



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 72

THE  
NEW YORK  
HIPPODROME  
MARCH  
(1915)

FULL *of* 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**

**Marziale energico.** 2 3 4 5 6 7 8 9

Piccolo  
Flute  
1st & 2nd Oboes  
1st B♭ Clarinet  
2nd & 3rd B♭ Clarinets  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
1st & 2nd Bassoons  
E♭ Alto Saxophone  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
Solo B♭ Cornet  
1st B♭ Cornet  
2nd & 3rd B♭ Cornets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
1st & 2nd Trombones  
Bass Trombone  
Tuba  
Drums & Bells

THE NEW YORK HIPPODROME

Full Score

10

11

12

13

14

15

16

17

18

Picc. *[mf]* *[f]* *[mp]* *[cresc.]*

Flute *[mf]* *[f]* *[mp]* *[cresc.]*

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

1st Clar. *[mf]* *[f]* *[mp]* *[cresc.]*

2nd & 3rd Clars. *[mf]* *[f]* *[mp]* *[cresc.]*

Alto Clar. *[mf]* *[f]* *[mp]* *[cresc.]*

Bass Clar. *[mf]* *[f]* *[mp]* *[cresc.]*

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

Alto Sax. *[mf]* *[f]* *[mp]* *[cresc.]*

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

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

Solo B♭ Cor. *[mf]* *[f]* *[mp]* *[cresc.]*

1st B♭ Cor. *[mf]* *[f]* *[mp]* *[cresc.]*

2nd & 3rd B♭ Cors. *[mf]* *[f]* *[mp]* *[cresc.]*

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

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

Euph. *[mf]* *[f]* *[mp]* *[cresc.]*

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

B. Trbn. *[mf]* *[f]* *[mp]* *[cresc.]*

Tuba *[mf]* *[f]* *[mp]* *[cresc.]*

Drums/Bells *[mf]* *[f]* *[mp]* *[cresc.]*

THE NEW YORK HIPPODROME  
Full Score

19 20 21 22 23 24 25 26 27

Picc. *fz* [*mf*] [*sf*] [*cresc.*]

Flute *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Obs. *fz* [*mf*] [*sf*] [*cresc.*]

1st Clar. *fz* [*mf*] [*sf*] [*cresc.*]

2nd & 3rd Clars. *fz* [*mf*] [*sf*] [*cresc.*]

Alto Clar. *fz* [*mf*] [*sf*] [*cresc.*]

Bass Clar. *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Bsns. *fz* [*mf*] [*sf*] [*cresc.*]

Alto Sax. *fz* [*mf*] [*sf*] [*cresc.*]

Ten. Sax. *fz* [*mf*] [*sf*] [*cresc.*]

Bari. Sax. *fz* [*mf*] [*sf*] [*cresc.*]

Solo B♭ Cor. *fz* [*mf*] [*sf*] [*cresc.*]

1st B♭ Cor. *fz* [*mf*] [*sf*] [*cresc.*]

2nd & 3rd B♭ Cors. *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Hrns. *fz* [*mf*] [*sf*] [*cresc.*]

3rd & 4th Hrns. *fz* [*mf*] [*sf*] [*cresc.*]

Euph. *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Trbns. *fz* [*mf*] [*sf*] [*cresc.*]

B. Trbn. *fz* [*mf*] [*sf*] [*cresc.*]

Tuba *fz* [*mf*] [*sf*] [*cresc.*]

Drums/Bells *fz* [*mf*] [*sf*] [*cresc.*]



THE NEW YORK HIPPODROME  
Full Score

37

38

39

40

41

42

43

44

[2nd X only]

Picc. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

Flute *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

1st & 2nd Obs. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

1st Clar. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

2nd & 3rd Clars. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

Alto Clar. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

Bass Clar. [*mp - ff*] [*p - mf*] [*mp - ff*] [*p - mf*]

1st & 2nd Bsns. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

Alto Sax. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

Ten. Sax. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

Bari. Sax. [*mp - ff*] [*p - mf*] [*mp - ff*] [*p - mf*]

Solo B♭ Cor. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

1st B♭ Cor. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

2nd & 3rd B♭ Cors. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

1st & 2nd Hrns. [*mp - ff*] [*p - mf*] [*mp - ff*] [*p - mf*]

3rd & 4th Hrns. [*mp - ff*] [*p - mf*] [*mp - ff*] [*p - mf*]

Euph. *(ff 2nd X)* [*p - mf*] [*mp - ff*] [*p - mf*]

1st & 2nd Trbns. [*mp - ff*] [*p - mf*] [*mp - ff*] [*p - mf*]

B. Trbn. [*mp - ff*] [*p - mf*] [*mp - ff*] [*p - mf*]

Tuba [*mp - ff*] [*p - mf*] [*mp - ff*] [*p - mf*]

Drums/Bells [*ff 2nd X*] [*p - mf*] [*mp - ff*] [*p - mf*]

[Cyms. 2nd X only]



THE NEW YORK HIPPODROME

Full Score

45

46

47

48

49

50

51

52

53

Picc. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

Flute [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

1st & 2nd Obs. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

1st Clar. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

2nd & 3rd Clars. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

Alto Clar. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

Bass Clar. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

1st & 2nd Bsns. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

Alto Sax. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

Ten. Sax. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

Bari. Sax. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

Solo B♭ Cor. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

1st B♭ Cor. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

2nd & 3rd B♭ Cors. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

1st & 2nd Hrns. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

3rd & 4th Hrns. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

Euph. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [ff] [f]

1st & 2nd Trbns. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

B. Trbn. [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

Tuba [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

Drums/Bells [mf] (1st X) [cresc. molto] (2nd X) [ff] (2nd X) [1st X] dim. [mp] [f]

THE NEW YORK HIPPODROME

Full Score

54

55

56

57

58

59

60

61

Picc. *f* *fz* [*mf*]

Flute *f* *fz* [*mf*]

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

1st Clar. *f* *fz* [*mf*]

2nd & 3rd Clars. *f* *fz* [*mf*]

Alto Clar. *f* *fz* [*mf*]

Bass Clar. *f* *fz* [*mf*]

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

Alto Sax. *f* *fz* [*mf*]

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

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

Solo B♭ Cor. *f* *fz* [*mf*]

1st B♭ Cor. *f* *fz* [*mf*]

2nd & 3rd B♭ Cors. *f* *fz* [*mf*]

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

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

Euph. *f* *fz* [*mf*]

