

J O A N S Z Y M K O

COPYRIGHT PROTECTED
for perusal use only

Lifting As We Climb

Commemorating the 100th Anniversary
of the Ratification of the 19th Amendment
and
A Call to Protect the Emblem of Equality:
THE VOTE

for
SSAA CHORUS
Narrators & Dramatic Speakers
piano, alto saxophone & drum set

Commissioned by GALA Choruses / www.GalaChoruses.org
for GALA Festival 2020 in Minneapolis, MN
for a consortium of choral ensembles:

Anna Crusis Women's Chorus
Atlanta Women's Chorus
Central PA Womyn's Chorus
CHARIS - The St. Louis Women's Chorus
Common Woman Chorus
Denver Women's Chorus

Indianapolis Women's Chorus
Kansas City Women's Chorus
MUSE: Cincinnati's Women's Choir
Portland Lesbian Choir
Rochester Women's Community Chorus
Sacramento Women's Chorus

San Diego Women's Chorus
Seattle Women's Chorus
Sistrum Lansing Women's Chorus
Voices Rising
Windy City Treble Quire

Dr. Catherine Roma

COMMISSIONING PROJECT

For over 40 years, Dr. Catherine Roma has created vibrant choral communities that reach across barriers of race, religion, class, sexual orientation and age. She works to translate the values of social justice and inclusion into fundamental experiences of community for both audience and singers. She does this through music that spans a wide variety of styles and cultures and through strategic efforts to develop membership and audiences that reflect rich diversity.

Cathy Roma was one of the founding mothers of the women's choral movement, an international network of over 70 women's choruses, when she started Anna Crusis Women's Choir in Philadelphia in 1975. She founded MUSE Cincinnati's Women's Choir in 1984 after coming to Ohio to do graduate work at the University of Cincinnati's College-Conservatory of Music where she completed her Doctor of Musical Arts Degree in 1989. Catherine is Professor Emerita of Music at Wilmington College and has founded four prison choirs was co-founder and director of the Martin Luther King Coalition Chorale for 22 years. Honors include the Governor's Award of the Ohio Arts Council; The GALA Choruses Lifetime Achievement Award, The Cincinnati Martin Luther King Legacy Award; and the Building Bridges Award given by Bridges for a Just Community.

Joan Szymko

COMPOSER

Joan Szymko's choral music is regularly performed at national and international choral festivals and conferences. Using a familiar music vocabulary, she creates works that are nonetheless fresh and engaging; compelling and inspiring, her text selections are as notable as her music. Szymko is widely recognized as a prominent composer of exceptional repertoire for women's choir. The American Choral Director's Association recognized Szymko's lasting impact on the choral arts in America by awarding her the prestigious Raymond W. Brock Memorial Commission in 2010.

Szymko lives in the beautiful Pacific Northwest. As resident composer she enjoyed a fruitful collaboration with Portland based *Do Jump! Movement Theater*, (1995-2012) creating vocal underscoring for major touring productions. A dynamic conductor she has served on the choral music faculty of Portland State University (2013-15) and has led *Aurora Chorus* as Artistic Director since 1993. As a visiting artist, Szymko workshops her compositions with choirs in a variety of educational and festival settings across the country and abroad.

Composing for vocal ensembles is an extension of Szymko's creativity as a choral director. Her passion for the singing voice, an embodied approach to sound, a dedication to craft and artistry, and her insistence on quality texts—all relate to her experience as a conductor and are reflected in her choral compositions.

Commissioned by GALA Choruses
www.GalaChoruses.org
for GALA Festival 2020 in Minneapolis, MN

Lifting As We Climb

No. 1 What We Do— Now

poem by Ellen Hagan

Joan Szymko

The musical score is for the piece "Lifting As We Climb, No. 1 What We Do— Now" by Joan Szymko, based on a poem by Ellen Hagan. The score is in 4/4 time and the key signature has three flats (B-flat major or D-flat minor). It features three parts: Alto Saxophone, Soprano/Alto voice, and Piano.

Alto Sax: The first system shows a "Swing Ballad" tempo and a melody starting with a triplet of eighth notes. Dynamics include *mf*. The second system is marked "Tutti Unison *mf*".

Soprano/Alto: The first system is marked "COPYRIGHT PROTECTED for perusal use only". The second system begins with the lyrics "mourn, we bless, we blow, we wail, we wind-down, we". Dynamics include *mp*, *p*, and *mf*. A "Sop only" section is indicated.

Piano: The first system features a "Swing Ballad" tempo and accompaniment with chords and triplets. Dynamics include *mp* and *mf*. The second system continues the accompaniment with dynamics *mp* and *mf*.

A ♩=108

9

S
sip, we spin, we blind, we bend, bow & hem bow & hem.

A
bow & hem bow & hem.

mf *mf* *mf* *mf*

mp *mf*

3 3 3 3

Straight

A ♩=108
Straight

9

mf *p*

for perusal use only

13

S

A
We hip, we blend

mf *p* *mf* *mf*

13

crisply

mp *mf* *f* *mf*

hip hop

mp

17

S

A

mf

cresc. *f*

— we bind, we shake, we shine, shine, — shine.

Detailed description: This block contains the vocal staves for Soprano (S) and Alto (A) for measures 17-19. The Soprano part has rests in all three measures. The Alto part begins in measure 17 with a melodic line. Dynamic markings include *mf* at the start of measure 19, *cresc.* over measures 18-19, and *f* at the end of measure 19. The lyrics are: "— we bind, we shake, we shine, shine, — shine."

