Belwin

FENNELL EDITION MARCHES

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♭ Clarinet
3	1st B♭ Clarinet
3	2nd B♭ Clarinet
3	3rd B♭ Clarinet
1	E♭ Alto Clarinet
2	B♭ Bass Clarinet
2	B♭ Contrabass Clarinet (B♭ Bass Saxophone)
2	1st & 2nd Bassoon
2	1st E♭ Alto Saxophone
2	2nd E♭ Alto Saxophone
1	B♭ Tenor Saxophone
1	E♭ Baritone Saxophone
3	1st B♭ Cornet
3	2nd B♭ Cornet
3	3rd & 4th B♭ 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♭
3rd & 4th Horn in E♭
1st & 2nd Trombone in B♭ Bass Clef
3rd & 4th Trombone in B♭ Bass Clef
1st & 2nd Trombone in B♭ Treble Clef
3rd & 4th Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba E♭ Bass Clef
Tuba E♭ Treble Clef
Tuba B♭ Bass Clef
Tuba B♭ Treble Clef

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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.

Alfred

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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

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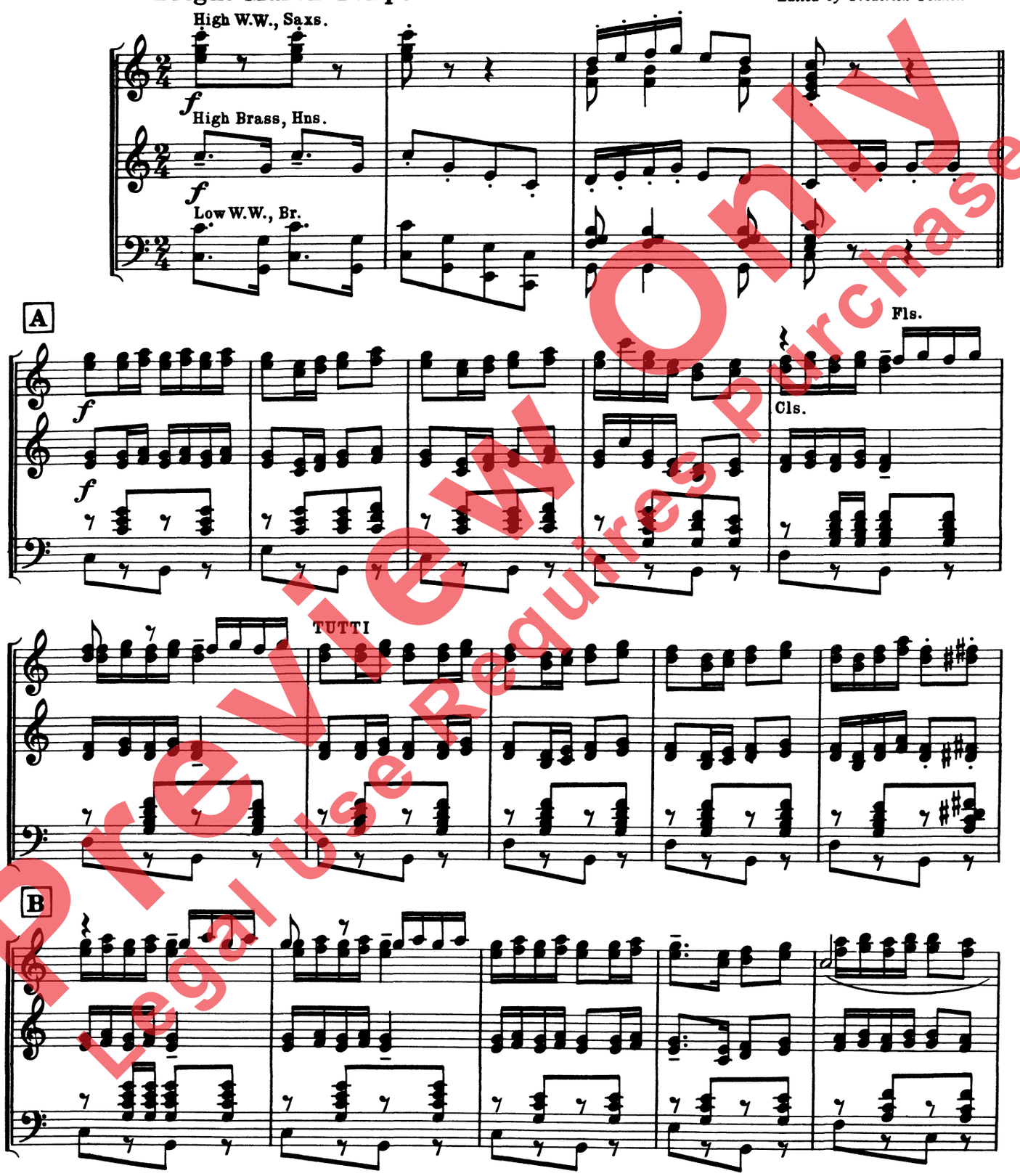
To the Governor, Mr. Richard C. Dillon and the people of New Mexico

