

Good Morning
SSAA a cappella
JH-GRL21.1

Tara Mack

pdf - \$1.95
printed - \$3.75

Good Morning

Tara Mack

for SSAA a cappella choir



COMPOSE
LIKE A **GIRL**

Illustration: KT Thompson

jh music

Text:

Good morning, Merry Sunshine! How do you wake so soon?
You scared away the little stars and shined away the moon.
I saw you go to sleep last night, before I ceased my playing.
How did you get way over here and where have you been staying?

I never go to sleep, my dear, I just go round to see
The little children of the East who rise and watch for me.
I waken all the birds and trees and flowers on my way
And last of all, the little child, who stayed out late to play.

- *American Nursery Rhyme*

Performance Note:

Imagine as you are singing that you are telling this story to a child. The tempo is meant to approximate a relaxed speaking pace. The overall effect should be to remind both performer and listener of that moment in their lives when they believed it was possible to have a conversation with the sun.

- *Tara Mack*

Dear conductor,

You can support these composers, diversify your concerts, and push towards equality by programming music from the #ComposeLikeAGirl series. Inviting the composer into the rehearsal process through a zoom or in-person workshop or Q & A session is an incredible experience for all involved. Be sure to notify and invite the composer to any performances of the work, and submit a PDF of the concert program to JH Music to ensure the composer receives performances royalties from ASCAP. Thank you!

~ *Jocelyn Hagen*



Tara Mack has sung in classical choirs for many years and is currently a soprano in the London Oriana Choir. In 2019, inspired by the Oriana's five-year project to promote women composers, she began doing some choral composition of her own.

Since then she has been busy writing, studying and encouraging other choir members to write music. She has been performed and commissioned in both the US and the UK. In 2023 she was selected as a composition fellow for the Choral Arts Initiative's PREMIERE | Project Festival, and she has been commissioned to write for the New York City Master Chorale and the Pembroke College Chapel Choir under the direction of Anna Lapwood.

By day Tara works for organizations committed to social justice. As the first Director of the Education for Liberation Network, she nurtured its growth into a national network that connected hundreds of teachers, activists, young people and parents reimagining education as a tool for the liberation of marginalized communities. She is currently Director of Programmes at Pembroke House, a community center in London.

Tara enjoys setting texts that reflect her political values, her African American culture and her experiences as a mother.

To my poetry-reciting mother, Janet, and my optimistic daughter, Zora.

Good Morning

SSAA a cappella choir

Do not photocopy.

American Nursery Rhyme

Tara Mack

For perusal only.

With optimism and wonder ♩ = c. 50

mf

Soprano 1
Good morn - ing, good morn - ing, good

mf

Soprano 2
Good morn - ing, good morn - ing, good

mf

Alto 1
Good morn - ing, good morn - ing, good

mf

Alto 2
Good morn - ing, good morn - ing, good

mf

Piano
for rehearsal only

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5

S1
morn - ing, Mer - ry Sun - shine! How did you wake so soon? You

S2
morn - ing, Mer - ry Sun - shine! How did you wake so soon? You

A1
morn - ing, Mer - ry Sun - shine! How did you wake so soon? You

A2
morn - ing, Mer - ry Sun - shine! How did you wake so soon? You

9

S1
scared a-way the lit-tle stars and shined a - way the moon. I

S2
scared a-way the lit-tle stars and shined a - way the moon. I

A1
scared a - way the stars and shined a - way the moon. I

A2
scared a - way the stars and shined a - way the moon. I

12

S1
scared a-way the lit-tle stars and shined a - way the moon. I

S2
scared a-way the lit-tle stars and shined a - way the moon. I

A1
scared a - way the stars and shined a - way the moon. I

A2
scared a - way the stars and shined a - way the moon. I

13

f *accel.* *rit.*

S1 saw you go to sleep last night be - fore I ceased my play - ing. How did you get way o - ver here ____

S2 saw you, I saw you. How did you get way o - ver here ____

A1 saw you, I saw you. How did you get way o - ver here ____

A2 saw you, I saw you. How did you get way o - ver here ____

a tempo

Jocelyn Chagen

16 *mp* *mf* *mp*

S1 and where have you been stay - ing? Good

S2 stay - ing? Good

A1 stay - ing? Good

A2 stay - ing? Good

20

S1 *f* morn - ing, *f* good morn - ing, *p* good morn - ing.

S2 *f* morn - ing, *f* good morn - ing, *p* good morn - ing.

A1 *f* morn - ing, *f* good morn - ing, *p* good morn - ing.

A2 *f* morn - ing, *f* good morn - ing, *p* good morn - ing.

joceelyn thagen

25

S1 *p* sleep, *mp* sleep, my dear, *pp*

S2 *p* sleep, *mp* sleep, my dear, *pp*

A1 *p* sleep, *mp* sleep, my dear, *pp*

N.B. (Note Bene) markings with dashed lines connecting notes across staves.

A2 *mf* I ne - ver go to sleep, my dear, *sempre mf* I just go round to

4

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S1

S2 *p* the lit - tle chil - dren of the East

A1 *p* the lit - tle chil - dren of the East

A2 *p* see the lit - tle chil - dren of the East

mf

S1 rise, rise,

S2 *mp* rise, rise, rise,

A1 *p* who rise, who rise, who rise,

A2 *p* who rise,

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40 *f* *ff* N.B.

S1 rise, rise and watch for me.

S2 rise, rise and watch for me.

A1 rise, rise and watch for me.

A2 rise, rise and watch for me.

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jocelyn chagen

44 *mp* *mf*

S1

S2 and

A1 *mf* *mp* *mf*
Good morn - ing. I wa - ken all the birds

A2 *mp* *mf*
I wa - ken all

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49

mf and flowers on my way ——— *p* and last of

S1

trees on my way ——— *p* and last of

S2

on my way ——— *p* and last of

A1

on my way ——— *p* and last of

A2

on my way ——— *p* and last of

A2

più mosso

54

mp all, ——— the lit - tle child ——— *legato* who

S1

mp all, ——— the lit - tle child who stayed out late to *legato*

S2

all, ——— who *mp* *legato*

A1

all, ——— who *mp* *legato*

A2

all, ——— who stayed out late to *mp* *legato*

A2

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7

a tempo

59

S1 stayed out late to play. Good *mf*

S2 play, who stayed out late to play. Good *mf*

A1 stayed out late to play. Good *mf*

A2 play. Good

Piano accompaniment for measures 59-63.

jo c e l y n ch a g e n

64

S1 morn - ing, good morn - ing. *mp* *pp*

S2 morn - ing, good morn - ing. *mp* *pp*

A1 morn - ing, good morn - ing. *mp* *pp*

A2 morn - ing, good morn - ing. *mp* *pp*

Piano accompaniment for measures 64-68.

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j o c e l y n h a g e n



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COMPOSE LIKE A GIRL



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