

The March of the Women

Songs of Sunrise, No. 3

Dedicated to the Women's Social and Political Union

Cecily Hamilton

Ethel Smyth (1858-1944)

ed. Amelia Nagoski

Piano

ff

sff

Fine

4

S1
S2

Shout, shout, up with your song! Cry with the wing, for the dawn is break - ing;
Long, long, we in the past! cow - ered in dread from the light of hea - ven.
Com - rades, ye who have dared one, First in the bat - tle to strive and sor - row,
Life, strife, these two are one, Nought can ye win but by faith and dar - ing;

A

Shout, shout, up with your song! Cry with the wing, for the dawn is break - ing;
Long, long, we in the past! cow - ered in dread from the light of hea - ven.
Com - rades, ye who have dared one, Nought can ye win but by faith and dar - ing;

Pno.

f

8

S1
S2

March, march, sing you a - long, Wide blows our ban - ner, and hope is wa - king.
Strong, strong, stand we at last, Fear - less in faith, and with sight new - gi - ven.
Scorned, spurned, nought have ye cared, Rais - ing your eyes to a wi - der mor - row.
On, on that ye have done But for the work of to - day pre - par - ing.

A

March, march, sing you a - long, Wide blows our ban - ner, and hope is wa - king.
Strong, strong, stand we at last, Fear - less in faith, and with sight new - gi - ven.
Scorned, spurned, nought have ye cared, Rais - ing your eyes to a wi - der mor - row.
On, on that ye have done But for the work of to - day pre - par - ing.

Pno.

The March of the Women

12 *mf* *cresc.*

S1
S2

Song with its sto - ry, dreams, with their glo - ry, Lo! they call, and glad is their word!
Strength with its beau - ty, Life with its du - ty, (Hear the voice, oh hear and o - bey!)
Ways that are wea - ry, days that are drea - ry, Toil and pain by faith ye have borne;
Firm in re - li - ance, laugh a de - fi - ance, (Laugh in hope, for sure is the end.)

A

mf *cresc.*

Song with its sto - ry, dreams, with their glo - ry, Lo! they call, and glad is their word!
Strength with its beau - ty, Life with its du - ty, (Hear the voice, oh hear and o - bey!)
Ways that are wea - ry, days that are drea - ry, Toil and pain by faith ye have borne;
Firm in re - li - ance, laugh a de - fi - ance, (Laugh in hope, for sure is the end.)

Pno.

12 *mf* *cresc.*

16 *ff*

S1
S2

Loud and loud - er it swells, Thun - der of free - dom, the voice of the Lord.
These, these beck - on us on, O - pen your eyes to the blaze of ____ day.
Hail, hail, vic - tors ye stand, Wear - ing the wreath that the brave have ____ worn.
March, march, ma - ny as one. Shoul - der to shoul - der and friend to ____ friend.

A

ff

Loud and loud - er it swells, Thun - der of free - dom, the voice of the Lord.
These, these beck - on us on, O - pen your eyes to the blaze of ____ day.
Hail, hail, vic - tors ye stand, Wear - ing the wreath that the brave have ____ worn.
March, march, ma - ny as one. Shoul - der to shoul - der and friend to ____ friend.

Pno.

16 *ff*

Ethel Smyth (/sma:ɪθ/) studied music and pursued it as a career despite the disapproval of her father, moving to Leipzig in 1877 to study with Heinrich von Herzogenberg. By the time she returned to England around 1890, she was composing large scale works, including her opera, *Der Wald*. England was even more repressive to women as professional musicians than Europe and America, so Smyth found it easier to get her work performed further from home. *Der Wald* was the first opera composed by a woman to be performed at the Metropolitan Opera in New York City, and remained the only one for the next 113 years. Still, we can see evidence that Britain recognized her significance as a composer as early as in 1910, when Durham University awarded her an honorary doctorate. That is also the year Smyth met suffragette leader Emmeline Pankhurst (who was brought back to the world's attention when she was played by Meryl Streep in 2015). *Songs of the Sunrise* was written for the suffragettes; and "The March of the Women" is its final movement, premiered by the London Symphony Orchestra in 1911. The first two decades of the twentieth century were devastating to the entire Western world, and Smyth's connections to Germany meant the upheaval touched her personally. She worked as a radiologist during World War I, and gradually came to realize she was losing her hearing; so she turned her attention to writing. Equally successful as an author as she was as a composer, Smyth produced evocative work in a pithy and original voice, using her popularity and charisma to advocate for women's rights. In 1922, Smyth was the first woman composer to be honored as a Dame Commander of the Order of the British Empire. Many of her works remain unpublished.