



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

Piccolo

Flute

1st & 2nd Oboes

1st & 2nd E \flat Clarinets

1st B \flat Clarinet

2nd B \flat Clarinet

3rd B \flat Clarinet

E \flat Alto Clarinet

B \flat Bass Clarinet

1st & 2nd Bassoons

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

E \flat Cornet

Solo B \flat Cornet

1st B \flat Cornet

2nd & 3rd B \flat Cornets

1st & 2nd F Horns

3rd & 4th F Horns

Baritone

1st & 2nd Trombones

Bass Trombone

Tuba

Drums
Chimes
[opt. Bell or Bell Plate]

THE LIBERTY BELL
Full Score

11 12 13 14 15 16 17 18 19 20

This page of the musical score covers measures 11 through 20. The instrumentation includes Piccolo, Flute, Oboe (1st & 2nd), Clarinet (E-flat, Solo/1st, 2nd, 3rd, Alto, Bass), Bassoon (1st & 2nd), Saxophone (Alto, Tenor, Bari), Cor (E-flat, Solo B-flat, 1st B-flat, 2nd & 3rd B-flat), Horns (1st & 2nd, 3rd & 4th), Baritone, Trumpets (1st & 2nd, B-flat), Tuba, and Drums. The score features various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), along with articulation marks like accents and slurs. A first ending bracket is present at the end of measure 20. The key signature is one sharp (F#) and the time signature is 4/4.

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]* ^{a2}

E♭ Clar. *[p], ff* *ff* (2nd X) *[p - mf]* ^{a2} [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)

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)

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

THE LIBERTY BELL
Full Score

59 60 61 62 63 64 65 66 67 68

Picc. *[mp]f* *p*
 Flute *[mp]f* *p*
 1st & 2nd Obs. *[mp]f* *p*
 Eb Clar. *[mp]f* *p*
 Solo/1st Clar. *[mp]f* *p*
 2nd Clar. *[mp]f* *p*
 3rd Clar. *[mp]f* *p*
 Alto Clar. *p* *[mp]f* *p*
 Bass Clar. *p* *[mp]f* *p*
 1st & 2nd Bsns. *p* *[mp]f* *p*
 Alto Sax. *p* *[mp]f* *p*
 Ten. Sax. *p* *[mp]f* *p*
 Bari. Sax. *p* *[mp]f* *p*
 Eb Cor. *[mp]f* *p*
 Solo Bb Cor. *[mp]f* *p*
 1st Bb Cor. *[mp]f* *p*
 2nd & 3rd Bb Cors. *[mp]f* *p*
 1st & 2nd Hrns. *p* *[mp]f* *p*
 3rd & 4th Hrns. *p* *[mp]f* *p*
 Bar. *[mp]f* *p*
 1st & 2nd Trbns. *p* *[mp]f* *p*
 B. Trbn. *p* *[mp]f* *p*
 Tuba *p* *[mp]f* *p*
 Drums *p* *[mp]f* *p*
 Chimes *p* *[mp]f* *p*

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

Cyms.

THE LIBERTY BELL
Full Score

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

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

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

Cym. Drums Cym. Drums Cym.

THE LIBERTY BELL
Full Score

91 92 93 94 95 96 97 98 99 100

The musical score for page 11 of 'The Liberty Bell' Full Score includes the following parts and markings:

- Picc.**: *mf*, *[p]*, *mf*, *[p]*
- Flute**: *mf*, *[p]*, *mf*, *[p]*
- 1st & 2nd Obs.**: *mf*, *[p]*, *mf*, *[p]*
- E♭ Clar.**: *mf*, *[p]*, *mf*, *[p]*, *[accet]*
- 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]*, *[accet]*
- Solo B♭ Cor.**: *mf*, *[p]*, *mf*, *[p]*, *[accet]*
- 1st B♭ Cor.**: *mf*, *[p]*, *mf*, *[p]*, *[accet]*
- 2nd & 3rd B♭ Cors.**: *mf*, *[p]*, *mf*, *[p]*, *[accet]*
- 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]*, *[accet]*
- B. Trbn.**: *mf*, *[p]*, *mf*, *[p]*, *[accet]*
- 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 of the musical score for 'The Liberty Bell' Full Score covers measures 101 through 110. The instrumentation includes 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 Cors, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trumpets, B. Trumpet, Tuba, Drums, and Chimes. The score is written in a key signature of two flats and a common time signature. Dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). The music features various melodic lines, some with slurs, and rhythmic patterns. The Piccolo and Flute parts have a melodic line starting in measure 101. The Oboes and Clarinets have a more rhythmic, accompanimental role. The Bassoons and Saxophones provide harmonic support. The Brass section, including Cor Anglais, Trumpets, Trombones, and Tuba, plays a steady, rhythmic pattern. The Drums and Chimes provide a consistent rhythmic accompaniment throughout the measures.

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* **H**

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* **H** [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] *(mf)* *f* *(mf)* *f*

Chimes *ff*

◆ = Bell or Bell Plate

THE LIBERTY BELL
Full Score

131 132 133 134 135 136 137 138 139 140

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

Cyms.

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

THE LIBERTY BELL
Full Score

141 142 143 144 145 146 147 148 149 150

Picc. *[mf]*
 Flute *[mf]* *ff*
 1st & 2nd Obs. *[mf]*
 Eb Clar. *[mf]* *ff*
 Solo/1st Clar. *[mf]* *ff*
 2nd Clar. *[mf]* *ff*
 3rd Clar. *[mf]* *ff*
 Alto Clar. *[mf]*
 Bass Clar. *[mf]*
 1st & 2nd Bsns. *[mf]*
 Alto Sax. *[mf]*
 Ten. Sax. *[mf]* *ff*
 Bari. Sax. *[mf]*
 Eb Cor. *[mf]* *ff*
 Solo Bb Cor. *[mf]* *ff*
 1st Bb Cor. *[mf]* *ff*
 2nd & 3rd Bb Cors. *[mf]*
 1st & 2nd Hrns. *[mf]*
 3rd & 4th Hrns. *[mf]*
 Bar. *[mf]* *ff*
 1st & 2nd Trbns. *[mf]* *ff*
 B. Trbn. *[mf]* *ff*
 Tuba *[mf]*
 Drums *ff*
 Chimes *[mf]*

THE LIBERTY BELL
Full Score

151 152 153 154 155 156 157 158 159 160

I

Picc. *sf* *ff* *sf* *ff*

Flute *sf* *ff* *sf* *ff*

1st & 2nd Obs. *sf* *ff* *sf* *ff*

E♭ Clar. *sf* *ff* *sf* *ff*

Solo/1st Clar. *sf* *ff* *sf* *ff*

2nd Clar. *sf* *ff* *sf* *ff*

3rd Clar. *sf* *ff* *sf* *ff*

Alto Clar. *sf* *ff* *sf* *ff*

Bass Clar. *sf* *ff* *sf* *ff*

1st & 2nd Bsns. *sf* *ff* *sf* *ff*

Alto Sax. *sf* *ff* *sf* *ff*

Ten. Sax. *sf* *ff* *sf* *ff*

Bari. Sax. *sf* *ff* *sf* *ff*

I

E♭ Cor. *sf* *ff* *sf* *ff*

Solo B♭ Cor. *sf* *ff* *sf* *ff*

1st B♭ Cor. *sf* *ff* *sf* *ff*

2nd & 3rd B♭ Cors. *sf* *ff* *sf* *ff*

1st & 2nd Hrns. *sf* *ff* *sf* *ff*

3rd & 4th Hrns. *sf* *ff* *sf* *ff*

Bar. *sf* *ff* *sf* *ff*

1st & 2nd Trbns. *sf* *ff* *sf* *ff*

B. Trbn. *sf* *ff* *sf* *ff*

Tuba *sf* *ff* *sf* *ff*

Drums *sf* *[sf]* *sf* *[sf]*

Chimes *sf* *ff* *sf* *ff*

THE LIBERTY BELL
Full Score

161 162 163 164 165 166 167 168 169 170

This page contains the musical score for measures 161 through 170 of 'The Liberty Bell' Full Score. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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

Key features of the score include:

- A rehearsal mark 'J' at the beginning of measure 167.
- Dynamic markings of *ff* (fortissimo) are used throughout, particularly in measures 167-170.
- Articulation marks such as *[f]* and *[sf]* are present in many parts.
- Chimes have a diamond-shaped articulation mark in measure 169.
- The score is written in a key signature of one flat (B♭) and a common time signature (C).

THE LIBERTY BELL
Full Score

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

Picc. *f* *ff*

Flute *f* *ff*

1st & 2nd Obs. *f* *ff*

E♭ Clar. *f* *ff*

Solo/1st Clar. *f* *ff*

2nd Clar. *f* *ff*

3rd Clar. *f* *ff*

Alto Clar. *f* *ff*

Bass Clar. *f* *ff*

1st & 2nd Bsns. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

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*

B. Trbn. *f* *ff*

Tuba *f* *ff*

Drums *f* *[sf]* *[sf]* *[sf]*

Chimes *f* *ff*

March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

Piccolo

March Tempo.

A

B

C TRIO.

D

E

f *p* *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

Piccolo

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

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

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

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

122 *ff* **H**

131

139

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

157 *ff*

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

173 *ff*

March
THE LIBERTY BELL

(1893)

Flute

JOHN PHILIP SOUSA

March Tempo.

ff *p* (*p*)

7 *p*

14 *f* *f*

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

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

36 [*ff*] [*mp*] *f* [*>*]

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

55 [*mp*] *f* [*>*] [*mp*] *f* [*>*] *p*

65 [*ff*]

73

80

THE LIBERTY BELL

Flute

87 [mf] [p]

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

105 [mf]

114 [p] [mf] [mp]

123 ff

131

138

146 [mf] ff [f] ff

155 [f] ff

164 [f] ff [f] ff

174

March
THE LIBERTY BELL

1st Oboe

(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* *p* *[mp]f* *ff*

THE LIBERTY BELL

1st Oboe

85 *[mf]* >

95 **F** *[p]* *[mf]* *[p]* *[mf]*

102 *[mp]*

111 **G** *[p]* *[mf]* *[p]* *[mf]*

118 *[mp]*

127 **H** *ff*

134 *ff*

141 *[mf]*

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

158 *ff*

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

174 *ff*

March
THE LIBERTY BELL

2nd 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
2nd Oboe

85

[mf]

