

Flute

Gwyneth Walker

Equality Now!

for Flute, Clarinet and Piano

inspired by the Woman's Rights Convention
in Seneca Falls, NY – 1848

with optional readings from the Convention
"Declaration of Sentiments"
and related documents

Equality Now!

for Reader, Flute, Clarinet and Piano

Flute

Gwyneth Walker

1. Agitation and Energy "Sisters, Never Sit Down!"

READER: ...Sisters, take courage! Never sit down! (*music begins*)

With restless motion ♩ = 66 (♩ = 132) swing eighths
(constant tempo throughout)

The musical score is written for a Flute in 2/2 time, with a key signature of one flat (Bb). The tempo is marked as ♩ = 66 (♩ = 132) swing eighths, with a note that the tempo is constant throughout. The score consists of seven staves of music, with measures numbered 6, 12, 16, 25, 29, and 35. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and eighth rests, often grouped in beams. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *Play*. There are also performance instructions such as "With restless motion" and "constant tempo throughout". The score includes four marked sections: A (measures 6-12), B (measures 16-25), C (measures 25-29), and D (measures 35-41). Section B includes a [Clarinet] part and a (Piano) part. The score ends with a double bar line at measure 41.

Equality Now! – Flute

40 **E**

3 2

46

p

51 **F**

5 (Clarinet)

3

60 *Play*

(*p*)

p

64 **G**

4

mf

mf

72 **H**

f

3 3 3

77 **I**

2 3 3 3

84

2 2

91 **J** *rit. to end* *Play*

(Piano) *f* *p* *ff*

2 3 3 3 *p* *ff* tr

2. Announcement

“With Courage and Determination”

READER: ...Hear! Hear!... (*reading continues*)...

...The public generally are invited to be present on the second day, when Lucretia Mott, of Philadelphia, and other ladies and gentlemen, will address the Convention.”

(*music begins*)

Boldly $\text{♩} = 96$

*as if making an announcement,
with energy enthusiasm*

(Piano) *Play*

7 **A** *very energetically*

16 *Play*

21 **B**

25

31 **C**

36

41 **D**
mf
4

49 **E** (Piano)
4 4

60 Play
mf

65 **F**
f
4

73 **G**
(f)

78

H Grandly (Same tempo)

88

93 **I**

98

3. Resolved

“All Are Equal”

READER: **Resolved**, That all laws which prevent woman from occupying such a station in society as her conscience shall dictate... (*reading continues*)...

ALL READERS: **All are equal. All are one!** (*music begins*)

Slowly
with strength and conviction

[with Cl. and Piano]

Flowing ♩ = 126 **A**

12

B

43 *mf*

49 **F** with a “jagged,” rhythmic energy
(Clarinet) *p*

56 *Play*
p

60 **G**
cresc. poco a poco (to m. 67)

64 *(cresc.)*

67 *(cresc.)* *f* *(f)*

73 **I** *6*

82 **J** *Slower, peacefully* *(words associated with this theme)* *are one.”*
2 *p* *p* *pp*

4. Declaration

“These Truths Are Self-Evident”

[This movement begins with an extended reading, continues with reading accompanied by shifting piano patterns and concludes with the entire ensemble.]

A brief, low piano passage, then reading begins.

Slowly $\text{♩} = 60$, with solemnity

READER: When, in the course of human events, it becomes necessary for one portion of the family of man to assume among the people of the earth a position different from that which they have hitherto occupied...

Extended reading continues...

[Piano accompaniment begins]

He has never permitted her to exercise...

[accompanied reading continues]

He has endeavored, in every way that he could...
...to make her willing to lead a dependent and abject life.

Quickly

(During a momentary silence)

READER: Now, in view of this entire disfranchisement of one-half the people of this country...

...we insist (*begin tremolo*) that they have immediate admission to all rights and privileges which belong to them as citizens of these United States. (*music resumes, forcefully*)

Faster $\text{♩} = 80$

with energy and determination

Play *f*

A Same tempo $\text{♩} = 80$

forcefully

f

8 **B**

14 (Piano) **4**

C

23 Play *mf*

D *gaining strength,
moving forward*

28 **2**

34 *f*

39 **E**

45 **F** *tr*

50 *rit.* *ff* *very emphatically*

5. Looking Forward “Failure is Impossible”

READER: “Oh, if I could but live another century...

