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.

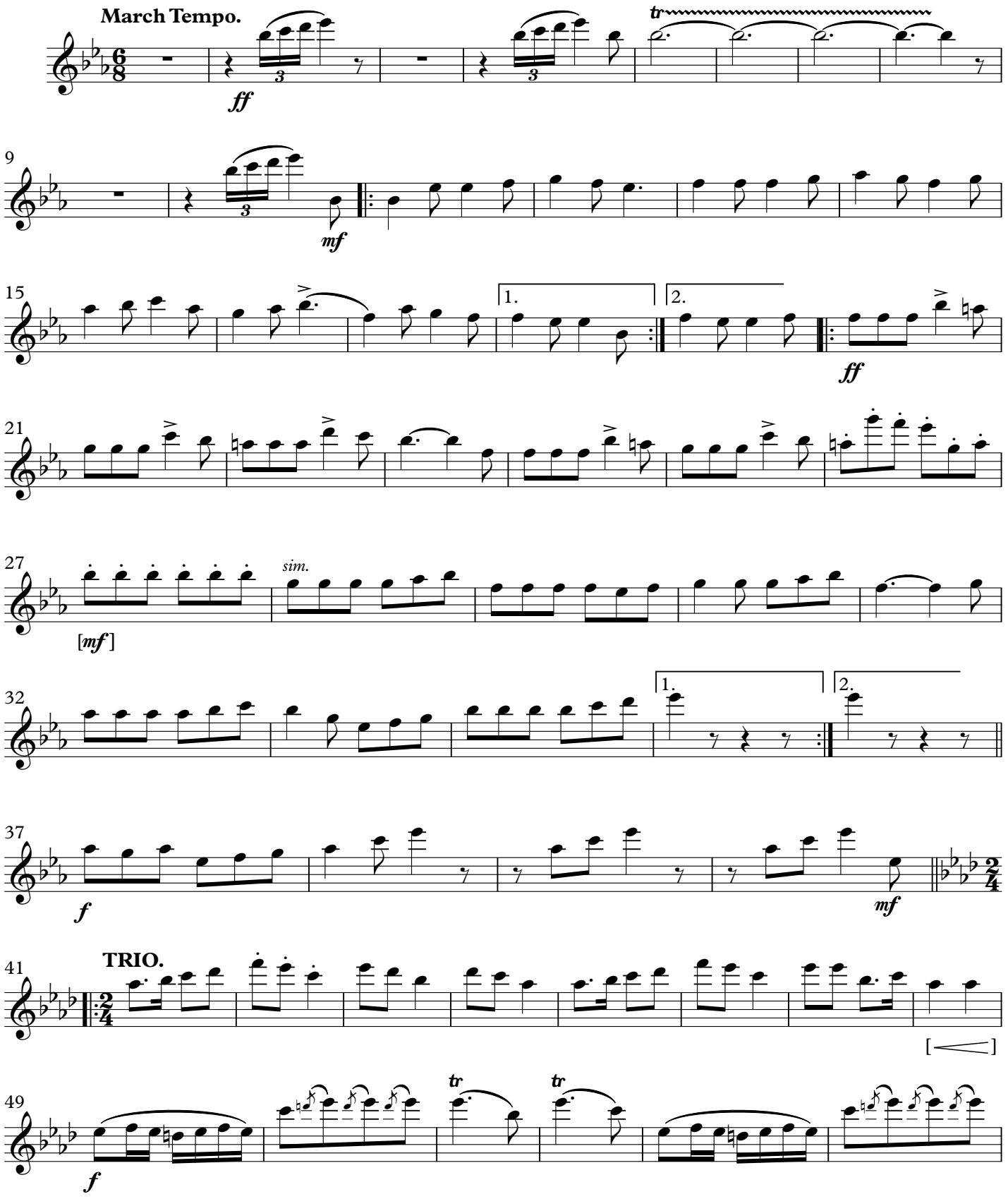
Final Strain (m. 82-end): This strain is now played *fortissimo* and "tutta forza" for the return of the first Trio melody. Accents are added in the percussion in m. 91 and 95.

MOTHER HUBBARD MARCH

(1885)

Flute/Piccolo

JOHN PHILIP SOUSA



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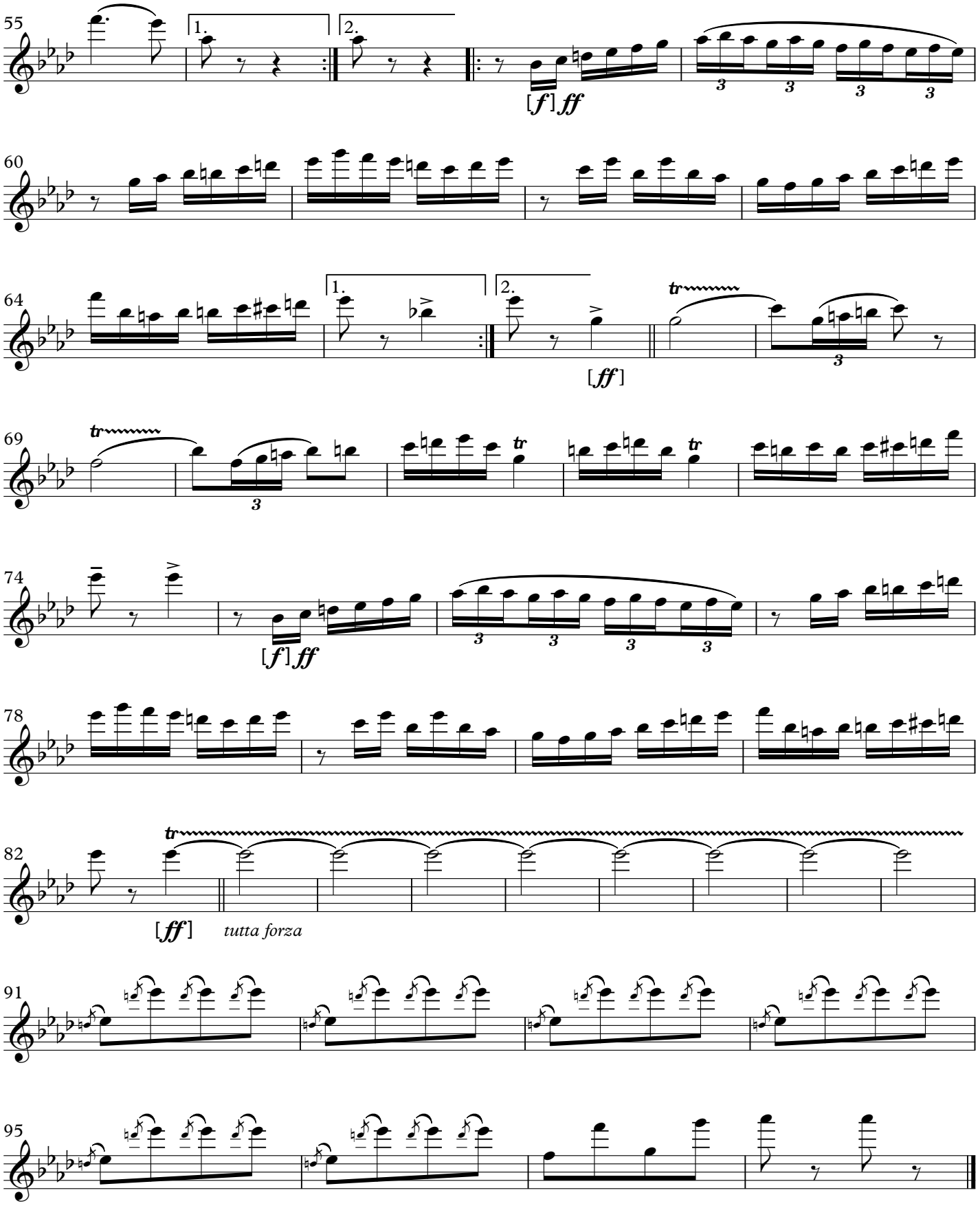
MOTHER HUBBARD MARCH

Flute/Piccolo

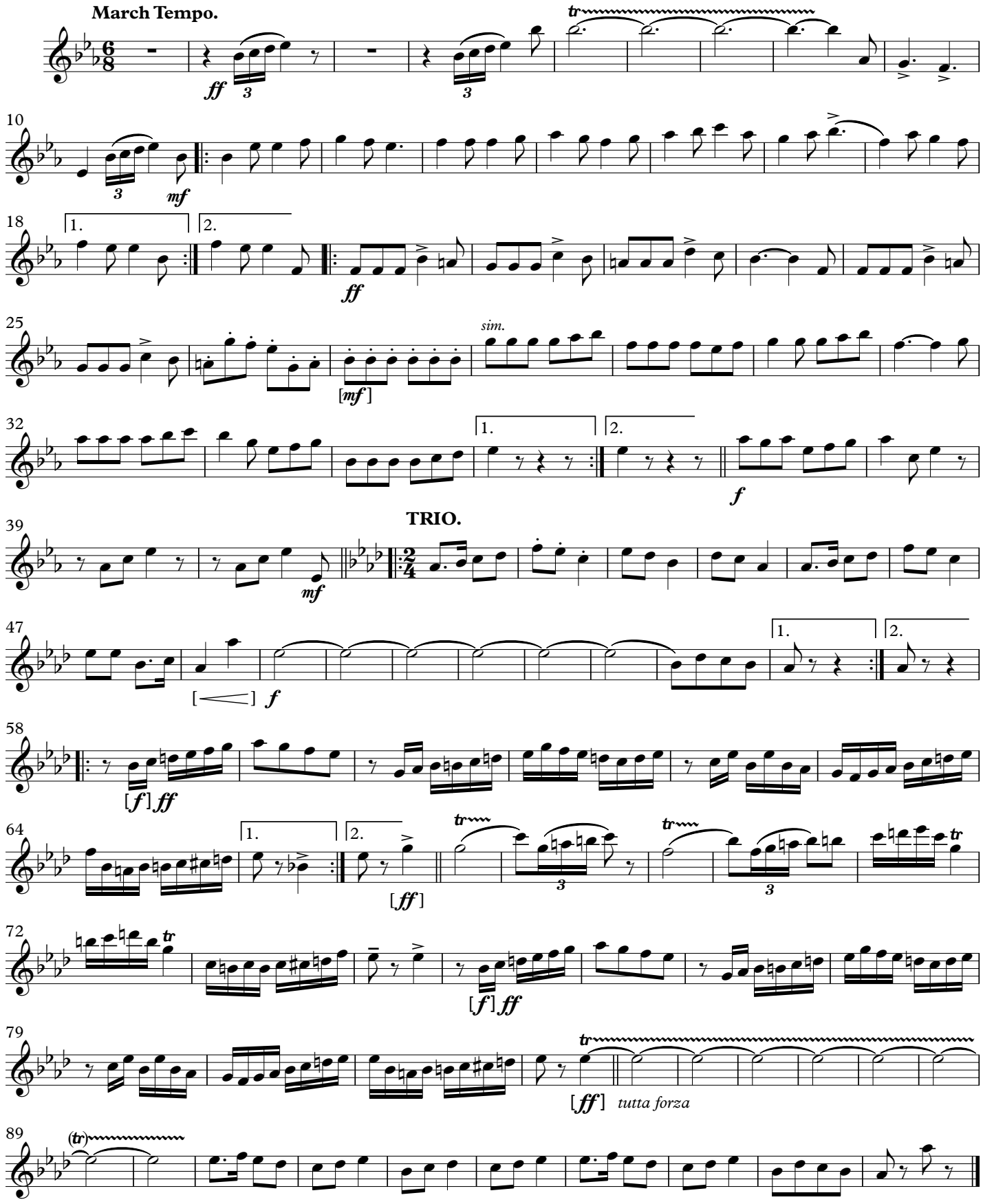


MOTHER HUBBARD MARCH

(1885)

Oboe

JOHN PHILIP SOUSA



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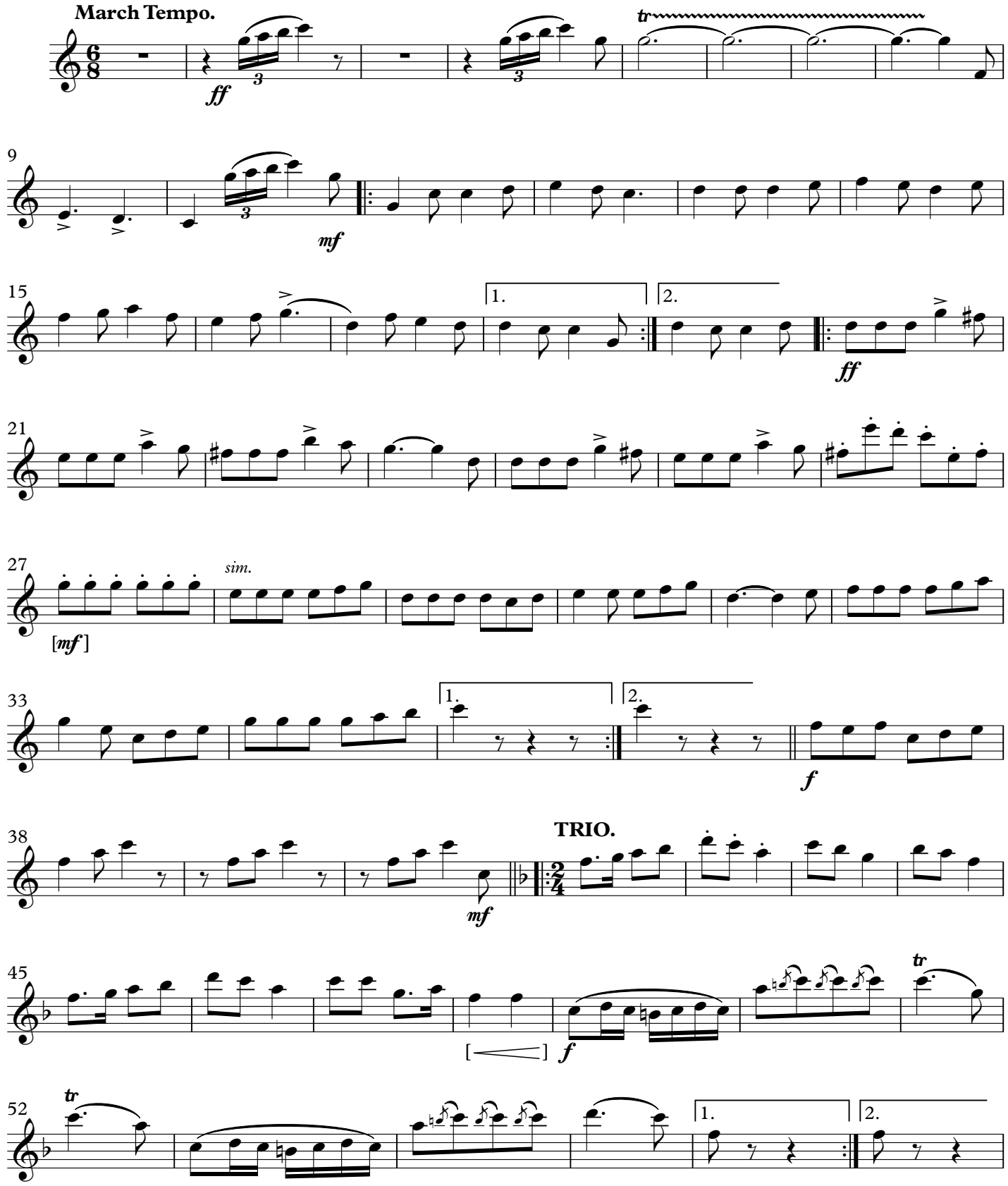
MOTHER HUBBARD MARCH

(1885)

