



LUDVIG NORMAN

1831–1885

Sonate

för viola och piano

Sonata

for viola and piano

Opus 32

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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SONATE.

VIOLA.

Ludvig Norman Op. 32.

Allegro appassionato.

mf *con dolore*

8 *sf sf*

15 *cresc. mf*

20

25 *f*

30 *f* *marrato*

36

43 *mf cresc. f*

50 *f*

56 *mf e dim.*

VIOLA

67 *tr*

74 *mf* *f*
sempre cresc.

80 *cresc.* *al ff*

85

89 *pp* *mf e molto cresc.*

97 *f e con passione* *sf*

104 *f* *p e dim.* *f* *con dolore*

115

123 *p*

128

135 *dim.* *f e con passione*

144

VIOLA.

151 *sf sf sempre cresc.*

159 *f e con impeto*

164 *dim. e sempre allargando un*

172 *a tempo poco rit. 4 mf pp*

183 *f*

191 *3 sf*

199 *ff*

208 *3 3 3 3*

214 *ben marcato. f*

223 *a tempo p dim. ritard. f*

236 *con passione p e dim.*

241 *trun. f ten.*

VIOLA.

Andante cantabile.

8 *mf*

15 *f* *sf*

24 *sf* *a tempo* *dim.* *un poco rit.* *p*

32 *f*

39 *f*

46 *dim.* *p* *ma sempre un poco marcato*

52 *mf e marcato* *f*

59 *f*

66 *dim.* *al -*

72 *p* *f*

79

VIOLA.

83  *mf con espress.*

88  *con espress. cresc. p e leggero un poco rit. p* *a Tempo*

95  *mf* *tr*

102  *p* *f*

107  *sempre dim. e p morendo pp*

SCHERZO.

Allegro feroce.

 *p* *f*

12  *p*

22  *f* *sf*

30 

39  *cresc. dim. al p pp*

VIOLA.

47

p

Measures 47-53: Viola part starting with a piano (*p*) dynamic. The music features a melodic line with trills and slurs, ending with a trill (*tr.*) and an accent (>).

54

f

Measures 54-61: Viola part with a forte (*f*) dynamic. It includes several trills (*tr.*) and accents (>).

62

f

Measures 62-67: Viola part with a forte (*f*) dynamic, consisting of a continuous sixteenth-note pattern.

68

p *mf*

Measures 68-75: Viola part with dynamics ranging from piano (*p*) to mezzo-forte (*mf*), featuring a melodic line with slurs.

76

f *f* *f*

Measures 76-85: Viola part with a forte (*f*) dynamic, featuring a continuous sixteenth-note pattern.

86

f

Measures 86-94: Viola part with a forte (*f*) dynamic, featuring a melodic line with slurs and accents (>).

95

dim. *p* *dim.* 1 pizz. 3

Measures 95-105: Viola part with dynamics *dim.*, *p*, and *dim.*. It includes a pizzicato section (*pizz.*) with first and third endings.

106

2 arco *p* *mf*

Measures 106-116: Viola part starting with a second ending (*2*) and *arco* instruction. Dynamics include *p* and *mf*.

117

Measures 117-124: Viola part with a melodic line featuring slurs and accents (>).

125

f

Measures 125-132: Viola part with a forte (*f*) dynamic, featuring a melodic line with slurs and accents (>).

VIOLA.

133  *p*

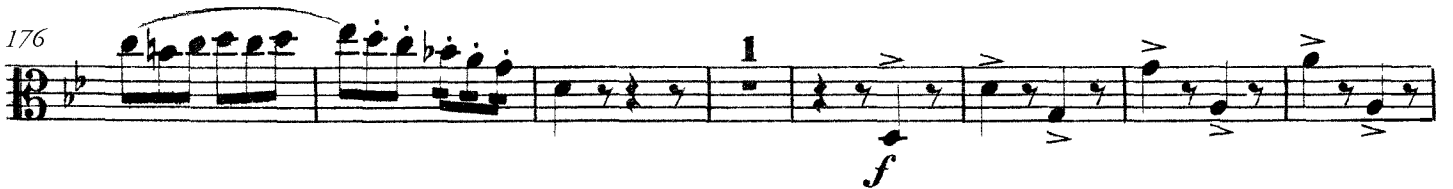
140  *cresc.* - *al* *f* *Tempo I.* *mf un poco marca.*

147  *f*

155 

162  *f* *p*

169  *f* *f*

176  *f*

184  *p* *mf* *p*

190  *f*

197  *p* *dim.*

VIOLA.

204

p *f*

213

pp *p* *poco mar.*

222

f *ff*

228

f *ff* *p*

237

mf

243

f

249

f

255

f *ff* *f*

FINALE.

Allegro moderato.

6

f *ritard.* *p dolce grazioso*

13

p

19

f *dim.*

24

cresc. *f* *p*

VIOLA.

30 

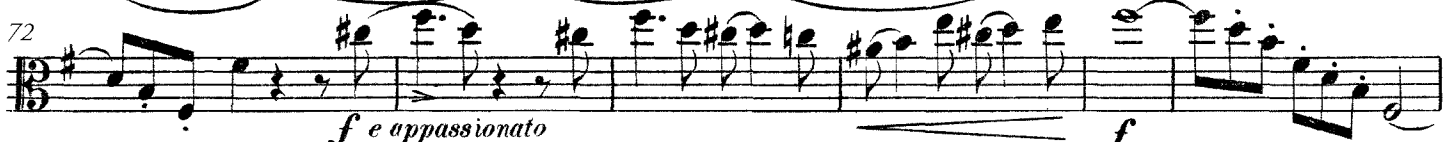
37 

47 

58 

66 

69 

72 

78 

85 

94 

101 

110 

VIOLA.

119 *a Tempo*
1 *p* ma un *p. mar. cresc.* *mf e cresc.* *f*

125 *mf*

130 *f appassionato* *ritar. > p* *Tempo I.*

137

142 *f*

147 *sempre f*

151 1

157 *f*

161 1 *f* *p*

169 *f* *f e marcato*

VIOLA.

173 1
Musical staff 173: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *f* is present at the end of the staff.

177 *p* *ten.* *p*
Musical staff 177: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. Dynamic markings include *p* at the beginning and end, and *ten.* (tension) above the staff.

180 *dim.* *f* *con espr.*
Musical staff 180: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. Dynamic markings include *dim.* at the beginning, *f* in the middle, and *con espr.* (con espressione) at the end.

185 *dim.*
Musical staff 185: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. A dynamic marking of *dim.* is at the end of the staff.

188 *p* *f*
Musical staff 188: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. Dynamic markings include *p* at the beginning and *f* in the middle.

192 *fp* *p* *p ma un poco marcato*
Musical staff 192: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. Dynamic markings include *fp* (fortissimo piano), *p*, and *p ma un poco marcato* (piano, a little more marked).

196 *p* *pp e dim.*
Musical staff 196: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. Dynamic markings include *p* and *pp e dim.* (pianissimo and decrescendo).

202 *pp e tranquillo*
Musical staff 202: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. A dynamic marking of *pp e tranquillo* (pianissimo and tranquil) is at the end of the staff.

208 *tr.* *sempre morendo* *con espres.*
Musical staff 208: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests, including a trill marked *tr.* Dynamic markings include *sempre morendo* (always decrescendo) and *con espres.* (con espressione).

213 *smorzando* *pp*
Musical staff 213: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with eighth notes and rests. Dynamic markings include *smorzando* (fading) and *pp* (pianissimo).

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 Fr. Kistner, Leipzig, nr 4368.

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Tryckår: 1869.

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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