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

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

TWO CLARINET SOLOISTS

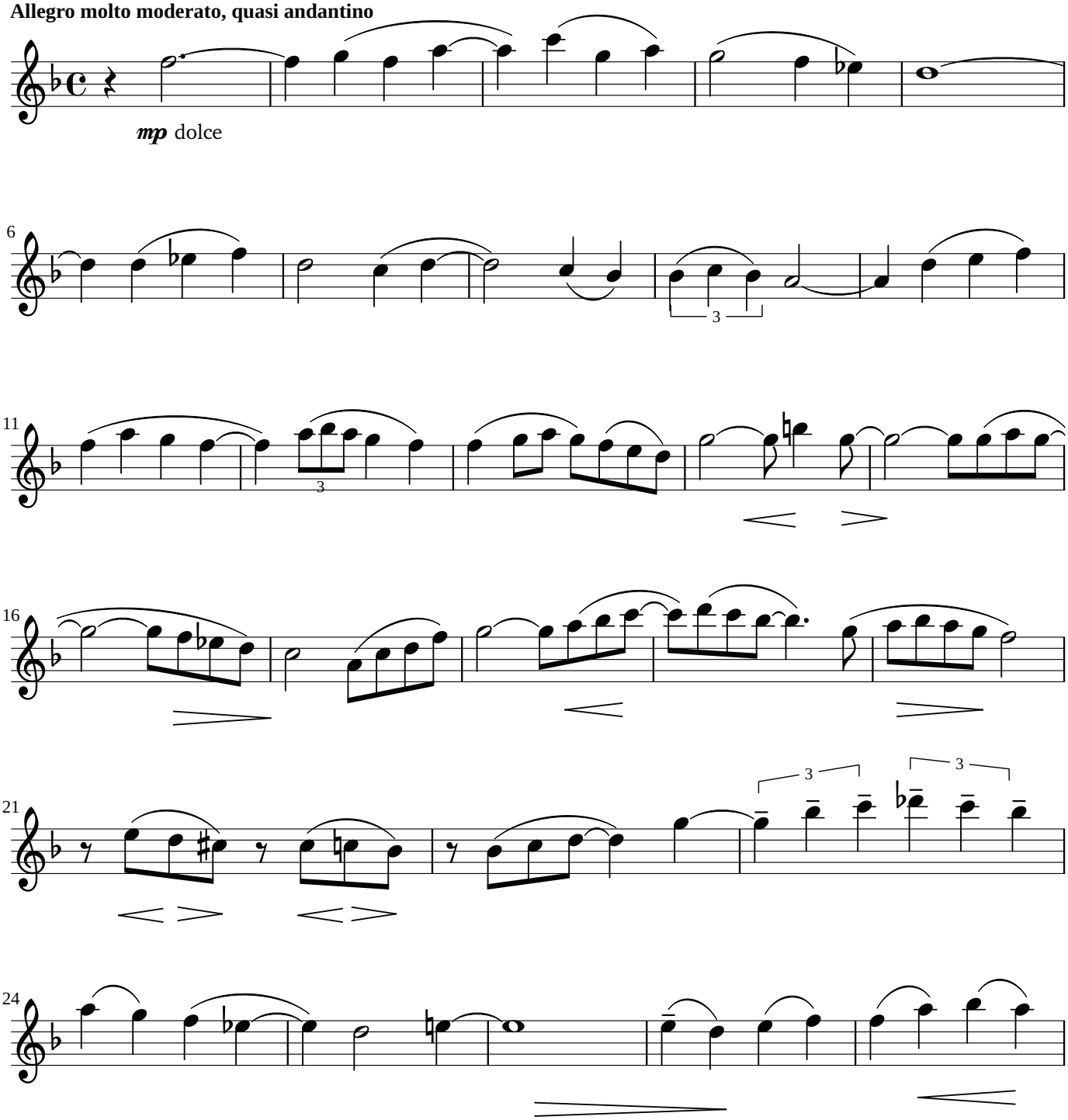
Sinfonia of Passion

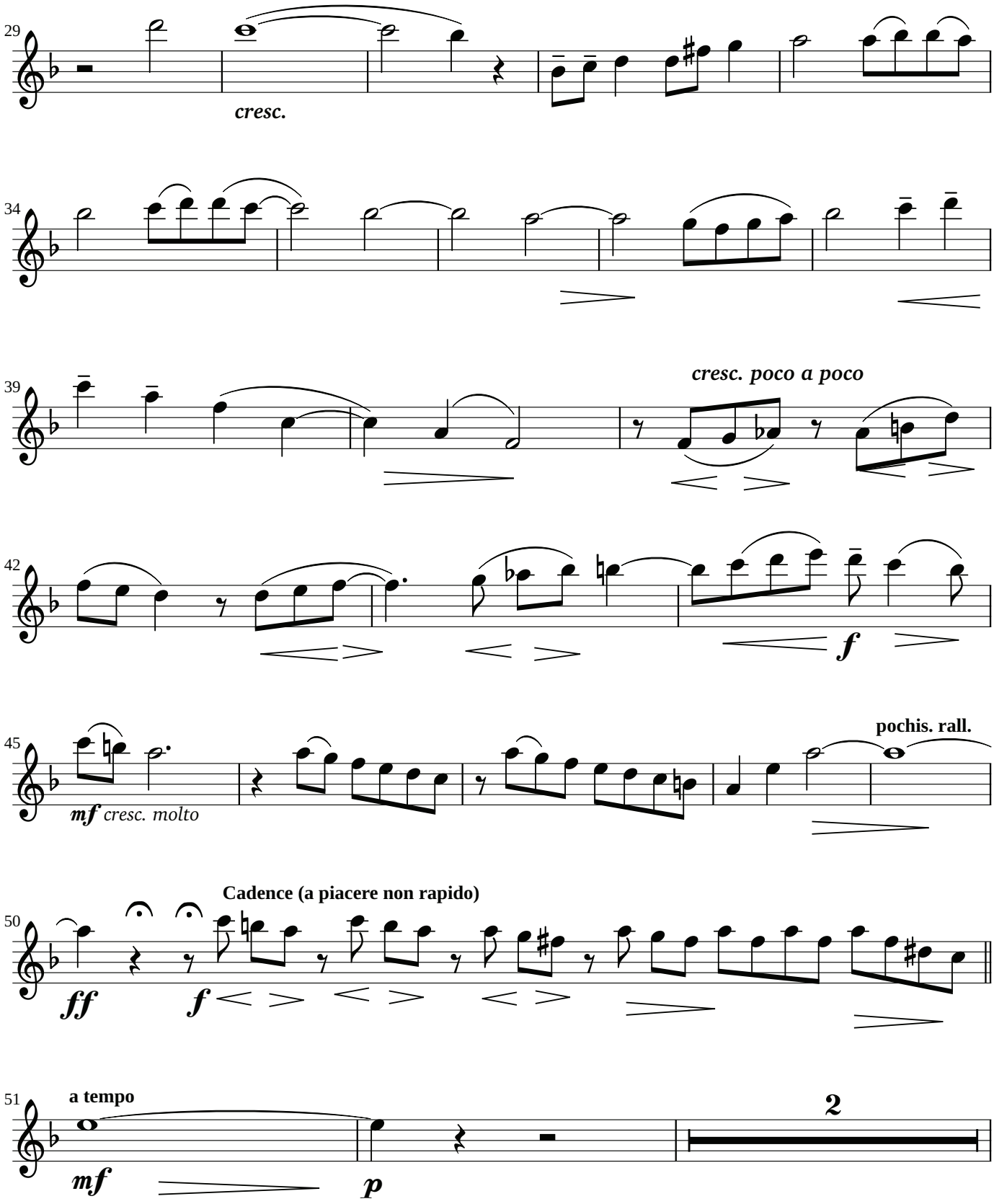
For String Orchestra and two soloists

Clarinet I (B♭)

David Johnstone

Allegro molto moderato, quasi andantino

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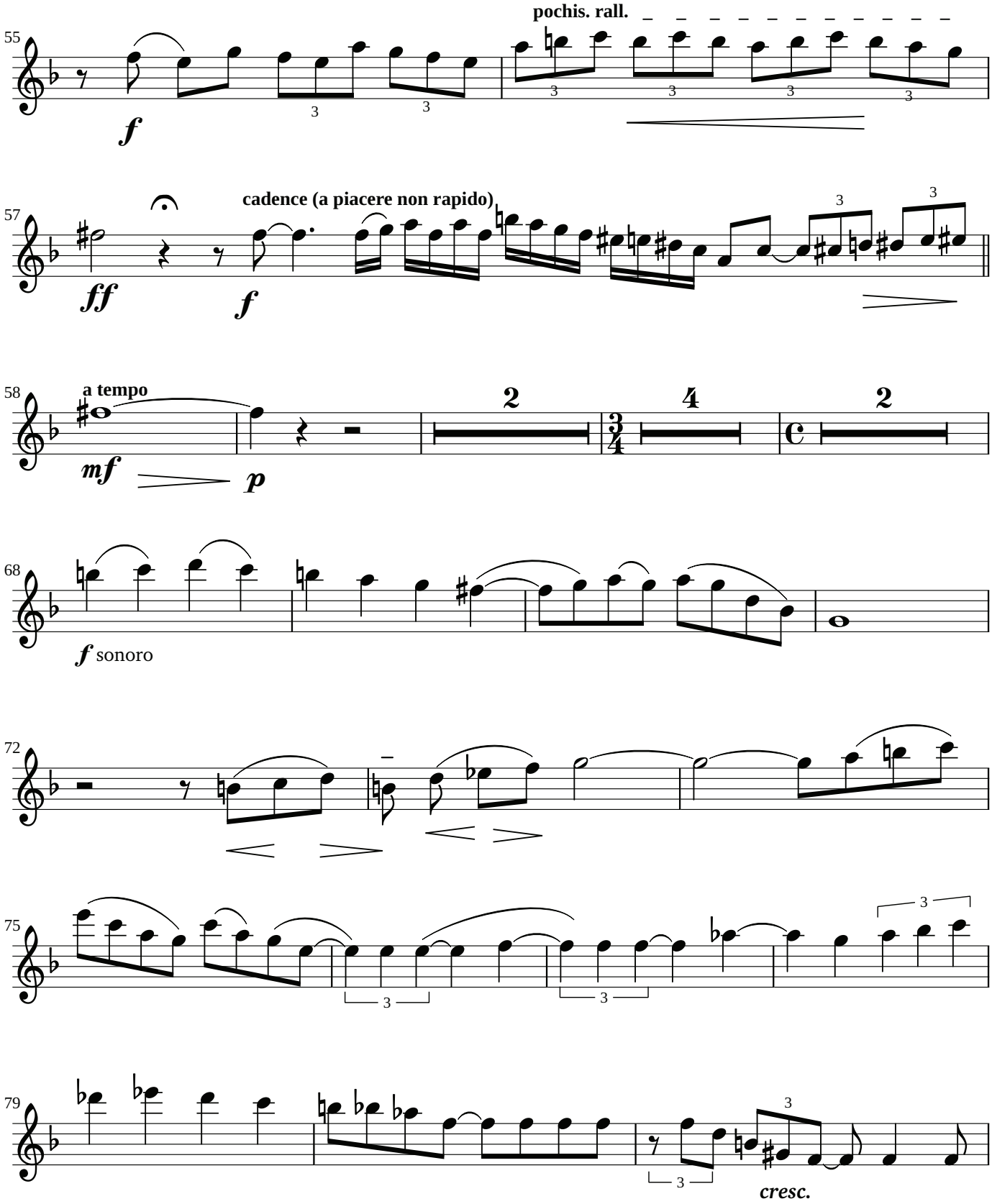
cresc.
34
39
cresc. poco a poco
42
f
45
pochis. rall.
mf cresc. molto
50
Cadence (a piacere non rapido)
ff
f
51
a tempo
2
mf
p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f
57
cadence (a piacere non rapido)
ff
f
58
a tempo
mf
p
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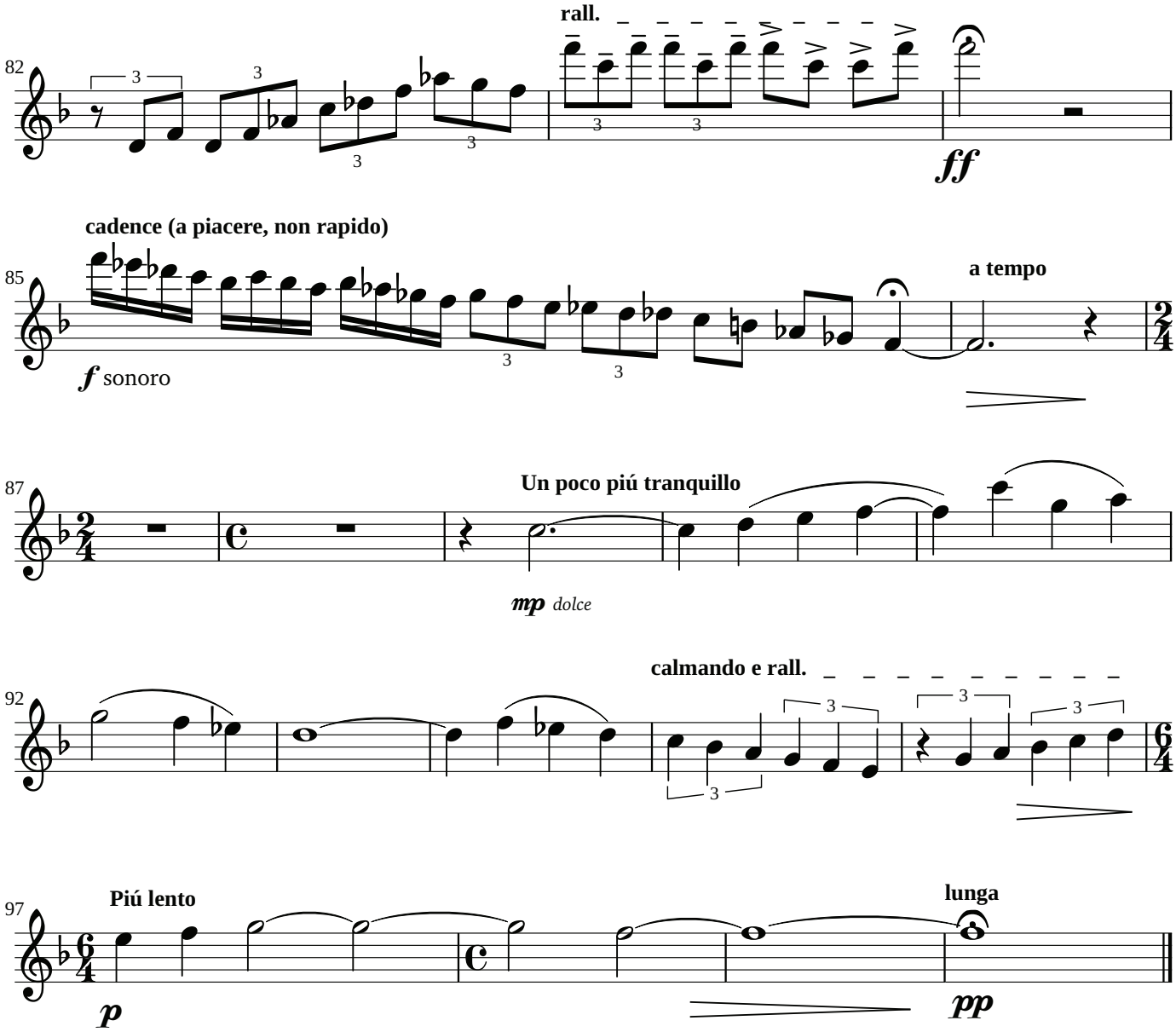
3/4
4
C
2
68
f sonoro
72
75
79
cresc.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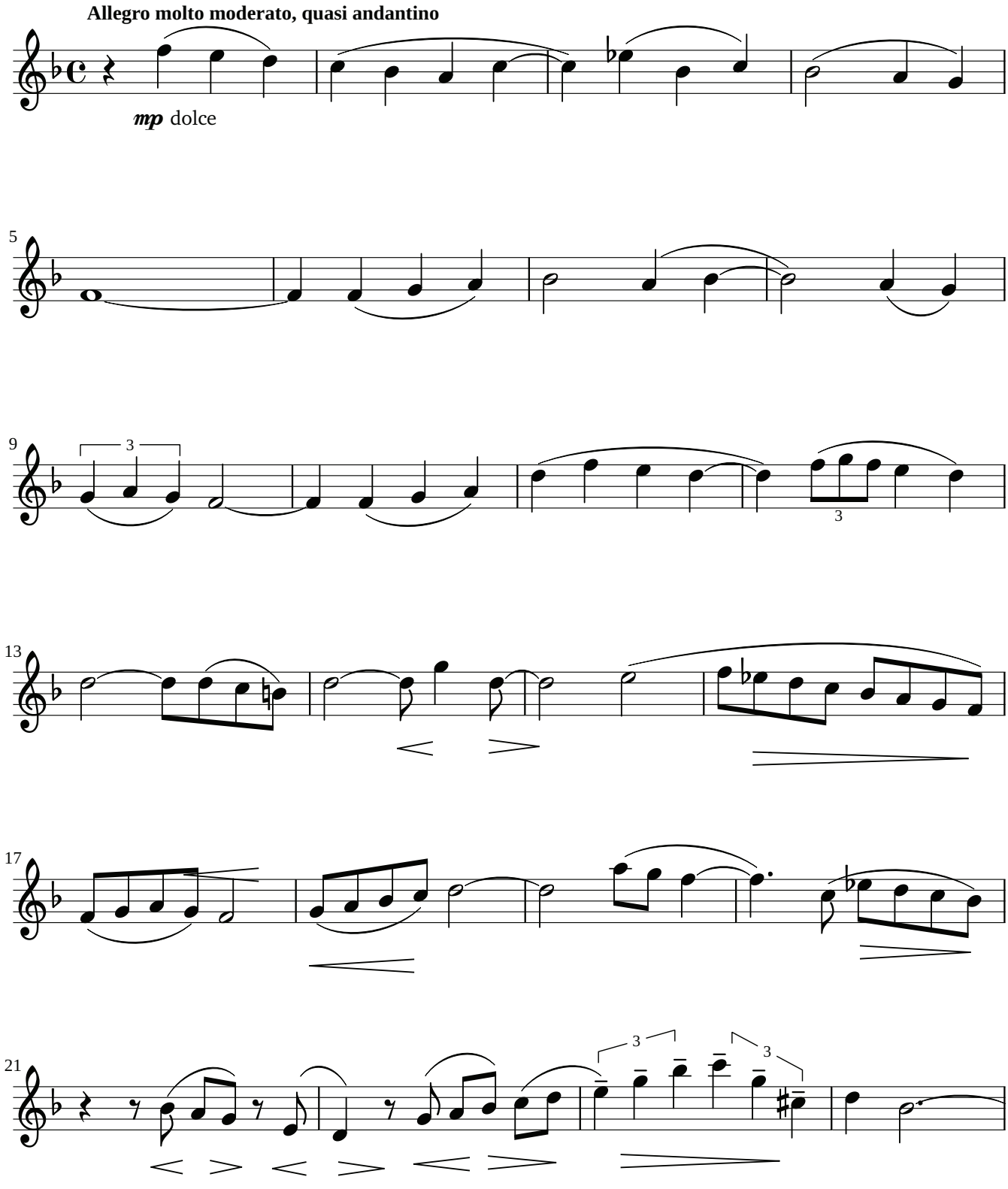
rall.
ff
cadence (a piacere, non rapido)
85
a tempo
f sonoro
87
Un poco piú tranquillo
mp dolce
92
calmando e rall.
97
Piú lento
lunga
p
pp

