

SOLO VIOLIN I

**ROMANTIC
CONCERTO GROSSO**

*FOR PIANO, SOLO STRING QUARTET
AND STRING ORCHESTRA*

DAVID JOHNSTONE

2010

ROMANTIC CONCERTO GROSSO

NOTES:

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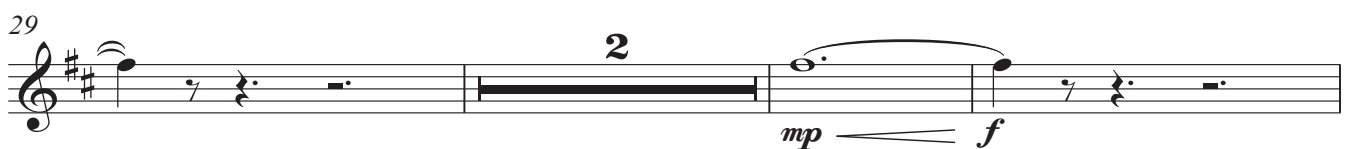
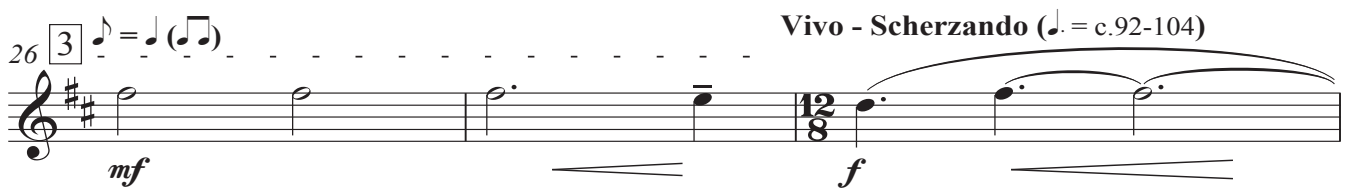
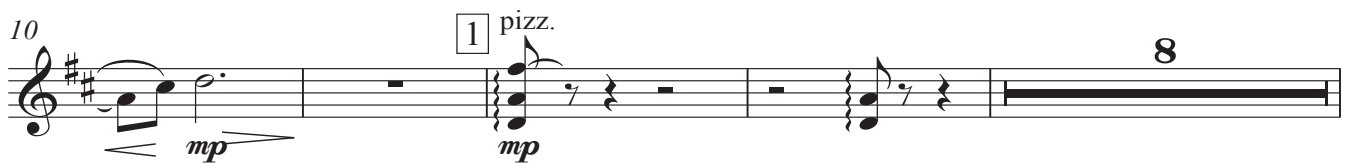
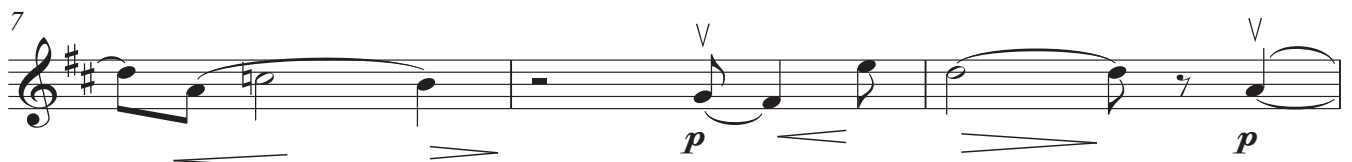
Dedicated to Eric John Johnstone

Solo Violin I

ROMANTIC CONCERTO GROSSO

DAVID JOHNSTONE

Introduction - Largo (♩ = c.54)



Solo Violin I

3


39

mf

43

mf

mf

46  *mp* *mp*

49

mp mf

52

mf *mp* *mf*

55

f

58

Measures 58-60 of the musical score for 'The Rose Tree'. Measure 58 begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. Measure 59 continues with a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. Measure 60 is a whole note chord consisting of F#4, C#5, and F#5. The score includes dynamic markings: *mp* (mezzo-piano) at the beginning of measure 58 and *f* (forte) at the beginning of measure 60. There are also performance instructions: 'trill' above the first G4 in measure 58, 'trill' above the first C5 in measure 59, and 'trill' above the first F#5 in measure 60. The piece concludes with a double bar line and a 4/4 time signature.

89 9

mp *p dolce*

92 2

mf

98 10

p *mf* *mf*

102 11 Cadenza a Piacere (Comodo)

mp *mp*

A tempo (meno mosso ♩. = c. 60)

