

My Girls

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I. This Morning

$\text{♩} = \text{c. } 80$ *Brashly, as energetic schoolgirls greeting each other in the hallway.*

Musical score for Soprano and Alto parts. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as $\text{♩} = \text{c. } 80$ and the performance style is *Brashly, as energetic schoolgirls greeting each other in the hallway.* The lyrics are: "Hey, girl! Hey, girl! Hey, girl! mmm". The Soprano part is on the top two staves, and the Alto part is on the bottom staff. Dynamics include *f* (forte) and *p* (piano). There are accents (>) and a triplet (3) in the second measure of each line.

Musical score for Soprano (S.) and Alto (A.) parts. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as $\text{♩} = \text{c. } 80$ and the performance style is *Brashly, as energetic schoolgirls greeting each other in the hallway.* The lyrics are: "Hey, girl! Hey, girl! Hey, girl!". The Soprano part is on the top two staves, and the Alto part is on the bottom staff. Dynamics include *f* (forte). There are accents (>) and a triplet (3) in the second measure of each line.

A Lively ♩ = 120

S. *p* nn nn nn *mf* This

A. *p sustain tone* nn nn nn nn— nn nn nn nn nn *mf* This

A. *p sustain tone* nn nn nn nn— nn nn nn nn nn nn— nn nn nn nn nn nn— nn nn (nin)

S. morn - ing, This morn - - - ing, I met my - self com - ing

A. morn - ing, This morn - - - ing, I met my - self com - ing

A. (*p*) nn nn nn nn— nn nn nn nn nn nn— nn nn nn nn nn nn— nn nn

S. in nn nn A bright girl, a jun - gle girl, —

A. in nn nn A bright girl, a jun - gle girl, —

A. nn nn nn nn— nn nn nn nn nn nn— nn nn nn nn nn nn— nn nn

B

S. shin - ing, shin - ing quick as a snake. Hey, girl! la la la la la

A. shin - ing, shin - ing quick as a Sss Hey, girl! la la la la la

A. *mf* shin - ing, shin - ing quick as a snake. *p* la la la la la

S. *mf* Hey, girl! la la la la la *p* shin - ing, shin - ing quick as a snake. *mf*

A. *mf* Hey, girl! la la la la la *p* shin - ing, shin - ing quick as a Sss

A. *mf* la la la la la *p* shin - ing, shin - ing quick as a snake. *mf*

S. *p* Hey, girl! la la la la la *mf* Hey, girl! la la la la I met my - self this morn - ing com - ing

A. *p* Hey, girl! la la la la la *mf* Hey, girl! la la la la I met my - self this morn - ing com - ing

A. *p* la la la la la *mf* la la la la I met my - self this morn - ing com - ing

rit. - - - - **C** Slower, more freely ♩ = c. 80

S. *p* *mf*
 in nn nn A tall tree girl, a me me me me girl,

A. *p* *mf*
 in nn nn nn nn nn na a me me me me girl,

a tempo (♩ = 120) *rit.* - - - - Slower, more freely

S. *p* *mf* *p* *mf*
 shin - ing, shin - ing quick as a snake. A tall tree girl, a

A. *p* *mf* *p* *mf*
 shin - ing, shin - ing quick as a Sss A tall tree girl, a

S. *p* *mf* *p* *mf*
 me me me me me me me me girl. I met my - self, I met my - self, I

A. *p* *mf* *p* *mf*
 me me me me me me me me girl. I met my - self, I

accel. - - - -

S. *p*
 me me me me me me me me girl. I met my - self, I met my - self, I

A. *p*
 me me me me me me me me girl. I met my - self, I

----- a tempo (♩ = 120) D

S. met my - self this morn - ing com - ing in nn nn Hey, girl! la la la la— la

A. met my - self this morn - ing com - ing in nn nn Hey, girl! la la la la— la

A. met my - self this morn - ing com - ing in nn nn nn nn nn nn nn la la la la— la

S. Hey, girl! la la la la— la la la la la la la la la

A. Hey, girl! la la la la— la la la la la la la la la

A. la la la la— la la la la la la la la la la la la la la la la

S. Hey, girl! la la la la— la Hey, girl! la la la la— I met my - self this morn - ing com - ing

A. Hey, girl! la la la la— la Hey, girl! la la la la— I met my - self this morn - ing com - ing

A. la la la la— la la la la la— I met my - self this morn - ing com - ing

rit. - - - - - **E** Slower, more freely ♩ = c. 80

S. *f* *p* *f* (*f*)
 in nn nn And all day I have been a black bell, a

A. *f* *p* *f* (*f*)
 in nn nn nn nn nn nn And all day I have been a black bell, a

S. *sfp* *f* *p*
 black bell, black bell, ring - ing. And all day I have been a

A. *sfp* *f* *p*
 black bell, black bell, ring - ing. And all day I have been a

S. *f* *f*
 black bell I sur - vive! I sur - vive!

A. *f* *f*
 black bell I sur - vive! I sur - vive!

A. *f* *p*
 black bell ring - ing I, ring - ing I ring - ing

p *rit.* - - - - - ♩ = 80 F

S. *p* I sur - - - vive! *f* (f) I'm a bright girl, I'm a

A. *p* I sur - - - vive! *f* (f) I'm a bright girl, I'm a

S. *p subito* jun - gle girl, I'm a shin - ing girl, *mf* quick as a snake. I'm a

A. *p subito* jun - gle girl, I'm a shin - ing girl, *mf* quick as a snake. I'm a

