

CGE372

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Two-part

SING!

edited by **Victor C. Johnson**

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



choristersguild

Crawdada Creek

Mary Donnelly and
George L. O. Strid

Incorporating
Cripple Creek and Crawdad Song



www.choristersguild.org

Crawdad Creek

Two-part and Piano* with Opt. Fiddle**

Incorporating *Cripple Creek* and
Crawdad Song

Music and Additional Words by
Mary Donnelly and George L. O. Strid

Part I Part II

1 Lively (♩ = 88-92)

Fiddle *mf*

I Lively (♩ = 88-92) Clap

Lively (♩ = 88-92) *mf*

5

Part I *mf*

I Crip - ple Creek's wide and Crip - ple Creek's deep.

Performance time: ca. 1:35

*Also available: Performance/Accompaniment CD (CGECD150).

**Fiddle part is on pages 14-15.

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7

mp

mp

I

We'll wade Crip - ple Creek be - fore we sleep.

mp

9

mf

mp

mf

mp

I

Roll up our britch - es to our knees. We'll wade Crip-ple Creek

mf

mp

12

mf

mf

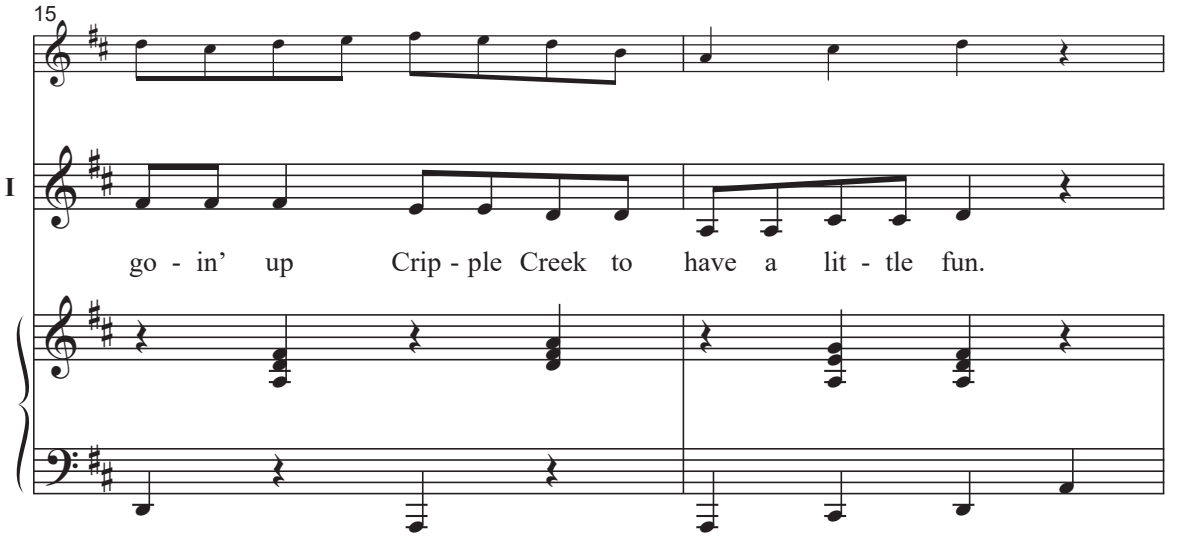
I

when we please. Go - in' up Crip-ple Creek, go - in' on a run,

mf


2

15



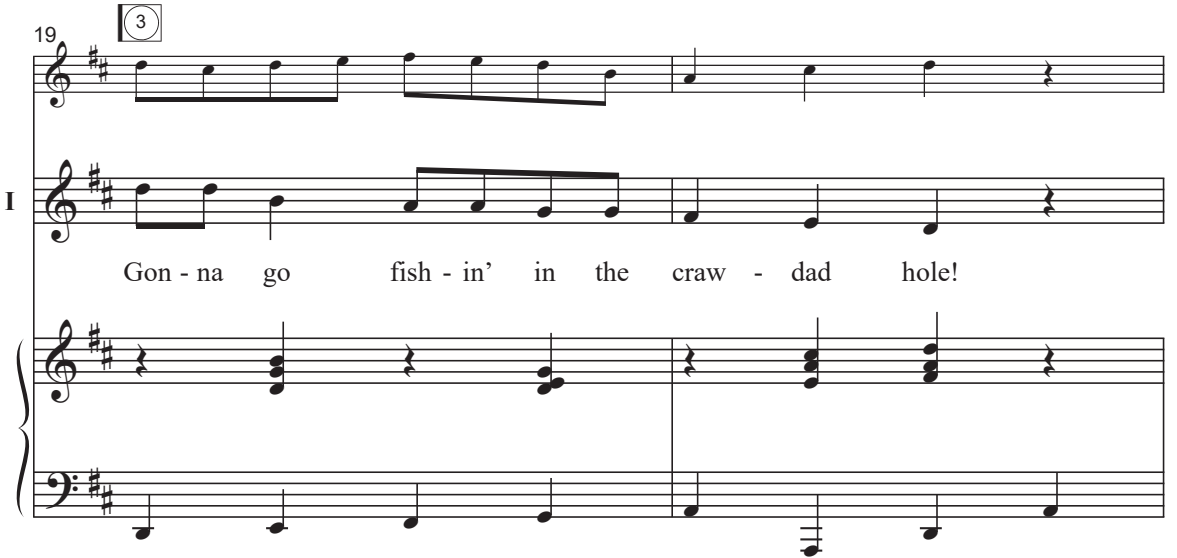
I
go - in' up Crip - ple Creek to have a lit - tle fun.

17



f
I
You get a line and I'll get a pole.

19



3
I
Gon - na go fish - in' in the craw - dad hole!

21 4

mf

Pat

Stomp

mf

25

mf

You get a line and I'll get a pole, — hon - ey.

28

5

Musical score for measures 28-31. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a guitar line (I), a mandolin line (II), and a piano accompaniment. The lyrics are: "You get a line and I'll get a pole,— babe."

32

Musical score for measures 32-35. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a guitar line (I), a mandolin line (II), and a piano accompaniment. The lyrics are: "Now, you get a line and I'll get a pole, and"

35

f

I

II

off we'll go to the craw - dad hole. Oh, hon - ey, come

f

38

6

f

I

II

on, let's go! We're gon-na go fish-in' in the craw - dad hole!

f

7

41

mf

Clap

45


mf

mf

Crip - ple Creek's wide and Crip - ple Creek's deep.

You get a line and I'll get a pole,

47



I
We'll wade Crip - ple Creek be - fore we sleep.

II
hon - ey.

49



I
Roll up our britch - es to our knees.

II
You get a line and I'll get a pole,——

51 8

I We'll wade Crip - ple Creek when we please.

