

# 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

5

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

10

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

15

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

20

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

25

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*

30

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

35

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