

A WOMAN KNOWS

8 SONGS ON THE PROGRESS OF WOMEN

Commissioned by Boston Composers' Coalition, 2013

Proverb xxxi, 25-28

1. Proverb

Heather Gilligan

mp ~ 88
Hymn-like

Soprano 1
Strength and hon-our are her cloth - ing; and she shall re - joice in time to

Soprano 2

Alto 1

Alto 2

8

S. 1
come. She o - pen - eth her mouth with wis - dom;

S. 2
mp
She o - pen - eth her mouth with wis - dom;

14

S. 1
and in her tongue is the law of kind - ness.

S. 2
and in her tongue is the law of kind - ness.

21 *mf*

S. 1 She look-eth well to the ways of her house - hold; and eat-eth not the bread, the

S. 2 She look-eth well to the ways of her house - hold; and eat-eth not the bread, the

A. 1 She look-eth well to the ways of her house - hold; and eat-eth not the bread, the

A. 2 She look-eth well to the ways of her house - hold; and eat-eth not the bread, the

28 *mp*

S. 1 bread of id-le-ness. Her child- ren a - rise up a - rise up,

S. 2 bread of id-le-ness. Her child- ren a - rise up a -

A. 1 bread of id-le-ness. Her child- ren a - rise up,

A. 2 bread of id-le-ness. Her child - ren a - rise

34 *f*

S. 1 — and call her bless - ed; her hus - band al - so,

S. 2 rise up, and call her bless - ed; her hus - band al - so,

A. 1 — and call her bless - ed; her hus - band al - so,

A. 2 up, — and call her bless - ed; her hus - band al - so,

39 **Meno mosso** *p*

S. 1 and he prai - seth her. —

S. 2 and he prai - seth her. —

A. 1 *pp* and he prai - seth her. —

A. 2 *pp* and he prai - seth her. —

approx. 1:45

2. Mrs. Beeton's Book of Household Management

Isabella Beeton, 1861

♩ ~ 118
Schmaltzy

f

Soprano 1
Mis-ses _____ Mis-ses Bee-ton's Book of House-hold Man-age-ment

mf

Soprano 2
Mis-ses _____ Mis-ses Bee-ton's Book of House-hold Man-age-ment

Alto 1

mf

Alto 2
Mis-ses _____ Mis-ses Bee-ton's Book of House-hold Man-age-ment

52

S. 1

S. 2

mp
Detached and a little bit prissy

A. 1
Thereis no more fruit-ful source of fam-ily dis-con-tent than a housewife's bad-ly cooked din-ners and

A. 2

57

S. 1

S. 2

A. 1

A. 2

Slightly less detached
mp *mf*

Again, detached and prissy
mp

p *mp* *p*

There is no more fruit-ful_ source of_ fam-ily di-con- tent than a house- wife's un - ti- dy ways. There is no more fruit- ful_ source of fam- ily di- con- tent than a house- wife's

62

S. 1

S. 2

A. 1

A. 2

With conviction
f

Slightly less detached
mf *f*

mp *f*

Men are now so well served out_ of_ bad-ly cooked din ner and un - ti- dy ways. Men are now so well served out_ of_ bad-ly cooked din ner and un - ti- dy ways. Men are now so well served out_ of_ Men are now so well served out_ of_

69

Lightly
p

S. 1
doors, at their clubs well - or - dered tav - erns and di - ning hou - ses,

S. 2
doors, at their clubs, well - or - dered tav - erns and di - ning hou - ses, —

A. 1
doors, at their clubs, well - or - dered tav - erns and di - ning hou - ses

A. 2
doors, well - or - dered tav - erns

74

With conviction
f

S. 1
Men are now so well served out of doors, at their clubs, well - or - dered ta - verns_ and

S. 2
Men are now so well served out of doors, at their clubs, well - or - dered ta - verns_ and_

A. 1
Men are now so well served out of doors, at their clubs, well - or - dered ta - verns_ and_

A. 2
Men are now so well served out of doors, at their clubs, well - or - dered ta - verns_ and

80

S. 1 *f*
di - ning hou - ses

S. 2 *f*
di - ning hou - ses

A. 1 *f* *mp* Detached, prissy
di - ning hou - ses that in or - der to com - pete with the at - trac - tions of these pla - ces, a

