

NEW MEXICO MARCH

JOHN PHILIP SOUSA
 Edited by FREDERICK FENNELL

INSTRUMENTATION

- 1 Conductor
- 1 C Piccolo
- 6 1st & 2nd Flute
- 2 1st & 2nd Oboe
- 1 E \flat Clarinet
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 1 E \flat Alto Clarinet
- 2 B \flat Bass Clarinet
- 2 B \flat Contrabass Clarinet
(B \flat Bass Saxophone)
- 2 1st & 2nd Bassoon
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone

- 3 1st B \flat Cornet
- 3 2nd B \flat Cornet
- 3 3rd & 4th B \flat Cornet
- 2 1st & 2nd Horn in F
- 2 3rd & 4th Horn in F
- 2 1st & 2nd Trombone
- 2 3rd & 4th Trombone
- 2 Baritone
- 1 Baritone Treble Clef
- 4 Tuba
- 1 String Bass
- 3 Percussion I (Snare Drum,
Bass Drum, Cymbals)
- 2 Percussion II (Castanets,
Tambourine)

- WORLD PARTS**
 Available for download from
www.alfred.com/worldparts
- 1st & 2nd Horn in E \flat
 - 3rd & 4th Horn in E \flat
 - 1st & 2nd Trombone in
B \flat Bass Clef
 - 3rd & 4th Trombone in
B \flat Bass Clef
 - 1st & 2nd Trombone in
B \flat Treble Clef
 - 3rd & 4th Trombone in
B \flat Treble Clef
 - Baritone in B \flat Bass Clef
 - Tuba E \flat Bass Clef
 - Tuba E \flat Treble Clef
 - Tuba B \flat Bass Clef
 - Tuba B \flat Treble Clef

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

Preview Only
Legal Use Requires Purchase

PROGRAM NOTES

One of Sousa's most unusual marches was written in 1928 for the governor and residents of New Mexico. "New Mexico March" is one in which Sousa departed considerably from his customary observance of traditional march forms. Rarely had he attempted to color his marches with props or borrowed tunes, feeling that an appropriate title on a good, solid march was all he needed to provide. But when he decided to shed his traditions, he went all the way. Although "New Mexico March" begins in a customary Sousa march style, it launches into a musical history of New Mexico with the music of Native Americans, the cavalry, and Mexicans, and concludes with a happy fusion of these diverse styles.

The word *campy* appropriately describes this music, although I must state emphatically that its composer was surely serious about its every note. The strikingly odd-numbered phrases and departure from predictable musical lines, together with the employment of non-military percussion, mark this piece as unusual Sousa fare. The first strain of 36 bars, for instance, is strongly two-part, with the first 20 bars devoted to materials like no other of his marches. And although the second strain fits the standard 32-bar pattern, one somehow feels a departure from the customary results of that order.

Next comes a Native American-style sequence lasting a rare 41 bars, in which the clarinets of the band play the jagged, non-diatonic tune, punctuated by muted brass supported by war drums. Performance will benefit greatly from separate sets of tom-toms or field drums with snares off, set adjacent to the snare drums at the point of their turning from war drums to cavalry drums.

Then Sousa, Mexican style, follows that brief acknowledgment of military history. Separate players (multiples would always help) for tambourine and castanets again make the flow from one style to another much smoother.

The original edition of "New Mexico March" has been scrupulously preserved in this handsome new issue. In my editing, I simply endeavored to clarify ambiguous nuances, dynamics, and inconsistent articulations or phrasings, which probably resulted from limited space in the original march-size format. The visual problem has been hereby eliminated, as well as the treble clef mid-range brass and E-flat alto saxophone parts, obsolete as doublings; the piccolo in D-flat has been transposed to C. The percussion parts have been separated by instruments and their articulations clarified.

I recommend that the characteristically loose-slung field drum be used together with the conventional snare drum, and that the bass drum tension be slack, its heads be undamped, and it be played with a hard beater.

Frederick Fennell

To the Governor, Mr. Richard C. Dillon and the people of New Mexico

NEW MEXICO MARCH

Score

JOHN PHILIP SOUSA

Edited by Frederick Fennell

Bright March Tempo

High W.W., Saxes.

f High Brass, Hns.

f Low W.W., Br.

Fls.

Cls.

TUTTI

A

B

The musical score is written for a band and consists of three systems of staves. The first system includes parts for High Woodwinds (Saxes), High Brass (Horns), and Low Woodwinds (Brass). The second system includes parts for Flutes and Clarinets. The third system is marked 'TUTTI' and features a more complex rhythmic pattern with many beamed notes. The score is in 2/4 time and begins with a forte (f) dynamic. A large red watermark 'Online Music Purchases' is overlaid diagonally across the entire page.

C

7 Bar.

7

D

E

High W.W.

Cls., Sxns.
Br.

Trb.

Score

F

This system contains three staves of music. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a harmonic accompaniment. The bottom staff is a bass clef with a bass line. A box labeled 'F' is positioned above the first measure of the top staff.

G High. w.w.

Ob., Saxes

This system contains three staves of music. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a harmonic accompaniment. The bottom staff is a bass clef with a bass line. A box labeled 'G' is positioned above the first measure of the top staff. The text 'High. w.w.' is written above the top staff, and 'Ob., Saxes' is written above the middle staff.

H

This system contains three staves of music. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a harmonic accompaniment. The bottom staff is a bass clef with a bass line. A box labeled 'H' is positioned above the first measure of the top staff.

This system contains three staves of music. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a harmonic accompaniment. The bottom staff is a bass clef with a bass line.

I W.W. Tutti

Low W.W.,
Brass & Drums

1st Cor. muted

2nd Cor. muted

f

J

K

ff

Cors. muted

Saxs.

Hns.

f

Cors.

L

Score

Musical score system 1, featuring three staves. The top staff has a dynamic marking of *ff*. The bottom staff has a marking of *Hns.*

Musical score system 2, marked with a box 'M'. The top staff includes the instruction 'Cors. open' and a dynamic marking of *f*.

Musical score system 3, marked with a box 'N'. It includes the instruction 'High W.W.' and dynamic marking *f*. The bottom staff is labeled 'Trbs. Bases' and includes sub-instructions: '2, 3, 4 Cors. Hns.', 'Bsns.', and '2, 3 Cls.'.

Musical score system 4, marked with a box 'O'. It continues the musical notation across three staves.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with various notes and rests.

Second system of musical notation, including a dynamic marking **P** in a box. It features a section for **Trbs. Bar. Low W.W.** and **Tuba Drums** with specific rhythmic patterns.

Third system of musical notation, continuing the piece with various rhythmic and melodic lines across the three staves.

Fourth system of musical notation, concluding with first and second endings marked **1.** and **2.**

Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase