The Complete Marches of John Philip Sousa

Vol. 4 No. 72

THE NEW YORK HIPPODROME MARCH

(1915)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The New York Hippodrome" (1915)

The Sousa Band's longest single engagement, from September 30, 1915, to June 4, 1916, was when it was featured in the *Hip Hip Hooray* extravaganza at the New York Hippodrome. Sousa wrote this march in commemoration of that engagement, and it was dedicated to Charles B. Dillingham, manager of the famous old theater. In a salute to Sousa on his sixty-first birthday, Dillingham arranged to have over two hundred theater orchestras around the country play the march at precisely the same time.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 74. 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 this volume 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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" in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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 (m. 1-4): The recommended tempo is 120 bpm. This introduction is played *fortissimo* before dropping to *forte* for the pick up into the first strain. The cymbals may ring at the beginning, but should be choked in m. 4.

First Strain (m. 4-36): After the two *sf* notes in m. 5 and every time after these marked notes in this strain, the dynamic is traditionally dropped to *mezzo-forte* each time. Given that this is an unusually long strain, the carefully notated dynamic contrast is important to the flow of the phrase. Accents are added in the percussion throughout to highlight key points in the melody, the strongest being the *sf* notes on beats two of m. 29 and 33.

Second Strain (m. 36-53): Piccolo, cornets, trombones, and cymbals are tacet first time through this strain and all other play in *mezzo-piano*. The indicated diminuendos bring the dynamic down further to *piano* and then up to *mezzo-forte* in m. 47, subsiding again before the repeat. All instruments rejoin with a *subito fortissimo* in m. 52, and strong percussion

accents are added on the repeat in m. 37-38 and 41-42. The dynamic shape should be followed once more the second time, but with a wider range. The *fortissimo* holds through the end of the strain second time and then drops slightly in m. 53 to allow for the crescendo into the return of the first strain.

First Strain reprise (m. 53-85): This repeat of the first strain is performed exactly as it was the first time.

Trio (m. 85-117): Piccolo, cornets, trombones, and cymbals are *tacet* once again, and all others begin at *piano* in m. 85. Bells are added to the melody. The crescendos throughout the trio should not be overdone.

Break Strain (m. 117-133): All instruments rejoin at *fortissimo* for the pick-up eighth notes in m. 117. It is unclear in the original parts if the percussion should tie the rolls or not. Given the nature of the brass parts in this break strain, traditional performance practice in the Marine Band is to break these rolls per bar, adding cymbal crashes on each one as indicated. Starting in m. 130, the snare drum ties the rolls, and bass drum and cymbal play together on the dotted quarter notes. A *tutti* decrescendo is added first time in m. 133.

Final Strain (m. 133-167): Piccolo, cornets, trombones, and cymbals are *tacet* first time through the last strain, and all others play *mezzo-piano*. Note that the melody is not slurred as it was in the trio and should be clearly articulated both times through this strain. All instruments rejoin with the *subito fortissimo* pick up notes in m. 165 for the repeat of the break strain. It is performed exactly as before, except with a crescendo this time in m. 133 to *fortississimo*. The "galloping" figures in second and third cornets/trumpets should clearly come through the texture. Strong accents are added in the percussion in m. 136, 142-145, and 152 to match the shape of the melody. A final, stronger percussion *sffz* is typically played the downbeat of m. 161.

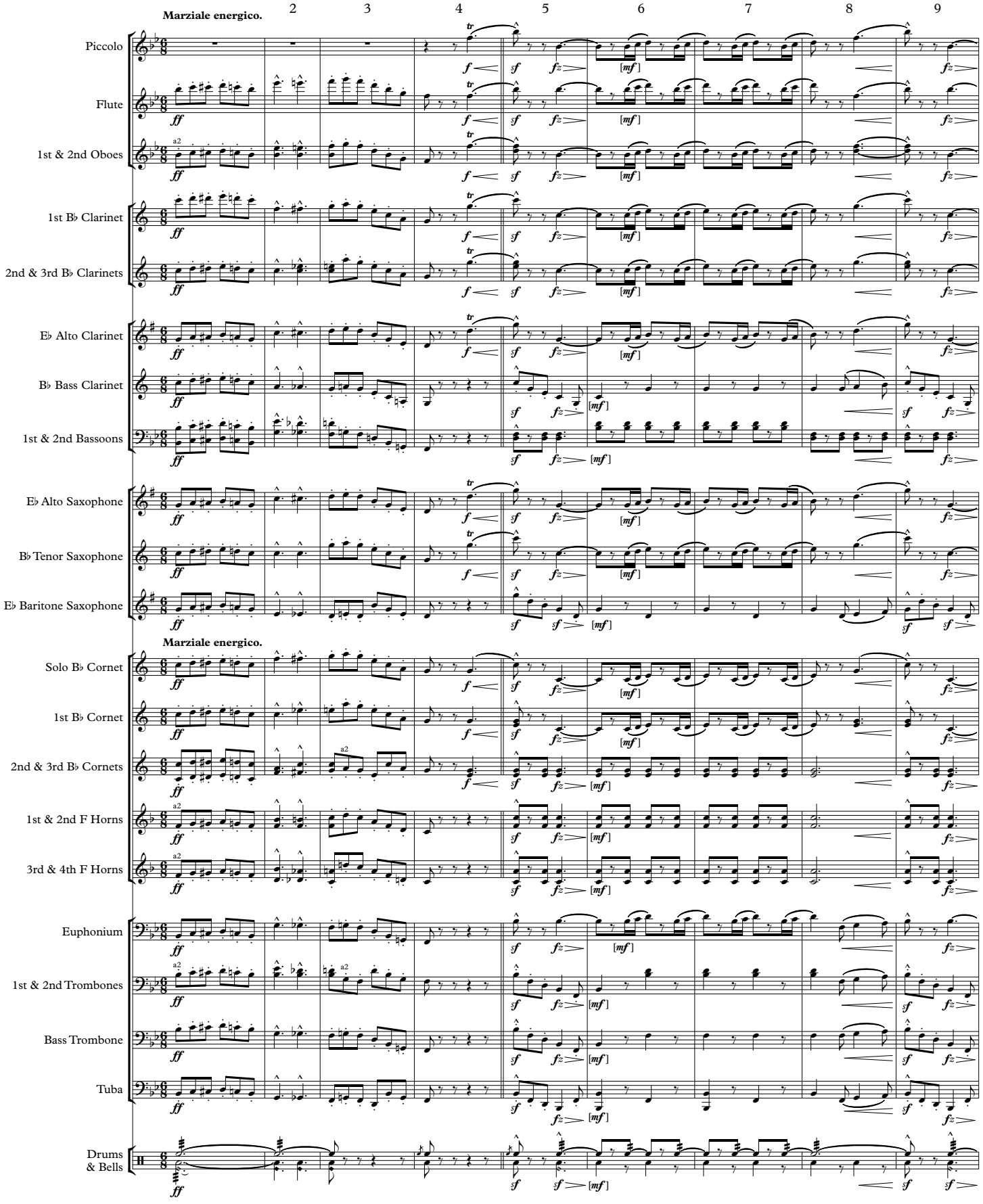
March

THE NEW YORK HIPPODROME

(1915)

Full Score

JOHN PHILIP SOUSA



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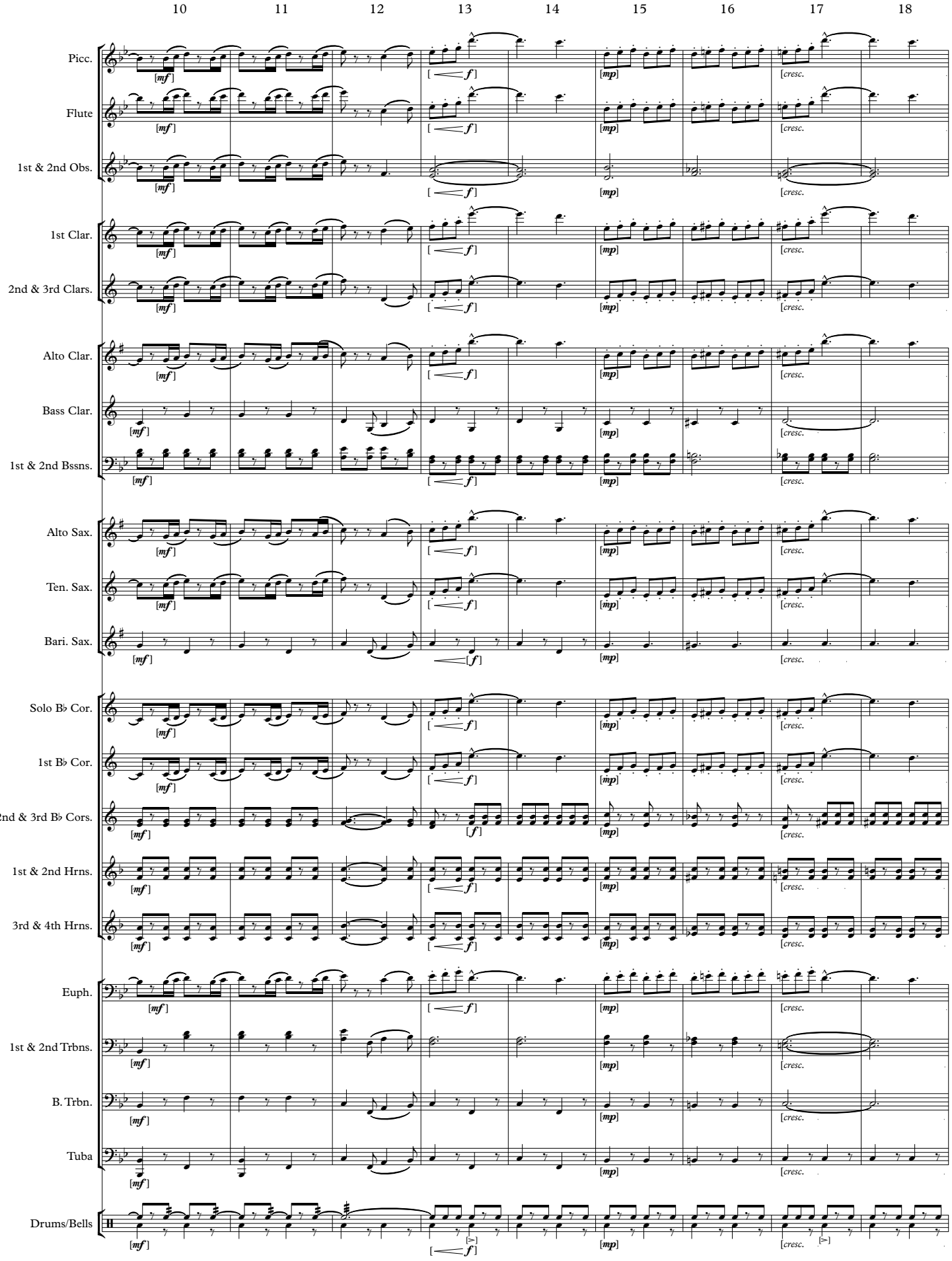
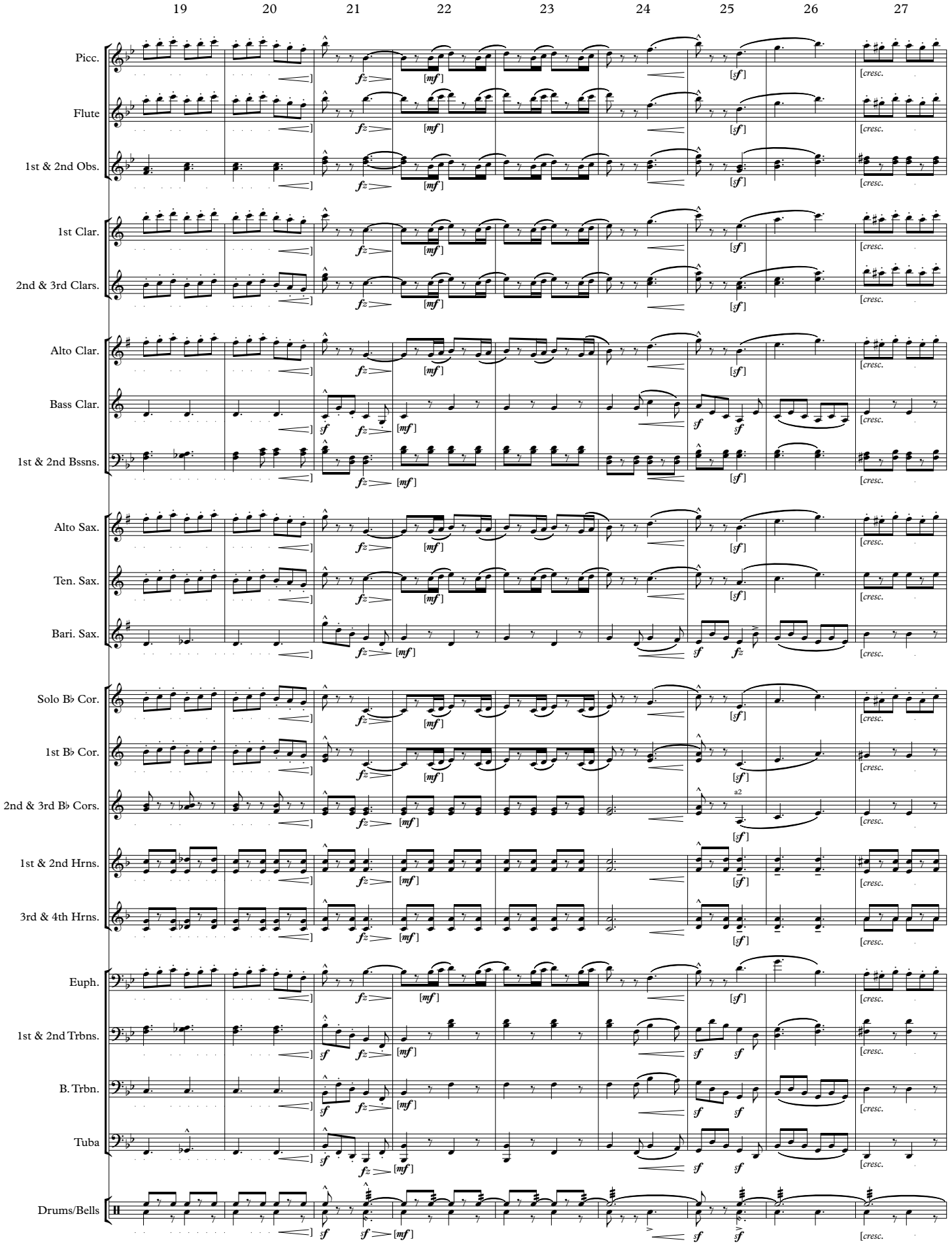
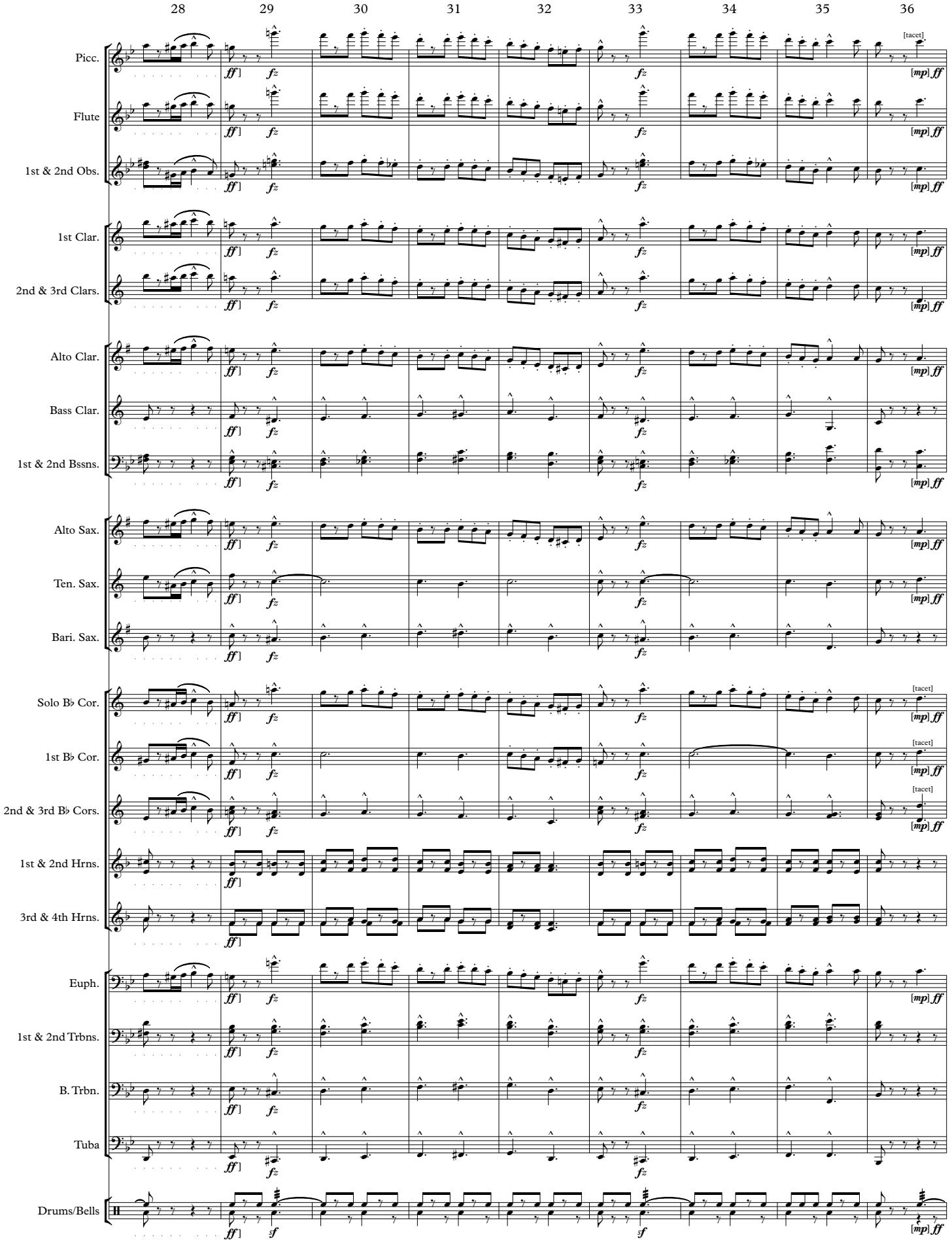

10
11
12
13
14
15
16
17
18
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[mf]
[f]
[mp]
[cresc.]

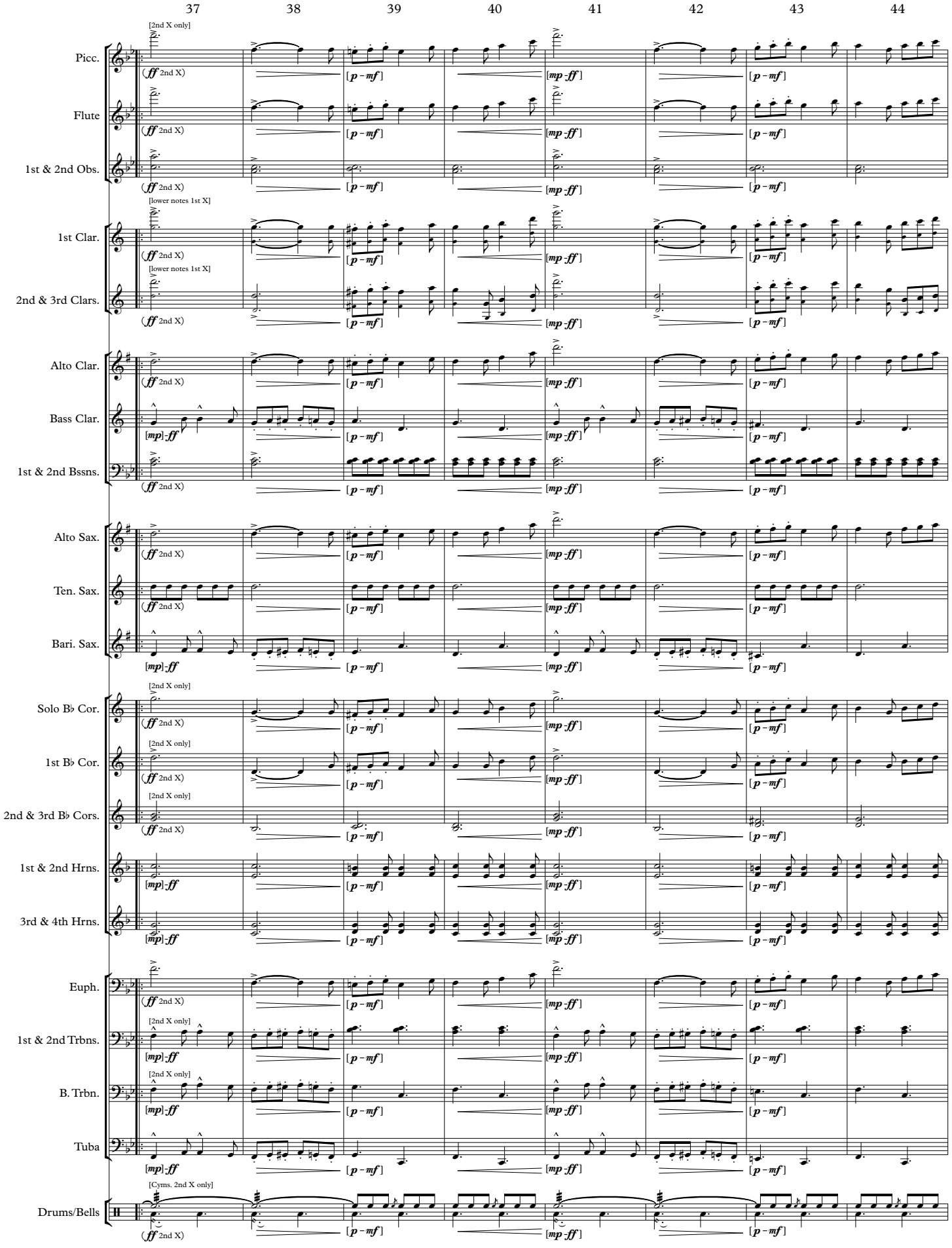
THE NEW YORK HIPPODROME

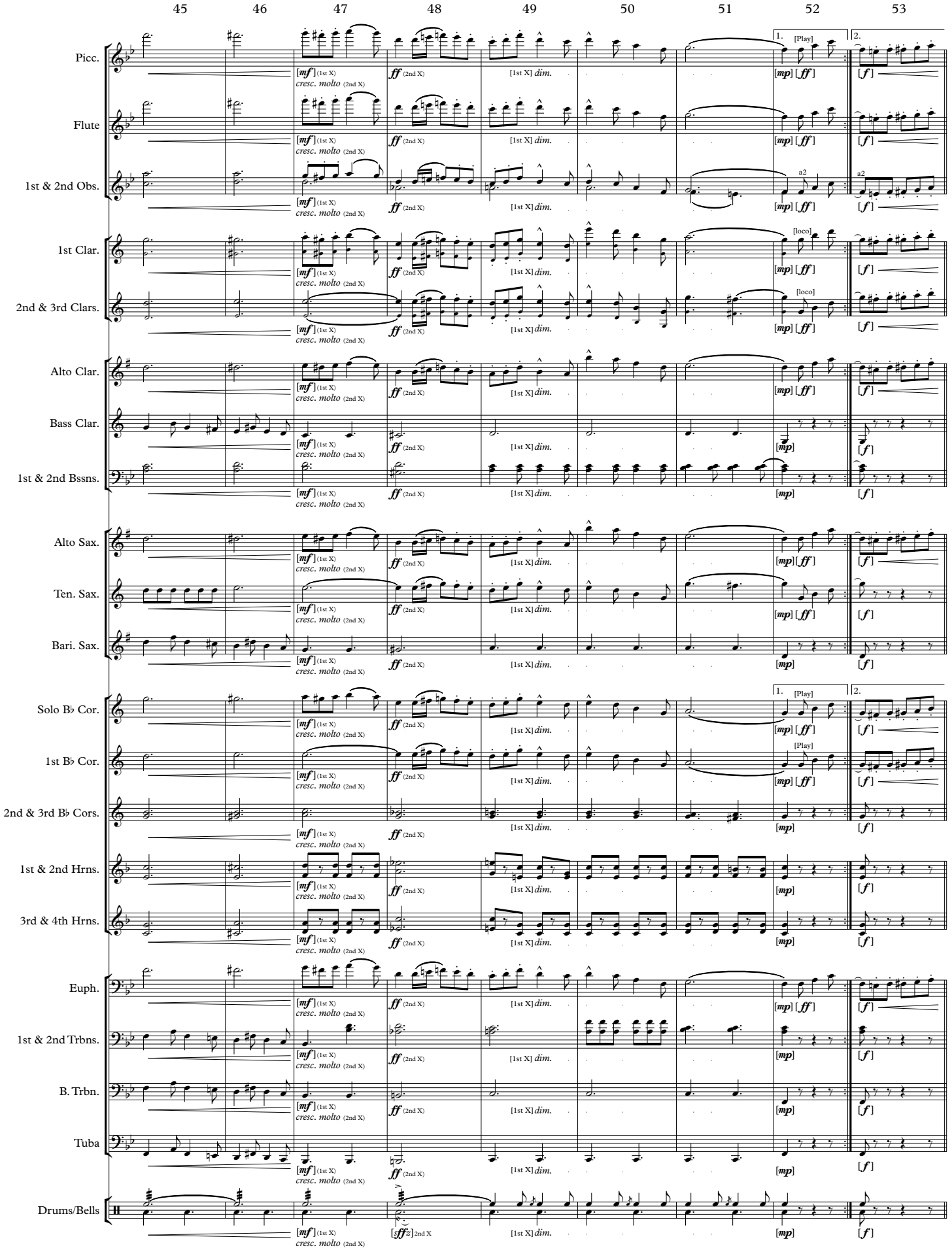
Full Score




28
29
30
31
32
33
34
35
36
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[tacet]
[mp] ff
ff
fz
sf

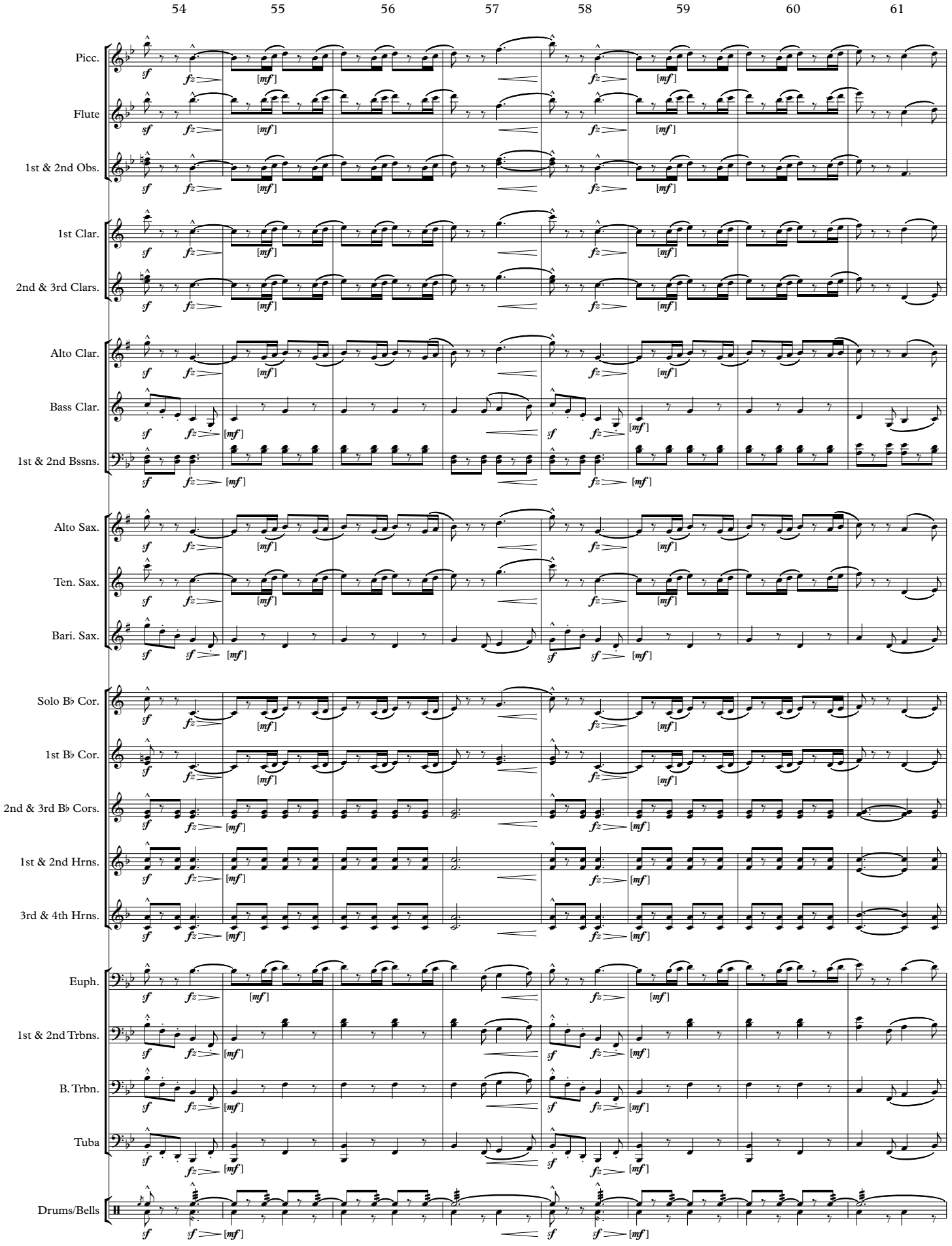
THE NEW YORK HIPPODROME
Full Score

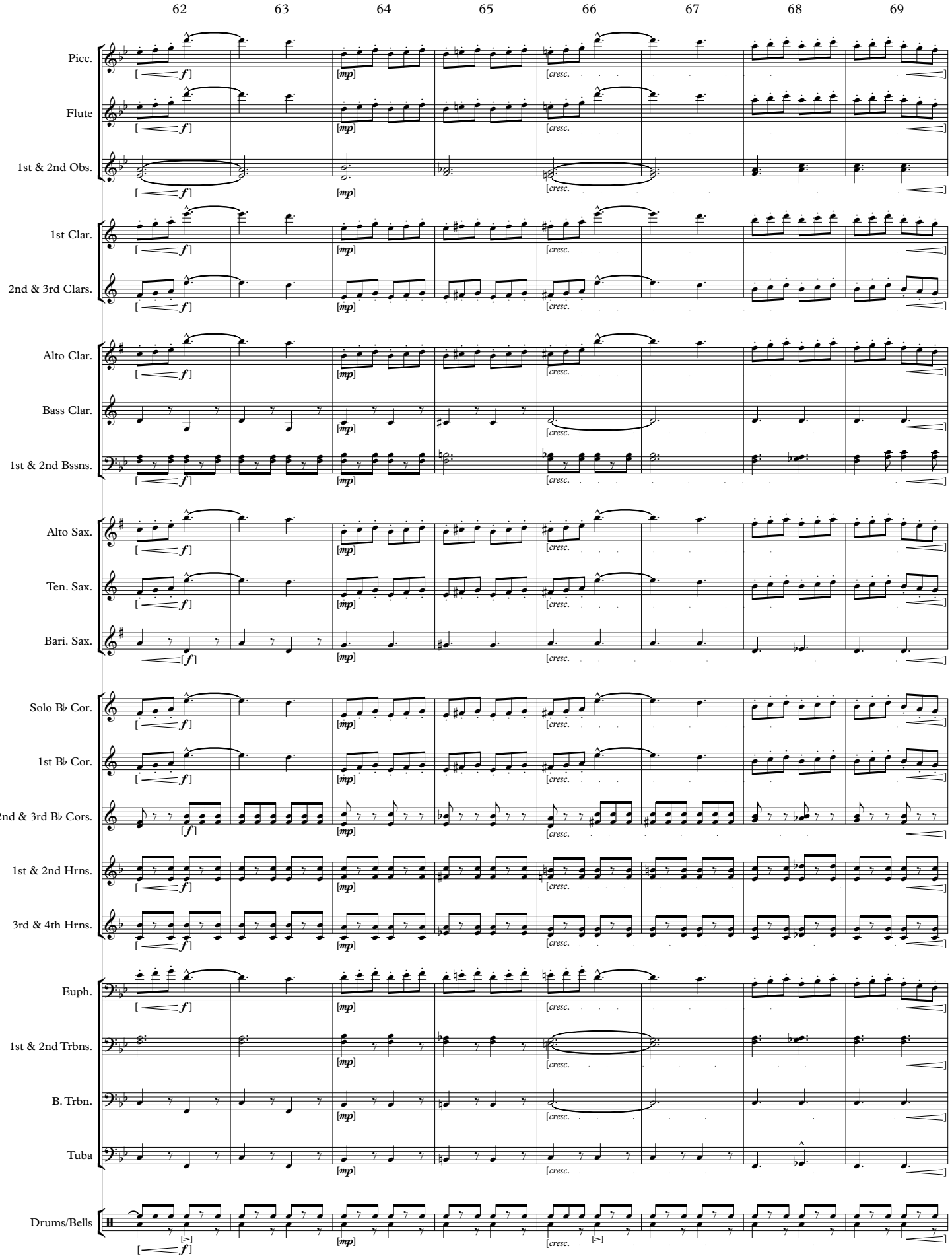



45
46
47
48
49
50
51
52
53
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[mf] (1st X) cresc. molto (2nd X)
ff (2nd X)
[1st X] dim.
[mp] [ff]
[f]
[Play]
[loco]
a2
[sffz] 2nd X

