



LUDVIG

NORMAN

1831-1885

Konsertuvertyr Ess-dur

Concert Overture E-flat major

Opus 21

Källkritisk utgåva av/Edition by Mats Persson

Levande Musikarv och Kungl. Musikaliska akademien

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Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 39/Edition No. 39
2013
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv

Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Erik Wallrup

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.

7

Fl. *ten.* *pp* *ff* a 2

Ob. *ten.* *pp* *mf* *ff* a 2

Cl. *ten.* *pp* *mf* *ff* a 2

Fg. *ten.* *pp* *mf* *ff*

C. 1.2. in Es. *ten.* *pp* 1. *pp* *ff* a 2

C. 3.4. in C. 3. *p* 4. *ff* a 2

Tr. Es. *ten.* *pp* *ff* a 2

Tbn. A. *ten.* *pp* *ff*

Tbn. T. *ten.* *pp* *ff*

Tbn. B. *ten.* *pp* *ff*

Timp. *pp* *p un poco marcato* *mf* *ff*

VI. 1. *pp* *ff*

VI. 2. *pp* *ff*

Vla. *pp* *ff*

Vcl. *pp* *ff* [unis.]

B. *pp* *ff*

13

Fl. *pp* *ten.*

Ob. *pp* *ten.*

Cl. *pp* *ten.* 1. Solo *mf*

Fg. *pp* *ten.* *pp*

C. 1.2. in Es. *pp* *ten.* 1. *pp* 2. *pp*

C. 3.4. in C.

Tr. Es. *pp* *ten.*

Tbn. A. *pp* *ten.*

Tbn. T. *pp* *ten.*

Tbn. B. *pp* *ten.*

Timp. *pp*

VI. 1. *pp* trem.

VI. 2. *pp* trem.

Vla. [unis.] *pp* trem.

Vcl. *pp* trem.

B. *pp* pizz.

Detailed description: This page of a musical score covers measures 13 through 16. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Bass) play a rhythmic pattern of eighth notes with a tenuto mark. The Clarinet has a solo section starting in measure 15, marked *mf*. The brass section (Trumpets, Trombones) and Timpani play a similar eighth-note pattern. The string section includes tremolos in the Violins and Viola, and pizzicato in the Bass. Dynamics are primarily *pp* (pianissimo), with *mf* (mezzo-forte) for the Clarinet solo. The score is in a key with two flats and a 4/4 time signature.

20

Fl. *mf* *ff* *a 2*

Ob. *mf* *ff* *a 2* 1. Solo *mf* *f*

Cl. *mf* *ff* *a 2* *f*

Fg. *mf* *ff* *p* *f*

C. 1.2. in Es. *ff* *p*

C. 3.4. in C. *mf* *f*

Tr. Es. *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *ff*

20

VI. 1. *ff* *p* *ff*

VI. 2. *ff* *p* *ff*

Vla. *ff* *p*

Vcl. *ff* *p* *f*

B. *ff* arco trem. *p* pizz. *f* arco

25

Fl. *ff* *fz*

Ob. *ff* *fz* 2.

Cl. *ff* *fz* 2.

Fg. *ff* *fz* a 2

C. 1.2. in Es. *ff*

C. 3.4. in C. *ff* *ff e marcato* a 2

Tr. Es. *ff* a 2

Tbn. A. *ff* *ff e marcato*

Tbn. T. *ff* *ff e marcato*

Tbn. B. *ff*

Timp.

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

28

Fl. *fz* *ff* *pp* *ten.*

Ob. *fz* *ff* *pp* *ten.*

Cl. *fz* *ff* *pp* *ten.*

Fg. *fz* *ff* *pp* *ten.*

C. 1.2. in Es. *ff e marcato* *pp* *ten.*

C. 3.4. in C. *ff*

Tr. Es. *ff e marcato* *pp* *ten.*

Tbn. A. *pp* *ten.*

Tbn. T. *pp* *ten.*

Tbn. B. *pp* *ten.*

Timp. *pp*

VI. 1. *pp*

VI. 2.

Vla.

Vcl.

B.

32

Fl. 1. *pp*

Ob. 1. *pp*

Cl. 1. *pp*

C. 1.2. in Es. 1. *pp* 2. *pp*

Timp. *pp*

VI. 1. *pp* *morendo* pizz.

VI. 2. *pp* pizz.

Vla. *pp* pizz.

Vcl. *pp* pizz.

