

# CONCIERTO PARA ACORDEON Y ORQUESTA

## Introducción por el solista español Javier López Jaso

David Johnstone cuenta ya con numerosas obras en su haber para acordeón – entre ellas, el álbum ‘Música de los Piratas’, Miniaturas de Concierto (2 volúmenes), Concierto de Cámara Mar del Plata’, Suite Mediterránea, The Song Sonata. Las buenas noticias para nosotros, los acordeonistas, es que ha pasado la mayoría del verano de 2009 escribiendo la obra más importante en su producción para acordeón – el “Concierto para Acordeón y Orquesta”. Está pensado no solo para profesionales, sino también para los alumnos en cursos superiores de los conservatorios.

Está estructurado en tres movimientos siguiendo la forma romántica de los grandes conciertos - el primer movimiento es un potente ‘Allegro moderato’ y es en forma de sonata; el segundo es elegíaco y tiene título de ‘Cantilena’; y el último es un ‘Rapsodía-Finale’ subtitulado ‘vivo – scherzando’, y contiene una cadencia del solista cerca del final. En total la composición tiene una duración en concierto de alrededor 35 minutos (permitiendo pequeños descansos entre los movimientos).

El protagonismo del solista es aparente en todo momento, con una bellísima orquestación. Además es muy fácil de programar – solo se necesita la ‘orquesta clásica’ de cuerdas (mínimo secciones 6-6-4-4-2 recomendado), 2 oboes y 2 trompas. Aunque por su plantilla pueda parecer por eso una obra sencilla es, por el contrario, una composición dotada con bastante peso de escritura para la orquesta, y donde el acompañamiento es frecuentemente ‘sinfónico’. Estilísticamente, posee influencias de Prokofiev y Shostakovich, pero también clásicos anteriores, incluso Brahms y Schumann. Sin embargo, uno no puede describir estos como influencias exactas, porque el lenguaje es original ‘Johnstone’ – “medio-tonal”, hermoso, y producido con una meticulosa artesanía.

La obra está dedicada a tres importantes figuras en la enseñanza musical en Navarra en pleno siglo XXI – Nekane Iturrioz, Angel Luis Goñi, y Salvador Parada. Estos acordeonistas han movido y promocionado con entusiasmo las piezas de acordeón de David Johnstone.

Sin duda, merece la pena investigar más esta gran obra que ya está disponible como descargas en la página web de **Johnstone-Music** – se la encuentra en la sección ‘Descarga de Partituras Originales’ y después en ‘Acordeón’. Se puede descargar la partitura general, la parte de solista, y todas las partes orquestales, realizadas en una edición editada por el excelente editor Carlos Ariel Gracia Baez.

Conociendo a este gran músico desde hace mucho tiempo y viendo su complicidad con nuestro instrumento, seguro que todos descubrís una obra de importancia en vuestros repertorios.

# CONCERTO FOR ACCORDION AND ORCHESTRA

## **Introduction by the Spanish soloist Javier López Jaso**

David Johnstone already has many accordion works to his name – amongst them, the album ‘Music of the Pirates’, Concert Miniatures (2 volumes), Concierto de Camara ‘Mar del Plata’, Mediterranean Suite, and The Song Sonata. The good news for us accordionists is that he has spent the majority of the summer of 2009 writing his most important work for accordion – the “Concerto for Accordion and Orchestra”. It is planned not only for professionals, but also for students in the advanced courses of the conservatoires.

It is structured in three movements following the romantic form of the great concertos – the first movement is a potent ‘Allegro moderato’ and is in sonata form; the second is elegiac and has the title of ‘Cantilena’; and the last is a ‘Rhapsody-Finale’ subtitled ‘vivo – scherzando’ and contains a soloist cadenza near to the end. In total the composition has a duration in performance of around 35 minutes (allowing for small breaks between the movements).

