

Sonata in A

For solo violin

By Herman Vogt

Commissioned by
Geir Inge Lotsberg (movements 2 and 4); and
Norsk Komponistforening to Valdres Sommersymfoni 2007 (movements 1 and 3)

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Sonata in A for solo violin:

1. Preludio
2. Fuga
3. Largo
4. Gigue

Duration: approx. 20'30'' (Preludio: 4'00''; Fuga: 6'30''; Largo: 5'15''; Gigue: 4'50'')

1st Version, November the 4th 2009 (Preludio and Largo: April the 30th 2007)

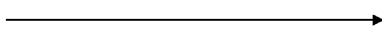
Special remarks:

General:

Roman numerals I-IV are written for signifying which string to be used.

Fingerings are written as suggestions some places in the score, often to clarify in situations where other strings could be chosen.

Accidentals last throughout the bar in same octave only. Accidentals are some places repeated in parenthesis to clarify and avoid misunderstandings.

Gradual transition: 

Preludio:

When *ppp* is written it should be performed extremely weak, almost like rather weak whispering. For instance this dynamic should be maintained from the beginning and to bar 24. The gradual transition in bar 63 to bar 64 is meant to be a transition from clearly separated sixteen-note tuplets to a completely none-separated fifth (G and D). This should be performed with gradually smaller vertical arm movements in the right hand, until there is no vertical movement at all in bar 64. But still the notated sixteen-note rhythm should be maintained, but become gradually less distinct and clear. The same goes for the two last beats in bar 68, but in opposite direction.

Fuga:

The broken chords should be performed as in a Bach fuga. It is recommended to perform broken chords quasi arpeggiated, corresponding to the early music tradition. When only two simultaneous notes are written (e.g. in the opening bars 4-8) they should both be performed tenuto. When a melodic line containing of shorter note values, occur simultaneous with a quarter note line (e.g. bars 13-18, where the quarter note lines are written as eight notes with following eight note pauses as an example), the quarter notes in the broken chords should not be sustained. This goes for bar 22-23 as well, here the quarter notes are dotted to show that they should not be sustained as tenuto notes. This goes for the rest of the movement in similar places, e.g. bar 62 and following bars, and 97 and following bars, where the quarter notes should be only short arpeggiated notes.

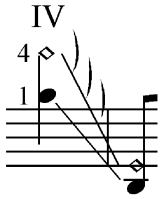
Largo:

All grace notes should be performed before the beat. Thus the preceding note value should be made shorter.

The term "...un poco rubato" means that the beats can be stretched to some extent, especially in situations like in bars 26 to 27 when rather many notes should be played, but still a

rhythmic feeling of the internal divisions of the beats in the bar should always be maintained. But in such dense situations, as mentioned, the tempo might be lowered substantially. In bars 19, 20 and 22 there are written sixteen-note tuplets, this is meant to be performed like grace notes, but are used instead of grace notes to simplify the notation.

Seagull-effect in bar 40:



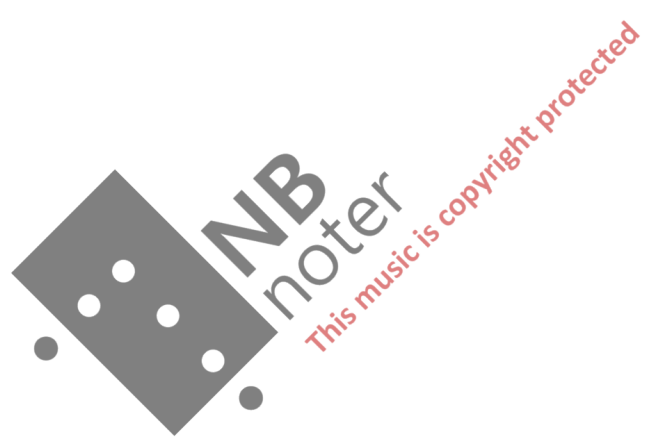
is a glissando performed with a fixed physical distance between the 1st and 4th finger. The actual interval between the two fingers is thus for instance an octave when started (it depends a bit on how high on the string the glissando is started). In any occasion it should end in a fourth-harmonic (a B) on the first beat in bar 41. The sounding result of this effect is a glissando with several small glissandi within the duration of the whole glissando, the sound of a seagull is meant to be imitated.

