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FJH DEVELOPING STRINGS

Grade 2.5

MARIACHI!

John O'Neill

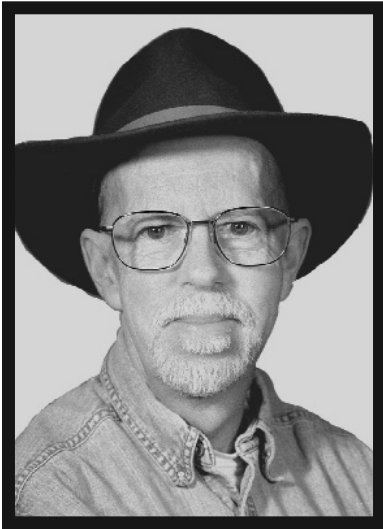
Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

T H E
F · J · H
M U S I C
C O M P A N Y
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.

About the Music

Mariachi! was written for some of my young string students and has proven very popular. Piano is an integral part of the orchestration, which is a bit unique in that a variety of string combinations exists: violin 1 and piano; violin 1, violin 2, and piano; viola and piano; solo violin or viola and piano; and full string orchestra and piano.

Throughout the piece, upper strings should play with broad strokes to provide a nice contrast to the reoccurring staccato quarter notes. At measure 21, the same applies to cellos (broad strokes on the string). At measures 4 and 37, the second fermata is twice as long as the first. Great care should be taken to observe the alternating crescendos and diminuendos between upper and lower strings. From the *a tempo* at measure 37, tempo should remain constant with no *ritardando* in the last few measures.

String Editing: Carrie Lane Gruselle

MARIACHI!

JOHN O'NEILL
(ASCAP)

Allegro (♩ = 120)

Violin 1: Broadly, on string *mf* L2

Violin 2: Broadly, on string *mf* L2 4 L1 1 L2 2

Violin 3 (Viola T.C.): Broadly, on string *mf*

Viola: Broadly, on string *mf*

Violoncello: *pizz.* *mf* *pizz.*

Double Bass: *mf* 2

Piano: *f* *mp* 3

5 A tempo

Vln. 1: L2 4

Vln. 2

Vln. 3 (Vla. T.C.):

Vla.:

Vcl.:

D.B.: 1 1/2 pos.

Pno.:

4 5 6 7



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4

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Pno.

8 9 10 11 12

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Pno.

13 14 15 16 17

f

mf

ST6186

ST6186

29

Vln. 1 *mf* *f* *mp* *mf*

Vln. 2 *mf* *f* *mp* *mf*

Vln. 3 (Vla. T.C.) *mf* *f* *mp* *mf*

Vla. *mf* *f* *mp* *mf*

Vcl. *mp* *mf*

D.B. *mp* *mf*

Pno. *f* *f* *mp* *mf*

27 28 29 30

II pos. 4 2 1 0

pizz. *arco*

L1 *L2*

Vln. 1 *mp* *mf* *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp* *mf* *mp*

Vln. 3 (Vla. T.C.) *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mf* *mp*

Vcl. *mp* *mf* *mp* *mf*

D.B. *mp* *mf* *mp* *mf*

Pno. *mp* *mf* *mp* *mf*

31 32 33 34

37 A tempo

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 (Vla. T.C.) *mf*

Vla. *mf*

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

D.B. *mf* *mp*

Pno. *f* *mf* *mp*

35 36 37 38

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl. *4+*

D.B.

Pno.

39 40 41 42 43

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Pno.

44 45 46 47 48

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Pno.

49 50 51 52

f *mf* *f* *mf*