2L Electronic Scores

Sonata IV

Wolfgang Plagge [opus 115]

for Horn and Piano [score]
durata 12:00

composed 2002
version 20.03.2003

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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 4th 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 Spirius" og Kristi-himmelfart-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.

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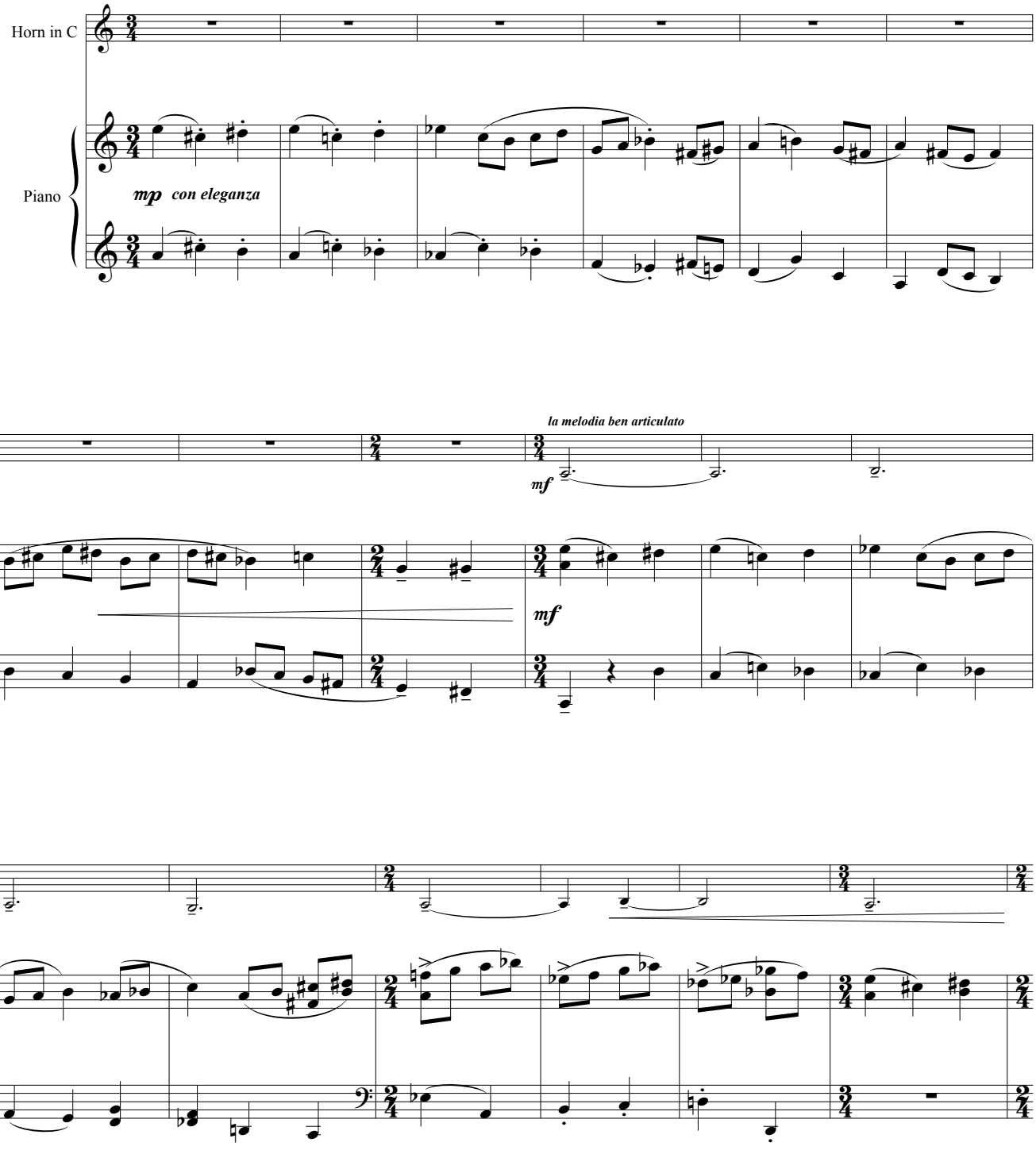
Sonata IV

for Horn and Piano

Wolfgang Plagge [opus 115]

1st movement

VENI CREATOR - Allegro molto



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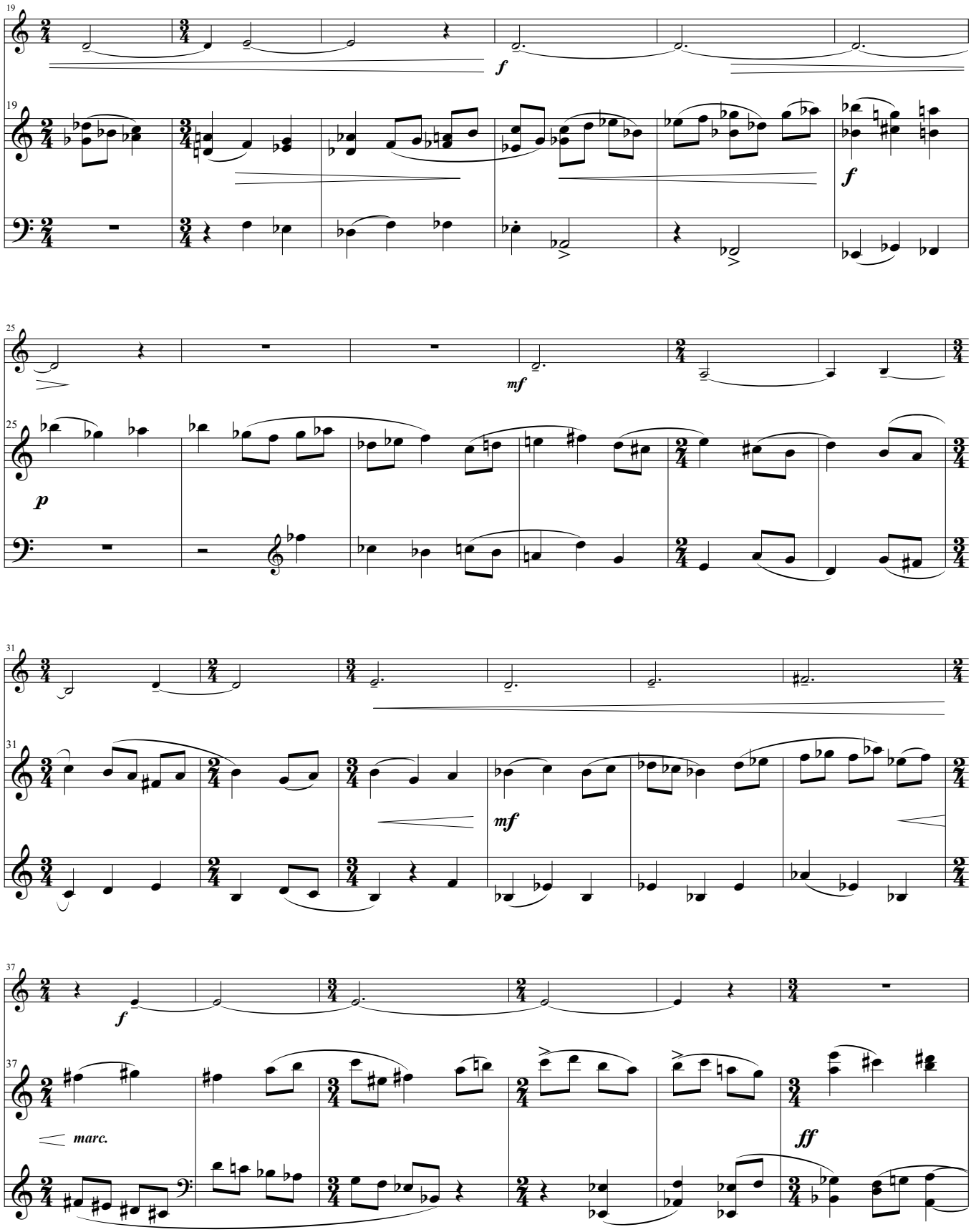