The protagonist character of the soloist is apparent at all times, accompanied with a beautiful orchestration. Also, it is very easy to programme – only needing the ‘classical orchestra’ of strings (6-6-4-4-2 minimum players recommended), 2 oboes and 2 horns. Although for this scoring it might seem as a result a simple work, it is, to the contrary, a composition containing substantial weight of writing for the orchestra, and where the accompaniment is frequently ‘symphonic’. Stylistically one might ascertain influences of Prokofiev and Shostakovich, but also earlier classicists such as Brahms and Schumann. However, these cannot be described as exactly influences because the language is original ‘Johnstone’ – “half-tonal”, beautiful, produced with a meticulous craftsmanship.

The work is dedicated to three important figures in musical teaching in Navarra in the twenty-first century - Nekane Iturrioz, Angel Luis Goñi, and Salvador Parada. These accordionists have moved and promoted with enthusiasm the accordion pieces of David Johnstone.

Without a doubt, it is well worth investigating further into this great work especially as it is available as downloads in the web page of **johnstone-music** – it can be found in the section ‘Downloads of Original Music Scores’ and then in ‘Accordion’. You will be able to download the main score, accordion soloist part, and all the orchestral parts, made in an edited version by the excellent editor Carlos Ariel Gracia Baez.

Having known this great musician for a long time and seeing his complicity with our instrument, I am sure that you will find a work of great importance for your repertoire.

ACCORDION SOLOIST

# CONCERTO

FOR ACCORDION AND ORCHESTRA

*(in three movements)*

DAVID JOHNSTONE

**2009-10**

Accordion

# I ALLEGRO MODERATO

DAVID JOHNSTONE

Allegro Moderato ( $\text{J} = \text{c.}88$  Tempo I)

Musical score for Accordion, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). The first measure (measures 1-5) shows a repeating pattern of notes: 12, 1, 3, 6, 3, 2, 5, followed by a repeat sign and 2. Measure 6 begins with 12, 3, 6, 3, 5, 2. Measure 7 starts with 12, 3, 6, 3, 5, 2, followed by a repeat sign and 2. Measure 8 concludes with 12, 3, 6, 3, 5, 2.

Musical score for Accordion, page 2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Measure 26 starts with 3, 8, 2, followed by a repeat sign and 4. Measure 27 starts with 8, 2, 8, followed by a repeat sign and 4. Measure 28 starts with 8, 2, 8, followed by a repeat sign and 4. Measure 29 starts with 8, 2, 8, followed by a repeat sign and 4.

Musical score for Accordion, page 3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Measure 46 starts with a dynamic 'mf' and a grace note (8), followed by 3, 3, 3, 3, 6. Measure 47 continues with 3, 3, 3, 3, 6. Measure 48 starts with 3, 3, 3, 3, 6. Measure 49 continues with 3, 3, 3, 3, 6.

Musical score for Accordion, page 4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Measure 50 starts with 3, 3, 3, 3, 6. Measure 51 continues with 3, 3, 3, 3, 6.

Musical score for Accordion, page 5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Measure 52 starts with 3, 3, 3, 3, 6. Measure 53 continues with 3, 3, 3, 3, 6.

Musical score for Accordion, page 6. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Measure 54 starts with 3, 3, 3, 3, 6. Measure 55 continues with 3, 3, 3, 3, 6.

54

56

58

59

61

63

7

*mp*

5

5

8

soloist ricochet a 3

70

72

f

poco rall.

75

f

A Tempo (Tempo I)

77 9

mp

poco a poco rall.

86 3 lunga (Molto tranquillo e rubato)

R.H.

rall.

92

3

pp

[10] **Meno mosso** (Tempo II  $\text{J} = \text{c.72}$ )

94

7

Piano score showing two staves. The top staff has a treble clef, a key signature of one flat, and a tempo of c.72. Measure 94 starts with a dynamic *p*. The bottom staff has a bass clef and a key signature of one flat. Measure 95 begins with a dynamic *p*. The page number 7 is in the top right corner.

