

# **GWYNETH WALKER**

## *Sweet Molly and Friends*

*for Men's Chorus and Tuba*

1. **There She Is!**
2. **Sweet Molly**
3. **One of *Those!***

# *Sweet Molly and Friends*

commissioned by Opus 24 Chorus – Decatur, IL

*Duration: 8'45"*

Decatur, IL is the home of Opus 24 Chorus as well as Tubist, Mark Nelson. Therefore, a collaborative work to draw upon the combined talents of these artists seemed in order! And thus, *SWEET MOLLY AND FRIENDS, Three Songs for Chorus and Tuba* was created for a May 1998 premiere in Decatur.

When forming a multi-movement set such as these songs, it is often helpful to have a common theme. In this case, a woman lead-character is the focus of each song, and is portrayed by the Tuba.

*There She Is!* is based on the 1920s song *Ain't She Sweet!* "She" jauntily walks down the street (Tuba plays 'walking bass' patterns). "Her" lips are sweet (Tuba has lip-smacks). And she is "perfect" (as is the skilled Tubist!).

The second song, *Sweet Molly*, originates in the Irish folksong *Molly Malone*. Her wheelbarrow, her cries of "Cockles and Mussels" and even her postmortem appearance as a ghost are dramatized by the Tubist.

*One of Those!* is based upon the 1920s song *Five Foot Two*. Special delight is taken here in mixing 1920s and 1990s language and sentiments.

This alternate version for Men's Chorus has been created on request from Tubist Jay Hunsberger, of Sarasota, Florida. A transcription for Women's Chorus is also available.

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Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council as well as the 2008 "Athenaeum Award for Achievement in the Arts and Humanities" from the St. Johnsbury (VT) Athenaeum.

Walker's catalog includes over 200 commissioned works for orchestra, chamber ensembles, chorus and solo voice. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at [www.gwynethwalker.com](http://www.gwynethwalker.com).

# Sweet Molly and Friends

for Men's Chorus and Tuba

## 1. There She Is!

Based on the song "Ain't She Sweet"

Words by Jack Yellin

Music by Milton Ager  
Arranged by Gwyneth Walker

At a jaunty but unrushed tempo  $\text{♩} = 80$   
(swing eighths)

Chorus - snap fingers

Finger snaps

Chorus - unpitched vocal sounds  
(to approximate a cymbal)

*p*

ch ch ch ch ch ch ch

5

Tuba

Tuba player may walk onto stage while playing.

*mf*

(make a slight difference between higher and lower pitches)

Chor.

ch t ch t ch t ch t t t ch t t t ch t t t ch t t ch ch

9 **A**

*p echo*

*mf*

ch ch ch ch ch ch ch

(mf)

tap thighs

ch t ch t ch t ch — t t t ch t t t ch t t t

17 **B**

*p*

*p with hushed excitement*

There she is! — There she is! — That's what keeps me up at night. —

*unis. p with hushed excitement*

There she is! — There she is! — That's what keeps me up at night. —

21

*p*

Oh, gee whiz! — Oh, gee whiz! — That's why I can't eat a bite. —

*unis. p*

Oh, gee whiz! — Oh, gee whiz! — That's why I can't eat a bite. —

25 **C**

*mf*

*mf*

Those flam - ing eyes! — That flam - ing youth! —

*unis. mf*

Those flam - ing eyes! — That flam - ing youth! — Oh, mis - ter,

30 D

Oh, sis - ter, tell me the truth: \_\_\_\_\_ Tell me where, —  
 tell me the truth: \_\_\_\_\_ Tell me where, —

34

tell me where, — have you seen one just like that? — I de - clare, —  
 tell me where, — have you seen one just like that? — I de - clare, —

38 E

I de - clare, — she sure is worth look - ing at. — Oh boy, how  
 I de - clare, — she sure is worth look - ing at. — Oh boy, how

42

sweet \_\_\_\_\_ those lips must be!  
 sweet \_\_\_\_\_ those lips must be! Gaze on it!

46

*f legato*

Dog - gon - it! Now an - swer me!

Now an - swer me!

