SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

LUDVIG NORMAN

1831–1885

Sonat

för piano och violin

Sonata

for piano and violin

Opus 3

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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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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www.levandemusikarv.se

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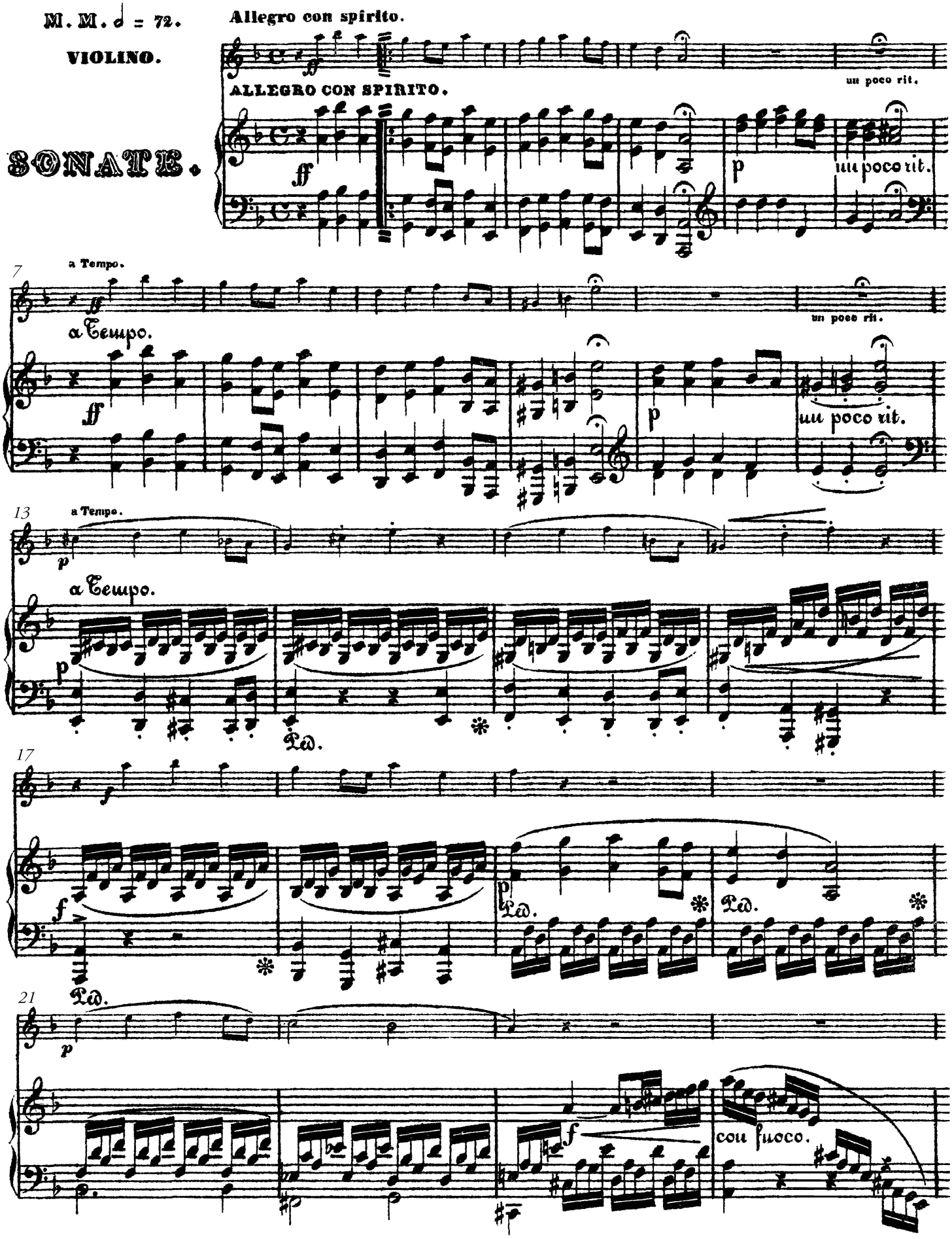
M. M. ♩ = 72.

VIOLINO.

SONATE.

Allegro con spirito.



