



LUDVIG NORMAN

1831–1885

Uvertyr till Shakespeares
Antonius och Cleopatra

*Overture to Shakespeare's
Antony and Cleopatra*

Opus 57

Källkritisk utgåva av/Critical edition by Mats Persson

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Orkesterbesättning/Orchestra

Piccolo

Flauto I, II

Oboe I, II

Clarinetto I, II in A

Fagotto I, II

Corno I, II, III, IV in D

Tromba I, II in D

Trombone alto

Trombone tenor

Trombone basso

Tuba

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Ouverture för stor orkester

till W. Shakespeares *Antonius och Cleopatra*

Ludvig Norman
(1831–1885)

Allegro marziale e maestoso $\text{♩} = 60$

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

I
II

4 Corni in D

III
IV

2 Trombe in D

Trombone alto

Trombone tenore

Trombone basso

Tuba

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

8

Picc.

Fl. *a 2*

Ob.

Cl. (A)

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tü.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

p

pp

p

pp

p

pp

a 2

p

pp

p

pp

pp

pp

pp

15

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tü.

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section (Piccolo, Flute, Oboe, Clarinet in A, Bassoon) and brass section (Cor. (D) I, II; Cor. (D) III, IV; Trumpet (D); Trombone a., t., b.; Tuba) are grouped together. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) is at the bottom. The percussion section (Timpani) is also present. The score features a variety of dynamics including *pp*, *p*, and *mf*. The woodwinds and brass play sustained notes with dynamic markings. The strings play a rhythmic pattern with dynamic markings. The percussion part is mostly silent.

19

Picc. *mf* *ff*

Fl. *mf* *ff* *f*

Ob. *mf* *ff* *f*

Cl. (A) *mf* *ff* *f*

Fag. *mf* *ff* *f*

Cor. (D) I, II *mf* *ff* *f*

Cor. (D) III, IV *f* *ff* *f*

Tr. (D) *f* *ff* *f*

Tbn. a. *mf* *ff* *f*

Tbn. t. *mf* *ff* *f*

Tbn. b. *mf* *ff* *f*

Tu. *f* *ff*

Timp. *f* *ff*

VI. I *cresc.* *f* *ff*

VI. II *cresc.* *f* *ff*

Vle. *f* *ff* *f*

Vc. *f* *ff*

Cb. *f* *ff* *f*

A

A

23

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tü.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

sf

mf

diminuendo

p

Muta in B

Andantino grazioso ♩ = 56

31

Fag. *p*

Cor. (D) I, II *p*

VI. I con sord. *pp* grazioso

VI. II con sord. *pp*

Vle con sord. *pp*

Vc.

Cb.



42

Ob. I. *pp*

Cl. (B) *pp*

Fag. *pp*

VI. I *tr*

VI. II

Vle

Vc.

Cb.

50

Picc. *mf*

Fl. I. *pp* *mf* a 2

Ob. *mf*

Cl. (B) I. *pp* *pp* *diminuendo possibile* *mf* *tr*

Fag. *pp* *pp* *diminuendo possibile* *mf*

Cor. (D) I, II *mf*

Cor. (D) III, IV *mf* a 2

Tr. (D) *f*

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp. *tr* *mf*

VI. I

VI. II

Vle

Vc.

Cb.

58 **Tempo I**

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (D) I, II *ff*

Cor. (D) III, IV *ff*

Tr. (D) *ff*

Tbn. a. *ff*

Tbn. t. *ff*

Tbn. b. *ff*

Tu. *fz* *ff*

Timp. *ff*

Vl. I *f* *ff* *senza sord.*

Vl. II *f* *ff* *senza sord.*

Vle *f* *ff* *senza sord.*

Vc. *f* *ff*

Cb. *fz* *ff*

63

Picc. *ff*

Fl. *tr*

Ob. *tr*

Cl. (B) *a 2* *tr* *v 2*

Fag. *a 2*

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D) *a 2*

Tbn. a. *v 2*

Tbn. t. *v 2*

Tbn. b. *v*

Tu. *v*

Timp. *tr*

VI. I *tr* *sf*

VI. II *tr* *sf*

Vle. *tr* *sf*

Vc. *v*

Cb. *v*

71 **B**

Picc.

Fl. *a2*

Ob. *fz*

Cl. (B) *a2* *fz*

Fag. *a2*

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D) *a2* *ff* *fz*

Tbn. a. *ff fz* *fz* *fz*

Tbn. t. *ff fz* *fz* *fz*

Tbn. b. *ff fz* *fz* *fz*

Tu. *ff fz* *fz* *fz*

Timp. *f*

VI. I *B* *maestoso* *fz*

VI. II *fz*

Vle. *fz*

Vc. *fz*

Cb. *fz*

Allegro ma non troppo presto $\text{♩} = 88$

78

Picc. *ff*

Fl.

