

Susanni

For Four-Part Chorus of Mixed Voices
a cappella

Traditional German
Arranged by Alice Parker
and Robert Shaw

Sweetly

mp

Soprano
Alto
Tenor
Bass

A lit - tle Child there is y - born, Ei -

Sweetly

mp

Piano
(Only for rehearsal)

a, ei - a, su - san - ni, su - san - ni, su - san - ni. And

a, ei - a, su - san - ni, su - san - ni, su - san - ni. And

a, ei - a, su - san - ni, su - san - ni, su - san - ni. And

Ei - a, su - san - ni, su - san - ni, su - san - ni. And

Text from the *Oxford Book of Carols* published by the Oxford University Press.

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He sprang out of Jes - se's thorn, Al - le - lu - ya, Al -

He sprang out of Jes - se's thorn, Al - le - lu - ya, Al -

He sprang out of Jes - se's thorn, Al - le - lu - ya, Al -

He sprang out of Jes - se's thorn, Al - le - lu - ya, Al - le -

le - lu - ya. To save us all that were for - lorn. —

le - lu - ya. To save us all that were for - lorn. —

le - lu - ya. To save us all that were for - lorn. — Now

lu - ya. To save us all that were for - lorn. —

p Ei - a,

p Ei - a, ei - a, su - san - ni, su - san - ni,

Je - sus was the Child - es name, _____

p Ei - a, ei - a, _____ ei - a,

p

This system contains five staves. The first staff is a vocal line with a piano (*p*) dynamic, starting with a whole rest followed by a half note 'Ei' and a half note 'a'. The second staff is a vocal line with a piano (*p*) dynamic, starting with a half note 'Ei', a half note 'a', a quarter note 'ei', a half note 'a', and then a quarter note 'su', an eighth note 'san', a quarter note 'ni', and another quarter note 'su', an eighth note 'san', a quarter note 'ni'. The third staff is a vocal line with a piano (*p*) dynamic, starting with a half note 'Je', a half note 'sus', a half note 'was', a half note 'the', a half note 'Child', a half note 'es', and a half note 'name', followed by a whole rest. The fourth staff is a vocal line with a piano (*p*) dynamic, starting with a half note 'Ei', a half note 'a', a quarter note 'ei', a half note 'a', followed by a whole rest, and then a quarter note 'ei', a half note 'a'. The fifth staff is a piano accompaniment with a piano (*p*) dynamic, starting with a half note 'Ei', a half note 'a', a quarter note 'ei', a half note 'a', and then a quarter note 'su', an eighth note 'san', a quarter note 'ni', and another quarter note 'su', an eighth note 'san', a quarter note 'ni'.

ei - a, su - san - ni, su - san - ni, su - san - ni. _____

ei - a, su - san - ni, su - san - ni, su - san - ni. _____

mf And

ei - a, ei - a, ei - a. _____

mf

This system contains five staves. The first staff is a vocal line with a mezzo-forte (*mf*) dynamic, starting with a half note 'ei', a half note 'a', a quarter note 'su', an eighth note 'san', a quarter note 'ni', a quarter note 'su', an eighth note 'san', a quarter note 'ni', and a half note 'su', an eighth note 'san', a quarter note 'ni'. The second staff is a vocal line with a mezzo-forte (*mf*) dynamic, starting with a half note 'ei', a half note 'a', a quarter note 'su', an eighth note 'san', a quarter note 'ni', a quarter note 'su', an eighth note 'san', a quarter note 'ni', and a half note 'su', an eighth note 'san', a quarter note 'ni'. The third staff is a vocal line with a mezzo-forte (*mf*) dynamic, starting with a half note 'ei', a half note 'a', a quarter note 'ei', a half note 'a', and then a quarter note 'ei', a half note 'a'. The fourth staff is a vocal line with a mezzo-forte (*mf*) dynamic, starting with a half note 'ei', a half note 'a', a quarter note 'ei', a half note 'a', and then a quarter note 'ei', a half note 'a'. The fifth staff is a piano accompaniment with a mezzo-forte (*mf*) dynamic, starting with a half note 'ei', a half note 'a', a quarter note 'ei', a half note 'a', and then a quarter note 'su', an eighth note 'san', a quarter note 'ni', and another quarter note 'su', an eighth note 'san', a quarter note 'ni'.

(p)
 She is, she is His dame, Al - le -, Al -
(p)
 She is, she is His dame, Al - le -, Al -
 Ma - ry mild she is His dame; Al - le - lu - ya,
(p)
 She is, she is His dame, Al -

le - lu - ya, Al-le-lu - ya. Now *p*
 le - lu - ya, And so our sor-row is turned to game. Now *p*
mp Al-le-lu - ya, And so our sor-row is turned to game. Now *p*
 le - lu - ya, Al-le-lu - ya. Now *p*

sit_ we down up - on_ our knee, Ei - a, ei -
 sit_ we down up - on our knee, Ei - a, ei -
 sit_ we down up - on our knee, Ei - a, ei -
 sit we down up - on our knee, Ei - a,

a, su - san - ni, su - san - ni, su - san - ni. And pray we to the
 a, su - san - ni, su - san - ni, su - san - ni. And pray we to the
 a, su - san - ni, su - san - ni, su - san - ni. And pray we to the
 — su - san - ni, su - san - ni, su - san - ni. And pray we to the

Trin - i - ty, Al - le - lu - ya, Al - le - lu - ya, Our help and

Trin - i - ty, Al - le - lu - ya, Al - le - lu - ya, Our help and

Trin - i - ty, Al - le - lu - ya, Al - le - lu - ya, Our help and

Trin - i - ty, Al - le - lu - ya, Al - le - lu - ya, Our help and

suc - cour for to be. Ei - a, ei - a.

suc - cour for to be. Ei - a, ei - a.

suc - cour for to be. Al - le - lu - ya, Al - le - lu - ya.

suc - cour for to be. Ei - a, ei - a.