B. *pp* pizz.

39 **Allegro molto**

Fl. 1. *pp*

Ob. 1. *sf*

Cl. 1. *pp*

C. 1.2. in Es. *pp*

Timp. *pp*

VI. 1. *p* arco *fz*

VI. 2. *pp* arco

Vla. *pp* arco

Vcl. arco divisi *sf*

B. *p* arco

45

Fl. *pp* *p* 1.

Ob. *pp* 1.

Cl. *pp* *p* 1.

Fg. *pp*

C. 1.2. in Es. *pp*

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

45

VI. 1. *p*

VI. 2. *p*

Vla. *p*

Vcl. *p*

B. *p*

Detailed description: This page of a musical score covers measures 45 to 50. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Bass) are active, with dynamic markings ranging from *pp* to *p*. The brass section (Trumpets, Trombones, Trumpet in E-flat, and Timpani) is mostly silent, indicated by rests. The score includes various musical notations such as slurs, accents, and first endings. The key signature is B-flat major, and the time signature is 4/4.

52

Fl. *p*

Ob. *p*

Cl. *p*

Fg.

C. 1.2. in Es. *sf p f*

C. 3.4. in C.

Tr. Es. *sf f*

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

52

VI. 1. *sf p f*

VI. 2. *sf p f*

Vla. *sf p f*

Vcl. *sf p f*

B. *sf p f*

Detailed description: This page of a musical score, numbered 9, covers measures 52 through 57. The score is arranged in two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), three horns (E-flat, C, and B-flat), and timpani. The second system includes strings (Violin I, Violin II, Viola, Violoncello, and Double Bass). The key signature is two flats (B-flat major or D-flat minor), and the time signature is 4/4. The woodwinds and strings play melodic lines with dynamic markings of *p* (piano) and *sf* (sforzando). The brass instruments (C. 1.2. in E-flat, C. 3.4. in C, and Tr. Es.) play chords with dynamic markings of *sf* and *f* (forte). The strings play a rhythmic accompaniment with dynamic markings of *sf* and *f*. The score is written in a standard musical notation with various articulations and dynamics.

59

Fl. *a 2*

Ob.

Cl. *a 2*

Fg. *sf*

C. 1.2. in Es.

C. 3.4. in C. *sf*

Tr. Es. *a 2*

Tbn. A.

Tbn. T.

Tbn. B.

Timp. *tr*

VI. 1.

VI. 2.

Vla.

Vcl.

B.

A

f *ff* *sf*

This page of a musical score, numbered 12, covers measures 77 through 80. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes two Cornets in E-flat (C. 1.2. in Es.), three Cornets in C (C. 3.4. in C.), Trumpet in E-flat (Tr. Es.), and three Trombones (Tbn. A., Tbn. T., Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violins 1 and 2 (VI. 1, VI. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.).

Measure 77 begins with a dynamic marking of *ffz* (fortissimo forzando) and a hairpin crescendo. The woodwinds and brass play sustained notes with various articulations, including accents and slurs. The strings play a rhythmic pattern of eighth notes. Measure 78 continues the texture with similar dynamics and articulations. Measure 79 features a change in dynamics for the strings to *p* (piano) and the woodwinds/brass to *ffz*. Measure 80 concludes the passage with a final *ffz* dynamic and a hairpin crescendo.

Key musical elements include:

- Woodwinds:** Flute, Oboe, Clarinet, and Bassoon parts with various articulations and slurs.
- Brass:** Cornets, Trumpet, and Trombone parts, often playing sustained notes with accents.
- Strings:** Violins, Viola, Violoncello, and Double Bass parts, providing a rhythmic foundation.
- Percussion:** Timpani part, which is mostly silent in this section.

87

Fl. *p* *pp*

Cl. *p* *pp*

Fg. *pp* *pp*

C. 3.4. in C. *pp*

87

VI. 1. *p* *pp*

VI. 2. *p* *pp*

Vla. *pp*

Vcl. *pp*



97

Fl. *pp*

Ob. *pp*

Cl. *p* 1. Solo

Fg. *pp*

97

VI. 1. *pp*

VI. 2. *pp*

Vla. *pp*

Vcl. *pp*

B. *pp*

105

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

1. Solo

mf

p

mf

p

mf

pp

1.

con espr.

mf

105

VI. 1

VI. 2

Vla.

Vcl.

B.

116

Cl.

116

VI. 1

VI. 2

Vla.

Vcl.

B.

pp

pp

pp

pp

pp

pp

mf

mf

mf

mf

mf

pp

con espr.

con espr.

mf

mf

mf

mf

pp

B

B

128

Fl. *mf* *mf*

Ob. 1. *p* *mf* *mf*

Cl. *p* *mf* *mf*

Fg. *mf* *mf*

C. 1.2. in Es. *mf* a 2

C. 3.4. in C. 3. *mf*

Tr. Es.

