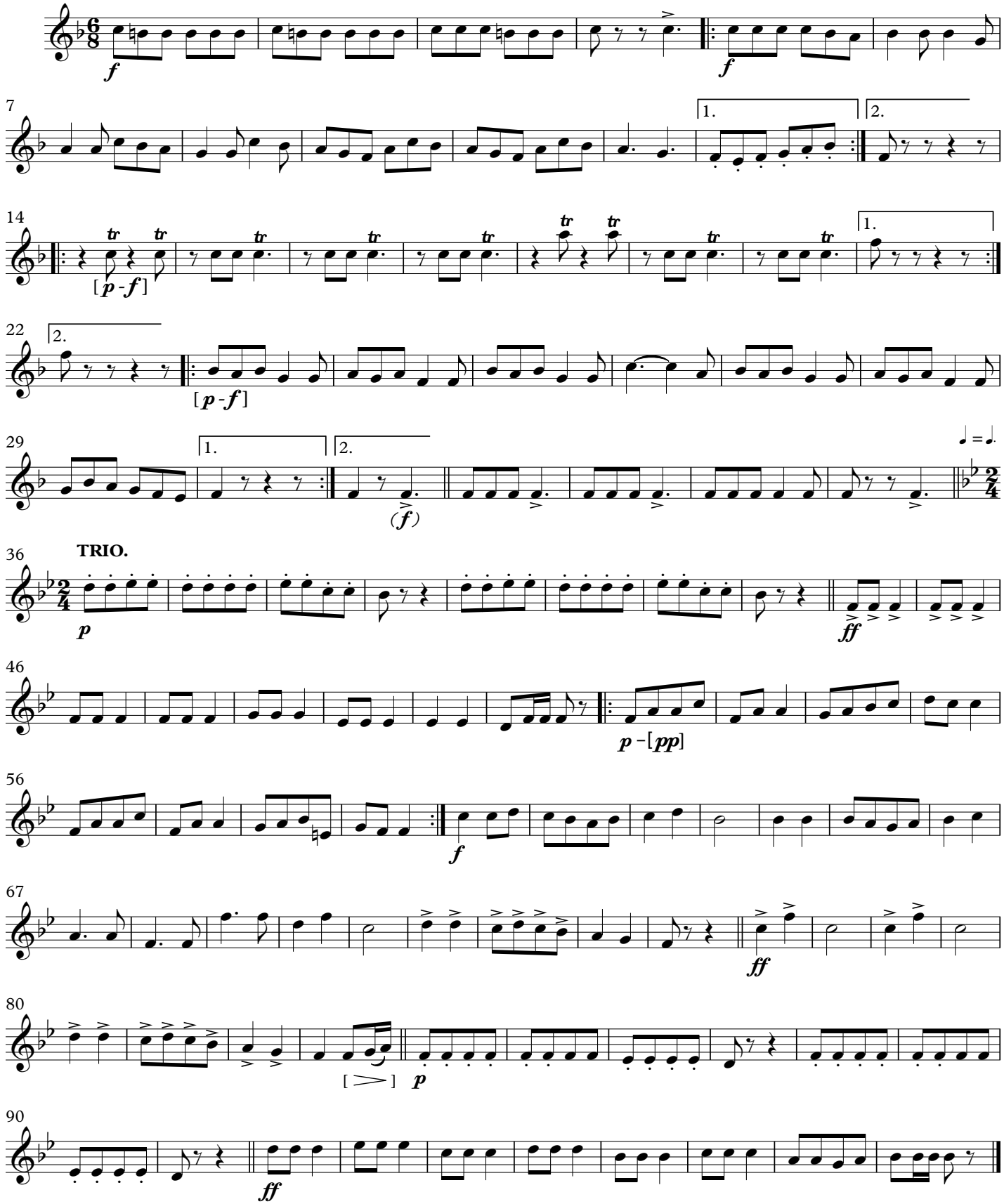
(1883)

JOHN PHILIP SOUSA

Oboe

[optional]

March Tempo.



