

The Liberty Bell

Ballad Cantata for Men's Voices

William G. Hammond

Oliver Ditson Company

Boston

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A BALLAD CANTATA
FOR BARITONE SOLO AND CHORUS OF
MEN'S VOICES

The Liberty Bell

THE POEM
ANONYMOUS

THE MUSIC
BY
WILLIAM G. HAMMOND

.60

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SOLO VOICE
BARITONE

TIME OF PERFORMANCE: FIFTEEN MINUTES

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THE LIBERTY BELL

A BALLAD CANTATA FOR MEN'S VOICES

Poem anonymous

WILLIAM G. HAMMOND

Allegro ma non troppo, tumultuoso

PIANO

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system begins with a fortissimo (*ff*) dynamic and a *ben marcato* instruction. The second system features a *dim.* (diminuendo) instruction. The third system includes a *cresc.* (crescendo) instruction and a *ff con fuoco* instruction. The fourth system concludes with a *marcato* instruction. The score includes various musical notations such as slurs, accents, and triplets.

TENOR I *ben marcato* *f*

TENOR II There was tu - mult in the

BASS I *ben marcato* *f*

BASS II There was tu - mult in the

ben marcato *f*

cit - y, In the quaint old Qua - ker town, And the

cit - y, In the quaint old Qua - ker town, And the

ff streets were rife with peo - ple Pa - cing rest - less up and

ff streets were rife with peo - ple Pa - cing rest - less up and

ten.

ten.

ten.

dim.
down; ———

dim. *mf with breadth*
down; ——— Peo - ple gath - ring at cor - ners Where they

dim. *mf with breadth*

ff cresc. ed
And the

ff cresc. ed
whis - per'd each to each, And the

ff cresc. ed

cresc. ed

incalzando
sweat stood on their fa - ces

incalzando
sweat stood on their fa - ces

incalzando

ff *incalzando*

Maestoso

With the ear - nest - ness of their

With the ear - nest - ness of their

Maestoso

This system contains the first two systems of music. The first system features a vocal line with lyrics 'With the ear - nest - ness of their' and a piano accompaniment. The second system repeats the vocal line and piano accompaniment. The tempo is marked 'Maestoso'. The piano part includes triplets and slurs.

speech.

speech. *mf* As the

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'speech.' and a piano accompaniment. The fourth system has a vocal line with lyrics 'speech. As the' and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs.

The bleak At - lan - - tic

bleak At - lan - - tic cur - - rents Lash the

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'The bleak At - lan - - tic' and a piano accompaniment. The sixth system has a vocal line with lyrics 'bleak At - lan - - tic cur - - rents Lash the' and a piano accompaniment. The piano part continues with the rhythmic pattern of eighth notes with slurs.

cur - rents Lash the shore, So they
 wild New - found - land shore, So they

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair has lyrics 'cur - rents Lash the shore, So they' and the bottom pair has 'wild New - found - land shore, So they'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, with a *p* dynamic marking.

beat a - gainst the State House, So they
 beat a - gainst the State House, So they
 beat a - gainst the State House, So they

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair has lyrics 'beat a - gainst the State House, So they' and the bottom pair has 'beat a - gainst the State House, So they'. The piano accompaniment continues with the same rhythmic pattern as the first system, with a *p* dynamic marking.

surged a - gainst the door. And the
 surged a - gainst the door. And the
 surged a - gainst the door. And the

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair has lyrics 'surged a - gainst the door. And the' and the bottom pair has 'surged a - gainst the door. And the'. The piano accompaniment continues with the same rhythmic pattern as the previous systems, with a *p* dynamic marking.

min-gling of their voi - ces Woke a har - mo - ny pro - found, — a

min-gling of their voi - ces Woke a har - mo - ny pro - found, — a

har - mo - ny pro - found, —

har - mo - ny pro - found, — Till the qui - et street of the cit - y Was all

lunga

Meno mosso

mf

Meno mosso

mf

tur - bu - lent with sound.

f tumultuoso

Molto agitato *f*

Dare they do it?

Will they do it?

What's the news? What of A - dams?

Who is speak-ing? What of A - dams?

Fervente

What of Sher - man? God! — God! grant they won't re-

What of Sher - man? O God! — God! grant they won't re-

What of Sher - man? God! — God! grant they won't re-

8

L.H.

fuse! Let me near-er!

affrettando

fuse! Make some way there! Let me near-er!

affrettando

Sti - - fle then!

Sti - - fle then! When a na - tion's,
I am stifling! When a na - tion's,

caloroso

sfz

caloroso When a na - tion's life's at haz - ard We've no time to think of men. *lunga*

caloroso When a na - tion's life's at haz - ard We've no time to think of men. *lunga*

caloroso *sfz* *lunga*

Vigorouso

So they beat a-against the por - tal, — Man and wo - man, maid and

So they beat a-against the por - tal, — Man and wo - man, maid and

Vigorouso

child, And the Ju - ly sun in the heavens On the scene look'd down and

child, And the Ju - ly sun in the heavens On the scene look'd down and

Con entusiasmo

smiled; The same sun that saw the Spar - tan Shed his pa - triot blood in

smiled; The same sun that saw the Spar - tan Shed his pa - triot blood in

smiled; that saw the Spar - tan his pa - triot blood in

Con entusiasmo

vain Now be held the soul of free - dom All un - con - querd rise a - gain, — un -

vain Now be held the soul of free - dom All un - con - querd rise a - gain, — un -

allarg.

con - quer'd rise a - gain.

allarg.

con - quer'd rise a - gain.

allarg.

un - conquer'd rise a - gain.

Grandioso

BARITONE SOLO
Moderato e declamato

A - loft in that high

f

steep - le Sat the bell - man, old and gray; He was wear - y of the

Agitato

ty - rant And his i - ron - scep - tred sway; So he sat with one hand

read - y On the clap - per of the bell, When his

affrettando

eye could catch the sig - nal Of the glo - rious news — to

tell, Of the glo - rious news to tell.

Più mosso

See! See! the dense crowd quiv - ers

Through all its length - y line As the boy be - side the

por - tal Looks forth to give the sign! With his

marziale

small hands up - ward lift - ed Breez - es dally - ing with his

marziale

hair, Hark! with deep clear in - to - na - - tion Breaks his young voice on the

air. *largamente*

Hush'd the peo-ple's

Hush'd the peo-ple's swelling mur-mur, Hush'd the

swell - ing mur - mur, List the boy's strong
 Hush'd the mur - mur, List the boy's strong joy - ous cry, List the
 swell - ing mur - mur,

f *cresc.*

marcato

joy - ous cry, — "Ring!" "Ring!" "Ring, O ring for
 boy's strong cry, — "Ring!" "Ring!" "Ring, O ring for
 boy's strong cry, — He cries a - loud, He cries a - loud, "Ring, O ring for

Lib - er - ty! Ring, O ring for Lib - er -
 Lib - er - ty! Ring, O ring for Lib - er -

Con tutta forza *ff*

ty!"

ty!"

f

And straight - way at the

f

Straight way at the sig - nal lifts his

sig - nal The old bell - man lifts his

The old bell - man lifts his

f

hand, Sends the good news mak - ing

hand, Sends the good news mak - ing

f

mu - sic, I - ron mu - sic thro' the
 mu - sic, I - ron mu - sic thro' the
 mu - sic, I - ron mu - sic thro' the

The first system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a 13/8 time signature and a key signature of one sharp (F#). The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes.

land, Sends the good news mak - ing mu - sic, I - ron
 land, Sends the good news mak - ing mu - sic, I - ron
 I - ron

The second system continues the vocal and piano parts. The piano accompaniment includes the instruction *marcato* above the right-hand staff and below the left-hand staff. The piano part features a rhythmic pattern of eighth notes with accents.

mu - sic thro' the land.
 mu - sic thro' the land.

The third system concludes the vocal and piano parts. The piano accompaniment includes the instruction *ff* (fortissimo) in both the right and left hands. The right hand features a triplet of eighth notes, and the left hand has a steady eighth-note accompaniment.

How they shout.ed!

What re_joi_cing! How the old bell shook the air, Till the clang of

How the old bell shook the air, Till the clang of

meno

free - dom ruf - fled The calm glid - ing Del - a - ware.

free - dom ruf - fled The calm glid - ing Del - a - ware.

13 and the tor.ches Shone up - on the night's re.pose;

molto agitato and the tor.ches Shone up - on the night's re.pose;

How the bon.fires and the tor.ches Shone up.on the night's re.pose;

This system contains the first three lines of music. The top two lines are vocal staves in 13/8 time, with lyrics: "and the tor.ches Shone up - on the night's re.pose;". The third line is a bass vocal staff with lyrics: "and the tor.ches Shone up - on the night's re.pose;". The piano accompaniment begins in the fourth line, marked *molto agitato*, with lyrics: "How the bon.fires and the tor.ches Shone up.on the night's re.pose;".

tutta forza

From the flames like Phoenix Fair Lib.er.ty a - rose.

tutta forza From the flames like Phœ - nix Fair Lib.er.ty a - rose.

From the flames like Phoenix, like a Phœ - nix Fair Lib.er.ty a - rose.

sf *Animato*

This system contains the next three lines of music. The top two lines are vocal staves with lyrics: "From the flames like Phoenix Fair Lib.er.ty a - rose.". The third line is a bass vocal staff with lyrics: "From the flames like Phœ - nix Fair Lib.er.ty a - rose;". The piano accompaniment continues in the fourth line, marked *tutta forza* and *sf*. The fifth line is a piano staff with lyrics: "From the flames like Phoenix, like a Phœ - nix Fair Lib.er.ty a - rose.". The system concludes with a piano staff marked *Animato*.

This system contains the final two lines of music, which are piano accompaniment staves. The top line is the treble clef staff and the bottom line is the bass clef staff. The music continues with complex rhythmic patterns and dynamics.

The

The

sf

Detailed description: This system contains the first three measures of the piece. It features four vocal staves (two soprano/tenor and two bass) and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords. The vocal parts have rests in the first two measures and then enter with a note in the third measure.

old bell now — is si - lent, Hush'd its grand old i - ron

old bell now — is si - lent, Hush'd its grand old i - ron

Detailed description: This system contains measures 4 through 7. The vocal parts continue with the lyrics. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A triplet of eighth notes is marked in the piano part in measure 6.

tongue, But the spir - it it — a - wak - en'd Still

tongue, But the spir - it it — a - wak - en'd Still

Detailed description: This system contains measures 8 through 11. The vocal parts continue with the lyrics. The piano accompaniment continues with its rhythmic and harmonic support. The piece concludes in measure 11 with a final chord.

lives - for - ev - - er young. And - while we greet the

lives - for - ev - - er young. And - while we greet the

lives - for - ev - - er young. And while we greet the

sun - light On the Fourth of each Ju - ly We will

sun - light On the Fourth of each Ju - ly We - will

sun - light the Fourth of each Ju - ly We - will

ne'er for - get the bell - man Who, 'twixt the earth and sky, Rang

ne'er for - get the bell - man Who, 'twixt the earth and sky, Rang

ne'er for - get the bell - man Who, 'twixt the earth and sky, Rang

out our In - de - pen - dence, Which, please God, please God, shall

out our In - de - pen - dence, Which, please God, please God, shall

out our In - de - pen - dence, Which, please God, please God, shall

154685

nev - er, nev - er die.

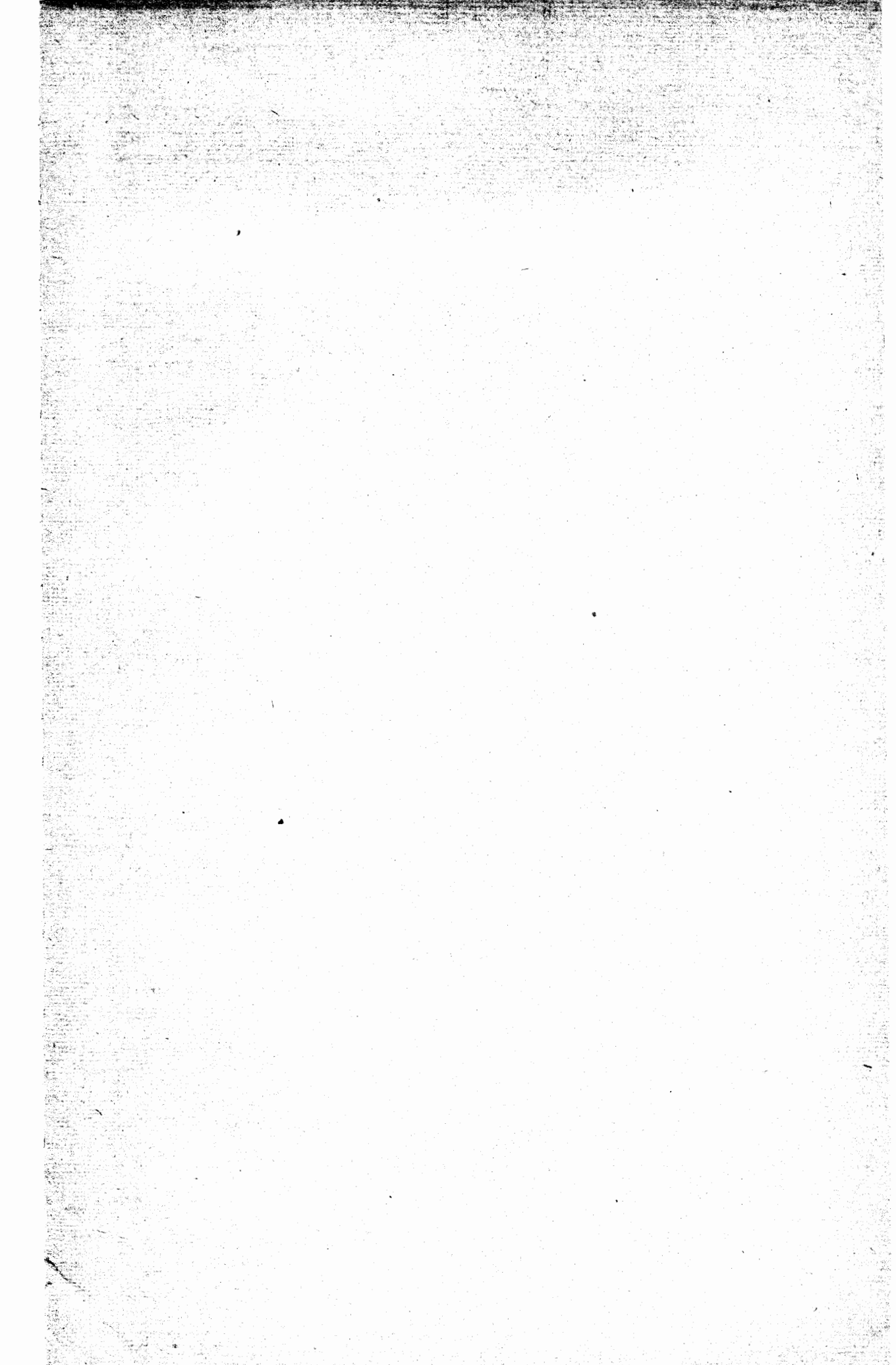
nev - er, nev - er die.

nev - er, nev - er die.

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics are "nev - er, nev - er die." The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands, creating a rhythmic and harmonic accompaniment for the vocal lines.

8

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The piano part includes a section marked with a dotted line and the number "8", indicating an eight-measure rest or a specific musical phrase. The piano accompaniment continues with intricate sixteenth-note patterns and includes dynamic markings such as *sfz* (sforzando) and *sf* (sforzando).



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