17

mf *mp*

cresc. *mf* *cresc.* *f*

for perusal use only

Detailed description: This block contains the piano accompaniment for measures 17-19. It features a grand staff with treble and bass clefs, and a percussion line with a snare drum. Dynamics include *mf* and *mp* in the upper right, and *cresc.*, *mf*, *cresc.*, and *f* in the lower left. A large green watermark "for perusal use only" is centered over the piano part.

20

S

A

mp

mf *cresc. poco a poco*

We hip, we blend — we bind, we shake, — we shine, shine, —

Detailed description: This block contains the vocal staves for Soprano (S) and Alto (A) for measures 20-22. The Soprano part has a melodic line starting in measure 20. The Alto part has rests. Dynamic markings include *mp* in measure 20, *mf* in measure 21, and *cresc. poco a poco* over measures 21-22. The lyrics are: "We hip, we blend — we bind, we shake, — we shine, shine, —"

20

mf

mf *cresc.*

Detailed description: This block contains the piano accompaniment for measures 20-22. It features a grand staff with treble and bass clefs, and a percussion line with a snare drum. Dynamics include *mf* in the upper left and *mf* and *cresc.* in the lower left.

B

23

f

S
— shine. We lips & we teeth, we praise and pro- test, we

A
We lips & we teeth, we praise and pro- test, we

B

23

f

for perusal use only

26

S1
S2
praise and pro- test, we praise and pro - test. We lips & we teeth, we

A1
A2
praise and pro- test, we praise and pro - test. We lips & we teeth, we

26

f

For copyright protection,
this page has been left blank.

36 **C**

36 **C** *like a warning bell*

f sempre

39

f

39

for perusal use only

42 **D**

f

S
A

Half of choir (mix S/A) *precise but not "choppy"*

42 **D**

f We de-mand and we

45 *Other Half* *Tutti* **3**

S
A

flow, We de-mand and we flow, We de-mand and we flow, fold and hang_ loose.

49 *mf* **for perusal use only** *f*

S1

We meas-ure and_ we moan, mourn_ and_ whine

S2

We meas-ure and_ we moan, mourn_ and_ whine low,

A1
A2

We meas-ure and_ we moan,

49

53

S1
low, whine low & we

S2
mourn and whine low & we

A1
A2
mourn and whine low

53

56

S1
live and we breathe. & we live and we breathe & we live and we breathe.

S2
live and we breathe. & we live and we breathe & we live and we breathe.

A1
A2
& we live and we breathe. & we live and we breathe.

56

♩=58

Molto meno mosso

59

S1
S2

& some of the time_____ we don't. To -

A1
A2

& some of the time_____ we don't. To -

♩=58

Molto meno mosso

59

for perusal use only

62

E ♩=♩

Alto Sax

p ————— *mp* —————

Tutti Unison

p ————— *mp* ————— *pp* ————— *mp* ————— *mf* —————

S
A

night, I am here. Here & ti - red.____ Here & a - wake,____ sure, and_ a - live.____

62

E ♩=♩

pp ————— *p* —————

Ped. —————

66

Alto Sax *mf* *p* *mp*

S A *mp* *mf* *N.B.*

Yes here & still, still here, still and here and still a - wake &

66 *mf*

Detailed description: This block contains the musical score for measures 66-70. It features three staves: Alto Saxophone, Soprano and Alto voices, and Piano. The Alto Saxophone part starts at measure 66 with a melodic line, marked *mf*, *p*, and *mp*. The vocal parts enter at measure 66 with the lyrics "Yes here & still, still here, still and here and still a - wake &". The piano accompaniment consists of chords and a bass line, marked *mf*. A "N.B." (Nota Bene) is placed above the vocal line in measure 69.

for perusal use only

70 **Poco più mosso** **poco accel.** dur: 3:30

S A *mf*

still still a - live.

70 **Poco più mosso** **poco accel.**

Detailed description: This block contains the musical score for measures 70-74. It features three staves: Soprano and Alto voices, and Piano. The vocal parts enter at measure 70 with the lyrics "still still a - live.". The piano accompaniment consists of chords and a bass line. The tempo markings are **Poco più mosso** and **poco accel.**. The duration of the piece is noted as "dur: 3:30".

continues without break into "Seneca Falls"

underscore A : Seneca Falls

Narrative No. 1: Shaking the Foundation

(text in ***bold italics*** above staff mark key words/phrases as they line up with changes in ostinato)

Joan Szymko

mp **Yes, we are here** and tired.

pno

ped.

4

the reality that the right to vote remains as ***fragile as it is fundamental...***

7

COPYRIGHT PROTECTED
for perusal use only

pedal simile

We are still here and still alive ***commemorating and celebrating*** those radical reformers

10

13 ***in stirring up the world....***

Did I not feel that the time had come

16

19

for women alone to understand the **depth, the breadth of her degradation.**

22

a groundbreaking gathering of progressive men and women

25

... the history of mankind is a history of repeated injuries...

28

usurpations on the part of man toward woman. **To prove this** let facts be submitted to a candid world:

31

Those facts laid out in the Sentiments

34

Musical notation for measures 34-36, featuring a piano accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

property rights, employment

37

Musical notation for measures 37-39, continuing the piano accompaniment with a steady eighth-note pattern.

...no rights over her own children. He has endeavored ...

40

Musical notation for measures 40-42, including a repeat sign at the end of measure 42.