97

Piano score showing two staves. The top staff has a treble clef and a key signature of one flat. Measure 96 consists of six eighth-note groups. Measure 97 begins with a dynamic *p*. The bottom staff has a bass clef and a key signature of one flat. Measure 97 consists of six eighth-note groups.

100

Piano score showing two staves. The top staff has a treble clef and a key signature of one flat. Measure 98 consists of six eighth-note groups. Measure 99 begins with a dynamic *p*. The bottom staff has a bass clef and a key signature of one flat. Measure 99 consists of six eighth-note groups.

A piacere (= poco meno)

103

Piano score showing two staves. The top staff has a treble clef and a key signature of one flat. Measures 100-101 show six groups of six eighth-note pairs each, with a dynamic *p* at the start of measure 101. The bottom staff has a bass clef and a key signature of one flat. Measures 100-101 show six groups of six eighth-note pairs each.

105

**A Tempo** (Tempo II)

Piano score showing two staves. The top staff has a treble clef and a key signature of one flat. Measure 102 starts with a dynamic *mp sonoro* (L.H.). Measure 103 begins with a dynamic *p*. The bottom staff has a bass clef and a key signature of one flat. Measure 103 consists of six eighth-note groups.

8 109

poco rit.

a tempo

*mp*

11 111

*3*

*3*

114

*3*

117

*3*

*3*

119

*3*

*3*

*3*

*3*

*3*

*3*

*3*

121 12

Tempo II (meno mosso)

5

pochis. a poco accel. a

Tempo I° (allegro moderato)

11

*3*

*4*

5

11

*3*

*4*

138 [13] 8

R.H. *f con fuoco*

6 6 6 6

139

6 6 6 6

140

*poco a poco dim.*

6 6 6 6

rall.

141

6 6 6 6

142

*mp* 7 8 9

*p* (corto)

*p* (corto)

[14] Tempo II ( $\text{♩} = \text{c}72$ )

145

*pochis. a poco accel. a..* 8 9

Tempo I

4

10 [16] 8

157

f brillante 6 6 6 6 6 6

159

f brillante 6 6 6

160

f brillante 6 6 6 6 6 6

161 Grandioso (largamente)

f 6 ff 6 6

162

6 6 6

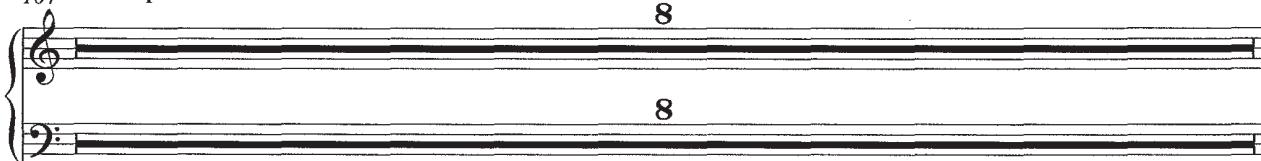
163

ten - ,  
6 6 6

17

164 Sempre Grandioso

11



12 172

*p comodo*

*tenuto*

18 (Poco meno tempo II)

174

*mp*

*rall.*

6/4

A tempo (Tempo II)

