

J O A N S Z Y M K O

# 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](http://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*

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**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.

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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

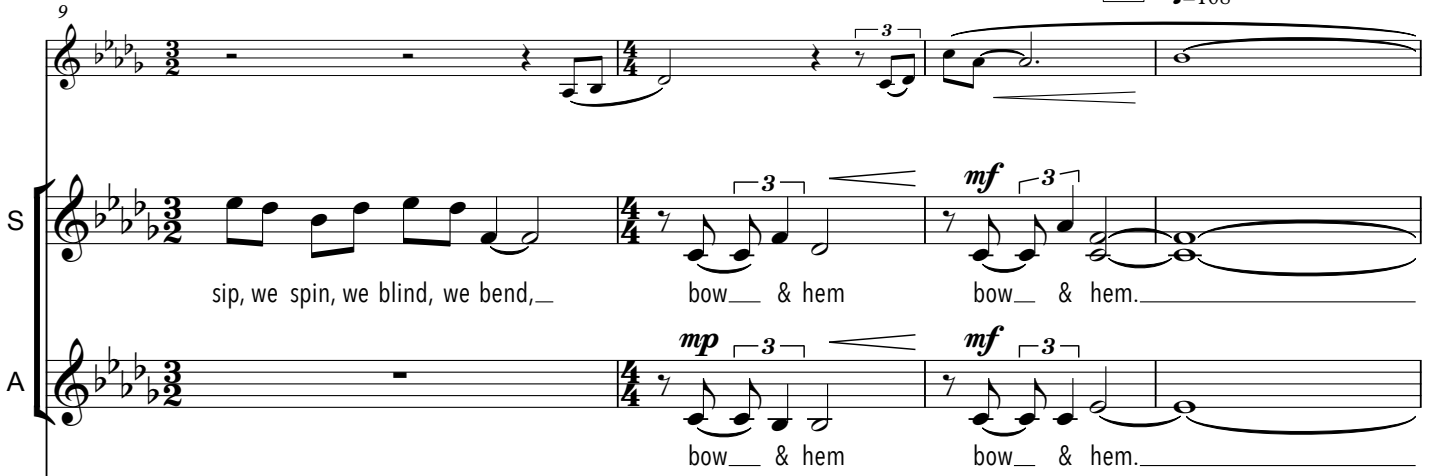
The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as **Slow Ballad** with a metronome marking of  $\text{♩} = 60$ . The score includes the following parts:

- Alto Sax:** Features a melodic line with triplet eighth notes and a dynamic marking of *mf*.
- Soprano and Alto (S/A):** Includes a **Tutti Unison** section with a dynamic marking of *mf*. The lyrics "We" are written below the staff.
- Piano:** Provides harmonic support with chords and a bass line featuring triplet eighth notes. Dynamics range from *mp* to *mf*.

A large green watermark "for perusal only" is overlaid on the piano part. The score continues with a vocal line for Soprano (Sop only) with lyrics: "mourn, we bless, we blow, we wail, we wind-down, we". The piano accompaniment continues with a dynamic marking of *mp*.

**A** Faster, straight   $\text{♩} = 108$


9



S  
A

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

bow & hem bow & hem.