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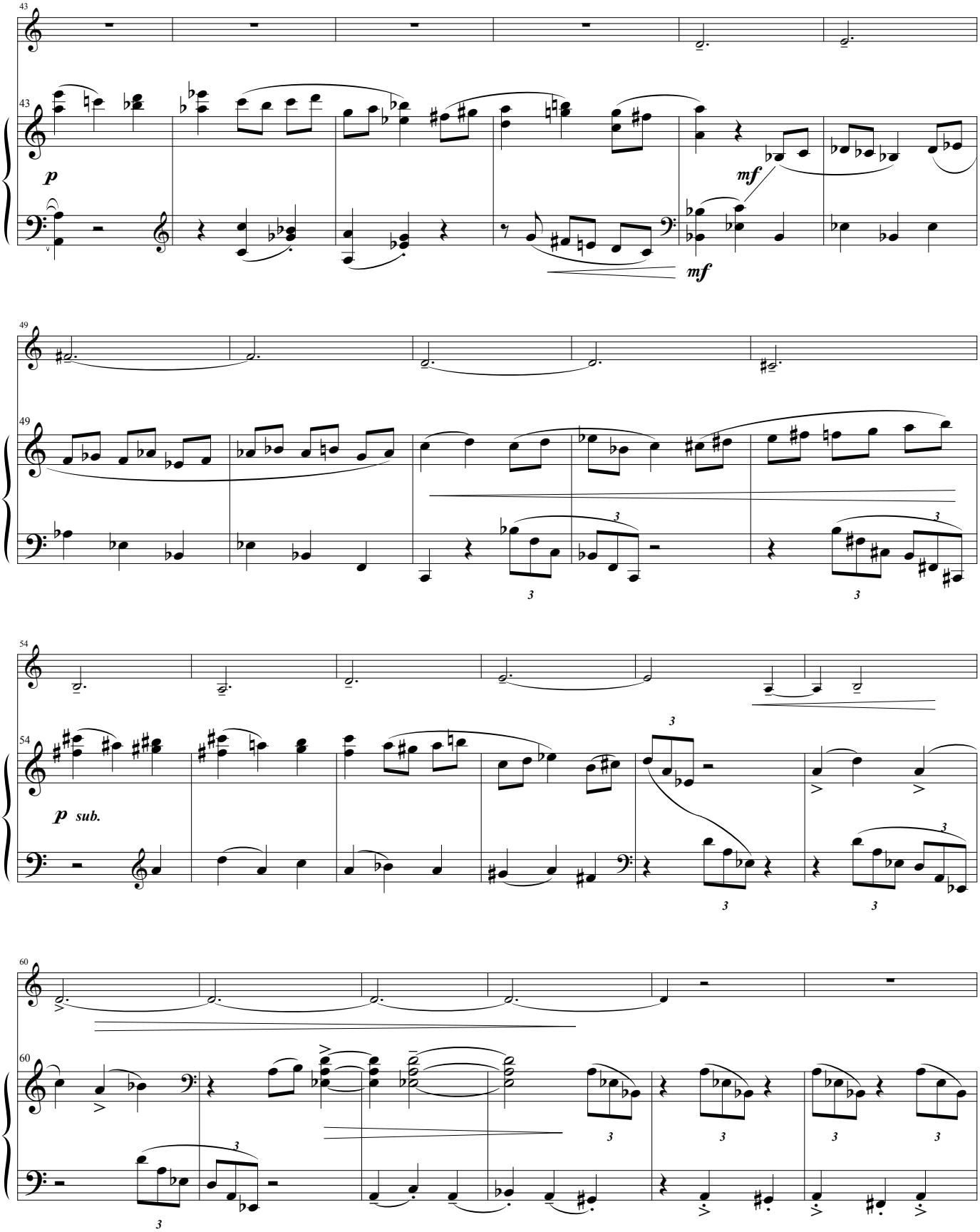
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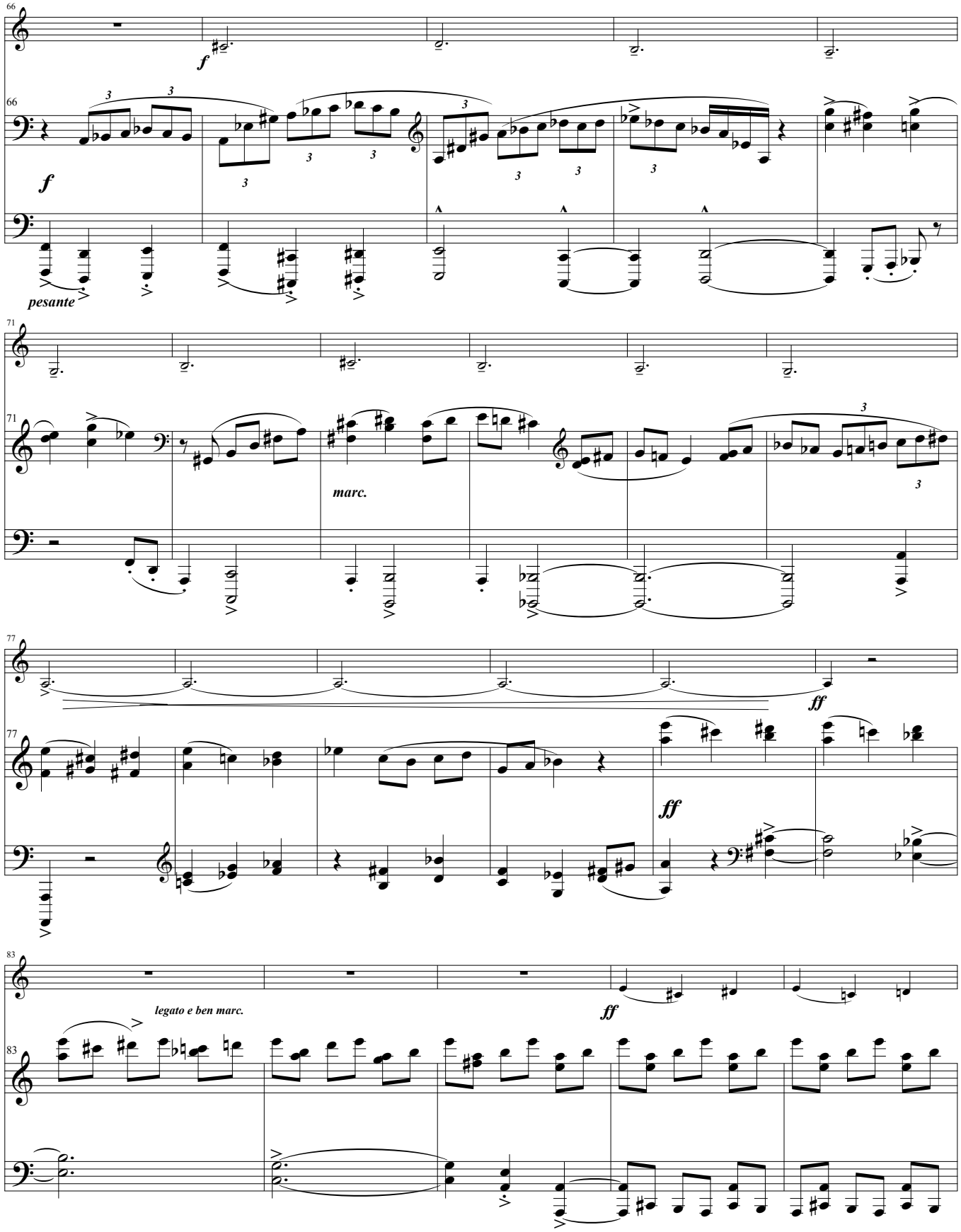

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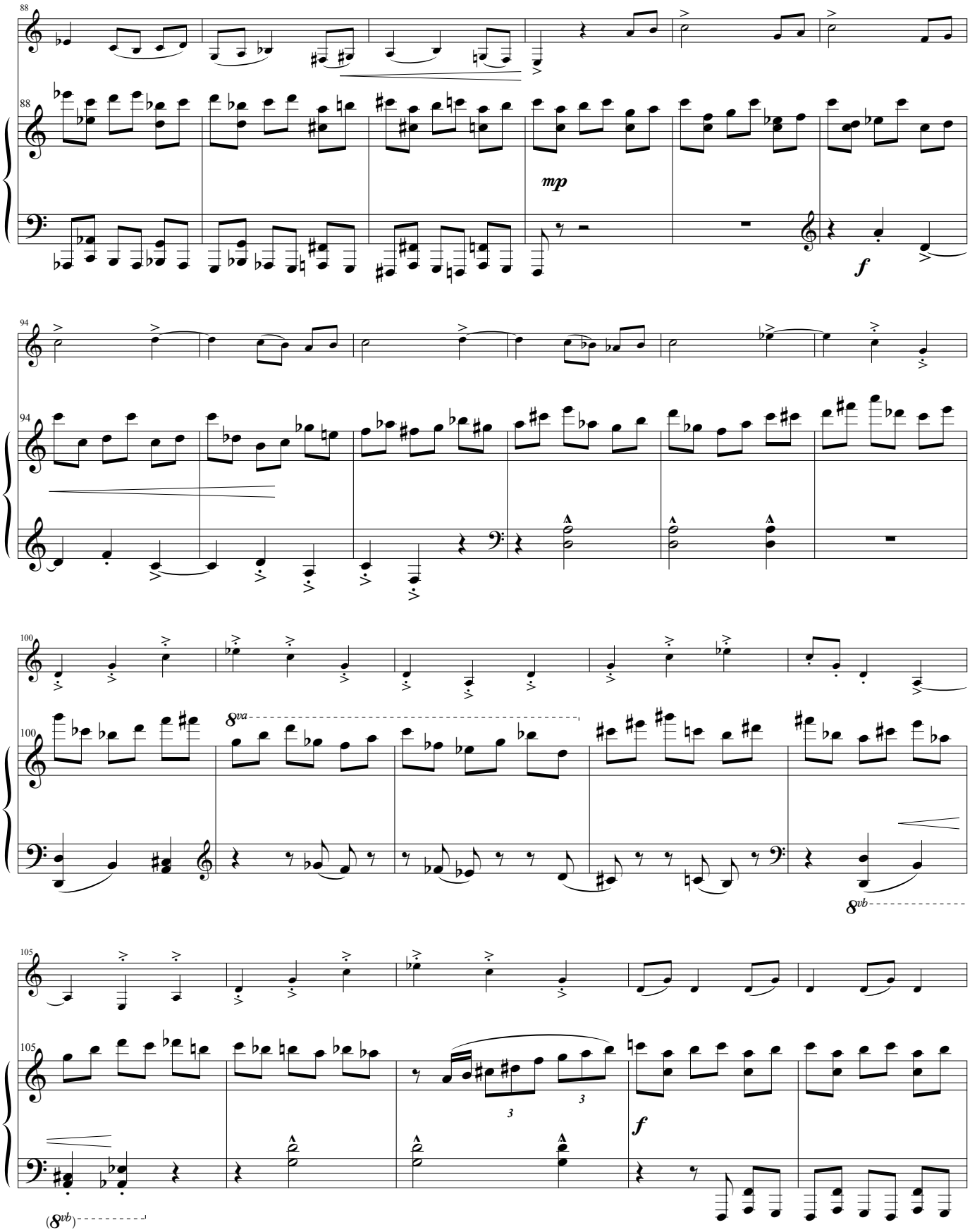
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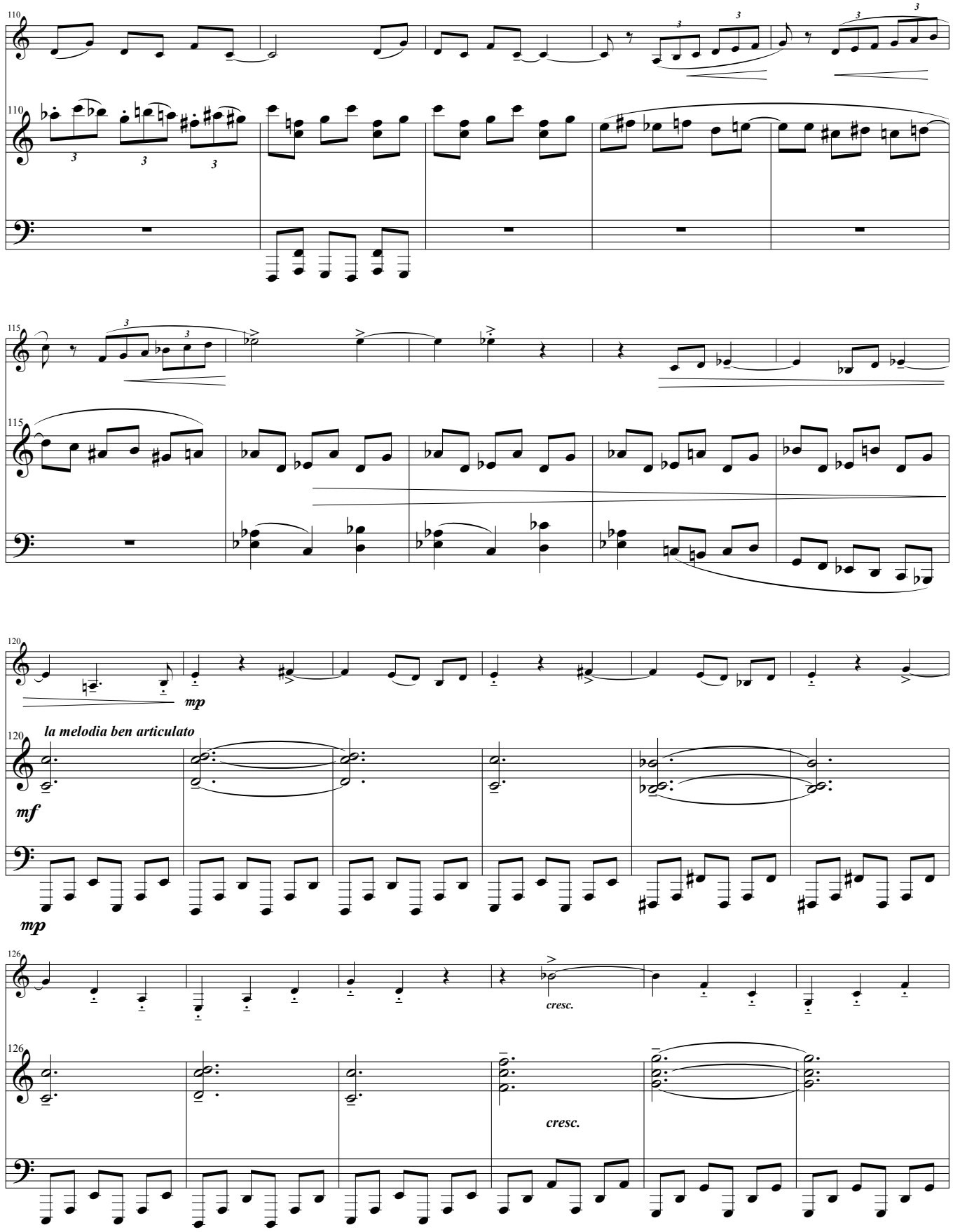

