

Gwyneth Walker

Two Suffrage Songs

songs to celebrate the centennial of the
Women's Right to Vote: 1920-2020

for SATB Chorus and Piano

Sister, Come by Here!

Never Sit Down!

Total duration: 6 minutes

Suffrage Songs were composed in honor of the centennial of the passage of the 19th amendment, recognizing the Women's Right to Vote: 1920-2020. These are songs to celebrate strong women.

"Sister, Come by Here!" is an adaptation of the spiritual "Jesus, Won't You Come by Here?" The early women's rights advocates were few in number. But they were able to draw in others to join them. One can almost hear them calling out to new supporters: *Sister, won't you raise your voice...you have a choice...come celebrate...come agitate (!), Sister won't you come by here?*

The spiritual, "Sit Down, Sister!" is revisited with a Suffragette theme. These women were far too busy to rest (despite exhortations to *sit down* from some of their male associates!). They were energetic, motivated and restless, as reflected the *up-beat tempo* of this song.

References are made to Women's Rights pioneers Elizabeth Cady Stanton, Susan B. Anthony and Lucretia Mott. They were paving the way for 20th-century activists, and for the eventual passage of the Women's Right to Vote amendment. These songs are dedicated to them, and to all those men and women who so bravely stood for women's rights.

Sister, Come by Here!

for SATB Chorus and Piano

Based on the spiritual
"Jesus, Won't You Come by Here?"
G. Walker, alt.

Gwyneth Walker

♩ = 120 or slightly faster
with energy, but not rushed (swing eighths)

Soprano
Alto

Tenor
Bass

Piano

mf as a warm welcome

with pedal

VERSE 1

Chorus beckons other women to join the "Suffrage Cause"

4

S
A

T
B

mf

Sis - ter, won't you come by here? -

mf

Sis - ter, won't you come by here? -

27 *mf*
 S A We're
 T B Sis-ter, won't you heed the call?
 Piano accompaniment

31 *forcefully*
 S A ask - ing for the right to vote. NO DE - MAND - ING our
 T B NO DE - MAND - ING our
 Piano accompaniment

34
 S A right to vote! Sis - ter, won't you heed the
 T B right to vote! heed, won't you heed the
 Piano accompaniment

37

S
call? _____ I'm fall - ing

A
call? _____ I'm fall - ing

T
call? _____

B

p

INTERLUDE

41

S
down, down, down, - on my knees - in prayer. _____

A
down, down, down, - on my knees - in prayer. _____

T
p
8
Hmm, _____

B
p
8
Hmm, _____

trembling in prayer

45

S *(p)* I'm fall - ing

A *(p)* I'm fall - ing

T *(p)* Lord, won't you help me, bring me cour-age for the fight. *f*

B *(p)* Lord, won't you help me, bring me cour-age for the fight. *f*

mf

49

S down, down, down, on my knees in prayer,

A down, down, down, on my knees in prayer,

T *(p)* Hmm,

B *(p)* Hmm,

p

VERSE 3

53

S *f* for VO - TING IS OUR RIGHT! Stand

A *f* for VO - TING IS OUR RIGHT! Stand

T *(p)* pray - in' for con - vict - ion *f* for VO - TING IS OUR RIGHT!

B *(p)* pray - in' for con - vict - ion *f* for VO - TING IS OUR RIGHT!

sub. f *mf* *f*

8va - - - - -

57

S up, now it's vo - tin' time, - stand up, now it's

A up, now it's vo - tin' time, - stand up, now it's

T Stand up, now it's vo - tin' time, - stand up, now it's

B Stand up, now it's vo - tin' time, - stand up, now it's

(8va) - - - - - *loco*

60

S vo - tin' time. _ Sis - ter, won't you stand in

A vo - tin' time. _ Sis - ter, won't you stand in

T vo - tin' time. _

B vo - tin' time. _

63

S line? _ We're here, _ and we're *resolutely*

A line? _ We're here, _ and we're *resolutely*

T won't you stand, won't you stand in line? _ Yes!

B won't you stand, won't you stand in line? _ Yes!

72 *(accel.)* **Slightly faster *(accel.)***
mp (cresc.)

S
 Sis - ter, won't you raise your voice?

A
mp (cresc.)
 Sis - ter, won't you raise your voice?

T
 8

B
 sing a - long? _

(accel.) **Slightly faster *(accel.)***
mp (cresc.)

75 *(accel.)* **Faster yet *(accel.)***
mf (cresc.)

S
 Sis - ter, won't you heed the call? _

A
mf (cresc.)
 Sis - ter, won't you heed the call? _

T
mp (cresc.)
 8
 Sis - ter, now you have a choice!

B
mp (cresc.)
 Sis - ter, now you have a choice!

(accel.) **Faster yet *(accel.)***
mf (cresc.)

79 *(accel.)* **Quickly *(accel.)***
(cresc.)

S *(cresc.)*
 Sis - ter, won't you cel - e - brate?

A *(cresc.)*
 Sis - ter, won't you cel - e - brate?

T *mf (cresc.)*
 8 Sis - ter, won't you stand up tall? —

B *mf (cresc.)*
 Sis - ter, won't you stand up tall? —

(cresc.) **Quickly *(accel.)***

83 *(accel.)* **Very Quickly (♩ = 184)**
f

S ***f***
 Sis - ter won't you

A ***f***
 Sis - ter won't you

T *(cresc.)*
 8 Sis - ter, won't you ag - i - tate? —

B *(cresc.)*
 Sis - ter, won't you ag - i - tate? —

(cresc.) **Very Quickly (♩ = 184)**
f

86

S
come by, — come by, — come by

A
come by, — come by, — come by —

T
come by, — come by,

B
come by, — come by —

[On beat 4, singers hold up 2 fingers in "V for victory" symbol.]

