Edition Frobozz
EF-R I 5A

Sonata à 3

in Re minore, RMW. I 5,
per 2 Violini e Basso Continuo,
"La Follia"

(Trio Sonata in D minor, RMW. I 5,
for 2 Violins and Basso Continuo)

by

Jonathan David
Rothschild
II

Full Score

The Frobozz Magic Sheet Music Co. Printed in Quendor.

Preface

Until now, I have carefully guarded all my compositions and withheld them from public accessibility. I have long been concerned about potential plagiarism -- the theft of my themes, my musical ideas, or even entire works. Consequently, since only my immediate friends and family know of my compositions, I decided that I needed at least one piece that I could use to publicize myself. I thought that a set of variations would be the most appropriate, since there would be no original theme to steal. Hence, I began working in December 2001 on a set of variations on the theme known as "La Follia."

My variations (completed May 26, 2002) are based on Jean-Baptiste Lully's "Les folies d'Espagne"of 1672 -- one of the earliest examples. The first movement of my sonata simply presents the theme on which the following movements are based, and is basically identical to Lully's opening theme, except that I removed all ornamentation in my version.

The meter of almost all Folia variations is in 3. The first thing I wanted to try was a variation in 2/4 time, which is what I did in the second movement. Also, most Folia variations simply repeat the "Folia chord-progression" over and over. I had to get away from that as well in order to accomplish the key transitions necessary in Sonata form. The second movement opens with the familiar 16-bar chord progression, then, during the development, departs on a transition towards the dominant A minor, eventually returning to D minor for the recapitulation.

The third movement is fairly straightforward. The fourth movement, however, deserves attention in respect to the tempo. The lively tempo may make the passages with 32nd-notes too fast for some players (example: Violin 2, bars 61-67). If this is the case, I don't really care if the player "stretches" the tempo here a little bit, or even changes the rhythm, so long as all the notes fit in the bar.

In general, dynamics and articulation marks were kept to a minimum, as one would expect with music of the Baroque era. Thus, much is left to the performer's discretion. A ritardando should be taken at the end of each of the movements, again, as one would expect of Baroque music. Finally, the most appropriate realisation of the Basso Continuo would employ a violoncello and a harpsichord, however an organ would also be suitable in place of the harpsichord.

David Rothschild
May 29, 2002

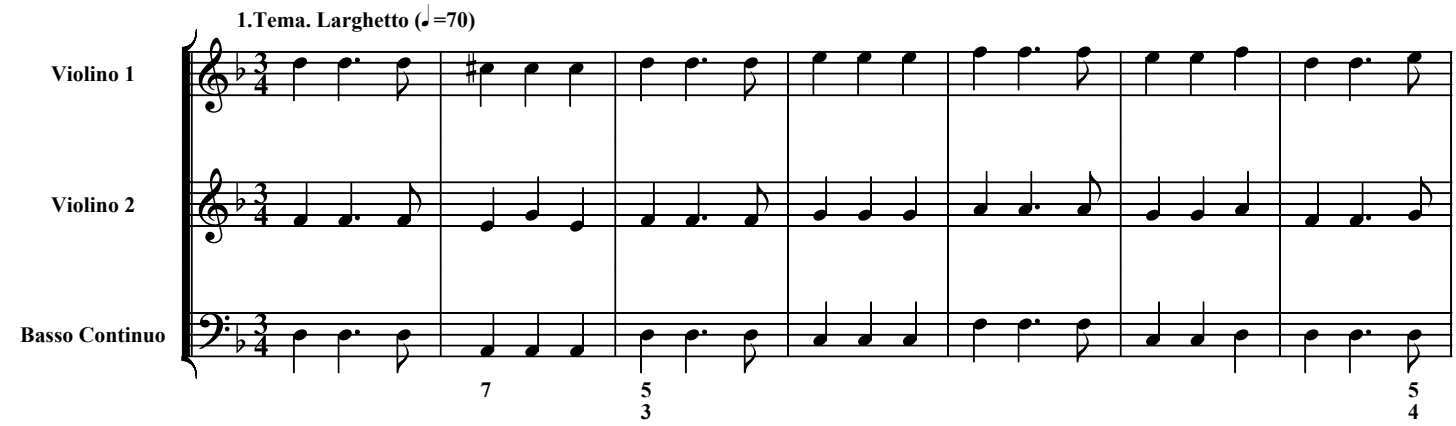
Timing (approx.):

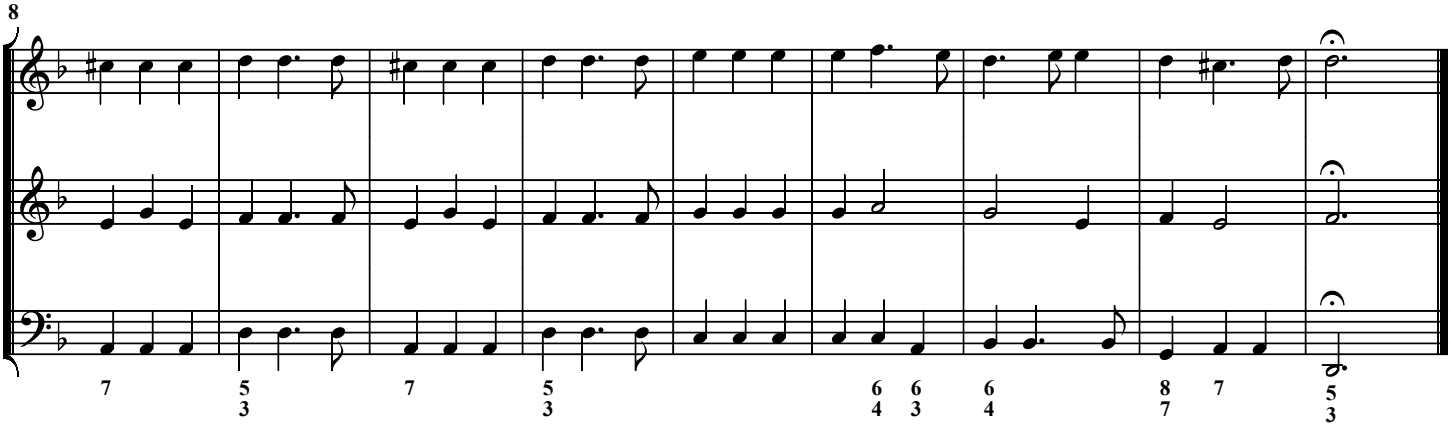
1. Tema. Larghetto	:43
2. Presto	2:16
3. Largo - Larghetto - Largo	2:05
4. Allegro	2:19

