



The Complete
Marches *of*

JOHN PHILIP SOUSA

VOL. 3



No. 48

THE
LIBERTY
BELL

MARCH

[1893]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Liberty Bell” (1893)

For \$500 more, this march probably would have been named “The Devil’s Deputy.” Sousa was composing music for an operetta of that name at the request of the celebrated comedian Francis Wilson. Sousa asked \$1,500 for the work, but Wilson offered \$1,000. When they could not come to an agreement, Sousa withdrew with his partially completed manuscript, which included a lively march.

Sousa and George Frederick Hinton, one of the band’s managers, were in Chicago witnessing a spectacle called *America* when a backdrop, with a huge painting of the Liberty Bell, was lowered. Hinton suggested that “The Liberty Bell” would be a good title for Sousa’s new march. By coincidence, the next morning Sousa received a letter from his wife in which she told how their son had marched in his first parade in Philadelphia—a parade honoring the return of the Liberty Bell, which had been on tour. The new march was then christened “The Liberty Bell.” It was one of the first marches Sousa sold to the John Church Company and was the first composition to bring Sousa a substantial financial reward.

According to a story told by the Sousa Band’s first soprano, Marcella Lindh, she contributed one of the themes of the march. Sousa had heard her whistling a catchy tune of her own and had asked her permission to incorporate it into one of his marches. Several years later she heard “The Liberty Bell” march being performed by a band in Europe and recognized her own melody in the march.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 67. 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. 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.

Introduction (m. 1-4): The percussion stinger in m. 4 should be choked to set up the subito piano of the first strain.

First Strain (m. 5-20): Very slight accents are traditionally added in percussion in m. 5, 9, 13, and 17-18.

Second Strain (m. 21-37): This first pick-up note in m. 21 is sometimes performed as a short quarter note (like beat two of m. 20), but early recordings confirm that it was indeed originally played as a more sustained dotted quarter, which leads melodically into the second strain. Piccolo, E-flat clarinet, cornets, trombones, and cymbals should tacet first time through this strain and all others should play at the piano dynamic. The crescendo in m. 30-33 should be subtle first time and return to piano before the first ending. All instruments rejoin at fortissimo on the pick-up note in m. 37 for the repeat. The dynamic drops briefly to mezzo-forte in m. 29 to set up a significant crescendo this time along with added accents in the percussion and a strong sfz accent on the downbeat of m. 33.

Trio (m. 39-70): This special trio starts with most of the usual tacets, including E-flat clarinet, cornets, and trombones. Piccolo may continue to play here to highlight the interesting decorative figures, but battery percussion is traditionally completely tacet to make room for the addition of an original chime part. The dynamic shape of this trio is important, but the crescendos and decrescendos should not be overdone.

Break Strain (m. 70-94): All instruments rejoin at fortissimo, beginning with the low brass for this true “dog fight” break strain. Battery percussion is also back in with strong crescendos and accents as indicated. Additionally, there is historical precedent in early recordings for the addition of a ship’s bell beginning with the break strain, and the Marine Band has long followed this tradition. These ship’s bell notes are in addition to the chime part and are always played strongly. They are indicated by a diamond in the percussion part.

Final Strain (m. 94-126): A decrescendo in m. 94 leads to the first time through the final strain. E-flat clarinet, cornet, trombones, and cymbals are tacet, but piccolo, snare drum, and bass drum play here. The melodic shape is similar to the first statement of the trio, but with slightly stronger crescendos this time along with the octave decorations in the high woodwinds. The repeat of the break strain and final strain is written out in this edition; the break strain is played exactly as before, adding the optional ship’s bell. A crescendo completes the break strain the second time and leads to a very strong final statement of the last strain beginning at m. 151. The ship’s bell continues to play to the end as indicated, doubling the sfz accents in the rest of the percussion parts.

March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

Piccolo

March Tempo.

A

B

C TRIO.