...It will not be wrought by the same disrupting forces that freed the slave, but come it will, and I believe within a generation.” *(music begins)*

[Pianist may start to play rolled chords quietly, *ad lib.* behind the reading of paragraph #3. Begin this movement as soon as the reading ends.]

With energy ♩ = 120

(Piano) [Musical notation: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The first measure contains five chords with downward-pointing arrows. The second measure is a triplet of eighth notes. The third measure contains two groups of five sixteenth notes, each marked with a '5' for fingering. The piece ends with a wavy line indicating a tremolo effect.

A with exuberance, sparkling

7 *Play* *mf* [Musical notation: Treble clef, key signature of three sharps, 4/4 time signature. Measure 7 starts with a melodic line of eighth notes. A slur covers measures 7 through 10. Measure 11 begins with a half note.]

11 **B** *peacefully* *Play* [Musical notation: Treble clef, key signature of three sharps, 4/4 time signature. Measure 11 has a quarter rest. Measure 12 has a quarter note. Measure 13 has a half note. Measure 14 has a half note. Below the staff, a piano accompaniment of eighth notes is marked '(Piano)'. A slur covers measures 13 through 14.]

19 **C** with exuberance, sparkling [Musical notation: Treble clef, key signature of three sharps, 4/4 time signature. Measure 19 has a quarter rest. Measure 20 has a quarter note. Measure 21 has a half note. Measure 22 has a half note. Measure 23 has a half note. Measure 24 has a half note. A slur covers measures 23 through 24.]

24 [Musical notation: Treble clef, key signature of three sharps, 4/4 time signature. Measure 24 has a quarter note. Measure 25 has a half note. Measure 26 has a half note. Measure 27 has a half note. Measure 28 has a half note. A slur covers measures 24 through 28.]

27 **D** (Same tempo) *p* *mf* [Musical notation: Treble clef, key signature of three sharps, 4/4 time signature. Measure 27 has a quarter note. Measure 28 has a half note. Measure 29 has a half note. Measure 30 has a half note. Measure 31 has a quarter rest. Measure 32 has a quarter rest. Measure 33 has a quarter note. Measure 34 has a quarter rest. A dynamic marking *p* is at the start of measure 33, and *mf* is at the end of measure 34.]

32 *p* *mf*

Musical staff 32-36: Treble clef, key signature of three sharps (F#, C#, G#). Measure 32: quarter rest, quarter notes F#4, C#5, G#5. Measure 33: quarter notes F#4, C#5, G#5, quarter rest. Measure 34: quarter notes F#4, C#5, G#5, quarter rest. Measure 35: quarter notes F#4, C#5, G#5, quarter rest. Measure 36: quarter notes F#4, C#5, G#5, quarter rest. Dynamics: *p* (piano) at measure 32, *mf* (mezzo-forte) at measure 33.

37 **E**

Musical staff 37-40: Treble clef, key signature of three sharps. Measure 37: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 38: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 39: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 40: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Dynamics: *p* (piano) throughout.

41 *p* *cresc.*

Musical staff 41-44: Treble clef, key signature of three sharps. Measure 41: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 42: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 43: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 44: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Dynamics: *p* (piano) at measure 41, *cresc.* (crescendo) at measure 42.

45 **F** *f* *brightening*

Musical staff 45-48: Treble clef, key signature of three sharps. Measure 45: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 46: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 47: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 48: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Dynamics: *f* (forte) at measure 45, *brightening* at measure 46.

49 **G** *p*

Musical staff 49-52: Treble clef, key signature of three sharps. Measure 49: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 50: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 51: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 52: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Dynamics: *p* (piano) at measure 49.