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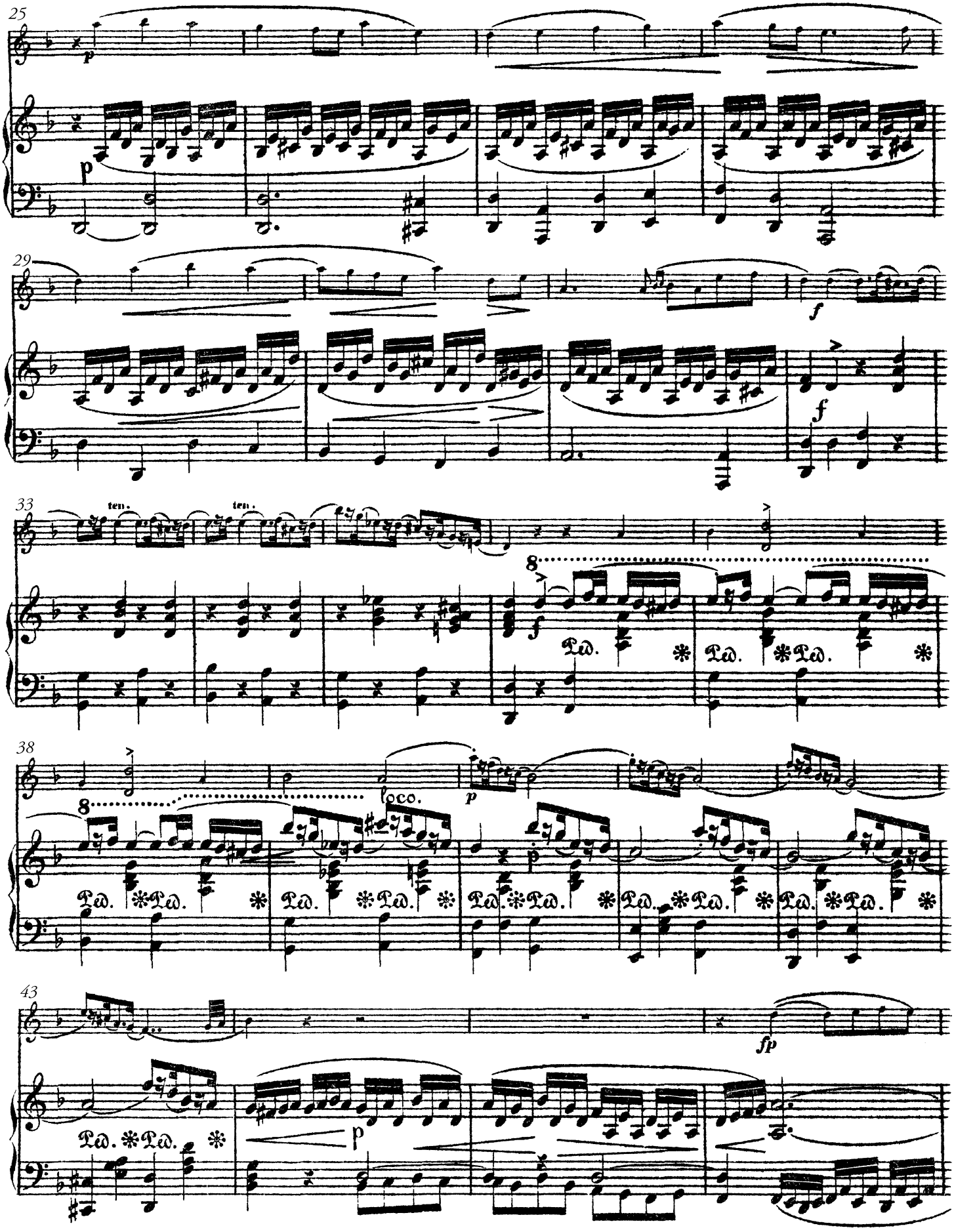
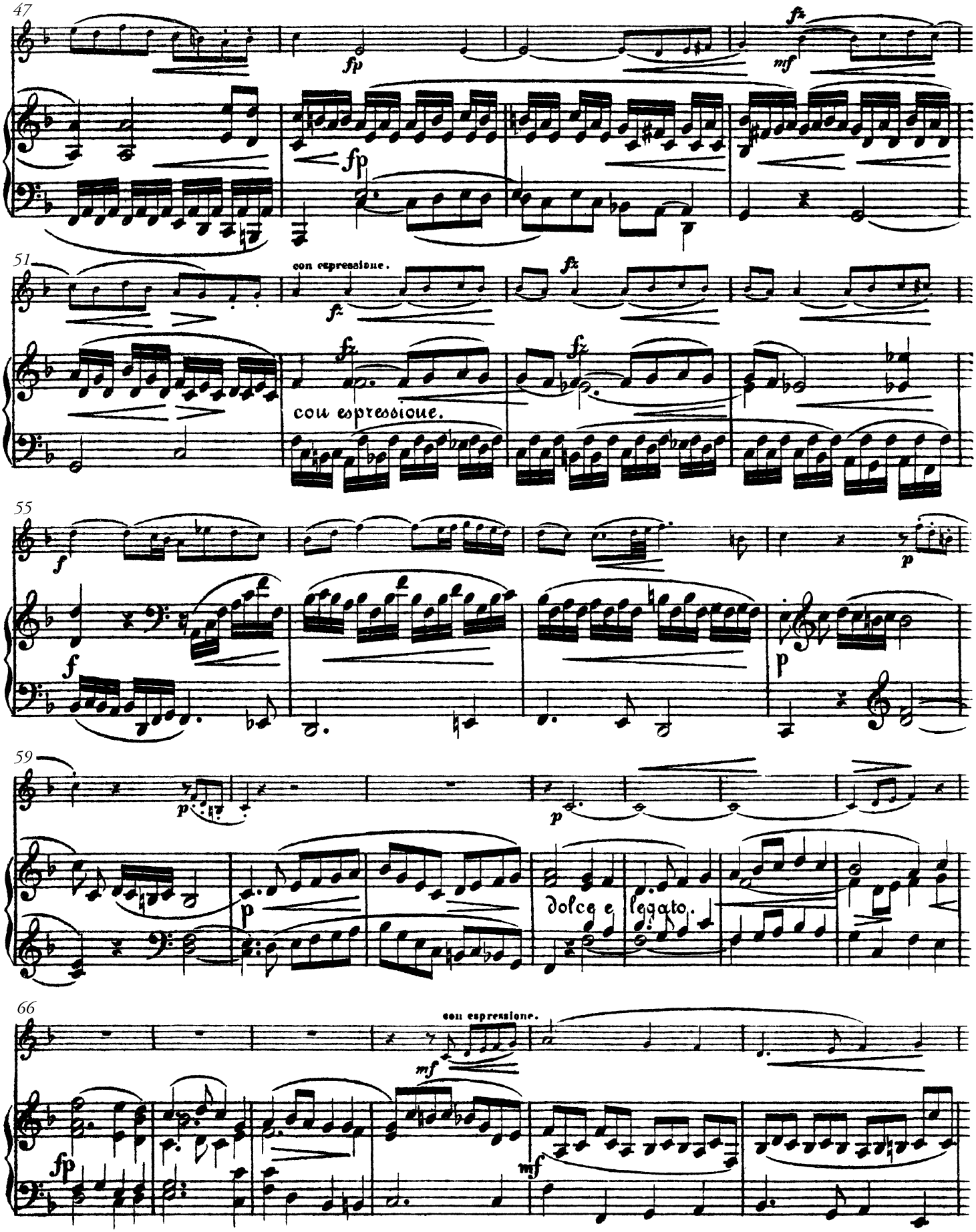
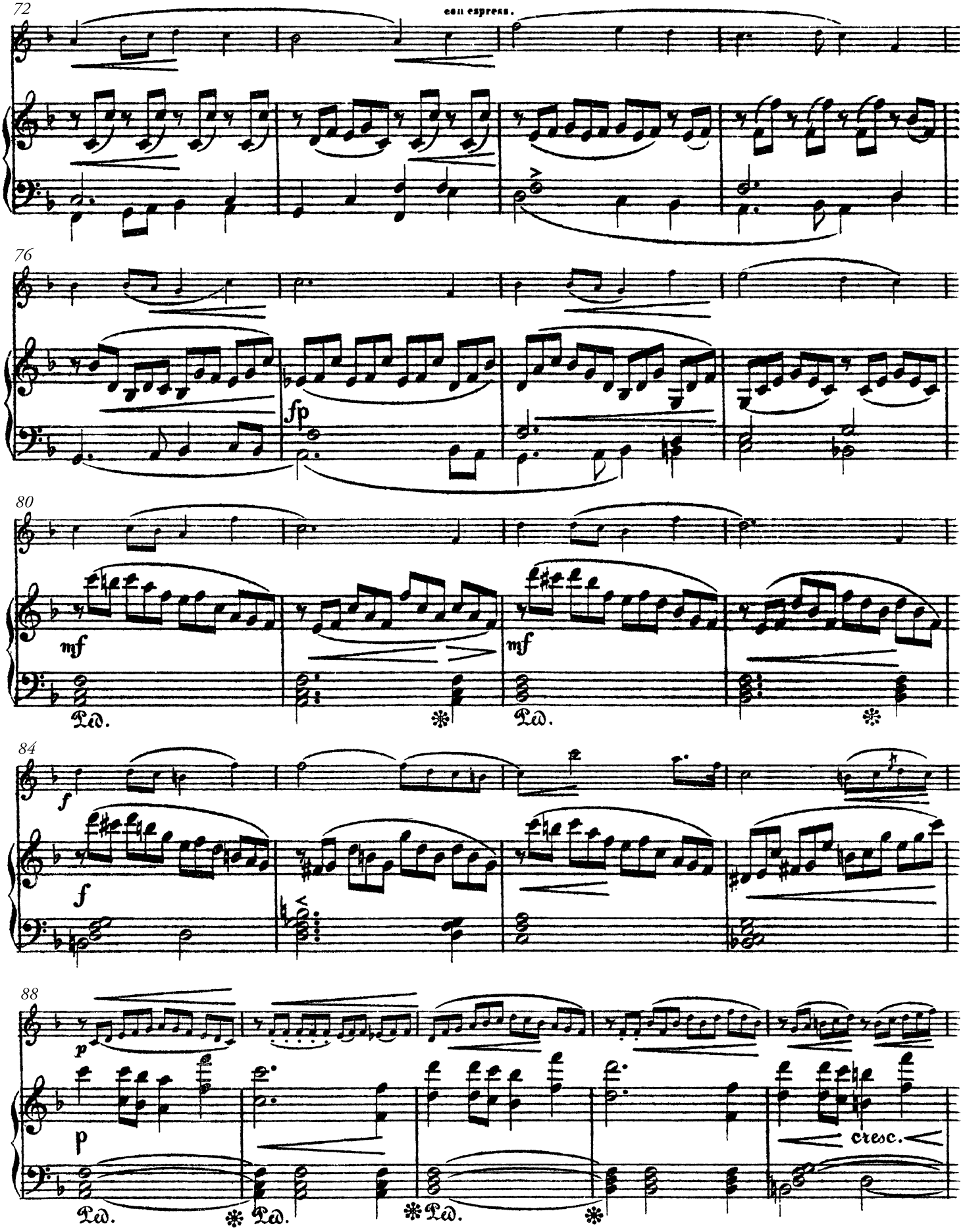
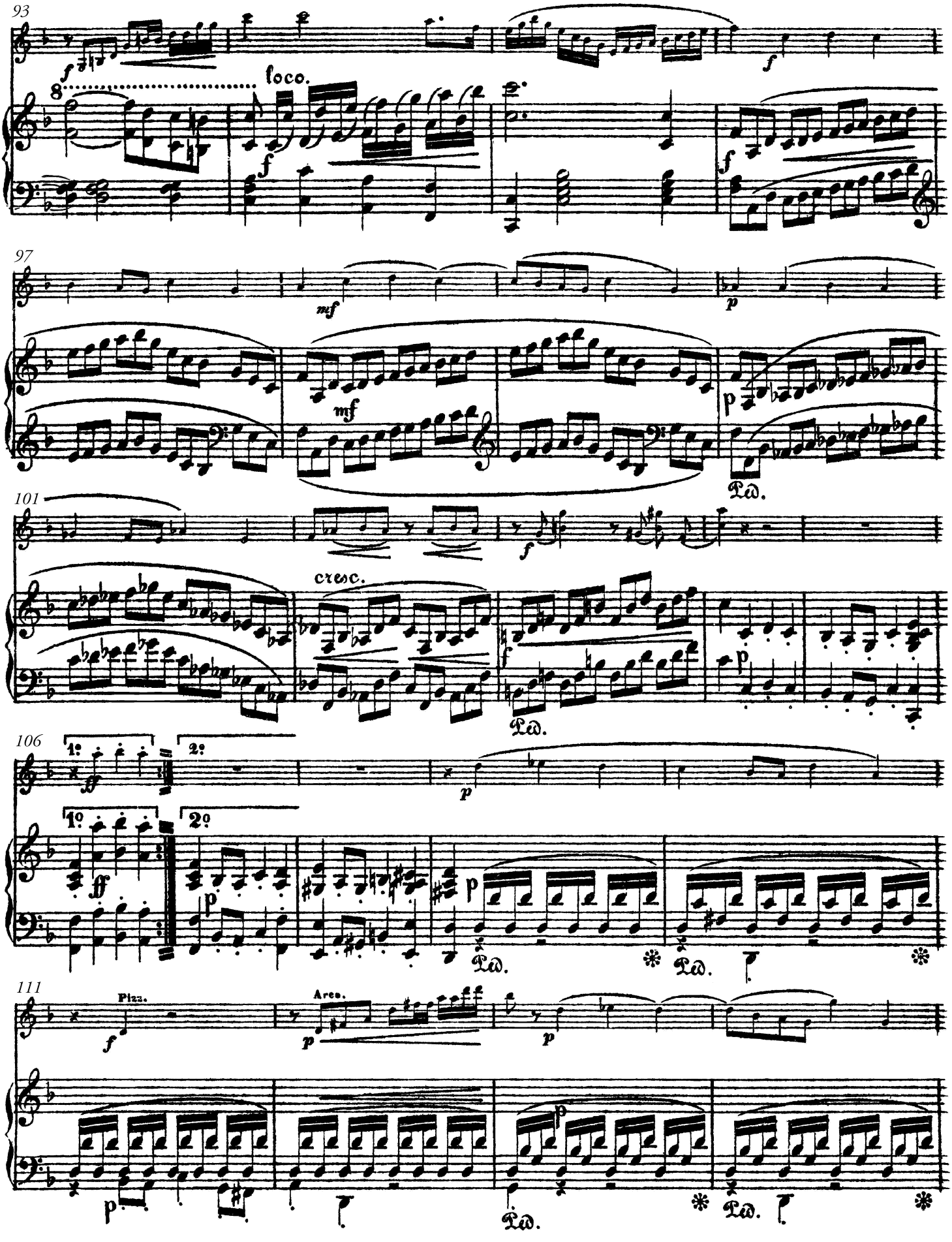
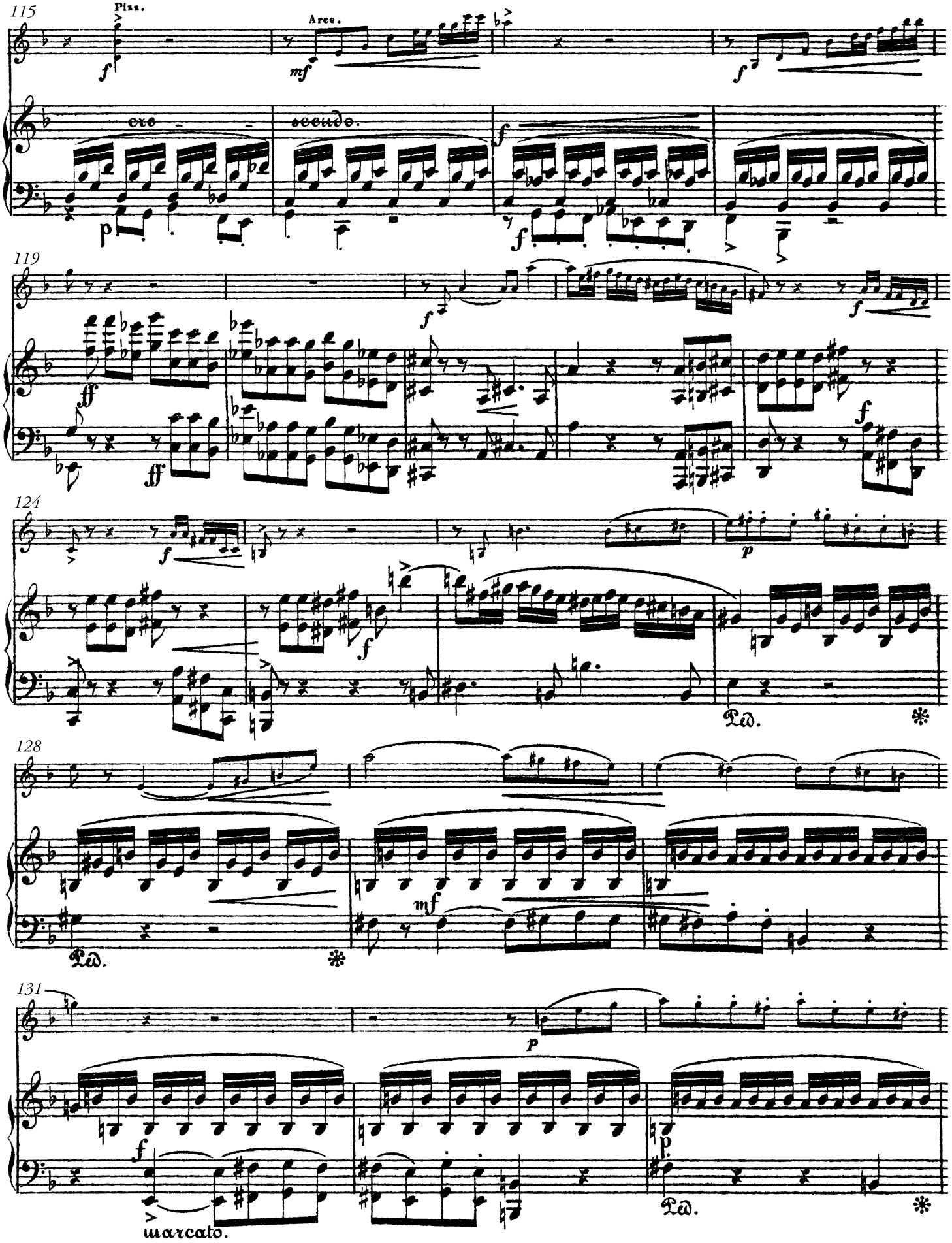
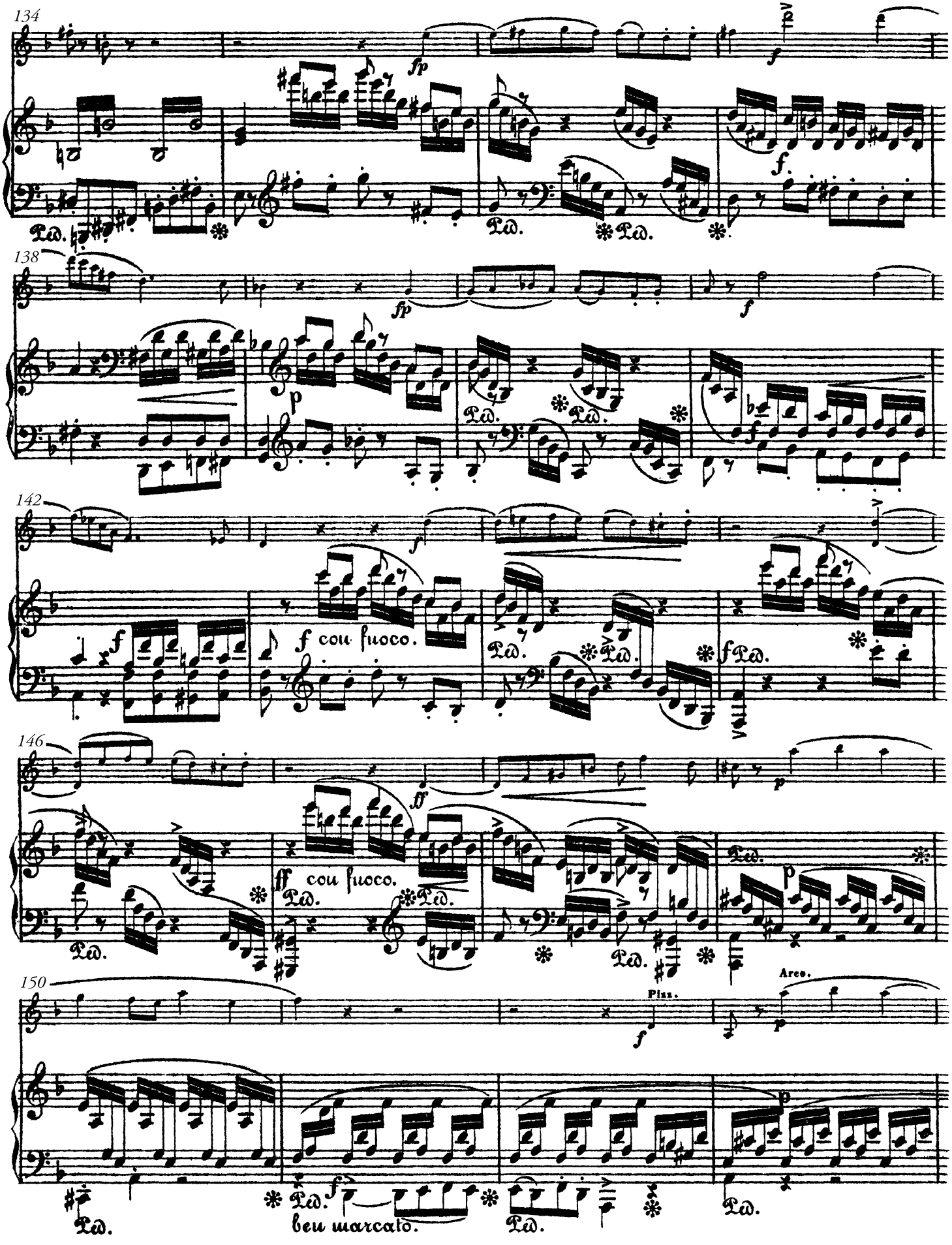

