



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 6



No. 112

NEW
MEXICO

MARCH

[1928]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “New Mexico” (1928)

This march was originally called “The Queen of the Plateau” before being given its present title. It was written at the request of J. F. Zimmerman, president of the University of New Mexico. Zimmerman asked that it not be named for the school; rather, he suggested that a simple title such as “New Mexico” would do honor to the entire state. Sousa followed his suggestion and dedicated it “To Governor R. C. Dillon and the people of New Mexico.” Much of the march is original, but Sousa also adapted several Spanish, Indian and American songs of New Mexico. One was the state song, “O, Fair New Mexico,” by Elizabeth Garrett. Others were “La Desgracia,” “Peña,” and “Recuerdas de Amistad.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 73. Used by permission.

Editorial Notes

Introduction (m. 1-4): This brief, but strong introduction is led by the brass with a short and well-marked fanfare. The eighth notes in the woodwinds should be short and strongly articulated.

First Strain (m. 5-24): This march’s unusual form more closely reflects Sousa’s medley marches rather than his traditional march architecture. The composer tried to emulate various Native American and Latin melodies and textures in this piece, hence the invitation to add castanets to these first few sections. The style can be lighter throughout the first half of the march, rather than the more vigorous “military” style employed in many of his other marches from this period. The harp part is independent in this march and is good to include, if available.

Second Strain (m. 25-40): The original dynamic of the entire first half of this march was *forte*, but this edition adds some dynamic variation. Bringing this strain down to *mezzo-forte* works well and allows for the added accents in percussion and the unusual, sustained pedal tone in the bassoon part to come through. The euphonium and alto clarinet parts double the harp part with a snappy rhythmic figure reminiscent of the “Habanera” from Bizet’s *Carmen*.

Third Strain (m. 40-56): This edition brings the dynamic back to *forte* for this third melody accompanied by a playful obbligato in the woodwinds. The dotted eighth/sixteenth melody continuing in the brass and clarinets should remain well-articulated and energized, with a slight space between the notes.

Fourth Strain (m. 57-72): The melody parade continues with this variation on a theme. This edition adds a bit of Sousa’s “conversation” effect into the mix, bringing the dynamic down to *mezzo-forte* in m. 60 before returning to *forte* in m. 64 to finish the strain.

Trio (m. m. 72-113): Although not explicitly labeled as such, this section serves as a trio with a sharp change in style and orchestration. This is Sousa’s tribute to Native American culture, imagined through the lens of a white man of the nineteenth century. In his effort to evoke traditional music, Sousa makes unusual orchestration choices when compared to much of his marches. These choices include employing tenor drum or snare drum with snare turned off, muted brass, and omitting cymbals. Woodwinds playing this melody should take care to follow

the detailed articulation markings to realize Sousa's full effects. The horns have a few rare moments to shine in m. 90-94 and especially in m.110-113. They should come strongly through the texture when answering the woodwinds.

Transition (m. 114-121): Sousa inserts a traditional military bugle call to bring the march back to a section similar to the first. Cornets are unmuted and snares are reengaged on the drums. The *rallentando* in m. 121 is also atypical for Sousa; another indication of this being a march in a category all its own.

Fifth Strain (m. 122-137): Castanets are back in along with tambourine, and the key suddenly drops a major third. This winding melody is led by the upper woodwinds and the high brass with strongly marked rhythmic accompaniment in the low brass and horns. We transition to the final strain with an unexpected extra measure and another unexpected key change down another minor third.

Final Strain (m. 138-169): This extended final melody can start at *mezzo-forte* to give the tune a place to go. In this edition, piccolo, E-flat clarinet, cornets, and trombones are *tacet* m. 138-153, mirroring Sousa's common practice for the first repetition of a final strain. 1st and 2nd clarinets are adjusted down one octave as well. The castanets and tambourine cease at m. 138, and the traditional percussion battery is back in. Cymbals and bass drum, however, remain *tacet* from m. 138-153. The harp part is especially interesting in this strain! All instruments are back in at m. 153 at a *forte* dynamic to the end. Clarinets also return to the original, upper octave at m. 154. Added percussion accents are designed to launch the strongly accented eighth notes in the melody.

NEW MEXICO
Full Score

11 12 13 14 15 16 17 18 19 20

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

13

13

(8)

(12)

(16)

NEW MEXICO
Full Score

21 22 23 24 25 26 27 28 29 30

Picc. *[mf]*

1st & 2nd Flts. *[mf]*

1st & 2nd Obs. *[mf]*

E♭ Clar. *[mf]*

1st Clar. *[mf]*

2nd Clar. *[mf]*

3rd Clar. *[mf]*

Alto Clar. *[mf]*

Bass Clar. *[mf]*

1st & 2nd Bsns. *[mf]*

Sop. Sax. *[mf]*

Alto Sax. *[mf]*

Ten. Sax. *[mf]*

Bari. Sax. *[mf]*

Solo B♭ Cor. *[mf]*

1st B♭ Cor. *[mf]*

2nd & 3rd B♭ Cors. *[mf]*

1st & 2nd Hrns. *[mf]*

3rd & 4th Hrns. *[mf]*

Bar. *[mf]*

1st & 2nd Trbns. *[mf]*

3rd & 4th Trbns. *[mf]*

Tuba *[mf]*

Drums *[mf]* (20) (4)

Harp *[mf]*

NEW MEXICO
Full Score

31 32 33 34 35 36 37 38 39 40

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

33

(8)

(12)

(15)

[Cast]

[7/2]

NEW MEXICO
Full Score

41 42 43 44 45 46 47 48 49 50

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

[original part]