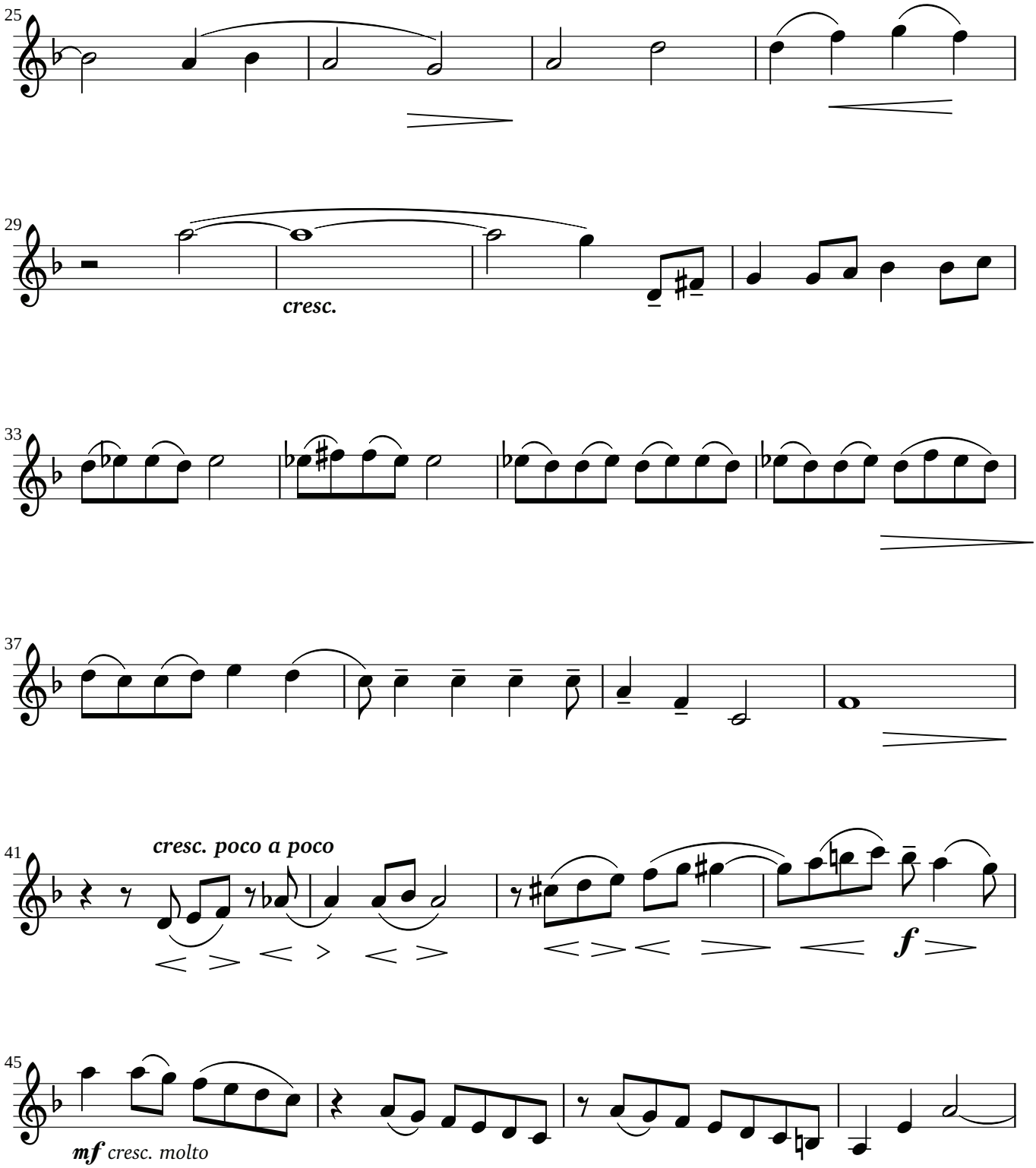
Sinfonia of Passion

For String Orchestra and two soloists

Clarinet II

David Johnstone

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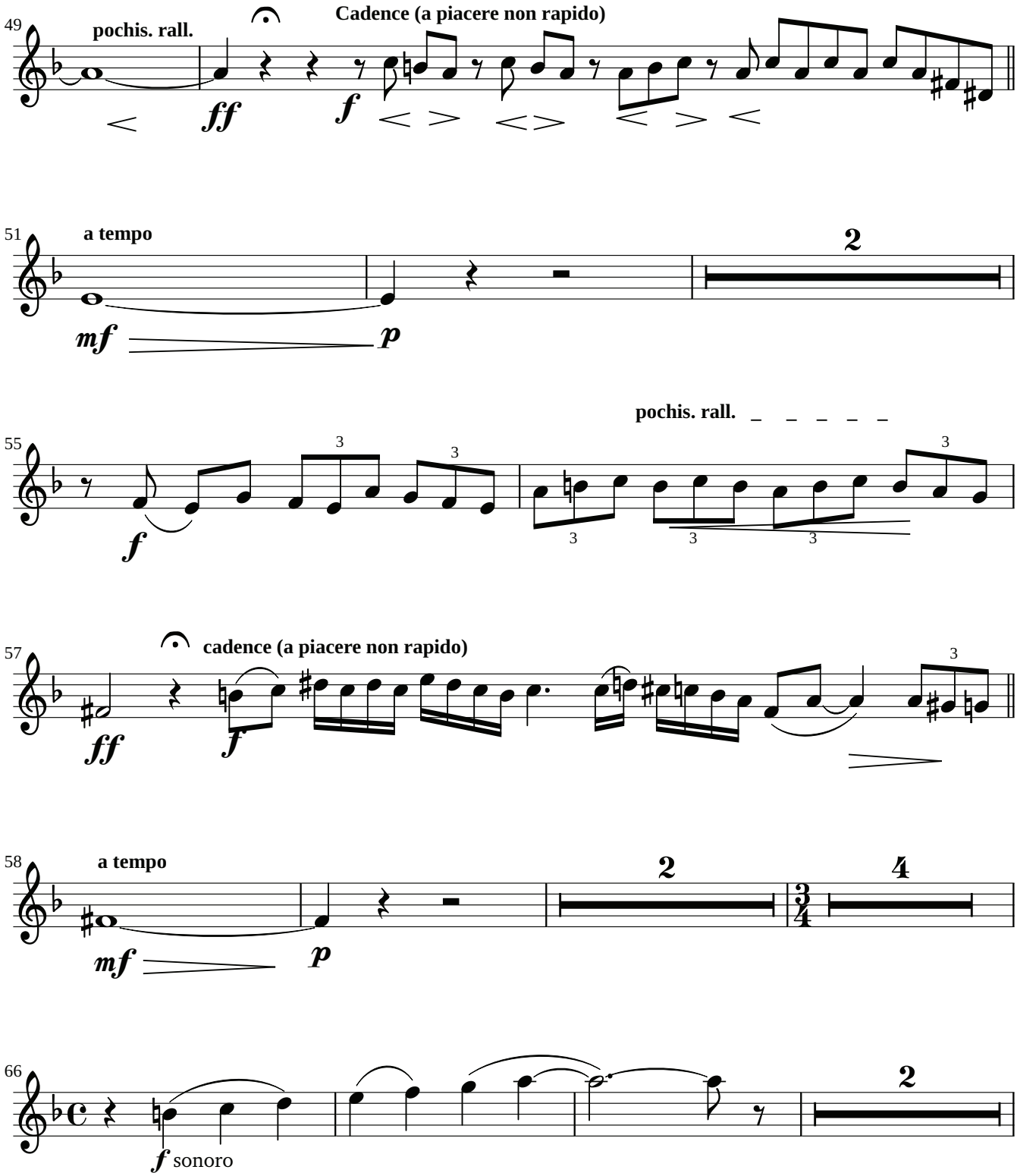
37
41
cresc. poco a poco
f
45
mf cresc. molto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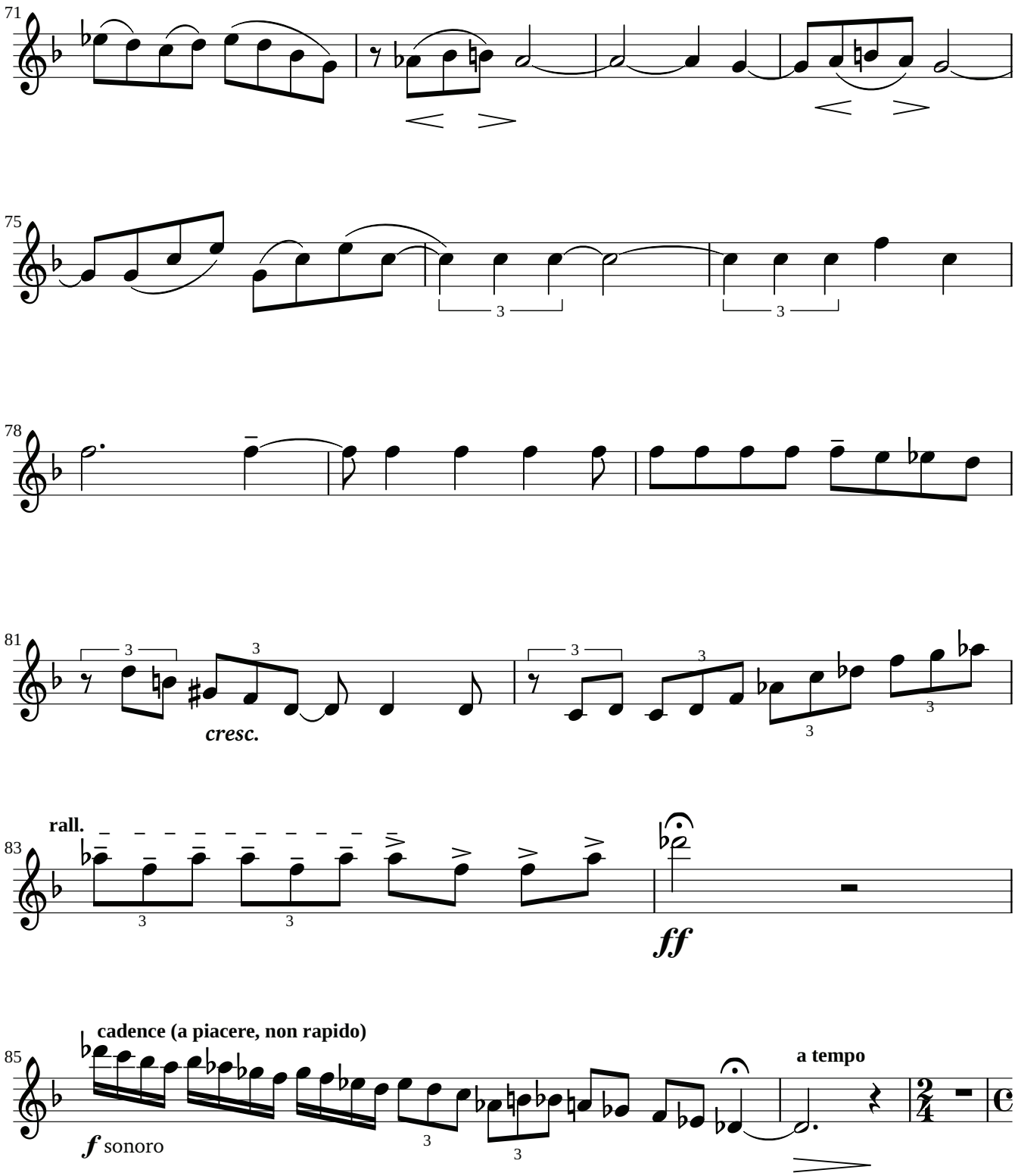
pochis. rall.
Cadence (a piacere non rapido)
ff
f
51
a tempo
2
mf
p
55
pochis. rall.
3
f
57
cadence (a piacere non rapido)
ff
f
58
a tempo
2
4
mf
p
66
2
f sonoro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75
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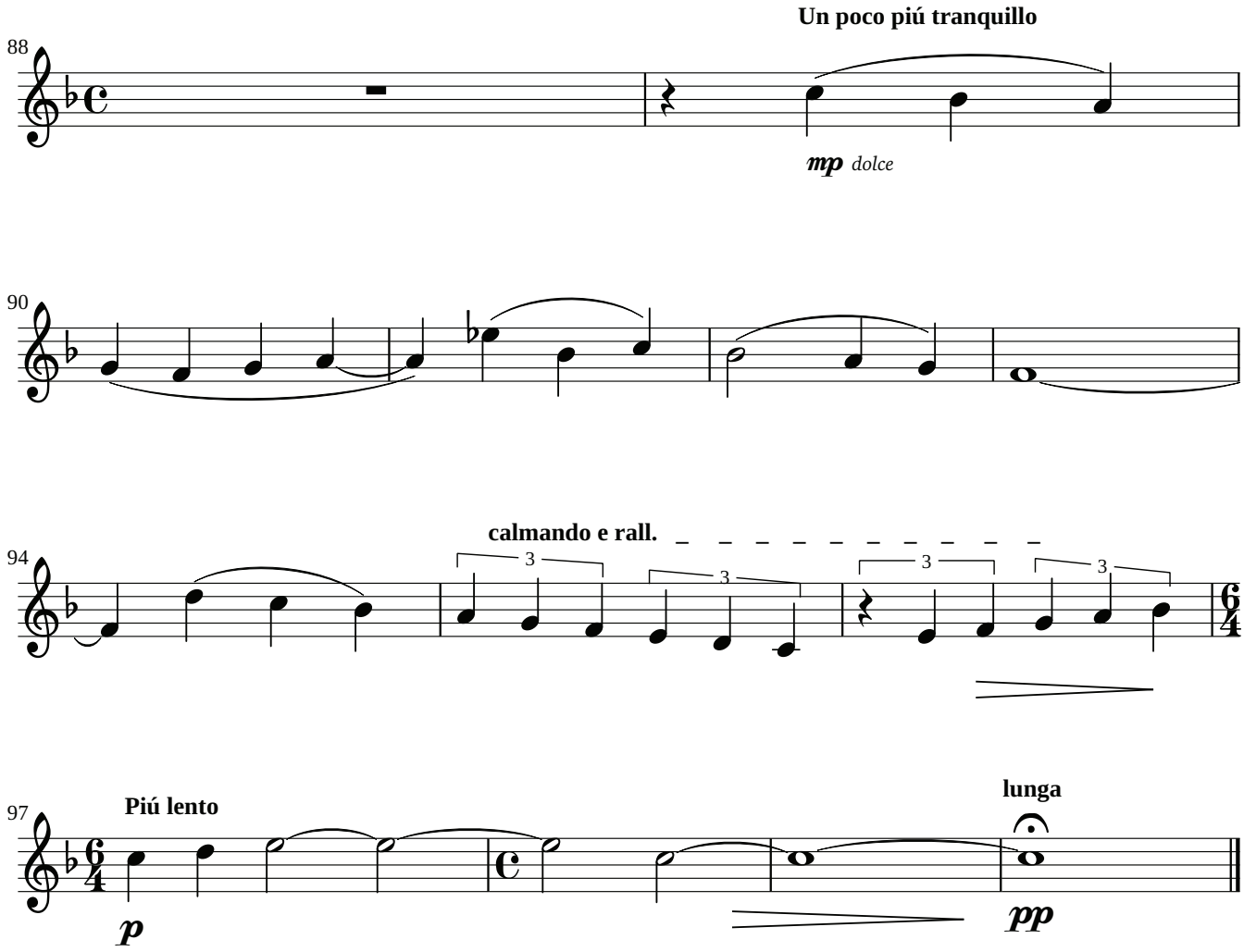
cresc.
rall.
83
ff
cadence (a piacere, non rapido)
85
f sonoro
a tempo


88
Un poco piú tranquillo
mp dolce
90
94
calmando e rall.
3
3
3
3
97
Piú lento
p
lunga
pp

SINFONIA OF PASSION

Sinfonía de la Pasión

for String Orchestra and Two Soloists

David Johnstone

Version for

CLARINET AND VIOLA SOLOISTS

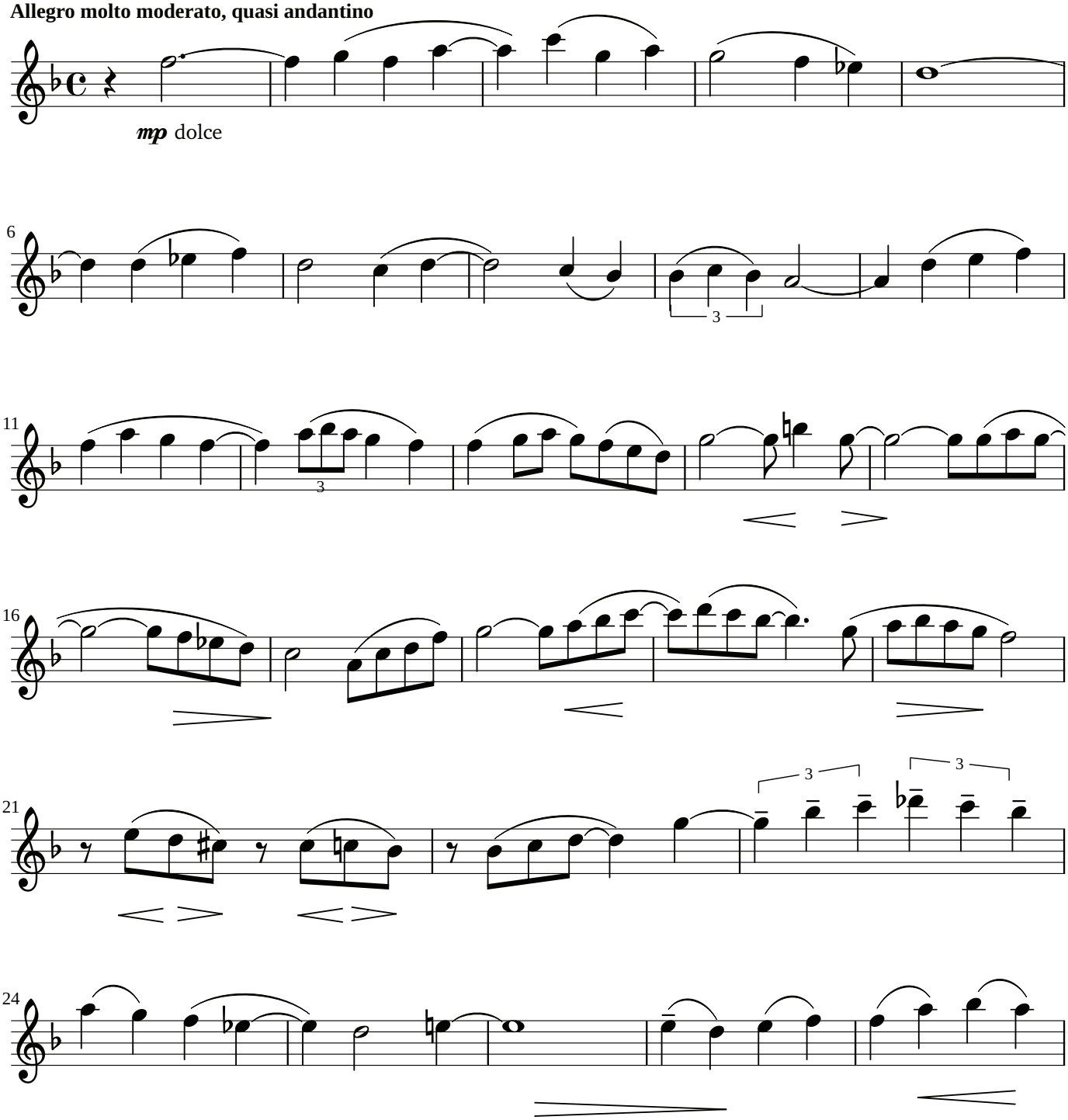
Sinfonia of Passion

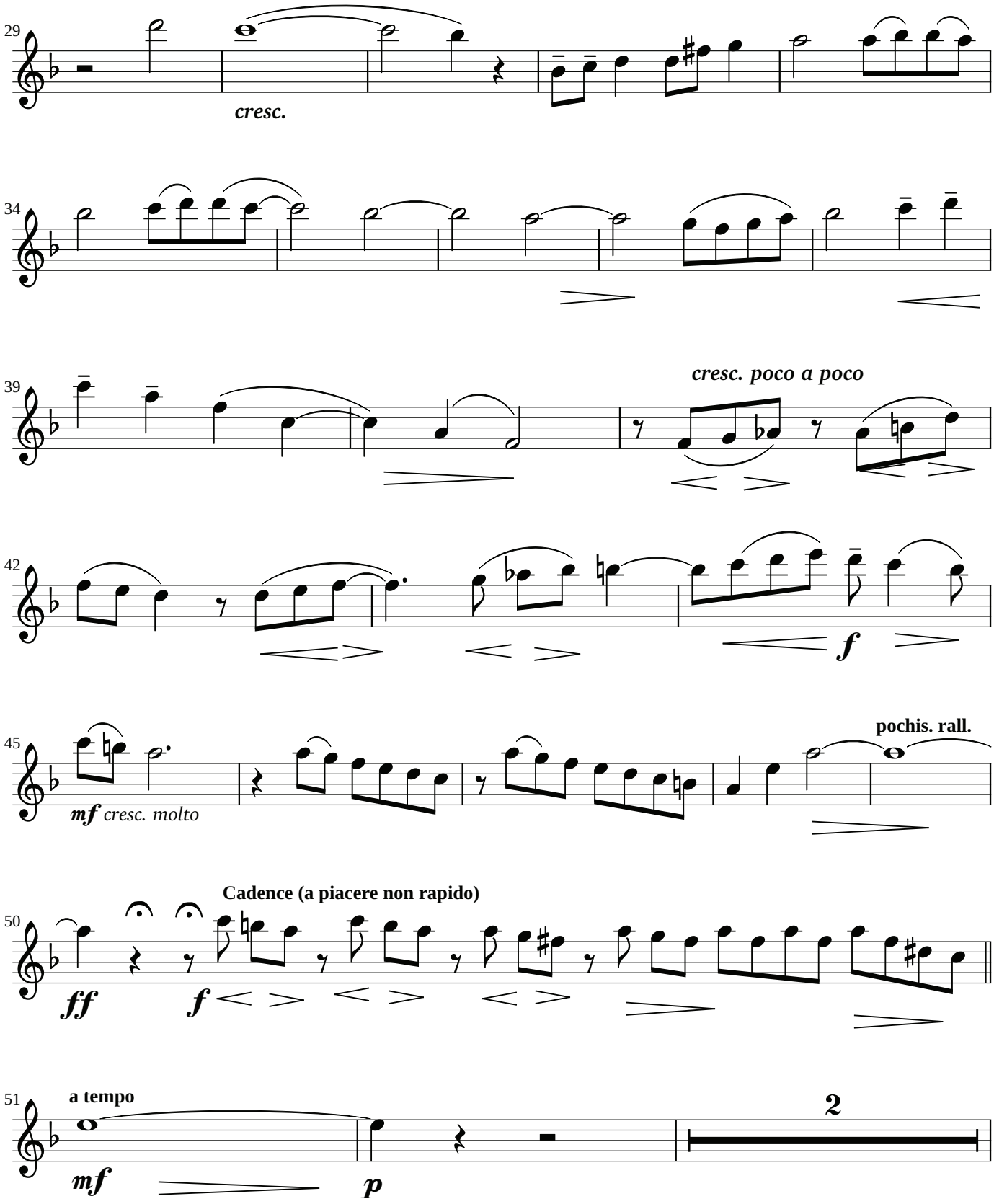
For String Orchestra and two soloists

Clarinet (B♭)

