SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

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.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

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Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1168/Edition no. 1168
2015
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ISMN 979-0-66166-265-5

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.
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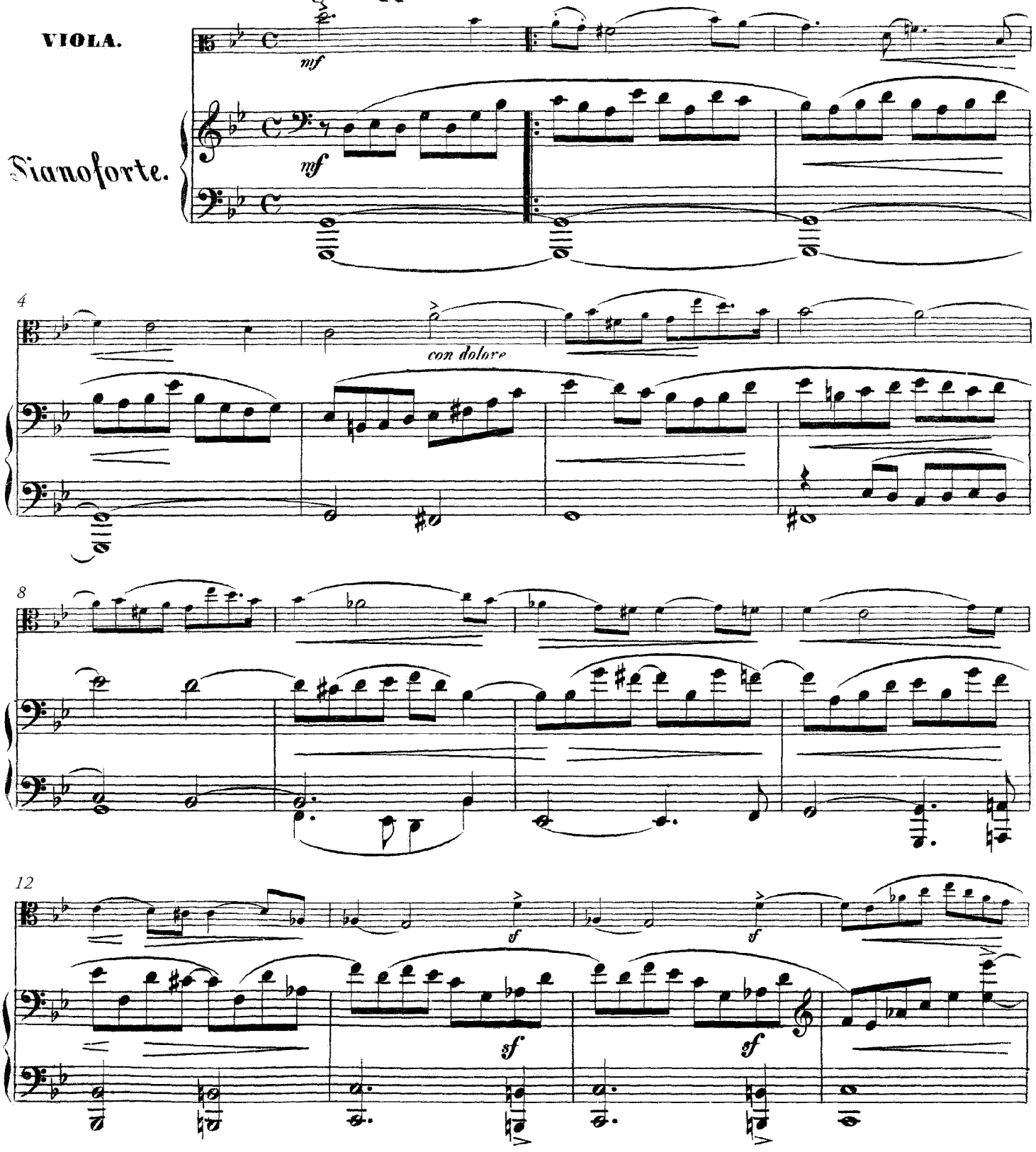
SONATE.

Ludvig Norman Op. 32.

Allegro appassionato.

VIOLA.

Pianoforte.



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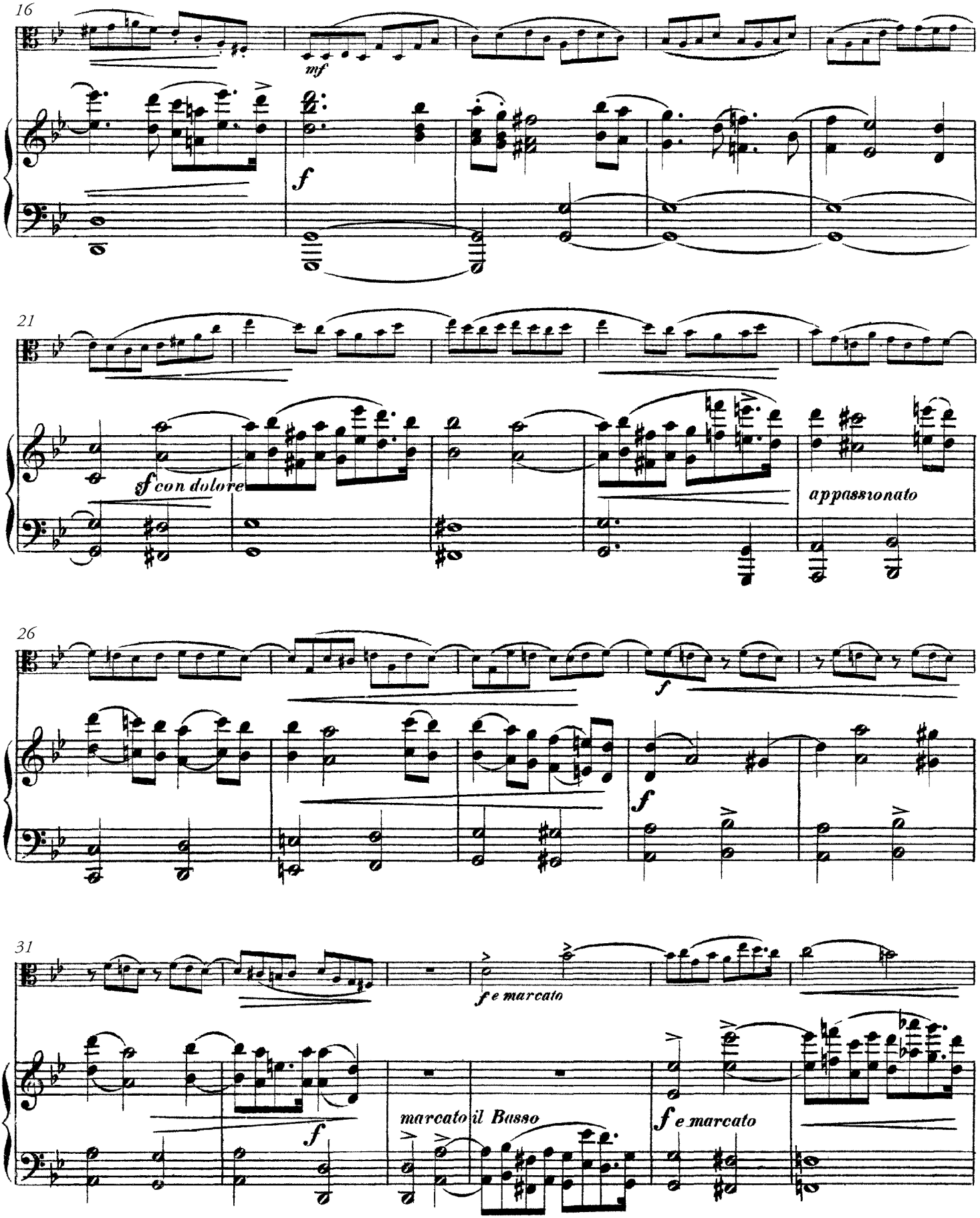
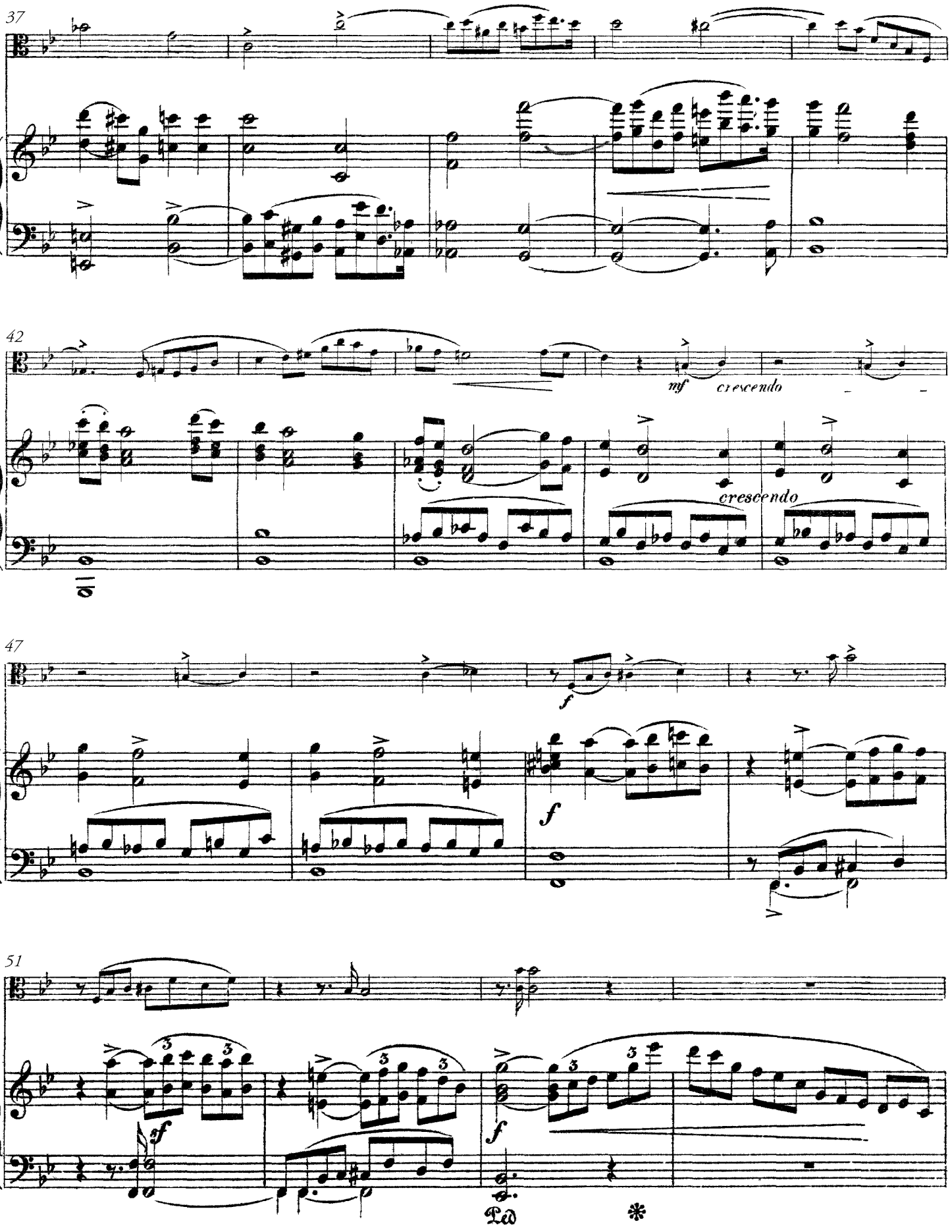
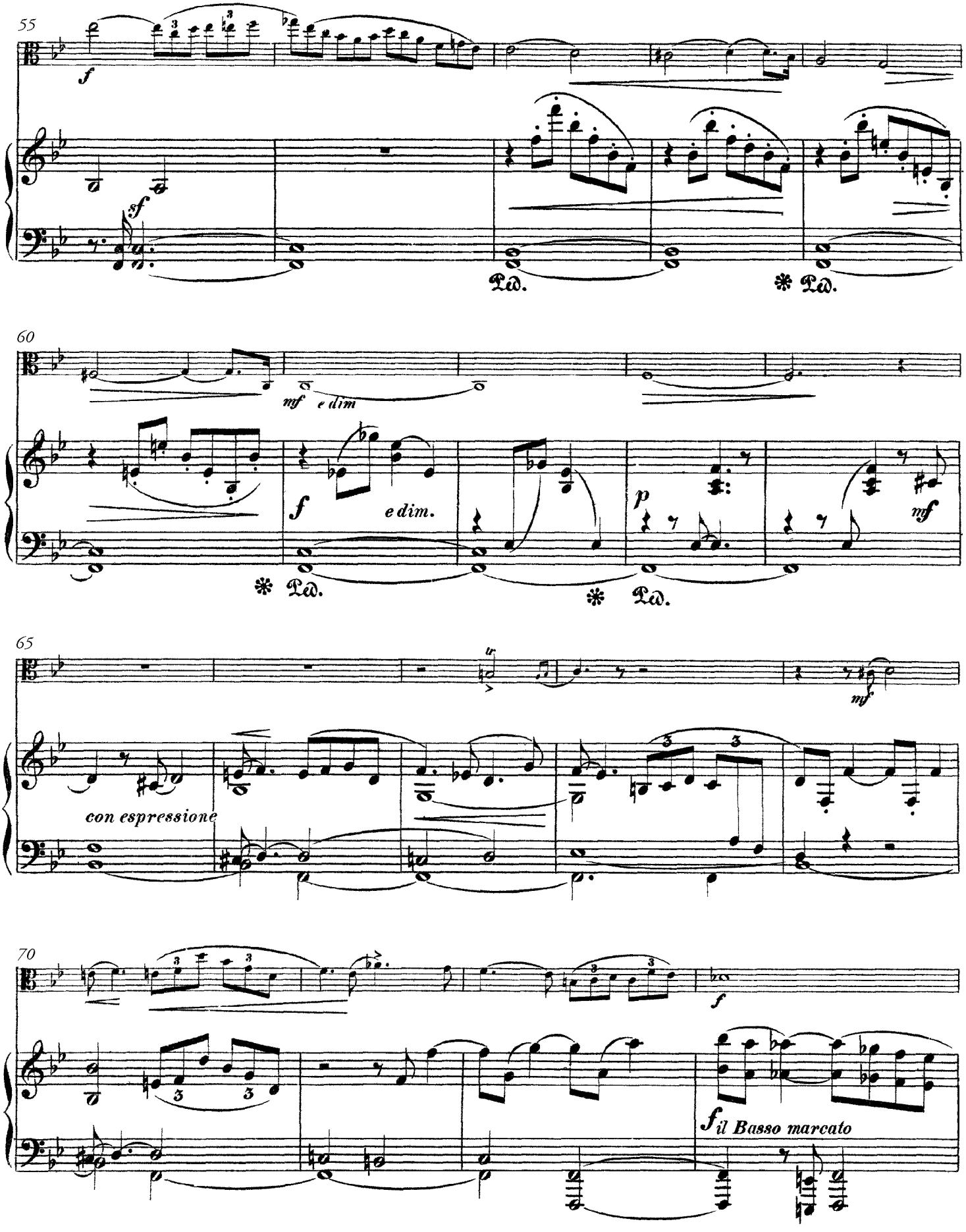
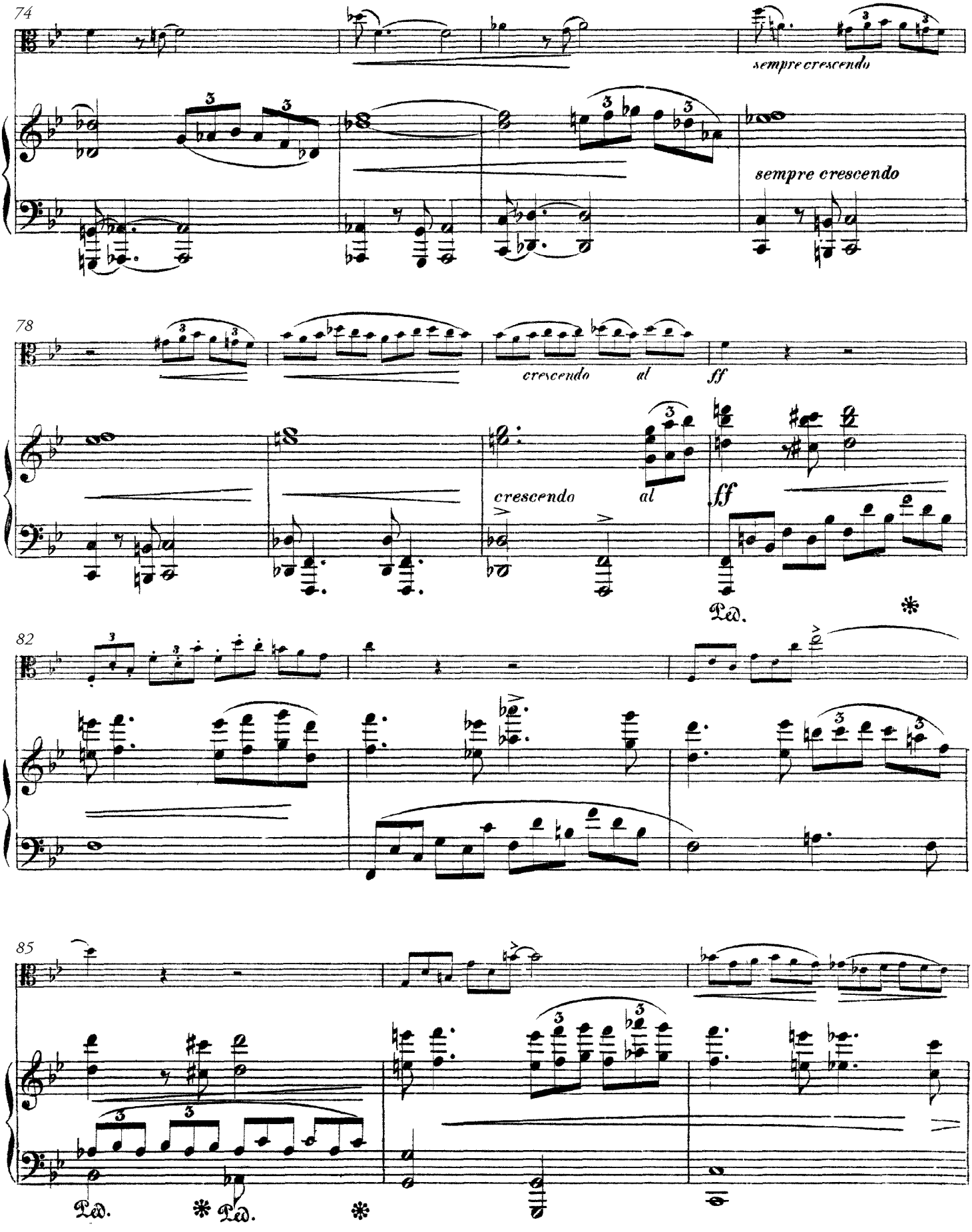
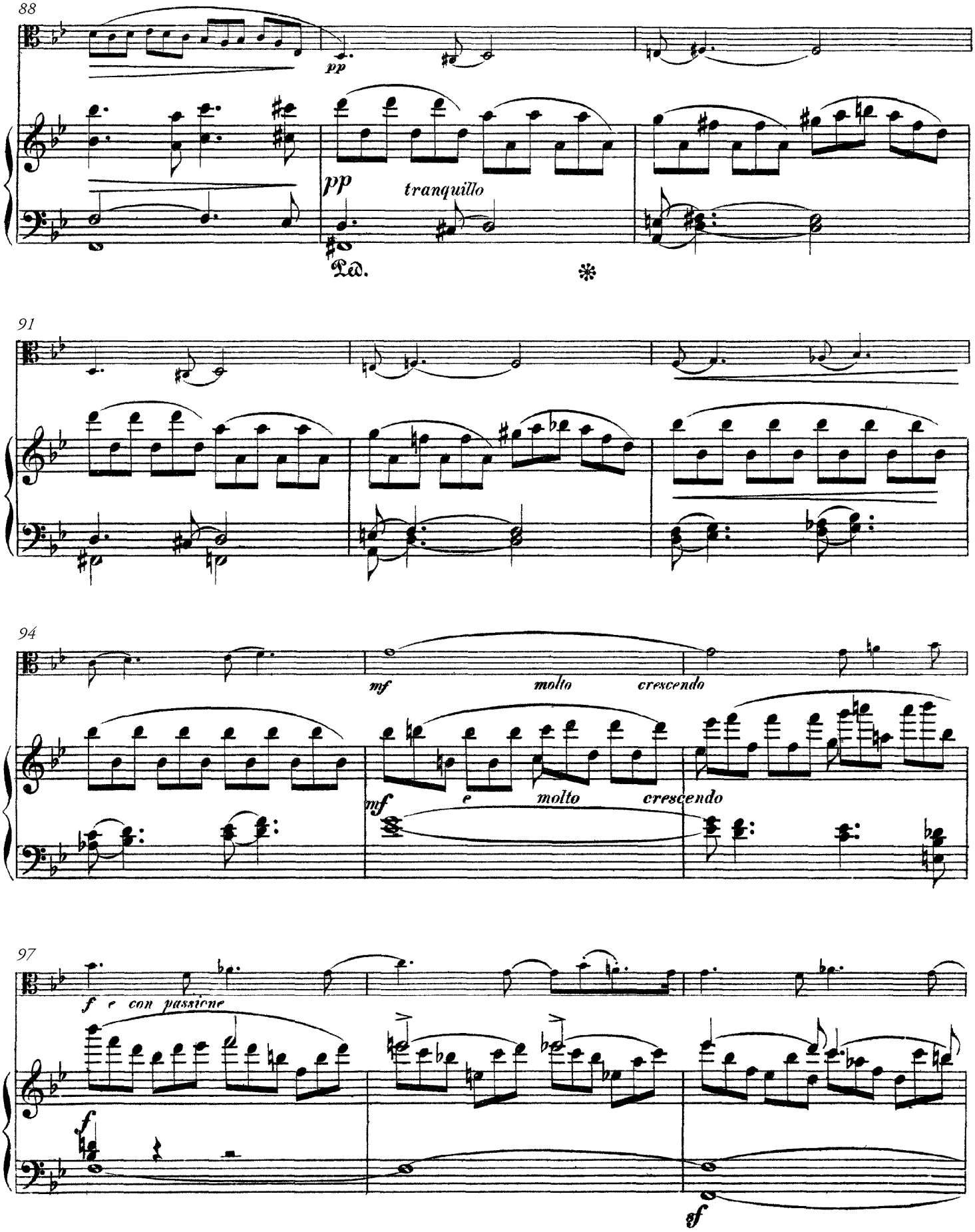
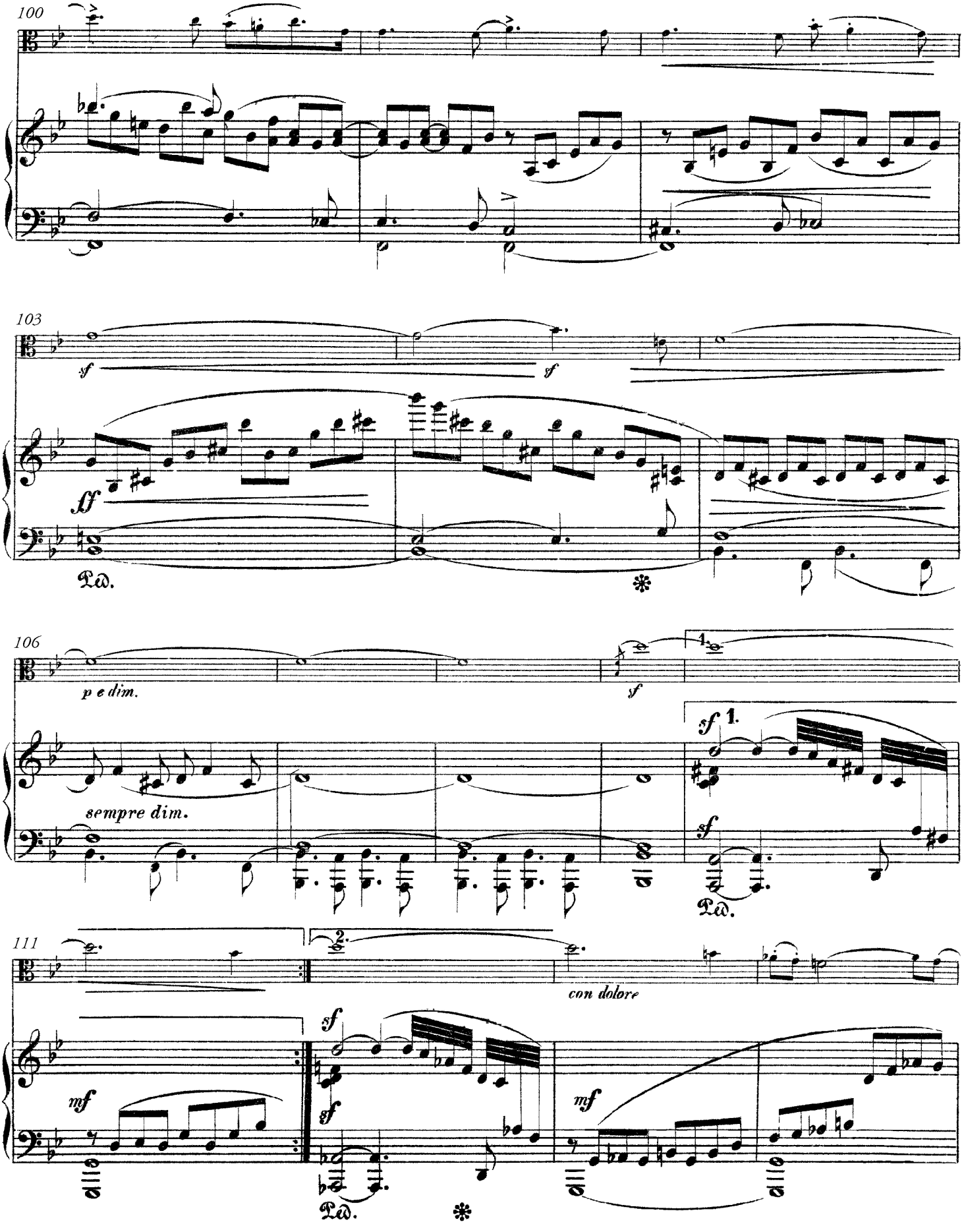

