



LUDVIG NORMAN
1831-1885

Stråksextett
String sextet

Opus 18

Källkritisk utgåva av/Critical edition by Michael Bartosch

Levande musikarv och Kungl. Musikaliska Akademien

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Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music
Utgåva nr 2202/Edition no 2202
2019
Notbild/Score: Public domain. Texter/Texts: © Levande musikarv
979-0-66166-703-2

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, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
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Sextett

Op. 18

1

Ludvig Norman
(1831-1885)

Moderato

Violino I

Violino II

Viola I

Viola II

Violoncello I

Violoncello II

11

22

6 measures of music for strings (Violin I, Violin II, Viola, Cello, Double Bass) in A major (3 sharps). Measure 22 starts with eighth-note patterns. Measures 23-25 show eighth-note patterns with dynamics 'p'. Measures 26-28 show eighth-note patterns with dynamics 'p'. Measures 29-30 show eighth-note patterns with dynamics 'p'.

31

6 measures of music for strings (Violin I, Violin II, Viola, Cello, Double Bass) in A major (3 sharps). Measure 31 starts with eighth-note patterns. Measures 32-33 show eighth-note patterns with dynamics 'mf' and 'f'. Measures 34-35 show eighth-note patterns with dynamics 'mf' and 'f'. Measures 36-37 show eighth-note patterns with dynamics 'fp' and 'f'. Measures 38-39 show eighth-note patterns with dynamics 'f'. Measures 40-41 show eighth-note patterns with dynamics 'pizz.' and 'arco'. Measures 42-43 show eighth-note patterns with dynamics 'f'.

40

f

f

f

f

f marcato

f marcato

f

50

mf

mf

p

fz

mf

mf

dim.

<>

fz

<>

fz

dim.

fz

61 Allegro molto, quasi Presto

61

p

p

p

p

pizz.

arco

p

p

67

dim. ***pp***

dim. ***pp***

dim. ***pp***

dim. ***pp***

dim. ***pp***

dim. ***pp***

73

p

cresc.

f

cresc.

f

cresc.

f

f

f

cresc.

f

f

cresc.

79

mf

fp

p

p

p

p

85

f

dim.

p

pp

f

pp

f

pp

f

pp

f

p

pp

pp

91

leggiero

leggiero

mf < sf

mf < sf

mf < sf

mf < sf

ff

98

sf

p

mf

104

cresc.

f con fuoco

f

f

mf cresc.

cresc.

f

f

mf cresc.

cresc.

f

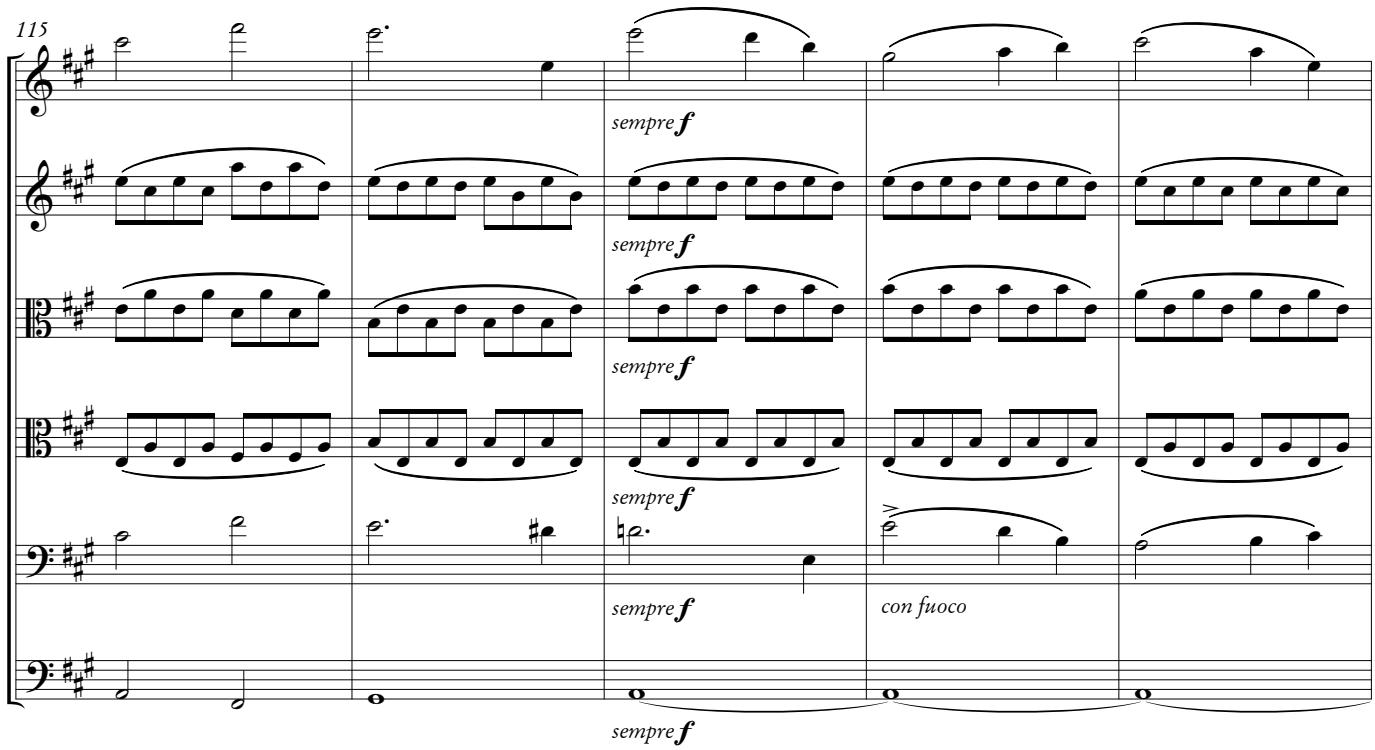
f

110



Forte (f), Pianissimo (p), Staccato dot, Sustained note.