Ob. *p*

Cl. (B)

Fag. *p*

Cor. (D) I, II *p*

Cor. (D) III, IV *fp*

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp. *fp*

Allegro ma non troppo presto $\text{♩} = 88$

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *p*

Cb. *p*

84

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

mf

p

a 2

mf

mf

mf

Detailed description: This page of a musical score covers measures 84 through 89. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of two parts of Cor Anglais (Cor. (D) I, II and Cor. (D) III, IV), Trumpet in D (Tr. (D)), Trombone A (Tbn. a.), Trombone Tenor (Tbn. t.), Trombone Bass (Tbn. b.), and Tuba (Tu.). The percussion section features Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of one flat (B-flat major or D minor) and a common time signature. Dynamics include *mf* (mezzo-forte) and *p* (piano). The Flute part has a *mf* dynamic starting in measure 88. The Clarinet in B-flat part has a *p* dynamic in measure 85. The Trombone III, IV part has an *a 2* marking in measure 85. The Timpani part has a wavy line indicating a tremolo effect. The Violin I and II parts have *mf* dynamics starting in measure 88. The Viola and Violoncello parts have *mf* dynamics starting in measure 88. The Contrabass part has *mf* dynamics starting in measure 88.

90 **C**

Picc. *ff*

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. (B) *ff* a 2

Fag. *ff*

Cor. (D) I, II *mf* *ff*

Cor. (D) III, IV *ff*

Tr. (D) *ff*

Tbn. a. *ff*

Tbn. t. *ff*

Tbn. b. *ff*

Tu. *ff*

Timp. *ff*

VI. I *cresc.* *ff* **C**

VI. II *cresc.* *ff*

Vle. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

D

96

Picc. *ff*

Fl. *ff* a2

Ob. *ff* a2

Cl. (B) *ff* a2

Fag. *ff*

Cor. (D) I, II *ff* a2

Cor. (D) III, IV *ff*

Tr. (D) *ff* a2

Tbn. a. *ff*

Tbn. t. *ff*

Tbn. b. *ff*

Tu. *ff*

Timp. *ff*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

102

This page of a musical score features the following instruments and parts:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- Cl. (B)**: Clarinet in B
- Fag.**: Bassoon
- Cor. (D) I, II**: Horns in D
- Cor. (D) III, IV**: Horns in D
- Tr. (D)**: Trumpet in D
- Tbn. a.**: Alto Trombone
- Tbn. t.**: Tenor Trombone
- Tbn. b.**: Bass Trombone
- Tu.**: Tuba
- Timp.**: Timpani
- Vl. I**: Violin I
- Vl. II**: Violin II
- Vle**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabass

Key musical markings include **sf** (sforzando) and **ff** (fortissimo), along with dynamic accents and various articulations.

108 **E**

Picc.

Fl. *a 2*

Ob. *a 2*

Cl. (B) *a 2*

Fag. *ff sf*

Cor. (D) I, II *ff*

Cor. (D) III, IV *ff*

Tr. (D) *a 2 marcato* Muta in C

Tbn. a. *sf*

Tbn. t. *sf*

Tbn. b. *sf*

Tu.

Timp.

E

Vl. I

Vl. II *divisi*

Vle *sf ff sf*

Vc. *sf ff sf*

Cb. *sf ff sf*

114

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (D) I, II
Cor. (D) III, IV
Tr. (C)
Tbn. a.
Tbn. t.
Tbn. b.
Tu.
Timp.
Vl. I
Vl. II
Vle
Vc.
Cb.

a²
sf
a²
a²
sf
sf
sf

Detailed description: This page of a musical score covers measures 114 to 118. The key signature is one flat (B-flat major or D minor). The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, and two parts of Cor Anglais (D). The brass section includes Trumpet in C, Trombone (alto, tenor, bass), and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The percussion part includes Timpani. The score features various musical notations such as slurs, ties, and dynamic markings. The bassoon and strings are marked with *sf* (sforzando) at the end of the passage. The Cor Anglais parts have a *a²* marking, likely indicating a second octave or a specific fingering. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support with sustained notes and some melodic lines.

120

Fl.

Ob.

Cl. (B)

Fag.

Tr. (C)

Tbn. b.

Tu.

VI. I

VI. II

Vle

Vc.

Cb.

In C

Muta in D

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

fp

sempre ff

p



Un poco più tranquillo

127

Ob.

Cl. (B)

Fag.