16
mf
f
21
sf con dolore
appassionato
26
f
f
31
f e marcato
f
marcato il Basso
f e marcato

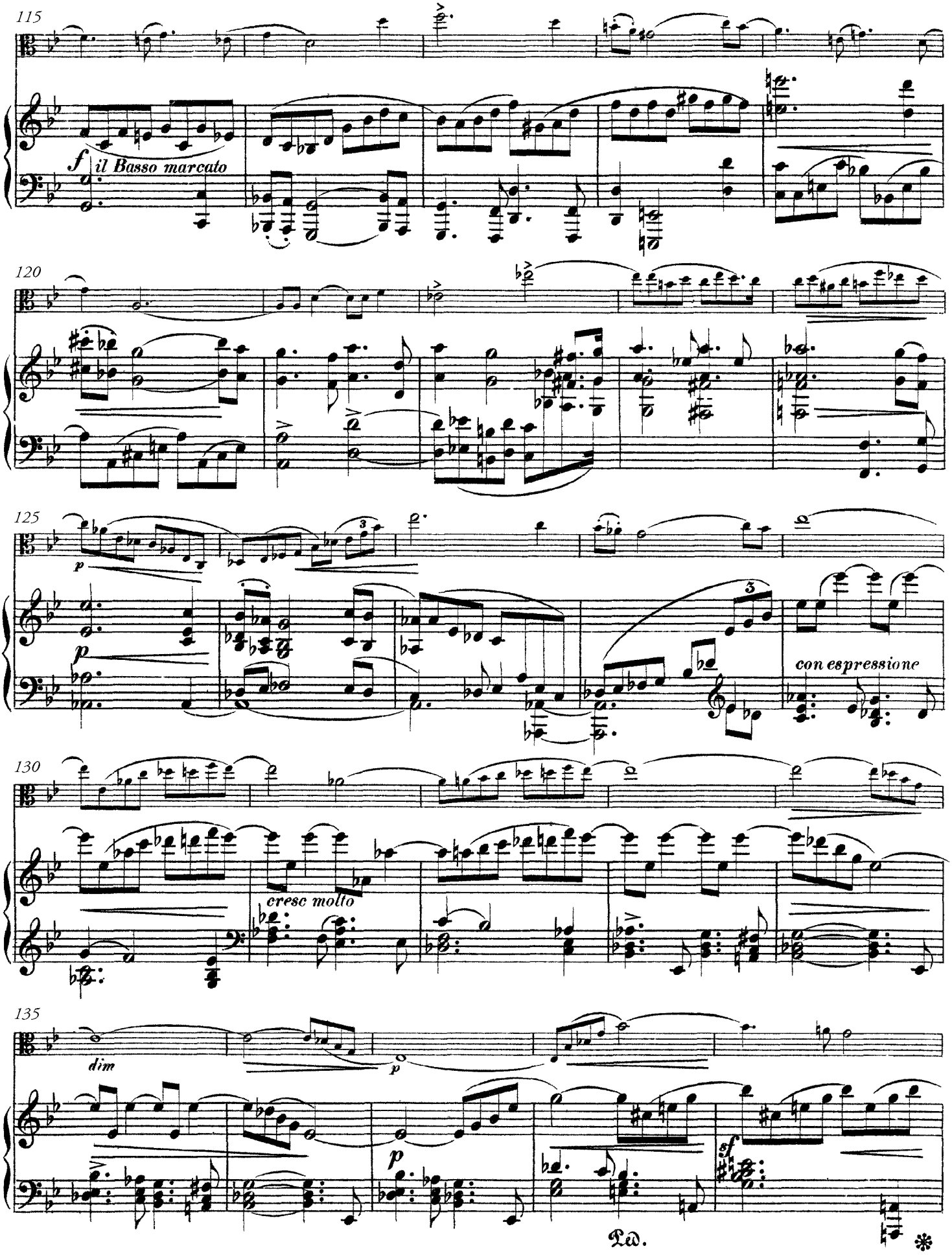

37
42
mf
crescendo
crescendo
47
f
f
51
3
sf
f
Ped
*

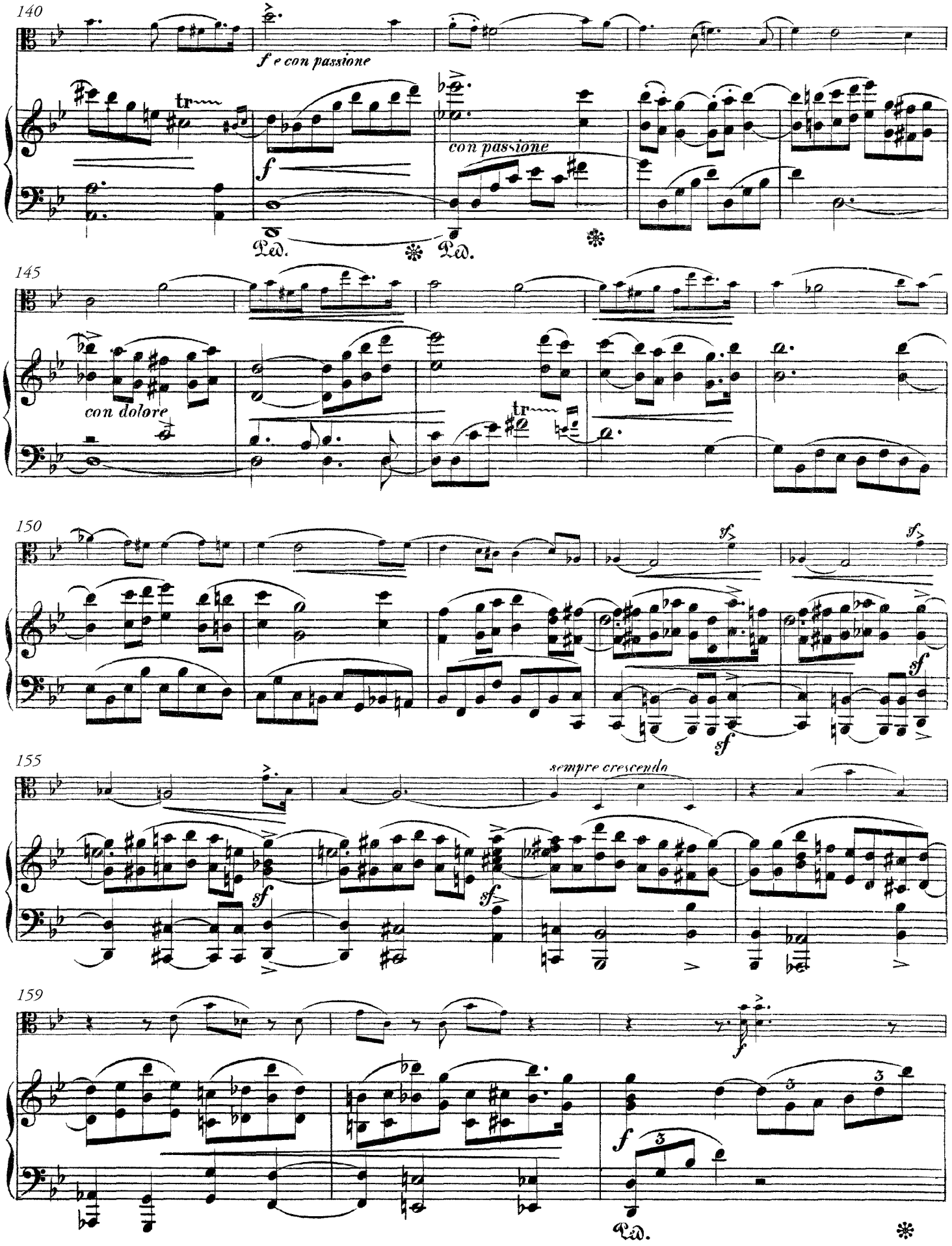

55
f
sf
Ped.
* Ped.
60
mf e dim
f e dim.
* Ped.
p
mf
* Ped.
65
tr
mf
con espressione
70
f
f il Basso marcato

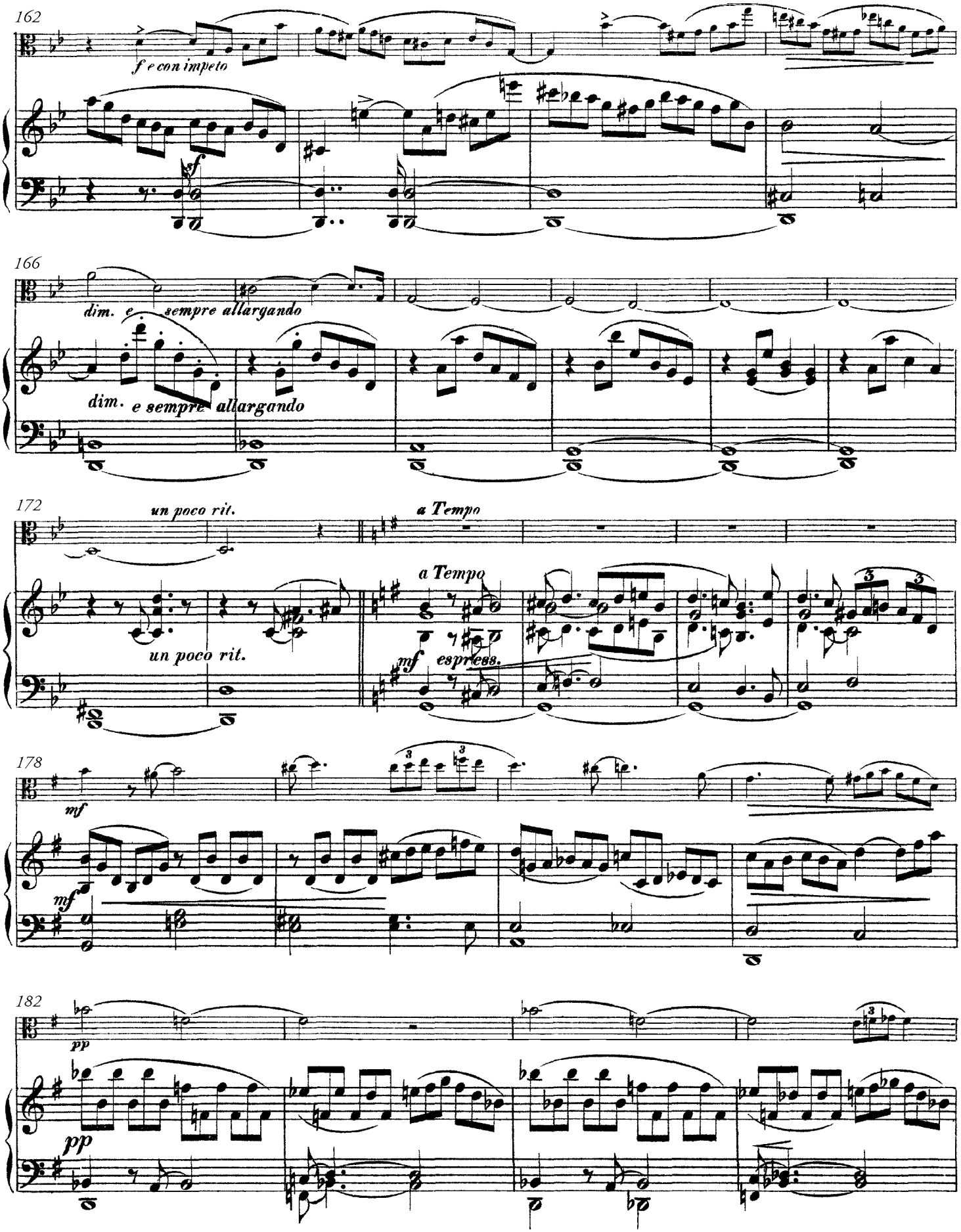

74
sempre crescendo
sempre crescendo
78
crescendo al
ff
crescendo
al
ff
Ped.
82
85
Ped.
Ped.

