

# Oh, Susanna!

Stephen Foster, 1848

Arr. DMS

Voice

I — come from A - la - ba-ma with a ban-jo on my knee. I'm — goin' to Lou - si-  
a - na, my Su - san-na for to see. It — rained all night the day I left. The weath-er, it was  
dry. The — sun so hot I froze to death. Su - san-na don't you cry. Oh, Su - san-na! Oh,  
don't you cry for me. For I come from A - la - ba-ma with a ban-jo on my knee.

The second voice here is an example of paraphony--a parallel melody-- at a third above. There are a few places where the parallel isn't exact; this is to maintain the harmony.

Paraphony is the bridge between melodic ostinato and 2-part singing. It is more complex, particularly with a longer song, than a 2-measure repeated pattern; but it isn't yet a totally different part. And if you're looking for another benefit to paraphony, I find that it helps my choral singers sing more in tune. And who doesn't want that?!