(2nd X) *Resolved that it is the*

43

Musical notation for measures 43-45, featuring a piano accompaniment with a steady eighth-note pattern.

duty of women of this country to secure to themselves

their sacred right to the elective franchise

46

Musical notation for measures 46-48, concluding the piano accompaniment with a steady eighth-note pattern.

NARRATOR 1

Stanton's insistence on including a resolution demanding the vote was thought too radical by most of those assembled, including Lucretia Mott:

SPEAKER 1 (LUCRETIA MOTT)

"Lizzie, thee will make us ridiculous!"

NARRATOR 1

It met great opposition but with the support of Stanton's friend, the esteemed Frederick Douglass, the demand for suffrage passed.

NARRATOR 1

The torch had been lit, a movement begun! Over the following decade, National and regional Women's Rights Conventions were held annually.

"The circle of women engaged in the debate widened steadily,

as each woman's name is called- each corresponding speaker steps forward]

At the center were Elizabeth Cady Stanton, the new movement's philosopher; Lucretia Mott, its moral force; Lucy Stone, its voice; and Susan Anthony, its organizer."

SPEAKER 3 (Stanton)

"Our religion, laws, customs, are all founded on the belief that woman was made for man."

SPEAKER 1 (MOTT)

"The world has never yet seen a truly great and virtuous nation because in the degradation of woman the very fountains of life are poisoned at their source."

SPEAKER 4 (Lucy Stone)

"In education, in marriage, in religion, in every thing disappointment is the lot of woman. It shall be the business of my life to deepen this disappointment in every woman's heart until she bows down to it no longer."

SPEAKER 2 (ANTHONY)

"Organize, agitate, educate must be our war cry."

NARRATOR 1

Stanton's and Anthony's relationship, begun in 1851, and lasting over a half-century was to become one of the most consequential partnerships in American history.

"They were collaborators and co-conspirators, confidantes and critics, clashing sisters. Stanton was 'thought' and Anthony 'action'"

SPEAKER 3 (Stanton)

"I forged the thunderbolts and she fired them!"

NARRATOR 1

Like Mott and Anthony, many of the early advocates for women's rights drew upon their Quaker values upholding gender equality. All of the early advocates for women's rights were also ardent abolitionists. The two causes sprang from the same seeds of moral reform.

SPEAKER 1 (MOTT)

"Let woman then go on—not asking favors, but claiming as a right the removal of all hindrances to her elevation in the scale of being."

CHORUS

Song No 2: "Organize, Educate, Educate!"

Lifting As We Climb

No. 2 Organize, Agitate, Educate!

Lyric created by the composer from quotes by the following:
Sarah Grimke, Susan B. Anthony, Sojourner Truth,
Carrie Catt, Anna Julia Cooper, Lucy Stone

Joan Szymko

The musical score is presented in three systems. The first system (measures 1-4) is for Soprano and Alto voices and piano accompaniment. The tempo is marked $\text{♩} = 64$. The key signature has one flat (B-flat). The vocal parts are marked *Tutti* and *f* (forte). The lyrics are: "I ask no fa-vors, I ask no fa-vors for my sex; all I". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large green watermark "COPYRIGHT PROTECTED for perusal use only" is overlaid on the piano part.

The second system (measures 5-8) continues the vocal and piano parts. The tempo remains $\text{♩} = 64$. The lyrics are: "ask, all I ask of my breth'-ren is that they will take their feet from off our necks!". The piano accompaniment includes a change in meter to 9/8 and 3/4, and a dynamic marking of *ff* (fortissimo).

The third system (measures 9-12) is primarily for the piano accompaniment. The tempo is marked $\text{♩} = 60$. The key signature changes to two flats (B-flat and E-flat). The dynamic marking is *mf* (mezzo-forte). The instruction "with optimism and great energy" is written above the staff. The piano part consists of rhythmic patterns in both hands, with a *f* (forte) dynamic marking at the end.

(Susan B. Anthony)

13

S *mf* Or-gan-ize, _____ *f* or-gan-ize, ag-i-tate, ed-u-cate! _____ *mf* Or-gan-ize, _____

A *mf* Or-gan-ize, _____ *f* or-gan-ize, ag-i-tate, ed-u-cate! _____ *mf* Or-gan-ize, _____

mp *mf* *f* *mf*

Ped.

for perusal use only

(Sojourner Truth)

18 3 equal parts

S _____ *f* or-gan-ize, ag-i-tate, ed-u-cate! We'll have our

S _____ *f* or-gan-ize, ag-i-tate, ed-u-cate! We'll have our

A _____ *f* or-gan-ize, ag-i-tate, ed-u-cate!

ped. simile

22

S rights; And you can't stop us from them; see if you can.

S rights; see if we don't. And you can't stop us from them; see if you can.

A *f* see if we don't. And you can't stop us from them; see if you can.

for perusal use only

26

poco rit. ♩=78, misura

S but it's com-in',

S but it's com-in',

A *mf* You may hiss as much as you like but it's com-in',

poco rit. ♩=78, misura

for perusal use only

4-part poco accel.

30 *mf* *f* $\text{♩} = 60$

S1 but it's com in'. It's com - in'!

S2 but it's com - in', but it's com - in'. It's com - in'!

A1 but it's com in'. It's com - in'!

A2 but it's com - in'. It's com - in'!

poco accel. $\text{♩} = 60$

for perusal use only

34 *f* $\text{♩} = 60$

S Or - gan - ize,

38

S1 or - gan - ize, ag - i - tate, ed - u - cate!

