The Complete Marches of John Philip Sousa
Vol. 6 No. 96

The Dauntless Battalion March
(1922)

As performed by “The President’s Own” United States Marine Band
March, “The Dauntless Battalion” (1922)

Future President Warren G. Harding and bandmaster John Philip Sousa—two Americans who were serving their country in totally different capacities were awarded honorary doctorates by the Pennsylvania Military College in Chester on February 7, 1920. Sousa saluted the cadets in his own inimitable way, by composing a march in their honor. The band score was dedicated “To Col. Hyatt, the Faculty and Cadets of the Pennsylvania Military College” and was entitled “The Pennsylvania Military College March.” An orchestra score, presumably made later, was entitled “The Pennsylvania Military March.” But by the time the march was published, Sousa had provided the more colorful title.


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 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 they 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. 1-4):** The vigorous opening to this march should be played with a full *fortissimo* and strong accents, noting the dramatic chokes indicted in the cymbal part.

**First Strain (m. 5-21):** The dynamic drops significantly to *mezzo-forte* with the pick-up note to the first strain. A musical conversation takes place in this strain, led by the indicated dynamic changes every two measures. Along with these dynamic changes, which should be emphasized, the marked articulation changes should follow suit, with the softer sections played *leggiero* and the louder measures played with more emphasis on the front of the notes.

**Second Strain (m. 22-39):** Starting with the pick-up notes to m. 22, the first time through the second strain is traditionally played *piano*, with piccolo, E-flat clarinet, cornets, trombones, and cymbals *tacet*. Clarinets all play down one octave as indicated. Even at the softer dynamic, there must be good bounce and phrase direction infused throughout this strain. A few subtle dynamic changes have been added to highlight the musical shape of this melody. Accents have been added in the horn parts to emphasize the playful syncopations in the accompaniment. All parts are back in with the pick-up notes in m. 37 and play at the original dynamic of *fortissimo* for the second time through. Accents are added in the percussion parts in m. 24 and 28, with a stronger *sffz* on beat 2 of m. 33.

**Trio (m. 40-57):** Beginning with the pick-up note in m. 39, piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more for the entire trio. The clarinets play down one octave from the original parts as indicated. All play *piano* for the first strain, and xylophone is traditionally added to the melody with the indicated rolls on long notes. On the repeat of the trio, the dynamic drops further to *pianissimo*, and saxophone and all percussion except xylophone are now *tacet*. If desired, the xylophone can be omitted first time and only play on the repeat.

**Break Strain (m. 58-73):** All instruments are back in with the pick-up note in m. 57 and at the original *fortissimo* dynamic. The single notes in woodwinds and high brass in m. 58 and 62 have added *marcato* “caps” on them and should be played short and with a good accent. Note the unique dialogue between rolled snare and bass drum and cymbal solo through this strain. The three cymbal crashes in m. 66, 68, and 70 are added to the original parts but are in keeping with
Sousa performance practice. A two-measure diminuendo is added first time going into the final strain.

**Final Strain (m. 74-91):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are out once more first time though this last strain, and all others play piano. All instruments are back in at *fortissimo* for the repeat of the break strain, which is played exactly as before, but this time with a further crescendo in m. 72-73. All play *tutta forza* to the end, with the counterline now sounding in the trombones and added percussion *sffz* accents in m. 77 and 85, last time only.
THE DAUNTLESS BATTALION
Full Score

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March
THE DAUNTLESS BATTALION
(1922)

Piccolo

JOHN PHILIP SOUSA

March Tempo.

ff

f

p

mf

p

ff (2nd X)

1st X

mp]

[ff]

TRIO.

[tacet]

p-[pp]

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

THE DAUNTLESS BATTALION

(1922)

1st Flute

March Tempo.

John Philip Sousa

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March

THE DAUNTLESS BATTALION

(1922)

2nd Flute

March Tempo.

JOHN PHILIP SOUSA

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2nd Oboe

THE DAUNTLESS BATTALION

(1922)

March

JOHN PHILIP SOUSA

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March

THE DAUNTLESS BATTALION

(1922)

Solo or 1st B♭ Clarinet

JOHN PHILIP SOUSA

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March
THE DAUNTLESS BATTALION
(1922)

2nd B♭ Clarinet

March Tempo.

JOHN PHILIP SOUSA

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March

THE DAUNTLESS BATTALION

(1922)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

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THE DAUNTLESS BATTALION
Bb Bass Clarinet

42

48

54

[f]

60

68

74

[p]: ff

80

86

[ff]
March
THE DAUNTLESS BATTALION
(1922)

2nd Bassoon

March Tempo.

JOHN PHILIP SOUSA

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March

THE DAUNTLESS BATTALION

(1922)

B♭ Soprano Saxophone

[optional]

March Tempo.

JOHN PHILIP SOUSA

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March

THE DAUNTLESS BATTALION

(1922)

1st & 2nd Eb Alto Saxophones

JOHN PHILIP SOUSA

March Tempo.

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THE DAUNTLESS BATTALION
1st & 2nd Eb Alto Saxophones

TRIO.
[Play 1st X only]

[2nd X]

[pp]

1.
2.
[Play]
[A]

[pp]

ff

[A]

1st X

2nd X

[p]:ff

1.
2.
March
THE DAUNTLESS BATTALION
(1922)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

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THE DAUNTLESS BATTALION
E♭ Baritone Saxophone

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March
THE DAUNTLESS BATTALION
(1922)

Solo B♭ Cornet

March Tempo.

John Philip Sousa

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March

THE DAUNTLESS BATTALION
(1922)

1st B♭ Cornet

JOHN PHILIP SOUSA

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March

THE DAUNTLESS BATTALION

(1922)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.

\[ \text{TEMPO: } \]
March
THE DAUNTLESS BATTALION
(1922)

4th F Horn

March Tempo.

John Philip Sousa

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March

THE DAUNTLESS BATTALION

(1922)

Baritone

March Tempo.

JOHN PHILIP SOUSA

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March

THE DAUNTLESS BATTALION
(1922)

Baritone, T.C.  JOHN PHILIP SOUSA

March Tempo.

TRIO.

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March

THE DAUNTLESS BATTALION

(1922)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

TRIO.

[1st X ———— mp]

[ff]  [1st X ———— mp]

[2nd X only]  [f]

[Play]  [2nd X only]

[ff]  [2nd X only]
THE DAUNTLESS BATTALION
(1922)

2nd Trombone

March Tempo.

[Music notation]

TRIO.

[Play]

[ff]

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March

THE DAUNTLESS BATTALION

(1922)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.

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March

THE DAUNTLESS BATTALION

(1922)

Drums & Xylophone

JOHN PHILIP SOUSA

March Tempo.

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

THE DAUNTLESS BATTALION
(1922)

Harp
[Opt.]

March Tempo.

JOHN PHILIP SOUSA

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