51

**F** Refrain

Chorus - snap fingers

*p* *sfp*

Ain't she sweet?! See her

Ain't she sweet?! See her

55

*sfp* *p very lightly and daintily*

walk - ing down the street! Now I ask you ver - y con - fi - den - tial - ly

walk - ing down the street! Now I ask you ver - y con - fi - den - tial - ly

59 G

*mf* *sfz* *p* *sfz*

*mf* *unis.* *p*

ain't she sweet?! Ain't she nice?! Look her o - ver once or

ain't she sweet?! Ain't she nice?! Look her o - ver once or

64

*sfz* *p* *mf*

*mf*

twice. Now I ask you ver - y con - fi - den - tial - ly ain't she

twice. Now I ask you ver - y con - fi - den - tial - ly ain't she

68 H in strict tempo - as a "walking bass"

*sfz* *mf*

Bass 2 snap fingers

*unis.* *f* *unis.*

nice? Just cast an eye \_\_\_\_\_ in her di - rec - tion. \_\_\_\_\_ Oh me! Oh

nice? Just cast an eye \_\_\_\_\_ in her di - rec - tion. \_\_\_\_\_ Oh me! Oh

Cym. sounds (and snap fingers) *p*

nice? ch ch ch ch ch ch ch ch

my! Ain't that per - fec - tion? *f*

my! Ain't that per - fec - tion?

ch ch ch ch *f* exclaim PER - FEC - TION, HON - EY!

77 **I**

*p sub.* *sf* *sf*

T *p sub.*  
I re - peat, don't you think it's kind of neat? And I

B *p sub.*  
I re - peat, don't you think it's kind of neat? And I

81

*mf* *mf* *unis.*

S ask you ver - y con - fi - den - tial - ly ain't she sweet?

B ask you ver - y con - fi - den - tial - ly ain't she sweet?



85 **J**

*f* (start tremolo slowly)

*mf*

8 Ah Ah Ah Ah

*mf*

Ah Ah Ah Ah

(*mf*) as a walking bass

la la la la la la la la la la la la la la

89

8 Ah Ah Ah

Ah Ah Ah

la la la la la la la la la la la la la la

**K**

93

*p sub.*

*sfp*

*pp*

*p sub.*

8 So dis - creet! And so dain - ty on her feet! And I

*p sub.*

So dis - creet! And so dain - ty on her feet! And I

8  
97

*p* *mf*

ask you ver - y con - fi - den - tial - ly ain't she,  
ask you ver - y con - fi - den - tial - ly ain't she,

*mf*

101 *tap on bell*

*pp* *f*

*whisper*

ain't she, ain't she, ain't she, ain't she kind - a sweet, ain't she nice, ain't she  
ain't she, ain't she, ain't she, ain't she kind - a sweet, ain't she nice, ain't she

*f*

106

cute, ain't she per - - - - - fect!  
cute, ain't she per - - - - - fect!

*p sub.* *f* *f*

110

PER - FECT - ION, HON - EY!  
PER - FECT - ION, HON - EY!

*Everyone exclaim while gesturing toward Tuba player*

# 2. Sweet Molly

Based on the traditional song "Molly Malone"

Arranged by Gwyneth Walker

**Staging suggestion:** An old wheelbarrow holding a Tuba mute may be placed next to the Tuba player. (for use at Rehearsal F)


Gently flowing ♩ = 120

Tuba 


6 A (♩ = 120)

*p*

*unis. mp sweetly*


T 

In Dub - lin's fair ci - ty where the girls are so  
She was a fish - mon - ger and sure 'twas no


B 

In Dub - lin's fair ci - ty where the girls are so  
She was a fish - mon - ger and sure 'twas no


10

*p* 

*mp*

T 

pret - ty, I first set my eyes on sweet Mol - ly Ma - lone.  
won - der, for so were her fath - er and moth - er be - fore.

B 

pret - ty, I first set my eyes on sweet Mol - ly Ma - lone.  
won - der, for so were her fath - er and moth - er be - fore.

[valve taps (or any rattling, squeaky sound)  
to resemble a wheelbarrow in motion.]

15 *daintily* **B** *p*

*unis.* *unis.*

As she wheeled her wheel - bar - row through streets broad and  
And they each pushed a bar - row through streets broad and

*unis.*

As she wheeled her wheel - bar - row through streets broad and  
And they each pushed a bar - row through streets broad and

20 *(to answer chorus—as an echo)* *p*

*mf*

*unis.*

nar - row cry - in' "Cock - les and Mus - sels, a - live, a - live - o!  
nar - row cry - in' "Cock - les and Mus - sels, a - live, a - live - o!

*mf*

nar - row cry - in' "Cock - les and Mus - sels, a - live, a - live - o! A -  
nar - row cry - in' "Cock - les and Mus - sels, a - live, a - live - o! A -

25 **C** *mf* *p*

*mf* *unis.*

a - live, a - live - o!" — Cry - in'  
a - live, a - live - o!" — Cry - in'

live, a - live - o — Cry - in'  
live, a - live - o — Cry - in'

29

*mf* *(mf)*

*unis.*

“Cock - les and Mus - sels a - live, a - live - o!”  
 “Cock - les and Mus - sels a - live, a - live - o!”

“Cock - les and Mus - sels a - live, a - live - o!”  
 “Cock - les and Mus - sels a - live, a - live - o!”

