

La Folia

Arcangelo Corelli

Arranged by Caryn Wiegand Neidhold
for ONE TO EIGHT SOLOISTS
AND STRING ORCHESTRA

Full Score

Instrumentation

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

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About the Arranger

Caryn Wiegand Neidhold is a composer and arranger for student through professional ensembles. Her focus includes arranging classical “gems” and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, Caryn’s music always distributes musical challenges to all string sections.

Caryn’s background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she has years of performance experience as a violist and violinist with orchestras, including the Fairbanks Symphony, New World Symphony, Chautauqua Symphony Orchestra, and the Reno Phil. Caryn enjoys guest conducting, writing articles for music education publications, and presenting seminars for string educators.

Program Notes

Ever popular, now viola, cello, and bass students can join the violins performing this time-honored piece by Corelli. Each variation may be performed by a different student, allowing up to eight students to be featured on your next concert.

Violinist and conductor Archangelo Corelli (1653-1713) is now remembered for his contributions as a composer. While Baroque compositional techniques often stretched and challenged the ear, Corelli’s music is known for his commitment to balance and refinement.

The *Folia* form has its roots in the 15th century with a set chord progression, or an ostinato, supporting the theme and subsequent variations. Composers such as Lully, Bach, Scarlatti, Vivaldi, and Handel are among the over 150 composers who have written a version of the *Folia* musical structure. Amidst these titans of the classical musical world, Corelli’s work stands out as the best-known *Folia*.

This rendition of **La Folia** is arranged for up to eight soloists and orchestra, allowing viola, cello, and bass to join violinists to perform this staple of violin literature.

Rehearsal Notes

This arrangement came from my envy of seeing the choir director hand out numerous solo parts for each concert. Many vocal students have the opportunity to solo, and it is a motivating factor for retention. I often look for opportunities for string students to have a small solo part and have re-imagined several compositions for my school orchestra. *La Folia* is a wonderful piece to feature multiple students.

This arrangement gives you, the director, the most flexibility in awarding solo parts to students in your orchestra. The entire piece can be played by one student or distributed to two to eight students on all string instruments. With the possibility of eight students performing, giving students a goal metronome marking will help all of the variations align comfortably.

As with any soloist and orchestra, balance issues are likely the most challenging, and because this piece is arranged to allow other string instruments besides the violin to solo, some of the dynamics may need to be lowered, especially when accompanying viola and bass.

Caryn Wiegand Neidhold

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

La Folia

for one to eight soloists

Arcangelo Corelli
arr. Caryn Wiegand Neidhold

Andantino $\text{♩} = 82$ 9

Solo Violin
f *mp*

Solo Viola
f *mp*

Solo Violoncello
f *mp*

Solo Double Bass
f *mp*

Violin 1
mf *p*

Violin 2
mf *p*

Viola
mf *p*

Violoncello
mf

Double Bass
mf

Musical score for measures 10-17. The score is written for a 12-staff ensemble. Measures 10-16 are marked with a large '4' above the staff, indicating a four-measure phrase. Measures 17-18 are marked with a large '2' above the staff, indicating a two-measure phrase. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. A large, faint watermark 'SAMPLE' is visible across the score.

Musical score for measures 20-25. The score is written for a 12-staff ensemble. Measures 20-24 are marked with a large '4' above the staff, indicating a four-measure phrase. Measure 25 is marked with a large '2' above the staff, indicating a two-measure phrase. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *pizz.*. A large, faint watermark 'SAMPLE' is visible across the score.

30

f *sim.*

mp

arco

mp

39

41

p *sim.*

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

57

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a standard musical notation format with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into two main sections: a piano introduction and a vocal entry. The piano introduction consists of a 16-measure sequence, with measures 1-4 and 5-8 being a continuous arpeggiated figure, and measures 9-16 providing a harmonic foundation with sustained notes and chords. The vocal entry begins in measure 17, with the lead vocal line (Soprano) and a harmony line (Alto) entering in measure 18. The lyrics "Hello, hello, good-bye" are aligned with the vocal melody. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like *mp* (mezzo-piano) and *solo*. A large, faint watermark "S" is visible across the center of the page.

60

65

mf

mf

mf

mf

tutti

pp

tutti

pp

tutti

pp

tutti

p

67

73



Musical score for measures 74-80. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 68 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, faint watermark 'STANDARD' is visible across the score.

81 Andante $\text{♩} = 68$ 

Musical score for measures 81-87. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 68 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, faint watermark 'STANDARD' is visible across the score.

86

1 3 2 3

f

f

f

f

sim.

mp

mp

mp

mp

mp

92

3 2 1 2 4 2

mp

arco

arco

101

rit.

SAMPLE

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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