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

B. Trbn. *f* *fz* [*mf*]

Tuba *f* *fz* [*mf*]

Drums/Bells *f* *fz* [*mf*]

THE NEW YORK HIPPODROME  
Full Score

62

63

64

65

66

67

68

69

Picc. [*f*] [*mp*] [*cresc.*]

Flute [*f*] [*mp*] [*cresc.*]

1st & 2nd Obs. [*f*] [*mp*] [*cresc.*]

1st Clar. [*f*] [*mp*] [*cresc.*]

2nd & 3rd Clars. [*f*] [*mp*] [*cresc.*]

Alto Clar. [*f*] [*mp*] [*cresc.*]

Bass Clar. [*mp*] [*cresc.*]

1st & 2nd Bsns. [*f*] [*mp*] [*cresc.*]

Alto Sax. [*f*] [*mp*] [*cresc.*]

Ten. Sax. [*f*] [*mp*] [*cresc.*]

Bari. Sax. [*f*] [*mp*] [*cresc.*]

Solo B♭ Cor. [*f*] [*mp*] [*cresc.*]

1st B♭ Cor. [*f*] [*mp*] [*cresc.*]

2nd & 3rd B♭ Cors. [*f*] [*mp*] [*cresc.*]

1st & 2nd Hrns. [*f*] [*mp*] [*cresc.*]

3rd & 4th Hrns. [*f*] [*mp*] [*cresc.*]

Euph. [*f*] [*mp*] [*cresc.*]

1st & 2nd Trbns. [*mp*] [*cresc.*]

B. Trbn. [*mp*] [*cresc.*]

Tuba [*mp*] [*cresc.*]

Drums/Bells [*f*] [*mp*] [*cresc.*]

THE NEW YORK HIPPODROME

Full Score

70

71

72

73

74

75

76

77

Picc. *fz* [*mf*] [*sf*] [*cresc.*]

Flute *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Obs. *fz* [*mf*] [*sf*] [*cresc.*]

1st Clar. *fz* [*mf*] [*sf*] [*cresc.*]

2nd & 3rd Clars. *fz* [*mf*] [*sf*] [*cresc.*]

Alto Clar. *fz* [*mf*] [*sf*] [*cresc.*]

Bass Clar. *f* *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Bsns. *fz* [*mf*] [*sf*] [*cresc.*]

Alto Sax. *fz* [*mf*] [*sf*] [*cresc.*]

Ten. Sax. *fz* [*mf*] [*sf*] [*cresc.*]

Bari. Sax. *fz* [*mf*] [*sf*] [*cresc.*]

Solo B♭ Cor. *fz* [*mf*] [*sf*] [*cresc.*]

1st B♭ Cor. *fz* [*mf*] [*sf*] [*cresc.*]

2nd & 3rd B♭ Cors. *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Hrns. *fz* [*mf*] [*sf*] [*cresc.*]

3rd & 4th Hrns. *fz* [*mf*] [*sf*] [*cresc.*]

Euph. *fz* [*mf*] [*sf*] [*cresc.*]

1st & 2nd Trbns. *f* *fz* [*mf*] [*sf*] [*cresc.*]

B. Trbn. *f* *fz* [*mf*] [*sf*] [*cresc.*]

Tuba *f* *fz* [*mf*] [*sf*] [*cresc.*]

Drums/Bells *f* *fz* [*mf*] [*sf*] [*cresc.*]



THE NEW YORK HIPPODROME  
Full Score

86 87 88 89 90 91 92 93

Picc. *[mp]* *[p]* *[mp]*

Flute *[mp]* *[p]* *[mp]*

1st & 2nd Obs. *[mp]* *[p]* *[mp]*

1st Clar. *[mp]* *[p]* *[mp]*

2nd & 3rd Clars. *[mp]* *[p]* *[mp]*

Alto Clar. *[mp]* *[p]* *[mp]*

Bass Clar. *[tacet]* *p*

1st & 2nd Bsns. *[mp]* *[p]* *[mp]*

Alto Sax. *[mp]* *[p]* *[mp]*

Ten. Sax. *[mp]* *[p]* *[mp]*

Bari. Sax. *Dolce* *p*

Solo B♭ Cor. *Dolce* *[mp]* *[p]* *[mp]*

1st B♭ Cor. *Dolce* *[tacet]* *p* *[mp]* *[p]* *[mp]*

2nd & 3rd B♭ Cors. *Dolce* *[tacet]* *p*

1st & 2nd Hrns. *Dolce* *p*

3rd & 4th Hrns. *Dolce* *p*

Euph. *[mp]* *[p]* *[mp]*

1st & 2nd Trbns. *[tacet]* *p*

B. Trbn. *[tacet]* *p*

Tuba *p*

Drums/Bells *[Cym.]* *p* (8)

THE NEW YORK HIPPODROME  
Full Score

94

95

96

97

98

99

100

101

Picc.

Flute

1st & 2nd Obs.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

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

THE NEW YORK HIPPODROME  
Full Score

102 103 104 105 106 107 108 109

Picc. [mp] [p] [mp]

Flute [mp] [p] [mp]

1st & 2nd Obs. [mp] [p] [mp]

1st Clar. [mp] [p] [mp]

2nd & 3rd Clars. [mp] [p] [mp]

Alto Clar.

Bass Clar.

1st & 2nd Bsns. [mp] [p] [mp]

Alto Sax.

Ten. Sax. [mp] [p] [mp]

Bari. Sax.

Solo B♭ Cor. [mp] [p] [mp]

1st B♭ Cor. [mp] [p] [mp]

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns. <sup>a2</sup>

Euph. [mp] [p] [mp]

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells (22)



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 Bsns.

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*

[Play] *ff*

[Play] *ff*

*a2* *ff*

*ff*

[Play] *ff*

(5)

THE NEW YORK HIPPODROME  
Full Score

118 119 120 121 122 123 124 125

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph. *ff*

1st & 2nd Trbns.

