

Patrik Vidjeskog

Sinfonietta per archi

op. 27

1994 - 1995



Music Finland

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PATRIK VIDJESKOG:

**Sinfonietta per archi
op. 27**

(1994-95)

- PARTITUR -



Orchestra

Violini I (6)
Violini II (6)
Viole (4)
Violoncelli (3)
Contrabassi (2)

Durata ca 18'

Ostrobothnian Chamber Orchestra, cond. Jukka Kangas



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Till min dotter Karin Ingrid Amanda

Sinfonietta per archi

I. Concerto grosso

Patrik Vidjeskog, op.27

Allegro con fuoco $\text{♩} = 108$

VL. I
VL. II
div.
vle.
vlc.
div.
cb.

VL. II
div.



Violin II (Vl. II) and Divisi (div.) parts. The score includes dynamic markings such as *ff*, *f*, and *sf*. Performance instructions include *sul G* and *(non dim.)*. The music features complex rhythmic patterns and melodic lines.

Violin I (Vlc. I) and Divisi (div.) parts. The score includes dynamic markings such as *mp*, *f*, and *sf*. Performance instructions include *(non dim.)* and *f sempre*. The music continues with intricate rhythmic and melodic development.

Violin I (Vlc. I) and Divisi (div.) parts. The score includes dynamic markings such as *f*, *sf*, and *pp*. Performance instructions include *f sempre*. The music concludes with a powerful dynamic shift.



Vle. div.

Vl. I div.

Vl. II div.

vle. div.

vle. div.



VL. I
div.

VL. II
div.

vlc.
div.

1.solo
(mf)

tutti
(mf)

1.solo
(mf)

tutti
(mf)

1.solo
(mf)

tutti
(mf)

1.solo
(mf)

tutti
(mf)

27

VL. I
div.

VL. II
div.

vlc.
div.

1.solo
(f)

tutti
(f)

1.solo
(f)

tutti
(f)

1.solo
(f)

tutti
(f)

1.solo
(f)

tutti
(f)

30



VI. I
div.

VI. II
div.

Vle.
div.

Vlc.
div.

unjs.
div. arco

tutti

1.solo

(pizz.)

1.solo arco

tutti (arco)

VI. I
div.

VI. II
div.

Vle.
div.

pizz.

1.solo arco

1.solo

1.solo

ff

pizz.

1.solo arco

1.solo arco

unjs.
pizz.



Violin I and II, Viola, and Cello/Bass staves with musical notation, including dynamics like *p*, *f*, *mf*, *ff*, and markings such as "tutti" and "arco".

Violin I and II, Viola, and Cello/Bass staves with musical notation, including dynamics like *p*, *f*, *mf*, *ff*, and markings such as "tutti", "1.solo", and "unis.".



vi. I div.

vi. II div.

vle. div.

vlc. div.

vi. I div.

vi. II div.

vle. div.



8^{va}-----

VI. I div.

(unv.)

f *fff* *p*

(loco)

(unv.)

poco a poco cresc.

VI. I div.

1. solo (mf)

VI. II div.

1. solo (mf)

1. solo (mf)

1. solo (mf)



VI. I
div.

ff largamente

ff largamente

VI. II
div.

ff largamente

ff largamente

Vle.
div.

arco (non div.)
f

ff largamente

ff largamente

Vle.
div.

arco (non div.)
f

f largamente

f largamente

arco (div.)
f

f largamente
(unis.)

VI. I
div.

VI. II
div.

Vle.
div.

(non div.)

(non div.)

(non div.)

(non div.)

(non div.)

(div.)



II. Canto

Lento espressivo $\text{♩} = 63$

VI. I
I. solo senza sord.
gli altri con sord.

VI. II
I. solo senza sord.
gli altri con sord.

Vle.
I. solo senza sord.
gli altri con sord.

Vlc.
I. solo senza sord.
gli altri con sord.

cb.

con sord.

dim.

div. in 2

2. metà

p

6

(1. solo)
VI. I
(gli altri)

VI. II
div.

(univ.)

(p)

(univ.)

p

10

(univ.)

poco cresc.

1. metà (univ.)

mp cresc.

mf

poco cresc.

poco cresc.

poco cresc.

mf

mf

mf



13

VI. II
div.

16

VI. II
div.

riten. ----- a tempo
poco dim. ----- p

p
(unis.) p
p pizz

20

VI. II
div.

arco

23

Piu mos.



