



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)

Full Score

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Piccolo
1st & 2nd Flutes
1st & 2nd Oboes
E♭ Clarinet
1st B♭ Clarinet
2nd & 3rd B♭ Clarinet
E♭ Alto Clarinet
B♭ Bass Clarinet
1st & 2nd Bassoons
Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
Eb Cornet
Solo B♭ Cornet
1st B♭ Cornet
2nd & 3rd B♭ Cornet
Regimental B♭ Trumpets
1st & 2nd F Horns
3rd & 4th F Horns
Euphonium
1st & 2nd Trombones
Bass Trombone
Tuba
Drums

THE GALLANT SEVENTH
Full Score

9 10 11 12 13 14 15 16 17

Picc.

1st & 2nd Flts

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Eb Alto Sax.

Bb Ten. Sax.

Eb 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

THE GALLANT SEVENTH
Full Score

3

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 Bsns.

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

THE GALLANT SEVENTH
Full Score

26 27 28 29 30 31 32 33

Picc.

1st & 2nd Flts

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

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

[2nd X only]

(ff)(2nd X)

(ff)(2nd X)

[2nd X only]

(ff)(2nd X)

(ff)(2nd X)

[2nd X only]

(ff)(2nd X)

[p]-ff

[p]-ff

[p]-ff

[2nd X only]

(ff)(2nd X)

[p]-ff

[p]-ff

[p]-ff

[2nd X only]

(ff)(2nd X)

[2nd X only]

(ff)(2nd X)

[2nd X only]

[p]-ff

[p]-ff

[p]-ff

[2nd X only]

(ff)(2nd X)

[2nd X only]

(ff)(2nd X)

[2nd X only]

[p]-ff

[p]-ff

[p]-ff

[2nd X only]

(ff)(2nd X)

[2nd X only]

(ff)(2nd X)

[2nd X only]

[p]-ff

[p]-ff

[p]-ff

[Cyms. 2nd X only]

[Accents 2nd X only]

[>]

[>]

[>]

[>]

THE GALLANT SEVENTH

Full Score

5

THE GALLANT SEVENTH
Full Score

43 44 45 46 47 48 49 50

Play

Picc.

1st & 2nd Flts

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

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

(p)mf

[tacet]

[p]mf

[tacet]

[p]mf

[Cyms.]

(p)mf

THE GALLANT SEVENTH
Full Score

7

51 52 53 54 55 56 57 58 59 60

Picc.

1st & 2nd Flts

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Eb Alto Sax.

Bb Ten. Sax.

Eb 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

Reg. Drums

THE GALLANT SEVENTH
Full Score

61 62 63 64 65 66 67 68 69 70 71

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar. Play

1st Clar.

2nd & 3rd Clars. *a2*

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Eb Alto Sax.

Bb Ten. Sax.

Eb Bari. Sax.

Sop. Cnt.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

Reg. Tpts.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns. Play

Bass Trbn. Play

Tuba

Drums B.D. only

THE GALLANT SEVENTH
Full Score

9

72 73 74 Play 75 76 77 78 79

Picc.

1st & 2nd Flts

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

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

Rgt. Dr.
+ Sn. Dr.

[+ Cyms.]

THE GALLANT SEVENTH
Full Score

80 81 82 83 84 85 86 87 88

Picc.

1st & 2nd Flts

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Eb Alto Sax.

Bb Ten. Sax.

Eb 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

THE GALLANT SEVENTH

Full Score

11

THE GALLANT SEVENTH
Full Score

99 100 101 102 103 104 105 106 107

Picc.

1st & 2nd Flts

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Eb Alto Sax.

Bb Ten. Sax.

Eb 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 (Cym., B.D.)

S.D. (Both, ch.)

THE GALLANT SEVENTH
Full Score

13

108 109 [2nd X only] 110 111 112 113 114 115 116

Picc.

1st & 2nd Flts

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Eb Alto Sax.

Bb Ten. Sax.

Eb 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

[ch.]

[S.D. + Rgt. Dr. last X]

[Cyms. 2nd X only]

THE GALLANT SEVENTH
Full Score

117 118 119 120 121 122 123 124 125 126

Picc.

1st & 2nd Flts

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Eb Alto Sax.

Bb Ten. Sax.

Eb 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] (2nd X)

March
THE GALLANT SEVENTH

Piccolo

(1922)

JOHN PHILIP SOUSA

March Tempo. *ff*

7 *ff leggiero*

13 *p* *mf leggiero*

20 *[f]* *[p] ff*

26 [2nd X only] *(ff) (2nd X)*

32

37 1. Play *[ff]* 2. *[p] mf*

43 2 2 6 Play

58 3 Flts. 3 3 *f*

THE GALLANT SEVENTH
Piccolo

2

71 2 Play
[f] ff

78

83

89 3 ff — sfz

97 3 sfz

105 tr [2nd X only]
[p] ff

110

116

121 1. 2.
sfz

The music is written in common time, mostly in G minor (indicated by a treble clef and a B-flat key signature). Measures 71-78 show eighth-note patterns. Measures 78-83 continue the pattern. Measures 83-89 show a transition, starting with eighth-note patterns and ending with sixteenth-note patterns. Measures 89-97 continue the sixteenth-note pattern. Measures 97-105 show another transition, starting with eighth-note patterns and ending with sixteenth-note patterns. Measures 105-110 continue the sixteenth-note pattern. Measures 110-116 continue the sixteenth-note pattern. Measures 116-121 conclude the piece.

March
THE GALLANT SEVENTH

1st Flute

(1922)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for the 1st Flute. The key signature is one flat, and the time signature is common time. The music begins with a dynamic of ***ff***. Measure 7 starts with a dynamic of ***p***, followed by ***cresc.***, ***sffz***, ***leggiero***, ***sffz***, and ***leggiero***. Measure 13 starts with ***p***, followed by ***cresc.***, ***sffz***, ***leggiero***. Measure 19 starts with ***sffz***, ***[mf]***, ***[f]***, and ***p cresc.***. Measure 25 starts with ***[p] ff***, ***(ff) (2nd X)***. Measure 32 continues the rhythmic pattern. Measure 39 starts with ***[ff]***, ***[p] mf***. Measure 45 continues the rhythmic pattern. Measure 51 ends with a dynamic of ***[mp]***.