VI. II

Vle

Vc.

p

p

p

134 I. *dolce espressivo*

Ob.
Cl. (B)
Fag.
Vl. II
Vle
Vc.

p



143 I. *p*

Fl.
Ob.
Cl. (B)
Fag.
Vl. I
Vl. II
Vle
Vc.
Cb.

p

153

Fl. *pp dolce* a 2

Ob. I.

Cl. (B) *pp dolce* a 2

Fag. *p* *pp*

VI. I. *pp* div.

VI. II. *pp*

Vle. *pp*

Vc. *pp*

Cb. *pp*



163

Fl. *pp* I. a 2

Cl. (B) *pp* a 2

Fag. *pp* I.

VI. I. *diminuendo* unisono

VI. II. *diminuendo*

Vle. *diminuendo*

Vc. *diminuendo*

Cb. *diminuendo*

173 *a 2* **Un poco più lento**

Fag. *ppp*

Cor. (D) III, IV *p* *mf*

Tr. (D) *p* *mf*

Timp. *pp*

Vi. I *ppp* *pp* *p*

Vi. II *ppp* *p*

Vle *ppp* *pp* *p*

Vc. *ppp* *pp* *p*

Cb. *ppp* *pp* *p*



182

Cor. (D) I, II *mf* *f*

Cor. (D) III, IV *f*

Tr. (D) *a 2* *f*

Timp. *mf* *f*

Vi. I *mf* *f*

Vi. II *mf* *f*

Vle *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

190 **Tempo I**

Picc. _____

Fl. _____

Ob. *mf* _____

Cl. (B) _____

Fag. *p* _____

Cor. (D) I, II _____

Cor. (D) III, IV *p* _____

Tr. (D) _____

Tbn. a. _____

Tbn. t. _____

Tbn. b. _____

Tu. _____

Tempo I

VI. I _____

VI. II *p* _____

Vle *p* _____

Vc. *p* _____

Cb. *p* _____

Timp. *p* _____

196

Picc.

Fl. *mf* a 2

Ob. a 2

Cl. (B) *mf* a 2

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b. *p*

Tu.

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

203

Picc. *[mf]* *ff*

Fl. *a2* *crescendo molto* *ff*

Ob. *a2* *crescendo molto* *ff*

Cl. (B) *crescendo molto* *ff* *a2*

Fag. *[mf]* *ff*

Cor. (D) I, II *[mf]* *ff* *a2*

Cor. (D) III, IV *[mf]* *ff*

Tr. (D) *a2* *ff*

Tbn. a. *ff*

Tbn. t. *ff*

Tbn. b. *ff*

Tü. *[mf]* *ff*

Timp. *ff*

Vi. I *crescendo molto* *ff*

Vi. II *crescendo molto* *ff*

Vle. *crescendo molto* *ff*

Vc. *crescendo molto* *ff*

Cb. *crescendo molto* *ff*

209

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. (D) I, II
 Cor. (D) III, IV
 Tr. (D)
 Tbn. a.
 Tbn. t.
 Tbn. b.
 Tu.
 Timp.
 Vl. I
 Vl. II
 Vle
 Vc.
 Cb.

Musical score for measures 209-214, featuring woodwinds, brass, and strings. The score includes dynamics such as *sf* (sforzando), *ff* (fortissimo), and *f marc.* (forzando marcato). Performance instructions like *a2* (second ending) and *f marc.* are present. The woodwinds (Fl., Ob., Cl., Fag.) play melodic lines with various articulations. The brass (Cor., Tr., Tbn., Tu.) provides harmonic support with chords and rhythmic patterns. The strings (Vl., Vle, Vc., Cb.) play a steady accompaniment.

215

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a. *marc.*

Tbn. t. *marc.*

Tbn. b. *marc.*

Tu.

Timp.

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 215 to 220. The woodwind section includes Piccolo, Flute (a2), Oboe (a2), Clarinet in B-flat (a2), and Bassoon (a2), all playing *ff*. The brass section includes two parts of Cor. (D), Trumpet (D), and three parts of Trombone (a., t., b.), with the latter three marked *marc.*. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass, all playing *ff*. The Timpani part is mostly silent. The score is in a key with one flat and a 4/4 time signature.