105 12

pp distant *al niente*

pochis rall

Grandioso

109

f

poco rall

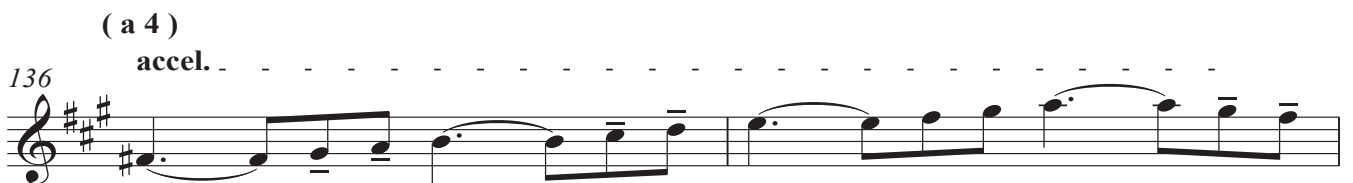
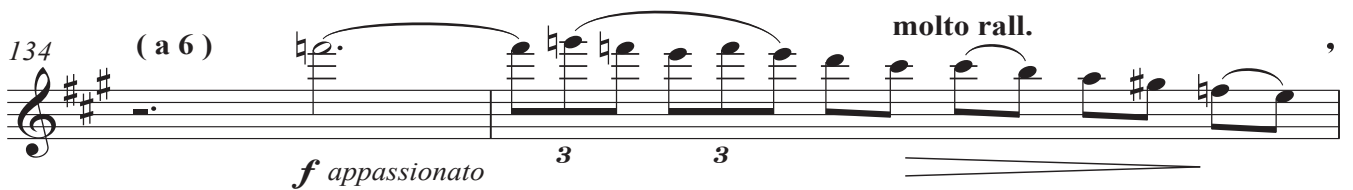
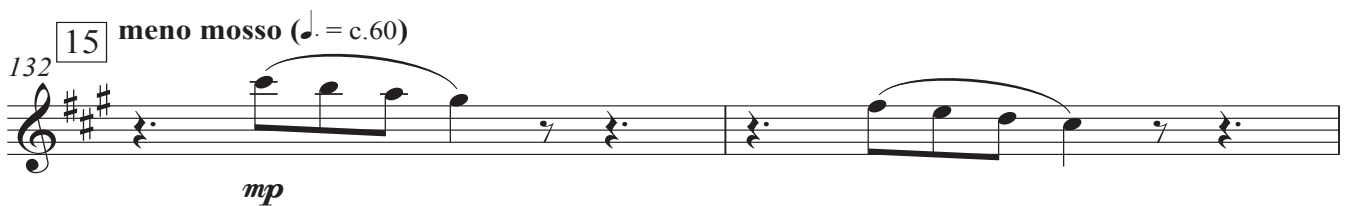
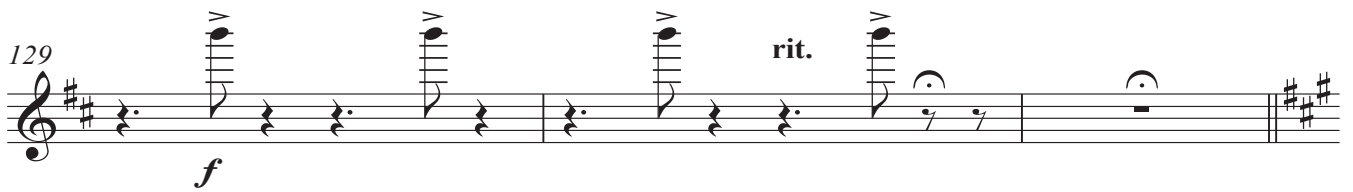
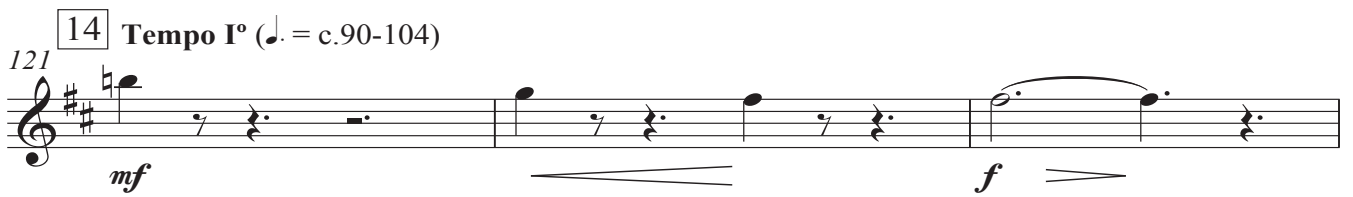
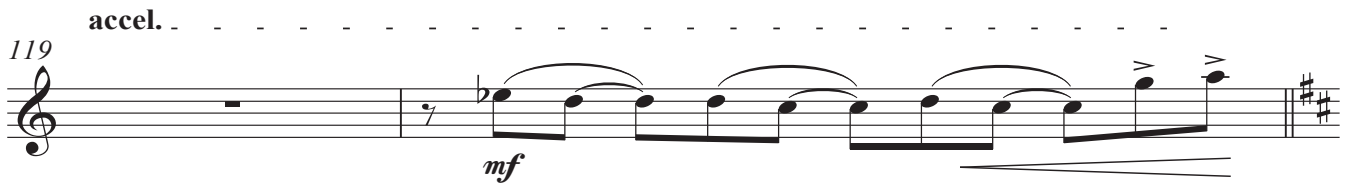
111 meno mosso

p (distant)

molto rall. . . . 13 tempo di meno mosso (as bar 111)

113

6 12 2



16
138 **Tempo I°** (♩. = c.92-104)

p 2

142

mf

146 17

f cantabile

149

2 *ff*

152 a little broadening, but almost a tempo

ff

154 vib. intenso $\text{trill} = \text{note}$ **L'istesso tempo**

fff *fff* *fff*

157 poco rall

fff *fff* *fff* *fff*

12/8

Solo Violin I

9

(♩. = ♩)
Grandioso

160 $\frac{12}{8}$ *fff*

161 *f* *rall.* *ten.* *poco meno, comodo* *mf cant.*

164 *rit.* *ancora meno mosso* **3** *mp*

170 *hesitant, 5 bars con fantasia* *poco a poco accel.* **3**

18 175 *a tempo (meno mosso ♩. = c. 60)* *ten.* *p*

178 *molto rall.* *ten.* *poco accel. molto* *mp* *mf*

Tempo I (♩. = c. 92 - 104)

181 *f* *mf* *ff* **19**

186 **poco a poco rall. . . . molto rall**

f *mp*

190 **Postlude -Largo (♩ = c.54)**

mf

193

mp *mf*

196

p *p*

199

mp *mp* *mp*

202 **poco a poco rit.**

p

205 **più rit. . . . lunga**

p

208 **molto lento**

pp

SOLO VIOLIN II

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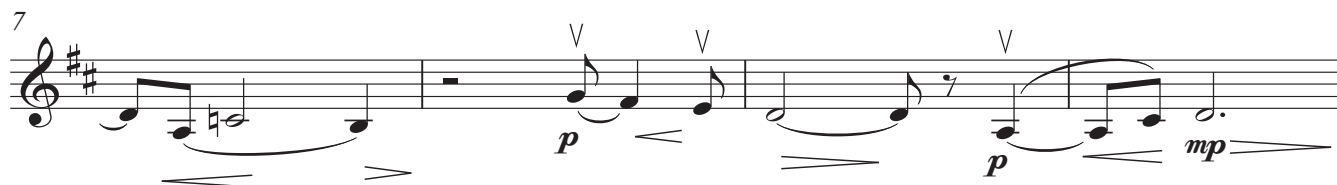
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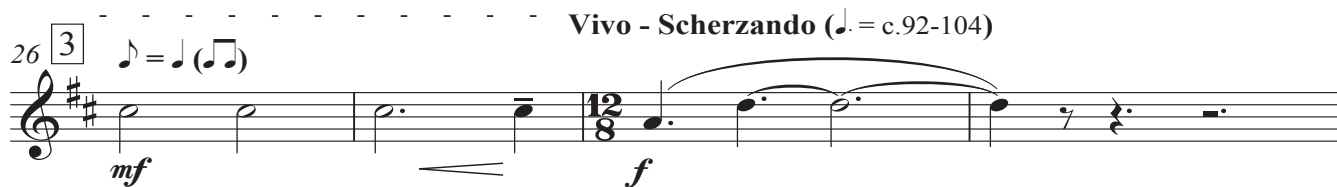
ROMANTIC CONCERTO GROSSO

DAVID JOHNSTONE

Introduction - Largo (♩ = c.54)



lento poco a poco accel.

