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.

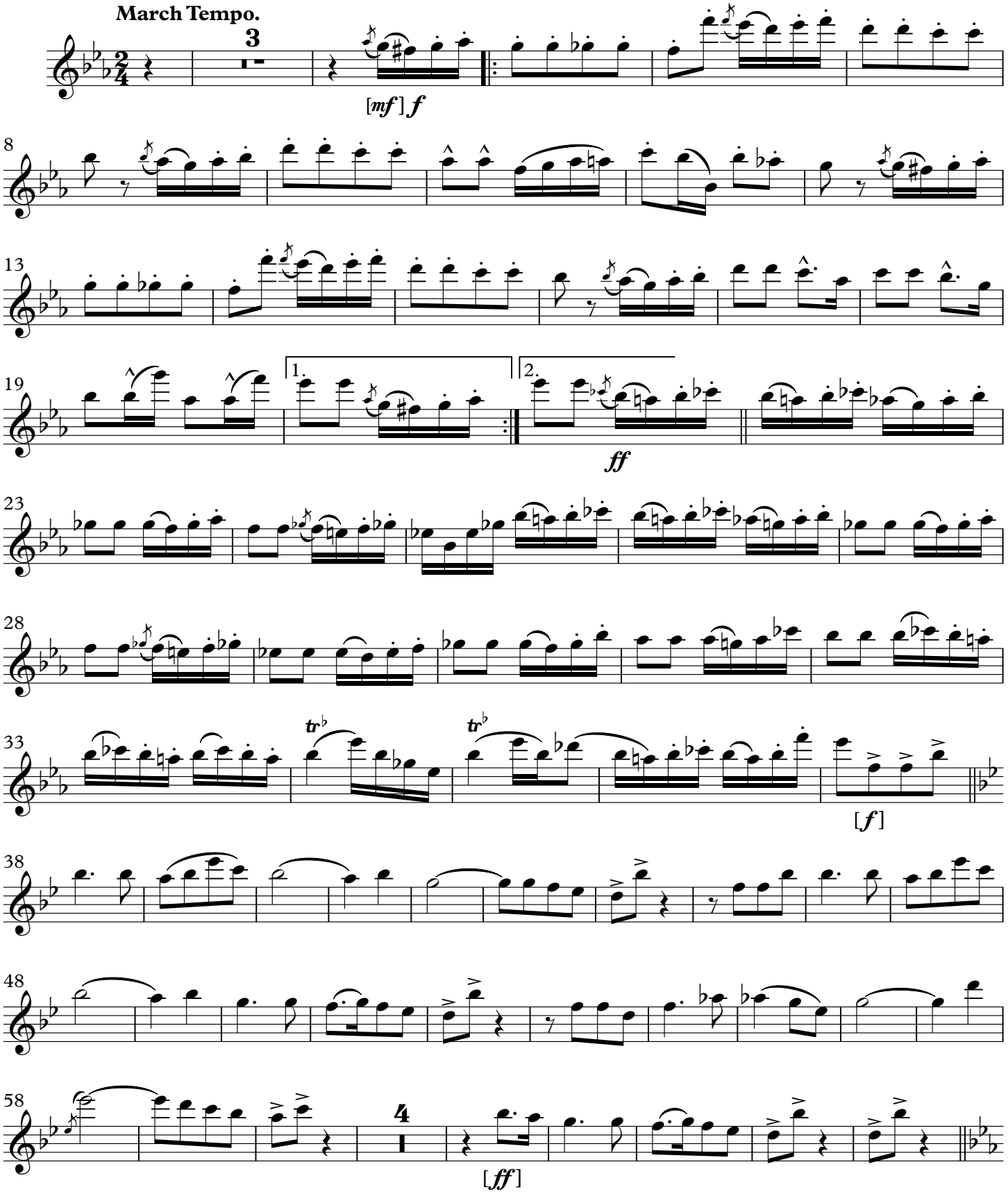
Fourth Strain (m. 70-109): The namesake tune of the march enters here and *forte* is once again plenty of dynamic, especially considering the original crescendo marked into the descending eighth noted line in m. 92-93. This can lead to a good *fortissimo* to the end of this strain.

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

Flute/Piccolo (1888) **JOHN PHILIP SOUSA**



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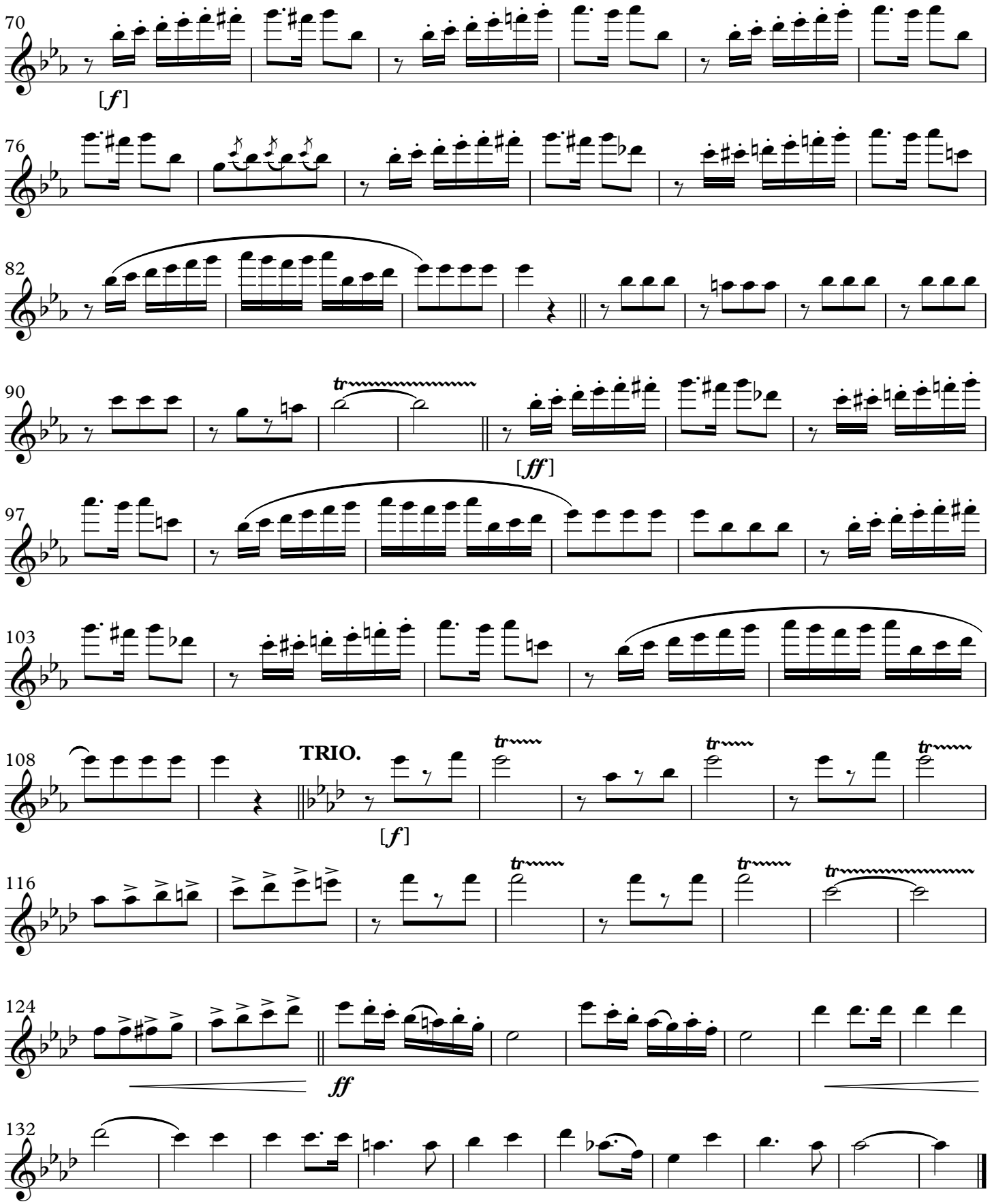

70
[f]
76
82
90
tr
[ff]
97
103
108
TRIO.
[f]
116
124
ff
132

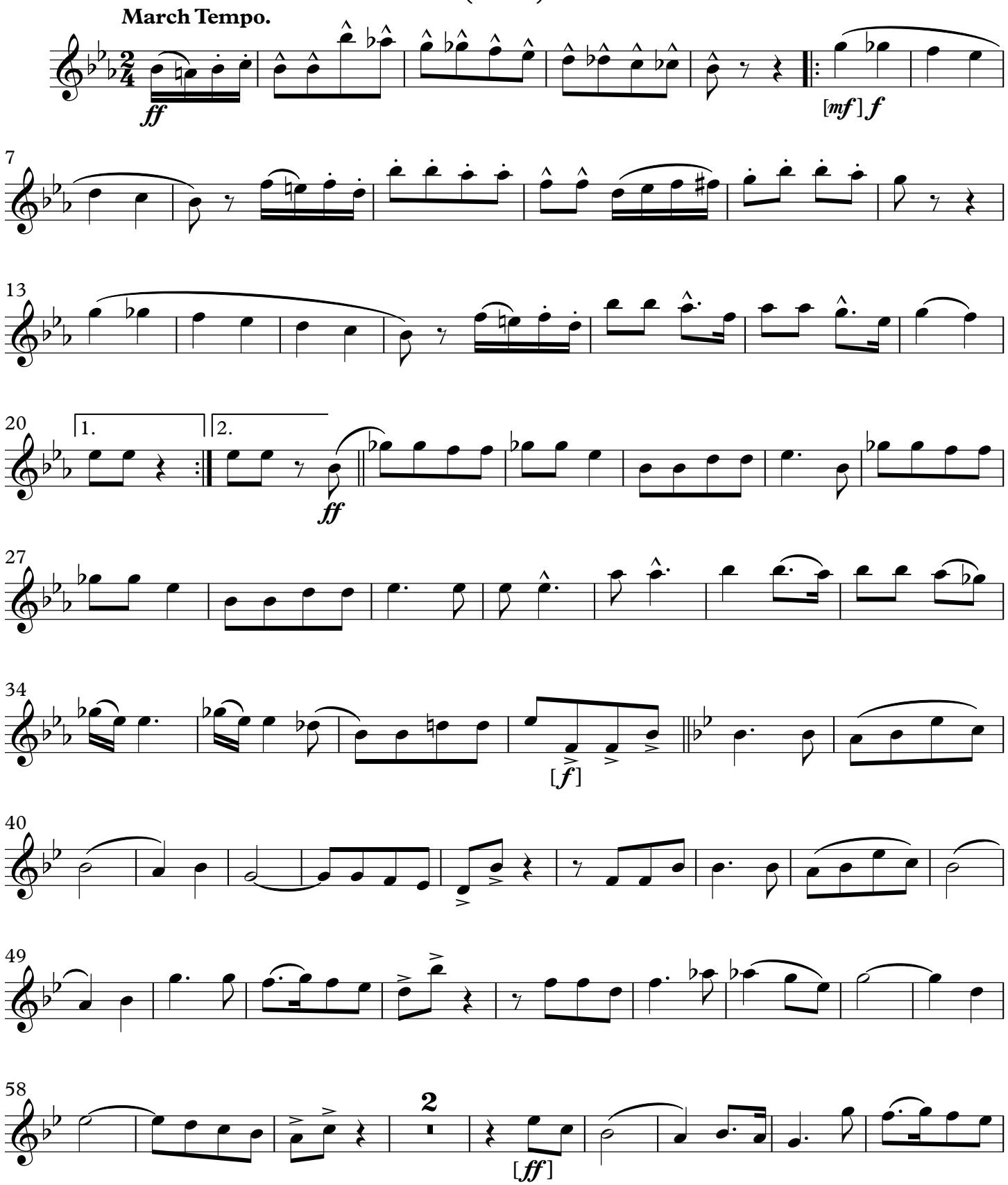
March

BEN BOLT

Oboe

(1888)

JOHN PHILIP SOUSA



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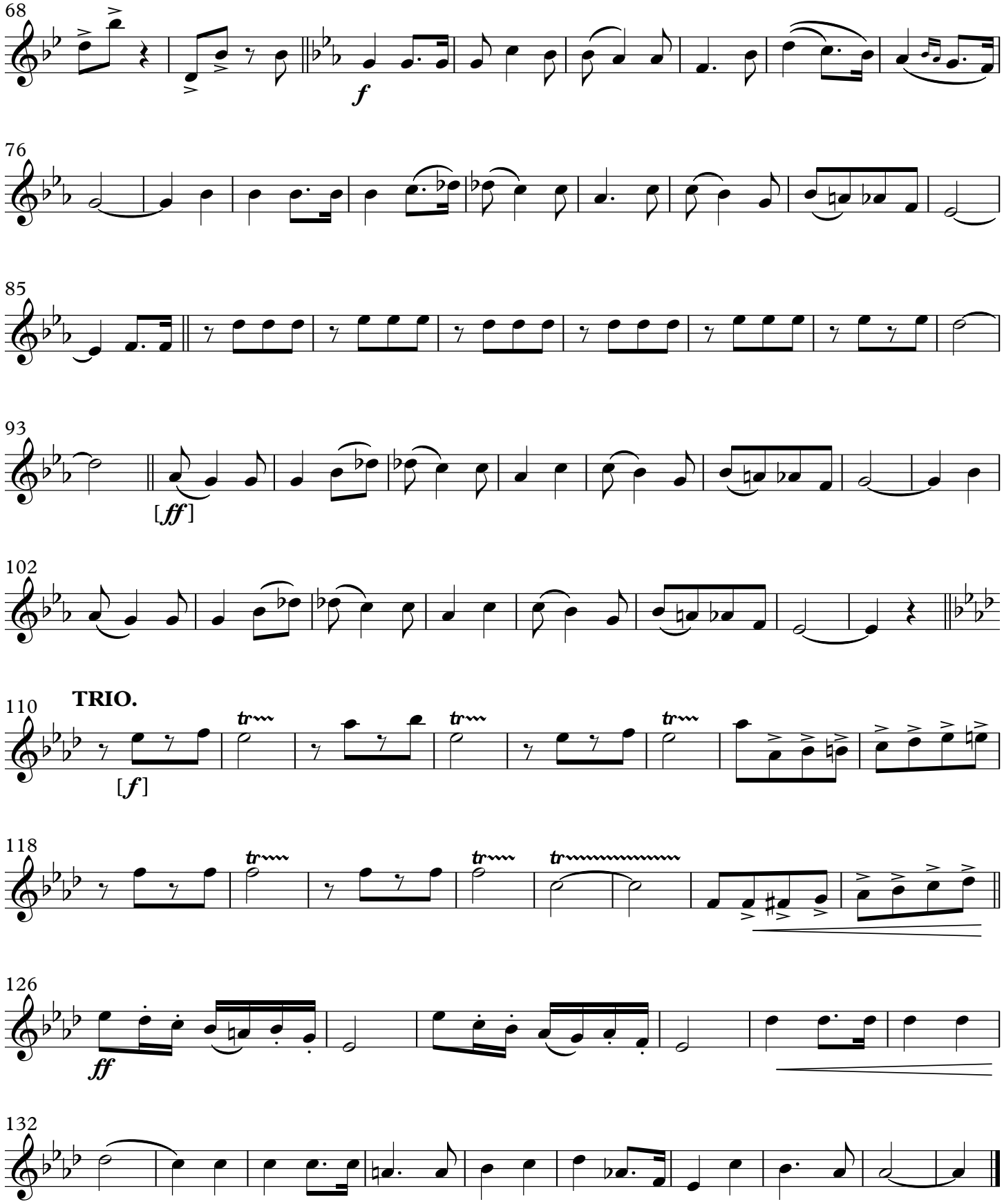

68
f
76
85
93
[ff]
102
110
TRIO.
[f]
118
126
ff
132

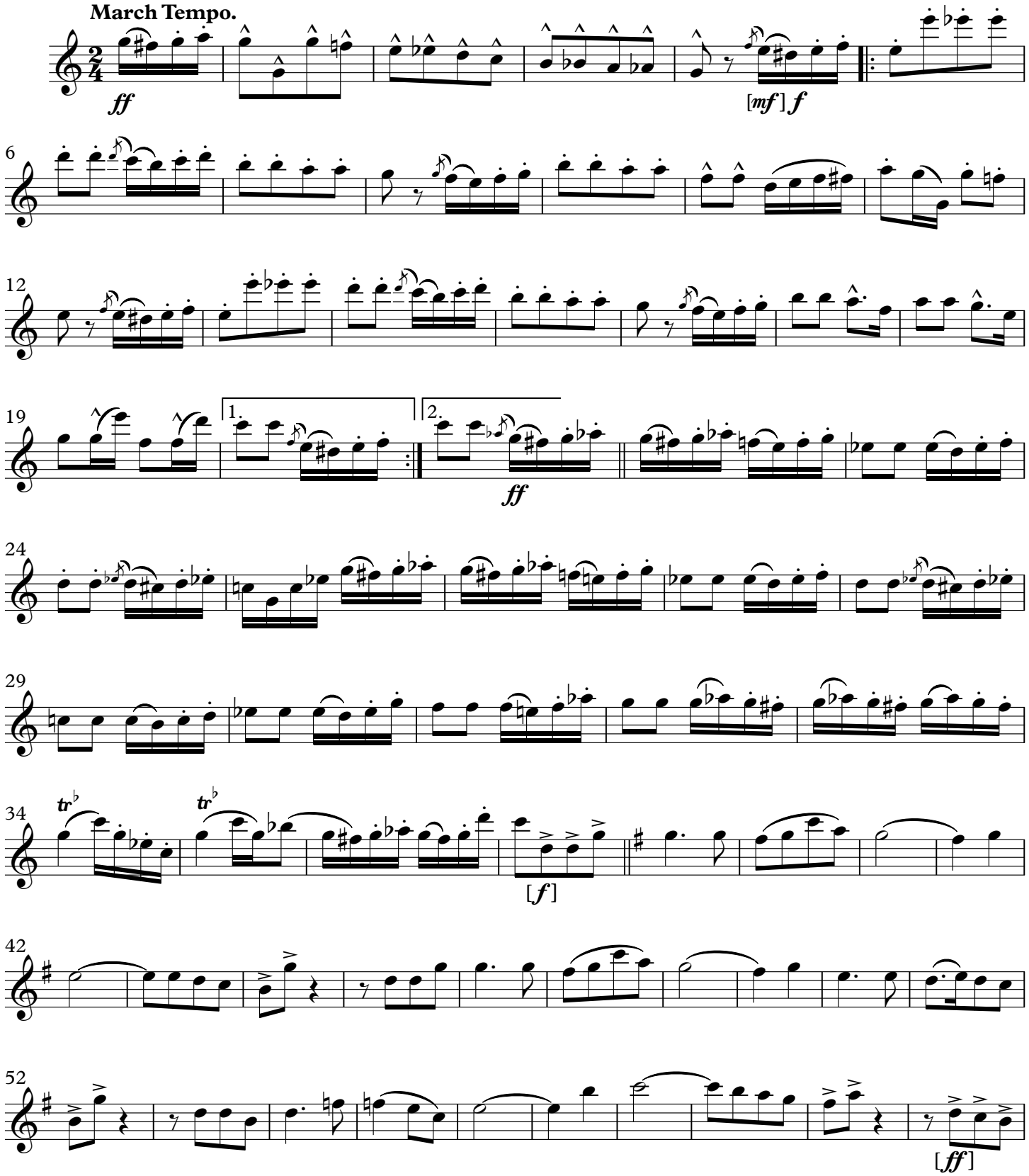
March

BEN BOLT

E♭ Clarinet

(1888)

JOHN PHILIP SOUSA



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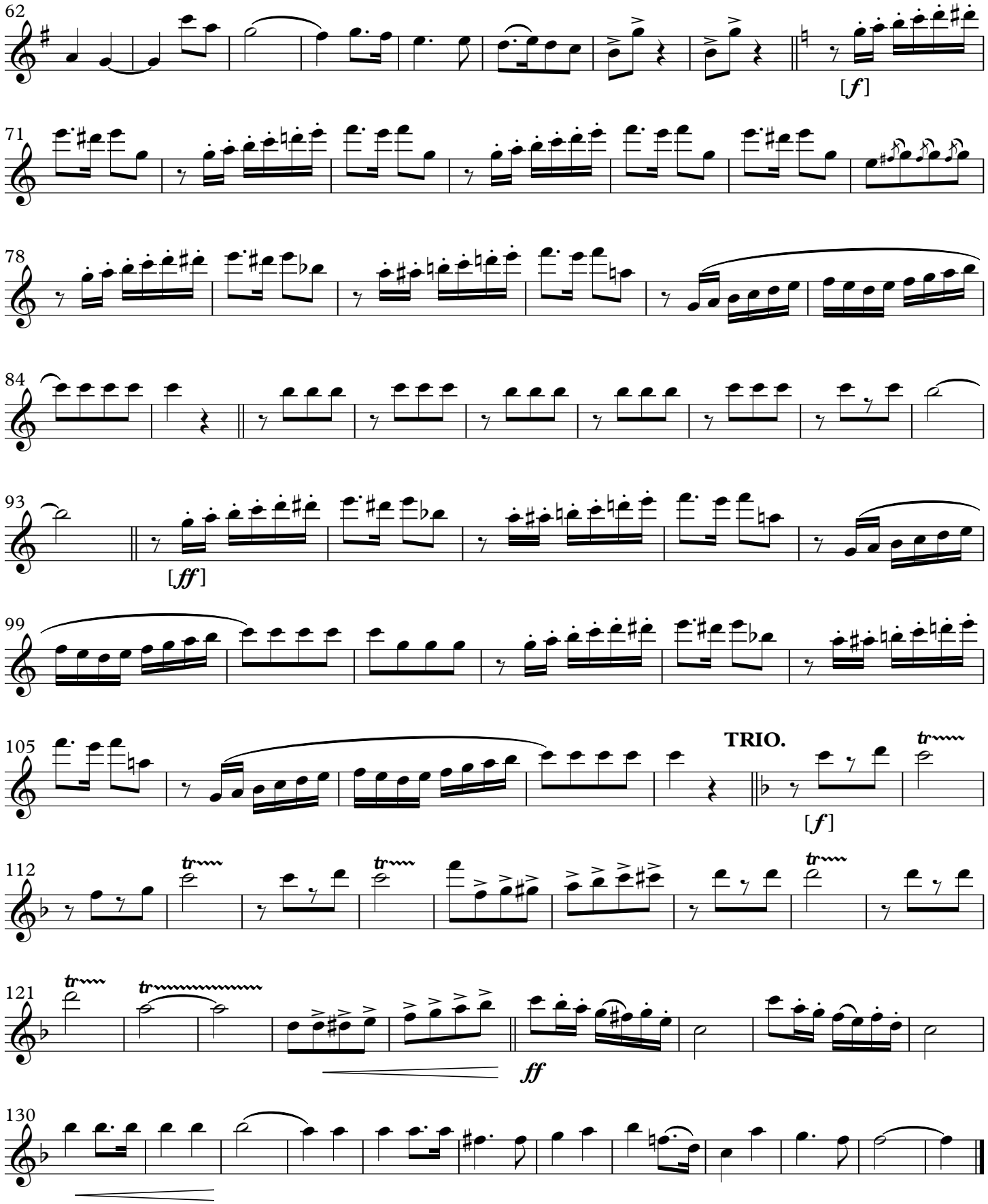

62
[f]
71
78
84
93
[ff]
99
105
TRIO.
[f]
112
121
ff
130

March

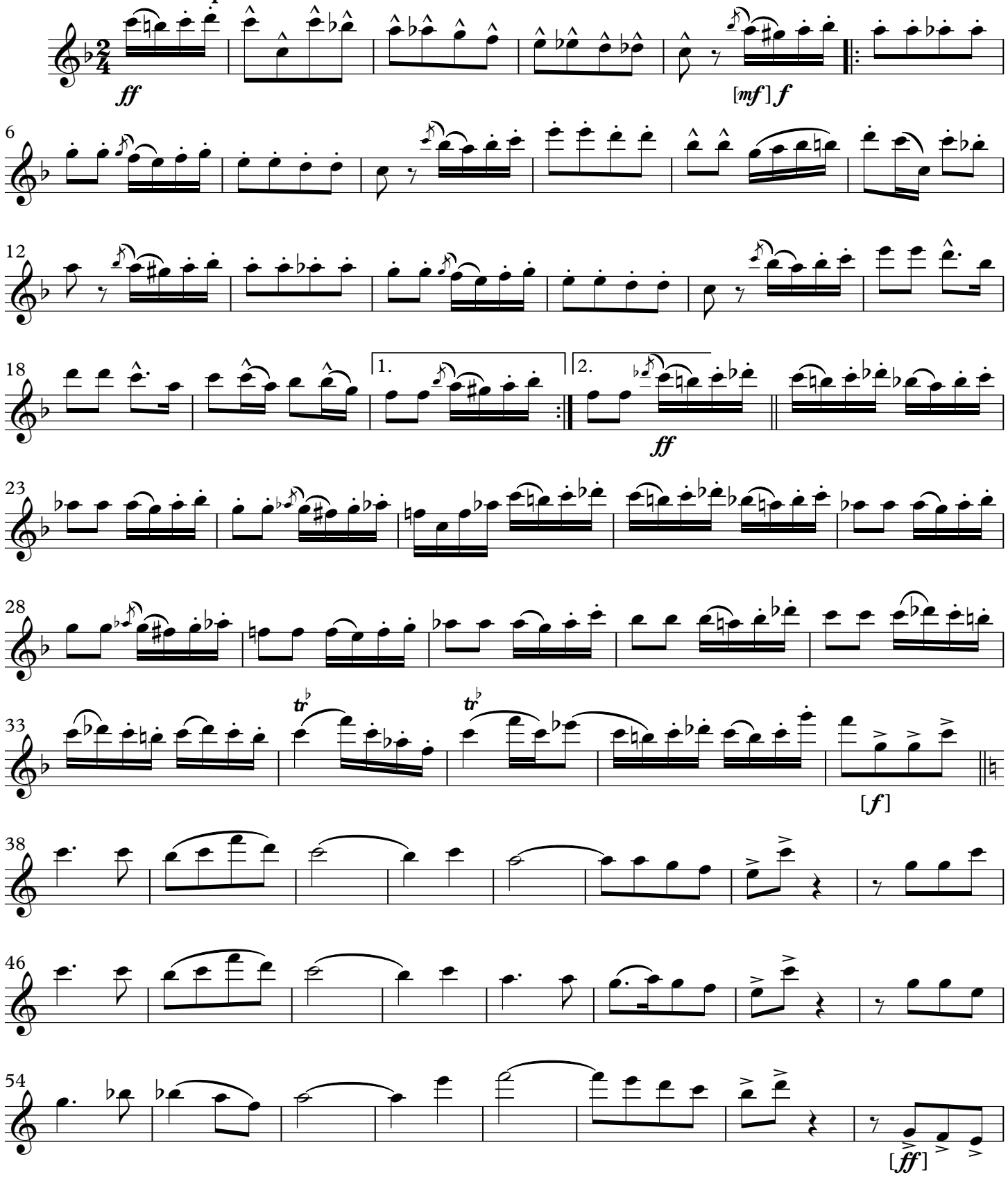
BEN BOLT

1st B♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.



