



LUDVIG NORMAN

1831–1885

Sorgmarsch

Funeral March

Opus 46

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande Musikarv och Kungl. Musikaliska akademien

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Orkesterbesättning/Orchestra

Flauto I, II

Oboe I, II

Clarinetto I, II, III in B

Fagotto I, II

Corno I, II in Es

Corno I, II in B basso

Tromba I, II in Es

Trombone I, II, III

Timpani

Tamtam

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Till August Södermans minne

Sorgmarsch

Op. 46

Ludvig Norman
(1831-1885)

Tempo di Marcia Funebre

2 Flauti

2 Oboi

3 Clarinetti in B

2 Fagotti

2 Corni in Es

2 Corni in B basso

2 Trombe in Es

Trombone Alto

Trombone Tenore

Trombone Basso

Timpani
B. F.

Tamtam

Tempo di Marcia Funebre

Violini I

Violini II

Viole

Violoncelli

Bassi

6

Fl. *mf* *cantabile* a 2

Ob. *mf* a 2

Cl. (B) *ten.* *fp* *p* *mf* *cantabile* I.II. a 2

Fag. *ten.* *fp*

Cor. (Es) *p* *mf*

Cor. (B basso) *p* *mf*

Tr. (Es) *mf* a 2

Tbn. A. *mf quasi p*

Tbn. I. *mf quasi p*

Tbn. B. *mf quasi p*

Timp. *mf*

Tt. *p* *mf*

VI. I

VI. II

Vle

Vc. *pizz.*

Bassi *pizz.*

12

Fl. *sf* *p* a 2

Ob. *sf*

Cl. (B) *sf* *p* a 2

Fag. *mf* *sf* *p*

Cor. (Es) *mf* *ten.* *sf*

Cor. (B basso) *mf* *ten.* *sf*

Tr. (Es) *sf*

Tbn. A. *ten.* *sf* *p*

Tbn. T. *ten.* *sf* *p*

Tbn. B. *ten.* *sf* *p*

Timp. *fp* *p*

Tt. *p*

VI. I

VI. II

Vle

Vc.

Bassi

17

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B basso)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Tt.

Vl. I

Vl. II

Vle

Vc.

Bassi

con espressione

mf

sf

f

mf

sf

[divisi]

mf

arco

divisi

mf

arco

mf

sf

f

mf

sf

f

mf

sf

f

fz

sol

a 2

f

f sf

sf

ffz

f

22

Fl.

Ob. *fz* *diminuendo* *p* a 2

Cl. (B) *fz* *diminuendo* *p* a 2

Fag. *fz* *diminuendo* *p* a 2

Cor. (Es) *fz*

Cor. (B basso) *fz*

Tr. (Es) *sf* *sf*

Tbn. A.

Tbn. T.

Tbn. B. *fz*

Timp. *tr*

Tt. *pp*

Vl. I *diminuendo* *pp* *ten.*

Vl. II *sf* *diminuendo* *pp* *ten.*

Vle *sf* *diminuendo* *pp* *ten.*

Vc. *sf* *diminuendo* *pp*

Bassi *pp*

Detailed description: This page of a musical score, numbered 22, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.), with dynamics ranging from fortissimo (fz) to piano (p) and a first ending (a 2). The brass section includes two Cornets (Cor. (Es) and Cor. (B basso)), Trumpet in E-flat (Tr. (Es)), and three Trombones (Tbn. A., Tbn. T., Tbn. B.), with dynamics from fortissimo (fz) to pianissimo (pp). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi), with dynamics from fortissimo (sf) to pianissimo (pp) and some tenuto (ten.) markings. The percussion section includes Timpani (Timp.) with a trill (tr) and a Tom-tom (Tt.) with a pianissimo (pp) dynamic. The score is written in a key signature of three flats and a common time signature.

27

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B basso)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Tt.

VI. I

VI. II

Vle

Vc.

Bassi

fz *p* *mf* *sf* *p* *ten.* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

I. *fz* *p*

I. *mf* *sf* *p*

a 2 *fz* *p*

tr *tr* *p*

39

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B basso)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Tt.

VI. I

VI. II

Vle

Vc.

Bassi

sf

cantabile

mf

dolce

I.

III.

45

Fl. *f sf p*

Ob. *mf f sf p con espressione*

Cl. (B) *I. mf sf p mf*

Fag. *f sf p I. mf*

Cor. (Es)

Cor. (B basso) *III. mf*

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Tt.

