

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.

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

Piccolo





(1893)**JOHN PHILIP SOUSA** Flute March Tempo. (p)[p]ff[mf-ff][p-mf][1st X only C TRIO. [*ff*] [mp]f[mp]f[mp]f[mp]fff





THE LIBERTY BELL

1st Oboe (1893) JOHN PHILIP SOUSA





THE LIBERTY BELL

2nd Oboe (1893)





1st Eb Clarinet

(1893)



1st Eb Clarinet



THE LIBERTY BELL

(1893)**JOHN PHILIP SOUSA** 2nd Eb Clarinet March Tempo. A \mathbf{B} [2nd X only] [Play] 2. [mf-ff] [1st X only [p-mf]39 C TRIO. 2 [tacet] [mp]f[mp]f[mp]fE [Play] ff

2nd Eb Clarinet



1st Bb Clarinet

(1893)



1st Bb Clarinet



2nd Bb Clarinet

(1893)



2nd Bb Clarinet



3rd Bb Clarinet

(1893)



3rd Bb Clarinet



Eb Alto Clarinet

(1893)





THE LIBERTY BELL

Bb Bass Clarinet

(1893)



Bb Bass Clarinet

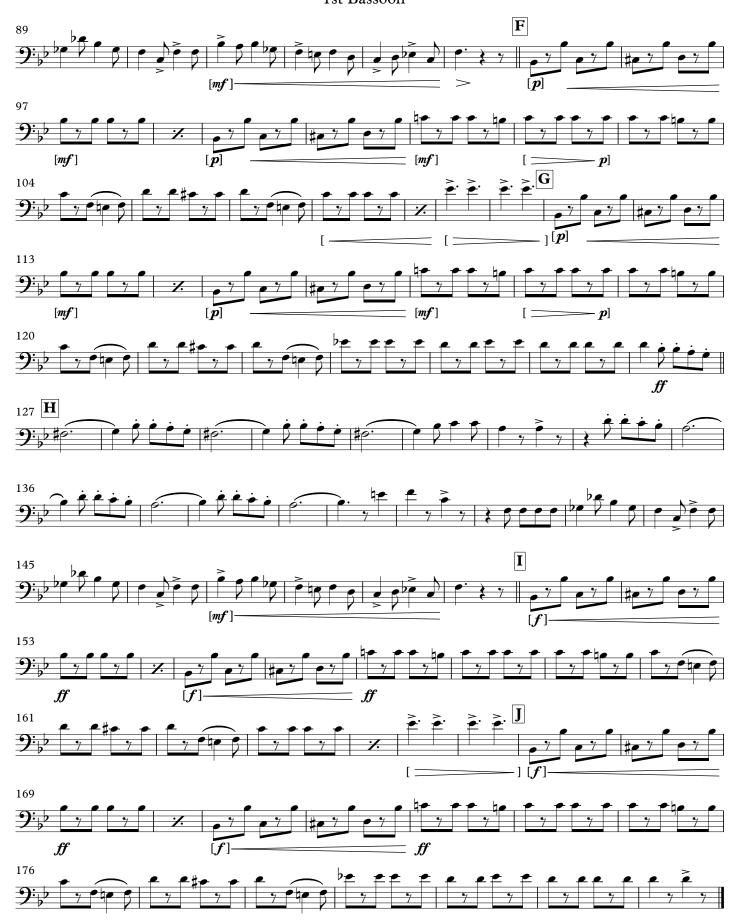


THE LIBERTY BELL

1st Bassoon

(1893)





THE LIBERTY BELL

2nd Bassoon

(1893)



THE LIBERTY BELL 2nd Bassoon



THE LIBERTY BELL

Eb Alto Saxophone

(1893)







THE LIBERTY BELL

Bb Tenor Saxophone

(1893)





THE LIBERTY BELL

Eb Baritone Saxophone

(1893)





Eb Cornet

(1893)





Solo Bb Cornet

(1893)





1st Bb Cornet (1893) **JOHN PHILIP SOUSA**



1st B♭ Cornet



THE LIBERTY BELL

2nd B♭ Cornet

(1893)



2nd Bb Cornet



THE LIBERTY BELL

3rd Bb Cornet

(1893)



3rd Bb Cornet



1st F Horn (1893)





2nd F Horn

(1893)





3rd F Horn

(1893)





4th F Horn

(1893)





Baritone (1893) **JOHN PHILIP SOUSA**





THE LIBERTY BELL

Baritone, T.C.

(1893)





THE LIBERTY BELL

1st Trombone (1893) **JOHN PHILIP SOUSA**





THE LIBERTY BELL

(1893)**JOHN PHILIP SOUSA** 2nd Trombone March Tempo. A ff 7 1. 2. [tacet] 14 [**p**].**f** [2nd X only] **ff** (2nd X) [p-mf][mf-ff]TRIO. 34 2. 1. [tacet] [1st X only] 41 [mp]f[mp]f \mathbf{D} 47 9 p 57 $[mp]_f$ [mp]f \mathbf{E} 63 [Play] ff p 73 81



THE LIBERTY BELL

Bass Trombone

(1893)





THE LIBERTY BELL





Drums/Chimes

THE LIBERTY BELL

[opt. Bell or Bell Plate]

(1893)







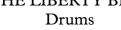


THE LIBERTY BELL

(1893)Drums **JOHN PHILIP SOUSA** March Tempo. **B** [Cyms. 2nd X only] 18 **I** [p] -ff24 C TRIO.









THE LIBERTY BELL

Chimes

(Optional Bell or Bell Plate)

(1893)



