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March

MOTHER GOOSE

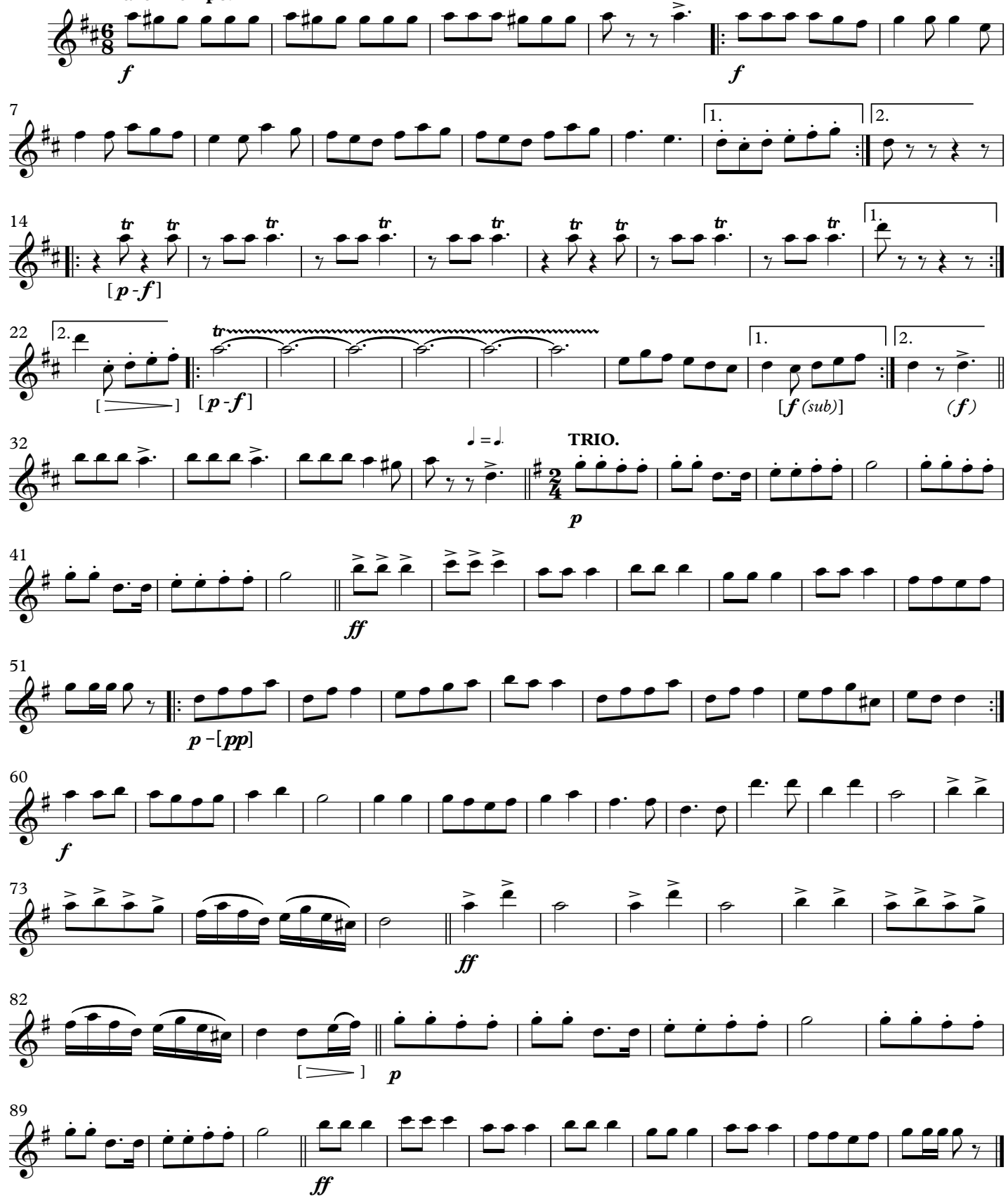
E♭ Clarinet

ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

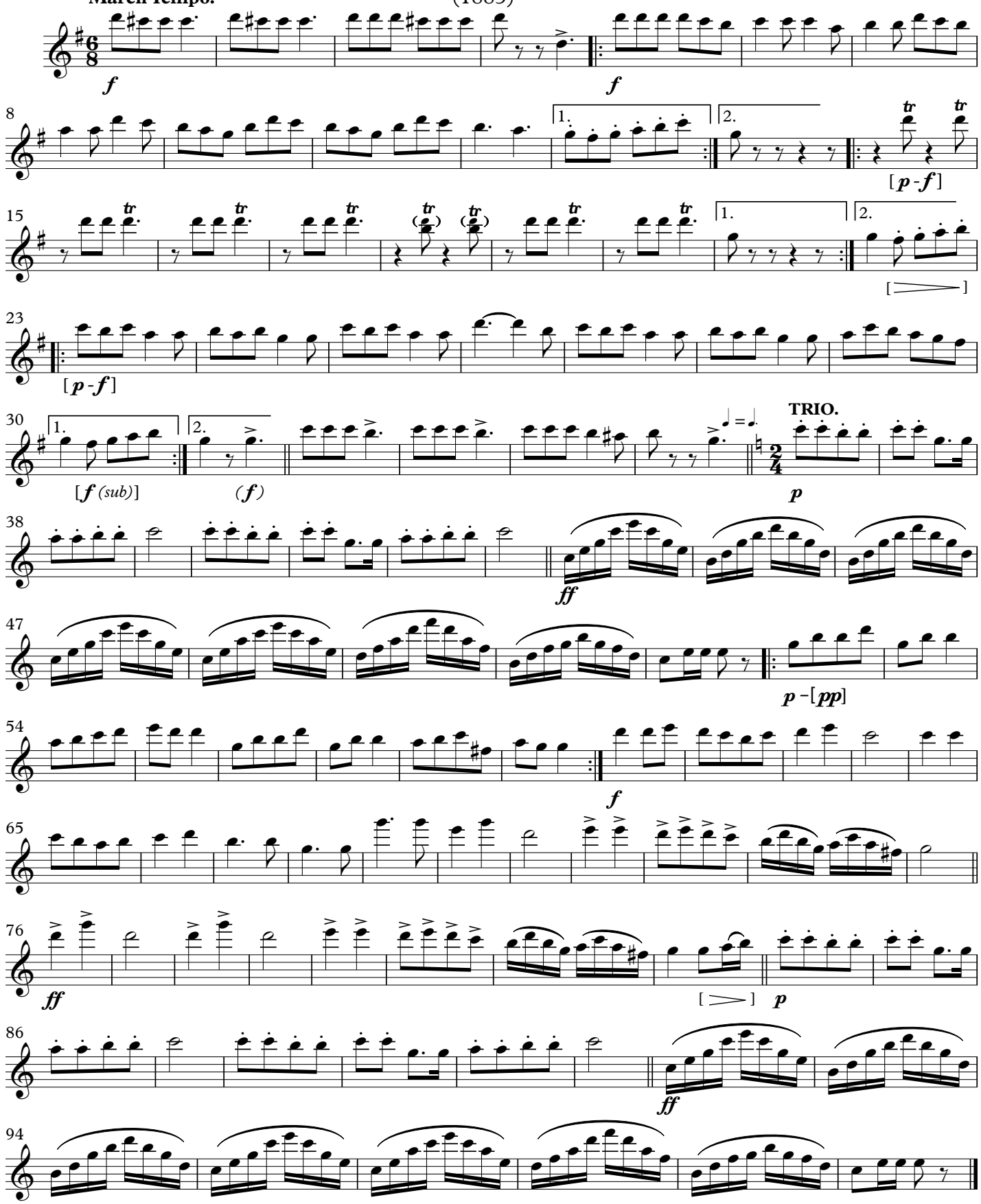
MOTHER GOOSE

B♭ Clarinets

ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA



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March

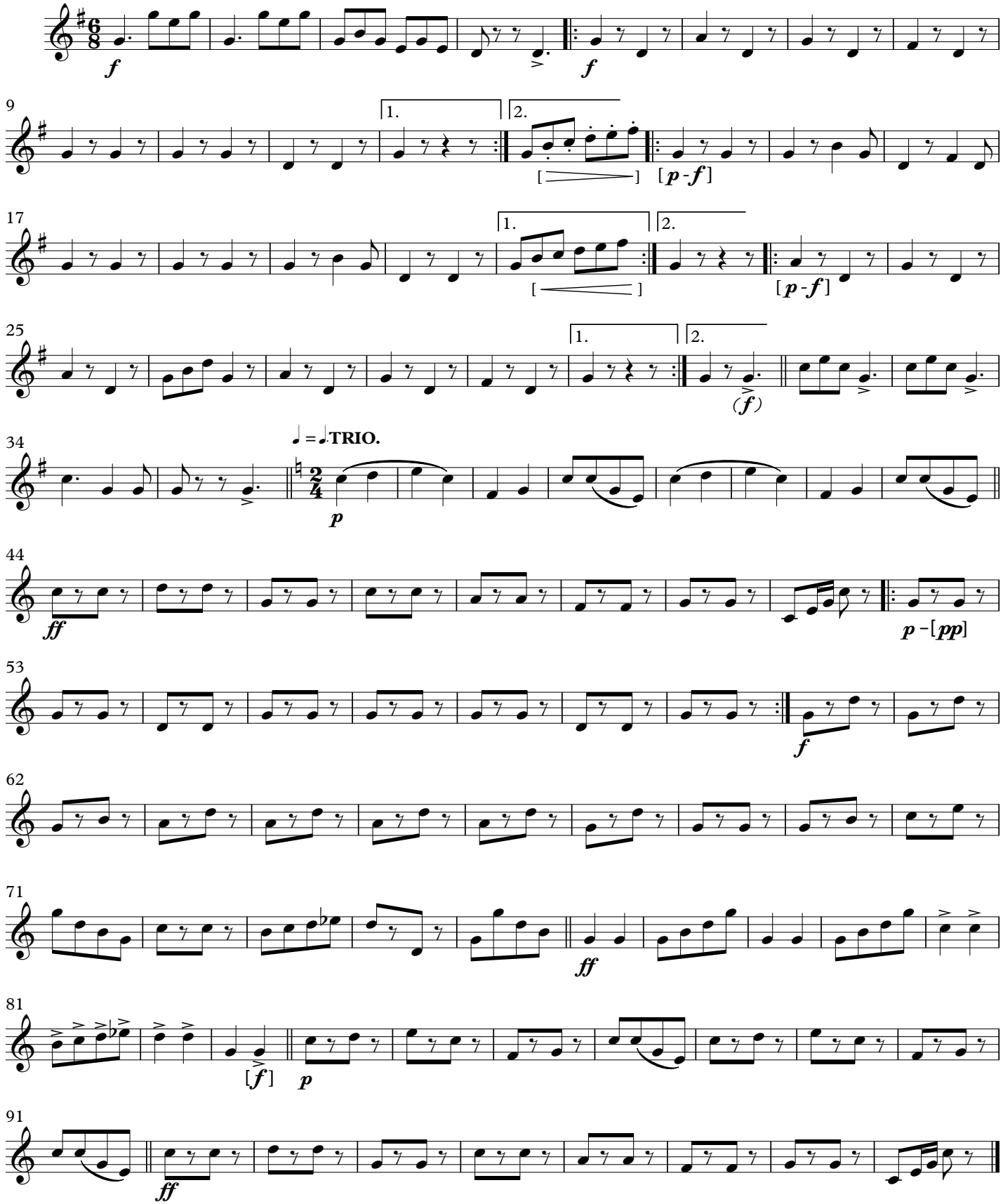
MOTHER GOOSE

B♭ Bass Clarinet
[optional]

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

MOTHER GOOSE

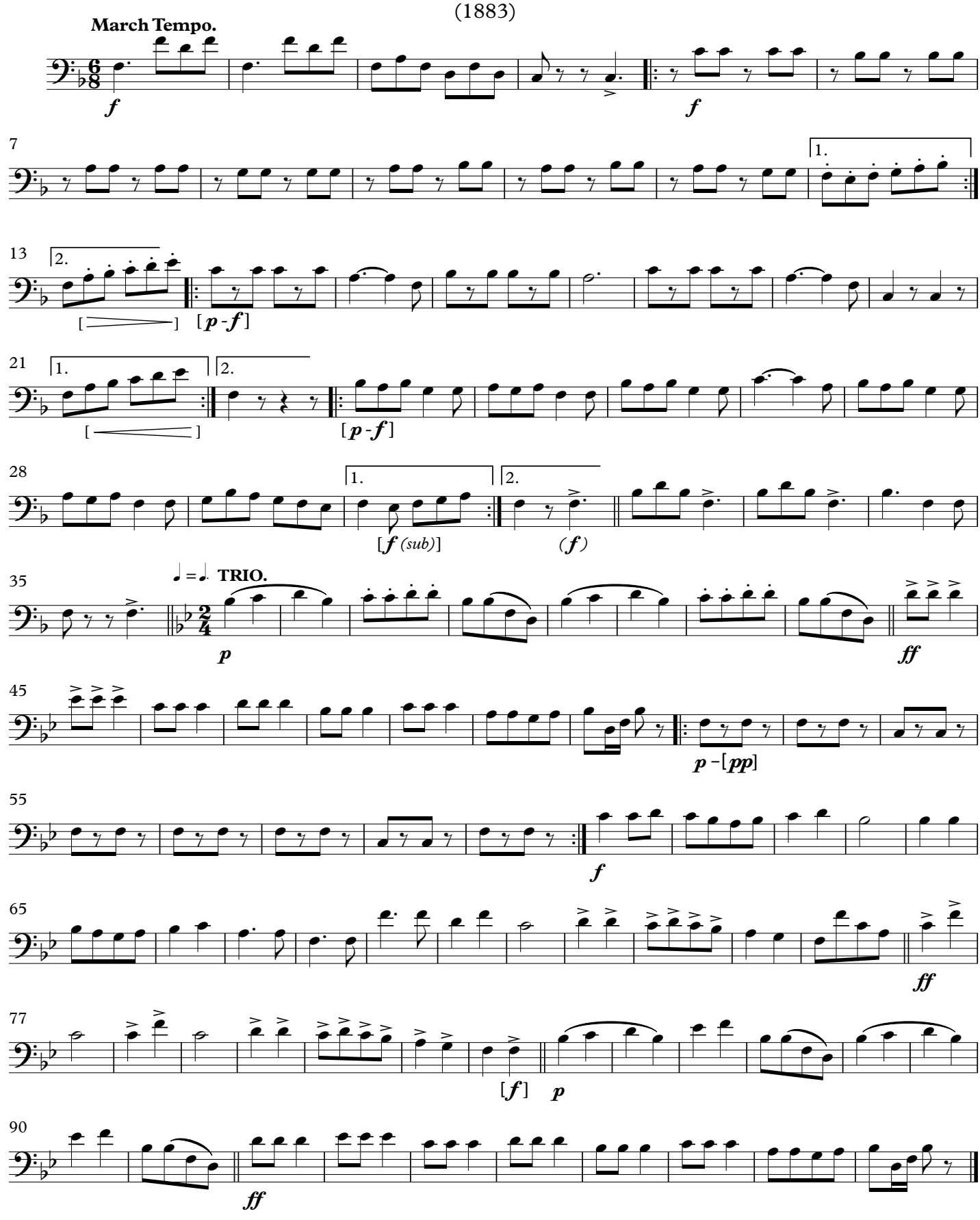
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

Bassoon

[optional]



