

Erik Bergman

The Maestro and His Orchestra

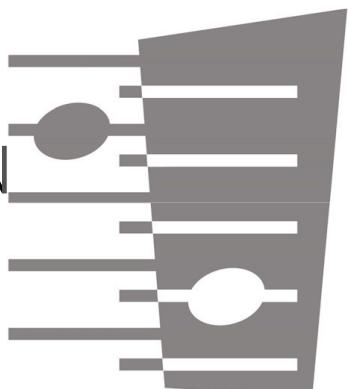
for Solo Violon and String Orchestra
op. 136 (1996)

SCORE

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

Comissioned by Peter Csaba

THE MAESTRO AND HIS ORCHESTRA

Op. 136 (1996)

for violin solo and string orchestra

I Introduction

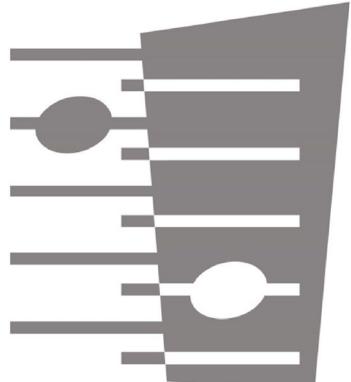
II C-Ess-A-B-A-E (Csaba, Peter)

III Epilogue

Duration ca 13 minutes

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Dedicated to Peter Csaba



FENNICA GEHRMAN OY, HELSINKI

ERIK BERGMAN: The Maestro and His Orchestra Op. 136

Composed: 1996

solo violin and string orchestra

1. *Introduzione*

2. *C–E flat–A–B flat–A–E* (Csaba, Peter)

3. *Eilogue*

Duration: 17'

Commissioned by Peter Csaba

Fp: Peter Csaba, solo violin and cond., Virtuosi di Kuhmo, Helsinki Festival, Helsinki, August 26, 1997

Publisher: © Fennica Gehrman Oy Ab

"Peter Csaba asked for a work to be written specifically for him as a violinist and conductor. The orchestra is a string orchestra.

"The first movement, *Introduzione*, is based on the notes B–A–C–H. The Maestro begins with a few bars for solo violin in which he presents the theme, the idea. The orchestra joins in, first with single chords, but then follows a concert of music-making between the soloist and the orchestra. Various performing techniques and modes of expression alternate with one another. As the movement ends on a strong orchestral sforzato chord, a solo violin note arising pianissimo from the chord leads to the astonishing closing passage: the dualism of existence.

"The second and third movements are based on the notes C–E flat–A–B flat–A–E (Csaba, Peter) [S being the Finnish way of saying E flat]. The music draws its form and expression from these notes. The dynamic contrasts collide with one another. All three movements end pianissimo, possibly to point the way to the inner experience, away from the technical details and dramatic approach. The false codes, markings, themes conceal an entity, a connection. May the title, *The Maestro and his Orchestra*, thus contain the key to the world of sound we encounter in this work!"

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ERIK BERGMAN: The Maestro and His Orchestra Op. 136

Composed: 1996 (Commissioned by Peter Csaba)

solo violin and string orchestra

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Peter Csaba ville ha ett verk, skrivet för honom själv i hans egen skap av violinist och dirigent. Orkestern är en stråkorkester.

"Den första satsen, *Introduzione*, baserar sig på B–A–C–H. Maestron inleder med ett par takter för solo violin, där han presenterar temat, idén. Orkestern faller in, först med enstaka ackord, men efterhand utvecklas ett konsertant musicerande mellan solisten och orkestern. Olika spelsätt och uttrycksarter växlar. När satsen slutar i full aktivitet med ett sforzatoackord i orkestern söker sig en ton i ackordet i solo violinen, i pp, fram till en avslutande, helt förbluffande passage: tillvarons dualism.

"Den andra och tredje satsen inspireras av C–Ess–A–B–A–E (Csaba, Peter). Utgående från de angivna tonerna tar sig musiken form och uttryck. Dynamiska kontraster bryter sig mot varandra. De tre satserna avslutas, var och en, i pianissimo, kanske för att visa vägen mot en inre upplevelse, bortvänd från tekniska finesser och dramatiska utspel. Föregivna koder, tecken, temata döljer en enhet, ett sammanhang. Må alltså titeln *The Maestro and his Orchestra* innehålla nyckeln till den tonande värld som möter oss i verket!"

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Peter Csaba halusi teoksen, joka olisi kirjoitettu nimenomaan hänelle itselleen viulistina ja kapellimestarina. Orkesterina on käytetty jousiorkesteria.

