



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 section marker **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

This page of the musical score covers measures 11 through 20. The instrumentation includes Piccolo, Flute, Oboe (1st & 2nd), Clarinet (Eb, Solo/1st, 2nd, 3rd, Alto, Bass), Bassoon (1st & 2nd), Saxophone (Alto, Tenor, Bari), Cor (Eb, Solo Bb, 1st Bb, 2nd & 3rd Bb), Horns (1st & 2nd, 3rd & 4th), Baritone, Trumpets (1st & 2nd, B), Tuba, and Drums. The score features various dynamics such as *p* (piano) and *f* (forte), and includes performance markings 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]* <sup>a2</sup>

E♭ Clar. <sup>a2</sup> [tacet] [2nd X only] *[p]ff* *ff* (2nd X) [lower notes 1st X] *[p-mf]*

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

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

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

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

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

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

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

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

Drums [Cyms. 2nd X only] *[p]ff* *ff* (2nd X) *[p-mf]*

THE LIBERTY BELL  
Full Score

30 31 32 33 34 35 36 37 38

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

Flute *(mf:ff)* [1st X only] *[ff]* *[Play]*

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

E♭ Clar. *(mf:ff)* [1st X only] *[ff]* *[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] *[ff]*

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

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] *[ff]*

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

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

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

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

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

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

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

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

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

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

Drums *[Accents 2nd X only]* *(mf:ff)* [1st X only] *[ff]* *[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. *[play lower notes]* *[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 score is arranged in systems for various instruments. The Piccolo, Flute, and 1st & 2nd Oboes parts feature a melodic line with a dynamic marking of *(mp)f* starting at measure 57. The Eb Clarinet, Solo/1st Clarinet, 2nd Clarinet, and 3rd Clarinet parts play a similar melodic line, with dynamics ranging from *p* to *(mp)f*. The Alto Clarinet and Bass Clarinet parts provide harmonic support, with the Bass Clarinet marked *p* and *(mp)f*. The 1st & 2nd Bassoons play a rhythmic accompaniment, marked *p* and *(mp)f*. The Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts play a melodic line, with dynamics ranging from *p* to *(mp)f*. The Eb Cor Anglais, Solo Bb Cor, and 1st Bb Cor parts play a melodic line, with dynamics ranging from *p* to *(mp)f*. The 2nd & 3rd Bb Cors play a rhythmic accompaniment, marked *(mp)f* and *p*. The 1st & 2nd Horns and 3rd & 4th Horns parts play a rhythmic accompaniment, marked *p* and *(mp)f*. The Baritone part plays a melodic line, marked *p* and *(mp)f*. The 1st & 2nd Trumpets play a rhythmic accompaniment, marked *p* and *(mp)f*. The B. Trbn. part plays a rhythmic accompaniment, marked *p* and *(mp)f*. The Tuba part plays a rhythmic accompaniment, marked *p* and *(mp)f*. The Drums part plays a rhythmic accompaniment, marked *p* and *(mp)f*. The Chimes part plays a melodic line, marked *(mp)f*. There are two instances of a 'D' in a box, one above measure 54 and one above measure 55.

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**

**E**

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

Eb 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*

Eb Cor. *ff* [Play]

Solo Bb Cor. *ff* [Play]

1st Bb Cor. *ff* [Play]

2nd & 3rd Bb 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* *[mf]* *f* *[mf]* *f* *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.

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

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

Cyms. Drums Cyms. Drums Cyms.

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]*
- Eb Clar.**: *[mf]*, *[p]*, *[mf]*, *[p]*, *[tacet]*
- 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]*
- Eb Cor.**: *[mf]*, *[p]*, *[mf]*, *[p]*, *[tacet]*
- Solo Bb Cor.**: *[mf]*, *[p]*, *[mf]*, *[p]*, *[tacet]*
- 1st Bb Cor.**: *[mf]*, *[p]*, *[mf]*, *[p]*, *[tacet]*
- 2nd & 3rd Bb Cors.**: *[mf]*, *[p]*, *[mf]*, *[p]*, *[tacet]*
- 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]*, *[tacet]*
- B. Trbn.**: *[mf]*, *[p]*, *[mf]*, *[p]*, *[tacet]*
- Tuba**: *[mf]*, *[p]*, *[mf]*, *[p]*
- Drums**: *[mf]*, *[p]*, *[mf]*, *[p]*, *[Cym]*
- Chimes**: *[mf]*, *[p]*, *[mf]*, *[p]*

THE LIBERTY BELL  
Full Score

101 102 103 104 105 106 107 108 109 110

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds: 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 in 2/4 time with a key signature of one flat (Bb). Dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

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. *[tacet]* *[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. *[tacet]* *[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 *mf* *f* [Play] *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]* *[ff]*

Flute *[mf]* *[ff]*

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

E♭ 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]*

E♭ Cor. *[mf]* *[ff]*

Solo B♭ Cor. *[mf]* *[ff]*

1st B♭ Cor. *[mf]* *[ff]*

2nd & 3rd B♭ 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]* Cym. Drums Cym. Drums Cym. *[mf]*

Chimes *[mf]*

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' Full Score. The score is written for a large ensemble and includes the following parts:

- Picc. (Piccolo)
- Flute
- 1st & 2nd Obs. (Oboes)
- E♭ Clar. (E-flat Clarinet)
- Solo/1st Clar. (Solo/First Clarinet)
- 2nd Clar. (Second Clarinet)
- 3rd Clar. (Third Clarinet)
- Alto Clar. (Alto Clarinet)
- Bass Clar. (Bass Clarinet)
- 1st & 2nd Bsns. (First and Second Bassoons)
- Alto Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- E♭ Cor. (E-flat Cor Anglais)
- Solo B♭ Cor. (Solo B-flat Cor Anglais)
- 1st B♭ Cor. (First B-flat Cor Anglais)
- 2nd & 3rd B♭ Cors. (Second and Third B-flat Cors Anglais)
- 1st & 2nd Hrns. (First and Second Horns)
- 3rd & 4th Hrns. (Third and Fourth Horns)
- Bar. (Baritone)
- 1st & 2nd Trbns. (First and Second Trombones)
- B. Trbn. (Bass Trombone)
- Tuba
- Drums
- Chimes

The score is marked with dynamics such as *ff* (fortissimo) and *[f]* (forte). First endings are indicated by a box with the letter 'I' above the staff. The key signature is one sharp (F#) and the time signature is 4/4.

THE LIBERTY BELL  
Full Score

161 162 163 164 165 166 167 168 169 170

This page of the musical score for 'The Liberty Bell' covers measures 161 through 170. 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, Solo Bb Cor, 1st Bb Cor, 2nd & 3rd Bb Cors, 1st & 2nd Hrns., 3rd & 4th Hrns., Baritone, 1st & 2nd Trbns., B. Trbn., Tuba, Drums, and Chimes. The score is written in a key signature of one flat and a 4/4 time signature. Dynamic markings such as *ff* and *[f]* are used throughout. Performance instructions include a 'J' marking above measure 167 and a '5/2' marking below measure 162. The score is arranged in a standard orchestral layout with woodwinds and strings in the upper staves and brass and percussion in the lower staves.

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' Full Score covers measures 171 through 182. 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 Cor Anglais, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trumpets, B. Trumpet, Tuba, Drums, and Chimes. The score features various dynamics such as *f*, *ff*, and *sfz*. The key signature is one flat (Bb), and the time signature is 4/4. The music is written in a grand staff format with multiple staves for each instrument.

# March

# THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

Piccolo

March Tempo.

**A**

**B**

**C TRIO.**

**D**

**E**

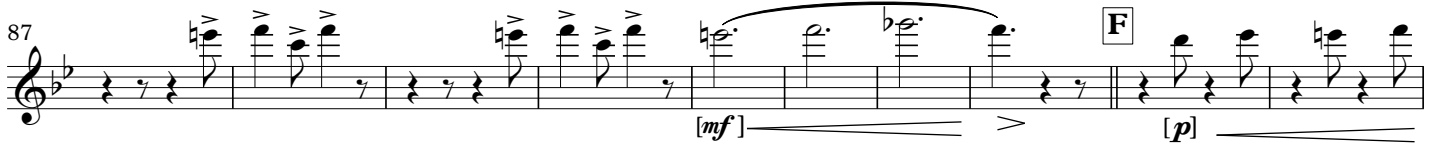
1. 2. [tacet] [1st X only]

[Play] 1. 2.

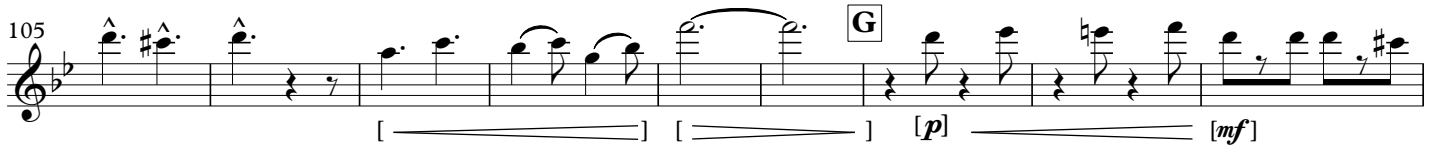
*f* *p* *ff* *ff* (2nd X) *[p-mf]* *[mf-ff]* *[mp]f* *[ff]* *[mp]f* *[mp]f* *p* *tr* *[mp]f* *[mp]f* *p* *ff*

THE LIBERTY BELL

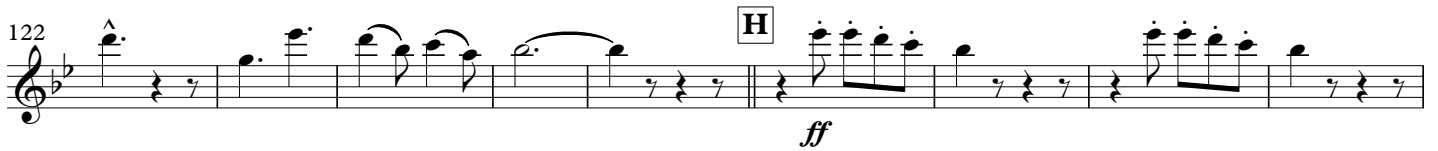
Piccolo

87   
[mf] [p]

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

105   
[p] [mf]

114   
[p] [mf] [mp]