115



Forte (f), Sempre forte (sempre f), Con fuoco.

120

A

125

131

dim.

p

fp

139

fp

mf

f

fz

f

mf

f

f

148

157

167

fp

mf

fp

mf

fp

mf

fp

mf

fp

mf

fp

177

sf

mf

mf

p

pizz.

p

sf

p

186

6

3

3

3

3

3

arco

p

pizz.

f

arco

f

sf

sf

sf

194

p

p

sf

sf

sf

sf

p

p

p

p

mf

202

dim.

dim.

dim.

dim.

dim.

dim.

dim.

B

210

pp

pp

pp

pp

pp

pp

217

cresc.

cresc.

cresc.

cresc.

p

cresc.

cresc.

223

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

f

f

f

f

f

f

f

229

This page contains six staves of musical notation. The top three staves are in treble clef, the bottom three in bass clef. The music is primarily composed of eighth-note patterns. Articulations such as accents and slurs are used to indicate performance style. Measure numbers 229 are present at the beginning of each staff.

235

This page contains six staves of musical notation. The top three staves are in treble clef, the bottom three in bass clef. The music includes dynamic markings such as *ff* (fortissimo) and *ff* (double fortissimo). Time signatures change between measures, including 8/8. The notation shows a mix of eighth and sixteenth notes with various articulations.

240

fz p

fz p

fz p

fz p

fz p

247

f

f

f

f

f

C

263

pp

pp

pp

pp

f

pp

264

f

sf *dim.* *p*

f *sf* *dim.* *p*

f con espr. *sf* *dim.* *p*

f *sf* *dim.* *p*

con espr. *sf* *dim.* *p*

f *sf* *dim.* *p*

273

diminuendo

diminuendo

diminuendo

diminuendo

diminuendo

diminuendo

282

291

p

p

p

p

p

p

sempre p

sempre p

p

D

298

dim.

pp

dim.

pp

dim.

pp

dim.

pp

p

3

3

3

3

dim.

pp

305

312

320

p

p

fp

fp

f
arco

pizz.

sf

f

328

f

f

marcato

f marcato

f marcato

f

f

f

E

336

f

p

pizz.

p

pizz.

p

p

343

arco

arco

arco

p

349

pp

pp

pp

pp

pp

mf

355

mf

mf

mf

mf

361

dim. *semre* [3]

dim. *semre*

dim. *semre* [3]

dim. *semre*

dim. *semre*

367

pizz.

p

p [3] [3] [3]

p [3]

p

p

pp

374

381

387

ff

ff

mf

mf

mf dim.

393 F

p

dim.

p

pp

p

p

p

p

p

semper dim.

p

semper dim.

p

399

pp

pp

pp

pp

pp

pp

405

pp

pp

pp

pp

pp

pp

411

417

423

p

p

f

p

f

p

G

429

f

p

f

p

f

p

437

445

454

Musical score page 454. The score is for six staves of strings. The key signature is A major (three sharps). The music consists of sustained notes with grace notes and dynamic markings *p* and *pp*. The first staff has a single note with a grace note. The second staff has a sustained note with a grace note. The third staff has a sustained note with a grace note. The fourth staff has a sustained note with a grace note. The fifth staff has a sustained note with a grace note. The sixth staff has a sustained note with a grace note.

464

Musical score page 464. The score is for six staves of strings. The key signature is A major (three sharps). The music includes dynamic markings *sf*, *f*, *f* *con espressione*, and *sf*. The first staff has a sustained note with a grace note. The second staff has a sustained note with a grace note. The third staff has a sustained note with a grace note. The fourth staff has a sustained note with a grace note. The fifth staff has a sustained note with a grace note. The sixth staff has a sustained note with a grace note.

474

mf

sf

p

sf

p

mf

H

482

f

dim.

pp

491

491

497

497

503

Musical score page 503 featuring six staves of music. The top two staves show melodic lines with grace notes and dynamic markings *f* and *ff*. The middle two staves show harmonic patterns with dynamic markings *f* and *ff*. The bottom two staves show rhythmic patterns with dynamic markings *f* and *ff*.

509

Musical score page 509 featuring six staves of music. The top two staves show melodic lines with dynamic markings *ff* and *ff*. The middle two staves show harmonic patterns with dynamic markings *ff* and *ff*. The bottom two staves show rhythmic patterns with dynamic markings *ff* and *ff*.

