SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

# LUDVIG NORMAN

1831-1885

## Stråksextett

## *String sextet*

Opus 18

Källkritisk utgåva av/Critical edition by Michael Bartosch

## 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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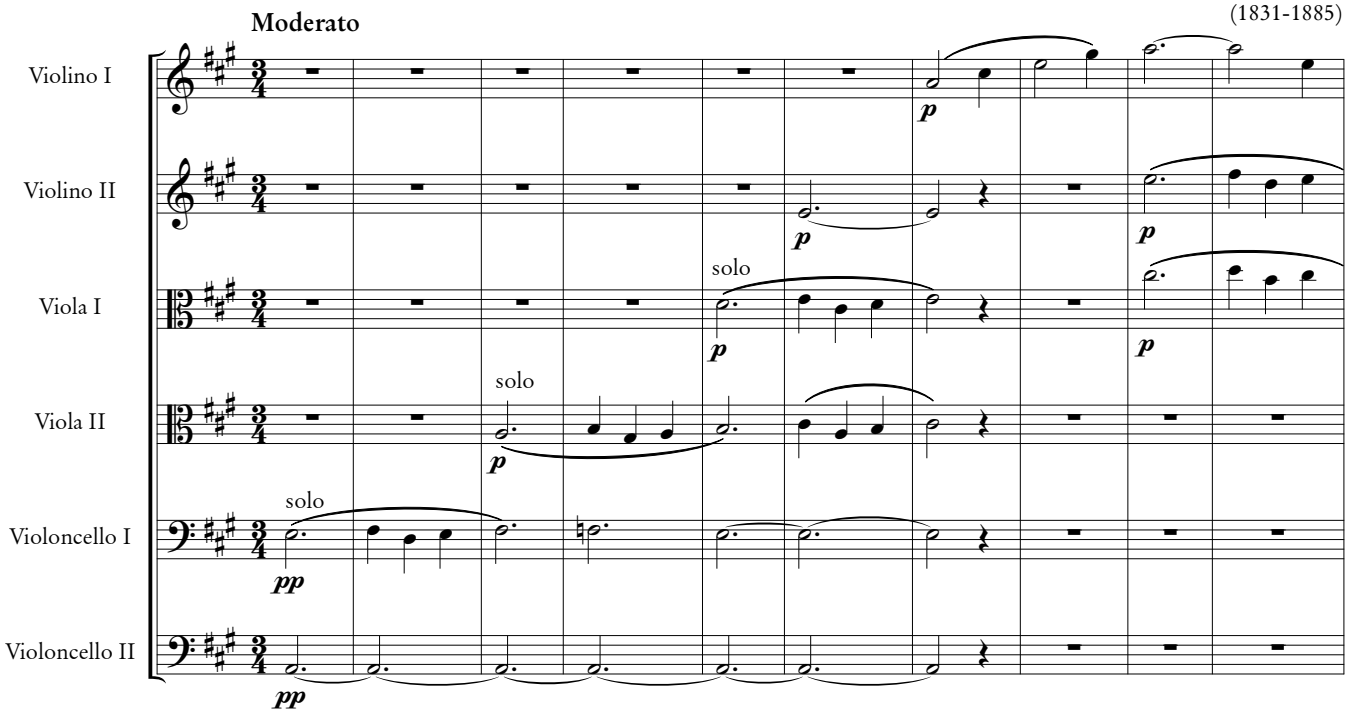
# Sextett

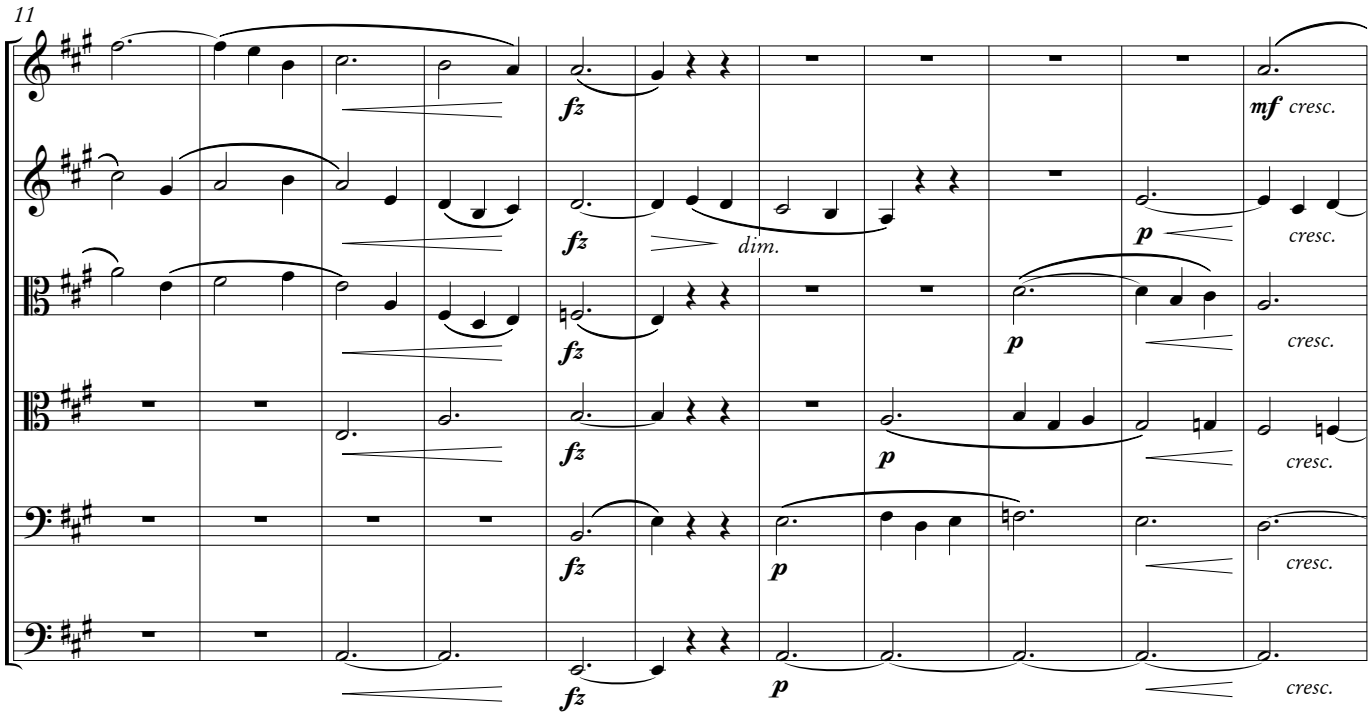
*Op. 18*

## 1

Ludvig Norman
(1831-1885)

**Moderato**

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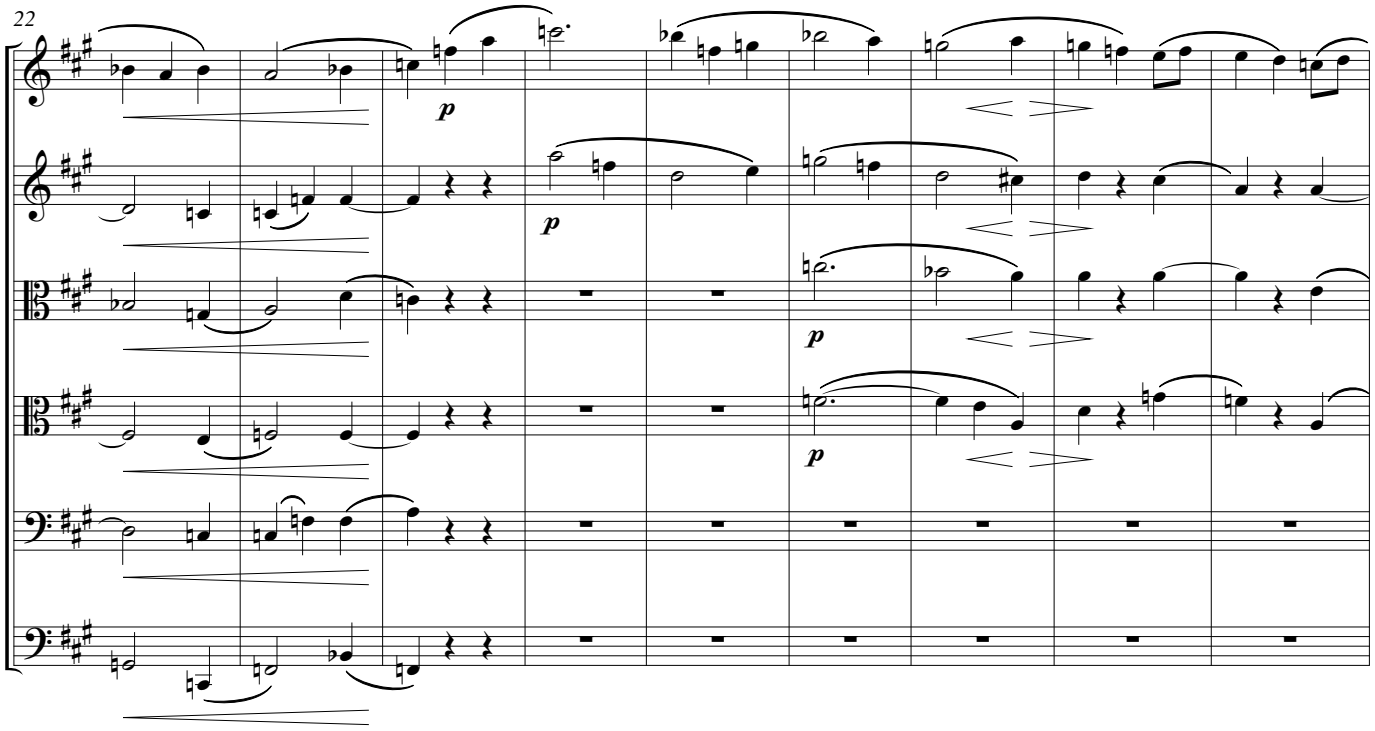
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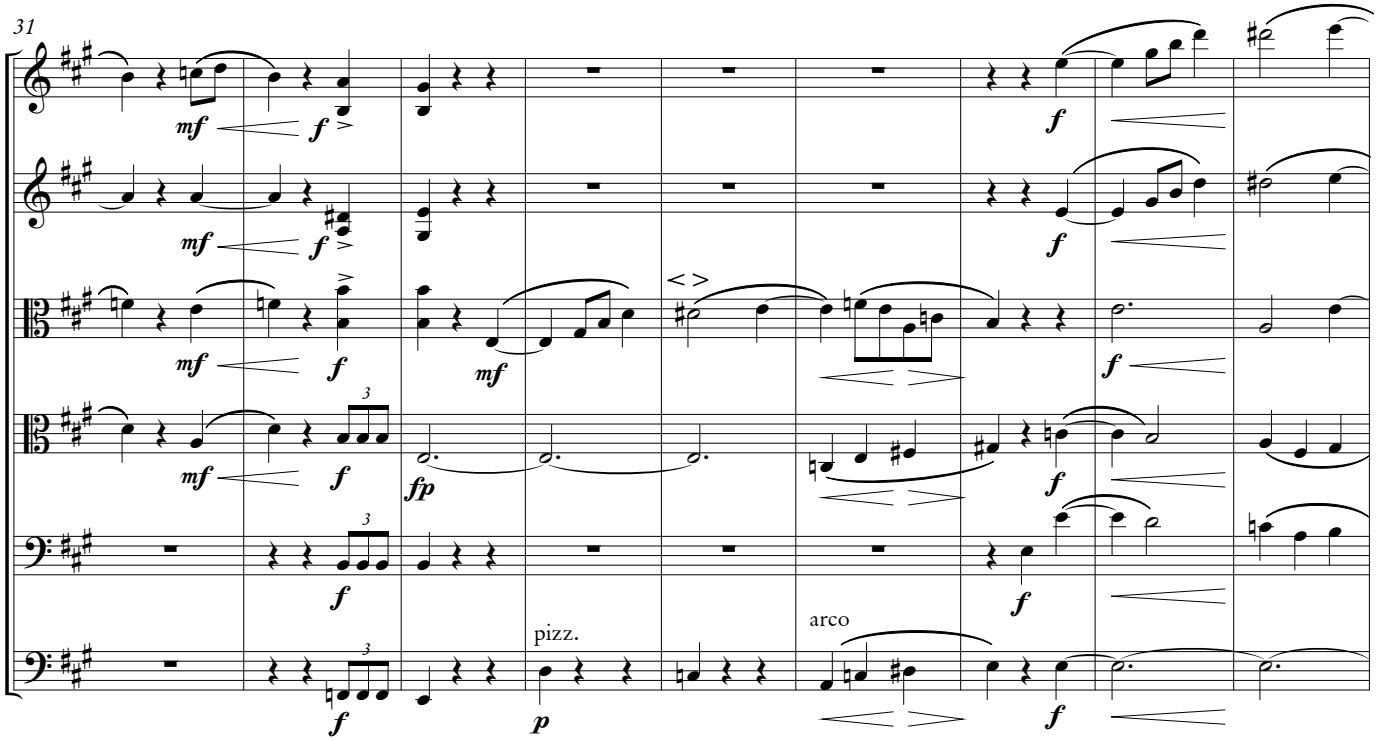
p
p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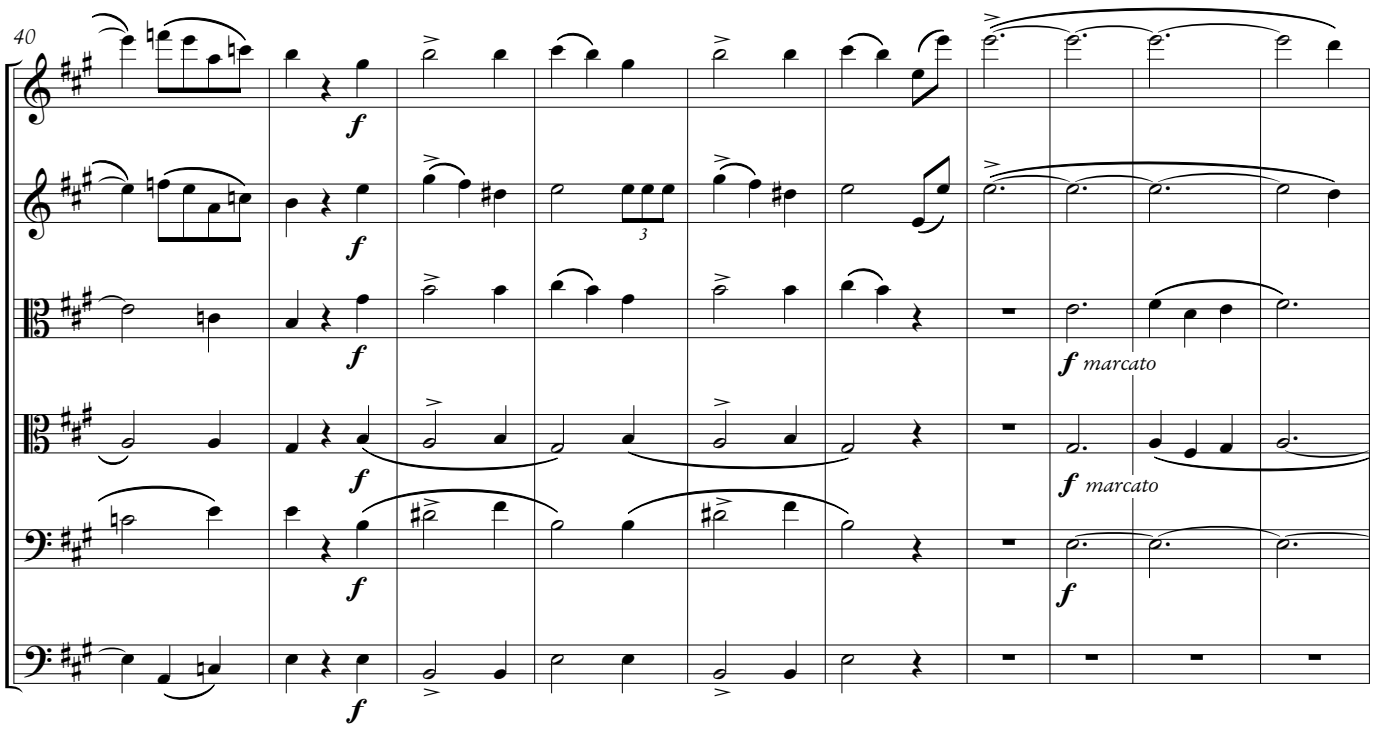
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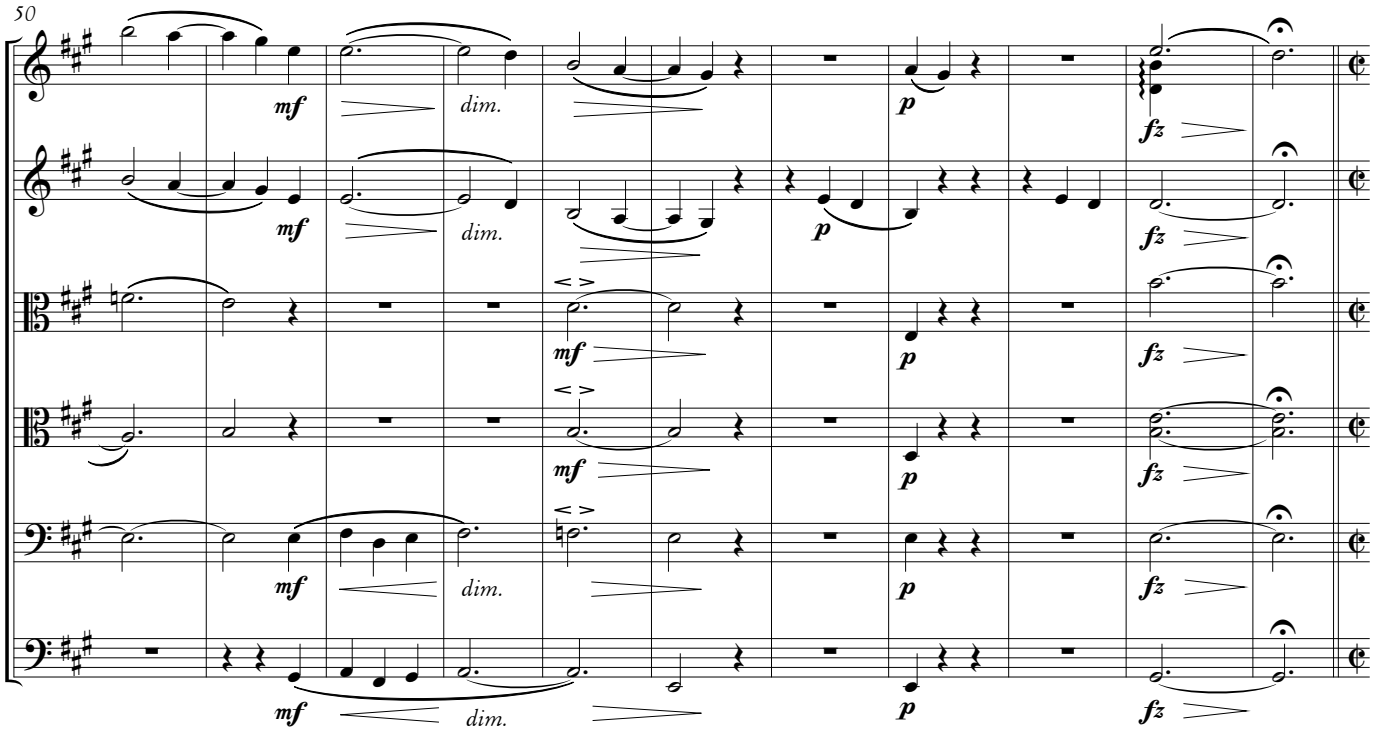
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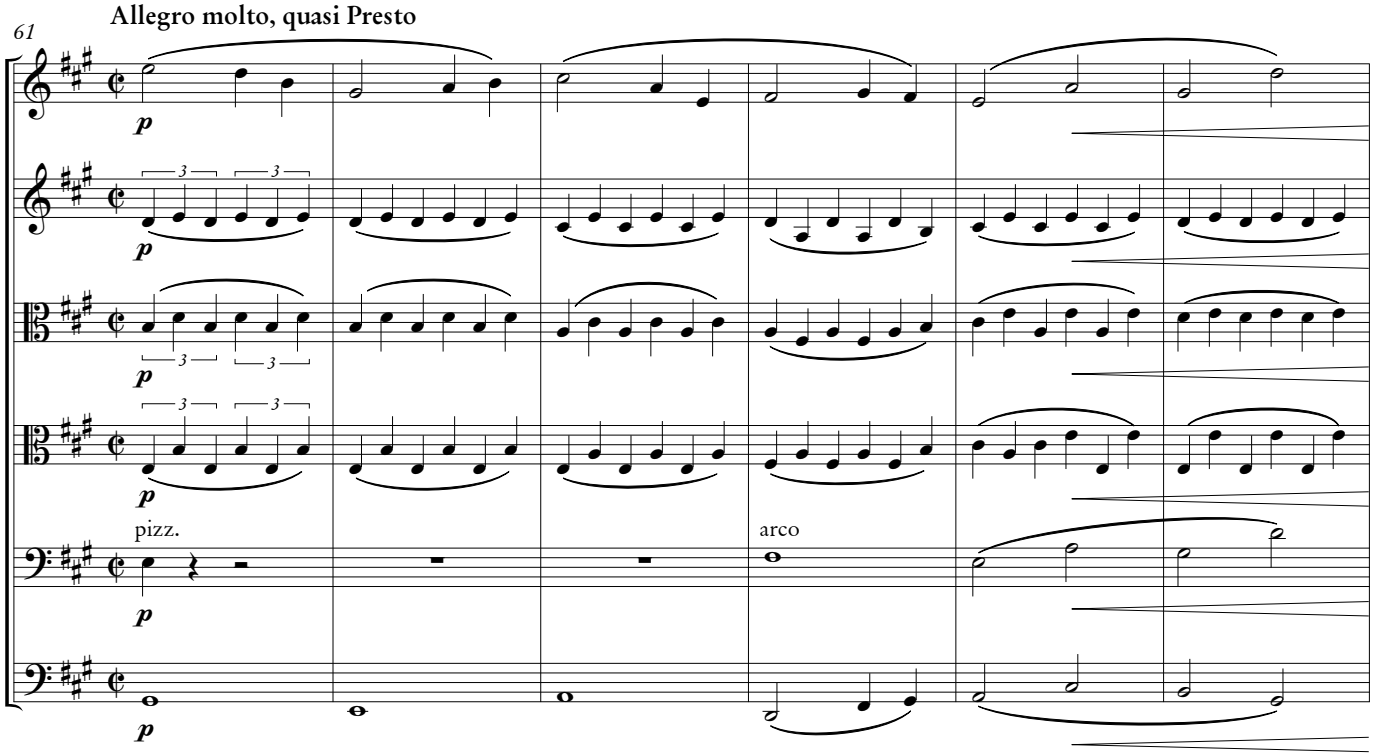
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Allegro molto, quasi Presto
p
pizz.
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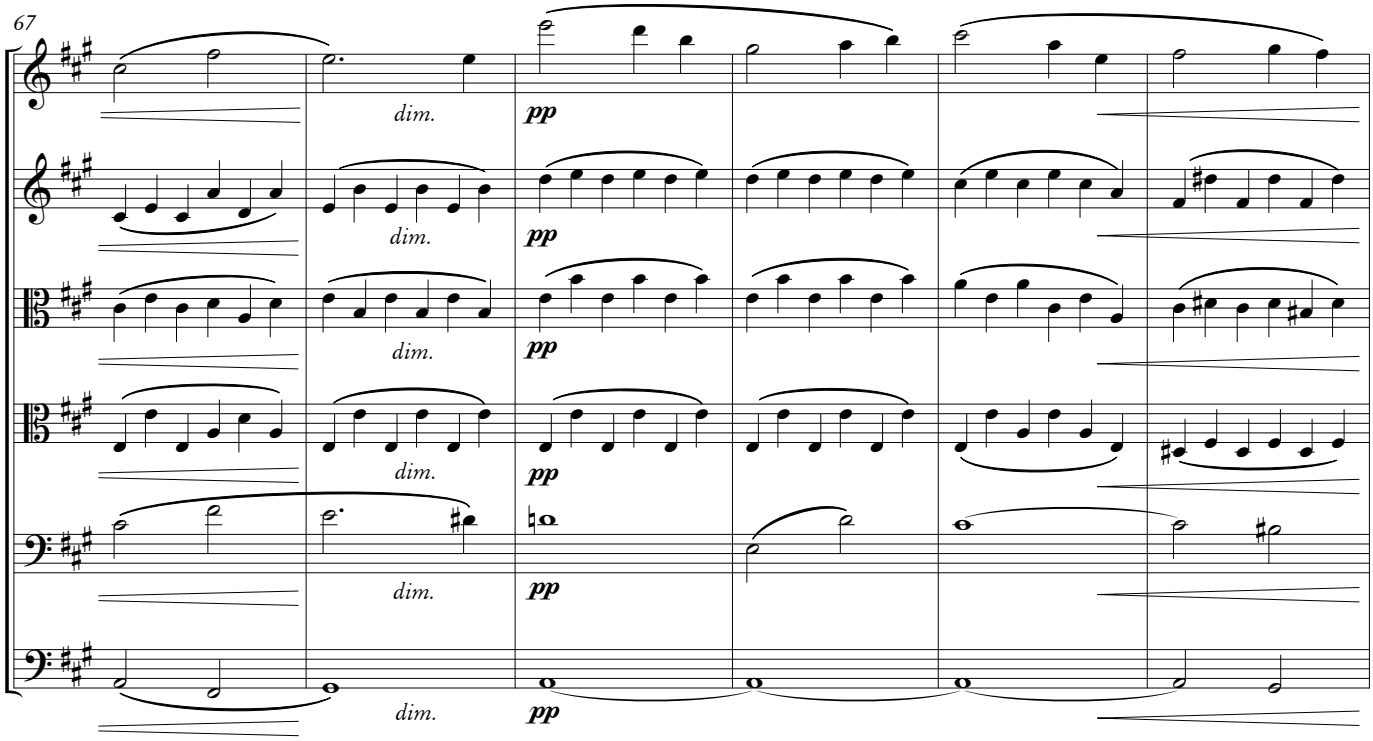
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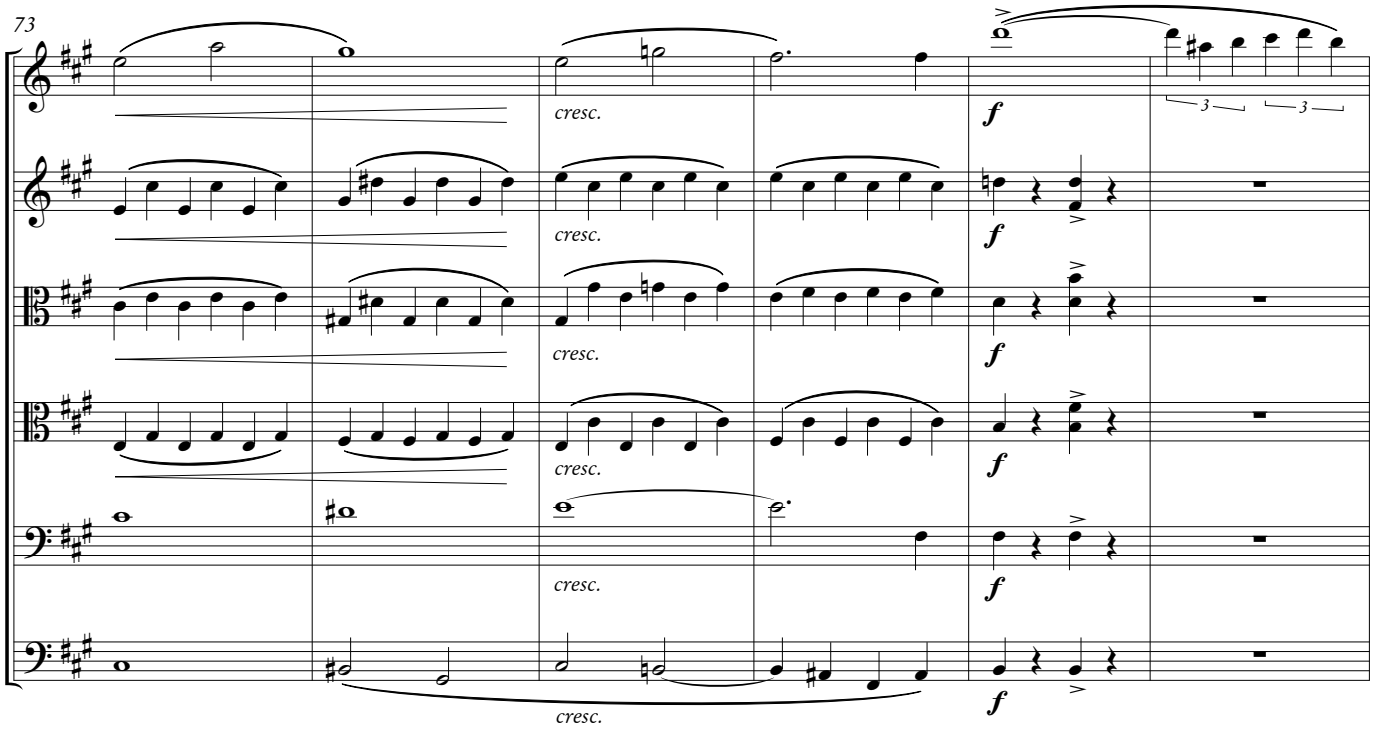
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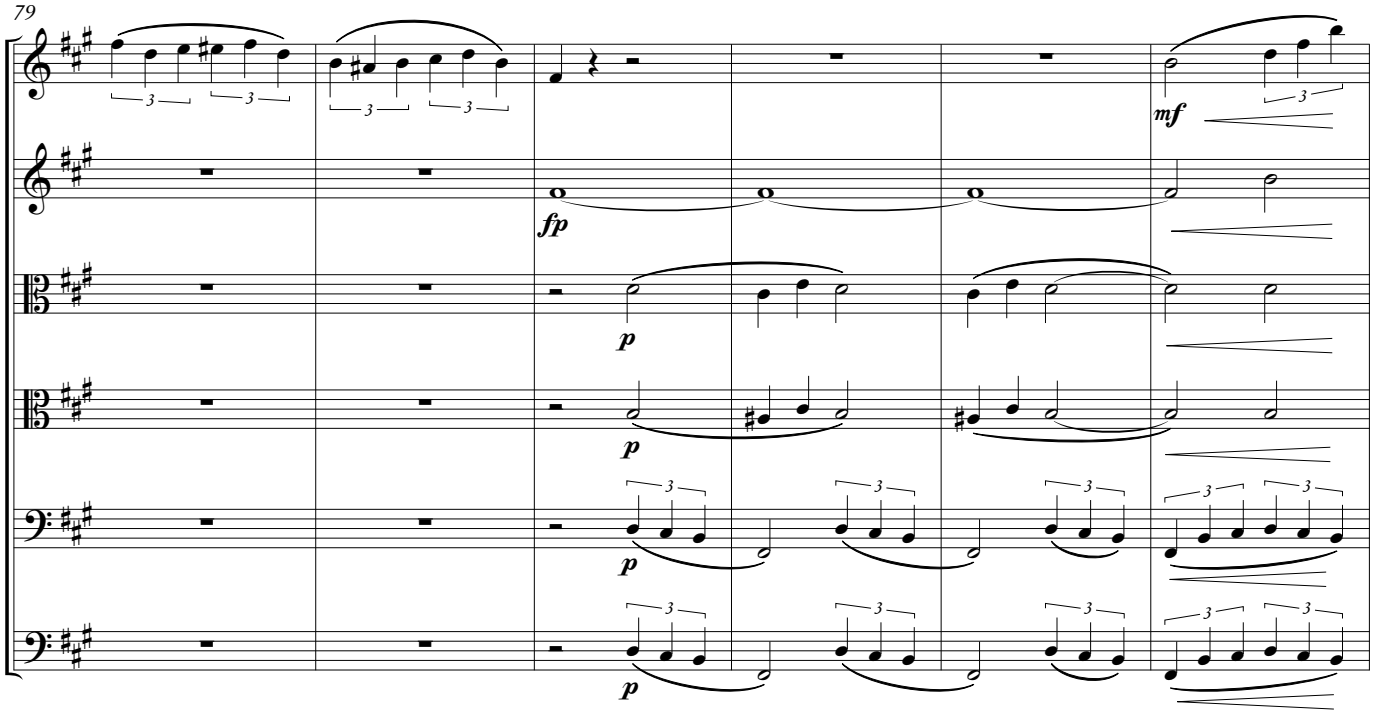
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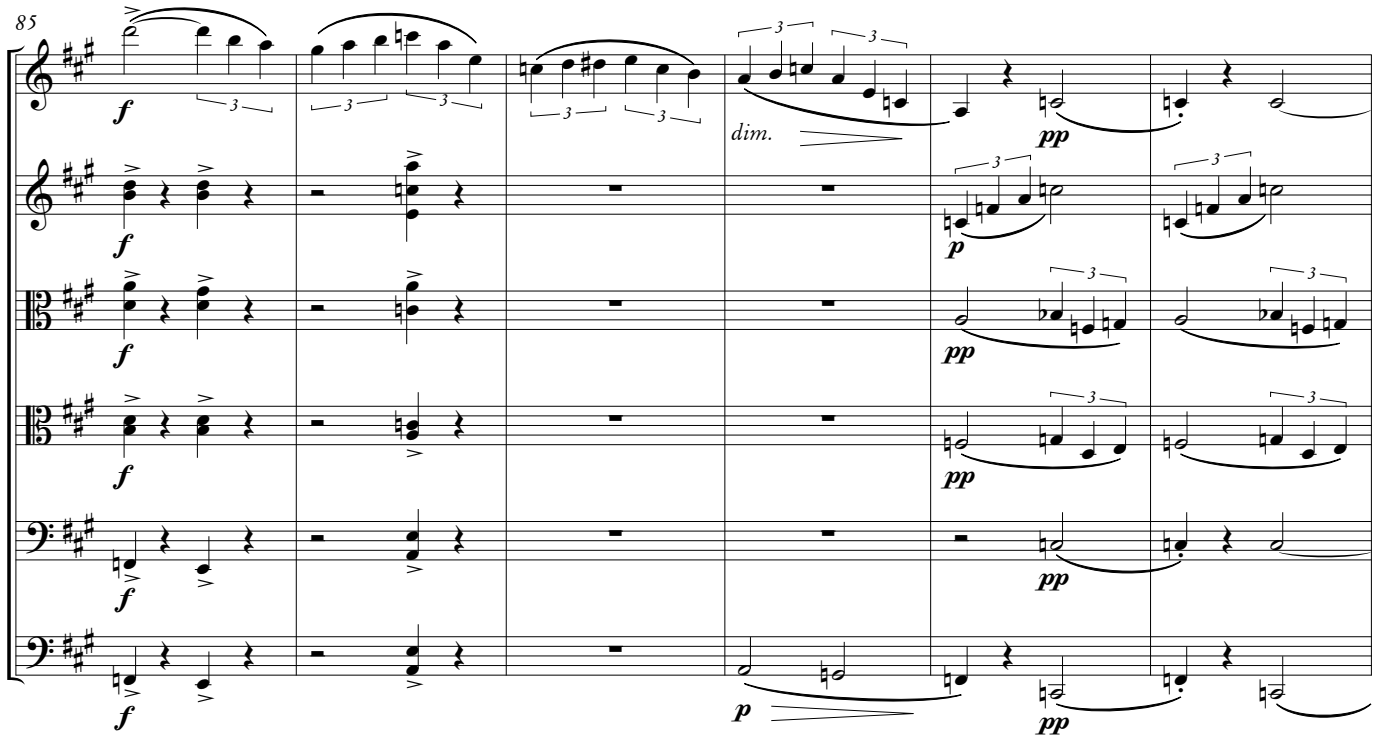
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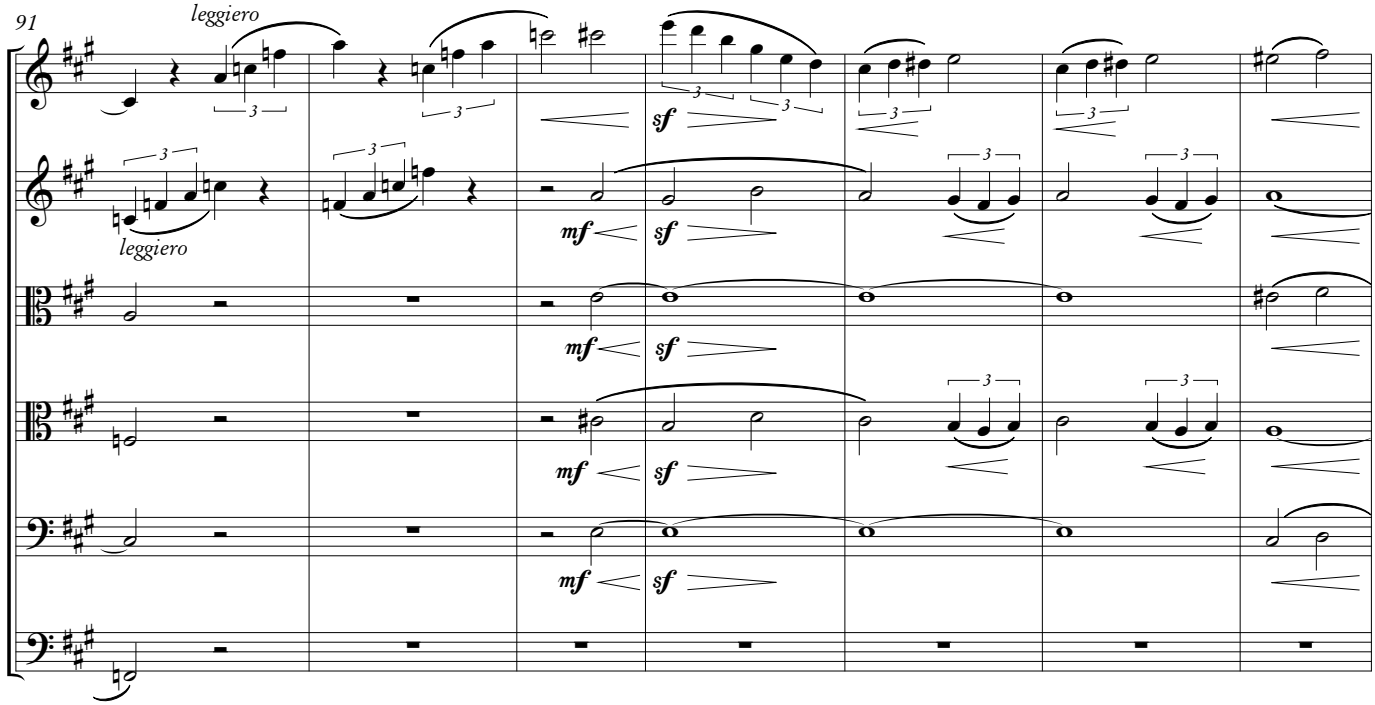
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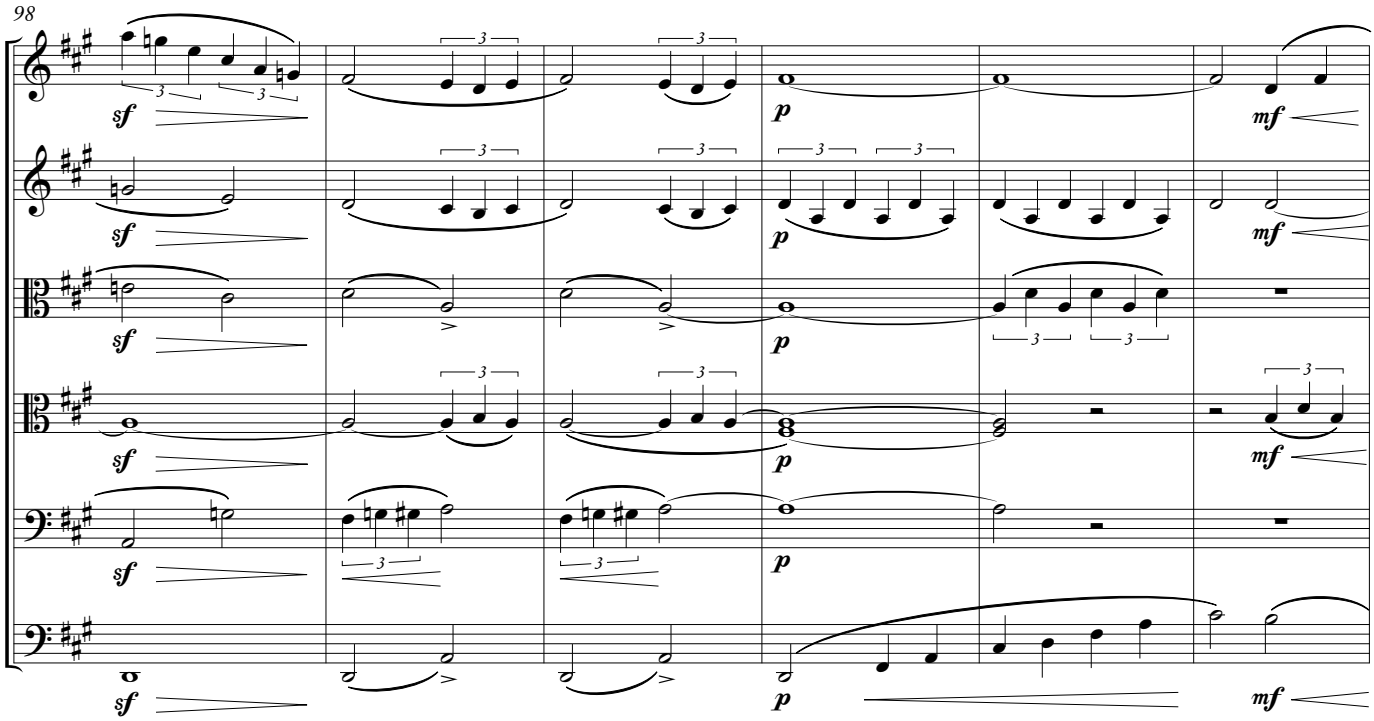
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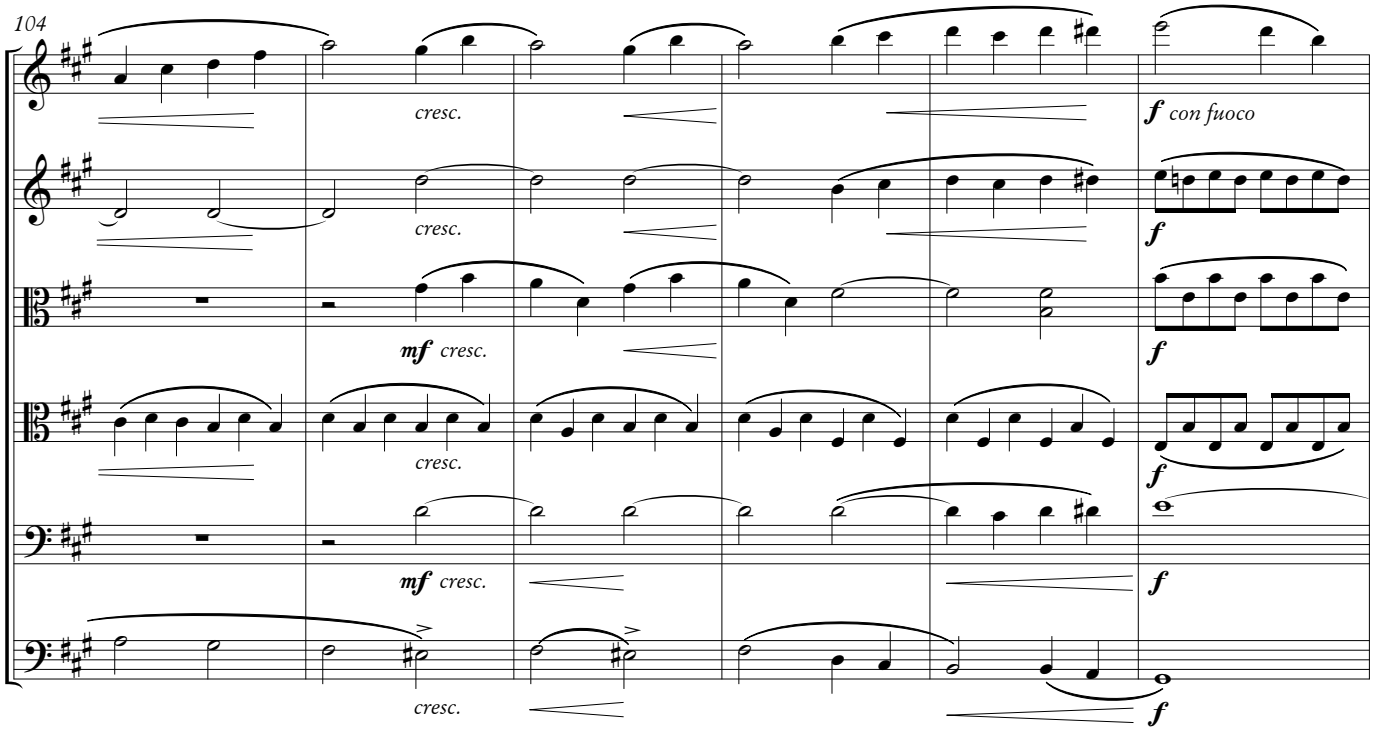
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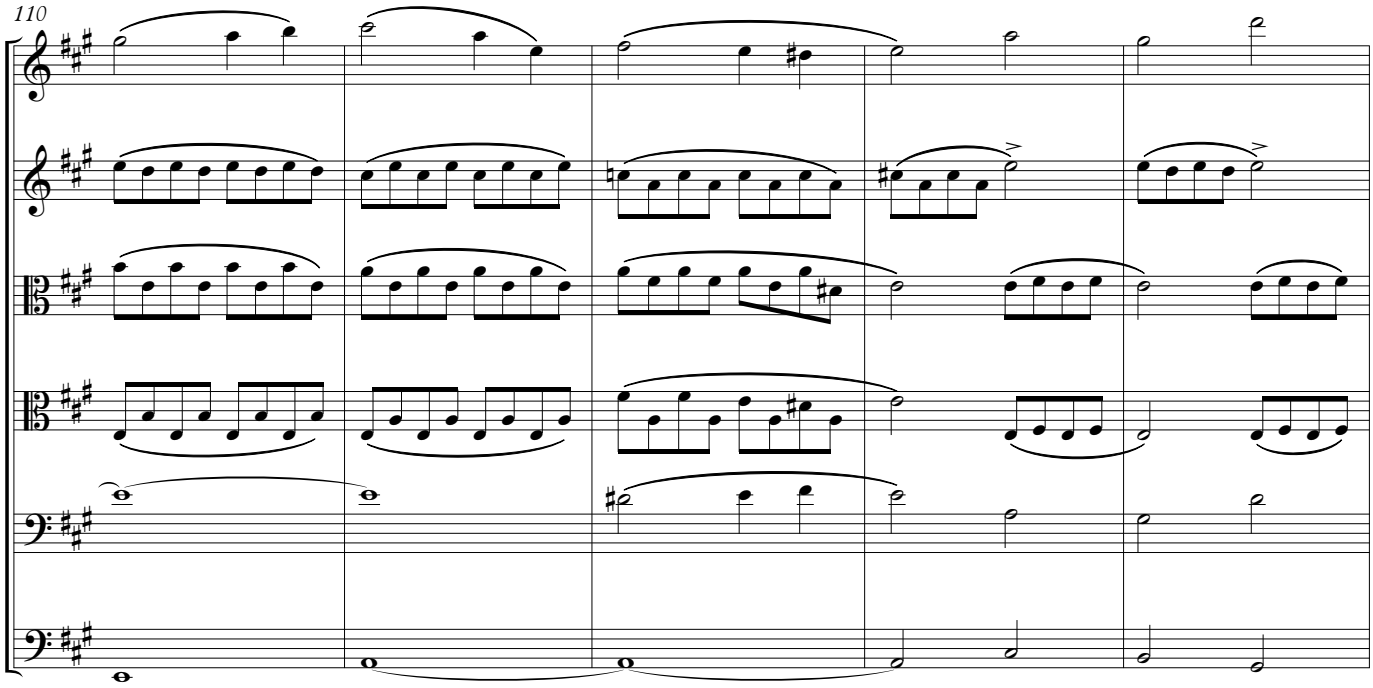
mf cresc.
f con fuoco
f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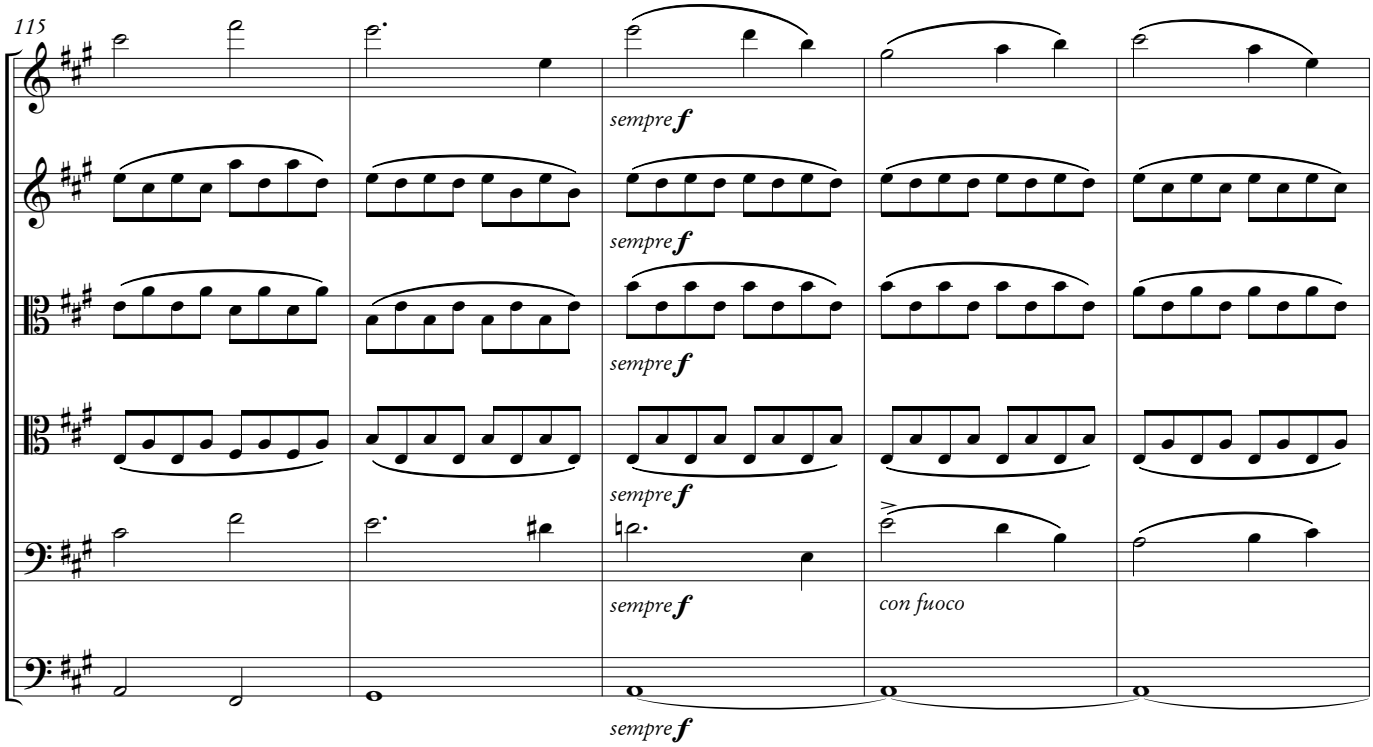
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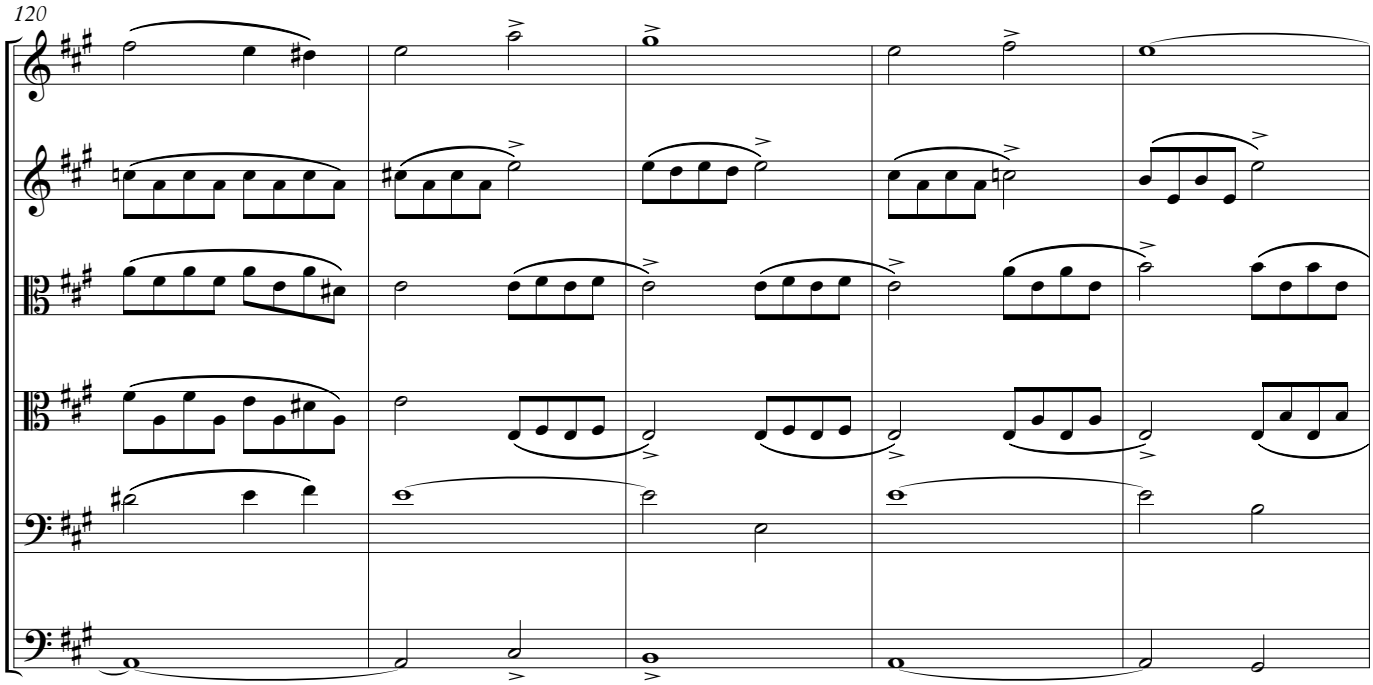
sempre f
sempre f
sempre f
con fuoco
sempre f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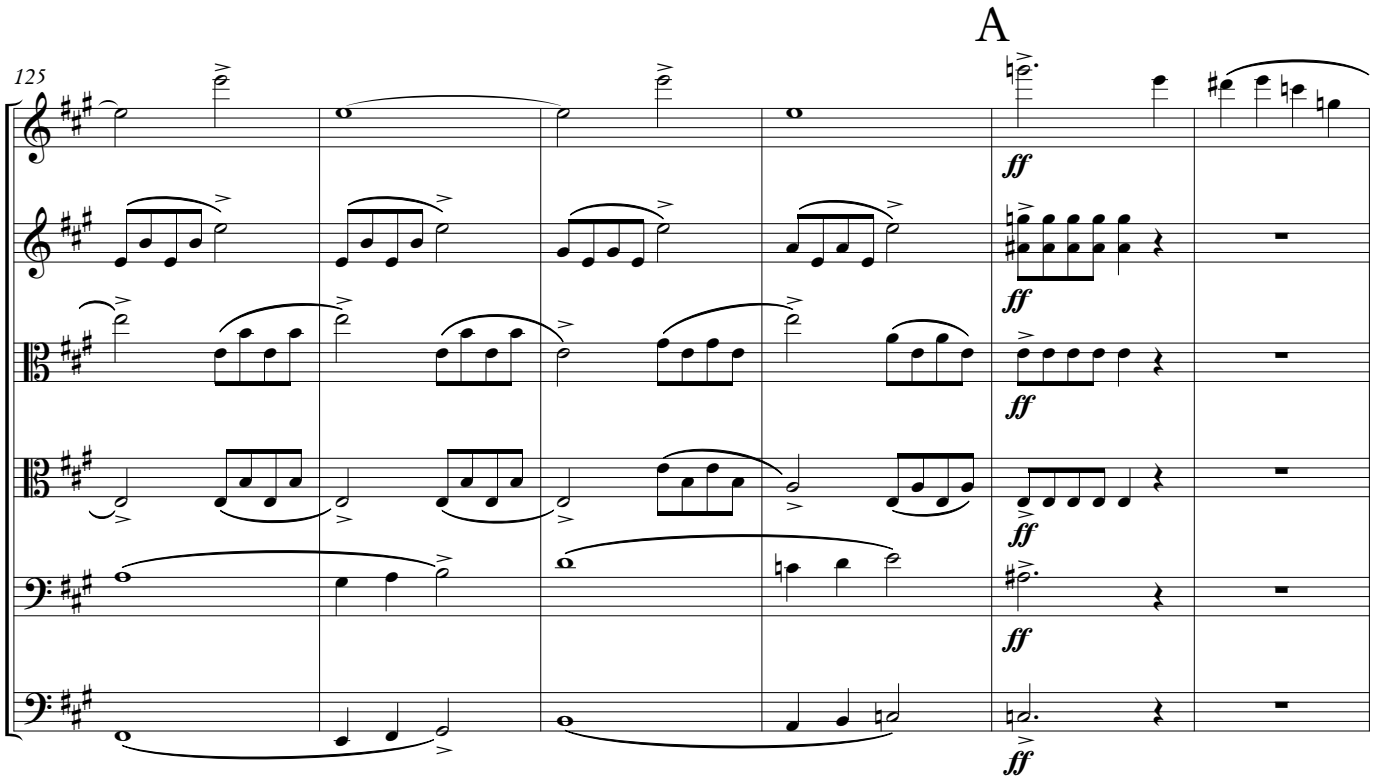