53 *poco rit.* **H** *Slightly slower* *Play a "ray of hope"* *p*

Musical staff 53-60: Treble clef, key signature of three sharps. Measure 53: quarter rest, quarter notes F#4, C#5, G#5. Measure 54: quarter rest, quarter notes F#4, C#5, G#5. Measure 55: quarter rest, quarter notes F#4, C#5, G#5. Measure 56: quarter rest, quarter notes F#4, C#5, G#5. Measure 57: quarter rest, quarter notes F#4, C#5, G#5. Measure 58: quarter rest, quarter notes F#4, C#5, G#5. Measure 59: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 60: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Dynamics: *poco rit.* (poco ritardando) at measure 53, *p* (piano) at measure 59.

61 *rit.*

Musical staff 61-64: Treble clef, key signature of three sharps. Measure 61: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 62: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 63: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Measure 64: quarter notes F#4, C#5, G#5, quarter notes F#4, C#5, G#5. Dynamics: *rit.* (ritardando) at measure 61.

6. Conclusion “Sisters, Take the Wheel!”

READER: Sisters, gather your strength. There is much work to be done.
This is your life... your voice.

Sisters, take the wheel!

♩ = 60 energetic tempo

A *Play*
f with exuberance

(Clarinet)

[“spinning bike wheel” motive]

7 *p*

14 *f*

21 **B** *p* *f* *p*

26 *f* *p*

32 *f* **C** 4

41 *Play*
mf lightly

47 **D**

53

The musical score is written for a Clarinet in B-flat, 3/4 time, with a tempo of 60 beats per minute. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The score is divided into four sections: Section A (measures 1-14), Section B (measures 15-26), Section C (measures 27-40), and Section D (measures 41-53). Section A begins with a 'Play' instruction and a dynamic of 'f with exuberance'. It features a 'spinning bike wheel' motive starting at measure 7. Section B starts with a dynamic of 'p' and includes a '2' (second ending) bracket. Section C starts with a dynamic of 'f' and includes a '4' (four-measure rest) bracket. Section D starts with a dynamic of 'mf lightly' and includes a 'Play' instruction. The score concludes with a double bar line at the end of measure 53.

*expressing the thrill of bike riding,
wheel spinning, speed*

(breath ad lib.)

59 **E**

f

64

69

74 **F**

79 **G** *daintily*

p *(p)*

86 *grandly* *rit.* *p* *f*

H *Slightly slower* $\text{♩} = 66$ ($\text{♩} = 132$) *swing eighths* *“Sisters, Never Sit Down!”*
 [as in 1st movement, “Sisters, Never Sit Down!”]

95 *Piano* *f* *Play with determination*

101

106 **I**

113 *very determined*

[Piano run]

Duration: 14 minutes (music only)
at least 20 minutes (with readings included)

Program Notes:

The history of the Woman's Rights Convention of 1848 continues to inspire "equality-oriented" followers. Visitors to the Woman's Rights Museum in Seneca Falls, NY, make this pilgrimage to honor those brave women who asserted their rights when few rights were theirs.

Today, as before, the affirmation of equality – among the sexes, among the races – is an ongoing struggle. **Equality Now!** is dedicated to that struggle.

This new musical composition incorporates readings from the Convention, from Convention-related writings, and American songs reflecting the spirit of the women. To start, the activity and energy of the women is captured by the traditional spiritual, "Sisters, Never Sit Down!" In truth, these vibrant and determined women no doubt had little time for sitting and relaxing. [It was said of Susan B. Anthony that she had so much energy, that had she not channeled her work into the suffrage movement, one might worry how she would have redirected this force!] Therefore, the music (in swing-jazz rhythm!) is marked *with restless motion*.

"Announcement" opens with a reading of the very announcement of the upcoming Convention, as published in the local newspaper. *Hear! Hear!* The music opens with the piano playing octaves, forcefully, to gain attention (for the announcement). The expression is energetic, brimming with anticipation.

The formal Proclamation from the Convention is preceded by a series of "Resolutions" outlining the need for change, the impetus for the Convention. Since many of the attendees were Quakers, and their affirmations of equality were faith-based, the composer (herself a Quaker) has added phrases at the end of each of the resolutions: *This I believe* and *This, by my faith, I believe*. This is a gentle movement, with the clarinet playing a melody associated with the words: *We are all equal. We are one*. The music ends on unison pitches, *as one*.

