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.

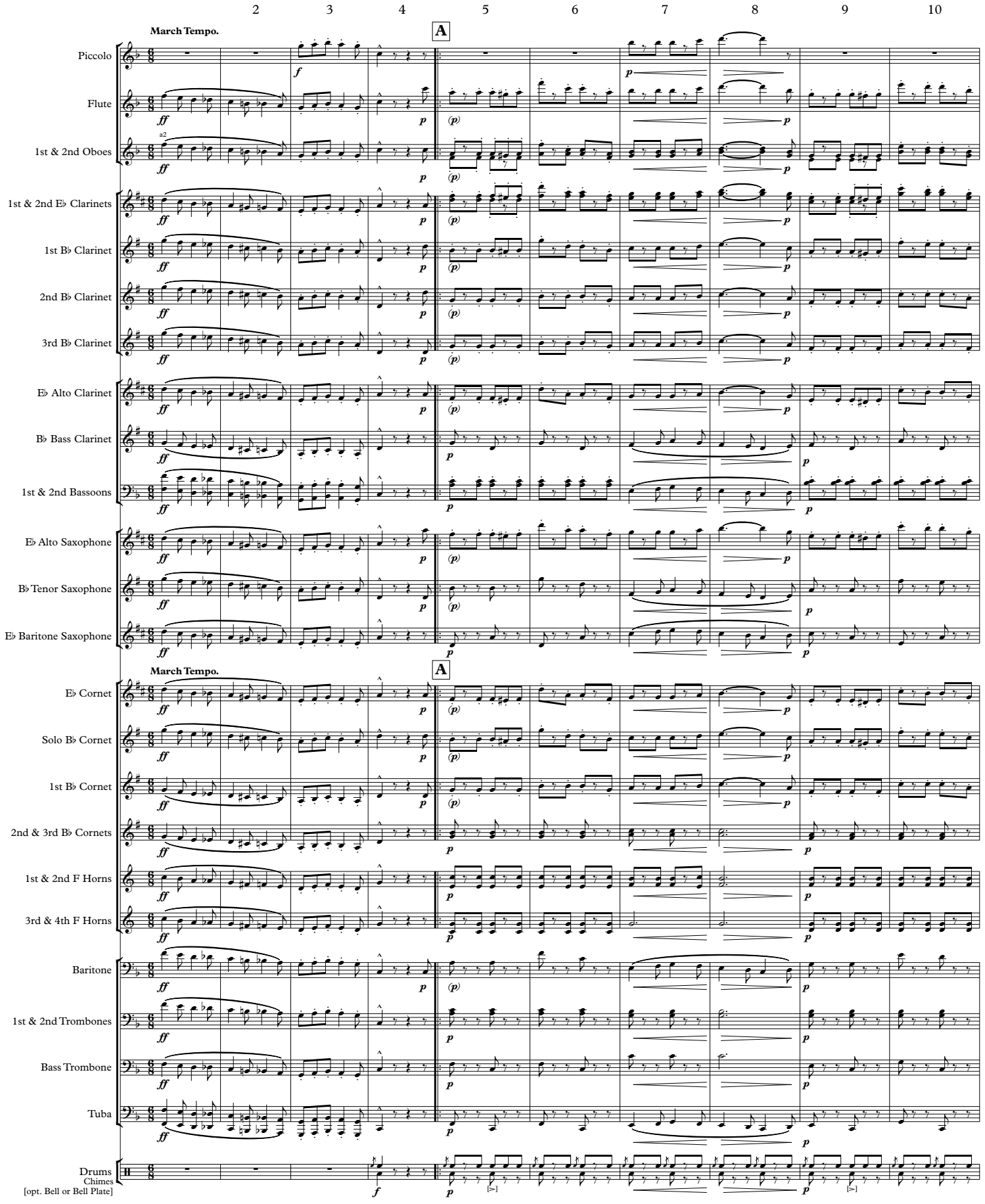
March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

Full Score



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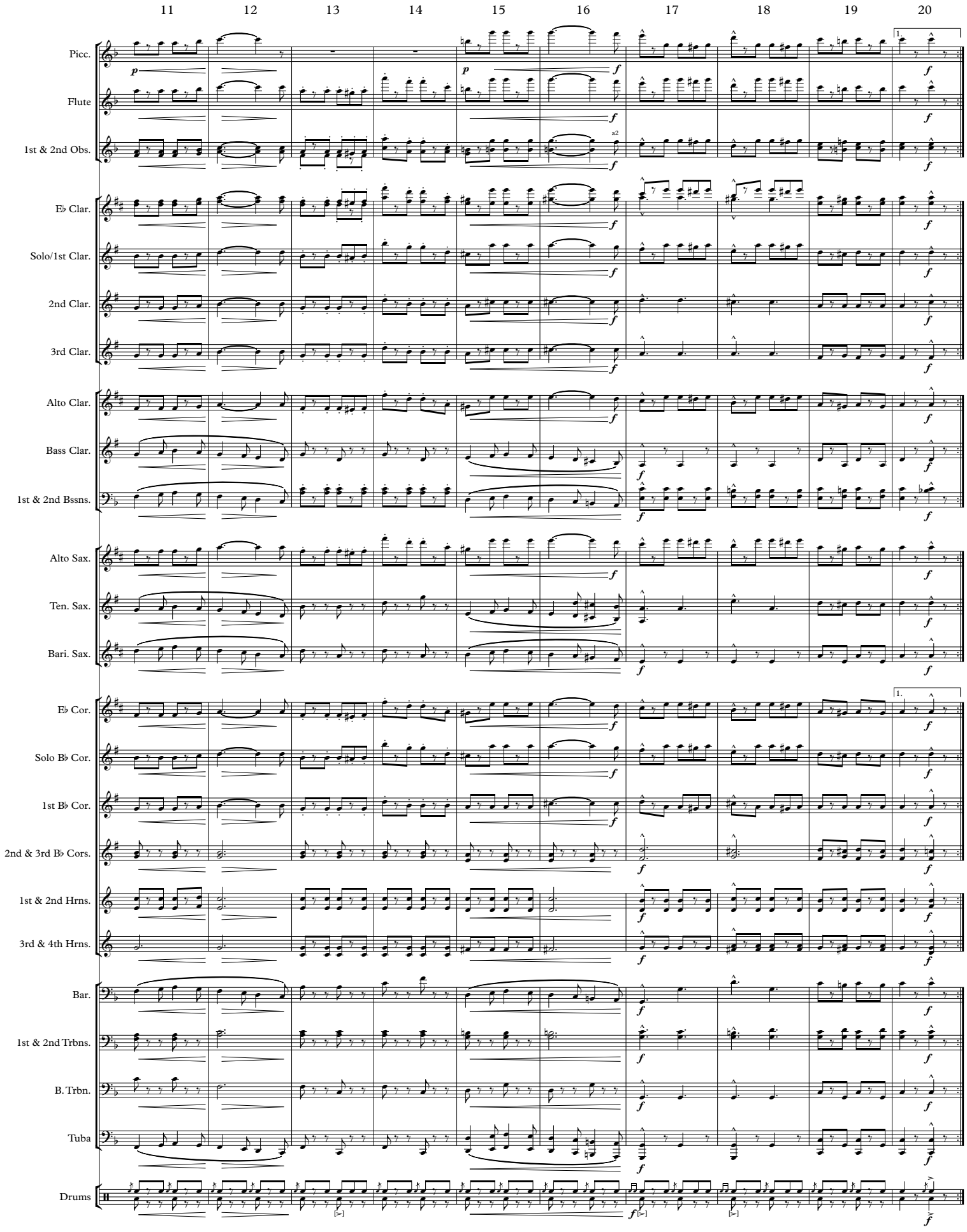
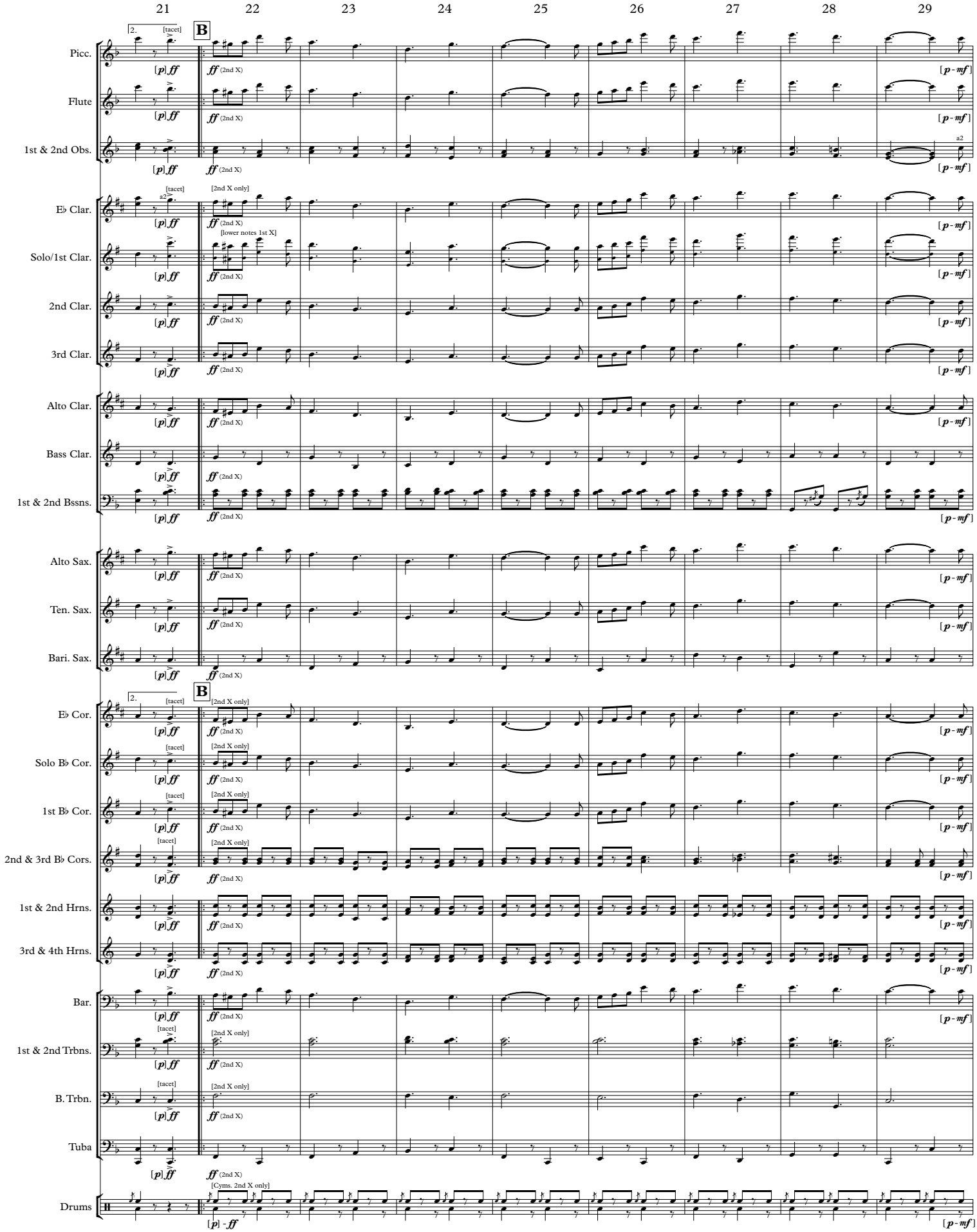
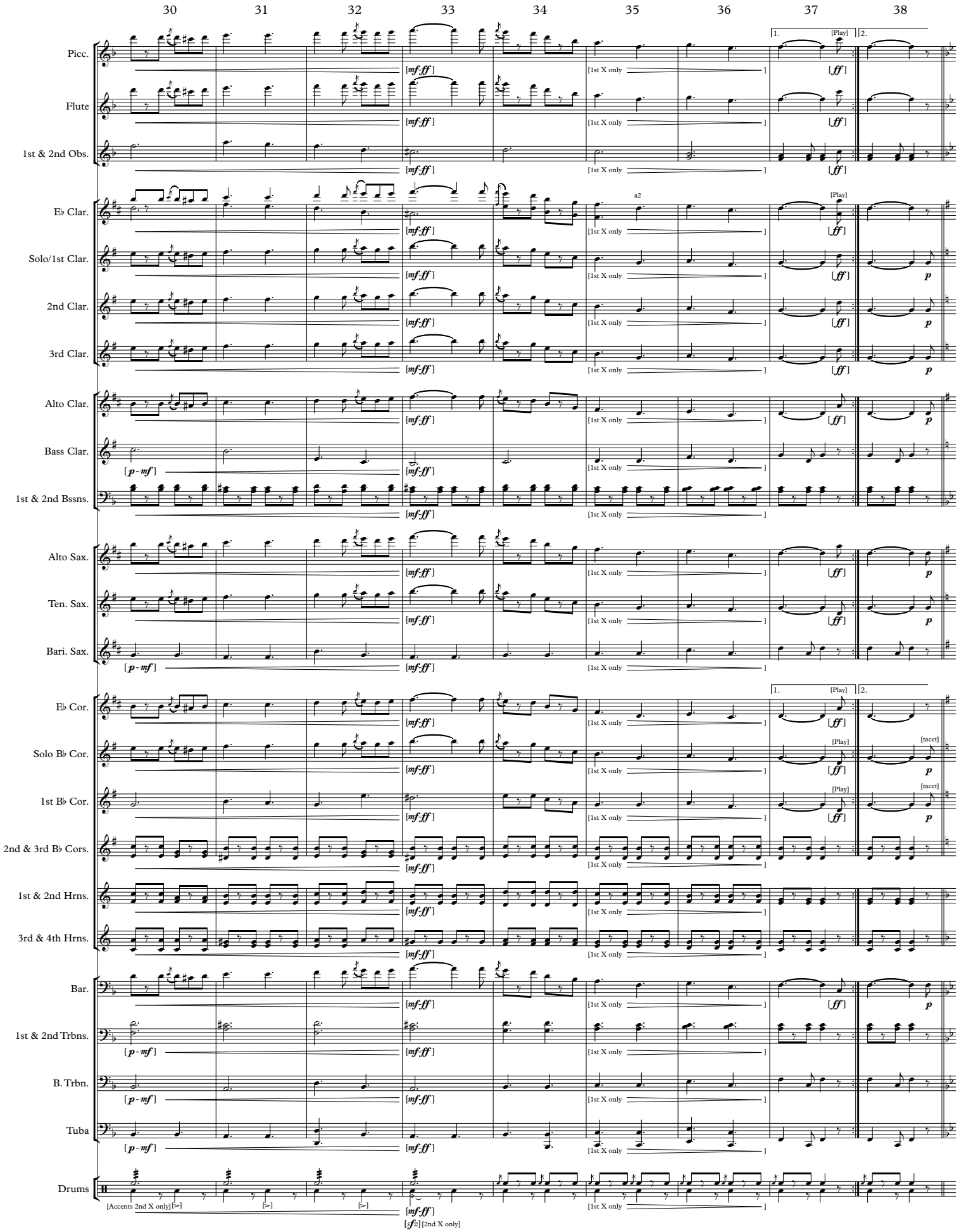
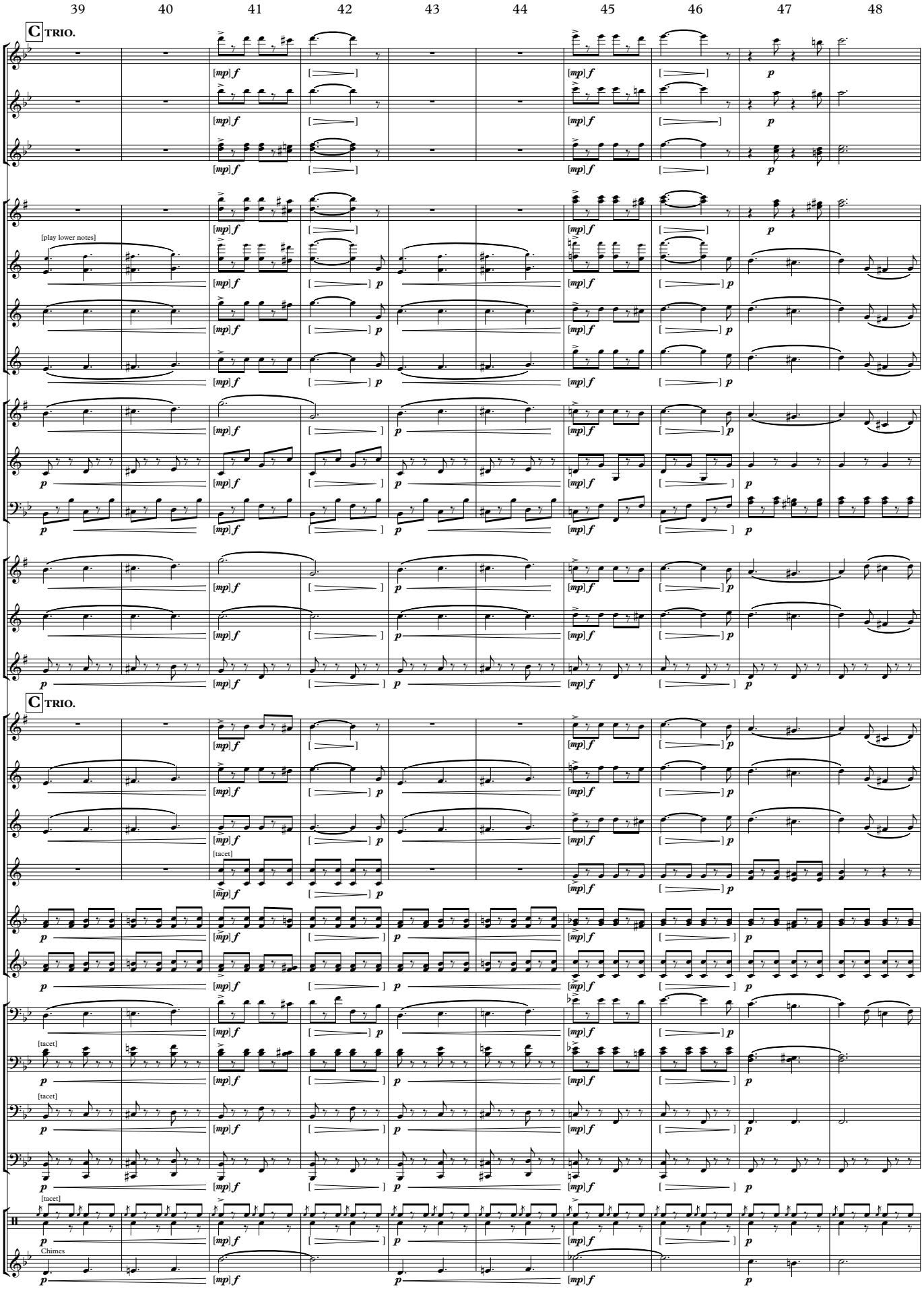
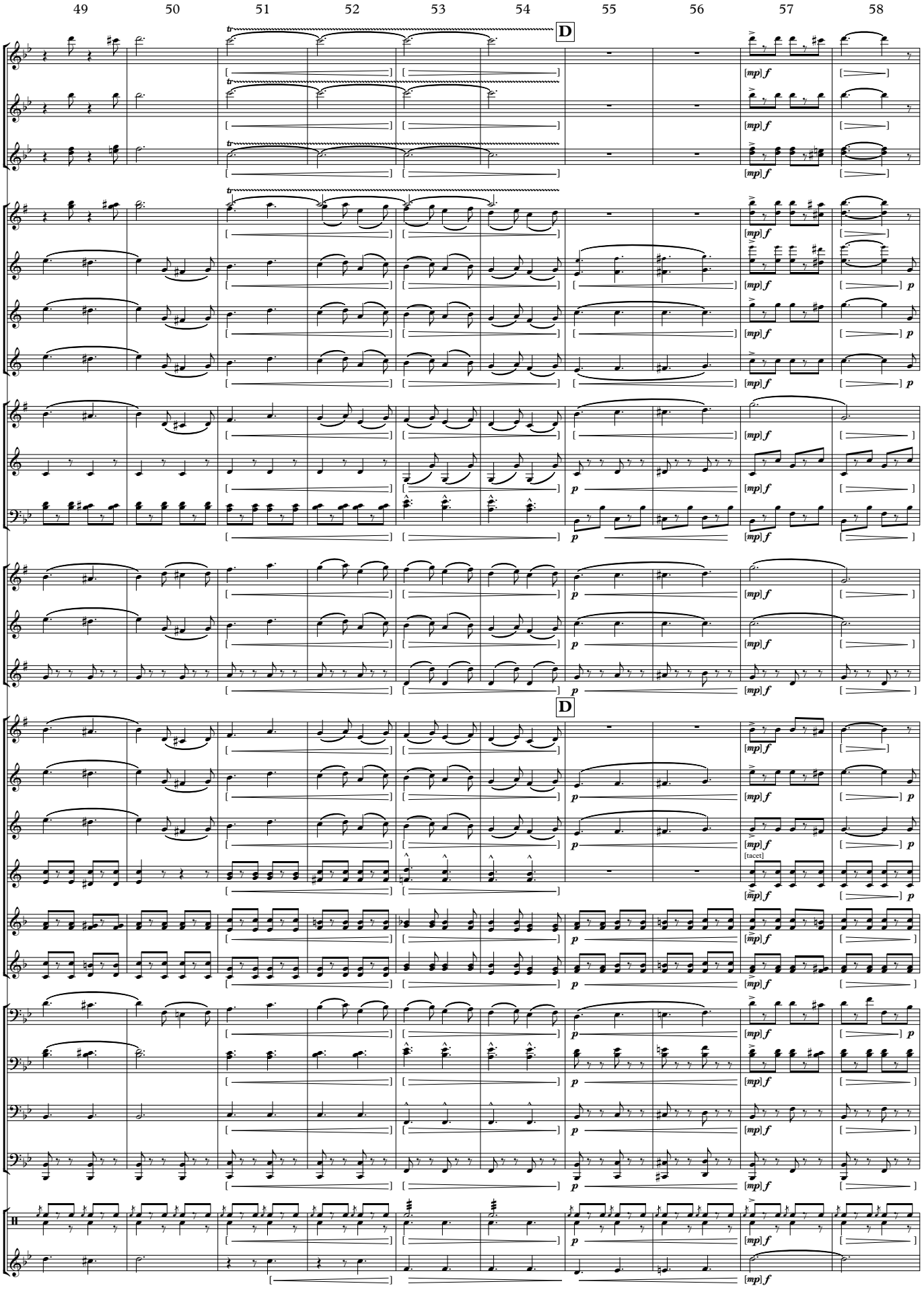

11
12
13
14
15
16
17
18
19
20
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
a2
1.

THE LIBERTY BELL
Full Score

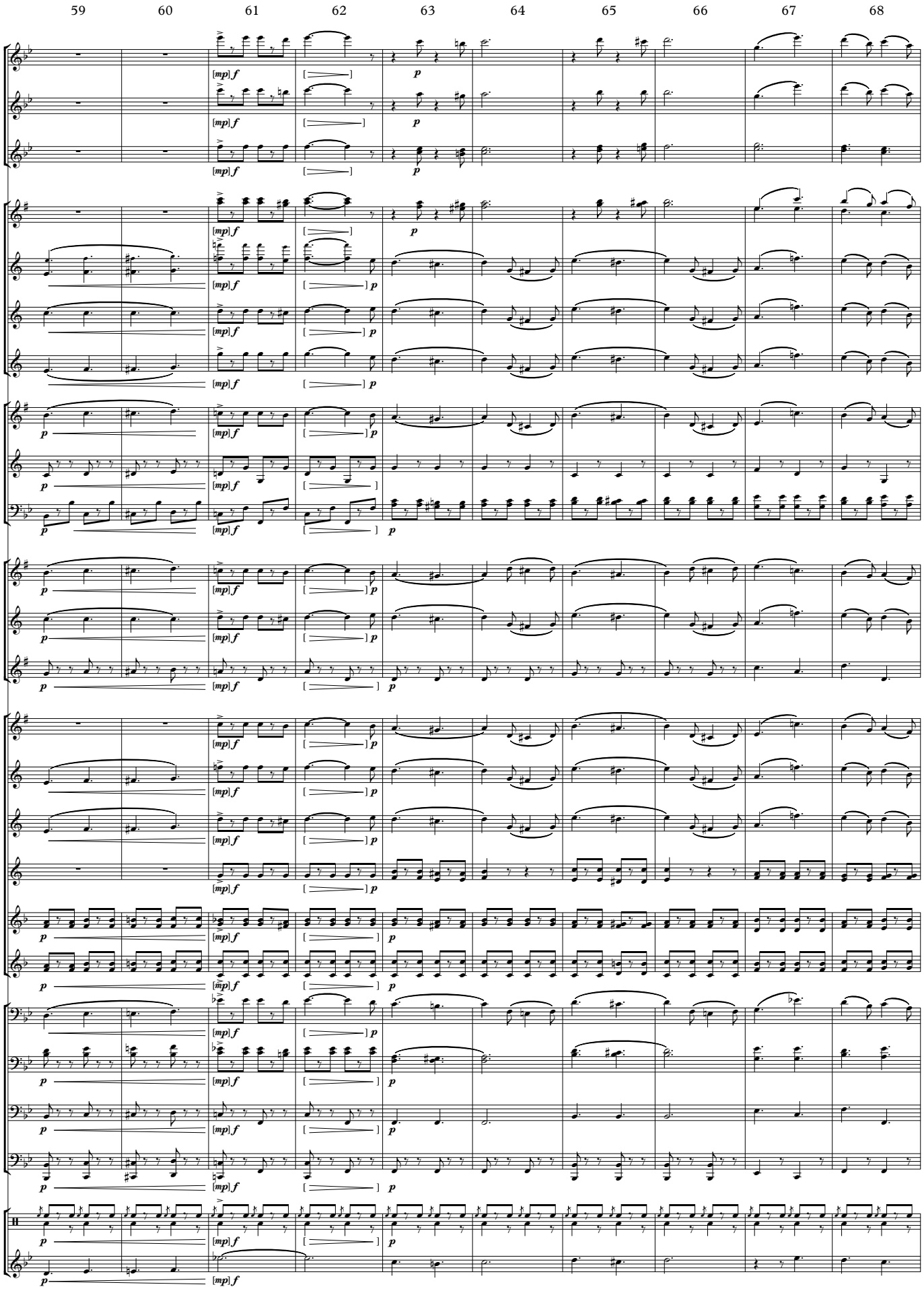


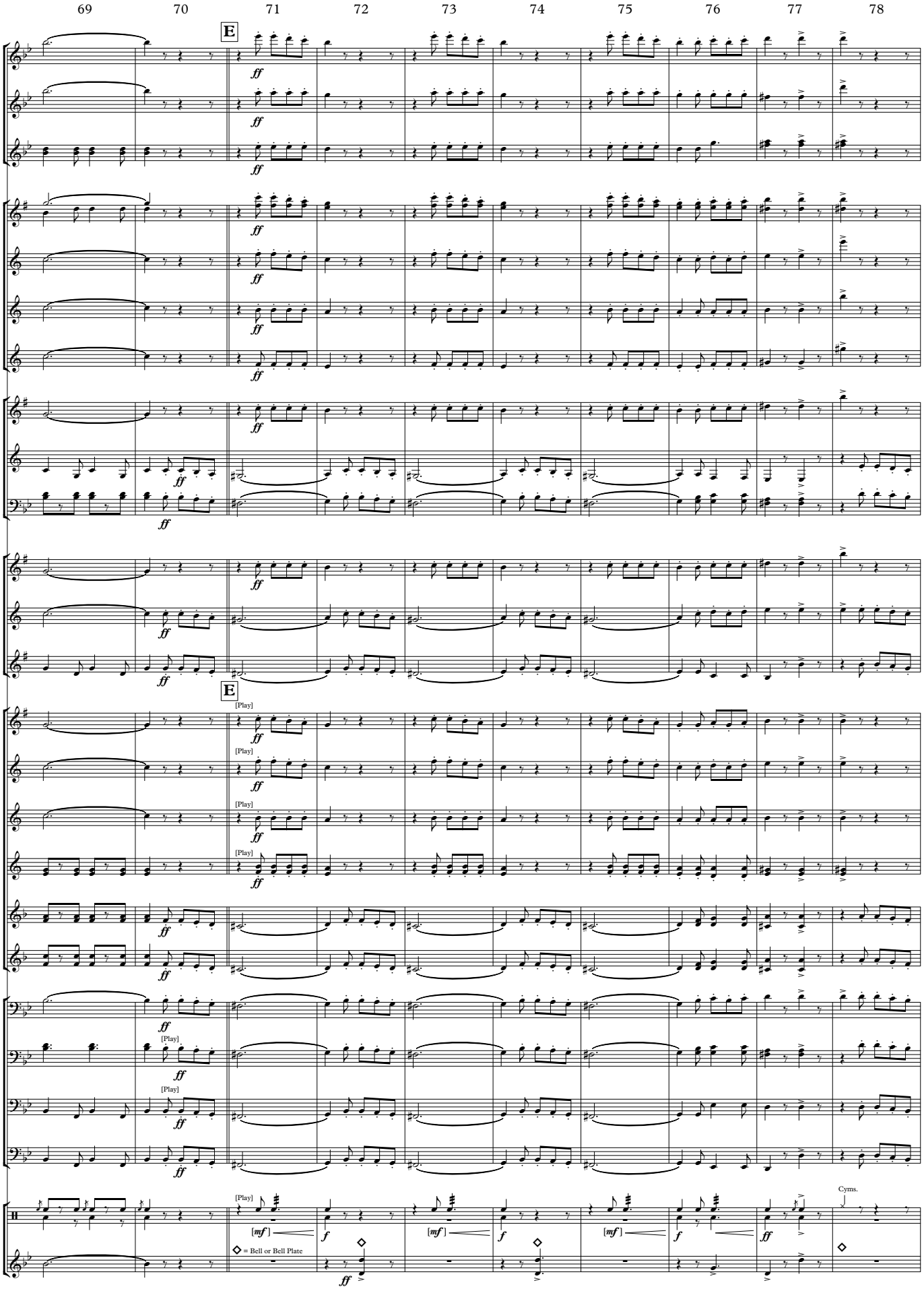

30
31
32
33
34
35
36
37
38
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[mf-ff]
[1st X only]
[p-mf]
[ff]
[Play]
[tacet]
a2
1.
2.
[Accents 2nd X only]
[sfz] [2nd X only]


39
40
41
42
43
44
45
46
47
48
C TRIO.
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
[play lower notes]
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
C TRIO.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
[tacet]
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
[tacet]
1st & 2nd Trbns.
[tacet]
B. Trbn.
Tuba
[tacet]
Drums
Chimes
[mp] f
p

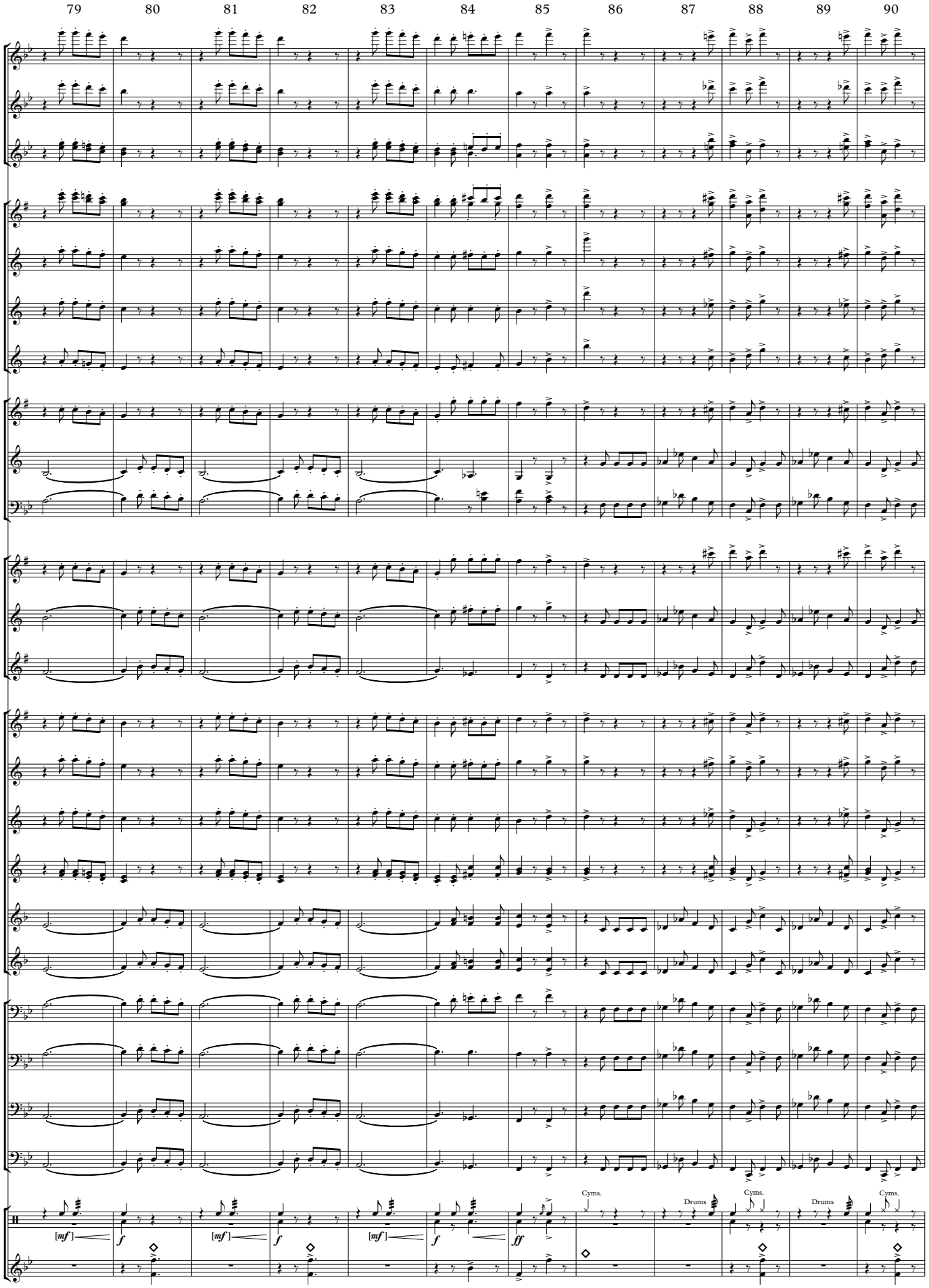

49
50
51
52
53
54
55
56
57
58
D
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
[tacet]
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Chimes
[mp] f
p

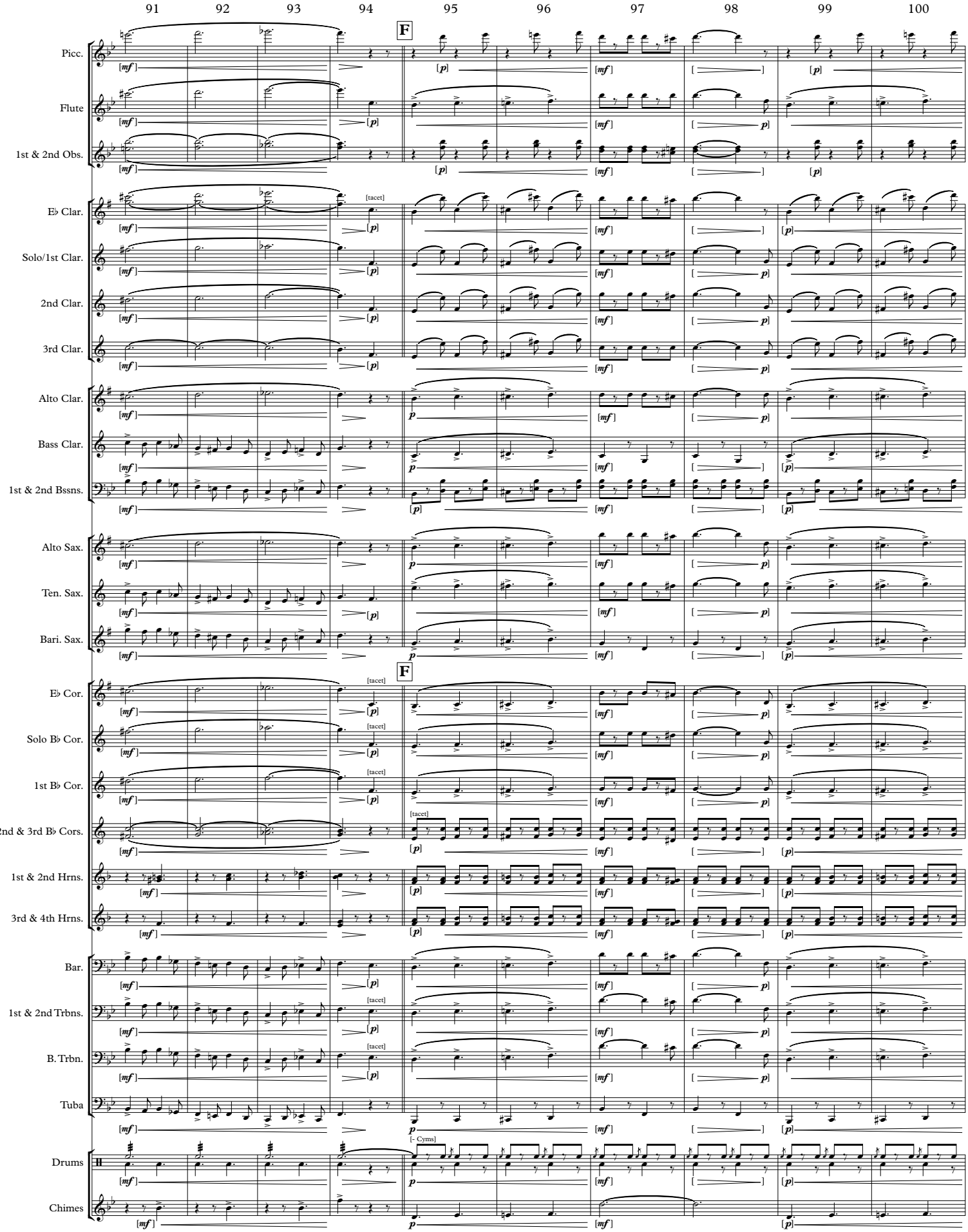
THE LIBERTY BELL
Full Score

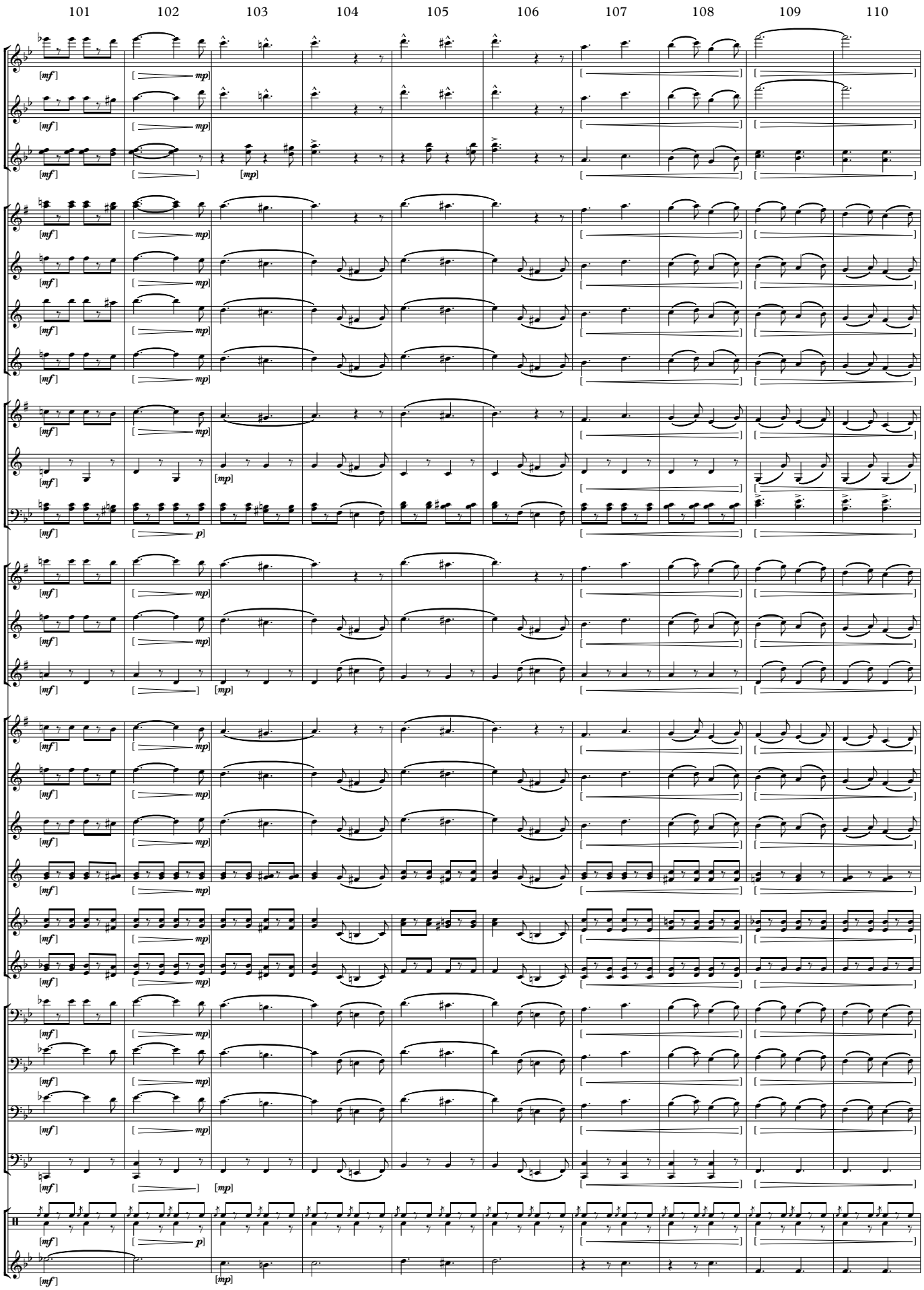


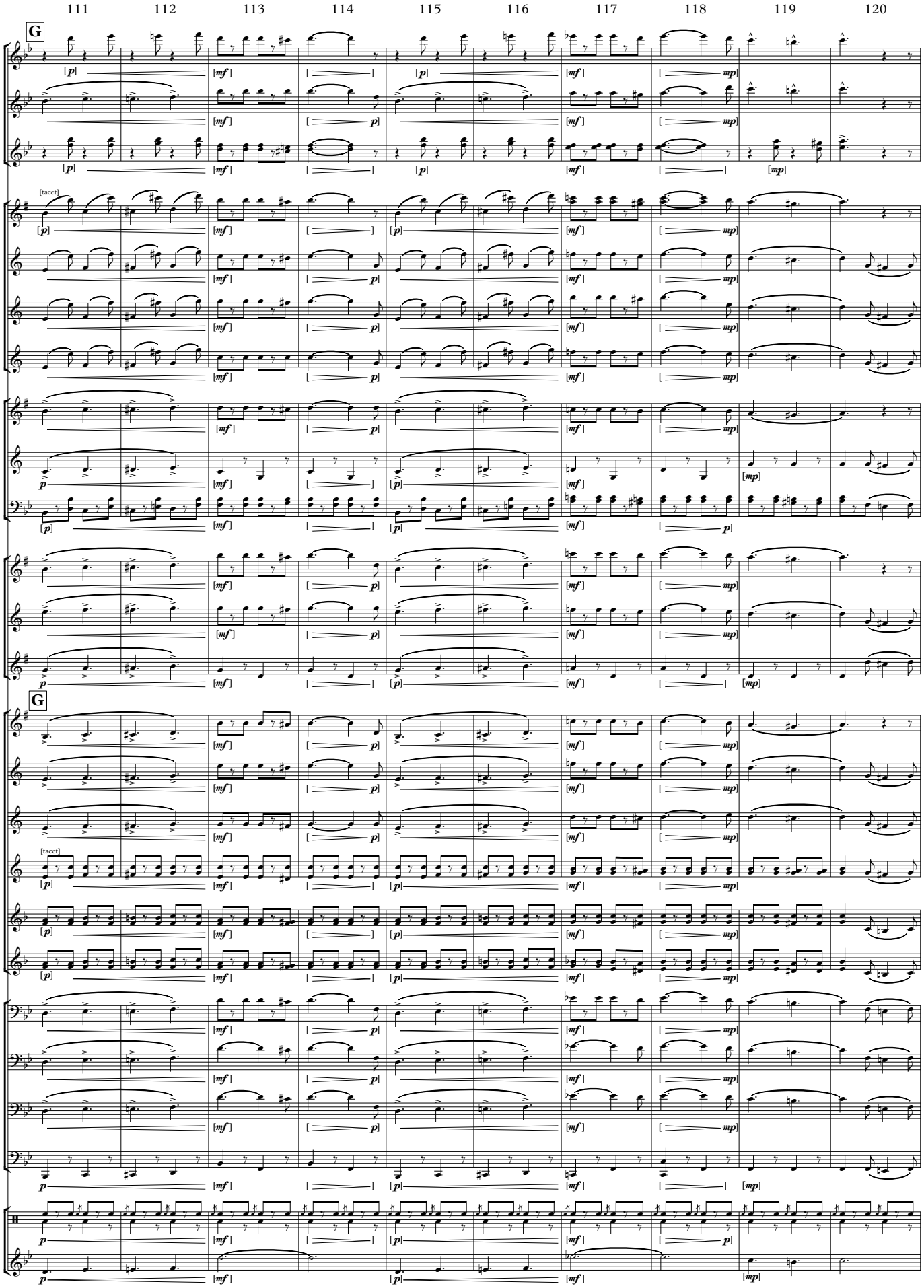

69
70
71
72
73
74
75
76
77
78
E
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Chimes
ff
[Play]
[mf]
f
◇ = Bell or Bell Plate
Cyms.