26

VI. II div.

VI. II div. section, measures 26-29. The score consists of five staves: Violin II (top), Viola (second), Violin I (third), Violoncello (fourth), and Contrabasso (fifth). The music is in 3/4 time and features a melodic line with slurs and accents. Performance markings include *poco cresc.* and *al*.

29

VI. II div.

VI. II div. section, measures 29-32. The score consists of five staves: Violin II (top), Viola (second), Violin I (third), Violoncello (fourth), and Contrabasso (fifth). The music continues with dynamic markings such as *mf*, *dim.*, and *p sempre*.

33

VI. I div.

VI. II div.

VI. I and VI. II div. section, measures 33-36. The score consists of five staves: Violin I (top), Violin II (second), Violoncello (third), Violoncello (fourth), and Contrabasso (fifth). The music features complex rhythmic patterns and dynamic markings like *p*.



35

VI. I
div.

VI. II
div.

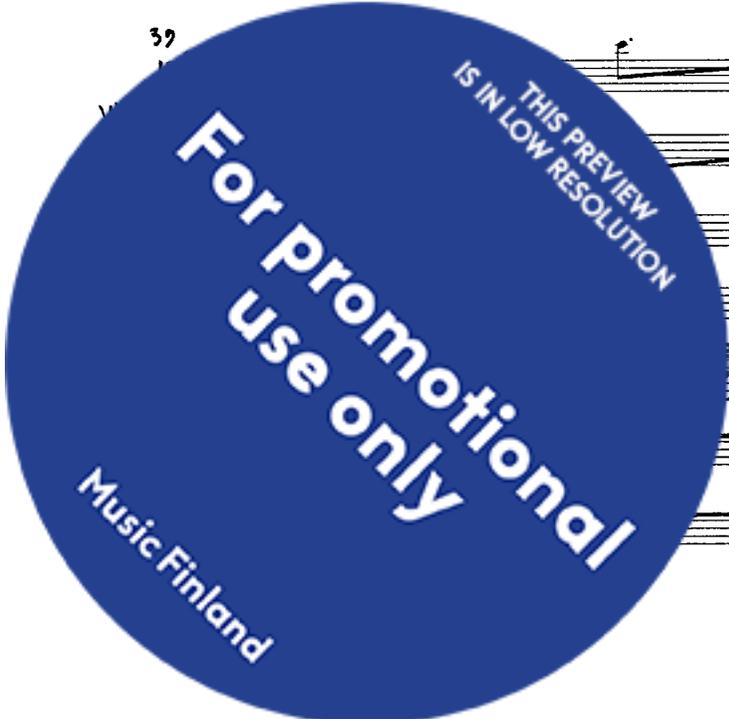
Vle.
div.

37

VI. I
div. in 4

VI. II
div. in 4

39



41

VI. I
div.

VI. II
div.

Musical score for measures 41-43. The score is written for Violin I (VI. I div.), Violin II (VI. II div.), Viola (Vla. div.), and Cello/Double Bass (Vcl. div.). The music is in 3/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

43

VI. I
div.

VI. II
div.

Vla.
div.

Vcl.
div.

Musical score for measures 43-45. The score continues for Violin I (VI. I div.), Violin II (VI. II div.), Viola (Vla. div.), and Cello/Double Bass (Vcl. div.). The music is in 3/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

45

VI. I
div.

VI. II
div.

Musical score for measures 45-47. The score continues for Violin I (VI. I div.) and Violin II (VI. II div.). The music is in 3/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).



48

8^{va} (8^{va})

8^{va} loco (unis.)

loco

(unis.)

(unis.)

Vi. I div.

Vi. II div.

Vle. div.

(unis.)

51

(unis.)

mp

mp

mp

mp

mp

mp

mp

mp

54



57

riten. poco dim.

VI. II
dv.

61

Tempo I ♩ = 63

p

VI. II
dv.

64

Tempo II ♩ = 69

f

poco cresc. al

VI. II
dv.

67



70

VI. II
div.

73

VI. I
div.

VI. II
div.

77

VI. I
div.

VI. II
div.



86

Tempo I $\text{♩} = 63$

VI. II
div.

91

Tempo II $\text{♩} = 60$

1. solo senza sord.
gli altri (con sord.)

p *ritardando*

pp

(v)

VI. I
VI. II
div.

Vcl.
div.