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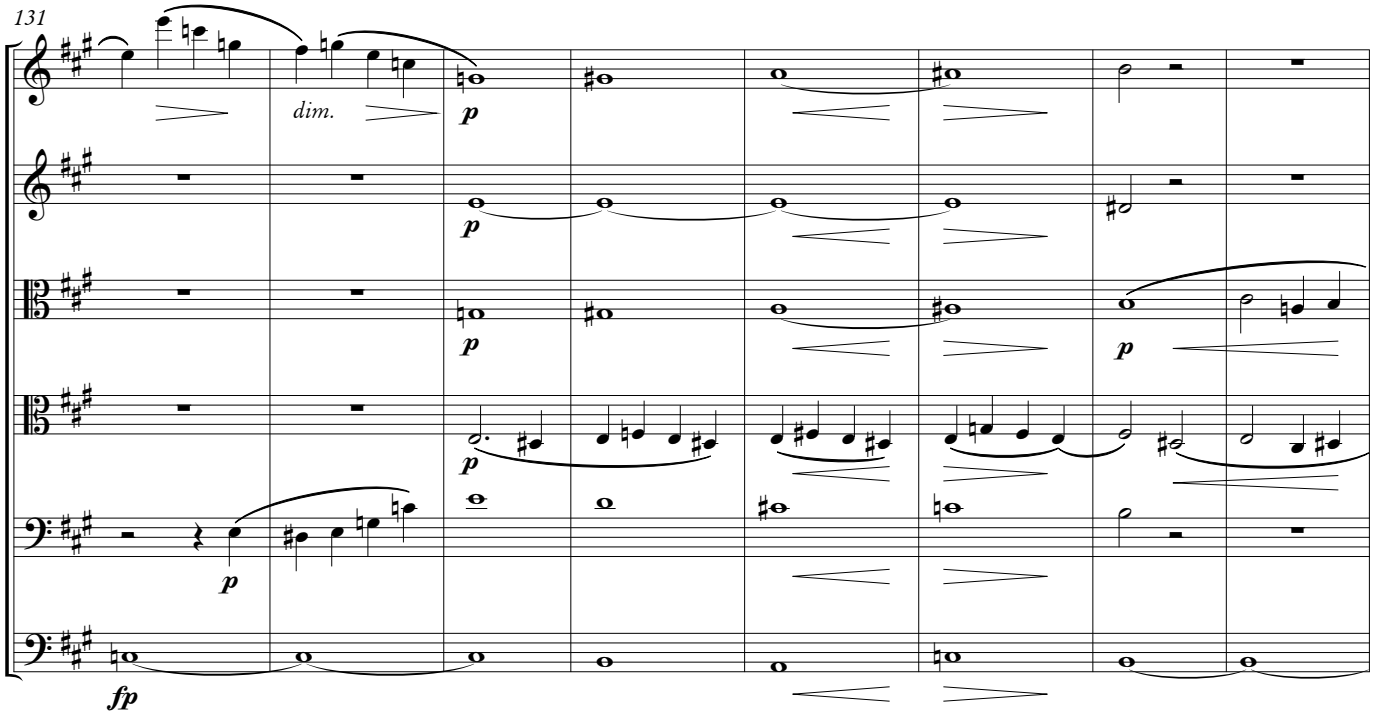
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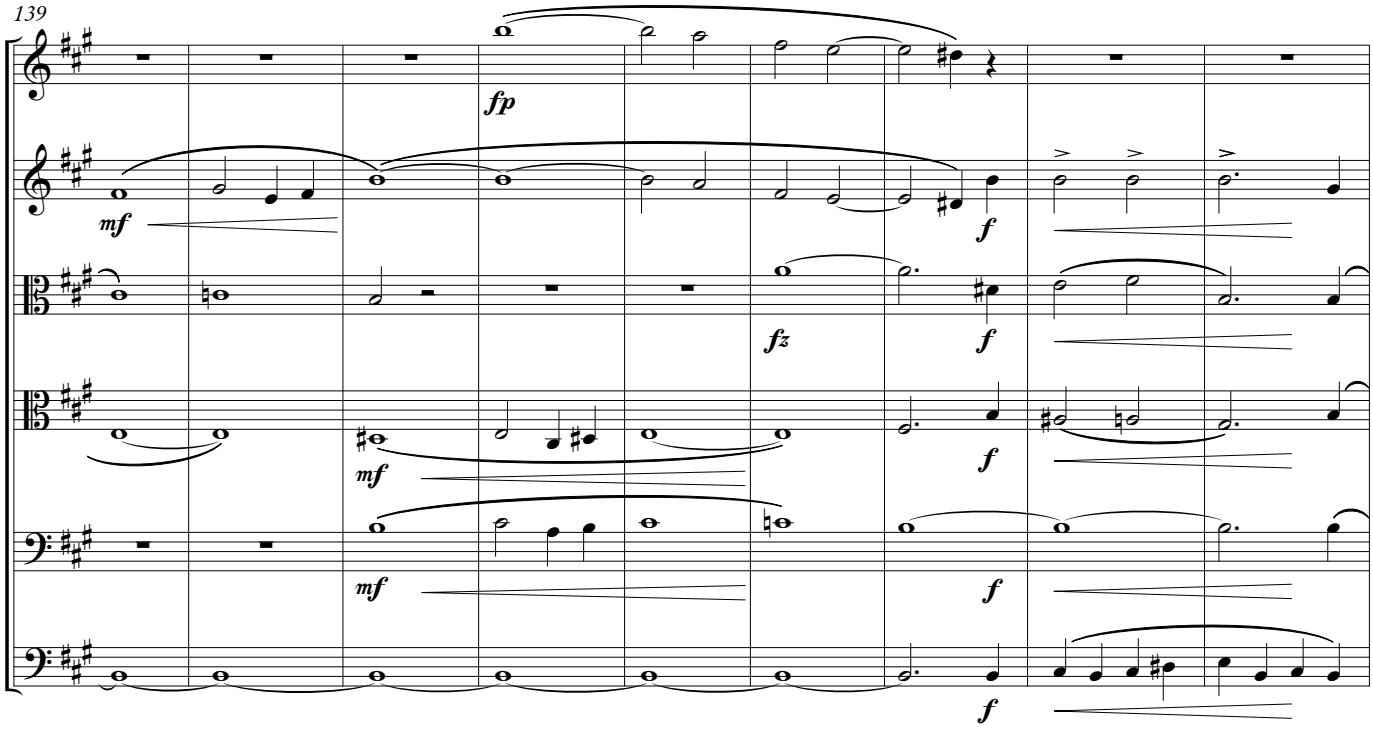
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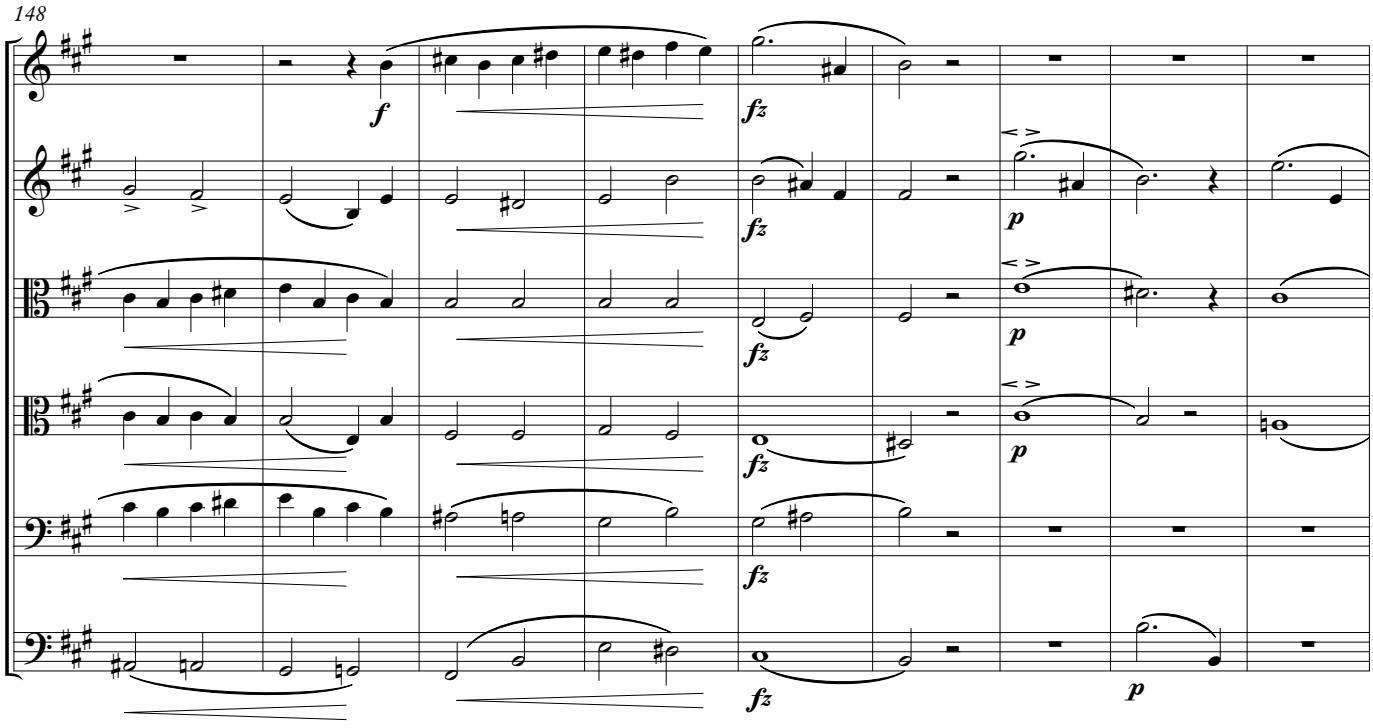
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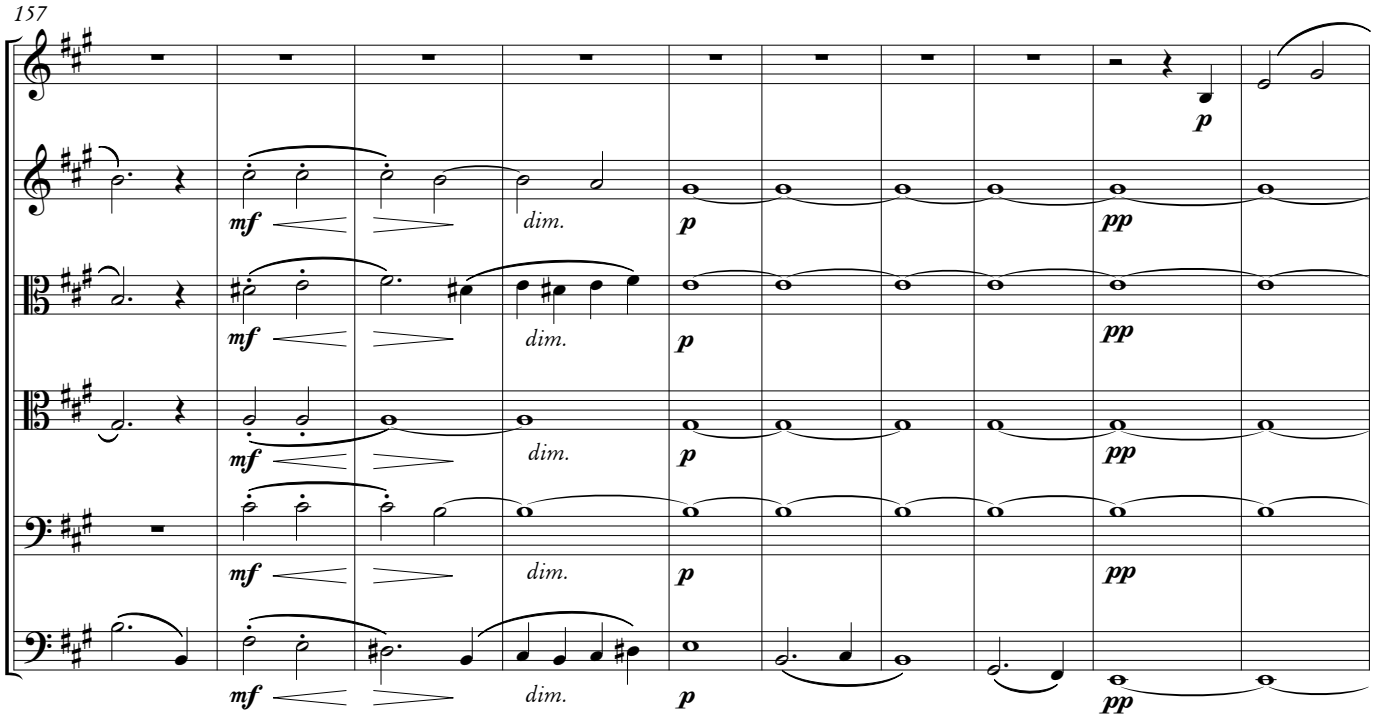
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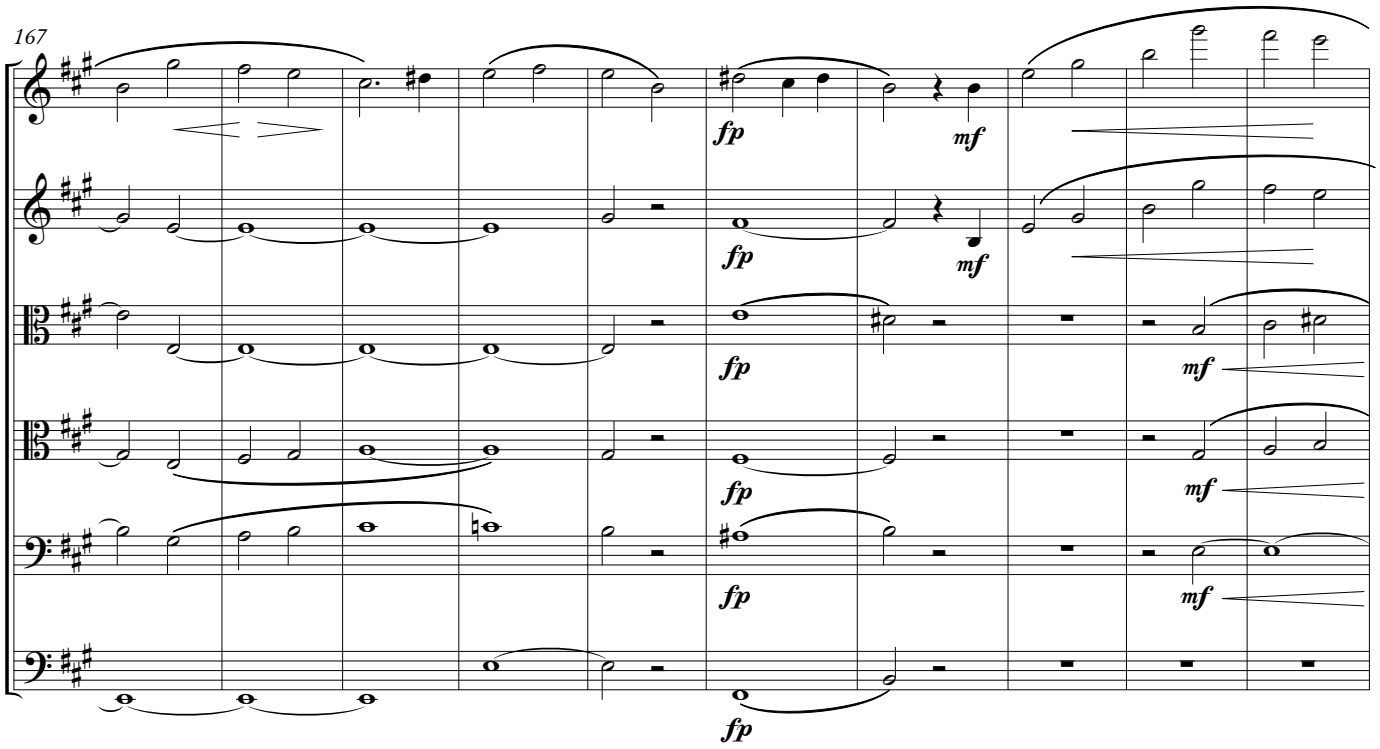
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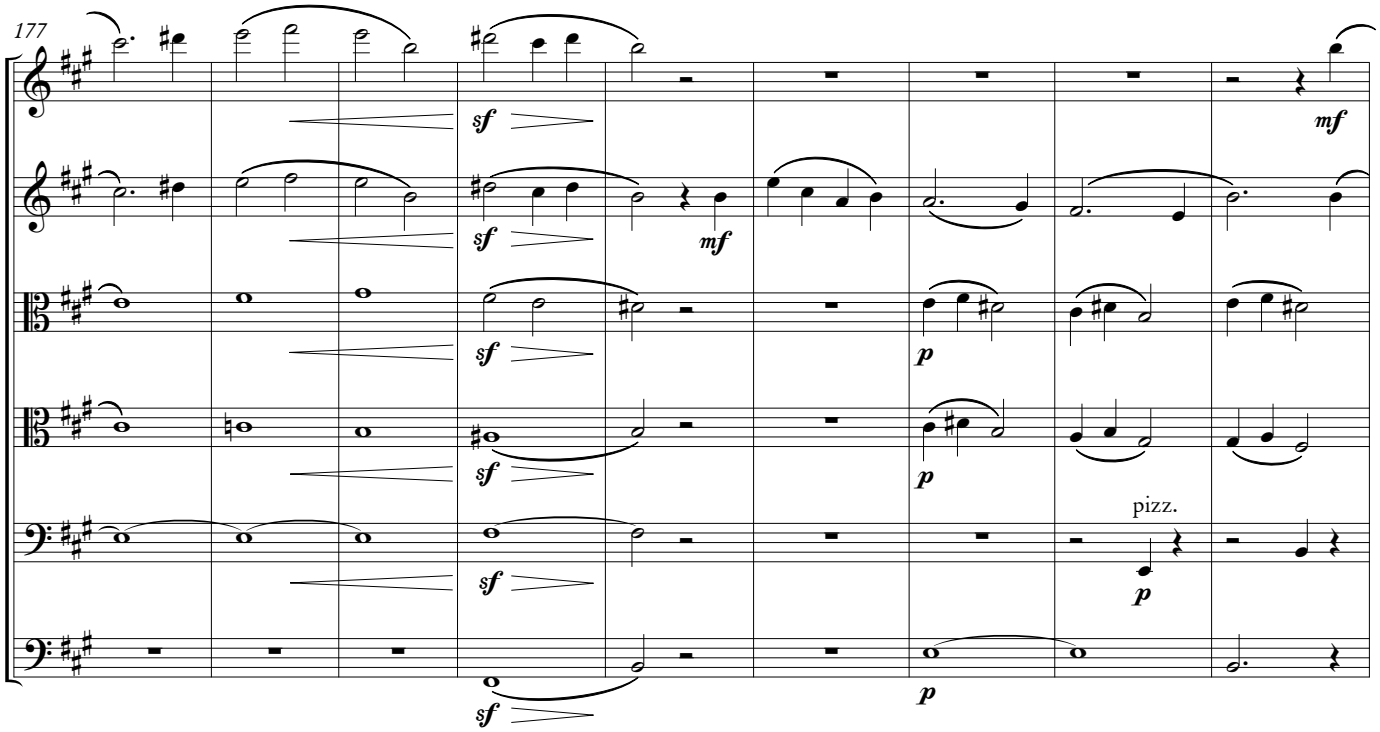
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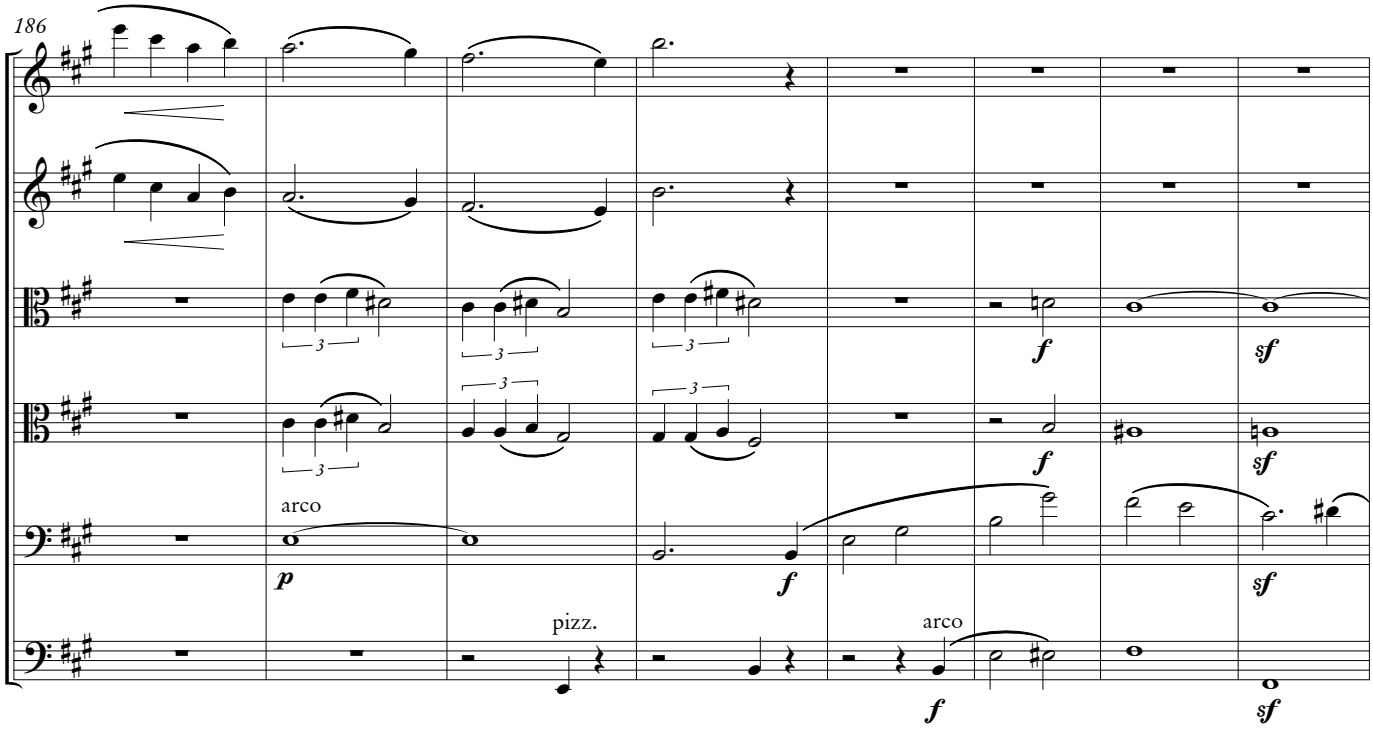
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arco
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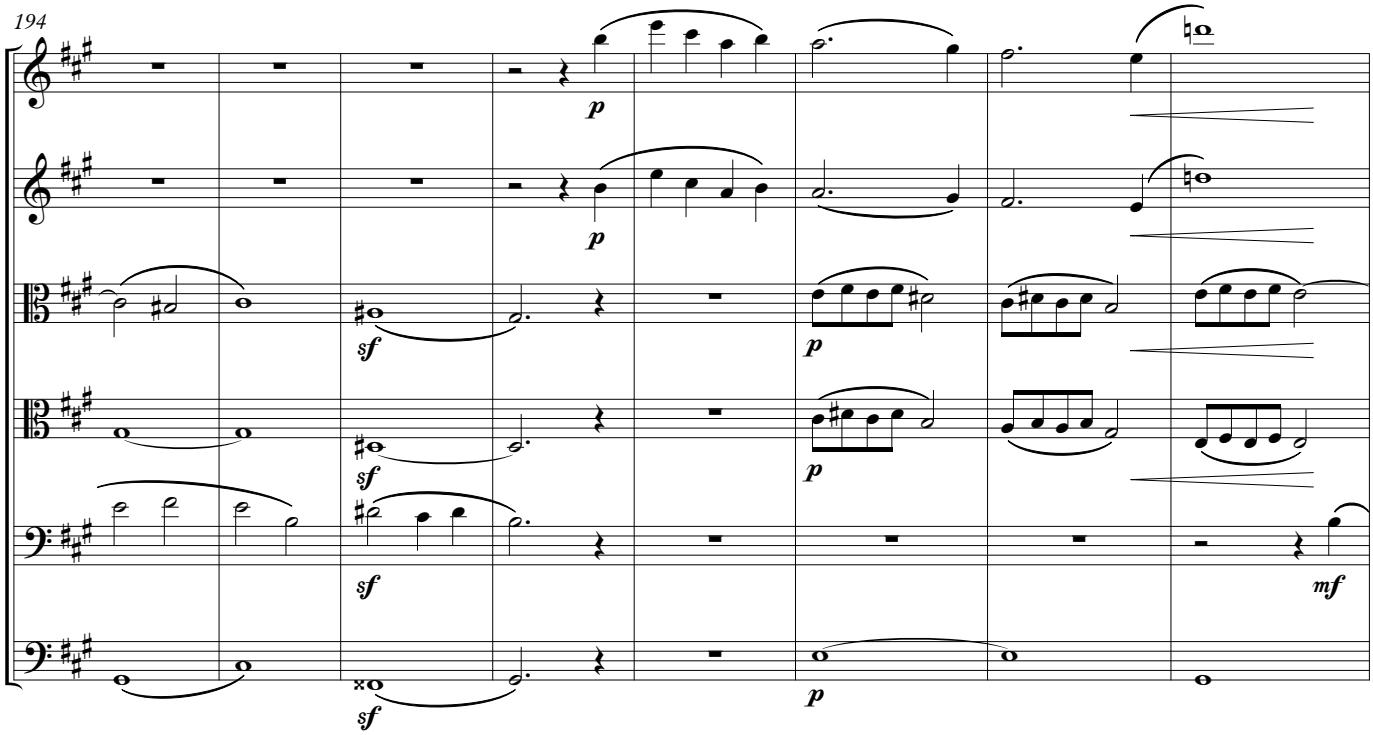
arco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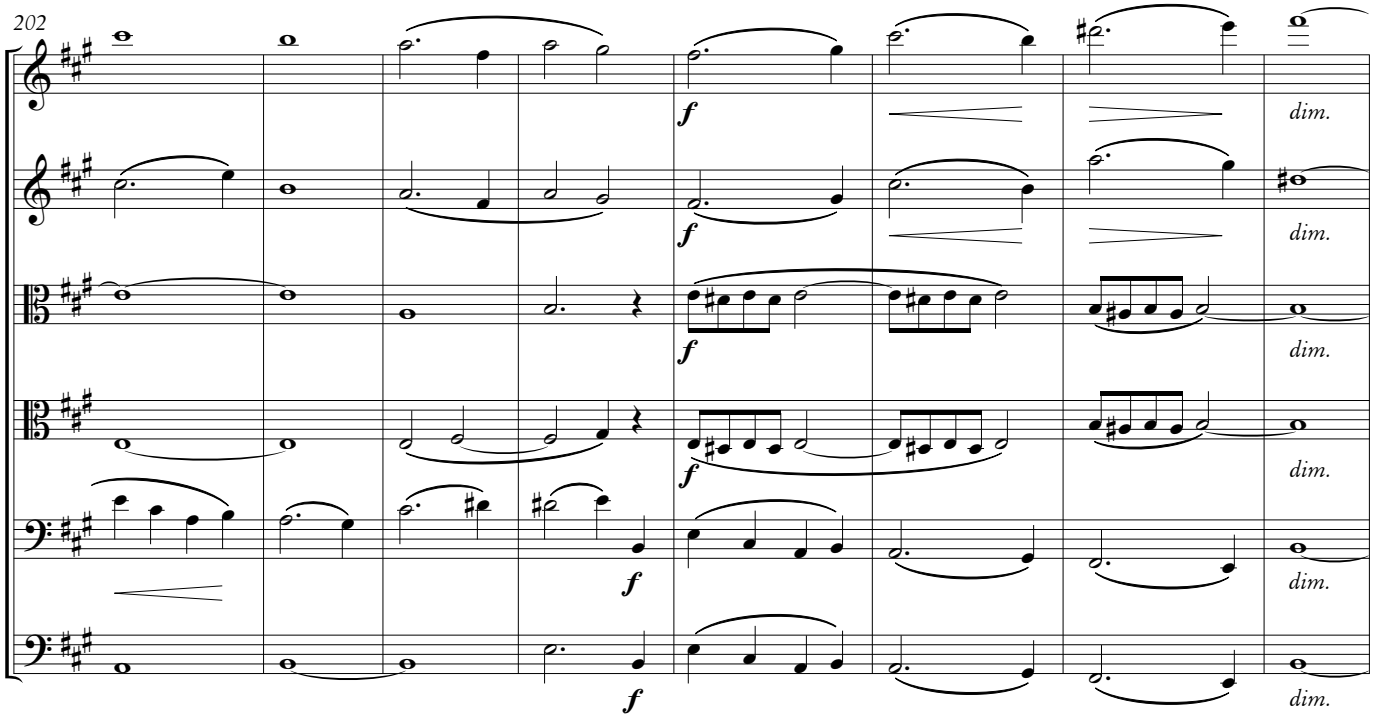
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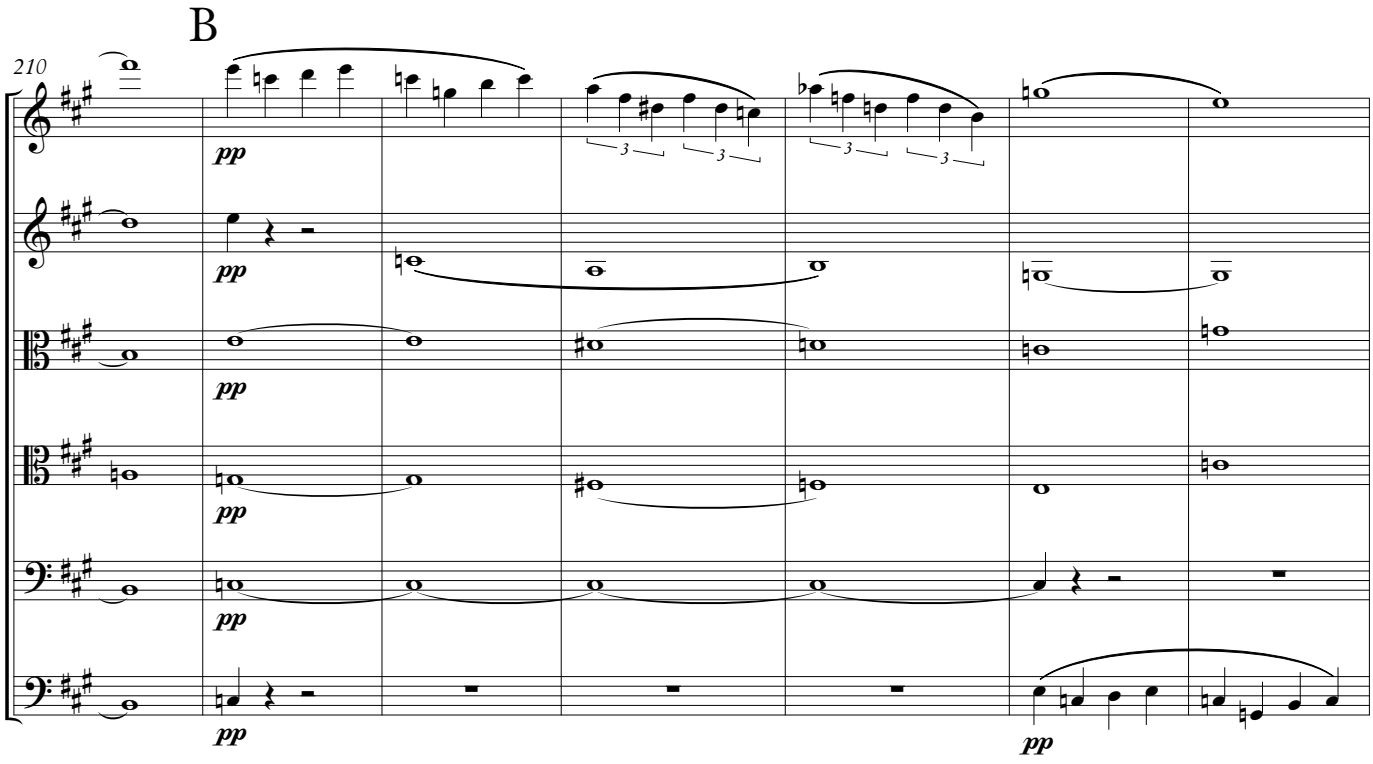
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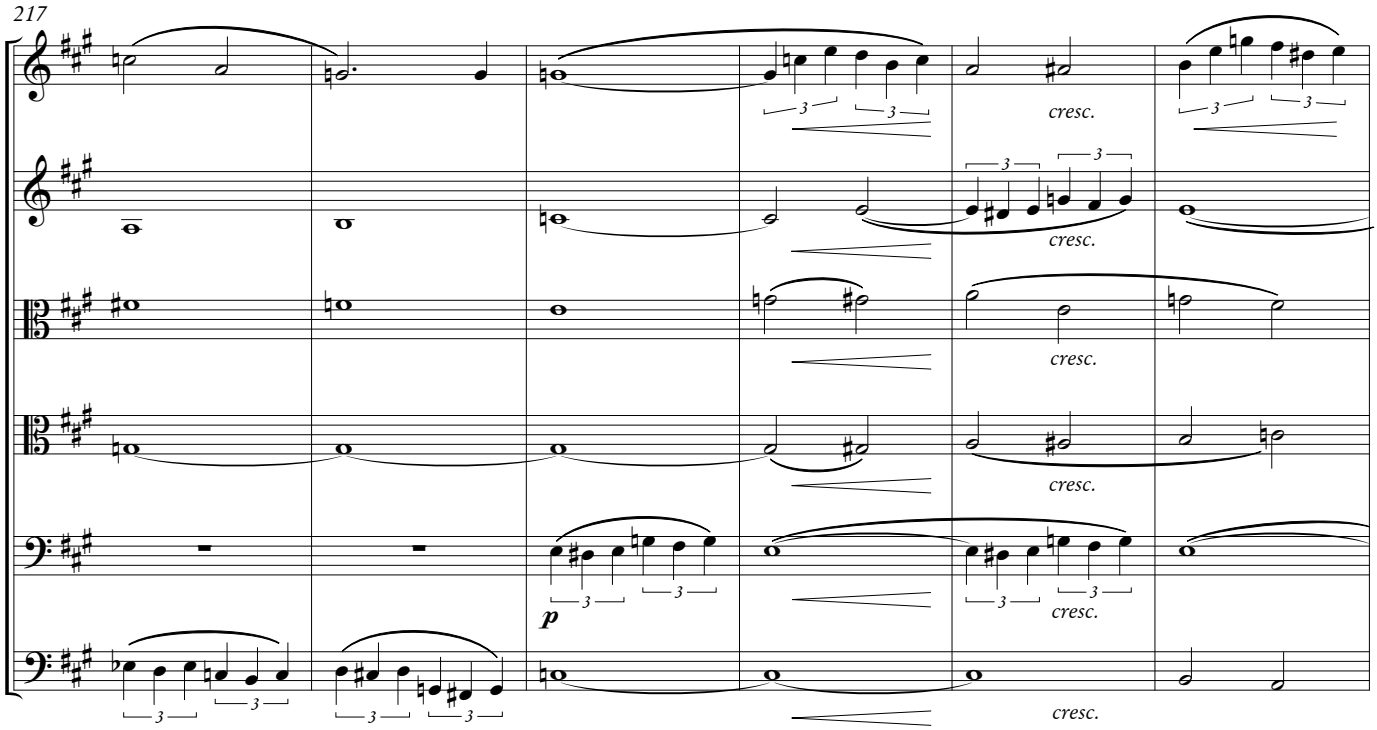
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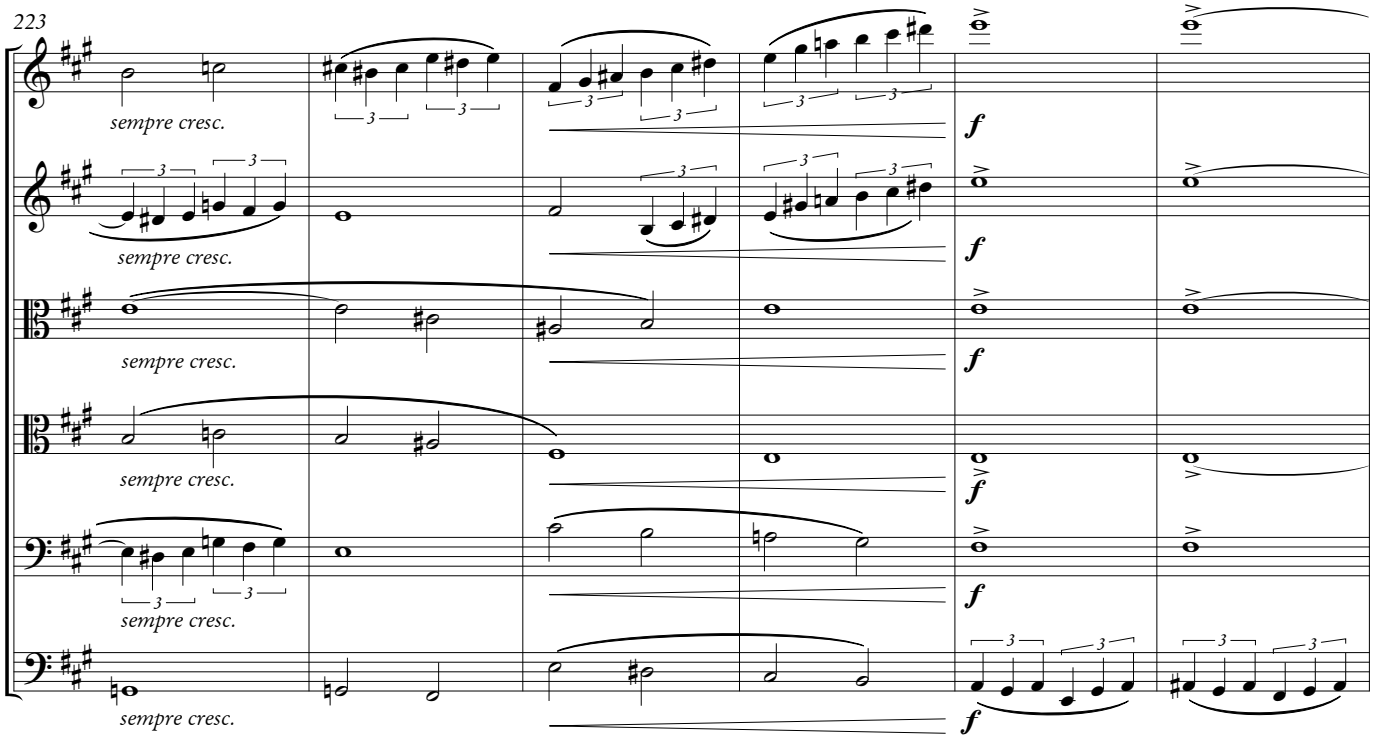
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sempre cresc.
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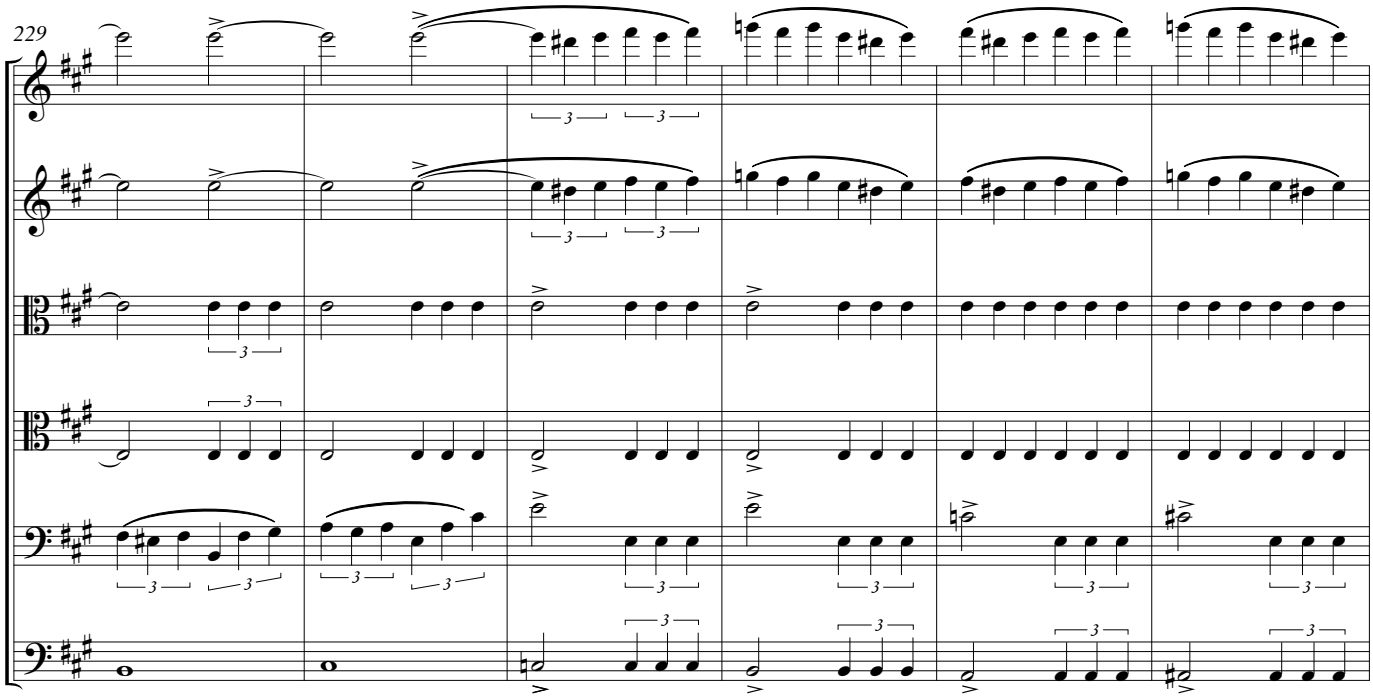
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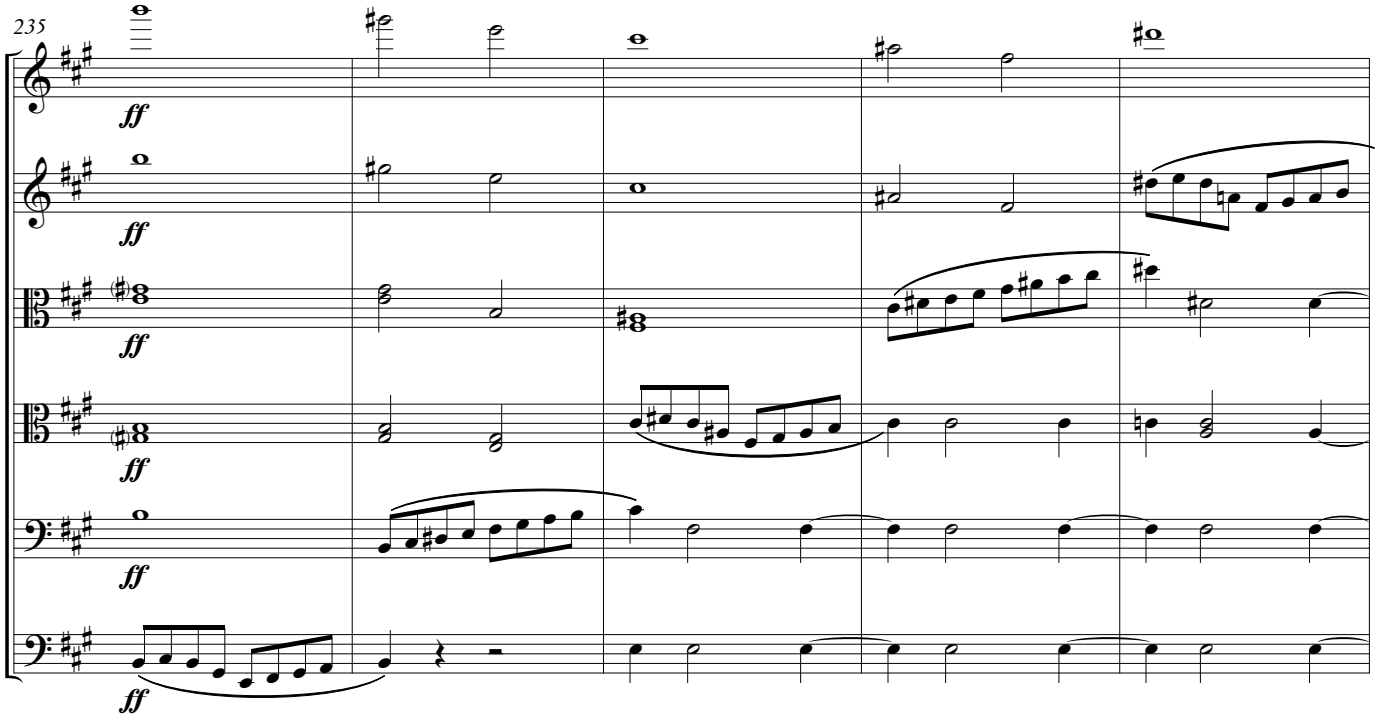
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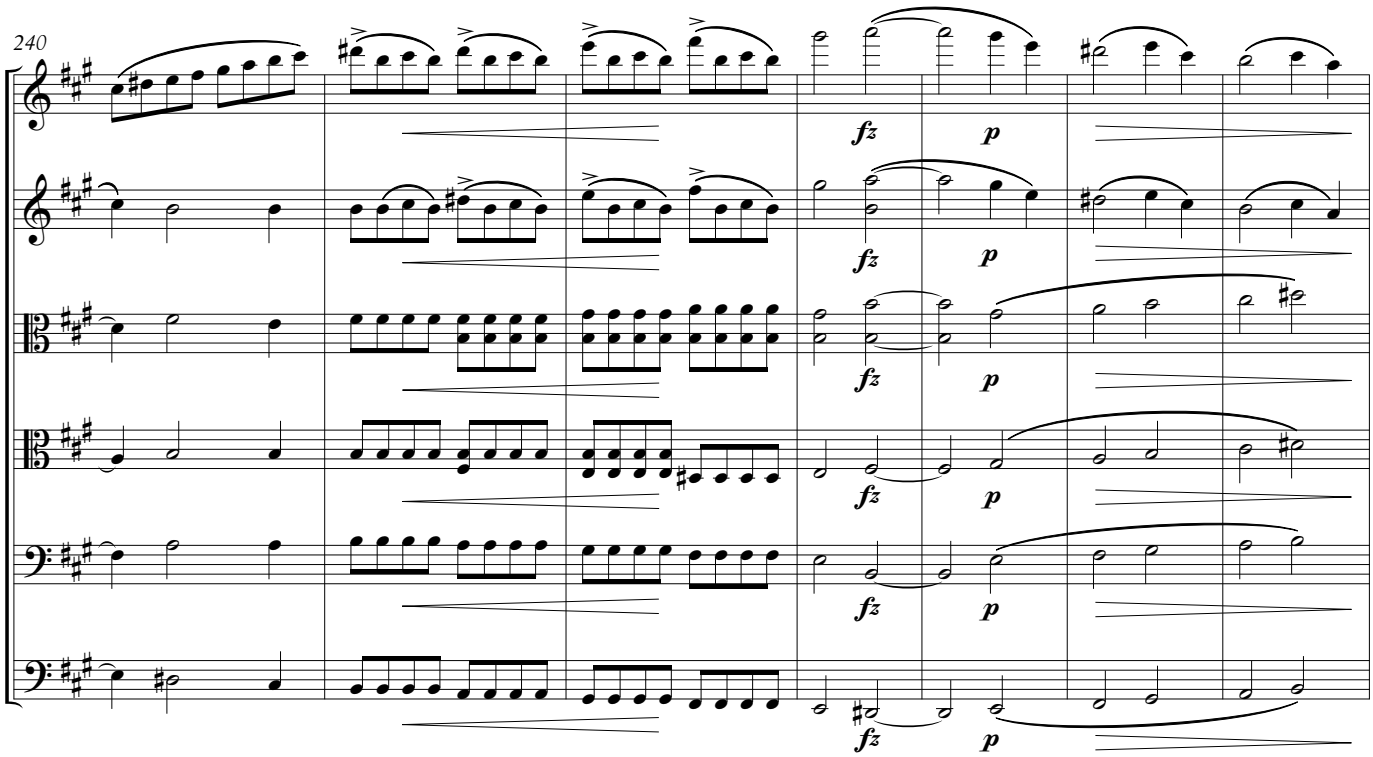
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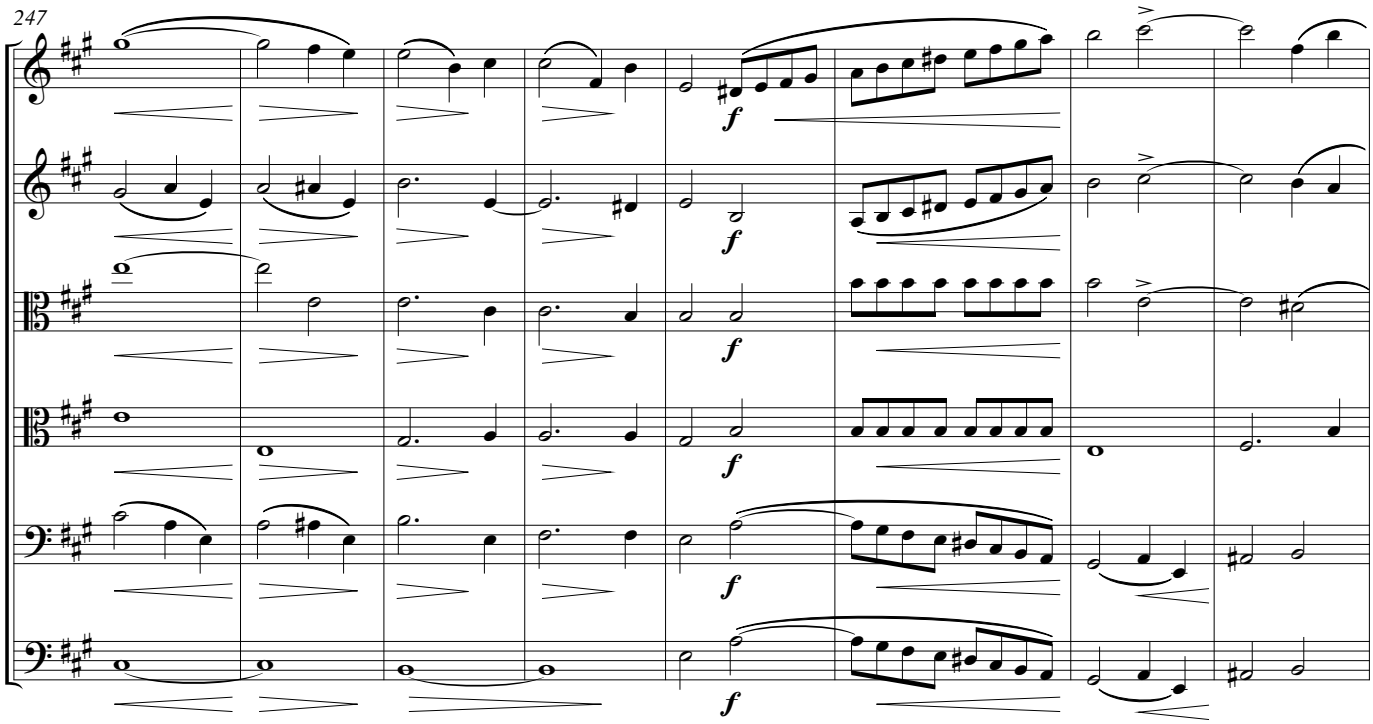
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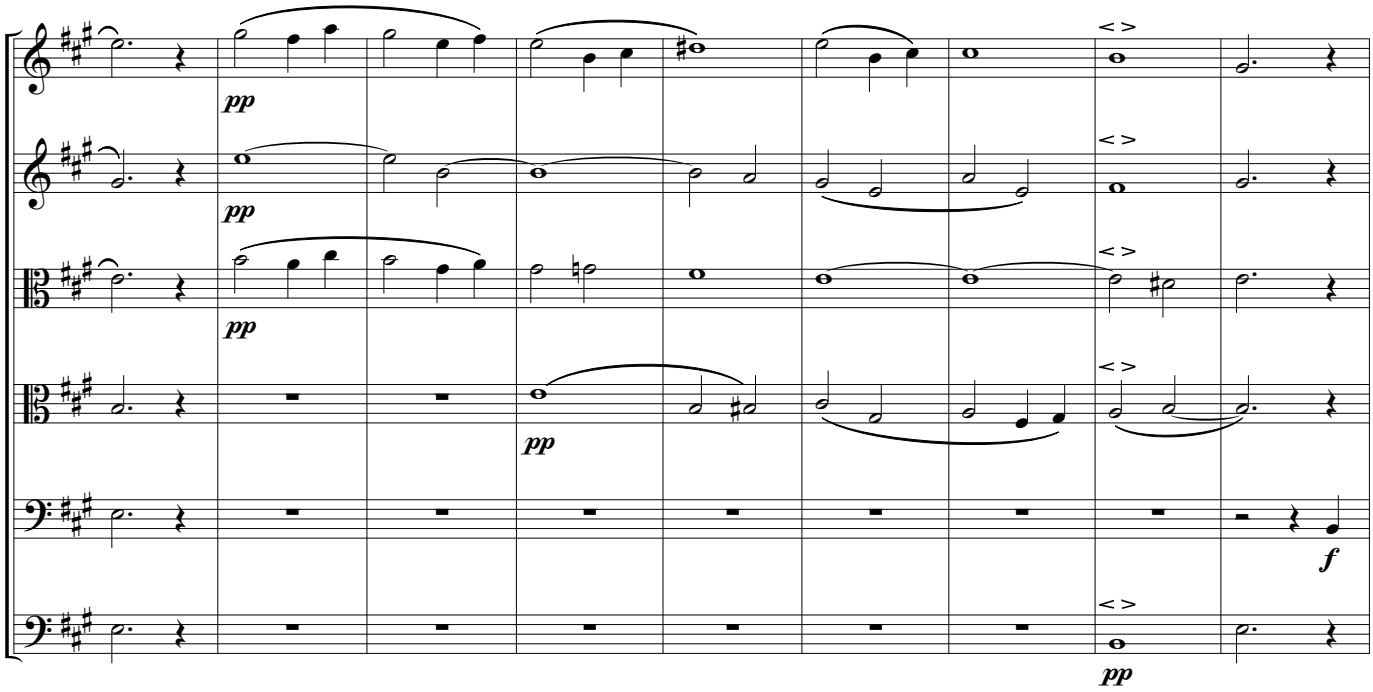


