

SINFONIA OF PASSION

Sinfonía de la Pasión

FOR STRING ORCHESTRA WITH TWO SOLOISTS

DAVID JOHNSTONE

Soloist Parts

FOR STRING ORCHESTRA WITH TWO SOLOISTS

Soloist options

ESPAÑOL	ENGLISH
<p>■ Duración: 7' 30"</p> <p>■ Año de Composición: 2010</p> <p>■ Año de Estreno: 2010 (en versión para violín y viola)</p> <p>■ Dedicatoria: dedicates variadas según los solistas instrumentales empleados:</p> <p>Violín-Viola: Catalin Bucataru & Luis Ibiricu</p> <p>2 Violines: Tianwa Yang</p> <p>2 Violas: Paul Cortese and Montse Vallvé Gavarron</p> <p>2 Clarinetes: Marixi Sesma & Carlos Casado</p> <p>Clarinete-Viola: Joan Borràs</p> <p>Oboe-Corno Inglés: Juan Manuel Crespo</p> <p>Oboe-Viola: M^a Eugenia de Quintana</p> <p>Oboe-Clarinete: Joan Borràs</p>	<p>■ Duration: 7' 30"</p> <p>■ Written: 2010</p> <p>■ First performance: 2010 (violin-viola version)</p> <p>■ Dedication: varying dedications according to the instrumental soloists employed:</p> <p>Violin-Viola: Catalin Bucataru & Luis Ibiricu</p> <p>2 Violins: Tianwa Yang</p> <p>2 Violas: Paul Cortese and Montse Vallvé Gavarron</p> <p>2 Clarinets: Marixi Sesma & Carlos Casado</p> <p>Clarinet-Viola: Joan Borràs</p> <p>Oboe-Cor Anglais: Juan Manuel Crespo</p> <p>Oboe-Viola: M^a Eugenia de Quintana</p> <p>Oboe-Clarinet: Joan Borràs</p>

SINFONIA OF PASSION

This is an enigmatic work of David Johnstone, written in 2010. The unusual title of the composition has precise relevance to the manner of performance. The word 'Sinfonia' refers to the baroque ideals of a *sinfonia* as an overture or an extended introduction to an opera, religious work, or a theatrical production. Indeed the base of the harmony is very much guided by Bachian language. However, from this formal base grow two 'romantic trees' – for the first part the slow moving melody line of the 1st Violin section of the orchestra, which shows certain resemblance or orientation towards Bruckner with the frequent tensions, suspensions, dissonances and the like, and which gives a late romantic feel to the work. Then, and additionally to this, are two beautiful individual soloist lines (well complementing each other) which sing out with real intensity over and on top of all the other proceedings. This great *cantabile* intensity is what is meant by the reference to 'of Passion' in the work's title. As such, it is ideal not only for symphonic programmes in concert halls, but also equally to religious productions presented in churches and cathedrals. For example, as an Easter-period work, and interpreted by a chamber orchestra, it holds much promise for the next generation. One should explain that it is not, however, specifically religious or even 'Christian' as such; it simply deals with the passion of humanity as a whole. There are no upper size restrictions to the orchestral forces, as long as the soloists can be heard sufficiently in the lower registers, but at the other extreme a smallest string tutti scoring of 4-3-2-2-1 is also in theory possible (though better not to push this to the limit).

The composer feels that this creation may well have pleased many a historical cellist who revered J.S. Bach, such as did Casals, Alexanian, Eisenberg etc. Although there are a number of different possibilities with the soloist instrumentation, curiously the cello is not among them due to the high registers (or perhaps a brave cellist might try the second part!). Every soloist version has its own dedicatees – the composer's way of simultaneously pleasing a number of his closer friends and colleagues! The more usual soloist invitations will probably usually go to violinists, violists and clarinetists, but it would be worth while investigating the other offers displayed! Score, and all the soloist/orchestral parts are available from Johnstone-Music. So...

Enjoy the music !

SINFONIA OF PASSION

Sinfonía de la Pasión

for String Orchestra and Two Soloists

David Johnstone

Version for

VIOLIN AND VIOLA SOLOISTS

Sinfonia of Passion

For String Orchestra and two soloists

David Johnstone

Violin

Allegro molto moderato, quasi andantino

Violin part of the Sinfonia of Passion, measures 1-24. The music is in G major (one sharp) and 4/4 time. The tempo is *Allegro molto moderato, quasi andantino*. The dynamics are *mp dolce*. The notation includes various musical symbols such as slurs, ties, triplets, and accents.

Measures 1-5: *mp dolce*. The melody begins with a half rest, followed by a series of eighth and quarter notes, mostly beamed together. A slur covers measures 2 through 5.

Measure 6: The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3.

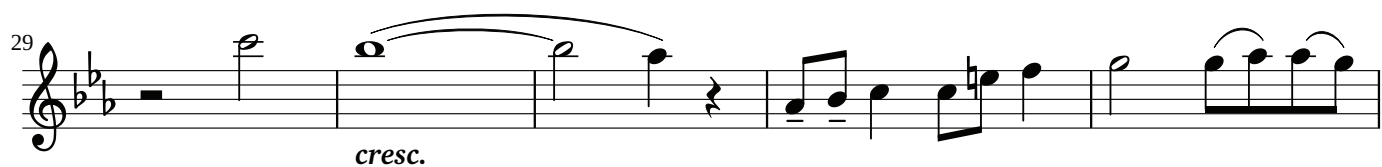
Measures 7-10: The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3. There are accents (>) under the final two notes of the measure.

