



# LUDVIG NORMAN

1831–1885

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## Andante cantabile

för piano/*for piano*

ur Stråkkvartett a-moll

*from String Quartet A minor*

Opus 65

Emenderad utgåva/Emended edition

# Levande Musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

## Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

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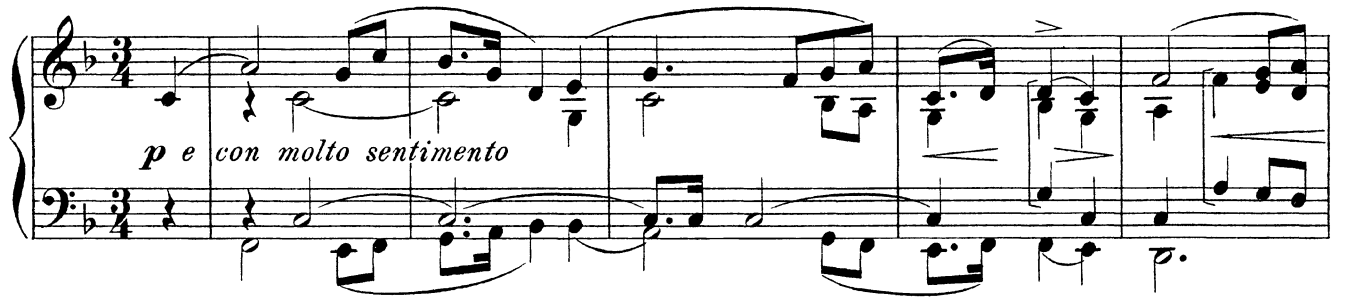
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## Andante cantabile.

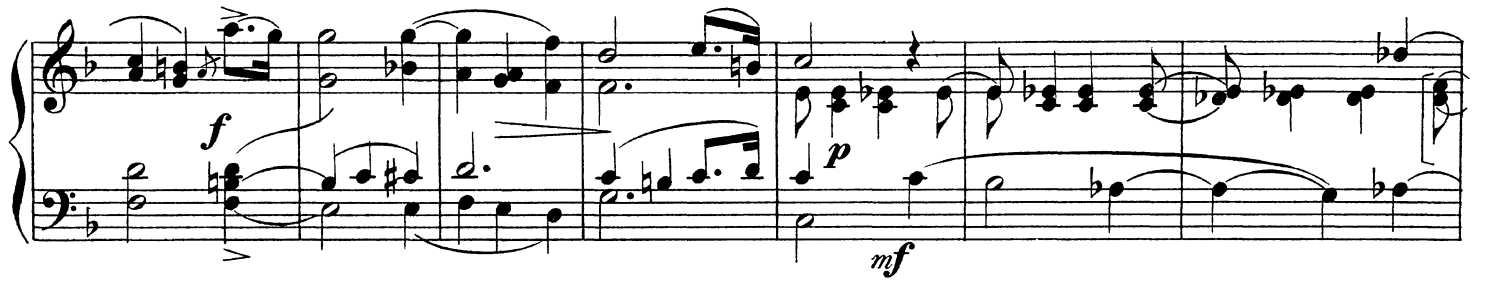
ur Stråkkvartett Op. 65.  
af L. Norman.

*p e con molto sentimento*

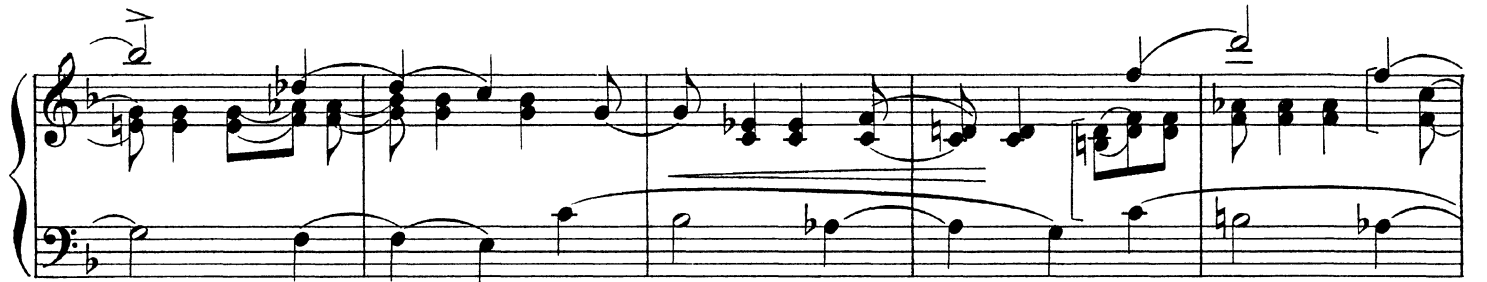
First system of the musical score, featuring a treble and bass clef. The music is in 3/4 time and B-flat major. The tempo is Andante cantabile. The first system includes the instruction *p e con molto sentimento*.



