



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 31

BEN BOLT
MARCH
[1888]

FULL SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “Ben Bolt” (1888)

Public acceptance of the Sousa marches which were entirely of his own creation was almost always greater than those in which he incorporated melodies of others. “Ben Bolt,” which was constructed around a popular song of the same name, is practically unknown today. It included several songs of the day: “The Daisy,” “Go Down Moses,” “Sally in Our Alley,” “O Fair Dove, O Fond Dove,” and “Ben Bolt” (“Sweet Alice Ben Bolt”).

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 42. 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 Volume 2 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. 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. In many instances these indications appear side-by-side with the original markings. 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.

Like some of the other marches in this collection that have not been played quite as often over the years, the original parts to **Ben Bolt** were filled with many articulation and dynamic inconsistencies. These have either been corrected or brought together in one direction or the other for this edition. Many of these articulation changes were too numerous to be legibly indicated in the score.

Introduction and First Strain (m. 1-20): The bass drum and cymbal note in m. 1 can either be choked or made to let ring, but the one in m. 4 of the introduction should always be choked. As with many other Sousa medley marches, many of the original marked dynamics are generally loud, but greater dynamic variation has been worked into this edition. After the *fortissimo* intro, the first strain may start only *mezzo-forte* and played somewhat playfully. Accents are added in percussion in m. 17-18 to highlight key parts of the melody.

Second Strain (m. 21-37): The original *fortissimo* starting in m. 21 works well. Again, accents have been added in percussion in m. 30-31 to punctuate the melody.

Third Strain (m. 37-69): The pick-ups to this third melody in the medley can drop to *forte* again and return to *fortissimo* in m. 61 when the percussion drops out for a few measures.

Fourth Strain (m. 70-109): The namesake tune of the march enters here and *forte* is once again plenty of dynamic, especially considering the original crescendo marked into the descending eighth noted line in m. 92-93. This can lead to a good *fortissimo* to the end of this strain.

Trio (m. 110-end): The Trio comes late in this medley march (and after two other modulations). Again, although originally marked *fortissimo* right away, there is a crescendo later on that needs some room to grow. *Forte* is enough dynamic at m. 110, but the trills and accents here should be played with intensity, helped along by the rolls in snare drum and bass drum. Cymbals are out during this section. A crescendo in m. 124-125 leads back to a strong *fortissimo* and the return of the cymbals after which all parts crescendo even further in m. 130-131. A big *sffz* in percussion can also be added in m. 137.

March

BEN BOLT

(1888)

JOHN PHILIP SOUSA

"The Daisy" by Arditti

Full Score

March Tempo.

1 2 3 4 5 6 7 8 9

Flute/Piccolo

Oboe

E♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet
[optional]
[Bssn. 2 & Tuba]

1st Bassoon

2nd Bassoon

* Note

E♭ Alto Saxophone
[optional]

B♭ Tenor Saxophone
[optional]

E♭ Baritone Saxophone
[optional]
[Bass Trbn. & Tuba]

E♭ Cornet
[optional]

Solo B♭ Cornet

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd F Horns
[originally E♭ Altos]

3rd & 4th F Horns
[originally E♭ Altos]

Baritone

1st & 2nd Trombones

Bass Trombone

Tuba

Drums

ff *[mf]* *f* *legato*

* Note: Alto and Tenor Saxophone parts do not appear in the original published parts, but do exist in manuscript form.

BEN BOLT
Full Score

10 11 12 13 14 15 16 17 18 19 20

Flt./Picc.
Oboe
Eb Clar.
Solo/1st Clar.
2nd Clar.
Bass Clar.
1st Bssn.
2nd Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums

BEN BOLT
Full Score

"Go Down Moses"

21 22 23 24 25 26 27 28

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

Bass Clar. *ff*

1st Bssn. *ff*

2nd Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

3rd Trbn. *ff*

Tuba *ff*

Drums *ff*

BEN BOLT
Full Score

29 30 31 32 33 34 35 36 37

Flt./Picc.

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Bass Clar.

1st Bsn.

