

Washington Post March

John Philip Sousa

arranged by
Robert E. Foster, Jr.

1 Full Score	4 Bb Trumpet 1
10 Flute/Oboe	4 Bb Trumpet 2
4 Bb Clarinet 1	3 F Horn
4 Bb Clarinet 2	10 Trombone/Baritone B.C./Bassoon
1 Bb Bass Clarinet	2 Baritone T.C.
2 Eb Alto Saxophone 1	4 Tuba
2 Eb Alto Saxophone 2	4 Snare Drum, Bass Drum
2 Bb Tenor Saxophone	1 Crash Cymbals
1 Eb Baritone Saxophone	1 Bells

Extra Part - P3017781

3017782



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Program Notes

America's most famous band leader, the "March King", John Philip Sousa lived from 1854 to 1932. He had been the leader of the United States Marine Band prior to forming his own professional band which became the most famous band in the world. He is best known today for writing the most famous and popular marches ever written. One of the best is his march, *The Washington Post*.

Written in 1889, it immediately became very popular as it happened to be well suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was known all over the world. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step insured the march's popularity all through the 1800's and into the 20th century. Today it is the second most popular and well-known of all the Sousa marches, second only to the national march of the United States, *The Stars and Stripes Forever*.

About the Arranger

Robert E. Foster, Jr. was born in Gainesville, Florida in 1966. He received his Music Education degree from the University of Kansas while playing varsity football for the Jayhawk football team. He signed a free agent contract with the N.F.L.'s Atlanta Falcons in 1988. Following his football career, he went on to complete his MS degree in Music Education from the University of Illinois. He has also completed additional graduate work at the University of North Texas and the University of Kansas.

Mr. Foster has been a band director and has taught at the University of Maryland, Texas Christian University, Haskell Indian Nations University, and Tennessee Tech University. Additionally, he has taught for many years in the Eudora and DeSoto, Kansas middle schools and high schools. He is a highly successful composer and arranger of band music at all levels, including works for military bands and marching bands.

Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

WASHINGTON POST MARCH

John Philip Sousa, arranged by Robert E. Foster, Jr.

National Standards addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

LEARNING OBJECTIVES

This selection provides an opportunity to introduce the students to one of the most famous and most popular marches in the band repertoire. In addition to learning the famous melody, they can learn to play with good, proper march style.

*March style is a separated style.

*In a 6/8 march, a quarter note is not twice as long as an 8th note. It is heavier, and slightly longer. There is always a space between the quarter note and the 8th note which follows. The 8th note is a lighter note.

*There are two beats to a measure in a 6/8 march. For a good “sense of pulse” in a good march performance, the second beat in each measure is slightly less loud than the first beat. The strong pulse is on the count of “1”.

Students should focus on playing with good tone quality and balance. Breathe correctly, and use the diaphragm muscle to “support” the good tone. Use a lot of air, especially when playing softly.

Observe the dynamic markings. One of the hallmarks of any fine performance is good dynamic contrast. Make a clear distinction between the different dynamics which are indicated. Play the soft passages softer, and the louder passages, stronger.

MUSIC THEORY

KEY: Concert F, and Concert B $\flat$ major. Review the scales and arpeggios which are printed at the top of each player’s part.

The image shows two staves of musical notation. The top staff is labeled 'Concert F Major Scale and Arpeggio' and 'Key of F'. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The scale is written as a sequence of eighth notes: F, G, A, Bb, C, D, E, F. The arpeggio is written as a sequence of eighth notes: F, A, C, Bb, A, G, F. The bottom staff is labeled 'Concert Bb Major Scale and Arpeggio' and 'Key of Bb'. It features a bass clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The scale is written as a sequence of eighth notes: Bb, C, D, Eb, F, G, A, Bb. The arpeggio is written as a sequence of eighth notes: Bb, F, Ab, G, F, Eb, Bb.

TIME SIGNATURE

6

8 - The upper number indicates that there are six 8th notes in a measure.

In a 6/8 march there are two beats in a measure, with three 8th notes, or a dotted quarter note to each beat.