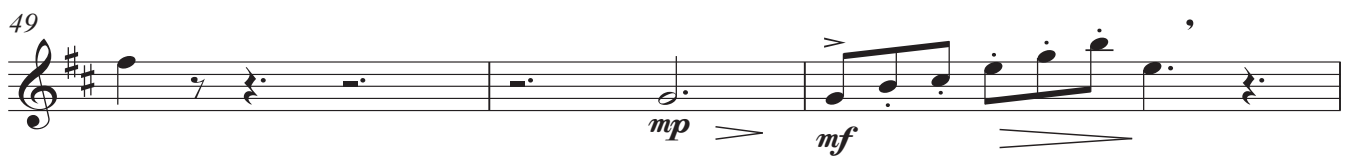
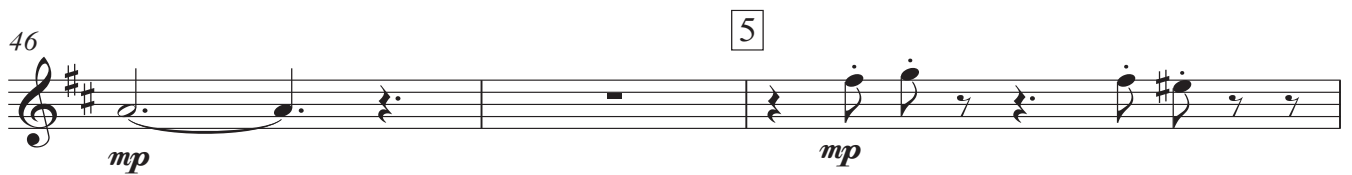
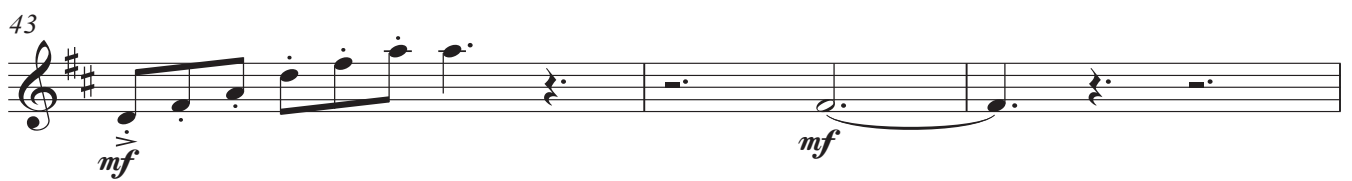
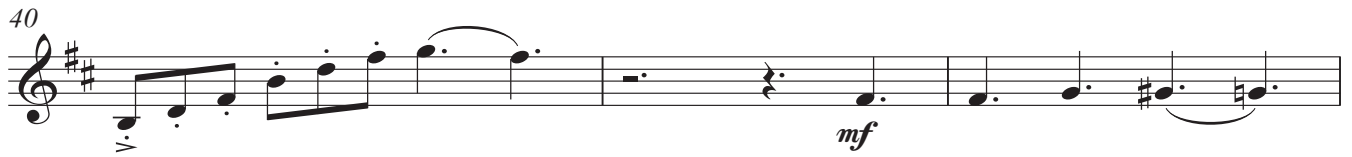
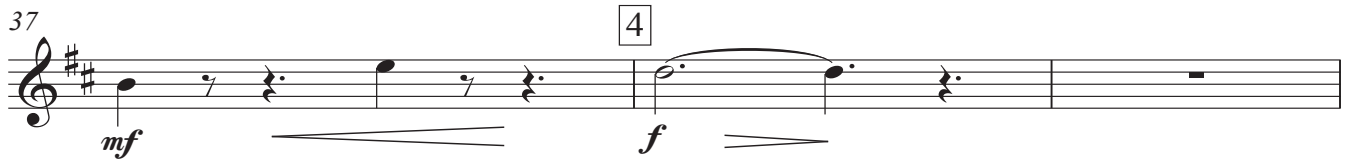


Vivo - Scherzando (♩ = c.92-104)



Solo Violin II

3



64 *f* *mf*

67 *f* *f* pizz.

71 **2** **7** poco pesante arco *mf*

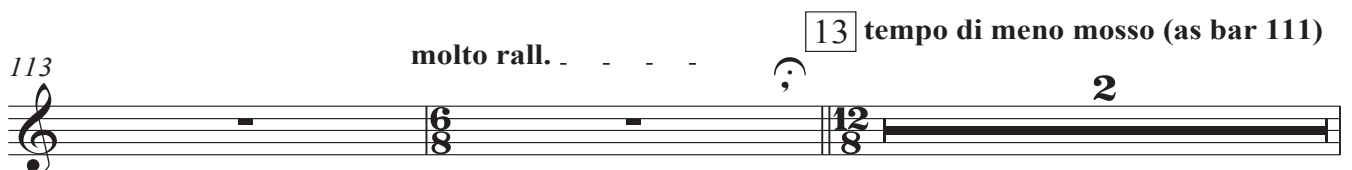
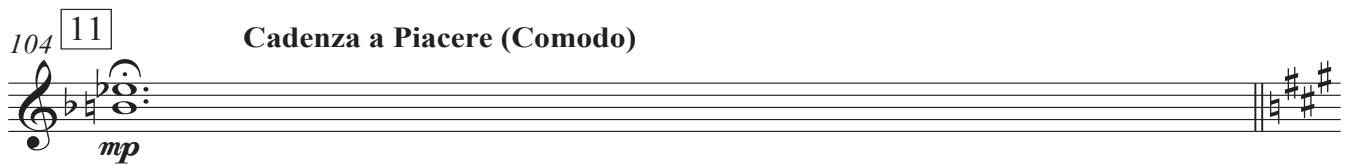
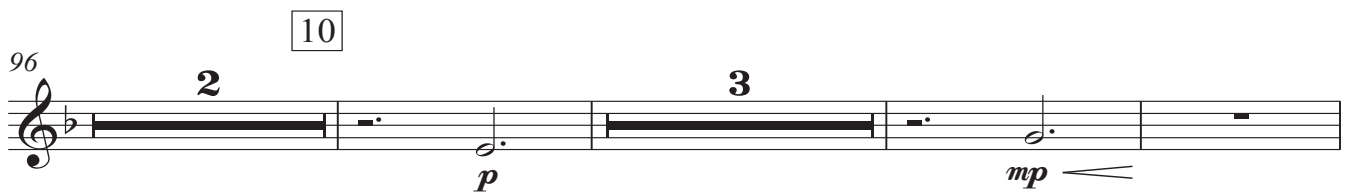
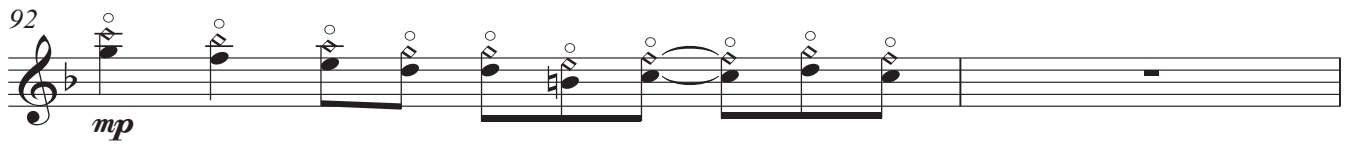
76 *f* appas. *p* molto *f* *mf*