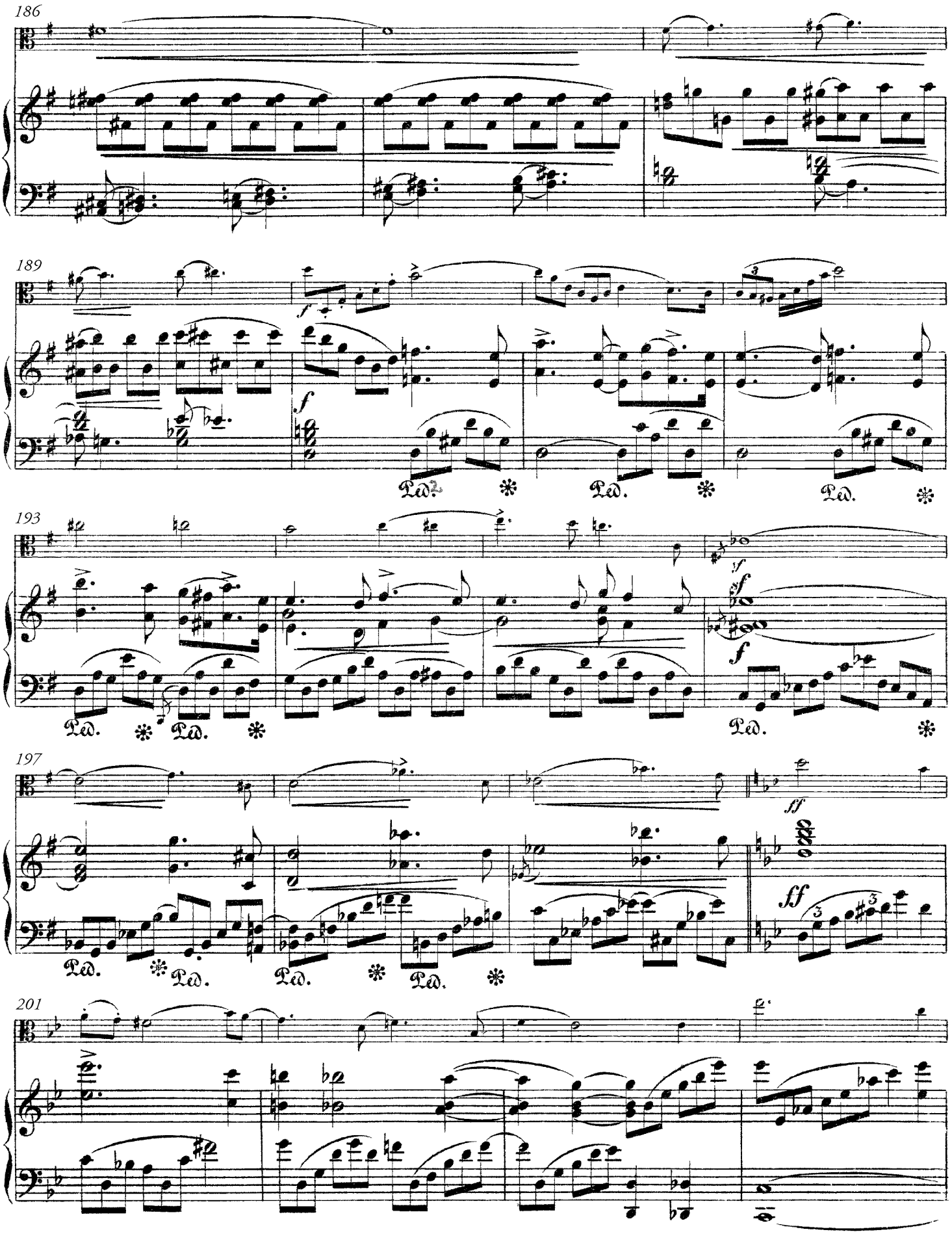

88
pp
pp
tranquillo
Ped.
91
94
mf
molto
crescendo
mf
molto
crescendo
97
f e con passione
f
sf

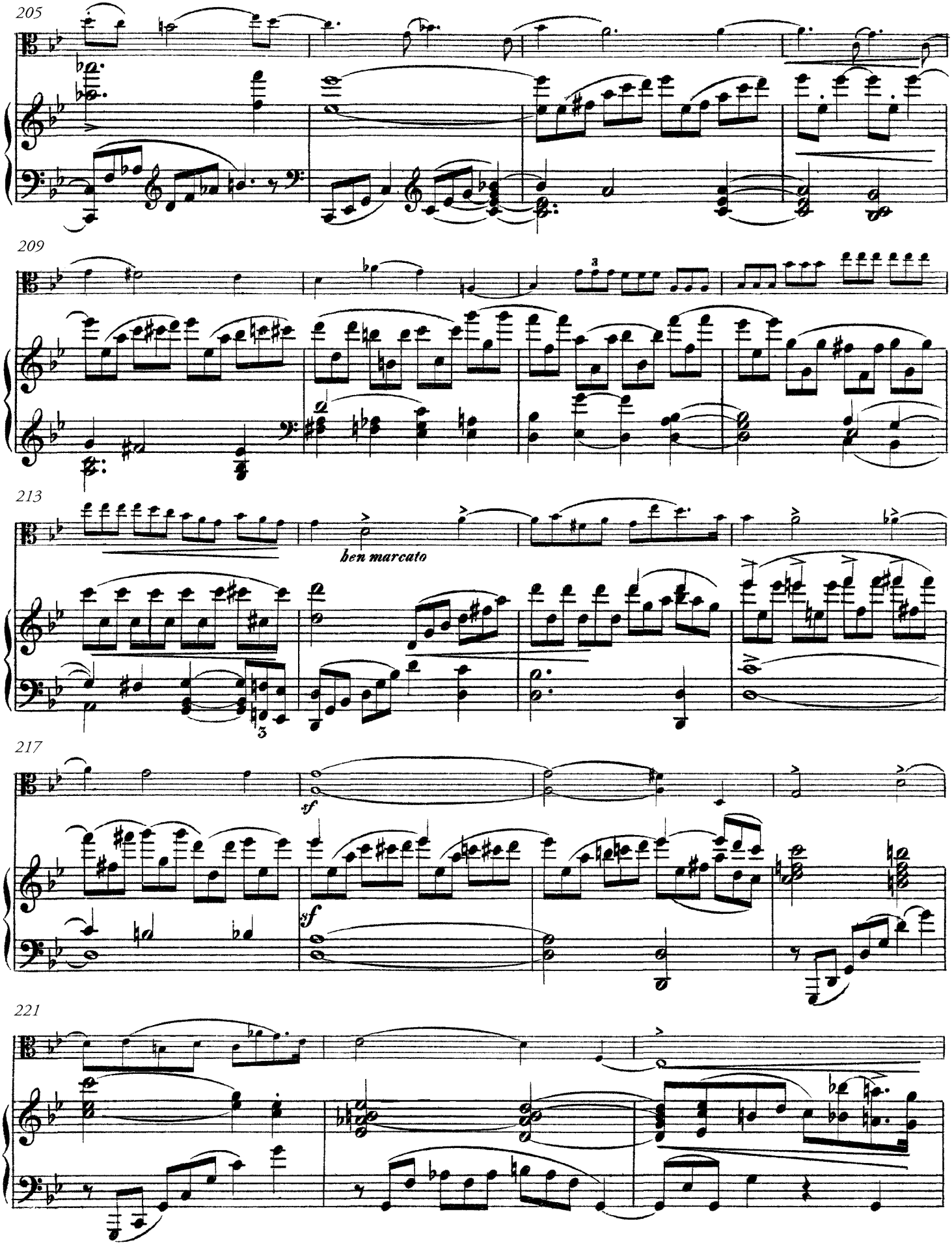

100
103
sf
sf
ff
Ped.
106
p e dim.
sempre dim.
sf
1.
sf
Ped.
111
2.
con dolore
mf
sf
sf
mf
Ped.

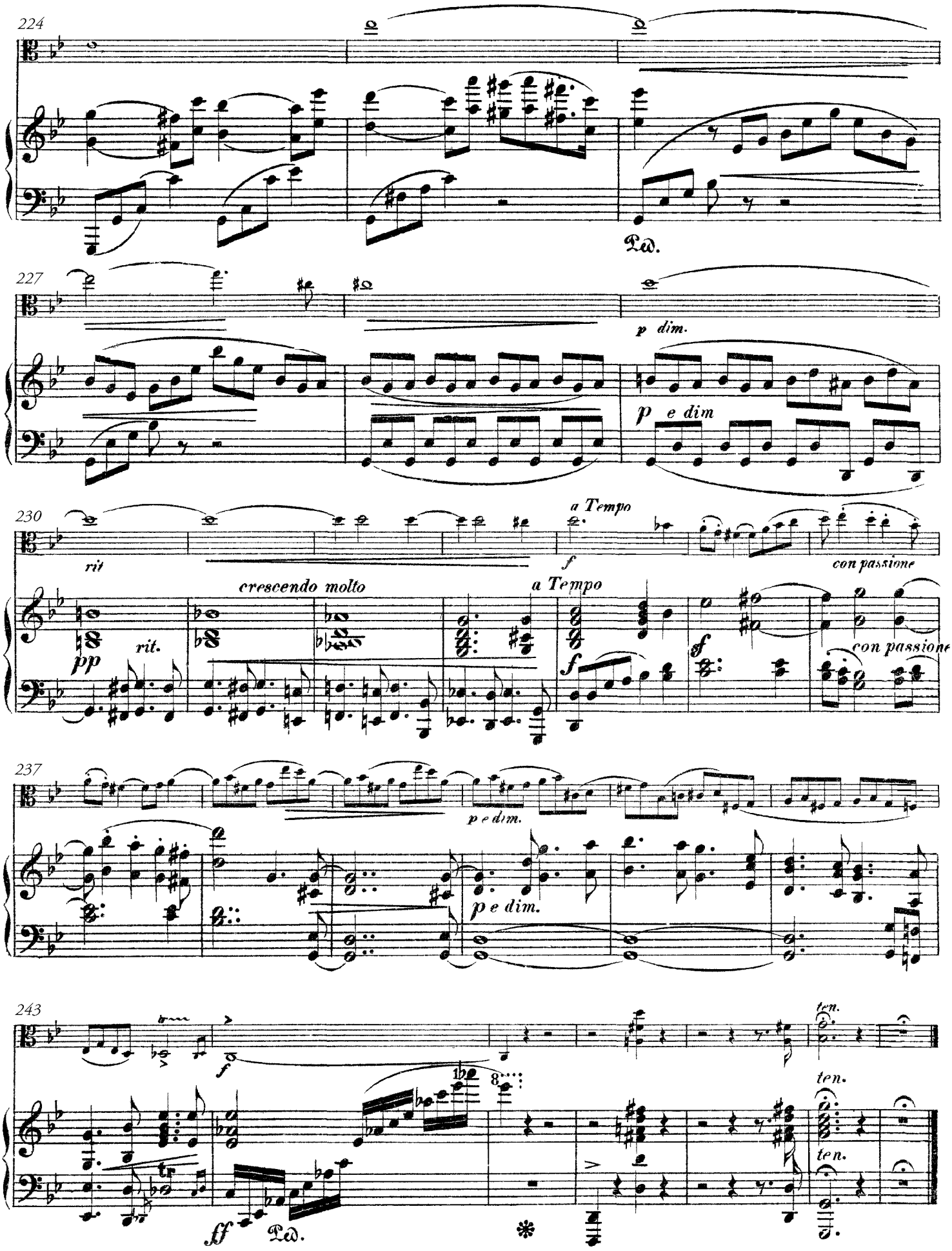

115
f il Basso marcato
120
125
p
p
con espressione
130
cresc molto
135
dim
p
p
sf
Ped.
*


140
f e con passione
tr
f
con passione
Ped.
Ped.
145
con dolore
tr
150
sf
sf
sf
sf
155
sempre crescendo
sf
sf
159
f
3
3
f
3
Ped.


162
f e con impeto
sf
166
dim. e sempre allargando
dim. e sempre allargando
172
un poco rit.
a Tempo
un poco rit.
a Tempo
mf espress.
178
mf
mf
182
pp
pp


186
189
193
197
201

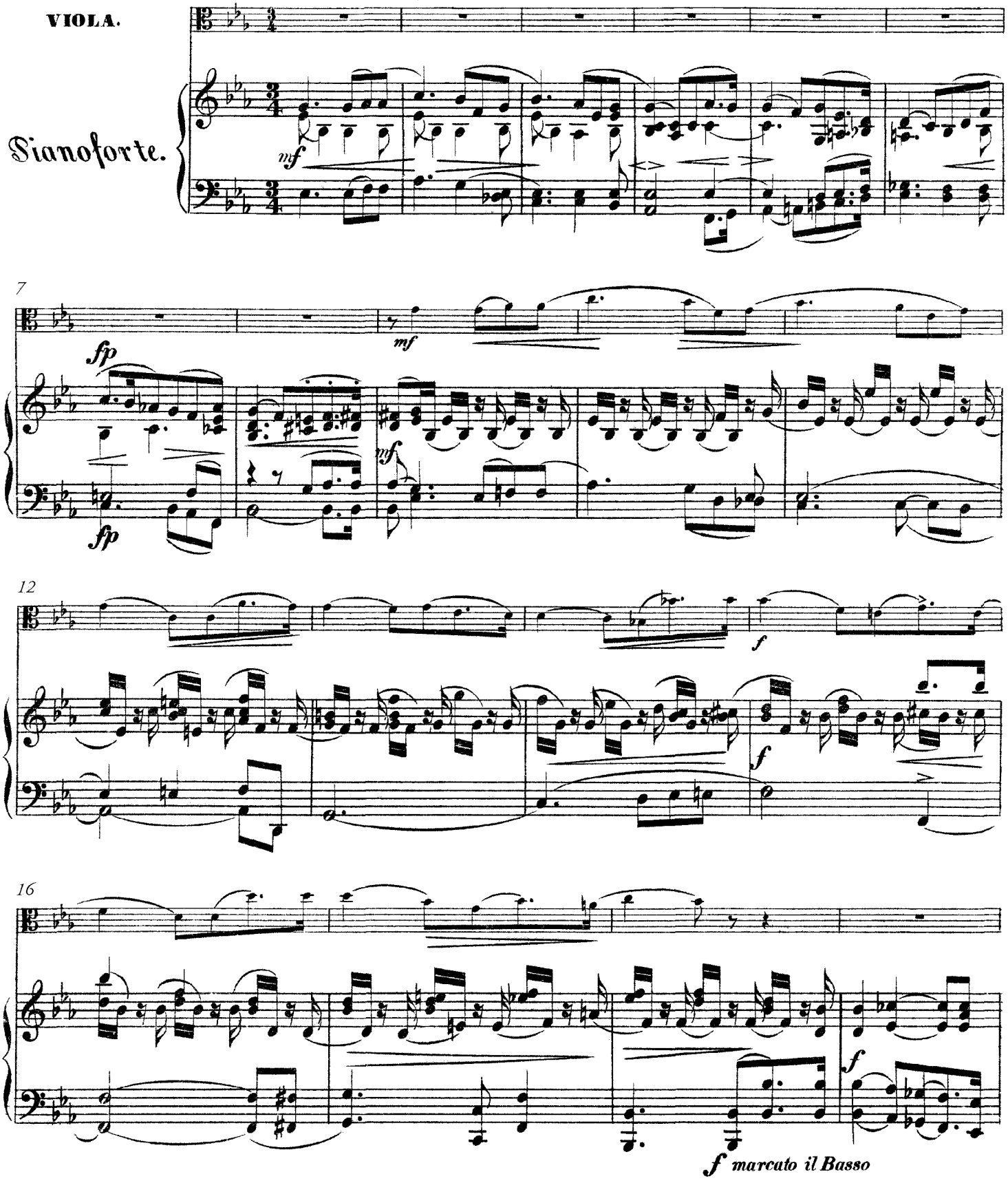

205
209
213
ben marcato
217
sf
sf
221


224
Ped.
227
p dim.
p e dim
230
rit
a Tempo
f
con passione
crescendo molto
pp
rit.
a Tempo
f
sf
con passione
237
p e dim.
p e dim.
243
ten.
ten.
ten.
ff
Ped.

Andante cantabile.

VIOLA.

Pianoforte.