514

sf — *p*

521

f

f

f

f

f

f

529

p

pp

pp

pp

pp

p

538

f

sf

dim.

pp

547

sempre ***pp***

sempre ***pp***

sempre ***pp***

sempre ***pp***

sempre ***pp***

sempre ***pp***

556

3

3

563

mf

f

mf

f

mf

f

569

ff

ff

ff

ff marcato

ff marcato

576

Musical score for strings (two violins, viola, cello) showing six staves of music. The score is in common time, key signature of two sharps, and 2/4 time. The music consists of eighth and sixteenth note patterns with various dynamics like forte, piano, and accents.

584

più moto

Musical score for strings (two violins, viola, cello) showing six staves of music. The score is in common time, key signature of two sharps, and 2/4 time. The music includes dynamic markings ff, sf, and sff, along with slurs and grace notes. The tempo is marked più moto.

592

This musical score page contains six staves of music for a string quartet. The staves are arranged vertically, with the top staff being the treble clef (G-clef) and the bottom staff being the bass clef (F-clef). The key signature is two sharps. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

600

This musical score page contains six staves of music for a string quartet. The staves are arranged vertically, with the top staff being the treble clef (G-clef) and the bottom staff being the bass clef (F-clef). The key signature is two sharps. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

2

Andante sostenuto

p *con espressione* *fp*

fp *mf* <> *fz* >

mf <> *fz* >

8

p

pp *p*

pp *p*

pp *p*

pp *p*

pp *p*

15

mf <> *sf* >>

sf >> *p*

mf <> *sf* >> *p*

mf <> *sf* >> *p*

mf <> *sf* >> *p*

A

21

fz <> *fz* <> *fz* <> *dim.*

pp *mf*

pp

pp

p

pp *arco*

26

dim.

p

mf

dim. *p* *mf*

dim. *p* *mf*

mf

dim.

mf

30

mf

f

pp

mf

f

pp

f

pp

f

f

pizz.

arco

mf

34

6 <> <>

6 mf

6 mf

6 mf 6

f 6

mf 6 6 3

pp

mf

37

f sf sf

f sf sf

6 6

f 6

f 6

3 f

f 6 6

40

dim.

pp

pp

p

pp

dim. 6

pp

pp

pp

pp

dim. 6

pp

pp

dim. 6

pp

pp

dim. 6

pp

pp

pp

pp

pp

pp

pp

43

p

mf

p

p

p

p

48

B

pp

pp

p

pp

pp

fp

52

fp

p

fp

fp

55

fp

p

fp

fp

fp

58

mf

mf

mf

mf

mf

mf

mf cresc.

molto cresc.

f

f

f

f

f

cresc.

molto cresc.

molto cresc.

molto cresc.

f

61

dim.

sf

dim.

sf

dim.

fz

64

p

p

p

pizz.

p

pizz.

arco

arco

69

pizz.
arco

sf *p*

p

mf > sf

pizz.
arco

sf

p

C

75

f
sf
sf
sf
dim. >
pp

f
sf
sf
sf
dim. >
pp

f
sf
sf
sf
dim. >
pp

mf < f
sf
sf
sf
dim. >
pp

f <
sf
dim. >
pp

f <
sf
dim. >
pp

80

mf

mf

mf

mf

mf

84

p

p

p

<>

<>

p

87

mf

f

89

f

6

6

6

6

f

f

v

D

Musical score for section D, measures 92-93. The score consists of six staves (treble, alto, bass, and three percussive staves) in common time, key signature of one sharp. Measure 92 starts with a dynamic of *dim.* in the treble staff. Measures 92-93 feature sixteenth-note patterns with grace marks. Measure 93 begins with a dynamic of *p* in the bass staff. Measures 92-93 conclude with a dynamic of *pp*.

Musical score for measure 93. The score consists of six staves (treble, alto, bass, and three percussive staves) in common time, key signature of one sharp. The score features sixteenth-note patterns with grace marks. Dynamics include *pp*, *p*, *pp*, *p*, *sempr pp*, *p*, *pp*, *p*, *pp*, *sempr pp*, *p*, *pp*, and *p*. Measure 93 concludes with a dynamic of *pp*.

98

Measure 1: Rest, eighth-note pairs.

Measure 2: Sixteenth-note patterns, dynamic *p*.

Measure 3: Sixteenth-note patterns, dynamic *pp*.

Measure 4: Eighth-note patterns, dynamic *pp*.

Measure 5: Eighth-note patterns, dynamic *pp*.

Measure 6: Sixteenth-note patterns.

102

stringendo

Measure 1: Eighth-note pairs, dynamic *pp*.

Measure 2: Eighth-note pairs, dynamic *pp*.

Measure 3: Sixteenth-note patterns, dynamic *p*.

Measure 4: Sixteenth-note patterns, dynamic *p*.

Measure 5: Eighth-note patterns, dynamic *sf*.