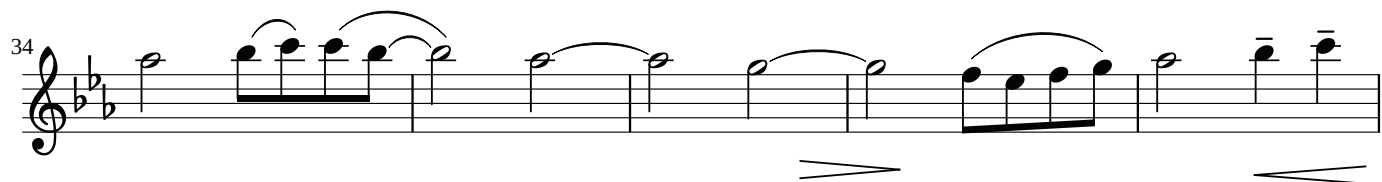
Measures 11-15: The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3. There are accents (>) under the final two notes of the measure.

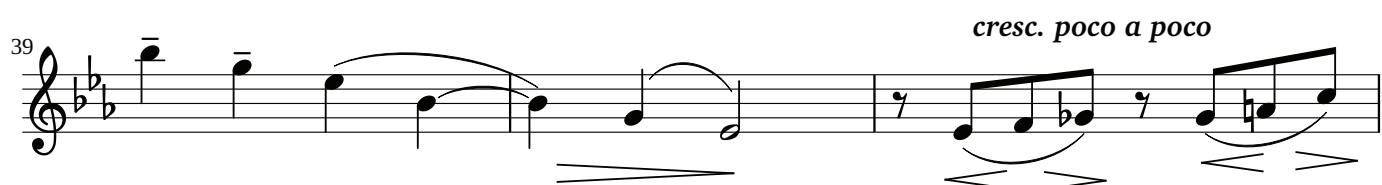
Measures 16-20: The melody continues with eighth and quarter notes. There are accents (>) under the final two notes of the measure.

Measures 21-23: The melody continues with eighth and quarter notes. There are accents (>) under the final two notes of the measure. A triplet of eighth notes is marked with a bracket and the number 3.

Measure 24: The melody continues with eighth and quarter notes. There are accents (>) under the final two notes of the measure.

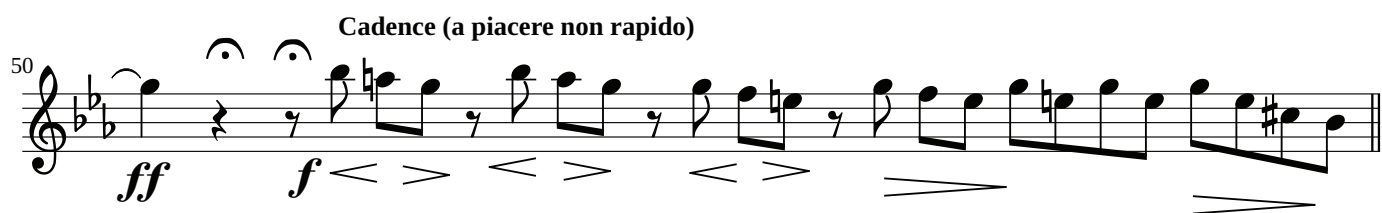
29  *cresc.*

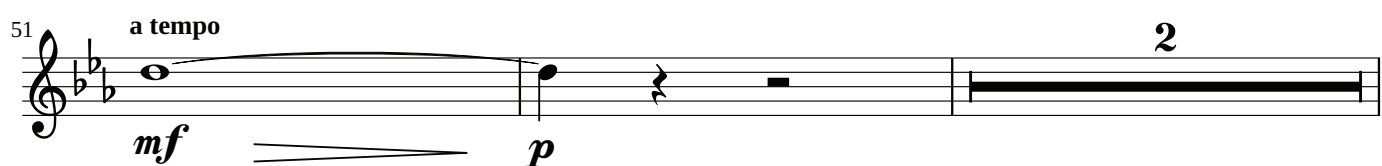
34 

39  *cresc. poco a poco*


42  *f*

45  *mf cresc. molto*

50  *Cadence (a piacere non rapido)*

51  *a tempo*

57 *ff* *f* cadence (a piacere non rapido)

68  *f* sonoro

[illegible][illegible]

82 *rall.* *ff*

85 *f* sonoro *cadence (a piacere, non rapido)* *a tempo*

87 *mp* dolce *Un poco piú tranquillo*

92 *calmando e rall.*

97 *Piú lento* *lunga* *p* *pp*

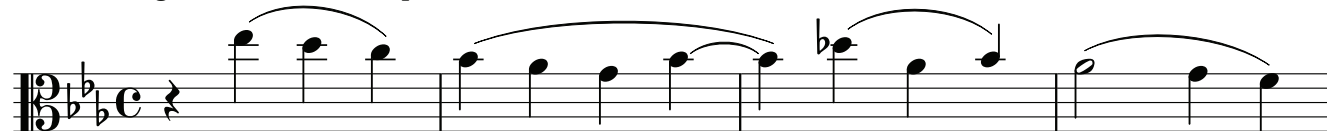
Sinfonia of Passion

For String Orchestra and two soloists

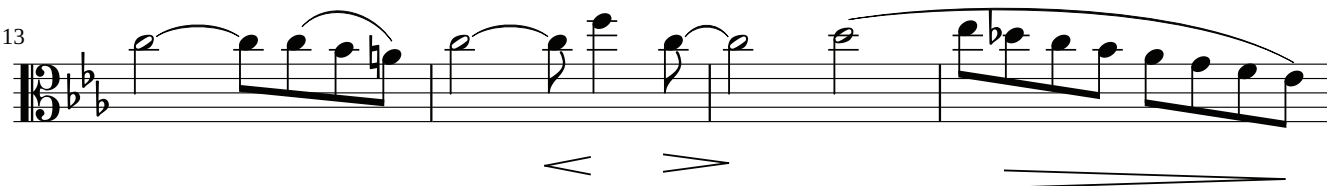
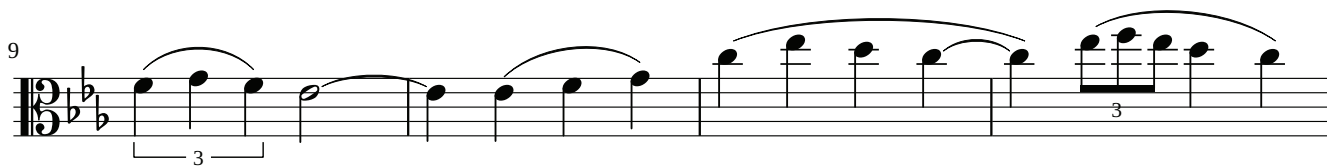
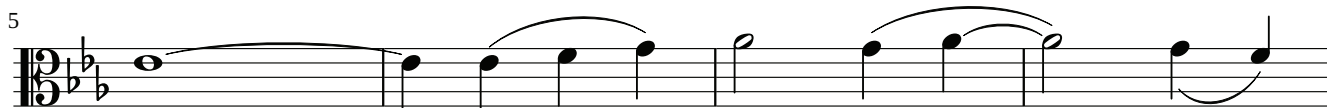
Viola