Timp.

128

VI. 1 *dim.* *mf* *mf*

VI. 2 *dim.* *mf* *mf*

Vla. *dim.* *mf* *mf* 3 3 3

Vcl. *dim.* *mf* *mf*

B. *mf* *mf*

139

Fl. *p* *mf*

Ob. 1. *p* *mf*

Cl. *p* *mf*

Fg. *p*

C. 1.2. in Es. *mf*

C. 3.4. in C. 4. *p*

Tr. Es.

Timp.

VI. 1. *p* *mf*

VI. 2. *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

B. *p* *mf*

Detailed description: This page of a musical score covers measures 139 to 146. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), all playing melodic lines with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The string section consists of Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello (Vcl.), and Bass (B.), with the lower strings playing rhythmic patterns of eighth notes and triplets. The brass section includes Trumpet in E-flat (Tr. Es.) and Timpani (Timp.), which are mostly silent in this passage. The score is written in a key signature of two flats and a common time signature. Measure numbers 139, 140, 141, 142, 143, 144, 145, and 146 are indicated at the top of each staff.

C

156

Fl.

fz *p* *pp*

Ob.

fz *p* *pp*

Cl.

fz *p* *pp* *pp*

Fg.

fz *p* *pp* *pp*

C. 1.2. in Es.

fz *p* *pp*

C. 3.4. in C.

fz *p* *pp* *pp*

Tr. Es.

fz *p*

Timp.

in F. B.

pp

156

Vi. 1

pp *pp*

Vi. 2

pp *pp*

Vla.

pp

Vcl.

Solo

pp

B.

pp

C

166 *diminuendo*

Fl. *p*

Ob. *a 2 pp*

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Timp.

166 *diminuendo* [unis.] *mf*

Vi. 1 [unis.] *mf*

Vi. 2 [unis.] *mf*

Vla.

Vcl.

B.

175 *f* a 2

Fl.

Ob. *f* a 2

Cl. *f* a 2

Fg. *f*

C. 1.2. in Es. *f* a 2

C. 3.4. in C.

Tr. Es. *f* a 2

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f* tr

VI. 1. *f*

VI. 2. *f*

Vla. *f*

Vcl. *f*

B. *f*

D

184

Fl. *ffz* *ff*

Ob. *ffz* *ff*

Cl. *ffz* *ff*

Fg. *ffz* *ff*

C. 1.2. in Es. *ff* *pp*

C. 3.4. in C.

Tr. Es. *ff*

Tbn. A. *ffz*

Tbn. T. *ffz*

Tbn. B. *ffz*

Timp. *ff* *fp*

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff* *fp*

B. *ff* *fp*

D

193

C. 1.2.
in Es.

Timp. *trm trm trm* (muta in Es. B.)
p

VI. 2

Vla. *pp* *sempre pp*

Vcl. *p* *pp*

B. *p* *pp*

204

VI. 1 *p* *sempre p*

VI. 2

Vla. *divisi*

Vcl. *p*

212

Fl. *pp* *pp*

Ob. *p*

Cl. *pp* *p*

Fg. *p* *p*

212

VI. 1 *p*

VI. 2 *p*

Vla. *p*

Vcl. [unis.] *p*

B. *p*

diminuendo sempre

223

Fl. 1. *p*

Ob. 1. *p* 2.

Cl. 1. *p* 1. Solo *p*

Fg. *p*

diminuendo sempre

223

VI. 1. *mf* *p* *p*

VI. 2. *mf* *p*

Vla. *p* Solo

Vcl. *p*

B. *p*



233

Fl. 1. *mf*

Ob. 1. *mf*

Cl. 1. Solo *mf* 2. *mf*

Fg. *p*

C. 3.4. in C. *p*

p ma un poco marcato

233

VI. 1. *pp*

VI. 2. *pp*

Vla. *pp*

Vcl. *pp*

B. *pp*

243

Fl. *crescendo*

Ob. *mf*

Cl.

Fg. *mf*

C. 1.2. in Es. *mf un poco marcato*

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1. *crescendo*

VI. 2.

Vla. *p*

Vcl. *p*

B. *p*

Detailed description: This page of a musical score covers measures 243 to 250. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpets in E-flat (C. 1.2. in Es.), Trumpets in C (C. 3.4. in C.), Trumpet in E-flat (Tr. Es.), Trombones in A (Tbn. A.), Trombones in Tenor (Tbn. T.), and Trombone in Bass (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violins 1 (VI. 1.), Violins 2 (VI. 2.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.). The score features various dynamics such as *mf* (mezzo-forte) and *p* (piano), and performance markings like *crescendo* and *un poco marcato*. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support.

