

## 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.

These Solo Cello parts duplicate the Cello 1 part of *Folk Strings for Cello Ensemble*. Less experienced players should find the single line of music and the slightly larger type easier to read than the score form used in the ensemble arrangements. Introductions and interludes are optional, and those who are playing by ear may prefer to play only the melody.

The solo parts also duplicate the melody that is passed from voice to voice in *Folk Strings for String Quartet or String Orchestra* so that an individual or group of players can play with an orchestral accompaniment.

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!

Joanne Martin

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# MARIANINA

Solo Cello

Italy

Arranged by JOANNE MARTIN

Allegro giocoso ♩ = 126

*p*

9 **A** *mp*

16 **B** *mf*

23 *p* *mf*

30 **C** *f*

37 *1* *3* *2* *(3)*

44 **D** *pp*

52 **E** *mp*

# SHE'S LIKE THE SWALLOW

Solo Cello

Canada

Arranged by JOANNE MARTIN

Dolce ♩ = 108

The musical score is written for a solo cello in the bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Dolce' with a quarter note equal to 108 beats per minute. The score consists of nine staves of music, each containing measures 1 through 43. The piece is divided into four sections: Section A (measures 1-6), Section B (measures 19-24), Section C (measures 25-30), and Section D (measures 43-48). Dynamics include *pp*, *mp*, *mf*, and *p*. Performance instructions include *poco rit.* and *a tempo*. Fingerings (1, 4) and breath marks (V) are indicated throughout. Slurs and hairpins are used to shape the melodic lines.