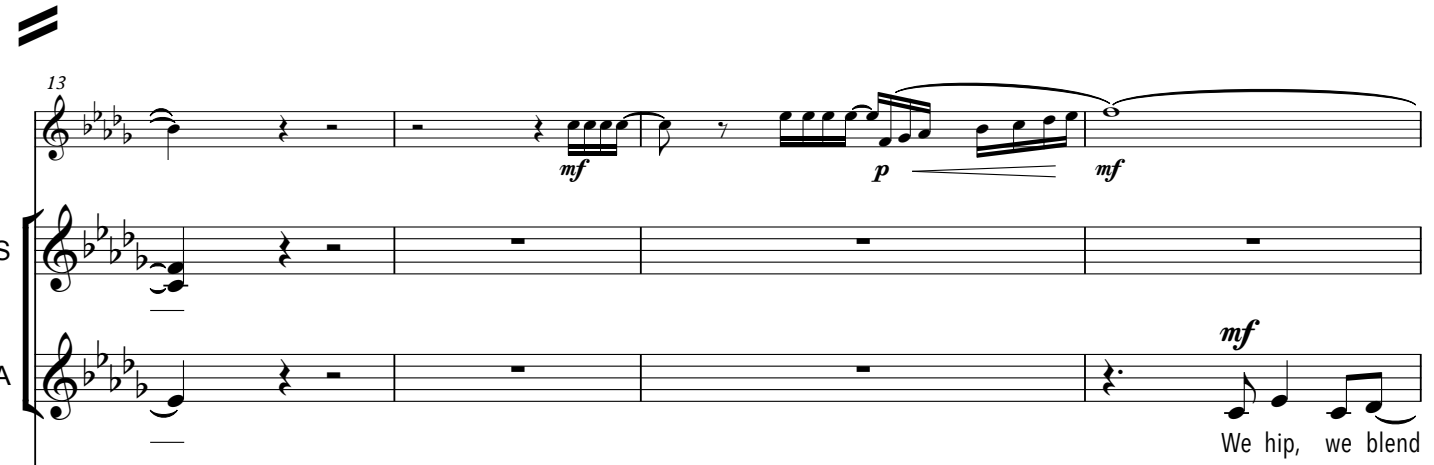
**A** Faster, straight   $\text{♩} = 108$

9



*mf* *p*

13




S  
A

We hip, we blend

13

*crisply*



*mp* *mf* *f* *mf*

hip hop

*mp*

17

S

A

*mf*

*cresc.* *f*

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

17

*mf* *mp* *f*

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

for perusal only

drum pattern continues to M31

20

S

A

*mp*

*mf* *cresc. poco a poco*

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

20

*mf*

**B**

23

*f*

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

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

23 **B**

=

26

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

S2

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

A2

26

29

*p*

S1  
S2  
A1  
A2

praise and pro - test, we praise and pro - test.

praise and pro - test, we praise and pro - test.

32

*mp* *mf* *f*

S1  
S2  
A1  
A2

*mp* *mf* *f*

We doc-u-ment and we dra - ma, we doc-u-ment and we dra - ma.

We doc-u-ment and we dra - ma, we doc-u-ment and we dra - ma.

*mp* *mf* *f*

*8<sup>vb</sup>*

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45 Other Half Tutti

S A

flow, We de-mand and we flow, We de-mand and we flow, fold and hang\_ loose.

45

for perusal only

49

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

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.

♩=60  
**Molto meno mosso**

S1  
S2

59

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

A1  
A2

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

*3 dim. p*

♩=60  
**Molto meno mosso**

59

*p*

for perusal only

62 **E** ♩=40

Alto Sax

*p mp*

Tutti Unison

S  
A

*p mp pp mp mf*

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

62 **E** ♩=40

*pp p*

Ped.

Alto Sax

*mf* *p* *mp*

S  
A *mp* *mf*

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

66

*mf*

66

66

66

for perusal only

70 **Poco più mosso** **poco accel.**

*mf*

S  
A still still a - live.

70 **Poco più mosso** **poco accel.**

70

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.

*ped.*

4

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

**for perusal only**

*pedal simile*

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

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

**property rights, employment**

37

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

40

for perusal only

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

43

duty of women of this country to secure to themselves

**their sacred right to the elective franchise**

46

END

## 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 everything, 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."

**attacca**  
**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

*♩=64* **Tutti** *(Sarah Grimke)* **f** *mf* **Altos**

S  
A  
I ask no fa - vors, I ask no fa - vors for my sex; all I

*♩=64* **f**

5 **Tutti** *♩=♩* **ff**

S  
A  
ask, all I ask of my breth'-ren is that they will take their feet from off our necks!

*♩=60* *with optimism and great energy* **mf** **f**

9

*Red.*

(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.

(Sojourner Truth)

18 3 equal parts

S \_\_\_\_\_

S \_\_\_\_\_

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

*f* We'll have our

*f* We'll have our

*f*

ped. simile

for perusal only

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.