E♭ Clarinet

JOHN PHILIP SOUSA



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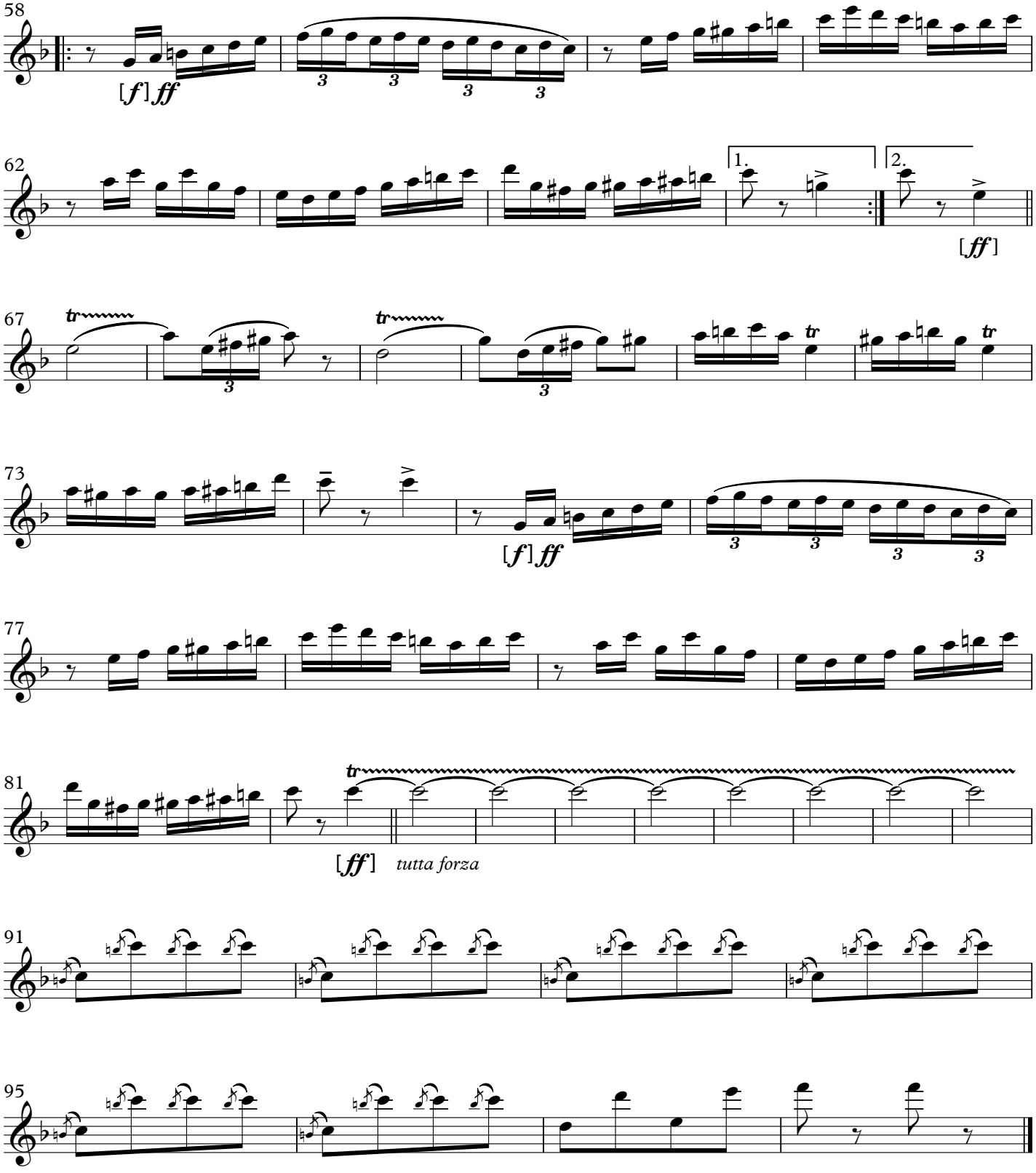
MOTHER HUBBARD MARCH

E♭ Clarinet

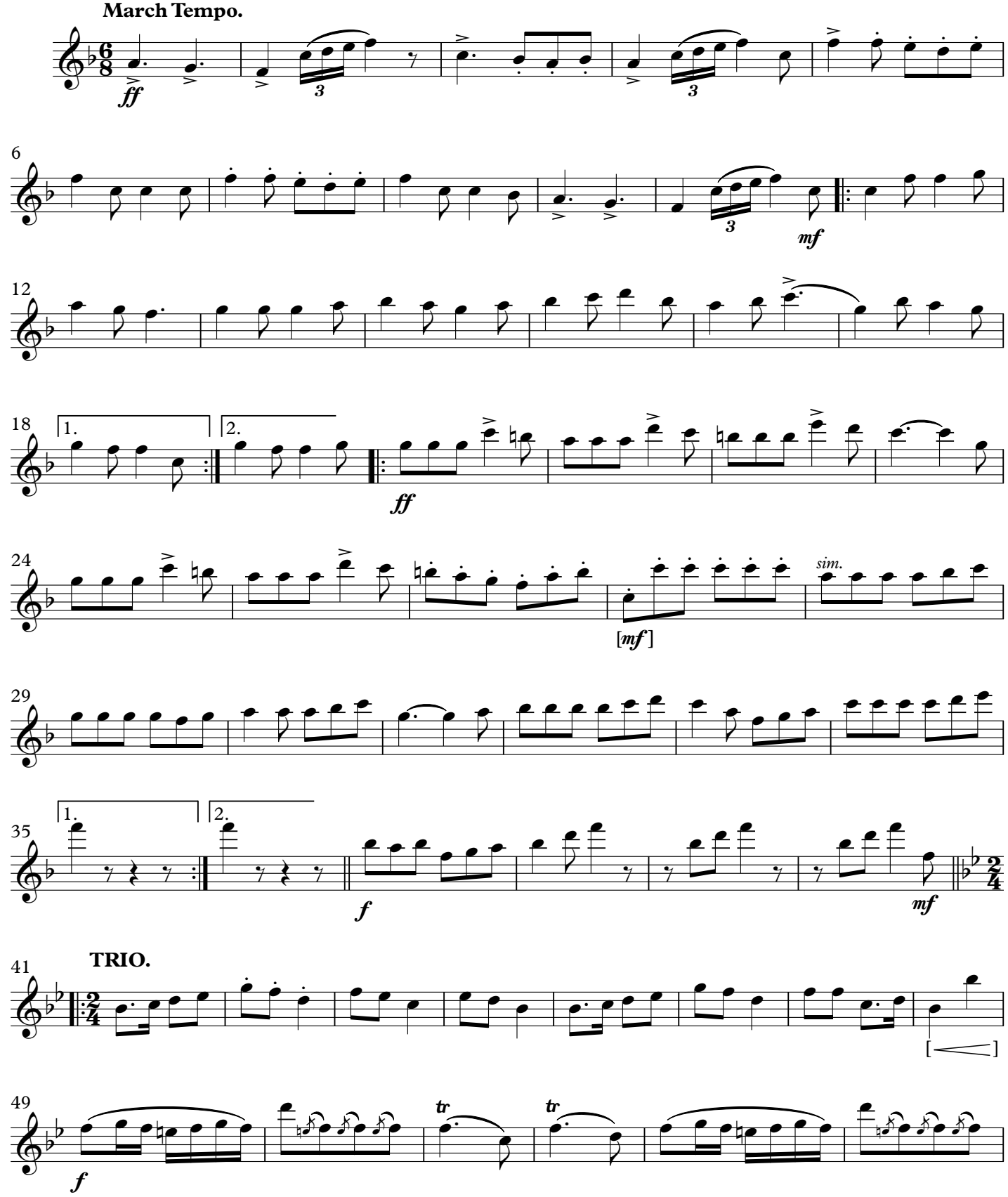


MOTHER HUBBARD MARCH

(1885)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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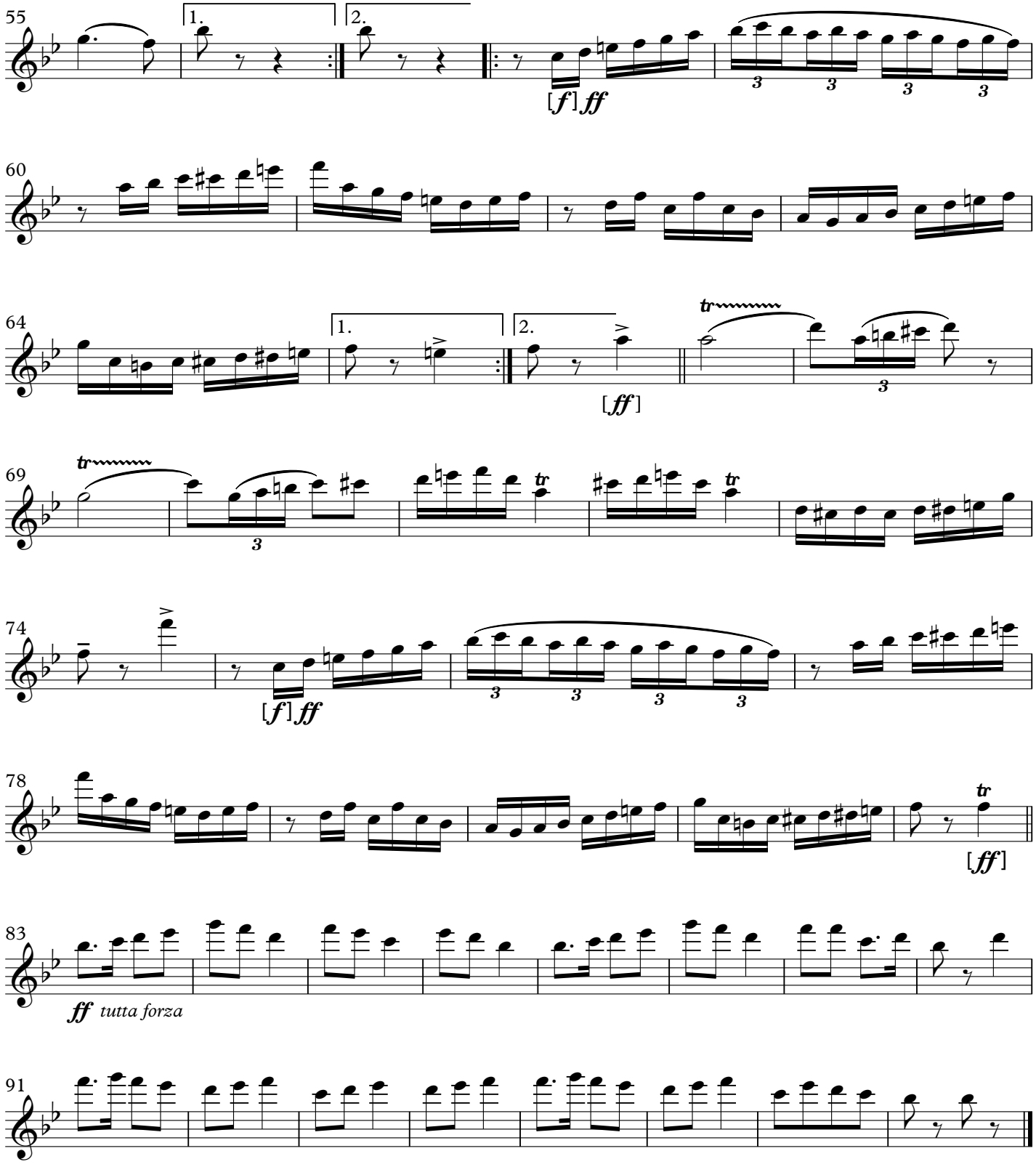
MOTHER HUBBARD MARCH

