

INTRODUCTION

Folk Strings is a collection of folk melodies from around the world arranged for strings. Some of these tunes were part of my childhood, and I have many happy memories of the hours spent singing them with my mother while she played the piano. Others are melodies I discovered more recently and are included because I enjoy playing them.

Unlike classical music, which normally has an “authentic” version, folk music often exists in many versions with differences in the melody or lyrics. Sometimes several countries lay claim to a melody because a group of people moved to a new country and took their music with them. Most folk songs were sung and played for many years before they were written down, and their original composer is usually unknown. This collection includes melodies in a variety of moods and with rhythmic patterns that are representative of their country of origin.

The arrangements in *Folk Strings* can be effective with players at a variety of levels. Less experienced players can play the melody line, learning it partly by ear and partly by reading. Some pieces in the collection are easier than others, and teachers can choose which are appropriate for their particular group. In order to provide maximum flexibility, the collection is available in a number of instrumentations, which are the same as those used in *Festive Strings* and *More Festive Strings*:

Folk Strings for String Quartet or String Orchestra

Folk Strings for Violin Ensemble

Folk Strings for Viola Ensemble

Folk Strings for Cello Ensemble

For two, three, or four violin, viola, or cello players in any combination of these instruments

Folk Strings for Solo Violin

Folk Strings for Solo Viola

Folk Strings for Solo Cello

For use with: *Folk Strings for String Quartet or String Orchestra*
or *Folk Strings for Violin, Viola, or Cello Ensemble*
or *Folk Strings Piano Accompaniments*

Folk Strings Piano Accompaniments

For use with: *Folk Strings for String Quartet or String Orchestra*
or *Folk Strings for Violin, Viola, or Cello Ensemble*
or *Folk Strings for Solo Violin, Viola, or Cello*

The arrangements are in keys chosen to be accessible and resonant. Shifting has been kept to a minimum, and where a shift is required, finger numbers indicate the first note in a new position. A fingering in parentheses means to remain in the same position.

In *Folk Strings for String Quartet or String Orchestra*, the melody is passed around so that all members of the ensemble can have the opportunity to play the tune. Score and parts are marked with “Melody” and “Harmony” to help players bring out the melody at the appropriate moment. These orchestra arrangements can be played by a string quartet since the instrumentation is complete without the bass part. Most of the time Violin 3 duplicates the Viola part; where the parts are different, the Violin 3 part appears in small notes in the score.

Both rehearsal letters and measure numbers are provided. In the orchestra arrangements, some of the pieces have rehearsal letters A1, A2, B1, and so on. These markings need explanation only if a group uses the String Quartet or Orchestra parts together with the Solo parts or with the Piano Accompaniment. The String Quartet or Orchestra parts have the repeats written out, with the melody in a different voice the second time. In these pieces, A1 in the orchestra part matches letter A for the first time in the solo part, A2 matches A for the second time, and so on.

During the preparation of this project, I have imposed on the good nature of numerous friends, colleagues, students, and family members. They gave their time generously to play the pieces, and their suggestions were invaluable in the revision process. In particular I thank Karen Barg Camacho, Mary Helen Law, Carolyn McCall, Judi Price-Rosen, Patricia Shand, Fiona Shand, Ellen Shertzer, Carole Shoaf, the “crusty academics,” Karin Erhardt, who provided the cello fingerings, and Karla Philipp, who did the bass fingerings and in addition once again provided a wealth of helpful advice.

Especially I acknowledge my daughter Shauna for her continually cheerful encouragement and my husband Peter for being, as always, incredibly patient and caring, even when asked to play yet one more draft version or to proofread one more folder of parts. Their support gave me the energy to complete this project.

Folk Strings is dedicated to the memory of my niece Alison, whose brief years were so full of the joy of life.

Enjoy!

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MARIANINA

Viola

Italy
Arranged by JOANNE MARTIN

Allegro giocoso ♩ = 126

p

7

mp

14

mf

21

p

Melody

28

f

36

ff

44

pp

52

mp

SHE'S LIKE THE SWALLOW

Viola

Canada
Arranged by JOANNE MARTIN

Dolce ♩ = 108

The musical score is written for Viola in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a *pp* dynamic and a *p* dynamic. A first ending bracket labeled 'A' spans measures 4-5. The second staff continues the melody. The third staff starts at measure 12 with a *mp* dynamic. The fourth staff starts at measure 18 with a *pp* dynamic and includes a 'Bring out' instruction at the end. A second ending bracket labeled 'B' spans measures 20-21. The fifth staff starts at measure 24 with a *mf* dynamic, followed by a *poco rit.* section and a *pp* section with a 'Bring out' instruction and a *a tempo* marking. A third ending bracket labeled 'C' spans measures 28-29. The sixth staff starts at measure 31. The seventh staff starts at measure 37 with a *p* dynamic. The eighth staff starts at measure 43 with a *pp* dynamic and ends with a *f* dynamic and a 'Bring out' instruction. A fourth ending bracket labeled 'D' spans measures 45-46.

pp *p* **A**

6

12 *mp*

18 *pp* **B** Bring out

24 *mf* *poco rit.* *pp* **C** *a tempo*

31

37 *p*

43 *pp* **D** Bring out *f*