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Popping Corn

W. E. Chandler

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Popping Corn

Song

MUSIC BY

W. E. CHANDLER.

3

BOSTON.

G. D. Russell & Company 126 Tremont,

Opp. Park St.

St. Louis
J. H. Keith & Co.

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POPPING CORN

Mus. by H. F. CHANDLER

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords, primarily triads and dyads, in a simple, rhythmic pattern.

1. And there they sat a popping corn, John Stiles and Susan
2. Then Susan she the popper shook, Then John he shook the popper,
John Coffer;

The second system of the piano accompaniment consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment, maintaining the same rhythmic and chordal structure.

Stiles was stout as an ox, And Susan fat as butter,
And both their faces grew as red as summer-pans made of copper,
And

The third system of the piano accompaniment consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment, concluding the piece with a final chord.

POPPING CORN.

Music by W. E. CHANDLER.

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The melody in the treble clef is lively and rhythmic, while the bass clef provides a steady accompaniment of chords and single notes. A measure rest of 8 measures is indicated above the staff.

The first line of the vocal melody, written on a single treble clef staff. It begins with a quarter rest followed by a series of eighth and quarter notes.

1. And there they sat a popping corn, John Stiles and Susan Cotter; John
 2. Then Susan she the popper shook, Then John he shook the popper, Till

Piano accompaniment for the first verse, consisting of two staves (treble and bass clef). The treble clef contains block chords, and the bass clef contains a simple harmonic accompaniment.

The second line of the vocal melody, continuing from the first line with similar rhythmic patterns.

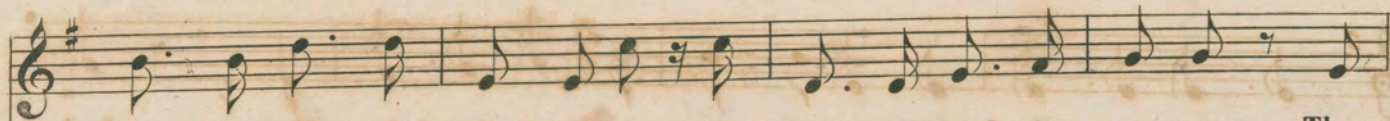
Stiles was stout as an - y ox, And Susan fat as butter. And
 both their fac - es grew as red As sauce-pans made of copper. And

Piano accompaniment for the second verse, continuing the harmonic structure from the first verse.

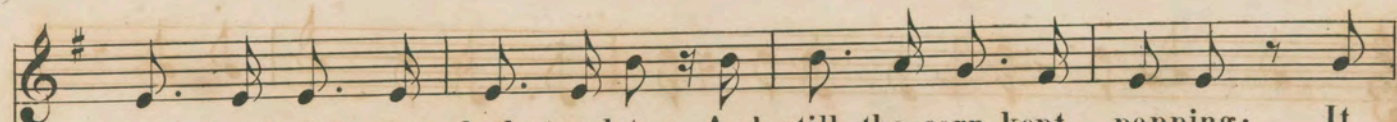
there they sat and shelled the corn, And raked and stirred the fire, And
then they shelled, and popped, and ate, All kinds of fun a - - poking; And

talked of different kinds of ears, And hitched their chairs up nigher.
he haw-hawed at her remarks, And she laughed at his joking.

3. And still they popped, and still they ate, (Joh's mouth was like a hopper,) And
4. And John he ate, and Sue she thought The corn did pop and patter, Till



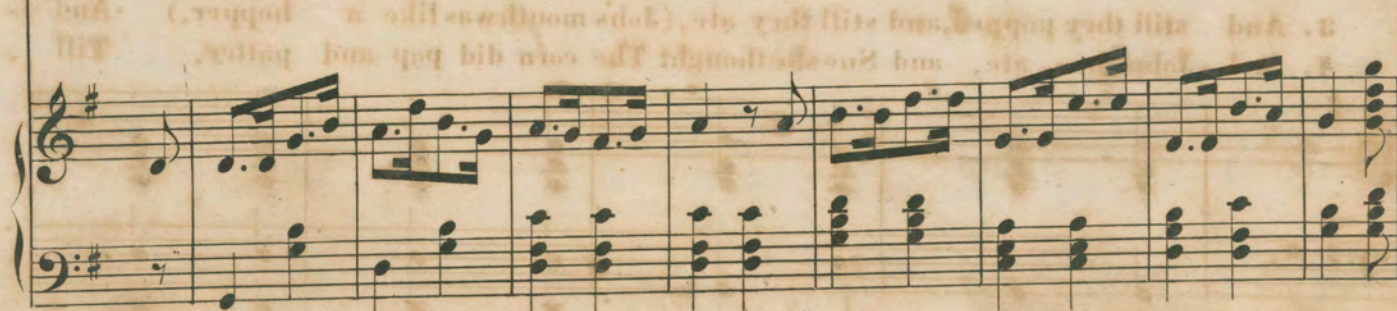
stirred the fire, and sprinkled salt, And shook and shook the popper. The
John cried out, "the corn's a fire! Why, Su - san what's the matter?" "Said



clock struck nine, the clock struck ten, And still the corn kept popping; It
she, John Stiles, it's one o'clock; You'll die of in - di - - gestion; I'm



struck eleven, and then struck twelve, And still no signs of stopping.
sick of all this popping corn Why don't you pop the question?"



LET THE ALONE

SOVE

BY

W. T. WRIGHTON



OLIVER DITSON & CO. PRINTERS BOSTON

1850