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Jeoma Flores Hofrichter

Traditional Folk Songs
for
Finger-Style Guitar

Intermediate Level

Au Clair de la Lune
Sur le Pont Avignon
Merrily, we roll along
Michel, row the boat ashore
You are my Sunshine
500 Miles
Tom Dooley
Amazing Grace
Banks of Ohio
My Bonny is over the Ocean
Greensleeves
Clementine



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Vorwort

Das vorliegende Heft „Traditional Folksongs for Fingerstyle-Guitar“ enthält eine Auswahl an Folksongs, aus unterschiedlichen Ländern und Epochen.

„Traditional Folksongs for Fingerstyle-Guitar“ eignet sich gut als Ergänzung zu jeder Gitarrenschule und für den Gitarrenunterricht.

Viel Freude wünscht
Jeoma Flores Hofrichter

Au clair de la lune

Bearbeitung: Jeoma Flores

Traditional

First system of musical notation for 'Au clair de la lune'. The system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in a simple, folk-like style. Below the staff is a tablature for a stringed instrument, with three staves labeled T, A, and B. The tablature uses numbers 0, 2, 3, and 4 to indicate fret positions. The first system covers measures 1 through 4.

Second system of musical notation for 'Au clair de la lune'. This system continues the melody and tablature from the first system, covering measures 5 through 8. The notation remains consistent, with a treble clef staff and a three-staff tablature (T, A, B).

Third system of musical notation for 'Au clair de la lune'. This system continues the melody and tablature, covering measures 9 through 12. The notation remains consistent, with a treble clef staff and a three-staff tablature (T, A, B).

Fourth system of musical notation for 'Au clair de la lune'. This system concludes the piece, covering measures 13 through 16. The notation remains consistent, with a treble clef staff and a three-staff tablature (T, A, B). The piece ends with a double bar line.

Sur le Pont, Avignon

Traditional

Bearbeitung: Jeoma Flores

The musical score is presented in four systems, each corresponding to a measure number (1, 5, 9, 13). Each system includes a treble clef staff, a guitar TAB system, and a bass line. The TAB system consists of three staves: the top staff shows the fret number (0-3), the middle staff shows the fret number (0-3), and the bottom staff shows the fret number (0-3). The bass line is a single staff with notes and rests. The score is written in 4/4 time and features a mix of eighth and sixteenth notes, as well as rests.

System 1 (Measures 1-4):

Measure 1: Treble clef staff has a half note G4, a quarter note A4, and a quarter note B4. The TAB system has a 'T' (Tie) symbol. The bass line has a half note G3, a quarter note A3, and a quarter note B3.

System 2 (Measures 5-8):

Measure 5: Treble clef staff has a half note G4, a quarter note A4, and a quarter note B4. The TAB system has a 'T' (Tie) symbol. The bass line has a half note G3, a quarter note A3, and a quarter note B3.

System 3 (Measures 9-12):

Measure 9: Treble clef staff has a half note G4, a quarter note A4, and a quarter note B4. The TAB system has a 'T' (Tie) symbol. The bass line has a half note G3, a quarter note A3, and a quarter note B3.

System 4 (Measures 13-16):

Measure 13: Treble clef staff has a half note G4, a quarter note A4, and a quarter note B4. The TAB system has a 'T' (Tie) symbol. The bass line has a half note G3, a quarter note A3, and a quarter note B3.

Merily, we roll along

Traditional

Bearbeitung: Jeoma Flores

The musical score is written for guitar and three-string bass. It is in the key of D major (two sharps) and 4/4 time. The score is divided into four systems, each containing a guitar staff and a three-string bass staff. The guitar staff uses a treble clef and a key signature of two sharps. The three-string bass staff uses a bass clef and a key signature of two sharps. The score includes fingerings (numbers 1-5) and fret numbers (0-11) for both instruments. The piece concludes with a double bar line and a final chord in the bass staff.

System 1: Measures 1-4. The guitar melody starts on D4, moving up stepwise to A4, then down to G4, F#4, E4, and finally D4. The bass line starts on D3, moving up stepwise to A3, then down to G3, F#3, E3, and finally D3.

System 2: Measures 5-8. The guitar melody continues with a similar pattern, ending on D4. The bass line continues with a similar pattern, ending on D3.

System 3: Measures 9-12. The guitar melody continues with a similar pattern, ending on D4. The bass line continues with a similar pattern, ending on D3.

System 4: Measures 13-16. The guitar melody continues with a similar pattern, ending on D4. The bass line continues with a similar pattern, ending on D3.

Michael, Row the Boat Ashore

Bearbeitung: Jeoma Flores

Traditional