



LUDVIG NORMAN  
1831–1885

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Fünf Tonbilder  
för piano och violin

*Five Tone Images*  
*for piano and violin*

Opus 6

Emenderad utgåva/Emended edition

# **Levande Musikarv och Kungl. Musikaliska akademien**

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No 1.

VOLINO.

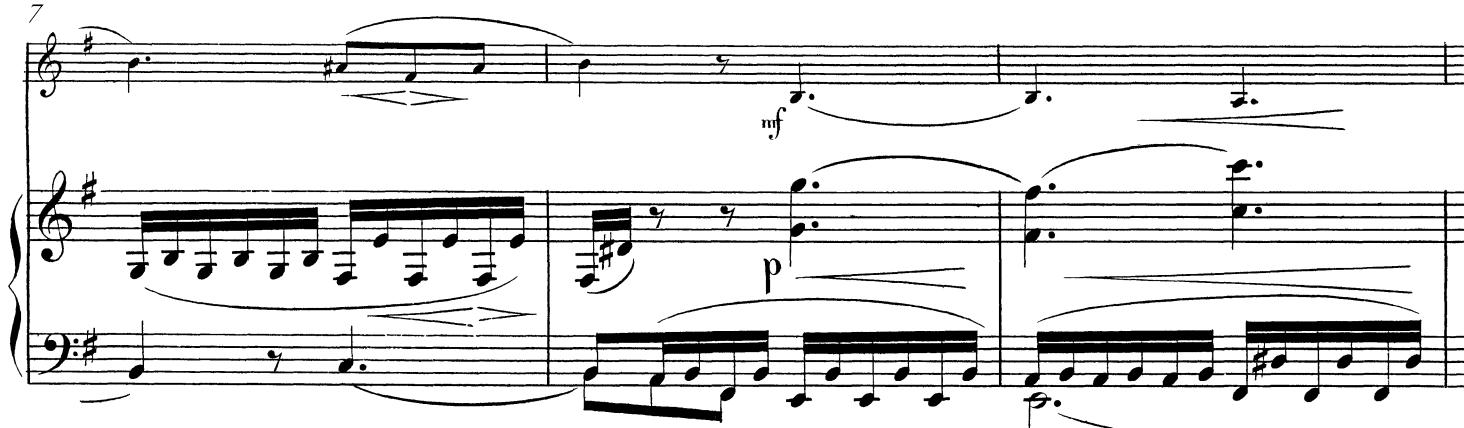
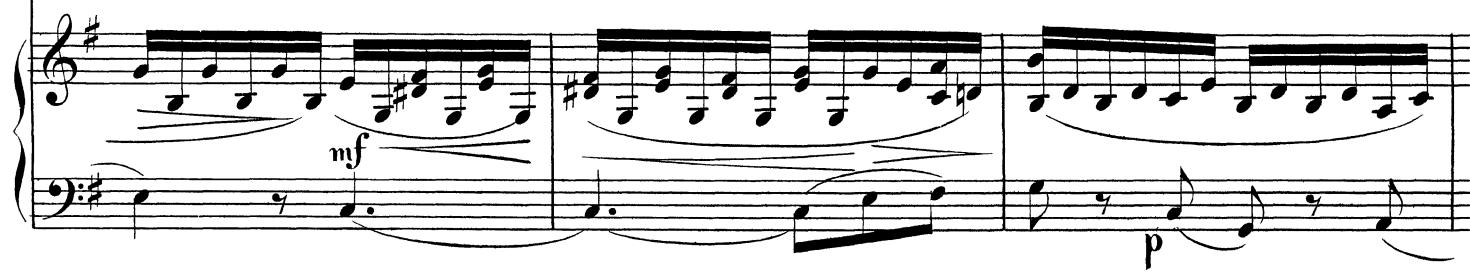
L. Norman Op. 6.

Sianoforte.

ALLEGRO ma non troppo.

ALLEGRO ma non troppo.

cou Pedale.



13

f

16 dim.

dim.

marcato.

20

ff

23 pp

pp

pp

26

29

34

con espressione.

L. & L. \*

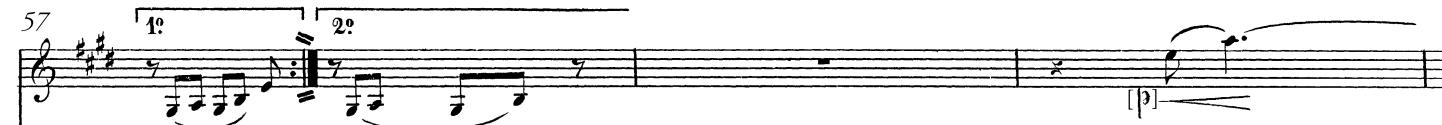
L. & L. \*

L. & L. \*

38

mf

mf



Musical score for piano and voice, featuring four systems of music. The score includes vocal parts with lyrics and piano accompaniment.