THE GALLANT SEVENTH
1st Flute

2

Sheet music for 1st Flute, page 2, featuring 14 staves of musical notation. The music begins at measure 57 and continues through measure 120. Measure 57 starts with a treble clef, a key signature of one flat, and a tempo marking of *f*. Measures 58-60 show eighth-note patterns. Measures 61-63 feature a bassoon-like part with sixteenth-note patterns. Measures 64-66 continue the eighth-note patterns. Measures 67-69 show sixteenth-note patterns. Measures 70-72 feature eighth-note patterns. Measures 73-75 show sixteenth-note patterns. Measures 76-78 feature eighth-note patterns. Measures 79-81 show sixteenth-note patterns. Measures 82-84 show eighth-note patterns. Measures 85-87 show sixteenth-note patterns. Measures 88-90 show eighth-note patterns. Measures 91-93 show sixteenth-note patterns. Measures 94-96 show eighth-note patterns. Measures 97-99 show sixteenth-note patterns. Measures 100-102 show eighth-note patterns. Measures 103-105 show sixteenth-note patterns. Measures 106-108 show eighth-note patterns. Measures 109-111 show sixteenth-note patterns. Measures 112-114 show eighth-note patterns. Measures 115-117 show sixteenth-note patterns. Measures 118-120 show eighth-note patterns.

57

3

f

70

2

[*f*] *ff*

77

83

89

ff

95

sfs

102

sfs

108

[*p*] *ff*

114

120

sfs

March
THE GALLANT SEVENTH

2nd Flute

(1922)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for the 2nd Flute. The key signature is one flat, and the time signature is common time. The music begins with a dynamic of ***ff***. Measure 7 starts with a dynamic of ***p***, followed by ***cresc.***, ***sffz***, ***leggiero***, ***sffz***, and ***leggiero***. Measure 13 starts with ***p***, followed by ***cresc.***, ***sffz***, ***leggiero***. Measure 19 starts with ***sffz***, ***[mf]***, ***[f]***, and ***p cresc.***. Measure 25 starts with ***[p] ff***, ***(ff) (2nd X)***. Measure 32 continues the rhythmic pattern. Measure 39 starts with ***[ff]***, followed by ***1.***, ***[p] mf***, and ***2.***. Measure 45 continues the rhythmic pattern. Measure 51 ends with a dynamic of ***[mp]***.

THE GALLANT SEVENTH
2nd Flute

2

57

3 f

70 2 [f] ff

77

83

89 ff

95 sfz

102 sfz

108 [p]-ff

114

120 1. 2. sfz

This block contains 12 staves of musical notation for the 2nd Flute. The music begins at measure 57 with a dynamic of *f*. Measures 70 and 77 feature dynamics of *[f]* and *ff* respectively. Measure 89 starts with a dynamic of *ff*. Measures 95 and 102 both have a dynamic of *sfz*. Measure 108 starts with a dynamic of *[p]* followed by *ff*. Measures 114 and 120 conclude the piece. Measure 120 includes a first ending (1.) and a second ending (2.), with the second ending concluding with a dynamic of *sfz*.

March
THE GALLANT SEVENTH

1st Oboe

(1922)

JOHN PHILIP SOUSA

Musical Score for 1st Oboe:

March Tempo.

Measure 1: Treble clef, C major, common time. Dynamics: ***ff***. Measures show eighth-note patterns with grace notes.

Measure 7: Dynamics: ***p*** cresc. Measures show sixteenth-note patterns with grace notes, followed by eighth-note patterns with grace notes. Dynamic: ***sffz*** leggiero.

Measure 13: Dynamics: ***p***. Measures show eighth-note patterns with grace notes, followed by sixteenth-note patterns with grace notes. Dynamics: cresc., ***sffz*** leggiero.

Measure 19: Dynamics: ***sffz***, **[mf]**. Measures show eighth-note patterns with grace notes, followed by sixteenth-note patterns with grace notes. Dynamics: **[f]**, 1. Dynamics: ***p*** cresc.

Measure 25: 2. Dynamics: **(*ff*) (2nd X)**. Measures show eighth-note patterns with grace notes.

Measure 32: Measures show eighth-note patterns with grace notes.

Measure 39: Measures show eighth-note patterns with grace notes. Dynamics: **[*p*] *mf***.

Measure 45: Measures show eighth-note patterns with grace notes.

Measure 51: Measures show eighth-note patterns with grace notes. Dynamics: **[*mp*]**.

THE GALLANT SEVENTH
1st Oboe

2

57

70

77

83

89

95

102

108

114

120

f

[f] ff

2

ff

sfz

[p]-ff

1. 2.

sfz

March
THE GALLANT SEVENTH

2nd Oboe

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 2nd Oboe. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as **ff**, **p**, **cresc.**, **sffz**, **leggiero**, **[mf]**, **[f]**, **p**, **(ff) (2nd X)**, **[p]mf**, and **[mp]**. The score also features various performance techniques like grace notes and slurs. Measure numbers 7, 13, 19, 25, 32, 39, 45, and 51 are indicated at the beginning of each staff.

THE GALLANT SEVENTH
2nd Oboe

2

Musical score for 2nd Oboe, featuring 12 staves of music with various dynamics and markings:

- Staff 1 (Measures 57-61): Dynamics **f**, Measure 61 has three measures of eighth-note patterns.
- Staff 2 (Measures 70-74): Dynamics [**f**] **ff**, Measure 70 has a dynamic **2**.
- Staff 3 (Measures 77-81): Measures 77-81 show a continuous eighth-note pattern.
- Staff 4 (Measures 83-87): Measures 83-87 show a continuous eighth-note pattern.
- Staff 5 (Measures 89-93): Dynamics **ff**, Measures 89-93 show a continuous eighth-note pattern.
- Staff 6 (Measures 95-99): Dynamics **sfp**, Measures 95-99 show a continuous eighth-note pattern.
- Staff 7 (Measures 102-106): Dynamics **sfp**, Measures 102-106 show a continuous eighth-note pattern.
- Staff 8 (Measures 108-112): Dynamics [**p**] **ff**, Measures 108-112 show a continuous eighth-note pattern.
- Staff 9 (Measures 114-118): Measures 114-118 show a continuous eighth-note pattern.
- Staff 10 (Measures 120-124): Measures 120-124 show a continuous eighth-note pattern, ending with **sfp**.

March
THE GALLANT SEVENTH

E♭ Clarinet

(1922)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Clarinet. The key signature is two sharps (F# major). The time signature is common time (indicated by 'C'). The music is divided into measures numbered 1 through 51. Measure 1 starts with a dynamic of ***ff***. Measures 2-6 show a rhythmic pattern of eighth and sixteenth notes. Measures 7-12 continue this pattern with dynamics ***p cresc.***, ***sffz***, and ***leggiero***. Measures 13-17 show a similar pattern with dynamics ***p***, ***cresc.***, ***sffz***, and ***leggiero***. Measures 18-22 show a pattern with dynamics ***sffz***, ***[mf]***, ***[f]***, and ***p cresc.***. Measures 23-27 show a pattern with dynamics ***[p] ff*** and ***(ff) (2nd X)***. Measures 28-32 show a pattern of eighth and sixteenth notes. Measures 33-37 show a pattern with dynamics ***[ff]*** and ***[p] mf***. Measures 38-42 show a pattern. Measures 43-47 show a pattern. Measure 48 starts with a dynamic of ***mp***.

