

# CRAWDAD HOLE!

Two-part Treble Voices with Piano

American Folk Song  
Arranged by Greg Gilpin

*BriLee Music*  
**Part-by-Part**



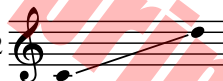
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Ranges:

Part 1



Part 2



Language: English  
Use: General/Festival  
Time: Approx. 1:50  
\*Difficulty: Moderate

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## Notes

This American folk song probably had its roots at the end of the Civil War and during reconstruction. It is said that it may have been first sung by the workers building levees on the Mississippi river (in the south) to prevent flooding.

This arrangement, like the song, is lively and, like many folk songs, full of funny, offbeat lyrics. There are a lot of opportunities for solos, rhythmic speech and even movement.

Below is the four-beat rhythm to use where marked in the score.

- Beat 1:** Clap  
**And of 1:** Right hand hits right leg.  
**Beat 2:** Left hand hits left leg  
**And of 2:** Clap  
**Beat 3:** Right hand hits right leg.  
**And of 3:** Left hand hits left leg.  
**Beat 4:** Clap



## About the Arranger

Originally from the “Show-Me” state of Missouri, Greg Gilpin resides in Indianapolis, Indiana. A graduate of Northwest Missouri State University with a Bachelor’s Degree in Vocal Music Education, K-12, Greg is a well-known, ASCAP award-winning choral composer and arranger with hundreds of publications to his credit.

In demand as a conductor for choral festivals, all-district and all-state choirs, he is a member of NAFME and ACDA. At home, Greg is busy as a studio musician and producer in the recording industry.

# Crawdad Hole!

for Two-part Treble Voices with Piano

American Folk Song  
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**Bright with fun** (♩ = 112)

Part 1 *mp*  
I'll get a pole!

Part 2 *mp*  
You get a line!

**Bright with fun** (♩ = 112)

Piano *mf*

3 *Rhythm Pattern (1 measure)*

*mf*  
I'll get a pole!

*mf*  
You get a line!

4

*Rhythm Pattern (1 measure)*

5

*f*  
We'll go fish-in' at the craw - dad hole!

*f*  
We'll go fish-in' at the craw - dad hole!

*f*

7

*Rhythm Pattern (3 measures)*

*mf*

*dim.*

10

*mp*  
You get a line, I'll get a pole, hon - ey.

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

*mp*

12

You get a line, I'll get a pole, babe.—

You get a line and I'll get a pole,— babe.\_\_\_\_\_

14

and I'll get a pole, we'll go fish-in' at the craw-dad hole

You get a line, we'll go fish-in' at the craw-dad hole—

16

hon - ey, ba - by, mine.

hon - ey, ba - by, mine.

*mf*

Get up, old man, you slept too late. —

*mf*
*f**mf*

Get up, get up! Get up, old man, you slept too late. —

Get up, old man. Get up!

*mf*
*f**mf*

Get up, get up! you slept too late,

Get up, old man. Get up! Get up, old man,

*mf*

24

craw - dad man just past your gate, hon - ey, ba - by,

craw - dad man just past your gate, hon - ey, ba - by,

26

*Rhythm Pattern (through measure 33)*

mine.

mine.

*dim.*

28

Solo 1 (*spoken*)

*mp*

Yon-der come a man with a sack on his back.

All *mp*

Yon-der come a man with a sack on his back.

30

Solo 2

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody consisting of eighth notes with 'x' marks above them, followed by a quarter rest.

Pack-in' all the craw-dads he can pack.

Musical staff with treble clef, key signature of three sharps, and a melody consisting of a quarter rest followed by eighth notes with 'x' marks above them.

Pack-in' all the craw-dads he can pack.

Piano accompaniment for Solo 2, consisting of two staves (treble and bass clef) with chords and eighth notes.

32

Solo 3

Musical staff with treble clef, key signature of three sharps, and a melody consisting of eighth notes with 'x' marks above them, followed by a quarter rest.

He fell down and he bust that sack.

Musical staff with treble clef, key signature of three sharps, and a melody consisting of a quarter rest followed by eighth notes with 'x' marks above them.

He fell down and he bust that sack.

Piano accompaniment for Solo 3, consisting of two staves (treble and bass clef) with chords and eighth notes.

34

Solo 4 (in a "hick-type" voice)

*mf*

Rhythm Pattern (2 measures)

Musical staff with treble clef, key signature of three sharps, and a melody consisting of eighth notes with 'x' marks above them, followed by a quarter rest.

I see craw-dads back to back!

Musical staff with treble clef, key signature of three sharps, and a melody consisting of a quarter rest.

Piano accompaniment for Solo 4, consisting of two staves (treble and bass clef) with chords and eighth notes. A dynamic marking of *mf* is present.



37

*mf*

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

*mf*

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

Piano accompaniment for measures 37-38, featuring chords in the right hand and bass notes in the left hand.

39

You get a line, I'll get a pole, babe. —

You get a line and I'll get a pole, — babe. —

Piano accompaniment for measures 39-40, featuring chords in the right hand and bass notes in the left hand.

41

and I'll get a pole, we'll go fish-in' at the craw - dad hole

You get a line, we'll go fish-in' at the craw - dad hole —

Piano accompaniment for measures 41-42, featuring chords in the right hand and bass notes in the left hand.

hon-ey, ba - by. You get a line! I'll get a pole!

hon-ey, ba - by. You get a line! I'll get a pole!

Rhythm Pattern (2 measures)

We'll go fish-in' at the craw-dad

We'll go fish-in' at the craw-dad

Rhythm Pattern (1 measure)

hole! \_\_\_\_\_

hole! \_\_\_\_\_

hole! \_\_\_\_\_

Craw - dad hole!

Craw - dad hole!

Craw - dad hole!

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