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## Oh! Susanna.

Boston: Oliver Ditson, 1846

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MUSIC  
OF THE  
**CHRISTY ORIGINAL**  
**THREE OLDEST MINSTRELS,**  
ESTABLISHED  
Band <sup>IN THE</sup> United States.  
AS ARRANGED & SUNG BY THEM WITH DISTINGUISHED SUCCESS  
at all their  
**CONCERTS.**

No 1 <i>A Darkies life is always Gay.</i>	25¢	No 2 <i>Dandy Broadway Swell.</i>	25¢
.. 3 <i>Way down South in Alabama.</i>	25	.. 4 <i>Phantom Chorus.</i>	
.. 5 <i>I wish I was in old Virginia.</i>	25	.. 6 <i>Poor Dinah or who Stole the Foddy.</i>	
.. 7 <i>Darkie's our Master's gone to town.</i>	25	.. 8 <i>Oh! Susanna.</i>	25
.. 9 <i>Stop that Knocking.</i>	38	.. 10 <i>Give me the Gal with the blue Dress on.</i>	25
.. 11 <i>Will have a little Dance to night.</i>	25	.. 12 <i>Uncle Gabriel.</i>	25
.. 13 <i>Cynthia Sue.</i>	25	.. 14 <i>Oh! M. Coon, or 'Tis a very lovely night.</i>	25
.. 15 <i>Lucy Neal.</i>	25	.. 16 <i>Picyune Butler.</i>	25
.. 17 <i>Carry me back to old Virginia.</i>	25	.. 18	

*Edwin P. Christy*

NEW YORK.

Published by C. HOLT, JR 260 Broadway.

BOSTON, OLIVER DITSON.

*Entered according to Act of Congress A.D. 1848 by C. Holt, Jr. in the Clerk's Office of the Dis. Court of the South Dis. of N. York.*

FOURTH EDITION.

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# OH! SUSANNA,

SUNG BY

OF THE

## G. N. CHRISTY,

## CHRISTY MINSTRELS.

ALLEGRETTO.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The notation includes various note values and rests.

Musical notation for the second system, including the lyrics: "I came from Ala bama wid my". The notation continues with a treble and bass clef, maintaining the key signature and time signature.

Musical notation for the third system, including the lyrics: "ban jo on my knee, I'm g'wan to Lou si a na My". The notation continues with a treble and bass clef, maintaining the key signature and time signature.

Musical notation for the fourth system, including the lyrics: "true love for to see, It rain'd all night the day I left, The". The notation continues with a treble and bass clef, maintaining the key signature and time signature.

3

weather it was dry, The sun so hot I

frose to death; Sus - an - na, dont you cry.

**CHORUS.**

1<sup>st</sup> Voice. Oh! Sus - - - an na, Oh dont you ery for me, I've

2<sup>nd</sup> Voice. Oh! Sus - - - an na, Oh dont you ery for me, I've

TENOR. Oh! Sus - - - an na, Oh dont you ery for me, I've

BASS. Oh! Sus - - - an na, Oh dont you ery for me, I've

PIANO FORTI.

come from AI - a - ba - ma, wid my ban - jo on my knee.

come from AI - a - ba - ma, wid my ban - jo on my knee.

come from AI - a - ba - ma, wid my ban - jo on my knee.

come from AI - a - ba - ma, wid my ban - jo on my knee.

2  
 I jumped aboard de telegaph  
 And trabbelled down de riber,  
 De Lectric fluid magnified,  
 And killed five hundred Nigger.  
 De bullgine bust, de horse run off,  
 I realy thought I'd die;  
 I shut my eyes to hold my breath,  
 Susanna, dont you cry.  
 Oh! Susanna - etc.

3  
 I had a dream de odder night  
 When ebery ting was still;  
 I thought I saw Susanna,  
 A coming down de hill.  
 The buckwheat cake war in her mouth,  
 The tear was in her eye,  
 Says I, I'm coming from de South,  
 Susanna, dont you cry.  
 Oh! Susanna - etc.

4  
 I soon will be in New Orleans,  
 And den I'll look all round,  
 And when I find Susanna,  
 I'll fall upon the ground.  
 But if I do not find her,  
 Dis darkie'll surely die,  
 And when I'm dead and buried,  
 Susanna, dont you cry.  
 Oh! Susanna - etc.