Measure 6: Eighth-note patterns, dynamic *sf*.

a tempo

106

pp pizz. arco
pp arco pp
pp pizz. arco pp
pp pizz. arco pp
pp pizz. arco pp
pp pizz. arco pp

3. Scherzo

Presto

p f
pp f
pizz. arco
p f
pp f
p pp f
p pp f
p pp f

10

18

25

25

pp

arco

pizz.

arco

pp

p

f

pp

f

pp

f

pp

f

35

f

43

fz

p

p

fz

p

p

fz

p

p

p

p

p

51

crescendo sempre al

f

f

f

p

mf *crescendo sempre al*

f

pp

crescendo sempre al

f

pp

crescendo sempre al

f

pp

59

L'istesso tempo

fz >= p

fz >= p

<> p

<> p

fz >= p

pizz. arco p

fz >= p

69

p

p

mf

fp

p

mf

p

pizz.

arco

p

79

f

fp

fp

fp

p

p

p

pizz.

p

p

Musical score for orchestra and piano, page 89, measures 1-10. The score consists of five staves. The top two staves are for the piano (treble and bass clef), followed by three staves for the orchestra: first violin, second violin, and cello/bass. Measure 1: Piano treble staff has eighth-note pairs. Measure 2: Piano bass staff has eighth-note pairs. Measures 3-4: Violin I has eighth-note pairs; Violin II has eighth-note pairs. Measures 5-6: Violin I has eighth-note pairs; Violin II has eighth-note pairs. Measures 7-8: Violin I has eighth-note pairs; Violin II has eighth-note pairs. Measures 9-10: Violin I has eighth-note pairs; Violin II has eighth-note pairs. Measure 11: Cello/bass has eighth-note pairs. Measure 12: Cello/bass has eighth-note pairs. Measure 13: Cello/bass has eighth-note pairs. Measure 14: Cello/bass has eighth-note pairs. Measure 15: Cello/bass has eighth-note pairs. Measure 16: Cello/bass has eighth-note pairs. Measure 17: Cello/bass has eighth-note pairs. Measure 18: Cello/bass has eighth-note pairs. Measure 19: Cello/bass has eighth-note pairs. Measure 20: Cello/bass has eighth-note pairs.

99

fp

p

fp

p

fp

fp

fp

p

fp

fp

fp

fp

fp

fp

109

pp

fp

pp

fp

pp

fp

pp

fp

pp

p

pizz.

p

p

p

119

arco

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

129

p

p

pp

p

p

p

p *ma un poco marcato*

p

140

p ma un poco marcato

pp

pp

pp

pp

153

pizz.

f

arco

p

f

pp

f

pp

f

162

Measure 162: Treble clef, 2/4 time. Dynamics: f , fz , p . Measure 163: Bass clef, 2/4 time. Measure 164: Bass clef, 2/4 time. Measure 165: Bass clef, 2/4 time. Measure 166: Bass clef, 2/4 time. Measure 167: Bass clef, 2/4 time. Measure 168: Bass clef, 2/4 time. Measure 169: Bass clef, 2/4 time. Measure 170: Bass clef, 2/4 time.

170

Measure 162: Treble clef, 2/4 time. Measure 163: Bass clef, 2/4 time. Measure 164: Bass clef, 2/4 time. Measure 165: Bass clef, 2/4 time. Measure 166: Bass clef, 2/4 time. Measure 167: Bass clef, 2/4 time. Measure 168: Bass clef, 2/4 time. Measure 169: Bass clef, 2/4 time. Measure 170: Bass clef, 2/4 time. Dynamic: p . Instruction: pizz.

177

arco
p

pp pizz.
arco >

pp f
pp f
pp f

186

f

194

Fz
p
p
p
p
p

202

crescendo sempre al
crescendo sempre al
crescendo sempre al
mf crescendo sempre al
crescendo sempre al
crescendo sempre al

f
f
f
f
f
f

209 L'istesso tempo

209 L'istesso tempo

p

fp *p*

fp *p*

fp

fp *p*

fp

219

f *dim.* *p* *pp*

f

Musical score for orchestra, page 229, showing five staves of music. The score includes dynamics such as *p*, *pp*, *mf*, and *pizz.* Performance instructions include *arco* and slurs. The music consists of measures 1 through 8 of a section starting at measure 229.

Musical score for orchestra, page 12, measures 239-240. The score consists of six staves. Measures 239-240 begin with a melodic line in the first violin staff, followed by sustained notes in the second violin, violins II, viola, cello, and double bass. Measure 240 features eighth-note patterns in the first violin and sustained notes in the lower strings.

4. Finale

Moderato

Musical score for measures 1-12 of the Finale. The score consists of six staves, each with a different key signature and time signature. Measure 1 starts with a treble clef, 3/4 time, and no key signature. Measures 2-3 transition to a treble clef, 3/4 time, and A major (one sharp). Measures 4-5 transition to a bass clef, 3/4 time, and E major (two sharps). Measures 6-7 transition to a bass clef, 3/4 time, and C major (no sharps or flats). Measures 8-9 transition to a bass clef, 3/4 time, and G major (one sharp). Measures 10-11 transition to a bass clef, 3/4 time, and D major (two sharps). Measure 12 concludes with a bass clef, 3/4 time, and A major (one sharp).

Musical score for measures 13-20 of the Finale. The score consists of six staves. Measures 13-14 start with a treble clef, 3/4 time, and one sharp. Measures 15-16 transition to a bass clef, 3/4 time, and one sharp. Measures 17-18 transition to a bass clef, 3/4 time, and one sharp. Measures 19-20 transition to a bass clef, 3/4 time, and one sharp.