95 **F**

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

102

[mp] [mf]

111 **G**

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

118

[mp]

127 **H**

ff

134

141

[mf]

150 **I**

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

158

167 **J**

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

174

March
THE LIBERTY BELL

(1893)

1st E \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff *p* (*p*)

7 *p*

13 *f*

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

26 [*p*-*mf*]

33 [*mf*:*ff*] [1st X only] [*ff*] **C** TRIO. 2. [tacet] [*mp*] *f*

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

51 **D** [*mp*] *f* [*mp*] *f*

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

73

81

THE LIBERTY BELL

1st E♭ Clarinet

2

89

[mf] [p] [mf]

98

[p] [mf] [mp]

106

[p] [mf]

114

[p] [mf] [mp]

122

[p] [ff]

131

[p] [ff]

139

[p] [ff]

147

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

156

[ff]

165

[f] [ff]

173

[ff]

March
THE LIBERTY BELL

2nd E♭ Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7

13

f *f*

21 **B** [2nd X only]

[*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*

58

[*mp*] *f* *p*

68 **E** [Play]

ff

76

83

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*]

62 [*p*]

71 **E**
ff

79

THE LIBERTY BELL

1st B \flat Clarinet

87 F
[mf] > [p]

97
[mf] [> p] [mf] [> mp]

104

111 G
[mf] [> p] [mf]

118
[> mp]

127 H
ff

134

141
[mf] ff

151 I
[f] ff [f] ff

158

167 J
[f] ff [f] ff

174

March
THE LIBERTY BELL

2nd B \flat Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo. A

7

14

20 B

29

37 C TRIO.

45

53 D

62

71 E

79

THE LIBERTY BELL

2nd B \flat Clarinet

87 F

97

104

111 G

118

127 H

134

141

151 I

158

167 J

174

March
THE LIBERTY BELL

3rd B \flat Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo. A

7

14

20 B

29

37 C TRIO.

45

53 D

62

71 E

79

THE LIBERTY BELL

3rd B \flat Clarinet

87 F
[mf] ————— > [p]

97
[mf] [> p] [mf] [> mp]

104

111 G
[mf] [> p] [mf]

118
[> mp]

127 H
ff

134

141
[mf] ————— *ff*

151 I
[f] ————— *ff* [f] ————— *ff*

158

167 J
[f] ————— *ff* [f] ————— *ff*

174

THE LIBERTY BELL

E♭ Alto Clarinet

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*

Detailed description: This is a page of a musical score for E♭ Alto Clarinet, titled 'THE LIBERTY BELL', page 2. The score consists of ten staves of music, numbered 85 to 175. The key signature is one sharp (F#) and the time signature is 2/4. The music features various dynamics including *p*, *[mf]*, *[mp]*, *[f]*, and *ff*. There are several section markers labeled with letters in boxes: **F** (measures 94-102), **G** (measures 111-119), **H** (measures 119-128), **I** (measures 151-159), and **J** (measures 167-175). The notation includes eighth notes, quarter notes, and half notes, with many notes beamed together. There are also rests and slurs throughout the piece.

March
THE LIBERTY BELL

B \flat Bass Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

7

p

14

f

21

B

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

29

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

39

C TRIO.

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

45

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

53

D

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

59

p [*mp*] *f*

66

E

ff

74

March
THE LIBERTY BELL

1st Bassoon

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

9 *p*

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

25 [*p-mf*]

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

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

89 F

[mf] ————— > [p] —————

97

[mf] [p] ————— [mf] [p]

104 G

[p] ————— [p]

113

[mf] [p] ————— [mf] [p]

120

ff

127 H

136

145 I

[mf] ————— [f] —————

153

ff [f] ————— *ff*

161 J

[f] ————— [f]

169

ff [f] ————— *ff*

176

March

THE LIBERTY BELL

2nd Bassoon

(1893)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

33

39 **C** TRIO.

47

55 **D**

63

71 **E**

81

THE LIBERTY BELL
2nd Bassoon

90 F

[mf] ————— [p] ————— [mf]

98

[p] ————— [mf] ————— [p]

105 G

[p] ————— [p]

113

[mf] ————— [p] ————— [mf] ————— [p]

120

ff

127 H

ff

137

ff

146 I

[mf] ————— [f] ————— *ff*

154

[f] ————— *ff*

161 J

[f] ————— [f]

169

ff ————— [f] ————— *ff*

176

ff

March
THE LIBERTY BELL

E♭ Alto Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff *p* (*p*)

p

f

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

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

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

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

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

[*p*]

E *ff*

[*p*]

THE LIBERTY BELL

E♭ Alto Saxophone

85 *[mf]*

94 **F** *p* *[mf]* *[p]* *[mf]*

102 *[mp]*

111 **G** *p* *[mf]* *[p]* *[mf]* *[mp]*

119 **H** *ff*

128

135

142 *[mf]*

151 **I** *[f]* *ff* *[f]* *ff*

159

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

175

Detailed description: This is a page of musical notation for an E♭ Alto Saxophone. The score is in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values, slurs, and dynamic markings. Section markers F, G, H, I, and J are placed above the staves. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a double bar line at measure 175.

