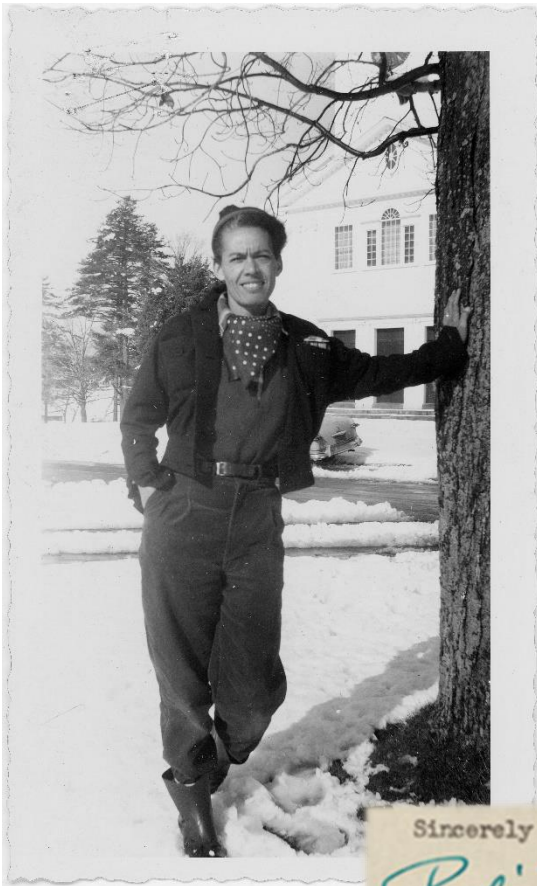


Sincerely Yours, Pauli Murray

An American dramatic cantata

Kim Hines, Librettist Steve Milloy, Composer
Jane Ramseyer Miller, Dramaturg



Sincerely yours,
Pauli Murray
PAULI MURRAY

"One person plus one typewriter constitutes a movement."

Commissioned by GALA Choruses, 2024
Premiered by River City Mixed Chorus, Omaha, NE
A. Barron Breland, conductor

Sincerely Yours, Pauli Murray: Song List and Story Arc

1. **Pauli Murray: you think you know?**

Chorus

Intro to Pauli Murray character and story

2. **My Boy-Girl** (1910 Pauli born)

Chorus, Narrator 2 as Aunt Pauline

Sung by Aunt Pauline reflecting on Pauli's early years and her role as mother

3. **Ridin' the Rails** (1931)

Chorus, Narrator 1 and soloist (as Pauli & Peg)

Pauli and Peg Holmes jumping trains on trip west.

4. **Off the Rails** (1937)

Chorus, Narrator 1 solo

Gender dysphoria, depression/mental illness- her first lover marrying a man.

5. **Hold On** (1940)

Chorus

Pauli and Adelene McBean arrested and jailed for refusing to move to the back of a bus.

6. **Brown Vs Board of Education** (1944 & 1954)

Chorus, Narr 1 as Pauli, Narr 2 as Spotswood and narrator

Pauli's role in the overturn of Brown vs Bd of Education

7. **Soulmates** (1957 - year that Pauli and Irene Barlow met)

Love song duet with Pauli and Renee

Based on *Paradox* poem by [Angelina Weld Grimké](#)

8. **Jane Crow** (mid-1960s)

Chorus, both narrators and solos

Fight for women's rights, connection to intersectionality.

Song based on "[Oh Wallace](#)" Civil Rights song - [recording](#)

9. **Grief and Rebirth** (1973)

Chorus, Narrator 2 as Pauli on solo

Death of Renee, calling to priesthood

Song based on [Schuman Piano Concerto](#) (Pauli's favorite - played at Renee's death)

10. **Be a Spark: what cha gonna do?** (1977 ordained)

Chorus, solos & narration

Transition to ministry. Call to Action.

1. Pauli Murray: You Think You Know

Commissioned by GALA Choruses, 2024

Lyrics by Kim Hines
Music by Steve Milloy

Cakewalk, with determination ♩ = 127

S. *mf* Born in

A. *mf* Born in

T. *mf* Born in

B. *mf* Born in

Pno. *f*

5 **5**

S. Bal - ti - more, in the year, — Nine-teen - ten, — No one knew who she'd be - come_ or the

A. Bal - ti - more, in the year, — Nine-teen - ten, — No one knew who she'd be - come_ or the

T. Bal - ti - more, in the year, — Nine-teen - ten, — No one knew who she'd be - come_ or the

B. Bal - ti - more, in the year, — Nine-teen - ten, — No one knew who she'd be - come_ or the

Pno. *mf*

8

S. pow - er of her pen. All they knew, all they saw was just a smart Black child:

A. pow - er of her pen. All they knew, all they saw was just a smart Black child:

T. pow - er of her pen. All they knew, all they saw was just a smart Black child: Looked like a

B. pow - er of her pen. All they knew, all they saw was just a smart Black child: Looked like a

Pno.

