



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

Full Score

2 3 4 5 6 7 8 9 10

March Tempo. **A**

The score is arranged in two systems. The first system includes Piccolo, Flute, 1st & 2nd Oboes, 1st & 2nd E♭ Clarinets, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet, B♭ Bass Clarinet, 1st & 2nd Bassoons, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes E♭ Cornet, Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Baritone, 1st & 2nd Trombones, Bass Trombone, Tuba, and Drums Chimes (opt. Bell or Bell Plate). Dynamics include *ff*, *f*, *p*, and *pp*. A rehearsal mark **A** is placed above the 4th measure of the first system.

THE LIBERTY BELL  
Full Score

11 12 13 14 15 16 17 18 19 20

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Piccolo, Flute, 1st & 2nd Oboes, E-flat Clarinet, Solo/1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, and 1st & 2nd Bassoons. The middle section contains the saxophones: Alto Saxophone, Tenor Saxophone, and Bari Saxophone. Below these are the brass instruments: E-flat Cor Anglais, Solo B-flat Cor, 1st B-flat Cor, 2nd & 3rd B-flat Cors, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trumpets, B-flat Trumpet, and Tuba. The bottom staff is for the Drums. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f, a2). Measure numbers 11 through 20 are indicated at the top. A first ending bracket is present in measures 16-17 for the Piccolo, Flute, and E-flat Cor parts.

THE LIBERTY BELL  
Full Score

21 22 23 24 25 26 27 28 29

2. [tacet] **B**

Picc. *[p], ff* *ff* (2nd X) *[p - mf]*

Flute *[p], ff* *ff* (2nd X) *[p - mf]*

1st & 2nd Obs. *[p], ff* *ff* (2nd X) *[p - mf]* <sup>a2</sup>

E♭ Clar. *[p], ff* *ff* (2nd X) *[p - mf]* <sup>a2</sup> [tacet] [2nd X only]

Solo/1st Clar. *[p], ff* *ff* (2nd X) *[p - mf]* [lower notes 1st X]

2nd Clar. *[p], ff* *ff* (2nd X) *[p - mf]*

3rd Clar. *[p], ff* *ff* (2nd X) *[p - mf]*

Alto Clar. *[p], ff* *ff* (2nd X) *[p - mf]*

Bass Clar. *[p], ff* *ff* (2nd X) *[p - mf]*

1st & 2nd Bsns. *[p], ff* *ff* (2nd X) *[p - mf]*

Alto Sax. *[p], ff* *ff* (2nd X) *[p - mf]*

Ten. Sax. *[p], ff* *ff* (2nd X) *[p - mf]*

Bari. Sax. *[p], ff* *ff* (2nd X) *[p - mf]*

E♭ Cor. 2. [tacet] **B** *[p], ff* *ff* (2nd X) *[p - mf]* [2nd X only]

Solo B♭ Cor. [tacet] *[p], ff* *ff* (2nd X) *[p - mf]* [2nd X only]

1st B♭ Cor. [tacet] *[p], ff* *ff* (2nd X) *[p - mf]* [2nd X only]

2nd & 3rd B♭ Cors. [tacet] *[p], ff* *ff* (2nd X) *[p - mf]* [2nd X only]

1st & 2nd Hrns. *[p], ff* *ff* (2nd X) *[p - mf]*

3rd & 4th Hrns. *[p], ff* *ff* (2nd X) *[p - mf]*

Bar. *[p], ff* *ff* (2nd X) *[p - mf]*

1st & 2nd Trbns. [tacet] *[p], ff* *ff* (2nd X) *[p - mf]* [2nd X only]

B. Trbn. [tacet] *[p], ff* *ff* (2nd X) *[p - mf]* [2nd X only]

Tuba *[p], ff* *ff* (2nd X) *[p - mf]*

Drums *[p] - ff* *[p - mf]* [Cms. 2nd X only]