March
THE LIBERTY BELL

B♭ Tenor Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo. **A**

7

14

21 **B**

29

36 **C TRIO.**

45

53 **D**

62

71 **E**

80

THE LIBERTY BELL

B \flat Tenor Saxophone

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]* *[mp]*

ff

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

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

ff

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

ff

Detailed description: This is a page of musical notation for a B \flat Tenor Saxophone. It contains ten staves of music, numbered 88 through 175. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 88: Starts with a treble clef and a key signature of one flat. It features eighth and quarter notes with accents. Dynamic markings include *[mf]* and *[p]*.
- Staff 95: Marked with a box 'F'. It contains eighth notes with accents and slurs. Dynamics include *[mf]*, *[p]*, and *[mp]*.
- Staff 103: Continues the melodic line with eighth notes and slurs.
- Staff 111: Marked with a box 'G'. It features eighth notes with accents and slurs. Dynamics include *p*, *[mf]*, *[p]*, *[mf]*, and *[mp]*.
- Staff 119: Continues the melodic line, ending with a *ff* dynamic marking.
- Staff 127: Marked with a box 'H'. It features dotted eighth notes and quarter notes.
- Staff 135: Continues the melodic line with dotted eighth notes and quarter notes.
- Staff 143: Continues the melodic line, ending with a *ff* dynamic marking.
- Staff 151: Marked with a box 'I'. It features eighth notes with accents and slurs. Dynamics include *[f]* and *ff*.
- Staff 159: Continues the melodic line with eighth notes and slurs.
- Staff 167: Marked with a box 'J'. It features eighth notes with accents and slurs. Dynamics include *[f]* and *ff*.
- Staff 175: Continues the melodic line, ending with a *ff* dynamic marking.

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

45

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

D

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

57

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

63

p

E

ff

THE LIBERTY BELL
E♭ Baritone Saxophone

79

88 **F**

97

106 **G**

115

124 **H**

133

142

150 **I**

159

167 **J**

175

Detailed description of the musical score: This page contains the musical notation for the E♭ Baritone Saxophone part of 'The Liberty Bell', measures 79 through 175. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The tempo and meter are not explicitly stated but appear to be in a common time signature. The score includes various dynamic markings such as *mf*, *p*, *ff*, and *[f]*, as well as articulation marks like accents and slurs. Section markers **F**, **G**, **H**, and **I** are placed above the staff at measures 88, 106, 124, and 150 respectively. The notation includes eighth and sixteenth notes, rests, and ties. The piece concludes at measure 175 with a double bar line.

March
THE LIBERTY BELL

E♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

B

C TRIO.

D

E

THE LIBERTY BELL

E♭ Cornet

85 *[mf]*

94 **F** [tacet] *[p]* *[mf]* *[p]* *[mf]*

102 *[mp]*

111 **G** *[mf]* *[p]* *[mf]* *[mp]*

119 **H** [Play] *ff*

128

135

142 *[mf]* *ff*

151 **I** *[f]* *ff* *[f]* *ff*

159

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

175

Detailed description: This is a musical score for the E♭ Cornet part of 'The Liberty Bell'. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, numbered 85 to 175. The music features various dynamics including *[mf]*, *[p]*, *[mp]*, *[f]*, and *ff*. There are several first endings marked with letters in boxes: **F** (measures 94-102), **G** (measures 111-119), **H** (measures 119-128), **I** (measures 151-159), and **J** (measures 167-175). The score includes rests, slurs, and accents. The final measure (175) ends with a double bar line.

March
THE LIBERTY BELL

Solo B \flat Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p* (*p*)

7

13

f

B

19 1. 2. [tacet] [2nd X only]

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

27

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

35 1. [Play] 2. [tacet] **C TRIO.**

[*ff*] *p* [*mp*] *f* [*>* *p*]

43

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

51 **D**

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

59

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

68 **E** [Play]

ff

76

THE LIBERTY BELL

Solo B♭ Cornet

83

91

101

109

117

125

132

139

147

157

165

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] **C** TRIO. [*p*] [*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

1st B \flat Cornet

83

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

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

Detailed description: This is a musical score for the 1st B-flat Cornet part of 'The Liberty Bell'. The score is written in treble clef with a key signature of one flat (B-flat). It consists of 12 staves of music, numbered 83 to 174. The music features various dynamics including mezzo-forte (mf), piano (p), mezzo-piano (mp), and fortissimo (ff). There are several dynamic swells and accents. Rehearsal marks F, G, H, I, and J are placed above the staff lines. A [tacet] instruction is present in measure 91. The score includes various note values, rests, and phrasing slurs.

March
THE LIBERTY BELL

2nd B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

8

17

25

33

39 **C** TRIO.

50 **D**

61

68 **E**

75

83

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

THE LIBERTY BELL

2nd B \flat 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

THE LIBERTY BELL

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

Detailed description: This is a musical score for the 3rd Bb Cornet part of 'The Liberty Bell'. The score consists of ten staves of music, numbered 91 to 175. The music is written in treble clef with a key signature of one sharp (F#). The tempo and dynamics are indicated by various markings: [mf] (mezzo-forte), [p] (piano), [mp] (mezzo-piano), and [f] (forte). There are several dynamic swells and accents throughout the piece. Section markers are placed above the staves: **F** at measure 91, **G** at measure 105, **H** at measure 126, **I** at measure 144, and **J** at measure 161. A [tacet] marking is present at the beginning of measure 91. The score includes various musical notations such as slurs, ties, and rests.