The fourth movement is entitled "Declaration – These Truths Are Self-Evident." This is the reading of the very essential Declaration of Sentiments drafted by the Convention. In this movement, readings from the Declaration are intertwined with piano music to

emphasize the growth of the sentiments. Ultimately when the Declaration **insists** upon equal rights for women, the piano begins a low tremolo in the background which leads into the forceful drive of the rest of the music. *Determined* repeated 8th-notes open and close the movement.

“Looking Forward” is based on a quote from Susan B. Anthony (who herself did not attend the Convention, but was so inspired by what she heard of the event that she dedicated the rest of her life to carrying forth its ideals) looking to the future. As she has said, “Failure is Impossible.” The music opens with gentle chords in the piano, marked *wisps of the future*. The character of this movement is exuberant and sparking. Mostly the instruments play in their high ranges. Patterns ascend *as if reaching for the future*. The winds end with short motives, marked *a ray of hope*. The piano closes with more *wisps of the future*.

The exhortation from Susan B. Anthony, “Sisters, Take the Wheel!,” refers to women grabbing life and taking control of their future. However, one might keep in mind that the bicycle was now coming into vogue, and was particularly popular with women, offering a newfound freedom of travel. So, this movement might have been titled “Sisters, Get on Your Bicycles and Go Out into the World!” Therefore, this movement is a new arrangement of the familiar song “Bicycle Built for Two.” Extra emphasis has been placed on the image of the spinning wheel, so often depicted in wind arpeggio patterns. The bicycle riding becomes almost breathless (for the winds!).

Finally, there is a return to the opening song, “Sisters, Never Sit Down” For this is the message that Susan B. Anthony, Elizabeth Cady Stanton and the other attendees of the Woman’s Right Convention wish to convey to us. To value equality, one must put one’s ideals into action. **We are resolved. These truths are self-evident. Failure is impossible!**

Clarinet (in A and Bb)

Gwyneth Walker

Equality Now!

for Flute, Clarinet and Piano

inspired by the Woman's Rights Convention
in Seneca Falls, NY – 1848

with optional readings from the Convention
"Declaration of Sentiments"
and related documents

Equality Now!

for Reader, Flute, Clarinet and Piano

Clarinet (B \flat and A)

Gwyneth Walker

1. Agitation and Energy "Sisters, Never Sit Down!"

READER: ...Sisters, take courage! Never sit down! (*music begins*)

With restless motion $\text{♩} = 66$ ($\text{♩} = 132$) *swing eighths*
(constant tempo throughout)

B \flat Clarinet

(Piano) *Play*

The musical score for the B \flat Clarinet part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a piano dynamic and a tempo of 66 quarter notes per minute, which is equivalent to 132 eighth notes per minute. The score is divided into measures 1 through 29. Measure 1 starts with a piano dynamic and a triplet of eighth notes. Measure 6 contains a first ending bracket labeled 'A'. Measure 11 features a triplet of eighth notes. Measure 15 includes a piano dynamic and a triplet of eighth notes. Measure 19 contains a second ending bracket labeled 'B'. Measure 23 features a flute part with a piano dynamic and a triplet of eighth notes, and a first ending bracket labeled 'C'. Measure 29 includes a piano dynamic and a triplet of eighth notes. The score concludes with a double bar line and repeat dots.

6

11

15

19

23

29

(Piano) *Play*

mf

p

mf

(Flute) *Play*

Equality Now! – Clarinet

35 **D**

40 **E**

46

51 **F**

(Piano)

Play

(p)

58 **G**

4

mp

66

4

mf

74 **H**

f

3

3

2

3

3

3

80 **I**

2

3

3

3

2

87 **J**

2

93 *rit. to end*

(Piano)

Play

(f)

3

3

3

p

ff

2. Announcement

“With Courage and Determination”

READER: ...Hear! Hear!... (*reading continues*)...

...The public generally are invited to be present on the second day, when Lucretia Mott, of Philadelphia, and other ladies and gentlemen, will address the Convention.”

