

CM9732 Two American Folk Songs
Trotta / SATB Voices with Piano and Optional Violin

Two American Folk Songs

MICHAEL JOHN TROTTA

SATB Voices with Piano and Optional Violin


Duration: 4:20

Soprano

Alto

Tenor

Bass



CARL FISCHER
Celebrating 150 Years

MICHAEL JOHN TROTTA

About the Composer

Fueled by a passion to share new music that engages conductors, ensembles, and audiences alike, Michael John Trotta (b.1978) is fast becoming one of the most “exciting and prominent new composers of choral music.” Drawing on his experience as a conductor and clinician, he brings artistry and excellence within reach for thousands of musicians each year.

From Carnegie Hall to classrooms all over the world, Trotta’s unique blend of engaging and artistic music creates opportunities to experience new music and empowers individuals to realize their artistic potential. His engaging style fuses tradition and innovation to create moments of beauty that “effectively carry out a dialogue between the [music] and the modern listener.” (Choral Journal)

Prior to his work as a full-time composer, his experience as an educator at the elementary, middle school, high school, and university levels – as well as a church music director – infuses his works with “an intimate knowledge of the human voice” and a “rare sensitivity to the capabilities of a choral ensemble.” This, combined with his degrees in music education and a doctorate in choral conducting, have grounded his style in tradition, which blend with his modern sensibilities to “inform the thoughts and aspirations of the people and the time” (Choral Scholar) and to create “tender harmonies and a palette of glowing vocal and instrumental colors.” (Gramophone)

Trotta recently conducted the TN All State choir as well as premieres at Carnegie Hall and St. Paul’s Basilica in Rome.

For more information and a complete list of works, visit www.mjtrotta.com

Two American Folk Songs

for SATB Voices with Piano and Optional Violin*

Incorporating Traditional Folk Tunes:
Cindy and The Water Is Wide

MICHAEL JOHN TROTTA

Piano

$\text{♩} = 96$

ff

3

mp

mf

mp

6

f

f

8

* The part for Optional Violin may be found on pp. 19-20.

clap *mf* snap

Women only

Soprano, Alto

Tenor, Bass *mf*

You ought to see my Cin-dy She lives way down South And

16

Men only

mf

The first time that I saw her a

she's so sweet the hon-ey bees All swarm a-round her mouth

19

stand-ing in the door, Her shoes and stock-ings in her hand Her feet all o-ver the floor. *f* Get a-long

f

f

22

Get-a-long home, get a-long home.

Get-a-long home, get a-long home. _

home Cin - dy, Cin - dy Get a-long home Get a-long

Get-a-long home, get a-long home. Get-a-long home, get a-long home. _

24

Get-a-long home, get a-long home.

home Cin - dy, Cin - dy I'll mar-ry you some

Get-a-long home, get a-long home.

27

day

f

mf

30

mf

mf

oo — oh

I wish I was an ap-ple Hang-ing on a tree And

33

ah I wish I had a nick - el I

eve-ry time my Cindy'd pass She'd take a bite of me Wish _ I had a nick - el

36

wish I had a dime I wish I had a boy of mine To love me all the time. Get a-long

wish _ I had a dime I'll love you all the time.

Musical score for measures 44-46. The score consists of five staves. The top staff is a vocal line with lyrics "day" under the first measure. The second and third staves are piano accompaniment. The fourth and fifth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large red watermark "Unauthorized to copy or print" is overlaid diagonally across the page.

Musical score for measures 47-50. The score consists of five staves. The top staff is a vocal line with lyrics "rit." above the first measure. The second and third staves are piano accompaniment. The fourth and fifth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large red watermark "Unauthorized to copy or print" is overlaid diagonally across the page.

50 a tempo

Sop. 1 or opt. Solo/Small Group

mp

The wa-ter is wide

p

rhythmically

The wa-ter is wide I

p

rhythmically

a tempo

p

55

I can - not get o'er

And nei-ther have I

___ can - not ___ get o'er, the wa-ter is wide I ___ can-not get o'er. the wa-ter is wide I ___

wings — to — fly. Give me a boat
 — can - not — get o'er, the wa-ter is wide I — can-not get o'er. Give me a

This block contains the musical notation for measures 59 through 62. It features a vocal line in treble clef with lyrics: "wings — to — fly. Give me a boat" and "— can - not — get o'er, the wa-ter is wide I — can-not get o'er. Give me a". Below the vocal line is a piano accompaniment in treble and bass clefs. There are also empty staves for guitar and bass.

that will car - ry — two And both shall row, my love and I.
 boat, that will car - ry two, and both shall row my love and I.

This block contains the musical notation for measures 63 through 66. It features a vocal line in treble clef with lyrics: "that will car - ry — two And both shall row, my love and I." and "boat, that will car - ry two, and both shall row my love and I.". Below the vocal line is a piano accompaniment in treble and bass clefs. There are also empty staves for guitar and bass.

69 end solo

mp

I leaned my back up a-against some

mp

I leaned my back up a-against some oak

espress.

pp

opt. Piano until m. 86

p

73

oak Think - ing that he was a trust - y _ tree:

Think-ing that he was a trust - y _ tree: But first he _

78

But first he__ bent and then he__ broke;

bent and then he__ broke; And so did

82

And so did my false love to me.

my false love to me.

86

$\text{♩} = 96$

f

90

clap

stomp *f*

f

The wa-ter is wide _____ I can -

f

You ought to see my Cin - dy She lives _ way down

mf

f

95

not go o'er _____ and

South And she's so sweet the hon - ey bees All swarm a - round her

99

nei - ther have I wings _____ to

mouth The first time that I saw her a stand - ing in the

103

fly,

door, Her shoes and stock - ings in her hand Her feet all o - ver the

107

Get-a-long home, get a-long home.

Get-a-long home,

Get a-long home Cin - dy, Cin - dy Get a-long home
 Get a-long home Cin - dy, Cin - dy Get a-long home

floor. Get-a-long home, get a-long home. Get-a-long home,

111

get a-long home.

Get-a-long home, get a-long home.

Get a-long home Cin - dy, Cin - dy
 Get a-long home Cin - dy, Cin - dy

get a-long home. Get-a-long home, get a-long home.

ff

Get a-long home, I'll mar - ry

Get a-long home, — I'll mar - ry

fp *ff*

you some day! Hoo - ray!

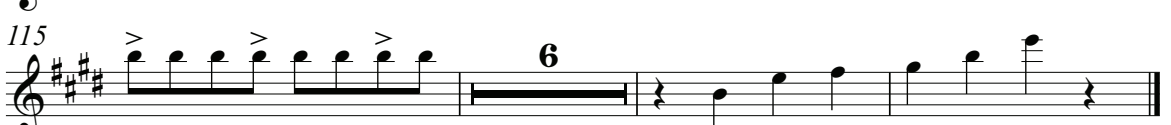
you some day! Hoo - ray!

ff

ff

20
43

Violin



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