94

1. solo
VI. I

pp

Vcl.
div.



97

f. solo

VI. I

rit. all.

pp

pp

pp

vlc.

av.



III. Scherzo

Allegretto vivace $\text{♩} = 72$

VI. I

VI. II
div.

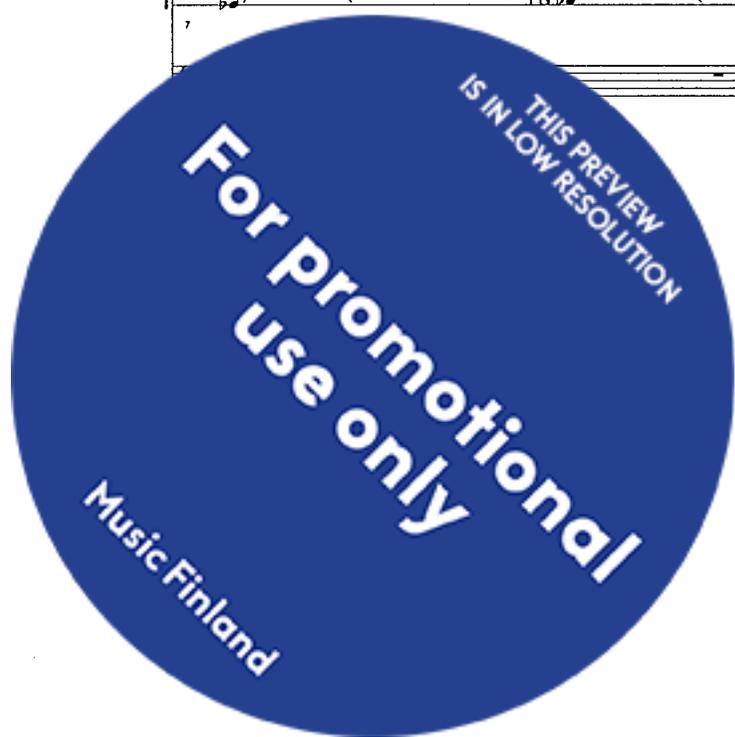
Vlc.
div.

Vlc.
div.

cb.

VI. II
div.

Vlc.
div.



VI. I
dv.

mf psub. *mf*

Vle.
dv.

mf *mf* *mp*

(unitt.)

VI. I
dv.

(non div.) (non div.)

Vle.
dv.

mf *f* *f*

Vle.
dv.

f *f* *f*

cb.
dv.

mp *f* *f* *mf*



VI. I
div.

VI. II
div.

Vlc.
div.

Cb.
div.

20

21

22

23

24

f

f

mp sempre

mp sempre

mp sempre

mp sempre

VI. I
div.

VI. II
div.

Vlc.
div.

25

26

27

28

29

mp

mp

mf

mf

p



VI. I
div.

VI. II
div.

Vle.
div.

Vcl.
div.

Cl.
div.

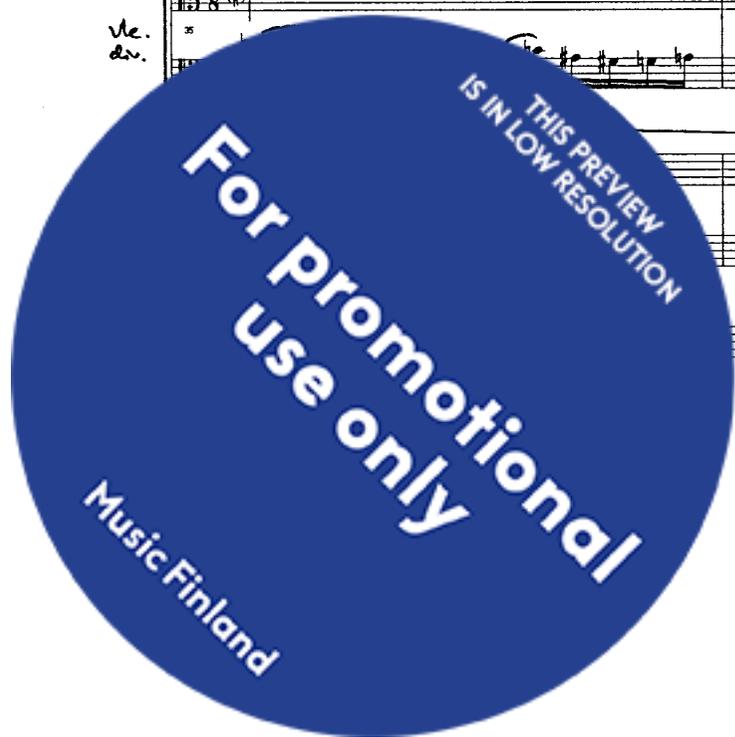
(non cresc.)