David Johnstone

Allegro molto moderato, quasi andantino

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ff
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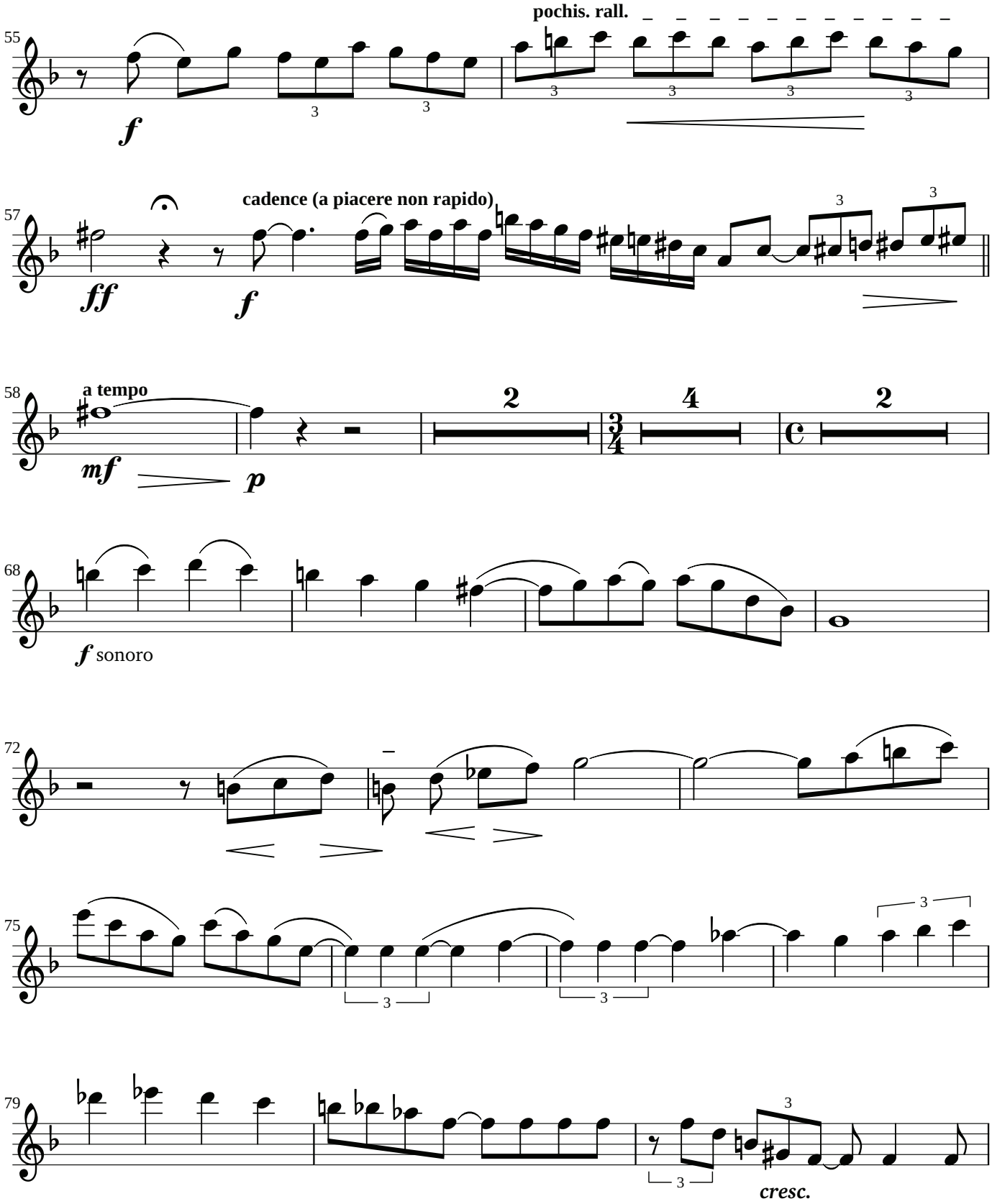
a tempo
2
mf
p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cadence (a piacere non rapido)
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a tempo
mf
p
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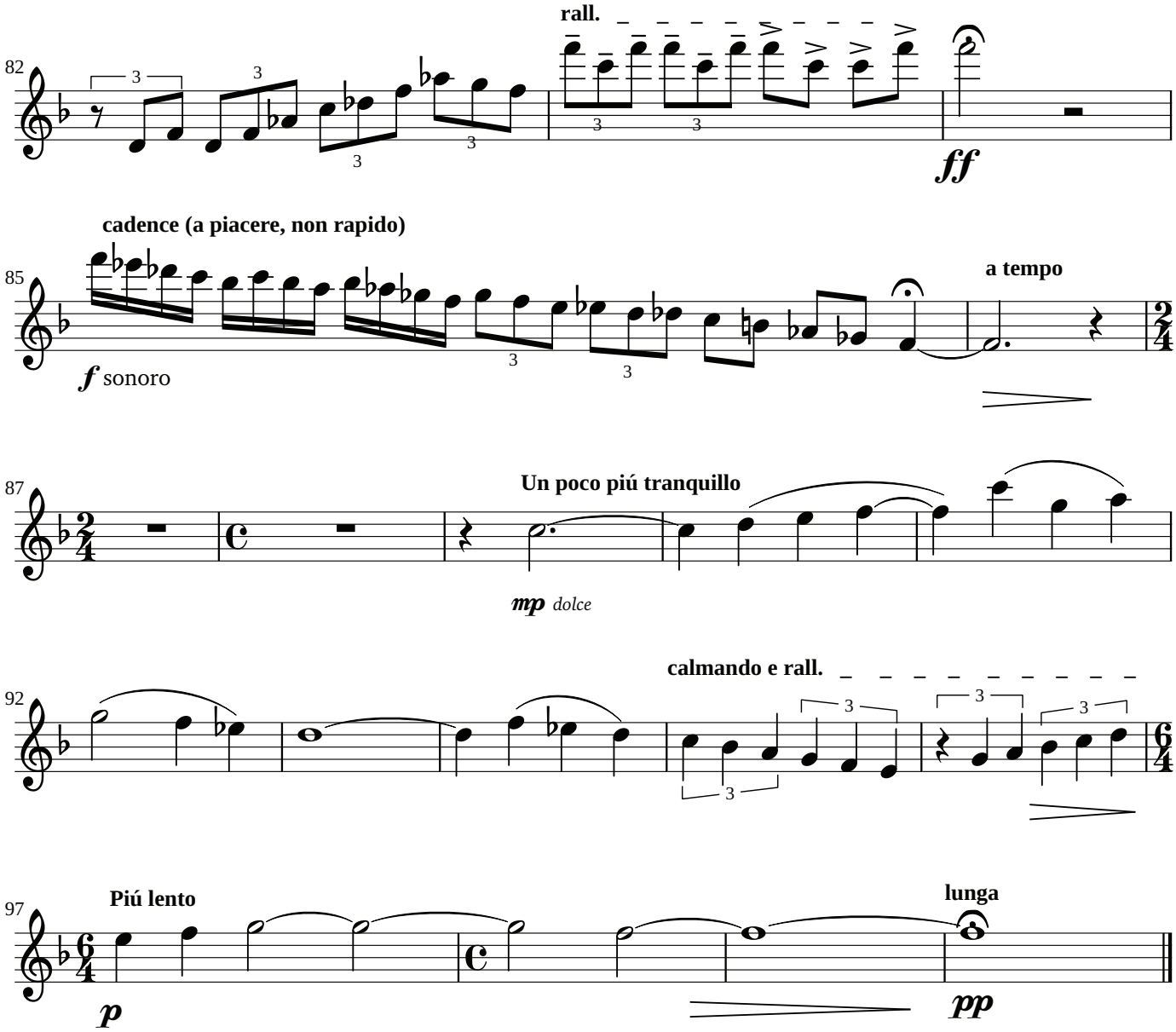
3/4
4
C
2
68
f sonoro
72
75
79
cresc.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rall.
ff
cadence (a piacere, non rapido)
85
a tempo
f sonoro
87
Un poco piú tranquillo
mp dolce
92
calmando e rall.
97
Piú lento
lunga
p
pp

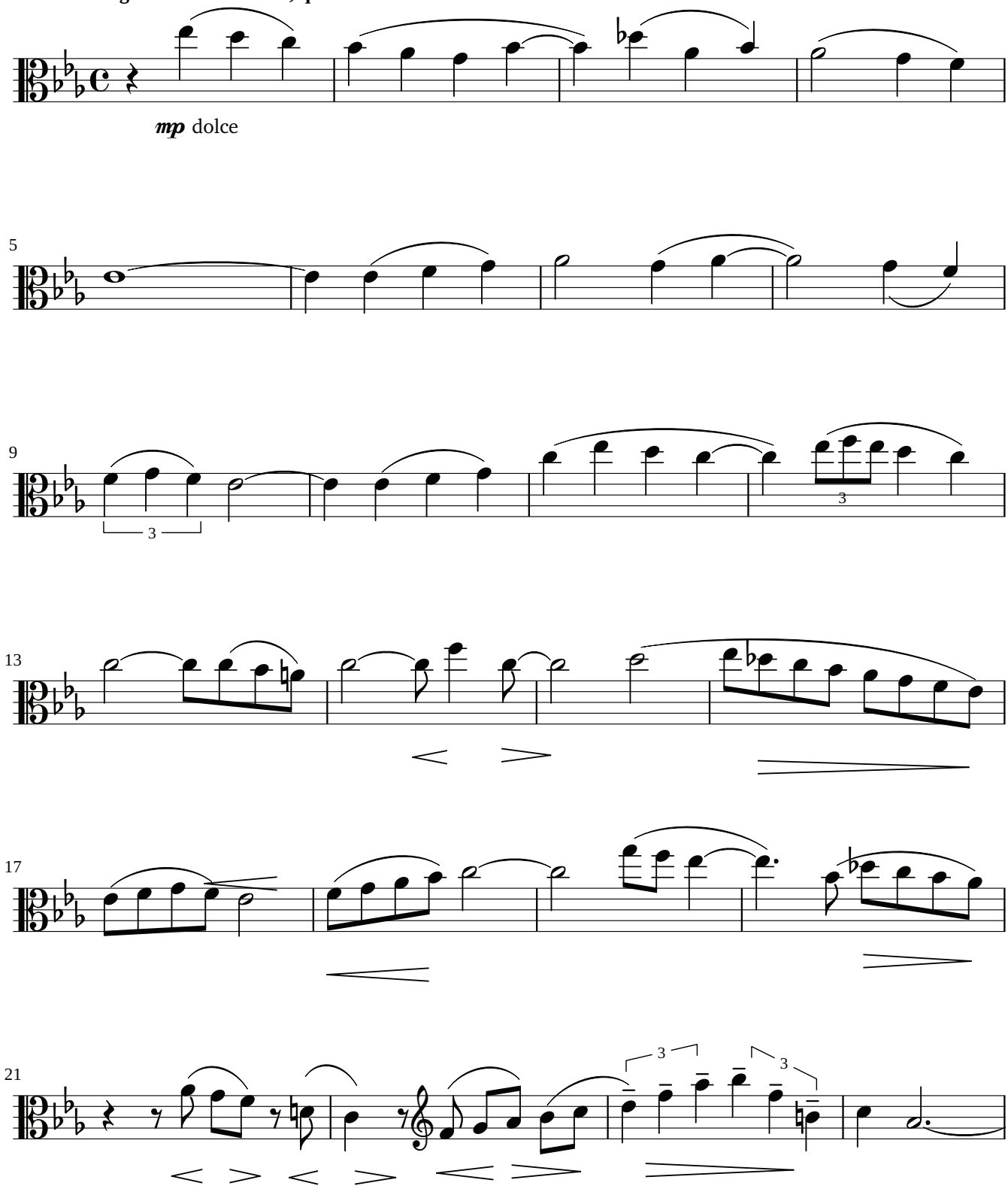
Sinfonia of Passion

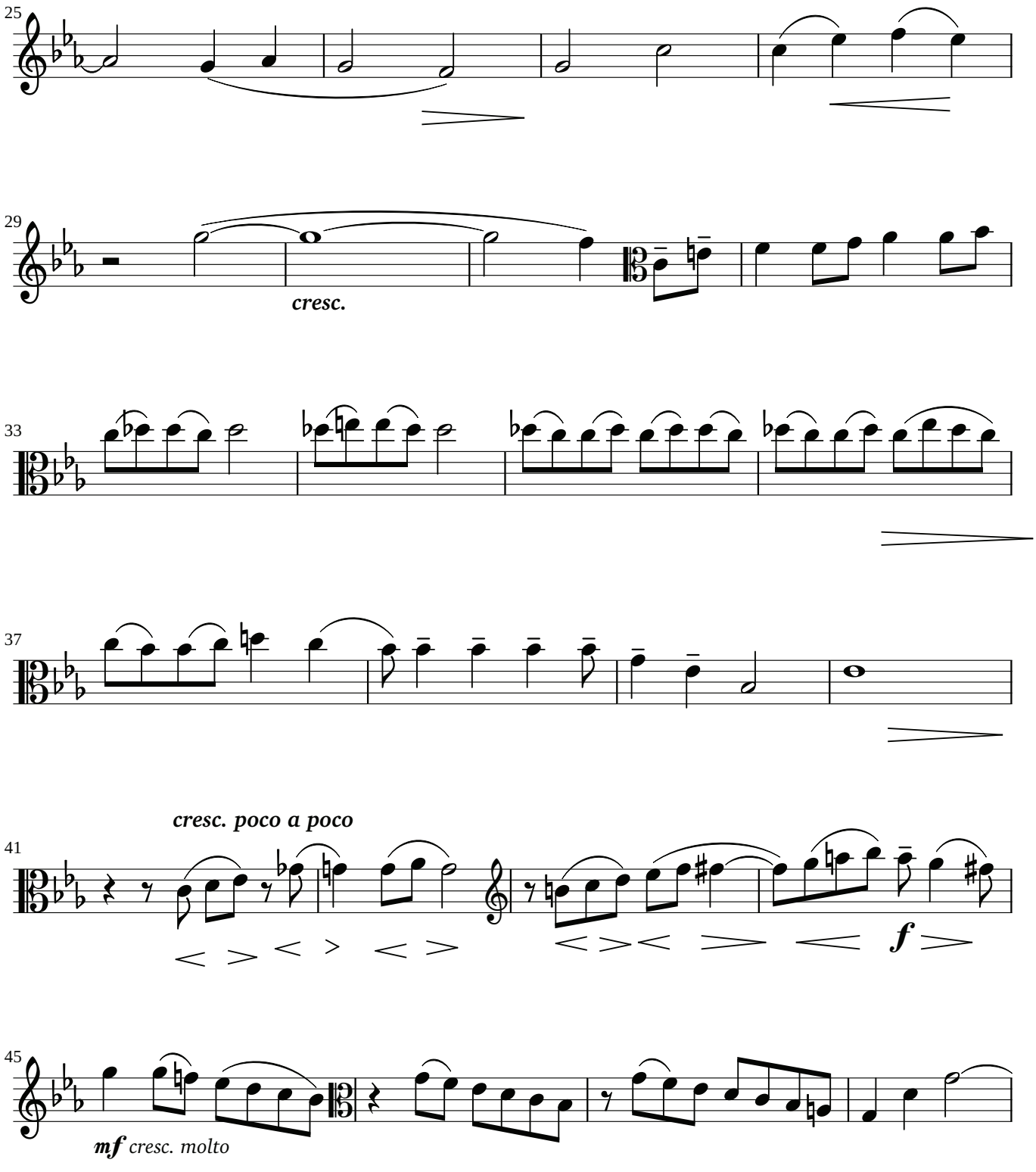
For String Orchestra and two soloists

Viola

David Johnstone

Allegro molto moderato, quasi andantino

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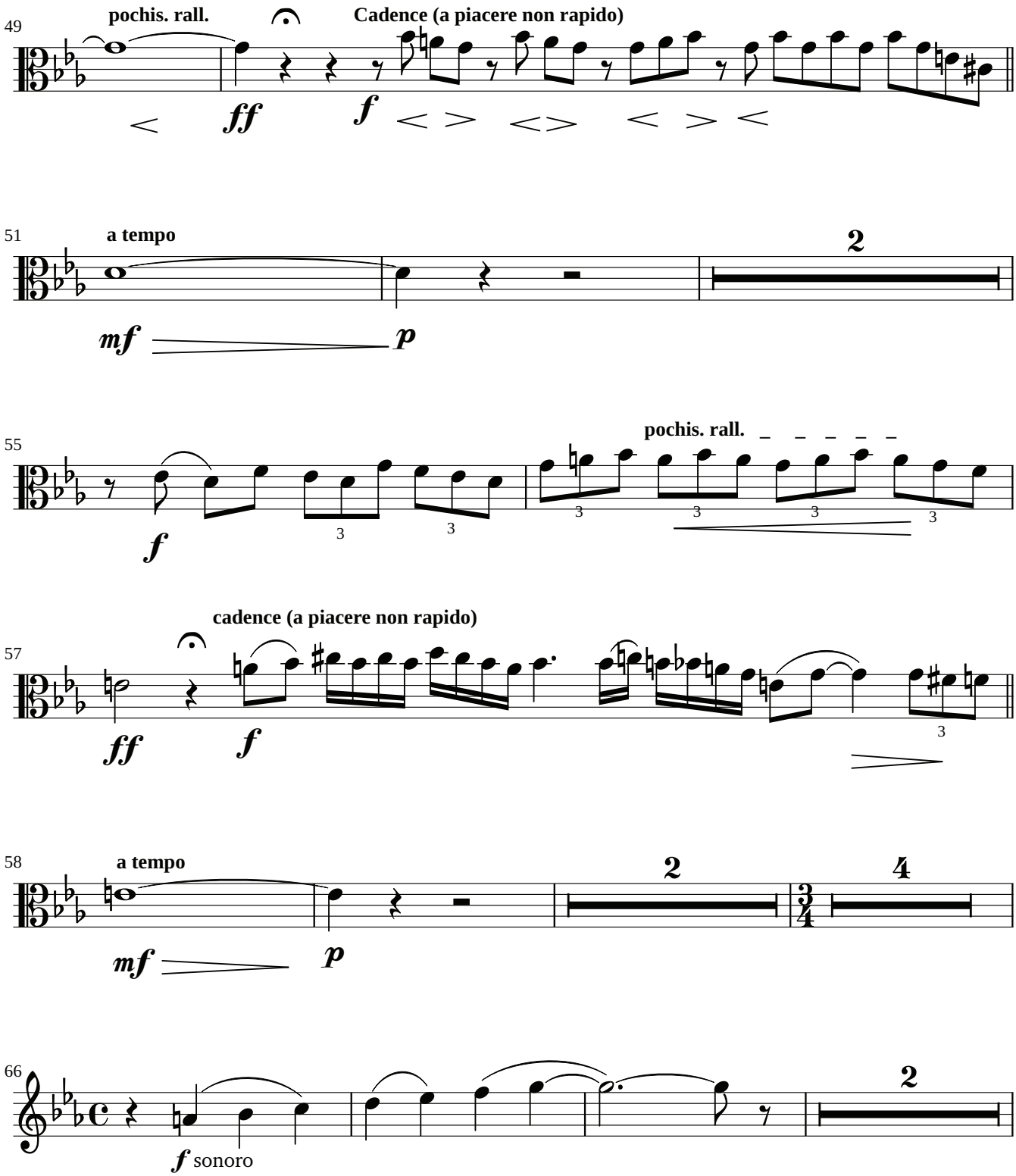
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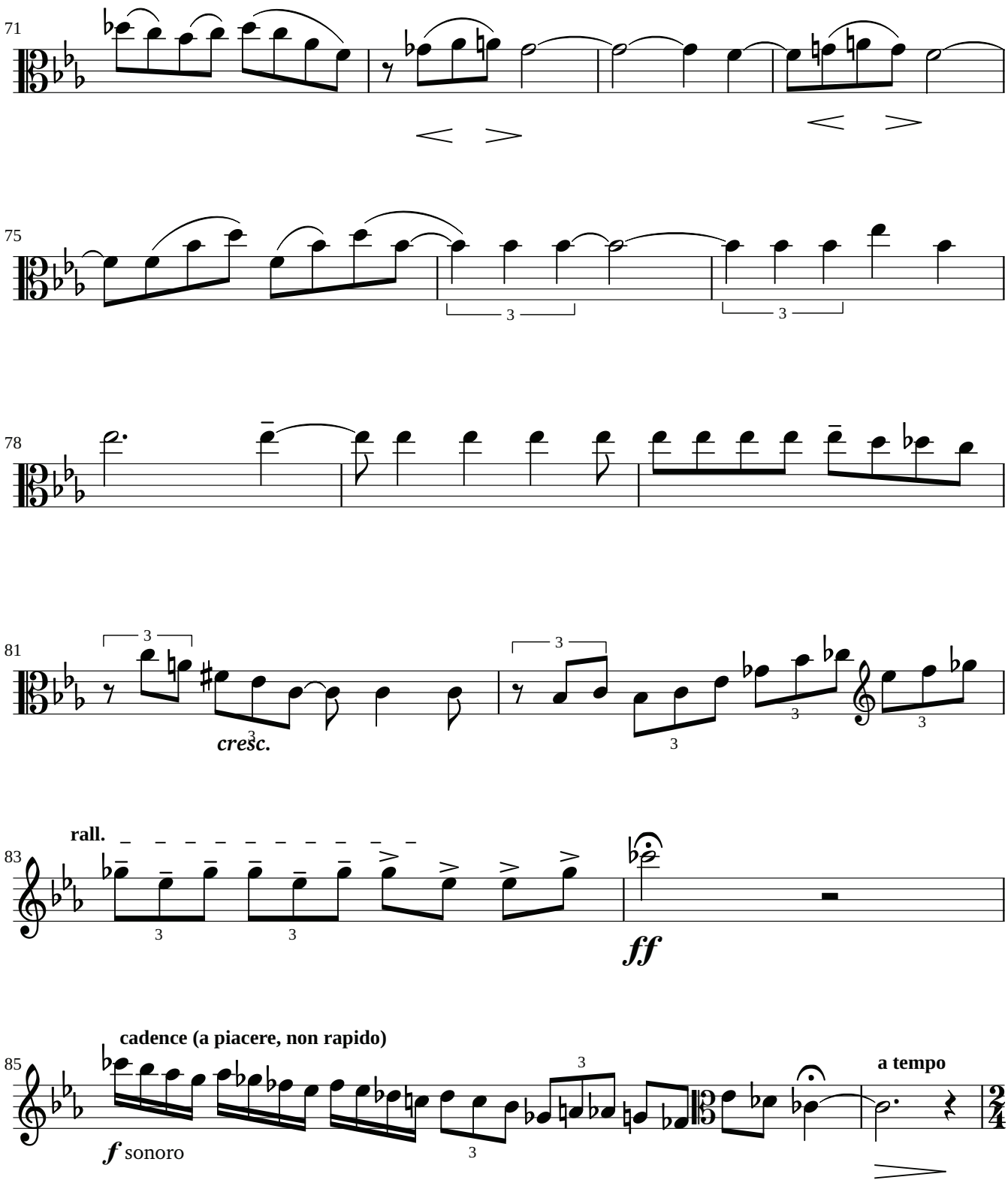
f sonoro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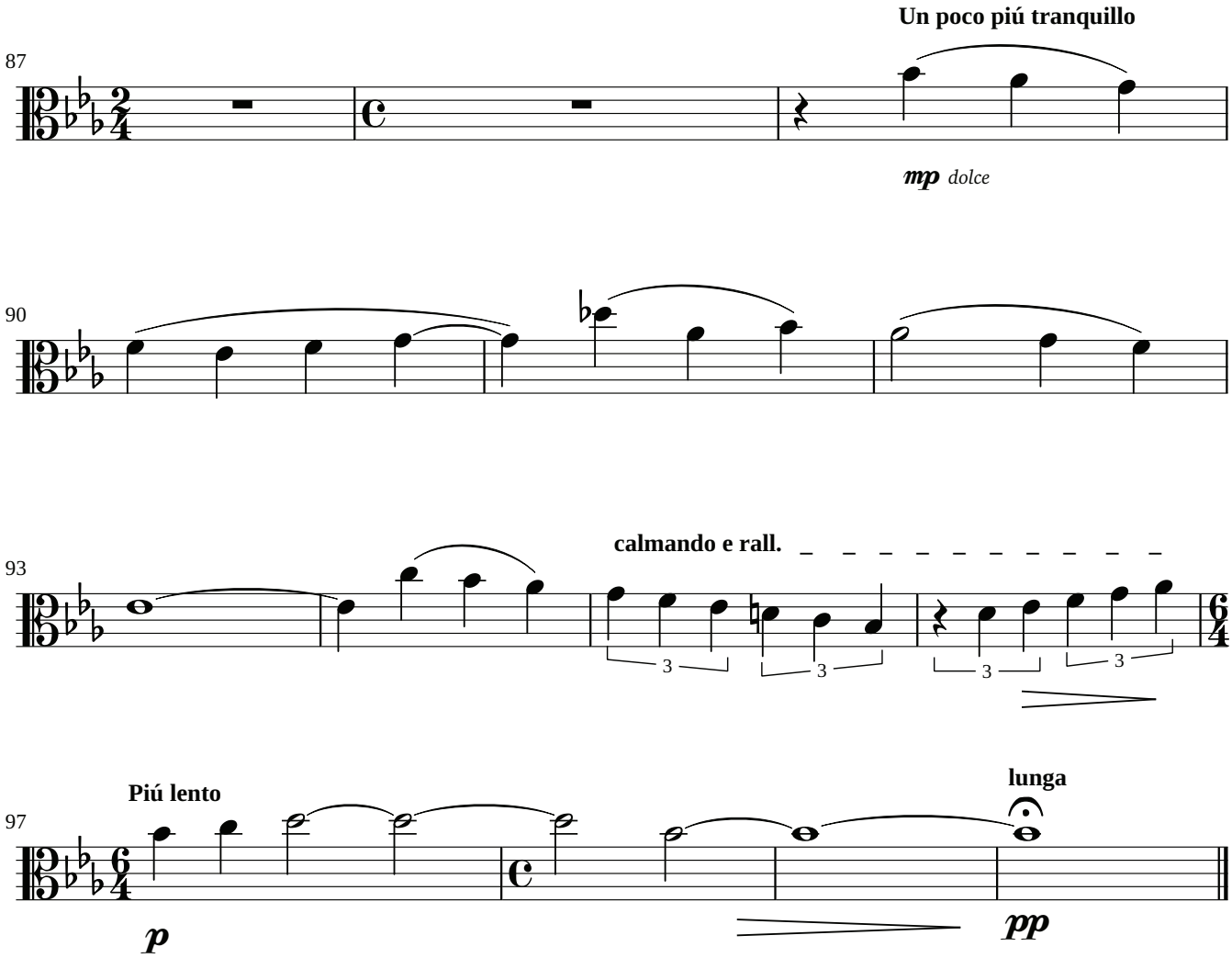