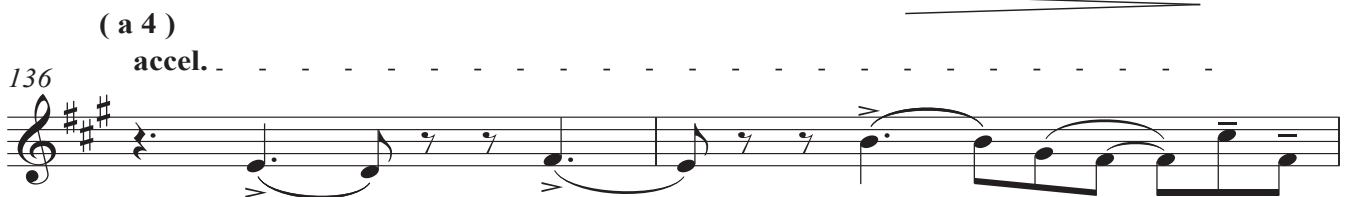
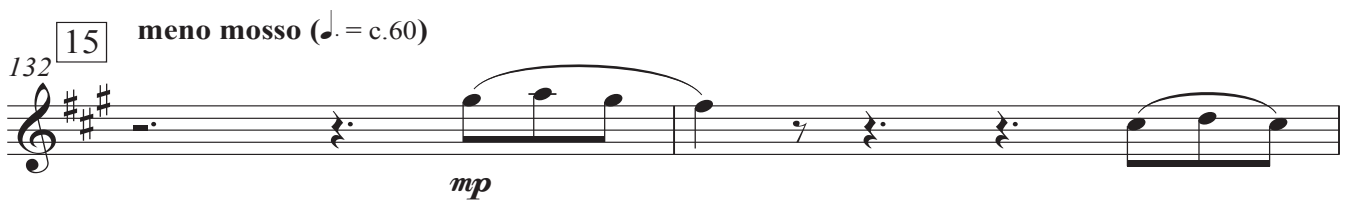
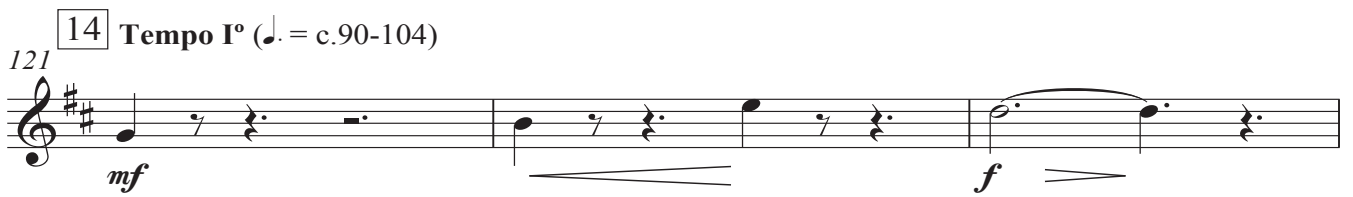
80

82 Broader *ff* *f*

84 rall. ten , **8** meno mosso (♩ = c. 60) *molto*

87 **9** **2** *p*





138 16 **Tempo I°** (♩. = c.92-104)

p *mp*

142

mp

146 17

f cantabile

149

ff

152 **a little broadening. but almost a tempo**

154 **vib. intenso** $\text{trill} = \text{♩}$ **L'istesso tempo**

fff

157 **poco rall**

fff **12/8**

Solo Violin II

9

(♩. = ♩)
Grandioso

160 $\frac{12}{8}$ *fff*

161 *f* rall. . . . ten. poco meno, comodo *mf cant.*

164 rit. . . . ancora meno mosso 3 *mp*

169 hesitant, 5 bars con fantasia poco a poco accel. . . . 3

175 18 a tempo (meno mosso ♩. = c. 60) ten. *p*

178 molto rall. . . . ten. poco accel. molto *mp* *mf*

Tempo I (♩. = c. 92 - 104)

181 19 *f* *mf* *ff*

186 **poco a poco rall. . . . molto rall**

f *mp*

190 **Postlude -Largo (♩ = c.54)**

mf

193

mp *mf*

197

p *p* *mp*

200 **pizz.** **poco a poco rit. 2**

mp *mp*

204 **arco** **più rit. . . .**

p *p*

207 **lunga** **molto lento**

pp

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Sola Viola

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ROMANTIC CONCERTO GROSSO

DAVID JOHNSTONE

Introduction - Largo (♩ = c.54)

2

p *mf*

6

p *mf*

10

mp *p*

13 pizz.

mp

lento poco a poco accel.