David Johnstone

Allegro molto moderato, quasi andantino



mp dolce



25

29

cresc.

33

37

41

cresc. poco a poco

f

45

mf cresc. molto

49 *pochis. rall.* *Cadence (a piacere non rapido)*

71

< > < >

75

3 3

78

81

cresc. 3 3 3

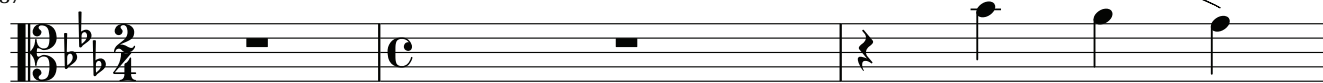
83

rall. 3 3 ff

85

cadence (a piacere, non rapido) f sonoro 3 3 a tempo >

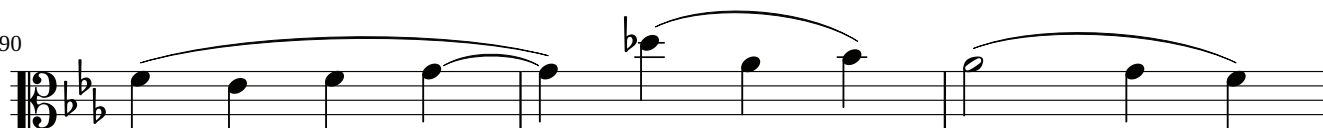
87



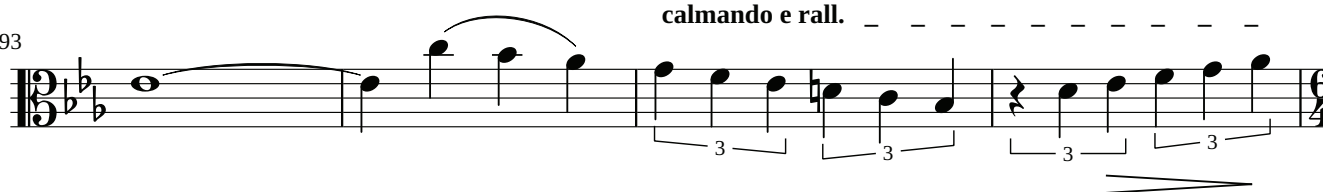
Un poco piú tranquillo

mp dolce

90

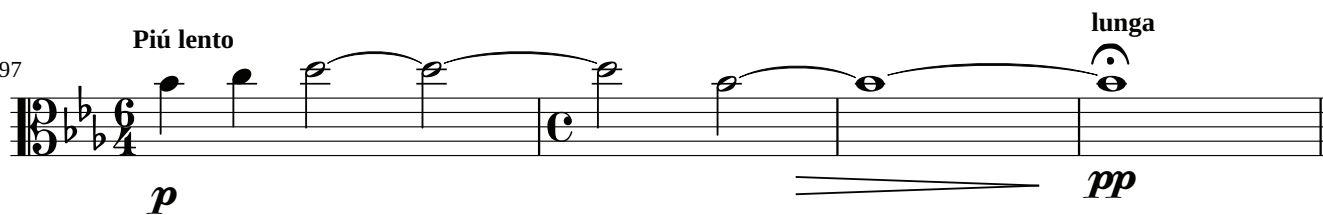


93



calmando e rall. - - - - -

97



Piú lento

lunga

*p**pp*

SINFONIA OF PASSION

Sinfonía de la Pasión

for String Orchestra and Two Soloists

David Johnstone

Version for
TWO VIOLIN SOLOISTS

Sinfonia of Passion

For String Orchestra and two soloists

David Johnstone

Violin I

Allegro molto moderato, quasi andantino

mp dolce

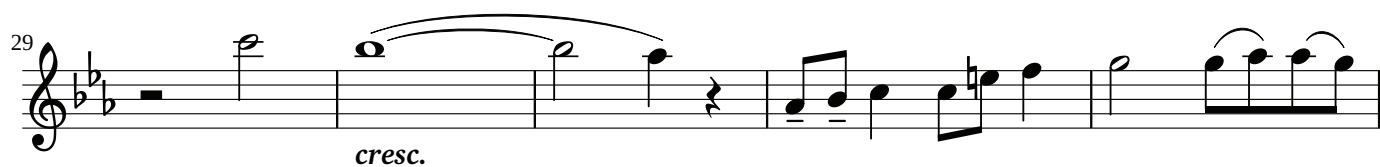
6

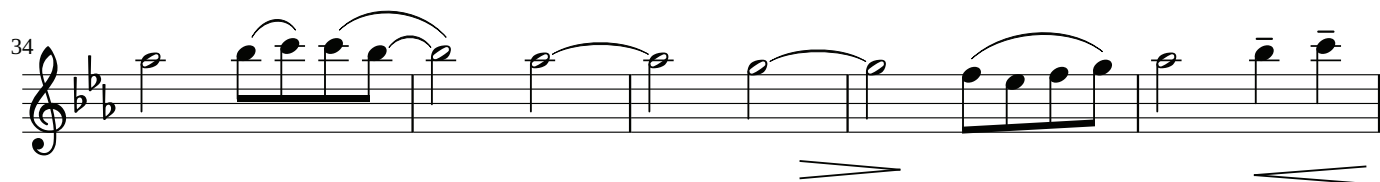
11

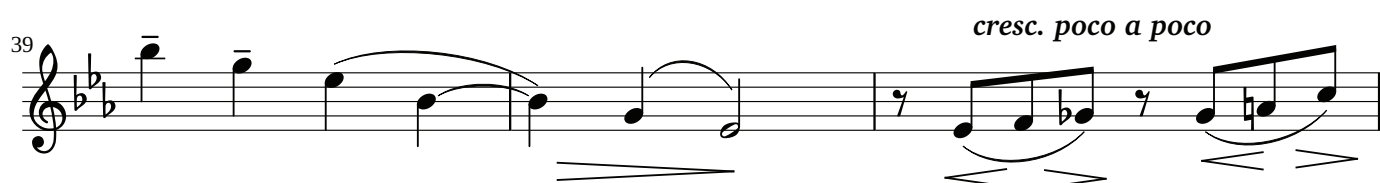