(*music begins*)

Boldly ♩ = 96

*as if making an announcement,
with energy enthusiasm*

(Piano) *Play*

p *f* *p* *f* *p* *f*

7 *Piano* *very energetically*

16 *Play*

21 **B**

26

30 **C**

35

41 **D** (Flute)

Equality Now! – Clarinet

50 *Play*
mf

55 **E** (Piano)
2 *Play*
mf

62 **F**
f

67

72 **G**
4 (*f*)

80 **H** Grandly (Same tempo)

85

89

93 **I**

98 *to Cl. in A*

3. Resolved

“All Are Equal”

READER: **Resolved**, That all laws which prevent woman from occupying such a station in society as her conscience shall dictate... (*reading continues*)

ALL READERS: **All are equal. All are one!** (*music begins*)

Slowly

with strength and conviction

Clarinet in A

[with Flute and Piano]

Flowing ♩ = 126

A

(words associated with this theme)

“We are all e - qual.

10 We are one.”

16

B

21

C

30 (Flute) Play

p \leftarrow *mf*

35

D

f

39

E

44

49 **F** with a "jagged," rhythmic energy

mf *p*

54

58 **G**

cresc. poco a poco (to m. 67)

62

(cresc.)

66 **H**

(cresc.) *f* *(f)*

71 **I**

(f)

78 *rit.*

dim. poco a poco (to J) *p*

J *Slower, peacefully*

(words associated with this theme) "We are all e-qual. We are one." to B \flat Cl.

(p) *pp*

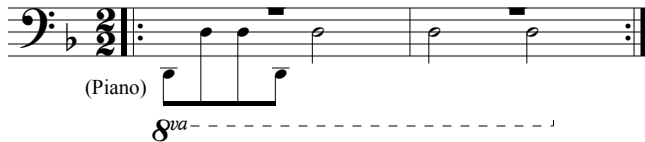
4. Declaration

“These Truths Are Self-Evident”

[This movement begins with an extended reading, continues with reading accompanied by shifting piano patterns and concludes with the entire ensemble.]

A brief, low piano passage, then reading begins.

Slowly $\text{♩} = 60$, with solemnity



READER: When, in the course of human events, it becomes necessary for one portion of the family of man to assume among the people of the earth a position different from that which they have hitherto occupied...

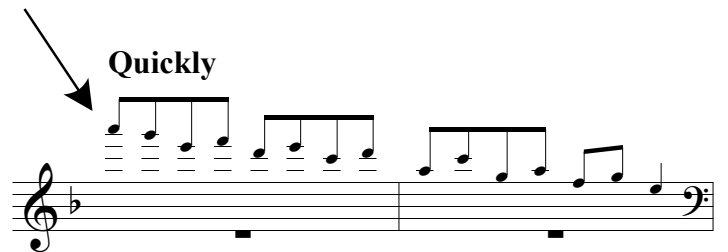
Extended reading continues...

[Piano accompaniment begins]

He has never permitted her to exercise...



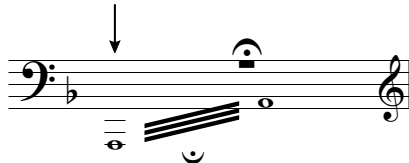
He has endeavored, in every way that he could...
...to make her willing to lead a dependent and abject life.



(During a momentary silence)

READER: Now, in view of this entire disfranchisement of one-half the people of this country...

...we insist (*begin tremolo*) that they have immediate admission to all rights and privileges which belong to them as citizens of these United States. (*music resumes, forcefully*)



