

# THE GALLANT SEVENTH

JOHN PHILIP SOUSA  
 Edited by FREDERICK FENNELL

## INSTRUMENTATION

1	Conductor	2	1st B $\flat$ Cornet	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
1	C Piccolo	2	2nd B $\flat$ Cornet	
3	1st C Flute	3	3rd & 4th B $\flat$ Cornet	
3	2nd C Flute	3	Regimental B $\flat$ Trumpet & Drums	
1	1st Oboe	2	1st Trombone	
1	2nd Oboe	2	2nd Trombone	
1	1st Bassoon	2	3rd & 4th Trombone	
1	2nd Bassoon	2	Baritone	
1	E $\flat$ Clarinet	1	Baritone Treble Clef	
3	1st B $\flat$ Clarinet	4	Tuba	
3	2nd B $\flat$ Clarinet	2	Percussion I (Snare Drum, Field Drum)	
3	3rd B $\flat$ Clarinet	2	Percussion II (Bass Drum, Cymbals)	
1	E $\flat$ Alto Clarinet			
2	B $\flat$ Bass Clarinet			
2	1st and 2nd E $\flat$ Alto Saxophone			
2	B $\flat$ Tenor Saxophone			
1	E $\flat$ Baritone Saxophone			
2	1st & 2nd Horn in F			
2	3rd & 4th Horn in F			
				1st & 2nd Horn in E $\flat$
				3rd & 4th Horn in E $\flat$
				1st Trombone in B $\flat$ Bass Clef
				2nd Trombone in B $\flat$ Bass Clef
				3rd & 4th Trombone in B $\flat$ Bass Clef
				1st Trombone in B $\flat$ Treble Clef
				2nd Trombone in B $\flat$ Treble Clef
				3rd & 4th Trombone in B $\flat$ Treble Clef
				Baritone in B $\flat$ Bass Clef
				Tuba in E $\flat$ Bass Clef
				Tuba in E $\flat$ Treble Clef
				Tuba in B $\flat$ Bass Clef
				Tuba in B $\flat$ Treble Clef

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

# THE GALLANT SEVENTH

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## About THE GALLANT SEVENTH

THE GALLANT SEVENTH was Sousa's one hundred first march, and he "brought it out" (his frequent phrase in describing a premiere performance) at a gala concert played at the old New York Hippodrome on November 5, 1922. It was a festive occasion on every side, for this event also marked the thirtieth season of Sousa's Band. Sousa "dressed up" the concerts when premieres were strongly linked to prominent society groups and military organizations, and the Seventh Regiment of New York clearly occupied a position in both camps. He augmented his group at this first performance by adding the band of the Regiment and most likely featured their field music unit in the regimental strains (G) to (K) and (M) to the end as well. The Seventh Regiment of New York has long been known for its gallantry in the service of our country, and Sousa's contribution to this recognition produced one of his very best essays in the march form.

Several departures, even from his standard marches, mark this as mature Sousa. It is, first of all, the longest of those known to me, containing an eight-bar introduction; first and second strains of 16 bars each — both repeated; a 16-bar Trio (although he does not so label it); followed by a 16-bar Interlude (or break strain) (G) for the regimental trumpets and drums, with insistent punctuations from the band; and then followed by a full restatement of the Trio (I), combining its first statement with that of the regimental trumpet interlude. Sousa then jaunts off into the relative key (g minor) for a second Interlude (K), this one in the odd number of 19 bars, before launching into the final strain (M), after which he repeats the entire sequence, returning to the second Interlude (K), winding up with all participants at full tilt for the satisfying conclusion. Incidentally, the conductor may wish to have the first strain of the Trio (E) played without the cornets in order to heighten the effect of the regimental trumpets at (G).

This is the March King at his regimental best, in a style he frequently employed from SEMPER FIDELIS onward. Its most salient feature is the excitement generated through piling up sonorities in layer-cake fashion, with all counterpoints subject to the harmonic limitations of the five-note melody set forth on natural trumpets (or bugles) in B-flat. To Sousa, however, this seeming liability became an asset in the fashioning of attractive and appropriate march materials. Altogether, in beholding Sousa in THE GALLANT SEVENTH, one cannot fail to comprehend him at the height of his mastery of marches.

The original edition of THE GALLANT SEVENTH is scrupulously preserved in this handsome new issue. Sousa seems to have been much more fastidious in preparing this march for publication than he was for others in the later years; perhaps he had a kind of special affection for it about which none of us know.