16

21

24

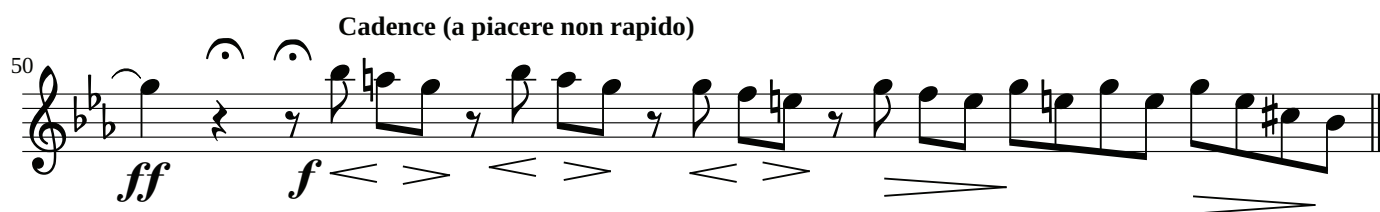
29  *cresc.*

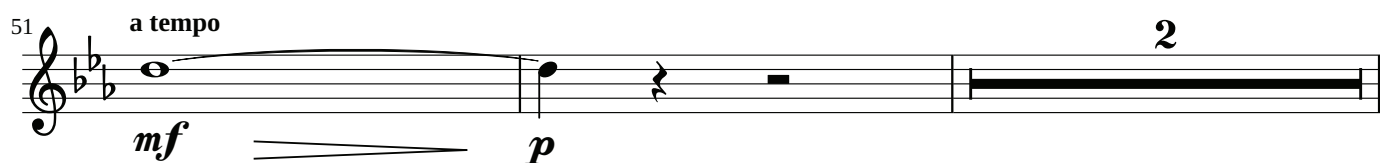
34 

39  *cresc. poco a poco*

42  *f*

45  *mf cresc. molto*

50  *ff*

51  *a tempo*

55 *f* *pochis. rall.*

57 *ff* *f* *cadence (a piacere non rapido)*

58 *a tempo* *mf* *p*

68 *f* *sonoro*

72

75

79 *cresc.*

82

rall.

ff

85

cadence (a piacere, non rapido)

f sonoro

a tempo

87

Un poco piú tranquillo

mp dolce

92

calmando e rall.

97

Piú lento

p

lunga

pp

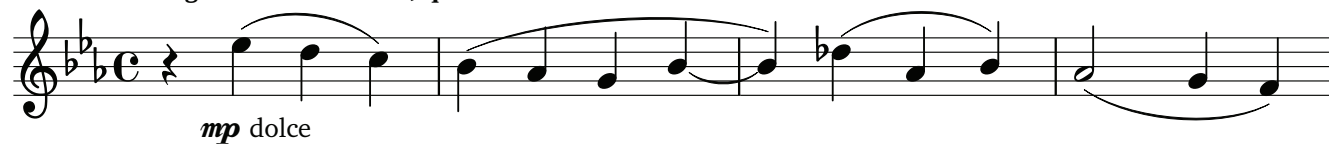
Sinfonia of Passion

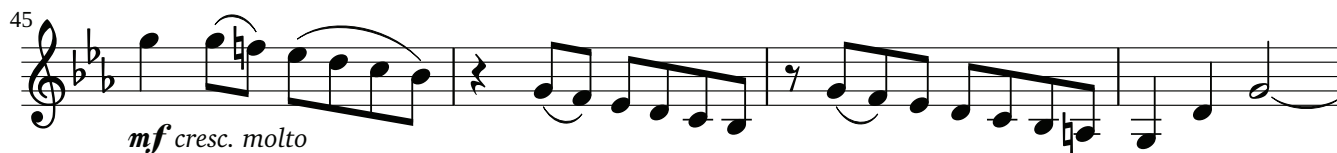
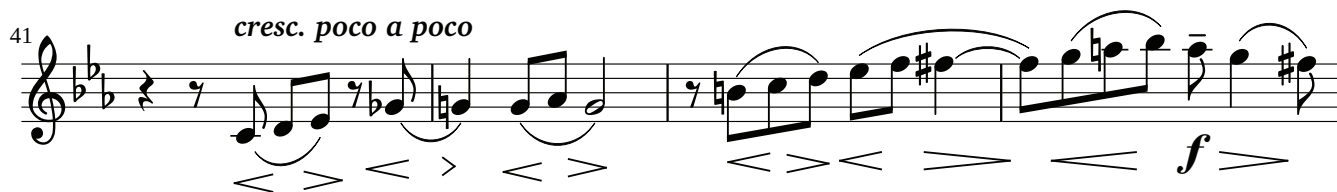
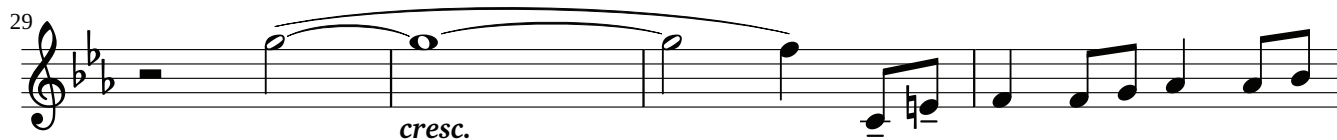
For String Orchestra and two soloists

Violin II

David Johnstone

Allegro molto moderato, quasi andantino





49 **pochis. rall.** **Cadence (a piacere non rapido)**

ff *f* $<$ $>$ $<>$ $<$ $>$ $<$

51 **a tempo**

mf *p* **2**

[illegible][illegible]

58 **a tempo**

mf *p*

2 3 4

71

< >

75

78

81

cresc.

