

Hola, Violas!

Ingrid Koller

for
STRING ORCHESTRA

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

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PUBLICATIONS

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About the Composer

Ingrid Koller is a freelance violist, violin and viola instructor, and composer in the Minneapolis/ St. Paul area. She has played in numerous ensembles and orchestras and has been a member of the Lake String Quartet for over 30 years. Nationally recognized artists for whom Ingrid has played include Roy Clark, Michael Card, and Fernando Ortega. For 19 years, Ingrid was a co-director of the Early Bird String Academy, a before-school orchestra program in North Saint Paul, Minnesota. Inspired by her students, she writes engaging and imaginative pieces for string orchestra and small ensembles. Ingrid studied with John Tartaglia at the University of Minnesota where she obtained a Bachelor of Music in Viola Performance. Ingrid is a member of the Viola Society of America, American String Teacher's Association, American Composer's Forum, and ASCAP.

Program Notes

Hola, Violas! is an excellent way to highlight the viola section in your orchestra. The words, “hola violas” provide the samba rhythm on which the piece is based. The violas have the melody in several places, and other sections get to play the catchy syncopated melody as well. The piece is in E minor and its harmonies are based on the Spanish Andalusian chord progression often used in traditional Flamenco dances. The rhythms in this piece provide an excellent way to work on syncopation and bowing skills, and in addition, there is plenty of pizzicato to keep things lively and interesting. Orchestra musicians will enjoy listening for the part where the viola section is greeted by each section in turn.

Rehearsal Notes

It is important to note how the title “**Hola, Violas!**” inspires the samba rhythm which runs through most of the piece. Also, between letters F and G, note that each section gets a chance to greet the violas with the samba rhythm. Challenge the musicians in your orchestra to listen for the phrases, “hello cellos, hello bass, hello violins,” and “hello everybody.” (Hint-these will be the viola section's rhythmic responses in measures 44, 46, 48, and 50 respectively.)

Editor's Notes

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance “right out of the box” for the non-string player and suggest some options for the advanced string specialist. Enjoy!

J. Cameron Law, String Editor

Duration: 3:57

Hola, Violas!

Ingrid Koller

Moderato ♩ = 90

Violin 1 *pizz.* *mf*

Violin 2 *pizz.* *mf*

Viola *pizz.* *mf* L1

Violoncello *pizz.* *mf*

Double Bass *pizz.* *mf*

The first system of the score covers measures 1 through 6. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. All instruments are in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato at 90 beats per minute. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. In measure 5, the Violoncello and Double Bass have a whole rest, while the other instruments continue. Measure 6 introduces a new rhythmic pattern for all instruments.

7

9

mp

arco *mf*

stand *f*

mp

mp

The second system of the score covers measures 7 through 12. It continues with the same five staves. Measure 7 starts with a new melodic line for Violin 1 and Violin 2. The Viola and Violoncello have a whole rest in measure 7. In measure 8, the Viola and Violoncello enter with a new rhythmic pattern. The Double Bass continues its pattern. Measures 9-12 show further development of the rhythmic and melodic themes, with dynamic markings of *mp* and *f* for the lower strings, and *mf* for the upper strings.

17

14

arco
mp
mp
mf
arco
mp
sit
4
4

23

21

mf
mf
mf
f
mf
f
mf
f
mf
f
mf

31

28

pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf
mf

34 35

L1

arco
f

V
4

39 43

arco
f

arco
f

arco
f

arco
f

p

p

f

45

mf

mf

mf

mp

f

mp

2

1

51

51

f

f

f

f

f

mp

f

mp

f

59

58

pizz.

p

pizz.

p

pizz.

p

mf

pizz.

p

pizz.

p

arco

f

arco

f

arco

f

arco

f

f

64

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

80

83

50250205

More Music for String Orchestra

FULL ENSEMBLE WORKS

BLACKWOOD, MICHAEL

50250129 Rogue's Revenge (Grade 1.5)

An E minor driving rock beat and two sets of parts will allow you to combine absolute beginners and second year students with great success. The easier parts are all high 2s, simple rhythms, and use limited range. Advanced parts use 4th fingers, high and low 2s, and have some longer note values for developing counting skills. Adding a drumset helps keep the ensemble together.

CHAMINADE, CECILE

Levin, Andrew

50250143 Danse Creole (Grade 4)

This charming dance features translucent harmony as only Chaminade can write. There are dramatic moments of rubato that will force your group to grow musically. There is a need for some skill in bowing and a good deal of chromaticism along with some extended range.

GRAINGER, PERCY ALDRIDGE

Longfield, Robert

50250068 Three Movements from Lincolnshire Posy (Grade 3)

Long a staple of wind band literature, Lincolnshire Posy has never been set for any other medium. Robert Longfield has crafted this stunning arrangement for strings that has all of the Grainger style and spirit.

GRIESINGER, KATHRYN

50250105 Popcorn (Grade 1)

No bows required! This unison pizzicato piece for beginning strings and piano is perfect for the very first concert. Using only quarter rests and quarter notes of the D major scale, the upbeat tune gives students the chance to "pop" up out of their chairs in the middle section of the work. A delightful treat for young musicians and audiences alike!