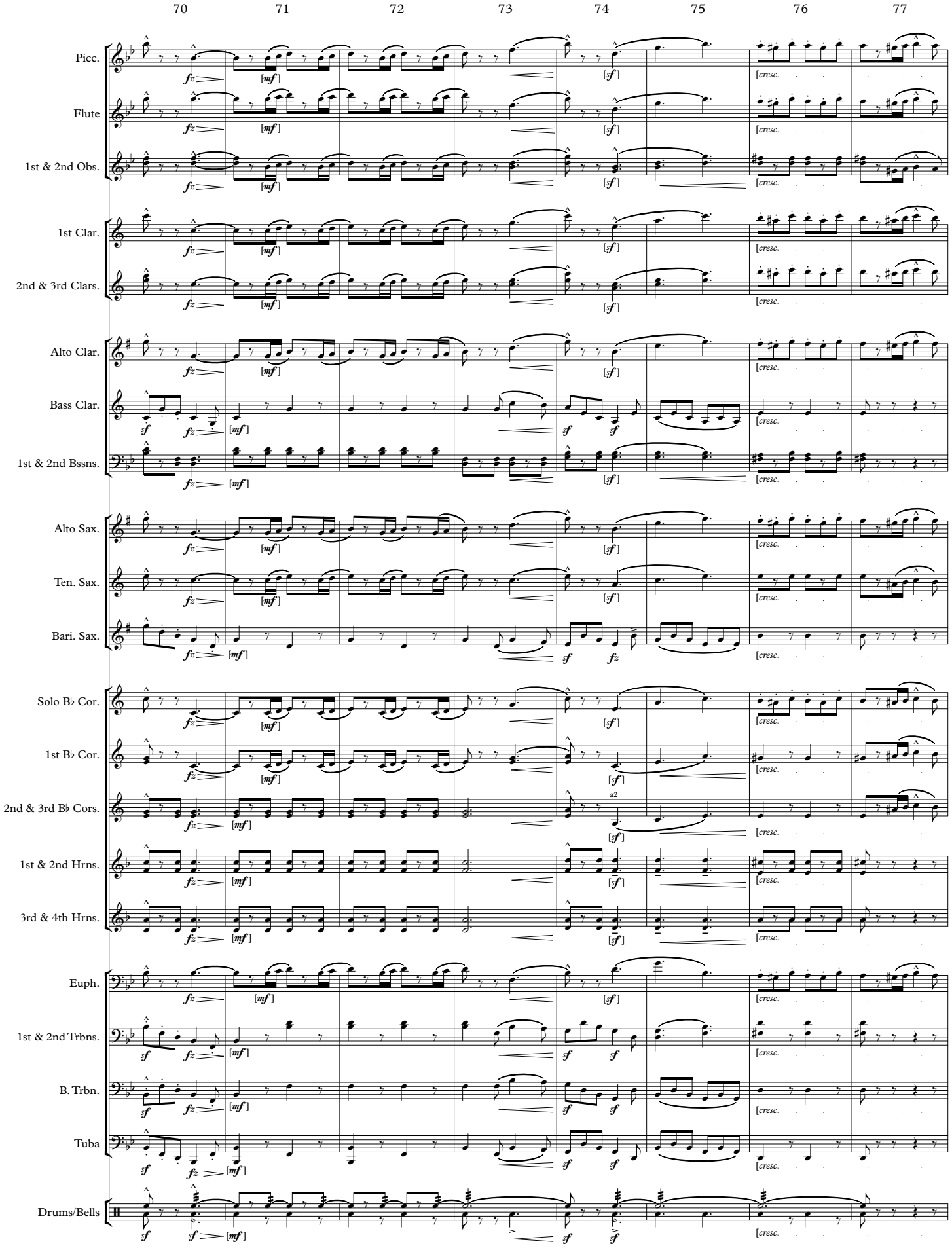
THE NEW YORK HIPPODROME

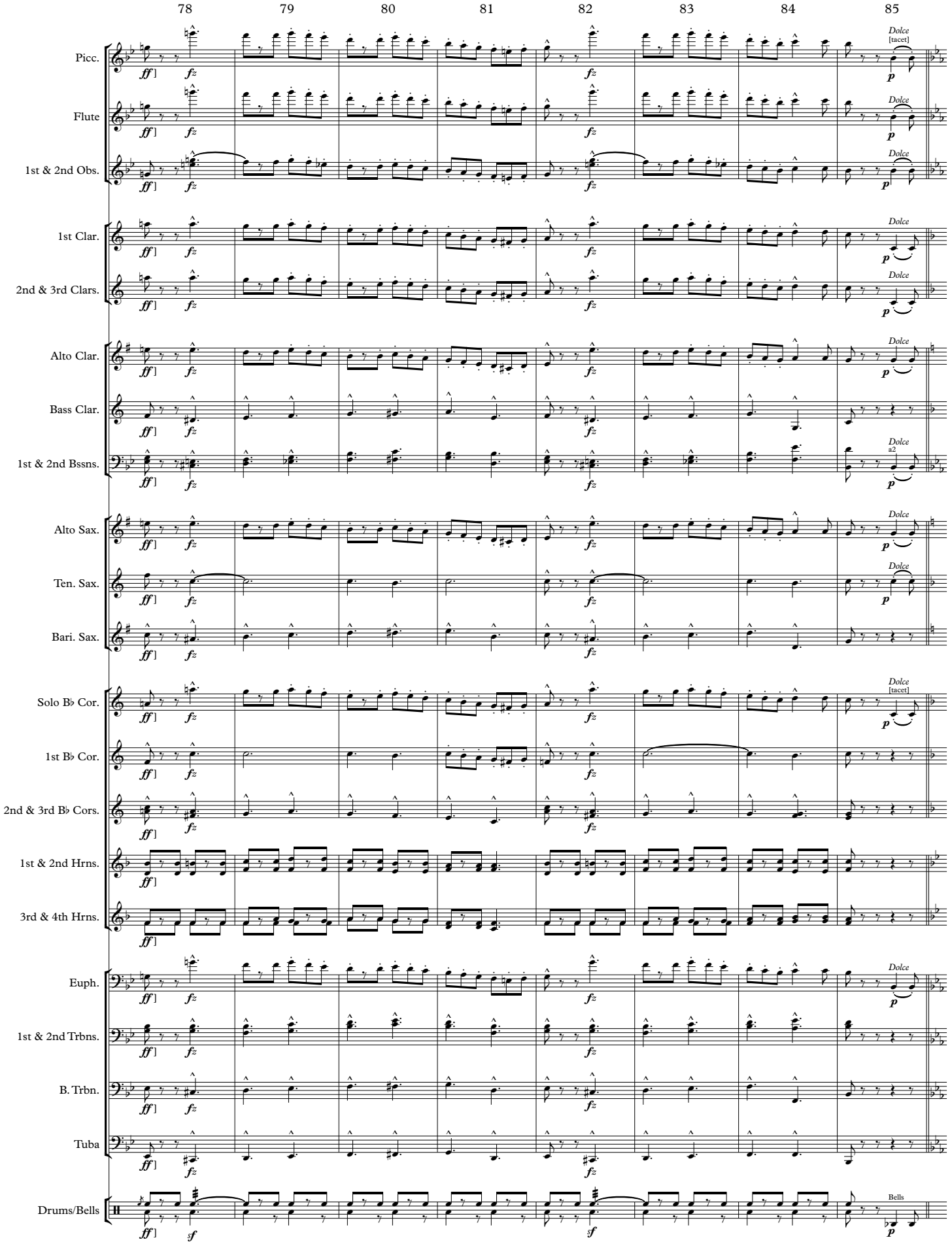
Full Score



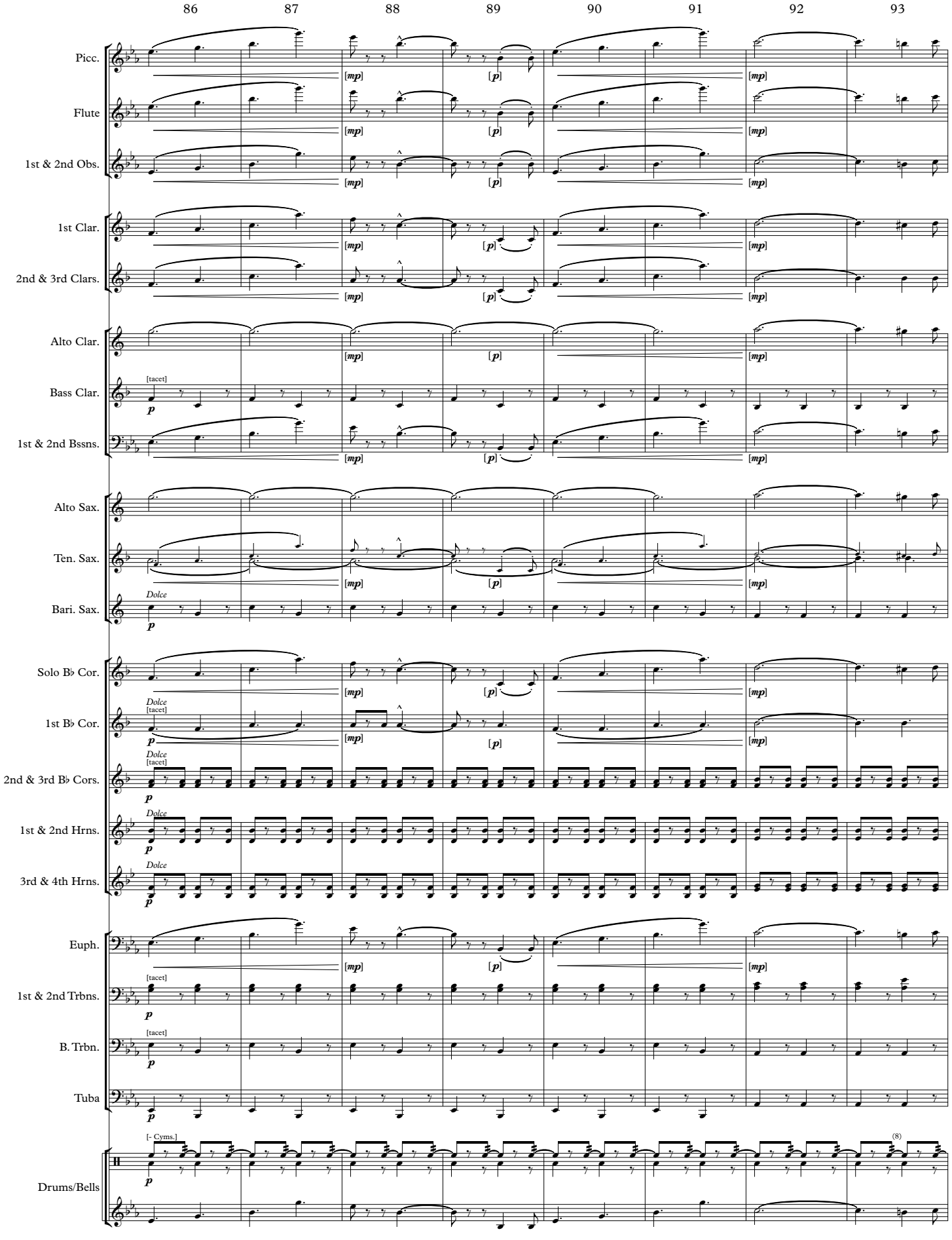

62
63
64
65
66
67
68
69
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[f]
[mp]
[cresc.]

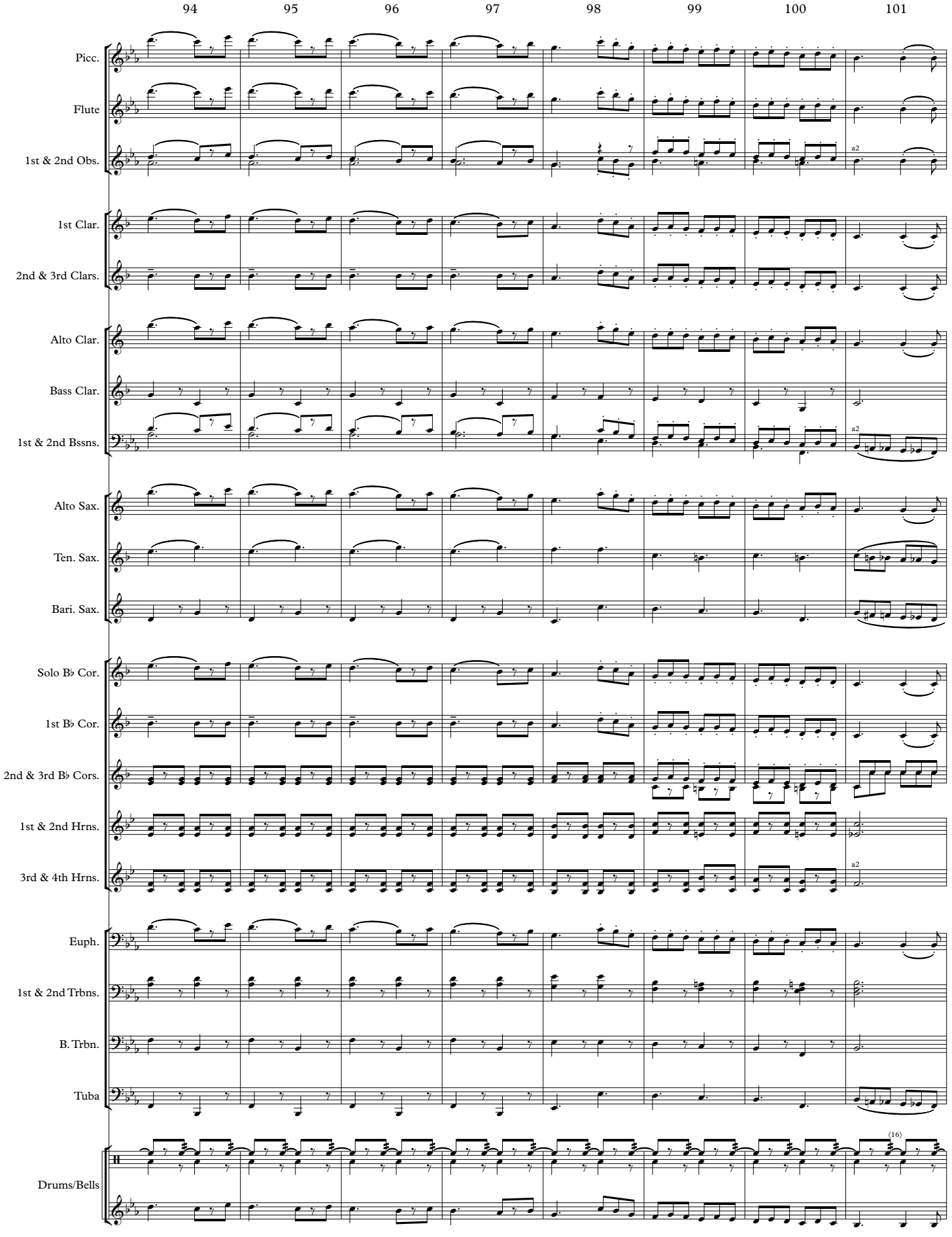
THE NEW YORK HIPPODROME
Full Score



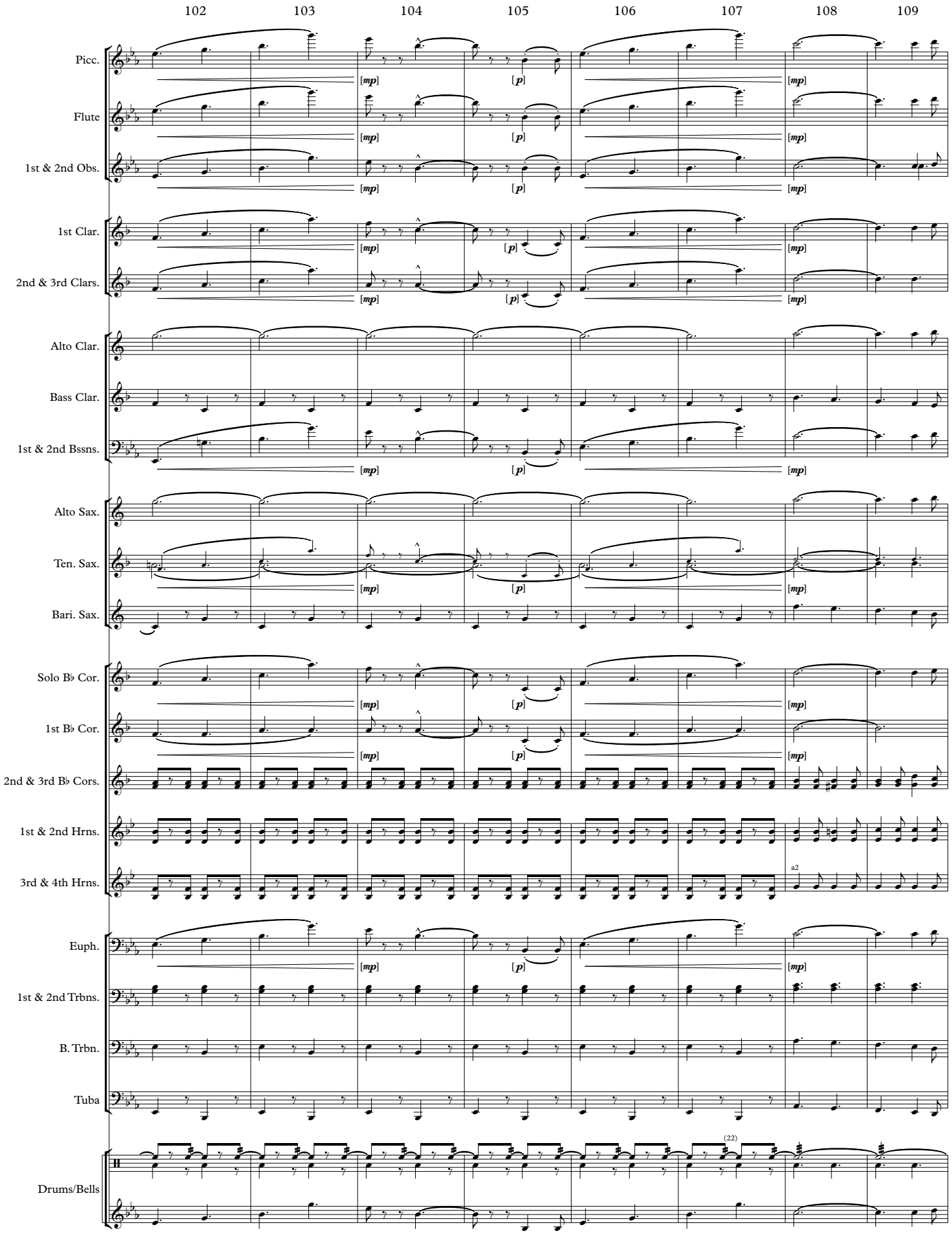

78
79
80
81
82
83
84
85
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
Dolce
[tacet]
a2
Bells
ff
fz
sf
p

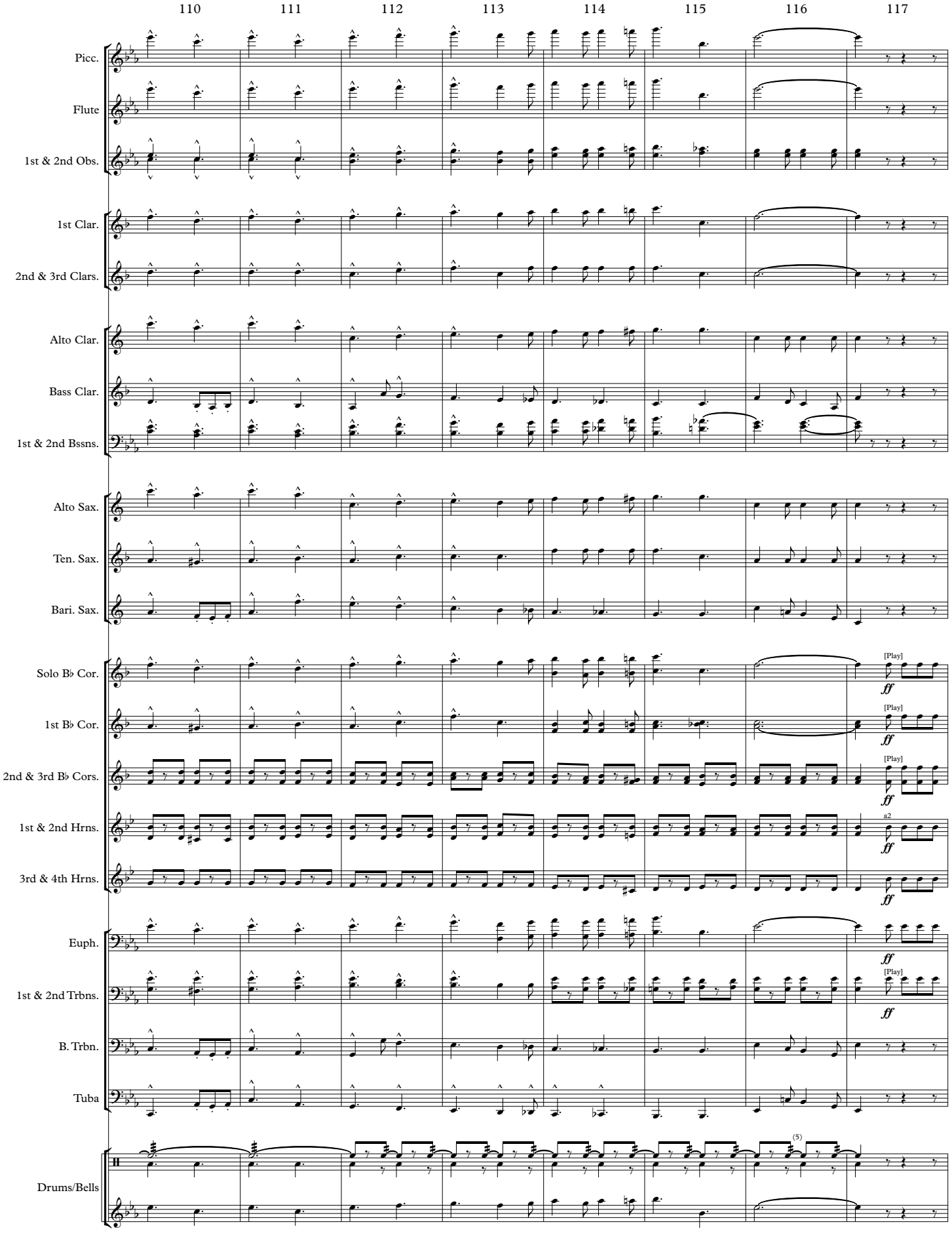
THE NEW YORK HIPPODROME
Full Score



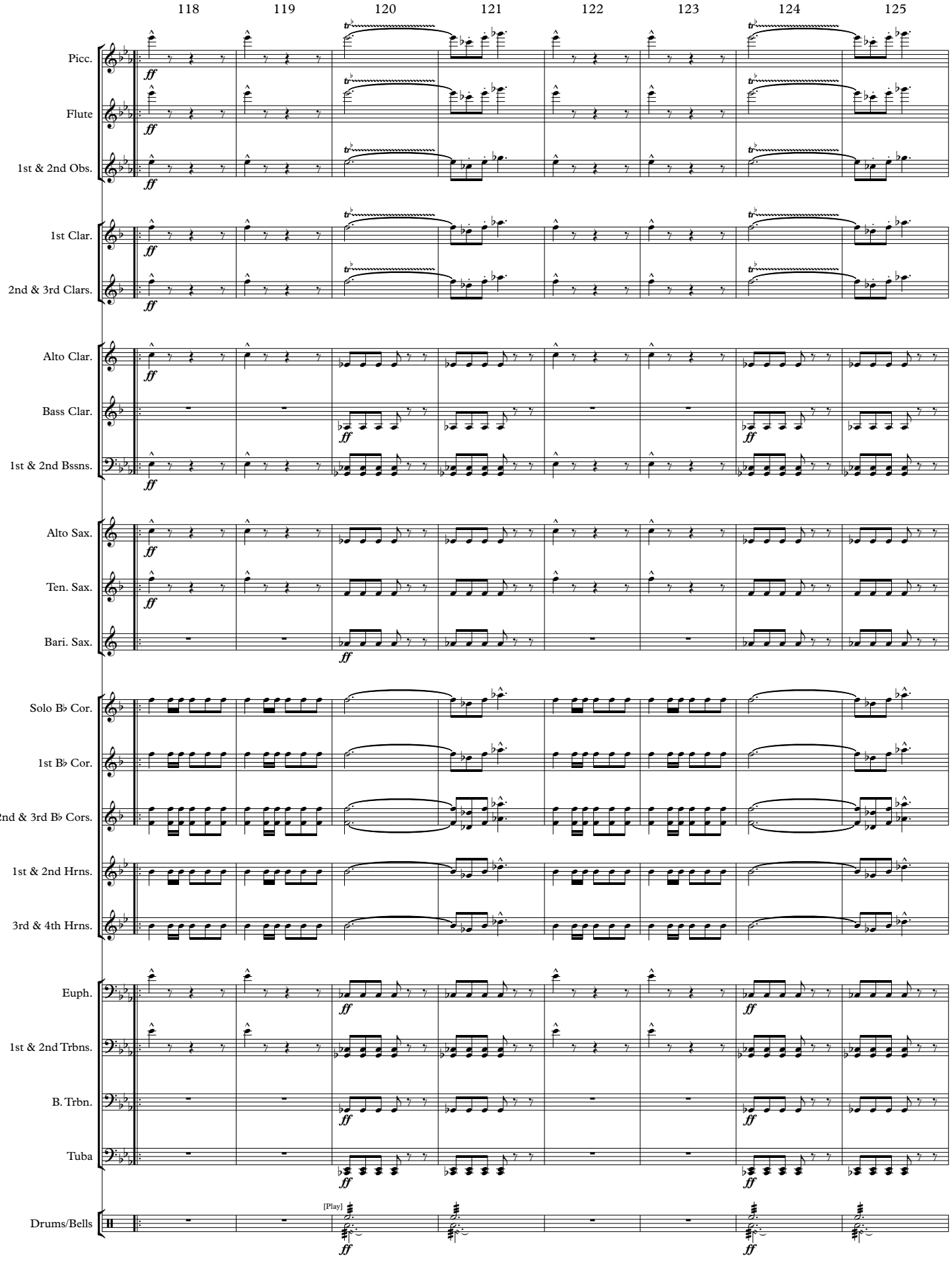

94
95
96
97
98
99
100
101
Picc.
Flute
1st & 2nd Obs.
a2
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
a2
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
a2
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
(16)
Drums/Bells

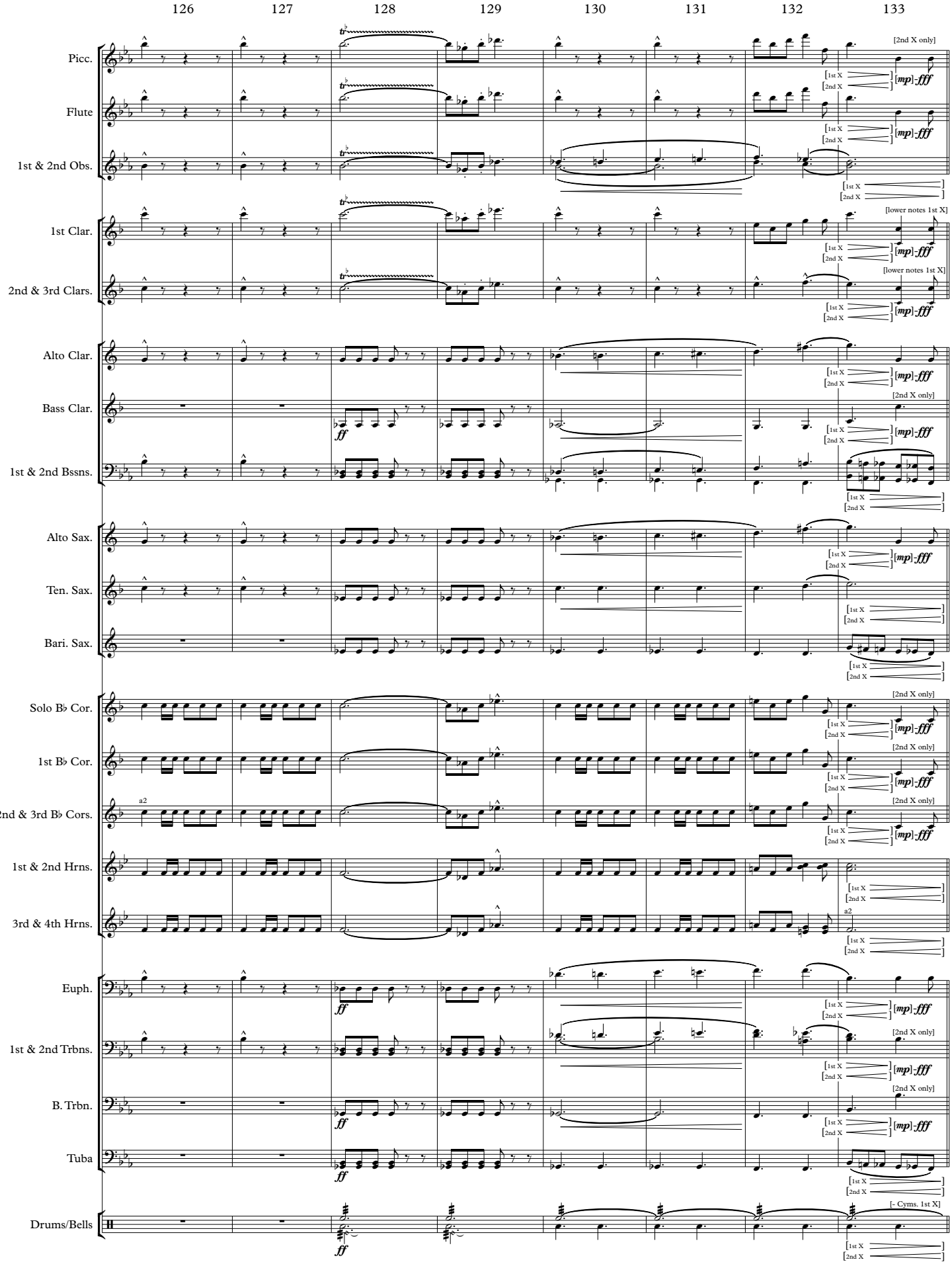
THE NEW YORK HIPPODROME
Full Score



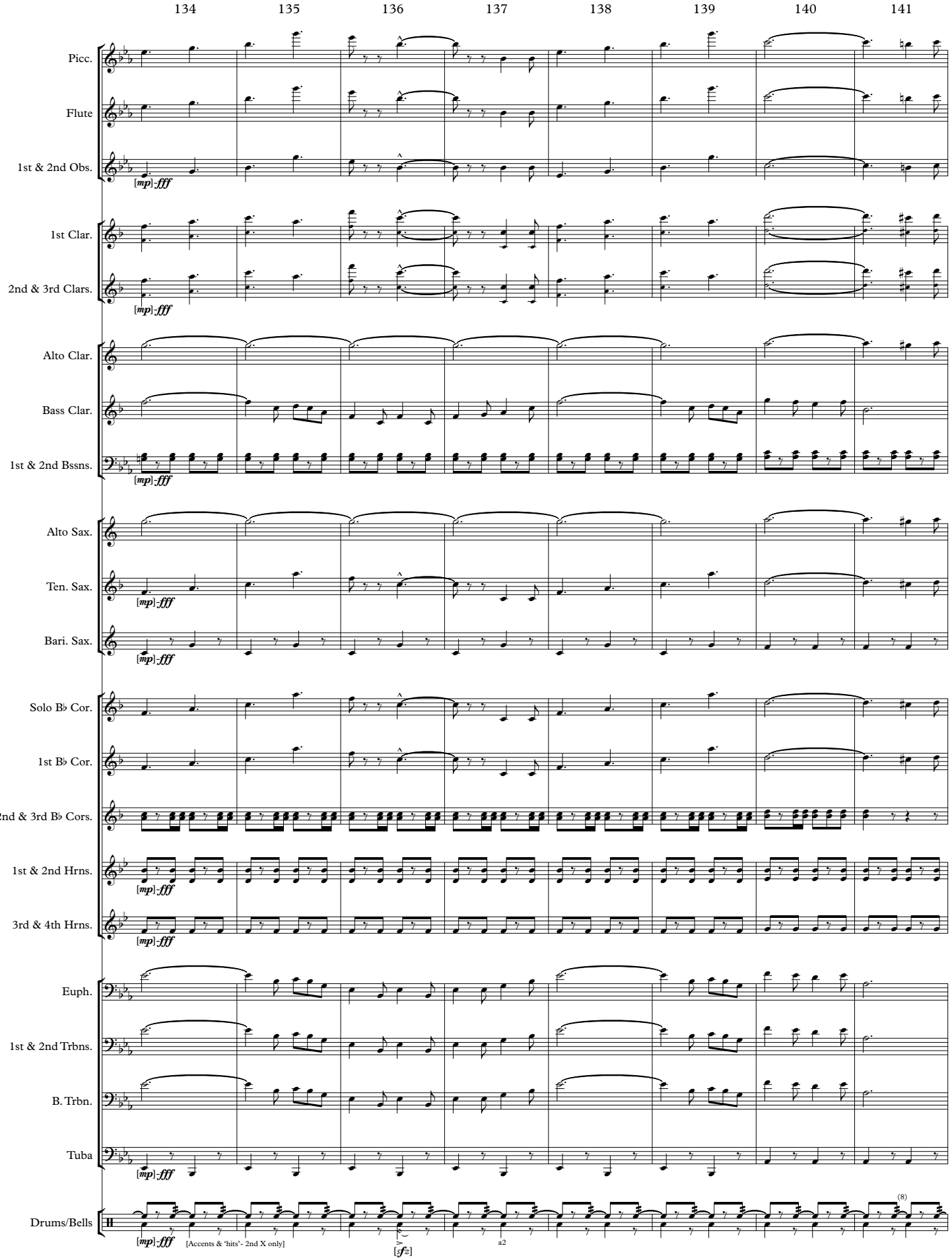

110
111
112
113
114
115
116
117
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[Play]
ff
a2
(5)

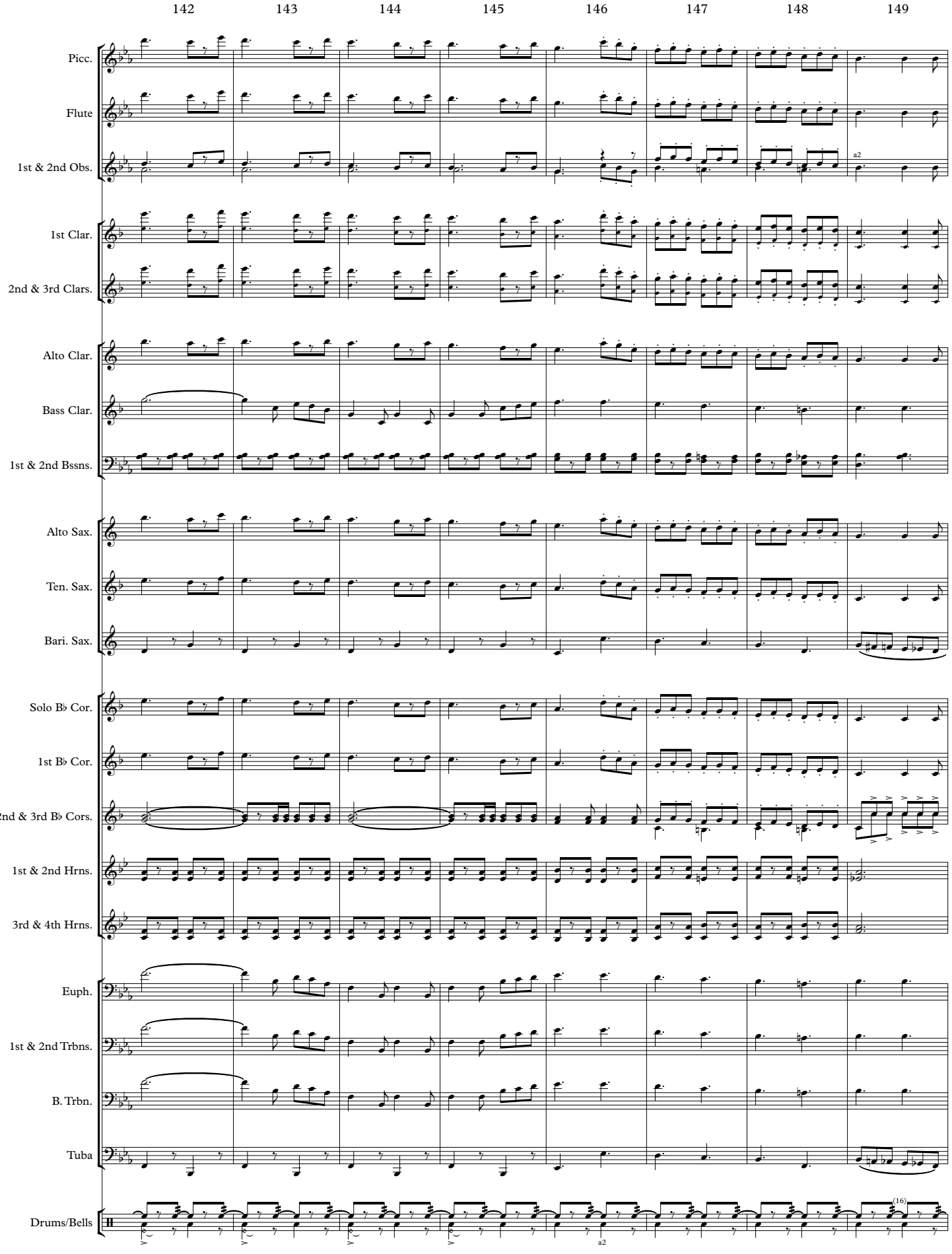
THE NEW YORK HIPPODROME
Full Score




126
127
128
129
130
131
132
133
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[2nd X only]
[lower notes 1st X]
[- Cyms. 1st X]
[1st X
[2nd X
[mp]-fff
ff
a2

THE NEW YORK HIPPODROME
Full Score




142
143
144
145
146
147
148
149
Picc.
Flute
1st & 2nd Obs.
a2
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
(16)
a2