83

rall.

ff

85

cadence (a piacere, non rapido)

f sonoro

a tempo

88 **Un poco piú tranquillo**

mp dolce

90

94 **calmando e rall.**

calmando e rall.

97 **Piú lento**

p **lunga** *pp*

SINFONIA OF PASSION

Sinfonía de la Pasión

for String Orchestra and Two Soloists

David Johnstone

Version for
TWO VIOLA SOLOISTS

Sinfonia of Passion

For String Orchestra and two soloists

David Johnstone

Viola I

Allegro molto moderato, quasi andantino

mp dolce

6

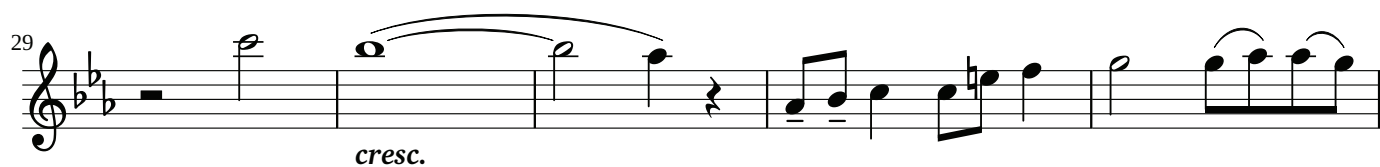
11

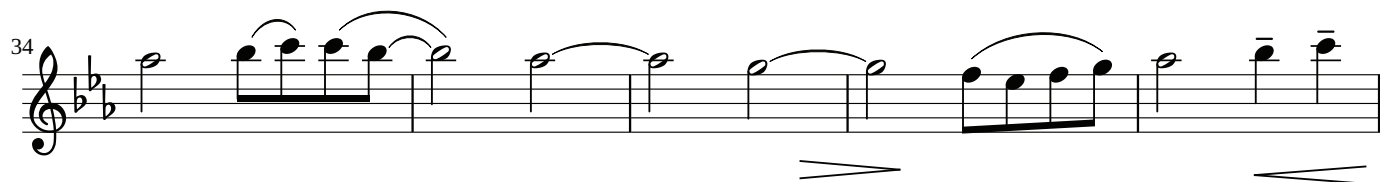
16

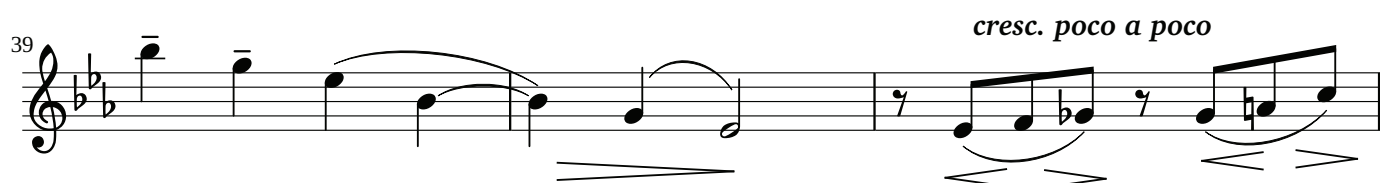
21

24

The musical score for Viola I consists of six staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Allegro molto moderato, quasi andantino'. The dynamics are marked 'mp dolce'. The score includes various musical notations such as slurs, ties, triplets, and accents. The first staff (measures 1-5) begins with a whole rest followed by a series of eighth and quarter notes. The second staff (measures 6-10) continues the melodic line with a triplet of eighth notes. The third staff (measures 11-15) features a triplet of eighth notes and a series of eighth notes. The fourth staff (measures 16-20) includes a triplet of eighth notes and a series of eighth notes. The fifth staff (measures 21-23) features a triplet of eighth notes and a series of eighth notes. The sixth staff (measures 24-28) continues the melodic line with a triplet of eighth notes and a series of eighth notes.

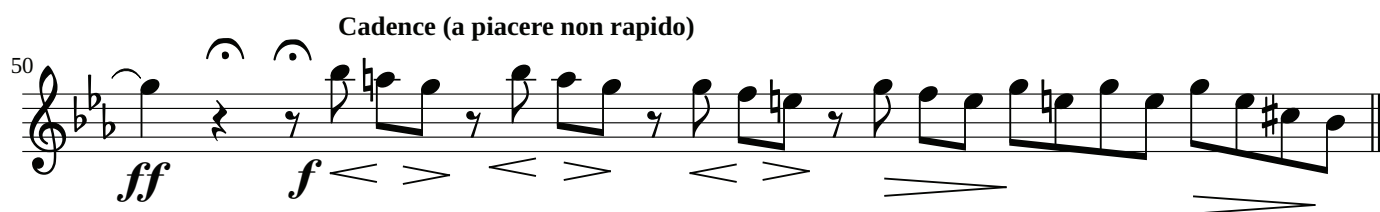
29  *cresc.*

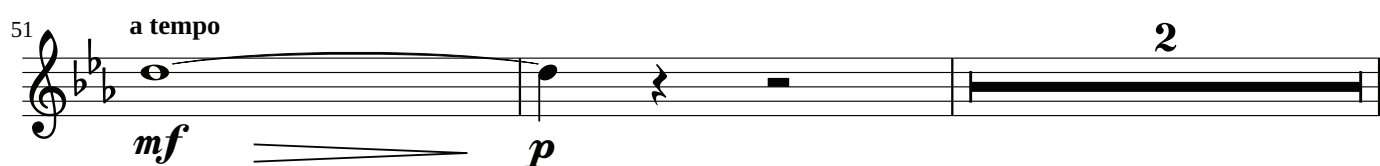
34 

39  *cresc. poco a poco*

42  *f*

45  *mf cresc. molto*

50  *ff*

51  *a tempo*

55 *f* pochis. rall.