1st B♭ Clarinet

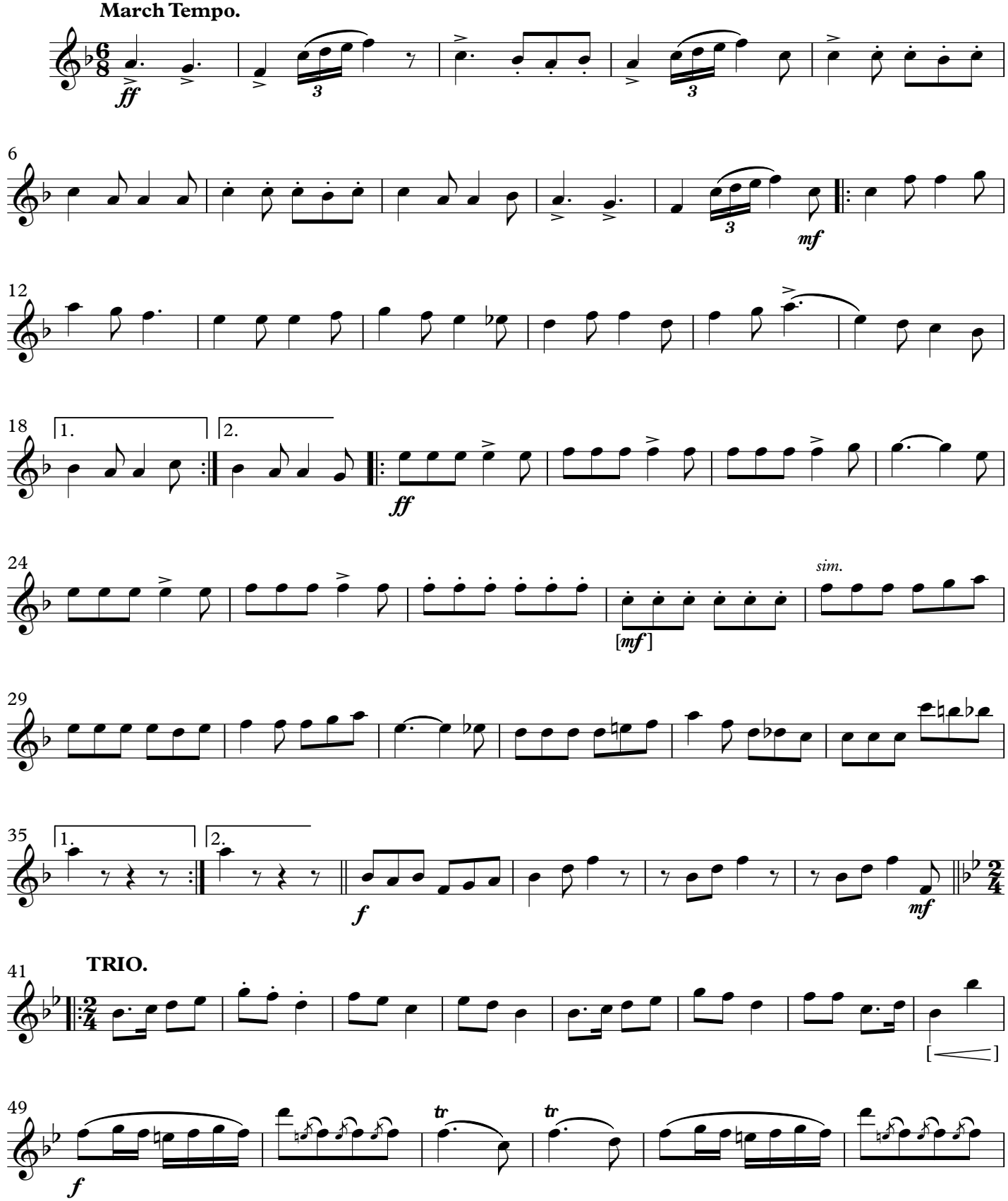


MOTHER HUBBARD MARCH

(1885)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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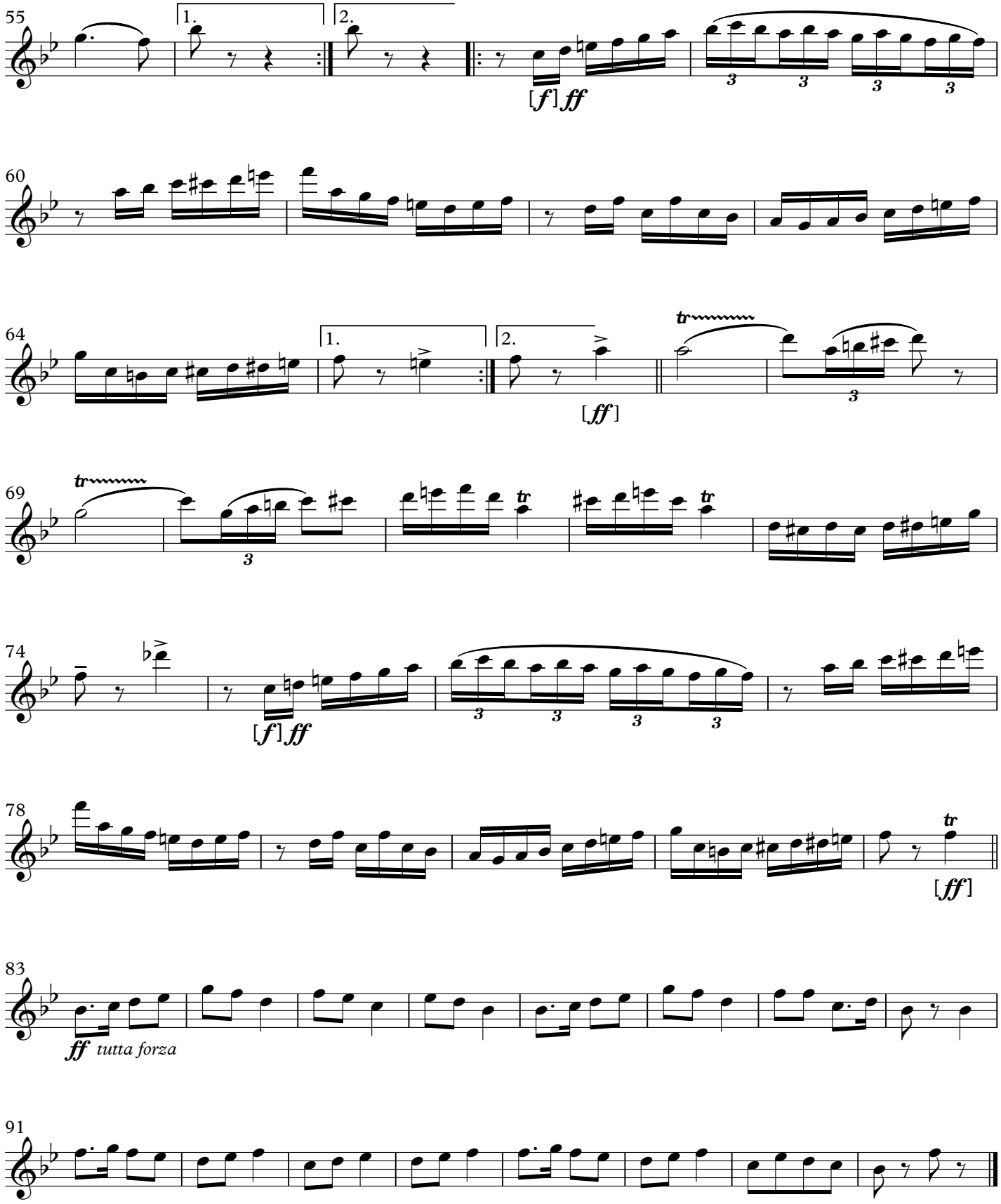
MOTHER HUBBARD MARCH

2nd B♭ Clarinet



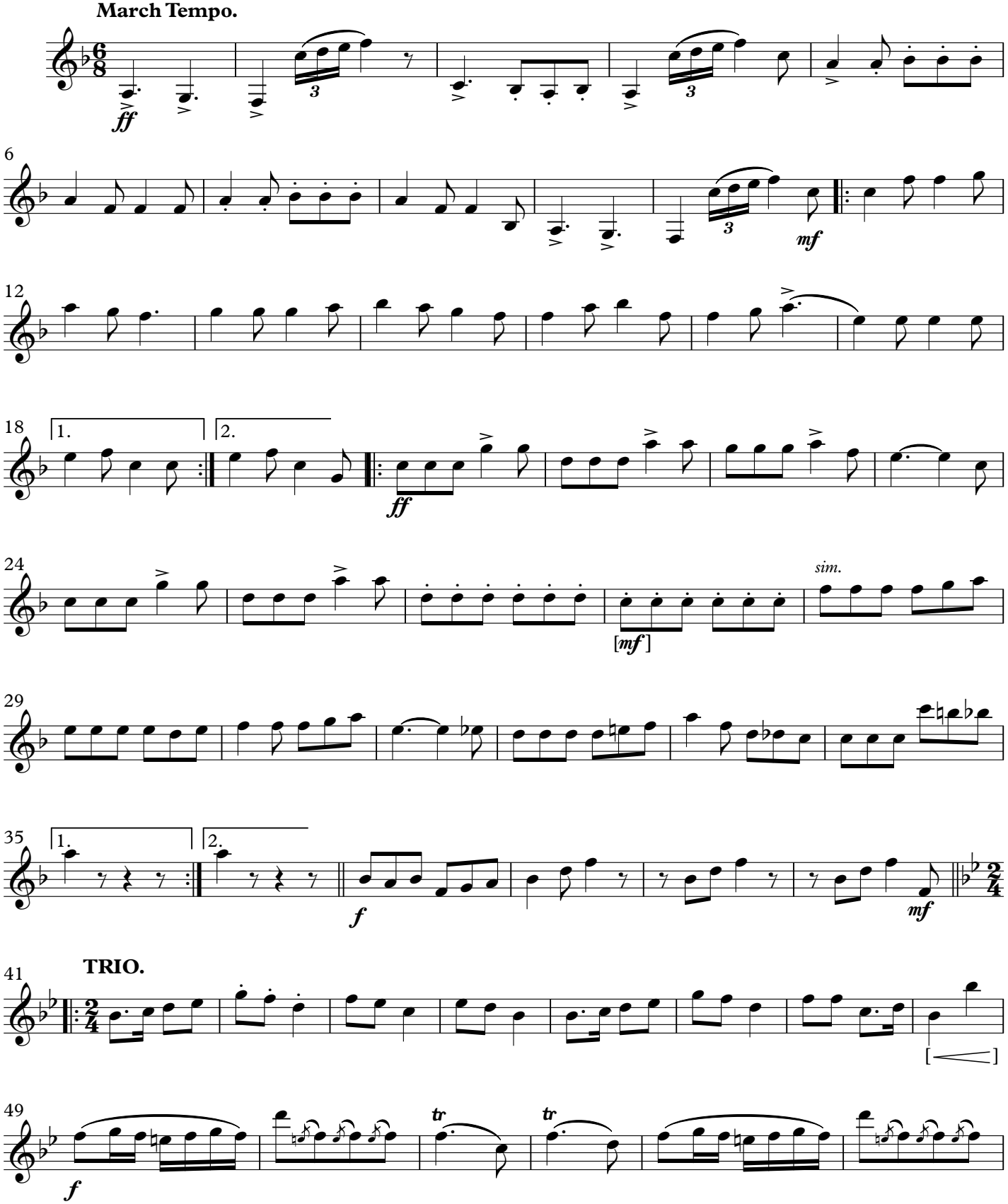
MOTHER HUBBARD MARCH

(1885)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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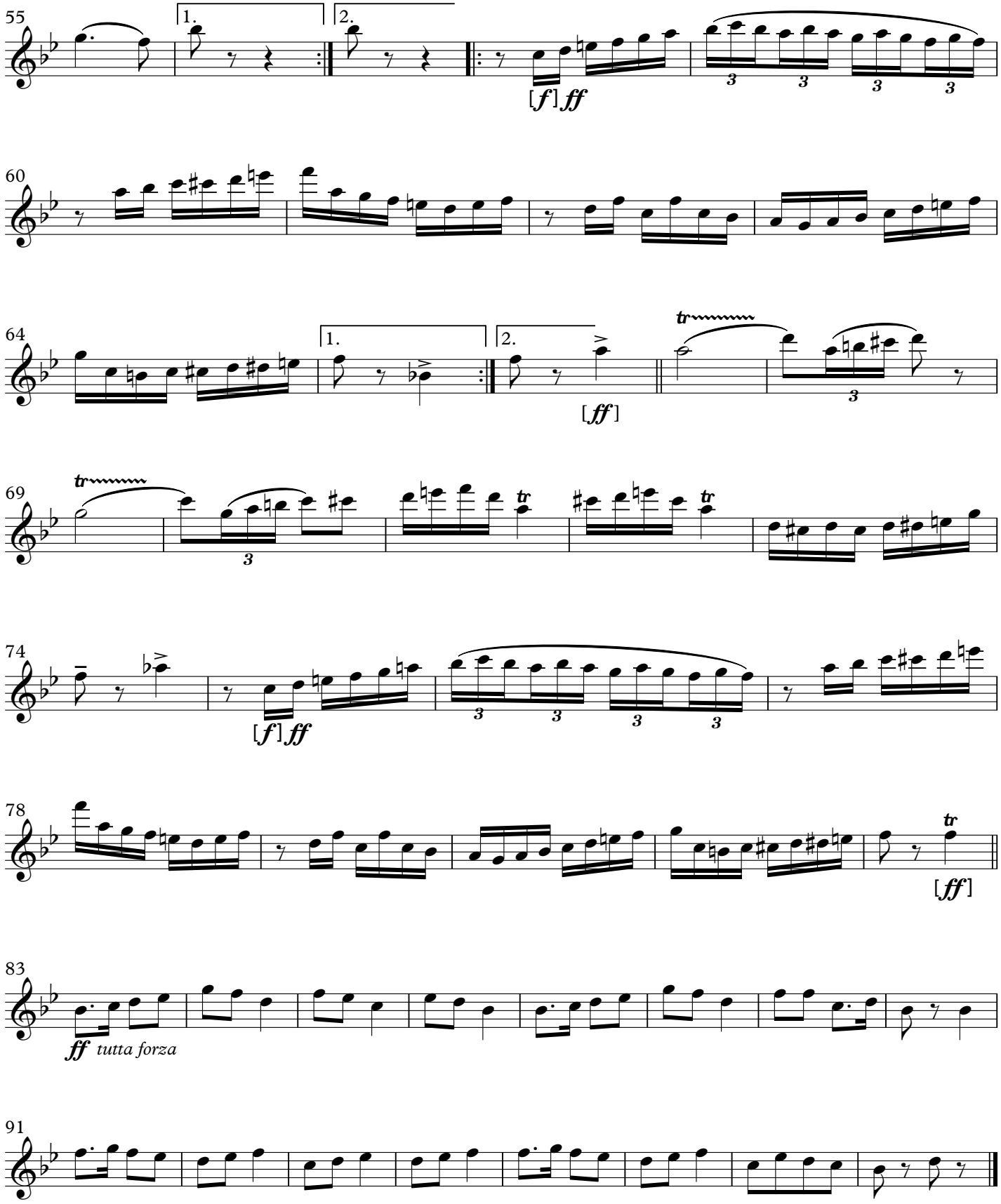
MOTHER HUBBARD MARCH

3rd B♭ Clarinet

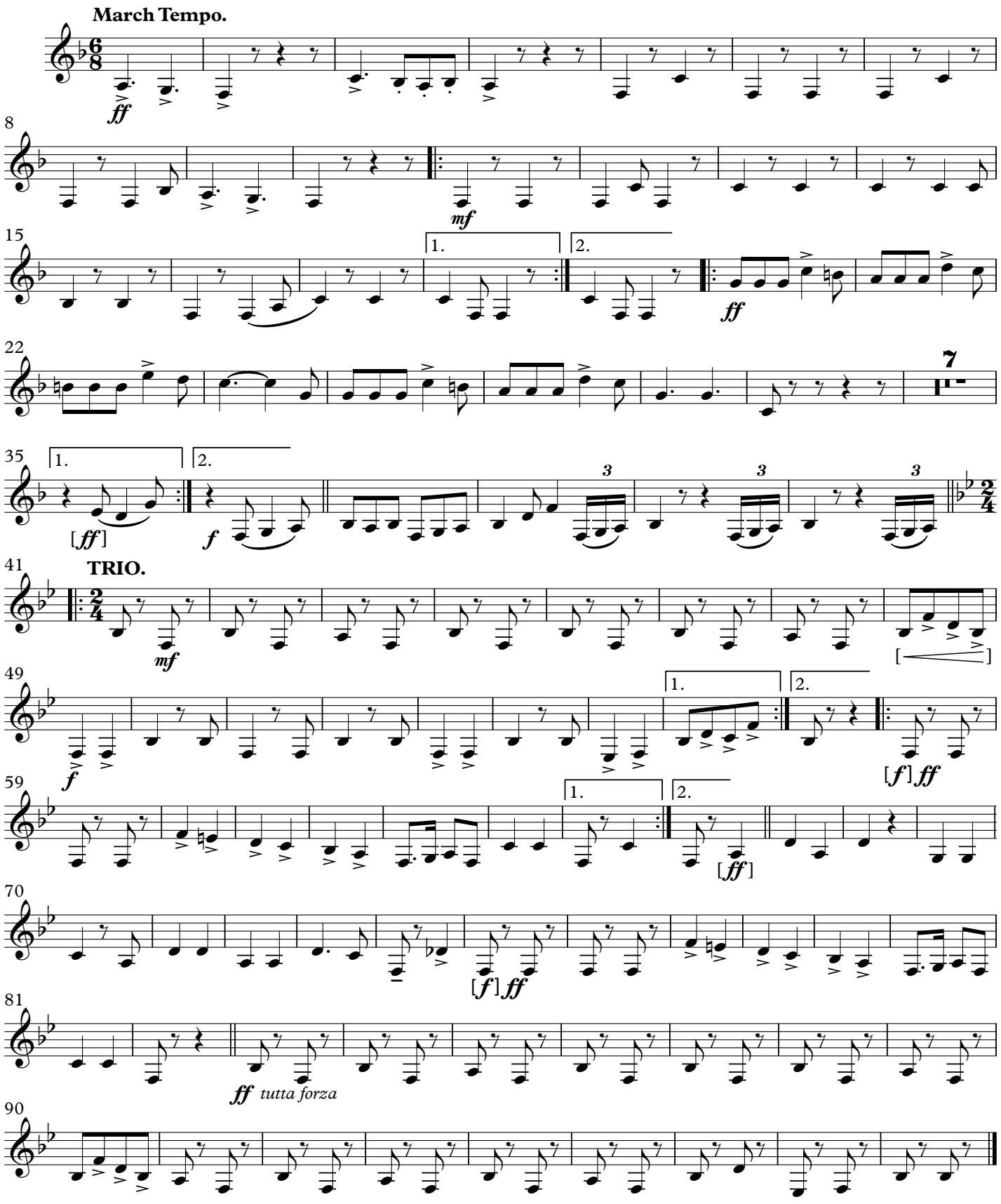


MOTHER HUBBARD MARCH

(1885)

B♭ Bass Clarinet
[optional]

