

# 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>■ <b>Duración: 7' 30"</b></p> <p>■ <b>Año de Composición: 2010</b></p> <p>■ <b>Año de Estreno: 2010 (en versión para violín y viola)</b></p> <p>■ <b>Dedicatoria: dedicates variadas según los solistas instrumentales empleados:</b></p> <p><b>Violín-Viola: Catalin Bucataru &amp; Luis Ibiricu</b></p> <p><b>2 Violines: Tianwa Yang</b></p> <p><b>2 Violas: Paul Cortese and Montse Vallvé Gavarron</b></p> <p><b>2 Clarinetes: Marixi Sesma &amp; Carlos Casado</b></p> <p><b>Clarinete-Viola: Joan Borràs</b></p> <p><b>Oboe-Corno Inglés: Juan Manuel Crespo</b></p> <p><b>Oboe-Viola: M<sup>a</sup> Eugenia de Quintana</b></p> <p><b>Oboe-Clarinete: Joan Borràs</b></p>	<p>■ <b>Duration: 7' 30"</b></p> <p>■ <b>Written: 2010</b></p> <p>■ <b>First performance: 2010 (violin-viola version)</b></p> <p>■ <b>Dedication: varying dedications according to the instrumental soloists employed:</b></p> <p><b>Violin-Viola: Catalin Bucataru &amp; Luis Ibiricu</b></p> <p><b>2 Violins: Tianwa Yang</b></p> <p><b>2 Violas: Paul Cortese and Montse Vallvé Gavarron</b></p> <p><b>2 Clarinets: Marixi Sesma &amp; Carlos Casado</b></p> <p><b>Clarinet-Viola: Joan Borràs</b></p> <p><b>Oboe-Cor Anglais: Juan Manuel Crespo</b></p> <p><b>Oboe-Viola: M<sup>a</sup> Eugenia de Quintana</b></p> <p><b>Oboe-Clarinet: Joan Borràs</b></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 1<sup>st</sup> 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

TWO CLARINET SOLOISTS

# Sinfonia of Passion

For String Orchestra and two soloists

Clarinet I (B $\flat$ )

David Johnstone

**Allegro molto moderato, quasi andantino**

*mp dolce*

6

11

16

21

24

The musical score is written for Clarinet I (B $\flat$ ) in a single system. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a common time signature (C). The tempo is marked "Allegro molto moderato, quasi andantino". The dynamics are marked "mp dolce". The score consists of six staves of music, each containing a measure number (6, 11, 16, 21, 24) at the beginning. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing is indicated by slurs and ties. There are several triplet markings (indicated by a '3' and a bracket) and dynamic markings (indicated by < and > symbols). The score ends with a double bar line.

29 *cresc.*

34

39 *cresc. poco a poco*

42 *f*

45 *mf cresc. molto* *pochis. rall.*

50 *ff* *f* *Cadence (a piacere non rapido)*

51 *a tempo* *mf* *p* 2

55 *f* pochis. rall.

3 3 3 3

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

3 3

58 *mf* *p* a tempo

2 3/4 2

68 *f* sonoro

3

72

3

75

3 3

79 *cresc.*

3

82 *rall.* *ff*

85 *f* sonoro *a tempo*

87 *mp dolce* *Un poco piú tranquillo*

92 *calmando e rall.*

97 *Piú lento* *lunga* *p* *pp*



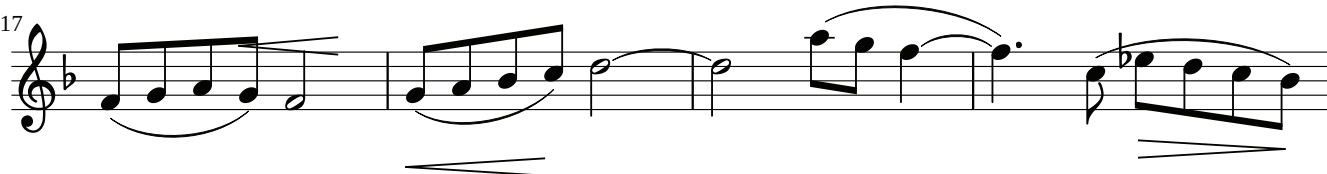
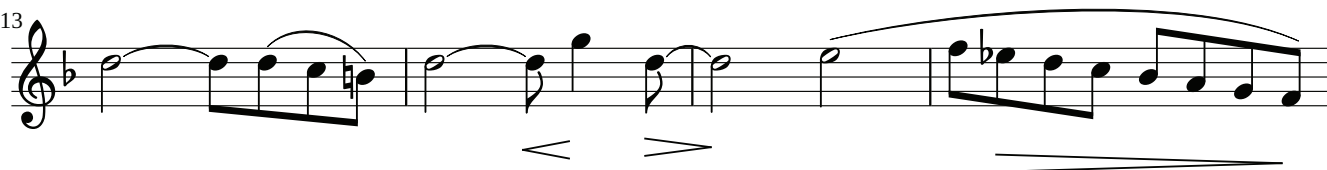
# Sinfonia of Passion

