

# Coffee Grows On White Oak Trees

For Four-Part Chorus of Men's Voices with Piano Accompaniment

American Folksong  
Arranged by Edwin Earle Ferguson

**Andante**  
*p* Solo

TENOR I

Cof-fee grows on white oak trees, The riv-er flows with brandy

**Andante**  
*p*

PIANO

*mp* *rall.*

O, go choose someone to roam with you, as sweet as 'las-ses can-dy.

*rall.* *pp*

**[1] legato**  
TENOR I + II Tutti *pp*

Cof-fee grows on white oak trees, The riv-er flows with bran-dy

**legato**  
BASS I + II

Cof-fee grows on white oak trees, The riv-er flows with bran-dy

**[1]** *pp*

*mf rit.* *p* *pp*  
 O, go choose some-one to roam with you, as sweet as 'las-ses can- dy.  
 O, go choose some-one to roam with you, as sweet as 'las-ses can- dy.

**2 Allegro ritmico**

*Nasally like a jewsharp*  
*pp*  
 Noo-wing noo - wing noo-wing noo - wing

**2 Allegro ritmico**  
*pp*

*pp*  
 Two in the mid - dle an' I

*pp*  
 noo-wing noo-wing noo-wing noo-wing noo - wing noo - wing

*pp*

can't dance, Jo - sie, Two in the mid - dle an' I can't get a - round.

noo - wing noo - wing noo - wing noo - wing noo - wing noo - wing

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, both in the same key signature. The vocal melody starts on a whole note, followed by eighth and quarter notes. The piano accompaniment features a steady bass line with chords and triplets in the right hand.

Two in the mid - dle an' I can't dance, Jo - sie, Hel - lo, Su - san

noo - wing noo - wing noo - wing noo - wing noo - wing noo - wing

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the same rhythmic and harmonic structure, with triplets and chords.

Brown. Three in the mid - dle an' I can't dance, Jo - sie,

noo - wing noo - wing noo - wing noo - wing noo - wing noo - wing

The third system of the musical score. The vocal line begins with a measure rest followed by a triplet of eighth notes, marked with a box containing the number '3' and the dynamic marking 'mp'. The piano accompaniment also features a triplet in the right hand, marked with a box containing the number '3' and the dynamic marking 'mp'.

Three in the mid - dle an' I can't get a - round,

noo - wing noo - wing noo - wing noo - wing

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests and triplets in the left hand.

Three in the mid - dle an' I can't dance, Jo - sie,

noo - wing noo - wing noo - wing noo - wing

The second system continues the melody and accompaniment. The piano part includes triplet figures in the right hand and a consistent bass line.

Hel - lo, Su - san Brown Briar in my heel an' I

noo - wing noo - wing noo - wing noo - wing noo - wing noo - wing

The third system begins with a key signature change to D major (two sharps), indicated by a box containing the number 4. The dynamic marking *mf* (mezzo-forte) is present. The piano part continues with triplet figures and a bass line that includes a double bar line and a repeat sign.

can't dance, Jo - sie, Briar in my heel an' I can't get a - round.

noo - wing noo - wing noo - wing noo - wing noo - wing noo - wing

Briar in my heel an' I can't dance, Jo - sie, Hel - lo, Su - san

noo - wing noo - wing noo - wing noo - wing noo - wing noo - wing

**5** *f* Brown. Rats in the boots an' I can't dance, Jo - sie, —

noo - wing noo. **5** *f* Rats in the boots

an' I can't get a-round. Rats in the boots an' I  
Rats in the boots Rats in the boots

can't dance, Jo - sie, Hel - lo, Su - san Brown.  
Hel - lo, Su - san Brown.

Cow in the well, an' can't jump, Jo - sie,  
Cow in the well,

Cow in the well, an' can't get a-round, an'

Cow in the well, Cow in the well,

Hel-lo, Su-san; hel-lo, Su-san; hel-lo, Su-san;  
can't jump, Jo-sie, Hel-lo, Su-san Brown.

Hel-lo, Su-san Brown.

*sempre marcato*

**7** **Raucously**

hel-lo, Su-san; hel-lo, Su-san; hel-lo, Su-san; hel-lo, Su-san;  
Fid-dlers drunk an' I can't dance, Jo-sie,

Fid-dlers drunk an' I can't dance, Jo-sie,

**7**

hel - lo, Su - san; hel - lo, Su - san; hel - lo, Su - san; hel - lo, Su - san;  
Fid - dlers drunk an' I can't get a - round.

Fid - dlers drunk an' I can't get a - round.

hel - lo, Su - san; hel - lo, Su - san; hel - lo, Su - san; hel - lo, Su - san;  
Fid - dlers drunk an' I can't dance, Jo - sie,

Fid - dlers drunk an' I can't dance, Jo - sie.

hel - lo, Su - san; hel - lo, Su - san Brown. ———  
Hel - lo Su - san Brown. ———

Hel - lo, Su - san Brown. ———



8

Wheel a - round an' whirl a - round.

8

Wheel a - round an' whirl a - round.

Wheel a - round and whirl a - round.

Wheel a - round and whirl a - round, I can't dance, Jo - sie.

8

Wheel a - round and whirl a - round, I can't get a - round.

Wheel a - round and whirl a - round

Wheel a - round and whirl a - round.

8

Wheel a - round and whirl a - round. \_\_\_\_\_ Hel - lo, Su - san,

Wheel a - round and whirl a - round, I can't dance, Jo - sie. Hel - lo, Su - san

8

O Su - san, wheel a - round and whirl a - round. I can't dance, Jo - sie.

Brown. \_\_\_\_\_ Wheel a - round and whirl a - round. \_\_\_\_\_

9

Wheel a - round and whirl a - round. \_\_\_\_\_

Wheel a - round and whirl a - round, I can't get a - round.

Wheel a - round and whirl a - round, I can't dance, Jo - sie. Hel - lo, Su - san.

Wheel a - round and whirl a - round, \_\_\_\_\_ Hel - lo, Su - san.

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#). The vocal lines are in a simple, rhythmic style. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

**10** Presto *pp-mp*

Rail - road, steam - boat, riv - er an' ca -

*pp-mp*

Rail - road, steam - boat, riv - er an' ca -

The second system is marked 'Presto' and 'pp-mp'. It features two vocal staves and a piano accompaniment. The piano accompaniment is more complex, with a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The vocal lines are in a simple, rhythmic style.

**10** Presto *pp-mp*

nal, I lost my true love on that rag - in' ca - nal.

nal, I lost my true love on that rag - in' ca - nal.

The third system is marked 'Presto' and 'pp-mp'. It features two vocal staves and a piano accompaniment. The piano accompaniment is more complex, with a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The vocal lines are in a simple, rhythmic style.

2 *mp* *cresc.* *cresc. e accel.* *ff*

nal. O she's gone gone gone, O she's gone gone gone, O she's gone on

2 *mp* *cresc.* *cresc. e accel.*

nal. O she's gone gone gone, O she's gone gone gone, O she's gone on

2

*ff* *Prestissimo*

that rag-in', that rag-in' ca - nal.

*ff*

that rag - in' ca - nal.

*Prestissimo*

*ff*

*p* *f* *ff*