JOHN PHILIP SOUSA



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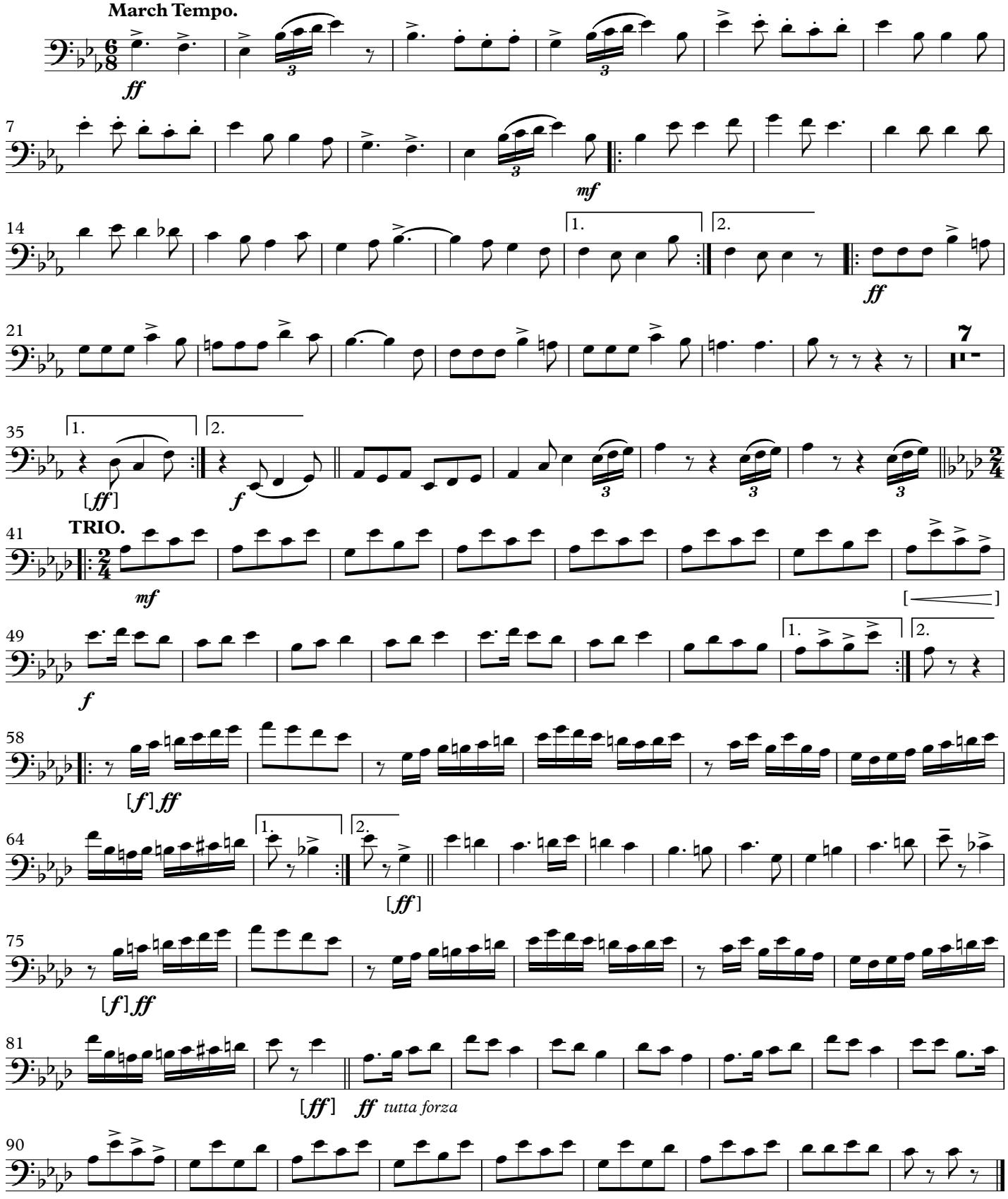
MOTHER HUBBARD MARCH

(1885)

1st Bassoon

JOHN PHILIP SOUSA



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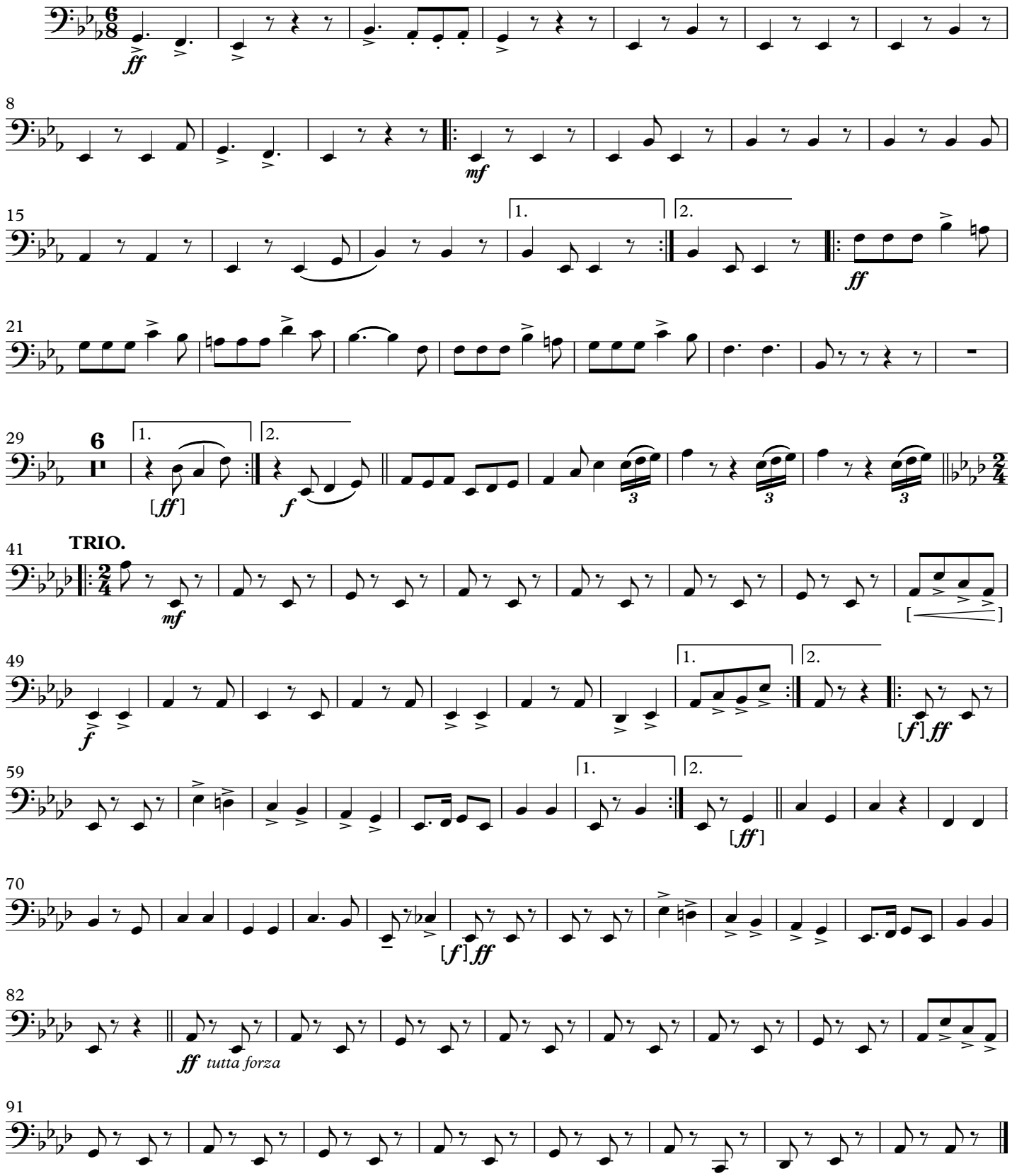
MOTHER HUBBARD MARCH

2nd Bassoon

(1885)

JOHN PHILIP SOUSA

March Tempo.



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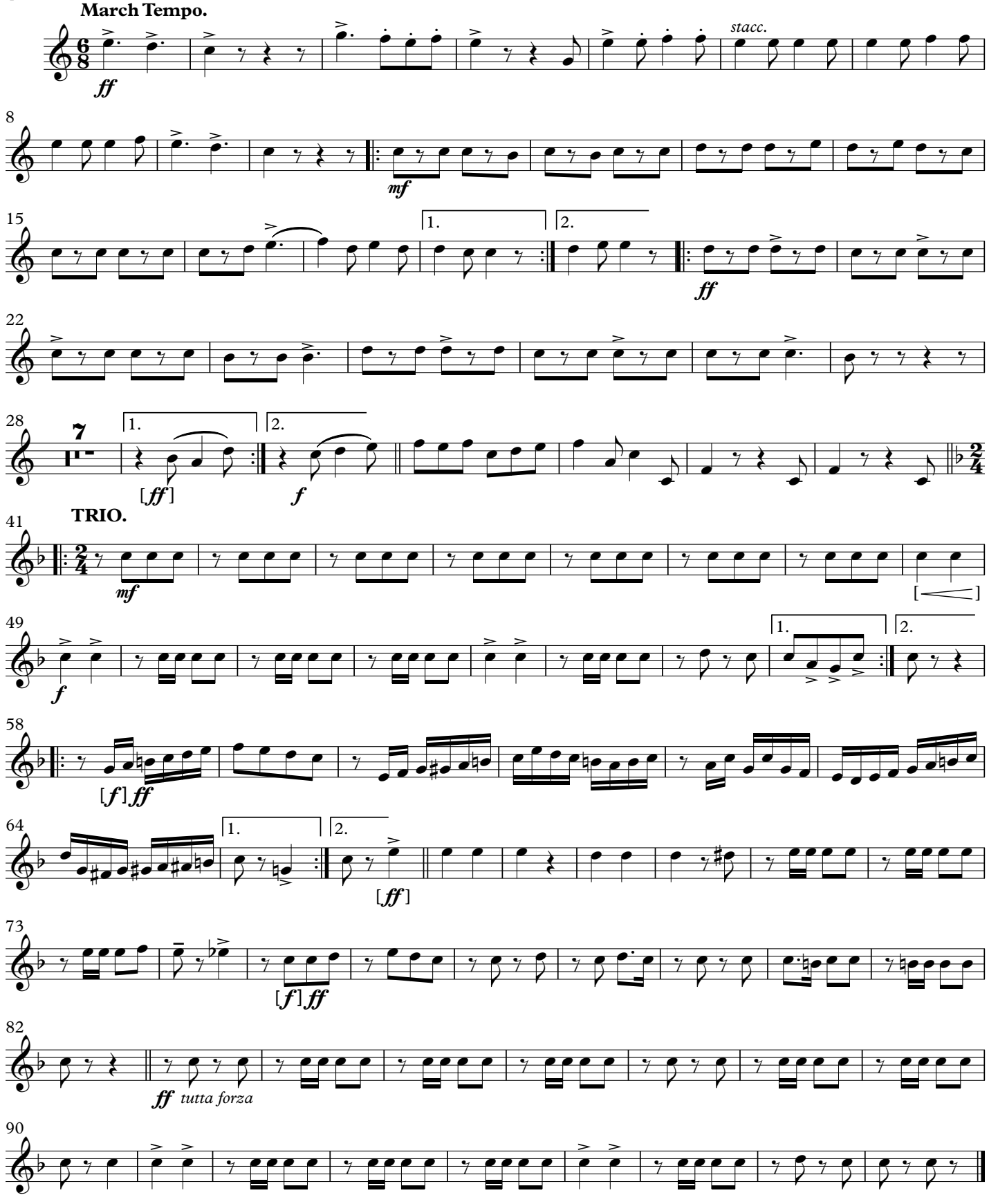
MOTHER HUBBARD MARCH

(1885)

1st E♭ Alto Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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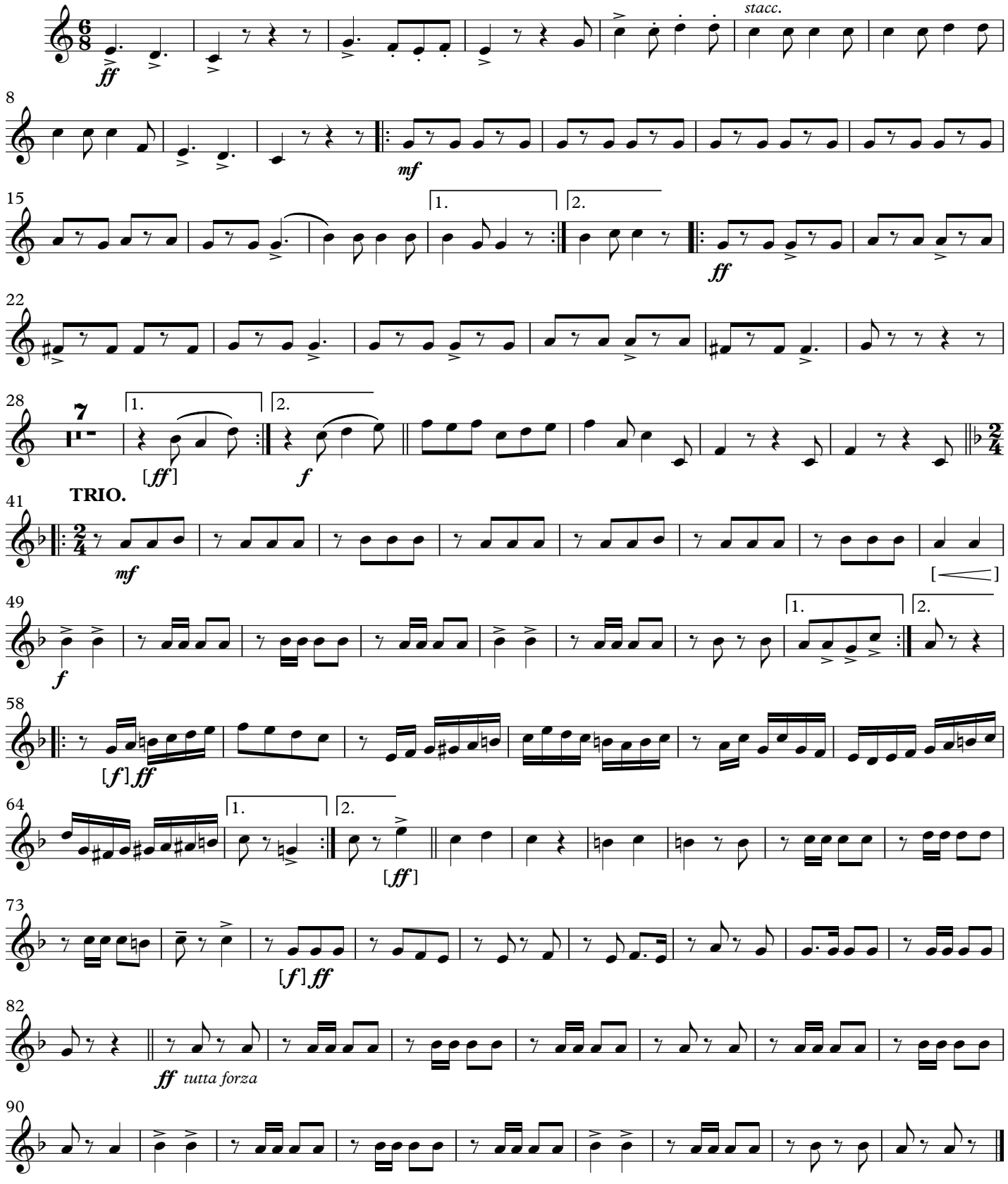
MOTHER HUBBARD MARCH

(1885)

2nd E♭ Alto Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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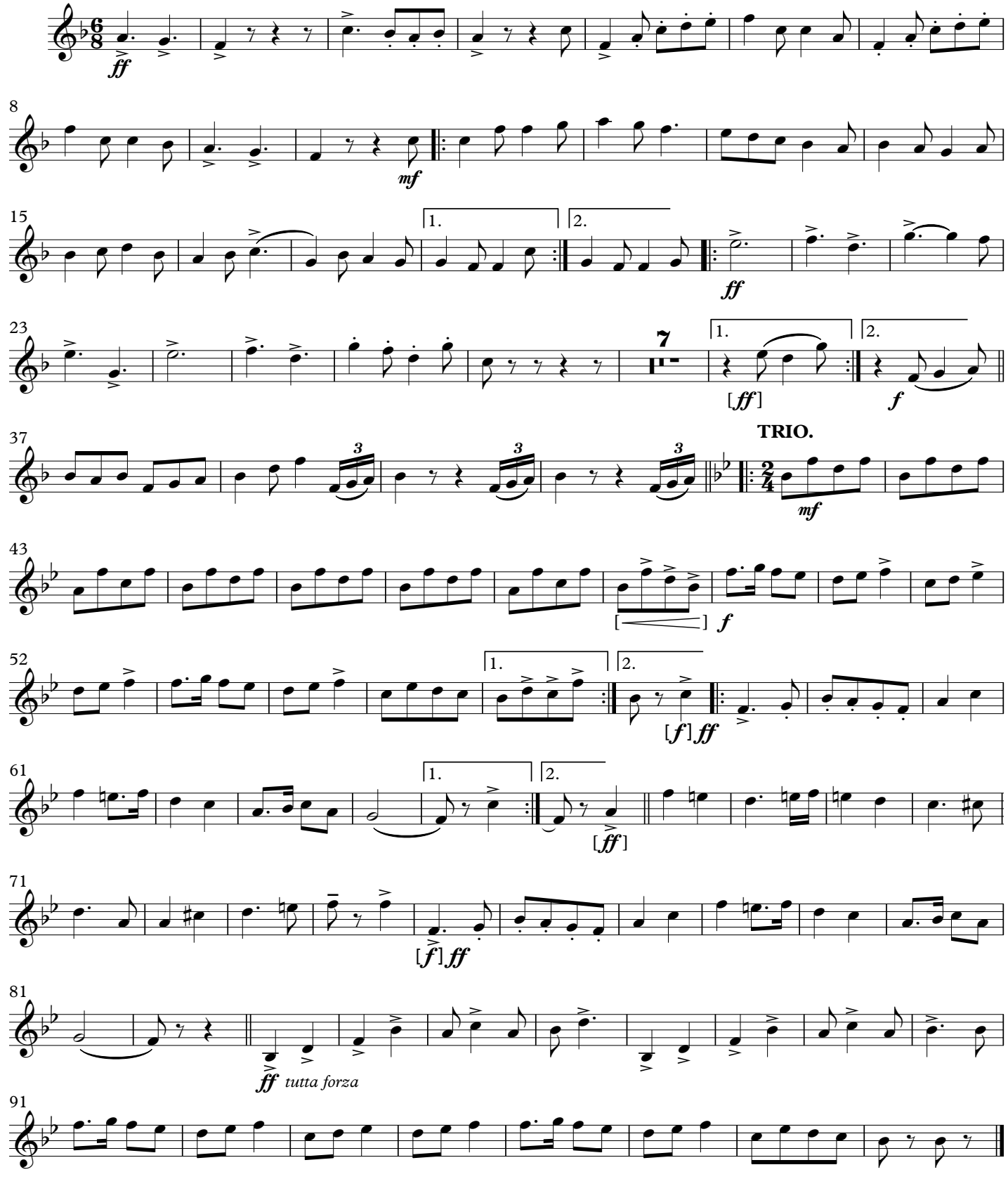
MOTHER HUBBARD MARCH