THE LIBERTY BELL  
Full Score

30 31 32 33 34 35 36 37 38

Picc. *[mf:ff]* *[1st X only]* *[ff]* *[1. [Play] 2.]*

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

1st & 2nd Obs. *[mf:ff]* *[1st X only]* *[ff]*

E♭ Clar. *[mf:ff]* *[1st X only]* *[ff]* *a2* *[Play]*

Solo/1st Clar. *[mf:ff]* *[1st X only]* *[ff]* *p*

2nd Clar. *[mf:ff]* *[1st X only]* *[ff]* *p*

3rd Clar. *[mf:ff]* *[1st X only]* *[ff]* *p*

Alto Clar. *[mf:ff]* *[1st X only]* *[ff]* *p*

Bass Clar. *[p-mf]* *[mf:ff]* *[1st X only]*

1st & 2nd Bsns. *[mf:ff]* *[1st X only]*

Alto Sax. *[mf:ff]* *[1st X only]* *[ff]* *p*

Ten. Sax. *[mf:ff]* *[1st X only]* *[ff]* *p*

Bari. Sax. *[p-mf]* *[mf:ff]* *[1st X only]*

E♭ Cor. *[mf:ff]* *[1st X only]* *[ff]* *[1. [Play] 2.]*

Solo B♭ Cor. *[mf:ff]* *[1st X only]* *[ff]* *[Play]* *[tacet]* *p*

1st B♭ Cor. *[mf:ff]* *[1st X only]* *[ff]* *[Play]* *[tacet]* *p*

2nd & 3rd B♭ Cors. *[mf:ff]* *[1st X only]*

1st & 2nd Hrns. *[mf:ff]* *[1st X only]*

3rd & 4th Hrns. *[mf:ff]* *[1st X only]*

Bar. *[mf:ff]* *[1st X only]* *[ff]* *p*

1st & 2nd Trbns. *[p-mf]* *[mf:ff]* *[1st X only]*

B. Trbn. *[p-mf]* *[mf:ff]* *[1st X only]*

Tuba *[p-mf]* *[mf:ff]* *[1st X only]*

Drums *[Accents 2nd X only]* *[mf:ff]* *[1st X only]* *[fz:] [2nd X only]*

THE LIBERTY BELL  
Full Score

39 40 41 42 43 44 45 46 47 48

**C** TRIO.

Picc. *[mp]* *f* *[mp]* *f* *p*

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

1st & 2nd Obs. *[mp]* *f* *[mp]* *f* *p*

E♭ Clar. *[mp]* *f* *[mp]* *f* *p*

Solo/1st Clar. *[mp]* *f* *[mp]* *f* *p*

2nd Clar. *[mp]* *f* *[mp]* *f* *p*

3rd Clar. *[mp]* *f* *[mp]* *f* *p*

Alto Clar. *[mp]* *f* *[mp]* *f* *p*

Bass Clar. *p* *[mp]* *f* *[mp]* *f* *p*

1st & 2nd Bsns. *p* *[mp]* *f* *[mp]* *f* *p*

Alto Sax. *[mp]* *f* *[mp]* *f* *p*

Ten. Sax. *[mp]* *f* *[mp]* *f* *p*

Bari. Sax. *p* *[mp]* *f* *[mp]* *f* *p*

**C** TRIO.

E♭ Cor. *[mp]* *f* *[mp]* *f* *p*

Solo B♭ Cor. *[mp]* *f* *[mp]* *f* *p*

1st B♭ Cor. *[mp]* *f* *[mp]* *f* *p*

2nd & 3rd B♭ Cors. *[tacet]* *[mp]* *f* *[mp]* *f* *p*

1st & 2nd Hrns. *p* *[mp]* *f* *[mp]* *f* *p*

3rd & 4th Hrns. *p* *[mp]* *f* *[mp]* *f* *p*

Bar. *[mp]* *f* *[mp]* *f* *p*

1st & 2nd Trbns. *[tacet]* *[mp]* *f* *[mp]* *f* *p*

B. Trbn. *[tacet]* *[mp]* *f* *[mp]* *f* *p*

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

Drums *[tacet]* *[mp]* *f* *[mp]* *f* *p*

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



THE LIBERTY BELL  
Full Score

49 50 51 52 53 54 55 56 57 58

The musical score for page 7 of 'The Liberty Bell' Full Score includes the following parts and markings:

- Picc.**: Measures 51-54 are marked with a **D** (Dolce) hairpin. Dynamics include *[mp]*, *f*, and *[mp]*.
- Flute**: Dynamics include *[mp]*, *f*, and *[mp]*.
- 1st & 2nd Obs.**: Dynamics include *[mp]*, *f*, and *[mp]*.
- E♭ Clar.**: Dynamics include *[mp]*, *f*, and *[mp]*.
- Solo/1st Clar.**: Dynamics include *[mp]*, *f*, and *p*.
- 2nd Clar.**: Dynamics include *[mp]*, *f*, and *p*.
- 3rd Clar.**: Dynamics include *[mp]*, *f*, and *p*.
- Alto Clar.**: Dynamics include *[mp]*, *f*, and *[mp]*.
- Bass Clar.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- 1st & 2nd Bsns.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- Alto Sax.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- Ten. Sax.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- Bari. Sax.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- E♭ Cor.**: Measures 51-54 are marked with a **D** (Dolce) hairpin. Dynamics include *[mp]*, *f*, and *[mp]*.
- Solo B♭ Cor.**: Dynamics include *p*, *[mp]*, *f*, and *p*.
- 1st B♭ Cor.**: Dynamics include *p*, *[mp]*, *f*, and *p*.
- 2nd & 3rd B♭ Cors.**: Dynamics include *[mp]*, *f*, and *p*.
- 1st & 2nd Hrns.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- 3rd & 4th Hrns.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- Bar.**: Dynamics include *p*, *[mp]*, *f*, and *p*.
- 1st & 2nd Trbns.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- B. Trbn.**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- Tuba**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- Drums**: Dynamics include *p*, *[mp]*, *f*, and *[mp]*.
- Chimes**: Dynamics include *[mp]*, *f*, and *[mp]*.

THE LIBERTY BELL  
Full Score

59 60 61 62 63 64 65 66 67 68

This page contains the full score for measures 59 through 68 of 'The Liberty Bell'. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Picc., Flute, 1st & 2nd Obs., Eb Clar., Solo/1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns., 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., B. Trbn., Tuba, Drums, and Chimes. The score includes dynamic markings such as *mp*, *f*, and *p*, and articulation marks like accents and slurs. The key signature is one flat (Bb) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

THE LIBERTY BELL  
Full Score

69 70 71 72 73 74 75 76 77 78

E

E

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff* [Play]

Solo B♭ Cor. *ff* [Play]

1st B♭ Cor. *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

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

B. Trbn. *ff* [Play]

Tuba *ff*

Drums *[mf]* *f* *[mf]* *f* *[mf]* *f* *ff*

Chimes *ff*

◇ = Bell or Bell Plate

Cym.

THE LIBERTY BELL  
Full Score

79 80 81 82 83 84 85 86 87 88 89 90

Picc. Flute 1st & 2nd Obs. Eb Clar. Solo/1st Clar. 2nd Clar. 3rd Clar. Alto Clar. Bass Clar. 1st & 2nd Bsns. 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. B. Trbn. Tuba Drums Chimes

