

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.

## Lifting As We Climb

*Hundreds of women  
gave the accumulated  
possibilities of an entire lifetime,  
thousands gave years of their lives,  
hundreds of thousands gave constant interest,  
and such aid as they could.  
It was a continuous, seemingly endless  
chain of activity...  
Young suffragists who helped forge the  
last links of that chain  
were not born when it began.  
Old suffragists who forged the first links  
were dead when it ended.<sup>1</sup>*

Music and Libretto © Copyright © 2019 by Joan Szymko  
poem, “What We Do—Now” ©Ellen Hagen

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<sup>1</sup> “The Women’s Century 1820-1920”, by Carrie Chapman Catt; Commencement message to Sweet Briar College, June 9, 1936 [www.loc.gov/rr/mss/text/catt.html#speech](http://www.loc.gov/rr/mss/text/catt.html#speech)

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 written for Alto Saxophone, Soprano/Alto voice, and Piano. It is in 4/4 time and the key signature has three flats (B-flat major or D-flat minor). The score is divided into two systems. The first system includes an Alto Sax part with a 'Swing Ballad' tempo marking and a melody featuring triplet eighth notes. Below it is a Soprano/Alto part with a 'Tutti Unison' marking and the lyrics 'We'. The Piano part features a 'Swing Ballad' tempo marking and a harmonic accompaniment with a large green watermark 'for perusal use only' overlaid. The second system continues the Alto Sax and Piano parts, while the Soprano/Alto part has lyrics: 'mourn, we bless, we blow, we wail, we wind- down, we'. The score includes various musical notations such as triplets, dynamics (mp, mf, p), and articulation marks.

9 **A** ♩=108

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

A  
bow & hem bow & hem.

9 **A** Straight ♩=108

mf p

Detailed description: This block contains the first system of a musical score. It features three staves: Soprano (S), Alto (A), and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. Measure 9 is marked with a box 'A' and a tempo of ♩=108. The Soprano and Alto parts have lyrics: 'sip, we spin, we blind, we bend, bow & hem bow & hem.' and 'bow & hem bow & hem.' respectively. The piano accompaniment includes dynamic markings of *mf* and *p*. The system concludes with a 'Straight' tempo marking and another box 'A' with ♩=108.

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13

S

A  
We hip, we blend

13 *crisply*  
*mp* *mf* *f* *mf*

Detailed description: This block contains the second system of the musical score, starting at measure 13. It features three staves: Soprano (S), Alto (A), and Piano. The key signature remains three flats and the time signature is 3/2. Measure 13 is marked with a box '13'. The Soprano and Alto parts have lyrics: 'We hip, we blend'. The piano accompaniment includes dynamic markings of *mp*, *mf*, *f*, and *mf*. The word 'crisply' is written above the piano staff. The system concludes with a *mf* dynamic marking.

17 *cresc.* *f*

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

17 *mf* *mp*

20 *mf* *cresc. poco a poco*

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

A

20 *mf*

**for perusal use only**

20 *mf*

23 *f* **B**

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

A *f*

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

23 *f* **B**

23 *f* **B**

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

4

29

S1  
S2

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

A1  
A2

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

for perusal use only

32

S1  
S2

*mp* ————— *mf* *mp* ————— *f*

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

A1  
A2

*mp* ————— *mf* *mf* ————— *f*

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

32

*mp* ————— *mf* *f*

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49

S1 *mf* We meas-ure and we moan, *f* mourn and whine

S2 *mf* We meas-ure and we moan, *f* mourn and whine *mf* low,

A1 *mf* We meas-ure and we moan,

A2 *mf* We meas-ure and we moan,

53

S1 low, *mp* whine low *p* & we

S2 *f* *mf* *mp* *p* mourn and whine low & we

A1 *f* *mf* *mp* *p* mourn and whine low

A2 *f* *mf* *mp* *p* mourn and whine low

56

S1 *mf* live and we breathe. *mf* & we live and we breathe. *mf* & we live and we breathe.

S2 *mf* & we live and we breathe. *mf* & we live and we breathe.

A1 *mp* & we live and we breathe.

A2 *mp* & we live and we breathe.

♩=58  
**Molto meno mosso**

S1  
 S2  
 & some of the time we don't. To -

A1  
 A2  
 & some of the time we don't. To -

59  
 ♩=58  
**Molto meno mosso**

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*

Red.

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 have 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 rehearsal mark is present at measure 66.