March
THE LIBERTY BELL

1st F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

33

39 **C** TRIO.

46

53 **D**

61

68 **E**

77

THE LIBERTY BELL
1st F Horn

86

[mf]

95 **F**

[p] [mf]

102

[mp]

109 **G**

[p] [mf]

117

[mf] [mp]

124 **H**

ff

133

143

[mf]

151 **I**

[f] ff [f] ff

158

167 **J**

[f] ff [f] ff

174

March
THE LIBERTY BELL

2nd F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

33

39 **C** TRIO.

47

54 **D**

62

69 **E**

78

THE LIBERTY BELL
2nd F Horn

87

Musical staff 87-94: Treble clef, key signature of two flats. Measures 87-94. Dynamics: *[mf]*. Includes a fermata over measures 93-94.

95 **F**

Musical staff 95-102: Treble clef, key signature of two flats. Measures 95-102. Dynamics: *[p]*, *[mf]*, *[p]*, *[mf]*, *[mp]*. Includes repeat signs and a fermata over measures 101-102.

103

Musical staff 103-109: Treble clef, key signature of two flats. Measures 103-109. Dynamics: *[mp]*. Includes a fermata over measures 108-109.

110 **G**

Musical staff 110-117: Treble clef, key signature of two flats. Measures 110-117. Dynamics: *[p]*, *[mf]*, *[p]*, *[mf]*. Includes repeat signs and a fermata over measures 116-117.

118

Musical staff 118-124: Treble clef, key signature of two flats. Measures 118-124. Dynamics: *[mp]*. Includes a fermata over measures 123-124.

125 **H**

Musical staff 125-133: Treble clef, key signature of two flats. Measures 125-133. Dynamics: *ff*. Includes a fermata over measures 132-133.

134

Musical staff 134-142: Treble clef, key signature of two flats. Measures 134-142. Dynamics: *[mp]*. Includes a fermata over measures 141-142.

143

Musical staff 143-150: Treble clef, key signature of two flats. Measures 143-150. Dynamics: *[mf]*. Includes a fermata over measures 149-150.

151 **I**

Musical staff 151-158: Treble clef, key signature of two flats. Measures 151-158. Dynamics: *[f]*, *ff*, *[f]*, *ff*. Includes repeat signs and a fermata over measures 157-158.

159

Musical staff 159-166: Treble clef, key signature of two flats. Measures 159-166. Dynamics: *[mp]*. Includes a fermata over measures 165-166.

167 **J**

Musical staff 167-175: Treble clef, key signature of two flats. Measures 167-175. Dynamics: *[f]*, *ff*, *[f]*, *ff*. Includes repeat signs and a fermata over measures 174-175.

176

Musical staff 176-183: Treble clef, key signature of two flats. Measures 176-183. Dynamics: *[mp]*. Includes a fermata over measures 182-183.

March
THE LIBERTY BELL

3rd F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

10

19

27

34

41

49

57

65

73

83

A

B

C TRIO.

D

E

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

THE LIBERTY BELL

3rd F Horn

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

Detailed description: This is a musical score for the 3rd F Horn part of 'The Liberty Bell'. The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 2/4. The music consists of eighth and sixteenth notes, often beamed together. There are several dynamic markings: [mf] (mezzo-forte), [p] (piano), [mp] (mezzo-piano), [f] (forte), and ff (fortissimo). There are also performance instructions such as '>' (accent) and ']' (crescendo). The score is divided into sections labeled with letters in boxes: F (measures 91-98), G (measures 106-112), H (measures 127-136), I (measures 146-153), and J (measures 161-168). Measure numbers 91, 99, 106, 113, 120, 127, 137, 146, 154, 161, 169, and 176 are indicated at the start of their respective staves.

March

THE LIBERTY BELL

4th F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

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

89 **F**

97

105 **G**

113

121

127 **H**

136

145 **I**

153

161 **J**

169

176

March
THE LIBERTY BELL

Baritone

(1893)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Baritone instrument in 6/8 time. It consists of ten staves of music, each with a measure number at the beginning. The score includes various dynamics such as *ff*, *p*, *f*, *[p]ff*, *[mf]*, *[mp]f*, and *[mf-ff]*. There are also performance markings like *[p]*, *[mf-ff]*, and *[1st X only]*. The score is divided into sections labeled A, B, C TRIO, D, and E. Section A starts at measure 1 and ends at measure 13. Section B starts at measure 21 and ends at measure 28. Section C TRIO starts at measure 36 and ends at measure 50. Section D starts at measure 51 and ends at measure 58. Section E starts at measure 68 and ends at measure 76. The score concludes at measure 77.

THE LIBERTY BELL
Baritone

86

[mf]

94

F

[p] [mf] [p]

101

[mf] [mp]

109

G

[mf] [p]

117

[mf] [mp]

126

H

ff

134

142

[mf]

150

I

ff [f] ff [f] ff

158

167

J

[f] ff [f] ff

175

March
THE LIBERTY BELL

Baritone, T.C.