S2 or - gan - ize, ag - i - tate, ed - u - cate!

A1 or - gan - ize, ag - i - tate, ed - u - cate!

A2 or - gan - ize, ag - i - tate, ed - u - cate!

For copyright protection,
this page has been left blank.

50 Alto sax

Speaker 2 We ask justice, we ask equality, we ask that all civil and political rights that belong to citizens of the United States be guaranteed (Susan B Anthony) to us and our daughters forever.

54 Alto sax *f*

Speaker B We take our stand on the solidarity of humanity, the oneness of life, and the injustice of all special

for perusal use only

58

favoritism, whether of sex, race, country, or condition. If ONE LINK of

62

the chain is broken the CHAIN is broken. (Anna Julia Cooper)

M69-75: sing cue notes as as opt. divisi or as alternative pitches

66 *f* (Carrie Catt)

S1 Roll up your sleeves, set your mind to mak - ing

S2 *mf* Or - gan - ize, *f* or - gan - ize, ag - i - tate, ed - u - cate!

A1 *mf* Or - gan - ize, *f* or - gan - ize, ag - i - tate, ed - u - cate!

A2 *f* Roll up your sleeves, set your mind to mak - ing

for perusal use only

70

S1 his - to - ry, and wage such a fight for

S2 *mf* Or - gan - ize, or - gan - ize,

A1 *mf* Or - gan - ize, or - gan - ize,

A2 his - to - ry, and wage such a fight for

73

S1 lib-er-ty that the whole world the whole world will re-spect our sex will re-

S2 *div.* *f* ag-i-tate, ed-u-cate! whole world the whole world will re-spect our sex will re-

A1 *f* ag-i-tate, ed-u-cate! whole world the whole world will re-spect our sex will re-

A2 lib-er-ty that the whole world the whole world will re-spect our sex will re-

Meno mosso

78

$\text{♩} = 64$

S1 spect our sex To the right that needs as-sis-

S2 spect our sex To the right that needs as-sis-

A1 *mf* spect our sex To the wrongs that need re-sis - tance, -

A2 *mf* spect our sex To the wrongs that need re-sis - tance, -

Meno mosso

$\text{♩} = 64$

84 3 equal parts

S *f* *mf*
 tance, To the fu-ture in the dis - tance, Give your-selves, give your - selves, give your - selves.____

S *f* *mf*
 tance, To the fu-ture in the dis - tance, Give your-selves, give your - selves, give your - selves.____

A *f* *mf*
 To the fu-ture in the dis - tance, Give your-selves, give your - selves, give your-selves.____

Speaker A

for perusal use only

"The elective franchise is withheld from one half of its citizens...because the word 'people,' by an unparalleled exhibition of lexicon graphical acrobatics, has been turned and twisted to mean all who were shrewd and wise enough to have themselves born

90 *mp* *mf*

boys instead of girls, or who took the trouble to be born white instead of black." (Mary Church Terrell)

94 *mp* *f*

Smaller ensemble
of S/A down front

98 *ff* Or-gan-ize _____ *mf* or-gan-ize, *f* ag-i-tate, *ff* ed-u-cate!

4-part

S1 *f* Roll up your sleeves, set your mind__ to mak-ing

S2 *f* Roll up your sleeves, set your mind__ to mak-ing

A1 Roll up your sleeves, set your mind__ to mak-ing

A2 Roll up your sleeves, set your mind__ to mak-ing

102 *ff* Or-gan ize _____ *mf* or-gan-ize, *f* ag-i-tate, *ff* ed-u-cate!

S1 his-to-ry, _____ and wage such a fight for e-qual-i-ty and the

S2 his-to-ry, _____ and wage such a fight for e-qual-i-ty and the

A1 his-to-ry, _____ and wage such a fight for e-qual-i-ty and the

A2 his-to-ry, _____ and wage such a fight for e-qual-i-ty and the

for perusal use only

106

f *ff*

S A We'll have our rights! We'll have our rights!

S1 S2 guar-an - tee of lib - er - ty *ff* We'll have our rights!

A1 guar-an - tee of lib - er - ty *ff* We'll have our rights!

A2 guar-an - tee of lib - er - ty We'll have our rights!

110

Alto sax

mf *mp* *p* *mp*

Speaker 4 "Now all we need is to continue to speak the truth fearlessly, and we shall add to our number those who will"

115 **poco rall.** **A tempo**

Alto sax *f*

turn the scale to the side of equal and full justice in all things." (Lucy Stone)

poco rall. **A tempo**

119 **for perusal use only** *f*

S *f* *ff*

Speaker 2

Or-gan-ize!_

A *f* *ff*

Or-gan-ize!_

Narrative No.2: We Are All Bound Up Together

NARRATOR 2

At the first National Women's Rights convention after the Civil War, suffrage was the hot topic: A 15th Amendment to the Constitution had been proposed in Congress, establishing voting rights of black male citizens,— Stanton and Anthony had lobbied mightily to get the 15th to also outlaw discrimination in voting based on sex as well as on race. They were outraged that women had been shut out of the franchise at this opportune moment. Stanton lashed out with virulent, racist language decrying the black man as unqualified and illiterate. For many years she had agitated mightily for emancipation; Now, truly, she felt — it was the woman's turn for freedom!

