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JULIANA HALL

THROUGH THE GUARDED GATE

5 Songs for Mezzo Soprano and Piano

on Poems by
Margaret Widdemer

Through the Guarded Gate was commissioned by the Seattle Art Song Society,
General & Artistic Director, Brian Armbrust, for its 2018–2019 concert series.

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Cover design by David Sims.

THE NET

The strangers' children laugh along the street:
They know not, or forget the sweeping of the Net
Swift to ensnare such little careless feet.

And we—we smile and watch them pass along,
And those who walk beside, soft-smiling, cruel-eyed—
We guard our own—not ours to right the wrong!

We do not care—we shall not heed or mark,
Till we shall hear one day, too late to strive or pray,
Our daughters' voices crying from the dark!

A MOTHER TO THE WAR-MAKERS

This is my son that you have taken,
Guard lest your gold-vault walls be shaken,
Never again to speak or waken.

This, that I gave my life to make,
This you have bidden the vultures break—
Dead for your selfish quarrel's sake!

This that I built of all my years,
Made with my strength and love and tears,
Dead for pride of your shining spears!

Just for your playthings bought and sold
You have crushed to a heap of mold
Youth and life worth a whole world's gold—

This was my son that you have taken,
Guard lest your gold-vault walls be shaken—
This—that shall never speak or waken!

THE OLD SUFFRAGIST

She could have loved—her woman-passions beat
Deeper than theirs, or else she had not known
How to have dropped her heart beneath their feet
A living stepping-stone:

The little hands—did they not clutch her heart?
The guarding arms—was she not very tired?
Was it an easy thing to walk apart,
Unresting, undesired?

She gave away her crown of woman-praise,
Her gentleness and silent girlhood grace,
To be a merriment for idle days,
Scorn for the market-place:

She strove for an unvisioned, far-off good,
For one far hope she knew she should not see:
These—not *her* daughters—crowned with motherhood
And love and beauty—free.

THE MODERN WOMAN TO HER LOVER

I shall not lie to you any more,
Flatter or fawn to attain my end—
I am what never has been before,
Woman—and Friend.

I shall be strong as a man is strong,
I shall be fair as a man is fair,
Hand in locked hand we shall pass along
To a purer air:

I shall not drag at your bridle-rein,
Knee pressed to knee shall we ride the hill;
I shall not lie to you ever again—
Will you love me still?

THE WOMEN'S LITANY

Let us in through the guarded gate,
Let us in for our pain's sake!
Lips set smiling and face made fair
Still for you through the pain we bare,
We have hid till our hearts were sore
Blacker things than you ever bore:
Let us in through the guarded gate,
Let us in for our pain's sake!

Let us in through the guarded gate,
Let us in for our strength's sake!
Light held high in a strife ne'er through
We have fought for our sons and you,
We have conquered a million years'
Pain and evil and doubt and tears—
Let us in through the guarded gate,
Let us in for our strength's sake!

Let us in through the guarded gate,
Let us in for your own sake!
We have held you within our hand,
Marred or made as we broke or planned,
We have given you life or killed
King or brute as we taught or willed—
Let us in through the guarded gate,
Let us in for your own sake!

Let us in through the guarded gate,
Let us in for the world's sake!
We are blind who must guide your eyes,
We are weak who must help you rise,
All untaught who must teach and mold
Souls of men till the world is old—
Let us in through the guarded gate,
Let us in for the world's sake!

—Margaret Widdemer

for Clara Osowski, with admiration and affection

Through the Guarded Gate

for Mezzo-Soprano and Piano

Margaret Widdemer
(1884–1978)

Juliana Hall
(b. 1958)

The Net

Menacingly (♩ = 56) ♩ = ♩ throughout

Mezzo-Soprano

Menacingly (♩ = 56) ♩ = ♩ throughout

Piano

p

3

5 *mp*

The stran - gers' chil - dren laugh a - long the

The musical score is written for Mezzo-Soprano and Piano. It begins with a tempo marking of 'Menacingly' and a metronome marking of 56 quarter notes per minute. The key signature has one flat (B-flat). The score is divided into three systems. The first system shows the Mezzo-Soprano part with a whole rest and the Piano part with a piano (*p*) dynamic. The second system, starting at measure 3, continues the piano accompaniment. The third system, starting at measure 5, introduces the vocal line with the lyrics 'The strangers' children laugh a - long the' and a mezzo-piano (*mp*) dynamic. The piano accompaniment continues throughout.

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7

street: _____ They

9

know not, _____ or for - get _____ the

11

sweep - - ing of the Net _____

mf

13 *f* *mp*

Swift _____ to en -

15

snare _____ such _____ lit - tle care - less _____ feet.