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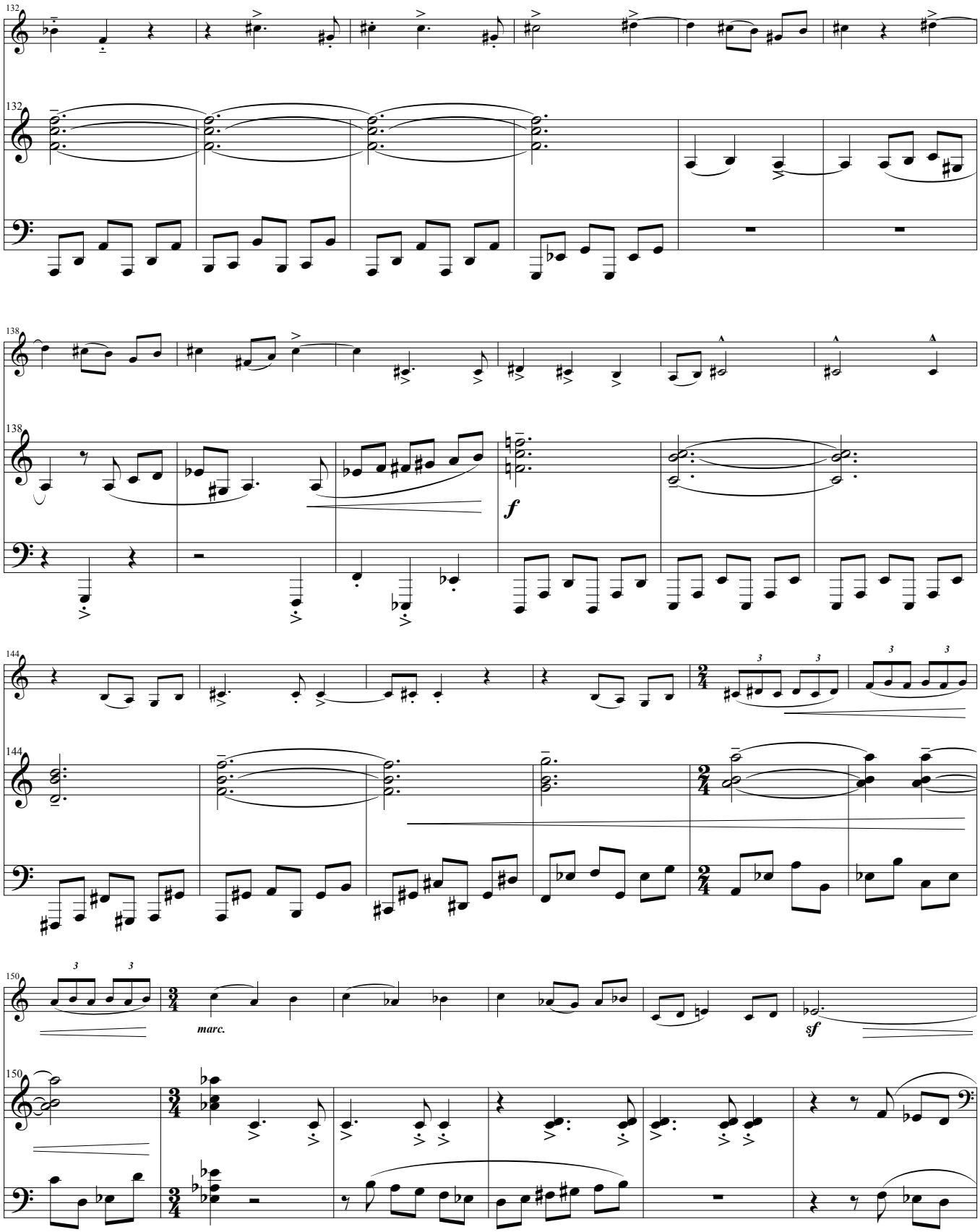
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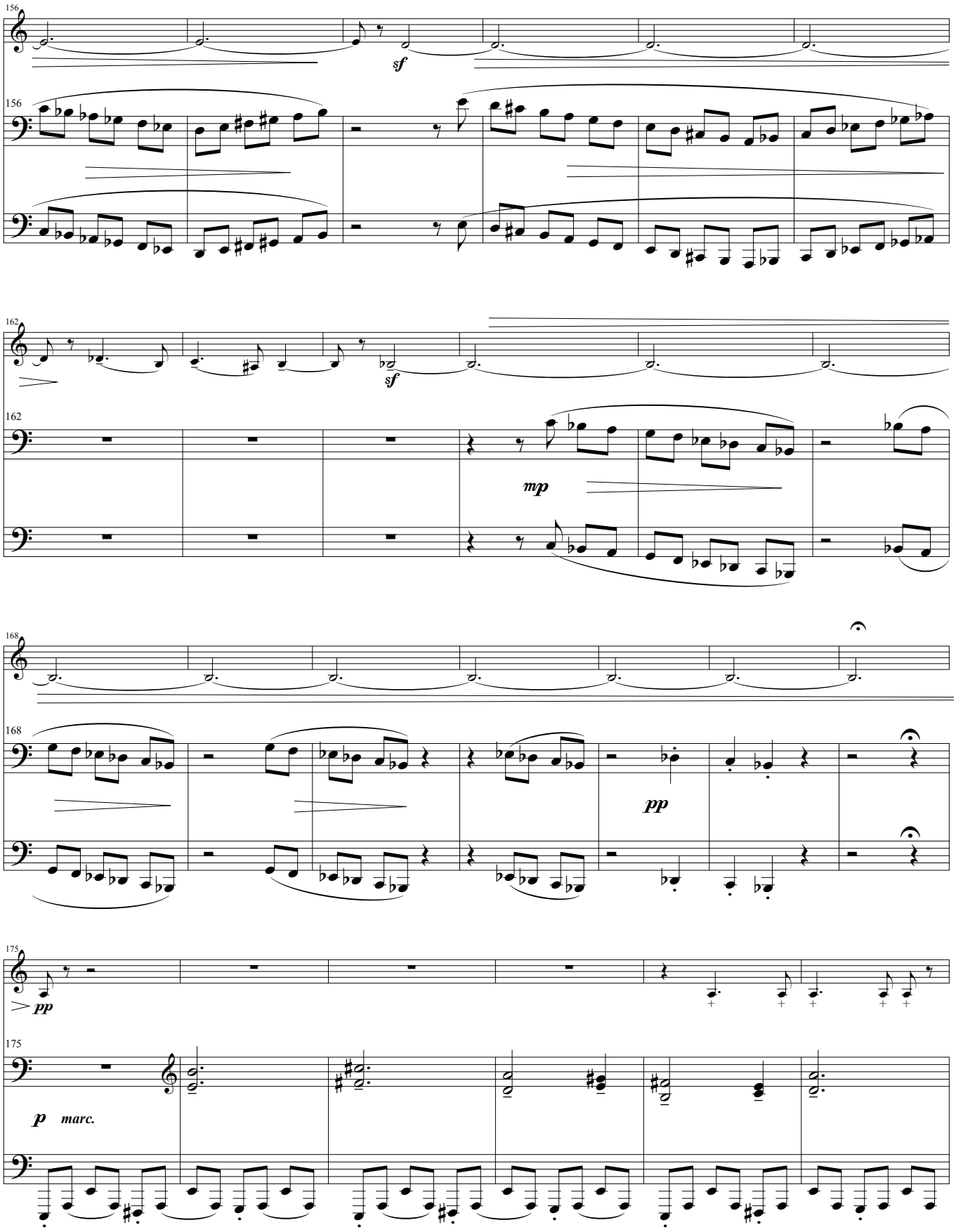

