

# Oh! Susanna!

Stephen Foster  
Arr. Clyde Thompson

$\text{♩} = 76$

S *f* Oh! Su - san - na! *f* Oh! Su - san-na, Su - san - na! \_\_\_\_\_

A *f cresc.* Oh! Su - san-na! Oh! Su - san - na! \_\_\_\_\_

T *f cresc.* Oh! Su - san-na! Oh! Su - san-na, Su - san - na! \_\_\_\_\_

B *f cresc.* Oh! Su - san-na! Oh! Su - san-na! Oh! Su - san - na! \_\_\_\_\_

$\text{♩} = 100$

9 Piano primo *f*

Piano secondo *f*

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17

Sopranos *mf*

I

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25

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

*mf*

*mf*

879-3

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

A Altos *mf* It

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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

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

T B Oh! Su - san - na! Oh don't! TB unis. For I

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

51

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The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a banjo-like melody in the right hand and a supporting bass line in the left hand. The score is divided into two systems, with a double bar line and the number 51 indicating the start of the second system. A large red watermark 'For Perusal Only' is overlaid on the score.

54 55 56 57 58

*mf*

*mf*

*mf*

*mf*

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59

*mf*

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

60 61 62 63 64

*mf*

*mf*

*mf*

*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.

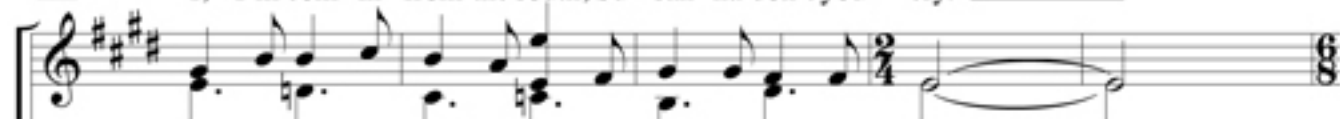
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67

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

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." \_\_\_\_\_



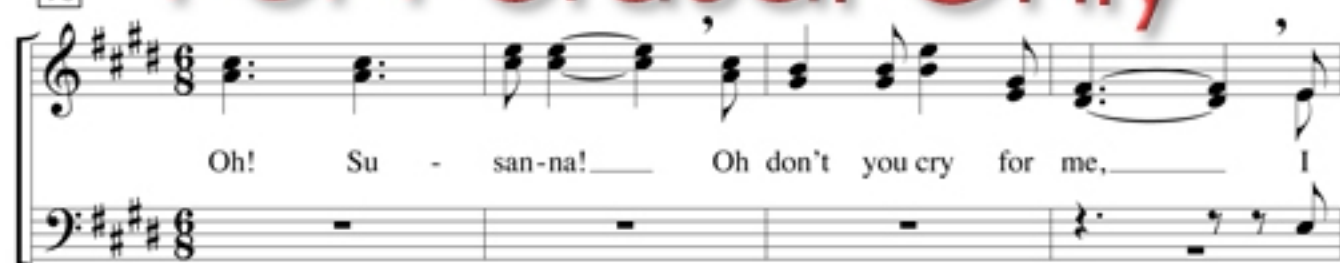
I, "Su - san - na don't you cry." \_\_\_\_\_



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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

Sopranos *f*

knee. Oh

knee.

89

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

This system contains measures 89 through 93. The vocal line is in the treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "don't cry, Su - san-na, Oh don't you". The piano accompaniment consists of a right hand with continuous eighth-note chords and a left hand with a simple bass line of eighth notes.

This system shows the piano accompaniment for measures 89-93. The right hand features a steady eighth-note accompaniment, while the left hand plays a series of chords.

This system shows the piano accompaniment for measures 89-93. The right hand is mostly empty, while the left hand continues with a simple eighth-note bass line.

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91

cry for me.

This system contains measures 91 through 95. The vocal line is in the treble clef. The lyrics are: "cry for me.". The piano accompaniment continues with the same pattern as the previous system.

This system shows the piano accompaniment for measures 91-95. The right hand continues with eighth-note chords, and the left hand with a bass line. A forte (*ff*) dynamic marking appears in measure 94.

This system shows the piano accompaniment for measures 91-95. The right hand is mostly empty, while the left hand continues with a simple eighth-note bass line. A forte (*ff*) dynamic marking appears in measure 94.

First system of musical notation. The top staff (treble clef) contains chords and single notes. The bottom staff (bass clef) contains chords and single notes. The key signature has one flat (B-flat).

Second system of musical notation. The top staff (treble clef) contains a melodic line with a '8va' marking and a measure number '105' in a box. The bottom staff (bass clef) contains chords and single notes. The key signature has one flat (B-flat).

Third system of musical notation. The top staff (treble clef) contains chords and single notes. The bottom staff (bass clef) contains chords and single notes. The key signature has one flat (B-flat).

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a '8va' marking and a measure number '105' in a box. The bottom staff (bass clef) contains chords and single notes. The key signature has one flat (B-flat).

Fifth system of musical notation. The top staff (treble clef) contains chords and single notes. The bottom staff (bass clef) contains chords and single notes. The key signature has one flat (B-flat).

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*

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— 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)

121

me. I come from Al -

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

'round, And when I find

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a - bam - a with my

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

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



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.

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plink plink plink.

*rit.*

*rit.*

*rit.*

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 *p* cry. SA unis. *f* 155 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

163

*ff*

*ff*

*ff*





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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](mailto:cthompson@bendbroadband.com)