DYNAMIC MARKINGS

p (piano) - soft

mp (mezzo piano) – moderately soft

mf (mezzo forte) – moderately loud

f (forte) – loud

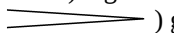
ff (fortissimo) – very loud

mp - p – play moderately softly the first time, and softer the second time

p - f – play softly the first time, and forte the second time

p - ff – play softly the first time, and very loud the second time

crescendo, cresc. () – gradually get louder

diminuendo, decrescendo () – gradually get softer

STYLE INDICATORS

accent () – emphasis on a note or chord. Accented notes are separated

staccato () – play with separation

OTHER MARKINGS

slur – a curved line that indicates that the notes under it should be played connected

tie – a curved line that joins two or more notes of the same pitch

(work sheet is on the inside of the score’s back cover)

John Philip Sousa

arranged by Robert E. Foster, Jr. (ASCAP)

March ♩. = 112

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2

Washington Post March

17

Fl. Ob. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Tbn. / Bar. / Bssn. *f*

Tba. *f*

S.D. B.D. *f*

Cyms. *f*

Bells *f*

1. 2.

17 18 19 20 21 22 23 24 25

Fl. Ob. *p-ff*

Cl. 1 *p-ff*

Cl. 2 *p-ff*

B. Cl. *p-ff*

A. Sx. 1 2nd time only *ff*

A. Sx. 2 2nd time only *ff*

T. Sx. *p-ff*

B. Sx. *p-ff*

26 2nd time only

Tpt. 1 *p-ff*

Tpt. 2 *p-ff*

Hn. 2nd time only *ff*

Tbn. / Bar. / Bssn. *p-ff*

Tba. *p-ff*

S.D. B.D. *p-ff* *p* *mp* *p* *mp* *p* *mp*

Cyms. *p-ff*

Bells *p-ff*

26 27 28 29 30 31 32 33

34

34

Washington Post March

43

Fl. Ob. *mp - p*

Cl. 1 *mp - p*

Cl. 2 *mp - p*

B. Cl. *mp - p*

A. Sx. 1 *mp - p*

A. Sx. 2 *mp - p*

T. Sx. *mp - p*

B. Sx. *mp - p*

43

Tpt. 1 *mp - p*

Tpt. 2 *mp - p*

Hn. *mp - p*

Tbn. / Bar. / Bssn. *mp - p*

Tba. *mp - p*

S.D. B.D. *mp - p*

Cyms.

Bells

43

44

45

46

6

47

48

49

50

Washington Post March

51

Fl. Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

51

Tpt. 1 *p*

Tpt. 2 *p*

Hn. *p*

Tbn. / Bar. / Bssn. *p*

Tba. *p*

S.D. B.D. *p*

Cyms.

Bells

51

52

53

54

7

55

56

57

58

Washington Post March

61

2.

Fl. Ob.

ff

p

Cl. 1

ff

p

Cl. 2

ff

p

B. Cl.

ff

p

A. Sx. 1

ff

p

A. Sx. 2

ff

p

T. Sx.

ff

p

B. Sx.

ff

p

61

2.

Tpt. 1

ff

p

Tpt. 2

ff

p

Hn.

ff

Tbn. / Bar. / Bssn.

ff

p

Tba.

ff

p

S.D. B.D.

ff

p

Cyms.

ff

p

Bells

ff

p

59 60 61 62 63 64 65

69

9

Washington Post March

76

Fl. Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. / Bar. / Bssn.

Tba.

S.D. B.D.

Cyms.

Bells

73 74 75 76 77 78 79

Washington Post March

1. 2.

Fl.
Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. /
Bar. /
Bssn.

Tba.

S.D.
B.D.

Cyms.

Bells

p

p

p

p

p

p

p

p

p

p

80 81 82 83 84 85 86

Name _____ Date _____

Instrument _____

Washington Post March

Hit the right note! (2 points each)

Fill in the #s and bs in the concert scale below. You only have to complete the scale written in the clef for your instrument.

1. F Concert Scale



or



2. B $\flat$ Concert Scale



or



Transpose Scales for YOUR instrument! (2 points each)

Now it's time to write each concert scale as you play it on your instrument. Write the notes, including #s and bs, in the clef for your instrument. *Don't forget to transpose if you need to! Make sure you have the correct starting note!*

3. F Concert Scale



or



4. B $\flat$ Concert Scale



or



Musical techniques you should know! (1 point each)

Choose the correct answer.

5. A dash between dynamic markings (example: ***p - f***) when used, will be found at ...
- a change of tempo
 - a repeated section
 - a change of time signature
6. The example (dynamic) in question number 5 indicates ...
- switch from piano to forte after the tempo change
 - switch from piano to forte when you repeat
 - switch from piano to forte when the time signature changes

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