

1. The Catfish Song

For TTB Chorus and Piano

Maxwell Anderson (1888-1959)
from *Huckleberry Finn* (1950)*

Kurt Weill (1900-1950)
arr. Bruce Trinkley

Jaunty $\text{♩} = 76$ (swing all dotted 8th and 16th notes)

Piano

f *con brio*

dim.

con pedale

The piano introduction consists of two staves. The right hand starts with a half rest followed by a dotted quarter note G4, then a quarter note A4, and a dotted quarter note Bb4. The left hand plays a steady eighth-note accompaniment starting on G3. The piece concludes with a diminuendo and a *con pedale* instruction.

5 *mf*

Oh, cat - fish, come to my line. Oh, cat - fish, come to my hand. Oh, cat - fish, you must be

5 *mf*

Oh, cat - fish, come to my line. Oh, cat - fish, come to my hand. Oh, cat - fish, you must be

5 *mf*

Oh, cat - fish, come to my line. Oh, cat - fish, come to my hand. Oh, cat - fish, you must be

The first system shows the vocal melody for three lines of the chorus. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics are marked *mf*. A triplet of eighth notes is used for the final phrase of each line.

5 *mf*

The piano accompaniment for the first three lines of the chorus, showing the right and left hand parts. The right hand continues with eighth notes, while the left hand provides harmonic support with a mix of eighth and quarter notes.

11 *f* *mp*

mine. You're goin' to walk on land. Oo

11 *f* *mp*

mine. You're goin' to walk on land. Oo

11 *f* *mp*

mine. You're goin' to walk on land. Oh, sun - fish, come to my bait. Oh,

The second system of the chorus. The vocal melody continues with the lyrics 'mine. You're goin' to walk on land. Oo'. The piano accompaniment features a crescendo leading to a *f* dynamic. The key signature changes to one sharp (F#) for the final phrase.

11 *cresc.* *f* *mf*

The piano accompaniment for the second part of the chorus, showing the right and left hand parts. It includes a *cresc.* marking and a *f* dynamic, followed by a *mf* dynamic for the final phrase.

*Used with permission of European American Music Corporation

16

Oo

Oo

3

sun - fish, come to my pain. Oh, sun - fish, please don't be late, com - fort my in - ner

16

21

mp *mf*

Com - fort the man. Cat - fish, sun - fish, pick - e - rel, eel, you're best fried in fresh__ corn meal.

mp *mf*

Com - fort the man. Cat - fish, sun - fish, pick - e - rel, eel, you're best fried in fresh__ corn meal.

mf

man. Cat - fish, sun - fish, pick - e - rel, eel, you're best fried in fresh corn meal.

21

f *mf*

26

mf

White perch, bull-head, yel - low trout, take that hook, don't spit it out. Oh

f

White perch, bull-head, yel - low trout, take that hook, don't spit it out. Oh two hun - gry men__ are

mf

White perch, bull-head, yel - low trout, take that hook, don't spit it out. Oh

26

f

31

two hun - gry men are they. Oh, you are a no - ble fish, hark to this plea: Fill

we. Oh, you are a no - ble fish, Oh hark to this des - pe - rate plea: Fill

two hun - gry men are they. Oh, you are a no - ble fish, hark to this plea: Fill

31

36

f

up our emp - ty dish. Oh, cat - fish, you are di - vine. Oh, bull - head, I love you

up our emp - ty dish. Oh, cat - fish, you are di - vine. Oh,

up our emp - ty dish. Oh, cat - fish, you are di - vine. Oh, bull - head, I love you

36

f

41

non ritard.

too. Oh, tell me you will be mine. Make all my dreams come true.

bull - head, I love you too. you will be mine. Make all my dreams come true.

too. Oh, tell me you will be mine. Make all my dreams come true.

41

non ritard.