24

p sost. *mf*

Vivo - Scherzando (♩ = c.92-104)

28

f

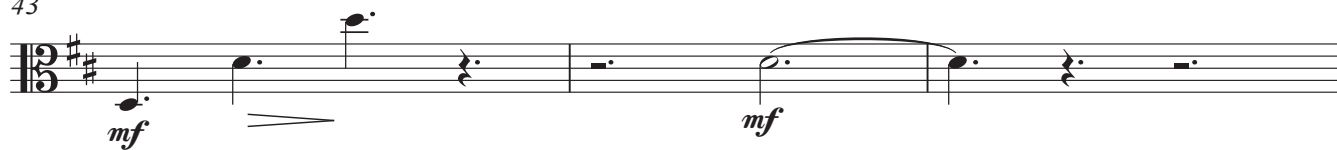
31

mp *f* *mf*

37

mf *f* *mf*

43



46



49



52



55



60



64



68



73 7 poco pesante
arco
f darker

76

p *mf* *p* molto

79

f *f*

82 Broader

mf *f*

84 rall. - - - - - ten , 8 meno mosso (♩. = c. 60)
4

molto

90 9

p *dolciss.* *p*

94

mf *mf* *p*

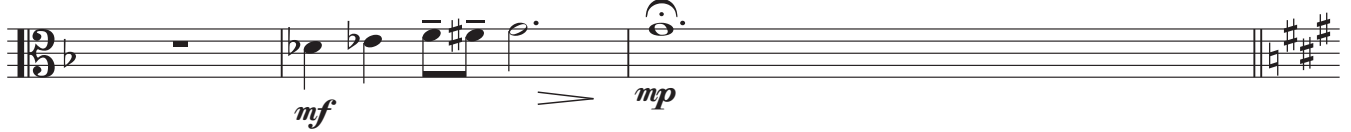
98 10

mp cant.

102

11

Cadenza a Piacere (Comodo)



105

12

A tempo (meno mosso ♩. = c. 60)

pochis rall



109

Grandioso

poco rall



111 meno mosso

molto rall. . .



13

115 tempo di meno mosso (as bar 111)

accel. . .



121

14

Tempo I° (♩. = c. 90-104)



125



129

rit.

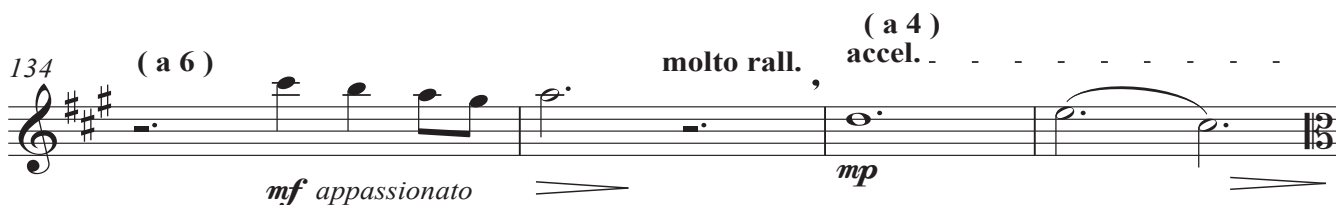


15 **meno mosso** (♩. = c.60)

132



134



138

16 **Tempo I°** (♩. = c.92-104)



142



145



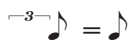
152

a little broadening. but almost a tempo



154

vib. intenso

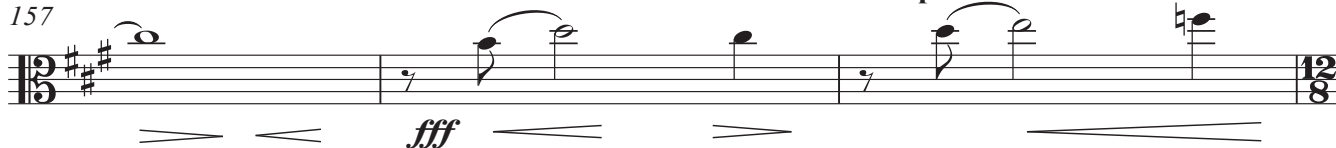


L'istesso tempo



157

poco rall



160 **Grandioso** (♩. = ♩) **fff** **rall.** **ten.** **f**

163 **poco meno, comodo** **rit.**

166 **ancora meno mosso** **mp dolce**

169 **poco** **hesitant, 5 bars con fantasia** **poco a poco accel.** **p**

173 **2** **18** **a tempo (meno mosso ♩. = c. 60)** **ten. molto rall.** **2**

179 **poco accel. molto** **Tempo I** (♩. = c. 92 - 104) **19** **mp** **mf** **f**

183 **mf** **ff**

186 *poco a poco rall. . . . molto rall*

f *mp*

190 **Postlude -Largo** (♩ = c.54)

2

p *mf*

195

p *mf*

199

mp *p*

202 *poco a poco rit.*

mp *mp*

205 *più rit. . . . lunga*

lunga

208 *molto lento*

pp

SOLO VIOLONCELLO

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Solo Violoncello

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ROMANTIC CONCERTO GROSSO

DAVID JOHNSTONE

Introduction - Largo (♩ = c.54)

2

p *mf*

6

p *mf*

10

mp *p* 1

18 *pizz.* 8 2 *arco* *mp*

23 *lento poco a poco accel.* 3 ♩ = ♩ (♩♩) *p sost.* *mf* 12 8

28 **Vivo - Scherzando** (♩ = c.92-104) 2 *f* *mp* *f*

34 2 4 *mf* *mf* *f*

39 3 *mf*

43

mf *mf*

46

mp *mp* *p*

49

mp

52

mf *mp* *mf*

55

mf

59

mp dolce 2

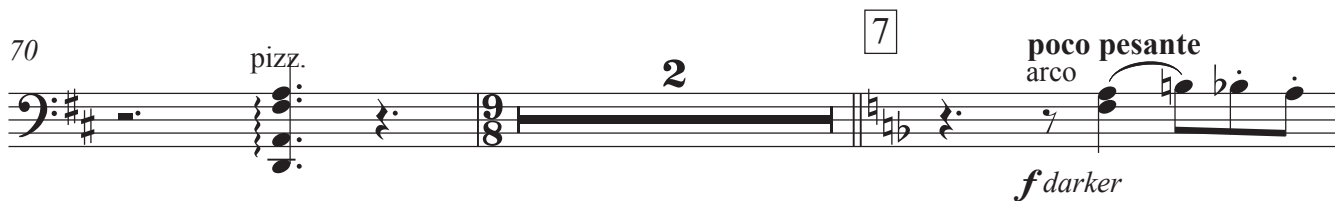
64

mf

67



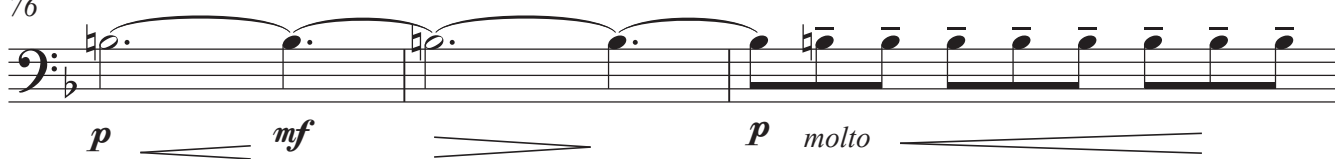
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74



