



# Sonata IV

Wolfgang Plagge [opus 115]

**for Horn and Piano** [score]

durata 12:00

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Wolfgang Plagge:

# Sonata IV

for horn and piano

Op.115

The medieval Archbishopric of Nidarós is a source of the most astonishing musical treasures. I have for many years now been studying numerous hand-written fragments originating from Norwegian monasteries and convents: Most of them are remnants of elaborate documents destroyed during Reformation times in this country. At present they are preserved in the Norwegian and Danish State Archives and libraries.

My studies of these matters have resulted in several works of Music where I have utilised – directly or indirectly – sections of medieval songs from those fascinating sources. The present 4<sup>th</sup> Sonata for Horn & Piano makes use of two Sequences: “Veni Creator Spiritus” and “Summi Triumphum Regis”, which have been interwoven into the musical proceedings.

A Sequence was originally an appendix to the Hallelujah verse in the Catholic mass. During the early Middle Ages a tradition evolved where the concluding letter “a” in the word “Alleluia” was decorated with an elaborate string of notes – a melism. These melisms were later provided with texts of their own, such as tributes to the Holy Trinity, the Virgin Mary and to international or local saints. In the centuries to follow Sequences grew more and more numerous, until in 1570 the Pope had to stop the production as worship of local saints threatened to outshine the central teachings of the Church. Only a few universally important Sequences were accepted for globally authorised use, and these are still in regular service. The others have since only been in strictly regional use or even totally forgotten.

The Sequences of the “Liber Sequentiarum Nidrosiensis”, the Nidarós Book of Sequences, clearly show a distinct influence from English and Irish sources. This is very natural, as Christianity came to Norway from these countries and Russia. There is very little contact with Rome until around 1150.

Oslo, 2003 *Wolfgang Plagge*

Også i dette verket fortsetter jeg utforskningen av det makeløse middelalder-materialet vi har fått overlevert fra det gamle erkebispesetet i Nidaros. Under Reformasjonen ble store deler av de håndskrevne notene og tekstdokumentene, som var blitt skrevet ned og samlet siden 1000-tallet, utslettet. Bare fragmenter av de uerstattelige verkene er bevart – de fleste befinner seg i Riksarkivet i Oslo og Stadsbiblioteket i København.

I det foreliggende verket har jeg vevd inn to av middelalder-sekvensene – pinsesekvensen “Veni Creator Spiritus” og Kristihimmelfart-sekvensen “Summi Triumphum Regis”.

En sekvens er opprinnelig et “vedheng” til et Halleluja-omkved. I Middelalderen oppstod skikken med å utsmykke den siste a-en i ordet Alleluia med en lang melisme. Etter hvert ble det forfattet egne ord til tonene i dette vedhenget, gjerne tekster med hyllest til den treenige Gud, jomfru Maria eller internasjonale, lokale og regionale helgener. Sekvensproduksjonen tok etter hvert fullstendig av, og paven måtte til slutt stanse kreativiteten av hensyn til de sentrale verdier – derfor ble bare et fåtall av sekvensene godkjent sentralt, mens de mange lokale komposisjonene ble benyttet regionalt.

Mange av sekvensene i “Liber Sequentiarum Nidrosiensis” har en egen friskhet og originalitet som klart viser innflytelsen vestfra, spesielt fra Irland og England. Dette er meget naturlig, ettersom kristendommen kom til Norge fra disse landene og Russland. Det er i det hele tatt påfallende lite kontakt med Roma før midten av 1100-tallet.

# Sonata IV

for Horn and Piano

Wolfgang Plagge [opus 115]

1<sup>st</sup> movement

VENI CREATOR - Allegro molto

Horn in C

Piano

*mp con eleganza*

7

*la melodia ben articolato*

*mf*

*mf*

13

19

*f*

*f*

25

*mf*

*p*

31

*mf*

*f*

37

*f*

*marc.*

*ff*

43

*p* *mf*

49

*3* *3*

54

*p sub.* *3* *3*

60

*3* *3* *3* *3*

66 *f*

66 *f*

*pesante*

71 *marc.*

77 *ff*

77 *ff*

83 *legato e ben marc.* *ff*

Detailed description: This page of a musical score contains measures 66 through 83. It is written for a piano with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 66 begins with a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand plays a rhythmic accompaniment of eighth notes, some marked *pesante*. Measures 71-76 show a *marcato* (*marc.*) tempo change. The right hand continues with melodic lines, and the left hand has a more active accompaniment. Measure 77 is marked *ff* (fortissimo). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Measure 83 is marked *legato e ben marc.* and *ff*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

88

88

*mp*

*f*

94

94

*mp*

*f*

100

100

*mp*

*f*

*8va*-----

*8vb*-----

105

105

*mp*

*f*

*8vb*-----

110

110

115

115

120

*mp*

*la melodia ben articolato*

*mf*

*mp*

120

126

*cresc.*

*cresc.*

126



132

Musical score for measures 132-137. The top staff is a single melodic line with various ornaments and slurs. The bottom two staves are piano accompaniment, with the left hand playing a steady eighth-note pattern and the right hand playing chords and moving lines.