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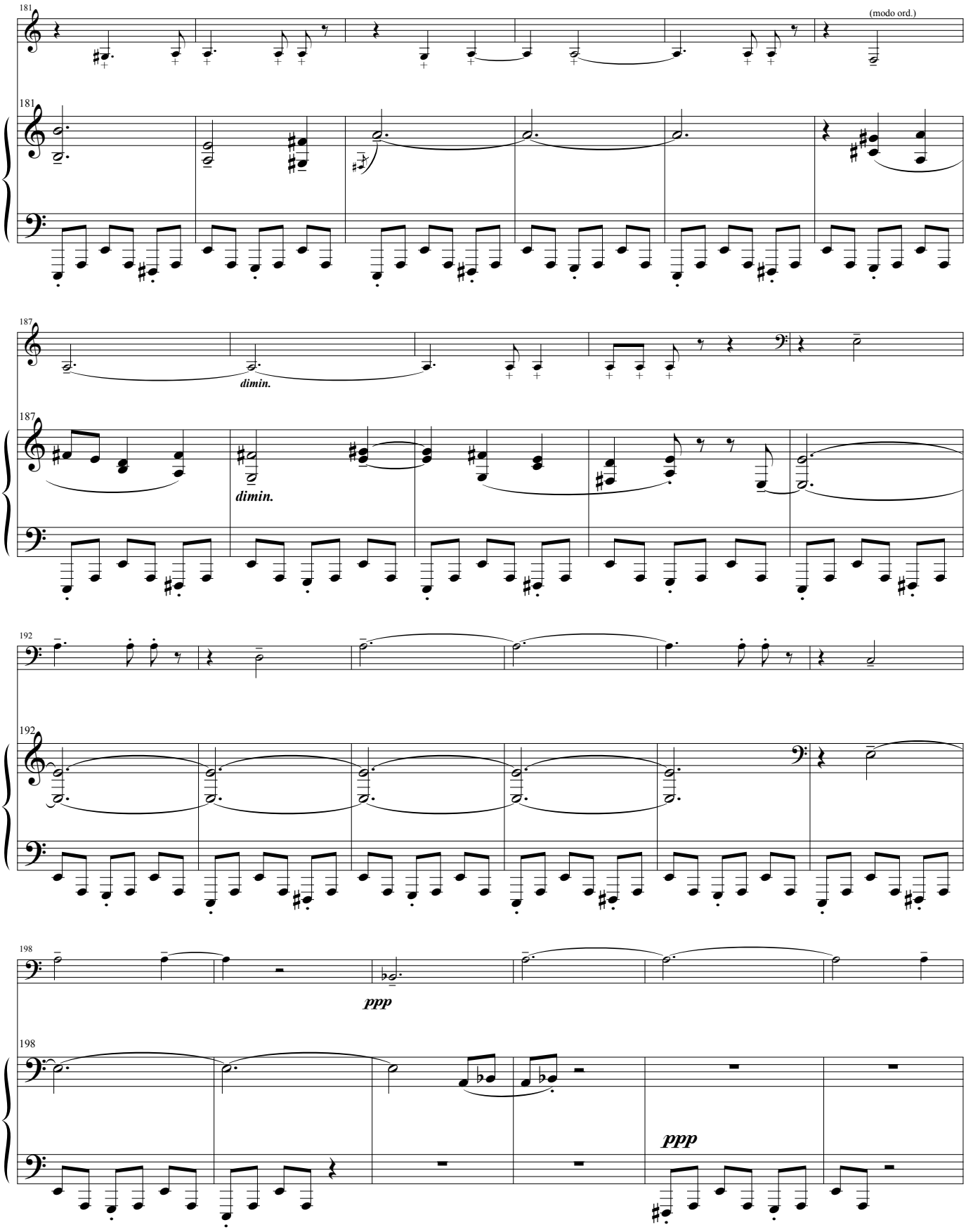
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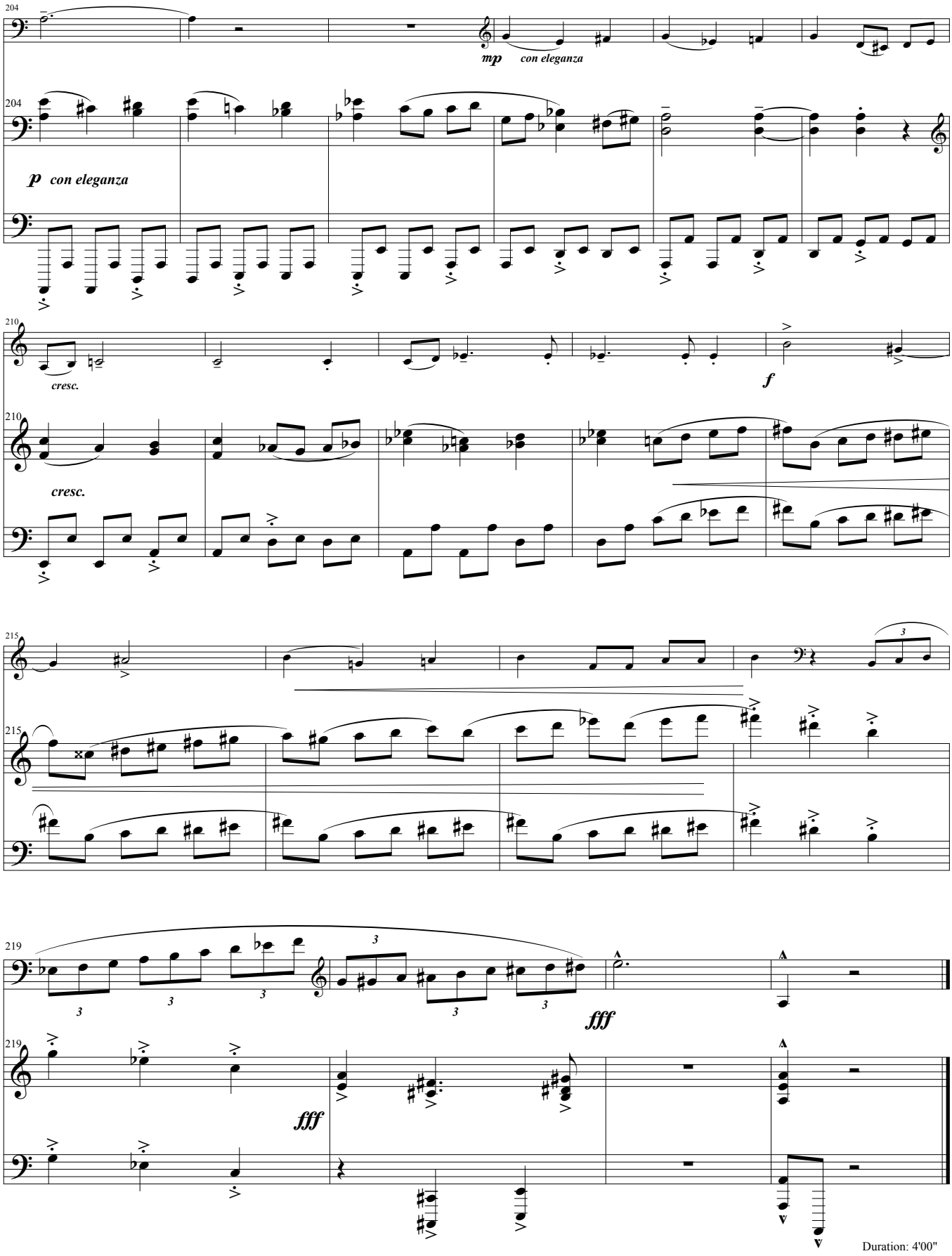