All I have endeavored to do in my editing is to clarify ambiguous nuances, dynamics, and inconsistent articulations or phrasings, which probably arose in the original march size format simply because of the cramped character of that miniature page. The visual problem is hereby eliminated; the percussion parts have been separated by instrument and their articulations clarified. The parts, which Sousa provided for regimental trumpets and drums, are incorporated into those for cornets, trumpets, snare drum, and field drum.

It is recommended that both the characteristically loose-slung field drum be used together with the conventional snare drum and that the bass drum tension be slack, its head be undamped, and the instrument be played with a hard beater.

—Frederick Fennell

CONDUCTOR

# THE GALLANT SEVENTH

JOHN PHILIP SOUSA  
Edited by Frederick Fennell

Regimental march tempo  
March

**Woodwinds:**  
C Piccolo  
C Flutes 1, 2  
Oboes 1, 2  
Eb Clarinet 1  
Bb Clarinets 2, 3  
Eb Alto Clarinet  
Bb Bass Clarinet  
Bassoons 1, 2  
Eb Alto Saxophone  
Bb Tenor Saxophone  
Eb Baritone Saxophone

**Brass:**  
Bb Cornets 1, 2, 3, 4  
Regimental Bb Trumpets & Drums  
Horns in F 1, 2, 3, 4  
Trombones 1, 2, 3, 4  
Baritone  
Tuba

**Percussion:**  
Percussion I (Snare Drum, Field Drum)  
Percussion II (Bass Drum, Cymbals)

**Performance Instructions:**  
Tempo: Regimental march tempo  
Dynamics: *ff* (fortissimo), *mf* (mezzo-forte), *molto* (molto), *p* (piano)  
Articulation: *div.* (divisi), *unis.* (unison), *a2* (second octave)

Conductor - 2

A

Picc. *mf* *leggiere*

Fls. 1 *mf* *leggiere*

Fls. 2 *mf*

Obs. 1 *mf* *leggiere*

Obs. 2 *mf* *leggiere*

E♭ Cl. 1 *mf* *leggiere*

E♭ Cl. 2 *mf* *leggiere*

Cl. 3 *mf* *leggiere*

A. Cl. *mf*

B. Cl. *mf*

Bsns. 1 *mf* *leggiere*

Bsns. 2 *mf* *leggiere*

A. Sax. *mf* *leggiere*

T. Sax. *mf* *leggiere*

B. Sax. *mf*

A

Cors. 1 *mf* *leggiere*

Cors. 2 *mf* *leggiere*

Cors. 3 *mf* *leggiere*

Cors. 4 *mf* *leggiere*

Reg. Tpts. & Drs.

Hns. 1 *mf*

Hns. 2 *mf*

Hns. 3 *mf*

Hns. 4 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf* *div.*

Tbns. 4 *mf* *a2*

Bar. *mf* *leggiere*

Tuba *mf*

Perc. I *mf*

Perc. II *mf*

**B**

Picc. *mf* *mf* *f* *ff*

Fls. 1 2 *ffz* *mf* *f* *ff*

Obs. 1 2 *ffz* *mf* *f* *ff*

E♭ Cl. 1 *ffz* *mf* *f* *ff*

Cl. 2 *ffz* *mf* *f* *ff*

3 *ffz* *leggiere* *mf* *f* *ff* *div.* *unis.* *unis.*

A. Cl. *ffz* *mf* *f* *ff*

B. Cl. *ffz* *mf* *f* *ff*

Bsns. 1 2 *ffz* *leggiere* *mf* *f* *ff*

A. Sax. *ffz* *mf* *f* *ff*

T. Sax. *ffz* *leggiere* *mf* *f* *ff*

B. Sax. *ffz* *mf* *f* *ff*

**B**

Cors. 1 2 *ffz* *mf* *f* *ff* *unis.*

3 4 *ffz* *mf* *f* *ff*

Reg. Tpts. & Drs.

Hns. 1 2 3 4 *ffz* *mf* *f* *ff*

Tbns. 1 2 *ffz* *mf* *f* *ff* *a2*

3 4 *ffz* *div.* *mf* *f* *ff* *a2*

Bar. *ffz* *mf* *f* *ff* *div.* *unis.* *unis.*

Tuba *ffz* *mf* *f* *ff*

Perc. I *ff* *mf* *f* *ff* *2nd time*

Perc. II *ff* *mf* *f* *ff*

C

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

Cl. 2  
3

A. Cl. 1

B. Cl. 1

Bsns. 1  
2

A. Sax. 1

T. Sax. 1

B. Sax. 1

C

Cors. 1  
2  
3  
4

Reg.  
Tpts. & Drs.

