



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

The score is written for a full band and includes parts for the following instruments: 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, and Drums & Bells. The score is in 2/4 time and features a variety of dynamics and articulations. The tempo is marked 'Marziale energico.' and the key signature has two flats. The score is divided into measures 2 through 9, with measure 1 being a whole rest for all instruments. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). Articulations include trills (*tr*) and accents (*^*). The Piccolo part is mostly rests, with some notes in measures 4, 5, 6, 8, and 9. The Flute part has a trill in measure 4. The Oboe, Clarinet, Bassoon, and Saxophone parts have trills in measures 4, 5, and 6. The Horn and Trombone parts have accents in measures 4, 5, and 6. The Tuba part has accents in measures 4, 5, and 6. The Drums & Bells part has a pattern of notes and rests throughout the score.

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

(16)

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. a2

Euph. [mp] [p] [mp]

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells (22)

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 \flat Cor. *ff*

1st B \flat Cor. *ff*

2nd & 3rd B \flat Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums/Bells *ff*

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]

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] [- Cyms. 1st X]

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)