THE GALLANT SEVENTH

E♭ Clarinet

2

57

3 Play 3 3

f

2

[*f*] *ff*

83

ff

ff

sfz

sfz

[2nd X only]

[*p*]-*ff*

114

120

1. 2.

sfz

March
THE GALLANT SEVENTH

1st B♭ Clarinet

(1922)

JOHN PHILIP SOUSA

March Tempo.

ff

7 **p cresc.** **sffz** **leggiero** **sffz**

13 **p** **cresc.** **sffz** **leggiero**

19 **sffz** **[mf]** **[f]** **p cresc.**

25 **[p] ff** **(ff) (2nd X)**

32 **[lower notes 1st X]**

39 **[ff]** **[loco]** **[p] mf**

45

51 **[mp]**

THE GALLANT SEVENTH

2

1st B \flat Clarinet

57

70

77

83

89

95

102

108

114

120

f

[f] ff

sfz

[p]-ff

1.

2.

sfz

March
THE GALLANT SEVENTH

2nd B \flat Clarinet

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the 2nd B-flat Clarinet part of "The Gallant Seventh" march by John Philip Sousa. The score is in common time and uses a treble clef. It consists of 12 staves of music, each starting with a sharp sign indicating the key signature. The dynamics and performance instructions include:

- Staff 1: **ff**
- Staff 7: **p cresc.**, **sffz**, **leggiero**, **sffz**, **leggiero**
- Staff 13: **p**, **cresc.**, **sffz**, **leggiero**
- Staff 19: **sffz**, **[mf]**, **[f]**, **p cresc.**
- Staff 25: **[2. [lower notes] 1st X]**, **[p] ff**, **(ff) (2nd X)**
- Staff 31: **[loco]**
- Staff 37: **1.**, **[ff]**, **2.**, **[p] mf**
- Staff 43: **[loco]**
- Staff 47: **[loco]**
- Staff 51: **[mp]**

THE GALLANT SEVENTH

2

2nd B♭ Clarinet

56

67

76

80

84

90

96

102

108

114

120

[f] ff

sfz

[p]-ff

1.

2.

sfz

March
THE GALLANT SEVENTH

3rd B \flat Clarinet

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 3rd B-flat Clarinet. The key signature is one sharp (F#). The tempo is March Tempo. Measure 1 starts with a dynamic ff. Measures 7 and 13 show dynamics p, cresc., sffz, leggiero, cresc., sffz, leggiero. Measure 19 includes dynamics sffz, [mf], [f], p cresc. Measures 25 and 31 show dynamics [p] ff, (ff) (2nd X), ff. Measures 37 and 43 show dynamics 1. [loco] ff, 2. [p] mf. Measure 47 shows a dynamic ff. Measure 51 shows a dynamic mp.

THE GALLANT SEVENTH

2

3rd B \flat Clarinet

56

3

3

2

76

[f] ff

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

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Alto Clarinet. The key signature is two sharps (F# major). The time signature is common time (indicated by 'C'). The tempo is March Tempo. Measure 1 starts with a dynamic of ***ff***. Measures 7 and 13 show dynamics ***p cresc.***, ***sffz***, ***sffz***, and ***p***. Measure 19 includes dynamics ***sffz***, ***[mf]***, ***[f]***, and ***p cresc.***. Measure 26 includes dynamics ***[p]-ff***. Measures 32 and 39 feature dynamics ***[p]mf***. Measure 45 has a dynamic of ***p***. Measure 52 includes a dynamic of ***[mp]***.

THE GALLANT SEVENTH

2

E♭ Alto Clarinet

59

73

80

87

93

99

105

111

116

121

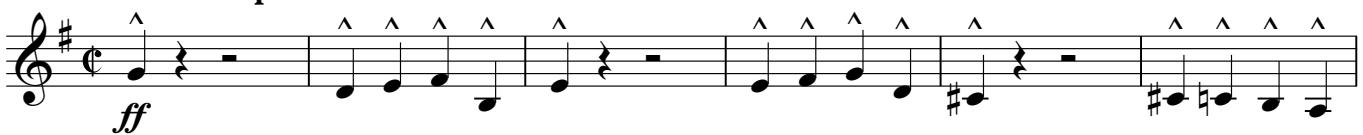
March
THE GALLANT SEVENTH

B♭ Bass Clarinet

(1922)

JOHN PHILIP SOUSA

March Tempo.



7

7

p cresc. ***sffz*** ***sffz*** [***p***]

14

14

cresc. ***sffz*** ***sffz*** [***mf***]

21

21

[*f*] ***p*** cresc. **[*p*]-*ff***

28

28

35

35

1.

42

42

2. **[*p*]*mf***

48

48

[*mp*]

THE GALLANT SEVENTH
B♭ Bass Clarinet

2

55

66

76

83

90

96

102

109

115

121

The sheet music consists of 13 staves of musical notation for B♭ Bass Clarinet. The music begins at measure 55 with a treble clef, common time, and a key signature of one sharp. Measure 55 features eighth-note patterns with slurs. Measures 56-59 continue this pattern. Measure 60 is a repeat sign with a first ending. Measures 61-64 show a transition with different rhythms and dynamics. Measure 65 is a second ending. Measures 66-69 continue the rhythmic pattern. Measure 70 is a repeat sign with a first ending. Measures 71-74 continue the pattern. Measure 75 is a second ending. Measures 76-79 continue the pattern. Measure 80 is a repeat sign with a first ending. Measures 81-84 continue the pattern. Measure 85 is a second ending. Measures 86-89 continue the pattern. Measure 90 is a repeat sign with a first ending. Measures 91-94 continue the pattern. Measure 95 is a second ending. Measures 96-99 continue the pattern. Measure 100 is a repeat sign with a first ending. Measures 101-104 continue the pattern. Measure 105 is a second ending. Measures 106-109 continue the pattern. Measure 110 is a repeat sign with a first ending. Measures 111-114 continue the pattern. Measure 115 is a second ending. Measures 116-119 continue the pattern. Measure 120 is a repeat sign with a first ending. Measures 121-124 continue the pattern. Measure 125 is a second ending. Various dynamics are indicated throughout, including *f*, *ff*, *p*, *[p]-ff*, *sfz*, and *sfs*. Measure 121 includes a 1. and 2. endings section.

