

18 Folksongs

für 1-2 Trompeten

gleicher Stimmung

Bearbeitung:
Achim Graf
Peter Welte

Amazing Grace

Bella Bimba

Kilarney

La Cucaracha

Jamaika Farewell

Oh! Susanna

Nobody Knows

Kumbaya

Plaisir d'Amour

Polly-Wolly-Doodle

Rolling Home

Die Lorelei

Santa Lucia

Tiritomba

Oh, when the Saints

Tom Dooley

The Last Rose of Summer

Yankee Doodle



Oh! Susanna

Stephen C. Foster

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Bearb. & Arr.:
Achim Graf
Peter Welte $\text{♩} = 72$

1. I ___ came from Al - a - ba - ma with my Ban - jo on my knee. I'm ___
 2. It ___ rain'd all night the day I left, the we - ther it was dry, the ___

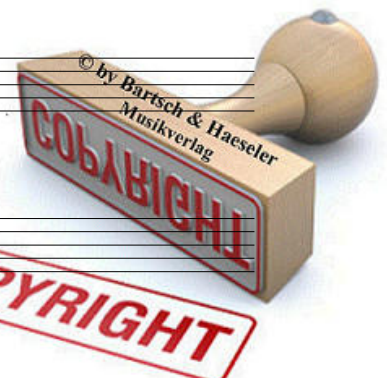
Trompete 1 *mf*

Trompete 2 *mf*

6 goin' to Lou - si - a - na, my ___ true love for to see.
 sun so hot I frose to death, Su - san - na don't you cry.

10 Oh! Su - san - na, Oh! don't you cry for me. I've ___

14 come from Al - a - b - ma with



Amazing Grace

American Traditional

$\text{♩} = 72$

1. A - ma - zing grace, how sweet the sound that
 grace that taught my heart to fear and

Trompete 1

Trompete 2

5 saved a wretch like me. I
 grace my fear re - lieved. How

9 once was lost but now
 pre - cious did that grace

Oh, when the Saints

American Traditional

$\text{♩} = 80$

Oh, when the Saints _____ go march-ing in, _____ Oh, when the

5 Saints go march - ing in, _____ Oh, I

9 want to be in that num - ber, _____

13

Yankee Doodle

American Traditional

$\text{♩} = 72$

Fath'r and I went down to camp, a - long with Cap - tain Good - in. And

Trompete 1 *mf*

Trompete 2 *mf*

5 there we saw the men and boys as thick as has - ty - pud - din'.

Fine

9 Yan - kee Doo - dle keep it up, Yan - kee Doo - dle Dan - dy,

mf

13 mind the mu - sic and the step

Nobody Knows

African-American Traditional

♩ = 92

No - bo - dy knows the trou - ble I see. No - bo - dy knows but Je - sus. ____

Trompete 1 *mf*

Trompete 2 *mf*

5 No - bo - dy knows the trou - ble I see, Glo - ry, Hal - le - lu - ja. Some

p **Fine**

9 times I'm up, some - times I'm down, O yes Lord! Some -

p *mf* *p*

13

Kumbaya

American Traditional

♩ = 100

- 1. Kum - bay - a, my Lord, _____ Kum-bay - a, _____ Kum - bay -
- 2. Some - one's cry - ing Lord, _____ Kum-bay - a, _____ Some-one's
- 3. Some - one's sing - ing Lord, _____ Kum-bay - a, _____ Some-one's

Trompete 1 *mf*

Trompete 2 *mf*

- a, my Lord, _____ Kum - bay - a, _____ Kum - by -
- cry - ing Lord, _____ Kum - bay - a, _____ Some - one's
- 5 sing - ing Lord, _____ Kum - bay - a, _____ Some - one's

5

- a, my Lord, _____ Kum - bay - a, _____
- cry - ing Lord, _____ Kum - bay - a, _____
- 9 sing - ing Lord, _____ Kum - bay - a, _____

9

13

Santa Lucia

Italien Traditional

♩ = 84

Sul ma - re lu - ci - a l'a - stro d'ar - gen - to,

5 pla - ci - da e l'on - da, pro - spe - ro e il ven - to.

9 Ve - ni - te al' a - gi - le bar - chet la mi - a

13 San - ta Lu - ci - a. San - ta Lu - ci - a.

Tiritomba

Italien Traditional

9

♩ = 120

Se - ra an - da - i se - ra an - dai per la ma - ri - na, a tro -

The first system of music consists of two staves in 4/4 time. The upper staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It begins with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Both staves have a dynamic marking of *mf* (mezzo-forte).

3 var co - la u - ra bel - la, bian - ca e ro - sa bian - ca e ro - sa e ric - ciu -

The second system of music consists of two staves in 4/4 time. The upper staff is the vocal line, starting with a treble clef and a key signature of one flat. It begins with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Both staves have a dynamic marking of *mf* (mezzo-forte).

6 tel - la, tut - ta vi - ta e i - la ri ta.

