



LUDVIG NORMAN

1831–1885

Barnens danser och lekar
för piano

The Children's Dances and Games
for piano

Opus 47

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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BARNENS DANSAR OCH LEKAR.

I.

L. Norman, Op. 47.

Intåget i lek-kammaren.

Allegro marziale.

The musical score is written for piano and consists of five systems of music. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro marziale'. The score includes various dynamics such as *f*, *sf*, *ff*, and *p*. Performance instructions include *ten.* (tenuendo), *marcato*, and *f marc.* (f marcato). The score is marked with 'Ped.' (pedal) and asterisks (*) to indicate specific pedaling points. There are also accents (>) and slurs throughout the piece. The piece concludes with a *p* (piano) dynamic and a triplet of notes.

II. I ring.

Allegro con fuoco.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro con fuoco'. The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *ten.* (tenuto), and *pp e leggero* (pianissimo e leggero). There are also performance instructions such as 'due' and 'ten.' with asterisks. The score features complex rhythmic patterns, including sixteenth-note runs and triplets. A first ending bracket with a '35' marking is present in the fourth system. The piece concludes with a *pp e leggero* section in the fifth system.

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains a rhythmic accompaniment with slurs and ties. The key signature has two flats. The system includes piano markings 'p' and 'pp'.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. The system includes piano markings 'pp' and 'mf'.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. The system includes piano markings 'cresc.', 'sempre cresc.', 'al ff', and 'sf ff'.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. The system includes piano markings 'sf' and 'p'.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. The system includes piano markings 'sf' and 'ff'.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. The system includes piano markings 'ten.', 'sf', and '5'.

III.

Rymmare och fasttagare.

Presto.

p e leggiero

ten. *ten.* *sf* *p*

ten. *ten.* *sf*

mf *sf* *sf*

sf *p*

mf *sf* *sf*

f *sf*

sf *p*

p *cres-* *cen-* *do* *sempre*

cresc. *e* *accelerando* *ff*

giocoso

espress. *p* *f* *p* *pp*

pp

This page of musical notation consists of seven systems of grand staff notation (treble and bass clefs). The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various dynamics such as *sf* (sforzando), *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *fz* (forzando). Performance markings include *ten.* (tension), *Red.* (ritardando), and an *8va* (octave) marking. The music features complex textures with multiple voices in both hands, including arpeggiated figures, sustained chords, and melodic lines with slurs and accents. The piece concludes with a final chord marked *fz*.

V.

Kurragömma.

Allegro ma non troppo.

pp misterioso

pp

p

crescendo

f

mf

p

condolore

ten.

First system of musical notation. The right hand begins with a piano (*f*) dynamic, followed by a *pp* dynamic. The left hand features a steady eighth-note accompaniment.

Second system of musical notation. The left hand continues with a consistent eighth-note accompaniment. The right hand features chords and melodic fragments.

Third system of musical notation. The right hand begins with a piano (*p*) dynamic. An 8-measure rest is indicated above the staff. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. Dynamics include *p*, *cresc.*, *f*, *mf*, and *p*. The right hand features complex chordal textures, while the left hand maintains eighth-note accompaniment.

Fifth system of musical notation. Tenuto markings (*ten.*) are present above the right hand. Dynamics include *pp* and *p ma cresc. e*. The right hand has sustained chords, and the left hand has eighth-note accompaniment.

Sixth system of musical notation. The right hand features triplets and a *sf* dynamic. The left hand features triplets and a *f* dynamic. Markings include *accelerando* and *e risoluto*.

Seventh system of musical notation. Dynamics include *sf*, *p*, *pp*, and *pp*. The right hand features chords and melodic lines, while the left hand has eighth-note accompaniment.

VI.

Dockans död.

Andantino con moto.

The musical score is written for piano in 9/8 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic. The first system shows a melodic line in the treble clef and a supporting bass line. The second system continues the melodic development, marked *mf*. The third system shows a dynamic shift to *f* in the treble clef. The fourth system returns to *mf*. The fifth system concludes with a section marked *agitato un poco* and *fp* (fortissimo piano), characterized by a more rhythmic and accented bass line.

f e agitato *a tempo*

dim. e un poco rit. *p*

mf

cresc. *fz fz fz* *sf* **Tempo I.**

agitato e poco accelerando *con dolore*

p perdendosi

*ped. **

fp fp *p* *morendo*

cantabile *fz*

con espress. *p e perdendosi*

fp fp *p*

VII.

Gossarnes framtidsplan.

Tempo di Marcia.

The musical score is written for piano and treble clef. It begins with a piano (*pp*) dynamic and a tempo marking of *Tempo di Marcia*. The piece features several dynamic changes, including *f*, *fz*, *sf*, and *ten.* (tenuendo). There are also trills (*tr*) and accents (*ɾ*) throughout. The score includes various rhythmic patterns, such as triplets and sixteenth notes. The piece concludes with a 2/4 time signature change.

ten.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

Trio.

ten.

p Fine. V.S. *p* con espressione e legatissimo

Second system of musical notation, including a repeat sign and performance instructions.

f *f*

Third system of musical notation, showing dynamic changes and phrasing.

dim. *p* *mf* *f* *tr* *f*

Fourth system of musical notation, featuring a trill and various dynamics.

f *tr* *sf* *p*

Fifth system of musical notation, including a trill and dynamic markings.

p *mf* *ten.* *f*

Sixth system of musical notation, ending with a triplet and dynamic markings.

Dal Segno al Fine e poi la Coda.

Coda.

Musical score for the Coda section, consisting of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system includes piano (*p*), mezzo-forte (*mf*), and forte (*f*) dynamics. The third system includes fortissimo (*sf*), fortissimo tenuto (*fz*), and fortissimo (*f*) dynamics.

VIII.

Föräldraglädje.

Andante tranquillo e con espressione.

Musical score for the piece "Föräldraglädje", consisting of three systems of piano accompaniment. The first system is marked mezzo-forte (*mf*) and *con espressione*. The second system is marked mezzo-forte (*mf*). The third system is marked piano (*p*) and forte (*f*).

First system of musical notation, featuring treble and bass staves. The music includes various note values and rests. Dynamic markings include *dim.* and *p*.

Second system of musical notation, featuring treble and bass staves. The music includes various note values and rests. Dynamic marking includes *mf*.

Third system of musical notation, featuring treble and bass staves. The music includes various note values and rests. Dynamic markings include *mf*, *agitato un poco*, and *f*.

Fourth system of musical notation, featuring treble and bass staves. The music includes various note values and rests. Dynamic markings include *p* and *pp ma con espressione*.

Fifth system of musical notation, featuring treble and bass staves. The music includes various note values and rests. Dynamic markings include *f*, *mf*, *molto cresc.*, and *sf*. There are also performance markings *ped.* and ***.

Sixth system of musical notation, featuring treble and bass staves. The music includes various note values and rests. Dynamic markings include *p*, *mf*, and *pp*.

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 Julius Bagge, Stockholm, nr J.B. 6.

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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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