(non cresc.)

VI. I
div.

VI. II
div.

Vle.
div.



VI. I
div.

VI. II
div.

VIe.
div.

VIc.
div.

mp sub.

mp sub.

mp sub.

mp sub.

p

p

VI. I
div.

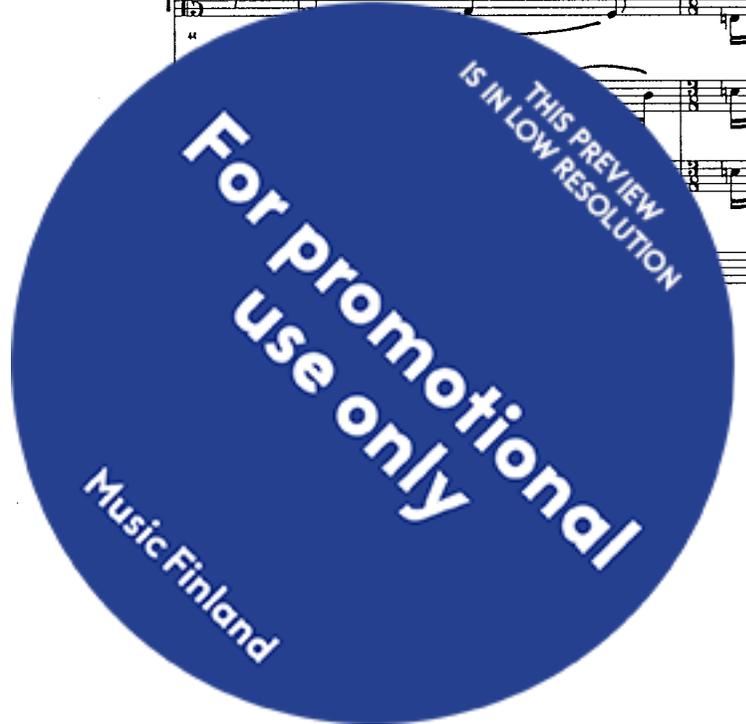
VI. II
div.

VIe.
div.

VIc.
div.

f sub.

arco



Ul. I
dv.

Ul. II
dv.

Vle.
dv.

Vlc.
dv.

Vlc.
dv.

Musical score for strings. The first system includes parts for Violin I (Ul. I), Violin II (Ul. II), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Vlc. dv.). The score is in 3/4 time and features a variety of dynamics including piano (p), piano subitissimo (p sub.), and fortissimo (ff). There are also markings for non-divisi (non div.) and accents.

vl. I
dv.

vl. II
dv.

vle.
dv.

vle.
dv.

Musical score for strings. The second system includes parts for Violin I (vl. I), Violin II (vl. II), Viola (vle.), and Violoncello (vle.). The score is in 3/4 time and features dynamics such as non-diminuendo (non dim.), piano (p), and mezzo-piano (mp). There are also markings for non-divisi (non div.) and accents.



VI. I div. *f* *f* *cres.*

VI. II div. *mp* *f* *cres.*

Vle. div. *mp* *cres.* *f* *cres.*

I. solo Vle. *mp* *cres.* *f* *cres.*

gla. alti div. *mp* *cres.* *f* *cres.*

mp *cres.* *f* *cres.*

(univ.) *f* *mp*

VI. II div. *f* *mp* *f* *sub.*

Vle. div. *mp* *f* *mp* *sub.*

VI. *mp* *f* *mp* *f*



VI. I
div.

VI. II
div.

(unis.)

vle.
div.

VI. I
div.

VI. II
div.

vle.
div.

vle.
div.