S. *mp* tree girl, I'm a me girl, *p* I met my - self, I

A. *mp* tree girl, I'm a me girl, *p* I met my - self,

A. *mp* tree girl, I'm a me girl, *p* I met my - self,

accel. - - - - -

S. met my - self, I met my - self this morn - ing hey, hey, hey!— *f*

A. I met my - self, I met my - self this morn - ing hey, hey, hey!— *f*

G Lively, a tempo ♩ = 120

S. Hey, girl! Hey, girl!— Hey, girl! Hey, girl!— *p*

A. Hey, girl! Hey, girl!— Hey, girl! Hey, girl!— *p*

A. com - - - - ing in nn nn nn— nn nn in nn nn nn— nn nn *p*

rit. - - - - -

S. Hey, girl! Hey, girl!— Hey, girl!— *f*

A. Hey, girl! Hey, girl!— Hey, girl!— *f*

A. in nn nn nn— nn nn Hey, girl!— *f*

II. To My Girls

Slowly, freely A *reflectively*

The score for the first system features Soprano and Alto parts. Both parts begin with a rest, followed by a melodic line starting on a half note. The lyrics are: "mm— My girls, my girls, my al-most". The Soprano part has a fermata over the first note of the second phrase. The Alto part has a fermata over the first note of the first phrase. The music concludes with a triplet of eighth notes.

Soprano
Alto

mm— My girls, my girls, my al-most

mm— My girls, my girls, my al-most

mm— My girls, my girls, my al-most

rit. - - - - -

The second system continues the vocal lines. The lyrics are: "me. mel-lowed in a brown bag— held tight and strain-ing at the". The Soprano and Alto parts have identical melodic lines. The music is marked with a ritardando and ends with a fermata over the final note.

S.
A.

me. mel-lowed in a brown bag— held tight and strain-ing at the

me. mel-lowed in a brown bag— held tight and strain-ing at the

me. mel-lowed in a brown bag— held tight and strain-ing at the

(as an afterthought) B ♩. = 80

The third system features a new section for Soprano and Alto parts. The lyrics are: "top, like a good lunch. We dressed you in our". The Soprano and Alto parts have identical melodic lines. The music is marked with a piano dynamic and a tempo of quarter note = 80. The section concludes with a change in time signature to 6/8 and a fermata over the final note.

S.
A.

top, like a good lunch. We dressed you in our

top, like a good lunch. We dressed you in our

top, like a good lunch. We dressed you in our

S. name, _____ and here _____ you _____ are

A. name, _____ and here _____ you _____ are

rit. - - - - -

S. my girls, — my girls, — my girls: — for - ty quick fin - gers

A. my girls, — my girls, — my girls: — for - ty quick fin - gers

p delicately

rit. - - - - -

S. reach - ing for the door.

A. reach - ing for the door.

p *f* **C** Quickly ♩ = 120

la la la la la

mf

S. I com - mand you to be good — run - ners. — I com -

A. I com - mand you to be good — run - ners. — I com -

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

S. mand you to go with — grace. — I com - mand you to go well —

A. mand you to go with — grace. — I com - mand you to go well —

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

rit. - - - - -

S. in the dark, — and make for — high — ground. — My

A. in the dark, — and make for — high — ground. — My

in the dark, — and make for — high — ground. — My

rit. - - - - -

S. dear - est girls, my girls, my more than me.

A. dear - est girls, my girls, my more than me.

D a tempo ♩ = 120

S. la la la la la la la la la

A. la la la la la la la la la

S. I com - -

A. la la la la la la la la la I com - -

S. mand you to be good run - ners. I com - -

la la la la la la la la la

A. mand you to be good run - - - - - ners. I com - -

S. mand you to go with grace. I com -

la la la la la la la la la

A. mand you to go with grace. I com -

S. mand you to go well in the dark, and

la la la la la in the dark, and

A. mand you to go well in the dark, and

rit. - - - - -

S. make for high ground.

A. make for high ground.

A. make for high ground.

E *triumphantly* *rit.* - - - - -

S. My girls, my girls, my girls, my girls: for - ty quick fin - gers

A. My girls, my girls, my girls, my girls: for - ty quick fin - gers

A. My girls, my girls, my girls, my girls: for - ty quick fin - gers

rit. - - - - -

S. reach - ing for the Go with grace.

A. reach - ing for the Go with grace.

A. reach - ing for the door.

This song has hand-clapping patterns (as in schoolgirl hand games) at rehearsal letters **D** and **H**. If possible, the chorus should memorize this song in order to perform the claps. If this is not possible, then two singers should not hold music (look on with others) to perform claps. These singers should step forward during the claps so that they are very visible to the audience.