NEW MEXICO
Full Score

51 52 53 54 55 56 57 58 59 60

Picc. *[mf]*

1st & 2nd Flts. *[mf]*

1st & 2nd Obs. *[mf]*

E♭ Clar. *[mf]*

1st Clar. *[mf]*

2nd Clar. *[mf]*

3rd Clar. *[mf]*

Alto Clar. *[mf]*

Bass Clar. *[mf]*

1st & 2nd Bsns. *[mf]*

Sop. Sax. *[mf]*

Alto Sax. *[mf]*

Ten. Sax. *[mf]*

Bari. Sax. *[mf]*

Solo B♭ Cor. *[mf]*

1st B♭ Cor. *[mf]*

2nd & 3rd B♭ Cors. *[mf]*

1st & 2nd Hrns. *[mf]*

3rd & 4th Hrns. *[mf]*

Bar. *[mf]*

1st & 2nd Trbns. *[mf]*

3rd & 4th Trbns. *[mf]*

Tuba *[mf]*

Drums *[mf]*

Harp *[mf]*

57

57

(original part)

[*sf*]

[*sf*]

NEW MEXICO
Full Score

61 62 63 64 65 66 67 68 69 70 71 72

This page of the musical score covers measures 61 through 72. The instrumentation includes Piccolo, Flutes, Oboes, Clarinets (E-flat, 1st, 2nd, 3rd, Alto, Bass), Bassoons, Saxophones (Soprano, Alto, Tenor, Baritone), Cor Anglais, Horns (Solo B-flat, 1st, 2nd & 3rd, 3rd & 4th), Baritone, Trumpets (1st & 2nd, 3rd & 4th), Tuba, Drums, and Harp. The score features various musical notations such as dynamics (mf, f, sf), articulation (accents), and performance instructions (e.g., 'Clars.' for Clarinet). A rehearsal mark '65' is placed above measures 65 and 66. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by rhythmic patterns and melodic lines across the woodwind and brass sections, with a steady drum accompaniment and a harp part.

NEW MEXICO
Full Score

73 74 75 76 77 78 79 80 81 82 83 84 85 86

73 83

Picc. [sim.]

1st & 2nd Flts. [sim.]

1st & 2nd Obs. [sim.]

E♭ Clar. [sim.]

1st Clar. [sim.]

2nd Clar. [sim.]

3rd Clar. [sim.]

Alto Clar. *f* 4 8 4

Bass Clar. *f* 4 8 4

1st & 2nd Bsns. *f* 4 8 4

Sop. Sax. [sim.]

Alto Sax. Play [orig. 8va] *f* Clars. (8va)

Ten. Sax. Play *f* Clars. (8va)

Bari. Sax. *f* 4 8 4

Solo B♭ Cor. 73 Play - muted Clars. 83

1st B♭ Cor. Play - muted *f* Clars.

2nd & 3rd B♭ Cors. Play - muted *f* Clars.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. *f* Bsns. 4 8 4

1st & 2nd Trbns. *f* Bsns. 4 8 4

3rd & 4th Trbns. *f* Bsns. 4 8 4

Tuba *f* 4 8 4

Drums [a2 - S.D./snares off & Tenor Dr.] [- B.D.] *f* 4 8 4

Harp *f* 4 8 4

NEW MEXICO
Full Score

100 101 102 103 104 105 106 107 108 109 110 111 112 113

106

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E \flat Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

Clars. Play Remove mute Clars.

Clars. Play Remove mute Clars.

Clars. Play Remove mute Clars.

Cors. Cors. Soli a 2 [f]

Cors. Cors. Hrns. 7

Cors. Hrns. 7

Cors. Hrns. 7

ff ff

NEW MEXICO
Full Score

114

115

116

117

118

119

120

121

114

Rall.

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E \flat Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

114

open

Rall.

Solo B \flat Cor.

f

1st B \flat Cor.

open

f

2nd & 3rd B \flat Cors.

open

f

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Snares on

f

Harp

NEW MEXICO
Full Score

122

123

124

125

126

127

128

129

130

122 *A tempo* 130

Picc. *f*

1st & 2nd Flts. *f*

1st & 2nd Obs. *f*

E♭ Clar. *f*

1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Alto Clar. *f* (4)

Bass Clar. *f*

1st & 2nd Bsns. *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f* (Sop. Sax. (8va))

Bari. Sax. *f*

122 *A tempo* 130

Solo B♭ Cor. *f*

1st B♭ Cor. *f*

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Bar. *f*

1st & 2nd Trbns. *f*

3rd & 4th Trbns. *f*

Tuba *f*

Drums *f* Castanets
Tamborine

Harp *f*

NEW MEXICO
Full Score

131

132

133

134

135

136

137

138

139

Picc. *[mf]* *f* *[acc]*

1st & 2nd Flts. *[mf]* *f*

1st & 2nd Obs. *[mf]* *f*

E♭ Clar. *[mf]* *f* *[acc]*

1st Clar. *[mf]* *f* *[orig. Sva]*

2nd Clar. *[mf]* *f* *[orig. Sva]*

3rd Clar. *[mf]* *f*

Alto Clar. *[mf]* *f* ⁽⁸⁾

Bass Clar. *[mf]* *f*

1st & 2nd Bsns. *[mf]* *f*

Sop. Sax. *[mf]* *f*

Alto Sax. *[mf]* *f*

Ten. Sax. *[mf]* *f*

Bari. Sax. *[mf]* *f*

Solo B♭ Cor. *[mf]* *f* *[acc]* ¹³⁸

1st B♭ Cor. *[mf]* *f* *[acc]*

2nd & 3rd B♭ Cors. *[mf]* *f* *[acc]*

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

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

Bar. *[mf]* *f*

1st & 2nd Trbns. *[mf]* *f* *[acc]*

3rd & 4th Trbns. *[mf]* *f* *[acc]*

Tuba *[mf]* *f*

Drums *[mf]* *f* *[+Cyms./B.D.]*

Harp *f*

NEW MEXICO
Full Score

140 141 142 143 144 145 146 147 148 149

Picc.
1st & 2nd Flts.
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Harp

146

146

NEW MEXICO
Full Score

160 161 162 163 164 165 166 167 168 169

Picc. 162

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar. [loco]

2nd Clar. [loco]

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor. 162

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

March
NEW MEXICO

Piccolo

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a piccolo in 2/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and a tempo instruction of "March Tempo.". The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f*, *[mf]*, and *[f]*. Measure numbers 2, 5, 9, 13, 16, 23, 25, 31, 33, 39, 41, 47, 49, 54, 57, 64, and 65 are indicated in boxes. The piece concludes with a final dynamic marking of *f*.