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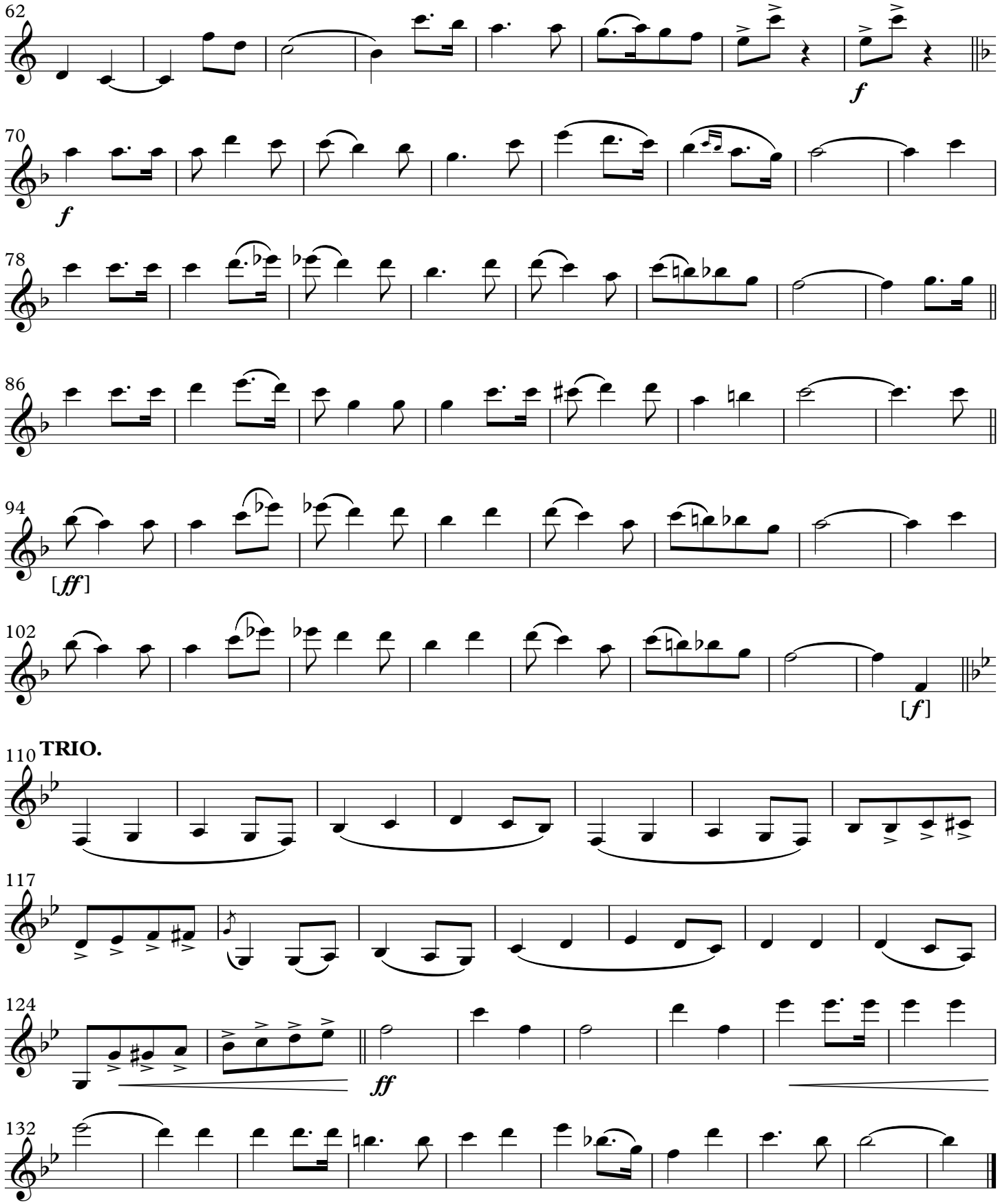

62
f
70
f
78
86
94
[ff]
102
[f]
110
TRIO.
117
124
ff
132

March

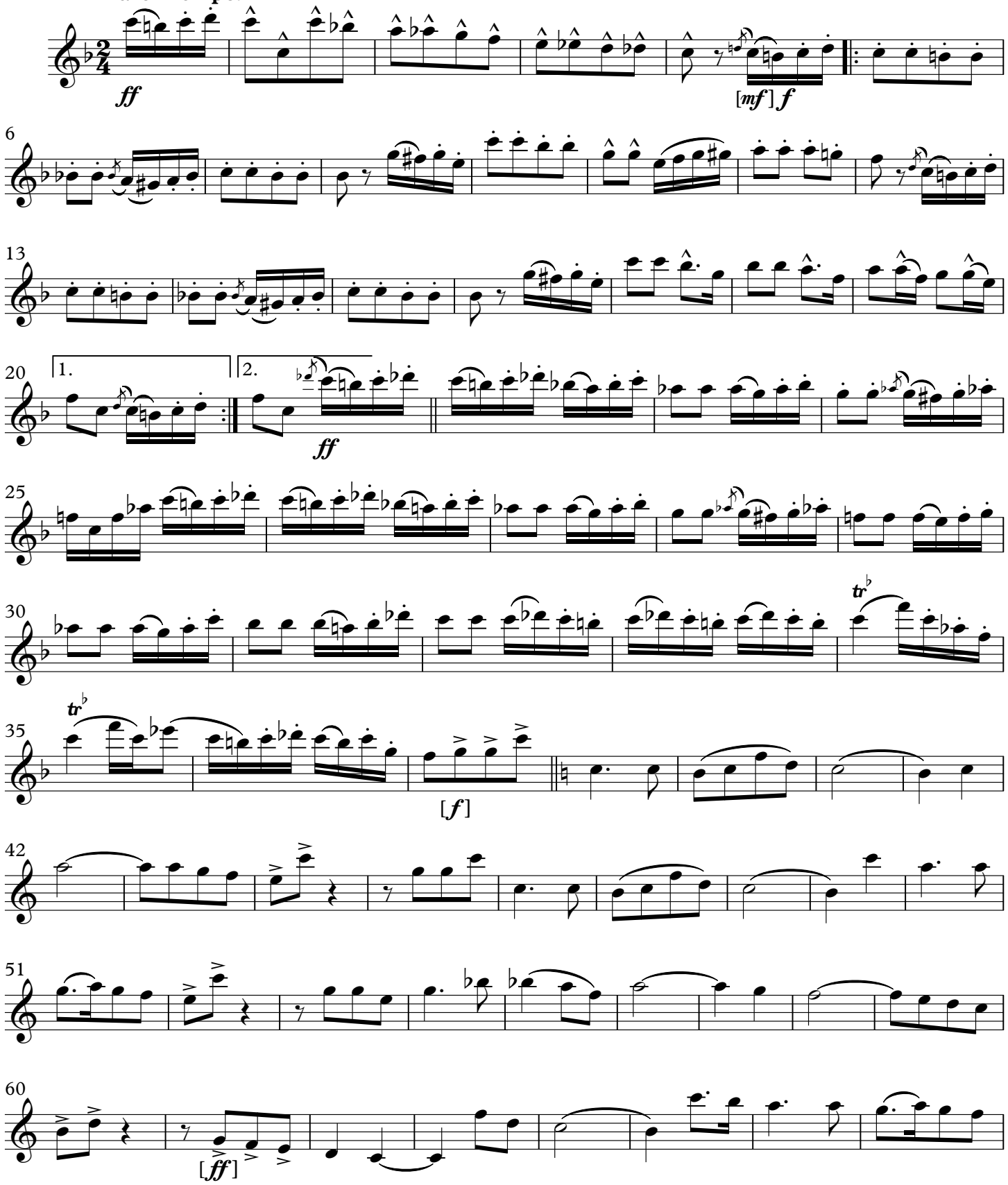
BEN BOLT

2nd B♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.



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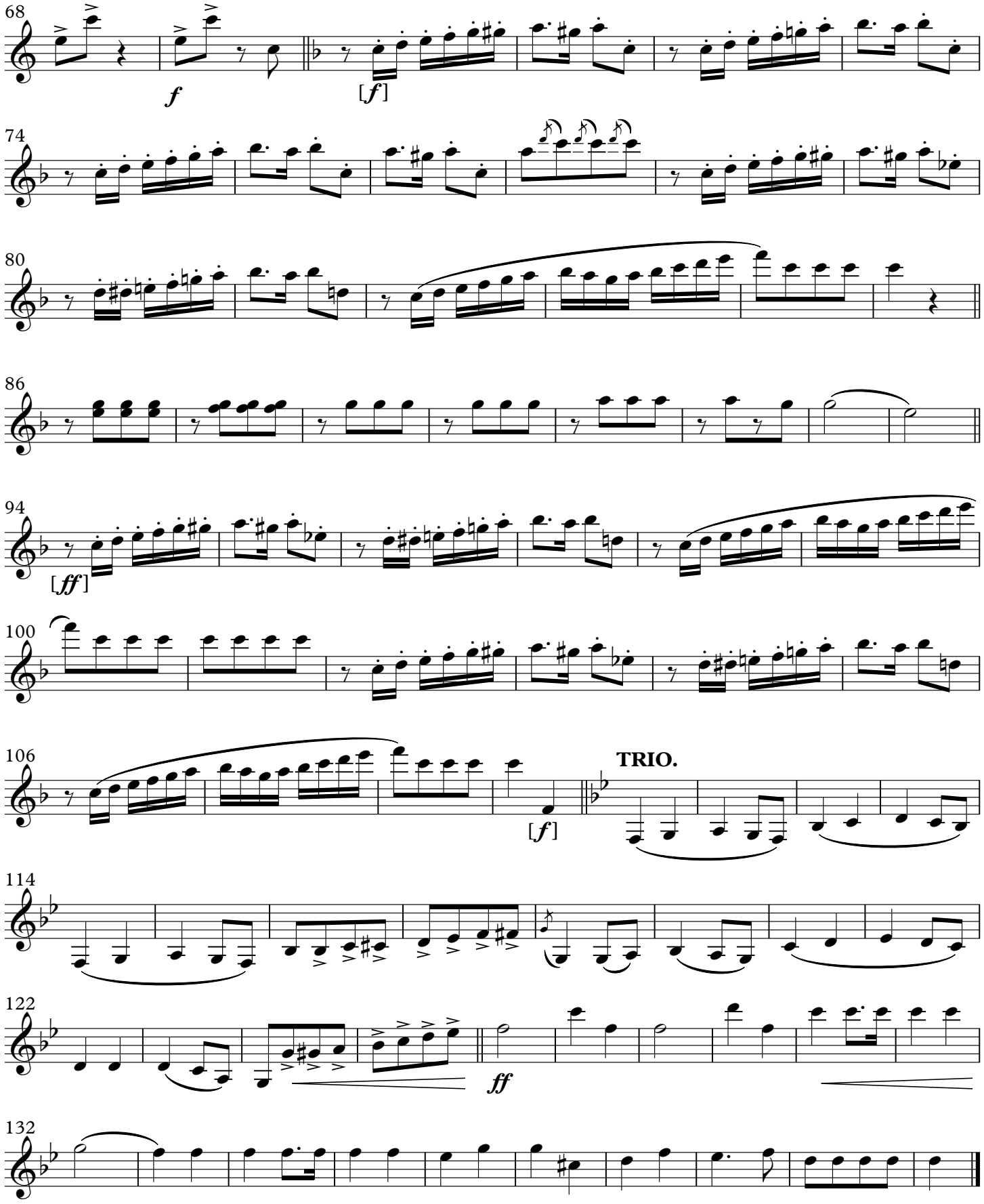

68
f
[f]
74
80
86
94
[ff]
100
106
[f]
TRIO.
114
122
ff
132

March

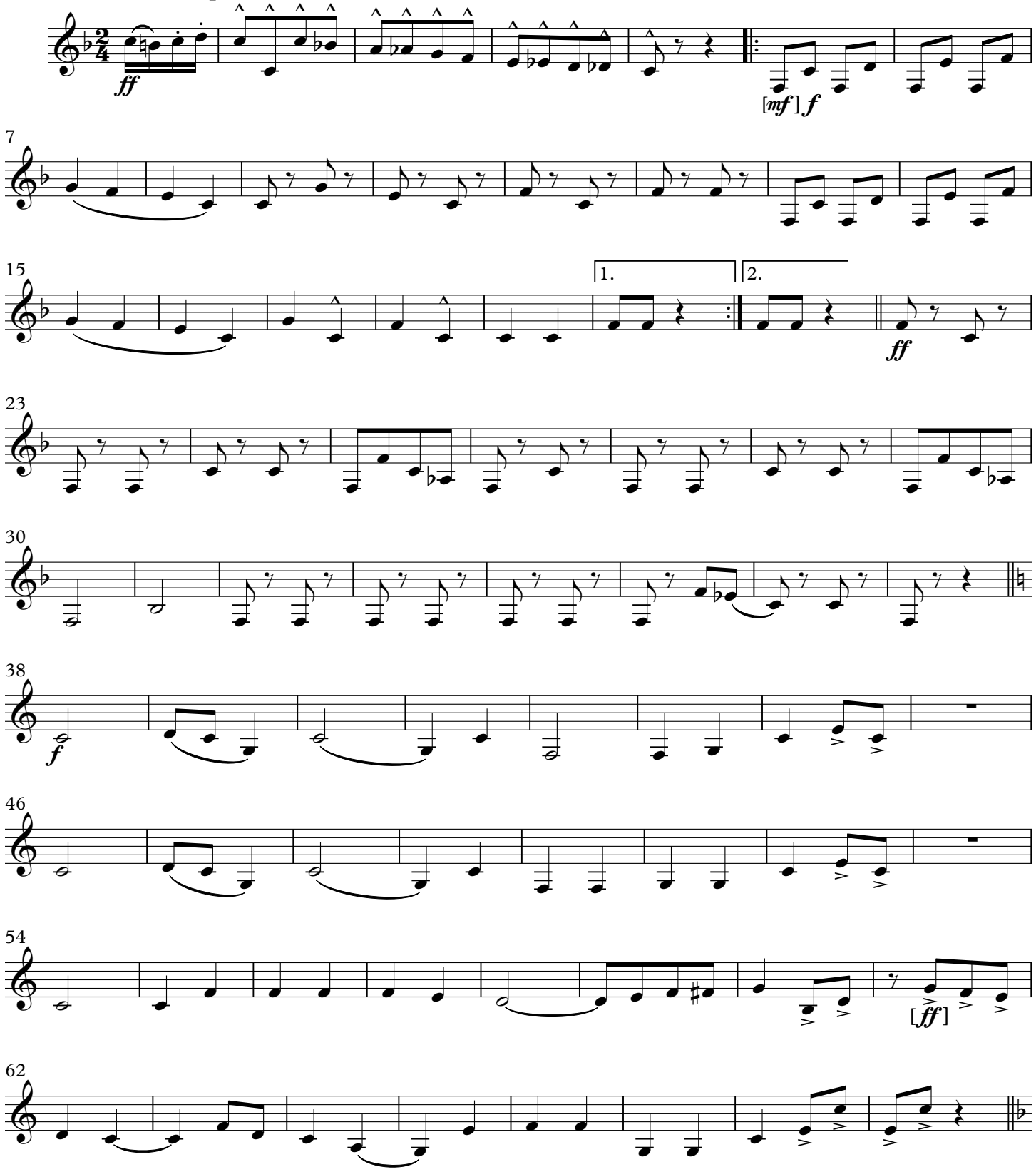
BEN BOLT

(1888)

JOHN PHILIP SOUSA

B♭ Bass Clarinet
[optional]

March Tempo.



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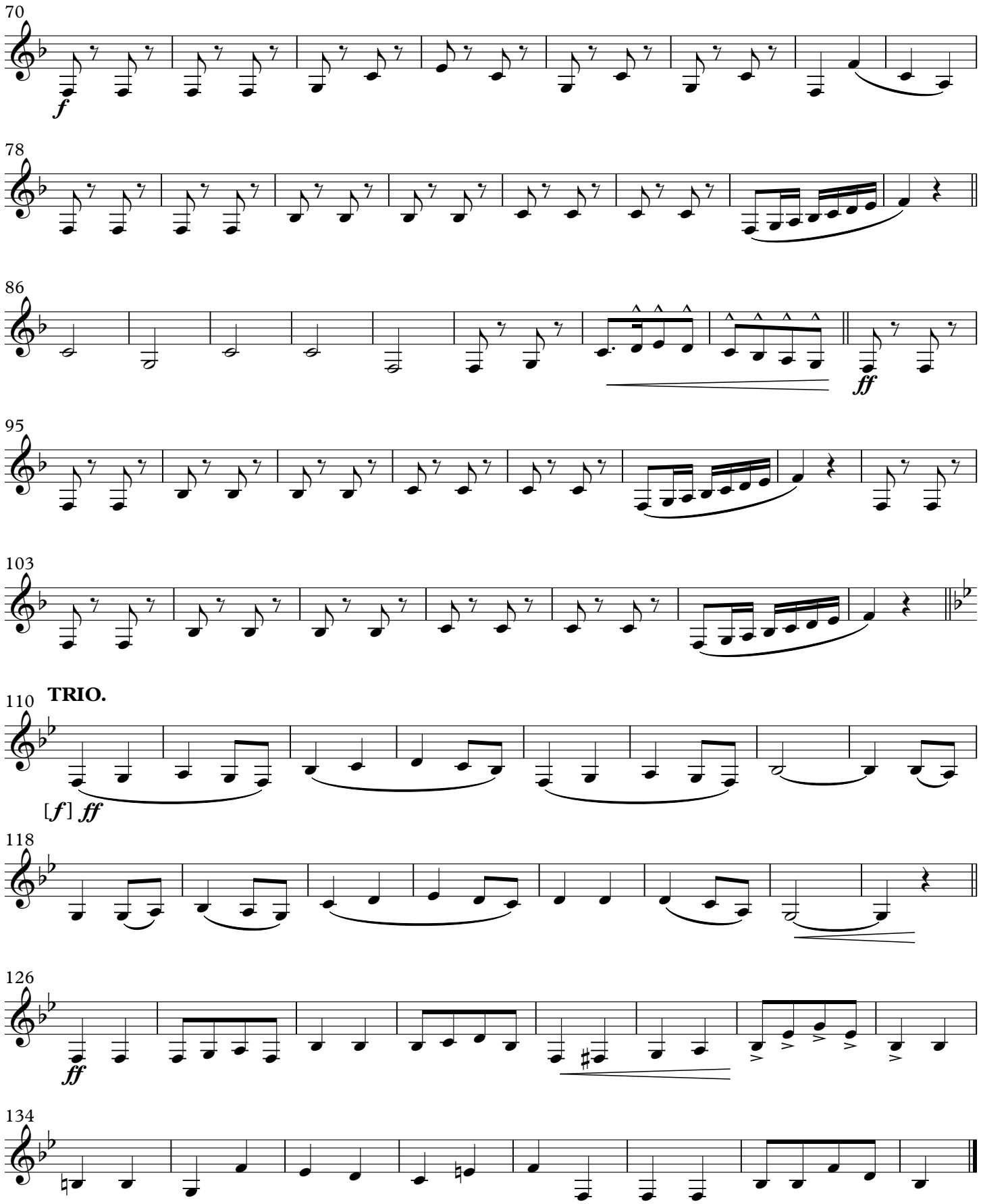

70
f
78
86
ff
95
103
TRIO.
110
[f] ff
118
126
ff
134

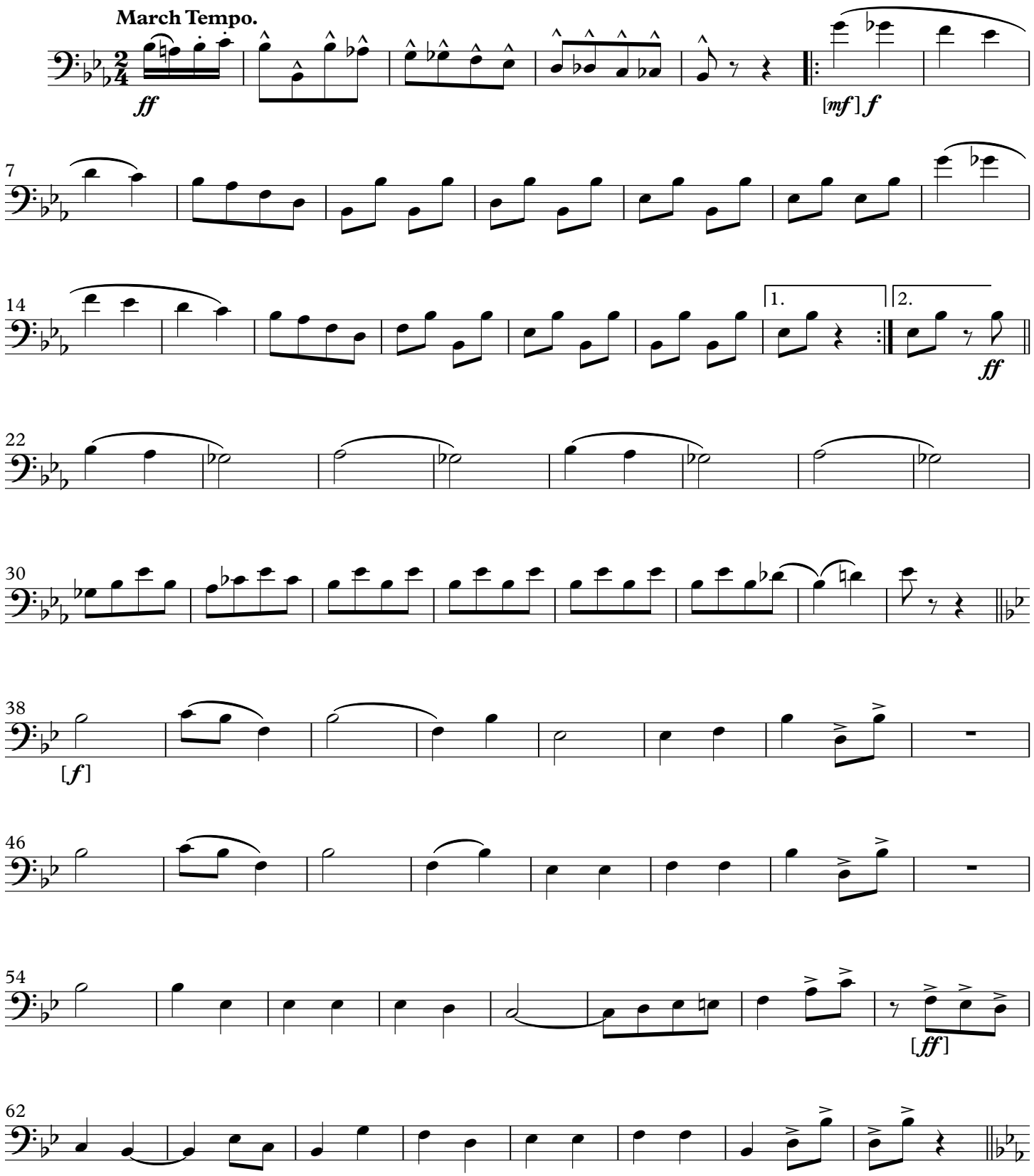
March

BEN BOLT

1st Bassoon

(1888)