NEW MEXICO MARCH

Score

JOHN PHILIP SOUSA
Edited by Frederick Fennell



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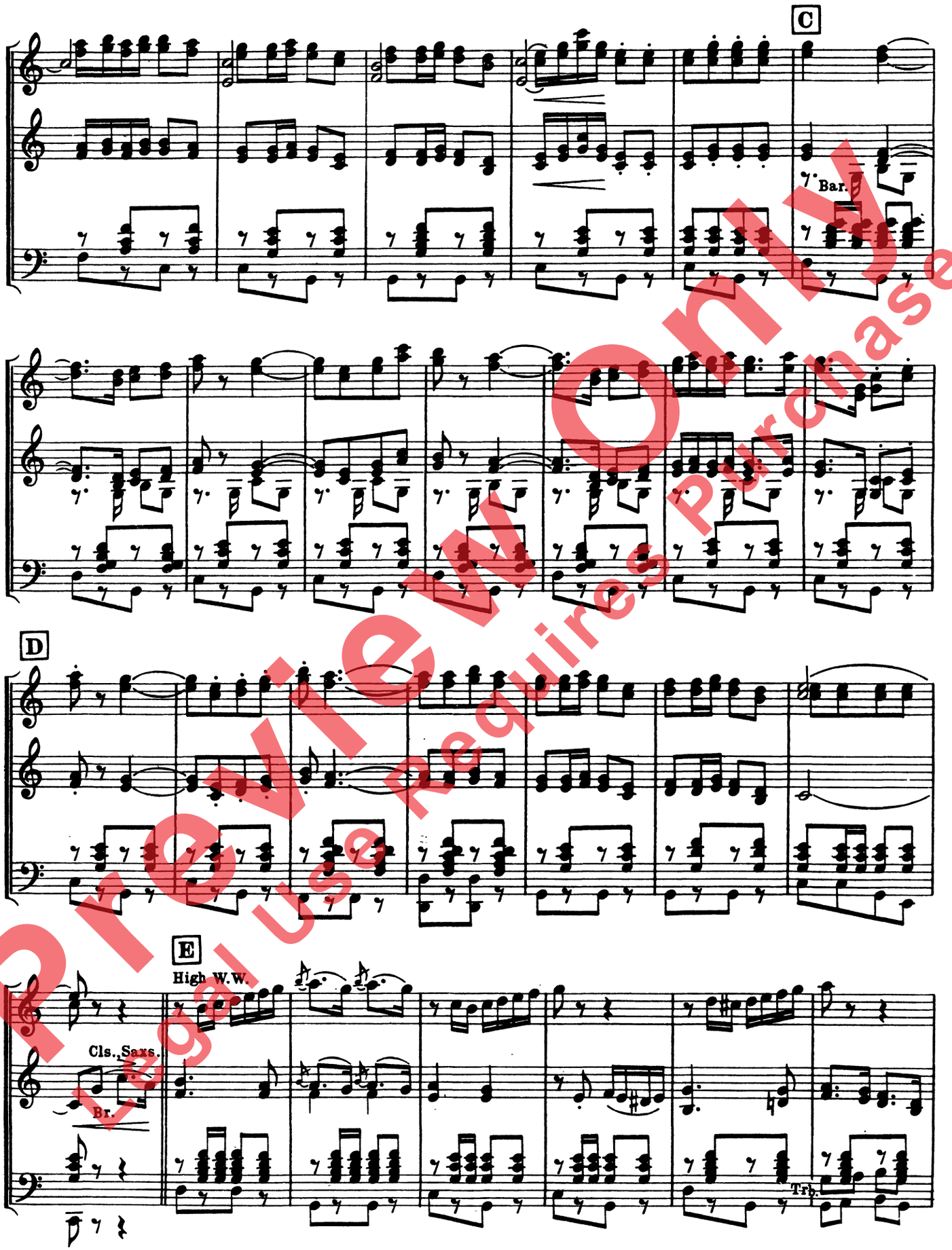

