

# 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)

Supported by Norsk Kulturråd



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'')

1<sup>st</sup> Version, November the 4<sup>th</sup> 2009 (Preludio and Largo: April the 30<sup>th</sup> 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.

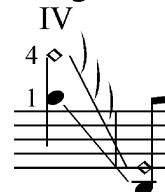
### Largo:

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:



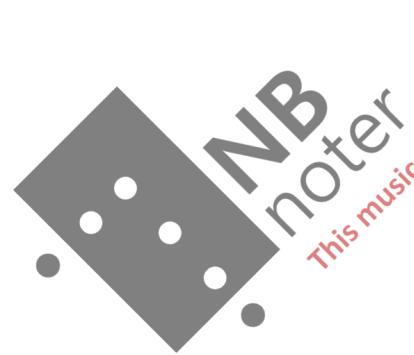
is a glissando performed with a fixed physical distance between the 1<sup>st</sup> and 4<sup>th</sup> finger. The actual interval between the two fingers is thus for instance an octave when started (it depends a bit on how high on the string the glissando is started). In any occasion it should end in 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 2<sup>nd</sup> and 3<sup>rd</sup> 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.





NB  
noter

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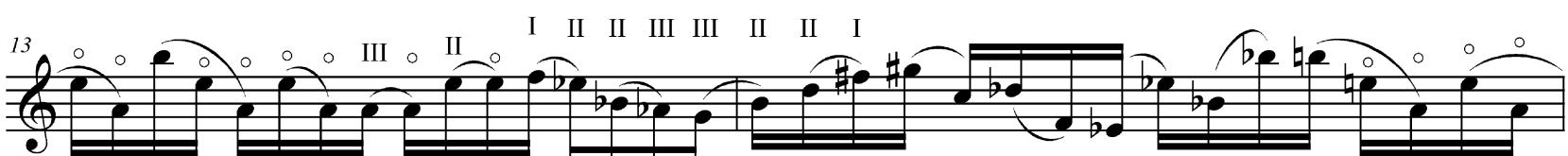
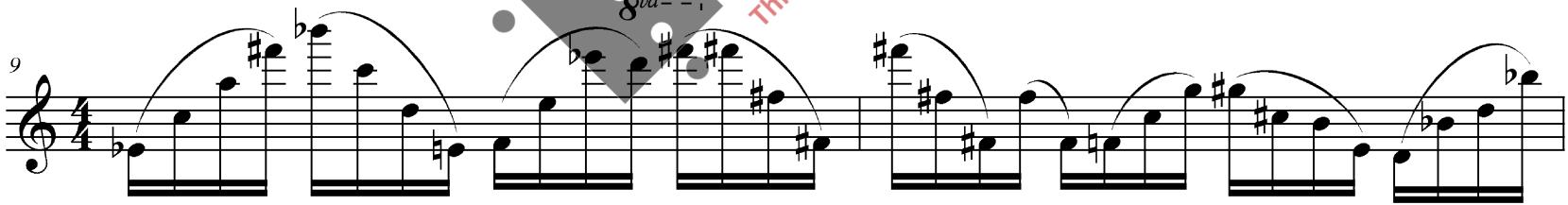
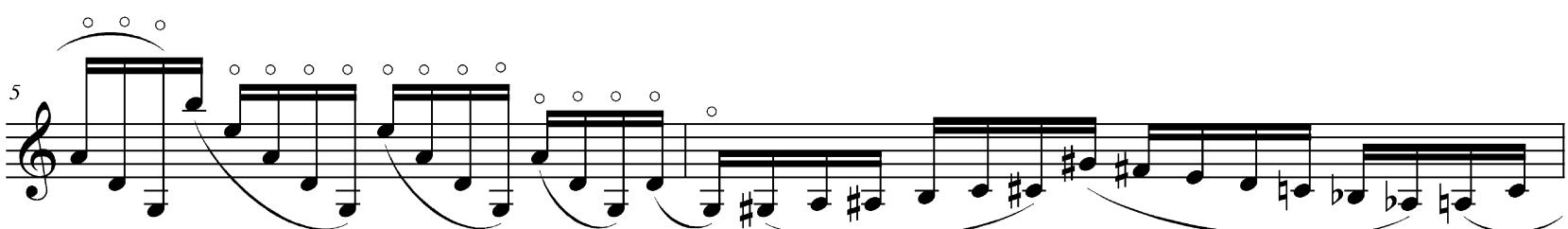
# Preludio

$\text{♩} = 80$

*molto legato e non marcato,  
ma molto ritmico*

Herman Vogt  
*sim.*

Violin



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noter  
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Musical score page 2, measures 15-16. The music is in common time, treble clef, and consists of two staves. Measure 15 starts with a dotted half note followed by eighth-note pairs. Measure 16 continues with eighth-note pairs and includes a dynamic instruction *p*.