JOHN PHILIP SOUSA



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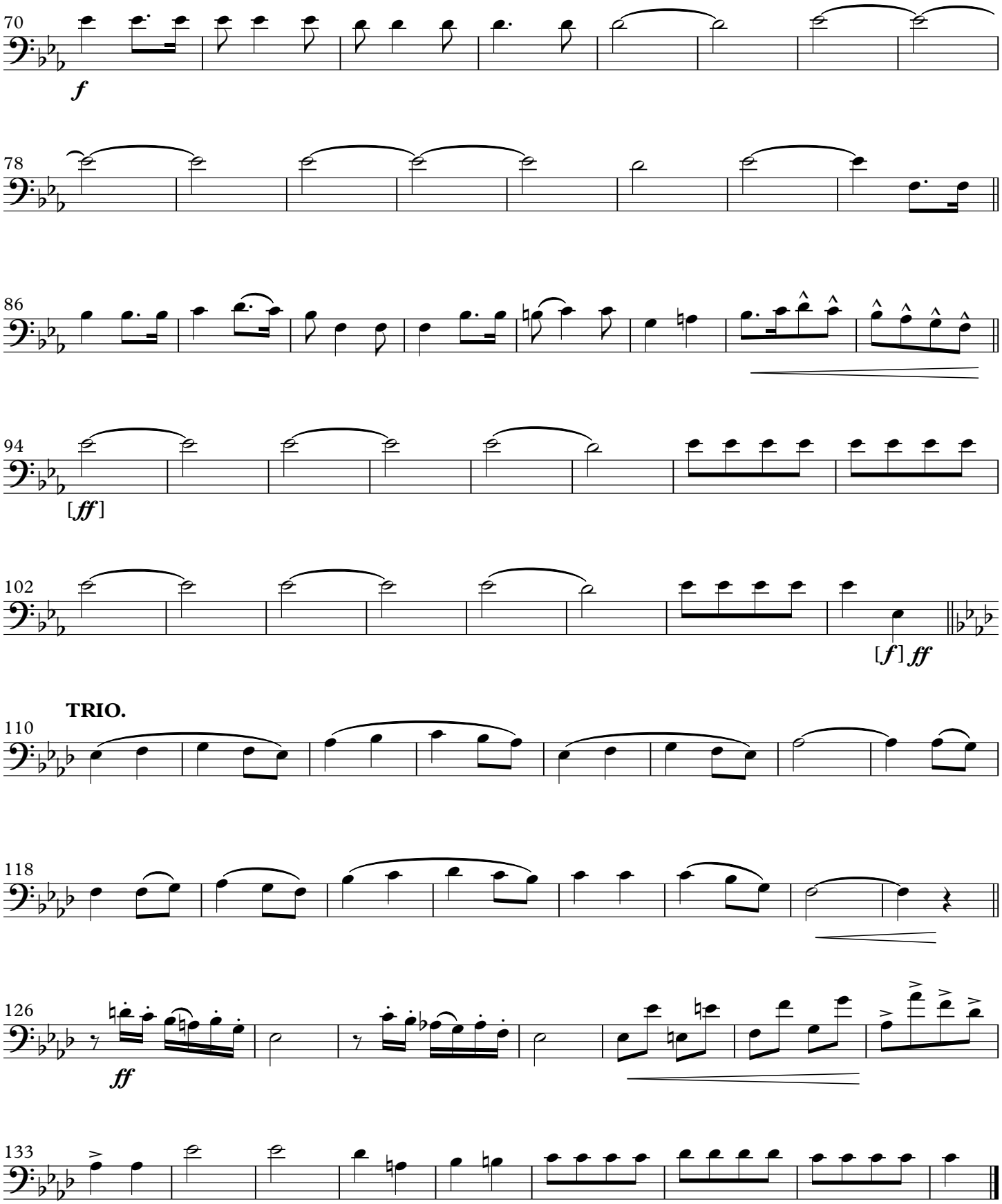

70
f
78
86
94
[ff]
102
[f] ff
TRIO.
110
118
126
ff
133

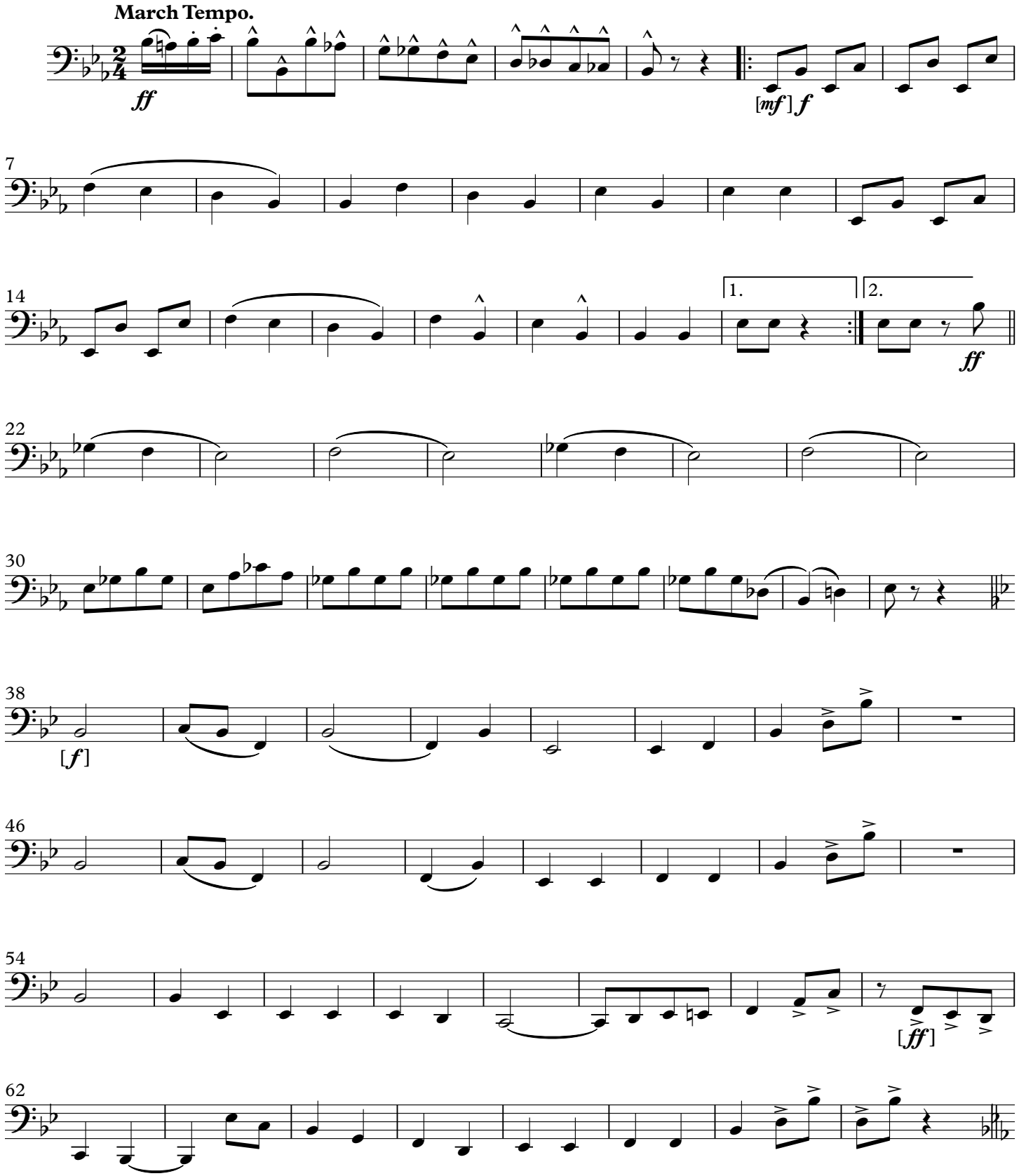
March

BEN BOLT

2nd Bassoon

(1888)

JOHN PHILIP SOUSA



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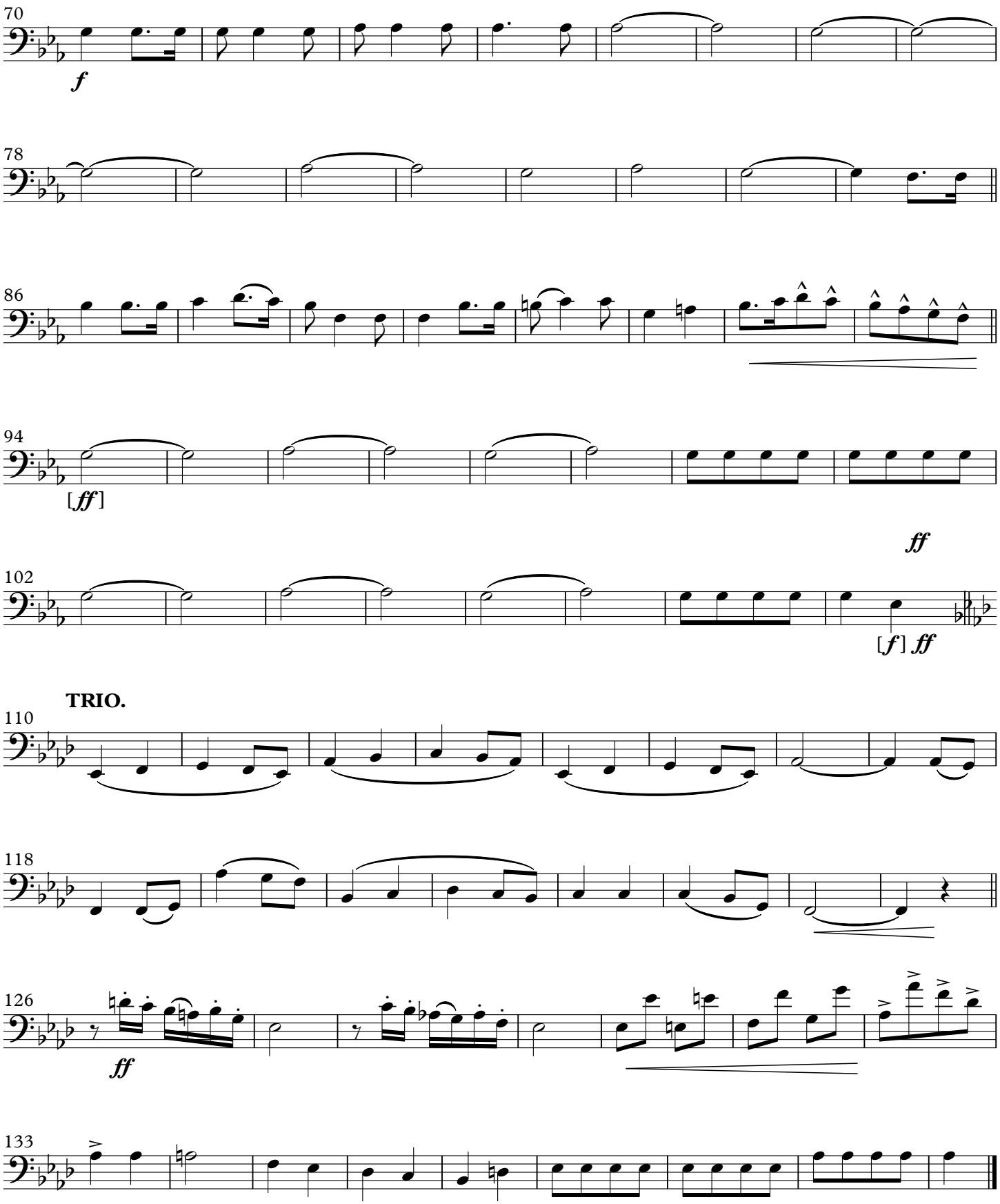

70
f
78
86
94
[ff]
ff
102
[f] ff
TRIO.
110
118
126
ff
133

March

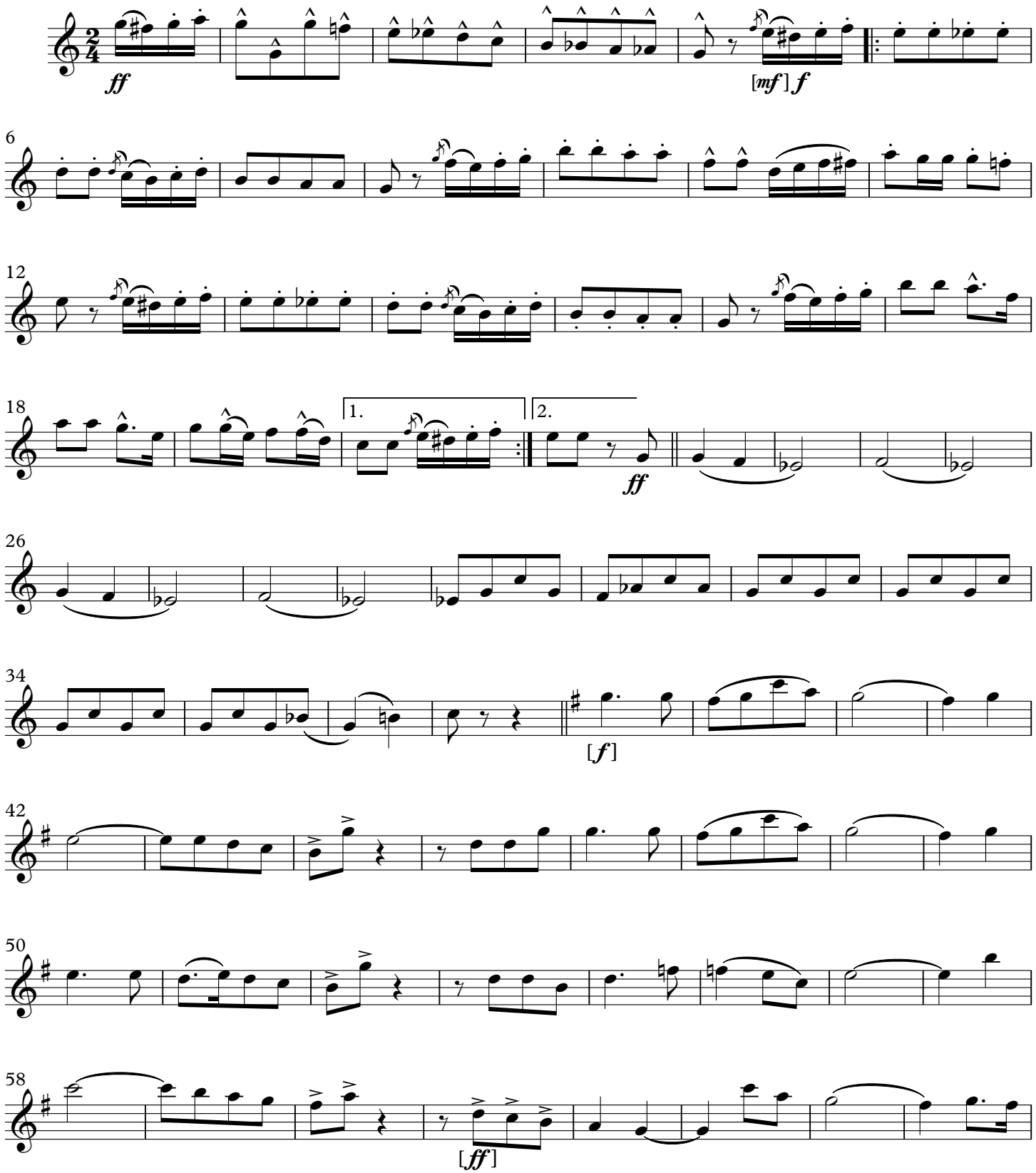
BEN BOLT

E♭ Alto Saxophone
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.



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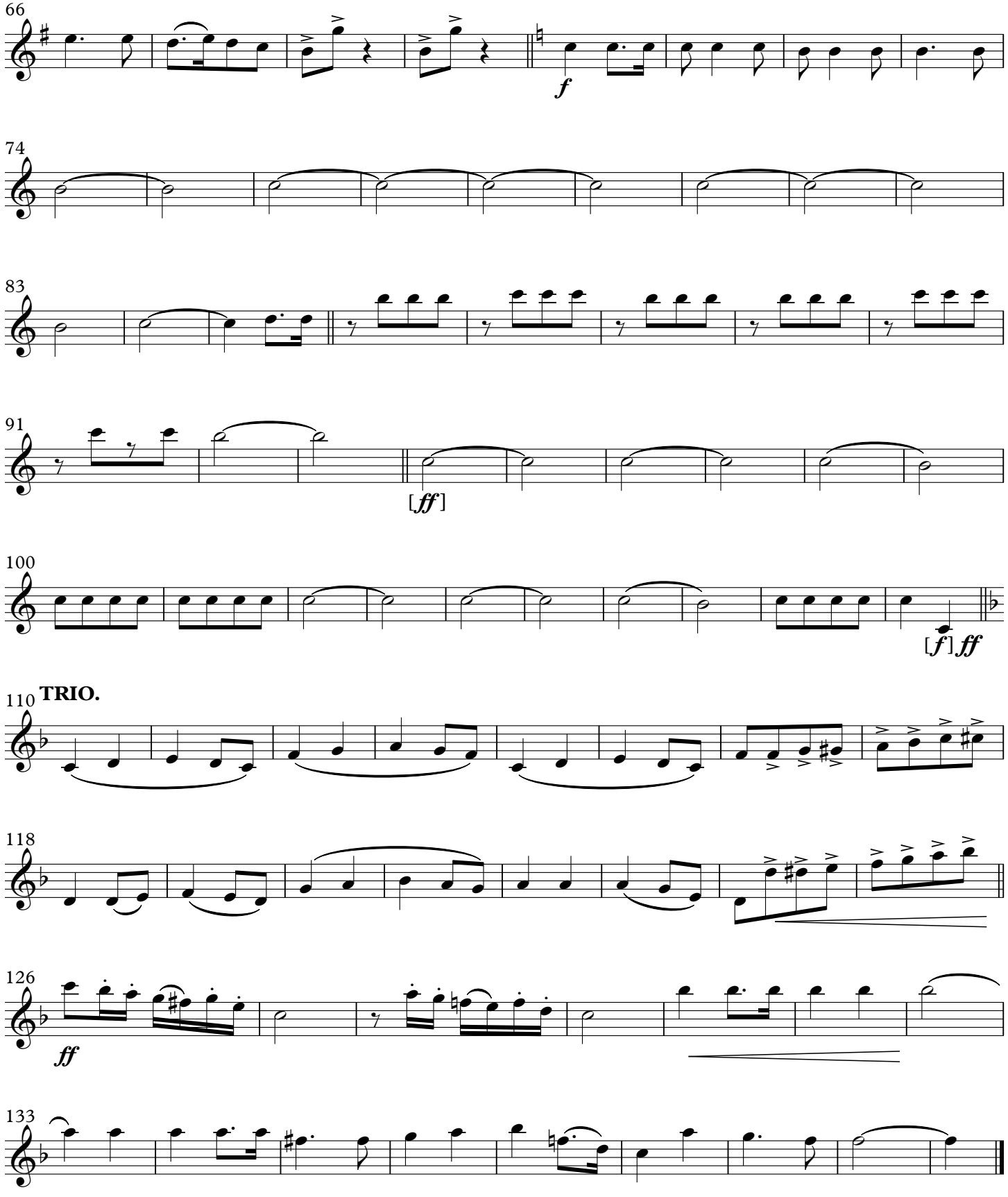

66
f
74
83
91
[ff]
100
[f] ff
110
TRIO.
118
126
ff
133

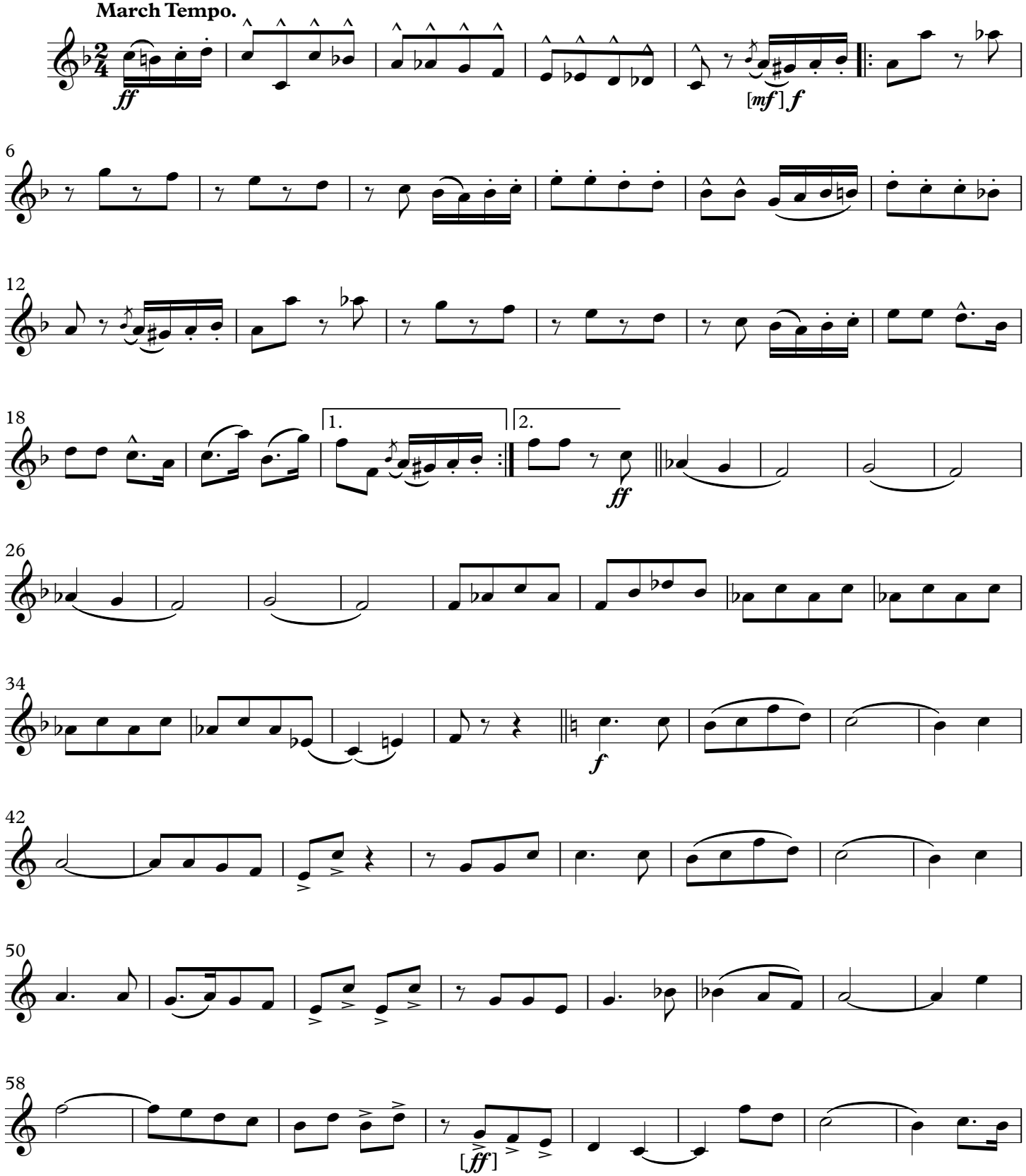
March

BEN BOLT

B♭ Tenor Saxophone
[optional]

(1888)

JOHN PHILIP SOUSA



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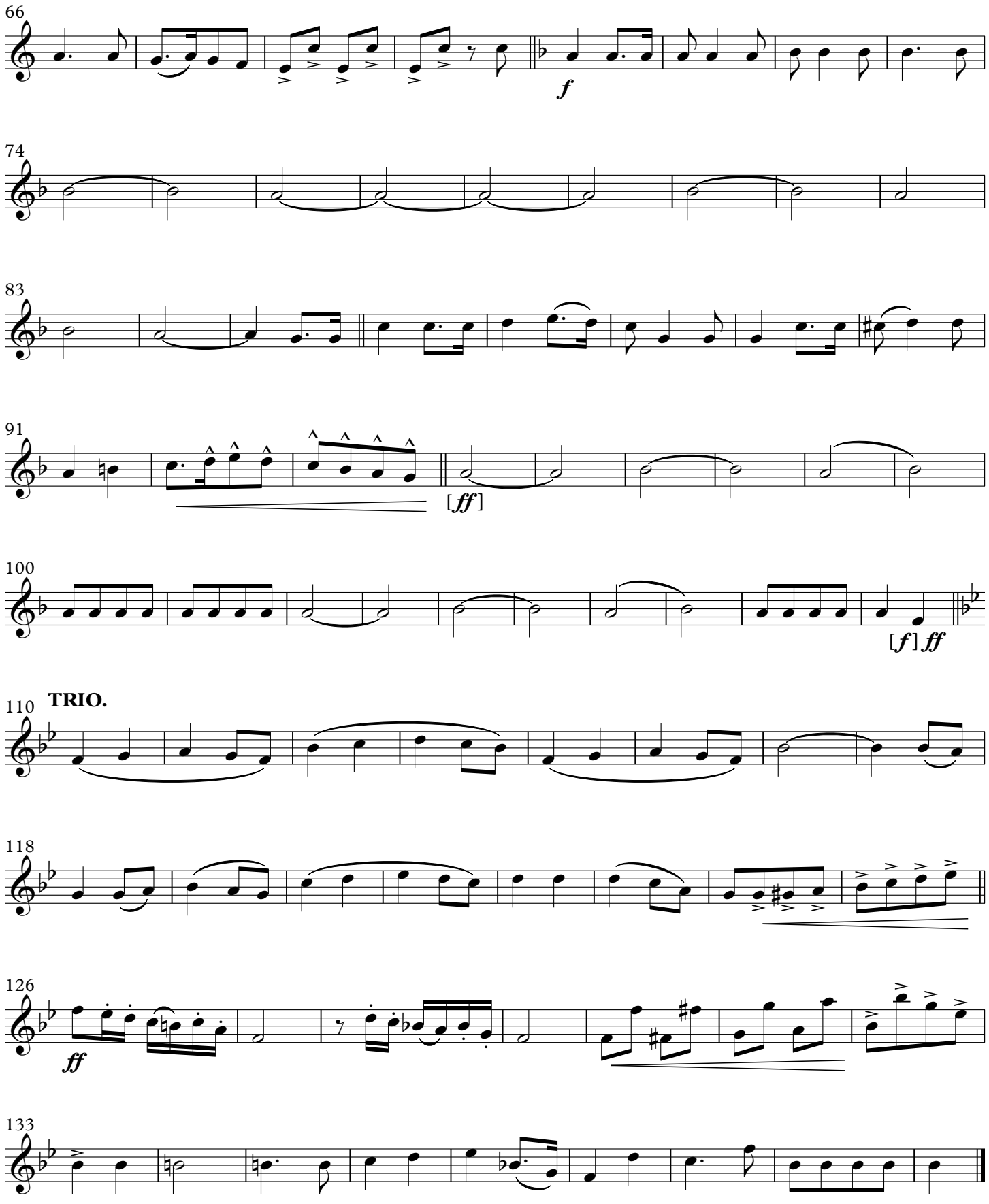