March
THE GALLANT SEVENTH

1st Bassoon

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 1st Bassoon. The key signature is one flat, and the time signature is common time. The score begins with a dynamic of ***ff***. Measures 1-6 show eighth-note patterns with fermatas. Measure 7 starts with a dynamic of ***p***, followed by ***cresc.***, then ***sffz***, ***leggiero***, and another ***sffz***. Measures 12-16 show eighth-note patterns with dynamics ***p***, ***cresc.***, ***sffz***, and ***leggiero***. Measures 19-23 show eighth-note patterns with dynamics ***sffz***, ***[mf]***, ***[f]***, and ***p cresc.***. Measures 25-32 show eighth-note patterns with a dynamic of ***[p]-ff***. Measures 39-46 show eighth-note patterns with a dynamic of ***[p]mf***. Measure 53 concludes with a dynamic of ***[mp]*** and a measure ending with a fermata and the number **3**.

THE GALLANT SEVENTH
1st Bassoon

2

62



73

[f] ff

80

ff

87

ff

94

sfz

101

sfz

108

[p]-ff

115

ff

sfz

121

March
THE GALLANT SEVENTH

2nd Bassoon

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 2nd Bassoon. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as **ff**, **p cresc.**, **sffz**, **leggiero**, **cresc.**, **[mf]**, **[p]-ff**, **[p]mf**, and **[mp]**. The score also features various performance techniques indicated by small marks above the notes, such as '^' and '-'.

1. **ff**

7 **p cresc.** **sffz** **leggiero** **cresc.**

12 **p**

18 **ffz** **leggiero** **sffz** **[mf]** **[f]**

24 **p cresc.** **[p]-ff**

30

37 **[p]mf**

43

50 **[mp]**

THE GALLANT SEVENTH
2nd Bassoon

2

56

67

77

84

91

97

103

109

115

121

March
THE GALLANT SEVENTH

Soprano Saxophone

(1922)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for soprano saxophone. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music begins with a dynamic of ***ff***. Measures 8 through 14 show a pattern of eighth and sixteenth notes with dynamics ***p*** (crescendo), ***sffz***, ***leggiero***, ***sffz***, and ***p***. Measures 14 through 20 continue this pattern with dynamics ***cresc.***, ***sffz***, ***leggiero***, and ***sffz***. Measures 20 through 26 show a more complex rhythmic pattern with dynamics ***[mf]***, ***[f]***, ***1.***, ***2.***, ***p*** (crescendo), and ***[p] ff***. Measure 26 includes a dynamic instruction ***(ff) (2nd X)***. Measures 33 through 40 show a continuation of the rhythmic patterns with dynamics ***[ff]***, ***1.***, ***2.***, and ***[p] mf***. Measures 46 through 52 show a final section of the melody with a dynamic instruction ***[mp]***.

THE GALLANT SEVENTH

Soprano Saxophone

The image shows ten staves of musical notation for piano, arranged vertically. The staves are as follows:

- Staff 1 (Measures 59-62): Treble clef, 3/4 time. Dynamics: *f*. Measure 60 contains three groups of eighth-note pairs. Measure 61 contains three groups of eighth-note pairs. Measure 62 ends with a two-note chord.
- Staff 2 (Measures 73-76): Treble clef, 2/4 time. Dynamics: [*f*] *ff*. Measures 73-76 feature eighth-note patterns with grace notes and slurs.
- Staff 3 (Measures 78-81): Treble clef, 2/4 time. Measures 78-81 show eighth-note patterns with grace notes and slurs.
- Staff 4 (Measures 84-87): Treble clef, 2/4 time. Measures 84-87 show eighth-note patterns with grace notes and slurs.
- Staff 5 (Measures 91-94): Treble clef, 2/4 time. Dynamics: *ff*, *sfp*. Measures 91-94 show eighth-note patterns with grace notes and slurs.
- Staff 6 (Measures 97-100): Treble clef, 2/4 time. Measures 97-100 show eighth-note patterns with grace notes and slurs.
- Staff 7 (Measures 103-106): Treble clef, 2/4 time. Dynamics: *sfp*. Measures 103-106 show eighth-note patterns with grace notes and slurs.
- Staff 8 (Measures 109-112): Treble clef, 2/4 time. Dynamics: [*p*] *ff*. Measures 109-112 show eighth-note patterns with grace notes and slurs.
- Staff 9 (Measures 115-118): Treble clef, 2/4 time. Measures 115-118 show eighth-note patterns with grace notes and slurs.
- Staff 10 (Measures 120-123): Treble clef, 2/4 time. Measures 120-123 show eighth-note patterns with grace notes and slurs. The ending begins at measure 121, with first ending 1. and second ending 2. indicated by arrows above the staff.

March
THE GALLANT SEVENTH

E♭ Alto Saxophone

(1922)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Alto Saxophone. The key signature is two sharps (F# and C#). The time signature is common time (indicated by 'C'). The music is divided into measures numbered 1 through 52. Measure 1 starts with a dynamic of ***ff***. Measures 7 and 13 begin with dynamics ***p*** followed by crescendos. Measures 19 and 25 begin with dynamics ***sffz*** followed by dynamics ***[mf]***. Measure 19 also includes a dynamic ***f*** and a dynamic ***p*** followed by a crescendo. Measures 25 and 32 begin with dynamics ***[p]-ff***. Measures 40 and 46 begin with dynamics ***[p]mf***. Measure 52 begins with a dynamic ***[mp]***. The music features various performance techniques such as grace notes, slurs, and dynamic markings like ***leggiero***.

THE GALLANT SEVENTH

2

E♭ Alto Saxophone

59

71

78

84

91

97

103

109

115

121

March
THE GALLANT SEVENTH

B♭ Tenor Saxophone

(1922)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of nine staves of musical notation for B♭ Tenor Saxophone. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The tempo is March Tempo. The music begins with a dynamic of ***ff***. Measure 7 starts with a dynamic of ***p*** followed by ***cresc.***, then ***sffz*** with ***leggiero***, then ***sffz*** with ***leggiero***. Measure 13 starts with ***p*** followed by ***cresc.***, then ***sffz*** with ***leggiero***. Measure 19 starts with ***sffz***, then ***[mf]***, then ***[f]***, then ***p*** followed by ***cresc.***. Measure 25 starts with ***[p]-ff***. Measure 32 features grace notes. Measure 40 starts with ***[p]mf***. Measure 46 features grace notes. Measure 52 ends with a dynamic of ***[mp]***.

THE GALLANT SEVENTH

2

B♭ Tenor Saxophone

58

71

78

83

89

95

101

108

114

120

1. 2.

sfz

March
THE GALLANT SEVENTH

E♭ Baritone Saxophone

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for E♭ Baritone Saxophone. The key signature is one sharp (F#), and the time signature is common time (indicated by 'C'). The score includes dynamic markings such as **ff**, **p**, **mf**, **f**, **sffz**, and **[p]-ff**. Measure numbers 1 through 50 are indicated at the beginning of each staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes sections labeled '1.' and '2.' with repeat signs.