221

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

227

Picc. *ff*

Fl. *fz*

Ob. *fz*

Cl. (B) *fz*

Fag. *fz*

Cor. (D) I, II *fz*

Cor. (D) III, IV *fz* *fp*

Tr. (D)

Tbn. a. *fz*

Tbn. t. *fz*

Tbn. b. *fz*

Tu. *fz*

Timp. *tr*

VI. I

VI. II *p*

Vle

Vc. *fp*

Cb. *fp*

Un poco più tranquillo

233

Ob. *mf con dolore*

Cl. (B) *p*

Fag. *p*

Cor. (D) III, IV

Un poco più tranquillo

Vl. II *p*

Vle *p*

Vc. *p*

Cb. *p*



240

Fl. *p*

Ob. I. *p*

Cl. (B)

Fag. *pp*

Cor. (D) III, IV *pp*

Vl. I *p dolce* *divisi*

Vl. II *p*

Vle *p*

Vc. *p grazioso*

Cb. *p*

247

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

p

acc

a 2

256

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)
I, II

Cor. (D)
III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

dolce

p

a 2

div.

The musical score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon) and string section (Violins I and II, Viola, Violoncello, Contrabass) are active, with various dynamics and articulations. The brass section (Coronets, Trumpets, Trombones, Tuba) and Timpani are mostly silent. Performance markings include *dolce*, *p*, *a 2*, and *div.* (divisi).

265

The score consists of 15 staves. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes two staves of Horns in D (Cor. (D) I, II and III, IV), Trumpet in D (Tr. (D)), Trombones in A (Tbn. a.), Trombones in C (Tbn. t.), Trombone in B-flat (Tbn. b.), and Tuba (Tu.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical features include:

- Woodwinds:** Flute and Oboe have a first ending marked 'a 2'. Bassoon has a 'dolce' marking. Clarinet in B-flat has a 'p' marking.
- Brass:** Horns I and II, Horns III and IV, and Trombone in A play a 'cantabile' line with a 'p' dynamic. Trombone in C and Trombone in B-flat have 'pp' markings. Trumpet in D has a 'pp' marking.
- Strings:** Violin I and II play with 'pp con espressione'. Viola plays 'p dolce'. Violoncello plays 'p con espressione'. Contrabass plays 'pp'.
- Percussion:** Timpani has a 'pp' marking with a tremolo effect.

Allegro marziale e maestoso, come l'introduzione

286

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff* a 2

Cor. (D) I, II *ff sf* a 2

Cor. (D) III, IV *ff sf* a 2

Tr. (D) *ff* a 2

Tbn. a. *ff*

Tbn. t. *ff*

Tbn. b. *ff*

Tu. *ff*

Timp. *ff*

Allegro marziale e maestoso, come l'introduzione

Vi. I *ff*

Vi. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

292

Picc.

Fl. *a 2*

Ob.

Cl. (B)

Fag. *a 2*

Cor. (D) I, II *a 2*

Cor. (D) III, IV *a 2*

Tr. (D) *a 2*

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 292, contains 18 staves for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo (Picc.) part has rests in the first two measures and then plays a melodic line with accents. The Flute (Fl.) part has a melodic line with an *a 2* marking. The Oboe (Ob.) part has a melodic line with an *a 2* marking. The Clarinet in B (Cl. (B)) part has a melodic line with an *a 2* marking. The Bassoon (Fag.) part has a melodic line with an *a 2* marking. The Cor (D) I, II part has a melodic line with an *a 2* marking. The Cor (D) III, IV part has a melodic line with an *a 2* marking. The Trumpet (D) part has a melodic line with an *a 2* marking. The Trombone (a) part has a melodic line with an *a 2* marking. The Trombone (t) part has a melodic line with an *a 2* marking. The Trombone (b) part has a melodic line with an *a 2* marking. The Tuba (Tu.) part has a melodic line with an *a 2* marking. The Timpani (Timp.) part has a melodic line with an *a 2* marking. The Violin I (VI. I) part has a melodic line with an *a 2* marking. The Violin II (VI. II) part has a melodic line with an *a 2* marking. The Viola (Vle.) part has a melodic line with an *a 2* marking. The Violoncello (Vc.) part has a melodic line with an *a 2* marking. The Contrabass (Cb.) part has a melodic line with an *a 2* marking.

298

Picc. *ff*

Fl. *ff* a 2

Ob. *ff*

Cl. (B) *ff* a 2

Fag. *ff* a 2

Cor. (D) I, II *ff*

Cor. (D) III, IV *ff*

Tr. (D) *ff* a 2

Tbn. a. *f*

Tbn. t. *f*

Tbn. b. *f*

Tu. *f*

Timp. *ff* *f*

Vl. I *ff* *fz*

Vl. II *ff* *fz*

Vle. *ff* *fz*

Vc. *ff* *fz*

Cb. *ff* *fz*

Detailed description: This page of a musical score, numbered 36 and starting at measure 298, features a full orchestral ensemble. The woodwinds (Piccolo, Flute, Oboe, Clarinet in B, Bassoon) and brass (Cor in D, Trumpet in D, Trombone in a, t, b, Tuba) sections are marked with fortissimo (ff) dynamics. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked with fortissimo (ff) and fortissimo-zwischen (fz) dynamics. The percussion (Timpani) is marked with fortissimo (ff) and fortissimo (f). The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4. The page concludes with a double bar line at the end of measure 303.