66
f
74
83
91
[ff]
100
[f] ff
110
TRIO.
118
126
ff
133

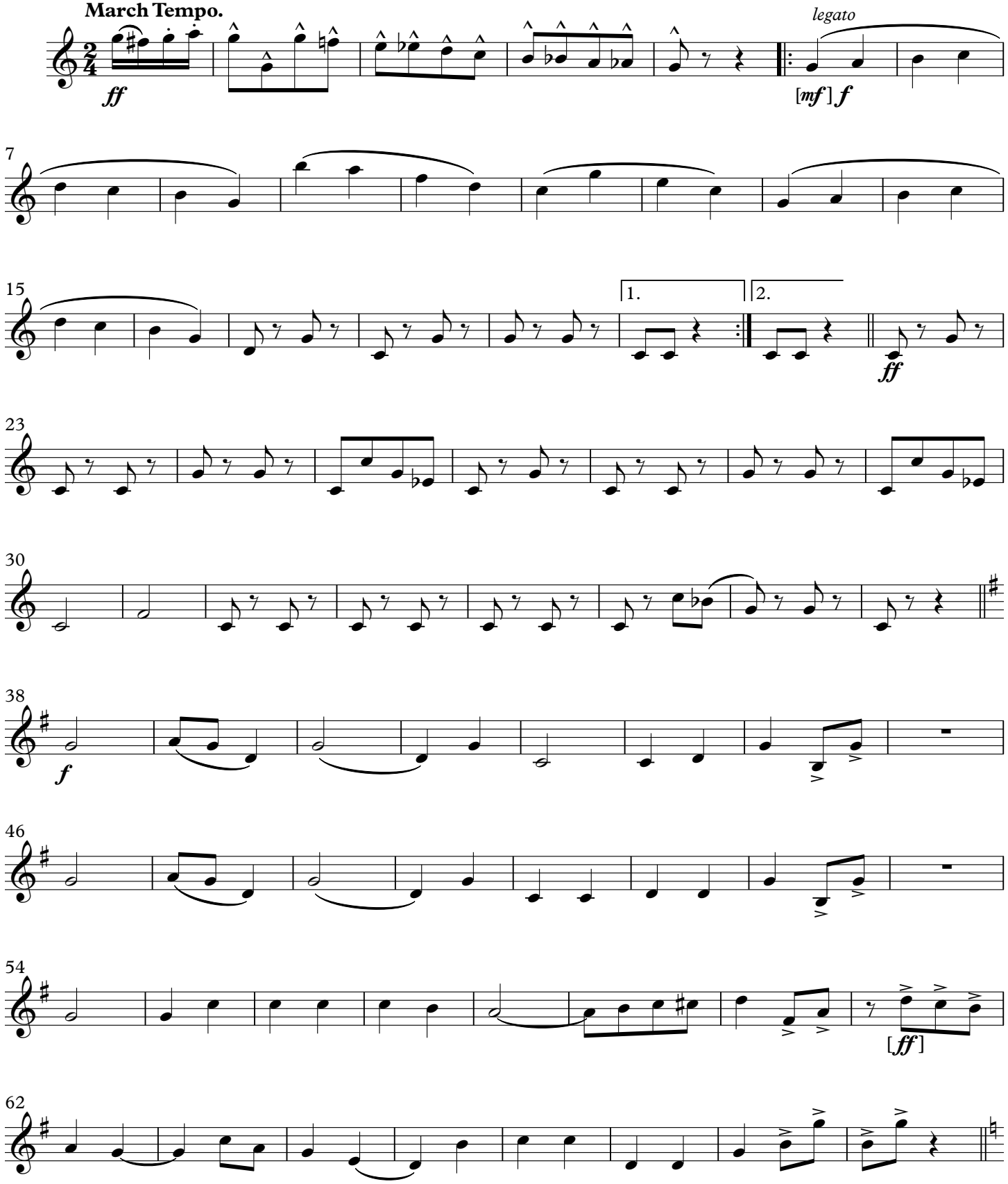
March

BEN BOLT

(1888)

E♭ Baritone Saxophone
[optional]

JOHN PHILIP SOUSA



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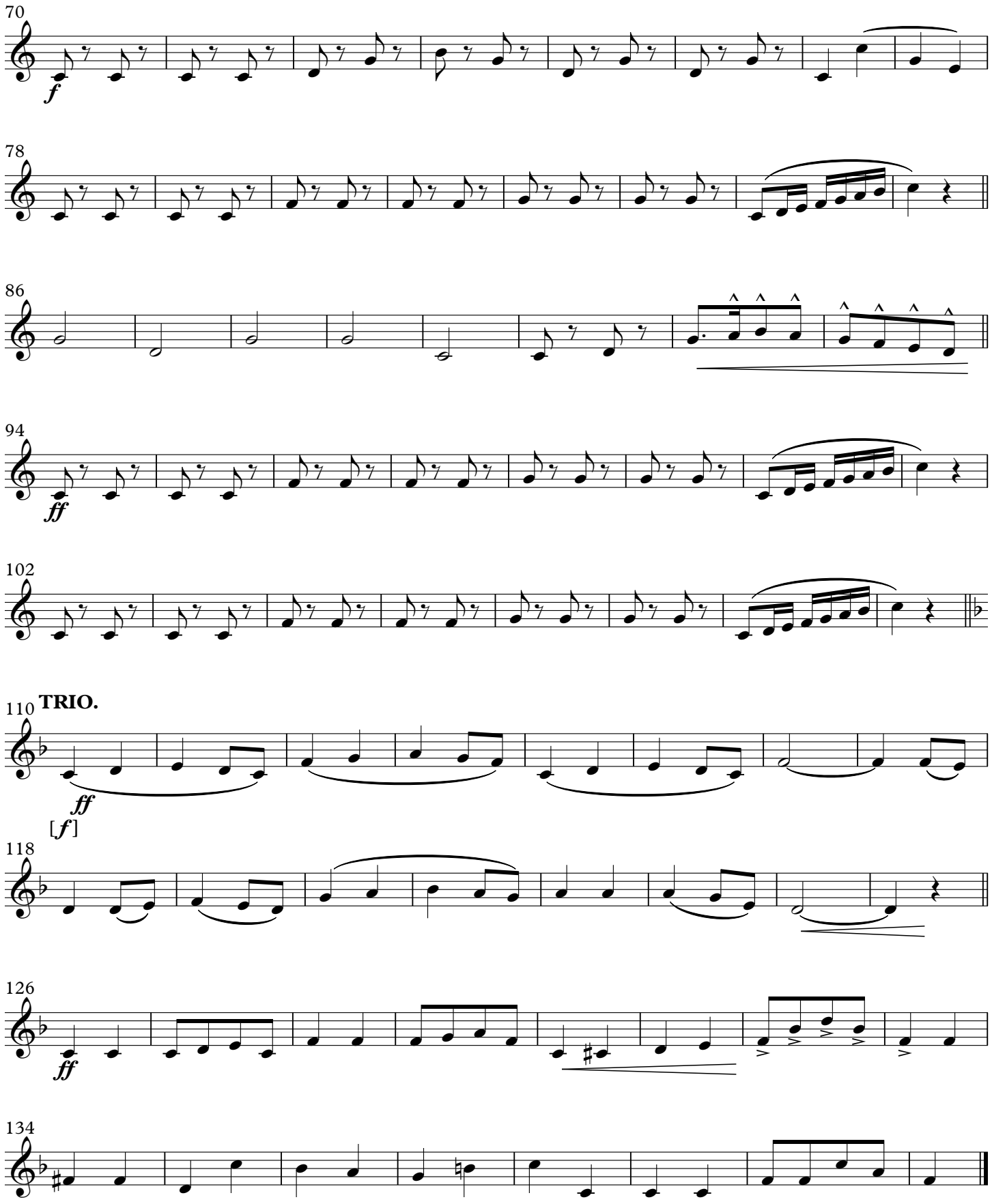

70
f
78
86
94
ff
102
110
TRIO.
ff
[f]
118
126
ff
134

March

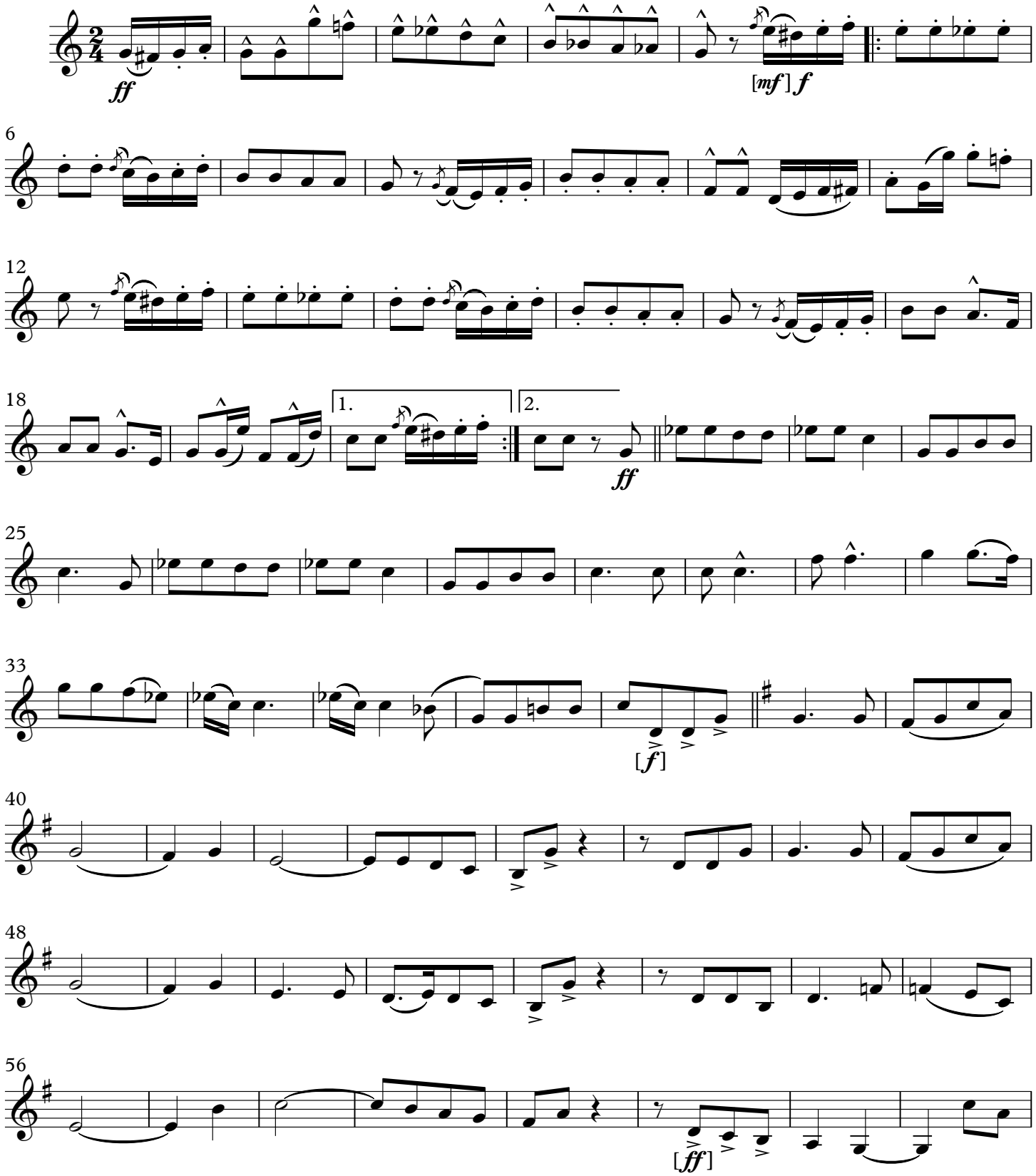
BEN BOLT

E♭ Cornet
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.



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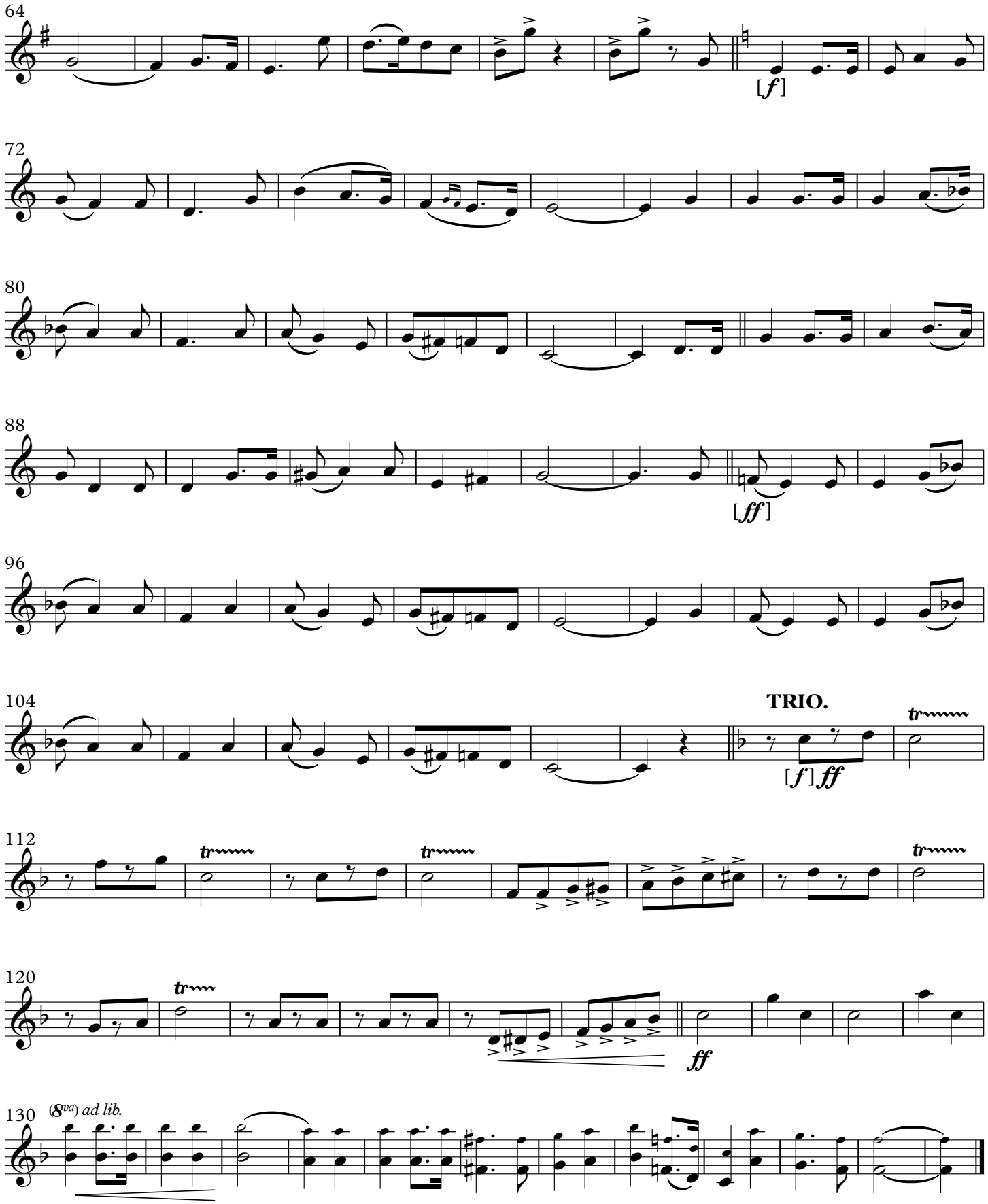
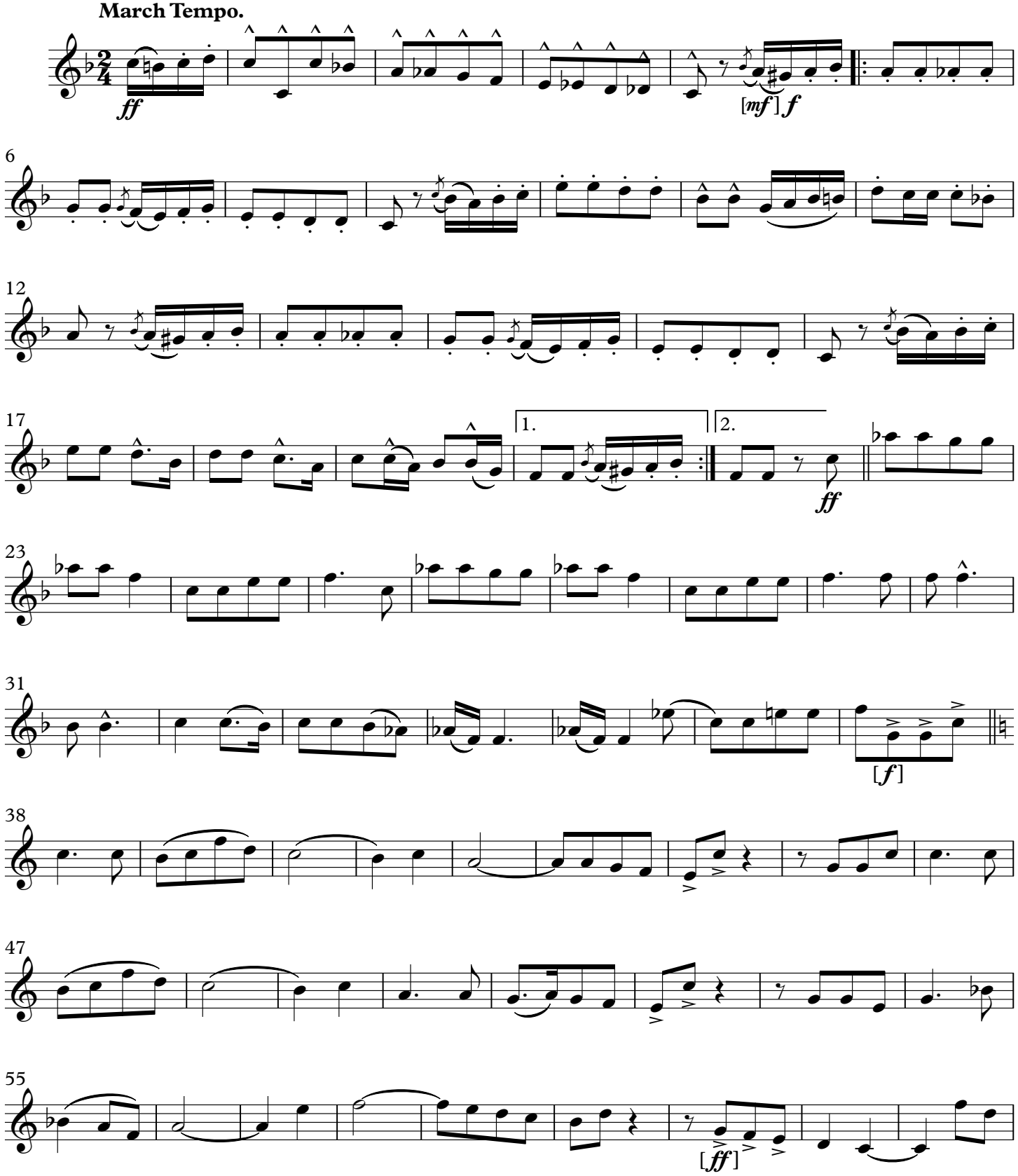

64
[f]
72
80
88
[ff]
96
104
TRIO.
[f] ff
112
tr
120
ff
130
(8va) ad lib.

March

BEN BOLT

Solo B♭ Cornet (1888) **JOHN PHILIP SOUSA**



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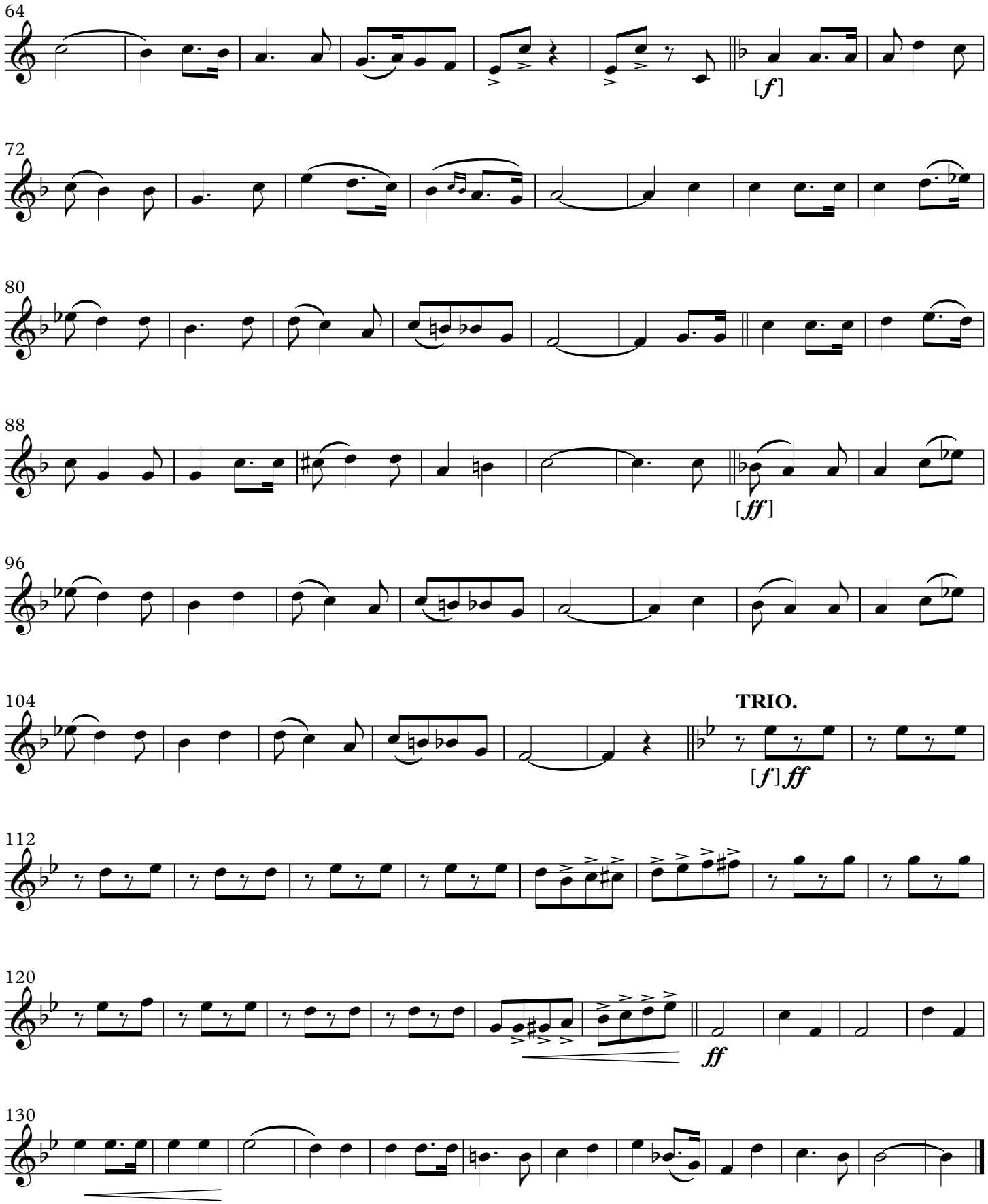

64
[f]
72
80
88
[ff]
96
104
TRIO.
[f] ff
112
120
ff
130

March

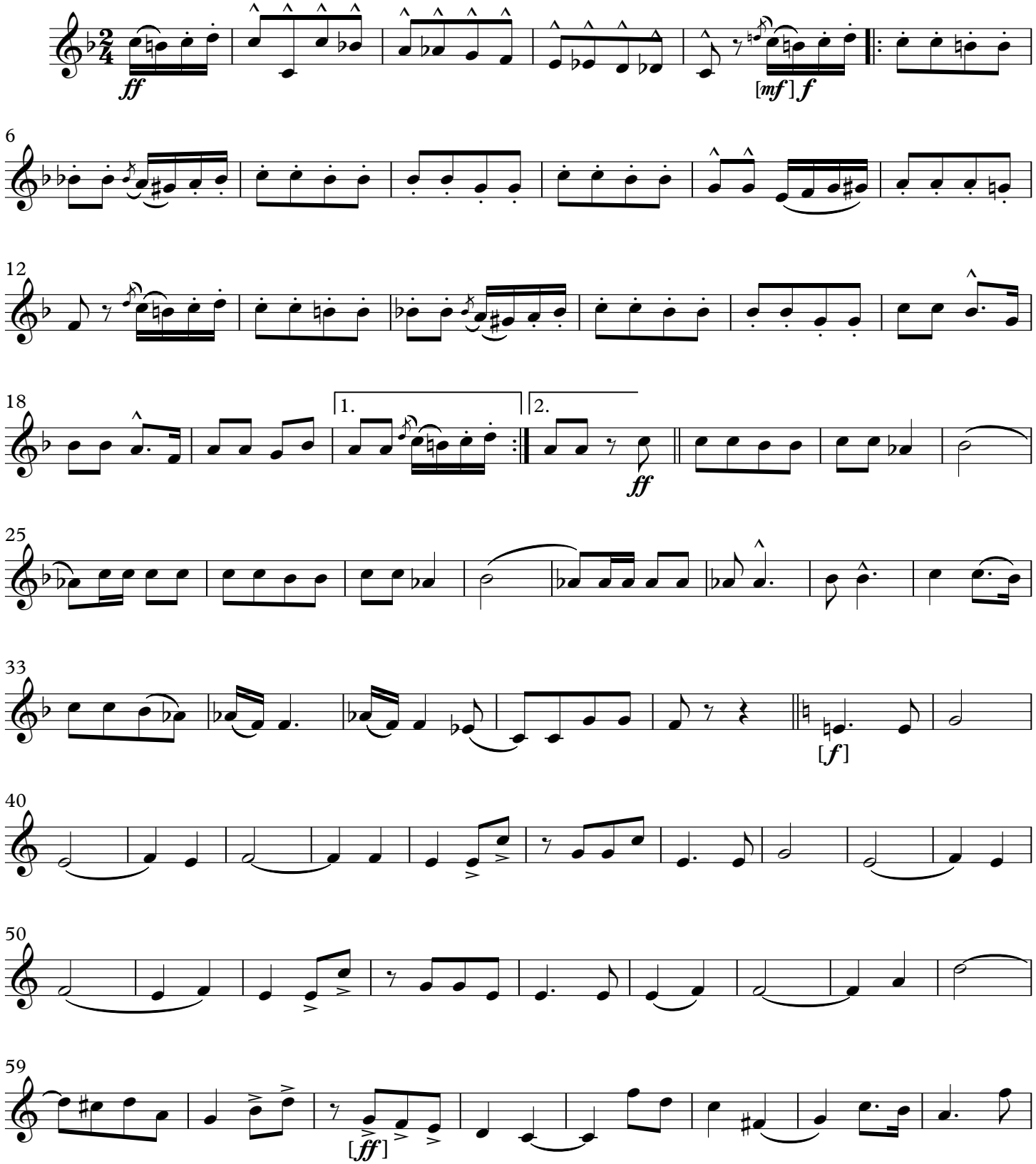
BEN BOLT

1st B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.