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March

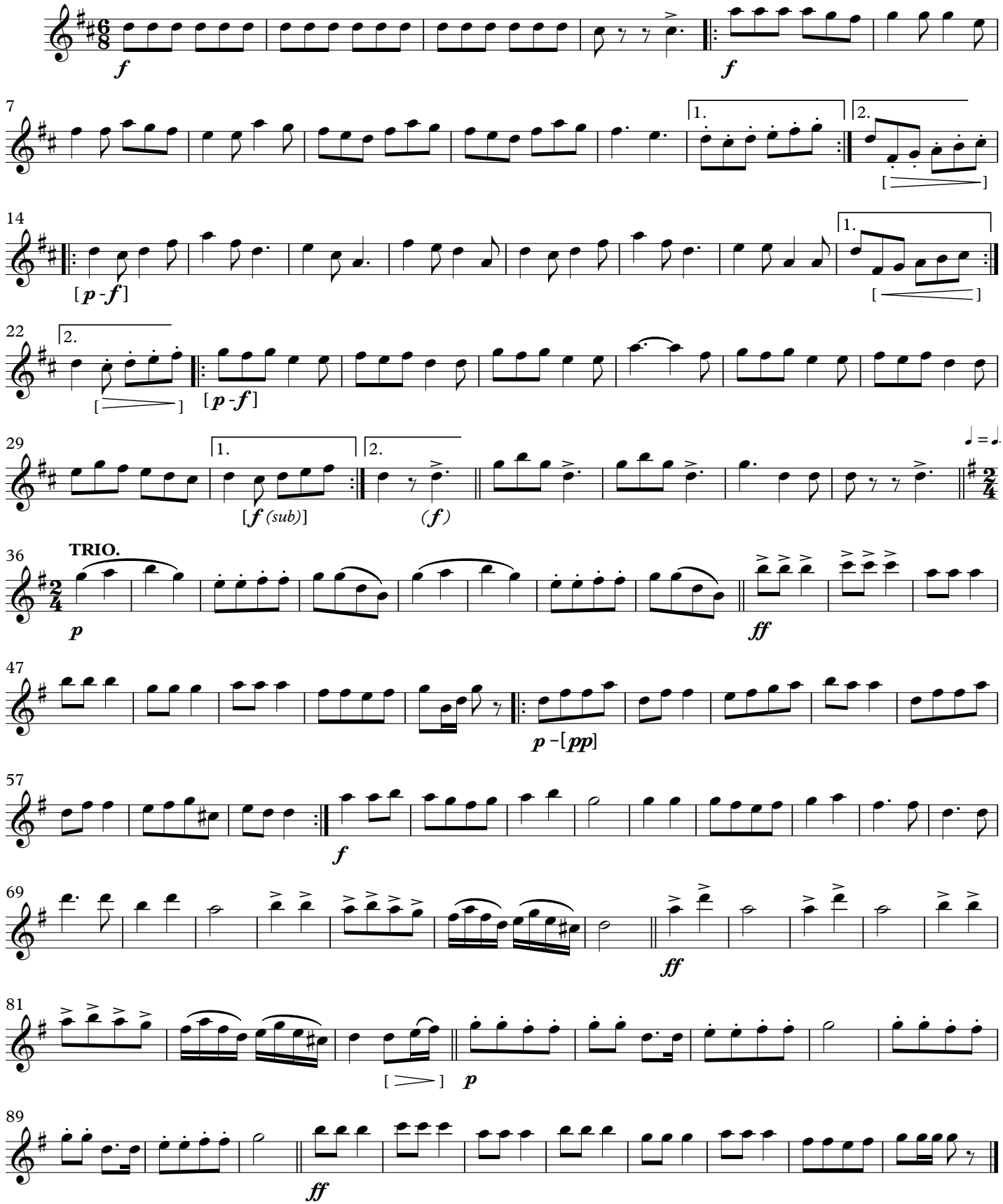
MOTHER GOOSE

E♭ Alto Saxophone
[optional]

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

MOTHER GOOSE

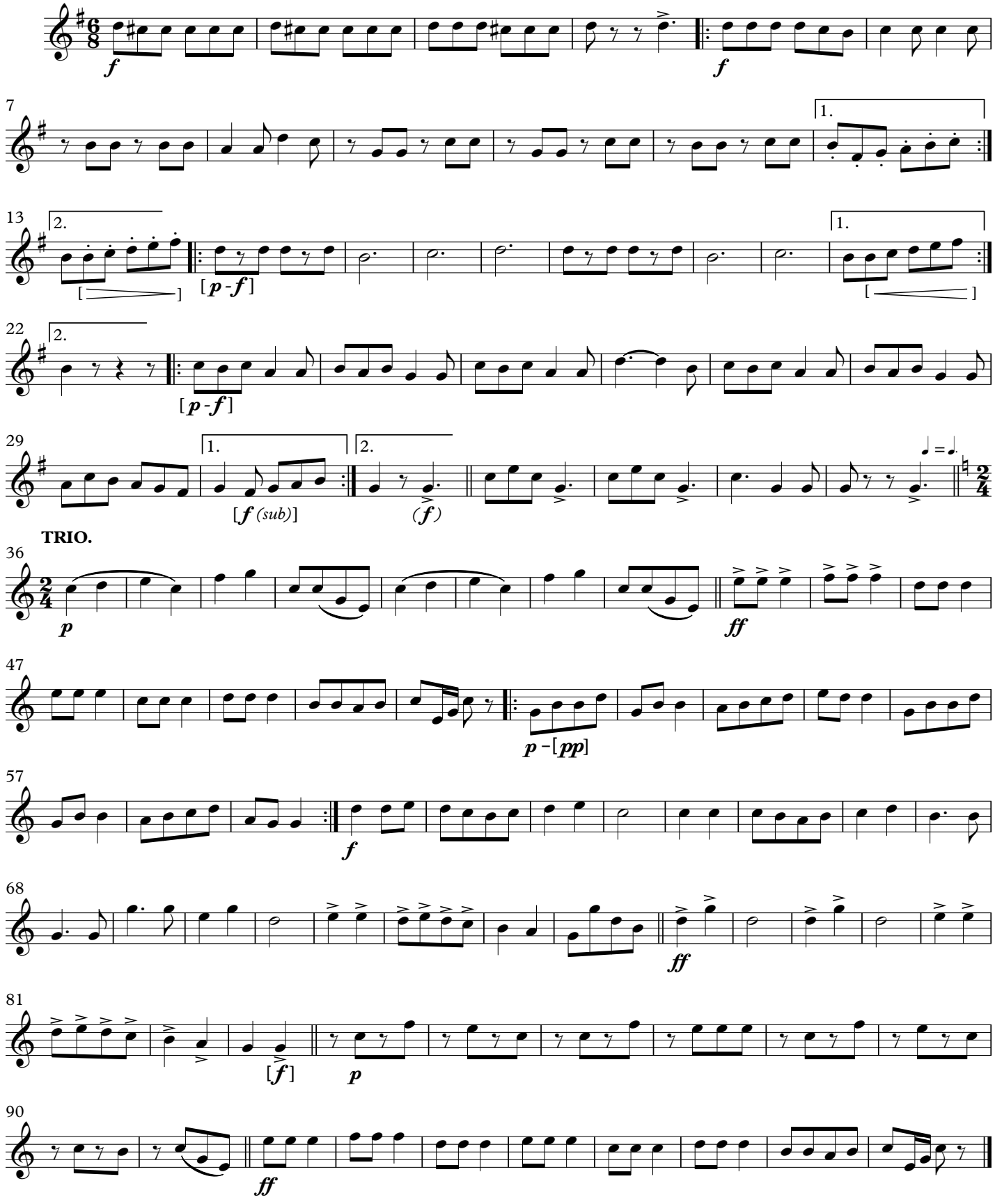
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

B♭ Tenor Saxophone
[optional]

March Tempo.



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March

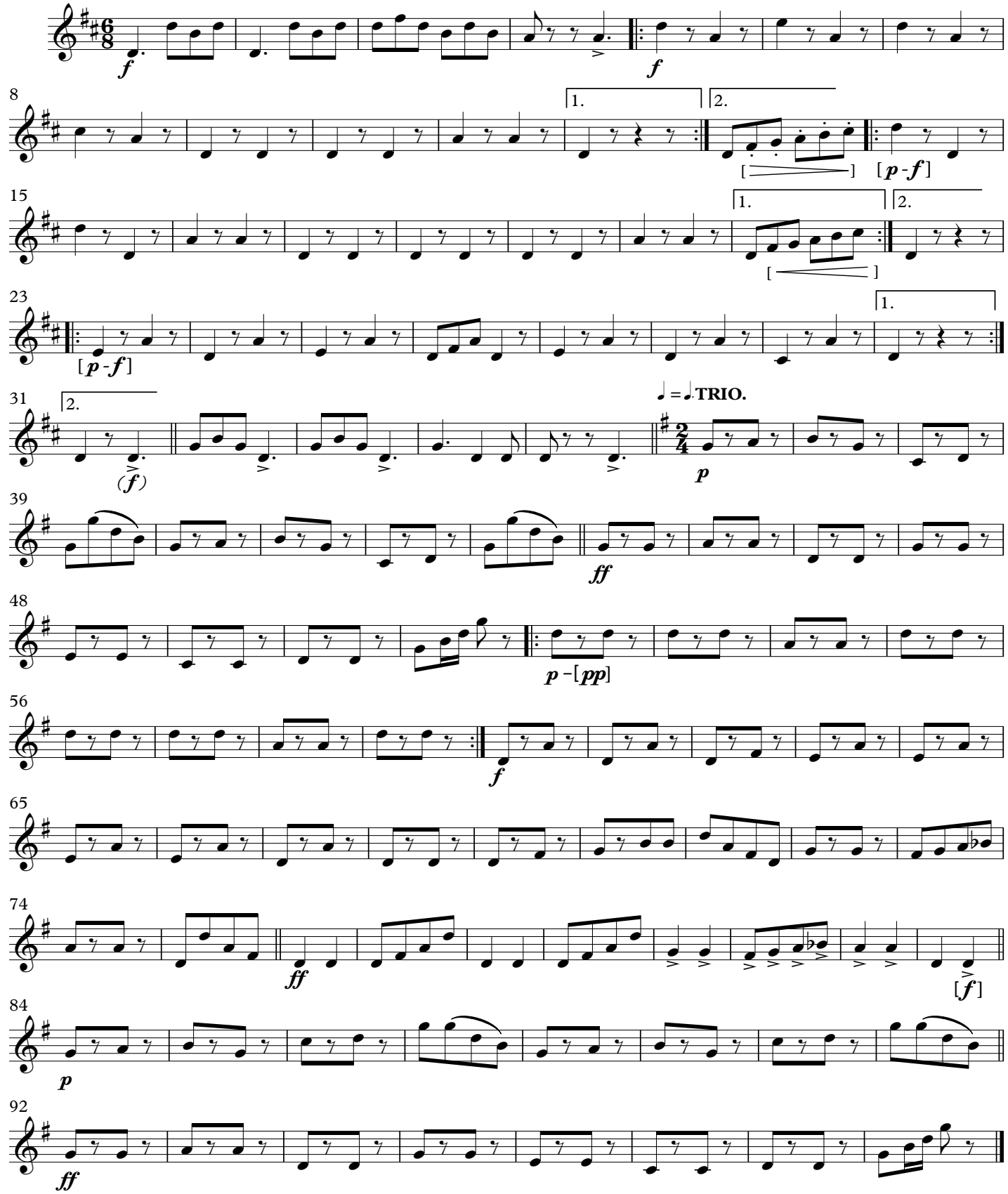
MOTHER GOOSE

E♭ Baritone Saxophone
[optional]