THE LIBERTY BELL
Full Score

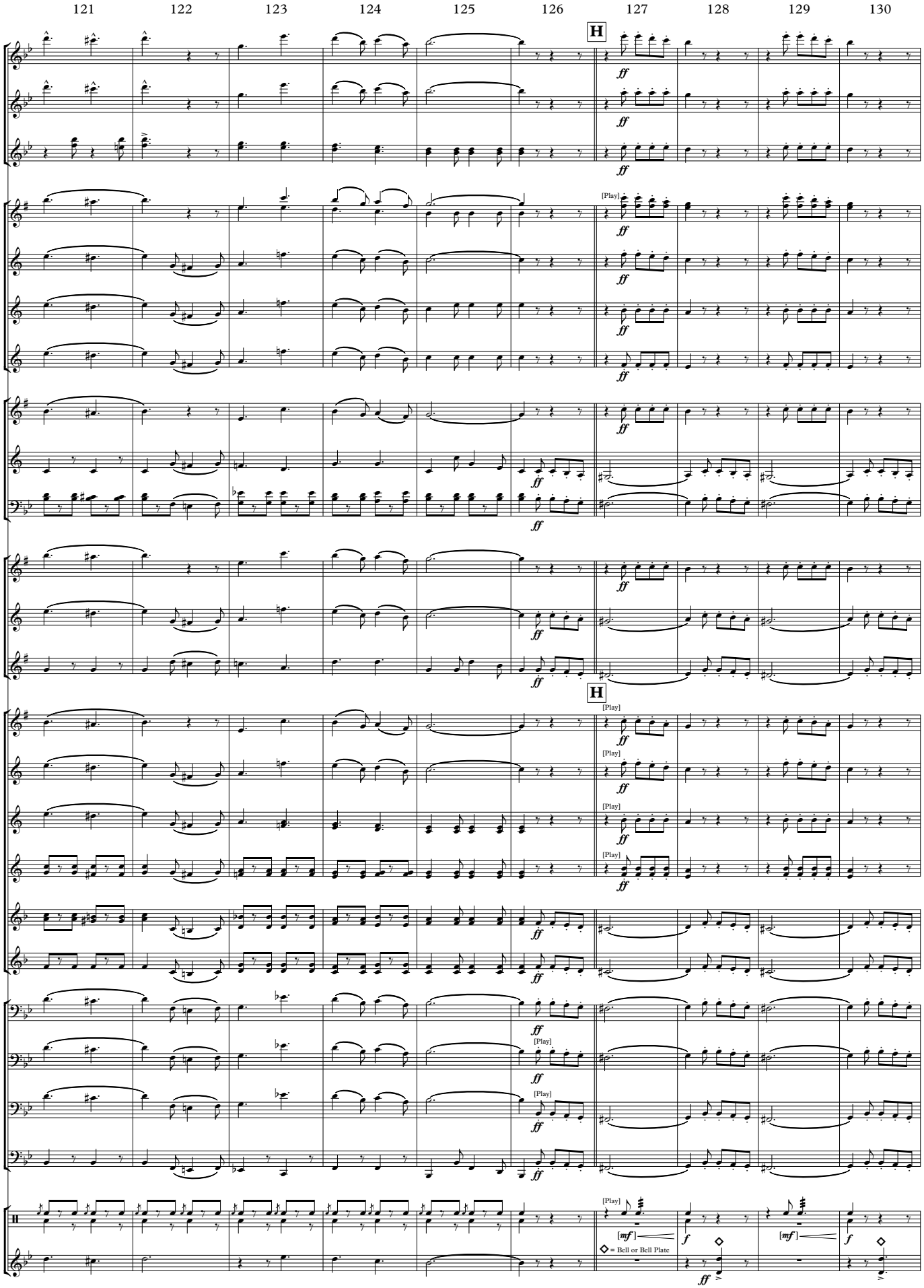


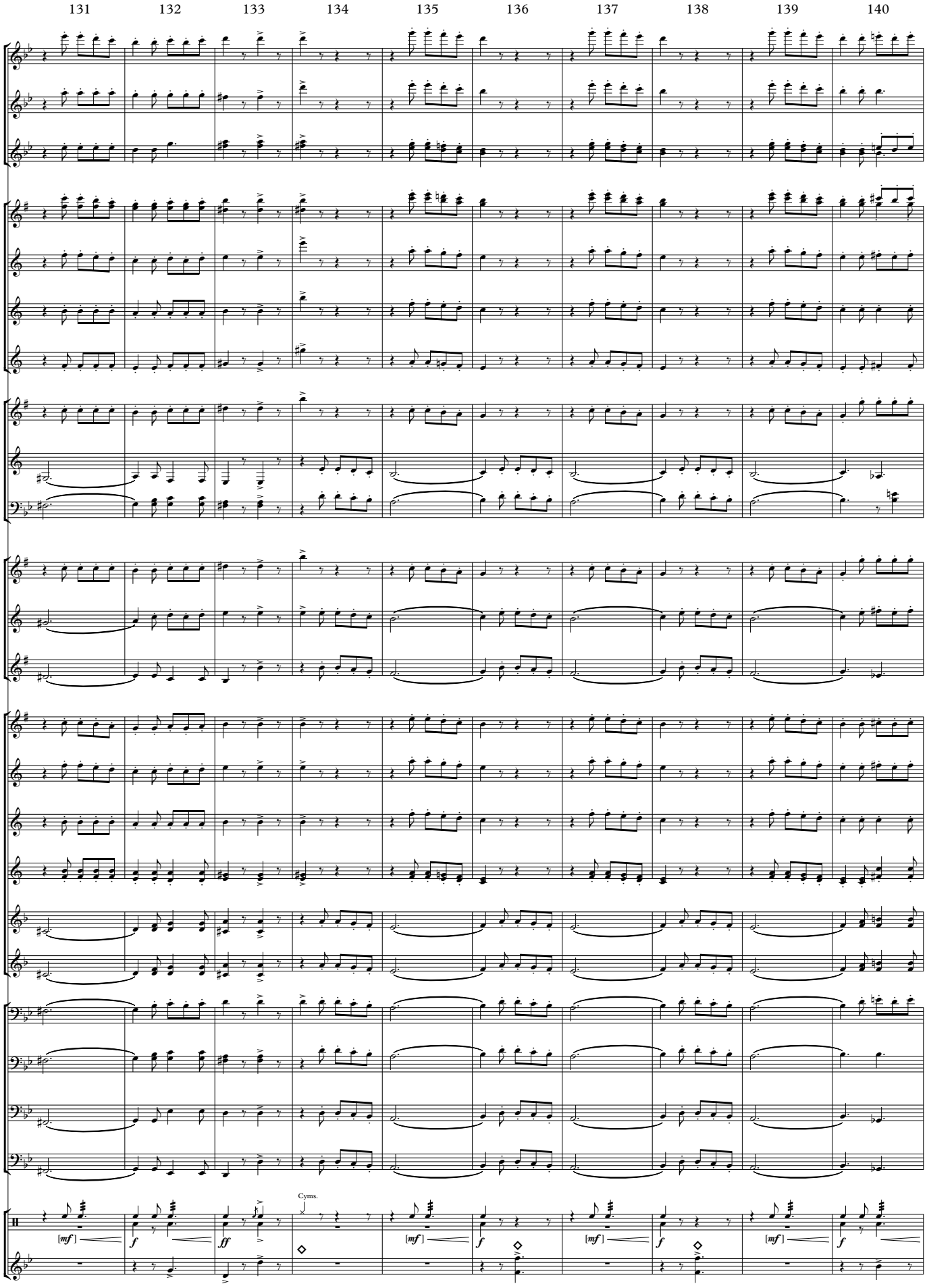

91
92
93
94
95
96
97
98
99
100
F
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Chimes
[mf]
[p]
[tacet]
[- Cyms]


101
102
103
104
105
106
107
108
109
110
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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

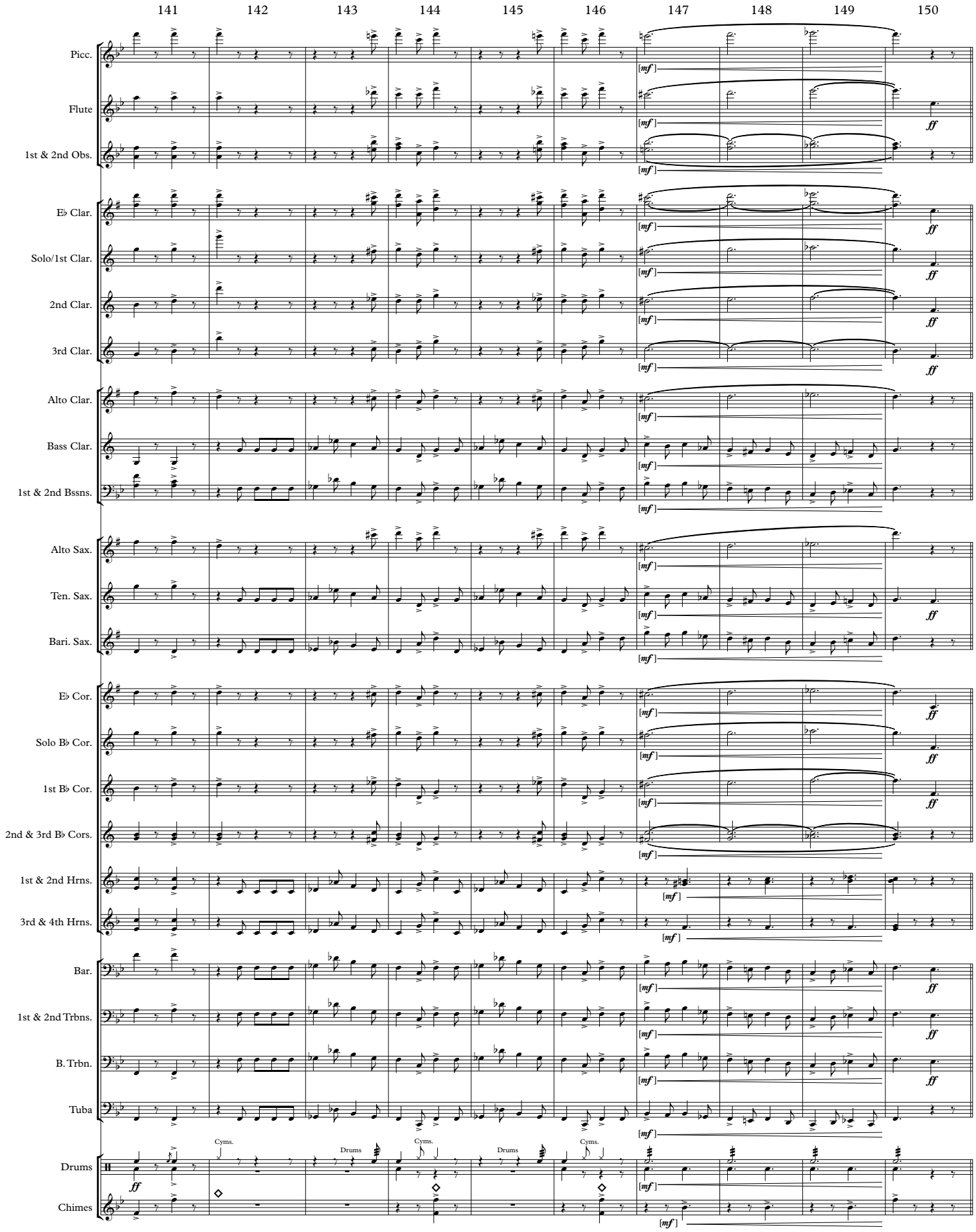

111
112
113
114
115
116
117
118
119
120
G
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
[tacet]
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
G
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
[tacet]
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Chimes

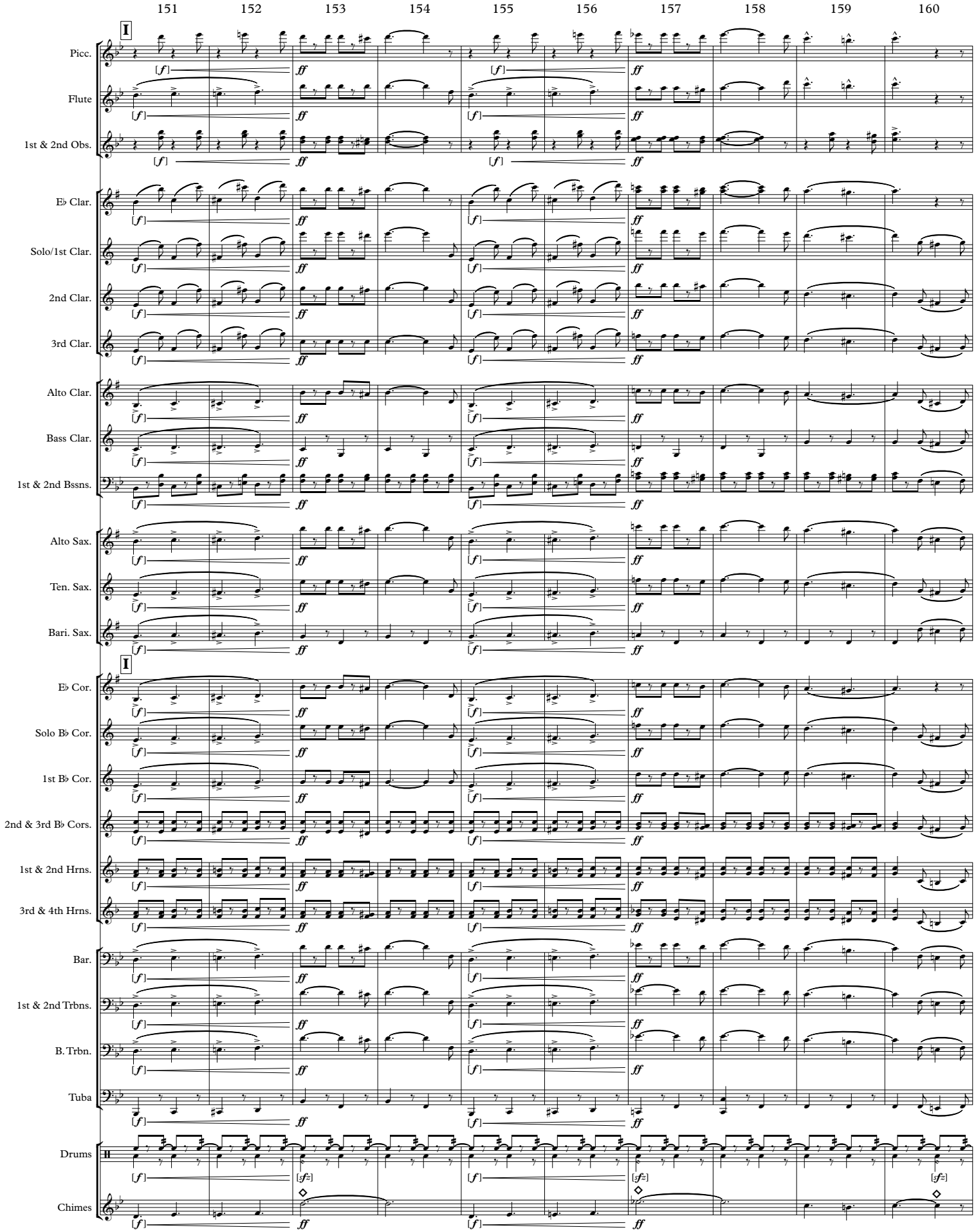
THE LIBERTY BELL
Full Score

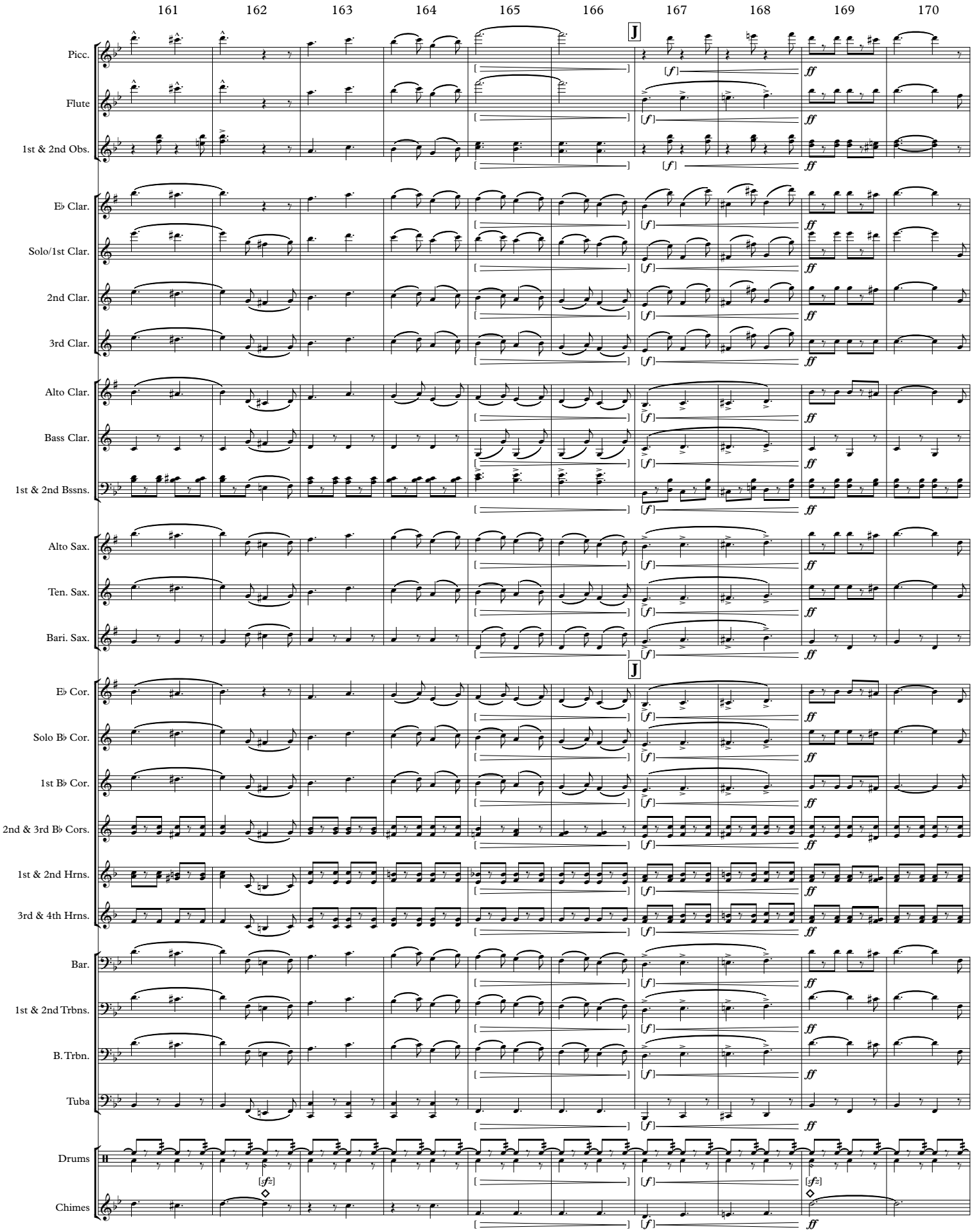


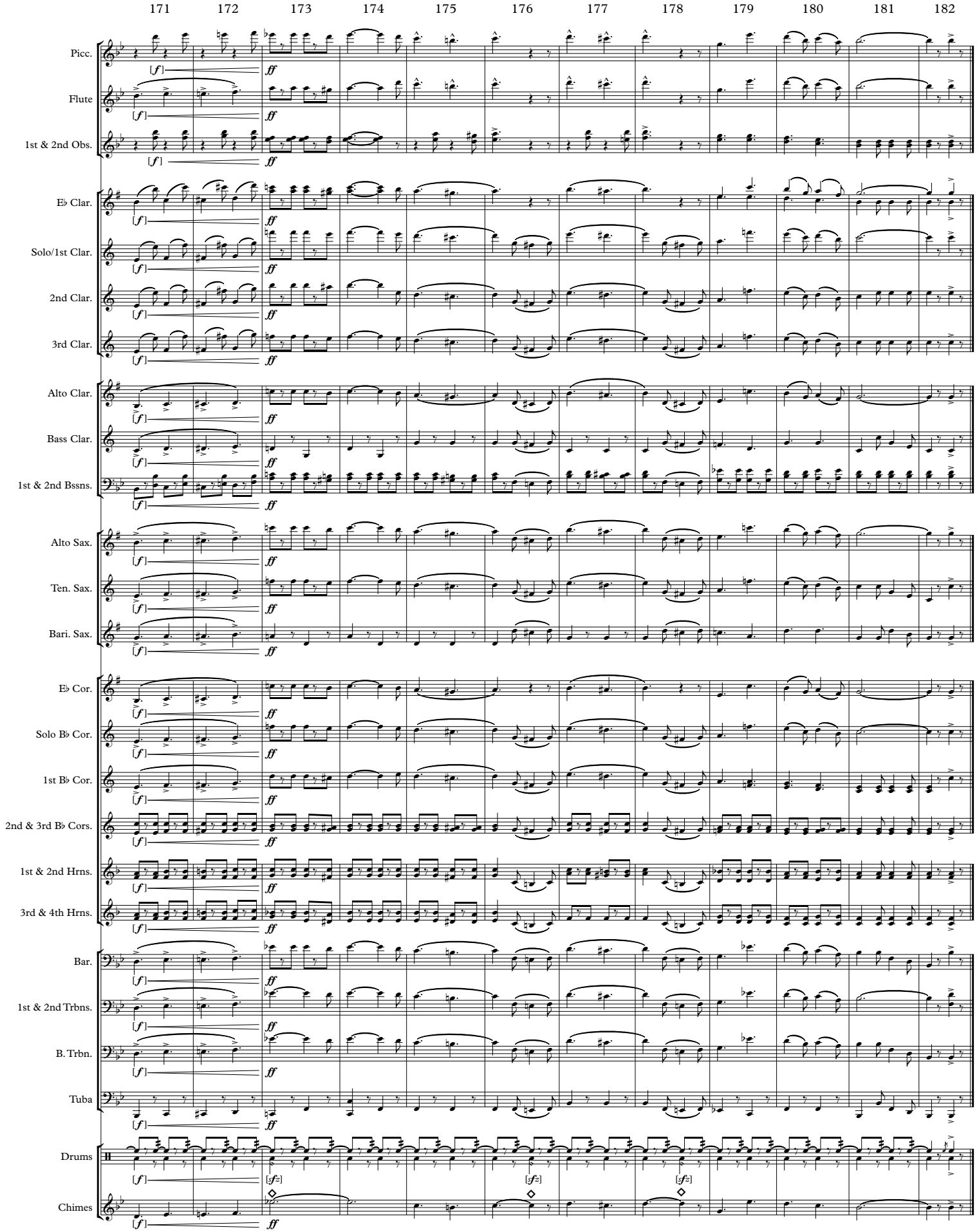

131
132
133
134
135
136
137
138
139
140
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Chimes
Cyms.
[mf]
f
ff
[mf]
f
[mf]
f
[mf]
f

THE LIBERTY BELL
Full Score




151
152
153
154
155
156
157
158
159
160
I
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
I
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
[f]
ff
[sfz]


161
162
163
164
165
166
167
168
169
170
J
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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
[f]
ff
[sfz]

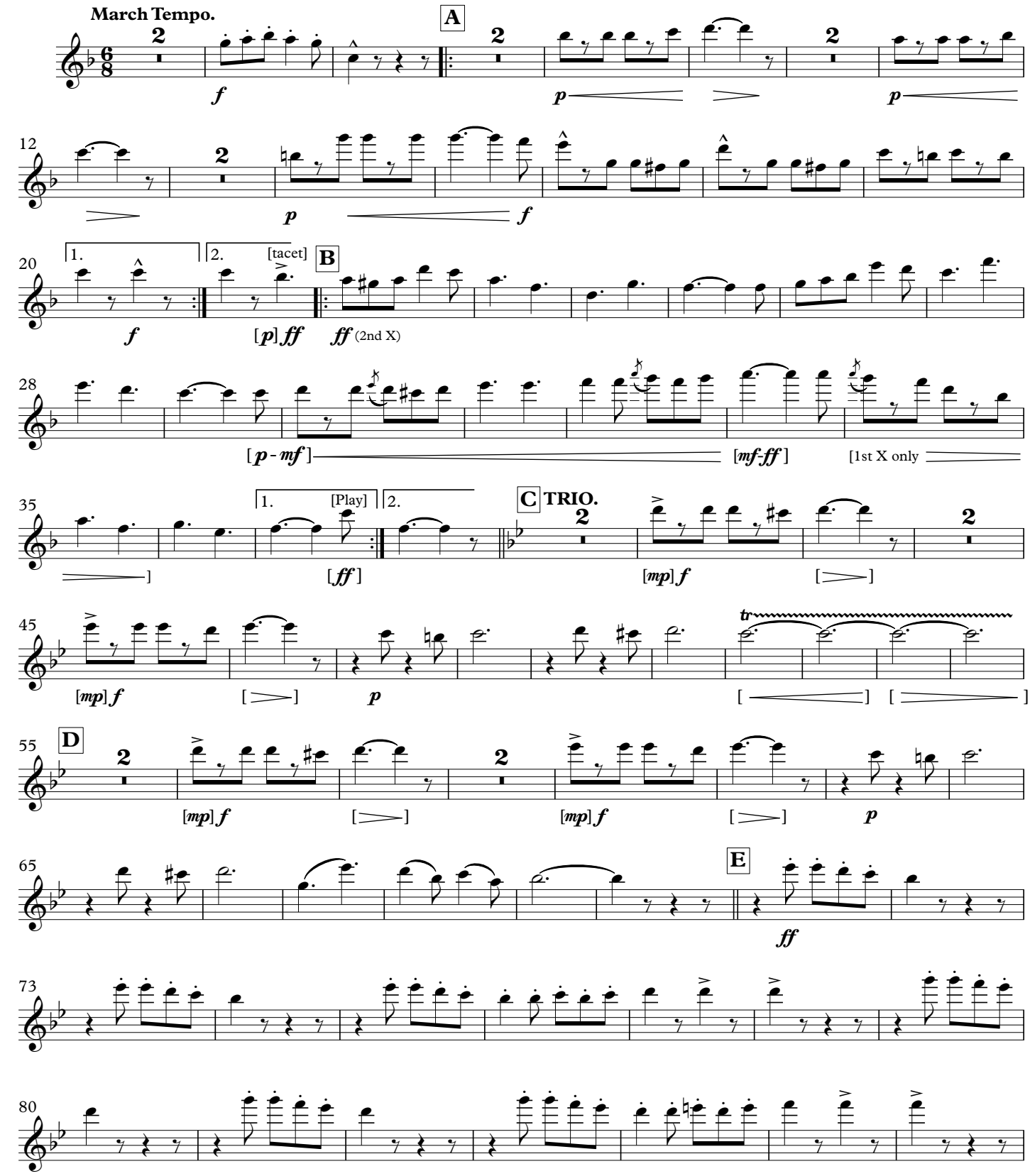

171
172
173
174
175
176
177
178
179
180
181
182
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Chimes
[f]
ff
[sfz]

March

THE LIBERTY BELL

(1893) **JOHN PHILIP SOUSA**

Piccolo



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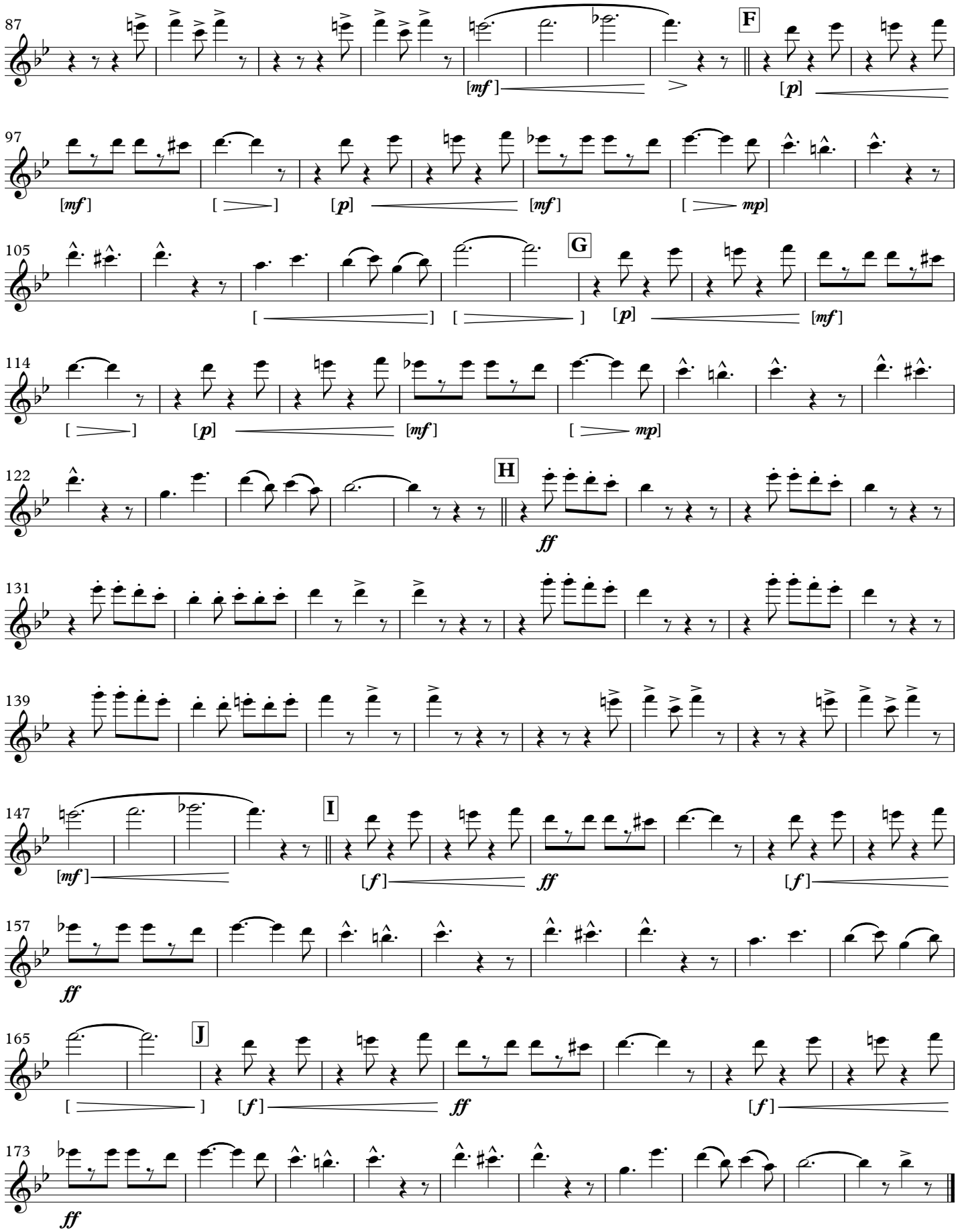

87
F
[mf]
[p]
97
[mf]
[p]
[mf]
mp
105
G
[p]
[mf]
114
[p]
[mf]
mp
122
H
ff
131
139
147
I
[mf]
[f]
ff
[f]
157
ff
165
J
[f]
ff
[f]
173
ff

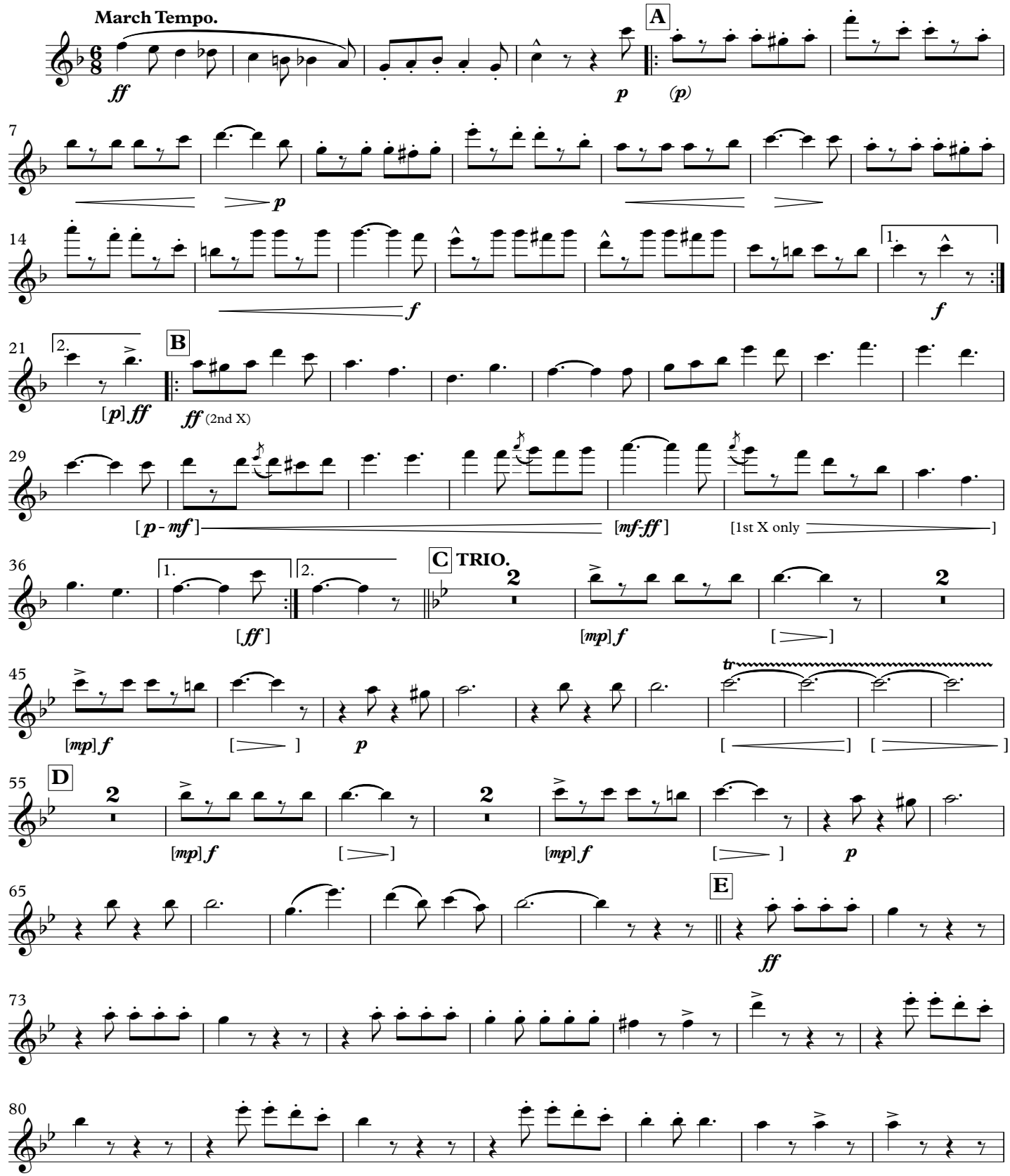
March

THE LIBERTY BELL

(1893)

Flute

JOHN PHILIP SOUSA



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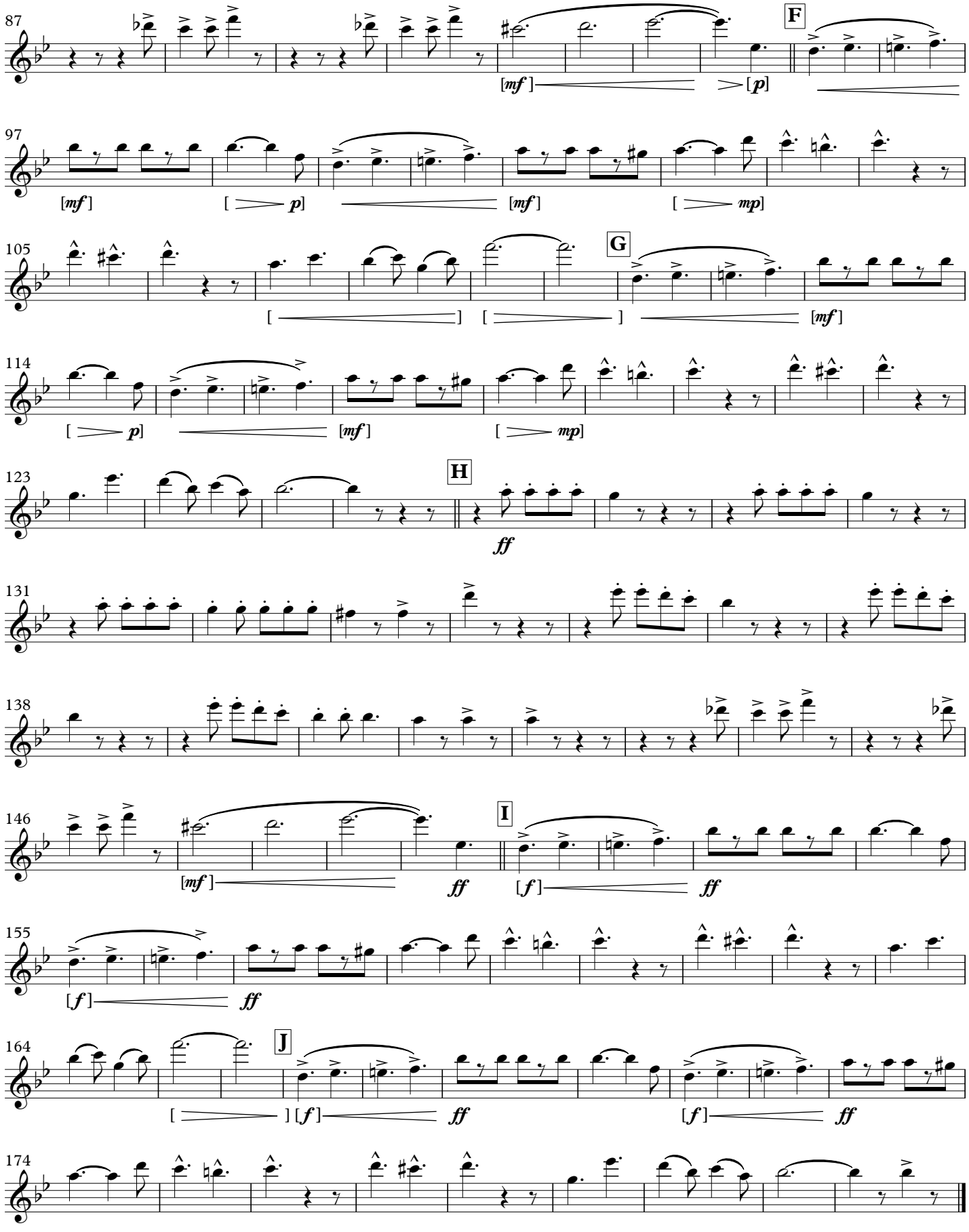

87
F
[mf]
[p]
97
[mf]
[p]
[mf]
[mp]
105
G
[mf]
114
[p]
[mf]
[mp]
123
H
ff
131
138
146
I
[mf]
ff
[f]
ff
155
[f]
ff
164
J
[f]
ff
[f]
ff
174