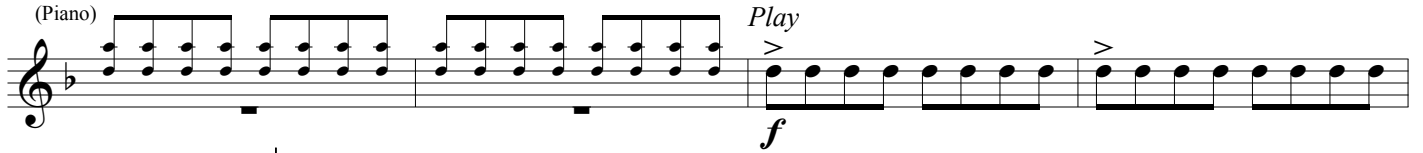
Equality Now! – Clarinet

Faster ♩ = 80

with energy and determination

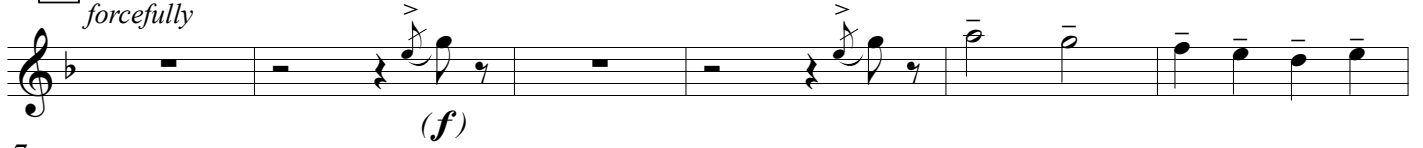
B♭ Clarinet

Play

(Piano) 

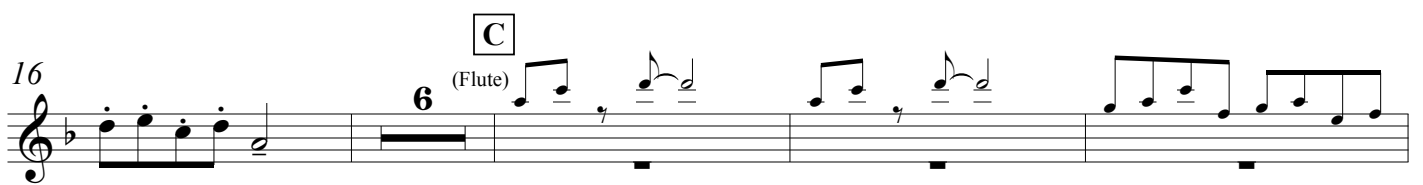
A Same tempo ♩ = 80

forcefully

 (f)

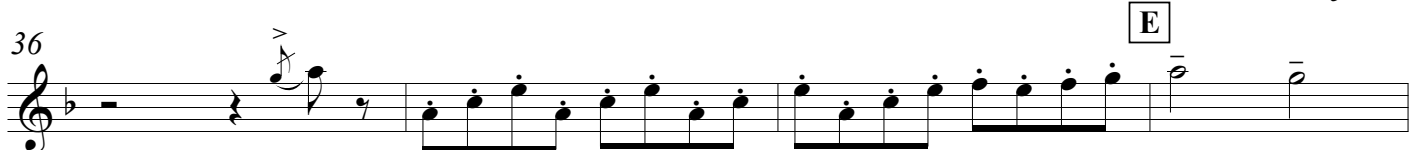
7 

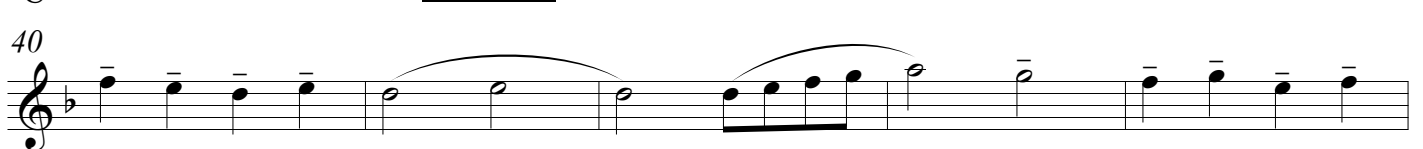
11  **B**

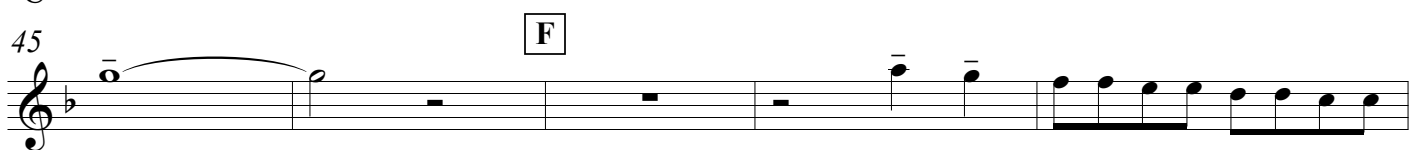
16  **C** (Flute) 6

26  *Play* mf

31 **D** *gaining strength, moving forward*  **D** *gaining strength, moving forward* f

36  **E**

40 

45  **F**

50  *rit.* **ff**

to Cl. in A

ff *very emphatically*

5. Looking Forward “Failure is Impossible”

READER: “Oh, if I could but live another century...