"Ensimmäinen osa, *Introduzione*, pohjautuu säveliin B–A–C–H. Maestro aloittaa parilla sooloviulun tähdillä, joissa hän esittelee teeman. Orkesteri tulee mukaan, aluksi yksittäisillä soinnuilla, mutta sitten syntyy konsertoivaa musisoimista solistin ja orkesterin kesken. Eriaiset soittotavat ja ilmaisumuodot vaihtelevat. Kun osa loppuu voimakkaaseen orkesterin sforzato-sointuun, nousee soinnusta pianissimossa soitettu sooloviulun sävel esiin yllättävään päätösjaksoon: olemassaolon dualismia.

"Toinen ja kolmas osa pohjautuvat sävelille C–Es–A–B–A–E (Csaba, Peter). Musiikki saa muotonsa ja ilmaisunsa näistä sävelistä. Dynaamiset vastakohdat törmäävät toisiinsa. Kaikki kolme osaa päättyvät pianissimossa, ehkä näyttääkseen tien sisäiselle kokemukselle, pois teknisistä yksityiskohdista ja dramaattisesta otteesta. Väärennettyt koodit, merkit, temat kätevät kokonaisuuden, yhteyden. Sisältökön siis otsikko *The Maestro and his Orchestra* avaimen siihen soivaan maailmaan jonka teoksessa kohtaamme."

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FENNICA GEHRMAN OY, HELSINKI

THE MAESTRO AND HIS ORCHESTRA

I Introduction

Erik Bergman, Op. 136 (1996)

Violino solo $\text{♩} = 60$

VI. solo

Vni I

Vni II

Vle

Vc.

Cb.

VI. solo

Vni I

Vni II

Vle

Vc.

Cb.

11

Vi. solo

Vni I

Vni II

Vle

Vc.

Cb.

gliss. 3

gliss. 3

gliss. 3

gliss. 3

gliss. 3

gliss. 3

gliss.

15

Vi. solo

Vni I

Vni II

Vle

Vc.

Cb.

ff

ff

f

ff

f

ff

f

ff

f

ff

ff

(20)

21

Vi. solo

Vni I

Vni II

Vle

Vc.

Cb.

sul G 3

ff

sul G 3

ff

ff

ff

ff

ff

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24

Vi. solo

(25)

quasi chitara

Vni I

Vni II

Vle

Vc.

Cb.

28

Vi. solo

(30)

ff

Vni I

Vni II

Vle

Vc.

Cb.

31

Vi. solo

ff subito

(35)

Vni I

Vni II

Vle

Vc.

Cb.

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string. ----- a tempo

36

Vl. solo

Vni I

Vni II

Vle

Vc.

Cb.

cantando

40

Vl. solo

Vni I

Vni II

Vle

Vc.

Cb.

cantando

45

Vl. solo + + + + gliss. gliss. (h) sempre ff

Vni I arco ff

Vni II ff arco

Vle ff arco

Vc. ff arco

Cb. ff arco

50

Vl. solo

Vni I

Vni II

Vle

Vc.

Cb.

55

Vln solo

Vni I

Vni II

Vle

Vcl

Cb.

A musical score for Viola solo, page 59, measures 59-60. The score is in 2/4 time, key signature of A major (three sharps). Measure 59 starts with a dynamic 'f' and a sixteenth-note pattern. Measure 60 begins with a circled measure number '60'. The score features various note heads, rests, and dynamic markings like 'v' and '3'. The page number '59' is at the top left, and '60' is circled at the top center.

A musical score for violin solo on page 63. The score consists of two staves of music. The first staff begins with a dynamic of f and a tempo of 6 . The second staff begins with a dynamic of ff and a tempo of 6 . Both staves feature sixteenth-note patterns with vertical stems pointing downwards. The first five measures of each staff have vertical stems pointing downwards. In the sixth measure, the stems for the first five notes point downwards, while the stem for the sixteenth note points upwards. The score is set against a background of grey and black squares.

69

Vl. solo

(70)

Vni I

Vni II

Vle

Vc.

Cb.

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82

Vl. solo pizz. arco 85

Vni I sul pont. pizz. arco >

Vni II sul pont. pizz. arco >

Vle sul pont. pizz. arco >

Vc. sul pont. pizz. arco >

Cb. sul pont. pizz. arco >

86

Vln. solo gliss.

Vni I pizz. arco

Vni II pizz. arco

Vle pizz. arco

Vc. pizz. arco

Cb. pizz. arco



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90
 Vl. solo

 Vni I
 Vni II
 Vle
 Vc.
 Cb.

 94
 95
 Vl. solo

 Vni I
 Vni II
 Vle
 Vc.
 Cb.

 98
 100
 Vl. solo

PROMOTIONAL COPY

102

Vln. solo

Vni I

Vni II

Vle

Vcl.

Cb.

106

Vni I

Vni II

Vle

Vc.

Cb.

110

Vln. solo

gliss.

ff

gliss.

gliss.

liberamente

Vni I

Vni II

Vle

Vc.

Cb.