D

E

THE LIBERTY BELL

2

Piccolo

87 *[mf]* *[p]* **F**

97 *[mf]* *[p]* *[mf]* *[mp]*

105 *[p]* *[mf]* **G**

114 *[p]* *[mf]* *[mp]*

122 **H** *ff*

131

139

147 *[mf]* *[f]* *ff* *[f]* **I**

157 *ff*

165 *[f]* *ff* *[f]* **J**

173 *ff*

Detailed description: This is a musical score for a Piccolo part. It consists of ten staves of music, each starting with a measure number. The key signature is B-flat major (two flats). The music features various dynamics including *[mf]*, *[p]*, *[mp]*, *[f]*, and *ff*. There are also crescendo and decrescendo hairpins. Section markers F, G, H, I, and J are placed above the staves. The notation includes eighth notes, quarter notes, and half notes, often with beams connecting them. Some notes have accents (^) or breath marks (v). The score ends with a double bar line on the final staff.

March

THE LIBERTY BELL

(1893)

Flute

JOHN PHILIP SOUSA

March Tempo.

A

B

C TRIO.

D

E

THE LIBERTY BELL

2

Flute

87 *[mf]* *[p]* **F**

97 *[mf]* *[p]* *[mf]* *[mp]*

105 *[mf]* **G**

114 *[p]* *[mf]* *[mp]*

123 **H** *ff*

131

138

146 *[mf]* *ff* *[f]* *ff* **I**

155 *[f]* *ff*

164 *[f]* *ff* **J** *[f]* *ff*

174

Detailed description: This is a musical score for a flute part. It consists of ten staves of music, each starting with a measure number. The key signature is B-flat major (two flats). The music features various dynamics including mezzo-forte (mf), piano (p), mezzo-piano (mp), and fortissimo (ff). There are several slurs and accents throughout. Specific sections are marked with letters in boxes: F (measures 87-96), G (measures 105-113), H (measures 123-130), I (measures 146-154), and J (measures 164-173). The notation includes eighth notes, quarter notes, and half notes, often with slurs and accents.

March

THE LIBERTY BELL

1st Oboe

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

14 *f* *f*

21 **B** *[p]ff* *ff* (2nd X)

29 *[p-mf]* *[mf-ff]* [1st X only] *[ff]*

39 **C TRIO.** *[mp]f* [*>*] *[mp]f* [*>*] *p*

49 **D** *[mp]f* [*>*]

61 *[mp]f* [*>*] *p*

70 **E** *ff*

78

THE LIBERTY BELL

1st Oboe

2

85

95 **F**

102

111 **G**

118

127 **H**

134

141

150 **I**

158

167 **J**

174

[p] [mf] [mp] [f] ff [mf]

March

THE LIBERTY BELL

2nd Oboe

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

14 *f* 1. *f*

21 2. **B** [*p*] *ff* *ff* (2nd X)

29 1. [*p-mf*] [*mf-ff*] [1st X only] 2. [*ff*]

39 **C TRIO.** 2 [*mp*] *f* [*>*] [*mp*] *f* [*>*] *p*

49 **D** 2 [*mp*] *f* [*>*]

61 [*mp*] *f* [*>*] *p*

70 **E** *ff*

78

2

85

F

95

102

111 **G**

118

127 **H**

134

141

150 **I**

158

167 **J**

174

March

THE LIBERTY BELL

1st E♭ Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff **p** **(p)**

p

f

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

[p - mf]

[mf:ff] **[1st X only]** **[ff]** **[mp] f**

[mp] f **p**

[mp] f

p **ff**

THE LIBERTY BELL

1st E♭ Clarinet

2

89 *[mf]* *[p]* *[mf]*

98 *[p]* *[mf]* *[mp]*

106 *[p]* *[mf]* *[mp]*

114 *[p]* *[mf]* *[mp]*

122 *[Play]* *ff*

131 *ff*

139 *ff*

147 *[mf]* *ff* *[f]* *ff* *[f]*

156 *ff*

165 *[f]* *ff* *[f]*

173 *ff*

March

THE LIBERTY BELL

2nd E♭ Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

B [2nd X only]

C TRIO. 2

D 2

E [Play]