**System 1 (Measures 61-64):**

- Measure 61: Treble clef, key signature of three sharps. Dynamics: crescendo, forte (f). The piano part consists of eighth-note chords.
- Measure 62: The piano part continues with eighth-note chords. Dynamics: forte (f).
- Measure 63: The piano part continues with eighth-note chords. Dynamics: forte (f).
- Measure 64: The piano part continues with eighth-note chords. Dynamics: forte (f).

**System 2 (Measures 65-68):**

- Measure 65: Treble clef, key signature of three sharps. Dynamics: forte (f).
- Measure 66: The piano part consists of eighth-note chords. Dynamics: forte (f).
- Measure 67: The piano part consists of eighth-note chords. Dynamics: forte (f).
- Measure 68: The piano part consists of eighth-note chords. Dynamics: forte (f).

**System 3 (Measures 69-72):**

- Measure 69: Treble clef, key signature of three sharps. Dynamics: forte (f), dim.
- Measure 70: The piano part consists of eighth-note chords. Dynamics: forte (f).
- Measure 71: The piano part consists of eighth-note chords. Dynamics: forte (f).
- Measure 72: The piano part consists of eighth-note chords. Dynamics: forte (f).

**Text:**

- mezzo-forte (mf)
- dim.
- diuiu.
- sempre diui - - ueu - - do.
- p

Musical score page 6, measures 75-78. The score consists of three staves: Treble, Alto, and Bass. Measure 75: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 76: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 77: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 78: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes.

Musical score page 6, measures 79-82. The score consists of three staves: Treble, Alto, and Bass. Measure 79: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 80: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 81: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 82: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes.

Musical score page 6, measures 83-86. The score consists of three staves: Treble, Alto, and Bass. Measure 83: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 84: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 85: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 86: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes.

Musical score page 6, measures 87-90. The score consists of three staves: Treble, Alto, and Bass. Measure 87: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 88: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 89: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes. Measure 90: Treble staff has eighth notes. Alto staff has sixteenth-note chords. Bass staff has eighth notes.

91

92

93

94

95

96

97

98

99

100

## No 2.

VIOLINO.

Sianoforte.

Andantino quasi Allegretto.

ANDANTINO QUASI ALLEGRETTO.

Violin part:

1. Violin part starts with a melodic line in C major, 2/4 time. Dynamics:  $p$ ,  $f\#$ . Measure 1 ends with a fermata over the violin's first note of the next measure.

2. Measures 2-4: Violin continues melodic line. Dynamics:  $p$ ,  $mf$ .

3. Measures 5-6: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $mf$ .

4. Measures 7-8: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $mf$ .

5. Measures 9-10: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $mf$ .

6. Measures 11-12: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $mf$ .

7. Measures 13-14: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $mf$ .

8. Measures 15-16: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $f\#$ .

9. Measures 17-18: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $f\#$ .

10. Measures 19-20: Violin part consists of eighth-note patterns. Dynamics:  $p$ ,  $mf$ .

Piano part:

1. Piano part starts with eighth-note chords in C major. Dynamics:  $p$ .

2. Measures 2-4: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

3. Measures 5-6: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

4. Measures 7-8: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

5. Measures 9-10: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

6. Measures 11-12: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

7. Measures 13-14: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

8. Measures 15-16: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

9. Measures 17-18: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

10. Measures 19-20: Piano part continues eighth-note chords. Dynamics:  $p$ ,  $mf$ .

26      *poco più moto.*

30      *Pizz.*

33      *Arco.*

37

40      *mf*

44

48

52

57

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

*No* 3.  
VIOLINO.

*Pianoforte.*

Vivace.

VIVACE.

p sempre staccato.



6



11



17



22



27

31

35

39

43

2017

48

*Pizz.*

*p*

*p* *cresc.* *p*

53

*Arc.*

*p*

58

*f*

*f* *v*

63

*fz* *p*

*fz* *p* *f* *f* *v*

69

*f* *p*

*f* *p*



*No* 4.  
VIOLINO.

Sianoforte.

Andante cantabile.

ANDANTE CANTABILE.

8

14

20

26

m.g.

[pp]

f

ff

Ped. \*

Ped.

32

38

Ped. \*

Ped.

44

im poco stringendo.

un poco stringendo.

fz

Ped.

50 *Tempo 1<sup>o</sup>*  
dimin.