B. Trbn. *ff*

Tuba *ff*

Drums/Bells *ff* [Play]

THE NEW YORK HIPPODROME  
Full Score

126

127

128

129

130

131

132

133

Picc. [2nd X only]

Flute [1st X] [2nd X] [mp]-fff

1st & 2nd Obs. [1st X] [2nd X] [mp]-fff

1st Clar. [1st X] [2nd X] [mp]-fff [lower notes 1st X]

2nd & 3rd Clars. [1st X] [2nd X] [mp]-fff [lower notes 1st X]

Alto Clar. [1st X] [2nd X] [mp]-fff

Bass Clar. [1st X] [2nd X] [mp]-fff [2nd X only]

1st & 2nd Bsns. [1st X] [2nd X]

Alto Sax. [1st X] [2nd X] [mp]-fff

Ten. Sax. [1st X] [2nd X]

Bari. Sax. [1st X] [2nd X]

Solo B♭ Cor. [1st X] [2nd X] [mp]-fff [2nd X only]

1st B♭ Cor. [1st X] [2nd X] [mp]-fff [2nd X only]

2nd & 3rd B♭ Cors. a2 [1st X] [2nd X] [mp]-fff [2nd X only]

1st & 2nd Hrns. [1st X] [2nd X]

3rd & 4th Hrns. [1st X] [2nd X]

Euph. [1st X] [2nd X] [mp]-fff

1st & 2nd Trbns. [1st X] [2nd X] [mp]-fff [2nd X only]

B. Trbn. [1st X] [2nd X] [mp]-fff [2nd X only]

Tuba [1st X] [2nd X]

Drums/Bells [1st X] [2nd X] [- Cym. 1st X]

*ff*

THE NEW YORK HIPPODROME

Full Score

134

135

136

137

138

139

140

141

Picc.

Flute

1st & 2nd Obs. *(mp).fff*

1st Clar. *(mp).fff*

2nd & 3rd Clars. *(mp).fff*

Alto Clar.

Bass Clar.

1st & 2nd Bsns. *(mp).fff*

Alto Sax.

Ten. Sax. *(mp).fff*

Bari. Sax. *(mp).fff*

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns. *(mp).fff*

3rd & 4th Hrns. *(mp).fff*

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba *(mp).fff*

Drums/Bells *(mp).fff* [Accents & 'hits' - 2nd X only] *[sfz]* a2 (S)

THE NEW YORK HIPPODROME  
Full Score

142

143

144

145

146

147

148

149

Picc.

Flute

1st & 2nd Obs.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

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 Bsns.  
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

[fz] a2 (24)

# THE NEW YORK HIPPODROME

## Full Score

159 160 161 162 163 164 165 166 167

This page contains the musical score for measures 159 through 167. The instruments listed are Picc., Flute, 1st & 2nd Obs., 1st Clar., 2nd & 3rd Clars., Alto Clar., Bass Clar., 1st & 2nd Bsns., 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, and Drums/Bells. The score includes various musical notations such as notes, rests, beams, slurs, and dynamics like *[ff]* and *[Play]*. There are also performance markings like *[loco]*, *a2*, and *a2*. Measure 164 features first and second endings, and measure 167 includes a first ending marked with a circled 31. The Drums/Bells part at the bottom has a circled 31 and *[ff]* marking.

# March

## THE NEW YORK HIPPODROME

Piccolo

(1915)

JOHN PHILIP SOUSA

Marziale energico.

The musical score is written for a piccolo in 6/8 time, featuring a variety of dynamic markings and articulations. The piece begins with a 3-measure rest followed by a trill (tr) on a dotted quarter note. The dynamics range from *f* (forte) to *ff* (fortissimo), with many passages marked *[mf]* (mezzo-forte) and *[f]* (forte). The score includes numerous slurs, accents (^), and dynamic hairpins. A *[tacet]* instruction is used at measure 34. A first ending (1. [Play]) and a second ending (2.) are provided at measures 48-53. The score concludes with a *[cresc.]* (crescendo) leading to a final *[mf]* (mezzo-forte) dynamic.



THE NEW YORK HIPPODROME  
Piccolo

73 *<* [*f*] [*cresc.*] [*ff*] *fz*

80 *fz* *p* *Dolce* [tacet]

86 **TRIO** [*mp*] [*p*] [*mp*]

94

101 [*mp*] [*p*] [*mp*]

109

118 *ff* *tr*

126 *tr* [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

Marziale energico.

ff *f* < *sf* *fz* > [mf]

7 *fz* > [mf]

12 [*f*] [mp] [cresc.]

18 [*fz* >] [mf]

24 < [*sf*] [cresc.] [*ff*] *fz*

31 *fz* [mp] ff

37 (*ff* 2nd X) [*p - mf*] [*mp - ff*] [*p - mf*]

45 [*mf*] (1st X) *ff* (2nd X) [1st X] *dim.* [*mp*] [*ff*]

53 [*f*] [*sf*] [*fz* >] [mf]

58 *fz* > [mf] [*f*] [mp]

65 [cresc.] [*fz* >] [mf]

THE NEW YORK HIPPODROME

Flute

72 *<* [*sf*] [*cresc.*] [*ff*] *fz*

79 *fz*

85 *Dolce* **TRIO** *p* [*mp*] [*p*]

92 [*mp*]

100 [*mp*] [*p*] [*mp*]

109

118 *tr<sup>b</sup>* *ff*

126 *tr<sup>b</sup>* [*mp*]-*fff*  
[1st X >]  
[2nd X <]

134

143

150

159 1. 2.

Detailed description: This is a page of a musical score for the Flute part of 'The New York Hippodrome'. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, numbered 72 to 159. The music features various dynamics including *p*, [*mp*], [*p*], [*sf*], [*cresc.*], [*ff*], *fz*, and *ff*. There are several trills marked with *tr<sup>b</sup>*. A section starting at measure 85 is labeled 'TRIO' and includes the instruction 'Dolce'. The score includes first and second endings at the end of measure 159. The page number '2' is in the top right corner.

March  
**THE NEW YORK HIPPODROME**

1st Oboe

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

ff *f* < *sf* *fz* > [*mf*]

7 < *fz* > [*mf*]

13 [*<f*] [*mp*] [*cresc.*] < *fz* >

22 [*mf*] < [*sf*] [*cresc.*]

28 [*ff*] *fz* *fz*

34 [*mp*] *ff* (*ff* 2nd X) > [*p - mf*] < [*mp - ff*] >

43 [*p - mf*] [*mf*] (1st X) *cresc. molto* (2nd X) *ff* (2nd X) [*1st X*] *dim.*

51 1. [*mp*] [*ff*] a2 [*f*] 2. [*sf*] *fz* > [*mf*]

57 < *fz* > [*mf*] [*<f*]

64 [*mp*] [*cresc.*] < *fz* > [*mf*]

72 < [*sf*] < [*cresc.*]

THE NEWYORK HIPPODROME  
1st Oboe

78 *ff* *fz* *fz*

84 *p* *Dolce* **TRIO** [*mp*] [*p*]

90 [*mp*]

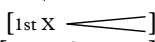
98 [*mp*]

105 [*p*] [*mp*]

113 *ff*

120 *tr* *tr*

128 *tr* [*mp*]-*fff*

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

136

144

152

161 1. 2.