THE GALLANT SEVENTH
E♭ Baritone Saxophone

56

<img alt="Musical score for E♭ Baritone Saxophone, page 2. The score consists of nine staves of music. Measures 56-60: Treble clef, key signature of one sharp. Measure 56: Notes B-A-G-F-E-D-C-B. Measure 57: Rest, then notes E-D-C-B-A-G-F. Measure 58: Rest, then notes E-D-C-B-A-G-F. Measure 59: Rest, then notes E-D-C-B-A-G-F. Measure 60: Rest, then notes E-D-C-B-A-G-F. Measure 61: Dynamic f. Measures 62-66: Treble clef, key signature of one sharp. Measure 62: Rest, then notes E-D-C-B-A-G-F. Measure 63: Rest, then notes E-D-C-B-A-G-F. Measure 64: Rest, then notes E-D-C-B-A-G-F. Measure 65: Rest, then notes E-D-C-B-A-G-F. Measure 66: Rest, then notes E-D-C-B-A-G-F. Measure 67: Dynamic ff. Measures 68-72: Treble clef, key signature of one sharp. Measure 68: Rest, then notes E-D-C-B-A-G-F. Measure 69: Rest, then notes E-D-C-B-A-G-F. Measure 70: Rest, then notes E-D-C-B-A-G-F. Measure 71: Rest, then notes E-D-C-B-A-G-F. Measure 72: Rest, then notes E-D-C-B-A-G-F. Measures 73-77: Treble clef, key signature of one sharp. Measure 73: Rest, then notes E-D-C-B-A-G-F. Measure 74: Rest, then notes E-D-C-B-A-G-F. Measure 75: Rest, then notes E-D-C-B-A-G-F. Measure 76: Rest, then notes E-D-C-B-A-G-F. Measure 77: Rest, then notes E-D-C-B-A-G-F. Measures 78-82: Treble clef, key signature of one sharp. Measure 78: Rest, then notes E-D-C-B-A-G-F. Measure 79: Rest, then notes E-D-C-B-A-G-F. Measure 80: Rest, then notes E-D-C-B-A-G-F. Measure 81: Rest, then notes E-D-C-B-A-G-F. Measure 82: Dynamic ff. Measures 83-87: Treble clef, key signature of one sharp. Measure 83: Rest, then notes E-D-C-B-A-G-F. Measure 84: Rest, then notes E-D-C-B-A-G-F. Measure 85: Rest, then notes E-D-C-B-A-G-F. Measure 86: Rest, then notes E-D-C-B-A-G-F. Measure 87: Rest, then notes E-D-C-B-A-G-F. Measures 88-92: Treble clef, key signature of one sharp. Measure 88: Rest, then notes E-D-C-B-A-G-F. Measure 89: Rest, then notes E-D-C-B-A-G-F. Measure 90: Rest, then notes E-D-C-B-A-G-F. Measure 91: Rest, then notes E-D-C-B-A-G-F. Measure 92: Rest, then notes E-D-C-B-A-G-F. Measures 93-97: Treble clef, key signature of one sharp. Measure 93: Rest, then notes E-D-C-B-A-G-F. Measure 94: Rest, then notes E-D-C-B-A-G-F. Measure 95: Rest, then notes E-D-C-B-A-G-F. Measure 96: Rest, then notes E-D-C-B-A-G-F. Measure 97: Rest, then notes E-D-C-B-A-G-F. Measures 98-102: Treble clef, key signature of one sharp. Measure 98: Rest, then notes E-D-C-B-A-G-F. Measure 99: Rest, then notes E-D-C-B-A-G-F. Measure 100: Rest, then notes E-D-C-B-A-G-F. Measure 101: Rest, then notes E-D-C-B-A-G-F. Measure 102: Dynamic ff. Measures 103-107: Treble clef, key signature of one sharp. Measure 103: Rest, then notes E-D-C-B-A-G-F. Measure 104: Rest, then notes E-D-C-B-A-G-F. Measure 105: Rest, then notes E-D-C-B-A-G-F. Measure 106: Rest, then notes E-D-C-B-A-G-F. Measure 107: Rest, then notes E-D-C-B-A-G-F. Measures 108-112: Treble clef, key signature of one sharp. Measure 108: Rest, then notes E-D-C-B-A-G-F. Measure 109: Rest, then notes E-D-C-B-A-G-F. Measure 110: Rest, then notes E-D-C-B-A-G-F. Measure 111: Rest, then notes E-D-C-B-A-G-F. Measure 112: Rest, then notes E-D-C-B-A-G-F. Measures 113-117: Treble clef, key signature of one sharp. Measure 113: Rest, then notes E-D-C-B-A-G-F. Measure 114: Rest, then notes E-D-C-B-A-G-F. Measure 115: Rest, then notes E-D-C-B-A-G-F. Measure 116: Rest, then notes E-D-C-B-A-G-F. Measure 117: Rest, then notes E-D-C-B-A-G-F. Measures 118-122: Treble clef, key signature of one sharp. Measure 118: Rest, then notes E-D-C-B-A-G-F. Measure 119: Rest, then notes E-D-C-B-A-G-F. Measure 120: Dynamic ff. Measure 121: Dynamic sfz.</p>

March
THE GALLANT SEVENTH

E♭ Cornet

(1922)

JOHN PHILIP SOUSA

March Tempo.

The music is divided into measures by vertical bar lines. Measure numbers are placed at the beginning of each staff: 1, 7, 13, 19, 25, 32, 39, 45, and 51. Performance instructions include:

- Measure 1: **ff**
- Measure 7: **p cresc.**, **sffz**, **leggiero**
- Measure 13: **p**, **cresc.**, **sffz**, **leggiero**
- Measure 19: **sffz**, **[mf]**, **[f]**, **p cresc.**
- Measure 25: **[2. [tacet]]**, **[2nd X only]**, **[p] ff**, **(ff) (2nd X)**
- Measure 32: (no specific instruction)
- Measure 39: **1. Play**, **[ff]**, **2. [tacet]**, **[p] mf**
- Measure 45: (no specific instruction)
- Measure 51: **[mp]**

THE GALLANT SEVENTH

2

E♭ Cornet

58

Play

65

72

[f] ff

78

84

91

ff sfz

97

103

sfz

109 [2nd X only]

[p] ff sfz

115

120

1. 2.

sfz

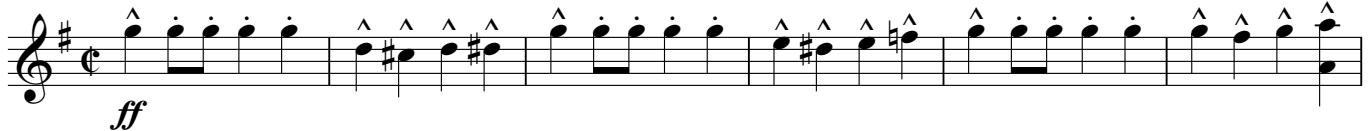
March
THE GALLANT SEVENTH

Solo B \flat Cornet

(1922)

JOHN PHILIP SOUSA

March Tempo.