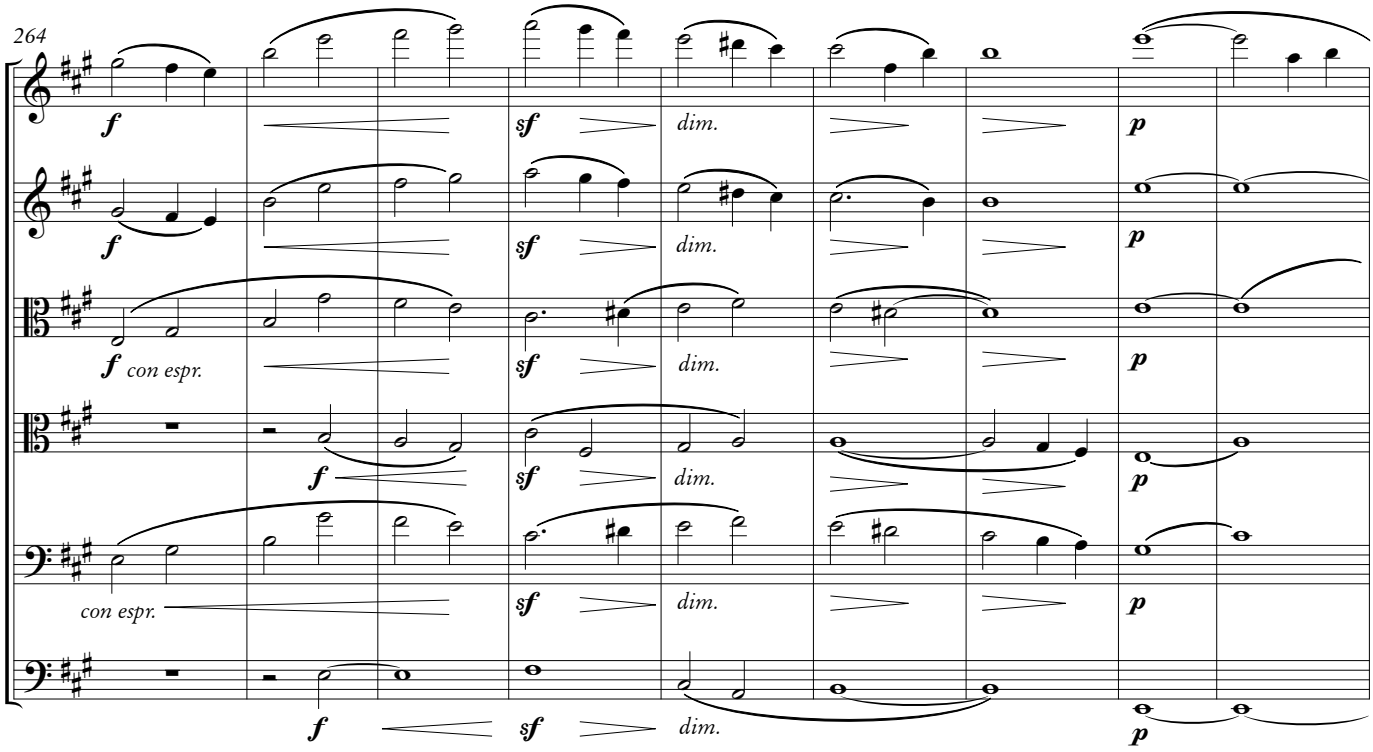

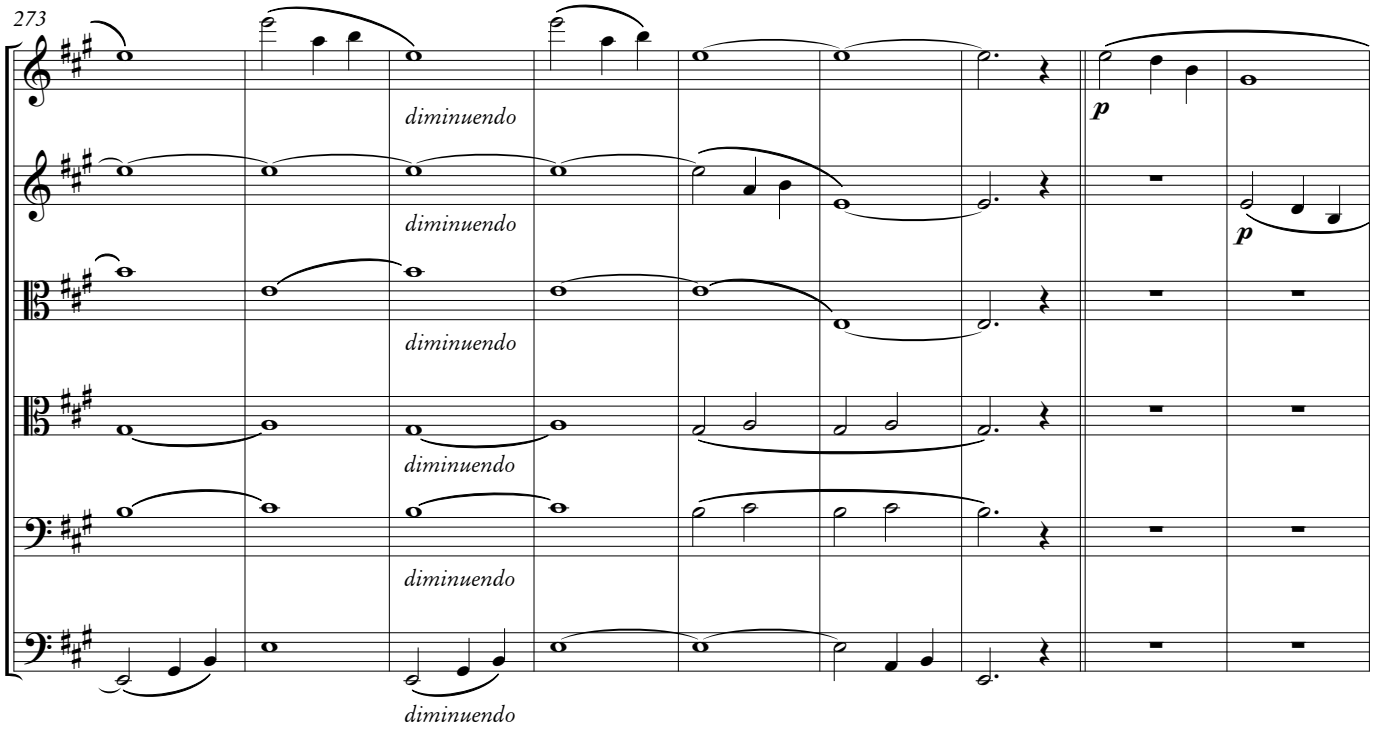
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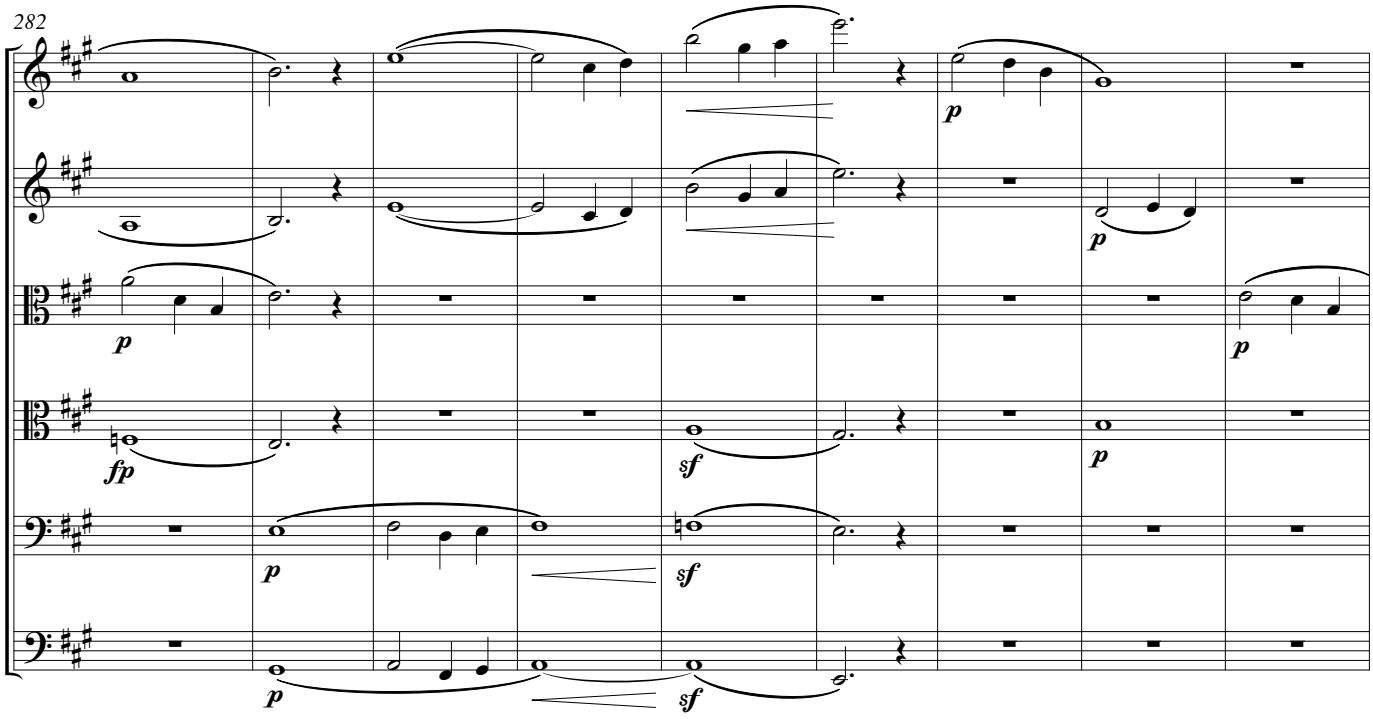
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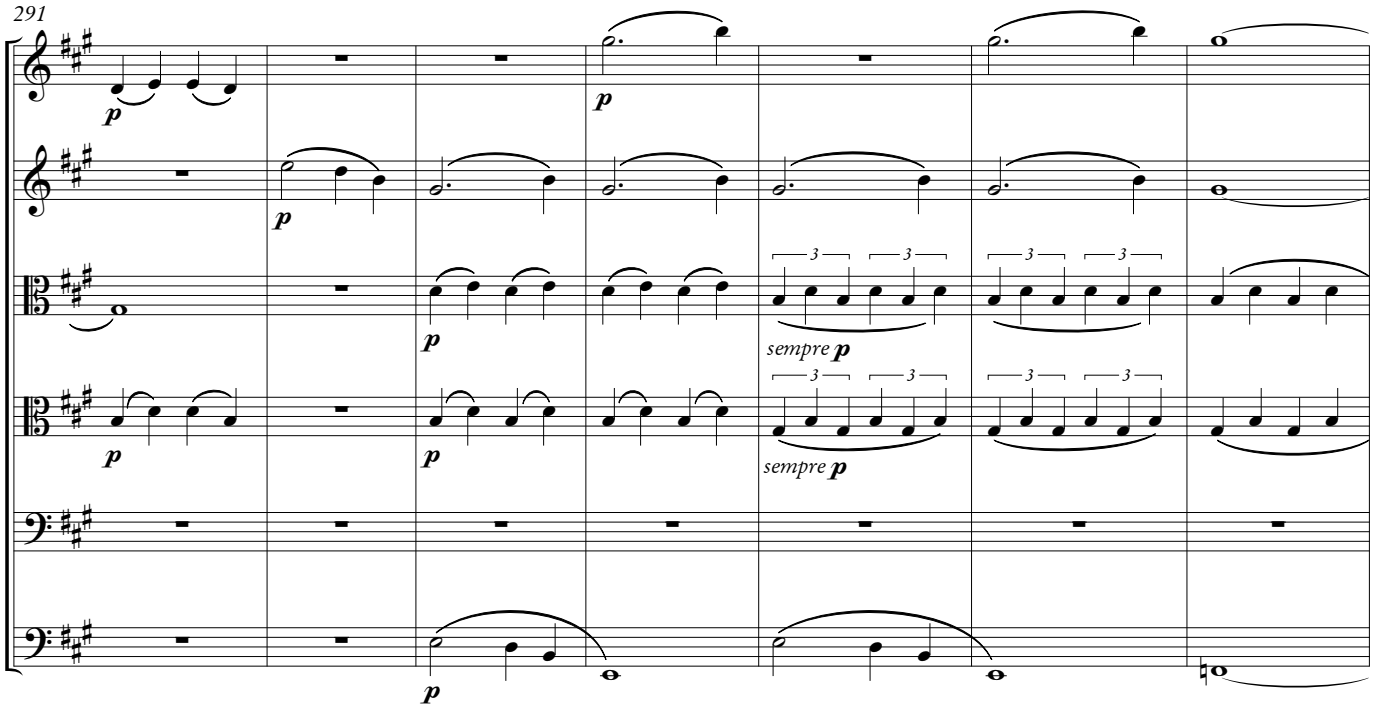


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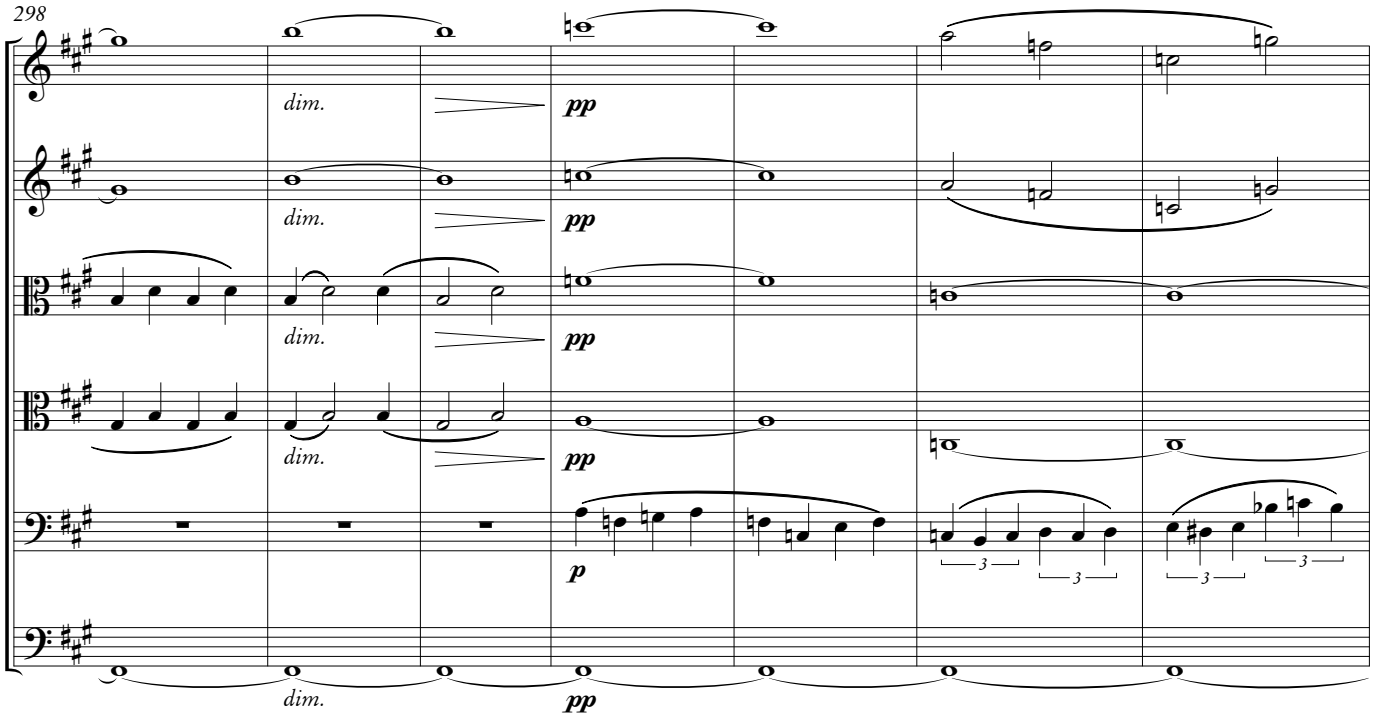