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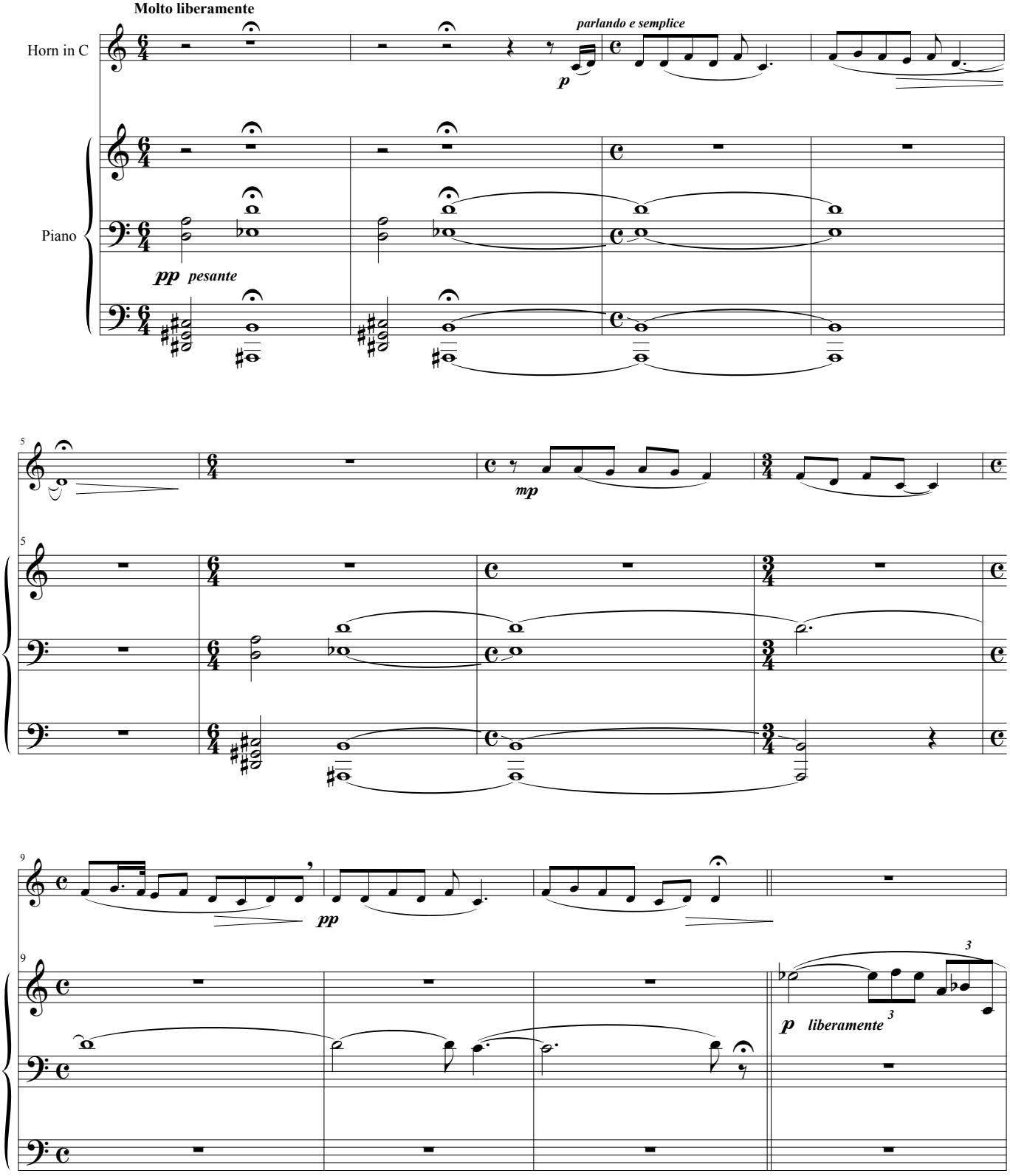
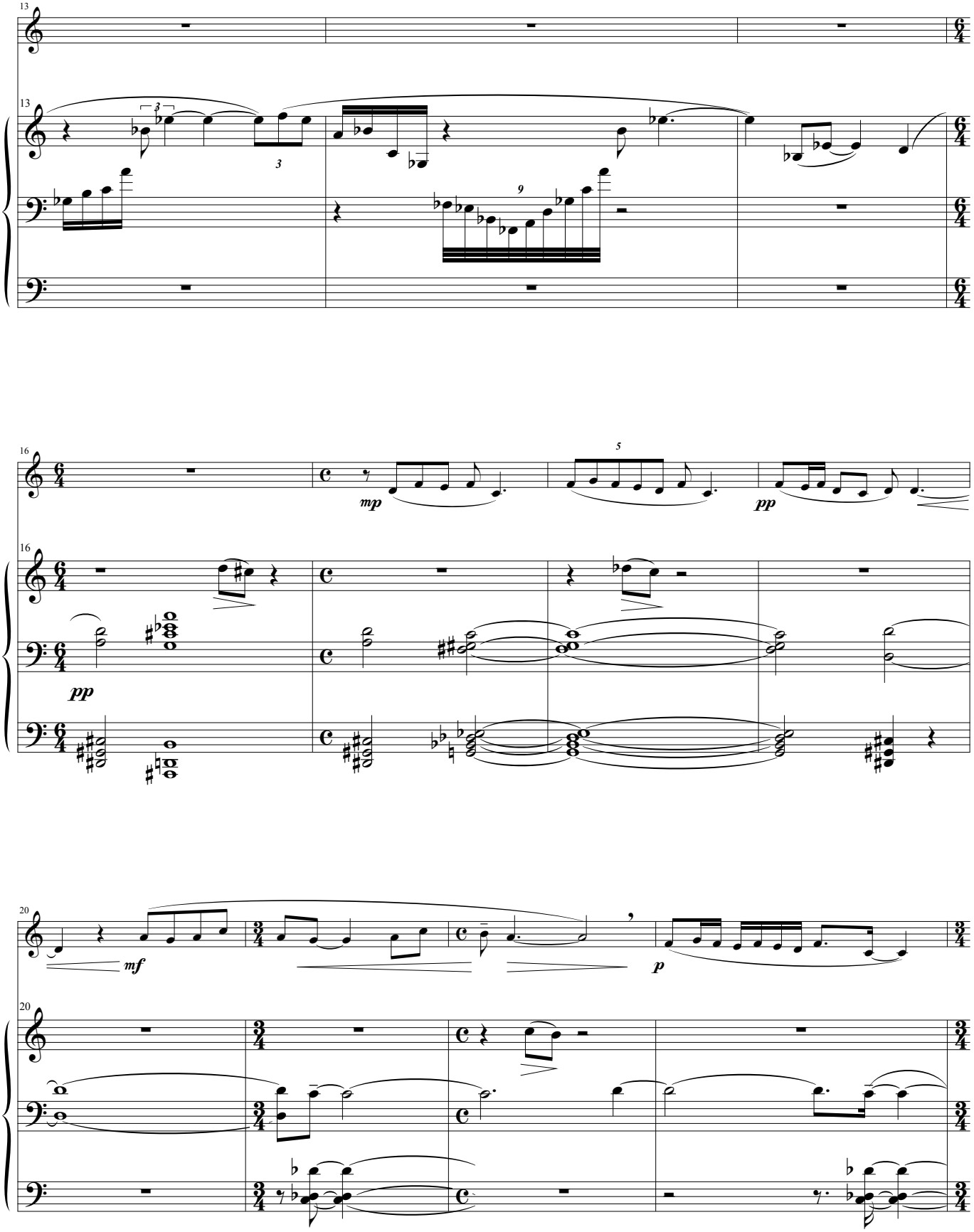
2nd movement