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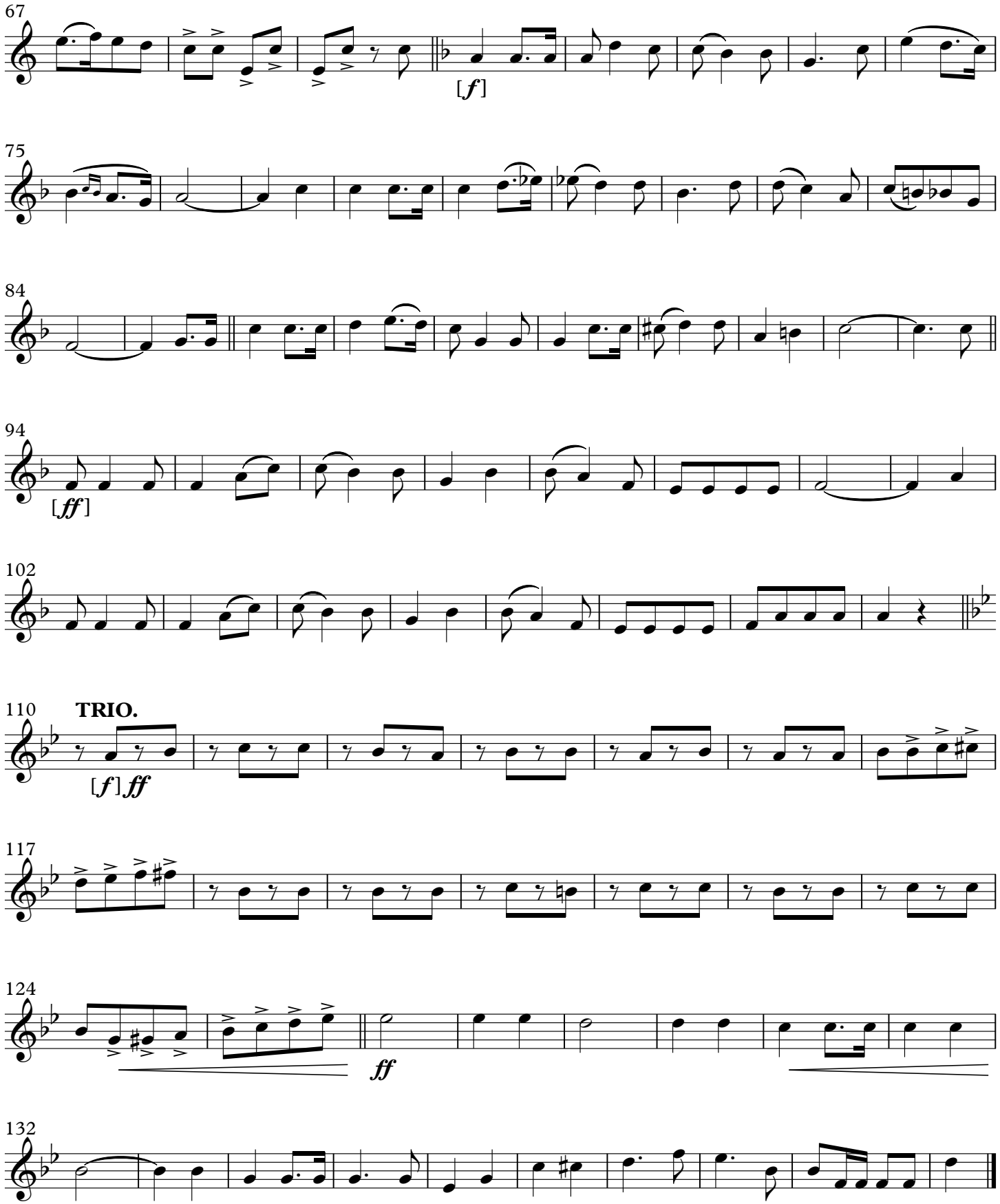

67
[f]
75
84
94
[ff]
102
110
TRIO.
[f] ff
117
124
ff
132

March

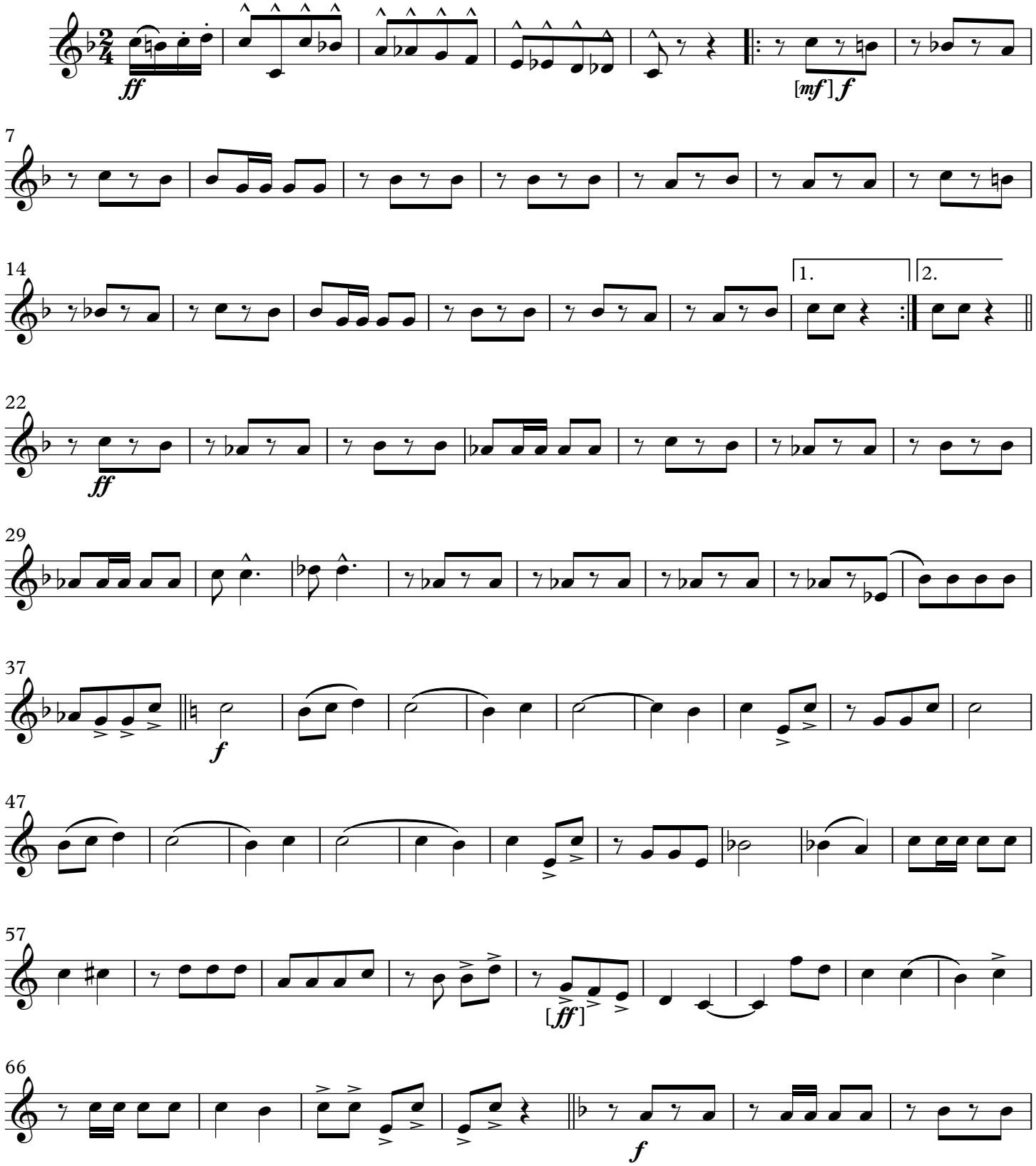
BEN BOLT

2nd B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.



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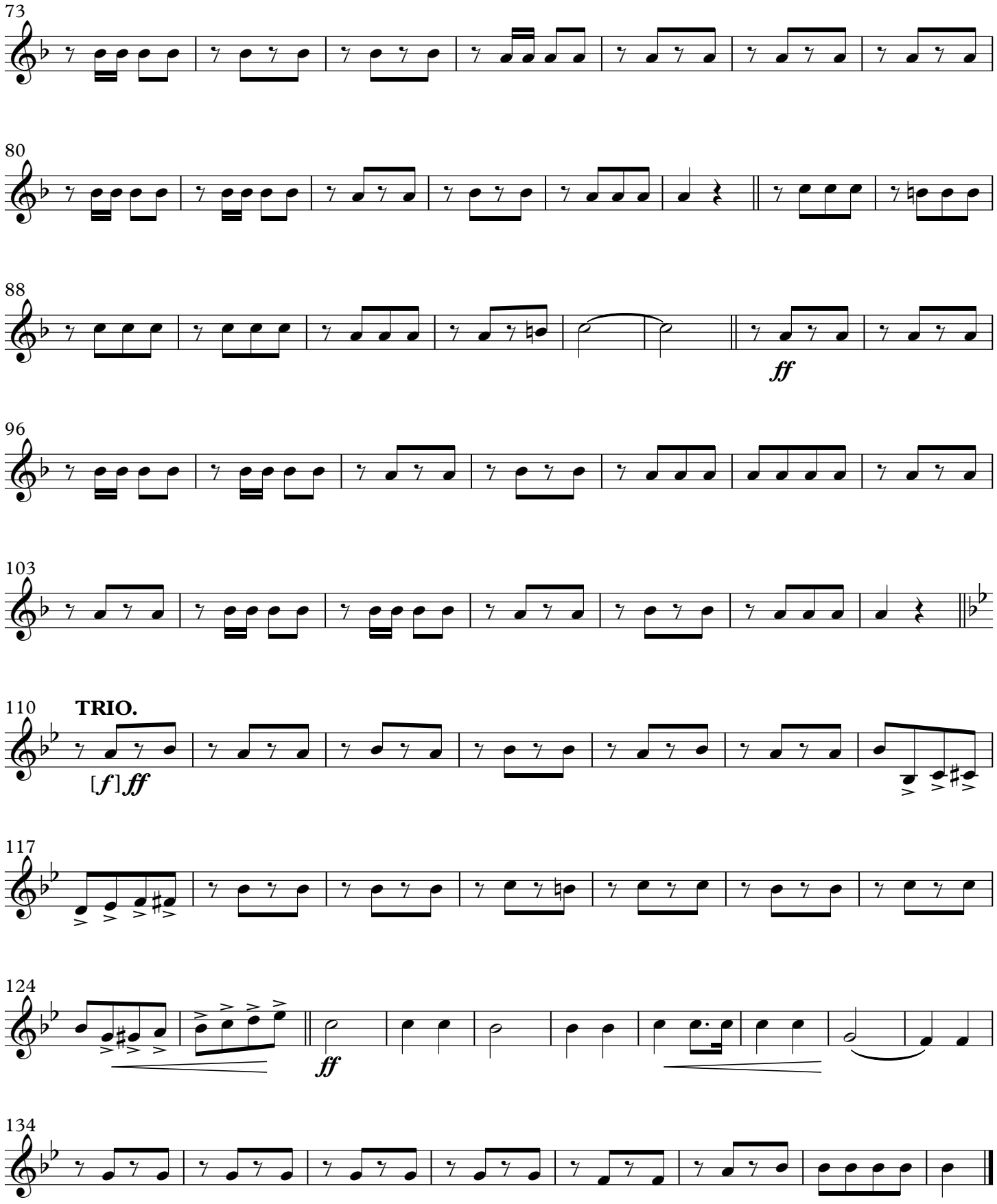

73
80
88
ff
96
103
110
TRIO.
[f] ff
117
124
ff
134

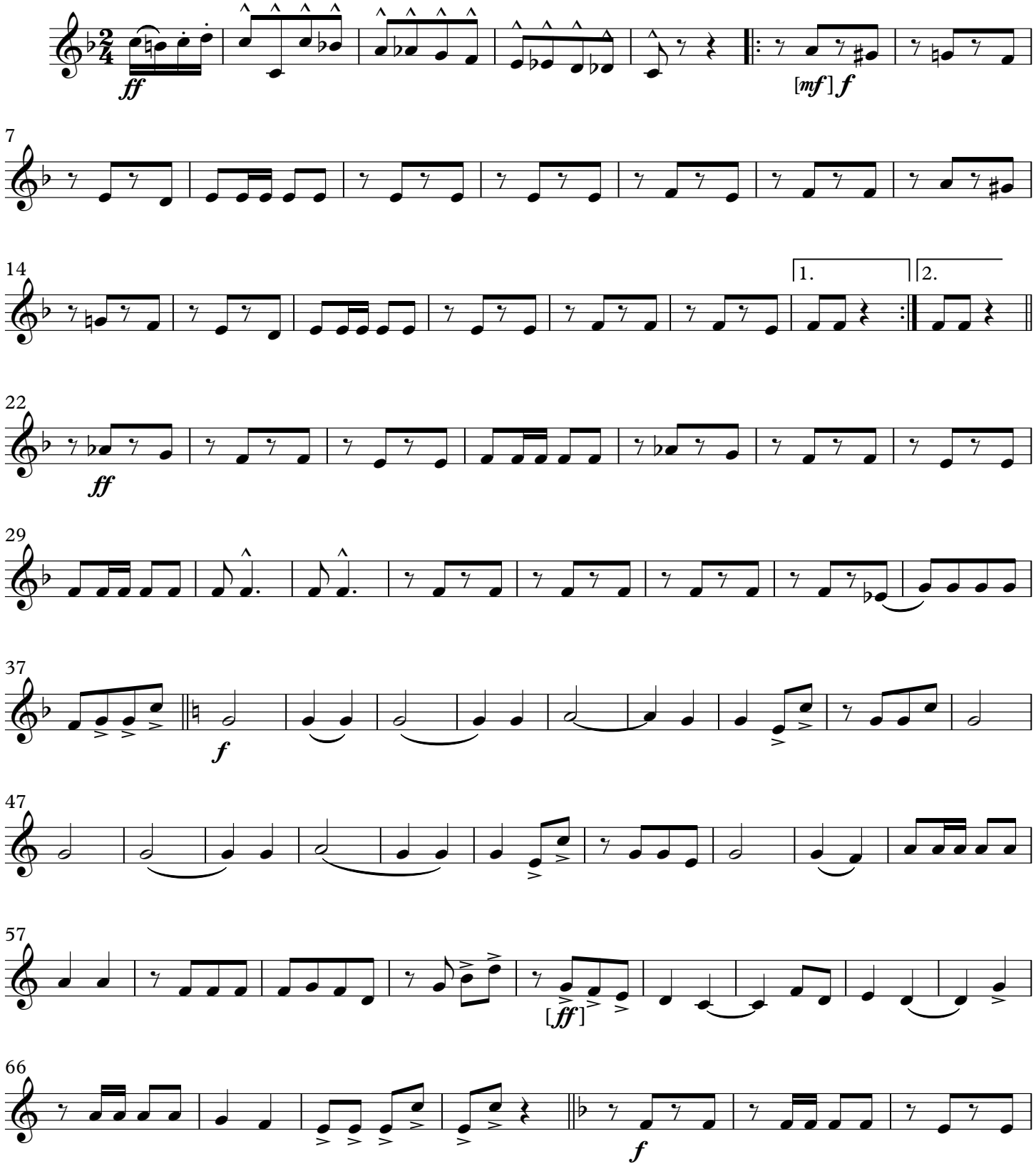
March

BEN BOLT

3rd B♭ Cornet

(1888)

JOHN PHILIP SOUSA



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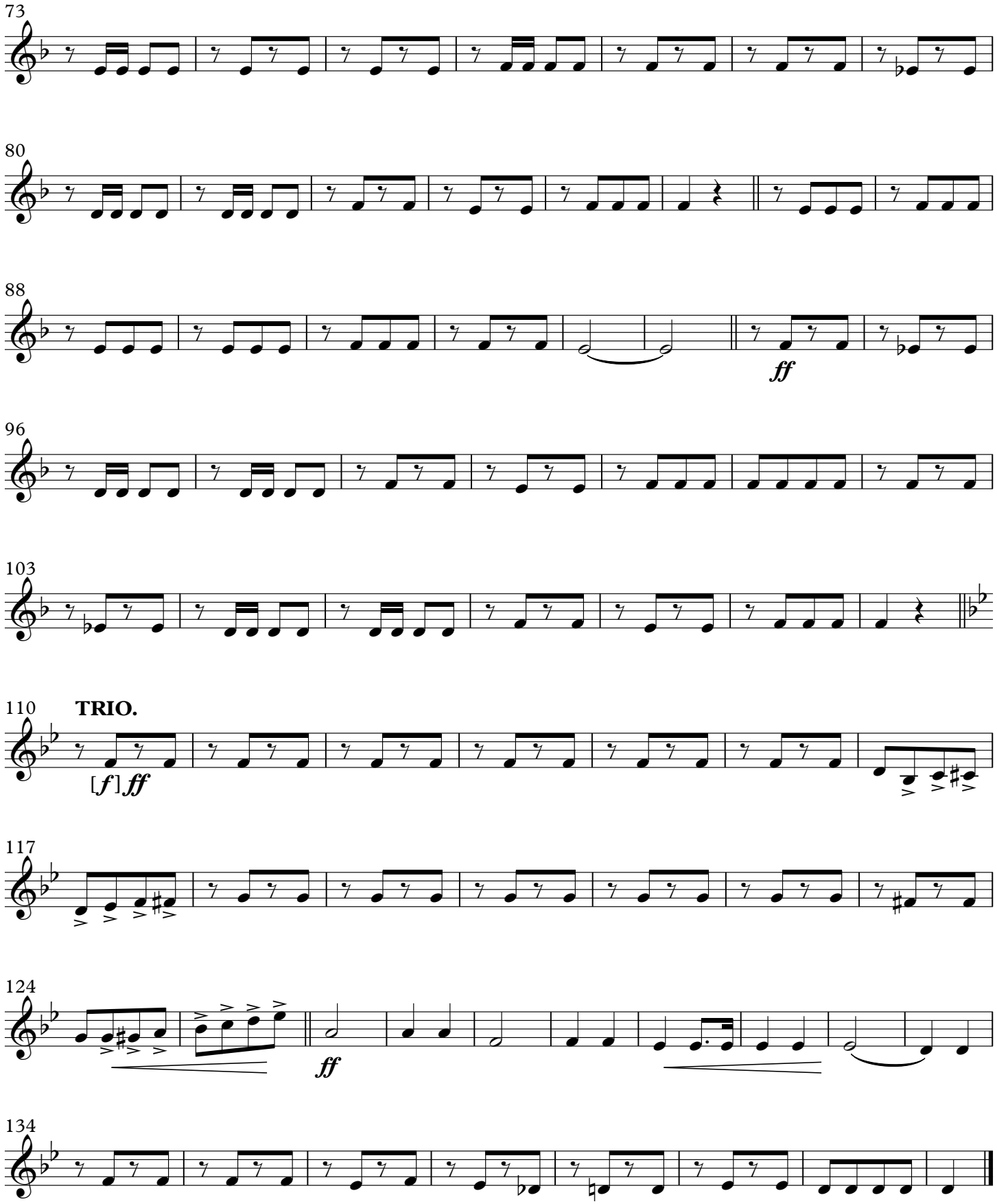

73
80
88
ff
96
103
110
TRIO.
[f] ff
117
124
ff
134

March

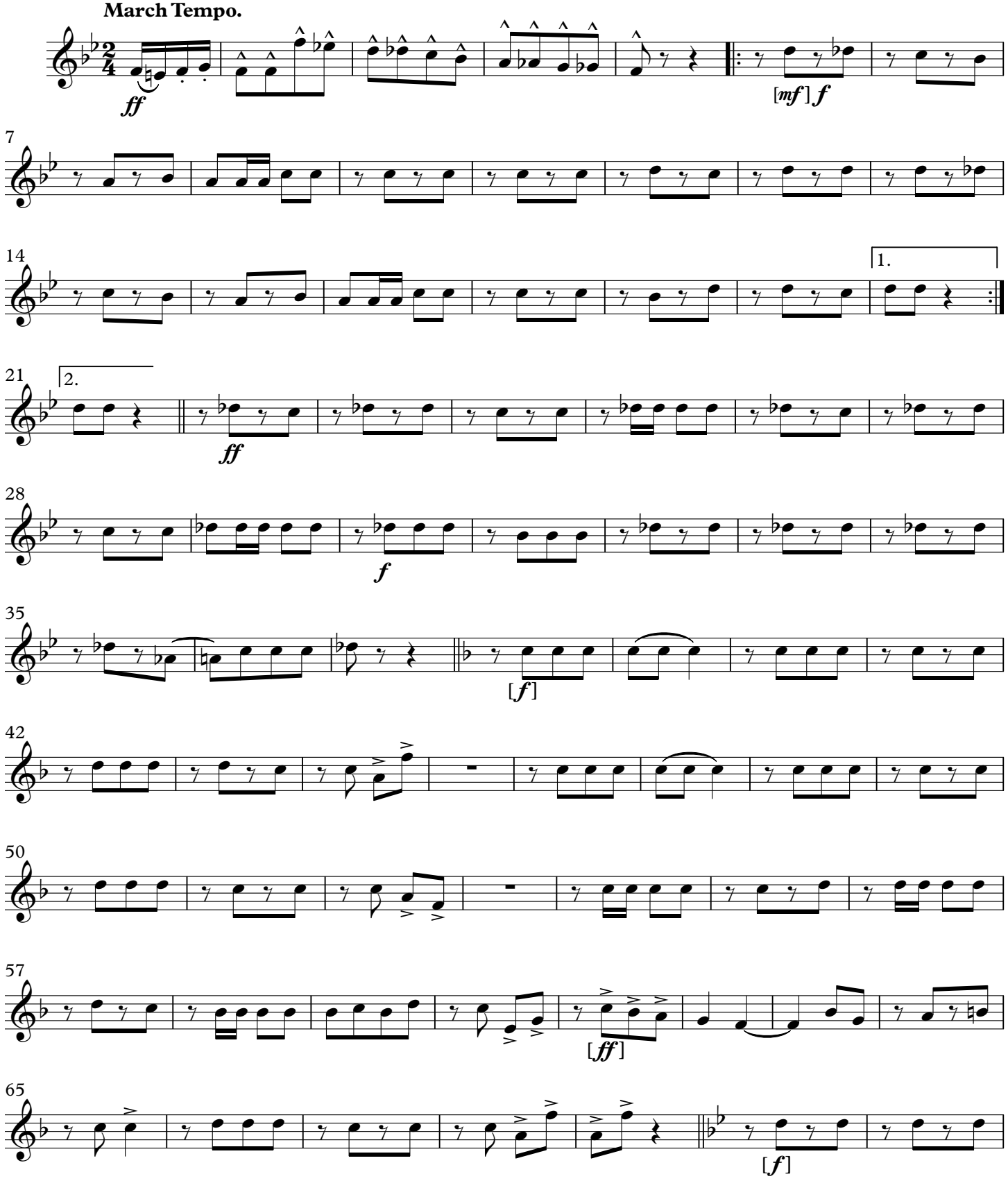
BEN BOLT

(1888)

JOHN PHILIP SOUSA

1st F Horn
[originally E♭ Alto]

March Tempo.