176

*mf*

*f*

5

5

5

*mp*

6/4

poco a poco accel

178

*cresc*

*poco a poco*

180

19 8

182 Tempo I<sup>o</sup>

*f*

3

3

3

3

3

3

*ricochet a 3*

184

186

188

189

190

14

20 Poco stentato

192 *fff tutta forza*

193

195 rall molto

21 Tempo II (meno mosso)

22 riten. poco a poco

195 3 8 4

lento assai, ma un poco scherzando

209 *mp* 3 3 3 3 3 3 3 3

pochis. a poco accel. a

211 3 3 3 3 3 3 3 3

213

23 Tempo I

*p*

217

8

*mezzo voce (apena mf)*

3 3 3 3 6

220

b

*tr*

3 3

222

3 3

3 6

224

3 3

226

228

230

232

234

236

237

238

240

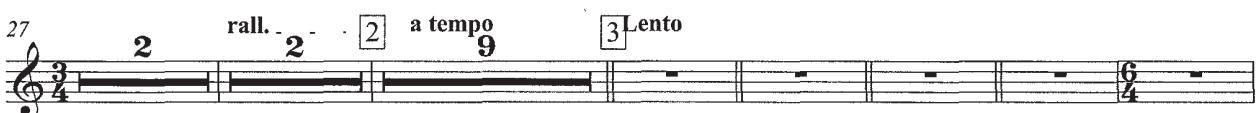
242

Stentato

## II CANTILENA

Lento assai, desto ( $\text{♩} = \text{c. } 64-70$ )

DAVID JOHNSTONE



## Accordion

19

54

57

*poco a poco cresc.*

60

63

*allarg.*

*sonoro*

5 a tempo

67

R.H.: *p* < *mf* <sup>3</sup>

71

3

4

*allarg.*

6

3

## Accordion

**Grandioso meno mosso**

79 [6] lunga      cadenza, non rapido      a tempo (grandioso)

*mf*

82      cadenza, non rapido      rall.

A tempo ( $\text{J} = \text{c.54-60}$ ) [7] senza accel. sempre!

84      4      2      2

93 [8] cadence, a piacere

*mf*

6      accel. 6      6      rall. 6      3

95      cadence, a piacere

*mf*

6      accel. 6      6      rit. 6      3

97      2      9      pochis. a poco      rall.

*mp*

102 - - - - -

*mp*

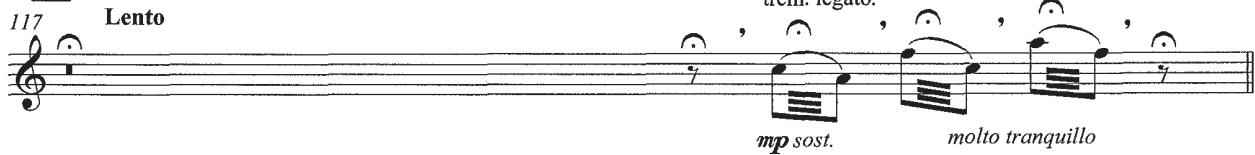
3

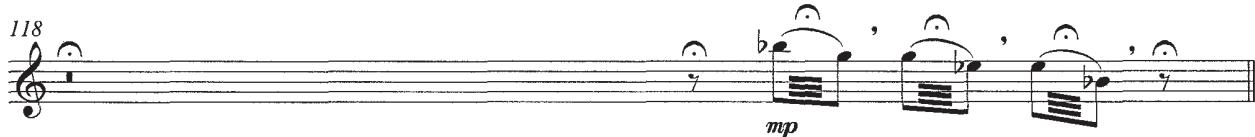
106 ten.

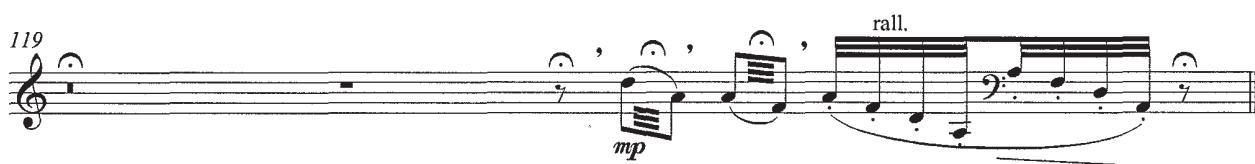
[10]

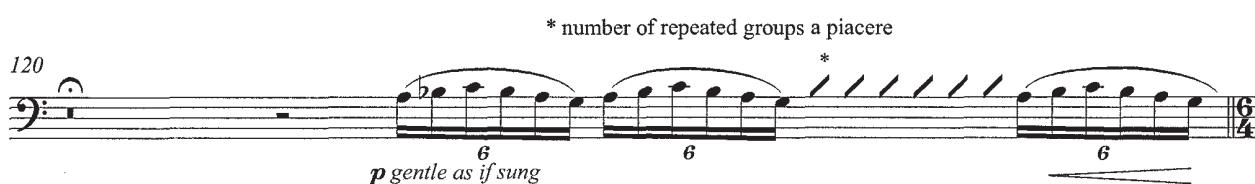
*mp*      dim.      - - - - -      dim. al niente