NEW MEXICO
Piccolo

73 *[sim.]*

83 90 *[ff]*

94 98

104 106

114 *Rall.* 122 *A tempo* *f*

128 130 [\sphericalangle]

136 138 *[tacet]* *[mf] f*

144 146

153 154 *[Play]* *f*

162

March NEW MEXICO

1st Flute

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

8

13

15

22

25

30

33

37

41

44

49

51

57

65

66

NEW MEXICO
1st Flute

73 *[sim.]*

83 90 *[ff]*

94 98

104 106 114 7

121 *Rall.* 122 *A tempo* *f*

129 130 [\sphericalangle]

136 138 *[mf] f*

144 146

153 154 *f*

162

March NEW MEXICO

2nd Flute

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

8

13

15

22

25

30

33

37

41

44

49

51

57

65

66

[f]

f

[mf]

f

[f]

f

NEW MEXICO
2nd Flute

73 *[sim.]*

83 90 *[ff]*

94 98

104 106 114 7

121 *Rall.* 122 *A tempo* *f*

129 130 [\sphericalangle]

136 138 *[mf] f*

144 146

153 154 *f*

162

March
NEW MEXICO

1st Oboe

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

8

13

14

21

25

[mf]

29

33

36

41

42

48

49

54

57

[mf]

NEW MEXICO
1st Oboe

62 65

[f]

Musical staff 62-65: Treble clef, key signature of one sharp (F#). Measures 62-65. Measure 64 has a dynamic marking of [f].

70 73

f

Musical staff 70-73: Treble clef, key signature of one sharp (F#). Measures 70-73. Measure 72 has a dynamic marking of f.

78 83

[sim.]

Musical staff 78-83: Treble clef, key signature of one sharp (F#). Measures 78-83. Measure 78 has a dynamic marking of [sim.].

87 90

[ff]

Musical staff 87-90: Treble clef, key signature of one sharp (F#). Measures 87-90. Measure 89 has a dynamic marking of [ff].

96 98

f

Musical staff 96-98: Treble clef, key signature of one sharp (F#). Measures 96-98. Measure 98 has a dynamic marking of f.

105 106 114 7

f

Musical staff 105-114: Treble clef, key signature of one sharp (F#). Measures 105-114. Measure 106 has a dynamic marking of f. Measure 114 has a fermata and a '7' below it.

121 *Rall.* 122 *A tempo* 130

f

Musical staff 121-130: Treble clef, key signature of two flats (Bb, Eb). Measures 121-130. Measure 121 has a dynamic marking of f. Measure 121 is marked *Rall.* and measure 122 is marked *A tempo*.

133 138 [play stem down]

[mf] f

Musical staff 133-138: Treble clef, key signature of two flats (Bb, Eb). Measures 133-138. Measure 138 has a dynamic marking of [mf] f and the instruction [play stem down].

145 146 154 [tacet] [Play]

f

Musical staff 145-154: Treble clef, key signature of two flats (Bb, Eb). Measures 145-154. Measure 146 has a dynamic marking of f. Measure 154 has instructions [tacet] and [Play].

158 162

f

Musical staff 158-162: Treble clef, key signature of two flats (Bb, Eb). Measures 158-162. Measure 162 has a dynamic marking of f.

March NEW MEXICO

2nd Oboe

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

8

13

14

21

25

[mf]

29

33

36

41

42

48

49

54

57

[mf]

NEW MEXICO
2nd Oboe

62 65

Musical staff 62-65. Measure 62 starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes. A dynamic marking of **[f]** is placed below measure 64.

70 73

Musical staff 70-73. Measure 70 starts with a treble clef and a key signature of one flat (Bb). The music consists of eighth and quarter notes. A dynamic marking of **f** is placed below measure 72.

78 83

Musical staff 78-83. Measure 78 starts with a treble clef and a key signature of one flat (Bb). The music consists of quarter notes. A dynamic marking of **[sim.]** is placed above measure 78.

87 90

Musical staff 87-90. Measure 87 starts with a treble clef and a key signature of one flat (Bb). The music consists of quarter notes. A dynamic marking of **[ff]** is placed below measure 89.

96 98

Musical staff 96-98. Measure 96 starts with a treble clef and a key signature of one flat (Bb). The music consists of quarter notes.

105 106 114 7

Musical staff 105-114. Measure 105 starts with a treble clef and a key signature of one flat (Bb). The music consists of quarter notes. Measure 114 ends with a double bar line and a fermata.

121 *Rall.* 122 *A tempo* 130

Musical staff 121-130. Measure 121 starts with a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter notes. A dynamic marking of **f** is placed below measure 122.

133 138 [play stem down]

Musical staff 133-138. Measure 133 starts with a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter notes. A dynamic marking of **[mf] f** is placed below measure 138.

145 146 154 [tacet] [Play]

Musical staff 145-154. Measure 145 starts with a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter notes. A dynamic marking of **f** is placed below measure 154.

158 162

Musical staff 158-162. Measure 158 starts with a treble clef and a key signature of two flats (Bb, Eb). The music consists of quarter notes.

March
NEW MEXICO

E♭ Clarinet

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

8

13

14

20

25

26

33

34

41

47

49

53

57

61

65

f

f

mf

f

f

NEW MEXICO
E♭ Clarinet

71 73 [sim.]

Musical staff 71-79. Key signature: three sharps (F#, C#, G#). Starts with a fermata over a quarter note, followed by eighth notes. A dynamic marking *f* is placed below the staff. The staff ends with a fermata over a quarter note.

80 83 [ff]

Musical staff 80-89. Continues with eighth notes. A dynamic marking *[ff]* is placed at the end of the staff.