2nd E♭ Clarinet

91 **F** *[mf]* *[p]* *[mf]* *[]*

99 *[p]* *[mf]* *[]* *[mp]*

107 **G** *[]* *[]* *[p]* *[mf]*

114 *[]* *[p]* *[mf]* *[]* *[mp]*

121 **H** *[Play]* *ff*

129

136

144 **I** *[mf]* *ff* *[f]*

153 *ff* *[f]* *ff*

159 *[]*

167 **J** *[f]* *ff* *[f]* *ff*

174

March

THE LIBERTY BELL

1st B \flat Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

14 *f*

20 1. 2. **B** [lower notes 1st X] *f* [*p*] *ff* *ff* (2nd X)

29 [*p-mf*] [*mf-ff*] [1st X only]

37 1. 2. **C TRIO.** Originally 8va *[ff]* *p* [*mp*] *f* [*p*]

45 [*mp*] *f* [*p*]

53 **D** [*mp*] *f* [*p*] [*mp*] *f*

62 [*p*]

71 **E** *ff*

79

THE LIBERTY BELL

2

1st B♭ Clarinet

87 F

97

104

111 G

118

127 H

134

141

151 I

158

167 J

174

[mf] [p] [mp] [f] ff

March

THE LIBERTY BELL

2nd B♭ Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

14 *f*

20 1. 2. **B** *f* [*p*]*ff* *ff* (2nd X)

29 [*p-mf*] [*mf-ff*] [1st X only]

37 1. 2. **C TRIO.** [*ff*] *p* [*mp*]*f* [*>*] *p*

45 [*mp*]*f* [*>*] *p*

53 **D** [*mp*]*f* [*>*] *p* [*mp*]*f*

62 [*>*] *p*

71 **E** *ff*

79

THE LIBERTY BELL

2

2nd B \flat Clarinet

87 F

97

104

111 G

118

127 H

134

141

151 I

158

167 J

174

[mf] [p] [mp] [f] ff

March

THE LIBERTY BELL

3rd B♭ Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

14 *f*

20 1. 2. **B** *f* [*p*] *ff* *ff* (2nd X)

29 [*p-mf*] [*mf-ff*] [1st X only]

37 1. 2. **C TRIO.** [*ff*] *p* [*mp*] *f* [*p*]

45 [*mp*] *f* [*p*]

53 **D** [*mp*] *f* [*p*] [*mp*] *f*

62 [*p*]

71 **E** *ff*

79

THE LIBERTY BELL

2

3rd B \flat Clarinet

87 F

97

104

111 G

118

127 H

134

141

151 I

158

167 J

174

[mf] [p] [mf] [mp] [mf] [mp] [ff] [f] [ff] [f] [ff]

March

THE LIBERTY BELL

(1893)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

13 *f*

19 *f* *[p]* *ff* *ff* (2nd X)

27 *[p-mf]* *[mf-ff]* [1st X only]

35 *[ff]* *p* **C TRIO.** *[mp]* *f* *p*

45 *[mp]* *f* *p*

53 **D** *[mp]* *f* *p* *[mp]* *f*

62 *p*

71 **E** *ff*

78

THE LIBERTY BELL

2

E♭ Alto Clarinet

85

94 **F**

102

111 **G**

119 **H**

128

135

142

151 **I**

159

167 **J**

175

p *[mf]* *[mp]* *[f]* *ff*

March

THE LIBERTY BELL

B♭ Bass Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

7 *p*

14 *f* *f*

21 **B** *[p]ff* *ff* (2nd X)

29 *[p - mf]* *[mf - ff]* [1st X only] *[2.]*

39 **C TRIO.** *p* *[mp]f* *p*

45 *[mp]f* *p*

53 **D** *p* *[mp]f*

59 *p* *[mp]f*

66 **E** *ff*

74

THE LIBERTY BELL

2

B♭ Bass Clarinet

83

91 **F**

99 **p** **[mf]** **[mp]**

107 **G**

115 **p** **[mf]** **[mp]**

124 **H** **ff**

133

142 **[mf]**

150 **I** **[f]** **ff** **[f]** **ff**

159

167 **J** **[f]** **ff** **[f]** **ff**

175

March

THE LIBERTY BELL

1st Bassoon

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff **A** p

9 p

17 f **B** [p] ff ff (2nd X)

25 [p-mf]

33 [mf-ff] [1st X only] 1. 2.

