

INTRODUCTION

More 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 *More 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*:

More Folk Strings for String Quartet or Orchestra

More Folk Strings for Violin Ensemble

More Folk Strings for Viola Ensemble

More Folk Strings for Cello Ensemble

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

More Folk Strings for Solo Violin

More Folk Strings for Solo Viola

More Folk Strings for Solo Cello

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

More Folk Strings Piano Accompaniments

For use with: *More Folk Strings for String Quartet or Orchestra*
or *More Folk Strings for Violin, Viola, or Cello Ensemble*
or *More 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 *More Folk Strings for String Quartet or 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, Milan Durecek, Mary Helen Law, Carolyn McCall, Ivan Pokus, Carole Pollard, Judi Price-Rosen, Patricia Shand, Fiona Shand, Ellen Shertzer, Carole Shoaf, Ruth Wiwchar, the “crusty academics,” Karin Erhardt, who provided the cello fingerings, and Karla Philipp, who did the bass fingerings and as usual 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.

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

Enjoy!

Joanne Martin

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SHOO FLY

Violin 1

United States
Arranged by JOANNE MARTIN

Allegro moderato $\text{♩} = 88$

The musical score is written for Violin 1 in G major (one sharp) and 2/2 time. It consists of eight staves of music. The first staff begins with a dynamic marking of *p* and includes rehearsal mark **A1*** labeled "Melody". The second staff continues the melody. The third staff starts with rehearsal mark **A2** labeled "Harmony" and a dynamic marking of *p*. The fourth staff includes rehearsal mark **B1** and a dynamic marking of *mf*. The fifth staff includes rehearsal mark **B2** and a dynamic marking of *mp*. The sixth staff continues the piece. The seventh staff includes rehearsal mark **C** and a dynamic marking of *pp*. The eighth staff concludes the piece with a dynamic marking of *p*. Various performance instructions such as *p*, *f*, *mf*, *mp*, and *pp* are placed below the notes. Rehearsal letters A1, A2, B1, B2, and C are enclosed in boxes above the staff lines. The tempo is marked "Allegro moderato" with a quarter note equal to 88 beats per minute.

* See Introduction for explanation of rehearsal letters

SAKURA

Violin 1

Japan
Arranged by JOANNE MARTIN

Misterioso ♩ = 88

pizz. *p* *arco* *mp* *Melody* *sul tasto*

6 **A** *pp*

11 *mp*

16 *Harmony* *pizz.* *pp* **B** *mp*

21

25 *pp*

29 **C** *mp*

33 *pp* **D** *non div.* *mp*