122   
ff

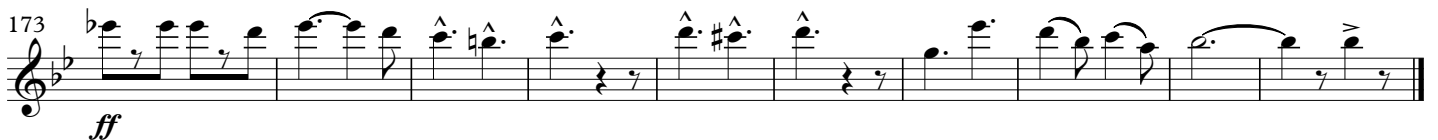
131 

139 

147   
[mf] [f] ff [f]

157   
ff

165   
[f] ff [f]

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* **C TRIO.** 2

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

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

65 *ff* **E**

73

80



THE LIBERTY BELL

Flute

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

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

105 *[mf]* **G**

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

123 *ff* **H**

131

138

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

155 *[f]* *ff*

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

174

March  
**THE LIBERTY BELL**

1st Oboe

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

*ff* *p* (*p*)

7

*p*

14

*f* *f*

21

**B**

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

29

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

39

**C** TRIO.

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

49

**D**

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

61

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

70

**E**

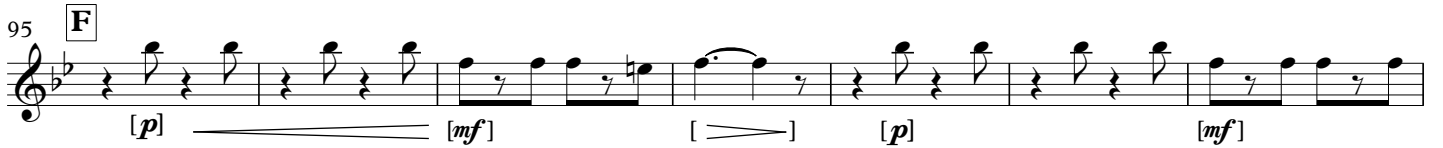
*ff*

78

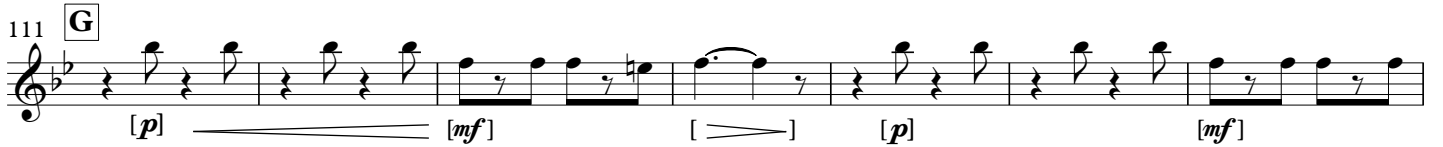
THE LIBERTY BELL

1st Oboe

85 

95 **F** 

102 

111 **G** 

118 

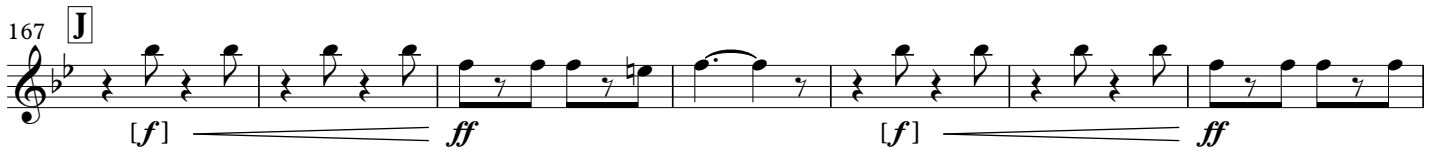
127 **H** 

134 

141 

150 **I** 

158 

167 **J** 

174 

March  
**THE LIBERTY BELL**

2nd Oboe

(1893)

JOHN PHILIP SOUSA

March Tempo. **A**

7

14

21 **B**

29

39 **C TRIO.**

49 **D**

61

70 **E**

78

THE LIBERTY BELL  
2nd Oboe

85

[mf]

95 **F**

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

102

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

111 **G**

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

118

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

127 **H**

ff

134

141

[mf]

150 **I**

[f] ff [f] ff

158

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

167 **J**

[f] ff [f] ff

174

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

March  
**THE LIBERTY BELL**

1st E♭ Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff p (p)

7 p

13 f

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

26 [p-mf]

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

42 [mp]f p

51 [mp]f [mp]f D

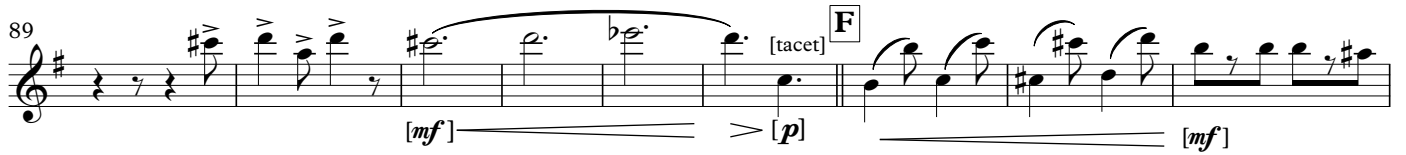
63 p ff E [Play]

