The Complete Marches of

John Philip Sousa

Vol. 5 No. 95

THE GALLANT SEVENTH

MARCH

(1922)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Gallant Seventh" (1922)

It is amazing that this march, regarded as one of Sousa's finest and certainly one of his most vigorous, was composed while he was recuperating from a broken neck. The march takes its title from the 7th Regiment, 107th Infantry, of the New York National Guard, whose history may be traced back to the Civil War. The conductor of the famous 7th Regiment Band was Major Francis Sutherland, a former Sousa Band cornetist.

Upon America's entry into World War I, Sutherland left his position with Sousa to enlist in the army; he was made a bandmaster in the U.S. Field Artillery. Several other Sousa men then secured their release to enlist, some for service with Sutherland's band.

Sutherland did not return to the Sousa Band at the war's end; he accepted the position of bandmaster of the 7th Regiment. The regiment's commanding officer, Colonel Wade H. Hayes, made a formal request of Sousa for a march. Sousa obliged, paying tribute to the organizational ability and professional standing of one of his band's alumni. For the official send-off of the new march at the New York Hippodrome on November 5, 1922, Sutherland's 7th Regiment Band augmented the Sousa Band on stage.

Although no less than seven other composers had also written marches for this regiment, Sousa's was the only one to gain wide acceptance, and Sousa was named honorary bandmaster of the regiment. Many years later, Sutherland repaid his debt to Sousa in an appropriate way. He was one of eight founders of the living Sousa memorial known as the Sousa Band Fraternal Society.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 54. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the "Encore Books" used by the Sousa Band, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

"The Complete Marches of John Philip Sousa" appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King" in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-8): Cornets and trumpets lead the way in this strong introduction. Capped quarter notes should be played short and accented throughout, making a difference in articulation between the caps and staccato marks. The cymbal is typically choked in m. 8 before the first strain.

First Strain (m. 8-24): Dramatic dynamic variety is critical to the success of the first strain. A sudden drop to *piano* in m. 8 on beat two leads to an immediate crescendo to *sffz* accents in m. 10 and 11 for nearly everyone. A decrescendo is then traditionally added to bring the dynamic back down to *piano.* The same sequence is then repeated, this time culminating with a *forte* at the end of the strain. The repeat of the strain is played exactly the same way.

Second Strain (m. 25-42): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and clarinets play one octave lower than the original parts as indicated. All voices play at a *piano* dynamic first time. Although the dynamic is soft, the crisp articulations must be preserved, and the interesting counterline in bass clarinet and saxophones should be heard. A *subito fortissimo* accompanies the entry of all instruments at m. 41, and the second time through this strain is played at the original loud dynamic and the higher octave for clarinets. Accents are traditionally added in the percussion to highlight the notable emphasis on beat two of this strain, which sets up the very strong *sffz* accent on the downbeat of m. 39 second time.

Trio I (m. 42-58): E-flat clarinet, cornets, trombones, and cymbals are tacet, and all others play at a *piano* dynamic for this first trio. The piccolo has playful interjections that are original to Sousa, and the second and third clarinets have interesting arpeggios that color the melody. A slight crescendo in m. 53 makes for an effective ending to the phrase. Of note, the slur combinations in all instruments in m. 54-56 and all like places for the rest of the march had significant inconsistencies and errors in each of the original parts. They have been made consistent for each group of instruments in this edition but are not intended to be uniform across the whole band.

Trio II [Bugle Strain] (m. 58-74): Sousa surprises the listener with a second trio in the form of a bugle strain. All instruments rejoin, led by the cornets and regimental trumpets/drums.

Reprise of Trio I (m. 74-90): All play for this first loud statement of the trio melody, which is superimposed over the bugle strain that came immediately before, now in the second and third cornets and regimental trumpets. This strain was originally marked *fortissimo,* but it is customary to reduce that slightly to *forte* to leave some room for the upcoming break strain.

Break Strain (m. 90-109): Low brass leads the way for this excellent break strain. The staccato runs in the cornets and woodwinds should be played crisply and all capped notes played short and with good accents. The percussion parts are carefully composed here with cymbal and bass drum solos as indicated. The *fortissimo* leads all the way to the downbeat of m. 109 and then immediately drops to *piano* for the first time through the final strain.

Final Strain (m. 109-126): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are once again tacet for the first time through this strain, and all other play softly. Clarinets should play down one octave from the original parts as indicated. Everyone is back in on beat two of m. 125 for the repeat of the break strain, which is performed exactly as before. The *fortissimo* dynamic then continues into m. 109, adding regimental drums to the mix, if desired, and all play with great intensity (or, as Sousa used to tell his musicians, “hammer and tongs”) to the end. It is especially important to hear the bugle call in the cornets and regimental trumpets second time through, and the final added *sffz* accent in the percussion in m. 121 brings this rousing and superb march to its close.

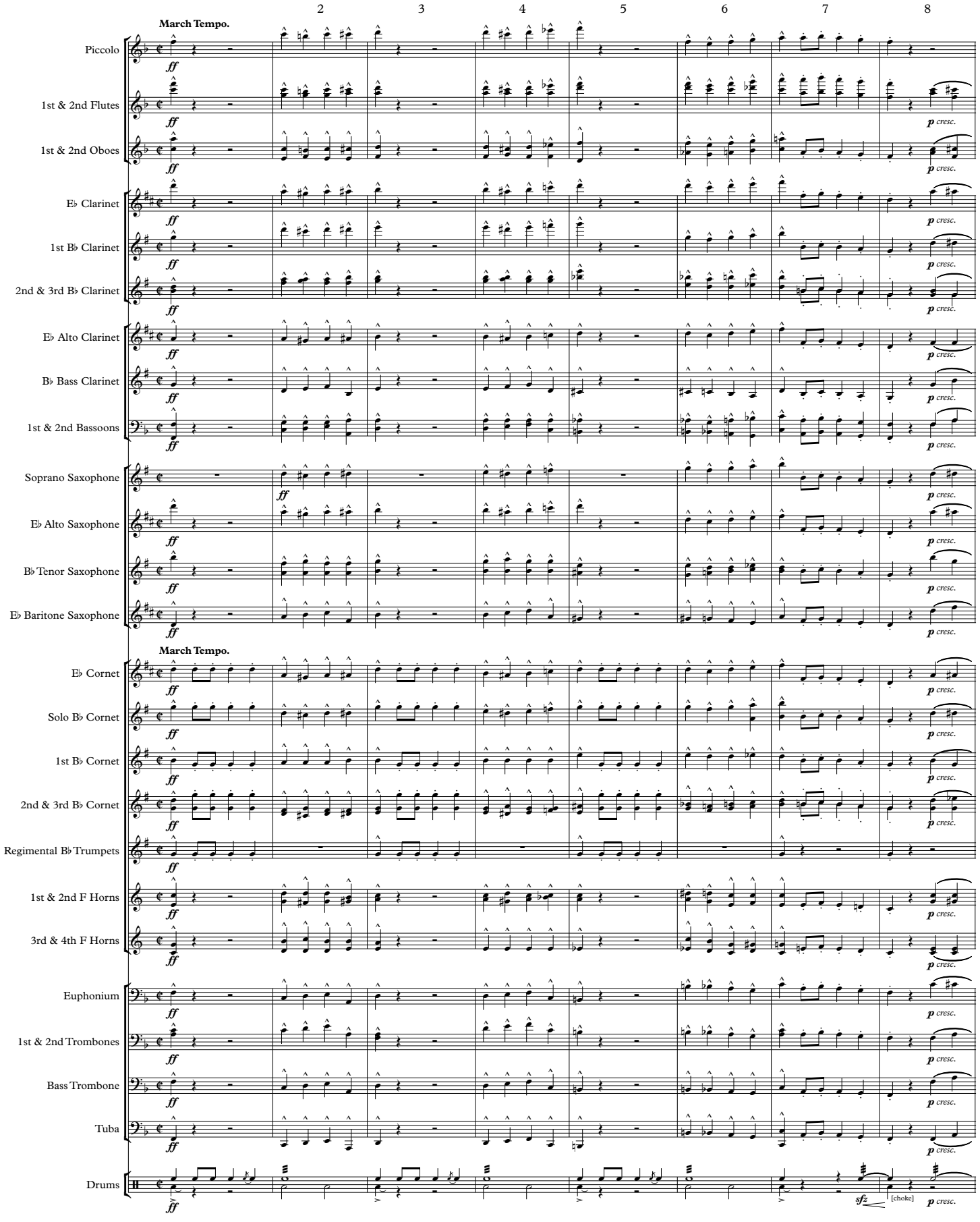
March

THE GALLANT SEVENTH

(1922)

JOHN PHILIP SOUSA

Full Score



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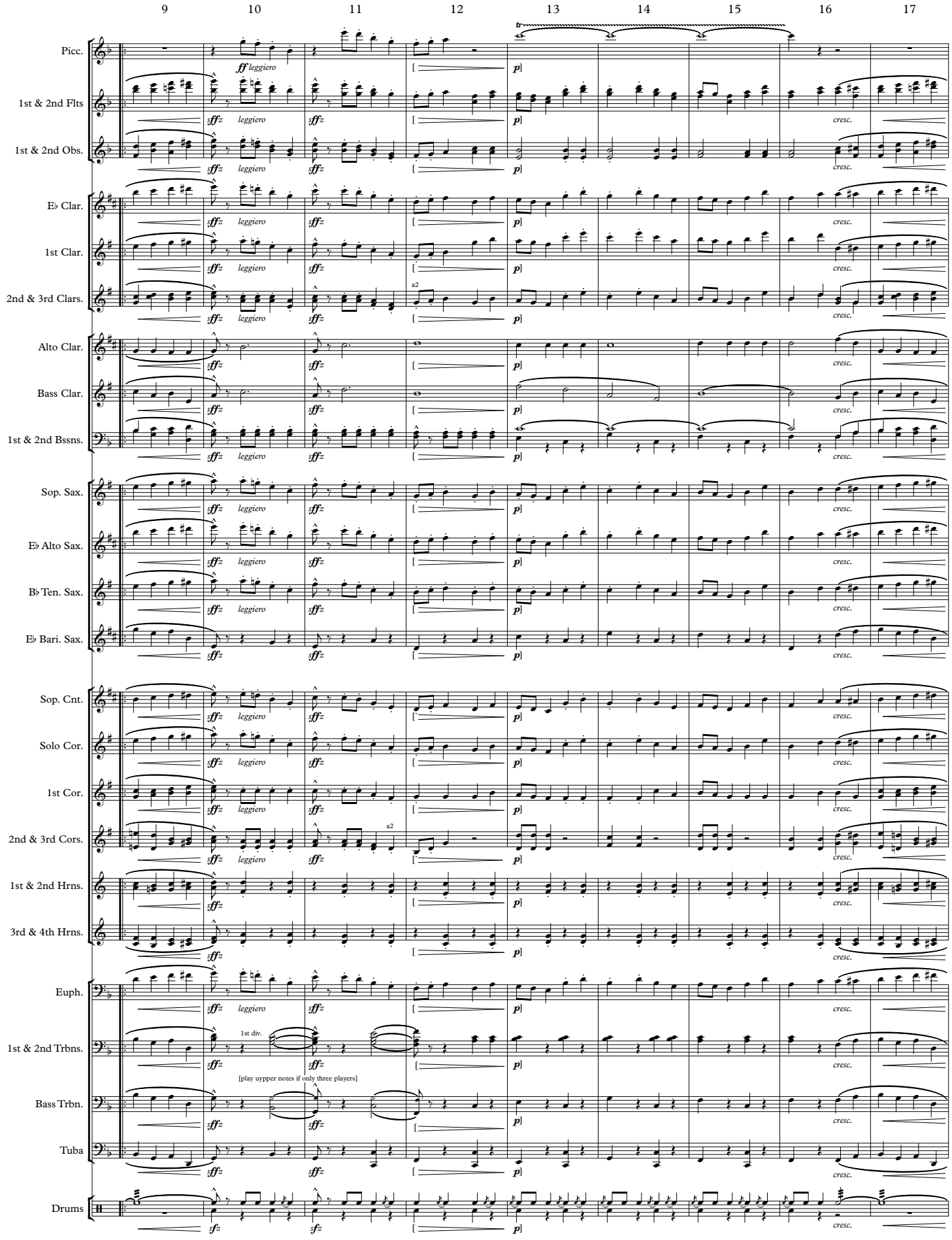
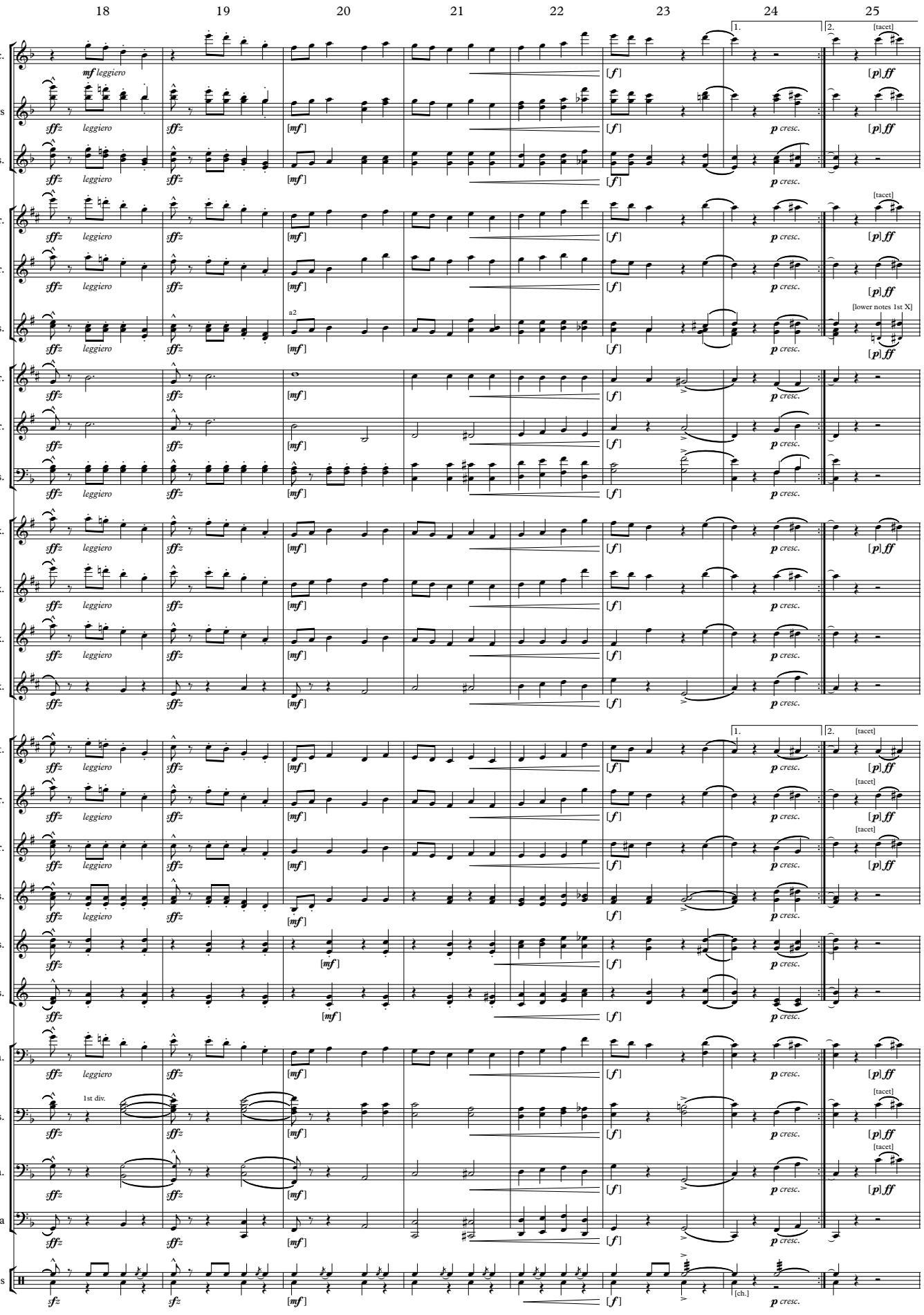
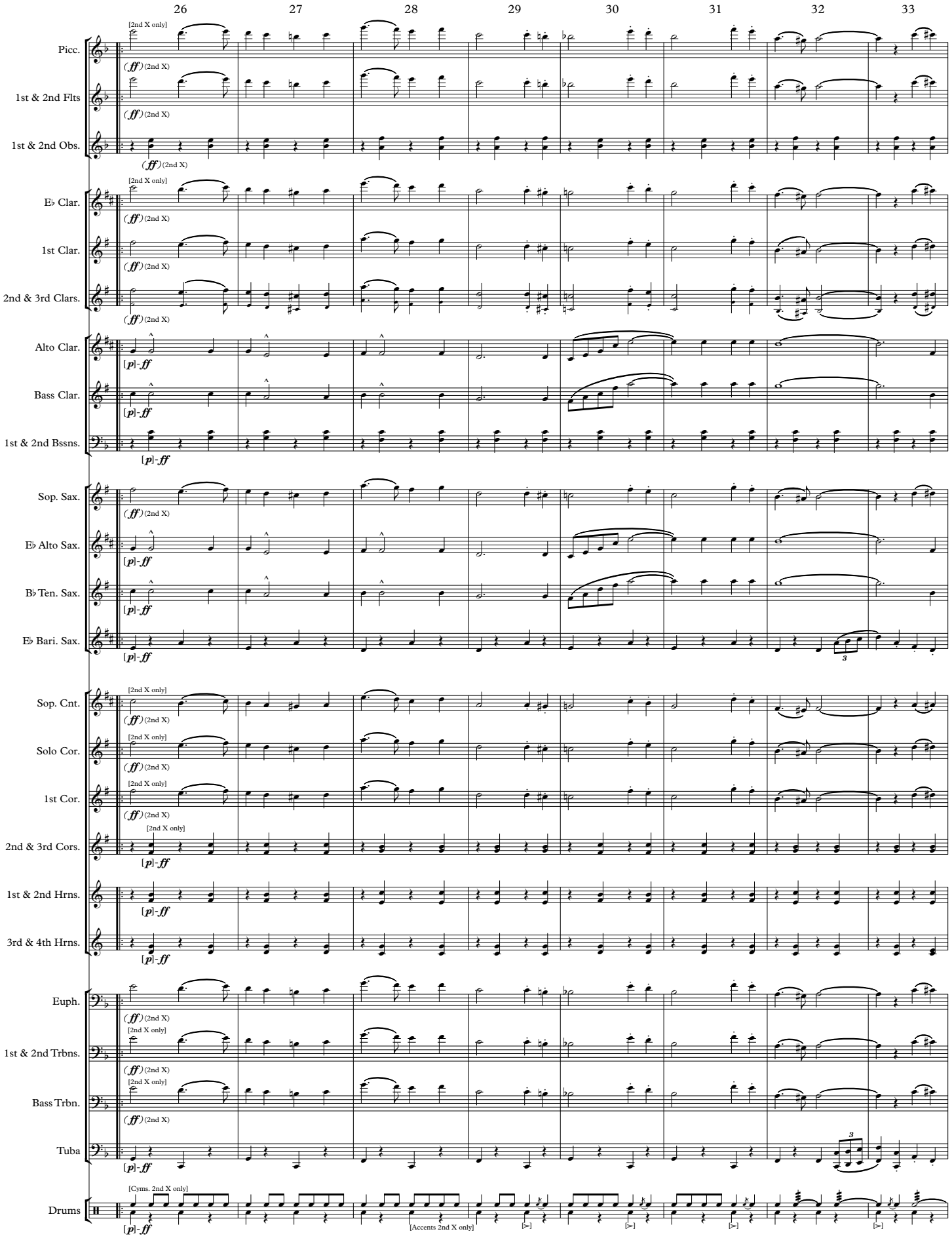
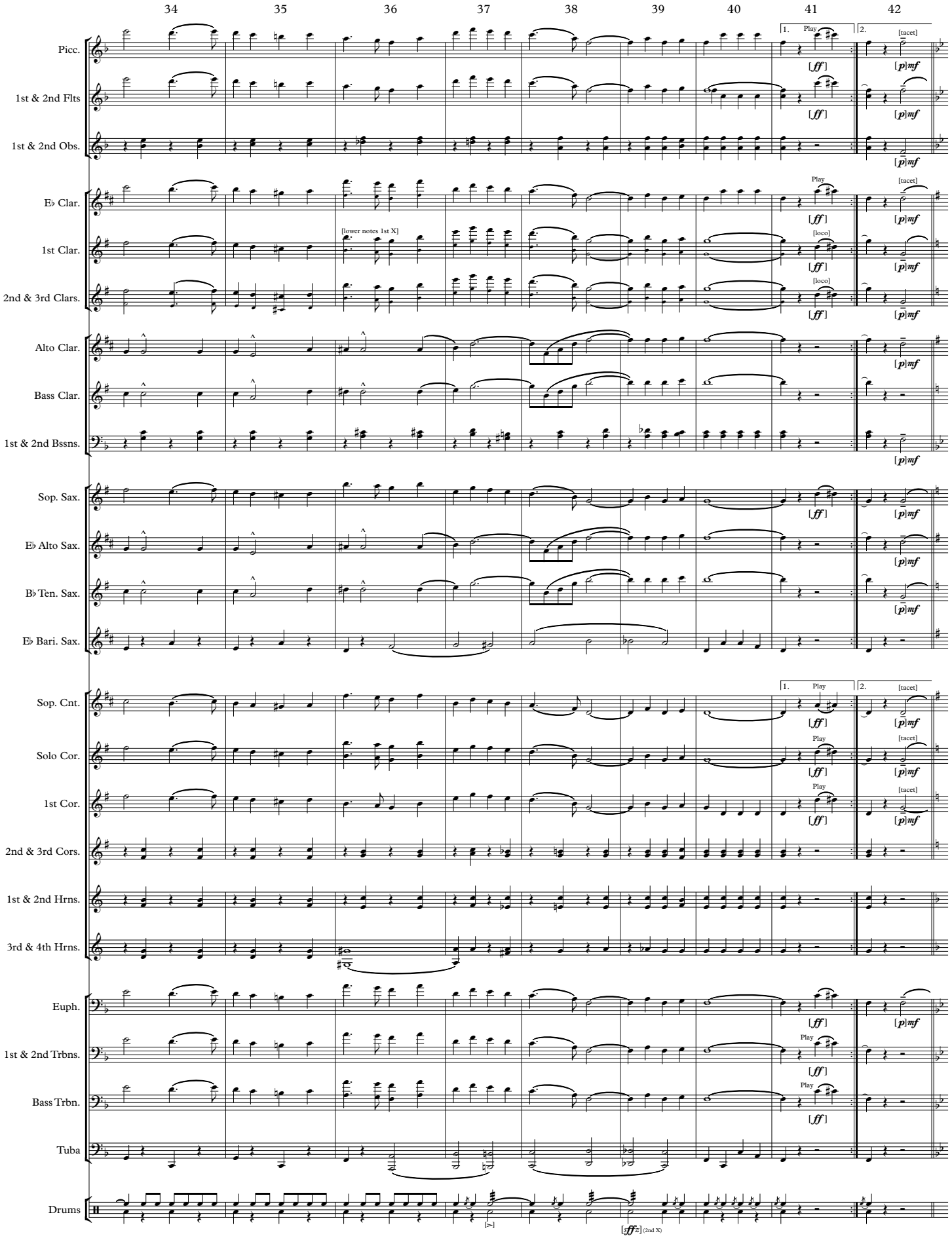
THE GALLANT SEVENTH
Full Score



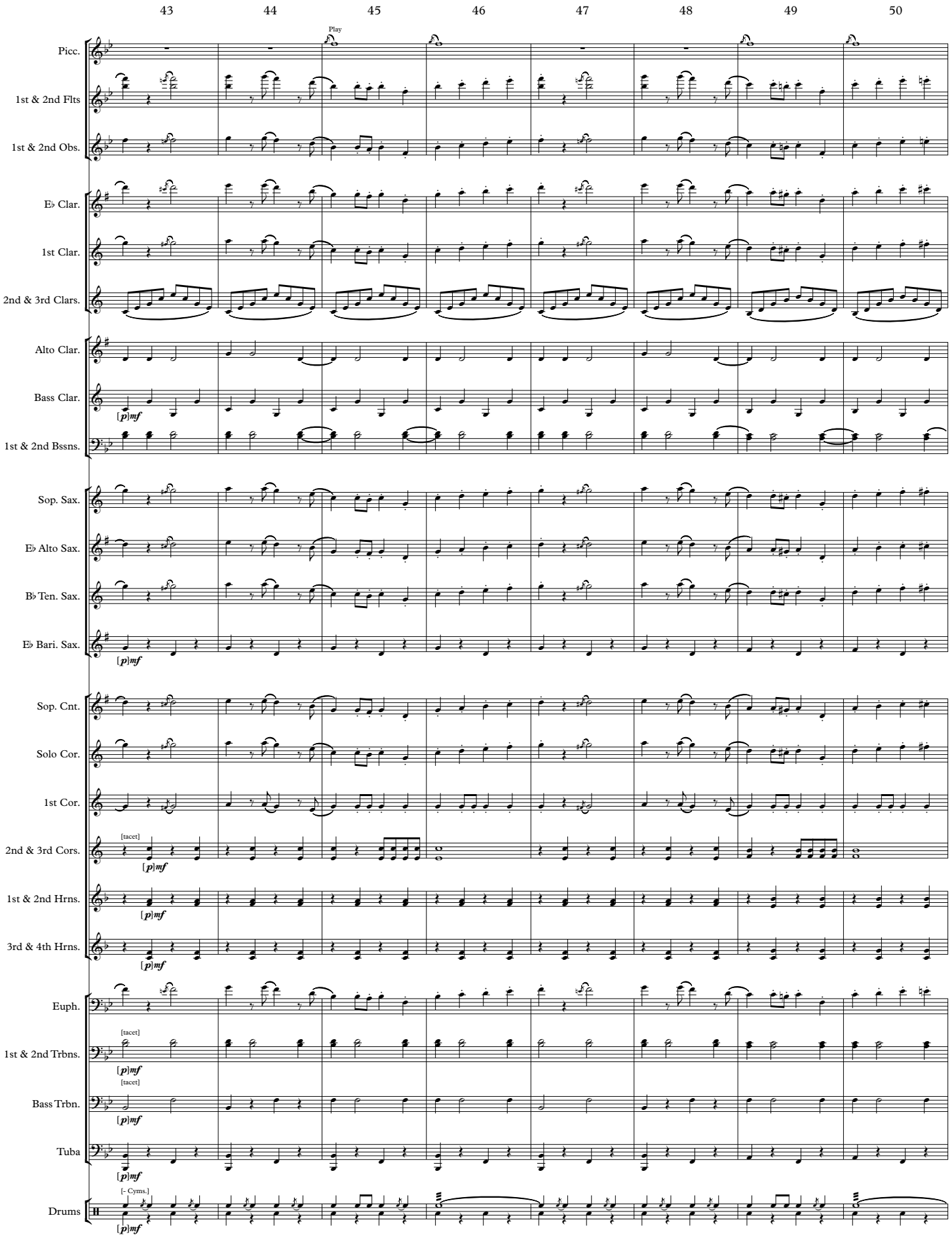

18
19
20
21
22
23
24
25
Picc.
1st & 2nd Flts
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bari. Sax.
Sop. Cnt.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
Bass Trbn.
Tuba
Drums
mf leggiero
sffz
leggiero
[mf]
[f]
p cresc.
[p] ff
1.
2.
[tacet]
a2
[lower notes 1st X]
1st div.
[ch.]

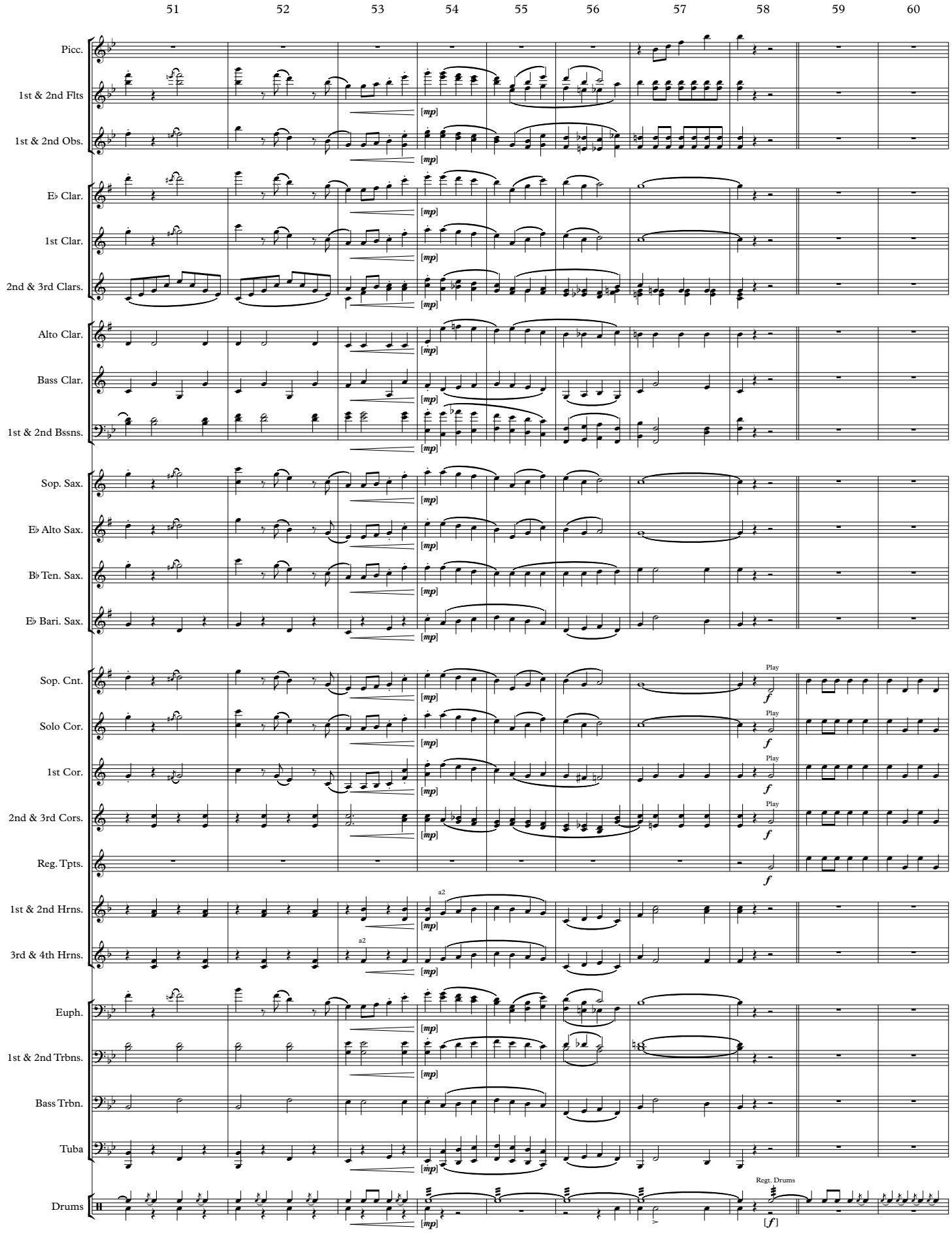
THE GALLANT SEVENTH
Full Score



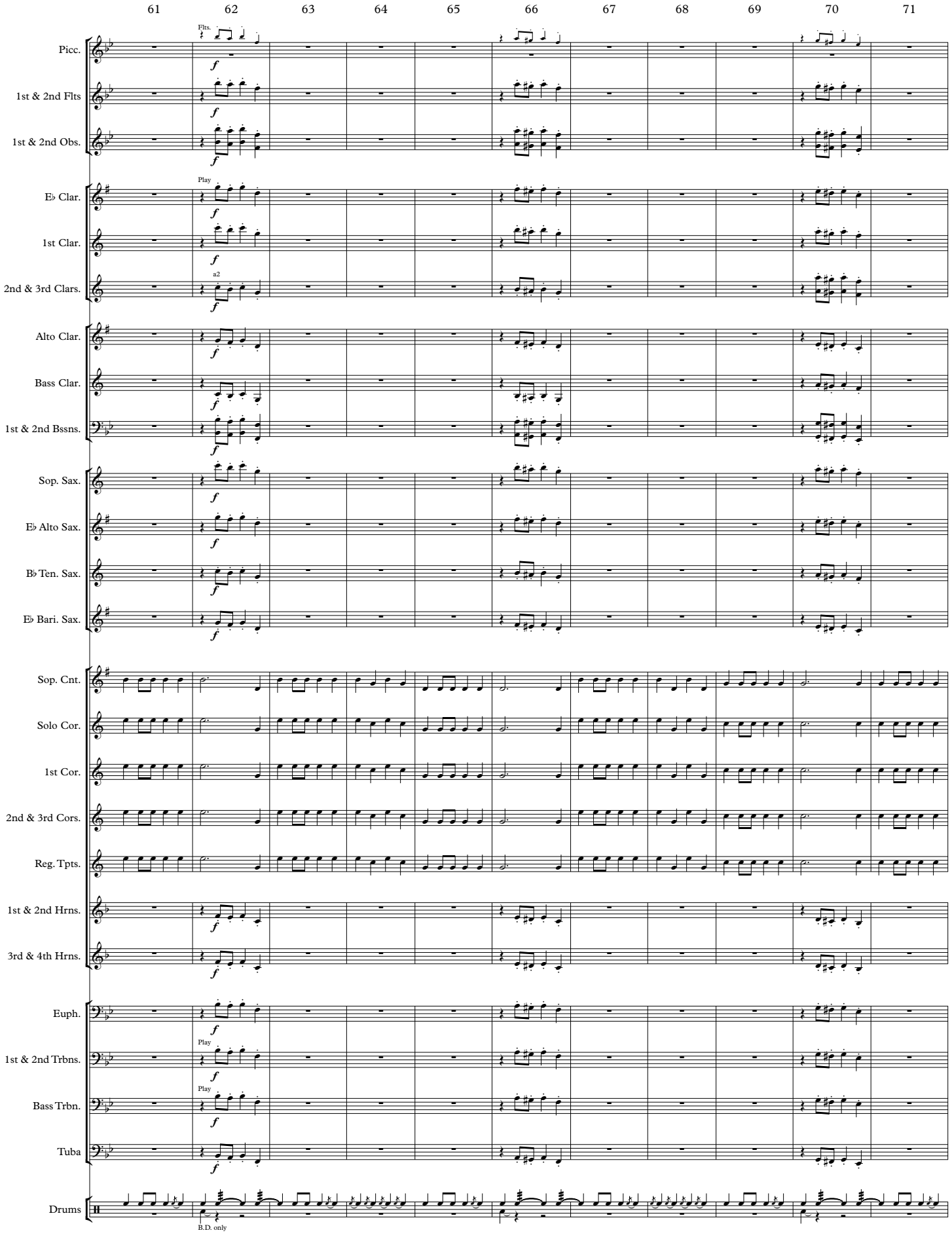

34
35
36
37
38
39
40
41
42
Picc.
1st & 2nd Flts
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bari. Sax.
Sop. Cnt.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
Bass Trbn.
Tuba
Drums
[lower notes 1st X]
1.
2.
Play
[tacet]
[loco]
[ff]
[p]mf
[sff z] (2nd X)

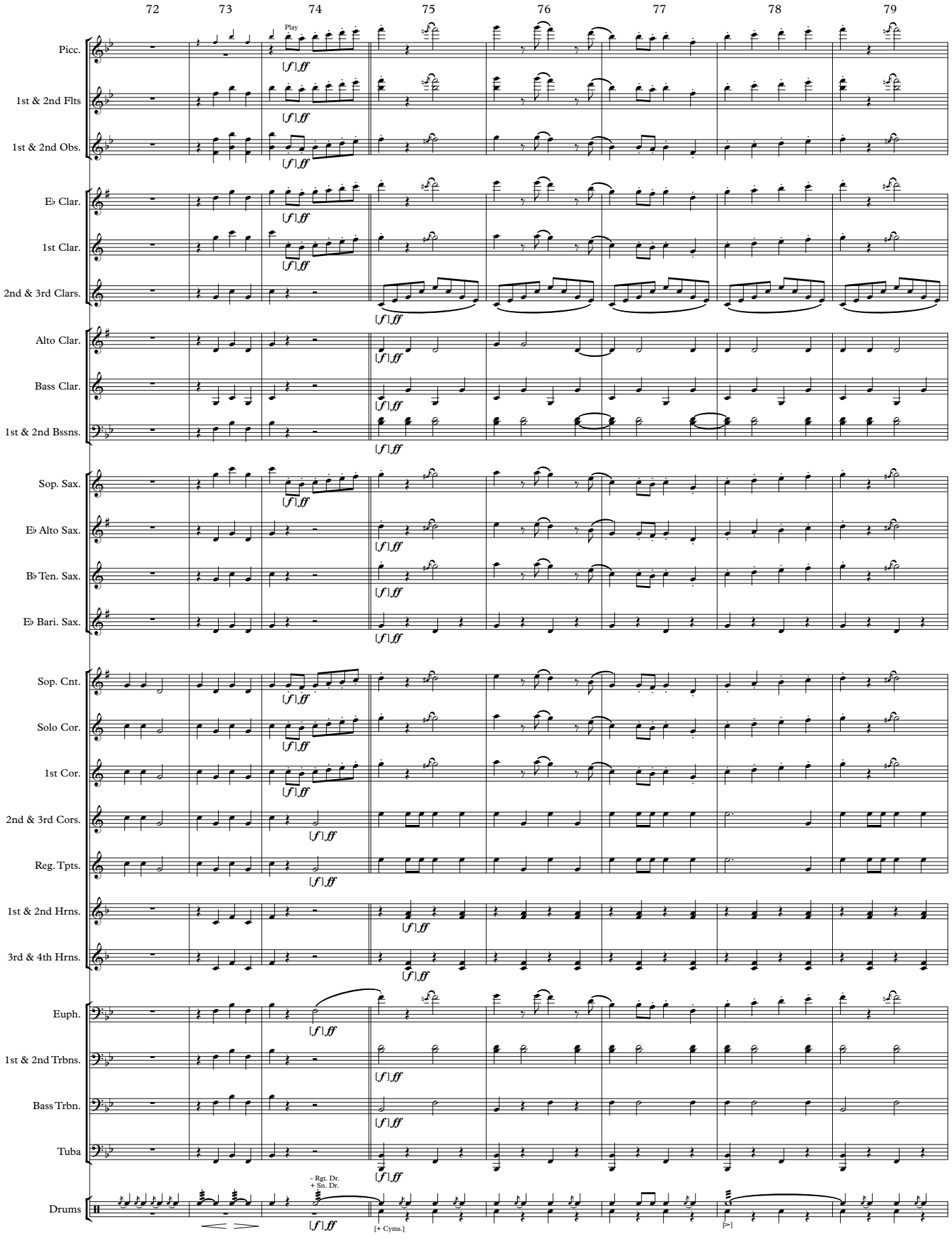
THE GALLANT SEVENTH
Full Score



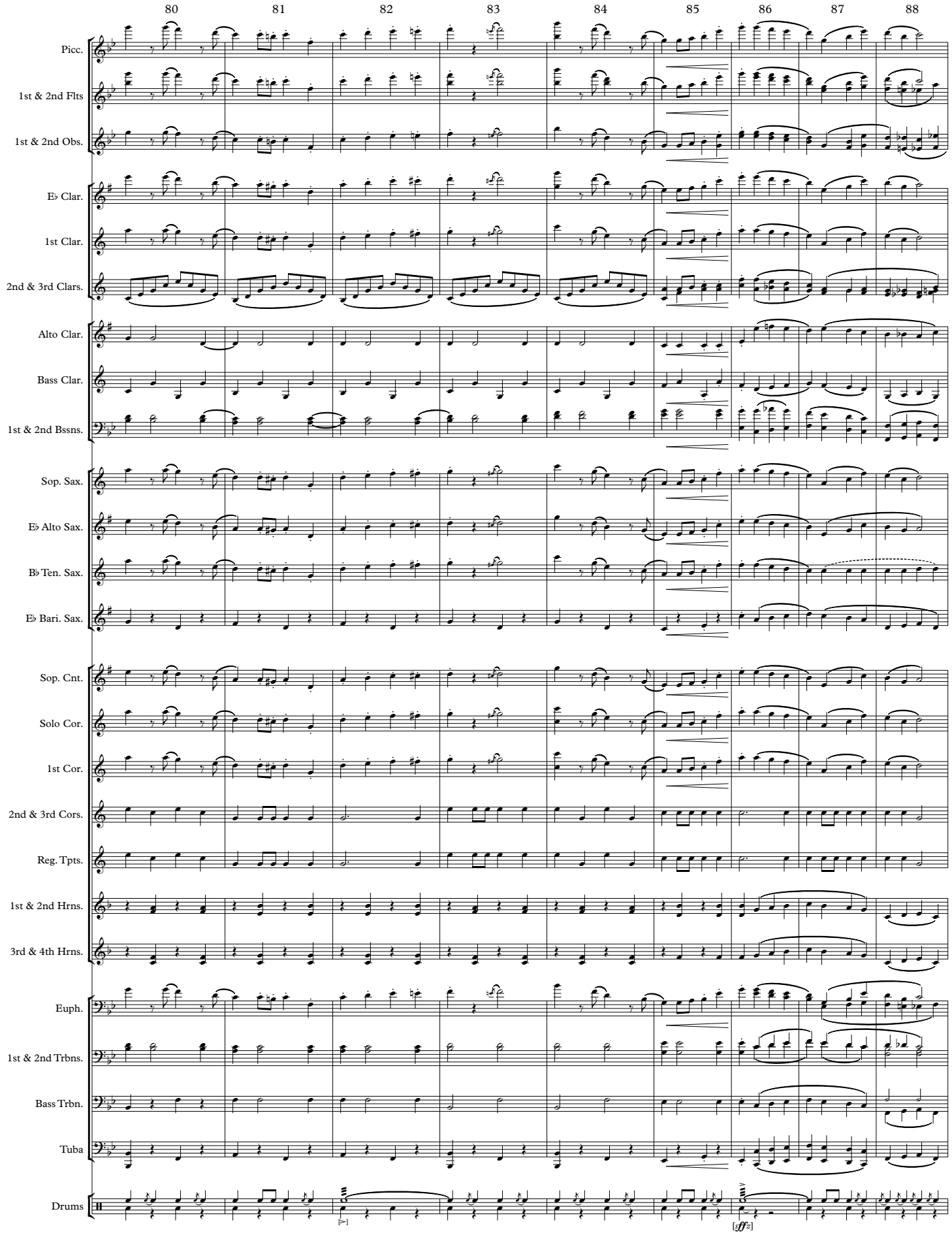

51
52
53
54
55
56
57
58
59
60
Picc.
1st & 2nd Flts
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bari. Sax.
Sop. Cnt.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
Reg. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
Bass Trbn.
Tuba
Drums
[mp]
a2
Play
f
Regt. Drums
[f]