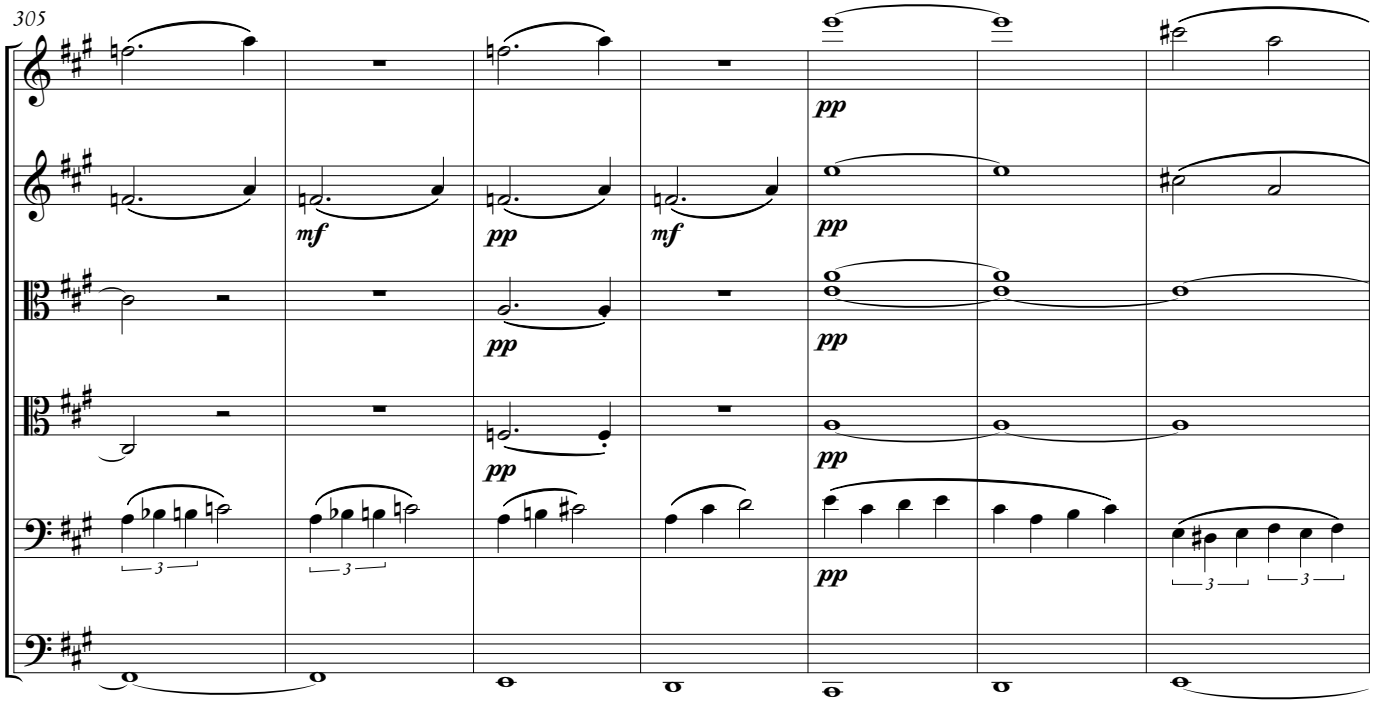
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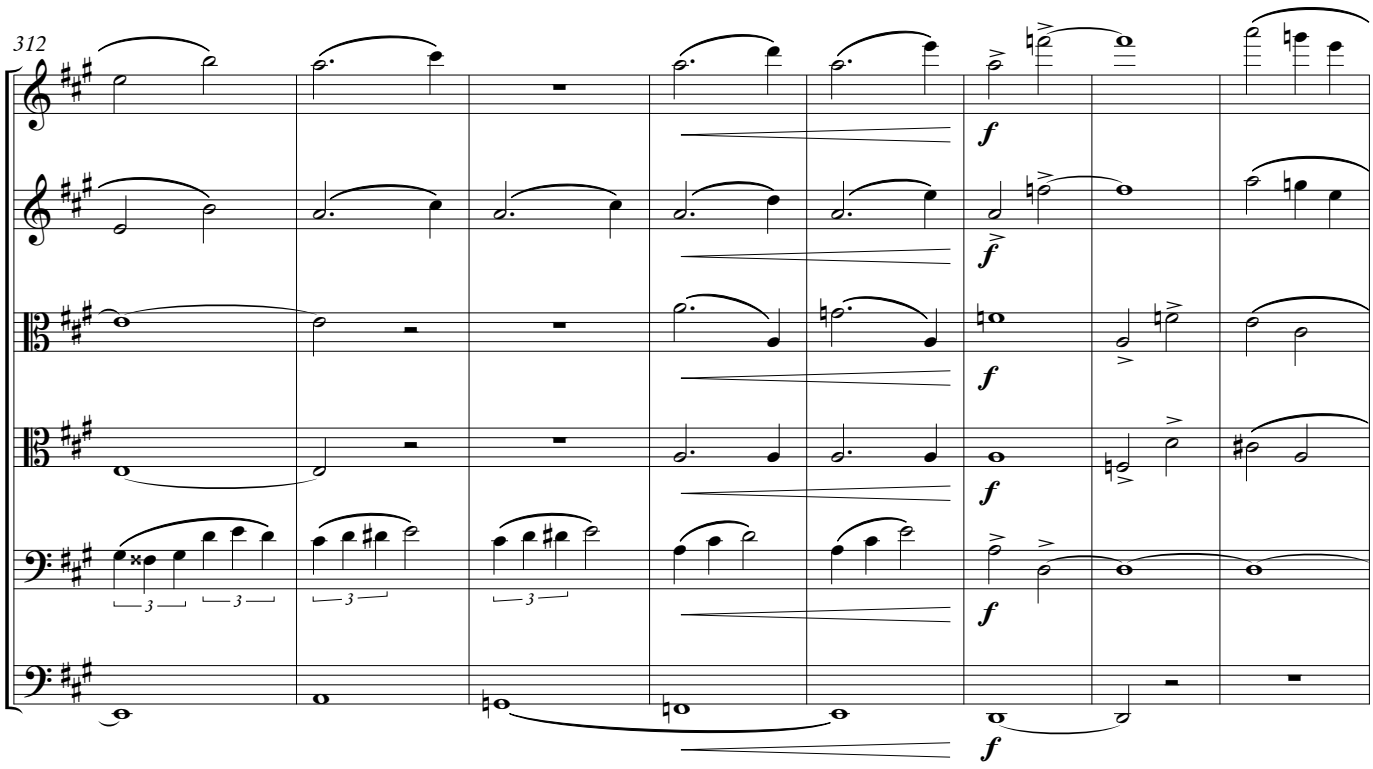
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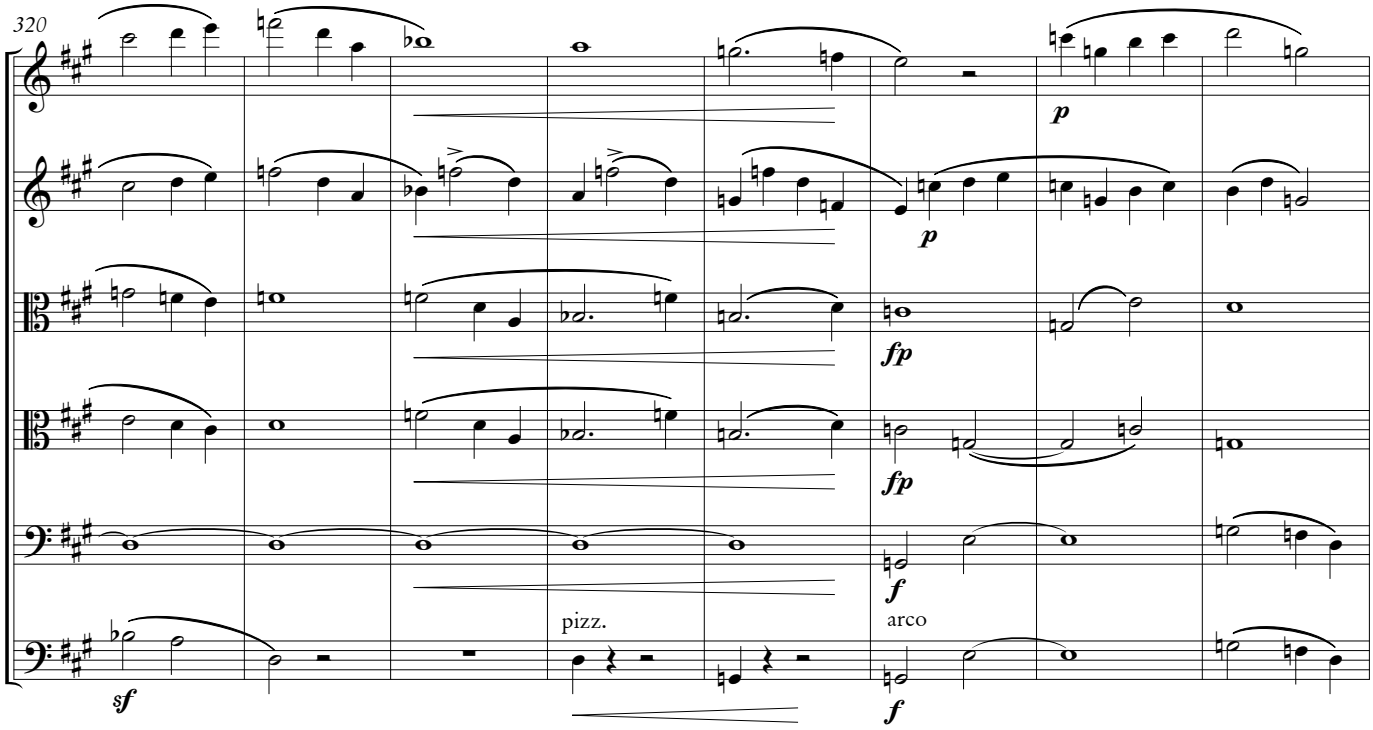
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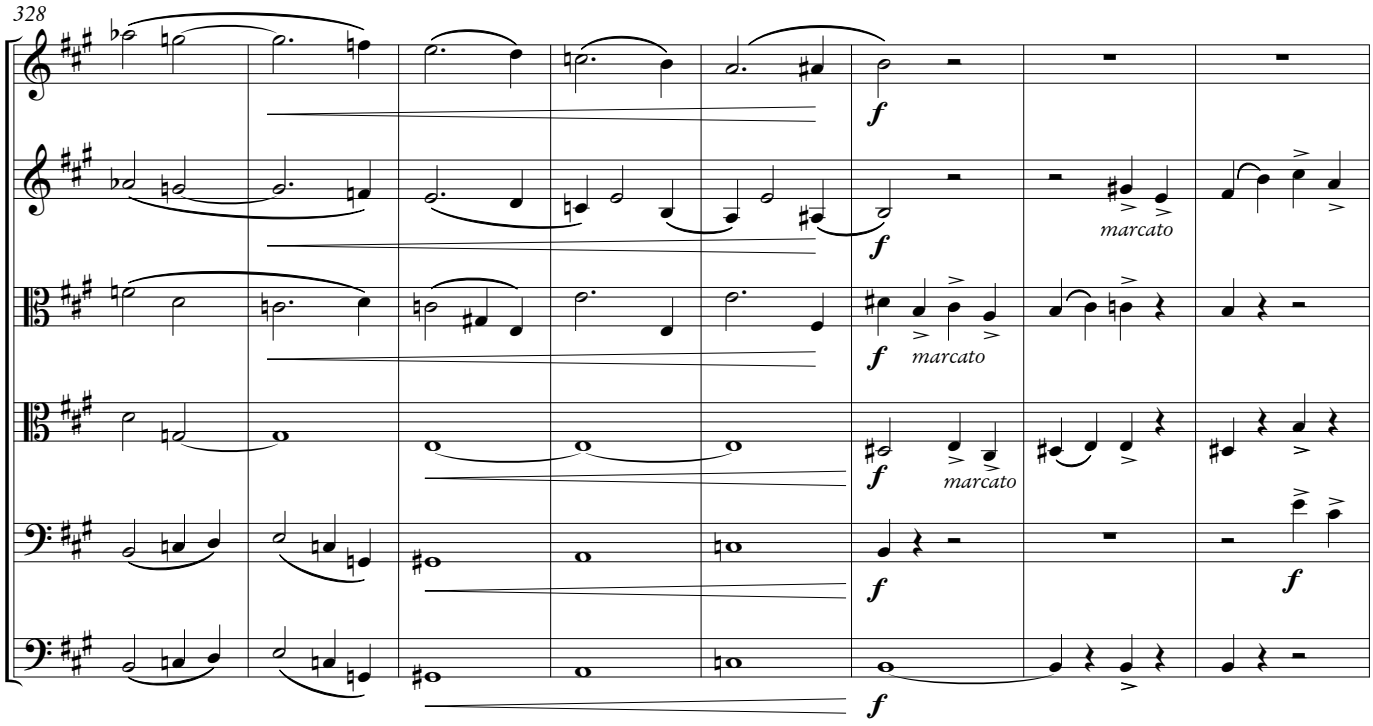
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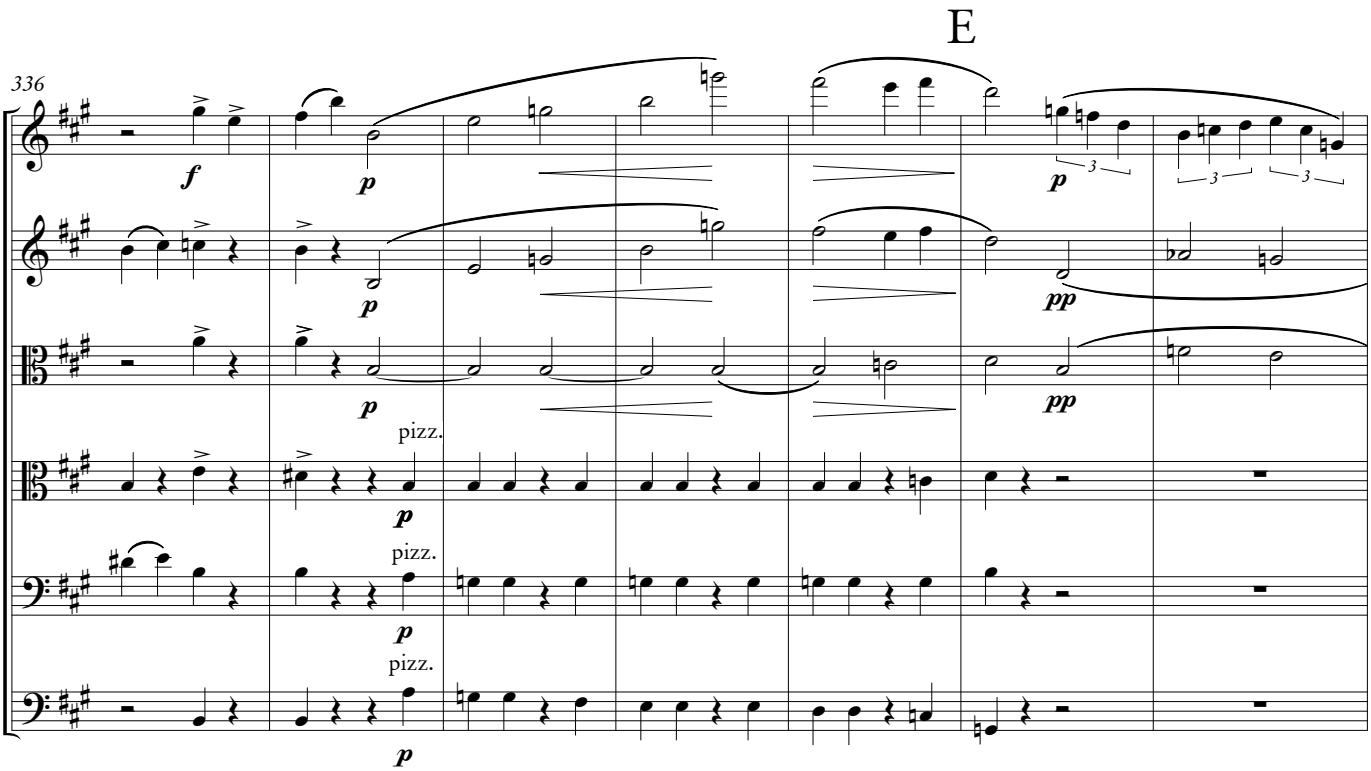
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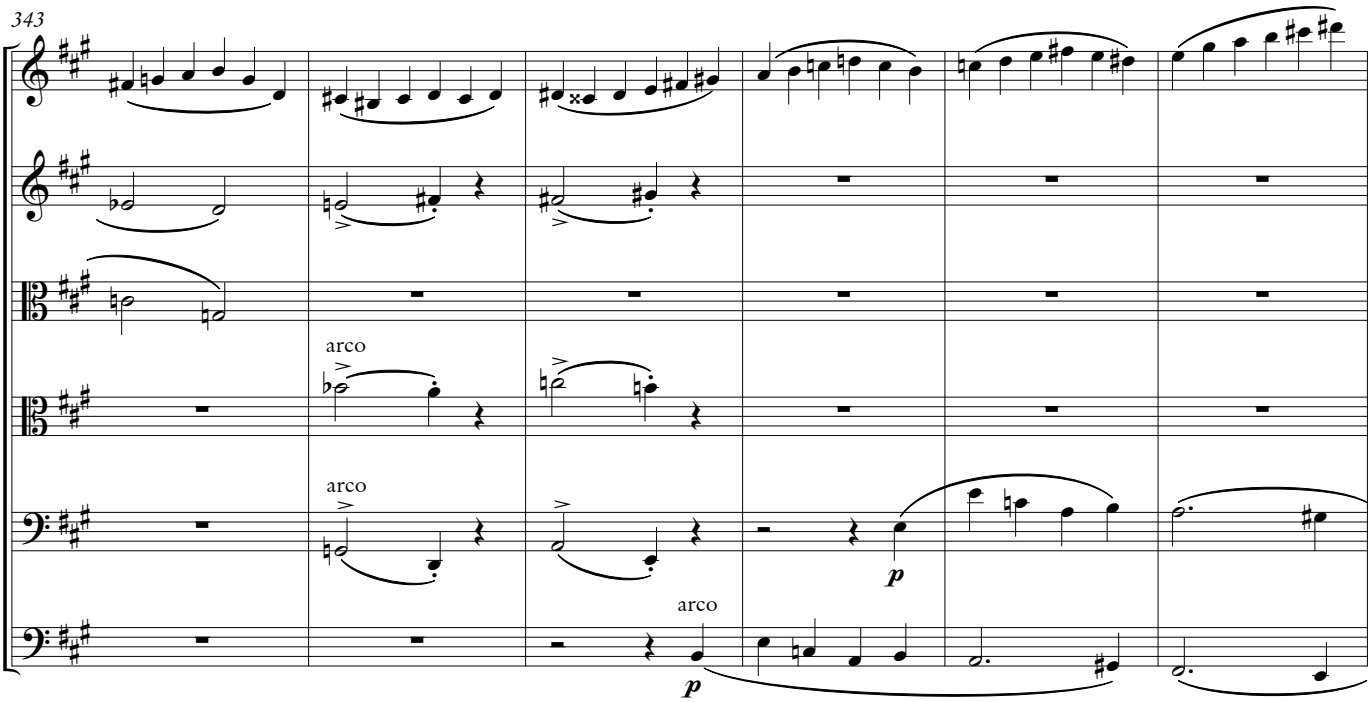
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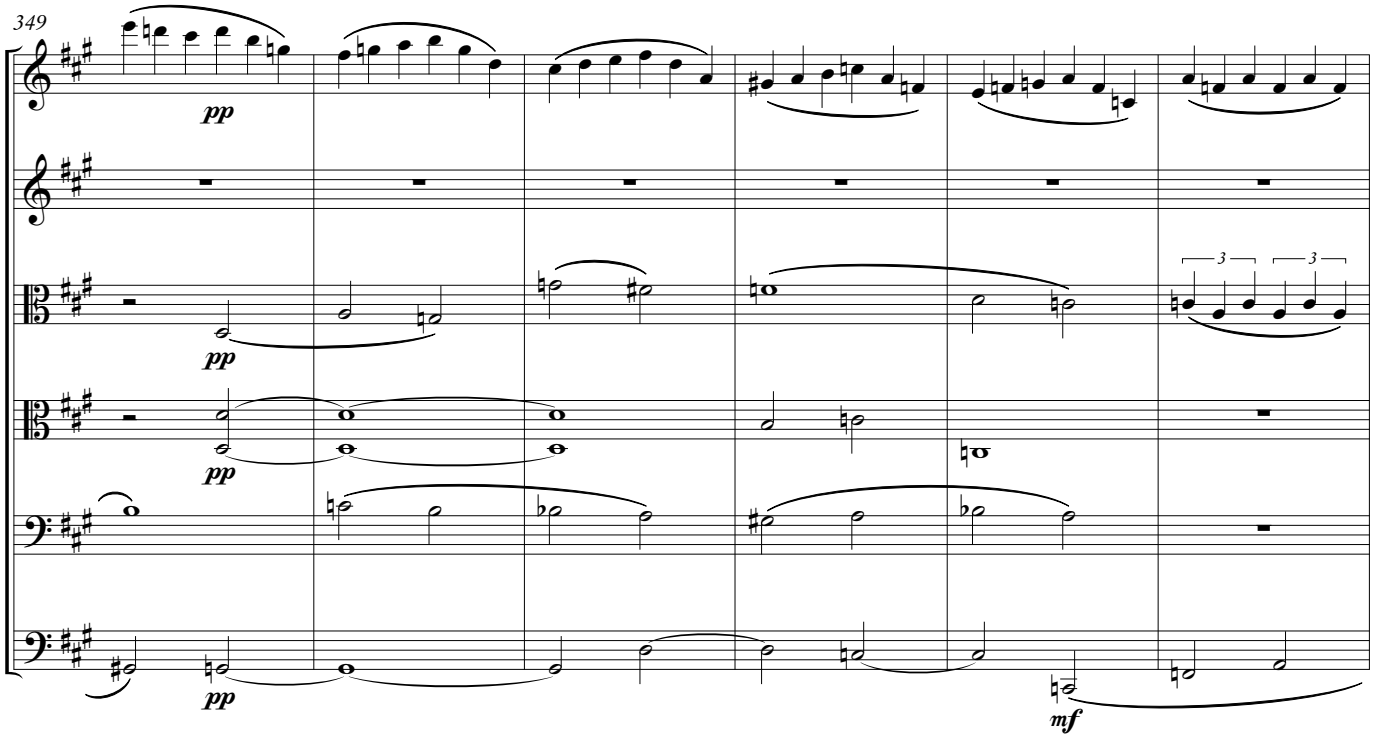
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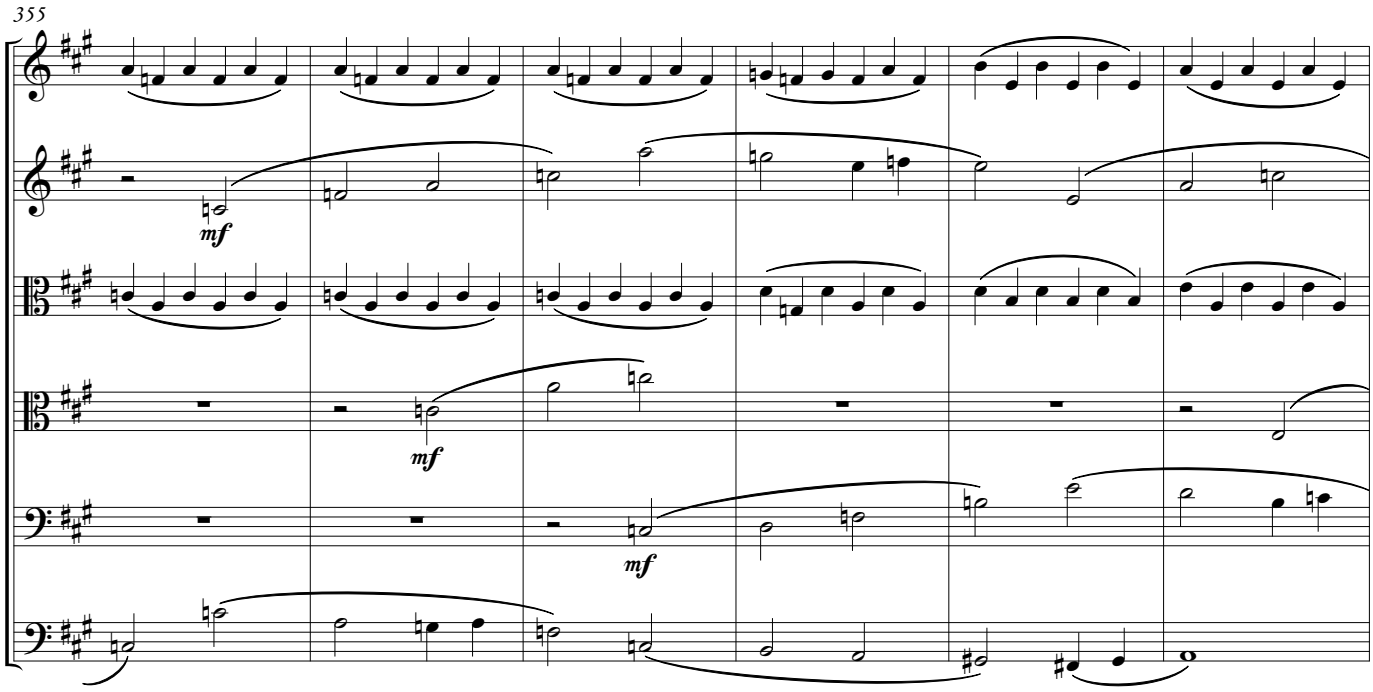
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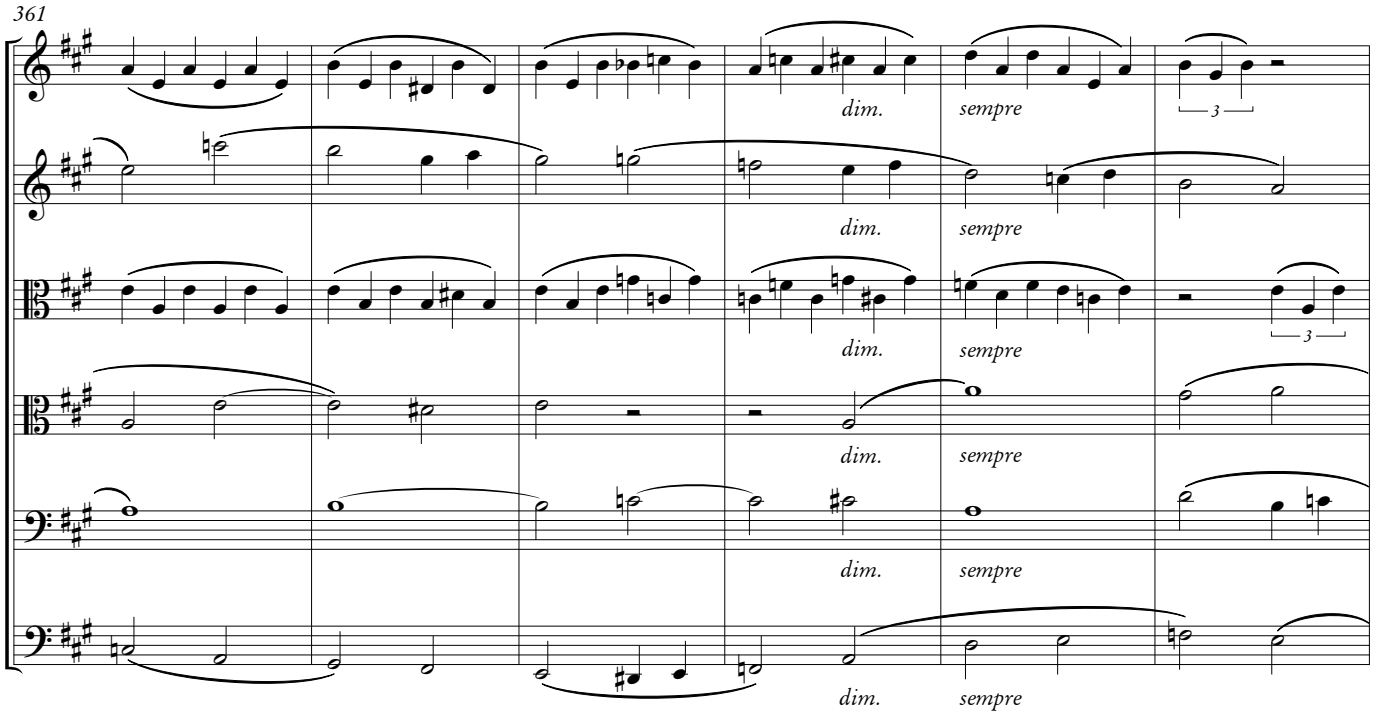
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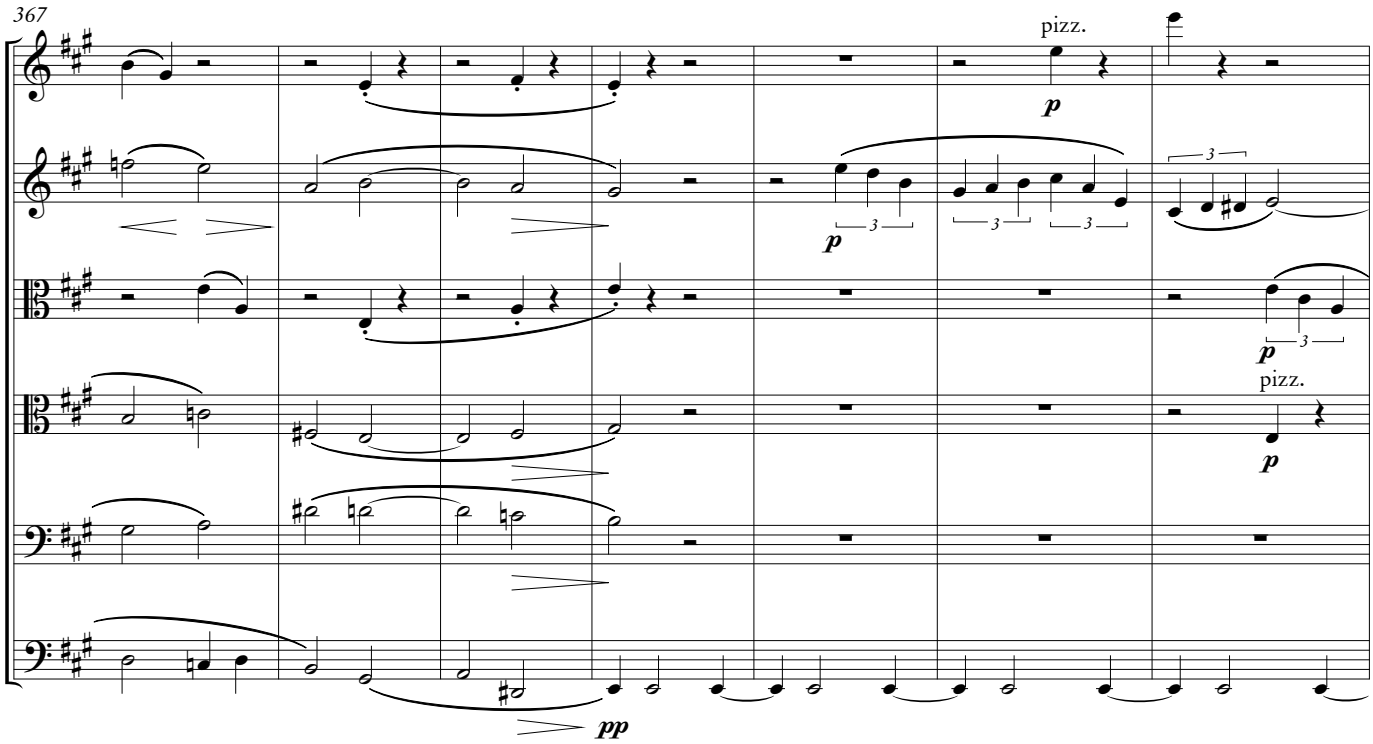
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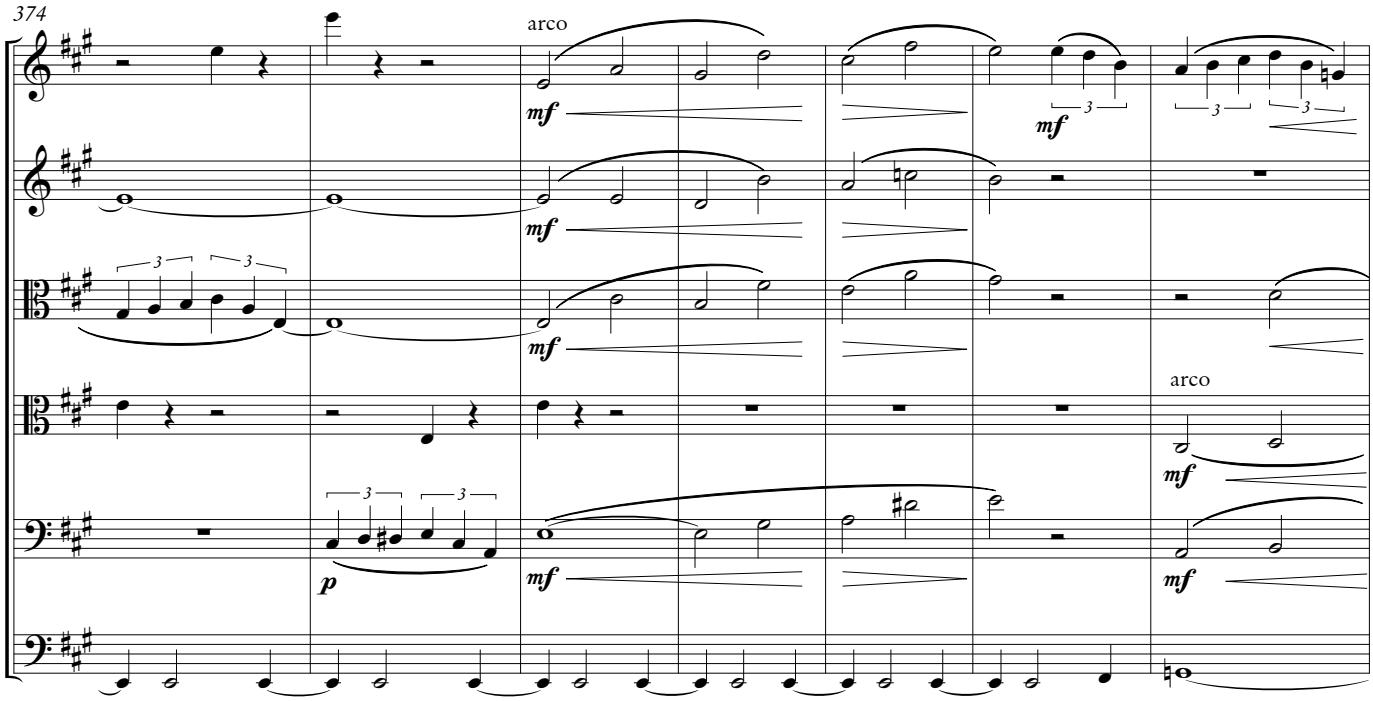
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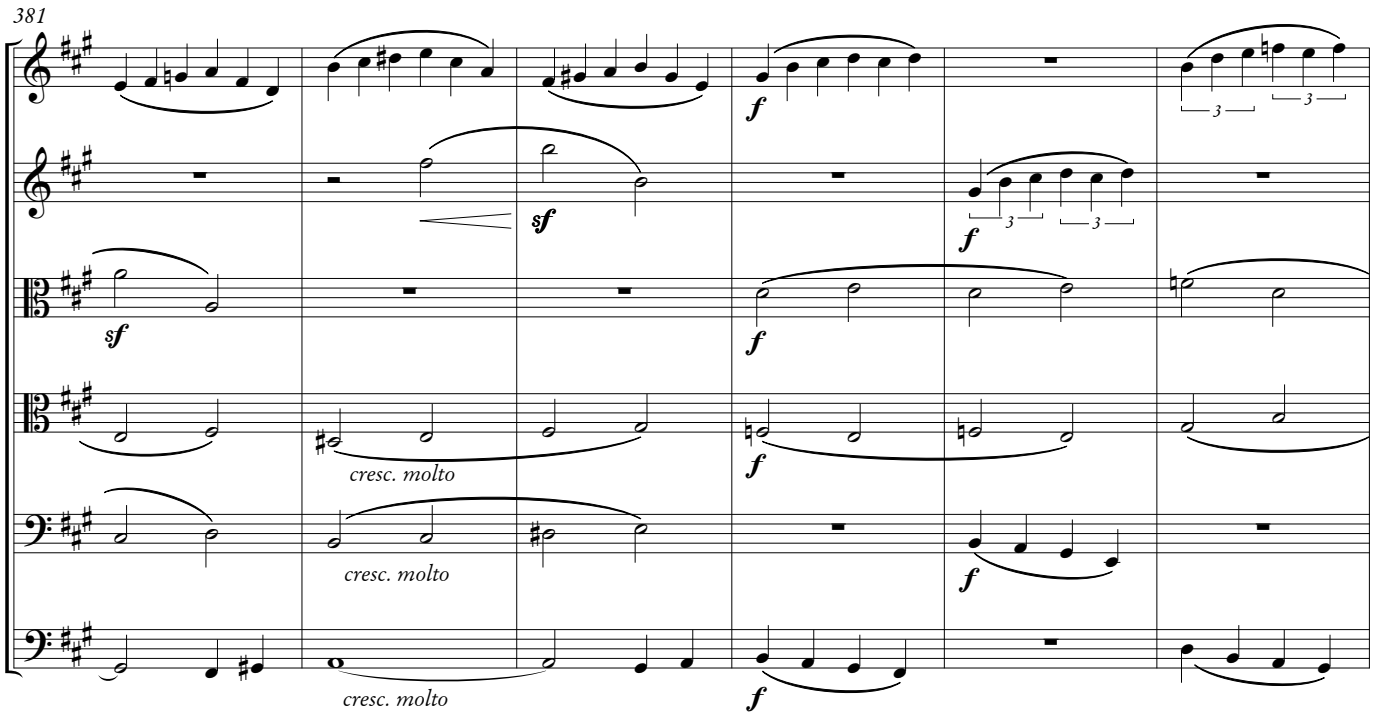
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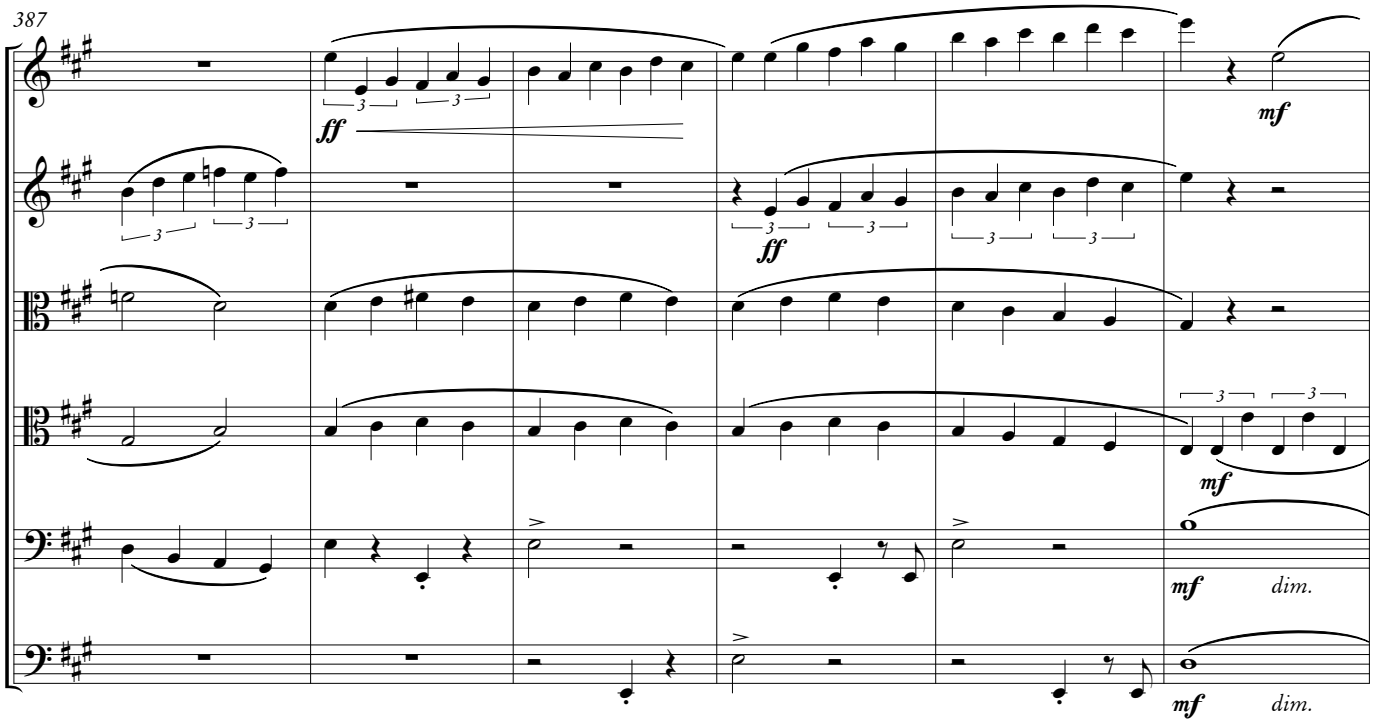
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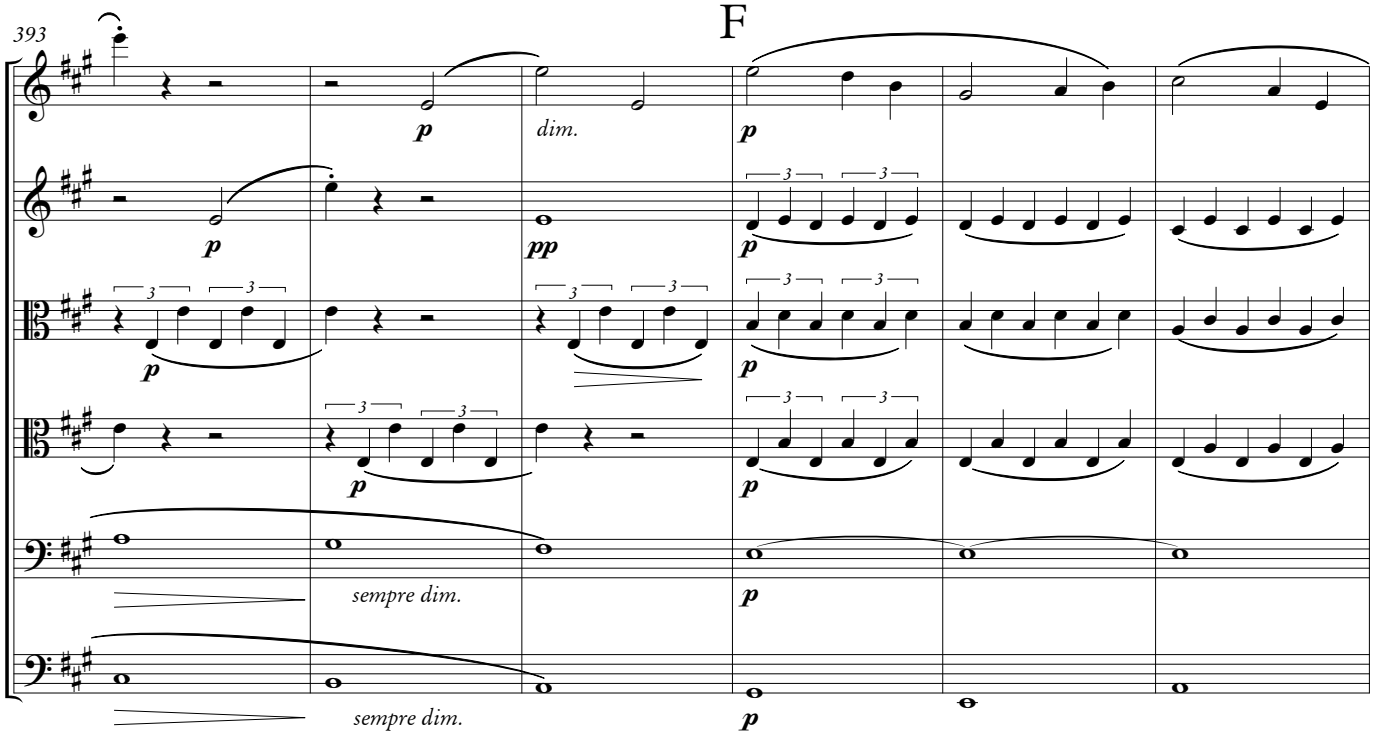
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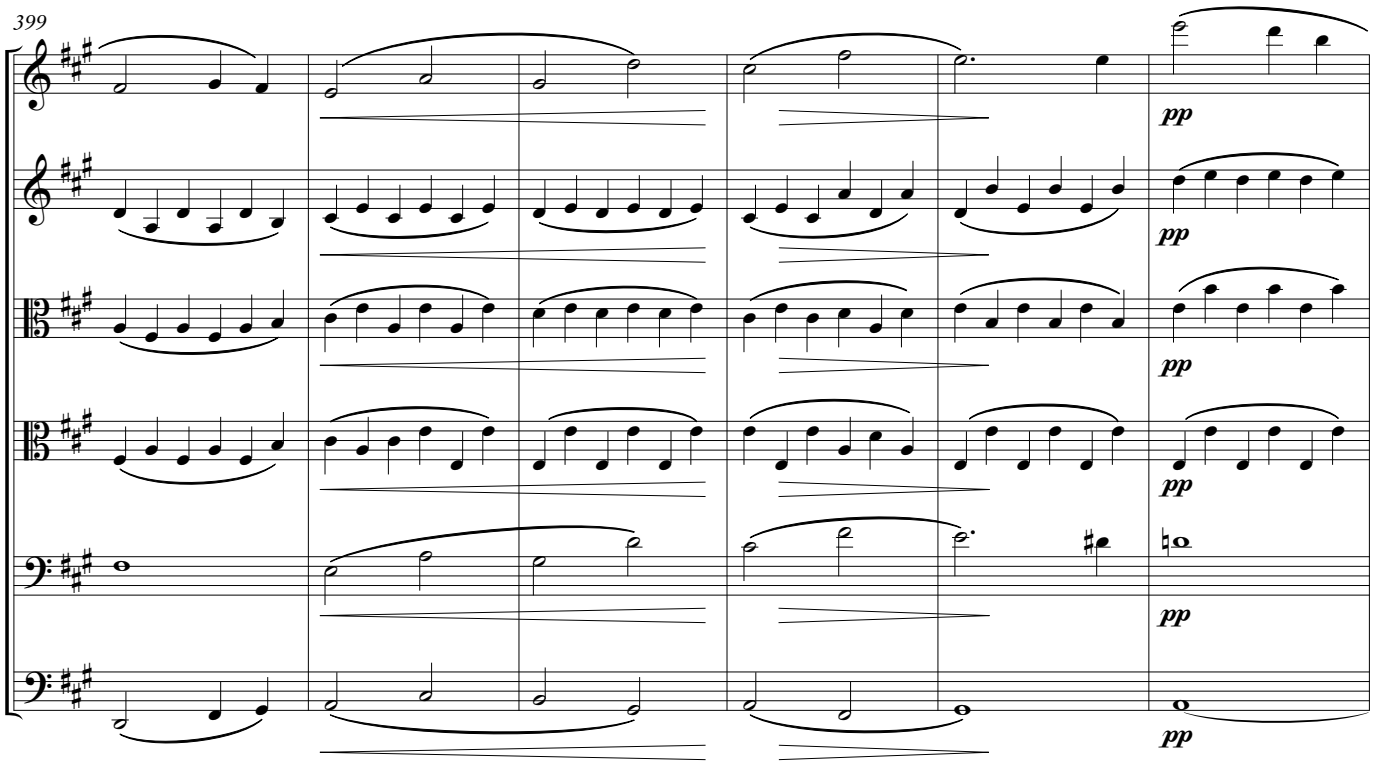
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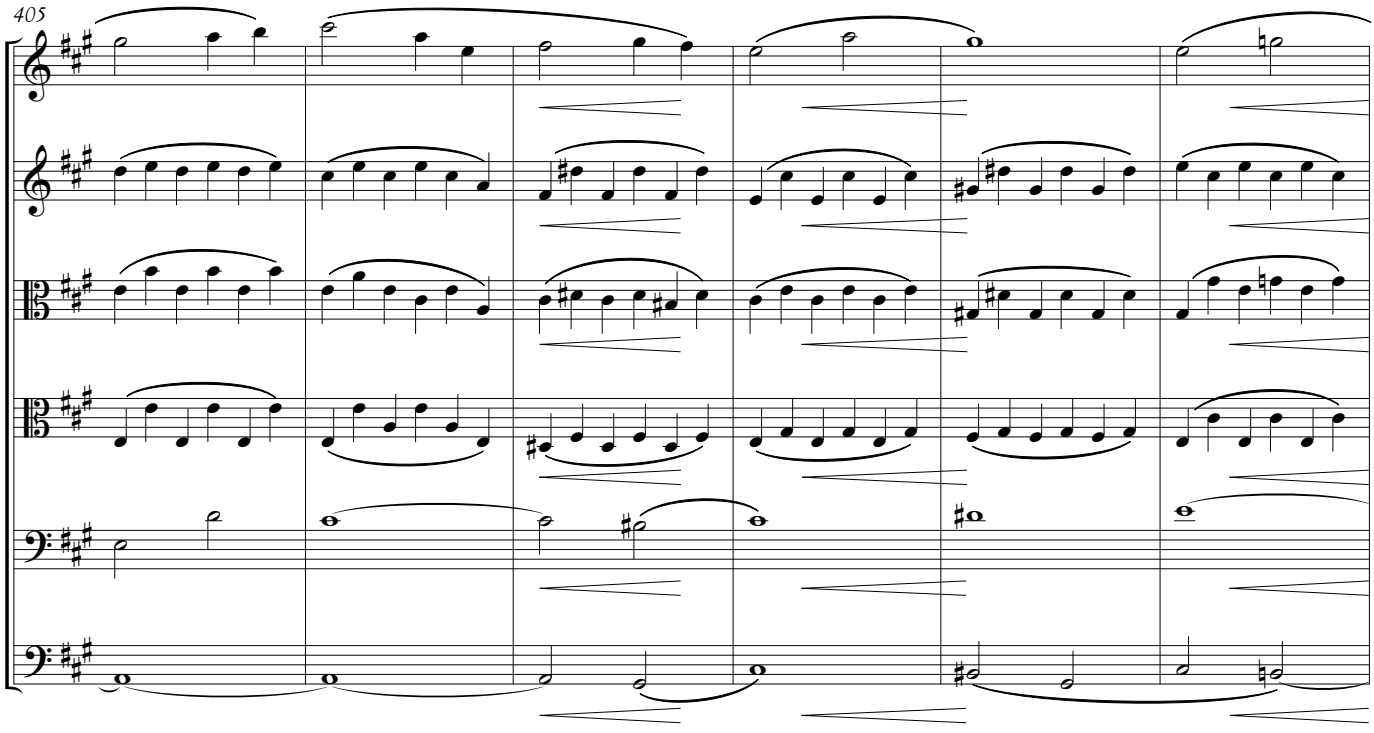
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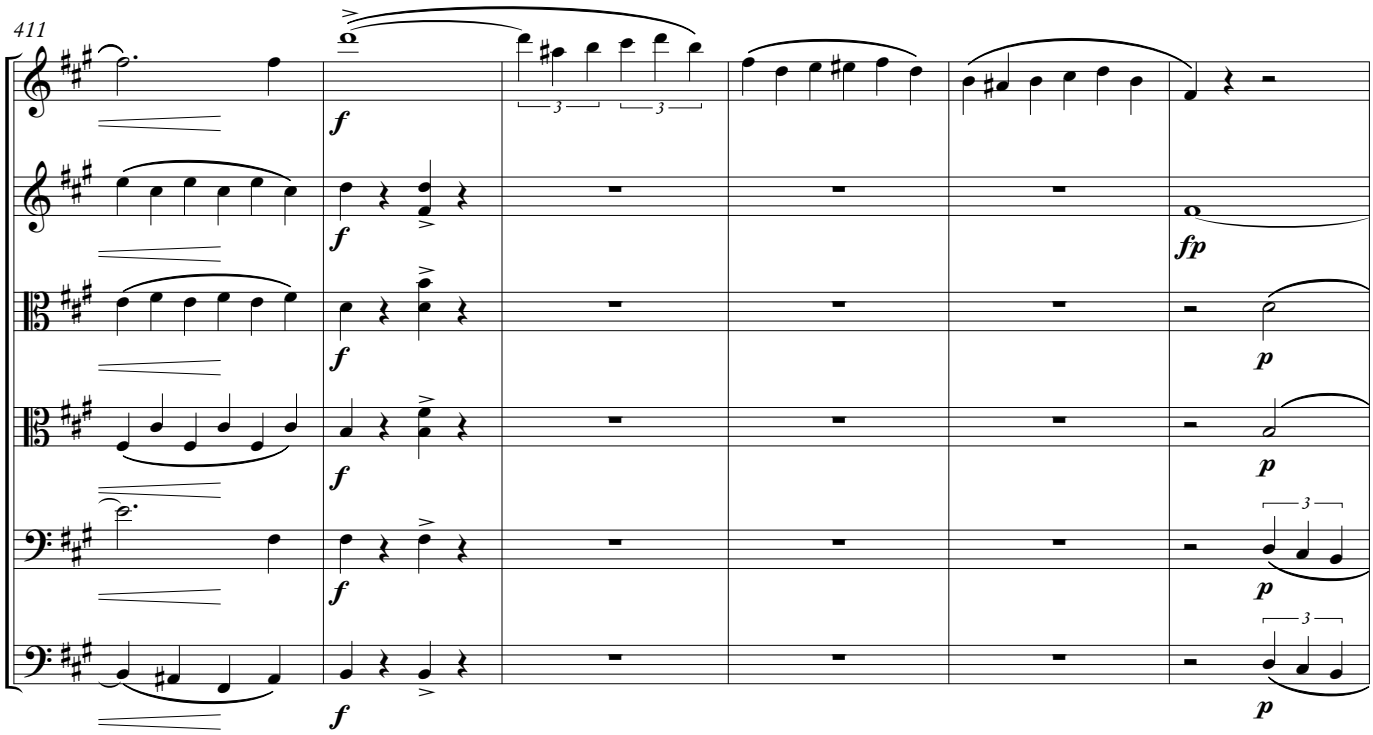
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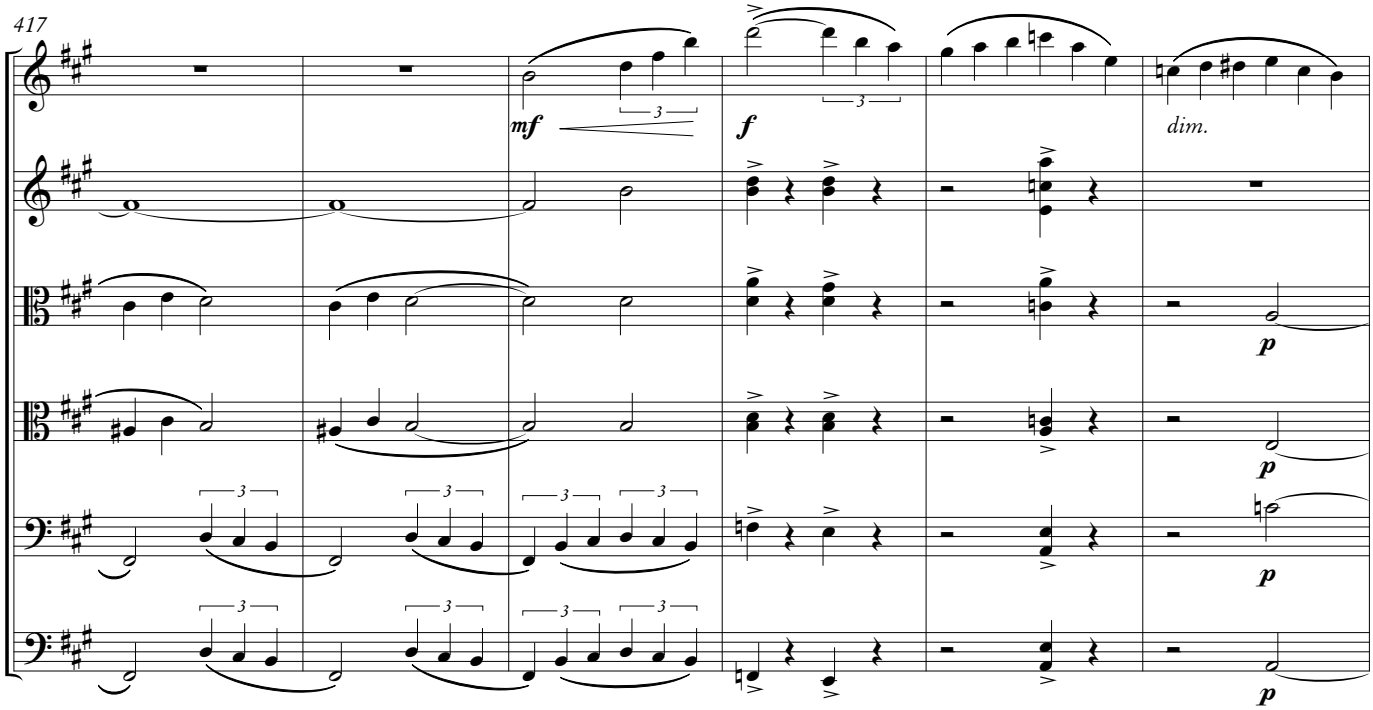
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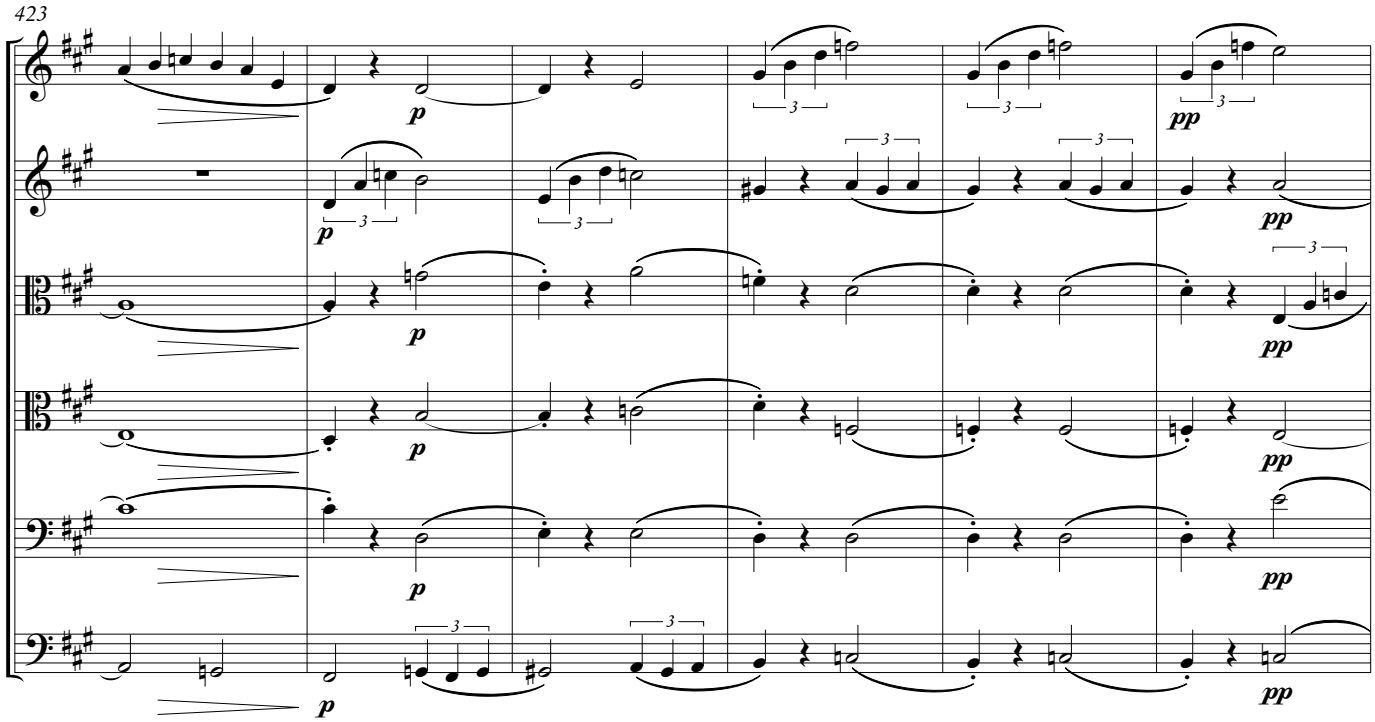


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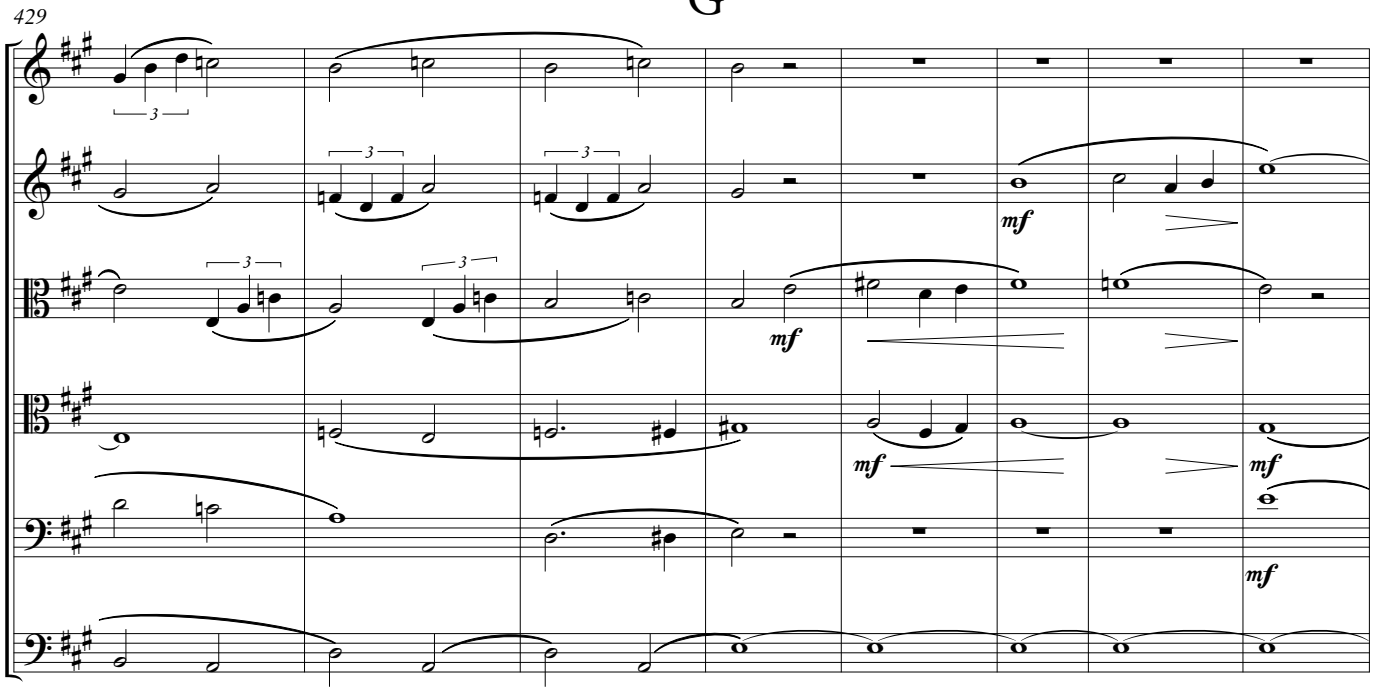