(1885)

B♭ Tenor Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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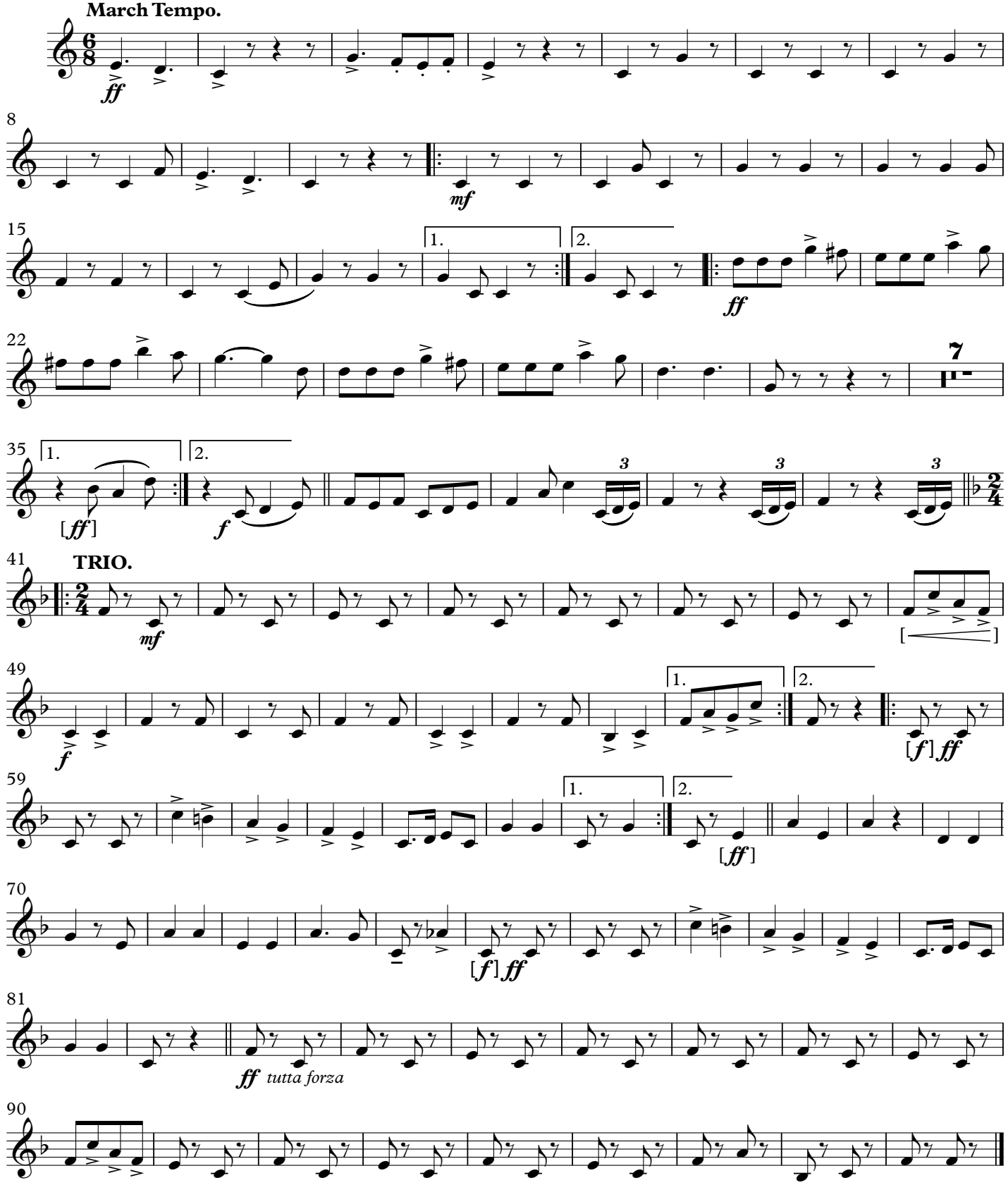
MOTHER HUBBARD MARCH

(1885)

E♭ Baritone Saxophone
[optional]

JOHN PHILIP SOUSA



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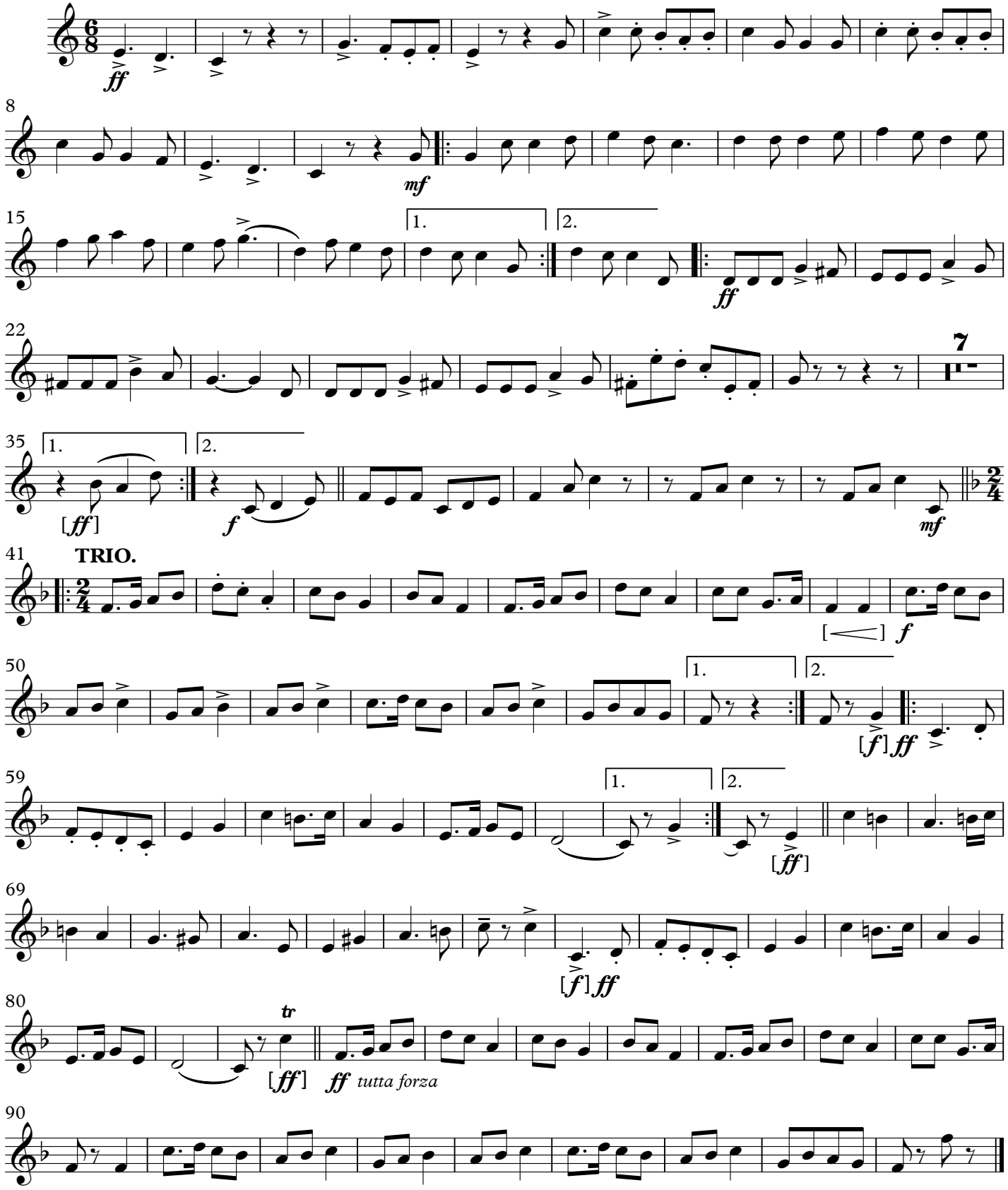
MOTHER HUBBARD MARCH

(1885)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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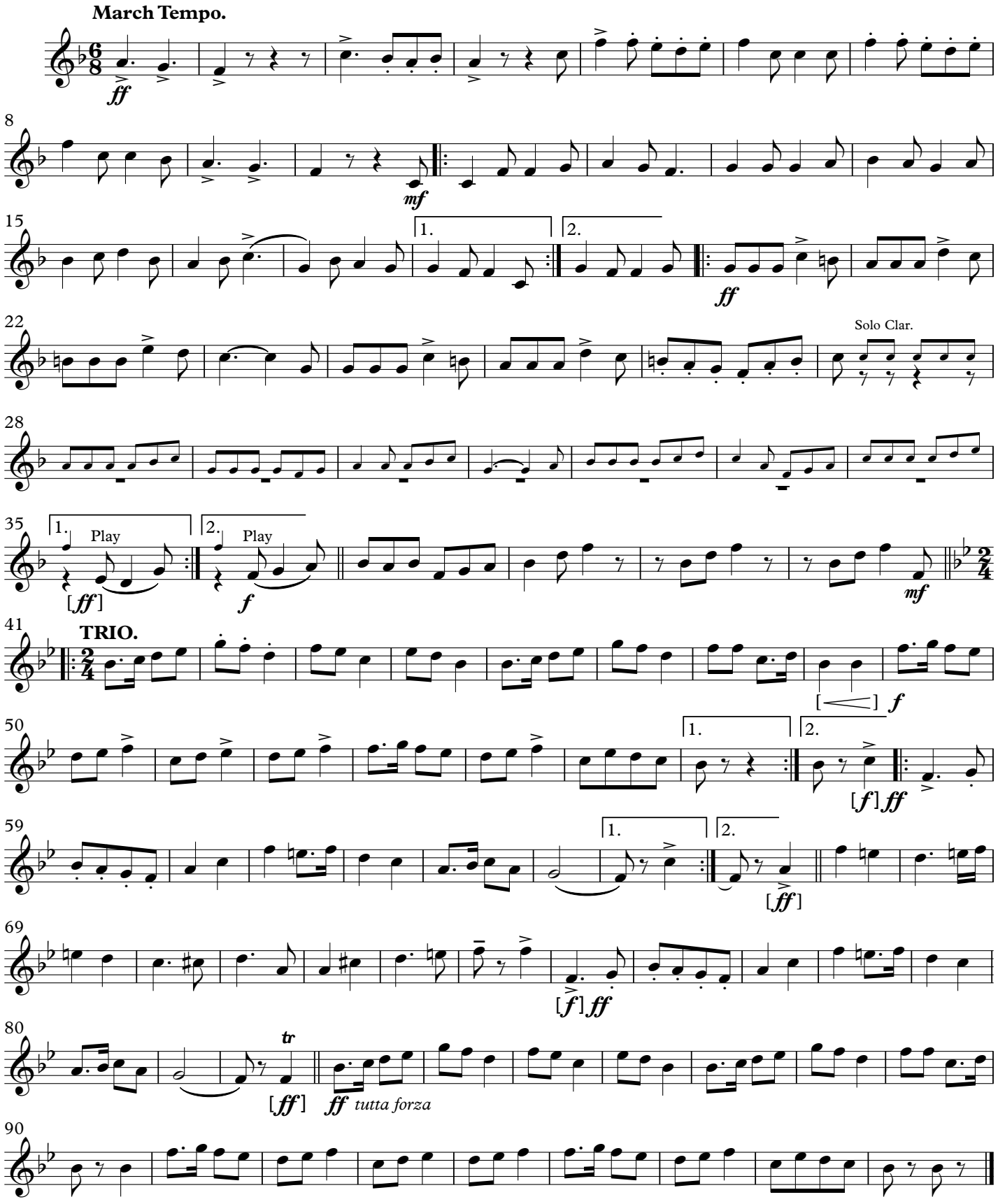
MOTHER HUBBARD MARCH

(1885)

Solo or 1st B♭ Cornet

JOHN PHILIP SOUSA



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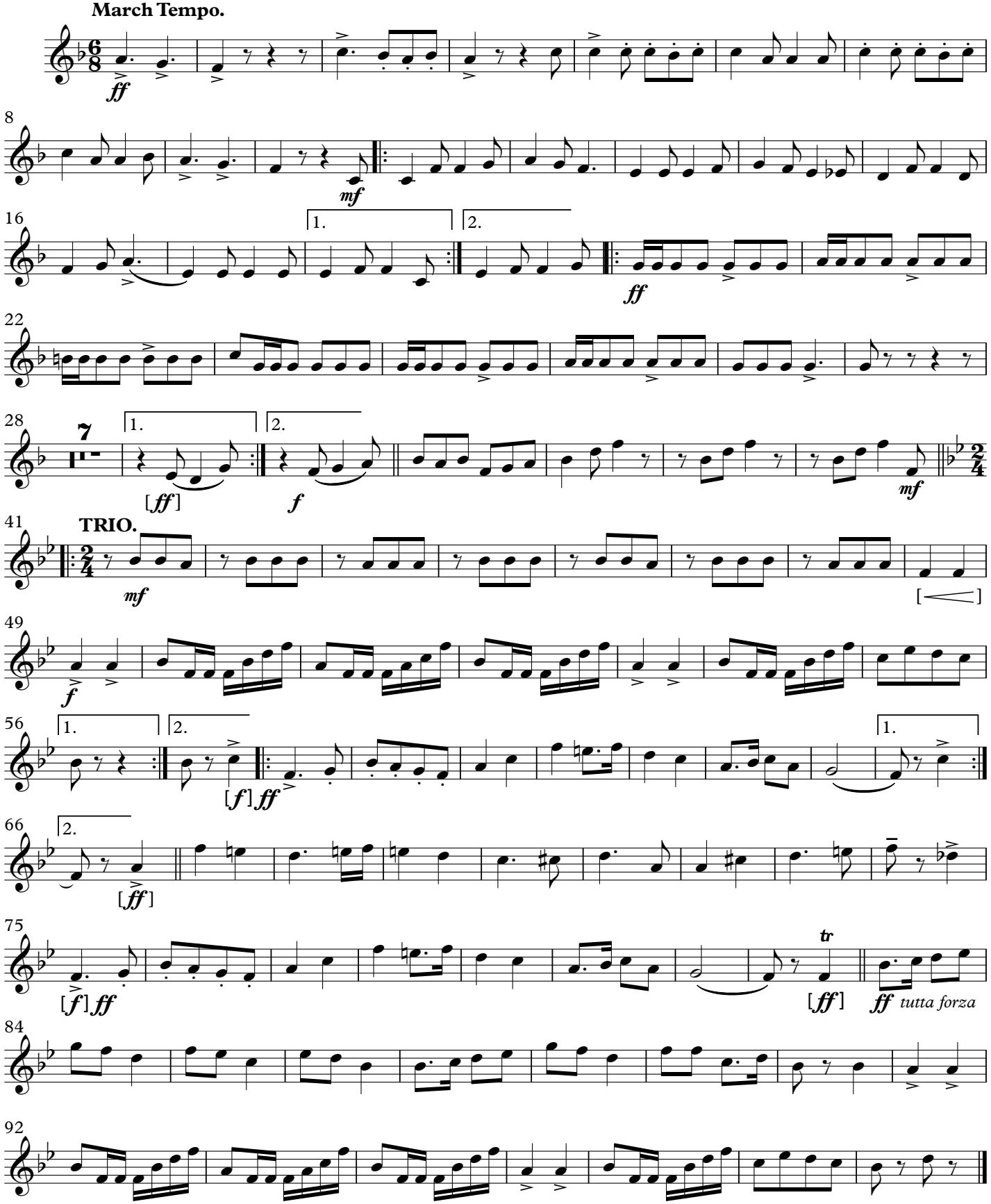
MOTHER HUBBARD MARCH