73

81

# THE LIBERTY BELL


## 1st E♭ Clarinet

89   
[mf] [p] [mf]

98   
[p] [mf] [mp]

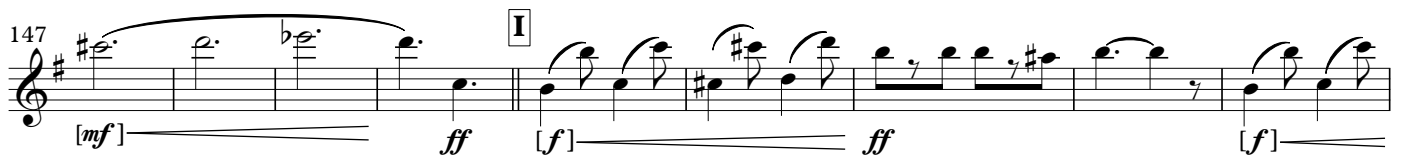
106   
[p] [mf]

114   
[p] [mf] [mp]

122   
[Play] ff

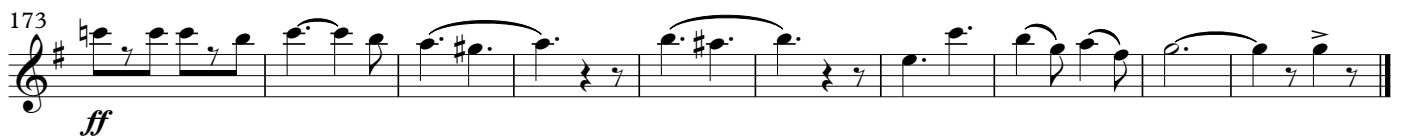
131 

139 

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

156   
ff

165   
[f] ff [f]

173   
ff

March  
**THE LIBERTY BELL**

2nd E $\flat$  Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

*ff* *p* (*p*)

7

*p*

13

*f* *f*

21

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

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

29

[1. [Play] | 2.]

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

39 **C** TRIO.

2 [tacet]

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

49

**D**

[*mp*]*f*

58

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

68

**E** [Play]

*ff*

76

83



THE LIBERTY BELL

2nd E♭ Clarinet

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

99 [p] [mf] [mp]

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

114 [p] [mf] [mp]

121 [H] [Play] [ff]

129

136

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

153 [ff] [f] [ff]

159

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

174

March  
**THE LIBERTY BELL**

1st B $\flat$  Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo. A

*ff* *p* (*p*)

7 *p*

14 *f*

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

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

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

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

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

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**

*ff* *p* (*p*)

7

14

**B**

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

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

**C TRIO.**

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

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

**D**

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

62 [*>*] *p*

**E**

71 *ff*

79

THE LIBERTY BELL

2nd B $\flat$  Clarinet

87 F  
  
[mf] ————— > [p]

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

104  
  
[mf] [ > mp ]

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**

3rd B $\flat$  Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

*ff* *p* (*p*)

7

14

**B**

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

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

**C TRIO.**

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

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

**D**

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

62 [*p*]

**E**

71 *ff*

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

March  
**THE LIBERTY BELL**

E♭ Alto Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

7

13

19

27

35

45

53

62

71

78



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

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

*ff*

*[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". The page number is 2. 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 such as *p* (piano), *[mf]* (mezzo-forte), *[mp]* (mezzo-piano), and *ff* (fortissimo). There are several section markers labeled with letters in boxes: **F** at measure 94, **G** at measure 111, **H** at measure 119, and **I** at measure 151. The score includes various musical notations such as slurs, accents, and dynamic markings. The final measure is 175.

March  
**THE LIBERTY BELL**

B♭ Bass Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

*ff* *p*

7

*p*

14

1. *f*

21 **B**

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

29

1. 2. *[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

THE LIBERTY BELL

B♭ Bass Clarinet

83

91 **F**

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

107 **G**

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

124 **H** **ff**

133

142 **[mf]**

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

159

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

175

Detailed description: This is a page of a musical score for the B♭ Bass Clarinet part of 'The Liberty Bell'. The score consists of ten staves of music, numbered 83 to 175. The music is written in a single treble clef staff. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *mf*, *mp*, and *ff* are used throughout. There are also several section markers labeled with letters in boxes: **F**, **G**, **H**, **I**, and **J**. The score ends with a double bar line at measure 175.

# March

# THE LIBERTY BELL

1st Bassoon

(1893)

JOHN PHILIP SOUSA

**March Tempo.**

9

17

25

33

39 **C** TRIO.

47

55 **D**

63

70 **E**

79

THE LIBERTY BELL  
1st Bassoon

89 F

97

104 G

113

120

127 H

136

145 I

153

161 J

169

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  

[ <math>\rceil</math> ] [*p*] ————— [*mf*] [ <math>\rceil</math> ] [*p*]

105 G  

[ <math>\rceil</math> ] [ <math>\rceil</math> ] [*p*]

113  

[*mf*] [ <math>\rceil</math> ] [*p*] ————— [*mf*] [ <math>\rceil</math> ] [*p*]

120  

*ff*

127 H  

*ff*

137  

*ff*

146 I  

[*mf*] ————— [*f*] ————— *ff*

154  

[*f*] ————— *ff*

161 J  

[ <math>\rceil</math> ] [*f*]

169  

*ff* [ <math>\rceil</math> ] [*f*] ————— *ff*

176  

*ff*

March  
**THE LIBERTY BELL**

E♭ Alto Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo.