Dynamic markings: [mf], f, ff

Performance instructions: Cym., Drums

THE LIBERTY BELL  
Full Score

91 92 93 94 95 96 97 98 99 100

Picc. *[mf]* *[p]* *[mf]* *[p]*

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

1st & 2nd Obs. *[mf]* *[p]* *[mf]* *[p]*

E♭ Clar. *[mf]* *[p]* *[mf]* *[p]*

Solo/1st Clar. *[mf]* *[p]* *[mf]* *[p]*

2nd Clar. *[mf]* *[p]* *[mf]* *[p]*

3rd Clar. *[mf]* *[p]* *[mf]* *[p]*

Alto Clar. *[mf]* *[p]* *[mf]* *[p]*

Bass Clar. *[mf]* *[p]* *[mf]* *[p]*

1st & 2nd Bsns. *[mf]* *[p]* *[mf]* *[p]*

Alto Sax. *[mf]* *[p]* *[mf]* *[p]*

Ten. Sax. *[mf]* *[p]* *[mf]* *[p]*

Bari. Sax. *[mf]* *[p]* *[mf]* *[p]*

E♭ Cor. *[mf]* *[p]* *[mf]* *[p]*

Solo B♭ Cor. *[mf]* *[p]* *[mf]* *[p]*

1st B♭ Cor. *[mf]* *[p]* *[mf]* *[p]*

2nd & 3rd B♭ Cors. *[mf]* *[p]* *[mf]* *[p]*

1st & 2nd Hrns. *[mf]* *[p]* *[mf]* *[p]*

3rd & 4th Hrns. *[mf]* *[p]* *[mf]* *[p]*

Bar. *[mf]* *[p]* *[mf]* *[p]*

1st & 2nd Trbns. *[mf]* *[p]* *[mf]* *[p]*

B. Trbn. *[mf]* *[p]* *[mf]* *[p]*

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

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

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

THE LIBERTY BELL  
Full Score

101 102 103 104 105 106 107 108 109 110

This page contains the musical score for measures 101 through 110 of 'The Liberty Bell' Full Score. The score is arranged in a standard orchestral format with the following parts and dynamics:

- Picc.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Flute**: *mf* (measures 101-102), *mp* (measures 103-110)
- 1st & 2nd Obs.**: *mf* (measures 101-102), *mp* (measures 103-110)
- E♭ Clar.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Solo/1st Clar.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 2nd Clar.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 3rd Clar.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Alto Clar.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Bass Clar.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 1st & 2nd Bsns.**: *mf* (measures 101-102), *p* (measures 103-110)
- Alto Sax.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Ten. Sax.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Bari. Sax.**: *mf* (measures 101-102), *mp* (measures 103-110)
- E♭ Cor.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Solo B♭ Cor.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 1st B♭ Cor.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 2nd & 3rd B♭ Cors.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 1st & 2nd Hrns.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 3rd & 4th Hrns.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Bar.**: *mf* (measures 101-102), *mp* (measures 103-110)
- 1st & 2nd Trbns.**: *mf* (measures 101-102), *mp* (measures 103-110)
- B. Trbn.**: *mf* (measures 101-102), *mp* (measures 103-110)
- Tuba**: *mf* (measures 101-102), *mp* (measures 103-110)
- Drums**: *mf* (measures 101-102), *p* (measures 103-110)
- Chimes**: *mf* (measures 101-102), *mp* (measures 103-110)