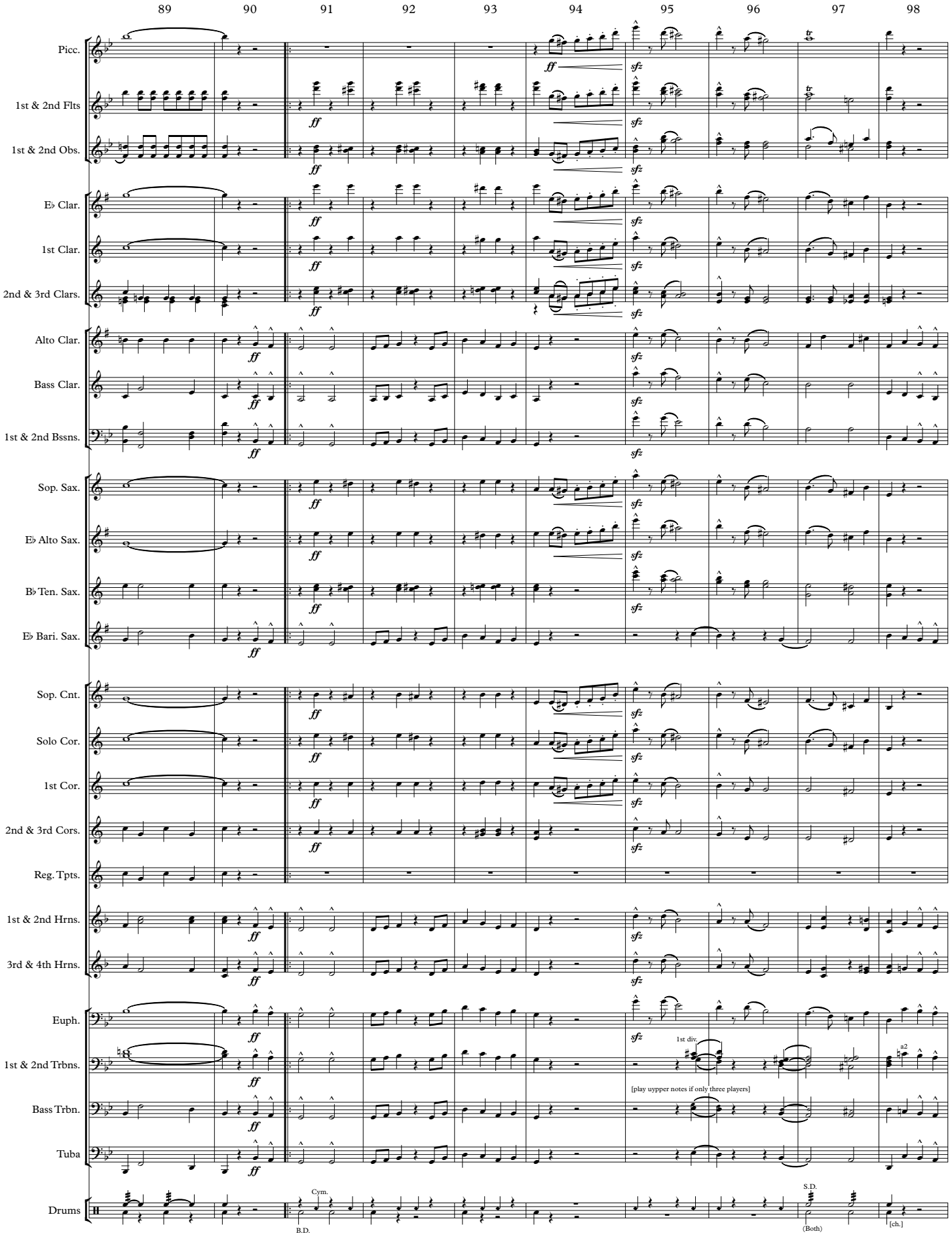
THE GALLANT SEVENTH
Full Score



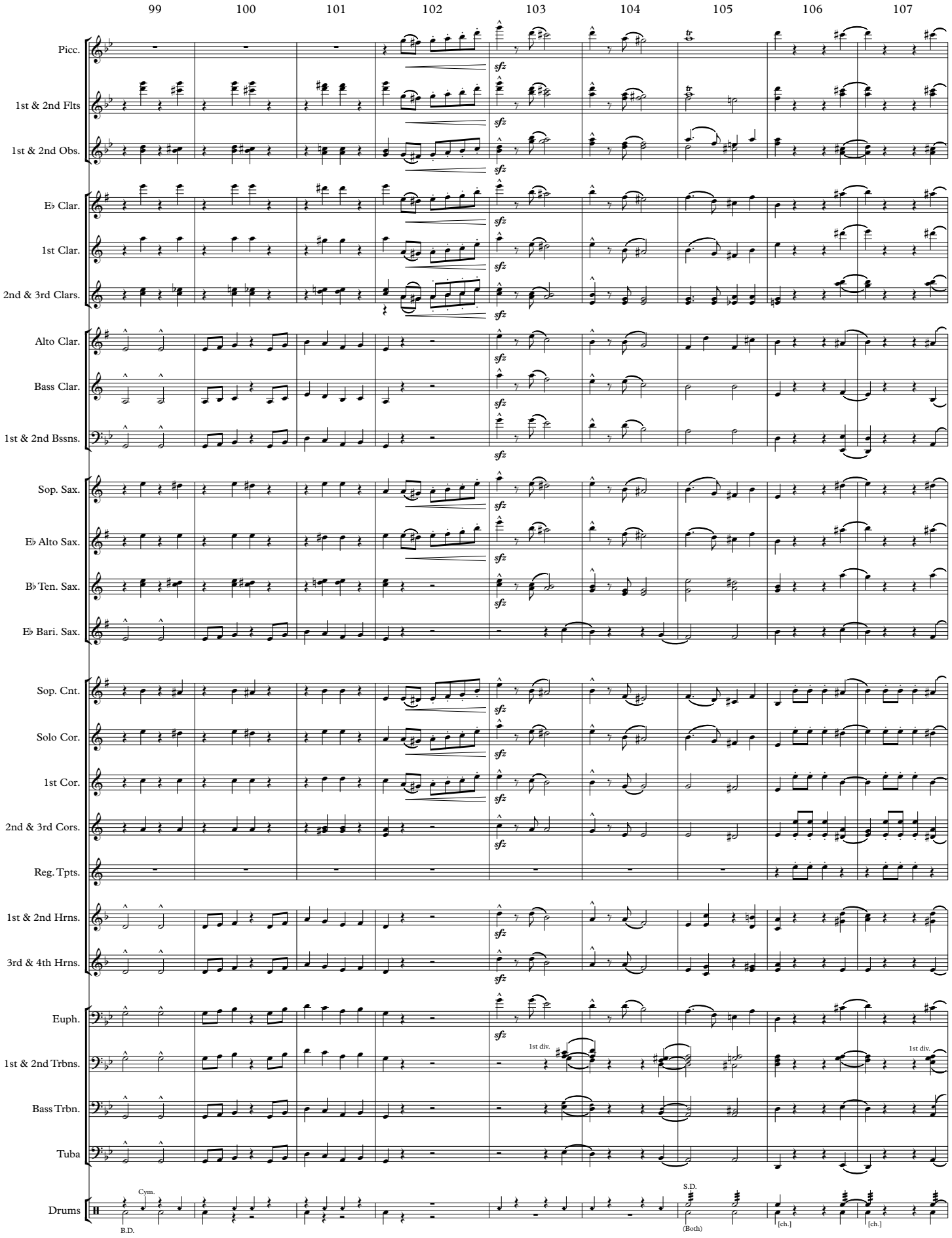

72
73
74
75
76
77
78
79
Play
Picc.
1st & 2nd Flts
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bari. Sax.
Sop. Cnt.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
Reg. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
Bass Trbn.
Tuba
Drums
[f] ff
- Rgt. Dr.
+ Sn. Dr.
[+ Cyms.]

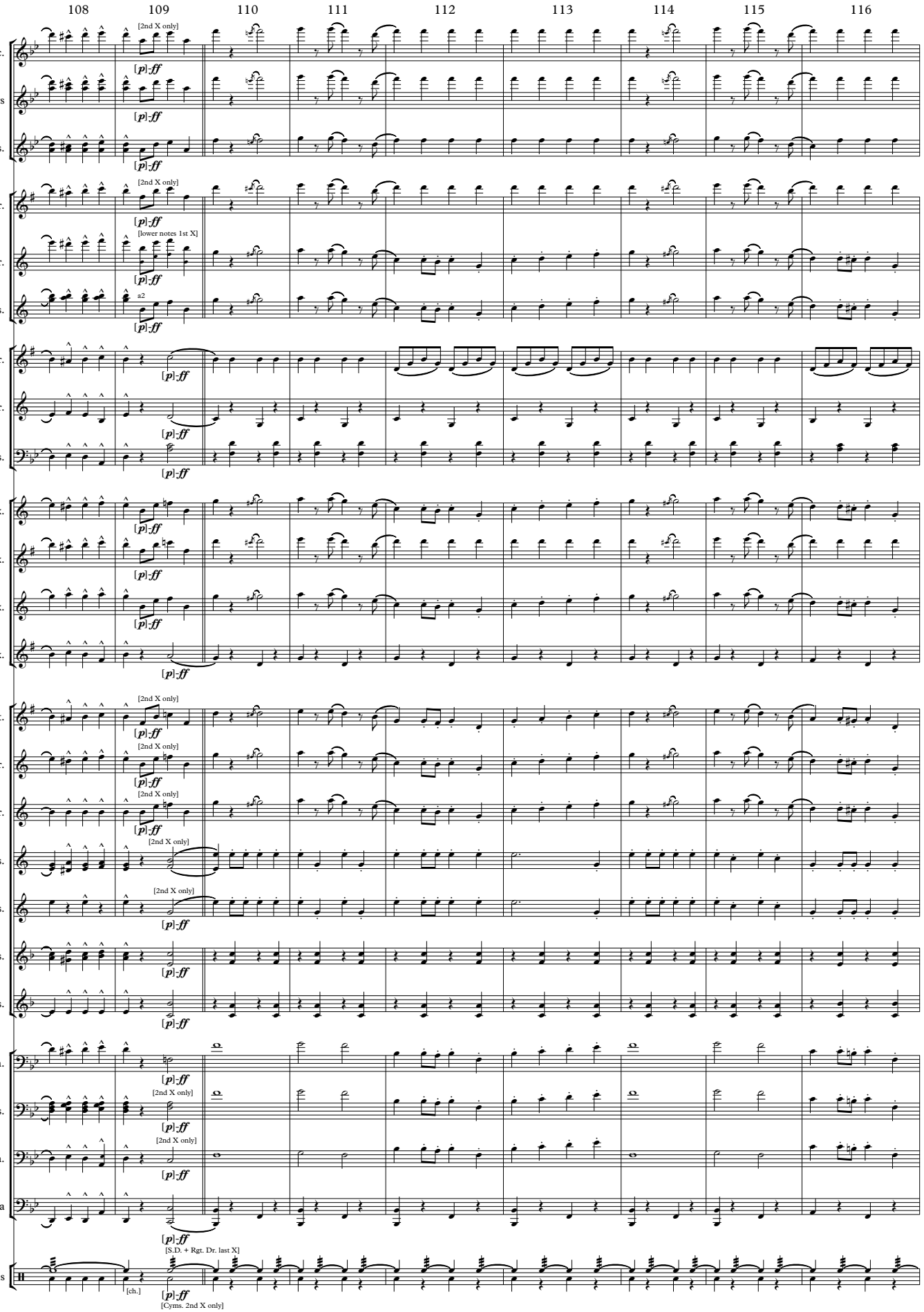
THE GALLANT SEVENTH
Full Score



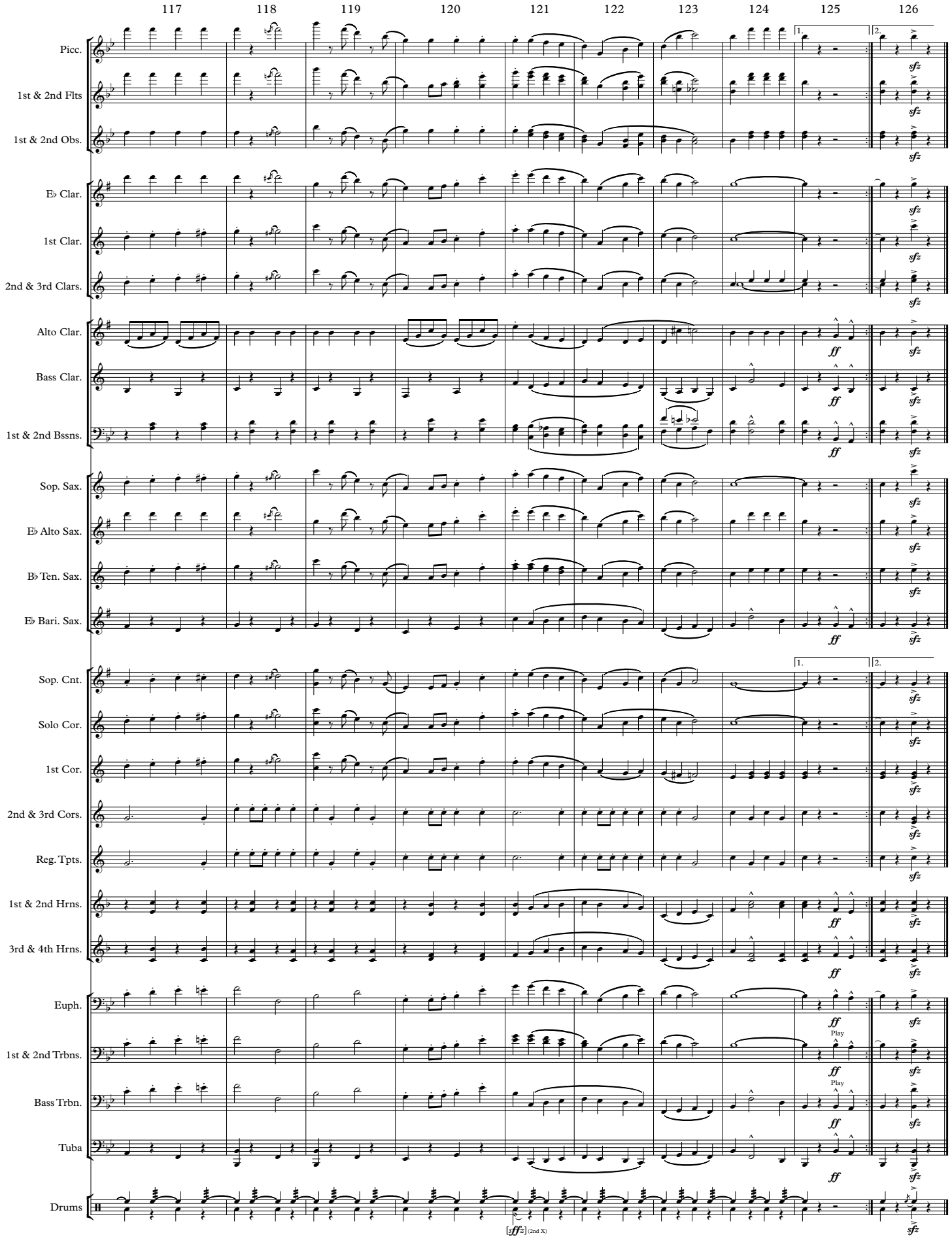

89
90
91
92
93
94
95
96
97
98
Picc.
1st & 2nd Flts
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bari. Sax.
Sop. Cnt.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
Reg. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
Bass Trbn.
Tuba
Drums
ff
sfz
1st div.
a2
[play uypper notes if only three players]
Cym.
B.D.
S.D.
(Both)
[ch.]

THE GALLANT SEVENTH
Full Score




108
109
110
111
112
113
114
115
116
Picc.
1st & 2nd Flts
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
E♭ Alto Sax.
B♭ Ten. Sax.
E♭ Bari. Sax.
Sop. Cnt.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
Reg. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
Bass Trbn.
Tuba
Drums
[2nd X only]
[p]:ff
[lower notes 1st X]
a2
[S.D. + Rgt. Dr. last X]
[ch.]
[Cyms. 2nd X only]

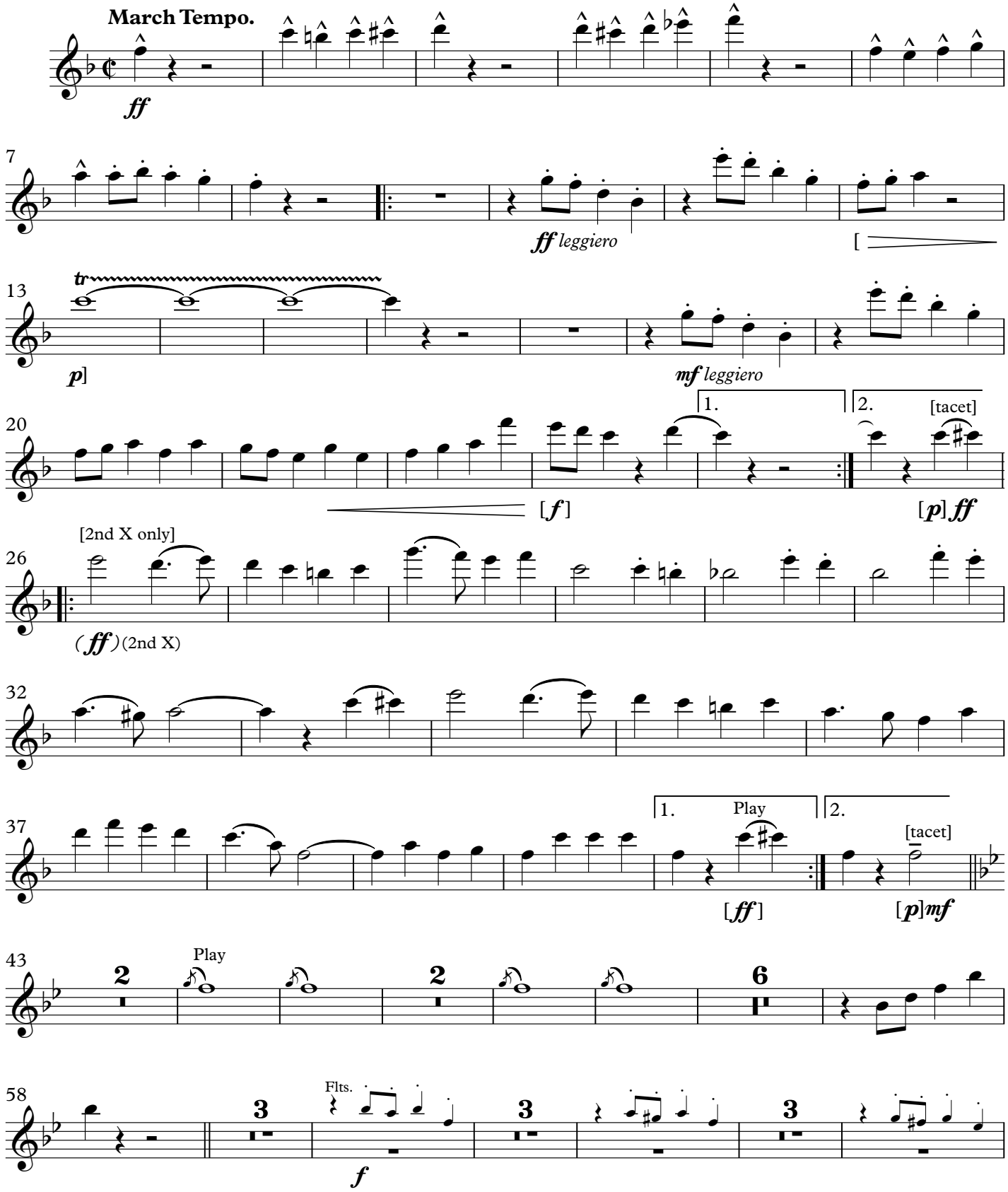
THE GALLANT SEVENTH
Full Score



March

THE GALLANT SEVENTH

Piccolo (1922) **JOHN PHILIP SOUSA**



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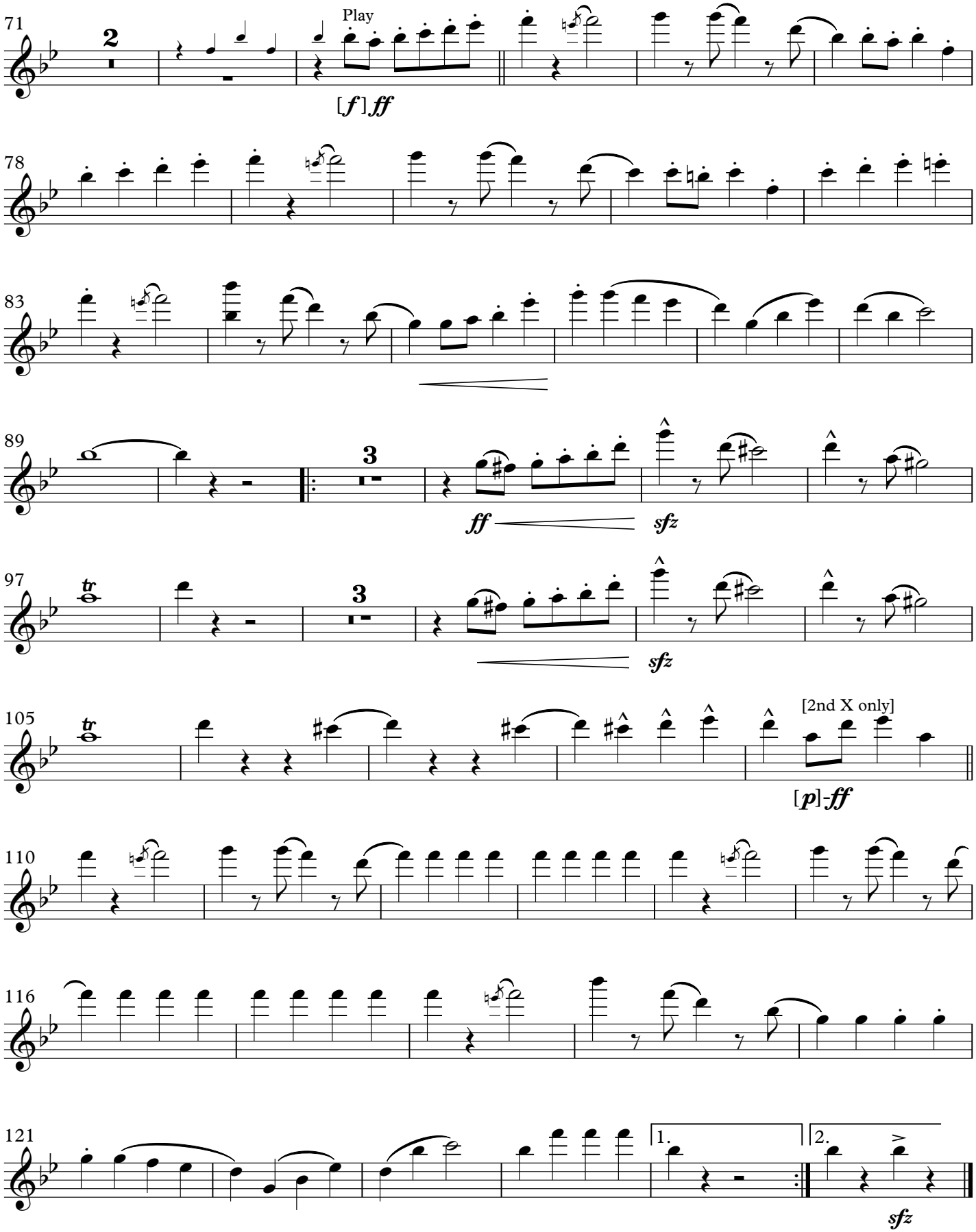
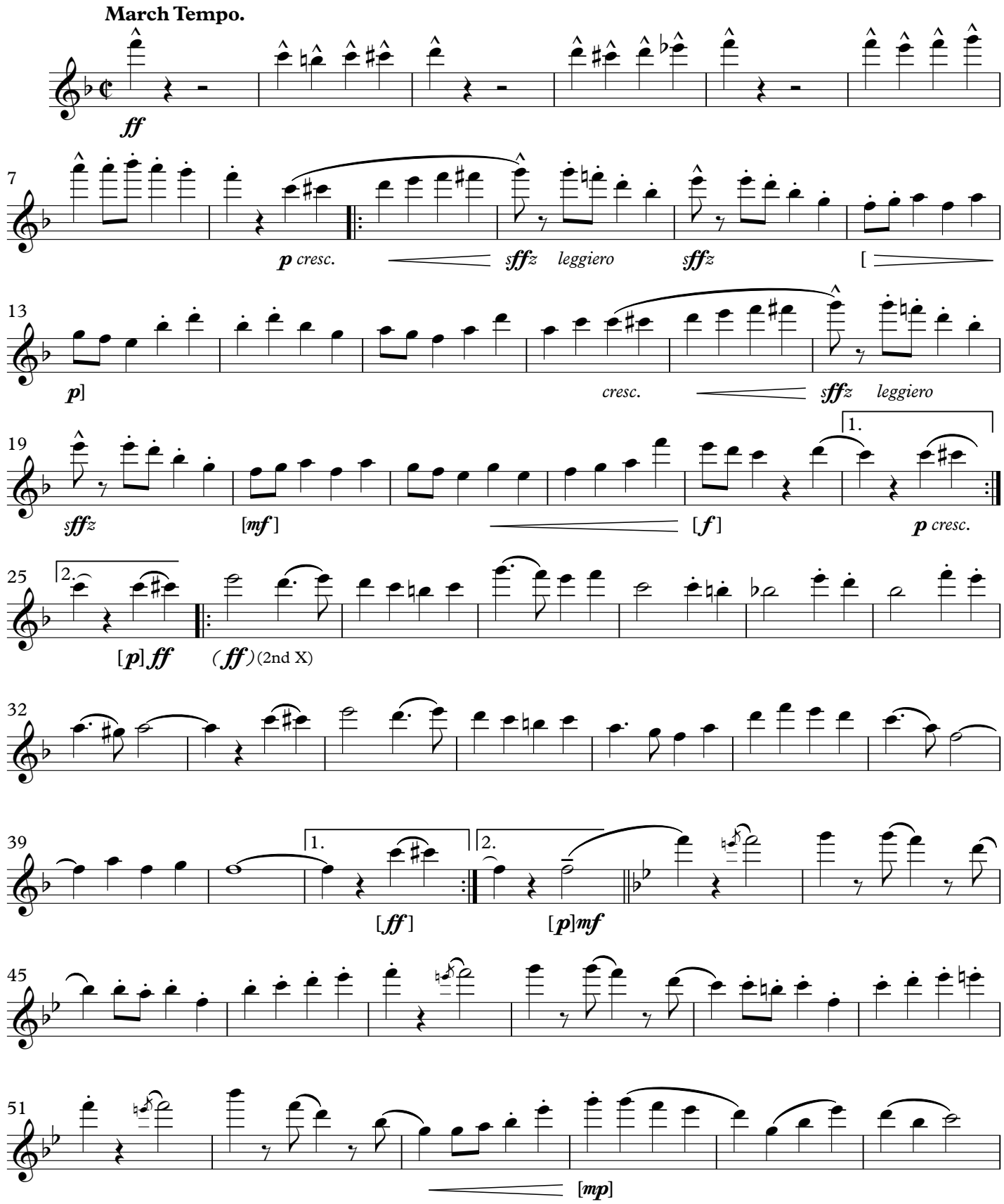

71
2
Play
[f] ff
78
83
89
3
ff
sfz
97
tr
3
sfz
105
tr
[2nd X only]
[p]-ff
110
116
121
1.
2.
sfz

March

THE GALLANT SEVENTH

1st Flute (1922) **JOHN PHILIP SOUSA**



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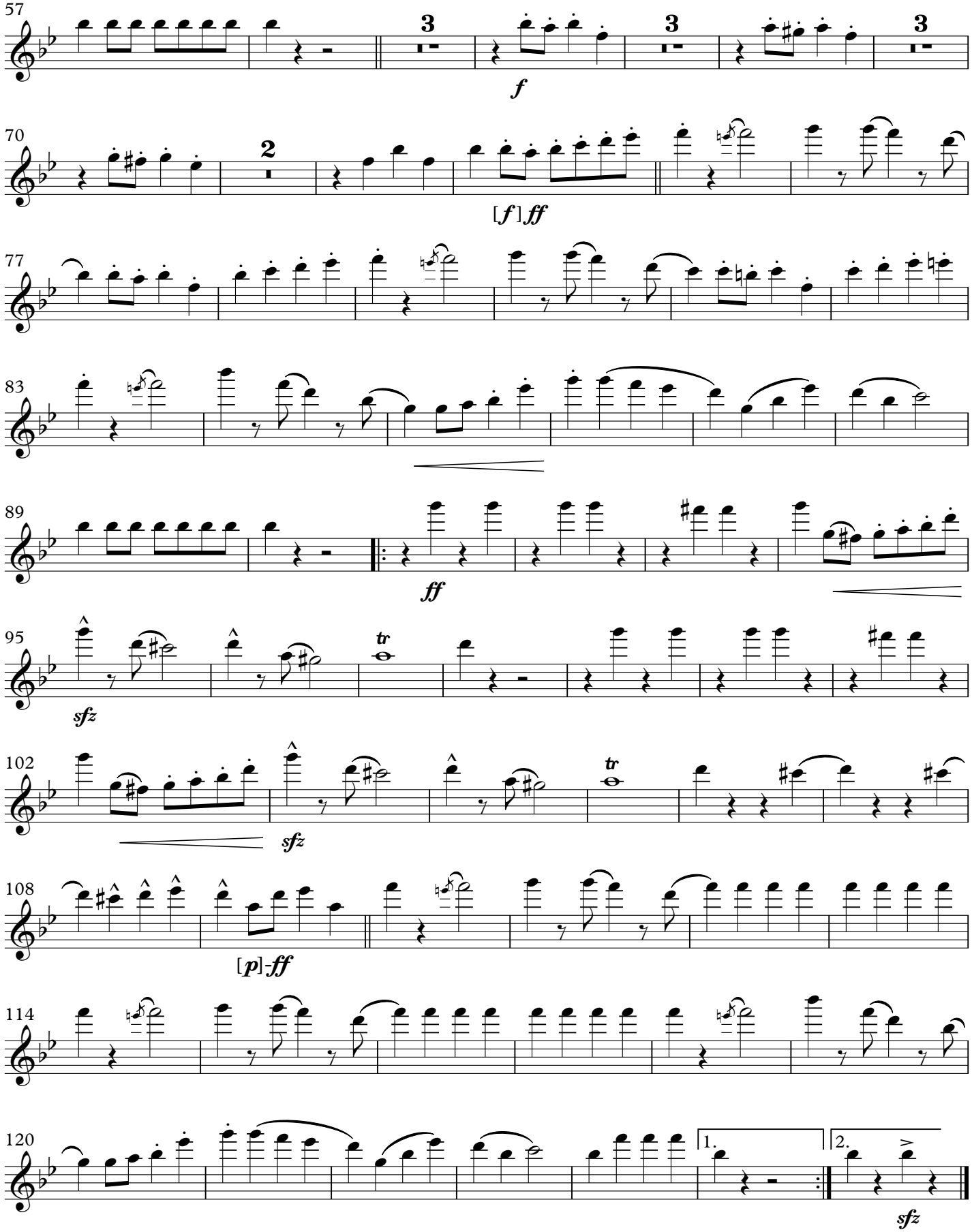
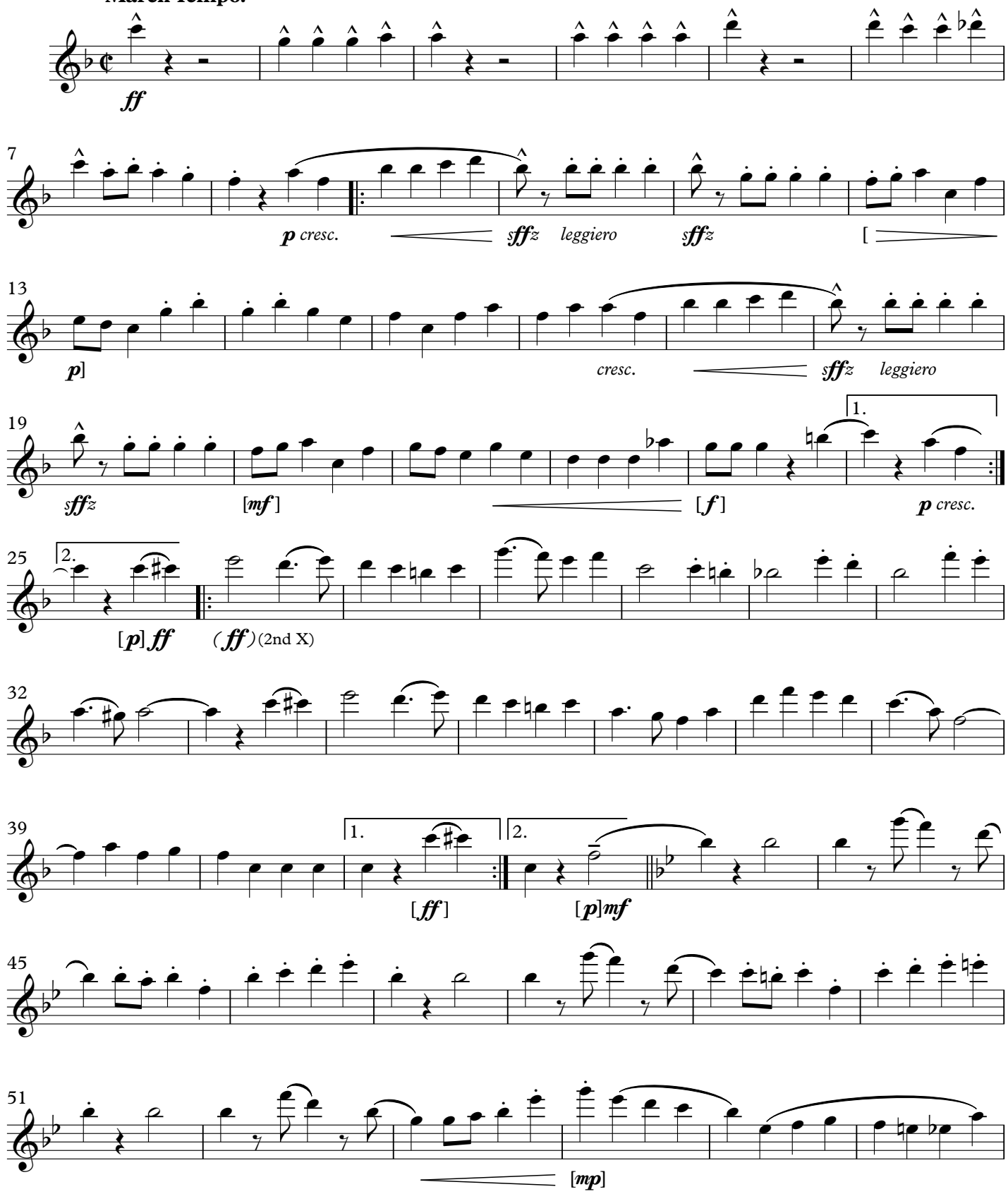

57
3
3
3
f
70
2
[f]ff
77
83
89
ff
95
sfz
tr
102
sfz
tr
108
[p]-ff
114
120
1.
2.
sfz

March

THE GALLANT SEVENTH

2nd Flute (1922) **JOHN PHILIP SOUSA**

March Tempo.