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

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

THE LIBERTY BELL
Baritone, T.C.

86

94 **F**

101

109 **G**

117

126 **H**

134

142

150 **I**

158

167 **J**

175

[mf]

[p]

[mf]

[p]

[mf]

[mp]

[mf]

[p]

[mf]

[mp]

ff

[f]

ff

[f]

ff

[f]

ff

[f]

ff

[f]

ff

[f]

ff

Detailed description: This is a page of musical notation for a baritone voice part. It consists of ten staves of music, each starting with a measure number. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *[mf]*, *[p]*, *[mp]*, *[f]*, and *ff* are placed throughout the score. Section markers labeled with letters in boxes (F, G, H, I, J) are positioned above certain staves. Slurs and phrasing marks are used to indicate musical phrasing. The page ends with a double bar line at measure 175.

March
THE LIBERTY BELL

1st Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

p

14

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

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

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

[1st X only] *[mp]f* *p* *[mp]f*

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

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

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

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

73


81

THE LIBERTY BELL
1st Trombone

89 

98 

107 

115 

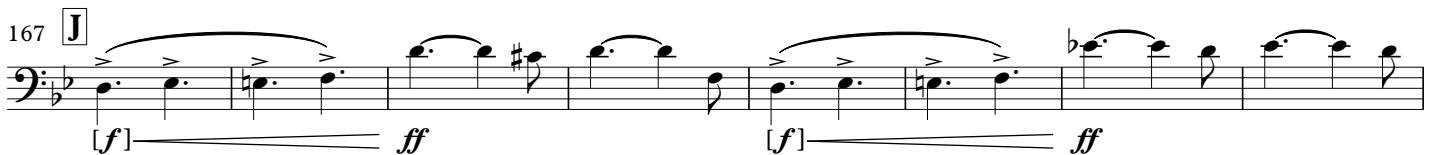
124 

133 

142 

150 

159 

167 

175 

March
THE LIBERTY BELL

2nd Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff **A** *p*

7

14 *f* *p* *f* *[p]ff*

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

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

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

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

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

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

73


81

THE LIBERTY BELL
2nd Trombone

89 

98 

107 

115 

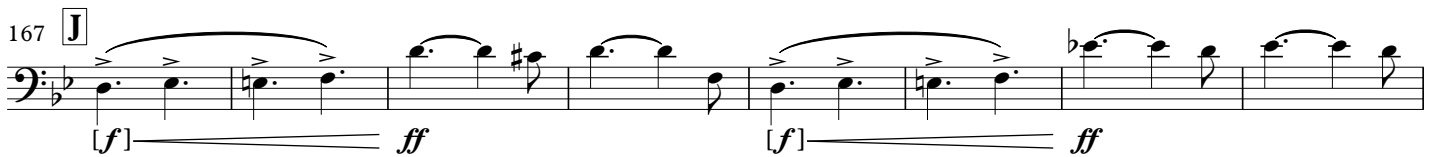
124 

133 

142 

150 

159 

167 

175 

March
THE LIBERTY BELL

Bass Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

A

ff *p*

7

14

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

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

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

73

81

THE LIBERTY BELL
Bass Trombone

89 

98 

107 

115 

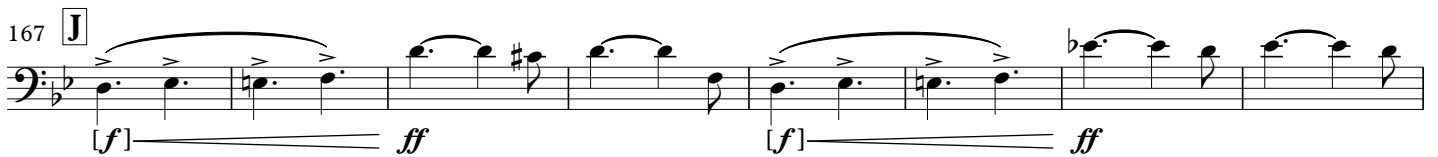
124 

133 

142 

150 

159 

167 

175 

March THE LIBERTY BELL

Tuba

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* **A** *p*

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

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

63 [*p*]

70 **E** *ff*

79

THE LIBERTY BELL

Tuba

88

Musical staff 88-94: Bass clef, key signature of two flats. Measures 88-94. Dynamics: *[mf]*. Includes accents and a breath mark (>).

95 **F**

Musical staff 95-103: Bass clef, key signature of two flats. Measures 95-103. Dynamics: *p*, *[mf]*, *[p]*, *[mf]*, *[mp]*. Includes slurs and breath marks.

104 **G**

Musical staff 104-112: Bass clef, key signature of two flats. Measures 104-112. Dynamics: *p*. Includes slurs and breath marks.

113

Musical staff 113-120: Bass clef, key signature of two flats. Measures 113-120. Dynamics: *[mf]*, *[p]*, *[mf]*, *[mp]*. Includes slurs and breath marks.

121 **H**

Musical staff 121-128: Bass clef, key signature of two flats. Measures 121-128. Dynamics: *ff*. Includes slurs and breath marks.

129

Musical staff 129-136: Bass clef, key signature of two flats. Measures 129-136. Dynamics: *ff*. Includes slurs and breath marks.