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5'30"

II
C-Ess-A-B-A-E (Csaba, Peter)

1 $\text{♩} = 84$

Violini div. a 3

(8va).....

6

Vni div. a 3

(8va).....

arco sul pont.

11

Vni div. a 3

(8va).....

Vle

Vc.

con sord. cantando

con sord. cantando

15

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Vle

Vc.

Cb.

via sord.

con sord.

(20)

Vle. - senza sord. *espr.* *mf*
Vc. - via sord.
Cb. - via sord.

24 *espr.* (25) *8va* *f*
Vni I
Vni II *espr.* *f*
Vle *f*
Vc. - senza sord. *f* 3 3 3
Cb. - senza sord. *f* 3 3 3

29 (30) *8va* *ff*
Vni I
Vni II *ff*
Vle 3 3
Vc. 3 3
Cb. 3 3

34 (35) *div.* *a3* *unis.* *mf* 5 5
Vni I
Vni II *div.* *f* *mf* 5 5
Vle 6 *mf*
Vc. 6 *mf*
Cb. 6 *mf*

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39

Vi. solo

(40)

Vni I

Vni II

Vle

Vc.

Cb.

poco *f*

8va

f

8va

pp

pp

espr.

mf

espr.

mf

espr.

mf

44

Vi. solo

(45)

Vni I

Vni II

mp

(8va)

8va

8va

8va

8va

8va

8va

50

Vi. solo

Vni I

Vni II

p

espr.

mp

pp

pp

ff

ff

♩ = 60 rubato rall. a tempo (♩ = 60)

(60) + + +

55

Vl. solo Vni I Vni II Vle Vc. Cb.

poco *f* *pp* *pp* sul pont. *pp* *pp* sul pont.

♩ = 50 ♩ = 66

61

Vl. solo Vni II Vle Vc. Cb.

+ + + + + sul pont. *pp* *pp* *pp* *pp*

poco f gliss. gliss. sul D

65

Vl. solo Vni I Vni II Vle Vc. Cb.

ff *ff* *ff* *ff* *ff* *ff*

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aggressive

(70) Vl. solo

73 Vl. solo

(75)

sul pont. normale

Vni I

pp

sul pont. normale

Vni II

pp

sul pont. normale

Vle

pp

sul pont. normale

Vc.

pp

sul pont. normale

Cb.

pp

5

mp

3

3

30" quasi una cadenza

77 Vl. solo

pizz. prestissimo

Vni I

pp-p

pizz.

Vni II

pp-p

pizz.

Vle

pp-p

pizz.

Vc.

pp-p

sololo quasi recitando, liberamente

Cb.

f

tr

tr

78

Vni I

mp

Vni II

mp

Vle

mp

Vc.

mp

Cb.

f

PROMOTIONAL COPY

p

mp

mf

3

tr

b

PROMOTIONAL COPY

III Epilogue

grazioso

Violino solo 1 *p* 3 *marcato* *poco f*

Violini I *p < sf* *mp*

Violini II *p < sf* *mp*

Viole *p < sf* *mp*

Violoncelli *p < sf* *mp*

Contrabassi *p < sf* *mp*

VI. solo 4 *mf* 3 (5) *gliss.* *poco f* *f*

Vni I *mf* *sf* *poco f*

Vni II *mf* *sf* *poco f*

Vle *mf* *sf* *poco f*

Vc. *mf* *sf* *poco f*

Cb. *mf* *sf* *poco f*

8

Vi. solo

(10) gliss.

Vni I

Vni II

Vle

Vc.

Cb.



11

Vi. solo

Vni div. a 3

Vle

Vc.

Cb.

PROMOTIONAL COPY

(15)

Vl. solo

Vni div. a 3

Vle

Vc.

Cb.

=

(20)

Vl. solo

Vni div. a 3

Vle

Vc.

Cb.

(25)

PROMOTIONAL COPY

26

Vl. solo

Vni div. a 3

Vle

sul pont.

Vc.

sul pont.

Cb.

29

Vl. solo

(30)

Vni div. a 3

Vle

32

Vl. solo

Vni div. a 3

Vle

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♩ = 80

(35) Vln. solo *tr* *tr* *tr* *tr* *ff*

Vni I unis. *f*

Vni II unis. *f*

Vln. a 3 *f*

Vle *f*

Vc. *f*

Cb.

allargando

(40) *p-mp sul D* *espressivo* *pp*

(45) *#2* *#2* *#2* *#2*

Vni I *sul pont.* *pp* *dim. al niente*

Vni II *sul pont.* *pp* *dim. al niente*

Vle *sul pont.* *pp* *dim. al niente*

Vc. *pizz.* *arco sul G* *sul pont.* *pp* *dim. al niente*

Cb. *pizz.* *arco sul D* *sul pont.* *pp* *dim. al niente*

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dim. al niente

2'50"

Total: 12'50"