Frances Ellen Watkins Harper, a prominent African-American abolitionist, poet, and suffragist rose to speak:

stepping forward

Speaker B (Frances Ellen Watkins Harper)

"We are all bound up together in one great bundle of humanity, and society cannot trample on the weakest and feeblest of its members without receiving the curse in its own soul."

NARRATOR 2

Harper would have none of the equalities being made between women's status and slavery.

Speaker B (Frances Ellen Watkins Harper)

"You white women speak here of rights,
I speak of wrongs...

This grand and glorious revolution

[piano underscore B begins]:

"We Are All Bound Up Together#1"

which has commenced, will fail to reach its climax of success, until throughout the length and breadth of the American Republic, the nation shall be so color-blind, as to know no man by the color of his skin or the curl of his hair. It will then have no privileged class, trampling upon and outraging the unprivileged classes, but will be then one great privileged nation, whose privilege will be to produce the loftiest manhood and womanhood that humanity can attain."

CHORUS

(joining underscoring)

We are all bound up together in one great bundle of humanity.

Narrator waits one beat at song closure

Lifting As We Climb

underscore B: We Are All Bound Up Together

Frances Ellen Watkins Harper

Joan Szymko

♩=96 Unison [sung 2nd X only only]

S
A

all__ bound up__ to - ge - ther,__ We are all__ bound up to - ge - ther__ in one great

♩=96 [piano only 1st X]

COPYRIGHT PROTECTED

for perusal use only

5

bun - dle of hu - ma - ni - ty, one great bun - dle of hu - ma - ni - ty, one great bun - dle of hu - ma -

10

CHOIR ENTERS

ni - ty one great bun - dle of hu - We are

14

2.

ma-ni-ty, We are all bound up to- geth - er, We are all bound up to - geth -

18

- er, We are all bound up to - geth - er, We are all bound up, bound up to - geth-er

for perusal use only

23

molto rit.

We are all bound up to-ge-ther, We are all bound up to-ge-ther,

molto rit.

NARRATOR 2

—And yet, the Fifteenth Amendment *divided* the Movement—

[beat]

While many continued to support its passage and the goal of universal suffrage, Stanton and Anthony became determined in their belief that women needed their own constitutional Amendment:

SPEAKER 2 (ANTHONY)

“The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex.”

SPEAKER A (Mary Church Terrell)

A white woman has only one handicap to overcome—that of sex. I have two - both sex and race... Colored men have only one— that of race. Colored women are the only group in this country who have two heavy handicaps to overcome, that of race as well as that of sex.

NARRATOR 2

“Yet despite the blatant racism and class bias of the women’s suffrage movement, black women, discouraged and betrayed, continued to work for their right to vote, both as blacks and as women, through their own suffrage organizations.”

Until recently, the story of Black women suffragists had not been told—while there were important figures from the beginning, as the 19th century came to a close, a legion of black women from both North and South formed women’s clubs dedicated to educational uplift and social justice. Led by women such as Mary Church Terrell, (*Speaker A nods to the audience*) more and more black women joined the cause of women’s suffrage.

[underscore C begins: “Terrell speech”]

SPEAKER A (Terrell)

And so, lifting as we climb, onward and upward we go, struggling and striving, and hoping that the buds and blossoms of our desires will burst into glorious fruition ere long. With courage, born of success achieved in the past, with a keen sense of the responsibility which we shall continue to assume, we look forward to a future large with promise and hope. Seeking no favors because of our color, nor patronage because of our needs, we knock at the bar of justice, asking an equal chance.

[piano underscoring ends]

Lifting As We Climb
underscore C: Terrell speech:

Joan Szymko

$\text{♩} = 64$

mp

Musical score for measures 1-4. The piece is in 4/4 time with a tempo of quarter note = 64. The music is marked *mp*. The right hand features a melodic line with a slur over measures 3 and 4. The left hand provides a harmonic accompaniment with a slur over measures 3 and 4.

5

for perusal use only

Musical score for measures 5-7. The right hand has a more active melodic line with slurs. The left hand continues with a steady accompaniment.

8

Musical score for measures 8-9. The right hand features a complex, multi-measure rest followed by a melodic line. The left hand has a simple accompaniment.

10

Musical score for measures 10-12. The right hand has a continuous melodic line with slurs. The left hand has a simple accompaniment.

NARRATOR 1

Sadly, many white suffragists working for the cause did not extend an equal chance to their African-American sisters. The National American Women's Suffrage Association—the NAWSA, with Anthony at its helm, employed a 'Southern strategy' to appease the segregationists— as it was widely believed that gaining women's suffrage would be impossible without their support. *"The seeds of distrust planted in this era echoed the strained relationship between white feminists and black women in the women's rights movement of the 1960s and 70s,"* —and to this present day.

NARRATOR 2

Between the Civil War and the final passage and ratification of the 19th amendment, two more generations of women's rights activists had taken on the fight. Again, there were divisions— this time over strategy.

Alice Paul, young, fearless, willing to use new, militant tactics, split from the NAWSA and formed the National Women's Party. *"From parades to picketing the White House, to prison time, the NWP gained maximum national publicity for their movement."*

for perusal use only

NARRATOR 1

Carrie Chapman Catt, to whom Susan B Anthony passed the torch, was every bit the organizer as Anthony, but was wary of radical tactics. She believed in a more diplomatic approach. Ultimately, Alice Paul and Carrie Catt, militancy and diplomacy— both carried the 19th Amendment through to its passage in

NARRATOR 1 (cont)

Congress in 1919. In a dramatic political finale, Tennessee became the required 36th state to ratify it, and on August 18th, 1920 the Susan B Anthony Amendment became the law of the land.