A. 2 *f*
di - ning hou - ses

86

S. 1 *mp*
tho - rough - ly ac - quain - ted with the theo - ry and prac - tice

S. 2 *p*
tho - rough - ly ac - quain - ted with the theo - ry and prac - tice

A. 1 *mf*
mis - tress must be tho - rough - ly ac - quain - ted with the theo - ry and prac - tice

A. 2 *p*
tho - rough - ly ac - quain - ted with the theo - ry and prac - tice

92

S. 1 *p*
of cook-er-y, _____ of cook-er-y as well as be per-fect ly con-ver-sant with

S. 2 *p*
of cook-er-y, _____ as well as be per-fect ly con-ver-sant with

A. 1 *mp* *p*
of cook-er-y, _____ as well as be per-fect ly con-ver-sant with

A. 2 *mp* *p*
of cook-er-y, _____ as well as be per-fect ly con-ver-sant with

98

S. 1 *mf* *f*
all the oth-er arts of ma-king and keep-ing a com-fort-able home.
("com-fer-ble")

S. 2 *mf* *f*
all the oth-er arts of ma-king and keep-ing a com-fort-able home.
("com-fer-ble")

A. 1 *mf* *f*
all the oth-er arts of ma-king and keep-ing a com-fort-able home.
("com-fer-ble")

A. 2 *mf* *f*
all the oth-er arts of ma-king keep-ing a com-fort-able home.
("com-fer-ble")

approx. 1:45

3. We the Men and Women

Susan B. Anthony, 1872

$\text{♩} \sim 68$
Calm, introspective

mp

Soprano 1
nor yet we, the male ci-ti- zens;

mp

Soprano 2
not we, the white male ci- ti- zens;

mp

Alto 1
It was we, the peo- ple;

mp

Alto 2
not we, the white male ci- ti- zens; nor yet we, the male ci-ti- zens;