17 *mp* *p*

And we _____

19

we smile _____ and watch them

This system contains measures 19 and 20. The vocal line starts with a whole rest in measure 19, followed by a half note G4 in measure 20. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

21

pass _____ a - long,

This system contains measures 21 and 22. The vocal line has a half note G4 in measure 21 and a whole rest in measure 22. The piano accompaniment continues with the same rhythmic pattern as the previous system.

23

p And those who walk _____ be -

pp

This system contains measures 23 and 24. The vocal line begins with a half note G4 in measure 23, followed by a half note F4 in measure 24. The piano accompaniment features a half note chord in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p* and *pp*.

The Old Suffragist

Margaret Widdemer
(1884–1978)

Juliana Hall
(b. 1958)

Passionately (♩ = 50) ♩ = 84

4

7 *mf* *mp*

She could have loved— her

mf *p*

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10

wom - an - - pas - - sions beat

13

Deep - er than

16

theirs, or

$\text{♩} = 120$

19

else she had not known

mf

This system contains measures 19, 20, and 21. The vocal line starts in 4/4 time with a half note 'else', a half note 'she', and a quarter note 'had'. At measure 20, the time signature changes to 3/4, with a quarter note 'not' and a dotted half note 'known'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

22

How to have dropped her heart

mp *mf*

p *mf*

This system contains measures 22, 23, and 24. The vocal line begins with a dynamic marking of *mp* and continues with 'How to have dropped her heart'. At measure 24, the dynamic changes to *mf*. The piano accompaniment starts with a dynamic marking of *p* and changes to *mf* at measure 24. A large watermark 'Copying is illegal only' is overlaid diagonally across the page.

25

be neath their feet

rit.

This system contains measures 25, 26, and 27. The vocal line starts with a dynamic marking of *rit.* and continues with 'be neath their feet'. The piano accompaniment also features a *rit.* marking. The system concludes with a double bar line and a fermata over the final notes.

28 $\text{♩} = 84$ *mp*

A liv - - - ing

31

step - ping stone:

34 *p*

The lit - tle hands—

The Modern Woman to Her Lover

Margaret Widdemer
(1884–1978)

Juliana Hall
(b. 1958)

Confidently (♩ = 112)

Confidently (♩ = 112)

mp

3

mf *mp*

5 *f*

I shall not lie to

mf

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7

you an - y more,

9

mp

Flat - - ter or

11

molto rit. *a tempo*

mf *mp*

fawn to at -

molto rit. *a tempo*

13

Musical score for measures 13-15. The vocal line (treble clef) contains the lyrics "tain my end—". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in the piano part.

16

Musical score for measures 16-17. The vocal line (treble clef) contains the lyrics "I am what". The piano accompaniment (treble and bass clefs) continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

18

Musical score for measures 18-19. The vocal line (treble clef) contains the lyrics "nev - er has been be - fore,". The piano accompaniment (treble and bass clefs) continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in the piano part.

20 *mp*

Wom - - an- and

p

This system contains two measures of music. The vocal line starts with a half note 'Wom', followed by a quarter rest, then a quarter note 'an-' with a long horizontal line underneath it, and finally a quarter note 'and'. The piano accompaniment features a melody in the right hand and chords in the left hand. A dynamic marking of *p* is placed above the piano staff.

22

Friend.

mp

This system contains two measures of music. The vocal line has a whole note 'Friend.' followed by a whole rest. The piano accompaniment continues with a melody in the right hand and chords in the left hand. A dynamic marking of *mp* is placed above the piano staff.

24

mf

I shall be strong as a

mf

This system contains two measures of music. The vocal line starts with a whole rest, followed by a half note 'I', a quarter note 'shall', a quarter note 'be', a quarter note 'strong', a quarter note 'as', and a quarter note 'a'. The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamic markings of *mf* are placed above the piano staff in both measures.

The Women's Litany

Margaret Widdemer
(1884–1978)

Juliana Hall
(b. 1958)

Resolutely (♩ = 69)

Resolutely (♩ = 69)

p *mp* *mf*

4 *mp*

Let us in through the guard - ed gate, _____

f *p*

6 *mf*

Let us in for our pain's sake! _____

mf

The Women's Litany by Margaret Widdemer is in the public domain.

8 *mp*

Lips set_ smil - ing and face made_ fair

mp *p*

10

Still for_ you through the pain_ we bare,

12 *p*

We have hid till our hearts were sore

pp

14 *mp* *mf*

Black - er things than you ev - er bore:

mp *mf* *f*

16 *mp*

Let us in through the guard - ed gate,

mp *p*

18 *mp* *mf*

Let us in for our pain's sake!

mp *mf*