NARRATOR 2

"While we rightly celebrate the bold and selfless efforts of the generations of women of all races and backgrounds who fought valiantly for the vote, let us also remember... that the 19th Amendment is inherently intertwined with the 15th Amendment and the ongoing struggle for voting rights."

NARRATOR 1

In the decades following the passage of women's suffrage, just as Jim Crow laws and violent threats had kept black men from exercising *their 15th Amendment rights*— black women were routinely turned away from the ballot box. Not until decades later, with passage and renewal of the 1965 Voting Rights Act, were the tools of disenfranchisement finally outlawed. The VRA's mandated federal oversight ensured that state and local governments could not pass laws or policies that deny American citizens the equal right to vote based on race.

NARRATOR 2

On June 25, 2013, the Supreme Court swept away a key provision of this landmark civil rights law in *Shelby County v. Holder*. That decision has led to a great resurgence in voter suppression laws. "What better way to honor the suffrage centennial than to address the ways in which citizens continue to be disenfranchised by voter suppression measures that function much like those from over a century ago?"

**[underscore D begins:
"What We Do—Now:reprise"]**

(SPEAKER A & B alternating in a accelerating pace)

SPEAKER B

Voter ID laws

SPEAKER A

closure of polling places forcing long lines

SPEAKER B

misinformation campaigns

SPEAKER A

increased restrictions on early voting

SPEAKER B

purging of voter rolls

SPEAKER A (John Lewis)

"Voting rights are under attack in America. There's a deliberate and systematic attempt to prevent millions of elderly voters, young voters, students, minority and low income voters from exercising their constitutional right to engage in the democratic process."

NARRATOR 1

Tonight, we are Here & awake! We praise and we protest. And so let us also celebrate today's reformers and activists—

[piano underscoring ends]

Lifting As We Climb
underscore D: "What We Do —Now: reprise"