33 **D**

*p*

mm  
mm

*p*

mm  
mm

38 **E** *rit.* **Sadly and slowly, melodramatically**

*p* *pp*

*unis. p*

She died of a fe - ver, and no one could save her. And

*unis. p* *unis.*

She died of a fe - ver, and no one could save her. And

43

that was the end of sweet Molly Malone.

that was the end of sweet Molly Malone.

Mute wrapped in a pillowcase, disguised as a ghost.  
Mute on at word "ghost."

[wheelbarrow sounds]

49

But, her ghost wheels her barrow through

But, her ghost wheels her barrow through

54

streets broad and narrow, cry-in' "Cockles and Mussels a -

streets broad and narrow, cry-in' "Cockles and Mussels a -

58 *accel.* **G** *a tempo* (♩ = 120)

live, a - live - o! A - live, a - live - o!"

live, a - live - o! A - live, a - live - o!"

live, a - live - o! A - live, a - live - o!"

live, a - live - o! A - live, a - live - o!"

62 *ad lib. chromatic descent* *as "ghost-like" as possible [perhaps flutter tongued]*

*p* *trembling, "ghost-like"* *div. a3* *p* *trembling, "ghost-like"*

Ooo

Ooo

A - live, a - live - o!"

A - live, a - live - o!" *(p)* Cry - in'

A - live, a - live - o!" *(p)* Cry - in'

68 **H** *gradual accel.* [to I]

*p cresc. poco a poco [to I]*

*cresc. poco a poco [to I]*

T  
8  
"Cock - les! Mus - sels! Cock - les! Mus - sels!"

*cresc. poco a poco [to I]*

B  
"Cock - les and Mus - sels, and Cock - les and Mus - sels and"

72 *(accel.)*

*(cresc.)*

*(cresc.)*

T  
8  
Cock - les! Mus - sels! a - live, a - live, a - live -

*(cresc.)*

B  
Cock - les and Mus - sels a - live, a - live, a - live -

77 **I** **Quickly**

remove mute (but keep in hand)

*f*

*f*

[shake mute in celebration]

T  
8  
o!"

B  
o!"



## One of Those!

*Two men step forward from the chorus to enter into a dialogue at the front of the stage. Fellow #1 is looking for his girlfriend, whom he has lost in a crowd. He is trying to enlist the help of Fellow #2, a Police Officer. [To be especially appropriate to the song, there might be some reference to attire from the 1920's, both in Fellow #1, and in the Officer, who might instead be a Constable.]*

#1: Officer, I'm looking for my girl. Have you seen her?  
 #2: What does she look like?  
 #1: She's five-foot two...  
 #2 (*aside to the audience*): Sounds pretty short to me...  
 #1: My girl's five-foot two...  
 #2 (*to himself, while writing carefully in his note pad*): VERTICALLY-CHALLENGED  
 #1: with eyes of blue...  
 #2 (*again, to himself, while writing*): Scandinavian, perhaps  
 #1: But oh what those five feet can do!  
 #2 (*to the audience*): I think he's in love!  
 #1 (*earnestly*): Have you seen her?  
 #2 (*slowly, deliberately*): Hmmm....No...  
 #1: With a turned up nose...  
 #2 (*to the audience*): A pixie, perhaps  
 #1: and turned down hose...  
 #2 (*to the audience, in recognition – he knows the type!*): Ah! One of those!  
 #1 (*with excitement*): A flapper, yes, sir, one of those! Have you seen her?  
 #2 (*slowly, deliberately*): Hmmm....No...  
 #1: Well, if you run into a five-foot-two all covered with fur...  
 #2 (*showing more interest*): Yes?...  
 #1: With diamond rings and all those things...  
 #2: Yes?  
 #1: It certainly isn't her.  
 #2 (*visibly disappointed*): Oh.  
 #1 (*in ecstatic memory*): But could she love! And could she woo!  
 #2 (*to the audience, growing tired of all of this*): Still in love!  
 #1: And she's only five-foot-two!  
 #2 (*enough already!*): Yes...yes...  
 #1: Have you seen her?  
 #2: No...But let's go look.

*They return to the chorus as the music begins.*

### 3. One of Those!

Based on the song "Five Foot Two"

By Sam M. Lewis, Joe Young,  
and Ray Henderson

Arranged by Gwyneth Walker

$\text{♩} = 100$  (or slightly faster)  
constant tempo throughout, swing eighths

Chorus - snap fingers

Finger Snaps

Chorus - unpitched vocal sounds  
(to approximate a cymbal)

Tenor

Bass

ch ch ch ch— ch ch ch ch ch ch— ch ch

ch ch ch ch— ch ch ch ch ch ch— ch ch

5

Tuba

*p* lightly

T

B

ch ch ch ch— ch ch ch ch ch ch— ch ch

ch ch ch ch— ch ch ch ch ch ch— ch ch

9 **A**

*p*

Five foot two, \_\_\_\_\_ eyes of blue, \_\_\_\_\_ but oh, what those five

*p*

Five foot two, \_\_\_\_\_ eyes of blue, \_\_\_\_\_ but oh, what those five

*unis.* *unis.*

14

[Tenor 1 scans the horizon, as if looking for "her."]

