



LUDVIG  
NORMAN  
1831–1885

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Tio karakterstycken  
för violin och piano

*Ten Character Pieces*  
*for violin and piano*

Opus 27

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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VIOLINO.

I. Idyll.

Allegretto con moto.

Ludvig Norman, Op. 27. H. 1.

*p* *mf* *f* *p* *mf* *f* *a tempo* *un poco rit.* *p* *mf* *f* *f* *a tempo* *sempre dim. e rall.* *p con espressione* *mf* *f* *mf* *f* *dim.* *p* *mf* *f* *sf* *p* *sempre p* *mf* *molto cresc.* *sf* *p* *pizz.*

## 2. Humoresk.

Allegro molto vivace.

Musical score for "2. Humoresk." in 2/4 time, marked "Allegro molto vivace." The score consists of ten staves of music. Dynamics include *p*, *mf*, *f*, *pp*, *ppp*, *sf*, *ff*, and *p*. Articulations include accents, slurs, and fingerings (0, 1, 3, 4). The piece features a first ending (1.) and a second ending (2.). The tempo is "Allegro molto vivace." and the performance instruction is "con espressione".

Musical staff 1: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music features eighth and sixteenth notes with slurs and accents.

Musical staff 2: Treble clef, key signature of two flats. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The music continues with slurred eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of two flats. Starts with piano (*p*) dynamics, includes a triplet of eighth notes, and then moves to mezzo-forte (*mf*) with the instruction *con espressione* and the tempo marking *cantabile*.

Musical staff 4: Treble clef, key signature of two flats. Continues the melodic line with slurred eighth and sixteenth notes.

Musical staff 5: Treble clef, key signature of two flats. Dynamics include forte (*f*) and sfzando (*sf*). The music features slurred eighth and sixteenth notes.

Musical staff 6: Treble clef, key signature of two flats. Starts with the tempo marking *a tempo* and *un poco rit. e dim.*, followed by piano (*p*) dynamics, and ends with mezzo-forte (*mf*).

Musical staff 7: Treble clef, key signature of two flats. Dynamics include forte (*f*) and mezzo-forte (*mf*). The music continues with slurred eighth and sixteenth notes.

Musical staff 8: Treble clef, key signature of two flats. Continues the melodic line with slurred eighth and sixteenth notes.

Musical staff 9: Treble clef, key signature of two flats. Dynamics include sfzando (*sf*) and forte (*f*). The music features slurred eighth and sixteenth notes.

Musical staff 10: Treble clef, key signature of two flats. Starts with *un poco rit.*, then returns to *a tempo* and ends with a fermata over a whole note marked with the number 2.

*pp* *f* *p*  
*mf* *f* *sf* *ff*  
*p* *mf* *p* *mf* *mf*  
*mf* *p* *mf* *p* *mf* *mf*  
*con espressione* *sf* *mf*  
*f* *sf*  
*ff*  
*sf* *sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *sf*  
*ff* *p* *sf* *dim.*  
*diminuendo* *un poco più lento* *sempre*  
**Tempo I.**  
*morendo ritard.* *pp*

# 3. Sång. Lied.

Andantino espressivo.

The musical score consists of ten staves of music in 3/4 time, featuring various dynamics and articulations. The first staff begins with a *mf* dynamic. The second staff features a *pp* dynamic. The third staff returns to *mf*. The fourth staff includes *mf*, *sf*, *f*, and *p* dynamics. The fifth staff is marked *sfagitato* and contains several *sf* and *f* dynamics. The sixth staff has a *f* dynamic. The seventh staff includes *mf* and *p tranquillo*. The eighth staff features *mf* and *sf*. The ninth staff includes *p*, *pp*, and *ritard.* dynamics. The piece concludes with a *ritard.* marking.

## 4. Impromptu.

Moderato.



Allegro moderato (Doppio movimento).





Musical staff 1: Treble clef, key signature of two flats. Features a series of sixteenth-note runs with slurs and ties. A dynamic marking of *mf* is present at the end of the staff.

Musical staff 2: Treble clef, key signature of two flats. Features sixteenth-note runs with slurs and ties. Dynamic markings include *dimin.* and *p*. A first ending bracket labeled '1' is shown above the staff.

