



*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

Piccolo

(1915)

JOHN PHILIP SOUSA

Marziale energico.

3

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

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

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

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

28 *ff*] *fz* [*2nd X only*] *fz*

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

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

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

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

60 [*f*] < [*mp*] <

66 [*cresc.*] < *fz* > [*mf*] <

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.

Detailed description: This is a musical score for a Piccolo part, spanning measures 73 to 159. The score is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a variety of dynamics, including *fz* (forzando), *f* (forte), *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *fff* (fortississimo). There are also dynamic markings like *<* (crescendo hairpin), *cresc.* (crescendo), and *Dolce* [tacet]. The score includes several trills, marked with *tr* and a flat sign. A section starting at measure 86 is labeled **TRIO**. The piece concludes with a first ending (1.) and a second ending (2.) leading to a double bar line.

# 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* *ff*

126 *tr*

134 [*1st X >*] [*2nd X <*] [*mp*]-*fff*

143

150

159 1. 2.

March  
**THE NEW YORK HIPPODROME**

1st Oboe

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

The musical score is written for the 1st Oboe part in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as *Marziale energico.* The score consists of 11 staves of music, with measure numbers 7, 13, 22, 28, 34, 43, 51, 57, 64, and 72 marked at the beginning of their respective staves. The notation includes various dynamics such as *ff*, *fz*, *[mf]*, *[mp]*, *[cresc.]*, *[sf]*, *[p-mf]*, *[mp-ff]*, *[p]*, *[f]*, *[ff]*, *[mf]*, *[sf]*, and *[<f]*. It also features articulation marks like accents (^), slurs, and trills (tr). Performance instructions include *tr*, *ff* (2nd X), *[mf]* (1st X), *cresc. molto* (2nd X), and *[1st X] dim.*. The score concludes with a first ending (1.) and a second ending (2.) starting at measure 51.

THE NEWYORK HIPPODROME  
1st Oboe

78 *ff* *fz* *fz*

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

90 [*mp*]

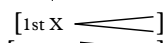
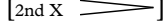
98 [*mp*]

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 2. [*f*] *f* *fz* > [*mf*]

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*

123

*[mp]*

132

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

141

*[mp]*

151

*[mp]*

160

*[mp]* 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.* [*mp*] [*ff*]

*cresc. molto* (2nd X)

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

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

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

THE NEWYORK HIPPODROME

1st B♭ Clarinet

72

72-78: Musical staff with notes, slurs, and accents. Dynamics: *[sf]*, *[cresc.]*, *[ff]*, *fz*.

79

79-84: Musical staff with notes and slurs. Dynamics: *fz*.

85

**TRIO**

*Dolce*

85-93: Musical staff with notes, slurs, and accents. Dynamics: *p*, *[mp]*, *[p]*, *[mp]*.

94

94-100: Musical staff with notes and slurs.

101

101-109: Musical staff with notes, slurs, and accents. Dynamics: *[mp]*, *[p]*, *[mp]*.

110

110-119: Musical staff with notes, slurs, and accents. Dynamics: *ff*.

120

120-127: Musical staff with notes, slurs, and accents. Includes trills.

128

128-135: Musical staff with notes, slurs, and accents. Includes trills. Dynamics: *[mp]*, *fff*. Includes instruction: *[lower notes 1st X]*.

136

136-143: Musical staff with notes, slurs, and accents.

144

144-150: Musical staff with notes and slurs.

151

151-160: Musical staff with notes, slurs, and accents.

160

160-165: Musical staff with notes, slurs, and accents. Includes first and second endings. Dynamics: *[ff]*. Includes instruction: *[loco]*.

March

# THE NEW YORK HIPPODROME

2nd B♭ 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*] < *fz* >

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

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

THE NEWYORK HIPPODROME

2nd B $\flat$  Clarinet

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

79 *fz*

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

94

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

110 *ff*

120 *tr<sup>b</sup>* *tr<sup>b</sup>*

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

136

144

151

160 *[ff]* *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*] [*fz* >

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

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

THE NEWYORK HIPPODROME

3rd B $\flat$  Clarinet

72 Musical staff 72-78. Treble clef, key signature of one flat. Dynamics: [*f*] [*cresc.*] [*ff*] *fz*. Includes accents and slurs.