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

Molto liberamente





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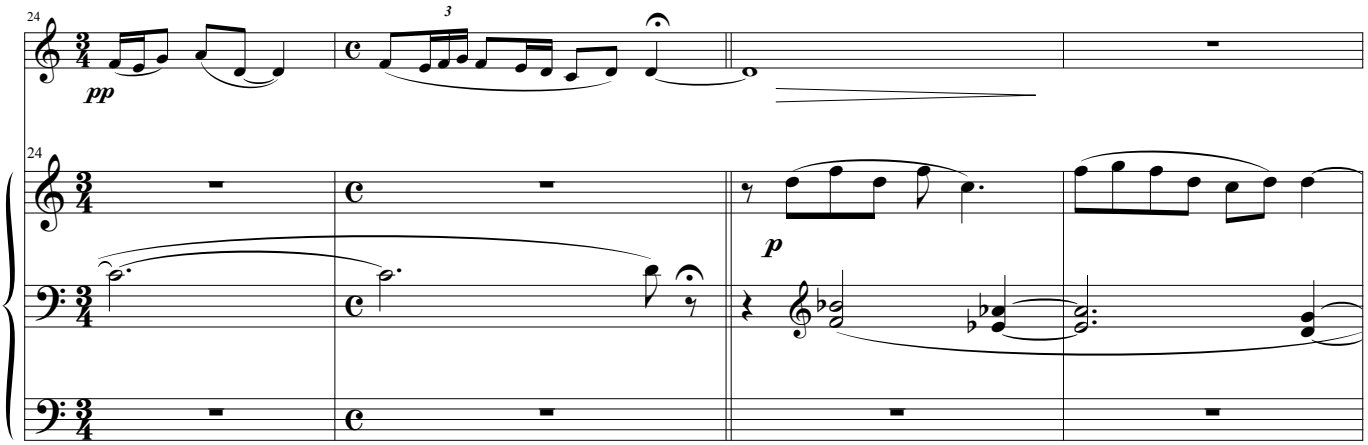
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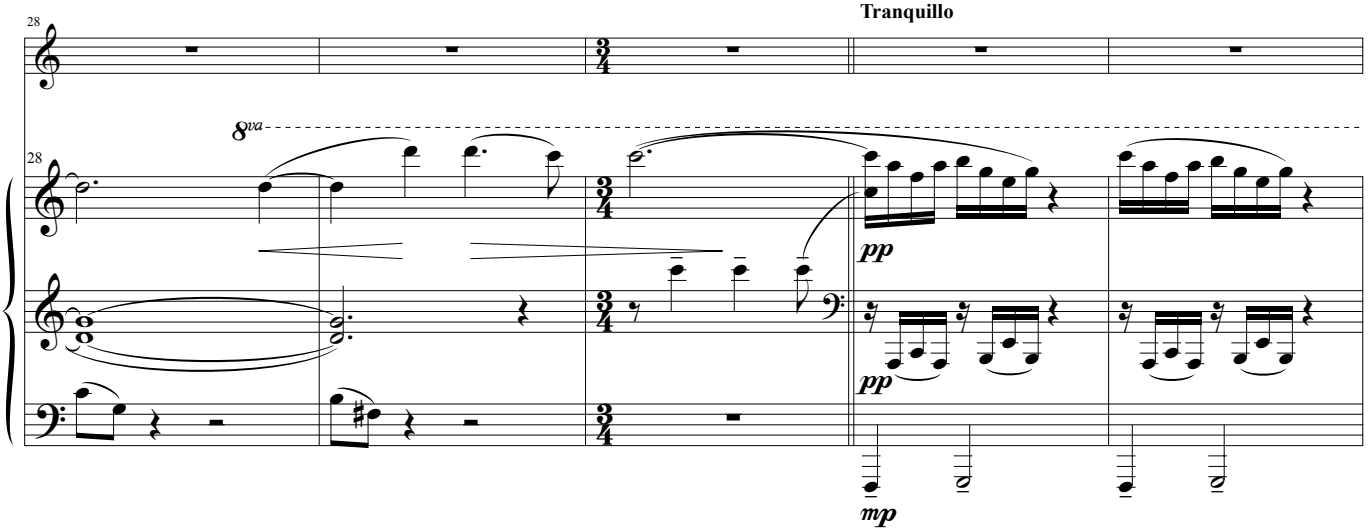
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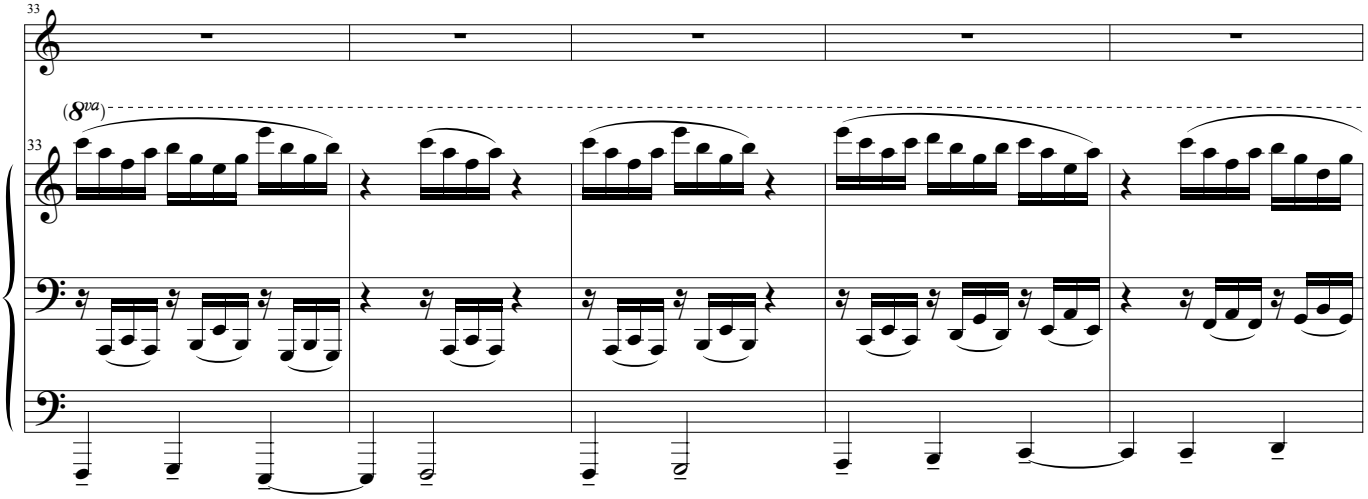
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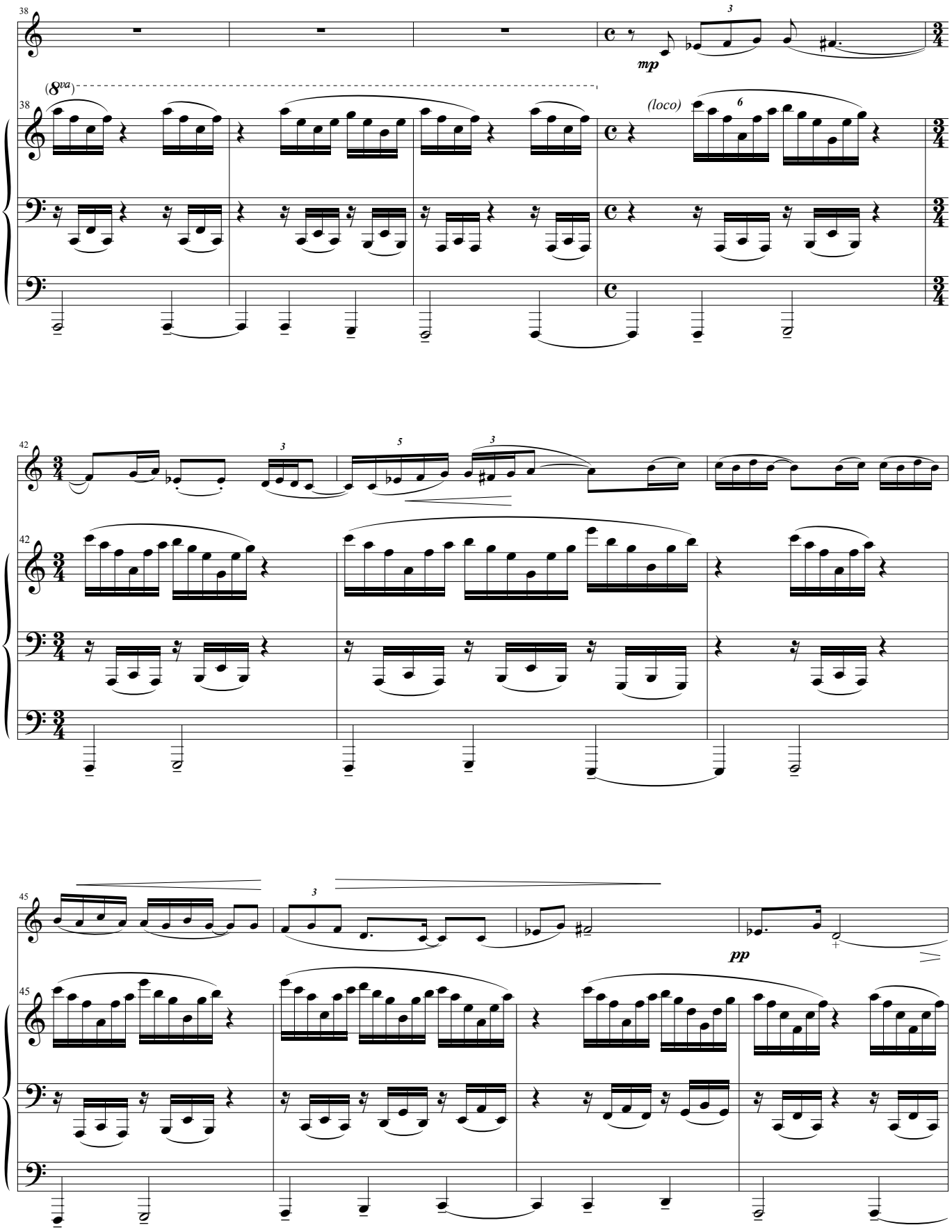