THE LIBERTY BELL  
Full Score

111 112 113 114 115 116 117 118 119 120

**G**

Picc. *[p]* *[mf]* *[p]* *[mf]* *[mp]*

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

1st & 2nd Obs. *[p]* *[mf]* *[p]* *[mf]* *[mp]*

E♭ Clar. *[p]* *[mf]* *[p]* *[mf]* *[mp]*

Solo/1st Clar. *[mf]* *[p]* *[mf]* *[mp]*

2nd Clar. *[mf]* *[p]* *[mf]* *[mp]*

3rd Clar. *[mf]* *[p]* *[mf]* *[mp]*

Alto Clar. *[mf]* *[p]* *[mf]* *[mp]*

Bass Clar. *p* *[mf]* *[p]* *[mf]* *[mp]*

1st & 2nd Bsns. *[p]* *[mf]* *[p]* *[mf]* *[p]*

Alto Sax. *[mf]* *[p]* *[mf]* *[mp]*

Ten. Sax. *[mf]* *[p]* *[mf]* *[mp]*

Bari. Sax. *[mf]* *[p]* *[mf]* *[mp]*

**G**

E♭ Cor. *[mf]* *[p]* *[mf]* *[mp]*

Solo B♭ Cor. *[mf]* *[p]* *[mf]* *[mp]*

1st B♭ Cor. *[mf]* *[p]* *[mf]* *[mp]*

2nd & 3rd B♭ Cors. *[p]* *[mf]* *[p]* *[mf]* *[mp]*

1st & 2nd Hrns. *[p]* *[mf]* *[p]* *[mf]* *[mp]*

3rd & 4th Hrns. *[p]* *[mf]* *[p]* *[mf]* *[mp]*

Bar. *[mf]* *[p]* *[mf]* *[mp]*

1st & 2nd Trbns. *[mf]* *[p]* *[mf]* *[mp]*

B. Trbn. *[mf]* *[p]* *[mf]* *[mp]*

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

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

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

THE LIBERTY BELL  
Full Score

121 122 123 124 125 126 127 128 129 130

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff* [Play]

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff* [Play]

Solo B♭ Cor. *ff* [Play]

1st B♭ Cor. *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff* [Play]

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

B. Trbn. *ff* [Play]

Tuba *ff*

Drums *f* [Play]

Chimes *ff*

◆ = Bell or Bell Plate

[H]

[H]

[mf] — *f* (mf) — *f*



THE LIBERTY BELL  
Full Score

131 132 133 134 135 136 137 138 139 140

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 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.

B. Trbn.

Tuba

Drums

Chimes

Cyms.

*[mf]*

*f*

*ff*

*[mf]*

*f*

*[mf]*

*f*



THE LIBERTY BELL  
Full Score

151 152 153 154 155 156 157 158 159 160

The musical score for measures 151-160 of 'The Liberty Bell' is presented in a full score format. The score is divided into two systems, each marked with a Roman numeral 'I' at the beginning of the first staff. The instruments included are Piccolo, Flute, 1st & 2nd Oboes, Eb Clarinet, Solo/1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Alto Saxophone, Tenor Saxophone, Bari. Saxophone, Eb Cor Anglais, Solo Bb Cor Anglais, 1st Bb Cor Anglais, 2nd & 3rd Bb Cor Anglais, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trombones, B. Trombone, Tuba, Drums, and Chimes. The score features various musical notations including dynamics (f, ff, sf), articulation (accents, slurs), and performance instructions. The key signature is one sharp (F#) and the time signature is 2/4. The percussion parts include a consistent drum pattern and chime accents.

THE LIBERTY BELL  
Full Score

161 162 163 164 165 166 167 168 169 170

This page of the musical score covers measures 161 through 170. It features a variety of instruments including Piccolo, Flute, Oboes, Clarinets (Eb, Solo/1st, 2nd, 3rd, Alto, Bass), Bassoons (1st & 2nd), Saxophones (Alto, Tenor, Bari), Cori (Eb, Solo Bb, 1st Bb), Trumpets (2nd & 3rd Bb, 1st & 2nd, 3rd & 4th), Trombones (1st & 2nd, Bb), Tuba, Drums, and Chimes. The score includes dynamic markings such as *ff* and *[f]*, and a rehearsal mark 'J' at measure 167. The Chimes part includes diamond-shaped symbols indicating specific chime strikes.

THE LIBERTY BELL  
Full Score

171 172 173 174 175 176 177 178 179 180 181 182

This page of the musical score for "The Liberty Bell" includes measures 171 through 182. The instrumentation is as follows:

- Picc.
- Flute
- 1st & 2nd Obs.
- E♭ Clar.
- Solo/1st Clar.
- 2nd Clar.
- 3rd Clar.
- Alto Clar.
- Bass Clar.
- 1st & 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.
- B. Trbn.
- Tuba
- Drums
- Chimes

The score features various musical notations including dynamics such as *f* and *ff*, and articulation marks like accents and slurs. The Chimes part includes diamond-shaped symbols indicating specific effects or techniques.