

**The new Washington Post or two step dances [music]**

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INSTRUCTIONS FOR DANCING  
"The Washington Post,"  
OR "TWO-STEP" DANCE.

THE Lady stands in front of her partner, both facing the same way, the Gentleman holding the Lady's hands slightly raised above her shoulders. Both commence with the left foot, pointing the toe twice, as in the Highland Schottische, for two bars; repeat with the right foot, then gallop four steps obliquely to the right for two bars, make half turn to the right and repeat gallop obliquely to the left for two bars, make half turn, and re-commence.



## The "Washington Post" March.

A Tempo Marcia.

JOHN PHILIP SOUSA.

PIANO.

ff

mf

Ped

\* Ped \*

1.

2.

ff

The Washington Post March.

2.

**Pomposo.**

*f*

*Ped \* Ped \**

*cres*

*1.* *2.* *p*

*Con espressione*

*p*

*1.* *2.* *f*

The Washington Post March.

A page of a musical score for a piano piece. The title at the top is 'The Washington Post or two step dances [music] /'. The page number '2.' is in the top right corner. The music is in 2/4 time, key of D major. It begins with a 'Pomposo.' tempo marking and a forte 'f' dynamic. The first system has a 'Ped \* Ped \*' instruction. The second system has a 'cres' (crescendo) marking. The third system has first and second endings, with a piano 'p' dynamic in the second ending. The fourth system is marked 'Con espressione' and starts with a piano 'p' dynamic. The fifth system continues the expressive section. The sixth system has first and second endings, with a forte 'f' dynamic in the second ending. The title 'The Washington Post March.' is at the bottom.



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The musical score is written for piano and features six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a forte dynamic (ff) and includes various musical notations such as eighth notes, sixteenth notes, and beams. The second system introduces a tempo change to 'a tempo' and includes a mezzo-forte (f) dynamic. The third system continues the melodic and harmonic development. The fourth system features a first ending bracket labeled '1. 8va...'. The fifth system includes a second ending bracket labeled '2.' and a key signature change to one flat (Bb). The sixth system concludes the piece with a final cadence. The score is densely notated with many accidentals and dynamic markings.

The Washington Post March.

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