39 **C TRIO.** p [mp] f p [mp] f

47 p

55 **D** p [mp] f p [mp] f

63 p

70 **E** ff

79

THE LIBERTY BELL
1st Bassoon

2

89 F

97

104 G

113

120 *ff*

127 H

136

145 I

153 *ff*

161 J

169 *ff*

176

This musical score is for the 1st Bassoon part of 'The Liberty Bell'. It consists of ten staves of music, each starting with a measure number. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Dynamic markings are placed below the staves: [mf] (mezzo-forte), [p] (piano), [f] (forte), and ff (fortissimo). There are also crescendo and decrescendo hairpins. Section markers F, G, H, I, and J are enclosed in boxes above the staves. The score ends with a double bar line on the final staff.

March

THE LIBERTY BELL

2nd Bassoon

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

9 *p* *f*

18 *f* [*p*] *ff* *ff* (2nd X)

26 [*p-mf*]

33 [*mf-ff*] [1st X only] 1. 2.

39 **C TRIO.** *p* [*mp*] *f* *p* [*mp*] *f*

47 *p* [] []

55 **D** *p* [*mp*] *f* *p* [*mp*] *f*

63 *p* *ff*

71 **E**

81

THE LIBERTY BELL
2nd Bassoon

2

90 F

98

105 G

113

120 *ff*

127 H

137

146 I

154 *ff*

161 J

169 *ff*

176

March

THE LIBERTY BELL

E♭ Alto Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff p (p)

7 p

13 f

19 1. 2. B f [p]ff ff (2nd X)

27 [p-mf] [mf-ff] [1st X only]

35 1. 2. C TRIO. [ff] p [mp]f [p]

45 [mp]f [p]

53 D [p] [mp]f [p] [mp]f

62 [p]

71 E ff

78 [mp]f

THE LIBERTY BELL

2

E♭ Alto Saxophone

85

94 **F**

102

111 **G**

119 **H**

128

135

142

151 **I**

159

167 **J**

175

[mf]

p [*mf*] [*p*] [*mf*]

[*mp*] [] []

p [*mf*] [*p*] [*mf*] [*mp*]

ff

[*mf*]

[*f*] *ff* [*f*] *ff*

[*f*] *ff* [*f*] *ff*

March

THE LIBERTY BELL

B♭ Tenor Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

14 *f*

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

29 *[p-mf]* *[mf-ff]* [1st X only]

36 *[ff]* *p* **C TRIO.** *[mp]f* *p*

45 *[mp]f* *p*

53 **D** *p* *[mp]f* *p* *[mp]f*

62 *p* *ff*

71 **E**

80

THE LIBERTY BELL
B♭ Tenor Saxophone

2

88

95 **F**

103

111 **G**

119

127 **H**

135

143

151 **I**

159

167 **J**

175

[mf] [p]

[mf] [p] [mf] [mp]

[p] [mf]

p [mf] [p] [mf] [mp]

ff

[mf] ff

[f] ff [f] ff

[f] ff

March

THE LIBERTY BELL

E♭ Baritone Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

8

p

15

f *f* *[p]ff*

B

ff (2nd X)

30

[p-mf] *[mf-ff]* [1st X only] *[1.]* *[2.]*

C TRIO.

p *[mp]f* *p*

45

[mp]f *p*

D

p

57

[mp]f *p* *[mp]f*

63

p

E

ff

THE LIBERTY BELL
E♭ Baritone Saxophone

2

79

88 **F**

97 **G**

106 **H**

115

124

133

142

150 **I**

159

167 **J**

175

[mf] [p] [mp] [mf] [mp] [p] [mf] [ff] [f] [ff] [f] [ff]

March

THE LIBERTY BELL

(1893)

E♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

7

13

19

27

35

45

53

62

71

78

A

B

C TRIO.