Joan Szymko

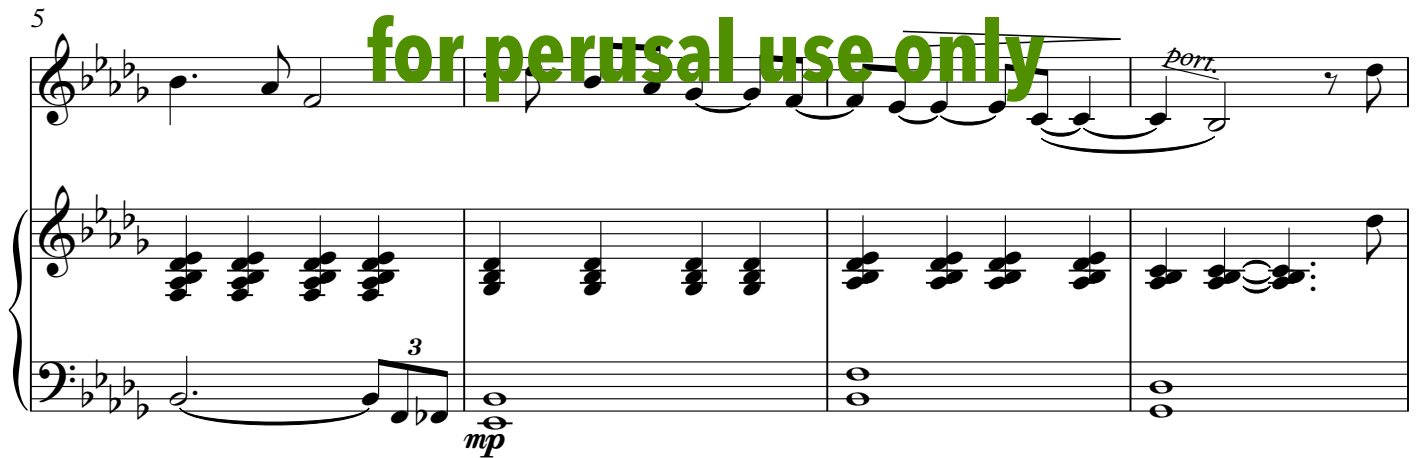
♩=60 

Alto sax

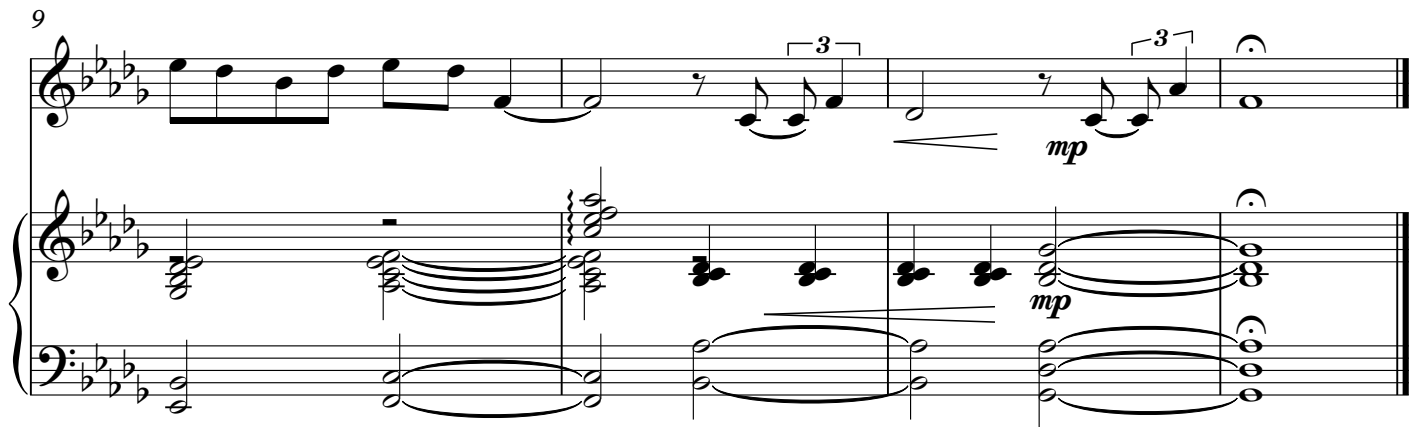


5

for perusal use only



9



NARRATOR 2

In Atlanta, the **New Georgia Project** works with local and national civil rights organizations to defend voting rights and advocate for policies that expand access to voting.

NARRATOR 1

VoteRiders, a nonpartisan, non-profit organization works to educate voters on ensuring they have the correct form of ID to successfully vote in their state.

NARRATOR 2

Rock the Vote provides guides for voter registration. This non-profit's mission is "to engage and build the political power of young people."

NARRATOR 1

Ahead of the 2020 election, **Four Directions**, a Native American voting rights advocacy group plans to work together with tribes to establish formal mailing addresses for voters in North Dakota and elsewhere, to ensure that Voter ID laws do not hinder Native voters.

SPEAKER 4 (Delores Huerta)

"Every moment is an organizing opportunity, every person a potential activist, every minute a chance to change the world."

for perusal use only

**[piano underscore E begins:
"We Are All Bound Up Together" #2]**

SPEAKER B (Stacy Abrams)

"This is the next battle for our democracy, one where all eligible citizens can have their say about the vision we want for our country.

SPEAKER A (Coretta Scott King)

"Struggle is a never ending process. Freedom is never really won, you earn it and win it in every generation."

*stepping downstage as near to audience as possible
(remaining reader lines said "off-book")*

SPEAKER 1 (Mott)

"Any great change must expect opposition, because it shakes the very foundation of privilege."

stepping downstage & joining hands with Mott

SPEAKER 4 (Lucy Stone)

...all we need is to continue to speak the *truth* fearlessly, and we shall add to our number those who will turn the scale to the side of equal and full justice in all things.

*as each speakers steps downstage she
joins hands with Mott and Stone*

SPEAKER B (Ida B. Wells)

The way to right the wrongs is to turn the light of *truth* upon them!

SPEAKER 3 (Stanton)

Truth is the only safe ground to stand upon.

Stanton and Anthony exchange a "knowing"
glance as they join hands

Failure is impossible! **for perusal use only**

SPEAKER 2 (Anthony)

SPEAKER A (Sojourner Truth)

"Life is a hard battle anyway. If we laugh and sing a little as we fight the good fight of freedom, it makes it all go easier. I will not allow my life's light to be determined by the darkness around me."

[intro to final song]

CHORUS

Song No 3: We Shake We Shine

Lifting As We Climb
underscore E: We Are All Bound Up Together #2

Joan Szymko

♩=100

5

for perusal use only

10

14

18

attacca

Lifting As We Climb

No. 3 We Shake We Shine

Lyric by the composer with adaptations of quotes by
Coretta Scott King, Ida B. Wells, Alice Paul &
Mary Church Terrell

Joan Szymko

Altos *mp*

The strug - gle is ne - ver

p *mp*

Red.

COPYRIGHT PROTECTED
for perusal use only

4

A

end - ing. Free - dom is ne - ver real - ly won. You earn it and win it in

4

S
A

mf add Sop

each gen - er - a tion, you earn it and win it for all of us, ev - 'ry one of us, for all of us, for the

8

13 **A** Più mosso *mp* *mf* *f*

S peo - ple. Shake the foun - da - tions of priv - lege Shine the

S peo - ple. We the peo - ple We the peo - ple

A peo - ple. Shake the foun - da - tions of priv - lege Shine the

13 **A** Più mosso *mp* *mf* *f* *8va*

for perusal use only

17 *rit.* *mf*

S light of truth! Right the wrongs! Press on! Hold on for the com - mon

S We the peo - ple Press on! Hold on for the com - mon

A light of truth! Right the wrongs! Press on! Hold on for the com - mon

17 (8) *rit.* *mf*

For copyright protection,
this page has been left blank.

B Poco più mosso

S
mand - ing e - qua - li ty - Shake the foun - da - tions of priv - lege Shine the light of truth!_ it's

S
It's our turn, _____ it's our time _____ of truth!_ it's

A
mand - ing e - qua - li ty - Shake the foun - da - tions of priv - lege Shine the light of truth!_ it's

30

B Poco più mosso

for perusal use only

poco accel. rall.

S
our turn, _ it's our time!_ Our turn, our time, our turn, our time is now!_ We

S
our turn, _ it's our time!_ Our turn, our time, our turn, our time is now!_ We

A
our turn, _ it's our time!_ Our turn, our time, our turn, our time is now!_ We

35

poco accel. rall.

C A tempo, ♩=70

40

S shake__ we shake we shine_ we shine__ On-ward and up - ward, up-ward and on - ward

S shake__ we shake we shine_ we shine__ On-ward and up - ward, up-ward and on - ward

A shake__ we shake we shine_ we shine__ On-ward and up - ward, up-ward and on - ward

N.B.