THE GALLANT SEVENTH
Solo B \flat Cornet

2

58 Play *f*

65

72 [f] *ff*

78

84

91 *ff* *sfp*

97

103 *sfp*

109 [2nd X only] [*p*] *ff*

115

120 1. 2. *sfp*

This page contains ten staves of musical notation for Solo B-flat Cornet. The title 'THE GALLANT SEVENTH' is centered at the top. The first staff begins with a dynamic 'f' and the instruction 'Play'. Subsequent staves include dynamics such as ff, sfp, and ff. The music consists of various note heads, stems, and rests, typical of a cornet solo part.

March
THE GALLANT SEVENTH

1st B \flat Cornet

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of nine staves of music for the 1st B-flat Cornet. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The tempo is March Tempo. Measure 1 starts with a dynamic of ***ff***. Measures 2-6 show eighth-note patterns with grace marks (^) above the notes. Measure 7 begins with a dynamic of ***p***, followed by **cresc.**, then ***sffz*** and **leggiero**. Measures 8-12 continue with eighth-note patterns. Measure 13 begins with ***p***, followed by **cresc.**, then ***sffz*** and **leggiero**. Measures 14-18 show eighth-note patterns. Measure 19 begins with ***sffz***, followed by **[mf]**, then **[f]**, and finally ***p*** followed by **cresc.**. Measures 20-24 show eighth-note patterns. Measure 25 begins with **[p] *ff***, followed by **(*ff*) (2nd X)**. Measures 26-30 show eighth-note patterns. Measure 31 begins with **[ff]**, followed by **[p] *mf***. Measures 32-36 show eighth-note patterns. Measure 37 begins with **[ff]**, followed by **[p] *mf***. Measures 38-42 show eighth-note patterns. Measure 43 begins with **[ff]**, followed by **[p] *mf***. Measures 44-48 show eighth-note patterns. Measure 49 begins with **[ff]**, followed by **[p] *mf***. Measures 50-54 show eighth-note patterns. Measure 55 begins with **[ff]**, followed by **[p] *mf***.

THE GALLANT SEVENTH

1st B♭ Cornet

2

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

March Tempo.

ff

7 *p cresc.* *sffz* *leggiero* *sffz*

12 *p* *cresc.*

18 *sffz* *leggiero* *sffz* *[mf]* *[f]*

24 1. 2. [2nd X only] *p cresc.* *[p]-ff*

31

38 1. 2. [tacet] *[p]mf*

45

52 *[mp]* *f* Play

THE GALLANT SEVENTH

2

2nd B♭ Cornet

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

March Tempo.

The musical score for the 3rd B♭ Cornet part of "The Gallant Seventh" march by John Philip Sousa. The score is in common time and uses a treble clef. It consists of ten staves of music, each starting with a dynamic instruction:

- Staff 1: **ff**
- Staff 2: **p cresc.**, **sffz**, **leggiero**, **sffz**
- Staff 3: **p**, **cresc.**
- Staff 4: **sffz**, **leggiero**, **sffz**, **[mf]**, **[f]**
- Staff 5: **p cresc.**, **[p]-ff**
- Staff 6: **p**
- Staff 7: **1.**, **2.** [2nd X only], **[tacet]**, **[p]mf**
- Staff 8: **f**
- Staff 9: **[mp]**, **f**
- Staff 10: **Play**

Articulations include accents (^) and slurs. Performance instructions like "leggiero" and "cresc." are also present.

THE GALLANT SEVENTH

2

3rd B♭ Cornet

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 \flat Trumpets

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for B-flat trumpets. The key signature is one sharp (F#), and the time signature is common time (indicated by 'C'). The score includes dynamic markings such as *ff*, *f*, *[f] ff*, *p*, and *sfz*. Measure numbers 8, 59, 66, 73, 80, 87, 108, 114, and 120 are indicated above the staves. Measure 108 includes a performance instruction "[2nd X only]". Measures 87 and 108 feature a "15" with a bracket, likely indicating a section repeat. Measures 87 and 120 include endings 1 and 2. Measure 120 ends with a crescendo symbol ($>$) followed by *sfz*.

March
THE GALLANT SEVENTH

1st F Horn

(1922)

JOHN PHILIP SOUSA

March Tempo.



7

Measure 7 begins with a dynamic of ***p***. Measures 8-11 show a continuation of the rhythmic pattern with dynamics ***p cresc.*** and ***sfz***.

12

Measure 12 begins with a dynamic of ***p***. Measures 13-16 show a continuation of the rhythmic pattern with dynamics ***cresc.*** and a dynamic of ***f***.

18

Measure 18 begins with a dynamic of ***sfz***. Measures 19-22 show a continuation of the rhythmic pattern with dynamics ***[mf]*** and ***f***.

24

Measure 24 begins with a dynamic of ***p cresc.***. Measures 25-28 show a continuation of the rhythmic pattern with dynamics ***[p]-ff***.

30

Measure 30 begins with a dynamic of ***p***. Measures 31-34 show a continuation of the rhythmic pattern.

37

Measure 37 begins with a dynamic of ***p***. Measures 38-41 show a continuation of the rhythmic pattern.

43

Measure 43 begins with a dynamic of ***[p]mf***. Measures 44-47 show a continuation of the rhythmic pattern.

50

Measure 50 begins with a dynamic of ***p***. Measures 51-54 show a continuation of the rhythmic pattern with a dynamic of ***[mp]***.

THE GALLANT SEVENTH
1st F Horn

2

56

67

77

84

91

97

103

109

115

121

March
THE GALLANT SEVENTH

2nd F Horn

(1922)

JOHN PHILIP SOUSA

March Tempo.



7

p cresc. sffz

12

[p] cresc.

18

sffz [mf] [f]

24

1. 2. [p] - ff

30

37

1. 2.

