



LUDVIG NORMAN

1831–1885

Fyra pianostycken

för piano

Four Piano Pieces

for piano

Opus 56

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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I.

Ludv. Norman, Op. 56.

Allegro giocoso.

5

9

13

17

f

sf

f marcato

f marcato

ff

molto crescendo

f

21

Musical score for measures 21-24. The piece is in A major (two sharps). The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines. Dynamic markings include *f* (forte) and *sf* (sforzando).

25

Musical score for measures 25-29. The right hand continues with intricate rhythmic patterns. The left hand has a more active role with moving lines. Dynamic markings include *sf* (sforzando) and *p* (piano).

30

Musical score for measures 30-32. The right hand has a melodic line with some grace notes. The left hand features a long, flowing line. The dynamic marking is *ppgrazioso* (pianissimo grazioso).

33

Musical score for measures 33-36. The right hand has a series of chords with accents. The left hand has a rhythmic accompaniment. The dynamic marking is *ff* (fortissimo).

37

Musical score for measures 37-40. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. The dynamic marking is *sf* (sforzando).

II.

Andante cantabile.

Musical score for piano, measures 1-17. The score is in 2/4 time and consists of five systems. The first system (measures 1-3) starts with a piano (*p*) dynamic. The second system (measures 4-6) includes markings for mezzo-forte (*mf*), *crescendo*, and forte (*f*). The third system (measures 7-9) starts with mezzo-forte (*mf*). The fourth system (measures 10-12) is marked *con dolore* and mezzo-forte (*mf*). The fifth system (measures 13-17) is marked *crescendo molto* and includes markings for fortissimo (*fz*) and forte (*f*). The score features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamic markings.

21

ff

This system contains measures 21 through 24. The music is written for piano in a key with two sharps (F# and C#). It features a complex texture with many beamed sixteenth and thirty-second notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

25

ff *agitato*

And. *

This system contains measures 25 through 28. The music continues with a similar complex texture. A dynamic marking of *ff* is at the beginning, and *agitato* is written above the staff. There are two *And.* markings with asterisks below the bass line.

29

ff *p* **Tempo I.**

This system contains measures 29 through 33. The music transitions to a new section. A dynamic marking of *ff* is in the first measure, and *p* (piano) is in the fourth. The tempo marking **Tempo I.** is written above the staff.

34

3

This system contains measures 34 through 38. The music features a prominent triplet of eighth notes in the right hand, marked with a '3' above the notes.

39

perdendosi

And. *

This system contains measures 39 through 42. The music is marked *perdendosi* (fading away). It features a complex texture with many beamed notes. A dynamic marking of *And.* with an asterisk is at the end.

III.

Andante con moto.

f e risoluto

f

Ad. *

7

p

13

mf

19

mf *cresc.* *f* *p* *mf*

mf

25

f *mf*

mf

31

f

Più moto.

37

agitato e string. - - - f - - sf sf f

42

Tempo I.

pesante p pp

48

mf f

54

p mf f

60

a tempo sf marc. sf molto ritard. f sf f

Led. * Led. * sf sf

66

fz p pp

Led. *

IV.

Andante sostenuto.

The musical score is written for piano in a key with three sharps (F#, C#, G#) and a common time signature (C). It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Andante sostenuto'. The score begins with a piano (*p*) dynamic. The first system (measures 1-2) features a melodic line in the treble clef with slurs and a bass line with eighth notes. The second system (measures 3-5) continues the melodic development. The third system (measures 6-8) includes a *crescendo* marking and shows the music building in intensity. The fourth system (measures 9-10) is marked *f* (forte) and features a more active bass line. The fifth system (measures 11-12) returns to a piano (*p*) dynamic, mirroring the beginning of the piece.

13 *sf*

15 *p*

17

19 **Un poco più vivo e impetuoso.**
f marcato *sempre e staccato*

21 *sf* *sf* *sf*

23

Musical score for measures 23-25. The piece is in 3/4 time with a key signature of one flat (B-flat major). The music features a complex, rhythmic accompaniment with many beamed sixteenth notes in both the treble and bass staves. The melody in the treble staff consists of eighth and sixteenth notes, often beamed together.

26

Musical score for measures 26-28. The accompaniment continues with dense sixteenth-note patterns. A dynamic marking of *p* (piano) is placed above the treble staff in measure 27. The melody remains active with eighth and sixteenth notes.

29

Musical score for measures 29-31. The music becomes more intense, with dynamic markings of *sf* (sforzando) appearing in measures 30 and 31. The instruction *cresc.ed agitato stringendo* is written below the bass staff in measure 29. The accompaniment is very dense, and the melody is more pronounced.

32

Musical score for measures 32-34. The tempo changes to *Tempo I.* in measure 32. A dynamic marking of *p* (piano) is placed above the treble staff in measure 32. The music is marked *un poco ritard.* (un poco ritardando) in measure 32. The accompaniment features a mix of eighth and sixteenth notes.

35

Musical score for measures 35-37. The key signature changes to two sharps (D major) in measure 35. The music continues with a complex, rhythmic accompaniment and an active melody in the treble staff.

38

40

crescendo

f

43

mf

p

pp

47

smorzando

50

Ped.

*

*el ändrat från d1.

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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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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