Total Playing Time: 7:23

Sonata à 3 in Re minore, RMW.15
per 2 Violini e Basso Continuo
"La Follia"

J. David Rothschild II





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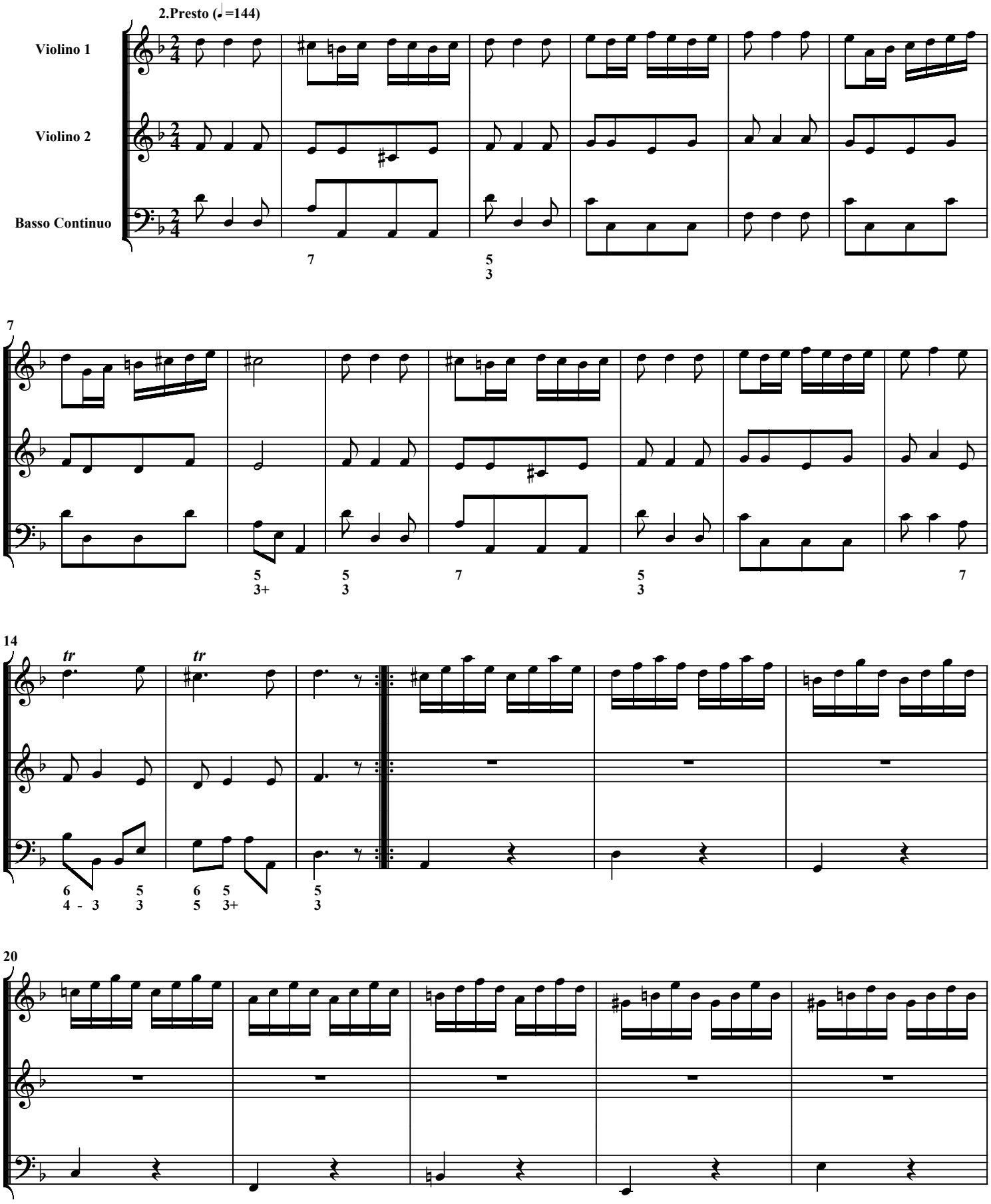