23

pp <> p
pp <> p
pp <>
pp <> p
pp <> p
pp <> p

32

stringendo

p mf <> f
mf <> f
mf <> f
cresc. f
cresc. f
cresc. f

40

ritardando

f

p

attacca

48

Allegro ma non troppo

p

f

p

arco

pizz.

f

p

arco

f

sf

sf

sf

54

p

f

arco

f

mf

p

60

p

f

p

f

p

f

p

f

p

f

p

f

A

66

p < fp

p < fp

fp p

p < fp

p

74

p

fp

p

fp

fp

p

< fp

81

sf

f

dim.

#o

sf

f

dim.

sf

f

dim.

f

dim.

sf

f

dim.

f

dim.

sf

f

dim.

f

dim.

88

pp

cresc.

pp

cresc.

pp

cresc.

f

f

pp

cresc.

pp

cresc.

f

f

pp

cresc.

pp

cresc.

f

f

95

sempre f e marcato

B

101

mf

p

con espr.

mf

p

tr

mf

p

p

pizz.

p

109

mf sf f

mf sf f

sf f f

p sf f f

arco sf f f

117

p pp

p pp

p pp

p pp

p pp

124

f e appassionato

fz

f

fz

f

fz

f

f

f

130

marcato

marcato

137

con fuoco

f

p

con fuoco

mf

p

sf

sf

dim.

p

con fuoco

sf

sf

dim.

p

con fuoco

sf

sf

dim.

p

>

sf

sf

dim.

p

>

>

>

dim.

p

145

1.

pp

pp

pp

pp

pp

pp

p

un poco rit.

153

pizz.

mf arco

pizz.

mf arco

pizz.

mf

pizz.

pizz.

162 2.

pp

p

pp

p

pp

p

pp

pp

170

fp pp
fp pp
pp
p
p pp

C

176

fp pp
fp pp
pp
p
p pp
p pp

182

189

194

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

199

pp

pp

pp

pp

D

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top staff (treble clef) has a dynamic of *p*. The second staff (treble clef) has a dynamic of *p* and contains sixteenth-note patterns with a '3' above each group of three. The third staff (bass clef) has a dynamic of *p*. The fourth staff (bass clef) has a dynamic of *p*. The fifth staff (bass clef) has a dynamic of *p* and includes a 'pizz.' instruction. The bottom staff (bass clef) has a dynamic of *p*. Measures 11 and 12 are divided by vertical bar lines. Measure 11 concludes with a fermata over the bassoon line. Measure 12 begins with a dynamic of *f* and ends with a dynamic of *f*.

A musical score page for orchestra, numbered 209. The score consists of six staves: 1) Violin 1 (G clef, 2 sharps) playing eighth-note patterns with grace notes; 2) Violin 2 (C clef, 2 sharps) playing eighth-note patterns with grace notes; 3) Viola (C clef, 2 sharps) playing eighth-note patterns with grace notes; 4) Cello (F clef, 1 sharp) playing eighth-note patterns with grace notes; 5) Double Bass (F clef, 1 sharp) playing eighth-note patterns with grace notes; 6) Bassoon (F clef, 1 sharp) playing eighth-note patterns with grace notes. Various dynamics are indicated: **f**, **p**, **sf**, **v**, **3** (over groups of notes), **arco**, and **—** (rest). Measure 1 starts with a forte dynamic (f) in the bassoon and violins, followed by a piano dynamic (p) in the cellos and basses. Measure 2 starts with a forte dynamic (f) in the bassoon and violins, followed by a piano dynamic (p) in the cellos and basses. Measure 3 starts with a forte dynamic (f) in the bassoon and violins, followed by a piano dynamic (p) in the cellos and basses. Measure 4 starts with a forte dynamic (f) in the bassoon and violins, followed by a piano dynamic (p) in the cellos and basses. Measure 5 starts with a forte dynamic (f) in the bassoon and violins, followed by a piano dynamic (p) in the cellos and basses. Measure 6 starts with a forte dynamic (f) in the bassoon and violins, followed by a piano dynamic (p) in the cellos and basses.

215

E

221

229

mf

fp *fp* *cresc.* *mf*

cresc. *mf*

p *mf* *e un poco marcato*

236

f *f*

f *f*

f *f*

mf *f*

243

dim.

dim.

dim.

dim.

f

dim.

dim.

dim.

dim.

dim.

dim.