137

Musical staff 137-144: Bass clef, key signature of two flats. Measures 137-144. Dynamics: *ff*. Includes slurs and breath marks.

145 **I**

Musical staff 145-152: Bass clef, key signature of two flats. Measures 145-152. Dynamics: *[mf]*, *[f]*. Includes slurs and breath marks.

153

Musical staff 153-160: Bass clef, key signature of two flats. Measures 153-160. Dynamics: *ff*, *[f]*, *ff*. Includes slurs and breath marks.

161 **J**

Musical staff 161-168: Bass clef, key signature of two flats. Measures 161-168. Dynamics: *[f]*. Includes slurs and breath marks.

169

Musical staff 169-176: Bass clef, key signature of two flats. Measures 169-176. Dynamics: *ff*, *[f]*, *ff*. Includes slurs and breath marks.

176

Musical staff 176-183: Bass clef, key signature of two flats. Measures 176-183. Dynamics: *ff*. Includes slurs and breath marks.

March

THE LIBERTY BELL

Drums/Chimes

[opt. Bell or Bell Plate]

(1893)

JOHN PHILIP SOUSA

March Tempo.

3

A

Musical notation for measures 3-8. Measure 3 starts with a 3-measure rest. Measures 4-8 feature a rhythmic pattern of eighth notes with dynamic markings *f* and *p*. Measure 7 includes a first ending bracket.

Musical notation for measures 9-14. Measures 9-14 continue the rhythmic pattern from the previous section with dynamic markings *p* and *f*.

Musical notation for measures 15-20. Measures 15-19 continue the rhythmic pattern. Measure 20 has a first ending bracket and a dynamic marking *f*.

Musical notation for measures 21-29. Measure 21 starts with a second ending bracket. Measures 22-29 include a section with a 4-measure rest and dynamic markings *[p] - ff* and *[p - mf]*. A note above measure 26 indicates "[Cyms. 2nd X only]".

Musical notation for measures 30-38. Measures 30-38 feature a section with accents and dynamic markings *[mf ff]*, *[sfz]*, and *[1st X only]*. A note above measure 35 indicates "[2nd X only]".

Musical notation for measures 39-44. Measure 39 is marked with a **C** and "[tacet] TRIO.". Measures 39-44 include dynamic markings *p*, *[mp] f*, and *p*. A note above measure 42 indicates "[Chimes]".

Musical notation for measures 45-50. Measures 45-50 include dynamic markings *[mp] f* and *p*. A note above measure 48 indicates "[Chimes]".

Musical notation for measures 51-56. Measures 51-56 include dynamic markings *p*. Measure 55 is marked with a **D**.

THE LIBERTY BELL
Drums/Chimes

57

[mp]f p [mp]f

63

p

71 **E** [Play]

[mf] f [mf] f ff

◇ = Bell or Bell Plate

78 Cyms.

[mf] f [mf] f

85

ff

91 **F** [- Cyms]

[mf] p [mf]

THE LIBERTY BELL
Drums/Chimes

98

[p] [mf] [mp]

104

4

[p] [mf] [mp]

111 **G**

p [mf] [p]

117

[mf] [mp]

124 **H** [+ Cyms.]

[mf] f [mf] f

131

Cyms.

[mf] f [mf] f

THE LIBERTY BELL
Drums/Chimes

139

Musical score for measures 139-146. The top staff (drums) has markings for Cym. and Drums. The bottom staff (chimes) has dynamics *[mf]*, *f*, and *ff*. A diamond symbol is present in the bottom staff at measure 142.

147

Musical score for measures 147-154. The top staff has a section marker **I**. The bottom staff has dynamics *[mf]*, *[f]*, and *ff*. A diamond symbol is present in the bottom staff at measure 151.

155

Musical score for measures 155-160. The bottom staff has dynamics *[f]* and *ff*. A diamond symbol is present in the bottom staff at measure 157.

161

Musical score for measures 161-166. The bottom staff has a dynamic marking *[sfz]*. A diamond symbol is present in the bottom staff at measure 163.

167 **J**

Musical score for measures 167-174. The bottom staff has dynamics *[f]* and *ff*. A diamond symbol is present in the bottom staff at measure 170.

175

Musical score for measures 175-182. The bottom staff has a dynamic marking *[sfz]*. A diamond symbol is present in the bottom staff at measure 177.

March

THE LIBERTY BELL

Drums

(1893)

JOHN PHILIP SOUSA

March Tempo.
3

A

8

13

18 **B** [Cyms. 2nd X only]

24 [Accents 2nd X only]

33 **C** **TRIO.**

41

46

THE LIBERTY BELL

Drums

53 **D**

Musical notation for measure 53. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *p* and *[mp]f*. A box labeled 'D' is above the first measure.

59

Musical notation for measure 59. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *p* and *[mp]f*. A box labeled 'D' is above the first measure.

68 **E** [Play]

Musical notation for measure 68. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *[mf]* and *f*. A box labeled 'E' is above the first measure.

77 Cyms.

Musical notation for measure 77. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *ff* and *[mf]*. A box labeled 'E' is above the first measure.

85 Cyms. Drums Cyms. Drums Cyms.

Musical notation for measure 85. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *ff*. A box labeled 'E' is above the first measure.