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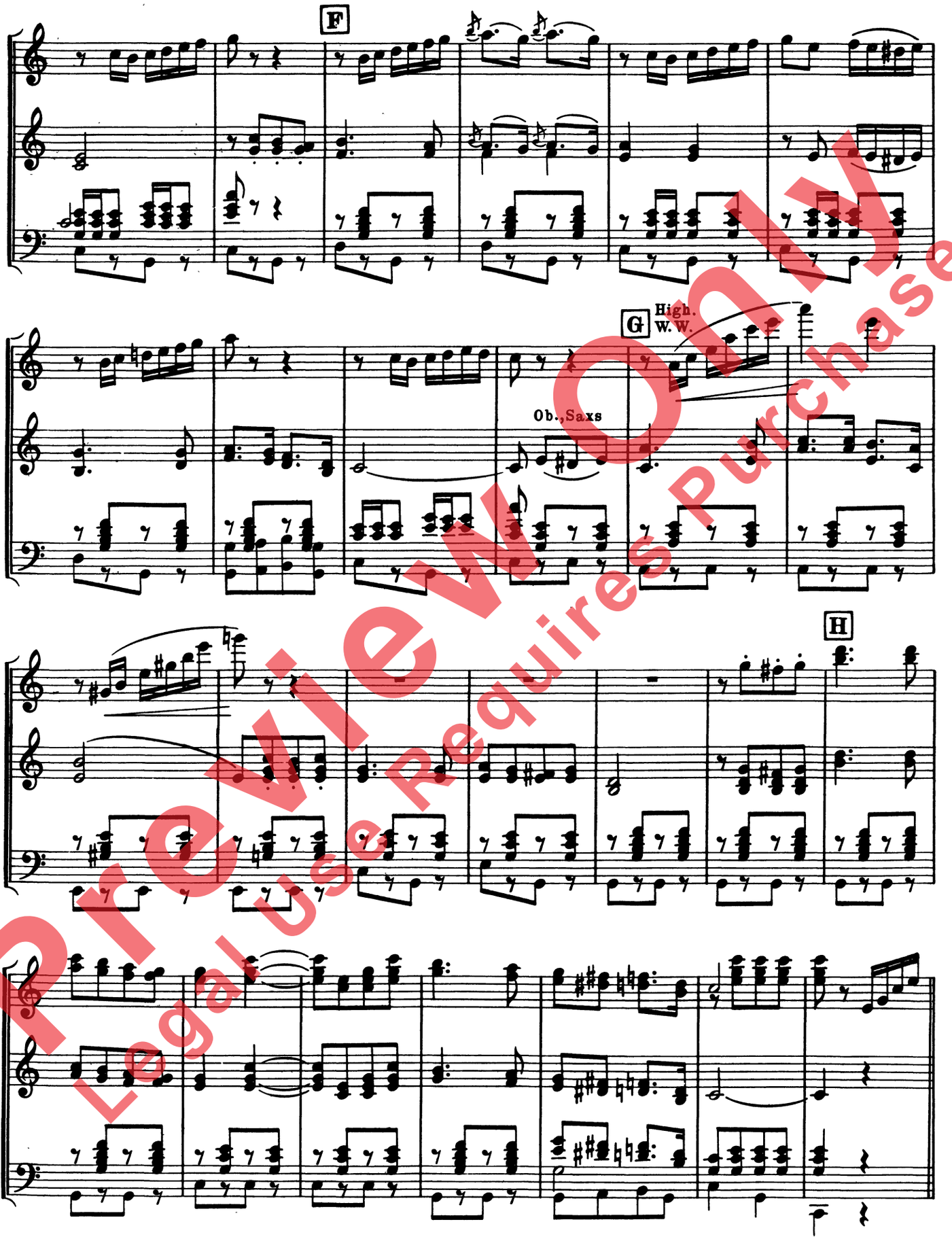