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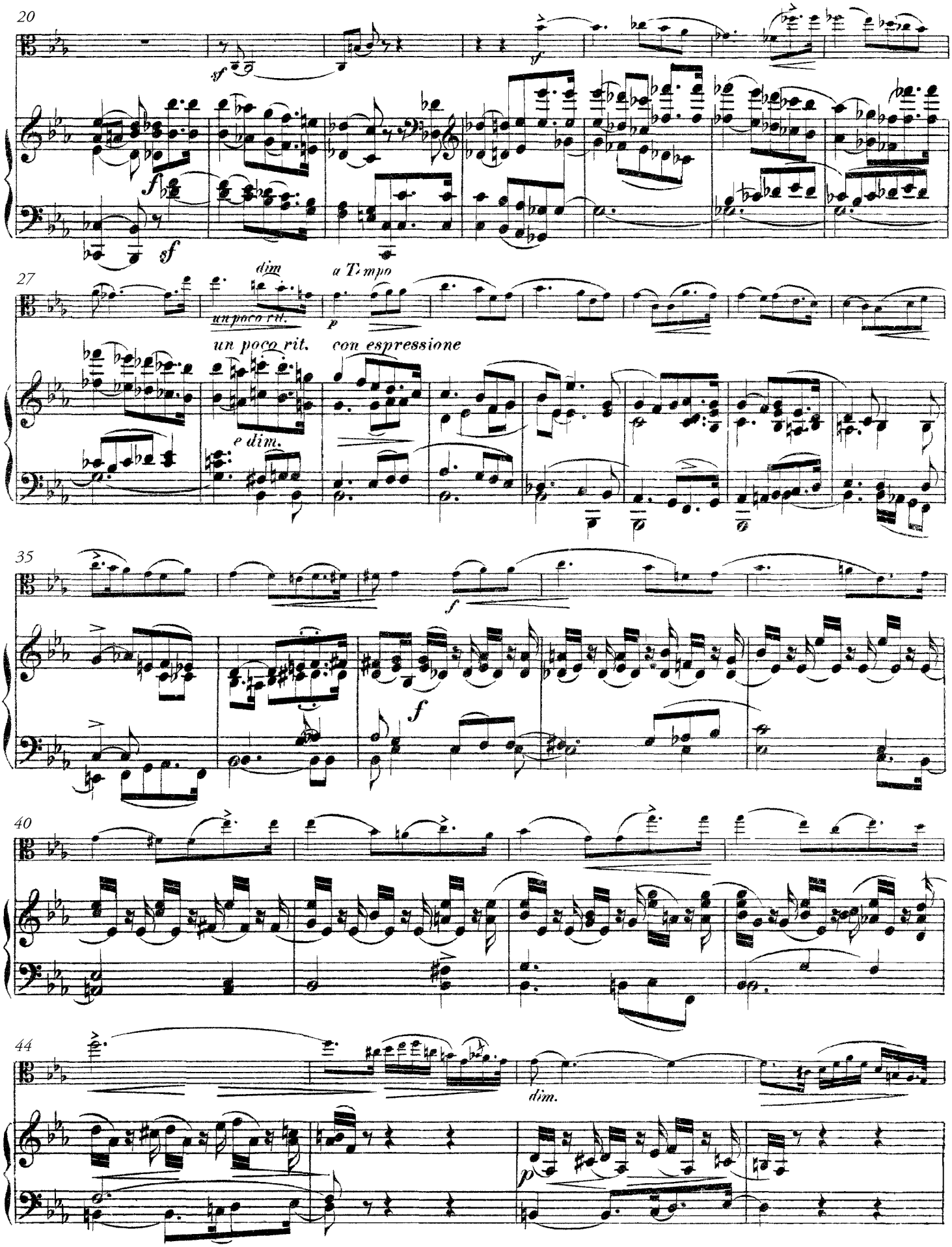
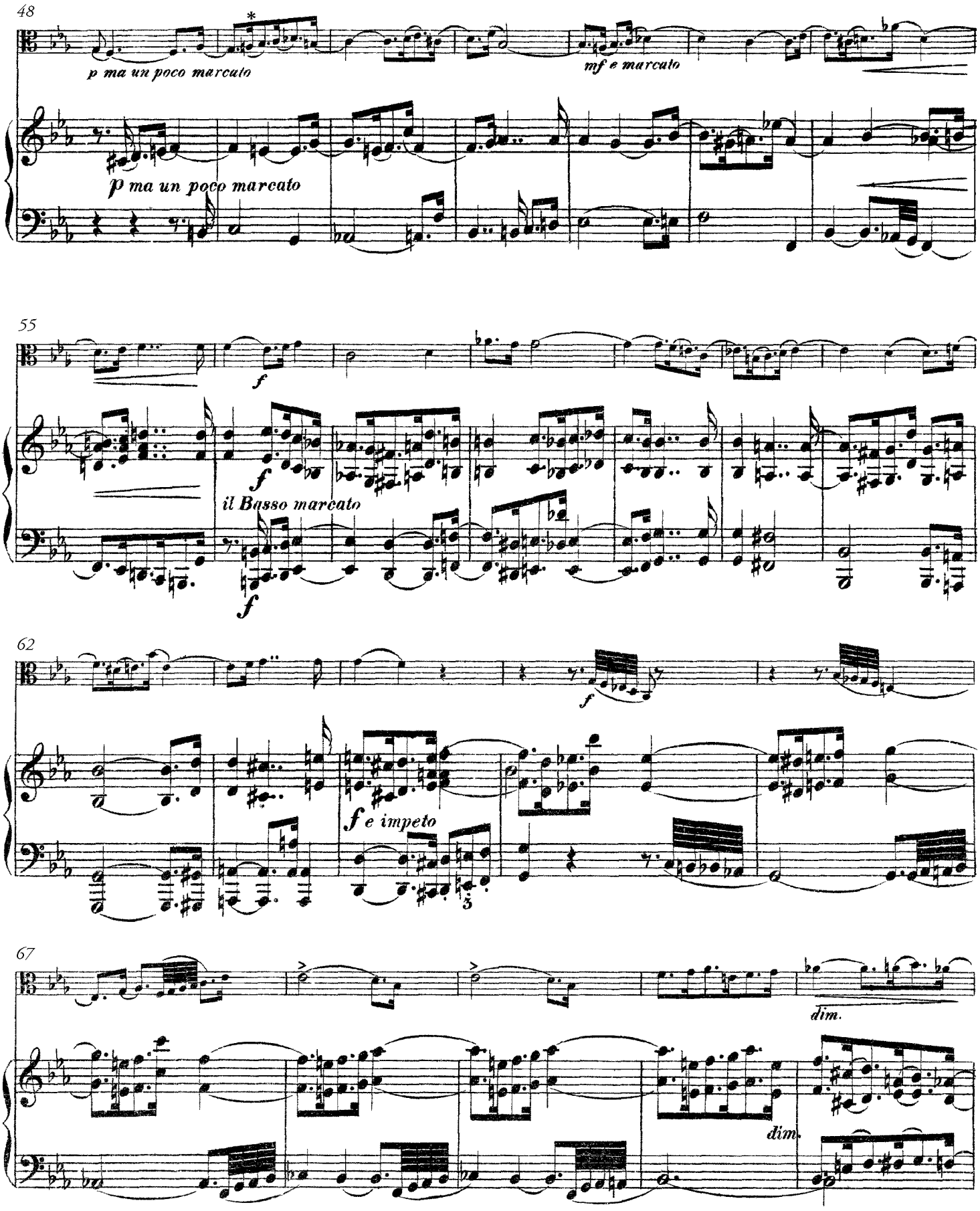
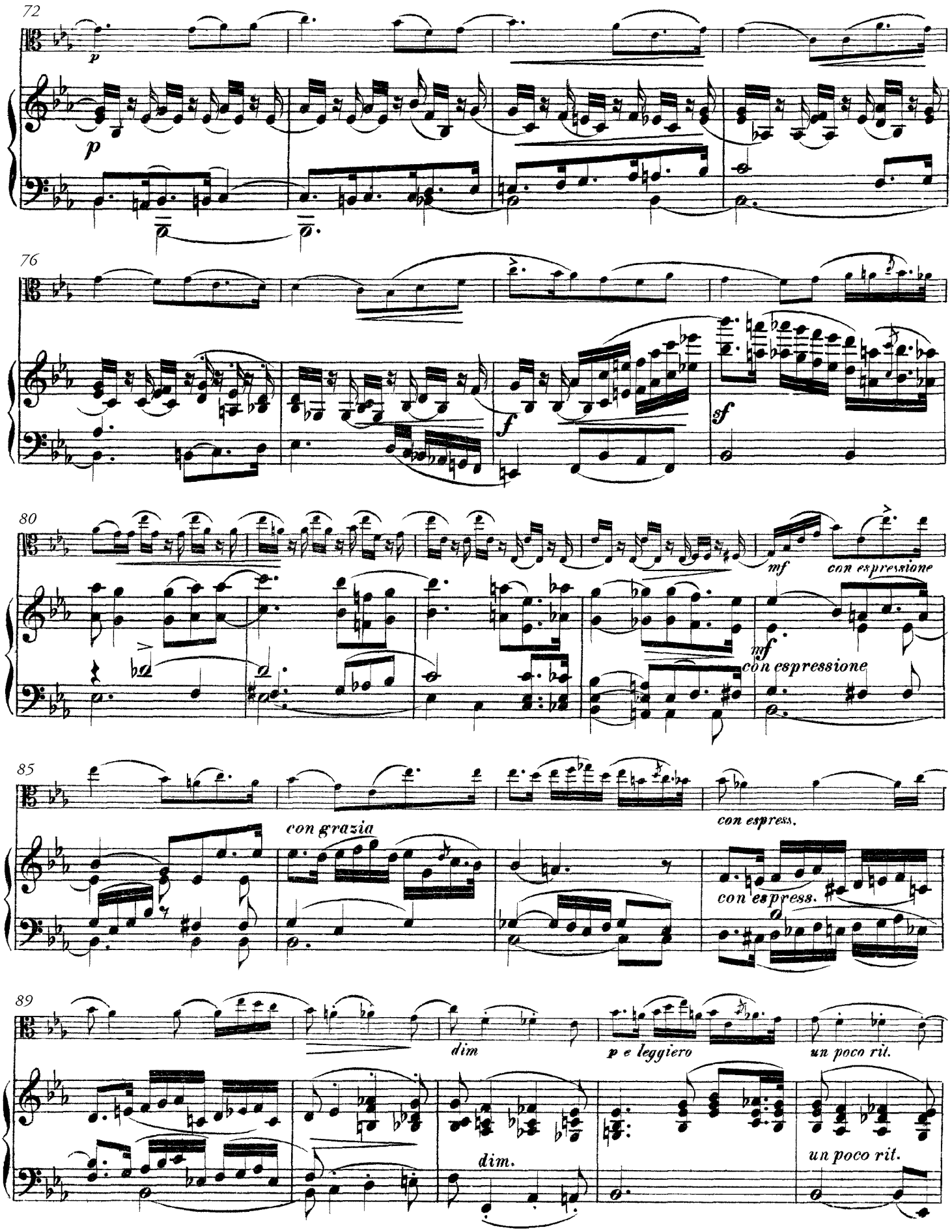
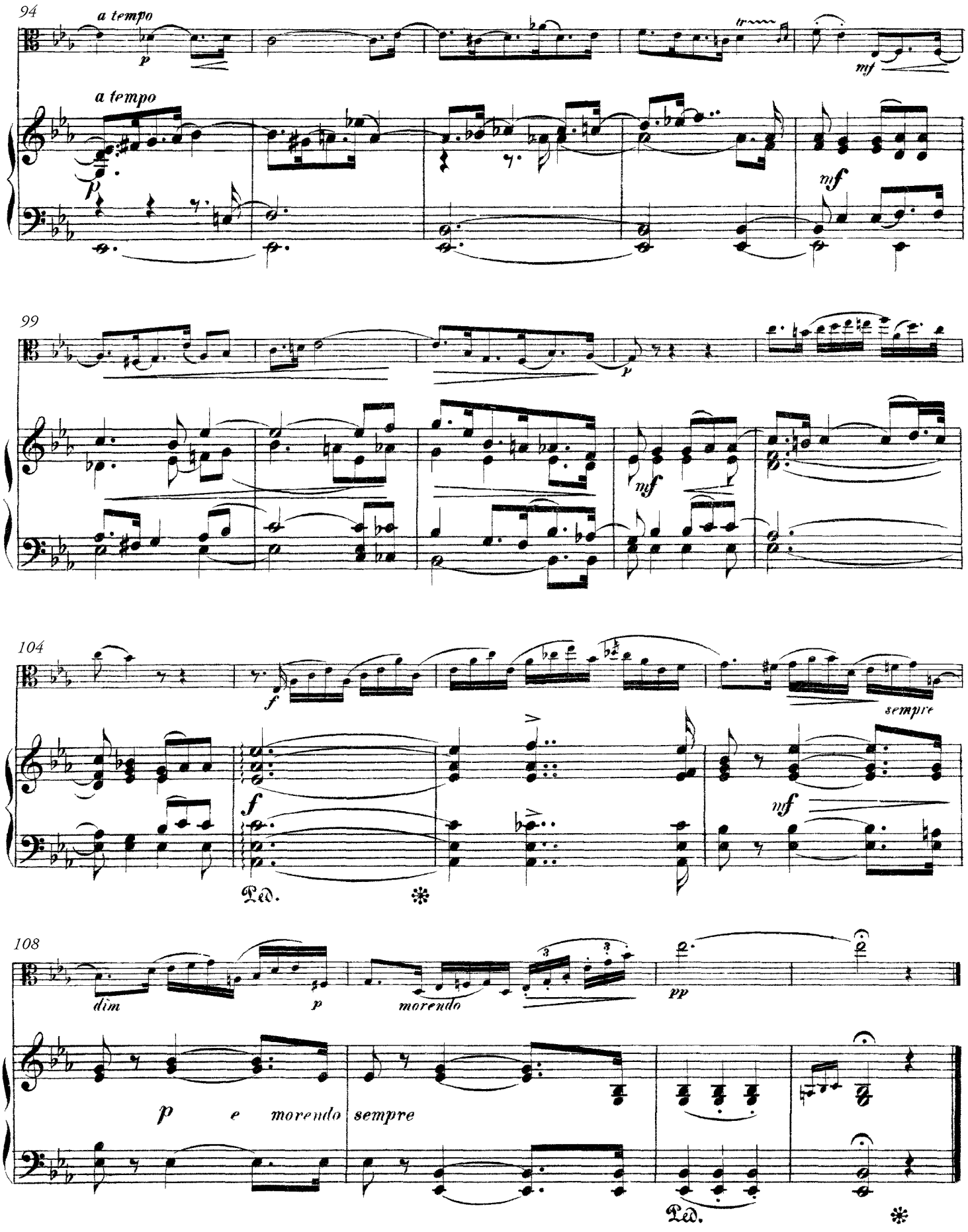

20
sf
sf
f
sf
27
un poco rit.
dim
a Tempo
p
un poco rit.
con espressione
e dim.
35
f
f
40
44
dim.
p



* Återställningstecken infört för ass1.


72
p
p
76
f
sf
80
mf
con espressione
mf
con espressione
85
con grazia
con espress.
con espress.
89
dim
p e leggiero
un poco rit.
dim.
un poco rit.

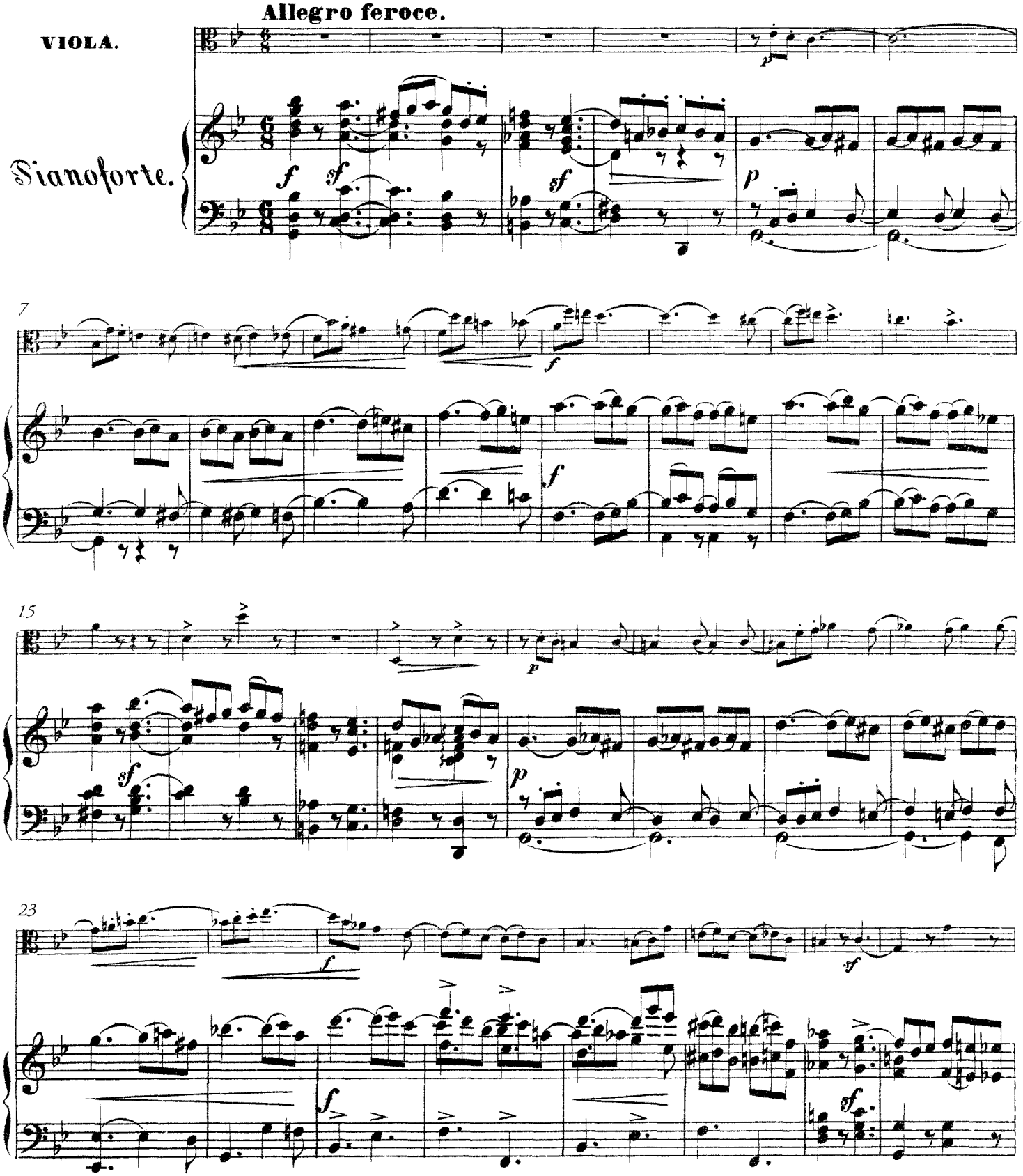

94
a tempo
p
a tempo
p
mf
mf
99
p
mf
104
f
sempre
f
nf
Ped.
108
dim
p
morendo
pp
p e morendo sempre
Ped.

SCHERZO.

Allegro feroce.

VIOLA.

Pianoforte.