Hand-clap symbols:

- = tap thighs (one's own)
- × = clap one's own hands
- Ⓡ = clap partner's right hand
- Ⓛ = clap partner's left hand

[Other patterns may be substituted by the performers.]

♩ = 96 *In strict rhythm; with energy but unrushed*
p cymbal sounds—unpitched

Soprano

Alto

Tutti— snap fingers through B etc.

S.

A.

mp *sim.* *mp* *p* *mp* *p*

t k t k t k t k t k t k

A

S. *p*
 t t t t t t t t t t Me and you be—
 ch ta— ch ta—

A. *mp* *p* *mp* *p*
 t k t k t k t k t k t k t k t k

optional Piano (for giving pitches to singers)
p

S. sis - ters. We be the same.

A. *mp* *p* *mp* *p*
 t k t k t k t k t k t k t k t k

S. *p*
 Me and you be— sis - - ters. We be the—

A. *p*
 Me and you be— sis - - ters. We be the—

A. *mp* *p*
 t k t k t k t k

Sisters

B

S. *mf* same. Me and you be com - - ing from the

A. *mp* *p* *mf* t k t k t k t k Me and you be com - - ing from the

S. *p* ver - y same place. Me and you be com - - ing from the

A. *p* ver - y same place. Me and you be com - - ing from the

C

S. *mf* ver - y ver - y ver - y ver - y ver - y ver - y ver - y same, Me and you be sis - ters.

A. *mf* ver - y ver - y ver - y ver - y ver - y ver - y same, Me and you be sis - ters.

A. *mf* ver - y ver - y ver - y ver - y ver - y ver - y same place. *mf* woa, woa,


S. *mf* We be the same. Me and you be sis - - ters. *mf*

A. *p* *mf* *mf*
 woa la la la la la la la woa, woa,

D *very rhythmic*

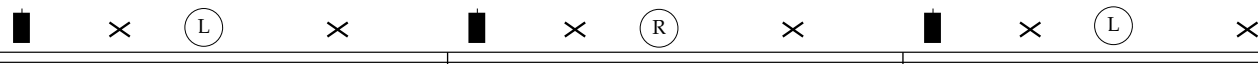
S. *p* We be the same. la la la la la la

A. *p* We be the same. la la la la la la la la la la la la la la la la

Hand-claps: 

S. *non dim.* la la la la la la la la la la la la la la la la *non dim.*

A. la

Hand-claps: 

E *priming*

S. *p* ooo ooo

mf be touch-ing up our ed - ges, *p* ooo ooo

A. *mf* Me and you be greas - ing our legs, *p* ooo ooo

S. *mf* ooo Me and you be scared of rats,

A. ooo Eek! *mf* be step - ping on them roach - es,

F

S. *f* ooo! ooo! ooo! ooo! ooo! ooo! *mf* Me and you come run - ning high — *f* down Pur - dy

A. *f* ooo! ooo! ooo! ooo! ooo! ooo! *mf* Me and you come run - ning high — *f* down Pur - dy

A. *f* ooo! ooo! ooo! ooo! ooo! ooo!

L

rit. - - - - -

S. lov - ing our - selves, — lov - ing our - selves, — lov - ing our - selves, —

A. lov - ing our - selves, — lov - ing our - selves, — lov - ing our - selves, —

S. lov - ing our - selves, — *f* sis - - - - - ters!

A. lov - ing our - selves, — *f* sis - - - - - ters!

Slowly, freely

S. *p* On - ly, where you sing,

A. *p* On - ly, where you sing,

p 1

M a tempo ♩ = 96

S. *p*

t t t t t t t t t t t t t t t t

A. *mp*

po - et. _____

ch ta _____

S. *mp* *sim.*

t t t t t t t t t t t t t t t t

ch ta _____ ch ta _____ ch ta _____

A. *mp* *p* *mp* *p*

t k t k t k t k t k t k t k t k

S. *mp* *p* *mp* *p*

t t t t t t t t t t

ch ta _____ ch ta _____

A. *mp* *p* *mp* *p*

t k t k t k t k t k t k t

hold pose

■ × (R) × ■ × (L) × ■ × (R) × ■ × (R&L)

Duration: 3'40"

July 10, 1998

New Canaan, Connecticut