11

S. *f* *mf* 13
 felt like a boy, she was a lit - tle wild! With the pow - er of her words, she would fight

A. *f* *mf*
 felt like a boy, she was a lit - tle wild! With the pow - er of her words, she would fight

T. *f* *mf*
 girl, she was a lit - tle wild! With the pow - er of her words, she would fight

B. *f* *mf*
 girl, she was a lit - tle wild! With the pow - er of her words, she would fight

Pno. *f* *mf*

14

S. — the stat - us quo, but be - ing black and fe - male made the go - in' slow_ With her

A. — the stat - us quo, but be - ing black and fe - male made the go - in' slow_ With her

T. — the stat - us quo, but be - ing black and fe - male made the go - in' slow_ With her

B. — the stat - us quo, but be - ing black and fe - male made the go - in' slow_ With her

Pno.

17

S. *f*
end-less en-er-gy, she did great things, E - ven as she suf-fered from rac - i-sm's stings...

A. *f*
end-less en-er-gy, she did great things, E - ven as she suf-fered from rac - i-sm's stings...

T. *f*
end-less en-er-gy, she did great things, E - ven as she suf-fered from rac - i-sm's stings...

B. *f*
end-less en-er-gy, she did great things, E - ven as she suf-fered from rac - i-sm's stings... You

Pno. *f*

21

22 *mf*

S. *mf*
You think you know... Ba by, you don't know

A. *mf*
You think you know... Ba by, you don't know

T. *mf*
You think you know... Ba by, you don't know

B. *mf*
think you know, but you don't know.

Pno. *mf*

25

S. *f* what we know, — but *f*

A. *f* what we know, — but *f*

T. *f* what we know, — but *f*

B. You don't know, — but *f*

Pno.

28 *mf* 30

S. when we're through, you're gon-na know! Her words were the cat - a-lyst for *mf*

A. when we're through, you're gon-na know! Her words were the cat - a-lyst for *mf*

T. when we're through, you're gon-na know! Her words were the cat - a-lyst for *mf*

B. when we're through, you're gon-na know! Her words were the cat - a-lyst for *mf*

Pno.

31

S. what was just... But oth-ers took the cred-it and left her in the dust. She

A. what was just... But oth-ers took the cred-it and left her in the dust. She

T. what was just... But oth-ers took the cred-it and left her in the dust. She

B. what was just... But oth-ers took the cred-it and left her in the dust. She

Pno.

34

S. fought all the "i- sms". Yes, her typ-in' fin-gers flew. She kept on (a) fight - ing be - cause she knew the

A. fought all the "i- sms". Yes, her typ-in' fin-gers flew. She kept on (a) fight - ing be - cause she knew the

T. fought all the "i- sms". Yes, her typ-in' fin-gers flew. She kept on (a) fight - ing be - cause she knew the

B. fought all the "i- sms". Yes, her typ-in' fin-gers flew. She kept on (a) fight - ing be - cause she knew the

Pno.

38

S. goal was not to cu - mu - late for - tune or fame, But to leave this world a bet - ter place, her

A. goal was not to cu - mu - late for - tune or fame, But to leave this world a bet - ter place, her

T. goal was not to cu - mu - late for - tune or fame, But to leave this world a bet - ter place, her

B. goal was not to cu - mu - late for - tune or fame, But to leave this world a bet - ter place, her

Pno.

41

S. ul - ti - mate aim. _ You think you know. _ *mf*

A. ul - ti - mate aim. _ You think you know. _ *mf*

T. ul - ti - mate aim. _ You think you know. _ *mf*

B. ul - ti - mate aim. _ You think you know, _ but you don't know. *f*

Pno.

43

45

S. *f*
Ba-by, you don't know— what we know,— but

A. *f*
Ba-by, you don't know— what we know,— but

T. *f*
Ba-by, you don't know— what we know,— but

B. *f*
You don't know,— but

Pno.

49

S. *mf* (51)
when we're through, you're gon-na know!— Well, she fought, and she marched. She

A. *mf*
when we're through, you're gon-na know! Well, she fought, and she marched. She

T. *mf*
when we're through, you're gon-na know!

B. *mf*
when we're through, you're gon-na know!

Pno. *f* *mf*

rit. .