25
p
29
f
f
33
ten.
ten.
8
f
Ped.
Ped.
Ped.
38
8
poco.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
43
fp
Ped.
Ped.
p

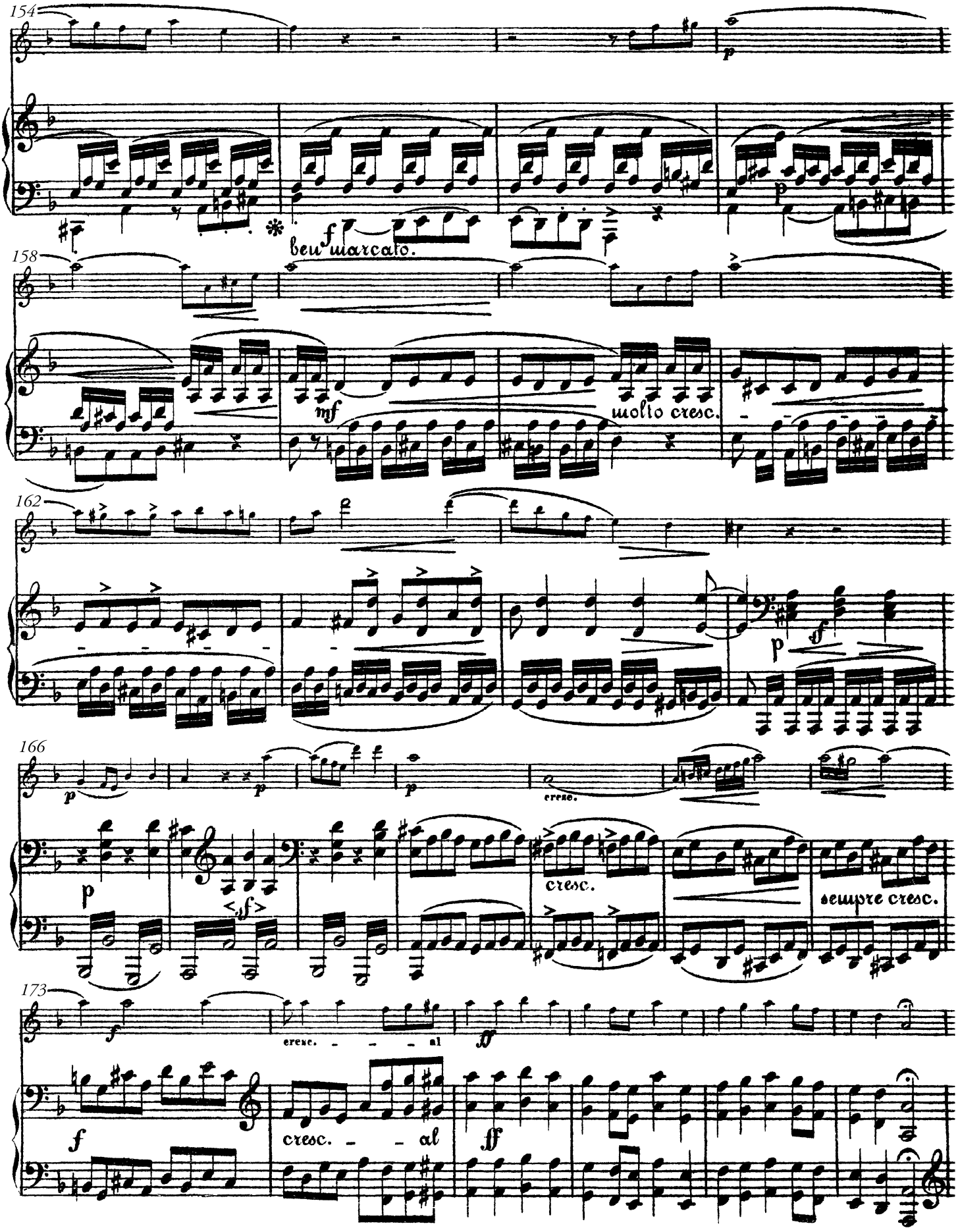

47
fp
fz
mf
51
con espressione.
fz
cou espressione.
55
f
p
59
p
dolce e
leggato.
66
con espressione.
mf
fp
mf

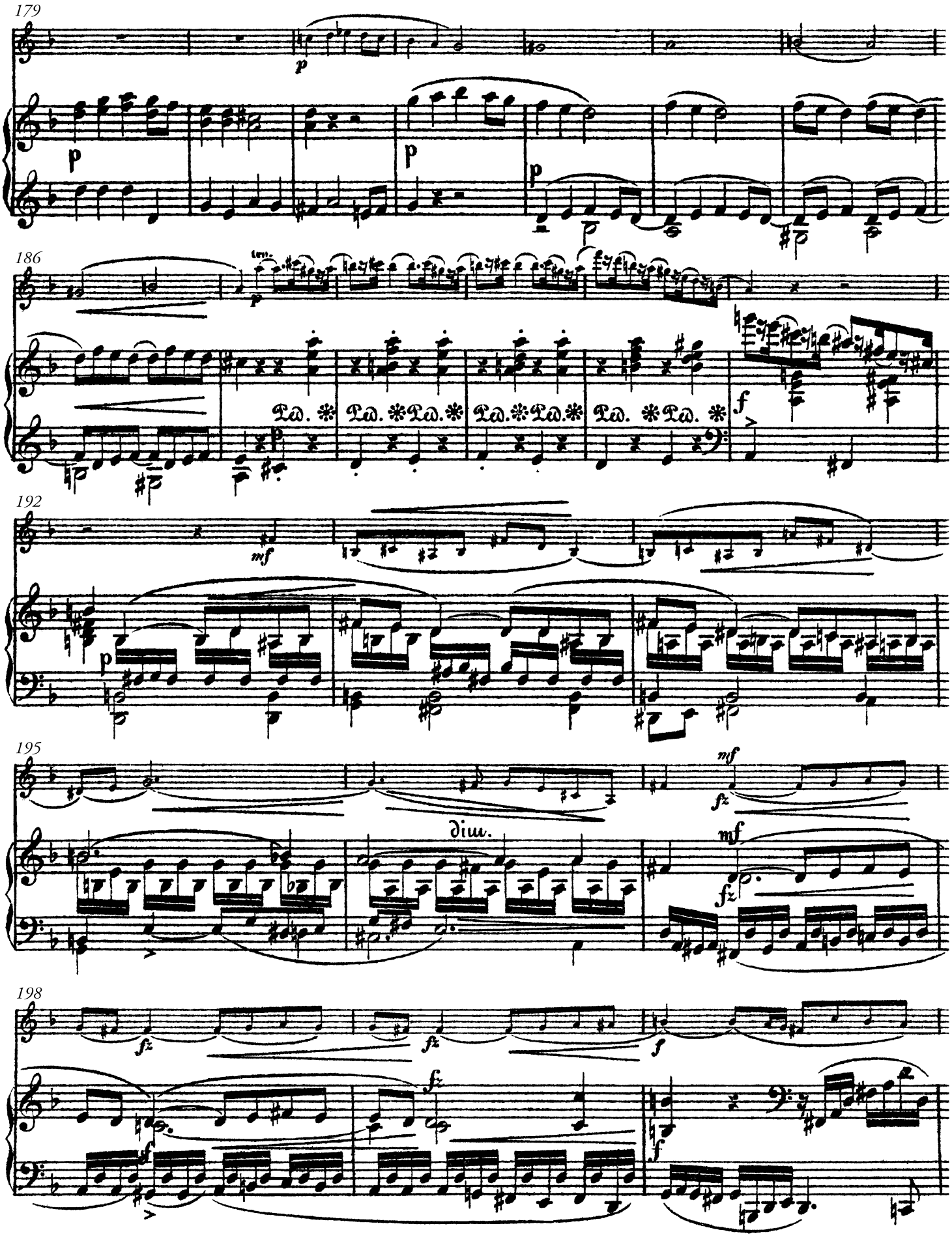

72
con espress.
76
fp
80
mf
mf
Ped.
Ped.
84
f
f
88
p
p
cresc.
Ped.
Ped.
Ped.

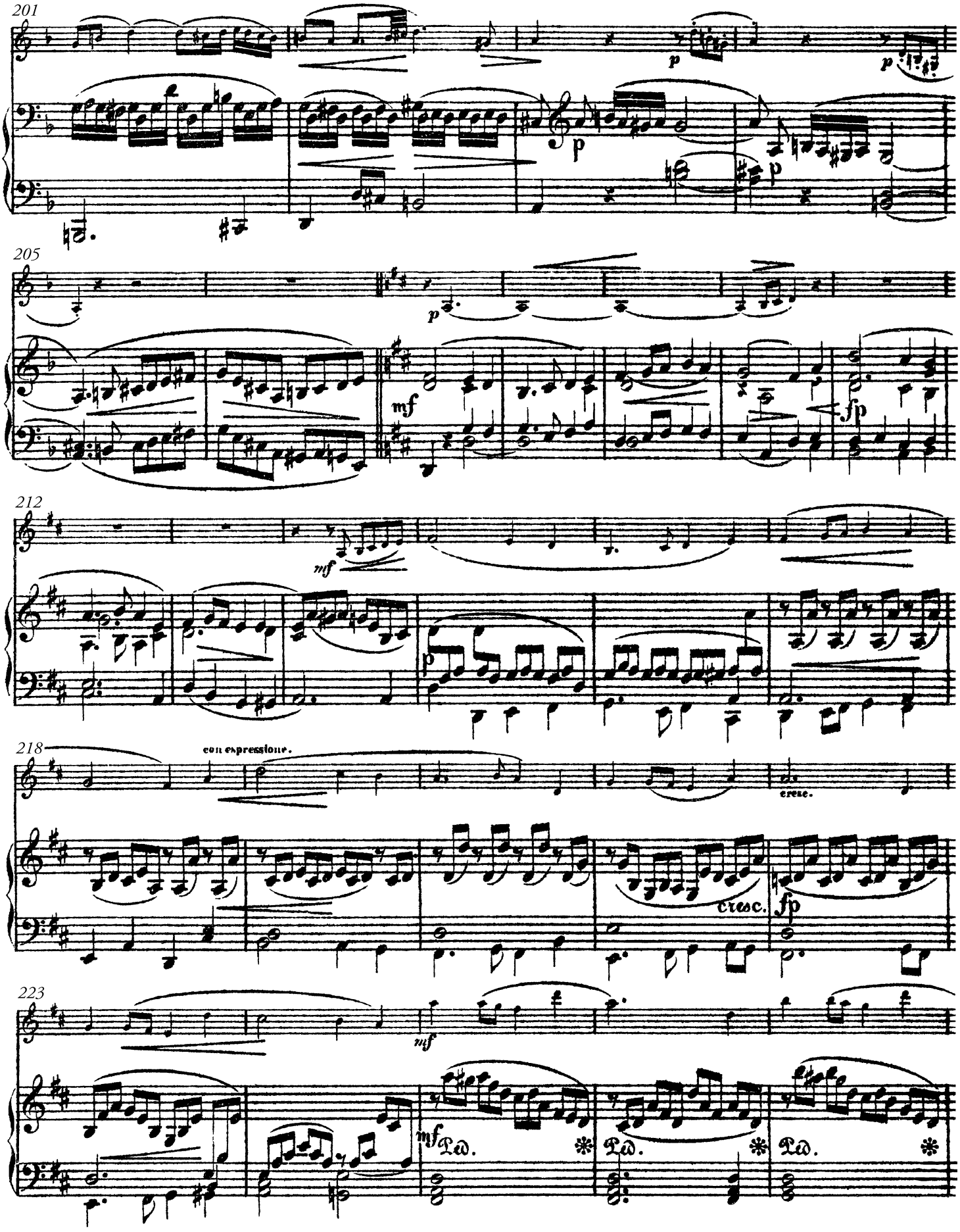

93
loco.
97
101
cresc.
106
1º
2º
111
Pizz.
Arco.