89

S
here? —

A
here? —

T
come by, come by, — come by here? —

B
here, come by, come by, — come by here? —

8^{va} — 2:40

Never Sit Down!

[a tribute to the Suffragettes]

for SATB Chorus and Piano

Based on the spiritual
"Sit Down, Sister!"
G. Walker, alt.

Gwyneth Walker

$\text{♩} = 132$ (swing eighths)

Piano

mf

with slight pedal

4

REFRAIN

mf with restless energy and determination

S
A

[The men are trying to convince the women to sit down, rather than work for the right to vote.]

No! I can't sit down..

T
B

unis. mf with restless energy and determination

Oh, won't you sit down? Oh, won't you

7

S
A

No! I can't sit down.. No!.. I

T
B

sit down? Oh, won't you sit down?

10

S
A

can't sit down, cause I'm work-in' for the vote, keep a-mov-in' a-round...

T
B

vote... —

13

S
A

mo - vin', mo - vin', mo - vin' a - round.

T
B

17

VERSE 1

S
A

p (a quiet question) Must be the lead - ers of the

T
B

Who's that yon - der dressed in red? —

f (enthusiastic response)

39 *f*

S
A
T
B

Must be the wom - en — fight - in' for their rights! (*p*)

Who's that yon - der

loco

p

42 (*f*)

S
A
T
B

Must be the hyp - o - crite a - turn - ing back!

dressed in black!

8va

loco

f

45 (*f*)

S
A
T
B

I think I see Su - san B. —

Who's that yon - der wav - ing at me? —

p

8va

f

48

S
A

An-thon - y!* — (p) E -

T
B

Who's that yon - der dressed in — blue? *loco* *p* *f* *8va*

REFRAIN

51

S
A

liz - a-beth Ca - dy Stan - ton* too! — She'd nev - er sit down! — *f*

T
B

No! She'd

54

S
A

She'd nev - er sit down! — She'd nev - er

T
B

nev - er sit down! No! She'd nev - er sit down!

*19th century Women's Rights Activist
Walker | *Never Sit Down!*

57 S1

S sit down! — 'cause she was work-in' for the vote,

A sit down! —

T No! She'd nev - er sit down! work-in' for the vote,

B No! She'd nev - er sit down!

60 +S2

S work-in' for the vote, work-in' for the vote, — keep a - mov - in' a - round. —

A work-in' for the vote, — keep a - mov - in' a - round. —

T work-in' for the vote, work-in' for the vote, —

B work-in' for the vote, —

INTERLUDE

[Women may move around the stage,
or sort and organize papers
(on the piano) – i.e. being useful!]

63

S

A

T
mo - vin', mo - vin', mo - vin' a - round.

B
mo - vin', mo - vin', mo - vin' a - round.

66

69

72 *poco rit.* **Slower** ♩ = 120

S *p cresc.*
Gon - na

A *p cresc.*
I'm gon - na make this world what I want it to be. — Gon - na

T

B

poco rit. **Slower** ♩ = 120

p

75

S *mf*
stand up for my e - qual - i - ty! — Gon - na raise my voice

A *mf*
stand up for my e - qual - i - ty! — Gon - na raise my voice

T *mf*
Gon - na raise my voice

B *mf*
Gon - na raise my voice

cresc. *mf*

78

S
LOUD AND CLEAR, for Lu - cre - tia Mott* has been vis - i - ting here,

A
LOUD AND CLEAR, for Lu - cre - tia Mott* has been vis - i - ting here,

T
LOUD AND CLEAR, for Lu - cre - tia Mott* has been vis - i - ting here,

B
LOUD AND CLEAR, for Lu - cre - tia Mott* has been vis - i - ting here,

81 *exclaimed with reverence and delight*

S
vis - i - ting here, - LU - CRE - TIA MOTT!

A
vis - i - ting here, - LU - CRE - TIA MOTT!

T
vis - i - ting here, - LU - CRE - TIA MOTT!

B
vis - i - ting here, - LU - CRE - TIA MOTT!

*19th century Women's Rights Activist – the visit by Lucretia and James Mott to Seneca Falls, New York in 1848 prompted the first Womens's Rights Convention.

rit. (straight eighths) **Slowly, emphatically** (swing eighths)

96

S
A-TION for the vote. _____

A
A-TION for the vote. _____ *p* Keep a - mov - in', keep a -

T
A-TION for the vote. _____

B
A-TION for the vote. _____ *p* Keep a - mov - in', keep a -

rit. (straight eighths) **Slowly, emphatically** (swing eighths)

p

Leg.

accel. *p* *a tempo* (♩ = 132) *f*

99

S
keep a - mov - in', keep a - mov - in', keep a - mov - in' a - round. _____

A
mov - in', keep a - mov - in', keep a - mov - in', keep a - mov - in' a... _____ *f* a -

T
p keep a - mov - in', keep a - mov - in', keep a - mov - in' a - round. _____ *f*

B
mov - in', keep a - mov - in', keep a - mov - in', keep a - mov - in' a - round. _____ *f*

accel. *a tempo* (♩ = 132) *f*

f

Leg.

102

Soprano: *round.*

Alto: *round.*

Tenor: And she'll NEV - ER SIT

Bass: And she'll NEV - ER SIT

(Pia.)

105

non rit.

Soprano: NEV - ER, NEV - ER, NEV - ER SIT DOWN!

Alto: NEV - ER, NEV - ER, NEV - ER SIT DOWN!

Tenor: NEV - ER, NEV - ER, NEV - ER SIT DOWN!

Bass: Down!

non rit.

gva