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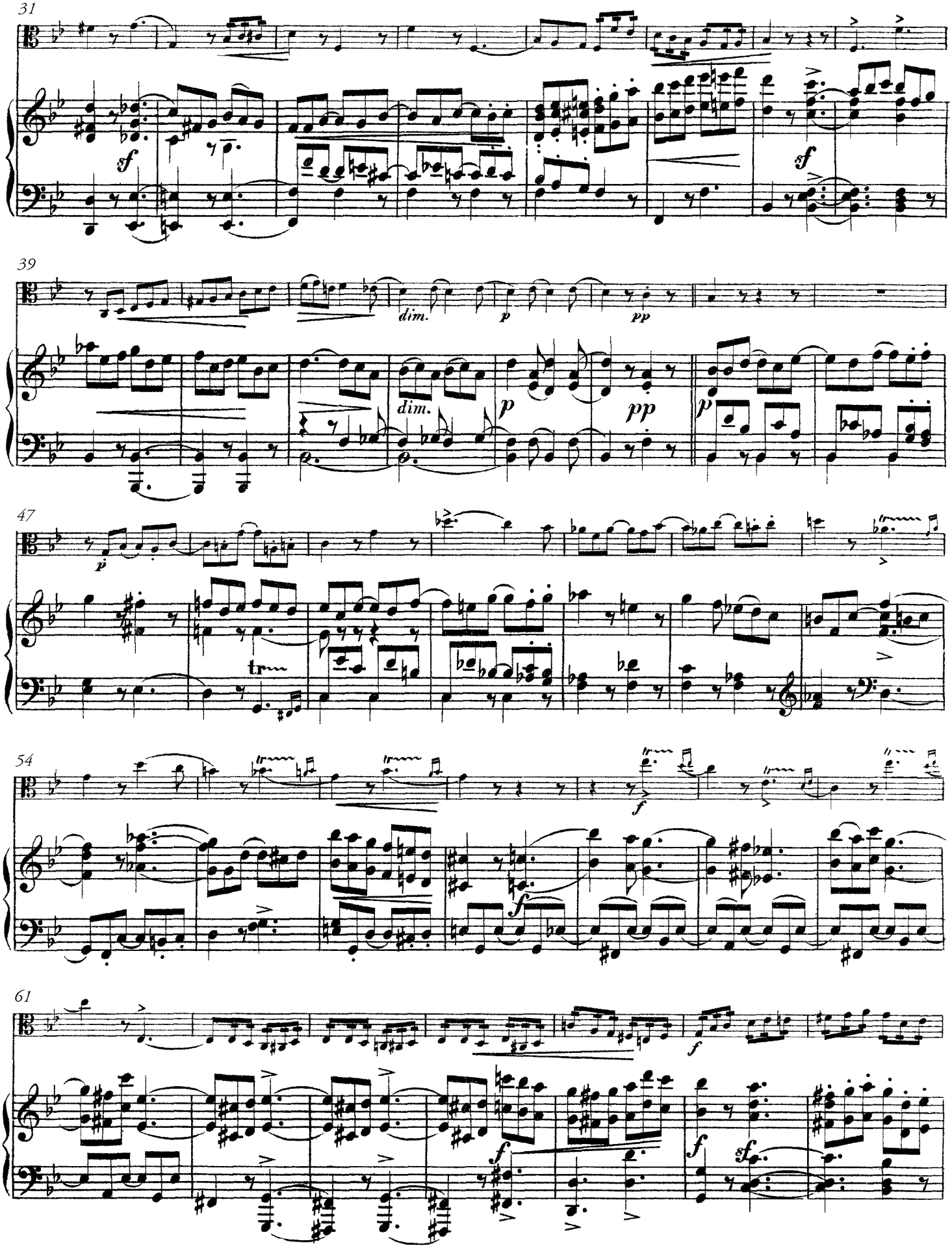
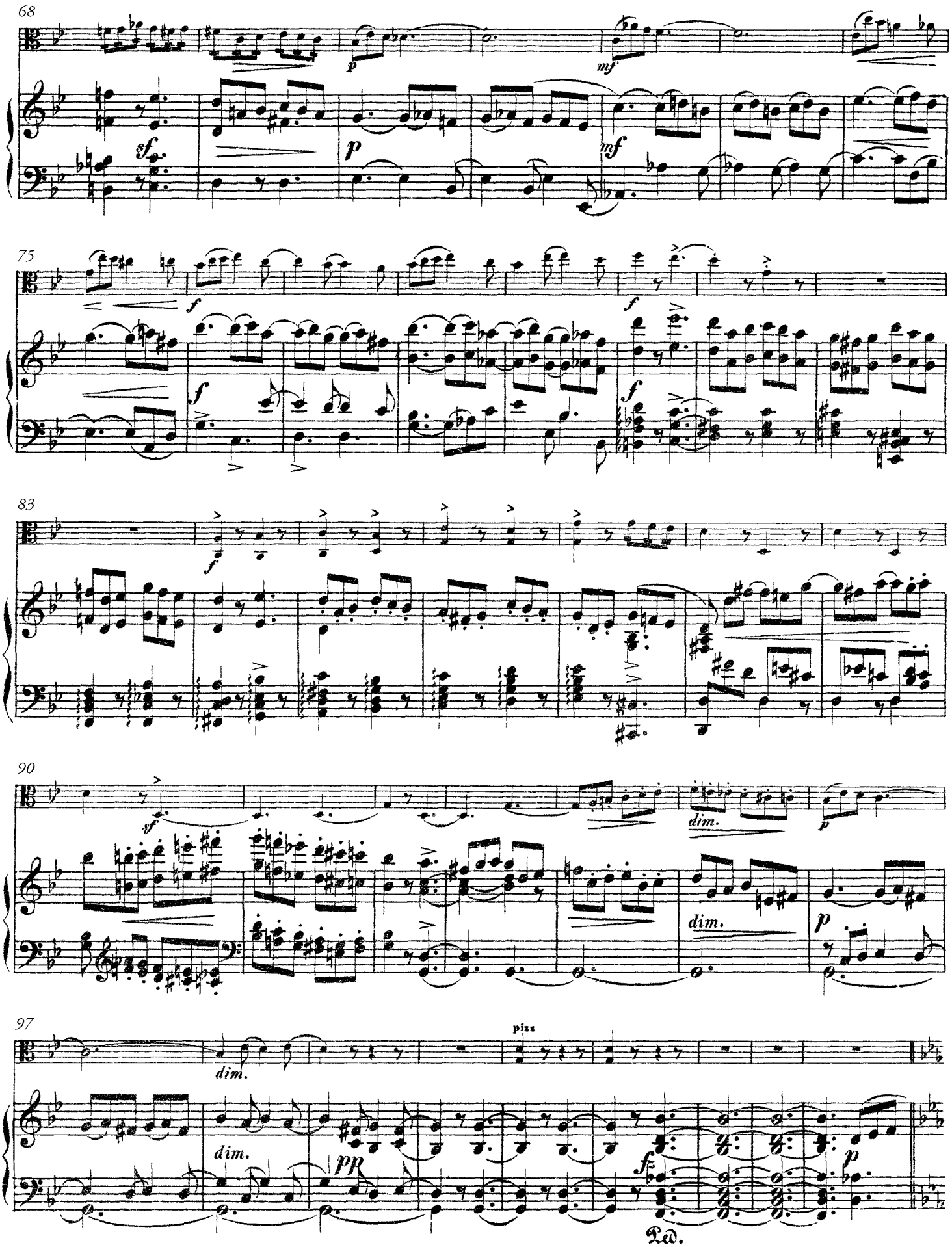
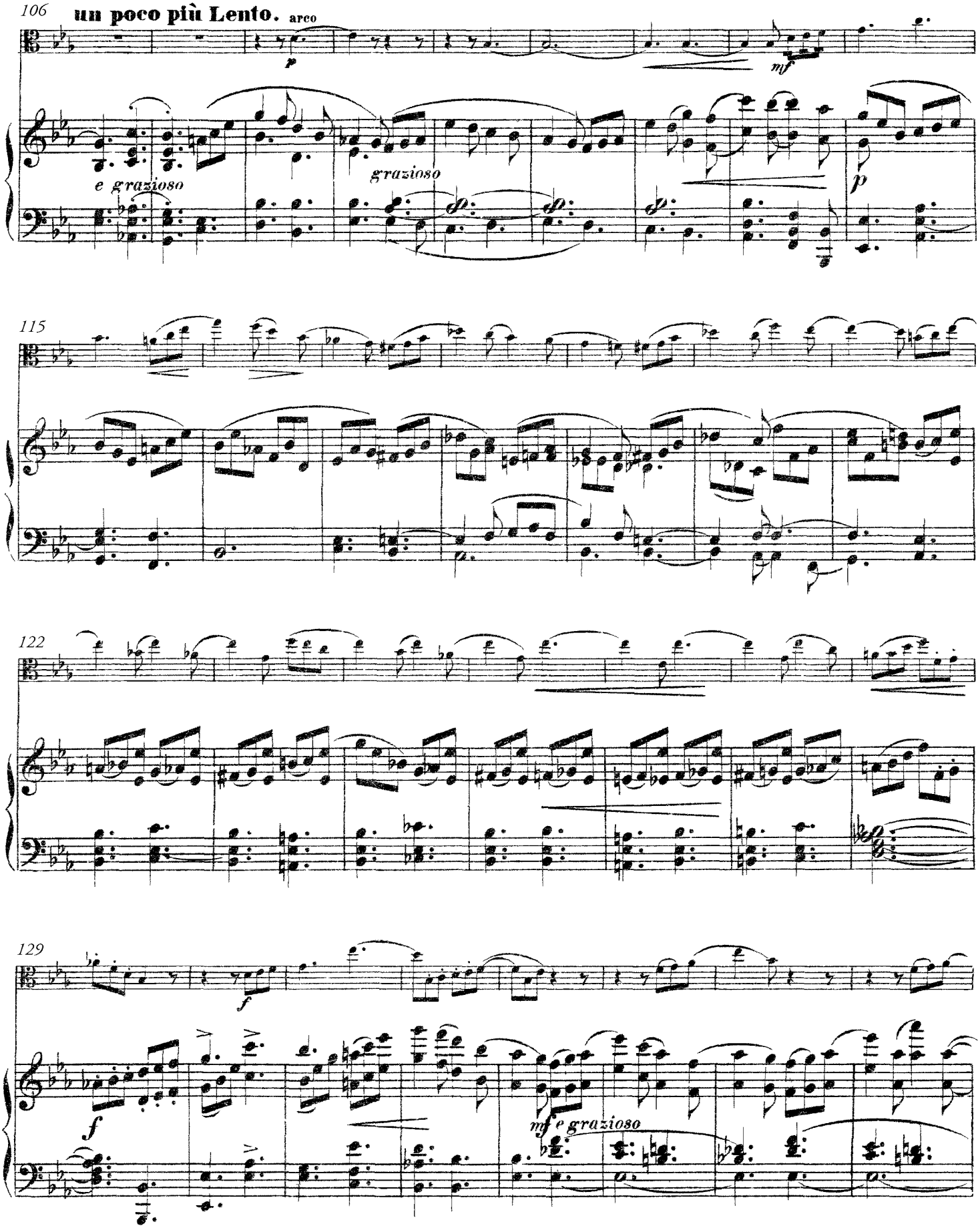
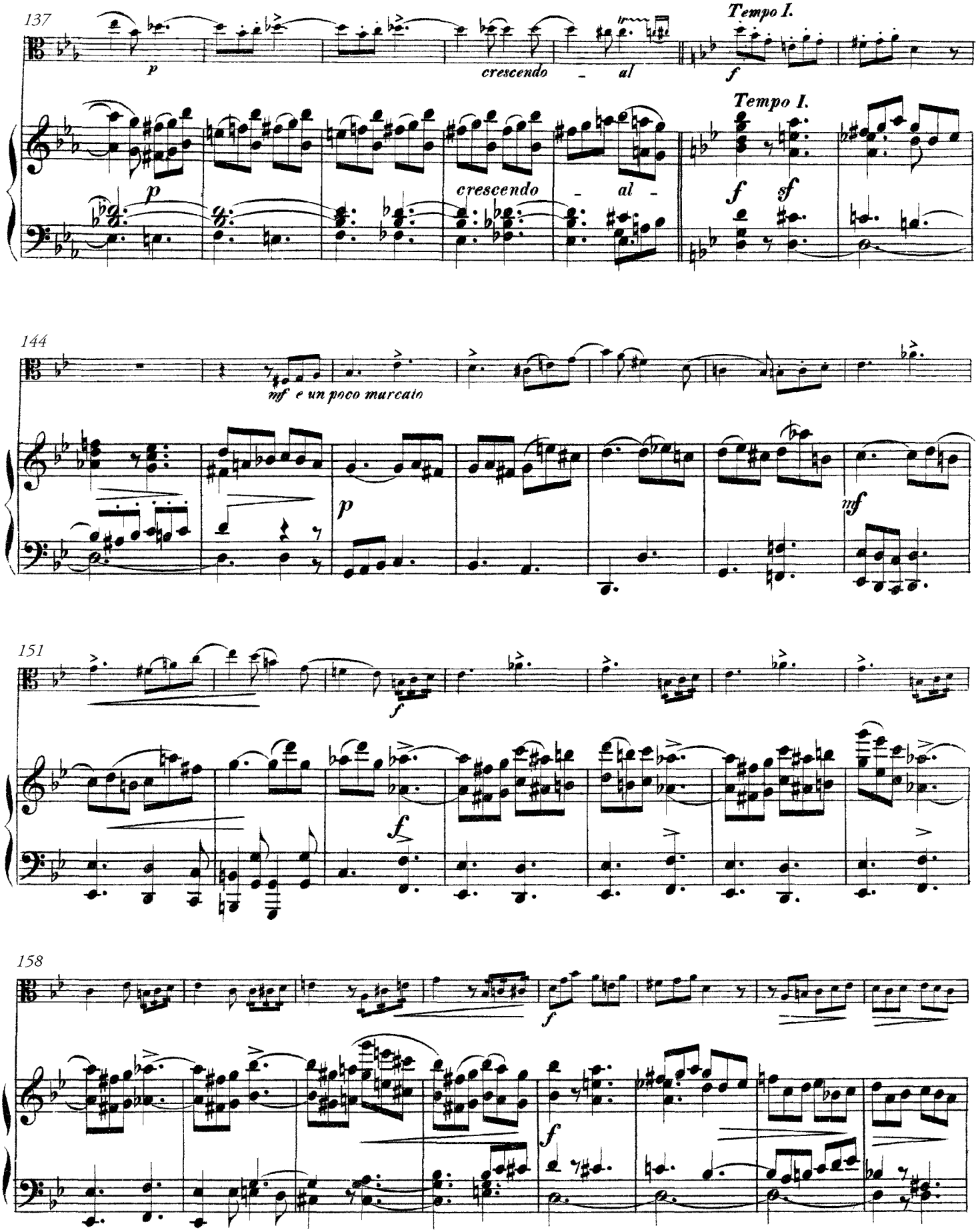
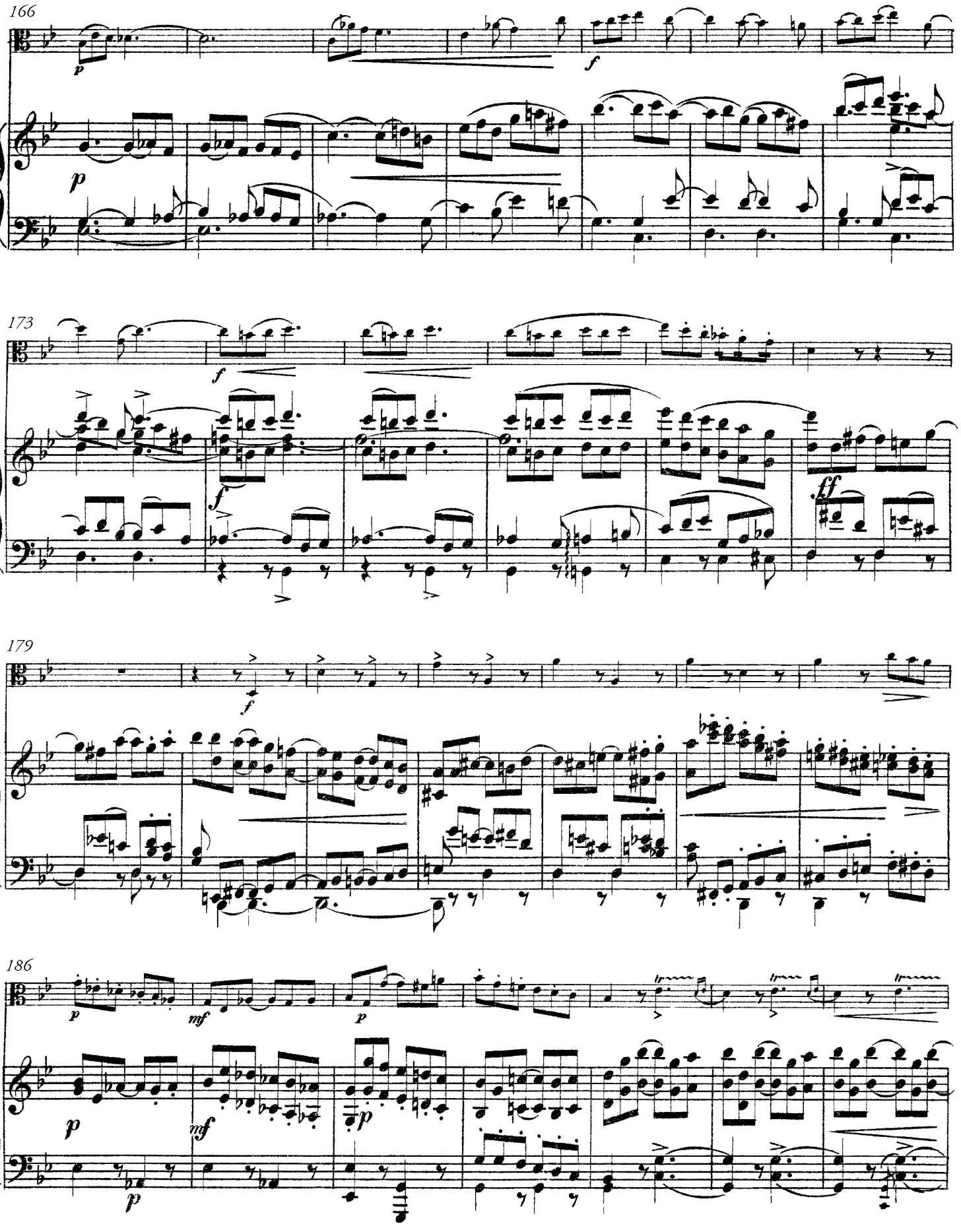

31
sf
sf
39
dim.
p
pp
dim.
p
pp
p
47
p
tr
54
f
f
61
f
f
f
sf

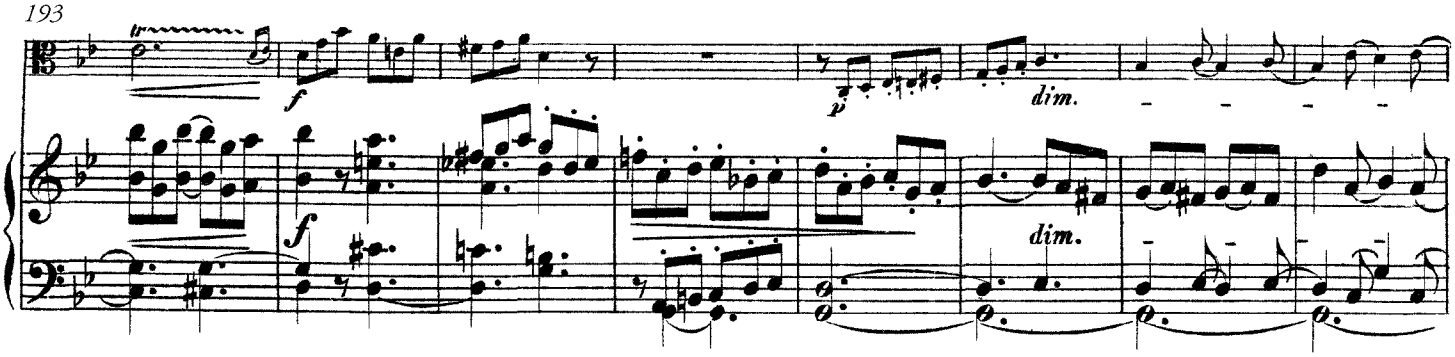

68
sf
p
mf
mf
75
f
f
f
f
83
f
90
sf
dim.
p
dim.
p
97
dim.
pizz
dim.
pp
fz
p
Ped.