52

S. wrote as she fought...

A. wrote as she fought...

T. *mf* Briefs, re-search, es-says: she lec-tured and taught...

B. *mf* Briefs, re-search, es-says: and she lec-tured and taught...

Pno.

rit. .

55 *mp* (56) slower, contemplative ♩ = 110 *mf*

S. And in soft - er mo - ments, the po - et a - rose... with lan - guage so po - tent, just

A. *mp* And in soft - er mo - ments, the po - et a - rose... with lan - guage so po - tent, just

T. *mp* And in soft - er mo - ments, the po - et a - rose... with lan - guage so po - tent, just

B. *mp* And in soft - er mo - ments, the po - et a - rose... with lan - guage so po - tent, just

Pno. *p* *mf*

59

S. *mp* 3 3 3 3
check out her prose. Pau-li loved dee-ply. She loved and she lost. Some

A. *mp* 3 3 3 3
check out her prose. Pau-li loved dee-ply. She loved and she lost. Some

T. *mp* 3 3 3 3
check out her prose. Pau-li loved dee-ply. She loved and she lost. Some

B. *mp* 3 3 3 3
check out her prose. Pau-li loved dee-ply. She loved and she lost. Some

Pno. *mp*

63

S. *mf* 3 3 3 3 *f* *p* *pp*
times it was love that she lost at great cost. And some-times her lov-ing led to hos-pi-tal stays... (We

A. *mf* 3 3 3 3 *f* *p* *pp*
times it was love that she lost at great cost. And some-times her lov-ing led to hos-pi-tal stays... (We

T. *mf* 3 3 3 3 *f* *p* *pp*
times it was love that she lost at great cost. And some-times her lov-ing led to hos-pi-tal stays... (We

B. *mf* 3 3 3 3 *f* *p* *pp*
times it was love that she lost at great cost. And some-times her lov-ing led to hos-pi-tal stays... (We

Pno. *mf* *f*

Vegas show-style ♩ = 127

67

S. all know what that meant back in them days...)

A. all know what that meant back in them days...)

T. all know what that meant back in them days...)

B. all know what that meant back in them days...)

Pno. *pp*

71 **71** *mp*

S. Her words and writ-ing changed our le - gal court sys-tem.

A. Her words and writ-ing changed our le - gal court sys-tem.

T. *mp* Ti - tle nine and wo-men's rights ad -

B. *mp* Ti - tle nine and wo-men's rights ad -

Pno. *mp*

74

S. *mf*
Po - et, law - yer, ac - tiv - ist, she knew no re - straint. Or -

A. *mf*
Po - et, law - yer, ac - tiv - ist, she knew no re - straint. Or -

T. *mf*
vanced through her wis - dom. Po - et, law - yer, ac - tiv - ist, she knew no re - straint. Or -

B. *mf*
vanced through her wis - dom. Po - et, law - yer, ac - tiv - ist, she knew no re - straint. Or -

Pno.

1960's funky backbeat, same tempo

77

S. *f* 80 *mf*
dained as a priest, they e-ven made her a saint!... You think you know.

A. *f* *mf*
dained as a priest, they e-ven made her a saint!... You think you know.

T. *f* *mf*
dained as a priest, they e-ven made her a saint!... You think you know.

B. *f* *f*
dained as a priest, they e-ven made her a saint!... You think you know,

Pno.

81

S. Ba-by, you don't know — what we know,

A. Ba-by, you don't know — what we know,

T. Ba-by, you don't know — what we know,

B. — but you don't know. — You don't know, —

Pno.

85

S. *f* but when we're through, you're gon-na know! — You're gon-na know!

A. but when we're through, you're gon-na know!

T. *f* but when we're through, you're gon-na know! You're gon-na know!

B. *f* but when we're through, you're gon-na know!

Pno. *f*

88 **88**

S. _____ You're gon-na know! _____ You're gon-na know!

A. Pau-li Mur - ray... Pau-li Mur - ray...

T. _____ You're gon-na know! _____ You're gon-na know!

B. Pau-li Mur - ray... Pau-li Mur - ray...

Pno.

92

S. _____ *mf* Sin-cere-ly yours, Pau-li.

A. Pau - li Mur - ray... *mf* Sin-cere-ly yours, Pau-li.

T. _____ *mf* Sin-cere-ly yours, Pau-li.

B. Pau - li Mur - ray... *mf* Sin-cere-ly yours, Pau-li.

Pno. *sffz*