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

MOTHER GOOSE

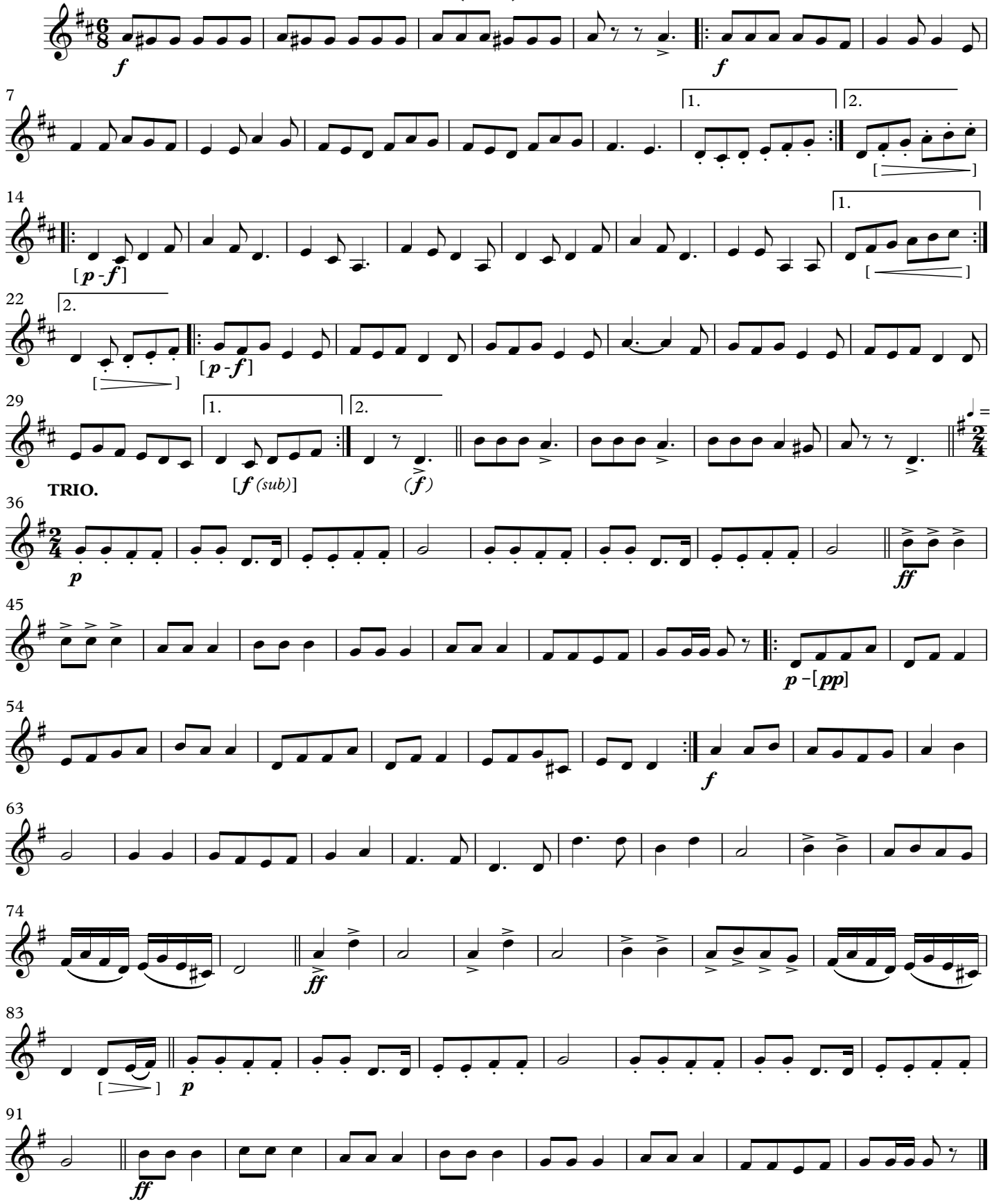
E♭ Cornet

ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

MOTHER GOOSE

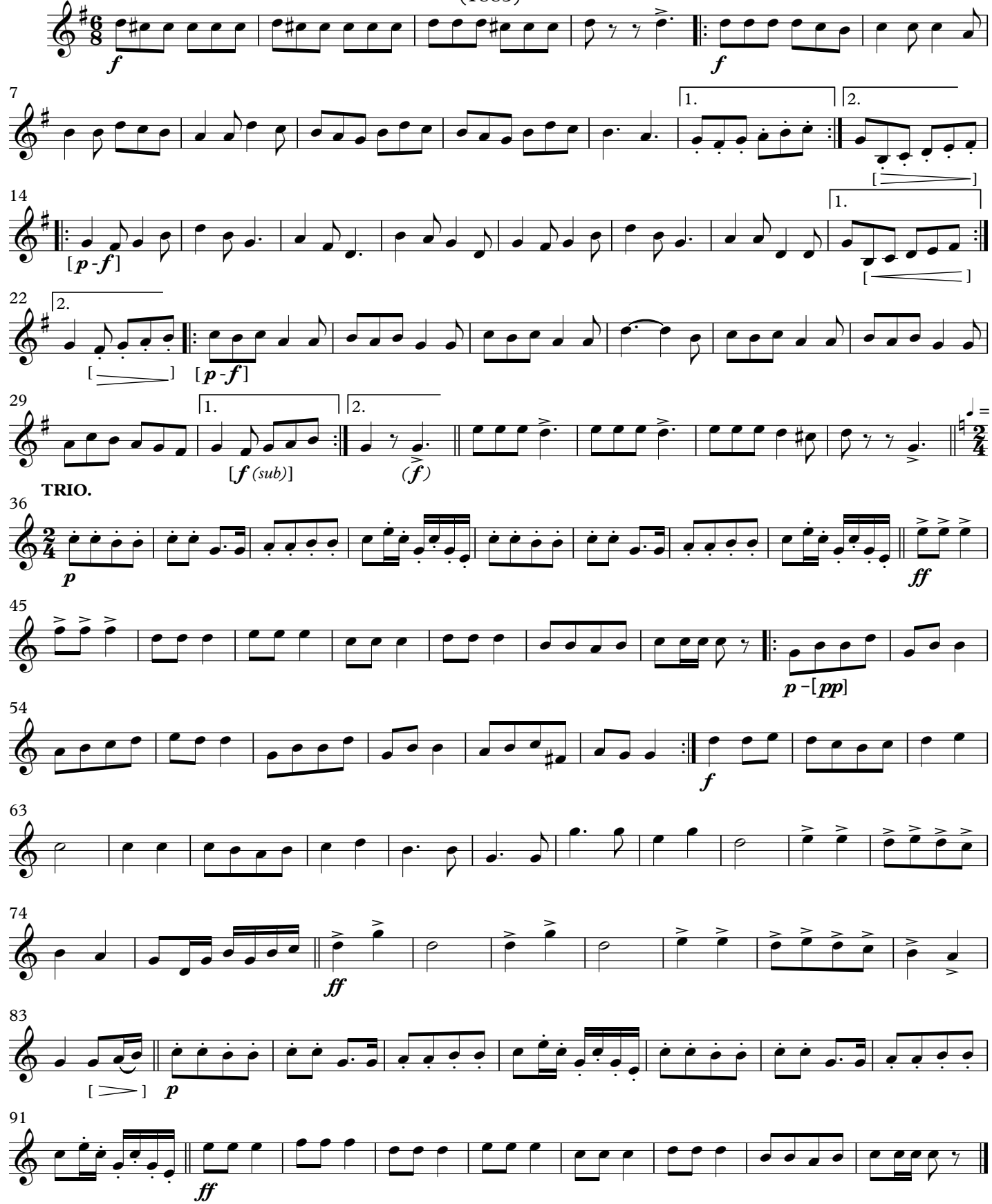
ON NURSERY RHYMES

(1883)

Solo B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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March

MOTHER GOOSE

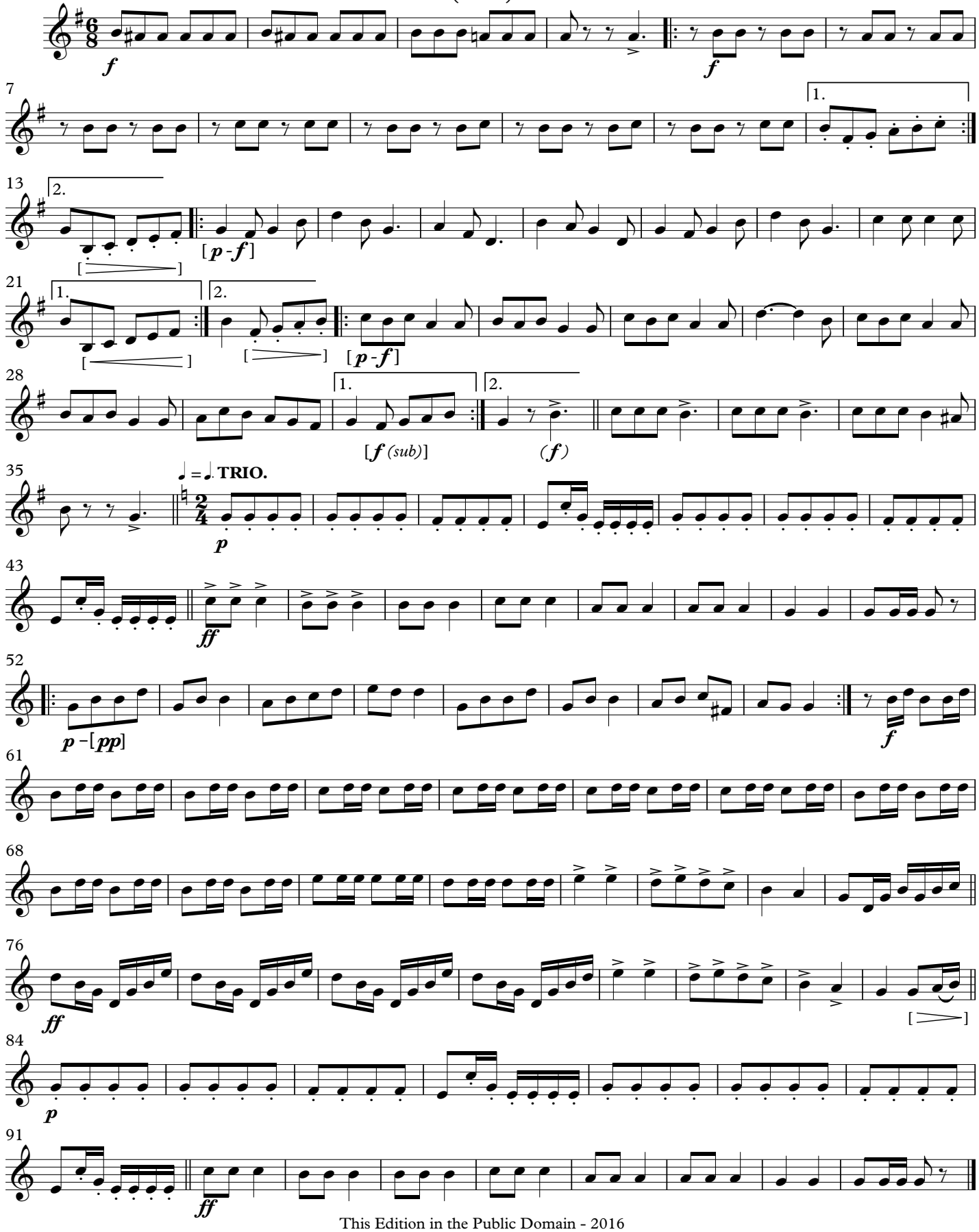
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

1st B♭ Cornet

March Tempo.