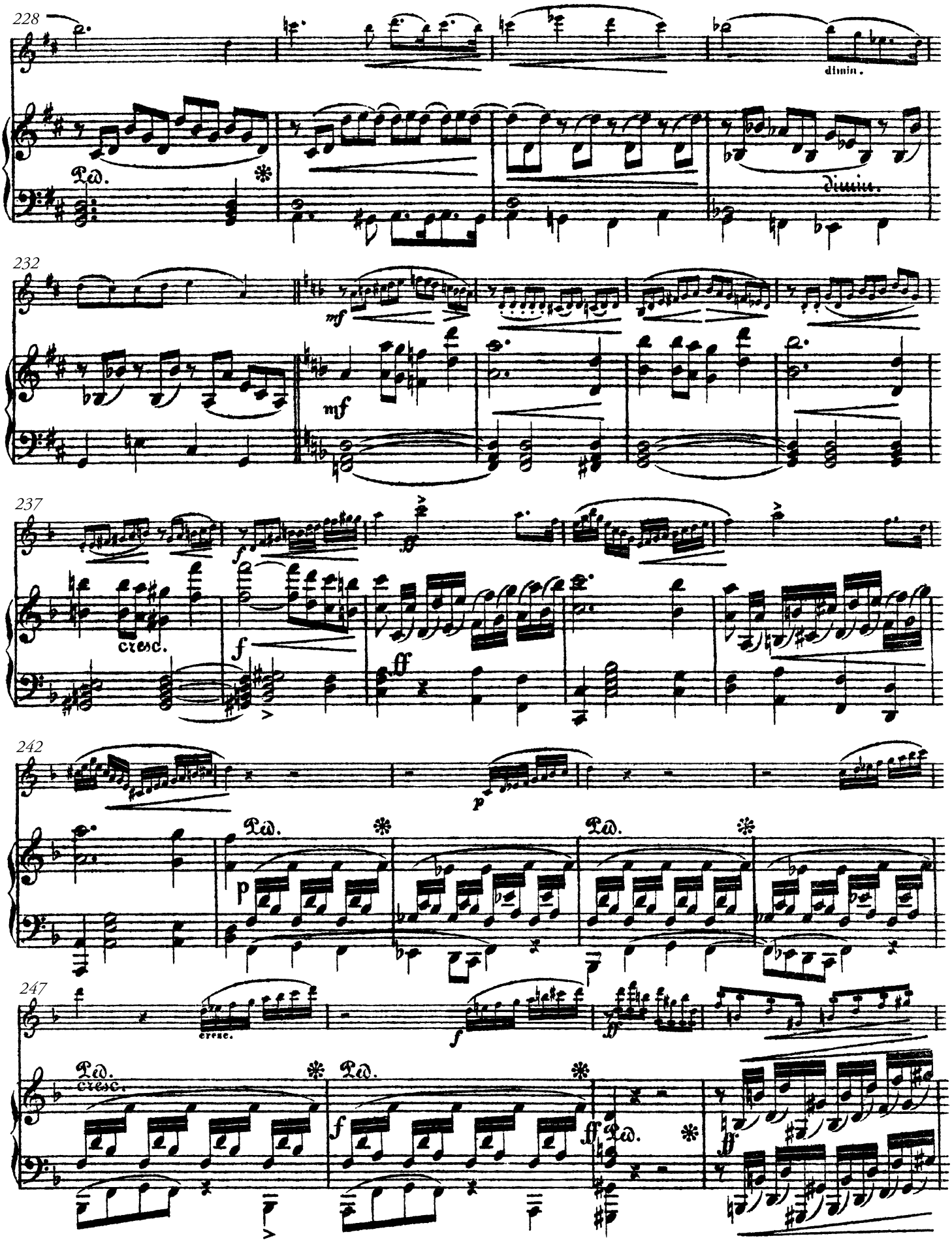

115
Pizz.
Arco.
cre
scendo.
119
124
Ped.
128
Ped.
131
marcato.
Ped.

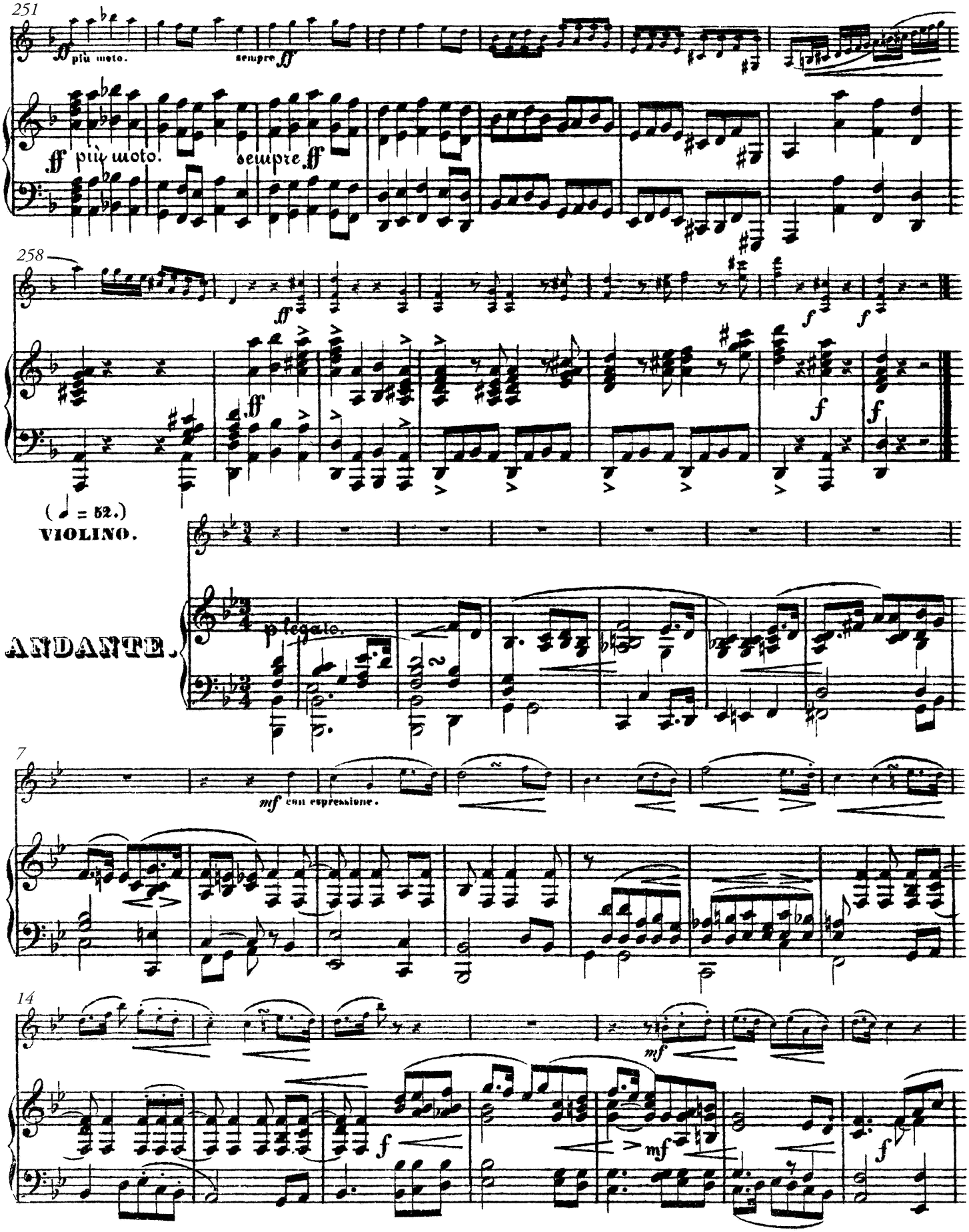

134
fp
f
Ped.
138
fp
f
p
Ped.
142
f
f cou fuoco.
Ped.
146
ff
ff cou fuoco.
p
Ped.
150
Pizz.
Arco.
f
p
beu marcato.

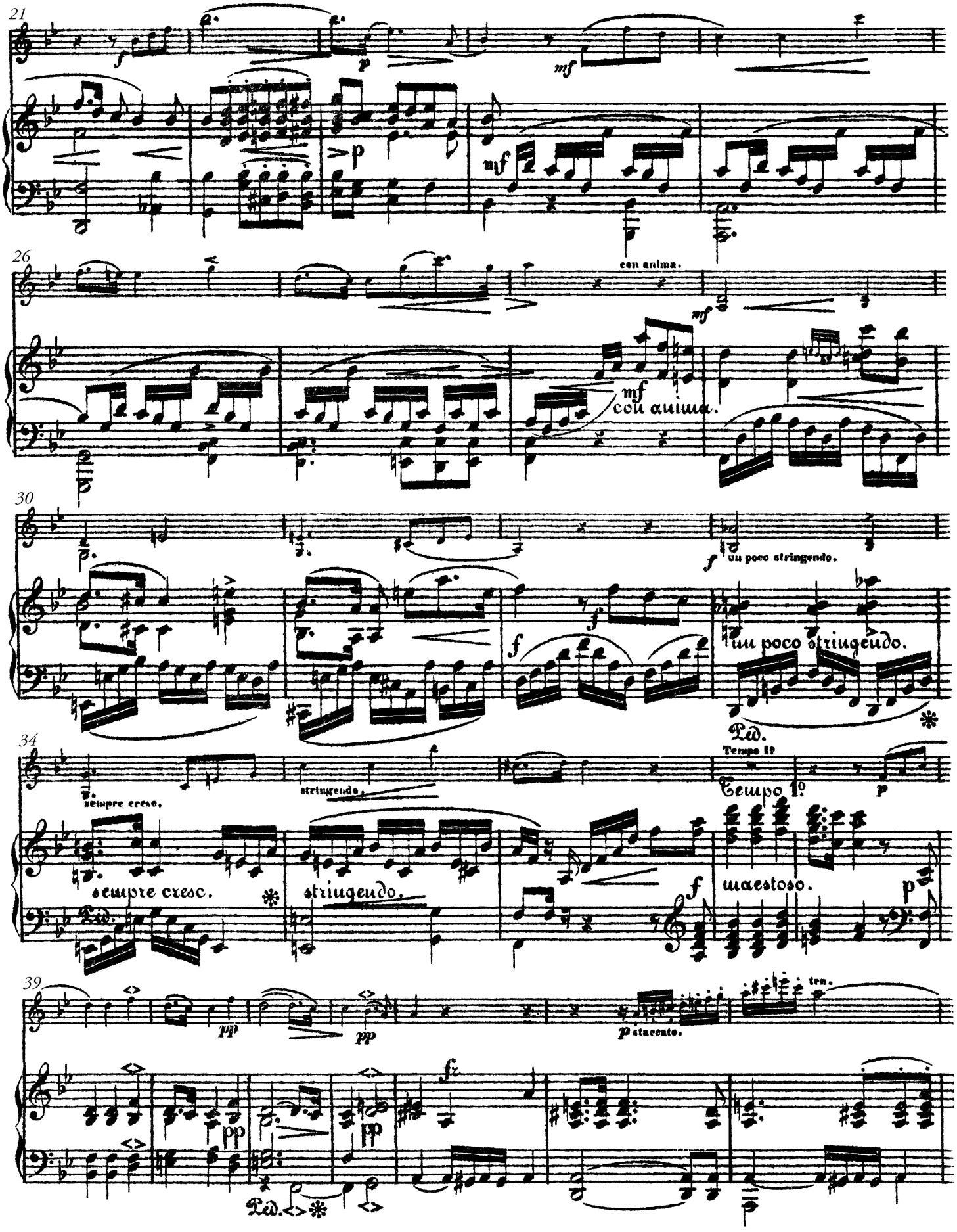

154
p
ben marcato.
158
mf
molto cresc.
162
p
166
p
cresc.
sempre cresc.
173
cresc. al
ff

