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FJH STRING ORCHESTRA

Grade 3

PAVANE

GABRIEL FAURÉ

Arranged by
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

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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I N C.

Frank J. Hackinson

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The Arranger

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 Plus 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

Fauré's *Pavane*, composed in 1887, became an instantaneous hit with French concertgoers, and has retained its popularity to the present day. It has been described variously as haunting, as elegant, and as cool, and has found a place in popular culture with versions popping up on radio, television, jazz recordings, and even on a Barbra Streisand album.

Originally written in the key of F# minor, this arrangement has migrated up a half step to the more friendly key of G minor, with occasional excursions to its relative major, Bb. Great care should be taken to emphasize the difference between the dotted-eighth–sixteenth-note rhythms and the triplets, a common problem with young string players. I have indicated several alternate solo passages for violins, violas, and cellos, which may be assigned at the discretion of the conductor.

String Editing: Carrie Lane Gruselle

PAVANE

GABRIEL FAURÉ
 Arranged by
 JOHN O'NEILL
 (ASCAP)

Andante moderato (♩ = 68) (optional solo)

con sordino

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

6 div. tutti

con sordino pizz.

mp

p

con sordino pizz.

p

con sordino

p

con sordino pizz.

p

5

6

7

8

9

10 (optional solo)

14 div. tutti

mp

p

p

p

10

11

12

13

p



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Violins 1, 2, and 3, Viola, Cello, and Double Bass

Measures 19-22

Violin 1: (optional solo) p, mp, 3, V

Violin 2: arco div. p, pp, V

Violin 3 (Vla. T.C.): mp, p, mp, (V)

Viola: mp, p, mp, (V)

Cello: mp, p, mp

Double Bass: mp, p, mp

Measures: 19, 20, 21, 22

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature a triplet of eighth notes in measure 23, marked *div.* (divisi). Violin 3 (Vln. 3) and Viola (Vla.) parts also feature a triplet of eighth notes in measure 23, marked *pp*. The Viola part has a *pizz.* (pizzicato) marking in measure 24. The Violoncello (Vcl.) and Double Bass (D.B.) parts have a *pizz.* marking in measure 24. The Violin 1 part has a *rit.* (ritardando) marking in measure 25. The Violin 2 part has a *tutti pizz.* marking in measure 25. The Viola part has a *tutti pizz.* marking in measure 25. The Violoncello part has a *tutti pizz.* marking in measure 25. The Double Bass part has a *tutti pizz.* marking in measure 25. The Violin 1 part has a *mf* (mezzo-forte) marking in measure 25. The Violin 2 part has a *sfz* (sforzando) marking in measure 25. The Violin 3 part has a *mp* (mezzo-piano) marking in measure 25. The Viola part has a *mp* marking in measure 25. The Violoncello part has a *mp* marking in measure 25. The Double Bass part has a *mp* marking in measure 25. The Violin 1 part has a *p* (piano) marking in measure 26. The Violin 2 part has a *p* marking in measure 26. The Violin 3 part has a *p* marking in measure 26. The Viola part has a *p* marking in measure 26. The Violoncello part has a *p* marking in measure 26. The Double Bass part has a *p* marking in measure 26.

27 *A tempo*
tutti div.

Vln. 1 *mp*

Vln. 2 *p*

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

Vla. *p*

Vcl. *p*

D.B. *p*

27 28 29

mf *mp* *mp* *mp* *mp*

35

Vln. 1 *p*

Vln. 2 *p*

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

Vla. *p*

Vcl. *arco* (optional solo) *mp*

D.B. *p*

32 33 34 35 36

39

Vln. 1 *p*

Vln. 2 *p*

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

Vla. *p*

Vcl. *tutti* *p*

D.B. *p*

37 38 39 40 41

43 (optional solo) (V)

Vln. 1 *pizz.* *pp* *pp* *cresc.*

Vln. 2 *pp* *arco* (optional solo)

Vln. 3 (Vla. T.C.) *pp* (optional solo) *p* *p*

Vla. *pp* (optional solo) *p* *p*

Vcl. *pizz.* *pp* *p*

D.B. *pp*

42 43 44 45 46

49 A tempo tutti

Vln. 1 *rit.* *mf* *p*

Vln. 2 *p*

Vln. 3 (Vla. T.C.)

Vla.

Vcl. *p*

D.B.

47 48 49 50 51

52 53 54 55 56

Vln. 1 *rit.* *mp* *solo (top note)* *ppp*

Vln. 2 *tutti pizz.* *pp* *arco* *ppp*

Vln. 3 (Vla. T.C.) *tutti p* *pp* *arco* *ppp*

Vla. *tutti pizz.* *p* *pp* *arco* *ppp*

Vcl. *pp* *ppp*

D.B. *pp* *ppp*