43

[p]mf

50

[mp]

THE GALLANT SEVENTH
2nd F Horn

2

56

This musical score page contains eight staves of music for the 2nd F Horn. The key signature is one flat, and the time signature varies between common time and 2/4. Measure 56 starts with a eighth-note followed by a sixteenth-note pattern. Measures 57-58 show a rhythmic pattern of eighth-note pairs. Measures 59-60 feature a eighth-note followed by a sixteenth-note pattern. Measures 61-62 show a eighth-note followed by a sixteenth-note pattern. Measures 63-64 show a eighth-note followed by a sixteenth-note pattern. Measures 65-66 show a eighth-note followed by a sixteenth-note pattern. Measures 67-68 show a eighth-note followed by a sixteenth-note pattern. Measures 69-70 show a eighth-note followed by a sixteenth-note pattern. Measures 71-72 show a eighth-note followed by a sixteenth-note pattern. Measures 73-74 show a eighth-note followed by a sixteenth-note pattern. Measures 75-76 show a eighth-note followed by a sixteenth-note pattern. Measures 77-78 show a eighth-note followed by a sixteenth-note pattern. Measures 79-80 show a eighth-note followed by a sixteenth-note pattern. Measures 81-82 show a eighth-note followed by a sixteenth-note pattern. Measures 83-84 show a eighth-note followed by a sixteenth-note pattern. Measures 85-86 show a eighth-note followed by a sixteenth-note pattern. Measures 87-88 show a eighth-note followed by a sixteenth-note pattern. Measures 89-90 show a eighth-note followed by a sixteenth-note pattern. Measures 91-92 show a eighth-note followed by a sixteenth-note pattern. Measures 93-94 show a eighth-note followed by a sixteenth-note pattern. Measures 95-96 show a eighth-note followed by a sixteenth-note pattern. Measures 97-98 show a eighth-note followed by a sixteenth-note pattern. Measures 99-100 show a eighth-note followed by a sixteenth-note pattern. Measures 101-102 show a eighth-note followed by a sixteenth-note pattern. Measures 103-104 show a eighth-note followed by a sixteenth-note pattern. Measures 105-106 show a eighth-note followed by a sixteenth-note pattern. Measures 107-108 show a eighth-note followed by a sixteenth-note pattern. Measures 109-110 show a eighth-note followed by a sixteenth-note pattern. Measures 111-112 show a eighth-note followed by a sixteenth-note pattern. Measures 113-114 show a eighth-note followed by a sixteenth-note pattern. Measures 115-116 show a eighth-note followed by a sixteenth-note pattern. Measures 117-118 show a eighth-note followed by a sixteenth-note pattern. Measures 119-120 show a eighth-note followed by a sixteenth-note pattern. Measures 121-122 show a eighth-note followed by a sixteenth-note pattern.

67

77

84

91

97

103

109

115

121

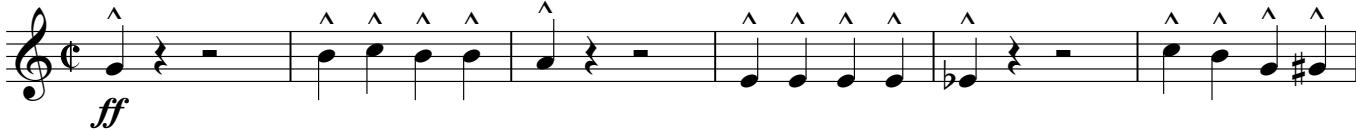
March
THE GALLANT SEVENTH

3rd F Horn

(1922)

JOHN PHILIP SOUSA

March Tempo.



Continuation of the musical score for 3rd F Horn. The score continues from measure 50. Measure 50 ends with a dynamic of ***[mp]***. Measures 51 through 55 are shown, continuing the rhythmic pattern established in the previous measures.

THE GALLANT SEVENTH
3rd F Horn

2

56

67

77

84

91

97

103

109

115

121

March
THE GALLANT SEVENTH

4th F Horn

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 4th F Horn. The key signature is common time (C). The score includes dynamic markings such as **ff**, **p**, **cresc.**, **mf**, **ffz**, **[p]-ff**, **[mp]**, and **#**. Measure numbers 1 through 50 are indicated at the beginning of each staff. The music features eighth-note patterns with various rests and key changes, particularly a key signature of one sharp at measure 30.

THE GALLANT SEVENTH
4th F Horn

2

56

67

77

84

91

97

103

109

115

121

March
THE GALLANT SEVENTH

Euphonium

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Euphonium. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as **ff**, **p cresc.**, **sffz**, **leggiero**, **[p]**, **cresc.**, **sfz**, **leggiero**, **[mf]**, **[f]**, **p cresc.**, **[p] ff**, **(ff) (2nd X)**, **[ff]**, **[p] mf**, and first/second endings for various sections. The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic variations between forte and piano levels.

THE GALLANT SEVENTH
Euphonium

2

54 **[mp]** **f**

63 **3** **3** **2** **[f] ff**

75

81

87 **ff**

94 **sfz**

100 **sfz**

106 **[p]-ff**

113

120 **ff** **sfz**

March
THE GALLANT SEVENTH

Euphonium, T.C.

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Euphonium in T.C. The key signature is one sharp (F#). The tempo is March Tempo. Measure 1 starts with a dynamic ff. Measures 7 and 12 show dynamics p cresc., sffz, leggiero, and sffz. Measures 18 and 23 show dynamics sffz, leggiero, sffz, [mf], f, p cresc., [p] ff, and (ff) (2nd X). Measure 29 shows a dynamic [p] mf. Measures 36 and 42 show a dynamic ff. Measure 48 shows a dynamic ff.

THE GALLANT SEVENTH
Euphonium, T.C.

2

Musical score for Euphonium, T.C., featuring 12 staves of musical notation. The score includes dynamic markings such as [mp], f, ff, ffz, sfz, and [p]-ff. Performance instructions like '3' and '2' are also present. The music consists of measures numbered 54, 63, 75, 81, 87, 94, 100, 106, 113, 120, and 121.

54 [mp] 3 2 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
(div.)

(1922)

JOHN PHILIP SOUSA

March Tempo.

ff

7 *p cresc.* *sffz* *sffz* [div.]

13 *p* *cresc.* *sffz*

19 *sffz* [] [f] *p cresc.*

25 1. [2nd X only] 2. [tacet] *[p] ff* (*ff*) (2nd X)

31

37 1. Play *[ff]* 2. [tacet] *[p] mf*

44

THE GALLANT SEVENTH
1st Trombone

2

51

[mp]

58 3 Play 3 3

f

71 2

[*f*] *ff*

79

div.

86

ff

93 div.

100 div.

106 div. [2nd X only] $\underline{\alpha}$

[*p*]-*ff*

113

120 1. Play 2.

ff *sfp*

March
THE GALLANT SEVENTH

2nd Trombone

(1922)

JOHN PHILIP SOUSA

March Tempo.

ff

7

p cresc. **sffz** **sffz** [—————]

13

p **cresc.** **sffz**

19

sffz [—————] **[f]** **p cresc.**

25

2. **[tacet]** [2nd X only] **[p] ff** **(ff) (2nd X)**

31

37

1. Play **[ff]** 2. **[tacet]** **[p] mf**

44

The score is for 2nd Trombone, featuring eight staves of music. The first staff starts with 'March Tempo.' and 'ff'. The second staff begins at measure 7 with 'p cresc.' followed by 'sffz' and another 'sffz'. The third staff begins at measure 13 with 'p' followed by 'cresc.'. The fourth staff begins at measure 19 with 'sffz' followed by a dynamic change. The fifth staff begins at measure 25 with '[p] ff' followed by '(ff) (2nd X)'. The sixth staff begins at measure 31. The seventh staff begins at measure 37 with '[ff]' followed by '[tacet]'. The eighth staff begins at measure 44.