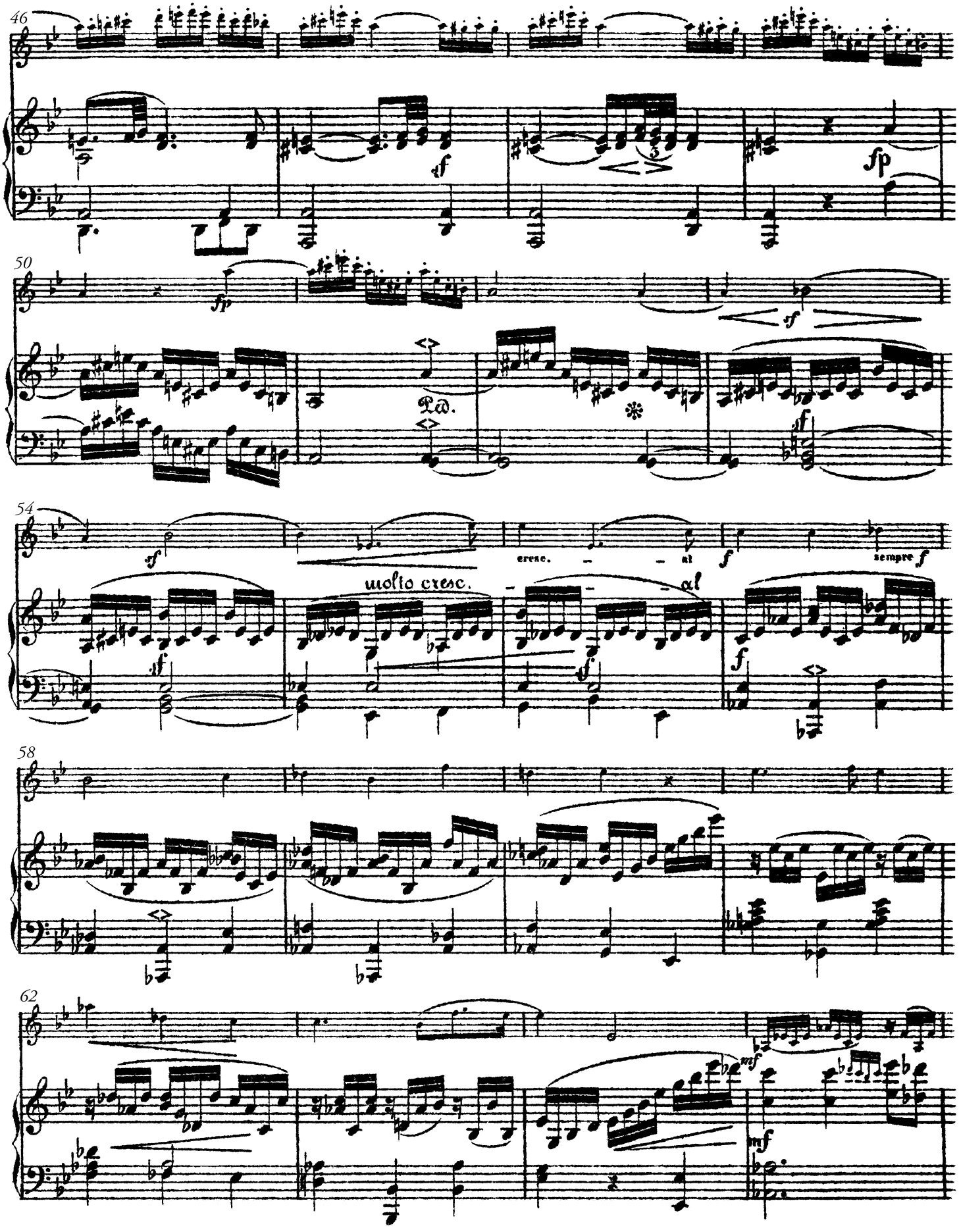

179
186
192
195
198
dim.

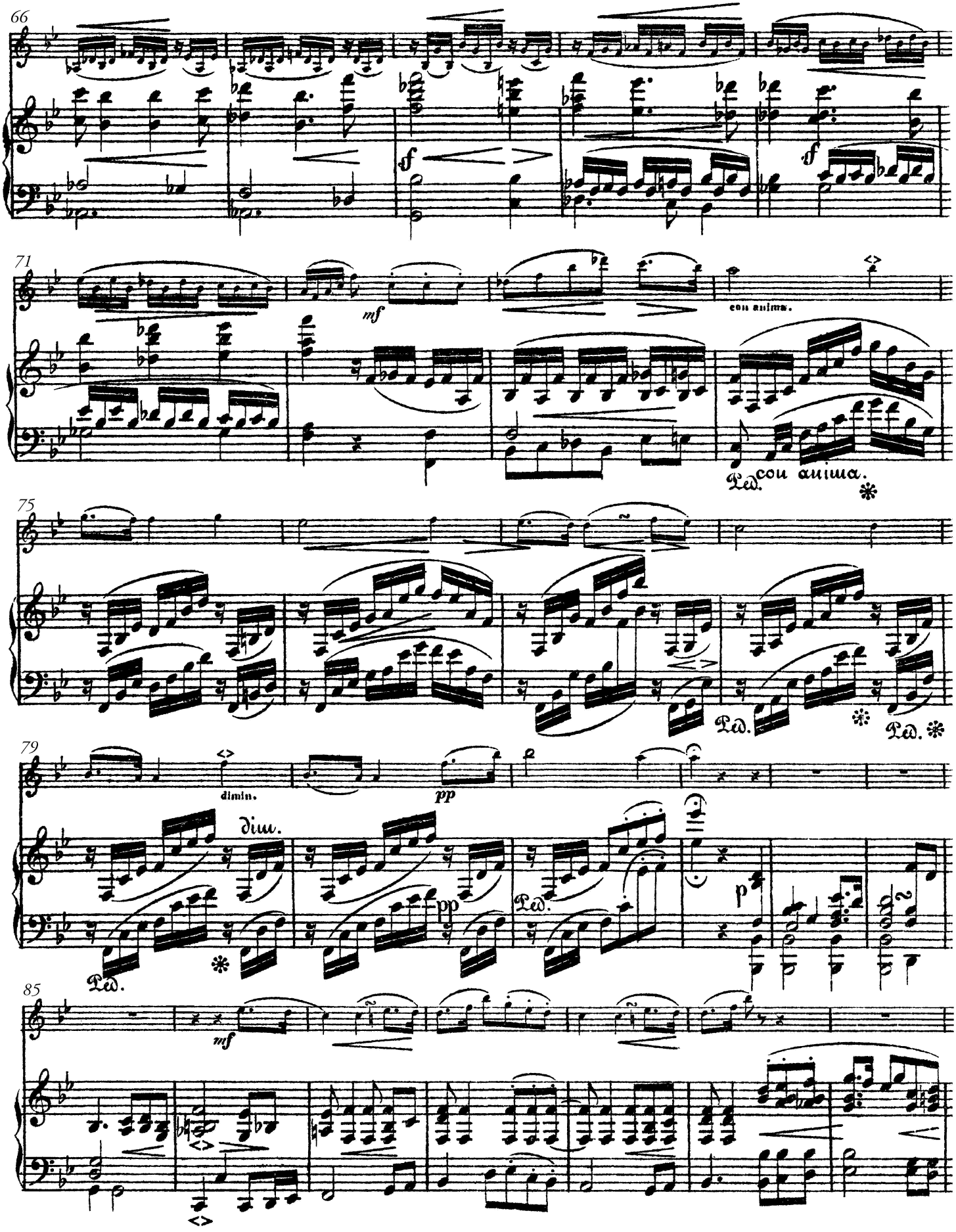

201
p
p
p
205
mf
fp
212
mf
p
218
con espressione.
cresc.
cresc.
fp
223
mf
mf
Ped.
Ped.
Ped.

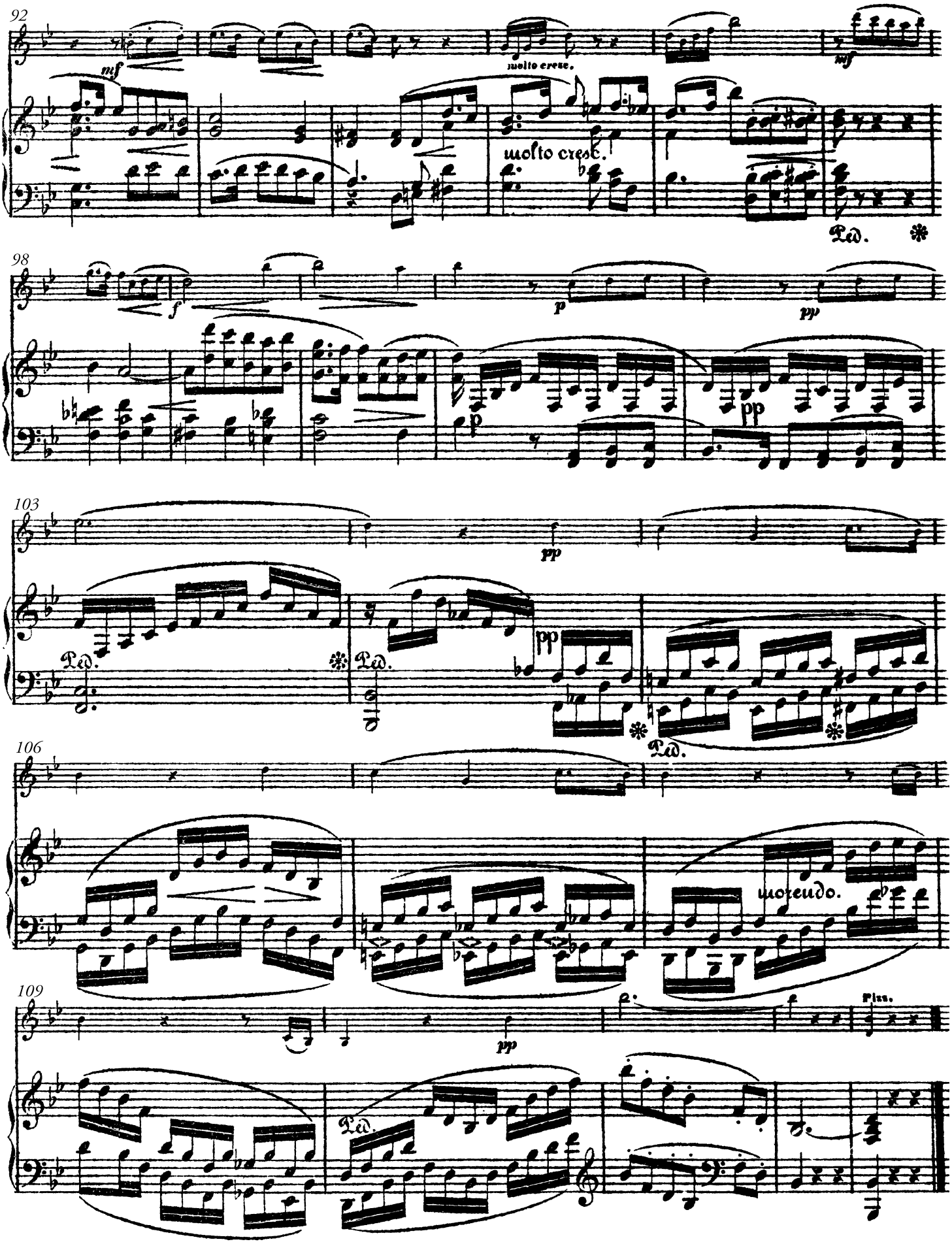

228
dimin.
Ped.
dimin.
232
mf
mf
237
cresc.
f
ff
242
p
Ped.
Ped.
247
cresc.
f
Ped.
cresc.
Ped.
f
ff
Ped.


251
ff più moto.
sempre ff
ff più moto.
sempre ff
258
ff
f
f
ff
f
f
(♩ = 52.)
VIOLINO.
ANDANTE.
p legato.
7
mf con espressione.
14
mf
f
mf
f


21
26
con anima.
mf
con anima.
30
un poco stringendo.
un poco stringendo.
Ped.
34
sempre cresc.
stringendo.
Tempo 1º
Tempo 1º
sempre cresc.
stringendo.
maestoso.
39
tra.
staccato.
Ped.