79 Musical staff 79-84. Treble clef, key signature of one flat. Dynamics: *fz*. Includes accents and slurs.

85 **TRIO** *Dolce* Musical staff 85-93. Treble clef, key signature of one flat. Dynamics: *p* [*mp*] [*p*] [*mp*]. Includes slurs and accents.

94 Musical staff 94-100. Treble clef, key signature of one flat. Includes slurs and accents.

101 Musical staff 101-109. Treble clef, key signature of one flat. Dynamics: [*mp*] [*p*] [*mp*]. Includes slurs and accents.

110 Musical staff 110-119. Treble clef, key signature of one flat. Dynamics: *ff*. Includes accents and slurs.

120 *tr* Musical staff 120-127. Treble clef, key signature of one flat. Includes trills and accents.

128 *tr* Musical staff 128-135. Treble clef, key signature of one flat. Dynamics: [*mp*]-*fff*. Includes trills, slurs, and accents. Markings: [lower notes 1st X], [1st X], [2nd X].

136 Musical staff 136-143. Treble clef, key signature of one flat. Includes slurs and accents.

144 Musical staff 144-150. Treble clef, key signature of one flat. Includes slurs and accents.

151 Musical staff 151-160. Treble clef, key signature of one flat. Includes slurs and accents.

160 Musical staff 160-165. Treble clef, key signature of one flat. Dynamics: [*ff*]. Includes first and second endings, slurs, and accents. Markings: 1. [*loco*] 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 70 measures across ten staves. The tempo is 'Marziale energico.' The score includes various dynamic markings such as *ff*, *fz*, *[mf]*, *[mp]*, *[cresc.]*, *[p - mf]*, *[mp - ff]*, *[f]*, *[dim.]*, *[1st X]*, *[2nd X]*, and *cresc. molto*. There are also first and second endings at measures 49-50. The key signature has one flat (B♭).

THE NEWYORK HIPPODROME  
B♭ Bass Clarinet

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

84 **TRIO**  
[tacet] p

92

101

110

118 2 ff ff

126 2 [2nd X only] [1st X] [2nd X] [mp]-fff

134

142

150

159 1. 2.

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* 4

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

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

47 [*mf*] (1st 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* *Dolce* *p* **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.

7

13

20

27

35

42

50

56

61

67

THE NEWYORK HIPPODROME  
B♭ Tenor Saxophone

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

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

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

96 *[mp]*

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

112 *ff*

120

126

134 *[mp]-fff*

143

150

159 1. 2.

[1st X] [2nd X]

Detailed description: This is a page of a musical score for B♭ Tenor Saxophone, measures 73 to 159. The score is written in a single system with ten staves. The key signature has one flat (B♭) and the time signature is 4/4. The music features various dynamics including *[sf]*, *[cresc.]*, *ff*, *fz*, *p*, *[mp]*, and *[mp]-fff*. There are several accents (^) and slurs. A section labeled "TRIO" begins at measure 80 with the instruction "Dolce". At measure 112, there is a double bar line followed by a repeat sign and a *ff* dynamic. At measure 126, there are two first endings marked with "1st X" and "2nd X". The score concludes with two endings at measure 159, labeled "1." and "2.", with the second ending ending in a double bar line.

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.]



March  
**THE NEW YORK HIPPODROME**

Solo B♭ Cornet

(1915)

JOHN PHILIP SOUSA

Marziale energico.

7

13

20

26

32

39

47

54

60

67

*ff* *f* *fz* [*mf*]

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

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

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

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

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

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

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

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

[*fz*] [*mf*]

THE NEW YORK HIPPODROME

Solo B♭ Cornet

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

Musical staff 73-79: Treble clef, key signature of one flat. Measures 73-79. Dynamics: <, [sf], [cresc.], [ff], fz. Accents are present on notes in measures 74, 75, 76, 77, 78, and 79.

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

Musical staff 80-85: Treble clef, key signature of one flat. Measures 80-85. Dynamics: fz, p. Performance instruction: Dolce [tacet]. Accents are present on notes in measures 81, 82, 83, 84, and 85.

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

Musical staff 86-94: Treble clef, key signature of one flat. Measures 86-94. Dynamics: [mp], [p], [mp]. Slurs are present under measures 86-87, 88-89, and 90-91.

95

Musical staff 95-101: Treble clef, key signature of one flat. Measures 95-101. Slurs are present under measures 95-96, 97-98, 99-100, and 101.

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

Musical staff 102-110: Treble clef, key signature of one flat. Measures 102-110. Dynamics: [mp], [p], [mp]. Slurs are present under measures 102-103, 104-105, and 106-107.