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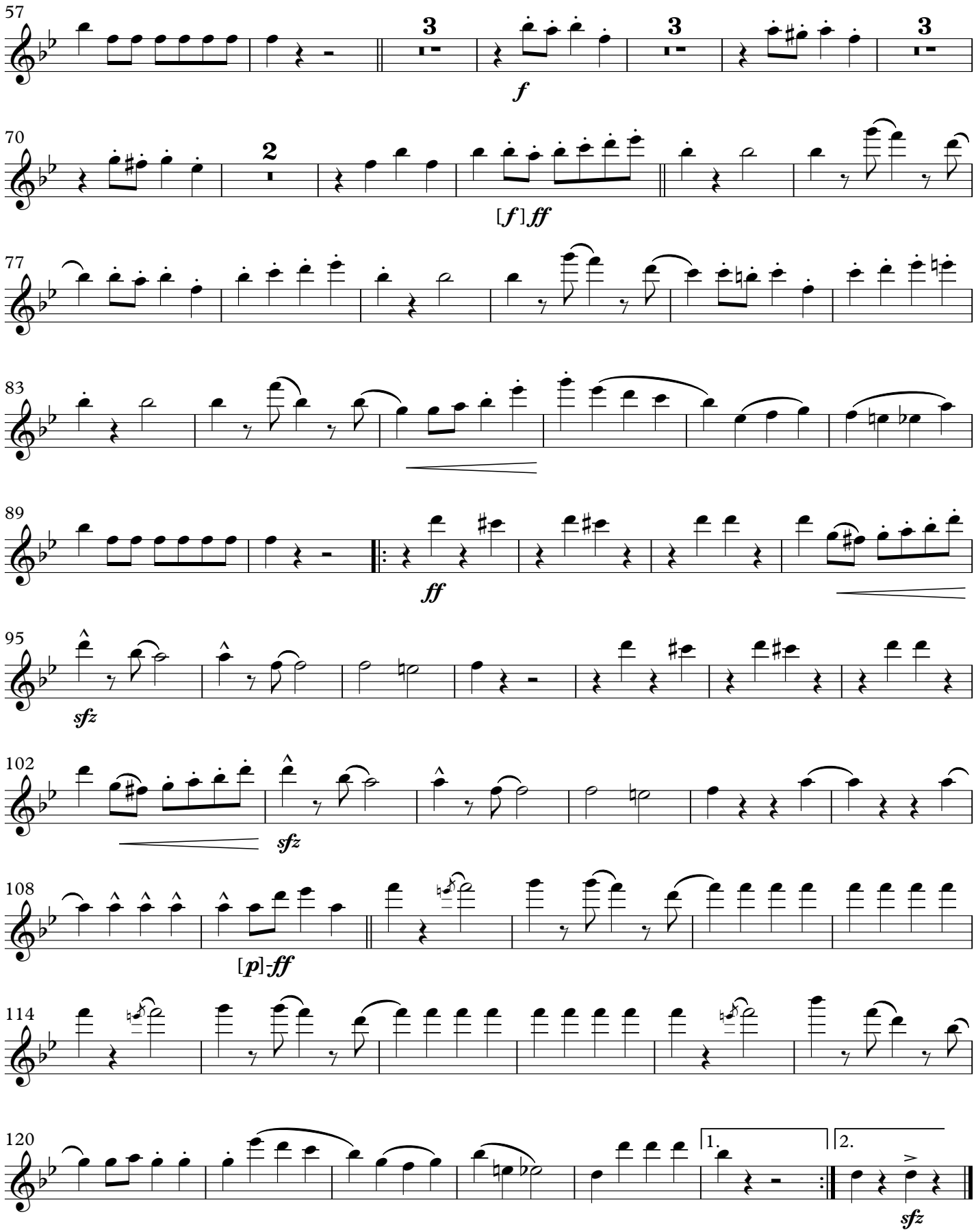

57
3
3
3
f
70
2
[f]ff
77
83
89
ff
95
sfz
102
sfz
108
[p]-ff
114
120
1.
2.
sfz

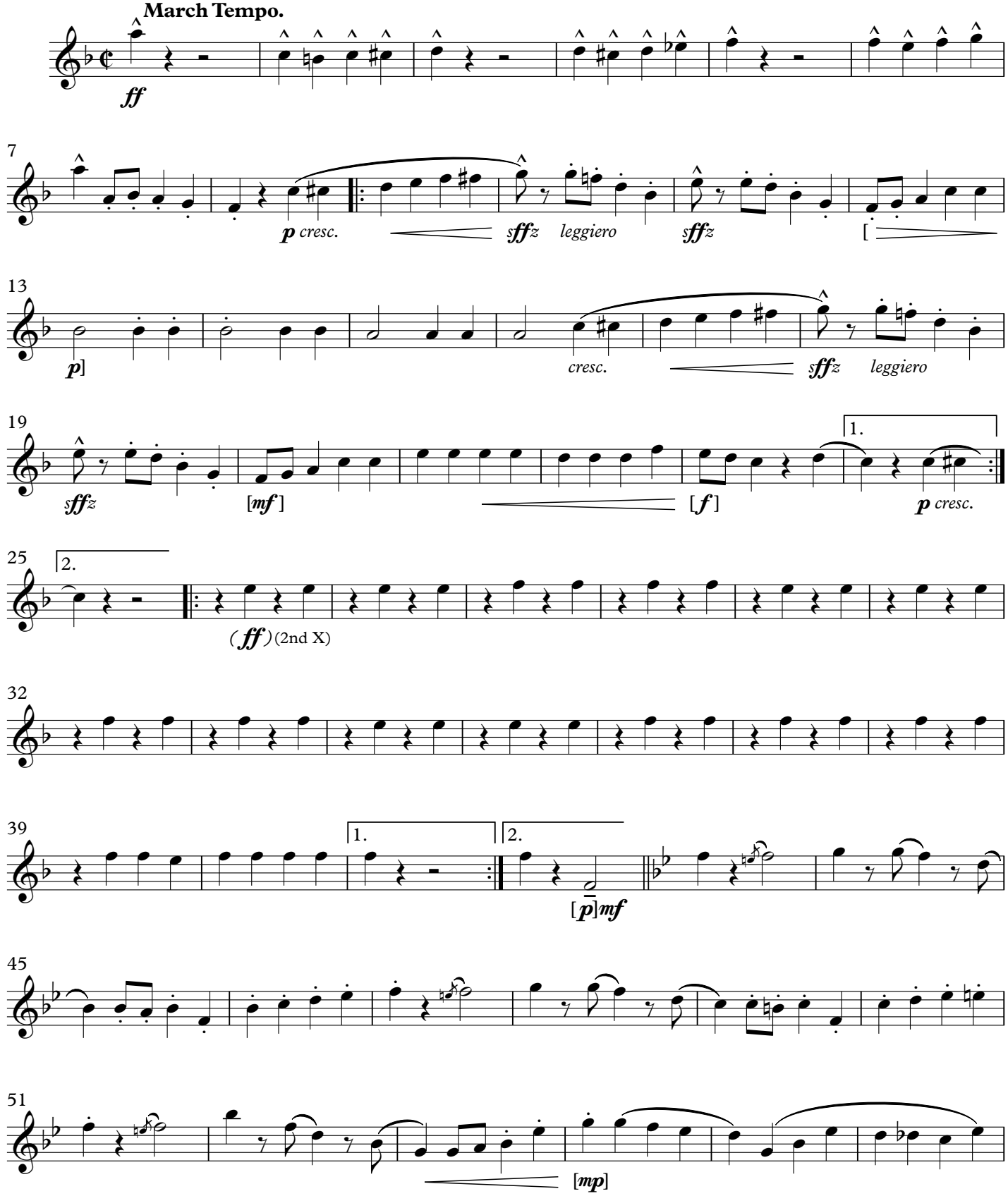
March

THE GALLANT SEVENTH

1st Oboe

(1922)

JOHN PHILIP SOUSA



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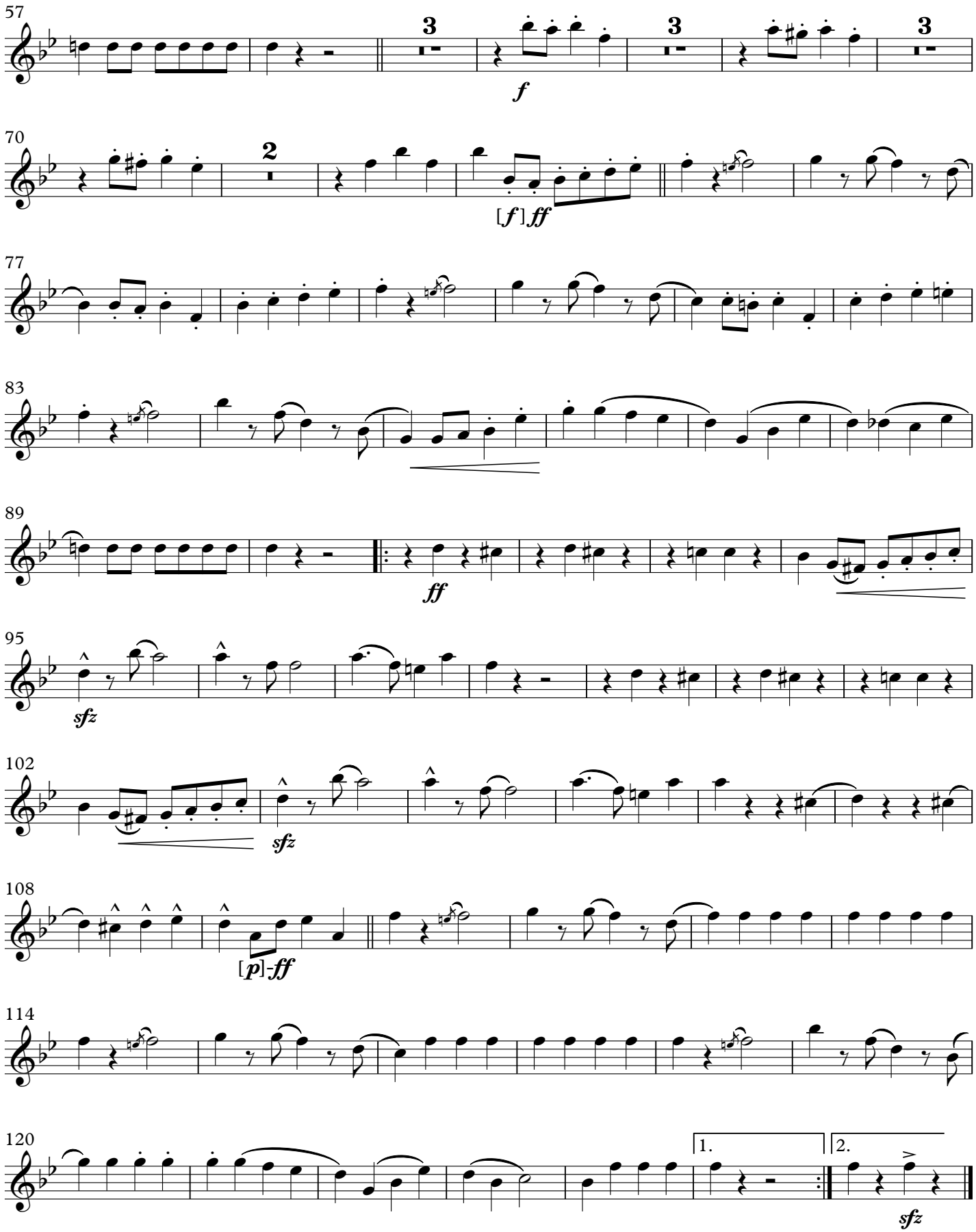

57
3
3
3
f
70
2
[f] ff
77
83
89
ff
95
sfz
102
sfz
108
[p]-ff
114
120
1.
2.
sfz

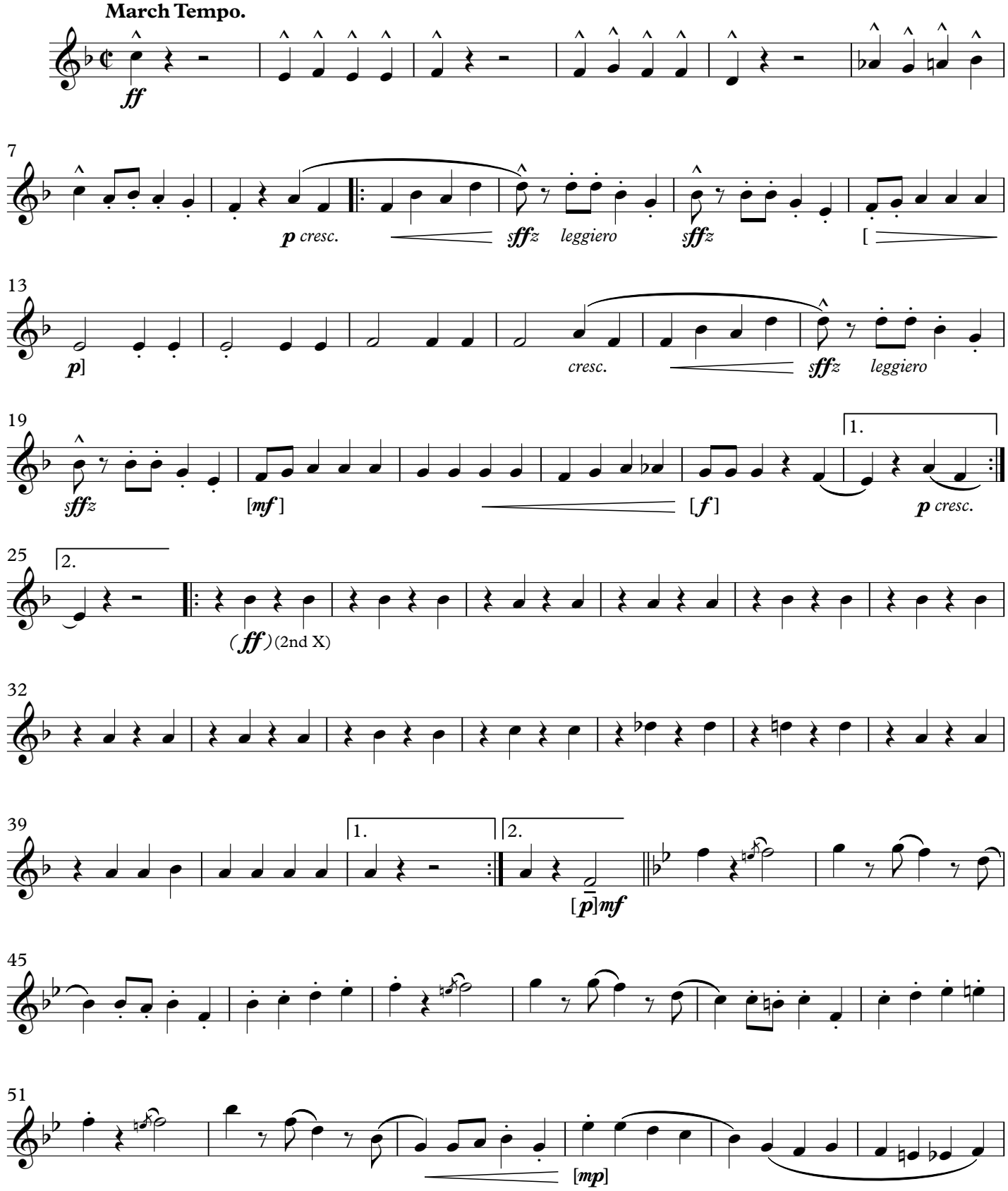
March

THE GALLANT SEVENTH

2nd Oboe

(1922)

JOHN PHILIP SOUSA



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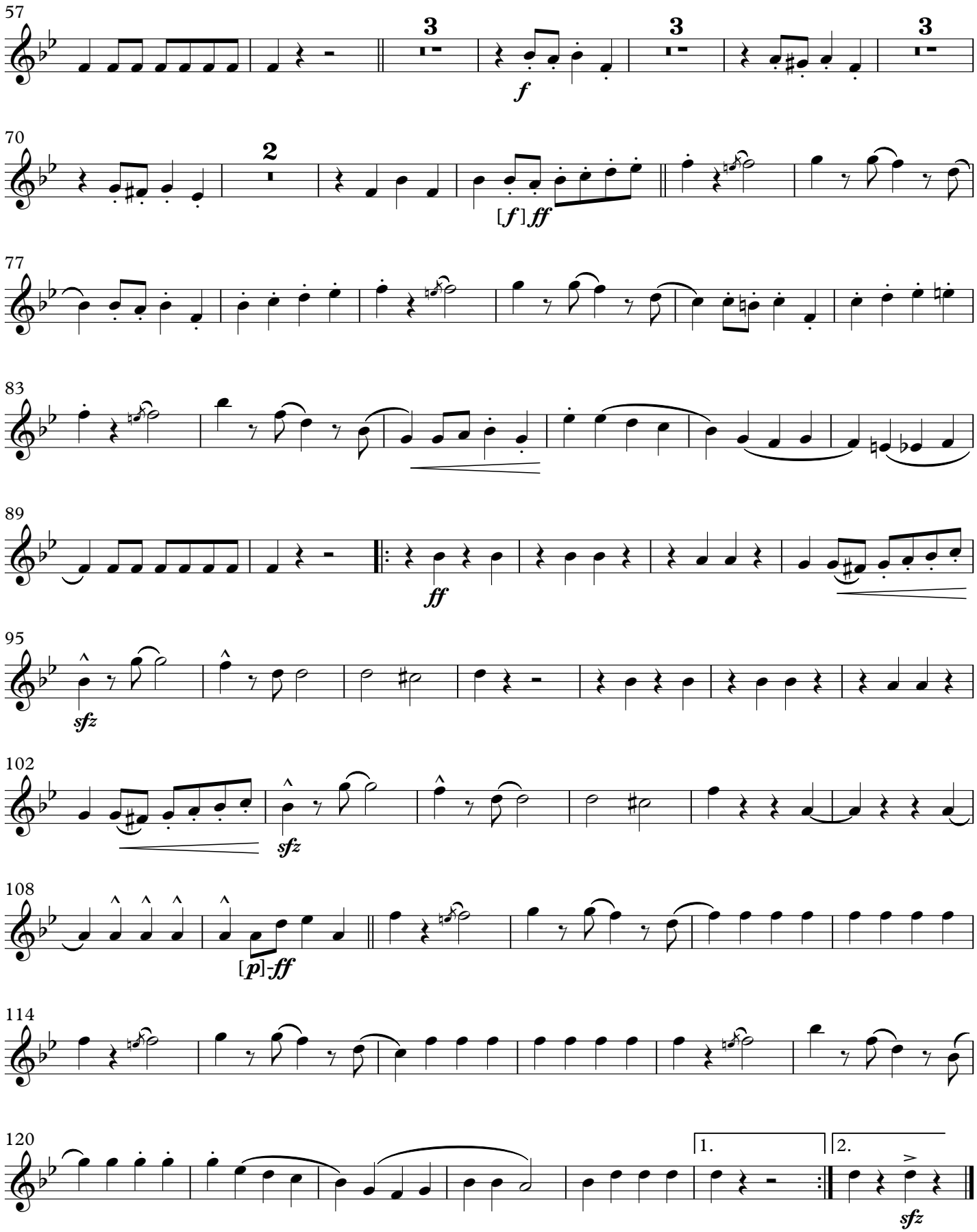

57
3
3
3
f
70
2
[f] ff
77
83
89
ff
95
sfz
102
sfz
108
[p]-ff
114
120
1.
2.
sfz

March

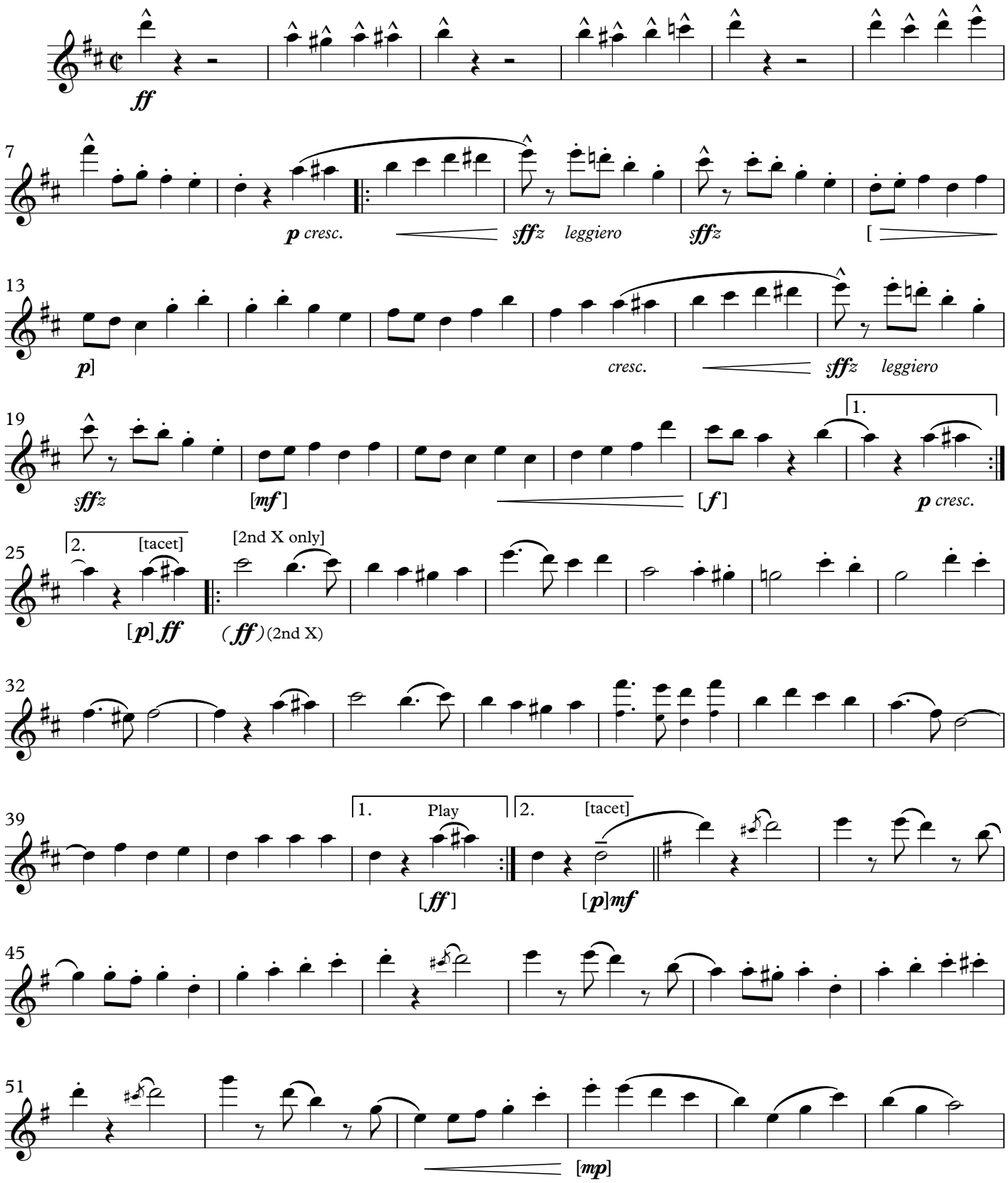
THE GALLANT SEVENTH

E♭ Clarinet

(1922)

JOHN PHILIP SOUSA

March Tempo.



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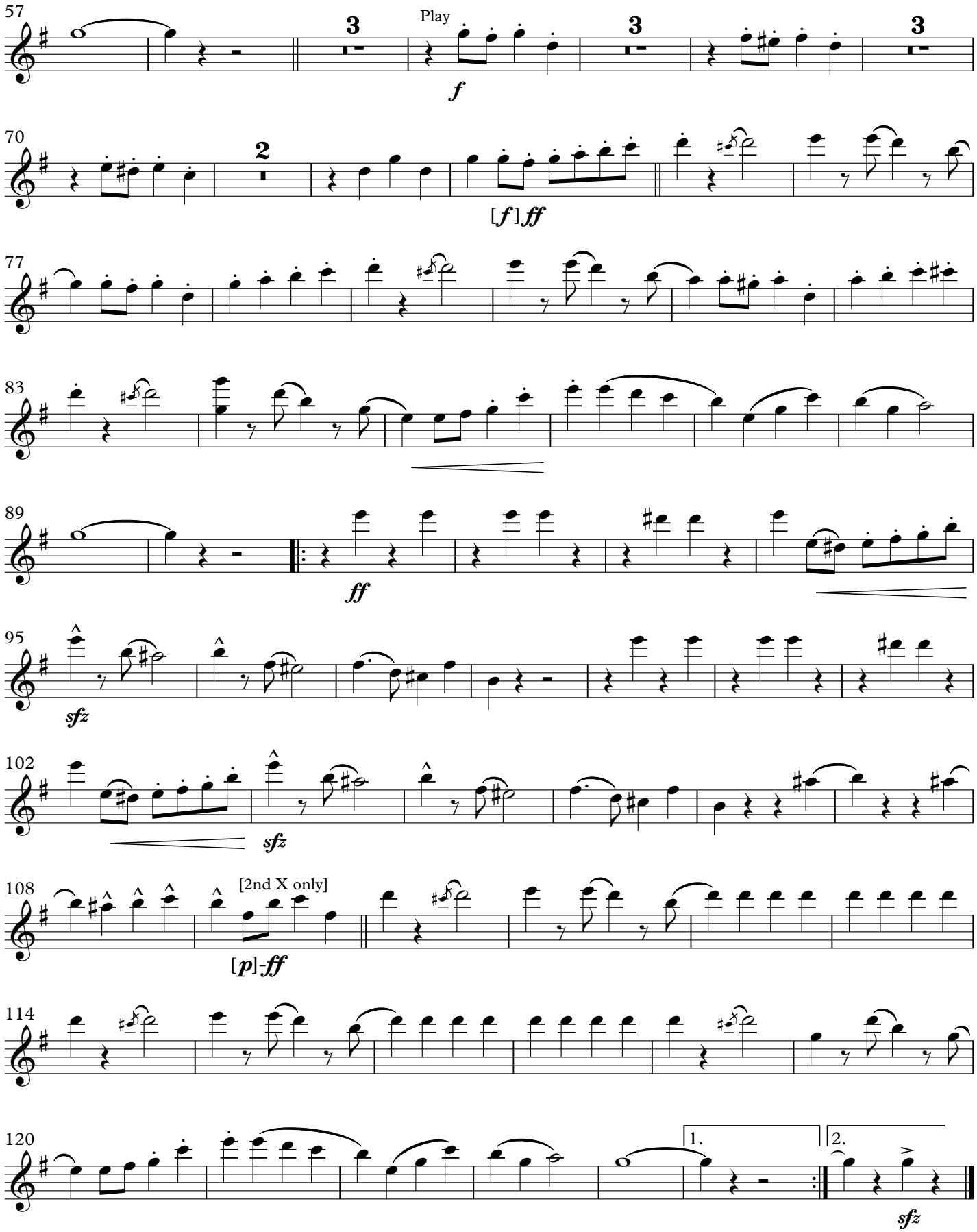

57
3
Play
f
3
3
70
2
[f] ff
77
83
89
ff
95
sfz
102
sfz
108
[2nd X only]
[p]-ff
114
120
1.
2.
sfz

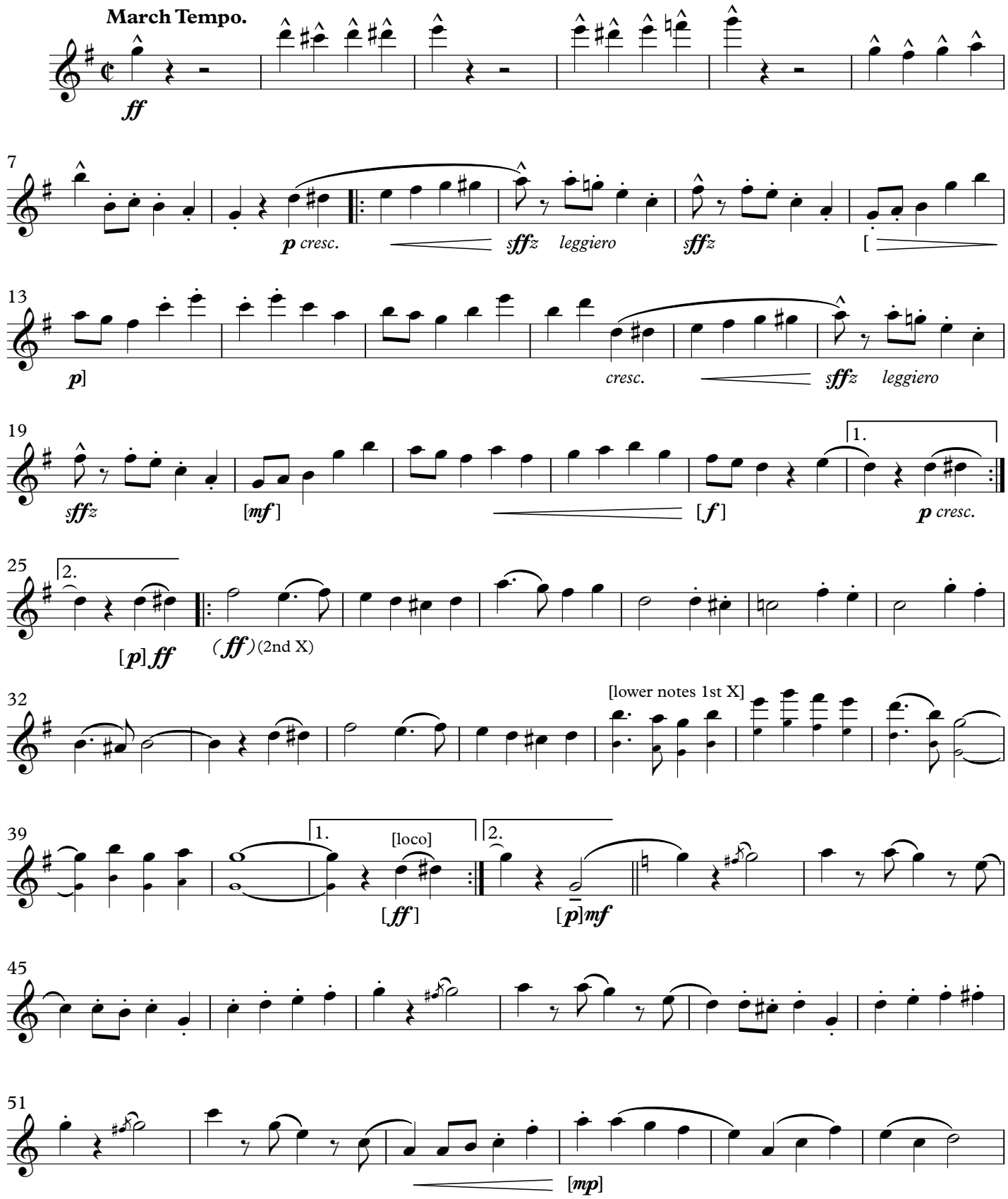
March

THE GALLANT SEVENTH

1st B♭ Clarinet

(1922)

JOHN PHILIP SOUSA



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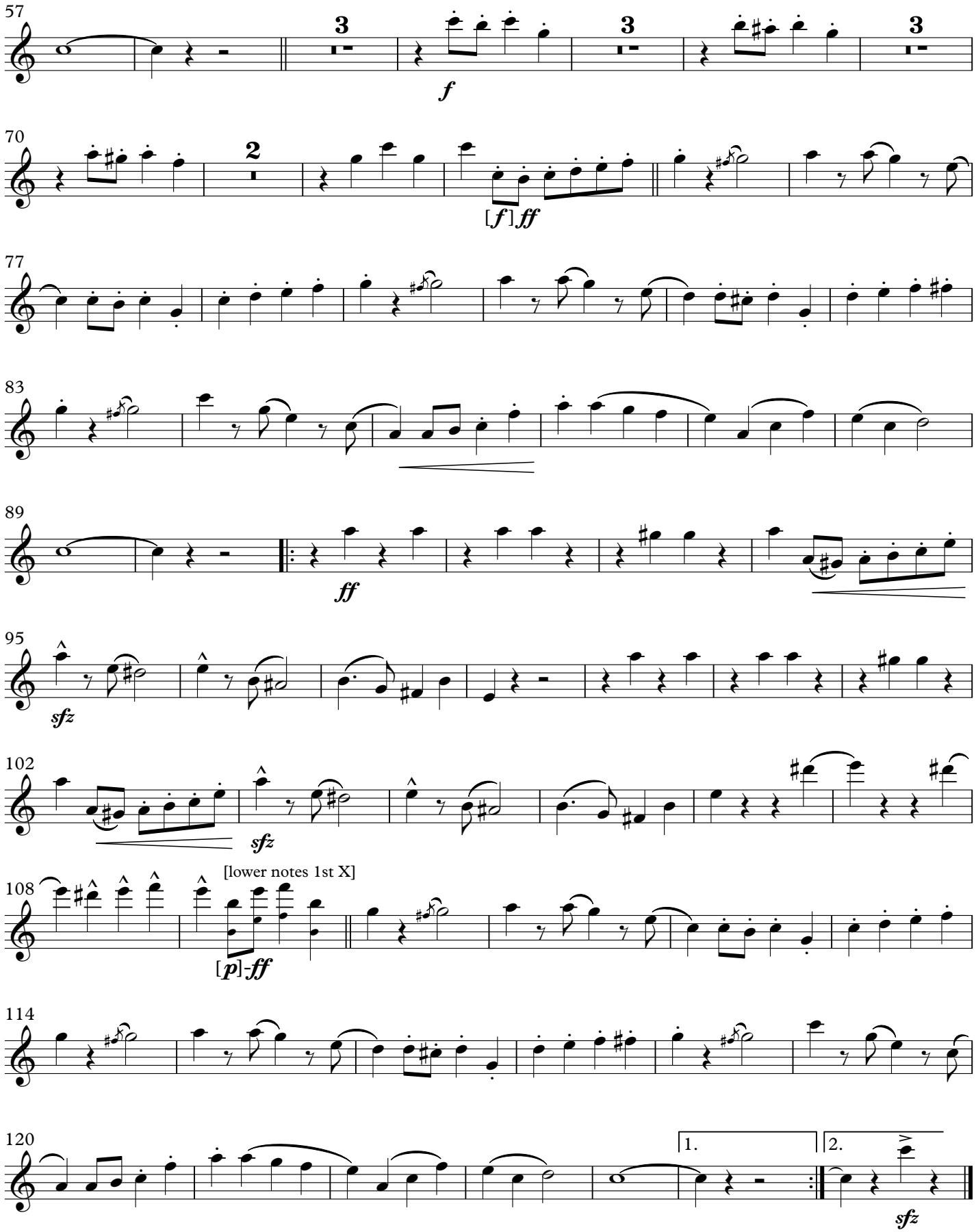

57
3
f
3
3
70
2
[f]-ff
77
83
89
ff
95
sfz
102
sfz
108
[lower notes 1st X]
[p]-ff
114
120
1.
2.
sfz

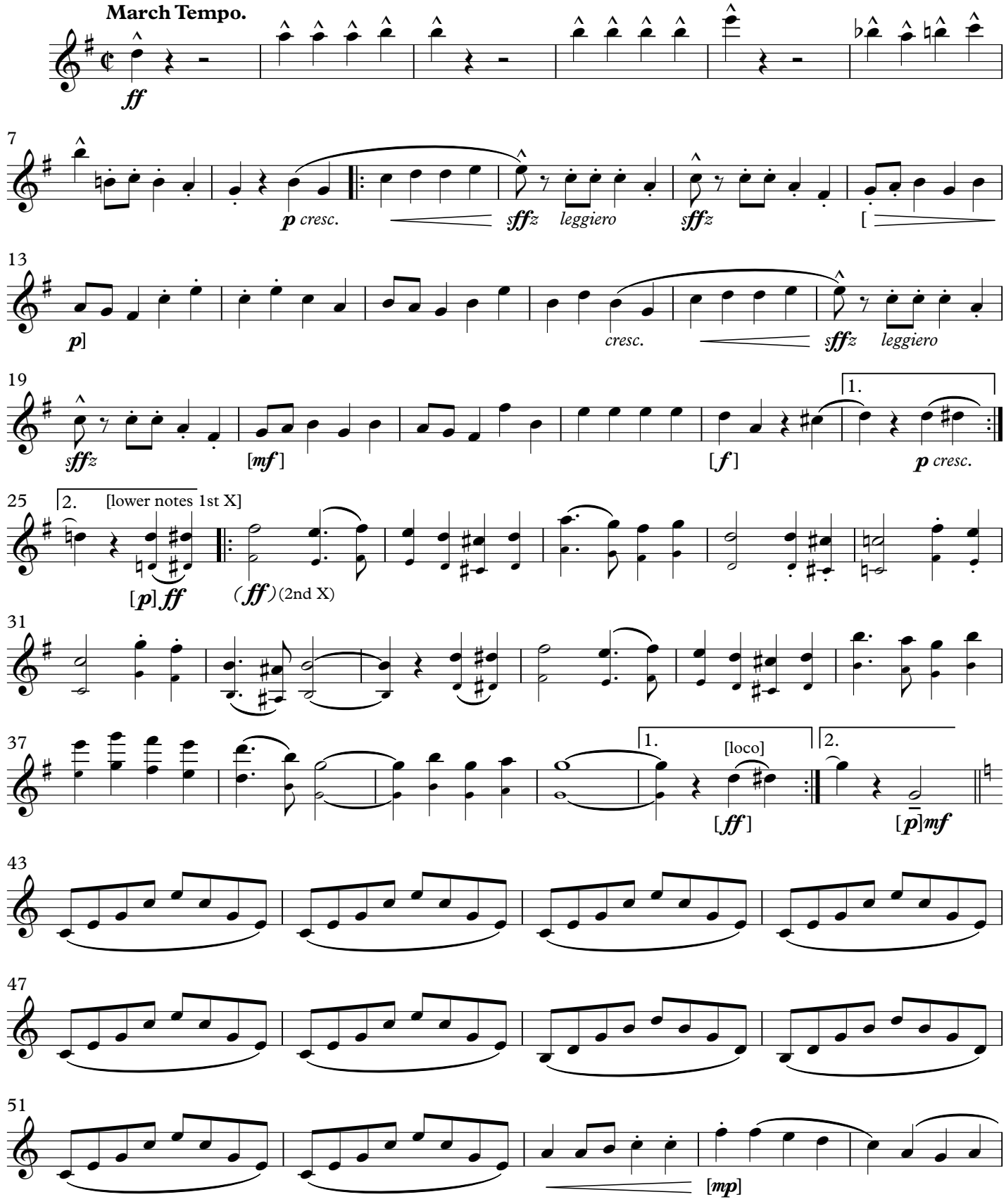
March

THE GALLANT SEVENTH

2nd B♭ Clarinet

(1922)