7

13

19

27

35

45

53

62

71

78

**A**

**B**

**C TRIO.**

**D**

**E**

*ff* *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* [*ff*]



THE LIBERTY BELL

E♭ Alto Saxophone

85 [mf]

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

102 [*mp*] [*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

March  
**THE LIBERTY BELL**

B $\flat$  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♭ 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*

Detailed description: This is a page of musical notation for a B♭ 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]*, *[mf]*, 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 eighth notes and slurs.
- 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.

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

**A**

**B**

**C** TRIO.

**D**

**E**

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: The score is for E♭ Baritone Saxophone and consists of ten staves of music, numbered 79 to 175. The key signature is one sharp (F#) and the time signature is 4/4. The music features various dynamics including *[mf]*, *[p]*, *[mp]*, *[f]*, and *ff*. There are several slurs and accents throughout. Section markers **F**, **G**, **H**, and **I** are placed above the staves. The piece concludes with a double bar line at measure 175.

# March

# THE LIBERTY BELL

E♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

**B**

**C TRIO.**

**D**

**E**

78

THE LIBERTY BELL

E♭ Cornet

85 [mf]

94 [tacet] **F** [*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, each starting with a measure number. The notation includes various rhythmic values, slurs, and dynamic markings. Section markers are indicated by letters in boxes: F (measures 94-102), G (measures 111-119), H (measures 119-128), I (measures 151-159), and J (measures 167-175). Dynamics range from piano (p) to fortissimo (ff). A 'tacet' instruction is present at the beginning of measure 94. The score concludes with a double bar line at the end of measure 175.

# 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 $\flat$  Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo. A

7

13

19 B [2nd X only]

27

35 C TRIO.

43

51 D

59

68 E

76

THE LIBERTY BELL

1st B $\flat$  Cornet

83

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

101 [mf] [mp]

109 [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 consists of ten staves of music, numbered 83 to 174. The key signature has one flat (B-flat). The music features various dynamics including mezzo-forte (mf), piano (p), mezzo-piano (mp), and fortissimo (ff). There are several slurs and phrasing marks throughout. Specific measures are marked with letters in boxes: F (measure 91), G (measure 109), H (measure 125), I (measure 147), and J (measure 165). Measure 125 includes the instruction '[Play]' above the staff. The score ends with a double bar line at measure 174.

March  
**THE LIBERTY BELL**

2nd B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff p

8 p

17 1. 2. [tacet] B [2nd X only] f [p]ff ff (2nd X)

25 [p-mf]

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

39 C TRIO. 2 [tacet] 2 [mp]f [mp]f

50 D 2 2 [mp]f

61 [mp]f

68 E [Play] ff

75

83

THE LIBERTY BELL

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] ff

169 ff [f] ff

176

Detailed description: This is a musical score for the 2nd B $\flat$  Cornet part of 'The Liberty Bell'. The score consists of ten staves of music, numbered 91 to 176. The music is written in treble clef with a key signature of one flat (B $\flat$ ). The tempo and meter are not explicitly stated but appear to be a common time signature. The score includes various dynamic markings such as *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). There are also performance instructions like [tacet] and [Play]. Section markers **F**, **G**, **H**, **I**, and **J** are placed above the staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and repeat signs. The overall style is that of a classical or early 20th-century brass band score.

# March

# THE LIBERTY BELL

3rd B♭ Cornet

(1893)

JOHN PHILIP SOUSA

**March Tempo.**

**A**

**B**

**C TRIO.**

**D**

**E**

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

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 score includes various dynamic markings such as [mf], [p], [mp], [f], and ff, as well as performance instructions like [tacet], [Play], and slurs. Section markers F, G, H, I, and J are placed above the staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and slurs. The final measure of the score ends with a double bar line.

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] [p] [mf]

102

[mp]

109 **G**

[p] [mf] [p]

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].

95 **F**

Musical staff 95-102: Treble clef, key signature of two flats. Measures 95-102. Dynamics: [p], [mf], [p], [mf], [mp].

103

Musical staff 103-109: Treble clef, key signature of two flats. Measures 103-109.

110 **G**

Musical staff 110-117: Treble clef, key signature of two flats. Measures 110-117. Dynamics: [p], [mf], [p], [mf].

118

Musical staff 118-124: Treble clef, key signature of two flats. Measures 118-124. Dynamics: [mp].

125 **H**

Musical staff 125-133: Treble clef, key signature of two flats. Measures 125-133. Dynamics: ff.

134

Musical staff 134-142: Treble clef, key signature of two flats. Measures 134-142.

143

Musical staff 143-150: Treble clef, key signature of two flats. Measures 143-150. Dynamics: [mf].

151 **I**

Musical staff 151-158: Treble clef, key signature of two flats. Measures 151-158. Dynamics: [f], ff, [f], ff.

159

Musical staff 159-166: Treble clef, key signature of two flats. Measures 159-166.

167 **J**

Musical staff 167-175: Treble clef, key signature of two flats. Measures 167-175. Dynamics: [f], ff, [f], ff.