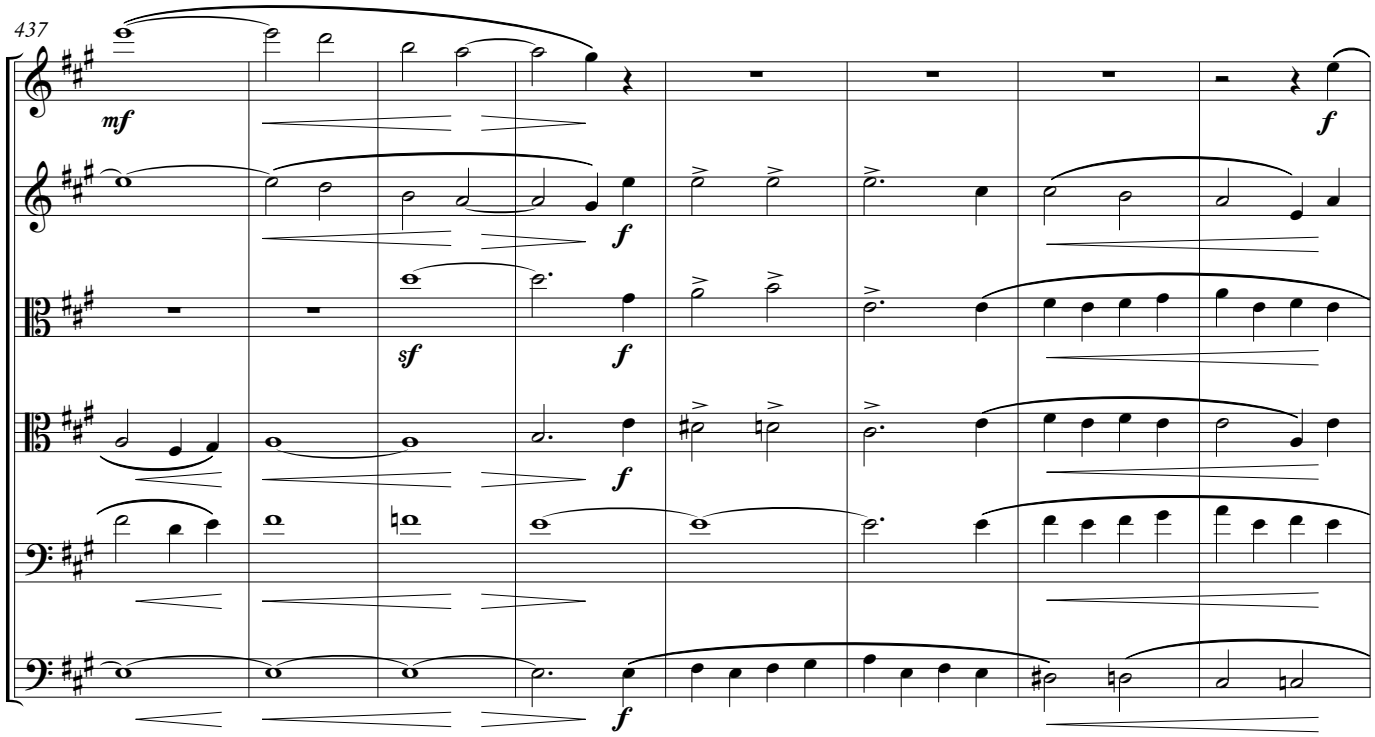
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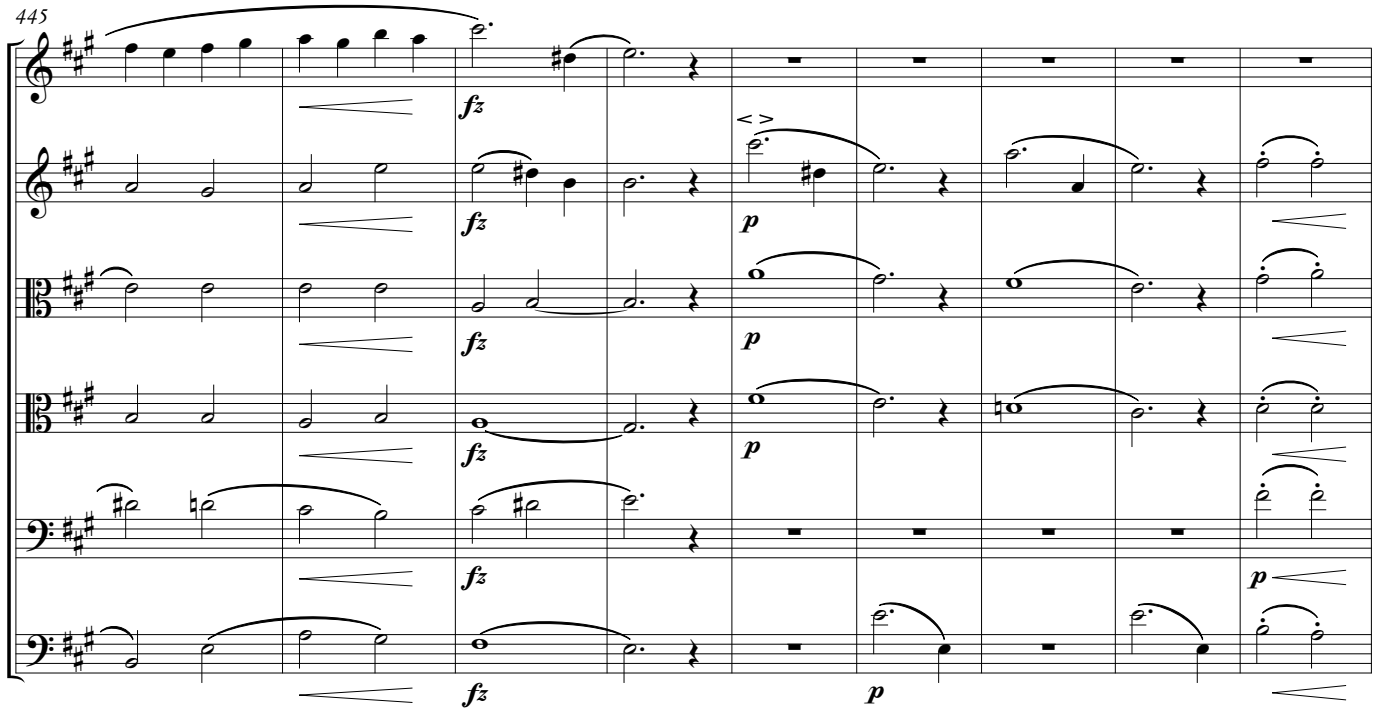
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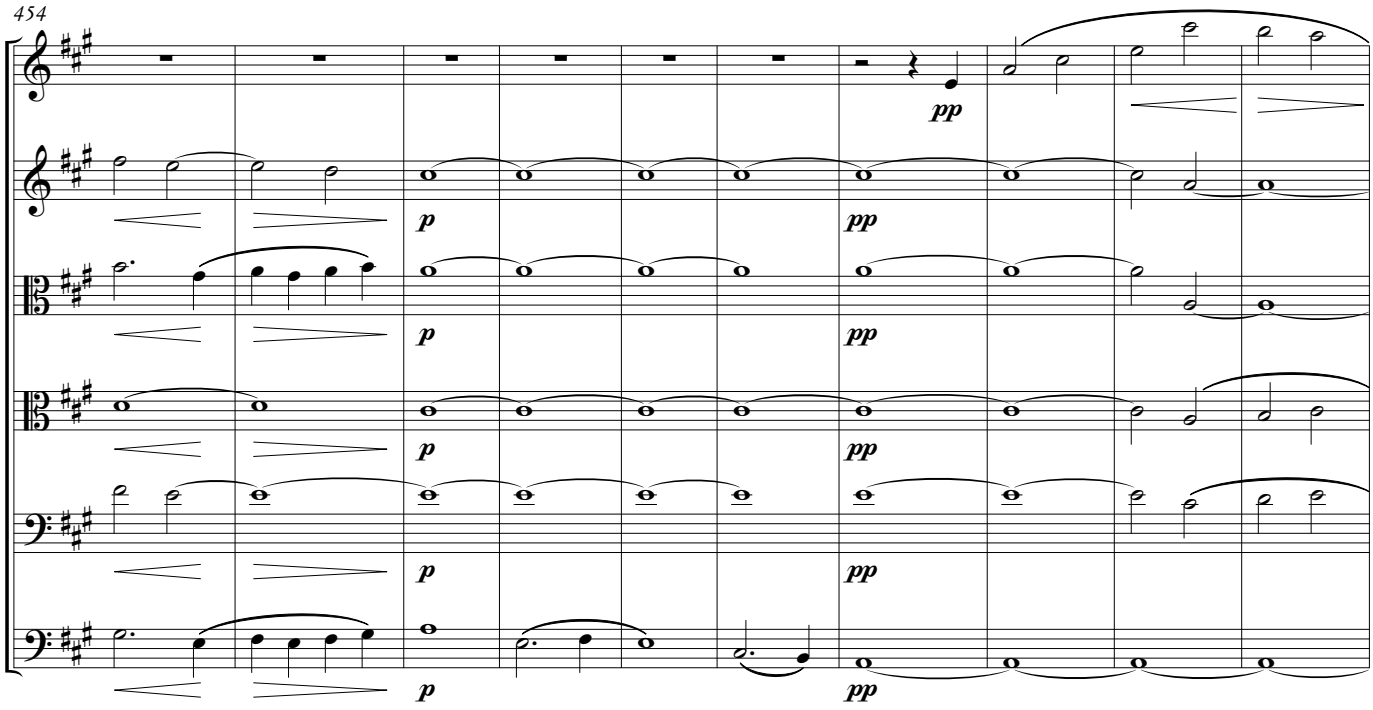
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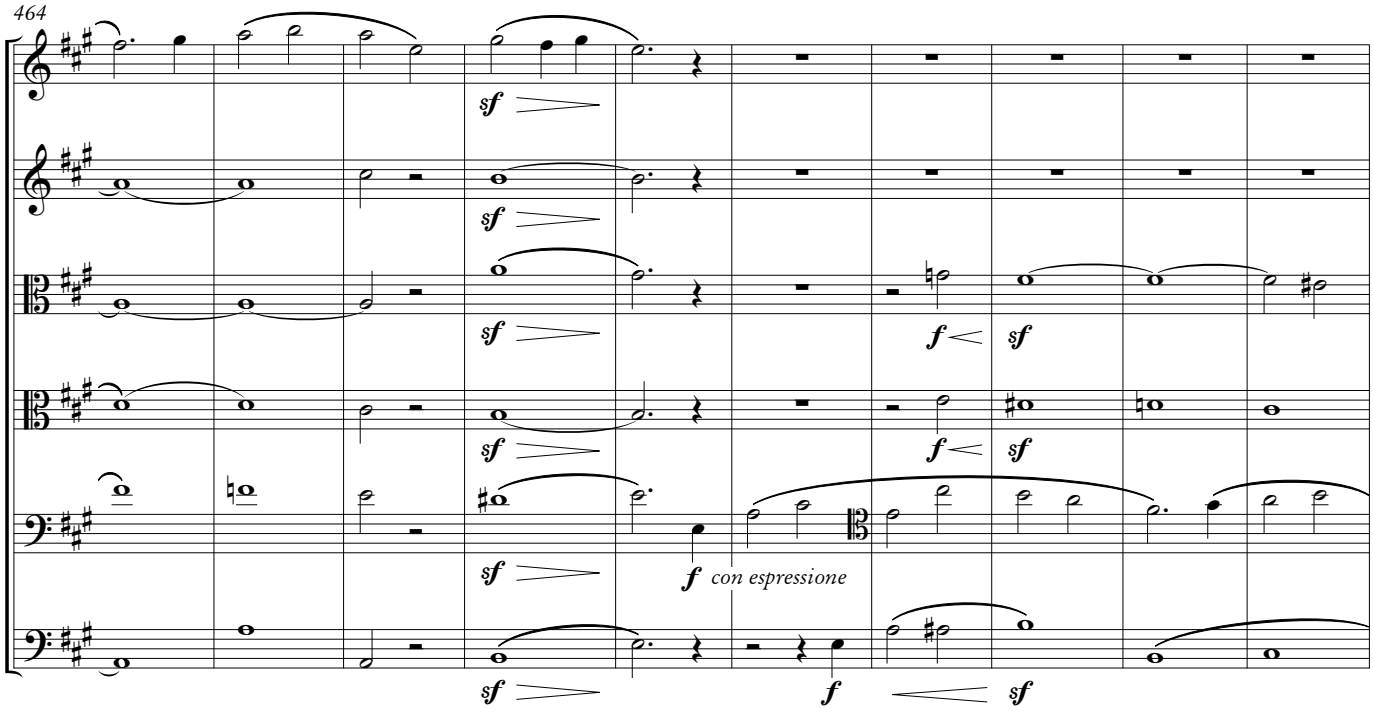
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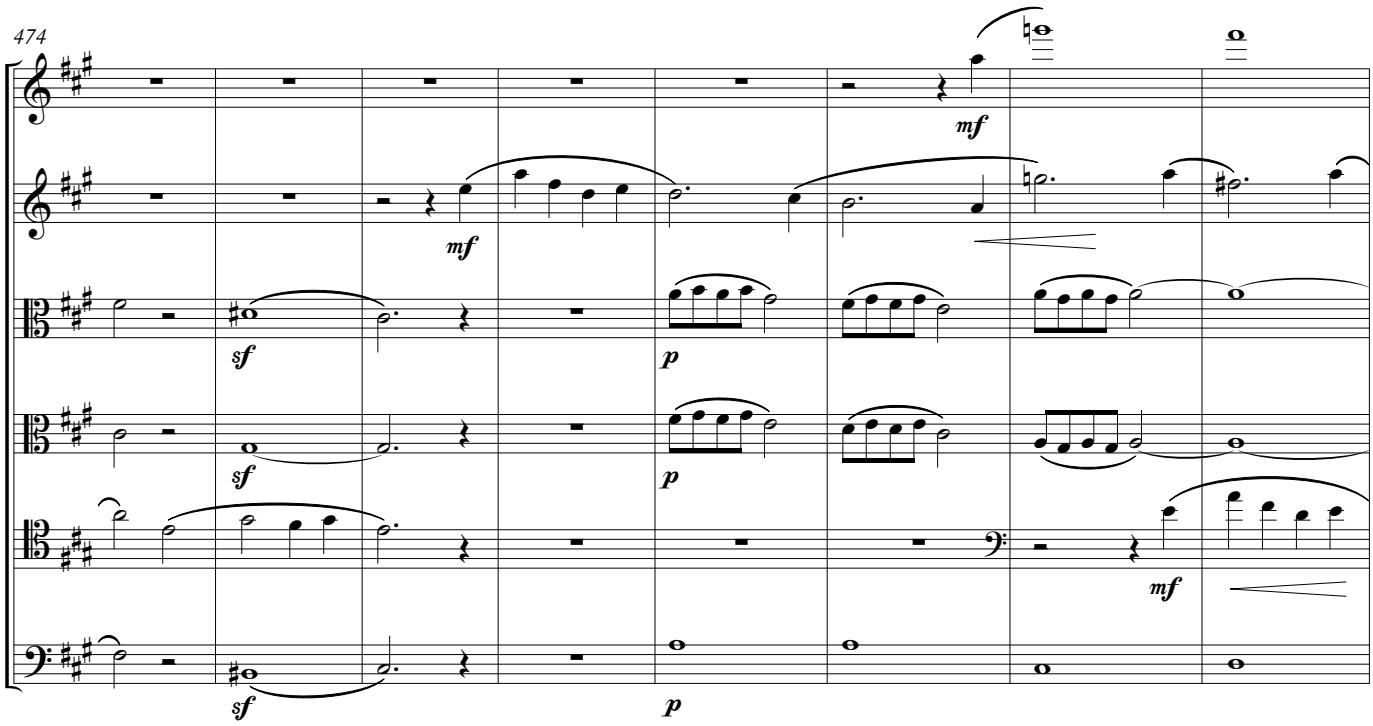
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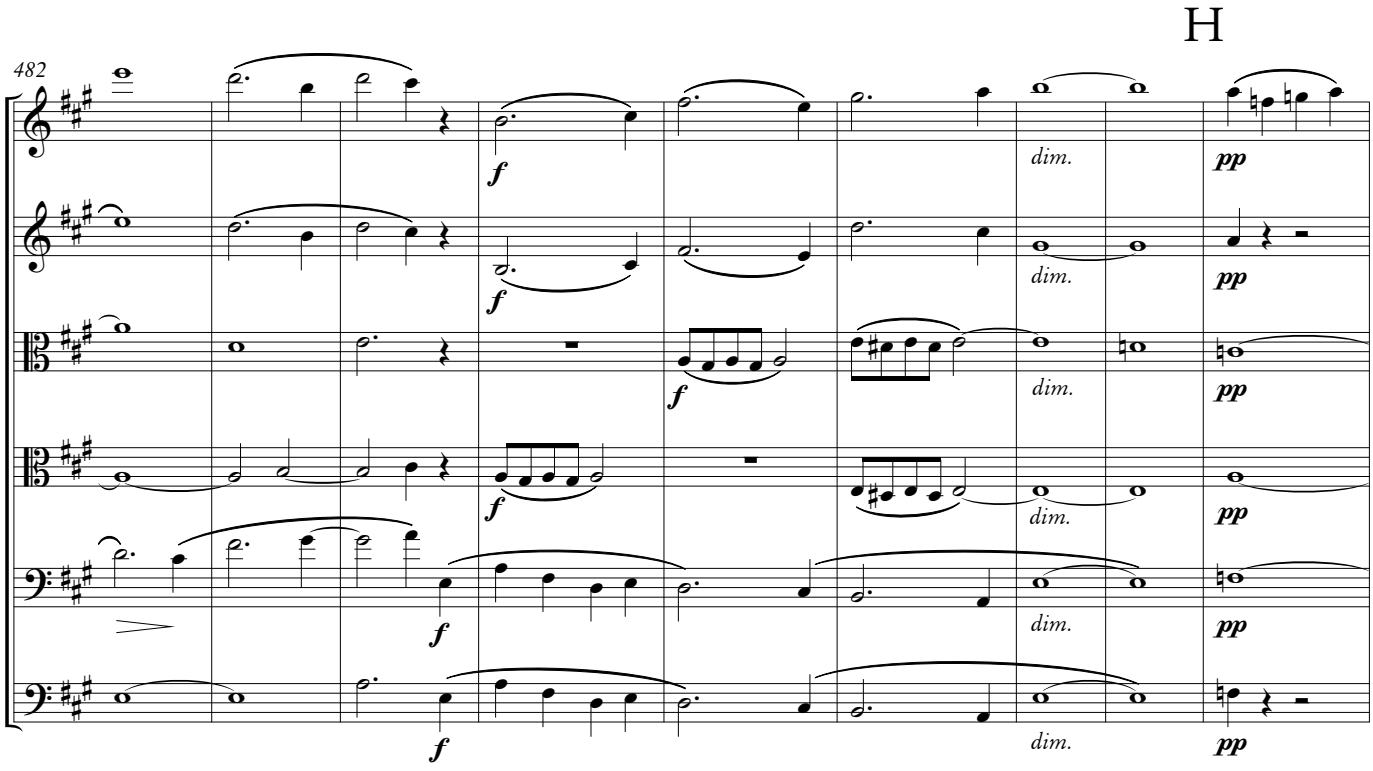
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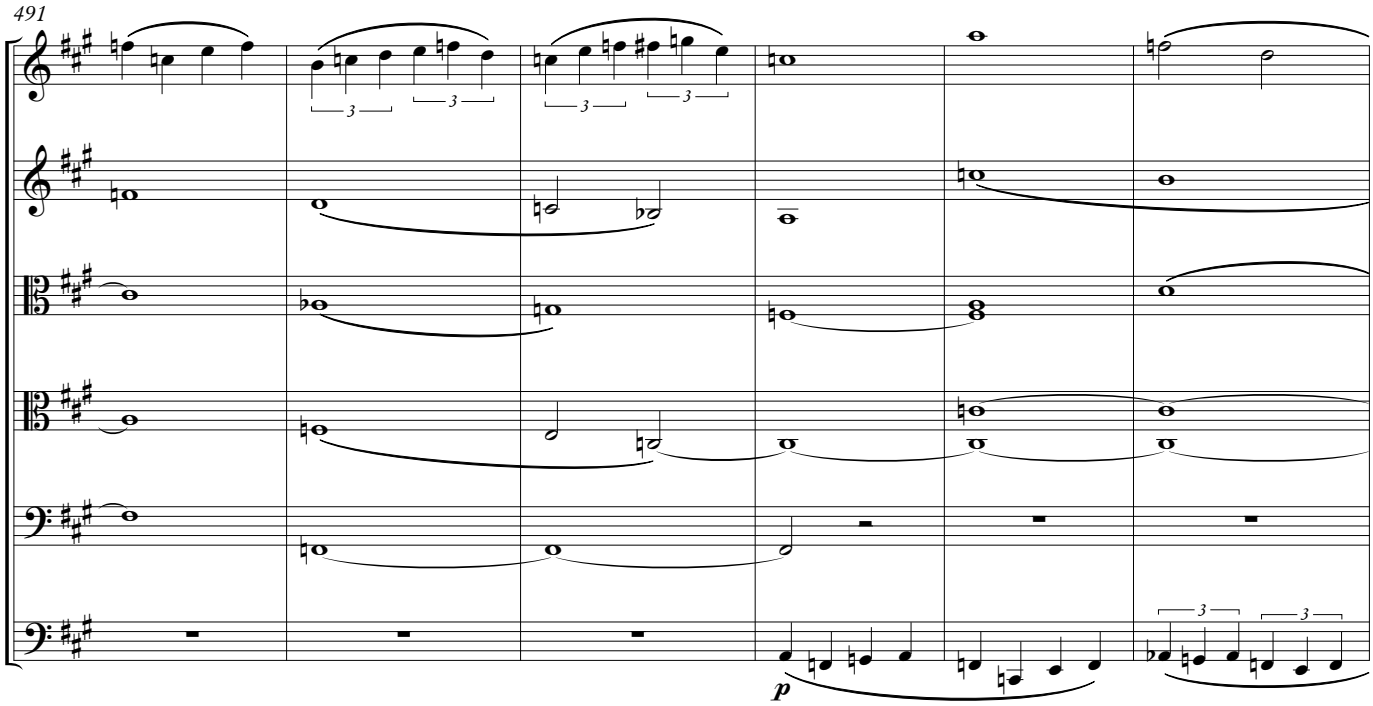
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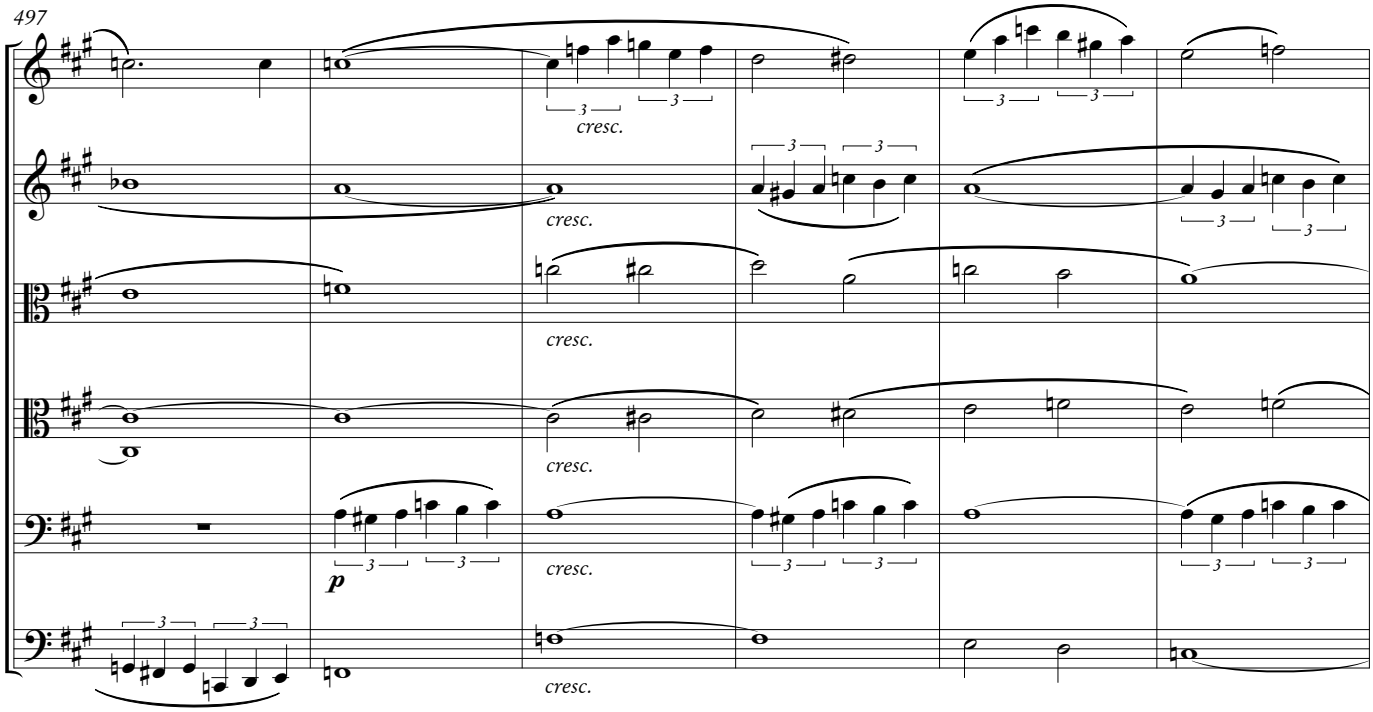
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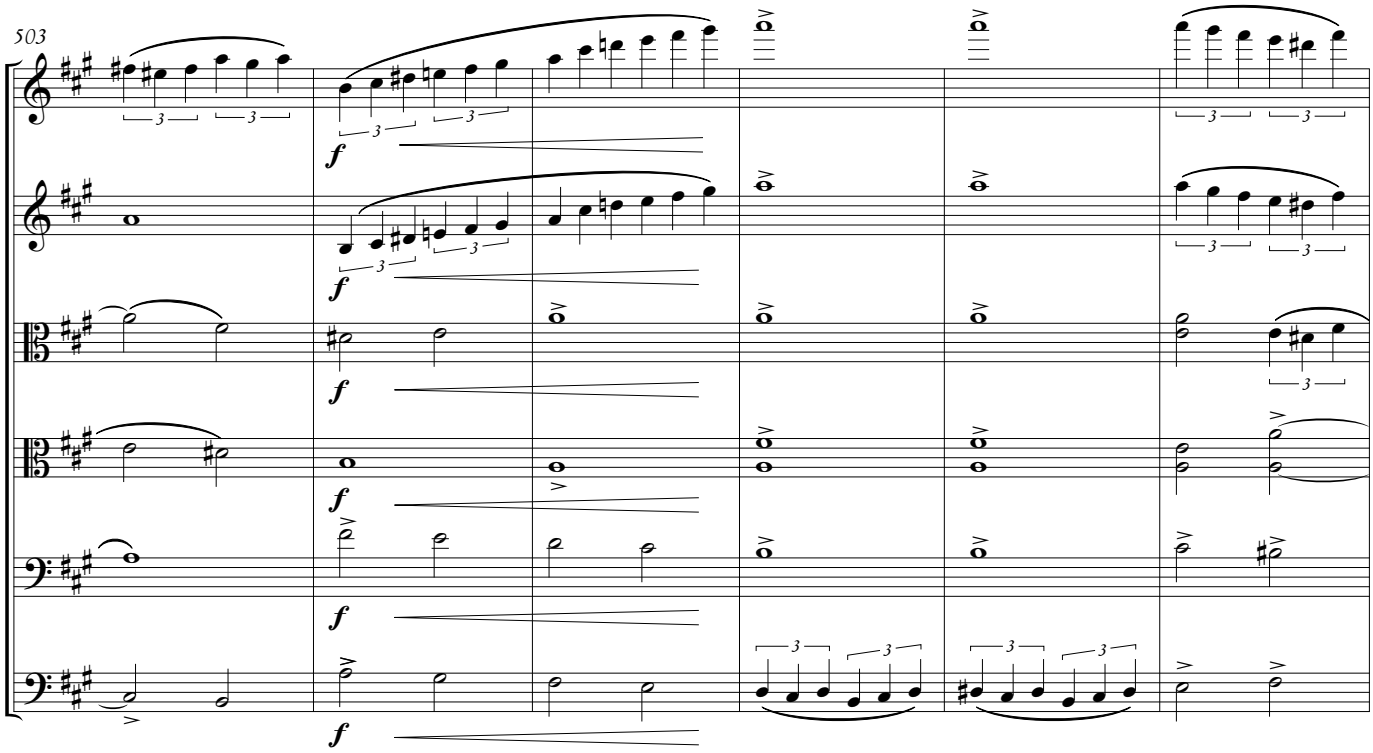
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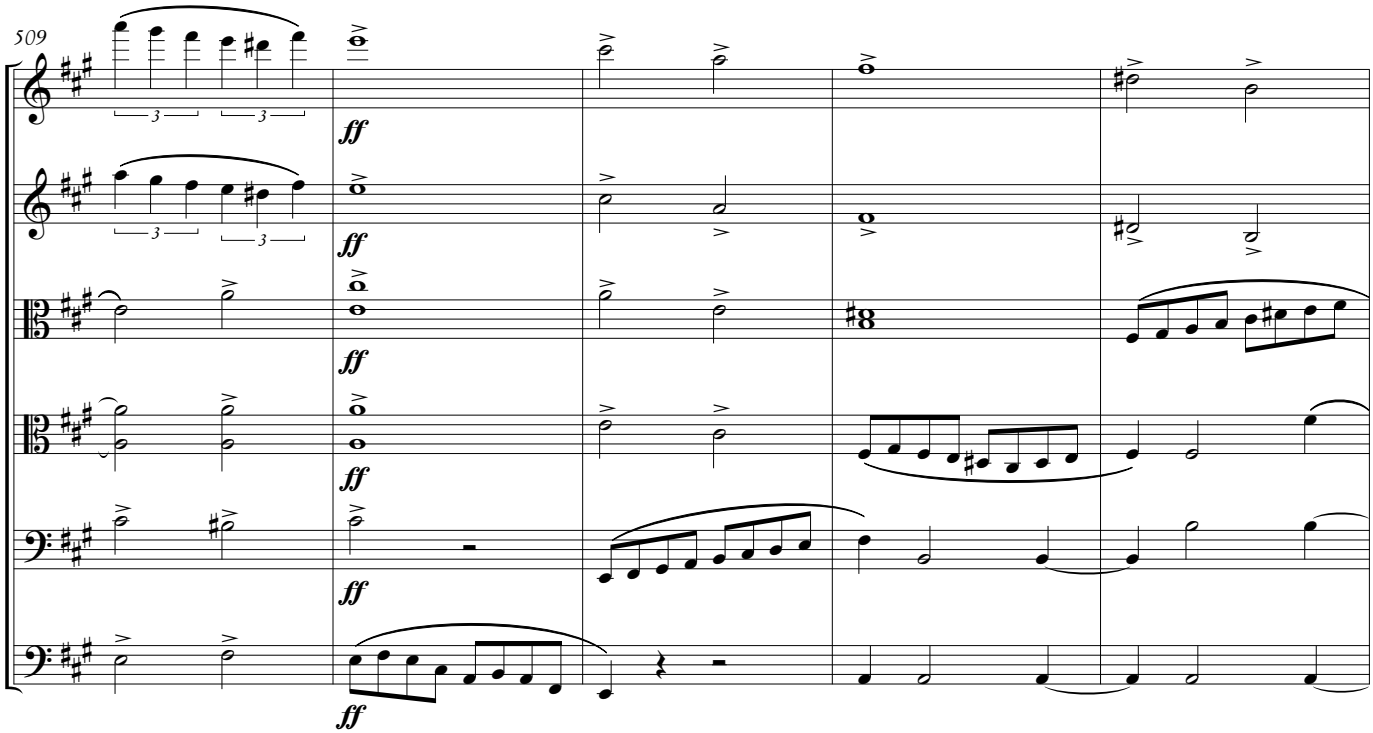
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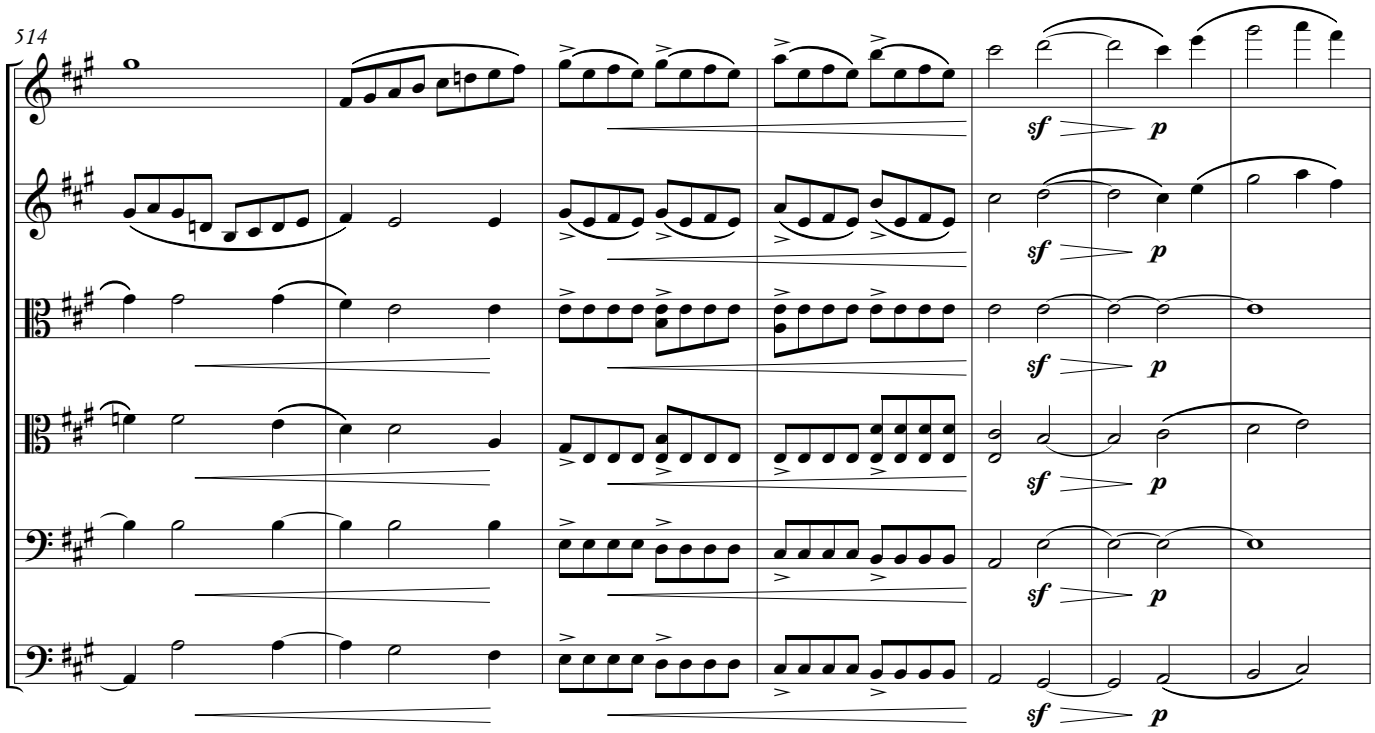
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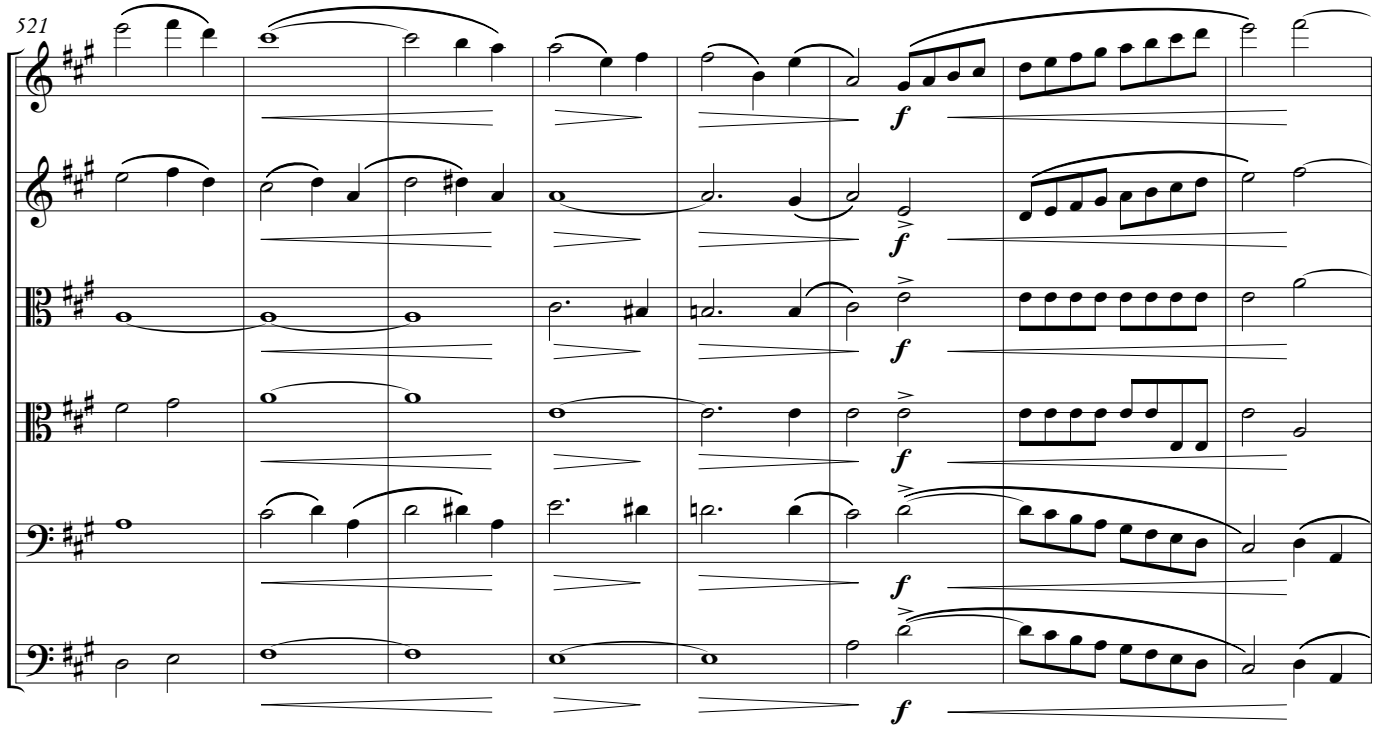
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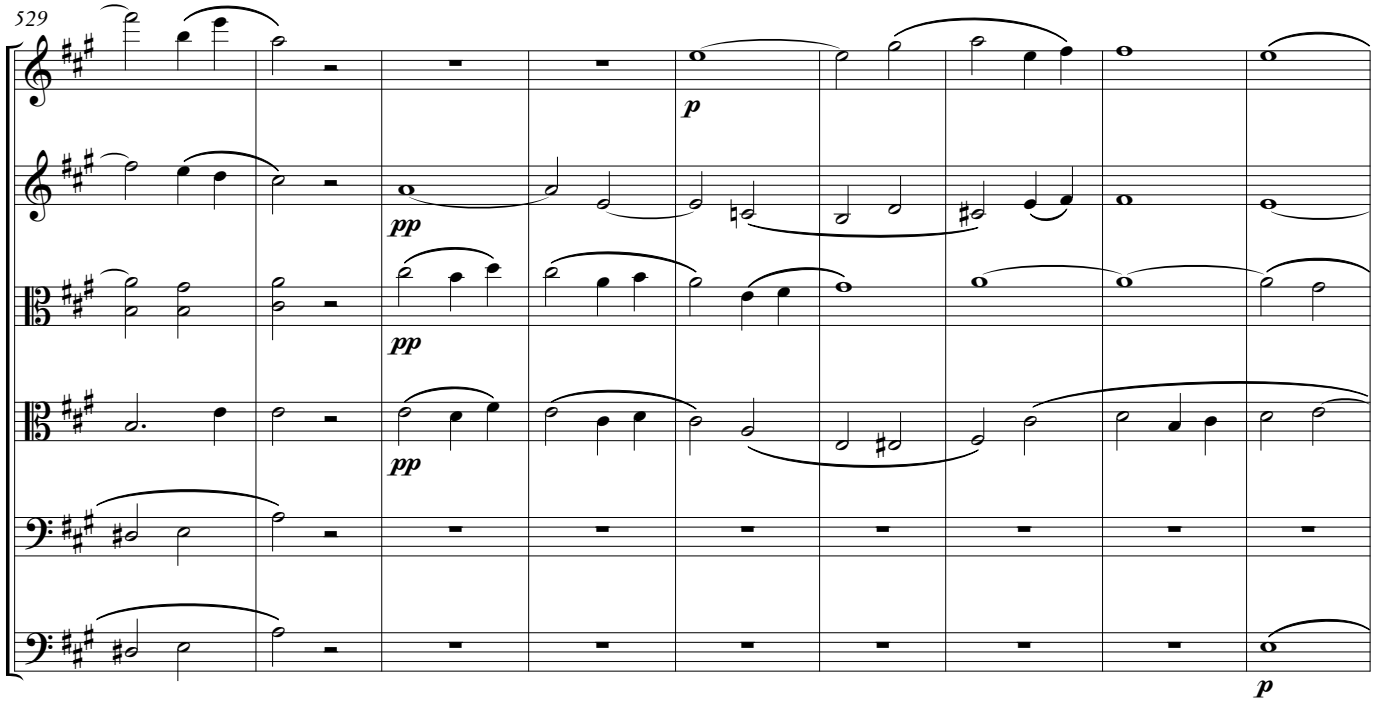
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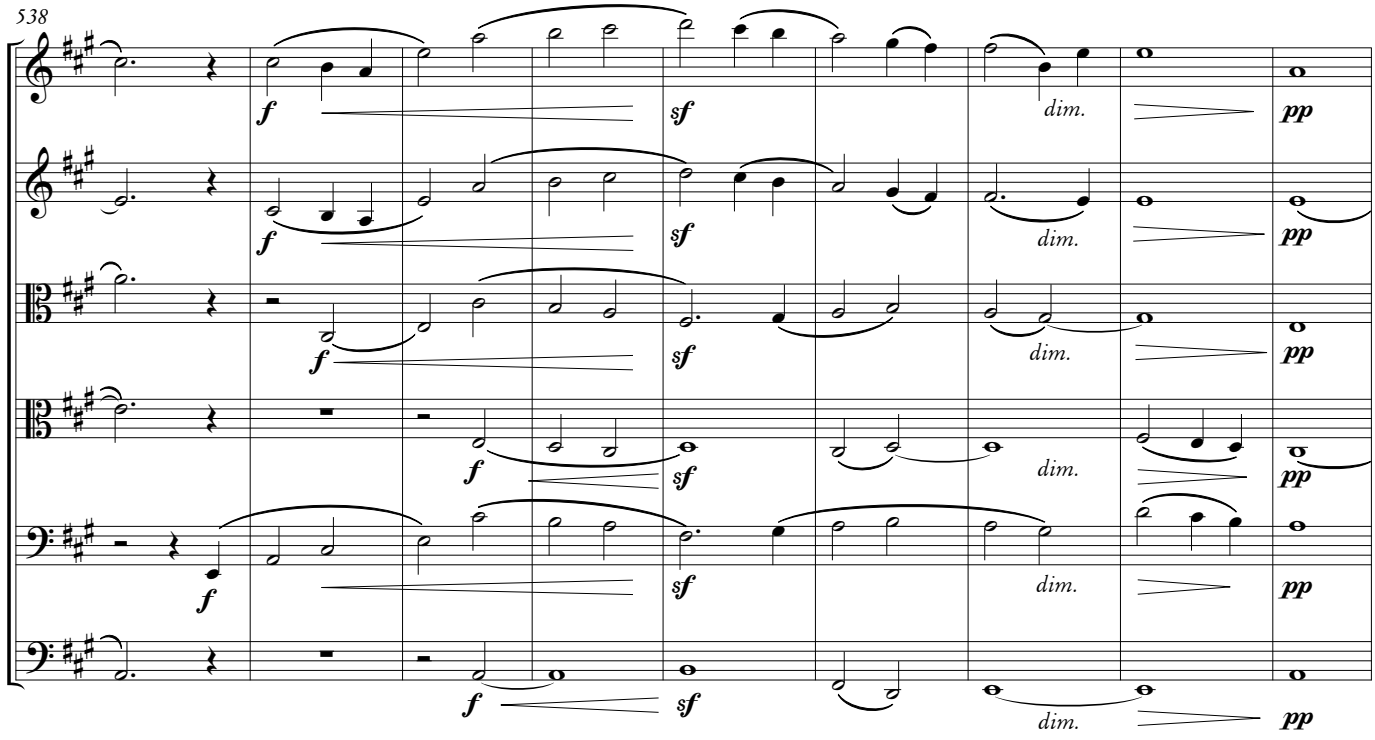
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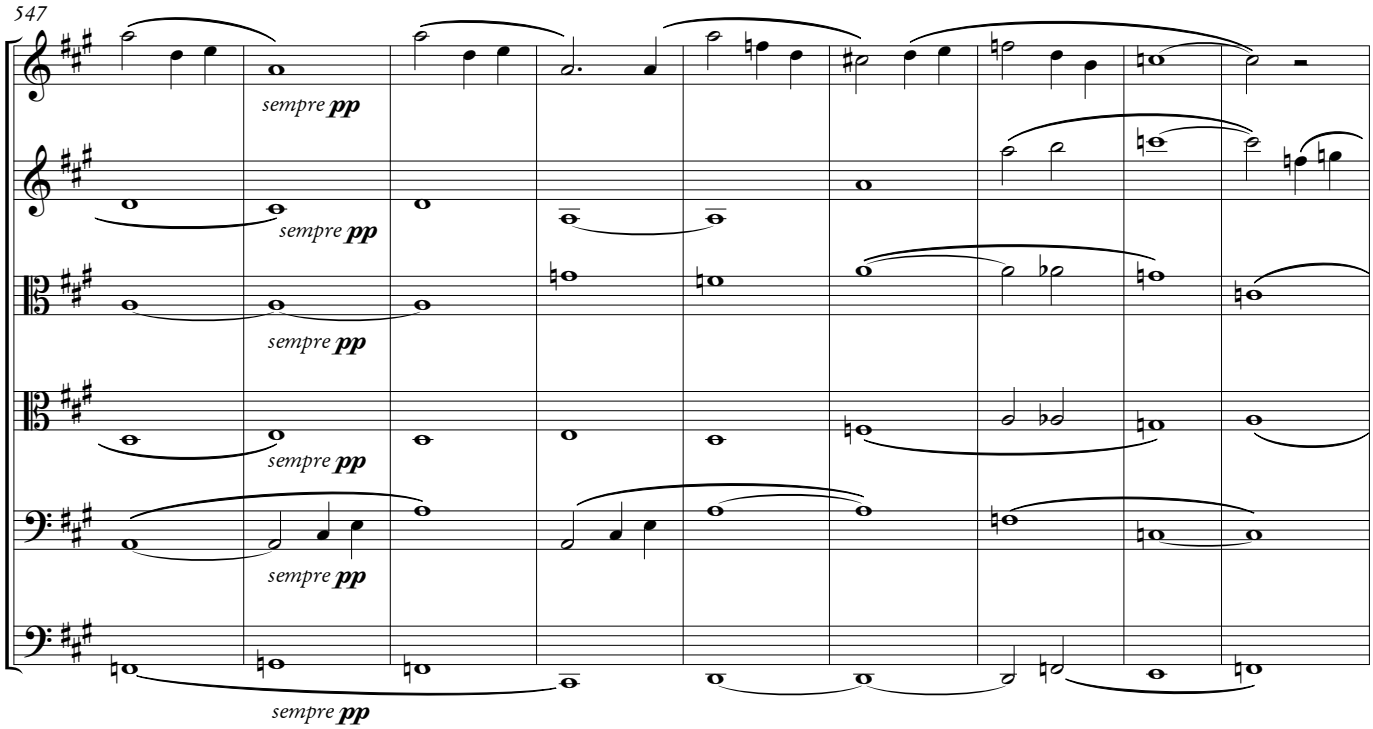
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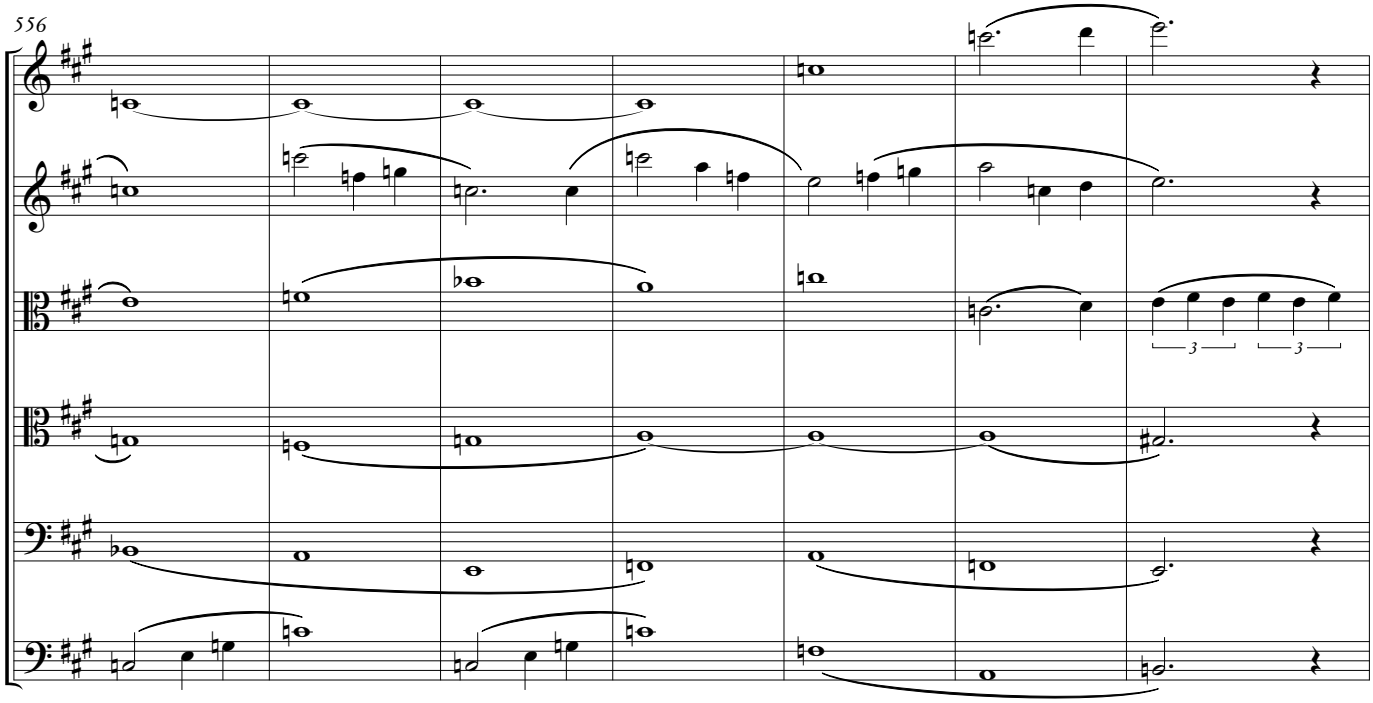
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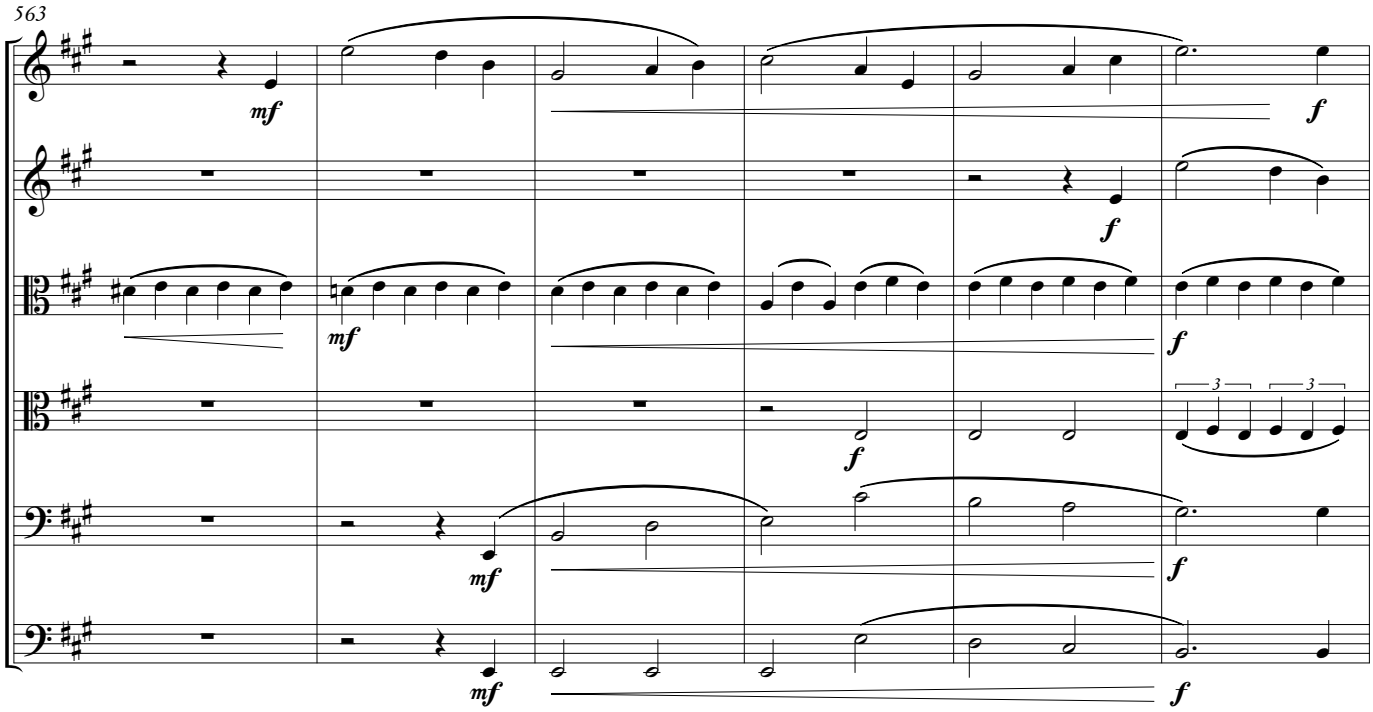
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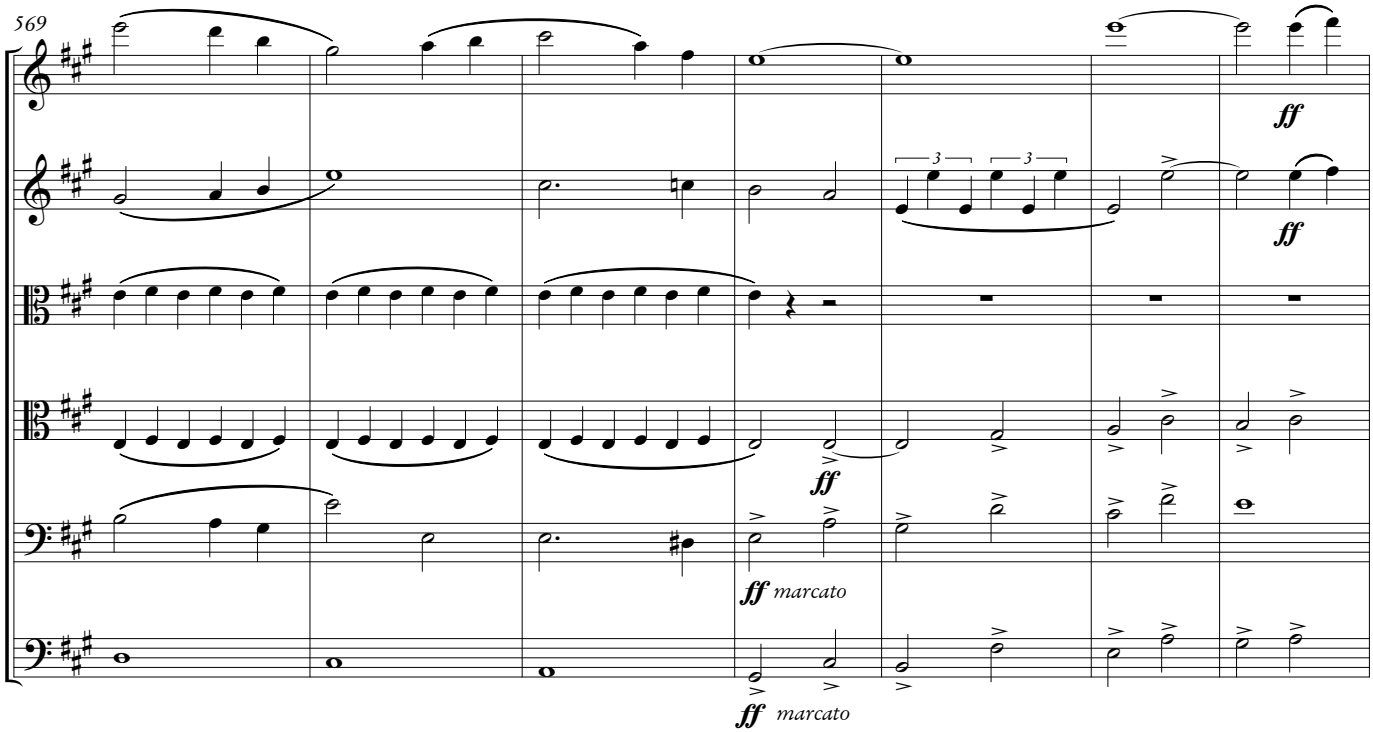
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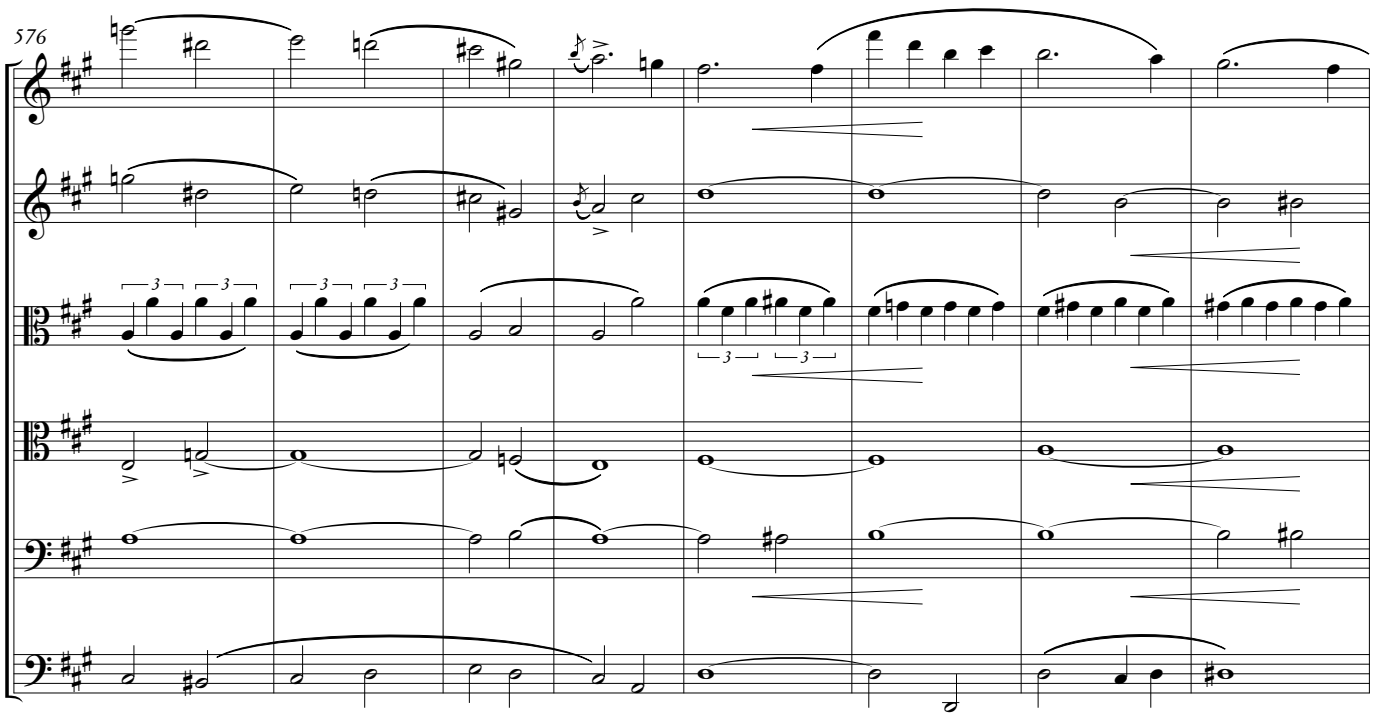
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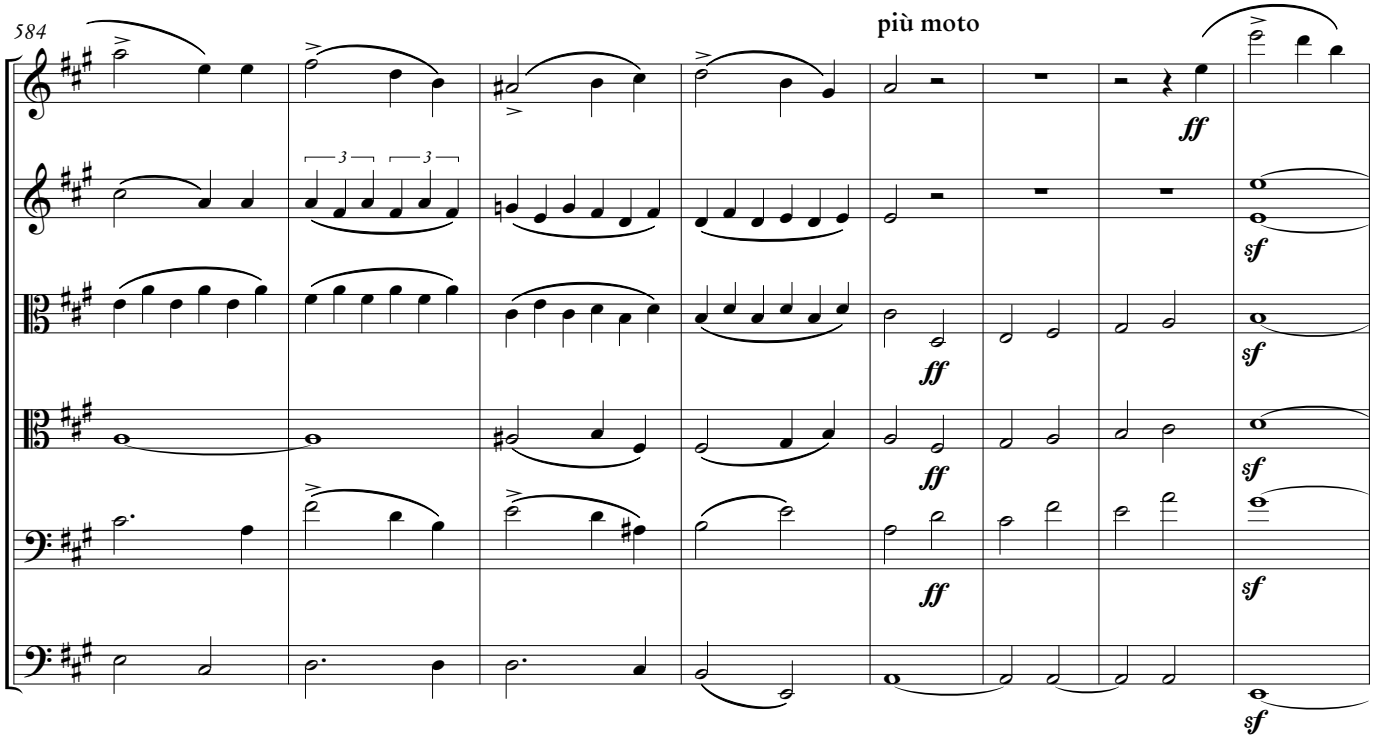
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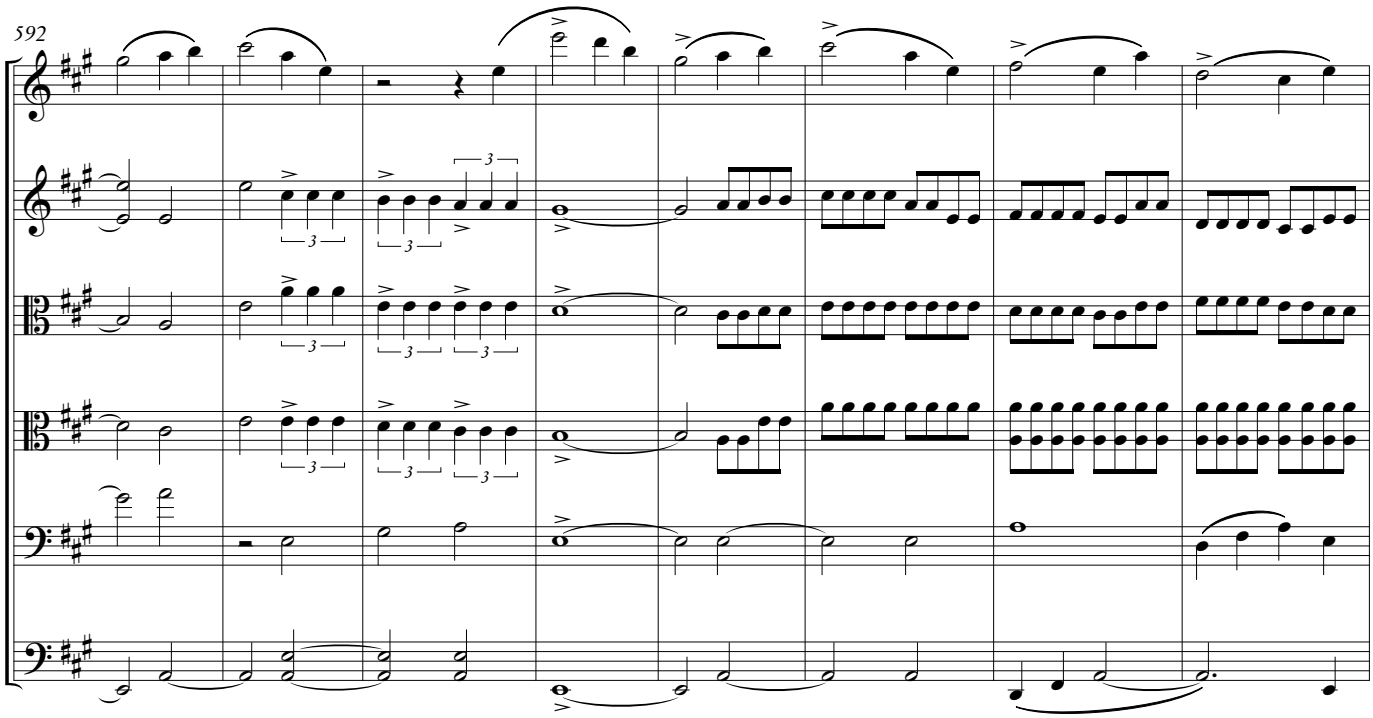
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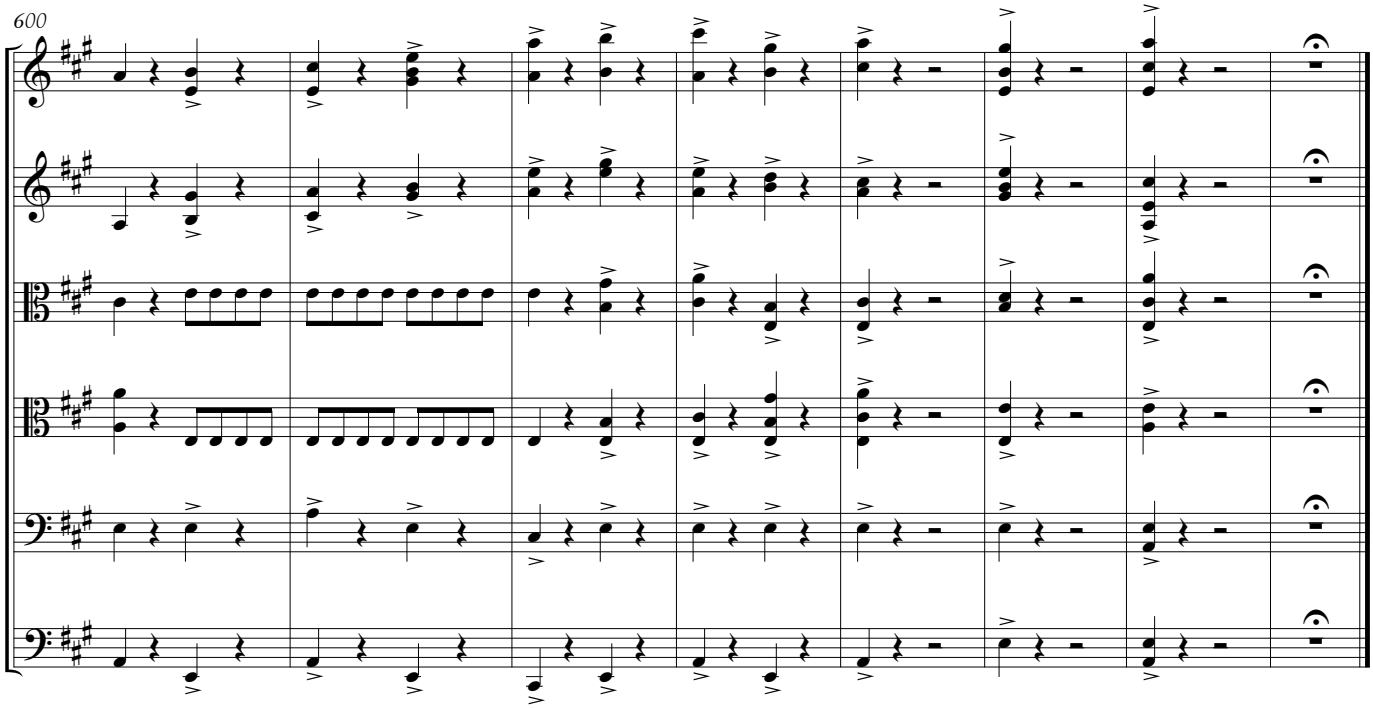
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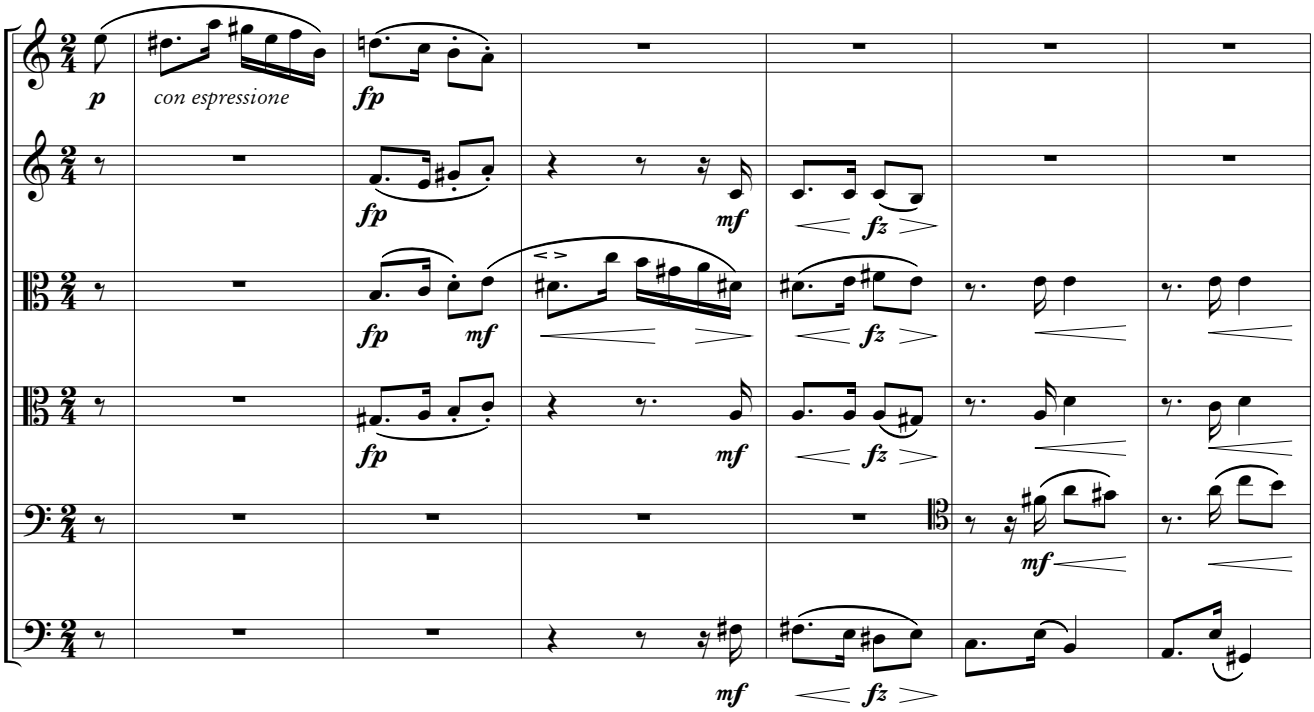
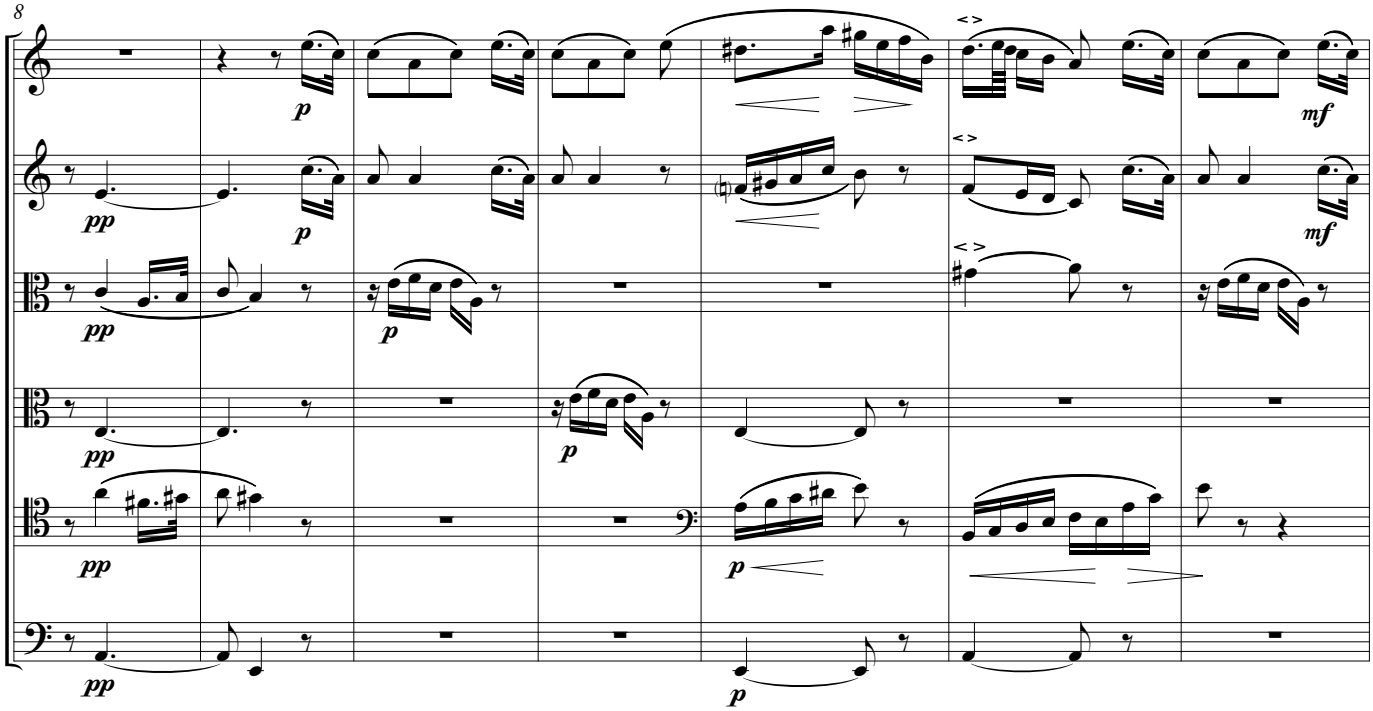
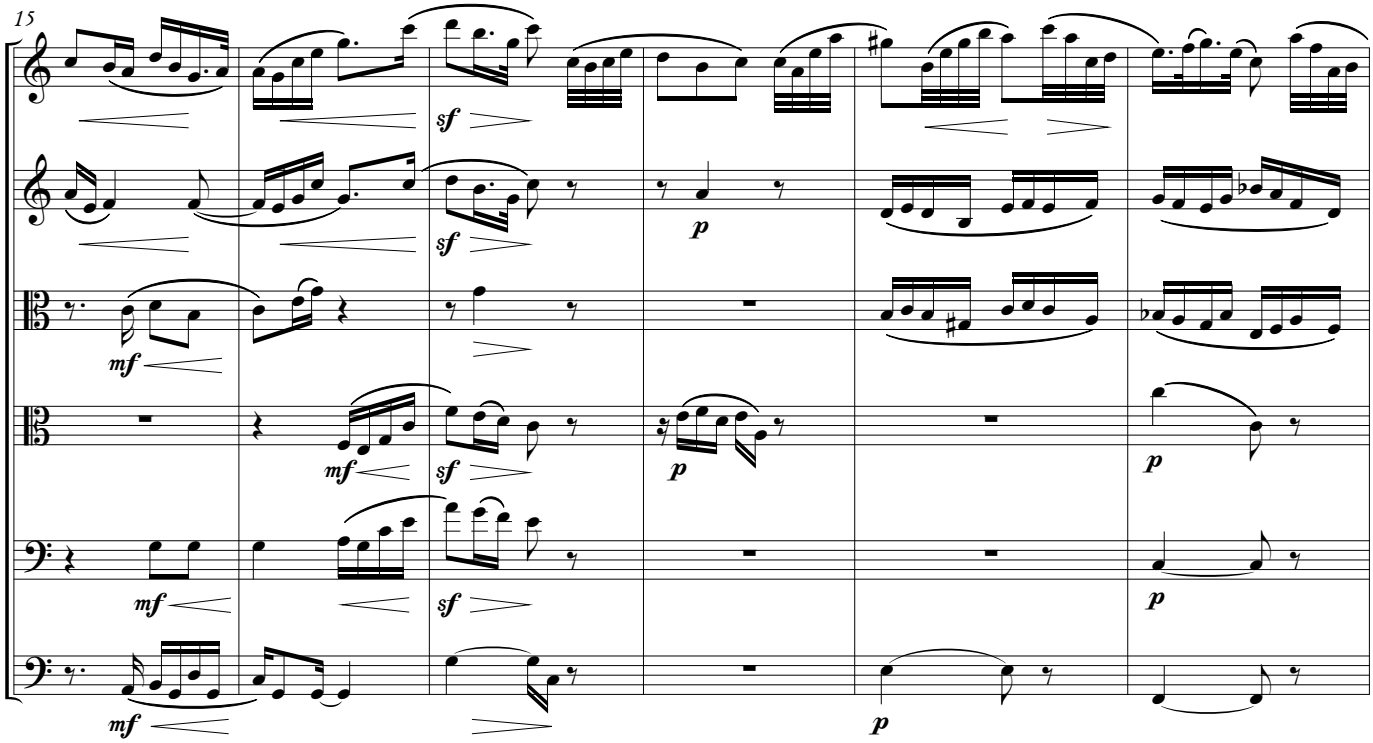
**Andante sostenuto**



