

Through

the

Secret

Gate

a masque

for singers, miners and dancers

accompanied by two pianos and percussion.

Grevor Hold

(1977)

**bmic**

This score may be copied at BMIC

~~All~~

Pages

OPENING PAGE ONLY

Choir: Along the dark and silent night  
With my lantern and my light,  
And the tinkling of my bell,  
Thus I walk, and this I tell:  
From noise of scare-fires rest ye free,  
From murders Benedicite,  
From all mischance, that may fright  
Your pleasing slumbers in the night:  
Mercy secure ye all, and keep  
The Goblin from ye, while ye sleep.  
Then bolt the door, secure the lock  
And sleep. 'Tis almost twelve o'clock.

Solo: Hark! the bells of midnight sound,  
Breaking the silence far around,  
Waking the dead from underground.  
Night and dark have drained away  
All the colours of the day.  
Meadows, now the sun has gone,  
Strangely shine beneath the moon.  
Sounds that daylight could ignore  
Strike the night with doubled fear.

Sopranos: I have been all day looking after  
A raven feeding upon a quarter;  
And, as she turned her beak to the south,  
I snatched this morsel from her mouth.

Choir: O Spirit of Night, repel our childish fears,  
Protect us through these quiet hours  
Till day returns.

Altos: I last night lay all alone  
On the ground to hear the mandrake groan;  
And plucked him up, though he grew full low:  
And as I had done, the cock did crow.

Solo: Who is there?  
Sopranos: Only the moth that flutters by the churchyard path.

Sopranos: I ha' been choosing out this skull  
From charnel houses that were full;  
From private grotts and public pits;  
And frightened a sexton out of his wits.

Solo: Who is there?  
Altos: The silent owl swoops to take the scurrying vole.

Altos: A murderer yonder was hung in chains;  
The sun and the wind had shrunk his veins:  
I bit off a sinew, I clipped his hair;  
I brought off his rags that danced i' th'air.

Solo: Who is there?  
Sopranos: The peeping bat flickers over the churchyard gate.

Choir: I ha' been plucking (plants among)  
Hemlock, henbane, adder's tongue,  
Nightshade, moonwort, libbard's bane;  
And twice by the dogs was like to be ta'en.

Solo: Who is there?  
Altos: The delving mole clammers out of its earthy hole.

Solo: Yes. I have brought to help your vows,  
Horned poppy, cypress boughs,  
The fig-tree wild, that grows on tombs,  
And juice that from the larch-tree comes;  
The basilisk's blood and the viper's skin:  
And now our orgies let's begin!

Choir: Now the hungry lion roars  
And the wolf behowls the moon;  
Whilst the heavy ploughman snores,  
All with weary task foredone.  
Now the wasted brands do glow,  
Whilst the screech-owl, screeching loud,  
Puts the wretch that lies in woe,  
In remembrance of a shroud.  
Now it is the time of night  
That the graves, all gaping wide,  
Every one lets forth his sprite  
In the churchway paths to glide ...

Choir: Thrice the brinded cat hath mewed,  
Thrice and once the hedge-pig whined.  
Harpier cries, 'tis time, 'tis time!  
Round about the cauldron go;  
In the poisoned entrails throw.  
Toad, that under cold stone  
Days and nights has thirty-one  
Sweltered venom sleeping got,  
Boil thou first i' the charmed pot.  
Double, double toil and trouble,  
Fire, burn; and cauldron bubble.

Soloist & Choir: Keeping their eternal tryst,  
Ghostly lovers haunt the lanes,  
Whilst upon the gibbet hill,  
Footpads rattle in their chains.  
From the mill-pond, deep and dark,  
Ghostly hounds, with yelp and bark  
Chase the ghost-fox through the park.

Fillet of a fenny snake  
In the cauldron boil and bake;  
Eye of newt, and tongue of frog,  
Wool of bat and toe of dog,  
Adder's fork and howlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.  
Double, double toil etc.

Solo: Such are the terrors darkness brings,  
To frighten beggars, rich men, scholars, kings.

Scale of dragon, tooth of wolf,  
Witch's mummy, maw and gulf  
Of the ravin'd salt-sea shark;  
Liver of blaspheming Jew,  
Gall of goat and slips of yew,  
Nose of Turk and Tartar's lips,  
Finger of a strangled babe  
Ditch-delivered by a drab,  
Make the ~~charmed~~ gruel thick and slab:  
Add thereto a tiger's chaudron  
For th'ingredients of our cauldron.  
Double, double toil etc.

Choir: O Spirit of Night. protect us from  
The sleepless souls of men,  
All unearthly creatures.  
O save us from ourselves!