Un poco piú tranquillo
87
mp dolce
90
calmando e rall.
93
3
3
3
3
Piú lento
lunga
97
p
pp

SINFONIA OF PASSION

Sinfonía de la Pasión

for String Orchestra and Two Soloists

David Johnstone

Version for

OBOE AND VIOLA SOLOISTS

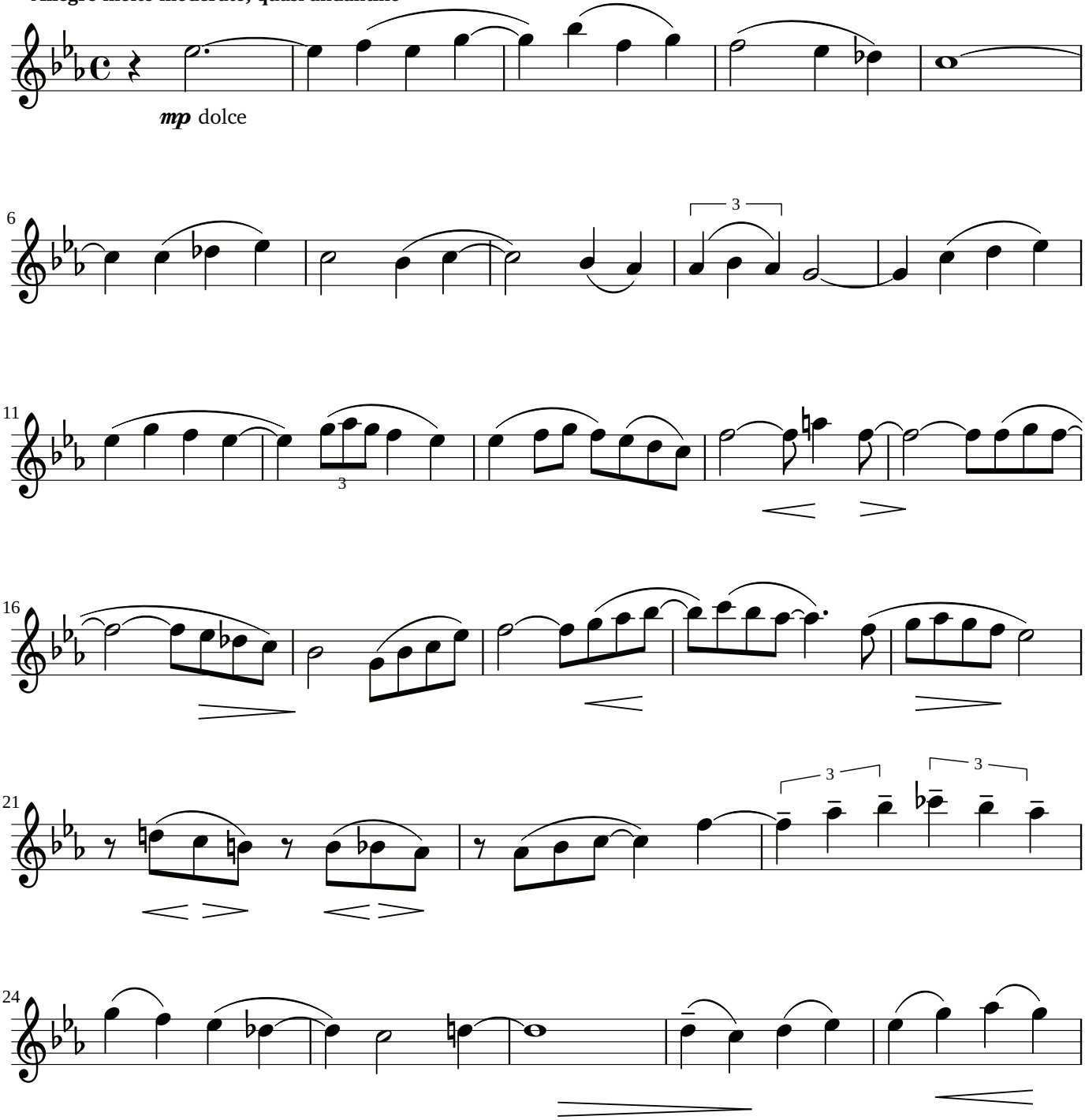
Sinfonia of Passion

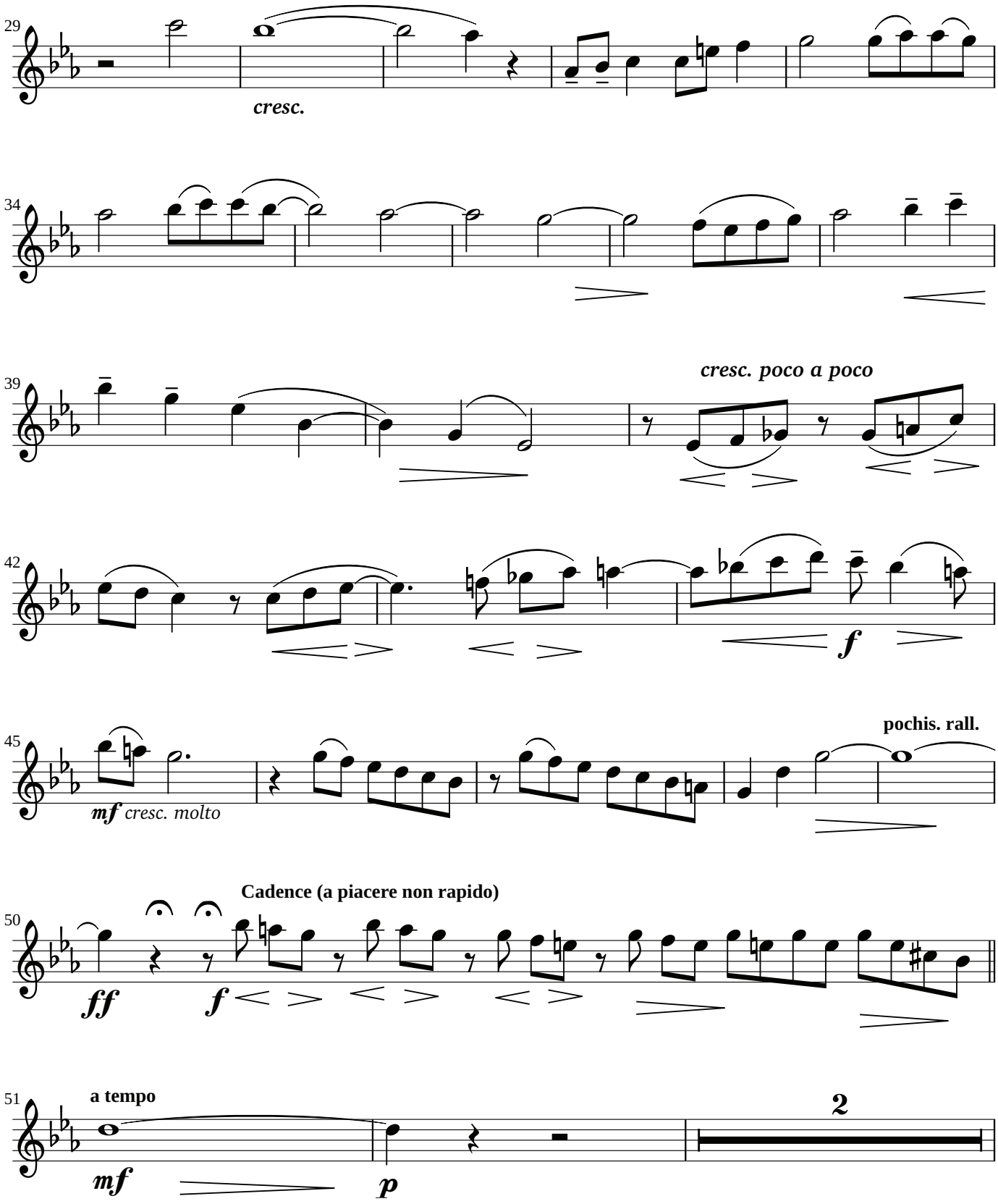
For String Orchestra and two soloists

Oboe

David Johnstone

Allegro molto moderato, quasi andantino

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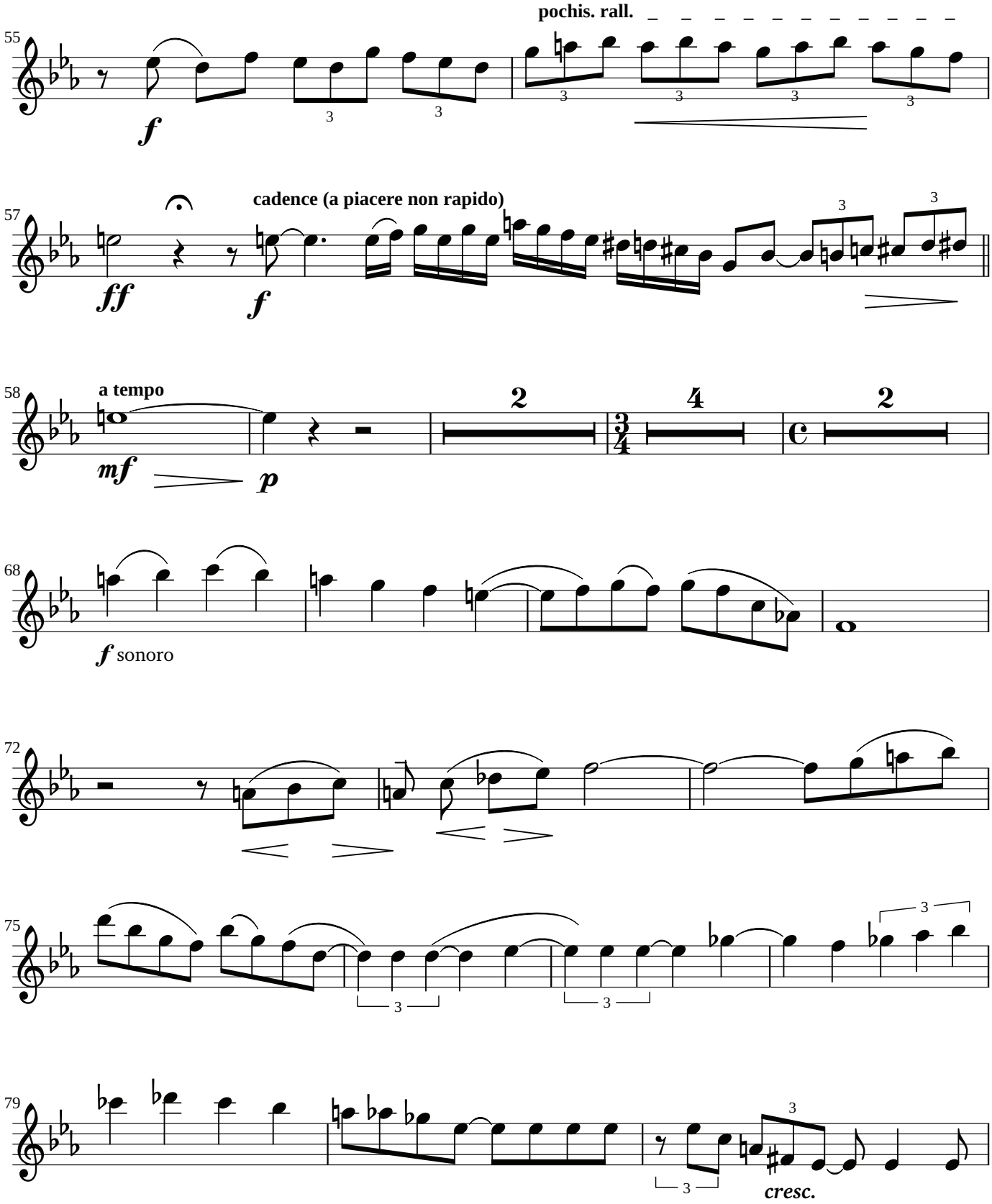
a tempo
mf
p
2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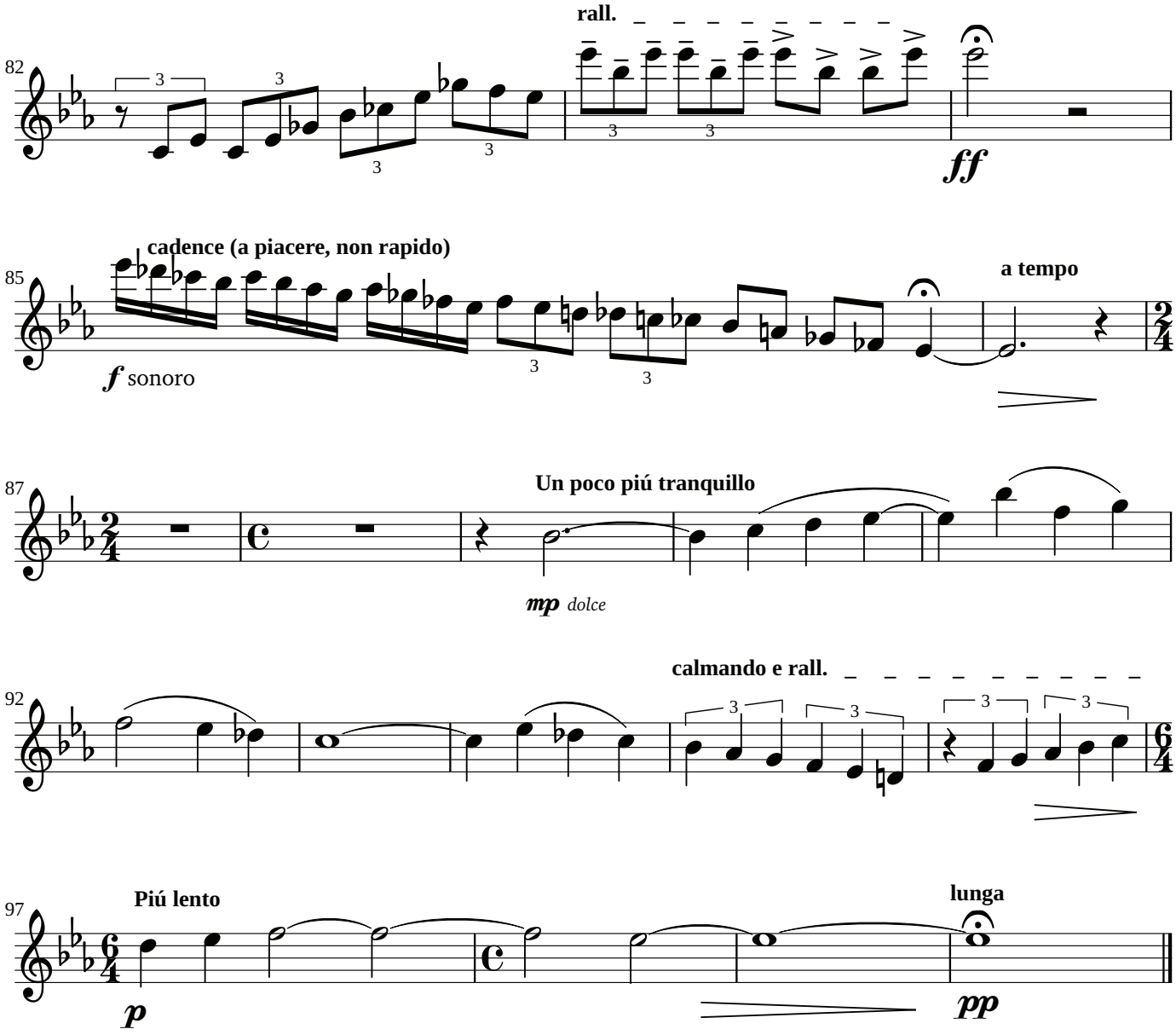
cresc.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f sonoro
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Un poco piú tranquillo
mp dolce
92
calmando e rall.
97
Piú lento
lunga
p
pp