The third system of music consists of two staves in 4/4 time. The upper staff is the vocal line, starting with a treble clef and a key signature of one flat. It begins with a half note G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Tom Dooley

American Traditional

♩ = 120

1. I met her on the
 2. This _____ time to
 3. You took her on the

moun - tain, and there I took her life.
 mor - row, reck on _____ where I'll be.
 hill - side, as God al migh - ty knows.

4

Met her _____ on the moun - tain, and stabbed her with my knife.
 If it hadn't been for Gray - son, I'd been in Ten - ne - see.
 You took her on the hill - side, and there you hid her clothes.

7

Die Lorelei

German Traditional

♩ = 108

1. Ich weiß nicht, was soll es be - deu - ten, daß
 Mär - chen aus ur - al - ten Zei - ten, das

5 ich so trau - rig bin, _____ ein nicht aus dem

1. kommt mir _____ 2.

10 Sinn. _____ Die Luft _____ ist kühl und

La Cucaracha

Mexican Traditional

♩ = 138

La Cu - ca - ra - cha, La Cu - ca - ra - cha, ya no quie - re ca - mi -

The first system of music consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 138. The music begins with a piano (*mf*) dynamic. The vocal line starts with the lyrics 'La Cu - ca - ra - cha, La Cu - ca - ra - cha, ya no quie - re ca - mi -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

4 nar, por que no tie - ne, por - que le fal - ta

The second system of music continues the piece. It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are 'nar, por que no tie - ne, por - que le fal - ta'. The piano accompaniment continues with the same rhythmic pattern as the first system.

7 di - ne - ro pa - ra ga - star. 1. 2.

The third system of music is the final system on the page. It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are 'di - ne - ro pa - ra ga - star.' followed by first and second endings. The piano accompaniment concludes with a final cadence.

Killarney

Irish Traditional

♩ = 92

By Kil - lar - ney's _____ lakes and fells, Em - 'rald isles and _____

4 wind - ing bays. Moun - tain paths and _____ wood - land dells,

7 Mem - 'ry ev - er _____ fond - ly strays. Boun - teous na - ture

10 loves all lands, _____

Polly-Wolly-Doodle

African-American Traditional

♩ = 126

1. Oh, I went down South for to see my Sal, sing—
2. Oh, my Sal, she am a— maid - en fair, sing—

mf

mf

Pol - ly - Wol - ly - Doo - dle all the day. My— Sa - ly am a—
Pol - ly - Wol - ly - Doo - dle all the day. With— cur - ly eyes and—

3

mf

mf

spun - ky gal, sing— Pol - ly - Wol - ly - Doo - dle all the day.
laugh - ing hair, sing— Pol - ly - Wol - ly - Doo - dle all the day.

6

The Last Rose of Summer

Irish Traditional

♩ = 80

'Tis the Last Rose of Sum - mer, Left Bloom - ing a - lone. All her

mf

love - ly com - pan - ions are fad - ed and gone. No

5

mf

9 flow'r of her kin - dred, no rose bud is nigh.

13 sigh.

Plaisir d'Amour

French Traditional

♩ = 76

Plai - sir *cresc.* d'A - - mour, _____ ne

Trompète 1 *p*

Trompète 2 *cresc.* *p*

5 dure qu'un _____ mo - ment. _____ Cha

decresc. *p*

decresc.

9 grin d'A - - mour tou - te la

p *mf*

p *mf*

13 vie. _____

p *rit.* *pp*

p *pp*

Jamaika Farewell

Jamaika Traditional

♩ = 116

1. Down the way where the nights are gay — and the

Trompete 1

mf

Trompete 2

mf

3 sun shines dai - ly on the moun - tain top. — I took a trip on a

6 sai - ling ship and when I reached Ja - mai - ka I made a stop.

Rolling Home

Shanty

♩ = 84

1. Call all hands to man the cap - stan, see the
sing in joy - full cho - rus in the

Musical notation for the first system, measures 1-2. The music is in 3/4 time and marked *mf*. The melody consists of quarter notes and half notes, with a repeat sign at the end of the first measure.

3 ca - ble run down clear. Heave a - way sight and with a
wat - ches of the night and we'll sight the shores of

Musical notation for the second system, measures 3-4. The melody continues with quarter notes and half notes, including a triplet of eighth notes in the first measure.

6 will, boys. For old Eng - land we will steer.
Eng - land, when the gray dawn brings the

Musical notation for the third system, measures 5-6. The melody concludes with quarter notes and half notes, including a triplet of eighth notes in the first measure.

Bella Bimaba

Italien Traditional

♩ = 108

Ma co - me bal - li bel - la bim - ba, be - la bim - ba, bel - la bim - ba. Ma

5 co - me bal - li bel - la bim - ba, co - me bal - li, bal - li ben.

1. Guar - da che pas - sa la vil - la - na - la.
2. Dan - za al mat - ti - no, dan - za al - la se - ra,