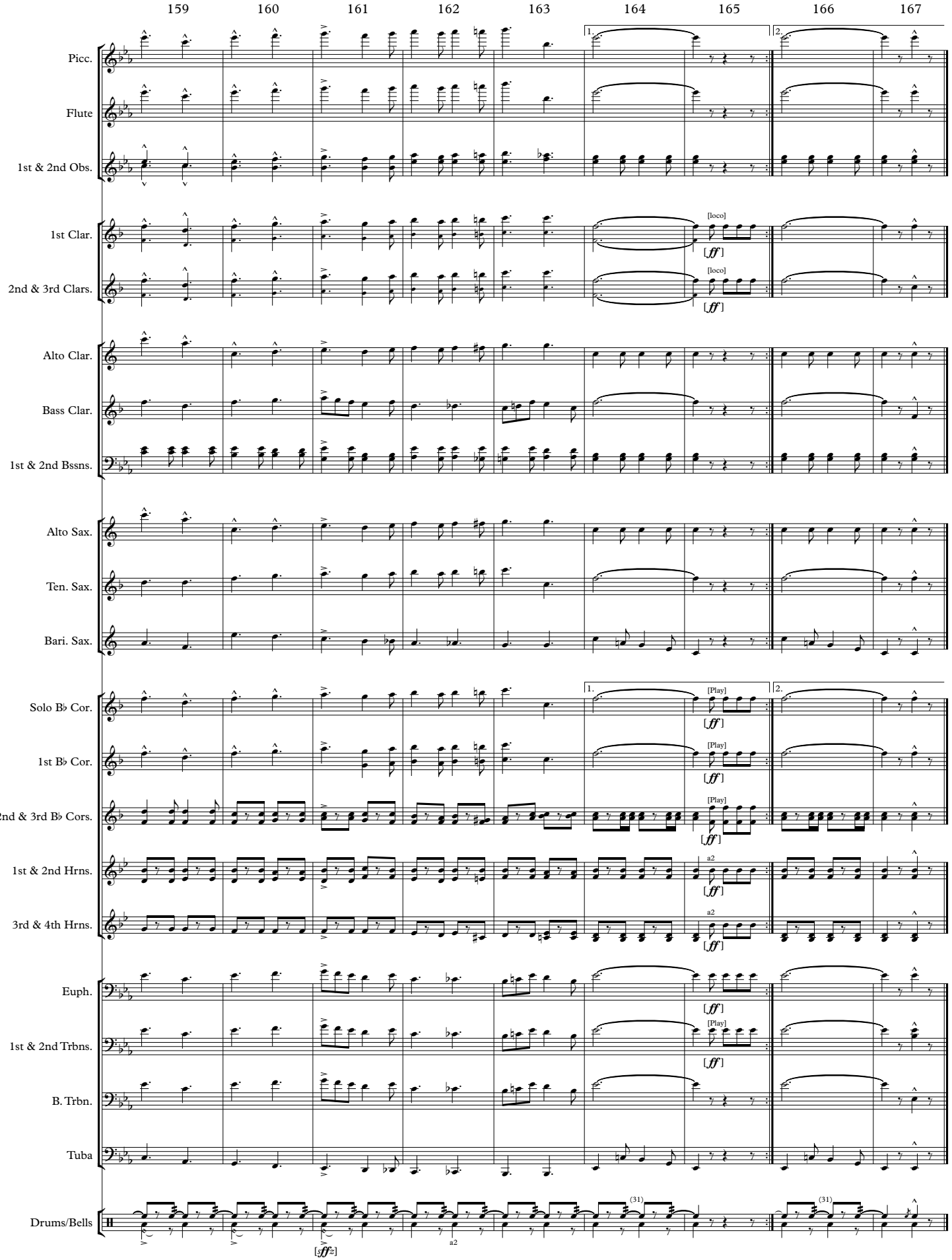
THE NEW YORK HIPPODROME

Full Score

150 151 152 153 154 155 156 157 158

Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells

a2
(24)
[sfz]
a2


159
160
161
162
163
164
165
166
167
Picc.
Flute
1st & 2nd Obs.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
1.
2.
[loco]
[ff]
[Play]
a2
(31)
[sfff]

March

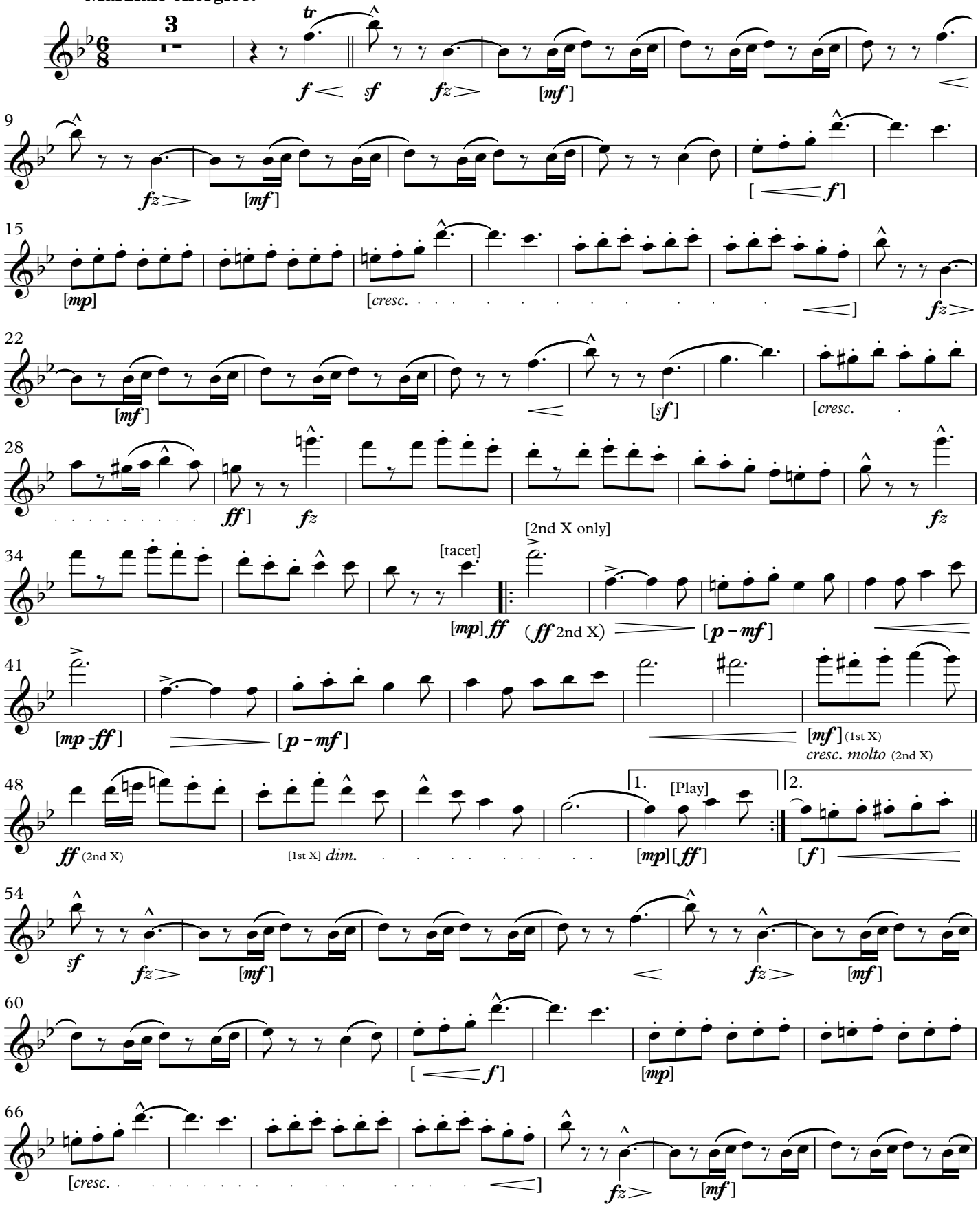
THE NEW YORK HIPPODROME

(1915)

Piccolo

JOHN PHILIP SOUSA

Marziale energico.



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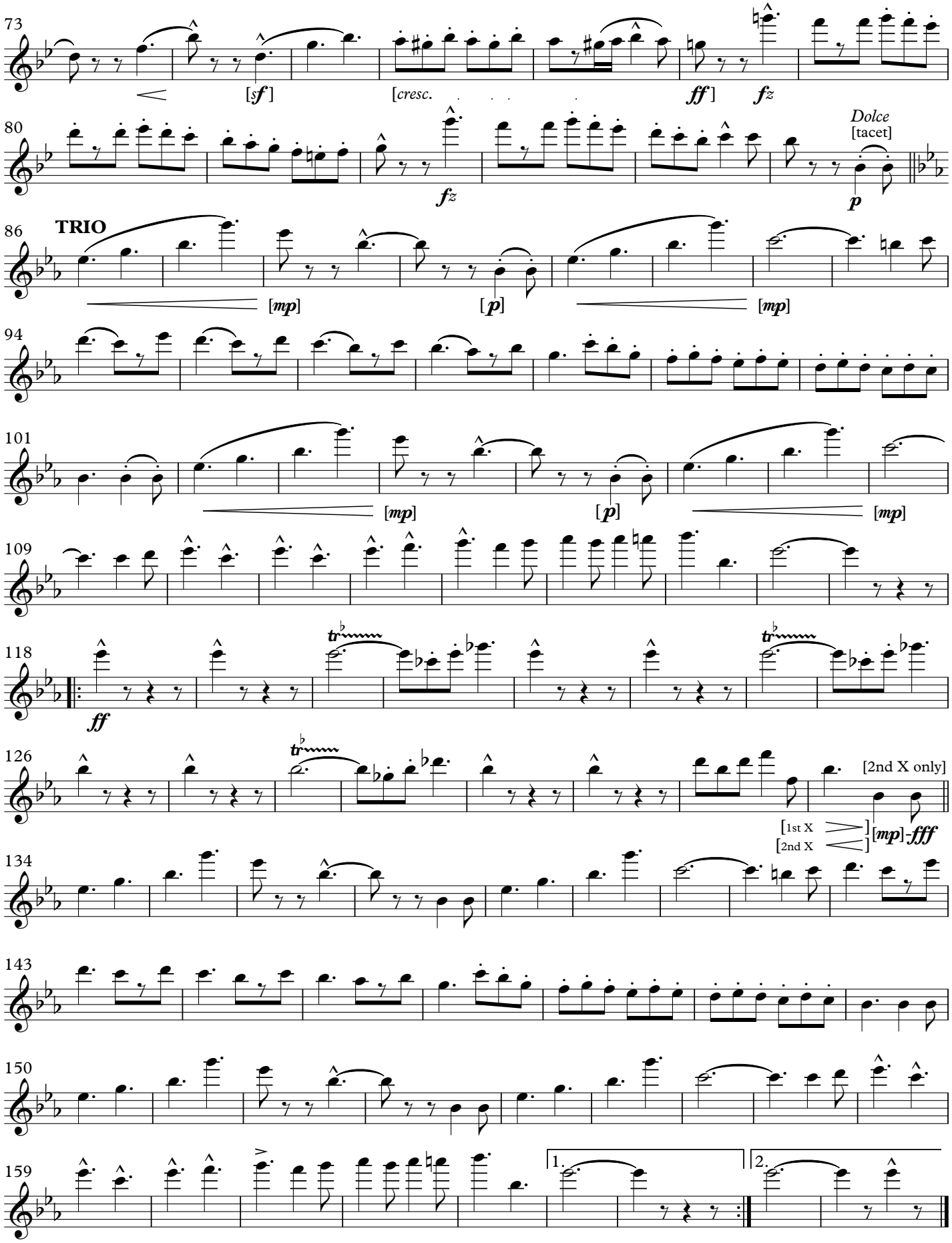

73
[sf]
[cresc.
ff]
fz
80
fz
Dolce
[tacet]
p
86
TRIO
[mp]
[p]
[mp]
94
101
[mp]
[p]
[mp]
109
118
ff
126
[2nd X only]
[1st X
[2nd X
[mp]-fff
134
143
150
159
1.
2.

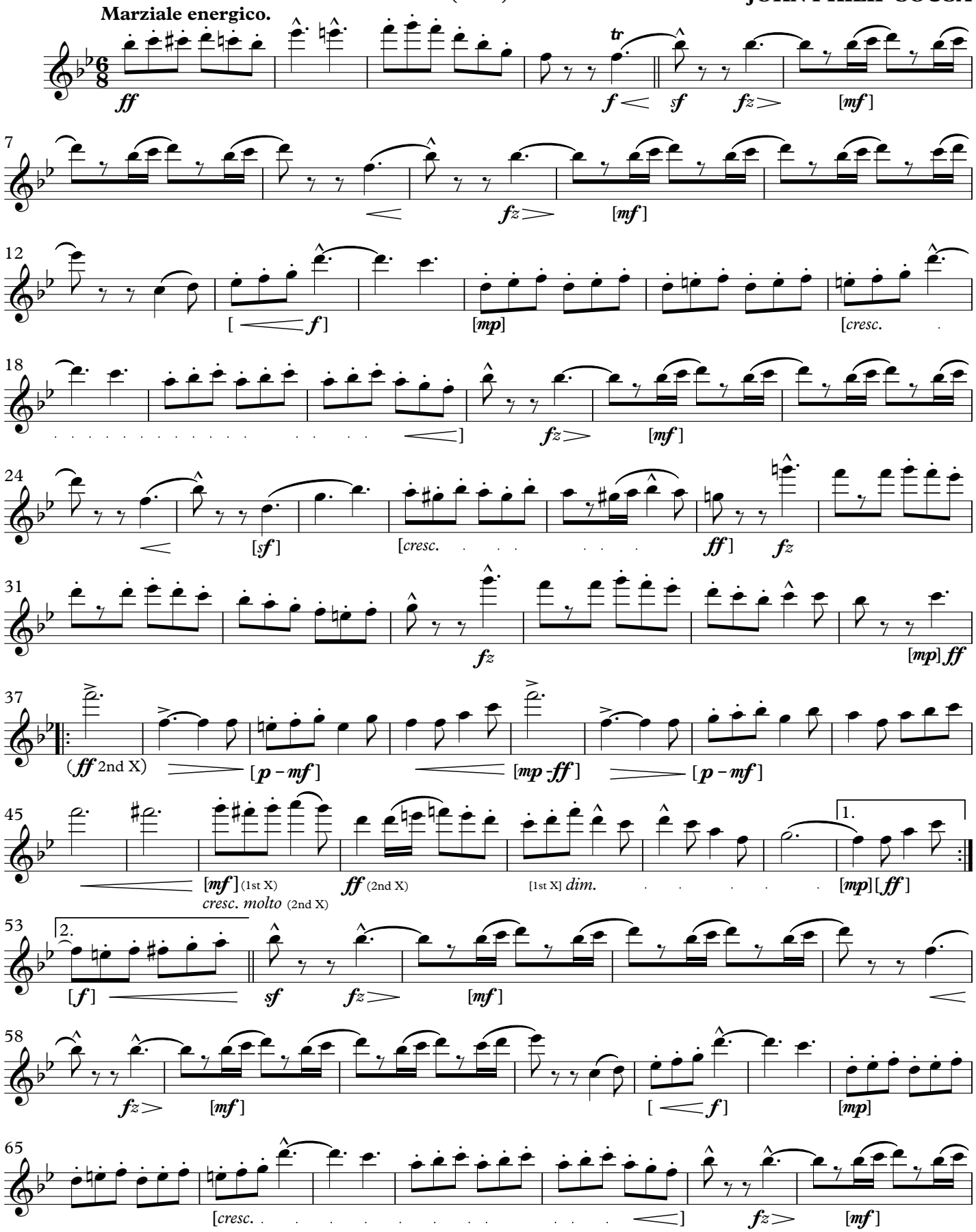
March

THE NEW YORK HIPPODROME

Flute

(1915)

JOHN PHILIP SOUSA



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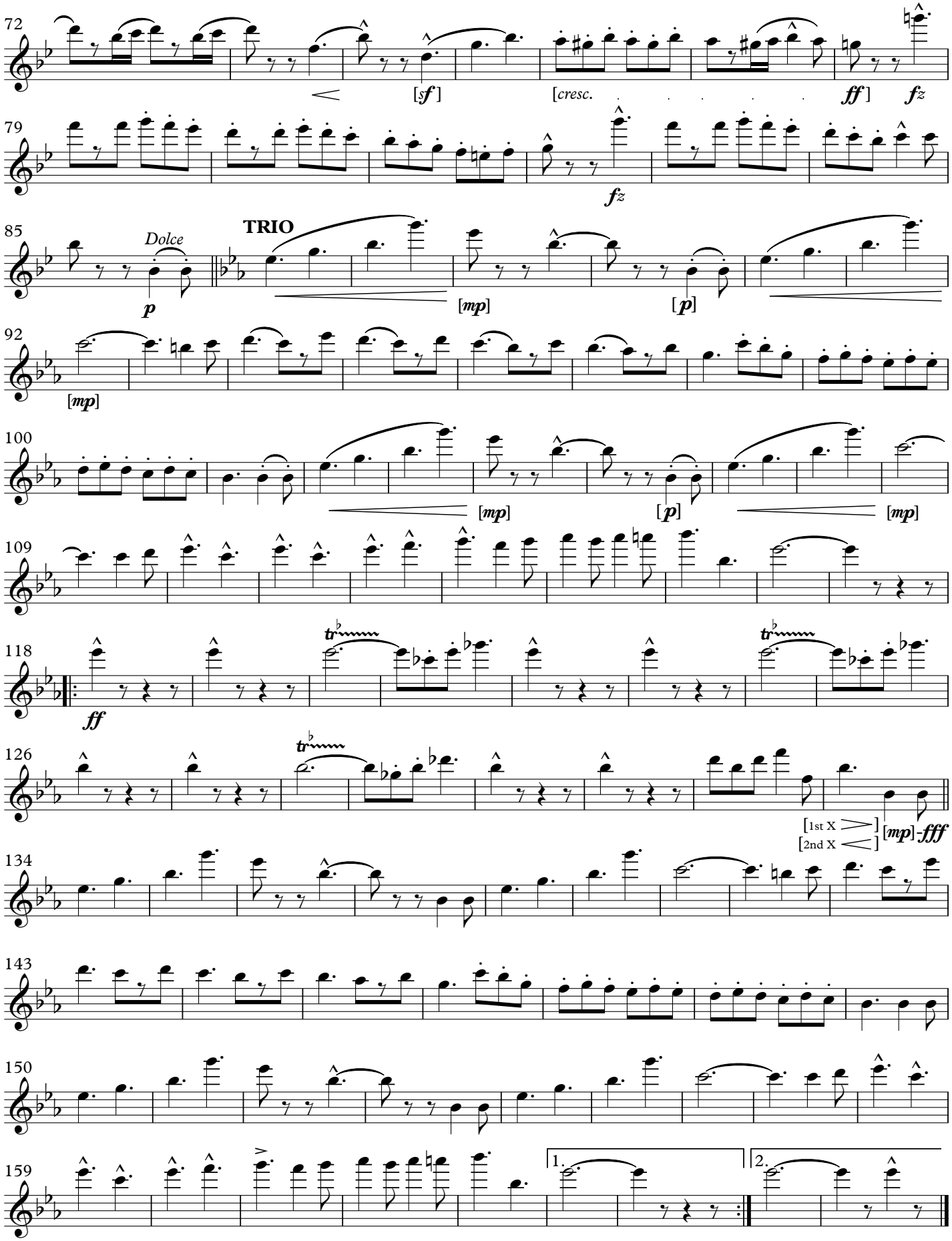

72
[sf]
[cresc.
ff]
fz
79
fz
85
Dolce
p
TRIO
[mp]
[p]
92
[mp]
100
[mp]
[p]
[mp]
109
118
ff
126
[1st X
[2nd X
[mp]
fff
134
143
150
159
1.
2.

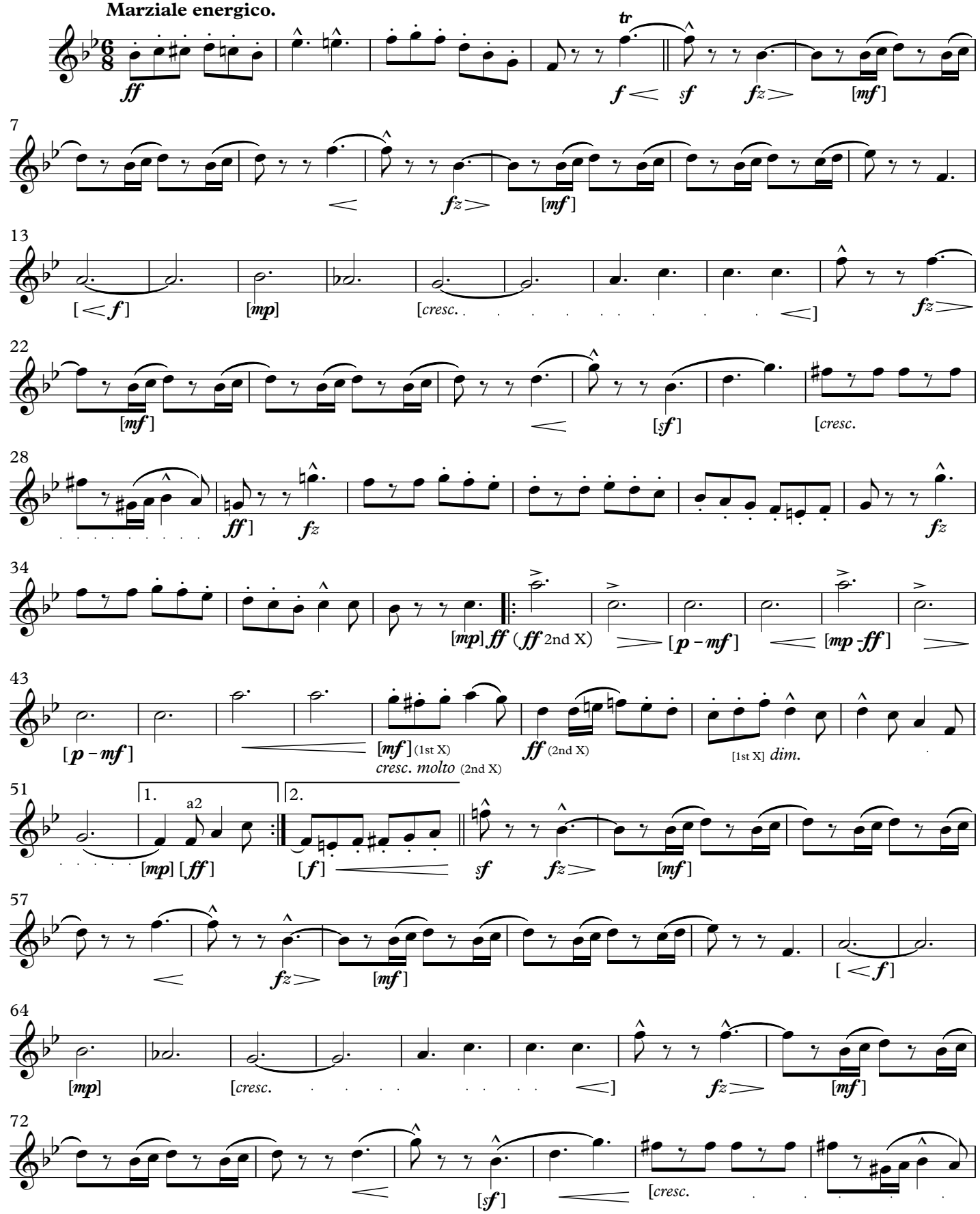
March

THE NEW YORK HIPPODROME

1st Oboe

(1915)

JOHN PHILIP SOUSA



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As played by "The President's Own" United States Marine Band

THE NEW YORK HIPPODROME

1st Oboe

78

ff] *fz* *fz*

84

Dolce

p

TRIO

[*mp*] [*p*]

90

[*mp*]

98

[*mp*]

105

[*p*] [*mp*]

113

ff

120

tr tr

128

tr

[1st X] [2nd X] [*mp*] *fff*

136

144

152

161

1. 2.

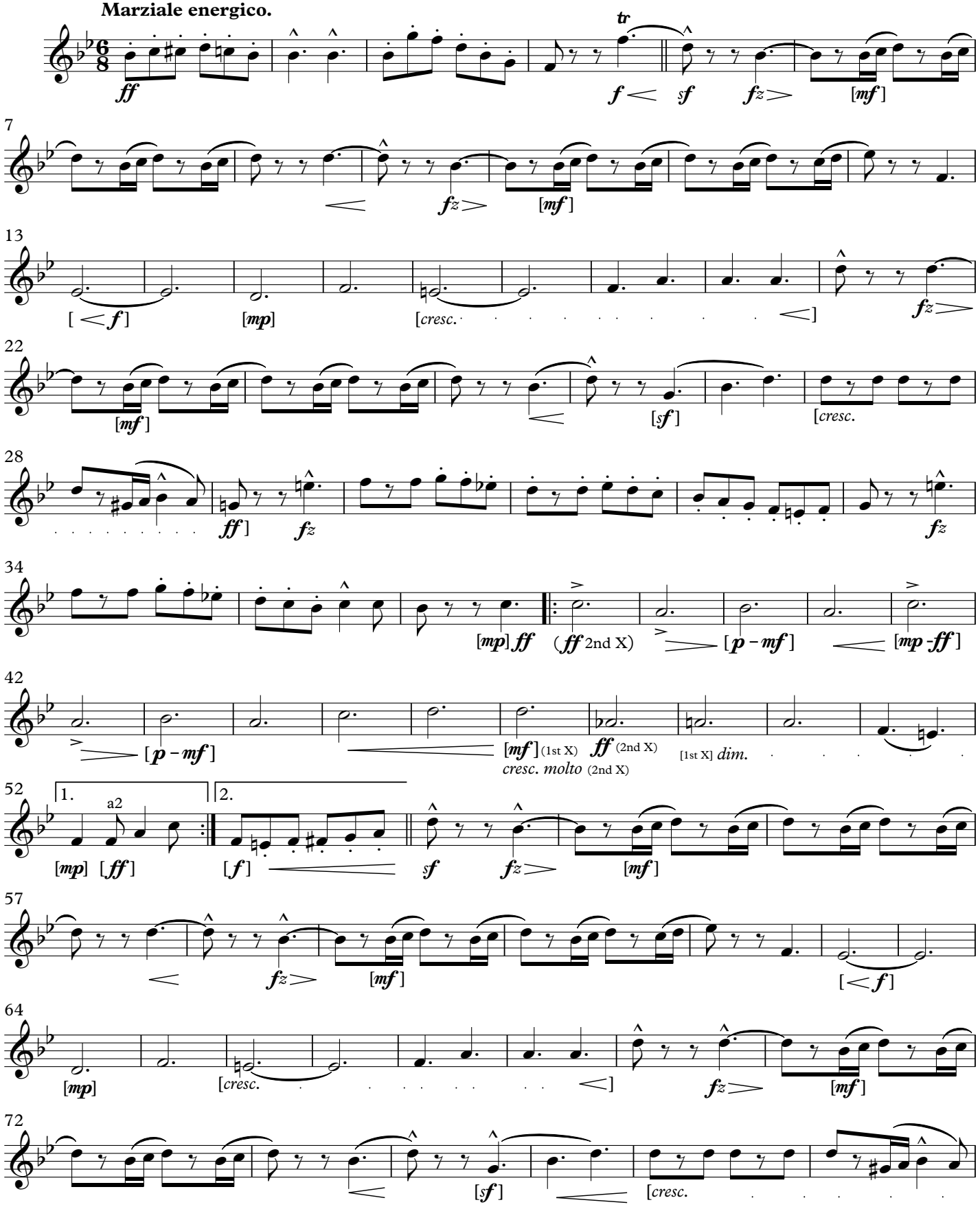
March

THE NEW YORK HIPPODROME

2nd Oboe

(1915)

JOHN PHILIP SOUSA



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THE NEW YORK HIPPODROME
2nd Oboe

78

ff] *fz* *fz*

84

Dolce

p

TRIO

[*mp*] [*p*]

90

[*mp*]

100

[*mp*] [*p*]

108

[*mp*]

116

ff

123

132

[1st X] [2nd X]

[*mp*] *fff*

141

151

160

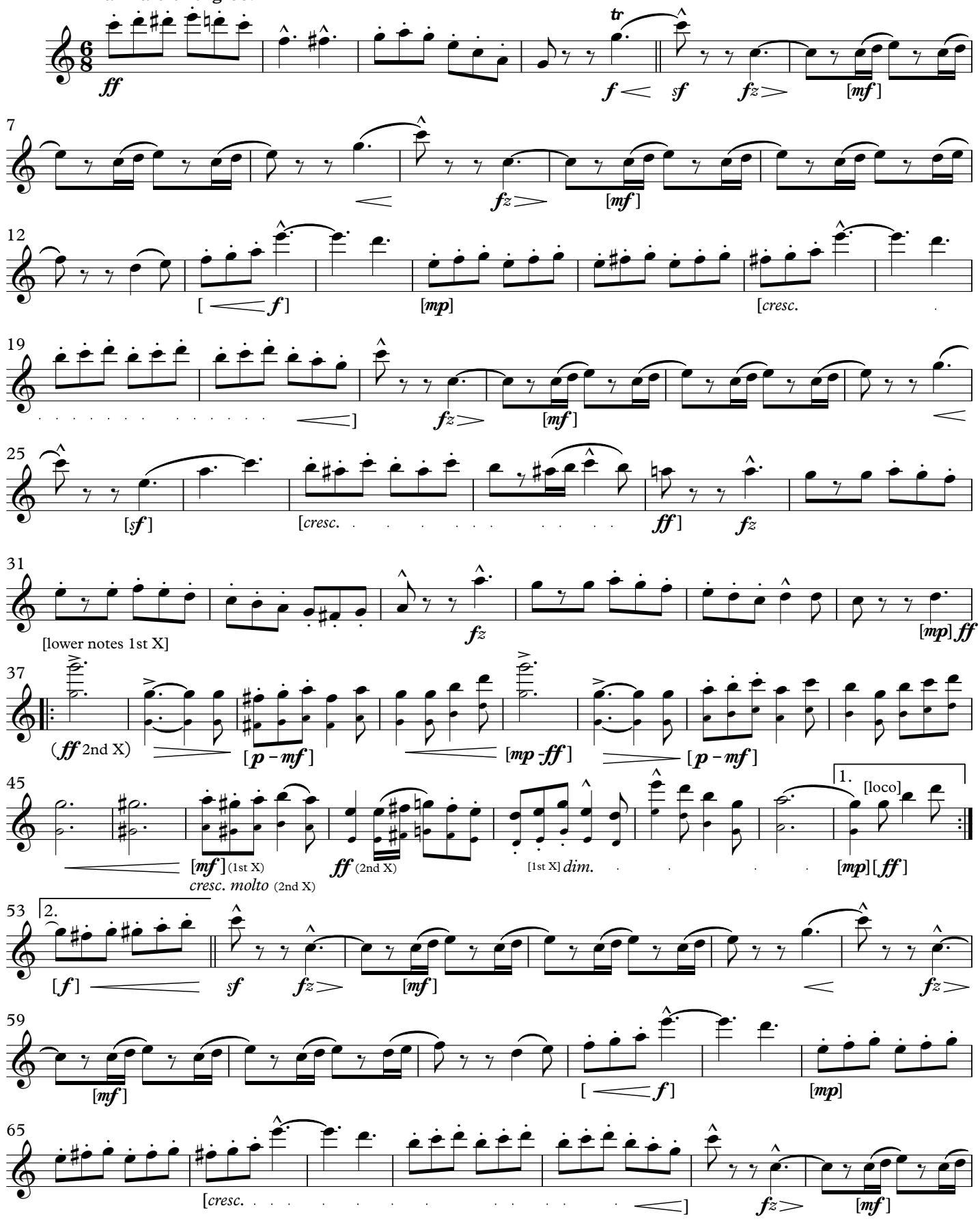
1. 2.

March

THE NEW YORK HIPPODROME

1st B♭ Clarinet (1915) **JOHN PHILIP SOUSA**

Marziale energico.