D

E

ff *p* *f* *[p]* *ff* *ff* (2nd X) *[p-mf]* *[mf-ff]* *[1st X only]* *[ff]* *[mp]f* *[mp]f* *[p]* *[mp]f* *[mp]f* *[p]* *ff* *[mp]f*

THE LIBERTY BELL

2

E♭ Cornet

85

94

102

111

119

128

135

142

151

159

167

175

[mf]

[p]

[mf]

[p]

[mf]

[mp]

[mf]

[p]

[mf]

[mp]

[H] [Play]

ff

[mf]

ff

[f]

ff

[f]

ff

[f]

ff

[f]

ff

March

THE LIBERTY BELL

Solo B \flat Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7 *p*

13 *f*

B

19 1. *f* 2. [tacet] [*p*] *ff* [*ff* (2nd X)]

27 [*p - mf*] [*mf ff*] [1st X only]

35 1. [*ff*] 2. [tacet] *p* **C TRIO.** [*mp*] *f* [*> p*]

43 [*mp*] *f* [*>*] *p*

51 **D** [*mp*] *f* [*> p*]

59 [*mp*] *f* [*>*] *p*

68 **E** [Play] *ff*

76

THE LIBERTY BELL

2

Solo B♭ Cornet

83

91 **F** [mf] [p] [mf] [p]

101 [mf] [mp]

109 **G** [mf] [p]

117 [mf] [mp]

125 **H** [Play] ff

132

139

147 **I** [mf] ff [f] ff [f]

157 ff

165 **J** [f] ff [f] ff

174

March

THE LIBERTY BELL

1st B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

7 *p*

13 *f*

19 1. *f* 2. [tacet] **B** [2nd X only] *[p]ff ff (2nd X)*

27 *[p-mf] [mf-ff] [1st X only]*

35 1. [Play] *[ff]* 2. [tacet] *p* **C TRIO.** *[mp]f [> p]*

43 *[mp]f [>] p*

51 **D** *p [mp]f [> p]*

59 *[mp]f [>] p*

68 **E** [Play] *ff*

76

THE LIBERTY BELL

2

1st B \flat Cornet

83

91

101

109

117

125

132

139

147

157

165

174

This musical score is for the 1st B-flat Cornet part of 'The Liberty Bell'. It consists of ten staves of music, each containing measures 83 through 174. The notation is in treble clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *[mf]*, *[p]*, *[mp]*, *[f]*, and *ff* are used throughout. There are also articulation marks like accents and slurs. Section markers F, G, H, I, and J are placed above the staff at measures 91, 109, 125, 147, and 165 respectively. A 'tacet' instruction is present at measure 91. The score ends with a double bar line at measure 174.

March

THE LIBERTY BELL

2nd B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

8

p

17

1. 2. [tacet] **B** [2nd X only]

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

25

[*p-mf*]

33

[*mf-ff*] [1st X only] 1. 2.

39 **C TRIO.** 2 [tacet] 2

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

50 **D** 2 2

[*mp*] *f*

61

[*mp*] *f*

68 **E** [Play]

ff

75

83

THE LIBERTY BELL

2

2nd B♭ Cornet

91 **F** [tacet] *[mf]* *[p]* *[mf]* *[p]*

101 *[mf]* *[mp]*

107 **G** *[p]* *[mf]*

115 *[p]* *[mf]* *[mp]*

122 **H** [Play] *ff*

129

137

145 **I** *[mf]* *[f]* *ff*

155 *[f]* *ff*

162 **J** *[f]*

169 *ff* *[f]* *ff*

176

March

THE LIBERTY BELL

(1893)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

9 *p* *f*

18 *f* *[p]ff* *ff* (2nd X)

B [1.] [2.] [tacet] [2nd X only]

25 *[p-mf]*

33 *[mf:ff]* [1.] [2.]

