



LUDVIG NORMAN
1831–1885

Fünf Tonbilder
för piano och violin

Five Tone Images
for piano and violin

Opus 6

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.

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1715–1719/Edition nos 1715–1719
2017
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-474-1

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

VIOLINO.

L. Norman Op. 6

ALLEGRO MA NON TROPPO.

No 1.

6

12

20

27

35

40

45

52

57

p *mf* *f* *pp* *f* *p* *fz* *mf* *fz* *p* *[p]* *cresc.*

dimiu. *con espr.* *un poco rit.* *a Tempo.*

VIOLINO.

63 *f* *f*

Musical staff 63-69: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains six measures of music. It begins with a forte (*f*) dynamic and features several slurs and accents. The second measure has a forte (*f*) dynamic marking.

70 *dim.* *p* *mf*

Musical staff 70-77: Treble clef, key signature of three sharps. The staff contains eight measures of music. It starts with a *dim.* (diminuendo) marking, followed by a piano (*p*) dynamic, and ends with a mezzo-forte (*mf*) dynamic.

78 *p* *mf* *f*

Musical staff 78-84: Treble clef, key signature of three sharps. The staff contains seven measures of music. It begins with a piano (*p*) dynamic, moves to mezzo-forte (*mf*), and ends with a forte (*f*) dynamic.

85 *f* *dimin.*

Musical staff 85-91: Treble clef, key signature of three sharps. The staff contains seven measures of music. It starts with a forte (*f*) dynamic and concludes with a *dimin.* (diminuendo) marking.

92 *f* *pp* *f*

Musical staff 92-97: Treble clef, key signature of three sharps. The staff contains six measures of music. It begins with a forte (*f*) dynamic, moves to pianissimo (*pp*), and ends with a forte (*f*) dynamic.

98 *p* *p* *p* *poco più lento.*

Musical staff 98-104: Treble clef, key signature of three sharps. The staff contains seven measures of music. It starts with a piano (*p*) dynamic, followed by another piano (*p*) dynamic, and ends with a piano (*p*) dynamic. The instruction *poco più lento.* (a little more slowly) is placed above the staff.

ANDANTINO QUASI ALLEGRETTO.

No 2. *p* *fp*

Musical staff No 2: Treble clef, key signature of three sharps, common time (C). The staff contains five measures of music. It begins with a piano (*p*) dynamic and ends with a fortissimo (*fp*) dynamic.

5 *1º p* *2º mf*

Musical staff 5-9: Treble clef, key signature of three sharps. The staff contains five measures of music. It features two first endings: *1º p* (piano) and *2º mf* (mezzo-forte).

10

Musical staff 10-15: Treble clef, key signature of three sharps. The staff contains six measures of music.

16 *p* *fp*

Musical staff 16-21: Treble clef, key signature of three sharps. The staff contains six measures of music. It starts with a piano (*p*) dynamic and ends with a fortissimo (*fp*) dynamic.

22 *1º* *2º* *mf* *p* *Poco più moto.*

Musical staff 22-27: Treble clef, key signature of three sharps. The staff contains six measures of music. It features two first endings: *1º* and *2º*. Dynamics include mezzo-forte (*mf*) and piano (*p*). The instruction *Poco più moto.* (a little more motion) is placed above the staff.

VOLINO.

27 *f*

30 *Pizz.* *Arco.* *p*

35 *teu.* *f*

40 *mf*

43 *p*

47 *p*

53 *un poco rall. à - - Tempo 1º* *<fp*

59 *mf*

65 *dim.*

71 *p* *<fp*

78 *p*

VIOLINO.

No. 3. VIVACE.

10

18

27

38

49

61

69

78

89

98

p *f* *pp* *mf* *pp*

dim. *1^o* *2^o*

Pizz. **3** **Arco.**

piu lento. *ritenuato.*

uu poco

VIOLINO.

ANDANTE CANTABILE.

No. 4.

7

15

20

25

31

39

45

50

57

66

73

81

p

mf

p

cresc.

f

pp

f

f

un poco stringendo.

p

Tempo 1^o diu.

cresc. al f

p

diu.

pp

p

pp

f

p

f

p

pp

1

VIOLINO.

ALLEGRO MOLTO.

No. 5.

6

7

12

18

27

34

43

51

56

65

74

f

fp

f *cou fuoco.*

fp *p*

p *cresc.*

f *p* *cresc.*

f

f

f

ff *p* *p* *sempre p*

dimu. *pp* *dimu.* *p*

VIOLINO.

81 *sempre diminuendo.*

Musical staff 81, treble clef, key signature of three sharps (F#, C#, G#). It begins with a first fingering '1' above the first measure. The music consists of a melodic line with slurs and a decrescendo hairpin.

92 *p*

Musical staff 92, treble clef, key signature of three sharps. It begins with a first fingering '1' above the first measure. The music features a piano 'p' dynamic and includes a double accent (>>) on a note.

100 *pp*

Musical staff 100, treble clef, key signature of three sharps. The music is performed in a pianissimo 'pp' dynamic.

106

Musical staff 106, treble clef, key signature of three sharps. The music features a more active melodic line with slurs.

114 *f* *f cou fuoco.* *f*

Musical staff 114, treble clef, key signature of three sharps. It starts with a forte 'f' dynamic and includes the instruction 'f cou fuoco' (f with fire), followed by another 'f' dynamic.

120 *f*

Musical staff 120, treble clef, key signature of three sharps. The music is performed in a forte 'f' dynamic.

127 *f*

Musical staff 127, treble clef, key signature of three sharps. The music is performed in a forte 'f' dynamic.

135 *p* *pp*

Musical staff 135, treble clef, key signature of three sharps. It begins with a first fingering '1' above the first measure. The music starts with a piano 'p' dynamic and transitions to pianissimo 'pp'.

143 *p* *pp* *f più moto.*

Musical staff 143, treble clef, key signature of three sharps. It begins with a first fingering '1' above the first measure. Dynamics range from piano 'p' to pianissimo 'pp', followed by a forte 'f' dynamic with the instruction 'più moto' (more motion).

155

Musical staff 155, treble clef, key signature of three sharps. The music features a fast, active melodic line with slurs and accents.

161 *ff*

Musical staff 161, treble clef, key signature of three sharps. The music is performed in a fortissimo 'ff' dynamic.

FINE

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 Fr. Kistners förlag, Leipzig, nr 2017.

På omslaget står: ”5 / Tonbilder / im Zusammenhange / für / Pianoforte und Violine / componirt / und / seinem Freunde / Ruppert Becker / zugeeignet / von / Ludvig Norman / Op. 6 / Leipzig, bei Fr. Kistner / Stockholm J A Hirsh / 2017”.

Tryckår: 1854.

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.

Originally published by Fr. Kistner, Leipzig, no. 2017.

Text on the front page: "5 / Tonbilder / im Zusammenhange / für / Pianoforte und Violine / componirt / und / seinem Freunde / Ruppert Becker / zugeeignet / von / Ludvig Norman / Op. 6 / Leipzig, bei Fr. Kistner / Stockholm J A Hirsh / 2017".

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