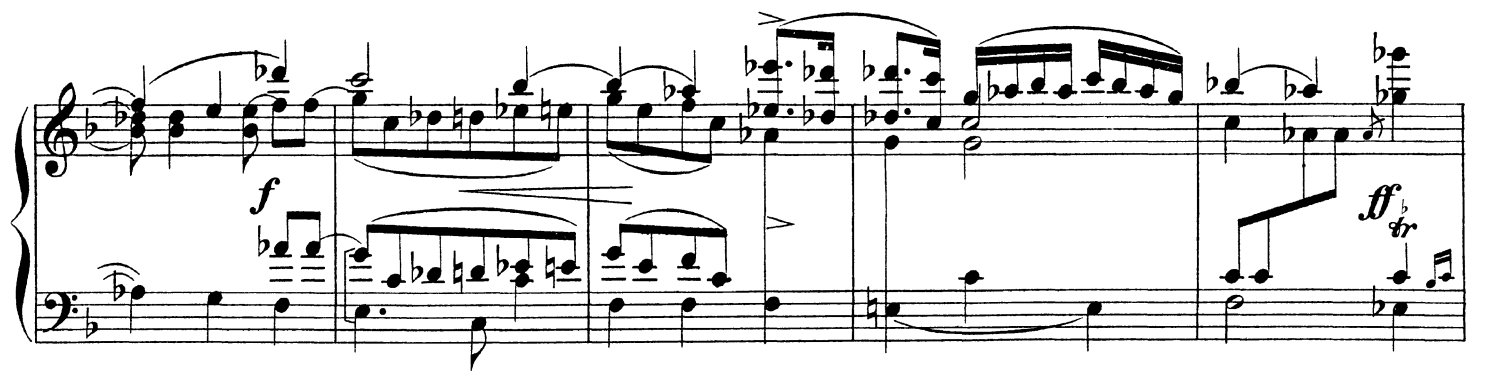
Second system of the musical score, continuing the piece. It features a treble and bass clef. The music is in 3/4 time and B-flat major. The tempo is Andante cantabile. The second system includes the instruction *f*.



Third system of the musical score, continuing the piece. It features a treble and bass clef. The music is in 3/4 time and B-flat major. The tempo is Andante cantabile. The third system includes the instructions *f* and *mf*.



Fourth system of the musical score, continuing the piece. It features a treble and bass clef. The music is in 3/4 time and B-flat major. The tempo is Andante cantabile. The fourth system includes the instruction *f*.



Fifth system of the musical score, continuing the piece. It features a treble and bass clef. The music is in 3/4 time and B-flat major. The tempo is Andante cantabile. The fifth system includes the instructions *f* and *ff*.

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand has a bass line with some trills and slurs. Dynamics include *tr*, *sf*, and *p*. The system concludes with the instruction *mf con espr.*

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a steady bass line. Dynamics include *sf*.

Third system of musical notation. The right hand has a melodic line with many slurs. The left hand has a bass line with many slurs. Dynamics include *f*.

Fourth system of musical notation. The right hand has a melodic line with many slurs. The left hand has a bass line with many slurs. Dynamics include *f*.

Fifth system of musical notation. The right hand has a melodic line with many slurs. The left hand has a bass line with many slurs. Dynamics include *p* and *tr*. The instruction *di - mi - nu - en - do* is written across the system.

*un poco rit.*

*a tempo*

The first system of music features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The tempo is marked *un poco rit.* and *a tempo*. A dynamic marking of *pp* (pianissimo) is present in the bass staff.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

The third system shows a continuation of the musical themes. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. A dynamic marking of *f* (forte) is present.

The fourth system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

The fifth system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) and *m.g.* (mezzo-giochiato).

The sixth system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. A dynamic marking of *f* (forte) is present.

con dolore

dimin.

This system shows the beginning of a musical phrase. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The tempo and mood are indicated by the marking "con dolore". The phrase concludes with a "dimin." (diminuendo) marking.

*f*

*molto cresc. agitato appassion.*

*f*

This system is characterized by a strong dynamic of *f* (forte) and a tempo of *molto cresc. agitato appassion.* (very increasing, agitated, and passionate). The right hand plays a series of sixteenth-note patterns, and the left hand has a similar rhythmic accompaniment.