C **TRIO.** *[mp]f* *[mp]f*

39 *[mp]f* *[mp]f*

50 **D** *[mp]f*

61 *[mp]f*

68 **E** *[Play]* *ff*

75

83

THE LIBERTY BELL

2

3rd Bb Cornet

91 **F** [tacet] *[mf]* *[p]* *[mf]*

99 *[p]* *[mf]* *[mp]*

105 **G** *[p]*

113 *[mf]* *[p]* *[mf]* *[mp]*

119

126 **H** [Play] *ff*

135

144 **I** *[mf]* *[f]*

153 *ff* *[f]* *ff*

161 **J** *[f]*

168 *ff* *[f]* *ff*

175

March

THE LIBERTY BELL

1st F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

9

p *f*

18

1. 2. **B**

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

26

[*p* - *mf*]

33

1. 2.

[*mf* *ff*] [1st X only]

39 **C TRIO.**

p [*mp*] *f* [*p*] [*mp*] *f*

46

p

53 **D**

p [*mp*] *f* [*p*]

61

[*mp*] *f* [*p*]

68 **E**

ff

77

2

86

95 **F**

102

109 **G**

117

124 **H**

133

143

151 **I**

158

167 **J**

174

Dynamics: *[mf]*, *[p]*, *[mp]*, *[f]*, *ff*, *[f]*, *ff*.

Articulations: *[p]*, *[mf]*, *[f]*, *ff*.

Section Markers: **F**, **G**, **H**, **I**, **J**.

March

(1893)

JOHN PHILIP SOUSA

A

This Edition in the Public Domain - 2016

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

THE LIBERTY BELL
2nd F Horn

2

87

95 **F**

103

110 **G**

118

125 **H**

134

143

151 **I**

159

167 **J**

176

[p] [mf] [p] [mf] [mp]

[p] [mf] [p] [mf]

[mp]

[ff]

[f] [ff] [f] [ff]

March

THE LIBERTY BELL

3rd F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* *p*

10 *f*

19 *f* *[p]ff* *ff* (2nd X)

27 *[p-mf]* *[mf:ff]*

34 *[1st X only]* **C** **TRIO.** *p*

41 *[mp]f* *p* *[mp]f* *p*

49 **D** *p*

57 *[mp]f* *p* *[mp]f* *p*

65 **E** *ff*

73

83

THE LIBERTY BELL

3rd F Horn

2

91 **F**
[*mf*] > [*p*] [*mf*] [*mf*]

99 [*p*] [*mf*] [*mp*]

106 **G**
[*p*]

113 [*mf*] [*p*] [*mf*] [*mp*]

120 *ff*

127 **H**

137

146 **I**
[*mf*] [*f*] *ff*

154 [*f*] *ff*

161 **J**
[*f*]

169 *ff* [*f*] *ff*

176

March

THE LIBERTY BELL

4th F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* *f*

9

p *f*

19

1. 2. **B**

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

27

[*p - mf*]

33

1. 2.

[*mf ff*] [1st X only]

39 **C TRIO.**

p [*mp*] *f* *p* [*mp*] *f* *p*

48

55 **D**

p [*mp*] *f* *p* [*mp*] *f* *p*

64

ff

71 **E**

80

THE LIBERTY BELL
4th F Horn

2

89 **F**

97

105 **G**

113

121

127 **H**

136

145 **I**

153

161 **J**

169

176

March

(1893)

March Tempo.

$$ff$$

Baritone

2

86

30

The image shows the bass line of a musical score for 'The Rose Tree'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole rest, followed by a quarter note G2, an eighth note F2, and a quarter note E2. This is followed by a quarter note D2, an eighth note C2, and a quarter note B1. The melody continues with a quarter note A1, an eighth note G1, and a quarter note F1. This is followed by a quarter note E1, an eighth note D1, and a quarter note C1. The melody then moves to a quarter note B1, an eighth note A1, and a quarter note G1. This is followed by a quarter note F1, an eighth note E1, and a quarter note D1. The melody ends with a quarter note C1, an eighth note B1, and a quarter note A1. The score is marked with a dynamic of *mf* (mezzo-forte) and a fermata over the final note.

94

94 

101

101

[*mf*] [*mp*] [*mp*] [*mp*] [*mp*] [*mp*] [*mp*] [*mp*] [*mp*] [*mp*]

109

109 

117

117 

126

126 H

ff

134

134

Example 134 is a single staff in bass clef with a key signature of one flat. The melody consists of eighth and quarter notes, with some notes beamed together. There are slurs over groups of notes and accents (v) over specific notes.