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



4-part poco accel.

S1 *mf* but it's com in'. It's com - in!  
 S2 *mf* but it's com - in', but it's com - in'. It's com - in!  
 A1 *mf* but it's com in'. It's com - in!  
 A2 but it's com - in'. It's com - in!

*poco accel.*  
 Piano accompaniment with *f* dynamic and  $\text{♩} = 60$  tempo marking.

34 **Tutti** *f*  
 S A 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!

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50 Alto sax

Speaker 1 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

Speaker 2 We take our stand on the solidarity of humanity, the oneness of life, and the injustice of all special

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)

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

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

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

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

div.

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

S2 *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-

for perusal only

78

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

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

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

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

**Meno mosso**  
♩ = 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 2

"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*

Featured ensemble  
down front

98

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

4-part

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

*f* 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!

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

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

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

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 3 "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**

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119 *f*

S **senza ritard!** *f* *ff*

Speaker 1

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 equivalencies 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

$\text{♩} = 96$  Unison [sung 2nd X only]

all bound up to-ge-ther, We are all bound up to-ge-ther in one great

$\text{♩} = 96$  [piano only 1st X]

5 *mf* 3-part

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

**for perusal only**

10

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

1. CHOIR ENTERS *mp*

14 *A1* *mp* add S2

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

18 *mf* add A2 + S1 (tutti) *mp*

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

for perusal only

23 *p* *molto rit.* *pp*

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 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 series of sixteenth-note patterns. The left hand has a simple accompaniment.

10

Musical score for measures 10-12. The right hand has a continuous sixteenth-note pattern. The left hand has a simple accompaniment with a slur over measures 11 and 12.

(piano underscoring ends / switch Narrators)

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.

[underscore: "Seneca Falls Reprise" begins]

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 the movement."*

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 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."

# Lifting As We Climb

## underscore A2 : Seneca Falls Reprise

CUE: "the seeds of distrust planted in this era echoes the strained relationship between white feminists and black women in the women's rights movement of the 60's & 70's

CUE — AND TO THIS PRESENT DAY

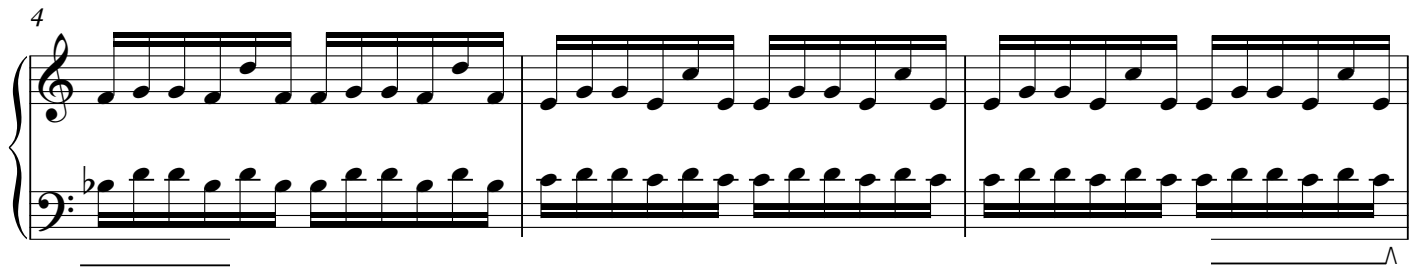
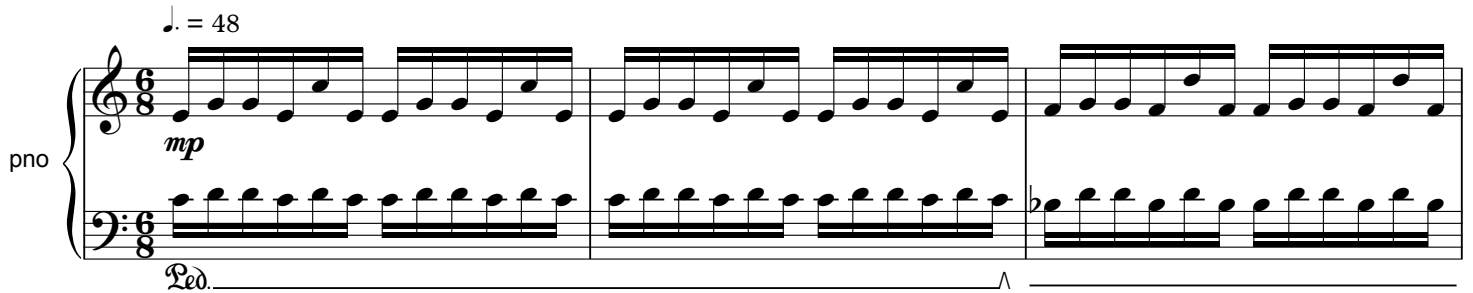
Joan Szymko