JOHN PHILIP SOUSA



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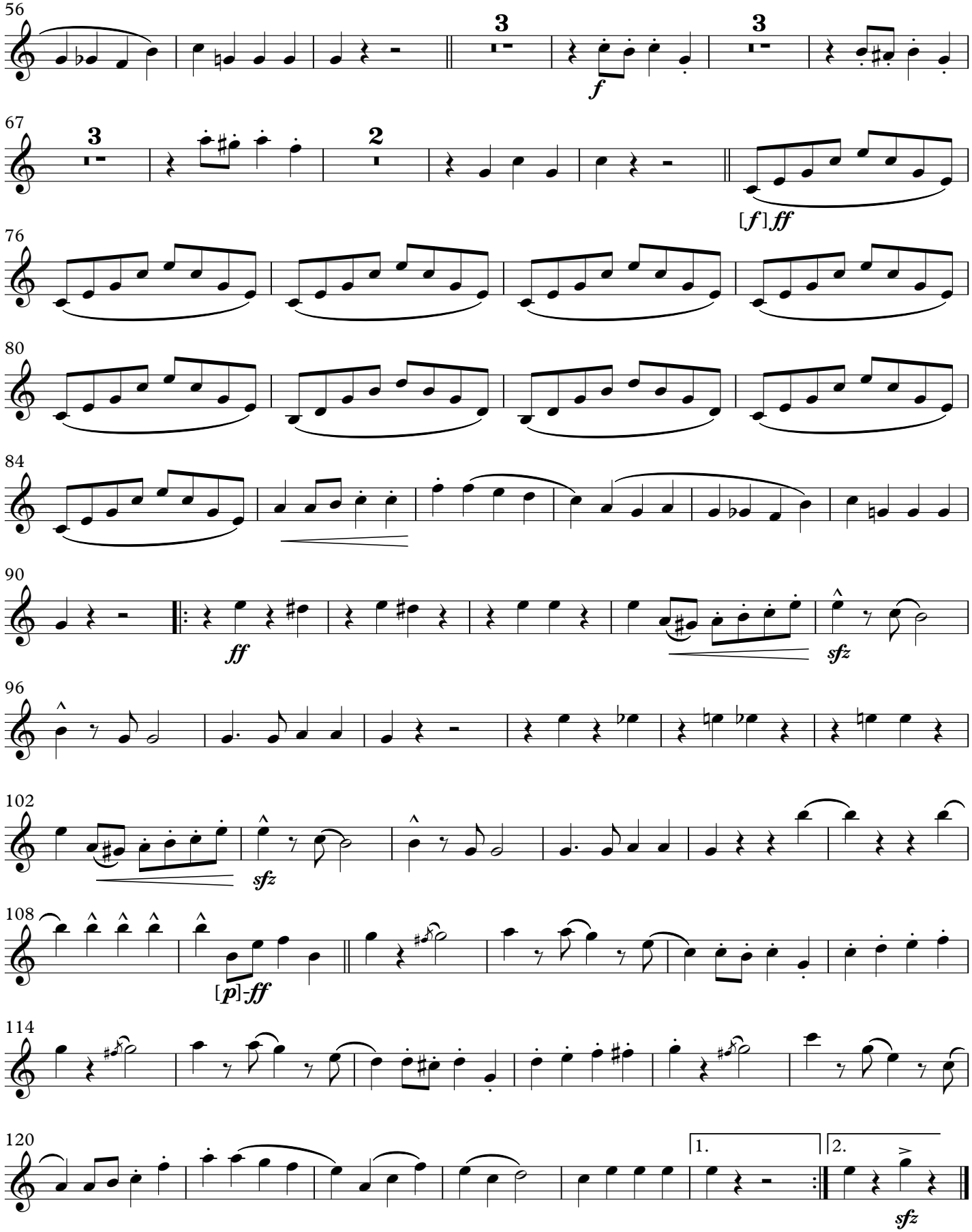
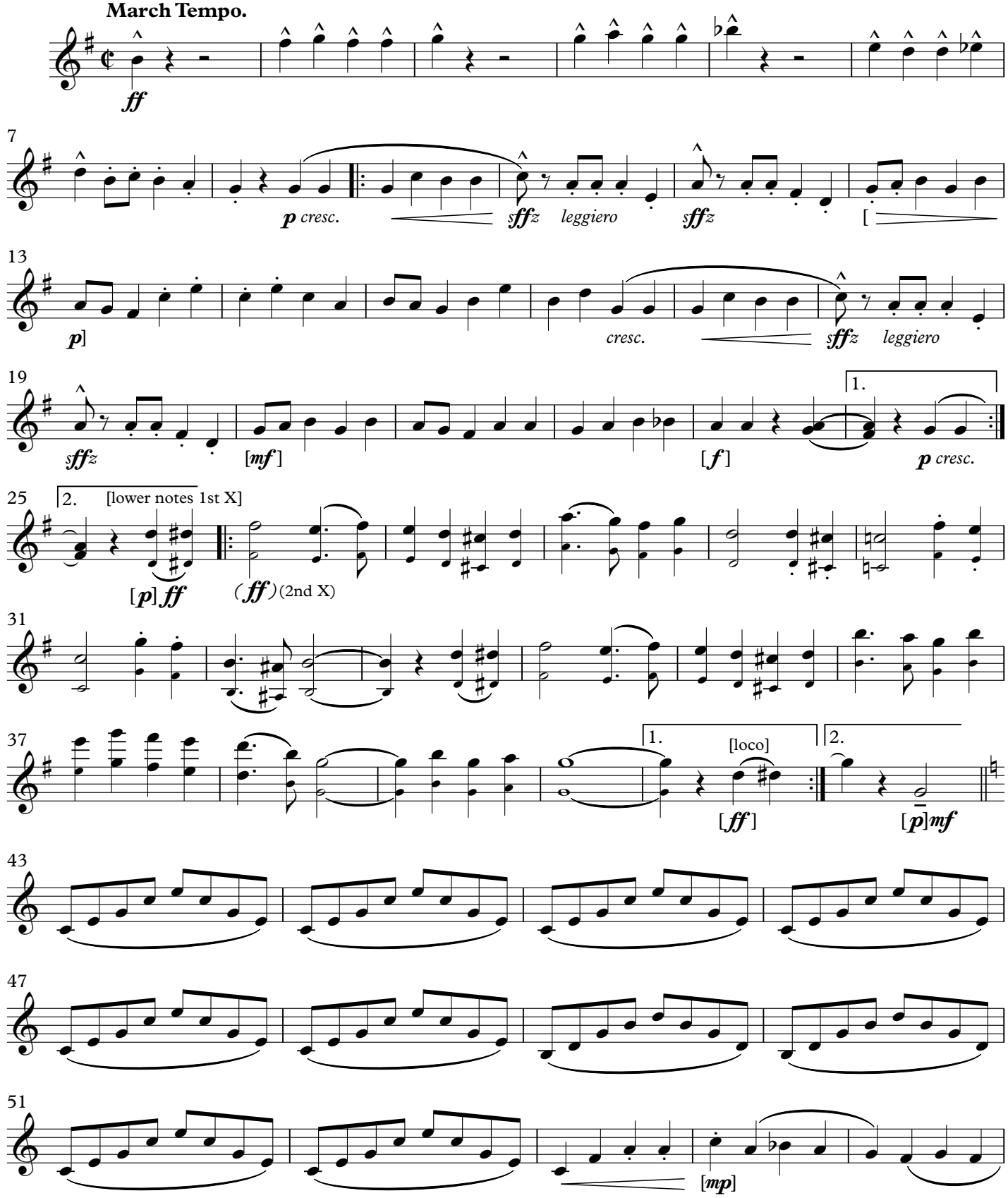

56
3
3
f
67
3
2
[f] ff
76
80
84
90
ff
sfz
96
102
sfz
108
[p] ff
114
120
1.
2.
sfz

March

THE GALLANT SEVENTH

3rd B♭ Clarinet (1922) **JOHN PHILIP SOUSA**



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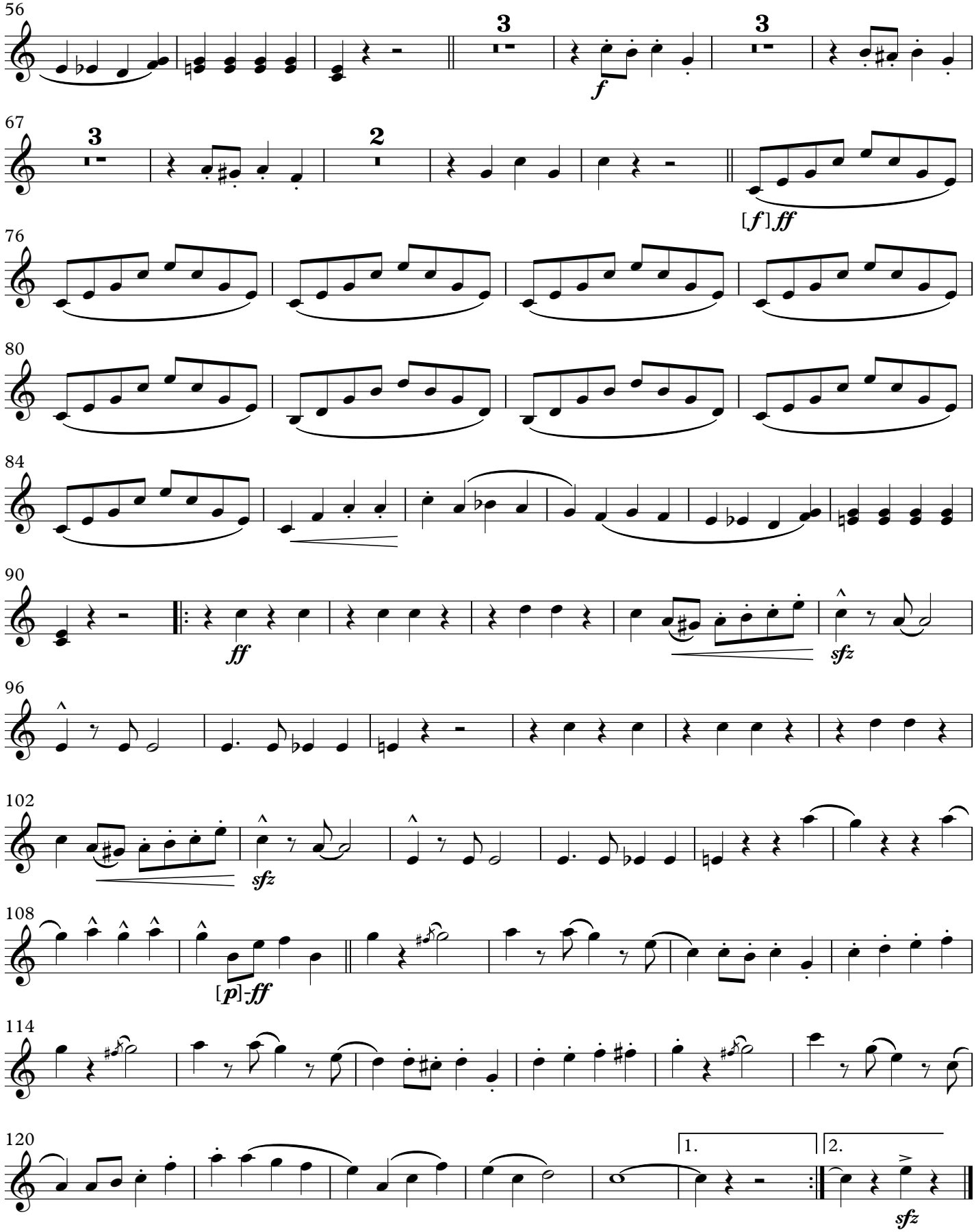
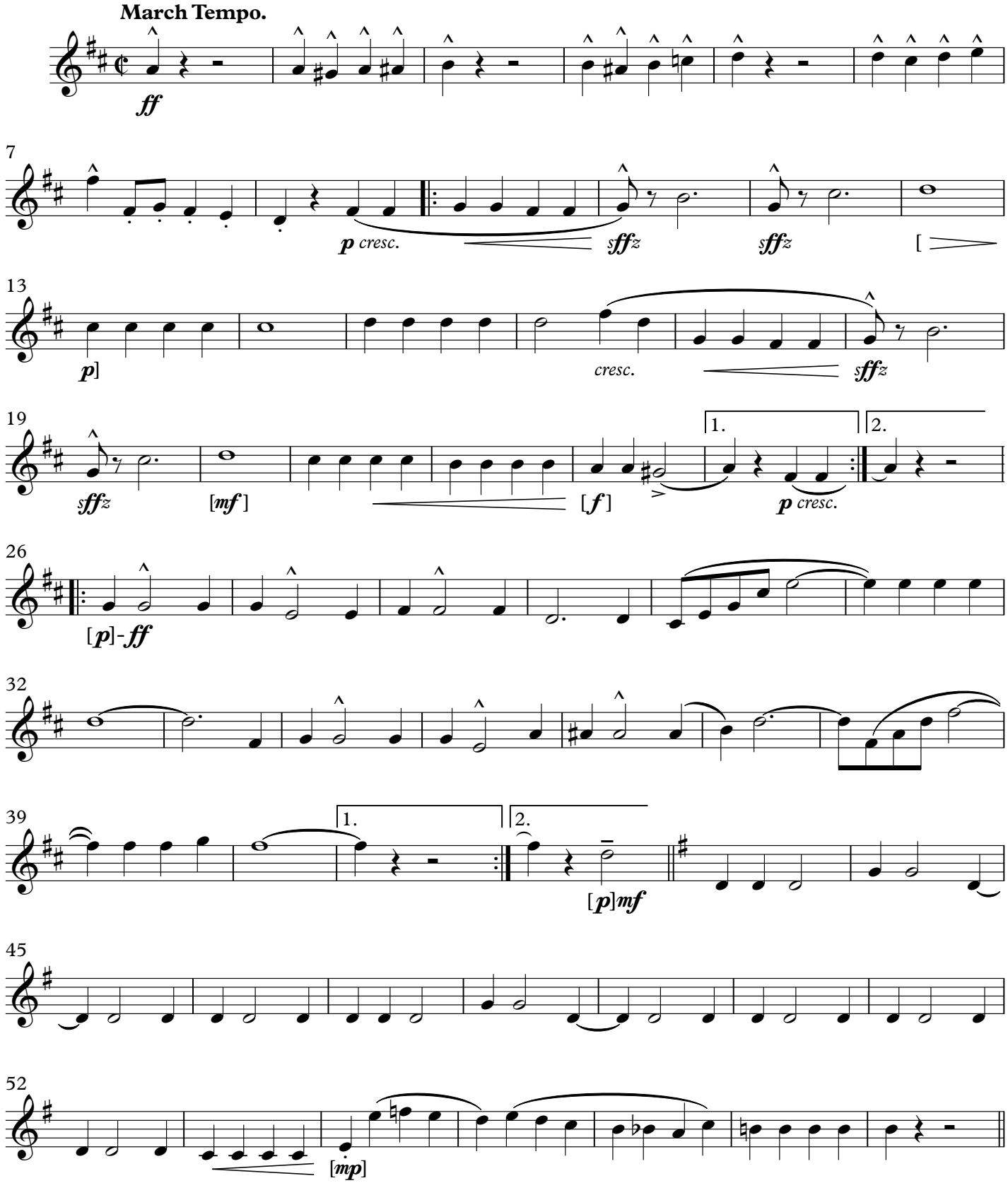

56
3
3
f
67
3
2
[f] ff
76
80
84
90
ff
sfz
96
102
sfz
108
[p] ff
114
120
1.
2.
sfz

March

THE GALLANT SEVENTH

E♭ Alto Clarinet (1922) **JOHN PHILIP SOUSA**



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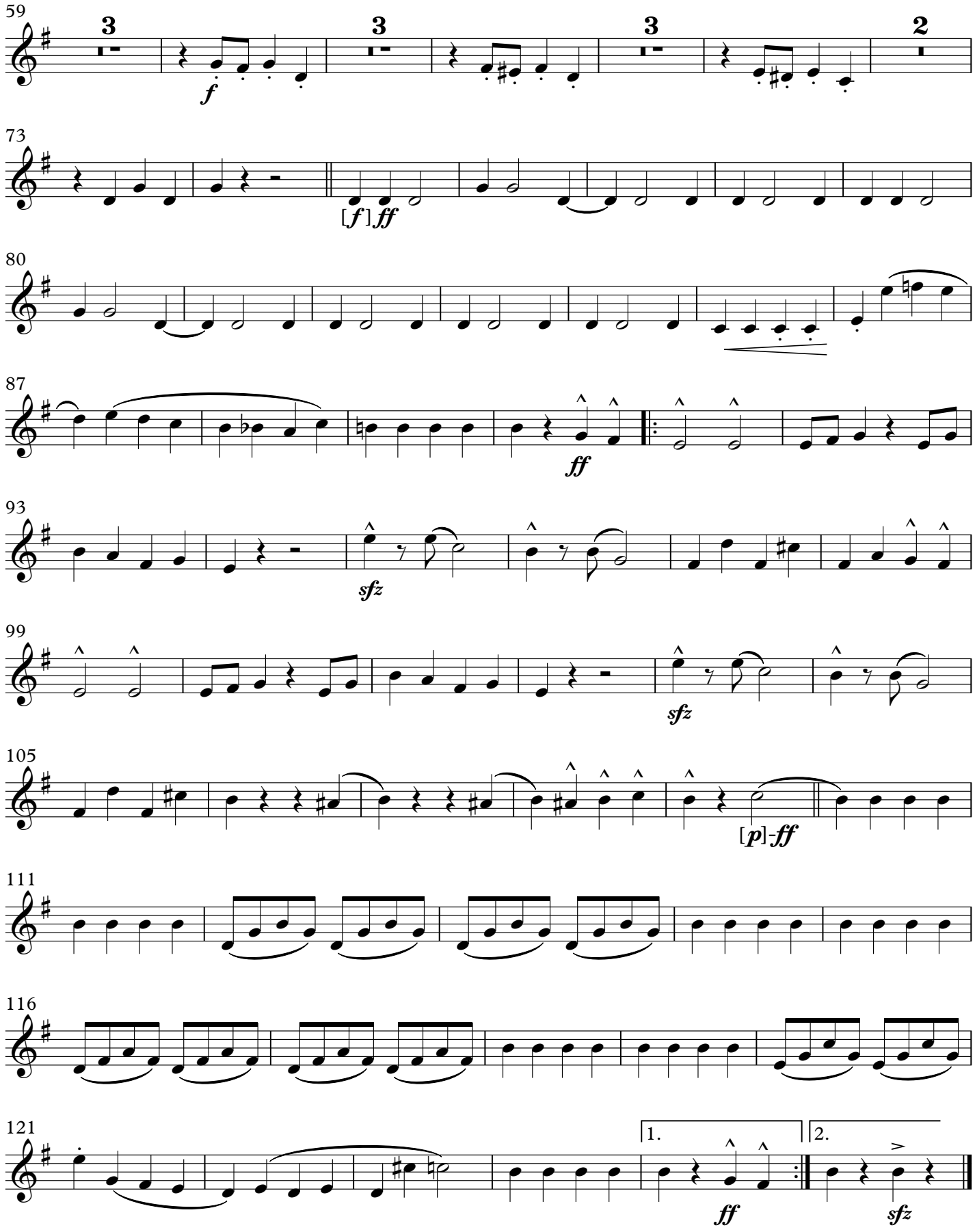
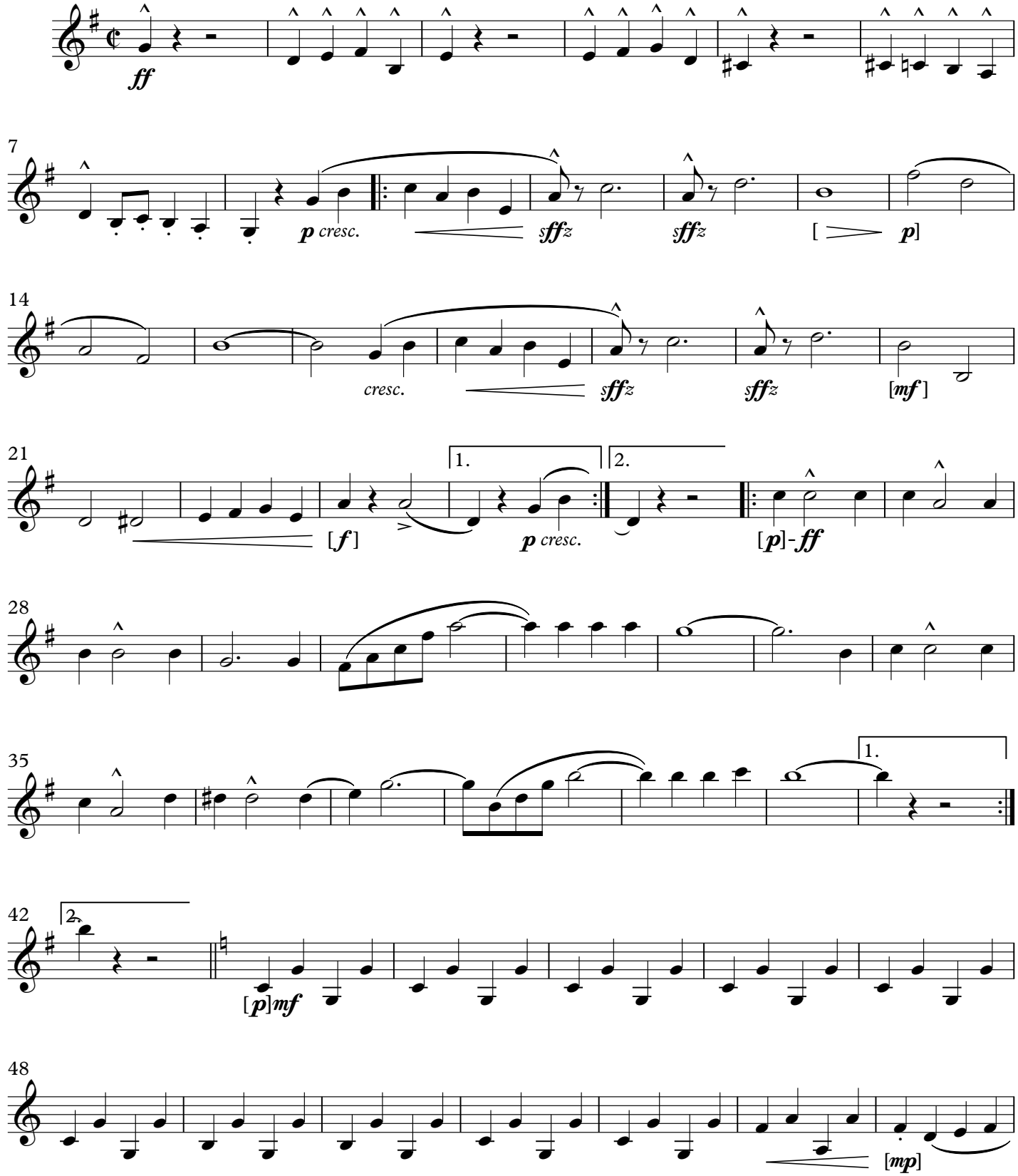

59
3
3
3
2
f
73
[f]ff
80
87
ff
93
sfz
99
sfz
105
[p]-ff
111
116
121
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

B♭ Bass Clarinet (1922) **JOHN PHILIP SOUSA**

March Tempo.



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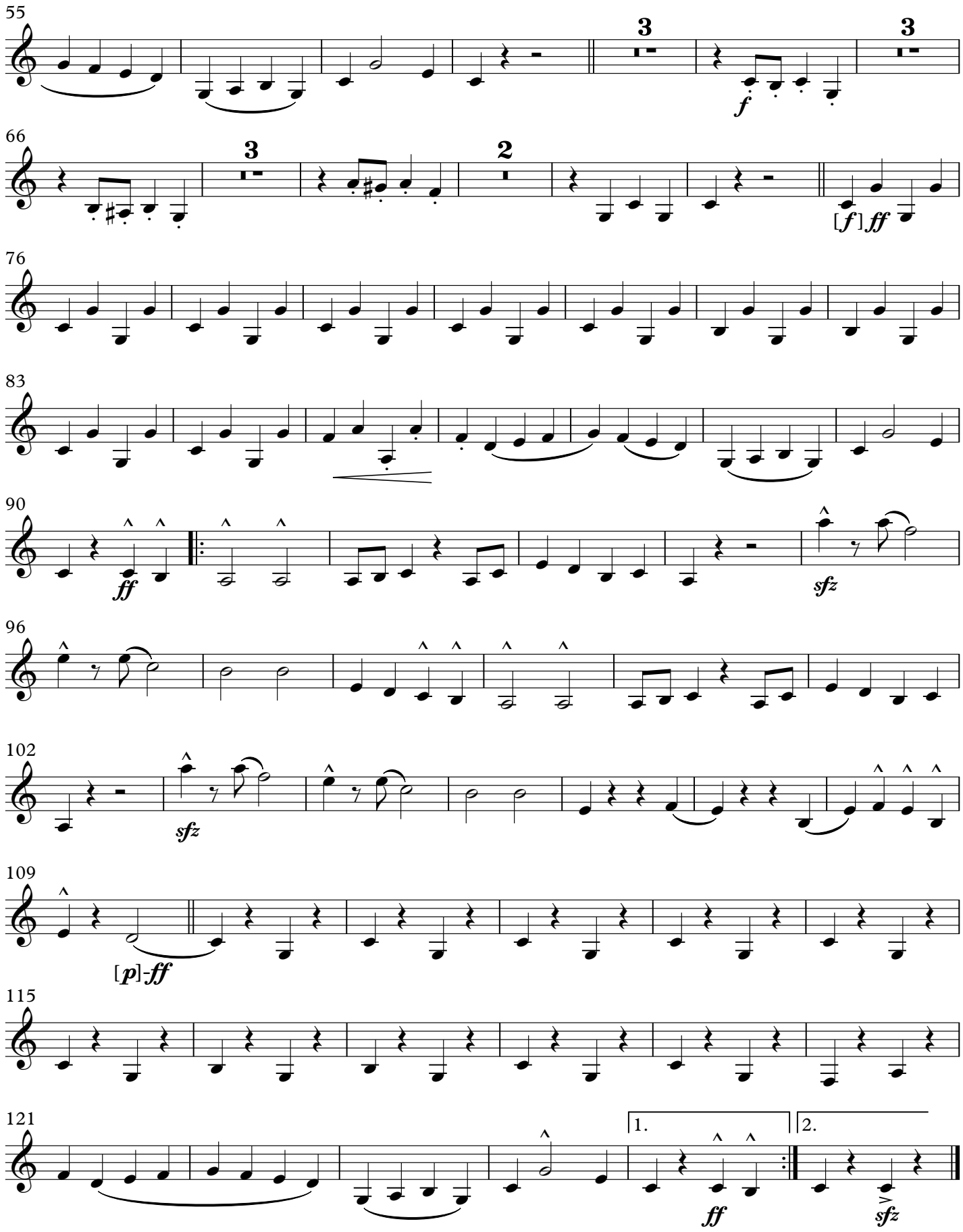

55
3
3
f
66
3
2
[f] ff
76
83
90
ff
sfz
96
102
sfz
109
[p]-ff
115
121
1.
2.
ff
sfz

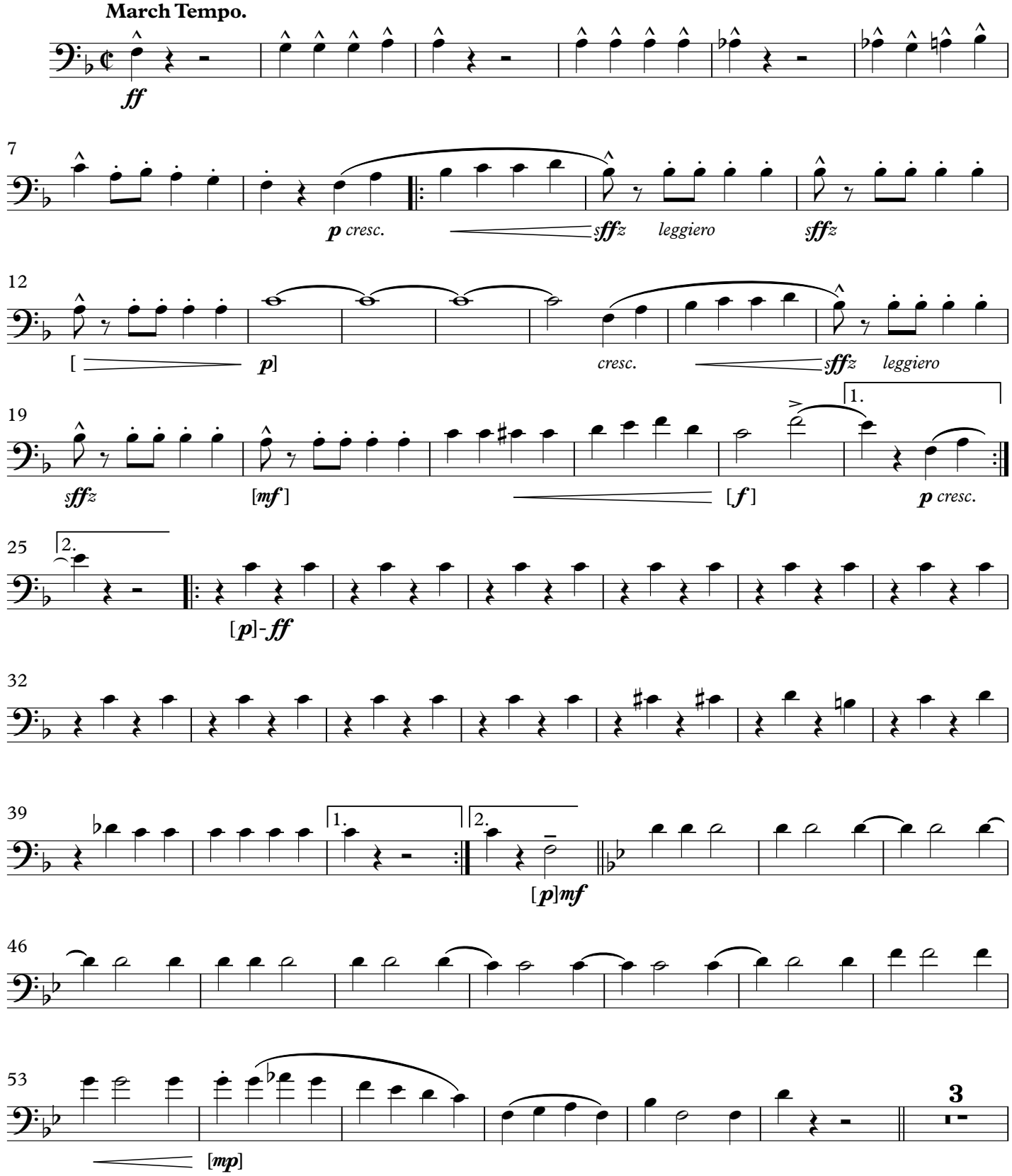
March

THE GALLANT SEVENTH

1st Bassoon

(1922)

JOHN PHILIP SOUSA



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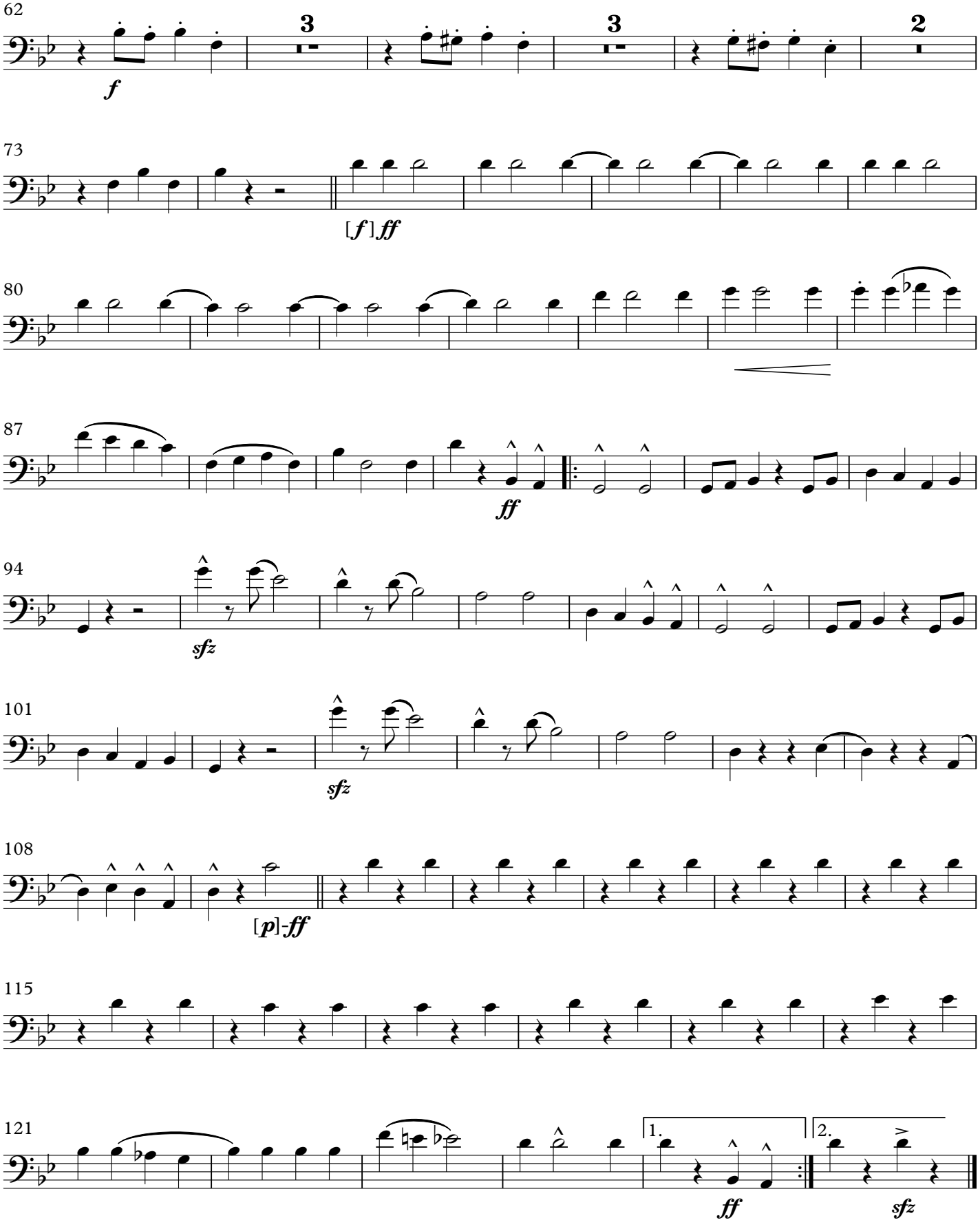
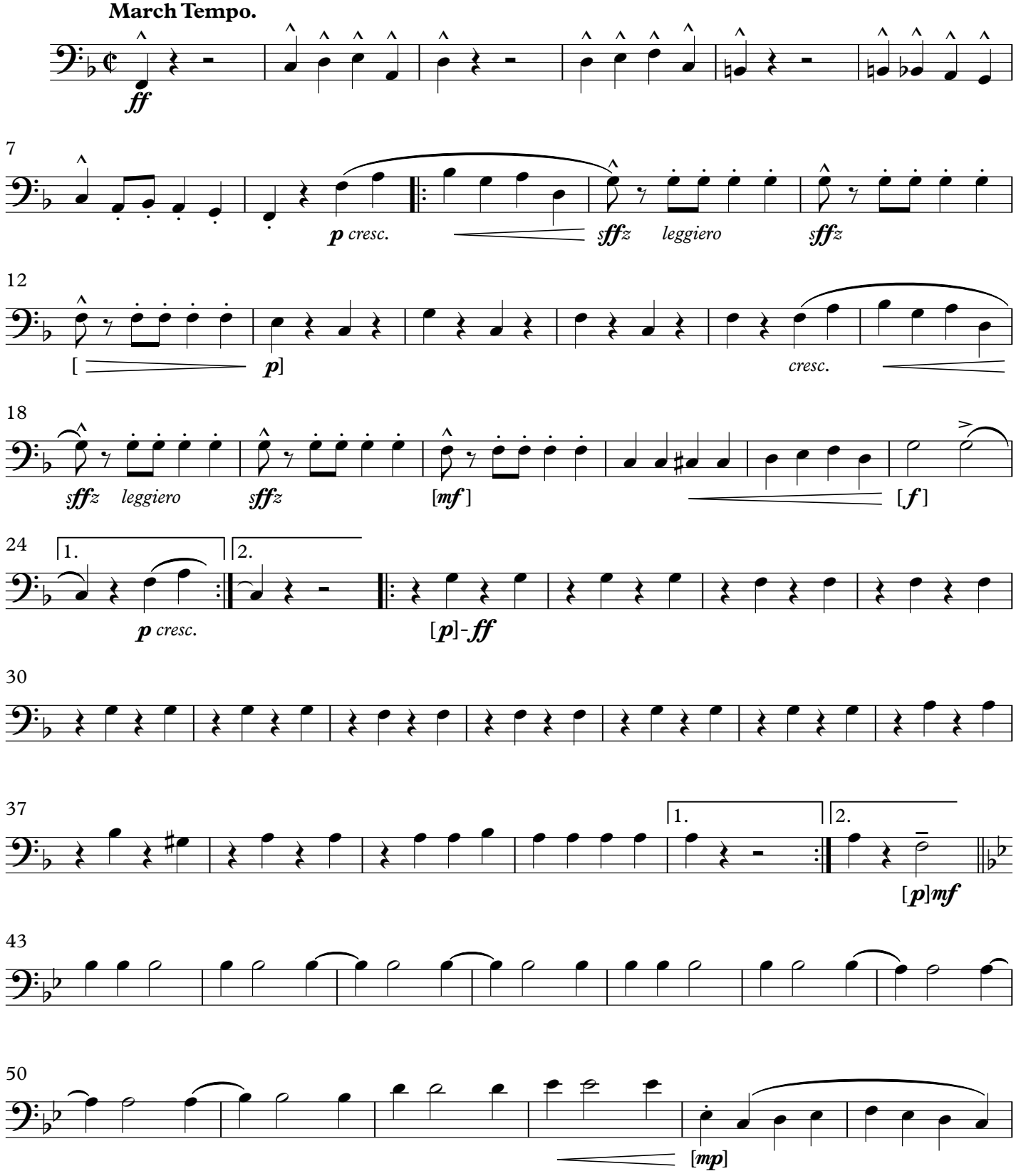

62
3
3
2
f
73
[f] ff
80
87
ff
94
sfz
101
sfz
108
[p]-ff
115
121
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