6

mf *mp*

S. 1
but we, we, the whole peo- ple we, the peo- ple who_ formed the U - nion, who

mf *mp*

S. 2
but we, we, the whole peo- ple we, the peo- ple, who formed the U - nion, who

mf *mp*

A. 1
but we, we, the whole peo - ple we, the peo- ple, who formed the U - nion, who

mf *mp*

A. 2
but we, we, the whole peo- ple we, the peo- ple, who_ formed the U - nion, who

13

S. 1
formed the U - nion... Men, men their rights and no-thing

S. 2
formed the U - nion... Men, men their rights and no-thing

A. 1
formed the U - nion... Men, men their rights and no-thing

A. 2
formed the U - nion... Men, men their rights and no-thing

18

S. 1
more; men; wo-men, their rights and no-thing less. *mf* *p*

S. 2
more; men; wo-men, their rights and no-thing less. *mf* *p*

A. 1
more; men; wo-men, their rights and no-thing less. *mf* *p*

A. 2
more; men; wo-men, their rights and no-thing less. *mf* *p*

approx. 1:10

4. Seneca Falls

from the transcripts of the
Seneca Falls Convention, 1848

♩ ~ 82

Repetitive and chantlike

Each fugal entrance should be brought out

Soprano 1

Soprano 2

Alto 1

Alto 2

mp

The his - to - ry of man-kind is a his-to-ry of re - peat-ed in-ju-ries and

4

S. 1

S. 2

A. 1

A. 2

mp

p

The his - to - ry of man-kind is a his-to-ry of re - peat-ed

u - sur - pa - tions on the part of man toward wo - man; hav -

8

S. 1 *mp* The his - to - ry of man - kind is a

S. 2 *p* in - ju - ries and u - sur - pa - tions on the part of man _____ toward

A. 1

A. 2 ing in di - rect ob - ject _____ the es - tab - lish - ment of an

12

S. 1 *p* his - to - ry of re - peat ed in - ju - ries and u - sur - pa - tions on the part of man_

S. 2 wo - man hav - ing in di - rect ob - ject _____ the es - tab - lish -

A. 1 *mf* The his - to - ry of

A. 2 ab - so - lute ty - ran - ny o - ver her _____ To

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16

S. 1
 — toward wo - man hav - ing in di - rect ob - ject the es -