176

Musical staff 176-183: Treble clef, key signature of two flats. Measures 176-183.

March  
**THE LIBERTY BELL**

3rd F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

*ff* *p* *p*

10

*p* *f*

19

1. 2. **B**

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

27

[*p-mf*] [*mf*]*ff*

34

1. 2. **C** TRIO.

[1st X only] *p*

41

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

49

**D**

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

57

**E**

65

*ff*

73

83

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 treble clef with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number. The music is primarily composed 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 ']' (hairpins). Section markers are indicated by letters in boxes: F (measures 91-98), G (measures 106-112), H (measures 127-136), I (measures 146-153), and J (measures 161-168). The score ends with a double bar line at measure 176.

# March

# THE LIBERTY BELL

4th F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

9

19 **B**

27

33

39 **C TRIO.**

48

55 **D**

64

71 **E**

80

THE LIBERTY BELL  
4th F Horn

89 F  
  
[mf] [p]

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

105 G  
  
[p]

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

121  
  
ff

127 H  
  
[p]

136  
  
[p]

145 I  
  
[mf] [f]

153  
  
ff [f] ff

161 J  
  
[f]

169  
  
ff [f] ff

176  
  
[p]

March  
**THE LIBERTY BELL**

Baritone

(1893)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Baritone instrument in 6/8 time, featuring various dynamics and articulations. It includes several distinct sections labeled A, B, C (TRIO), D, and E. The score begins with a *ff* dynamic and a *p* dynamic, followed by a *p* dynamic. Section A (measures 1-13) includes a first ending and a *f* dynamic. Section B (measures 14-20) includes a second ending and a *[p]ff* dynamic. Section C (TRIO, measures 21-35) includes first and second endings, a *[p]ff* dynamic, and a *[mf-ff]* dynamic. Section D (measures 36-58) includes first and second endings, a *[mp]f* dynamic, and a *p* dynamic. Section E (measures 59-77) includes a *ff* dynamic. The score concludes with a *ff* dynamic.



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*

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

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

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

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

*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

Detailed description of the musical score: This page contains ten staves of music for a baritone voice part. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *[mf]*, *[p]*, *[mp]*, *[f]*, and *ff*. It also features section markers labeled **F**, **G**, **H**, **I**, and **J** in boxes. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line at measure 182.

March  
**THE LIBERTY BELL**

1st Trombone

(1893)

JOHN PHILIP SOUSA

**March Tempo.**

**A**

*ff* *p*

7

*p*

14

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

**B** [2nd X only]

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

34

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

[1st X only]

41

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

47

*p* *p* **D**

57

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

63

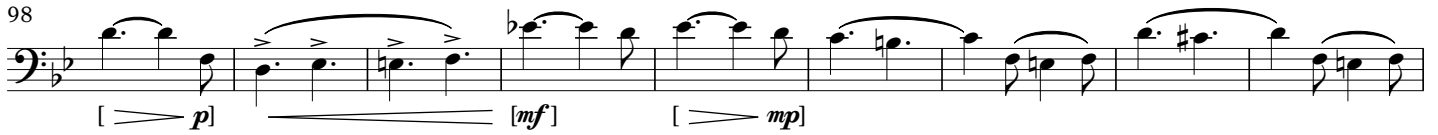
*p* [Play] **E** *ff*

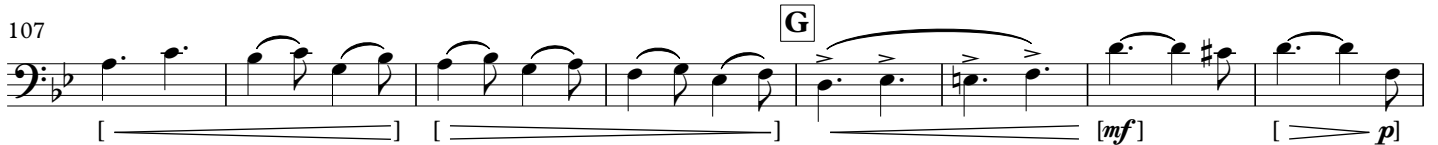
73

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.**

**A**

*ff* *p*

7

*p*

14

1. 2. [tacet]

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

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

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

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

[1st X only] *p*

41

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

47 **D**

*p* [*p*]

57

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

63 [Play] **E**

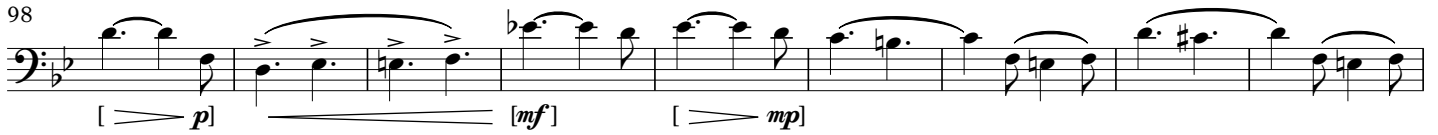
*p* *ff*

73

81

THE LIBERTY BELL  
2nd Trombone

89   
[mf] [p] [mf]

98   
[p] [mf] [mp]

107   
[mf] [p]

115   
[mf] [mp]