90 98

Musical staff 90-99. Features a slur over the first two measures, followed by eighth notes. A dynamic marking *f* is placed below the staff.

101 106

Musical staff 101-111. Continues with eighth notes. A dynamic marking *f* is placed below the staff.

112 114 *Rall.* 122 *A tempo*

Musical staff 112-126. Includes a fermata over a quarter note at measure 114. A dynamic marking *f* is placed below the staff. A tempo change from *Rall.* to *A tempo* is indicated.

127 130

Musical staff 127-136. Continues with eighth notes. A dynamic marking *f* is placed below the staff.

135 138 [tacet] 146

Musical staff 135-145. Includes a slur over measures 135-136. A dynamic marking *[mf] f* is placed below the staff. A *[tacet]* marking is present above measure 138.

143 146

Musical staff 143-151. Continues with eighth notes. A dynamic marking *f* is placed below the staff.

152 154 [Play] 162

Musical staff 152-161. Includes a *[Play]* marking above measure 154. A dynamic marking *f* is placed below the staff.

161 162

Musical staff 161-169. Continues with eighth notes. A dynamic marking *f* is placed below the staff.

March NEW MEXICO

1st B♭ Clarinet

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Clarinet part of the march 'New Mexico'. It is in 2/4 time and the key signature has two sharps (F# and C#). The score consists of nine staves of music, with measure numbers 5, 13, 25, 33, 41, 49, 57, and 65 marked at the beginning of their respective staves. The dynamics are marked as *f* (forte) at the beginning and *[mf]* (mezzo-forte) at measure 25. A crescendo hairpin is shown between measures 41 and 49, leading to a *f* dynamic. A decrescendo hairpin is shown between measures 57 and 65, leading to a *[mf]* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

NEW MEXICO
1st B♭ Clarinet

71 73 *f* [sim.]

81 83 *ff*

90 98

101 106

112 114 *Rall.* 122 *A tempo* *f*

127 130 [\langle]

136 138 [orig. 8va] [*mf*] *f*

144 146 [loco]

153 154 *f*

162

Detailed description: This is a page of a musical score for the 1st B♭ Clarinet part of a piece titled "NEW MEXICO". The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music, numbered 71 through 162. The music features various dynamics including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *sim.* (sforzando). Performance instructions include *Rall.* (Ritardando) and *A tempo*. There are also markings for *[orig. 8va]* and *[loco]*. The score includes many slurs, accents, and dynamic hairpins. Measure numbers are enclosed in boxes: 73, 83, 90, 98, 106, 114, 122, 130, 138, 146, 154, and 162. A bracketed symbol \langle is present in measure 127.

March NEW MEXICO

2nd B \flat Clarinet

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

14

20

25

[mf]

27

33

35

41

[mf] *f*

43

49

51

57

59

65

[mf] [*f*]

67

73

f

NEW MEXICO
2nd B♭ Clarinet

75 [sim.] 83

Musical staff 75-83: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes. A dynamic marking of [sim.] is placed above the staff. A box containing the number 83 is located above the final measure of this staff.

85 90 [ff]

Musical staff 85-90: Treble clef, key signature of two sharps. The staff contains eighth and quarter notes. A dynamic marking of [ff] is placed below the staff. A box containing the number 90 is placed above the staff, with a slur and accent mark over the notes in measures 89 and 90.

95 98

Musical staff 95-98: Treble clef, key signature of two sharps. The staff contains eighth and quarter notes. A box containing the number 98 is placed above the staff.

105 106 114 7 Rall..

Musical staff 105-114: Treble clef, key signature of two sharps. The staff contains eighth and quarter notes. A box containing the number 106 is placed above the staff. A box containing the number 114 is placed above the staff, with a slur and accent mark over the notes in measures 113 and 114. A 7-measure rest follows. The staff ends with a double bar line and a key signature change to one flat (B♭).

122 A tempo f

Musical staff 122-129: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A dynamic marking of *f* is placed below the staff. The tempo marking *A tempo* is placed above the staff.

129 130

Musical staff 129-130: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 130 is placed above the staff.

136 138 [orig. 8va] [mf] f

Musical staff 136-138: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 138 is placed above the staff, with a dashed line indicating an octave shift. A dynamic marking of [mf] *f* is placed below the staff. The tempo marking *A tempo* is placed above the staff.

144 146 [loco]

Musical staff 144-146: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 146 is placed above the staff. A dynamic marking of *f* is placed below the staff. The tempo marking *A tempo* is placed above the staff. The marking [loco] is placed above the staff.

153 154 f

Musical staff 153-154: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 154 is placed above the staff. A dynamic marking of *f* is placed below the staff. The tempo marking *A tempo* is placed above the staff.

161 162

Musical staff 161-162: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 162 is placed above the staff. The tempo marking *A tempo* is placed above the staff.

March
NEW MEXICO

3rd B \flat Clarinet

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

14

20

25

[mf]

27

33

35

41

[mf] f

43

49

51

57

59

65

[mf] [f]

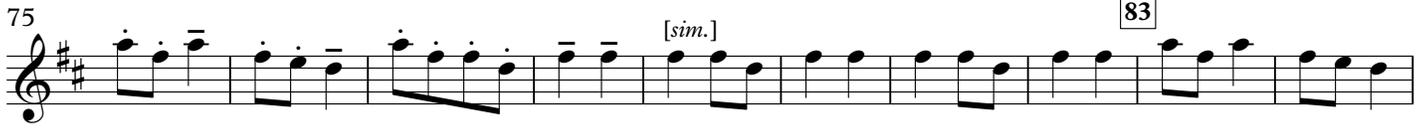
67

73

f

NEW MEXICO
3rd B \flat Clarinet

75 83
[sim.]



Musical staff 75-83: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes. A box containing the number 83 is positioned above the staff. The dynamic marking [sim.] is placed above the staff.