142

142

[mf]

150

150

ff [f] ff [f] ff

158

158

Musical notation for measure 158, bass clef, key of B-flat major. The measure contains a sequence of eighth and quarter notes with various accidentals and ties.

167

167 **J**

[f] *ff* [f] *ff*

175

175

Musical notation for measure 175, bass clef, key of B-flat major. The measure contains a sequence of eighth and quarter notes with various articulations like slurs and accents.

March

THE LIBERTY BELL

Baritone, T.C.

(1893)

JOHN PHILIP SOUSA

March Tempo.

Sheet music for Baritone, T.C. of the March "The Liberty Bell" by John Philip Sousa. The music is in 6/8 time and consists of 77 measures.

Key features include:

- Section A:** Measures 1-13. Dynamics: *ff*, *p*, *(p)*.
- Section B:** Measures 14-20. Dynamics: *p*, *f*.
- Section C TRIO:** Measures 21-42. Dynamics: *[p]ff*, *ff* (2nd X), *[p-mf]*, *[mf-ff]*, *[1st X only]*, *[ff]*, *p*, *[mp]f*, *p*.
- Section D:** Measures 43-58. Dynamics: *[mp]f*, *p*, *[mp]f*, *p*.
- Section E:** Measures 59-77. Dynamics: *[mp]f*, *p*, *ff*.

THE LIBERTY BELL
Baritone, T.C.

2

86

94 **F**

101

109 **G**

117

126 **H**

134

142

150 **I**

158 **J**

167

175

[mf]

[p]

[mf]

[p]

[mf]

[mp]

[mf]

[p]

[mf]

[mp]

[ff]

[mf]

[f]

[ff]

[f]

[ff]

[f]

[ff]

March

THE LIBERTY BELL

1st Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

B [2nd X only]

C [tacet] **TRIO.**

D

E

ff p f [p-mf] [mf-ff] [mp]f p [mp]f p [mp]f p ff [Play]

THE LIBERTY BELL
1st Trombone

2

89 [mf] [p] [mf]

98 [p] [mf] [mp]

107 [mf] [p]

115 [mf] [mp]

124 [ff] [Play] [H]

133 [ff] [f]

142 [mf] [ff]

150 [ff] [f] [ff] [f] [ff]

159 [ff] [f]

167 [ff] [f] [ff]

175 [ff] [f]

March

(1893)

March Tempo.

7

THE LIBERTY BELL
2nd Trombone

2

89 
98 
107 
115 
124 
133 
142 
150 
159 
167 
175 

March

THE LIBERTY BELL

Bass Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

7

p

14

1. *f* 2. [tacet] *[p] ff*

22 **B** [2nd X only] *ff* (2nd X) *[p-mf]* *[mf-ff]*

34 1. 2. **C** [tacet] **TRIO.** *p*

41 *[mp]f* *p* *[mp]f*

47 **D** *p* *p*

57 *[mp]f* *p* *[mp]f*

63 *p* [Play] **E** *ff*

73

81

THE LIBERTY BELL
Bass Trombone

2

89 **F**

98 **G**

107 **G**

115 **H**

124 **H**

133

142 **I**

150 **I**

159

167 **J**

175

March

THE LIBERTY BELL

Tuba

(1893)

JOHN PHILIP SOUSA

March Tempo.

8

ff *p* **A**

15 *p*

22 **B** *f* *f* *[p]ff*

30 *ff* (2nd X) 1. 2.