pno

$\text{♩} = 48$

*mp*

*Ped.*



7

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*pedal simile*

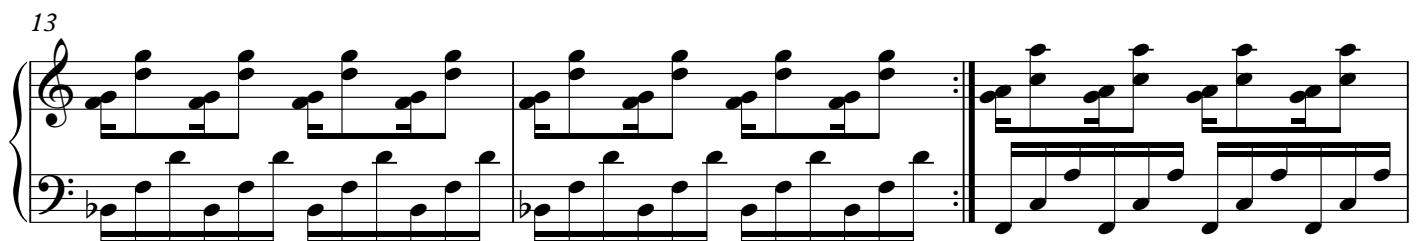


10

*Carrie Chapman Catt, to whom Susan B Anthony passed the torch...*



13



Tennessee became the required 36th... and on August 18, 1920  
th Susan B Anthony Amendment became the law of the land.

16

Musical notation for measures 16-18. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

19

Musical notation for measures 19-21. The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note accompaniment.

22

Musical notation for measures 22-24. The right hand has a melodic line with eighth notes, and the left hand continues with eighth notes. A repeat sign is present at the end of measure 24.

25

In the decades following the passage of women's suffrage, just as Jim Crow laws ...

Musical notation for measures 25-27. The right hand features a melody with accents on the eighth notes, and the left hand plays eighth notes. A repeat sign is present at the end of measure 27.

28

Musical notation for measures 28-30. Measure 28 has first and second endings. Measure 29 has a third ending. The right hand plays chords and eighth notes, while the left hand plays eighth notes.

[if necessary, repeat so last bar ends  
with narration]

31

Musical notation for measures 31-33. The right hand has a melodic line with eighth notes, and the left hand plays eighth notes. A repeat sign is present at the end of measure 33.

## 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.

**[END underscore: “Seneca Falls Reprise”]**

## SPEAKER A

On June 25, 2013, the Supreme Court swept away a key provision of this landmark civil rights law in *Shelby County v. Holder*. We continue to see how that decision has led to a tremendous resurgence in voter suppression laws across the nation. “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”]**

*(SPEAKERS A & B alternating with 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.”