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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 have lyrics: "still still a - live.". The piano accompaniment includes a section marked **Poco più mosso** and **poco accel.**. A rehearsal mark is present at measure 70. The duration of the piece is noted as dur: 3:30.

continues without break into "Seneca Falls"

# 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 divided into three systems. The first system (measures 1-4) is for Soprano and Alto voices and piano accompaniment. The tempo is marked  $\text{♩} = 64$ . The vocal line begins with a rest, then enters with the lyrics "I ask no fa-vors, I ask no fa-vors for my sex; all I". The piano accompaniment starts with a  $f$  dynamic. A large green watermark "for perusal use only" is overlaid on the piano part. The second system (measures 5-8) continues the vocal line with the lyrics "ask, all I ask of my breth'-ren is that they will take their feet from off our necks!". The piano accompaniment features a change in meter from 4/4 to 9/8 and then 3/4. The third system (measures 9-12) is primarily for the piano accompaniment, starting with a tempo of  $\text{♩} = 60$  and the instruction "with optimism and great energy". The piano part begins with a  $mf$  dynamic and ends with a  $f$  dynamic. The score includes various musical notations such as dynamics ( $f$ ,  $mf$ ,  $ff$ ), articulation (accents, slurs), and performance instructions like "Tutti" and "Altos".

(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.

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(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 \_\_\_\_\_ or-gan-ize, ag-i-tate, ed-u-cate!

*ped. simile*

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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.*  $\text{♩} = 60$

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34

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!

(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 the guar-an-tee of lib - er - ty

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

46



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

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

S1  $\text{♩} = 64$  *mf* spect our sex To the right that needs as-sis-

S2 *mf* 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!

**for perusal use only**

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

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 - ty We'll have our rights!

*for perusal use only*

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"

*f* *mf*

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* senza ritard!

Speaker 2

Or-gan-ize!\_

A *f* *ff*

Or-gan-ize!\_

# Lifting As We Climb

## underscore B: We Are All Bound Up Together

Frances Ellen Watkins Harper

Joan Szymko

♩=96 Unison [sung 2nd X 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]

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

1.

ni - ty one great bun - dle of hu -

CHOIR ENTERS

We are

1.



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.**

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*

**A** *Altos mp*

The strug - gle is ne - ver

*p* *mp*

*Red.*

**4**

**A** *for perusal use only*

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

**8** *mf* *add Sop*

**S**  
**A**

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

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*

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 *rit.* *mf*

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30 **B** Poco più mosso *f* *mf*

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

S *f* *ff* *mf*  
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.

35 *f* *mf*

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

S *f* *mf*  
our turn, \_\_ it's our time!\_\_ Our turn, our time, our turn, our time is now!\_\_ We

A *f* *mf*  
our turn, \_\_ it's our time!\_\_ Our turn, our time, our turn, our time is now!\_\_ We

35 poco accel. . . . . rall.

40 **C** A tempo, ♩=70

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

40 **C** A tempo, ♩=70

*mf*

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42 *f* *mf* *f*

S lift - ing, lift - ing as we climb, lift - ing as we

S lift - ing, lift - ing as we climb, lift - ing as we

A lift - ing, lift - ing as we climb, lift - ing as we

42

44

Sax *f*

S climb. We

S climb. We

A climb. We

**for perusal use only**

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\_

48

S  
shake we shake we shine we shine shake we shake we shake we shine

S  
shake we shake we shine we shine shake we shake we shake we shine

A  
we shake we shake we shake we shine

48

**for perusal use only**

50

S  
shake we shake we shake we shine! We shine!

S  
shake we shake we shake we shine! We shine!

A  
shake we shake we shake we shine! We shine!

50



52 **D**

S1 up.div. *mf* **melody** We

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, *mf* lift - ing,

A2 Lift - ing as we

*mf* **D**

52 **D**

*mf*

**for perusal use only**

54

S shake we shake we shine we shine shake we shake we shine we shine

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

S *mf* Lift - ing, lift - ing, lift - ing, as we

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

A *f* climb. We

54

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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

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are for Soprano (S) and Alto (A). The lyrics are: 'climb. we shine' and 'shake we shake we shine'. The piano accompaniment provides a rhythmic and harmonic foundation. Dynamics include 'f' and 'ff'. A large green watermark 'for perusal use only' is overlaid on the vocal staves.

63 *senza ritard*

Sax

*senza ritard! ff*

S

shine!

S

shine!

S

shine!

A

shine!

A

shine!

63 *senza ritard!*

*f*

*ff*

*fff*

**for perusal use only**

## Epilogue

"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!