



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 *f*

Oboe [optional] *f*

E♭ Clarinet *f*

B♭ Clarinets *f*

B♭ Bass Clarinet [optional] *f*

Bassoon [optional] *f*

E♭ Alto Saxophone [optional] *f*

B♭ Tenor Saxophone [optional] *f*

E♭ Baritone Saxophone [optional] *f*

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

E♭ Cornet *f*

Solo B♭ Cornet *f*

1st & 2nd B♭ Cornets *f*

Solo F Horn [originally E♭ alto] *f*

1st & 2nd F Horns [originally E♭ alto] *f*

Baritone *f*

1st & 2nd Trombones [originally B♭ tenor] *f*

Bass Trombone [originally B♭ bass] *f*

Tuba [originally E♭ bass] *f*

Drums + Triangle S.D. B.D./Cyms. *f*

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

Flt./Picc. Little Jack Horner.  
 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

Musical score for "MOTHER GOOSE Full Score" (pages 18-26). The score includes parts for woodwinds (Flute/Piccolo, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones, Cor Anglais, Solo Cor Anglais, Bass Cors, Horns, Trumpets, Tubas) and Drums. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 18-22, and the second system covers measures 23-26. Measure numbers are indicated above the staves. Dynamics include *[p]*, *[f]*, and *[p-f]*. Performance markings include *tr* (trills) and *tr* (trills) above notes. A section titled "Little Jack Horner." begins in measure 23. The drums part includes the notation "4" above the staff, indicating a 4-measure count, and "4" below the staff, indicating a 4-measure count. The drums part also includes the notation "[p-f]" and "[Cyms. - 2nd time only]" below the staff.

MOTHER GOOSE  
Full Score

27 28 29 30 31 32 33 34 35

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

Oboe *(f)*

E♭ Clar. *[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. *[f (sub)]* *(f)*

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*

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

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

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. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (f, [p-f], [f(sub)], (f), p, ff, p-[pp]), articulation (tr, >), and repeat signs with first and second endings. A section labeled 'TRIO.' begins at measure 32, where the time signature changes to 2/4 and the dynamics are p. The score concludes with a final flourish in 6/8 time.



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 hairpin, a dynamic marking of *[p-f]*, and a section marked *[f(sub)]* and *(f)*. The fifth staff is the start of the TRIO section, marked with a 2/4 time signature and a dynamic 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.

2/4

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.

*f* *f*

7

13 [2.] [*p-f*]

21 [1.] [2.] [*p-f*]

28 [1.] [2.] [*f (sub)*] (*f*)

35  $\text{♩} = \text{♩}$  TRIO. *p* *ff*

45 *p-[pp]*

55 *f*

65 *ff*

77 [*f*] *p*

90 *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.

7

13

22

29

TRIO.

36

47

57

68

81

90

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) starts with a *f* dynamic and features a repeat sign with first and second endings. The second staff (measures 8-14) continues with a *f* dynamic and includes a *[p-f]* dynamic marking. The third staff (measures 15-22) also features a *[p-f]* dynamic marking. The fourth staff (measures 23-30) begins with a *[p-f]* dynamic marking. The fifth staff (measures 31-38) includes a *(f)* dynamic marking and a section labeled "TRIO." with a 2/4 time signature and a *p* dynamic marking. The sixth staff (measures 39-47) features a *ff* dynamic marking. The seventh staff (measures 48-55) includes a *p-[pp]* dynamic marking. The eighth staff (measures 56-64) features a *f* dynamic marking. The ninth staff (measures 65-73) includes a *ff* dynamic marking and a *[f]* dynamic marking. The tenth staff (measures 74-83) features a *p* dynamic marking. The eleventh staff (measures 84-91) features a *ff* dynamic marking. The score concludes with a final measure in the eleventh staff.



March

# MOTHER GOOSE

E♭ Cornet

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

The musical score is written for E♭ Cornet and consists of 11 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 1-6) starts with a *f* dynamic. The second staff (measures 7-13) includes first and second endings. The third staff (measures 14-21) features a *[p-f]* dynamic marking. The fourth staff (measures 22-28) includes a *[p-f]* marking and a first ending. The fifth staff (measures 29-35) includes a *[f(sub)]* marking, a *(f)* marking, and a key signature change to 2/4 time. The sixth staff (measures 36-44) is the beginning of the TRIO section, marked *p* and *ff*. The seventh staff (measures 45-53) includes a *p-[pp]* marking. The eighth staff (measures 54-62) includes a *f* marking. The ninth staff (measures 63-73) continues the melody. The tenth staff (measures 74-82) includes a *ff* marking. The eleventh staff (measures 83-90) includes a *p* marking. The final staff (measures 91-98) includes a *ff* marking and ends with a double bar line.