E

252

Fl. *f* *fz* *fz*

Ob. *f* *fz* *fz*

Cl. *f* *fz* *fz*

Fg. *f* *fz* *fz*

C. 1.2. in Es. *f* *fz* *fz*

C. 3.4. in C.

Tr. Es. *f* *fz* *fz*

Tbn. A. *f* *fz* *fz*

Tbn. T. *f* *fz* *fz*

Tbn. B. *f* *fz* *fz*

Timp. *f* *fz* *fz*

VI. 1. *f* *fz* *fz*

VI. 2. *f* *fz* *fz*

Vla. *f* *fz* *fz*

Vcl. *f* *fz* *fz*

B. *f* *fz* *fz*

E

262

Fl. *fz* *fz* *pp*

Ob. *fz* *fz*

Cl. *fz* *fz* *pp*

Fg. *fz* *fz*

C. 1.2. in Es. *p* *pp*

C. 3.4. in C.

Tr. Es. *p*

Tbn. A. *fz* *fz* *p*

Tbn. T. *fz* *fz* *p*

Tbn. B. *fz* *fz* *p*

Timp. *fz* *fz* *pp*

262

VI. 1. *fz* *fz* *pp*

VI. 2. *fz* *fz* *pp*

Vla. *fz* *fz* *pp*

Vcl. *fz* *fz* *pp*

B. *fz* *fz* *pp*

Detailed description: This page of a musical score covers measures 262 to 267. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpets in E-flat (Tr. Es.), Trombones in A (Tbn. A.), Trombones in Tenor (Tbn. T.), and Trombone in Bass (Tbn. B.). The string section includes Violins 1 and 2 (VI. 1, VI. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.). The percussion section includes Timpani (Timp.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics range from fortissimo (fz) to pianissimo (pp). The woodwinds and strings play sustained notes with crescendos and decrescendos. The brass section plays sustained notes with dynamic markings. The timpani plays a rhythmic pattern of sixteenth notes. The strings play a rhythmic pattern of sixteenth notes. The score is marked with measure numbers 262 and 267. The page number 26 is in the top left corner.

275

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1

VI. 2

Vla.

Vcl.

B.

crescendo

Detailed description: This page of a musical score covers measures 275 to 280. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpets in E-flat (C. 1.2. in Es.), Trumpets in C (C. 3.4. in C.), Trumpet in E-flat (Tr. Es.), Trombone in A (Tbn. A.), Trombone in Tenor (Tbn. T.), and Trombone in Bass (Tbn. B.). The percussion section features a Timpani (Timp.) part with a rhythmic pattern of sixteenth-note rolls. The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.). The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds play melodic lines with various articulations and dynamics. The brass section is mostly silent, with some sustained notes. The strings provide harmonic support with sustained notes and rhythmic patterns. A 'crescendo' marking is present above the string section in measure 278.

crescendo

281

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1

VI. 2

Vla.

Vcl.

B.

sf *p* *f*

sf *p* *f*

sf *p* *f*

sf *p* *f*

sf *p* *f*

287

Fl. *a 2*
f \rightrightarrows *sf*

Ob. *a 2*
f

Cl. *a 2*
f \rightrightarrows *sf*

Fg. *sf*

C. 1.2. in E \flat .
C. 3.4. in C.
Tr. Es.
Tbn. A.
Tbn. T.
Tbn. B.

Timp.

287

VI. 1. *sf*

VI. 2. *sf*

Vla. *sf*

Vcl. *sf*

B. *sf*

293 **F**

Fl. *ff*

Ob. *ff* a 2

Cl. *ff*

Fg. *ff*

C. 1.2. in Es. *ff* 2. *f*

C. 3.4. in C.

Tr. Es. *ff* a 2 *fz*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *ff*

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

F *ff*

This page of a musical score, numbered 32, contains measures 302 through 311. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Fg.)
- Cor Anglais (C. 1.2. in Es.)
- Cor Anglais (C. 3.4. in C.)
- Trumpet (Tr. Es.)
- Trombone A (Tbn. A.)
- Trombone I (Tbn. I.)
- Trombone B (Tbn. B.)
- Timpani (Timp.)
- Violin 1 (VI. 1.)
- Violin 2 (VI. 2.)
- Viola (Vla.)
- Violoncello (Vcl.)
- Bass (B.)