In bar 74 the difference in sound quality between 2nd and 3rd beat is meant to be as small as possible.

Gigue:

All eight notes without a bow should be performed relatively staccato. Only the first five bars are notated with dots. This should be maintained throughout the movement.





Preludio

Herman Vogt

♩ = 80

*molto legato e non marcato,
ma molto ritmico*

IV III II I I II III IV *sim.*

Violin

ppp

I II II III III II II I



15

17

19

21

23

25

27

I I II III III II I II I II III II
4 1 3 1 4 1

29 I II I II III II I II *sim.* I II I II *sim.* III II I II *sim.* III II I *sim.*

o 2 o 1 4 1 o 1 o 1 4 1 o 1 o 1 4 1 o 1 4 1 o 1 4 1 o 4 1 o 4 1

ff

31 II I II I *sim.* I II II I

o 1 o 1 o

ppp

from second sixteen-note in bar 34 to second beat in bar 36:
every second note on the D- and A-string

33 III II III II III III II II III II II III

4 1 3 4 1 3 3 1 3

ff

35 II III II III II III II III II II III II III II II III III II

1 3 1 3 1 4 4 1 1 4 1 4 1 4 1 1 4 1

ff

37 II I 4 o 4 o *sim.* I II I II I

f

40 *molto rit.*

ff

42 ♩ = 40 *poco a poco accel.*

ff

44 ♩ = 80

6 6 6

ff

45

6

6

6

6

6

46

6

6

6

6

47

6

6

6

6

I II II I

4

ppp

48

6

6

6

6

p pp p mp

49

6

6

6

6

pp mp

50

6

6

6

6

pp mf

51

6

6

6

6

pp mf

52

6

6

6

6

pp f

53 *pp*

54 *f* *pp*

55 *ff*

56 *pp*

57 *ff*

58

59 *sim.* *sim.*

Fuga

Herman Vogt

♩ = 76

sempre tenuto
(un poco rubato in dense parts)

Violin

35

p subito

38

fff

41

44

pp
f subito

47

51

55

58

61

64 *cresc.*

67 *downward arpeggio* *f* *fff*

71 *f*

78

83

87 *III II I I II III simile* *f*

90 *f*

93

95

97

99

101

V 0 II III IV III II
0 0 0 0 0 0
0 6

I II III IV III II I II III IV III I
0 0 0 0 0 0 0 0 6 0 0 0 0 0 IV II

continue similar I,II,III,IV,IV,III,II,I bowing untill bar 108

103

105

107

109

112

II 0 0 0 0

II III IV 4

dim.

114

IV 0 4 4 0

III 0 4 4 0

IV 0 4 4 0

(dim.)

117

V 0

p *f subito*

121

0

p

125

0

0 1

slow arpeggio

129

3 0 0 2

V

0

0 3 3

p

132

3 3 3 3

III II III 0 0 III

I I II III

p

134

6 6 6 6

ff dim.

136

mp *p*

138

ppp *cresc.*

143

(cresc.) *fff*

148

un poco rit. *p*



Largo

$\bullet = 64$ ($\circ = 32$)

Herman Vogt

legato e un poco rubato

Violin

III \circ III II III II IV II IV II

pp

5 *sim.*

mf pp *mf*

9

pp *mf* *pp*

13

non gliss.

(8^{va})

1 4 2 4

I II I II II III

mf *pp* *mf* *pp*

18

p

I II III IV

20

p

I II III

22

III II I IV IV III III II I II

mf *pp*

24

mf pp *mf pp*

26

mf > pp

28

mf *f* *pp*

30

IV *mf pp*

bars 31 - 35 should be performed as a quasi gradual accelerando

IV III III II II I 5:4

33

3:2 7:4

35

III

II I 2 4
4 1 1 4 1 3 1

p

37

IV III II I II

2 4 3 1 3 4 3 4 1 3 3

3 3 3 3 3

seagull effect

40 I I II III IV IV 3 3 3 3

pp ff

43 3 3 3 3

45 3 3 3 3 II III II I II III II I

47 3 3 3 3 I II III II I sim.