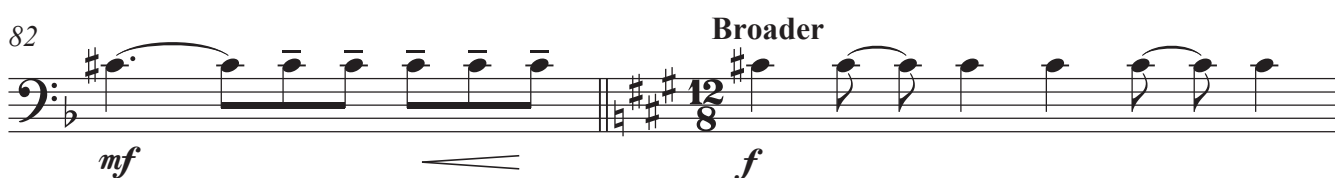
76



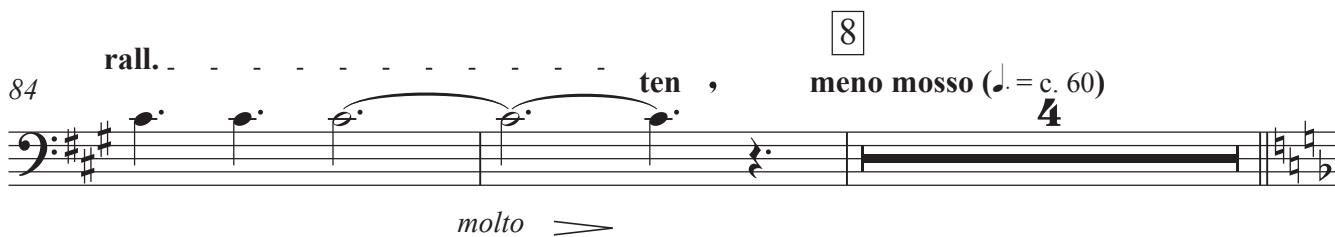
79



82



84

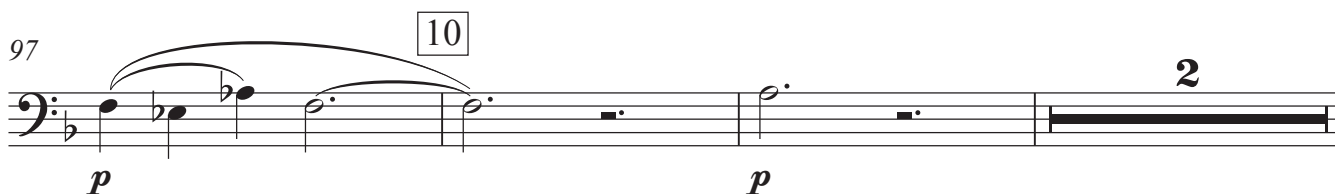


90 9

93



97



102

11

Cadenza a Piacere (Comodo)

12

A tempo (meno mosso ♩ = c. 60)



108

pochis rall Grandioso

poco rall



111 meno mosso

molto rall. .



tempo di meno mosso (as bar 111) accel.

115 **4**

p cresc.

14

121 **Tempo I°** (♩. = c.90-104)

mf *f*

124

mf *mf*

128

f

132 **15** **meno mosso** (♩. = c.60) **(a 6)** **molto rall.** ,

mf appassionato

(a 4) accel.

136 **16** **Tempo I°** (♩. = c.92-104)

mp cant. *p*

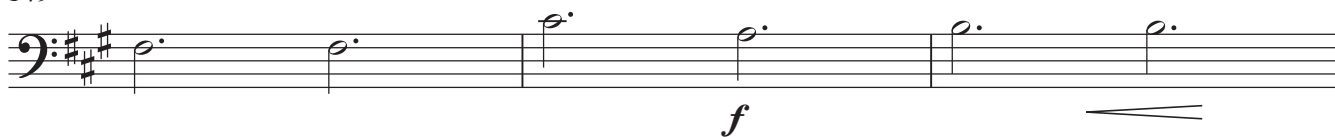
139 **4**

mf

145 **17**

mf

149



a little broadening. but almost a tempo

152



173 2 18 a tempo (meno mosso $\text{♩} = \text{c. } 60$) 2 ten. molto rall. . .

179 poco accel. molto Tempo I ($\text{♩} = \text{c. } 92 - 104$) 19

184 poco a poco rall. . . molto rall

190 Postlude -Largo ($\text{♩} = \text{c. } 54$) 2

195

199

202 poco a poco rit. 2

206 più rit. lunga molto lento

SOLO PIANO

**ROMANTIC
CONCERTO GROSSO**

*FOR PIANO, SOLO STRING QUARTET
AND STRING ORCHESTRA*

DAVID JOHNSTONE

2010

ROMANTIC CONCERTO GROSSO

NOTES:

This is a most unusual work for 3 instrumental forces; firstly the piano soloist which often has independent writing, then the solo string quartet, and finally the entire main grouping of string orchestra. All three spheres have plenty of interesting moments, the work not being as such a composition for piano *quintet* and orchestra, nor a kind of quintuple concerto. The main undertaking by the composer has been to combine the ideals of the Baroque *Concerto Grosso* with fully late-romantic writing.

A slow introduction – Largo – owes more than something to baroque writing whilst fully remaining romantic in its harmonies. After a brief piano cadence, the main Allegro movement is launched. There are two main subject groups of motives (generally consisting of short cellular figures), which are later developed alongside some occasional episodic passages. After arriving at an intense climax by both soloists and orchestra, the passion relents and points towards the re-exposition. When we are supposedly about to arrive at a glorious coda, the work suddenly ‘evaporates’ by the unexpected return of the initial introduction, here serving as a kind of Postlude to the work. The closing bars are most tranquil, almost heavenly, perhaps with distant flavours of the late autumnal music of Bruch and Brahms.