The score features a variety of musical notations including notes, rests, slurs, and dynamic markings. The key signature is B-flat major (two flats). The dynamic markings include *fz* (for flute, oboe, clarinet, bassoon, cor anglais, trumpet, trombone A, and trombone I), *ff* (for timpani), and *fz* (for violin 1, violin 2, cello, and bass). The score concludes with double bar lines and repeat signs at the end of the section.

312 *diminuendo* 1. Solo *p*

Fl. *pp*

Cl. *pp*

C. 1.2. in Es. *pp*

Vi. 1 *p* *pp*

Vi. 2 *p* *pp*

Vla. *p* *pp*

Vcl. *p* *pp*

B. *p* *pp*

322 *un poco rit.* 1. Solo *mf*

Fl. *p* *p* *2. p* 1. Solo

Ob. *mf*

Cl. *p*

Fg. *p*

C. 1.2. in Es. *pp*

Vi. 1 *sempre pp* *un poco rit.*

Vi. 2 *sempre pp*

Vla. *sempre pp*

Vcl. *sempre pp*

B. *sempre pp*

G a tempo

333 *pp*

Ob.

333 a tempo *pp*

VI. 1

VI. 2

Vla.

Vcl.

B. *pp*

G *pp*



342

1.

Fl. *p* *mf*

Cl. *p* *mf*

Fg. *mf*

342 *mf* *dim.* *mf*

VI. 1

VI. 2 *mf* *dim.* *mf*

Vla. *mf* *dim.* *mf*

Vcl. *mf* *dim.* *mf*

Musical score for page 35, measures 350-354. The score is written for a full orchestra. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 350-354. Dynamics: *mf*.
- Ob. (Oboe):** Measures 350-354. Dynamics: *mf*.
- Cl. (Clarinet):** Measures 350-354. Dynamics: *mf*.
- Fg. (Bassoon):** Measures 350-354. Dynamics: *mf*.
- C. 1.2. in Es. (Horn 1 & 2):** Measures 350-354. Dynamics: *mf*. Includes a first ending bracket over measures 353-354.
- C. 3.4. in C. (Horn 3 & 4):** Measures 350-354. Dynamics: *mf*.
- Tr. Es. (Trumpet):** Measures 350-354. Dynamics: *mf*.
- Timp. (Timpani):** Measures 350-354. Dynamics: *mf*.
- VI. 1 (Violin 1):** Measures 350-354. Dynamics: *mf*.
- VI. 2 (Violin 2):** Measures 350-354. Dynamics: *mf*.
- Vla. (Viola):** Measures 350-354. Dynamics: *mf*. Includes triplets in measures 353-354.
- Vcl. (Violoncello):** Measures 350-354. Dynamics: *mf*.
- B. (Bass):** Measures 350-354. Dynamics: *mf*.

This musical score page contains measures 358 through 363. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a first ending (1.) and a *mf* dynamic.
- Ob.** (Oboe): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a first ending (1.) and a *mf* dynamic.
- Cl.** (Clarinet): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a first ending (1.) and a *mf* dynamic.
- Fg.** (Bassoon): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 has a rest.
- C. 1.2. in Es.** (Trumpet 1 & 2): Measures 358-363. Measures 358-361 have rests. Measure 362 begins with a *mf* dynamic and a triplet of eighth notes. Measures 363-365 continue with triplet eighth notes.
- C. 3.4. in C.** (Trumpet 3 & 4): Measures 358-363. All measures have rests.
- Tr. Es.** (Trumpet in E-flat): Measures 358-363. All measures have rests.
- Timp.** (Timpani): Measures 358-363. All measures have rests.
- VI. 1.** (Violin 1): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a *mf* dynamic.
- VI. 2.** (Violin 2): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a *mf* dynamic.
- Vla.** (Viola): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a *mf* dynamic.
- Vcl.** (Violoncello): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a *mf* dynamic.
- B.** (Double Bass): Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest. Measure 363 begins with a *mf* dynamic.

H

365

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

VI. 1

VI. 2

Vla.

Vcl.

B.

fz

fz

fz

fz

mf

f

f

f

f

H

374

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

diminuendo

fz

fz

fz

fz

p

p

p

p

pp

381

Fl. *p* *diminuendo*

Ob. *a 2* *p*

Cl. *pp*

Fg. 1.

C. 1.2. in Es. 2.

C. 3.4. in C.

Timp. *pp*

VI. 1. *pp* *divisi* *diminuendo*

VI. 2. *pp* *divisi*

Vla. *p* *sf*

Vcl. *p* *sf*

B.

