

Philosophy

$\text{♩} = 66$

I been t'ink-in' 'bout de preach-ah; whut he

said de oth - ah night, 'bout hit be - in' peo - ple's doo - ty, fu' to

keep dey fa - ces bright; how one ought to live so plea - sant dat ou - ah

tem - pah ne - ver riles, meet - in' ev - ah - bo - dy roun' us wid ou - ah

9

ve - y nic - est smiles. Phi - lo - so - phy!_ Phi - lo - so - phy...

11

Dat's all right, I ain't a - spu - tin'___ not a

13

t'ing dat soun's lak fac', but you don't ketch folks a - grin - nin'___ wid a

15

mis - ery in de back; an' you don't fin' dem a - smi - lin'___ w'en dey's

17

hon - gry ez kin be, least - ways, dat's how hu - man na - tur' al - lus

The musical score for measures 17-18 features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

19

seems to 'pear to me. Phi - lo - so - phy!_ Phi - lo - so - phy...

The musical score for measures 19-20 continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment features more complex chordal textures in the right hand.

21

We is mos' all put - ty like - ly fu' to

mp

The musical score for measures 21-22 shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the right hand.

23

have our lit - tle cares, an' I think we'se do - in' fus' rate w'en we

The musical score for measures 23-24 continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment features a complex, rhythmic chordal pattern in the right hand.

25

jes' go long and bears, wid-out break-in' up³ ou-ah fa - ces_ in a

27

sick - ly so't of grin, w'en we knows dat in ou - ah in - nards_ we is

29

p'int - ly mad ez sin. Phi - lo - so - phy... Phi - lo - so - phy...

31

ritardando a piacere

Oh dey's

33

a tempo

times fu' be - in' plea - sant an' fu' go - in' smi - lin' roun', 'cause I

35

don't be - lieve in peo - ple al - lus to - tin' roun a frown, but it's

37

ea - sy 'nough to tit - ter w'en de stew is smo - kin' hot, but hit's

39

might - y ha'd to gig - gle w'en dey's nuf - fin' in de pot. Phi -

41

lo - so - phy! Phi - lo - so - phy... Phi -

43

lo - so - phy... Phi - lo - so - phy...

45

Oh, phi - lo - so - phy... Oh, phi -

47

ritardando a piacere

lo - so - phy... Phi - lo - so - phy...