...It will not be wrought by the same disrupting forces that freed the slave, but come it will,
and I believe within a generation.” *(music begins)*

[Pianist may start to play rolled chords quietly, *ad lib.* behind the reading of paragraph #3.
Begin this movement as soon as the reading ends.]

With energy ♩ = 120 **A**

(Flute)

10 Clarinet in A *Play* *with exuberance, sparkling*
p < *mf*

14 **B** *peacefully*

20 **C**

24 *with exuberance, sparkling*

28 **D** (Same tempo)
p < *mf* *p*

6. Conclusion “Sisters, Take the Wheel!”

READER: Sisters, gather your strength. There is much work to be done.
This is your life... your voice.

Sisters, take the wheel!

$\text{♩} = 60$ energetic tempo

B♭ Clarinet *as if starting off on a bike ride*

Solo

Musical staff 1: B♭ Clarinet solo starting with piano (*p*) and ending with forte (*f*). The staff contains a melodic line with a long slur over the first four measures and a fermata over the final measure.

A

Musical staff 2: Piano accompaniment with a triplet of eighth notes (*3* (Piano)) and a “spinning bike wheel” motive. The staff ends with piano (*p*).

Musical staff 3: Piano accompaniment with a double bar line and a forte (*f*) section. The staff ends with piano (*p*).

B

Musical staff 4: Piano accompaniment with forte (*f*) and piano (*p*) dynamics. The staff contains two phrases, each with a slur and ending with forte (*f*).

Musical staff 5: Piano accompaniment with piano (*p*) and forte (*f*) dynamics. The staff contains two phrases, each with a slur and ending with forte (*f*).

Musical staff 6: Piano accompaniment with mezzo-forte (*mf*) and the instruction “lightly”. The staff contains a phrase with a slur and a fermata.

C

Musical staff 7: Piano accompaniment with a sharp sign and a double bar line. The staff contains a phrase with a slur and a fermata.

D

Musical staff 8: Piano accompaniment with a double bar line and a phrase. The staff contains a phrase with a slur and a fermata.

50

E *expressing the thrill of bike riding,
wheel spinning, speed*

(breath ad lib.)

57

63

f

Musical staff 57-62: Treble clef, key signature of one sharp (F#), 2/2 time signature. Measures 57-62 contain a continuous eighth-note pattern with a dynamic marking of *f* starting at measure 63.

63

Musical staff 63-68: Continuation of the eighth-note pattern from the previous staff.

69

75 **F**

Musical staff 69-74: Continuation of the eighth-note pattern. Measure 75 is marked with a box containing the letter **F**.

75 **F**

Musical staff 75-79: Continuation of the eighth-note pattern.

80

G

2

p

Musical staff 80-88: Continuation of the eighth-note pattern. Measure 80 is marked with a box containing the letter **G**. Measures 80-88 end with a double bar line and a fermata. A dynamic marking of *p* is present. There are two '2' markings above the staff in measures 80 and 88.

89 *daintily* *(less daintily)* *grandly* *rit.*

(p) *f* *p* *f*

Musical staff 89-94: Continuation of the eighth-note pattern. Measure 89 is marked with *(p)*. Measure 90 has *(less daintily)*. Measure 91 has *grandly*. Measure 92 has *rit.*. Measure 93 has a fermata. Measure 94 has a key signature change to two sharps (F# and C#) and a 2/2 time signature. Dynamic markings *(p)*, *f*, *p*, and *f* are indicated with hairpins.

H *Slightly slower* ♩ = 66 (♩ = 132) *swing eighths*
[as in 1st movement, "Sisters, Never Sit Down!"]

"Sisters, Never Sit Down!"

95

2

(Piano) *f*

Play with determination

Musical staff 95-100: Treble clef, key signature of two sharps (F# and C#), 2/2 time signature. Measure 95 starts with a double bar line and a fermata. A dynamic marking of *(Piano)* is present. Measure 96 has a dynamic marking of *f*. The instruction *Play with determination* is written above the staff.

