



LUDVIG NORMAN

1831–1885

Vier Characterstücke

för piano

Four Character Pieces

for piano

Opus 2

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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Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 821–824/Edition nos 821–824
2015
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-161-0

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.

CON MOTO.

No. 1.

p e leggiero.

Musical notation for the first system, measures 1-4. The piece is in D major (two sharps) and common time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *p* and *mf*.

Musical notation for the second system, measures 5-8. The right hand continues with slurs and accents, and the left hand maintains the eighth-note accompaniment. Dynamics include *fz marcato.* and *f*.

Musical notation for the third system, measures 9-12. The right hand features chords and slurs, while the left hand continues with eighth notes. Dynamics include *f* and *p*. The system concludes with a fermata and a double bar line marked with an asterisk.

Musical notation for the fourth system, measures 13-16. The right hand features a melodic line with slurs and accents, and the left hand continues with eighth notes. Dynamics include *p*. The system concludes with a fermata and a double bar line marked with an asterisk.

cre - - scu - - do. *f*

f
Ped. * Ped. * Ped. *

uu poco ritenuito. *fz* *p*

p *p* diu. *p*
Ped. * Ped. *

diu. *p* *p*
Ped. * Ped. * Ped. * Ped. * Ped. *

ANDANTE CANTABILE

No 2.

p *con espress.* *p* *p*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

f *p*

Ad. * *Ad.* * *Ad.* *

mf

Dim. *Dim.* *f*

Ad. * *Ad.* *

Dim. *mf*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Dim. e rit. *p*

VIVACE CON FUOCO.

No. 3.

The musical score is written for piano in 2/4 time with a key signature of one flat (B-flat). It begins with the tempo marking "VIVACE CON FUOCO." and the piece number "No. 3.". The score is divided into seven systems, each containing a treble and bass clef staff.

- System 1:** Starts with a forte (*fz*) dynamic. The right hand features a complex rhythmic pattern of sixteenth and thirty-second notes, while the left hand provides a steady accompaniment.
- System 2:** Continues with *fz* dynamics. A *p* (piano) dynamic marking appears in the right hand towards the end of the system, with the instruction "p leggiero." below it.
- System 3:** Features a *p* dynamic marking in the right hand.
- System 4:** Includes a *cresc.* (crescendo) marking in the right hand, leading to a *f* (forte) dynamic.
- System 5:** Starts with a *fz* dynamic in the right hand, followed by a *p* dynamic marking.
- System 6:** Features a *p* dynamic in the right hand and a *fz* dynamic in the left hand.
- System 7:** Concludes with a *fz* dynamic in the right hand.

* b-förtecken infört för h1.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various dynamics including *ff* and *p*.

Second system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various dynamics including *p*.

Third system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various dynamics including *p*, *f*, and *p*. The tempo marking *trouquillo.* is present.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various dynamics including *fp*, *teu.*, *ff*, and *p*.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various dynamics including *fp*, *diu.*, and *mf*.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various dynamics including *fp*, *teu.*, *ff*, and *p*.

Musical score for piano, page 8. The score consists of six systems of two staves each. The key signature is one flat (B-flat), and the time signature is 7/8. The music is characterized by complex rhythmic patterns and dynamic markings.

Dynamics and performance markings include:

- p* (piano)
- fp* (fortissimo piano)
- cresc.* (crescendo)
- fz* (forzando)
- f* (forte)
- ff* (fortissimo)
- P leggiero.* (Piano leggiero)
- do.* (ritardando)

Pedal markings (*Ped.*) are present in the first system. The score includes various articulations such as slurs, accents, and dynamic hairpins.

* b-förtecken infört för h1.

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 one flat (B-flat). The music features a complex, rhythmic texture with many sixteenth and thirty-second notes. A piano (*p*) dynamic marking is present in the upper staff.

The second system continues the musical piece. It includes the lyrics "cre - scen - do." written below the notes in the upper staff. A forte (*fz*) dynamic marking is present in the upper staff.

The third system of music features piano (*p*) dynamics in both the upper and lower staves. The notation includes various articulations and phrasing slurs.

The fourth system includes two crescendo (*cresc.*) markings in the lower staff and a forte (*f*) dynamic marking in the upper staff.

The fifth system features a forte (*fz*) dynamic marking in the lower staff. The music continues with intricate rhythmic patterns.

The sixth and final system on the page includes the word "sempre" in the upper staff, indicating a constant dynamic. It features forte (*f*) dynamics in both staves.

ANDANTE SOSTENUTO.

No. 4.

p *Ad.* * *Ad.* * *molto cresc.*

fz *diu.* *p* *Ad.* *

diu. *sempre diu.* *mf*

f *diu.*

p *Ad.* * *p* *Ad.* *

Dim. *mf*

f *Dim.* *p* *Ped.* *

Ped. * *molto cresc.* *fz* *Dim.*

fp *Dim.* *fp* *Dim.* *pp*

Ped. * *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 Fr. Kistner, Leipzig, nr 1780.

På omslaget står: "Vier / Characterstück / für / Pianoforte / und Fräulein / Aurore Örnberg / zugeeignet / von / Ludvig Norman / Op 2 / Leipzig, Bei Fr. Kistner / Stockholm, bei A. J. Hirsch".

Tryckår: 1851.

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.

Originally published by Fr. Kistner, Leipzig, no. 1780.

Text on the front page: "Vier / Characterstücke / für / Pianoforte / und Fräulein / Aurore Örnberg / zugeeignet / von / Ludvig Norman / Op 2 / Leipzig, Bei Fr. Kistner / Stockholm, bei A. J. Hirsch".

Year of publication: 1851.