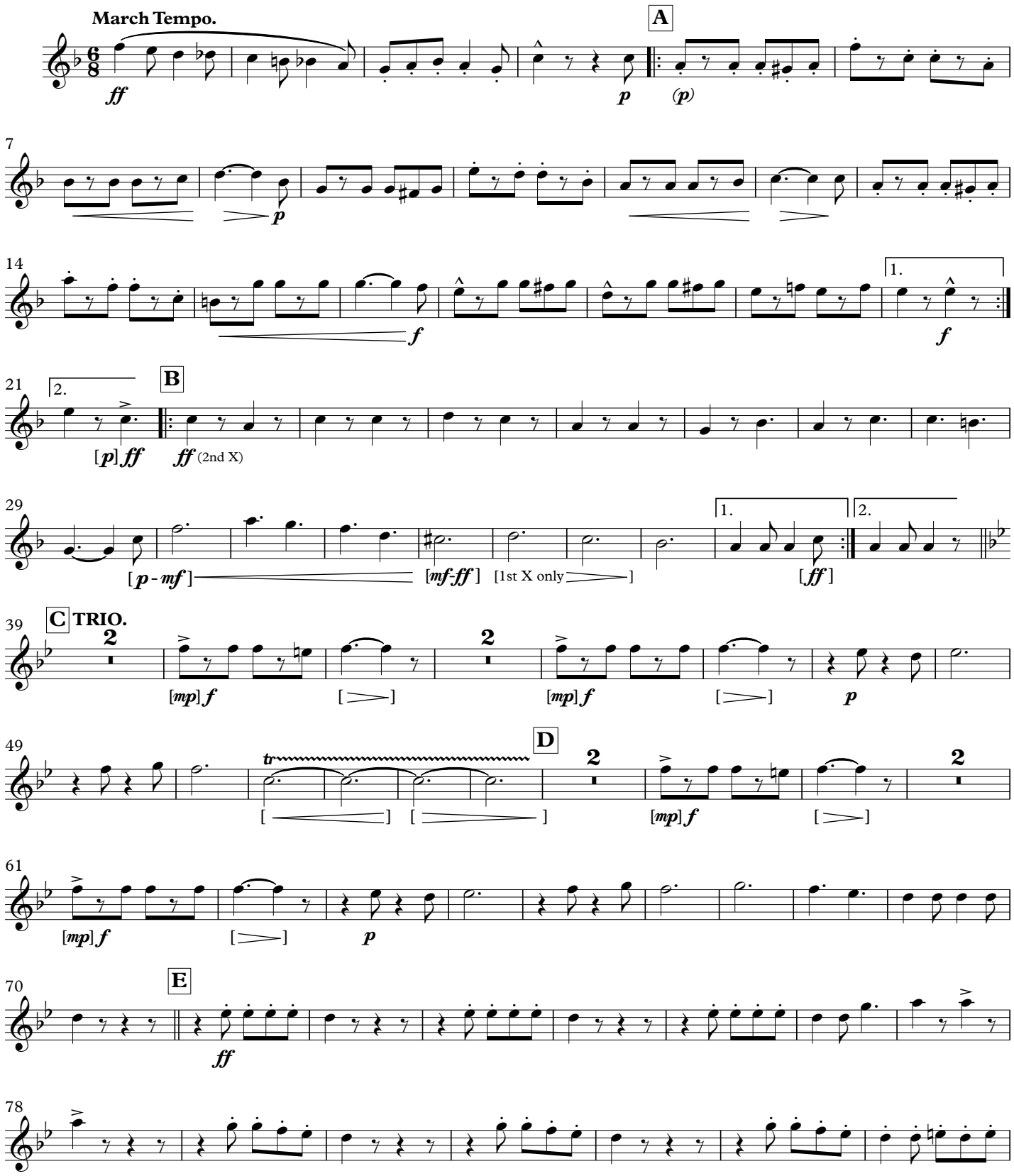
March

THE LIBERTY BELL

(1893)

1st Oboe

JOHN PHILIP SOUSA



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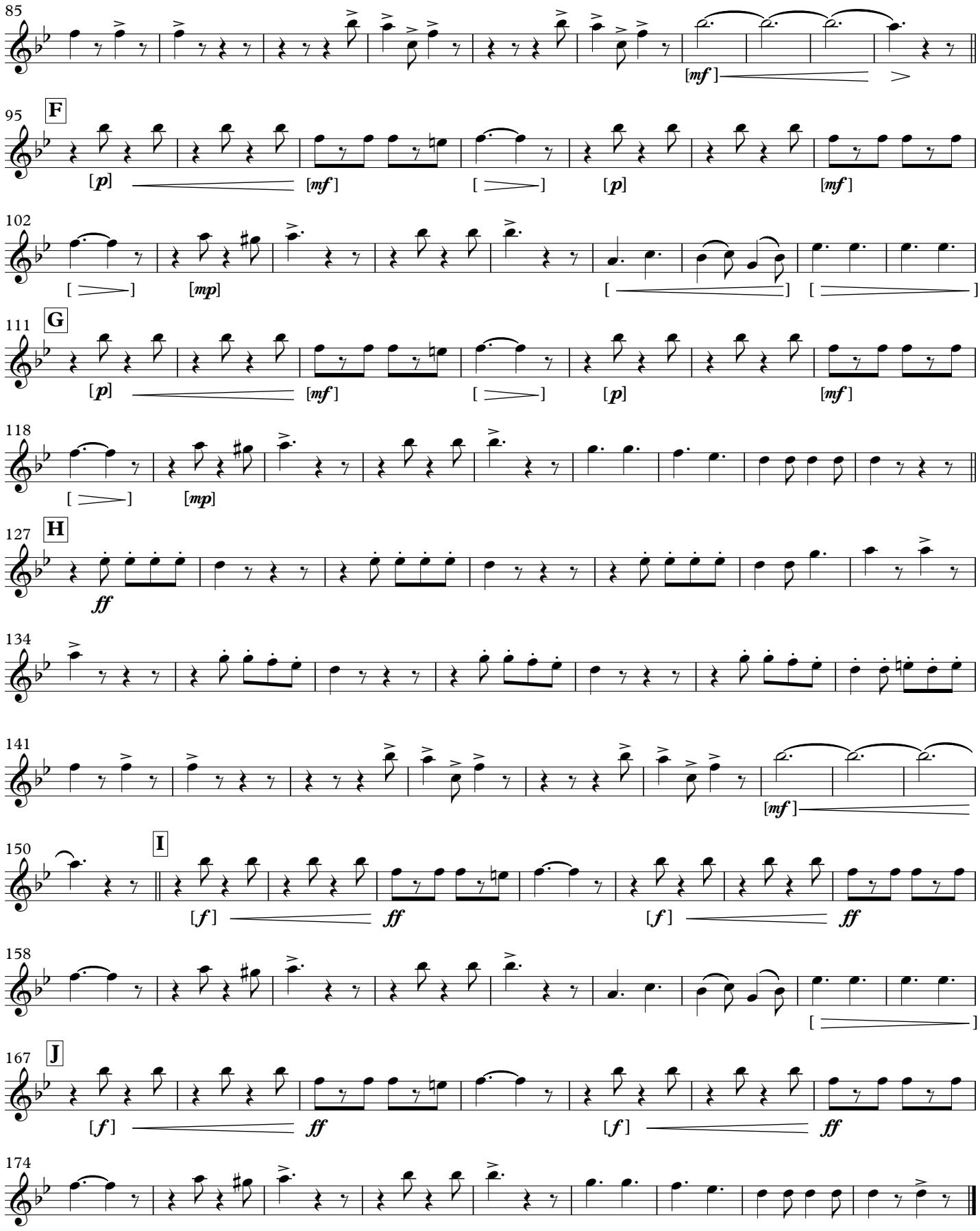
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ff
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174

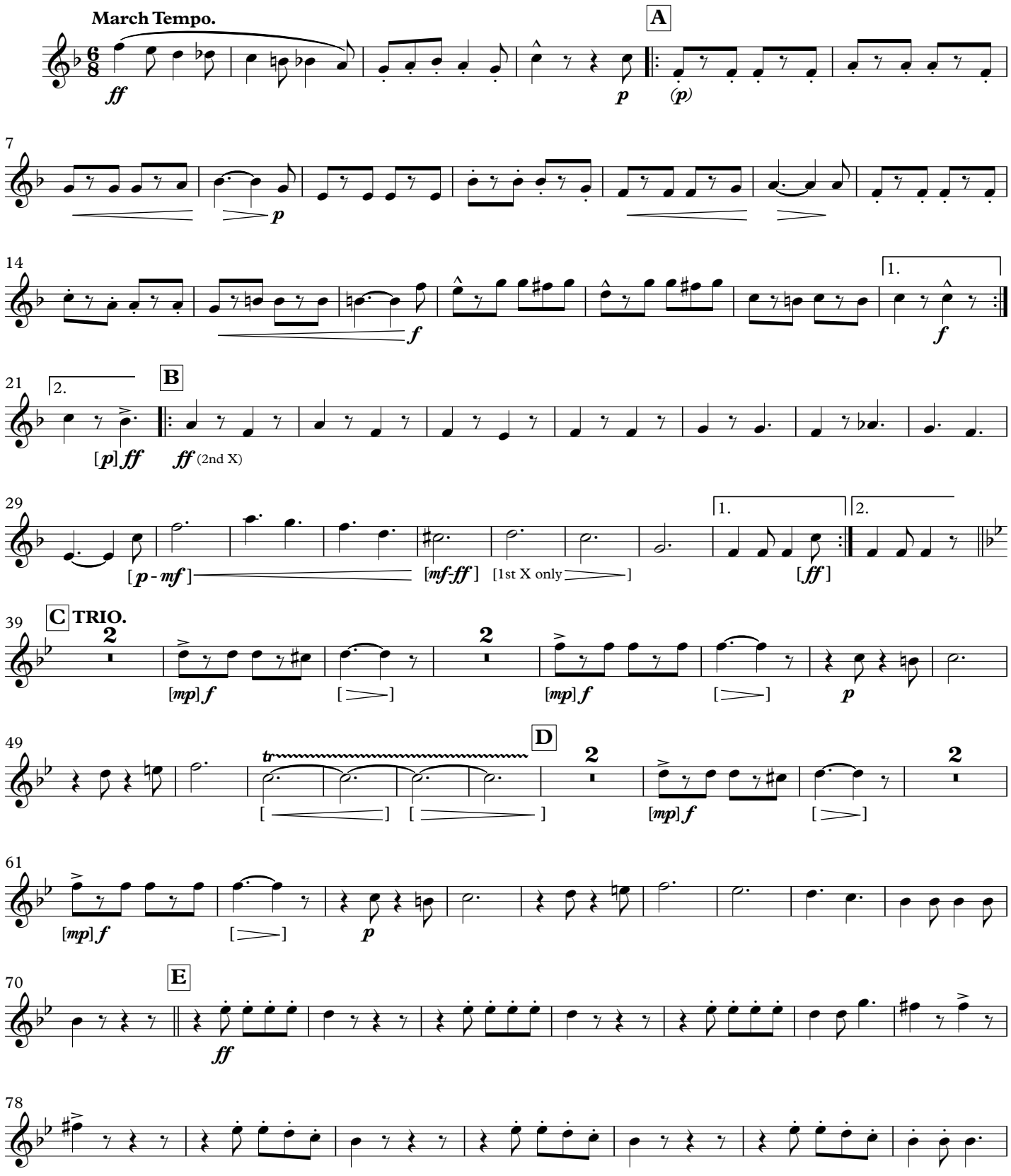
March

THE LIBERTY BELL

(1893)

2nd Oboe

JOHN PHILIP SOUSA



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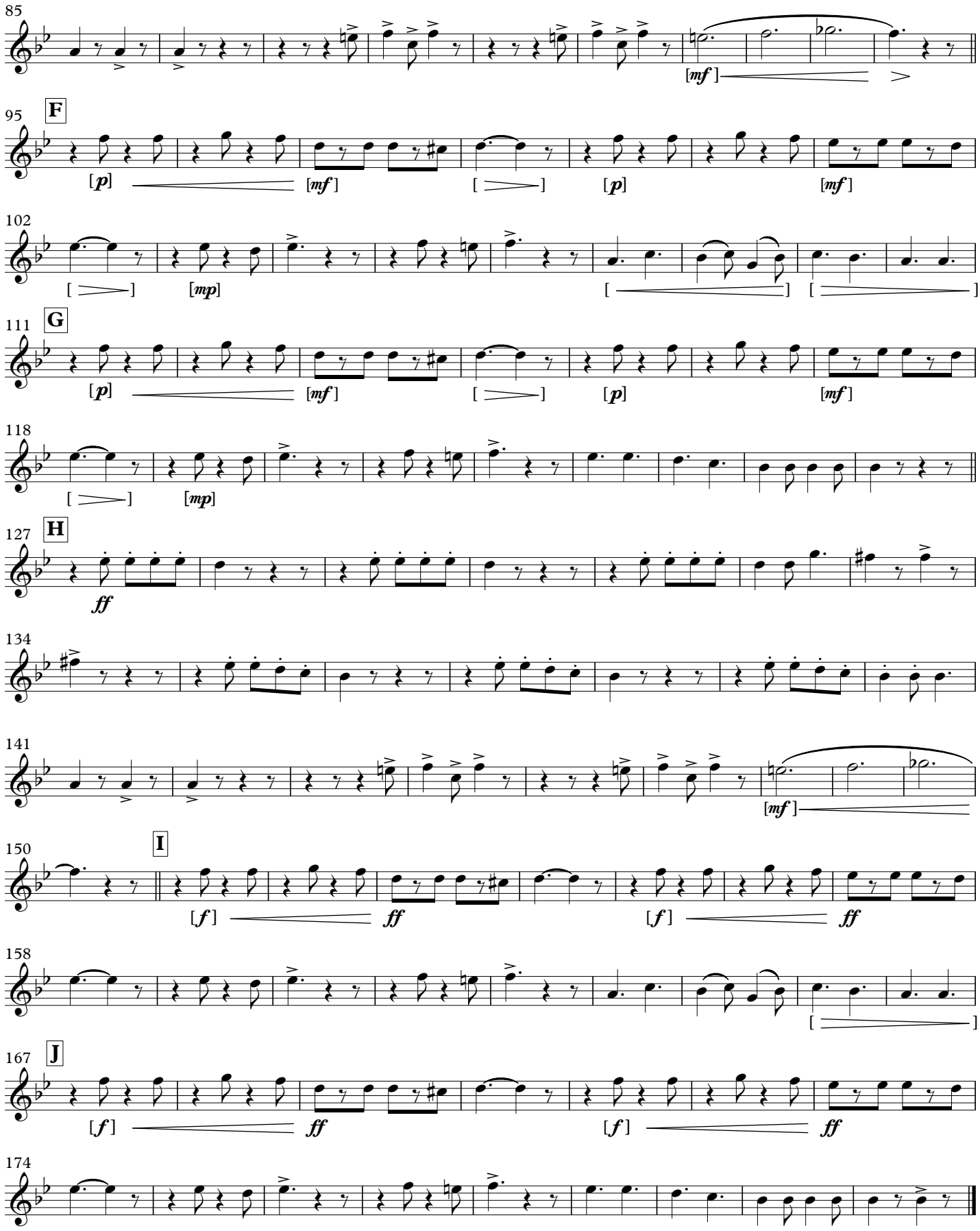
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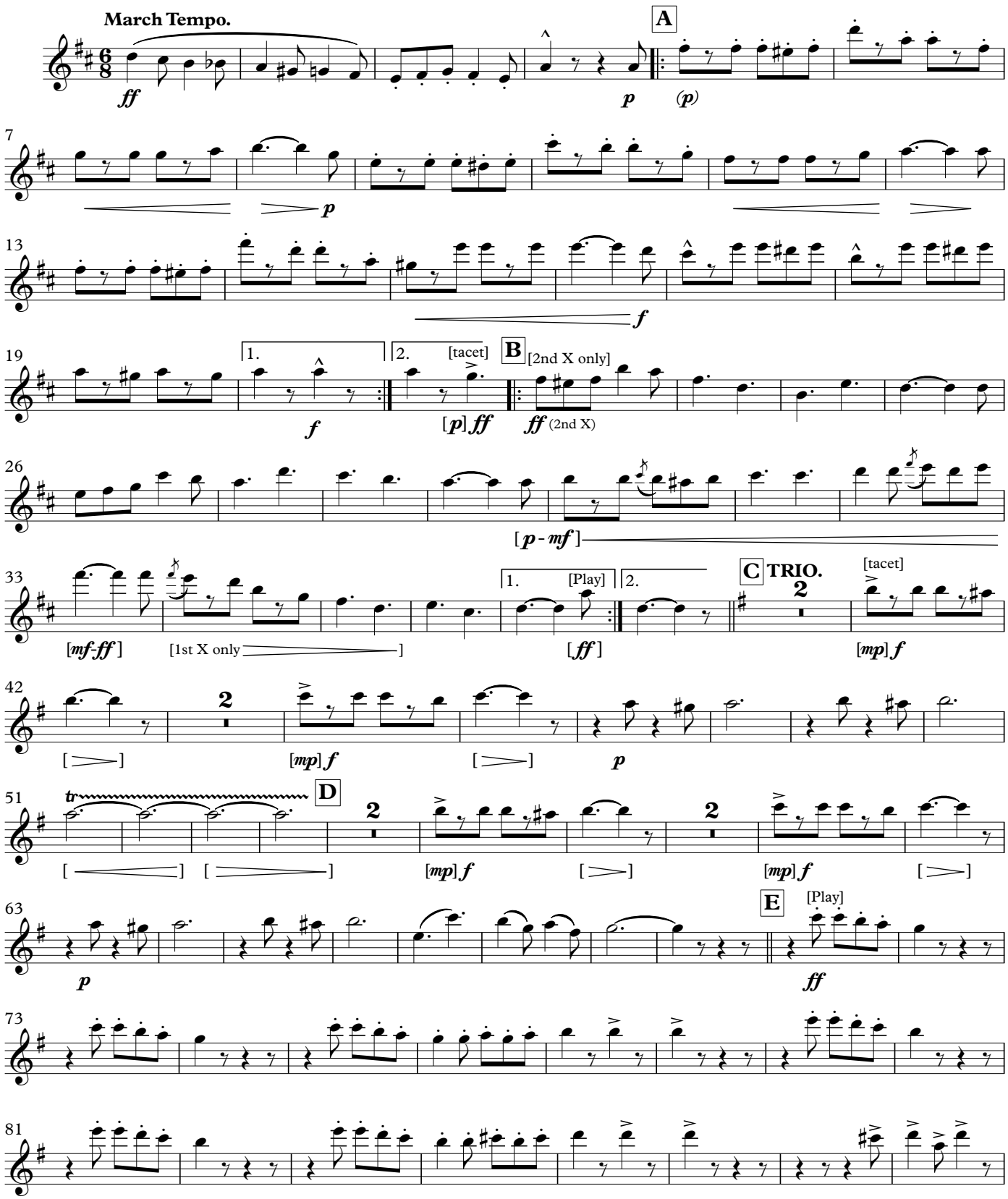
March

THE LIBERTY BELL

(1893)

1st E♭ Clarinet

JOHN PHILIP SOUSA



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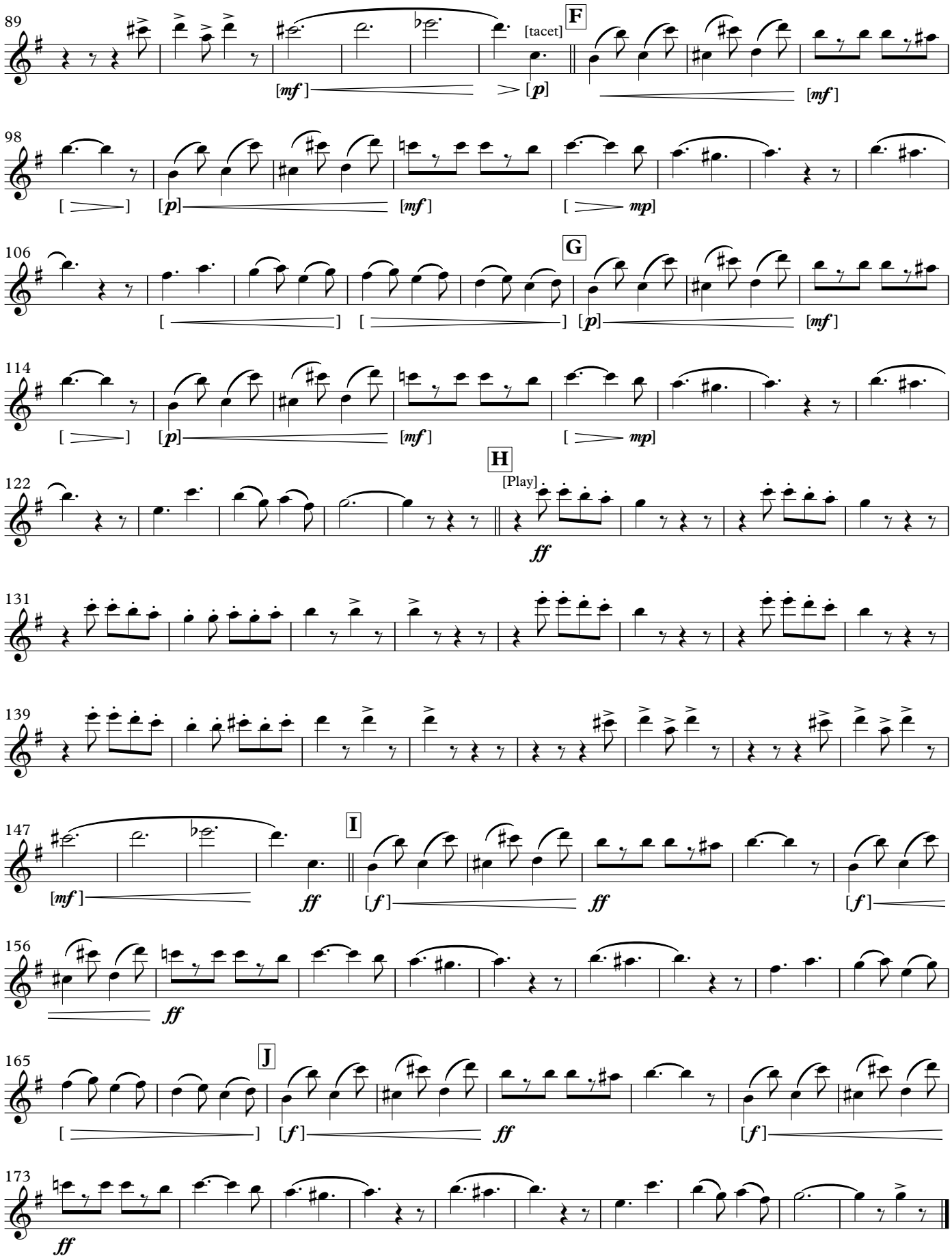
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ff
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ff
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156
ff
165
J
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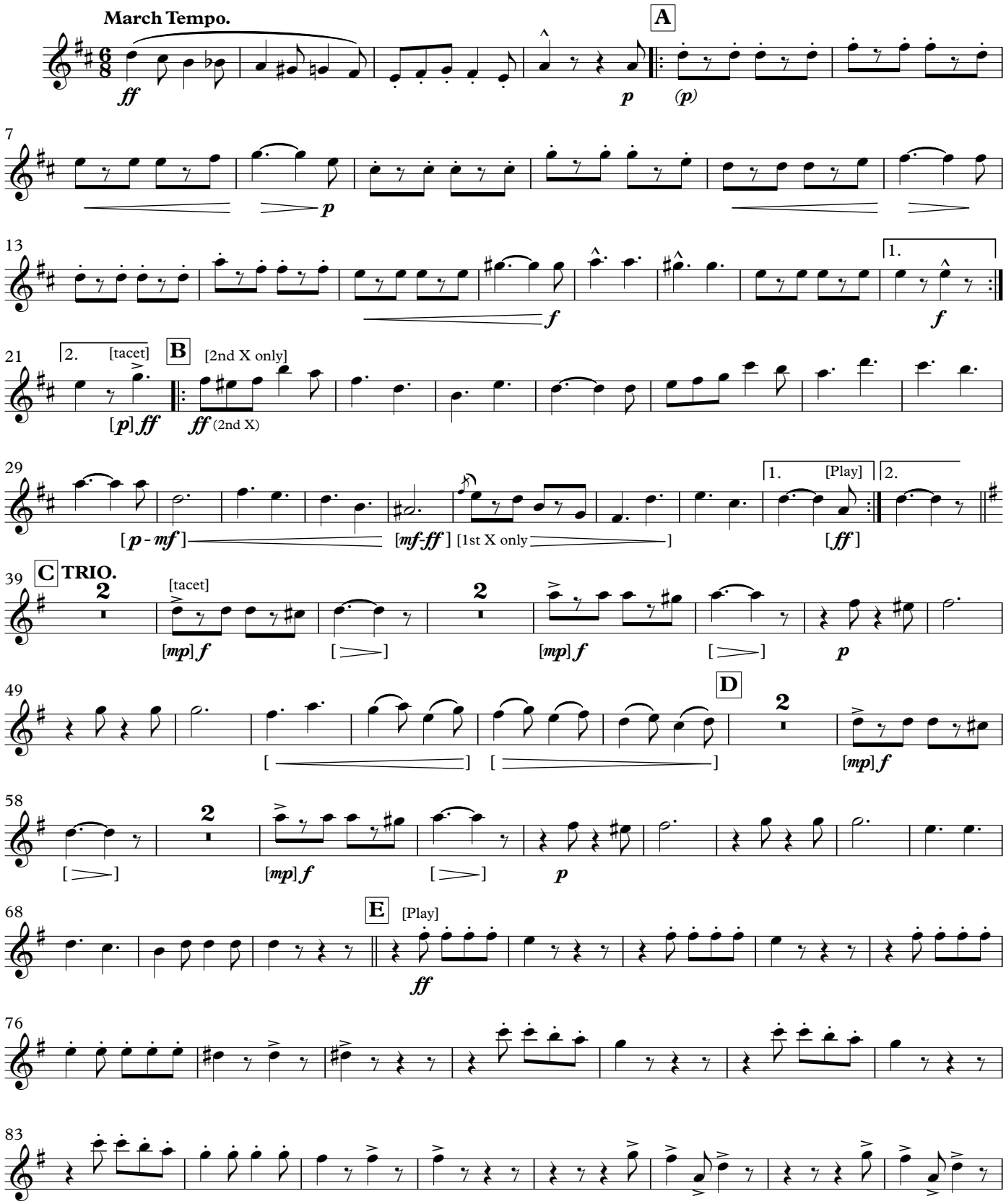
March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

2nd E♭ Clarinet



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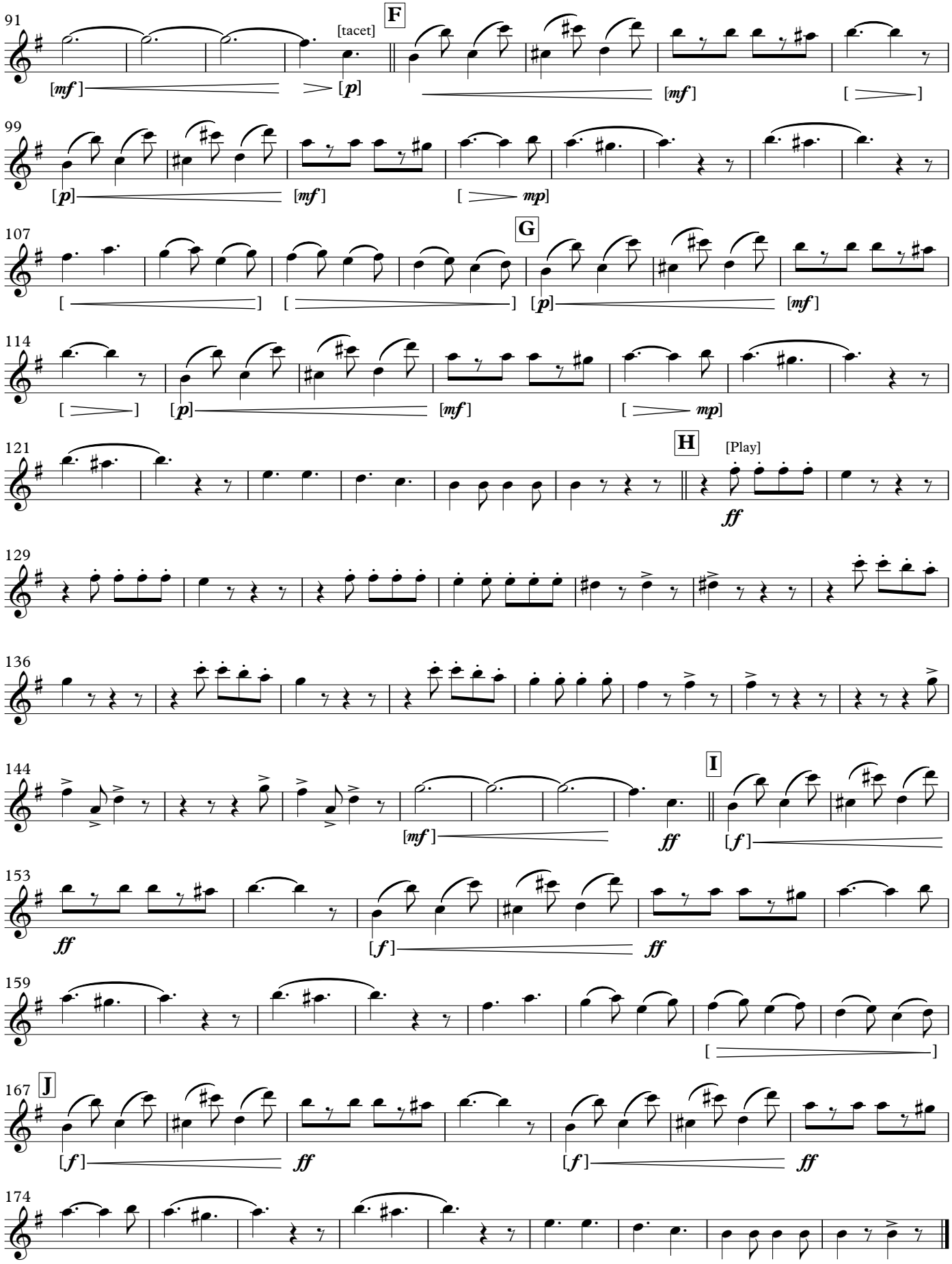
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ff
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ff
159
167
J
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ff
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174

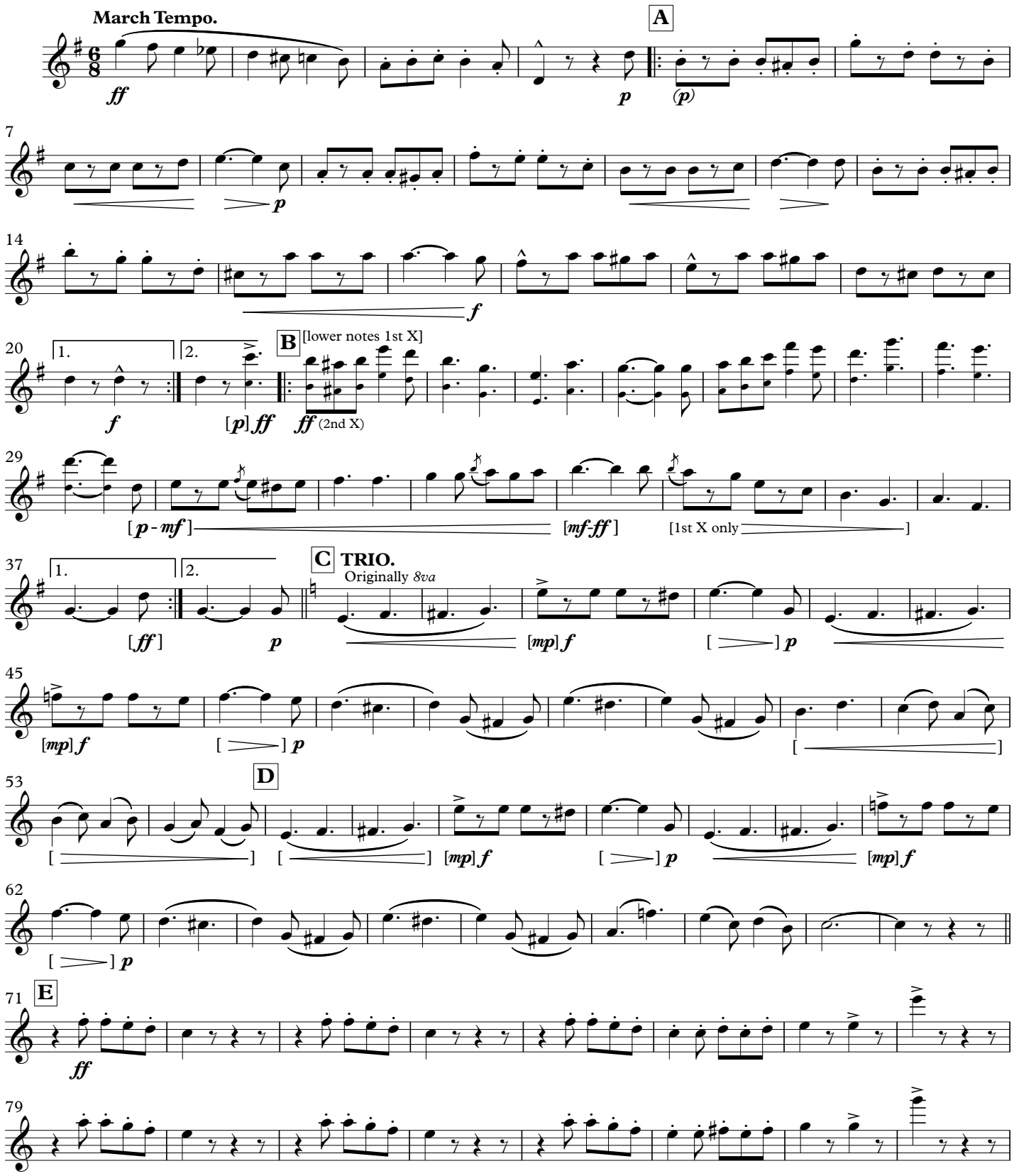
March

THE LIBERTY BELL

(1893)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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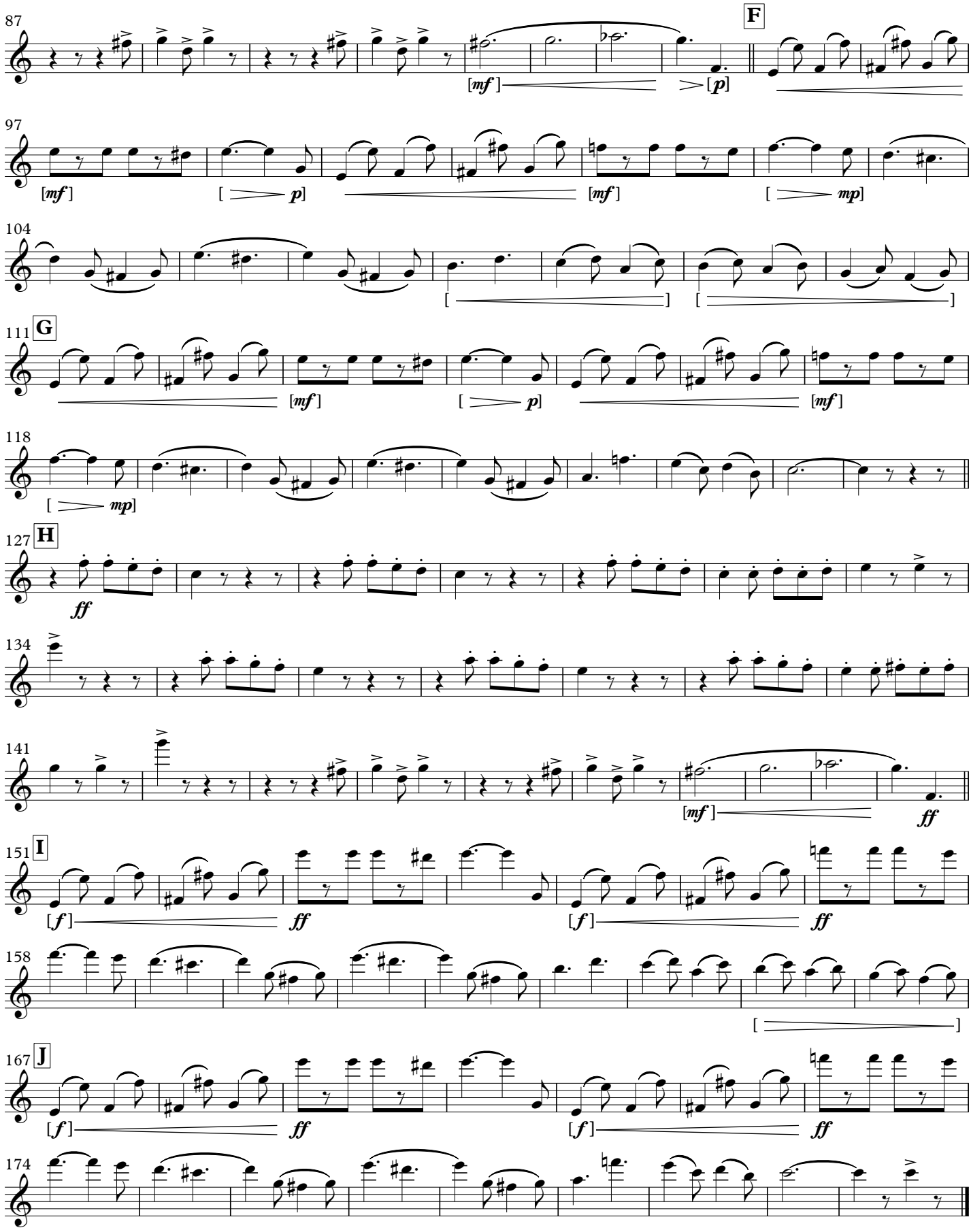
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I
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158
167
J
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174

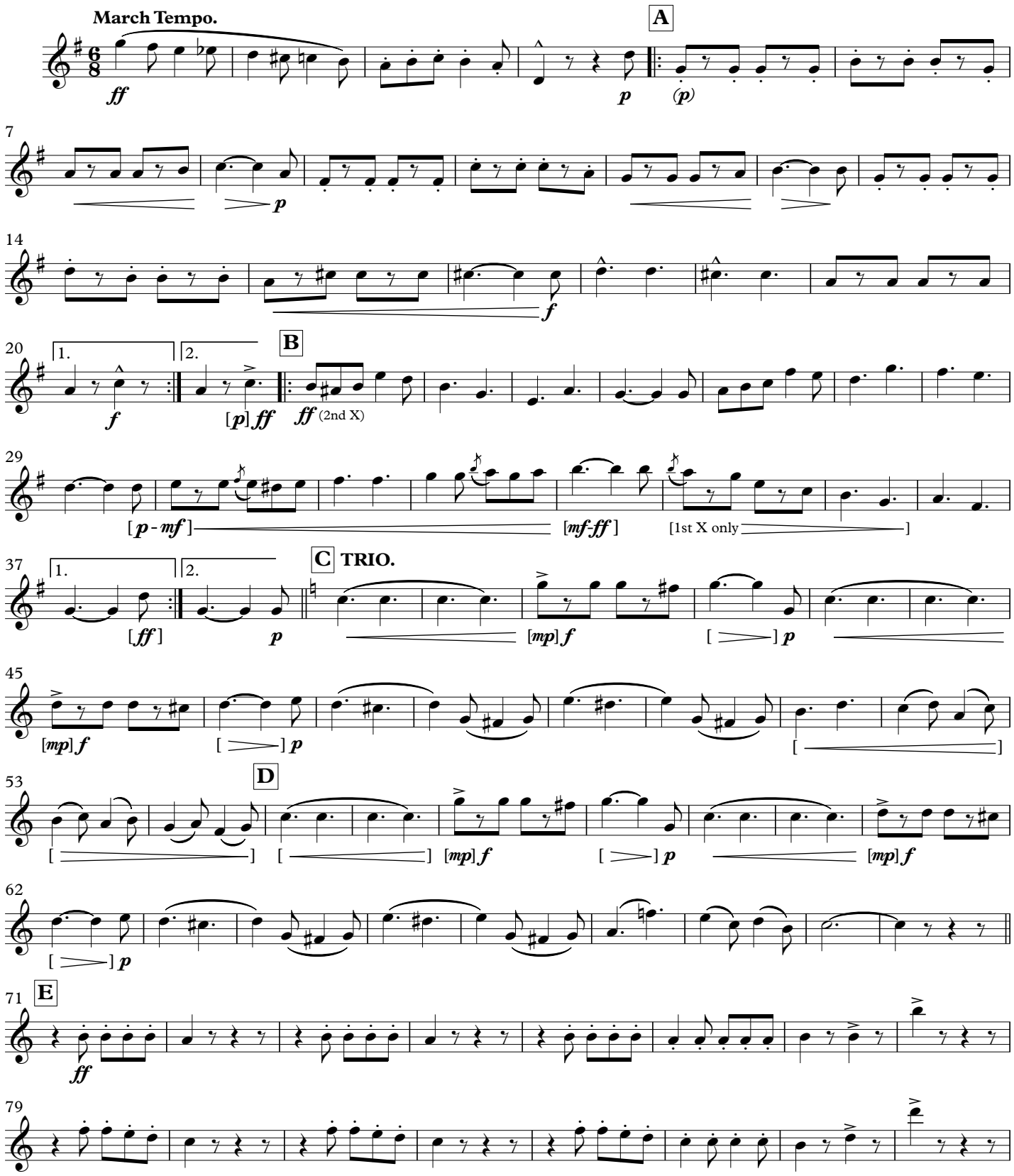
March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