March  
**THE NEW YORK HIPPODROME**

2nd Oboe

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff *f* < *sf* *fz* > [*mf*]

7 *fz* > [*mf*]

13 [*f*] [*mp*] [*cresc.*] < *fz* >

22 [*mf*] [*f*] [*cresc.*]

28 *ff* *fz* *fz*

34 [*mp*] *ff* (*ff* 2nd X) > [*p - mf*] < [*mp - ff*]

42 > [*p - mf*] [*mf*] (1st X) *ff* (2nd X) [*1st X dim.*] *cresc. molto* (2nd X)

52 1. [*mp*] [*ff*] a2 [*f*] < *f* *fz* > [*mf*] 2.

57 < *fz* > [*mf*] [*f*] <

64 [*mp*] [*cresc.*] < *fz* > [*mf*]

72 < [*f*] [*cresc.*]

THE NEWYORK HIPPODROME  
2nd Oboe

78 *ff* *fz* *fz*

84 *p* *Dolce* **TRIO** [*mp*] [*p*]

90 [*mp*]

100 [*mp*] [*p*]

108 [*mp*]

116 *ff* *tr<sup>b</sup>*

123 *tr<sup>b</sup>* *tr<sup>b</sup>*

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.*

ff

*f* < *sf* *fz* > [*mf*]

7

< *fz* > [*mf*]

12

[ < *f* ] [*mp*] [*cresc.*]

19

[ < ] *fz* > [*mf*] <

25

[*sf*] [*cresc.*] [*ff*] *fz*

31

[lower notes 1st X] *fz* [*mp*] [*ff*]

37

(*ff* 2nd X) [*p - mf*] [*mp - ff*] [*p - mf*]

45

[*mf*] (1st X) *ff* (2nd X) [1st X] *dim.* [1. [*loco*] [*mp*] [*ff*]]

*cresc. molto* (2nd X)

53

[*f*] [*mf*] [*fz* >] < [*fz* >

59

[*mf*] [ < *f* ] [*mp*]

65

[*cresc.*] [*mf*]



THE NEWYORK HIPPODROME

1st B♭ Clarinet

72 *[f]* *[cresc.]* *[ff]* *fz*

79 *fz*

85 **TRIO** *Dolce* *p* *[mp]* *[p]* *[mp]*

94

101 *[mp]* *[p]* *[mp]*

110 *ff*

120 *tr* *tr*

128 *tr* *[lower notes 1st X]* *[1st X]* *[2nd X]* *[mp]* *fff*

136

144

151

160 1. *[loco]* 2. *[ff]*

March

# THE NEW YORK HIPPODROME

2nd B $\flat$  Clarinet

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff *f* < *sf* *fz* > [*mf*]

7 < *fz* > [*mf*]

13 [*f*] [*mp*] [*cresc.*]

20 [*fz* > [*mf*]

25 [*sf*] [*cresc.*] *ff* *fz*

31 *fz* [*mp*] *ff*

37 [lower notes 1st X] (*ff* 2nd X) [*p - mf*] [*mp - ff*] [*p - mf*]

45 [*mf*] (1st X) *cresc. molto* (2nd X) *ff* (2nd X) [1st X] *dim.* [*mp*] [*ff*]

53 [*f*] *f* *fz* > [*mf*] [*mp*] [*ff*]

59 [*mf*] [*f*] [*mp*]

65 [*cresc.*] [*fz* > [*mf*]

THE NEWYORK HIPPODROME

2nd B $\flat$  Clarinet

72 Musical staff 72-78: Treble clef, key signature of one flat. Measures 72-78. Dynamics: <math>[f]</math>, [cresc.], [ff], fz. Accents are present on several notes.

79 Musical staff 79-84: Treble clef, key signature of one flat. Measures 79-84. Dynamics: fz. Accents are present on several notes.

85 **TRIO** *Dolce* Musical staff 85-93: Treble clef, key signature of one flat. Measures 85-93. Dynamics: p, [mp], [p], [mp]. Accents are present on several notes.

94 Musical staff 94-100: Treble clef, key signature of one flat. Measures 94-100. Dynamics: [mp]. Accents are present on several notes.

101 Musical staff 101-109: Treble clef, key signature of one flat. Measures 101-109. Dynamics: [mp], [p], [mp]. Accents are present on several notes.

110 Musical staff 110-119: Treble clef, key signature of one flat. Measures 110-119. Dynamics: ff. Accents are present on several notes.

120 *tr $\flat$*  Musical staff 120-127: Treble clef, key signature of one flat. Measures 120-127. Dynamics: [mp]-fff. Accents are present on several notes.

128 *tr $\flat$*  Musical staff 128-135: Treble clef, key signature of one flat. Measures 128-135. Dynamics: [mp]-fff. Accents are present on several notes. Includes markings: [lower notes 1st X], [1st X], [2nd X].

136 Musical staff 136-143: Treble clef, key signature of one flat. Measures 136-143. Dynamics: [mp]-fff. Accents are present on several notes.

144 Musical staff 144-150: Treble clef, key signature of one flat. Measures 144-150. Dynamics: [mp]-fff. Accents are present on several notes.

151 Musical staff 151-160: Treble clef, key signature of one flat. Measures 151-160. Dynamics: [mp]-fff. Accents are present on several notes.

160 Musical staff 160-165: Treble clef, key signature of one flat. Measures 160-165. Dynamics: [ff]. Accents are present on several notes. Includes markings: 1. [loco], 2.