S. 2
 ment of an ab - so - lute ty - ran - ny o - ver her —

A. 1
 man - kind is a his - to - ry of re - peat - ed in - ju - ries and u - sur - pa - tions

A. 2
 prove this, let facts be sub - mit - ted to — a can - did

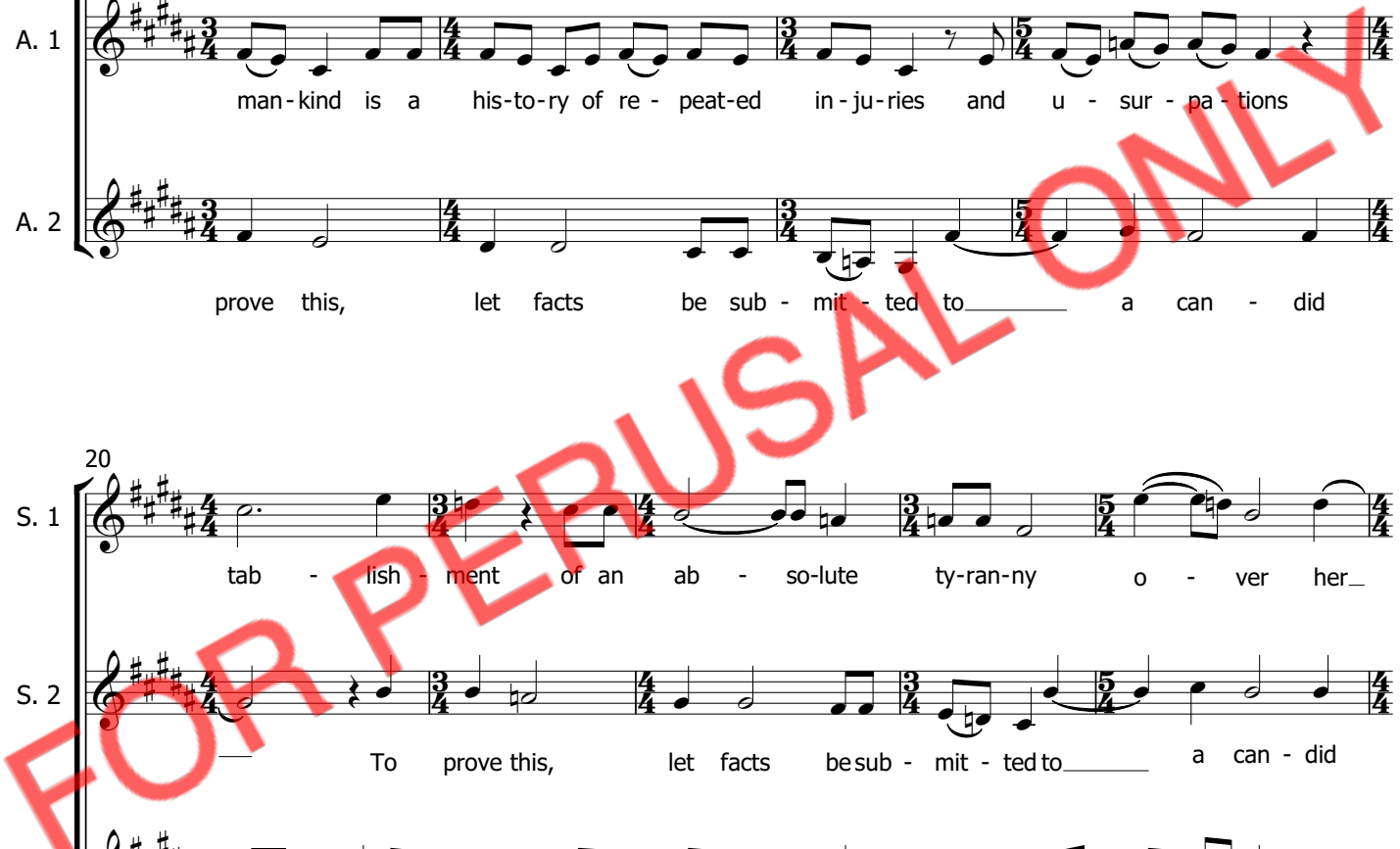
20

S. 1
 tab - lish - ment of an ab - so - lute ty - ran - ny o - ver her —

S. 2
 — To prove this, let facts be sub - mit - ted to — a can - did

A. 1
 on the part of man — toward wo - man hav - ing in di - rect ob - ject the es -

A. 2
 world. —



25

S. 1
To prove this, let facts be sub - mit - ted to__

S. 2
world. To prove this, let facts be sub - mit - ted to__

A. 1
p
tab - lish - ment of an ab - so - lute ty - ran - ny

A. 2
mf
of man - kind is a his - to - ry of re - peat - ed in - ju - ries and

29

S. 1
mf
a can - did world. To prove this, let facts be sub - mit - ted to__ a

S. 2
mf
a can - did world. To prove this, let facts be sub - mit - ted to__ a

A. 1
mf
o - ver her. To prove this, let facts be sub - mit - ted to__ a

A. 2
mp *p* *mf*
u - sur - pa - tions on the part of man. let facts be sub - mit - ted to__ a

♩ = 96
Più mosso

35

f

S. 1
can - did world._____

f *mp*

S. 2
can - did world._____ He has ne-ver per-mit-ted her to ex-er-cise her un-

f

A. 1
can - did world._____

f *pp*
(in the background)

A. 2
can - did world._____ Du* du du du du du__ du du du du du

*Or another syllable
(do, da, lo, la, lu, no, na, or nu)

40

S. 1

S. 2
al-i - en-a-ble right to the e - lec- tive_ fran chise.

mp

A. 1
He has com pelled her to sub - mit to laws in the for

A. 2
du__ du du du du du__ du du du du du du du du du du



44

S. 1 *mf*
He has with - held_ from her

S. 2 *pp* (in the background)
Du* du du du du du du du

A. 1 *pp* (in the background)
ma-tion of which she had no_ voice. Du* du du

A. 2
du__ du du du du du__ du du du du du__ du du du du__ du du du

*Or another syllable (do, da, lo, la, lu, no, na, or nu)

