



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

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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VIOLENO.

M.M. ♩ = 72.

ALLEGRO CON SPIRITO.

SONATE.

7

a Tempo.

First staff of music (measures 7-14). Includes dynamic markings *ff* and *poco rit.*, and a *Pfte.* (Pizzicato) instruction.

Second staff of music (measures 15-24). Includes dynamic markings *f*, *p*, and first endings marked with '1'.

Third staff of music (measures 25-31). Includes dynamic marking *p*.

Fourth staff of music (measures 32-36). Includes dynamic marking *f* and the word *ten.* (tenu).

Fifth staff of music (measures 37-43). Includes dynamic marking *p*.

Sixth staff of music (measures 44-51). Includes dynamic markings *1*, *fp*, *fz*, and *mf*.

Seventh staff of music (measures 52-56). Includes dynamic markings *fz*, *sp*, *fz*, *f*, and *mf*.

Eighth staff of music (measures 57-68). Includes dynamic markings *p*, *1*, *p*, and *3*.

Ninth staff of music (measures 69-77). Includes dynamic marking *mf* and the phrase *cou expressive.*

Tenth staff of music (measures 78-86). Includes dynamic marking *f* and the phrase *cou expressive.*

Eleventh staff of music (measures 87-90). Includes dynamic marking *p*.

Twelfth staff of music (measures 91-94). Includes dynamic marking *f*.

Thirteenth staff of music (measures 95-99). Includes dynamic marking *f*.

Fourteenth staff of music (measures 100-109). Includes dynamic markings *p*, *f*, *mf*, and first/second endings marked with '1' and '2'.

VIOLINO.

109 *p* *f* *p* *p* **Pizz.** **Arco.**

115 *f* *mf* *f* **Pizz.** **Arco.** 1

121 *f* *f* *f*

125 *p*

131 *p* *fp*

138 *fp* *f* *f*

144 *f* *ff* *p*

150 *f* *p* *p* **Pizz.** **Arco.**

158 *molto cresc.*

166 *p* *p* *p* *cresc.*

173 *f* *cresc.* - - *al ff* 2 *p*

182 *p*

VIOLINO.

190 *mf*

196 *mf*
ff *ff* *f*

201 *p* *p*

207 *p* *mf* **3**

218 *con espressione.* *cresc.* *mf*

227 *diminu.* *mf*

234

238 *f*

242 *p*

247 *cresc.* *f* *ff* *ff* *più moto.*

252 *sempre ff*

258 *ff* *f* *f*

VIOLINO.

(♩ = 52.)
ANDANTE.

7
mf *cou expressione.*

13
mf

20
f p mf

28
cou anima. un poco stringendo. Tempo 1º
mf f sempre cresc.

38
p pp pp Piaccato. ten.

46

50
fp <f> f cresc. al f sempre f

59
mf

66

69

72
mf *cou anima.* dim.

80
pp mf

VIOLINO.

90 **1**
mf *molto cresc.*

Musical staff 90-96: Treble clef, key signature of two flats, 2/4 time. Starts with a first ending bracket over measures 90-96. Dynamics include mf and molto cresc.

97
mf f p pp pp

Musical staff 97-104: Treble clef, key signature of two flats, 2/4 time. Dynamics include mf, f, p, and pp.

105 Pizz. pp

Musical staff 105-112: Treble clef, key signature of two flats, 2/4 time. Starts with a second ending bracket over measures 105-112. Dynamics include pp and Pizz.

(♩ = 69.)
ALLEGRO
APPASSIONATO.

p cantabile.

Musical staff 113-120: Treble clef, common time, key signature of two flats. Dynamics include p cantabile.

5 Pizz. 2

Musical staff 121-130: Treble clef, common time, key signature of two flats. Starts with a first ending bracket over measures 121-130. Dynamics include Pizz.

15 Arco. f

Musical staff 131-140: Treble clef, common time, key signature of two flats. Starts with a first ending bracket over measures 131-140. Dynamics include Arco. and f.

22 f 3 7

Musical staff 141-150: Treble clef, common time, key signature of two flats. Starts with a first ending bracket over measures 141-150. Dynamics include f.

38 p mf

Musical staff 151-160: Treble clef, common time, key signature of two sharps. Dynamics include p and mf.

46 f

Musical staff 161-170: Treble clef, common time, key signature of two sharps. Dynamics include f.

55 f f f

Musical staff 171-180: Treble clef, common time, key signature of two sharps. Dynamics include f.

64 fz fz fz

Musical staff 181-190: Treble clef, common time, key signature of two sharps. Dynamics include fz.

71 2

Musical staff 191-200: Treble clef, common time, key signature of two sharps. Starts with a first ending bracket over measures 191-200.

VIOLINO.

78 

86 

93 

99 

107 

114 

121 

127 

133 

140 

146 

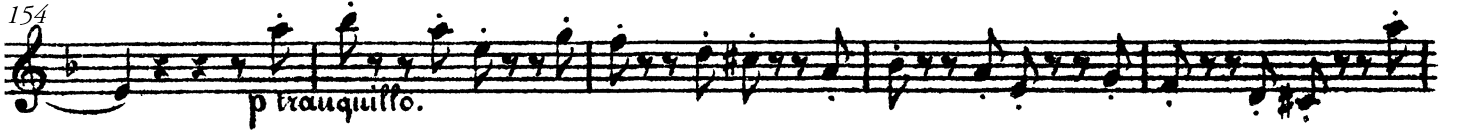
VIOLINO.

149



154

p tranquillo.



159

Tempo 1^o un poco ritenuto.



163



169

Pizz. *Arco.*



176

f



181

p



196



203

f



209



215

p



VIOLINO.

221 

225 

230 

235 

246 

252 

258 

263 

268 

272 

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.

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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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