



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.

The musical score is written for Flute/Piccolo in 6/8 time, featuring a key signature of one flat (Bb). It consists of 10 staves of music. The score begins with a dynamic marking of *f* and includes various musical notations such as trills, slurs, and dynamic changes. A section labeled "TRIO." begins at measure 32, where the time signature changes to 2/4 and the dynamic marking is *p*. The score concludes with a final flourish marked *ff*.

March

MOTHER GOOSE

Oboe
[optional]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

7

14

22

29

36 **TRIO.**

46

56

67

80

90

March
MOTHER GOOSE

E♭ Clarinet

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

The musical score is written for E♭ Clarinet in G major (one sharp) and 6/8 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes first and second endings. The third staff features trills and a dynamic marking of *[p-f]*. The fourth staff includes a crescendo, a trill, and dynamic markings of *[p-f]*, *[f(sub)]*, and *(f)*. The fifth staff marks the beginning of the TRIO section in 2/4 time with a dynamic marking of *p*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *p-[pp]*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *p*. The score concludes with a dynamic marking of *ff*.

March

MOTHER GOOSE

B \flat Clarinets

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

8

15

23

30

38

47

54

65

76

86

94

f

f

[p-f]

[p-f]

[f(sub)]

(f)

p

ff

p-[pp]

f

ff

[>] *p*

ff

TRIO.

March

MOTHER GOOSE

B \flat Bass Clarinet
[optional]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

9

17

25

34 $\text{♩} = \text{TRIO.}$

44

53

62

71

81

91

March MOTHER GOOSE

Bassoon
[optional]

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Bassoon in a 6/8 time signature. It begins with a dynamic marking of *f*. The first system (measures 1-6) features a rhythmic pattern of eighth notes. The second system (measures 7-12) includes a first ending bracket. The third system (measures 13-20) includes a second ending bracket and a dynamic marking of *[p-f]*. The fourth system (measures 21-27) includes a first ending bracket, a dynamic marking of *[p-f]*, and a *[f (sub)]* marking. The fifth system (measures 28-34) includes a first ending bracket, a *(f)* marking, and the start of the TRIO section with a 2/4 time signature and a dynamic marking of *p*. The sixth system (measures 35-44) includes a dynamic marking of *ff*. The seventh system (measures 45-54) includes a dynamic marking of *p-[pp]*. The eighth system (measures 55-64) includes a dynamic marking of *f*. The ninth system (measures 65-76) includes a dynamic marking of *ff*. The tenth system (measures 77-88) includes dynamic markings of *[f]* and *p*. The eleventh system (measures 89-94) includes a dynamic marking of *ff*.

March

MOTHER GOOSE

E♭ Alto Saxophone
[optional]

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.

7

14

22

29

36 **TRIO.**

47

57

69

81

89

March

MOTHER GOOSE

B♭ Tenor Saxophone

[optional]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

(1883)

March Tempo.

The musical score is written for B♭ Tenor Saxophone and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a dynamic marking of *f* and a 'March Tempo.' instruction. The first staff contains measures 1-6, with a repeat sign and a first ending bracket. The second staff (measures 7-12) includes a first ending bracket. The third staff (measures 13-21) features a second ending bracket and dynamic markings of *[p-f]* and *[p-f]*. The fourth staff (measures 22-28) includes a second ending bracket and a dynamic marking of *[p-f]*. The fifth staff (measures 29-35) contains first and second ending brackets, dynamic markings of *[f(sub)]* and *(f)*, and a key signature change to 2/4 time. The sixth staff (measures 36-46) is the start of the 'TRIO' section, marked with a 2/4 time signature, a dynamic marking of *p*, and a *ff* marking. The seventh staff (measures 47-56) includes a dynamic marking of *p-[pp]*. The eighth staff (measures 57-67) features a dynamic marking of *f*. The ninth staff (measures 68-80) includes a dynamic marking of *ff*. The tenth staff (measures 81-90) includes dynamic markings of *[f]* and *p*. The final staff (measures 91-100) includes a dynamic marking of *ff*.

March

MOTHER GOOSE

E♭ Baritone Saxophone
[optional]

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a dynamic marking of *f* and includes various musical notations such as slurs, accents, and dynamic changes. The first staff (measures 1-7) features a series of eighth notes and rests, with a first ending bracket over measures 6-7. The second staff (measures 8-14) continues the melody with a first ending bracket over measures 13-14 and a dynamic marking of *[p-f]*. The third staff (measures 15-22) includes a first ending bracket over measures 21-22. The fourth staff (measures 23-30) starts with a dynamic marking of *[p-f]* and a first ending bracket over measures 29-30. The fifth staff (measures 31-38) begins with a second ending bracket over measures 31-32, followed by a *(f)* marking and a *p* marking. A section marked "TRIO" begins at measure 39 with a 2/4 time signature and a *p* marking. The sixth staff (measures 39-47) continues the Trio section with a *ff* marking. The seventh staff (measures 48-55) features a *p-[pp]* marking. The eighth staff (measures 56-64) starts with a *f* marking. The ninth staff (measures 65-73) continues the melody. The tenth staff (measures 74-83) includes a *ff* marking and a *[f]* marking. The eleventh staff (measures 84-91) begins with a *p* marking. The final staff (measures 92-99) ends with a *ff* marking.

March

MOTHER GOOSE

E♭ Cornet

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

7

14

22

29

36 **TRIO.**

45

54

63

74

83

91

March

MOTHER GOOSE

Solo B♭ Cornet

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

7

14

22

29

TRIO.