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March

MOTHER GOOSE

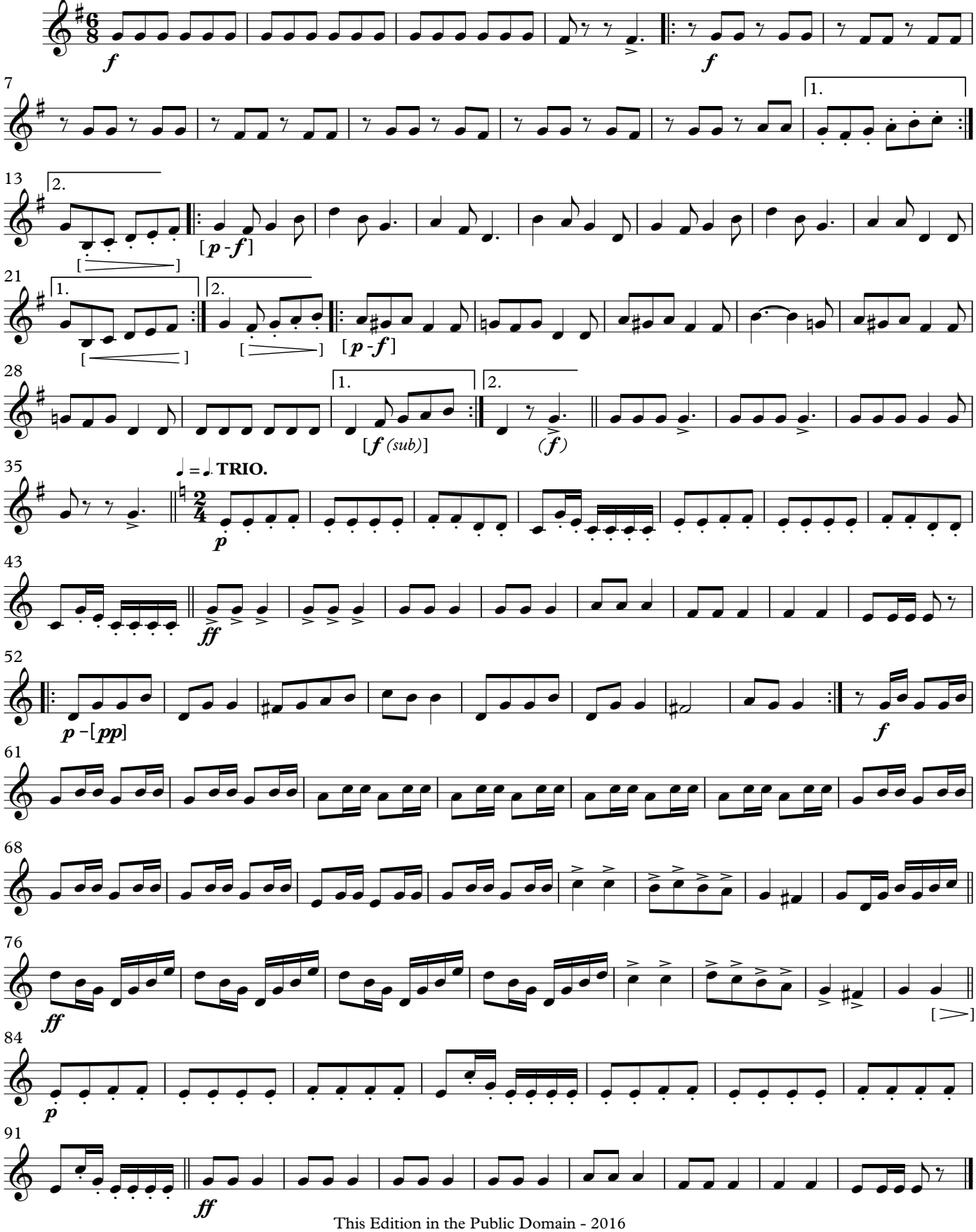
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

2nd B♭ Cornet

March Tempo.



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March

MOTHER GOOSE

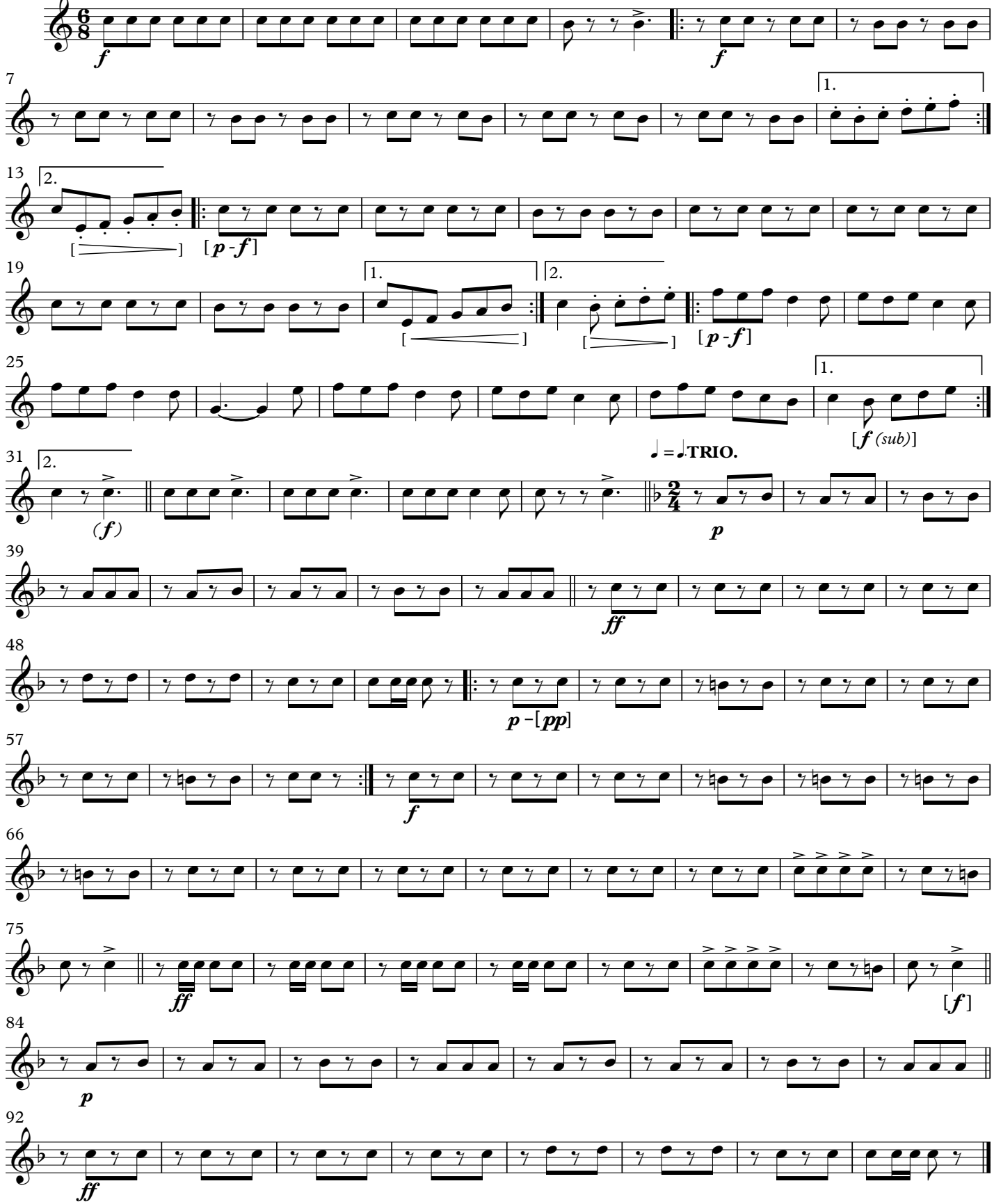
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

Solo F Horn
[originally E♭ alto]

March Tempo.



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March

MOTHER GOOSE

ON NURSERY RHYMES

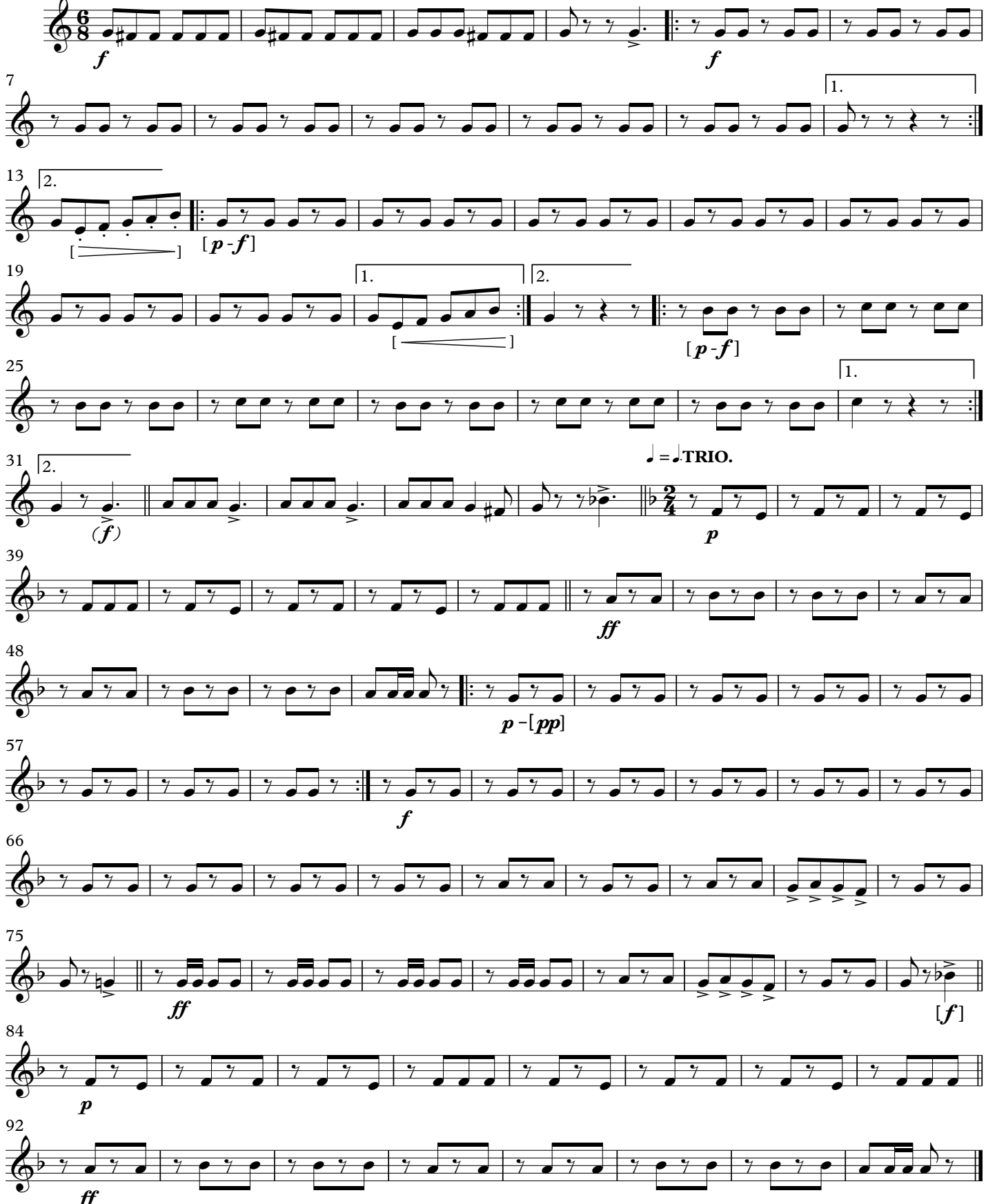
(1883)

JOHN PHILIP SOUSA

1st F Horn

[originally E♭ alto]

March Tempo.