Musical staff 3: Treble clef, key signature of two flats. Features a long note with a fermata and a slur. Dynamic markings include *molto ritard.* and *pp*. The tempo marking **Tempo I.** is centered above the staff. A time signature change to 6/4 is indicated.

Musical staff 4: Treble clef, key signature of two flats. Features a series of eighth notes with slurs. Dynamic markings include *p* and *mf*.

Musical staff 5: Treble clef, key signature of two flats. Features a series of eighth notes with slurs. The tempo marking **Tempo II.** is centered above the staff. The time signature changes to 3/8.

Musical staff 6: Treble clef, key signature of two flats. Features a series of eighth notes with slurs. A dynamic marking of *mf* is present.

Musical staff 7: Treble clef, key signature of two flats. Features a series of eighth notes with slurs. Dynamic markings include *f* and *mf*.

Musical staff 8: Treble clef, key signature of two flats. Features a series of eighth notes with slurs. Dynamic markings include *f* and *p*.

Musical staff 9: Treble clef, key signature of two flats. Features a series of eighth notes with slurs. Dynamic markings include *sf* and *p*.

Musical staff 10: Treble clef, key signature of two flats. Features a series of eighth notes with slurs. A dynamic marking of *pizz.* is present.

## 5. Vårjubil.

Frühlingsjubel.

Allegro vivace ed appassionato.

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a dynamic marking of *f* (forte) and a tempo instruction of *Allegro vivace ed appassionato*. The first two staves feature rapid sixteenth-note passages. The third staff marks a change to *a tempo* and a dynamic of *mf* (mezzo-forte). The fourth and fifth staves return to a more active tempo with *f* dynamics. The sixth staff includes the instruction *sul D* (sul tasto) and a *molto cresc.* (molto crescendo) marking. The seventh staff contains a triplet of eighth notes and dynamic markings of *f*, *p* (piano), *p*, and *mf*. The eighth staff features a *tempo* marking, *f* dynamics, and a *un poco rit.* (un poco ritardando) section ending with a *p* dynamic. The ninth staff returns to *a tempo* with *mf* dynamics and a *dimin.* (diminuendo) section. The final two staves conclude with *f* dynamics and a *un poco rit.* section.

*cresc.* *f*

*p* *cresc.*

*f* *f*

*ten.*

*p* *mf*

*sf* *p*

*p e tranquillo*

*a tempo*

*pp* *f*

*f* *sf* *ff*

*sf* *sf*

*sf* *sf*

The musical score consists of 12 staves of music in G major. It begins with a *cresc.* marking and a *f* dynamic. The first staff features a melodic line with slurs and accents. The second staff starts with a *p* dynamic and includes a *cresc.* marking. The third staff has a *f* dynamic and a *tr* (trill) marking. The fourth staff is marked *ff*. The fifth staff starts with a *ten.* (tension) marking. The sixth staff has a *p* dynamic and ends with a *mf* dynamic. The seventh staff begins with a *sf* dynamic and a *p* dynamic. The eighth staff is marked *p e tranquillo*. The ninth staff starts with a *pp* dynamic and includes a *f* dynamic. The tenth staff has a *f* dynamic and ends with *sf* and *ff* dynamics. The eleventh staff features *sf* dynamics. The twelfth staff concludes with *sf* dynamics.



# 6. Cavatina.

Allegretto moderato.

Ludvig Norman, Op. 27. H. 2.

*p con molto espressione*

*a tempo*

*un poco ritard. p*

*molto cresc.*

*mf f mf*

*un poco rit. diminuendo*

*a tempo p*

*cresc. sul G sf un poco rit.*

*a tempo p*

*mf f*

*mf sf p mf molto cresc.*

*f mf p pp*

# 7. Vaggvisa.

Wiegenlied.

Andantino sostenuto.

con sordino

*p e grazioso*

The musical score consists of ten staves of music in 2/4 time, written in a key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a tempo marking of 'Andantino sostenuto' and a dynamic of 'p e grazioso'. A fermata with the number '7' is placed over the first measure. The score includes various dynamics such as 'sempre p', 'pp molto tranquillo', 'pp poco rit.', 'p', 'mf', 'f', and 'f' again. It also features tempo changes to 'a tempo' and 'rit.', and a '3' marking above a triplet in the eighth staff. The key signature changes to three sharps (F#, C#, G#) in the final staff, with a tempo marking of 'un poco più vivo' and a dynamic of 'pp sempre'. The piece concludes with a final chord in the new key signature.