36

45

54

63

74

83

91

f

f

[*p-f*]

[*p-f*]

[*f (sub)*]

(*f*)

p

ff

p-[pp]

f

ff

[*p*]

ff

March

MOTHER GOOSE

1st B \flat Cornet

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

f

7

13

21

28

35

43

52

61

68

76

84

91

f

p

ff

p

ff

[p-f]

[f(sub)]

(f)

p

ff

p-[pp]

f

ff

p

ff

TRIO.

1.

2.

1.

2.

1.

2.

1.

2.

March
MOTHER GOOSE

2nd B♭ Cornet

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

7

13

21

28

35

43

52

61

68

76

84

91

f

f

[p-f]

[p-f]

[f (sub)] *(f)*

TRIO.

p

ff

p - [pp] *f*

ff

p

ff

March

MOTHER GOOSE

Solo F Horn

[originally E♭ alto]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

7

13

19

25

31

39

48

57

66

75

84

92

f

f

[1.]

[2.]

[*p-f*]

[1.]

[2.]

[*p-f*]

[1.]

[*f (sub)*]

♩ = ♩ TRIO.

f

p

ff

p-[pp]

f

ff

p

ff

March

MOTHER GOOSE

1st F Horn

[originally Eb alto]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

7

13

19

25

31

39

48

57

66

75

84

92

f

f

[*p-f*]

[*p-f*]

f

p

ff

p-[pp]

f

ff

p

ff

♩ = ♩.TRIO.

March

MOTHER GOOSE

2nd F Horn

[originally E♭ alto]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

The musical score is written for a 2nd F Horn. It begins in 6/8 time with a dynamic marking of *f*. The first staff contains measures 1 through 6. The second staff (measures 7-12) includes a first ending bracket. The third staff (measures 13-18) includes a second ending bracket and a dynamic marking of *[p-f]*. The fourth staff (measures 19-24) includes first and second ending brackets and a dynamic marking of *[p-f]*. The fifth staff (measures 25-30) includes a first ending bracket. The sixth staff (measures 31-38) includes a second ending bracket, a dynamic marking of *(f)*, and a section marked "TRIO" in 2/4 time with a dynamic marking of *p*. The seventh staff (measures 39-47) is in 2/4 time with a dynamic marking of *ff*. The eighth staff (measures 48-56) includes a dynamic marking of *p-[pp]*. The ninth staff (measures 57-65) includes a dynamic marking of *f*. The tenth staff (measures 66-74) includes dynamic markings of *ff* and *[f]*. The eleventh staff (measures 75-83) includes a dynamic marking of *p*. The twelfth staff (measures 84-91) includes a dynamic marking of *ff*.

March

MOTHER GOOSE

Baritone

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.

f *f*

8 [1.] [2.] [*p-f*]

15 [1.] [2.] [*p-f*]

24 [1.] [*f (sub)*]

31 [2.] (*f*) *p* TRIO.

39 *ff*

48 [*p-pp*]

56 *f*

66 *ff*

78 [*f*] *p*

90 *ff*

March
MOTHER GOOSE

Baritone, T.C.

ON NURSERY RHYMES
(1883)

JOHN PHILIP SOUSA

March Tempo.

8

15

24

31

39

48

56

66

78

90

f

f

1. 2. [*p-f*]

1. 2. [*p-f*]

1. [*f (sub)*]

2. *f*

♩ = ♩ TRIO. *p*

ff

p-[pp]

f

ff

[*f*] *p*

ff

March

MOTHER GOOSE

1st Trombone

[originally B \flat tenor]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

The musical score is written for the 1st Trombone part in bass clef with a key signature of one flat (B \flat). It begins in 6/8 time and features a variety of rhythmic patterns and dynamics. The score is divided into measures, with measure numbers 7, 13, 22, 28, 35, 44, 52, 61, 73, 85, and 93 marked at the start of their respective lines. Dynamics include *f*, [*p-f*], [*p*], [*pp*], [*f*], and [*p*]. The piece includes first and second endings, a *TRIO* section starting at measure 35 with a 2/4 time signature, and a *ff* section starting at measure 73. The score concludes at measure 93.

March

MOTHER GOOSE

2nd Trombone

[originally Bb tenor]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

(1883)

March Tempo.

f

7

13

[p-f]

22

[p-f]

28

(f)

35

♩ = ♩. TRIO.

p

44

ff

52

p - [*pp*]

f

61

73

ff

[f] *p*

85

ff

93

March

MOTHER GOOSE

Bass Trombone

[originally B \flat bass]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

8

15

22

29

36

46

55

64

73

82

91

March

MOTHER GOOSE

Tuba

[originally Eb bass]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

(1883)

March Tempo.

8

15

22

29

36 **TRIO.**

44

52

60

68

76

84

92

March

MOTHER GOOSE

Drums

+Triangle

ON NURSERY RHYMES

(1883)

JOHN PHILIP SOUSA

March Tempo.

S.D.
B.D./Cyms. *f*

9
[>] [>] [*p-f*] [Cyms. - 2nd time only]

15
4 1. 2.

23
4 1. 2. [*p-f*] [Cyms. - 2nd time only]

32
(*f*) *p* **TRIO.** Triangle

41
8 Drums *ff* 4

52
4 4 *p* - [*pp*] [- Cyms. (both times)] *f* [+ Cyms.]

64
8 4

76
4 Triangle *ff* [*f*] *p* 4

88
8 Drums *ff* 4