Solo: And we fairies, that do run  
From the presence of the sun,  
Now are frolic: not a mouse  
Shall disturb this hallow'd house.  
I am sent with broom before,  
To sweep the dust behind the door ...

Choir: And can the physician make sick men well?  
And can the magician a fortune divine?  
Without lily, germander, and sops-in-wine?  
With sweet-briar, and bonfire,  
And strawberry wire, and columbine.  
Within and without, as round as a ball,  
With hither and thither as straight as a line,  
With lily, germander, and sops-in-wine,  
With sweet-briar, etc.

When Saturn did live, there lived no poor,  
The king and the beggar with roots did dine,  
With lily, germander, and sops-in-wine,  
With sweet-briar, etc.

Finale: "Ye spotted snakes with double tongue"  
(Soloist and full choir.)

## SCORING

Soprano solo

\*Girls Choir: Sopranos (I) & Altos (II)

Dancers/Mimers

\*Two Pianos: I & II

Percussion: Glockenspiel  
(6 players, of whom only the Glockenspiel player needs to be of above average ability)  
Handbell (G4)  
Triangle  
Claves  
Chinese Blocks  
Guiro  
Tambourine  
Bong Drum  
Gong

\* The pianos should be positioned on either side of the conductor.

The choir, likewise, should be in two corresponding groups at each side of the stage (after the 'GATE' has opened),

the Sopranos (I) with Piano I and the Altos (II) with

Piano II. When the choir needs to divide into three parts,

as in Scene Two, 1/3rd of each group should sing Soprano II,

the others remaining as Sopranos I and Alto.

The masque opens with the whole choir spread across the

front of the stage: when the cue "THE GATE OPENS" is given

the two groups (I & II) should peel back to their positions on each side of the stage.

DURATION: c 25'

# Through the Secret Gate

a masque

Devor Hold  
(1947)

## PROLOGUE : "THE BELL-MAN PASSES" (Herrick)

Choir

At a steady pace,  $\text{♩} = 76$

Handbell

I P  
con ped. (P)

Pianos

II

Choir

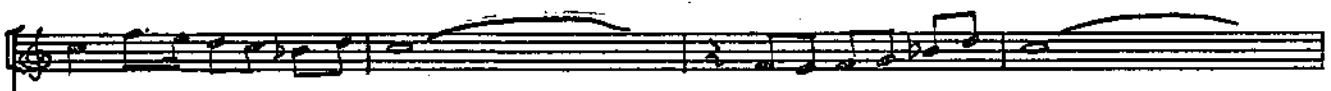
*Smoothly, sweetly*

Along the dark and silent night, With my lantern and my

I P

II P

Red.



Light, And the tinkling of my Bell, Thus I walk, and this I tell: —

I

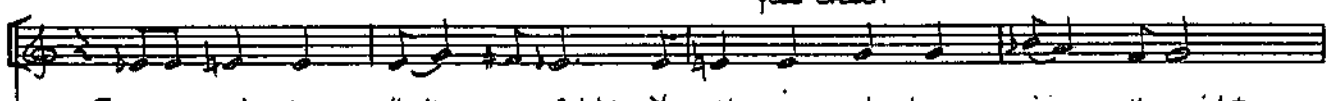
II



From noise of Scare-fires rest ye free, From Mur-ders Bene-di-ci-te.

I

II



From all mis-chance, that may fright Your pleasing slumbers in the night: —

*poco cresc.*

I

Preview File Only

*P sub.*

*div.*

Mercy secure ye all, and keep The Golden from ye, while ye

*P*

*I*

*II*

*con ped.*

*poco cresc.*

*(mp)*

*UNIS.* *P* *poco cresc.*

sleep. . . . . Then shut the door, se-

*mp* *P* *pp*

*I*

*mp* *dim.* *P*

*II*

*mp* *dim.*

*Red.* *Red.* *Red.* *Red.*

*dolce*  
 - cure the lock And sleep. - - - - - 'Tis almost twelve a -  
 piano rest - - - no tempo

Glockenspiel  
 2 1 2 3 4 5 6

30

I  
*dolce*  
 Ped.

II  
*dolce*  
 Ped. Ped.

Preview File Only

-clock! - - - - -

Glock.  
 7 8 9 10 11 12

"THE GATE OPENS..."

I  
 \*  
 Ped off

II  
 \*  
 ATTACCA





I  
(Soprano)

*f*

I he'd been all day

I

50

II

*rit f*  
*heavily marked*

I

look-ing af-ter A ra-ven feed-ing u-pon a quarter; And as she turn'd her

I

PREVIEW FILE ONLY

I

back to the south, I snatch'd this mor-sel from her mouth.

