



LUDVIG NORMAN

1831–1885

Två karakterstycken

för piano

Two Character Pieces

for piano

Opus 1

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.

Swedish Musical Heritage and The Royal Swedish Academy of Music

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ALLEGRO COMMODO.

No 1.

Musical score for piano, consisting of six systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and dynamics include: *mf*, *sp*, *sempre Pedal.*, *teu.*, *a Tempo.*, *f*, *p*, and *ped.*

The score concludes with the instruction: *marcato il Basso.*



Un poco più tranquillo.

This musical score is written for piano and consists of six systems of notation. Each system includes a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a dynamic marking of *mf* and the instruction *molto legato*. The first system features a melody in the treble clef and a bass line in the bass clef. The second system includes a *ped.* (pedal) marking. The third system is marked *molto cresc.* (molto crescendo). The fourth system is marked *cou fuoco.* (con fuoco) and *f* (forte). The fifth system continues with a *f* dynamic. The sixth system concludes the piece with a final chord in the bass clef.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a prominent **ff** (fortissimo) dynamic marking in the first measure, followed by a **f** (forte) marking in the fifth measure.

Third system of musical notation. The treble clef has a **p** (piano) dynamic marking in the fifth measure. The bass clef has a **ff** (fortissimo) dynamic marking in the second measure.

Fourth system of musical notation, continuing the melodic and harmonic development of the piece.

Fifth system of musical notation. The treble clef includes the instruction *sempre dimu.* (sempre diminuendo) above the first measure. The bass clef has a **pp** (pianissimo) dynamic marking in the first measure. The lyrics *dim - ui - er - do.* are written below the treble clef staff.

Sixth system of musical notation. The bass clef includes the instruction *pp et Pedal.* (pianissimo and pedal) in the first measure. The treble clef has a **f** (forte) dynamic marking in the fourth measure. The bass clef has a **pp** (pianissimo) dynamic marking in the eighth measure.

Tempo 1^o
mf *sp* teu . . . teu. *sp* teu . . . teu.
Ad. * *Ad.* *

teu. teu. teu. teu.

f *mf* *α Tempo.*

sp

ben marcato.

This system shows the beginning of the piece. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo/mood is marked "ben marcato."

un poco più
con anima.

f *p* *Ad.* * *Ad.* * *Ad.* * *p* 3 3

Ad.

This system features dynamic markings from *f* to *p* and includes a section marked "un poco più con anima." with triplet figures in the right hand. The left hand has a steady accompaniment with some *Ad.* markings.

tranquillo.

con anima.

This system is marked "tranquillo." and "con anima." The right hand has a more flowing melodic line with some slurs, while the left hand continues with a consistent accompaniment.

accelerando e crescendo al

p *Ad.* * *Ad.* *

This system is marked "accelerando e crescendo al". It shows a transition in dynamics from *p* to *Ad.* with some asterisked markings in the left hand.

f *ff* *ff* *pp* *Ad.* *pp* *

This final system on the page shows a range of dynamics from *f* to *pp*. It concludes with a double bar line and a fermata over the final notes.

Der Sonntagsritt.



Moderato, ma non troppo lento.

No 2.

Measures 1-4. Treble clef, bass clef. Dynamics: p. Articulations: accents, slurs.

Measures 5-8. Treble clef, bass clef. Dynamics: p, mf. Articulations: accents, slurs.

Measures 9-12. Treble clef, bass clef. Dynamics: f, mf. Articulations: accents, slurs.

Measures 13-16. Treble clef, bass clef. Dynamics: p, f. Articulations: accents, slurs.

Measures 17-20. Treble clef, bass clef. Dynamics: p, f. Tempo: leggiero. Articulations: accents, slurs.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*. Includes a sixteenth-note triplet in the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *f*.

Third system of musical notation. Treble and bass staves. Dynamics: *f*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *sempre ff*, *p*. Includes markings *ped.* and ***.

Fifth system of musical notation. Treble and bass staves. Dynamics: *sempre dim*, *p*. Includes markings *ped.* and ***.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*. Includes markings *ped.* and ***. Ends with a 3/4 time signature change.

ALLEGRO MODERATO.

cautabile
sempre pp et Pedal.
m d.
m g.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It contains a melodic line with slurs and dynamic markings of *m d.* and *m g.*. The lower staff starts with a bass clef and a 4/4 time signature, providing a rhythmic accompaniment with slurs and dynamic markings of *m d.* and *m g.*. The instruction *cautabile* is written above the first few notes, and *sempre pp et Pedal.* is written below the first few notes.

sempre legato et piano.
rit.
p.