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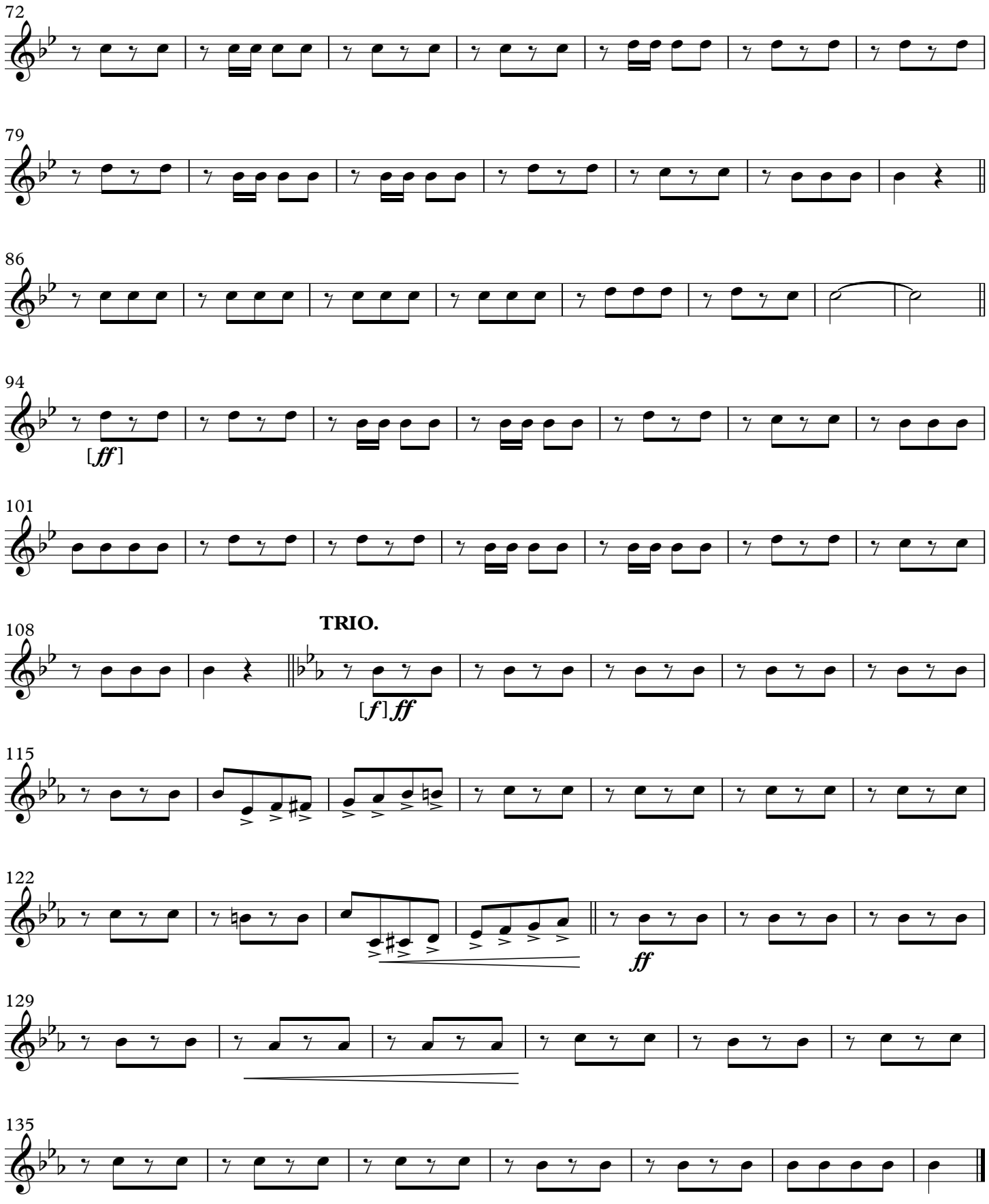

72
79
86
94
[ff]
101
108
TRIO.
[f] ff
115
122
ff
129
135

March

BEN BOLT

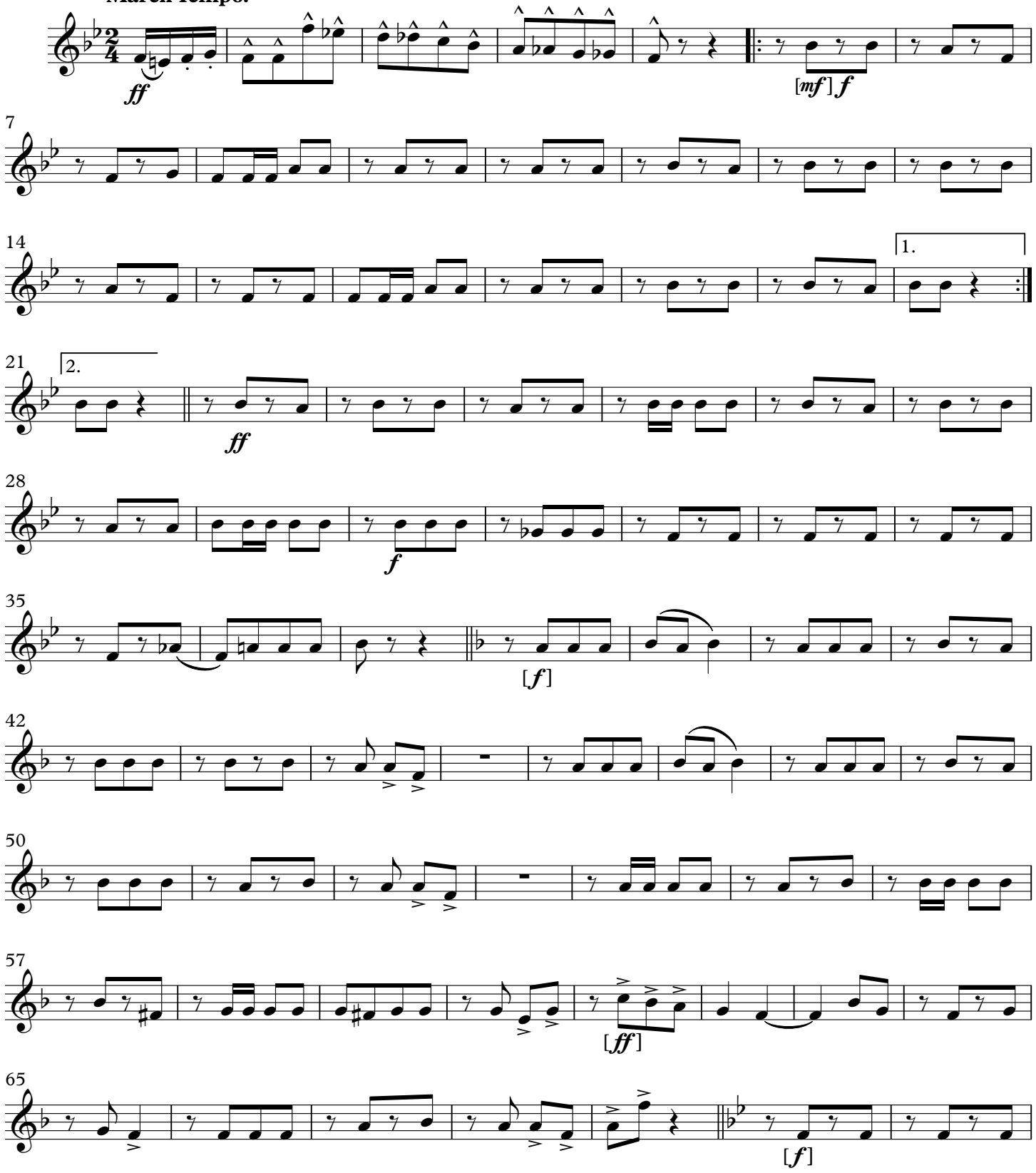
(1888)

JOHN PHILIP SOUSA

2nd F Horn

[originally E♭ Alto]

March Tempo.



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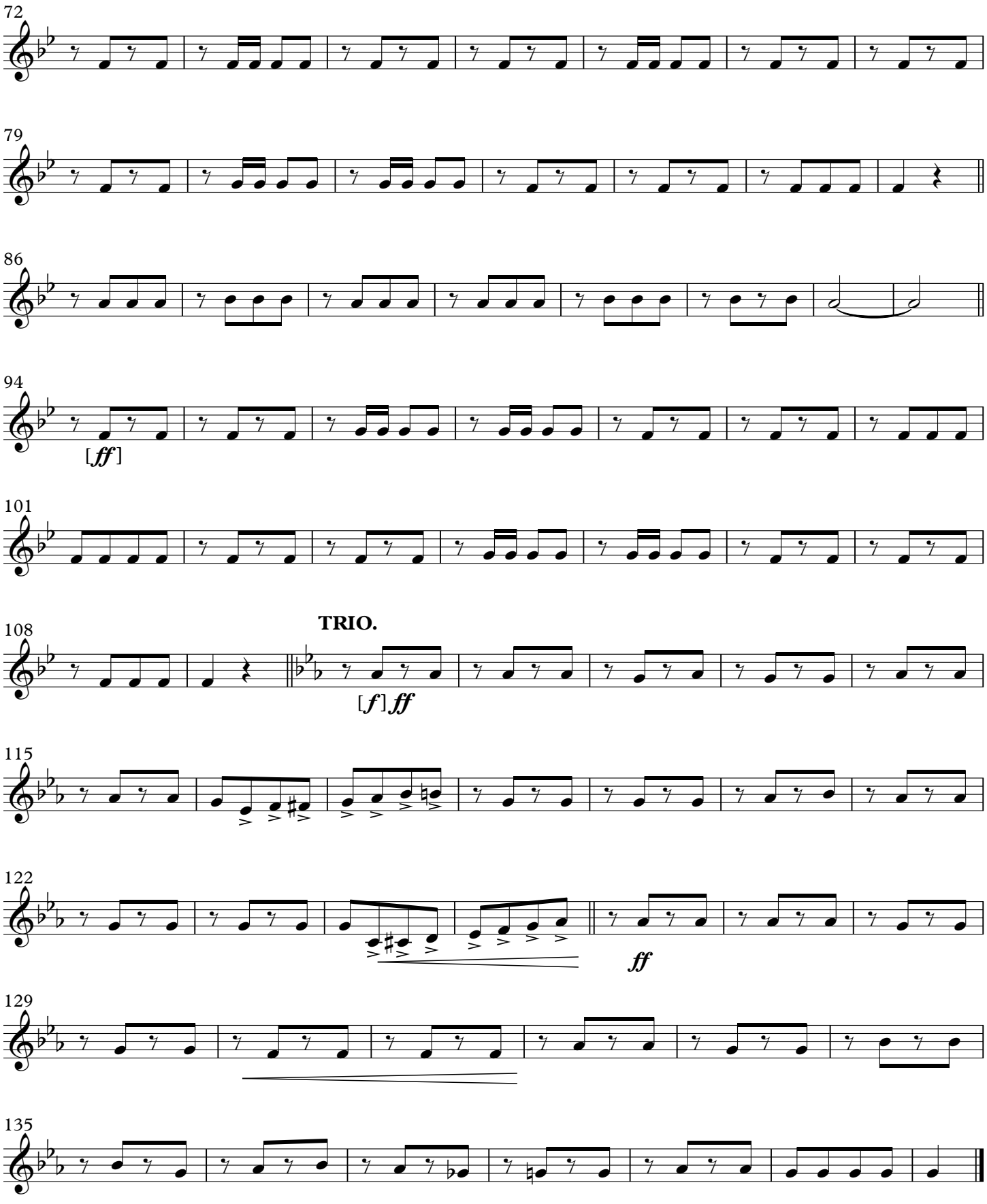

72
79
86
94
[ff]
101
108
TRIO.
[f] ff
115
122
ff
129
135

March

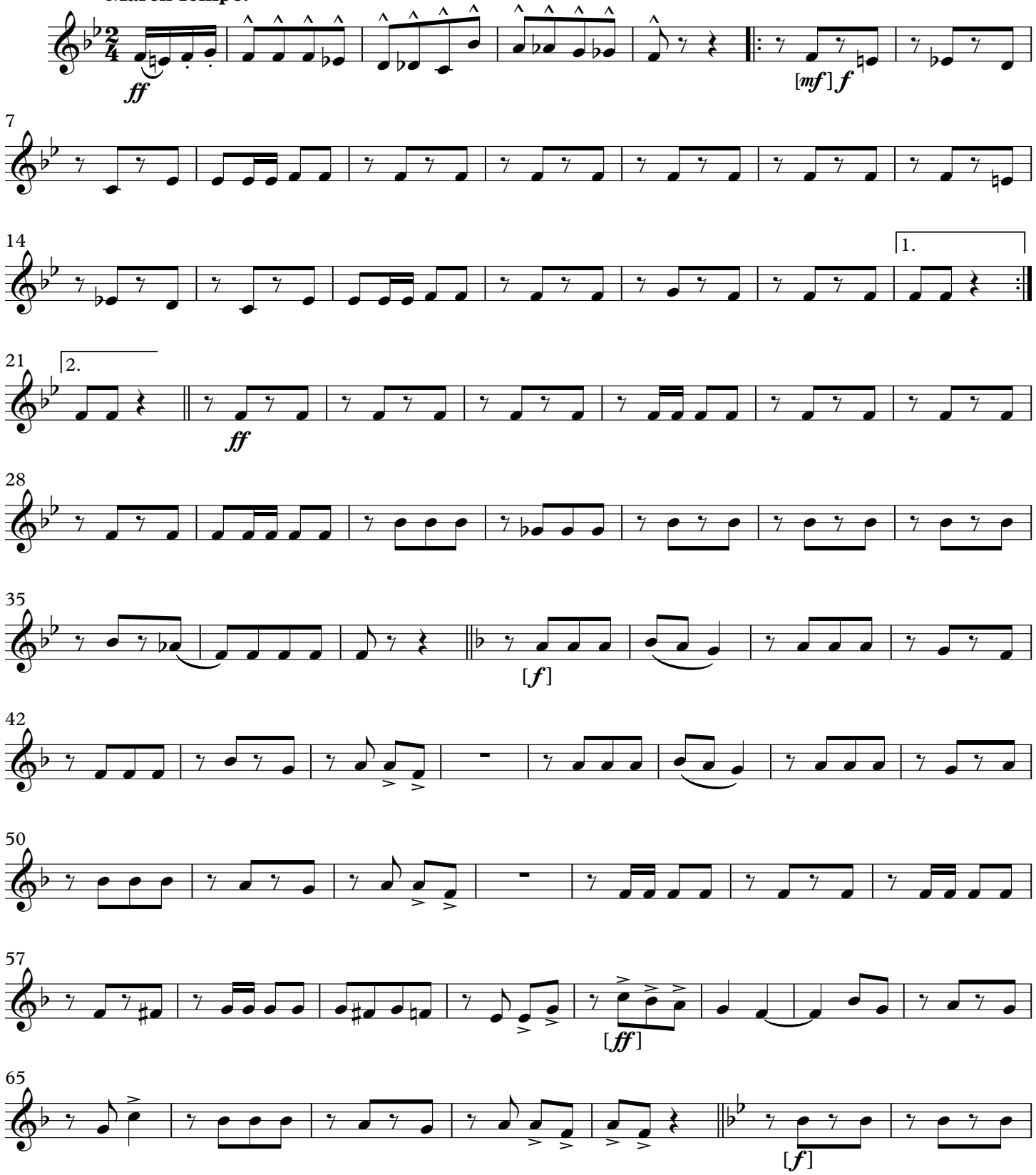
BEN BOLT

(1888)

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]

March Tempo.



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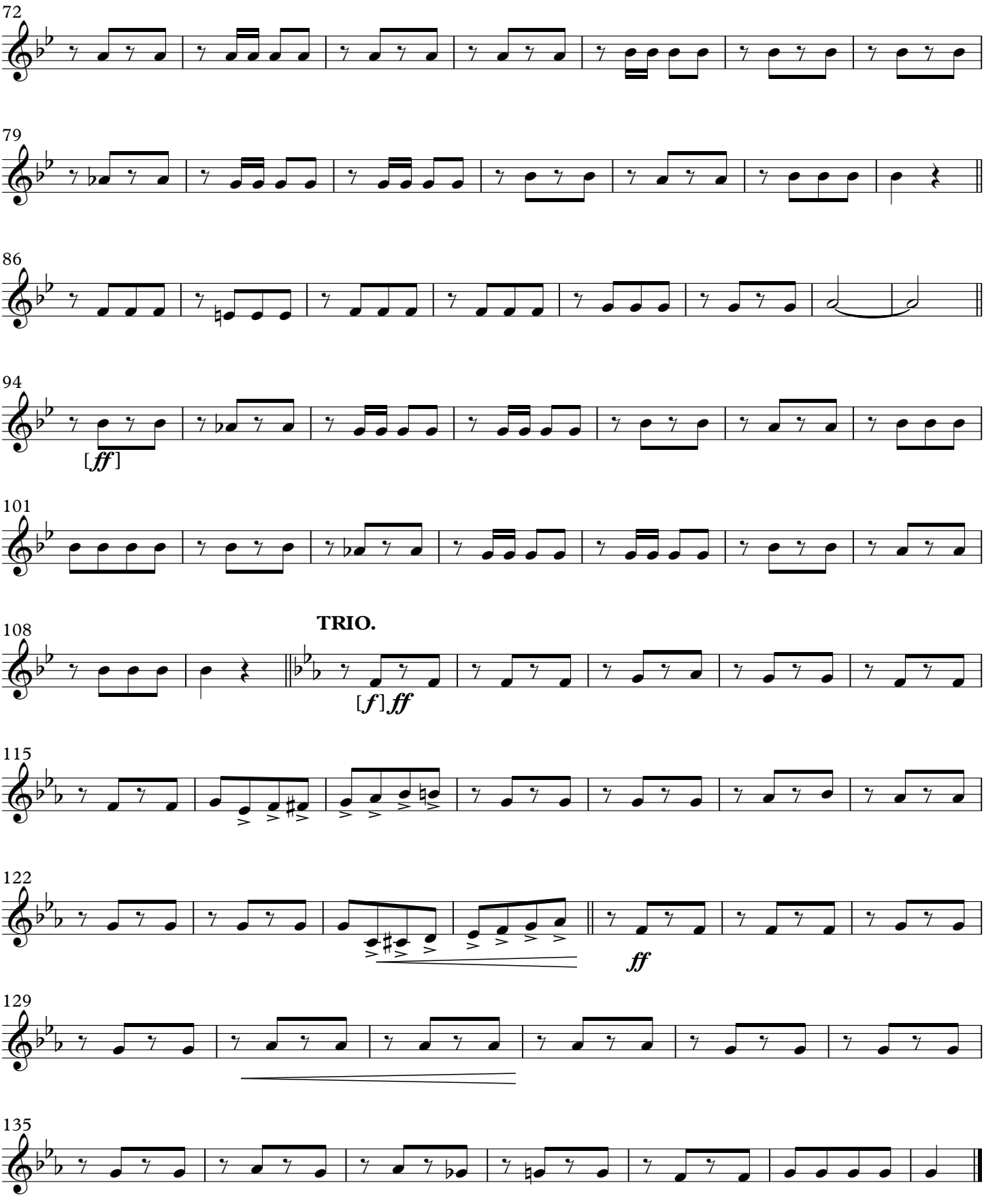

72
79
86
94
[ff]
101
108
TRIO.
[f] ff
115
122
ff
129
135

March

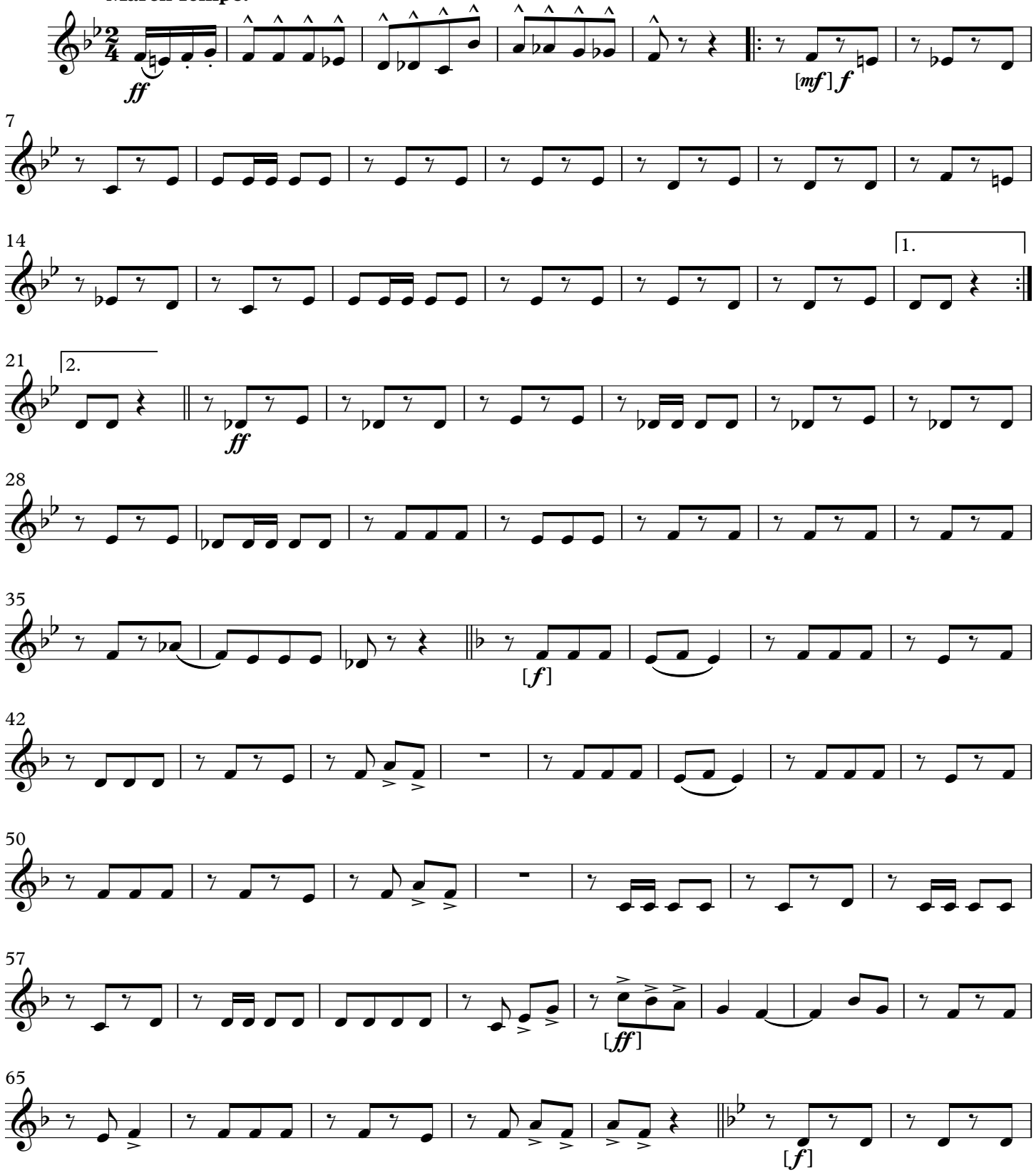
BEN BOLT

(1888)

JOHN PHILIP SOUSA

4th F Horn
[originally E♭ Alto]

March Tempo.



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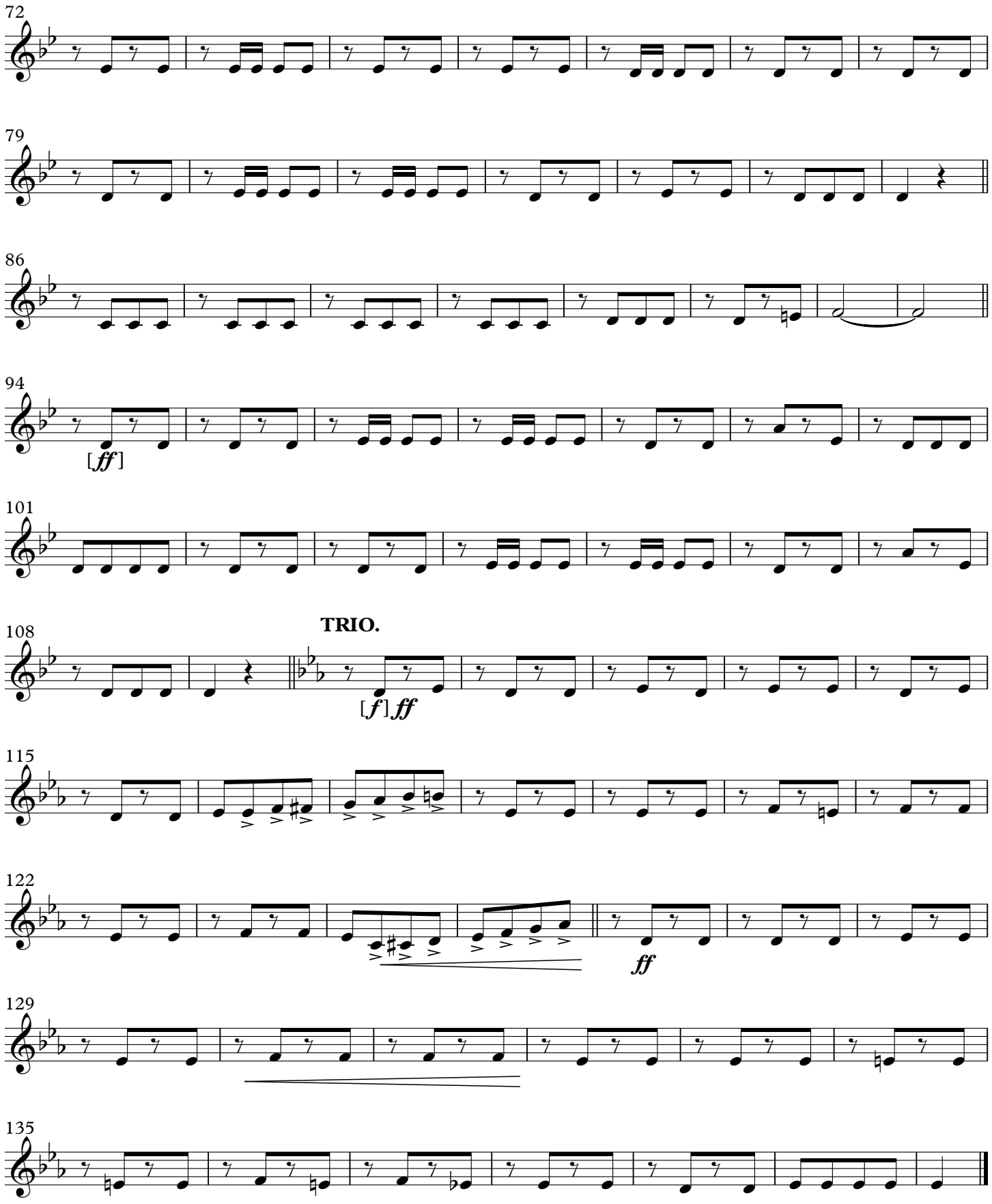

72
79
86
94
[ff]
101
108
TRIO.
[f] ff
115
122
ff
129
135

March

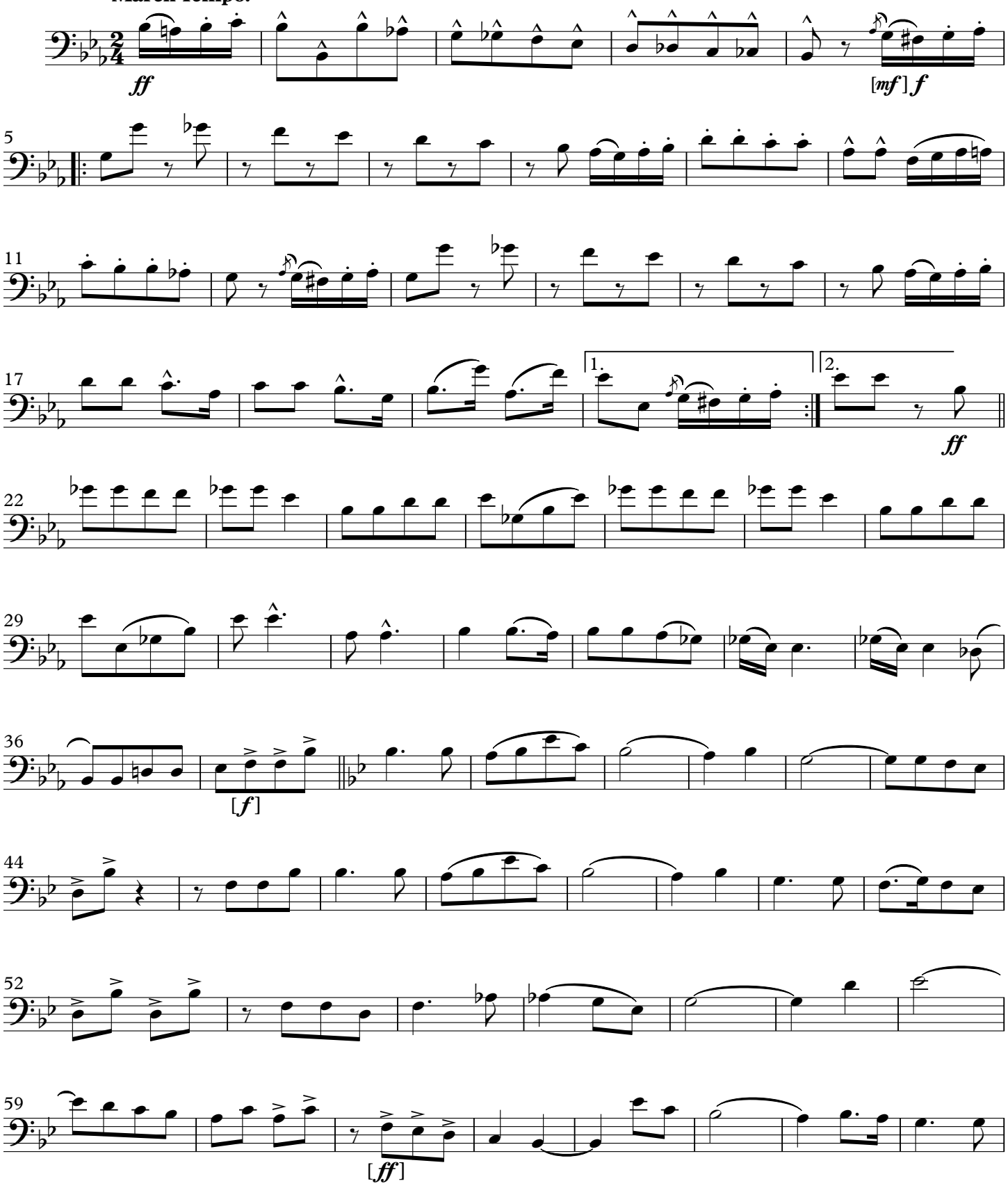
BEN BOLT

Baritone

(1888)

JOHN PHILIP SOUSA

March Tempo.