85 90
[ff]



Musical staff 85-90: Treble clef, key signature of two sharps. The staff contains eighth and quarter notes. A box containing the number 90 is positioned above the staff. The dynamic marking [ff] is placed below the staff. There are slurs and accents over some notes.

95 98



Musical staff 95-98: Treble clef, key signature of two sharps. The staff contains eighth and quarter notes. A box containing the number 98 is positioned above the staff.

105 114 *Rall.*
7



Musical staff 105-114: Treble clef, key signature of two sharps. The staff contains eighth and quarter notes. A box containing the number 106 is positioned above the staff. A box containing the number 114 is positioned above the staff. The dynamic marking 7 is placed above the staff. The tempo marking *Rall.* is placed to the right of the staff. The staff ends with a double bar line and a key signature change to one flat (B \flat).

122 *A tempo*
f



Musical staff 122-129: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. The dynamic marking *f* is placed below the staff. The tempo marking *A tempo* is placed above the staff.

129 130



Musical staff 129-130: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 130 is positioned above the staff.

136 138
[mf] *f*



Musical staff 136-138: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 138 is positioned above the staff. The dynamic marking [mf] *f* is placed below the staff. There are slurs and accents over some notes.

144 146



Musical staff 144-146: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 146 is positioned above the staff. There are slurs and accents over some notes.

153 154
f



Musical staff 153-154: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 154 is positioned above the staff. The dynamic marking *f* is placed below the staff. There are slurs and accents over some notes.

161 162



Musical staff 161-162: Treble clef, key signature of one flat. The staff contains eighth and quarter notes. A box containing the number 162 is positioned above the staff. There are slurs and accents over some notes.

March
NEW MEXICO

E♭ Alto Clarinet
[optional]

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

22

25

mf

30

33

36

41

43

49

50

57

65

f

March NEW MEXICO

B♭ Bass Clarinet

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

8

13

15

22

25

29

33

36

41

43

49

50

57

f

mf

f

mf

NEW MEXICO
B♭ Bass Clarinet

64 65
71 73
81 83 90
93 98
105 106 114 *Rall.*
122 *A tempo*
130 *f*
138 *[mf]* *f*
146
154 *[7]* *f*
162

The musical score is written for B♭ Bass Clarinet in the key of D major (two sharps). It consists of ten staves of music. The first staff (measures 64-70) features a rhythmic pattern of eighth notes with a dynamic marking of *[f]*. The second staff (measures 71-80) includes a section of repeated notes with a dynamic marking of *f* and a fermata. The third staff (measures 81-90) contains repeated notes with a dynamic marking of *[mf]*. The fourth staff (measures 91-97) continues with repeated notes. The fifth staff (measures 98-104) features a sequence of repeated notes. The sixth staff (measures 105-113) includes a section of repeated notes with a dynamic marking of *f* and a *Rall.* marking. The seventh staff (measures 114-121) begins with a *Rall.* marking and ends with a *A tempo* marking. The eighth staff (measures 122-129) continues with repeated notes and a dynamic marking of *f*. The ninth staff (measures 130-137) features repeated notes with a dynamic marking of *[mf]*. The tenth staff (measures 138-145) continues with repeated notes and a dynamic marking of *f*. The eleventh staff (measures 146-153) includes a section of repeated notes with a dynamic marking of *f* and a *[7]* marking. The twelfth staff (measures 154-161) continues with repeated notes and a dynamic marking of *f*. The final staff (measures 162-168) concludes the piece with a final note and a fermata.

March NEW MEXICO

1st Bassoon

(1928)

JOHN PHILIP SOUSA

March Tempo.

f *f* *[mf]* *[mf]* *f* *[mf]* *[f]*

7

13

19

26

33

39

41

45

49

51

57

65

NEW MEXICO
1st Bassoon

73 83

f

85 90

f

97 98 106

f

109 114 7 *Rall.* 122 *A tempo*

f

124 130

f

131

f

138 146

[*mf*] *f*

146 154

f

154 162

f

162

f

March
NEW MEXICO

2nd Bassoon

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a measure rest marked with a boxed '5'. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a measure rest marked with a boxed '25' and a dynamic marking of *[mf]*. The fifth staff starts at measure 26 and includes a measure rest marked with a boxed '33'. The sixth staff starts at measure 39 and includes a dynamic marking of *f* and a measure rest marked with a boxed '41'. The seventh staff starts at measure 45 and includes a measure rest marked with a boxed '49'. The eighth staff starts at measure 51. The ninth staff starts at measure 57 and includes dynamic markings of *[mf]* and *[f]*. The tenth staff starts at measure 65 and ends with a double bar line.

NEW MEXICO
2nd Bassoon

73 4 8 83

f

85 4 90 4

>

97 8 98 4 8 106

>

109 4 8 114 7 *Rall.* 122 *A tempo*

f

124 130

131

138 *[mf] f*

146

154 *f*

162

March NEW MEXICO

B♭ Soprano Saxophone
[optional]

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

19

25

33

41

49

57

65

Clars.

NEW MEXICO
B♭ Soprano Saxophone

73 *[sim.]*

83 90

94 98

104 106 114 7

121 *Rall.* . . . 122 *A tempo*

129 130

136 138 *[mf]* *f*

144 146

153 154 *f*

162

March
NEW MEXICO

E♭ Alto Saxophone

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

19

25

33

41

49

57

65

f

f

[*mf*]

[*mf*]

f

[*mf*]

[*f*]

[*f*]

Clars.