106
un poco più Lento. arco
p
mf
e grazioso
grazioso
p
115
122
129
f
f
mf e grazioso


137
p
crescendo
al
Tempo I.
f
Tempo I.
p
crescendo
al
f
sf
144
mf e un poco marcato
p
mf
151
f
f
158
f
f


166
173
179
186

193



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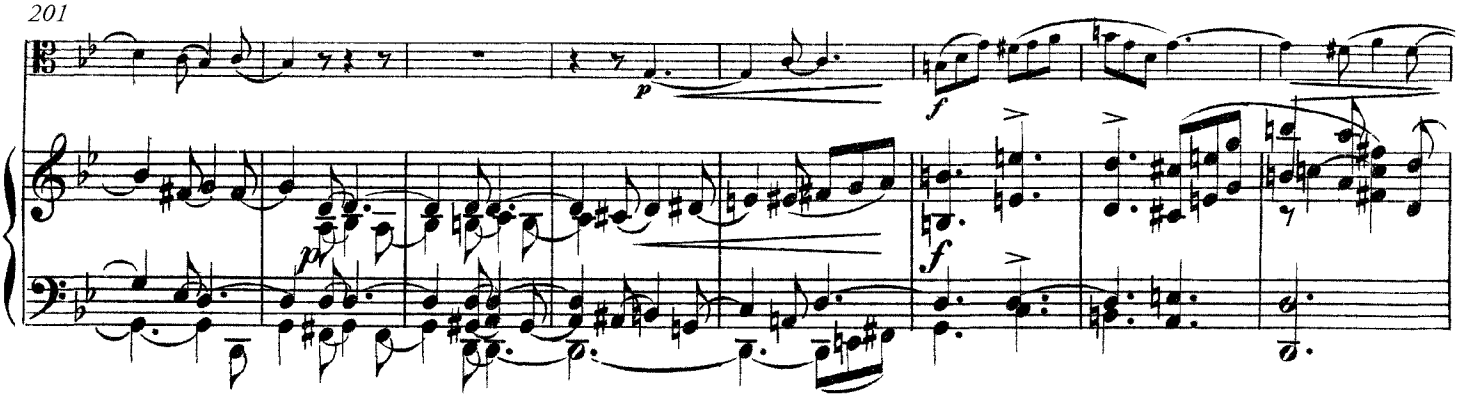

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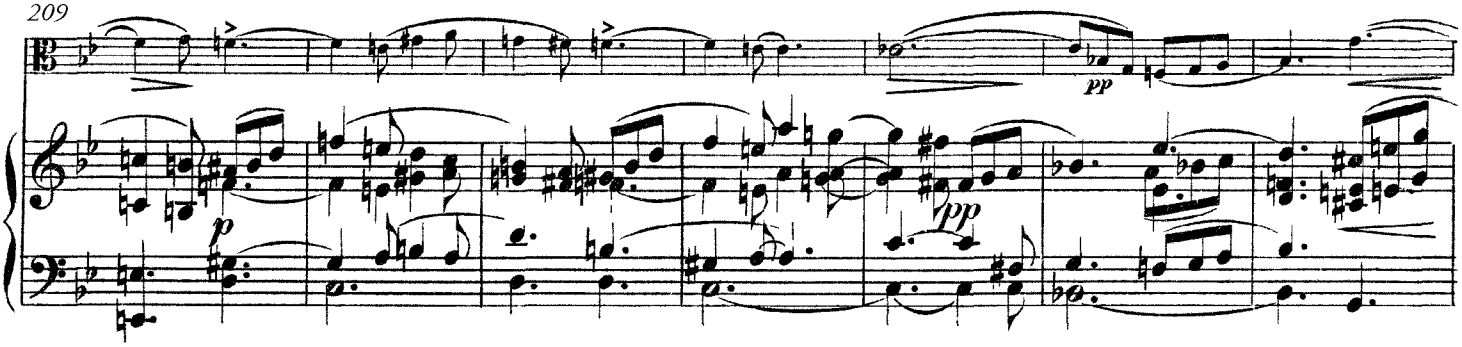

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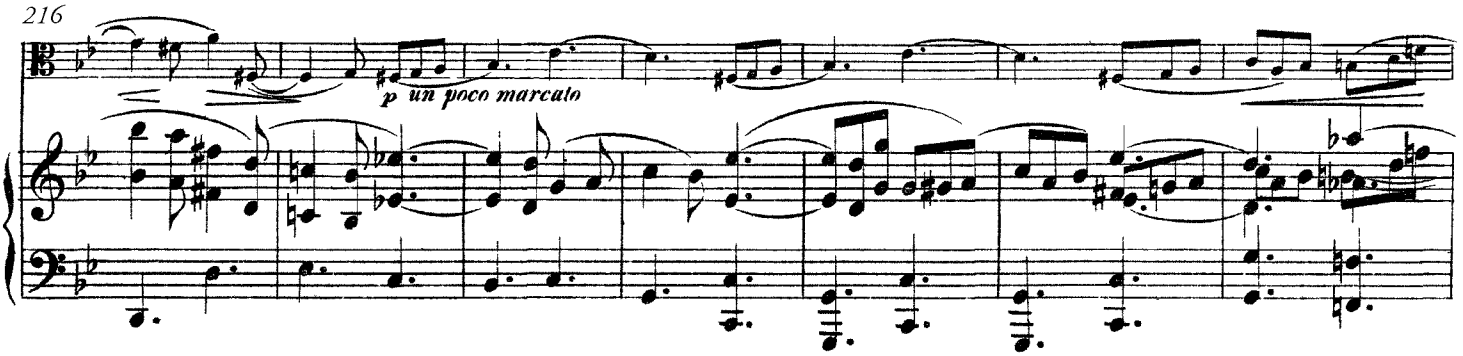

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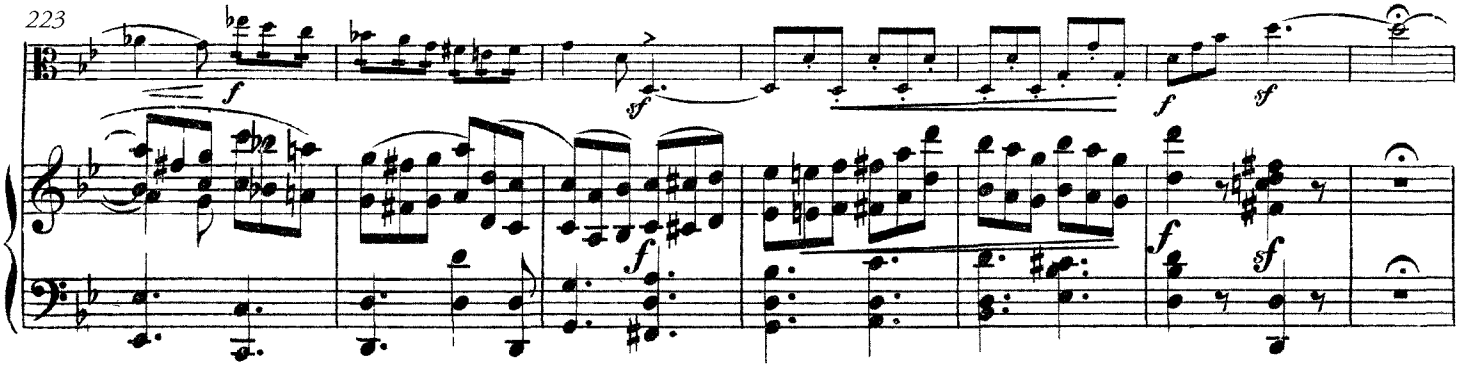
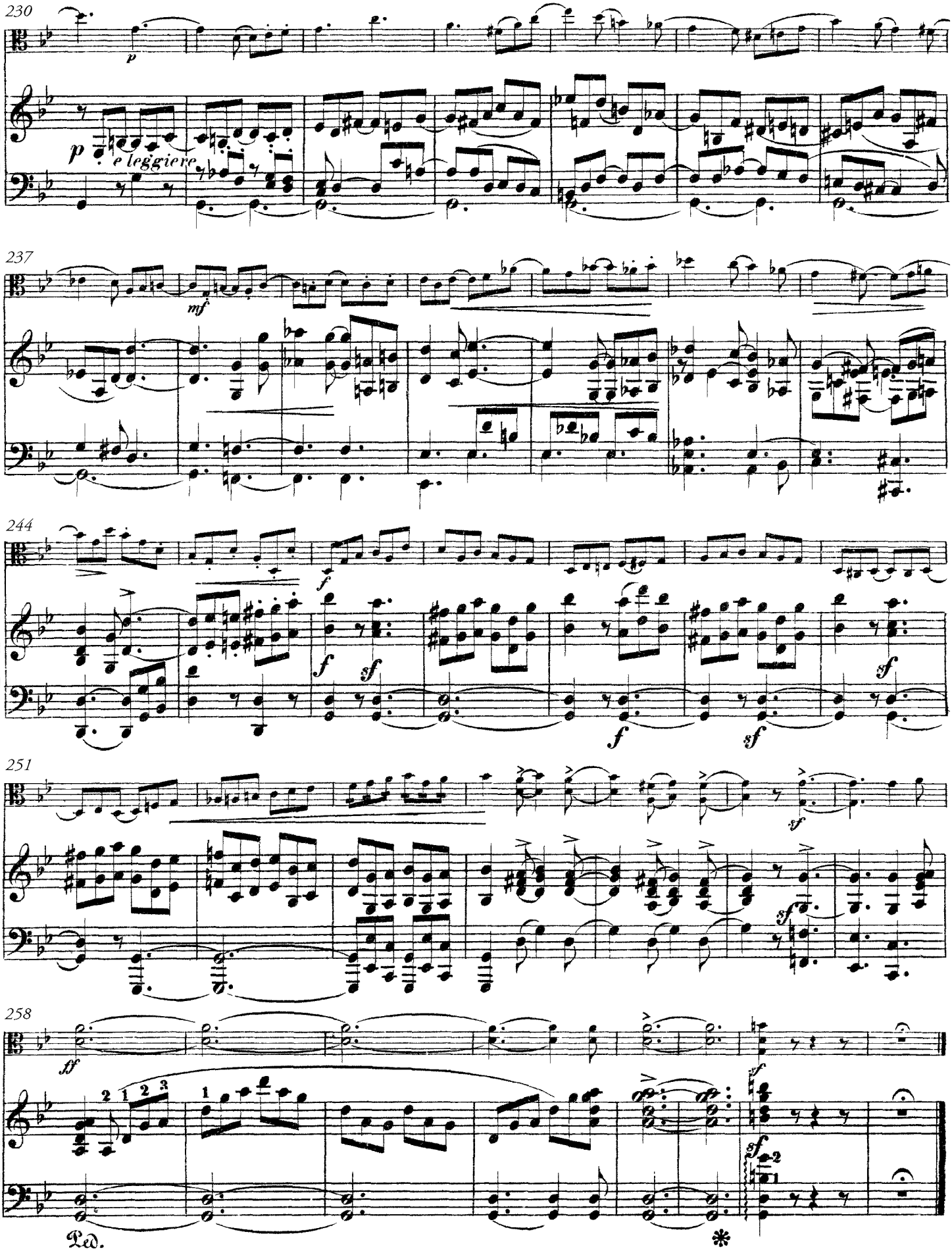
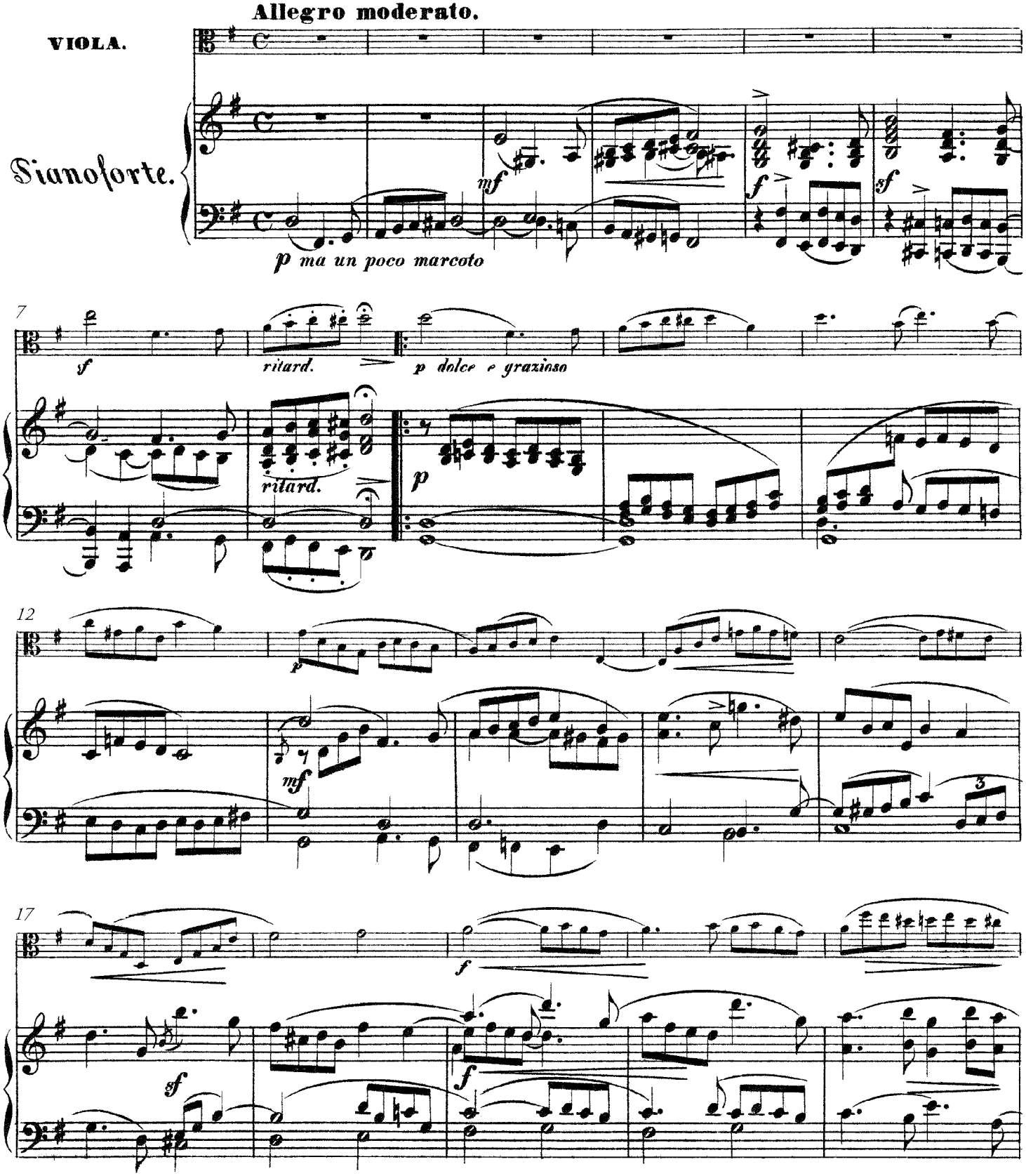



230
p
p
e leggiere
237
mf
244
f
f
sf
f
sf
sf
251
sf
sf
258
ff
sf
sf
Ped.
*

FINALE.