The second system continues the piece. The upper staff features a melodic line with slurs and a dynamic marking of *p*. The lower staff has a bass line with slurs and dynamic markings of *p.* and *p.*. The instruction *sempre legato et piano.* is written above the first few notes, and *rit.* is written below the first few notes.

m g.
m d.
m. g.

The third system continues the piece. The upper staff has a melodic line with slurs and dynamic markings of *m g.* and *m d.*. The lower staff has a bass line with slurs and dynamic markings of *m. g.* and *m. g.*.

m g.
mf
m d.
m g.
m g.
m d.
m g.

The fourth system continues the piece. The upper staff has a melodic line with slurs and dynamic markings of *m g.*, *mf*, *m d.*, *m g.*, and *m d.*. The lower staff has a bass line with slurs and dynamic markings of *m g.* and *m g.*.

molto cresc
f
sempre

The fifth system continues the piece. The upper staff has a melodic line with slurs and dynamic markings of *f* and *f*. The lower staff has a bass line with slurs and dynamic markings of *f* and *f*. The instruction *molto cresc* is written above the first few notes, and *sempre* is written below the first few notes.

Pedale.
p

The sixth system continues the piece. The upper staff has a melodic line with slurs and dynamic markings of *p* and *p*. The lower staff has a bass line with slurs and dynamic markings of *p.* and *p.*. The instruction *Pedale.* is written above the first few notes, and *p* is written below the first few notes.

musical notation system 1, featuring treble and bass staves with notes and rests. The instruction *molto cresc.* is written above the treble staff.

musical notation system 2, featuring treble and bass staves with notes and rests. The instruction *f* is written above the treble staff. Trills are marked with *tr* above notes in the treble staff.

musical notation system 3, featuring treble and bass staves with notes and rests. Trills are marked with *tr* above notes in the treble staff. The instruction *mf* is written above the treble staff, and *Ped* is written below the bass staff.

musical notation system 4, featuring treble and bass staves with notes and rests. An asterisk *** is placed above the first measure of the treble staff. The instruction *marcato il Basso.* is written below the bass staff.

musical notation system 5, featuring treble and bass staves with notes and rests.

musical notation system 6, featuring treble and bass staves with notes and rests. The instruction *pp* is written below the bass staff, and *p* is written above the treble staff. The instruction *Ped.* is written below the bass staff.

*B-förtecken infört för fl.

attacca.

Tempo 1^o

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. It features the word "teu" written above the right-hand staff. A crescendo (*cresc.*) marking is placed below the right-hand staff, indicating a gradual increase in volume. The musical notation remains consistent with the previous system.

The third system shows more complex articulation with slurs and accents over the notes. The piano accompaniment continues with eighth-note patterns. The right hand features more intricate chordal textures.

The fourth system includes dynamic markings of *fz* (forzando) and *mf* (mezzo-forte). The piano part has a more active role with sixteenth-note passages. The right hand continues with chordal accompaniment.

The fifth system features the instruction "p e legato" (piano and legato), indicating a soft and connected playing style. It also includes *fz* markings. The piano part has a more active role with sixteenth-note passages. The right hand continues with chordal accompaniment.

p e leggero

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

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

6 *6* *6* *6* *6* *6* *6* *6*

p *accelerando e sempre piano.* *accelerando*

accelerando *cresc.* *f* *accelerando f cresc.*

accelerando. *f* *accelerando.*

accelerando. *fp* *p* **ALLEGRO MOLTO.**

f *mf* *fz* *fz*

fz *mf*

mf

accelerando sempre

p

ff

Ped

f

Ped

ff

1

tranquillo ad libitum

mf

ff

pp

Ped

Tempo 1º tranquillo.

p

Ped

dimu.

pp

sempre dimu

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 1756 (efter första trycket av Fr. Kistner, Leipzig).

På omslaget står: ”Kompositioner / för / pianoforte / af / Ludvig Norman / Op. 1. Två Karakterstycken / Op. 2. Fyra Karakterstycken / Op. 8. Capriccio öfver två svenska folkvisor / Op. 12. Tre Pianofortestycken i scherzoförm / Op. 47. Barnens dansar och lekar. Åtta karakterstycken / Op. 51. Lifvets åldrar. Sex Karakterstycken / Op. 59. Tre Impromptus / Op. 61. Kontraster. Sex Pianofortestycken / Valse noble / Cavatina (Op. 27 No. 6) / Julius Bagge / Stockholm / 16 Storkyrkobrinken, hörnet af Riddarhustorget”.

Tillkomstår: 1850.

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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Year of composition: 1850.