As in the Baroque models, virtuosity is not the principal aim for the soloists, though there are plenty of moments where they shine. There are indeed some difficult moments, but these are guided by a sonorous and delightful layering of the musical texts, and these string solo parts weave in and out of the orchestral textures in the main allegro movement. However, in the Introduction and again in the Postlude, the string soloists and piano have long *cantabile* lines. The harmonies are generally fully and unashamedly romantic, perhaps making this an obvious natural coupling with the Elgar *Introduction and Allegro* for String Quartet and String Orchestra.

Lasting some 14 minutes or so, the composition would be ideal either for the orchestral principal string players (plus the orchestral pianist!), or for more regular piano quartets/quintets who wish to have a concerto-like work in which to display their musicianship ... but a most interesting addition to orchestral/chamber repertoire for the very many string quartets playing romantic repertoire who might wish to invite along a pianist friend and try something ‘rather different’ from the norm !

Dedication: to the memory of the composer’s father, Eric John Johnstone

Preparation: this excellent professional quality edition has been prepared by the conductor and cellist Carlos Ariel Gracia Baez.

Availability: there are no current plans to commercially publish the work. Everything is available for FREE DOWNLOADING on the web page of Johnstone-Music – including the conductor score, the soloists parts, and the orchestral parts.

www.johnstone-music.com // www.j-music.es

Piano

Dedicated to Eric John Johnstone

ROMANTIC CONCERTO GROSSO

DAVID JOHNSTONE

Introduction - Largo (♩ = c.54)

Musical notation for the Introduction of the Romantic Concerto Grosso, measures 11 and 12. The piece is in D major (two sharps) and common time (C). The tempo is Largo, with a quarter note equal to approximately 54 beats per minute. The notation shows two staves, Treble and Bass. Measure 11 is marked with a double bar line and a repeat sign. Measure 12 is marked with a double bar line and a repeat sign. The first ending is marked with a '1' in a box, and the second ending is marked with a '2'.

Musical notation for the Romantic Concerto Grosso, measures 14 and 15. The piece is in D major (two sharps) and common time (C). The tempo is Largo, with a quarter note equal to approximately 54 beats per minute. The notation shows two staves, Treble and Bass. Measure 14 is marked with a double bar line and a repeat sign. Measure 15 is marked with a double bar line and a repeat sign. The first ending is marked with a '1' in a box, and the second ending is marked with a '2'. The dynamic marking *mp* (mezzo-piano) is present.

Musical notation for the Romantic Concerto Grosso, measures 17 and 18. The piece is in D major (two sharps) and common time (C). The tempo is Largo, with a quarter note equal to approximately 54 beats per minute. The notation shows two staves, Treble and Bass. Measure 17 is marked with a double bar line and a repeat sign. Measure 18 is marked with a double bar line and a repeat sign. The first ending is marked with a '1' in a box, and the second ending is marked with a '2'. The dynamic marking *mp* (mezzo-piano) is present.

Musical notation for the Romantic Concerto Grosso, measures 20 and 21. The piece is in D major (two sharps) and common time (C). The tempo is Largo, with a quarter note equal to approximately 54 beats per minute. The notation shows two staves, Treble and Bass. Measure 20 is marked with a double bar line and a repeat sign. Measure 21 is marked with a double bar line and a repeat sign. The first ending is marked with a '1' in a box, and the second ending is marked with a '2'. The dynamic marking *mp* (mezzo-piano) is present.

Piano

4

22 2

p dolce

3 6 6 3 6 6

24 *lento poco a poco accel.*

mp cresc.

25

26 3 ♩ = ♩ (♩♩)

f

12/8 12/8

Vivo - Scherzando (♩. = c.92-104)

28

f energico

12/8 12/8

31

f energico

34

mf

37

4

f

40

mp

43

mf

Piano

7

46

5

mf

49

51

f *sonoro*

53

6

f

55

3

3

Piano

8

59

Measures 59-60 of a piano piece in D major. Measure 59 features a treble staff with a series of eighth-note chords and a bass staff with a descending eighth-note line. Measure 60 continues the treble staff's pattern and the bass staff's line, ending with a half note.

61

mp

Measures 61-62. Measure 61 has a treble staff with a half note chord and a bass staff with a whole note chord. Measure 62 has a treble staff with a half note chord and a bass staff with a half note chord.

63

stentato (a tempo)

f

Measures 63-64. Measure 63 has a treble staff with a half note chord and a bass staff with a half note chord. Measure 64 has a treble staff with a half note chord and a bass staff with a half note chord.

65

mf

Measures 65-66. Measure 65 has a treble staff with a half note chord and a bass staff with a half note chord. Measure 66 has a treble staff with a half note chord and a bass staff with a half note chord.

67

Measures 67-68. Measure 67 has a treble staff with a half note chord and a bass staff with a half note chord. Measure 68 has a treble staff with a half note chord and a bass staff with a half note chord.

69

70

71

mf *mp* *mf*

7

poco pesante

72

73

74

4

4

ff

2

2

75

76

79

3

3

12

12

Broader

80

81

82

83

84

rall. - - - - - ten

ff

meno mosso (♩ = c. 60)

8

85

86

Piano

10

87

mf

This system contains measures 87 and 88. Measure 87 features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The treble staff has a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass staff has a whole rest. Measure 88 continues the treble staff with a half note A4, followed by quarter notes G#4, F#4, and E4, then a half note D4. The bass staff has a half note C#3, followed by quarter notes B2, A2, and G2, then a half note F#2. A dynamic marking of *mf* is placed between the staves in measure 88. A hairpin crescendo is shown above the treble staff across measures 87 and 88.

89

9 3 3

This system contains measures 89 and 90, followed by two measures of whole rests. Measures 89 and 90 are in the same key signature as the previous system. Measure 89 has a treble staff with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass staff has a half note C#3, followed by quarter notes B2, A2, and G2, then a half note F#2. Measure 90 has a treble staff with a half note A4, followed by quarter notes G#4, F#4, and E4, then a half note D4. The bass staff has a half note C#3, followed by quarter notes B2, A2, and G2, then a half note F#2. A dynamic marking of *mf* is placed between the staves in measure 90. A hairpin crescendo is shown above the treble staff across measures 89 and 90. Measures 91 and 92 are whole rests in both staves. Above the first measure of the whole rest in measure 91 is a box containing the number 9. Above the first measure of the whole rest in measure 92 is a box containing the number 3. Above the second measure of the whole rest in measure 92 is a box containing the number 3.

