

Commissioned in 2011 by Bette Mohr & Rosalie Person in honor of the 25th Anniversary
of the founding of the Congressional Chorus, David Simmons, Artistic Director

Be It Therefore Resolved

Kim Stafford

by Joan Szymko

CHOIR II*

The musical score is arranged for Soprano, Bass, Piano, Violin, and Violoncello. The tempo is marked as quarter note = 72. The key signature has one sharp (F#). The Soprano part begins with a rest, followed by the lyrics "Fi - re, fi - re," with dynamics *ff* and *f*. The Bass part also begins with a rest, followed by the lyrics "fi - re," with dynamics *ff*. The Piano part features a complex accompaniment with dynamics *f*, *ff*, and *mf*, including an 8va marking. The Violin part has dynamics *f* and *ff*, with an 8va marking and a instruction "[vn tacit to M16]". The Violoncello part has dynamics *mf*, *ff*, and *f*.

CHOIR II * to be no more than one quarter of the full ensemble; may be sung as an optional quartet positioned in front of CHOIR I.

4 CHOIR I

S

A

T *f*

B

Where-as the world house on fi - re;

CHOIR II

S *mf*

A

T

B

fi - re, fi - re, fi - re, fi - re, fi - re, fi - re,

fi - re, fi - re, fi - re, fi - re,

4

Red.

vc *dim.* *mf*



7 CHOIR I

ff on fi - re. *f* are filled with shout - ing

f Where-as the na - tions are shout - ing; *ff* *f* are filled with

on fi - re. *f* are filled with shout ing

f Where-as the na - tions - ing; *f* are filled with

CHOIR II

fi - re, fi - re, fi - re, fi - re, fi - re, fi - re,

fi - re, fi - re, fi - re, fi - re, fi - re, fi - re,

fi - re, fi - re, fi - re,

Piano accompaniment section with treble and bass clefs.

FOR PERUSAL ONLY

10 *poco a poco cresc.* *ff*

shout - ing shout - ing shout - ing shout - ing shout

poco a poco cresc.

shout - ing are filled with shout - ing shout - ing ing,

poco a poco cresc.

shout - ing shout - ing shout - ing shout shout - ing

poco a poco cresc.

shout - ing are filled with shout - ing shout - ing shout - ing;

poco a poco cresc. *ff*

fi - re, fi - re, shout - ing shout - ing

poco a poco cresc.

fi - re, fi - re, shout - ing shout - ing

poco a poco cresc.

fi - re, fi - re, fi - re,

poco a poco cresc. *ff*

re, fi - re, fi - re, fi - re,

10

Tutti

16 *p* *poco cresc.* *mp*

S some - times a sin - gle bird on a wire left by mi - gra - tion be - hind.

A *pp* *p* *mp*

A some - times a sin - gle bird on a wire left by mi - gra - tion be - hind.

T *p* *poco cresc.* *mp*

T some - times a sin - gle bird on a wire left by mi - gra - tion be - hind.

B *pp* *p* *mp*

B some - times a sin - gle bird on a wire left by mi - gra - tion be - hind.

16 *p* *p*

W Piano accompaniment for measures 16-20.

vn *dolce* *p*

VN Violin part for measures 16-20.

21 *Meno mosso* *dim.* *p* *poco accel.*

A *dim.* *p* *poco accel.*

A *dim.* *p* *poco accel.*

21 *leggi* *poco accel.* *mp*

W Piano accompaniment for measures 21-25.

mp *pizz.* *mf* *mp*

W Piano accompaniment for measures 26-30.