2nd Bassoon (1922) **JOHN PHILIP SOUSA**



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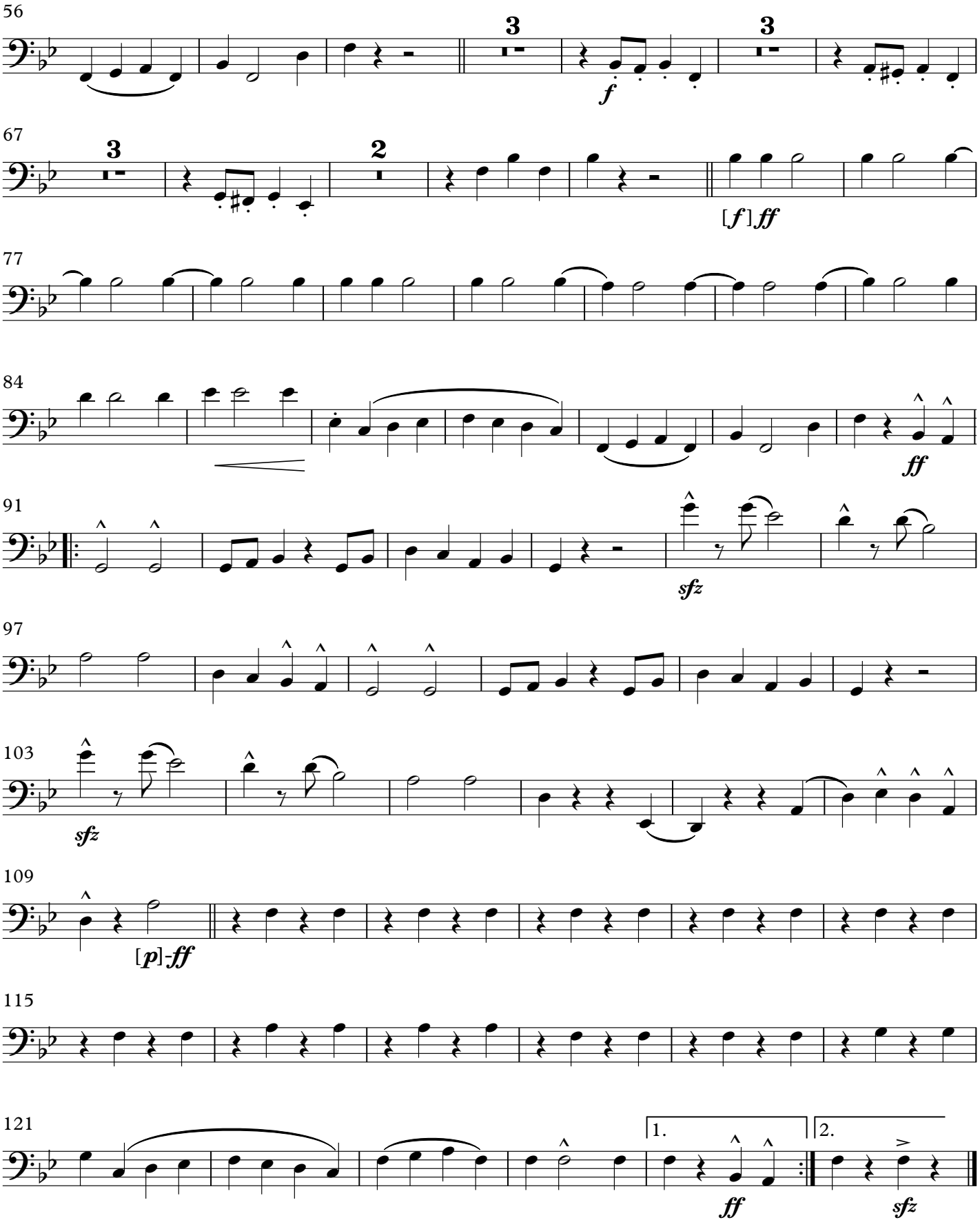
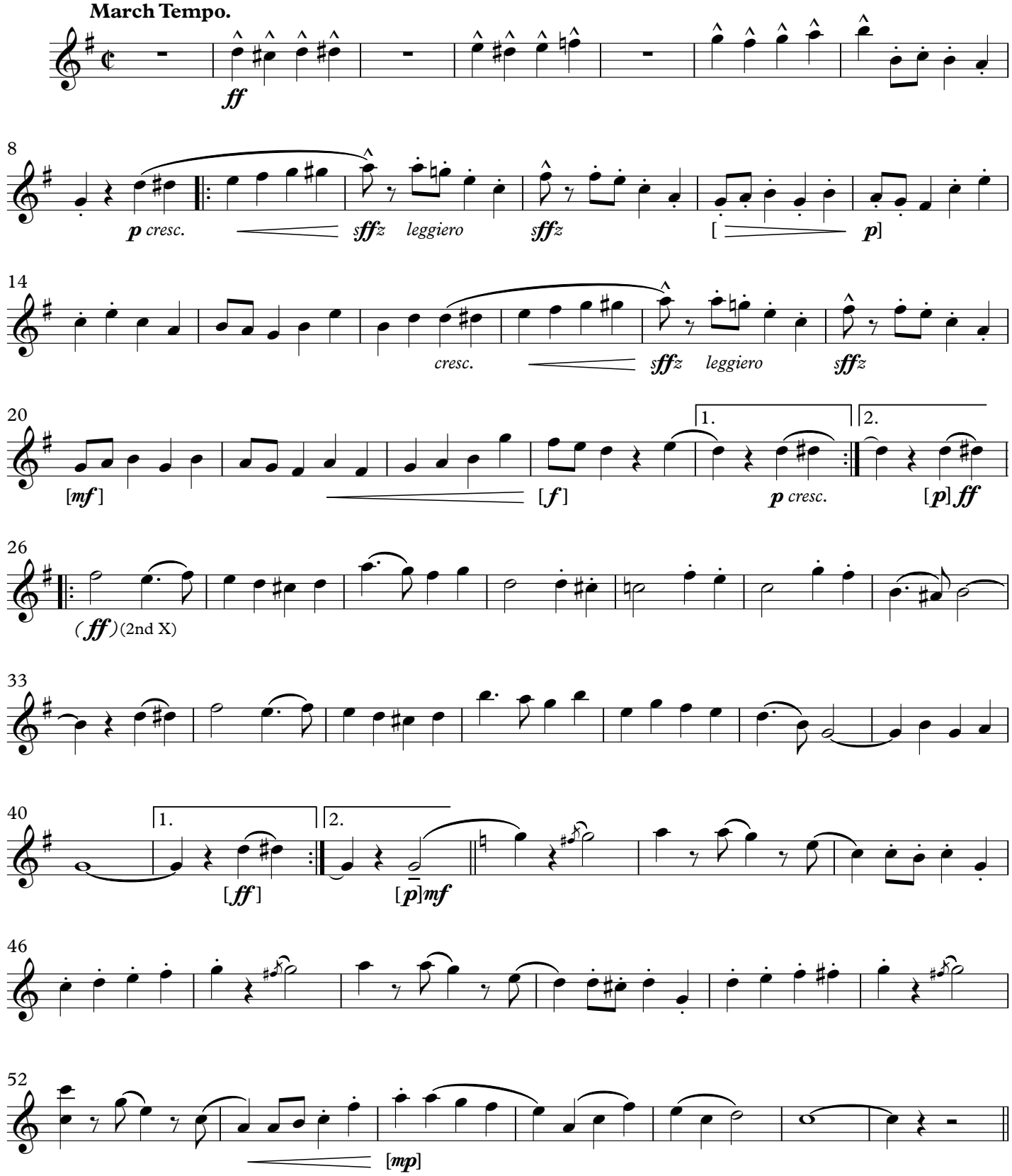

56
3
3
f
67
3
2
[f] ff
77
84
ff
91
sfz
97
103
sfz
109
[p]-ff
115
121
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

Soprano Saxophone (1922) **JOHN PHILIP SOUSA**



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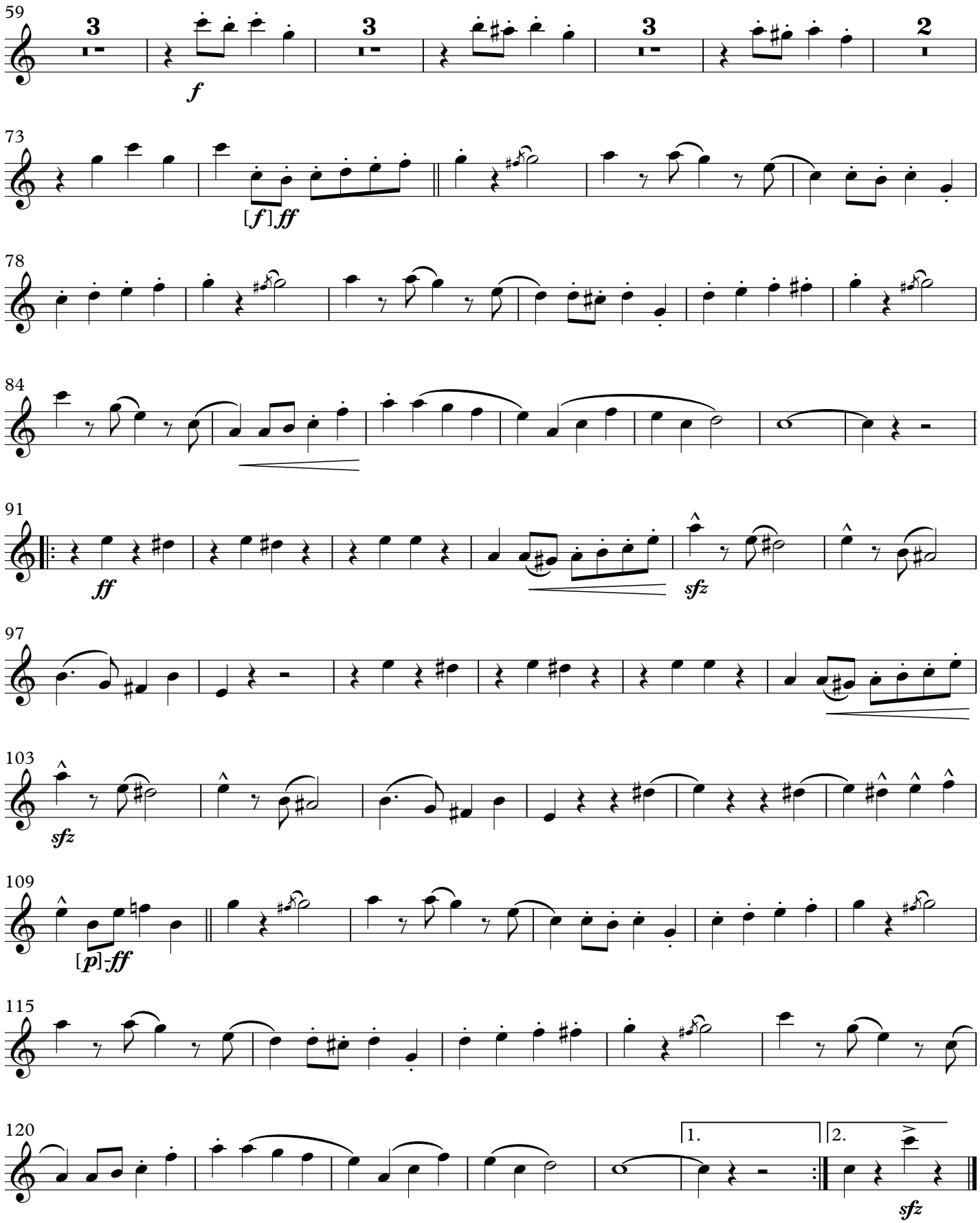
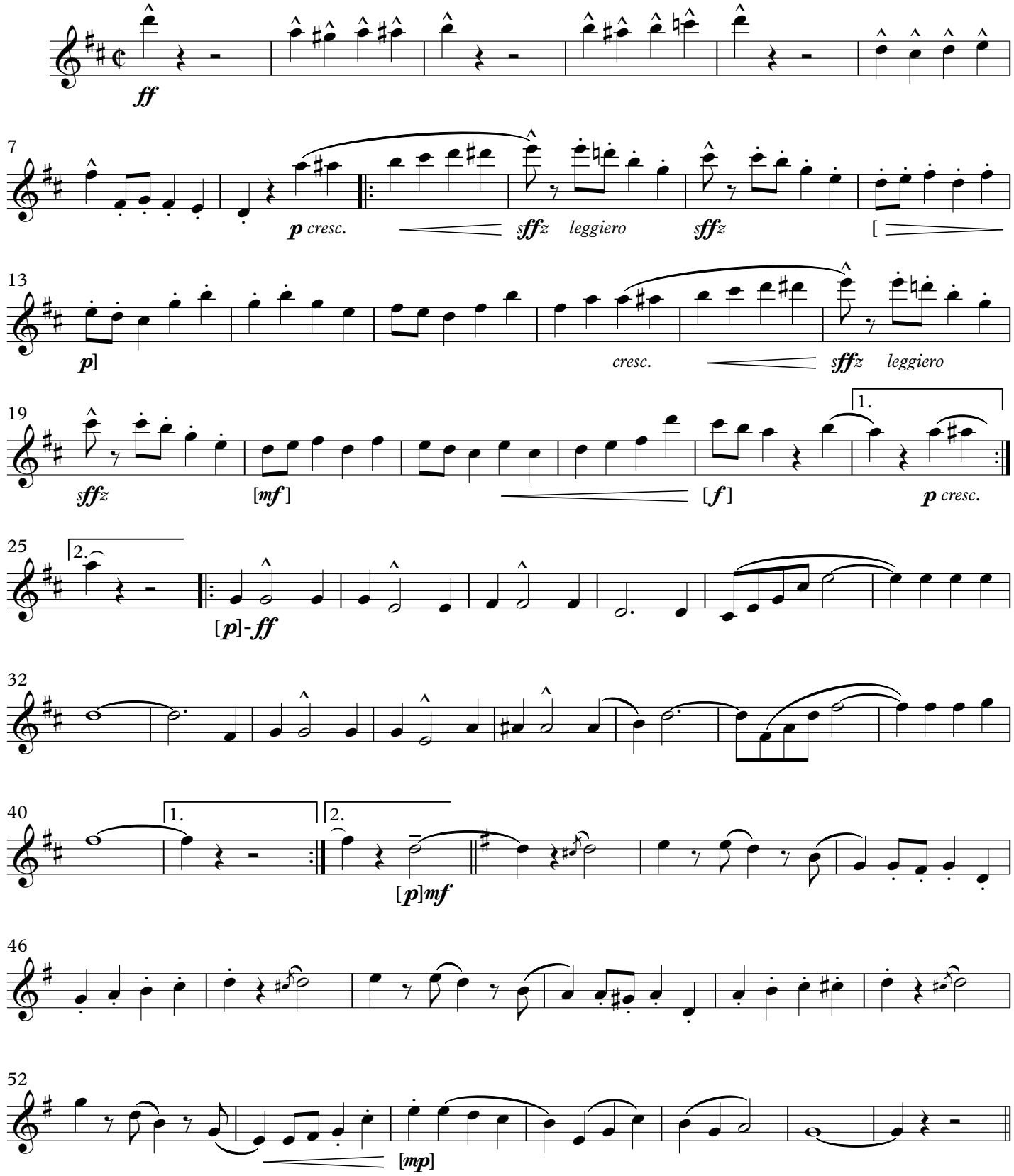

59
3
3
3
2
f
73
[f]ff
78
84
91
ff
sfz
97
103
sfz
109
[p]-ff
115
120
1.
2.
sfz

March

THE GALLANT SEVENTH

E♭ Alto Saxophone (1922) **JOHN PHILIP SOUSA**

March Tempo.



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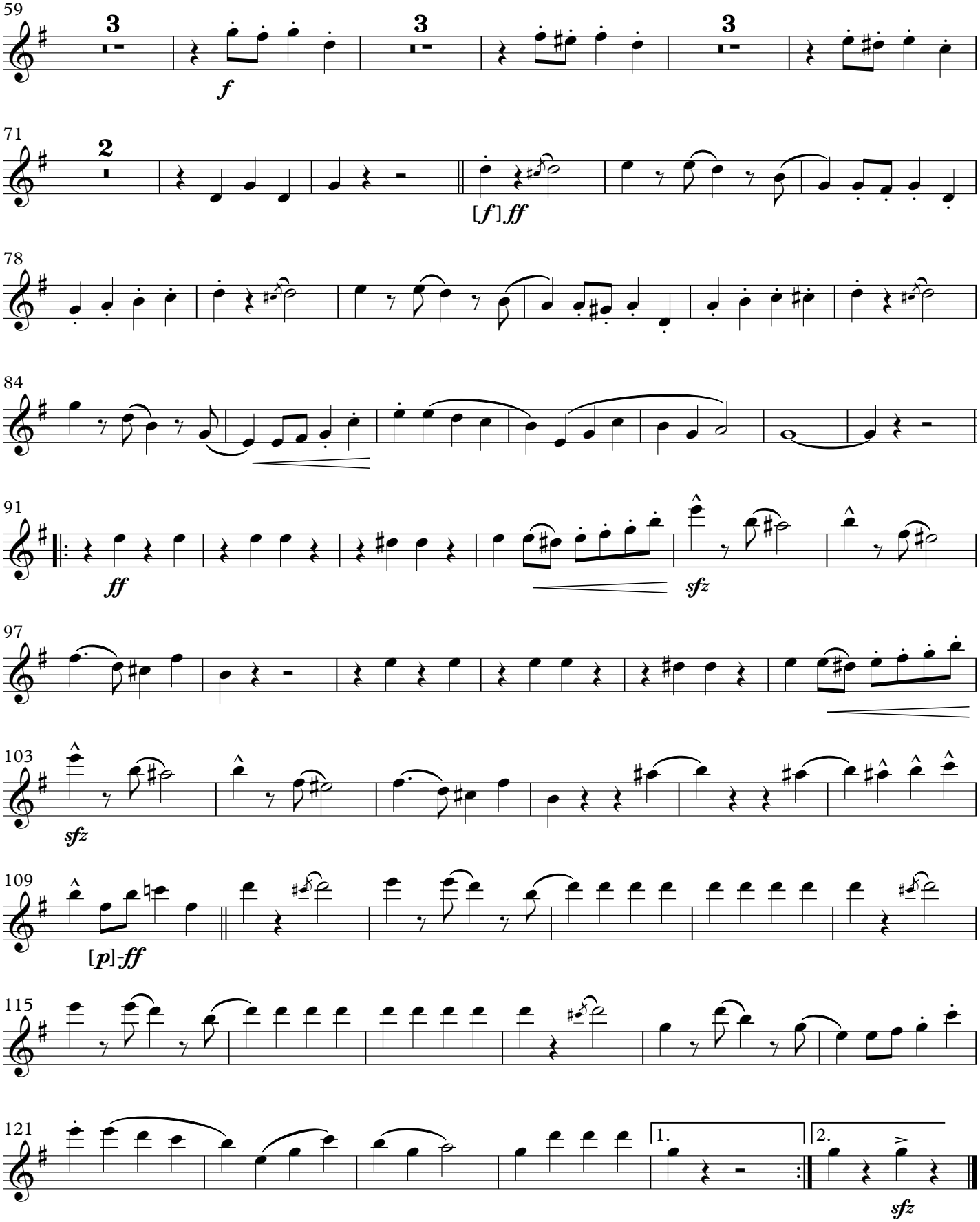
As played by "The President's Own" United States Marine Band

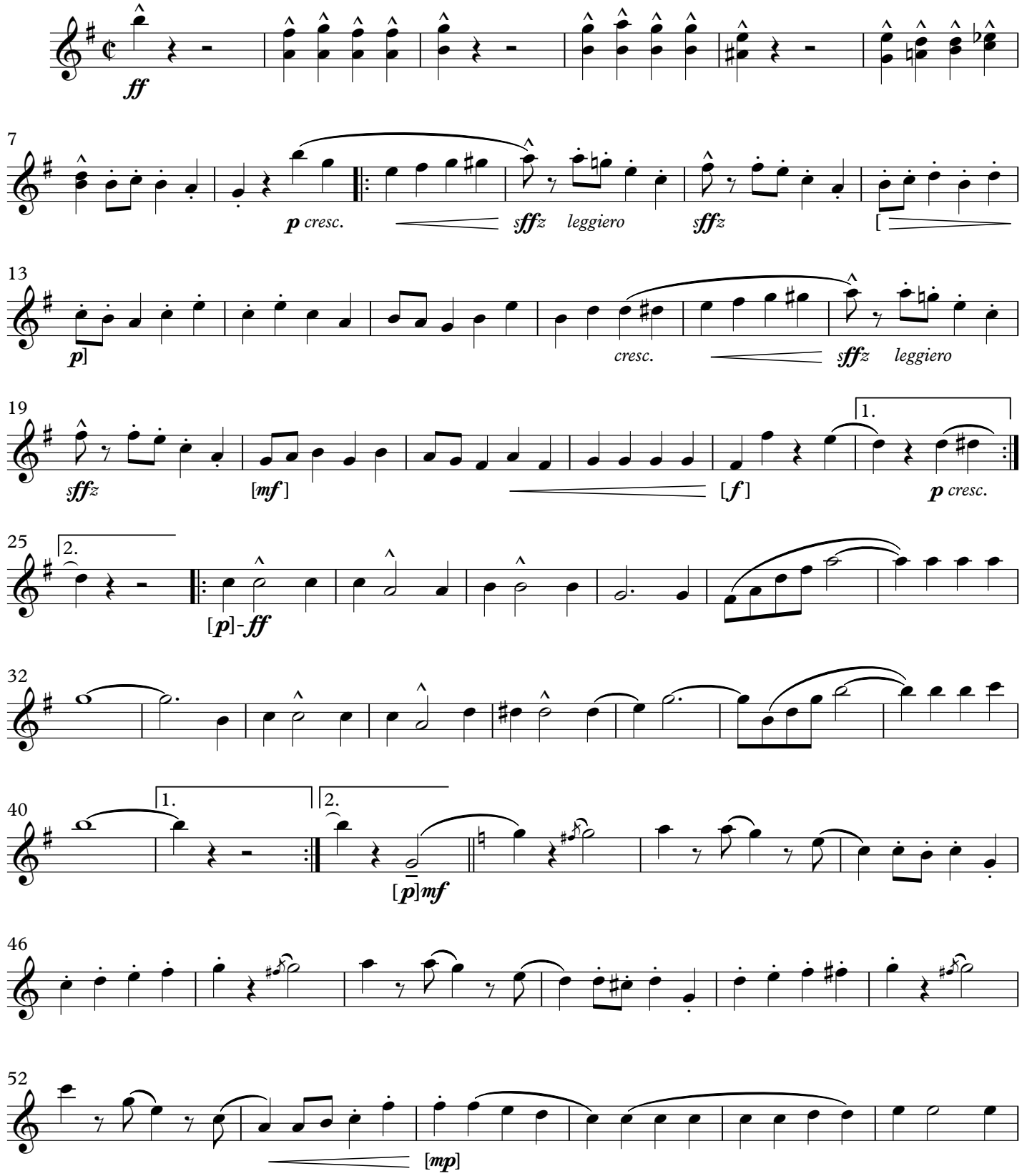

59
3
f
3
3
71
2
[f] ff
78
84
91
ff
sfz
97
103
sfz
109
[p]-ff
115
121
1.
2.
sfz

March

THE GALLANT SEVENTH

B♭ Tenor Saxophone (1922) **JOHN PHILIP SOUSA**

March Tempo.



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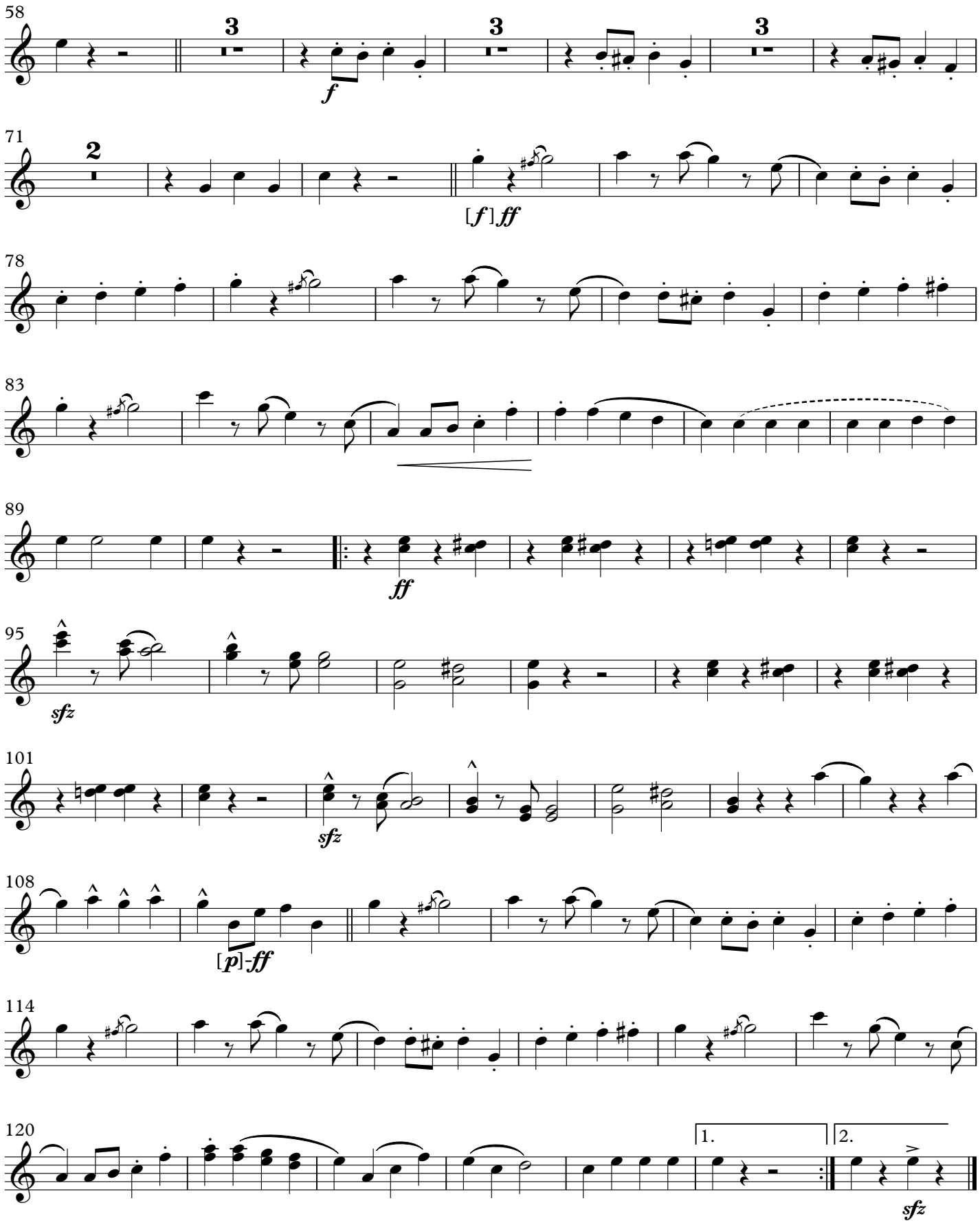
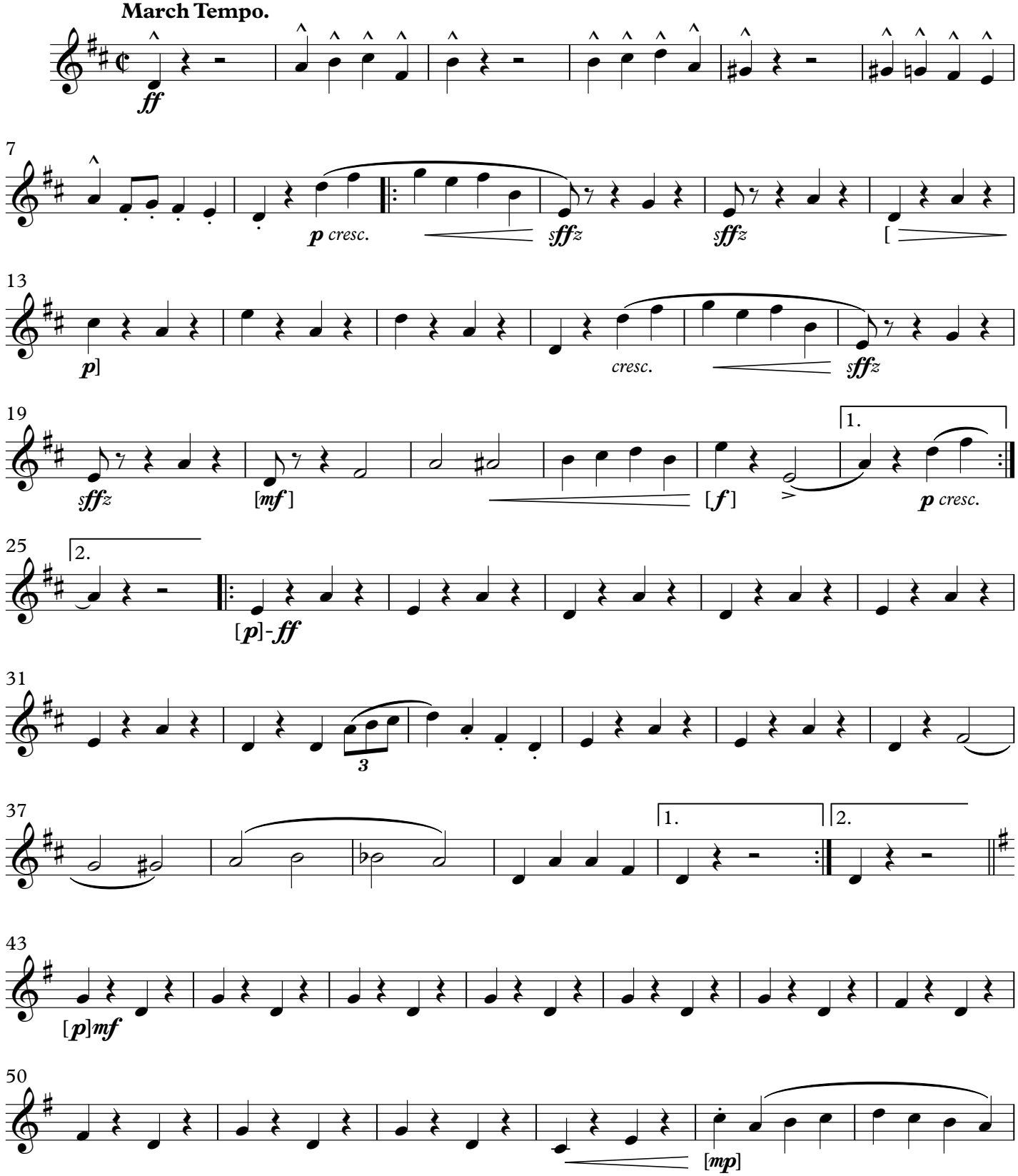
As played by "The President's Own" United States Marine Band


58
3
3
3
f
71
2
[f] ff
78
83
89
ff
95
sfz
101
sfz
108
[p] ff
114
120
1.
2.
sfz

March

THE GALLANT SEVENTH

E♭ Baritone Saxophone (1922) **JOHN PHILIP SOUSA**



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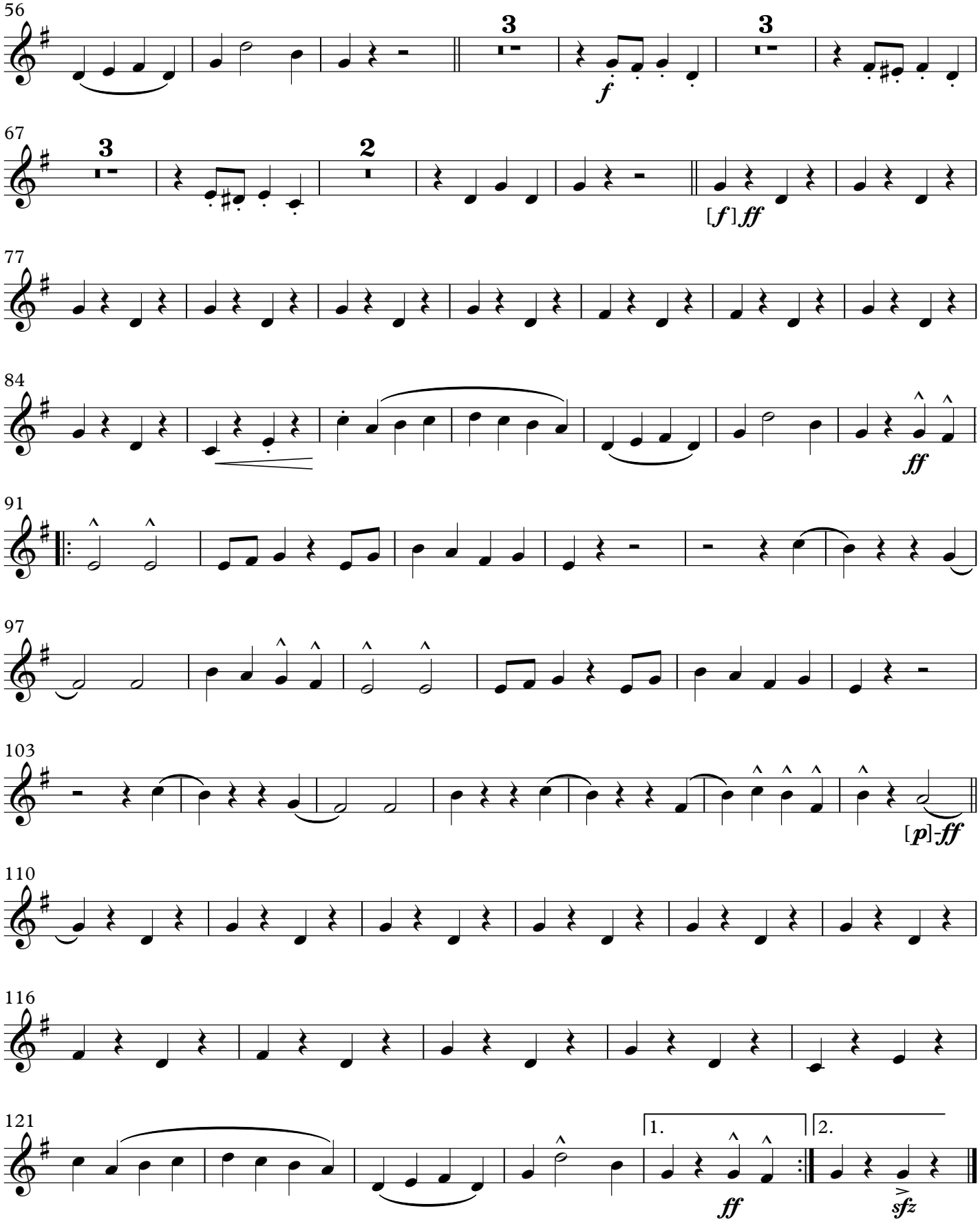
As played by "The President's Own" United States Marine Band


56
3
3
f
67
3
2
[f] ff
77
84
ff
91
97
103
[p] ff
110
116
121
1.
2.
ff
sfz

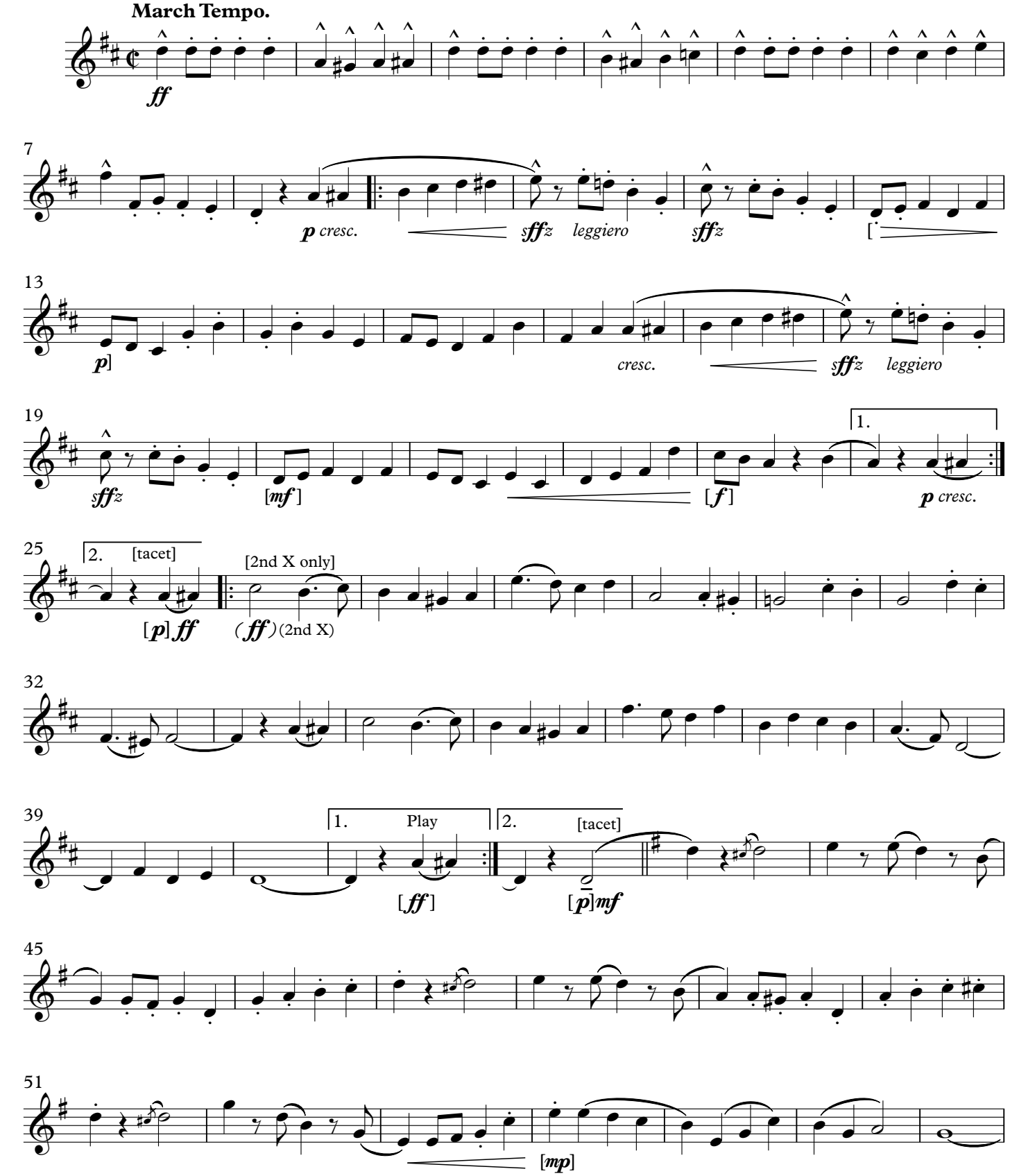
March

THE GALLANT SEVENTH

E♭ Cornet

(1922)

JOHN PHILIP SOUSA



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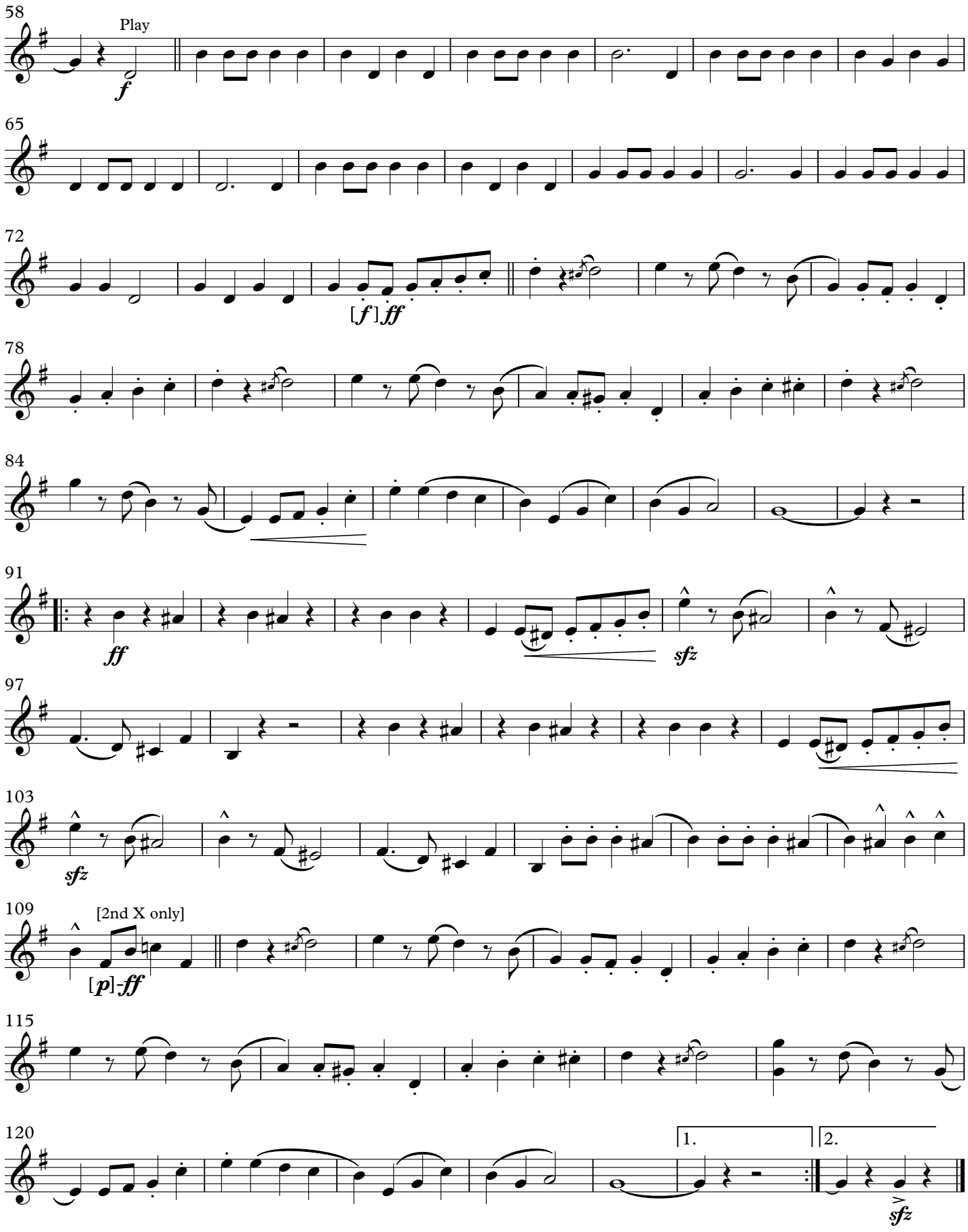