II babe. Now,

53

I Go - in' up Crip - ple Creek, go - in' on a run,

II you get a line and I'll get a pole, and

55

go - in' up Crip - ple Creek to have a lit - tle fun. *f*

off we'll go to the craw - dad hole. Oh,

57

f

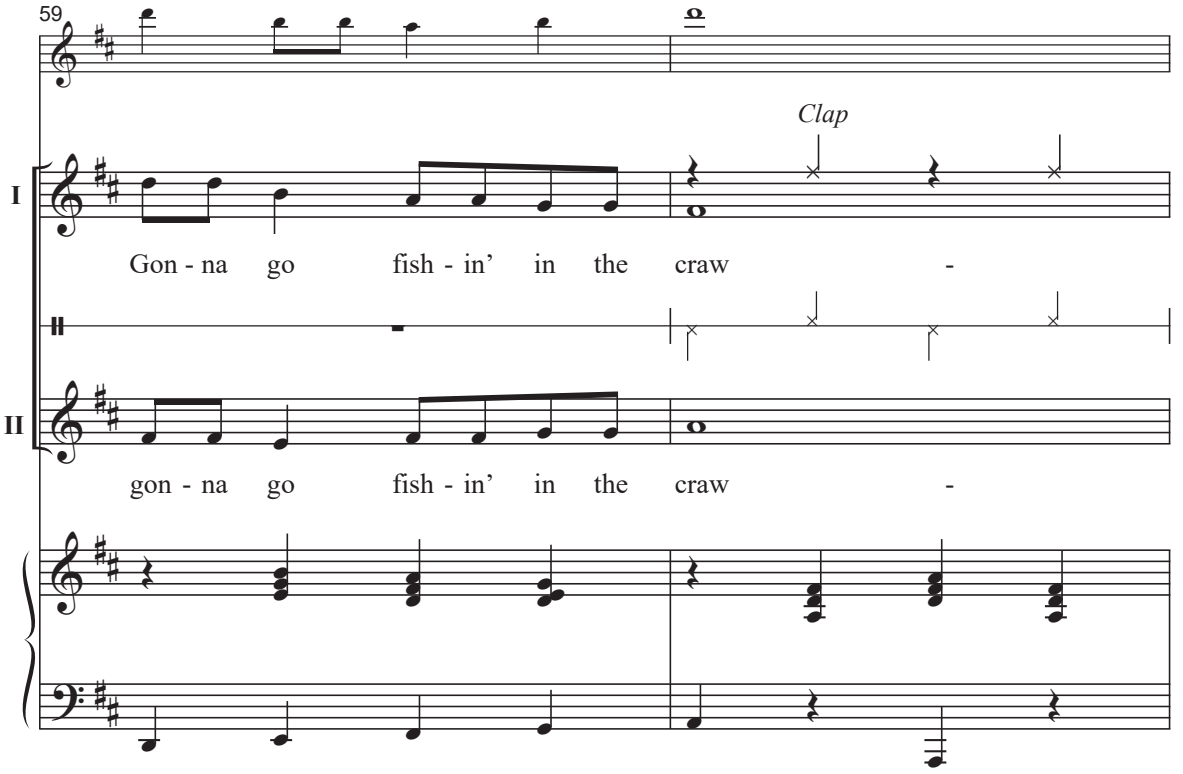
f

You get a line and I'll get a pole.

hon - ey, come on, let's go! We're

f

59



Clap

Gon - na go fish - in' in the craw -

gon - na go fish - in' in the craw -

61



dad hole!

dad hole!

Crawdad Creek

Fiddle

Music and Additional Words by
Mary Donnelly and George L. O. Strid

Lively (♩ = 88-92)

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff is marked with a measure number '4'. The third staff has measure numbers '7' and '10' and includes dynamic markings of *mp* and *mf*. The fourth staff is marked with a measure number '10' and a dynamic marking of *mp*. The fifth staff is marked with a measure number '13' and a dynamic marking of *mf*. The sixth staff is marked with a measure number '16' and a dynamic marking of *f*. The seventh staff is marked with a measure number '19' and a dynamic marking of *mf*. The eighth staff is marked with a measure number '22' and contains a fermata over measures 25-26. The ninth staff is marked with a measure number '27' and contains a fermata over measures 29-30.

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32

Musical staff 32: Treble clef, key signature of two sharps (F# and C#). The staff contains three measures of music. The first measure has a quarter rest. The second and third measures contain eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively.

35

Musical staff 35: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter rest. The second and third measures contain eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively. The fourth measure has a quarter rest. Dynamics: *f*.

38

Musical staff 38: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter rest. The second and third measures contain eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively. The fourth measure has a quarter rest.

41

Musical staff 41: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter rest. The second measure has a quarter note G# with a fermata. The third and fourth measures contain eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively. Dynamics: *mf*.

44

Musical staff 44: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter rest. The second measure has a quarter note G# with a fermata. The third measure has a quarter note A with a fermata. The fourth measure contains eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively.

48

Musical staff 48: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter rest. The second measure has a quarter note G# with a fermata. The third measure has a quarter note A with a fermata. The fourth measure has a quarter note B with a fermata.

51

Musical staff 51: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#). The second measure has a quarter rest. The third and fourth measures contain eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively. Dynamics: *mp*.

54

Musical staff 54: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#). The second measure has a quarter rest. The third and fourth measures contain eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively.

57

Musical staff 57: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#). The second measure has eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#). The third measure has a quarter rest. The fourth measure contains eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#) respectively. Dynamics: *f*.

60

Musical staff 60: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures of music. The first measure has a whole note chord (F#, G#, A, B, C#, D, E, F#). The second measure has a whole note chord (F#, G#, A, B, C#, D, E, F#). The third measure has eighth-note patterns: (F#, G#, A, B) and (C#, D, E, F#). The fourth measure has a quarter rest.

SING!

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