

# **GWYNETH WALKER**

## *Sweet Molly and Friends*

*for Mixed 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.

Transcriptions are available for Men’s Chorus and Women’s Chorus.

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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 Mixed 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)

Tutti Chorus

ch ch ch ch ch ch ch

5

Tuba

Chor.

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

(make a slight difference between higher and lower pitches)

Tuba player may walk onto stage while playing.

*mf*

9 **A**

*p echo*

*mf*

ch ch ch ch ch ch ch

13

(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*

S  
A  
T  
B

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

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

*unis.*

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! —

*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! \_\_\_\_\_ Gaze on it!

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

*p* *sfz*

Chorus - snap fingers

*p*

Ain't she sweet?! See her

Ain't she sweet?! See her

55

*sfz* *p* very lightly and daintily

*unis.*

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* *sfp* *p* *sfp*

*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

*sfp* *p* *p* *p* *p* *mf*

*unis.* *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"

*sfp* *mf*

S & A snap fingers

*unis.* *p*

S  
A nice? ch ch ch ch ch ch

T *f*  
nice? Just cast an eye in her di - rec - tion. Oh me! Oh

B *f*  
nice? Just cast an eye in her di - rec - tion. Oh me! Oh

ch ch ch ch PER - FEC - TION, HON - EY!

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

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

I re - peat, don't you think it's kind of neat? And I

I re - peat, don't you think it's kind of neat? And I

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

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



85 **J**

*f* (start tremolo slowly)

*mf*

Ah Ah Ah Ah Ah

*(mf)* as a walking bass

unis.

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

90 **K**

*p sub.*

*p sub.*

Ah Ah So dis -

*p sub.*

la la la la la la la la la la la la la So dis -

94

*sfz*

*pp*

*p*

cree! And so dain-ty on her feet! And I ask you ver-y

cree! And so dain-ty on her feet! And I ask you ver-y

98

*mf*

*pp*

tap on bell

unis.

*mf*

whisper

con-fi-den-tial-ly ain't she, ain't she,

*mf*

whisper

con-fi-den-tial-ly ain't she, ain't she,

103

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

106

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

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

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

110

Everyone exclaim while gesturing toward Tuba player

PER - FECT - ION, HON - EY!

PER - FECT - ION, HON - EY!

PER - FECT - ION, HON - EY!

# 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

*mf cantabile*

6 A (♩ = 120)

*p*

*unis. mp sweetly* *unis.*

S  
A

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

*mp sweetly*

T  
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*

*unis.* *unis.*

S  
A

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.

T  
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

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* *mf*

*unis.* *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!

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*

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.* *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*

*p*

mm  
mm

mm  
mm

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

*p* *pp*

*unis. p* *unis.*

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

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

43

*mp*

*unis.* that was the end of sweet Mol - ly Ma - lone.

that was the — end of sweet Mol - ly Ma - lone.

49

*tr* **F** Mute wrapped in a pillowcase, disguised as a ghost. Mute on at word "ghost." [wheelbarrow sounds]

*pp* — But, her ghost wheels her bar - row through

*pp* — But, her ghost wheels her bar - row through

*p*

54

*pp*

streets broad and nar - row, cry - in' "Cock - les and Mus - sels a -

streets broad and nar - row, cry - in' "Cock - les and — Mus - sels a -

58 *accel.* G *a tempo* (♩ = 120)

*mf* *p*

S live, a - live - o!

A live, a - live - o!

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

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

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

*mf* *p*

*p* trembling, "ghost-like" (*p*)

S A - live, a - live - o!" Ooo Cry - in'

A A - live, a - live - o!" Ooo Cry - in'

T Ooo Cry - in'

B Ooo Cry - in'

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

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

*cresc. poco a poco* [to I]

S  
A  
T  
B

“Cock-les and Mus-sels, and Cock-les and Mus-sels and

“Cock-les! Mus-sels! Cock-les! Mus-sels!

72 *(accel.)*

*(cresc.)*

*(cresc.)*

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

*(cresc.)*

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

**I** *Quickly*

remove mute (but keep in hand)

*f*

*f* >

*f* >

[shake mute in celebration]



## One of *Those!*

*Two men (or one man and one woman) 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 perhaps has lost in a crowd. He is trying to enlist the help of Fellow #2, a Police Officer. [It would be fine and perhaps quite amusing to have Fellow #2 be a Policewoman instead!] And, 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)

*p*

Soprano Alto

ch ch ch ch— ch ch ch ch ch ch— ch ch

Tenor Bass

ch ch ch ch— ch ch ch ch ch ch— ch ch

5

Tuba

*p* lightly

S  
A

ch ch ch ch— ch ch ch ch ch ch— ch ch

T  
B

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

14

feet can do! Has an - y - bod - y seen my

feet can do! Has an - y - bod - y seen my

18

gal? With a turned up nose and

gal? With a turned up nose and

22

turned down hose, a flap - per, yes sir, ONE OF THOSE!

turned down hose, a flap - per, yes sir, ONE OF THOSE!

26

Has an - y - bod - y seen my gal? Now if you

Has an - y - bod - y seen my gal? 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***

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

***mf***

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

***mf***

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

***mf***

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

43

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

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

48

an - y - bod - y seen my gal? \_\_\_\_\_ unis. \_\_\_\_\_

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

53

Chorus - snap fingers

ch ch ch ch\_\_ ch ch la la la la\_\_ la la

ch ch ch ch\_\_ ch ch la la la la\_\_ la la

F

58

*mf* lightly

S  
A  
T  
B

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

65

*f*

*f*

la la la la la la la la la la But

la la la la la la la la la la But

la la la la la la la la la la But

70 **G**

could she love! la la la la la Could she woo! woo woo woo woo woo

could she love! la la la la la Could she woo! woo woo woo woo woo

74 **H**

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

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

79

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

Has an - y - bod - y seen her?

Has an - y - bod - y seen her?

84 **I**

Has an - y - bod - y seen my

Has an - y - bod - y seen my

89

S  
gal?

A  
gal?

T  
gal?

B  
gal?

94

*Exclaim joyfully, while pointing to the audience*

THERE SHE IS! \_\_\_

THERE SHE IS! \_\_\_

*div.*

THERE SHE IS! \_\_\_

*div.*

THERE SHE IS! \_\_\_