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THE CHIMES OF LIBERTY

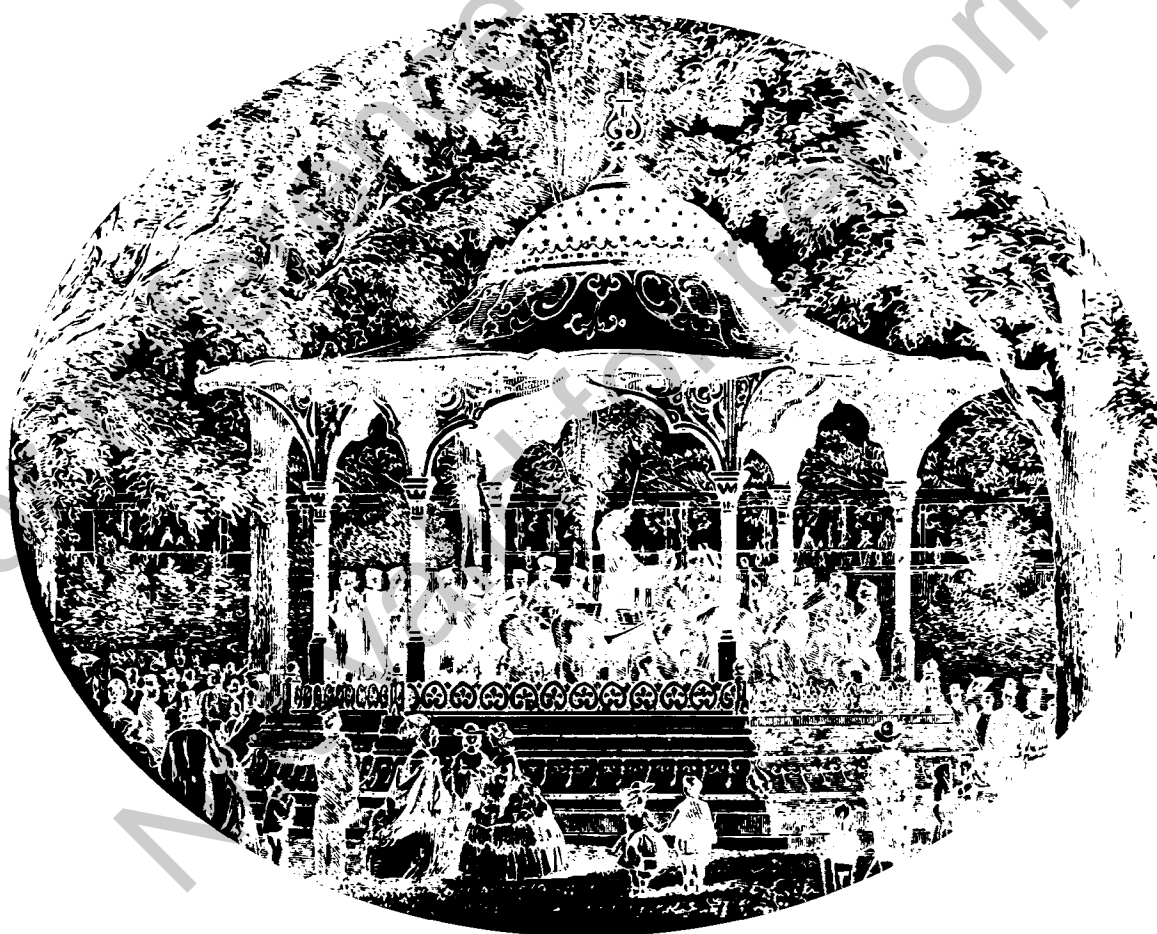
MARCH

Edwin Franko Goldman

Arranged by
Loras J. Schissel

Complete Set: 012-2911-00 - \$60.00
Extra Score Catalog No. 012-2911-01-\$6.00

Grade: 3 1/2



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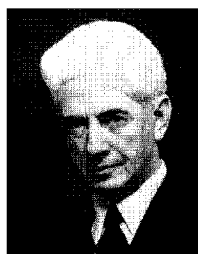
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The Chimes Of Liberty March (1922)

by Edwin Franko Goldman
Arranged and Edited by Loras J. Schissel

*They're the chimes of liberty,
Chimes that ring for you and me,
Where every loyal heart beats true,
They bring joy anew;
'Tis a song of loyalty
Of a nation brave and free.
Let us pray that they will ring for aye,
Our country's chimes of liberty!*

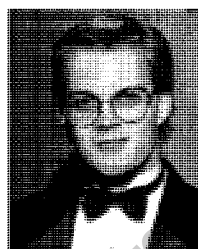
(Lyric of The Chimes of Liberty March)



The Composer

Edwin Franko Goldman was born in Louisville, Kentucky on January 1, 1878. His mother was Selma Franko (born in New Orleans), a member of the musical Franko family who, in the 1860's, toured American and Europe as musical prodigies. It was the famous Franko family who provided inspiration to the young John Philip Sousa to pursue a career in music. Goldman's father, David Henry Goldman, a well-known jurist and public speaker, died in 1886 when Edwin was only 8 years old. Mrs. Goldman lived with relatives in several cities until she finally settled in New York in the mid-1880s. Goldman began the study of cornet with George Weigand at the Hebrew Orphan Asylum at the age of nine and won a scholarship to the newly formed National Conservatory of Music in 1892, studying composition with the conservatory's director Antonín Dvořák. Upon his graduation, Goldman secured a position as second trumpet in the Metropolitan Opera orchestra, performing under the leading conductors of the era. Mahler, Toscanini, Mottl, Hertz, and Damrosch were all frequent conductors of the orchestra during his ten-year engagement.

In 1911, Goldman formed the New York Military Band (later the Goldman Band), which was to become one of the most famous bands of its kind in the world. From 1924 onward, the Goldman Band concerts were underwritten by the Guggenheim family. Goldman conducted his band in summer concerts in Central Park and in Brooklyn's Prospect Park, and at many world's fairs and expositions until his death in 1956. As early as 1922, Goldman began commissioning and encouraging composers to write directly for the band. He is responsible for literally hundreds of works now found in the standard band repertoire.



The Arranger

Loras J. Schissel was born in Dubuque, Iowa, on August 29, 1964. He began the study of brass instruments at the age of 15, and his teachers include Carlton Stewart and Robert Utterback. In the years following his studies at the University of Northern Iowa, Schissel has distinguished himself as a conductor, arranger and musicologist. He is conductor and co-founder of the Virginia Grand Military Band of Arlington, Virginia. This band, whose members include current and former members of the four Washington-based service bands, has recently recorded "Marching Along" for Walking Frog Records. As an arranger, Schissel is co-editor of the "Sousa Centennial Editions" which are distributed exclusively by the C.L. Barnhouse Company. Schissel's arrangements and orchestrations have been performed by most of the major symphony orchestras in the U.S. and Europe, and his works for band have been performed by school ensembles and the major service bands throughout the world. Schissel was featured in the

acclaimed PBS special on John Philip Sousa, "If You Knew Sousa" for The American Experience series. On Christmas Day 1996, CNN broadcasted Schissel's Midwest Band and Orchestra Convention clinic on the authentic performance technique of Sousa's "Stars and Stripes Forever." Schissel is currently on staff in the Music Division at the Library of Congress. In 1998, the Cleveland Orchestra named Schissel the conductor of the Blossom Festival July 4th concerts.



Dedication and An Appreciation

Colonel Albert F. Schoepper • Director (Ret.), U.S. Marine Band

Colonel Albert F. Schoepper (USMC, Ret.), Director of "The President's Own," the United States Marine Band, was born on October 22, 1913 in Rochester, New York. He began his musical training at age 7 with violinist Alfred Perrot, and entered the Eastman School of Music while still a high school student to study with Gustav Tinlot. Colonel Schoepper joined the Marine Band in 1934. During his early years, he was frequent violin soloist on network radio programs and was Concertmaster of the Marine Chamber Orchestra. He made his first appearance as conductor at the White House in 1942 before King George of Greece. In 1955, Colonel Schoepper was appointed Director of "The President's Own." He later would become the first Marine Band Director to attain the rank of full Colonel and would lead the band on

eighteen consecutive national tours. During Colonel Schoepper's tenure as Director, the Marine Band was considered one of the finest bands in history. Colonel Schoepper selected Edwin Franko Goldman's "Chimes of Liberty March" at what was to be his last appearance as guest conductor of the Marine Band.

Colonel Schoepper was a musician and a gentleman who has had a profound impact on my life. He guest conducted my band in December of 1996 at a concert in his honor. In the Spring of 1997, Colonel Schoepper suffered a stroke and passed away in July of that year. My fond memories and cherished friendship with him will always be a source of special inspiration for me.

Loras J. Schissel
January 1998
Washington, D.C.

Instrumentation

Full Conductor Score	1	3rd Bb Trumpet	3
C Piccolo	1	1st & 2nd F Horns	2
1st & 2nd C Flutes	8	3rd & 4th F Horns.....	2
Oboe	2	1st Trombone	2
1st Bb Clarinet	3	2nd Trombone	2
2nd Bb Clarinet	3	3rd Trombone	2
3rd Bb Clarinet	3	Baritone BC	2
Eb Alto Clarinet	1	Baritone TC	1
Bb Bass Clarinet	2	Basses	4
Bassoon	2	String Bass.....	1
1st Eb Alto Saxophone	3	Snare Drum	2
2nd Eb Alto Saxophone	2	Bass Drum/Cymbals	2
Bb Tenor Saxophone.....	2	Large Crash Cymbals	2
Eb Baritone Saxophone	1	Timpani	1
1st Bb Trumpet	3	Chimes.....	2
2nd Bb Trumpet	3		

Performance/Teaching Suggestions

Please note: This new edition of “The Chimes of Liberty” has not been simplified in any way. I have set out to record, in a playable edition, those interpretive devices employed by Dr. Goldman when he performed this march over the years. I have, however, provided cue-sized notes in the clarinet parts for younger players who may have less proficiency in the higher registers. Conductors are encouraged to use their discretion in assigning these parts. I am greatly indebted to my friend and mentor Dr. Leonard B. Smith, conductor of the famed Detroit Concert Band, for providing insight into Dr. Goldman’s interpretations and performance style. Dr. Smith was the soloist and first cornetist of the Goldman Band from 1936 to 1941.

Overview of March style

Playing marches in the style in which Goldman, Sousa, Pryor, Alford, and other composer/conductors performed them is, sadly, a neglected and dying art. The concept of an overall stylistic approach to march music for wind instruments is almost as old as the form itself. The practice of playing notes less than their full notated value was a basic performance technique that composers and conductors assumed would be employed almost automatically by the performer. Frederick Fennell has expressed the belief that players of yesteryear knew conceptually the style of the piece before the first note was sounded. Teaching the younger (or older) player how to play good march style is no more easy or difficult than mastering the major scales. I certainly believe that any amount of time spent developing clear and clean ensemble articulation and the ability to, as Sousa used to put it, “put some light in between the notes,” will be time well spent. Conductors may wish to use the introduction of “The Chimes of Liberty” as a drill. Players should be encouraged to put space between the two half notes of bar one and to adequately space the dotted-quarter and quarter notes of bars two and three. Care should be taken that the player not compensate the shorter note duration by rushing to the next note.

Another aspect of good march style is a strong tuba/horn line. Conductors may wish to have the instruments play the first strain by themselves so that they can hear each other. Even in quiet passages the familiar “oom-pah” of the tuba and horn should be heard. Take special care that the tuba not play too long. I have noted that modern players have adapted a technique of giving extra length to notes in march performances. This was something of which both Sousa and Goldman were very critical of with tuba players in their bands, and spent time ensuring that the tuba provided harmonic as well as rhythmic texture to march music.

John Philip Sousa and Edwin Franko Goldman were both highly critical of performances of their music which was too fast or employed a slowing down of the final strains. Conductors are strongly encouraged to start “The Chimes of Liberty March” at 118 m.m. and maintain throughout.

Trouble-Shooting and Specifics

- m.1**The cymbal part (as combined in the bass drum part) should be played with slightly smaller (thicker, 16” or 17”) cymbals. The part for large crash cymbals should be played on very large (and thinner “concert cymbals”).
- m.4**Take care that the grace note in this bar is played as quickly and as closely to the following notes as possible. Exaggerate the *crescendo* into bar 5.
- m.5**Don’t be afraid to let the trombone counterpoints project.
- m.12**The low instruments should really “pop” on the soli *fz* note on the “and” of two. Reinforce with strong (but “choked”) percussion accent.
- m.24**Another section where the trombones should project.
- m.30-31**The afterbeat instruments should play particularly short. Also in m.34-35. Make the *crescendo* BIG!
- m.41-72 (1st)**The melody should be very *cantabile*. The trombones should play the afterbeats crisply and clearly. Trumpets (cornets) play the *trio* the first time only. You may wish to reduce the number of trumpets to keep it clean. The piccolo does not play the first time through.
- m.73-74**Ensure that the octave (whole note) E’s in the 2nd and 3rd trumpets are heard clearly. This figure is also in m.77-78 (as a G).
- m.76**Let the large cymbal be heard! Let it ring!
- m.41 (2nd x)**The piccolo or piccolos (I’ve cued it in the flute part for multiple piccolos) play the solo the second time only. I have provided an alternate version of the piccolo part in bar 71 (try using the eighth-note run versus the high Bb) which may correct some intonation trouble. The trumpets are tacet the second time, and clarinets and horns have a part for “second time” (see part).
- m.84-89**Don’t *ritard* during these bars.
- m.90**Keep the tempo steady. You may want to have the trumpets and trombones stand for the final 32 bars. A big, grand (not overblown) sound will assure an exciting conclusion to this great march classic.

Dedicated to the memory of Col. Albert F. Schoepper, Conductor, U.S. Marine Band

THE CHIMES OF LIBERTY

MARCH

Edwin Franko Goldman
Arr. by Loras J. Schissel

(♩ = 118 m.m.)

The score is arranged in a standard concert band format. It includes parts for Piccolo, Flutes (1, 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophones, E♭ Baritone Saxophone, B♭ Trumpets (Cornets) (1, 2, 3), Horns in F (1, 2, 3, 4), Baritone, Trombones (1, 2, 3), Basses*, Snare Drum, Bass Drum/Cymbals (16"), Large Crash Cymbals, Timpani (C4F), and Chimes. The score is divided into six measures, with a repeat sign and first/second endings indicated in measures 5 and 6. Dynamics include *ff* and *f*. A tempo marking of (♩ = 118 m.m.) is provided at the beginning of the score.

*A part for string bass is provided in this edition.
**cue sized notes in clarinet parts are optional for younger players.

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1, 2
- Ob.
- Bsn.
- Clars. 1, 2, 3
- Alto Cl.
- Bass Cl.
- Al. Sax. 1, 2
- Ten. Sax.
- Bar. Sax.
- Trpt. 1, 2, 3
- Horn 1, 2, 3, 4
- Bar.
- Tbn. 1, 2, 3
- Basses
- S.D.
- B.D./Cym.
- Cr. Cym.
- Timp.
- Chimes

The score includes dynamic markings such as *p* (piano) and *f* (forte). Performance instructions include *Soli* and *B.D. Soli*. A large watermark "For Personal Use Only" is visible across the page.

13

Picc.

Fl. 1, 2

Ob.

Bsn.

1

Clars. 2

3

Alto Cl.

Bass Cl.

1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

13 *div. a2*

1

Trpt. 2

3

1, 2

Horn 3, 4

Bar.

1, 2

Tbn. 3

Basses

S.D.

B.D./Cym.

Cr. Cym.

Timp.

Chimes

13 14 15 16 17 18 19

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Clar. 1, 2, 3), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Alto Saxophone (Al. Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.).
- Brass:** Trumpet (Trpt. 1, 2, 3), Horn (Horn 1, 2, 3, 4), Trombone (Tbn. 1, 2, 3), Basses.
- Percussion:** Snare Drum (S.D.), Bass Drum/Cymbal (B.D./Cym.), Crash Cymbal (Cr. Cym.), Tom-tom (Timp.), Chimes.

The score is divided into measures 20 through 26. It features first and second endings at measures 21 and 22. Dynamic markings include *f* (forte) and *ff* (fortissimo). Performance instructions include *Lg. Cym.* (Large Cymbal) at measures 21 and 25. A large watermark "For Sale Only! Performance" is overlaid diagonally across the page.

30

Picc.

Fl. 1, 2

Ob.

Bsn.

1

2

3

Clar.

Alto Cl.

Bass Cl.

1

2

Al. Sax.

Ten. Sax.

Bar. Sax.

30

1

2

3

Trpt.

1, 2

3, 4

Horn

Bar.

1, 2

3

Tbn.

Basses

S.D.

B.D./Cym.

Cr. Cym.

Timp.

Chimes

4492

27

28

29

30

31

32

33

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

Bsn. *ff* *p*

1 *ff* *p*

Clar. 2 *ff* *p*

3 *ff* *p*

Alto Cl. *ff* *p*

Bass Cl. *ff* *p*

1 *ff* *p*

Al. Sax. 2 *ff* *p*

Ten. Sax. *ff* *p*

Bar. Sax. *ff*

1 *ff* *p*

Trpt. 2 *ff* *ff*

3 *ff* *ff*

1, 2 *ff* *a2* *p*

3, 4 *ff* *a2* *p*

Bar. *ff* *p*

1, 2 *ff* *div.* *a2*

3 *ff*

Basses *ff*

S.D. *ff*

B.D./Cym. *ff* *H.D.* *Lg. Cym.*

Cr. Cym. *ff*

Timp. *ff*

Chimes

41 Trio
2nd time only

Picc. *p* Solo (2nd time only)
Picc. Solo (2nd time only)

Fl. 1, 2 *p*

Ob. (1 Player 2X) *p* (tacet 1st time)

Bsn. (upper notes 2nd time)

1
2
3

Clar. 1, 2, 3

Alto Cl.

Bass Cl.

1
2

Al. Sax.

Ten. Sax.

Bar. Sax. *p*

41 Trio

1 *p* Play 1st time only

Trpt. 2 *p* Play 1st time only

3 *p* Play 1st time only

1, 2 *p* (small notes 1st time)
p (large notes 2nd time)
p (small notes 1st time)

3, 4 *p* (large notes 2nd time)

Bar.

1, 2 *p* div.

3 *p*

Basses *p*

S.D.

B.D./Cym.

Cr. Cym.

change C to H \flat

Timp. *p* Solo

Chimes *p*

49

Picc.

Fl. 1, 2

Ob.

Bsn.

1

Clar. 2

3

Alto Cl.

Bass Cl.

1

Al. Sax.

2

Ten. Sax.

Bar. Sax.

49

1

Trpt. 2

3

Horn 1, 2

3, 4

Bar.

1, 2

Tbn. 3

Basses

S.D.

B.D./Cym.

Cr. Cym.

Timp.

Chimes

4492 47 48 49 50 51 52

The image shows a page of a musical score for a large orchestra, specifically page 12. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left side of the page are: Picc., Fl. 1,2, Ob., Bsn., Clar. 1, 2, 3, Alto Cl., Bass Cl., Al. Sax. 1, 2, Ten. Sax., Bar. Sax., Trpt. 1, 2, 3, Horn 1,2, 3,4, Bar., Tbn. 1,2, 3, Basses, S.D., B.D./Cym., Cr. Cym., Timp., and Chimes. The score includes musical notation with notes, rests, and dynamic markings such as *p* (piano). A large, semi-transparent watermark reading "For Reference Only - Not Valid For Performance" is overlaid diagonally across the center of the page. At the bottom of the page, there are page numbers 4492, 53, 54, 55, 56, 57, and 58.

This page contains a musical score for a large ensemble, spanning measures 59 to 64. The instruments listed on the left are:

- Picc.
- Fl. 1, 2
- Ob.
- Bsn.
- 1
- Clar. 2
- 3
- Alto Cl.
- Bass Cl.
- 1
- Al. Sax.
- 2
- Ten. Sax.
- Bar. Sax.
- 1
- Trpt. 2
- 3
- Horn 1, 2
- 3, 4
- Bar.
- 1, 2
- Tbn. 3
- Basses
- S.D.
- B.D./Cym.
- Cr. Cym.
- Timp.
- Chimes

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *p*. A large watermark "For performance only" is visible across the page.

65

Picc.

Fl. 1, 2

Ob.

Bsn.

1

2

3

Clar.

Alto Cl.

Bass Cl.

1

2

Al. Sax.

Ten. Sax.

Bar. Sax.

pp

65

1

2

3

Trpt.

1, 2

3, 4

Horn

Bar.

1, 2

3

Tbn.

pp

pp

Basses

pp

S.D.

B.D./Cym.

Cr. Cym.

Timp.

Chimes

Picc. *diva* *ff*
 Fl. 1, 2 *diva* *ff*
 Ob. *ff* *Play both times*
 Bsn. *ff*
 Clar. 1, 2, 3 *ff*
 Alto Cl. *ff*
 Bass Cl. *ff*
 Al. Sax. 1, 2 *ff*
 Ten. Sax. *ff*
 Bar. Sax. *ff*
 Trpt. 1, 2, 3 *p* *ff* *div.* *a2*
 Horn 1, 2, 3, 4 *ff* *div.*
 Bar. *ff*
 Tbn. 1, 2, 3 *ff* *a2* *div.*
 Basses *ff*
 S.D. *ff*
 B.D./Cym. *ff* Lg. Cym.
 Cr. Cym. *fff*
 Timp. *fff*
 Chimes *fff*

Picc.
 Fl. 1, 2
 Ob.
 Bsn.
 Clar. 1, 2, 3
 Alto Cl.
 Bass Cl.
 Al. Sax. 1, 2
 Ten. Sax.
 Bar. Sax.
 Trpt. 1, 2, 3
 Horn 1, 2, 3, 4
 Bar.
 Tbn. 1, 2, 3
 Basses
 S.D.
 B.D./Cym.
 Cr. Cym.
 Timp.
 Chimes

Musical score for measures 77 to 83. The score includes parts for Piccolo, Flutes (1, 2), Oboe, Bassoon, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Basses, Snare Drum (S.D.), Bass Drum/Cymbal (B.D./Cym.), Crash Cymbal (Cr. Cym.), Timpani (Timp.), and Chimes. The score features various dynamics such as *ff*, *fff*, and *Solo*, and includes performance instructions like "like a Chime" and "Hells up". A box containing the number "81" is present in the upper right and middle right sections of the score. A large watermark "For Reference Only" is overlaid diagonally across the page.

This page of a musical score, numbered 17, contains the following instrument parts and markings:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob.**: Oboe
- Bsn.**: Bassoon
- Clar. 1, 2, 3**: Clarinets
- Alto Cl.**: Alto Clarinet
- Bass Cl.**: Bass Clarinet
- Al. Sax. 1, 2**: Alto Saxophones
- Ten. Sax.**: Tenor Saxophone
- Bar. Sax.**: Baritone Saxophone
- Trpt. 1, 2, 3**: Trumpets
- Horn 1, 2, 3, 4**: Horns (with "Bells down" instruction)
- Bar.**: Baritone
- Tbn. 1, 2, 3**: Trombones
- Basses**: Basses
- S.D.**: Snare Drum
- B.D./Cym.**: Bass Drum/Cymbal
- Cr. Cym.**: Crash Cymbal
- Timp.**: Timpani
- Chimes**: Chimes

The score features musical notation with various dynamics such as *p* (piano) and *ff marcato* (fortissimo marcato). Performance instructions include "Bells down" for the Horns. The page is numbered 84 through 89 at the bottom.

90

Picc.

Fl. 1, 2

Ob.

Bsn.

1

Clar. 2

3

Alto Cl.

Bass Cl.

1

Al. Sax.

2

Ten. Sax.

Bar. Sax.

90

1

Trpt. 2

3

1, 2

Horn 3, 4

Bar.

1, 2

Tbn. 3

Basses

S.D.

B.D./Cym.

Cr. Cym.

Timp.

Chimes

4492 90 91 92 93 94 95

98

Picc.

Fl. 1, 2

Ob.

Bsn.

1

Clar. 2

3

Alto Cl.

Bass Cl.

1

Al. Sax. 2

Ten. Sax.

Bar. Sax.

98

1

Trpt. 2

3

1, 2

Horn 3, 4

Bar.

1, 2

Tbn. 3

Basses

S.D.

B.D./Cym.

Cr. Cym.

Timp.

Chimes

4492 96 97 98 99 100 101

This page of a musical score, page 106, contains the following parts and staves:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Clar. 1, 2, 3 (Clarinets)
- Alto Cl. (Alto Clarinet)
- Bass Cl. (Bass Clarinet)
- Al. Sax. 1, 2 (Alto Saxophones)
- Ten. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Trpt. 1, 2, 3 (Trumpets)
- Horn 1, 2, 3, 4 (Horns)
- Bar. (Baritone)
- Tbn. 1, 2, 3 (Trombones)
- Basses (Basses)
- S.D. (Snare Drum)
- B.D./Cym. (Bass Drum/Cymbal)
- Cr. Cym. (Cymbal)
- Timp. (Timpani)
- Chimes (Chimes)

The score includes dynamic markings such as *ff* (fortissimo) and *fff* (fortississimo). A large watermark 'For Reference Only Not Valid for Performance' is visible across the page.

This page of a musical score contains measures 108 through 113. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., Bsn., Clar. 1, 2, 3, Alto Cl., Bass Cl., Al. Sax. 1, 2, Ten. Sax., Bar. Sax., Trpt. 1, 2, 3, Horn 1, 2, 3, 4, Bar., Tbn. 1, 2, 3, Basses, S.D., B.D./Cym., Cr. Cym., Timp., and Chimes. The score features various musical notations including notes, rests, dynamics (ff, mf), and articulation marks. A large diagonal watermark reading 'For Reference Only: Not Valid for Performance' is overlaid across the page.

114

Picc.

Fl. 1, 2

Ob.

Bsn.

1

Clar. 2

3

Alto Cl.

Bass Cl.

1

Al. Sax.

2

Ten. Sax.

Bar. Sax.

114

1

Trpt. 2

3

1, 2

Horn

3, 4

Bar.

1, 2

Tbn.

3

Basses

S.D.

B.D./Cym.

Cr. Cym.

Timp.

Chimes

4492

114 115 116 117 118 119 120 121

Detailed description: This page of a musical score covers measures 114 through 121. The score is written for a large orchestra, including woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Alto and Bass Clarinets, Alto and Tenor Saxophones, Baritone Saxophone), brass (Trumpets, Horns, Trombones, Basses), and percussion (Snare Drum, Bells/Cymbals, Crash Cymbals, Tom-toms, and Chimes). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo). The score is marked with measure numbers 114 through 121 at the bottom. A large watermark is visible across the page.