39 *[p-mf]* *[mf:ff]* *[1st X only]* **C** TRIO. *p* *[mp]f* *p*

45 *[mp]f* *p*

51 **D** *p*

57 *[mp]f* *p* *[mp]f*

63 *p*

70 **E** *ff*

79

THE LIBERTY BELL

Tuba

2

88

95 **F**

104



113



121



129



137



145



153



161



169



176



THE LIBERTY BELL

[opt. Bell or Bell Plate]

JOHN PHILIP SOUSA

This Edition in the Public Domain - 2016
As played by "The President's Own" United States Marine Band

THE LIBERTY BELL
Drums/Chimes

2

57

[mp]f [p] [mp]f

63

p 4

71 **E** [Play]

[mf] f [mf] f ff

◇ = Bell or Bell Plate

78 Cyms.

[mf] f [mf] f

85

ff Cyms. Drums Cyms. Drums Cyms.

91 **F** [- Cyms]

[mf] p [mf]

THE LIBERTY BELL
Drums/Chimes

98

[p] [mf] [p]

[p] [mf] [mp]

104

4

111 **G**

p [mf] [p]

p [mf] [p]

117

[mf] p

[mf] [mp]

124 **H** [+ Cyms.]

[mf] f [mf] f

ff

131

Cyms.

[mf] f ff [mf] f [mf]

THE LIBERTY BELL
Drums/Chimes

4

139

Cyms. Drums Cyms. Drums Cyms.

[mf] < f ff

147

I

[mf] [f] [sfz] ff

155

[f] [sfz] ff

161

[sfz]

167 J

[f] [sfz] [f] [sfz] ff

175

[sfz]

March

THE LIBERTY BELL

Drums

(1893)

JOHN PHILIP SOUSA

March Tempo.
3

A

8

13

18

B [Cyms. 2nd X only]

24

33

C **TRIO.**

41

46

THE LIBERTY BELL

2

Drums

53 **D**

59

68 **E** [Play]

77 Cyms.

85 Cyms. Drums Cyms. Drums Cyms.

91 **F** [- Cyms]

98

104 **G**

113

This musical score is for the drums part of 'The Liberty Bell'. It consists of nine staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The staves are numbered 53, 59, 68, 77, 85, 91, 98, 104, and 113. The music is written for a single drum, with notes and rests indicating the rhythm. Dynamics are indicated by letters in brackets: [p] for piano, [mp] for mezzo-piano, [mf] for mezzo-forte, and [f] for forte. There are also crescendo and decrescendo hairpins. Section markers are labeled with letters in boxes: D, E, F, and G. Some sections are marked with 'Cyms.' (Cymbals) or 'Drums'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are marked with a '4' over them, indicating a four-measure rest or a specific rhythmic pattern.

THE LIBERTY BELL

Drums

119 **H** [+ Cyms.]
[*mf*] < *f*

129 **Cyms.**
[*mf*] < *f* [*mf*] < *f* < *ff* [*mf*] < *f*

137 **Cyms.** **Drums** **Cyms.**
[*mf*] < *f* [*mf*] < *f* < *ff*

145 **Drums** **Cyms.** **I**
[*mf*] < *f* [*f*]

153 [*sfz*] [*f*] [*sfz*]

158 [*sfz*] [*sfz*]

164 **J**
[*f*] [*sfz*]

170 [*f*] [*sfz*]

176 [*sfz*] [*sfz*]

March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

Chimes

(Optional Bell or Bell Plate)

March Tempo. **A** **15** **B** **15**

39 **C TRIO.**
Chimes
p *[mp] f* *p* *[mp] f*

47 *p*

55 **D**
[mp] f *p* *[mp] f*

63

71 **E** ◇ = Bell or Bell Plate
ff

80

88 *[mf]*

THE LIBERTY BELL
Chimes

2

95 **F**

p *[mf]* *[p]* *[mf]*

103

[mp]

111 **G**

p *[mf]* *[p]* *[mf]*

119

[mp]

127 **H**

ff

136

144

[mf]

151 **I**

[f] *ff* *[f]* *ff*

159

[f] *ff* *[f]* *ff*

167 **J**

[f] *ff* *[f]* *ff*

175

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of ten staves of music, each starting with a measure number and a letter label (F, G, H, I, J). The notation includes various note values (quarter, eighth, and half notes), rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Some notes are marked with a diamond symbol and an accent (>). The score is divided into sections by these letter labels, with some sections containing repeated rhythmic patterns. The final staff ends with a double bar line.