*p*

*con espr.*

This system begins with a *p* (piano) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand features a steady accompaniment. The tempo is marked "con espr." (con spirito).

*cresc.*

*f*

*p*

*fp*

*p*

*fp*

This system shows a dynamic progression from *cresc.* (crescendo) to *f* (forte), then *p* (piano), and finally *fp* (fortissimo). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

*pp*

*possibile*

*pp*

This system starts with a *pp* (pianissimo) dynamic. The right hand features a melodic line with a "possibile" marking, indicating a technically demanding passage. The left hand has a steady accompaniment.

mo - ren - do

*ped.* \*

*ped.* \*

This system concludes the piece with the lyrics "mo - ren - do". The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The system ends with a double bar line and a *ped.* (pedal) marking with an asterisk.

# Ludvig Norman

Ludvig Norman (1831–1885) var en central gestalt i svenskt musikliv från 1850-talet fram till sin bortgång. Även om samtiden inte alltid uppskattade hans initiativ, värderas Normans insatser med rätta högt i musikhistorieskrivningen. Som tonsättare, dirigent, pedagog, skriftställare och konsertarrangör bidrog Ludvig Norman kort sagt till att förnya svenskt musikliv.

Norman var stockholmare. Redan i unga år undervisades han i pianospel av Vilhelmina Josephson som var vän till familjen, senare av Theodor Stein och Jan van Boom. Norman tog också lektioner i musikteori av Adolf Fredrik Lindblad. Han fortsatte sina studier vid Musikkonservatoriet i Leipzig, där han hade lärare som Ignaz Moscheles (piano), Moritz Hauptmann (kontrapunkt) och Julius Rietz (komposition). Intrycken från åren i Leipzig gav Norman viktiga musikaliska impulser som han efter hemkomsten arbetade för att sprida.

Tillbaka i Stockholm försörjde han sig som pianolärare, men framträdde också som pianist. Han skrev musikkritik utifrån den estetiska ståndpunkt han vunnit i Leipzig. 1858 blev han lärare vid Musikkonservatoriet (komposition, instrumentation och partiturläsning), en syssla han med vissa avbrott upprätthöll till 1882. Norman började dirigera Hovkapellet 1861 och utnämndes till hovkapellmästare året därpå. Som ledare för denna orkester satsade han energiskt på konsertverksamhet, detta parallellt med operaföreställningarna.

Ludvig Norman började komponera i unga år och kunde efter studieåren verka som en mycket välutbildad och för sin tid modern tonsättare. Hans produktion kom att bli omfattande och fördelad på många verktyper. Normans tre symfonier är viktiga verk i svensk symfonik, samma ställning har hans sex stråkkvartetter i svensk kammarmusik.

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## Om utgåvan

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har företagits utan kommentar.

Förlagan är utgiven av Julius Bagge, Stockholm, J.B. 122.

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# Ludvig Norman

Ludvig Norman (1831–1885) was a key figure of the Swedish music scene from the 1850s until his death. Even if contemporary music-goers did not always appreciate his initiatives, his contributions are highly valued by music historians. As a composer, conductor, teacher, author and concert arranger, one could say that Ludvig Norman helped to bring fresh life to the Swedish music scene.

Norman was born and bred in Stockholm. As a young boy he was taught piano by Vilhelmina Josephson, who was a friend of the family, and later by Theodor Stein and Jan van Boom. He also took lessons in music theory for Adolf Fredrik Lindblad. He continued his studies at the Leipzig Music Conservatory, where his teachers included Ignaz Moscheles (piano), Moritz Hauptmann (counterpoint) and Julius Rietz (Composition).

The impression that these years in Leipzig made on Norman gave him important musical inspiration that he endeavoured to spread on his return to Sweden.

Back in Stockholm, he made a living as a piano teacher and a performer, and wrote articles of music criticism from the aesthetic perspective he had gained in Leipzig. In 1858 he became a teacher at the Royal Conservatory of Music in Stockholm (composition, orchestration and score-reading), an occupation that he pursued, with the exceptional break, until 1882. Norman started to conduct the Royal Court Orchestra in 1861 and was appointed hovkapellmästare ('Chief Conductor of the Royal Court Orchestra') the following year. As director of this orchestra he invested considerable time and energy in concert performances alongside its opera obligations.

Ludvig Norman started to compose as a young man and was able to work as a consummately trained and for his time modern composer after completing his studies. His oeuvre came to be an extensive and varied one. Norman's three symphonies are important inclusions in the Swedish symphony genre, as are his six string quartets in Swedish chamber music.

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*Trans. Neil Betteridge*

## About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

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