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)

7 *f*

13 *[p-f]*

21 *[p-f]*

28 *[f(sub)* *(f)*

35  $\text{♩} = \text{♩}$  TRIO. *p*

43 *ff*

52 *p - [pp]* *f*

61

68

76 *ff*

84 *p*

91 *ff*

March  
**MOTHER GOOSE**

2nd B♭ Cornet

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

The musical score is written for a 2nd B♭ Cornet in G major, 6/8 time. It begins with a dynamic of *f* and a *March Tempo.* The score is divided into several sections: a main theme (measures 1-28), a **TRIO** section (measures 35-60) in 2/4 time with a dynamic of *p*, and a final section (measures 61-91) with dynamics ranging from *p* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings like *[p-f]*, *[f(sub)]*, and *(f)*. Measure numbers 7, 13, 21, 28, 35, 43, 52, 61, 68, 76, 84, and 91 are indicated at the start of their respective staves.

March

# MOTHER GOOSE

Solo F Horn

[originally E $\flat$  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*]

[*p-f*]

[1.]

[2.]

[*f (sub)*]

*f*

*p*

*ff*

*p-[pp]*

*f*

*ff*

[*f*]

*p*

*ff*

**TRIO.**

March

# MOTHER GOOSE

1st F Horn

[originally Eb alto]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

7 *f* *f* 1.

13 2. [*p-f*]

19 1. 2. [*p-f*]

25 1.

31 2. *f* ♩ = ♩. TRIO. *p*

39 *ff*

48 *p* - [*pp*]

57 *f*

66

75 *ff* [*f*]

84 *p*

92 *ff*

March

# MOTHER GOOSE

2nd 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*]

[*p-f*]

[1.]

[2.]

[*p-f*]

[1.]

♩ = ♩ TRIO.

*f*

*p*

*ff*

*p - [pp]*

*f*

*ff*

[*f*]

*p*

*ff*

# March MOTHER GOOSE

Baritone

ON NURSERY RHYMES  
(1883)

JOHN PHILIP SOUSA

March Tempo.

8

15

24

31

39

48

56

66

78

90

*f*

*f*

[p-f]

[p-f]

[f(sub)]

TRIO.

*p*

*ff*

*p*-[*pp*]

*f*

[*f*] *p*

*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.

♩ = ♩ 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 dynamics and articulations. The score includes first and second endings, a trill, and a section marked 'TRIO' in 2/4 time. The piece concludes with a final flourish.

7

13

22

28

35

44

52

61

73

85

93

*f*

[*p-f*]

[*p-f*]

1.

2.

(*f*)

*p*

*ff*

*p* - [*pp*]

*f*

*ff*

[*f*] *p*

*ff*

March

# MOTHER GOOSE

2nd Trombone

[originally Bb tenor]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

(1883)

March Tempo.

The musical score is written for the 2nd Trombone part in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It begins with a dynamic marking of *f*. The score is divided into measures, with measure numbers 7, 13, 22, 28, 35, 44, 52, 61, 73, 85, and 93 indicated. The piece features several first and second endings, dynamic changes such as *p-f*, *p*, *ff*, and *[pp]*, and a section starting at measure 35 marked "TRIO." with a 2/4 time signature and a dynamic marking of *p*. The score concludes with a final *ff* dynamic marking.

March

# MOTHER GOOSE

Bass Trombone

[originally B $\flat$  bass]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

March Tempo.

(1883)

8 *f*

15 *f*

22 [*p-f*]

29 [*f*]

36 **TRIO.** *p* *ff*

46 *p-[pp]*

55 *f*

64

73 *ff*

82 [*f*] *p*

91 *ff*

March

# MOTHER GOOSE

Tuba

[originally Eb bass]

ON NURSERY RHYMES

JOHN PHILIP SOUSA

(1883)

March Tempo.

8 *f*

15 *[p-f]*

22 *[p-f]*

29 *(f)*

36 **TRIO.**  
*p*

44 *ff*

52 *p-[pp]*

60 *f*

68

76 *ff*

84 *[f]*

92 *p*

*ff*

# 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

23

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

32

(*f*) *p*

41

Drums *ff*

52

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

64

76

*ff* [*f*] *p*

88

Drums *ff*

TRIO.  
Triangle