First musical staff with treble clef and key signature of three sharps (F#, C#, G#). It contains a melodic line with slurs and ties.

Second musical staff with treble clef and key signature of three sharps. It contains a melodic line with slurs and ties.

Third musical staff with treble clef and key signature of three flats (Bb, Eb, Ab). It contains a melodic line with slurs and ties. The tempo marking *a tempo* is centered above the staff, and *rit.* is written below the first measure.

Fourth musical staff with treble clef and key signature of three flats. It contains a melodic line with slurs and ties. The tempo marking *a tempo* is centered above the staff, and *ritard.* and *mf* are written below the staff.

Fifth musical staff with treble clef and key signature of three flats. It contains a melodic line with slurs and ties.

Sixth musical staff with treble clef and key signature of three flats. It contains a melodic line with slurs and ties. The dynamic marking *p* is written below the first measure.

Seventh musical staff with treble clef and key signature of three flats. It contains a melodic line with slurs and ties. The dynamic marking *mf* is below the first measure, *a tempo* is above the staff, and *un poco rit.* and *p* are below the staff.

Eighth musical staff with treble clef and key signature of three flats. It contains a melodic line with slurs and ties. The dynamic marking *morendo sempre* is written below the staff.

Ninth musical staff with treble clef and key signature of three flats. It contains a melodic line with slurs and ties.

Tenth musical staff with treble clef and key signature of three flats. It contains a melodic line with slurs and ties. The dynamic marking *pp* is written below the staff.

## 8. Feberfantasi.

Nachtstück.

Allegro agitato.

4

*mf*

*p*

*mf*

*cresc.*

*f*

*f*

*sf*

*dim.*

*p*

*mf*

*f*

*f*

*f*

*f*

*f*

*sf*

*sf*

*sf*



*sf* **3** **8** *p*  
*sf* *p*  
*cantabile* *p*  
*f* *sf*  
*sf* *poco a poco agitato e crescendo*  
*f*  
*p*  
*mf* *f*  
*sf* *sf*  
*f* *sf* *con dolore*  
*f* *molto cresc.*  
*sf* *p*  
*perdendosi* *pp*

## 9. Elegi.

Andante mesto.

*p*  
*f* *sf* *ff* *pp*  
*sf* *p* *sf* *p*  
*mf* *p grazioso*  
*mf* *con espressione*  
 Tempo I.  
*p* *pp* *un poco rit.*  
*f*  
*ff* *sf* *p* *pp*  
*morendo* *sf* *p* *un poco più Lento.*  
*p* *pp*

# 10. Resignation.

Andante sostenuto.

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. It begins with a tempo marking of 'Andante sostenuto.' and a dynamic of *p dolce*. The piece features a variety of dynamics including *mf*, *f*, *tr* (trill), *p con espressione*, *ff*, *sf*, *pp*, *p*, *mf*, *pp*, *mf*, *cresc. molto*, *ff*, *marcato*, *sf*, *sf*, *sf*, *a tempo sul G*, *con affetto*, *un poco rit.*, *p*, *mf*, *p*, *pp*, *pp*, and *f*. The score includes several slurs, ties, and a trill. A first ending bracket is present in the second measure of the second staff. The piece concludes with the instruction *pp e sempre morendo*.

# 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.

*Gunnar Ternhag*

## 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.

Förlagan är utgiven av Julius Bagge, Stockholm, nr 71.

På omslaget står: ”Tio Karakterstycken / för Violin och Pianoforte / komponerade af / Ludvig Norman / Op. 27 / Första häftet: 1. Idyll / 2. Humoresk / 3. Sång / 4. Impromptu / 5. Vårjubel / Andra häftet: 6. Cavatina / 7. Vaggvisa / 8. Feberfantasi / 9. Elegi / 10. Resignation / Stockholm, Julius Bagge”.

Tillkomstår: ”Idyll” 1863; ”Humoresk 1866”; ”Sång” 1883; ”Impromptu” 1866; ”Vårjubel” 1866; ”Cavatina” 1866; ”Vaggvisa” 1866; ”Feberfantasi” 1866; ”Elegi” 1867; ”Resignation” 1883.

# 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.

*Gunnar Ternhag*

*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.

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