VI. I *f sf p con espressione*

VI. II *f sf p*

Vle *f sf p*

Vc. *[divisi] f sf p con espressione mf*

Bassi *pizz. p*

50

Fl. *a 2 sf*

Ob. *I. mf sf p*

Cl. (B) *sf p*

Fag. *p*

Cor. (Es) *a 2 mf sf*

Cor. (B basso) *III. mf*

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B. *sf p*

Timp.

Tt.

VI. I *sf p*

VI. II *mf sf p*

Vle *mf sf p*

Vc. *sf sf p*

Bassi *arco p*

55

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B basso)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Tt.

VI. I

VI. II

Vle

Vc.

Bassi

mf

f

sf

p

[divisi]

[divise]

pp

Detailed description: This is a page of a musical score, page 55, for a symphony. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes two Cornets in E-flat (Cor. (Es) and Cor. (B basso)), Trumpet in E-flat (Tr. (Es)), three Trombones (Tbn. A., Tbn. T., Tbn. B.), and Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music features dynamic markings such as *mf*, *f*, *sf*, *p*, and *pp*. There are also performance instructions like [divisi] and [divise]. The page number 55 is written at the top left of the first staff.

61

The musical score for measures 61-66 includes the following parts and markings:

- Fl.:** Rests throughout.
- Ob.:** Rests throughout.
- Cl. (B):** *pp* (measures 61-62), *ten.* (measures 63-66).
- Fag.:** *pp* (measures 61-62), *ten.* (measures 63-66).
- Cor. (Es):** Rests throughout.
- Cor. (B basso):** Rests throughout.
- Tr. (Es):** Rests throughout.
- Tbn. A:** Rests throughout.
- Tbn. T:** Rests throughout.
- Tbn. B:** Rests throughout.
- Timp.:** *tr* (measure 62).
- Tt.:** Rests throughout.
- VI. I:** *pp* (measure 63).
- VI. II:** *pp* (measure 63), *ten.* (measures 64-66).
- Vle:** *pp* (measures 62-63), *ten.* (measures 64-66).
- Vc.:** *pp* (measures 62-63), *pizz.* (measures 64-65), *arco ten.* (measure 66).
- Bassi:** *pp* (measures 62-63), *pizz.* (measures 64-65), *ten.* (measure 66).

67

Fl. *mf* a 2

Ob. *mf* a 2

Cl. (B) *fz* > *p*

Fag. *fz* >

Cor. (Es) *mf*

Cor. (B basso) *mf*

Tr. (Es) *mf*

Tbn. A. *mf*

Tbn. T. *mf*

Tbn. B. *mf*

Timp. *trm* *trm*

Tt.

Vl. I *fz* > *p* *mf*

Vl. II *fz* > *p* *mf*

Vle *fz* *mf*

Vc. *fz* *arco* *pizz.*

Bassi *fz* *pizz.*

73

Fl. *sf* *p*

Ob. *fp* *sf*

Cl. (B) I.II. *sf* *p*

Fag. *fp* *fp* *sf* *p*

Cor. (Es) *fp* *sf*

Cor. (B basso) *fp* *fp* *sf*

Tr. (Es) *sf*

Tbn. A. *fp* *fp* *sf* *p*

Tbn. T. *fp* *fp* *sf* *p*

Tbn. B. *fp* *fp* *sf* *p*

Timp. *sf* *p* *pp*

Tt. *p*

Vl. I. *fp* *fp* *sf* *p* *mf* *con espressione*

Vl. II. *fp* *fp* *sf* *p* *mf*

Vle. *fp* *fp* *sf* *p* *mf*

Vc. arco *fp* *sf* *p* *pp* *[divisi]* *mf*

Bassi arco *fp* *sf* *p* *pp* *mf*

78

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es) I.

Cor. (B basso) a 2

Tr. (Es) sf

Tbn. A.

Tbn. T.

Tbn. B. sf

Timp. f

Tt.

Vl. I sf

Vl. II sf

Vle [divise] sf

Vc. sf

Bassi sf

Detailed description: This page of a musical score covers measures 78 to 82. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and two Cor Anglais (Cor. (Es) I and Cor. (B basso) a 2). The brass section includes Trumpet in E-flat (Tr. (Es)), Trombone A (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (Tbn. B.). The percussion section includes Timpani (Timp.) and Tam-tam (Tt.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features dynamic markings such as *mf*, *sf*, and *f*, along with accents and slurs. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support and rhythmic accents.