March

# THE NEW YORK HIPPODROME

3rd B♭ Clarinet

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff *f* < *sf* *fz* > [*mf*]

7 < *fz* > [*mf*]

12 [*f*] [*mp*] [*cresc.*]

19 [*fz* > [*mf*]

25 [*sf*] [*cresc.*] *ff* *fz*

31 *fz* [*mp*] *ff*

37 [lower notes 1st X] (*ff* 2nd X) [*p - mf*] [*mp - ff*] [*p - mf*]

45 [*mf*] (1st X) [*cresc. molto* (2nd X)] *ff* (2nd X) [1st X] *dim.* [*mp*] [*ff*]

53 [*f*] *f* *fz* > [*mf*] [*1.*] [*loco*]

59 [*mf*] [*f*] [*mp*]

65 [*cresc.*] [*fz* > [*mf*]

THE NEWYORK HIPPODROME

3rd B $\flat$  Clarinet

72 *[f]* [*cresc.*] [*ff*] *fz*

79 *fz*

85 *Dolce* **TRIO** [*mp*] [*p*] [*mp*]

94

101 [*mp*] [*p*] [*mp*]

110 *ff*

120 *tr*

128 *tr* [lower notes 1st X] [*1st X*] [*2nd X*] [*mp*]-*fff*

136

144

151

160 1. [*loco*] [*ff*] 2.

March  
**THE NEW YORK HIPPODROME**

E♭ Alto Clarinet

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff

*f* < *f* *fz* > [*mf*]

7

< *fz* > [*mf*]

13

[ < *f* ] [*mp*] [*cresc.*]

20

[ < ] *fz* > [*mf*] < [*f*]

26

[*cresc.* ...] *ff* *fz*

32

*fz* [*mp*] *ff* (*ff* 2nd X)

39

[*p - mf*] [*mp - ff*] [*p - mf*]

47

[*mf*] (1st X) *cresc. molto* (2nd X) *ff* (2nd X) [1st X] *dim.* [*mp*] [*ff*]

53

[*f*] *f* *fz* > [*mf*]

58

*fz* > [*mf*] < [*f*]

64

[*mp*] [*cresc.*]

THE NEWYORK HIPPODROME

E♭ Alto Clarinet

70 *fz* *[mf]* *[sf]*

76 *[cresc. . . . . ff]* *fz*

82 *fz* *p* *Dolce* **TRIO**

90

99

109

118 *ff*

125

132 *[1st X >] [2nd X <] [mp]-fff*

142

149

160 1. 2.

# March

## THE NEW YORK HIPPODROME

B♭ Bass Clarinet

(1915)

JOHN PHILIP SOUSA

Marziale energico.

The musical score is written for B♭ Bass Clarinet in 6/8 time. It consists of ten staves of music, numbered 1 through 70. The piece is marked 'Marziale energico.' and features various dynamic markings and articulations. The score includes first and second endings at measures 49-54. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano), with accents and sforzando (*sf*) markings. The piece concludes with a *cresc.* (crescendo) marking at the end of the final staff.



THE NEWYORK HIPPODROME

B♭ Bass Clarinet

76

[cresc. . . . . *ff*] *fz* *fz*

84

**TRIO**  
[tacet]

*p*

92

101

110

118

*ff* *ff*

126

*ff* [2nd X only] [1st X] [2nd X] [*mp*]-*fff*

134

142

150

159

*ff*

March  
**THE NEW YORK HIPPODROME**

1st Bassoon

(1915)

JOHN PHILIP SOUSA

Marziale energico.

*ff* *sf* *fz* > [*mf*]

7 *fz* > [*mf*] [*< f*]

14 [*mp*] [*cresc.*] [*<*] *fz* >

22 [*mf*] [*sf*] [*cresc.*]

29 [*ff*] *fz* [*fz*] [*mp*] *ff*

37 (*ff* 2nd X) [*p - mf*] [*mp - ff*] [*p - mf*]

47 [*mf*] (1st X) *ff* (2nd X) [*1st X dim.*] [*mp*] [*f*]  
*cresc. molto* (2nd X)

54 [*sf*] *fz* > [*mf*] [*fz* > [*mf*]

61 [*< f*] [*mp*] [*cresc.*]

68 [*<*] *fz* > [*mf*] [*sf*]

75 [*cresc.*] [*ff*] *fz*

THE NEWYORK HIPPODROME

1st Bassoon

TRIO

82 *fz* *Dolce* *p* *[mp]*

89 *[p]* *[mp]*

96

102 *[mp]* *[p]* *[mp]*

110

118 *ff*

124

130 *[1st X]* *[2nd X]* *[mp]-fff*

138 *4*

147 *4*

155

162 *1.* *2.*

March  
**THE NEW YORK HIPPODROME**

2nd Bassoon

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff sf fz > [mf]

7 fz > [mf] [ $\leftarrow$  f]

14 [mp] [cresc. . . . .] fz >

22 [mf] [ $\leftarrow$ ] [sf] [cresc. . . . .]

29 ff fz [mp] ff

37 (ff 2nd X) > [p - mf] [mp - ff] > [p - mf]

45 [mf] (1st X) ff (2nd X) [1. . . . .] [2. . . . .] [mp] [f]  
cresc. molto (2nd X) [1st X] dim. . . . .

54 sf fz > [mf] fz > [mf]

61 [ $\leftarrow$  f] [mp] [cresc. . . . .]

68 fz > [mf] [sf]

75 [cresc. . . . .] ff fz

THE NEWYORK HIPPODROME  
2nd Bassoon

82 *fz* *Dolce* *p* **TRIO** *[mp]*

89 *[p]* *[mp]*

98 *[mp]*

105 *[p]* *[mp]*

112 *ff*

119

125

131 *[mp]:fff*

[1st X  
2nd X]

138 *4*

147 *4*

155

162 1. 2.

March  
**THE NEW YORK HIPPODROME**

E♭ Alto Saxophone

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff *f* < *sf* *fz* > [*mf*]

7 < *fz* > [*mf*]

13 [*f*] [*mp*] [*cresc.*]

20 [*fz* > [*mf*] < [*sf*]

26 [*cresc.* . . . . .] *ff* *fz*

32 *fz* [*mp*]*ff* (*ff* 2nd X)

39 [*p - mf*] [*mp - ff*] [*p - mf*]

47 [*mf*] (1st X) *cresc. molto* (2nd X) *ff* (2nd X) [1st X] *dim.* [*mp*]*ff*

53 [*f*] *f* *fz* > [*mf*]

58 *fz* > [*mf*] < [*f*]

64 [*mp*] [*cresc.* . . . . .]

THE NEWYORK HIPPODROME

E♭ Alto Saxophone

70 *fz* *[mf]* *[sf]*

76 *[cresc. . . . . ff]* *fz*

82 *fz* *p* *Dolce* **TRIO**

90

99

109

118 *ff*

125

132 *[1st X >] [mp]-fff*  
*[2nd X <]*

142

149

160 1. 2.