KOLLER, INGRID

50250144 Adeste Fiddles (Grade 1.5)

A traditional carol with a distinctly non-traditional approach! Some old-time fiddling figures combine with the carol in a comfortable key of D major. Easy parts for violin, viola, and violoncello allow students who haven't advanced to extensions perform with success.

PACHELBEL, JOHANN

Svendsen, Johan Severin

52250498 First Finger Pachelbel (Grade 1)

REZNICOW, JOSHUA

52250538 American Sketches (Grade 4)

52250372 Eclipse (Grade 2)

50250133 Phantom's Night: Legends Of Cuba Road (Grade 2.5)

Perfect for your Halloween concert, this spooky piece in G minor has a good bit of divisi in the violins. There are two cello parts, one that shifts and one that does not. Special effects such as glissandi and tremolo abound, including heavy accents and easy double stops. Basses use half position extensively and there are many chromatic notes in all sections -- plus a cello solo!

ROSENHAUS, STEVEN

50250137 Tangled Tango (Grade 2)

Don't get your fingers tangled in the chromatic fingerings! Alternating arco and pizzicato makes things even more interesting (plus some hooked bowings for the fun of it). Everyone gets the melody, with the exception of the basses, who are kept occupied laying down the tango groove.

SAINT SAENS, CAMILLE

Hall, Percy

50250003 Danse Macabre (Grade 3)

There are very few cuts made in this eerie, phantasmal tour de force. At least two solo violinists are needed because of unusual tuning. Be ready for a frightened audience!

SANZ, GASPAR

Longfield, Robert

50250109 Canarios (Grade 2.5)

The guitar music of Gaspar Sanz retains its popularity to this day. This particular excerpt crackles with rhythmic vitality and a fascinating use of hemiola.

SEITZ, PAUL

52250362 Iowa Spring (Grade 2)

SHARP, THOM

50250080 Fiddle Faddle Hoedown (Grade 1)

Your first year players will fiddle their hearts out with this foot-stomper from Thom Sharp.

SMETANA, BEDRICH

Walters, Harold L.

50250071 The Moldau (Grade 3)

Smetana's epic My Country was exceeded in popularity only by his opera The Bartered Bride. The second of the six symphonic poems in the work describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river.

SVENDSEN, R. ANNE

52250338 Arpeggio Antics (Grade 1.5)

52250346 First Finger Suite (Grade 1)

50250087 Tango Por Uno (Grade 2.5)

An open string/first finger masterpiece, this work focuses on the tango rhythm and stretching that low first finger. Harmonically, there is some lovely, shocking dissonance -- just like a real tango!

TCHAIKOVSKY, PETER

Longfield, Robert

50250013 Nutcracker: Dance of the Sugar Plum Fairy (Grade 2)

Every holiday concert needs music from Tchaikovsky's immortal ballet, The Nutcracker. Robert Longfield's masterful transcription brings Dance of the Sugar Plum Fairy into the range of grade 2 string orchestras. The celesta part has been made more 'user friendly,' having been scored for piano but can be played on celesta if one is available. The March and Waltz of the Flowers have also been adapted for use by your string orchestra.

50250014 Waltz of the Flowers (Grade 2)

As with the other Longfield arrangements from The Nutcracker, the piano adds much support to the string orchestra. The beloved Tchaikovsky melody will allow your group to 'sing' with their best tones. The March and Dance of the Sugar Plum Fairy are published separately. A classic you'll come back to time and again.

VIVALDI, ANTONIO

Frackenpohl, Steven

10250063 Allegro in D for Strings (Grade 3)

One of Ludwig's all-time best sellers, teachers and students love this work.

WOODRUFF, BUD

50250145 Cedar Hollow (Grade 1.5)

Cedar Hollow is a small valley in the Ozarks. This work captures the essence and tranquility of the area. The optional harp part will enhance the ensemble wonderfully if used, while skillful writing makes the work playable with no shifting.

SOLO STRINGS WITH ENSEMBLE

HEWSON, DAVID G.

Latham, Lynne

54260001 Baroque Fantastique (Grade 3)

An intense, 16th-note driven homage to the baroque with a thrilling solo cello part which ventures into thumb position. Reminiscent of Palladio from the diamond commercial. Orchestra grade 3; solo grade 4½.

MCMICHAEL, CATHERINE

50260005 Esperance (Hope) (Grade 3)

Esperance (Hope) ventures into the realm of French impressionism, with luscious, thick harmonies and colorful orchestration for strings and harp. An easy grade 3 for strings, it allows your harp soloist to shine through.

MIXED INSTRUMENT(S)/ VOICE(S) WITH ENSEMBLE

SHARP, THOM

50250098 Kitchen Poltergeist (Grade 2)

You can add percussionists to your orchestra. Just give them a couple wooden spoons and step back! That's because anyone can play kitchen utensils in this spooky, imaginative offering from Thom Sharp.

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