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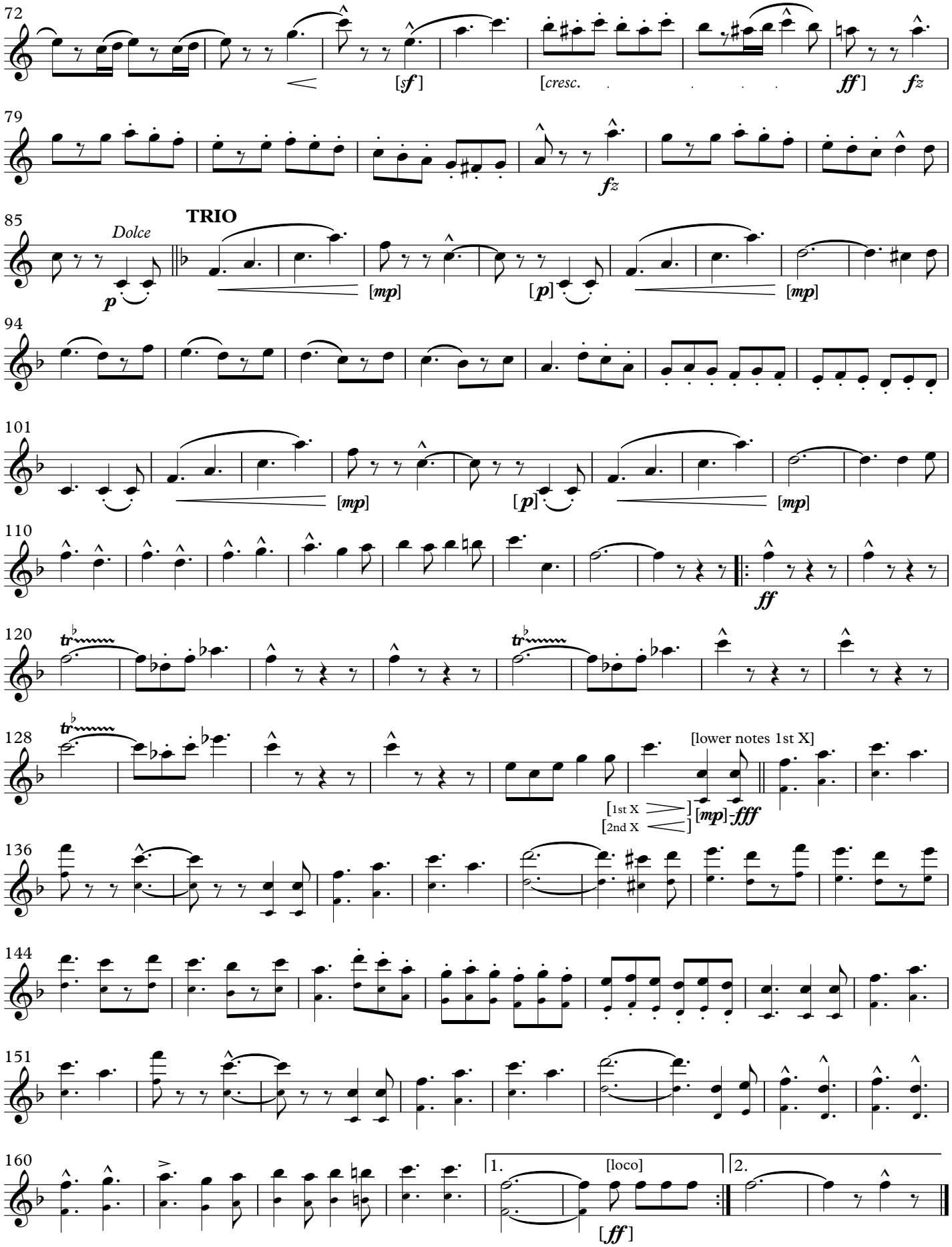
THE NEW YORK HIPPODROME

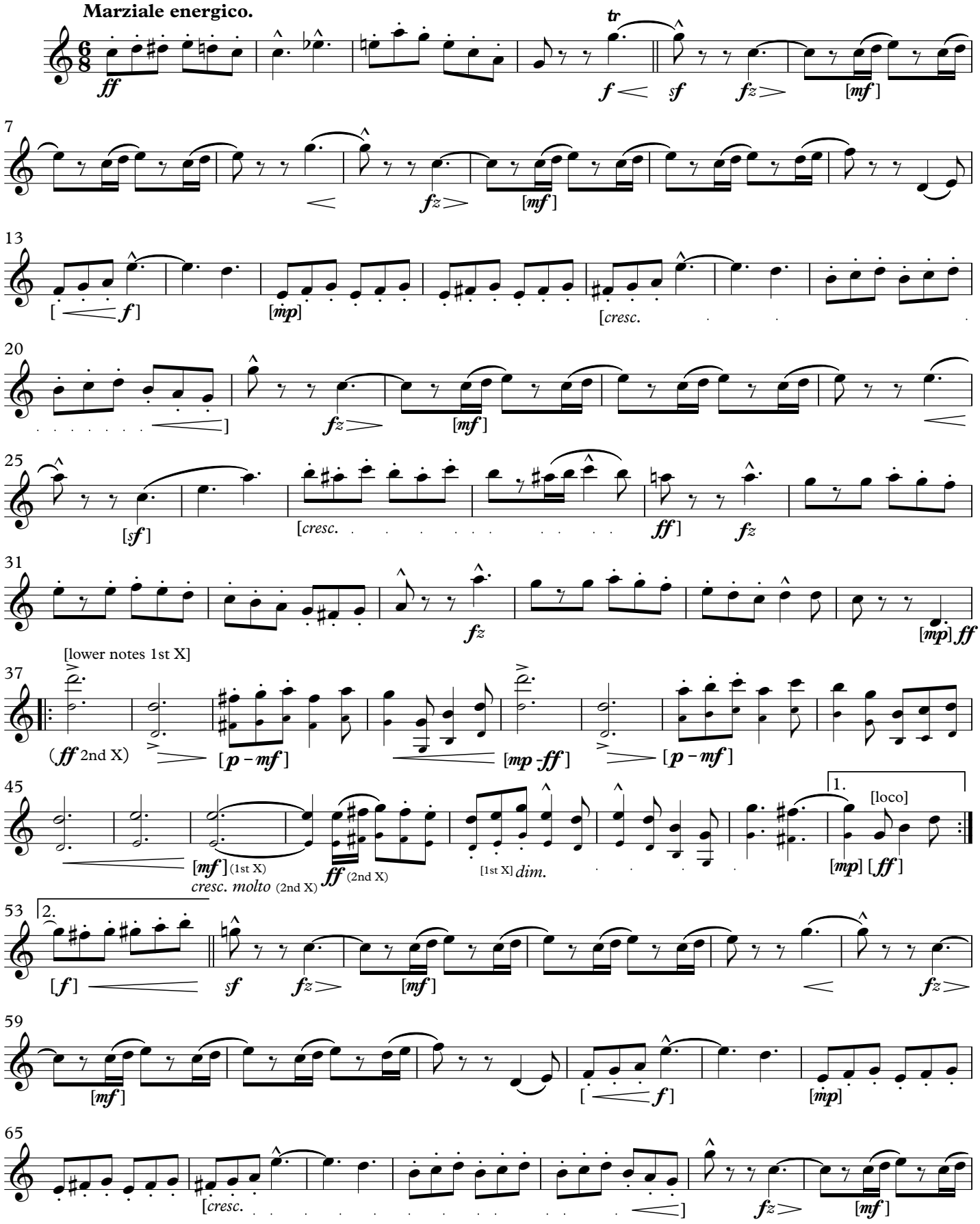
1st B♭ Clarinet



March

THE NEW YORK HIPPODROME

2nd B♭ Clarinet (1915) **JOHN PHILIP SOUSA**



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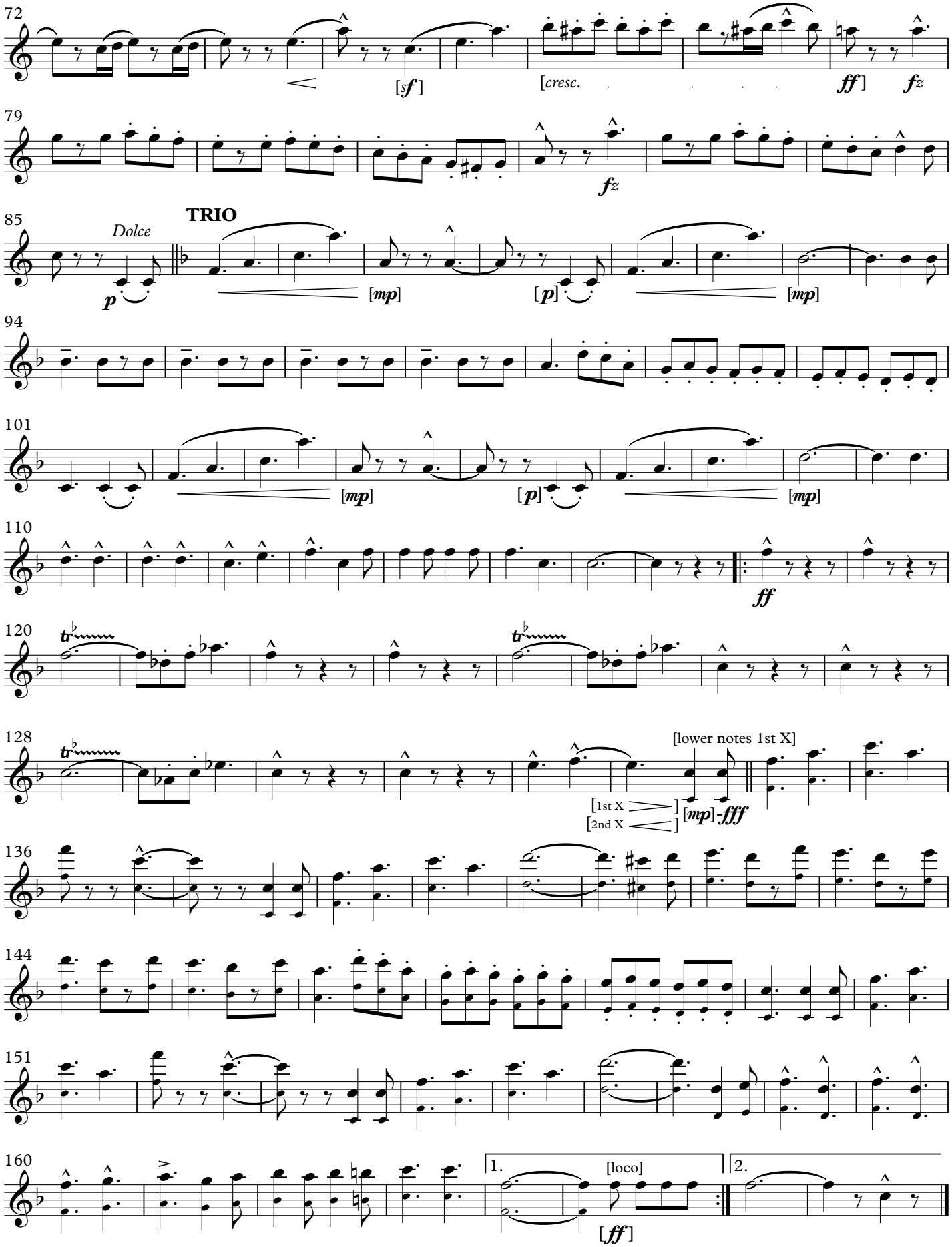
THE NEW YORK HIPPODROME

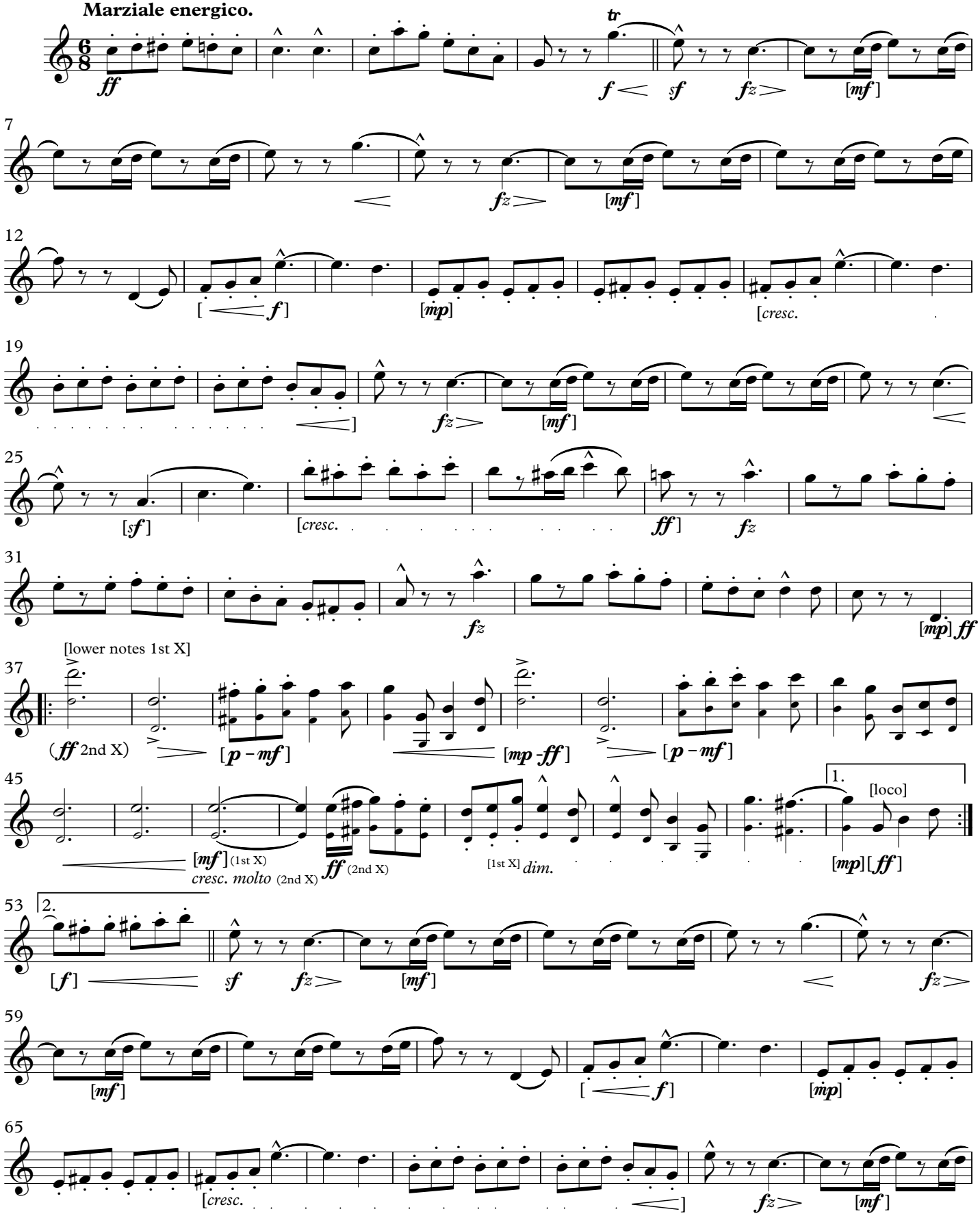
2nd B♭ Clarinet



March

THE NEW YORK HIPPODROME

3rd B♭ Clarinet (1915) **JOHN PHILIP SOUSA**



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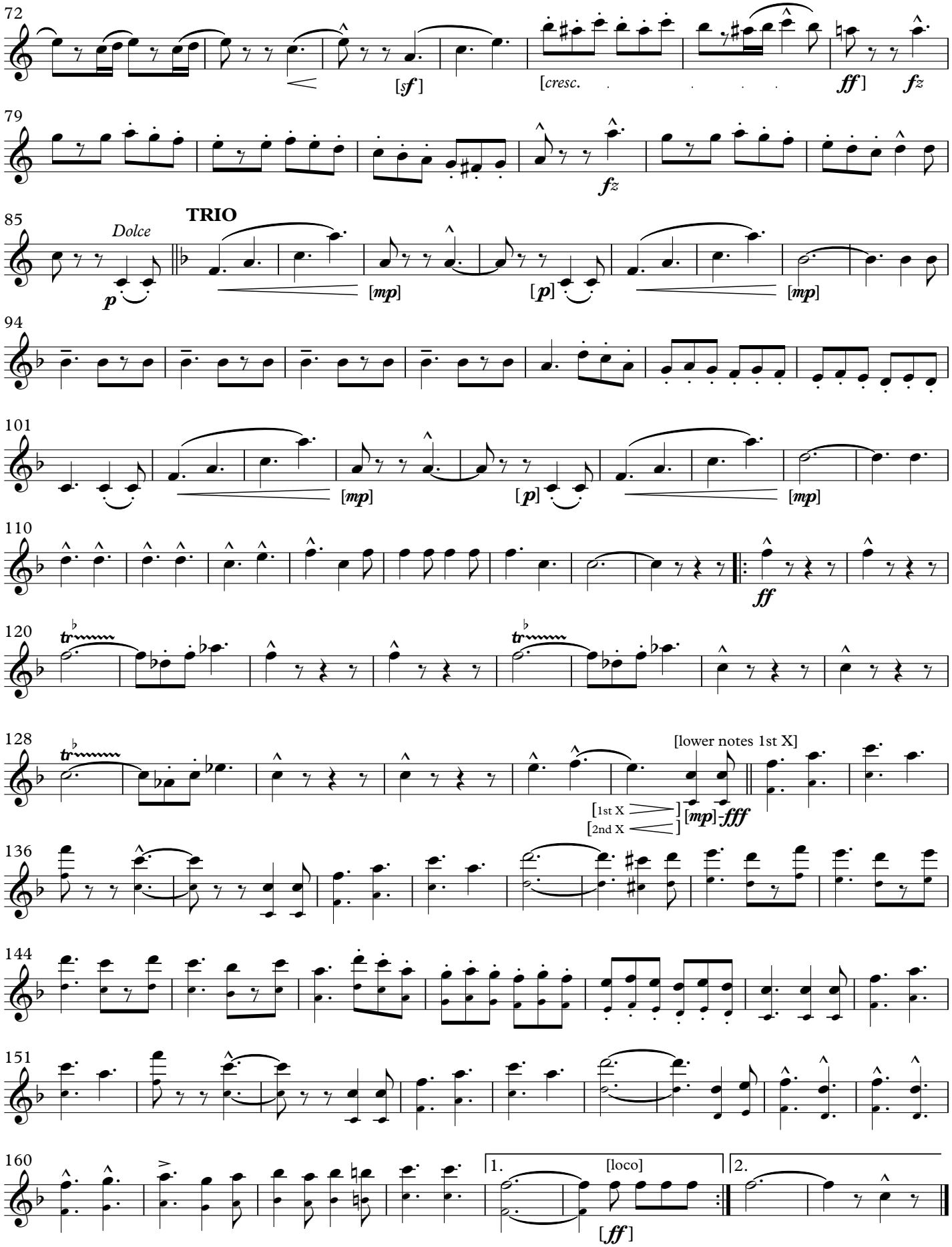
THE NEW YORK HIPPODROME

3rd B♭ Clarinet



March

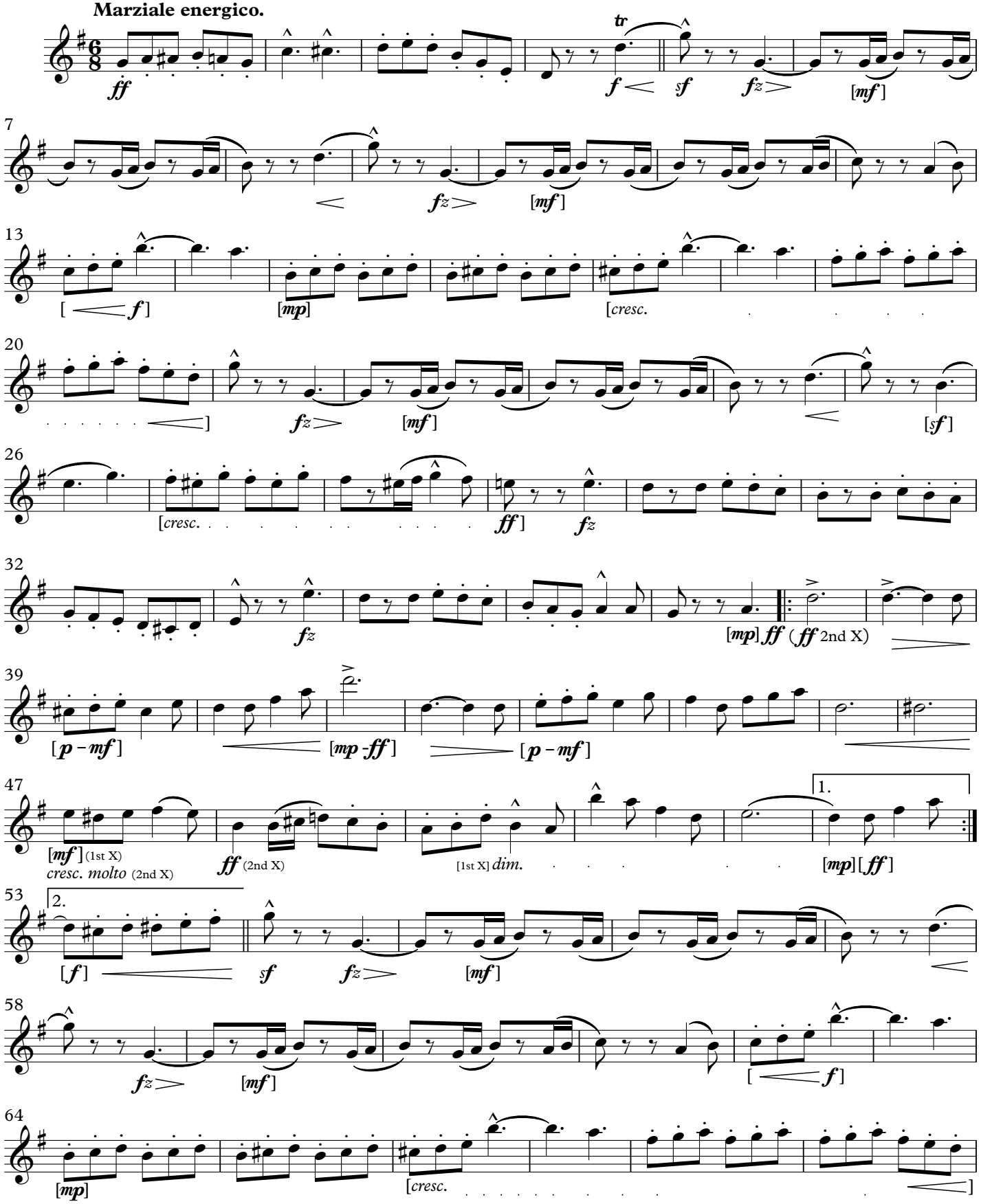
THE NEW YORK HIPPODROME

(1915)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

Marziale energico.



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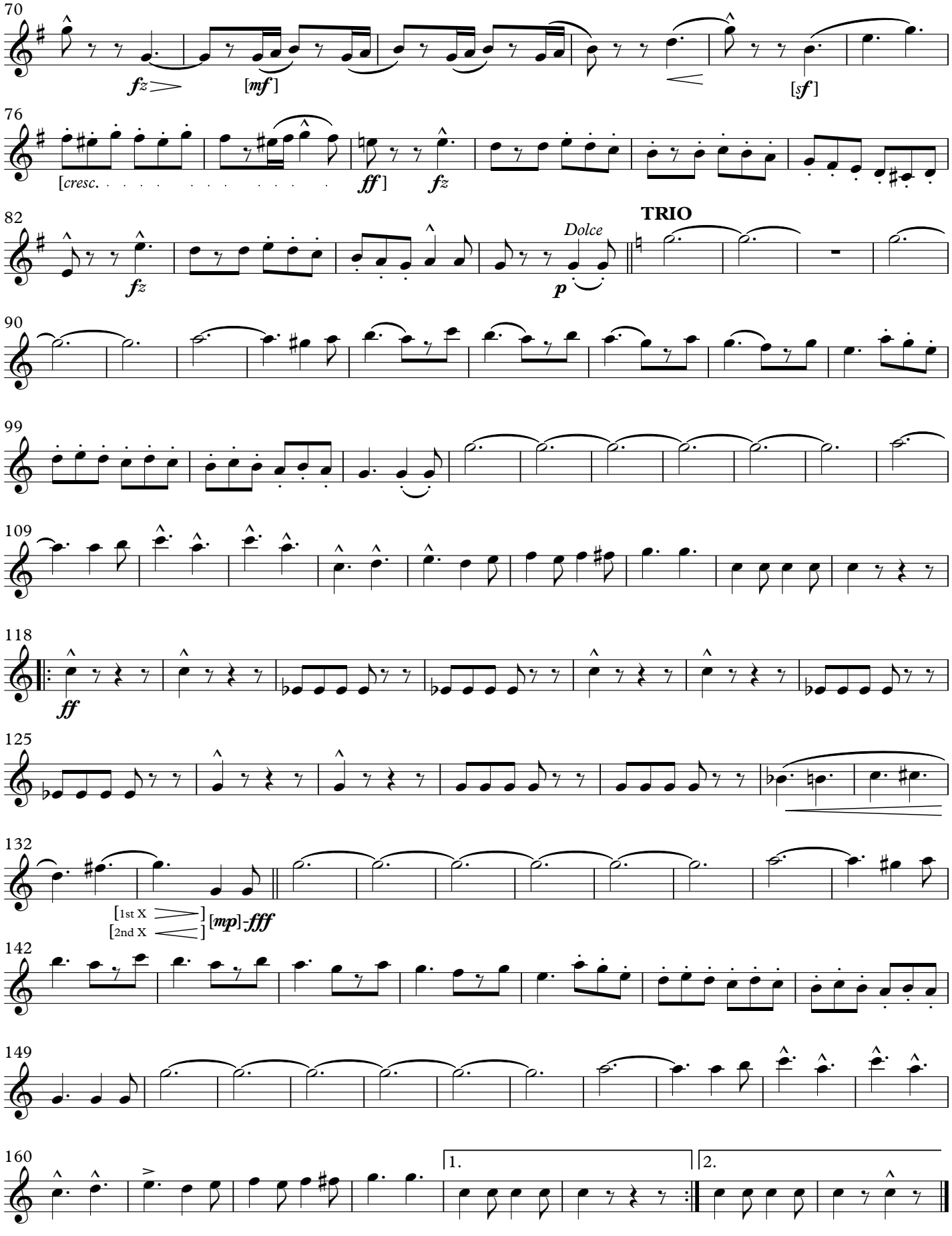
THE NEW YORK HIPPODROME

E♭ Alto Clarinet



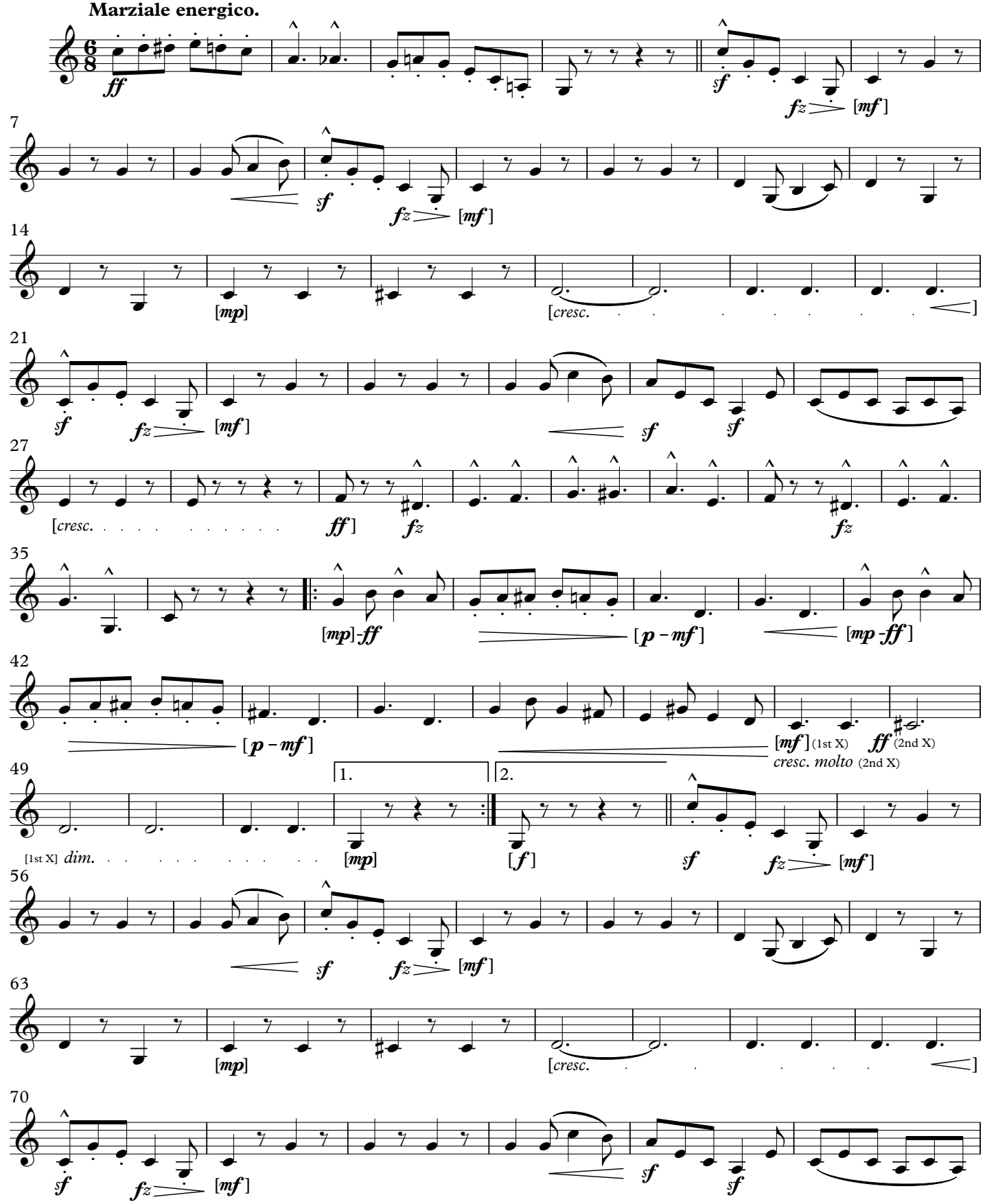
March

THE NEW YORK HIPPODROME

(1915)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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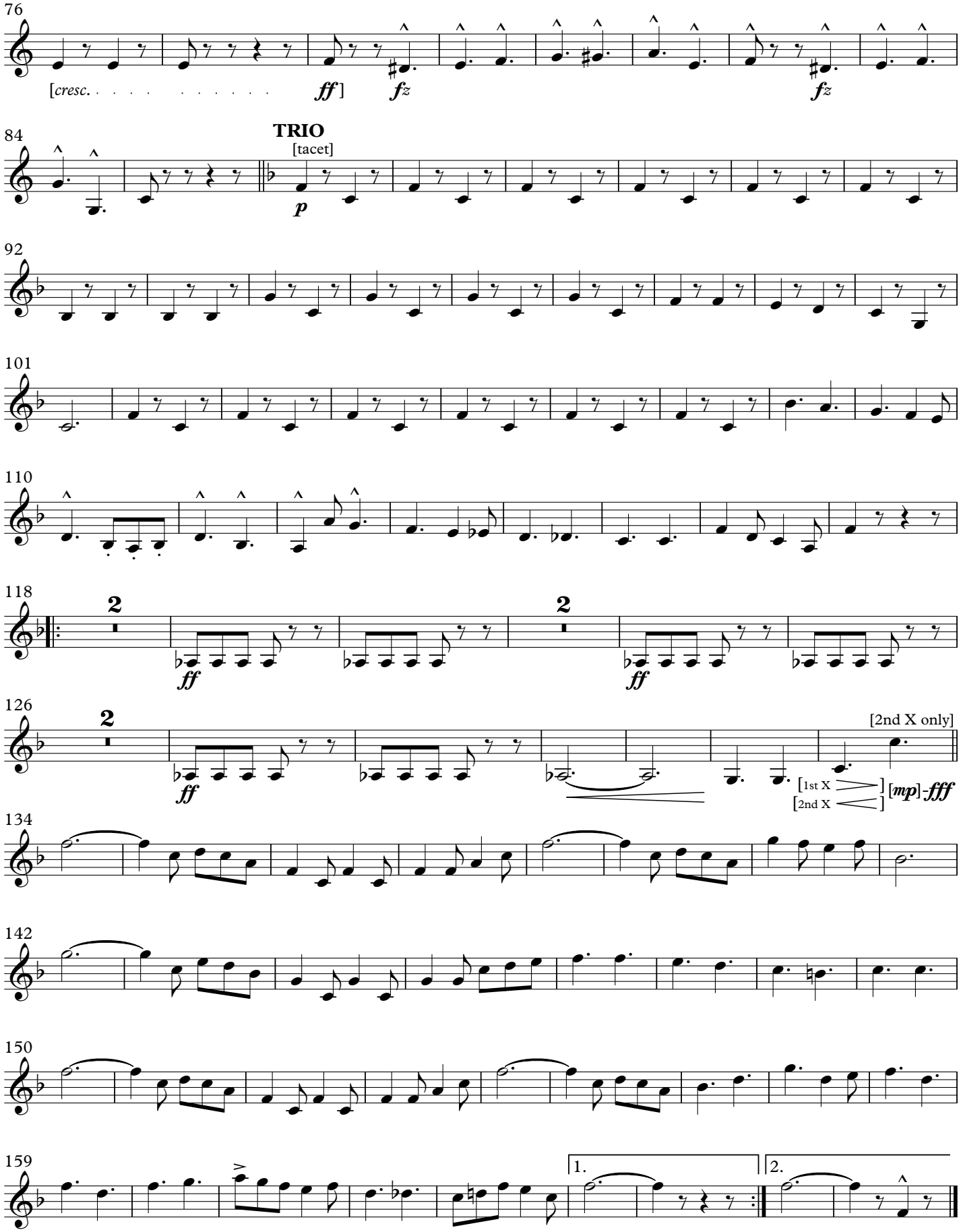
THE NEW YORK HIPPODROME

B♭ Bass Clarinet



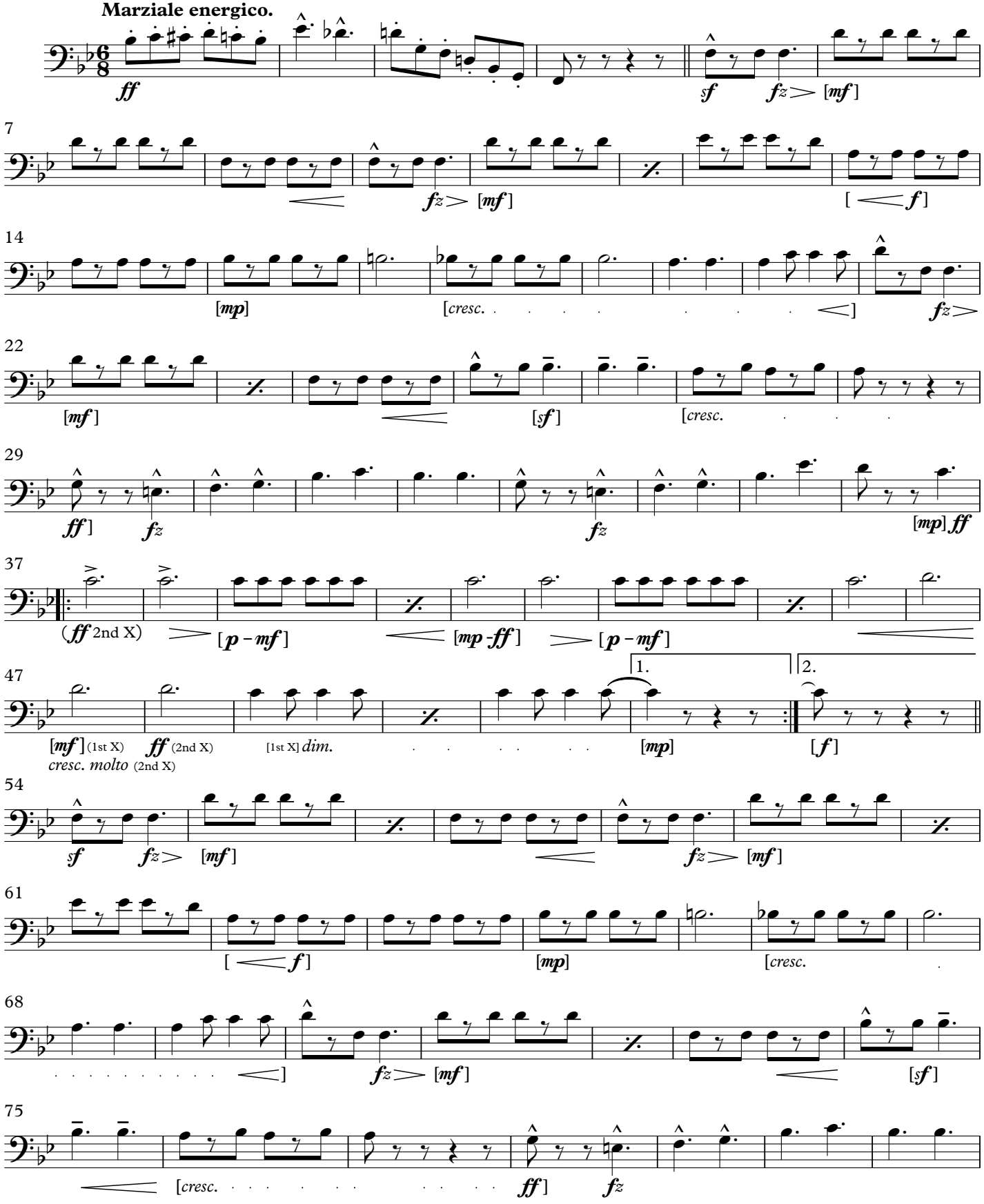
March

THE NEW YORK HIPPODROME

(1915)

1st Bassoon

JOHN PHILIP SOUSA



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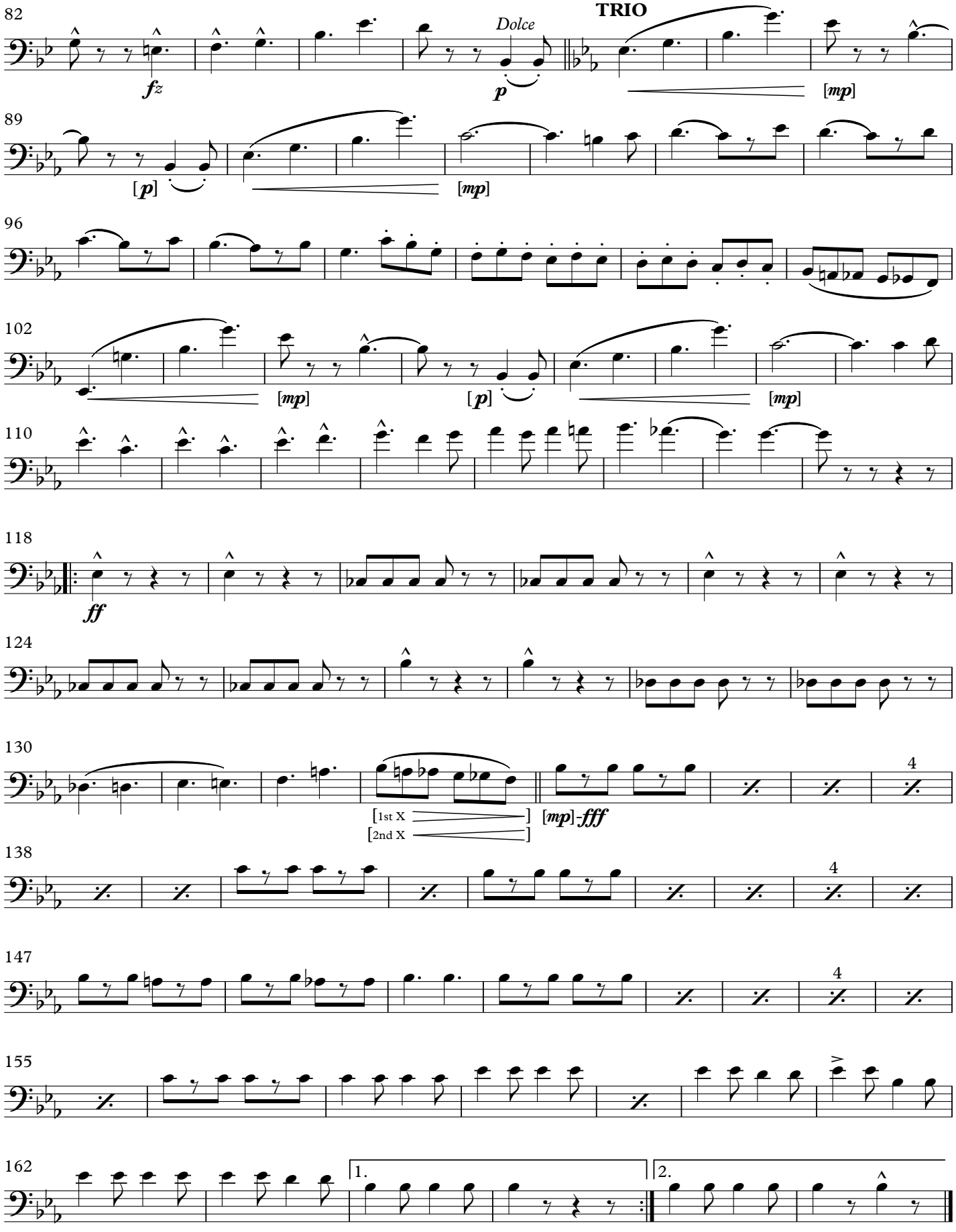
THE NEW YORK HIPPODROME

1st Bassoon



March

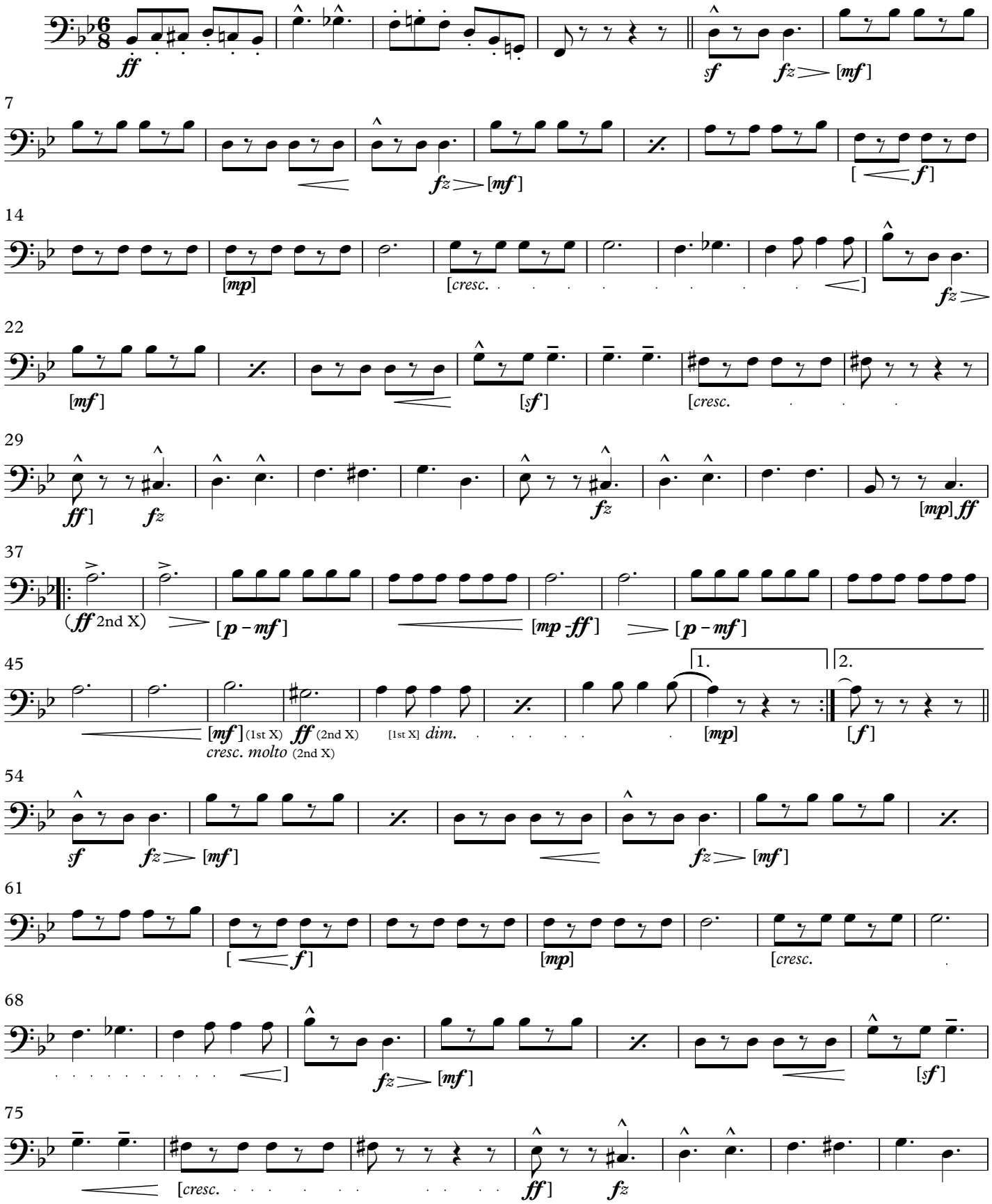
THE NEW YORK HIPPODROME

2nd Bassoon

(1915)

JOHN PHILIP SOUSA

Marziale energico.