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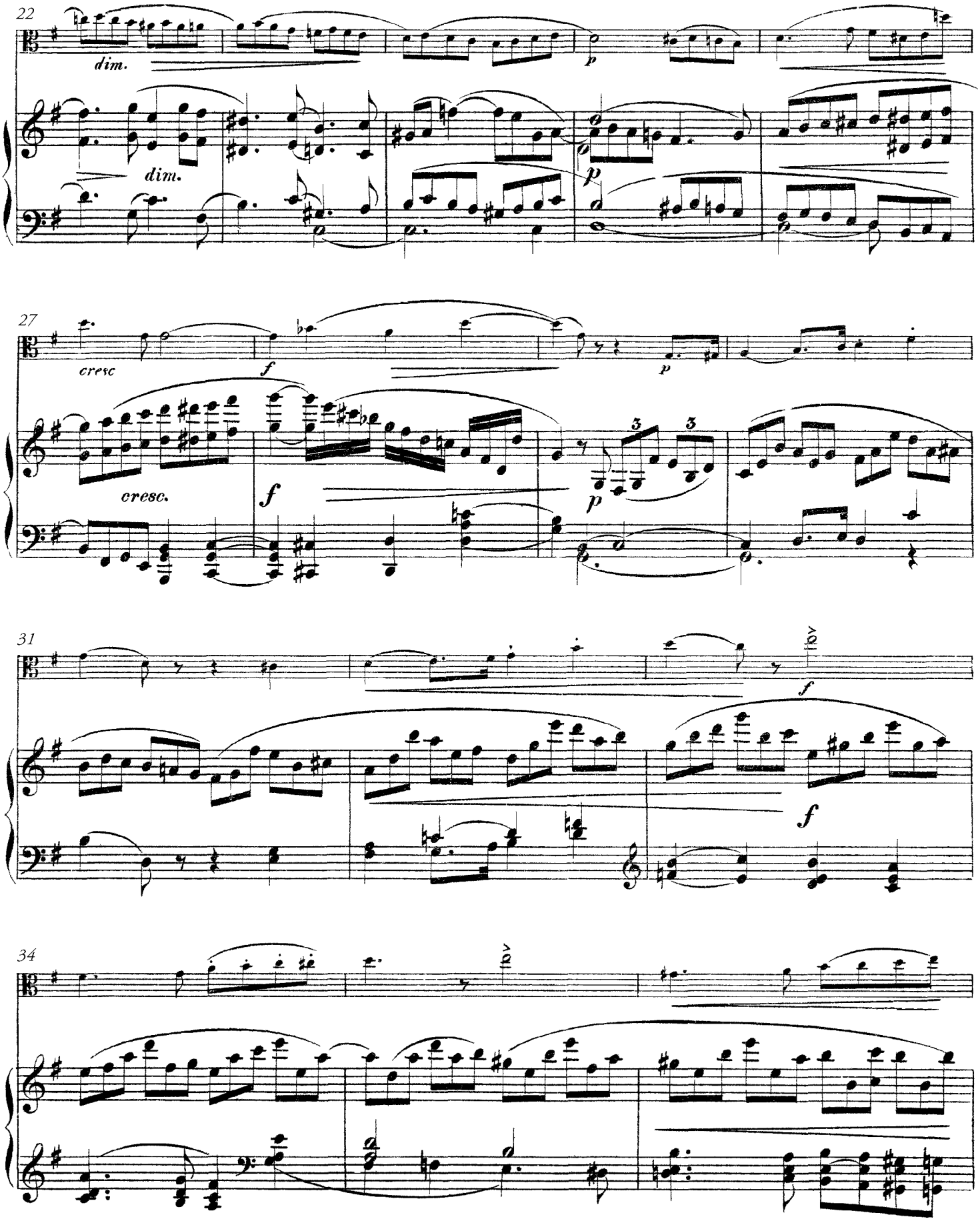
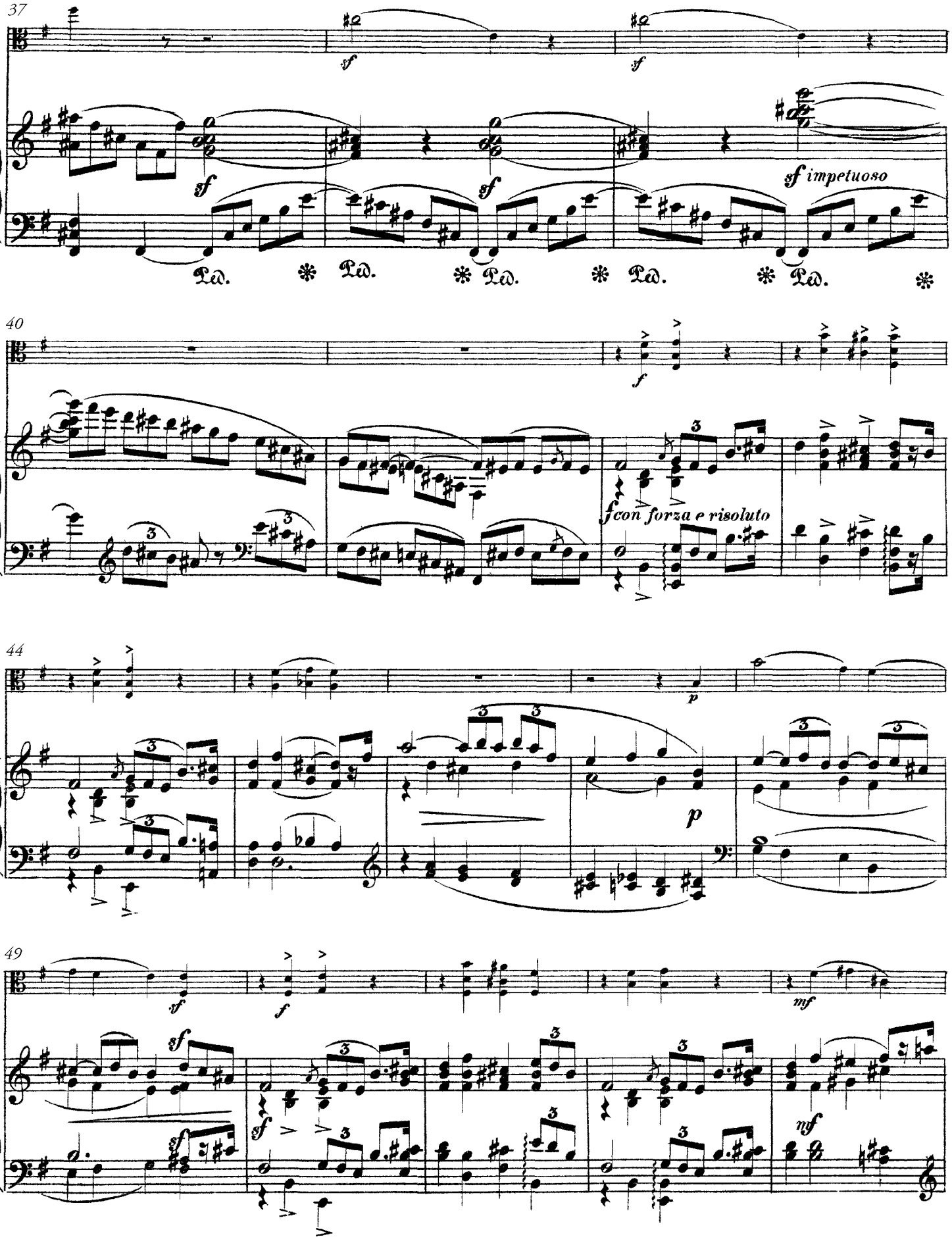
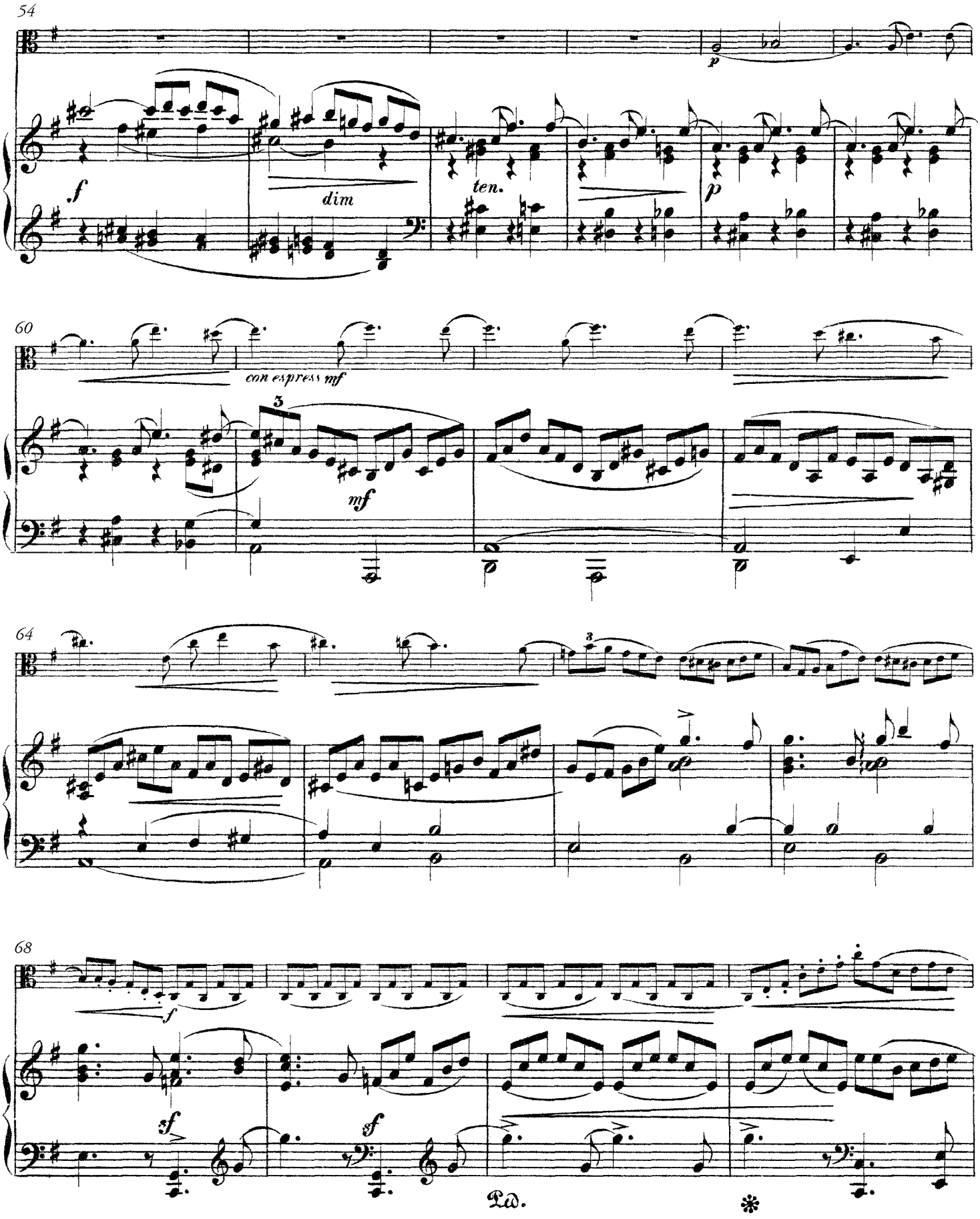
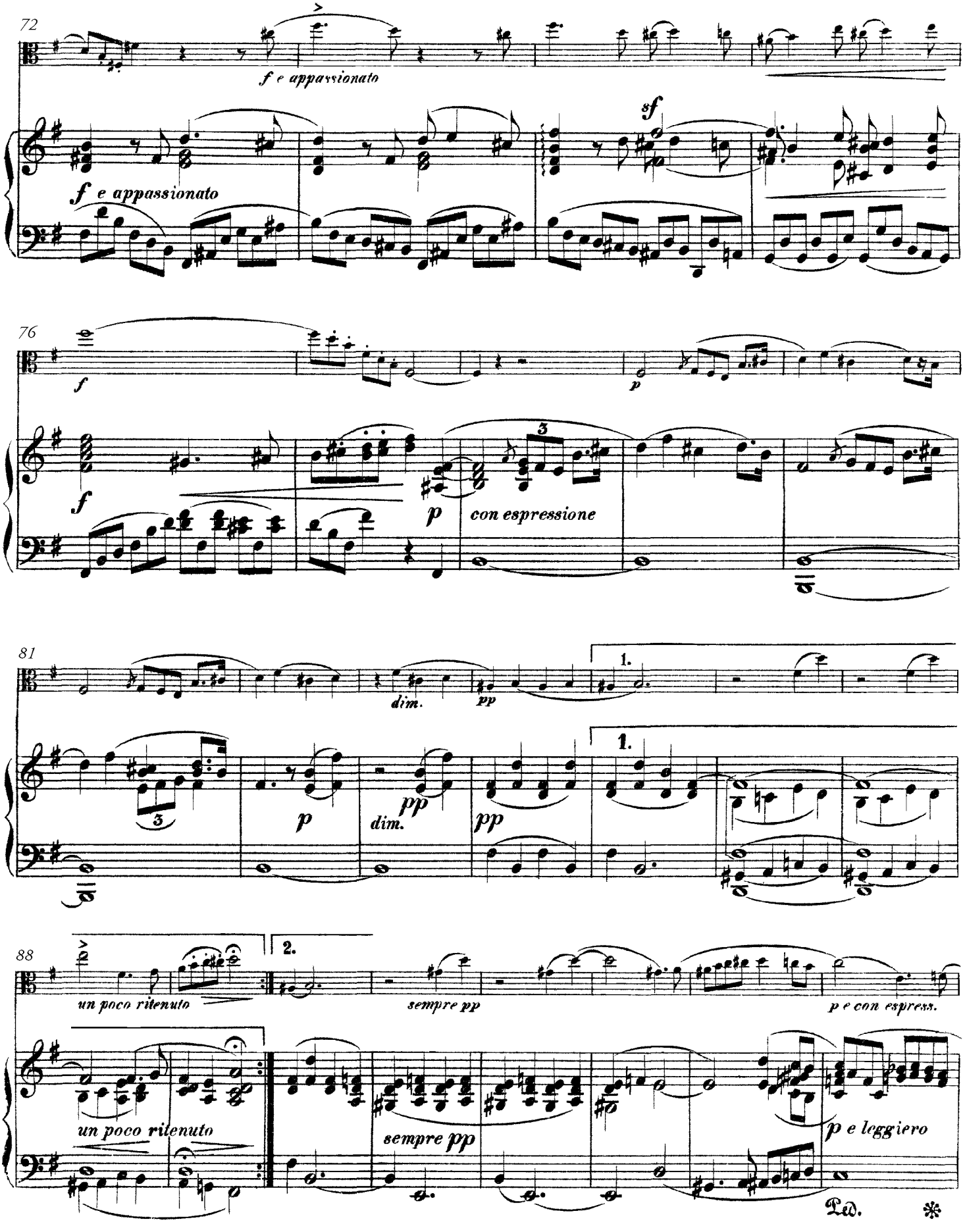
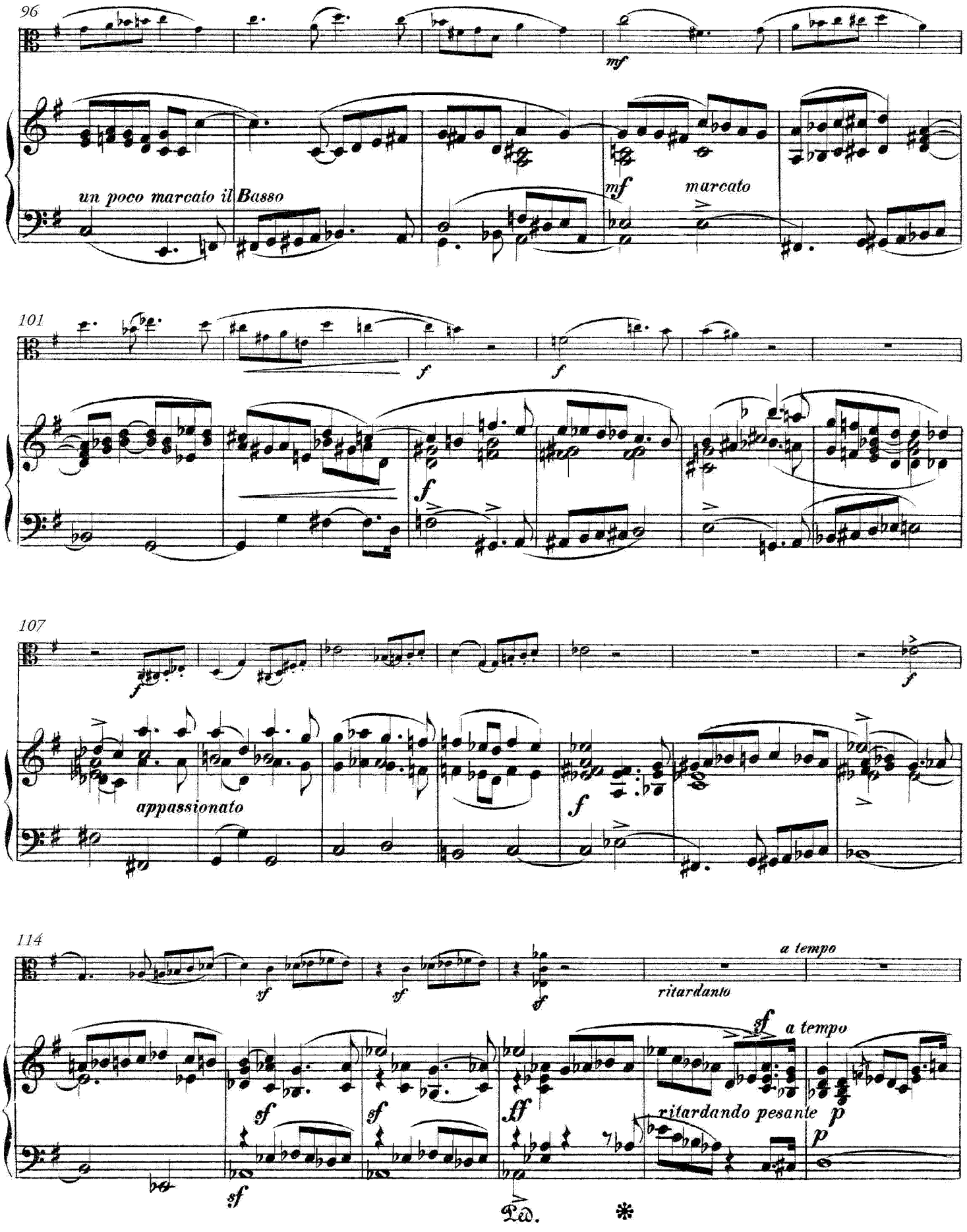
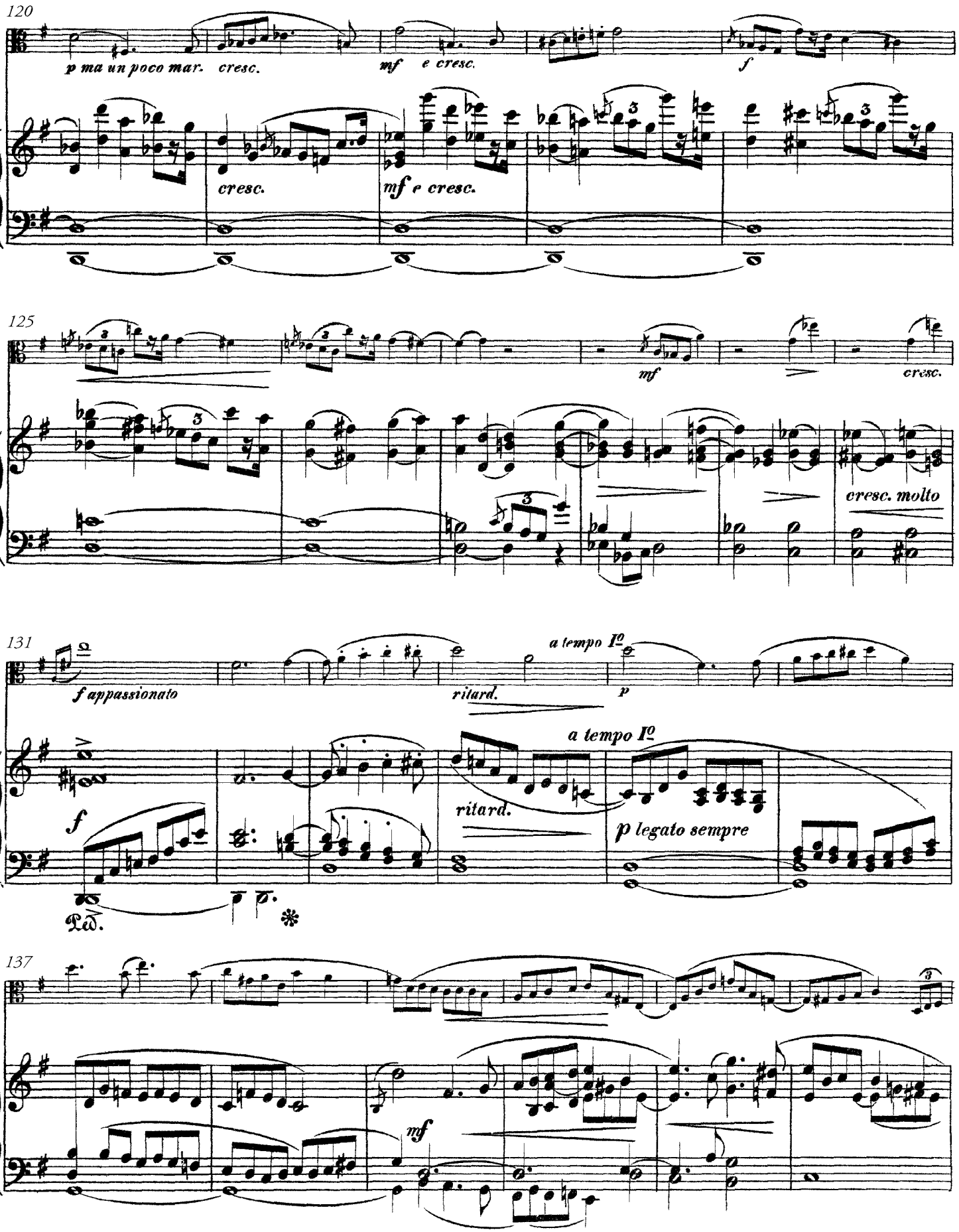