93

mp 4 4

This system contains measures 93 and 94, followed by two measures of whole rests. Measures 93 and 94 are in a key signature of one flat (Bb). Measure 93 has a treble staff with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The bass staff has a half note Bb2, followed by quarter notes A2, G2, and F2, then a half note E2. Measure 94 has a treble staff with a half note A4, followed by quarter notes Bb4, Ab4, and G4, then a half note F4. The bass staff has a half note Bb2, followed by quarter notes A2, G2, and F2, then a half note E2. A dynamic marking of *mp* is placed between the staves in measure 93. A hairpin crescendo is shown above the treble staff across measures 93 and 94. Measures 95 and 96 are whole rests in both staves. Above the first measure of the whole rest in measure 95 is a box containing the number 4. Above the first measure of the whole rest in measure 96 is a box containing the number 4.

98

10 mp

This system contains measures 98 and 99, followed by a measure of whole rests. Measures 98 and 99 are in a key signature of one flat (Bb). Measure 98 has a treble staff with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The bass staff has a half note Bb2, followed by quarter notes A2, G2, and F2, then a half note E2. Measure 99 has a treble staff with a half note A4, followed by quarter notes Bb4, Ab4, and G4, then a half note F4. The bass staff has a half note Bb2, followed by quarter notes A2, G2, and F2, then a half note E2. A dynamic marking of *mp* is placed between the staves in measure 98. A hairpin crescendo is shown above the treble staff across measures 98 and 99. Measure 100 is a whole rest in both staves. Above the first measure of the whole rest in measure 100 is a box containing the number 10.

100

mf

This system contains measures 100 and 101, followed by a measure of whole rests. Measures 100 and 101 are in a key signature of one flat (Bb). Measure 100 has a treble staff with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4. The bass staff has a half note Bb2, followed by quarter notes A2, G2, and F2, then a half note E2. Measure 101 has a treble staff with a half note A4, followed by quarter notes Bb4, Ab4, and G4, then a half note F4. The bass staff has a half note Bb2, followed by quarter notes A2, G2, and F2, then a half note E2. A dynamic marking of *mf* is placed between the staves in measure 100. A hairpin crescendo is shown above the treble staff across measures 100 and 101. Measure 102 is a whole rest in both staves.

103

f

11

104 Cadenza a Piacere (Comodo)

The image shows a musical score for a piano piece. It consists of two staves, treble and bass, with a grand staff bracket on the left. The key signature is one flat (B-flat). The tempo/mood is indicated as 'Cadenza a Piacere (Comodo)'. The score starts at measure 104. The first staff has a forte (f) dynamic and a mezzo-forte (mf) dynamic. The second staff has a mezzo-forte (mf) dynamic. Both staves feature a series of eighth notes and sixteenth notes, with some measures containing a fermata. The score ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

12 A tempo (meno mosso $\text{♩} = \text{c. } 60$)

105

mp

107 **pochis rall Grandioso** **poco rall**

The musical score for measures 107-110 is written for a grand staff. The key signature is A major (three sharps). The tempo/mood markings are 'pochis rall Grandioso' for measures 107-110 and 'poco rall' for measure 111. The notation shows whole notes in both staves for measures 107-110, and a double bar line followed by a repeat sign and a key signature change to A minor (three flats) for measure 111.

111 **meno mosso**

The musical score for measures 111 and 112 is written for piano. Measure 111 features a treble clef staff with a melodic line starting on a whole rest, followed by eighth notes G4, A4, B4, and A4, and a bass clef staff with a whole rest. Measure 112 continues the treble line with eighth notes G4, A4, B4, and A4, followed by a dotted quarter note G4, and the bass line with a half note G3, a dotted half note F3, and a whole rest. The tempo is marked 'meno mosso' and the dynamics 'mp'.

Piano

12

molto rall.

113

114

13 **tempo di meno mosso (as bar 111)**

accel.

115

116

14 **Tempo I°** (♩. = c.90-104)

121

122

123

124

125

126

127

128

f

130

f *rit.* *mp*

131

rall. a piacere con fantasia

15 meno mosso (♩ = c. 60)

132

mf

133

(a 6)

Piano

14

(a 4)

16

molto rall.

accel.

Tempo I° (♩. = c.92-104)

135 **molto rall.** , **2** **Tempo I°** (♩. = c.92-104) **7**

135 136 137

17

146

3

f cantabile

3

146

3

f cantabile

a little broadening. but almost a tempo

151

$$ff$$

151

ff

a little broadening. but almost a tempo

153

153

4/4

L'istesso tempo

155

3

3

$$fff$$

3

157 *ff*

(♩ = ♪) Grandioso

159 poco rall

12/8

161 *ff*

ff

162 rall. - - - - - ten. poco meno, comodo

f molto dim. *mp*

164 rit. - - - - -

rit.

Piano

16 **ancora meno mosso**

166

3

3

170 **hesitant, 5 bars con fantasia**

p

poco a poco accel.

172

4

4

18 a tempo (meno mosso $\text{♩} = \text{c. } 60$)

175

mf

ten.

177 *molto rall.*

Musical score for measures 177-178. Measure 177 features a treble staff with a melodic line and a bass staff with a single note. Measure 178 features a treble staff with a melodic line and a bass staff with a single note. The tempo marking *molto rall.* is above the treble staff.

179 *ten.* *mp* *molto cresc.* **Tempo I** (♩ = c. 92 - 104)

Musical score for measures 179-181. Measure 179 features a treble staff with a melodic line and a bass staff with a single note. Measure 180 features a treble staff with a melodic line and a bass staff with a single note. Measure 181 features a treble staff with a melodic line and a bass staff with a single note. The tempo marking **Tempo I** is above the treble staff.

182 **19** **2** *f brillante*

Musical score for measures 182-184. Measure 182 features a treble staff with a melodic line and a bass staff with a single note. Measure 183 features a treble staff with a melodic line and a bass staff with a single note. Measure 184 features a treble staff with a melodic line and a bass staff with a single note. The tempo marking *f brillante* is above the treble staff.

185 *mf*

Musical score for measures 185-186. Measure 185 features a treble staff with a melodic line and a bass staff with a single note. Measure 186 features a treble staff with a melodic line and a bass staff with a single note. The tempo marking *mf* is above the treble staff.

Piano

poco a poco rall.

18 187

mf non energetico

189 molto rall. Postlude -Largo (♩ = c.54) 11

p

202 poco a poco rit.

mp

205 più rit. lunga

pp

208 molto lento

pp *p*

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