Detailed description: This page of a musical score covers measures 381 to 388. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (C. 1.2. in E-flat and C. 3.4. in C.), Trombones (Timp.), Violins (VI. 1 and VI. 2), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute part begins with a dynamic of *p* and a *diminuendo* marking. The Oboe part has a dynamic of *p* and a first ending bracket labeled 'a 2'. The Clarinet part starts with a dynamic of *pp*. The Bassoon part has a first ending bracket labeled '1.'. The Horns parts have first and second ending brackets labeled '1.' and '2.' respectively. The Trombone part features a series of tremolos with a dynamic of *pp*. The Violin parts are marked *pp* and *divisi*. The Viola and Violoncello parts have dynamics of *p* and *sf*. The Bass part has a dynamic of *p*. The score concludes with a final measure in measure 388.

390

Fl. *f* *fz* *fz*

Ob. *f* *fz* *fz*

Cl. *f* *fz* *fz*

Fg. *f* *fz* *fz*

C. 1.2. in Es. *f* *fz* *fz*

C. 3.4. in C.

Tr. Es. *f* *fz* *fz*

Tbn. A. *f* *fz* *fz*

Tbn. T. *f* *fz* *fz*

Tbn. B. *f* *fz* *fz*

Timp. *f*

VI. 1. *mf* *f* *f* *fz*

VI. 2. *mf* *f* *f* *fz*

Vla. *mf* *f* *f* *fz*

Vcl. *mf* *f* *f* *fz*

B. *f* *f* *fz*

[unis.]

a2

This musical score page, numbered 40, contains the following parts and markings:

- Flute (Fl.):** Part 1, starting at measure 400. Features a melodic line with slurs and accents.
- Oboe (Ob.):** Part 1, featuring a melodic line with slurs and accents.
- Clarinet (Cl.):** Part 1, featuring a melodic line with slurs and accents.
- Bassoon (Fg.):** Part 1, featuring a melodic line with slurs and accents.
- Trumpets (C. 1.2. in Es.):** Part 1, marked *ffz*. Includes accents and a dynamic marking of *a 2*.
- Trumpets (C. 3.4. in C.):** Part 1, marked *ffz*.
- Trumpet (Tr. Es.):** Part 1, marked *ffz*. Includes accents and a dynamic marking of *a 2*.
- Tuba (Tbn. A.):** Part 1, marked *ffz*.
- Tuba (Tbn. T.):** Part 1, marked *ffz*.
- Tuba (Tbn. B.):** Part 1, marked *ffz*.
- Timpani (Timp.):** Part 1, featuring a rhythmic pattern of repeated notes.
- Violin (VI. 1):** Part 1, marked *ffz*.
- Violin (VI. 2):** Part 1, marked *ffz*.
- Viola (Vla.):** Part 1, marked *ffz*.
- Violoncello (Vcl.):** Part 1, marked *ffz*.
- Bass (B.):** Part 1, marked *ffz*.

408 *crescendo poco a poco*

Fl. *p* *a 2*

Ob. *p*

Cl. *p* *a 2*

Fg. *p*

C. 1.2. in Es. *p* *a 2*

C. 3.4. in C. *p* *f*

Tr. Es. *f* *a 2*

Timp. *f*

408 *crescendo poco a poco*

VI. 1. *p*

VI. 2. *p*

Vla. *p*

Vcl. *p*

B. *p*

417

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* a 2

C. 1.2. in Es. *ff* a 2 *ff bene marcato*

C. 3.4. in C. *ff bene marcato* a 2

Tr. Es. *ff* a 2 *ff bene marcato*

Tbn. A. *ff bene marcato*

Tbn. T. *ff* *ff bene marcato*

Tbn. B. *ff*

Timp. *ff* *ff*

417

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

447

Fl.

Ob.

Cl. a 2

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

447

VI. 1.

VI. 2.

Vla.

Vcl.

B.

This page of a musical score covers measures 453 through 458. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 453-458, starting with a dynamic marking of *a 2*. It features a melodic line with a long slur across measures 455-458.
- Oboe (Ob.):** Measures 453-458, playing a melodic line with a slur from measure 454 to 458.
- Clarinet (Cl.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Bassoon (Fg.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Cor Anglais (C. 1.2. in Es.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Cor Anglais (C. 3.4. in C.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Trumpet (Tr. Es.):** Measures 453-458, starting with a dynamic marking of *a 2*. It plays a melodic line with a slur from measure 455 to 458.
- Trumpet A (Tbn. A.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Trumpet T (Tbn. T.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Trumpet B (Tbn. B.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Timpani (Timp.):** Measures 453-458, playing a rhythmic pattern with a *tr* (trill) marking in measures 454 and 458.
- Violin 1 (VI. 1):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Violin 2 (VI. 2):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Viola (Vla.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Violoncello (Vcl.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Bass (B.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.

