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# FJH STRING ORCHESTRA

Grade 4

## CARSON VALLEY RHAPSODY

John O'Neill

### Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

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I N C.

Frank J. Hackinson

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## The Composer

John O'Neill is a native of Upstate New York and a graduate of Ithaca College and the Eastman School of Music, where he studied theory, orchestration, and composition with Warren Benson, Bernard Rogers, Kent Kennan, and Wayne Barlow. John taught music at the elementary, secondary, and college levels for 35 years, and conducted community and semiprofessional orchestras in New York State and the San Francisco Bay Area from 1961–1982.

More recently, John has been guest conductor of the Reno Philharmonic in performances of his compositions, and in 1999, was commissioned by the Nevada Arts Council to compose the official Nevada Day march, *Silver and Sage*. At the march's concert premiere, Nevada Senator Richard Bryan presented him with a Senatorial Commendation award for his work with young musicians. He has also been a yearly recipient of the ASCAP award since 1994.

John and his wife Nelle, an award-winning violin maker, are cofounding directors of the Carson Valley Violin School (the only comprehensive string program in rural Nevada), the Carson Valley Sinfonia (a 30-piece student-community string orchestra), and Carson Valley Violins, the only full-service string shop between Reno and Las Vegas. John and his wife live in Douglas County, Nevada, at the foot of the Sierra Nevada, overlooking the beautiful Carson Valley.

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## About the Music

The beautiful Carson Valley was named after the legendary frontiersman Kit Carson, as was the nearby Carson River, Carson Pass, and of course Carson City, the capital of Nevada. *Carson Valley Rhapsody* opens with a Coplandesque (one of my favorite composers) motif in the violins over a bass and cello ostinato, which quickly develops into a pastorella reminiscent of the many cowboy movies that I enjoyed as a child. Care should be taken to assure that violins do not rush the opening sixteenth notes and that cellos carefully observe dynamics throughout. Measure 12 should see a significant crescendo in the cellos as they assume the melody with a harmonic-contrapuntal accompaniment in the upper strings.

The mood quickly changes at measure 23 as violins then violas and cellos lead into an angular little hoedown. At measure 33, the piece becomes more intricate, with violins chasing violas and cellos just one measure behind. Rehearse this section initially at a very slow tempo. The dissonance in the last few measures of this section is intended. The next episode is relaxed with a sort of disjointed feeling, suggestive of a slightly tipsy cowboy walking down the dusty street of an old Western town.

Measure 60 ushers in the the cattle drive! This theme should be strongly accented, while the contrasting melody beginning in measure 88 is just the opposite — rhythmic, but extremely legato. When the two themes join at measure 96, they should each retain their original character. In measure 105, the opening pastorella returns, though slightly truncated. The last two measures should be strongly accented with a huge ritardando.

String Editing: Carrie Lane Gruselle

# CARSON VALLEY RHAPSODY

JOHN O'NEILL  
(ASCAP)

Andante (♩ = 60)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

5

6

7

8

9

10

11

12



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Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

13 15 16

*mp*  
*mf*  
*mf*  
*arco*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

17 19 20

rit. 18 A tempo

*mf*  
*mf*  
*mf*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

21

23 Allegro (♩ = 86)

accel.

*mf*  
*mf*  
*f*  
*f*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

26 *ppp* *mf* *mf* *mf*  
27 *mp*  
29 *mp*

*mf*  
*pizz.*  
*mp*  
*pizz.*  
*mp*  
*pizz.*  
*mp*

*mf*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

30 31 32 33

*mf*  
*arco*  
*mf*  
*arco*  
*mf*  
*arco*  
*mf*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

34 35 36

*mp*  
*mp*  
*(pizz.)*  
*mf*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

38 39 40

41 Andante (♩ = 60) rit. 43 Allegretto (♩ = 64)

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

42 44 45 46

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

47 48 49 51 52

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

rit.

53 54 55 56 57

60 Andante con moto (♩ = 72)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

1/2 play pizz.

arco

pizz.

arco

mp

f

pp

58 59 61 62

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

accel.

f

p

f

pizz.

arco

f

pp

f

pizz.

f

pp

f

pizz.

f

pp

f

64 65

71 Allegro non troppo (♩ = 88)

71 Allegro non troppo (♩ = 88)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

69 70 73 74

*ppp* *mf*

*pizz.*

*mp*

*(pizz.)*

*(pizz.)*

*mp*

*(pizz.)*

*mp*

*(pizz.)*

*mp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

75 76 77 78 79 80

*arco*

*gliss.*

*f*

*arco*

*gliss.*

*f*

81

81

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

82 83 84 85 86

*gliss.*

*arco*

*gliss.*

*gliss.*

*gliss.*

*arco*



Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

87 88 90

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

91 92 93 94 95

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

96 97 98 99

*arco*

*arco* 4

*gliss.*

*arco* 4

*gliss.*

*arco*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

100

rit. 105 **Meno mosso** (♩ = 62)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

104

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

108 109 110 111

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

112

115

*p*

*mf*

*mp*

*arco*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

116

117

119

*rit.*

*A tempo*

*mf*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

120

122

*rit.*

*ten.*

*A tempo*

*f*

*rit.*

*3*

*ten.*

*f*

*pizz.*