

SO ODER SO

DIE BESONDERE CHORBLATTREIHE FÜR
ZWEI FRAUEN- UND ZWEI MÄNNERSTIMMEN ODER
DREI FRAUEN- UND EINE MÄNNERSTIMME

I Come From Alabama

Text und Musik: Stephen
Collins Foster (1826-1864)
Satz: Hartmut Emig

$\text{♩} = 80$

Sopran

1. I come from A - la - ba - ma with my ban - jo on my knee, I'm
rain'd all day the night I left, the wea - ther was so dry, the

Alt1

1. I come from A - la - ba - ma with my ban - jo on my knee, I'm
rain'd all day the night I left, the wea - ther was so dry, the

Alt2/Tenor

1. I come from A - la - bam', my ban - jo on my knee, I'm
rain'd, the night was left, the wea - ther was so dry, the

Bass

1. I come from A - la - bam', my ban - jo on my knee, I'm
rain'd, the night was left, the wea - ther was so dry, the

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1. 2.

goin' to Loui - si - a - na, my Su - san - na for to see. It cry.
sun to hot I froze my self, Su - san - na don't you

goin' to Loui - si - a - na my Su - san - na for to see. It cry.
sun to hot I froze my self, Su - san - na don't you

goin' to Loui - si - an', Su - san - na for to see. It cry.
sun to hot, I froze, Su - san - na don't you

goin' to Lou - si - an', Su - san - na for to see. It cry. Oh!
sun to hot, I froze, Su - san - na don't you

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Oh! Su - san - na, oh, don't you cry for me, for I come from A - la -

Oh! Su - san - na, don't cry for me, for I come from A - la -

Oh! Su - san - na, oh, don't cry for me, for I'm goin' to

Oh! Su - san - na, don't cry for me, for I'm goin' to

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ba - ma with my ban - jo on my knee. 2. I dreamed the o - ther night, when
buck - weath in her mouth the

ba - ma with my ban - jo on my knee. 2. I dreamed the o - thernight, when
buck - weath in her mouth, the

A - la - bam', my ban - jo on my knee. 2. I dreamed the o - ther night, when
buck - weath in her mouth, the

A - la - bam', my ban - jo on my knee. 2. I head a dream the o - ther night, when
buck - wheat cake was in her mouth, the

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ev' - ry thing was still. I thought I saw Su - san' a - com - ing down the
tear was in her eye. I'm com - ing from the South Su - san - na don't you

ev' - ry thing was still. I thought I saw Su - san' a - com - ing down the
tear was in her eye. I'm com - ing from the South Su - san - na don't you

ev' - ry thing was still. I thought I saw Su - san' a - com - ing down the
tear was in her eye. I'm com - ing from the South Su - san - na don't you

ev' - ry - thing was still. I thought I saw Su - sa - na a - com - ing down the
tear was in her eye. Say's I, I'm com - ing from the South Su - san - na don't you

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1. 2.

hill. The cry. Oh! Su - san - na, oh, don't cry for

hill. The cry. Oh! Oh! Su - san - na, don't cry for

hill. cry. Oh! Oh! Su - san - na, oh, don't cry for

hill. The cry. Oh! Su - san - na, don't you cry for

Melodie

Melodie

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me, for I'm goin' to A - la - bam', my ban - jo on my knee. 3. I

me, for I'm goin' to A - la - bam', my ban - jo on my knee. 3. I

me, for I'm goin' to A - la - bam', my ban - jo on my knee. 3. I

me, for I'm goin' to A - la - ba - ma with my ban - jo on my knee. 3. I

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soon will be in New Or - leans, and then I'll look a - round, and when I find Su -
if I do not find her, this dar - key'll sure - ly die, and when I'm dead and

soon will be in New Or - leans, and then I'll look a - round, and when I find Su -
if I do not find her, this dar - key'll sure - ly die, and when I'm dead and

soon in New Or - leans, and then I'll look a - round, and find Su -
if I do not find, this dar - key'll sure - ly died, and when I'm

soon in New Or - leans, and then I'll look a - round, and find Su -
if I do not find, this dar - key'll sure - ly died, and when I'm