

# 2. River Chanty

For TTB Chorus and Piano

Maxwell Anderson (1888-1959)

\*from *Huckleberry Finn* (1950)

Kurt Weill (1900-1950)

arr. Bruce Trinkley

Moderato maestoso  $\text{♩} = 54$

Tenor 1

Tenor 2 *mp dramatically*  
Watch that tow-head o-ver to

Bass

Piano *mp* *dim.* *simile p*  
*con pedale*

8 *mp calling out*  
Mark three, quar-ter-less three.

8 lar-board. Watch that snag now

8 *mp calling out*  
Mark three, quar-ter-less three.

Piano

15

8

Half twain, quar - ter - less twain. Now we're

o - ver to star - board. Now we're

Mark three, quar - ter - less three. Now we're

15

*cresc.*

*cresc.*

*cresc.*

*cresc.*

22

8

slid - ing, stern's com - in' round. Miss that bar where the Mis - sis - sip - pi La - dy went a - ground.

slid - ing, stern's com - in' round. Miss that bar where the Mis - sis - sip - pi La - dy went a - ground.

slid - ing, stern's com - in' round. Miss that bar where the Mis - sis - sip - pi La - dy went a - ground.

22

*mf*

*mf*

*mf*

*mf*

29

8

Ride us eas - y, eas - y riv - er. Mark twain, quar - ter

Ride us eas - y, eas - y riv - er. Mark twain, quar - ter

Ride us eas - y, eas - y riv - er. Mark twain, quar - ter

29

*f*

*f*

*f*

*mf*

*mf*

*mf*

*dim.*

*dim.*

*dim.*

*dim.*

Warmly

*mf sempre legato*

36

twain, quar - ter-less twain. Mark twain. Where you been,

twain, quar - ter-less twain. Mark twain. Where you been,

twain, quar - ter-less twain. Mark twain. Where you been,

36

Detailed description: This system contains the first three vocal staves and the piano accompaniment for measures 36-42. The vocal parts are in treble clef with a soprano, alto, and tenor/bass line. The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo/style marking is *sempre legato*. The key signature has two flats (B-flat and E-flat).

43

riv - er? Where you go - in' to - day? What you

riv - er? Where you go - in' to - day? What you

riv - er? Where you go - in' to - day? What you

43

Detailed description: This system contains the next three vocal staves and piano accompaniment for measures 43-49. The vocal parts continue with the lyrics. The piano accompaniment features chords and melodic lines. Dynamics include *mp* (mezzo-piano) and *mf*. The tempo/style marking is *sempre legato*.

50

bring - in' me riv - er, riv - er? What you tak - in' a - way?

bring - in' me riv - er, riv - er? What you tak - in' a - way?

bring - in' me riv - er, riv - er? What you tak - in' a - way?

50

Detailed description: This system contains the final three vocal staves and piano accompaniment for measures 50-56. The vocal parts conclude the phrase. The piano accompaniment includes a long melodic line in the right hand. Dynamics include *mf*. The tempo/style marking is *sempre legato*.

57 *f* What you bring - in' me, *dim.* riv - er, riv - er? *mp* Mark twain, *p* Mark  
*f* What you bring - in' me, *dim.* riv - er, riv - er? *mf* What you tak - in' a - way?  
*f* What you bring - in' me, *dim.* riv - er, riv - er? *mf* What you tak - in' a - way?

64 *pp* twain. Ride us eas - y, Fa - ther of Wa - ters. *p*  
*p* Ride us eas - y, Fa - ther of Wa - ters. Eas - y whis - per-in'  
*p* Ride us eas - y, Fa - ther of Wa - ters. Eas - y whis - per-in'

71 *cresc.* Eas - y whis - per-in' riv - er. *mf* Whis - per-in' Mis-sis - sip - pi. *dim.* Whis - per-in'  
*cresc.* riv - er. *mf* Ride us eas - y, eas - y, Whis - per-in' Mis-sis - sip - pi. *dim.* Whis - per-in'  
*cresc.* riv - er. *mf* Ride us eas - y, eas - y, Whis - per-in' Mis-sis - sip - pi. *dim.* Whis - per-in'

78 *mf*

8 eas - y, whis - per - in' \_\_\_\_\_ Here's snow from the high Si - er - ras. \_\_\_\_\_ Here's

8 eas - y, whis - per - in' \_\_\_\_\_ Here's snow from the high Si - er - ras. \_\_\_\_\_ Here's

8 eas - y, whis - per - in' \_\_\_\_\_ Here's snow from the high Si - er - ras. \_\_\_\_\_ Here's

78 *mf*

85

8 cloud from Soo San Ma - rie. \_\_\_\_\_ Here's springs from the roofs of the rang -

8 cloud from Soo San Ma - rie. \_\_\_\_\_ Here's springs from the roofs of the rang -

8 cloud from Soo San Ma - rie. \_\_\_\_\_ Here's springs from the roofs of the rang -

85

92

8 es. Wash - ing down to the sea. \_\_\_\_\_ What towns you been drown - ing

8 es. Wash - ing down to the sea. \_\_\_\_\_ What towns you been drown - ing

8 es. Wash - ing down to the sea. \_\_\_\_\_ What towns you been drown - ing

92

99

8  
riv - er? What lands add-ing on to - day? What you

8  
riv - er? What lands add-ing on to - day? What you

8  
riv - er? What lands add-ing on to - day? What you

*mp cresc.*

*f*

106

8  
bring - in' me, riv - er Mark twain.

8  
bring - in' me, riv - er, riv - er What you tak - in' a - way?

8  
bring - in' me, riv - er, riv - er What you tak - in' a - way?

*dim.*

*mf*

*dim.*

*mf*

113

8  
Watch that tow - head o - ver to lar - board.

8  
Mark

8  
Watch that tow - head o - ver to lar - board.

*mf dramatically*

*mf dramatically*

*simile*

120

three, quar - ter - less three.

*mp*

Watch that snag now o - ver to star-board.

120

127 *p* *pp* receding into the distance

Half twain, quar - ter - less twain. quar - ter twain, quar - ter - less

Half twain, quar - ter - less twain. quar - ter twain, quar - ter - less

Half twain, quar - ter - less twain. quar - ter twain, quar - ter - less

127 *p* *pp* receding into the distance

Half twain, quar - ter - less twain. quar - ter twain, quar - ter - less

127 *p* *pp* receding into the distance

twain. Mark twain.

twain. Mark twain.

twain. Mark twain.

134 *dim. e rit.*