VI. I
div.

(s.s.o.)

VI. II
div.

Vle. div.

Vle. div.

VI. I
div.

VI. II
div.

Vle. div.

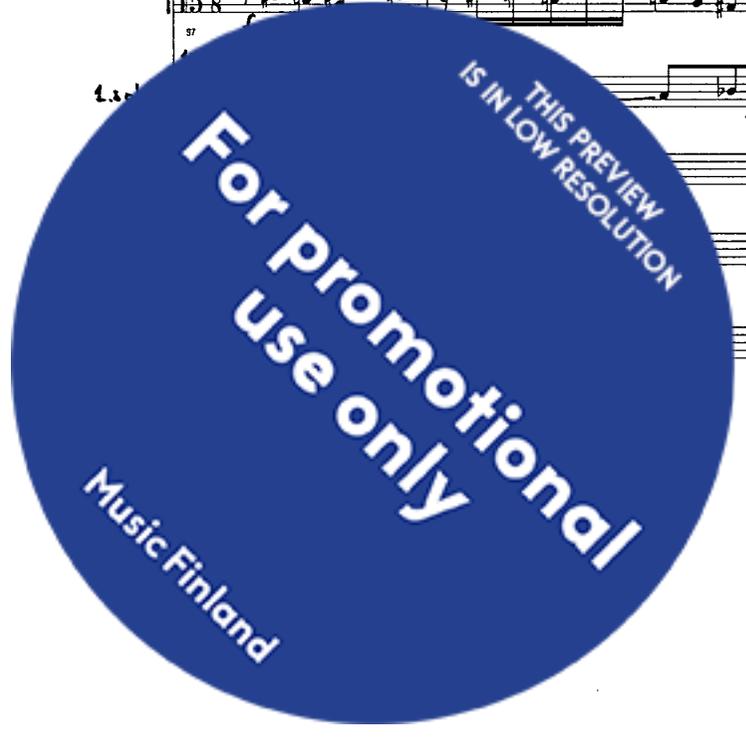
tutti

mf

ff

arco

tutti arco



VI. I
div.

VI. II
div.

Vle.
div.

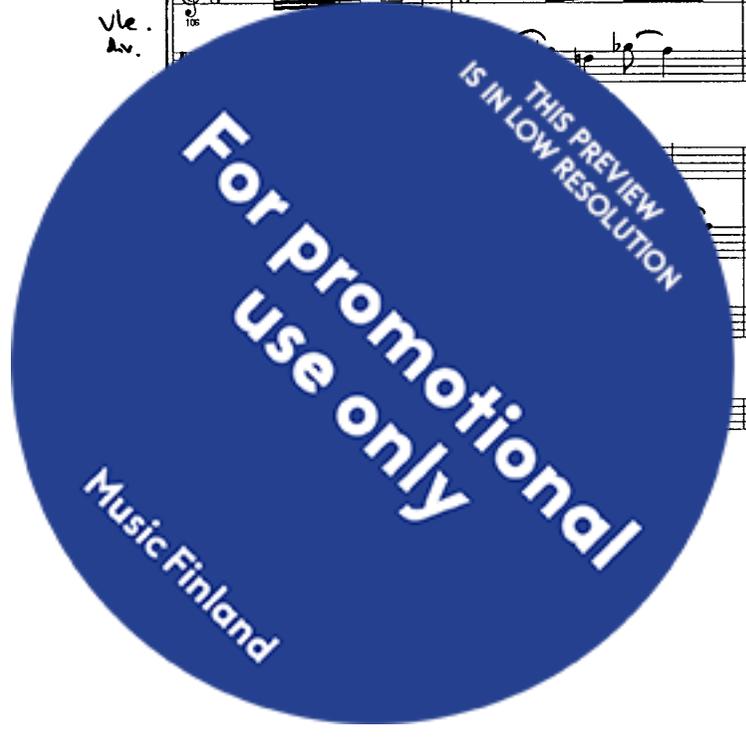
1. solo
Vle.

quarti
div.

VI. I
div.

VI. II
div.

Vle.
div.



VI. I
div.

VI. II
div.

vle.
div.