T1  
8 feet can do! \_\_\_\_\_

T2  
8 feet can do! \_\_\_\_\_ Has an - y - bod - y seen my

B  
8 feet can do! \_\_\_\_\_ Has an - y - bod - y seen my

*unis. unis.*

18

**B**

T1  
8 gal? \_\_\_\_\_ With a turned up nose \_\_\_\_\_ and

T2  
8 gal? \_\_\_\_\_ With a turned up nose \_\_\_\_\_ and

B  
8 gal? \_\_\_\_\_ With a turned up nose \_\_\_\_\_ and

*p*

22

**f**

T  
8 turned down hose, \_\_\_\_\_ a flap - per, yes sir, ONE OF THOSE!\_

B  
8 turned down hose, \_\_\_\_\_ a flap - per, yes sir, ONE OF THOSE!\_

*f*

*unis. unis.*

*f*

*Everyone exclaim with enthusiasm*

26

[Tenor 1 scans the horizon, as if looking for "her."]

gal? \_\_\_\_\_

*mf*

Has an - y - bod - y seen my gal? \_\_\_\_\_

*unis. mf*

Has an - y - bod - y seen my gal? \_\_\_\_\_ *unis. (mf)* Now if you

31 C

*p*

*spoken, as if enjoying luxury* *mf* ◇

Ah

run in - to a five - foot - two cov - ered with fur, \_\_\_\_\_

35

*exclaim!* *f*

Ooh! Ooh! THAT

dia - mond rings, and all those things, bet your life it is - n't her. \_\_\_\_\_

39 D

*p*

*mf*

T1 REAL - LY IS - N'T ME! But could she love!\_\_\_\_\_ And

T2 REAL - LY IS - N'T ME! But could she love!\_\_\_\_\_ And

B1 \_\_\_\_\_ But could she love!\_\_\_\_\_ And

B2 \_\_\_\_\_ ba ba ba But could she love!\_\_\_\_\_ And

43

*mf* *p* *p*

*p* *f*

T1 could she woo!\_\_\_\_\_ Could she, could she, could she coo!\_\_\_\_\_

T2 could she woo!\_\_\_\_\_ Could she, could she, could she coo!\_\_\_\_\_ Has

B1 could she woo!\_\_\_\_\_ Could she, could she, could she coo!\_\_\_\_\_ Has

B2 could she woo!\_\_\_\_\_ Could she, could she, could she coo!\_\_\_\_\_ Has

48

[Tenor 1 scans the horizon, as if looking for "her."]

53

Chorus - snap fingers

58

F

*mf* lightly

la la la la — la la la la la la — la la

la la la la — la la la la la la — la la

la la la la — la la la la la la — la la

la la la la — la la la la la la la la la la

62

la la la la — la la la la la la — la la

la la la la — la la la la la la — la la

la la la la — la la la la la la — la la

la la la la la la la la la la la la la la

66

T  
la ————— la la la la But

B1  
la ————— la la la la But

B2  
la ————— la la la la But

70 **G**

T  
could she love! la la la la — la Could she woo! woo woo woo woo — woo

B  
could she love! la la la la — la Could she woo! woo woo woo woo — woo

74 **H**

T  
Could she, could she, could she coo! ————— Has an - y - bod - y seen her? —

B1  
Could she, could she, could she coo! ————— Has an - y - bod - y seen her? —

B2  
Could she, could she, could she coo! —————



79

*f*

[Chorus scan the horizon (high), looking for her,  
on tiptoes, hand at brow, head turn from right to left]

[Chorus scan again,  
but lower down]

*p*

[crouch]  
*p*

Has an - y - bod - y seen her? \_\_\_\_\_

84

I

*f*

*f*

*f*

*f*

T1

Has an - y - bod - y seen my

T2

Has an - y - bod - y seen my

B1

Has an - y - bod - y seen my

B2

Has an - y - bod - y seen my

89

gal?

gal?

gal?

gal?

94

*Exclaim joyfully, while pointing to the audience*

THERE SHE IS!\_\_\_

THERE SHE IS!\_\_\_

THERE SHE IS!\_\_\_

THERE SHE IS!\_\_\_

3'00"  
Total: 8'45"

This version for Men's Chorus completed on October 23, 2009  
Carson City, Nevada