46
sf
fp
50
fp
sf
Ped.
sf
54
sf
molto cresc.
cresc. al
f
sempre f
58
62
mf
mf

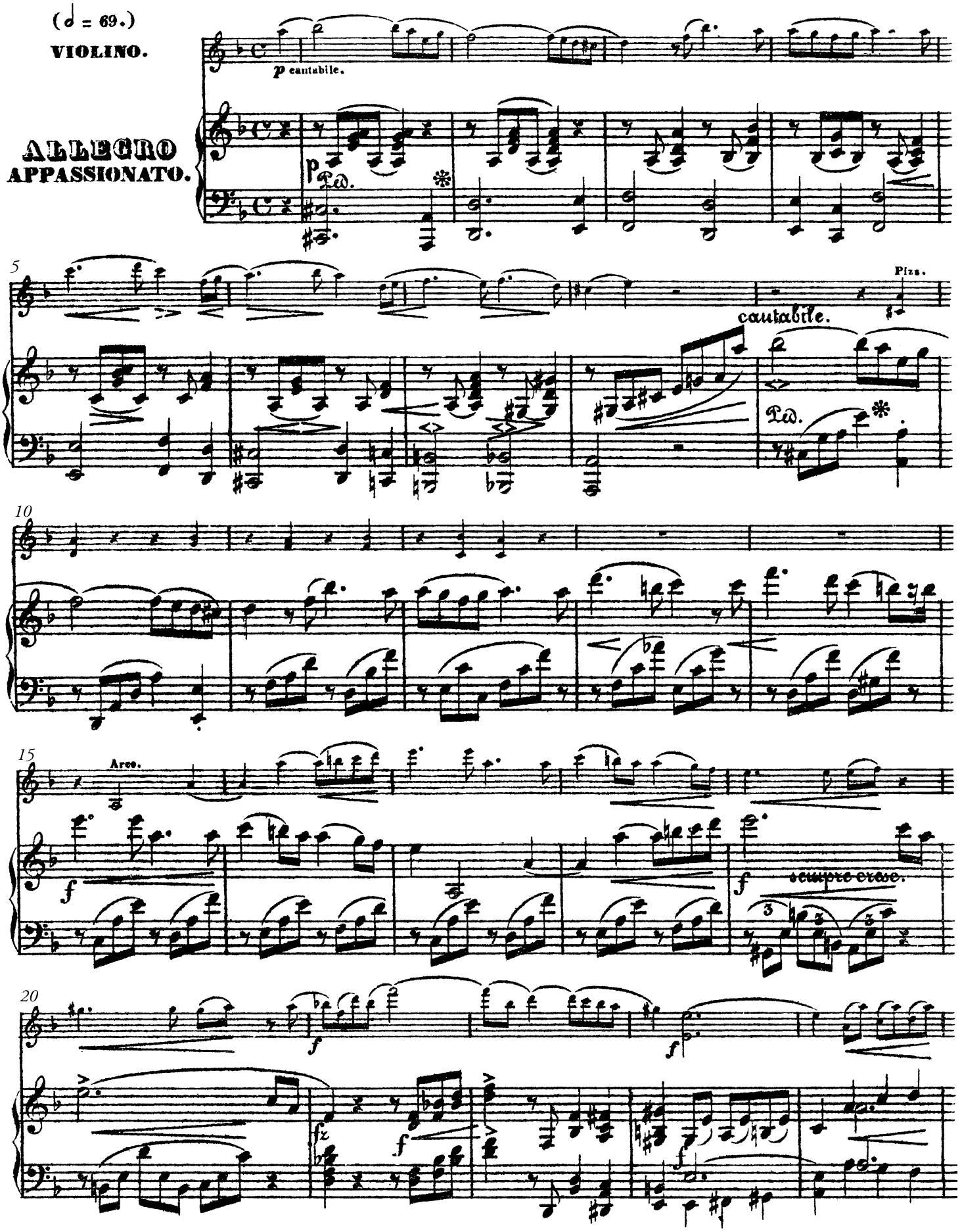

66
sf
sf
71
mf
con anima.
Ped.
con anima.
75
Ped.
Ped.
79
dimin.
pp
dim.
pp
Ped.
p
Ped.
85
mf

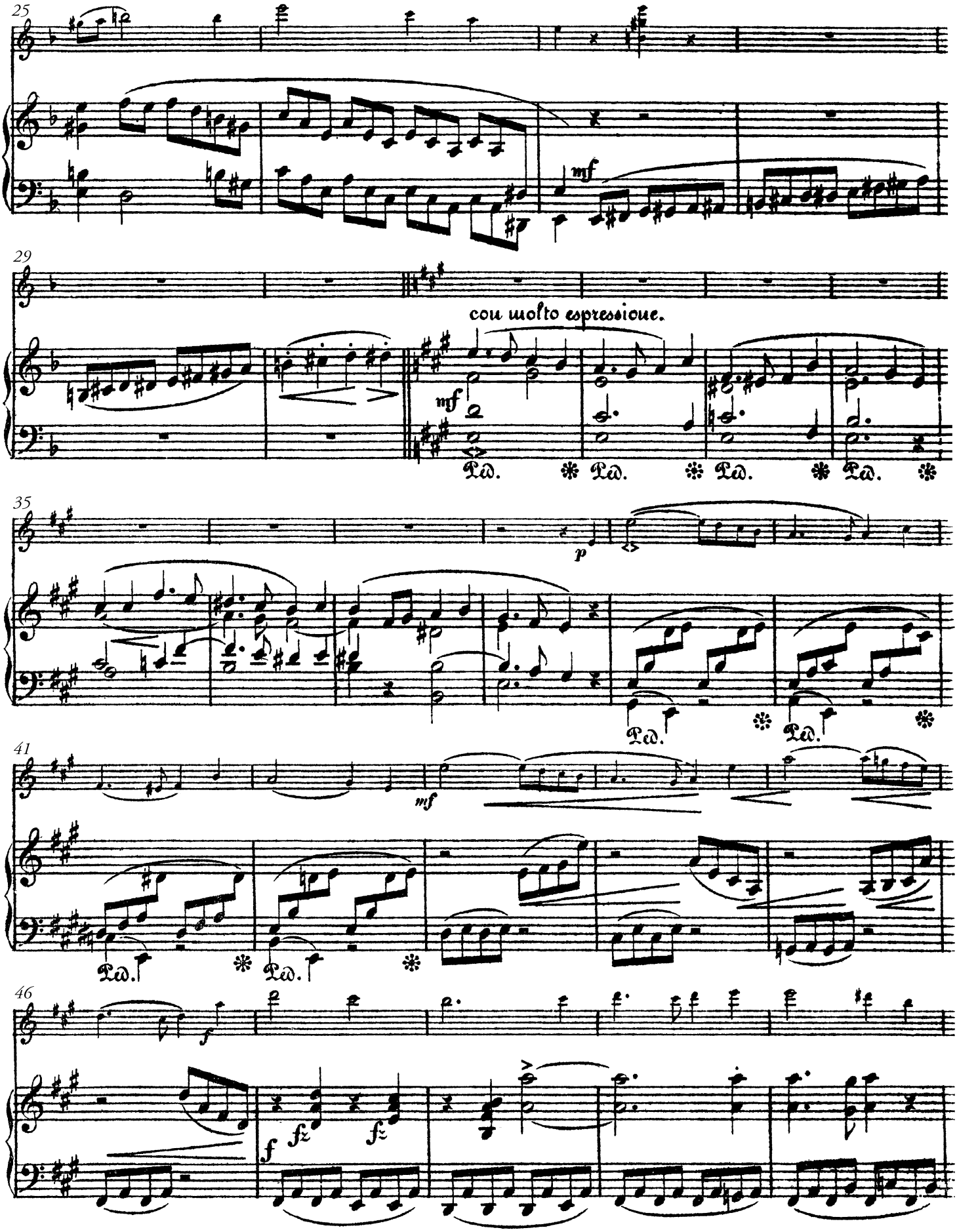

92
mf
molto cresc.
molto cresc.
mf
Ped.
98
f
p
pp
p
pp
103
pp
Ped.
Ped.
pp
Ped.
106
molendo.
109
pp
Ped.
Fine.

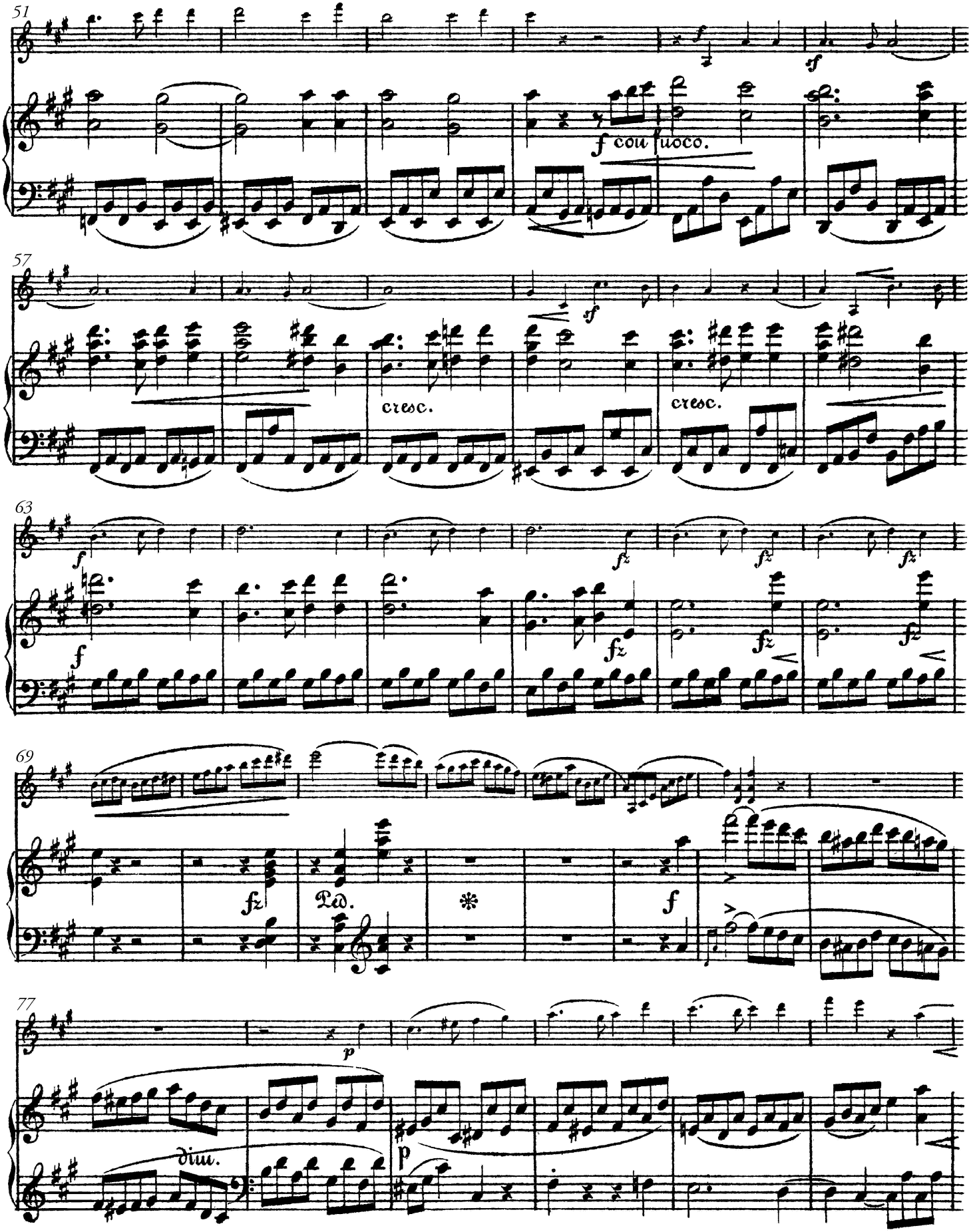
(♩ = 69.)

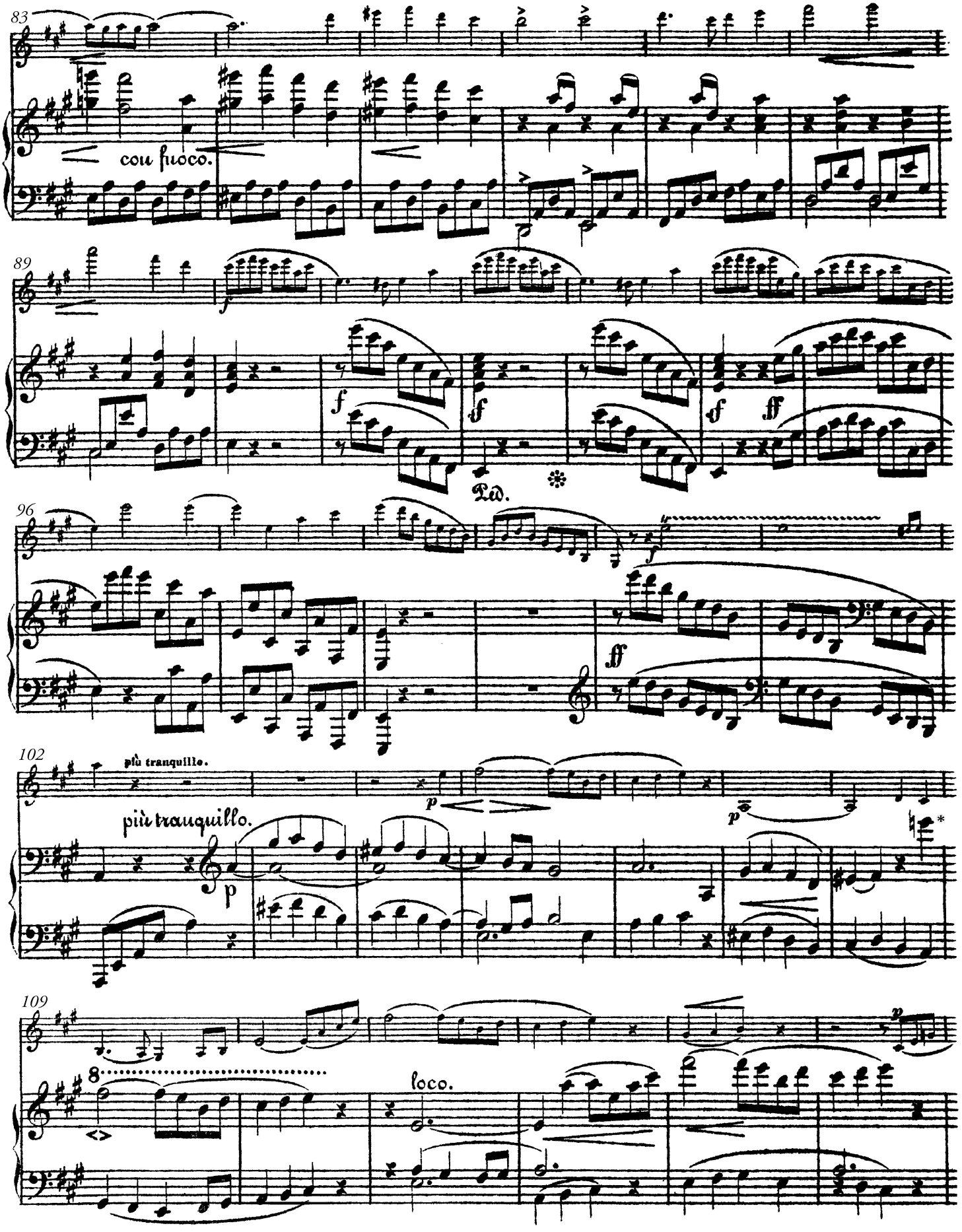
VIOLINO.