24 $\text{♩} = 68$ *mp*

T
Where - as kind - ness is sel - the

B
Where - as kind - ness is sel - dom in the

27 *mf* *poco piu mosso*

S
Where - as and news is sel - dom in the news

A
news

T
news and peace an ab -

B
news and peace an ab -

mf *cresc.*

mf *cresc.*

harsher

27 *mf*

poco piu mosso
arco

30 *cresc.* *f*
 S and peace an ab - strac - tion
 A and peace an ab - strac - tion
 T strac - tion ab - strac - tion
 B strac - tion ab - strac - tion

30 *cresc.* *f*
 8va

32 *f* *mf*
 S while wa while war is
 A while wa while war is
 T *mf* *mp*
 B *mf* *mp*

32 *mf* *dim.*

(8)

FOR PERUSAL ONLY

34 rit. *dim.* $\text{♩} = 54$ *p* poco rit. poco meno mosso

real; Where - as my words are all I have;

dim. *p* Where - as my words are all I have;

dim. *p* here - as my life is

dim. *p* Where - as my life is

34 rit. $\text{♩} = 54$ poco *p* poco meno mosso

mp pno tacit to M42

dim. *p* pizz.

39 *mf* poco accel. *f* rit. *mf*

S A Where - as I am a - fraid; I am

T *mf* *f* *mf* Where - as I am a - fraid; Where - as I am

B *p* *mf* *f* *mf* short; I am a - fraid; Where - as I am

39 *poco accel.* *arco* *pizz.* *arco* *arco* *mf* rit.

vn

vc

FOR PERUSAL ONLY

42 *poco accel.*

S A *mp* *mp* *f* *mf*
free— des- pite all fi - re and an- ger and fear

T B *mp* *mp* *f* *mf*
free— des- pite all fi - re and an- ger and fear

42 *poco accel.*

f *mf*

dim.

46 *mf* *Maestoso* ♩=80

S A Be it there re - solved a song shall be my call - ing— a

T B *mf* there- fore re - solved a song shall be my call - ing— a

46 *Maestoso* ♩=80

f

Con moto

arco *Maestoso*
mf

51 made shall be my vo - ca - tion N.B.
 song not yet made shall be vo - ca - tion and peace - ful words,

51 song not yet made shall be my vo - ca - tion and peace words,

arco
mf

56 *p* N.B.
 words and peace - ful words the

56 *p* N.B.
 peace - ful words and peace - ful words the

56 *p*

dim. *mp* *p*

FOR PERUSAL ONLY

61

mf

work of my re - main - ing days.

mf

work of my re - main - ing days.

f

8va

mf

66

p a song, *mf* a song, *f* and

mp a song, *f* and

mp a song, *f* and

mf a song and *f*

66

cresc. *f*

cresc.

FOR PERUSAL ONLY

71

mf *rit.* *dim.* *mp*

peace - ful words, peace - ful words

mf *dim.* *mp*

peace - ful words, peace - ful words and

mf *dim.* *mp*

8 peace - ful words, peace - ful words and

mf *dim.* *mp*

peace - ful words, peace - ful words and

71

mf *p*

8^{vb}

pno tacit to M81

76

mf *mf* *poco a poco cresc.*

peace - ful the work of my re - main - ing

peace - words the work of my re - main - ing

mf *poco a poco cresc.*

8 peace - ful words the work of my re - main - ing

mf *poco a poco cresc.*

peace - ful words the work of my re - main - ing

76

FOR PERUSAL ONLY

81 A tempo molto accel. molto rall.

Vocal score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "days." The music is marked *ff* and includes dynamic markings *A tempo*, *molto accel.*, and *molto rall.* The notes are connected by long horizontal lines, indicating a sustained or breathless performance.

A tempo molto accel. molto rall.

Piano accompaniment for the first system, measures 81-85. The music is marked *ff*. It features a complex rhythmic pattern with triplets and sixteenth notes. The right hand has a melodic line with triplets, and the left hand has a bass line. The piece concludes with a *Ped.* (pedal) marking and an *8^{va}* (octave) marking.

Piano accompaniment for the second system, measures 86-90. The music is marked *ff*. It continues the rhythmic pattern from the first system. The right hand has a melodic line with slurs, and the left hand has a bass line. The piece concludes with an *8^{va}* (octave) marking.