March

# THE NEW YORK HIPPODROME

B♭ Tenor Saxophone

(1915)

JOHN PHILIP SOUSA

Marziale energico.

The musical score is written for B♭ Tenor Saxophone in 6/8 time. It begins with a *ff* dynamic and includes various articulations such as accents (^), trills (tr), and slurs. The piece features several dynamic markings including *ff*, *f*, *sf*, *fz*, *[mf]*, *[mp]*, *[cresc.]*, *[p-mf]*, *[mp-ff]*, *[mf] (1st X)*, *ff (2nd X)*, *cresc. molto (2nd X)*, *[f]*, *[ff]*, *[mp]*, *[f]*, *[sf]*, and *dim.*. The score is divided into systems with measure numbers 7, 13, 20, 27, 35, 42, 50, 56, 61, and 67. A first and second ending are marked between measures 50 and 56.



THE NEWYORK HIPPODROME  
B♭ Tenor Saxophone

73 *[sf]* *[cresc.]* *ff* *fz*

80 *fz* *p* *Dolce* **TRIO**

88 *[mp]* *[p]* *[mp]*

96 *[mp]* *[p]* *[mp]*

104 *[mp]* *[p]* *[mp]*

112 *ff*

120

126

134 *[mp]-fff*

143

150

159 1. 2.

[1st X] [2nd X]

March  
**THE NEW YORK HIPPODROME**

E♭ Baritone Saxophone

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff sf sf > [mf]

7 sf sf > [mf] < [f]

14 [mp] [cresc.] fz >

22 [mf] sf fz [cresc.]

29 ff fz fz

37 [mp]-ff [p-mf] [mp-ff]

43 [p-mf] [mf] (1st X) ff (2nd X) [1st X] dim.  
cresc. molto (2nd X)

51 1. [mp] 2. [f] sf sf > [mf]

57 sf sf > [mf] < [f]

64 [mp] [cresc.] fz > [mf]

72 sf fz [cresc.]

THE NEWYORK HIPPODROME  
E♭ Baritone Saxophone

78  
ff] fz fz

86 **TRIO**  
Dolce  
p [mp] [p] [mp]

94

102

110

118  
2 ff

126  
2  
[1st X  
[2nd X

134  
[mp]:fff

141

148

155

162  
1. 2.

# March

# THE NEW YORK HIPPODROME

Solo B♭ Cornet

(1915)

JOHN PHILIP SOUSA

**Marziale energico.**

The musical score is written in 6/8 time and consists of 68 measures. It features various dynamics and articulations. Key markings include *ff*, *f*, *fz*, *mf*, *[mp]*, *[cresc.]*, *[f]*, *[p]*, *[p-mf]*, *[mp-ff]*, *[1st X]*, *[2nd X]*, *[1st X] dim.*, *[mp]*, *[ff]*, *[f]*, and *[1. [Play] | 2.]*. The score includes first and second endings at measures 47-48 and 51-52. The key signature has one sharp (F#).

THE NEW YORK HIPPODROME

Solo B♭ Cornet

73 *[sf]* *[cresc.]* *ff* *fz*

80 *fz* *p* *Dolce* *[tacet]*

86 **TRIO** *[mp]* *[p]* *[mp]*

95

102 *[mp]* *[p]* *[mp]*

111 *[Play]* *ff*

119

127 *[2nd X only]* *[1st X >]* *[2nd X <]* *[mp]-fff*

134

143

150

159 1. *[Play]* 2. *[ff]*

Detailed description: This is a musical score for a Solo B♭ Cornet. The score is written in treble clef with a key signature of one flat (B♭). It consists of 11 staves of music, numbered 73 to 159. The music features various dynamics including *[sf]*, *[cresc.]*, *ff*, *fz*, *[mp]*, *[p]*, *[Play]*, *[mp]-fff*, and *[ff]*. There are also performance instructions such as *Dolce*, *[tacet]*, and first/second endings. The score includes slurs, accents, and dynamic hairpins. A 'TRIO' section begins at measure 86. The piece concludes with two endings at measure 159.

March  
**THE NEW YORK HIPPODROME**

1st B♭ Cornet

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

ff

$f <$  *sf*  $fz >$  [*mf*]

7

$fz >$  [*mf*]

13

[ $<$  *f*] [*mp*] [*cresc.*]

20

$fz >$  [*mf*]

25

[*sf*] [*cresc.*] *ff*  $fz$

33

$fz$  [*mp*]*ff* (*ff* 2nd X) [*p - mf*]

41

[*mp - ff*] [*p - mf*] [*mf*] (1st X) *ff* (2nd X) *cresc. molto* (2nd X)

49

[1st X] *dim.* [*mp*]*ff* [*f*] *sf*  $fz >$

55

[*mf*]  $fz >$  [*mf*]

60

[ $<$  *f*] [*mp*] [*cresc.*]

67

$fz >$  [*mf*]

THE NEWYORK HIPPODROME

1st B $\flat$  Cornet

73 *[f]* *[cresc.]* *ff* **TRIO** *fz* *Dolce* *[tacet]*

81 *fz* *p*

88 *[mp]* *[p]* *[mp]*

96

104 *[mp]* *[p]* *[mp]*

113 *[Play]* *ff*

120

127 *[2nd X only]* *[1st X >]* *[2nd X <]* *[mp]-fff*

134

143

150

159 1. *[Play]* *[ff]* 2.

Detailed description: This is a musical score for the 1st B-flat Cornet part of 'The New York Hippodrome'. The score consists of ten staves of music, numbered 73 to 159. The key signature is one flat (B-flat major). The music features various dynamics including *[f]*, *[cresc.]*, *ff*, *fz*, *p*, *[mp]*, and *[ff]*. Performance instructions include accents (^), slurs, and a 'TRIO' section starting at measure 81 with 'Dolce' and 'tacet' markings. A 'Play' instruction is used for rhythmic patterns in measures 113 and 159. A first ending (1.) and second ending (2.) are provided for the final measure (159), with the first ending marked *[ff]*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and ties.

