

Stephen Foster – Oh! Susanna

The capo: the printed band and the sounding pitch

Tempo: 112

Time: 2/4

Original key: D
Folk

Capo 2

Verse 1

C D

I come from Alabama

G7 A7

With my banjo on my knee,

C D

I'm going to Louisiana,

G7 A7

C D

My true love for to see.

Chorus

F G

C D

Oh! Susanna, oh don't you cry for me,

C D

G7 A7

C D

For I come from Alabama with my banjo on my knee.

The song capo – set once, printed up top

Set Capo in Song properties and the band above the first line prints it – a reserved row of its own, so the music never collides with it. Slide it left, centre or right, give it extra rows or a color, or pin it to the page; the printed word is the Capo label setting – Kapo, Cejilla, Barré, whatever your band reads.

Chorus

C D

It rained all night the day I left,

G7 **A7**

The weather it was dry,

C D

The sun so hot I froze to death,

G7 **A7**

C D

Susanna, don't you cry.

F **G**

C D

Oh! Susanna, oh don't you cry for me,

C D

G7 **A7**

C D

For I come from Alabama with my banjo on my knee.

Written shapes, sounding pitch – the pills

With the capo on 2, the C shape you finger sounds as D. The small pills print that sounding chord beside each written shape – the inline presentation of concert chords (the side box is the other; the Concert chords demo shows it). The capo mode property declares which one your chart is written in – shapes, like this one, or pitch – and travels inside the file.

Chorus

I had a dream the other night

When everything was still,

I thought I saw Susanna

C D

A-coming down the hill.

C **D**

Oh! Susanna, oh don't you cry for me,

G7 **A7**

C D

For I come from Alabama with my banjo on my knee.

Songs that move the capo mid-set take Capo = sliding: the band then prints "Capo (sliding)" and the transpose math is skipped – no pills, no concert shift – because there is no one sounding key to compute. Try it on this very chart: open Song properties and flip Capo from 2 to sliding, and watch the band and every pill follow.