58
Play
f
65
72
[f] ff
78
84
91
ff
sfz
97
103
sfz
109
[2nd X only]
[p]-ff
115
120
1.
2.
sfz

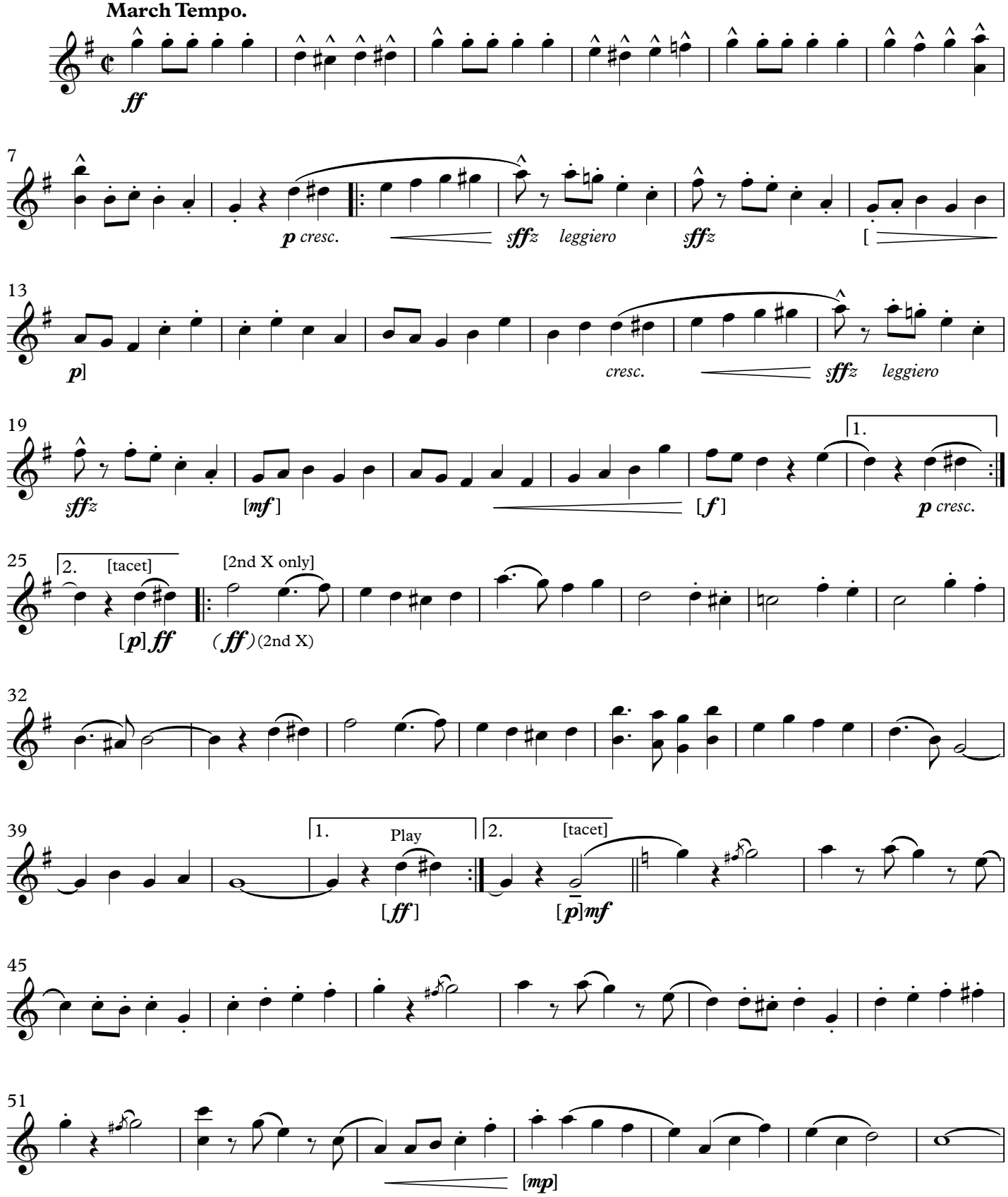
March

THE GALLANT SEVENTH

Solo B♭ Cornet

(1922)

JOHN PHILIP SOUSA



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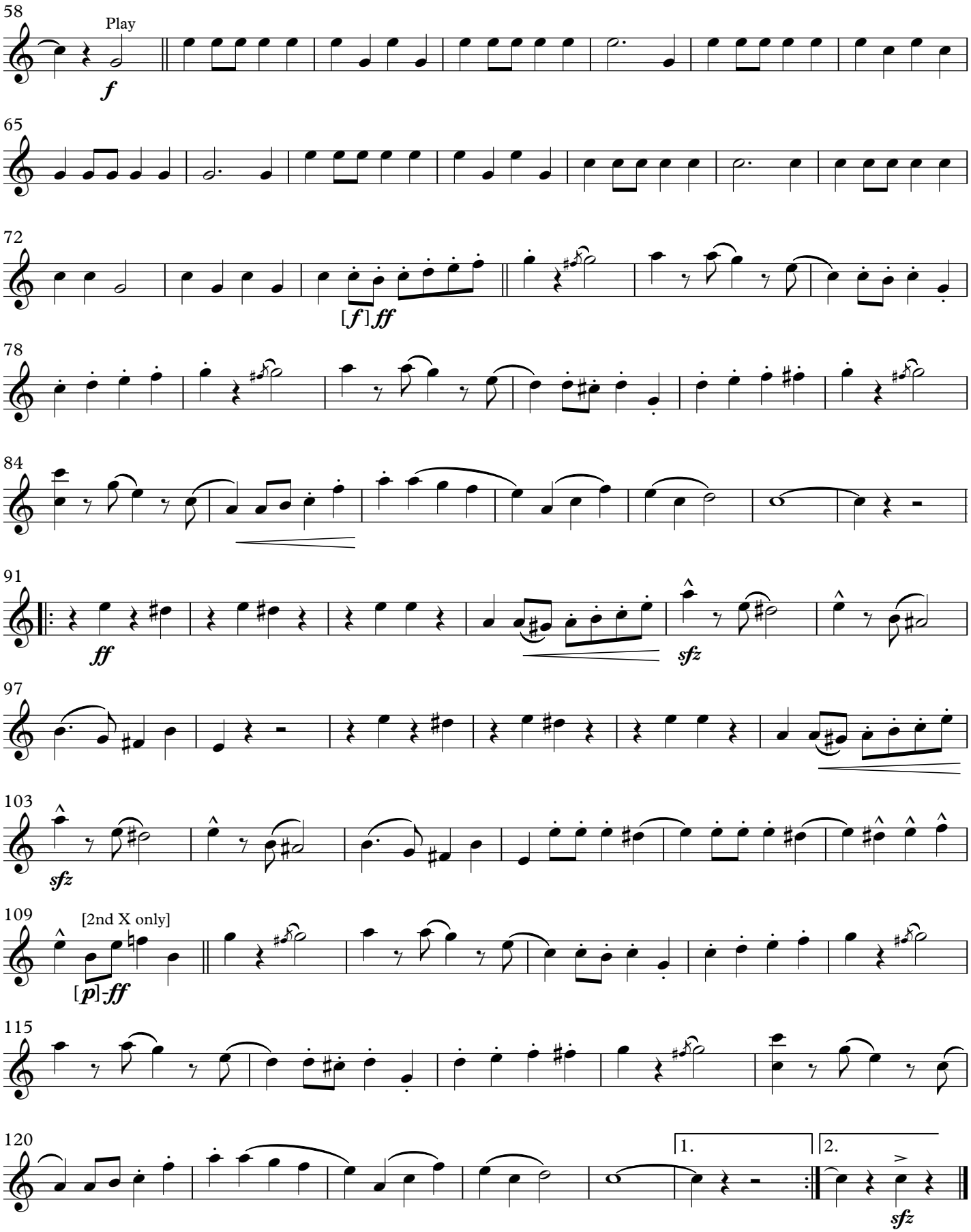

58
Play
f
65
72
[f] ff
78
84
91
ff
sfz
97
103
sfz
109
[2nd X only]
[p]-ff
115
120
1.
2.
sfz

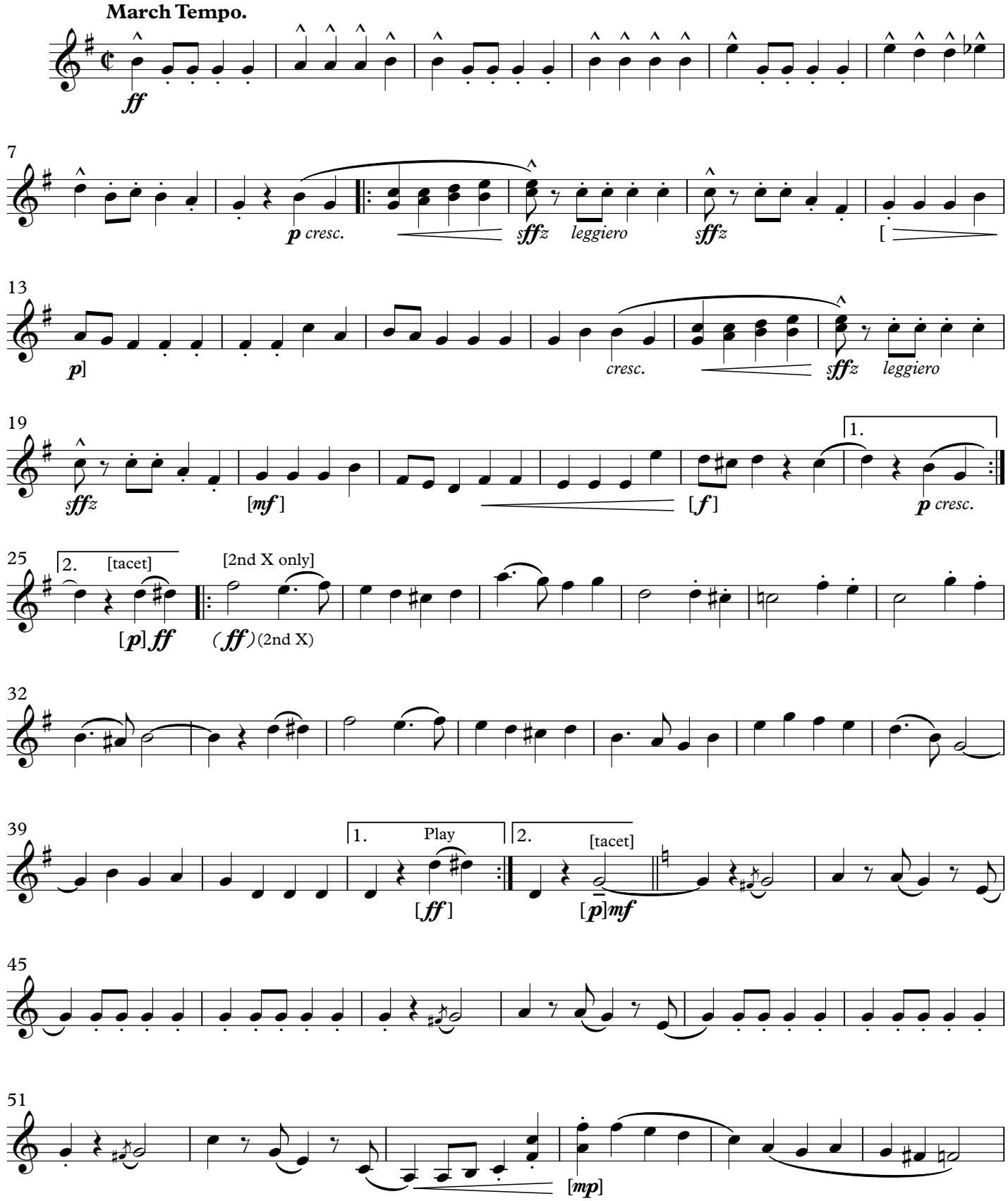
March

THE GALLANT SEVENTH

1st B♭ Cornet

(1922)

JOHN PHILIP SOUSA



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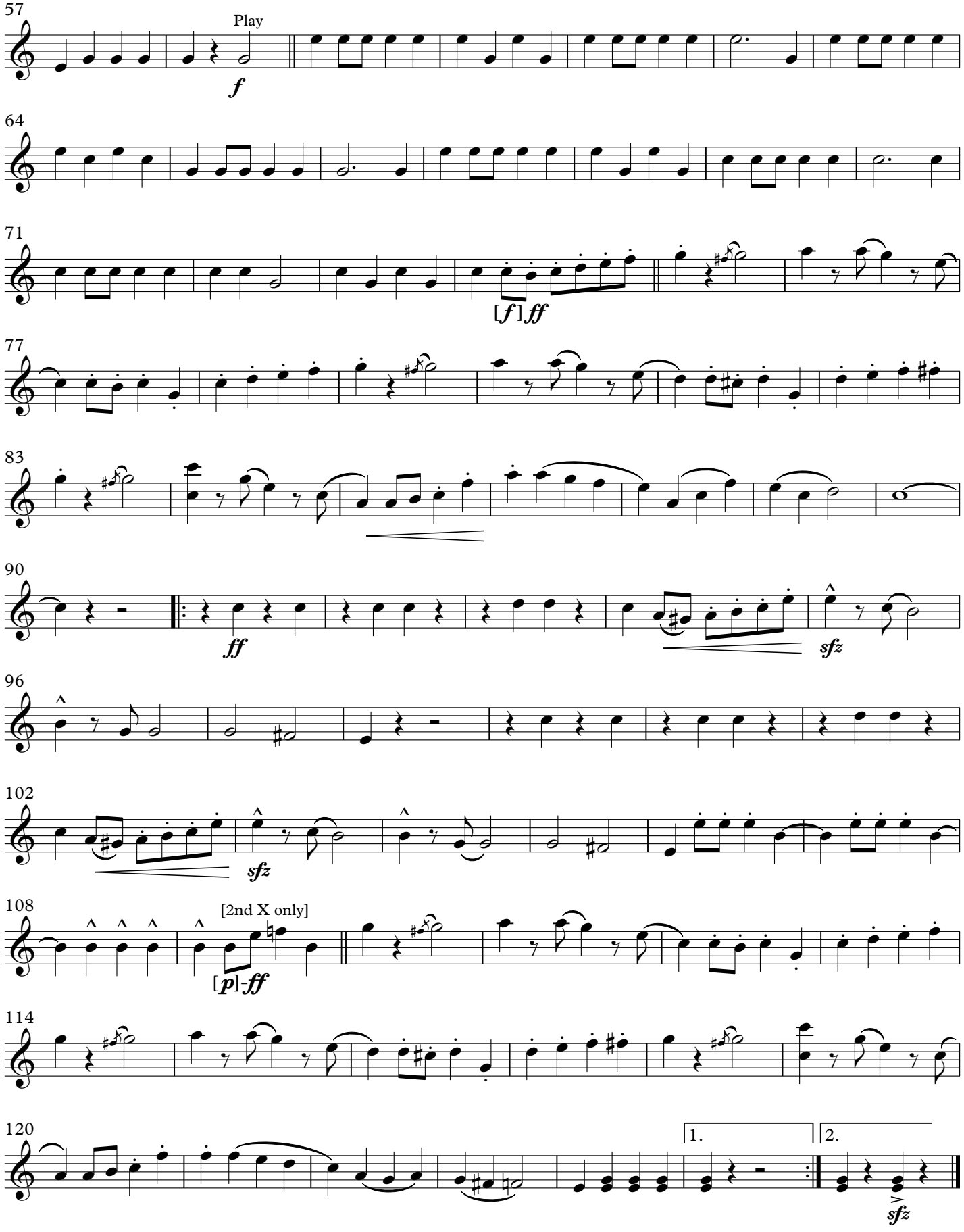

57
Play
f
64
71
[f] ff
77
83
90
ff
sfz
96
102
sfz
108
[2nd X only]
[p] ff
114
120
1.
2.
sfz

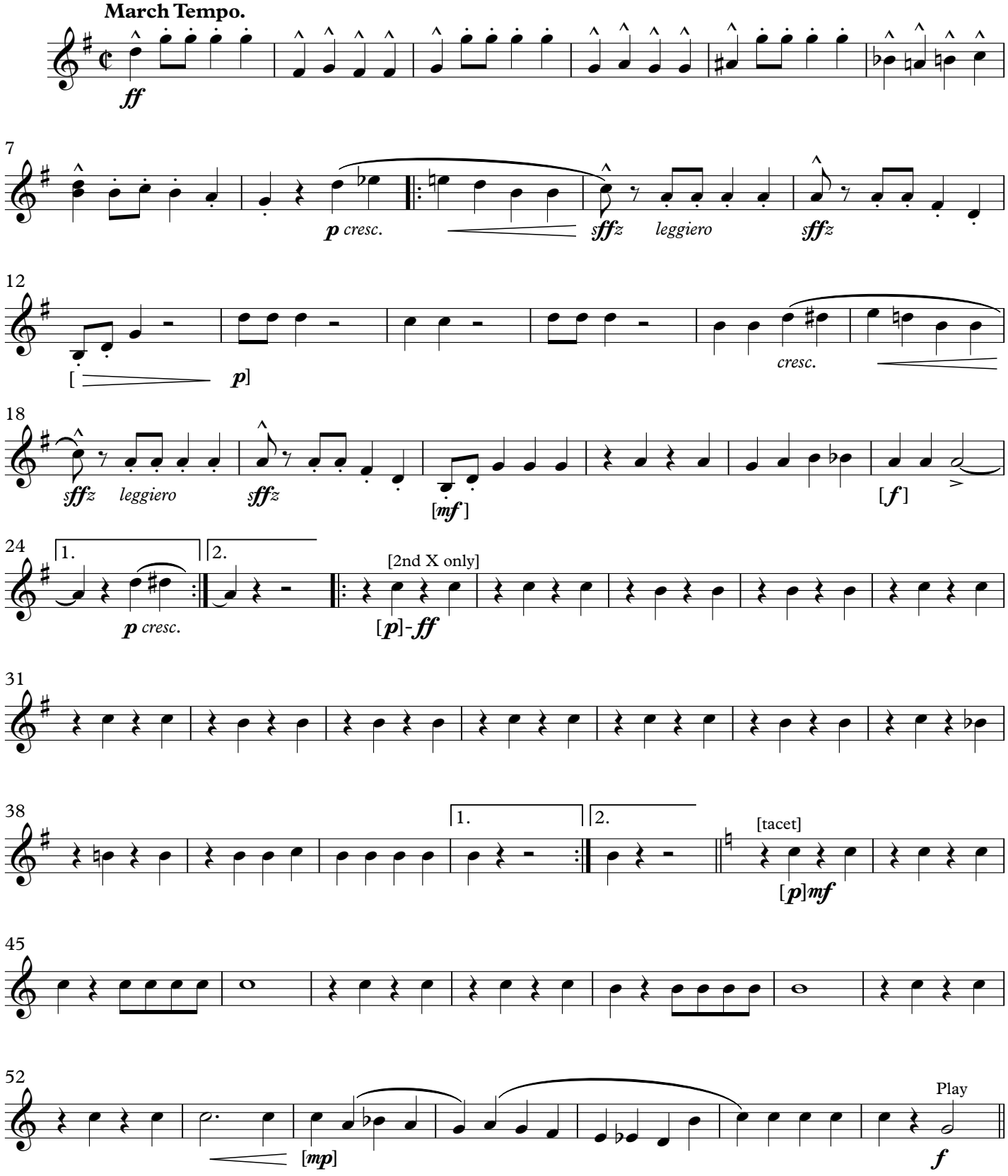
March

THE GALLANT SEVENTH

2nd B♭ Cornet

(1922)

JOHN PHILIP SOUSA



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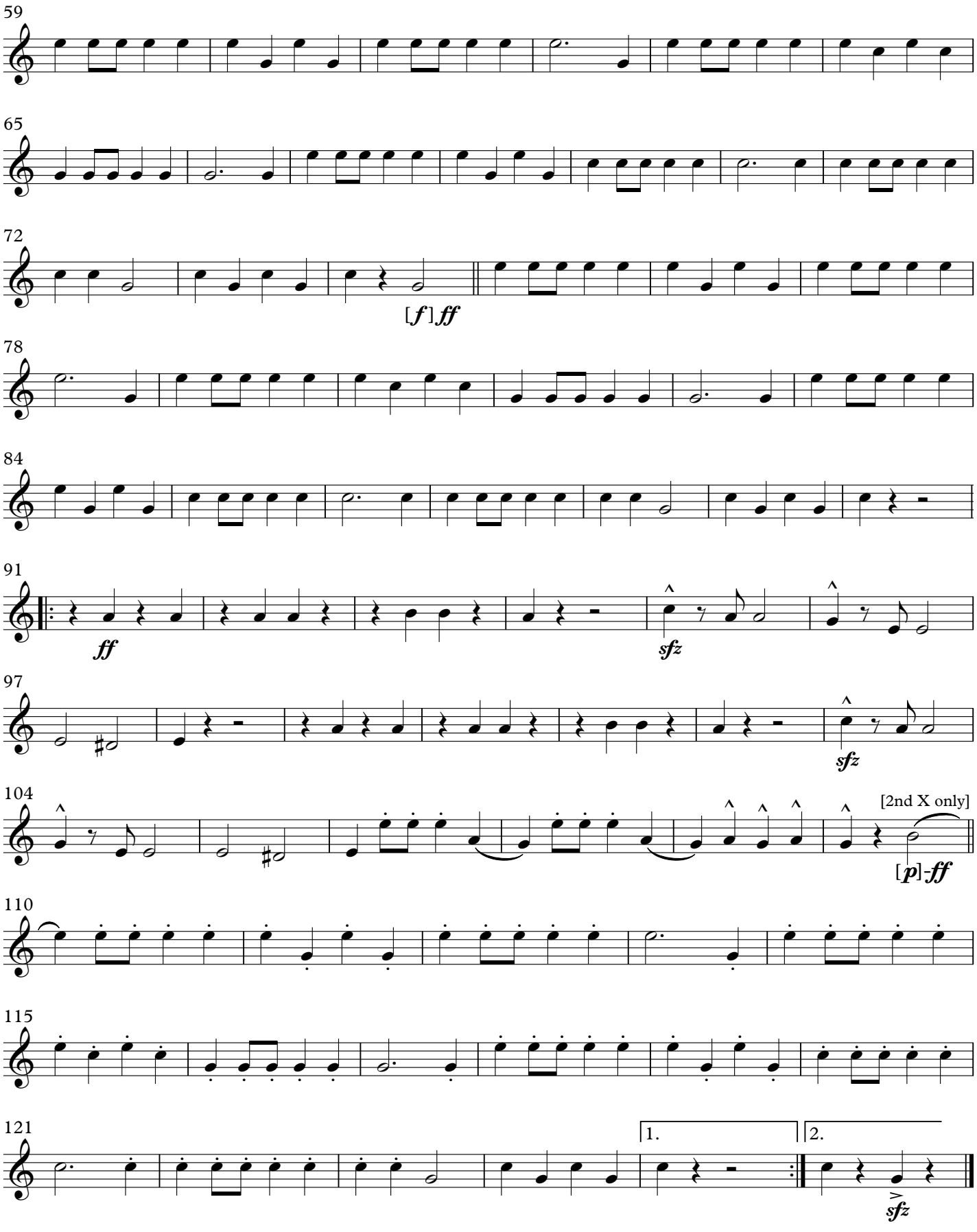

59
65
72
[f] ff
78
84
91
ff
sfz
97
sfz
104
[2nd X only]
[p]-ff
110
115
121
1.
2.
sfz

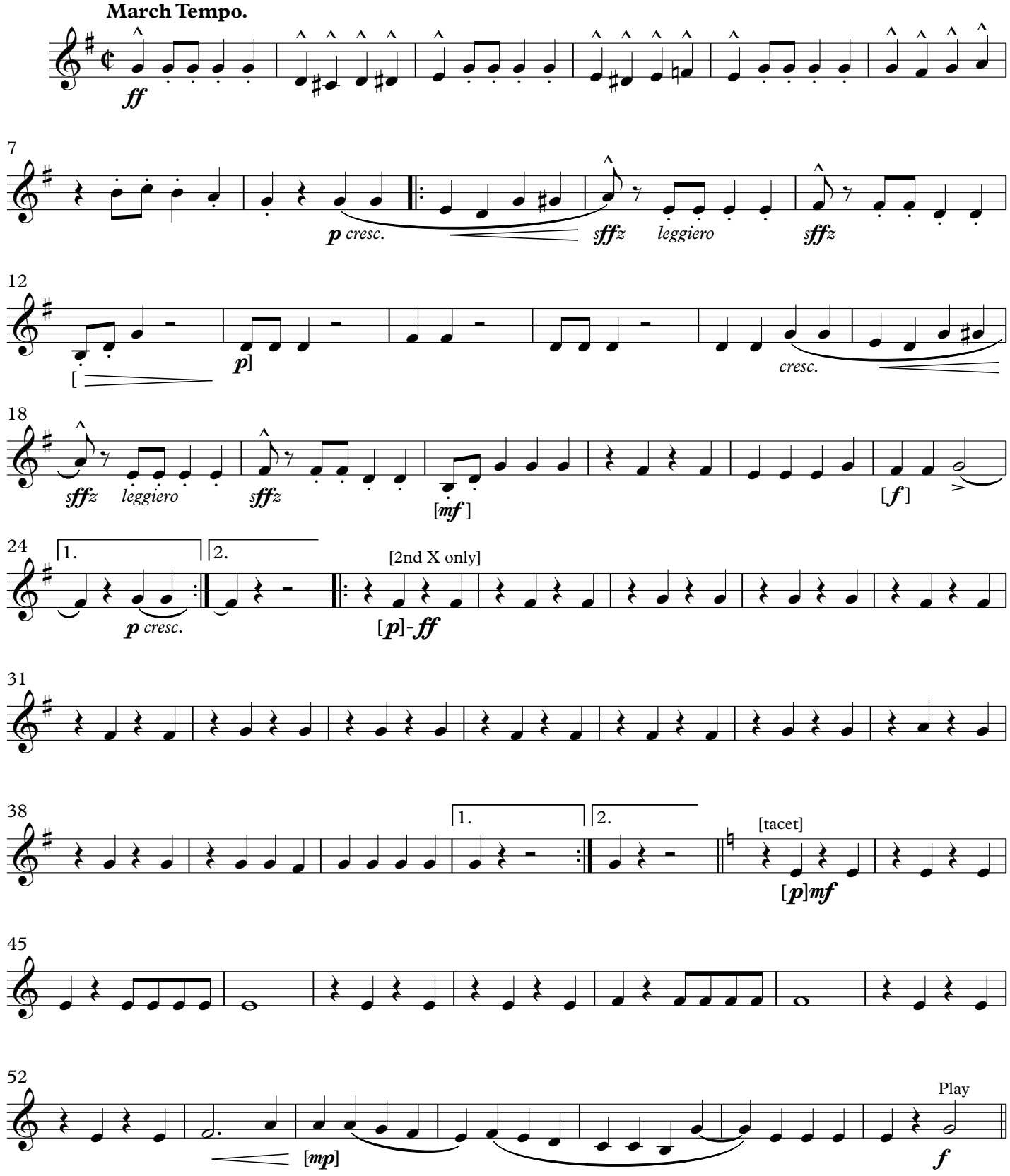
March

THE GALLANT SEVENTH

3rd B♭ Cornet

(1922)

JOHN PHILIP SOUSA



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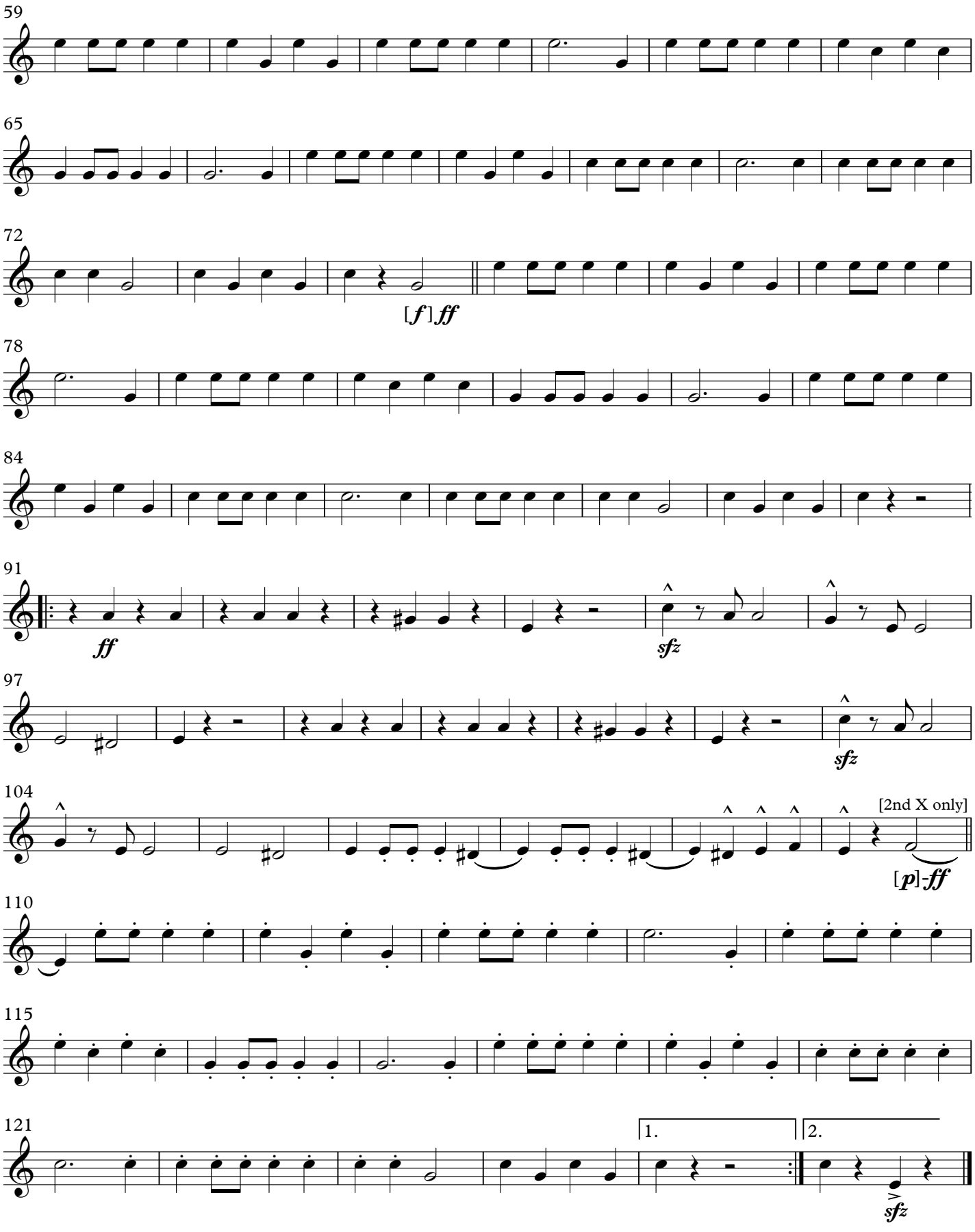
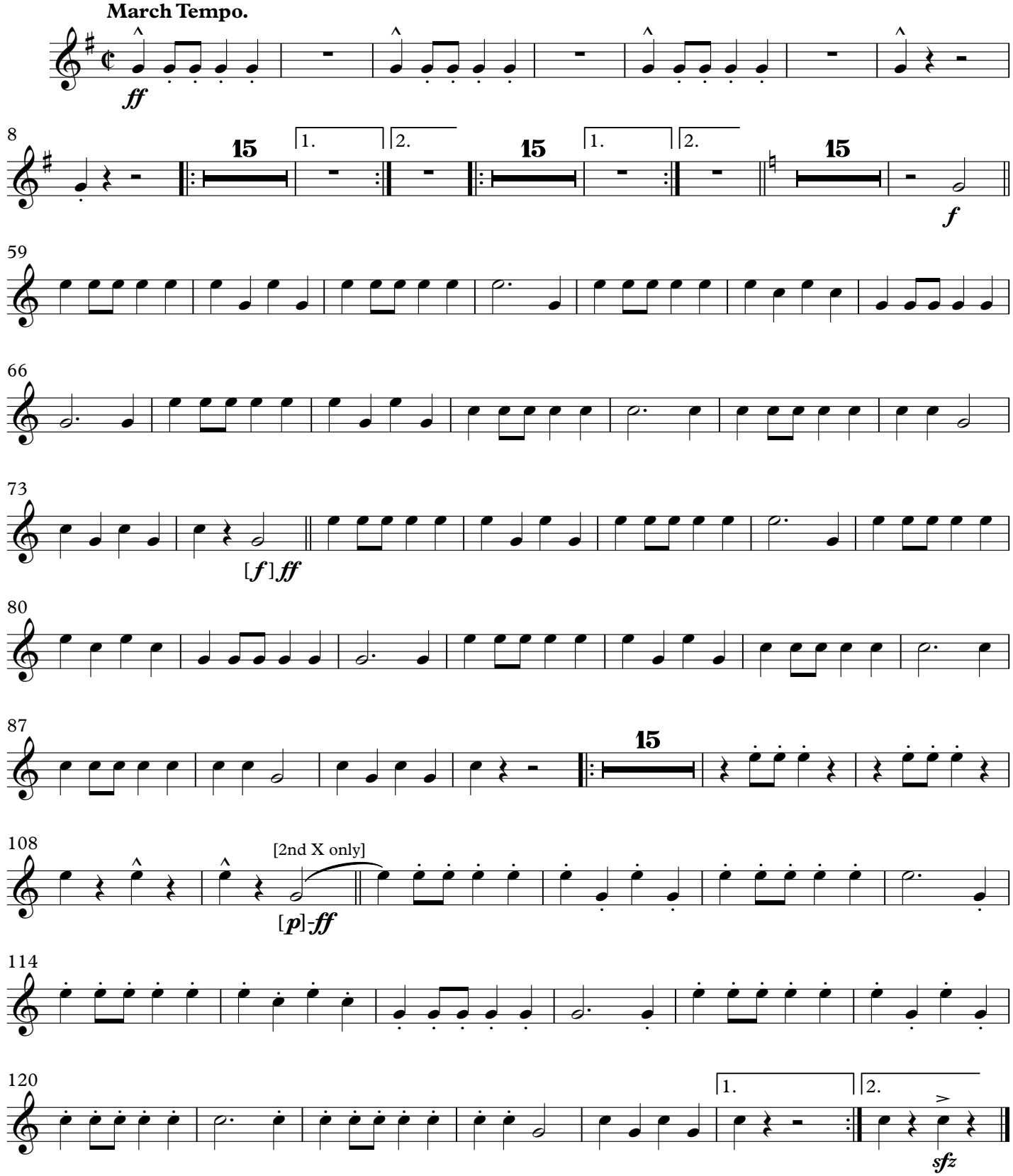
As played by “The President’s Own” United States Marine Band


59
65
72
[f] ff
78
84
91
ff
sfz
97
sfz
104
[2nd X only]
[p]-ff
110
115
121
1.
2.
sfz

March

THE GALLANT SEVENTH

Regimental B♭ Trumpets (1922) **JOHN PHILIP SOUSA**



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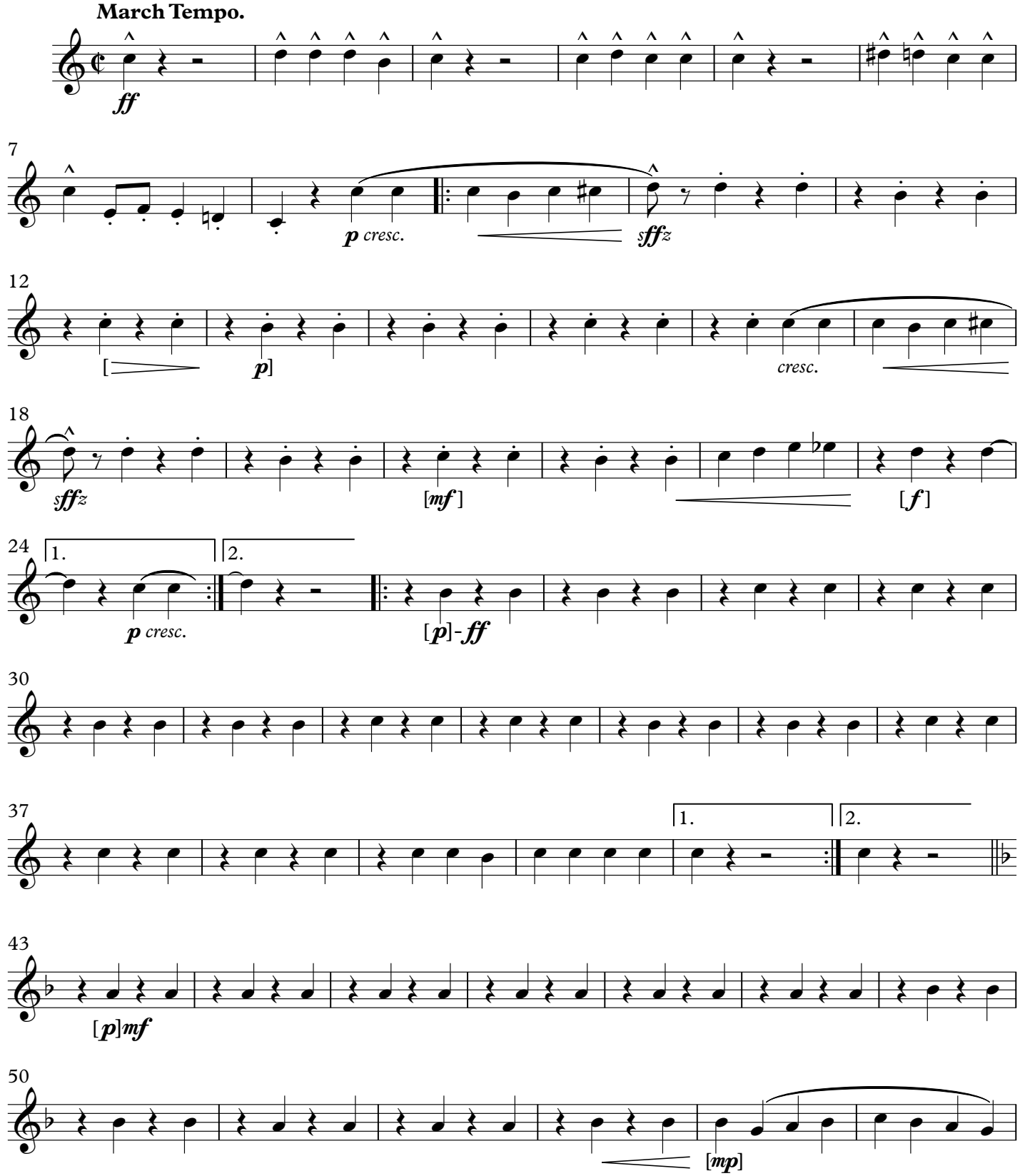
As played by "The President's Own" United States Marine Band