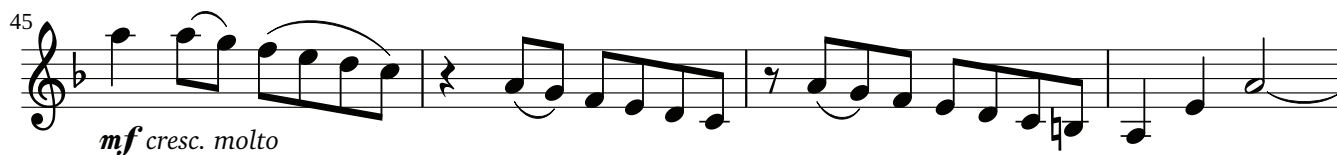
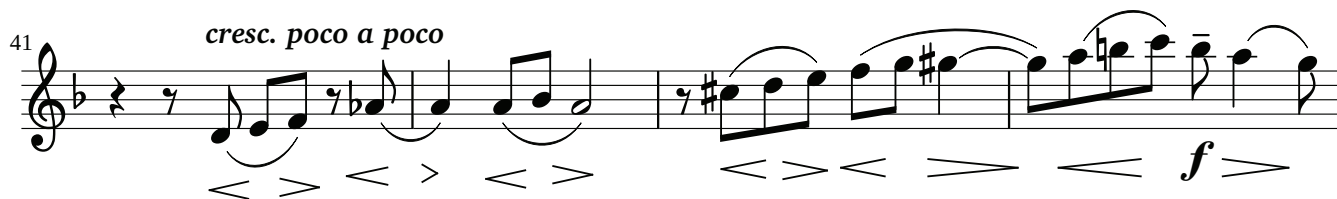
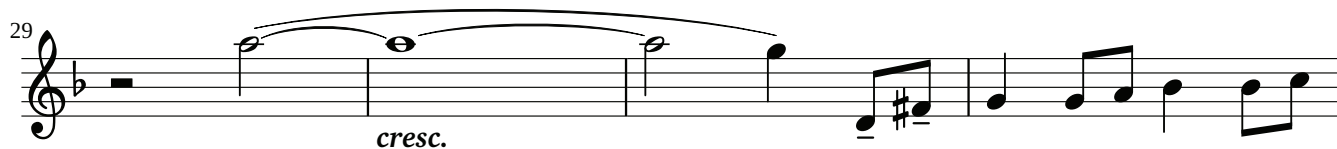
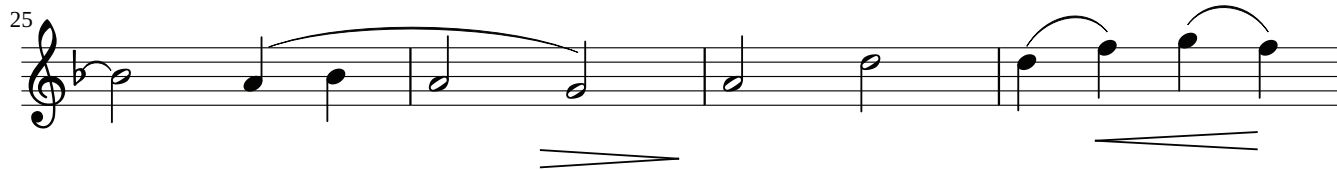
For String Orchestra and two soloists

Clarinet II

David Johnstone

**Allegro molto moderato, quasi andantino**





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

51 **a tempo**

*mf* *p*

2

55

*f*

3

3

3

3

3

3

pochis. rall. \_ \_ \_ \_

[illegible]

58 **a tempo**

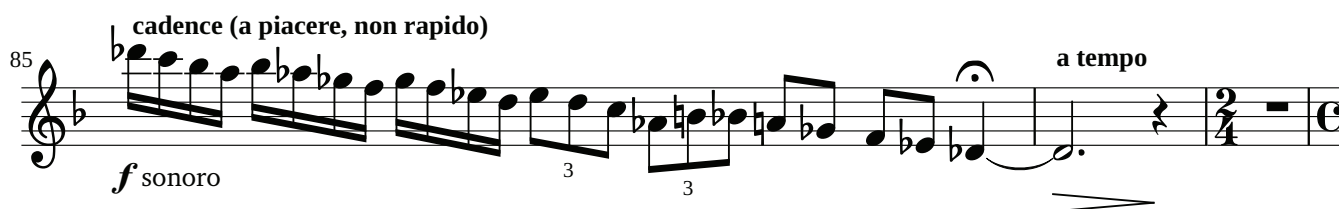
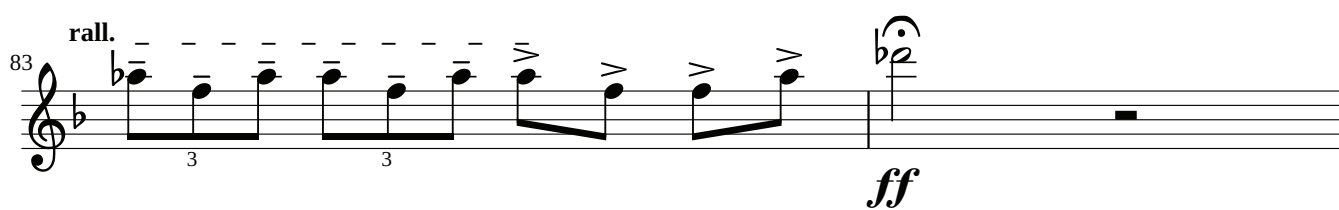
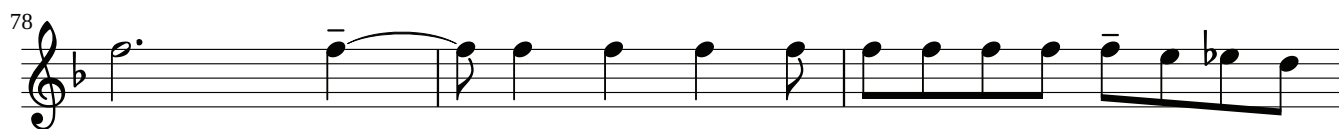
*mf* *p*

2 4

66

*p* *sonoro*

2



Un poco piú tranquillo

88

mp dolce

Musical staff 88-89: Treble clef, key of B-flat major, common time. Measure 88: whole rest. Measure 89: quarter rest, then a half note G4, quarter note F4, and quarter note E4, all beamed together with a slur.

90

Musical staff 90-93: Treble clef, key of B-flat major, common time. Measure 90: quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, all beamed together with a slur. Measure 91: quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, all beamed together with a slur. Measure 92: quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1, quarter note F1, quarter note E1, quarter note D1, all beamed together with a slur. Measure 93: quarter note D1, quarter note C1, quarter note B0, quarter note A0, quarter note G0, quarter note F0, quarter note E0, quarter note D0, all beamed together with a slur.

94

calmando e rall.

Musical staff 94-96: Treble clef, key of B-flat major, common time. Measure 94: quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, all beamed together with a slur. Measure 95: quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, all beamed together with a slur. Measure 96: quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1, quarter note F1, quarter note E1, quarter note D1, all beamed together with a slur. The staff ends with a double bar line and a 6/4 time signature.

97

Piú lento

lunga

p pp

Musical staff 97-100: Treble clef, key of B-flat major, 6/4 time. Measure 97: quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, all beamed together with a slur. Measure 98: quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2, all beamed together with a slur. Measure 99: quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1, quarter note F1, quarter note E1, quarter note D1, all beamed together with a slur. Measure 100: quarter note D1, quarter note C1, quarter note B0, quarter note A0, quarter note G0, quarter note F0, quarter note E0, quarter note D0, all beamed together with a slur. The staff ends with a double bar line.