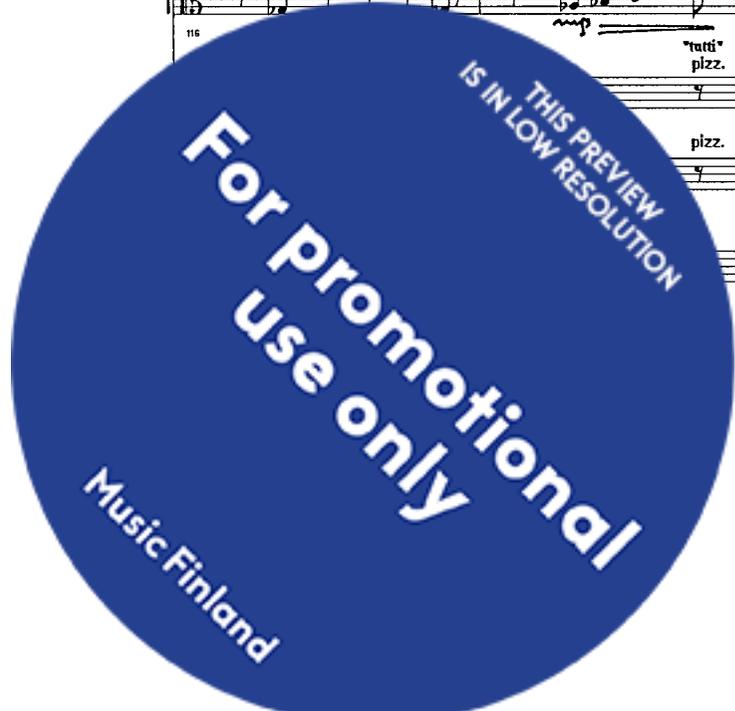
vle.
div.

cb.

VI. I
div.

VI. II
div.

vle.
div.



121

1. solo

(1. solo)

VI. I
div.

121

mp

p

mf

(uniss.) sul G

f sempre

f

vle.
div.

121

sul G

f (poss.) sempre

mp

f

vle.
div.

121

pizz.

p

arco

mp

arco

pizz.

p

1. solo
arco

mp

128

(1. solo)

mp

f sempre

G.P.

f (poss.) sempre

1. solo
arco

mp

p

gli altri
pizz.

p

1. solo
pizz.

p

arco

pizz.

arco

(P)

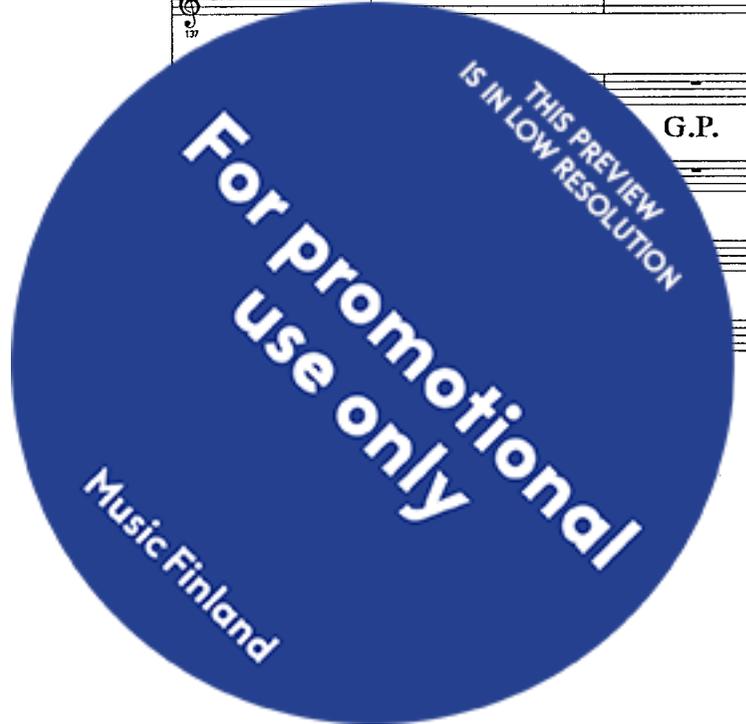
127

G.P.

G.P.

G.P.

(attacca)



IV.
Finale
("mit Schostakovitsch und Nielsen;
Bartok ist auch dabei")

Allegro vivace ♩ = 168

vi. I
vi. II
vle.
vcl.
cb.

vi. I
div.