F

mf

p

mf

p

p

pizz.

p

arco

sf

258

f *p*
f *p*
f — *sf* *sf* *p*
f *p*
f — *sf* *sf* *p*
f < *sf* — *sf* *p*

265

pp *appassionato* —
pp
pp
pp
pp, *mf*
pp, *mf*

Musical score for orchestra, page 271, measures 1-5. The score consists of six staves. Measure 1: Trombones 1 & 2 play eighth-note chords (B4, D5), Trombone 3 plays eighth-note chords (A4, C5), Bassoon 1 & 2 play eighth-note chords (G4, B4), Bassoon 3 plays eighth-note chords (F#4, A4). Measure 2: Trombones 1 & 2 play eighth-note chords (B4, D5), Trombone 3 plays eighth-note chords (A4, C5), Bassoon 1 & 2 play eighth-note chords (G4, B4), Bassoon 3 plays eighth-note chords (F#4, A4). Measure 3: Trombones 1 & 2 play eighth-note chords (B4, D5), Trombone 3 plays eighth-note chords (A4, C5), Bassoon 1 & 2 play eighth-note chords (G4, B4), Bassoon 3 plays eighth-note chords (F#4, A4). Measure 4: Trombones 1 & 2 play eighth-note chords (B4, D5), Trombone 3 plays eighth-note chords (A4, C5), Bassoon 1 & 2 play eighth-note chords (G4, B4), Bassoon 3 plays eighth-note chords (F#4, A4). Measure 5: Trombones 1 & 2 play eighth-note chords (B4, D5), Trombone 3 plays eighth-note chords (A4, C5), Bassoon 1 & 2 play eighth-note chords (G4, B4), Bassoon 3 plays eighth-note chords (F#4, A4).

G

Musical score for orchestra and piano, page 10, measures 294-295. The score consists of six staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, the fifth is cello, and the bottom is double bass. The key signature is A major (three sharps). Measure 294 starts with a dynamic of *mf*. The soprano and alto have eighth-note patterns. The tenor and bass have sustained notes. The cello and double bass provide harmonic support. Measure 295 begins with a dynamic of *p*. The soprano and alto continue their eighth-note patterns. The tenor and bass sustain notes. The cello and double bass provide harmonic support. The piano part is indicated by a vertical line with a dynamic of *pp*.

302

pp

sempre pp

fz

p

sempre pp

fz

p

fz

p

sempre pp

fz

p

fz

pp

fz

p

fz

pp

fz

p

fz

310

fz

f

fz

f

fz

f

fz

f

mf

fz

f

mf

fz

f

319

ff

ff

ff

ff

ff marcato

ff marcato

Ludvig Norman

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

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 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 kammarkonstmusik.

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Stråksextett op. 18 för 2 violiner, 2 violor och 2 violoncelli

1. Moderato - Allegro molto, quasi presto
2. Andante sostenuto
3. Scherzo: Presto
4. Finale: Moderato – Allegro ma non troppo

Ludvig Normans Stråksextett kom till 1854 och är således ett verk av en relativt ung tonsättare. Han hade dock redan som elvaåring 1843 fått en sångcykel publicerad. 1848–53 följde studier vid konservatoriet i Leipzig där han kom i kontakt med de konstnärliga strömningar som dominrade i Europa vid denna tid. Bland annat lärde han känna den mycket inflytelserika Robert Schumann, något som antagligen påverkade honom mycket. Norman återvände sedan till Stockholm och komponerade sånger, pianostycken och kammarkonstmusik innan stråksextetten tog form.

De fyra satserna bildar en sammanhållen enhet i klassisk form. Första satsen inleds

långsamt, musiken flätas allt tätare ihop och långsamt byggs intensiteten upp inför den direkt följande snabba delen, *Allegro molto quasi presto*. Här presenteras huvudtemat i förstaviolin med underliggande trioler. Idéer och infall avlöser varandra och Norman arbetar skickligt med rytm och klang. Formen är fri och fantasirik ända fram till återtagningen. Den andra satsen i a-moll kontrasterar tydligt mot den första och är mycket expressiv och tekniskt virtuos. Efter en kort inledning dyker ett första tema upp. Fraserna utvecklas och varieras och snart presenteras ett nytt tema i förstacelostämman. Detta tema kännetecknas av en åttodel spelad sforzato, följd av en slinga med trettiotvåondelar. Slutligen kommer så det första temat tillbaka. Tredje satsen är ett tidstypiskt scherzo med trio. Sista satsen har en långsam inledning, som är nära besläktad med inledningen på första satsen. Därefter följer ett virtuost men sångbart *Allegro ma non troppo*. Ett kontrasterande avsnitt i staccato tar vid och utforskas vidare i genomföringen, varpå följer en återtagning och slutligen en coda med ett litet fyrverkeri av toner.

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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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String sextet op. 18

for 2 violins, 2 violas and 2 cellos

1. Moderato - Allegro molto, quasi presto
2. Andante sostenuto
3. Scherzo: Presto
4. Finale: Moderato – Allegro ma non troppo

Ludvig Norman wrote his string sextet in 1854, making it one of the composer's relatively young works. He had, however, already had a song cycle published back in 1843, when he was only eleven. Between 1848 and 53, he studied at the Music Conservatory in Leipzig, where he came into contact with the artistic currents that dominated Europe at that time, including the highly influential Robert Schumann – an acquaintance that is likely to have affected him greatly. Norman returned to Stockholm, where he composed songs, piano pieces and chamber music before the string sextet took shape.