Musical score page 2, measures 17-18. The music continues with eighth-note pairs. Measure 17 ends with a dynamic *p*. Measure 18 concludes with a dynamic *f*.

Musical score page 2, measures 19-20. The music features eighth-note pairs and includes dynamics *p* and *f*.

Musical score page 2, measures 21-22. The music consists of eighth-note pairs. A large watermark is present in the center of the page, reading "N.B. noter" and "This music is copyright protected".

Musical score page 2, measures 23-24. The music features eighth-note pairs. A dynamic *f* is indicated at the end of measure 24.

Musical score page 2, measures 25-26. The music consists of eighth-note pairs. A dynamic *f* is indicated at the end of measure 26.

Musical score page 2, measures 27-28. The music features eighth-note pairs. Measure 28 concludes with a dynamic *f*. Above the staff, there are fingerings: I I II III III II I II I II III II. Below the staff, there are articulation marks: 4 1 3 1 4 1.

sim.

*ppp*

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 33 begins with a forte dynamic. Measures 33-35 show a pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 36-37 show eighth-note pairs followed by eighth-note chords. Measures 38-39 show eighth-note pairs followed by sixteenth-note pairs. Measure 40 concludes with a forte dynamic.

The image shows a page of sheet music for piano. The left hand is in 4/4 time, playing eighth-note chords in common time, with a dynamic of 'sim.'. The right hand is in common time, playing sixteenth-note patterns. Measure 1 starts with a treble clef, a key signature of two sharps, and a tempo of 37. Measure 2 begins with a bass clef, a key signature of one sharp, and a tempo of 37. A large diamond-shaped graphic is overlaid on the music, containing the letters 'NMB' and the text 'This music is copyright'.

Musical score for piano, page 40. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The dynamic marking *ff* is placed below the bass staff. The tempo marking *molto rit.* is placed above the top staff. The music features various note heads, stems, and beams, with some notes having small circles or dots above them. The score ends with a dashed line at the end of the page.

42      *poco a poco accel.*

43

Musical score for piano, page 10, measures 44-45. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo of  $\text{♩} = 80$ . The bottom staff shows a bass clef. Measure 44 starts with a forte dynamic. Measure 45 begins with a piano dynamic. Measure 45 concludes with a fermata over the bass note.

45

46

47

48

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noter  
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58

59



# Fuga

Herman Vogt

**Violin**

$\bullet = 76$

*sempre tenuto  
(un poco rubato in dense parts)*

**f**

7

13

18

22

25

28

31

**NB**  
noter  
*This music is copyright protected*

<img alt="Sheet music for Violin by Herman Vogt, titled 'Fuga'. The music is in 3/4 time, dynamic f, tempo 76 BPM. The score consists of eight staves of music, each with various note heads, stems, and rests. Measure 1 starts with a 'II' above the first note. Measures 2-4 show a sequence of notes with '0', 'I', 'II', 'I', 'I', 'II', 'II', 'I', '0', '0', '4', '0', '0' above them. Measures 5-8 continue this pattern. Measures 9-12 show a sequence of notes with '0', '0', 'VI', 'VI', 'VI' below them. Measures 13-16 show a sequence of notes with '0', '0', 'VI', 'VI', 'VI' below them. Measures 17-20 show a sequence of notes with '1', '4', 'p subito' dynamic, and '1' above them. Measures 21-24 show a sequence of notes with '3' above them. Measures 25-28 show a sequence of notes with '3' above them. Measures 29-32 show a sequence of notes with '3' above them. Measures 33-36 show a sequence of notes with '3' above them. Measures 37-40 show a sequence of notes with '3' above them. 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The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is divided into measures by vertical bar lines. Each measure contains several notes, some with stems pointing up and others down. The music includes various dynamics and performance instructions, such as 'p subito' (pianissimo suddenly) at the top right of the first staff, 'fff' (fortississimo) at the end of the second staff, 'pp' (pianissimo) and 'f subito' (fortissimo suddenly) at the end of the fourth staff, and 'v' (velocity) markings with numbers like 3, 0, 1, and 4 placed above or below the notes. The music is written in common time, with a mix of major and minor keys indicated by key signatures. The overall style is complex and dynamic, typical of classical piano literature.