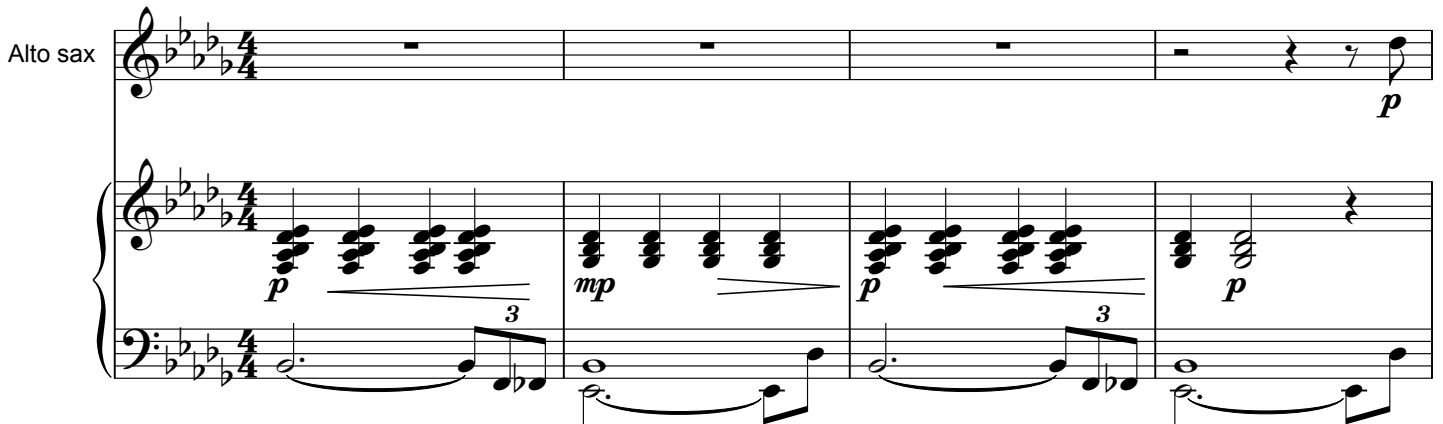
[piano underscore D ends]

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

Joan Szymko

♩=60    

Alto sax

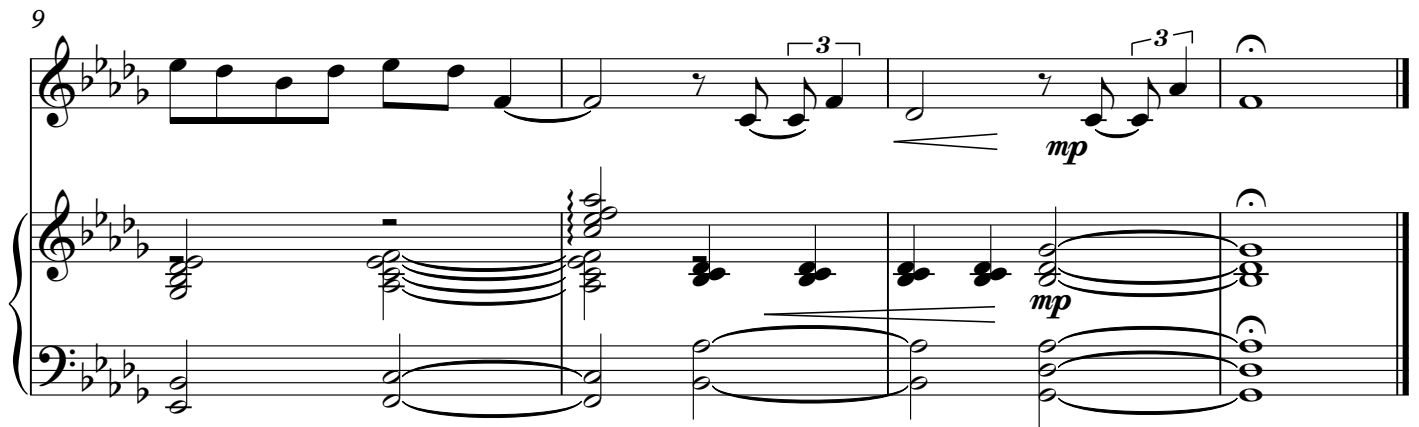


5

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9



## NARRATOR 1

Tonight, we are Here & awake! We praise and we protest. And so let us also celebrate and support today's reformers and activists— As Delores Huerta once said:

## SPEAKER 4 (Delores Huerta)

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

(in staggered unison)

All Speakers:

Si, se puede!

[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

SPEAKER 2 (Anthony)

Failure is impossible!

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."