48

S. 1 *mf*
rights which are gi - ven to the most ig - no - rant and de gra - ded men.

S. 2 *mf* 3
du du du__ du du du du du__ du ha - ving de

A. 1 *mp*
du du du__ du du du du du__ du du du du du__ du du du du__ du du du

A. 2 *mf* 3
du du du du__ du du du du__ du ha - ving de

52

S. 1

S. 2
 prived her of this first right of a ci - ti - zen, the e-lec-tive fran - chise, there - by

A. 1
 the e-lec-tive fran - chise, there - by

A. 2
 prived her of this first right of a ci - ti - zen, the fran - chise,

55

S. 1
 He has op-pressed her on

S. 2
 lea-ving her with-out rep-re-sen - ta - tion in the halls of le-gi - sla-tion, He has op-pressed her on

A. 1
 lea-ving her with-out rep-re-sen - ta - tion in the halls of le-gi - sla-tion, He has op-pressed her on

A. 2
 lea-ving her with-out rep-re-sen - tat - tion in the halls of le-gi - sla-tion, He has op-pressed her on

60

S. 1 *mp*
all sides. He has made her, in the eye of the law,

S. 2 *mp* *p*
all sides. He has made her, in the eye of the law,

A. 1 *mp* *p*
all sides. He has made her, in the eye of the law,

A. 2 *mp* *p*
all sides. He has made her, in the eye of the law,

66

S. 1 *p* *mp*
ci - vil - ly dead. of man kind.

S. 2 *p* *mp*
ci - vil - ly dead. The his - to - ry of man kind.

A. 1 *p* *mp*
ci - vil - ly dead. of man kind.

A. 2 *p* *mp*
ci - vil - ly dead. of man kind.

5. Twelve Reasons

from a suffrage flyer,
sometime in the 19-teens

Light and speedy

♪ = ♩ throughout, with a tempo similar
to "America" from West Side Story

Soprano 1 *pp* *mp* *mf*
12 Rea-sonsWhyWo-menShould Vote, 12 Rea-sonsWhyWo-menShould Vote, 12

Soprano 2 *pp* *mp* *mf*
12 Rea-sonsWhyWo-menShould Vote, 12 Rea-sonsWhyWo-menShould Vote, 12

Alto 1 *pp* *mp* *mf*
12 Rea-sonsWhyWo-menShould Vote, 12 Rea-sonsWhyWo-menShould Vote, 12

Alto 2 *pp* *mp* *mf*
12 Rea-sonsWhyWo-menShould Vote, 12 Rea-sonsWhyWo-menShould Vote, 12