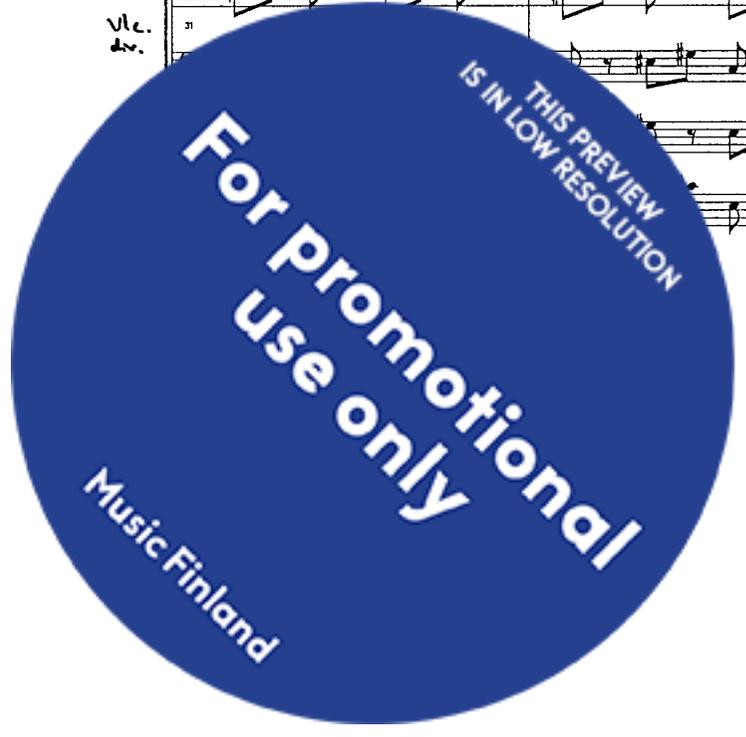
vi. I
div.



Musical score for strings, including Violin I, Violin II, Viola, and Cello/Double Bass. The score consists of five staves with various musical notations such as notes, rests, and dynamic markings.

Musical score for woodwinds, including Flute (vle. div.), Oboe (vle. div.), and Clarinet (Cb. div.). The score consists of five staves with various musical notations such as notes, rests, and dynamic markings.

Musical score for strings, including Violin I (vle. div.) and Violin II (vle. div.). The score consists of four staves with various musical notations such as notes, rests, and dynamic markings.



First system of musical notation, featuring five staves with various musical notations, including dynamics like *f* and *mp*, and performance instructions such as *(pizz.)*.

Second system of musical notation, featuring five staves with various musical notations, including dynamics like *f*, *p*, and *mp*, and performance instructions such as *fin.* and *crem.*.

Third system of musical notation, featuring five staves with various musical notations, including dynamics like *f* and *mp*, and performance instructions such as *(dist.)* and *(chitarra)*.

Fourth system of musical notation, featuring five staves with various musical notations, including dynamics like *f* and *mp*.





50 (vnr.)
50 (vnr.)

System 1: Five staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment. The fourth and fifth staves are bass clef accompaniment. The system includes dynamic markings like *mf* and *f*.



51

System 2: Five staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment. The fourth and fifth staves are bass clef accompaniment. The system includes dynamic markings like *mf* and *f*.



52
52
52
52

System 3: Five staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment. The fourth and fifth staves are bass clef accompaniment. The system includes dynamic markings like *dim.*, *p*, and *f*.



53
53
53
53

System 4: Five staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment. The fourth and fifth staves are bass clef accompaniment. The system includes dynamic markings like *mf* and *f*.





Musical score system 1, measures 74-79. It consists of five staves: two treble clefs and three bass clefs. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure numbers 74, 75, 76, 77, 78, and 79 are indicated at the beginning of their respective staves.



Musical score system 2, measures 80-85. It consists of five staves. The first staff has a long note with a fermata and a dynamic marking of *dim.*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *dim.*. The fourth and fifth staves have dynamic markings of *dim.* and *p* respectively. The music continues with rhythmic patterns. Measure numbers 80, 81, 82, 83, 84, and 85 are indicated.



