

# La Follia

A. Corelli

Arr. : Paroisse St Joseph - Sartrouville

**Adagio**  $\text{♩} = 120$

Flûte à bec Soprano

Flûte traversière

Guitare

Violoncelle

Fl. à b. S.

Fl.

Guit.

Vlc.

## Variation 1

Fl. à b. S.

Fl.

Guit.

Vlc.

## La Follia

2  
25

This section starts with a flute part featuring eighth-note patterns. The flute à b. S. has a steady eighth-note flow. The flute provides harmonic support with sustained notes and eighth-note chords. The guitar and violoncello provide rhythmic and harmonic depth, with the guitar often playing eighth-note patterns and the cello providing bass support.

## Variation 2

33

In Variation 2, the flute à b. S. introduces a new eighth-note pattern. The flute continues its harmonic role. The guitar's rhythm becomes more complex, featuring eighth-note chords and sixteenth-note patterns. The violoncello maintains its bass line with eighth-note patterns.

41

For Variation 3, the flute à b. S. begins with a eighth-note pattern. The flute's role remains harmonic. The guitar's rhythm is characterized by eighth-note chords and sixteenth-note patterns. The violoncello's bass line is prominent with eighth-note patterns.

## Variation 3

49

The final variation concludes with a flute à b. S. eighth-note pattern. The flute's harmonic function is maintained. The guitar's rhythmic complexity continues with eighth-note chords and sixteenth-note patterns. The violoncello's bass line provides a solid foundation with eighth-note patterns.

## Variation 3

Fl. à b. S.

Fl.

Guit.

Vlc.

57

57

## Variation 4

Fl. à b. S.

Fl.

Guit.

Vlc.

65

65

73

73