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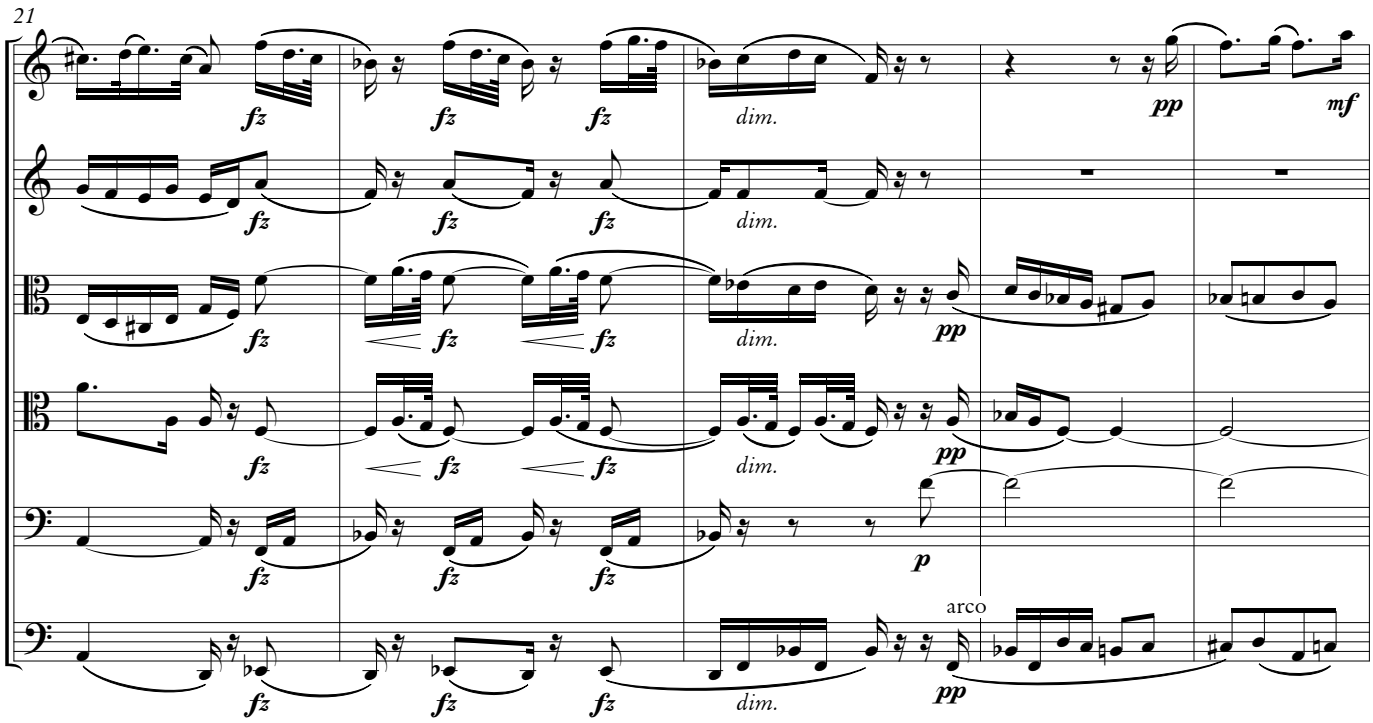