(1885)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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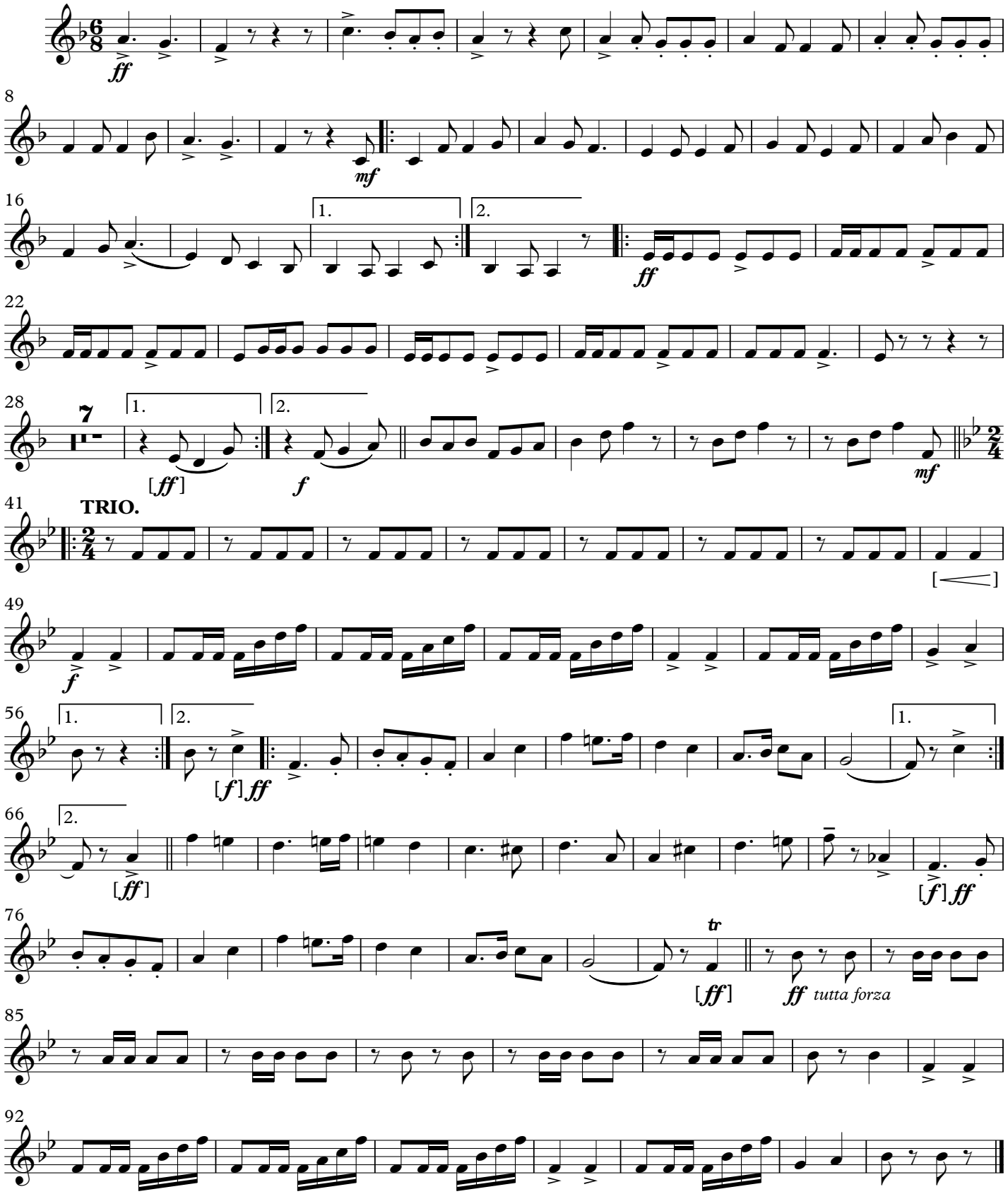
MOTHER HUBBARD MARCH

(1885)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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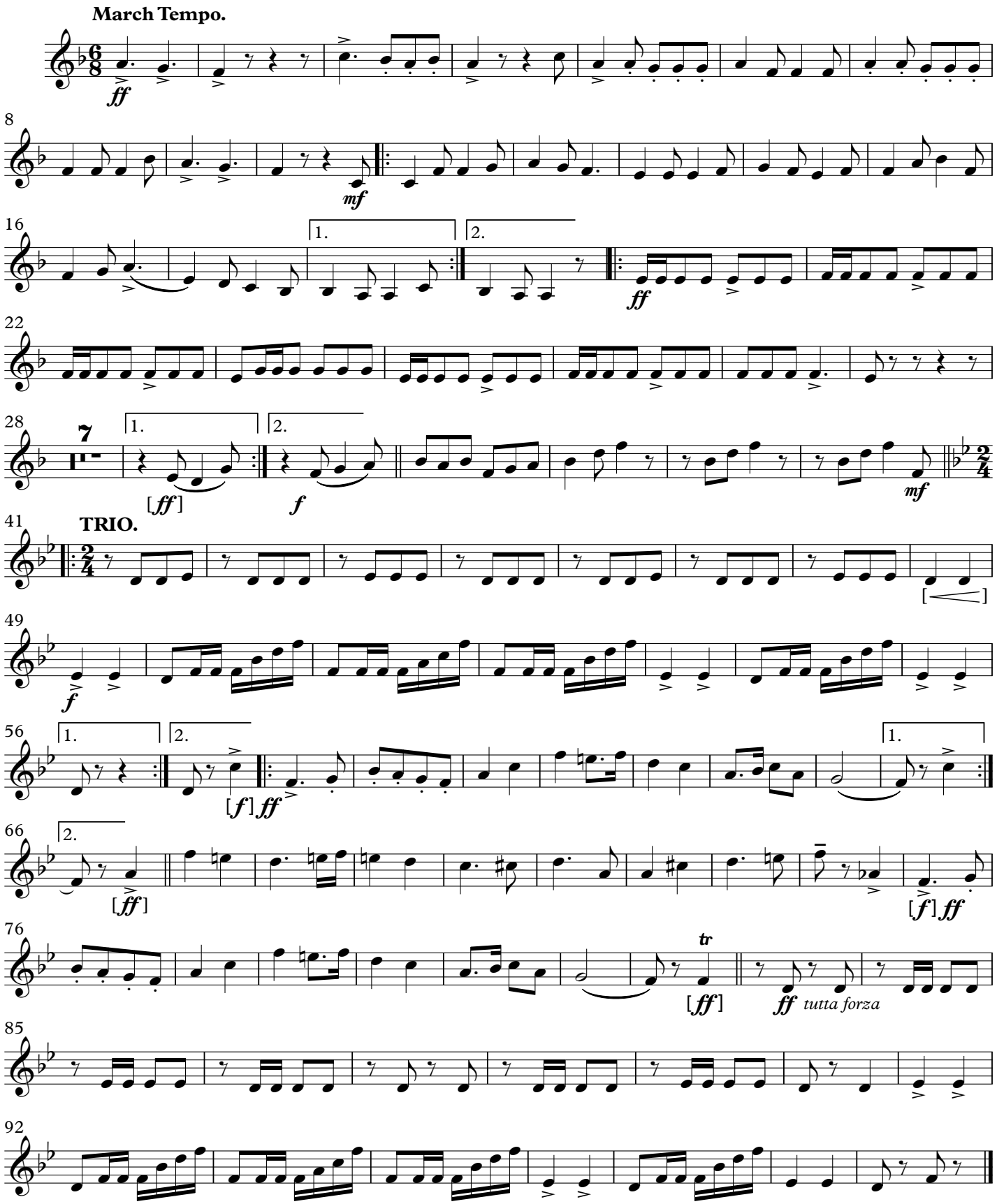
MOTHER HUBBARD MARCH

(1885)

4th B♭ Cornet

JOHN PHILIP SOUSA



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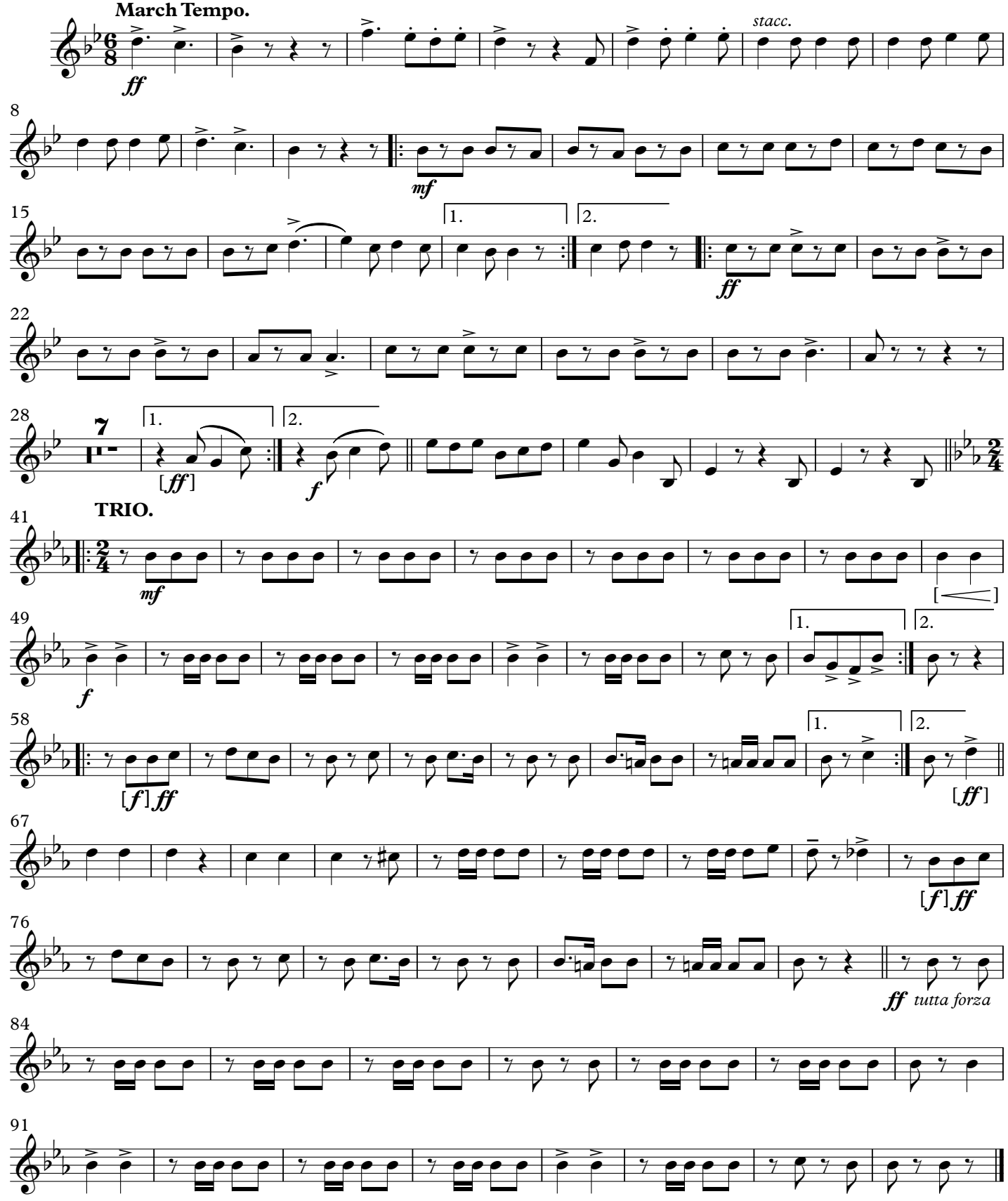
MOTHER HUBBARD MARCH

(1885)

1st F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA



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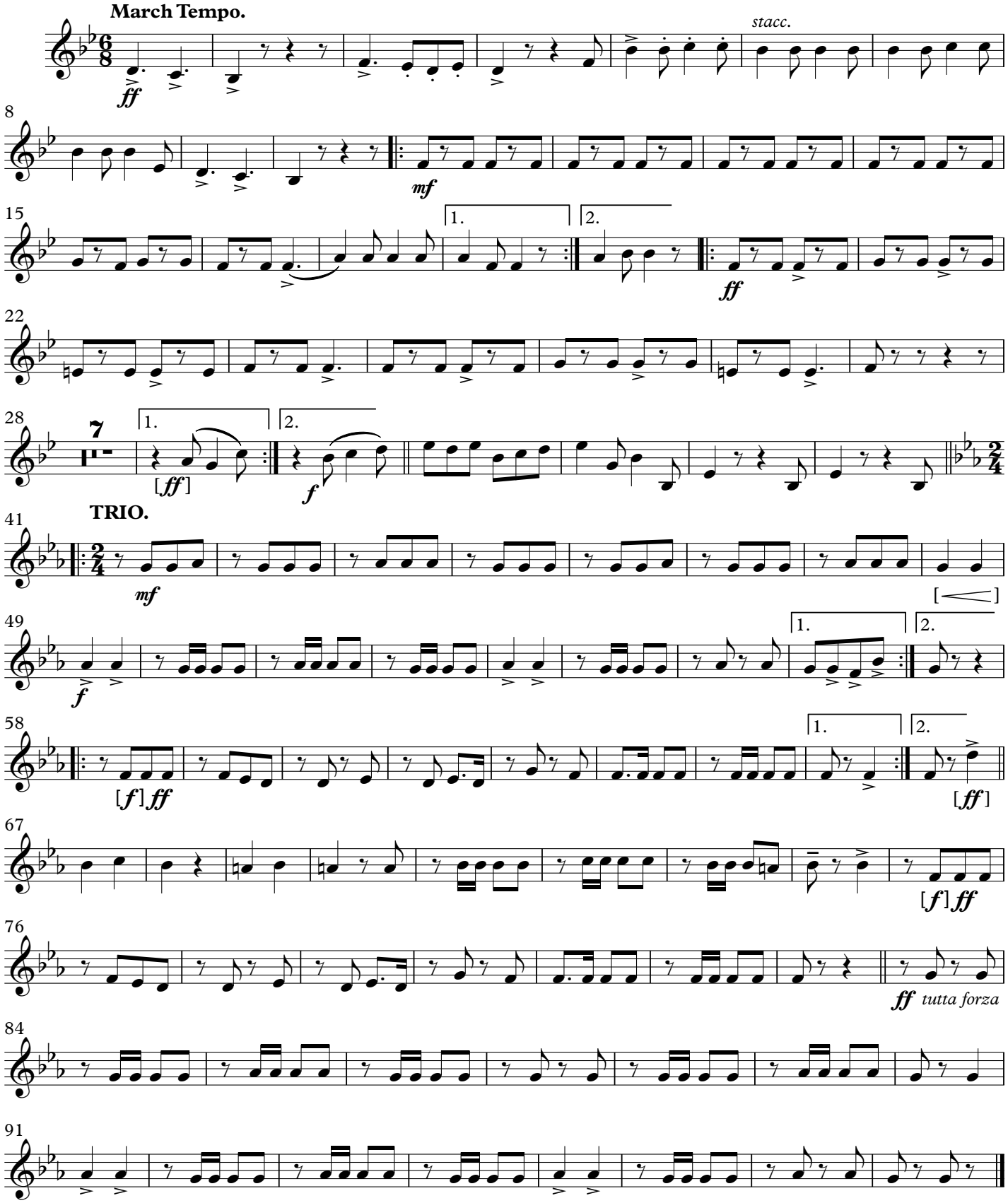
MOTHER HUBBARD MARCH