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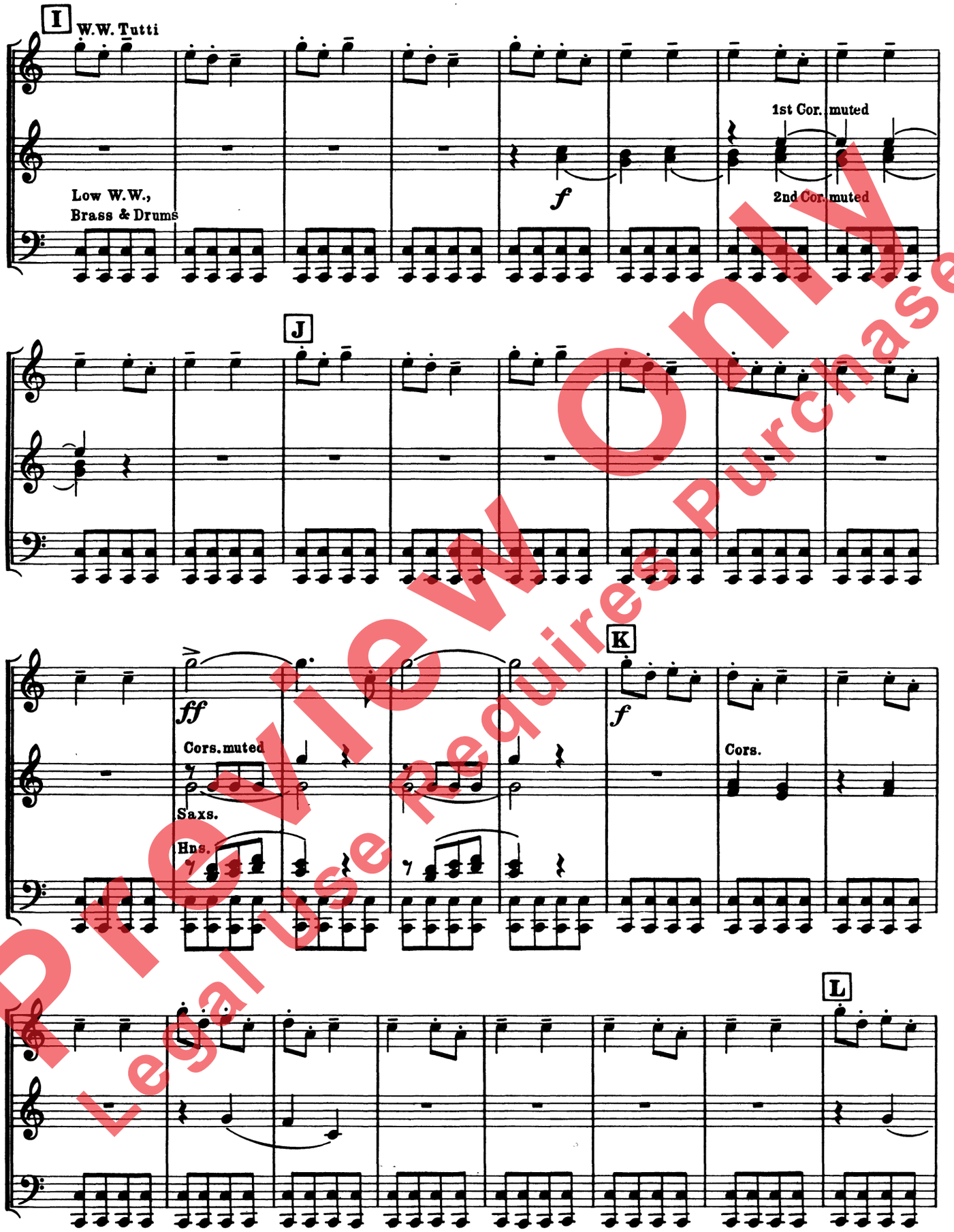