5
S. 1 *f*
Rea-sonsWhyWo-menShould Vote,— Be-cause

S. 2 *f* *mf*
Rea-sonsWhyWo-menShould Vote,— Be-cause thosewho o-bey the

A. 1 *f*
Rea-sonsWhyWo-menShould Vote,— Be-cause

A. 2 *f*
Rea-sonsWhyWo-menShould Vote,— Be-cause

x = hand slap on thigh

▲ = right foot stomp

11 *mf*

S. 1
 should help to choose Be-cause laws ef-fect wo-men

S. 2
 law should help to choose those who make the laws... wo-men

A. 1 *mf*
 should help to choose Be-cause laws ef-fect wo-men as much as

A. 2 *mf*
 should help to choose Be-cause laws ef-fect wo-men as much as

18

S. 1
 Be-cause laws which ef-fect wo-men are now passed with-out con-sul-ting them.

S. 2
 Be-cause laws which ef-fect wo-men are now passed with-out con-sul-ting them.

A. 1
 men.

A. 2
 men.

▲ = right foot stomp

x = hand slap on thigh

23

S. 1
Be-cause which would be help-ful to le - gi -

S. 2
Be-cause which would be help-ful to le - gi -

A. 1
Be-cause wo - men have ex - per - i - ence

A. 2
Be-cause wo - men have ex - per - i - ence

▲ = right foot stomp

28

S. 1
sla - tion. Because hun-dredsof

S. 2
sla - tion. Because hun-dredsof

A. 1
help-ful to le - gi - sla tion. Because hun-dredsof

A. 2
help-ful to le - gi - sla tion. Because hun-dredsof

/ = loud hand clap

▲ = right foot stomp

34

S. 1 *mf* *f*
 thou-sandsof in - tel-li-gent hard-work-ing wo-men want to vote. Be-cause theob

S. 2 *mf* *f*
 thou-sandsof in - tel-li-gent hard-work-ing wo-men want to vote. Be-cause theob

A. 1 *mf* *f*
 thou-sandsof in - tel-li-gent hard-work-ing wo-men want to vote. Be-cause the^{ob}

A. 2 *mf* *f*
 thou-sandsof in - tel-li-gent hard-work-ing wo-men want to vote. Be-cause theob

42

S. 1
 jec-tionsa - gainsttheir ha-vingthe vote arebasedon pre - ju - dice, not rea - son.

S. 2
 jec-tionsa - gainsttheir ha-vingthe vote arebasedon pre - ju - dice, not rea - son.

A. 1
 jec-tionsa - gainsttheir ha-vingthe vote arebasedon pre - ju - dice, not rea - son.

A. 2
 jec-tionsa - gainsttheir ha-vingthe vote arebasedon pre - ju - dice, not rea - son.

▲ = right foot stomp

/ = loud hand clap

Poco meno mosso

49 *mp*

S. 1 Be-cause to sum up all rea-sons in one, it is for the

S. 2 Be-cause to sum up all rea-sons in one, it is for the

A. 1 Be-cause to sum up all rea-sons in one, it is for the

A. 2 Be-cause to sum up all rea-sons in one, it is for the

A tempo

55 *f*

S. 1 com - mon good of all. _____ Vote for wo-men's suff-rage.

S. 2 com - mon good of all. _____ Vote for wo-men's suff-rage.

A. 1 com - mon good of all. _____ Vote for wo-men's suff-rage.

A. 2 com - mon good of all. _____ Vote for wo-men's suff-rage.

/ = loud hand clap

X = In pairs,
high five right hand:
Soprano 1 & 2 high five,
Alto 1 & 2 high five.

6. The 19th Amendment

Amendment XIX from the United States Constitution

♩ ~ 84
Chantlike

Soprano 1 *p* *mp* *p* *mf*
The right of ci - ti - zens of the U - ni - ted States

Soprano 2 *p* *mp* *p* *mf*
The right of ci - ti - zens of the U - ni - ted States

Alto 1 *p* *mp* *p* *mf*
The right of ci - ti - zens of the U - ni - ted States

Alto 2 *p* *mp* *p* *mf*
The right of ci - ti - zens of the U - ni - ted States

9 *f* *p* = 102
S. 1 *gliss.* to vote*, to vote shall not be de - nied or a -

S. 2 *gliss.* to vote*, to vote shall not be de - nied or a -

A. 1 *gliss.* to vote*, to vote shall not be de - nied or a -

A. 2 *gliss.* to vote*, to vote shall not be de - nied or a -

*Strong "t" on beat 3

16

S. 1
bridged by the U - ni - ted States or by a - ny

S. 2
bridged by the U - ni - ted States or by a - ny

A. 1
bridged by the U - ni - ted States or by a - ny

A. 2
bridged by the U - ni - ted States or by a - ny

21

S. 1
State on ac - count of se - x.*

S. 2
State on ac - count of se - x.*

A. 1
State on ac - count of se - x.*

A. 2
State on ac - count of se - x.*

*Place "ks" sound on beat 3 and let the s die away over 2 or more beats.

7. Diabolical

An interview between Janis Lane (Central Mississippi Tea Party President) and R.L. Nave (reporter for the Jackson Free Press, Jackson, MI), June 2012

♩ ~ 76

Bluesy
p

Soprano 1
e-ver made_____

Soprano 2
p
e-ver made_____

Alto 1
p
e-ver made_____

Sad, bluesy
Singer may add pitch inflection
mp

Alto 2
The big-gest turn we e - ver made was when wo - men got the right to

6 *Inquisitively* ♩ ~ 100

S. 1
What do you mean? _____

S. 2
What do you mean? _____

A. 1
What do you mean? _____

A. 2
vote. *With conviction*
mf Our country might have been better off if it were

13 *mp* *mf*

S. 1
What do you mean? What

S. 2
What do you mean? What

A. 1
What do you mean? What

A. 2
f
just men vo - ting. — There is no - thing worse than a bunch of mean, hate - ful wo - men.

21

S. 1
do you mean?_____

S. 2
do you mean?_____

A. 1
do you mean?_____

A. 2
They are di - a - bol - i - cal in how they skew - er a per - son_

The image shows a musical score for four voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), and Alto 2 (A. 2). The score is written in treble clef with a key signature of one sharp (F#). The time signature changes from 3/4 to 4/4, then to 5/4, and finally back to 4/4. The lyrics are: "do you mean?_____" for S. 1, S. 2, and A. 1; and "They are di - a - bol - i - cal in how they skew - er a per - son_" for A. 2. A large red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the page. A red bracket with the number "3" is placed over the first three notes of the A. 2 staff.