2nd Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

BEN BOLT
Full Score

"Sally in Our Alley"

38 39 40 41 42 43 44 45 46 47 48

This page of the musical score for "Sally in Our Alley" by Ben Bolt covers measures 38 through 48. The score is arranged for a full orchestra and includes the following parts:

- Flt./Picc.
- Oboe
- E♭ Clar.
- Solo/1st Clar.
- 2nd Clar.
- Bass Clar.
- 1st Bssn.
- 2nd Bssn.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- E♭ Cor.
- Solo B♭ Cor.
- 1st B♭ Cor.
- 2nd & 3rd B♭ Cors.
- 1st & 2nd Hrns.
- 3rd & 4th Hrns.
- Bar.
- 1st & 2nd Trbns.
- 3rd Trbn.
- Tuba
- Drums

The score features various musical notations including dynamics (e.g., *f*), articulation (accents, slurs), and performance instructions. The key signature is B-flat major, and the time signature is 4/4. The piece concludes with a final cadence in measure 48.

BEN BOLT
Full Score

49 50 51 52 53 54 55 56 57 58 59

Flt./Picc.

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Bass Clar.

1st Bsn.

2nd Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

BEN BOLT
Full Score

60 61 62 63 64 65 66 67 68 69

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

Bass Clar. *ff*

1st Bsns. *ff*

2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

3rd Trbn. *ff*

Tuba *ff*

Drums *ff*

BEN BOLT
Full Score

"Ben Bolt"

70 71 72 73 74 75 76 77

Flt./Picc. *sfz*

Oboe *f*

E♭ Clar. *sfz*

Solo/1st Clar. *f*

2nd Clar. *sfz*

Bass Clar. *f*

1st Bssn. *f*

2nd Bssn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

E♭ Cor. *sfz*

Solo B♭ Cor. *sfz*

1st B♭ Cor. *sfz*

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *sfz*

3rd & 4th Hrns. *sfz*

Bar. *sfz*

1st & 2nd Trbns. *a2 sfz*

3rd Trbn. *sfz*

Tuba *f*

Drums *sfz*

BEN BOLT
Full Score

78 79 80 81 82 83 84 85

Flt./Picc. *8^{mo}*

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Bass Clar.

1st Bssn.

2nd Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

BEN BOLT
Full Score

86

87

88

89

90

91

92

93

Flt./Picc.

Oboe

E \flat Clar.

Solo/1st Clar.

2nd Clar.

Bass Clar.

1st Bssn.

2nd Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E \flat Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

4

BEN BOLT
Full Score

94 95 96 97 98 99 100 101

Flt./Picc. *sfz*

Oboe *sf*

E♭ Clar. *sf*

Solo/1st Clar. *sf*

2nd Clar. *sf*

Bass Clar. *ff*

1st Bssn. *sf*

2nd Bssn. *sf*

Alto Sax. *sf*

Ten. Sax. *sf*

Bari. Sax. *ff*

E♭ Cor. *sf*

Solo B♭ Cor. *sf*

1st B♭ Cor. *sf*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *sf*

3rd & 4th Hrns. *sf*

Bar. *sf*

1st & 2nd Trbns. *sf*

3rd Trbn. *sf*

Tuba *ff*

Drums *sf*

BEN BOLT
Full Score

102

103

104

105

106

107

108

109

Flt./Picc.

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Bass Clar.

1st Bssn.

2nd Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

BEN BOLT
Full Score

"O Fair Dove, O Fond Dove"

110 111 112 113 114 115 116 117 118 119

TRIO.

Flt./Picc. *[f]*

Oboe *[f]*

E♭ Clar. *[f]*

Solo/1st Clar. *[f]*

2nd Clar. *[f]*

Bass Clar. *[f]* *ff*

1st Bssn. *[f]* *ff*

2nd Bssn. *[f]* *ff*

Alto Sax. *[f]* *ff*

Ten. Sax. *[f]* *ff*

Bari. Sax. *[f]* *ff*

TRIO.

E♭ Cor. *[f]* *ff*

Solo B♭ Cor. *[f]* *ff*

1st B♭ Cor. *[f]* *ff*

2nd & 3rd B♭ Cors. *[f]* *ff*

1st & 2nd Hrns. *[f]* *ff*

3rd & 4th Hrns. *[f]* *ff*

Bar. *[f]* *ff*

1st & 2nd Trbns. *[f]* *ff*

3rd Trbn. *[f]* *ff*

Tuba *[f]* *ff*

Drums *[f]* *ff*

[Cyms.] *f*

BEN BOLT
Full Score

120 121 122 123 124 125 126 127 128 129

Flt./Picc.

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Bass Clar.

1st Bsns.

2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

[+Cyms.]

ff

BEN BOLT
Full Score

130 131 132 133 134 135 136 137 138 139 140 141

Flt./Picc.

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Bass Clar.

1st Bsn.

2nd Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor. *(8^{va}) ad lib.*

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

8

[*ff*]