

Oh, Susanna

Stephen Foster (1826-64)
arr. Robin Doveton

Con brio ♩ = 106

The first system of the musical score consists of five staves. From top to bottom: Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard reduction. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Con brio' with a quarter note equal to 106 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The Soprano part begins with a rest followed by a melodic phrase. The Alto part has a continuous rhythmic accompaniment. The Tenor part has a rest. The Bass part has a rhythmic accompaniment. The Keyboard reduction provides a full accompaniment for the vocal parts.

The second system of the musical score continues the vocal and instrumental parts. It features the same five staves as the first system. The Soprano part continues with its melodic line. The Alto part continues with its rhythmic accompaniment. The Tenor part remains at rest. The Bass part continues with its rhythmic accompaniment. The Keyboard reduction continues to provide accompaniment for the vocal parts.

Banjo sound: all 8th notes and the 1st of each pair of 16th notes: 'bung'. The 2nd of each pair of 16th notes: 'ka'.
e.g. 1st Alto phrase: 'bung-bung-ka-bung-bung, bung-ka-bung-ka-bung-bung'.

7

S

A

T

B

f

1. I ___ come from A - la -
5. Oh ___ when I get to

7

10

S

A

T

B

8

ba - ma with my ban - jo on my knee, I'm ___
New Or - leans I'll look all round and round, and ___

10

2^o to Coda (p. 12)

32

S

A

T

B

froze to death, Su - san - na, don't you cry.
 bu - ried, Su - san - na, don't you cry.

32

2^o to Coda (p. 12)

35

S

A

T

B

O Su - san - na, O do not cry for

O Su - san - na, O do not cry for

O Su - san - na, O do not

35

rit. *dim.* **meno mosso**

44

S Ah _____

A Ah _____ *dim.* *mp* 3. I _____

T *dim.*

B Ah _____ *dim.*

47

S *p* Oo _____ Oo _____

A had a dream de o - ther night when e - v'ry-thing was still; I _____

T *p* Oo _____

B *p* Oo _____

47

al

tempo primo

65

S

A

T

B

do not cry for me, I — come from A - la -

do not cry for me, I — come from A - la -

do not cry for me, I come from A - la -

65

68

S

A

T

B

ba - ma with my ban - jo on my knee.

ba - ma with my ban - jo on my knee.

ba - ma with my ban - jo on my knee.

68

D.C. al Coda

D.C. al Coda

76

S

A

T

B

ba - ma with my ban - jo on my knee. **Banjo**

ba - ma with my ban - jo on my knee.

79

S

A

T

B

Banjo