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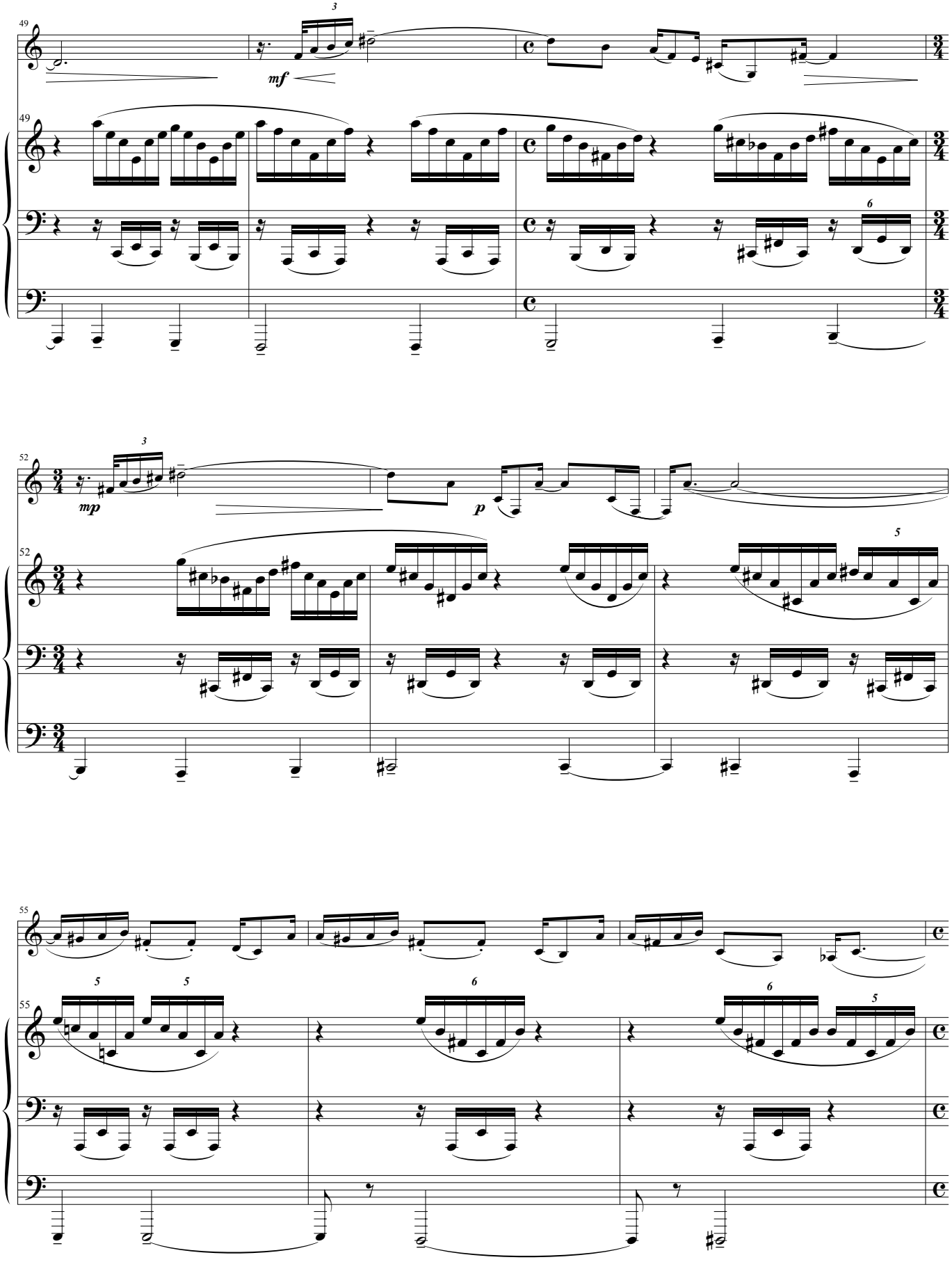
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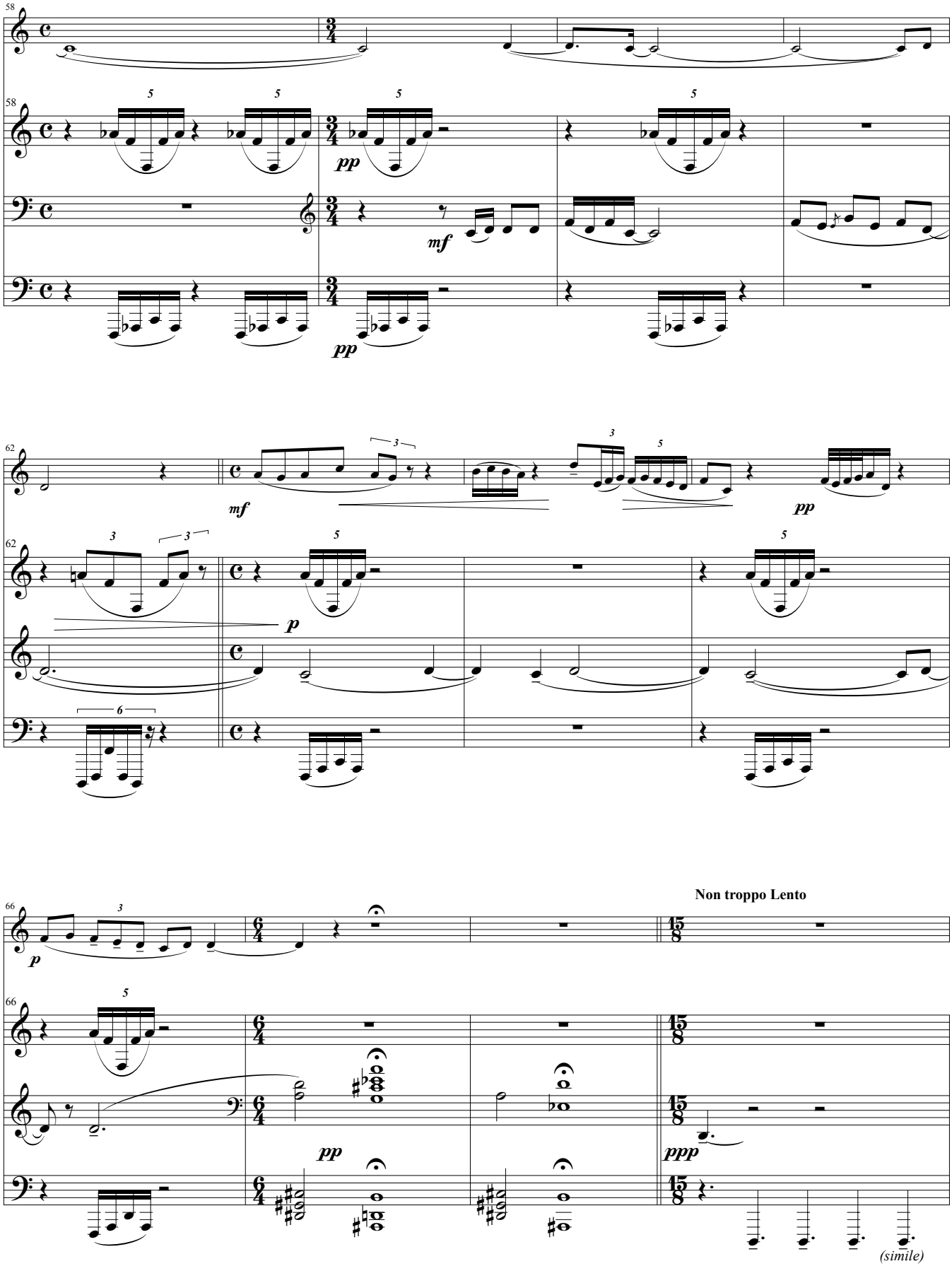

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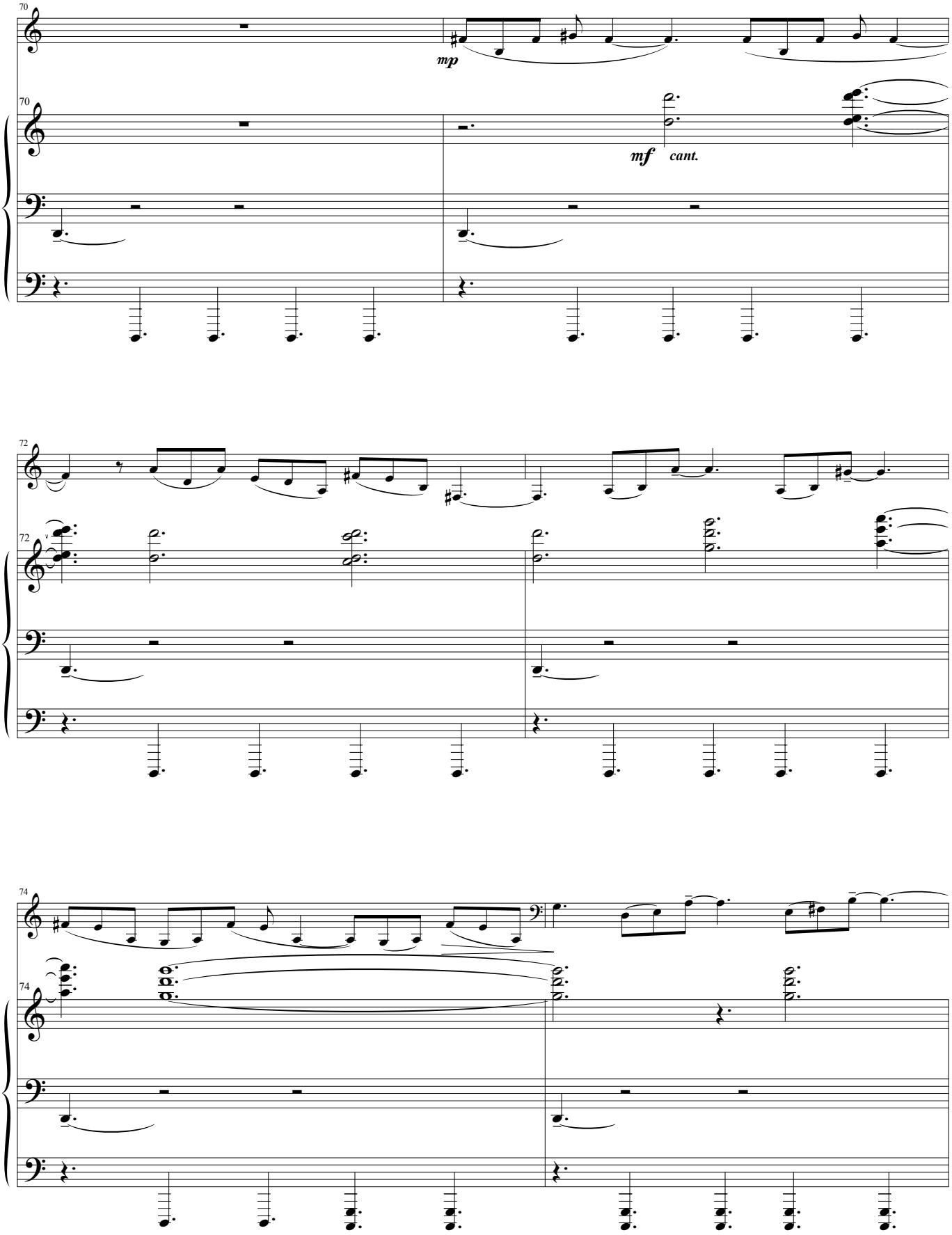
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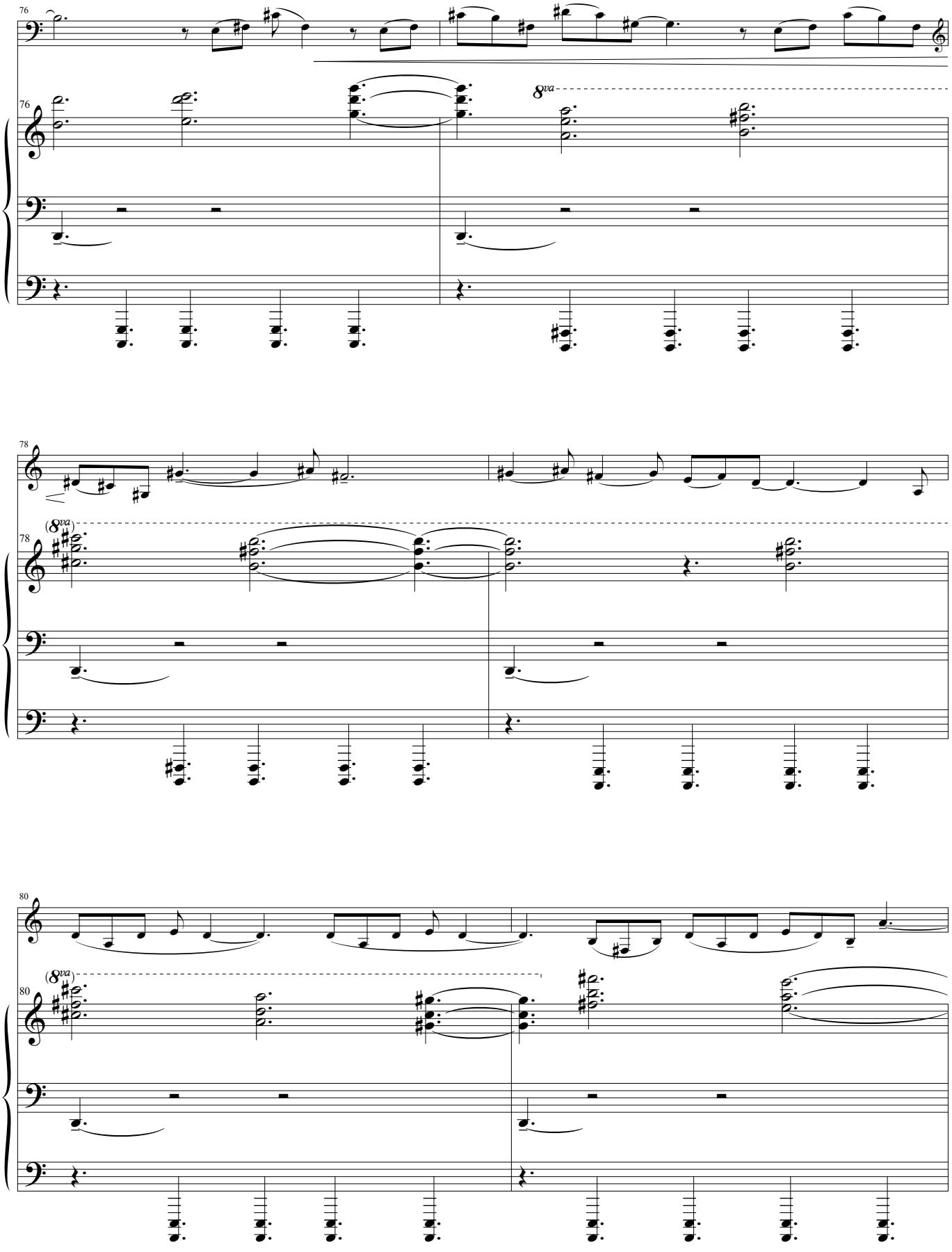