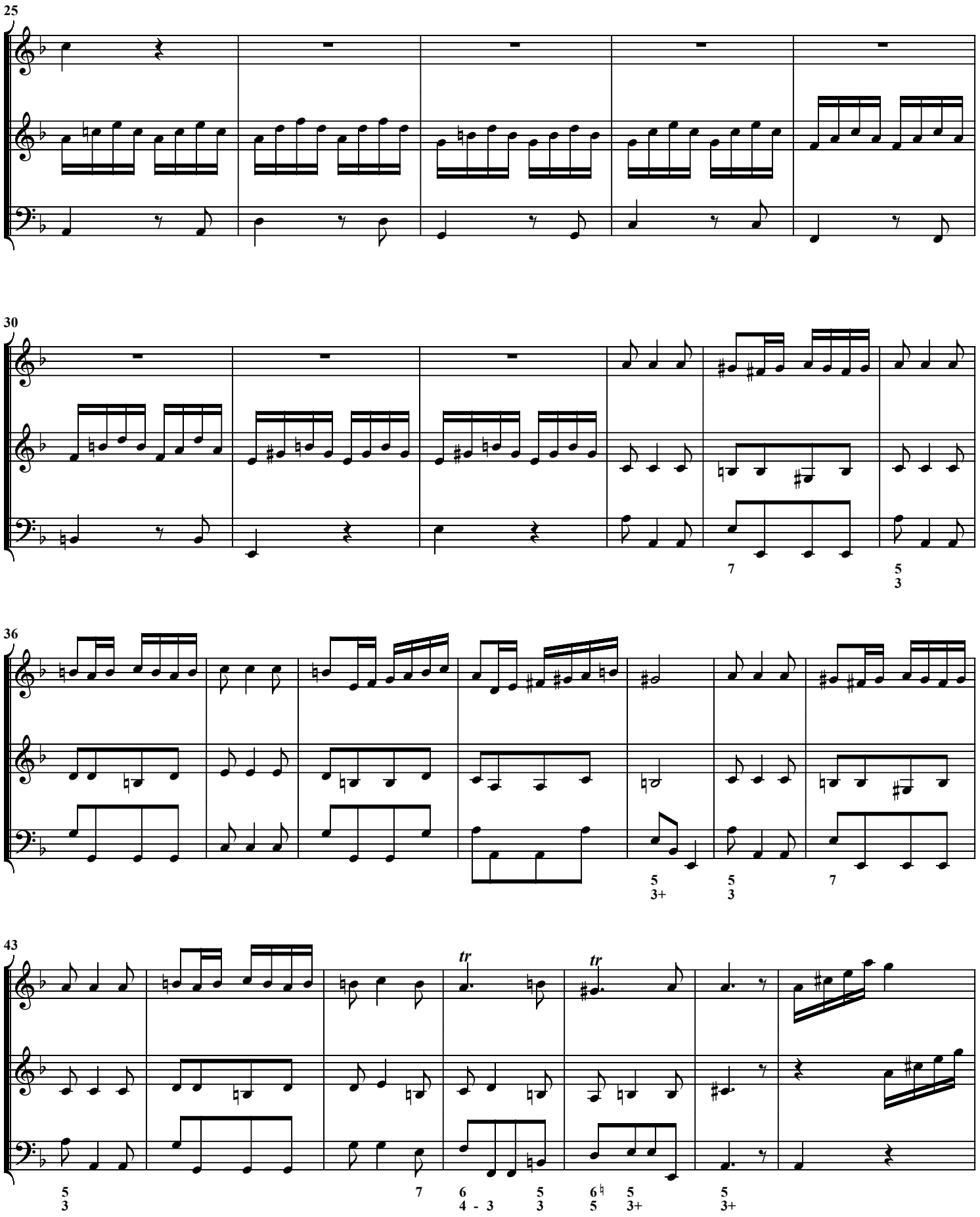
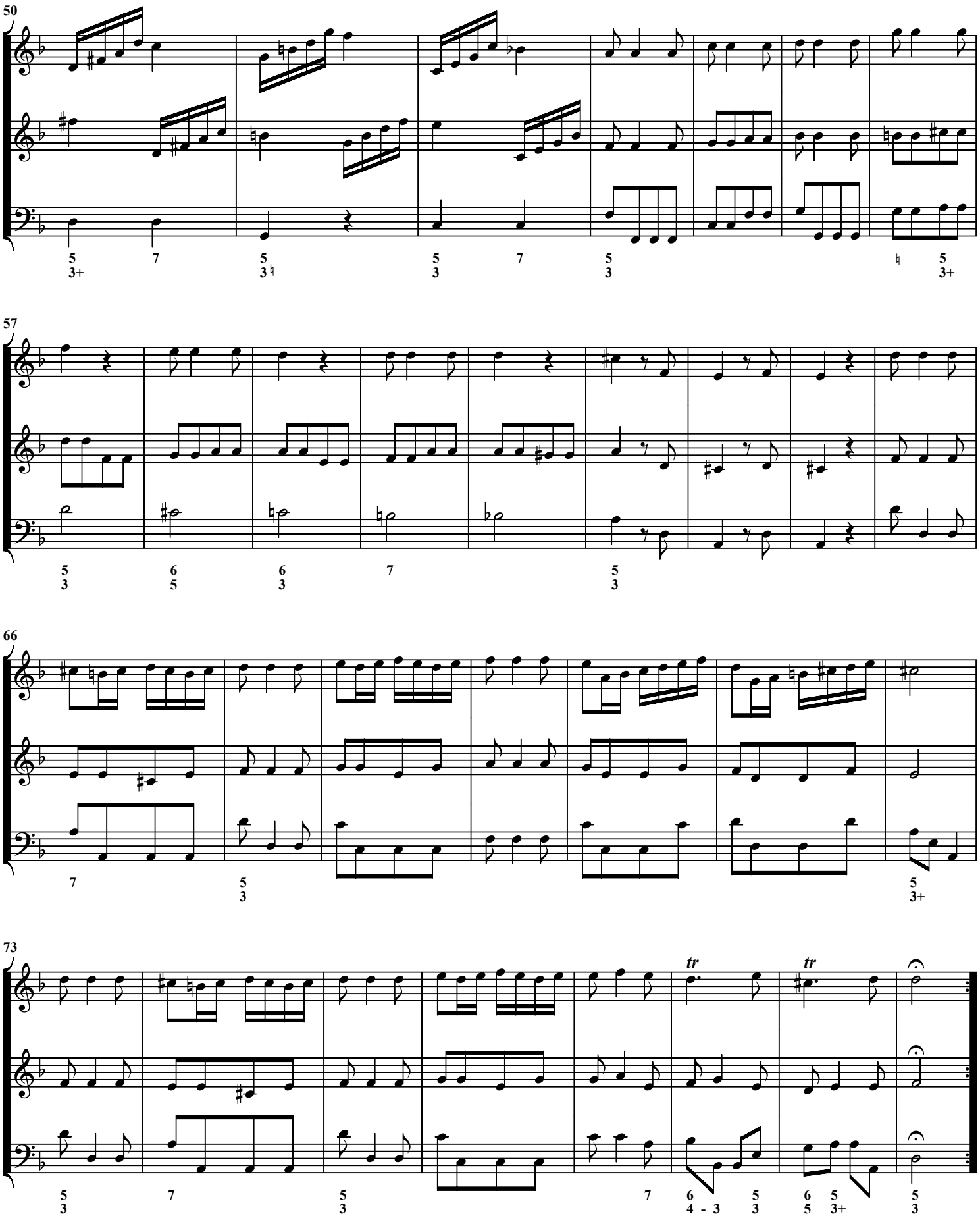
