

J. P. Sousa

March Washington Post

Arr. by K. Sone

Soprano *f*

Alto *f*

Tenor *f*

Bass *f*

8 **1**

S *mf*

A *mf*

T *mf*

B *mf*

16 **8**

S

A

T

B

23 **8** 1. 2. **2**

S

A

T

B

30 8

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. The score consists of seven measures. The Soprano part features a melodic line with eighth and quarter notes, including a trill in measure 35. The Alto and Tenor parts provide harmonic support with similar rhythmic patterns. The Bass part has a steady eighth-note accompaniment.

38 8

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. This system contains two first endings (1. and 2.) and a second ending (3.). The Soprano part has a trill in measure 40 and a piano (*p*) dynamic marking in measure 42. The Alto and Tenor parts have trills in measure 40. The Bass part continues with the eighth-note accompaniment. The system ends with a double bar line.

45 8

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. This system contains a third ending (3.). The Soprano part has a piano (*p*) dynamic marking in measure 45. The Alto and Tenor parts also have piano (*p*) markings in measure 45. The Bass part continues with the eighth-note accompaniment. The system ends with a double bar line.

52 8

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. The score consists of seven measures. The Soprano part has a melodic line with eighth and quarter notes, including a trill in measure 54. The Alto and Tenor parts provide harmonic support. The Bass part continues with the eighth-note accompaniment.

59 8

1. 2.

S

A

T

B

p

f

f

f

66 8

S

A

T

B

f

f

f

f

73 8

S

A

T

B

80 8

S

A

T

B

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Soprano

8 *f*

7 8 **1** *mf*

14 8

21 8 1. 2.

27 8 **2**

33 8

40 8 1. *tr* 2. *tr* **3** *p*

47 8

54 8 1.

61 8 2. *f* *p*

67 8 **4** *f*

74 8

81 8 *p*

Sekishi Recorder Quartet

Alto

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f

7 *mf* 1

14

22 1. 2. 2

29

37 1. *dr* 2. *dr*

45 *p* 3

52

59 1. 2. *f*

66 *f* 4

73

80

Tenor

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7 **1**

14

21 1. 2.

27 **3**

35 1.

43 2. **3** *p*

50

57 1. 2. *f* *f*

63

69 **4** *f*

75

81

Bass

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8 *f*

7 **1** *mf*

14

23 **1.** **2.** **2**

30

37 **1.** **2.**

45 **3** *p*

52

58 **1.** **2.** *f* *f*

64

71 **4** *f*

79