# SINFONIA OF PASSION

## Sinfonía de la Pasión

*for String Orchestra and Two Soloists*

*David Johnstone*

Version for

CLARINET AND VIOLA SOLOISTS

# Sinfonia of Passion

For String Orchestra and two soloists

Clarinet (B $\flat$ )

David Johnstone

**Allegro molto moderato, quasi andantino**

The musical score for the Clarinet (B $\flat$ ) part is written in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature (C). The tempo is marked **Allegro molto moderato, quasi andantino**. The dynamics are marked *mp* dolce. The score consists of six staves of music, with measure numbers 6, 11, 16, 21, and 24 indicated at the beginning of their respective staves. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Phrasing is indicated by slurs and ties. There are several triplet markings (indicated by a '3' and a bracket) and dynamic markings (indicated by < and > symbols). The score is presented in a clean, professional layout with a white background and black notation.

*mp* dolce

6

11

16

21

24

[illegible]

39 *cresc. poco a poco*

42 

[illegible][illegible]



55

*f*

*pochis. rall.*

3 3 3 3

— — — — —

[illegible]

58 *a tempo*

*mf* *p*

2 4 2


68

*f* sonoro

[illegible]

75

Musical notation for Exercise 1, measure 75. The staff shows a sequence of eighth notes with slurs and ties, including triplets and a key signature change to B-flat.

79 

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*

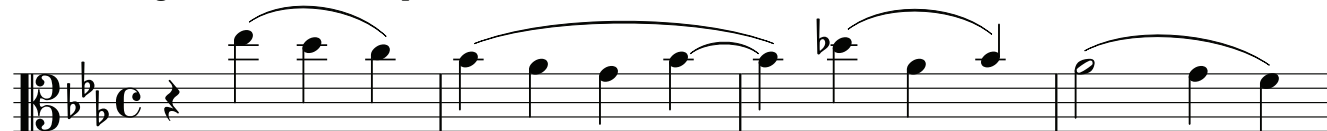
# Sinfonia of Passion

For String Orchestra and two soloists

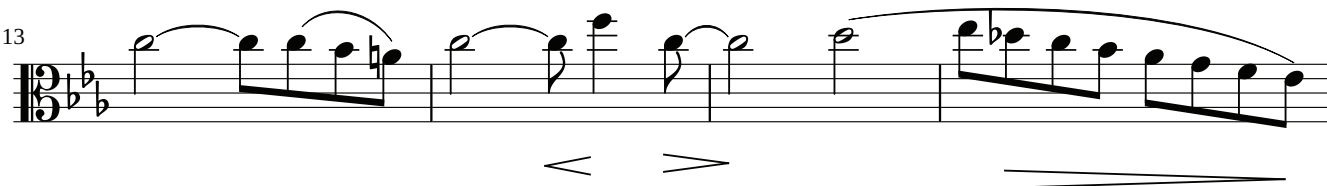
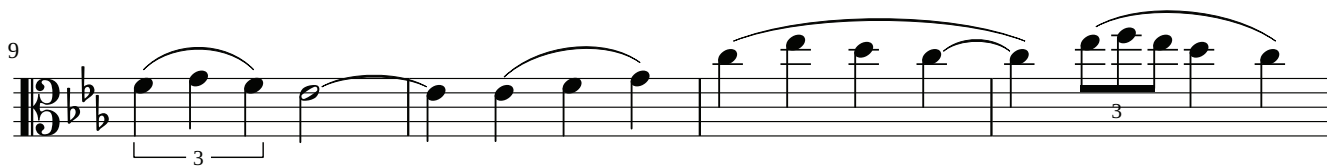
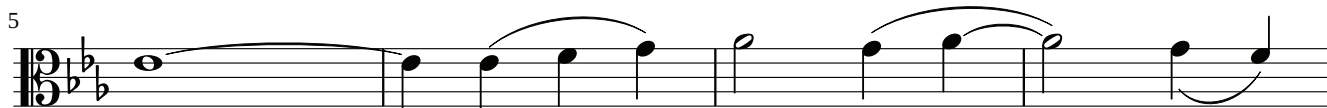
Viola

David Johnstone

**Allegro molto moderato, quasi andantino**



*mp* dolce



25

29

*cresc.*

33

37

41

*cresc. poco a poco*

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

45

*mf cresc. molto*

[illegible]

51 **a tempo** **2**

*mf* *p*

55

*f*

pochis. rall.

cadence (a piacere non rapido)