57

62 *crese.* — *al* *f*

65

Detailed description: The musical score consists of five staves of piano music. Staff 1 (treble) starts with a forte dynamic and a tempo marking of 'Tempo 1<sup>o</sup>'. An instruction 'dumin.' appears below the staff. Staff 2 (bass) follows with a dynamic 'p'. Staff 3 (treble) has a dynamic 'mf'. Staff 4 (bass) shows eighth-note patterns. Staff 5 (treble) continues the eighth-note patterns. Measure 57 begins with eighth-note pairs. Measure 62 is marked with 'crese.' followed by a crescendo line, 'al' (allegro), and 'f' (forte). Measure 65 continues the eighth-note patterns established earlier.

Musical score for piano, four staves, measures 68-82.

Measure 68: Treble staff: F, B-flat. Bass staff: eighth-note chords.

Measure 69: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 70: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 71: Treble staff: dim. Bass staff: eighth-note chords.

Measure 72: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 73: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 74: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 75: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 76: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 77: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 78: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 79: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 80: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 81: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Measure 82: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

**No 5.**  
**VIOLINO.**

Sianoforte.

Allegro molto.

**ALLEGRO MOLTO.**

6  
con fuoco.

12  
f f

18  
f cou fuoco. 8.....

23  
ff loco.  
Ped. \* Ped. \*

Musical score for piano, featuring five staves of music with various dynamics and markings:

- Staff 1 (Treble Clef):** Measures 29-30. Dynamics:  $\hat{f}$ ,  $fp$ ,  $p$ . Measure 30 includes a dynamic marking  $\hat{p}$ .
- Staff 2 (Treble Clef):** Measures 29-30. Dynamics:  $p$ .
- Staff 3 (Bass Clef):** Measures 29-30. Dynamics:  $p$ .
- Staff 4 (Treble Clef):** Measures 35-36. Dynamics:  $p$ .
- Staff 5 (Bass Clef):** Measures 35-36. Dynamics:  $f$ ,  $p$ .
- Staff 6 (Treble Clef):** Measures 41-42. Dynamics: *cresc.*, *al f*,  $p$ .
- Staff 7 (Bass Clef):** Measures 41-42. Dynamics: *cresc.*,  $f$ ,  $p$ .
- Staff 8 (Treble Clef):** Measures 46-47. Dynamics: *cresc.*
- Staff 9 (Bass Clef):** Measures 46-47. Dynamics: *cresc.*
- Staff 10 (Treble Clef):** Measures 51-52. Dynamics:  $f$ ,  $f$ .
- Staff 11 (Bass Clef):** Measures 51-52. Dynamics:  $f$ .

Musical score for piano, page 10, featuring six staves of music. The score includes dynamic markings such as *f*, *ff*, *p*, *dim.*, *dimin.*, *sempre p*, *marcato.*, and *R.W.*. Measure 56 starts with a forte dynamic *f*. Measure 57 features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Measure 58 shows a continuation of the bass line with eighth-note patterns. Measure 59 begins with a forte dynamic *ff*. Measure 60 continues the bass line with eighth-note patterns. Measure 61 shows a continuation of the bass line with eighth-note patterns. Measure 62 starts with a forte dynamic *f*. Measure 63 features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Measure 64 shows a continuation of the bass line with eighth-note patterns. Measure 65 begins with a forte dynamic *ff*. Measure 66 continues the bass line with eighth-note patterns. Measure 67 shows a continuation of the bass line with eighth-note patterns. Measure 68 starts with a piano dynamic *p*. Measure 69 features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Measure 70 shows a continuation of the bass line with eighth-note patterns. Measure 71 begins with a piano dynamic *p*. Measure 72 continues the bass line with eighth-note patterns. Measure 73 shows a continuation of the bass line with eighth-note patterns. Measure 74 starts with a piano dynamic *p*.

80

sempre dimin.

p sempre diu.

88

p mf

94

p

101

pp pp

This musical score page contains six staves of music for orchestra and piano. The top staff is for the strings, followed by two staves for the piano (treble and bass), then two staves for woodwind instruments (oboe and bassoon), and finally a staff for the strings again. The music includes various dynamics like 'p' (piano), 'mf' (mezzo-forte), and 'pp' (pianissimo). There are also performance instructions such as 'sempre dimin.' (sempre diminuendo) and 'sempre diu.' (sempre diuendo). The score is in 3/4 time and uses a key signature of three sharps.

109

116

122

127

132

138

Ped. \* Ped. \* Ped. \* Ped. \*

143

p p pp

150

f più moto.

p più moto.

cresc.

f e tuttare.

157

f f

162

FINE.

# Ludvig Norman

Ludvig Norman (1831–1885) var en central gestalt i svenska musiklivet från 1850-talet fram till sin bortgång. Även om samtidens inte alltid uppskattade hans initiativ, värderas Normans insatser med rätta högt i musikhistoriskriveningen. Som tonsättare, dirigent, pedagog, skriftställare och konsertarrangör bidrog Ludvig Norman kort sagt till att förnya svenska 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 framträddes 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

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# 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) emended 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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