459

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

459

VI. 1

VI. 2

Vla.

Vcl.

B.

Detailed description: This page of a musical score contains measures 459 through 470. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C. 1.2. in Es.), and another Cor Anglais (C. 3.4. in C.). The brass section includes Trumpet (Tr. Es.), Trombone A (Tbn. A.), Trombone T (Tbn. T.), and Trombone B (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). The key signature is B-flat major (two flats). The score features various musical notations such as slurs, accents, and dynamic markings. The Flute part has a melodic line with slurs and accents. The Oboe part has a more rhythmic, dotted-note pattern. The Clarinet and Bassoon parts have similar rhythmic patterns. The Cor Anglais parts provide harmonic support. The Trumpet and Trombone parts have a steady, dotted-note accompaniment. The Timpani part has a rhythmic pattern with slurs. The Violin and Viola parts have a melodic line with slurs and accents. The Violoncello and Bass parts have a steady, dotted-note accompaniment.

469

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

C. 1.2. in Es. *ff*

C. 3.4. in C. *ff*

Tr. Es. *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *ff*

469

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

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 i Ess-dur opus 21

(även kallad Konsertuvertyr)

Uvertyren skrevs 1856 och uruppfördes 1857 av Kungl. Hovkapellet vid en konsert på Kungl. Teatern. Efter en inledning där det långsamma tempot, den profilskarpa rytmiken och de tvära dynamiska kasten skänkt dramatik åt satsen följer ett allegro i sonatform. Trots sin kantabla karaktär äger huvudtemat en drivande och medryckande kraft. Det väl förberedda sidotemat visar sig vara ett av dessa suckande, melodiösa och skenbart haltande teman som nog får sägas vara typiska för sin upphovsman. Jublande och kraftfullt avslutas detta verk, i vilket Norman förenar formell elegans med en starkt smittande livsglädje.

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Tidigare version publicerad 1989 som skivkommentar till Musica Sveciae MSCD 512

Kritisk kommentar

Ludvig Norman: *Uvertyr Ess-dur op. 21*



Källmaterial

Denna utgåvas primärkälla har varit autografen (**A**) daterad 9 december 1856. Som sekundärkälla har använts en tryckt partiturutgåva, utgiven av Musikaliska Konstföreningen 1911 (**T**), tryckt av C.G. Röder, Lit. Etabl., Leipzig. Som referens har även använts ett tryckt stämmaterial (**S**) från Helsingborgs symfoniorkesters notarkiv, även det tryckt av C.G. Röder, Lit. Etabl., Leipzig.

A har ett försättsblad med följande text: "Overture / (Es dur) / für Orchester / komponiert / von / Ludvig Norman / Op. 21. / Stockholm December 1856." Vidare är **A** genomgående noterad på 16 system med följande instrumentnamn: "Flauti / Oboi / Clarinetti in B. / Fagotti / Corni in Es / Corni in C / Trombe in Es / [En pianoklammer omsluter följande tre system under samlingsnamnet "Trombone"] Alt / Tenor / Bas / Timpani in Es. B. / Violino 1mo / Violino 2do / Viola / Violoncello / Basso".

T har en titelsida som anger titeln "Konsertouverture / Ess dur / FÖR STOR / ORKESTER".

Kommentar

Takt	Instrument	Anmärkning
	Timp.	I alla källor är pukstämman noterad utan vare sig fasta eller tillfälliga förtecken, mellan takterna 1 och 67 respektive 252 och 477 transponerade (d.v.s. klingande ess och B är noterade som c respektive G). Däremellan är tonerna noterade klingande, sånär som på att förtecken saknas genomgående för tonen B.
19	Vl. 1, Vcl.	Cresc. och dim. tillagda av utgivaren i enlighet med Vl. 2 och Vla.
30	Timp.	A är svårtydd, men med största sannolikhet ändrad till det som står i S , d.v.s.:  I T föreligger en tredje, ny variant jämfört med motsvarande passager i takterna 6 och 12: 
61–63	Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fg. 1, Fg. 2, C[or]. 1, C[or]. 2	Accenter tillagda av utgivaren i enlighet med stråkstämmorna.
75	Träblås	Accenter tillagda av utgivaren i enlighet med horn och trumpeter.
80	Fl. 2, Ob. 1, Cl. 2	I A helnot a2 (a1 i Cl. 2). Ändrat till halvnoter a2–b2 (a1–b1) i enlighet med T och S , vilket även motsvarar ackordprogressionen i takt 78. (A saknar dock varje spår av tvetydighet i notbilden.)
131	Ob. 1, Cl. 1, Cl. 2, Str.	Alla stämmor saknar nyans i A . I T har B. [=Cb.] (i takt 131), Fl. 1 och C[or]. 1–2 (i takt 133) <i>p</i> . <i>mf</i> infört i enlighet med Fg. 1 och Fg. 2. (Vid parallellstället i takt 348 har även Vl. 1 <i>mf</i> .)
133	Fl. 1, C[or]. 1, C[or]. 2	<i>mf</i> infört analogt med övriga stämmor.
136	Tutti	I A är ändring från <i>p</i> till <i>mf</i> genomförd (<i>minst</i> en ändring gjord.)
137–139	Vl. 1	I A är de båda legatobågarna sammanlänkade, troligen med blyerts. Blyertsanteckningen ignorerad, då den ej genomförts konsekvent.