57


*ff* *f*

3

58 *a tempo*

*mf* *p*

2 4

66 

71

< > < >

75

3 3

78

81

*cresc.* 3 3 3

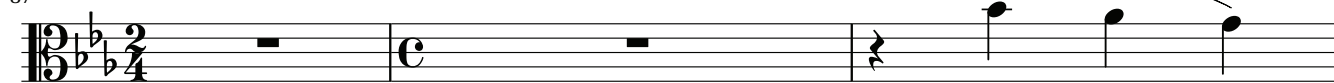
83

*rall.* 3 3 *ff*

85

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

87



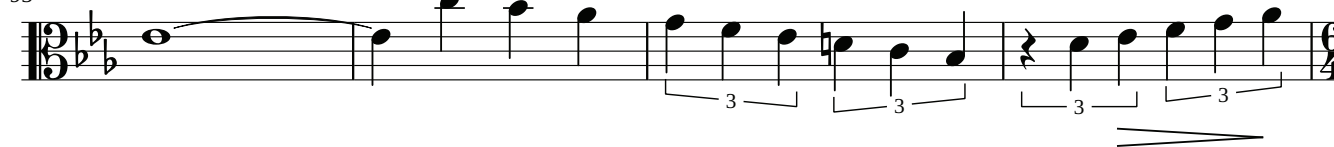
Un poco piú tranquillo

*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  
OBOE AND VIOLA SOLOISTS



# Sinfonia of Passion

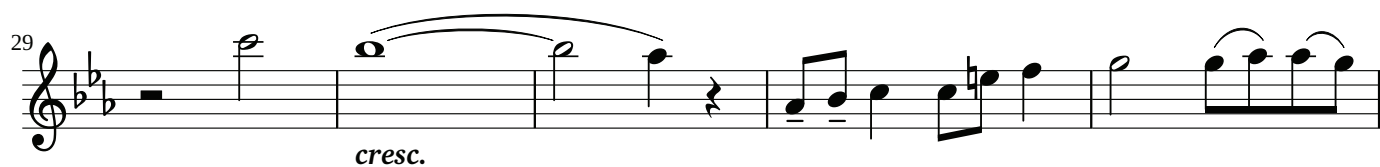
For String Orchestra and two soloists

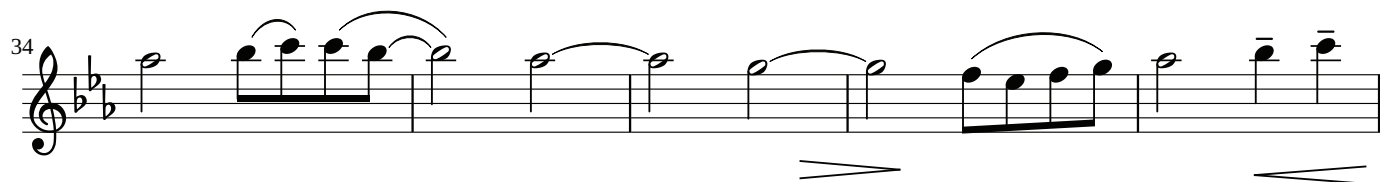
David Johnstone

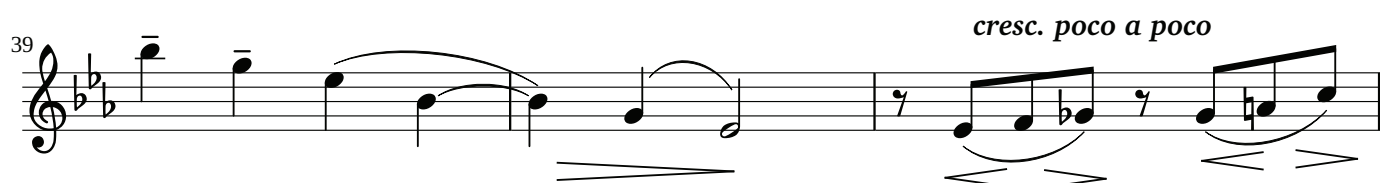
Oboe

*Allegro molto moderato, quasi andantino*

The musical score for the Oboe part is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The tempo is marked *Allegro molto moderato, quasi andantino*. The score consists of six staves of music, with measure numbers 6, 11, 16, 21, and 24 indicated at the beginning of their respective staves. The first staff begins with a *mp dolce* marking. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing is indicated by slurs, and articulation is marked with accents and breath marks. There are several triplet markings (indicated by a '3' over a bracket) and dynamic markings such as *mp* and *dolce*. The score concludes with a final double bar line and a fermata.

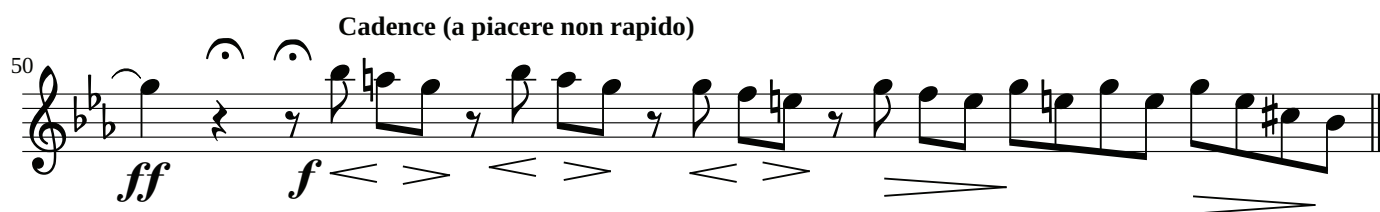
29  *cresc.*

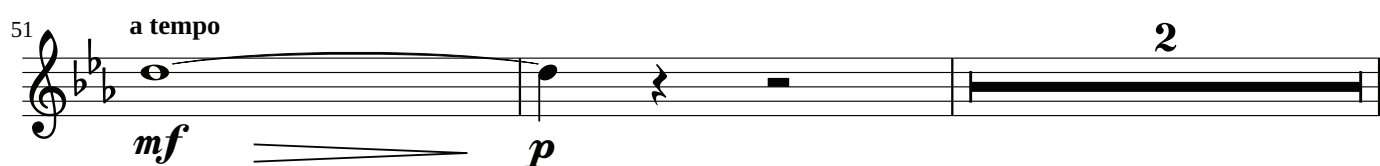
34 

39  *cresc. poco a poco*

42  *f*

45  *mf cresc. molto*

50  *ff*

51  *a tempo* *mf* *p* 2

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*

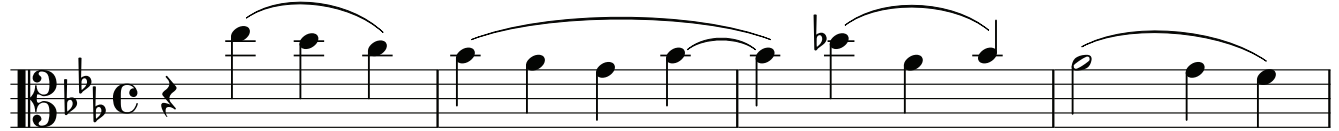
# Sinfonia of Passion

For String Orchestra and two soloists

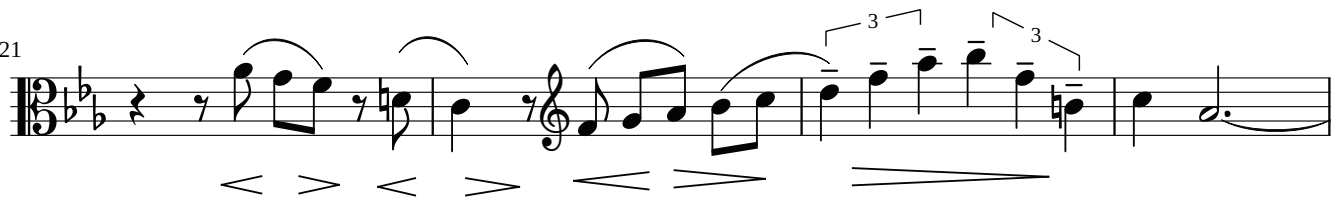
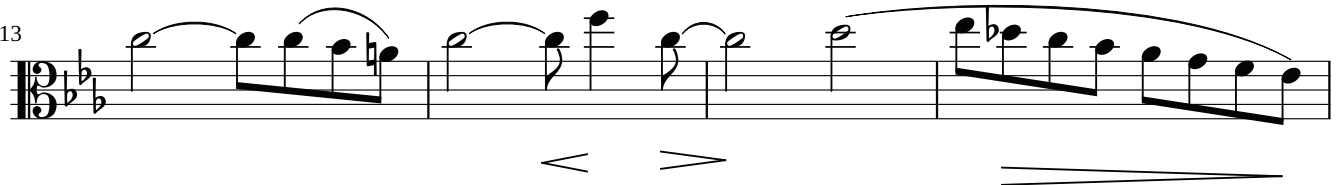
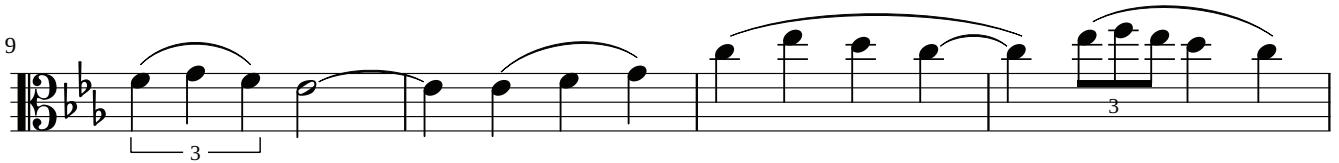
Viola

