

Eero Järvillehto  
(\*1972)

**Violin concerto No.1**  
**op.13**

for solo violin and violin ensemble

(1988)

dedicated to Nikolai Fadeev  
and his string orchestra

♩ = 132

The musical score is written for a violin ensemble in 3/4 time, with a tempo of 132 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into five measures. The parts are as follows:

- solo violin:** Rests in all five measures.
- 2 players (top):** Play a rhythmic pattern of eighth notes. Dynamics: *ppp* *cresc.* (measures 1-2), *pp* *cresc.* (measure 3), *p* *cresc.* (measures 4-5).
- 2 players (middle):** Rests in measures 1-2, then play eighth notes in measures 3-5. Dynamics: *pp* *cresc.* (measure 3), *p* *cresc.* (measures 4-5).
- violin I - 1 player:** Rests in measures 1-3, then plays eighth notes in measures 4-5. Dynamics: *p* *cresc.* (measures 4-5).
- 1 player (below violin I):** Rests in all five measures.
- 1 player (below 1 player):** Rests in all five measures.
- 1 player (below 1 player):** Rests in all five measures.
- violin II - 1 player:** Rests in all five measures.
- 1 player (below violin II):** Rests in all five measures.
- violin III - 1 player:** Rests in all five measures.
- 1 player (below violin III):** Rests in all five measures.

The musical score is written for a string ensemble. It consists of the following parts:

- s-vln** (Solo Violin): A single staff with a whole rest for the first four measures, followed by a *ff* dynamic marking and a short melodic phrase.
- vln I** (Violin I):
  - 1 p.** (First Violin): Four staves. The first two staves play a rhythmic pattern of eighth notes with a *pizz.* (pizzicato) marking and *mp* dynamic. The third and fourth staves play a similar pattern with some melodic variation.
  - 2 p.** (Second Violin): Two staves. Both play a rhythmic pattern of eighth notes with a *pizz.* marking and *mp* dynamic.
- vln II** (Violin II):
  - 1 p.** (First Violin): Two staves. The first staff has a whole rest for the first measure, then enters with a *pizz.* marking and *mp* dynamic. The second staff has a whole rest for the first measure, then enters with a *pizz.* marking and *mp* dynamic. Both staves transition to *arco* (arco) in the third measure.
  - 2 p.** (Second Violin): One staff. It has a whole rest for the first measure, then enters with a *pizz.* marking and *mp* dynamic, transitioning to *arco* in the third measure.
- vln III** (Violin III):
  - 1 p.** (First Violin): One staff. It has a whole rest for the first measure, then enters with a *mf* dynamic and a melodic line.
  - 2 p.** (Second Violin): One staff. It has a whole rest for the first measure, then enters with a *mf* dynamic and a melodic line.

♩ = 120

11

s-vln

2 p.

2 p.

vln I - 1 p.

1 p.

1 p.

1 p.

vln II - 1 p.

1 p.

2 p.

vln III - 1 p.

1 p.

*ppp*

*cresc.*

*gliss*

*gliss*

s-vln

*mp* *cresc.* *mf* *cresc.*

2 p. (pizz.) *p*

2 p. (pizz.) *p*

vln I - 1 p. (pizz.) *p*

1 p. (pizz.) *p*

1 p. (pizz.) *p*

1 p. (pizz.) *p*

vln II - 1 p. (pizz.) *p*

1 p. (pizz.) *p*

2 p. *mp*

vln III - 1 p. *mp*

1 p. *mp*

24

s-vln *f* *f* *f* *cresc.* *3* *3* *3*

2 p. arco *mp* *cresc.*

2 p. arco *mp* *cresc.*

vln I - 1 p. arco *mp* *cresc.*

1 p. arco *mp* *cresc.*

1 p. arco *mp* *cresc.*

1 p. *mp* *cresc.*

vln II - 1 p. *mp* *cresc.*

1 p. *mp* *cresc.*

1 p. *mp* *cresc.*

2 p. *gliss.* *gliss.* *gliss.* *gliss.* *mf*

vln III - 1 p. *gliss.* *gliss.* *gliss.* *gliss.* *mf*

1 p. *gliss.* *gliss.* *gliss.* *gliss.* *mf*

29

s-vln

2 p.

2 p.

vln I - 1 p.

1 p.

1 p.

1 p.

1 p.

vln II - 1 p.

1 p.

1 p.

vln III - 1 p.

1 p.

2 p.

1 p.

1 p.

*mf* *cresc.* *f* *dim.*

*mf* *cresc.* *f* *dim.*

*mf* *cresc.* *f* *dim.*

*gliss.* *mf* *dim.* *gliss.*

*gliss.* *mf* *dim.* *gliss.*

*gliss.* *mf* *dim.* *gliss.*

33

*s-vln*

3 3 3 3 3 3

*f* *cresc.* *ff*

2 p. *f* *cresc.* *ff* *dim.* *gliss.*

2 p. *f* *cresc.* *ff* *dim.* *gliss.*

vln I - 1 p. *f* *cresc.* *ff* *dim.* *gliss.*

1 p. *f* *cresc.* *ff* *dim.* *gliss.*

1 p. *f* *cresc.* *ff* *dim.* *gliss.*

1 p. *mf* *arco* *f* *dim.* *gliss.*

vln II - 1 p. *mf* *arco* *f* *dim.* *gliss.*

1 p. *mf* *arco* *f* *dim.* *gliss.*

2 p. *gliss.* *gliss.* *mp* *cresc.* *gliss.* *gliss.*

vln III - 1 p. *gliss.* *gliss.* *mp* *cresc.* *gliss.* *gliss.*

1 p. *gliss.* *gliss.* *mp* *cresc.* *gliss.* *gliss.*



36

s-vln

2 p.