The four movements make up a coherent unit in classical form. After a slow beginning, the music weaves into an ever-tighter fabric, the intensity slowly building as it leads directly to the fast section, *Allegro molto quasi presto*. Here the principal theme is presented in the first violin underpinned with triplets. Employing a continual succession of ideas and whims, Norman works the rhythm and timbre with skill. Formally it is free and imaginative right up to the recapitulation. The second movement in A minor contrasts sharply with the first, and is highly expressive and technically virtuosic. After a brief opening section, we hear the first theme. The phrases are developed and varied, and before long a new theme is presented in the first cello, characterised by a *sforzato* quaver followed by a string of demisemiquavers. The movement ends with a reiteration of the first theme. The third movement is a conventional scherzo with trio. The last movement has a slow opening passage not unlike that of the first movement. A virtuoso but lyrical *Allegro ma non troppo* then follows. A contrasting section in staccato takes over and is explored in the development, after which follows a recapitulation and finally a coda that bursts into a minor firework display of notes.

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Transl. Neil Betteridge

Kritisk kommentar

För den följande utgåvan har två autografer funnits att tillgå och båda används som källor. Dels ett handskrivet partitür (**Ap**) och dels stämmaterialet som använts för framförande (**As**). Då Norman i hög grad skriver fraseringsbågar i stället för stråkbågar, har det funnits anledning att jämföra med **As** för att skapa en spelbar version av verket. Många av Normans originalbågar binder ofta ihop en fras med nästa utan uppehåll, vilket skapar oändligt långa stråkbågar. Detta har man varit tvungen att ändra i **As**. På många ställen har dock **Ap** bågarna behållits och det blir musikernas uppgift att lösa var man bäst bryter dessa.

Även crescendo och diminuendotecken, kilarna, är i **Ap** mycket slarvigt noterade. Det är ofta omöjligt att se var de börjar och var de slutar. Klart är emellertid att Norman verkar föredra att använda kilarna vid frasering, medan han skriver ut ”crescendo” och ”diminuendo” vid större dynamiska förlopp. Detta skapar ibland en något förvillande notbild och det kan stå t ex. ”> dim. > dim.” som i Violin 1, sats 4, t.246-249. Även crescendo staplas ibland på liknande sätt.

Sats 1

Takt	Instrument	Kommentar
1		” <i>Allegro con moto</i> ” tillagt för hand i Ap . <i>Moderato</i> i As
5	Vla 1	” <i>solo</i> ” tillagt från As
44	Vl 1, Vl 2, Vla 1	Accenten tillagda i a.m. Vc och t.42
46	Vl 1, Vl 2	Accenten flyttad till t. 46 enl. As. I Ap ligger den i takt 47.
58	Vl 2	Båge tillagt för hand i As
61		” <i>Allegro molto quasi Presto</i> ” tillagt för hand i Ap
114		Bågar som i vl 1 As
142	Vl 1	Fraseringsbåge i a.m. t.437
187-189	Vla 1, 2	Bågen går över hela takten i Ap
224	Vc 2	Det kan ev. saknas en båge från takten innan. Tonen bör oavsett vara g
225-226	Vl 1, 2	I As är dessa två takter staccato
249-250		Slarviga noterade <i>dim</i> i både b och As .
250		Bågar i.a.m.t 525
254		Bågar i.a.m.t.529
301	Vc 1	Tredje tonen g enl. As
320	Vc 2	Kan också tolkas som ett <i>sf</i> i Ap .
336	Vla 2	Accent borttagen för att inte krocka med legatot
342	Vl 1	Sista ton korrigeras till g
343-44		Accenten tillagda i a.m. Vla 2
353	Vl 1	Tredje ton korrigeras till g
355	Vla 2	<i>mf</i> inskrivet för hand
358	Vl 1	Ändrat till <i>f</i> enl. As
383	Vl 1	I As står här <i>sf</i> vilket är fel
390	Vl 2	<i>ff</i> tillagt
392	Vla 2	<i>mf</i> tillagt
433	Vla 2	<i>mf</i> tillagt i a.m. Vla1 och senare Vc1. Båge i a.m. Vla 1
460	Vl 1, Vc 1	<i>p</i> tillagt i.a.m. övriga stämmor. I As finns inskrivet <i>p</i> med annan hand.
465	Vc 2	Båge enligt As
485-487		Bågar i.a.m. t. 206-208
499	Vc 1	Båge i a m Vl 2
498-503		Hårnålsbågar ersatta med ett kontinuerligt <i>cresc.</i>
503	Vc 2	Accenten här är märklig, men finns i både Ap och As
508-509	Vl 1,Vl 2	Toner noterade enl. Ap

516-517		Lagt till accenter på alla slag. Väldigt otydligt i båda A
519	Vla 1, Vc 1	Rytmen omskriven med en modernare notation för att tydliggöra dynamiken
525		Mycket otydlig placering av <i>dim</i> i Ap men bör vara i a.m. t.249
543		Bågar i.a.m.t. 268
551	Vla 2	Båge i a.m. Vla 1
591	Vc 1, Vc 2	Lagt till <i>sf</i> i a.m. övriga stämmor
593	Vc 2	På första slaget står även tonen e i båda A , men med text står ett tydligt a.

Sats 2

I takterna 22,28,32 77 och 83 har balkningen av rytmen noterats om i en mer läsbar och modern version.