March

THE GALLANT SEVENTH

1st F Horn (1922) **JOHN PHILIP SOUSA**



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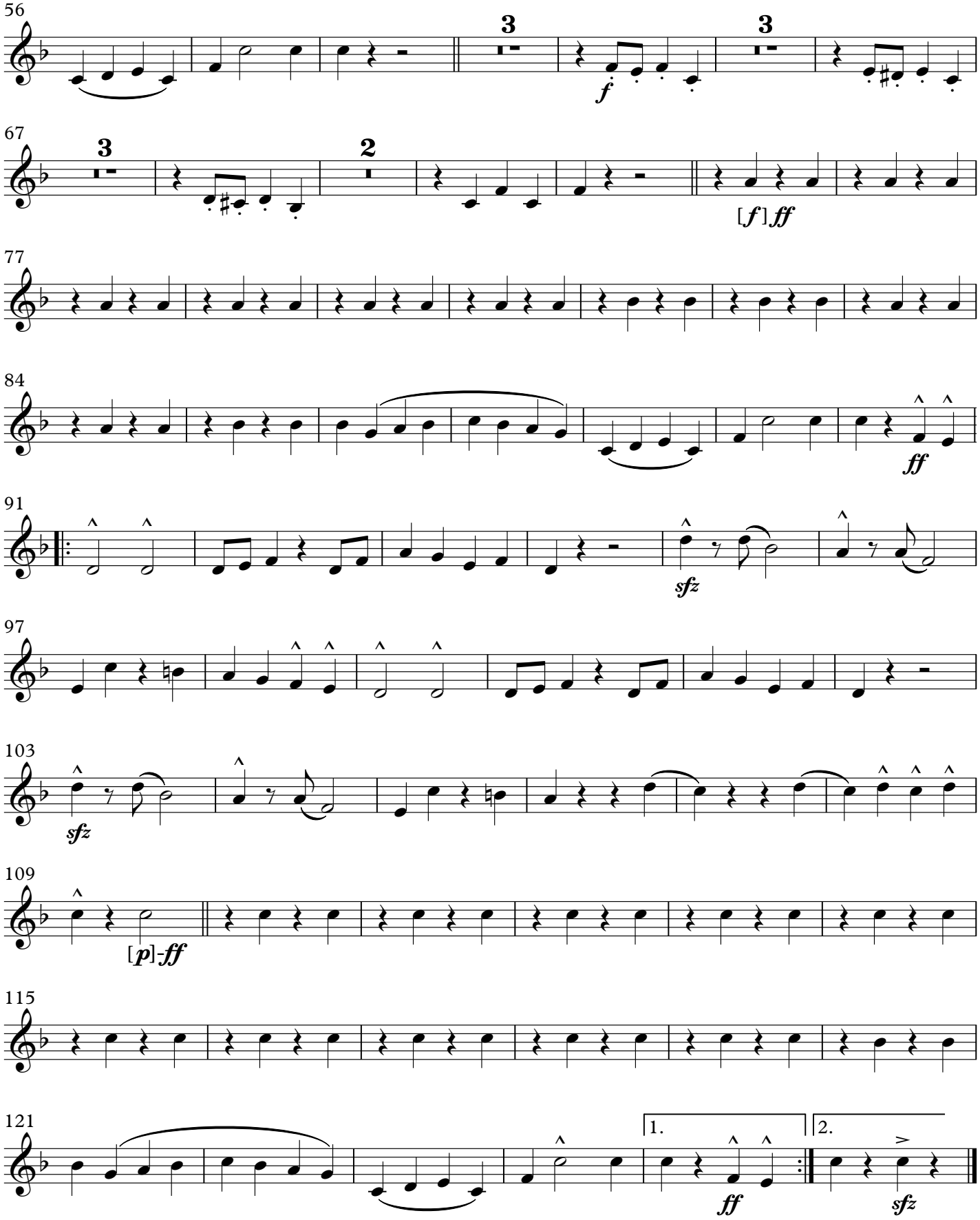
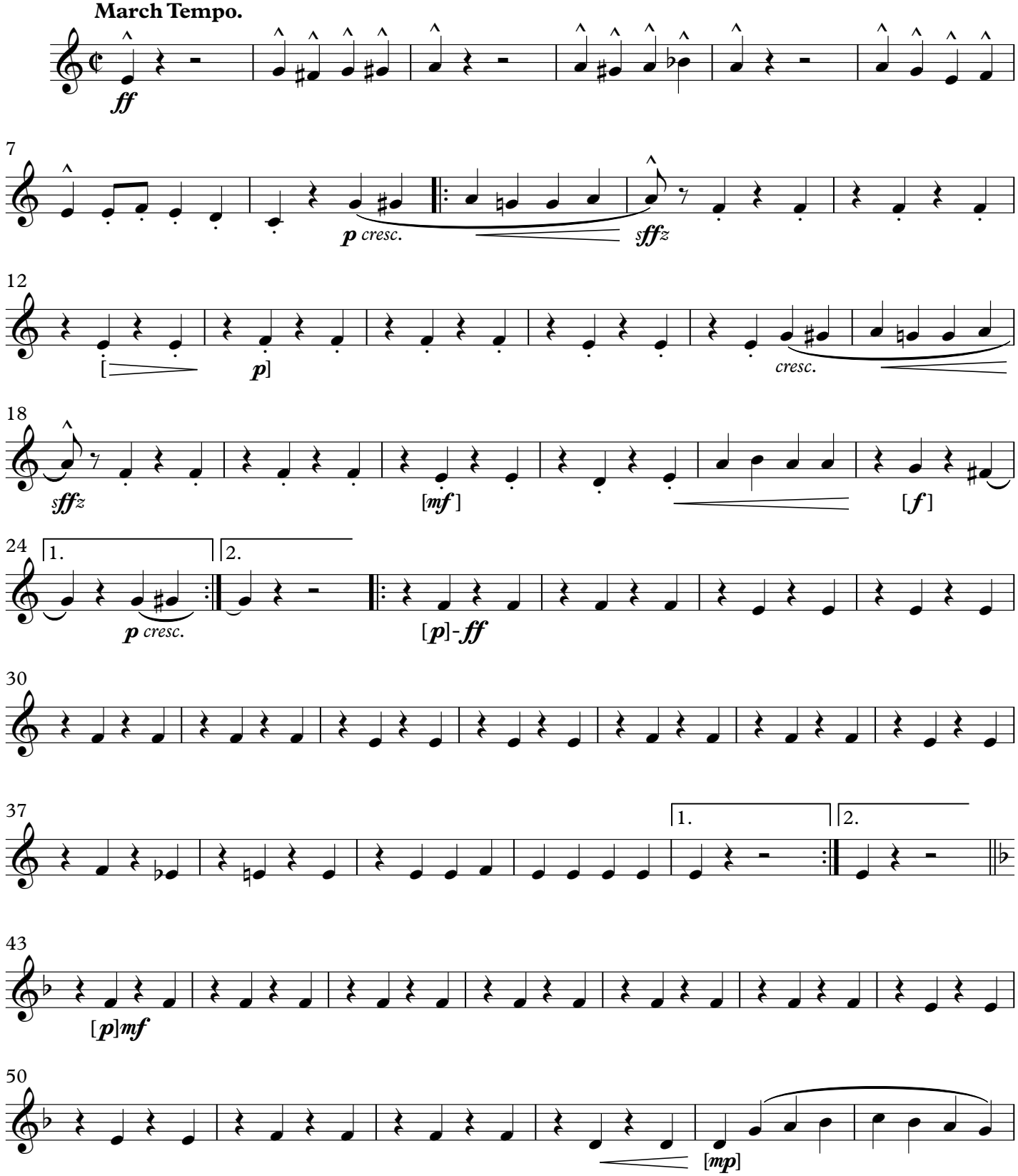

56
3
3
f
67
3
2
[f] ff
77
84
ff
91
sfz
97
103
sfz
109
[p]-ff
115
121
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

2nd F Horn (1922) **JOHN PHILIP SOUSA**



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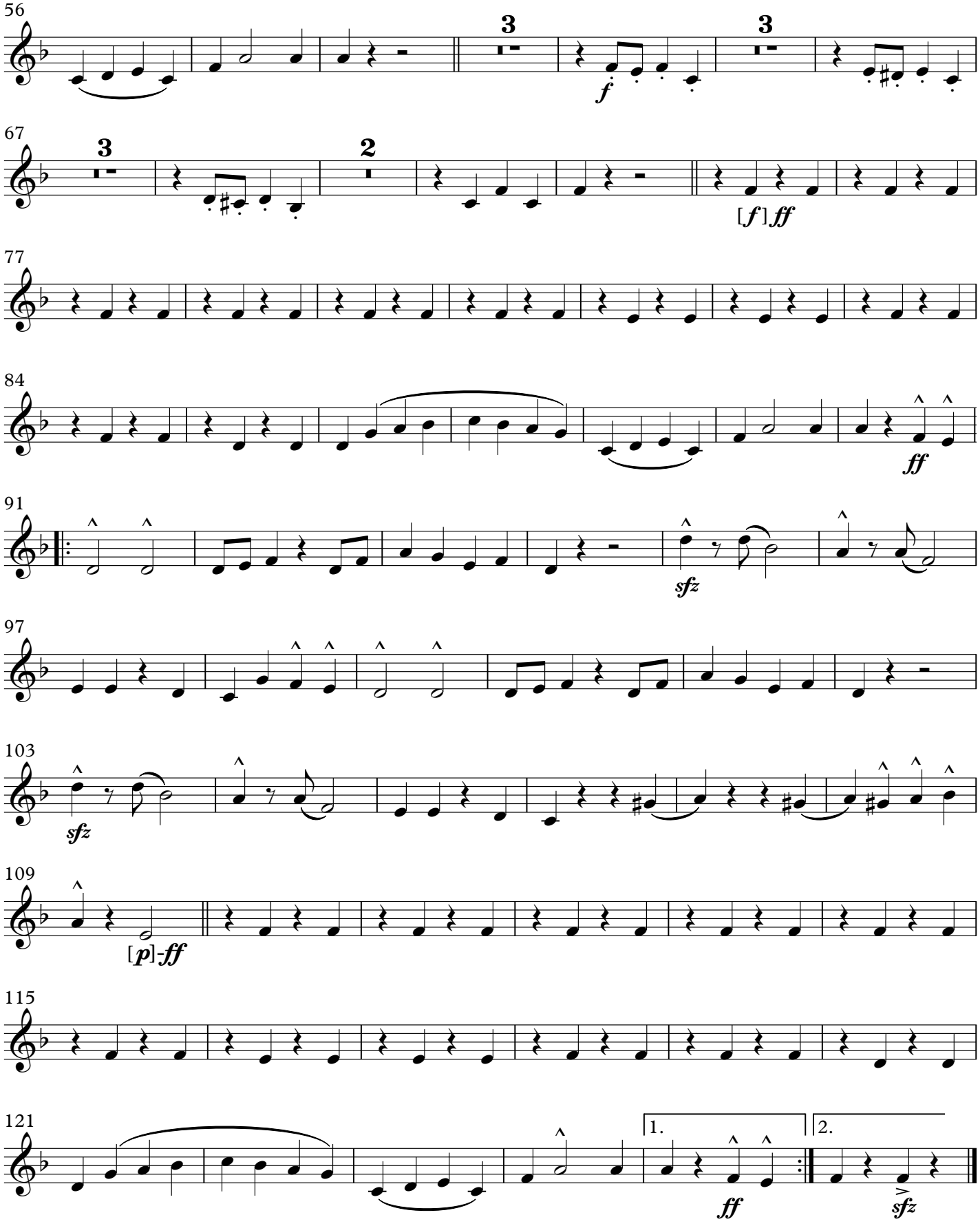
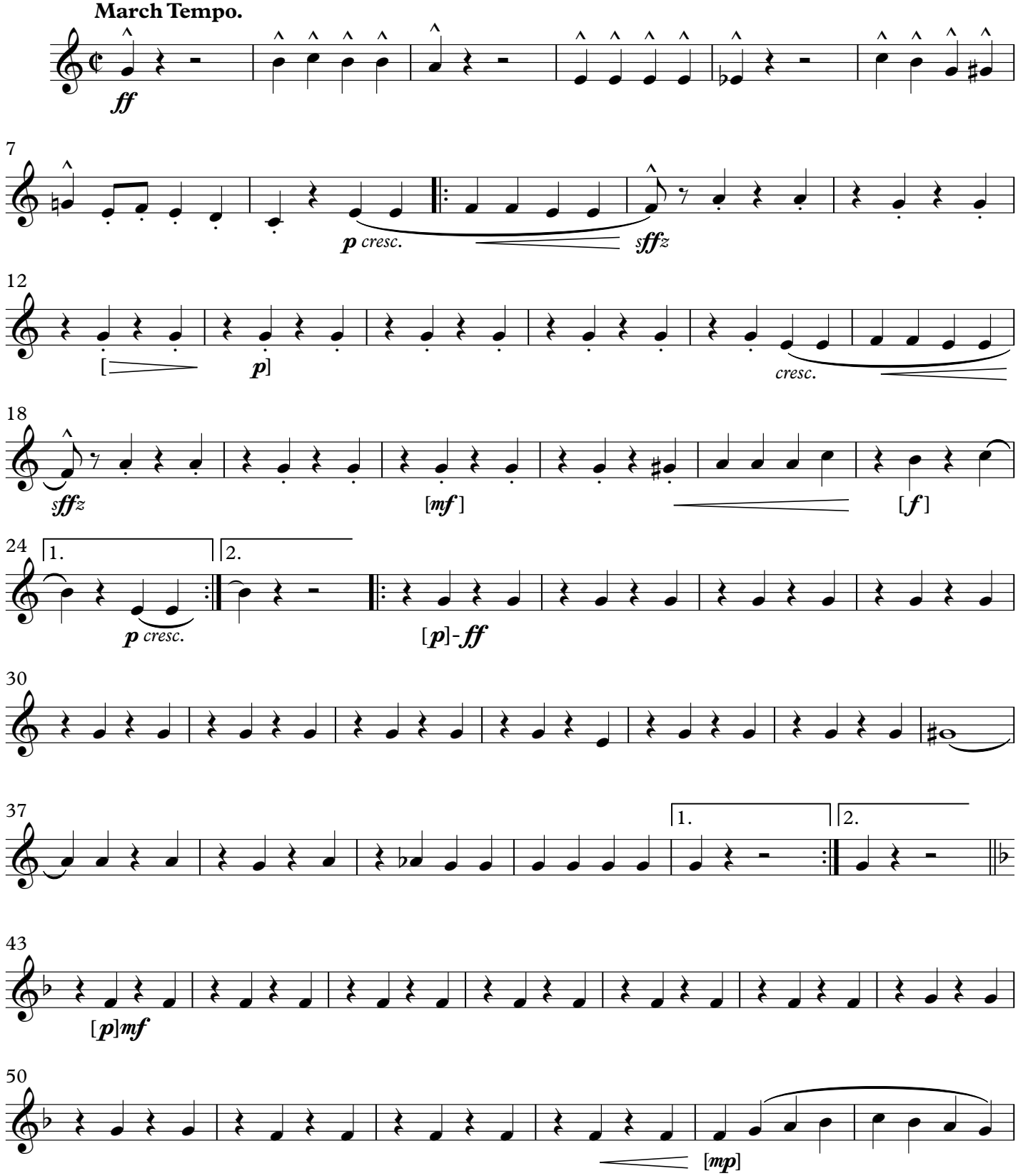

56
3
3
f
67
3
2
[f] ff
77
84
ff
91
sfz
97
103
sfz
109
[p] ff
115
121
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

3rd F Horn (1922) **JOHN PHILIP SOUSA**



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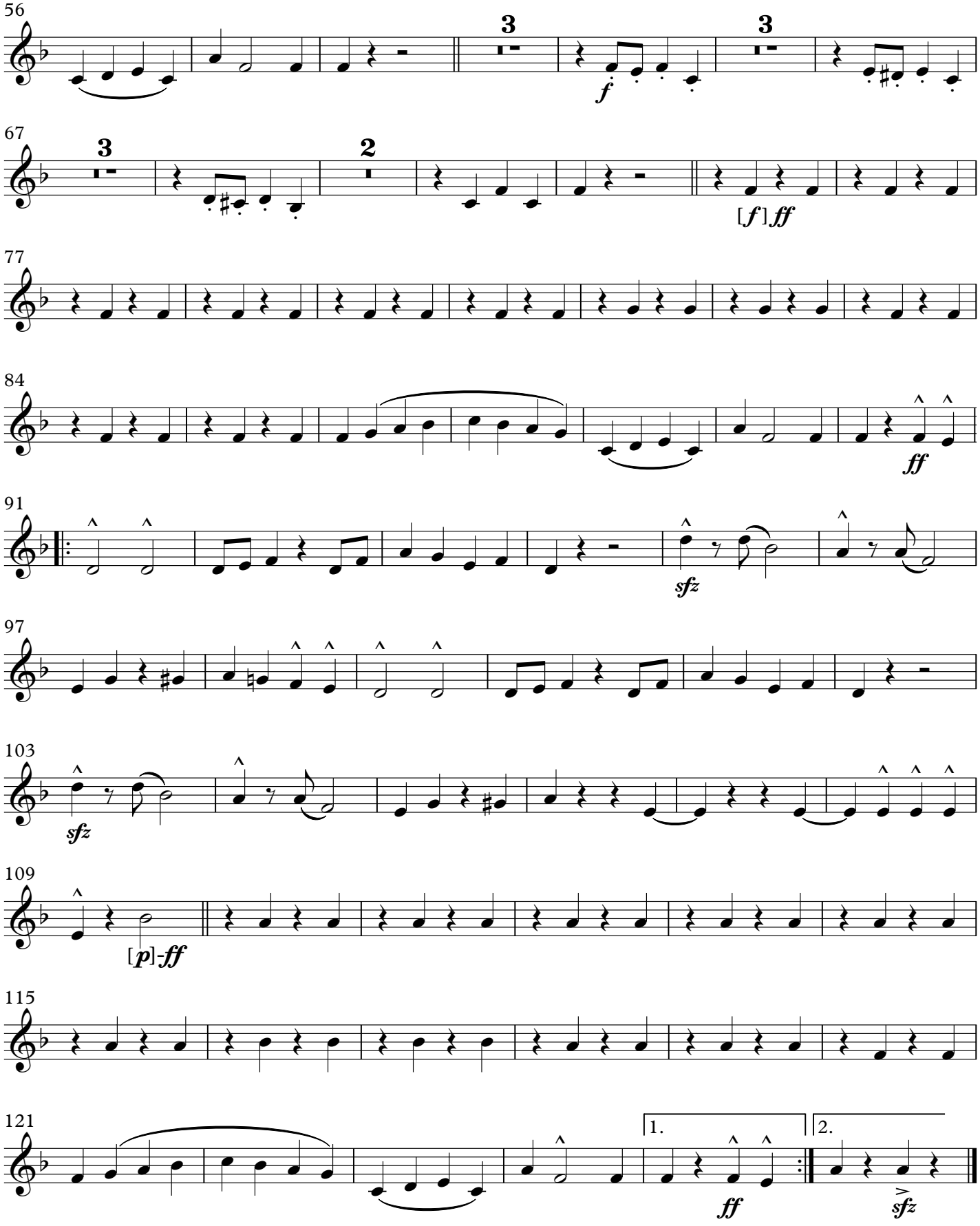
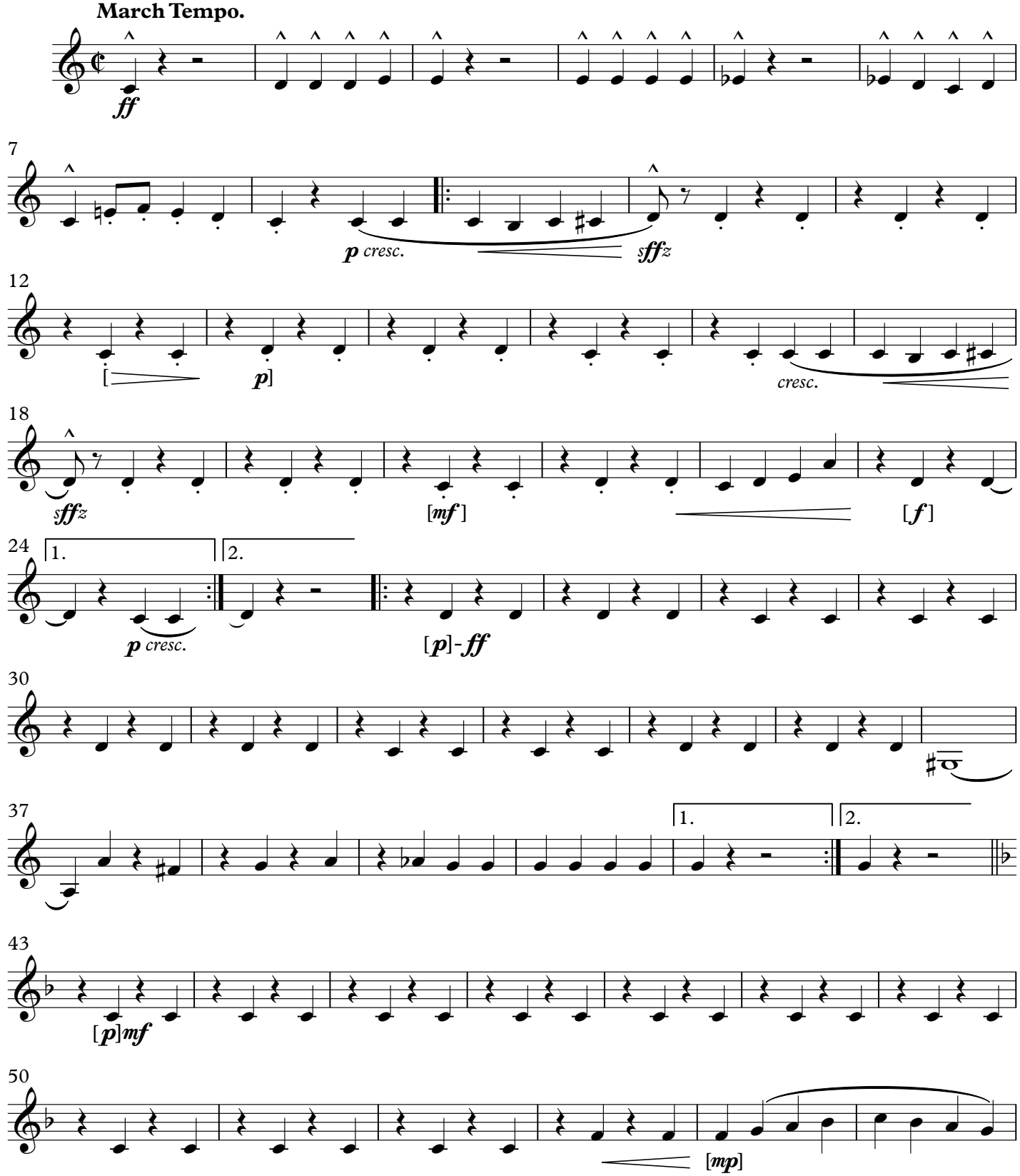

56
3
3
f
67
3
2
[f] ff
77
84
ff
91
sfz
97
103
sfz
109
[p] ff
115
121
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

4th F Horn (1922) **JOHN PHILIP SOUSA**



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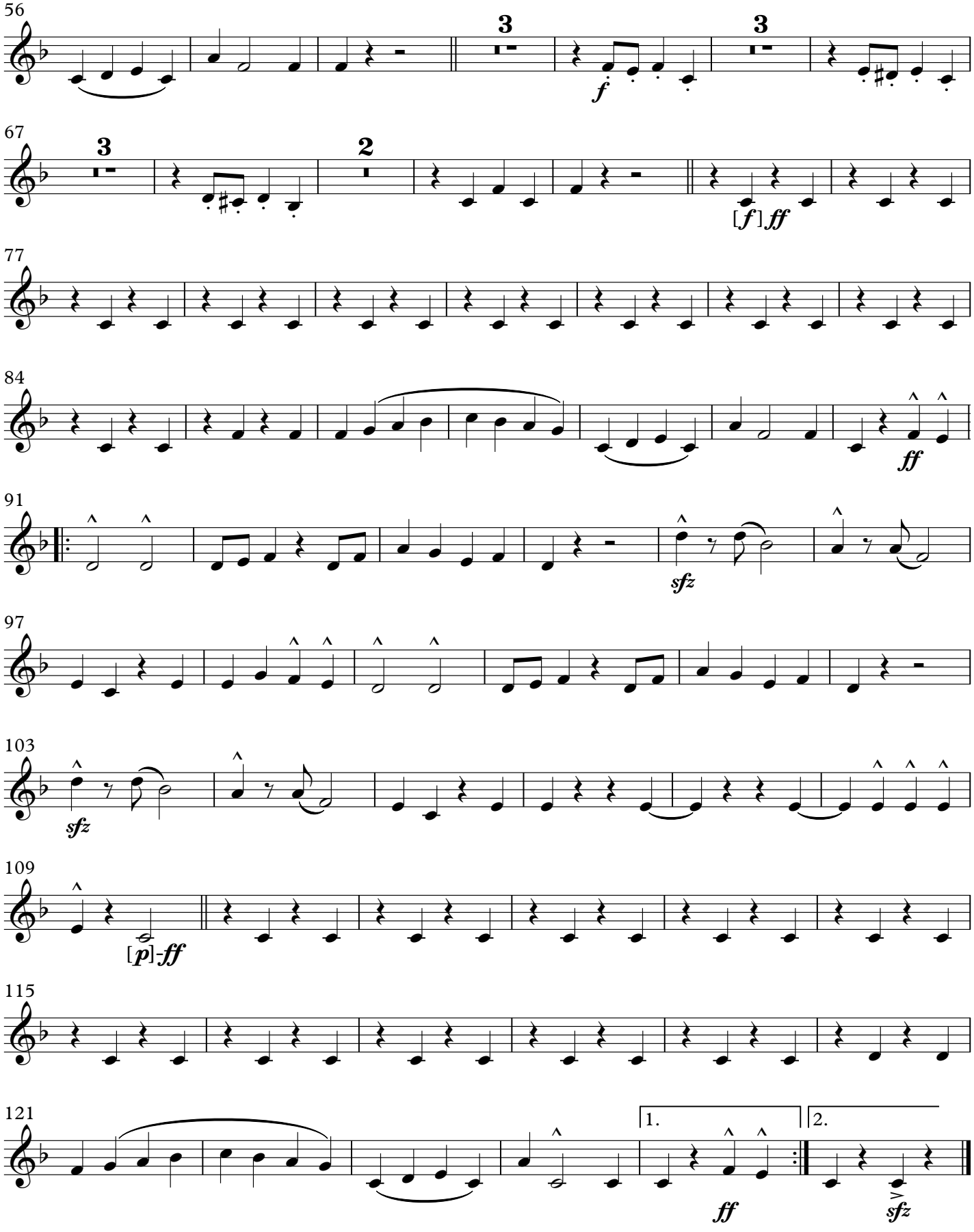
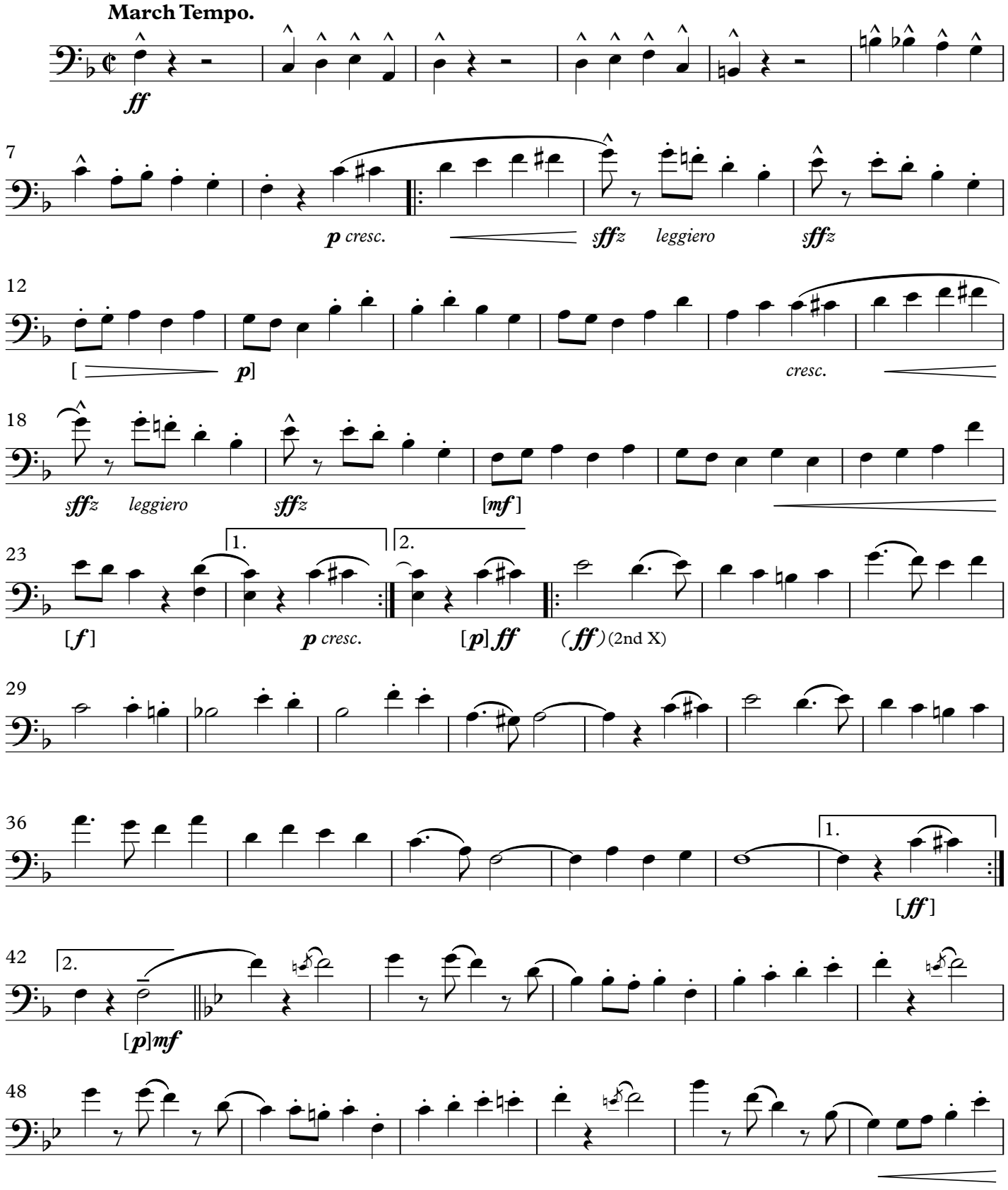

56
3
3
f
67
3
2
[f]ff
77
84
ff
91
sfz
97
103
sfz
109
[p]-ff
115
121
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

Euphonium (1922) **JOHN PHILIP SOUSA**



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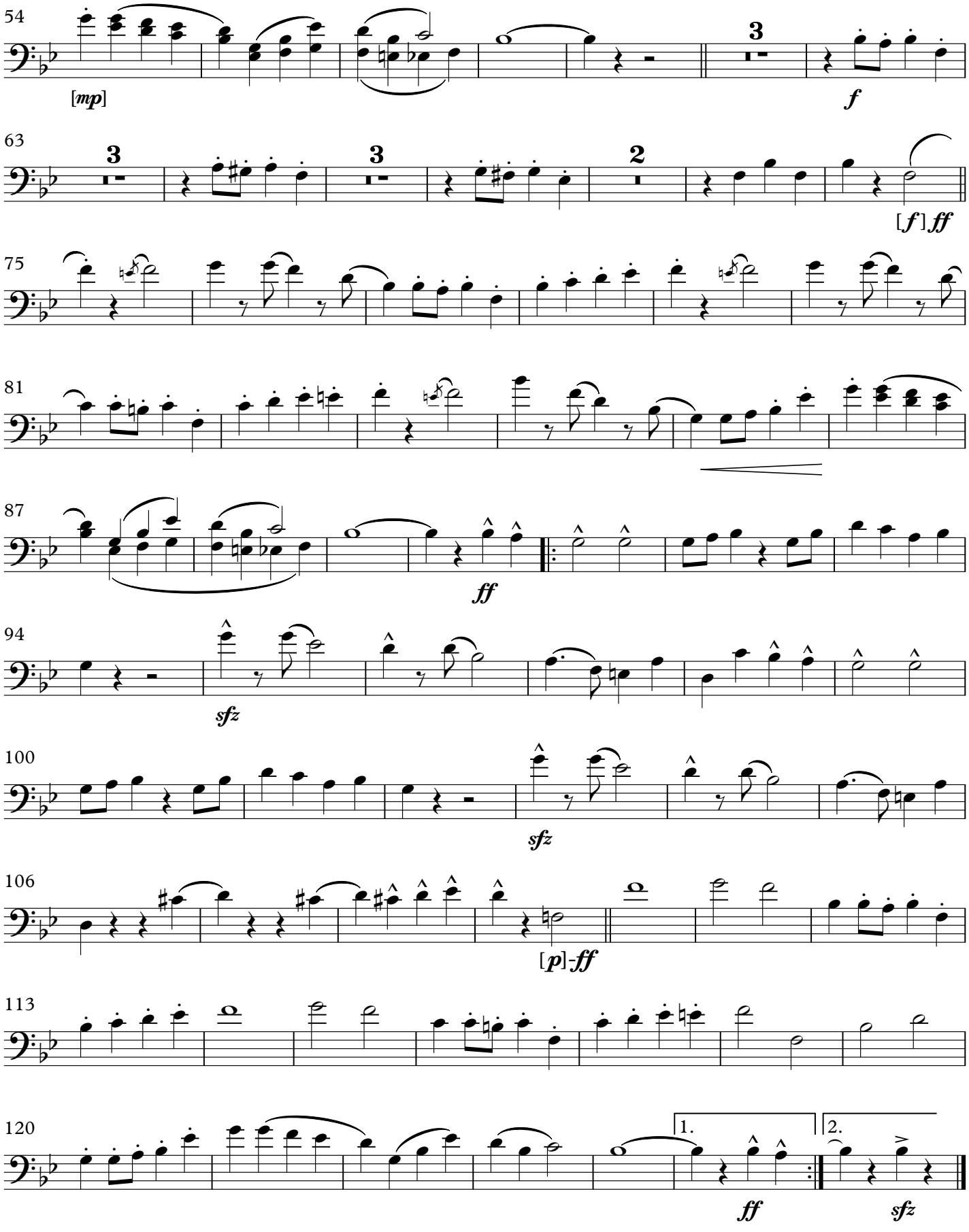
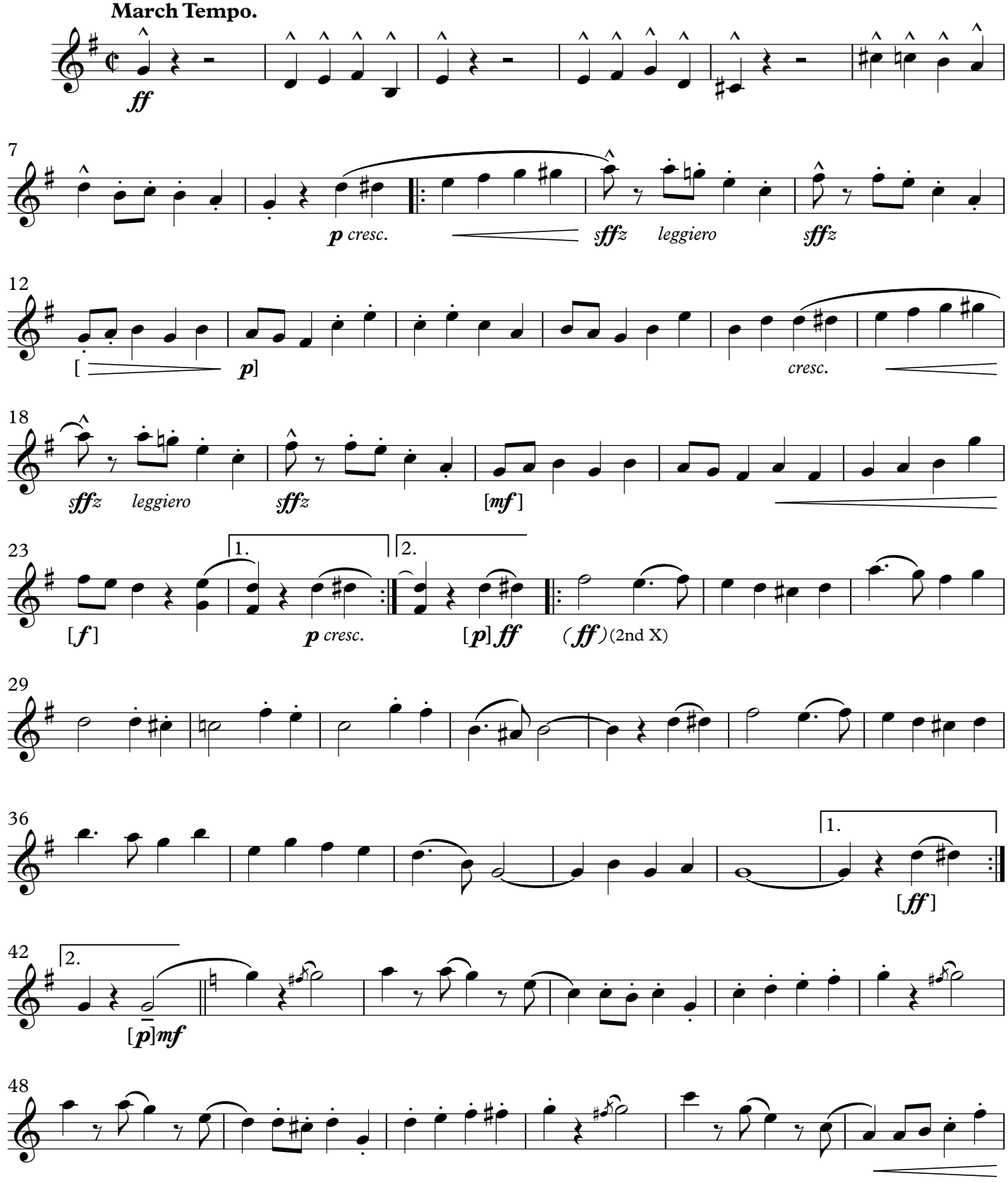

54
[mp]
f
63
[f] ff
75
81
87
ff
94
sfz
100
sfz
106
[p]-ff
113
120
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

Euphonium, T.C. (1922) **JOHN PHILIP SOUSA**



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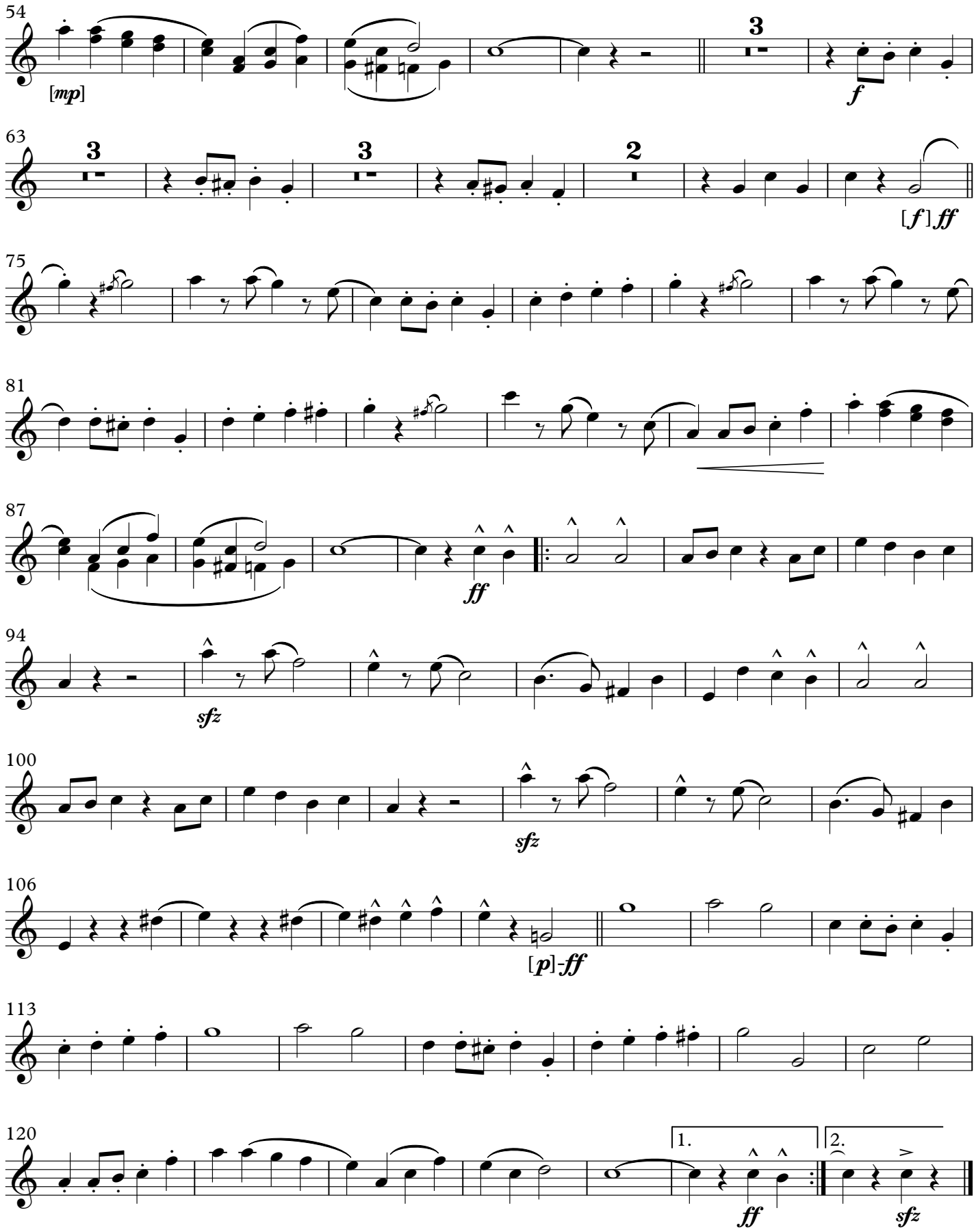
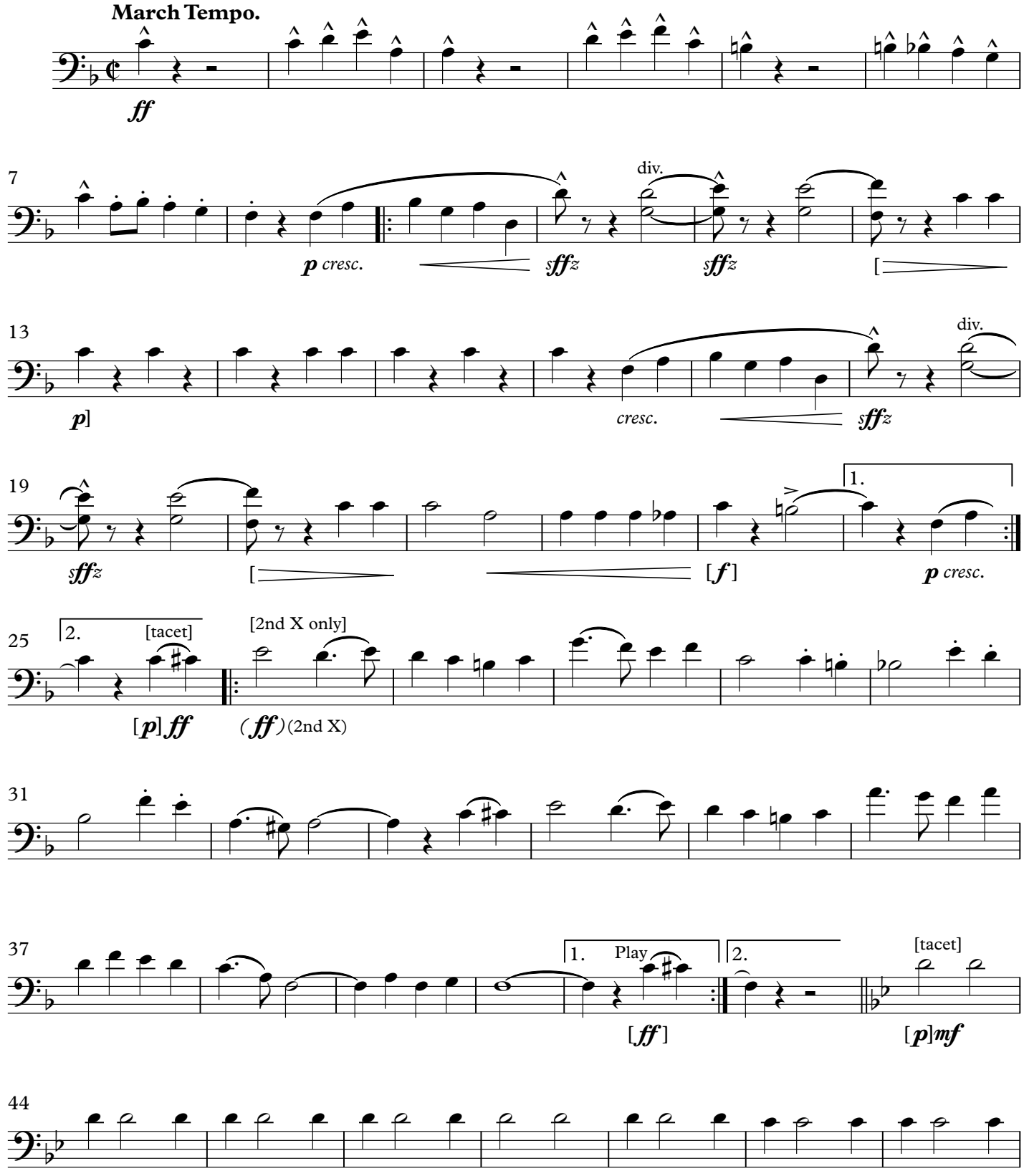

54
[mp]
3
f
63
3
3
2
[f] ff
75
81
87
ff
94
sfz
100
sfz
106
[p]-ff
113
120
1.
2.
ff
sfz

March

THE GALLANT SEVENTH

1st Trombone (1922) **JOHN PHILIP SOUSA**

(div.)