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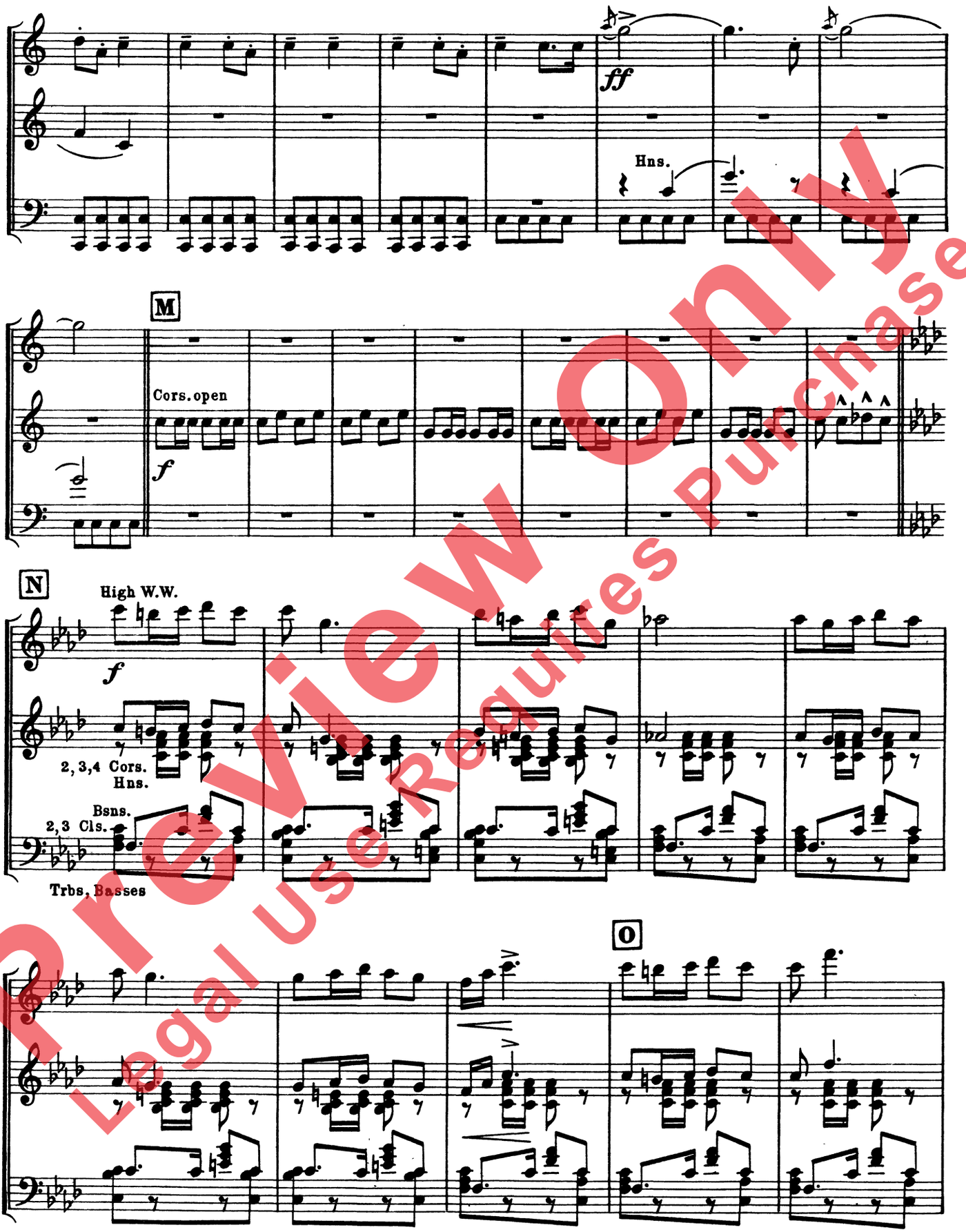

