

VIOLIN ENSEMBLE

Folk Strings

For Violin Ensemble

Arranged and Edited by Joanne Martin

CONTENTS

INTRODUCTION.....	2
SWING LOW, SWEET CHARIOT	3
MY GRANDFATHER'S CLOCK	6
MOO-LEE-HUA	8
ALOUETTE	11
MARIANINA	14
DON'T YOU GO.....	18
FAREWELL TO NOVA SCOTIA	21
YANKEE DOODLE.....	24
SHE'S LIKE THE SWALLOW	26
VALENCIANITA.....	30
TEACHERS' NOTES	33

Cover Design: Candy Woolley

Illustrations: Rama Hughes

© 2002 Summy-Birchard Music

division of Summy-Birchard Inc.

Exclusive print rights administered by Alfred Music Publishing Co., Inc.

All Rights Reserved Printed in U.S.A.

ISBN-10: 1-58951-152-2

ISBN-13: 978-1-58951-152-1

Any duplication, adaptation or arrangement of the compositions contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

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 2 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 Violin, Viola, and Cello Ensemble arrangements may be played as duets, trios, or quartets, in any combination of those instruments (e.g., three violins and viola, one violin and two celli. For a duet, use parts 1 and 2 or parts 1, 2, and 4. They are printed in score form to simplify assigning parts in ensemble and to develop the student’s ability to read vertically.

Violin 1 plays the melody, which duplicates the Solo Violin part (*Folk Strings for Violin*)

Violin 2 plays harmony and counter melody

Violin 3 plays a harmony part

Violin 4 plays the bass line

The solo parts also duplicate the melody that is passed from voice to voice in *Folk Strings for String Quartet or 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

SWING LOW, SWEET CHARIOT

United States
Arranged by JOANNE MARTIN

Moderato, quite freely $\text{♩} = 52$

Violin 1 *mp* **A** *f*

Violin 2 *mp* *mf*

Violin 3 *mp* *mf*

Violin 4 *mp* *mf*

6

11 **B** *mf* *mp* *mp* *mp*

SHE'S LIKE THE SWALLOW

Canada
Arranged by JOANNE MARTIN

Dolce ♩ = 108

Violin 1 *pp* con sordino *mp*

Violin 2 *pp* con sordino *p*

Violin 3 *pp* con sordino *p*

Violin 4 *pp* *p*

8 *mf* *mp* *mp* *mp*

15 *pp* *pp* *pp* *pp*