144	Cl. 2, Fg. 2, C[or]. 2	Legato tillagt till frasslut, analogt med motsvarande ställe i Vl. 1, Vl. 2 och Vla, takt 124.
164–172	Vla., Vcl.	I A finns endast legatobågar mellan första och andra tonen, takt 164–165, liksom mellan de båda tonerna i takt 168. Bågar tillagda enligt parallellstället takt 382–389, där båge endast saknas i takt 389.
165–172	Ob., Cl.	Legatobågarna i Ob. takt 166–172, Cl. takt 165–168 och Vl. 1 takt 166–170 är inskrivna med annan penna (möjligen blyerts) i A.
172	Vl. 1, Vl. 2	Legato tillagt till frasslut, analogt med motsvarande ställe i Vl. 1, Vl. 2 och Vla. takt 124.
184	Cor. 1, Cor. 2, Trp. 1, Trp. 2	I A angivet som ”Solo”.
260–261	Vla.	I T är intervallet en liten septim f–ess1 (likt två resp. fyra takter senare). A och S har dock båda oktav ess–ess1.
276–282	Cl. 1, Cl. 2	I A kan ingen tydlig överlämning av temat till Cl. 1 urskiljas i dessa takter. Tydligt är dock att takt 276–278 spelas av Cl. 2 och takt 283–284 av Cl. 1. (I T tar Cl. 1 över temat på första slaget i takt 280 och i S spelas temat unisont av bägge stämmor i takt 280–282.)
340–341	Vl. 1, Vl. 2, Vla.	Vl. 1, Vla.: sista legatobågen finns ej i A, tillagd i enlighet med T. Vl. 2: legatobågen finns ej i A, tillagd i enlighet med T.
348	B. [=Cb]	I T dubblar B. Vlc. i underoktaven redan från takt 348, men A har tydliga heltaktspausar i B.
358–361	Fl. 1, Cl. 2, Vl. 1, Vl. 2	A: legatobågar otydliga, i violinstämmorna troligen tillagda med blyerts i efterhand. (En båge från takt 358 till 3:e slaget i takt 360, en från 4:e slaget i takt 360 t.o.m. takt 361.) Ändrade av utgivaren i enlighet med parallellställe takt 141–144.
360–361	Ob 1, Ob. 2, Cl. 1, Fg. 2	A saknar helt legatobågar. Bågar införda enligt T.
376–380	Fl. 2, Cl. 1	Överbindningar tillagda, analoga med parallellställe i takt 159–163 (Ob. 1, Cl. 2): i Fl. 2 takt 376–379, i Cl. 1 takt 376–77 och 379–380.
384–389	Fl., Ob.	De långa legatobågarna inskrivna med annan penna (möjligen blyerts) i A. (Se parallellställe takt 165–172.)
389	Vl. 1, Vl. 2	Legatobåge tillagd analog med parallella frasslut och T.

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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Transl. Neil Betteridge

Overture in E-flat major opus 21

(also called Concert Overture)

This work was composed in 1856, and premiered in 1857 by the Royal Court Orchestra at the Stockholm Opera. After an introduction, where the slow tempo, the sharply profiled rhythm and the sudden dynamic changes have provided the composition with drama, follows an Allegro in sonata form. Despite its songlike character, the main theme possesses a driving and stirring force. The well-prepared secondary theme proves to be one of those sighing, melodious and seemingly limping themes that are certainly typical of the composer. This work, in which Norman combines formal elegance with a highly contagious *joie de vivre*, ends joyfully and energetically.

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Transl. Robert Carroll

Earlier version published in 1989 as booklet notes to Musica Sveciae MSCD 512