124   
[Play] ff

133 

142   
[mf]

150   
ff [f] ff [f] ff

159 

167   
[f] ff [f] ff

175 

March  
**THE LIBERTY BELL**

Bass Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

**A**

*ff* *p*

7

*p*

14

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

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

34

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

41

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

47

**D** *p* *p*

57

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

63

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

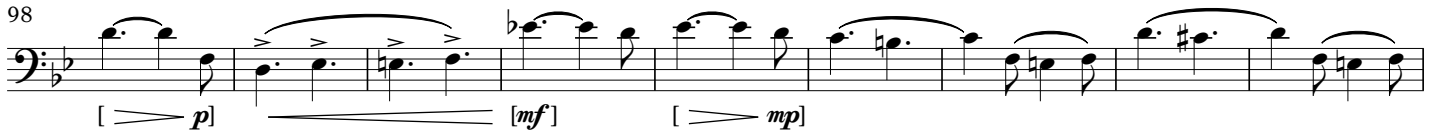
73

81



THE LIBERTY BELL  
Bass Trombone

89 

98 

107 

115 

124 

133 

142 

150 

159 

167 

175 

March  
**THE LIBERTY BELL**

Tuba

(1893)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

30

39

45

51

57

63

70

79

**A**

**B**

**C** TRIO.

**D**

**E**

*ff*

*p*

*f*

*[p]ff*

*ff* (2nd X)

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

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

*[mp]f* *p*

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

*p*

*ff*

THE LIBERTY BELL

Tuba

88

Musical staff 88-94: Bass clef, key signature of two flats. Measures 88-94. Dynamics: *[mf]*. Includes a fermata over measures 92-94.

95 **F**

Musical staff 95-103: Bass clef, key signature of two flats. Measures 95-103. Dynamics: *p*, *[mf]*, *[p]*, *[mf]*, *[mp]*. Includes a fermata over measures 101-103.

104 **G**

Musical staff 104-112: Bass clef, key signature of two flats. Measures 104-112. Dynamics: *p*. Includes a fermata over measures 110-112.

113

Musical staff 113-121: Bass clef, key signature of two flats. Measures 113-121. Dynamics: *[mf]*, *[p]*, *[mf]*, *[mp]*. Includes a fermata over measures 119-121.

121 **H**

Musical staff 121-128: Bass clef, key signature of two flats. Measures 121-128. Dynamics: *ff*. Includes a fermata over measures 126-128.

129

Musical staff 129-136: Bass clef, key signature of two flats. Measures 129-136. Dynamics: *ff*. Includes a fermata over measures 134-136.

137

Musical staff 137-144: Bass clef, key signature of two flats. Measures 137-144. Dynamics: *ff*. Includes a fermata over measures 142-144.

145 **I**

Musical staff 145-152: Bass clef, key signature of two flats. Measures 145-152. Dynamics: *[mf]*, *[f]*. Includes a fermata over measures 150-152.

153

Musical staff 153-160: Bass clef, key signature of two flats. Measures 153-160. Dynamics: *ff*, *[f]*, *ff*. Includes a fermata over measures 158-160.

161 **J**

Musical staff 161-168: Bass clef, key signature of two flats. Measures 161-168. Dynamics: *[f]*. Includes a fermata over measures 166-168.

169

Musical staff 169-176: Bass clef, key signature of two flats. Measures 169-176. Dynamics: *ff*, *[f]*, *ff*. Includes a fermata over measures 174-176.

176

Musical staff 176-183: Bass clef, key signature of two flats. Measures 176-183. Dynamics: *ff*. Includes a fermata over measures 181-183.

March

# THE LIBERTY BELL

Drums/Chimes

[opt. Bell or Bell Plate]

(1893)

JOHN PHILIP SOUSA

March Tempo.

3

A

9

15

21 [2.] B [Cyms. 2nd X only] [p] - ff [p-mf]

30 [Accents 2nd X only] [mf-ff] [1st X only] [sfz] [2nd X only]

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

45 [mp] f [p] p

51 D [p]

THE LIBERTY BELL  
Drums/Chimes

57

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

63

p

71 **E** [Play]

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

◇ = Bell or Bell Plate

78 Cyms.

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

85

ff

Cyms. Drums Cyms. Drums Cyms.

91 **F** [- Cyms]

[mf] p [mf]

THE LIBERTY BELL  
Drums/Chimes

98

Musical score for measures 98-103. The top staff (drums) features a rhythmic pattern of eighth notes with accents. The bottom staff (chimes) has a melodic line with dynamics [p], [mf], and [mp].

104

Musical score for measures 104-110. Measures 104-106 are marked with a '4' and a slash, indicating a four-measure rest. The drum part resumes with the eighth-note pattern, and the chime part continues with a melodic line.

111 **G**

Musical score for measures 111-116. Measure 111 is marked with a 'G' in a box. Dynamics include p, [mf], and [p].

117

Musical score for measures 117-123. Measures 121-123 are marked with a '4' and a slash. Dynamics include [mf], [p], and [mp].

124 **H** [+ Cyms.]

Musical score for measures 124-130. Measure 124 is marked with an 'H' in a box and '+ Cyms.'. Dynamics include [mf], f, and ff. Diamond symbols are present in the drum part.