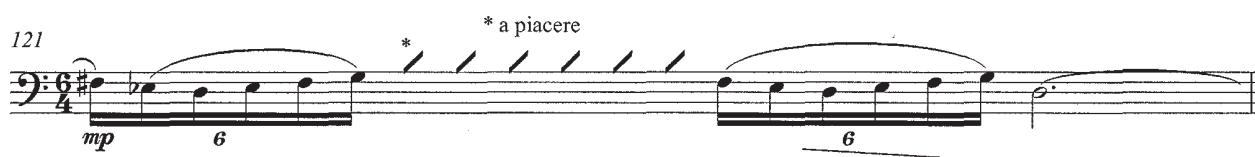
6

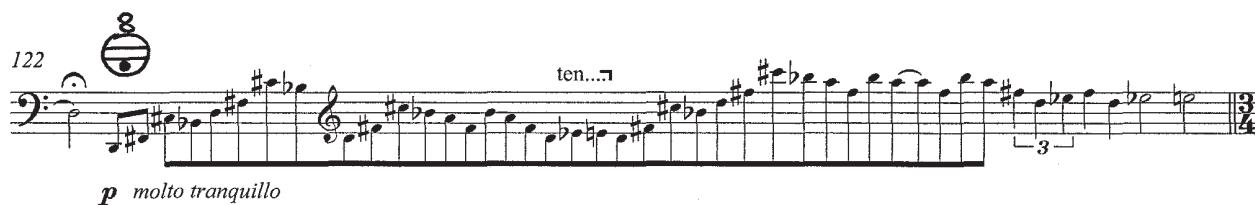
11  
117 Lento Accordion trem. legato.  


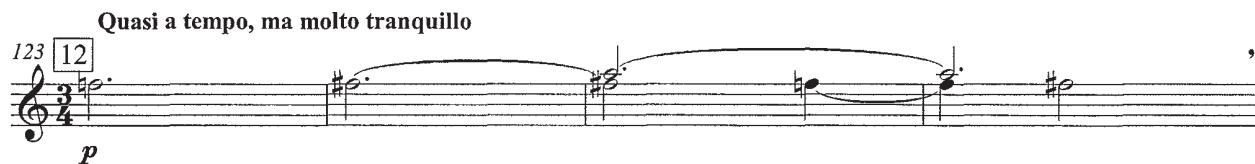
118  


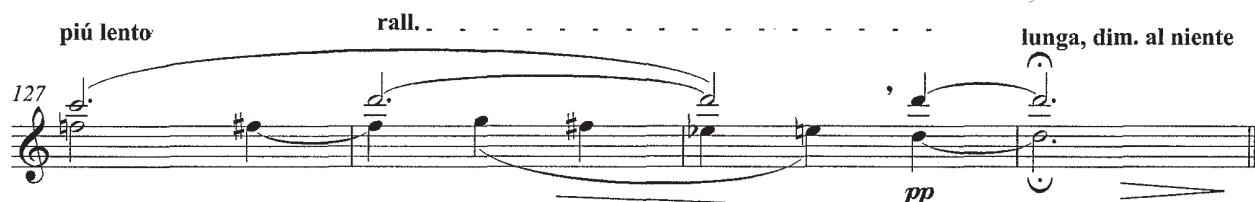
119  


\* number of repeated groups a piacere  
 120  


121  


122  


Quasi a tempo, ma molto tranquillo  
 123 [12]  


più lento rall. lunga, dim. al niente  
 127  


### III RHAPSODY - FINALE

Vivo Scherzando ( $\text{J} = \text{c.}90\text{-}104$ )

DAVID JOHNSTONE

R.H.