C A tempo, ♩=70

40

mf

mf

mf

for perusal use only

42

S *f* lift - ing, *mf* lift - ing as we climb, *f* lift - ing as we

S *f* lift - ing, *mf* lift - ing as we climb, *f* lift - ing as we

A *f* lift - ing, *mf* lift - ing as we climb, *f* lift - ing as we

42

44

Sax *f*

S climb. We

S climb. We

A climb. We

44

f

46

S shake, we shake_ we shine we shine_ we

S shake, we shake_ we shine we shine_ we

A shake, we shake_ we shine we shine_

46

48

S
shake we shake we shine we shine *N.B.* shake we shake we shake we shine

S
shake we shake we shine we shine *N.B.* shake we shake we shake we shine

A
we shake we shake we shake we shine *N.B.*

48

for perusal use only

50

S
shake we shake we shake we shine! We shine! *ff*

S
shake we shake we shake we shine! We shine! *ff*

A
shake we shake we shake we shine! We shine! *ff*

50

D

52

S1
up.div.

mf

We

mf melody

S1

Lift - ing, lift - ing as we climb,

lift - ing as we climb!

S2

mp

Lift - ing, as we climb!

A1

mp

for perusal use only

lift - ing,

A2

mf

Lift - ing as we

D

52

mf

subp

For copyright protection,
this page has been left blank.

56

S lift-ing as we climb, lift-ing as we climb! *f*

S Lift-ing as we climb!

S climb, *f* as we climb! *mf*

A

A shake we shake we shake we shine, shake we shake we shake we shine,

56 *simile*

58

S

f

f

Shake we shake we shine_ we shine_ shake we shake we shine_ we shine_

Shake we shake we shine_ we shine_ shake we shake we shine_ we shine_

Shake we shake we shine_ we shine_ shake we shake we shine_ we shine_

Shake we shake we shine_ we shine_ shake we shake we shine_ we shine_

Shake we shake we shine_ we shine_ shake we shake we shine_ we shine_

for perusal use only

58

f

f

We

60

S climb. we shine *ff* We

S shake we shake we shine we shine *f* shake we shake we shine *ff* We

S shake we shake we shine we shine *f* shake we shake we shine *ff* We

A shake we shake we shine we shine *f* shake we shake we shine *ff* We

A shake we shake we shine we shine *f* shake we shake we shine *ff* We

60

for perusal use only

63 senza ritard

Sax *ff*

S senza ritard!
shine!

S senza ritard!
shine!

S senza ritard!
shine!

A senza ritard!
shine!

A senza ritard!
shine!

63 senza ritard!

f *ff* *fff*

Epilogue

(for written program— not to be spoken)

“We shall someday be heeded, and when we shall have our amendment to the constitution of the United States, everybody will think it was always so, just exactly as many young people believe that all the privileges, all the freedoms, all the enjoyments which woman now possesses always were hers. They have no idea how every single inch of ground that she stands upon today has been gained by the hard work of some little handful of women in the past.”

— Susan B Anthony

Lifting As We Climb

song lyrics

No.1 What We Do—Now

We mourn, we bless,
we blow, we wail, we
wind—down, we sip,
we spin, we blind, we
bend, bow & hem. We
hip, we blend, we bind,
we shake, we shine,
shine. We lips & we
teeth, we praise & protest.
We document & we
drama. We demand &
we flow, fold & hang
loose. We measure &
we moan, mourn & whine
low. & we live, and we
breathe. & some of the time,
we don't.
Tonight, I am here. Here
& tired. Here & awake,
sure, & alive. Yes here &
still, still here, still & here
& still awake & still still
alive.

No. 2 Organize, Agitate, Educate!

I ask no favors, I ask no favors for my sex;
all I ask of my brethren is that they will
take their feet from off our necks!

Organize, agitate, educate!
We'll have our rights;
see if we don't;
and you can't stop us from them;
see if you can; You may hiss as much as you like,
but it's coming'

Organize, agitate, educate!
We'll win the vote; see if we don't.
It is the emblem of equality,
the guarantee of liberty.

spoken:

We ask justice, we ask equality, we ask that all civil
and political rights that belong to citizens of the
United States be guaranteed to us and our daughters
forever.

(No.2 cont.)

spoken:

We take our stand on the solidarity of humanity, the
oneness of life, and the injustice of all special
favoritism,
whether of sex, race, country, or condition.
If one link of the chain is broken, the chain is broken.

sung:

Organize, agitate, educate!
Roll up your sleeves, set your mind to making history,
and wage such a fight as the whole world will respect
our sex.
To the wrongs that need resistance,
To the right that needs assistance,
To the future in the distance, give yourselves!
Organize!

No.3 We Shake We Shine

The struggle is never ending.
Freedom is never really won.
You earn it and win it in each generation.
You earn it and win it for all of us,
every one of us, for all of us— for the people.

We the people— Shake the foundations of privilege
We the people —Shine the light of truth
Right the wrongs!
Press on! Hold on for the common good.

We shake, we shake
We shine, we shine
Onward and upward,
Upward and onward—
Lifting as we climb.

The struggle is never ending.
Keep your hands on the plow—
Upending hypocrisy,
Defending democracy
Demanding equality
It's our turn, it's our time—
Our turn, our time is now!

We shake, we shake
We shine , we shine
Onward and upward,
Upward and onward—
Lifting as we climb!