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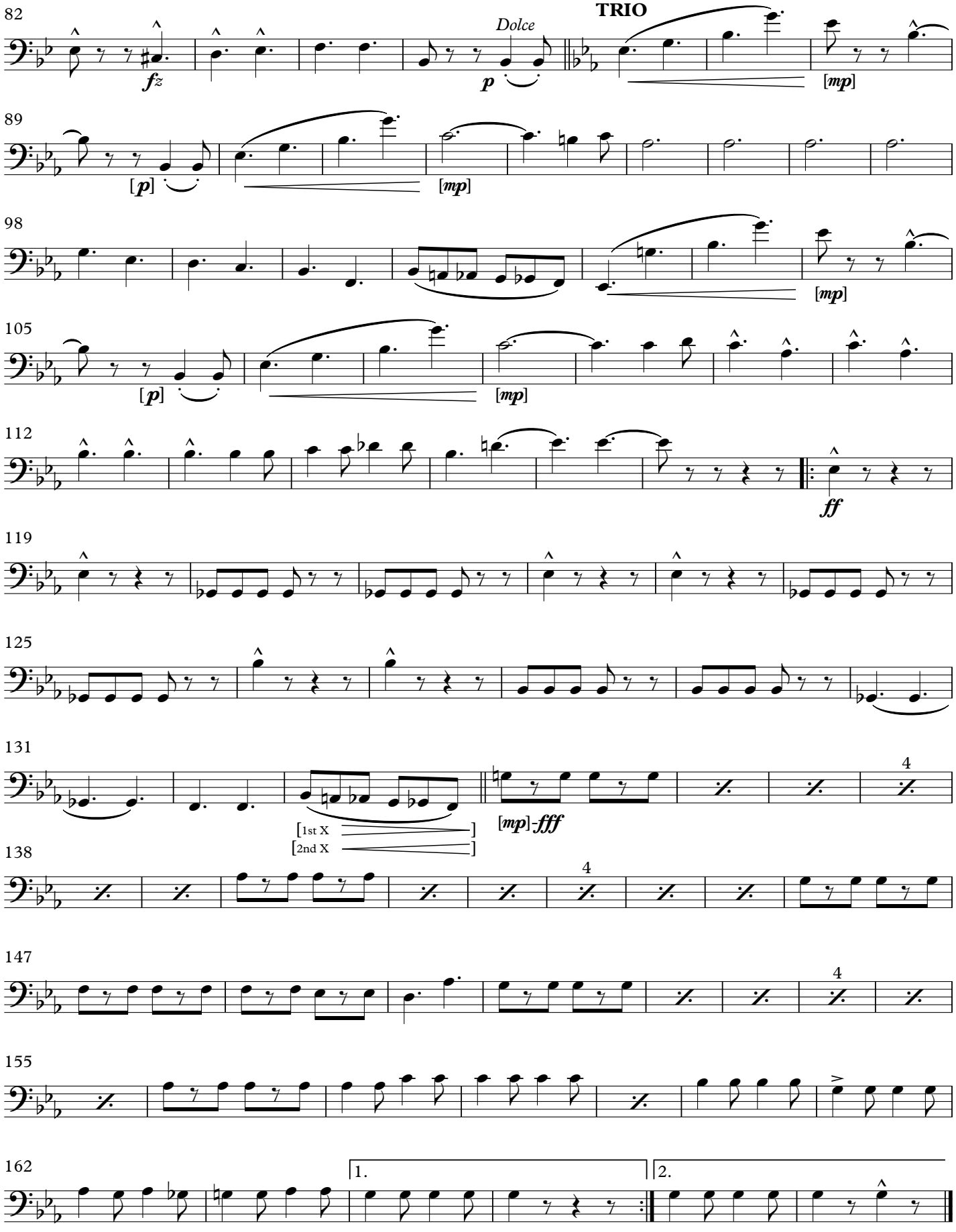
THE NEW YORK HIPPODROME

2nd Bassoon



March

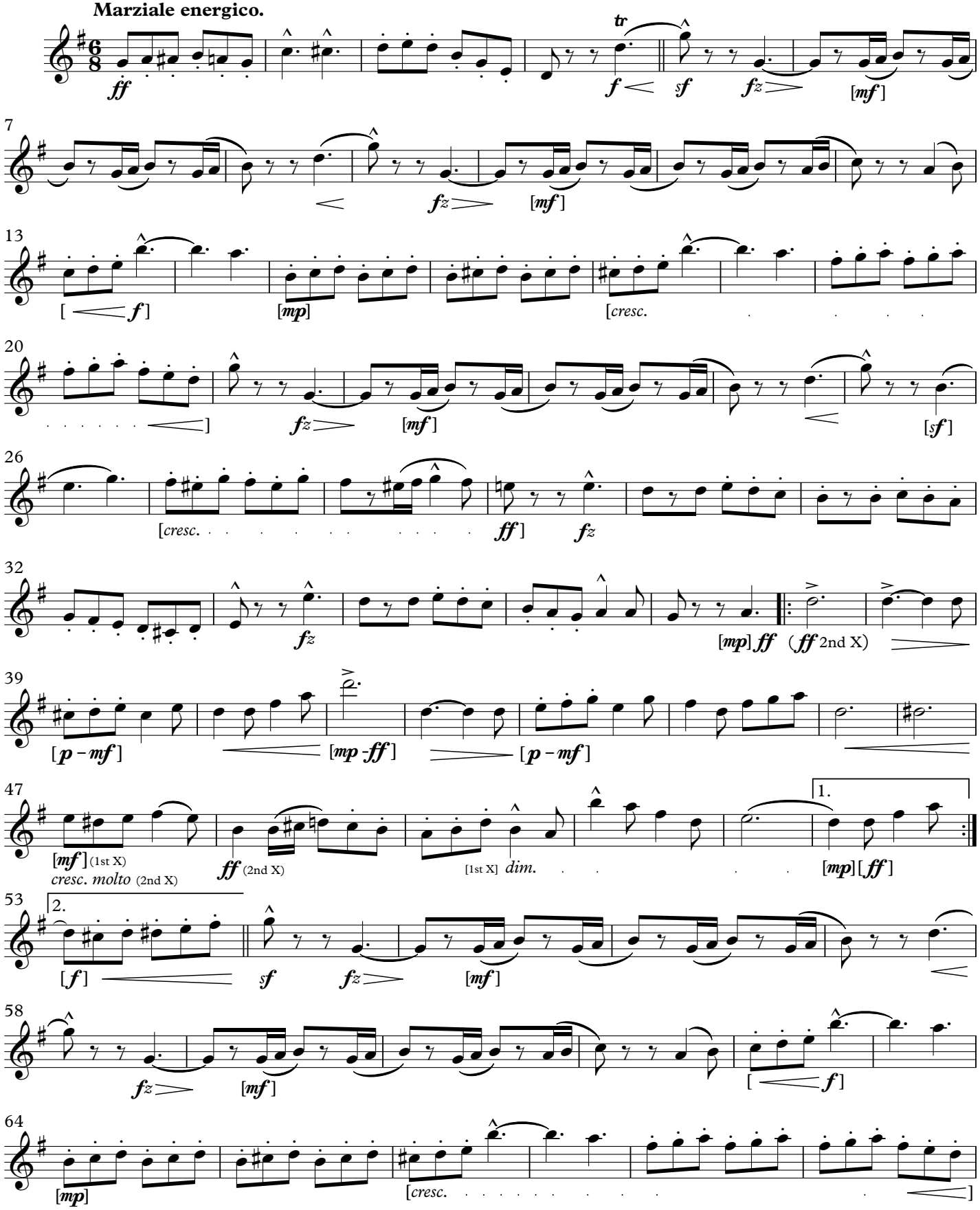
THE NEW YORK HIPPODROME

(1915)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

Marziale energico.



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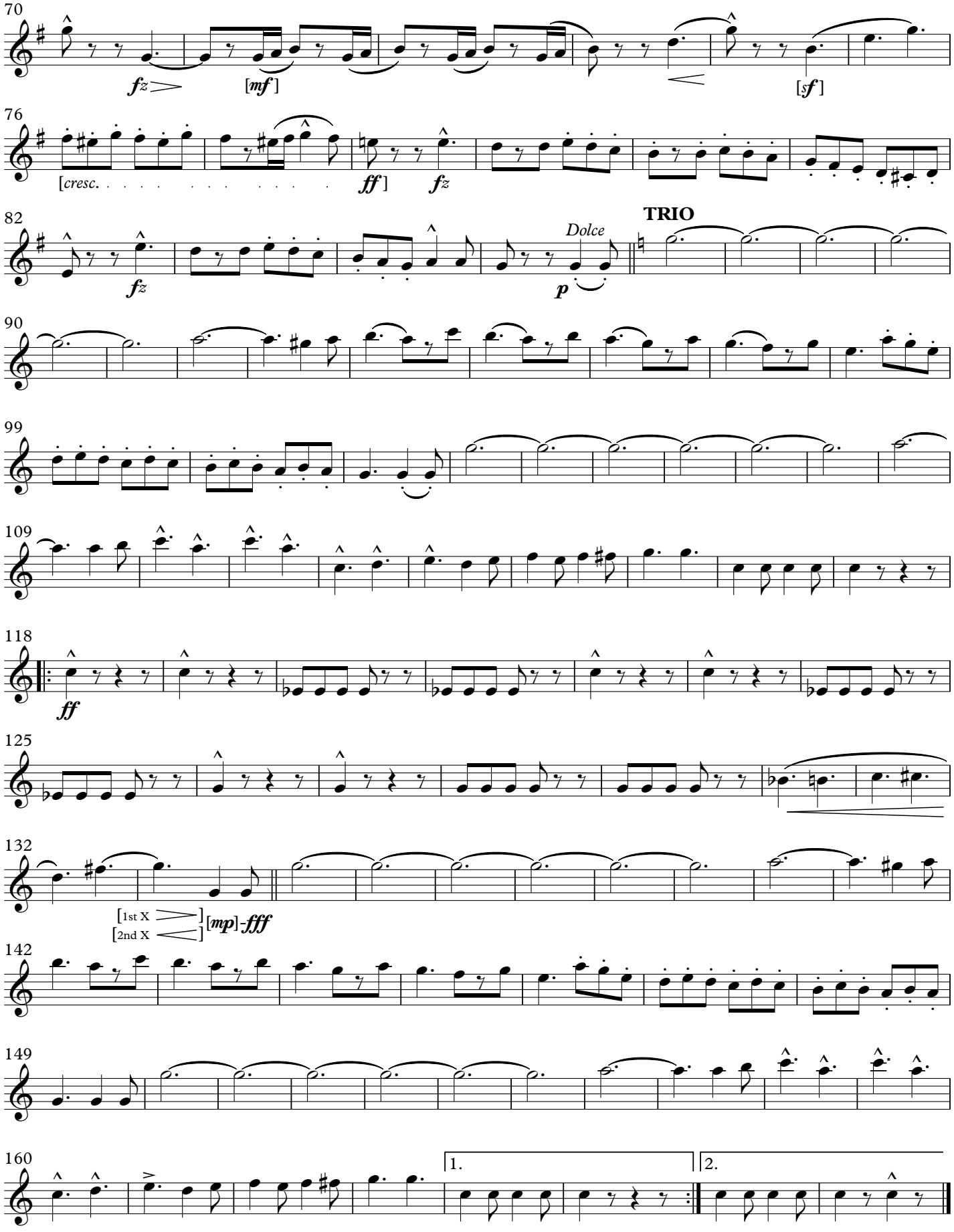
THE NEW YORK HIPPODROME

Eb Alto Saxophone



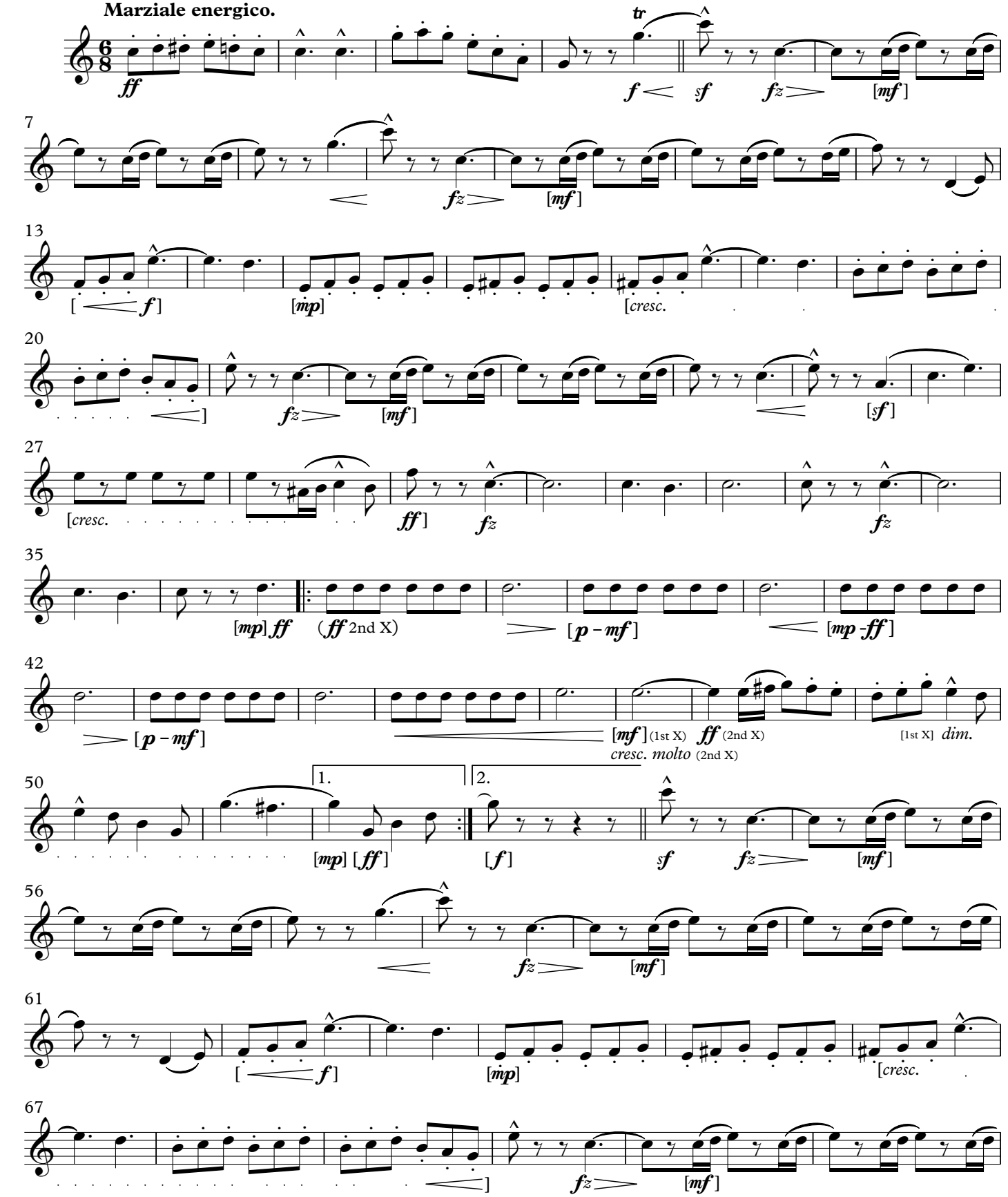
March

THE NEW YORK HIPPODROME

B♭ Tenor Saxophone

(1915)

JOHN PHILIP SOUSA



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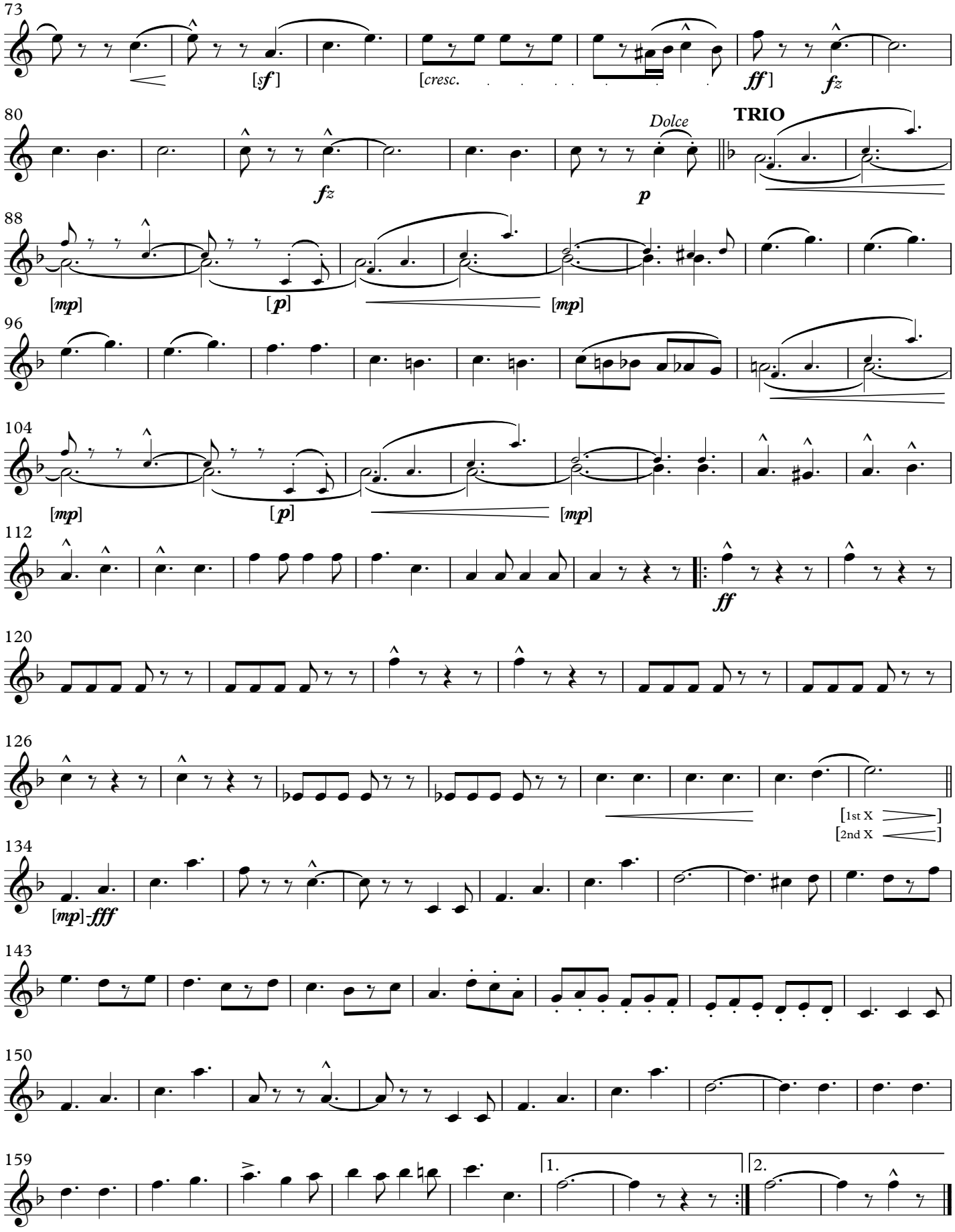
THE NEW YORK HIPPODROME

B♭ Tenor Saxophone



March

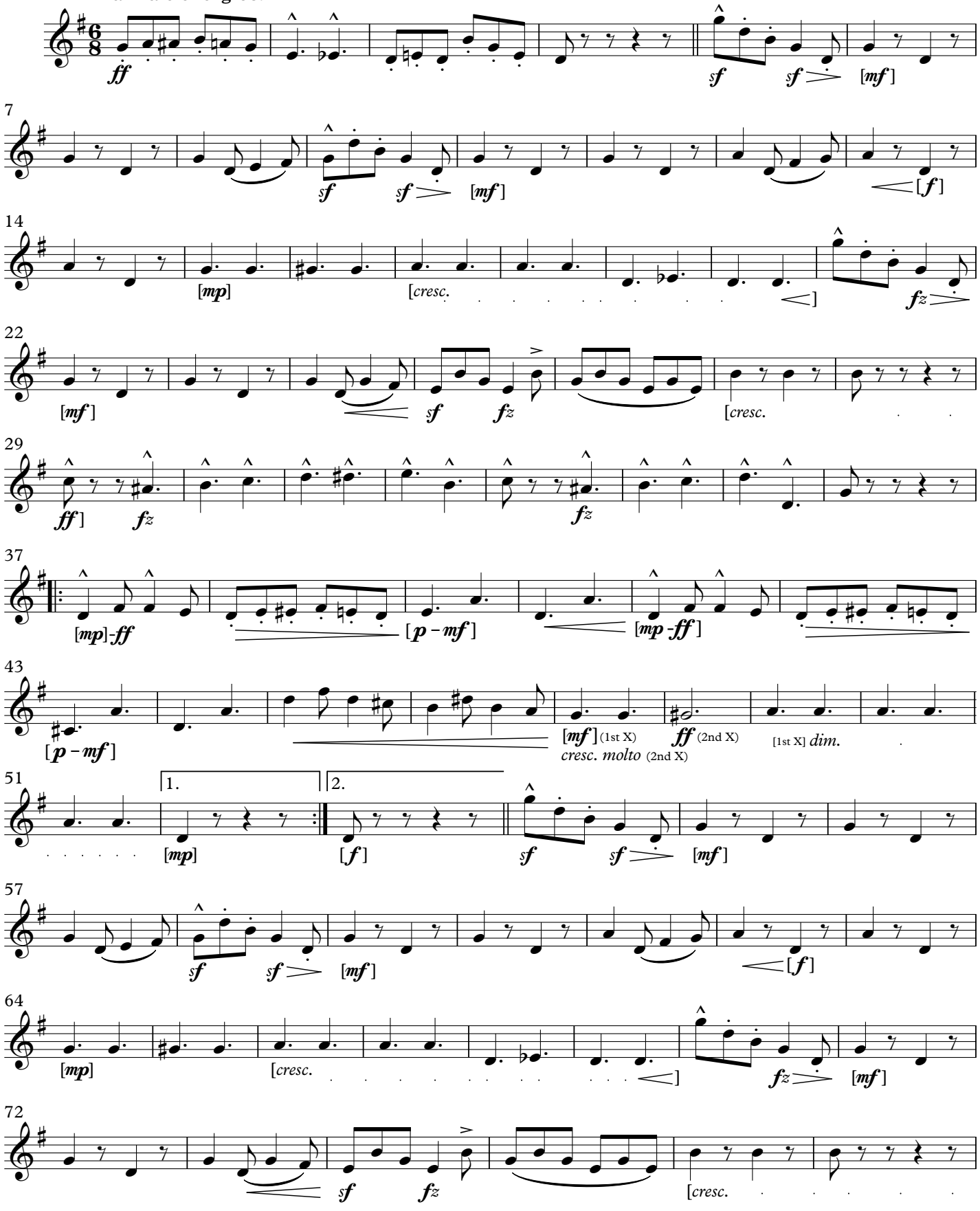
THE NEW YORK HIPPODROME

(1915)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

Marziale energico.



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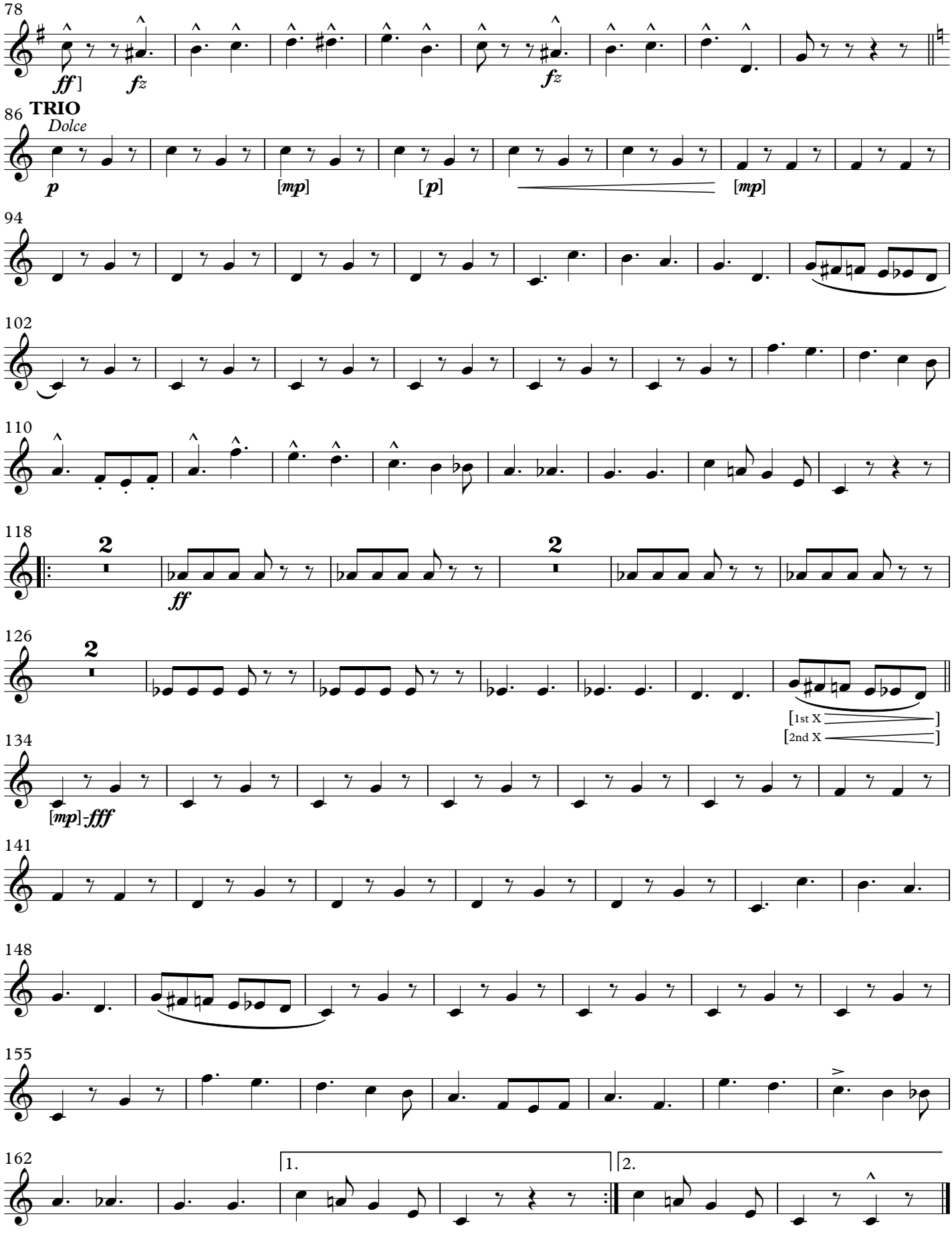
THE NEW YORK HIPPODROME

E♭ Baritone Saxophone

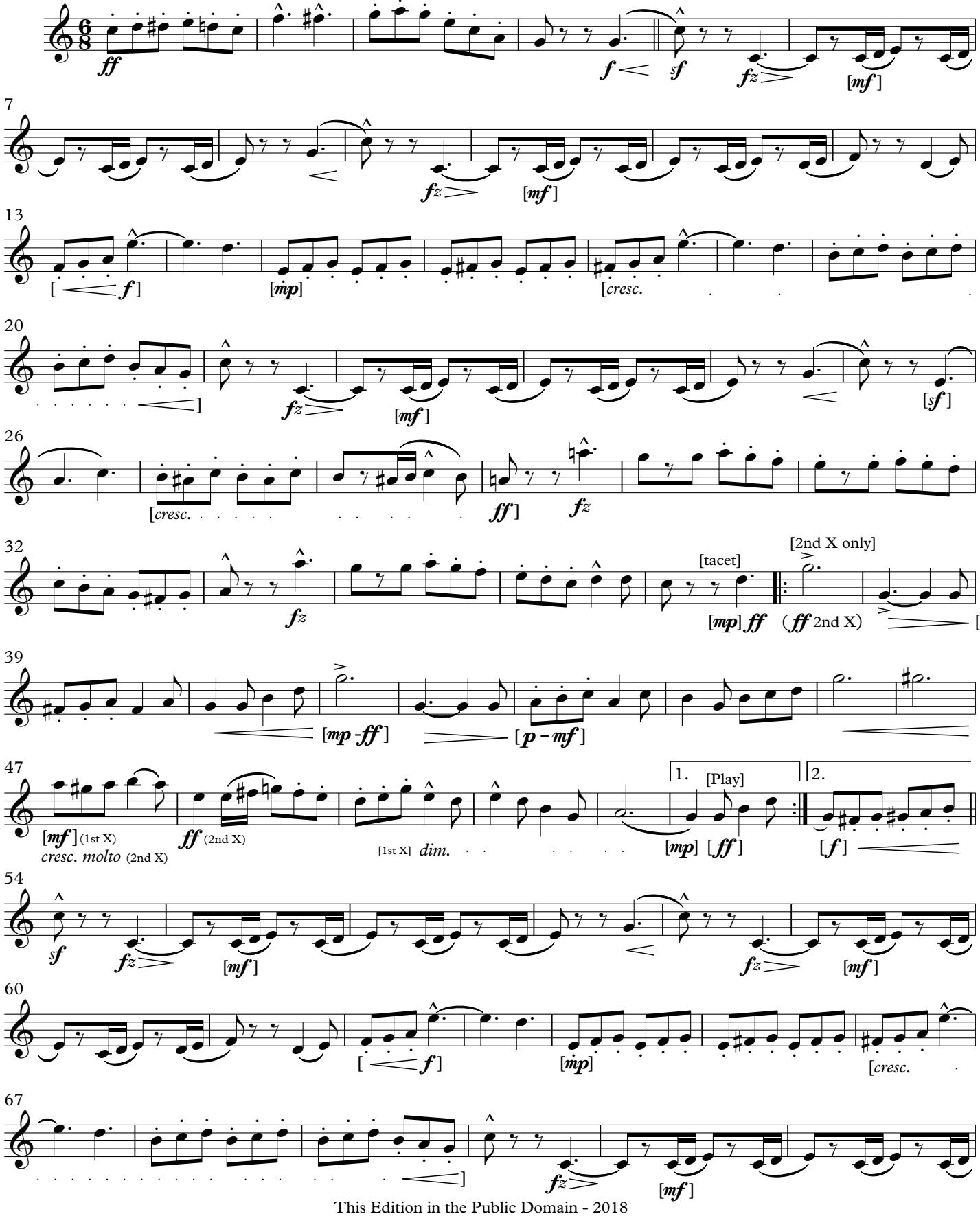


March

THE NEW YORK HIPPODROME

Solo B♭ Cornet (1915) **JOHN PHILIP SOUSA**

Marziale energico.