David Johnstone

**Allegro molto moderato, quasi andantino**




*mp dolce*



[illegible]


29

33 

[illegible]

41 *cresc. poco a poco*

*f*

45 

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

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

51 *a tempo*

*mf* *p*

2

55 *pochis. rall.*

*f*

57 *cadence (a piacere non rapido)*

*ff* *f*

58 *a tempo*

*mf* *p*

2

4

66

*f* sonoro

2

71

< > < >

75

3 3

78

81

cresc. 3 3 3

83

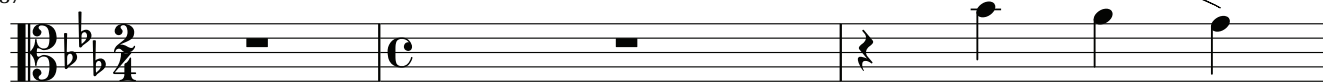
rall. 3 3 ff

85

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



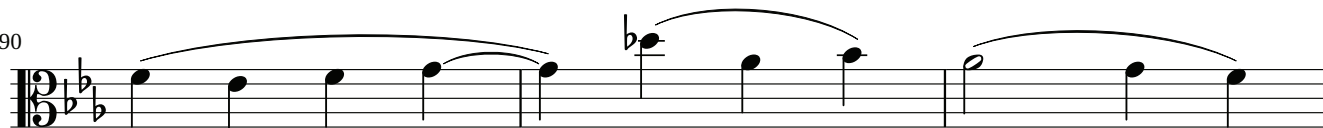
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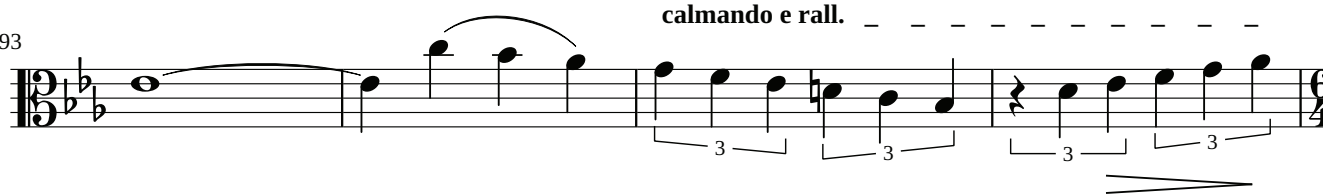
Un poco piú tranquillo

*mp dolce*

90

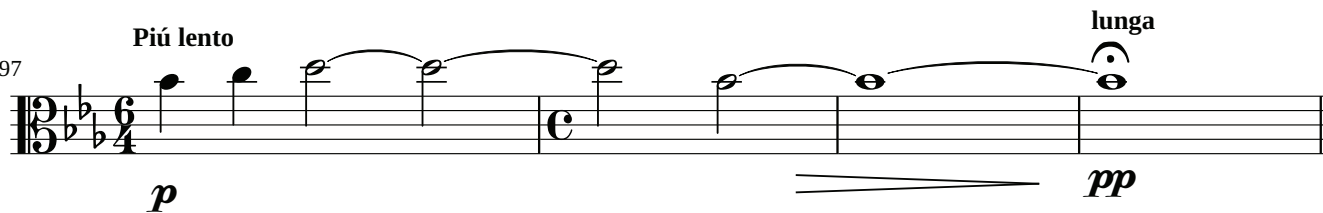


93



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  
OBOE AND CLARINET SOLOISTS

# Sinfonia of Passion

For String Orchestra and two soloists

David Johnstone

Oboe

*Allegro molto moderato, quasi andantino*

The musical score for the Oboe part is written in treble clef, key of B-flat major (two flats), and common time (C). The tempo is marked *Allegro molto moderato, quasi andantino*. The dynamics are marked *mp dolce*. The score consists of six staves of music, with measure numbers 6, 11, 16, 21, and 24 indicated at the beginning of their respective staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing is indicated by slurs, and articulation is marked with accents and breath marks. There are also triplets and dynamic markings like *mp* and *dolce*.

6

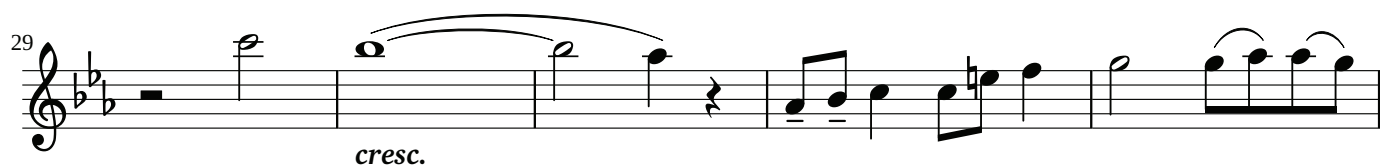
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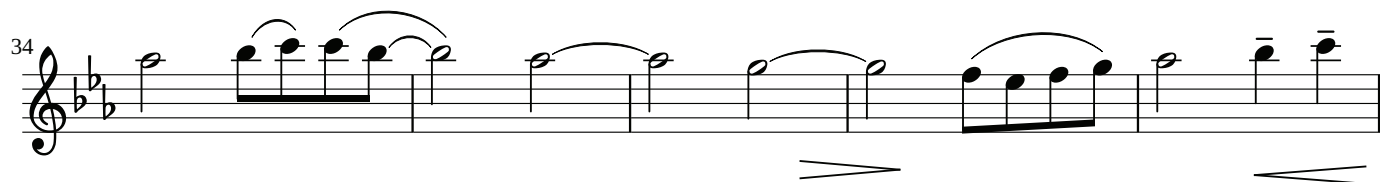
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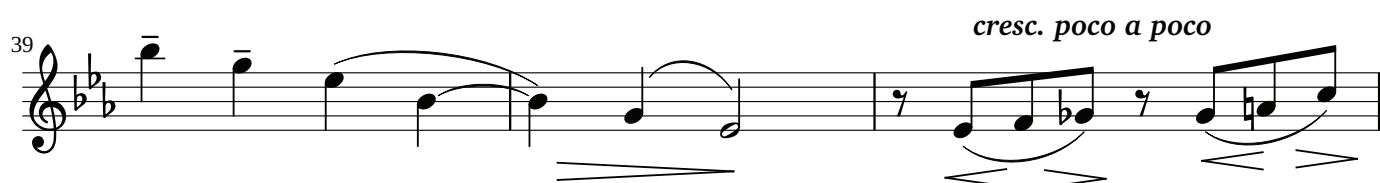
21