97

**p**

99

101

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

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

103

105

107

109

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II  
112 0 0 0 0 0  
dim.

II III IV  
114 0 4 4 0 0 4 4 0 4 0  
(dim.)

V  
117 0  
*p f subito*

0  
121

slow arpeggio - - -  
125 0 I  
This music is copyright protected

III II III  
129 0 3 0 3 3  
3 3 3 3

3 3 III II I I II III  
132 0 0 6 6 6 6  
*p*

ff dim.  
134 6 6 6 6 6 6

136

138

143

148



# Largo

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

Herman Vogt

*legato e un poco rubato*

5      *sim.*

*mf pp*

*mf*

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The left staff uses a treble clef and has dynamics *pp*, *mf*, and *pp*. The right staff uses a bass clef and has a dynamic *8va-*. Measure 9 starts with eighth-note pairs (one sharp, one flat) followed by eighth-note pairs (one sharp, one double sharp). Measure 10 continues with eighth-note pairs (one sharp, one double sharp), followed by a measure ending with a repeat sign and a double bar line.

(8<sup>va</sup>) - - - - - *non gliss.*

18

**p**

I II III IV

3

20 I II III 3 3 6

6 4 1 4 1 1 4 1 1 4 4 1 4 1 4 1 4 4 3

24

*mf pp*

*mf pp*

26

*mf > pp*

28

*mf*

*f*

*pp*

30

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

IV III III II II I

*mf pp*

5:4

33

3:2

NB noter  
this music is copyright protected

7:4

35

III

II I  
4 1

I II I  
1 4 1

*p*

37

IV III II I  
2 4 3 3  
0 1 1 0

II

3 3 3 3 3 3



59

*mf pp*

3

III.

3

*mf pp*

3

A musical score for piano, page 10, system 61. The score consists of two staves. The upper staff features a treble clef and a key signature of one sharp. It contains a melodic line with various note heads and stems. Some note heads have circled Roman numerals (IV, III) and small circles. The lower staff features a bass clef and a key signature of one flat. It contains a bass line with quarter notes and rests. The music includes eighth-note patterns, grace notes, and a bass line with quarter notes and rests. The page number 10 is at the top right.

72

73

ord. —————→

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

- airy noise sound

*quasi sul tasto* without caesura

*quasi sul tasto* *without caesura*

74

*pp*

*8va* - - - ,

*ppp*

# Gigue

 = 96

Herman Vogt

*molto ritmico*

0 0 0

Violin

A musical score for piano in G major, 6/8 time. The left hand plays a rhythmic pattern of eighth and sixteenth notes. The right hand plays a melodic line with eighth and sixteenth notes, featuring grace notes and slurs. The dynamic is marked *f*. The score consists of two staves separated by a brace.

Musical score for piano, page 6, measures 6-7. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 6 begins with a whole note followed by a half note. Measure 7 begins with a half note followed by a whole note.

A musical score for piano, page 11, system 1. The score consists of two staves. The upper staff contains a melodic line with various note heads and stems. The lower staff provides harmonic information, showing bass notes and chords. A dynamic marking 'p' (piano) is placed below the lower staff. The page number '11' is located at the top left.

17

*f* ( )

> 0 0    > 0    > 0    > II    > I    > II    > I    > II    > 1 4 0

> 0 0    > 0    > 0    > II    > I    > II    > I    > II    > 1 4 0

22

v0 II 0 0 > 0 0 >

p

Musical score for piano, page 10, system 33. The score shows a melodic line with various dynamics and performance instructions. The dynamics include *f*, *mp*, *ff*, *mf*, *f*, *mp*, *mf*, *p*, *mp*, and *pp*. The score also features grace notes and slurs.

This image shows page 10 of a piano sheet music score. The music is divided into ten staves, each representing a different hand or voice. The notation includes a variety of musical elements such as quarter notes, eighth notes, sixteenth notes, and rests. Dynamics like *p*, *mf*, *f*, and *ff* are used throughout the piece. Some staves feature grace notes and slurs. The music is set against a background of a grey diamond watermark containing white dots, with the text "This music is copyright protected". The page number "10" is located in the bottom right corner of the page.

*p subito*

1. 2. *accel.*

*(accel.)*

*III 0 III 0 III 0 III*

*4 0 4 0*

*pp* *p*

*> pp p pp mp pp*

*mf pp*

*ff pp ff*

*> pp ff pp f pp f*

*pp mf pp mf pp mp*

*mp p p piu p*

*gradual transition  
each note gradually less separated*

*III*

*0 III 0 III*

*niente*