Allegro molto

304

This page of a musical score, numbered 304, is titled "Allegro molto". It features a woodwind section with Piccolo, Flute (a2), Oboe (a2), Clarinet in B-flat (a2), and Bassoon (a2). The woodwinds play sustained notes with dynamic markings of *p* and *mf*. The brass section includes two parts of Cor Anglais (D), Trumpet (D), Trombone (a, t, b), and Tuba. The Timpans play a rhythmic pattern of eighth notes with a *fp* dynamic. The string section (VI. I, VI. II, Vle, Vc., Cb.) provides harmonic support with various dynamics including *p*, *mf*, and *fp*.

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. (D) I, II
 Cor. (D) III, IV
 Tr. (D)
 Tbn. a.
 Tbn. t.
 Tbn. b.
 Tu.
 Timp.
 Vl. I
 Vl. II
 Vle
 Vc.
 Cb.

This page of a musical score, page 38, contains measures 311 through 315. The score is for a full orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.
 - **Picc.**: Remains silent throughout the measures.
 - **Fl.**: Enters at measure 312 with a melody marked *mf*.
 - **Ob.**: Enters at measure 312 with a melody marked *mf*.
 - **Cl. (B)**: Enters at measure 312 with a melody marked *mf*.
 - **Fag.**: Enters at measure 312 with a melody marked *mf*.
 - **Cor. (D) I, II**: Enters at measure 312 with a melody marked *mf*.
 - **Cor. (D) III, IV**: Enters at measure 312 with a melody marked *mf*.
 - **Tr. (D)**: Enters at measure 315 with a melody marked *f*.
 - **Tbn. a., Tbn. t., Tbn. b.**: Enter at measure 312 with a melody marked *f*.
 - **Tu.**: Enters at measure 315 with a melody marked *fz*.
 - **Timp.**: Plays a rhythmic pattern of eighth notes throughout the measures, marked *mf*.
 - **Vl. I & II**: Enter at measure 312 with a melody marked *f*.
 - **Vle**: Enters at measure 312 with a melody marked *mf*.
 - **Vc. & Cb.**: Enter at measure 312 with a melody marked *fz*.
 Dynamics include *mf*, *f*, *fz*, and *f*. There are also markings for *a2* (second octave) in several woodwind parts.

317 *String. poco a poco cresc.*

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D) *a2*

Tbn. a.

Tbn. t.

Tbn. b.

Tu.

Timp.

String. poco a poco cresc.

Vl. I

Vl. II

Vle

Vc.

Cb.

Tempo I

Un poco più tranquillo

324

Picc. *sf*

Fl. *sf*

Ob. *sf*

Cl. (B) *sf*

Fag. *a 2 sf*

Cor. (D) I, II *sf*

Cor. (D) III, IV *sf*

Tr. (D) *sf*

Tbn. a. *sf*

Tbn. t. *sf*

Tbn. b. *sf*

Tu. *sf*

Timp. *sf*

fz *p*

I. *p*

I. *p con dolore*

Tempo I

Un poco più tranquillo

Vl. I *sf*

Vl. II *sf*

Vle *sf*

Vc. *sf*

Cb. *sf*

pp

pp

pp

p

pp

335

Picc.

Fl. *p*

Ob. *p* *fz*

Cl. (B) *p* *fz*

Fag. *p*

Cor. (D) I, II

Cor. (D) III, IV

Tr. (D)

Tbn. a.

Tbn. t.

Tbn. b. *p* *pp*

Tu.