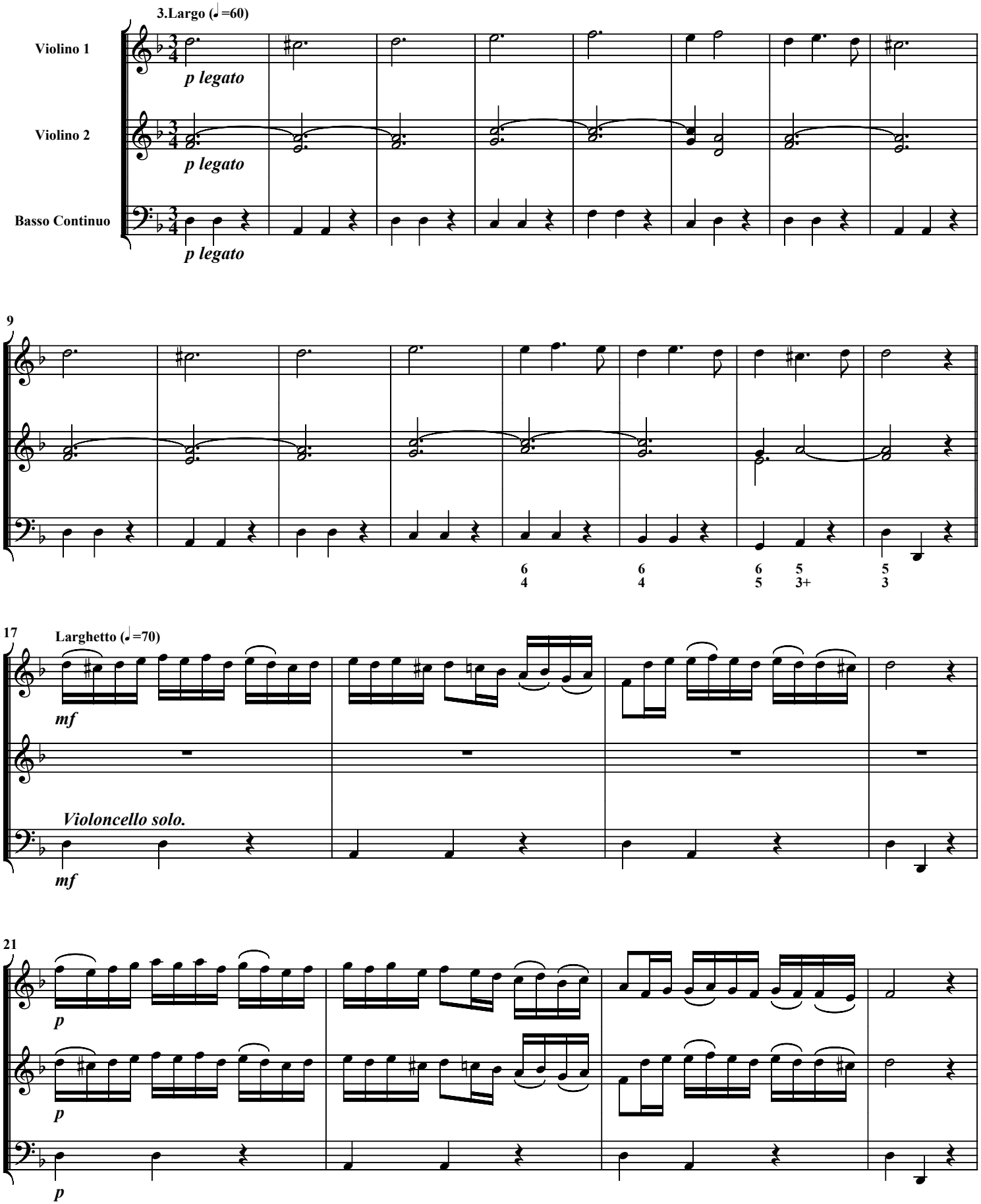
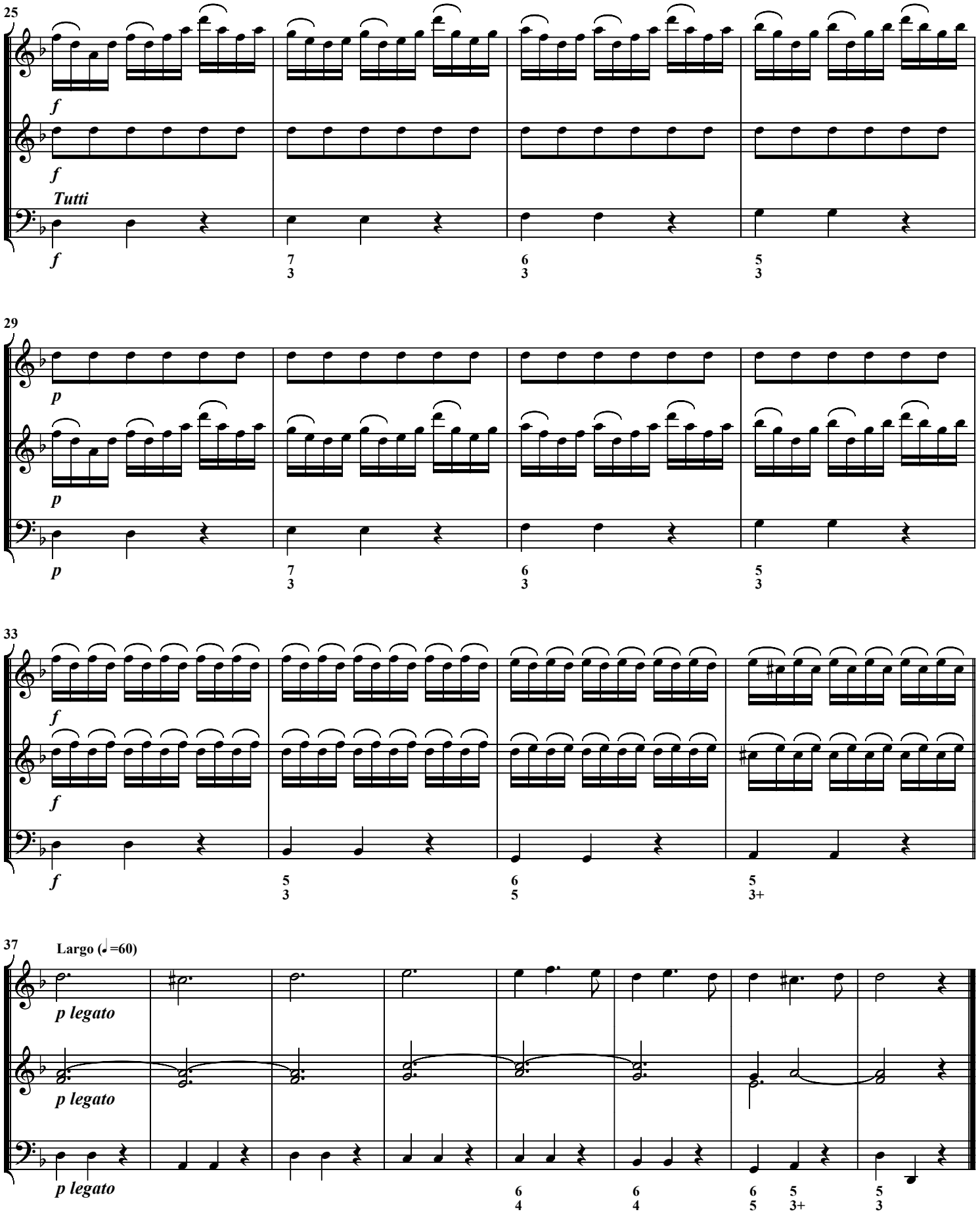
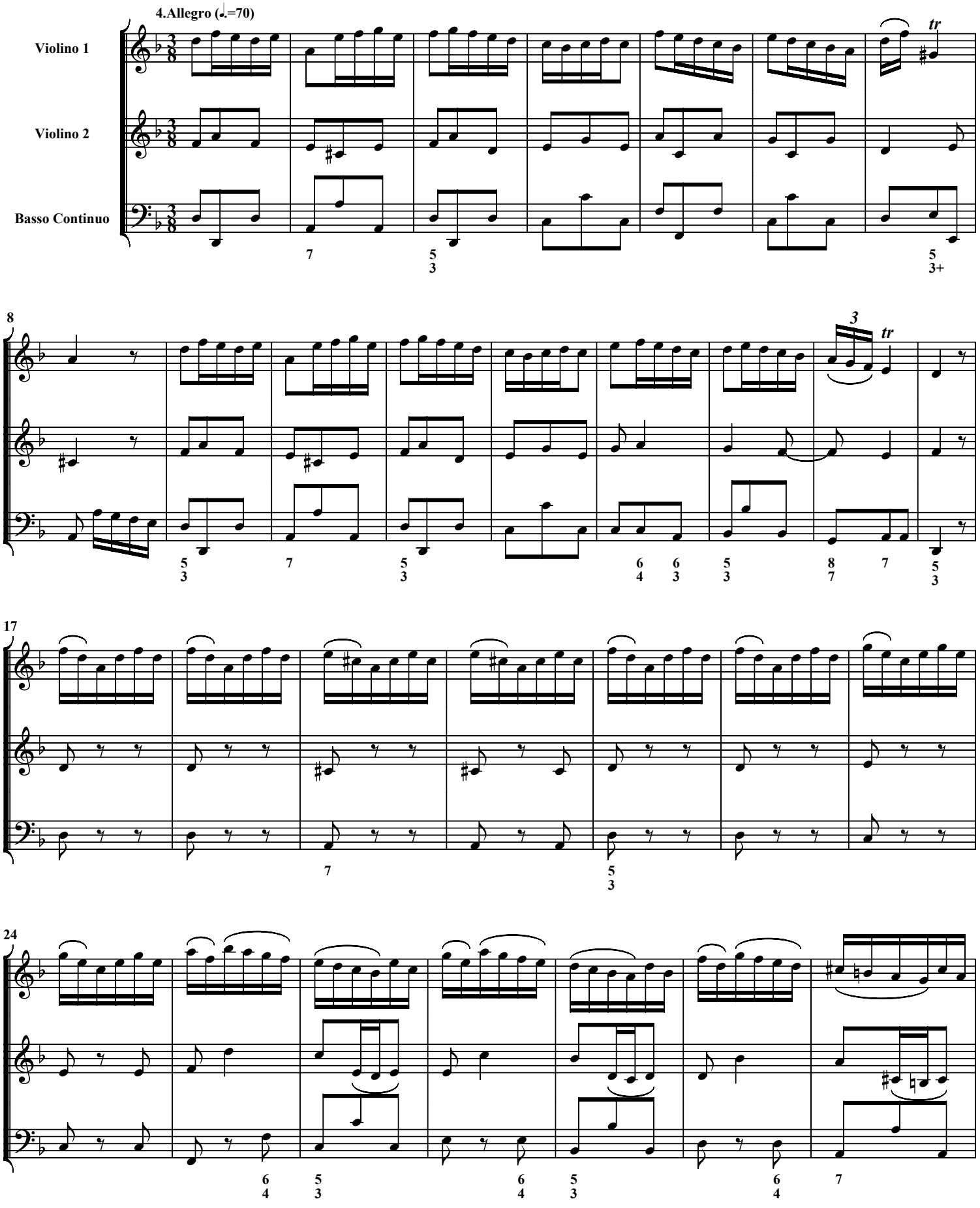