Takt	Instrument	Kommentar
4	Vl 2	<i>cresc dim</i> i a.m. övriga stämmor
12	Vl 2	I As är första tonen ändrad till fiss
32	Vl 1, Vl 2, Vc 2	F tillagt i a.m. Vc 1
35	Vla 2	Tonerna har blivit korrigrade i Ap
38		Två korta <i>cresc.</i> har här ersatts med ett enda kontinuerligt
42	Vl 2	Sista ton a i a.m. Vc 1
53	Vla 2, Vc 1	Otydligt vem <i>cresc-dim</i> avser och har därför noterats i båda stämmorna.
66		Dynamiken i det här partiet skiljer sig från motsvarande ställe i början.
70	Vc 1	<i>cresc</i> noterat enl. As
80-81	Vc 1	Dynamiken otydlig i Ap . Toner har ändrats, men tonsättaren har glömt att flytta dynamiken. <i>mf</i> är därför flyttat till ett musikaliskt mer motiverat ställe i t.81
87	Vla 2, Vc	Dynamik korrigeras i a.m. Vl
89	Vla 2	Båge i a.m. t.42
95	Vl 1	<i>p</i> tillagt
98	Vla 2	<i>p</i> tillagt i a.m. Vla 1
99	Vla	Dynamik tillagt i a.m. Vl 2
101	Vla	Dynamik tillagt för tydlighets skull.
102	Vl 2	Dynamik i a.m. Vl 1

Sats 3 Scherzo

Takt	Instrument	Kommentar
5	Vl 2	Dynamik tillagd i a.m. Vc 1
13	Vc	Accenter tillagda i a m Vl 1
27	Vla 1	<i>p</i> tillagt i a.m. Vc
34	Vl 1	I Ap och As står tydligt en accent på första slaget, men på alla parallelställen är den här frasen helt legato. Enda undantaget är t.10 och t.162, men då fortsätter frasen på ett annat sätt.
93	Vla, Vc	Lagt till saknad dynamik () i a.m. Vl
118	Vla 1	Det är tydlig ett ciss på slag 2 i både Ap och As , trots att Vl 1 har ett c.
125	Vla, Vc 1	<i>f</i> tillagd i a.m. övriga stämmor.
127-128	Vl 2, Vla 1	Bågar i a m t. 95-96
129	Vl 1	<i>p</i> inskrivet för hand i As . Dynamik saknas helt i Ap
157		Dynamik i a.m. starten av satsen.
224		Bågar i a.m. parallelstället t.128

Sats 4 Finale

I **As** börjar finalen i ”Allegro ma non troppo”(t.48), medan i **Ap** kallas redan inledningen ”Moderato” (t.1) för ”Finale”. Benämningen ”Moderato” är hämtad från **As** och saknas i **Ap**. I **Ap** är med blyerts inskrivet ”Allegretto con moto”, med det går inte att säga varifrån denna anteckning härstammar.

Takt	Instrument	Kommentar
16	Vl 2	Tredje slaget rättat till fiss för hand i Ap
20	Vc 2	<i>cresc-dim</i> tillagd i a.m. Vla 2
21	Vla 2, Vc 2	<i>f</i> tillagt i a.m. Vl
51, 207	Vla 2	Båge i a m Vl 1 och Vla 1
52	Vl 1	Båge i a.m. Vc 1 t.54
57	Vc 2	Båge i a.m. Vl 1
60-63		Lagt till <i>cresc</i> i alla stämmor i a.m. Vl 1
74	Vla 1	Båge och <i>f</i> i a. m. t.70
78, 82	Vc 2	<i>f</i> i a. m. Vl 1 och Vl 2
88		<i>cresc</i> -kilen ersatt med text för ökad läsbarhet.
89	Vla 2, Vc	Bågarna är tydligt strukna i Ap
134	Vl 2, Vla 1	Accent tillagd på slag 3 i a.m. Vl 1
163	Vla 2	<i>p</i> i a.m. Vla 1
169	Vla 1	Båge i a m Vl 1
187	Vc	<i>fz</i> i a m t.183
178		<i>p</i> tillagt i a m t.174
188	Vl 1	Toner enl. korrigering i Ap
192	Vc	<i>p</i> i a m övriga stämmor
202	Vla 2, Vc 1	Båge i a. m. Vl 1
203	Vl 2	c på slag ett tillagt för hand i Ap , saknas i As
215	Vla 2	Mycket otydligt i Ap . I As står h som andra ton, men jag har skrivit b i .a.m Vla 1
218	Vc 2	a på slag ett enligt Ap
233	Vc 2	Båge i a m Vl 1, t. 235
240	Vc 1	Accent istället för <i>sf</i> i a.m. Vl 1
242	Vl 2	g på slag två tillagt för hand i Ap saknas i As
250-51	Vla 2	Bågar i a. m. Vl 2
255	Vla 2	Bågar i a. m. Vla 1
258	Vla 2	<i>f</i> tillagt i a. m. övriga enskotten
259	Vl 1	Dynamik i a. m. Vl 2
263	Vl 1	Båge i a. m. t.259
265	Vla 1	Sista ton ändrad till g i a.m. Vl 2
280	Vl 1	På slag ett står ett mycket tydligt e i Ap , men ett mycket tydligt eiss i As . Båda fungerar.
305	Vla	Bågar i a m Vl 2
308		<i>p</i> tillagt i alla stämmor i a.m. Vl 1