March
NEW MEXICO

B♭ Tenor Saxophone

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

19

25

33

41

49

57

65

f

f

[*mf*]

[*f*]

[*f*]

NEW MEXICO
B♭ Tenor Saxophone

73 Clars. (8va) Play *f* Clars. (8va)

83 Play *f* 90 Play *f*

92 Clars. (8va) 98

101 106

110 114 7 *Rall.* 122 *A tempo* Sop. Sax. (8va) *f*

126 130

136 138 [*mf*] *f*

144 146

153 154 *f*

162

March
NEW MEXICO

E♭ Baritone Saxophone

(1928)

JOHN PHILIP SOUSA

March Tempo.

f *f* *[mf]* *[mf]* *f* *[mf]* *[f]*

NEW MEXICO
E♭ Baritone Saxophone

71 73

4 8

f

Detailed description: This staff contains measures 71 through 80. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 71 contains a quarter note G4, a quarter note A4, and a quarter rest. Measure 72 contains a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. Measures 73 through 78 are marked with a box containing the number 73 and contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 79 and 80 are marked with a box containing the number 8 and contain a quarter note G4 and a quarter rest. A dynamic marking of *f* is placed below measure 72. Above measures 79 and 80 are the numbers 4 and 8, respectively.

81 83 90

4

Detailed description: This staff contains measures 81 through 91. It begins with a treble clef and a key signature of three sharps. Measures 81 and 82 contain a quarter rest. Measures 83 through 88 are marked with a box containing the number 83 and contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 89 and 90 are marked with a box containing the number 90 and contain a quarter note G4 and a quarter rest. A dynamic marking of *f* is placed below measure 83. Above measure 89 is the number 4.

92 98

4 8 4

Detailed description: This staff contains measures 92 through 102. It begins with a treble clef and a key signature of three sharps. Measures 92 through 97 are marked with a box containing the number 98 and contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 98 and 99 are marked with a box containing the number 98 and contain a quarter note G4 and a quarter rest. Measures 100 and 101 are marked with a box containing the number 98 and contain a quarter note G4 and a quarter rest. Measure 102 is marked with a box containing the number 98 and contains a quarter note G4. Above measures 92, 98, and 102 are the numbers 4, 8, and 4, respectively.

103 106 114 *Rall.*

8 4 8 7

Detailed description: This staff contains measures 103 through 114. It begins with a treble clef and a key signature of three sharps. Measures 103 through 105 are marked with a box containing the number 106 and contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 106 and 107 are marked with a box containing the number 106 and contain a quarter note G4 and a quarter rest. Measures 108 and 109 are marked with a box containing the number 106 and contain a quarter note G4 and a quarter rest. Measures 110 and 111 are marked with a box containing the number 106 and contain a quarter note G4 and a quarter rest. Measures 112 and 113 are marked with a box containing the number 106 and contain a quarter note G4 and a quarter rest. Measure 114 is marked with a box containing the number 114 and contains a quarter note G4. Above measures 103, 109, and 114 are the numbers 8, 4, and 8, respectively. Above measure 114 is the number 7. The word *Rall.* is written above measure 114.

122 *A tempo*

f

Detailed description: This staff contains measures 122 through 129. It begins with a treble clef and a key signature of three sharps. Measures 122 through 129 contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. A dynamic marking of *f* is placed below measure 122.

130

Detailed description: This staff contains measures 130 through 137. It begins with a treble clef and a key signature of three sharps. Measures 130 through 137 contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.

137 138

[mf] f

Detailed description: This staff contains measures 137 through 145. It begins with a treble clef and a key signature of three sharps. Measures 137 through 145 contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. A dynamic marking of *[mf] f* is placed below measure 138.

145 146

Detailed description: This staff contains measures 145 through 153. It begins with a treble clef and a key signature of three sharps. Measures 145 through 153 contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.

154

f

Detailed description: This staff contains measures 154 through 161. It begins with a treble clef and a key signature of three sharps. Measures 154 through 161 contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. A dynamic marking of *f* is placed below measure 154.

162

Detailed description: This staff contains measures 162 through 169. It begins with a treble clef and a key signature of three sharps. Measures 162 through 169 contain a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.

March NEW MEXICO

Solo B \flat Cornet

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

19

25

33

41

49

57

65

Clars.

f

[*f marc.*]

[*mf*]

[*mf*]

f

[*mf*]

[*f*]

[*f*]

NEW MEXICO
Solo B♭ Cornet

73 *Play - muted* Clars.

82 83 90 *Play (muted)*

91 98 Clars.

102 106 *Play* Remove mute 4 Clars. 114 *open* *f*

115

121 *Rall.* 122 *A tempo* *f*

129 130

136 138 [tacet] [mf] *f*

144 146

153 [Play] 154 [ff] *f*

161 162

March
NEW MEXICO

1st Bb Cornet

(1928)

JOHN PHILIP SOUSA

March Tempo.

f [5] [f marc.]

7

13

19 [mf]

25

33

41 *f*

49

57 [mf] [f]

65 Clars.

NEW MEXICO
1st Bb Cornet

73 Play - muted *f* Clars.

83 90 Play (muted)

92 98 Clars.

103 Play 106 Remove mute 4 Clars. 114 open *f*

116 *Rall.*

122 *A tempo* *f*

129 130

136 138 [tacet] [mf] *f*

144 146

153 [Play] 154 [ff] [f]

161 162

March NEW MEXICO

2nd B \flat Cornet
[Trumpets]

(1928)

JOHN PHILIP SOUSA

March Tempo.

f [5] [f marc.]

8 [13]

16

24 [25] [*mf*]

32 [33]

40 [41] *f*

48 [49]

56 [57] [*mf*]

64 [65] [*f*]

72 Clars. [73] Play - muted Clars.

NEW MEXICO
2nd B♭ Cornet

82 83 90 Play (muted)

92 98 Clars.

104 Play 106 Remove mute Clars. 114 open *f*

117 *Rall.* 122 *A tempo* *f*

124 130

131

138 [tacet] *[mf]* *f*

146 [Play] *[ff]*

154 *f*

162

March NEW MEXICO

3rd B♭ Cornet
[Trumpets]

(1928)

JOHN PHILIP SOUSA

March Tempo. 5

8 13

16

24 25

32 33

40 41

48 49

56 57

64 65

72 73 Clars. Play - muted Clars.

NEW MEXICO
3rd B \flat Cornet

82 83 90 Play (muted)

92 98 Clars.