22
dim.
dim.
p
p
27
cresc
f
p
cresc.
f
p
31
f
f
34

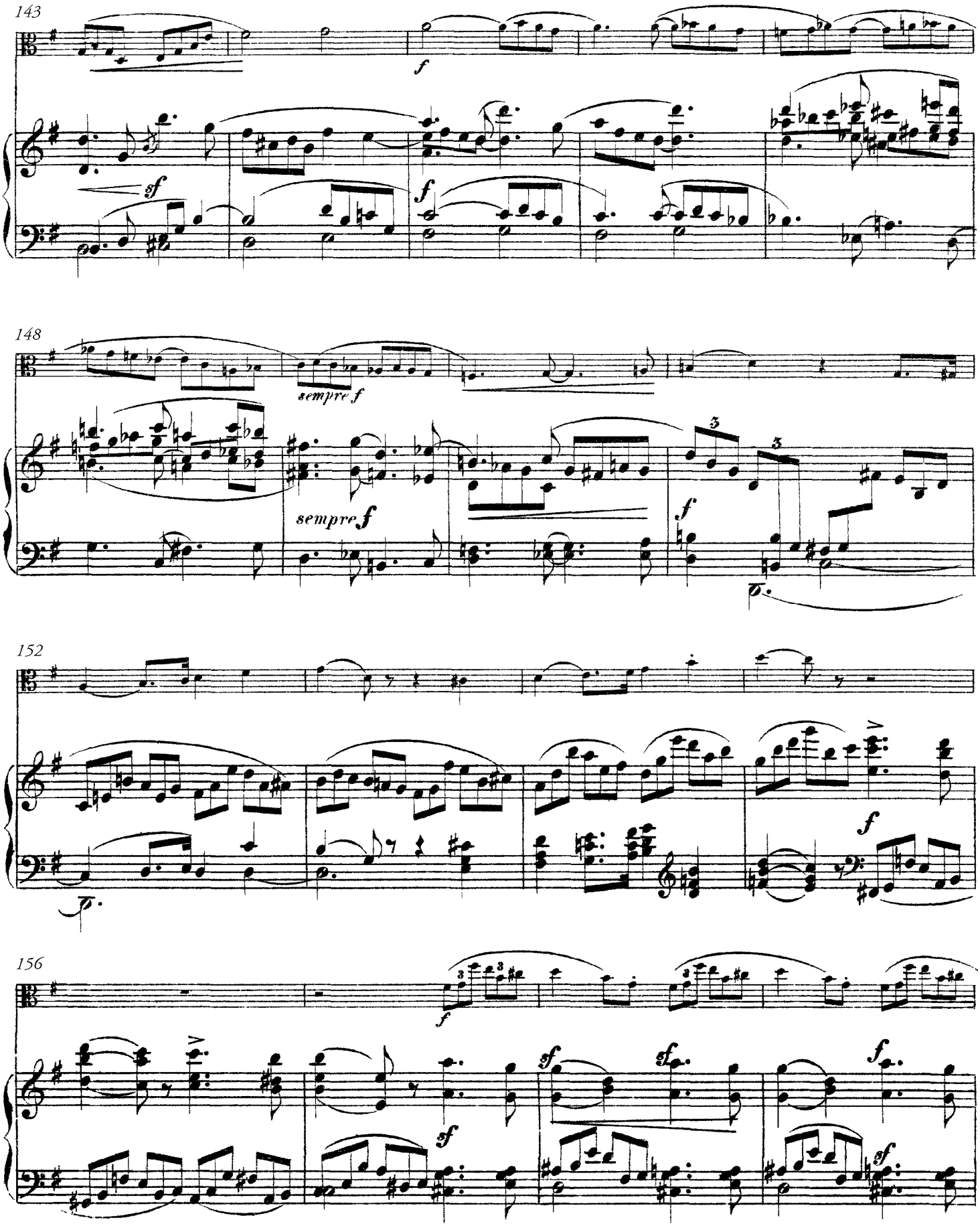

37
sf
sf
sf
sf
sf impetuoso
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
40
f
f con forza e risoluto
44
p
p
49
sf
f
mf
sf
sf
mf

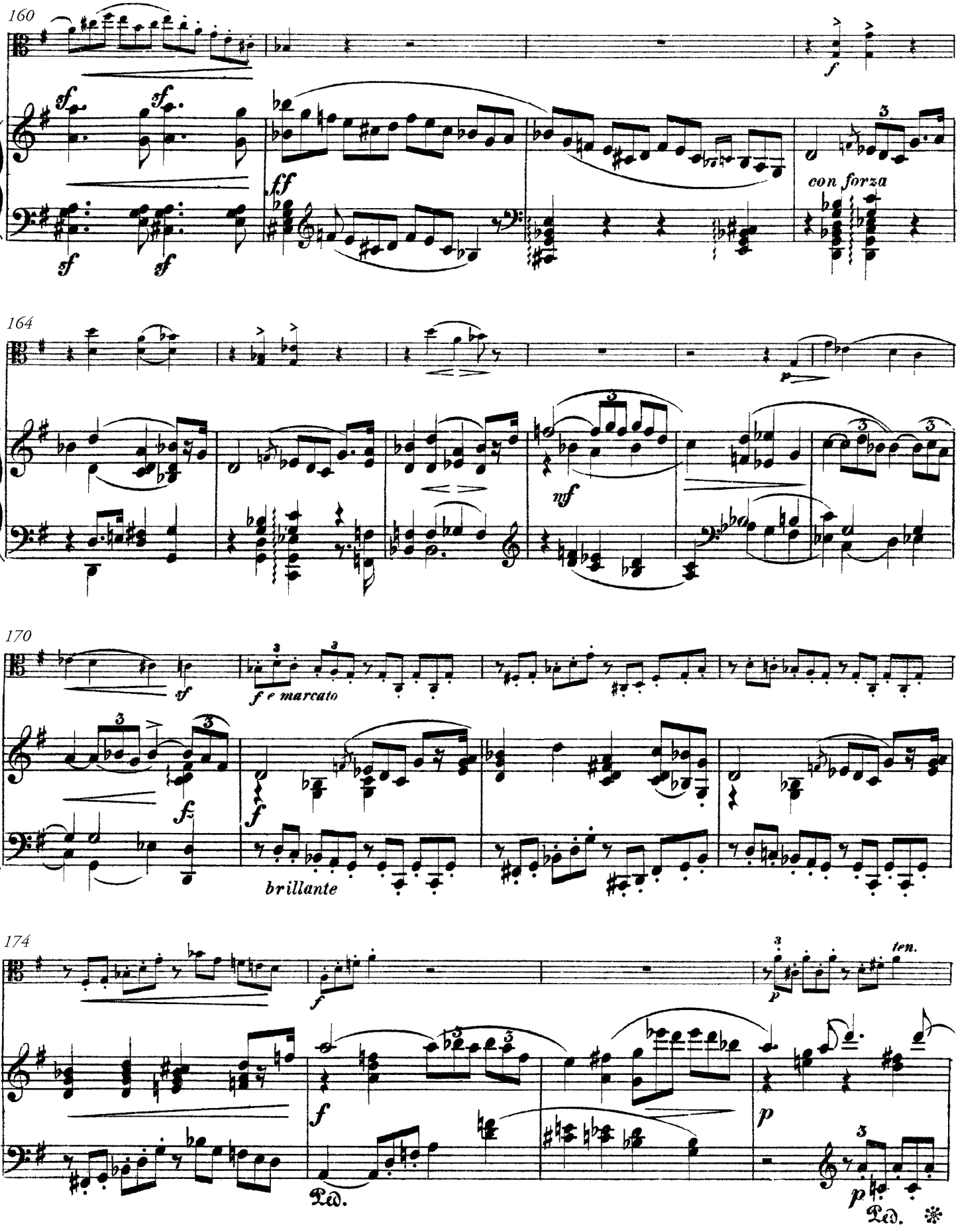

54
f
dim
ten.
p
60
con espress mf
3
mf
64
3
68
f
sf
sf
Ped.
*

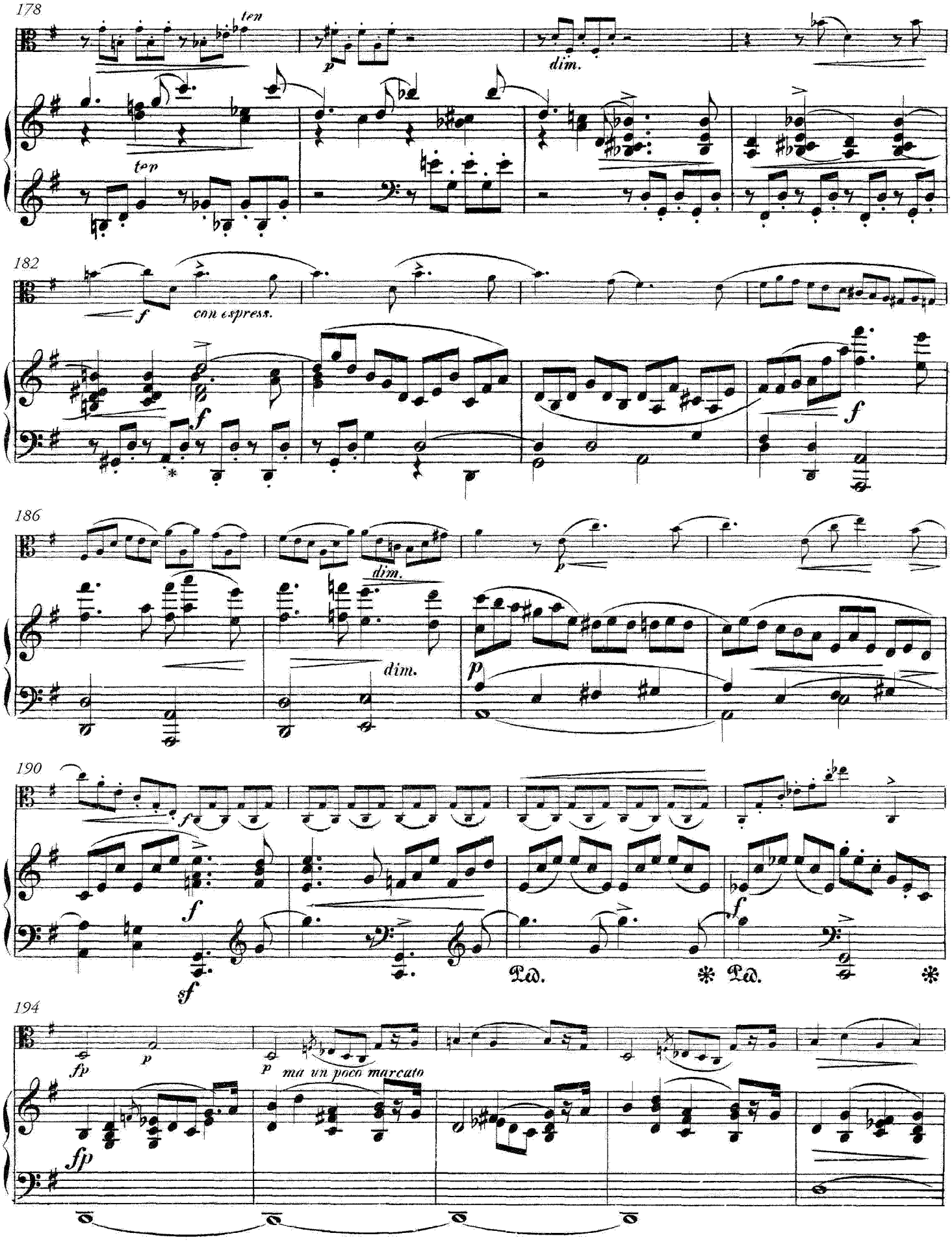

72
f e appassionato
f e appassionato
sf
76
f
f
p
p
con espressione
81
dim.
pp
1.
p
dim.
pp
pp
1.
88
un poco ritenuto
2.
sempre pp
p e con espress.
un poco ritenuto
sempre pp
p e leggiero
Ped.


96
mf
un poco marcato il Basso
mf
marcato
101
f
f
f
107
f
f
appassionato
f
114
sf
sf
f
ritardando
a tempo
sf
a tempo
sf
sf
ff
ritardando pesante
p
p
sf
Ped.
*

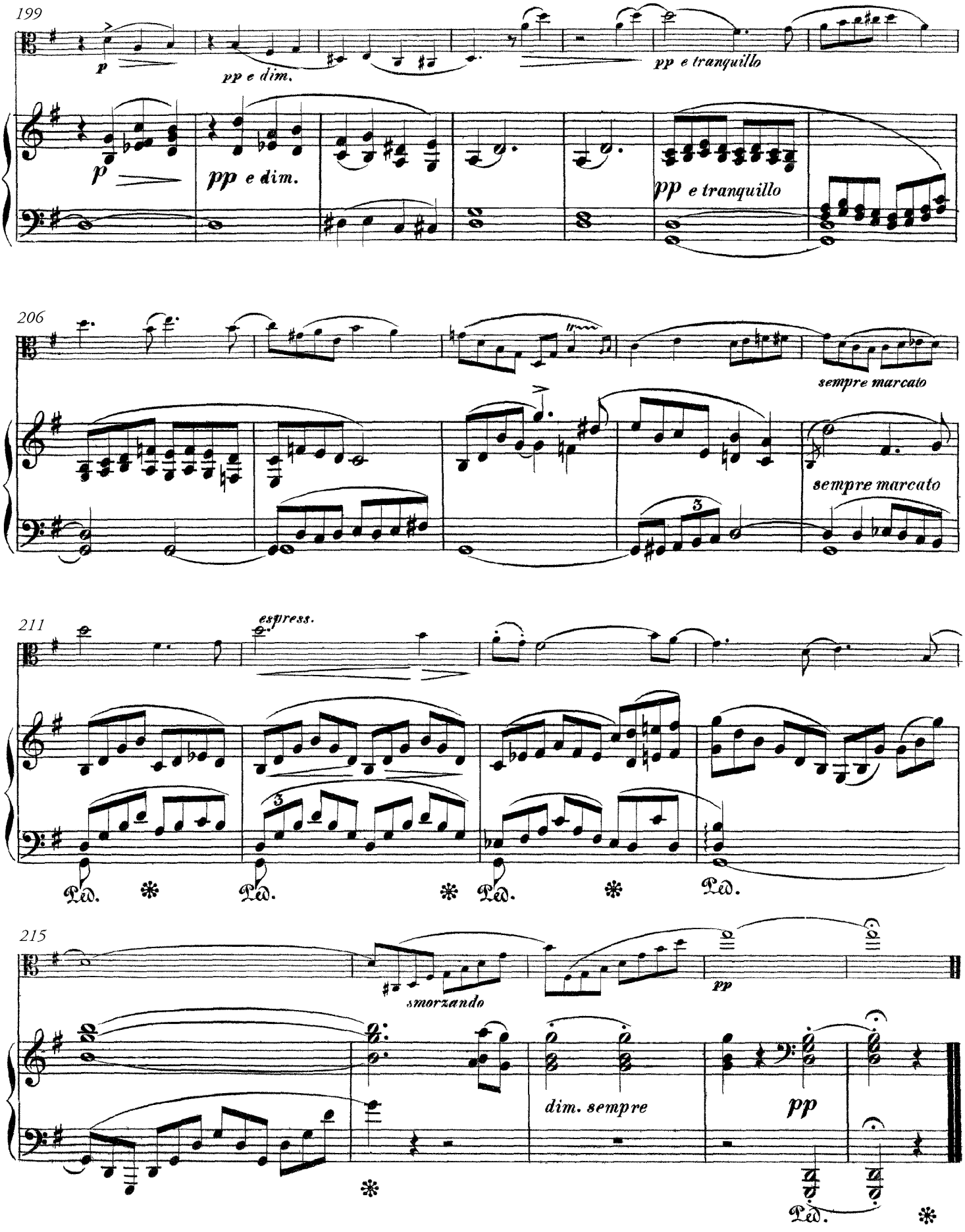

120
p ma un poco mar.
cresc.
mf e cresc.
f
cresc.
mf e cresc.
125
mf
cresc.
cresc. molto
131
f appassionato
ritard.
a tempo Io
p
a tempo Io
f
ritard.
p legato sempre
Ped.
137
mf


143
f
sf
f
148
sempre f
sempre f
3
3
f
152
f
156
f
sf
sf
sf
f
sf


160
sf
sf
sf
sf
ff
f
con forza
164
p
mf
170
sf
f e marcato
f
f
brillante
174
f
p
ten.
f
p
Ped.
p
Ped.



* A har ersatt Giss.


199
p
pp e dim.
pp e tranquillo
206
sempre marcato
211
espress.
Ped.
215
smorzando
pp
dim. sempre

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.

På omslaget står: ”Sonate / für / Viola und Pianoforte / componirt / und / seinem Freunde A.F. Lindroth / gewidmet / von / Ludvig Norman / Op. 32 / Leipzig, Fr. Kistner / Stockholm, Julius Bagge (f.d. Abr Hirschs musikhandel).

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.

Originally published by Fr. Kistner, Leipzig, no. 4368.

Text on the front page: "Sonate / für / Viola und Pianoforte / componirt / und / seinem Freunde A.F. Lindroth / gewidmet / von / Ludvig Norman / Op. 32 / Leipzig, Fr. Kistner / Stockholm, Julius Bagge (f.d. Abr Hirschs musikhandel).

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