Timp. *pp*

VI. I *pp* Sul G

VI. II *pp* Sul G

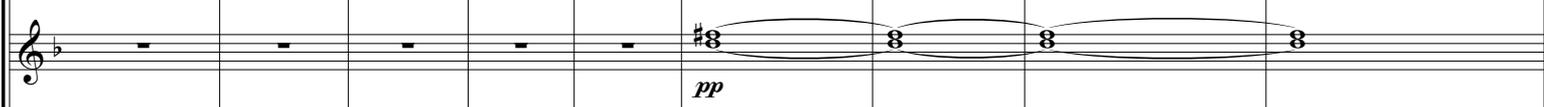
Vle *pp*

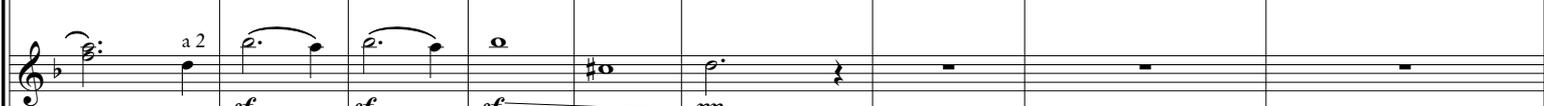
Vc. *pp*

Cb. *pp*

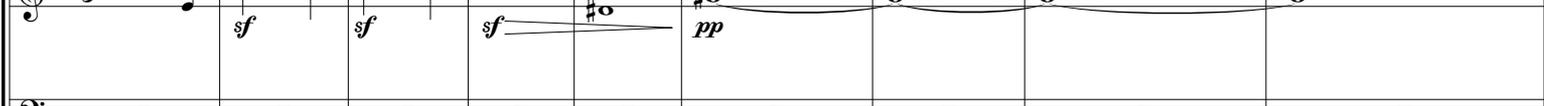
344

Picc. 

Fl. 

Ob. 

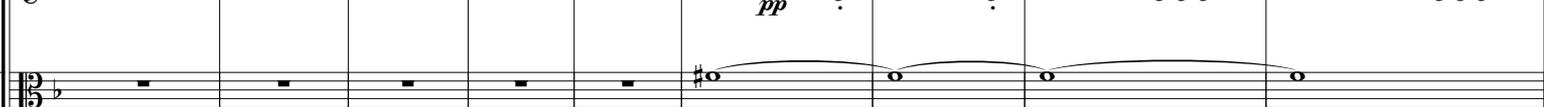
Cl. (B) 

Fag. 

Cor. (D) I, II 

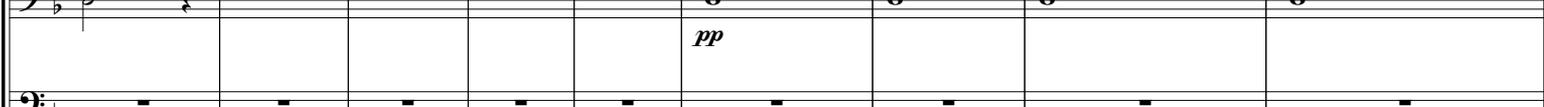
Cor. (D) III, IV 

Tr. (D) 

Tbn. a. 

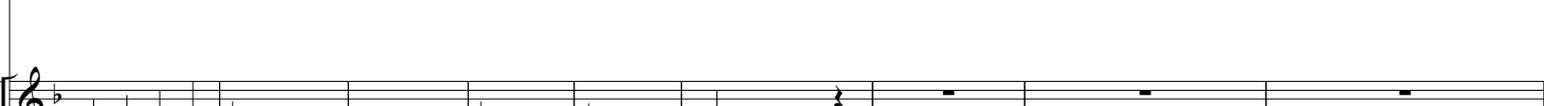
Tbn. t. 

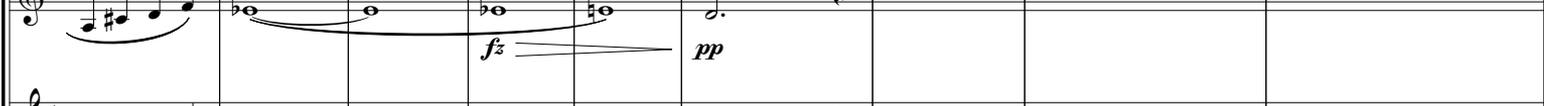
Tbn. b. 

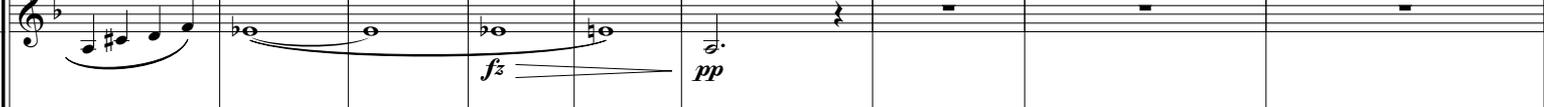
Tu. 

Timp. 

VI. I 

VI. II 

Vle 

Vc. 

Cb. 

353

G. P.

Musical score for woodwinds and percussion. The instruments listed are Picc., Fl., Ob., Cl. (B), Fag., Cor. (D) I, II, Cor. (D) III, IV, Tr. (D), Tbn. a., Tbn. t., Tbn. b., Tu., and Timp. The score is in 2/4 time with a key signature of one flat. Dynamics include *ff* and *pp*. The Flute part includes a trill and a dynamic change to *pp*. The Clarinet and Bassoon parts feature trills and sustained notes. The Trombones and Trumpets play sustained notes. The Timpani part has a trill and a dynamic change to *pp*.