24

*mp dolce*

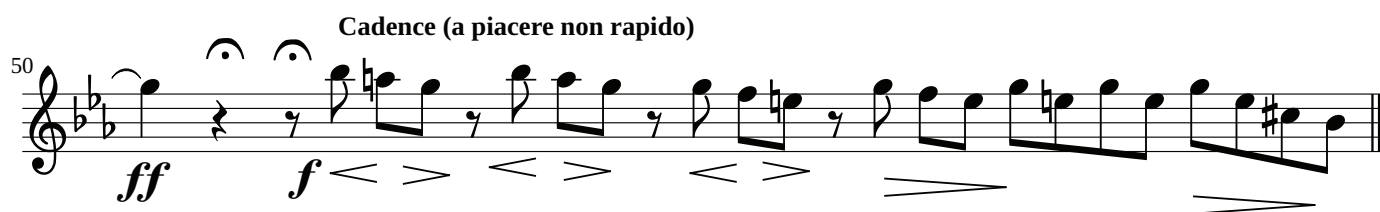
29  *cresc.*

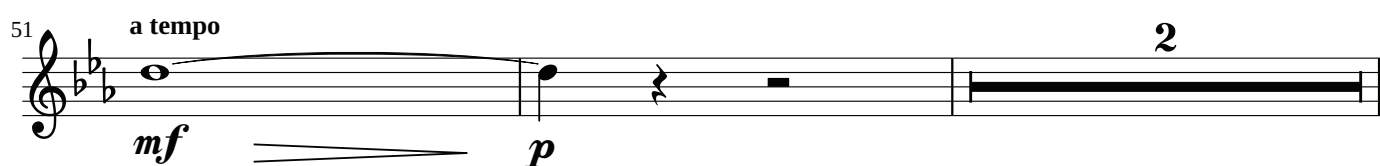
34 

39  *cresc. poco a poco*

42  *f*

45  *mf cresc. molto*

50  *ff*

51  *a tempo* *mf* *p* 2

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

lunga

*p*

*pp*

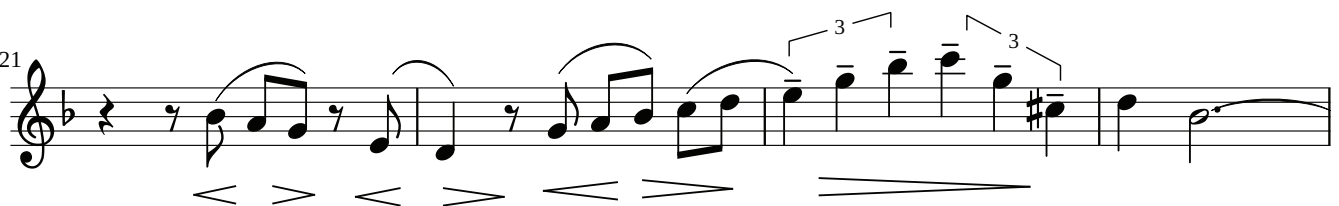
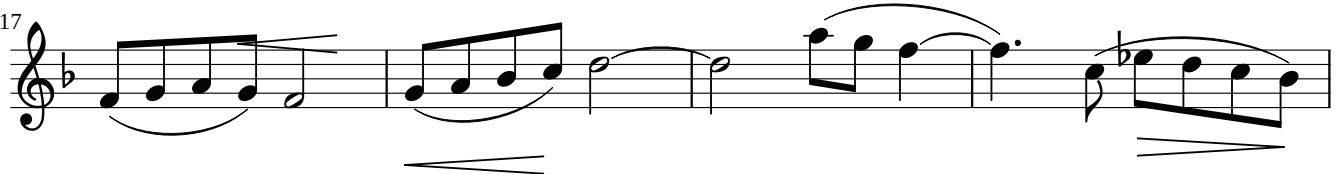
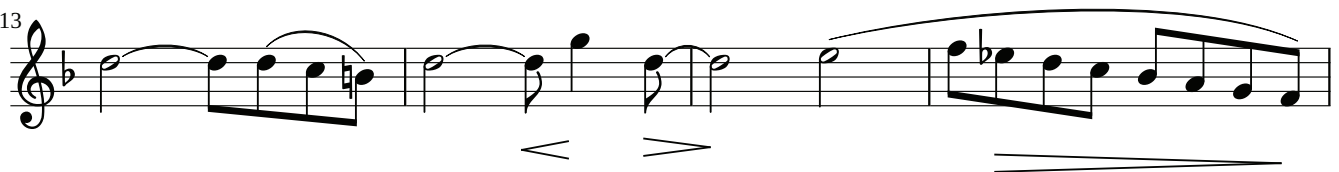
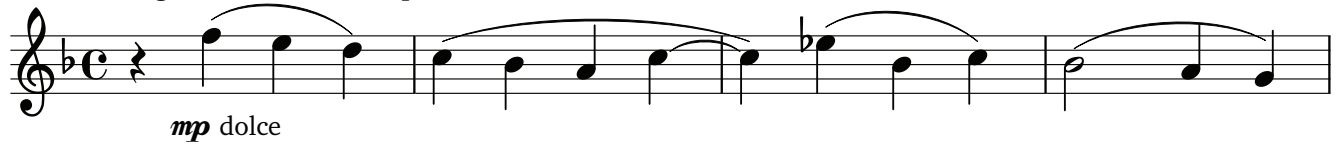
# Sinfonia of Passion