138

Musical score for measures 138-143. The top staff continues the melodic line. The piano accompaniment features a dynamic marking of *f* (forte) and includes slurs and accents.

144

Musical score for measures 144-149. The top staff includes triplet markings (3) and a change in time signature to 2/4. The piano accompaniment also reflects these changes.

150

Musical score for measures 150-154. The top staff includes triplet markings (3), a dynamic marking of *marc.* (marcato), and a dynamic marking of *sf* (sforzando). The piano accompaniment includes slurs and accents.

156

*sf*

162

*sf*

*mp*

168

*pp*

*pp*

175

*pp*

*p marc.*

181 (modo ord.)

187 *dimin.*

192

198 *ppp*

204

*mp con eleganza*

*p con eleganza*

This system contains measures 204 to 210. The vocal line begins at measure 204 with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mp con eleganza* for the vocal and *p con eleganza* for the piano.

210

*cresc.*

*f*

*cresc.*

This system contains measures 210 to 215. The vocal line continues with a melodic line, marked with *cresc.* and *f*. The piano accompaniment continues with eighth-note patterns and chords, also marked with *cresc.*

215

This system contains measures 215 to 219. The vocal line features a melodic line with a triplet of eighth notes at the end of measure 215. The piano accompaniment continues with eighth-note patterns and chords.

219

*fff*

*fff*

This system contains measures 219 and 220. The vocal line features a melodic line with triplets of eighth notes, marked with *fff*. The piano accompaniment continues with chords, also marked with *fff*.

Duration: 4'00"



2<sup>nd</sup> movement

SUMMI TRIUMPHUM REGIS (Nidaros Book of Sequences; 11.th century)

Molto liberamente

Horn in C

*p*

*parlando e semplice*

Piano

*pp pesante*

5

*mp*

9

*pp*

*p liberamente* <sup>3</sup>

13

13

3

9

16

16

*mp*

*pp*

*pp*

5

20

20

*mf*

*p*

20

24

*pp*

*p*

28

Tranquillo

*pp*

*pp*

*mp*

33

*pp*

38

*mp*

*(loco)*

3

6

42

3

5

3

45

*pp*



49 *mf* 3

52 *mp* 3 *p* 5

55 5 5 6 6 5

58

58

5

5

5

5

*pp*

*mf*

*pp*

62

62

*mf*

*pp*

3

3

5

5

3

3

5

5

*p*

6

66

Non troppo Lento

66

*p*

3

5

*pp*

*ppp*

(simile)

70

*mp*

*mf cant.*

This system contains measures 70 and 71. The vocal line (top staff) begins at measure 70 with a melodic phrase starting on a sharp note, marked *mp*. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line. In measure 71, the vocal line continues with a melodic phrase, marked *mf cant.*, while the piano accompaniment remains consistent.

72

This system contains measures 72 and 73. The vocal line (top staff) continues with a melodic phrase. The piano accompaniment (middle and bottom staves) maintains the eighth-note bass line. The piano part includes some chordal textures in the right hand.

74

This system contains measures 74 and 75. The vocal line (top staff) continues with a melodic phrase. The piano accompaniment (middle and bottom staves) maintains the eighth-note bass line. The piano part includes some chordal textures in the right hand.

76

76

8va

78

78

8va

80

80

8va

82

82

84

84

*dimin.*

86

86

88

Musical score for measures 88-89. The top staff is a single melodic line. The middle staff is a grand staff with a long chordal structure. The bottom staff is a bass line with a steady eighth-note accompaniment.

90

Musical score for measures 90-92. The top staff has a melodic line starting with a piano (*p*) dynamic. The middle staff is a grand staff with complex chordal textures. The bottom staff is a bass line with a steady eighth-note accompaniment.

93

Musical score for measures 93-94. The top staff has a melodic line starting with a pianissimo (*pp*) dynamic. The middle staff is a grand staff with complex chordal textures. The bottom staff is a bass line with a steady eighth-note accompaniment.

Duration: 7'40"  
TOTAL: 12'00"





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