G. P.

Musical score for strings. The instruments listed are Vl. I, Vl. II, Vle., Vc., and Cb. The score is in 2/4 time with a key signature of one flat. Dynamics include *ff* and *pp*. The Violin I and II parts play sustained notes. The Viola part has a trill. The Violoncello and Contrabass parts feature trills and sustained notes.

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 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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Uvertyr till Shakespeares Antonius och Cleopatra

28 mars 1881 spelades William Shakespeares skådespel *Antonius och Cleopatra* för första gången på en svensk scen. I framförandet ingick specialskriven orkestermusik av Ludvig Norman. Det rörde sig alltså om talteater med musikinslag, en vanlig företeelse på 1800-talet. Ett av många exempel är Beethovens musik till Goethes *Egmont*.

Normans uvertyr är en väl sammanhållen och samtidigt innehållsrik och praktfullt klingande sats i ett slags sonatform. Men man kan också lyssna på den som en engagerad musikalisk presentation av Shakespeares kärlekspar, den romerske fältherren Antonius och den egyptiska drottningen Cleopatra, och som en antydning om vad det är som ska ske på scenen.

Huvudtemat (*Allegro marziale e maestoso*, D-dur) bygger på enklast tänkbara motiv, en fallande durtreklang, och syftar ganska uppenbart på Antonius. Stilen är festligt militärisk men träblåset antyder också en vekare sida. Huvudtemagruppen fördunklas så småningom och mynnar ut i ett par tysta rop (horn, fagotter) där Norman med ett enkelt handgrepp förvandlar huvudtemats bekräftande gest till tvekanande fråga.

Kanske får frågan sitt svar när sidotemat (*Andantino grazioso*) gör diskret entré i medianttonarten B-dur. Sordinerade stråkar presenterar det slingrande temat och bildar snart en mjuk, kontrapunktisk väv tillsammans med träblåset. Sidotemagruppen stämmer väl med 1800-talets uppfattning om skådespelets Cleopatra som en sensuell förförerska och, i förlängningen, som en representant för västerlandets fantasier om orienten. Men fallande treklanger antyder också att Cleopatra har nära band till romaren Antonius.

Smattrande trumpeter och horn verkar kalla till strid och blåser in den kämpande genomföringsdelen. Det är värt att lägga märke till att de långa slingorna med skarpa åttondelar är släkt med sidotemat. Att Cleopatra är delaktig i Antonius fatala krigfö-

ring mot Octavius verkar inte ha undgått Norman.

Mot slutet av uvertyren blir den musikaliska formen fragmentarisk och antydningssrik på ett sätt som bör ha varit väl lämpat att rikta teaterpublikens nyfikenhet mot själva skådespelet. Hör man Antonius sticka sig med svärdet? Hör man honom dö i Cleopatras armar? Varför slutar musiken så ljusst?

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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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Overture to Shakespeare's Antony and Cleopatra

On 28 March 1881 William Shakespeare's *Antony and Cleopatra* was staged for the first time in Sweden. The performance included specially composed orchestral music by Ludvig Norman. The format was spoken drama with musical interludes, a common phenomenon in 19th century theatre as exemplified, amongst many other works, by Beethoven's music for Goethe's *Egmont*.

Norman's overture is a closely woven yet substantial and gorgeously sonorous piece in a kind of sonata form. But it can also be listened to as an incisive musical portrait of Shakespeare's lovers, the Roman general Antony and the Egyptian queen Cleopatra, and as an intimation of the events that will unfold on stage.

The principal theme (*Allegro marziale e maestoso* in D major) is based on a very simple motif, a descending major triad, and with its jovial martial feel and woodwind insinuation of weakness alludes quite explicitly to Antony. The principal thematic

group is eventually overshadowed and ends with a couple of silent cries (horns, bassoons) as Norman deftly transforms the affirmative gesture of the principal theme into a hesitant question.

The discreet entrance of the secondary theme (*Andantino grazioso*) in the mediant key of B-flat major possibly answers that question. Muted strings present the sinuous theme and quickly build a soft, contrapuntal fabric with the woodwinds. The secondary thematic group tallies well with the 19th century view of the dramatic Cleopatra as a sensual seductress and, ultimately, as an incarnation of Western fantasies of the Orient. Descending triads, however, suggest that she also has close ties with the Roman Antony.

Blaring trumpets and horns seem a clarion call that heralds that bellicose development section. It is noteworthy here that the long passages of sharp quavers are related to the secondary theme. That Cleopatra is complicit in Antony's fatal confrontation with Octavius does not seem to have eluded Norman.

