



The Complete  
Marches of  
JOHN PHILIP SOUSA

VOL. 2 No. 25

MOTHER  
HUBBARD  
MARCH  
(1885)

FULL SCORE

AS PERFORMED BY  
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

## Mother Hubbard March (1885)

A companion piece to “Mother Goose,” this medley march was also based on nursery rhymes. Included are “Three Blind Mice,” “Thus the Farmer Sows His Seed,” “Old Mother Hubbard,” “Hey Diddle Diddle,” “Little Redbird in the Tree,” “London Bridge Is Falling Down,” and “The Minstrel Boy.”

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. 1-19):** Cymbals play without bass drum in m. 2, 4, and 10. The solos in m. 2 and 4 can ring, but the others should be dampened. All eighth notes in the rest of the band are staccato. The dynamic drops to *mezzo-forte* for the first strain at m. 11 (The *piano* dynamic in the percussion is original).

**Second Strain (m. 20-35):** All instruments are *fortissimo* at the start of this strain both times, but the dynamic has been altered to *mezzo-forte* at m. 27 for this woodwind soli. Additionally, the cymbals should be out here and the bass drum played on the dry side.

**Transition and Trio (m. 36-82):** The dynamic is back to *forte* for the four-bar transition to the key and meter change. The new dynamic is *mezzo-forte* at m. 40 and should change on the eighth note pick-up to m. 40 in upper woodwinds and cornets and on the downbeat for everyone else. The tune “Scotland the Brave” is introduced in the brass in m. 57 with a brilliant woodwind flourish laid over the top of the melody. The dynamic from here to the end of the march was originally marked *fortissimo*, but it is best to pull that back to *forte* only here to give some room for some variation later on. M. 66 can be played *fortissimo* and then returned to *forte* in m. 75.

**Final Strain (m. 82-end):** This strain is now played *fortissimo* and “tutta forza” for the return of the first Trio melody. Accents are added in the percussion in m. 91 and 95.

# MOTHER HUBBARD MARCH

(1885)

JOHN PHILIP SOUSA

Full Score

1 2 3 4 5 6 7 8 9 10

**March Tempo.**

Flute/Piccolo *ff* *mf*

Oboe *ff* *mf*

E♭ Clarinet *ff* *mf*

1st B♭ Clarinet *ff* *mf*

2nd B♭ Clarinet *ff* *mf*

3rd B♭ Clarinet *ff* *mf*

B♭ Bass Clarinet [optional] *ff*

1st Bassoon *ff* *mf*

2nd Bassoon *ff*

1st & 2nd E♭ Alto Saxophones [optional] *ff* *stacc.*

B♭ Tenor Saxophone [optional] *ff* *mf*

E♭ Baritone Saxophone [optional] *ff*

**March Tempo.**

E♭ Cornet [optional] *ff* *mf*

Solo or 1st B♭ Cornet *ff* *mf*

2nd B♭ Cornet *ff* *mf*

3rd & 4th B♭ Cornets *ff* *mf*

1st & 2nd F Horns [originally E♭ Alto] *ff* *stacc.*

3rd & 4th F Horns [originally E♭ Alto] *ff* *stacc.*

Baritone *ff* *mf*

1st & 2nd Trombones *ff* *stacc.*

Bass Trombone [B♭ Bass] *ff* *stacc.*

Tuba *ff*

Drums S.D. *ff* Solo Cyms. Tutti Cyms.

14 March 2016

MOTHER HUBBARD MARCH  
Full Score

11 12 13 14 15 16 17 18 19

Flt./Picc.  
Oboe  
E $\flat$  Clar.  
1st B $\flat$  Clar.  
2nd B $\flat$  Clar.  
3rd B $\flat$  Clar.  
Bass Clar.  
1st Bsn.  
2nd Bsn.  
1st & 2nd Alto Saxes.  
Ten. Sax.  
Bari. Sax.  
Eb Cor.  
Solo or 1st B $\flat$  Cor.  
2nd B $\flat$  Cor.  
3rd & 4th B $\flat$  Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums

MOTHER HUBBARD MARCH  
Full Score

20 21 22 23 24 25 26 27 28 29

Flt./Picc. *ff* [*mf*] *sim.*

Oboe *ff* [*mf*] *sim.*

E♭ Clar. *ff* [*mf*] *sim.*

1st B♭ Clar. *ff* [*mf*] *sim.*

2nd B♭ Clar. *ff* [*mf*] *sim.*

3rd B♭ Clar. *ff* [*mf*] *sim.*

Bass Clar. *ff*

1st Bsns. *ff*

2nd Bsns. *ff*

1st & 2nd Alto Saxes. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo or 1st B♭ Cor. *ff* Solo Clar.

2nd B♭ Cor. *ff*

3rd & 4th B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff* 4 [*mf*] [- Cyms.]

MOTHER HUBBARD MARCH  
Full Score

30 31 32 33 34 35 36 37 38 39 40

Flt./Picc. *f* *mf*

Oboe *f* *mf*

E $\flat$  Clar. *f* *mf*

1st B $\flat$  Clar. *f* *mf*

2nd B $\flat$  Clar. *f* *mf*

3rd B $\flat$  Clar. *f* *mf*

Bass Clar. *ff* *f*

1st Bssn. *ff* *f*

2nd Bssn. *ff* *f*

1st & 2nd Alto Saxes. *ff* *f*

Ten. Sax. *ff* *f*

Bari. Sax. *ff* *f*

E $\flat$  Cor. *ff* *f* *mf*

Solo or 1st B $\flat$  Cor. *ff* *f* *mf*

2nd B $\flat$  Cor. *ff* *f* *mf*

3rd & 4th B $\flat$  Cors. *ff* *f* *mf*

1st & 2nd Hrns. *ff* *f*

3rd & 4th Hrns. *ff* *f*

Bar. *ff* *f*

1st & 2nd Trbns. *ff* *f*

B. Trbn. *ff* *f*

Tuba *ff* *f*

Drums *f* [+ Cyms.]