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March

MOTHER GOOSE

ON NURSERY RHYMES

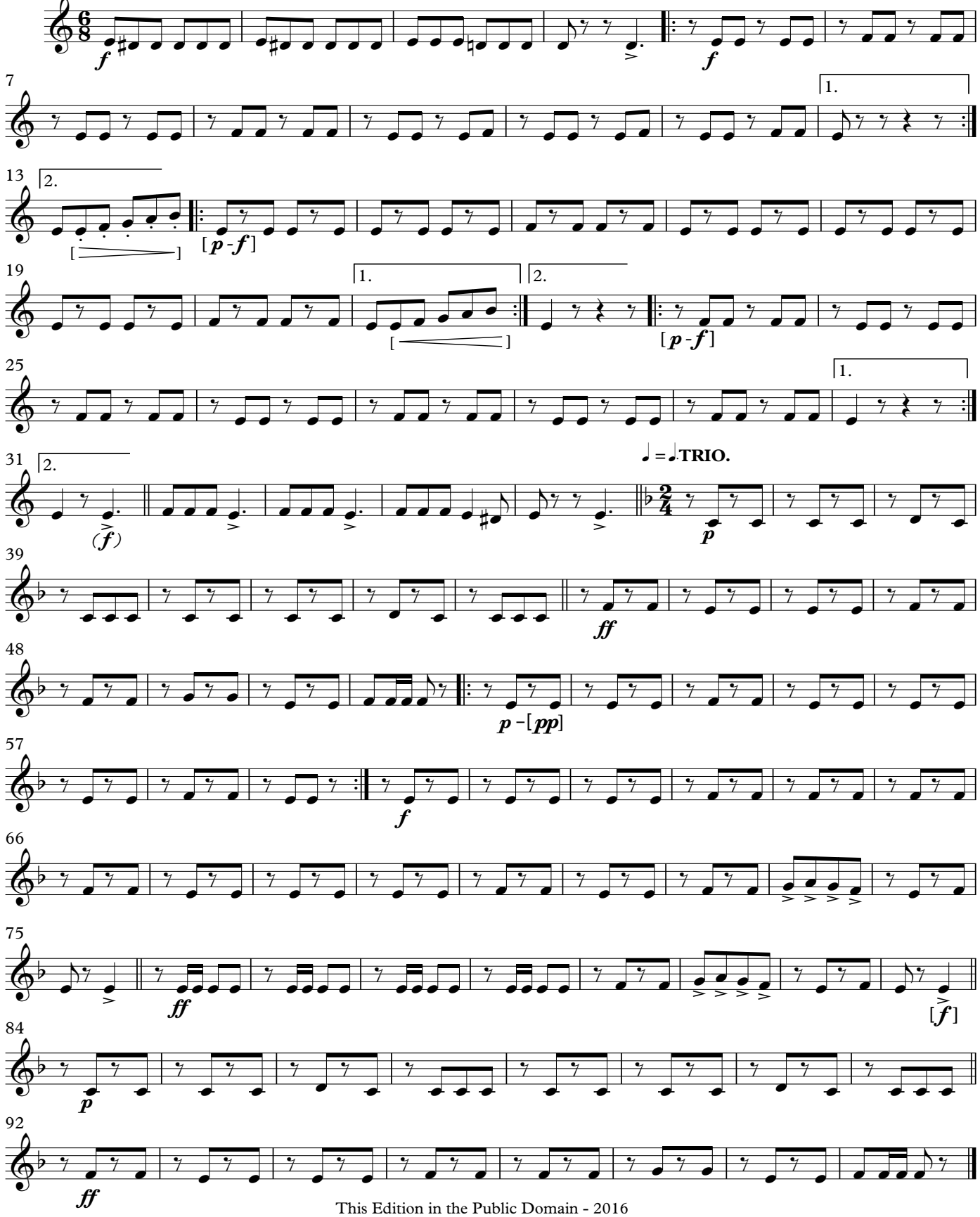
(1883)

JOHN PHILIP SOUSA

2nd F Horn

[originally E♭ alto]

March Tempo.



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March

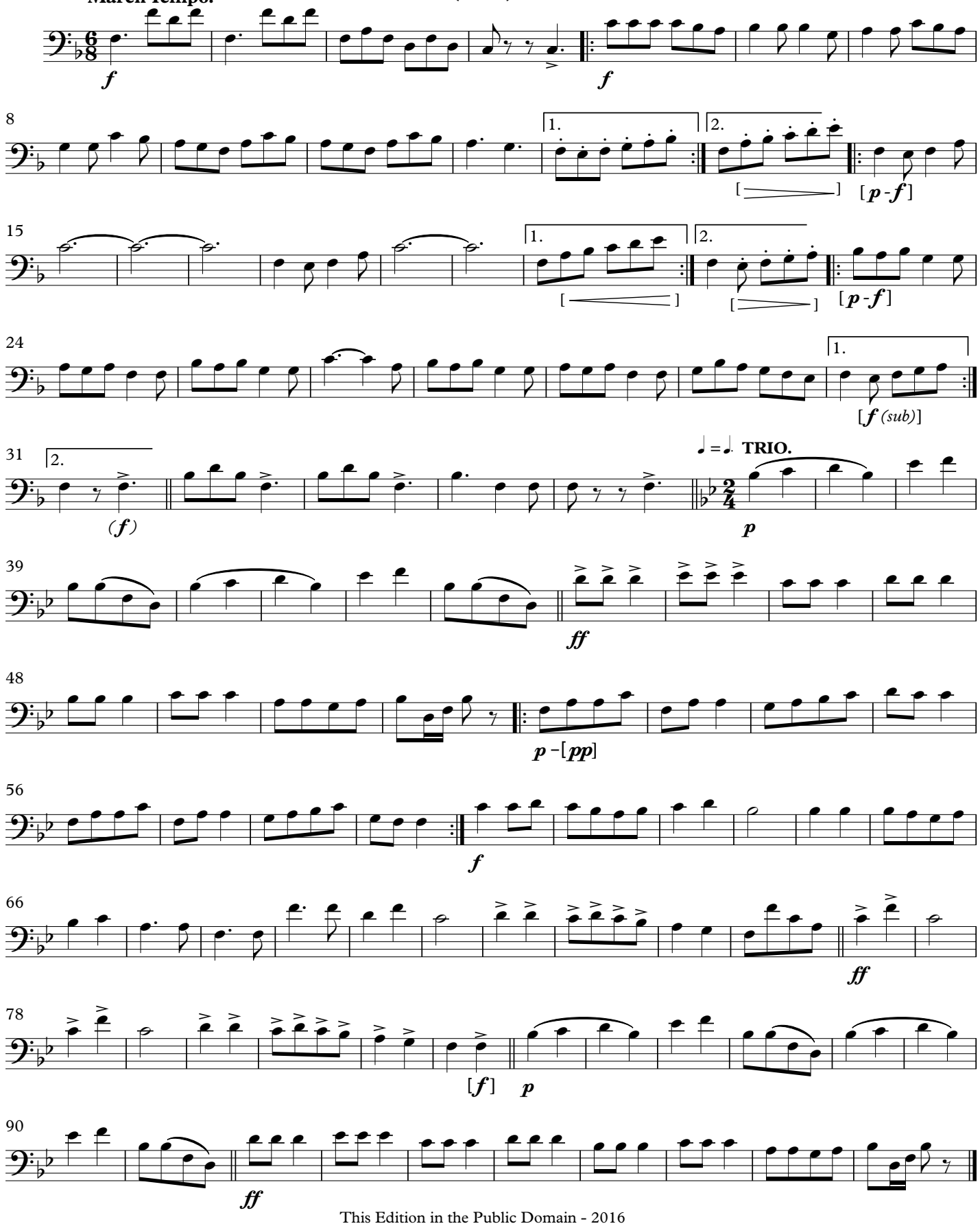
MOTHER GOOSE

ON NURSERY RHYMES

(1883)