83

Fl.

Ob. *diminuendo* *p* a 2

Cl. (B) *p* *p* a 2

Fag. *p* a 2

Cor. (Es)

Cor. (B basso)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp. *tr*

Tt.

Vl. I *diminuendo* *ten.*

Vl. II *diminuendo* *ten.*

Vle *diminuendo* *ten.*

Vc.

Bassi

Detailed description: This page of a musical score covers measures 83 to 88. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes two Cor Anglais (Cor. (Es) and Cor. (B basso)), Trumpet in E-flat (Tr. (Es)), and three Trombones (Tbn. A., Tbn. T., Tbn. B.). The percussion section includes Timpani (Timp.) and Tom-toms (Tt.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features various dynamics such as *diminuendo* and *p*, and articulation like *tr* and *ten.*. The key signature has three flats, and the time signature is 3/4.

89

Fl.

Ob. I. *fz* *p*

Cl. (B) *ten.* *fz* *p* *pp*

Fag. *ten.* *fz* *p* *pp*

Cor. (Es) *a 2* *fz* *p*

Cor. (B basso) *a 2* *pp*

Tr. (Es) I. *mf* *sf* *p*

Tbn. A.

Tbn. T.

Tbn. B.

Timp. *trm* *trm*

Tt.

VI. I *ten.* *fz* *p*

VI. II *ten.* *fz* *p*

Vle *ten.* *fz* *p*

Vc. *ten.* *fz* *p*

Bassi *ten.* *fz* *p*

94

Fl.

Ob. I. *solo con dolore* *sf*

Cl. (B) *sf*

Fag. *sf*

Cor. (Es) I. solo *sf* *p*

Cor. (B basso) *sf*

Tr. (Es) a 2 *pp* *sf*

Tbn. A.

Tbn. T.

Tbn. B.

Timp. *tr*

Tt.

VI. I *pp*

VI. II [divisi] *pp*

Vle *pp*

Vc. [divisi] *pp*

Bassi *sf*

Detailed description: This page of a musical score covers measures 94 to 98. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor. (Es)). The brass section includes Trumpet in E-flat (Tr. (Es)), Trombone Alto (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (Tbn. B.). The percussion section includes Timpani (Timp.) and Tam-tam (Tt.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features various dynamics such as *pp* (pianissimo), *sf* (sforzando), and *p* (piano). The Oboe part has a *solo con dolore* marking. The Clarinet and Bassoon parts have *sf* markings. The Cor Anglais part has an *I. solo* marking. The Trumpet part has an *a 2* marking. The Timpani part has *tr* markings. The Violin and Viola parts have *pp* markings. The Violoncello and Basses parts have *pp* markings. The Basses part has an *sf* marking.

99

Fl. *pp*

Ob. *sf p pp*

Cl. (B) I. *sf p pp* I.II. *pp*

Fag. *sf p pp*

Cor. (Es) *pp*

Cor. (B basso) *pp*

Tr. (Es) *pp*

Tbn. A. *pp*

Tbn. T. *pp*

Tbn. B. *pp*

Timp. *pp*

Tt.

VI. I. *sf pp sempre morendo con dolore*

VI. II. *sf pp sempre morendo*

Vle. *sf pp sempre morendo* [divise] *pp*

Vc. *sf pp sempre morendo* [divisi] *pp*

Bassi *sf pp sempre morendo pp*

a 2

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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Sorgmarsch. Till August Södermans minne op. 46

När August Söderman dog skrev hans närmaste kollega på Kungl. Stora teatern, hovkapellmästare Ludvig Norman, ett stycke för stor orkester till den dödes minne. Det rör sig om en sorgmarsch som börjar och slutar i pianissimo och som når fortentyans bara några få gånger, och då helt kort.

Musiken börjar i tyst b-moll med ett upprepat, kort marschmotiv med punkterad rytm. Klarinetter, fagotter, celli och kontrabasar bildar en dov klang som understryks av tamtam och pukor. I det tidiga 1890-talets Hovkapell skulle den unga violinisten Hugo Alfvén få lära sig att tamtam låter ”fruktansvärd” i pianissimo. Kanske var det ett sådant uttryck Norman var ute efter i sin marsch.