104 Play 106 Remove mute Clars. 114 open *f*

117 *Rall.* 122 *A tempo* *f*

124 130

131

138 [tacet] *[mf]* *f*

146 [Play] *[ff]*

154 *f*

162

March NEW MEXICO

1st F Horn

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

14

21

25

[*mf*]

28

33

35

41

42

49

50

57

58

[*mf*]

[*f*]

Detailed description: This is a musical score for the 1st F Horn part of the march 'New Mexico' by John Philip Sousa. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a 'March Tempo.' instruction. The first staff (measures 1-6) starts with a dynamic marking of *f* and includes a first ending bracketed with the number 5. The second staff (measures 7-13) continues the rhythmic pattern. The third staff (measures 14-20) features a key signature change to two sharps (F# and C#). The fourth staff (measures 21-27) includes a dynamic marking of [*mf*] and a second ending bracketed with the number 25. The fifth staff (measures 28-32) continues the rhythmic pattern. The sixth staff (measures 33-40) includes a dynamic marking of *f* and a first ending bracketed with the number 41. The seventh staff (measures 42-48) continues the rhythmic pattern. The eighth staff (measures 49-56) includes a dynamic marking of [*mf*] and a first ending bracketed with the number 57. The ninth staff (measures 58-64) concludes with a dynamic marking of [*f*].

NEW MEXICO
1st F Horn

65

73 10 83 7 90 Soli f 98 Cors. 4

100 4 Cors. 106 4 Soli [f] 114 7 Rall. . . .

122 A tempo

128 130

134 138 [mf] f

141 146

148 154 f

156 162

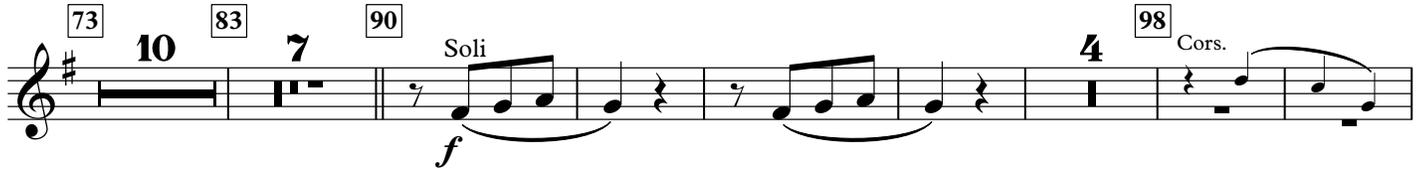
163

NEW MEXICO
2nd F Horn

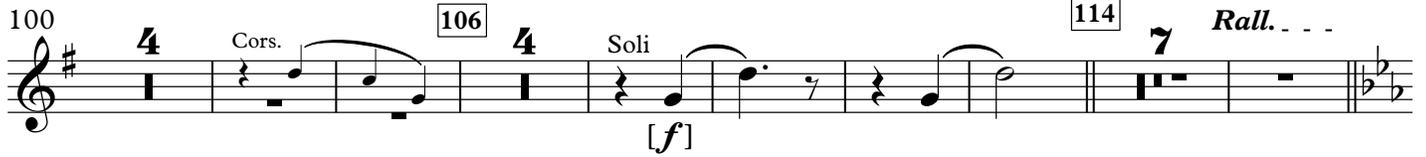
65



73 10 83 7 90 Soli f 98 Cors. 4



100 4 Cors. 106 4 Soli [f] 114 7 Rall. . . .



122 A tempo



128 130



134 138 [mf] f



141 146



148 154 f



156 162



163



NEW MEXICO
3rd F Horn

65



73 10 83 7 90 Soli *f* 98 Cors. 4



100 4 Cors. 106 4 Soli [f] 114 7 Rall. . . .



122 A tempo



128 130



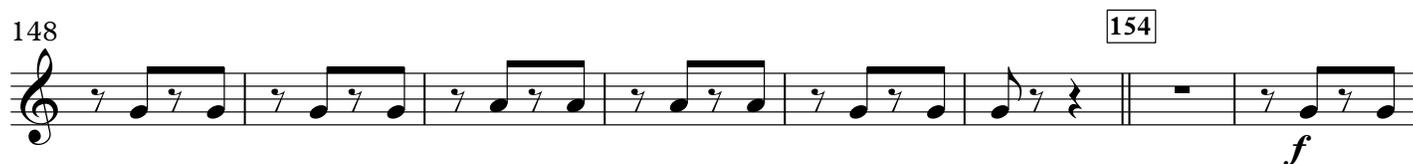
134 138 [mf] f



141 146



148 154 f



156 162



163



March NEW MEXICO

4th F Horn

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

14

21

25

[mf]

28

33

35

41

42

49

50

57

58

[mf]

[f]

NEW MEXICO
4th F Horn

65

73 10 83 7 90 Soli f 98 Cors. 4

100 4 Cors. 106 4 Soli [f] 114 7 Rall. . . .

122 A tempo

128 130

134 138 [mf] f

141 146

148 154 f

156 162

163

March
NEW MEXICO

Baritone

(1928)

JOHN PHILIP SOUSA

March Tempo.

f *f* *[mf]* *[mf]* *[mf]* *[mf]* *[mf]* *[mf]* *[mf]*

NEW MEXICO
Baritone

64 65
[f]

73 Bsns. 83
f

86 90 Hrns. 98 Cors.
4

99 106 Hrns. 114 *Rall. . . .*
4 4 7

122 *A tempo*
f

130

137 138
[mf] f

145 146

154
f

162

March NEW MEXICO

Baritone, T.C.

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

7

13

19

25

32

33

39

41

47

49

55

57

f

[mf]

f

[mf]

NEW MEXICO
Baritone, T.C.