2nd B♭ Clarinet



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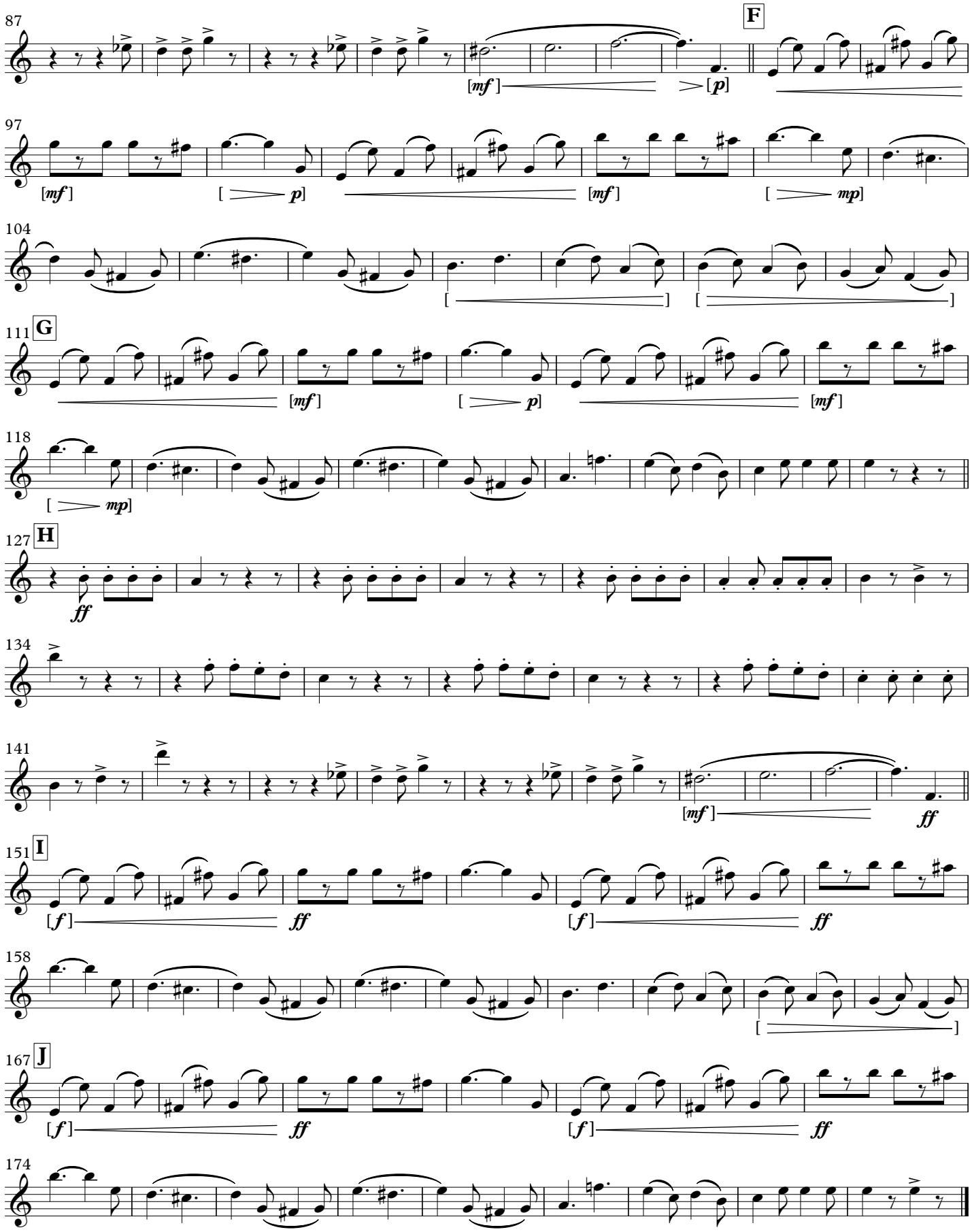
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ff
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ff
158
167
J
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ff
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ff
174

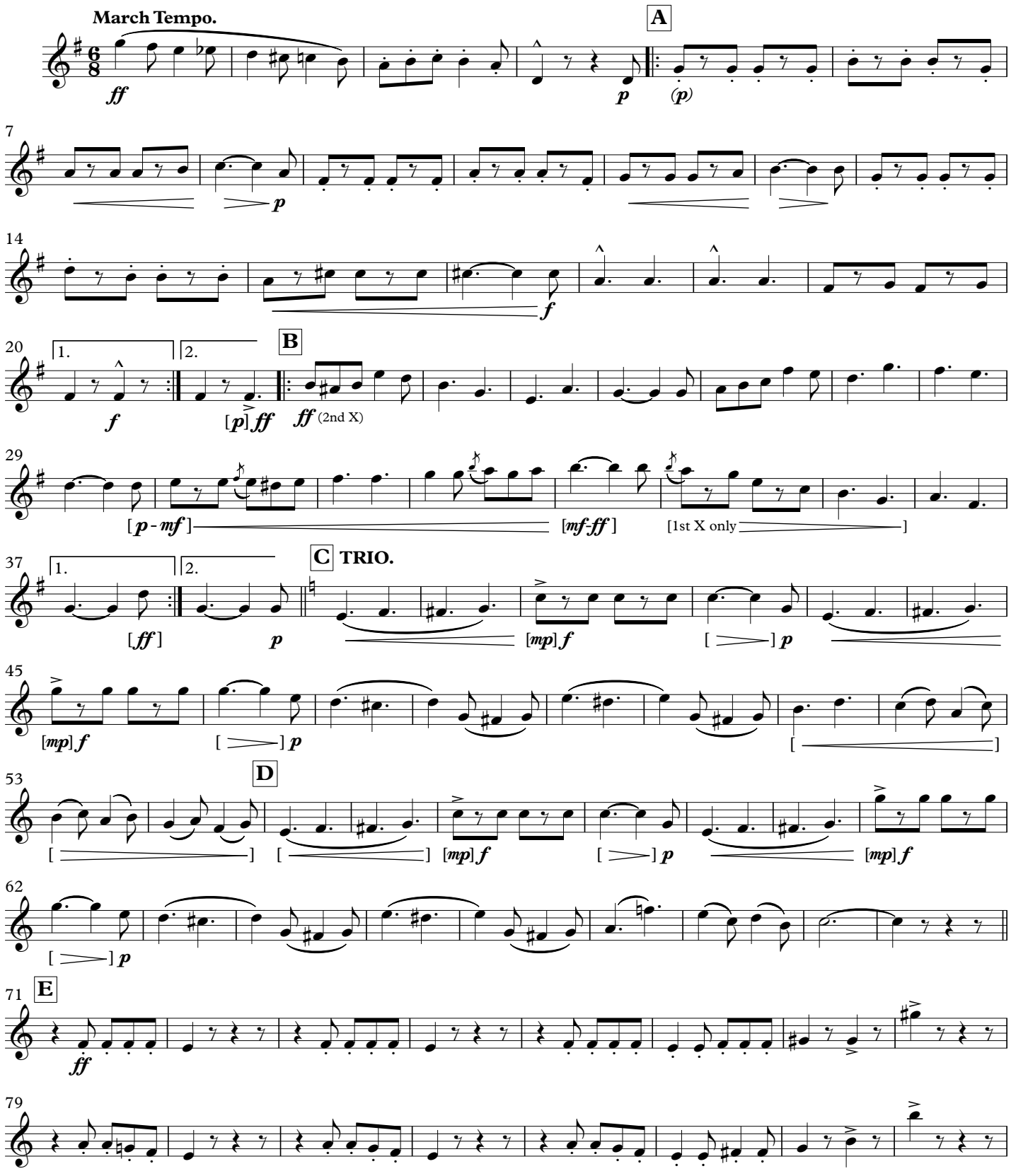
March

THE LIBERTY BELL

(1893)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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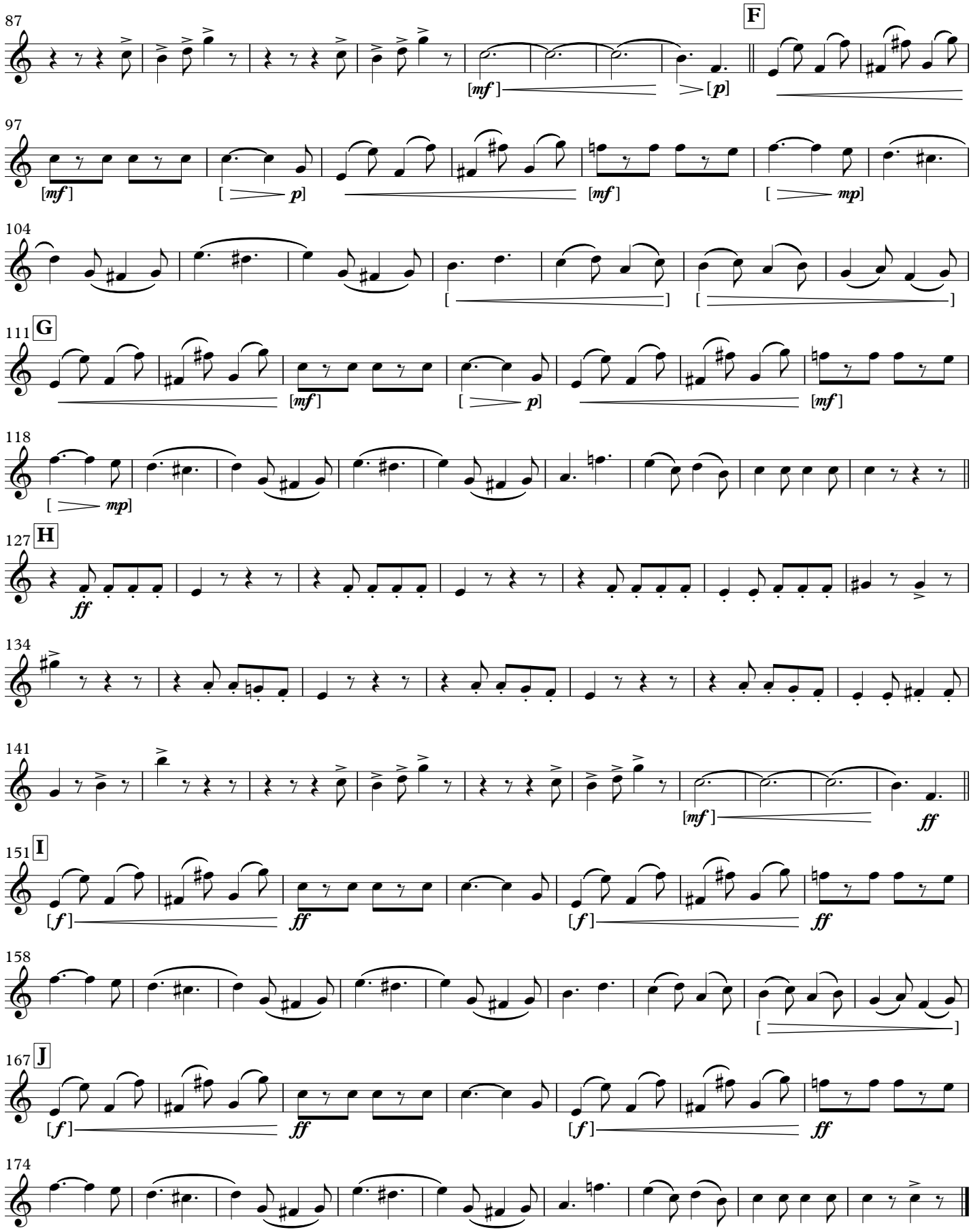
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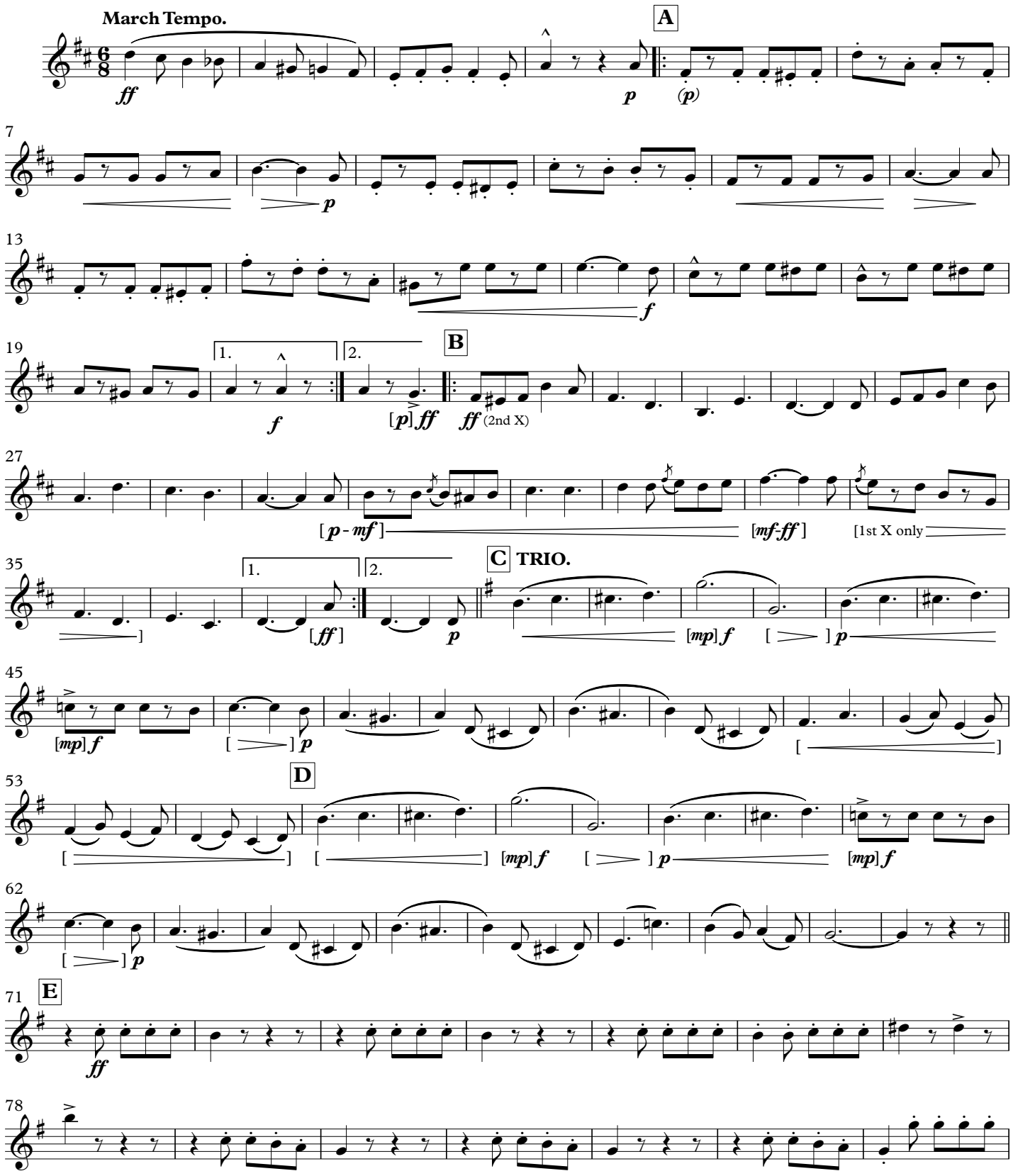
March

THE LIBERTY BELL

(1893)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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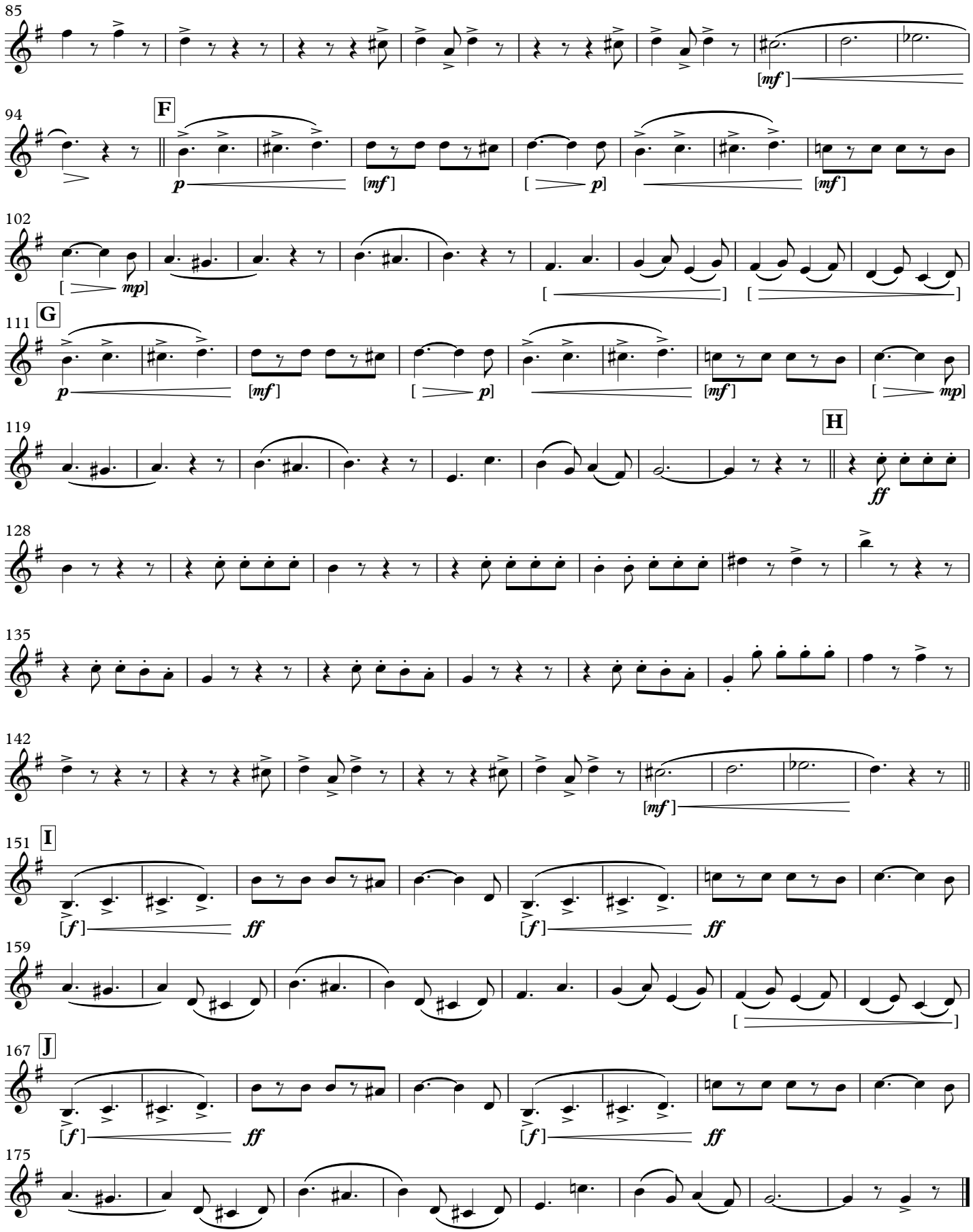
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ff
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ff
159
167
J
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ff
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175

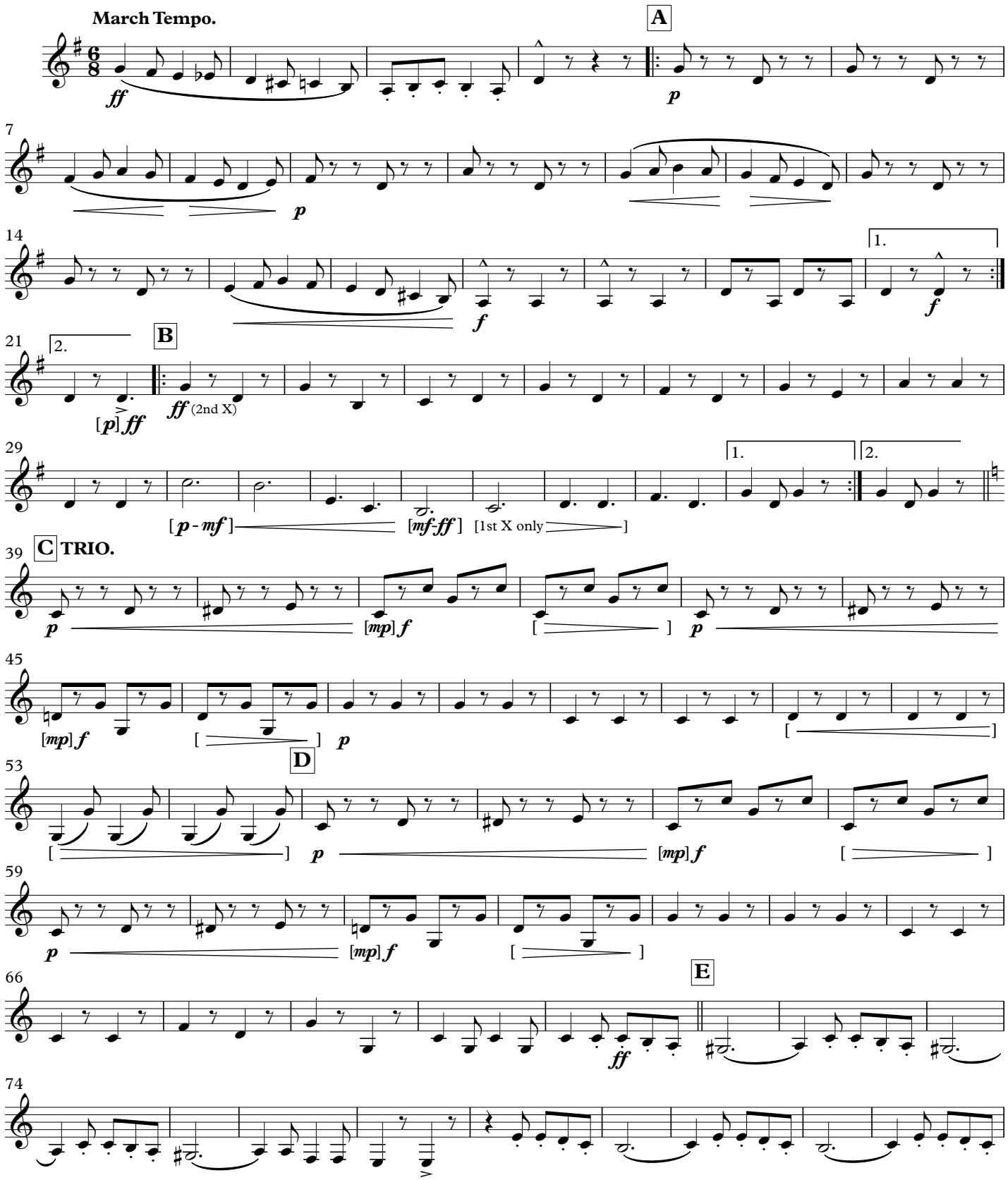
March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

B♭ Bass Clarinet



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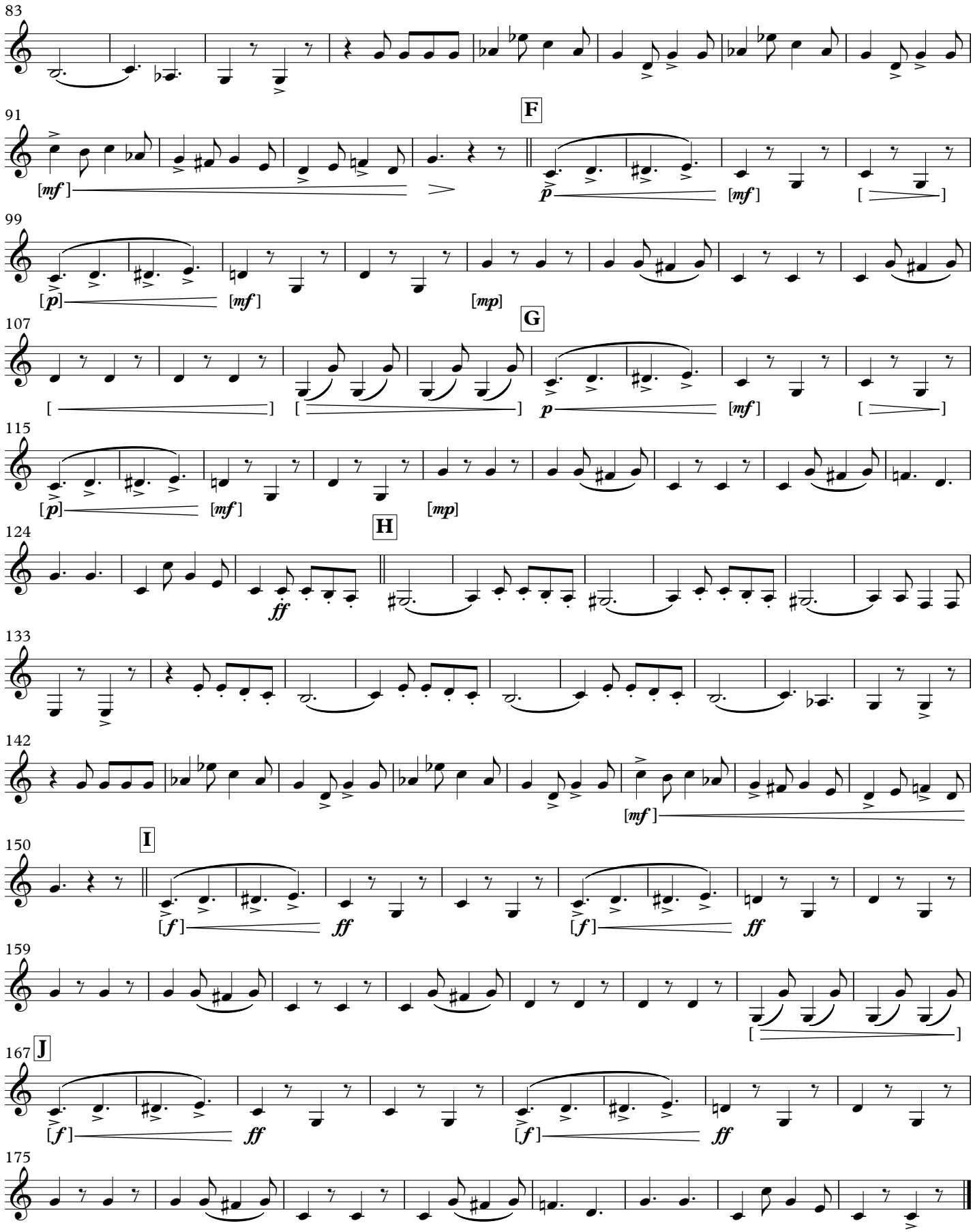
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159
167
J
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ff
[f]
ff
175

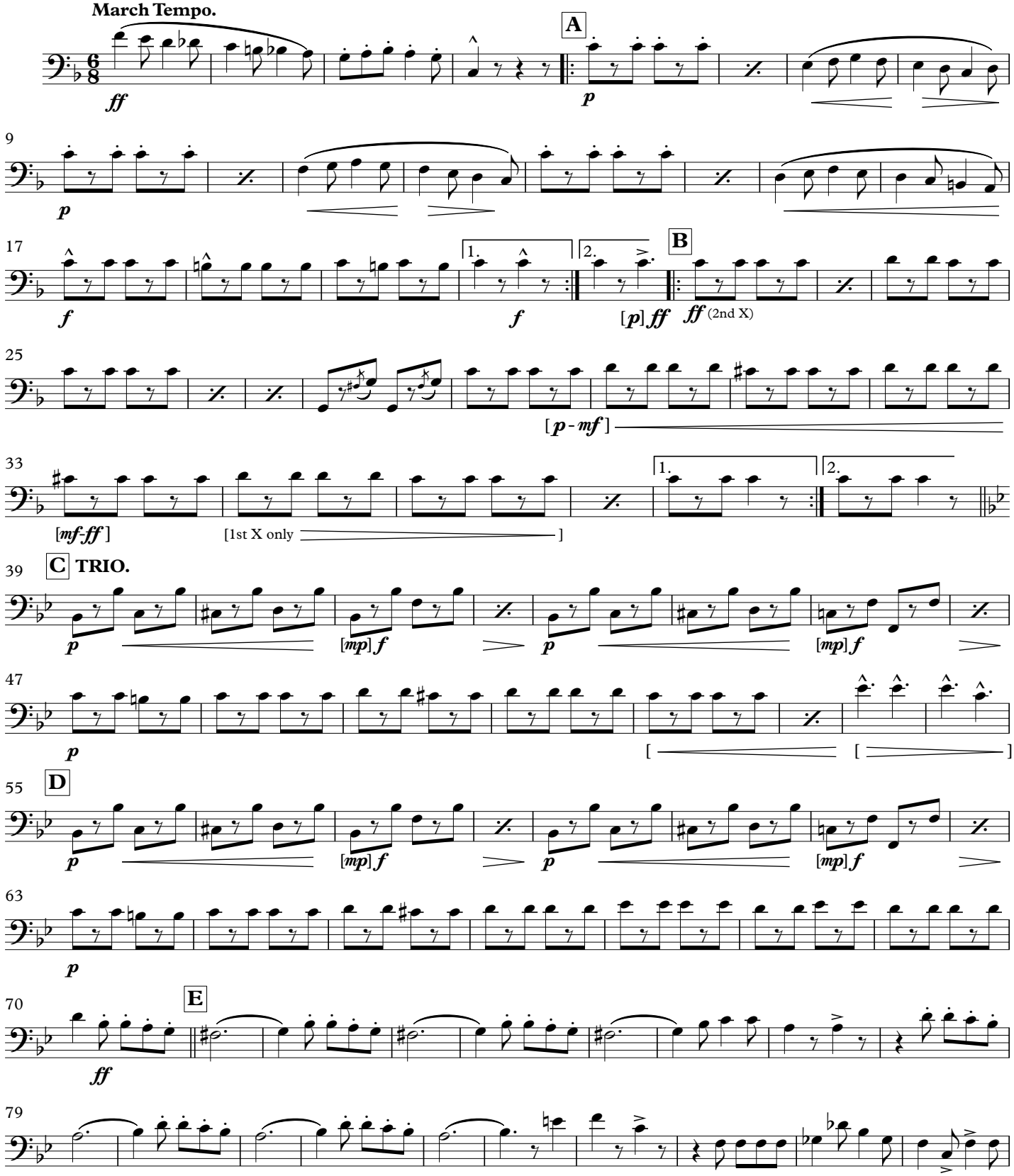
March

THE LIBERTY BELL

(1893)

1st Bassoon

JOHN PHILIP SOUSA



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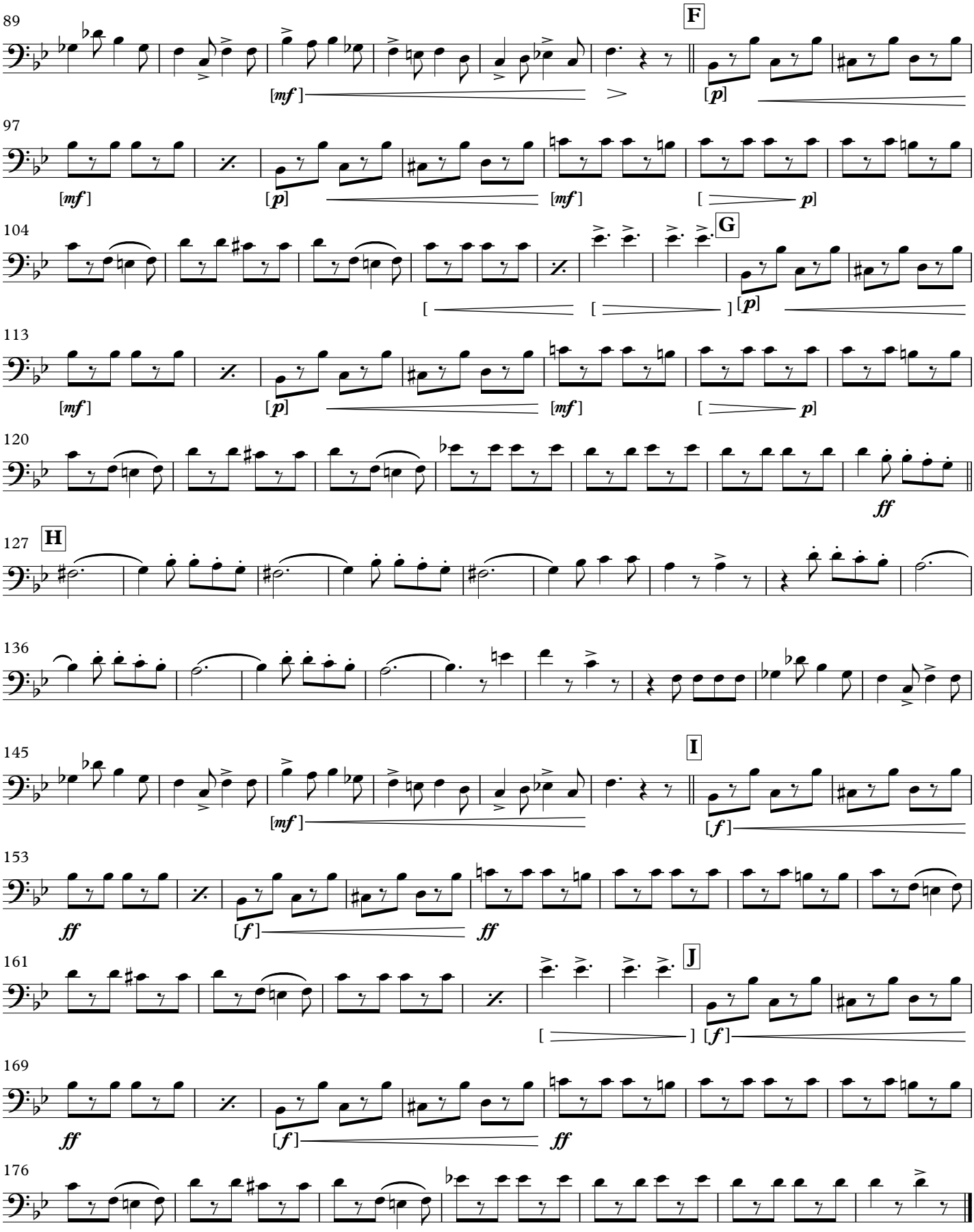
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[f]
153
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[f]
ff
161
J
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169
ff
[f]
ff
176

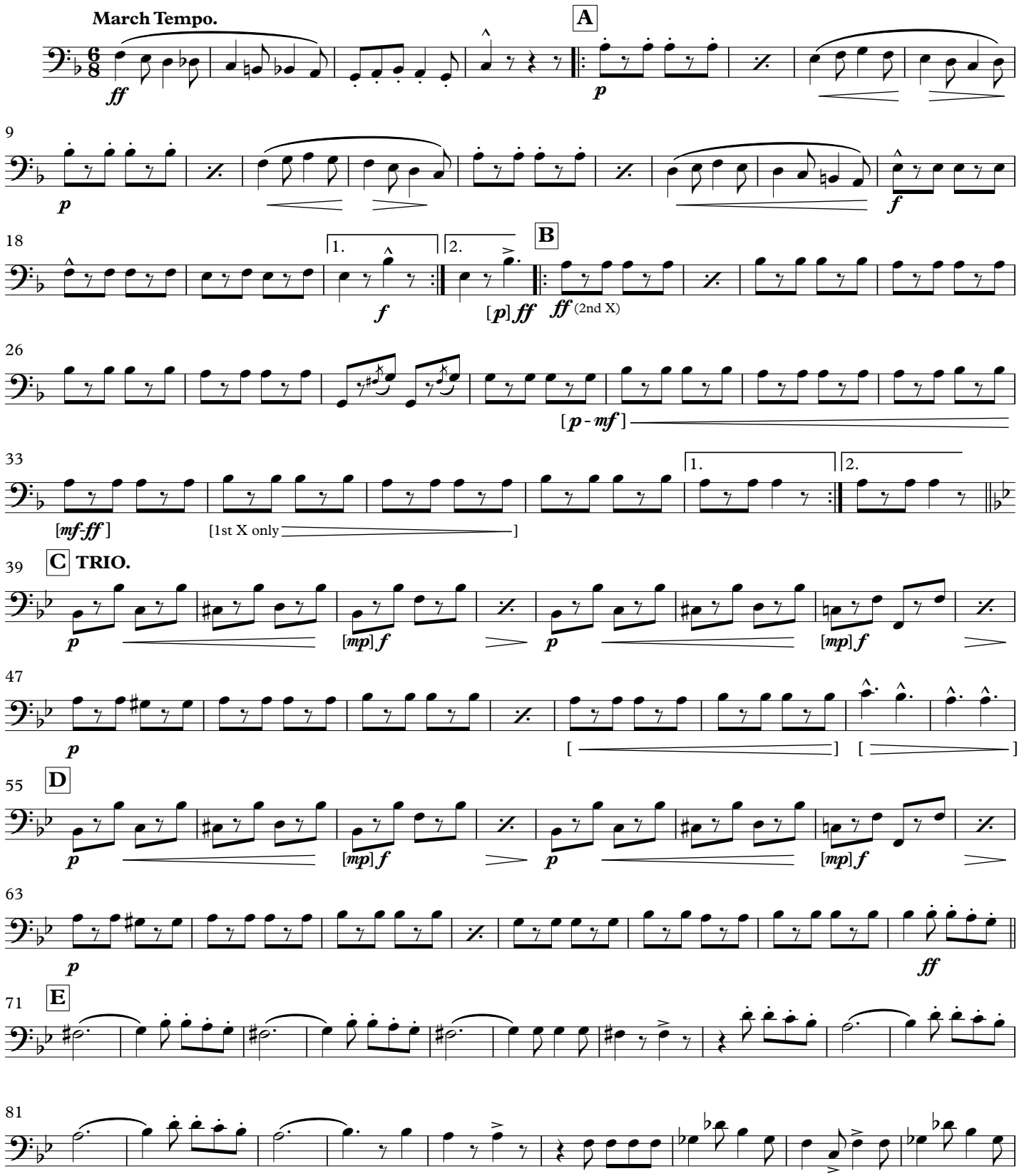
March

THE LIBERTY BELL

(1893)

2nd Bassoon

JOHN PHILIP SOUSA



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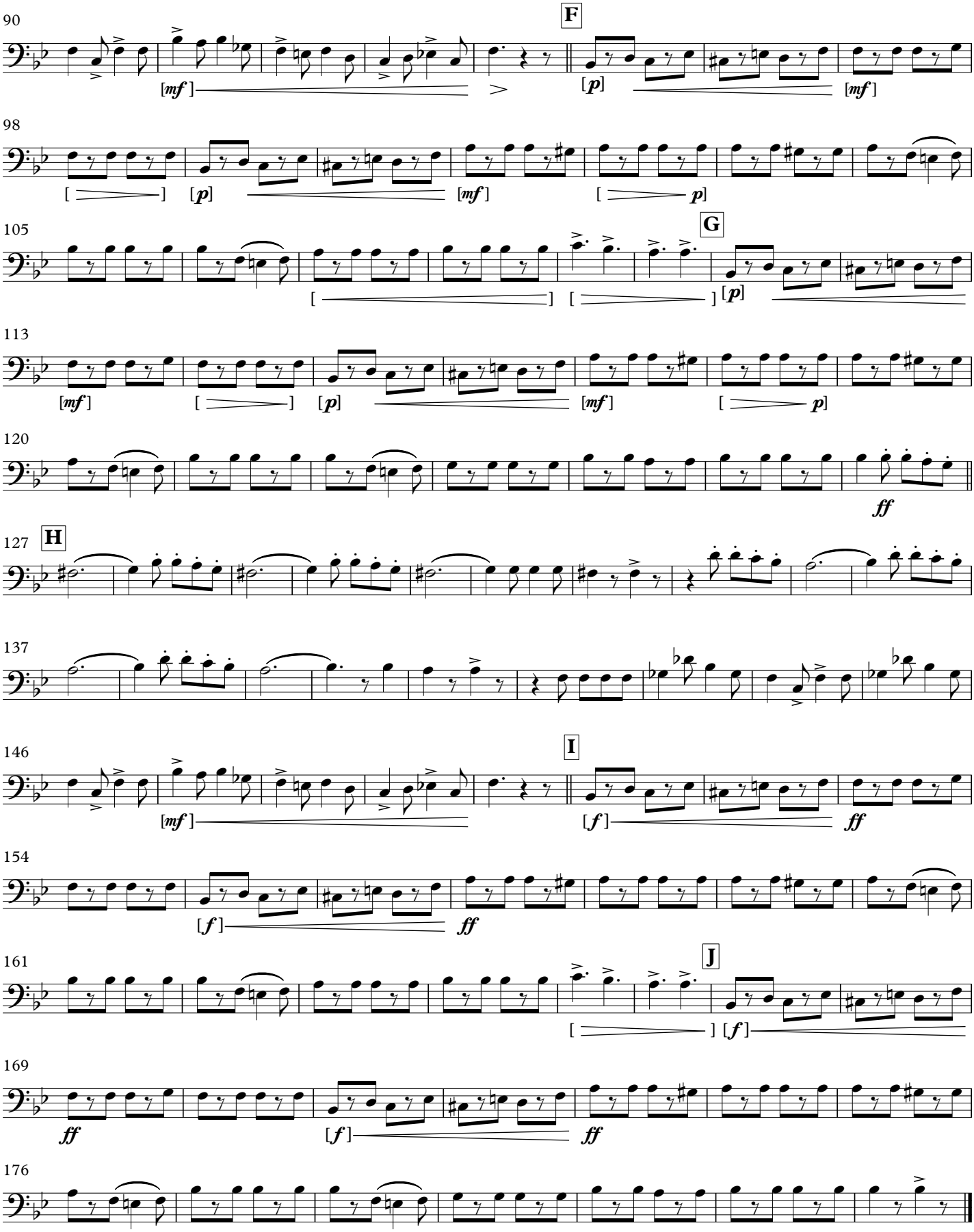
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[f]
ff
161
J
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169
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176

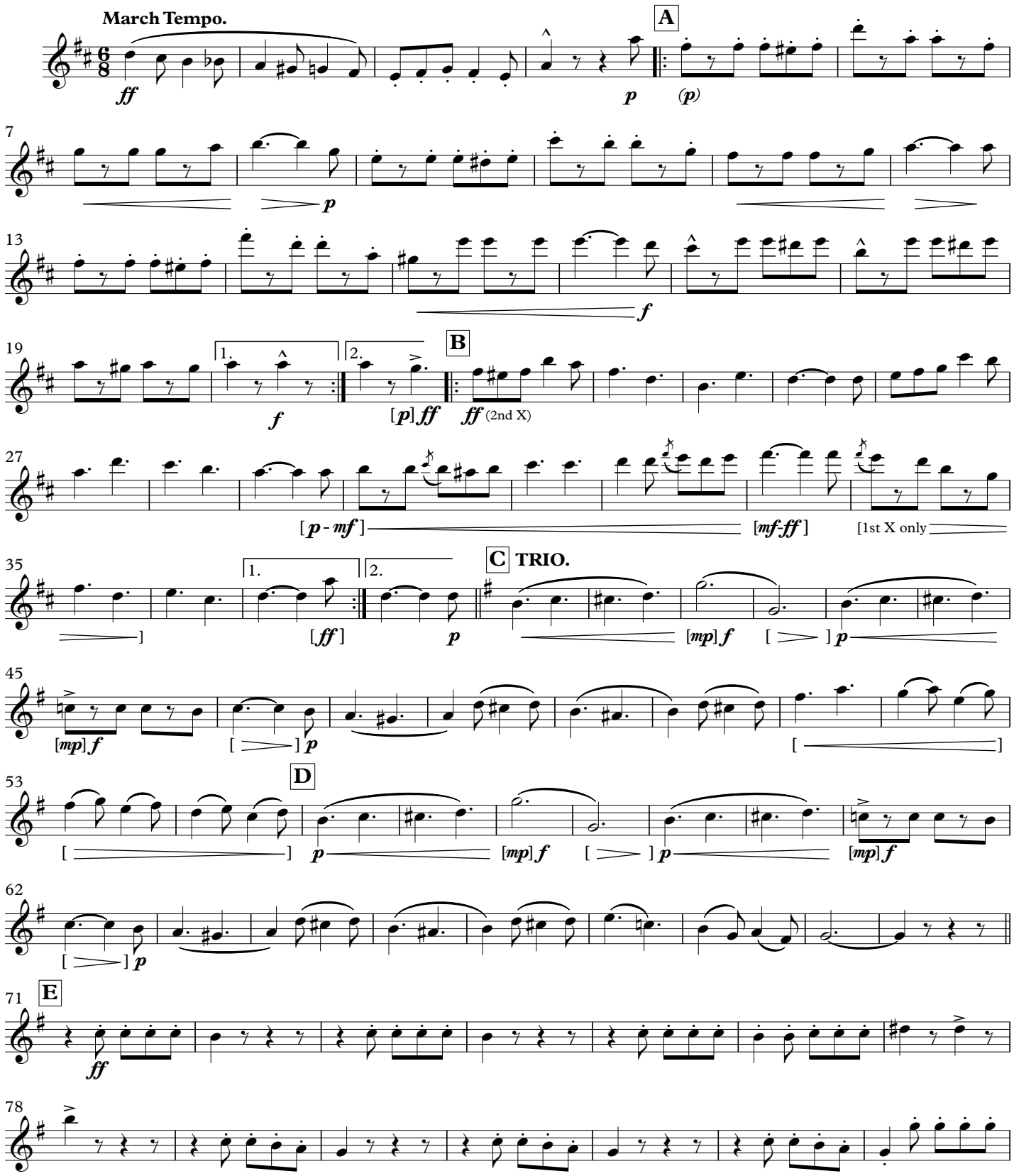
March

THE LIBERTY BELL

(1893)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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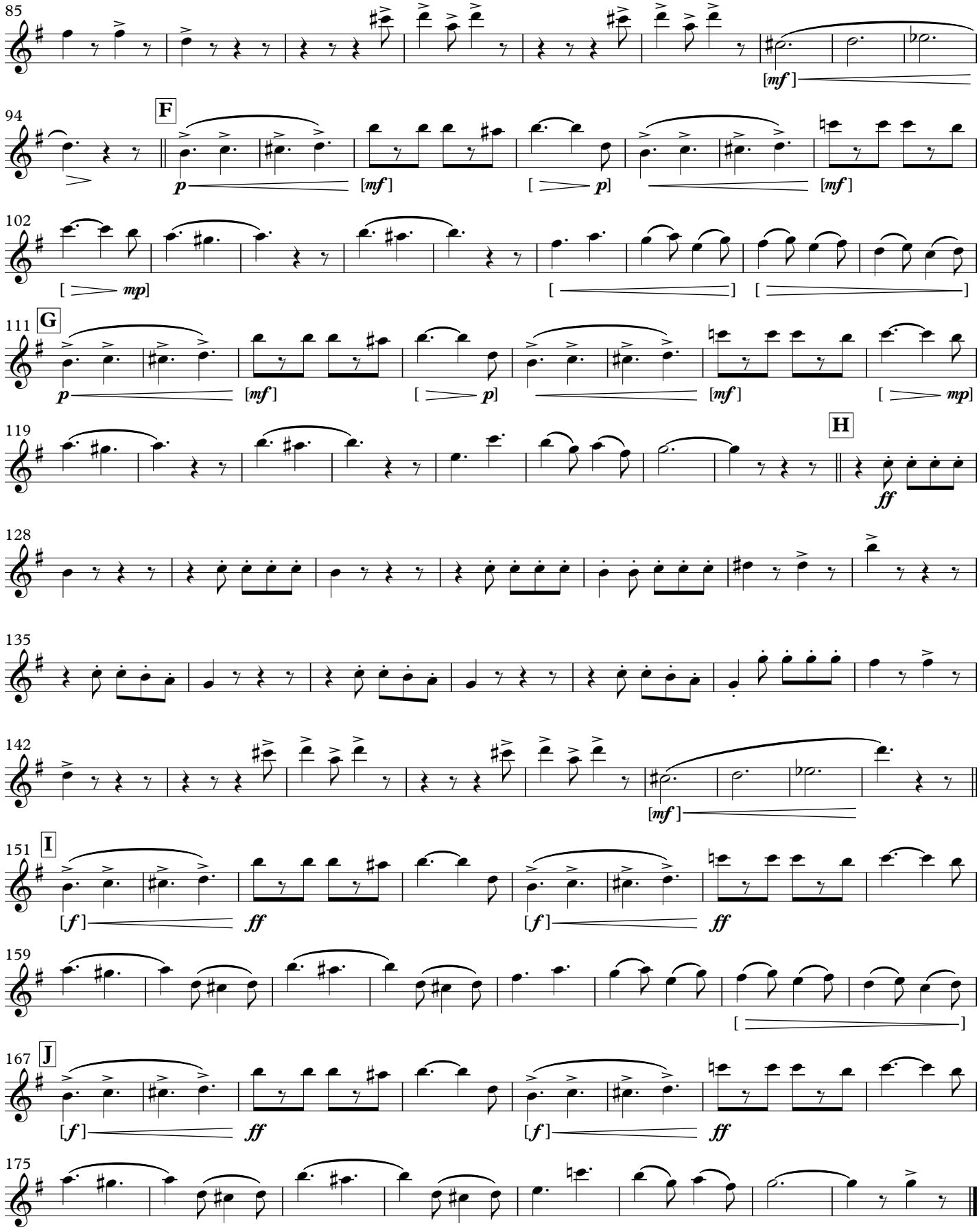
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167
J
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ff
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175

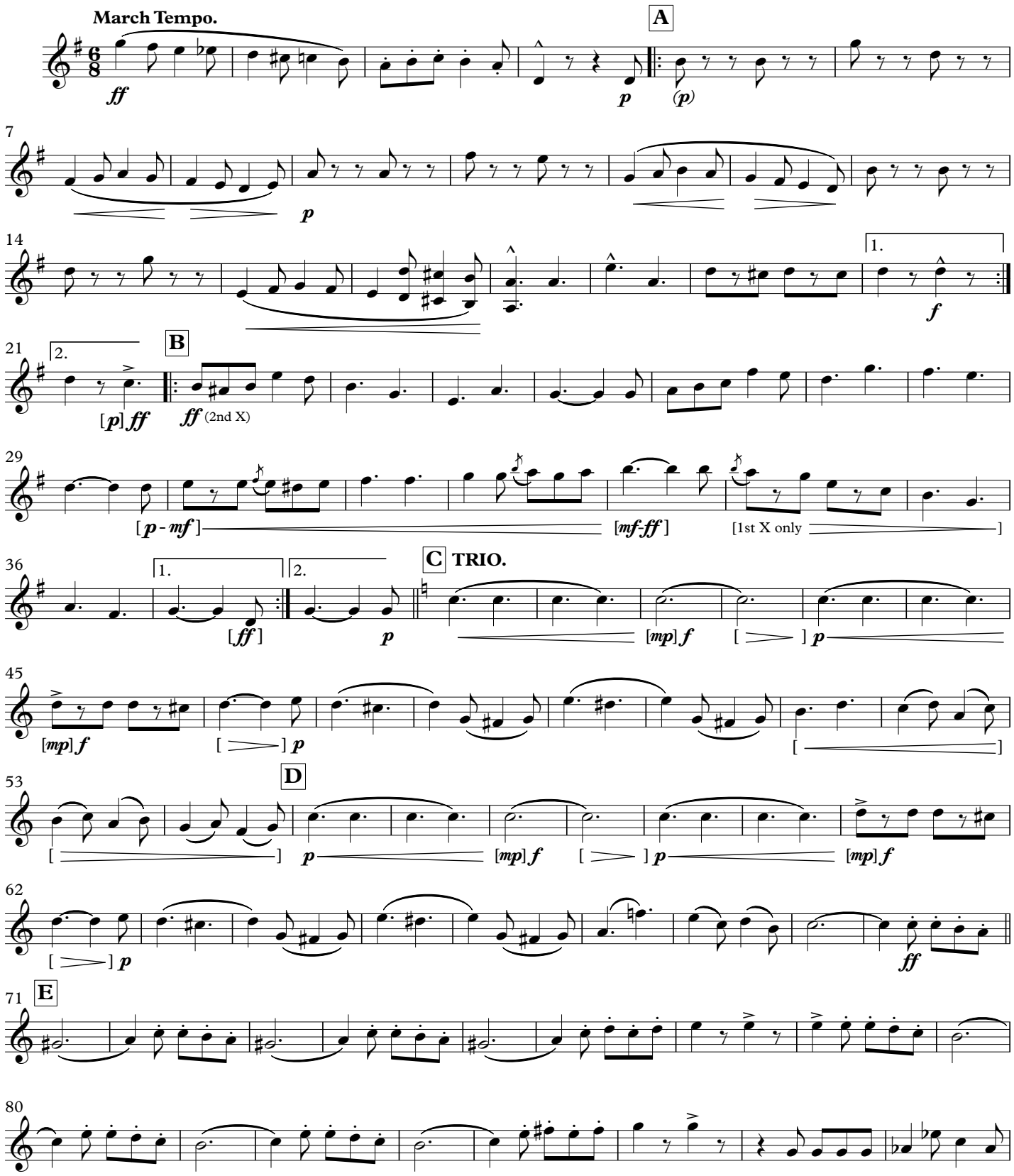
March

THE LIBERTY BELL

(1893)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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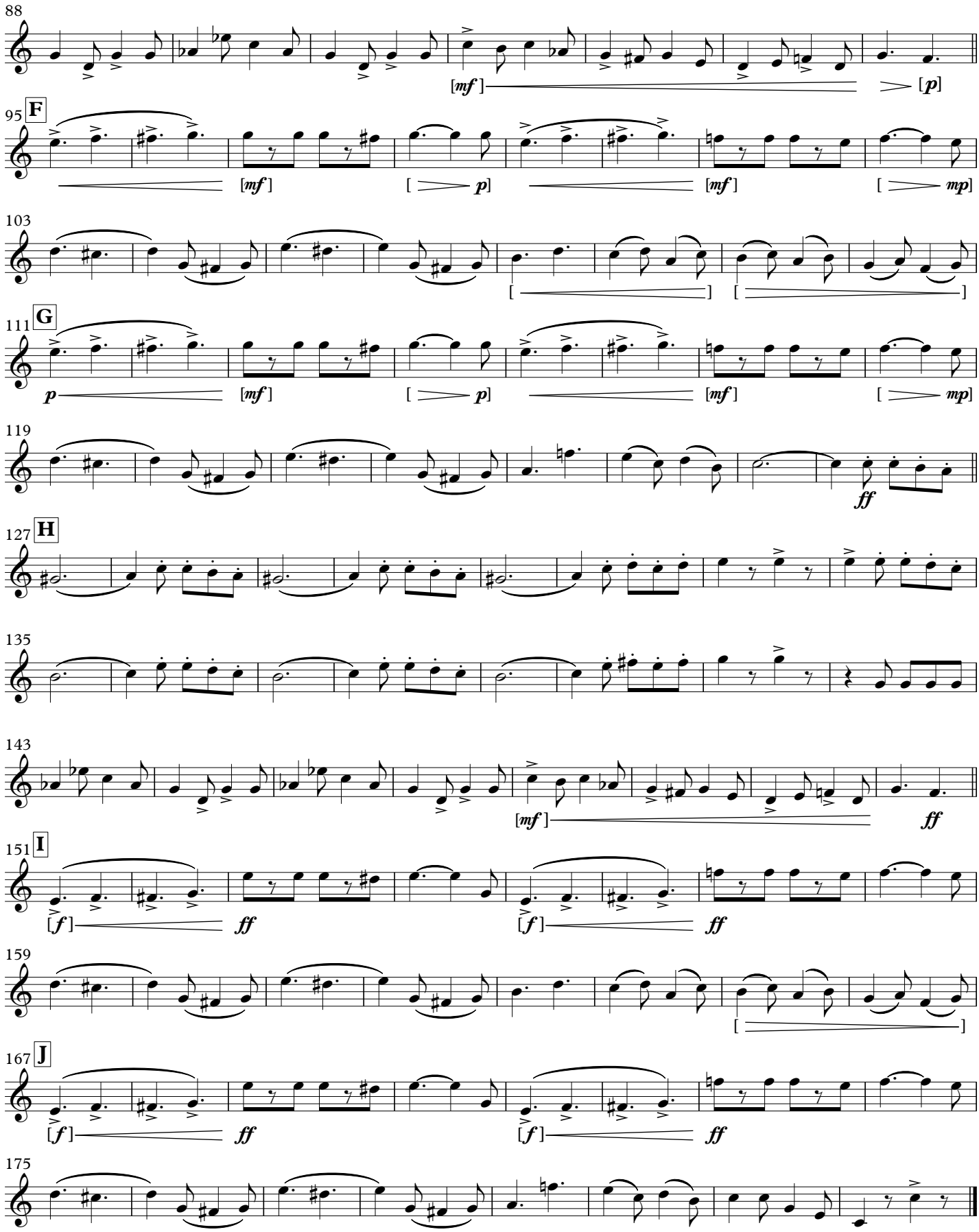
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167 J
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ff
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175

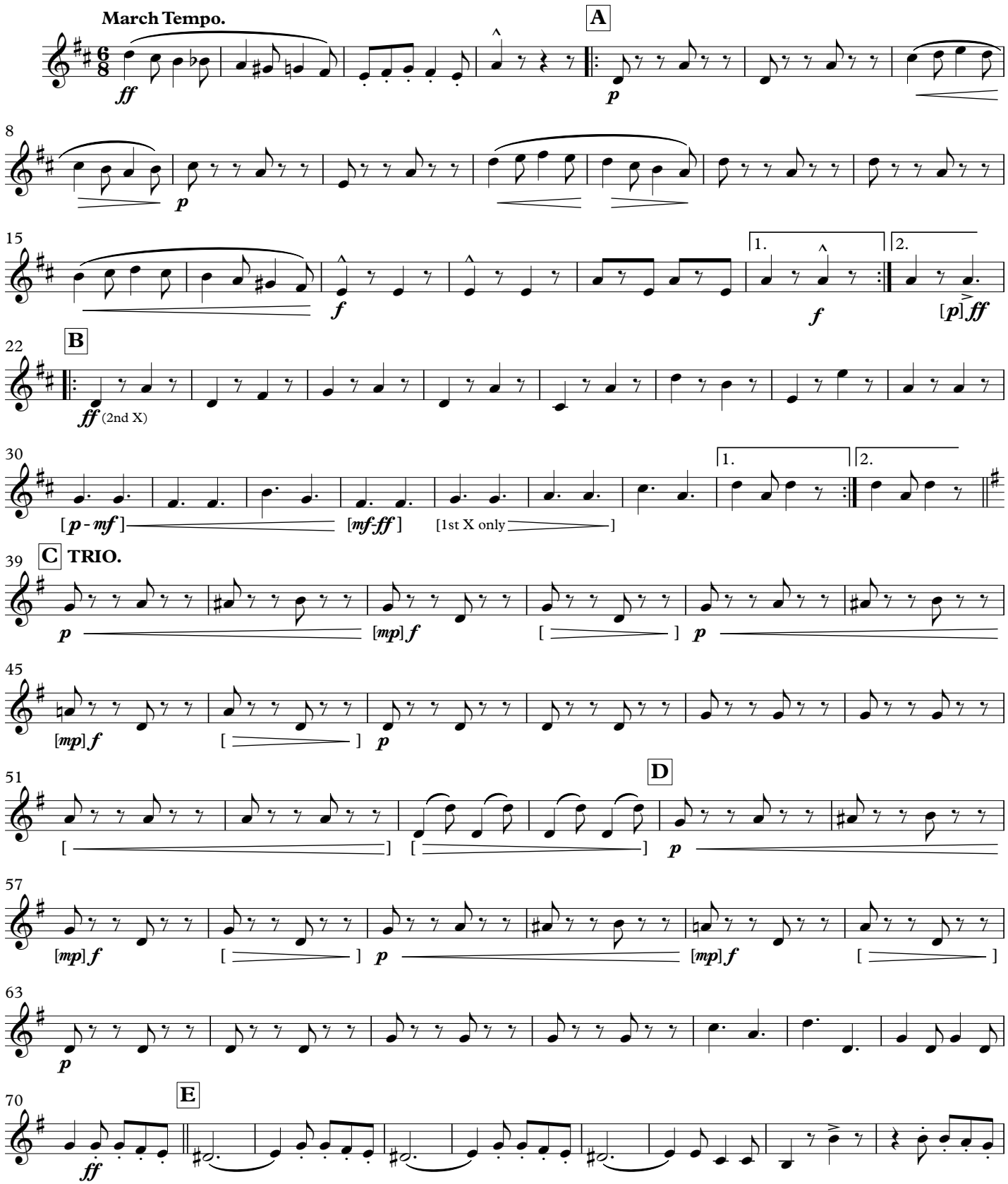
March

THE LIBERTY BELL

(1893)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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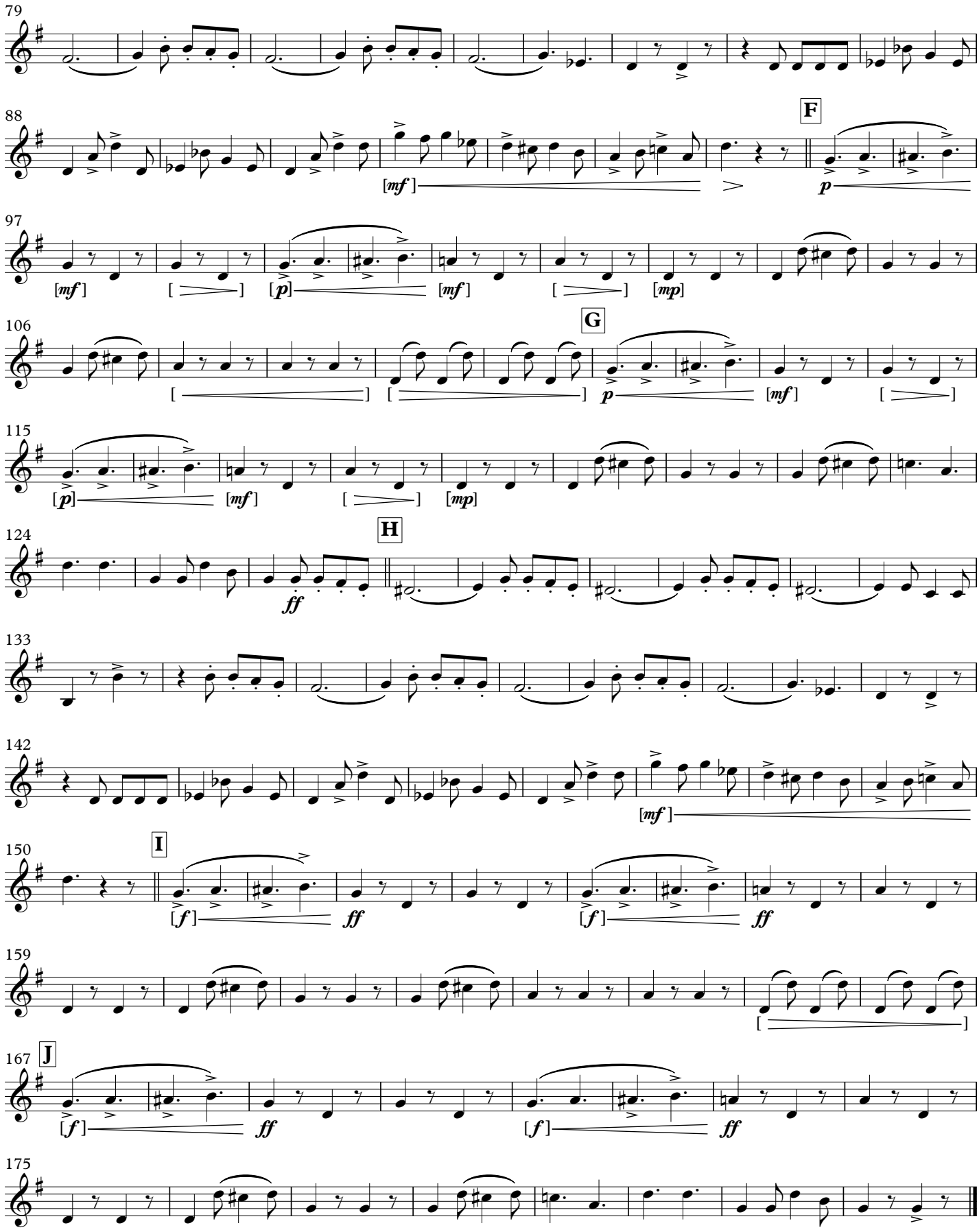
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I
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167
J
175

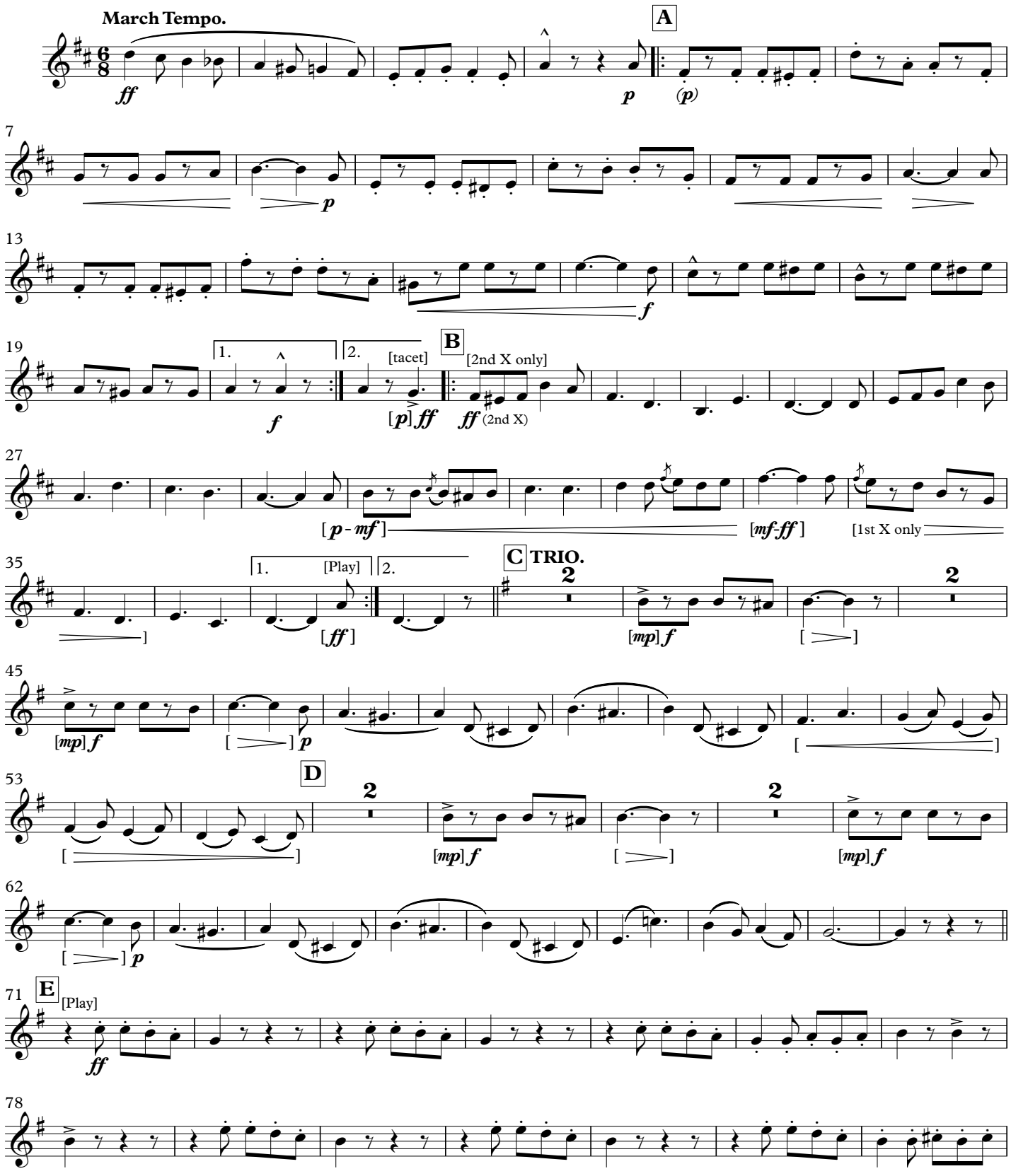
March

THE LIBERTY BELL

(1893)

E♭ Cornet

JOHN PHILIP SOUSA



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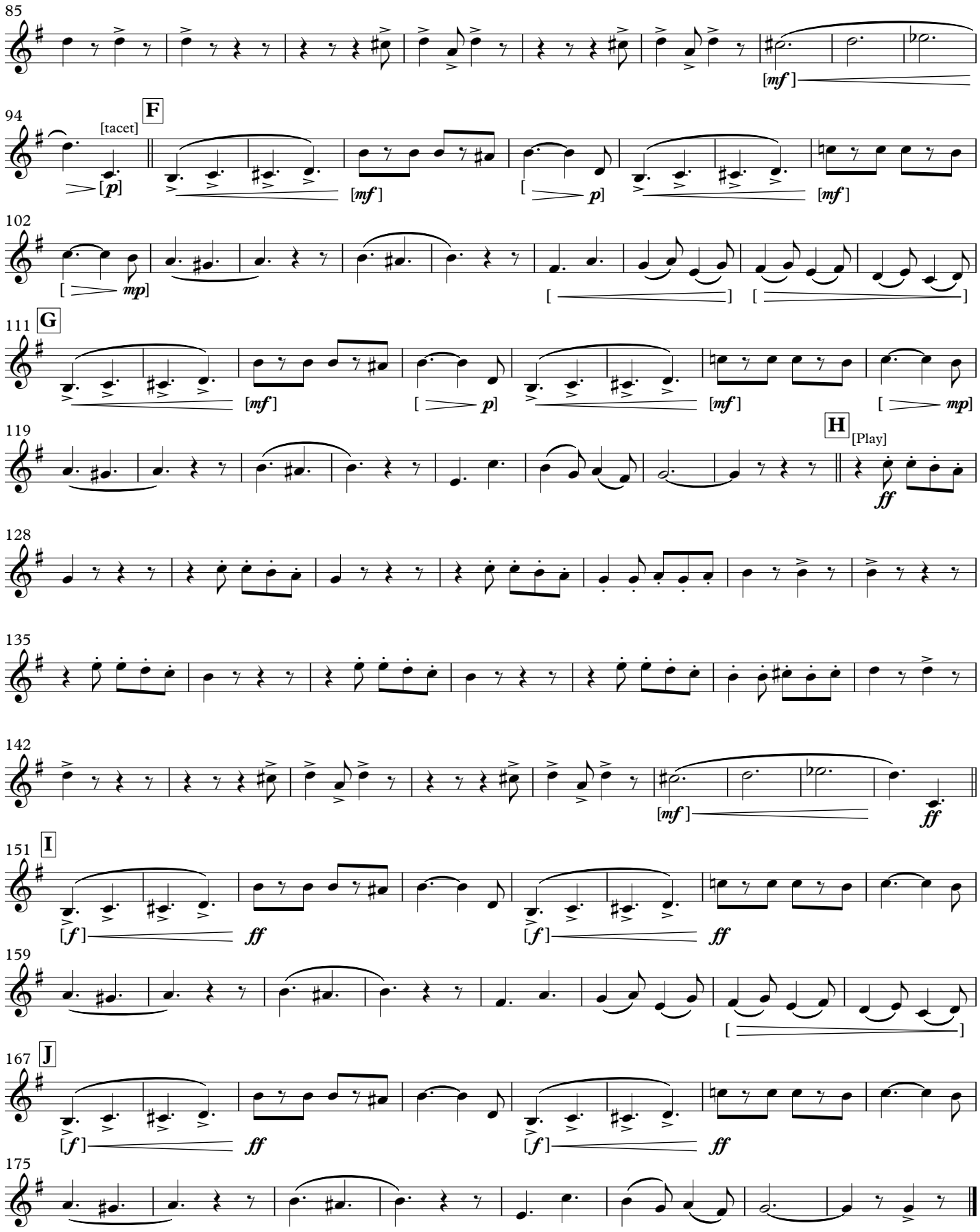
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ff
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175

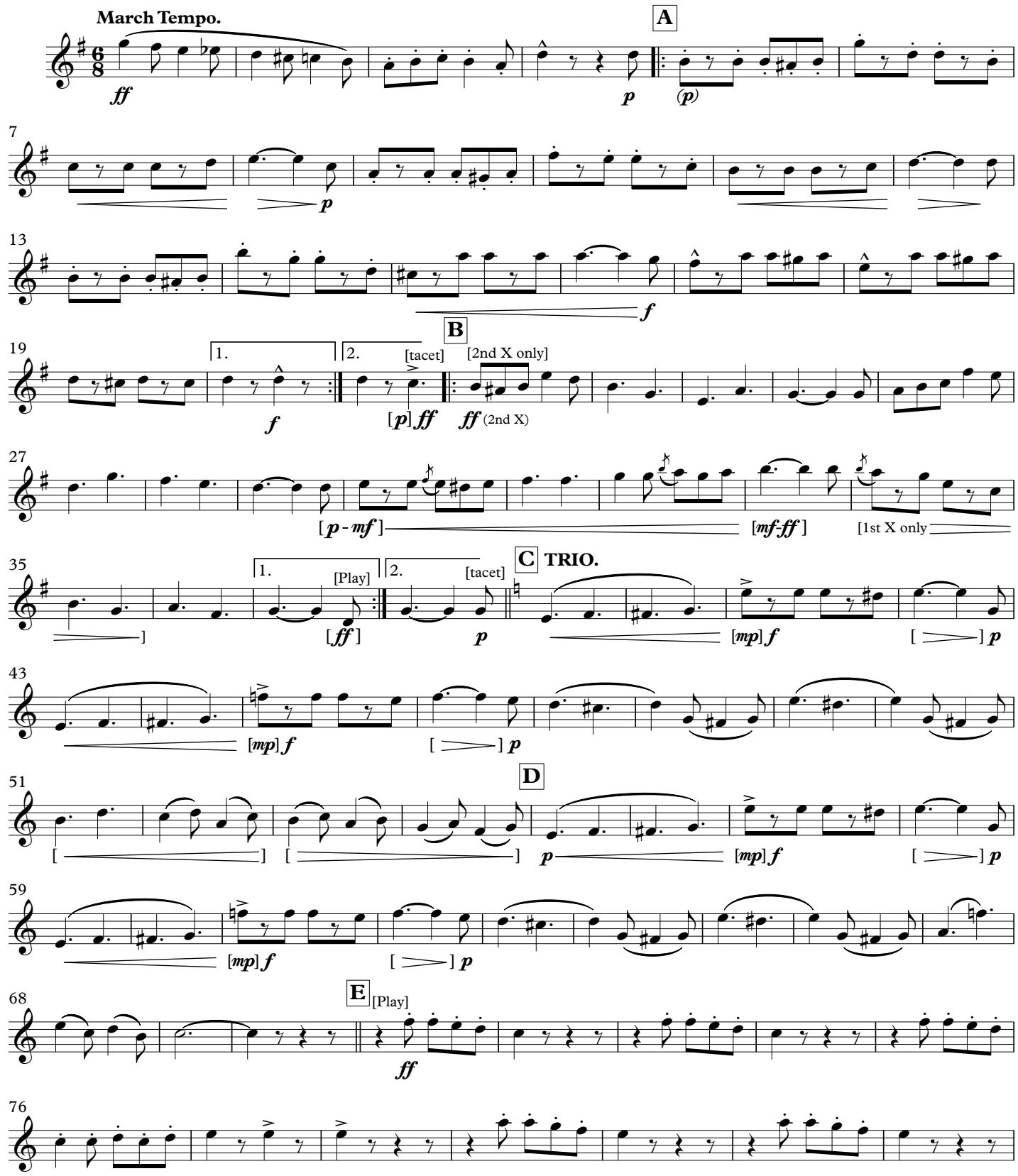
March

THE LIBERTY BELL

(1893)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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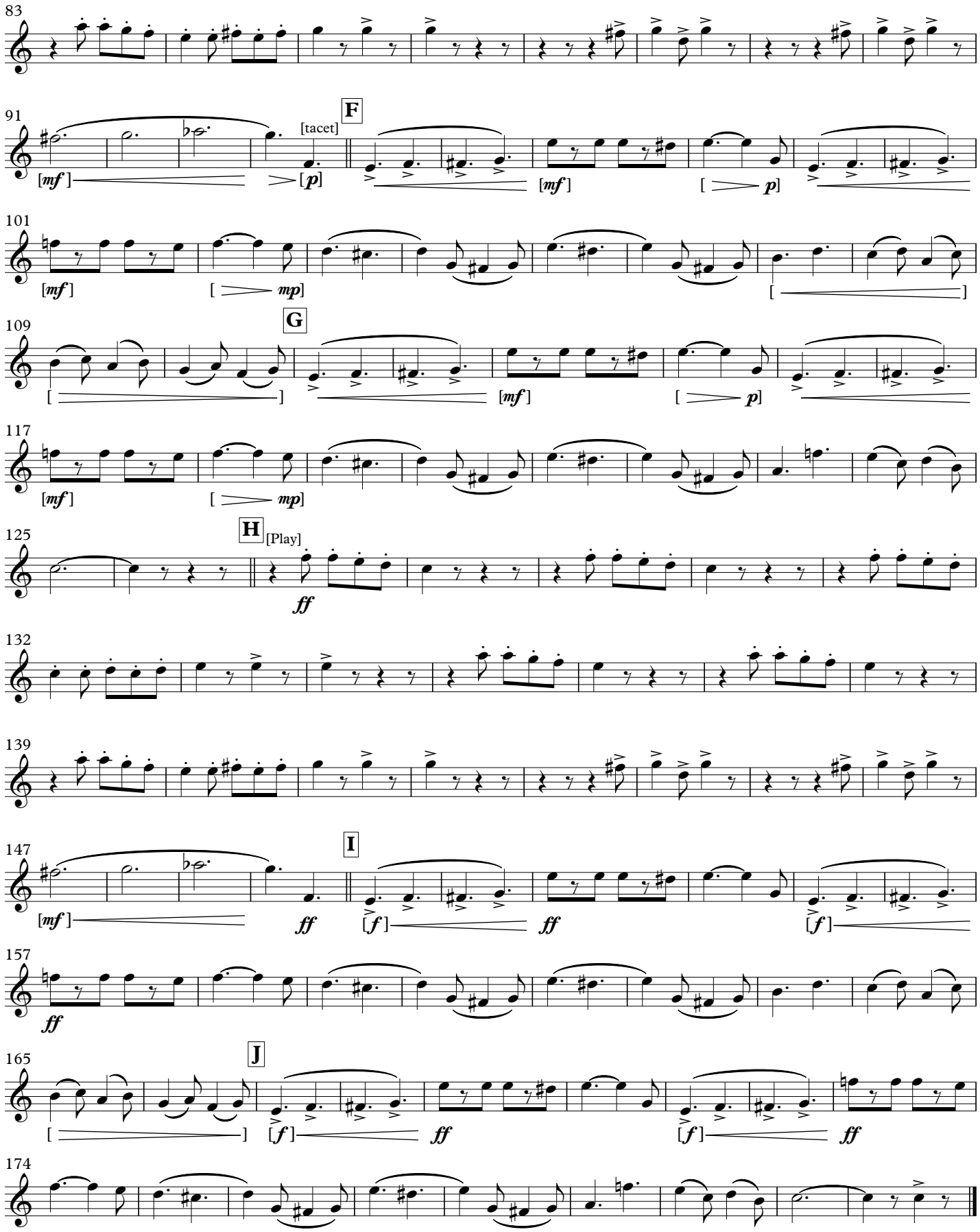
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174

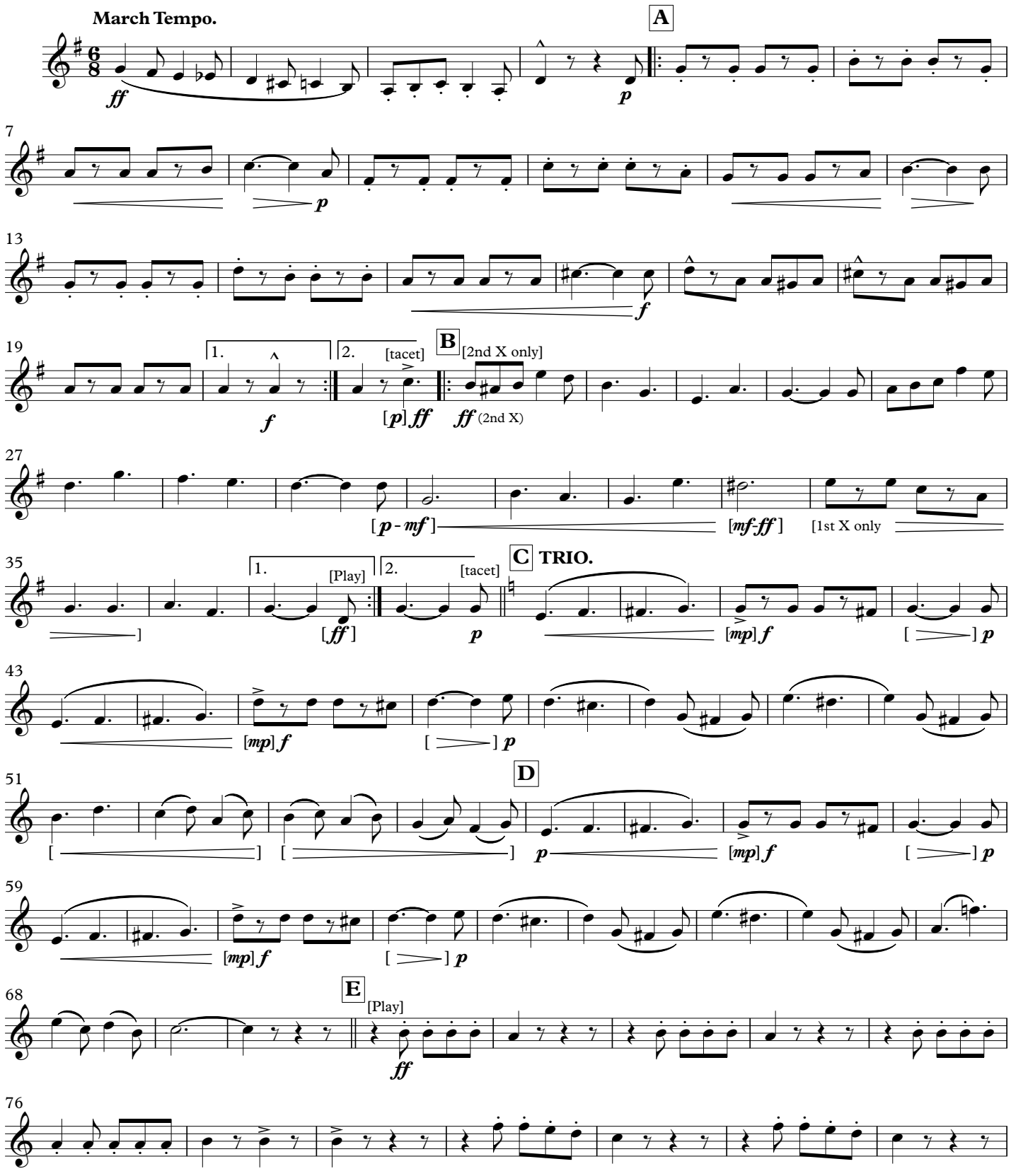
March

THE LIBERTY BELL

(1893)

1st B♭ Cornet

JOHN PHILIP SOUSA



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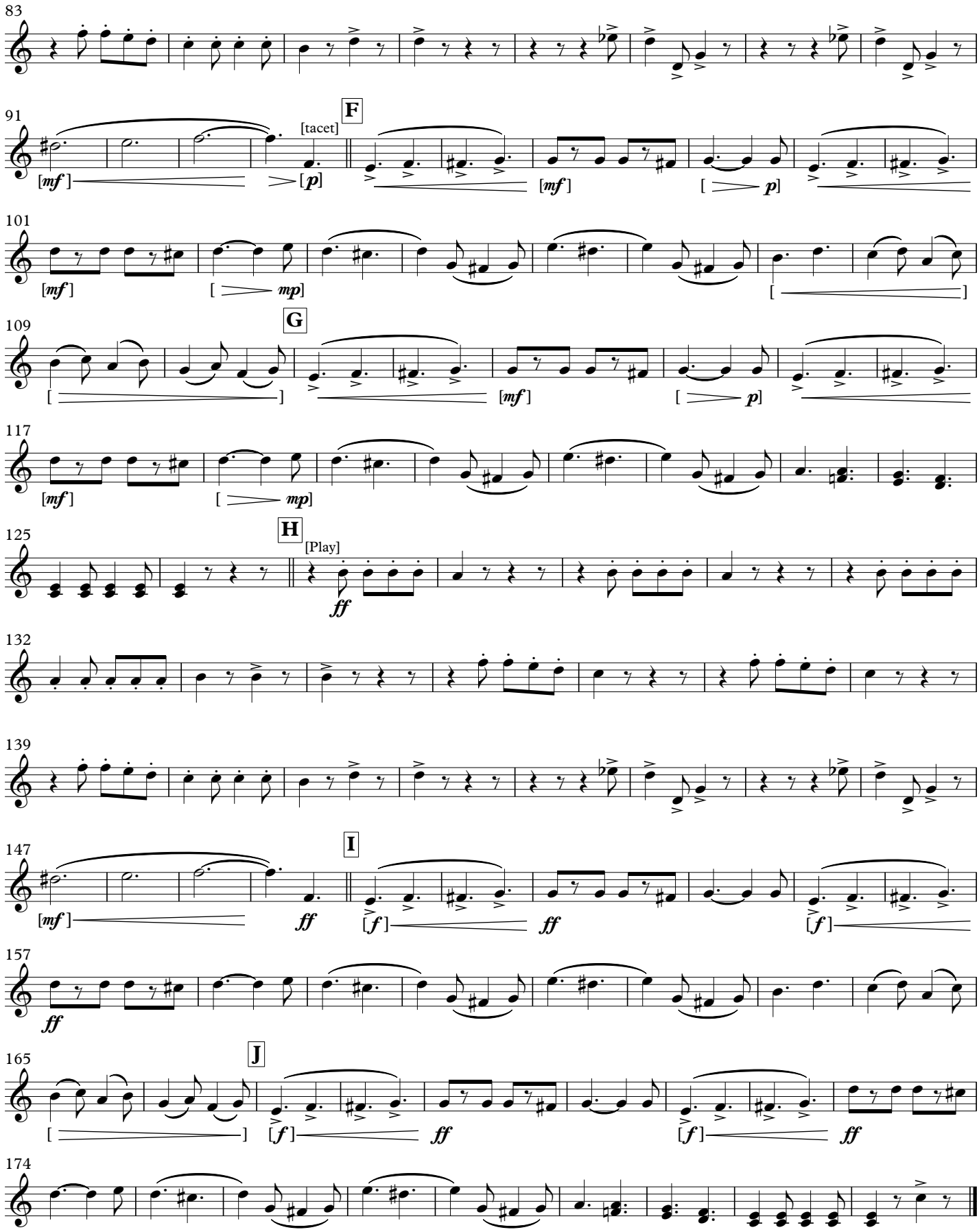
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ff
174

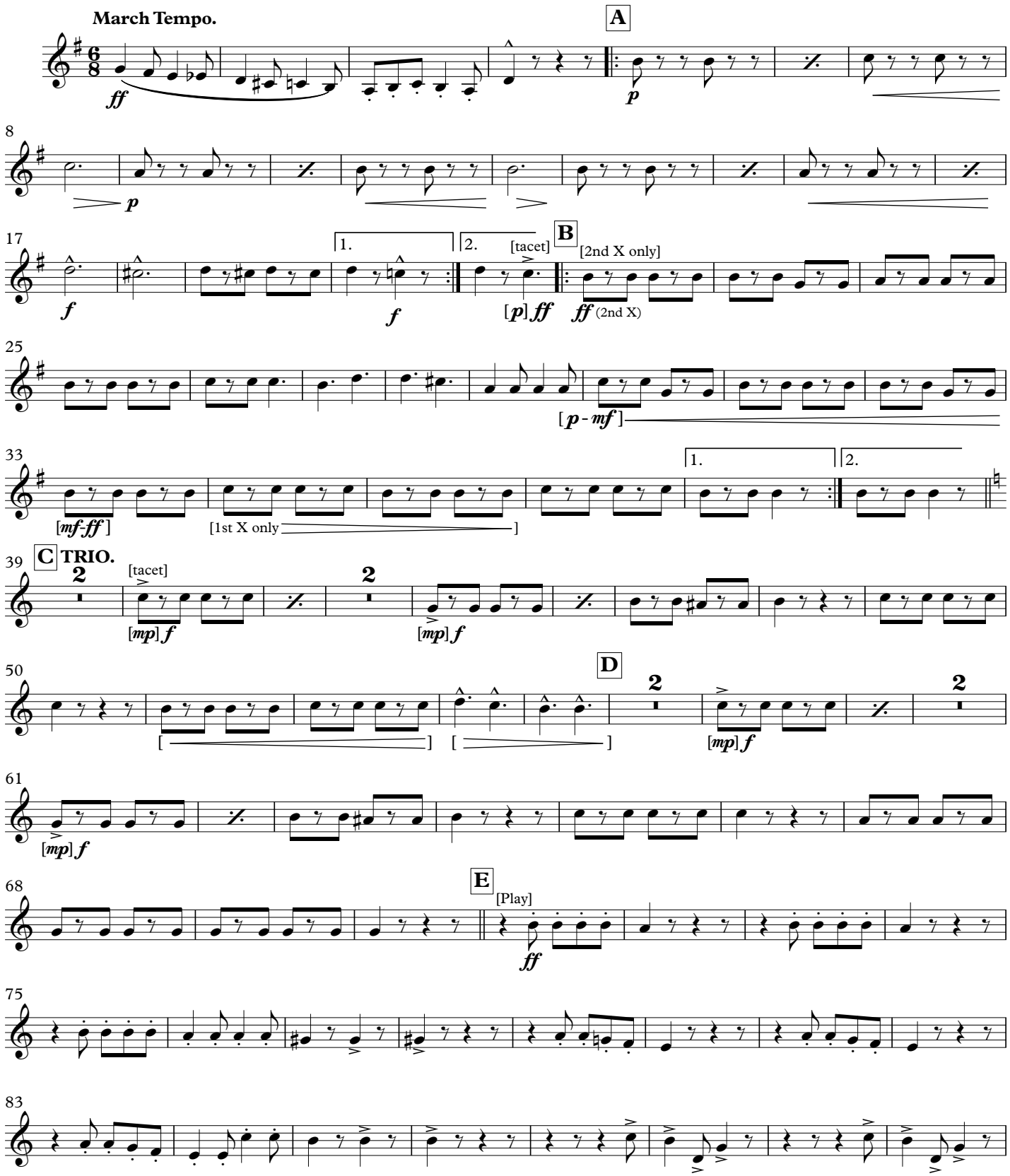
March

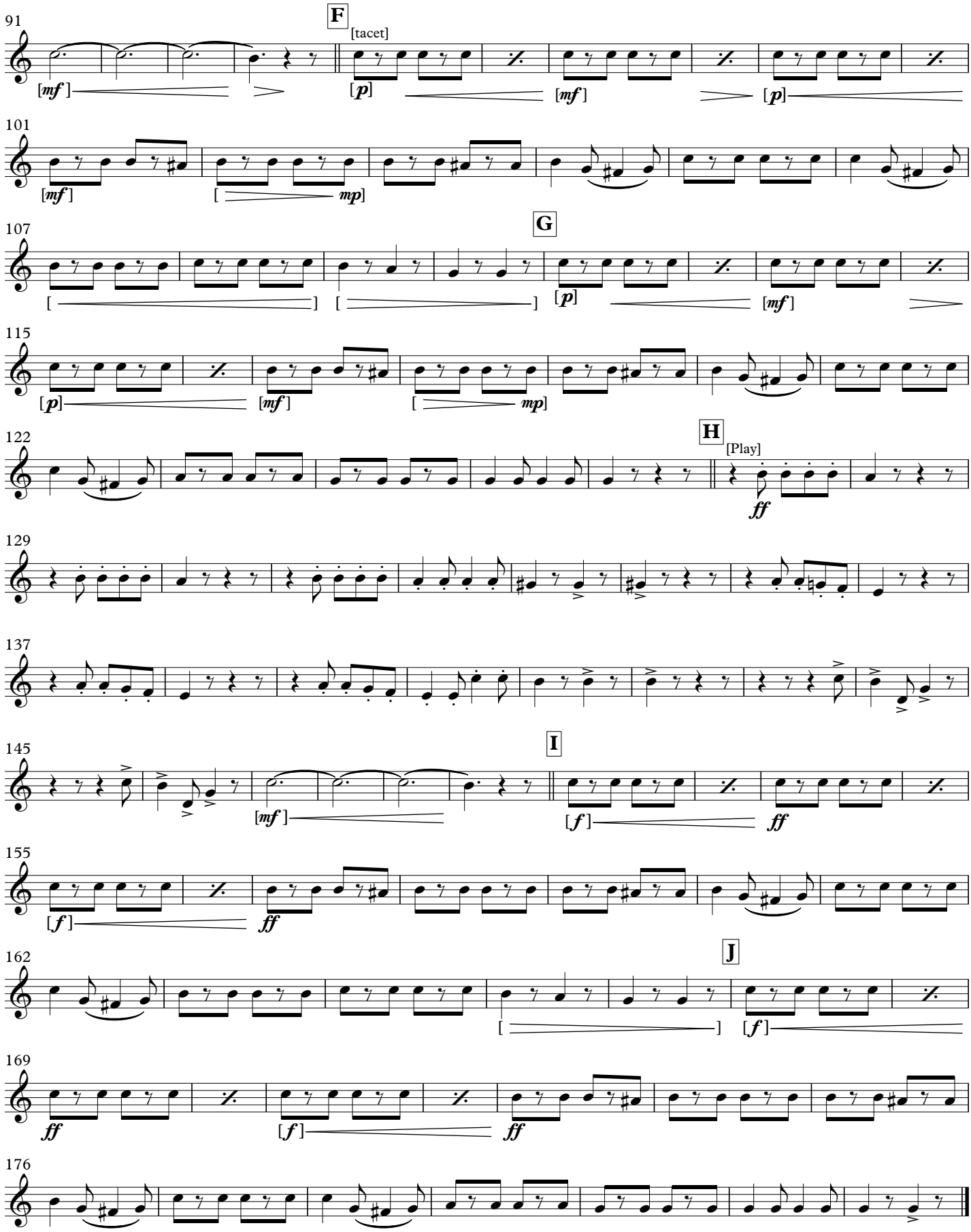
THE LIBERTY BELL

(1893)

2nd B♭ Cornet

JOHN PHILIP SOUSA

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[mf]
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[mf]
[mp]
107
G
[p]
[mf]
115
[p]
[mf]
[mp]
122
H
[Play]
ff
129
137
145
I
[mf]
[f]
ff
155
[f]
ff
162
J
[f]
169
ff
[f]
ff
176

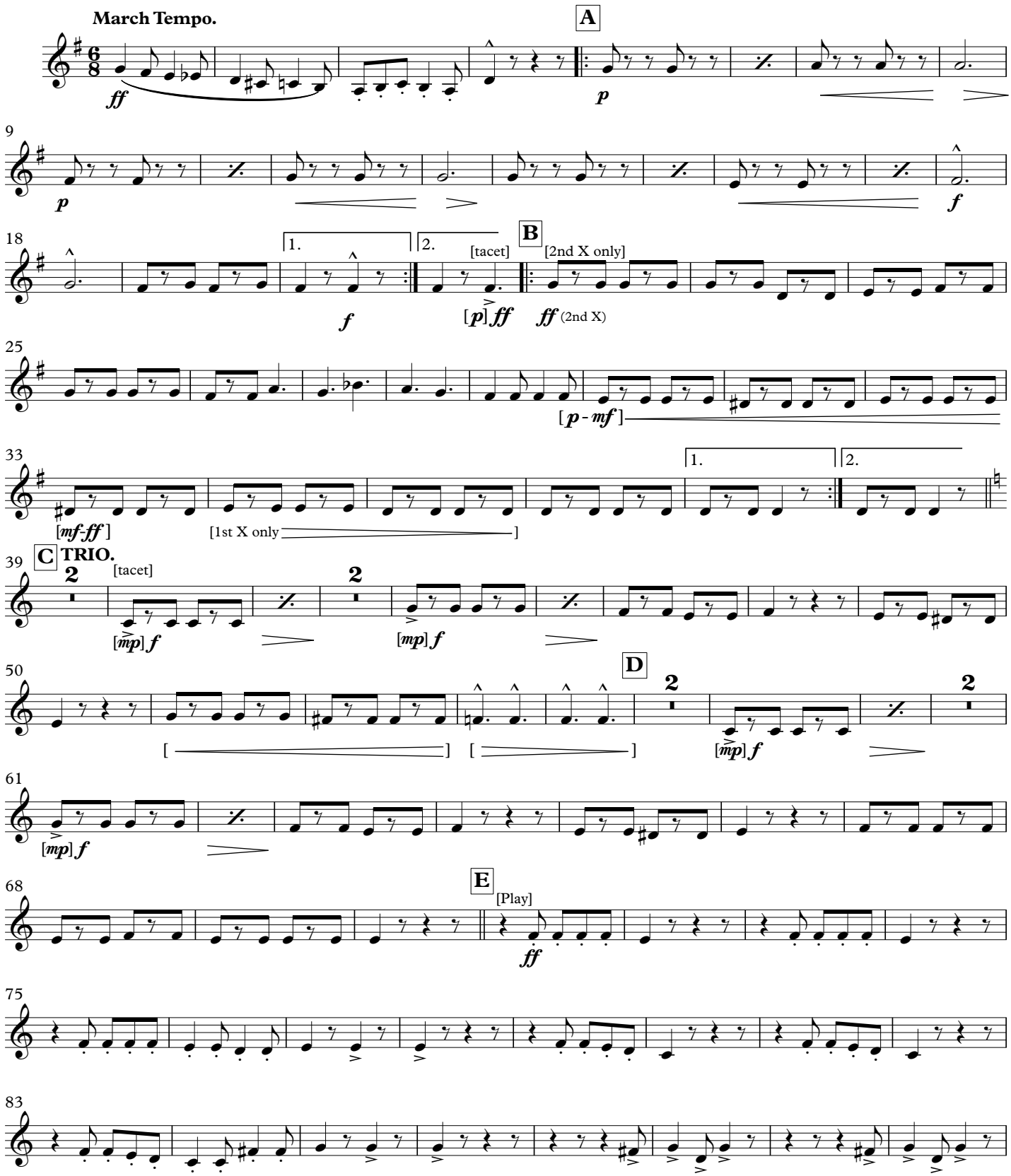
March

THE LIBERTY BELL

(1893)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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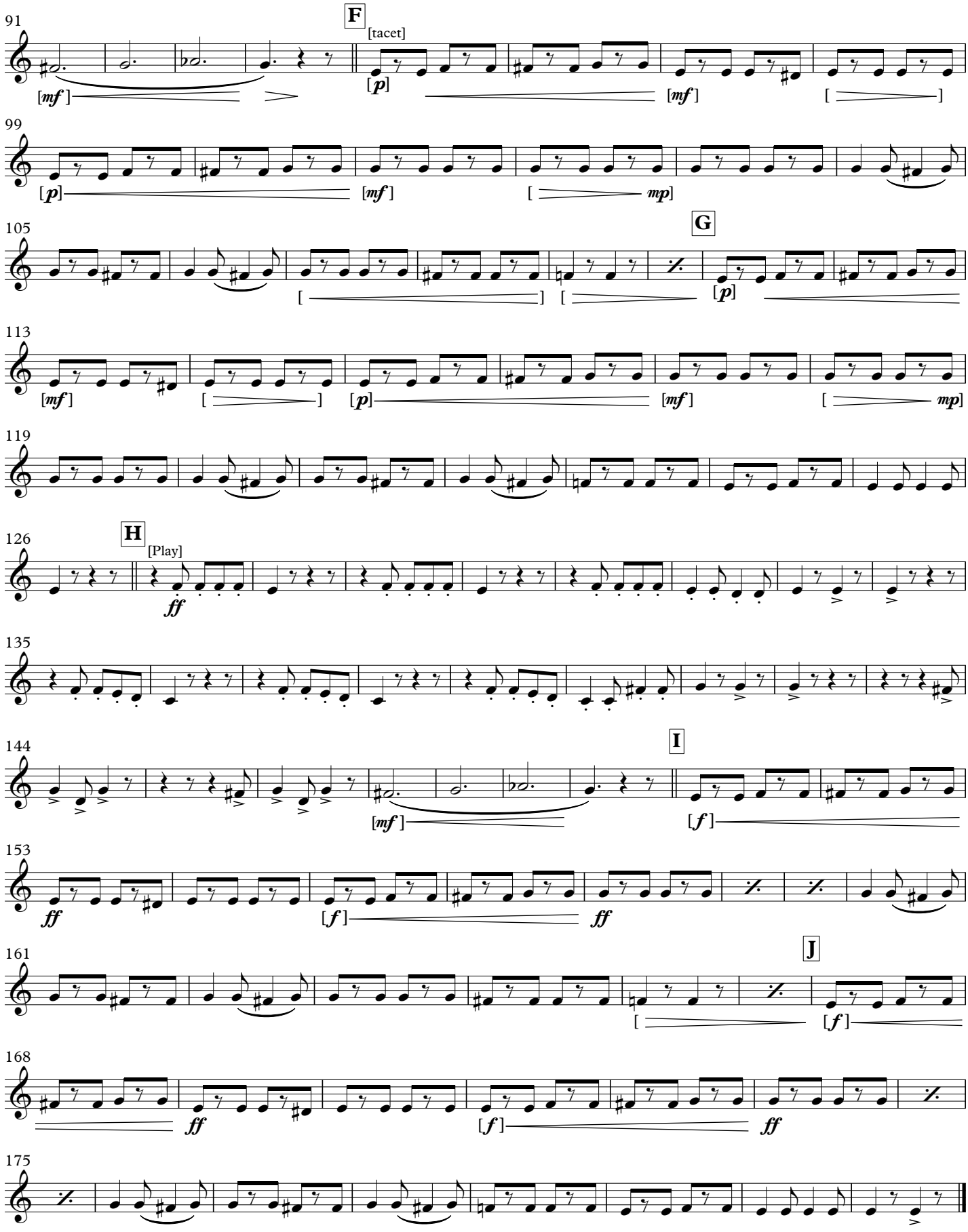
As played by "The President's Own" United States Marine Band

THE LIBERTY BELL

3rd B♭ Cornet



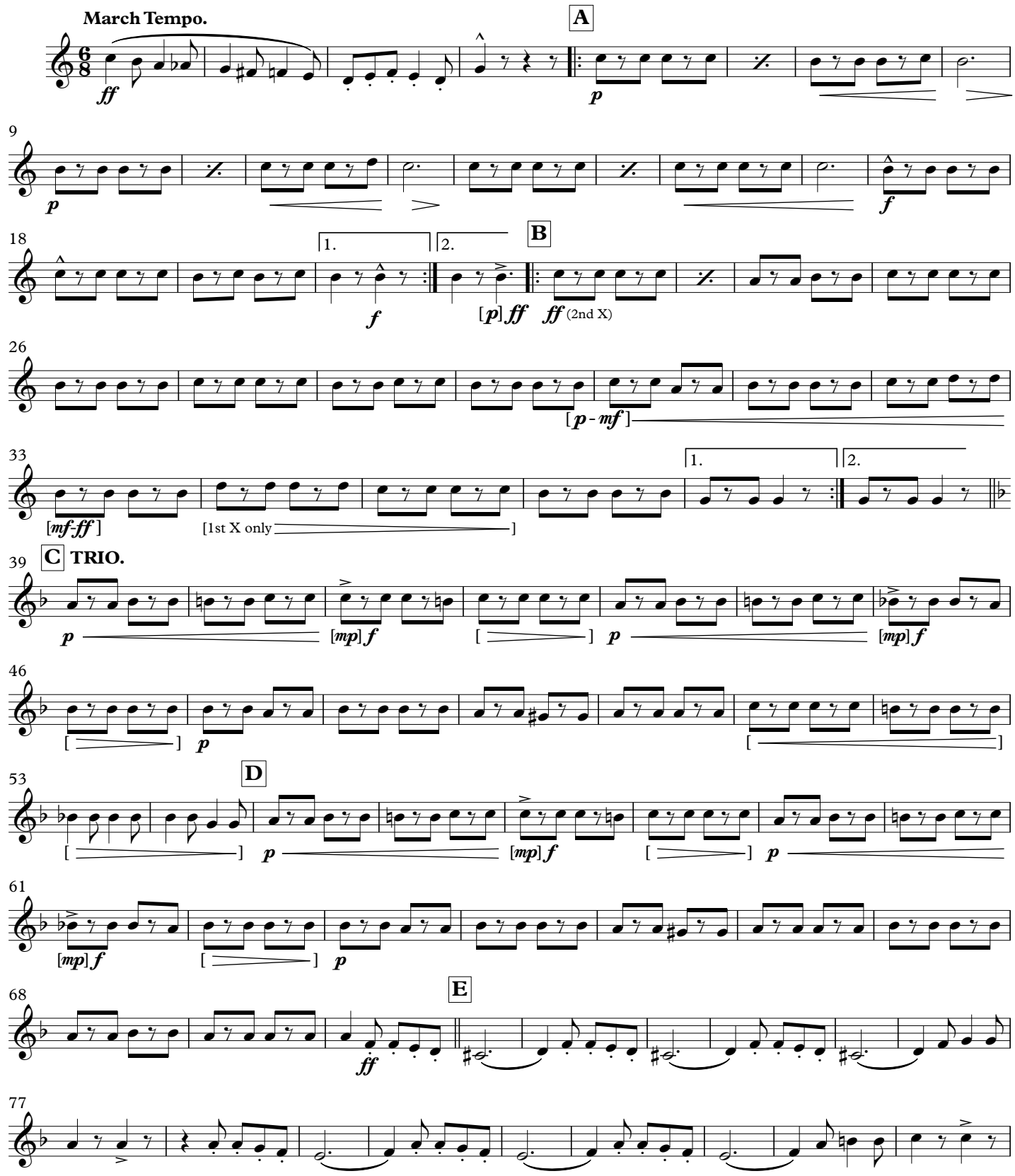
March

THE LIBERTY BELL

(1893)

1st F Horn

JOHN PHILIP SOUSA



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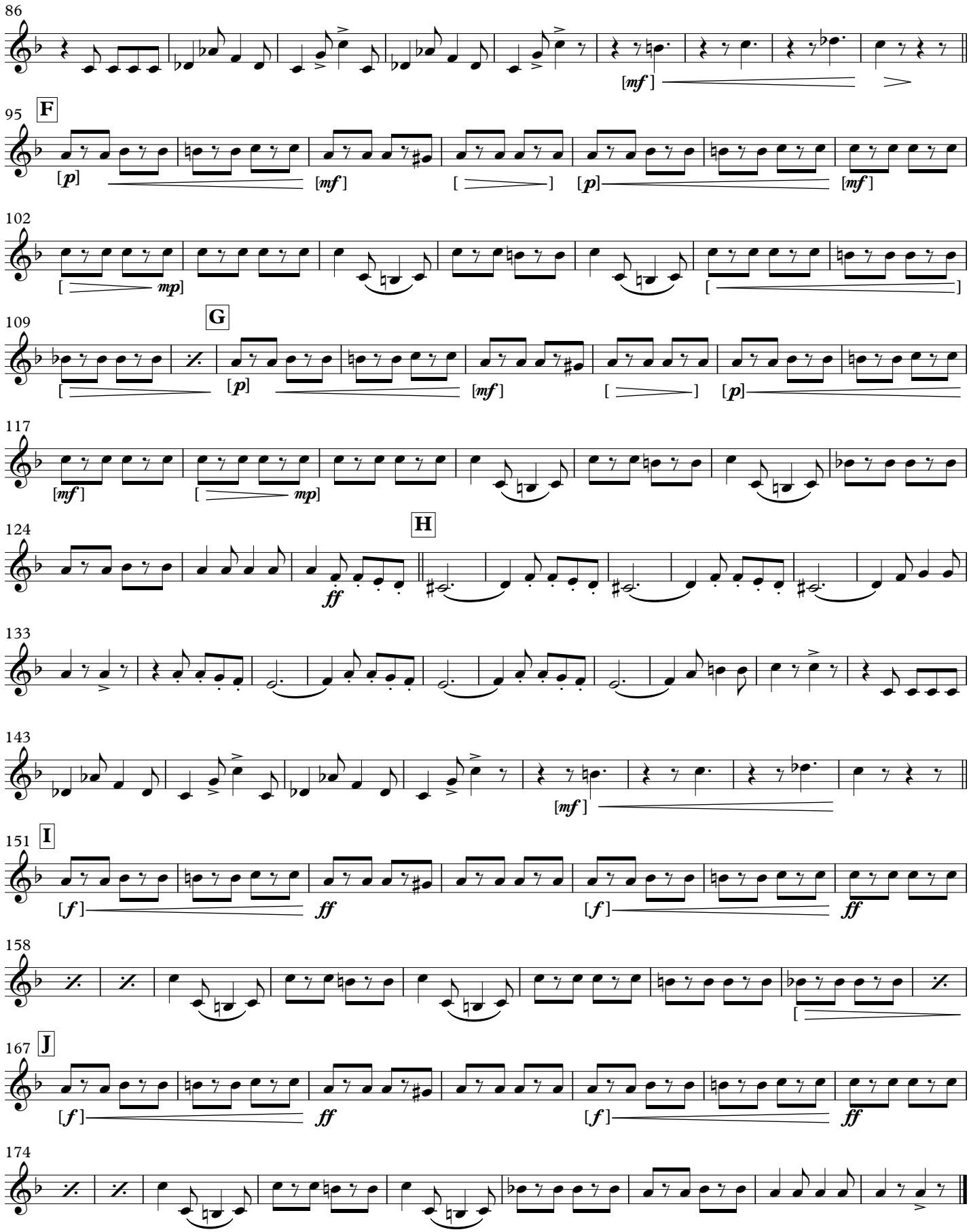
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[mf]
95
F
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102
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109
G
[p]
[mf]
[p]
117
[mf]
[mp]
124
H
ff
133
143
[mf]
151
I
[f]
ff
[f]
ff
158
167
J
[f]
ff
[f]
ff
174

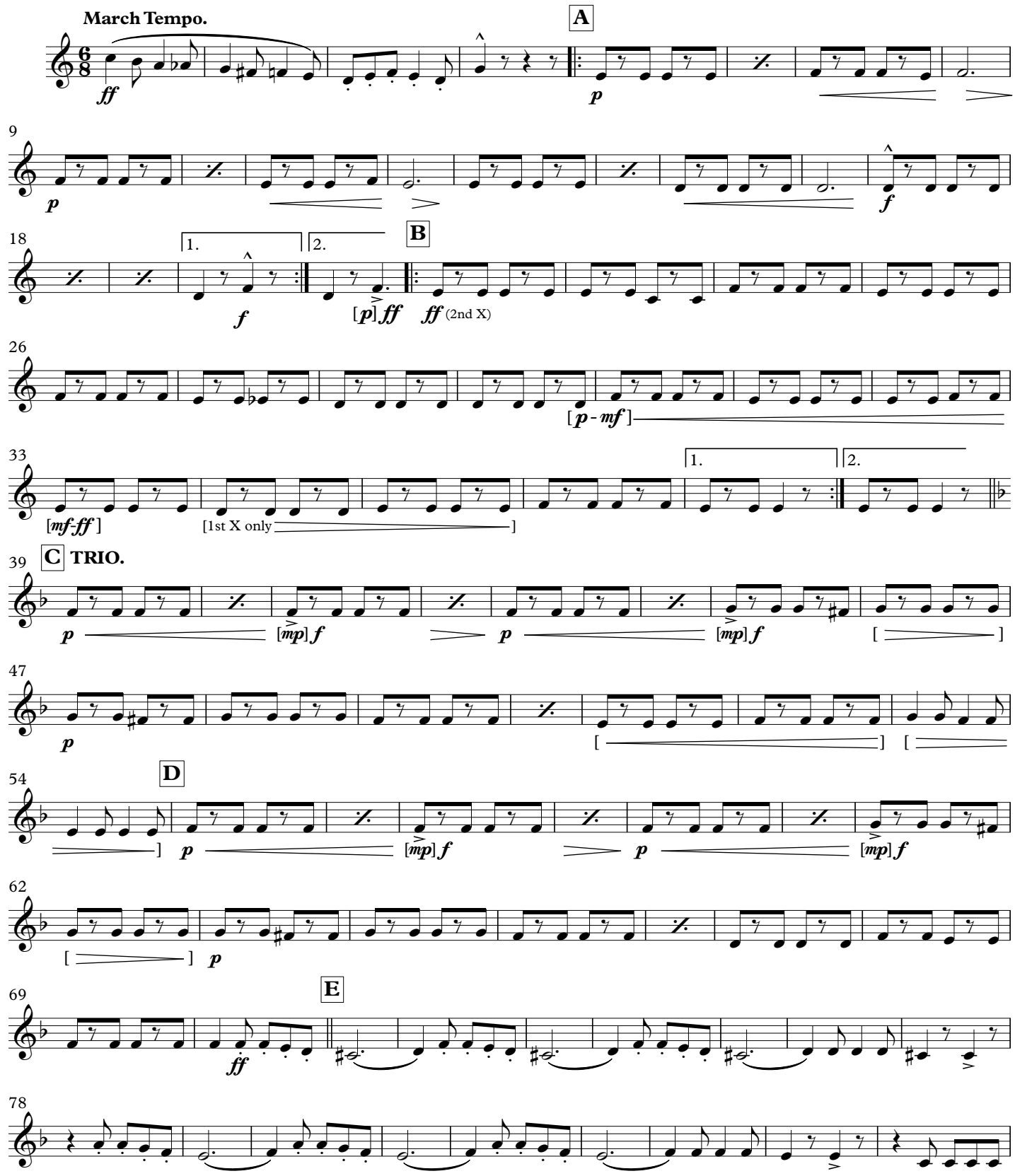
March

THE LIBERTY BELL

(1893)

2nd F Horn

JOHN PHILIP SOUSA



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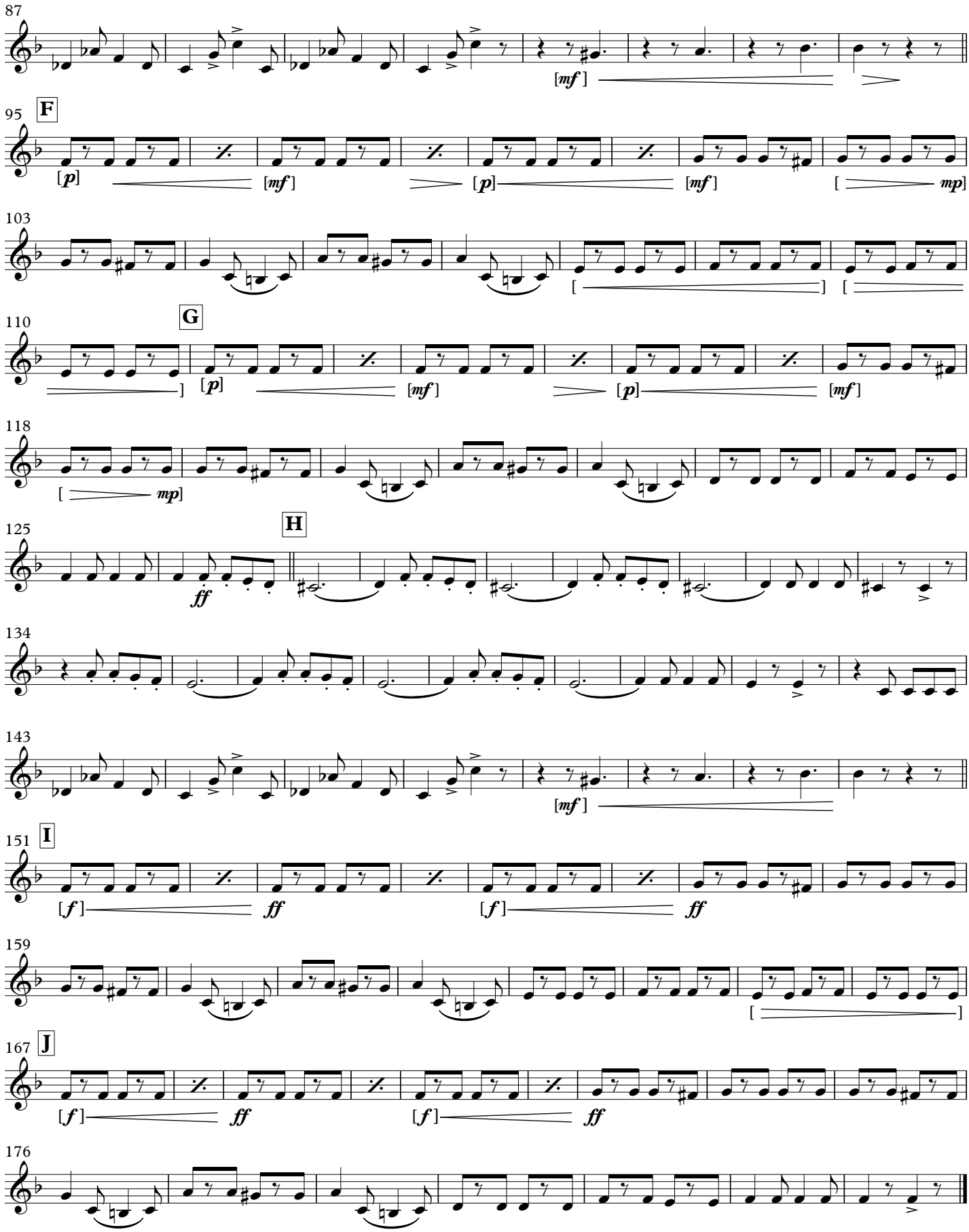
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[mf]
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103
110
G
[p]
[mf]
[p]
[mf]
118
[mp]
125
H
ff
134
143
[mf]
151
I
[f]
ff
[f]
ff
159
167
J
[f]
ff
[f]
ff
176

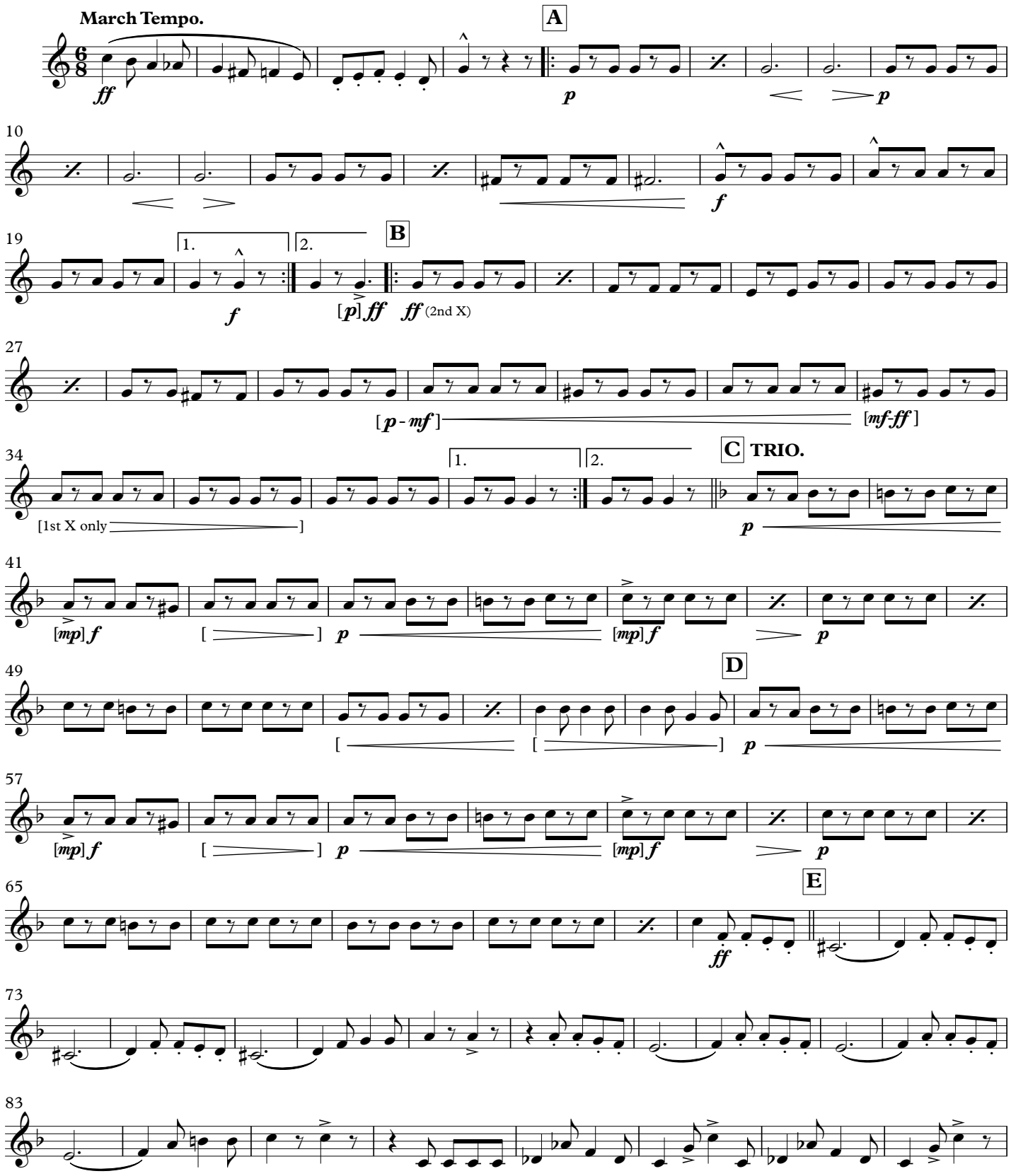
March

THE LIBERTY BELL

(1893)

3rd F Horn

JOHN PHILIP SOUSA



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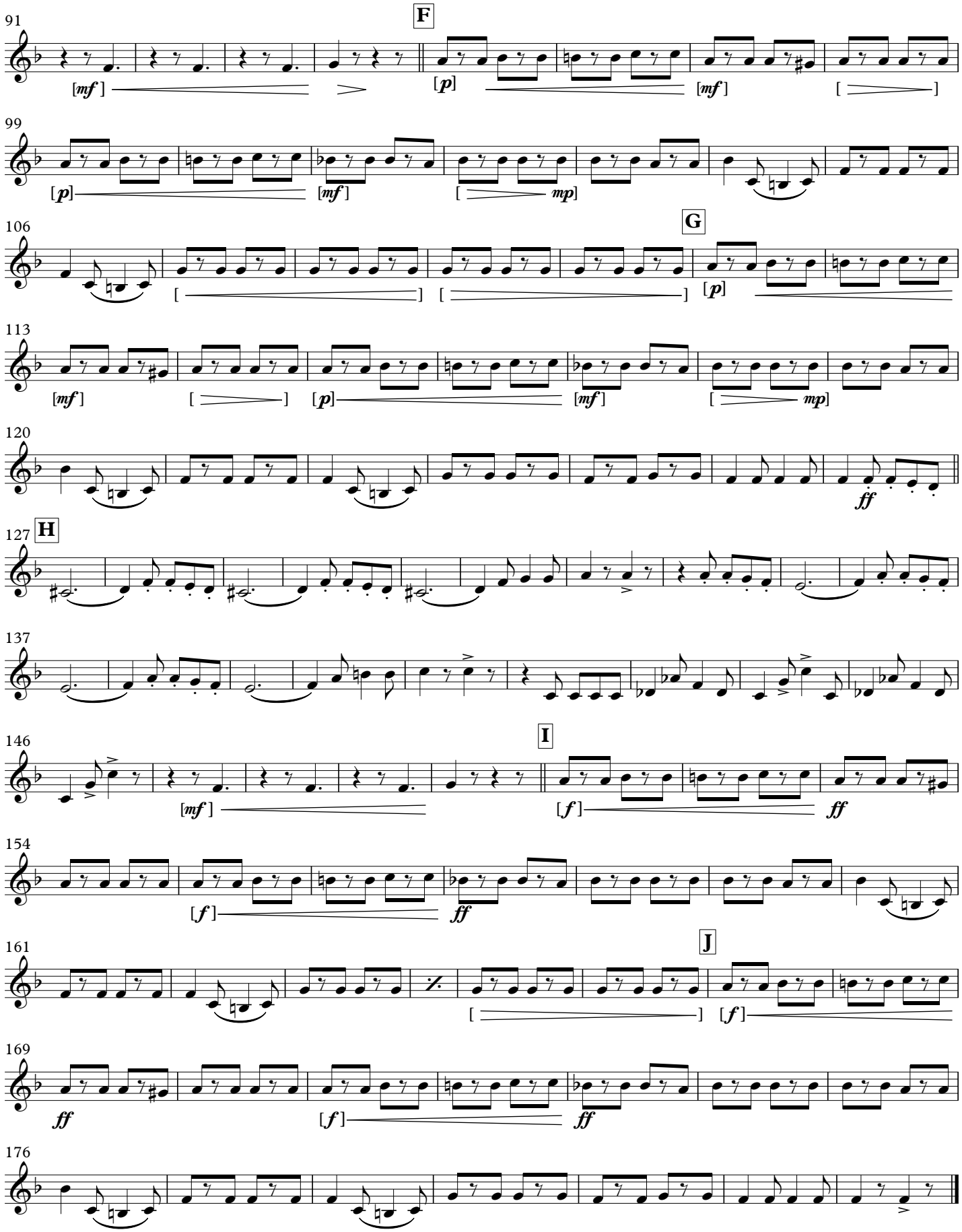
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F
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mp
106
G
[p]
113
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[mf]
mp
120
ff
127
H
137
146
I
[mf]
[f]
ff
154
[f]
ff
161
J
[f]
169
ff
[f]
ff
176

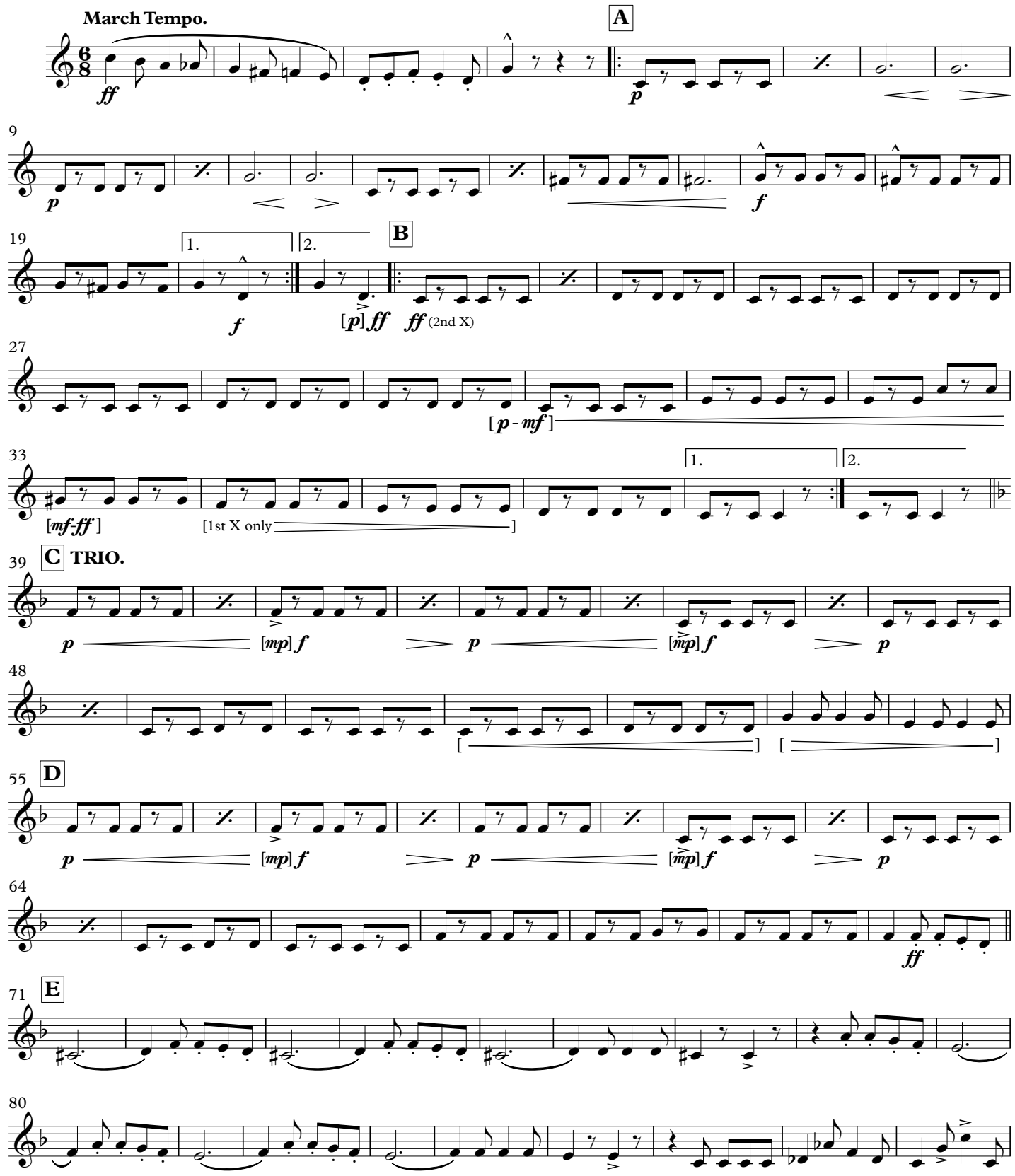
March

THE LIBERTY BELL

(1893)

4th F Horn

JOHN PHILIP SOUSA



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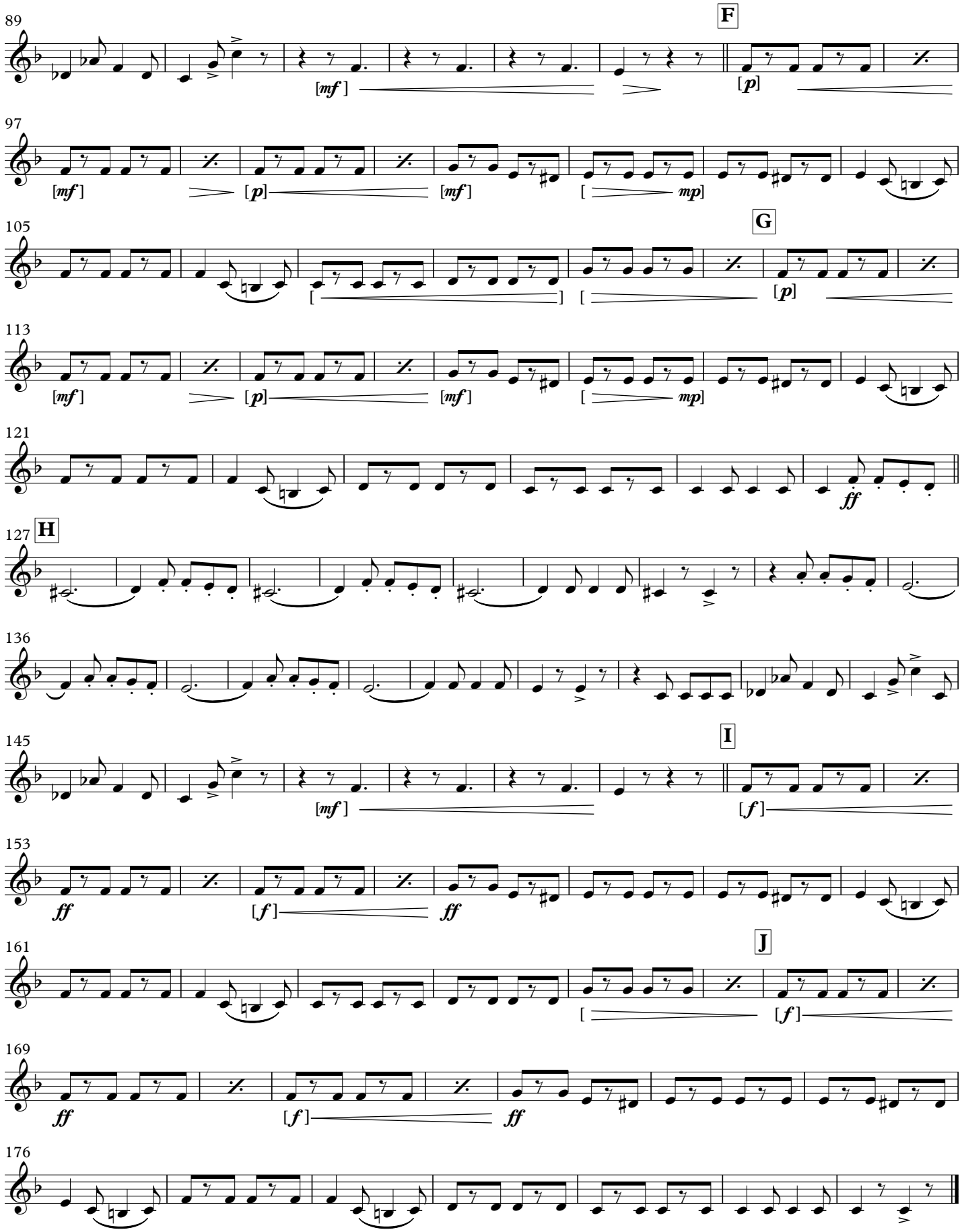
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105
G
[p]
113
[mf]
[p]
[mf]
[mp]
121
ff
127
H
136
145
I
[mf]
[f]
153
ff
[f]
ff
161
J
[f]
169
ff
[f]
ff
176

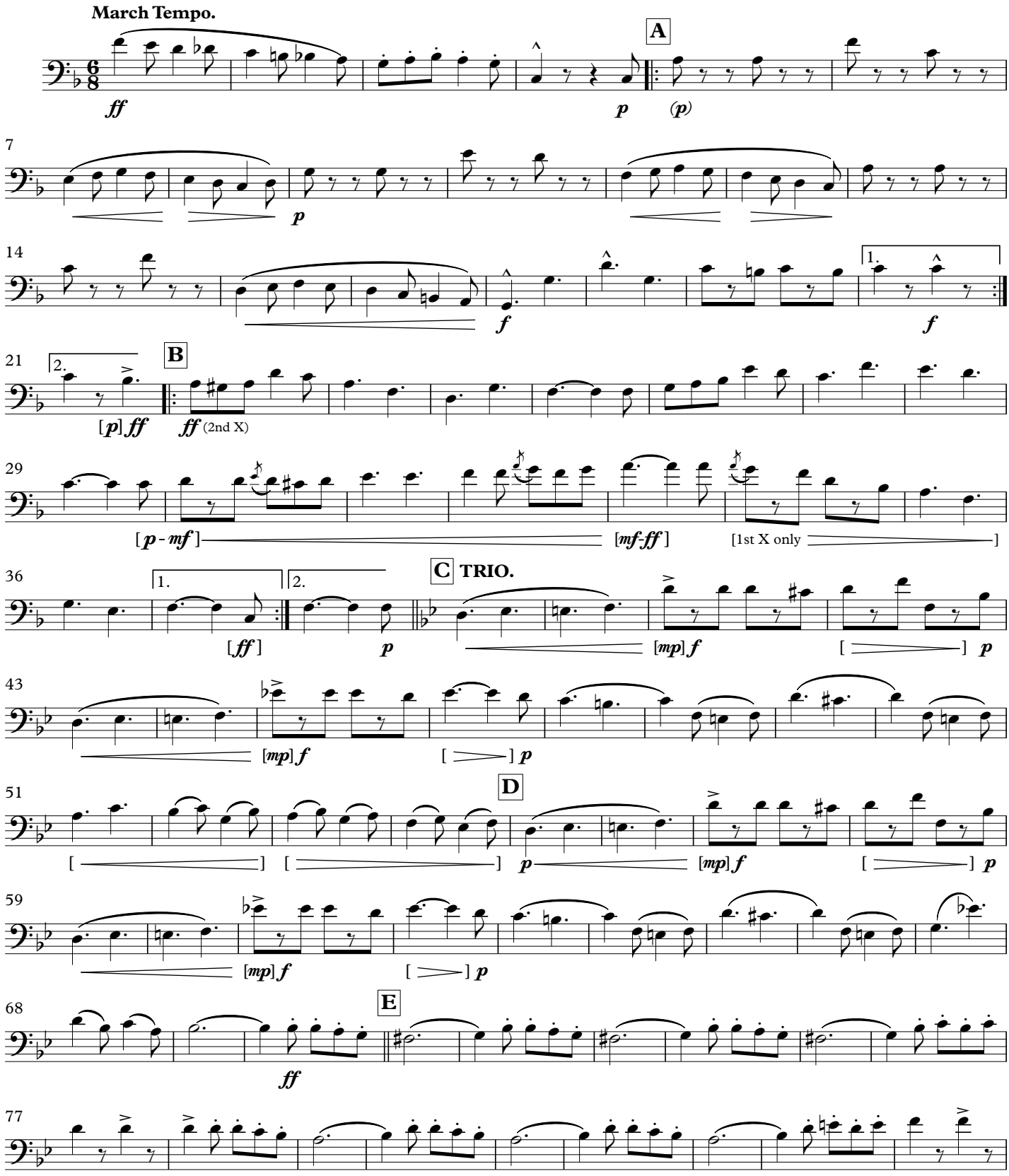
March

THE LIBERTY BELL

(1893)

Baritone

JOHN PHILIP SOUSA



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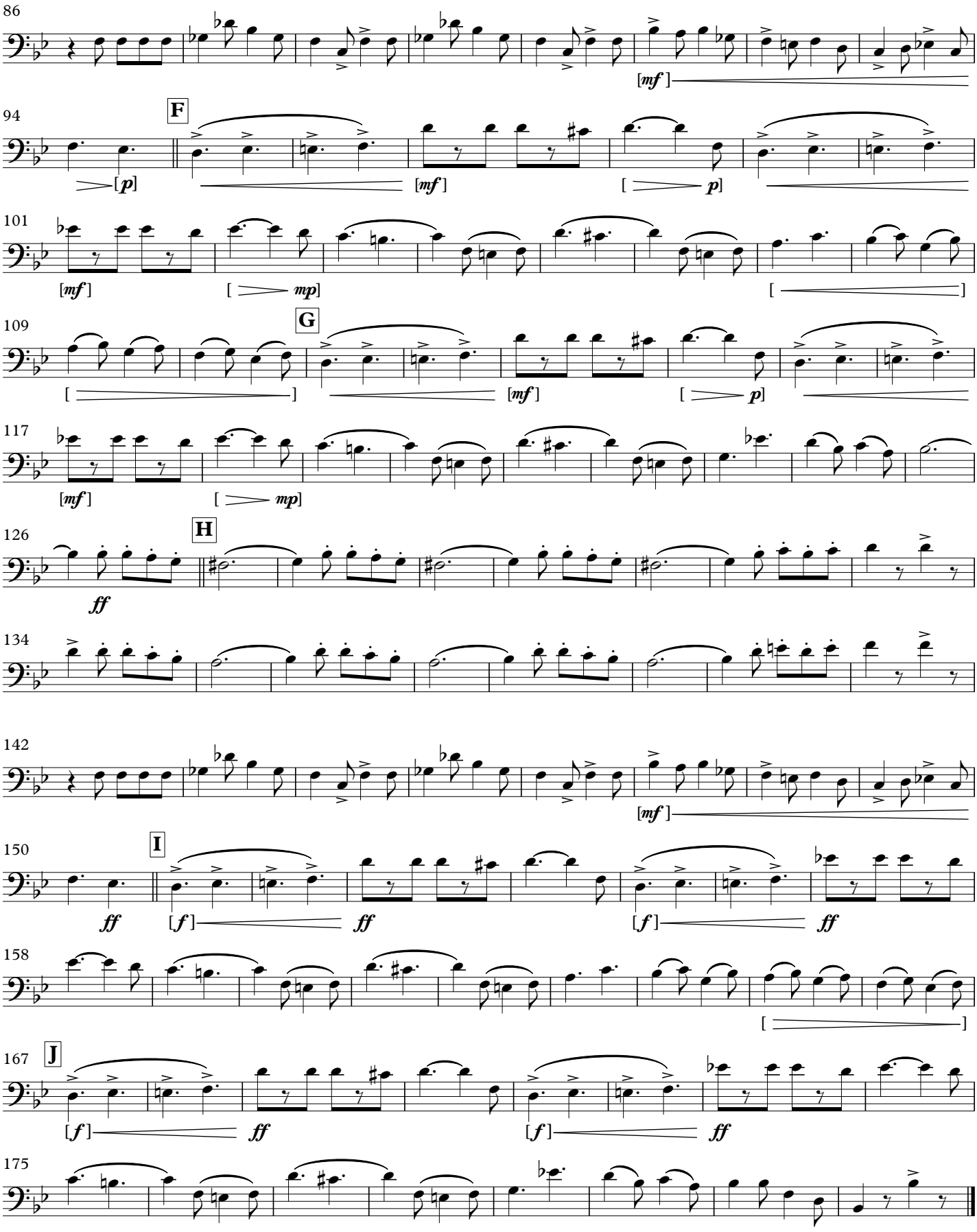
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[mf]
94
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[mp]
109
G
[mf]
[p]
117
[mf]
[mp]
126
H
ff
134
142
[mf]
150
I
ff
[f]
ff
[f]
ff
158
167
J
[f]
ff
[f]
ff
175

March

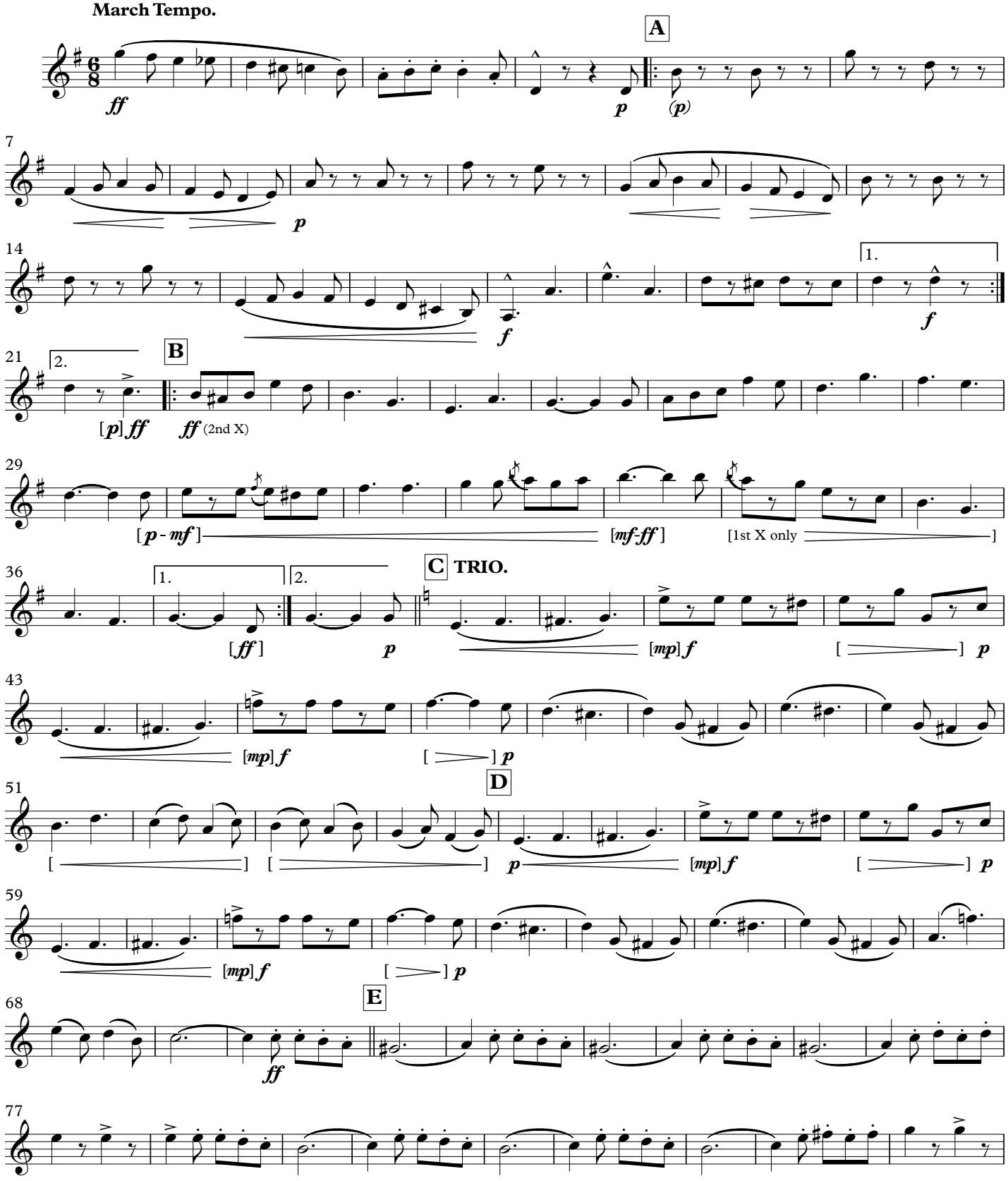
THE LIBERTY BELL

(1893)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.



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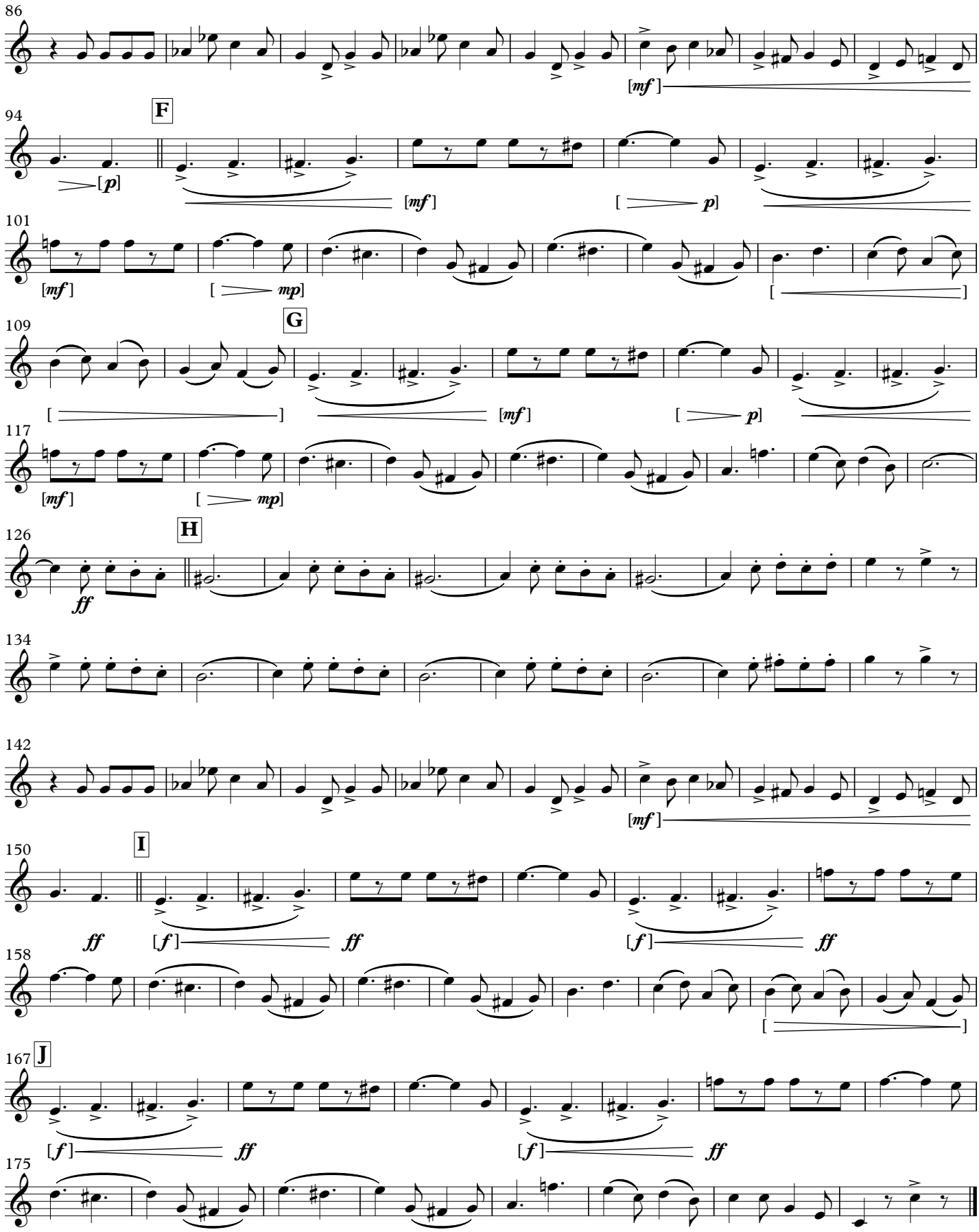
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94
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109
G
[mf]
[p]
117
[mf]
[mp]
126
H
ff
134
142
[mf]
150
I
ff
[f]
ff
[f]
ff
158
167
J
[f]
ff
[f]
ff
175

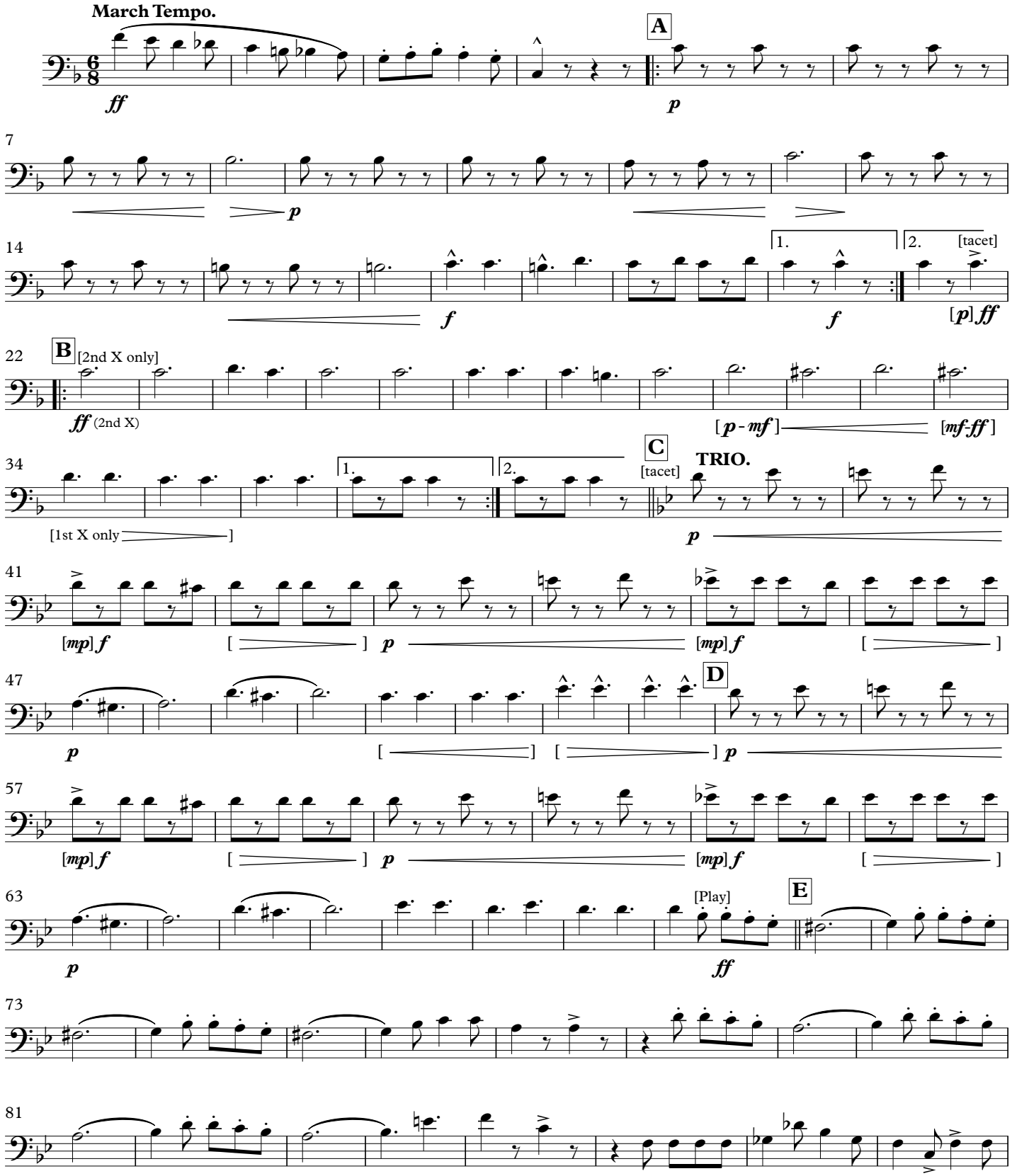
March

THE LIBERTY BELL

(1893)

1st Trombone

JOHN PHILIP SOUSA



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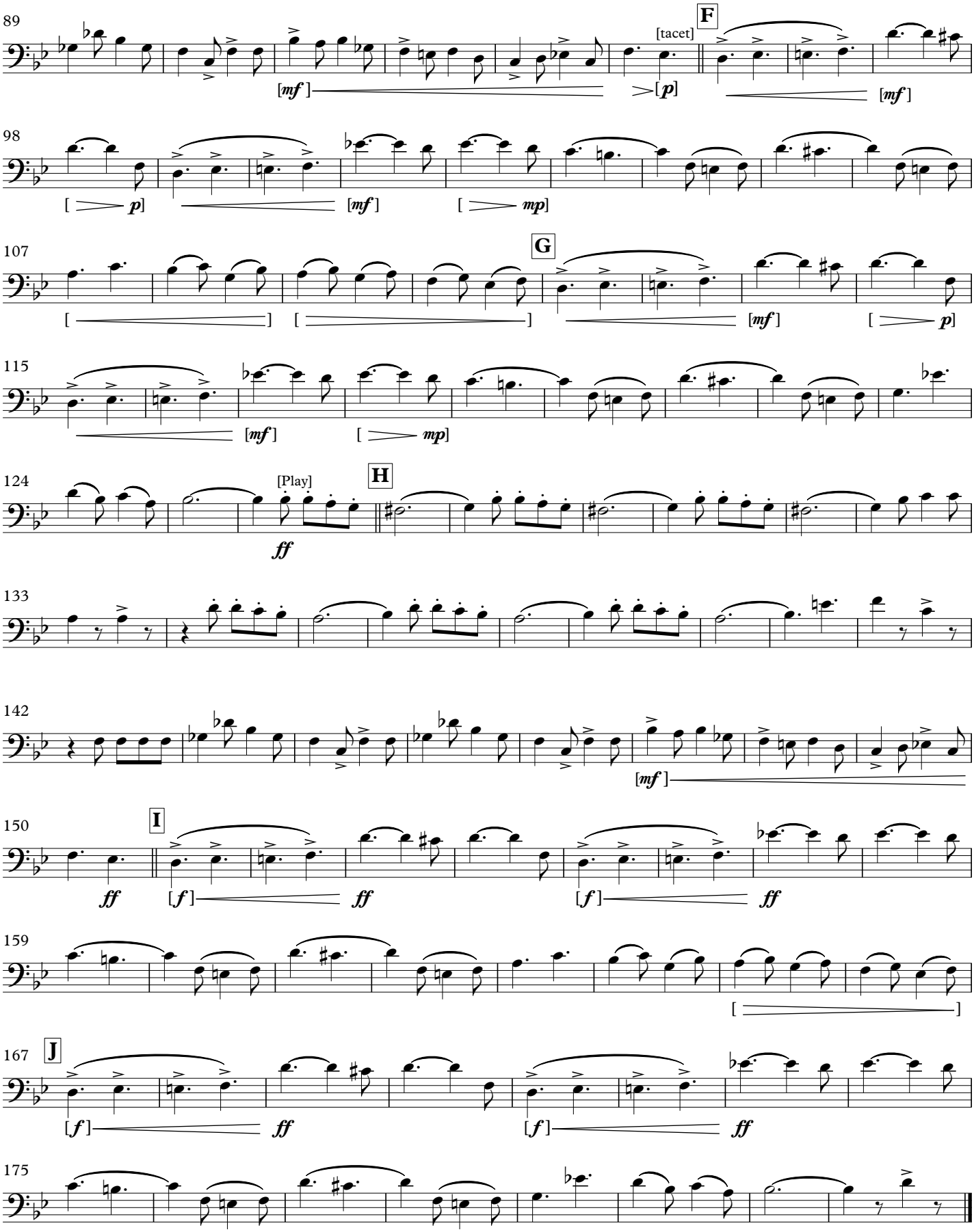
89
[tacet]
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[p]
[mf]
98
[p]
[mf]
[mp]
107
G
[mf]
[p]
115
[mf]
[mp]
124
[Play]
H
ff
133
142
[mf]
150
I
ff
[f]
ff
[f]
ff
159
167
J
[f]
ff
[f]
ff
175

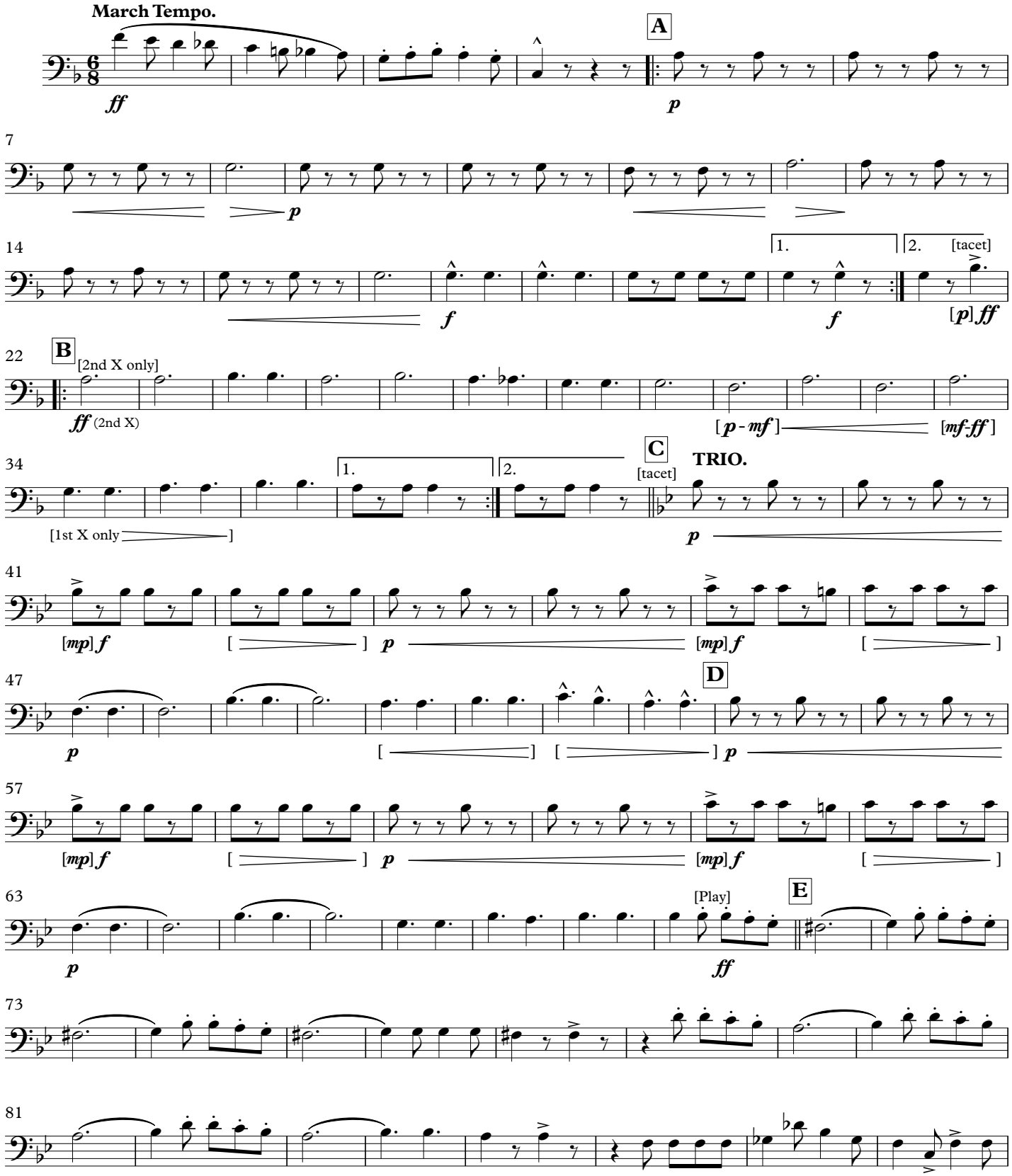
March

THE LIBERTY BELL

(1893)

2nd Trombone

JOHN PHILIP SOUSA



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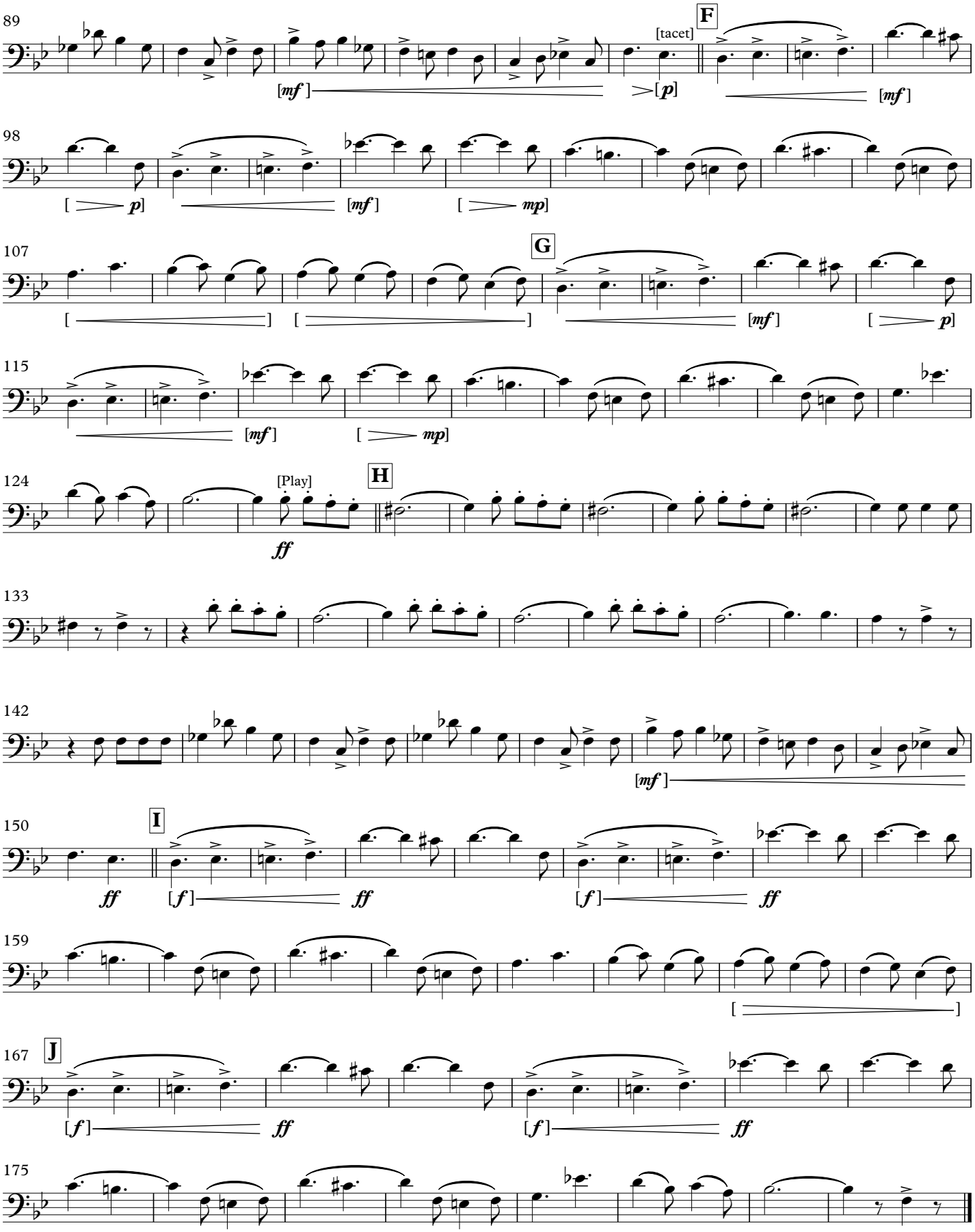
89
[tacet]
F
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[p]
[mf]
98
[p]
[mf]
[mp]
107
G
[mf]
[p]
115
[mf]
[mp]
124
[Play]
H
ff
133
142
[mf]
150
I
ff
[f]
ff
[f]
ff
159
167
J
[f]
ff
[f]
ff
175

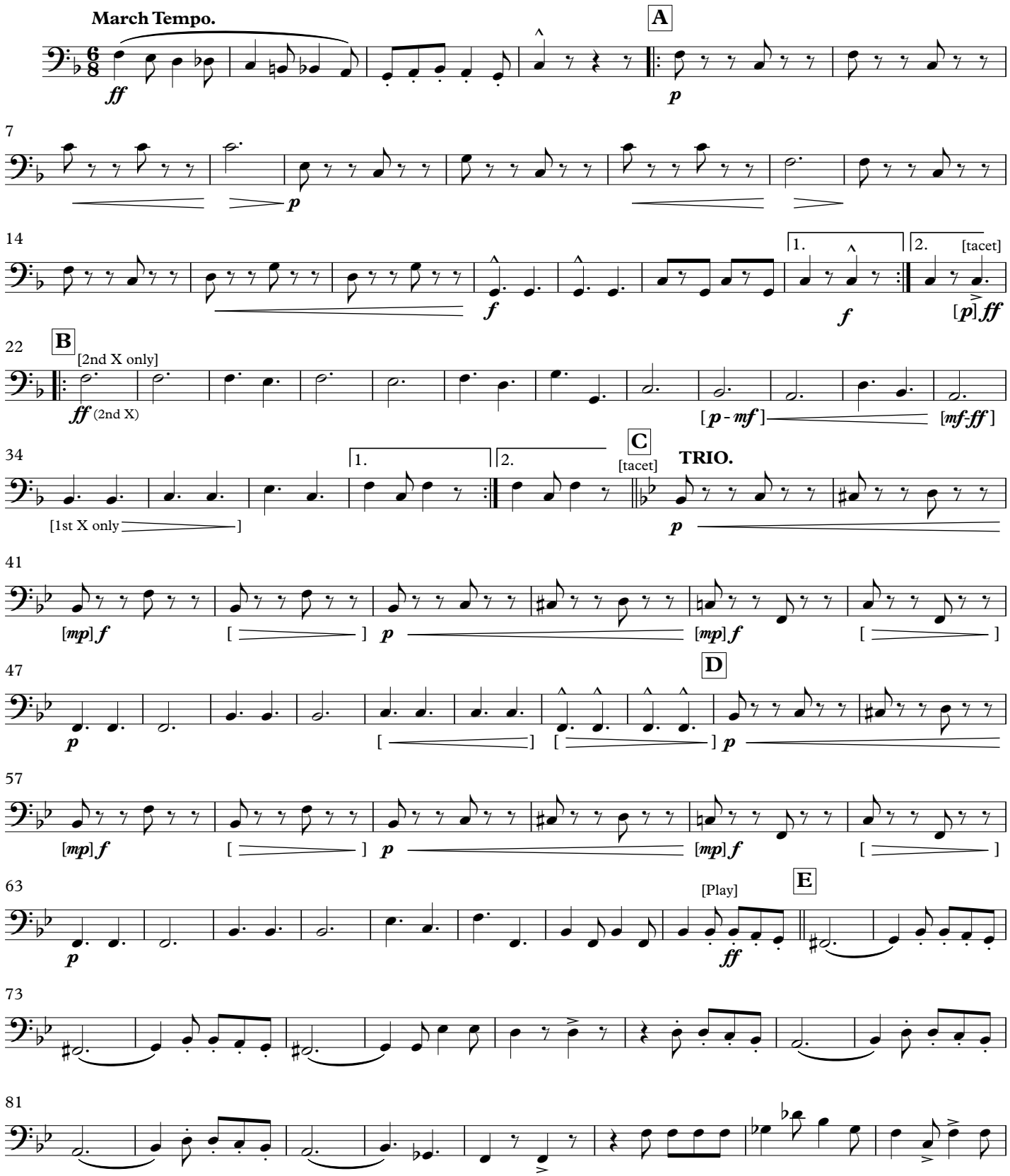
March

THE LIBERTY BELL

(1893)

Bass Trombone

JOHN PHILIP SOUSA



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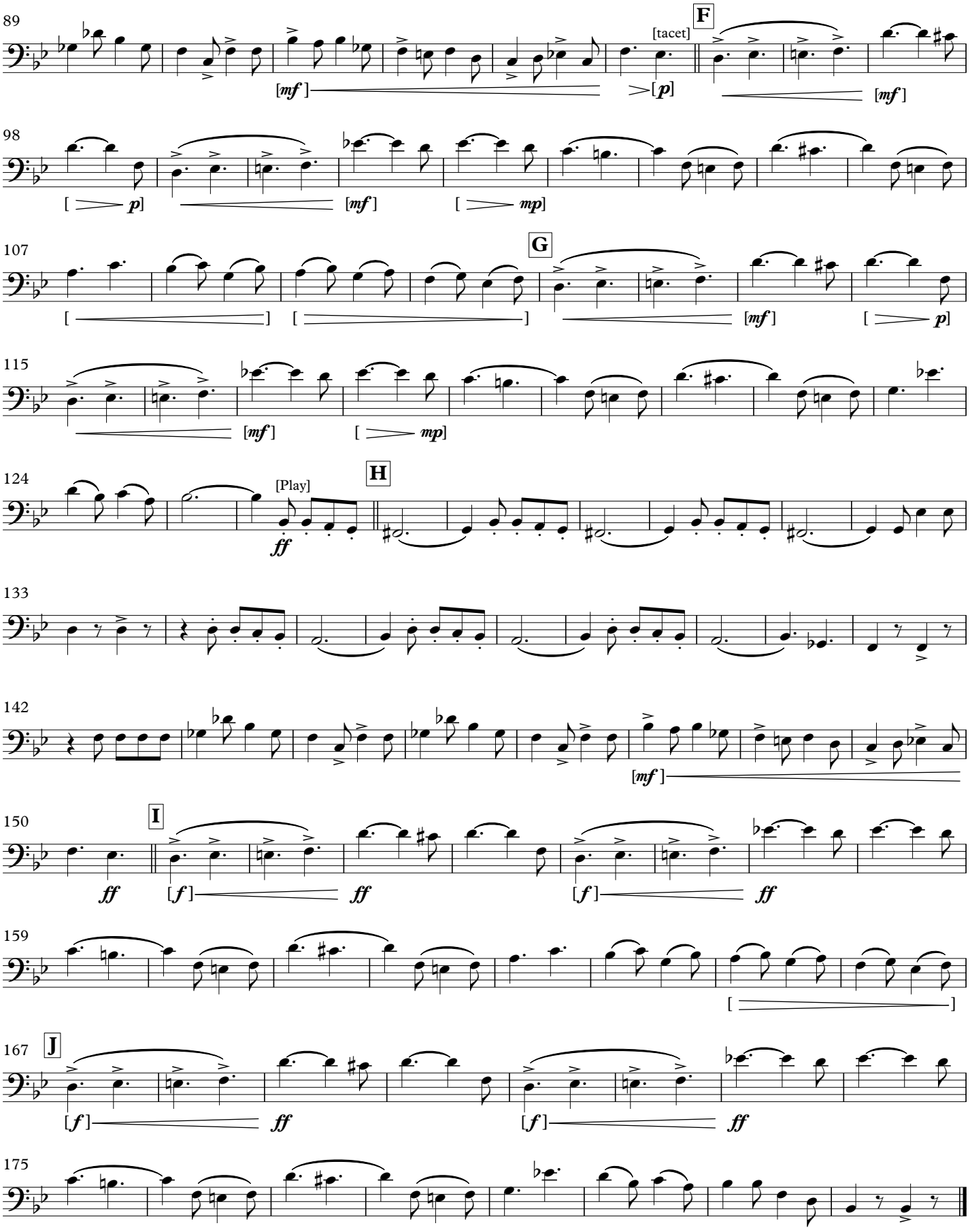
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[tacet]
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[p]
[mf]
98
[p]
[mf]
[mp]
107
G
[mf]
[p]
115
[mf]
[mp]
124
[Play]
H
ff
133
142
[mf]
150
I
ff
[f]
ff
[f]
ff
159
167
J
[f]
ff
[f]
ff
175

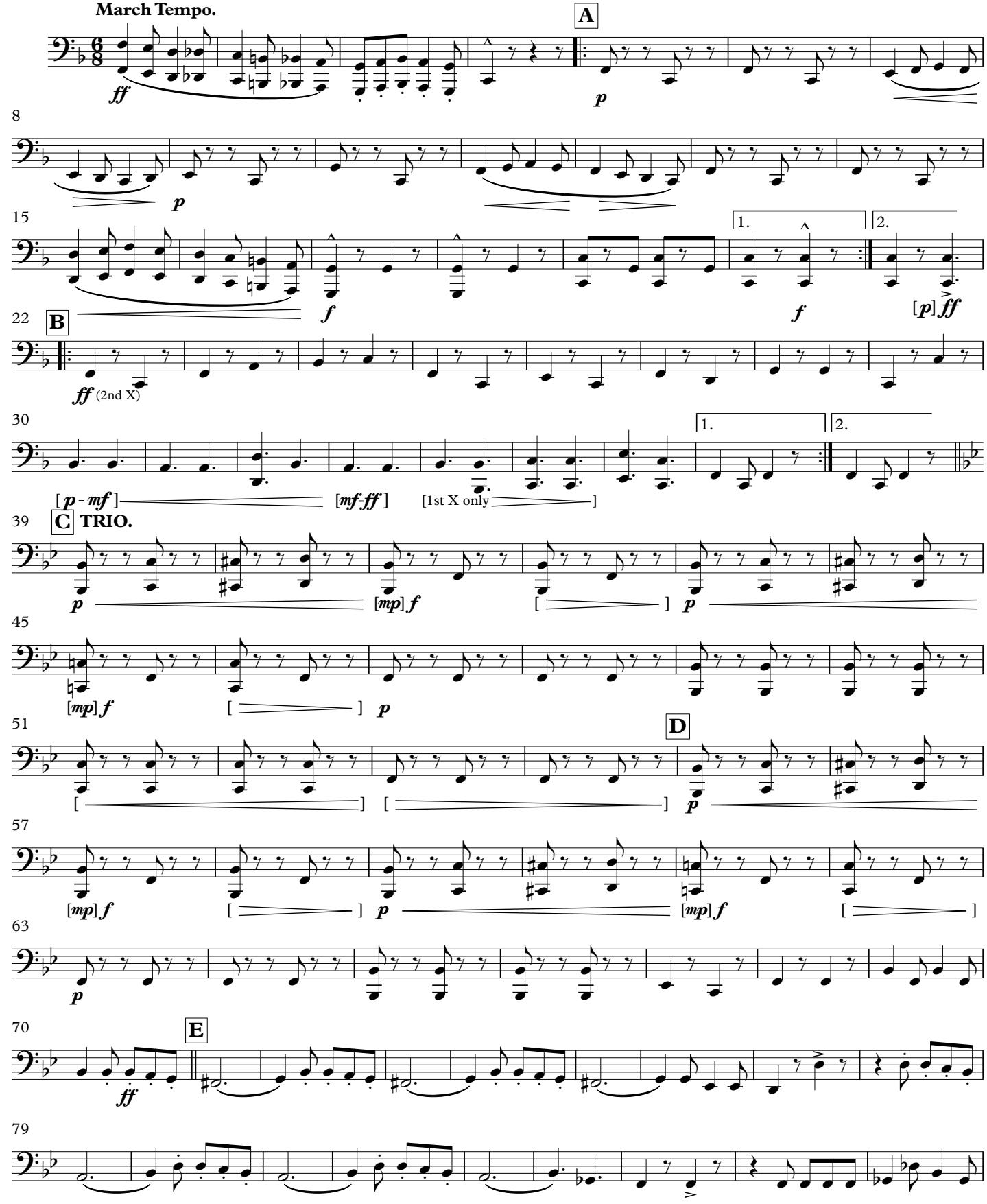
March

THE LIBERTY BELL

Tuba

(1893)

JOHN PHILIP SOUSA



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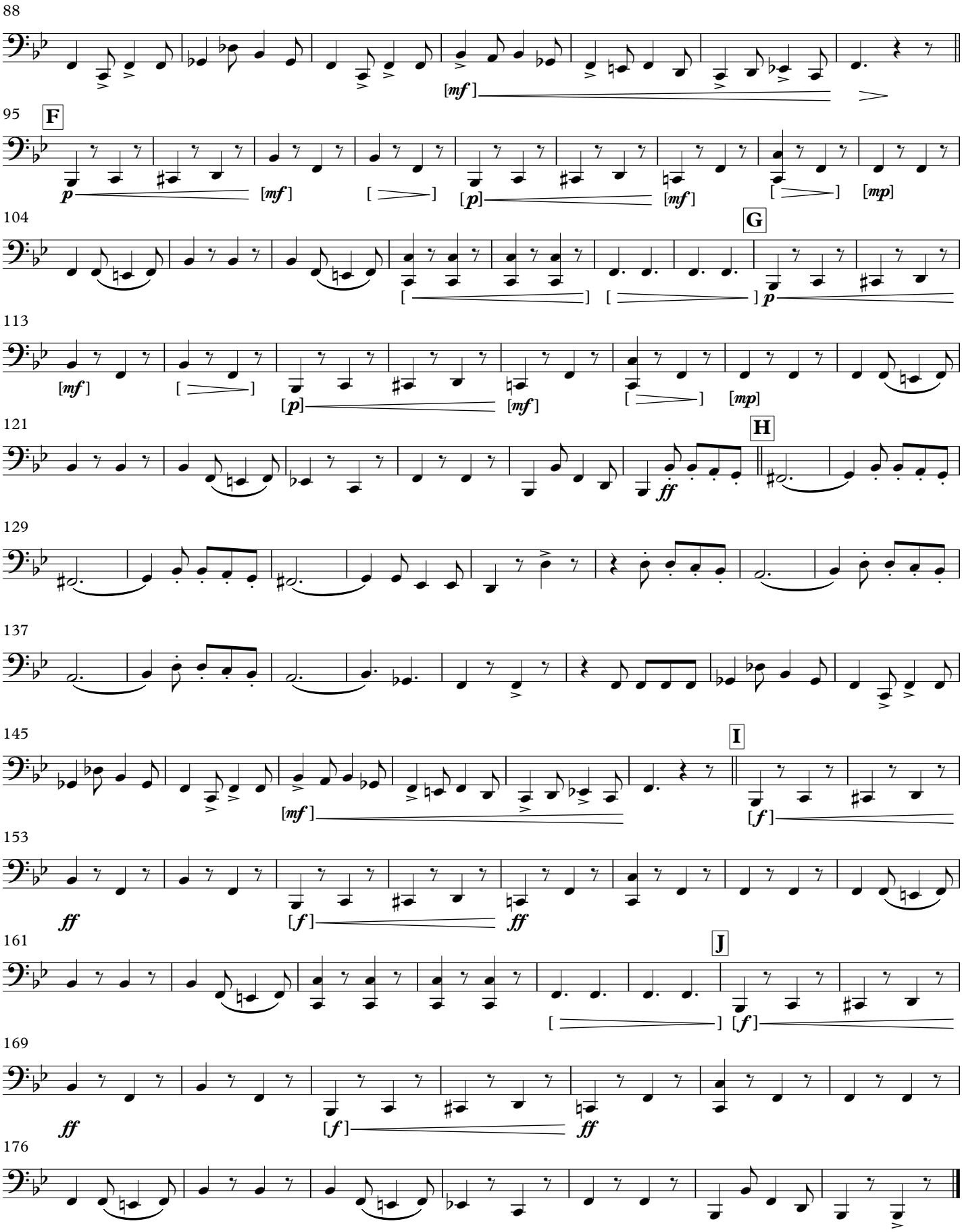
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[mf]
95
F
p
[mf]
[p]
[mf]
[mp]
104
G
p
113
[mf]
[p]
[mf]
[mp]
121
H
ff
129
137
145
I
[mf]
[f]
153
ff
[f]
ff
161
J
[f]
169
ff
[f]
ff
176

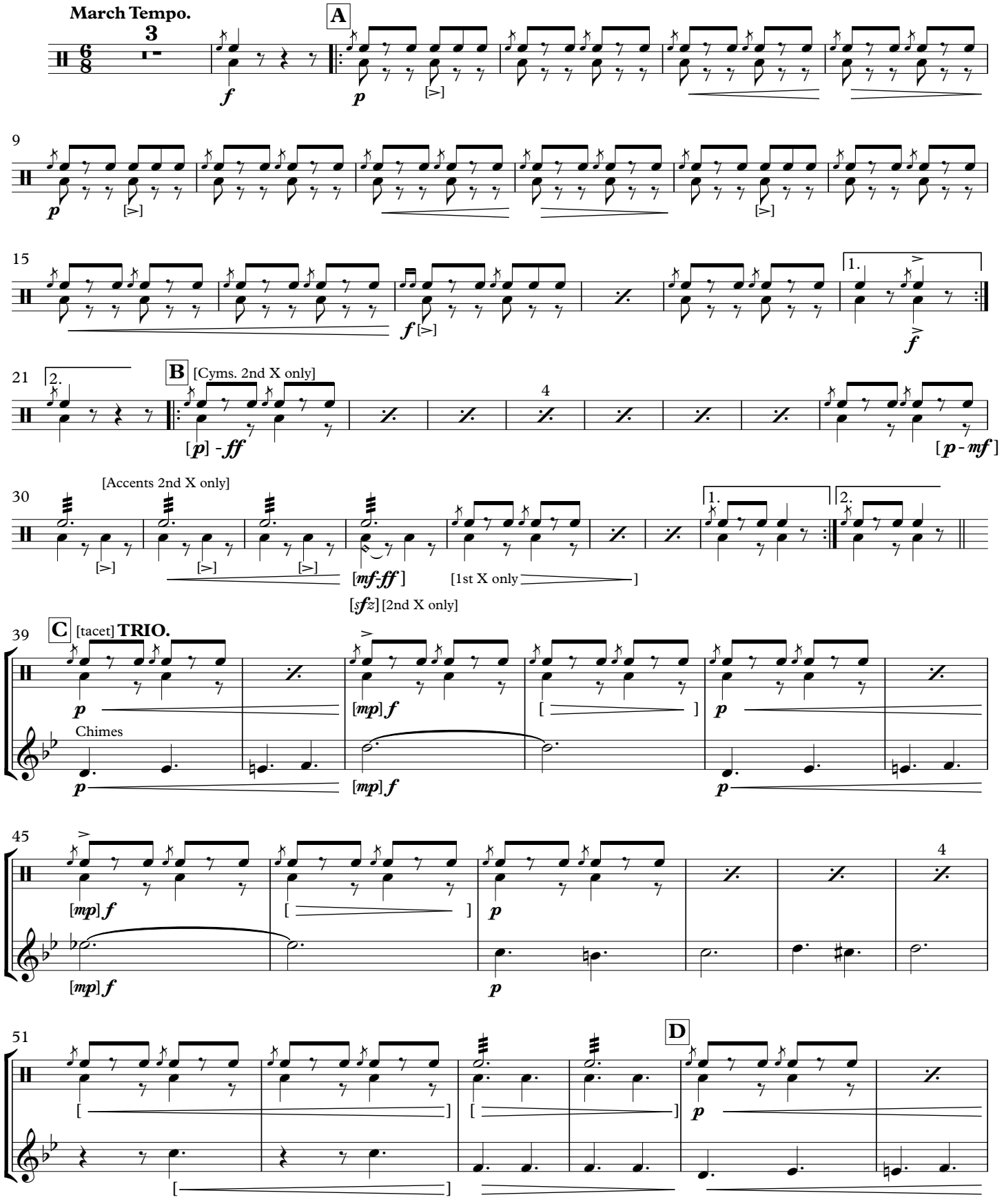
March

THE LIBERTY BELL

(1893)

JOHN PHILIP SOUSA

Drums/Chimes
[opt. Bell or Bell Plate]



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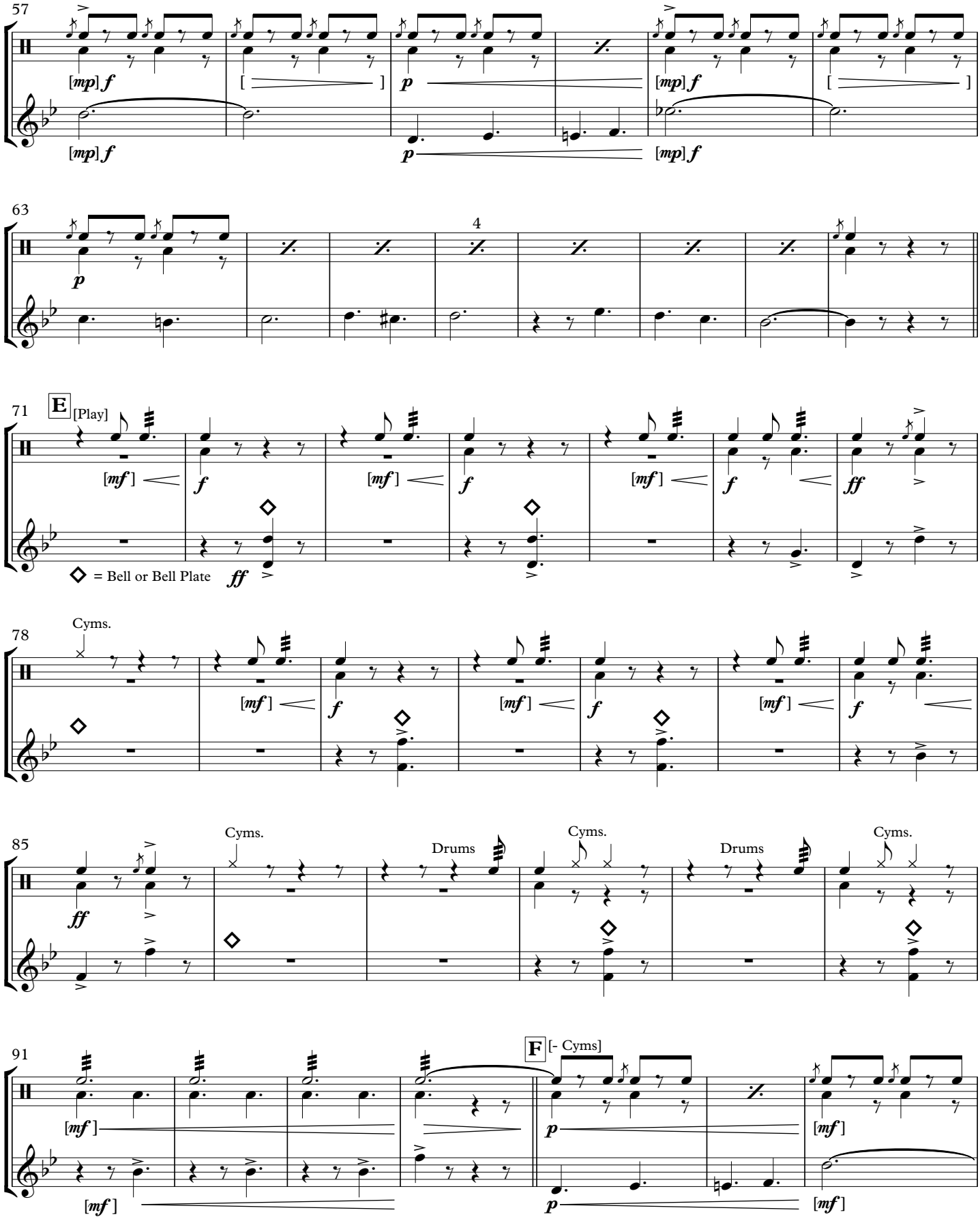
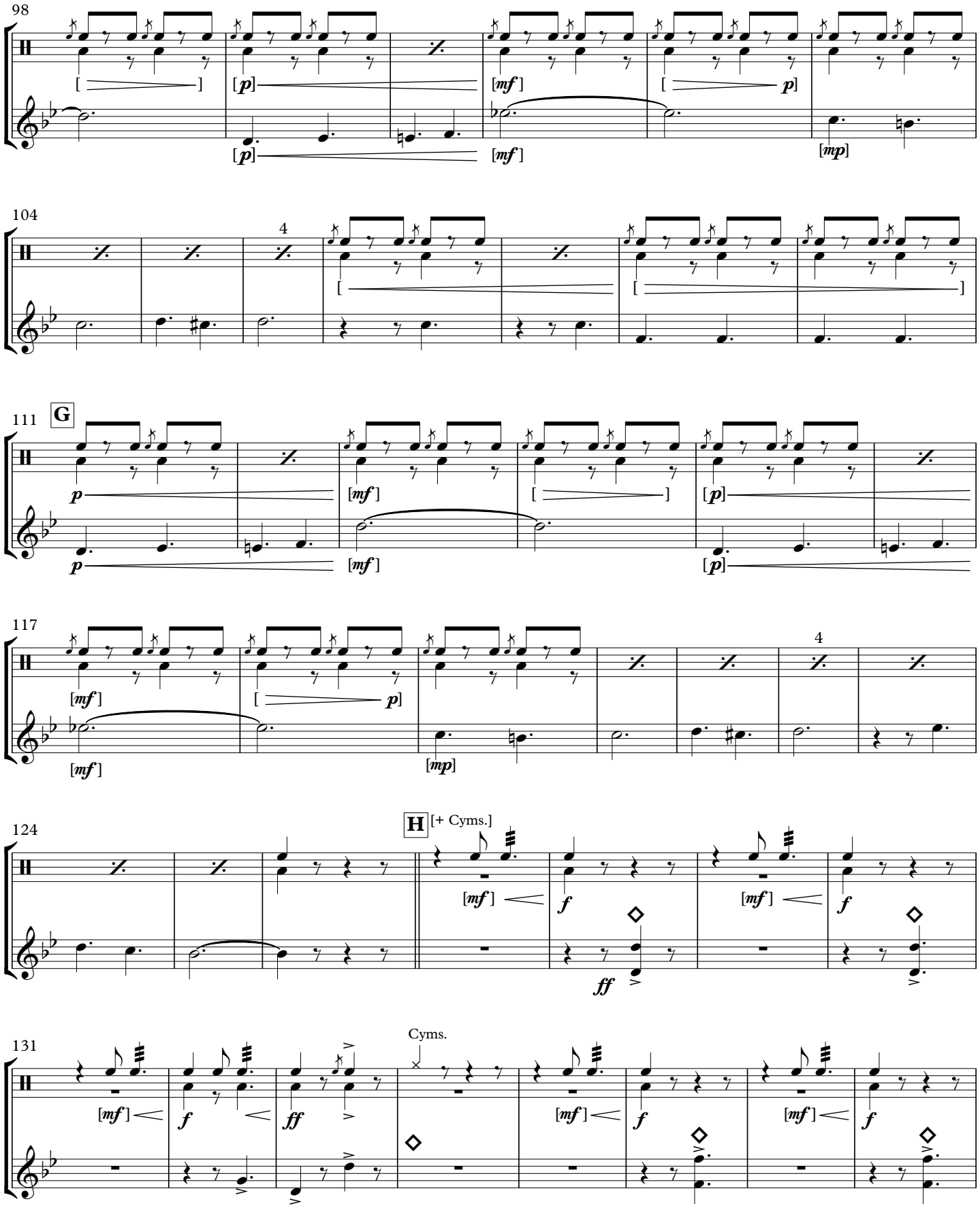
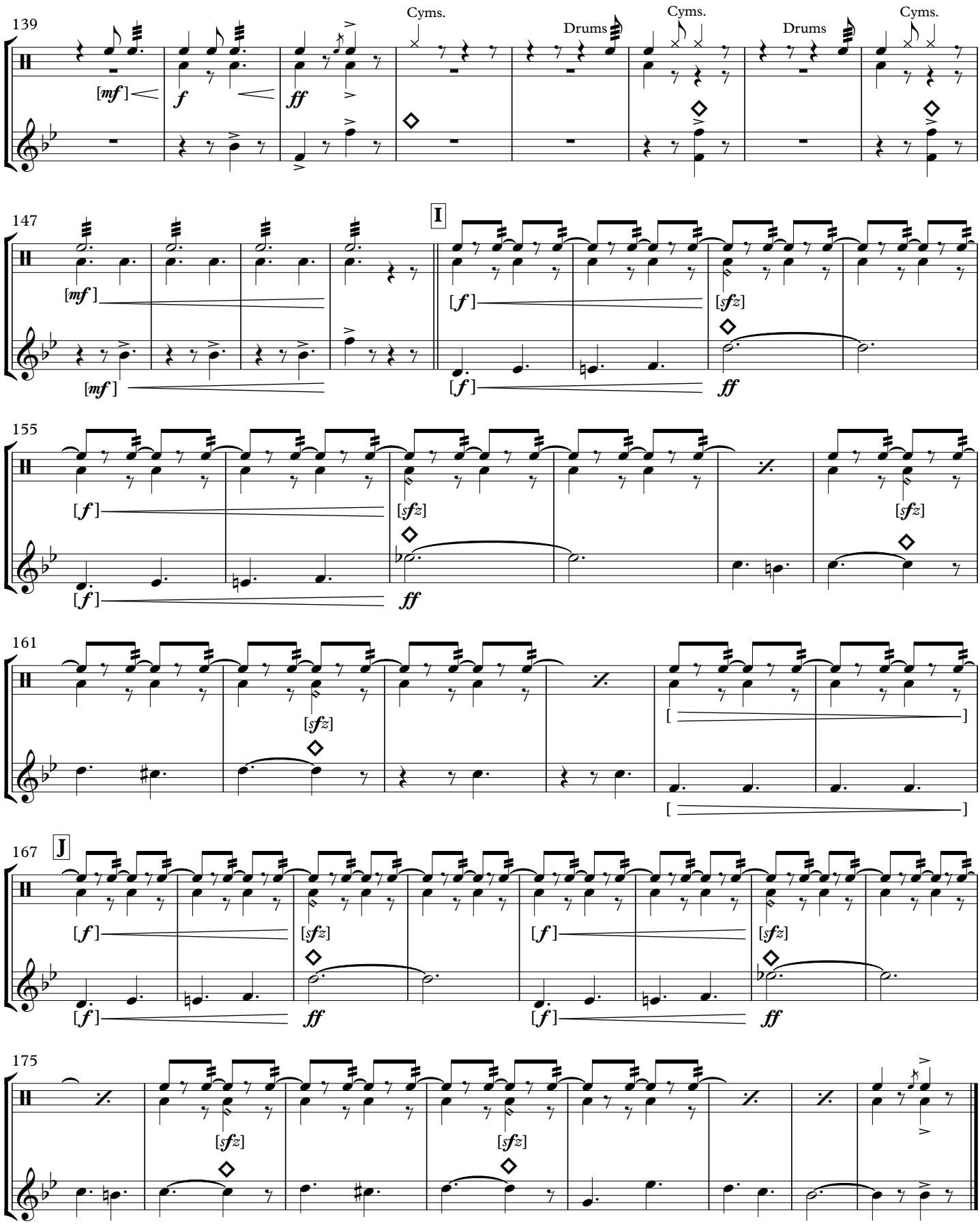

57
[mp] f
p
63
4
71
E
[Play]
◇ = Bell or Bell Plate
78
Cyms.
85
Drums
91
F
[- Cyms]

THE LIBERTY BELL
Drums/Chimes




139
Cyms.
Drums
Cyms.
Drums
Cyms.
147
I
155
161
167
J
175

March

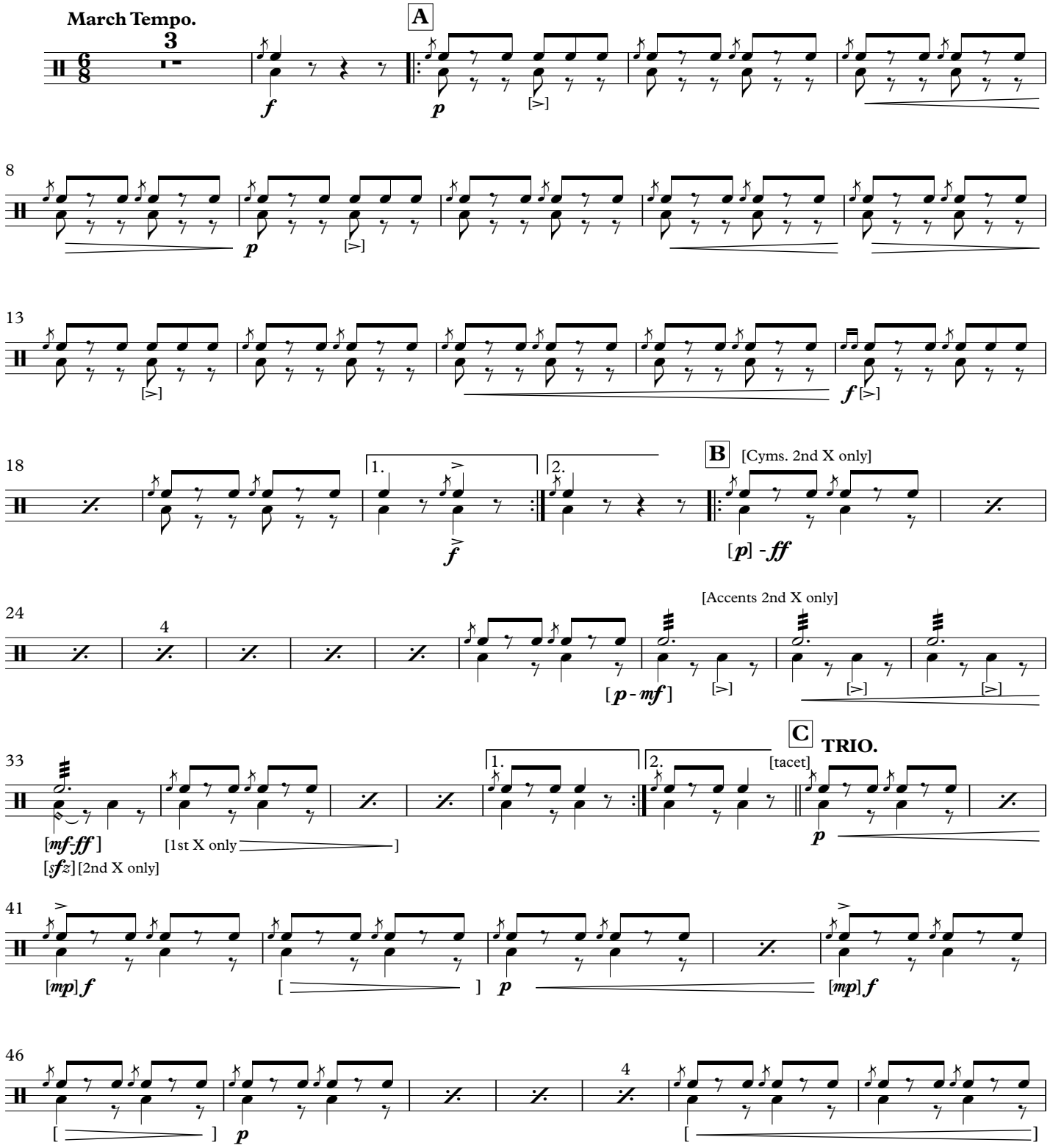
[opt. Bell or Bell Plate]

THE LIBERTY BELL

(1893)

Drums

JOHN PHILIP SOUSA



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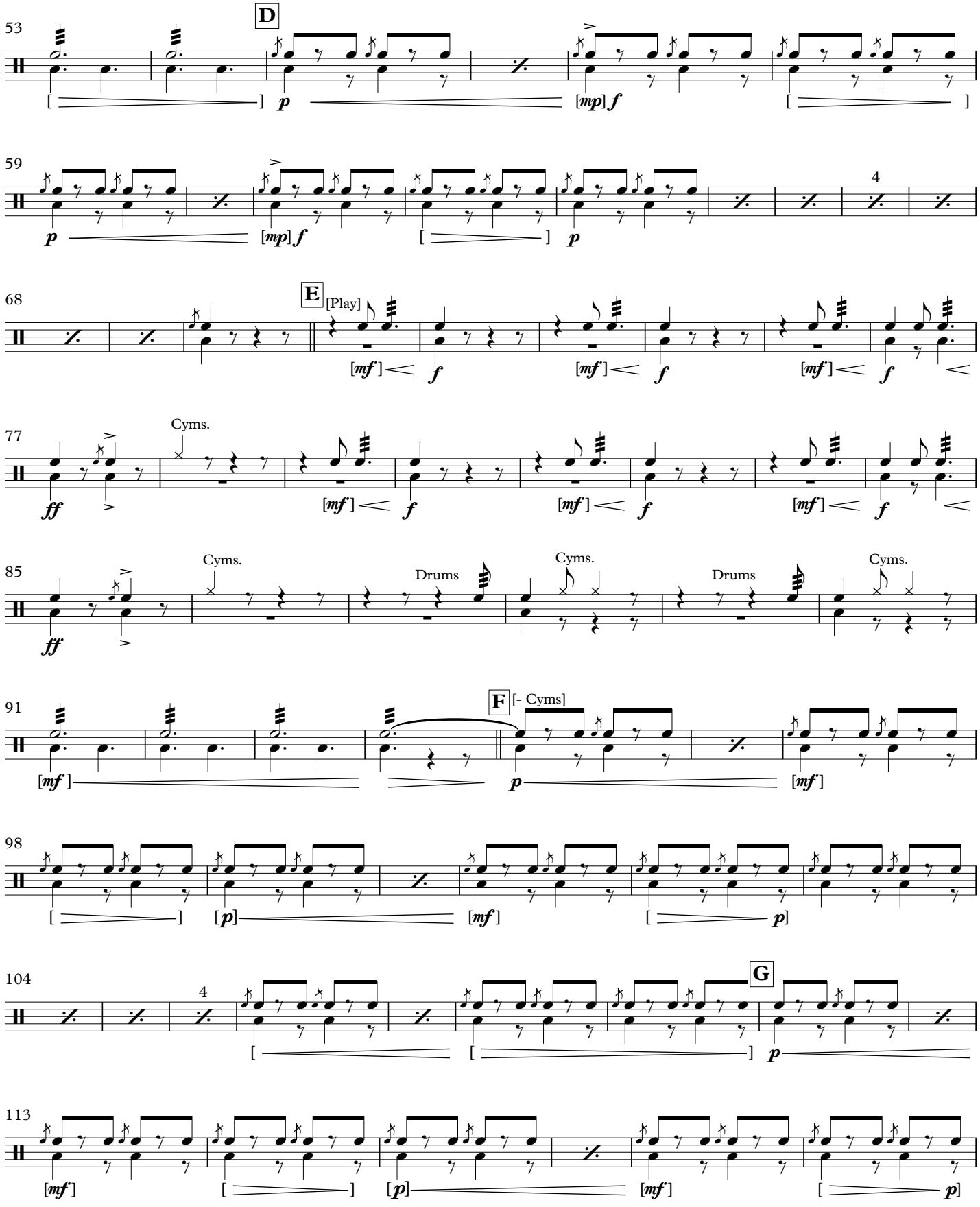
53
D
p
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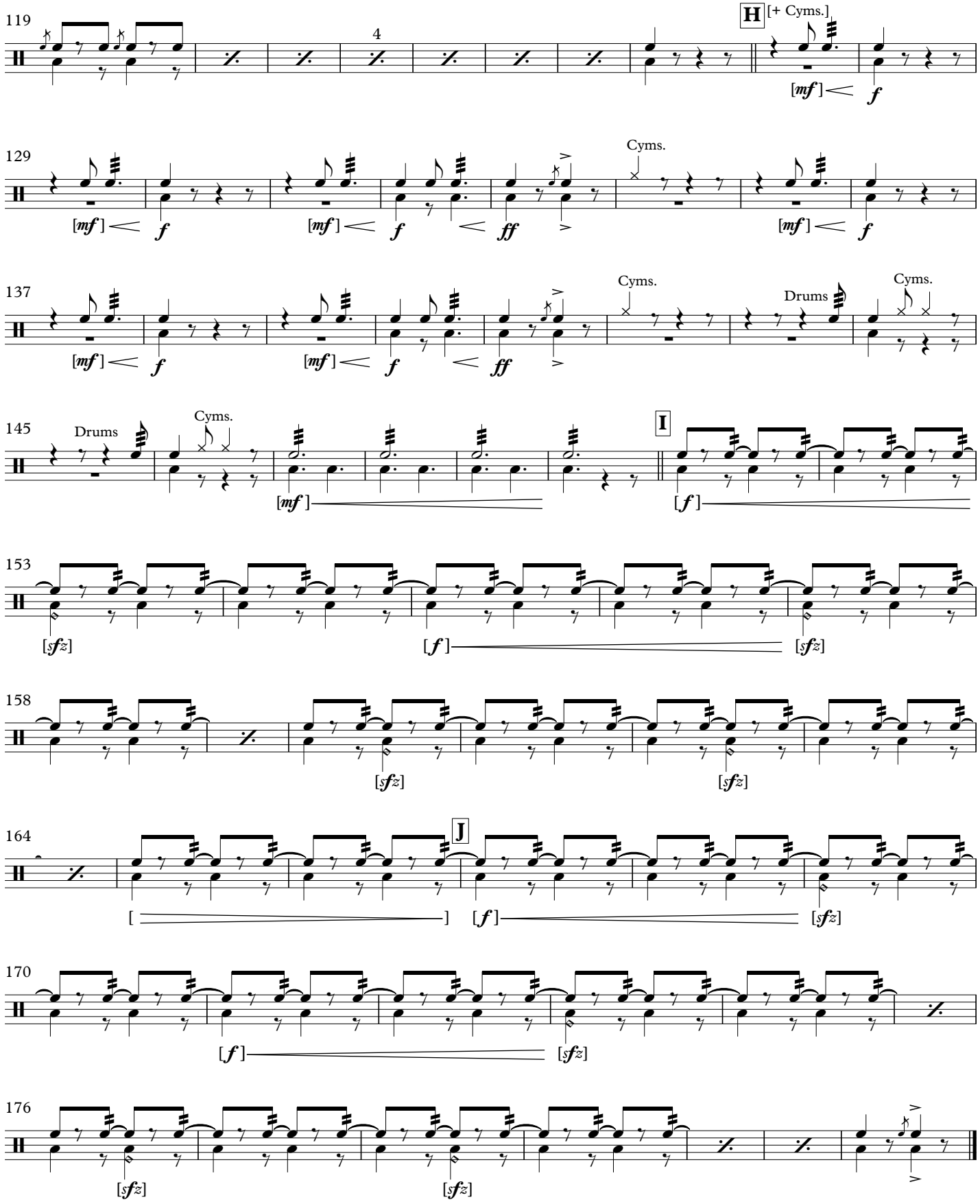
59
4
p
[mp] f
p
68
E
[Play]
[mf]
f
77
Cyms.
ff
85
Cyms.
Drums
91
F
[- Cyms]
[mf]
p
98
[p]
[mf]
p
104
4
G
p
113
[mf]
[p]

THE LIBERTY BELL
Drums



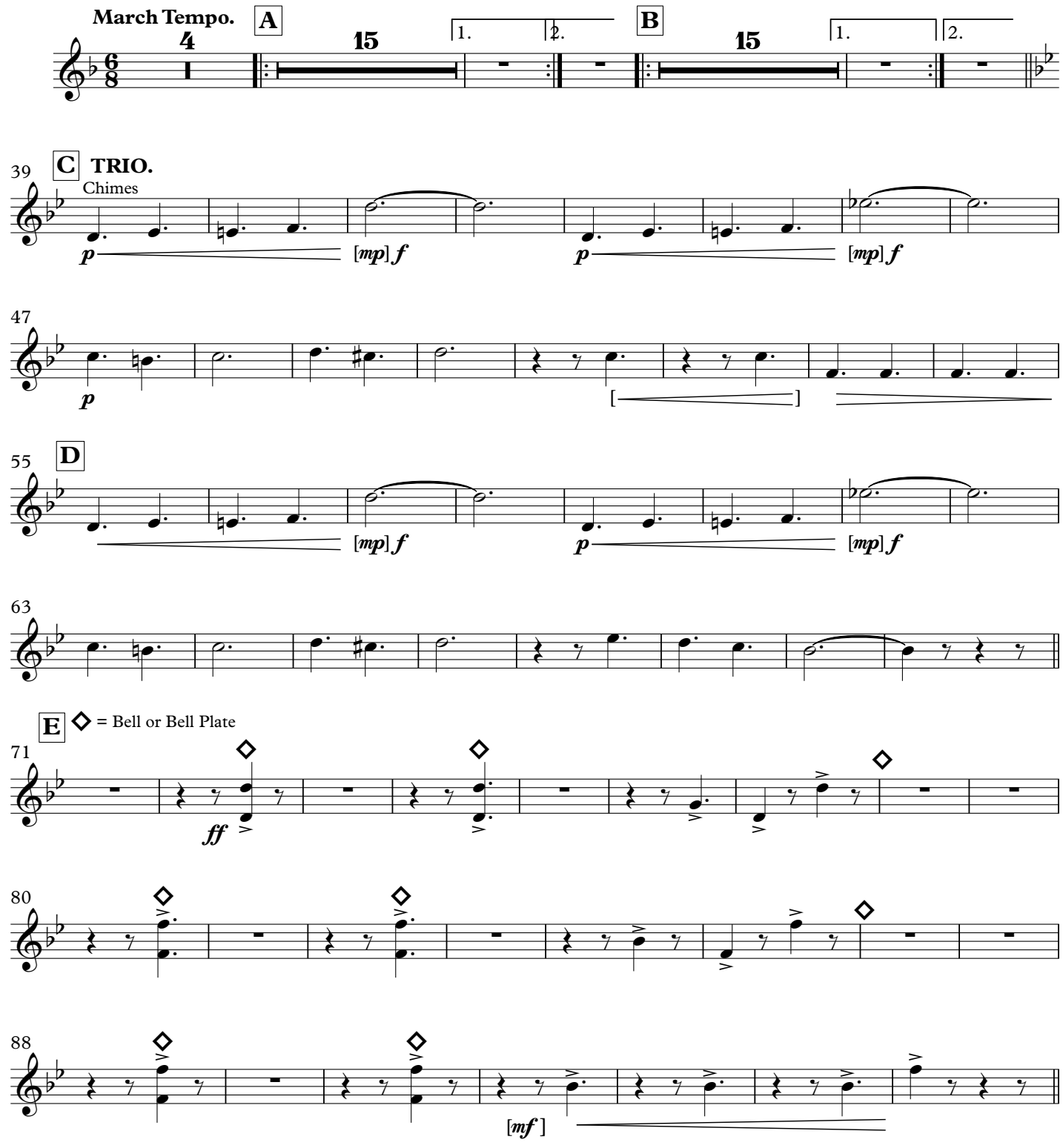
March

THE LIBERTY BELL

(1893)

Chimes

JOHN PHILIP SOUSA



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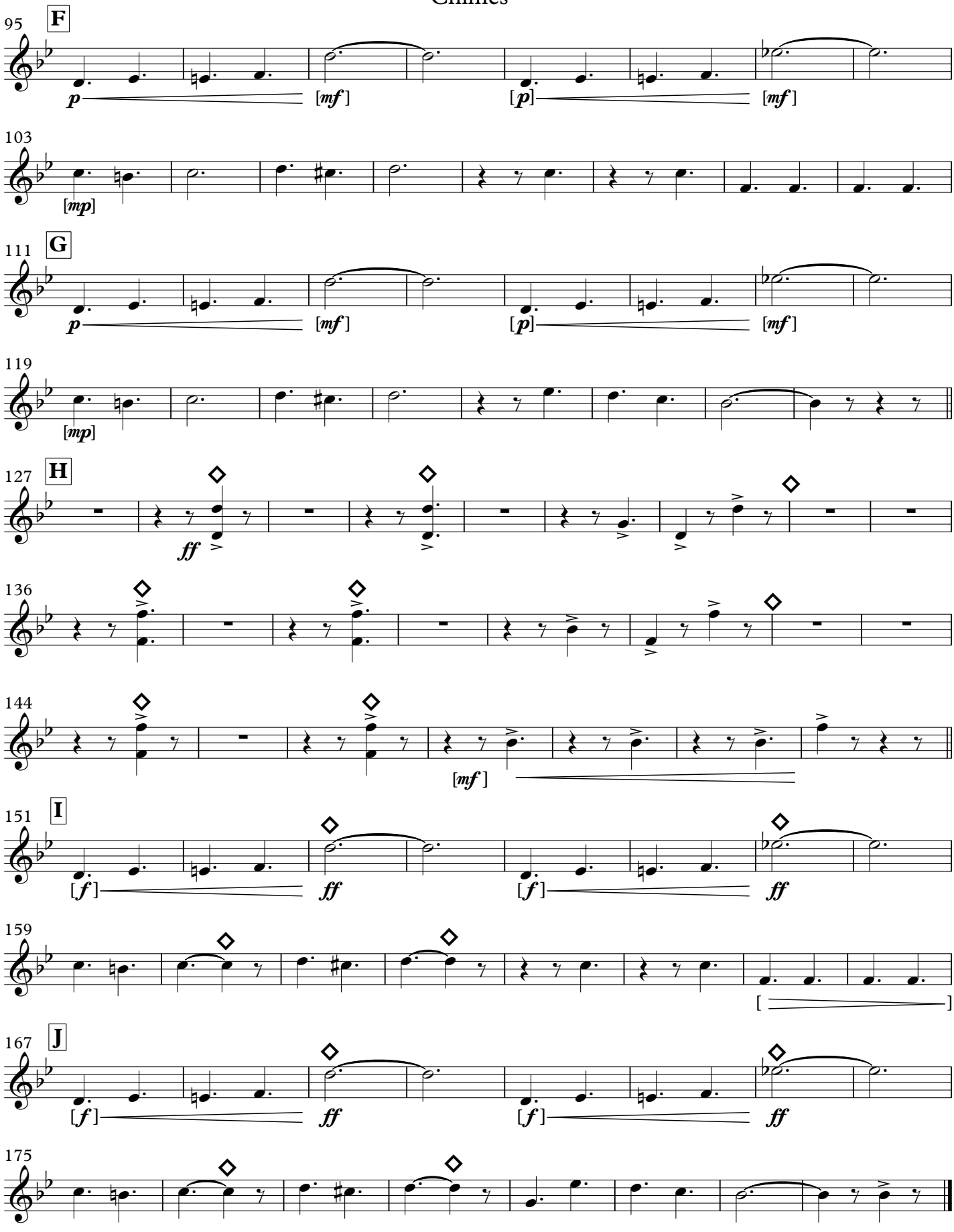
95
F
p
[mf]
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103
[mp]
111
G
p
[mf]
[p]
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119
[mp]
127
H
ff
136
144
[mf]
151
I
[f]
ff
[f]
ff
159
167
J
[f]
ff
[f]
ff
175