THE GALLANT SEVENTH
2nd Trombone

2

51

58 3 Play 3 3

71 2

79

86

93

100

106 [2nd X only]

113

120 1. Play 2.

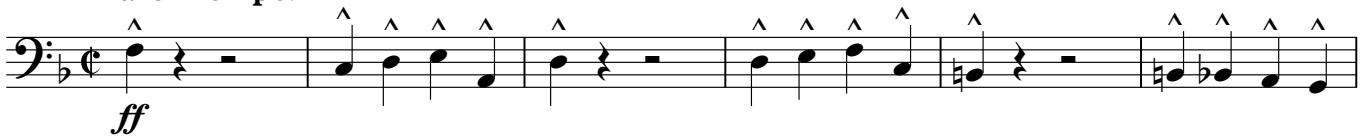
March
THE GALLANT SEVENTH

Bass Trombone

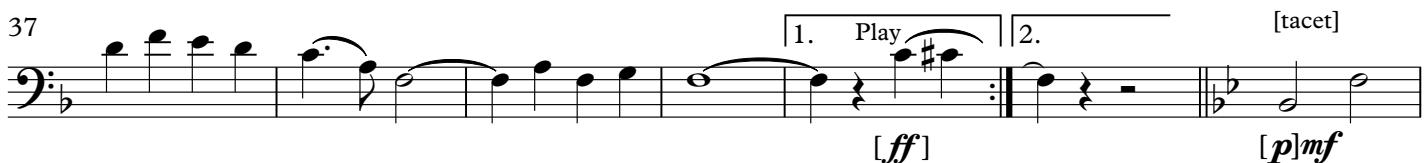
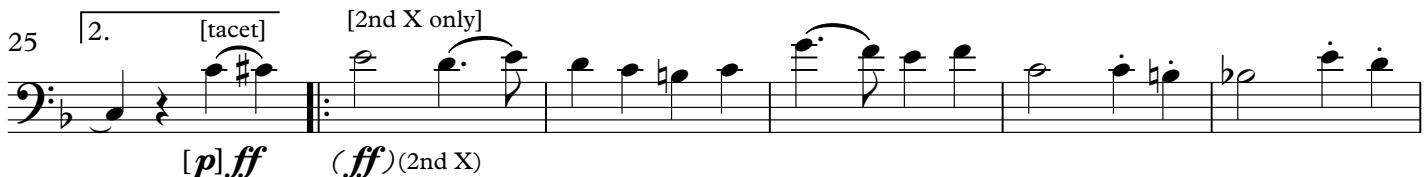
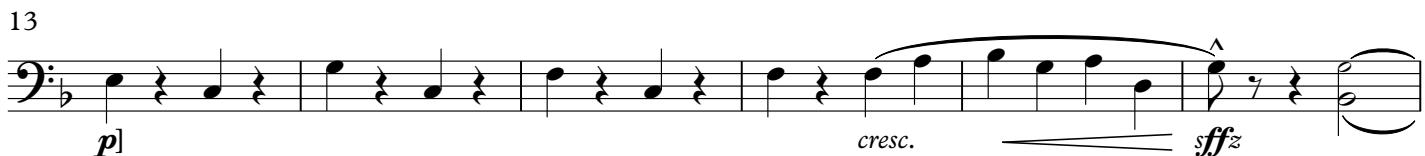
(1922)

JOHN PHILIP SOUSA

March Tempo.



[play upper notes if only three players]



44



THE GALLANT SEVENTH
Bass Trombone

2

51

58 3 Play 3 3

f

71 2

[*f*] *ff*

79

86

ff

93 [play uppper 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.

The musical score consists of ten staves of music for Tuba. The key signature is one flat, and the time signature is common time (indicated by 'C'). The score includes dynamic markings such as **ff**, **p**, **cresc.**, **mf**, **f**, **sffz**, **[p]-ff**, **[p]mf**, and **[mp]**. The score features various musical techniques including eighth-note patterns, sixteenth-note patterns, grace notes, and slurs. Measure numbers 7, 13, 19, 25, 31, 36, 43, and 50 are indicated at the beginning of each staff. Measure 19 includes first and second endings. Measure 36 includes endings 1 and 2. Measure 43 includes a dynamic marking **[p]mf**.

THE GALLANT SEVENTH

Tuba

2

Musical score for bassoon, page 11. The score consists of ten staves of music, numbered 56 through 121. The key signature is one flat, and the time signature varies between common time and 3/4. The music features various dynamics, including *f*, *ff*, *p*, and *sfz*. Measure 56 starts with a eighth-note bassoon line. Measure 66 begins with a eighth-note bassoon line. Measure 75 starts with a eighth-note bassoon line. Measure 82 starts with a eighth-note bassoon line. Measure 89 starts with a eighth-note bassoon line. Measure 95 starts with a eighth-note bassoon line. Measure 102 starts with a eighth-note bassoon line. Measure 109 starts with a eighth-note bassoon line. Measure 115 starts with a eighth-note bassoon line. Measure 121 starts with a eighth-note bassoon line.

March
THE GALLANT SEVENTH

Drums

(1922)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Drums part of "The Gallant Seventh" march is presented in ten staves. The key signature is common time (indicated by a 'C'). The score includes dynamic markings such as **ff**, **p cresc.**, **sfs**, **[choke]**, **[mf]**, **[f]**, **p cresc.**, **[ch.]**, **[p]-ff**, **[sffz] (2nd X)**, **[Accents 2nd X only]**, **[>]**, **[p]mf**, and **[mp]**. Articulation marks like dots, dashes, and vertical strokes are used throughout the score. Performance instructions include "[Cyms. 2nd X only]" and "[1. 2.]". Measure numbers 1 through 50 are indicated at the beginning of each staff.

THE GALLANT SEVENTH
Drums

2

57 Regt. Drums [f] B.D. only

63

69 - Rgt. Dr.
+ Sn. Dr.

75 [+ Cyms.] [V]

81 [sffz]

87 Cym.
B.D.

94 S.D.
(Both) [ch.] Cym.
B.D.

101 S.D.
(Both) [ch.] [ch.] [ch.]

108 [ch.] [p]-ff

115

121 1. [sffz] (2nd X) 2. sfz