91 **F** [- Cyms]

Musical notation for measure 91. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *[mf]* and *p*. A box labeled 'F' is above the first measure.

98

Musical notation for measure 98. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *[p]* and *[mf]*.

104 **G**

Musical notation for measure 104. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *p*. A box labeled 'G' is above the first measure.

113

Musical notation for measure 113. It features a drum set with a snare drum and a bass drum. The snare drum plays a steady eighth-note pattern. The bass drum plays a pattern of quarter notes. The dynamic markings are *[mf]* and *p*.

THE LIBERTY BELL
Drums

119 H [+ Cyms.]

4

[mf] < f

Detailed description: This block contains the musical notation for measure 119. It features a single staff with a drum set icon. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a slash indicating a repeat. A dynamic marking of [mf] is placed below the first eighth note, and a crescendo hairpin leads to a dynamic marking of f below the final eighth note. A rehearsal mark 'H' with a plus sign and 'Cyms.' is located above the staff.

129

[mf] < f [mf] < f < ff > [mf] < f

Cyms.

Detailed description: This block contains the musical notation for measure 129. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. A dynamic marking of [mf] is placed below the first eighth note, and a crescendo hairpin leads to a dynamic marking of f below the final eighth note. A dynamic marking of [mf] is placed below the first eighth note of the second measure, and a crescendo hairpin leads to a dynamic marking of ff below the final eighth note. A dynamic marking of [mf] is placed below the first eighth note of the third measure, and a crescendo hairpin leads to a dynamic marking of f below the final eighth note. A 'Cyms.' marking is placed above the staff.

137

[mf] < f [mf] < f < ff >

Cyms. Drums Cyms.

Detailed description: This block contains the musical notation for measure 137. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. A dynamic marking of [mf] is placed below the first eighth note, and a crescendo hairpin leads to a dynamic marking of f below the final eighth note. A dynamic marking of [mf] is placed below the first eighth note of the second measure, and a crescendo hairpin leads to a dynamic marking of ff below the final eighth note. 'Cyms.' markings are placed above the staff at the beginning and end of the measure.

145

[mf] [f]

Drums Cyms. I

Detailed description: This block contains the musical notation for measure 145. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. A dynamic marking of [mf] is placed below the first eighth note, and a dynamic marking of [f] is placed below the final eighth note. 'Drums' and 'Cyms.' markings are placed above the staff. A rehearsal mark 'I' is located above the staff.

153

[sfz] [f] [sfz]

Detailed description: This block contains the musical notation for measure 153. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. Dynamic markings of [sfz] are placed below the first and last eighth notes, and a dynamic marking of [f] is placed below the middle eighth notes.

158

[sfz] [sfz]

Detailed description: This block contains the musical notation for measure 158. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. Dynamic markings of [sfz] are placed below the first and last eighth notes.

164

[f] [sfz]

J

Detailed description: This block contains the musical notation for measure 164. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. Dynamic markings of [f] and [sfz] are placed below the staff. A rehearsal mark 'J' is located above the staff.

170

[f] [sfz]

Detailed description: This block contains the musical notation for measure 170. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. Dynamic markings of [f] and [sfz] are placed below the staff.

176

[sfz] [sfz]

Detailed description: This block contains the musical notation for measure 176. It features a single staff with a drum set icon. The notation includes eighth notes with stems pointing up, followed by a measure with a slash. Dynamic markings of [sfz] are placed below the first and last eighth notes.

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

95 **F**

p [mf] [p] [mf]

Musical staff for measures 95-102. The key signature has two flats (B-flat and E-flat). The staff contains eighth notes and quarter notes, with dynamic markings *p*, [mf], [p], and [mf].

103

[mp]

Musical staff for measures 103-110. The staff contains quarter notes and eighth notes, with a dynamic marking of [mp].

111 **G**

p [mf] [p] [mf]

Musical staff for measures 111-118. The staff contains eighth notes and quarter notes, with dynamic markings *p*, [mf], [p], and [mf].

119

[mp]

Musical staff for measures 119-126. The staff contains quarter notes and eighth notes, with a dynamic marking of [mp].

127 **H**

ff

Musical staff for measures 127-135. The staff contains quarter notes and eighth notes, with a dynamic marking of *ff*. Diamond-shaped accents are placed above several notes.

136

Musical staff for measures 136-143. The staff contains quarter notes and eighth notes, with diamond-shaped accents above several notes.

144

[mf]

Musical staff for measures 144-150. The staff contains quarter notes and eighth notes, with a dynamic marking of [mf].

151 **I**

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

Musical staff for measures 151-158. The staff contains eighth notes and quarter notes, with dynamic markings [f], *ff*, [f], and *ff*. Diamond-shaped accents are placed above several notes.

159

[]

Musical staff for measures 159-166. The staff contains quarter notes and eighth notes, with diamond-shaped accents above several notes.

167 **J**

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

Musical staff for measures 167-174. The staff contains eighth notes and quarter notes, with dynamic markings [f], *ff*, [f], and *ff*. Diamond-shaped accents are placed above several notes.

175

Musical staff for measures 175-182. The staff contains quarter notes and eighth notes, with diamond-shaped accents above several notes.