

Oh! Susanna!

Stephen Foster
Arr. Clyde Thompson

$\text{♩} = 76$

S
A
T
B

f Oh! Su - san - na!
f cresc. Oh! Su - san - na, Su - san - na!
f cresc. Oh! Su - san - na! Oh! Su - san - na!
f cresc. Oh! Su - san - na! Oh! Su - san - na, Su - san - na!
Oh! Su - san - na! Oh! Su - san - na! Oh! Su - san - na!

The vocal score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 76. The lyrics are written below the notes. Dynamics include *f* (forte) and *cresc.* (crescendo). The piece ends with a double bar line and repeat signs.

$\text{♩} = 100$

9
Piano primo

f

Piano secondo

f

The piano accompaniment is divided into two parts: Piano primo (right hand) and Piano secondo (left hand). The tempo is marked as quarter note = 100. The music is in 2/4 time with a key signature of one flat. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *f* (forte). The piece ends with a double bar line and repeat signs.

This section continues the piano accompaniment from the previous block. It features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The piece ends with a double bar line and repeat signs.

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17

Sopranos *mf*

25

come from Al - a - bam - a with my ban - jo on my knee, I'm...

mf

879-3

S
goin' to Lou - si - an - a, my true love for to see. It

A
It

Alto *mf*

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33

rained all night the day I left; the weath-er it was dry, the

rained all night the day I left; the weath-er it was dry, the

mf

sun so hot I froze to death, Su - san - na don't you cry.

sun so hot I froze to death, Su - san - na don't you cry.

41

For Perusal Only

S A

Oh! Su - san - na! Oh don't you cry for me.

T B

Oh! Su - san - na! Oh don't! For I

TB unis.

come from Al - a-bam-a with my ban-jo on my knee.

51

For Perusal Only

mf

1

mf

For Perusal Only

59

mf

had a dream the oth - er night, when ev - 'ry - thing was still; I

mf

thought I saw Su - san - na dear, a - com - in' down the hill. The

thought I saw Su - san - na dear, a - com - in' down the hill.

mf

mf

f

mf

For Perusal Only

67

Said

buck-wheatcake was in her mouth, the tear was in her eye, _____ Said Said

Said

mf

mf

71

I, "I'm com - in' from the south, Su - san - na don't you cry." _____

I, "Su - san - na don't you cry." _____
I, "I'm com - in' from the south, Su - san - na don't you cry." _____

I, "Su - san - na don't you cry." _____

For Perusal Only

76

Oh! Su - san - na! _____ Oh don't you cry for me, _____

80

come from Al - a - bam-a with a ban - jo on my
a ban - jo on my

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85

knee. Oh
knee.

Sopranos *f*

89

don't cry, Su - san-na, Oh don't you

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91

cry for me.

ff

ff

System 1: Treble clef contains chords and eighth notes. Bass clef contains rests.

System 2: Treble clef contains chords and eighth notes. Bass clef contains eighth notes.

System 3: Treble clef contains eighth notes with a *8va* marking. Bass clef contains rests.

System 4: Treble clef contains chords and eighth notes. Bass clef contains eighth notes. A large red watermark "For Perusal Only" is overlaid.

System 5: Treble clef contains eighth notes. Bass clef contains eighth notes. Markings "TB unis." and *mf* are present.

System 6: Treble clef contains eighth notes with a *8va* marking. Bass clef contains rests.

System 7: Treble clef contains chords and eighth notes. Bass clef contains eighth notes.

113

mf

S Don't you cry, Su - san - na.

mf

A Plink plink-a plink plink-a plink-a plink plink-a plink plink-a plink plink-a

T B soon will be in New Or - leans.

mf

why, don't you cry for

plink-a plink plink-a plink-a plink plink-a plink plink-a plink plink-a

and then I'll look all

Secondo (Piano primo tacet)

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121

me. _____ I come from Al -

plink plink-a plink plink-a plink-a plink-a plink plink-a plink plink-a

'round, _____ And when I find _____

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. A large red watermark 'For Perusal Only' is overlaid on the piano accompaniment.

a - bam - a with _____ my

plink-a plink plink plink-a plink - plink-a plink plink-a plink plink plink-a

(Secondo) Su - san - na. _____ I'll

The second system continues the musical score. It includes a vocal line with lyrics and a piano accompaniment. The piano part maintains the same rhythmic pattern as the first system. A large red watermark 'For Perusal Only' is overlaid on the piano accompaniment.

ban - jo on my knee.

plink plink-a plink plink-a plink plink plink-a plink plink plink-a plink plink-a

fall up - on the ground.

The first system of the musical score consists of three vocal staves and a guitar accompaniment. The vocal staves are in treble and bass clefs, with lyrics underneath. The guitar accompaniment is in bass clef, showing a rhythmic pattern of eighth notes.

For ¹²⁹Perusal Only

plink plink plink.

The second system of the musical score continues the vocal and guitar parts. It includes a large red watermark 'For Perusal Only' with a small box containing the number '129'. The vocal staves have lyrics, and the guitar accompaniment continues with a similar rhythmic pattern. The word 'rit.' (ritardando) is written above and below the staves to indicate a change in tempo.

134 *mp*

But if I do not find her, then I will

But if I do not find her, then I will

8va

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143

sure - ly die, and when I'm dead and bur - ied,

sure - ly die, and when I'm dead and bur - ied,

mp

147

oh, Su - san - nah don't you

oh, Su - san - nah don't you

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151 Sopranos

SA unis. *f*

155

p cry. _____

Oh Don't

TB unis. *f*

Don't you

mf *f*

mf *f*

cry, Su - san-nah, _____ Oh don't you cry for
 cry, Su - san-nah, _____ Oh don't you cry for

me. _____ Oh Su - san-nah, oh
 me. _____ Oh Su - san-nah, oh

For Perusal Only

163 *ff*

ff

ff

167

don't you cry for me, I
 don't! For I come from Al - a - bam - a, I

Basses Tenors

171

come from Al - a - bam - a, I come from Al - a -
 come from Al - a - bam - a, I come from Al - a -

TB

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The image shows a musical score for a song. It features two vocal parts: Basses and Tenors. The lyrics are: "don't you cry for me, I don't! For I come from Al - a - bam - a, I come from Al - a - bam - a, I come from Al - a -". The score includes piano accompaniment with treble and bass clefs. Measure numbers 167 and 171 are indicated. A large red watermark "For Perusal Only" is overlaid on the score.

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177

my knee!
my knee!

About the arranger:

Clyde Thompson (b. 1947) for eighteen years served on music faculties of colleges in West Virginia, Illinois and Oregon. Thompson holds degrees in composition and choral directing from the University of Minnesota, Eastman School of Music and the University of Missouri-Kansas City. He has recently retired from full-time teaching in order to devote time to other professional goals in performance and composition. He is founder and director of the new Central Oregon Mastersingers, a 45 voice auditioned choir based in Bend, Oregon.

Instrumental accompaniment is available from the arranger:

oboe, violin, two French horns, piano four-hands
Contact Clyde Thompson at cthompson@bendbroadband.com