2 p.

vln I - 1 p.

1 p.

1 p.

1 p.

vln II - 1 p.

1 p.

2 p.

vln III - 1 p.

1 p.

gliss. gliss. gliss. gliss. gliss. gliss. **fff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **f cresc.** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **f cresc.** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **f cresc.** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **f cresc.** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **f cresc.** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **mf cresc.** **f dim.** **mf** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **mf cresc.** **f dim.** **mf** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **mf cresc.** **f dim.** **mf** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **f dim.** **mf** pizz. arco **ff**

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* **f dim.** **mf** pizz. arco **ff**

40 ♩ = 76

s-vln *fff*

2 p.

2 p.

vln I - 1 p.

1 p.

1 p.

1 p.

vln II - 1 p.

1 p.

2 p.

vln III - 1 p.

1 p.

*gliss.*  
*ppp*

*gliss.*  
*ppp*

*gliss.*  
*ppp*

The musical score is divided into four main sections: s-vln, vln I, vln II, and vln III. Each section contains multiple staves. The s-vln part features a melodic line with a glissando and dynamics from *mf* to *dim.*. The vln I and II sections consist of multiple parts (1 p., 2 p.) playing pizzicato patterns with dynamics ranging from *ppp* to *pp*, *p*, and *dim.*. The vln III section includes 2 p. and 1 p. parts playing glissando patterns with dynamics from *cresc.* to *pp*, *p*, and *dim.*. The score uses a key signature of two flats and a common time signature.

s-vln *gliss.* *gliss.* *p* *p* *pizz.*  
 2 p. *pp* *pp* *pizz.*  
 2 p. *pp* *pp* *pizz.*  
 vln I - 1 p. *pp* *pp* *pizz.*  
 1 p. *pp* *pp* *pizz.*  
 1 p. *pp* *pp* *pizz.*  
 1 p. *pp* *pp* *pizz.*  
 1 p. *pp* *pp* *pizz.*  
 vln II - 1 p. *pp* *pp* *pizz.*  
 1 p. *pp* *pp* *pizz.*  
 2 p. *pp* *p cresc.*  
 vln III - 1 p. *pp* *p cresc.*  
 1 p. *pp* *p cresc.*

The score is for page 57 and features a variety of string parts. The solo violin (s-vln) part begins with a glissando on a whole note, followed by a half note, and then a quarter note with a *p* dynamic. The first and second violins (vln I and vln II) play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *p*. The second violins (vln II) also play eighth notes, with dynamics from *pp* to *p*. The third violins (vln III) play a sustained note with a glissando, starting at *pp* and moving to *p* with a crescendo. The score includes various articulations such as *gliss.*, *pizz.*, and *pizz.* (pizzicato).

The musical score is arranged in systems. The first system includes the solo violin (s-vln) and the first and second violins (vln I - 1 p., 2 p.). The second system includes the second and first violins (vln II - 1 p., 2 p.). The third system includes the first and second violins of the third violin section (vln III - 1 p., 2 p.).

**s-vln:** Treble clef, key signature of two flats. The part features a melodic line with slurs and accents. Dynamics include *mp*.

**vln I - 1 p. & 2 p.:** Treble clef, key signature of two flats. The parts are marked *arco* and feature glissando markings (*gliss.*) and dynamics *p*.

**vln II - 1 p. & 2 p.:** Treble clef, key signature of two flats. The parts feature rhythmic patterns with slurs and accents. Dynamics include *p* and *mp*.

**vln III - 1 p. & 2 p.:** Treble clef, key signature of two flats. The parts consist of sustained notes with dynamics *mp* and *dim.*

The musical score is arranged in systems. The first system includes the solo violin (s-vln) and the first violins (vln I), each with two parts. The second system includes the second violins (vln II) and the third violins (vln III), each with two parts. The solo violin part features glissando markings and dynamic changes from *mp* to *mf* and *ppp*. The violin I parts also feature glissando markings and dynamic changes from *p* to *mf* and *ppp*. The violin II and III parts consist of rhythmic patterns with dynamic markings of *p*, *dim.*, *pp*, and *cresc.*. The score is written in a key signature of two flats and a common time signature.

73

s-vln

2 p.

2 p.

vln I - 1 p.

1 p.

1 p.

1 p.

1 p.

vln II - 1 p.

1 p.

2 p.

vln III - 1 p.

1 p.

*mf*

*mf*

*p*

*mp*

*ppp*

*mp*

*p*

*ppp*

*mp*

*p*

*ppp*

*mp*

*p*

*ppp*

*pp*

*p dim.*

*pp*

*arco*

*pp*

*p dim.*

*pp*

*arco*

*p dim.*

*pp*

*arco*

*p dim.*

*pp*

*mf*

*pp*

*pp*

*pp*

The musical score for page 79 features the following parts and dynamics:

- s-vln:** Solo violin part, starting with a *mf* dynamic and ending with a *mf* dynamic.
- vln I - 1 p.:** Violin I first part, dynamics: *mp*, *p*, *ppp*.
- vln I - 2 p.:** Violin I second part, dynamics: *mp*, *p*, *ppp*.
- vln II - 1 p.:** Violin II first part, dynamics: *mp*, *ppp*.
- vln II - 2 p.:** Violin II second part, dynamics: *mp*, *ppp*.
- vln III - 1 p.:** Viola first part, dynamics: *mp*, *p*, *ppp*.
- vln III - 2 p.:** Viola second part, dynamics: *mp*, *p*, *ppp*.
- vln III - 3 p.:** Viola third part, dynamics: *mp*, *p*, *ppp*.

The score includes a 3/4 time signature change at the end of the page.