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar. 1

Tuba 1

Perc. I

Perc. II

*ff*

*ff subito*

*sfz*



**E**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

Cl. 2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax.

T. Sax.

B. Sax.

**E**

Cors. 1  
2  
3  
4

Reg.  
Tpts. & Drs.

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar.

Tuba

Perc. I

Perc. II



**F**

This page contains the musical score for a full orchestra, starting with a section marked **F**. The instruments listed are:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- E♭ Cl. 1
- Cl. 2, 3
- A. Cl.
- B. Cl.
- Bsns. 1, 2
- A. Sax.
- T. Sax.
- B. Sax.
- Cors. 1, 2, 3, 4
- Reg. Tpts. & Drs.
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3, 4
- Bar.
- Tuba
- Perc. I
- Perc. II

Performance markings include *molto legato* for most sections, *div.* (divisi), *unis.* (unison), *a2* (second octave), and *Soli* for the horns. The percussion part includes a marking *as Regimental Drums* with dynamic markings *p* and *mf*.

Conductor - 8

G

Cue: Fl.

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

Cl. 2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax.

T. Sax.

B. Sax.

G

Cors. 1  
2  
3  
4

Reg. Tpts. & Drs.

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar.

Tuba

Perc. I

Perc. II

**H**

Picc.

Fls. 1/2

Obs. 1/2

E♭ Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

Bsns. 1/2

A. Sax.

T. Sax.

B. Sax.

*Cue Cl. 1*

*a2*

**H**

1

Cors. 2

3

4

Reg. Tpts. & Drs.

1

2

Hns. 3

4

1

Tbns. 2

3

4

Bar.

Tuba

Perc. I

Perc. II

*f*

*sfz*

*sfz*

**I**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

Cl. 2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax.

T. Sax.

B. Sax.

**I**

Cors. 1  
2  
3  
4

Reg.  
Tpts. & Drs.

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar.

Tuba

Perc. I

Perc. II

**J**

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

Clas. 2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax.

T. Sax.

B. Sax.

**J**

Cors. 1  
2  
3  
4

Reg.  
Tpts. & Drs.

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar.

Tuba

Perc. I

Perc. II

*molto legato*

*ff*

div.

unis.

a2

K

Picc.

Fls. 1 2

Obs. 1 2

E♭ Cl. 1

Cls. 2 3

A. Cl.

B. Cl.

Bsns. 1 2

A. Sax.

T. Sax. *div.*

B. Sax.

*ff* *sfz* *a2*

K

1

Cors. 2

3 4

Reg. Tpts. & Drs.

1 2

Hns. 3 4

1 2

Tbns. 3 4

Bar.

Tuba

Perc. I

Perc. II

*ff* *sfz* *a2* *div.* *s.D.*

L

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

Cl. 2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax.

T. Sax.

B. Sax.

L

Cors. 1  
2  
3  
4

Reg.  
Tpts. & Drs.

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar.

Tuba

Perc. I

Perc. II

M

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl. 1

Cl. 2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax.

T. Sax.

B. Sax.

M

Cors. 1  
2  
3  
4

Reg.  
Tpts. & Drs.

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Bar.

Tuba

Perc. I

Perc. II

This is a page of a musical score for a full orchestra, specifically for the conductor. The score is written in a single system with multiple staves. The instruments listed on the left are: Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), E-flat Clarinets (E♭ Cl. 1), Clarinets (Cl. 2 and 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsns. 1 and 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Corsos (Cors. 1, 2, 3, 4), Regiments/Trombones and Drums (Reg. Tpts. & Drs.), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3, 4), Baritone (Bar.), Tuba, Percussion I (Perc. I), and Percussion II (Perc. II). The music is in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'M' (Moderato). The dynamic marking is 'ff' (fortissimo). A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the score.



Score for Conductor - 15, featuring various instruments including Picc., Fls. 1/2, Obs. 1/2, Eb Cl., Cls. 1/2/3, A. Cl., B. Cl., Bsns. 1/2, A. Sax., T. Sax., B. Sax., Cors. 1/2/3/4, Reg. Tpts. & Drs., Hns. 1/2/3/4, Tbns. 1/2/3/4, Bar., Tuba, Perc. I, and Perc. II. The score includes dynamic markings such as *ff* and *sfz*, and performance instructions like *div.* and *unis.*. A large red watermark "Preview Only - Requires Purchase" is overlaid on the page.

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