Baritone

JOHN PHILIP SOUSA



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March

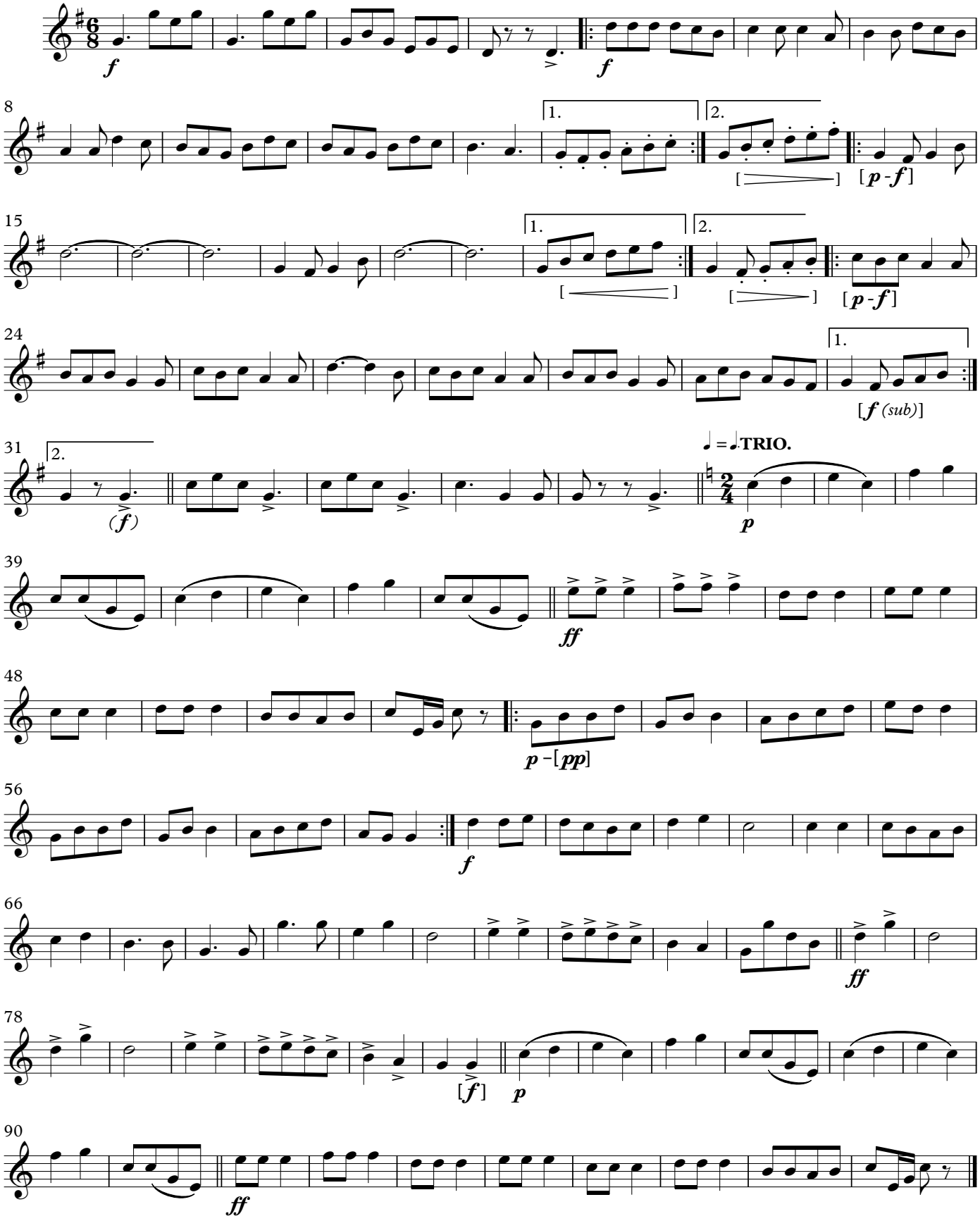
MOTHER GOOSE

Baritone, T.C.

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

MOTHER GOOSE

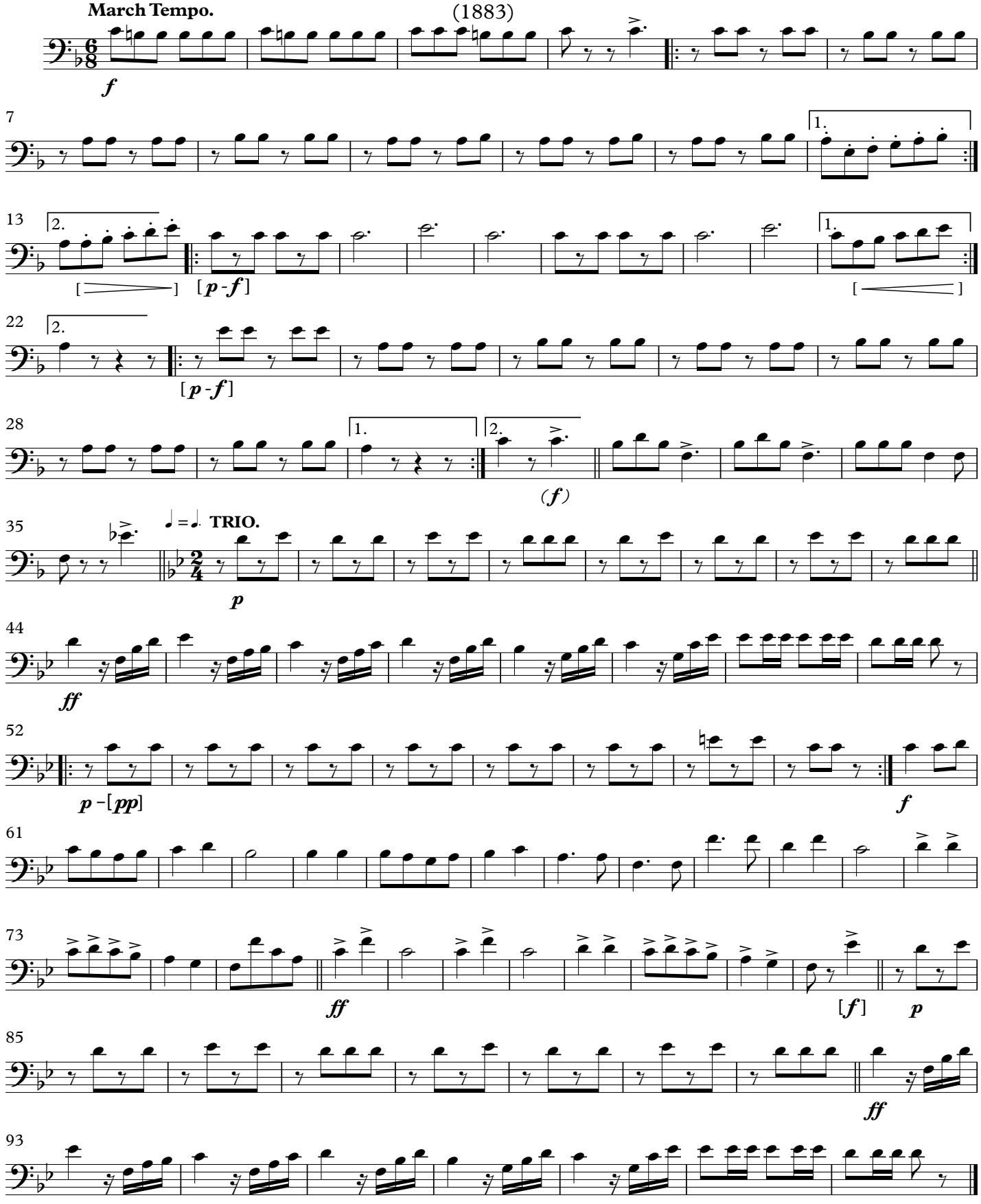
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

1st Trombone

[originally B♭ tenor]



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March

MOTHER GOOSE

ON NURSERY RHYMES

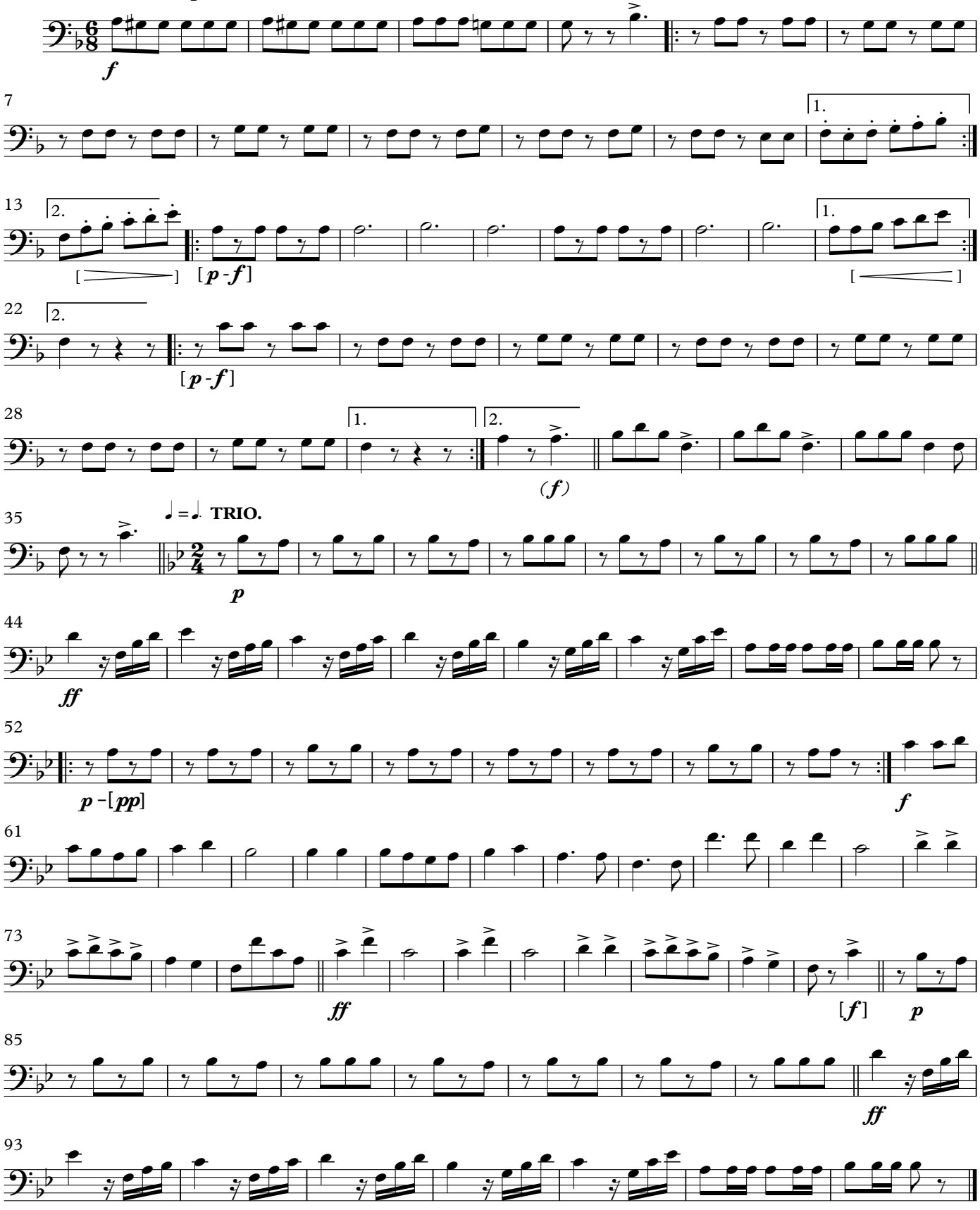
(1883)

JOHN PHILIP SOUSA

2nd Trombone

[originally B♭ tenor]

March Tempo.



