

# LIBERTY

DRAMATIC SCENE

A SONG OF ANCIENT ROME (*suggested by Macanlay's "Virginia"*)

THE WORDS WRITTEN BY SOMERVILLE GIBNEY

THE MUSIC COMPOSED BY

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## ARGUMENT.

THE bitter hatred which had long existed between the two hereditary castes of the Roman people reached a climax during the government of the *Council of Ten*, of whom Appius Claudius was the chief. Cruelty upon cruelty had deepened, if possible, the hatred of this odious administration, and the people were driven to the verge of desperation, when Appius Claudius tried by force to obtain possession of Virginia, a beautiful maiden of humble birth. This act was the signal for an irresistible outbreak of fury, which resulted in the downfall of the Ten.

The following lines are intended to describe the popular feeling at Rome directly previous to the revolt.—S.G.

*Largamente.* ♩ = 60.

*p legato.*

*cres.* *f*

BASSES. *Quasi Recitativo.*  
*mf*

The wick-ed

Ten . . have worked . . their will ; The sons of Rome are nought . . but

*sf* *sf* *f*

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slaves!

*espress.* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* Down-trodden, crush'd by weight of ill, . . . down-trodden, *f*

*sf* *dim.* *sf* *sf*

crush'd by weight of ill, . . . down-trodden, crush'd by weight of ill, . . . by weight of

*sf* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

ill, . . . *Moderato.*

*Piu mosso.* ♩ = 112. *Moderato.* ♩ = 100.

*p* *poco accel.* *cres.* *f*

*pp* And flinch-ing 'neath the Lic-tors' staves. *p cres.* *rall.* *a tempo.*

*dim.* *p* *cres.* *rall.* *a tempo.*

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Two staves of piano introduction. The right hand features a series of chords and arpeggiated figures. The left hand provides a harmonic accompaniment. The tempo is marked *rall. e dim.*



Two staves of piano introduction. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. The tempo is marked *Andante. ♩ = 72.* and the dynamics include *espress.* and *Ped.*



Soprano solo with piano accompaniment. The vocal line begins with the lyrics "A - las, our homes are bright and". The piano accompaniment includes *p* dynamics and *Ped.* markings with asterisks.



Vocal and piano accompaniment. The vocal line continues with the lyrics "glad no more, Where dwells that love, the pu - rest love of all, The love of moth - ers for the". The piano accompaniment features a steady accompaniment.



Vocal and piano accompaniment. The vocal line continues with the lyrics "babes they bore, That love so true, that love so true, which noth - ing, noth - ing can re -". The piano accompaniment includes *cres.* and *f* dynamics.

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call, which nothing can re-call. Be - neath op-pres-sion ev-'ry

*poco rit. e dim.* *a tempo.*

joy has fled, And bit - ter sor-row now doth reign in-stead.

CHORUS. 1st SOPRANO.

A - las, a - las!

CHORUS. 2nd SOPRANO.

A - las, a - las!

CHORUS. ALTO.

*dim.* *f* *dim.* *f*

*poco rit.* *f a tempo.* *mf*

A - las, . . . a - las! our homes are bright and glad no more, Where

*poco rit.* *f a tempo.* *mf*

las, a - las! a - las! our homes are bright and glad no more, Where

*poco rit.* *f a tempo.* *mf*

las, a - las! a - las! our homes are bright and

*f a tempo.* *mf*

a - las! our homes are bright . . and

*p* *poco rit.* *f a tempo.* *mf*

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*mf*  
dwells that love, the pu- rest love of all, The love of mothers for the babes they bore, That  
dwells that love, the pu- rest love of all, The love of mothers for the babes they bore, That  
glad no more, Where dwells love, That  
glad . . no more, Where dwells love,

*f* *mf*  
love . . so true, that love so true, which noth - ing, noth - ing can re -  
love . . so true, that love so true, which noth - ing, noth - ing can re -  
love . . so true, that love so true, which noth - - - ing,  
which noth - - - ing, . .

*cres.* *f* *Ped.* \* *Ped.* \*  
*cres.* *f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco rit.* *a tempo.*  
call, which nothing can re - call. A - las, . . . a -  
call, which nothing can re - call. A - las, . . . a -  
noth - ing can re - call. A - las, . . . a -  
noth - ing can re - call. A - las, . . . a -  
noth - ing can re - call. A - las, . . . a -

*poco rit.* *p a tempo.* *tranquillo.*

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las, a-las!

las, a-las!

las, a-las!

las, a-las!

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

**BASSES.**  
*Più moto. mf* *espress.*

From in-sults foul our daughters pure . . . And sis-ters dear are no more

*Più moto. ♩ = 92.*

*p*

*Animato.* *sempre accel. e cres.*

free! Shall we our wrongs in peace en-dure, Nor strike a blow for lib-er-ty?

*Animato. ♩ = 112.*

*sf* *sempre accel. e cres.* *sf*

Shall we our wrongs in peace en-dure, Nor strike a blow for lib-er-ty?

*sf p tremolo.* *sf p* *sf p molto cres.* *sf*

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TENORS. *più accel.*

sf *sf sf*

No! no! no!

No! no! no!

*più accel sf sf sf sf*

Ped. \* Ped. \* Ped.

*ff* *rall.* *con forza.* *Con molto energia.*

no, no! no, no! no more! No more . . shall the ty - rants

no, no! no, no! no more! No more . . shall the ty - rants

*ff* *rall.* *ff*

*Con molto energia. ♩. = 84.*

*sf* *rall.* *f ben marcato.*

reign, . . A-way! a - way . . with the wick - ed Ten! . . No more! no

reign, . . A-way! a - way . . with the wick - ed Ten! . . No more! no

more will we wear . . the chain, But to - day . . we'll prove that we are free -

more will we wear . . the chain, But to - day . . we'll prove that we are free -

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men. . .

men. . . To-day, to-day . . . we will claim our right, . . . Nor long-er

*Ped.* \* *Ped.* \*

Our ev-'ry wrong . . . we will now re-

bow . . . 'neath their ha-ted night, . . . Our ev-'ry wrong . . . we will now re-

*Ped.* \*

**SOPRANO.** *ff* To arms, to arms, . . . ye sons of Rome! . . . No more! no

**ALTO.** *ff* To arms, to arms, . . . ye sons of Rome! . . . No more! no

quite. . . To arms, to arms, . . . ye sons of Rome! . . . No more! no

quite. . . To arms, to arms, . . . ye sons of Rome! . . .

*ff*



more . . shall the ty - rants reign, . . . Away! a - way . . with the wick - ed

No more! no more shall the ty rants reign, no more shall the ty - rants reign,

more . . shall the ty - rants reign, . . . Away! a - way . . with the wick - ed

No more! no more shall the - rants reign, no more shall the ty-rants reign,

*Ped.* \*

Ten! . . . No more! no more will we wear . . . the chain, But to - day . . . we'll

A - way, a - way, . . . a - way, a - way! To - day we'll

Ten! . . . No more! no more will we wear . . . the chain, But to - day . . . we'll

A - way, a - way, . . . a - way, a - way! We'll prove to - day . . .

*ff Poco animato.*

prove that we are free - men. . . . Fath

prove that we are free - men. . . .

prove that we are free - men. . . .

that we are free - men. . . .

*Poco animato.* ♩ = 92

*ff*

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- ers, . . a-venge, a - venge your daughters' fate. . .

To-day, to - day . . shall Rome be

Broth - ers, be men, . . and strike with bit - ter hate ;

Broth - ers, be men, . . and strike with bit - ter hate ;

To-day shall Rome be free, . . to-day, to - free !

*sempre animato.*

Fath - ers, a - venge your

*sempre animato.*

Fath - ers, a - venge,

*sempre animato.*

- day, . . to-day, to - day . . shall

No long - er will we bow, . . . . . And slaves no more will

*sempre animato.*

*sf. e.*



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SOPRANO SOLO. *ad lib.*

*ff* A - way, . . . a -

*Tempo lmo.*

*ff* No more! no more . . . shall the ty - rants reign! . . . A-way, a -

*ff* No more! no more . . . shall the ty - rants reign! . . . A-way, a -

*ff* No more! no more . . . shall the ty - rants reign! . . . A-way, a -

*ff* No more! no more . . . shall the ty - rants reign! . . . A-way, a -

No more! no more . . . shall the ty - rants reign! . . . A-way, a -

*Tempo lmo.*

*sf*

*Ped. 8va bassa. \* Ped.*

- way, . . . a - way, . . . a-way, . . . a-way, a -

*cres.*

- way . . . with the wick-ed Ten! . . . No more, no more will we wear . . . the chain, But to-day, . . . to -

- way . . . with the wick-ed Ten! . . . No more, no more will we wear . . . the chain, But to-day, . . . to -

- way . . . with the wick-ed Ten! . . . No more, no more will we wear . . . the chain, But to-day, . . . to -

- way . . . with the wick-ed Ten! . . . No more, no more will we wear . . . the chain, But to-day, . . . to -

*Ped. \**

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*animato.*

- way, away, a - way, . . . a - way, . . . a -

*animato.*

- day we'll prove that we are free, But to - day, to-day we'll prove that we are free, we are

*animato.*

- day we'll prove, we'll prove that we are free, that we . . . are

*animato.*

- day . . . we'll prove that we . . . are free, that we . . . are

*animato.*

- day . . . we'll prove that we are free, that we are

*animato.*

*Ped.*

*più animato.* *sempre animato.*

- way !

*più animato.* *sempre animato.*

free ! A - way, a - way, . . . a - way, . . . a - way, a - way ! . . .

*più animato.* *sempre animato.*

free ! A - way, . . . a - way, a - way ! . . .

*più animato.* *sempre animato.*

free ! A - way, a - way, . . . a - way, . . . a - way, a - way ! . . .

*più animato.* *sempre animato.*

free ! A - way, . . . a - way, a - way ! . . .

*più animato.* *sempre animato.*

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To - day . . . shall Rome be  
To - day . . . shall Rome be  
To - day, . . . to - day shall Rome be  
To - day shall Rome, shall Rome be  
To - day shall Rome, shall Rome be

*sf*

free! To arms! . . . a-way! . . . to  
free! Away, away! to arms! . . . a - way! . . . to  
free! Away, away! to arms! . . . a - way! . . . to  
free! Away, away! to arms! . . . a - way! . . . to  
free! Away, away! to arms! . . . a - way! . . . to

*Ped.* \*

