

# BRING ME LITTLE WATER, SILVY

SAB Choral Score

attr. to  
HUDDIE LEDBETTER (LEADBELLY)  
arr. ADAM PODD

Steady groove throughout ♩ = 132

(body percussion)

4

Upright Bass

*mf*

optional Electric Bass or Piano instead of Upright Bass

9

Bass

13

Optional solo/small group or all Sopranos

S. A.

Bring me lit-tle wat - er Sil - vy\_\_ Bring me lit-tle wat - er now

B.

Bass

17

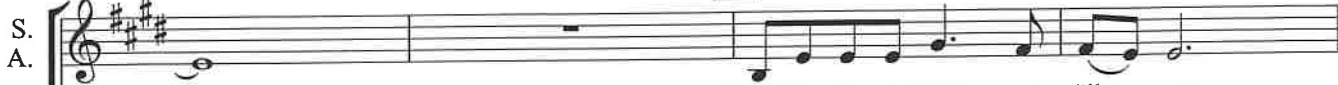
S. A.

Bring me lit - tle wat - er Sil - vy\_\_\_\_\_ Ev -'ry lit - tle once in a while

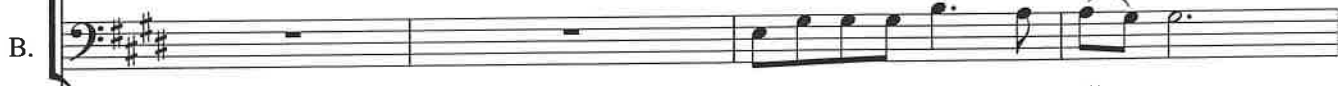
B.


Bass

20 22 *(solo/small group cont.)*

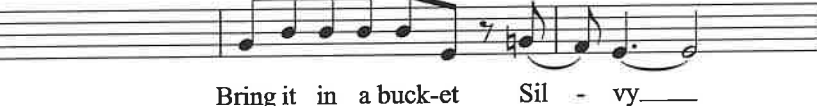
S. A.   
Bring it in a buck - et Sil - vy\_\_\_


*Optional solo/small group, or all Basses*

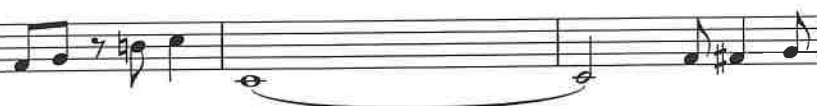
B.   
Bring it in a buck - et Sil - vy\_\_\_

Bass 


24

S. A.   
Bring it in a buck - et now      Bring it in a buck-et Sil - vy\_\_\_


B.   
Bring it in a buck - et now      Bring it in a buck-et Sil - vy\_\_\_

Bass 

28 31 *(solo/small group cont.)*

S. A.   
Ev-'ry lit-tle once in a while\_\_\_      Sil - vy come a run-nin'\_\_\_

B.   
Ev-'ry lit-tle once in a while\_\_\_

Bass 

33

S. A. buck-et in her hand She will bring a lit-tle wa - ter fast as she can

B.

Bass

38 *end solo* 40 *Tutti*

S. A. Bring me lit-tle wat - er Sil - vy Bring me lit-tle wat - er

B.

Bass

43

S. A. now Bring me lit-tle wat-er Sil - vy Ev-'ry lit-tle once in a while

B.

Bass

49 *Optional solo/small group or all Basses*

47

solo

Can't you see me com-in' \_\_\_\_\_ Can't you see me now?

S. A.

Mmm \_\_\_\_\_

B.

Bass

52

solo

I will bring a lit-tle wa - ter \_\_\_\_\_ Ev-'ry lit-tle once in a while

S. A.

Mmm \_\_\_\_\_ Ev-'ry lit-tle once in a while

B.

Bass

56

58

solo

*mp*

S. A.

(Hum)

B.

Bass

*mp*

60

S. A. B. Bass

This system contains measures 60 through 63. The Soprano (S.) and Alto (A.) parts are written in treble clef with a key signature of three sharps (F#, C#, G#). The Bass (B.) part is in bass clef. The Bass line is in bass clef and features a melodic line with a slur over measures 60-61 and another slur over measures 62-63. The Soprano and Alto parts have a similar melodic line, with the Soprano part having a slur over measures 60-61 and the Alto part having a slur over measures 62-63.

64

S. A. B. Bass

This system contains measures 64 through 66. The Soprano (S.) and Alto (A.) parts are in treble clef. The Bass (B.) part is in bass clef. The Soprano and Alto parts have a melodic line with a slur over measures 64-65 and a whole note in measure 66. The Bass part has a melodic line with a slur over measures 64-65 and a whole note in measure 66.

67

*mf*

S. A. B. Bass

(Hum)

*mf*

This system contains measures 67 through 70. The Soprano (S.) and Alto (A.) parts are in treble clef. The Bass (B.) part is in bass clef. The Soprano and Alto parts have a melodic line with a slur over measures 67-68 and a whole note in measure 69. The Bass part has a melodic line with a slur over measures 67-68 and a whole note in measure 69. The dynamic marking *mf* is present at the beginning of the system and under the first note of the Bass line. The instruction "(Hum)" is written below the Soprano and Alto parts.