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March

MOTHER GOOSE

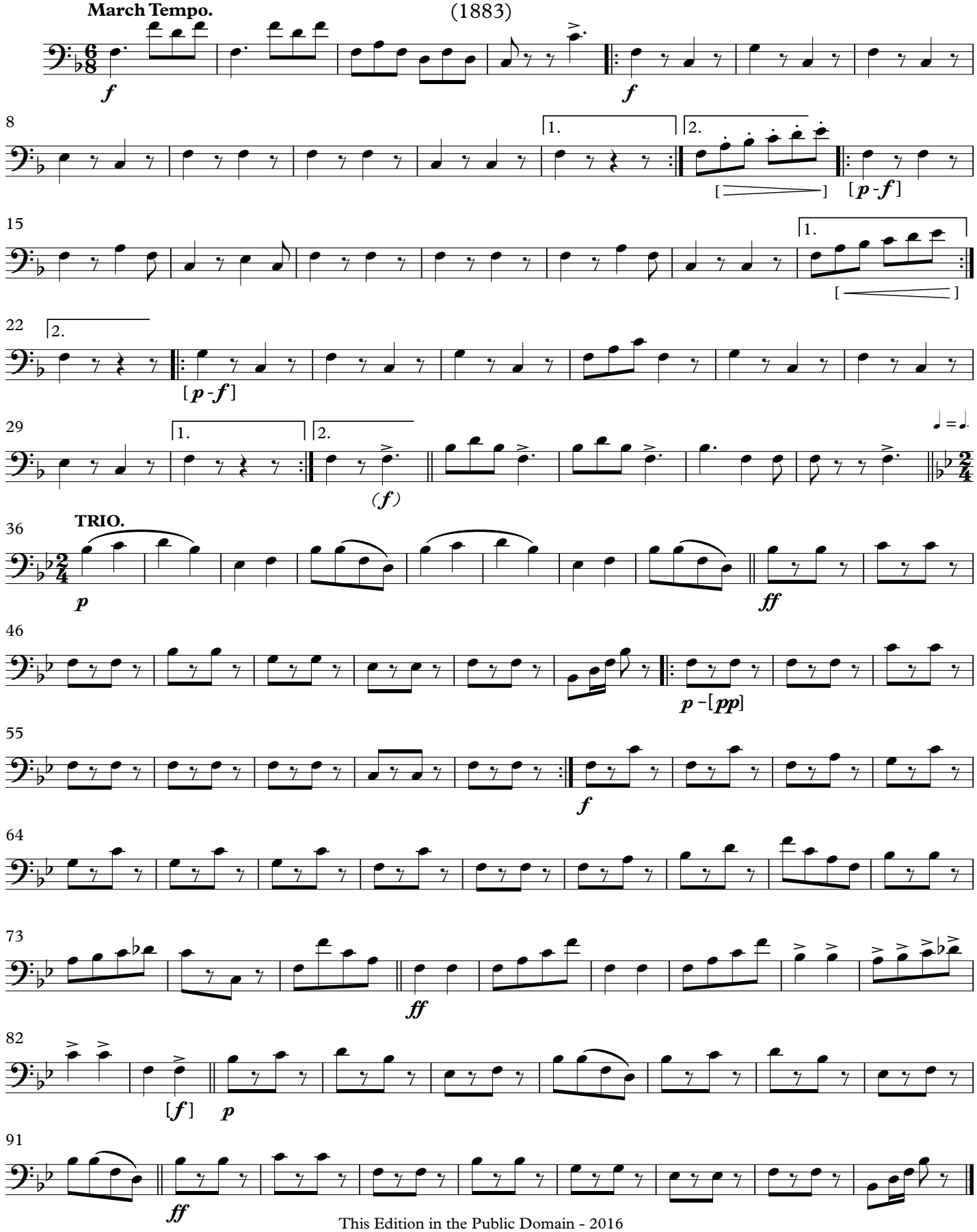
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

Bass Trombone

[originally B♭ bass]



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March

MOTHER GOOSE

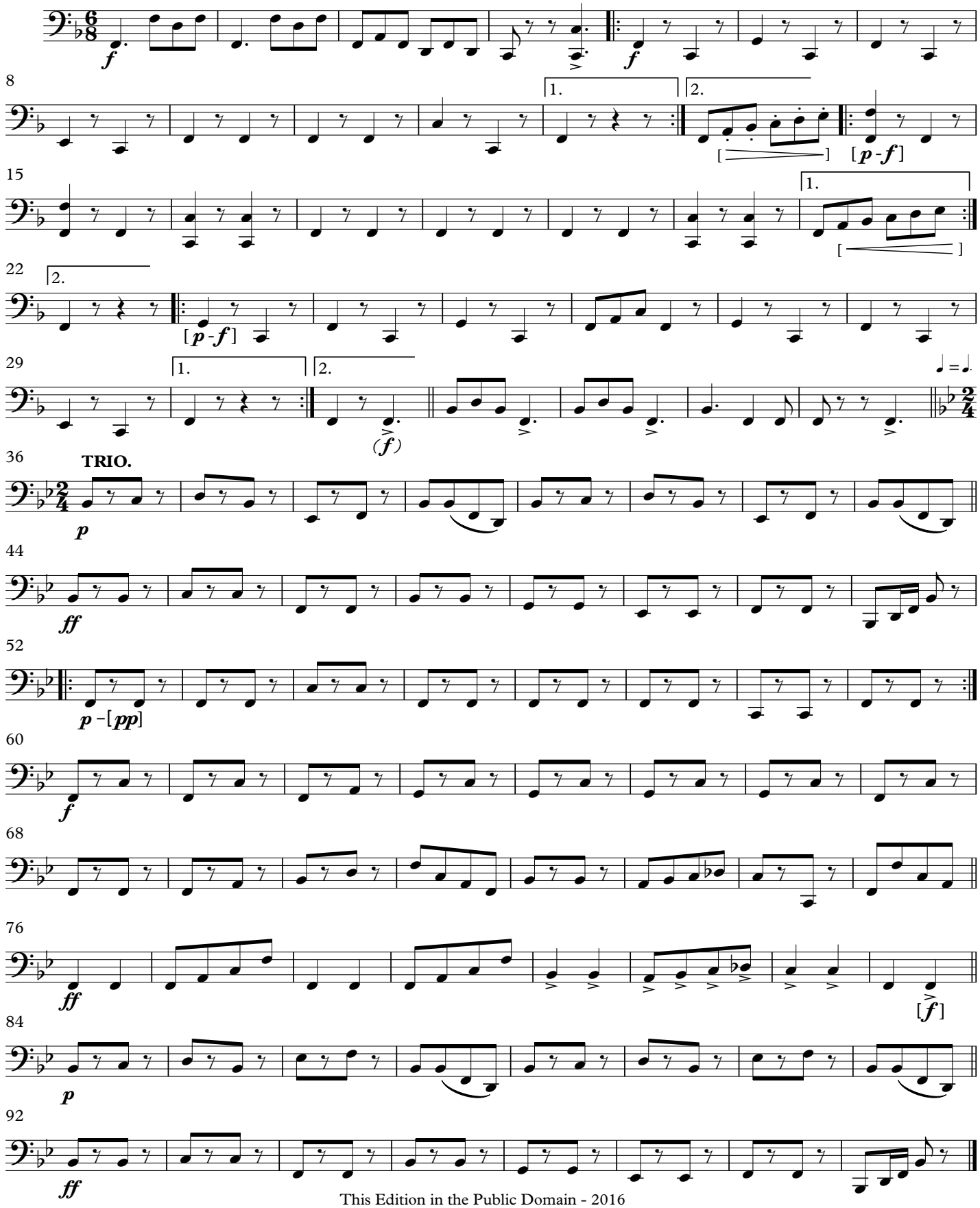
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

Tuba
[originally E♭ bass]

March Tempo.



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March

MOTHER GOOSE

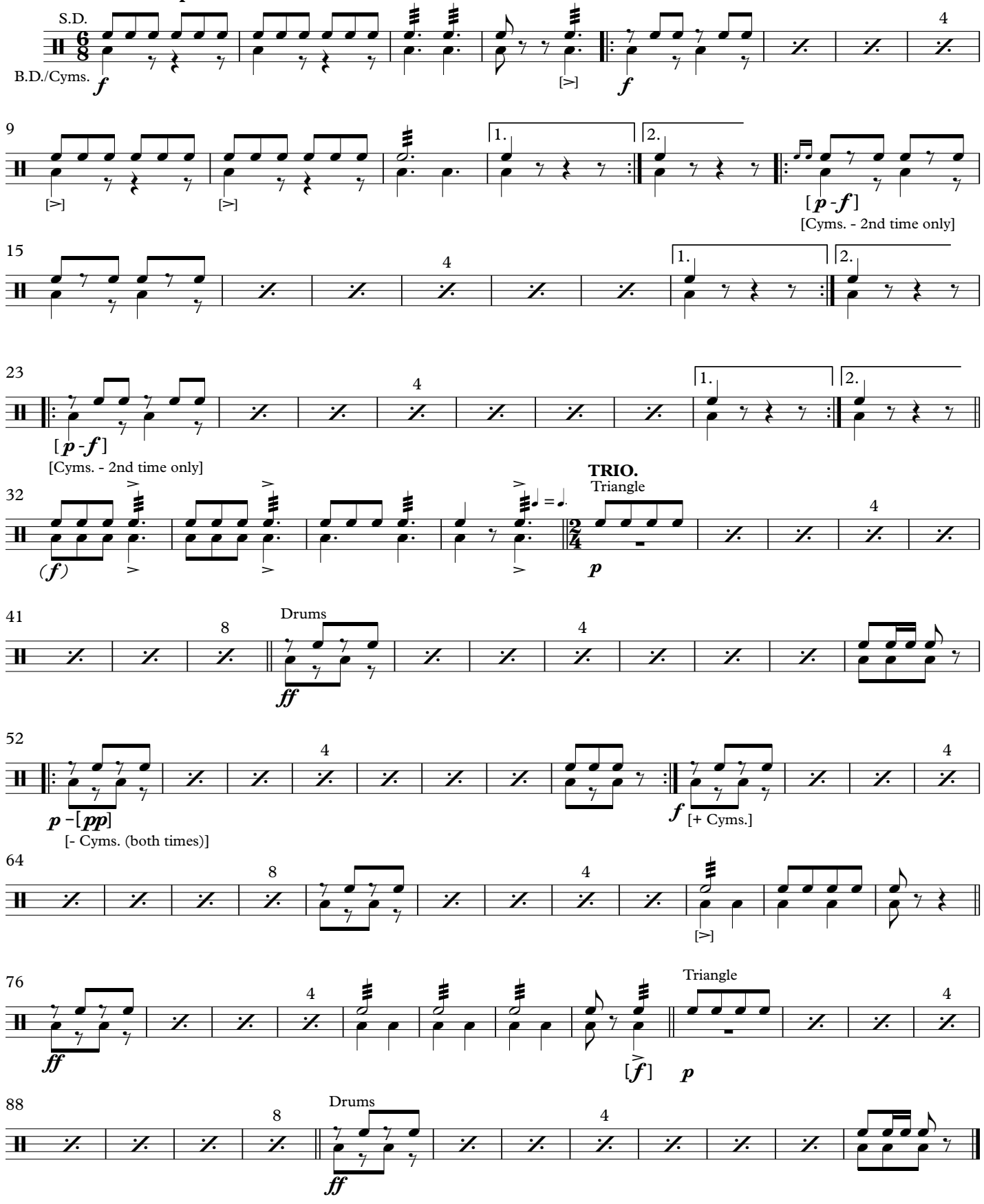
ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

Drums
+Triangle

March Tempo.



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