[underscoring E flows into intro of final song]

CHORUS

No. 3  
We Shake, We Shine

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

Joan Szymko

♩=100

5

10

for perusal only

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

*♩ = 44*

Altos *mp*

A The strug - gle is ne - ver

*p* *mp*

*Red.*

4

A end - ing, **for perusal only** re - con - is ne ver rea - l - ize You earn it and win it in

*simile*

8

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

**A** Più mosso

32

S1 peo - ple. Shake the foun - da - tions of priv - lege Shine the

S2 peo - ple. We the peo - ple We the peo - ple

A1 peo - ple. Shake the foun - da - tions of priv - lege Shine the

A2 peo - ple. Shake the foun - da - tions of priv - lege Shine the

*mp* *mf* *f*

**A** Più mosso

8<sup>va</sup>

13

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

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

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

*rit.* *mf* *mf* *mf*

17 (8)

*rit.*

For copyright protection,  
this page has been left blank.

**B** Poco più mosso

30

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

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 only

poco a

35

S1 our turn, it's our time!\_ Our turn, our time, our turn, our time is now!\_ We

S2 our turn, it's our time!\_ Our turn, our time, our turn, our time is now!\_ We

A1 our turn, it's our time!\_ Our turn, our time, our turn, our time is now!\_ We

A2 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

35

40

S1 shake we shake we shine we shine On-ward and up-ward, up-ward and on-ward NB

S2 shake we shake we shine we shine On-ward and up-ward, up-ward and on-ward NB

A1 shake we shake we shine we shine On-ward and up-ward, up-ward and on-ward NB

A2 shake we shake we shine we shine On-ward and up-ward, up-ward and on-ward NB

**C** shake we shake we shine we shine On-ward and up-ward, up-ward and on-ward

A tempo, ♩=70

40

*mf*

42

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

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

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

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

42

44

Sax *f*

S climb. We

A climb. We

for perusal only

46

S shake, we shake\_\_\_ we shine\_ we shine\_ we

A shake, we shake\_\_\_ we shine\_ we shine\_

48 37

Sax

S1

shake we shake we shine we shine \_\_\_\_\_ shake we shake we shake we shine \_\_\_\_\_

S2

shake we shake we shine we shine \_\_\_\_\_ shake we shake we shake we shine \_\_\_\_\_

A1

we shake we shake we shake we shine \_\_\_\_\_

A2

48

50

S1

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

S2

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

A1

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

A2

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

50

52

**D**

38

*mf* melody  
 S1 *mf* Lift - ing, lift - ing as we climb, lift - ing as we climb!  
 S2 *mp* Lift - ing, as we climb!  
 A1 *mp* Lift - ing, lift - ing, lift - ing,  
 A2 *mf* Lift - ing as we

*mf*

for perusal only

54

*mf* lift - ing as we climb, lift - ing as we climb!  
*mf* Lift - ing, lift - ing, lift - ing, as we  
*mf* lift - ing, lift - ing, lift - ing, as we climb,  
 climb. We

*f*

54

56

S1 up  
div. Lift-ing as we climb

S1 Lift-ing as we climb!

S2 *f* climb, *mf* as we climb

A1 as we climb!

A2 shake we shake we shake we shine, shake we shake we shake we shine,

56 *simile*

**for perusal only**

58

S1 up

We

S1

*f* Shake we shake we shine we shine *N.B.* shake we shake we shine we shine *N.B.*

S2

*f* Shake we shake we shine we shine *N.B.* shake we shake we shine we shine *N.B.*

A1

*f* Shake we shake we shine we shine *N.B.* shake we shake we shine we shine *N.B.*

A2

*f* Shake we shake we shine we shine *N.B.* shake we shake we shine we shine *N.B.*

58

*f*

60

S1 up  
shine. We shine We

S1  
shake we shake we shine we shine shake we shake we shine We

S2  
shake we shake we shine we shine shake we shake we shine We

A1  
shake we shake we shine we shine shake we shake we shine We

A2  
shake we shake we shine we shine shake we shake we shine We

60

**for perusal only**

63 senza ritard

Sax

*ff*

S

shine!

S

shine!

A

shine!

A

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!