71

S. A.

B.

Bass

76

*mf*

S. Bring me lit - tle wat - er Sil - vy

*mf*

A. Bring me lit - tle wat - er Sil - vy

B.

Bass

78

S. Bring me lit-tle wat - er now Bring me lit-tle wat - er Sil - vy

A. Bring me lit-tle wat - ernow Bring me lit-tle wat er Sil - vy

B.

82

S. Ev - 'ry lit - tle once in a while\_\_\_ Once\_\_\_ in\_\_\_ a while won't you

A. Ev - 'ry lit - tle once in a while\_\_\_

B.

85

S. Bring me lit-tle wat - er Sil - vy\_\_\_ Bring me lit-tle wat - er now

A. Bring me lit-tle wat - er Sil-vy\_\_\_ Bring me lit-tle wat - er now

B. *mf* Got-ta bring a lit-tle wat - er You got-ta bring a lit-tle wat-er now

89

S. Bring me lit - tle wat - er Sil - vy\_\_\_ Ev - 'ry lit - tle once in a while

A. Bring me lit - tle wat - er Sil - vy Ev - 'ry lit - tle once in a while

B. Oh Sil - vy won't you bring a lit - tle Ev - 'ry lit - tle once in a while

92 *f* 94 *mf*

S. Once in a while won't you bring me lit - tle wat - er

A. Once in a while won't you Bring me lit - tle

B. Once in a while won't you bring a lit - tle Got - ta

Bass *f* (slap strings)

95

S. Sil - vy Bring me lit - tle wat - er now

A. wat - er Sil - vy Bring me lit - tle wat - er now

B. Bring a lit - tle wat - er You got - ta Bring a lit - tle wat - er now

Bass

98

S. Bring me lit - tle wat - er Sil - vy Ev - ry lit - tle once in a while

A. Bring me lit - tle wat - er Sil - vy Ev - ry lit - tle once in a while

B. Oh Sil - vy won't you bring a lit - tle Ev - ry lit - tle once in a while

Bass



101

S. A. (while) Oo Sil - vy Ev-'ry lit-tle once in a while

B. Bring a lit - tle (Bass 2 part optional) Bring a lit - tle

Bass *mf*

105

S. A. Oh Sil - vy Ev-'ry lit-tle once in a while

B. Won't you Bring a lit - tle Bring a lit - tle

*optional repeat as desired*

rit.

109 *last time*

S. A. Ev - 'ry lit - tle once in a while

B. once in a while

# NOTES FROM THE ARRANGER

As composers and arrangers, we bring a depth of experience, including a range of genres and influences to our work. We recognize our positions as white creators who incorporate source material and traditions from music rooted in Black culture and experience (including gospel, jazz, spirituals, and folk among others). It is our hope that our time spent studying, performing with, and collaborating with the masters in these fields is reflected in the care, respect, and enthusiasm with which we present our arrangements of this material to others.

In an effort to help sustain and support these, and other important Black forms of musical expression, we donate an industry-standard "royalty" rate for any public domain music we have arranged which is attributed to non-white sources. This royalty will go to various non-profit organizations which support Black musical arts and artists - especially in those traditions from which we have been most heavily influenced. Find more information about this on our website at [poddbrothers.com/giving](http://poddbrothers.com/giving)

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**BRING ME LITTLE WATER, SILVY** is an American folksong attributed to Huddie Ledbetter (Leadbelly) and has been covered and performed by countless singers and choirs. The melody is infectious and appealing - easily taught and learned by rote.

## Performance Notes

This arrangement relies on a steady groove provided either by body percussion or cajón as well as upright bass. Electric bass or piano can be used instead if needed. If a percussionist is comfortable using a different instrument or combination of instruments to create the underlying groove they should feel free to do so. Additional percussion parts for shaker and rhythm sticks (or drumsticks) are optional. All percussion parts, a separate bass part, and a full score showing vocal and instrumental parts together are available for free at [poddbrothers.com/BMLWS](http://poddbrothers.com/BMLWS)

Choirs should deliver the text with warmth and expression, but without overly classical or "proper" pronunciation. For example, the t's in "little" and "water" should sound closer to d's. Vowels should be shaped as you would speak them in conversational American English.

Humming choir parts can be adapted to "Ooo" or "Oh" depending on the size of the group and environment to make sure they are heard and hold some weight.

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**ADAM PODD** is a Vermont-bred, Brooklyn-based musician, multi-instrumentalist, composer, arranger, and orchestrator. As an experienced improviser who was classically trained, his work brings a fresh and soulful sound to each new piece. He is best known in the choral world for his collaboration with twin brother Matt Podd on their viral virtual choir and orchestra version of *How Can I Keep from Singing*.

He has worked with some of the top artists and organizations in his field including The National Symphony Orchestra, The Boston Pops, Idina Menzel, Megan Hilty, Ingrid Michaelson, The Young People's Chorus of New York City, and Brooklyn Youth Chorus in such venues as Carnegie Hall, The Kennedy Center, and others. Adam is the Director of Music at First Unitarian Congregational Society in Brooklyn where the choir often helps him to develop and premiere new works.

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