I

*cresc.*

II

*f*

*189*

II (Alto)

I

II

60

f

mf

II

II

-- last night lay all a-lone O' the ground, to hear the mandrake groans; And

5/4

5/4

II

I

II

pluck'd him up, though he grew full low: And, as I had done, the cock did

4/4

4/4

4/4

Ped.

Ped.

Ped.

(Cant.)

60

sfz

sfz

sfz

Ped.

Ped.

Ped.



I  
 section out of his wits:

II  
 of f f f

II  
*mf*

Detailed description: This system contains the first system of music. It includes a vocal line labeled 'I' and a piano accompaniment labeled 'II'. The vocal line begins with the lyrics 'section out of his wits:'. The piano accompaniment consists of two staves, with various dynamics and articulations such as 'of', 'f', and 'mf'.

II  
 A mur-derer, you-der, was hung in chains,--

I

II  
*mf*  
 (very short)

30

Detailed description: This system contains the second system of music. It includes a vocal line labeled 'II' and piano accompaniment labeled 'I' and 'II'. The vocal line begins with the lyrics 'A mur-derer, you-der, was hung in chains,--'. The piano accompaniment includes dynamics like 'mf' and '(very short)'. A box containing the number '30' is located in the middle of the system.

II  
 --- The sun--- and the wind had shrunk his veins: I

II

Detailed description: This system contains the third system of music. It includes a vocal line labeled 'II' and piano accompaniment labeled 'I' and 'II'. The vocal line begins with the lyrics '--- The sun--- and the wind had shrunk his veins: I'. The piano accompaniment continues with various musical notations.



I *mf* he's been plucking (plants among) Hem - lock, hen -

II *mf* I he's been pluck - ing (plants among) Hem - lock, hen - bane,

I *legato*

II *ritenuto*

I - bane, ad - der's tongue, Nightshade, moon - wort, lib -

II ad - der's tongue, Nightshade, moon - wort, lib - bard's

I

II

I *f*  
- bark's-bark's { And twice by the dogs was like to be taken.

II - bark's, ....

I *mp cresc.*  
*Be*

II *mp cresc.* (*f*)

Much Slower: ♩ = 50-55

Solo Soprano *SPOKEN: freely*  
... I have brought do help your voice,

I *f*

II

Solo Soprano  
Horned pappas, against brights, the fig-tree wild, that grows on tamba,

I (*f*)

II

120

half-sung | half-spoken

*m* (wait for piano)

And juice, that from the larch-tree comes.

The

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano part features a complex harmonic structure with many accidentals and dynamic markings. A fermata is placed over the final measure of the piano part.

basilisk's blood, and the viper's skin: And now our orgies —

(cymb.) *mf*

(gong) *mf*

This system contains the vocal line, cymbals/gong, and piano accompaniment for the second system. The vocal line continues in treble clef. The cymbals/gong part is in treble clef and includes dynamic markings. The piano accompaniment is in two staves (treble and bass clef) and includes a fermata over the final measure.

— let's be — qui!

*f* strident

*f* strident

Fast:  $\text{♩} = \text{c. } 120$

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in treble clef. The piano accompaniment is in two staves (treble and bass clef). The tempo marking 'Fast: ♩ = c. 120' is written above the piano part. The system concludes with a double bar line and a repeat sign.



(ii) Hags' Dance

I

mf

130

Quicker ♩ = c. 132

f

I

mf cresc.

f

I

180

Even ♩ = c. 100

meno

sf poco f

I

H

140

*mf* *cresc.*

18a loco

I

H

*pp*

I

H

150

*mf* *cresc.*

202

This page contains a handwritten musical score for two horns (H I and H II) and piano accompaniment. The score is organized into four systems, each consisting of two staves. The first system is for Horn I (H I), the second for Horn II (H II), and the last two systems are for the piano accompaniment. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *mf*. A large blue watermark reading "PROMPT FILE ONLY" is overlaid diagonally across the middle of the page. At the bottom of the piano part, there is a boxed measure number "160".

Handwritten musical score for two voices (H). The first system includes dynamic markings: *f sub.*, *mf sub.*, and *cresc.*. The second system includes *f sub.*, *mf sub.*, and *cresc.*. There are handwritten annotations with arrows and brackets indicating phrasing and dynamics.

Handwritten musical score for piano accompaniment. The first system includes a *rit.* marking. The second system includes a *rit.* marking and a measure number box containing "156".

Handwritten musical score for piano accompaniment. The first system includes the instruction "N<sup>o</sup> mf (painted)" and a tempo marking "Quicker Tempo" with a note "d. = c. 138". The second system includes a dynamic marking "mf".