2.Presto (♩=144)
Violino 1
Violino 2
Basso Continuo
7
5
3
7
5
3+
5
3
7
5
3
7
14
tr
tr
6
4 - 3
5
3
6
5
5
3+
5
3
20

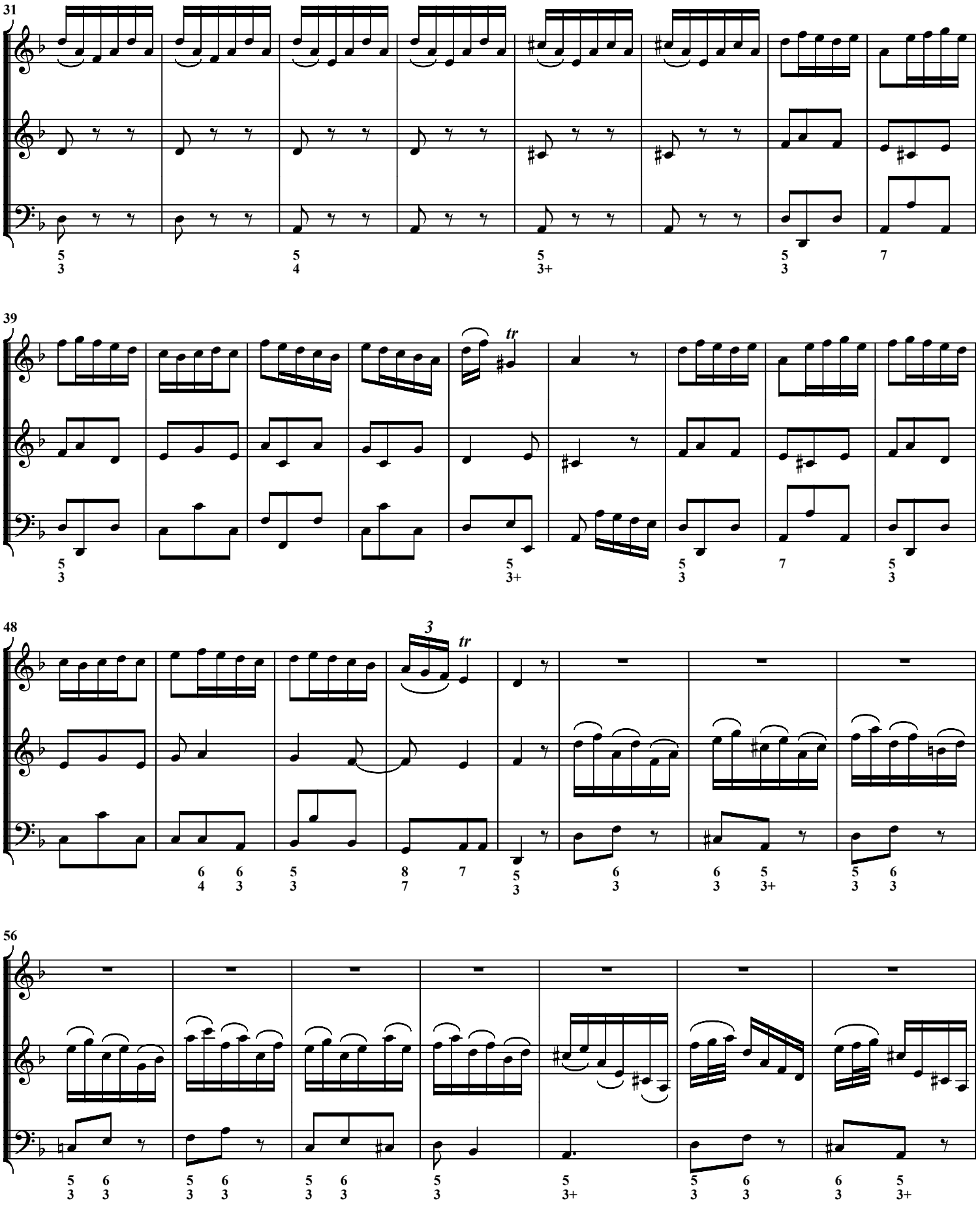

25
30
7
5
3
36
5
3+
5
3
7
43
tr
tr
5
3
7
6
4 - 3
5
3
6♮
5
5
3+
5
3+

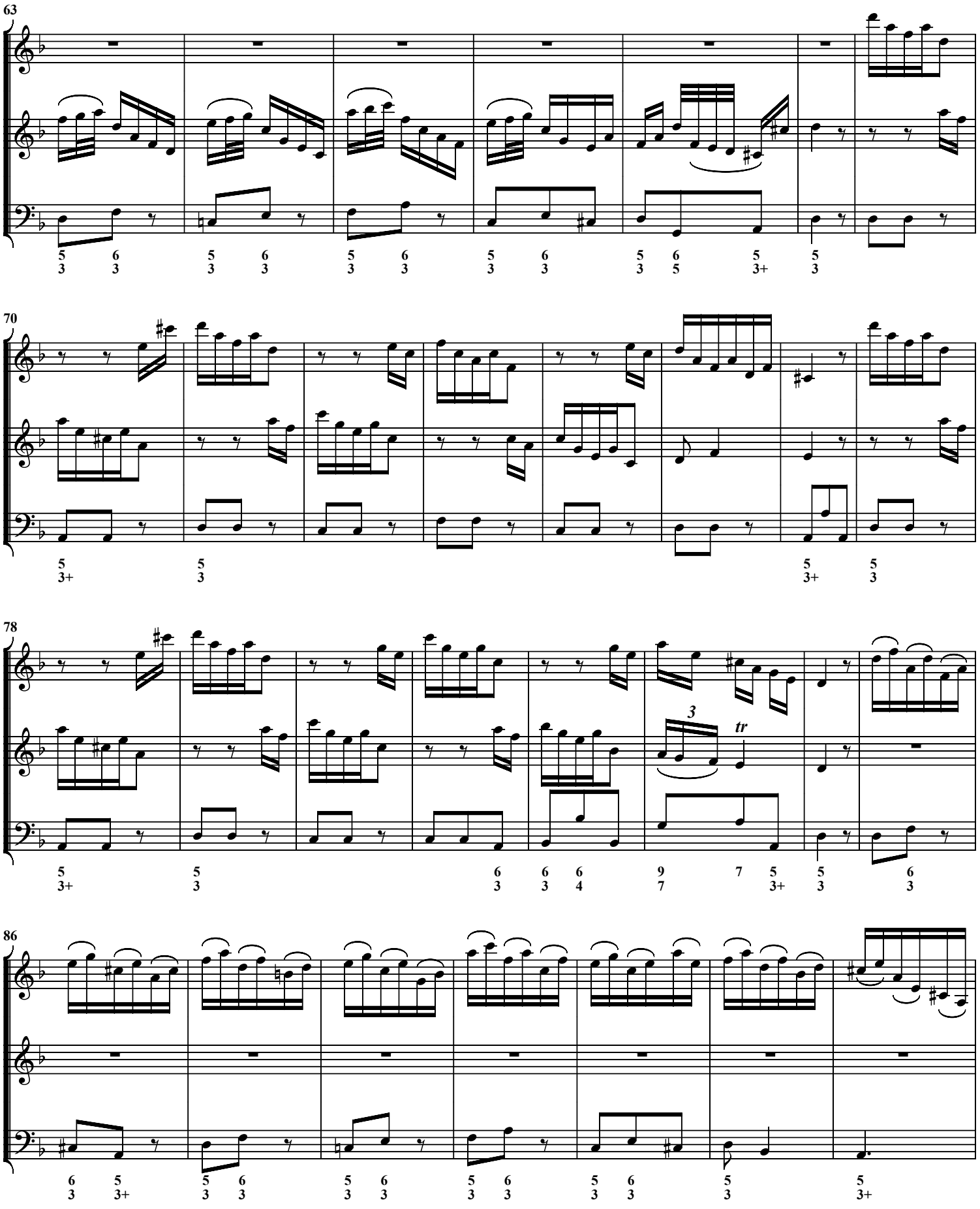

50
57
66
73
tr
tr

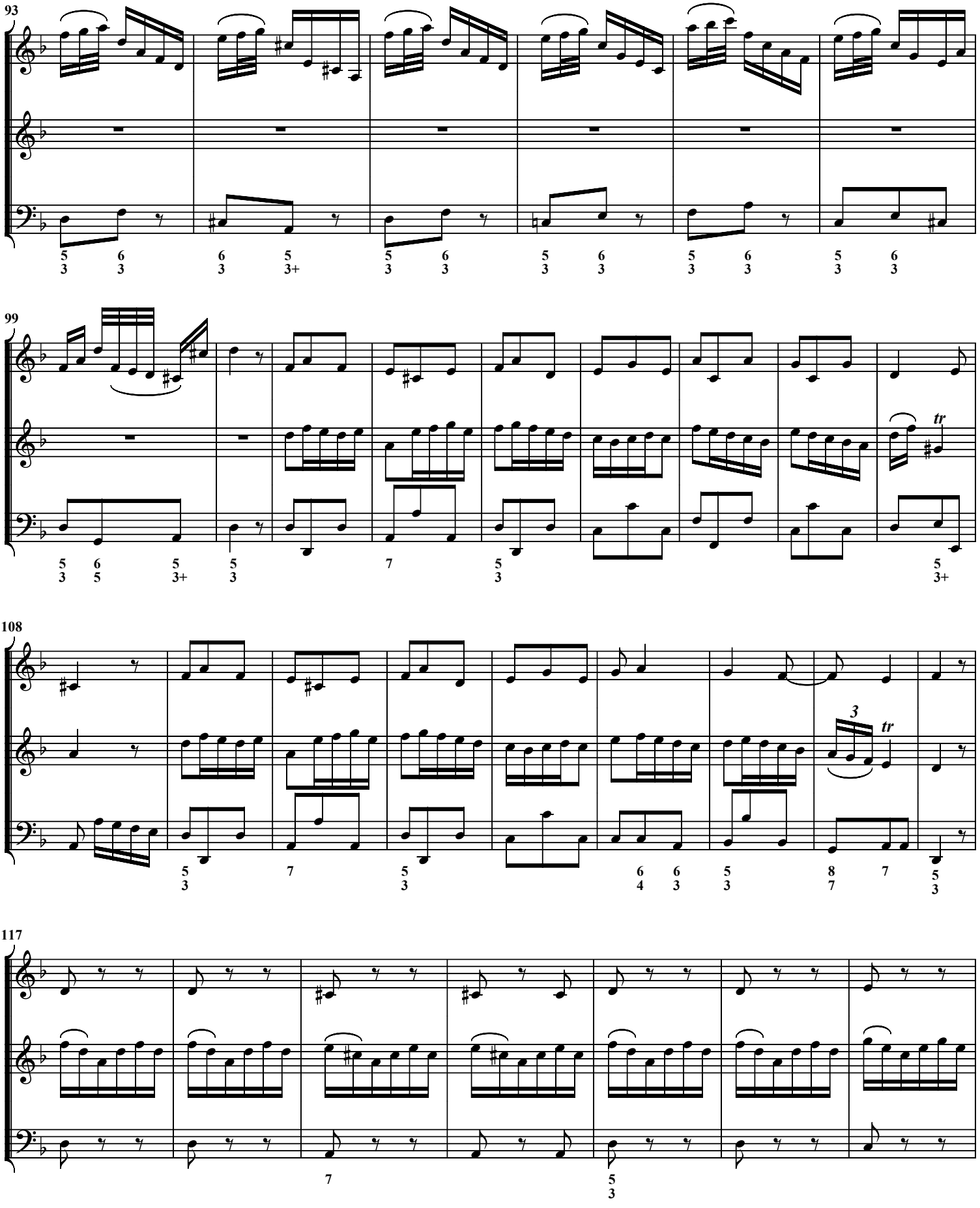

3.Largo (♩=60)
Violino 1
Violino 2
Basso Continuo
p legato
p legato
p legato
9
6 6 6 5 5
4 4 5 3+ 3
17
Larghetto (♩=70)
mf
Violoncello solo.
mf
21
p
p
p


25
f
f
Tutti
f
7
3
6
3
5
3
29
p
p
p
7
3
6
3
5
3
33
f
f
f
5
3
6
5
5
3+
37
Largo (𝅗𝅥=60)
p legato
p legato
p legato
6
4
6
4
6
5
5
3+
5
3