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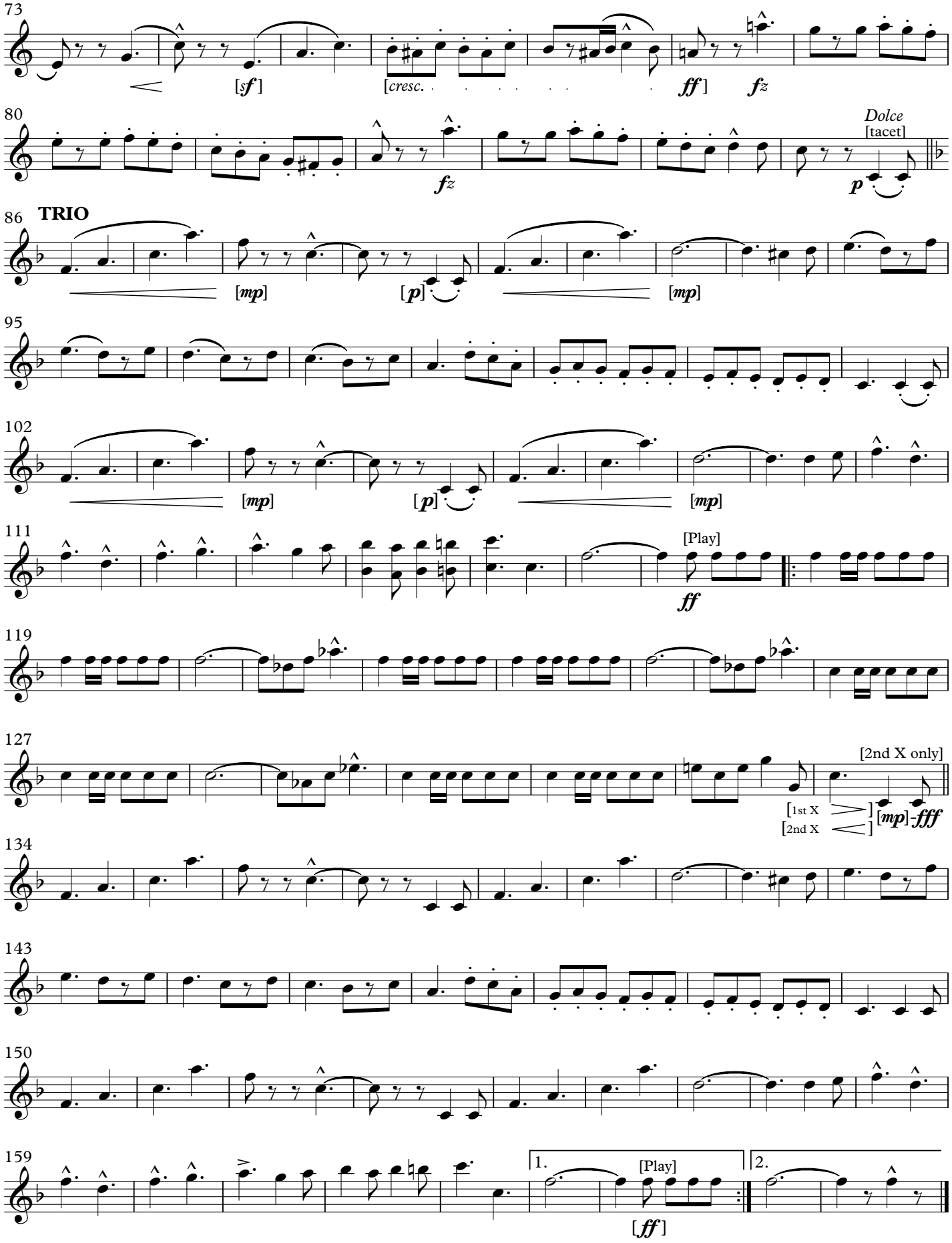
THE NEW YORK HIPPODROME

Solo B♭ Cornet



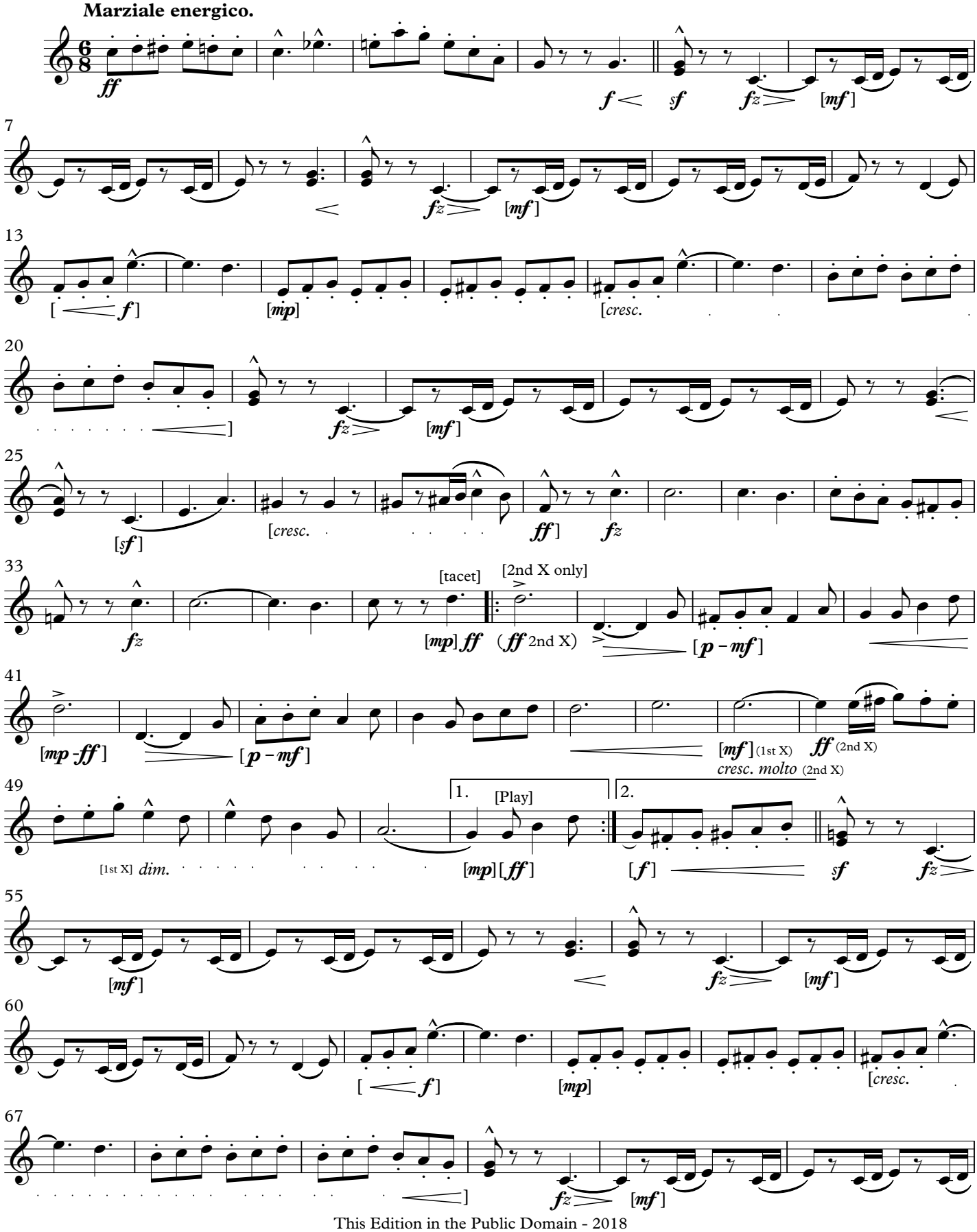
March

THE NEW YORK HIPPODROME

1st B♭ Cornet

(1915)

JOHN PHILIP SOUSA



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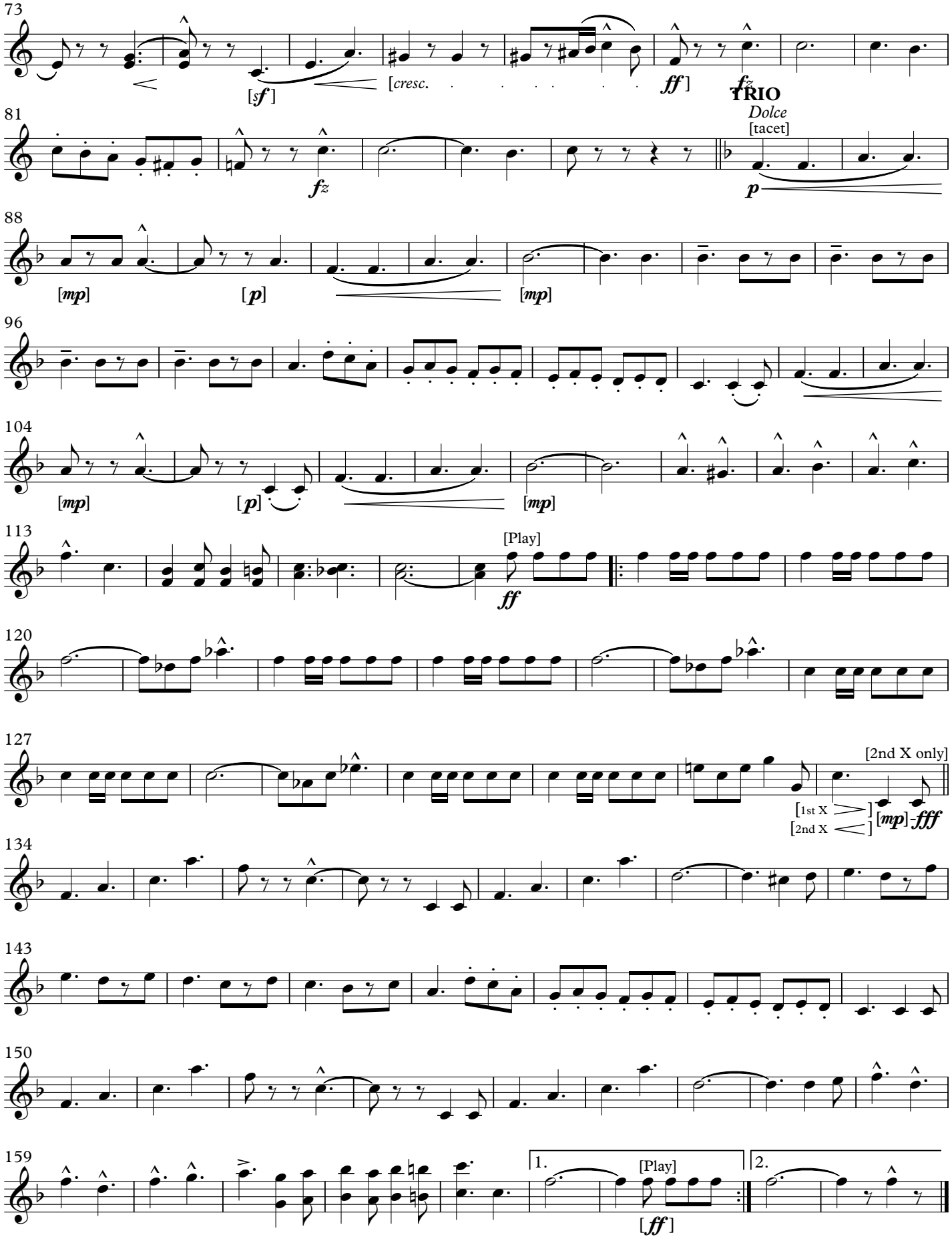
THE NEW YORK HIPPODROME

1st B♭ Cornet

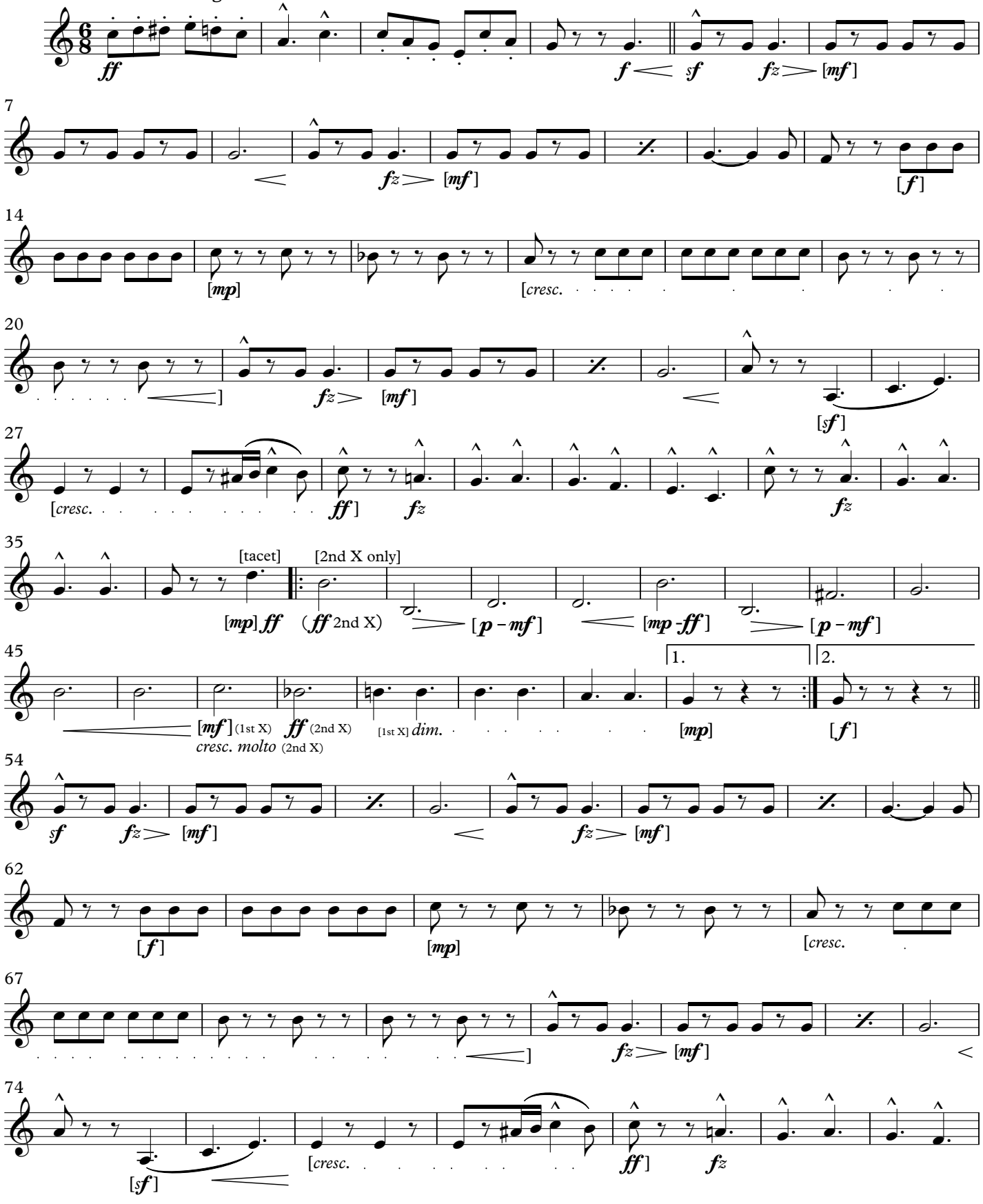


March

THE NEW YORK HIPPODROME

2nd B♭ Cornet (1915) **JOHN PHILIP SOUSA**

Marziale energico.



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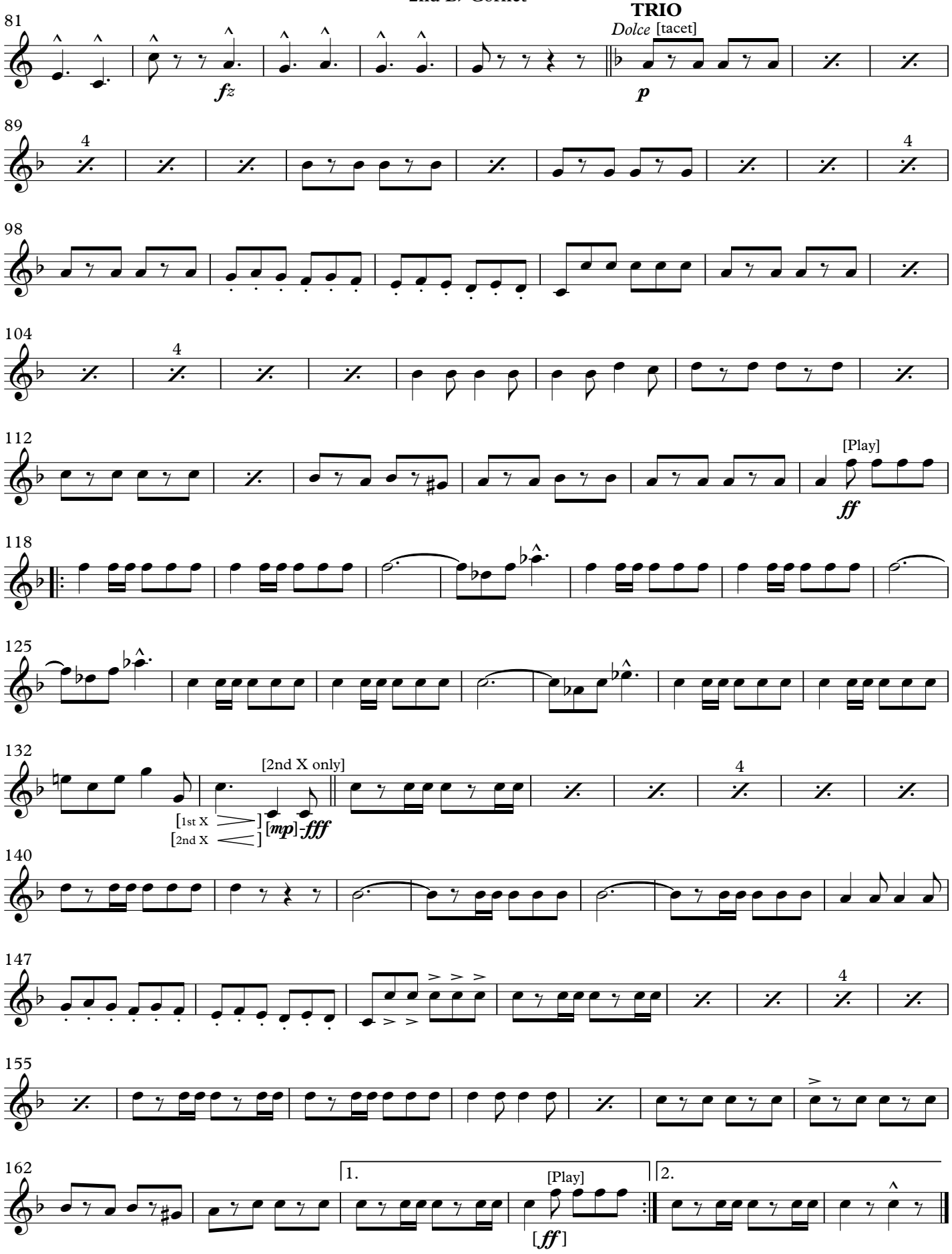
THE NEW YORK HIPPODROME

2nd B♭ Cornet

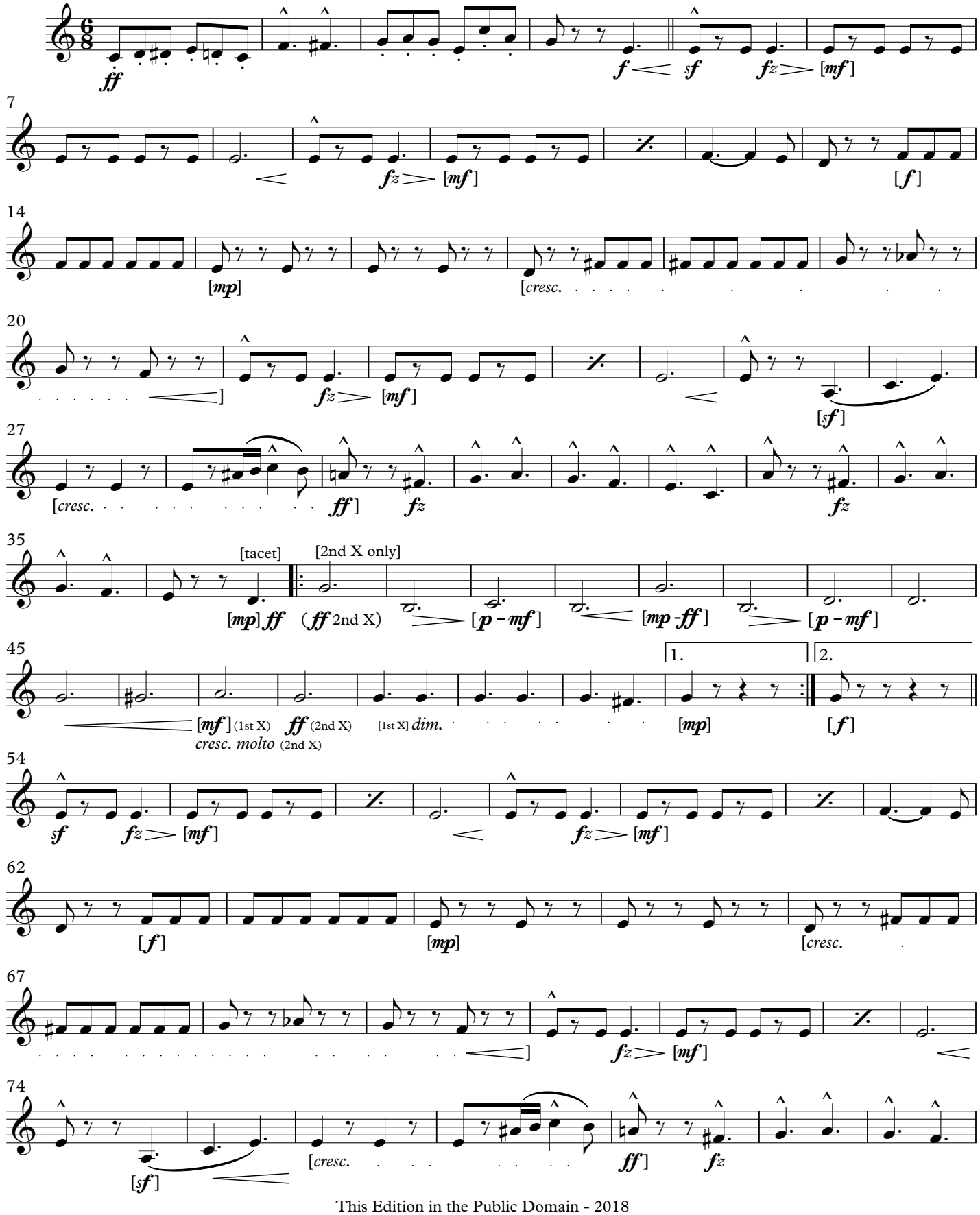


March

THE NEW YORK HIPPODROME

3rd B♭ Cornet (1915) **JOHN PHILIP SOUSA**

Marziale energico.



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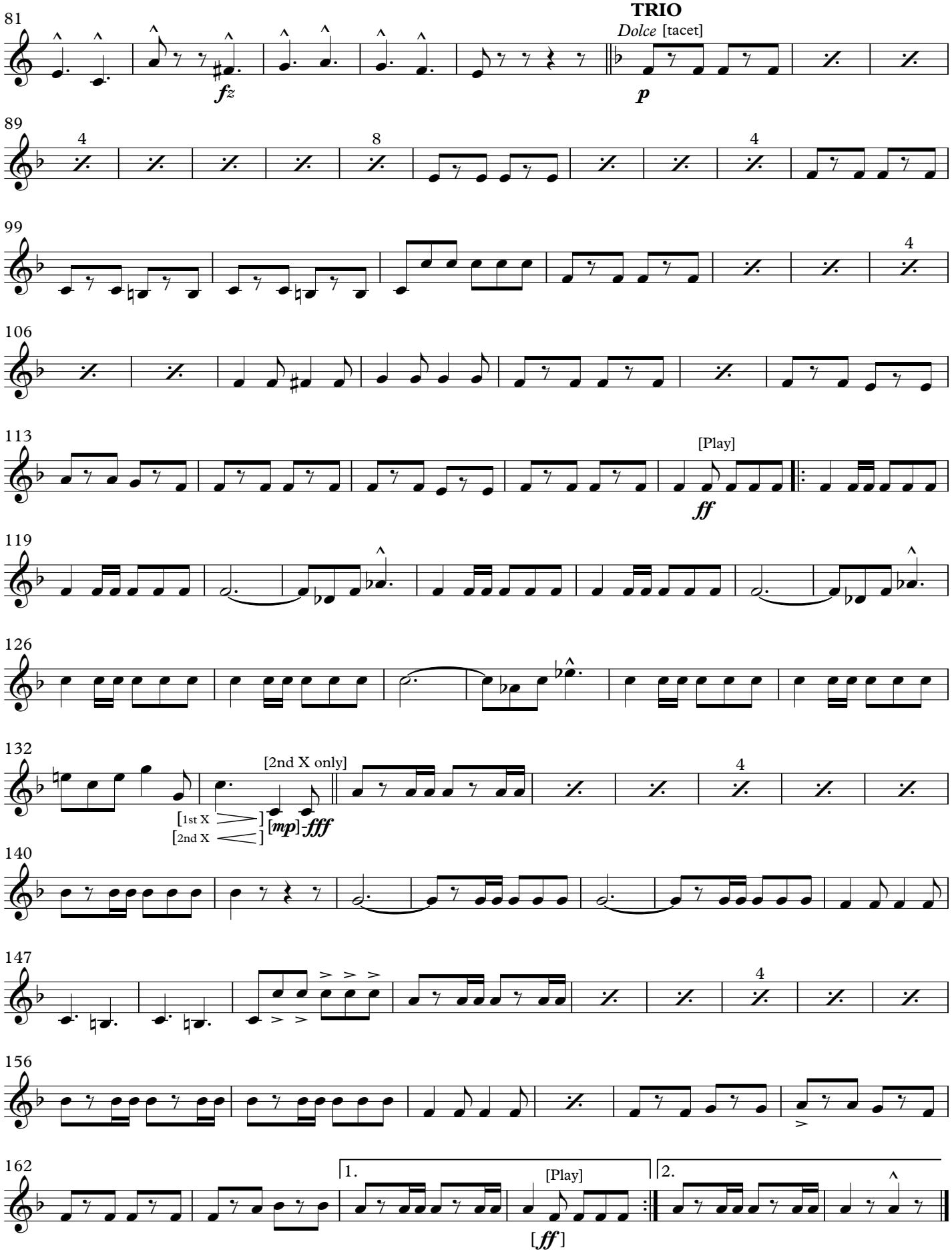
THE NEW YORK HIPPODROME

3rd B♭ Cornet



March

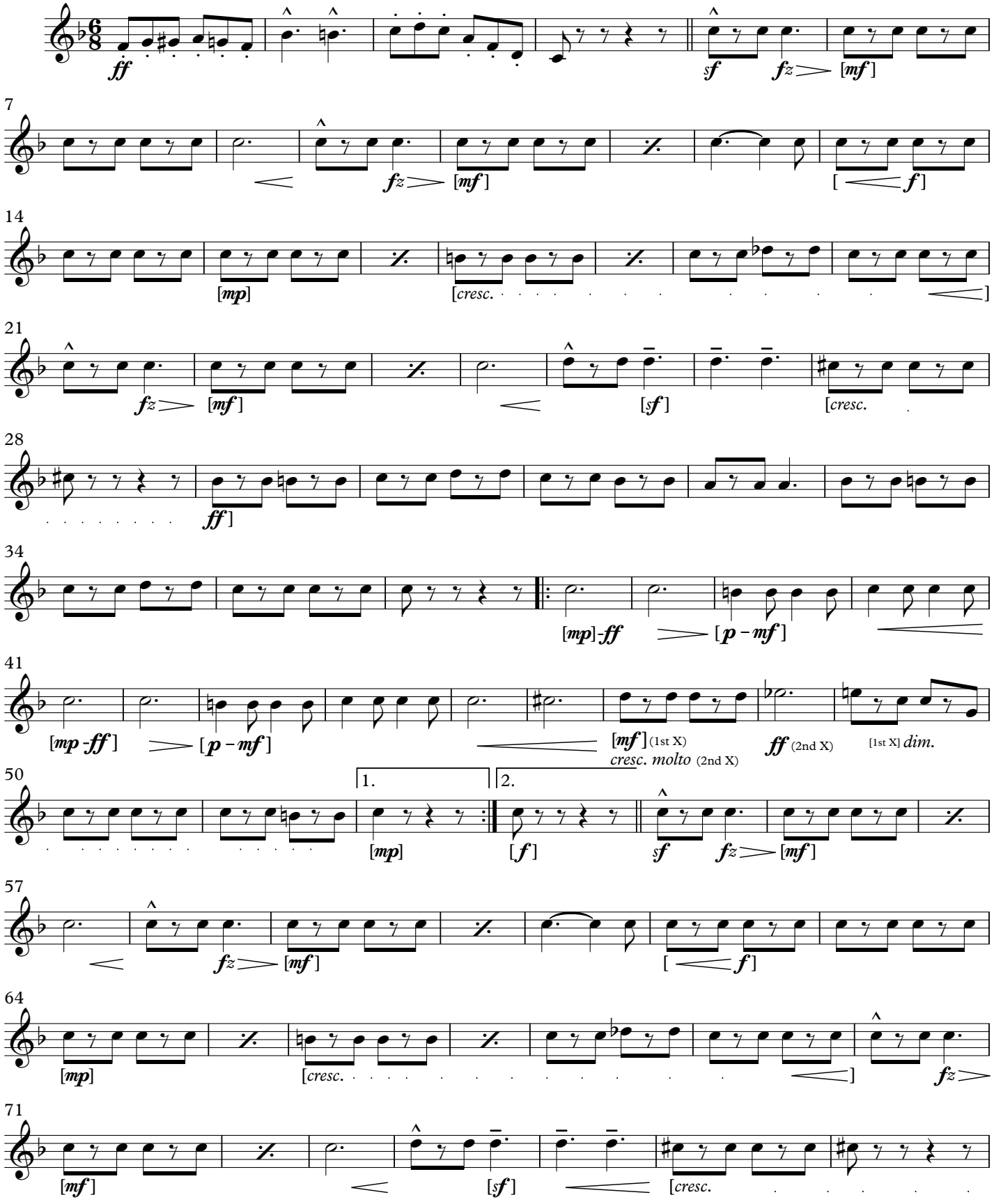
THE NEW YORK HIPPODROME

(1915)

1st F Horn

JOHN PHILIP SOUSA

Marziale energico.



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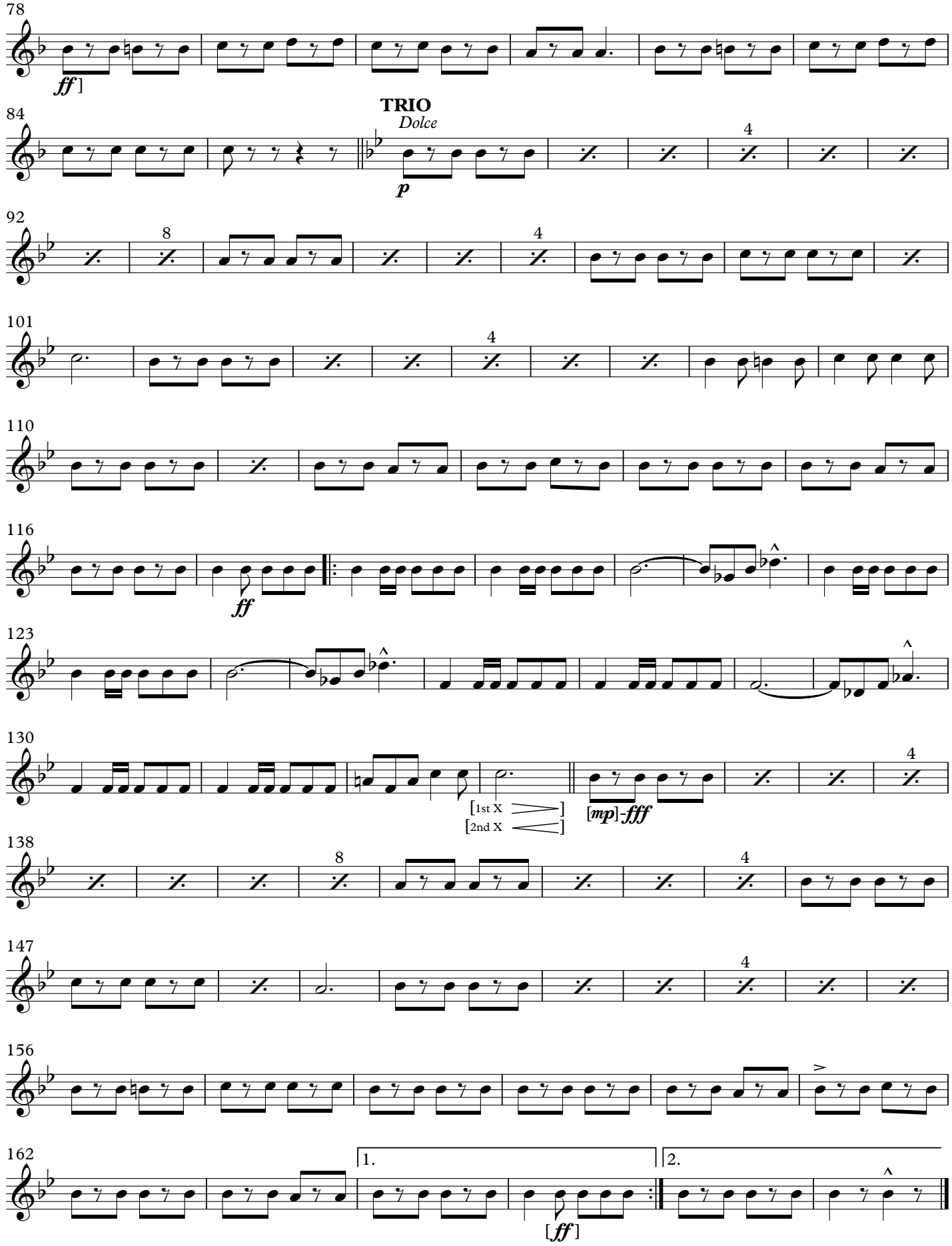
THE NEW YORK HIPPODROME
1st F Horn



March

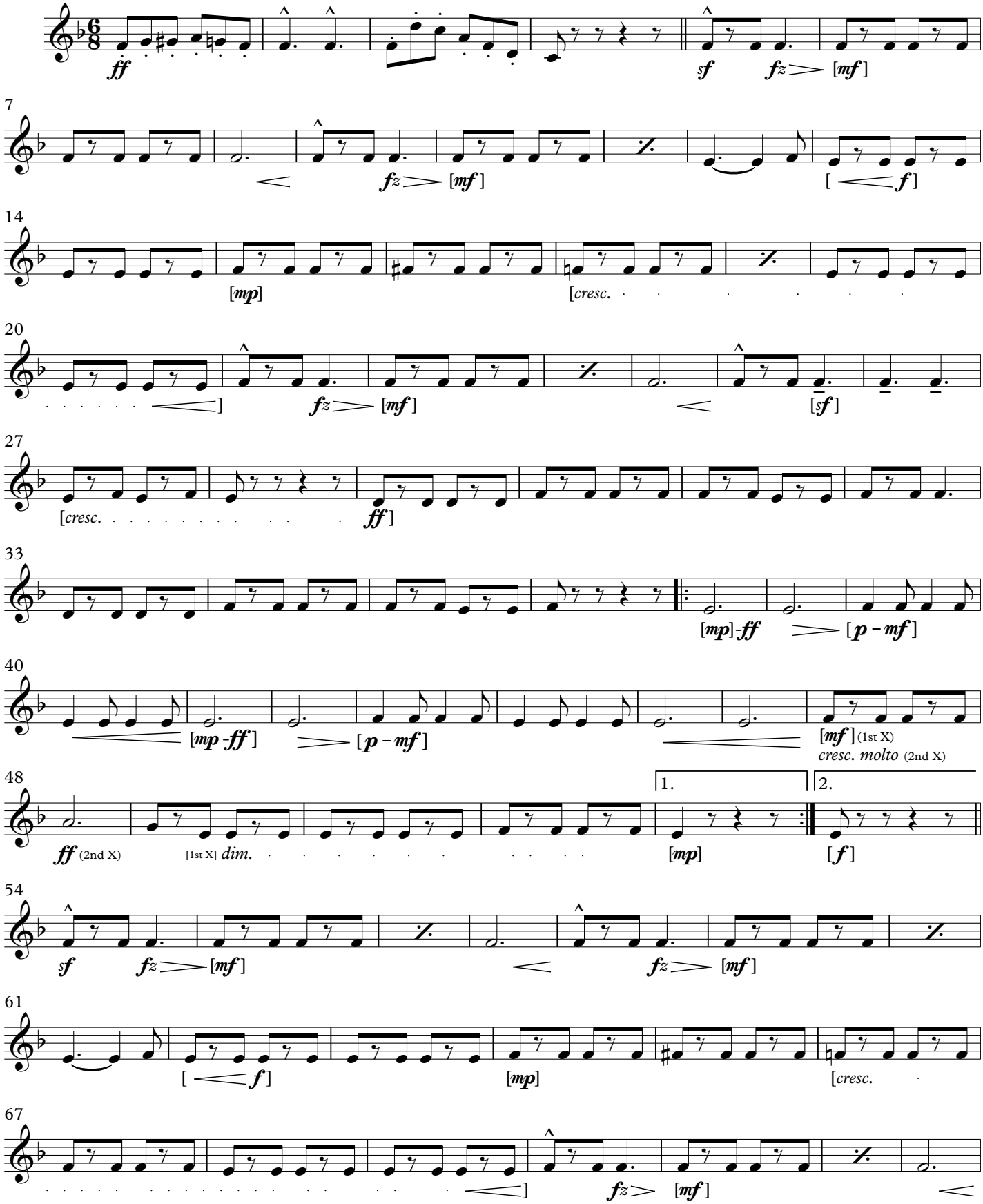
THE NEW YORK HIPPODROME

2nd F Horn

(1915)

JOHN PHILIP SOUSA

Marziale energico.