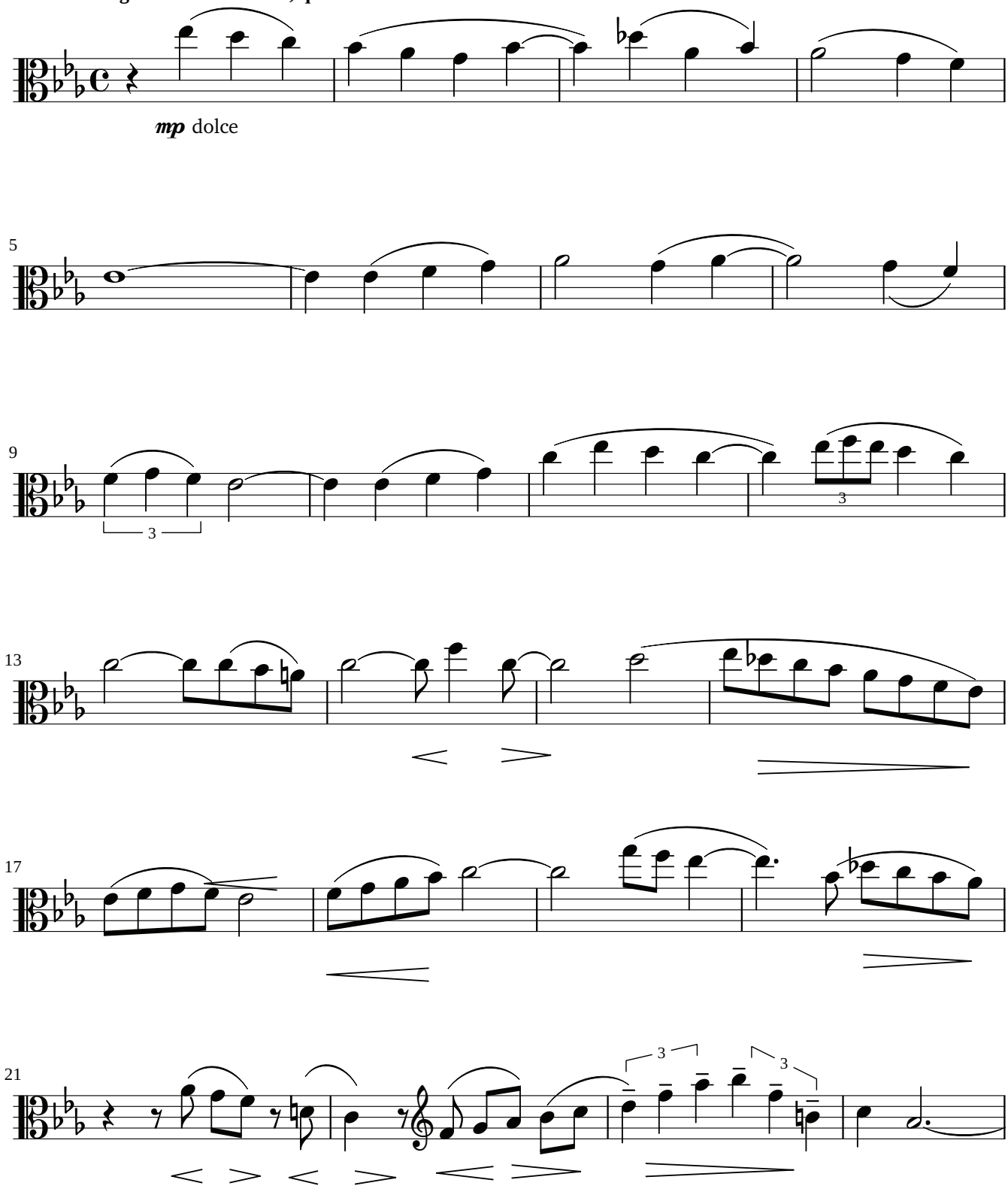
Sinfonia of Passion

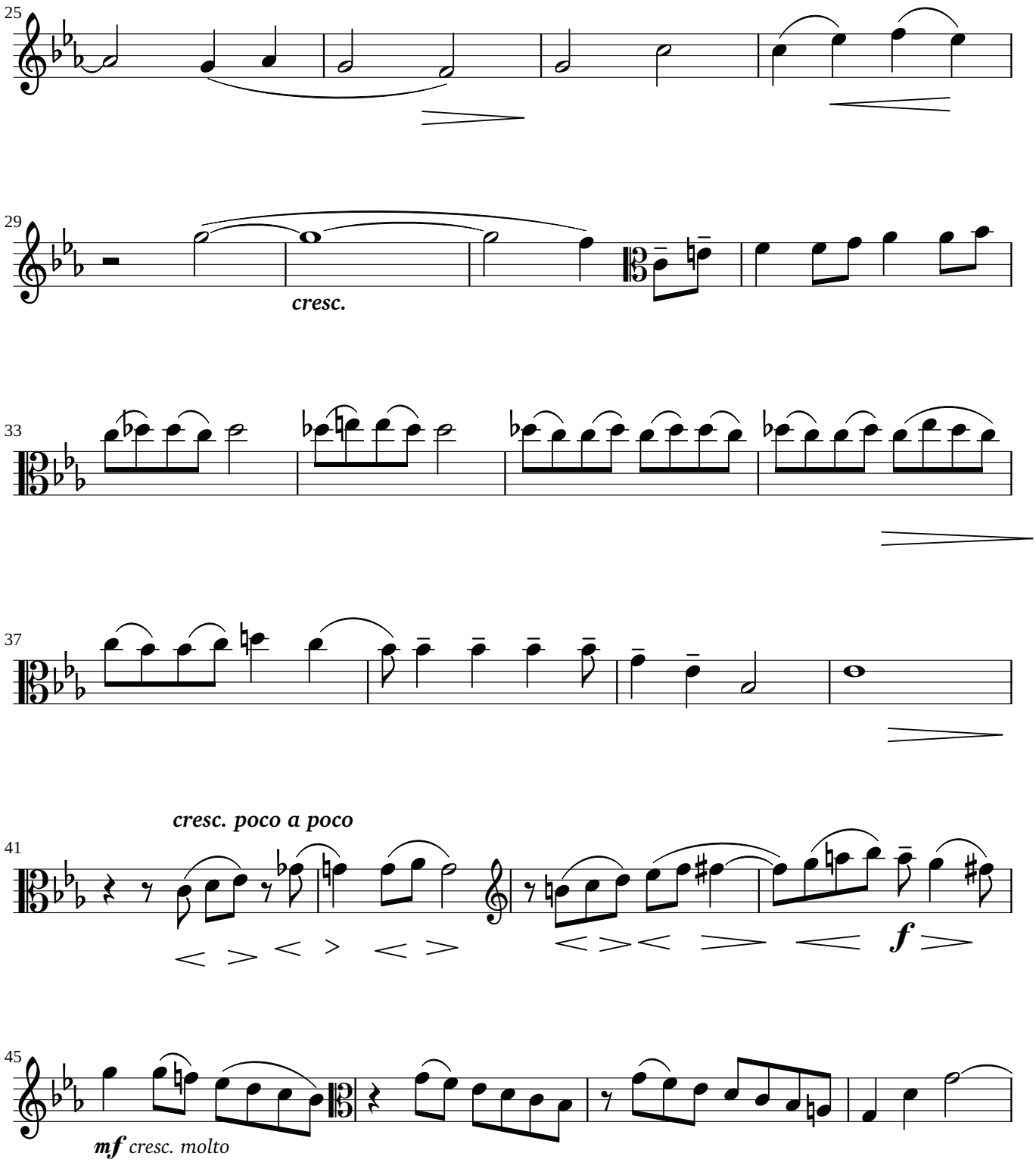
For String Orchestra and two soloists

Viola

David Johnstone

Allegro molto moderato, quasi andantino

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41
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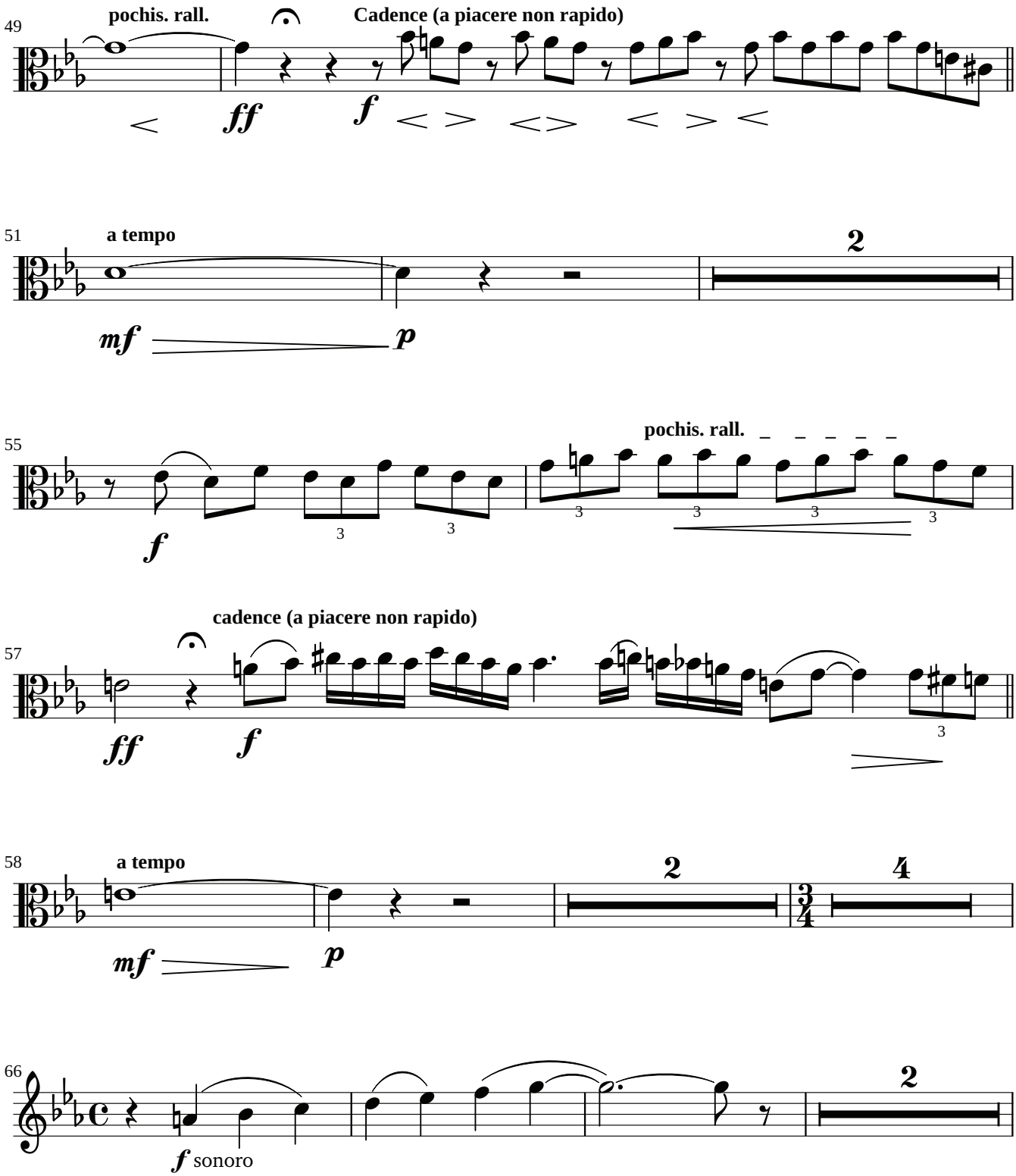
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2
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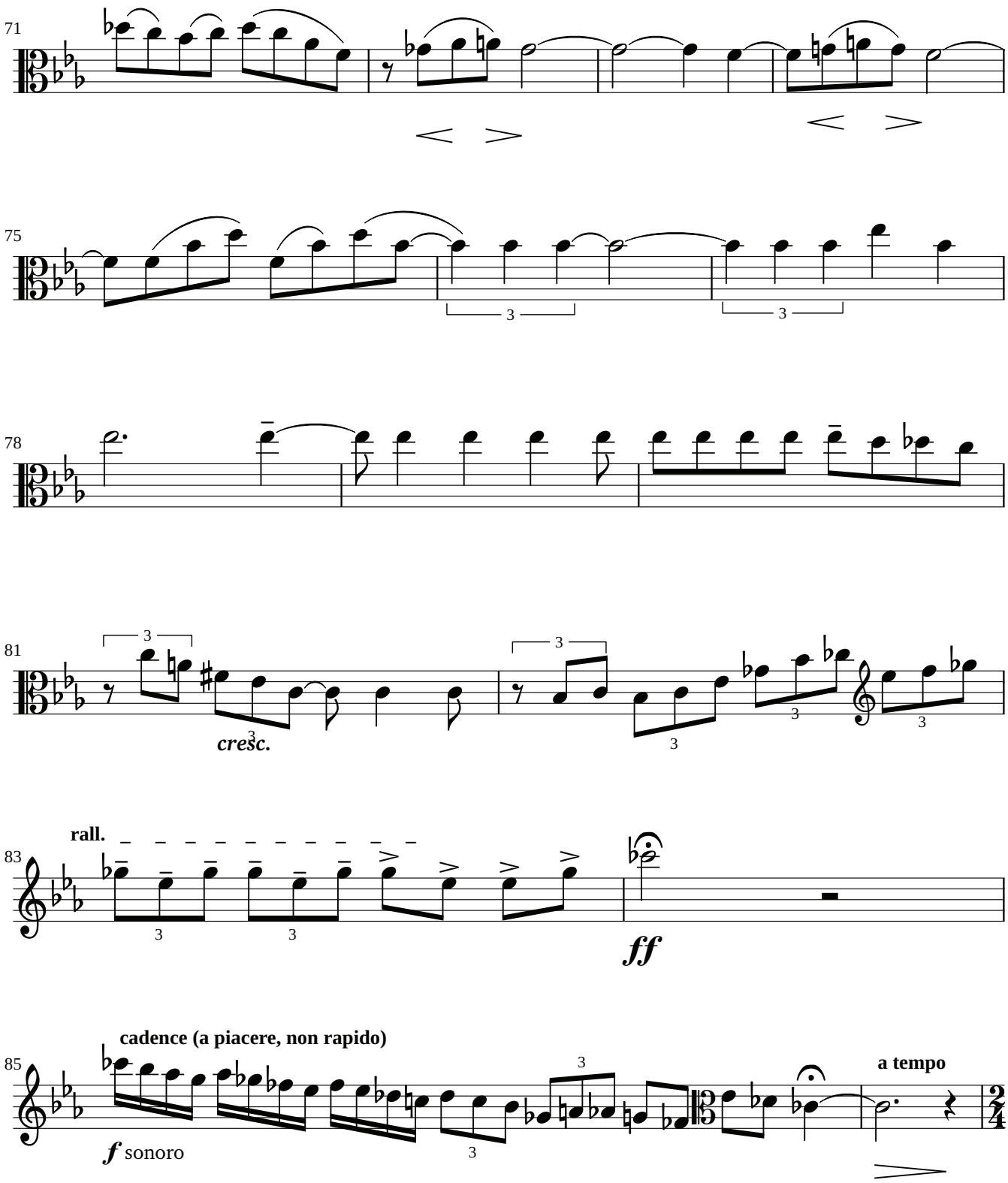
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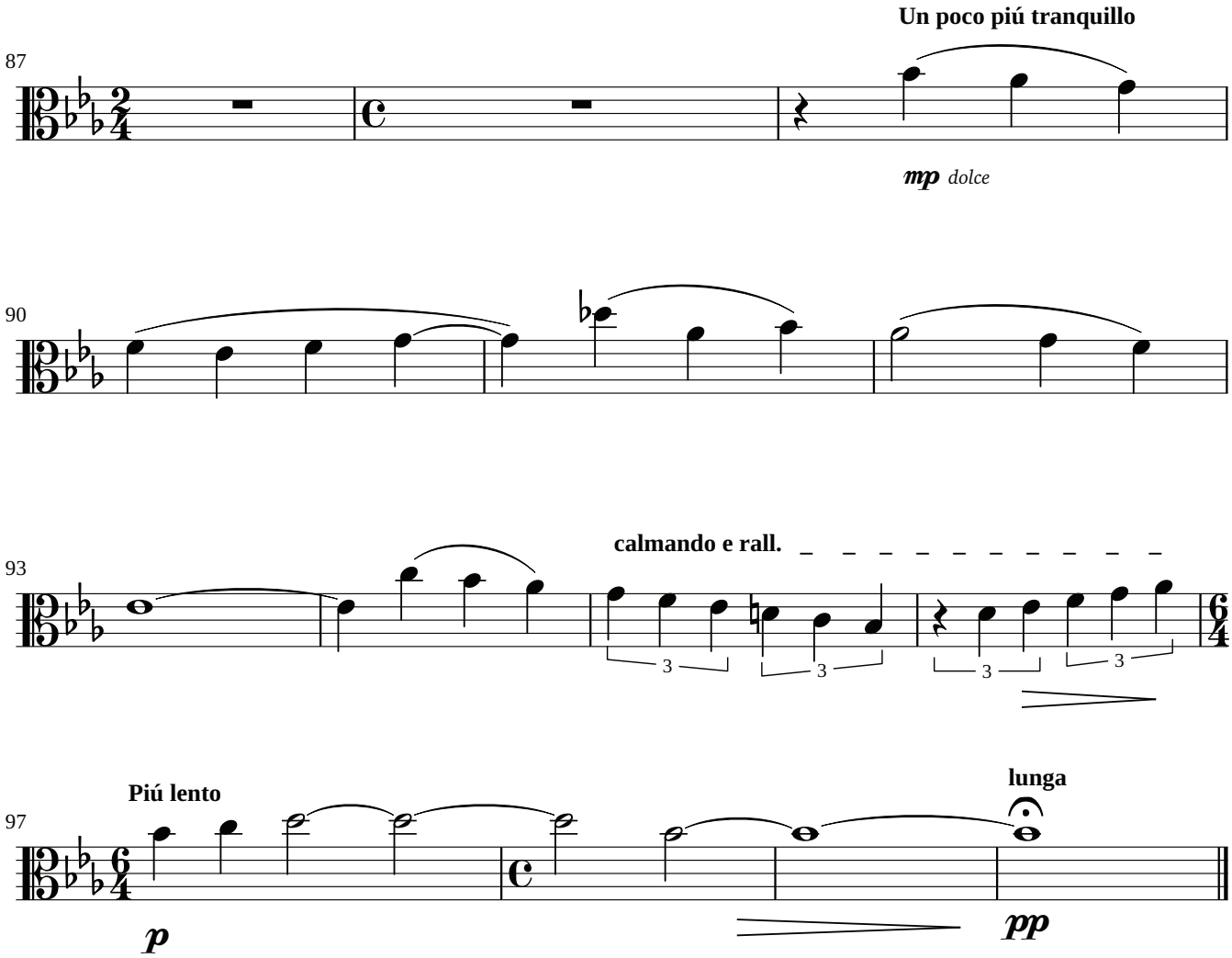
Un poco piú tranquillo
87
mp dolce
90
calmando e rall.
93
3
3
3
3
Piú lento
lunga
97
p
pp

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Oboe

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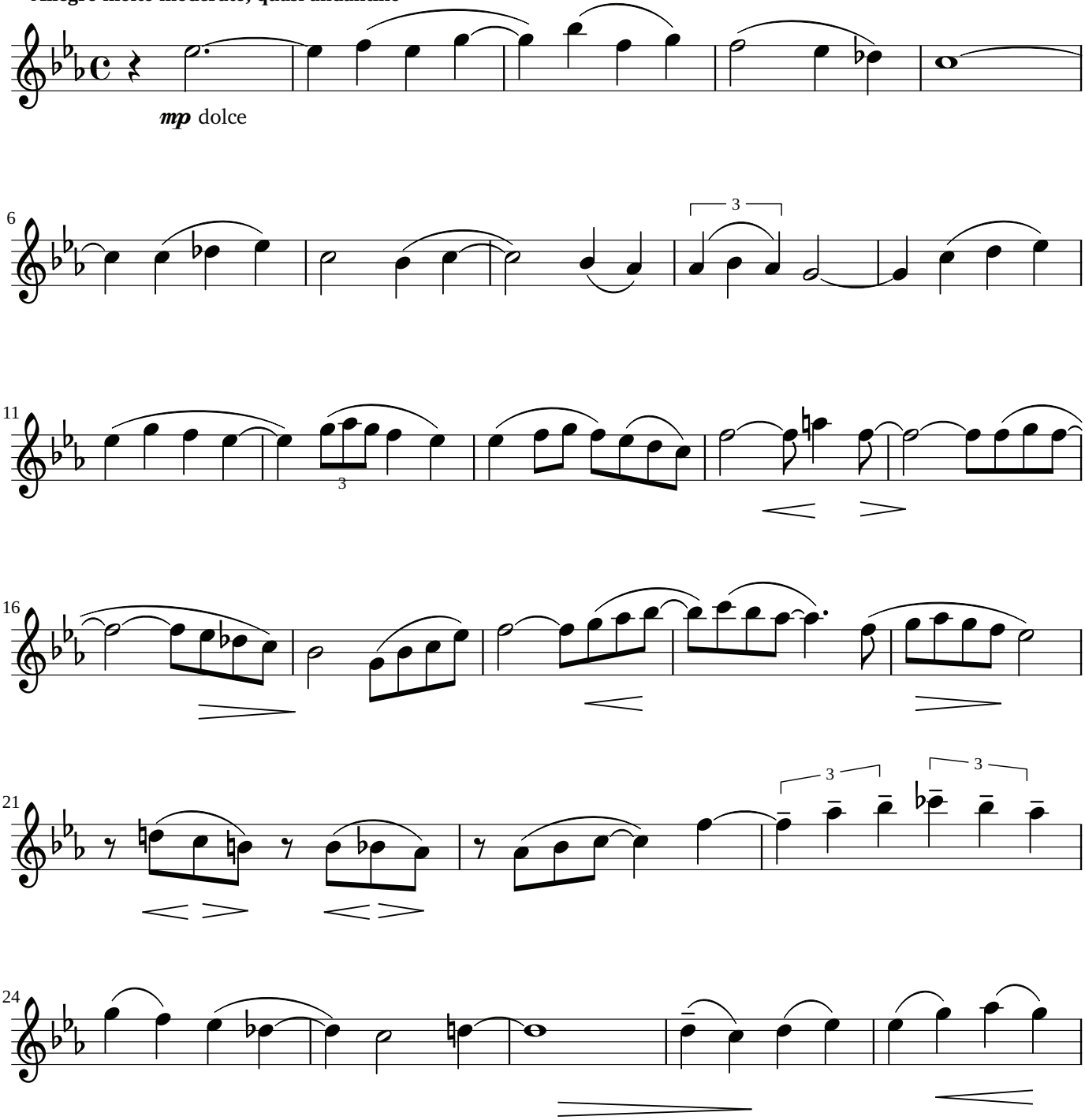
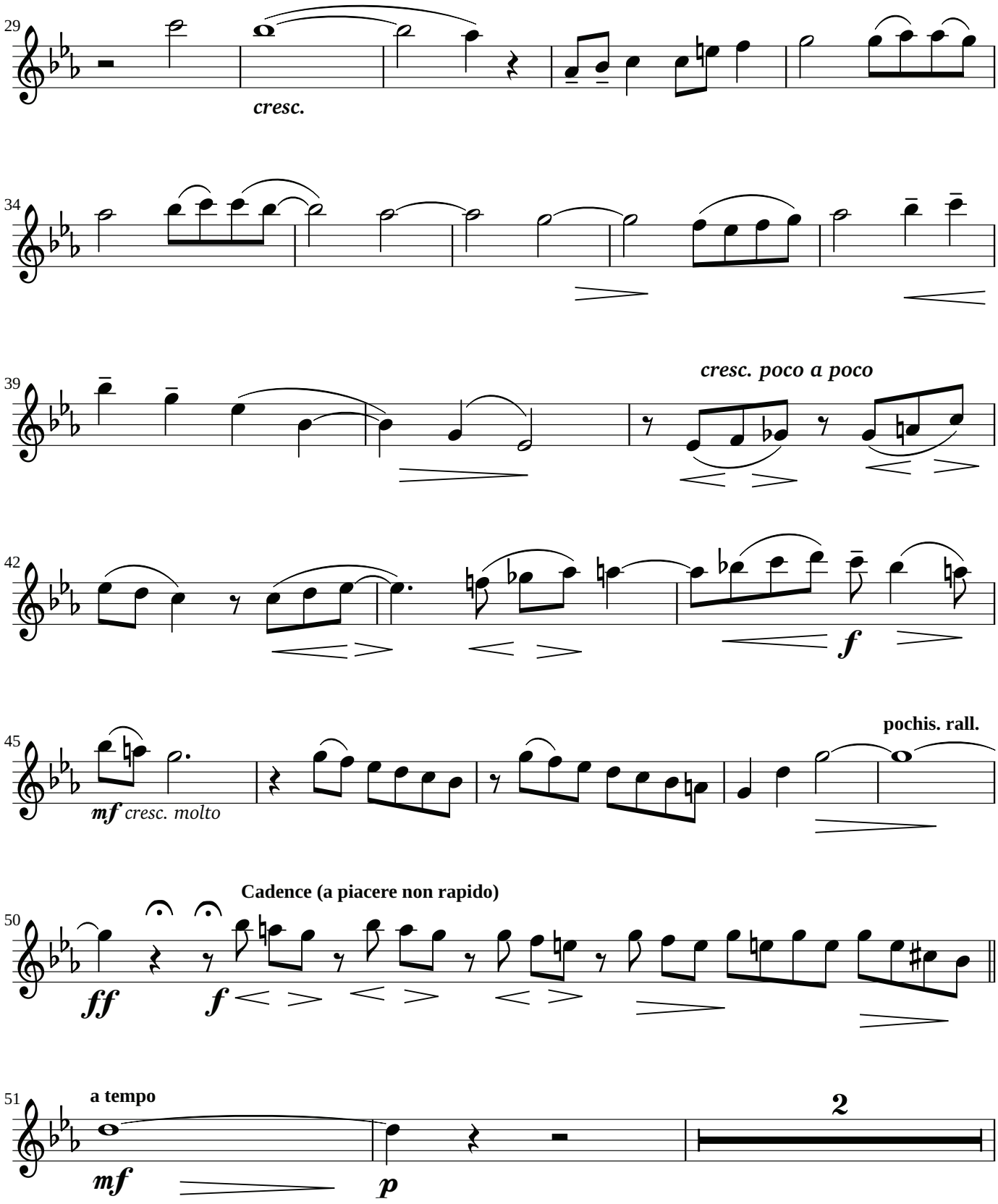
Allegro molto moderato, quasi andantino

