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♩ = 126 (suggested)

F Major

9

17

ff ensemble intro
Unison
Percussion flams and rolls
Style and articulations

Anacrusis to melody in 9 in picc, fl, ob, ecl, cl, acl, asax, tsax, cor 1, 2, bar at *f*
8th note background in bsn, cor 3, 4, hrn
Lows on dotted quarter/8th rhythmic support
Focused dynamic contrast

Melody in picc, fl, ob, ecl, cl, acl, asax, cor 1, 2
8th note background in bsn, cor 3, 4, hrn
Supporting parts outlining melody in lows

26

34

43

B^b Major

Melody in picc (2ndx), fl, ob, ecl, cl (octaves, small notes 2ndx), acl, asax, cor1, bar
Steady 8th note background in bsn, hrn, SD, outline of line in cor 3, 4
8th note run line in bcl, cor2, tbn
sfz on downbeats in m. 29, 31, 33

All parts continue
m. 38 – *tutti ff* pushing into endings
1st ending – *ff marcato* back to 26, adding picc, *small notes 2ndx*
2nd ending – *mp* with *cresc/decresc.* In ob, ecl, cl, acl, asax, tsax

Mp into *pp* melody in ob, ecl (*tacet 2ndx*), cl (cl1 – 2^{ndx} play *small notes*), acl, asax
Steady 8th note line in hrn, SD (*1stx only*)
Cym. 2^{ndx}
m. 46 – picc 1^{stx} only

51

61

69

Melody stays in same players
Cresc/decresc every two measures – 51 – 54
Sustained chordal line in bsn, bcl, asax, tsax, bsax, bar, basses
1st ending – finishes *pp*
2nd ending – begins call (bsn, bcl, saxes, hrn, low brass) and answer (upper ww, acl, cor) at *ff*

Call and answer continues at *ff*
m. 65 – *tutti p* with *cresc.* into beat 2 m. 67
tutti accented quarter on beat 2 m. 67
Anacrusis to 69 – *p*

Melody in fl, ob, cl at *p*
Counter melody in bsn, acl, bcl, asax, tsax, bar at *p*
Steady 8th note line in hrn – *p*
Bsax, basses on bass line – *p*

77

85

93



Melody continues in picc, fl, ob, cl
Counter melody in bsn, acl, bcl, asax, tsax, bar
Bouncing 8th note lines in hrn, SD
m. 83 – *pp subito*
pp continues into m. 85



Call and response at *pp*
Call – fl, ob, ecl, cl
Response – bsn, acl, bcl, saxes, hrn, bar, bass
m. 89 – *tutti p* with *cresc.* into m. 91
Perc roll into m. 91



Tutti ff
Melody in picc, fl, ob, ecl, cl, cor 1, 2
Counter melody in bsn, acl, bcl, asax, tsax, tbn, bar
8th note line in cor 3, 4, hrn, SD
Bass line in bsax, bass

101



ff continues
Phrase pushes to end
Cresc/delesc in m. 102, 105, 107
Tutti accented quarter on beat 2