ALLEGRO APPASSIONATO.

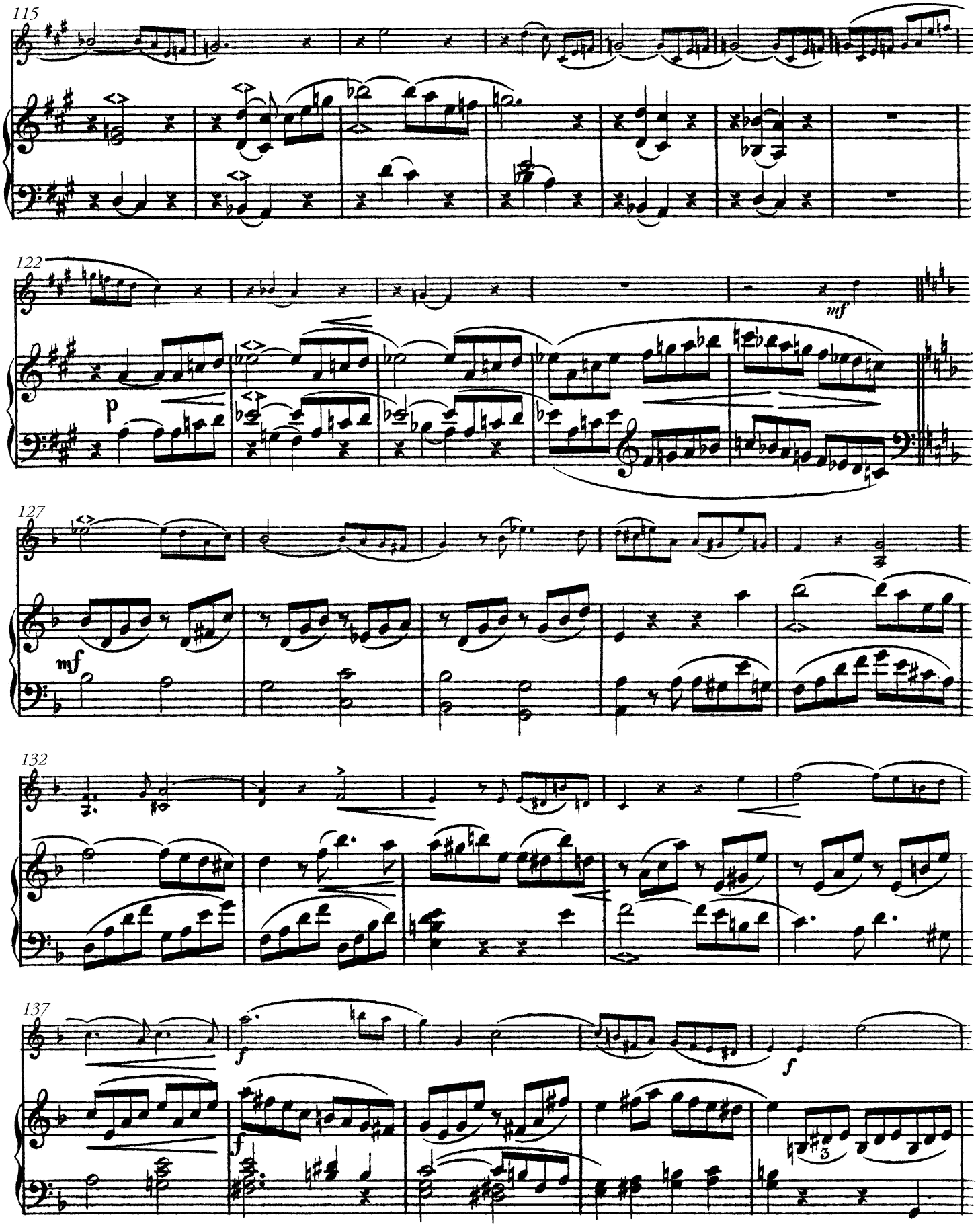


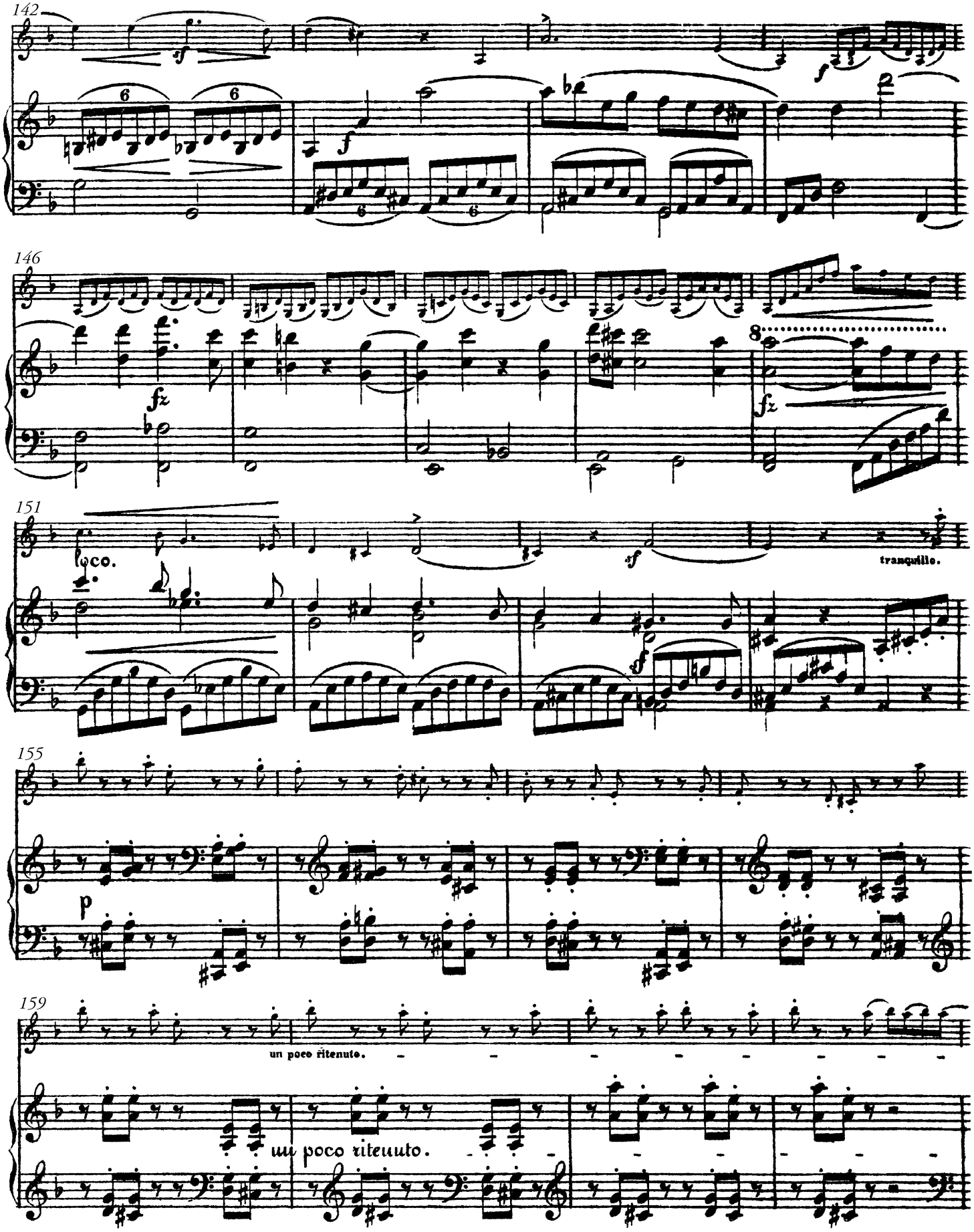

25
mf
29
con molto espressione.
mf
Ped.
Ped.
Ped.
Ped.
35
p
Ped.
Ped.
41
mf
Ped.
Ped.
46
f
fz
f
fz
fz

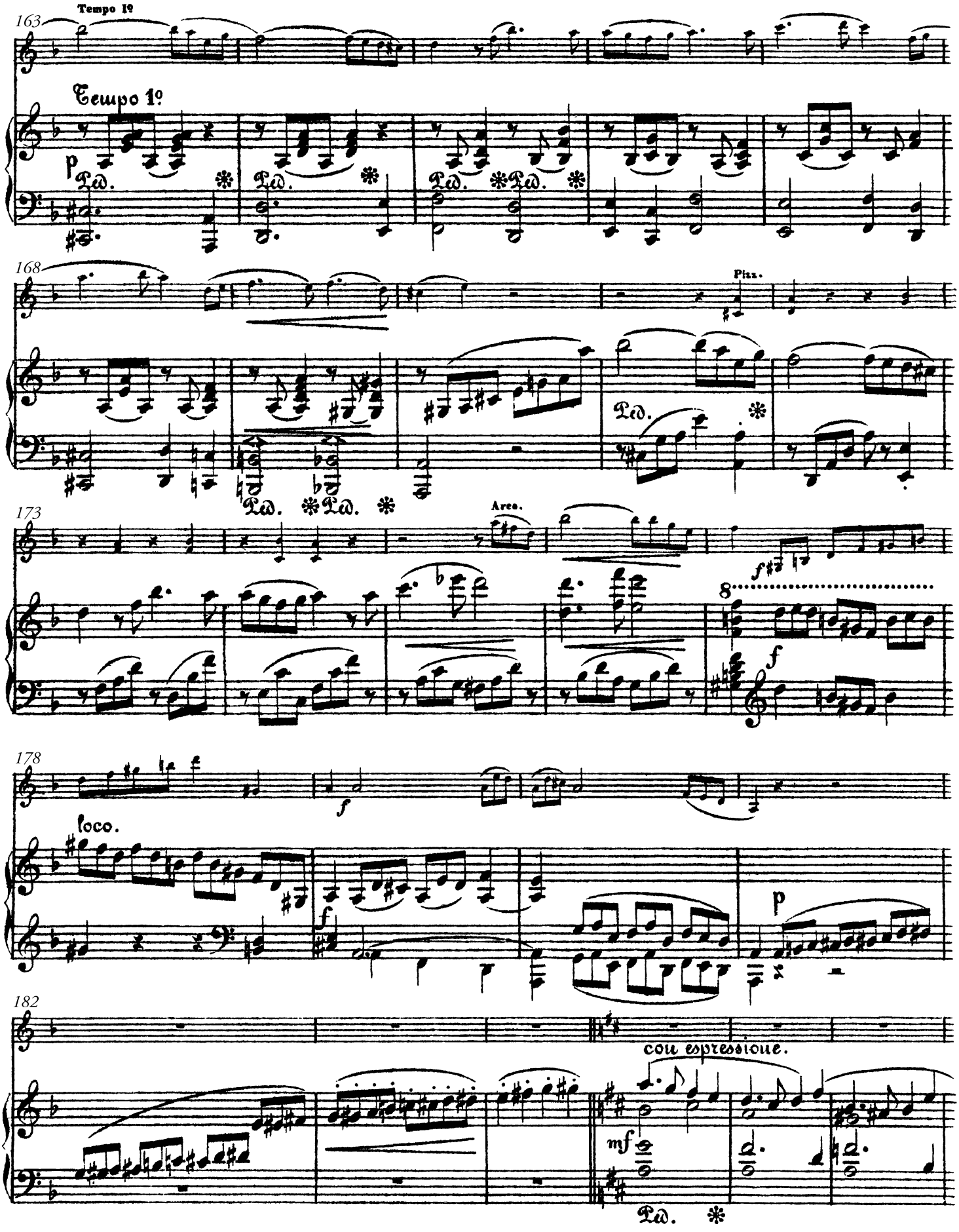

51
f con fuoco.
57
cresc.
cresc.
63
69
Ped.
77
dim.

