

commissioned by the MIT Chorus

American Folk Songs Book 2

ANDY VORES

(1996)

Johnson Boys

♩ = 168c. *lively*

Soprano

f

John - son boys, raised in the ash - es, ne - ver knew how to

Piano

f

Violin

1 *f*

2 *f*

Viola

f $\square V$

Violoncello

f

4

court a maid, turn their backs and hide their fa - ces, sight of a pre - tty girl

Detailed description: This is a musical score for the song 'Johnson Boys'. It is arranged for Soprano, Piano, Violin (two parts), Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'lively' with a quarter note equal to 168 beats per minute. The score is divided into two systems. The first system covers the first three measures of the piece. The Soprano part begins with a forte (*f*) dynamic and the lyrics 'John - son boys, raised in the ash - es, ne - ver knew how to'. The Piano accompaniment also starts with a forte (*f*) dynamic. The Violin and Viola parts are marked with a forte (*f*) dynamic. The Violoncello part is also marked with a forte (*f*) dynamic. The second system covers measures 4 through 7. The Soprano part continues with the lyrics 'court a maid, turn their backs and hide their fa - ces, sight of a pre - tty girl'. The Piano accompaniment features a change in dynamics and includes a fermata over the first measure of the system. The Violin and Viola parts continue with their respective parts, and the Violoncello part also continues. The score is written in a standard musical notation style with a clean, professional layout.

makes them a - fraid, sight of a pre - tty girl makes them a - fraid.

John - son boys, went a - cour - tin', the

mf

detached

mf

15

Coon Creek girls so pre - tty and sweet, they could - n't make no

18 *mp*

con - ver - sa - tion, they did - n't know where to put their feet,

f p sub.

p *f p sub.*

p *f p sub.*

p *f p sub.*

did - n't know where to put their feet, — did - n't know where to

put their feet. — The John - son boys,

28

they went a - hunt - in', took two dogs and went a - stray,

p *mf* *p*

31

tore their clothes and scratched their fa - ces, did - n't get home till the

mf *mp*

mf *f* *mp*

34

break of day, did - n't get home till the break of day, — *mf*

Musical score for measures 34-36. The vocal line (treble clef) contains the lyrics: "break of day, did - n't get home till the break of day, —" with a *mf* dynamic marking. The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate bass line (bass clef). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf* in the vocal line, *p* and *fp* in the piano accompaniment, and *mf* in the bass line.

37

did - n't get home till the break of day. *p*

Musical score for measures 37-39. The vocal line (treble clef) contains the lyrics: "did - n't get home till the break of day." with a *p* dynamic marking. The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate bass line (bass clef). The piano part continues with a rhythmic pattern of eighth notes. Dynamics include *p* in the vocal line, *fp* in the piano accompaniment, and *f* in the bass line.

40

mf

John - son boys

mf *ff* *mf*

mf *mf* *mf* *mf*

43

went to the ci - ty, ri - din' in a Che - vro - let,

mf

46

They came home— broke and a walk - in', they Had no mo - ney for to

49

pay their way,— had no mo - ney for to pay their way,

52 *mf*

had no mo-ney for to pay their way,—

mf *ff*

mf *mf*

56 *ff*

Shame, O shame on the John - son boys!

ff *detached* *ff* *detached* *ff*

60

Shame, O shame on the John - son boys! Shame, O

64

shame on the John - - - son boys!