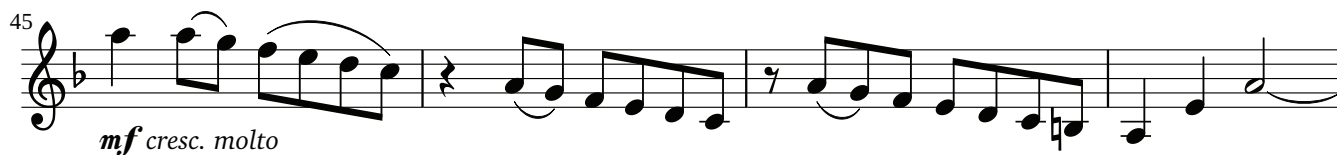
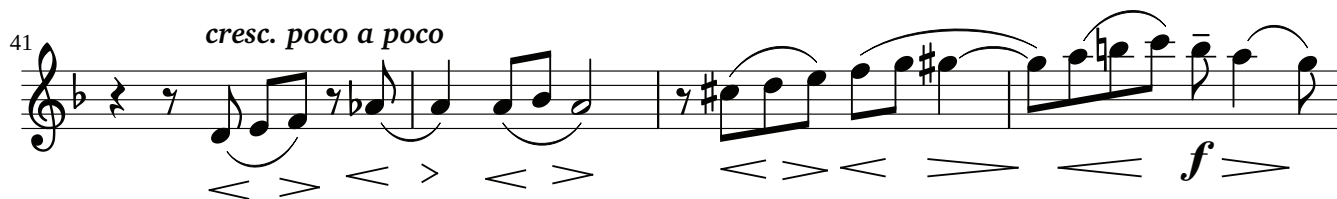
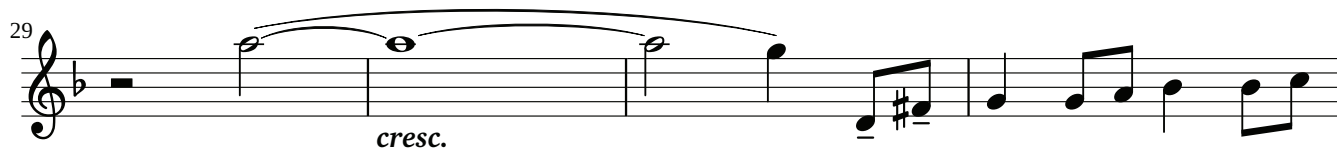
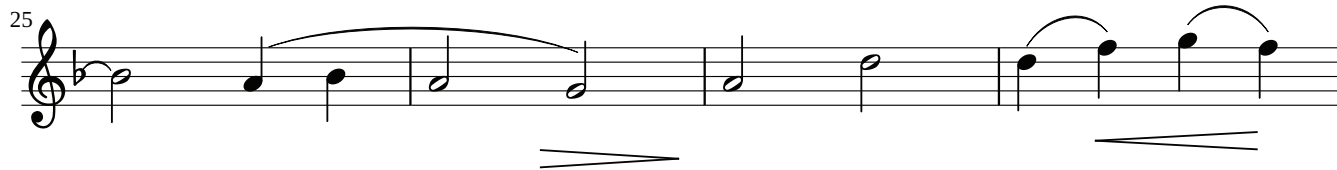
For String Orchestra and two soloists

Clarinet

David Johnstone

**Allegro molto moderato, quasi andantino**







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

51 **a tempo**

*mf* *p*

2

55

*f*

3

3

3

3

3

3


pochis. rall.

[illegible]

58 **a tempo**

*mf* *p*

2 4

66 

71

75

78

81

*cresc.*

83

*rall.*

*ff*

85

*cadence (a piacere, non rapido)*

*f sonoro*

*a tempo*

2/4

Un poco piú tranquillo

88

mp dolce

Musical staff 88-89: Treble clef, key of B-flat major, common time. Measure 88: whole rest. Measure 89: quarter rest, then a half note G4, quarter note F4, and quarter note E4, all beamed together with a slur.

90

Musical staff 90-93: Treble clef, key of B-flat major, common time. Measure 90: quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, all beamed together with a slur. Measure 91: quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, all beamed together with a slur. Measure 92: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, all beamed together with a slur. Measure 93: quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, all beamed together with a slur.

calmando e rall.

94

Musical staff 94-96: Treble clef, key of B-flat major, common time. Measure 94: quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, all beamed together with a slur. Measure 95: quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, all beamed together with a slur. Measure 96: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, all beamed together with a slur. The staff ends with a double bar line and a 6/4 time signature change.

97

Piú lento

Musical staff 97-100: Treble clef, key of B-flat major, 6/4 time. Measure 97: quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, all beamed together with a slur. Measure 98: quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, all beamed together with a slur. Measure 99: quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, all beamed together with a slur. Measure 100: quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, all beamed together with a slur. The staff ends with a double bar line.

lunga

p pp

# SINFONIA OF PASSION

## Sinfonía de la Pasión

*for String Orchestra and Two Soloists*

*David Johnstone*

Version for  
OBOE AND COR ANGLAIS SOLOISTS

# Sinfonia of Passion

For String Orchestra and two soloists

David Johnstone

Oboe

*Allegro molto moderato, quasi andantino*

The musical score for the Oboe part is written in treble clef, key of B-flat major (two flats), and common time (C). The tempo is marked *Allegro molto moderato, quasi andantino*. The dynamics are marked *mp dolce*. The score consists of six staves of music, with measure numbers 6, 11, 16, 21, and 24 indicated at the beginning of their respective staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing is indicated by slurs, and articulation is marked with accents and breath marks. There are also triplets and dynamic markings like *mp* and *dolce*.

