

ALABAMA SUE

(SONG)

Words by

ELMORE EVERETT

Music by

EVERETT J. EVANS



"ELMORE EVERETT"



EVERETT PUBLISHING CO.,
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Alabama Sue

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Moderato

TILL READY

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'f' (forte) and 'p' (piano).

VOICE

The first vocal entry is on a single staff. The lyrics are: "Way down South in the land o' Dix - ie, Where the cot - ton blos - soms grow, — There Now these two hap - py dusk - y lov - ers, Have a cab - in by the moor, — With". The piano accompaniment is shown below the vocal line, with a 'p' (piano) dynamic marking.

The second vocal entry continues the melody. The lyrics are: "lives a dusk - y lov - er, And he loves his ba - by so. — hon - ey suck - les grow - ing, And two picks play on the floor. —". The piano accompaniment continues below.

The third vocal entry concludes the phrase. The lyrics are: "That he's nev - er tired of toll - ing, In the cot - ton fields so white, — Sweet mag - nol - ias there are grow - ing, 'Tis a place where mem - o - ries cling, —". The piano accompaniment continues below.

You can hear him soft - ly sing - ing, As he jour - neys home at night: —
And when twi - light shad - ows lin - ger, Once a - gain you'll hear him sing: —

CHORUS

Al - a - bam - a Sue, Al - a - bam - a Sue, You am de sweet - est gal I ev - er knew;

And when you rolls dem big, big eyes, Dey shines like di - monds in de skies. — I

knows you're my black babe, I'se yo' ba - by, too, Dars lots of gals in Dix - ie - land, —

But dars none like you, And my heart am true, For I loves you my Al - a - bam - a Sue. — Sue. —

ELMORE

FOX TROT

MARY RUTH EVERETT

Moderato

The musical score is written for piano and features a 2/4 time signature. The tempo is marked 'Moderato'. The key signature contains one sharp (F#). The score is organized into six systems, each containing a treble and a bass staff. The first system begins with a treble staff containing eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system continues the melody in the treble and provides a harmonic accompaniment in the bass. The third system shows a more complex rhythmic arrangement with many beamed sixteenth notes. The fourth system features a mix of eighth and sixteenth notes. The fifth system includes some rests and a change in the bass line. The sixth and final system concludes the piece with a double bar line and repeat signs.

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