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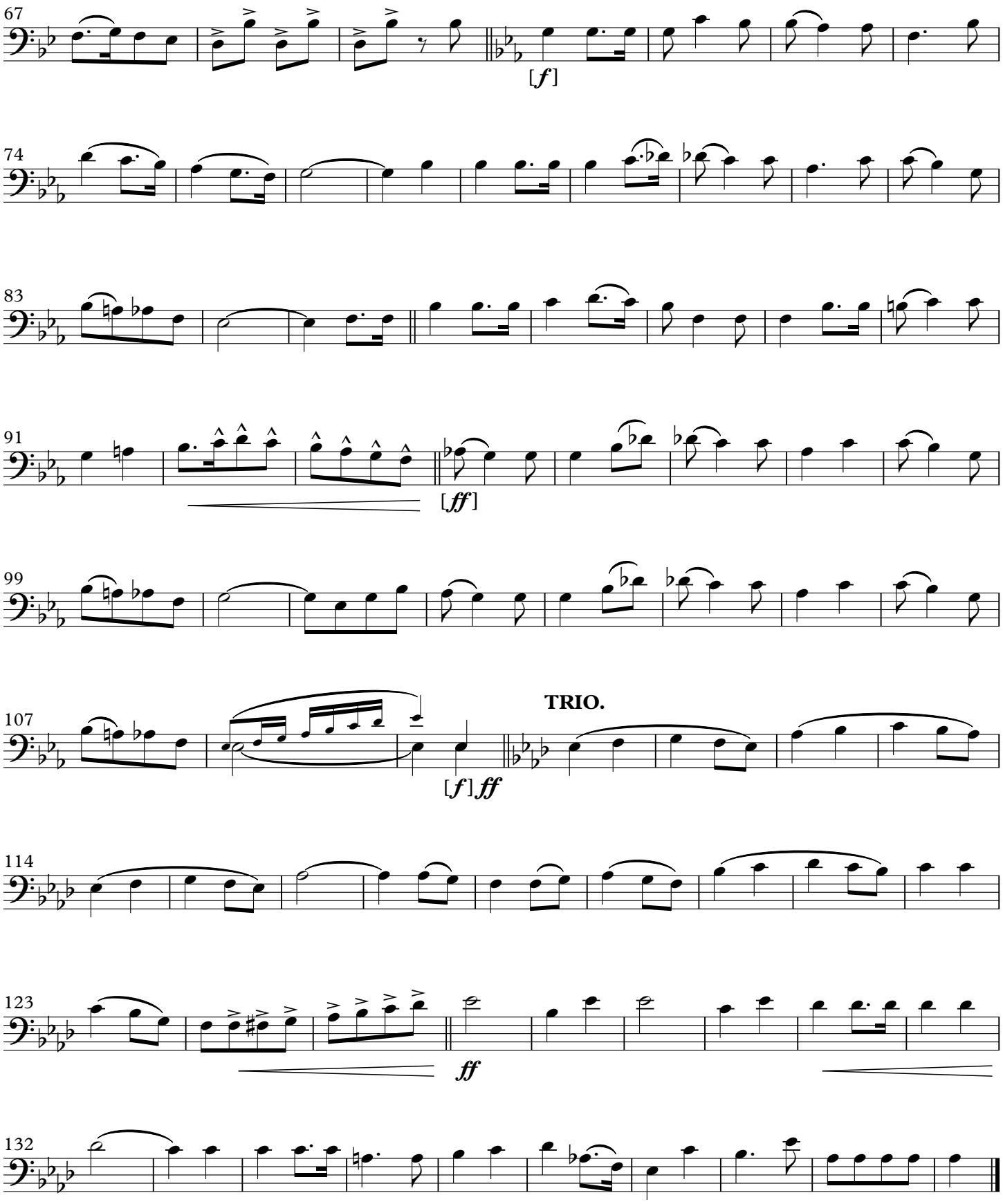

67
[f]
74
83
91
[ff]
99
107
TRIO.
[f] ff
114
123
ff
132

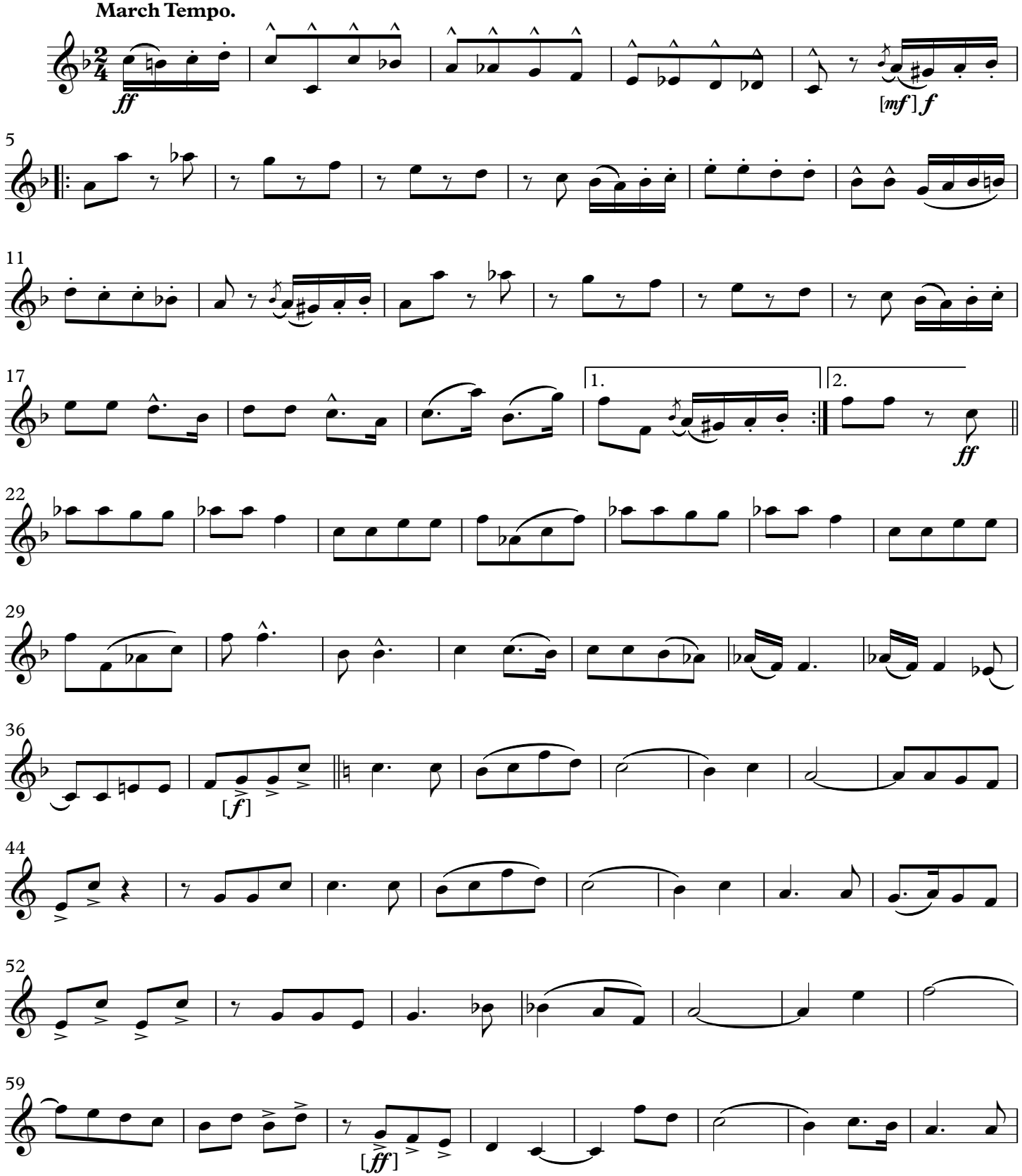
March

BEN BOLT

(1888)

Baritone, T.C.

JOHN PHILIP SOUSA



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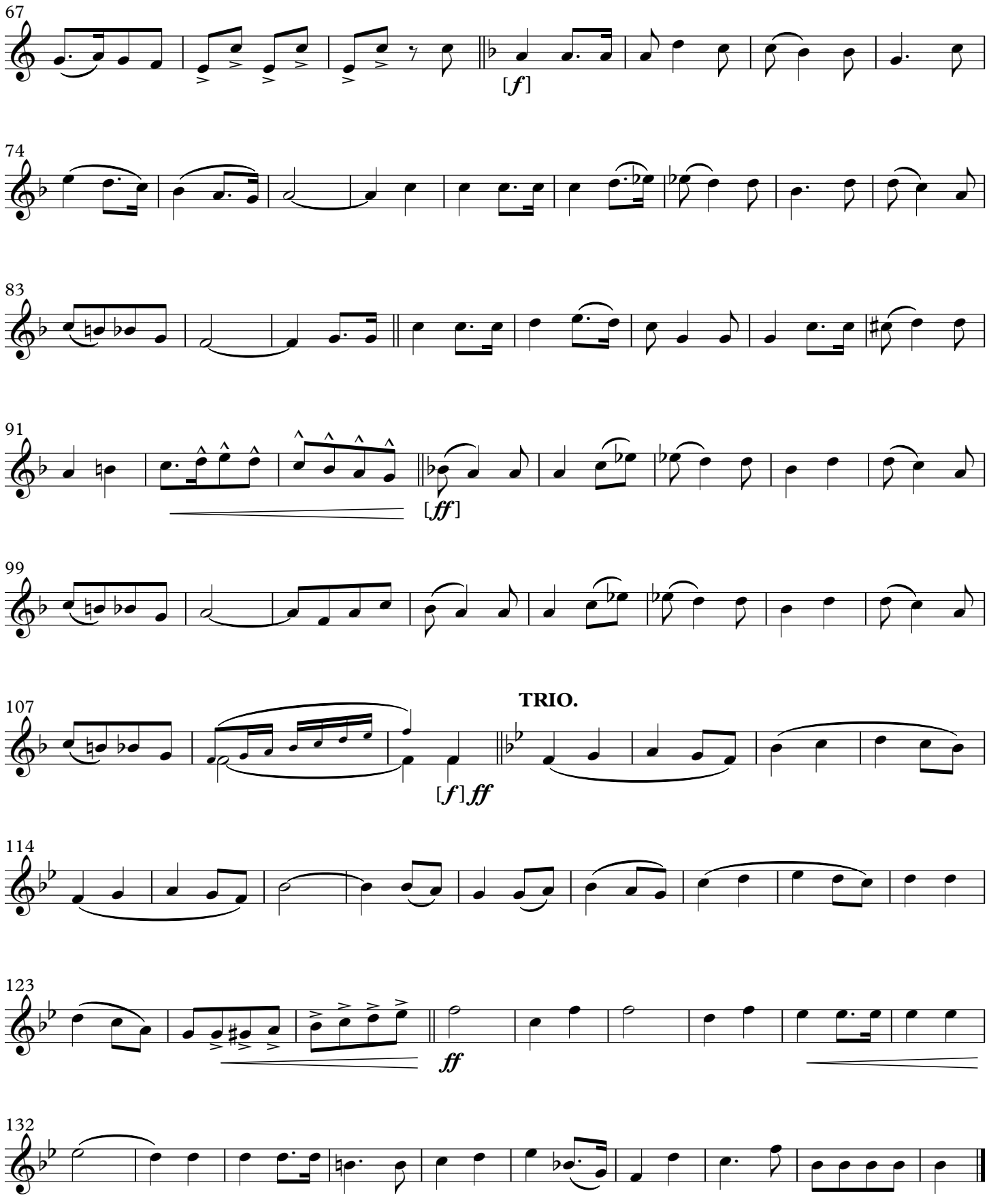

67
[f]
74
83
91
[ff]
99
107
TRIO.
[f] ff
114
123
ff
132

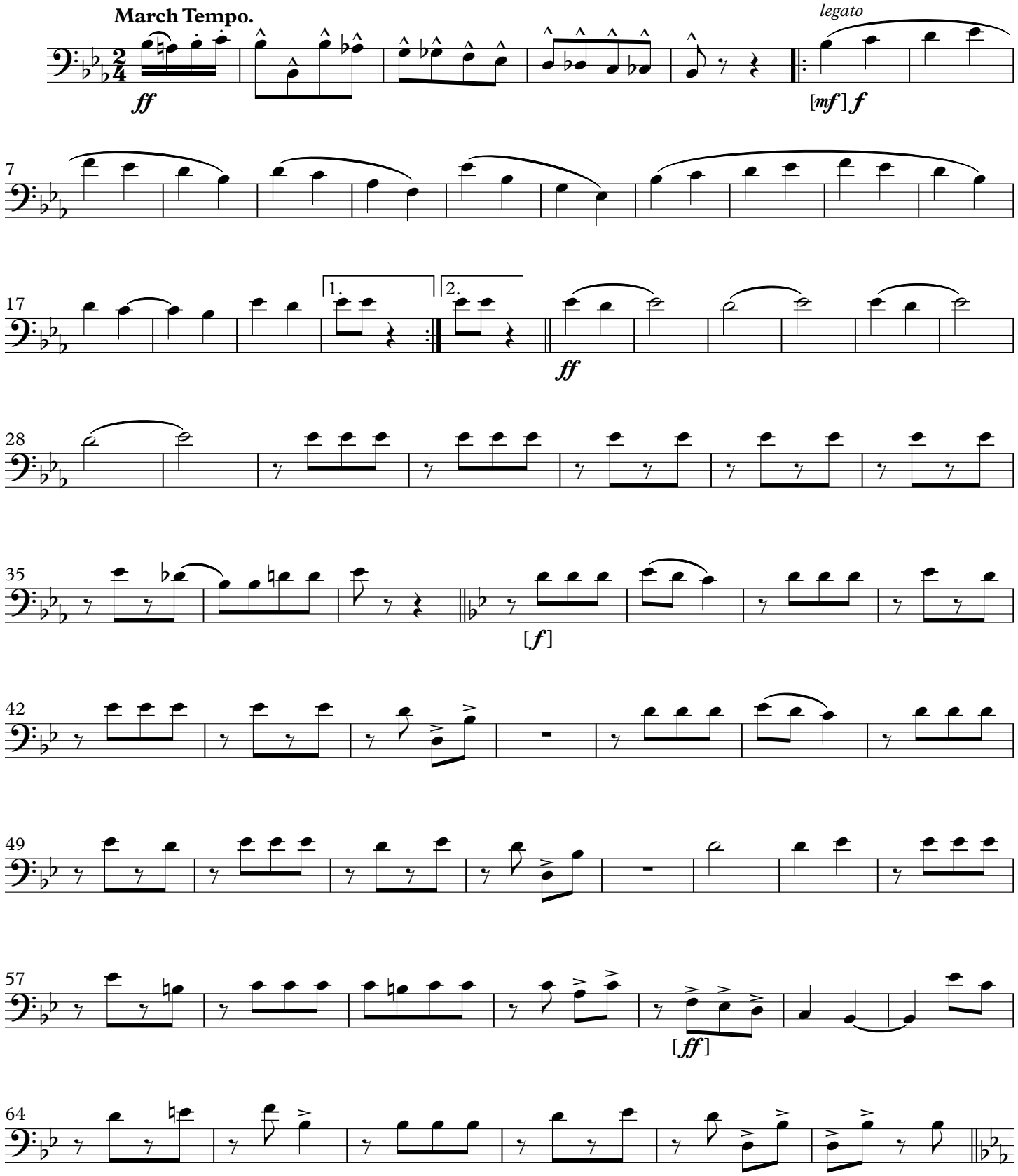
March

BEN BOLT

(1888)

1st Trombone

JOHN PHILIP SOUSA



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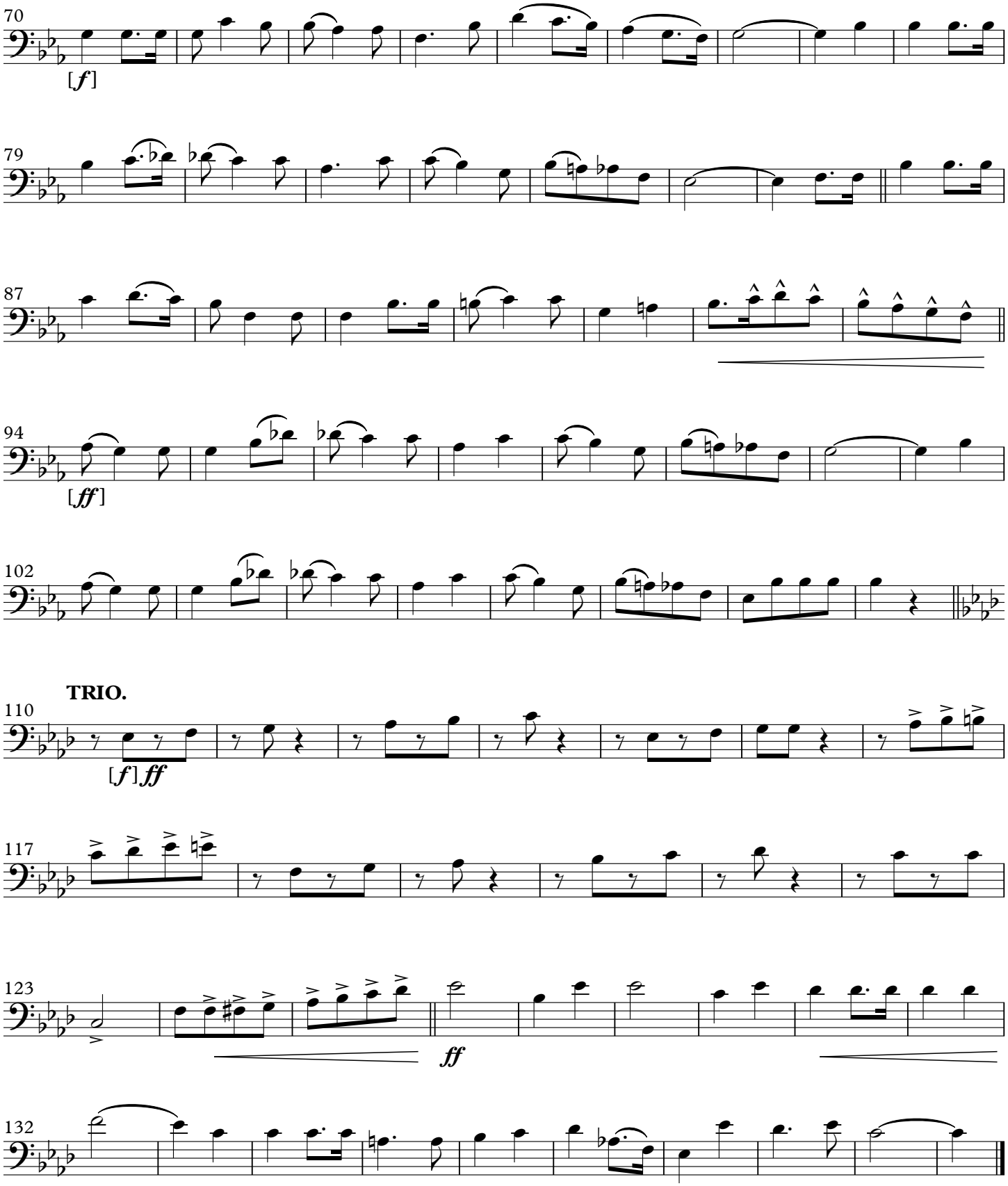

70
[f]
79
87
94
[ff]
102
TRIO.
110
[f] ff
117
123
ff
132

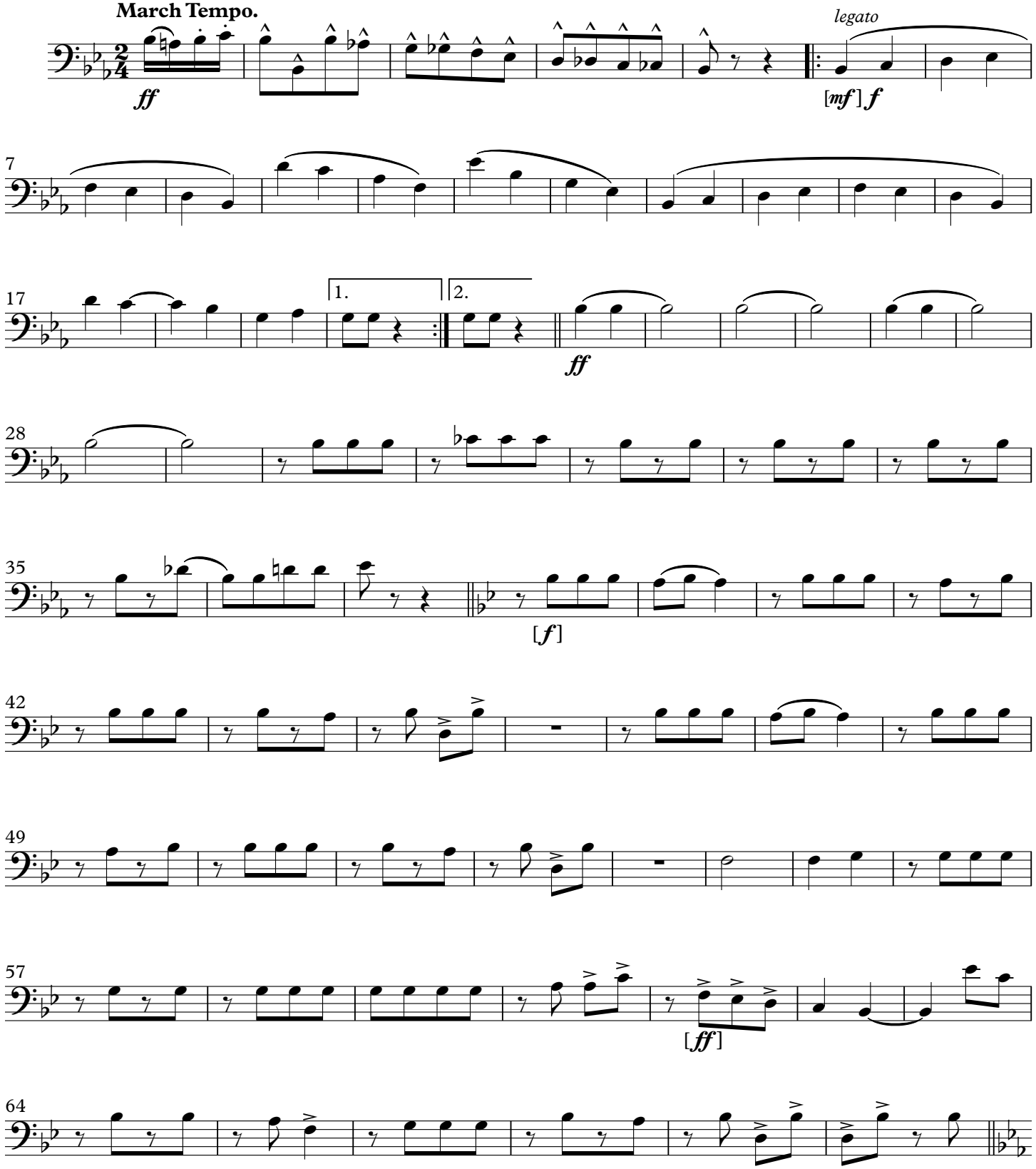
March

BEN BOLT

(1888)