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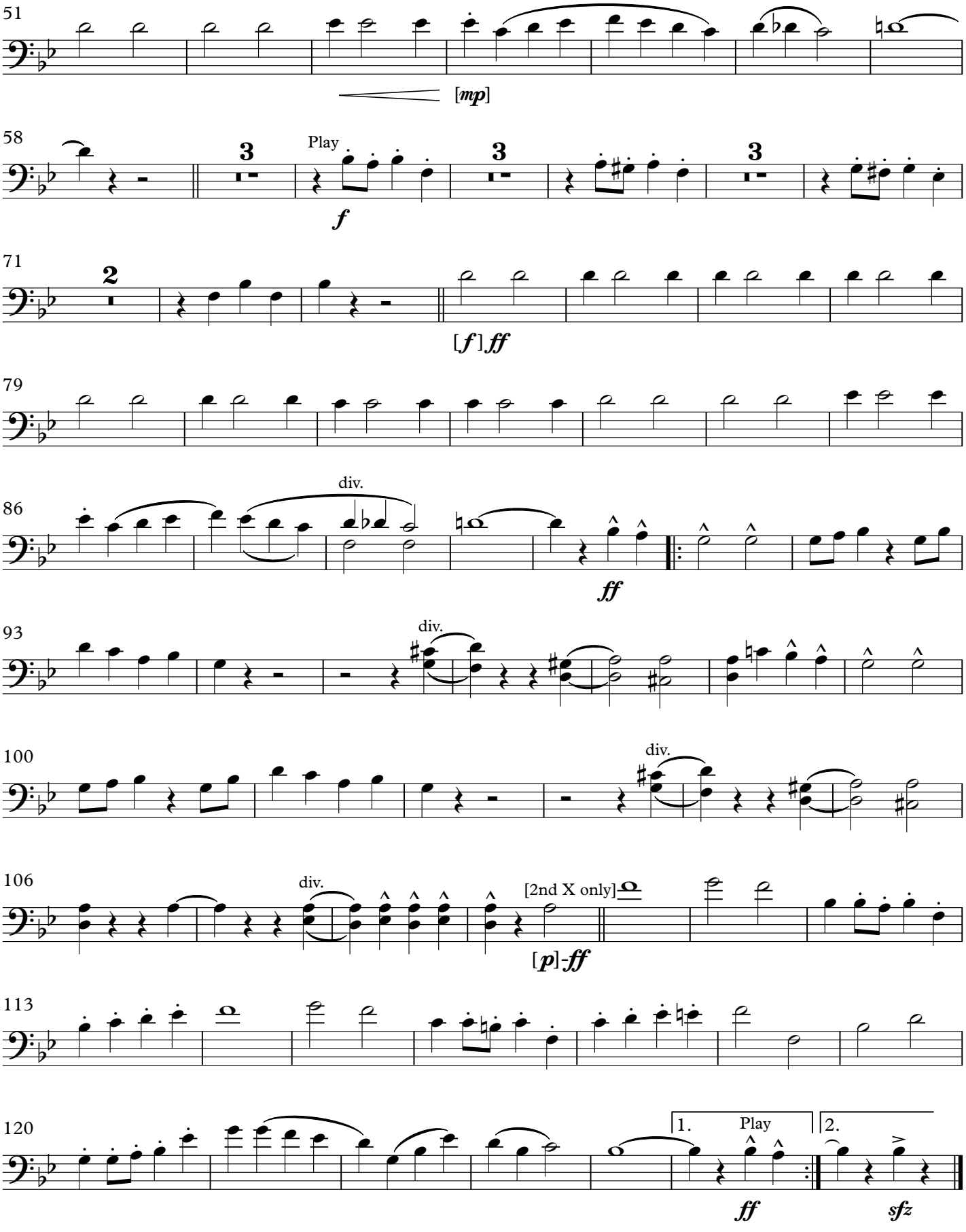
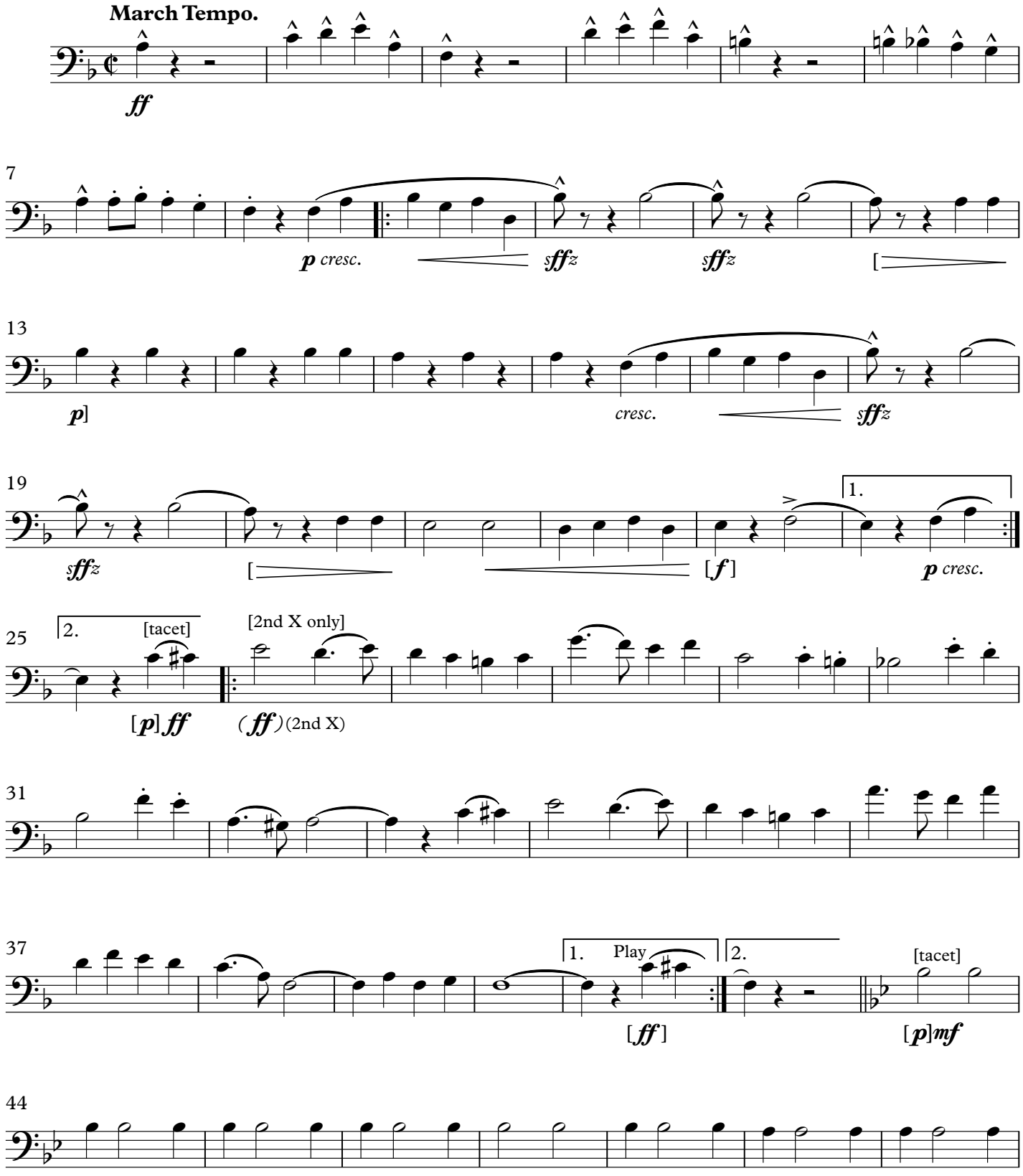

51
[mp]
58
3
Play
f
3
3
71
2
[f] ff
79
86
div.
ff
93
div.
100
div.
106
div.
[2nd X only]
[p] ff
113
120
1.
Play
2.
ff
sfz

March

THE GALLANT SEVENTH

2nd Trombone (1922) **JOHN PHILIP SOUSA**



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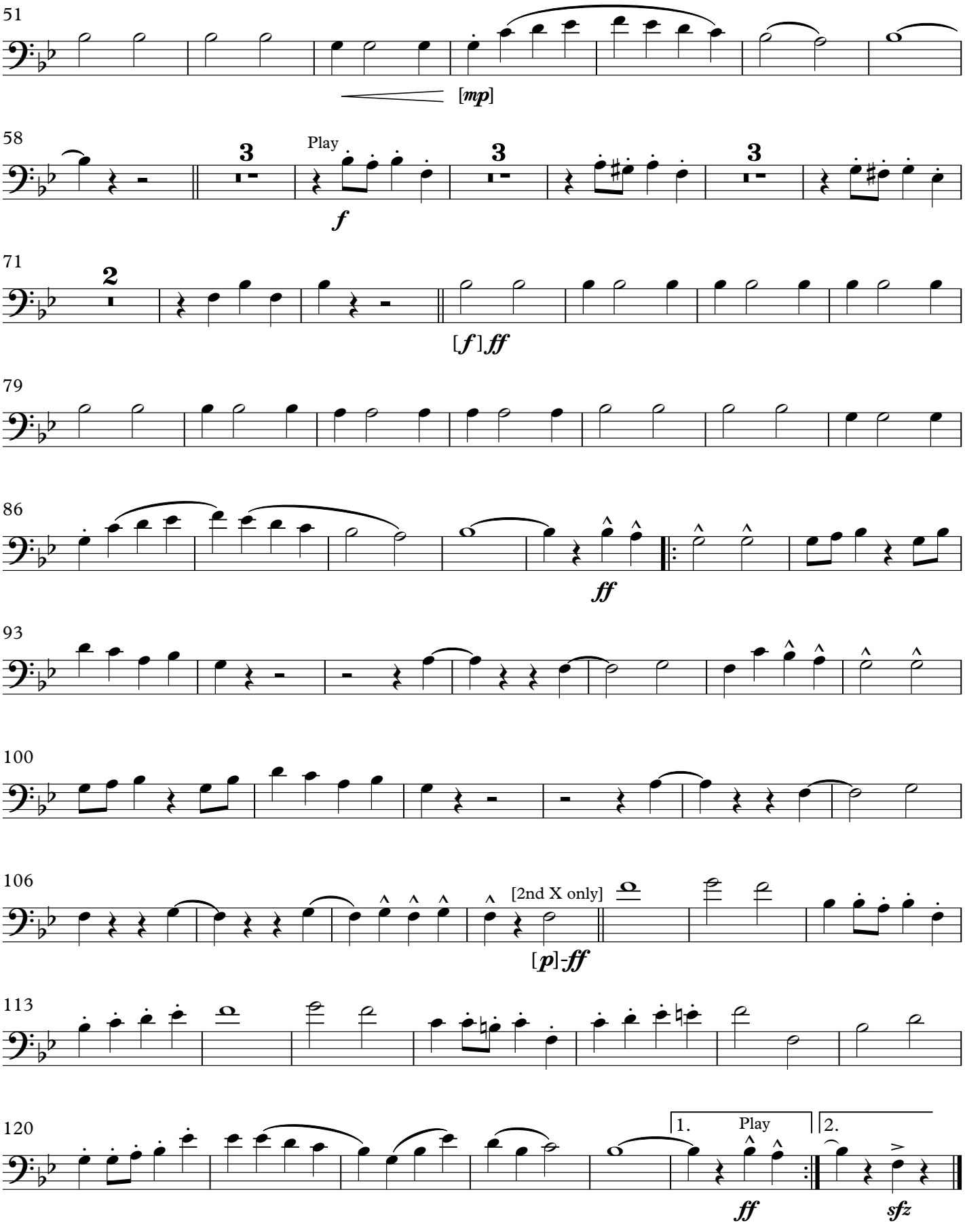
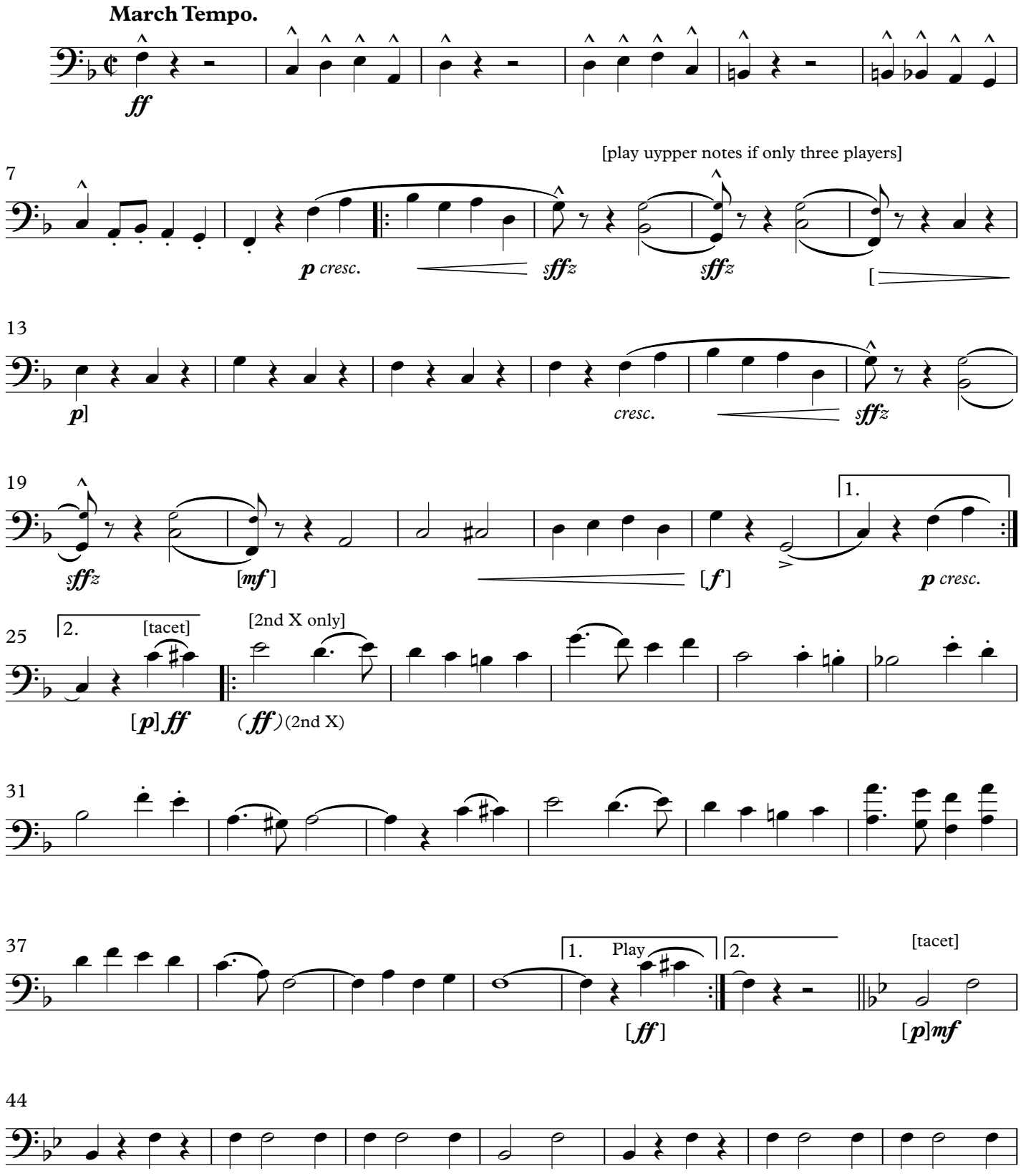

51
[mp]
58
Play
f
71
[f] ff
79
86
ff
93
100
106
[2nd X only]
[p] ff
113
120
1.
Play
2.
ff
sfz

March

THE GALLANT SEVENTH

Bass Trombone (1922) **JOHN PHILIP SOUSA**



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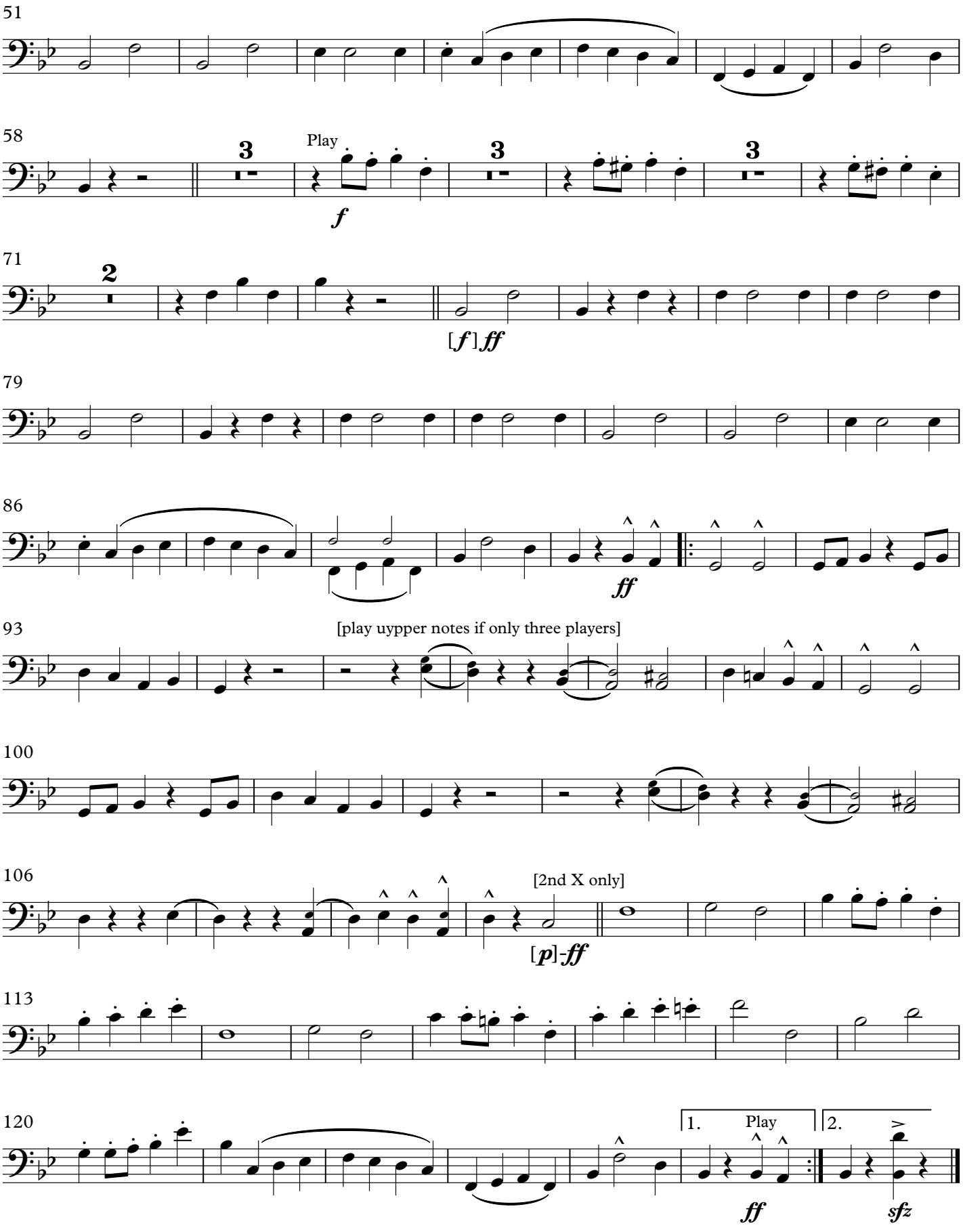
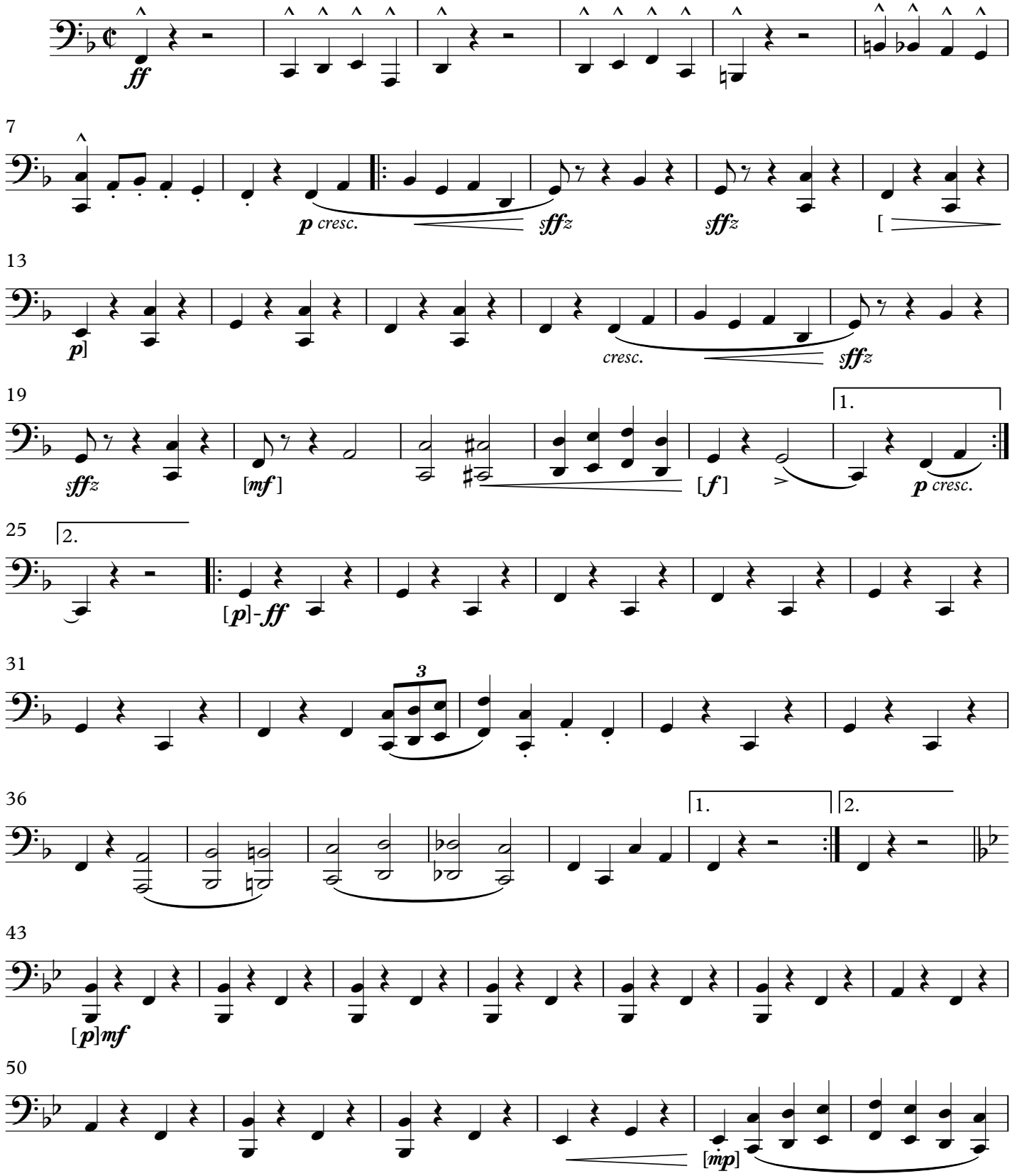

51
58
3
Play
f
3
3
71
2
[f]ff
79
86
ff
93
[play uypper notes if only three players]
100
106
[2nd X only]
[p]-ff
113
120
1.
Play
2.
ff
sfz

March

THE GALLANT SEVENTH

Tuba (1922) **JOHN PHILIP SOUSA**

March Tempo.



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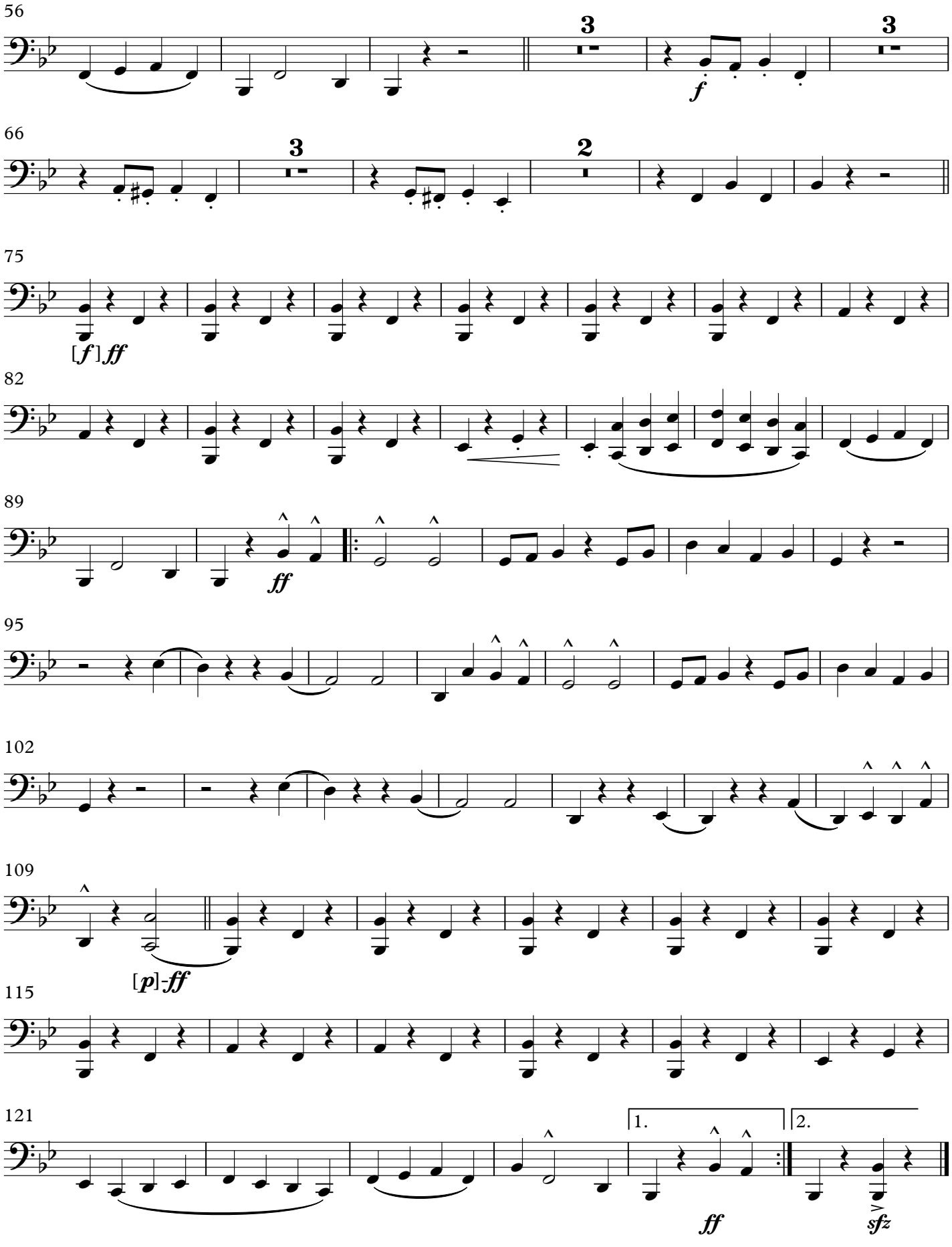

56
3
3
f
66
3
2
75
[f]ff
82
89
ff
95
102
109
[p]-ff
115
121
1.
2.
ff
sfz

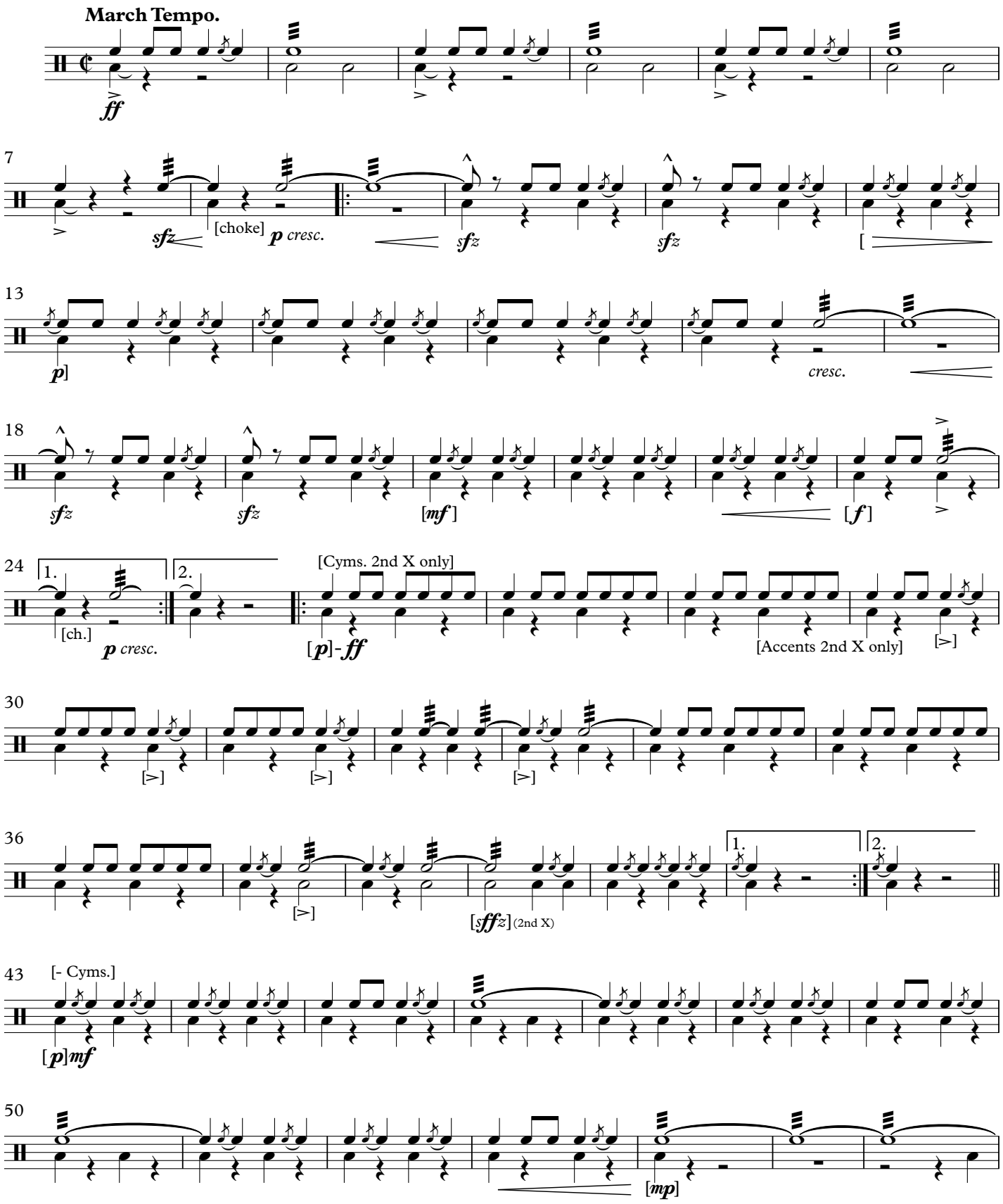
March

THE GALLANT SEVENTH

Drums

(1922)

JOHN PHILIP SOUSA



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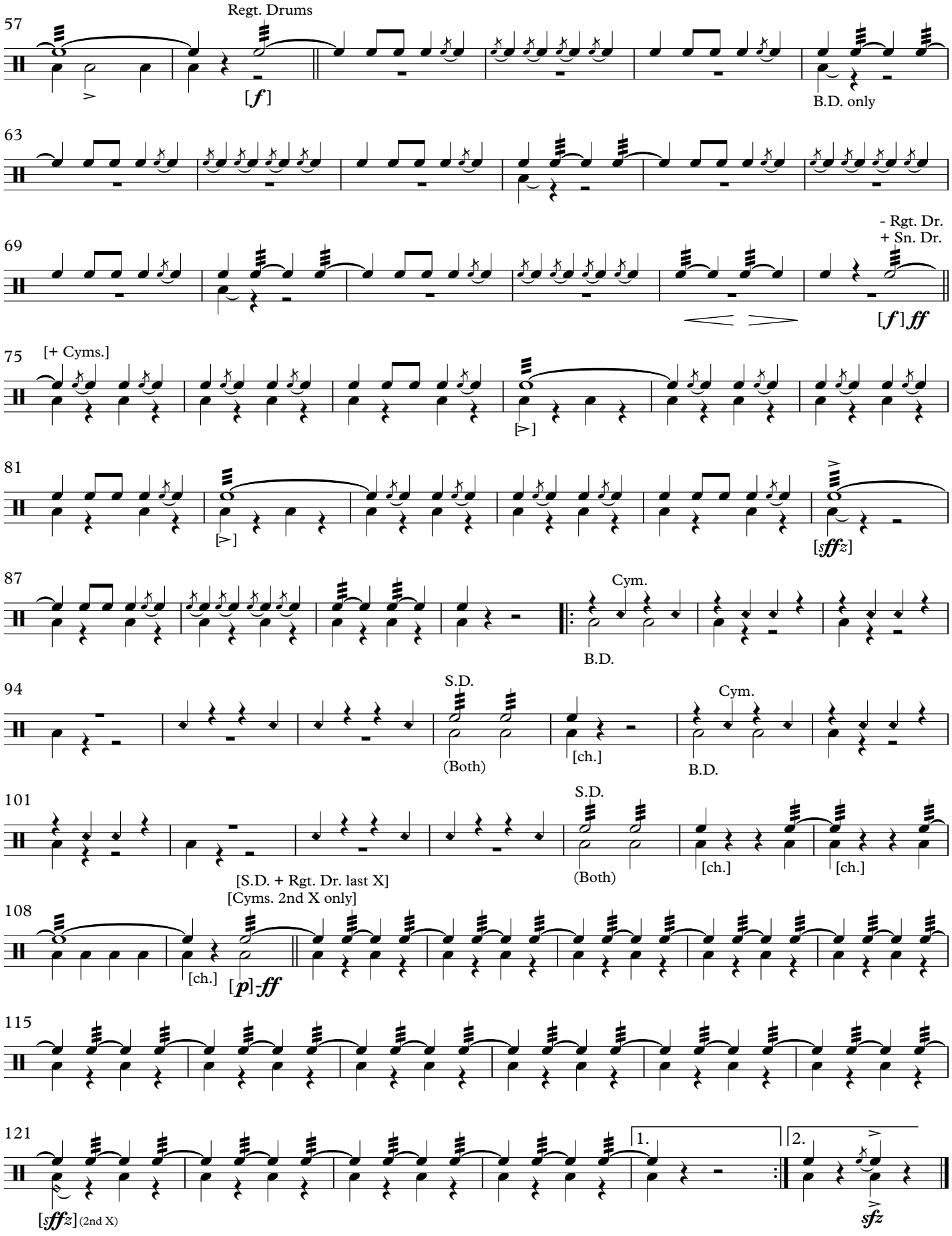
As played by "The President's Own" United States Marine Band


57
Regt. Drums
[f]
B.D. only
63
69
- Rgt. Dr.
+ Sn. Dr.
[f] ff
75
[+ Cyms.]
81
[sffz]
87
Cym.
B.D.
94
S.D.
(Both)
[ch.]
Cym.
B.D.
101
S.D.
(Both)
[ch.]
[ch.]
[S.D. + Rgt. Dr. last X]
[Cyms. 2nd X only]
108
[ch.]
[p] ff
115
121
1.
2.
[sffz] (2nd X)
sfz