Towards the end of the overture, the musical form becomes fragmented and suggestive in a way that should have directed the audience's curiosity effectively towards the drama itself. Is that Antony we hear stabbing himself with the sword? Is that him dying in Cleopatra's arms? Why does the music end so brightly?

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Kritisk kommentar

Som källa för denna utgåva har använts Ludvig Normans autograf (**A**), vilken återfinns hos Musik- och teaterbiblioteket, Stockholm. Titelsidan lyder "Musik / till / Shakespeares "Antonius och Cleopatra" / af / Ludvig Norman / Op.57. / A / 1881. [Ort oläslig] / Ouverture / Partitur." I vänsterkanten stämplat på tvären "Kungl. Teatern". Som sekundärkälla har använts en fotostatkopia av Musikaliska konstföreningens tryckta utgåva (**T**) som återfinns i Helsingborgs Symfoniorkesters notarkiv. Som referens har även ett handskrivet partitur (**Hs**) av okänt ursprung använts.

A är noterat på 18 system betitlade "Flauto piccolo / Flauti / Oboi / Clarinetti in A / Fag / (Corni) in D 1 2 / in D 3 4 / Trombe in D / (Tromboni) Alto / Tenore / Basso / Timp. D. A. / Tuba / Viol. 1o / Viol. 2o / Viola / Cello / Basso".

Takt	System	Anmärkning
5	Vl 1	På tredje fjärdedelen finns i T även ett h1 (fjärdedelsnot) motsvarande a1 i t.6. Saknas i såväl A som Hs .
6	Tr	Taktens andra halva ursprungligen ett unisont d1. Ändrat i A .
8	Cor 2	Första tonen unison (c2) med Cor 1 i T och Hs .
17	Fag, Cor 1-2	Crescendopil tillagd analogt med Tbn. Saknas i A , återfinns i T . Hs saknar cresc även i Tbn.
21	Cl	Felaktigt noterat giss2-b2 i A och Hs . Rättat i Hs . Korrekt g2-b2 i T .
79	Cor 4	Dynamik saknas i A . Tillagt enligt T och Timp.
91	Tr	A anger endast f. I övriga stämmor ff.
98	Ob 2	De fem upprepade åttondelarna i slutet av takten noterade som både d2 och f2 i A . Möjligen har förstaoboens dubblering av Vl 1 lagts till i efterhand.
99, 207	Vl	T har legatobåge även över femte t.o.m. sjunde åttondelen.
108	Fl 2, Ob 2	Taktens femte ton h2 resp. h1 i T . Notationen i A inte helt tydlig, men skalrörelsen förefaller ändå obruten, tydligast i Fl 2.
114	Cl 1	Återställningstecken saknas i A .
116-117	Cl 2	Till synes omotiverad överbindning mellan takterna i A . Saknas i övriga källor, utelämnas.
151-152	Vl 2	I T har de båda stämmorna kastats om, så att helnoterna fortsätter i den undre stämman och fjärdedelsnoterna har skaften uppåt.
157-158	Vl 1	Ursprungligen divisi i oktaver, men ändrat till unison i A .
214-215	Tbn. b.	Legatobåge saknas i A .
221	Tbn. a.	B-förtecken saknas i A och Hs .
252-256	Fag	Noterat i tenorklav i T .
253	Fag 2	Upprepade halvnoter i T och Hs .
268-291	Tbn. a.	Felaktigt noterat i tenorklav i T .
285	Fl	Ologiskt legato mellan andra och tredje tonerna i A utelämnas.
290	Vl 2	Legatobåge över taktens andra halva (analog med Vl 1) saknas i A .
291	Cl	Den näst sista tonen felaktigt noterat fiss1 i alla källor. Ändrat till fississ1.
292	Ob	Andra tonen ursprungligen fiss2-giss2 i A med ett frågetecken tillagt under. T anger unisont e2. Hs anger fiss2-g2.
294-295	Vl 2	Legatobågarna i A endast över de sista två sextondelarna. Ändrat i analogi med Vl 1.
296-297	Vl	Legatobågarna i A endast över de sista två sextondelarna. Ändrat i analogi med t. 294-295.
324	Tbn. a.	Felaktigt a1 försett med ett frågetecken och sannolikt ändrat till f1 i A . T anger f1, Hs a1.
343	Ob, Cl	Diminuendopil tillagd analogt med t. 341. Återfinns i T , men saknas i A och Hs .
353	Fl, Fag	Legatobågar i A och Hs , har strukits över i A . Saknas i T , utelämnas.
354	Fag	Legatobåge anges i A och Hs , men ej i T . Utelämnas.