MOTHER HUBBARD MARCH  
Full Score

41 42 43 44 45 46 47 48 49

TRIO.

Flt./Picc. *f*

Oboe *f*

E♭ Clar. *f*

1st B♭ Clar. *f*

2nd B♭ Clar. *f*

3rd B♭ Clar. *f*

Bass Clar. *mf* *f*

1st Bsns. *mf* *f*

2nd Bsns. *mf* *f*

1st & 2nd Alto Saxes. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

E♭ Cor. *f*

Solo or 1st B♭ Cor. *f*

2nd B♭ Cor. *f*

3rd & 4th B♭ Cors. *f*

1st & 2nd Hrns. *mf* *f*

3rd & 4th Hrns. *mf* *f*

Bar. *mf* *f*

1st & 2nd Trbns. *mf* *f*

B. Trbn. *mf* *f*

Tuba *mf* *f*

Drums *mf* *f*

MOTHER HUBBARD MARCH  
Full Score

50 51 52 53 54 55 56 57

Flt./Picc.

Oboe

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bass Clar.

1st Bsn.

2nd Bsn.

1st & 2nd Alto Saxes.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo or 1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums



MOTHER HUBBARD MARCH  
Full Score

58

59

60

61

62

63

64

65

This page of the musical score contains measures 58 through 65. The instruments listed on the left are: Flt./Picc., Oboe, E♭ Clar., 1st B♭ Clar., 2nd B♭ Clar., 3rd B♭ Clar., Bass Clar., 1st Bsn., 2nd Bsn., 1st & 2nd Alto Saxes., Ten. Sax., Bari. Sax., E♭ Cor., Solo or 1st B♭ Cor., 2nd B♭ Cor., 3rd & 4th B♭ Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., B. Trbn., Tuba, and Drums. The score features various musical notations including triplets, slurs, and dynamic markings such as *ff*. A first ending bracket is present at the end of measure 64, leading to measure 65. The drum part includes a 4-measure rest in measure 61.

MOTHER HUBBARD MARCH  
Full Score

66 67 68 69 70 71 72 73 74

Flt./Picc. [ff]

Oboe [ff]

E♭ Clar. [ff]

1st B♭ Clar. [ff]

2nd B♭ Clar. [ff]

3rd B♭ Clar. [ff]

Bass Clar. [ff]

1st Bsns. [ff]

2nd Bsns. [ff]

1st & 2nd Alto Saxes. [ff]

Ten. Sax. [ff]

Bari. Sax. [ff]

E♭ Cor. [ff]

Solo or 1st B♭ Cor. [ff]

2nd B♭ Cor. [ff]

3rd & 4th B♭ Cors. [ff]

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Bar. [ff]

1st & 2nd Trbns. [ff]

B. Trbn. [ff]

Tuba [ff]

Drums [ff]

MOTHER HUBBARD MARCH  
Full Score

75

76

77

78

79

80

81

82

Flt./Picc. *ff* *tr*

Oboe *ff* *tr*

E $\flat$  Clar. *ff* *tr*

1st B $\flat$  Clar. *ff* *tr*

2nd B $\flat$  Clar. *ff* *tr*

3rd B $\flat$  Clar. *ff* *tr*

Bass Clar. *ff*

1st Bsns. *ff*

2nd Bsns. *ff*

1st & 2nd Alto Saxes. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E $\flat$  Cor. *ff* *tr*

Solo or 1st B $\flat$  Cor. *ff* *tr*

2nd B $\flat$  Cor. *ff* *tr*

3rd & 4th B $\flat$  Cors. *ff* *tr*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff* 4

MOTHER HUBBARD MARCH  
Full Score

(tr) 83 84 85 86 87 88 89 90

Flt./Picc. *tutta forza*

Oboe *tutta forza*

E♭ Clar. *tutta forza*

1st B♭ Clar. *ff tutta forza*

2nd B♭ Clar. *ff tutta forza*

3rd B♭ Clar. *ff tutta forza*

Bass Clar. *ff tutta forza*

1st Bsn. *ff tutta forza*

2nd Bsn. *ff tutta forza*

1st & 2nd Alto Sax. *ff tutta forza*

Ten. Sax. *ff tutta forza*

Bari. Sax. *ff tutta forza*

E♭ Cor. *ff tutta forza*

Solo or 1st B♭ Cor. *ff tutta forza*

2nd B♭ Cor. *ff tutta forza*

3rd & 4th B♭ Cors. *ff tutta forza*

1st & 2nd Hrns. *ff tutta forza*

3rd & 4th Hrns. *ff tutta forza*

Bar. *ff tutta forza*

1st & 2nd Trbns. *ff tutta forza*

B. Trbn. *ff tutta forza*

Tuba *ff tutta forza*

Drums *ff*

MOTHER HUBBARD MARCH  
Full Score

91 92 93 94 95 96 97 98

Flt./Picc.  
Oboe  
E $\flat$  Clar.  
1st B $\flat$  Clar.  
2nd B $\flat$  Clar.  
3rd B $\flat$  Clar.  
Bass Clar.  
1st Bsn.  
2nd Bsn.  
1st & 2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.  
E $\flat$  Cor.  
Solo or 1st B $\flat$  Cor.  
2nd B $\flat$  Cor.  
3rd & 4th B $\flat$  Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums