

7. SWEET LIBERTY

(Jane, Ensemble)

1 2 3 (JANE)

IT'S

mp

3 3 4 3 5 3 3 3 3 3

SEV-EN O'-CLOCK IN THE MORN - ING I LIFT MY EYES TO AUT-UMN SKIES. I

3 3 3 3 3 3 3

6 7 3

LOOK OUT THROUGH THE GRAVE - - - YARD A

8

SIL - HOU - ET - TED SWAL - LOW — FLIES. — HE FLIES TO DIS - TANT COUN - TRIES, — I

9

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features several triplet markings over eighth notes. The piano accompaniment (bottom two staves) uses a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

10

LOSE HIM JUST BE - HIND A — CLOUD. — I YEARN TO BE THAT SWAL - LOW, —

11

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with triplet markings and a change in time signature to 3/4 at measure 11. The piano accompaniment features a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

12

— AND GO WHERE I AM NOT AL - LOWED. —

13

to 15

Detailed description: This system contains the fifth and sixth staves of music. The vocal line starts at measure 12 and ends with a key signature change to two sharps (D major) at measure 15, indicated by 'to 15'. The piano accompaniment features a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

15

O-VERMOUN-TAINS, OVER O-CEANS HEAVEN TAKE ME A-WAY.

19

FOR I LONG FOR MY LI-BER-TY, FOR SWEET LI-BER-TY I

22

PRAY. IT'S

24

NINE O'-CLOCK IN THE MORN - - - ING, _____

26

TEACH WHAT'S BEEN IN-STILLED IN ME. BUT IS THIS ALL WE'RE MEANT FOR, _____

28

CON - DEMNED TO MERE TRAN - QUI - I - TY? FOR _____

30

WOM-EN FEEL AS MEN DO, WE MUST EN-GAGE OUR MINDS AND SOULS.

32 33 34 to 36

LET US LIKE OUR BROTH-ERS, HAVE OUR WORTH DE-FINE OUR ROLES.

36 37 38

BREAK-ING CUS-TOM AND CON-VEN-TION, LET TRA-DI-TION GIVE

39 40 41

WAY. FOR WE ALL NEED OUR LI - BER - TY, FOR SWEET

42 43 44

LI - BER - TY WE PRAY. AND I

45 46

WAKE FROM MY BED, WITH THE URGE TO DE-PART, AND TO

47 3 3 48 49

FOL - LOW THE DREAMS OF MY HEART.

49.1 49.2 3 50 3 3

IT'S TWELVE O'-CLOCK IN THE PITCH BLACK

51 3 52 3 3 3

NIGHT, I CAN'T CON-TAIN MY WAN - DER - - LUST. I

53

SEEK A NEW AD-VEN - - - TURE, AND

54

55

SEARCH THE SKIES BE-CAUSE I MUST, I HUN-GER FOR NEW FA - CES, TO

56

57

FIND A BET-TER DES - TI - NY. AND FLY A - MONG THE SWAL - LOWS,

58

59

60 3 3

FAR A-BOVE THE TROU-BLED SEA.

61

62 3 63 3

O-V-ER MOUN-TAINS, O-V-ER O-CEANS,

64

65 66 3

HEA-VEN TAKE ME A-WAY. FOR I LONG FOR MY-

67 68 69

LI - BER - TY, FOR SWEET LI - BER - TY I PRAY.

70 71 72

'CROSS THE RI - VERS, PAST THE HIGH - LANDS, WITH GOD'S WIND IN MY

73 74 75

HAIR; I LOOK OUT O - VER BOUND - LESS SKIES, MY

76 (JANE) 77 78

SPI - RITS RISE AND CAR - RY ME,

(ENSEMBLE) MY SPI - RITS RISE AND

(ENSEMBLE) MY SPI - RITS RISE AND

3 3 3 3 3 3 3 3

83 84

BE - YOND MY PAST. WHERE I WILL

AH I WILL

AH I WILL

85 86 87

FIND SWEET LI-BER - TY, LI - - - BER - TY, LI - - -

FIND LI - BER - TY, LI - BER - TY, LI - - - BER - - - - TY,

FIND LI - - - BER - - - TY,

mf cresc.

88 89 90

LI - BER - TY AT LAST.
BER - TY, LI - BER - TY,
LI - BER - TY, LI - BER - TY,
LI - BER - - - - TY AT
LI - BER - TY AT

91 92 93 94

LAST.
LAST.
LAST.
LAST.

R.H. \equiv [8] [8]
L.H. *sf p* \rightarrow *sfz*