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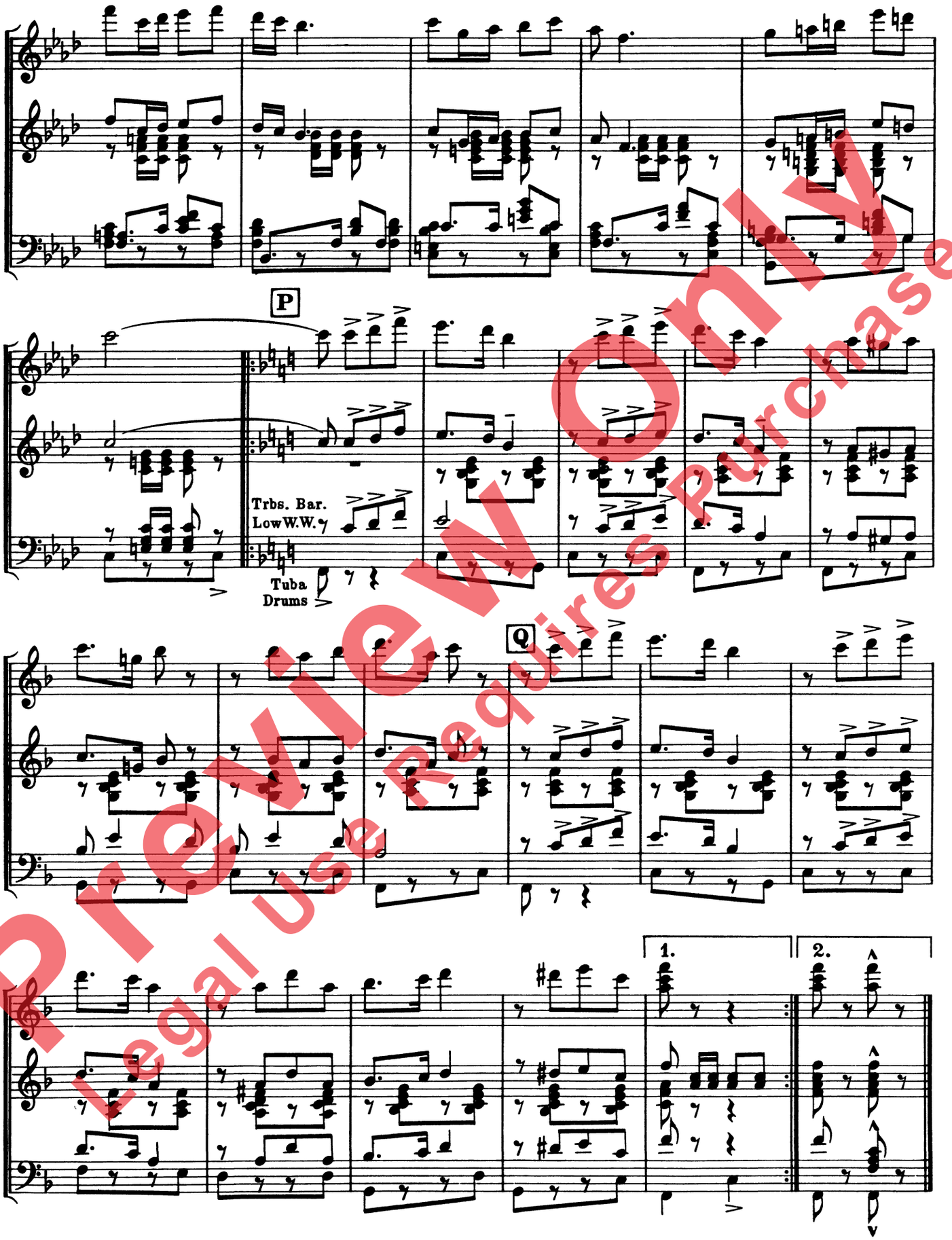

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