Musical score system 3, measures 86-91. It consists of five staves. The first staff has a dynamic marking of *cresc.*. The second staff has a dynamic marking of *cresc.*. The third staff has a dynamic marking of *cresc.*. The fourth and fifth staves have dynamic markings of *poco* and *poco* respectively. The music continues with rhythmic patterns. Measure numbers 86, 87, 88, 89, 90, and 91 are indicated.



Musical score system 4, measures 92-97. It consists of five staves. The first staff has a dynamic marking of *f* and a marking of *loco*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth and fifth staves have dynamic markings of *f* and *f* respectively. The music continues with rhythmic patterns. Measure numbers 92, 93, 94, 95, 96, and 97 are indicated.



First system of musical notation, measures 96-100. It consists of five staves: two treble clefs, two bass clefs, and a double bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* and *f*.

Second system of musical notation, measures 101-105. It consists of five staves: two treble clefs, two bass clefs, and a double bass clef. The music continues with similar rhythmic patterns and dynamics as the first system.

Third system of musical notation, measures 106-110. It includes parts for Violin I (VI. I div.), Violin II (VI. II div.), and Viola (Vle. div.), along with two bass staves. The strings play a rhythmic accompaniment. Dynamic markings include *f* and *mf*.



VI. I
div.

VI. II
div.

Vle.
div.

VI. I
div.

VI. II
div.

(unh.)

(unh.)

(unh.)





Musical score system 1, measures 126-130. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time and includes dynamic markings such as *mp* and *dim.*



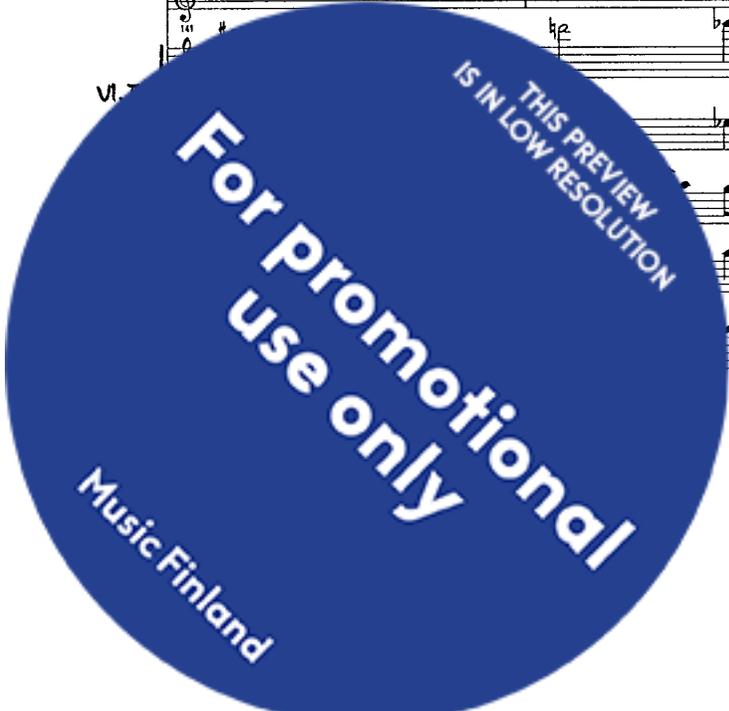
Musical score system 2, measures 131-135. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time and includes dynamic markings such as *mp*.



Musical score system 3, measures 136-140. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time and includes dynamic markings such as *cresc.* and *f*. The label "VI. II div." is written to the left of the staves.



Musical score system 4, measures 141-145. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time and includes dynamic markings such as *cresc.* and *f*.



VI. I
div.

VI. II
div.

(f sempre)

ironico

(univ.)

151

vle. div.

vcl. div.

cb. div.

ffus.

cresc.

al



Musical score for strings, measures 161-165. The score includes dynamics such as *f*, *mp*, *p*, and *cresc.* across five staves. A *non div.* marking is present at the beginning of the section.

Più mosso $\text{♩} = 174$

Musical score for Violins II (Vl. II div.), measures 166-170. The score includes dynamics such as *f* and markings like *largo* and *largo mosso* across five staves.

Musical score for Violins I (Vl. I div.), Violins II (Vl. II div.), and Violas (Vle. div.), measures 171-175. The score includes markings like *non div.* and *div.* across five staves.

P.V. & Finale 2.0., 1975