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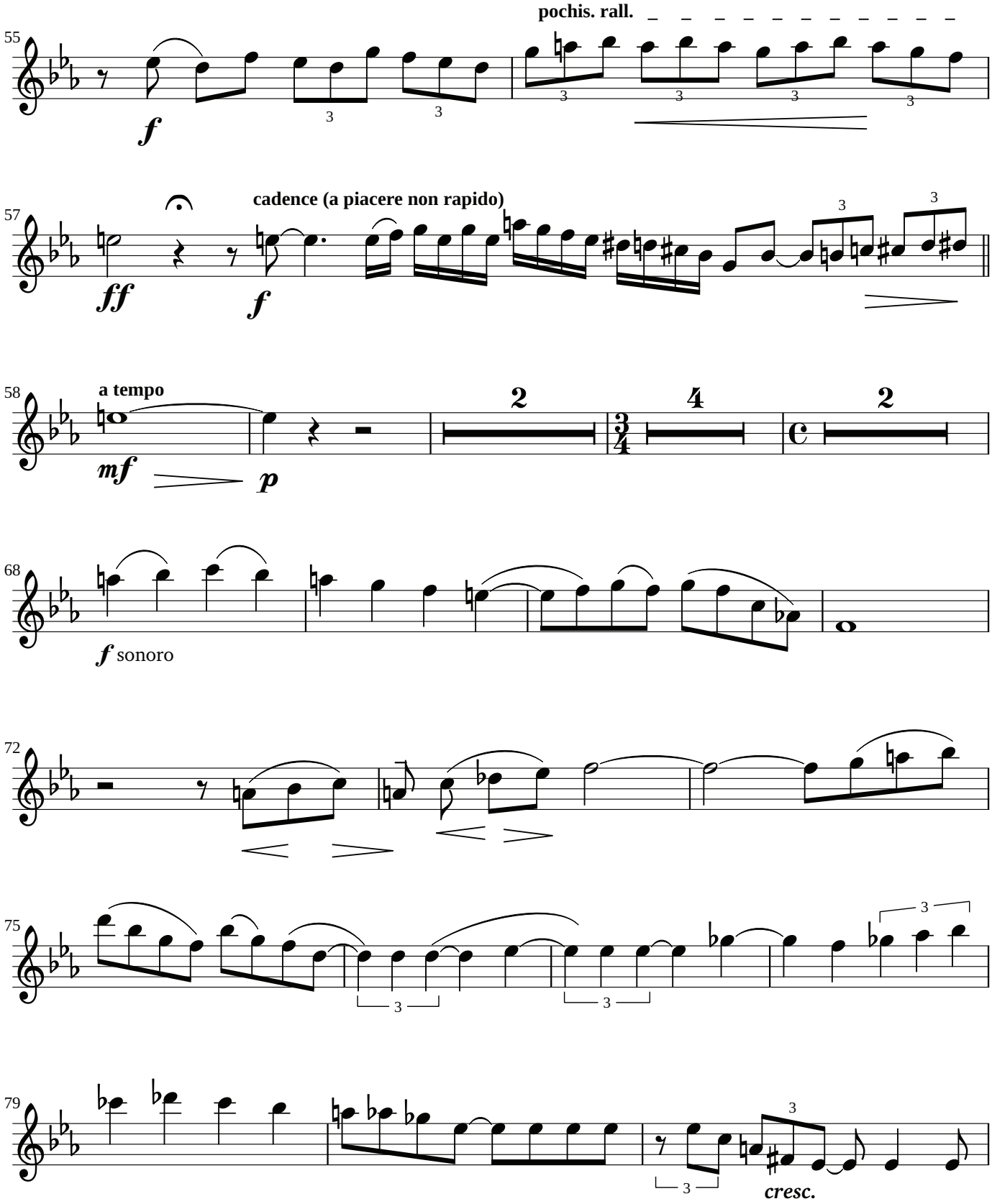
p
2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4
2
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72
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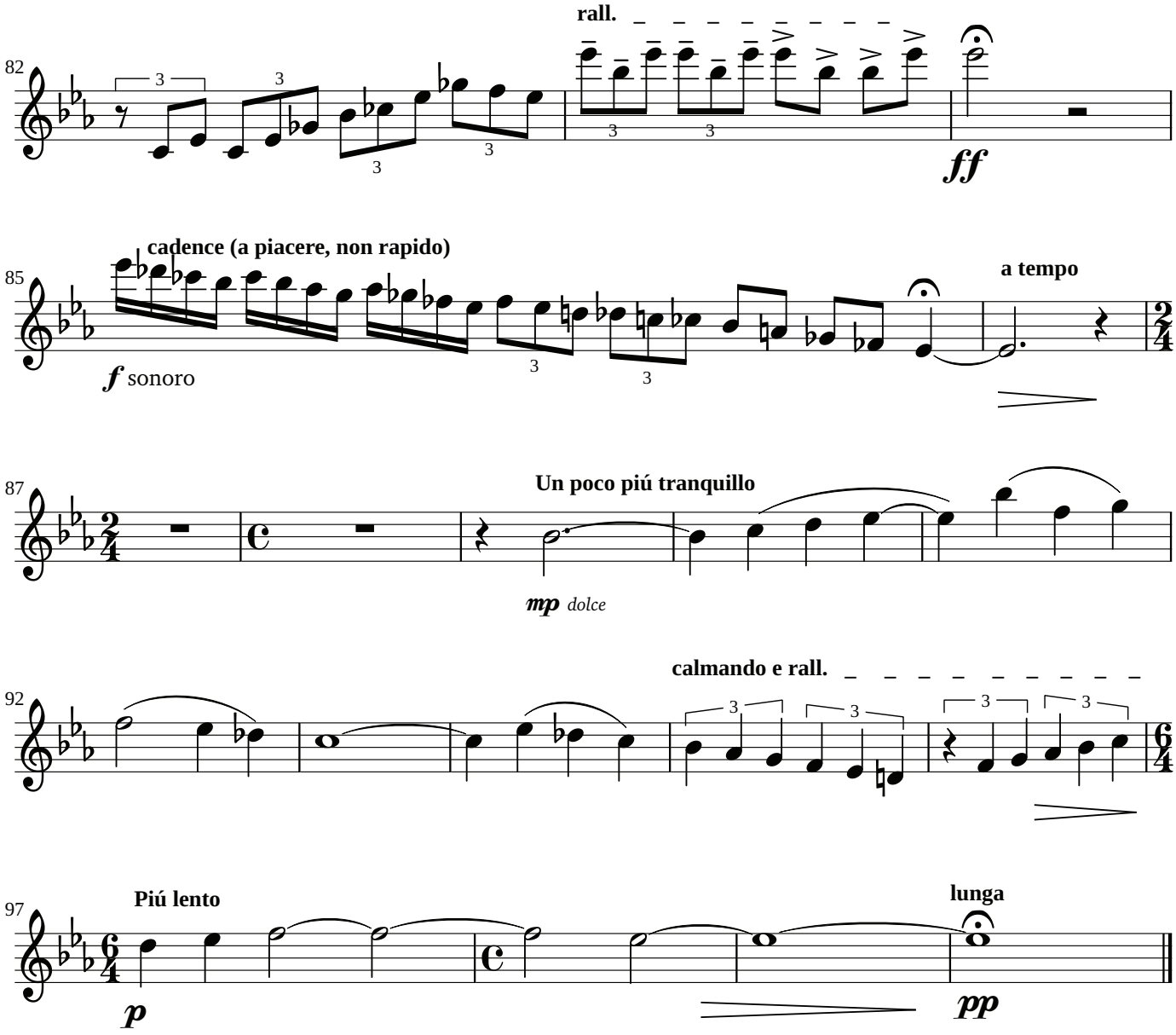
3
79
3
cresc.


82
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Clarinet

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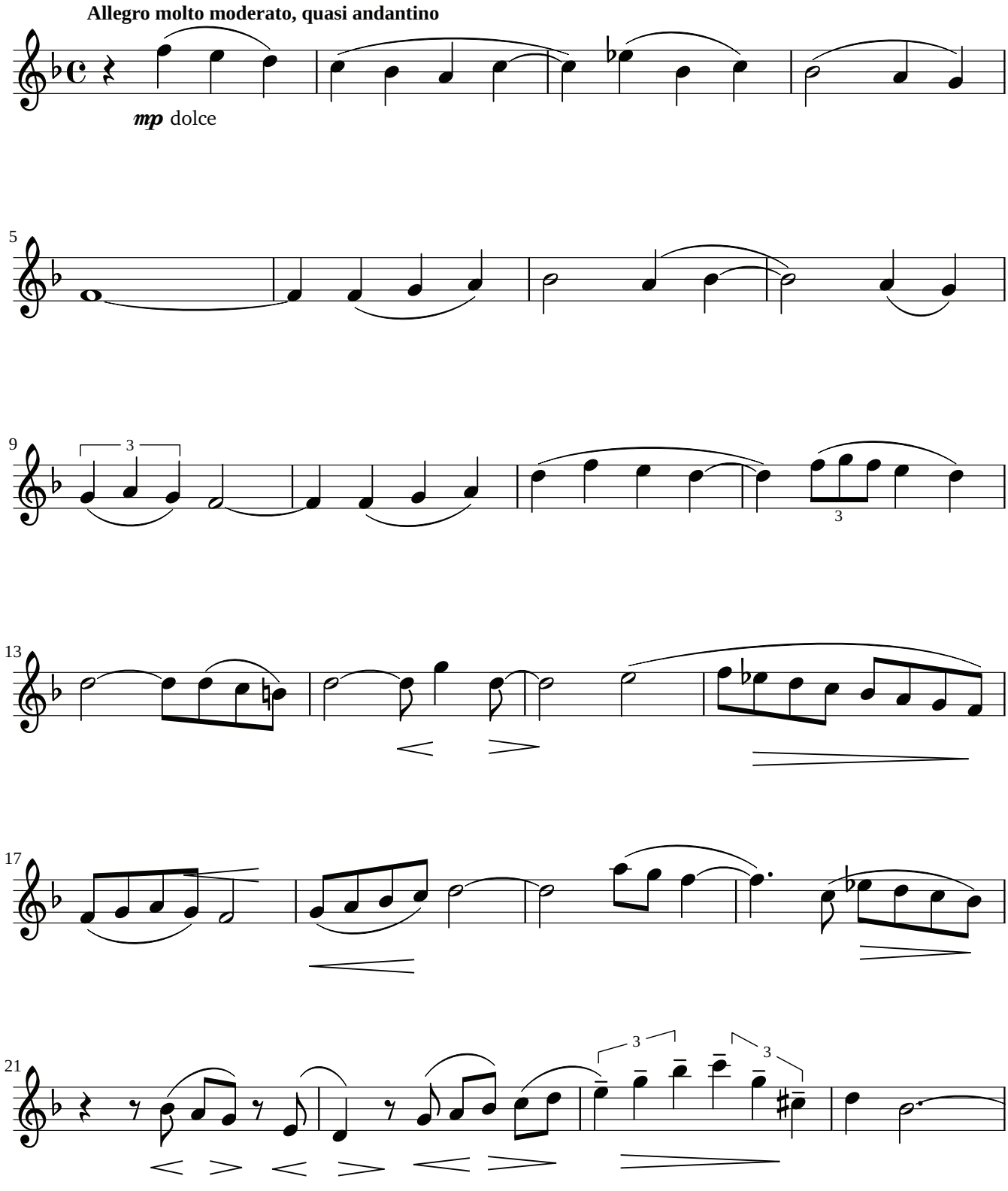