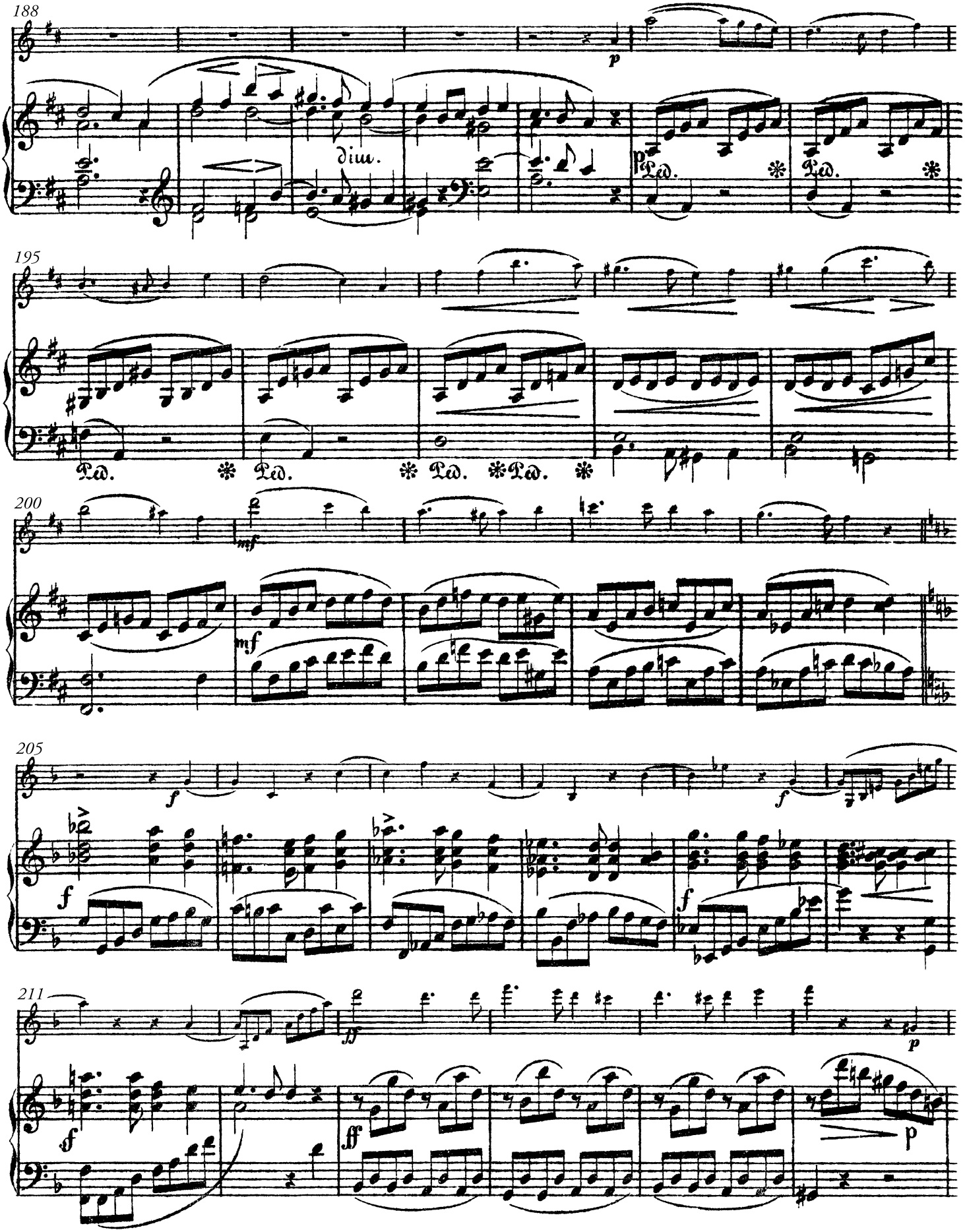


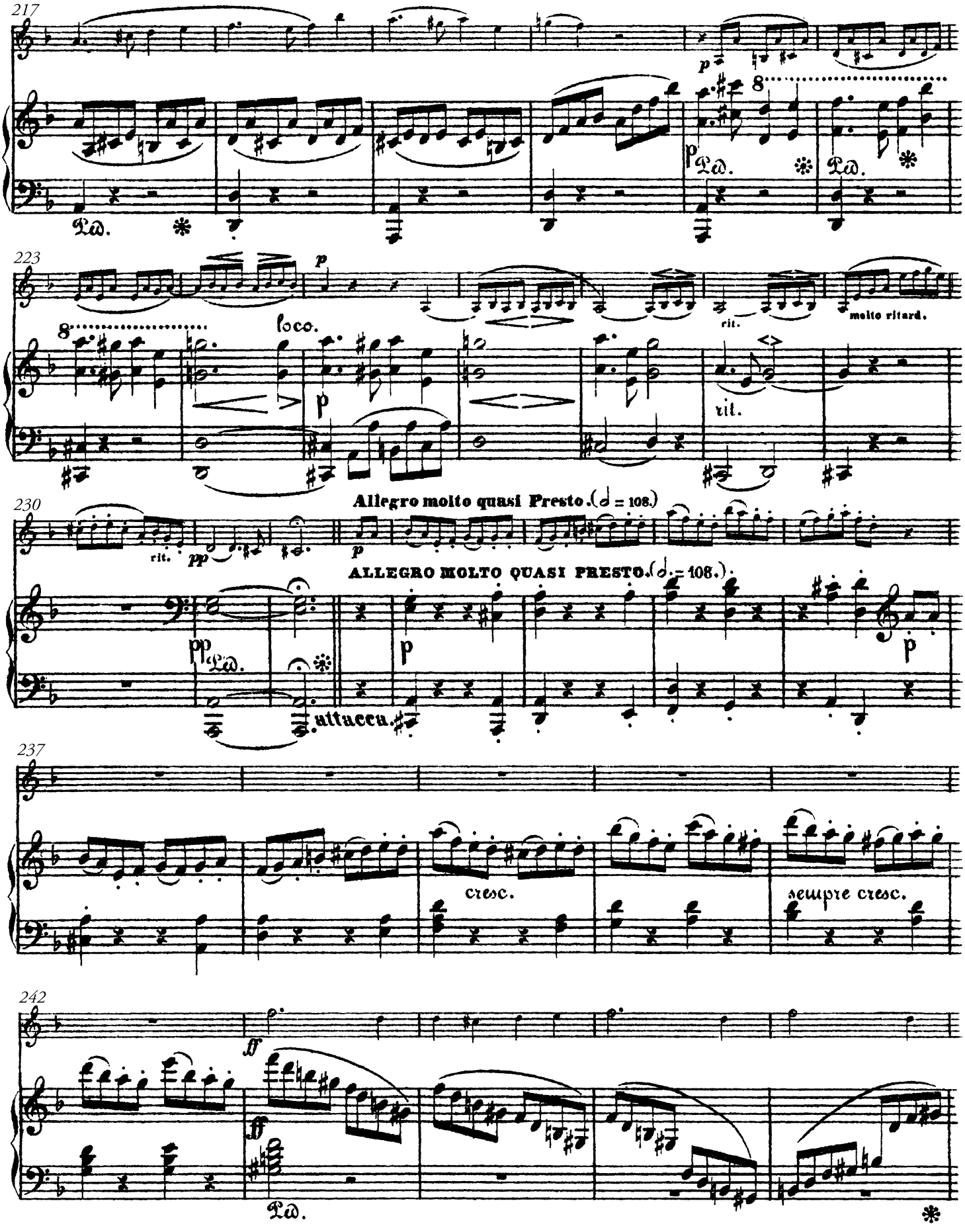
* Återställningstecken infört för e3.

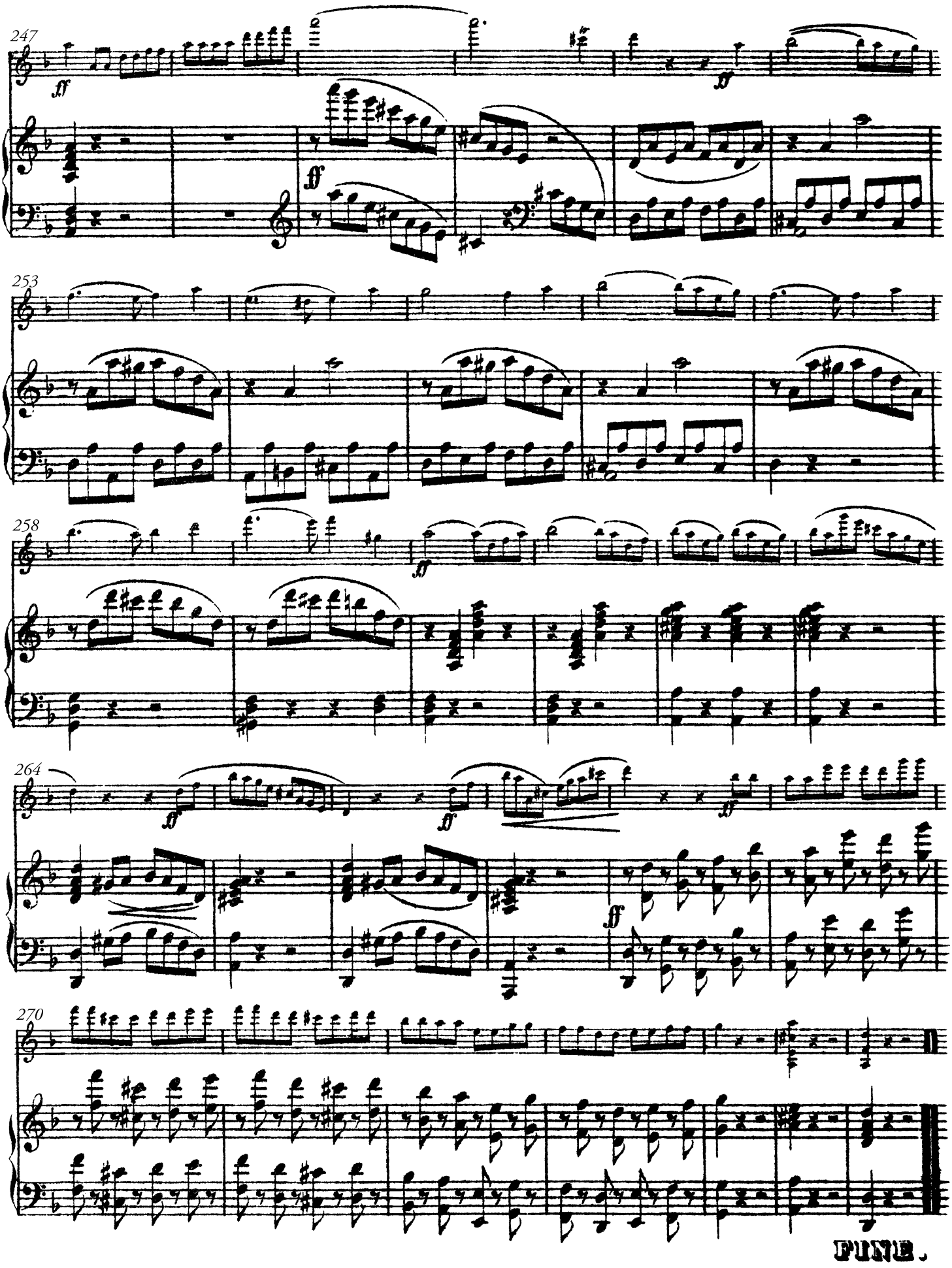

115
122
p
mf
127
mf
132
137
f
f
f


142
146
151
loco.
tranquille.
155
p
159
un poco ritenuto.
un poco ritenuto.


Tempo 1º
163
Tempo 1º
p
Ped.
168
Pizz.
Ped.
173
Arco.
f
8
178
loco.
f
p
182
con espressione.
mf
Ped.


188
p
dim.
Ped.
Ped.
195
Ped.
Ped.
Ped.
Ped.
200
mf
mf
205
f
f
f
f
211
ff
p
ff
p


217
Ped.
Ped.
Ped.
223
loco.
molto ritard.
rit.
rit.
230
Allegro molto quasi Presto. (𝅗𝅥 = 108.)
rit.
ALLEGRO MOLTO QUASI PRESTO. (𝅗𝅥 = 108.)
Ped.
attacca.
237
cresc.
sempre cresc.
242
Ped.


247
253
258
264
270
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 1882.

På omslaget står: ”Sonate / für / Pianoforte und Violine / componirt / und / Herrn / Axel Bergström / verehrungsvoll gewidmet / von / Ludvig Norman / Op 3 / Leipzig, Bei Fr. Kistner / Stockholm, bei Abr. J. Hirsch”.

Tryckår: 1852.

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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