(1885)

2nd F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA



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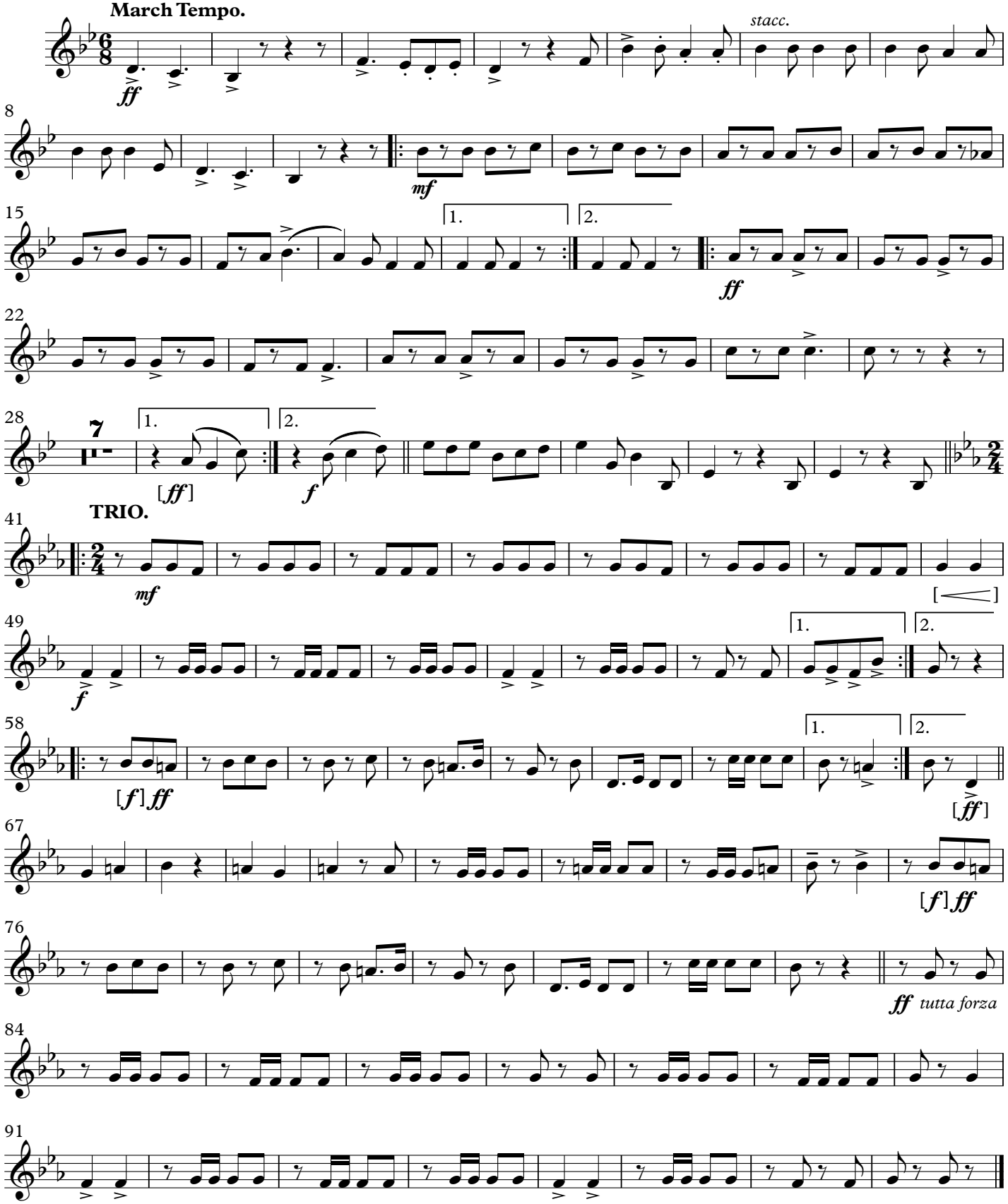
MOTHER HUBBARD MARCH

(1885)

3rd F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA



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MOTHER HUBBARD MARCH

(1885)

4th F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.

stacc.

TRIO.

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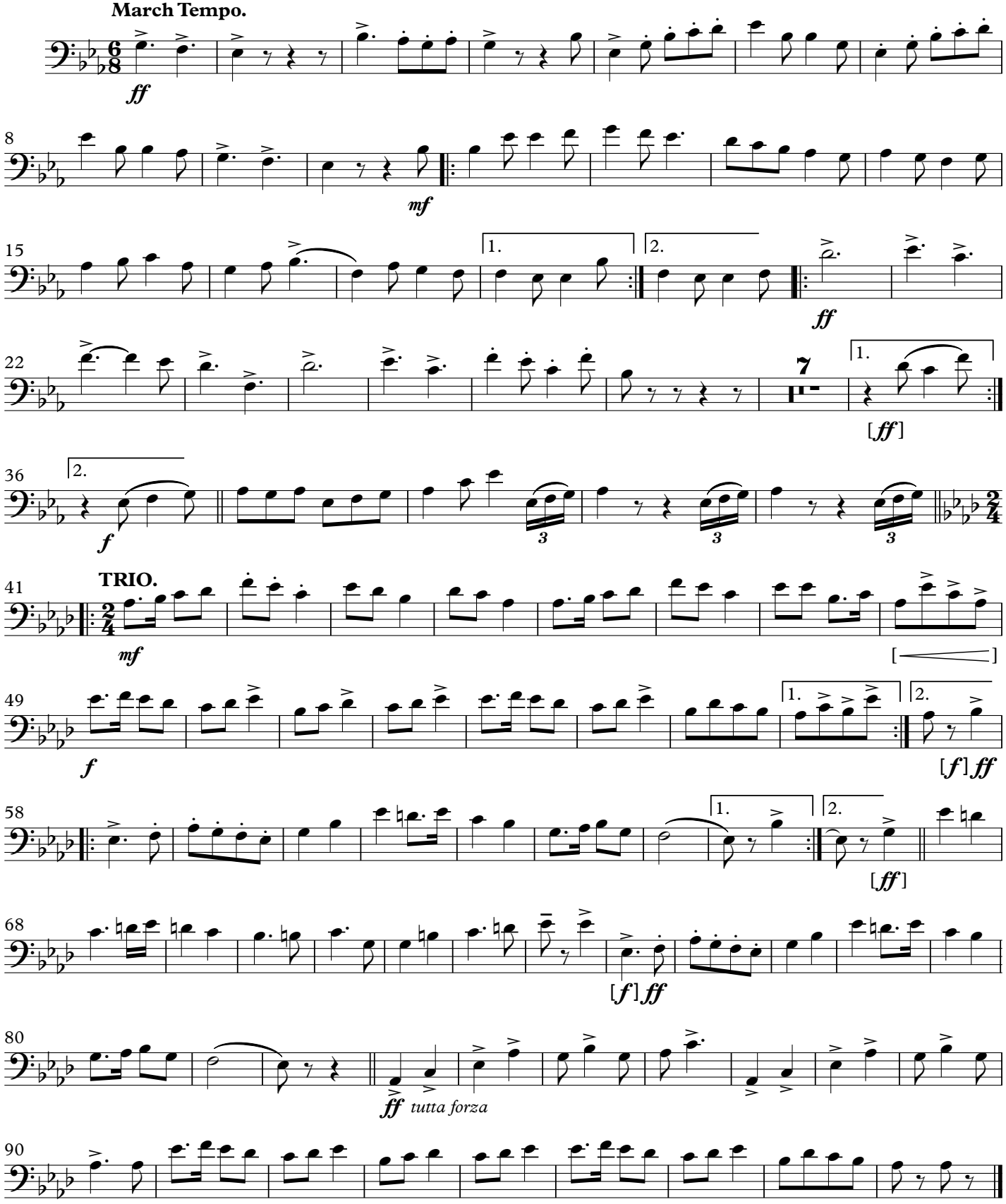
MOTHER HUBBARD MARCH

(1885)

Baritone

JOHN PHILIP SOUSA



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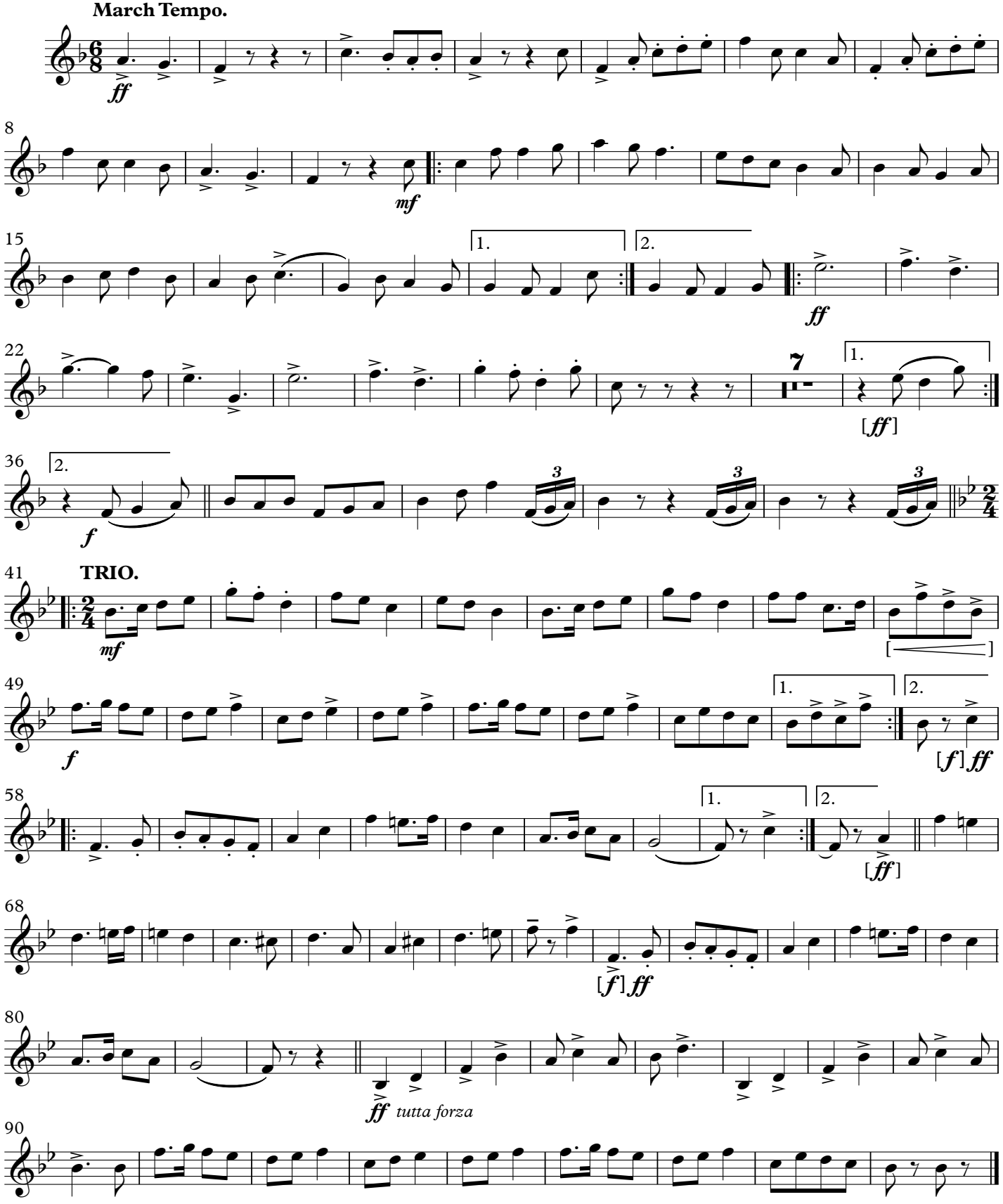
MOTHER HUBBARD MARCH

(1885)

Baritone, T.C.

JOHN PHILIP SOUSA



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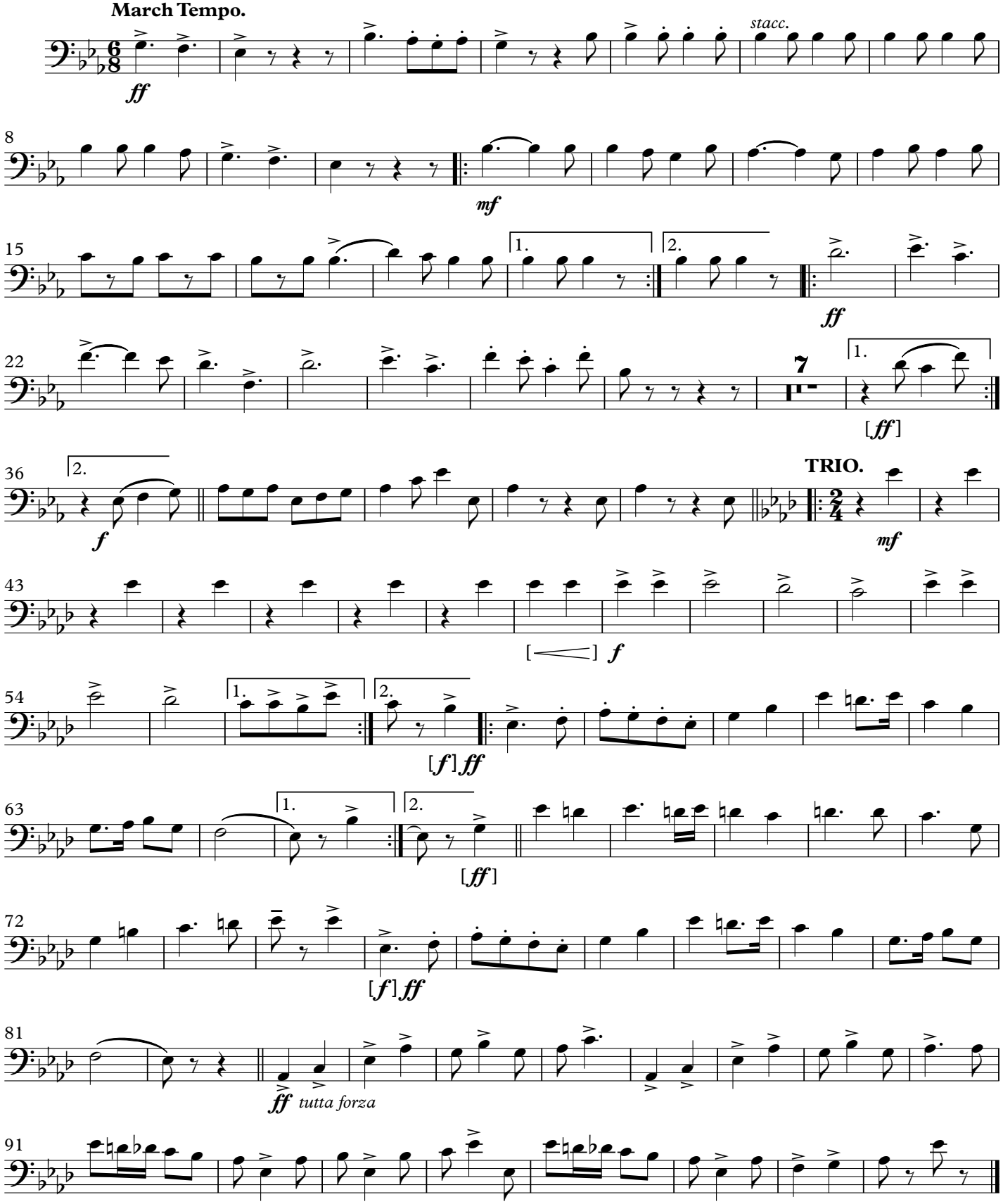
MOTHER HUBBARD MARCH