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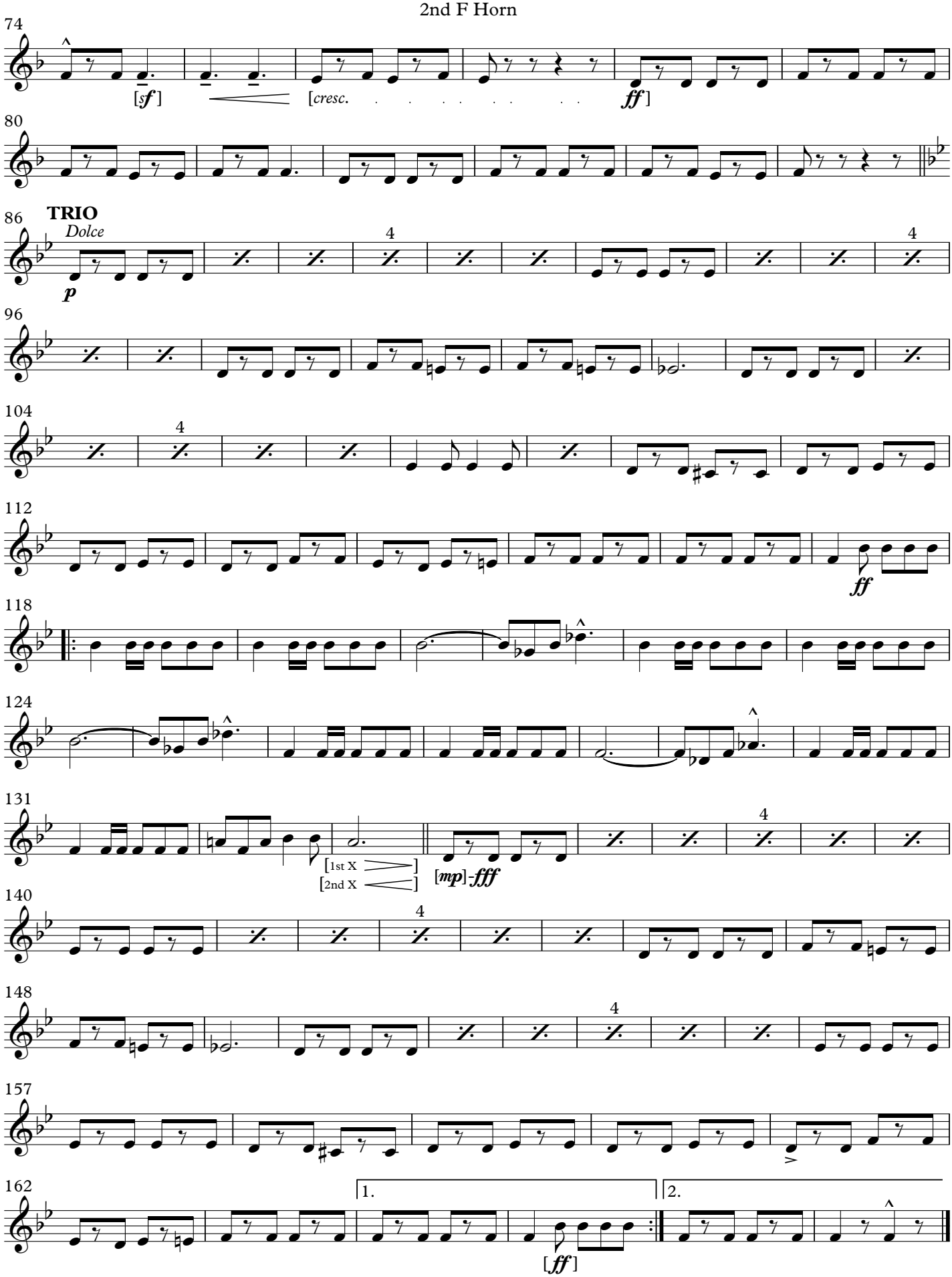
THE NEW YORK HIPPODROME
2nd F Horn



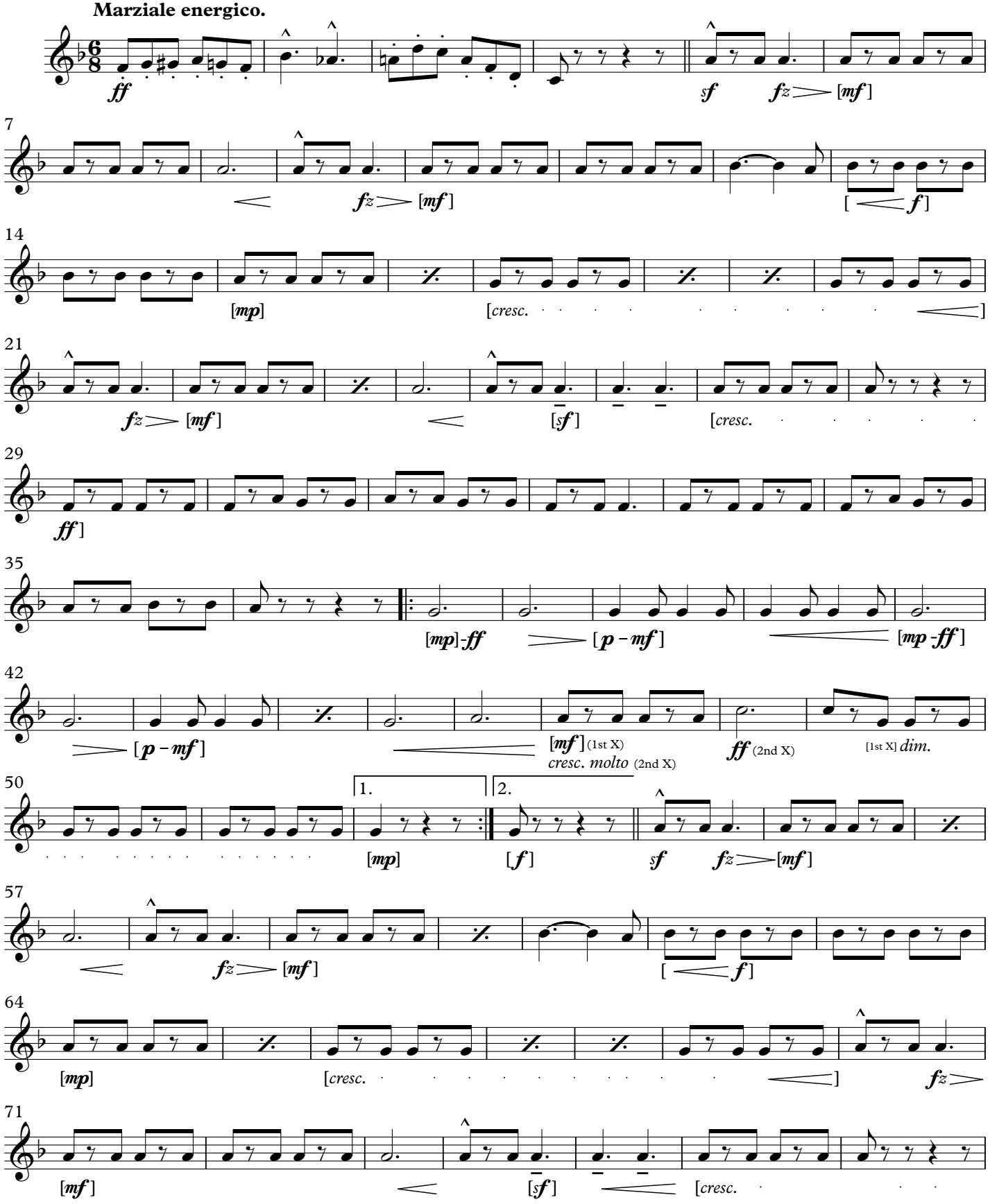
March

THE NEW YORK HIPPODROME

(1915)

3rd F Horn

JOHN PHILIP SOUSA



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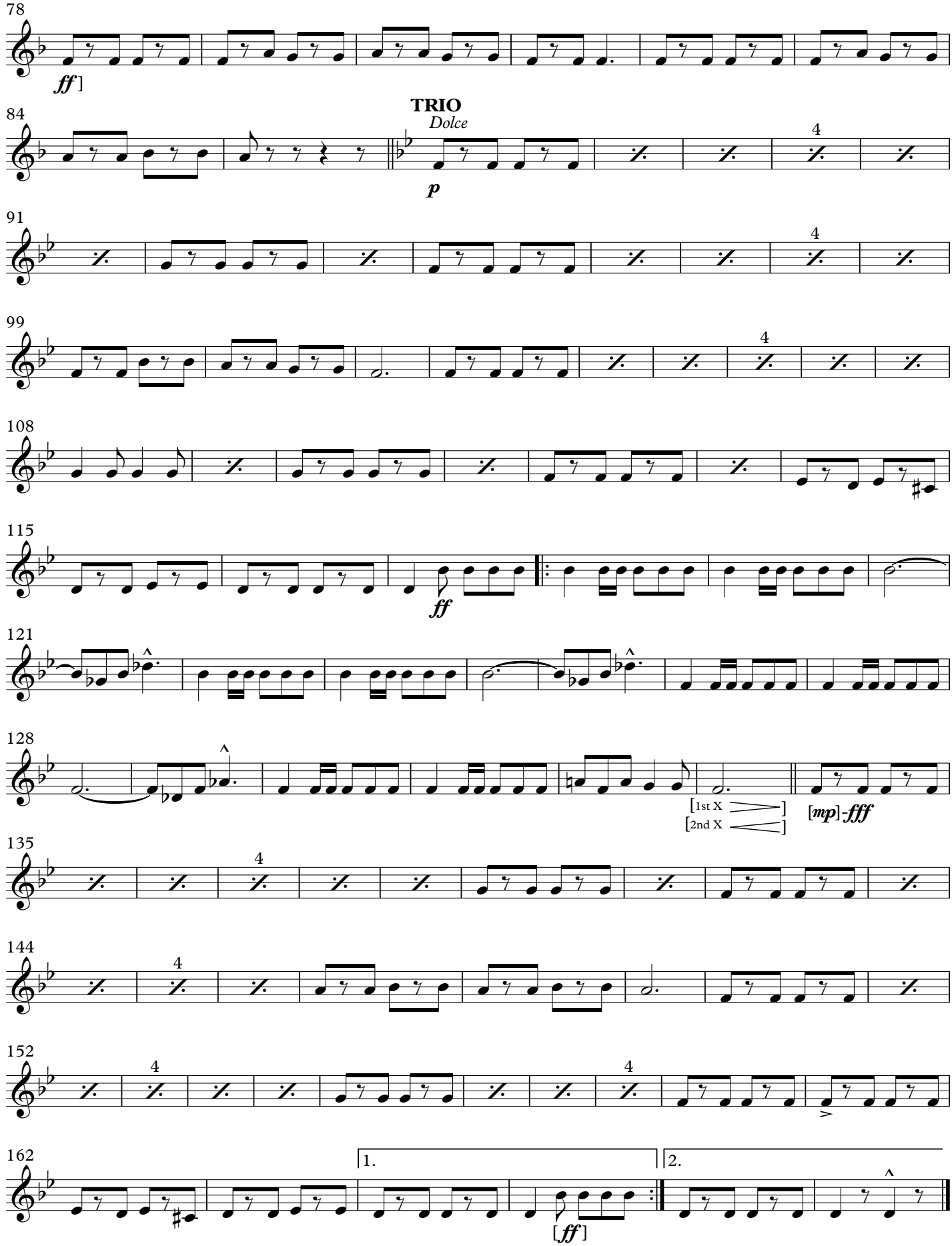
THE NEW YORK HIPPODROME
3rd F Horn



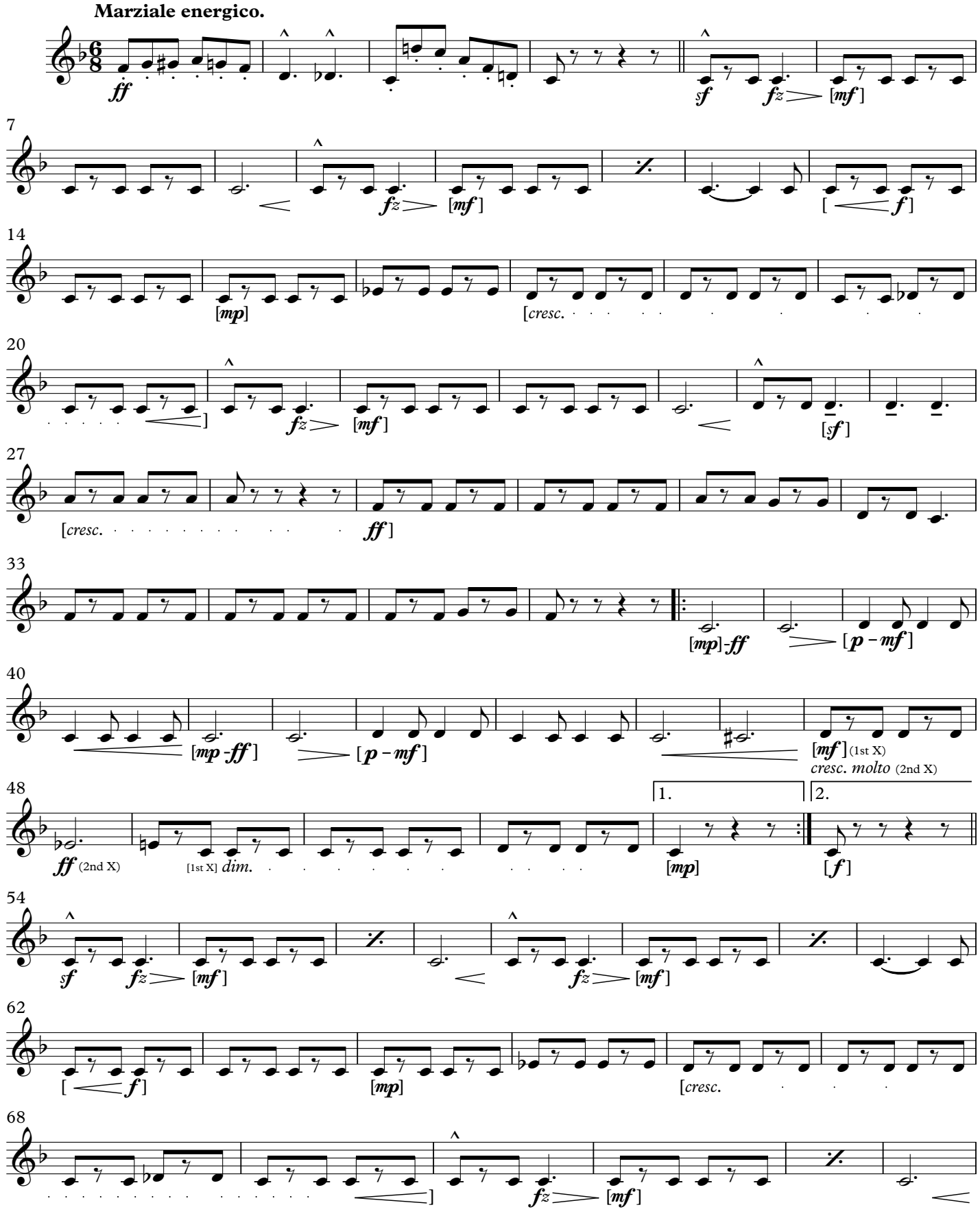
March

THE NEW YORK HIPPODROME

4th F Horn

(1915)

JOHN PHILIP SOUSA



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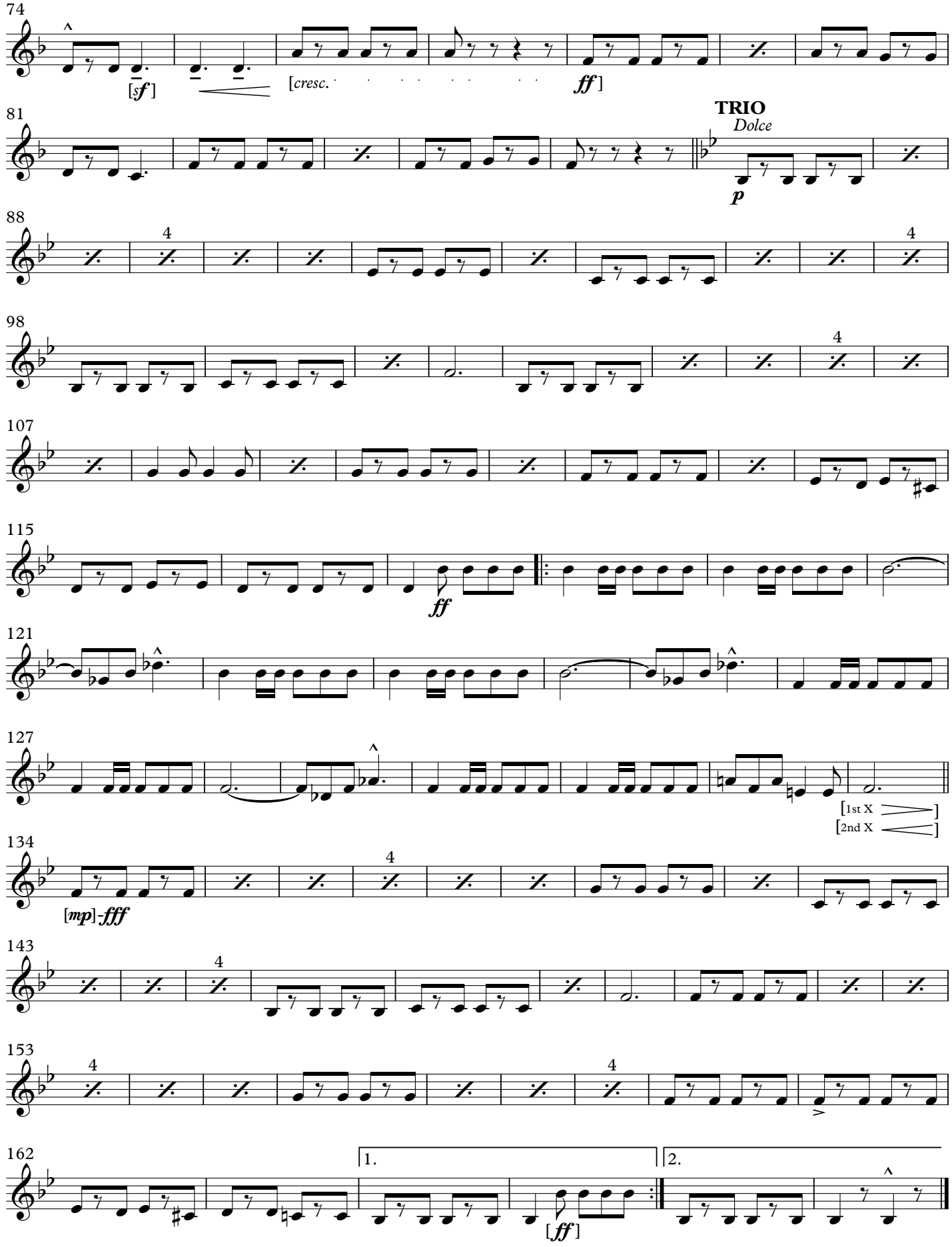
THE NEW YORK HIPPODROME
4th F Horn



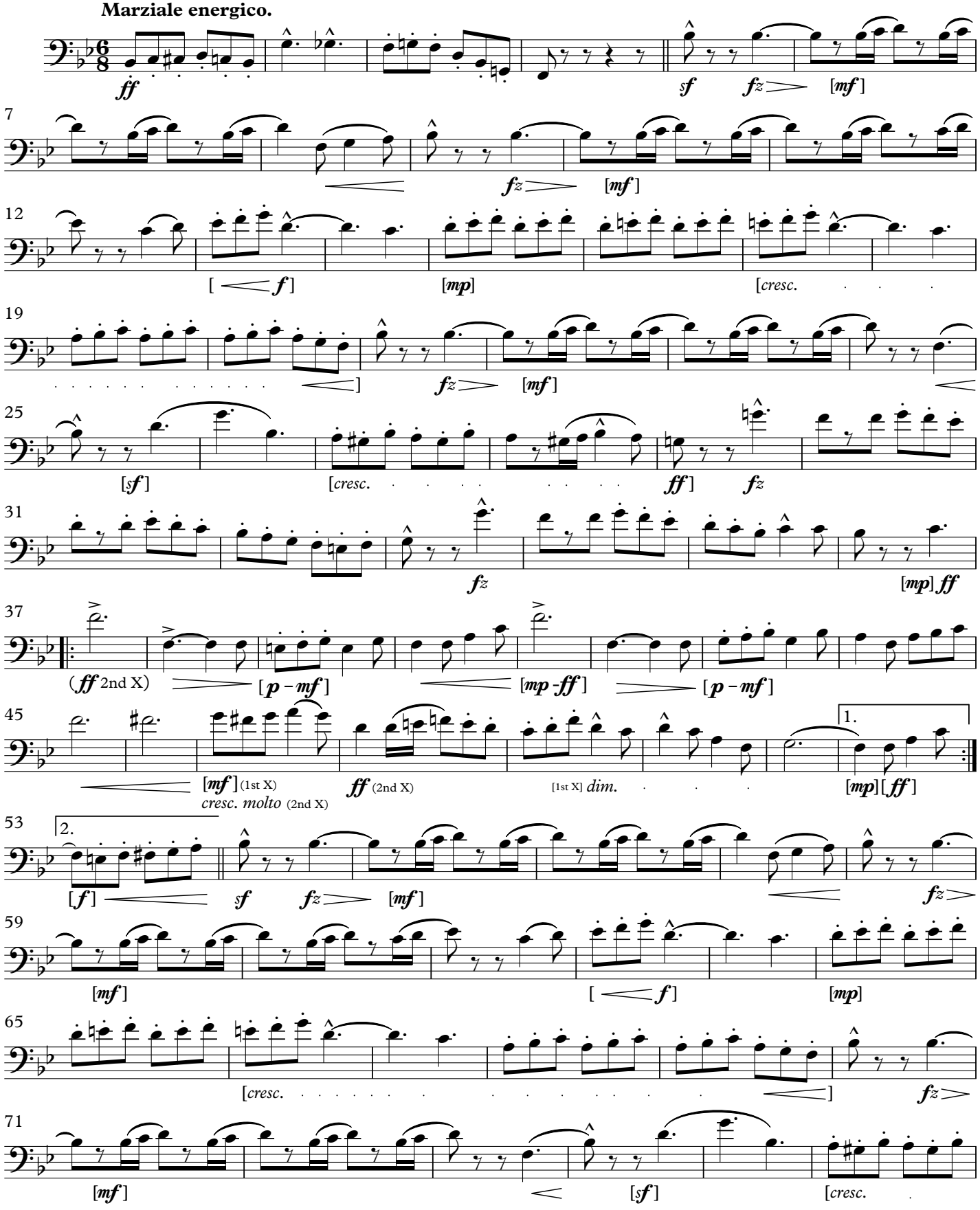
March

THE NEW YORK HIPPODROME

Euphonium

(1915)

JOHN PHILIP SOUSA



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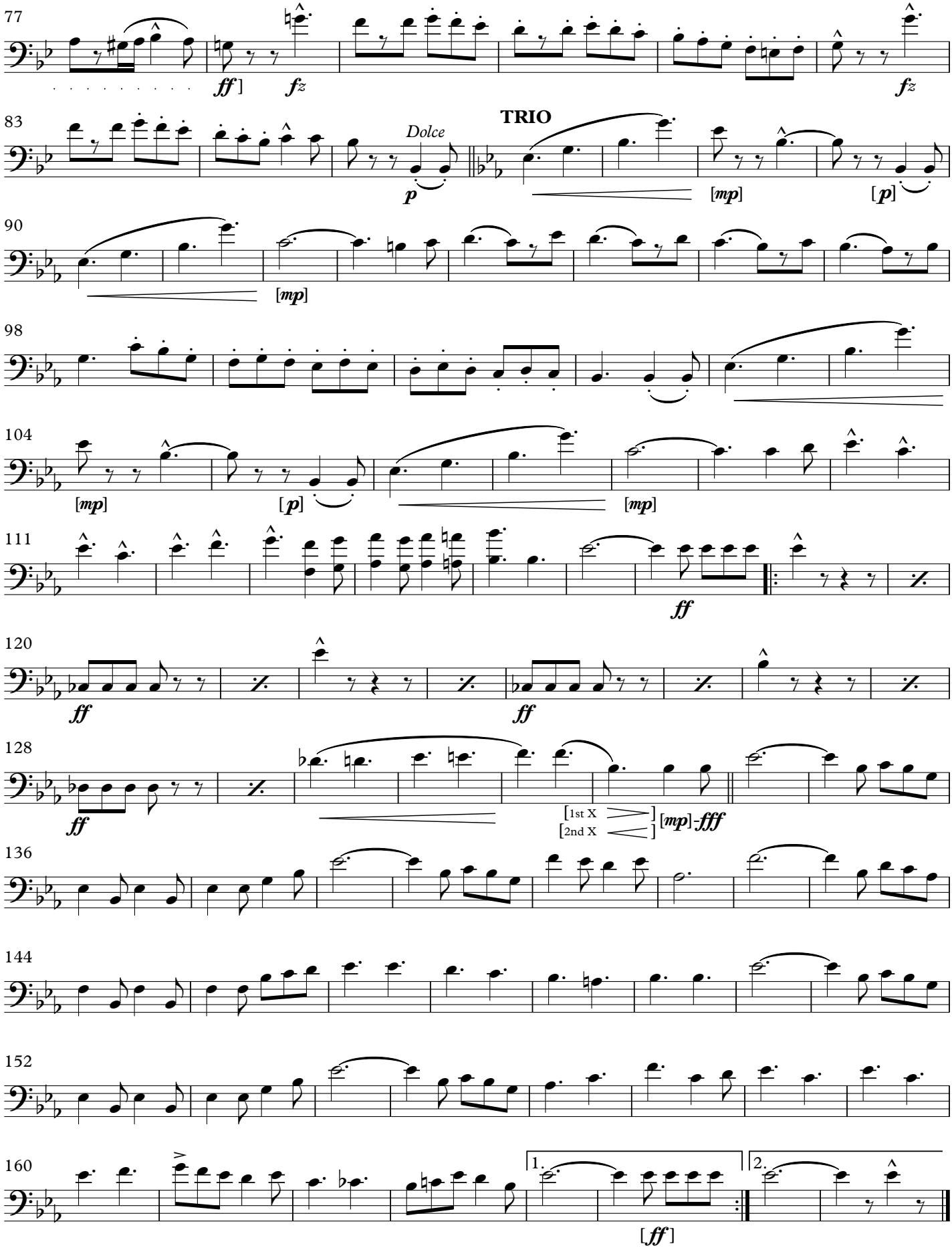
THE NEW YORK HIPPODROME

Euphonium



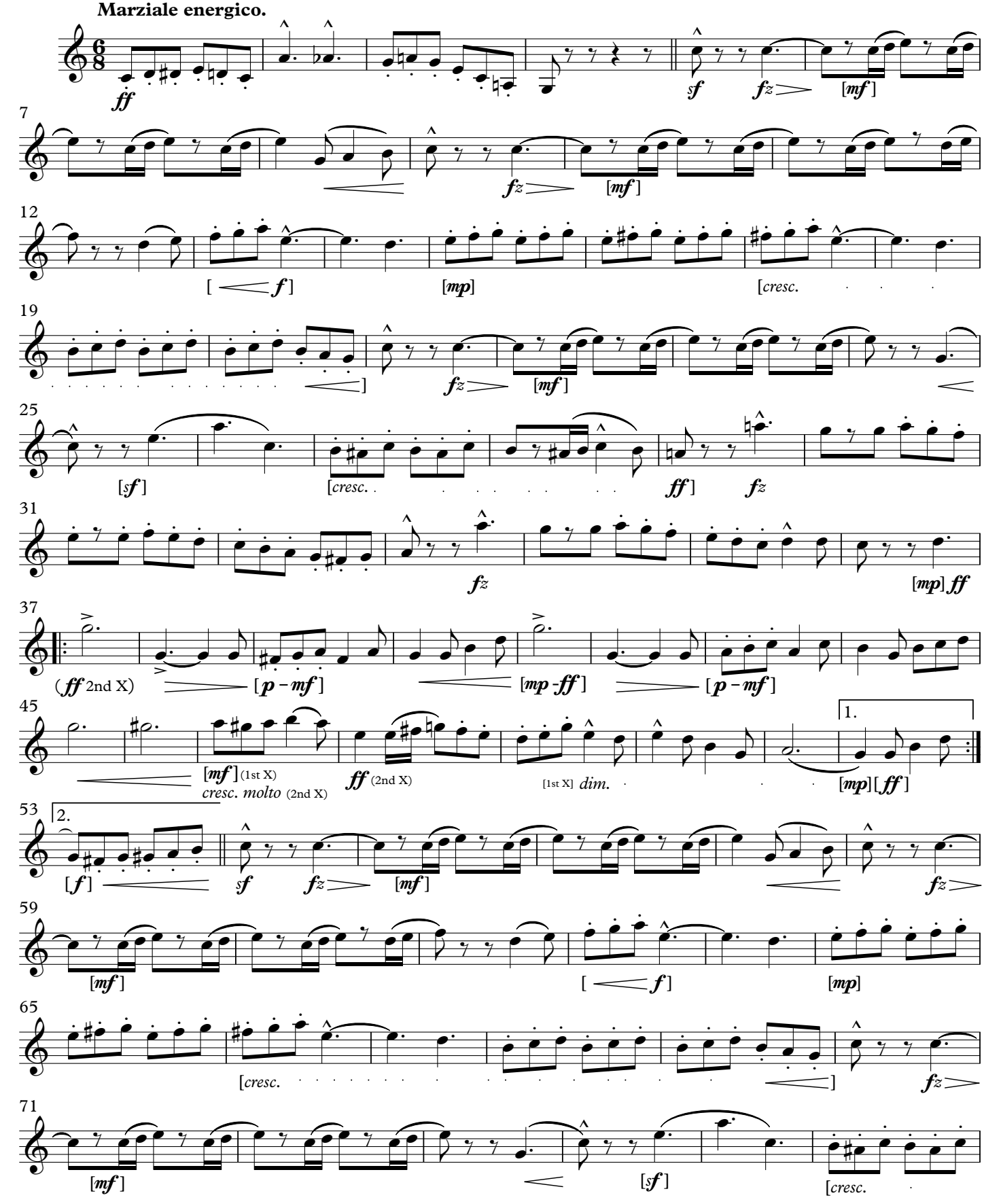
March

THE NEW YORK HIPPODROME

Baritone, T.C.

(1915)

JOHN PHILIP SOUSA



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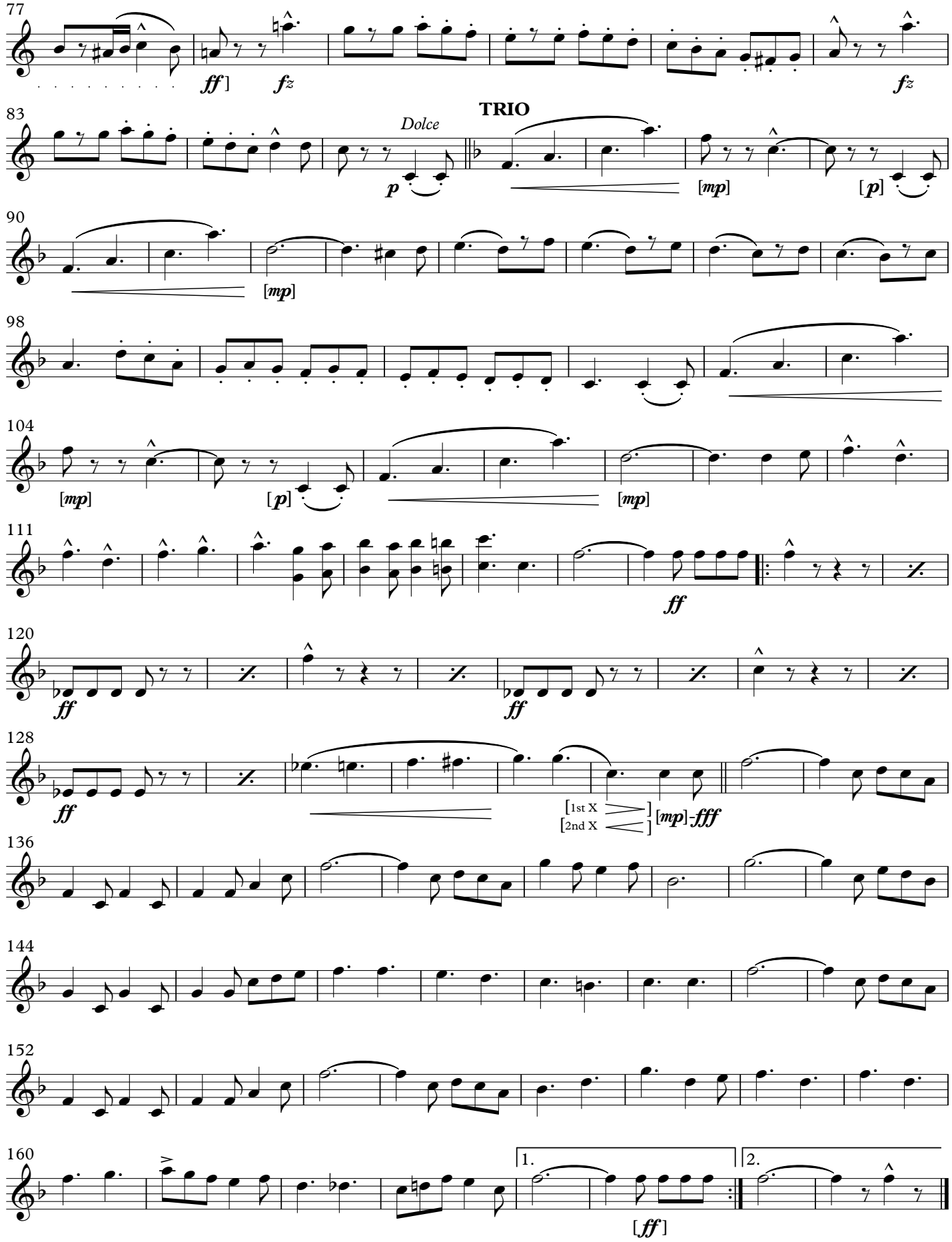
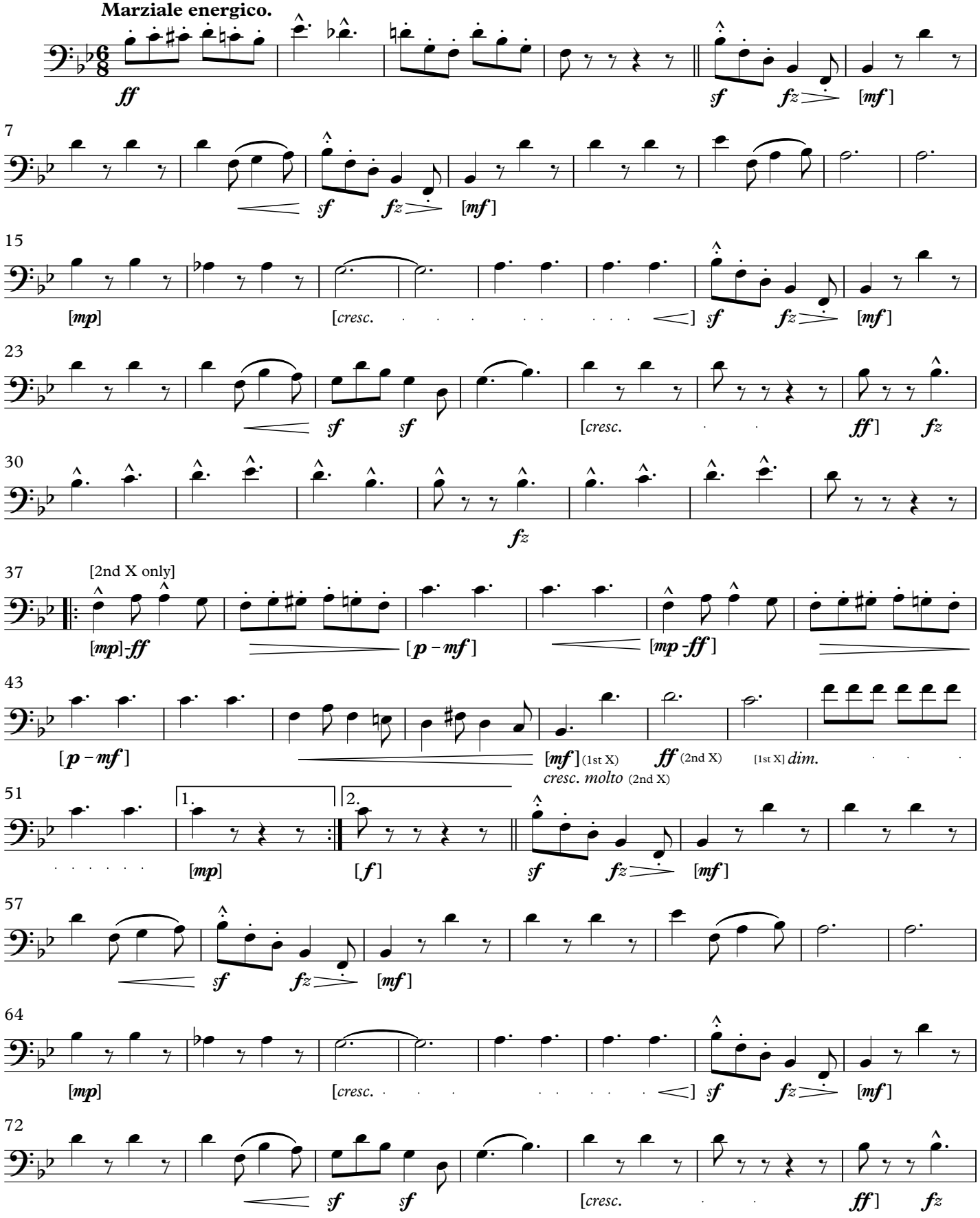
THE NEW YORK HIPPODROME
Baritone, T.C.