*f energico*

4

*f energico*

7

9 [1]

*mf* *f*

12

*mf*

15

*mp*

18

20

R.H.

*mf*

[2]

22

24

*f sonoro*

26

*f*

[3]

29

3

3

25

stentato

34

(a tempo)

37

40

43

46 **4**  
poco pesante

51 8va

ff 2

53 3 Broader rall.

58 ten meno mosso ( $\text{♩} = \text{c. } 60$ ) R.H. *mp semplice.*

5

61

63 6 3

67 4 7

R.H.

72

74

77 [8] Cadenza a Piacere (Comodo)

[9] A tempo (meno mosso)  $\text{J.} = \text{c. } 60$

78

80

pochis rall      Grandioso      poco rall

84 meno mosso

86

molto rall.      ten

10 tempo di meno mosso (as bar 84)

88      4      accel.      2

28

11

94 **Tempo I<sup>o</sup>** (♩ = c. 90-104)

R.H.

*mf*

97

*mf*

100

102

*f*

*f*

*rit.*

*= mp*

104

*a piacere con fantasia*

*rall.*

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

105

R.H. *mf*

107 (a 6)

*f appassionato*

molto rall.

109      accel. (a 4)

13      , *Tempo I°* ( $\text{♩} = \text{c.} 92-104$ )

*p*

7

7

119      14

*f cantabile*

122

*f cantabile*

*ff*

125

rall.      molto rall.

*mf*

128                      lunga                      Cadenza

131                      R.H.                      lento                      accel. e cresc.

133                      rit.                      f                      f non rapido

135                      lento e poco accel.

137                      tempo comodo                      2                      2                      , lento

rit.                      mp

139 R.H. accel. e cresc.

142

*f non rapido*

*p lento*

*lunga*

144

*poco a poco accel. e cresc.*

146

*molto rall.*

*ff*

149 R.H.

*mf*

rit.

*p*

*lento*

151

accel. e cresc.

153

rit. . . . .

maestoso

*f*

*senza dim.*

155

tempo di meno mosso

157

*p* (eco)

rall. . .

*pp*

160

poco poco lento

poco a poco accel.

*p*

*cresc.*  
(gradual accel.- change of note values shouldn't be noticeable)



[15]

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

165

167

[16]

169 ten. poco a poco accel. molto

Tempo I ( $\text{♩} = \text{c. } 92 - 104$ )

$3$

174

*f brillante*

(*a tempo*)

*cresc. molto*

175

Grandioso assai (subito molto più lento)

176

*ff*

*fff*

- very slow -

trem. legato (non rapido)

trem. legato (non rapido)

a piacere

178

*fff (furioso)*

repeat, a piacere

*a tempo (grandioso)*

*ff* = *fff*

Dedicated to

Nekane Iturrio, Ángel Luis Góñi and Salvador Parada

## **EXTRA INFORMATION:**

### **Soloist Registers:**

Registers have been offered for the soloist part (right-hand), but they are almost always a personal choice for the performer or teacher. In the present work these will depend somewhat on the size of the orchestral forces – the strings might number from hardly a 'classical' orchestra size up to true symphonic sections. However, if a performer is comfortable with a double 'bass' mechanism, then it will be worth the effort to employ it in this work.

### **Right hand passages:**

If only one stave is used, this ALWAYS refers to right-hand passages (even if R.H. is not printed)

### **Page Turns:**

In several moments it will be helpful to make a photocopy of several lines from another page, and attach part of a 3<sup>rd</sup> page alongside. Although we have given consideration to the presentation of the pages this will occasionally be necessary to avoid uncomfortable page turns!

Please do see other original works for many different instruments and groupings, and also special transcriptions for cellists, and cellists with other instruments on the ***johnstone-music*** web page

Also both general musical and cello based articles, directories of famous historical cellists, and many other items of interest

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