

J O A N S Z Y M K O

Organize, Agitate, Educate!

No.2 from
Lifting As We Climb

Celebrating the 100th Anniversary of the passage of the
19th Amendment to the Constitution of the United States



JOAN SZYMKO (b.1957)

With a catalog of over 100 choral works Joan Szymko's music is regularly performed at regional, national and international choral festivals, competitions and conferences. Notably, her music has been presented on stage or in sessions at every National Conference of the American Choral Directors Association since 2003. The ACDA recognized Szymko's lasting impact on the choral arts in North America by selecting her as a recipient of the prestigious Raymond W. Brock Memorial Commission (2010). She has been commissioned by all manner of choral ensemble: professional and community choirs, university and high school programs, select children's choirs, LGBTQ choruses and church choirs. Utilizing 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.

Joan Szymko lives and works in the beautiful Pacific Northwest. As resident composer she has enjoyed a fruitful collaboration with Portland-based Do Jump! Movement Theater (1995-present), creating underscoring for both local and major touring productions. A dynamic conductor, she has served on the choral music faculty of Portland State University (2013-15) and most notably, as Artistic Director of Aurora Chorus (1993-2000). As a visiting artist, Szymko workshops her compositions with choirs in a variety of educational and festival settings across the country and abroad. She has presented at regional and national ACDA conferences and was honored to have been invited to present a session on her own music in New Zealand at the 2020 World Symposium on Choral Music.

for more information: www.joanszymko.com.

NOTES from the COMPOSER

I accepted the 2020 Dr. Catherine Roma Commission Project commemorating the 100th anniversary of the passage of the 19th Amendment with the understanding that my composition would not only explore the historical fight for women's suffrage, but also speak to present day attacks on voting rights. "**Organize, Agitate, Educate**" is the stand alone 2nd movement of ***Lifting As We Climb***, a choral narrative 30 minutes in length scored for women's choir, narrators (6) piano, drum kit and alto sax. Suffragists come to life and previously hidden voices of African American women fighting for the vote are heard. ***Lifting As We Climb*** looks back in time, but also explores the present day and anticipates a future that will require a diligent, informed public ready to fight for equality, democracy and the right to vote.

Organize, Agitate, Educate!

lyric by Joan Szymko

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.

Organize, agitate, educate!

Roll up your sleeves, set your mind to making history,
and wage such a fight for liberty that
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, agitate, educate! Roll up your sleeves,
set your mind to making history,
and wage such a fight for equality
and the guarantee of liberty.

We'll have our rights!

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

Organize, Agitate, Educate!

No. 2 from *Lifting As We Climb*

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) features a vocal line for Soprano (S) and Alto (A) and a piano accompaniment. The tempo is marked as quarter note = 64. The vocal line begins with a fermata and then sings: "I ask no fa-vors, I ask no fa-vors for my sex; all I". The piano accompaniment starts with a forte (*f*) dynamic. The second system (measures 5-8) continues the vocal line with: "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 from 4/4 to 9/8 and then 3/4. The third system (measures 9-12) is a piano solo section with a tempo of quarter note = 60, marked "with optimism and great energy". The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). A "Ped." (pedal) marking is present at the bottom of the piano part in the third system.

for perusal only

(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 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 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

4-part **poco accel.** 6

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. $\text{♩} = 60$

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34 **Tutti** *f*

S
A
Or - gan - ize,

38

S1
S2
or - gan - ize, ag - i - tate, ed - u - cate!

A1
A2
or - gan - ize, ag - i - tate, ed - u - cate!

(Carrie Chapman Catt)

40

S1
S2

A1
A2

legato

see if we don't_ it is the

We'll win the vote, see if we don't_ it is the

43

S1
S2

A1
A2

non legato

ff

em - blem of e - qual - i - ty_ the guar - an - tee of lib - er - ty

em - blem of e - qual - i - ty_ the guar - an - tee of lib - er - ty

46

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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 67 68 69

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 71 72 73

73 *div.*

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-

for perusal only

78 *Meno mosso* ♩=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 ♩=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] **for perusal 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*

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

S A *f* We'll have our rights! *ff* We'll have our rights!

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

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

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

for perusal only

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**

119 *f*

senza ritard!
f *ff*

Speaker 1
Or-gan-ize!_

"Men, their rights, and nothing more;
women, their rights, and nothing less." (Susan B. Anthony)

f *ff*
Or-gan-ize!_