March

THE NEW YORK HIPPODROME

1st Trombone (1915) **JOHN PHILIP SOUSA**



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THE NEW YORK HIPPODROME

1st Trombone

79

fz

TRIO

86 [tacet]

4

p

96

4

div.

4

106

115

[Play]

ff

121

128

[2nd X only]

[1st X
[2nd X

[*mp*]-*fff*

136

144

152

160

1.

[Play]

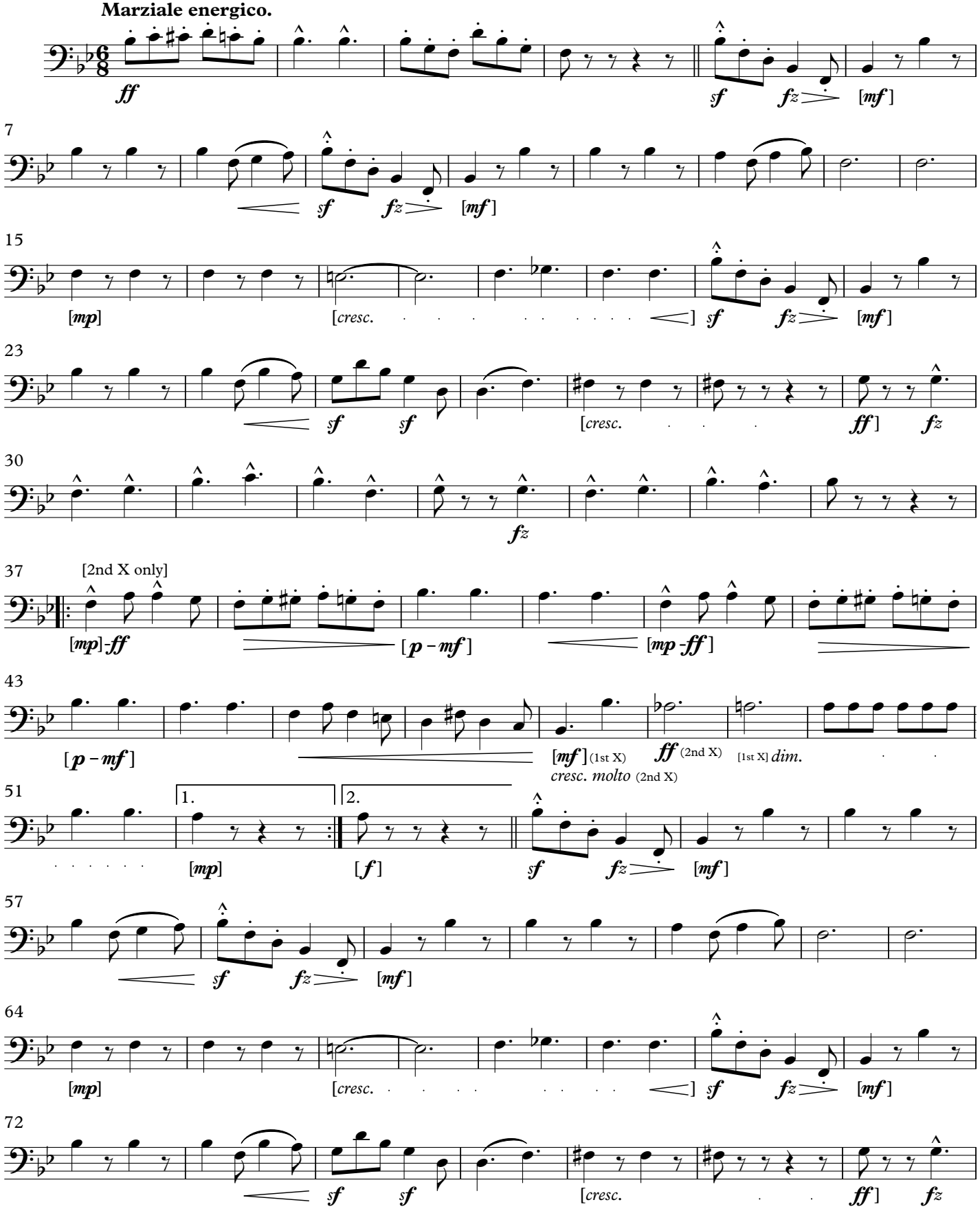
2.

[*ff*]

March

THE NEW YORK HIPPODROME

2nd Trombone (1915) **JOHN PHILIP SOUSA**



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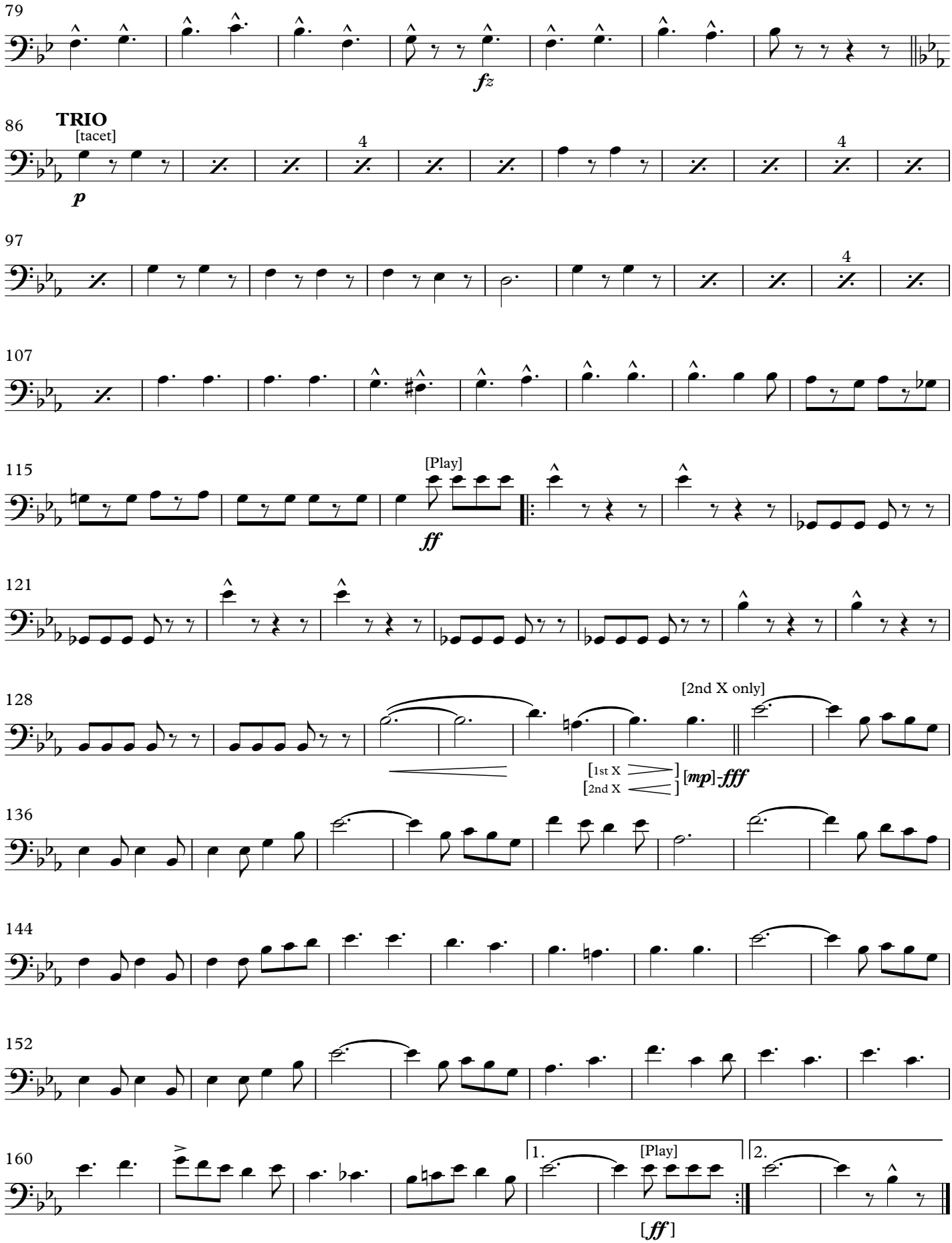
As played by "The President's Own" United States Marine Band

THE NEW YORK HIPPODROME
2nd Trombone



March

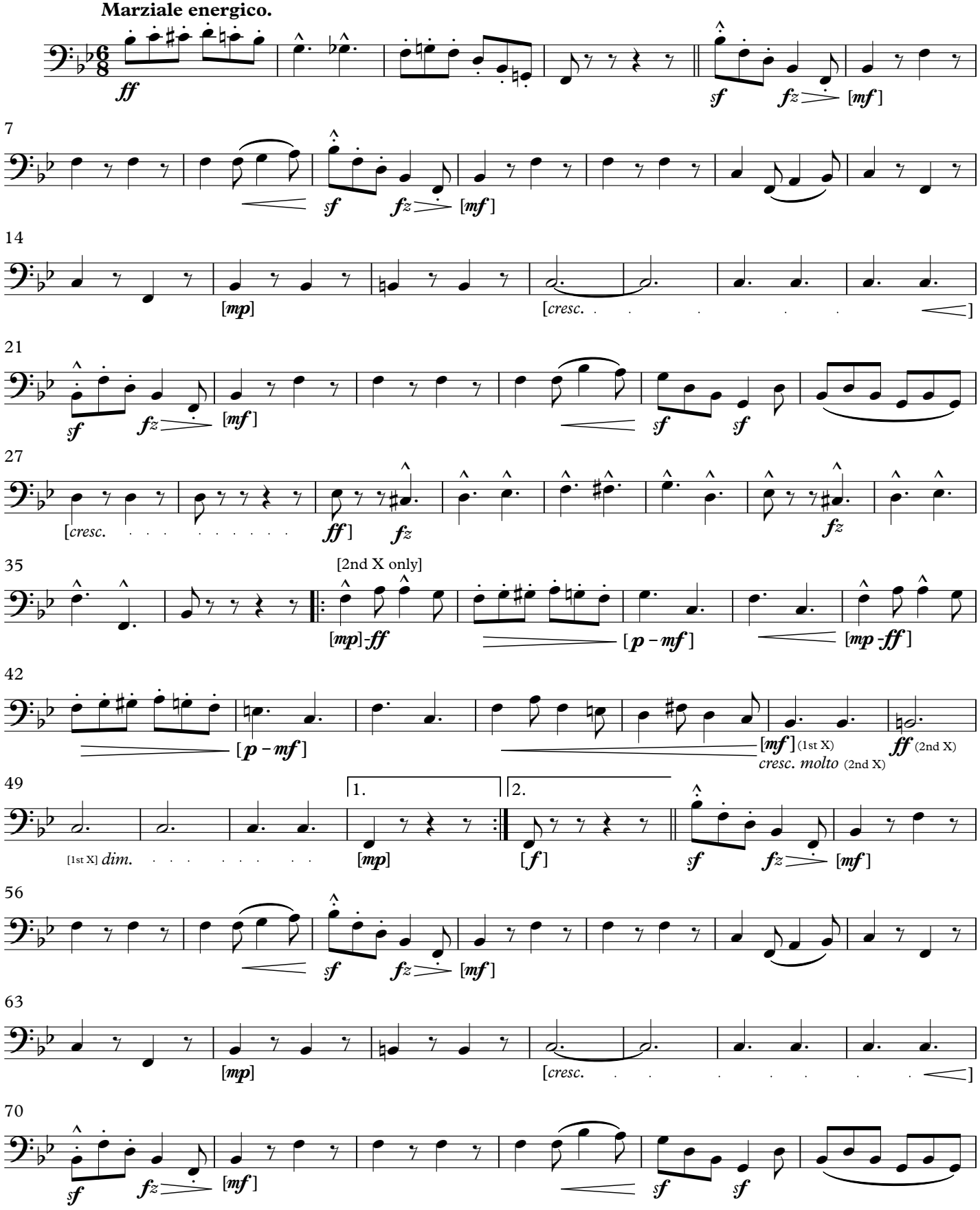
THE NEW YORK HIPPODROME

Bass Trombone

(1915)

JOHN PHILIP SOUSA

Marziale energico.



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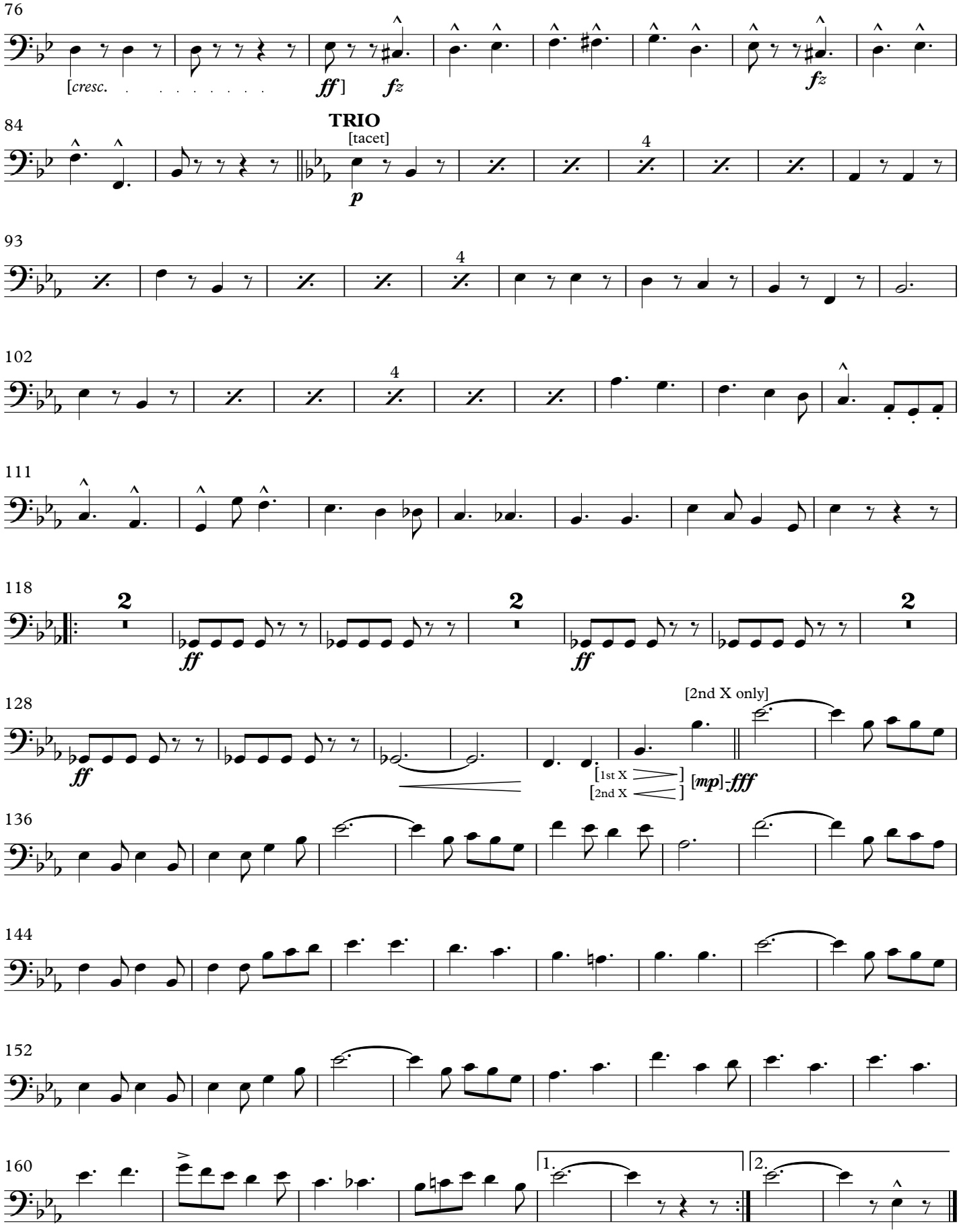
THE NEW YORK HIPPODROME

Bass Trombone

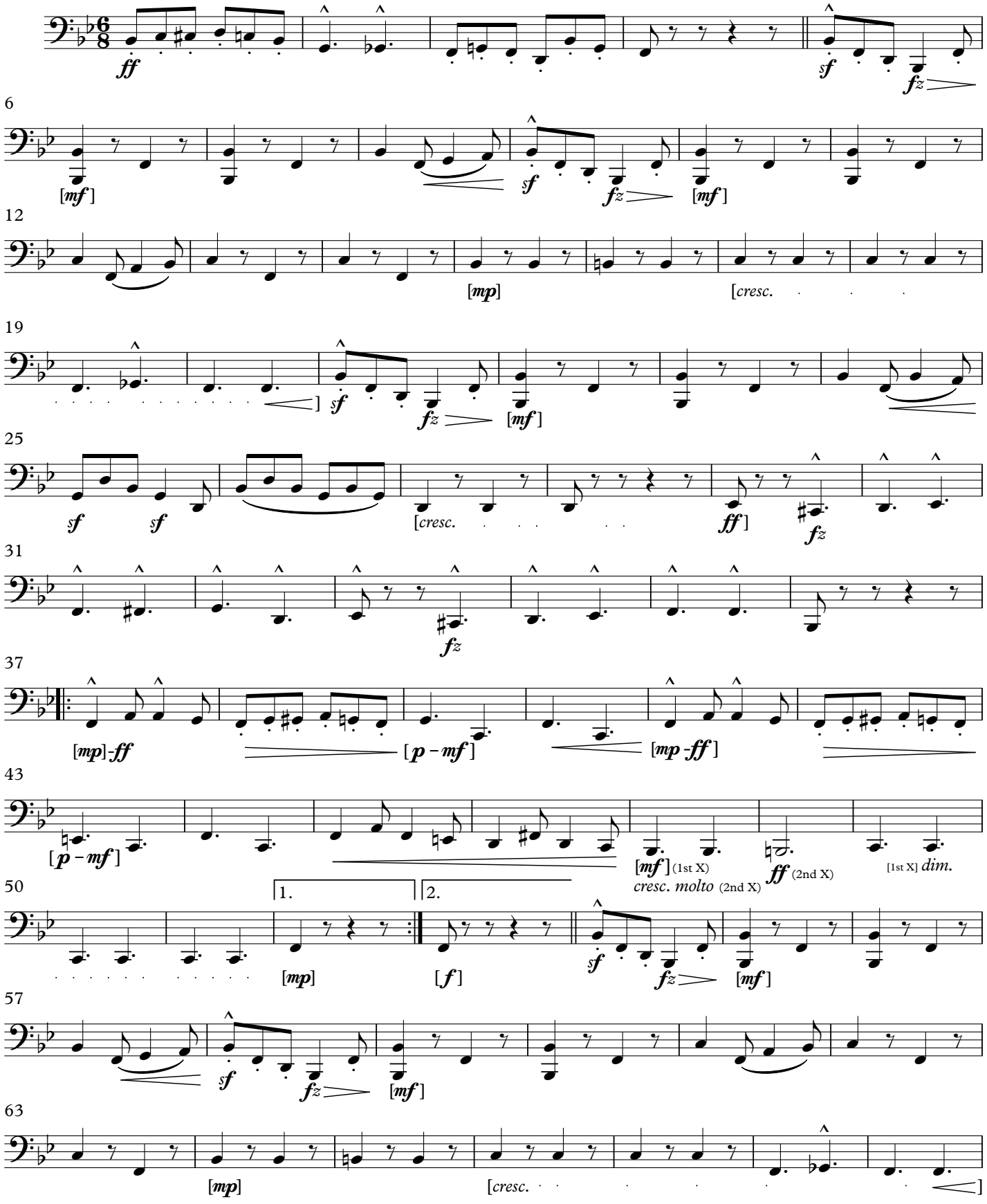


March

THE NEW YORK HIPPODROME

Tuba (1915) **JOHN PHILIP SOUSA**

Marziale energico.



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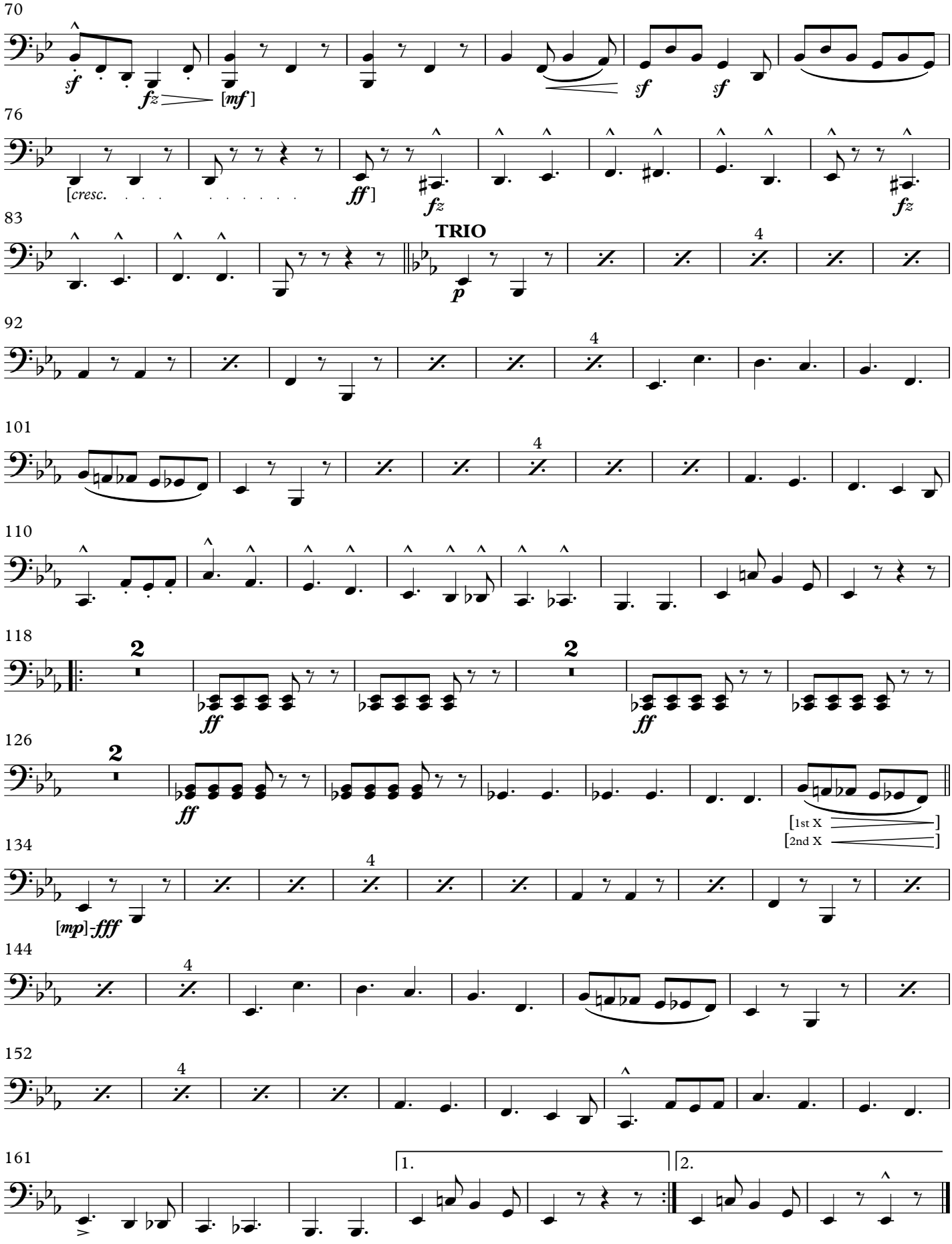
THE NEW YORK HIPPODROME

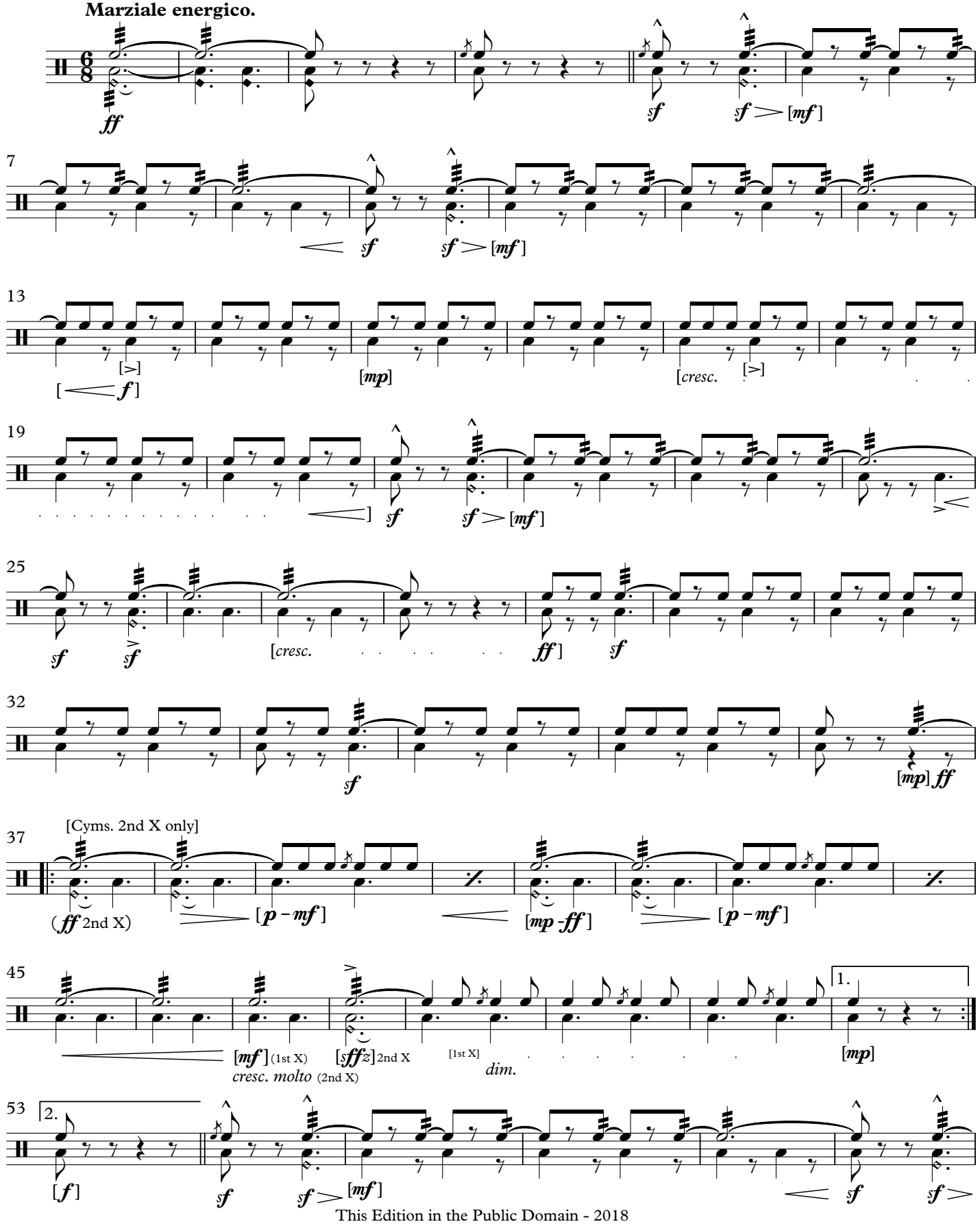
Tuba



March

THE NEW YORK HIPPODROME

Drums & Bells (1915) **JOHN PHILIP SOUSA**



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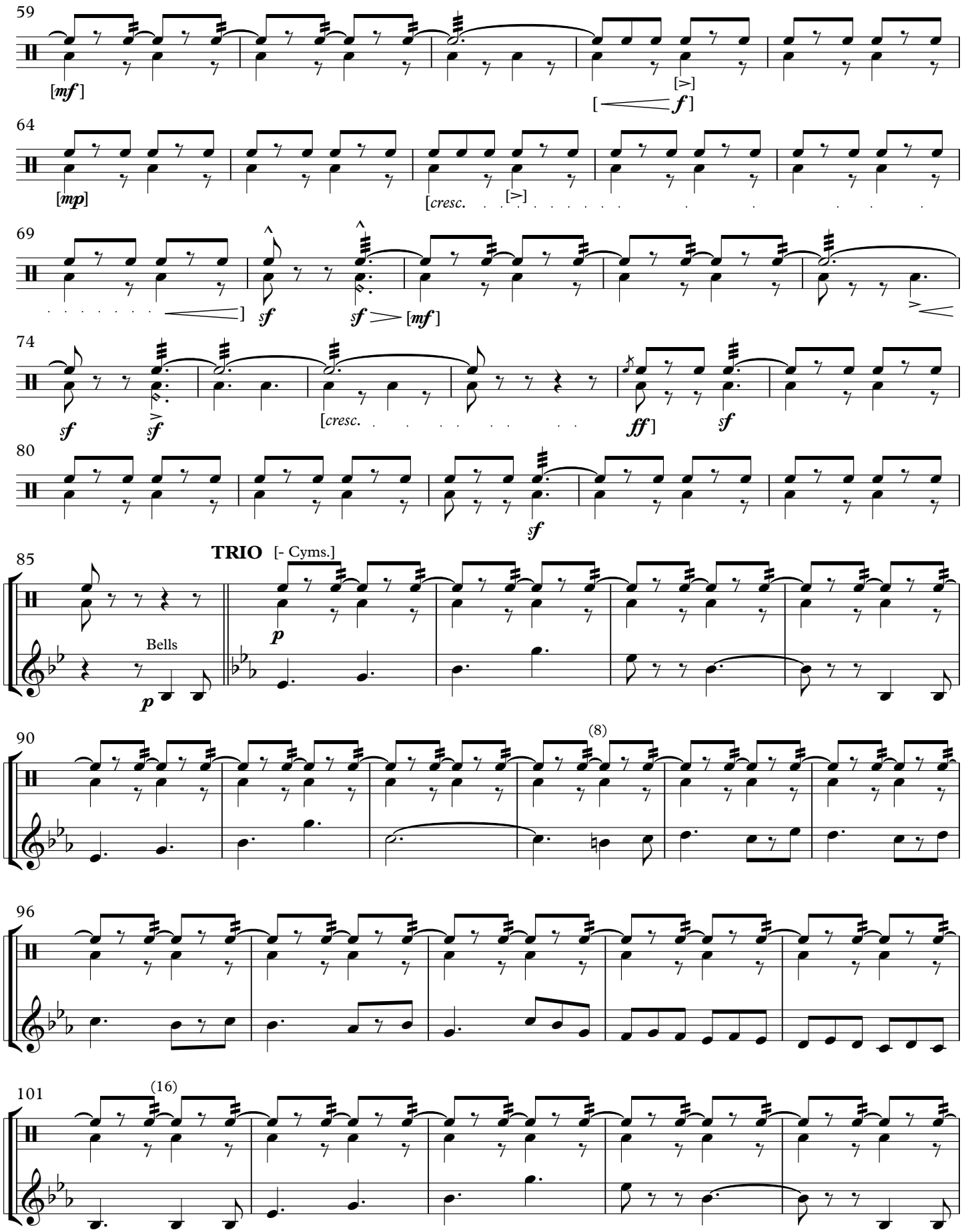
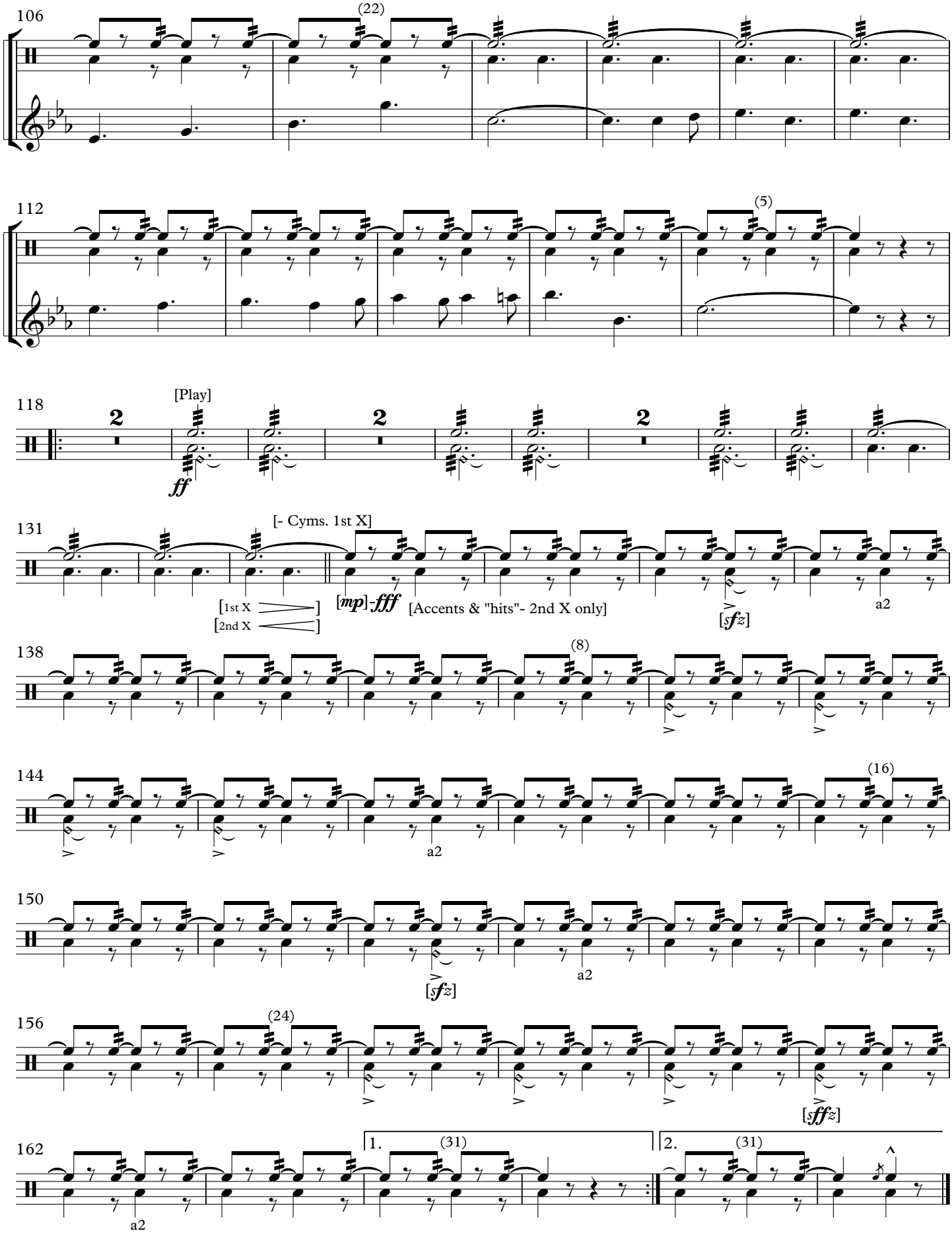
THE NEW YORK HIPPODROME
Drums & Bells



THE NEW YORK HIPPODROME
Drums & Bells