57 *ff* *f* cadence (a piacere non rapido)

58 *mf* *p* a tempo

68 *f* sonoro

72

75

79 *cresc.*

82

rall.

ff

85

cadence (a piacere, non rapido)

f sonoro

a tempo

87

Un poco piú tranquillo

mp dolce

92

calmando e rall.

97

Piú lento

p

lunga

pp

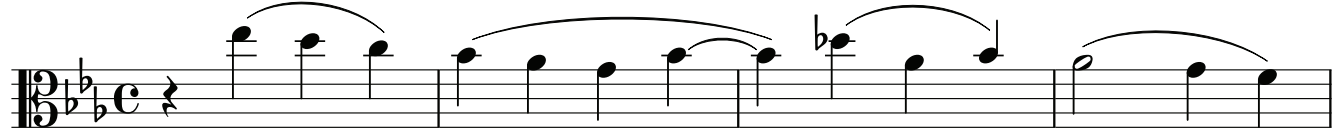
Sinfonia of Passion

For String Orchestra and two soloists

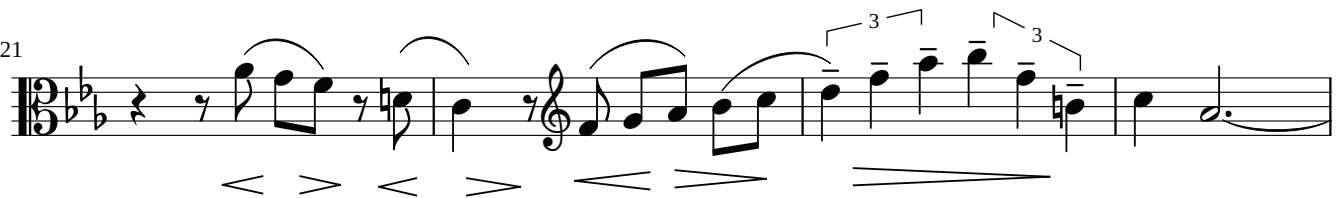
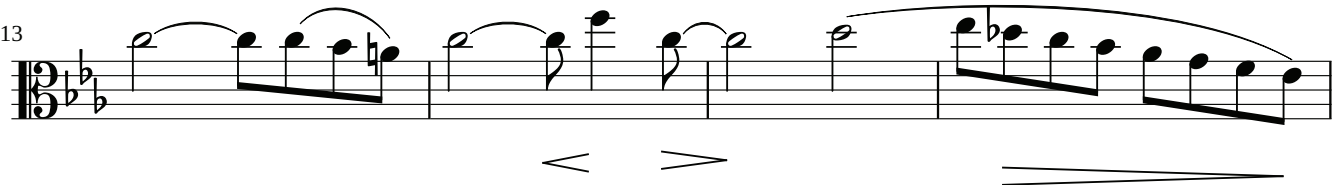
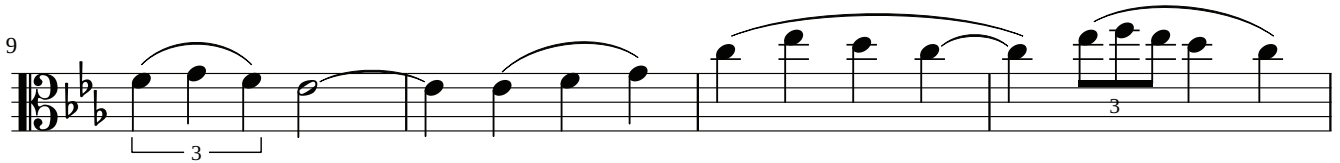
Viola II

David Johnstone

Allegro molto moderato, quasi andantino



mp dolce



25

29

cresc.