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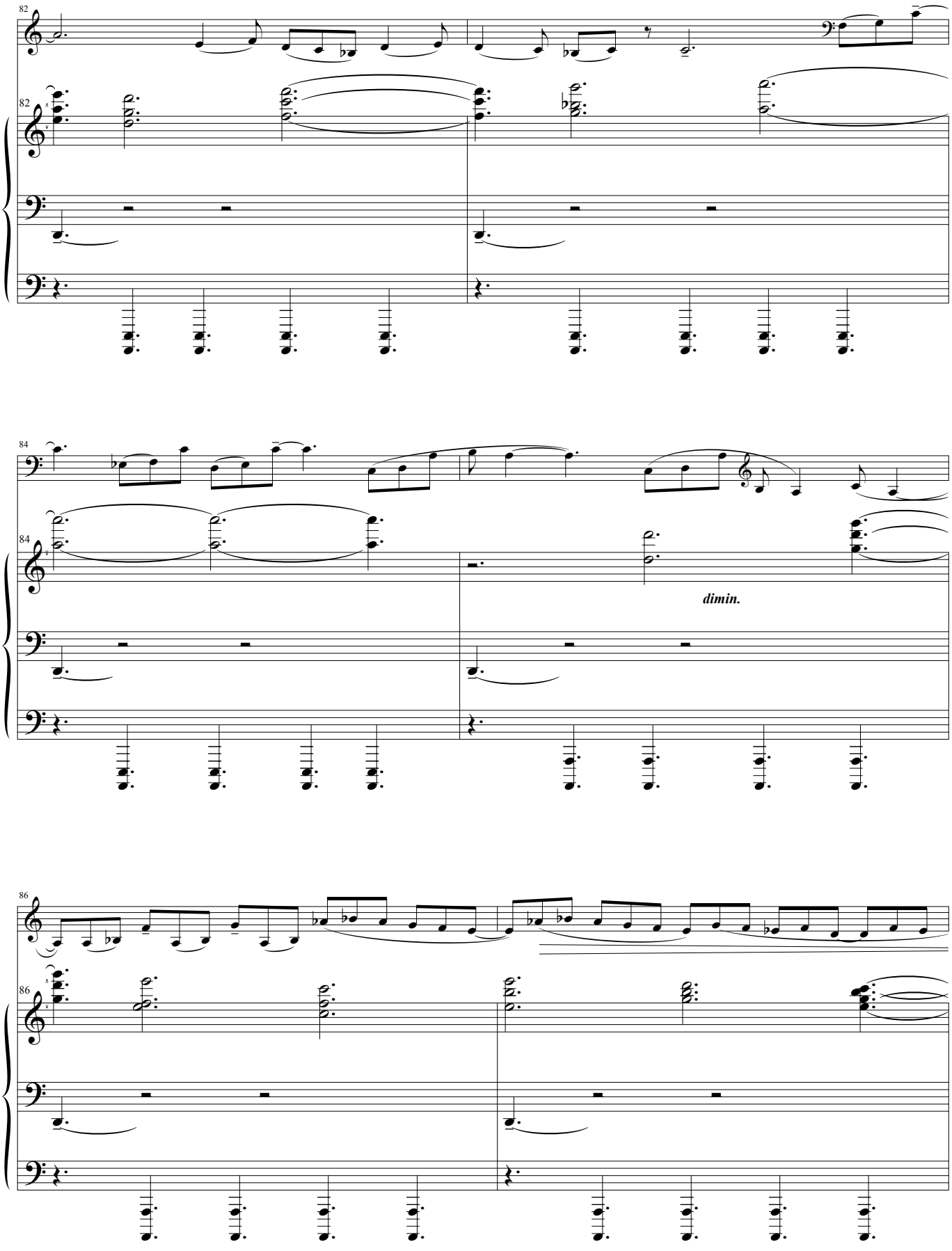
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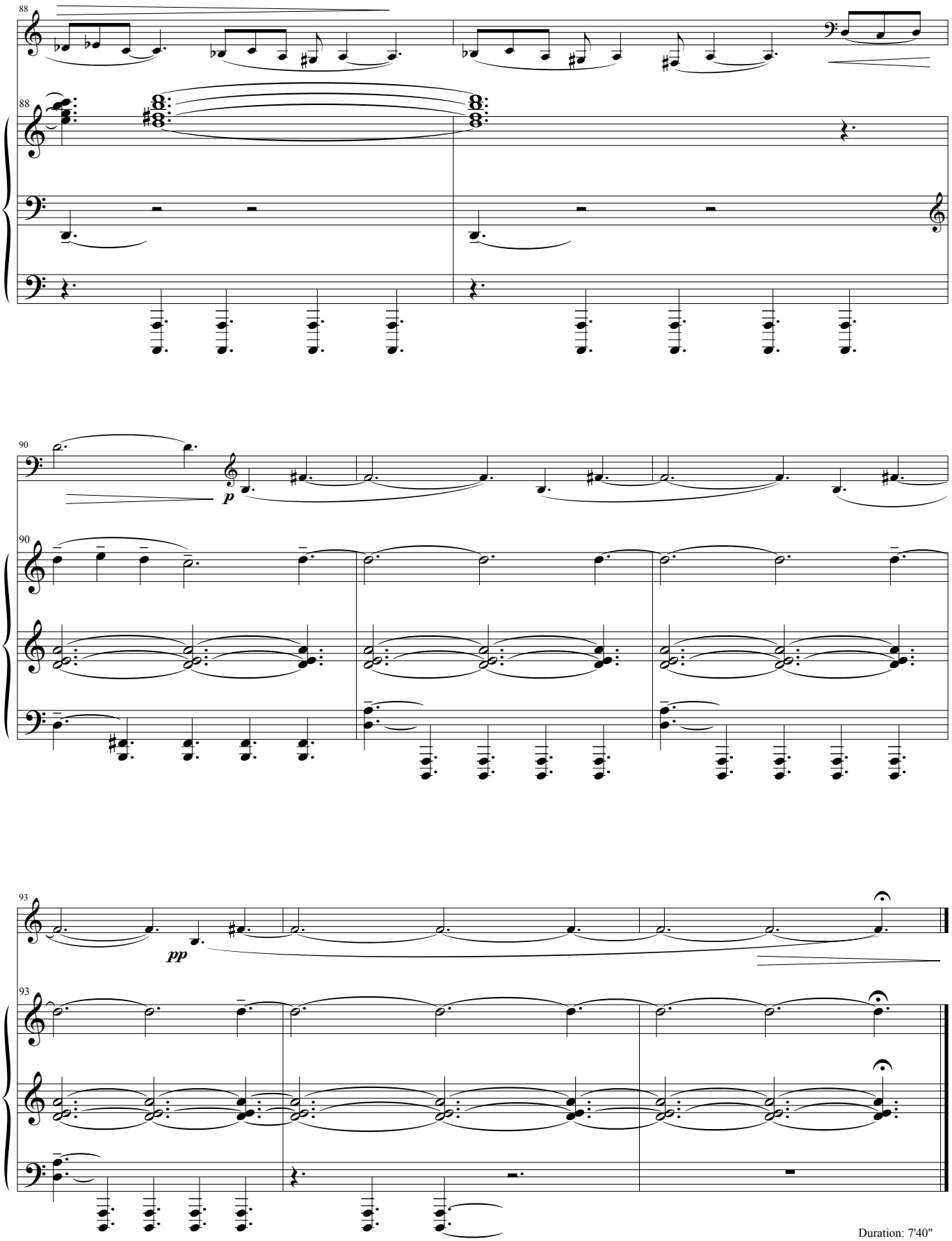

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