2nd Trombone

JOHN PHILIP SOUSA



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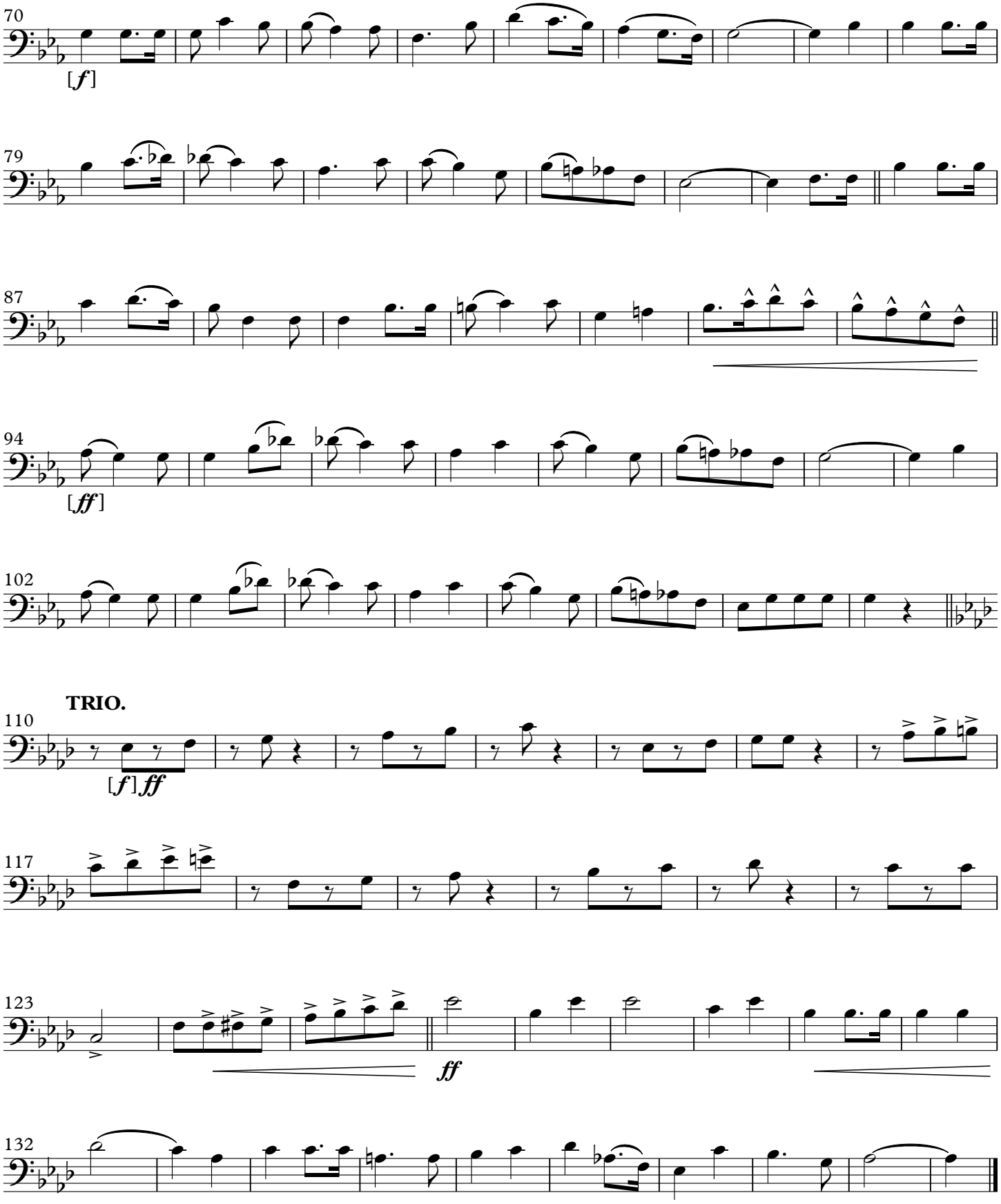

70
[f]
79
87
94
[ff]
102
TRIO.
110
[f] ff
117
123
ff
132

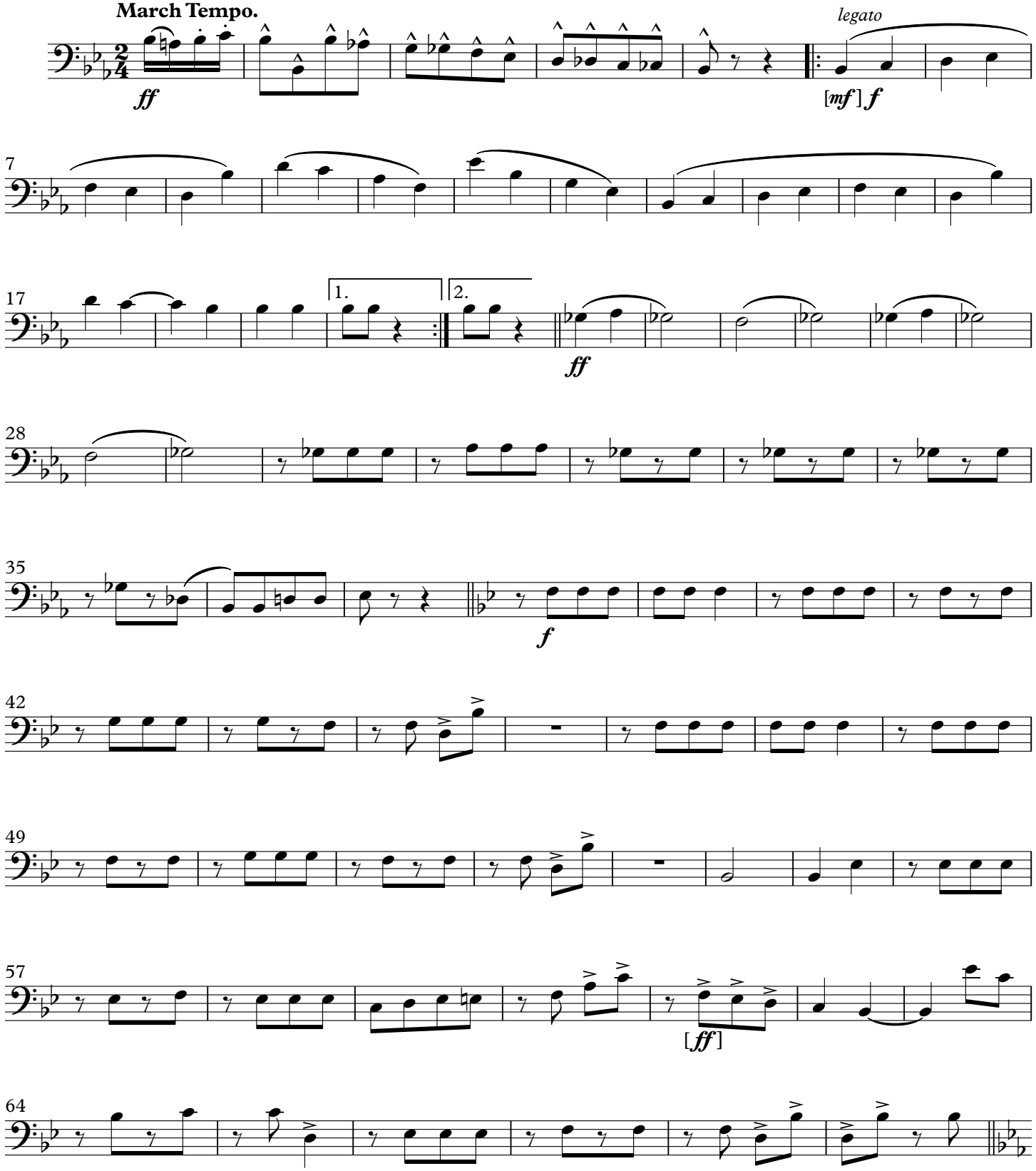
March

BEN BOLT

(1888)

Bass Trombone

JOHN PHILIP SOUSA



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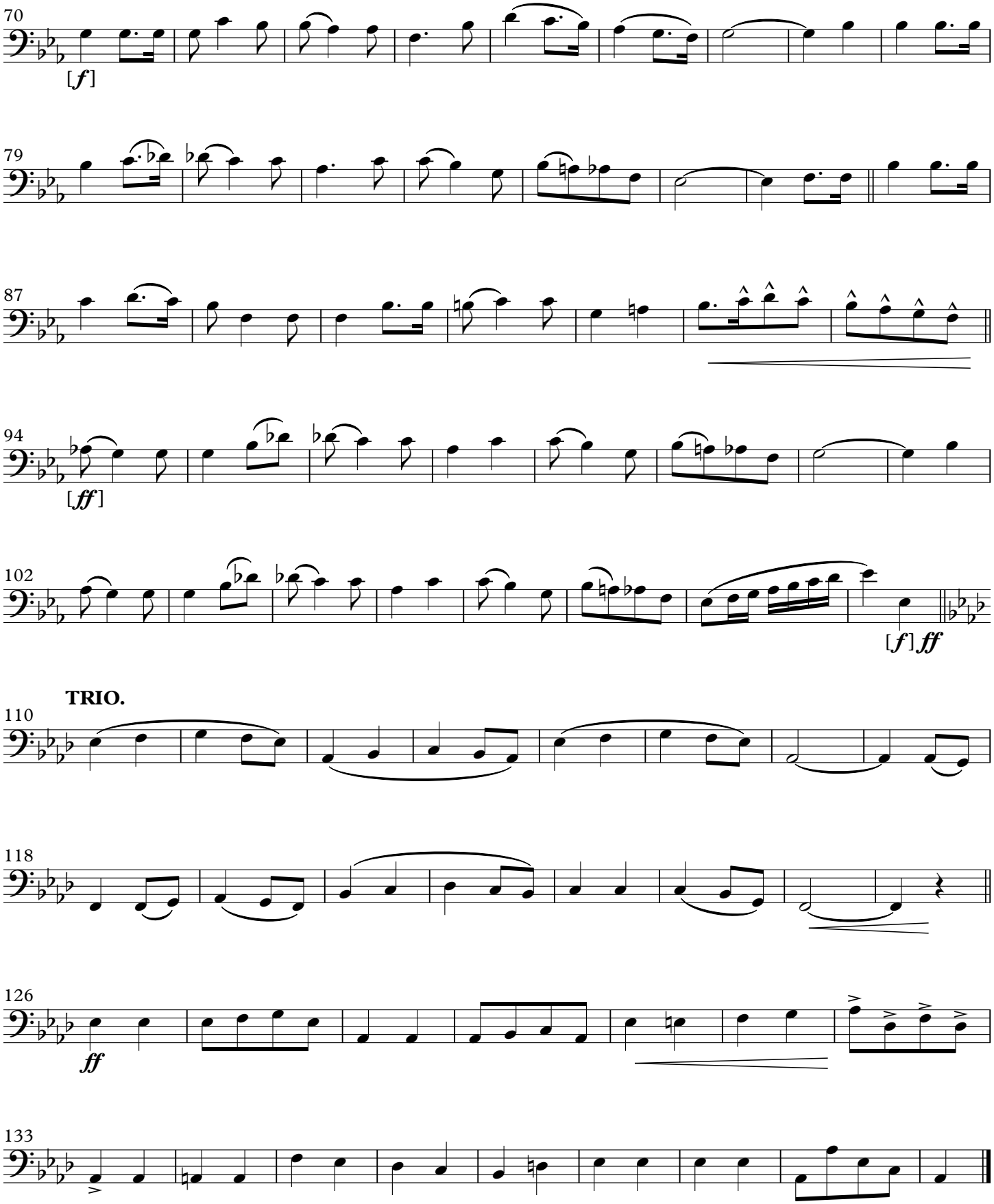

70
[f]
79
87
94
[ff]
102
[f] ff
TRIO.
110
118
126
ff
133

March

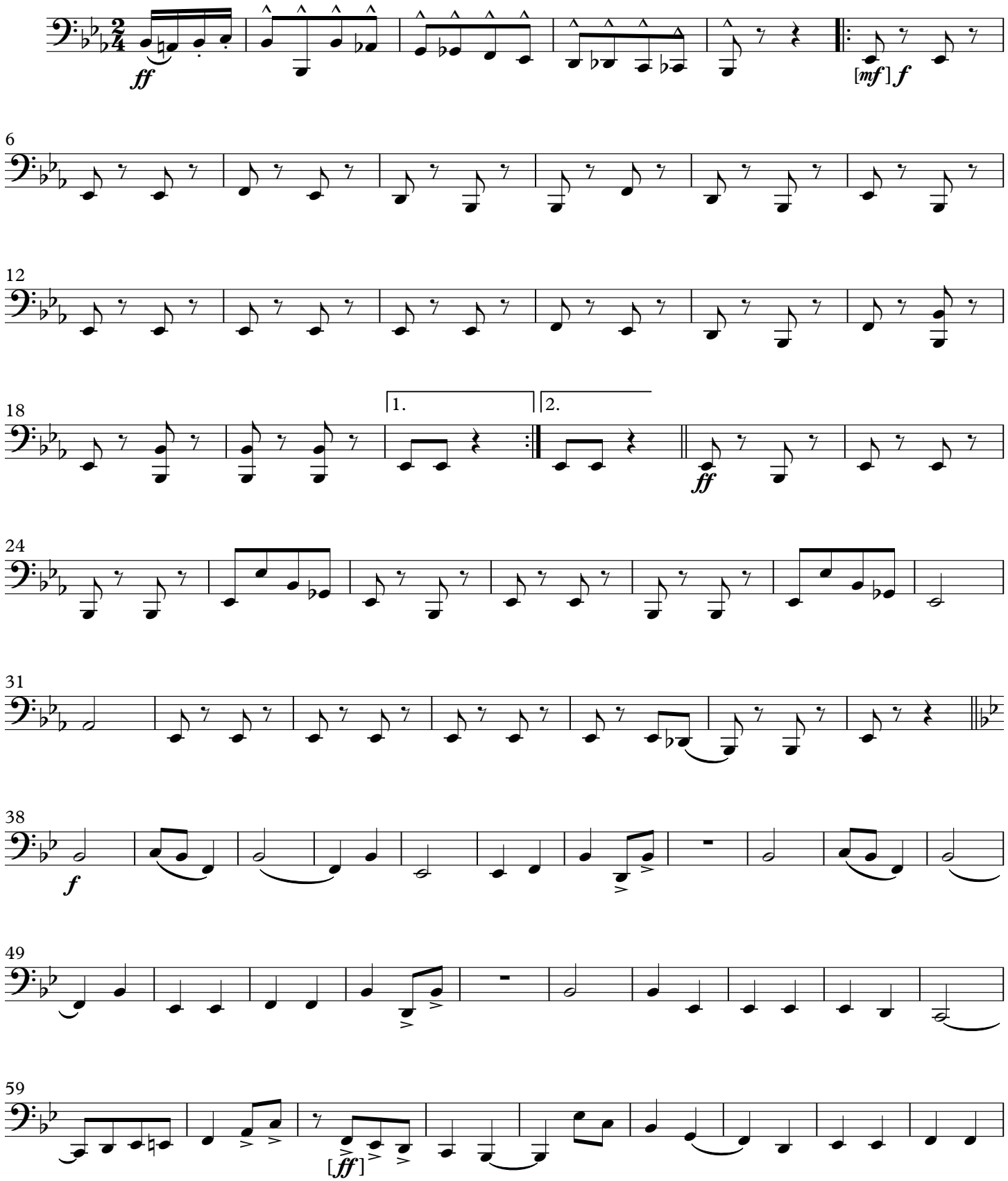
BEN BOLT

Tuba

(1888)

JOHN PHILIP SOUSA

March Tempo.



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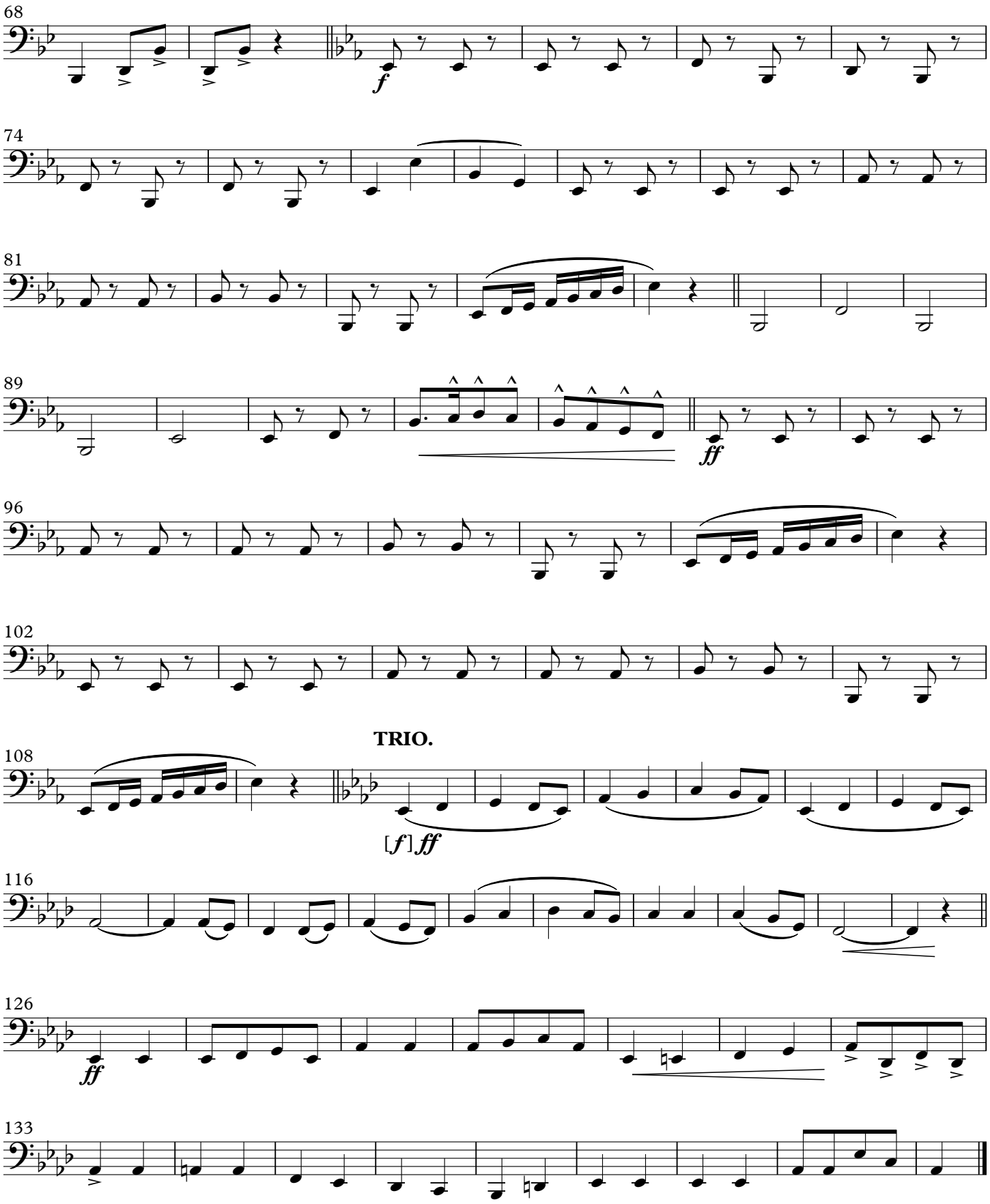

68
f
74
81
89
ff
96
102
TRIO.
108
[f] ff
116
126
ff
133

March

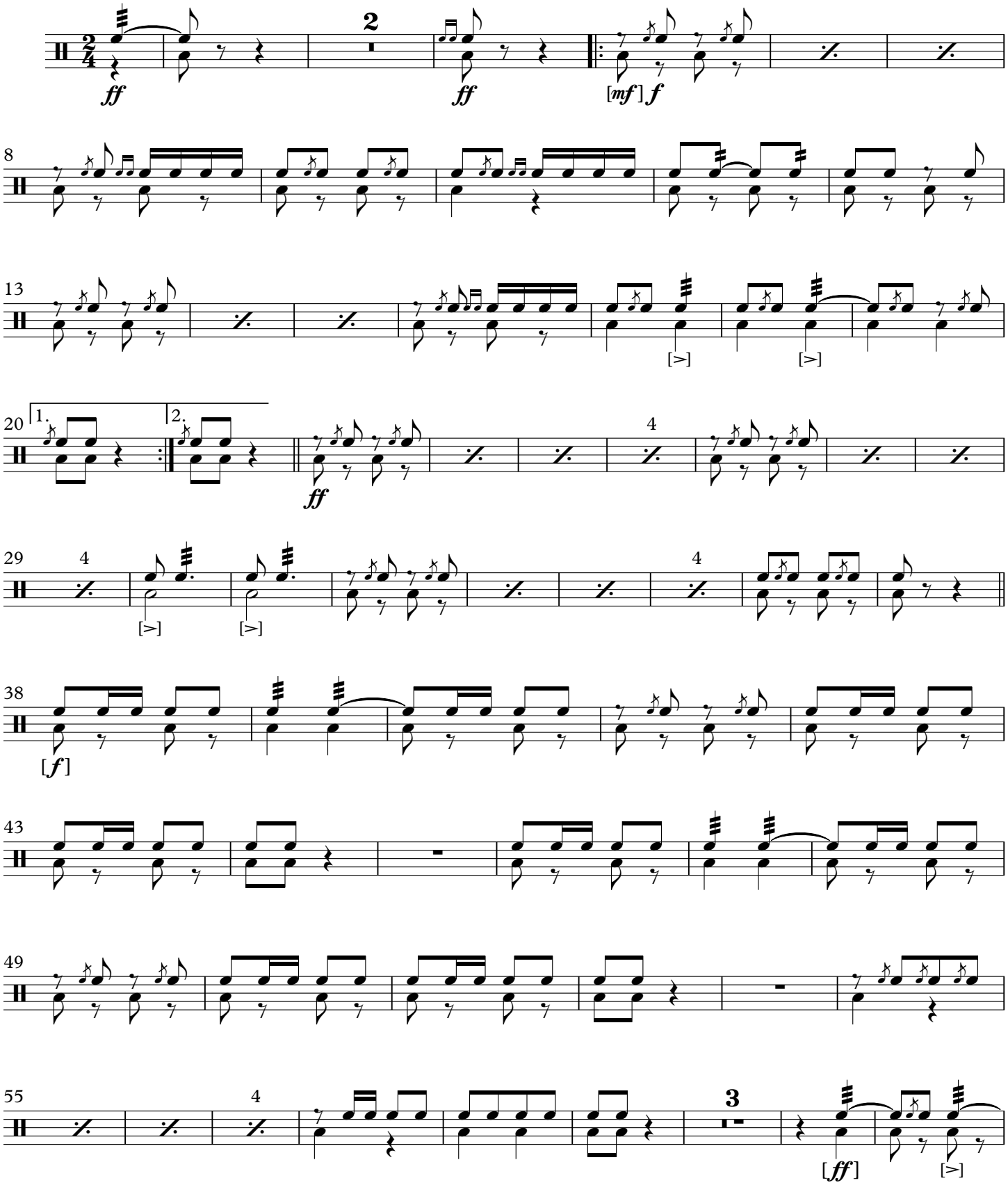
BEN BOLT

Drums

JOHN PHILIP SOUSA

(1888)

March Tempo.



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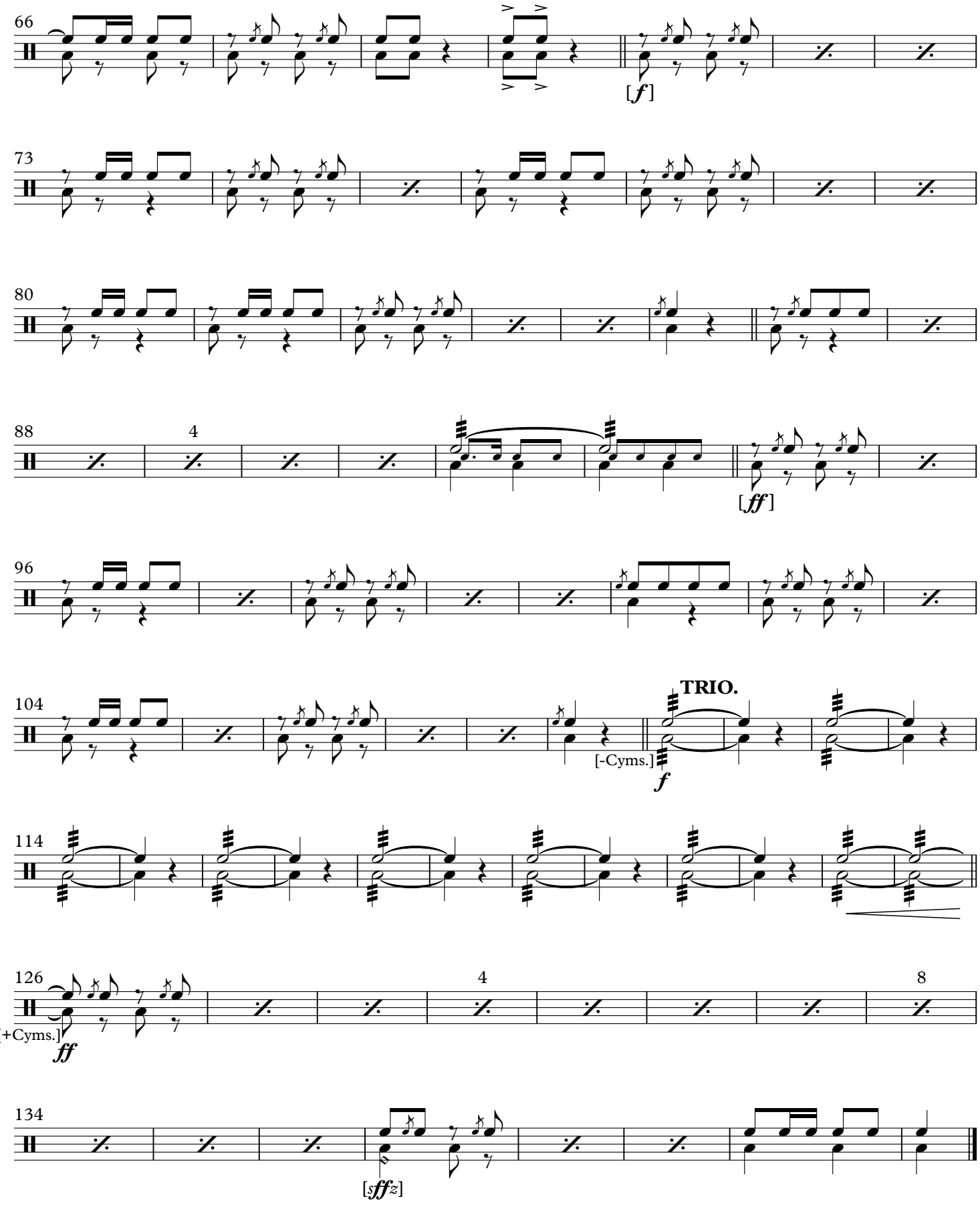
66
[f]
73
80
88
4
[ff]
96
104
[-Cyms.]
TRIO.
f
114
126
4
8
[+Cyms.]
ff
134
[sffz]