Inledningens skarpa marschmotiv ändrar efterhand karaktär och blir till ett sångtema som drar åt ljusare B-dur men som med kromatik också för in en öppnare smärta. Ur samma marschmotiv flödar sedan ett andra sångtema, spelat av stråk och träblås i stabil Dess-dur.

Efter en övergång med inslag av imitativ sats återkommer inledningens marschmotiv och det första sångtemat. En kort coda leder marschen till dess slut i mild B-dur.

Normans handskrivna orkesterpartitur är daterat 23 september 1876, men redan i juli samma år publicerades en version för piano i första numret av tidskriften *Teater och musik*. Denna pianoversion recenserades i *Aftonbladet* den 27 september. Den anonyma kritikern framhåller det mäktiga uttrycket, den rika harmoniken, ”de oändligt skära stämningarne” och tolkar det återkommande marschmotivet som en betydelsefull anspelning på sången ”Avsked” i Södermans sångcykel *Värvningen*.

Orkesterversjonen tycks ha uruppförts inte av Normans eget Hovkapell utan av August Meissners orkester som spelade den vid en konsert på Berns salonger 6 januari 1878. 4 april 1885 spelade Hovkapellet sorgmarschen på Normans egen begravning.

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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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Sorgmarsch. Till August Södermans minne op. 46

When August Söderman died, his closest colleague at the Royal Opera, *hovkapellmästare* Ludvig Norman, wrote a piece for large orchestra to his memory. It is a funeral march that begins and ends pianissimo, and that rises to forte only very occasionally, and then for the briefest of moments.

The music commences with a repeated short staccato march motif in a hushed B-flat minor, with muted clarinets, bassoons, cellos and double basses underpinned by tam tam (chao gong) and kettle drum. In the Royal Court Orchestra of the early 1890s, the young violinist Hugo Alfvén would learn that tam tams sound 'frightful' pianissimo; perhaps it was that kind of articulation that Norman sought in his march.

The sharp march motif that introduces the piece gradually transforms into a song theme that gravitates towards a brighter B-flat major while also introducing a more sleeve-worn pain with its chromatics. A second theme then evolves from the same march motif played in the strings and woodwinds in a firm-footed D-flat minor.

Following a somewhat imitative transition, the opening march motif and the first song theme return, before a brief coda leads the march to a gentle B-flat minor halt.

Norman's handwritten orchestral score is dated 23 September 1876, although a piano version had been published earlier that July for the first issue of the magazine *Teater och musik*. This piano version was reviewed in *Aftonbladet* on 27 September by an anonymous critic, who admires its rich harmonic structure and 'its moods of infinite purity', and who interprets the recurring march motif as a poignant allusion to the song 'Avsked' (Farewell) in Söderman's *Värvingen* song cycle.

The orchestral version seems not to have been premiered by Norman's own Royal Court Orchestra but by August Meissner's orchestra, which played it at a concert in Berns Salonger on 6 January 1878. The Royal Court Orchestra performed the march for Norman's own funeral on 4 April 1885.

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Källmaterial

Utgåvan baserar sig på en källa: partituret i autograf.

Det exemplar som använts som förlaga återfinns hos *Stiftelsen Musikkulturens främjande*.

På titelsidan står det: Till August Södermans Minne/Sorgmarsch/af/Ludvig Norman/Op. 46./Orkesterpartitur/1876.

Stämplad "Carl Gehrmans Musikförlag, Stockholm".

Första partitursidan bär titeln: "Till Aug. Södermans minne./Sorgmarsch af Ludvig Norman".

På sista partitursidan står det: "23/9 1876. Ludvig Norman."

Kritiska kommentarer

TAKT	INSTR.	ANM.
7-8	fag.	legatobåge förlängd i analogi med t.67-68
10	cor. 2	b1 tillagd i analogi med t.70
17	vc., cb.	tillagd <i>arvo</i>
23	ob. 1	borttaget <i>decresc</i>
23-24	vl. II	legatobåge tillagd i analogi med stråket
30	vl. II, vle, vc., cb.	4-delen sista slaget, tillagd <i>ten</i> i analogi med vl. I
65	vc., cb.	B på första 8-delen tillagd i analogi med t.5
74	vc., cb	tillagd <i>arvo</i>

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