33

37

41

cresc. poco a poco

< > < > < > < > < > < > *f* >

45

mf cresc. molto

49 *pochis. rall.* *Cadence (a piacere non rapido)*

< *ff* *f* < > < > < > <

51 *a tempo*

mf *p*

2

55 *pochis. rall.*

f

3 3 3 3 3

57 *cadence (a piacere non rapido)*

ff *f*

3

58 *a tempo*

mf *p*

2 4

66

f sonoro

2

71

< > < >

75

3 3

78

81

cresc. 3 3 3

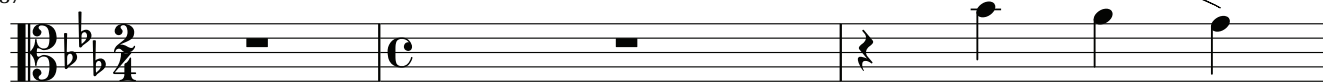
83

rall. 3 3 ff

85

cadence (a piacere, non rapido) f sonoro 3 3 a tempo 2/4

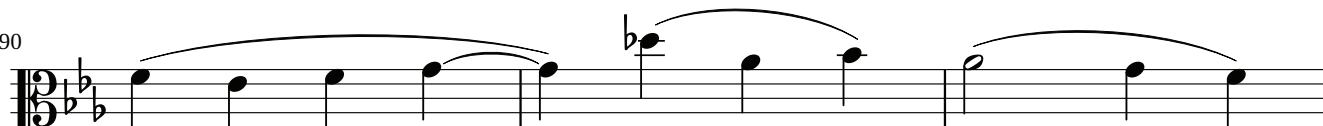
87



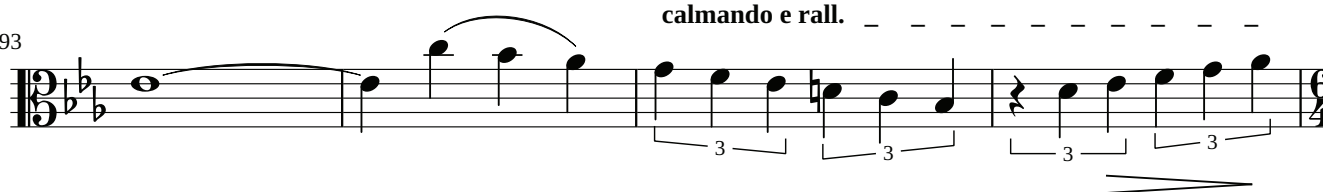
Un poco piú tranquillo

mp dolce

90

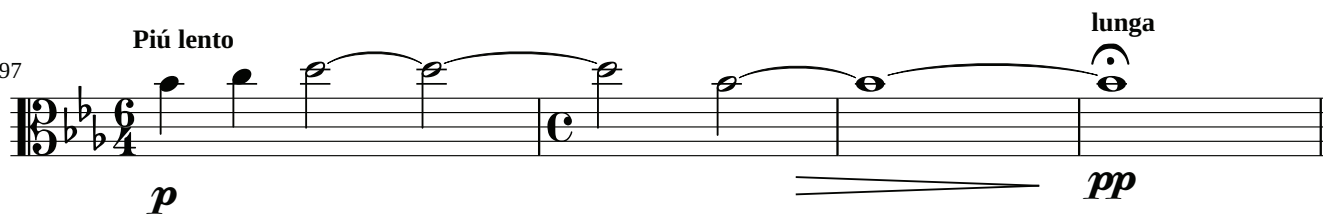


93



calmando e rall.

97



Piú lento

lunga

*p**pp*

SINFONIA OF PASSION

Sinfonía de la Pasión

for String Orchestra and Two Soloists

David Johnstone

Version for

ANY SOLOISTS (treble clef instruments
written at real pitch)