6

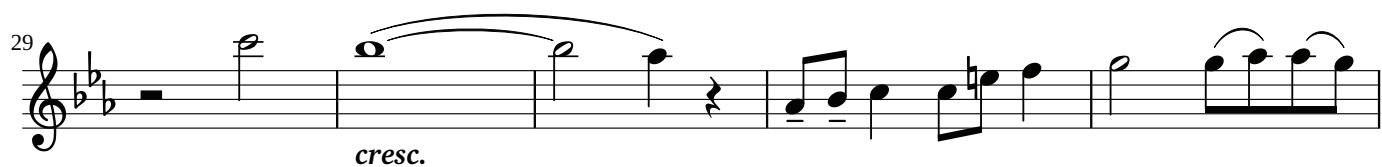
11

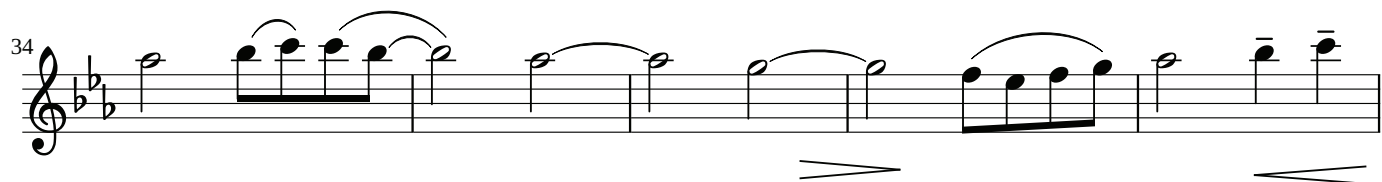
16

21

24

*mp dolce*

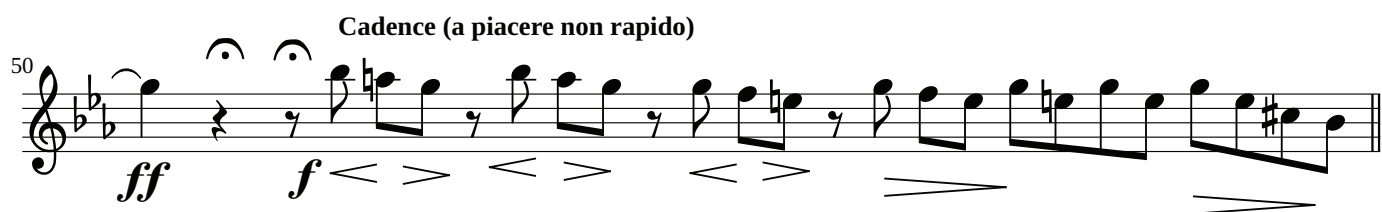
29  *cresc.*

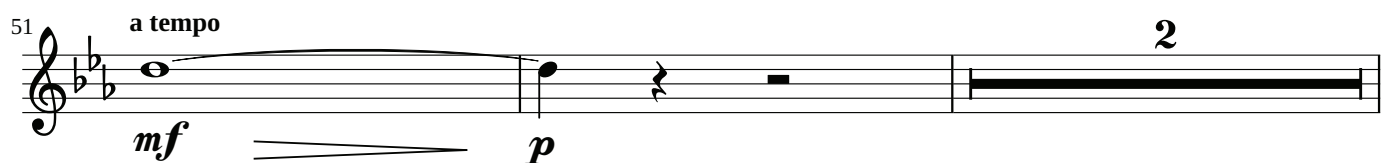
34 

39  *cresc. poco a poco*

42  *f*

45  *mf cresc. molto*

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

*f* sonoro

cadence (a piacere, non rapido)

a tempo

87

Un poco piú tranquillo

*mp* dolce

92

calmando e rall.

97

Piú lento

lunga

*p*

*pp*



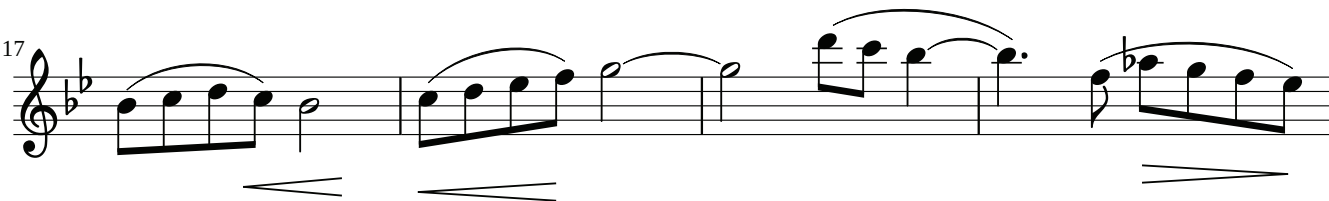
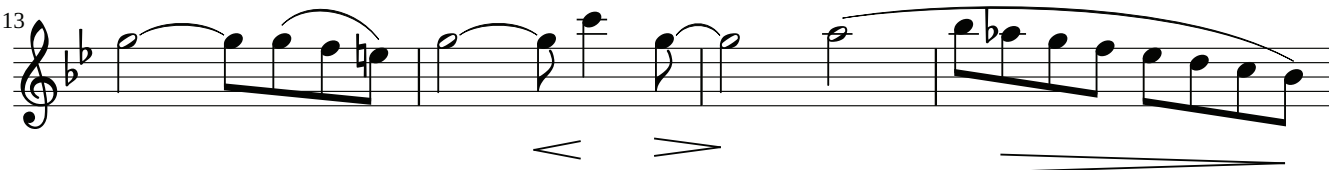
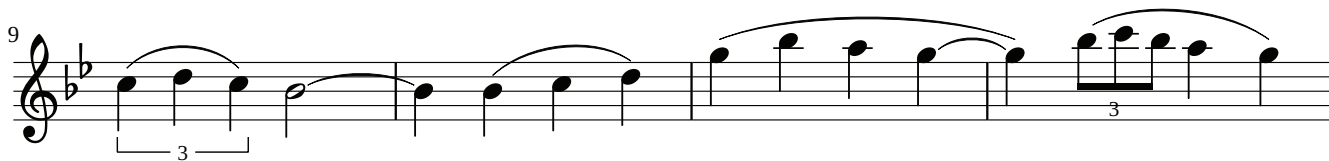
# Sinfonia of Passion

For String Orchestra and two soloists

Cor Anglais


David Johnstone


**Allegro molto moderato, quasi andantino**



25

Musical score for 'The Rose Tree' (Part 2). The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note F4, and then a half note E4. A slur covers the next four notes: a half note D4, a half note C4, a half note B3, and a half note A3. This is followed by a half note G3, a half note F3, and a half note E3. The score concludes with a final half note D3. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is numbered 25.


29 

33 

[illegible]

41 *cresc. poco a poco*

The musical score shows measures 41 through 48. Measure 41 starts with a whole rest, followed by eighth notes G4, A4, Bb4, and C5. Measures 42-43 continue with eighth notes D5, E5, F#5, and G5. Measures 44-45 show a melodic line with eighth notes A5, B5, C6, and D6. Measures 46-47 feature a descending melodic line with eighth notes C6, B5, A5, and G5. Measure 48 ends with a half note F#4. The dynamic marking *f* appears at the end of measure 48.

45   
*mf cresc. molto*

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

51 **a tempo**

*mf* *p*

55 *f* **pochis. rall.** \_ \_ \_ \_

55 *f* **pochis. rall.** \_ \_ \_ \_

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

The musical score for measures 57-60 is written on a single staff in treble clef with a key signature of one flat (B-flat). Measure 57 begins with a fortissimo (*ff*) dynamic and a half note B-flat. Measure 58 starts with a forte (*f*) dynamic, a half note G, and a fermata over the note. Measures 59 and 60 contain a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 60. The section concludes with a double bar line.

58 *a tempo*

*mf* *p*

2 4

66

*f* sonoro

2

71

< >

75

3 3

78

81

cresc.

83

rall.

*ff* \*ossia

85

cadence (a piacere, non rapido)

*f* sonoro

a tempo

Un poco piú tranquillo

88

*mp dolce*

90

calmando e rall.

94

97

Piú lento

*p*

lunga

*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!

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