



LUDVIG NORMAN

1831–1885

Cavatina

för piano/*for piano*

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

Huvudredaktör/Editor-in-chief: Anders Wiklund
Textredaktör/Text editor: Erik Wallrup
Redaktör/Editor: Magnus Svensson

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1249/Edition no. 1249
2016
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-300-3

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.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

CAVATINA.

L. Norman.

Allegro moderato.

PIANO.

The first system of the piano part consists of two staves (treble and bass clef) in 6/8 time. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A series of ten fermatas are placed below the bass staff, each followed by an asterisk (*).

The second system continues the piano part with two staves. The melodic line in the right hand becomes more active, incorporating slurs and ties. The left hand maintains a steady eighth-note accompaniment.

The third system of the piano part shows a change in tempo and dynamics. The instruction *un poco ritard.* (a little ritardando) is written above the right hand, and *a t.* (ad libitum) is written above the left hand. The dynamics are not explicitly marked in this system.

The fourth system of the piano part features a forte (*f*) dynamic marking. The right hand has a more complex melodic structure with slurs and ties, while the left hand continues with eighth-note accompaniment.

The fifth and final system of the piano part includes dynamic markings of *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The music concludes with a final chord in the right hand and a few notes in the left hand.

mf

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is present.

con passione
fagitato

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *fagitato* is present. The instruction *con passione* is written above the right hand.

sf
a tempo
un poco rit. mf

Third system of the piano score. The right hand has a melodic line with a dynamic marking *sf*. The left hand has a steady accompaniment. The instruction *a tempo* is written above the right hand, and *un poco rit.* is written below the left hand. The dynamic marking *mf* is present.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a harmonic accompaniment.

f
cresc. molto
sf

Fifth system of the piano score. The right hand has a melodic line with a dynamic marking *sf*. The left hand has a harmonic accompaniment with a dynamic marking *f*. The instruction *cresc. molto* is written below the left hand.

sf

un poco ritard. - - - - - *a tempo*

p *sf* *p* Ped. * Ped. *

sf Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

f

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is placed above the second measure of the upper staff.

The second system continues the musical piece. The upper staff features a melodic line with various articulations. The lower staff has a more active accompaniment. Dynamic markings include *p* (piano) in the second measure and *mf* (mezzo-forte) in the fourth measure.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a melodic line with some grace notes. The lower staff has a steady accompaniment. Dynamic markings include *f* (forte) in the first measure and *p* (piano) in the third measure.

The fourth system begins with the instruction *molto cresc.* (molto crescendo) in the lower staff. The music builds in intensity. A dynamic marking of *f* (forte) appears in the third measure. There is a *ped.* (pedal) marking in the lower staff and an asterisk (*) in the middle of the system.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a fermata. The lower staff has a piano accompaniment. Dynamic markings include *p* (piano) in the first measure, *smorzando* (diminuendo) in the second measure, and *pp* (pianissimo) in the third measure.

* Återställningstecken infört för f.

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. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har företagits utan kommentar.

Förlagan är utgiven av Julius Bagge, Stockholm, J.B. 87.

På omslaget står: "Cavatina / extraite des morceaux pour violon et Piano / ouvre 27 et réduite / pour / Piano / par / L. Norman / Stockholm / Julius Bagge".

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. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

Originally published by Julius Bagge, Stockholm, J.B. 87.

Text on the front page: "Cavatina / extraite des morceaux pour violon et Piano / ouvre 27 et réduite / pour / Piano / par / L. Norman / Stockholm / Julius Bagge".