49 pp

53 mf

55 I II III I II 1 4 3 3

pp mf pp

57 3 3 3 3

mf pp mf pp

59 *mf pp* *mf pp*

61 *IV III* *IV III* *IV*

64 *mf*

66 *pp* *mf pp*

70 *ff* *mf*

72 *ord.*

(no specific tone,
but still a hint of tones
disappearing into the extreme)

74 *quasi sul tasto* *without caesura* *airy noise sound* *8va* *pp* *ppp*

Gigue

Herman Vogt

♩ = 96

molto ritmico

Violin

Violin score for Gigue by Herman Vogt, measures 1-40. The score is in 3/8 time and features a variety of dynamic markings and articulations. Fingerings are indicated by numbers 0-4 above notes. A large watermark 'NB noter' is present across the middle of the page.

Measures 1-5: *f* (fingerings: 0 0 0)

Measures 6-10: *f* (fingerings: 0 0)

Measures 11-16: *p*

Measures 17-21: *f* (fingerings: 0 0)

Measures 22-26: *p* (fingerings: 0 II 0)

Measures 27-32: *f* (fingerings: III II I 0 I II III IV II III 0 0 0 0 0 0), *p subito*, *mf*, *p*

Measures 33-37: *f*, *mp*, *ff*, *mf*, *f*, *mp*, *mf*, *p*, *mp*, *pp*

Measures 38-40: *p*, *pp cresc.* (fingerings: 4 0 4 0)

44 *ff*

Musical staff 44-49: Treble clef, key signature of two sharps (F# and C#). The staff contains six measures of music. The first measure has a '0' above the first note. The music features eighth and sixteenth notes with various accidentals (sharps and flats) and slurs. The dynamic marking *ff* is at the end of the staff.

50 *f*

Musical staff 50-55: Treble clef, key signature of two sharps. The staff contains six measures of music. The first measure has a repeat sign. The music features eighth and sixteenth notes with slurs. The dynamic marking *f* is at the beginning of the staff.

56

Musical staff 56-61: Treble clef, key signature of two sharps. The staff contains six measures of music. The first measure has '0 0 0' above it. The music features eighth and sixteenth notes with slurs. The dynamic marking *ff* is at the end of the staff.

62 *p* *mf* *p* *f* *mp*

Musical staff 62-67: Treble clef, key signature of two sharps. The staff contains six measures of music. The music features eighth and sixteenth notes with slurs. Dynamic markings *p*, *mf*, *p*, *f*, and *mp* are placed below the staff with lines indicating their range.

68 *f* *p* *mf* *p* *mp* *p*

Musical staff 68-72: Treble clef, key signature of two sharps. The staff contains five measures of music. The music features eighth and sixteenth notes with slurs. Dynamic markings *f*, *p*, *mf*, *p*, *mp*, and *p* are placed below the staff. A watermark 'MB noter' is visible over the staff. Fingerings III 0, II 0, I 0 are indicated above the notes in the final measure.

73 *ff*

Musical staff 73-77: Treble clef, key signature of two sharps. The staff contains five measures of music. The music features eighth and sixteenth notes with slurs. The dynamic marking *ff* is at the end of the staff.

78

Musical staff 78-81: Treble clef, key signature of two sharps. The staff contains four measures of music. The music features eighth and sixteenth notes with slurs. Fingerings (1 3), (3 2), (1 2), (3 4), (1 2), (3 1), (1 0) are indicated above the notes.

82

Musical staff 82-86: Treble clef, key signature of two sharps. The staff contains five measures of music. The music features eighth and sixteenth notes with slurs. Fingerings III 30, IV 30, II 1, III 0, III 0, III 0, III 0, III 0, III 0 are indicated above the notes.

87

Musical staff 87-92: Treble clef, key signature of two sharps. The staff contains six measures of music. The music features eighth and sixteenth notes with slurs. Fingerings 0 4 0, 0 0 0 are indicated above the notes.

92 *p subito*

96 *ff* *ff* *accel.*

102 *pp* *p*

(accel.)

III 0 III 0 III 0 III

4 0 4 0

♩ = 96

108 *pp* *p* *pp* *mp* *pp*

111 *mf* *pp* *pp*

114 *ff* *pp* *ff*

117 *pp* *ff* *pp* *f* *pp* *f*

120 *pp* *mf* *pp* *mf* *pp* *mf*

123 *mp* *p* *p* *piu p*

III

126 *pp* *niente*

gradual transition
each note gradually less separated

III