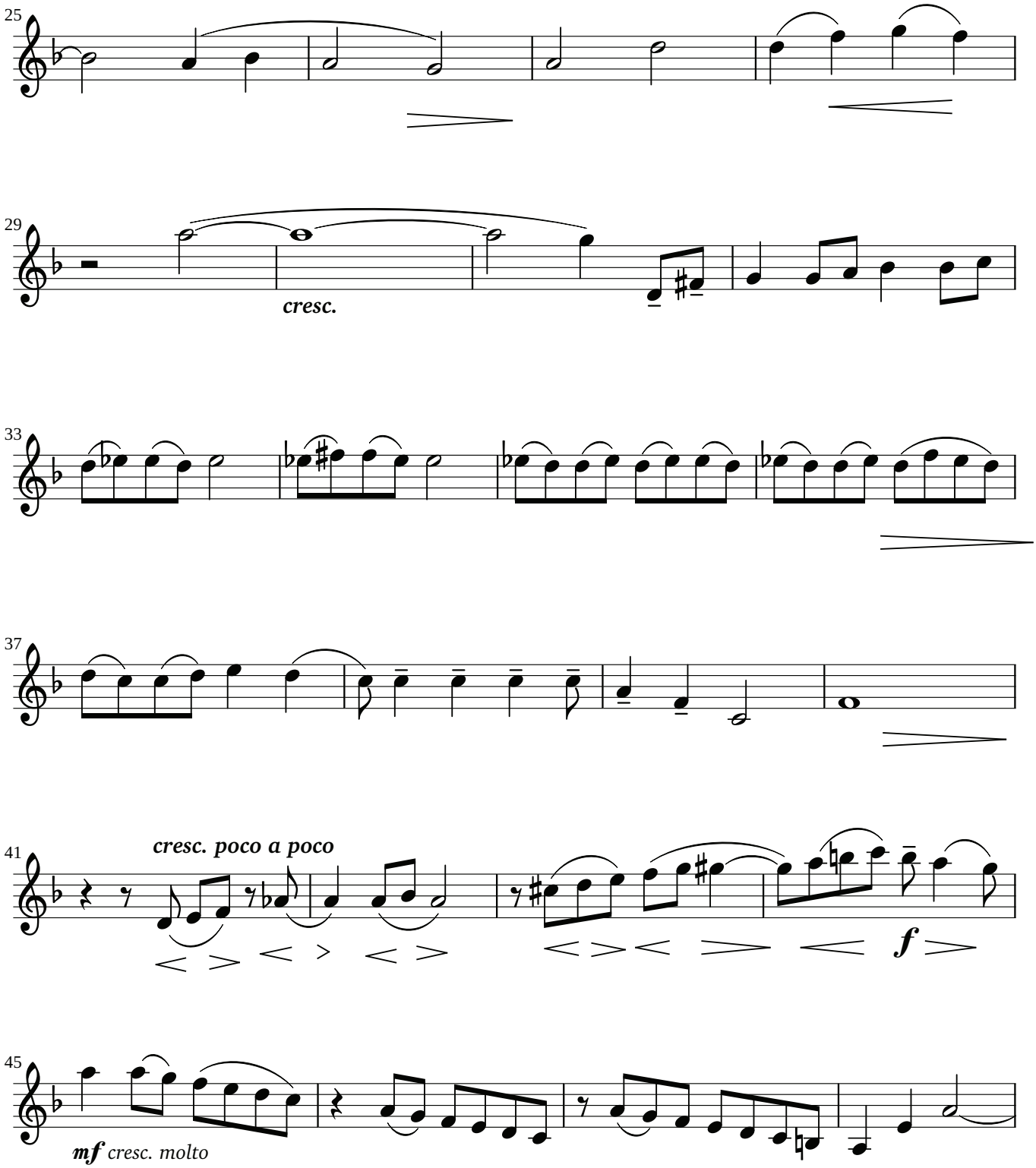
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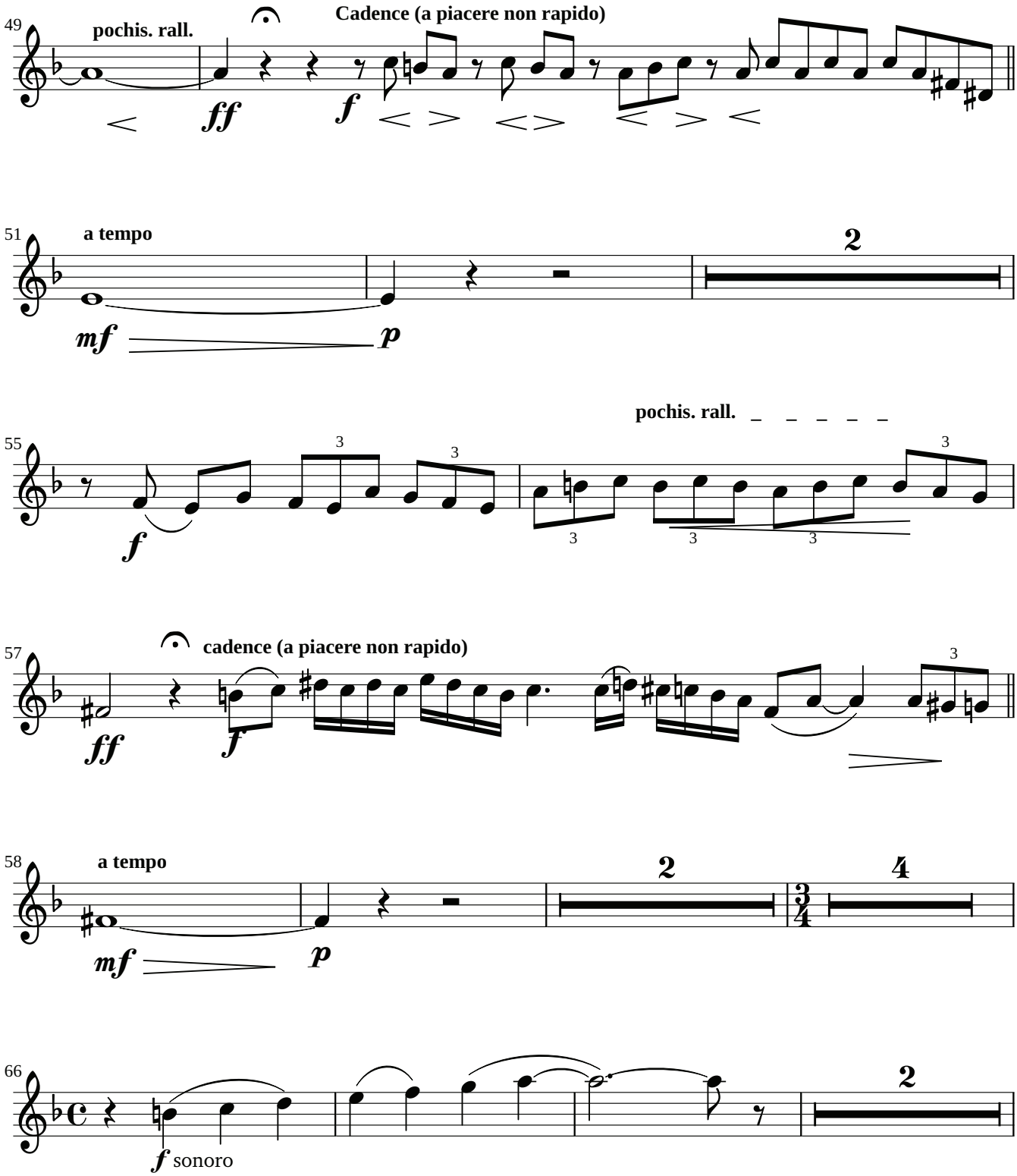
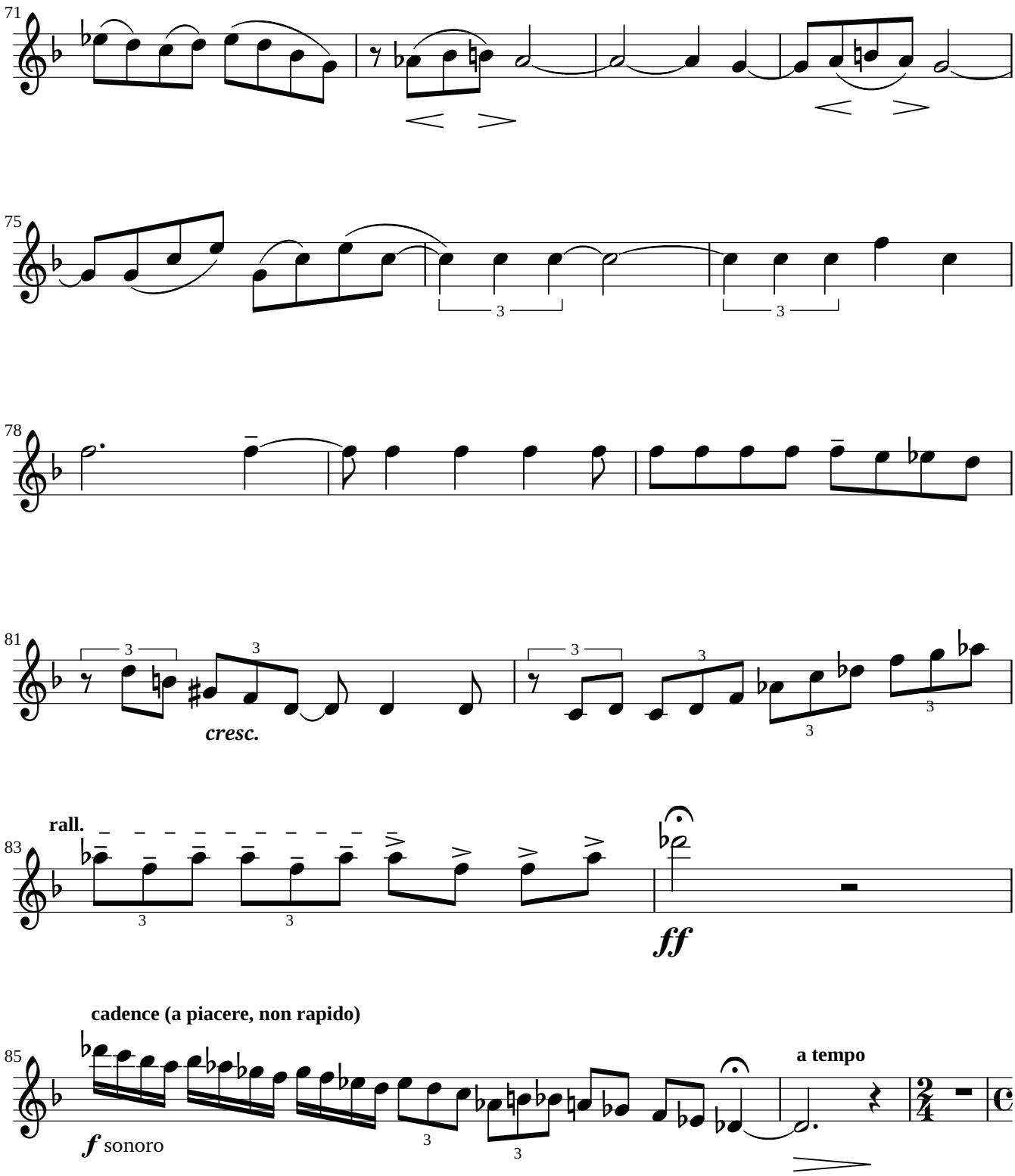
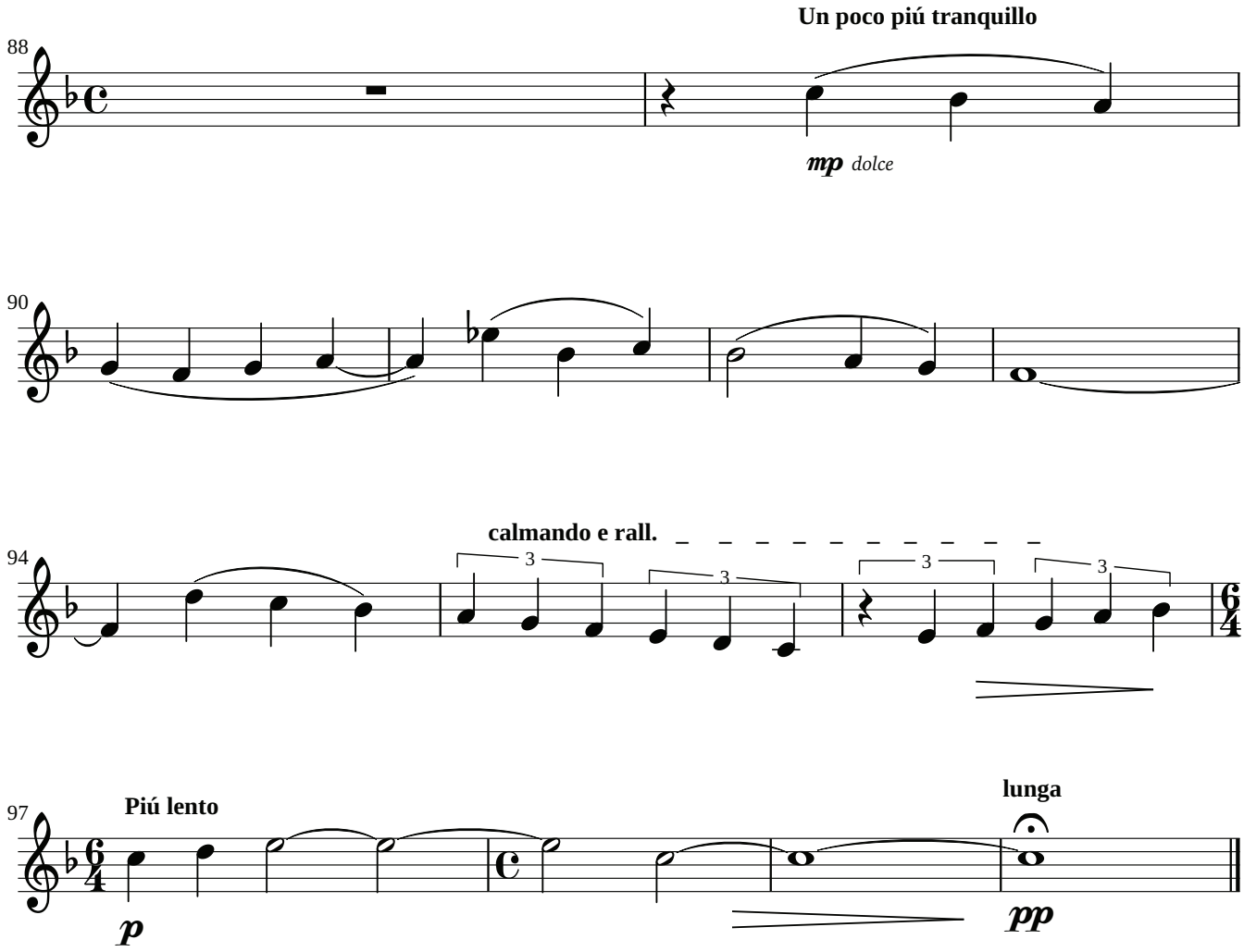
45
mf cresc. molto


49
pochis. rall.
Cadence (a piacere non rapido)
ff
f
51
a tempo
2
mf
p
55
pochis. rall.
3
f
57
cadence (a piacere non rapido)
ff
f
58
a tempo
2
4
mf
p
66
2
f sonoro


71
75
78
81
cresc.
rall.
83
ff
cadence (a piacere, non rapido)
85
a tempo
f sonoro


88
Un poco piú tranquillo
mp dolce
90
94
calmando e rall.
3
3
3
3
97
Piú lento
p
lunga
pp

SINFONIA OF PASSION
Sinfonía de la Pasión

for String Orchestra and Two Soloists

David Johnstone

Version for

OBOE AND COR ANGLAIS SOLOISTS

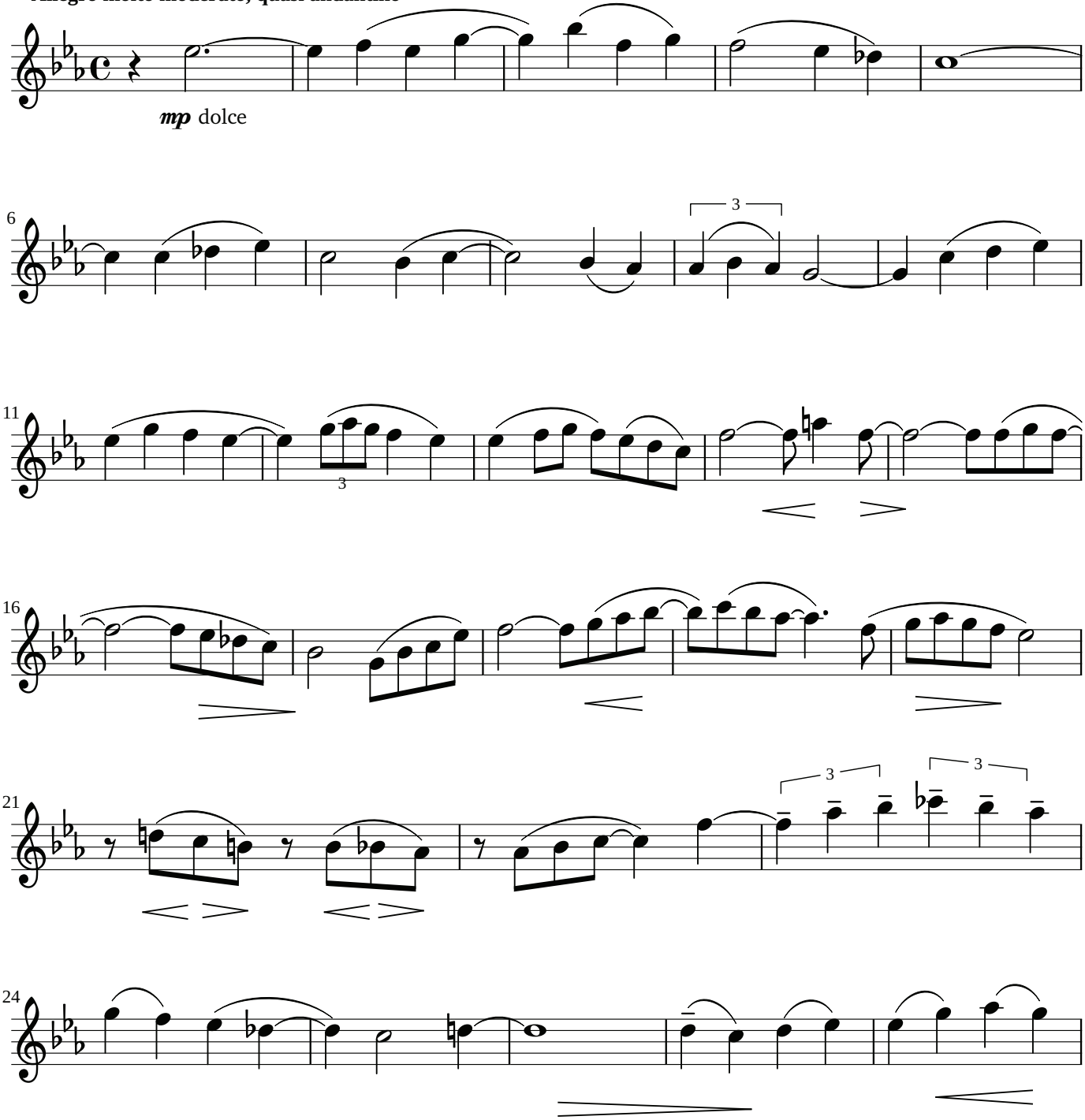
Sinfonia of Passion

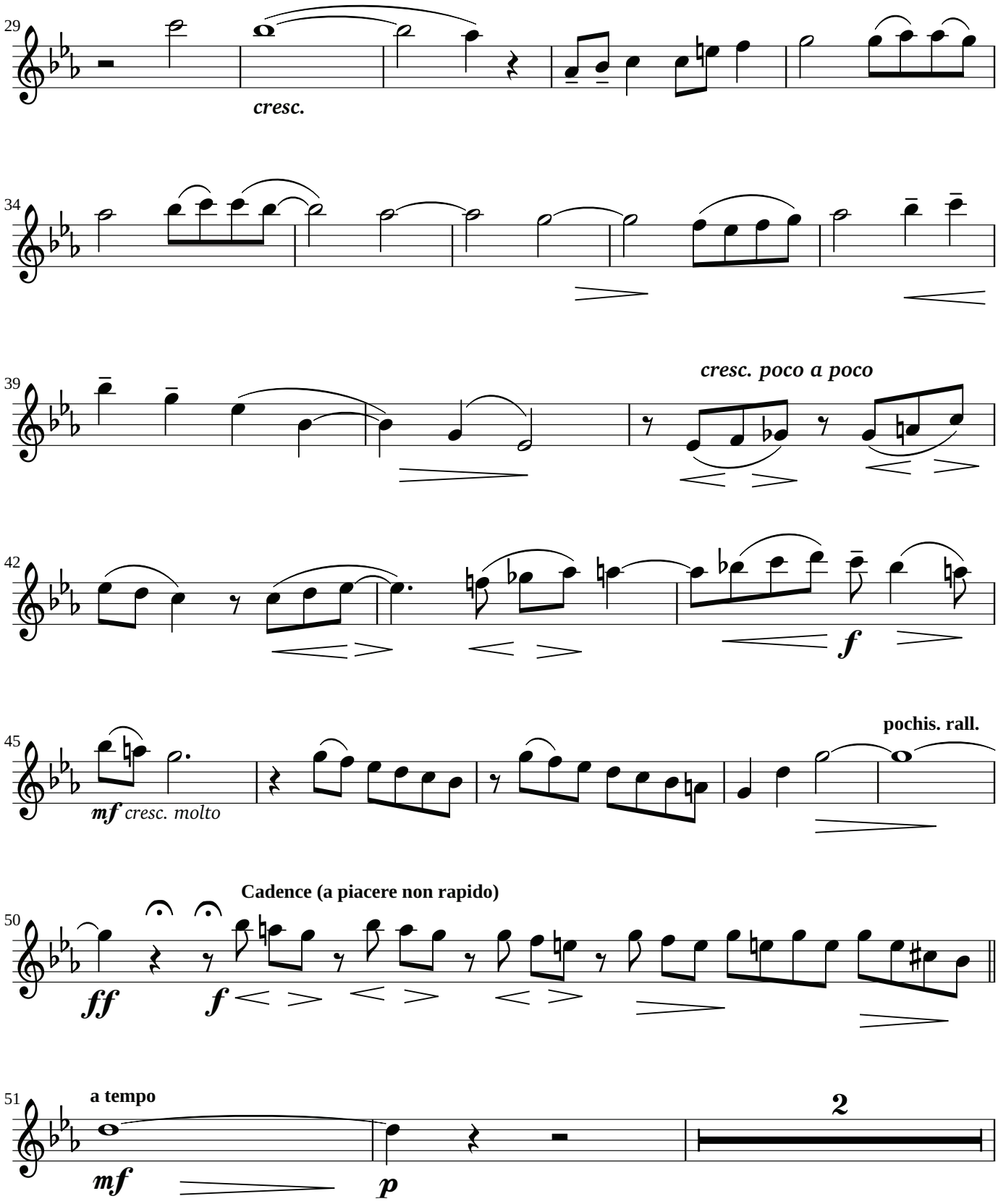
For String Orchestra and two soloists

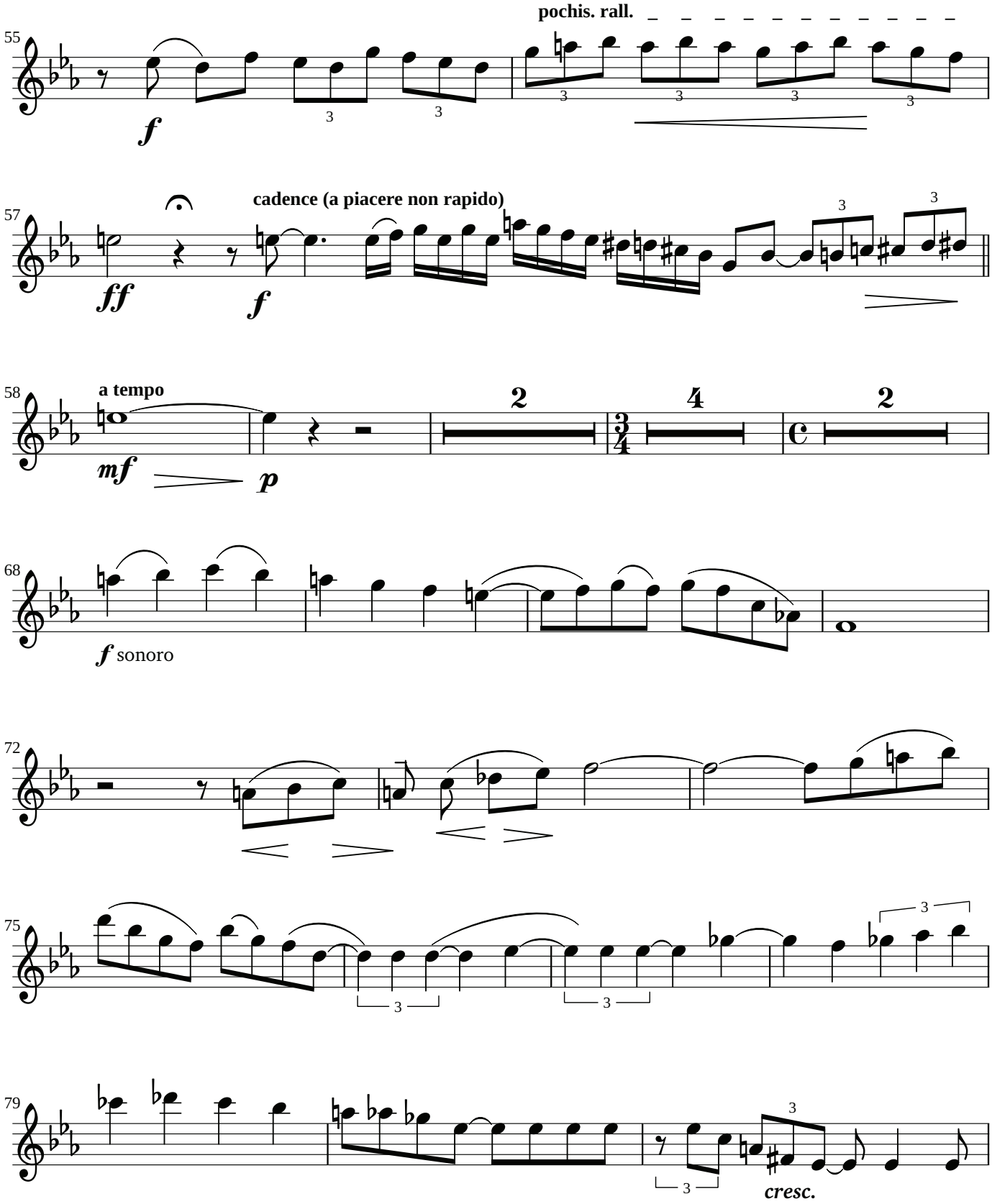
Oboe

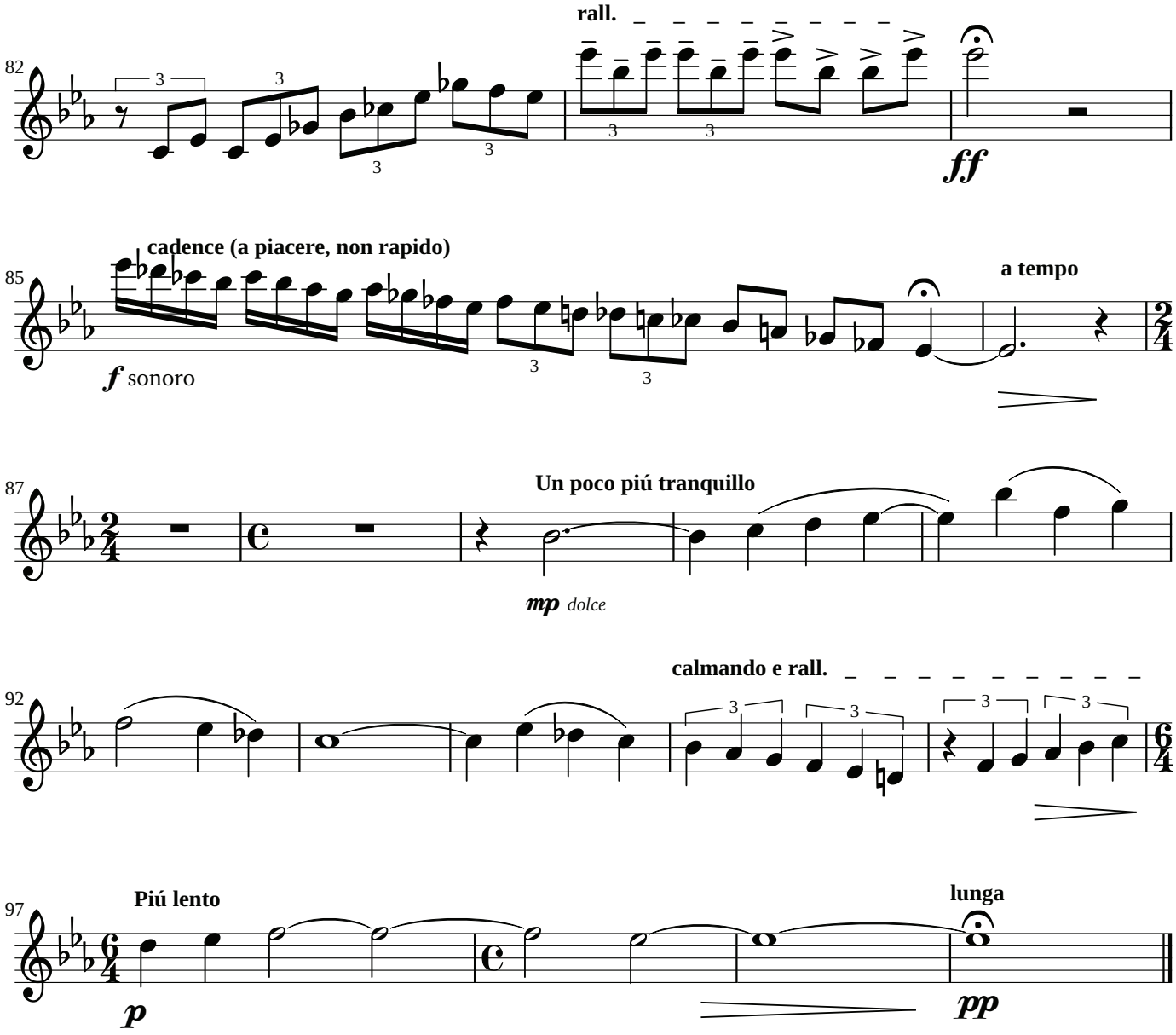
David Johnstone

Allegro molto moderato, quasi andantino




29
cresc.
34
39
cresc. poco a poco
42
f
45
pochis. rall.
mf cresc. molto
Cadence (a piacere non rapido)
50
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
2
68
f sonoro
72
75
3
79
3
cresc.