64 65

[f]

73 83

Bsns. 4 8

f

86 90 Hrns. 98 Cors.

f

99 106 Cors. Hrns. 114 *Rall. . . .*

f

122 *A tempo*

f

130

137 138

[mf] f

145 146

154

162

March NEW MEXICO

1st Trombone

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a 2/4 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and includes a measure number 5 in a box. The second staff includes a measure number 8 and a measure number 13 in a box. The third staff includes a measure number 18 and a measure number 25 in a box, with a dynamic marking of [*>mf*] below it. The fourth staff includes a measure number 26. The fifth staff includes a measure number 32 and a measure number 33 in a box. The sixth staff includes a measure number 38 and a measure number 41 in a box, with a dynamic marking of *f* below it. The seventh staff includes a measure number 47 and a measure number 49 in a box. The eighth staff includes a measure number 57 and a measure number 65 in a box, with dynamic markings of [*mf*] and [*f*] below it. The ninth staff includes a measure number 68 and a measure number 73 in a box, with the instruction "Bsns." above it and a dynamic marking of *f* below it. The piece concludes with a 4-measure rest.

NEW MEXICO

1st Trombone

78 8 83 4

90 *Hrns.* 98 *Cors.* 4 4

106 4 *Hrns.* 114 7 *Rall. . . .* 122 *A tempo*

124 130

131

138 *[tacet]* [f] [f]

146

154 *[Play]* [f]

162

March NEW MEXICO

2nd Trombone

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

f *f*

8

13

18

25

[> *mf*]

26

32

33

38

41

f

47

49

57

65

[*mf*] [*f*]

68

73

Bsns.

4

f

NEW MEXICO
2nd Trombone

78

83

90 Hrn. Cors. Cors.

98

106 Hrn. 114 7 *Rall. . . .* 122 *A tempo*

f

124 130

131

138 [tacet] [mf] *f*

146

154 [Play] *f*

162

NEW MEXICO
3rd Trombone

78

83

8

4

90

Hrns.

98

Cors.

4

4

106

Hrns.

114

7

Rall. . . .

122

A tempo

f

124

130

131

131

138

[tacet]

[mf] f

146

146

154

[Play]

f

162

162

March NEW MEXICO

4th Trombone

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

f *f*

8

13

18

25

[> *mf*]

26

32

33

38

41

f

47

49

57

65

[*mf*] [*f*]

68

73 Bssns.

4

f

NEW MEXICO
4th Trombone

78

8

83

4

90

Hrns.

98

Cors.

4

4

106

Hrns.

114

7

Rall. . . .

122

A tempo

f

124

130

131

138

138

[tacet]

[mf] f

146

154

154

[Play]

f

162

March NEW MEXICO

Tuba

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

8

13

15

22

25

29

33

36

41

43

49

50

57

64

65

f

f

[mf]

f

[mf]

[f]

NEW MEXICO
Tuba

71 73

f

83 90

f

95 98

f

106 114 **7** *Rall.*

f

122 *A tempo*

f

130

f

137 138

[mf] f

145 146

f

154

f

162

f

March NEW MEXICO

Drums

(1928)

JOHN PHILIP SOUSA

March Tempo.

[+ Castanets (opt.)]

5

2

f

[choke]

2 3 4 5 6 7 8

13

2 3 4

21

25

[>] [mf] [>]

28

(4)

2 3

33

36

(12)

2 3

[sfz]

[- Cast.]

41

f

49

[original part]

[sfz]

54

57

[mf]

63

65

[>] [*f*] [*sfz*] [ch.]

NEW MEXICO
Drums

[a2 - S.D./snare off & Tenor Dr.]
73 [- Cyms.] 2 3 4 5 6 7 8 9 10 83
[- B.D.]
f

85 3 4 5 6 7 90 2 3 4 5 6 7 8

98 2 3 4 5 6 7 8 106 2 3 4 5

111 6 7 8 114 Snare on
f

119 *Rall.* 122 *A tempo*
Castanets
Tamborine

130 2 3 2 3 4 138 Drums
[Cyms./B.D.] *[mf]* *f*

140 146

148 154
[ff] *f*

156 162

163

March NEW MEXICO

Harp

(1928)

JOHN PHILIP SOUSA

March Tempo.

5

10

13

18

25

26

33

34

41

NEW MEXICO
Harp

49

Musical notation for measures 49-56. Treble clef with chords and eighth notes. Bass clef with eighth notes.

57 65 73

Musical notation for measures 57-72. Treble clef with chords and rests. Bass clef with chords and rests. Measure 73 starts with a forte (*f*) dynamic.

82 83 90

Musical notation for measures 82-89. Treble clef with chords and rests. Bass clef with chords and rests.

95 98 106

Musical notation for measures 95-106. Treble clef with chords and eighth notes. Bass clef with eighth notes. Measure 106 ends with a fortissimo (*ff*) dynamic.

108 114 122

Rall. *A tempo*

Musical notation for measures 108-121. Treble clef with chords and eighth notes. Bass clef with eighth notes. Measure 114 has a 7-measure rest. Measure 122 starts with a forte (*f*) dynamic.

126 130

Musical notation for measures 126-130. Treble clef with chords and eighth notes. Bass clef with eighth notes.

NEW MEXICO
Harp

133 138

Musical score for measures 133-138. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measures 133-137 feature a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measure 138 begins with a dynamic marking of *f* (forte) and features a more complex melodic line in the right hand.

140

Musical score for measures 140-145. The right hand plays a continuous eighth-note arpeggiated pattern, while the left hand provides a steady accompaniment of quarter notes.

146

Musical score for measures 146-151. The right hand continues with the eighth-note arpeggiated pattern. Measure 151 shows a chromatic shift in the right hand, with a sharp sign appearing above the notes.

152 154

Musical score for measures 152-157. Measure 152 starts with a dynamic marking of *f*. Measures 154-157 continue the eighth-note arpeggiated pattern in the right hand.

159 162

Musical score for measures 159-163. The right hand maintains the eighth-note arpeggiated pattern. Measure 163 ends with a final chord in the right hand.

164

Musical score for measures 164-169. The right hand continues with the eighth-note arpeggiated pattern. Measure 169 concludes the piece with a final chord in the right hand.