(1885)

1st Trombone

JOHN PHILIP SOUSA



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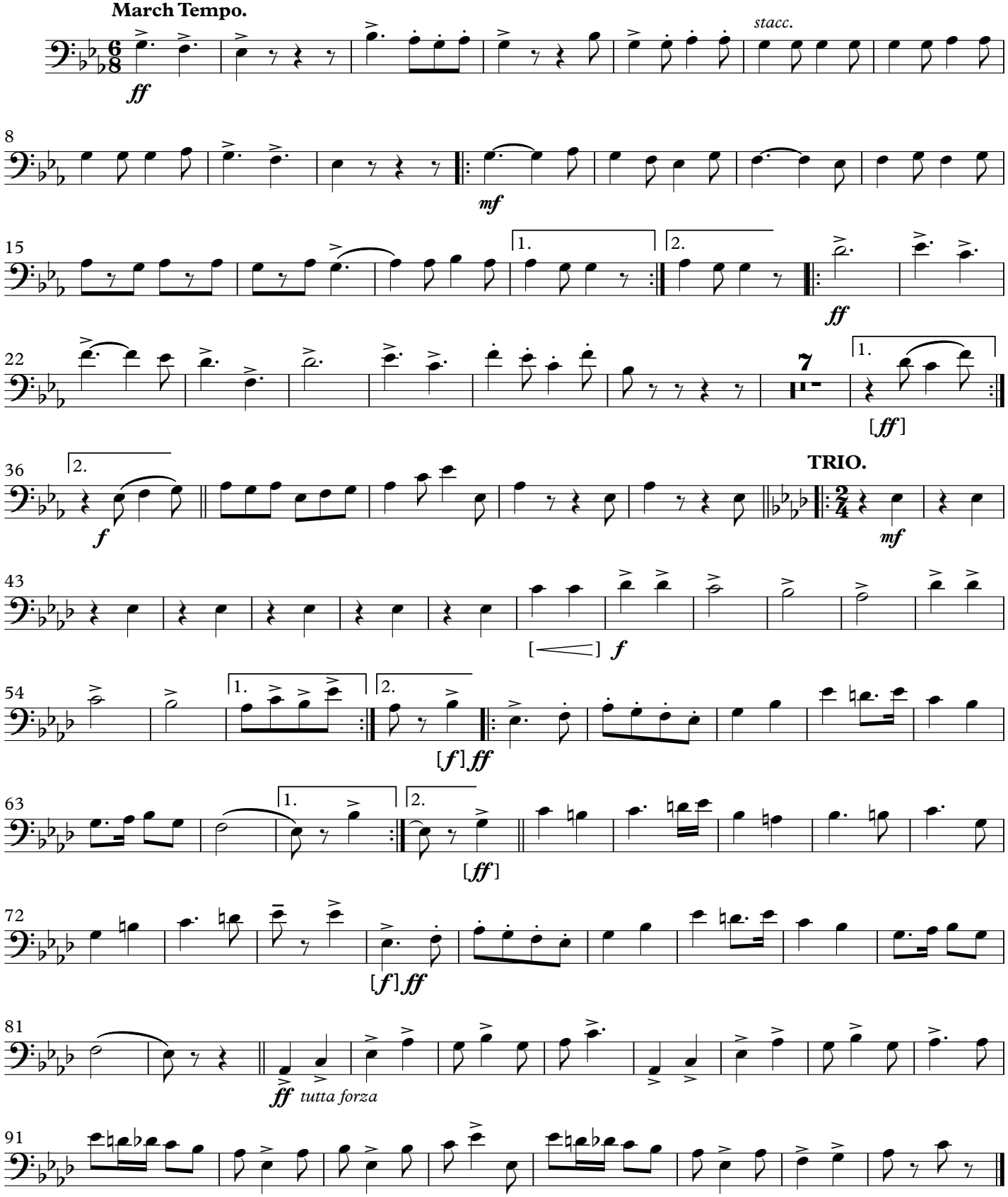
MOTHER HUBBARD MARCH

(1885)

2nd Trombone

JOHN PHILIP SOUSA



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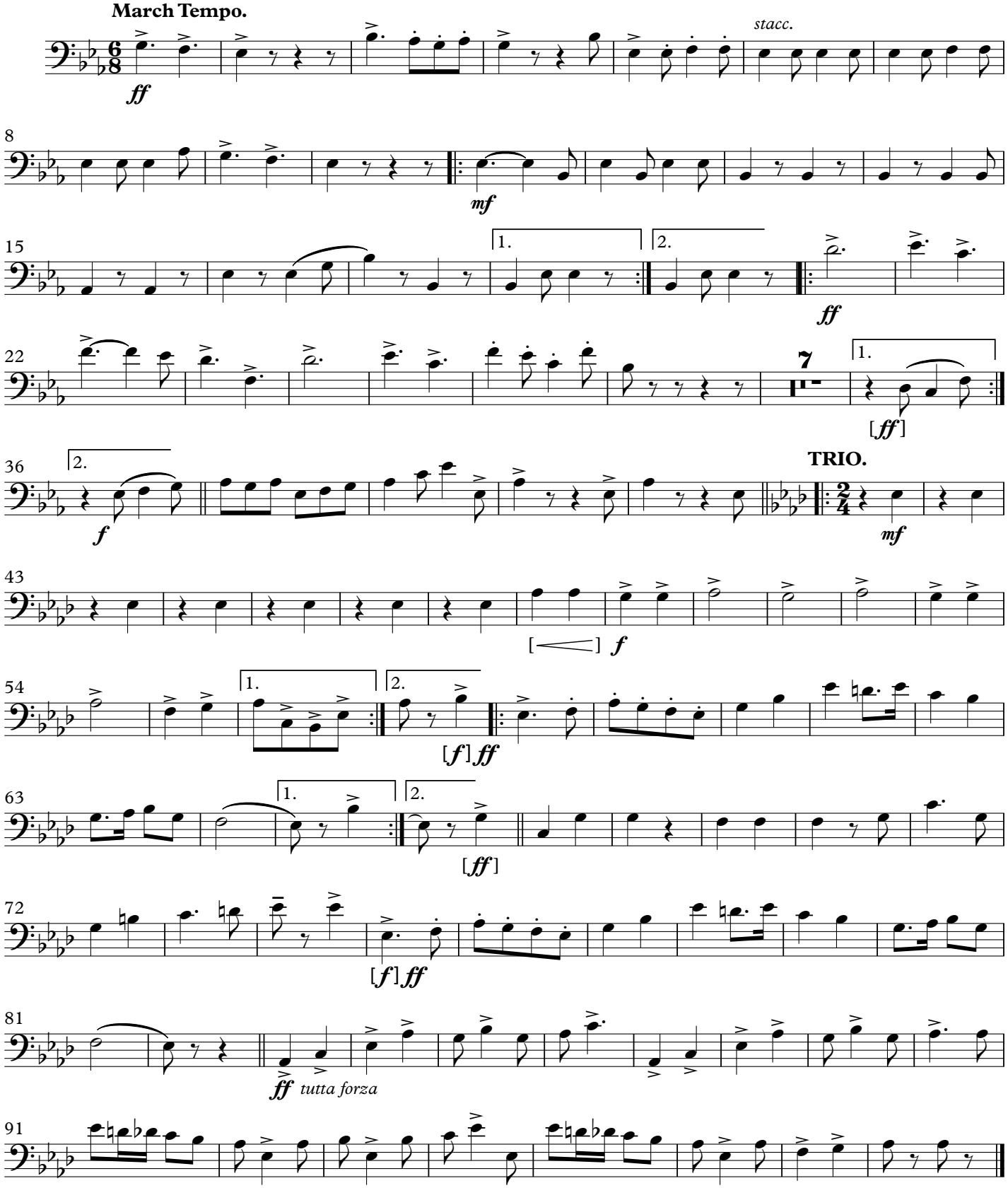
MOTHER HUBBARD MARCH

(1885)

Bass Trombone

[B♭ Bass]

JOHN PHILIP SOUSA



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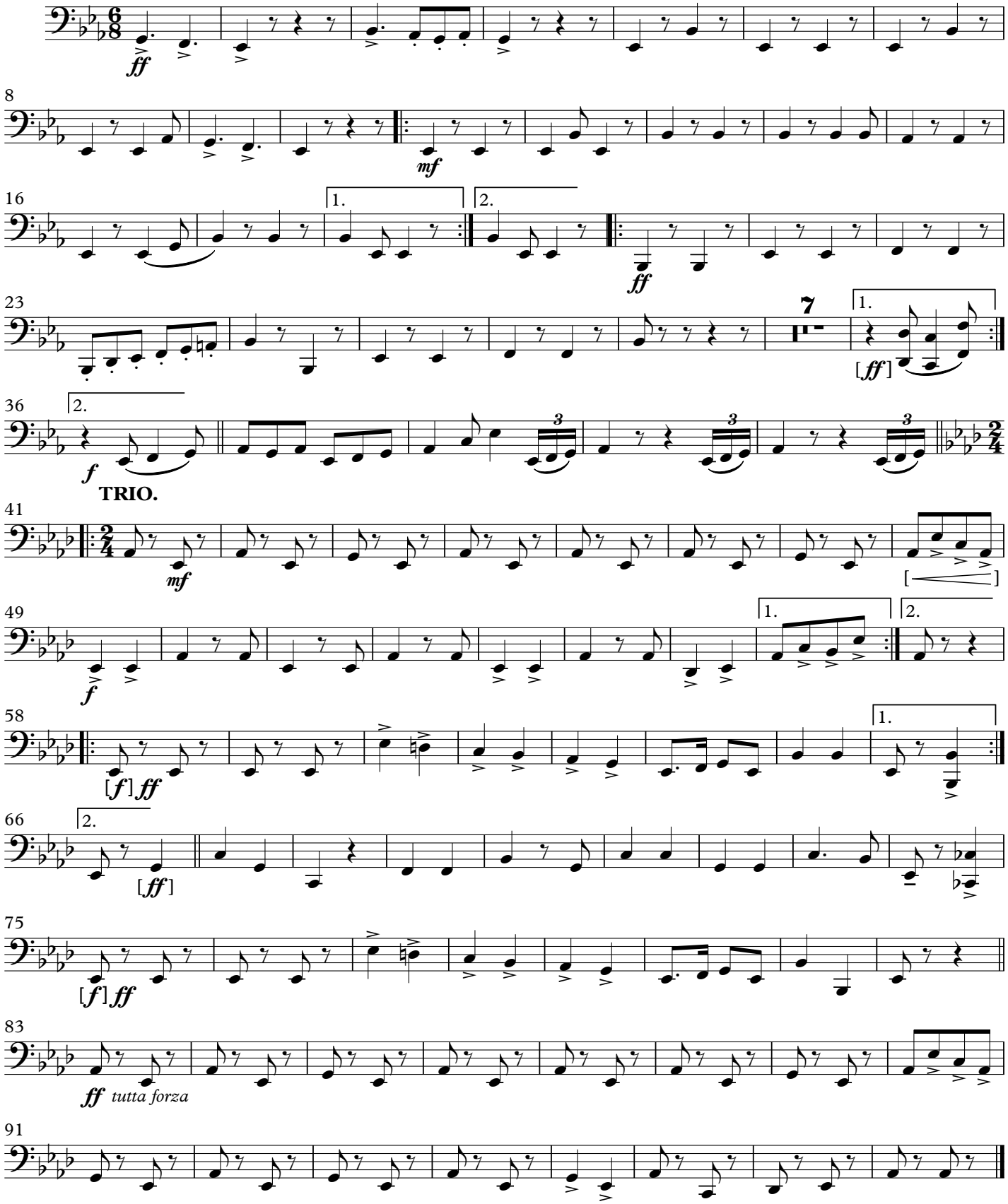
MOTHER HUBBARD MARCH

(1885)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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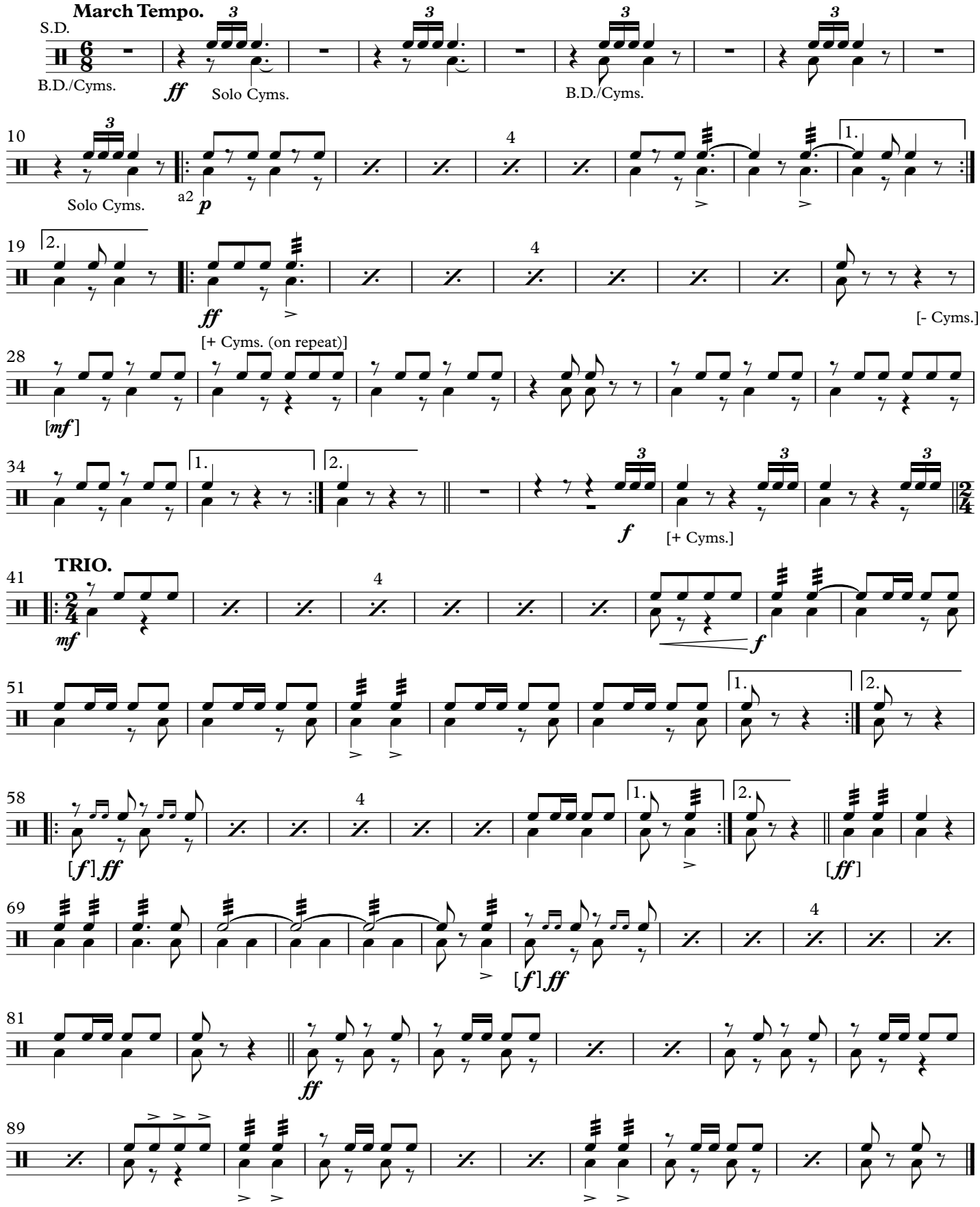
MOTHER HUBBARD MARCH

(1885)

Drums

JOHN PHILIP SOUSA



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