131

Musical score for measures 131-136. Measure 131 is marked with 'Cyms.'. Dynamics include [mf], f, and ff. Diamond symbols are present in the drum part.

THE LIBERTY BELL  
Drums/Chimes

139

Cyms. Drums Cyms. Drums Cyms.

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

147

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

I

155

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

161

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

167

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

J

175

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

[opt. Bell or Bell Plate]

# March

# THE LIBERTY BELL

Drums

(1893)

JOHN PHILIP SOUSA

**March Tempo.**  
**3**

**A**

*f* *p* [*>*]

8

13

18

**B** [Cyms. 2nd X only]  
*f* [*p*] - *ff*

24

4 [Accents 2nd X only]  
*[p-mf]* [*>*] [*>*] [*>*]

33

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

*[mf:ff]* [1st X only] [*sfz*] [2nd X only]

41

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

46

*p* [*p*]



THE LIBERTY BELL

Drums

53 **D**

Musical notation for measure 53. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *p* and *[mp]f*. A box labeled 'D' is positioned above the first measure.

59

Musical notation for measure 59. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *p* and *[mp]f*. A box labeled 'D' is positioned above the first measure.

68 **E** [Play]

Musical notation for measure 68. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *[mf]* and *f*. A box labeled 'E' is positioned above the first measure.

77 Cyms.

Musical notation for measure 77. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *ff* and *[mf]*. A box labeled 'E' is positioned above the first measure.

85 Cyms. Drums Cyms. Drums Cyms.

Musical notation for measure 85. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *ff*. A box labeled 'E' is positioned above the first measure.

91 **F** [- Cyms]

Musical notation for measure 91. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *[mf]* and *p*. A box labeled 'F' is positioned above the first measure.

98

Musical notation for measure 98. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *[p]* and *[mf]*.

104 **G**

Musical notation for measure 104. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *p*. A box labeled 'G' is positioned above the first measure.

113

Musical notation for measure 113. It features a drum set icon on a staff with a treble clef. The notation includes a series of eighth notes with stems pointing up, followed by a measure with a double bar line and a repeat sign. Dynamics include *[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 rehearsal mark 'H' is located above the staff, and 'Cyms.' is written 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 ff below the final eighth note. Rehearsal marks 'H' and 'I' are located above the staff, and 'Cyms.' and 'Drums' are written above the staff.

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. Rehearsal marks 'H' and 'I' are located above the staff, and 'Drums' and 'Cyms.' are written 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. A dynamic marking of [sfz] is placed below the first eighth note, a dynamic marking of [f] is placed below the final eighth note, and another dynamic marking of [sfz] is placed below the final eighth note.

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. A dynamic marking of [sfz] is placed below the first eighth note, and another dynamic marking of [sfz] is placed below the final eighth note.

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. A dynamic marking of [f] is placed below the first eighth note, and a dynamic marking of [sfz] is placed below the final eighth note. 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. A dynamic marking of [f] is placed below the first eighth note, and a dynamic marking of [sfz] is placed below the final eighth note.

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. A dynamic marking of [sfz] is placed below the first eighth note, and another dynamic marking of [sfz] is placed below the final eighth note.

March  
**THE LIBERTY BELL**

Chimes

(1893)

JOHN PHILIP SOUSA

March Tempo. **A** **4** **15** 1. 2. **B** **15** 1. 2.

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

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

**E** ◇ = Bell or Bell Plate  
*ff* [*mf*]

# THE LIBERTY BELL

## Chimes

95 **F**

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

Musical staff for measure 95, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter. Dynamic markings are *p* for the first two groups, *[mf]* for the next two groups, and *[p]* for the final group. A box labeled 'F' is above the first measure.

103

*[mp]*

Musical staff for measure 103, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A dynamic marking of *[mp]* is present at the beginning.

111 **G**

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

Musical staff for measure 111, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter. Dynamic markings are *p* for the first two groups, *[mf]* for the next two groups, and *[p]* for the final group. A box labeled 'G' is above the first measure.

119

*[mp]*

Musical staff for measure 119, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A dynamic marking of *[mp]* is present at the beginning.

127 **H**

*ff*

Musical staff for measure 127, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamic marking is *ff*. Diamond-shaped accents are placed above the notes in measures 127, 129, and 131.

136

Musical staff for measure 136, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Diamond-shaped accents are placed above the notes in measures 136, 138, and 140.

144

*[mf]*

Musical staff for measure 144, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A dynamic marking of *[mf]* is present at the beginning. Diamond-shaped accents are placed above the notes in measures 144, 146, and 148.

151 **I**

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

Musical staff for measure 151, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter. Dynamic markings are *[f]* for the first two groups, *ff* for the next two groups, and *[f]* for the final group. A box labeled 'I' is above the first measure.

159

Musical staff for measure 159, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Diamond-shaped accents are placed above the notes in measures 159, 161, and 163.

167 **J**

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

Musical staff for measure 167, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter, half, quarter, quarter, quarter, quarter. Dynamic markings are *[f]* for the first two groups, *ff* for the next two groups, and *[f]* for the final group. A box labeled 'J' is above the first measure.

175

Musical staff for measure 175, starting with a treble clef and a key signature of two flats. The staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Diamond-shaped accents are placed above the notes in measures 175, 177, and 179.