

Watermelon Patch

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♩ = 130

Piano

The piano introduction consists of two staves. The right hand (treble clef) features a series of eighth-note chords in a descending sequence, starting with a C major chord and moving through F major, B minor, and E major. The left hand (bass clef) provides a simple accompaniment with quarter notes and eighth notes, primarily in the lower register.

6 Wa - ter - mel - on's just a - no - ther word for giv - in' my love - to the ones I should. -

Pno.

The first line of lyrics is accompanied by piano accompaniment. The vocal line (bass clef) has a melody that follows the rhythm of the lyrics. The piano accompaniment (treble and bass clefs) consists of chords and simple rhythmic patterns. A measure rest is indicated by a '7' in a circle above the staff.

10 Work - in' to - geth - er and play - in' some. - Eat - in' wa - ter - mel - on 'til the day - is done. -

Pno.

The second line of lyrics is accompanied by piano accompaniment. The vocal line (bass clef) continues the melody. The piano accompaniment (treble and bass clefs) provides harmonic support. A measure rest is indicated by a '7' in a circle above the staff.



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Watermelon Patch

14 All my life I knew - if I - could have all the wa-ter-mel-on that a boy - should. Liv-

Pno.

18 in' in Cal-i' with the grow-in' sea-son long. Wa-ter-mel-ons grew up - big - and strong. -

Pno.

22 Work - in' and walk-in' on a sun - ny day, Teach -

Pno.

26 in' my kids - how to make their way. Some - times I know it took - too long to

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30 get the job done, - but it made - 'em strong. - All my life I knew - if I - could

Piano accompaniment for measures 30-33. The score consists of three staves: a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

34 have all the kids - that I knew I - should. Liv - in' in Cal - i' where the

Piano accompaniment for measures 34-36. The score consists of three staves: a vocal line in bass clef and a piano accompaniment in grand staff. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

37 grow-in' seemed - long. Good kids grew up - big - and strong. - - - - It's

Piano accompaniment for measures 37-40. The score consists of three staves: a vocal line in bass clef and a piano accompaniment in grand staff. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

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42 been a-while since the kids have gone. The wa-ter-mel-on patch-is still go - in' strong. When-

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46 ev-er I'm out in the patch - a-lone - I'm think-in' how to please - my girl - at home.

Pno.

50 All my life I knew - if I - could have all the love - that I knew I should, Liv-

Pno.

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54 in' in Cal-i'-where we've been so - long. A love - so deep grow-in' big - and strong; a

Piano accompaniment for measures 54-57. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays quarter notes. The key signature is two sharps (F# and C#).

58 love - so deep grow-in' big and strong; a love - so deep grow-in' big - -

Piano accompaniment for measures 58-62. The right hand continues with eighth notes, and the left hand continues with quarter notes. The key signature remains two sharps.

63 and strong.

Piano accompaniment for measures 63-66. The right hand plays a final cadence with a dotted quarter note and an eighth note, while the left hand plays quarter notes. The key signature remains two sharps.