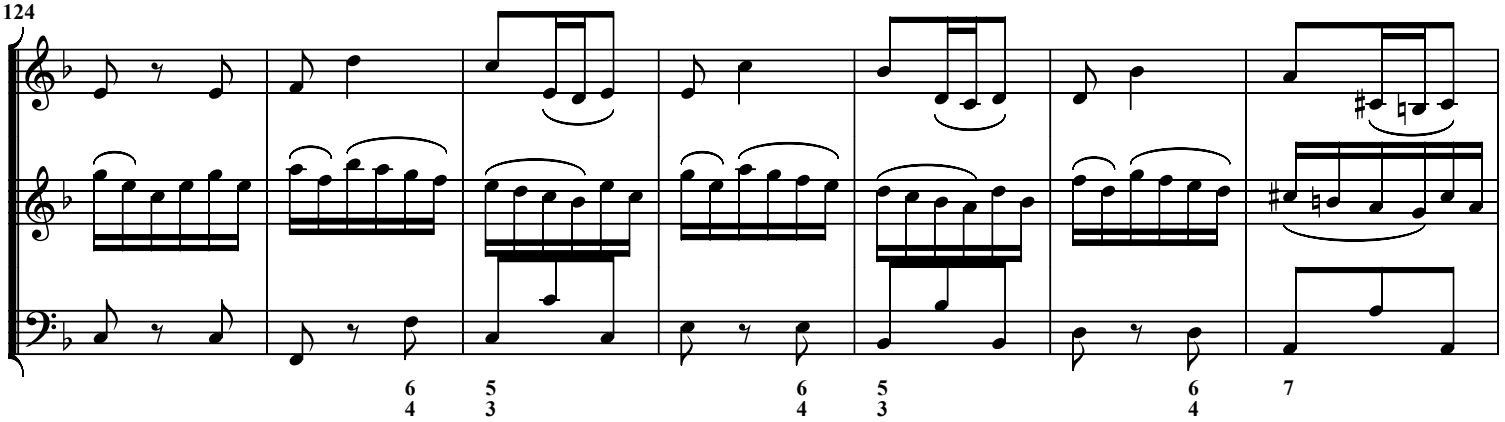

4.Allegro (♩.=70)
Violino 1
Violino 2
Basso Continuo
tr
8
3
tr
17
24


31
39
tr
48
3
tr
56


63
70
78
3
tr
86


93
99
tr
108
3
tr
117

124



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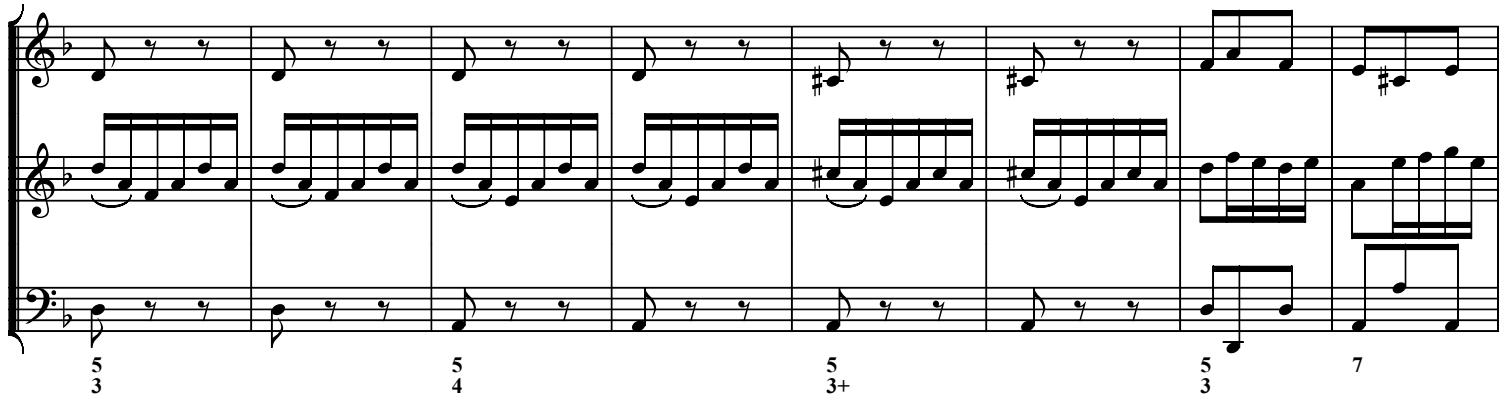

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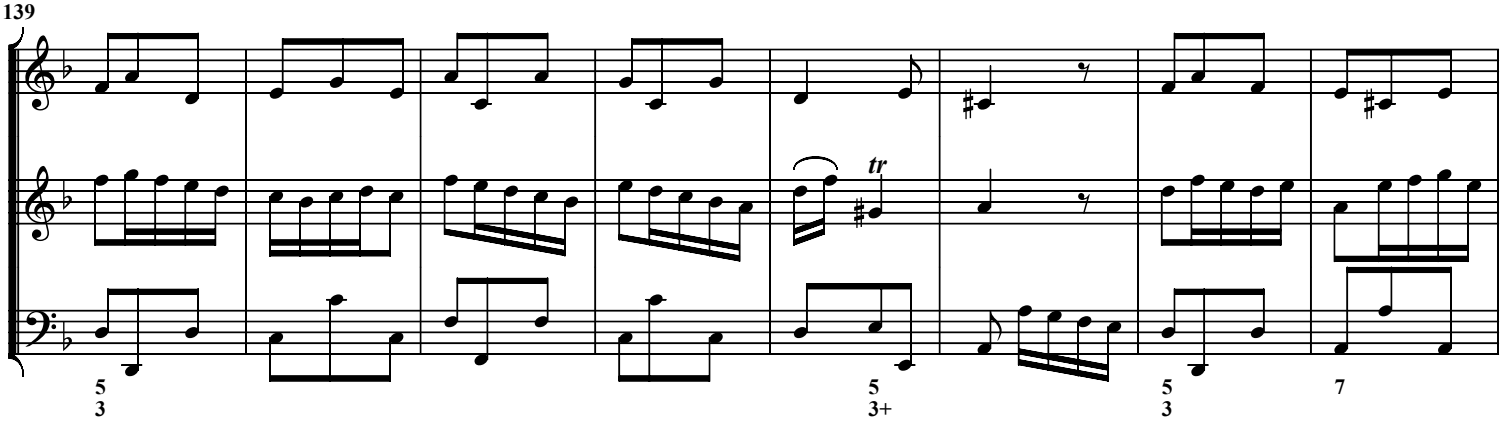
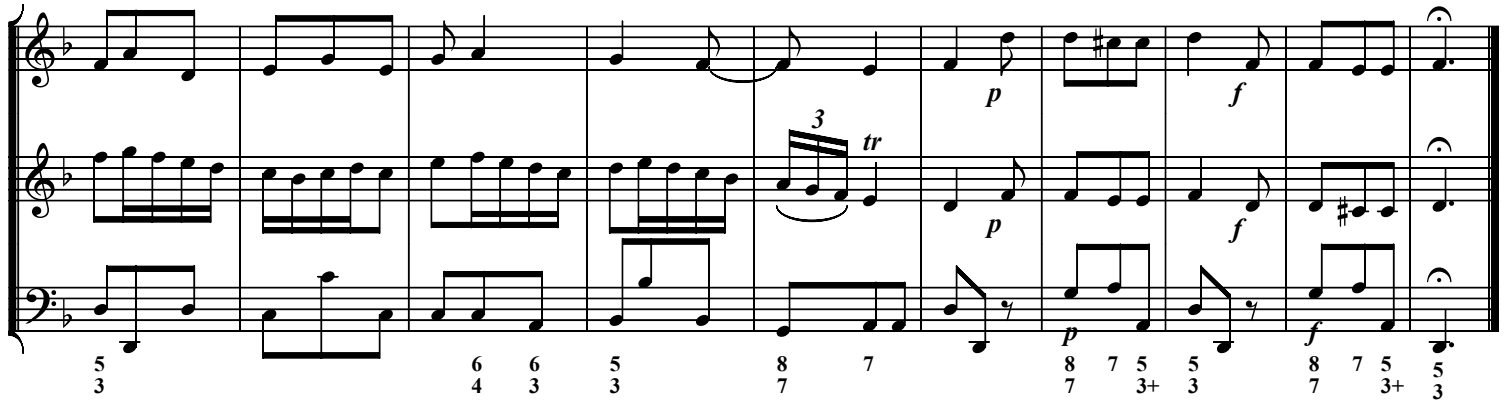
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