Sinfonia of Passion

For String Orchestra and two soloists

Solo I

David Johnstone

Allegro molto moderato, quasi andantino

mp dolce

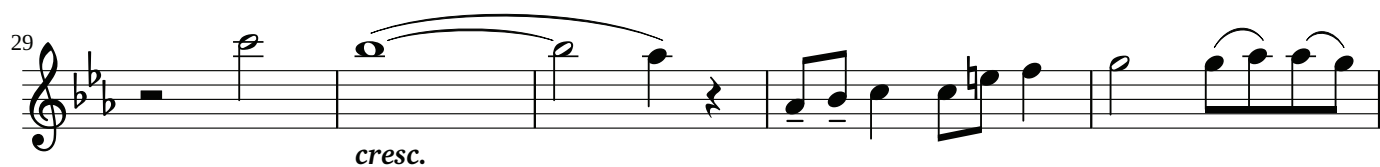
6

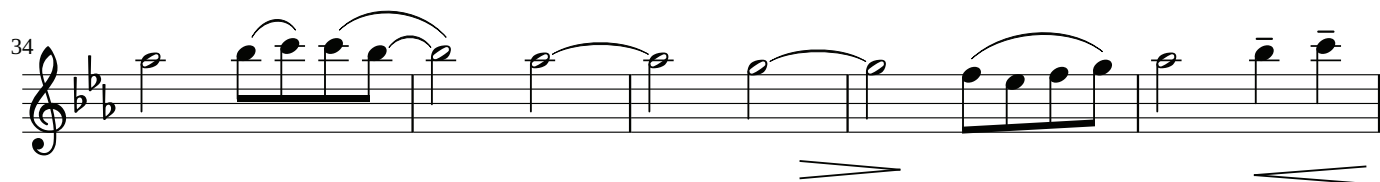
11

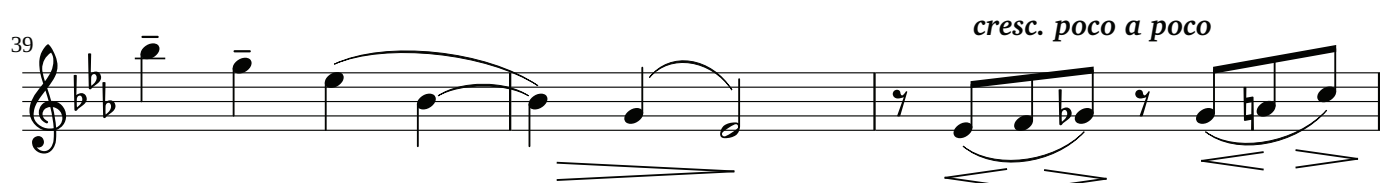
16

21

24

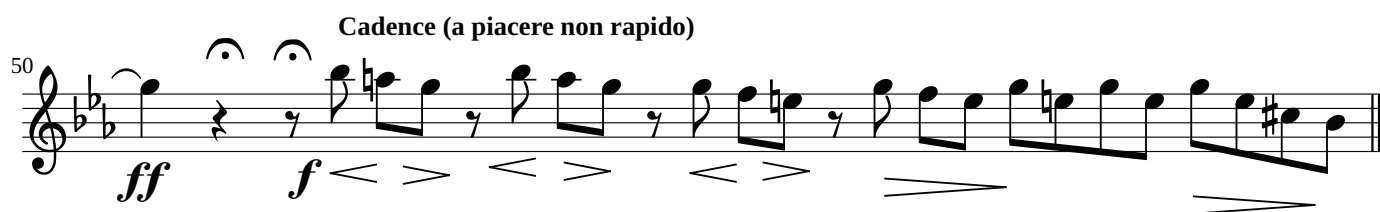
29  *cresc.*

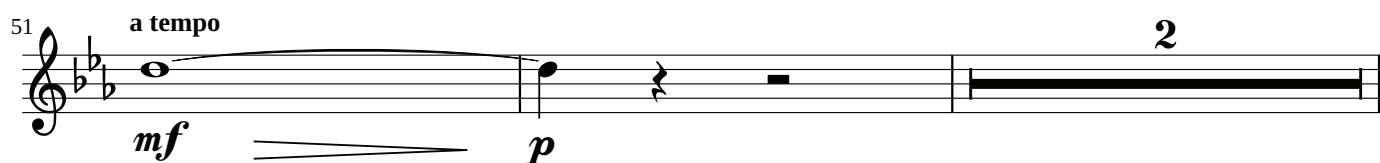
34 

39  *cresc. poco a poco*

42  *f*

45  *pochis. rall.*

50  *Cadence (a piacere non rapido)*

51  *a tempo*

55 *f* pochis. rall.

57 *ff* *f* cadence (a piacere non rapido)

58 *mf* *p* a tempo

68 *f* sonoro

72

75

79 *cresc.*

82

rall.

ff

85

cadence (a piacere, non rapido)

f sonoro

a tempo

87

Un poco piú tranquillo

mp dolce

92

calmando e rall.

97

Piú lento

p

lunga

pp

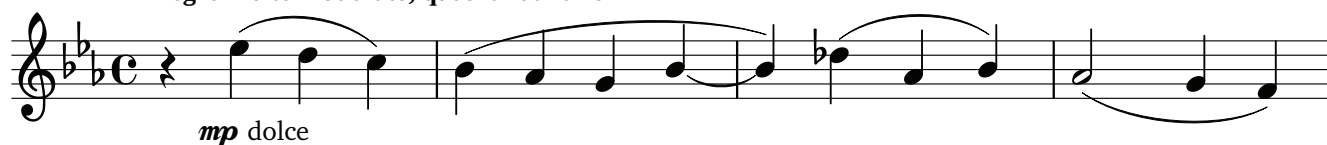
Sinfonia of Passion

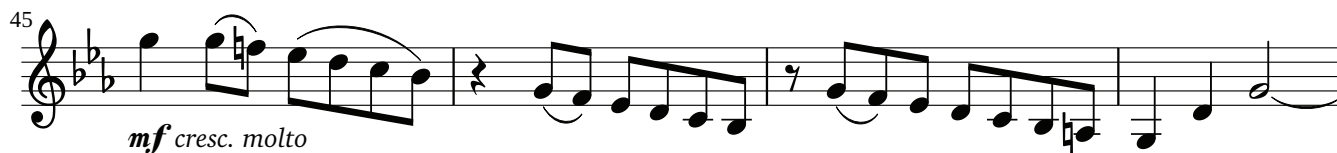
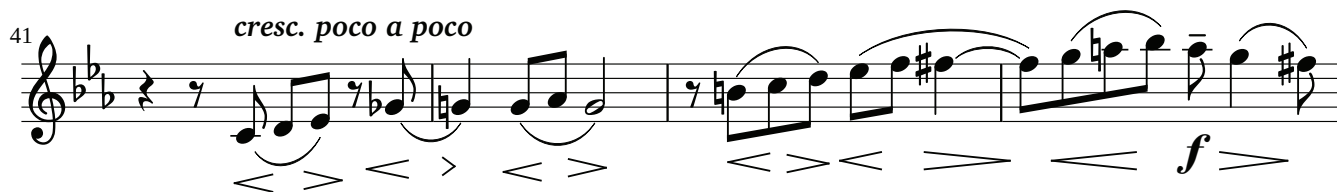
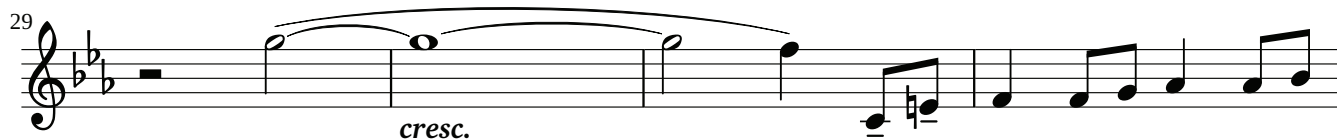
For String Orchestra and two soloists

Solo II

David Johnstone

Allegro molto moderato, quasi andantino





49 **pochis. rall.** **Cadence (a piacere non rapido)**

ff *f* *<* *>* *<* *>* *<* *>* *<*

51 **a tempo**

mf *p*

2

[illegible][illegible][illegible]

71

75

78

81

cresc.

83

rall.

ff

85

cadence (a piacere, non rapido)

f sonoro

a tempo

88 **Un poco piú tranquillo**

mp dolce

90

94 **calmando e rall.**

calmando e rall.

97 **Piú lento** **lunga**

p *pp*

Small Errata:

Bar 77 – the higher soloist part should move up a tone after the triplet quarter notes: that's to say that in the normal *E \flat* flat key signature you will see three *E \flat* triplet notes – but the FOURTH note (on the third beat) should be an '**F**' (creating a dissonance with the second soloist)!

Bar 90 – in the third beat a 'D' natural is intended as indicated in the score and parts. Although this has been recorded with a *D \flat* and is acceptable a D natural is much to be preferred!

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

DOWNLOADS - Many downloads on *johnstone-music* are now available for a *symbolic* payment for those that are interested, to help cover the costs of this web site. Some are presented in musical edition programmes but generally they are in a “clear” hand-written manuscript copy in a PDF file. You are **free** to publicly perform or record the work, but please always making mention the name of the arranger and/or composer.

FREE PUBLICITY - If you care to inform of any public performance of the original music or arrangements of Johnstone or of colleagues included in this web site, no matter how important or not the event might be, we would be happy to give your event free publicity on the *johnstone-music* web page. Please try to write, if possible, 2 weeks or more in advance with any information; once past the date it might not be possible to add to the calendar of events.