82
rall.
ff
85
cadence (a piacere, non rapido)
a tempo
f sonoro
87
Un poco piú tranquillo
mp dolce
92
calmando e rall.
97
Piú lento
lunga
p
pp

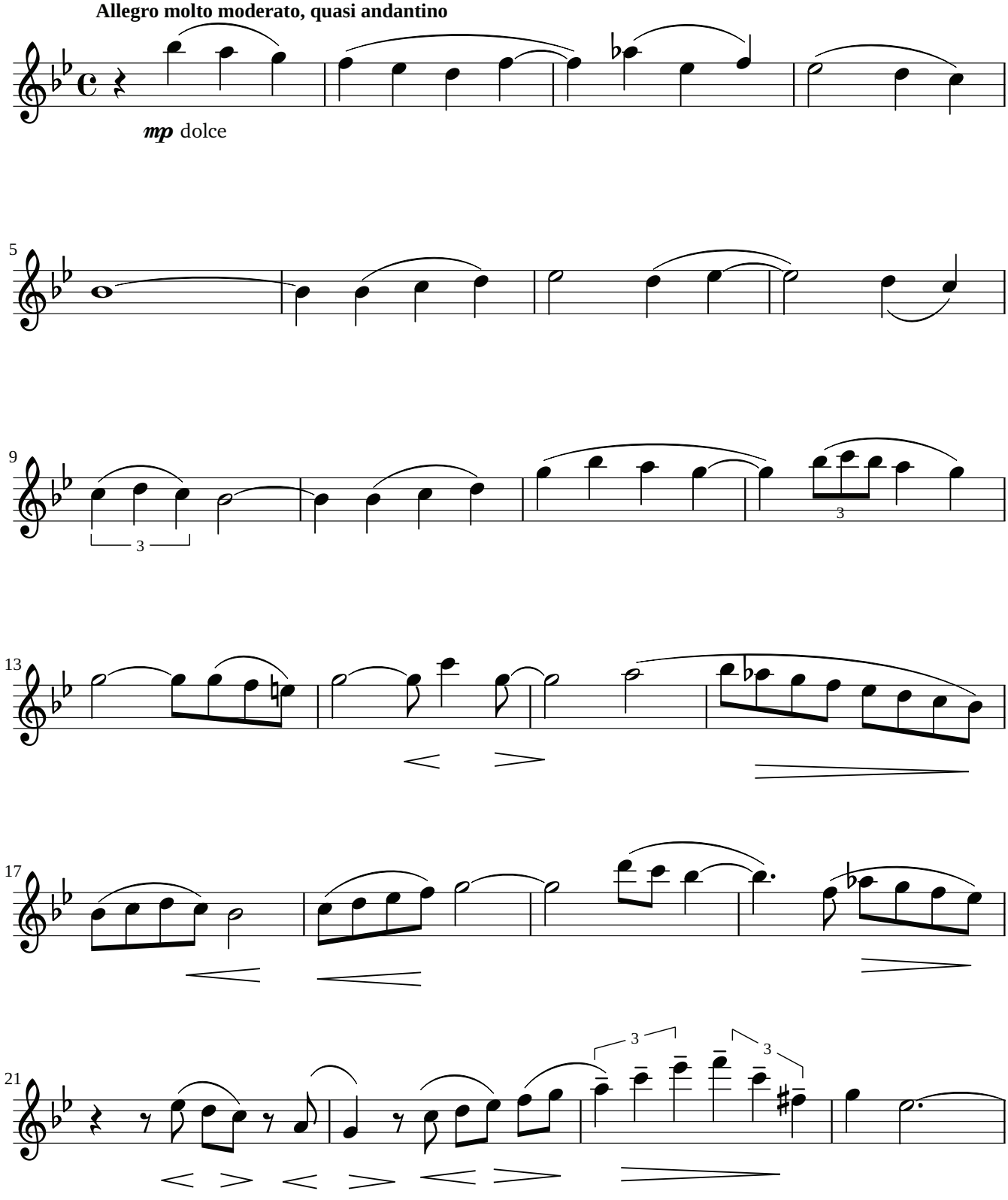
Sinfonia of Passion

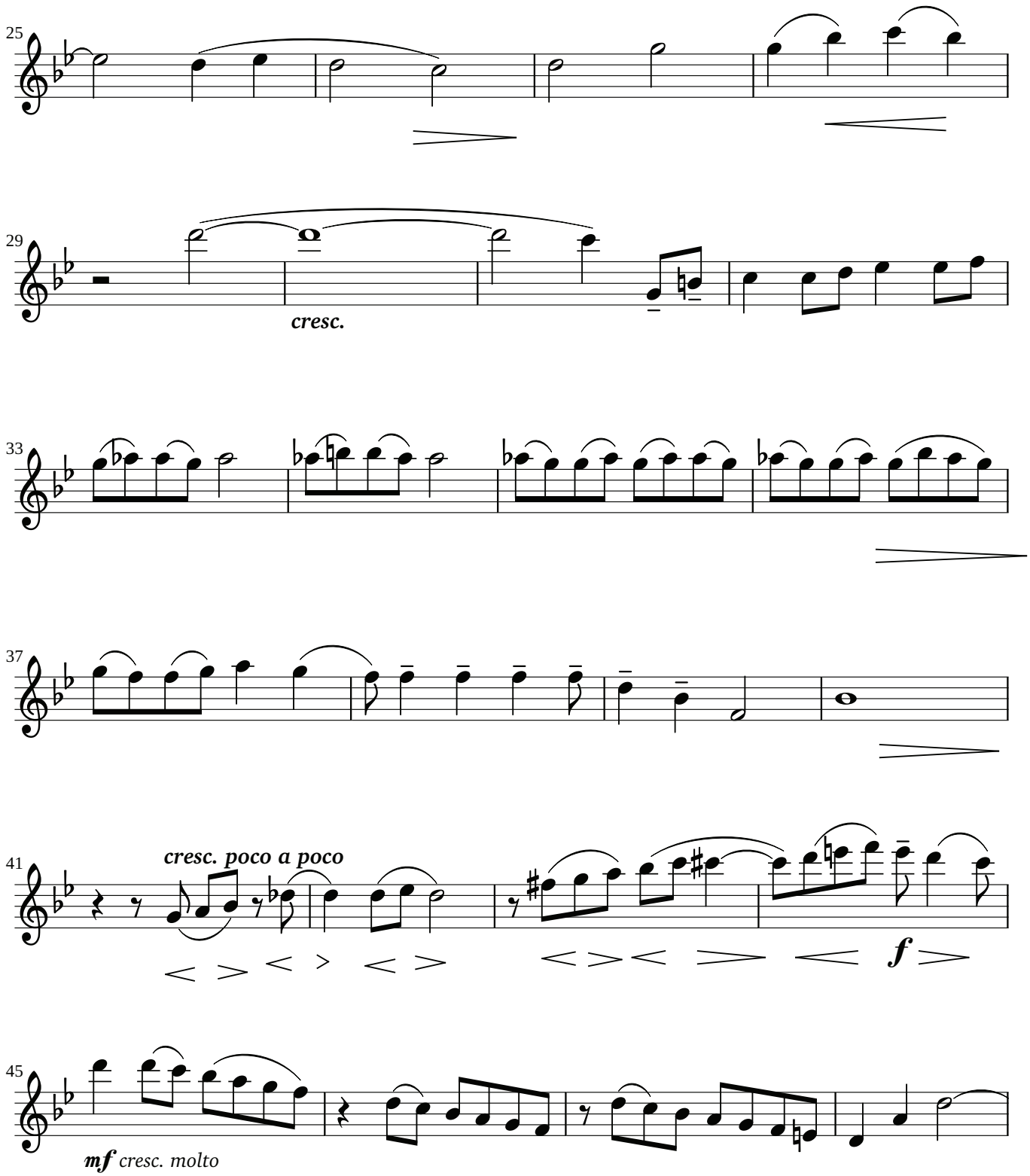
For String Orchestra and two soloists

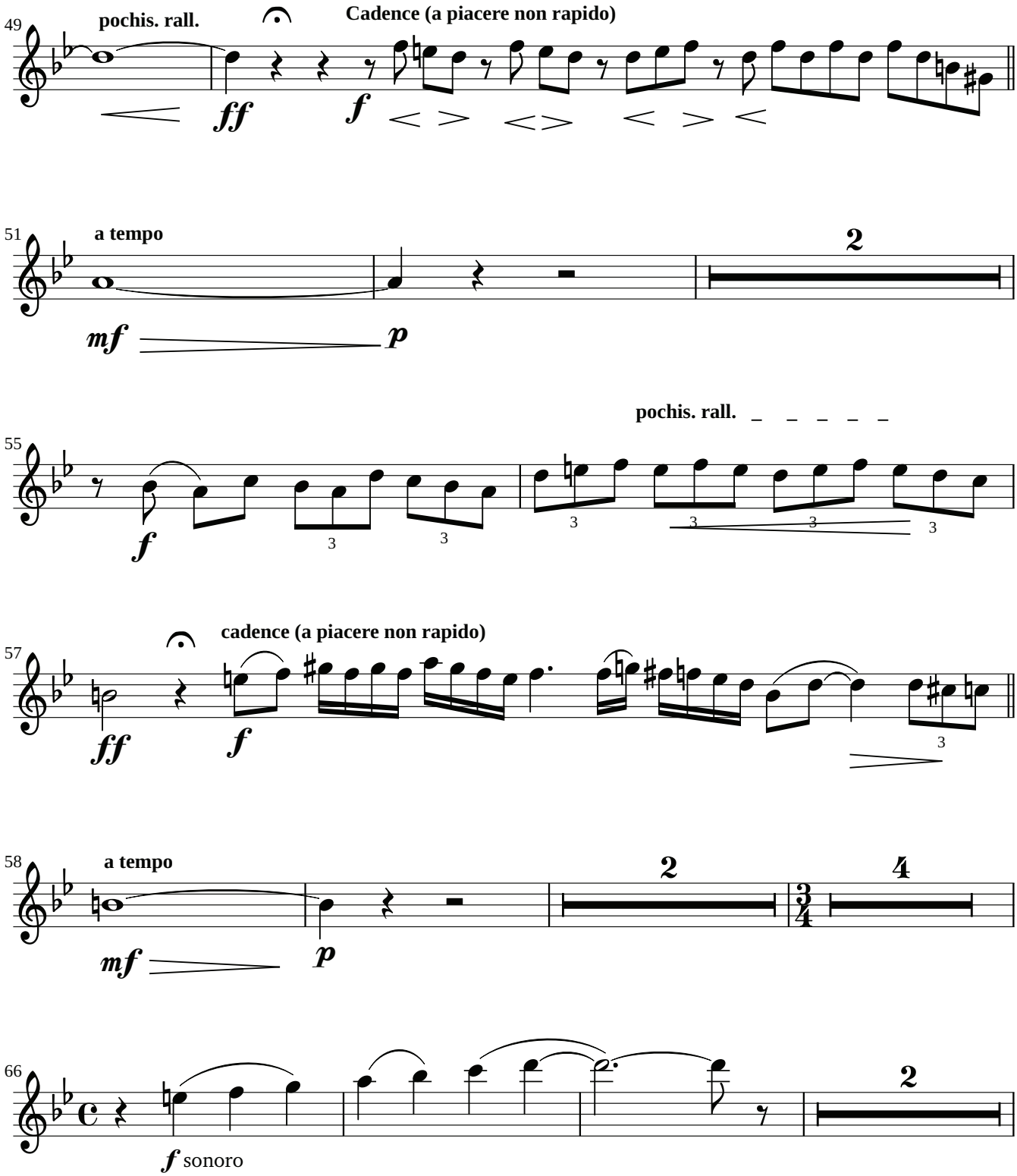
Cor Anglais

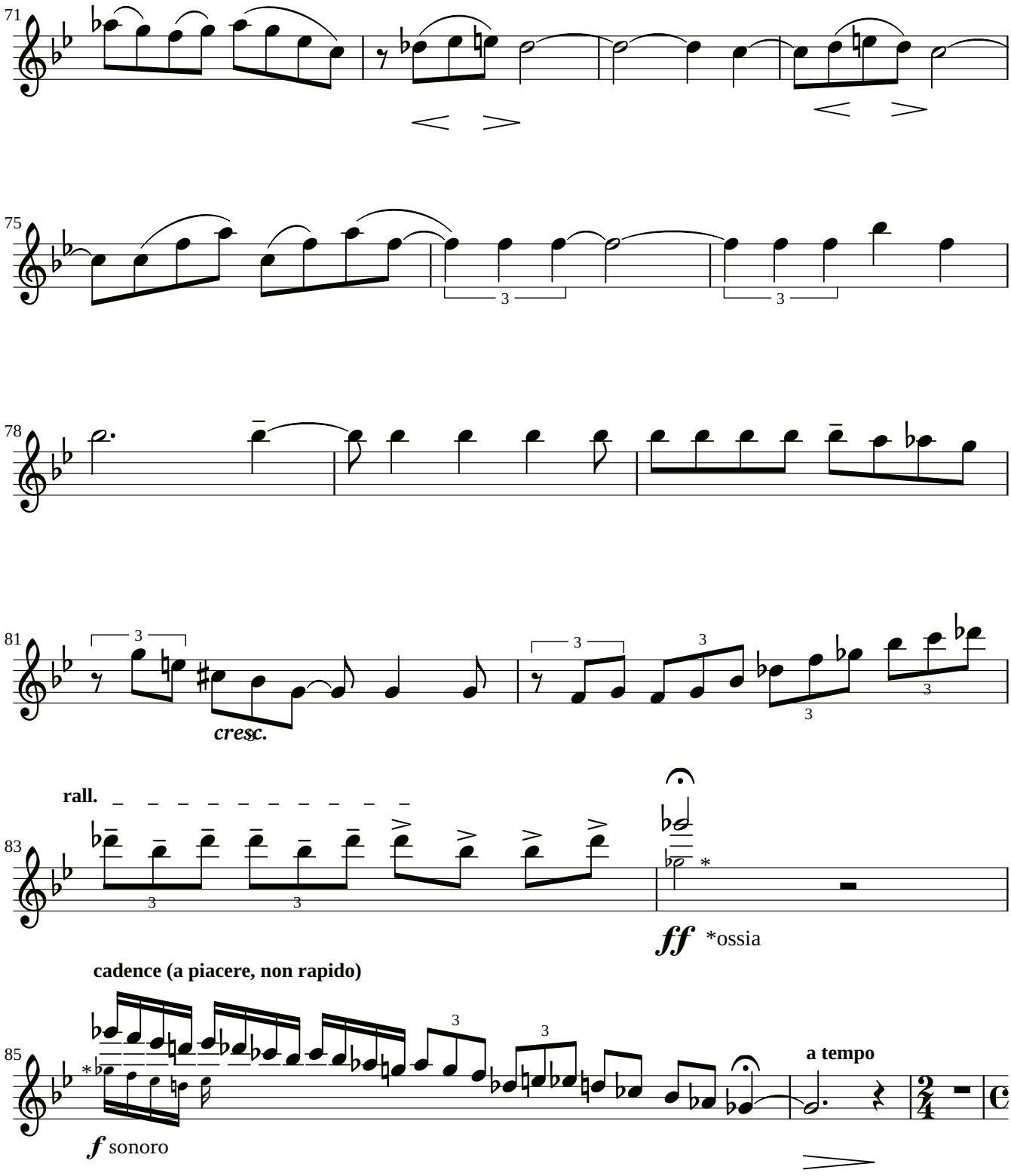
David Johnstone

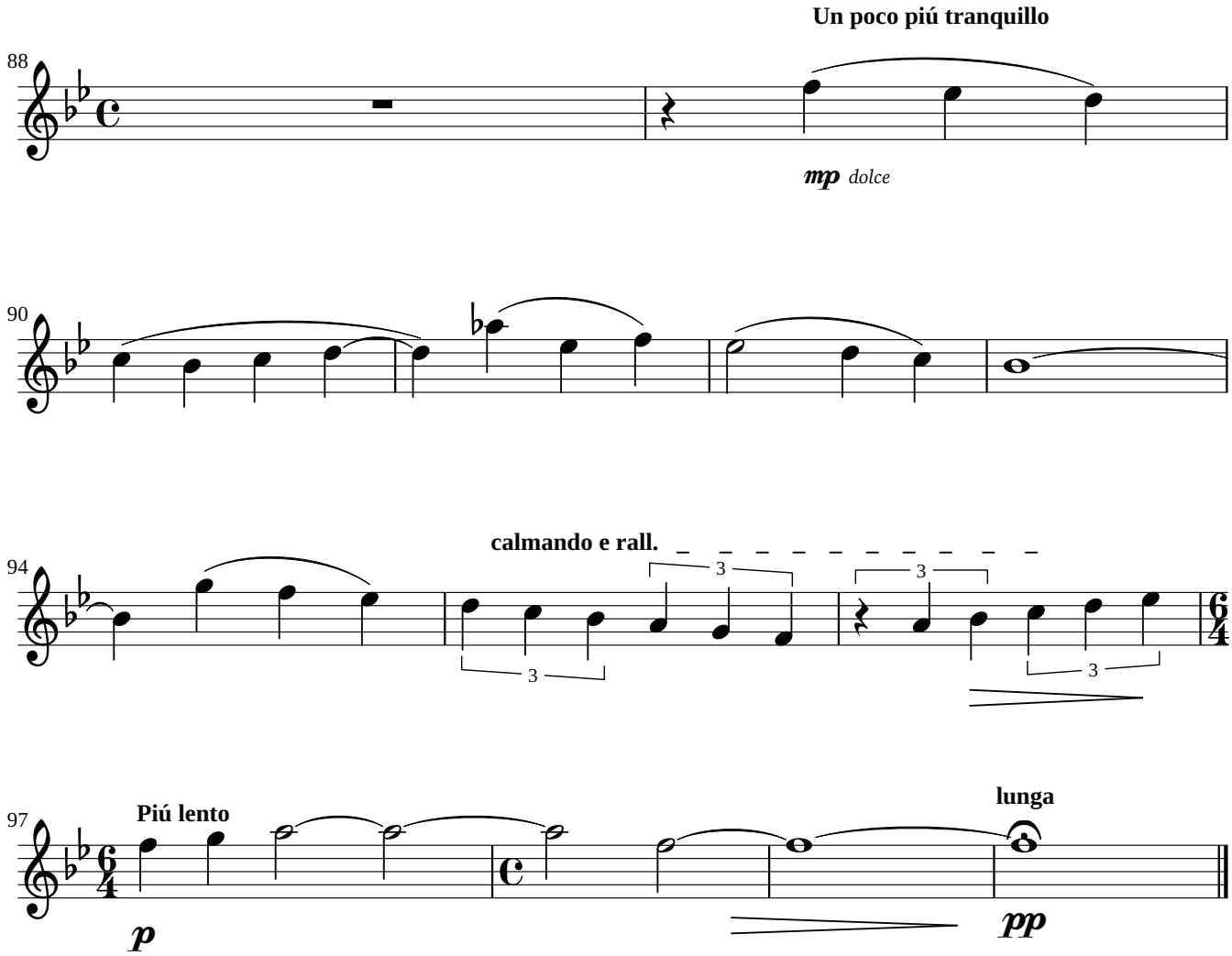
Allegro molto moderato, quasi andantino




25
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
2
mf
p
55
pochis. rall.
f
3
57
cadence (a piacere non rapido)
ff
f
58
a tempo
2
4
mf
p
66
2
f sonoro


71
75
78
81
cresc.
rall.
83
ff *ossia
cadence (a piacere, non rapido)
85
a tempo
f sonoro


Un poco piú tranquillo
88
mp dolce
90
calmando e rall.
94
3
3
3
3
6
4
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*b* flat key signature you will see three E*b* 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*b* and is acceptable a <u>D natural</u> is much to be preferred!

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