111 [*ff*] [Play]

Musical staff 111-118: Treble clef, key signature of one flat. Measures 111-118. Dynamics: [ff]. Performance instruction: [Play]. Accents are present on notes in measures 111, 112, 113, 114, 115, 116, 117, and 118.

119

Musical staff 119-126: Treble clef, key signature of one flat. Measures 119-126. Slurs are present under measures 119-120, 121-122, 123-124, 125-126.

127 [2nd X only] [*mp*]-*fff*

[1st X >]  
[2nd X <]

Musical staff 127-133: Treble clef, key signature of one flat. Measures 127-133. Dynamics: [mp]-fff. Performance instruction: [2nd X only]. Slurs are present under measures 127-128, 129-130, 131-132, and 133.

134

Musical staff 134-142: Treble clef, key signature of one flat. Measures 134-142. Slurs are present under measures 134-135, 136-137, 138-139, 140-141, and 142.

143

Musical staff 143-149: Treble clef, key signature of one flat. Measures 143-149. Slurs are present under measures 143-144, 145-146, 147-148, and 149.

150

Musical staff 150-158: Treble clef, key signature of one flat. Measures 150-158. Slurs are present under measures 150-151, 152-153, 154-155, 156-157, and 158.

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

Musical staff 159-165: Treble clef, key signature of one flat. Measures 159-165. Dynamics: [ff]. Performance instruction: [Play]. First and second endings are indicated by 1. and 2. above the staff.





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 or D minor). The music features various dynamics including *[f]*, *[cresc.]*, *ff*, *fz*, *p*, *[mp]*, and *[ff]*. There are several accents (^) and slurs. A 'TRIO' section begins at measure 81, marked 'Dolce' and '[tacet]'. A 'Play' instruction appears at measure 113. At measure 127, there are first and second endings for a section, with dynamics *[mp]-fff*. The score concludes with a first ending (1.) and a second ending (2.) at measure 159, both marked 'Play' and *[ff]*.

March  
**THE NEW YORK HIPPODROME**

2nd B♭ Cornet

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

The musical score is written for a 2nd B♭ Cornet in 2/4 time. It consists of ten staves of music, numbered 1 through 74. The key signature has one flat (B♭). The score includes various dynamic markings such as *ff*, *fz*, *[mf]*, *[f]*, *[mp]*, *[p-mf]*, *[mp-ff]*, *[p]*, *[f]*, *[sf]*, and *[ff]*. It also features performance instructions like *cresc.*, *dim.*, *tacet*, and *[2nd X only]*. The score includes repeat signs and first/second endings. The piece concludes with a final *[sf]* dynamic marking.

THE NEWYORK HIPPODROME

2nd B♭ Cornet

TRIO

*Dolce* [tacet]

81 *fz* *p*

89 *p*

98

104 *p*

112 *ff* [Play]

118

125

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

140

147 *p*

155

162 *[ff]* [Play]

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*]



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

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





THE NEWYORK HIPPODROME  
2nd F Horn

74

[sf] *cresc.* [ff]

80

86 **TRIO**  
*Dolce*

*p* 4

96

104

112

118

124

131

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

140

148

157

162

[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

134 *[mp]-fff* 4

143 4

153 4

162 1. 2. *[ff]*

March

# THE NEW YORK HIPPODROME

Euphonium

(1915)

JOHN PHILIP SOUSA

*Marziale energico.*

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

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

19 *fz* *[mf]*

25 *[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]* *fz*

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

65 *[cresc.]* *fz*

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

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 in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of ten staves of music, each starting with a measure number. 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, rests, and slurs. The overall character is energetic and martial.

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 *[ff]*

1. *[Play]* 2.

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

*fz*

86 **TRIO**  
[tacet]

*p*

97

107

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.

ff sf fz

6 [mf] sf fz [mf]

12 [mp] [cresc.]

19 sf fz [mf]

25 sf sf [cresc.] ff fz

31 fz

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

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

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

57 sf fz [mf]

63 [mp] [cresc.]



THE NEWYORK HIPPODROME

Tuba

70

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

76

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

83

**TRIO**

*p* 4

92

4

101

4

110

118

*ff* 2 *ff* 2

126

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

134

[*mp*]-*fff* 4

144

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.]

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) [sf] (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)

150

156 (24) [**fffz**]

162 a2

1. (31) 2. (31)