25 *mp*

S. 1
What do you mean?

S. 2
What do you mean?

A. 1
What do you mean?

A. 2
mf
Dou - ble min - ded, you can ne - ver trust them.

The musical score is written for four voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), and Alto 2 (A. 2). It begins at measure 25. The first three voices (S. 1, S. 2, and A. 1) sing the lyrics "What do you mean?" in a mezzo-piano (*mp*) dynamic. Their parts feature a melodic line with a triplet of eighth notes on "do you" and a half note on "mean?". The Alto 2 part (A. 2) enters in measure 26 with the lyrics "Dou - ble min - ded, you can ne - ver trust them." in a mezzo-forte (*mf*) dynamic. The score includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. There are various rests and musical notations such as slurs and ties throughout the piece.

FOR PERUSAL ONLY

Weakly, with
lack of conviction

30

S. 1 *p* *mp*
God bless A - mer - i - ca.____

S. 2 *p* *mp*
God bless A - mer - i - ca.____

A. 1 *p* *mp*
God bless A - mer - i - ca.____

A. 2

1:00

8. A Woman Knows Best

Text excerpted from
www.awomanknows.org

♩ = 76
Hymn-like, starting small and building to the end

p

Soprano 1
A de-mo - cra-tic so - ci-e-ty has the ob - li - ga - tion to re-spect, pro

p

Soprano 2
A de-mo - cra-tic so - ci-e-ty has the ob - li - ga - tion to re-spect, pro

p

Alto 1
A de-mo - cra-tic so - ci-e-ty has the ob - li - ga - tion to re-spect, pro

p

Alto 2
A de-mo - cra-tic so - ci-e-ty has the ob - li - ga - tion to re-spect, pro

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7

S. 1 *mp* tect, and ful - fill the health and safe-ty of its peo-ple. *mf* Wo men's strength is

S. 2 *mp* tect, and ful - fill the health and safe-ty of its peo-ple. *mf* Wo men's strength is

A. 1 *mp* tect, and ful - fill the health and safe-ty of its peo-ple. *mf* Wo men's strength is

A. 2 *mp* tect, and ful - fill the health and safe-ty of its peo-ple. *mf* Wo men's strength is

15

S. 1 root-ed in their ac - cess to ed-u - ca - tion, fi - nan - cial - se - cu - ri - ty, safe - ty from vio - lence,

S. 2 root-ed in their ac - cess to ed-u - ca - tion, fi - nan - cial - se - cu - ri - ty, safe - ty from vio - lence,

A. 1 root-ed in their ac - cess to ed-u - ca - tion, fi - nan - cial - se - cu - ri - ty, safe - ty from vio - lence,

A. 2 root-ed in their ac - cess to ed-u - ca - tion, fi - nan - cial - se - cu - ri - ty, safe - ty from vio - lence,

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22 *p* *f*

S. 1 and the au - thor i - ty to make re - spon - si - ble per - son - al and fam - ily de -

S. 2 *mp* *f*

A. 1 *mp* *f*

A. 2 *mp* *f*

27 *mf* *f*

S. 1 ci - sions. A wo - man knows what's best_ for her - self and her fam - i - ly

S. 2 *mf* *f*

A. 1 *mf* *f*

A. 2 *mf* *f*

ci - sions. A wo - man knows what's best_ for her - self and her fam - i - ly

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Meno mosso

32

S. 1 *mp* *p* *pp*
A wo-man knows. A wo man_ knows. Mm._____

S. 2 *mp* *p* *pp*
A wo-man knows. A wo man_ knows. Mm._____

A. 1 *mp* *p* *pp*
A wo-man knows. A wo man_ knows. Mm._____

A. 2 *mp* *p* *pp*
A wo-man knows. A wo man_ knows. Mm._____

The musical score is written for four voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), and Alto 2 (A. 2). It begins at measure 32. The tempo is 'Meno mosso'. The music is in 3/4 time, with a key signature of one sharp (F#). The lyrics are 'A wo-man knows. A wo man_ knows. Mm._____'. Dynamics are marked as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The score includes various musical notations such as rests, notes, and slurs. A large red watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.