

## 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 3

United States  
Arranged by JOANNE MARTIN

**Allegro moderato**  $\text{♩} = 88$

*p* *mf* *mp* *mf* *f* *pp* *p*

**A1** **A2** **B1** **B2** **C**

**Harmony** **Melody**

\* See Introduction for explanation of rehearsal letters

## TANCUJ, TANCUJ

Violin 3

Slovakia

Arranged by JOANNE MARTIN

Lively ♩ = 152

The musical score for Violin 3 is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Lively' with a quarter note equal to 152 beats per minute. The score consists of eight staves of music.

- Staff 1 (Measures 1-6):** Starts with a mezzo-piano (*mp*) dynamic. The melody features eighth and sixteenth notes with slurs. A 'cresc.' (crescendo) marking is at the end of the staff.
- Staff 2 (Measures 7-13):** Measure 7 is marked with a 'V' (vibrato). Measure 8 contains a rehearsal mark **A1** with an asterisk (\*). The dynamic is mezzo-forte (*mf*). Measures 9-13 continue the melodic pattern.
- Staff 3 (Measures 14-19):** Continues the melodic line with slurs and eighth notes.
- Staff 4 (Measures 20-26):** Measure 20 is marked with a 'V'. Measure 25 contains a rehearsal mark **B1**. The dynamic is forte (*f*). A double bar line is present at the end of the staff.
- Staff 5 (Measures 27-33):** Continues the melodic line with slurs and eighth notes.
- Staff 6 (Measures 34-40):** Continues the melodic line with slurs and eighth notes.
- Staff 7 (Measures 41-48):** Measure 41 is marked with a rehearsal mark **A2** and the word 'Melody'. The dynamic is mezzo-forte (*mf*). The melody is primarily composed of quarter and half notes.
- Staff 8 (Measures 49-54):** Continues the melodic line with slurs and eighth notes.

\* See Introduction for explanation of rehearsal letters