101

Musical staff 101-105: Continuation of the eighth-note pattern with accents.

106

I

2

Musical staff 106-111: Continuation of the eighth-note pattern. Measure 106 is marked with a box containing the letter **I**. There are two '2' markings above the staff in measures 106 and 111.

112

very determined

[Piano run]

Musical staff 112-116: Continuation of the eighth-note pattern. Measure 112 is marked with *[Piano run]*. The instruction *very determined* is written above the staff.

Duration: 14 minutes (music only)
at least 20 minutes (with readings included)

Program Notes:

The history of the Woman's Rights Convention of 1848 continues to inspire "equality-oriented" followers. Visitors to the Woman's Rights Museum in Seneca Falls, NY, make this pilgrimage to honor those brave women who asserted their rights when few rights were theirs.

Today, as before, the affirmation of equality – among the sexes, among the races – is an ongoing struggle. **Equality Now!** is dedicated to that struggle.

This new musical composition incorporates readings from the Convention, from Convention-related writings, and American songs reflecting the spirit of the women. To start, the activity and energy of the women is captured by the traditional spiritual, "Sisters, Never Sit Down!" In truth, these vibrant and determined women no doubt had little time for sitting and relaxing. [It was said of Susan B. Anthony that she had so much energy, that had she not channeled her work into the suffrage movement, one might worry how she would have redirected this force!] Therefore, the music (in swing-jazz rhythm!) is marked *with restless motion*.

"Announcement" opens with a reading of the very announcement of the upcoming Convention, as published in the local newspaper. *Hear! Hear!* The music opens with the piano playing octaves, forcefully, to gain attention (for the announcement). The expression is energetic, brimming with anticipation.

The formal Proclamation from the Convention is preceded by a series of "Resolutions" outlining the need for change, the impetus for the Convention. Since many of the attendees were Quakers, and their affirmations of equality were faith-based, the composer (herself a Quaker) has added phrases at the end of each of the resolutions: *This I believe* and *This, by my faith, I believe*. This is a gentle movement, with the clarinet playing a melody associated with the words: *We are all equal. We are one*. The music ends on unison pitches, *as one*.

The fourth movement is entitled "Declaration – These Truths Are Self-Evident." This is the reading of the very essential Declaration of Sentiments drafted by the Convention. In this movement, readings from the Declaration are intertwined with piano music to

emphasize the growth of the sentiments. Ultimately when the Declaration **insists** upon equal rights for women, the piano begins a low tremolo in the background which leads into the forceful drive of the rest of the music. *Determined* repeated 8th-notes open and close the movement.

“Looking Forward” is based on a quote from Susan B. Anthony (who herself did not attend the Convention, but was so inspired by what she heard of the event that she dedicated the rest of her life to carrying forth its ideals) looking to the future. As she has said, “Failure is Impossible.” The music opens with gentle chords in the piano, marked *wisps of the future*. The character of this movement is exuberant and sparking. Mostly the instruments play in their high ranges. Patterns ascend *as if reaching for the future*. The winds end with short motives, marked *a ray of hope*. The piano closes with more *wisps of the future*.

The exhortation from Susan B. Anthony, “Sisters, Take the Wheel!,” refers to women grabbing life and taking control of their future. However, one might keep in mind that the bicycle was now coming into vogue, and was particularly popular with women, offering a newfound freedom of travel. So, this movement might have been titled “Sisters, Get on Your Bicycles and Go Out into the World!” Therefore, this movement is a new arrangement of the familiar song “Bicycle Built for Two.” Extra emphasis has been placed on the image of the spinning wheel, so often depicted in wind arpeggio patterns. The bicycle riding becomes almost breathless (for the winds!).

Finally, there is a return to the opening song, “Sisters, Never Sit Down” For this is the message that Susan B. Anthony, Elizabeth Cady Stanton and the other attendees of the Woman’s Right Convention wish to convey to us. To value equality, one must put one’s ideals into action. **We are resolved. These truths are self-evident. Failure is impossible!**