March  
**THE NEW YORK HIPPODROME**

2nd B♭ Cornet

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

7  
14  
20  
27  
35  
45  
54  
62  
67  
74

*ff* *f* *sf* *fz* [*mf*]  
[*mf*] [*f*]  
[*mp*] [*cresc.*]  
[*fz*] [*mf*] [*f*]  
[*cresc.*] [*ff*] [*fz*] [*fz*]  
[*mp*] [*ff*] [*ff* 2nd X] [*p-mf*] [*mp-ff*] [*p-mf*]  
[*mf*] (1st X) [*ff*] (2nd X) [*dim.*] (1st X) [*mp*] [*f*] (2nd X)  
*f* [*fz*] [*mf*] [*fz*] [*mf*]  
[*f*] [*mp*] [*cresc.*]  
[*fz*] [*mf*]  
[*sf*] [*cresc.*] [*ff*] [*fz*]



THE NEWYORK HIPPODROME

2nd B♭ Cornet

TRIO

*Dolce* [tacet]

81 *fz* *p*

89 *p*

98

104

112 [Play] *ff*

118

125

132 [2nd X only] *[mp]-fff*

140

147

155

162 1. [Play] *[ff]* 2.

March  
**THE NEW YORK HIPPODROME**

3rd B♭ Cornet

(1915)

JOHN PHILIP SOUSA

Marziale energico.

7  
14  
20  
27  
35  
45  
54  
62  
67  
74

*ff* *f* *sf* *fz* [*mf*]  
[*mf*] [*fz*] [*mf*] [*f*]  
[*mp*] [*cresc.*]  
[*fz*] [*mf*] [*sf*]  
[*cresc.*] [*ff*] [*fz*] [*fz*]  
[*mp*] [*ff*] [*ff* 2nd X] [*p-mf*] [*mp-ff*] [*p-mf*]  
[*mf*] (1st X) [*ff*] (2nd X) [*1st X dim.*] [*mp*] [*f*]  
*cresc. molto* (2nd X)  
[*f*] [*fz*] [*mf*] [*fz*] [*mf*]  
[*f*] [*mp*] [*cresc.*]  
[*fz*] [*mf*]  
[*sf*] [*cresc.*] [*ff*] [*fz*]

THE NEWYORK HIPPODROME

3rd B $\flat$  Cornet

**TRIO**

*Dolce* [tacet]

81 *fz* *p*

89 *p*

99 *p*

106 *p*

113 *ff* [Play]

119 *ff*

126 *ff*

132 [2nd X only] *[mp]-fff*

140 *[mp]-fff*

147 *[mp]-fff*

156 *[mp]-fff*

162 *[ff]* 1. [Play] 2. *[ff]*

March  
**THE NEW YORK HIPPODROME**

1st F Horn

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff sf fz > [mf]

7 fz > [mf] [ < f ]

14 [mp] [cresc.]

21 fz > [mf] [sf] [cresc.]

28 ff

34 [mp]-ff > [p-mf]

41 [mp-ff] > [p-mf] [mf] (1st X) cresc. molto (2nd X) ff (2nd X) [1st X] dim.

50 1. [mp] 2. [f] f fz > [mf]

57 fz > [mf] [ < f ]

64 [mp] [cresc.] fz >

71 [mf] [sf] [cresc.]

THE NEWYORK HIPPODROME  
1st F Horn

78 *ff*

84 **TRIO**  
*Dolce*  
*p*

92

101

110

116 *ff*

123

130

138

147

156

162

March  
**THE NEW YORK HIPPODROME**

2nd F Horn

(1915)

JOHN PHILIP SOUSA

Marziale energico.

7

14

20

27

33

40

48

54

61

67

THE NEWYORK HIPPODROME  
2nd F Horn

74

[sf] *cresc.* *ff*

Musical staff 74-79: Treble clef, key signature of two flats. Starts with a dynamic marking of *[sf]* and a crescendo hairpin leading to *ff*. The music consists of eighth and sixteenth notes.

80

Musical staff 80-85: Continuation of the previous staff, ending with a double bar line.

86 **TRIO**  
*Dolce*  
*p*

Musical staff 86-95: Treble clef, key signature of two flats. Starts with a dynamic marking of *p* and the word *Dolce*. It features a triplet of eighth notes and several measures with a slash through the staff, indicating a rest.

96

Musical staff 96-103: Continuation of the Trio section with rests and eighth notes.

104

Musical staff 104-111: Continuation of the Trio section with rests and eighth notes.

112

Musical staff 112-117: Continuation of the Trio section with eighth notes and a dynamic marking of *ff* at the end.

118

Musical staff 118-123: Continuation of the Trio section with eighth notes and a dynamic marking of *ff*.

124

Musical staff 124-130: Continuation of the Trio section with eighth notes and a dynamic marking of *ff*.

131

Musical staff 131-139: Continuation of the Trio section with eighth notes and a dynamic marking of *[mp]-fff*. It includes first and second endings marked with '1st X' and '2nd X'.

140

Musical staff 140-147: Continuation of the Trio section with eighth notes and a dynamic marking of *[mp]-fff*.

148

Musical staff 148-156: Continuation of the Trio section with eighth notes and a dynamic marking of *[mp]-fff*.

157

Musical staff 157-161: Continuation of the Trio section with eighth notes and a dynamic marking of *[mp]-fff*.

162

Musical staff 162-165: Continuation of the Trio section with first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. It ends with a dynamic marking of *[ff]*.

March  
**THE NEW YORK HIPPODROME**

3rd F Horn

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff sf fz > [mf]

7 < fz > [mf] [ < f ]

14 [mp] [cresc.]

21 fz > [mf] < [sf] [cresc.]

29 ff]

35 [mp]-ff > [p-mf] [mp-ff]

42 > [p-mf] [mf] (1st X) cresc. molto (2nd X) ff (2nd X) [1st X] dim.

50 1. [mp] 2. [f] sf fz > [mf]

57 < fz > [mf] [ < f ]

64 [mp] [cresc.] fz >

71 [mf] < [sf] [cresc.]



THE NEWYORK HIPPODROME  
3rd F Horn

78 *ff*

84 **TRIO**  
*Dolce*  
*p*

91

99

108

115 *ff*

121

128

135

144

152

162

March  
**THE NEW YORK HIPPODROME**

4th F Horn

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff sf fz > [mf]

7 fz > [mf] [f]

14 [mp] [cresc.]

20 fz > [mf] [sf]

27 [cresc.] ff

33 [mp]-ff [p-mf] [mf] (1st X) cresc. molto (2nd X)

40 [mp]-ff [p-mf] [mf] (1st X) cresc. molto (2nd X)

48 ff (2nd X) [1st X] dim. [mp] [f]

54 sf fz > [mf] fz > [mf]

62 [f] [mp] [cresc.]

68 fz > [mf]

THE NEWYORK HIPPODROME  
4th F Horn

74 *[sf]* *[cresc.]* *ff*

81 **TRIO**  
*Dolce*  
*p*

88 *4*

98 *4*

107

115 *ff*

121

127 *[1st X]*  
*[2nd X]*

134 *[mp]-fff* *4*

143 *4*

153 *4* *4*

162 *[ff]*

March

# THE NEW YORK HIPPODROME

Euphonium

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

7

12

19

25

31

37

45

53

59

65

71

THE NEWYORK HIPPODROME  
Euphonium

77 *ff* *fz* *fz*

83 *p* *Dolce* **TRIO** [*mp*] [*p*]

90 [*mp*]

98

104 [*mp*] [*p*] [*mp*]

111 *ff*

120 *ff* *ff*

128 *ff* [*mp*]:*fff*

136

144

152

160 [*ff*]

# March

## THE NEW YORK HIPPODROME

Baritone, T.C.

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

7 *ff* *sf* *fz* *[mf]*

12 *[mf]* *[f]* *[mp]* *[cresc.]*

19 *[mf]*

25 *[sf]* *[cresc.]* *ff* *fz*

31 *fz* *[mp]* *ff*

37 *[ff 2nd X]* *[p - mf]* *[mp - ff]* *[p - mf]*

45 *[mf] (1st X)* *cresc. molto (2nd X)* *ff (2nd X)* *[1st X] dim.* *[mp]* *[ff]*

53 *[f]* *sf* *fz* *[mf]* *fz*

59 *[mf]* *[f]* *[mp]*

65 *[cresc.]* *fz*

71 *[mf]* *[sf]* *[cresc.]*

THE NEWYORK HIPPODROME  
Baritone, T.C.

77 *ff* *fz* *fz*

83 *Dolce* **TRIO** *p* *[mp]* *[p]*

90 *[mp]*

98

104 *[mp]* *[p]* *[mp]*

111 *ff*

120 *ff* *ff*

128 *ff* *[1st X >]* *[2nd X <]* *[mp]-fff*

136

144

152

160 *[ff]*

March  
**THE NEW YORK HIPPODROME**

1st Trombone

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

The musical score is written for the 1st Trombone part in bass clef with a key signature of two flats and a 6/8 time signature. It consists of ten staves of music, each with a measure number at the beginning. The score includes various dynamic markings such as *ff*, *sf*, *fz*, *[mf]*, *[mp]*, *[cresc.]*, *[p-mf]*, *[mp-ff]*, *[f]*, *[1st X]*, *[2nd X]*, *dim.*, and *cresc. molto*. There are also first and second endings indicated by bracketed numbers 1 and 2. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



THE NEWYORK HIPPODROME  
1st Trombone

79 *fz*

86 **TRIO**  
[tacet] *p*

4

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

*Marziale energico.*

ff sf fz [mf]

7 sf fz [mf]

15 [mp] [cresc.] sf fz [mf]

23 sf sf [cresc.] ff fz

30 fz

37 [2nd X only] [mp]-ff [p-mf] [mp-ff]

43 [p-mf] [mf] (1st X) ff (2nd X) [1st X] dim. cresc. molto (2nd X)

51 1. [mp] 2. [f] sf fz [mf]

57 sf fz [mf]

64 [mp] [cresc.] sf fz [mf]

72 sf sf [cresc.] ff fz

THE NEWYORK HIPPODROME  
2nd Trombone

79

*ff*

86 **TRIO**  
[tacet]

*p*

97

*4*

107

*4*

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

Bass Trombone

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff sf fz [mf]

7 sf fz [mf]

14 [mp] [cresc.]

21 sf fz [mf] sf sf

27 [cresc.] ff fz

35 [2nd X only] [mp]-ff [p-mf] [mp-ff]

42 [p-mf] [mf] (1st X) ff (2nd X) cresc. molto (2nd X)

49 [1st X] dim. [mp] [f] sf fz [mf]

56 sf fz [mf]

63 [mp] [cresc.]

70 sf fz [mf] sf sf

THE NEWYORK HIPPODROME  
Bass Trombone

76

[cresc. . . . . ff] fz fz

84

**TRIO**  
[tacet]

p

93

102

111

118

2 ff ff

128

[2nd X only]

[1st X >] [mp]-fff

[2nd X <]

136

144

152

160

1. 2.

March  
**THE NEW YORK HIPPODROME**

Tuba

(1915)

JOHN PHILIP SOUSA

Marziale energico.

6

12

19

25

31

37

43

50

57

63

THE NEWYORK HIPPODROME

Tuba

70

*sf* *fz* [*mf*] *sf* *sf*

76

[*cresc.*] [*ff*] *fz* *fz*

83

**TRIO**

*p* 4 4 4 4 4

92

4 4 4 4 4

101

4 4 4 4 4

110

118

*ff* 2 2

126

*ff* 2 [1st X] [2nd X]

134

[*mp*]-*fff* 4 4 4 4 4

144

4 4 4 4 4

152

161

1. 2.

March  
**THE NEW YORK HIPPODROME**

Drums & Bells

(1915)

JOHN PHILIP SOUSA

Marziale energico.

ff sf sf > [mf]

7 sf sf > [mf]

13 [f] [mp] [cresc.] [f]

19 sf sf > [mf]

25 sf sf [cresc.] ff sf

32 sf [mp] ff

37 [Cyms. 2nd X only] (ff 2nd X) [p - mf] [mp - ff] [p - mf]

45 [mf] (1st X) [sfz] (2nd X) [1st X] dim. [mp]

53 [f] sf sf > [mf] sf sf



THE NEWYORK HIPPODROME  
Drums & Bells

59  
[mf] [*f*]

64  
[mp] [cresc. ... [*f*]]

69  
[*sf*] [*sf*] [*mf*]

74  
[*f*] [*f*] [cresc. ... [*ff*]] [*sf*]

80  
[*sf*]

85  
**TRIO** [- Cyms.]  
Bells  
[*p*]

90  
(8)

96

101  
(16)

THE NEWYORK HIPPODROME  
Drums & Bells

106 (22)

112 (5)

118 [Play] **ff**

131 [- Cyms. 1st X]

[1st X >] [mp]-**fff** [Accents & "hits"- 2nd X only] [sfz] a2

[2nd X >]

138 (8)

144 (16)

a2

150

[sfz] a2

156 (24)

[sfz]

162

1. (31) 2. (31)

a2