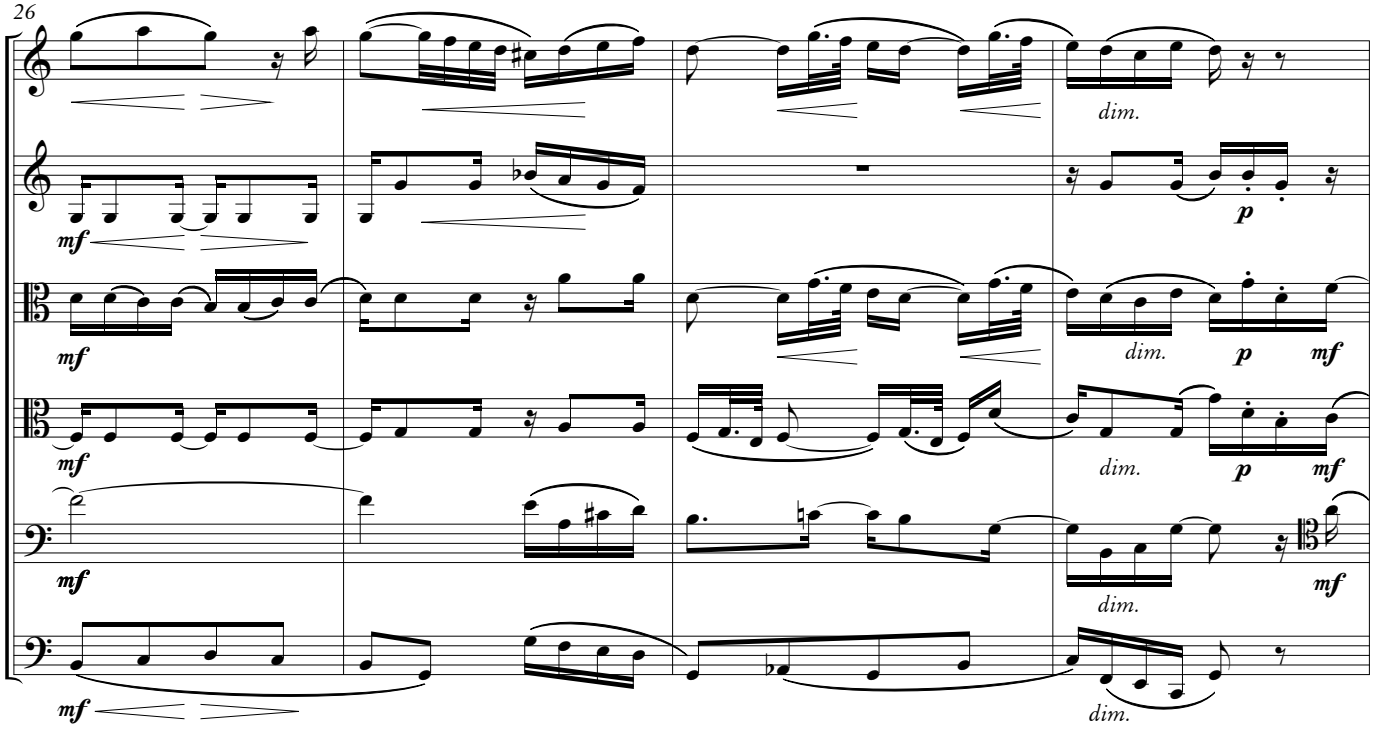
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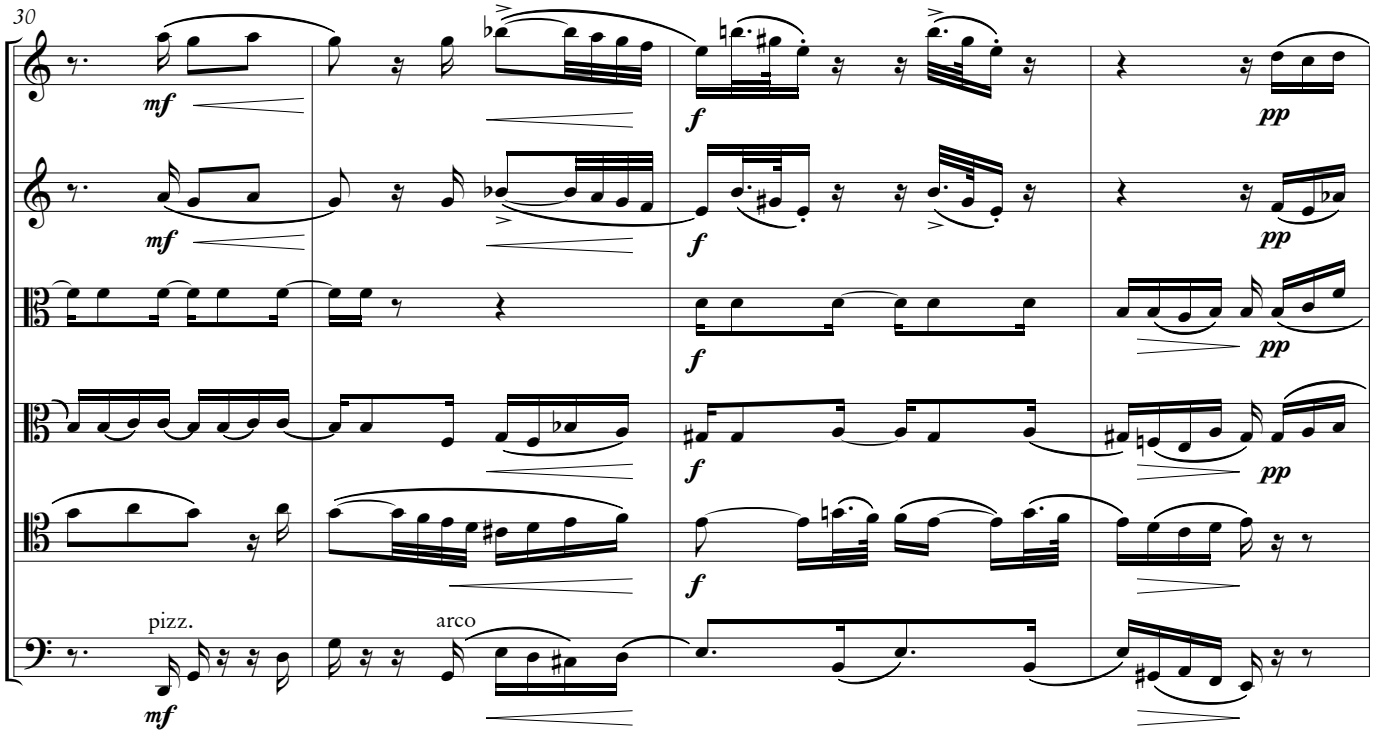
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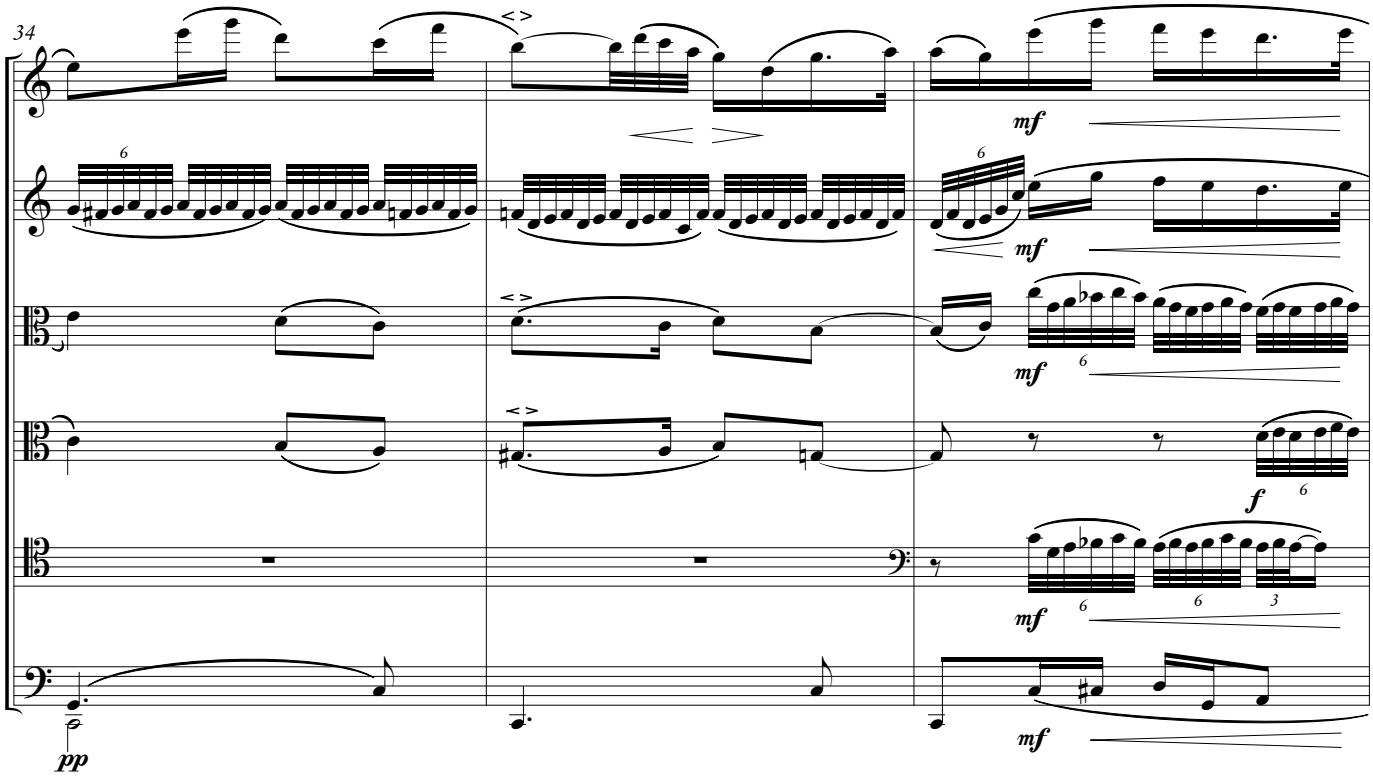
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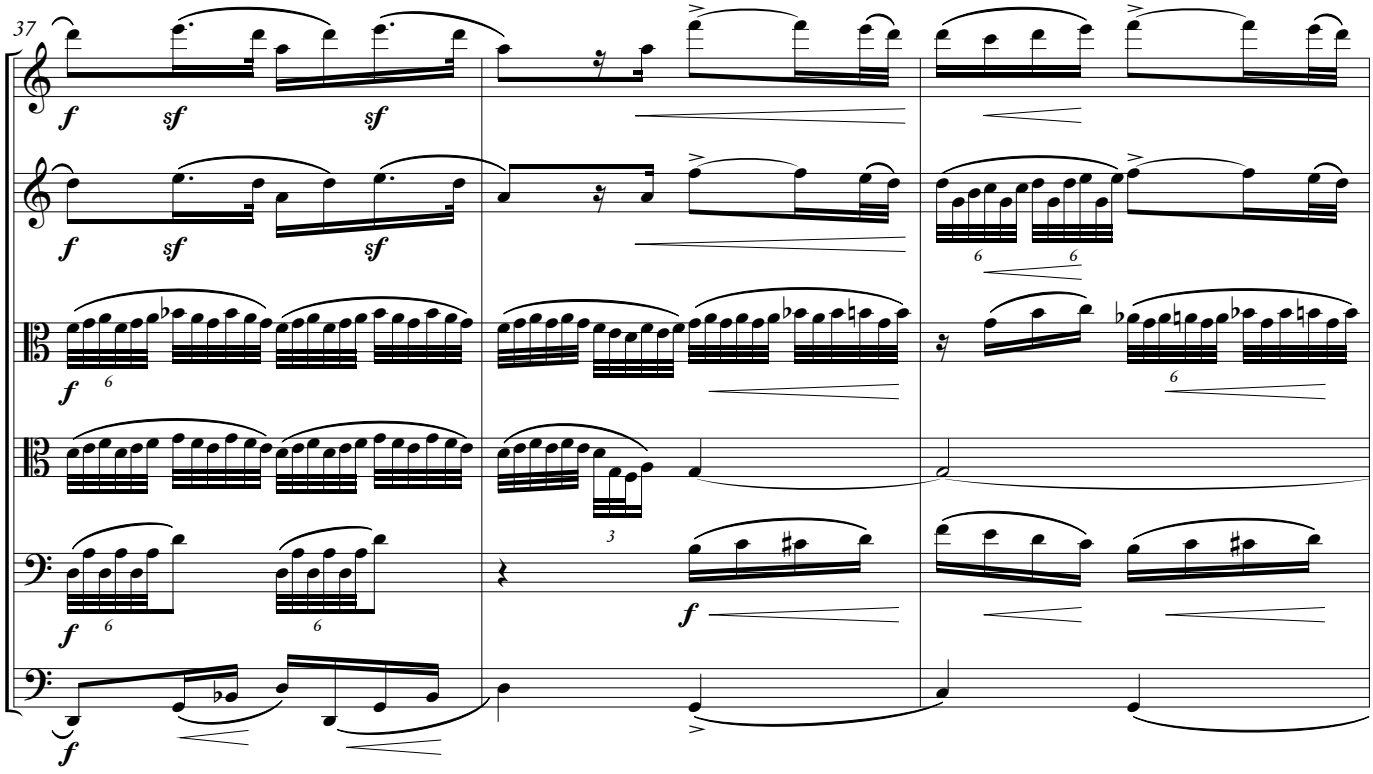
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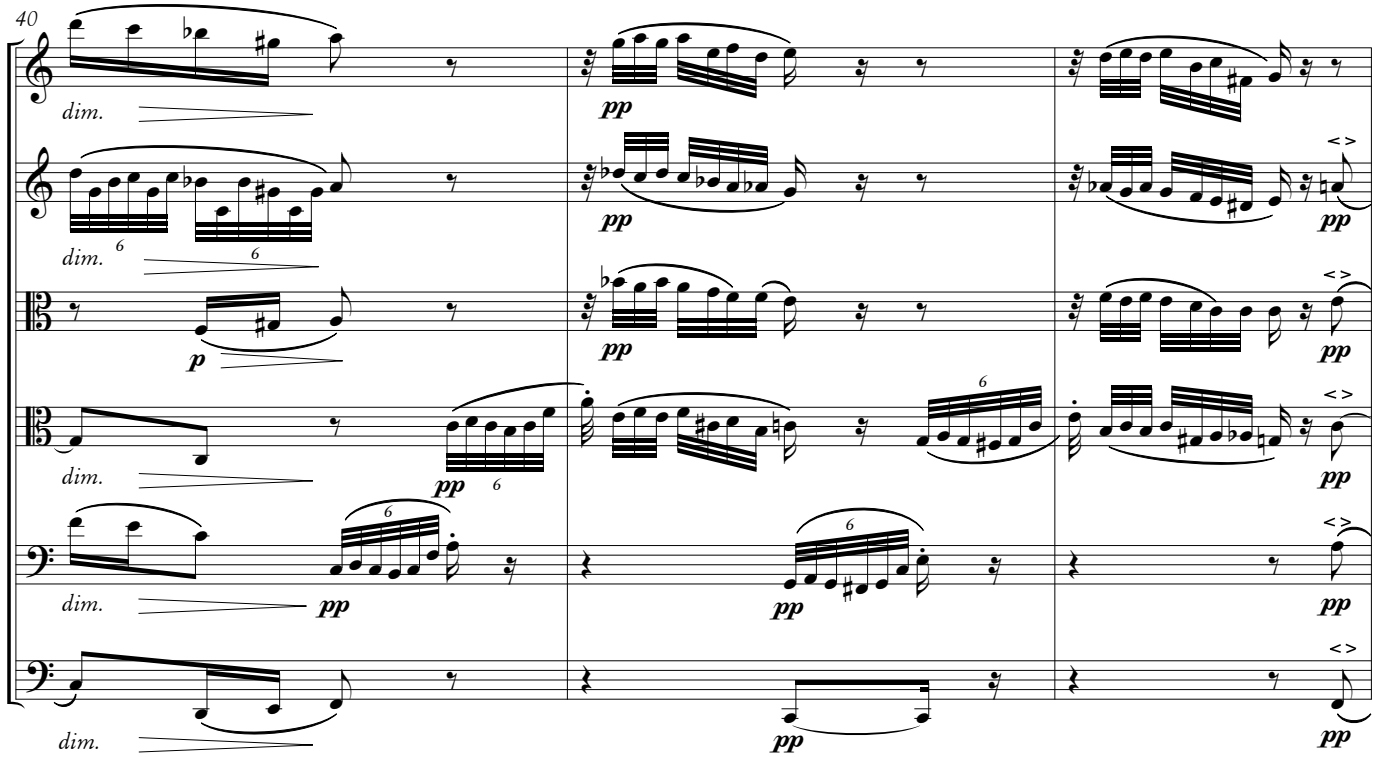
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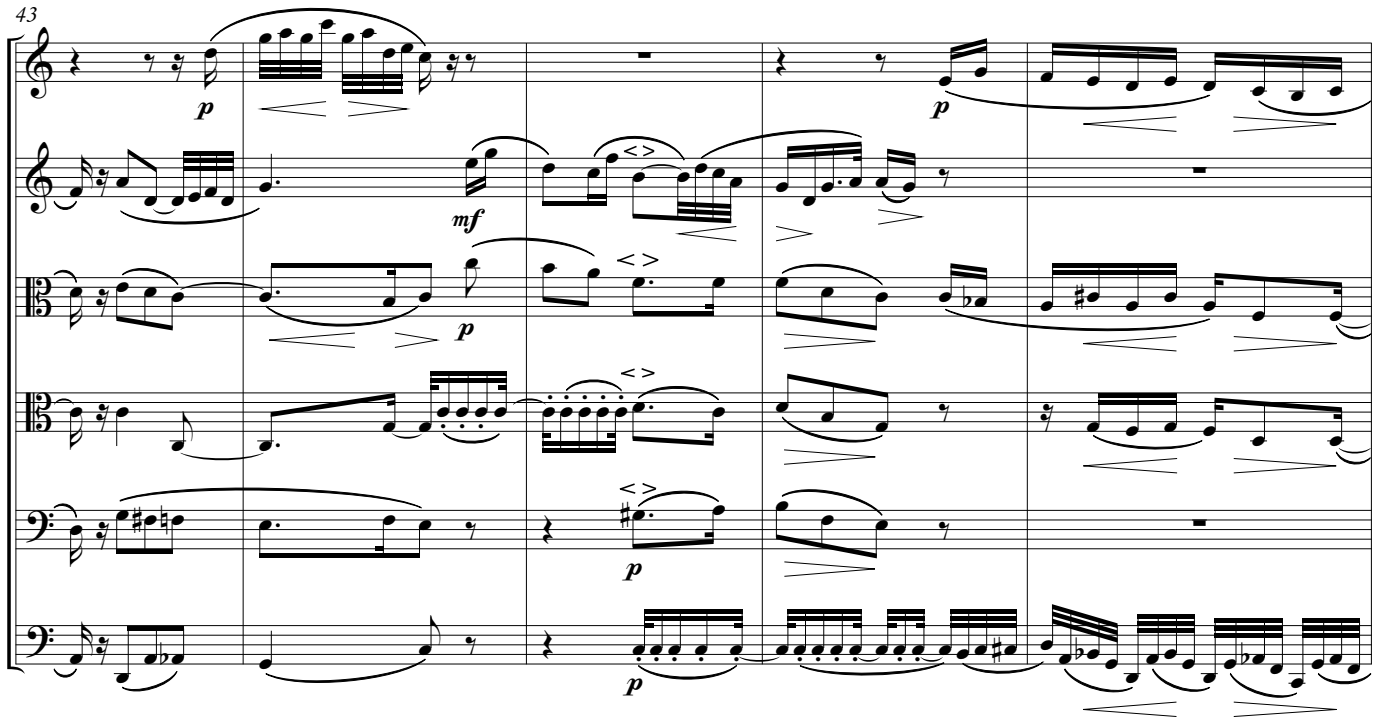
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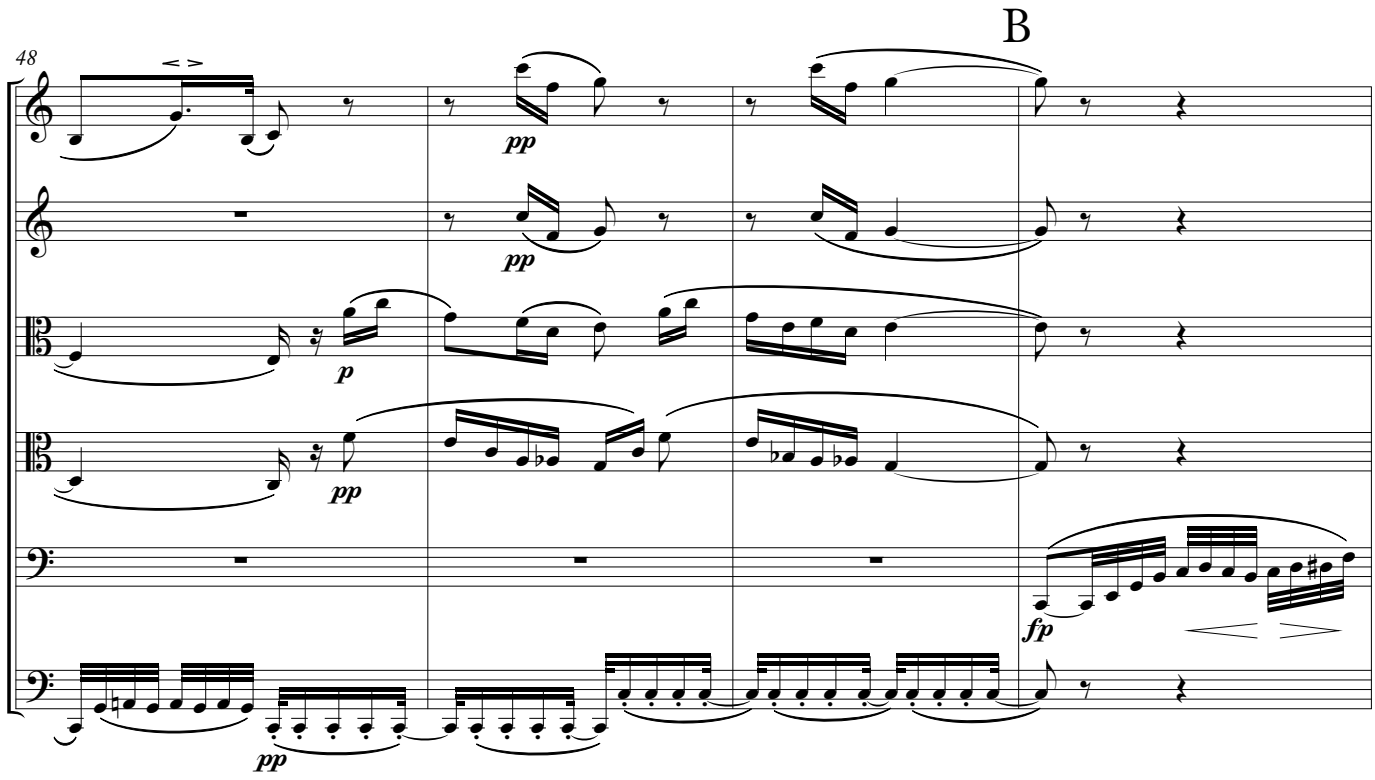
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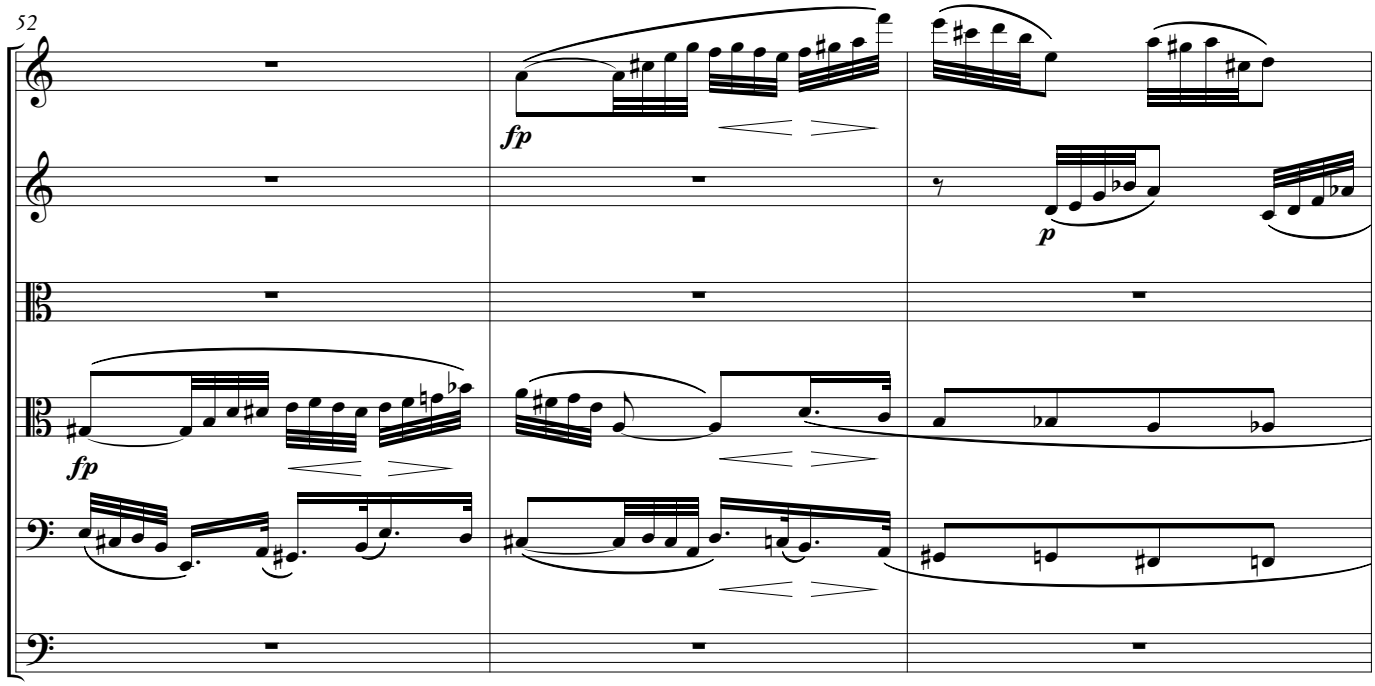
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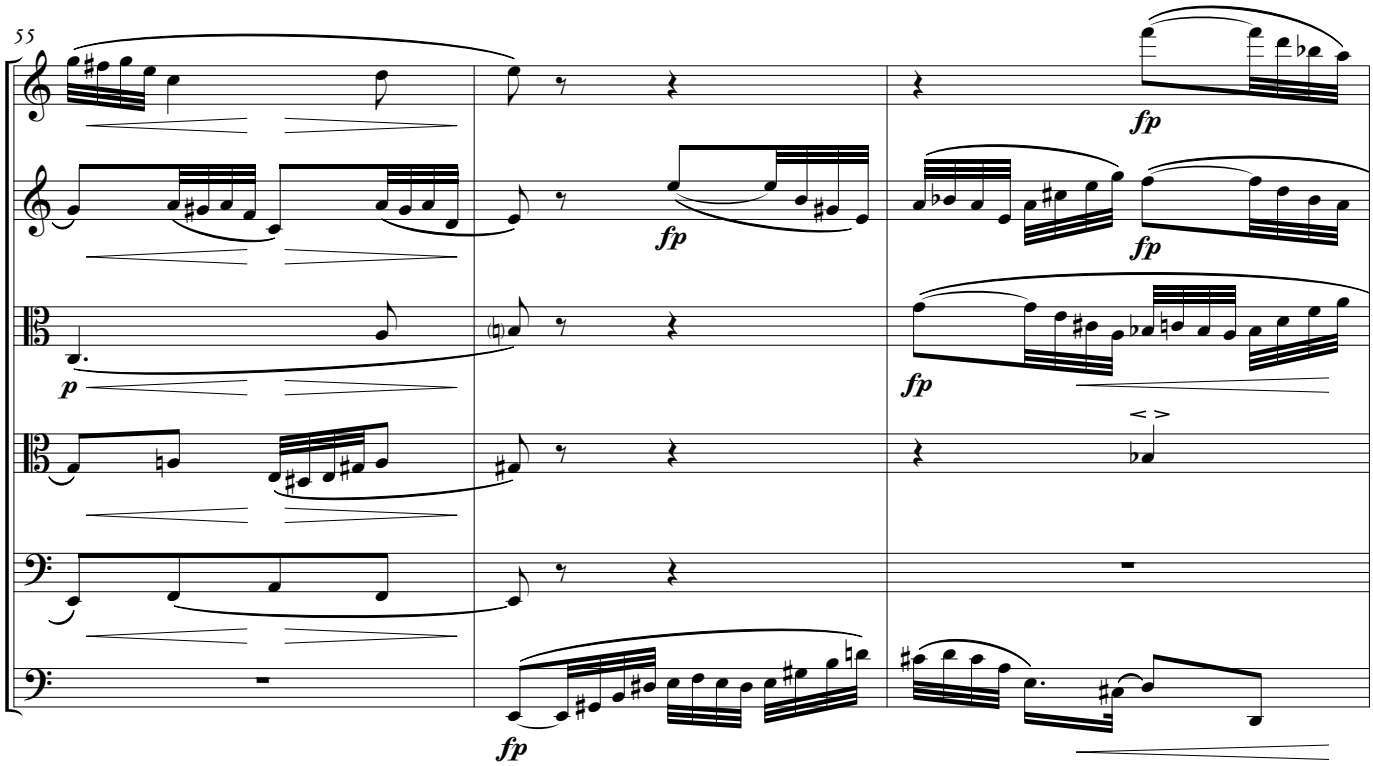
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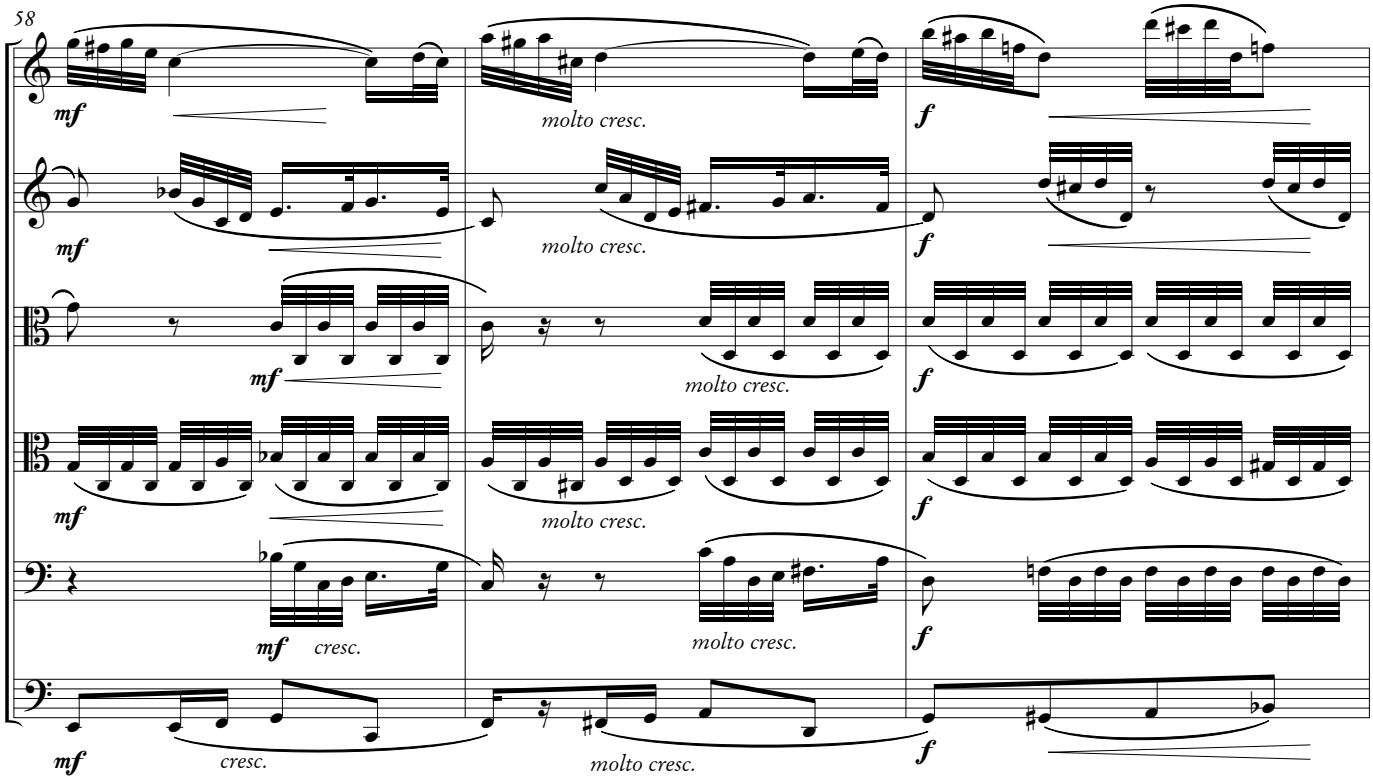
58
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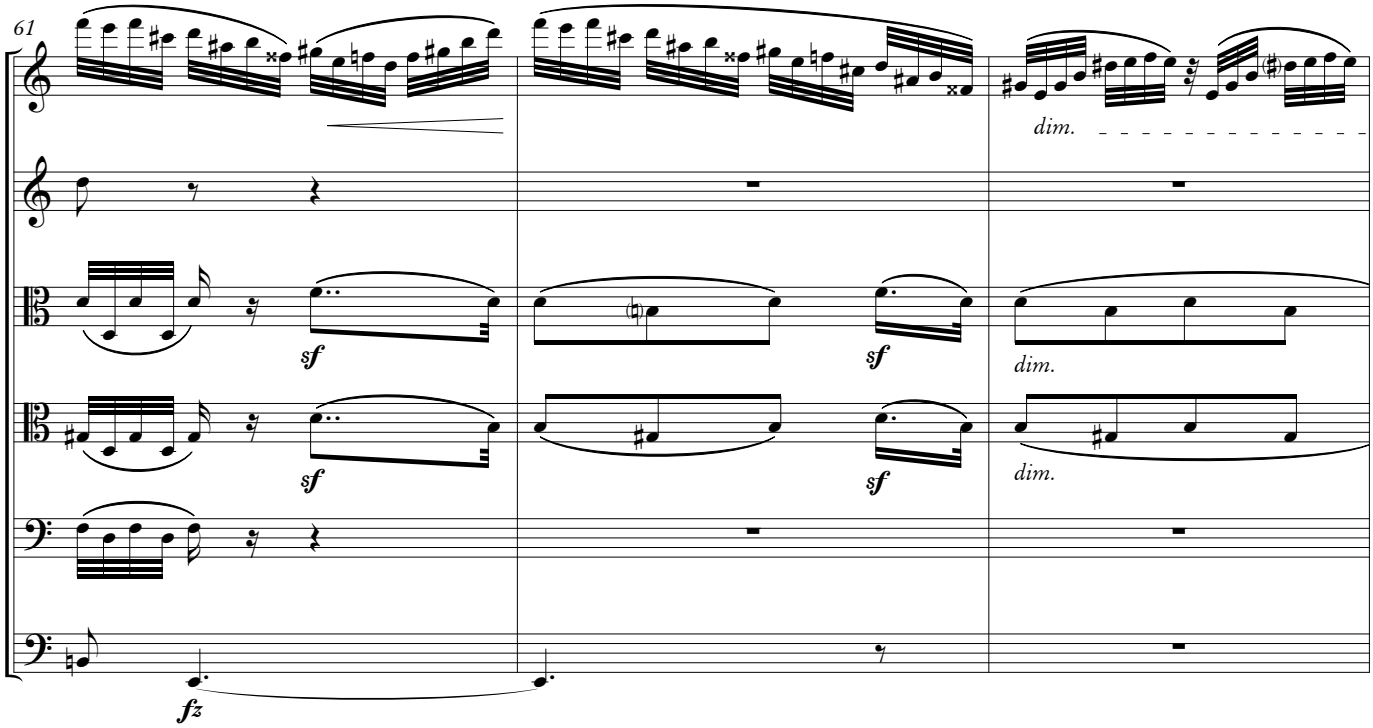
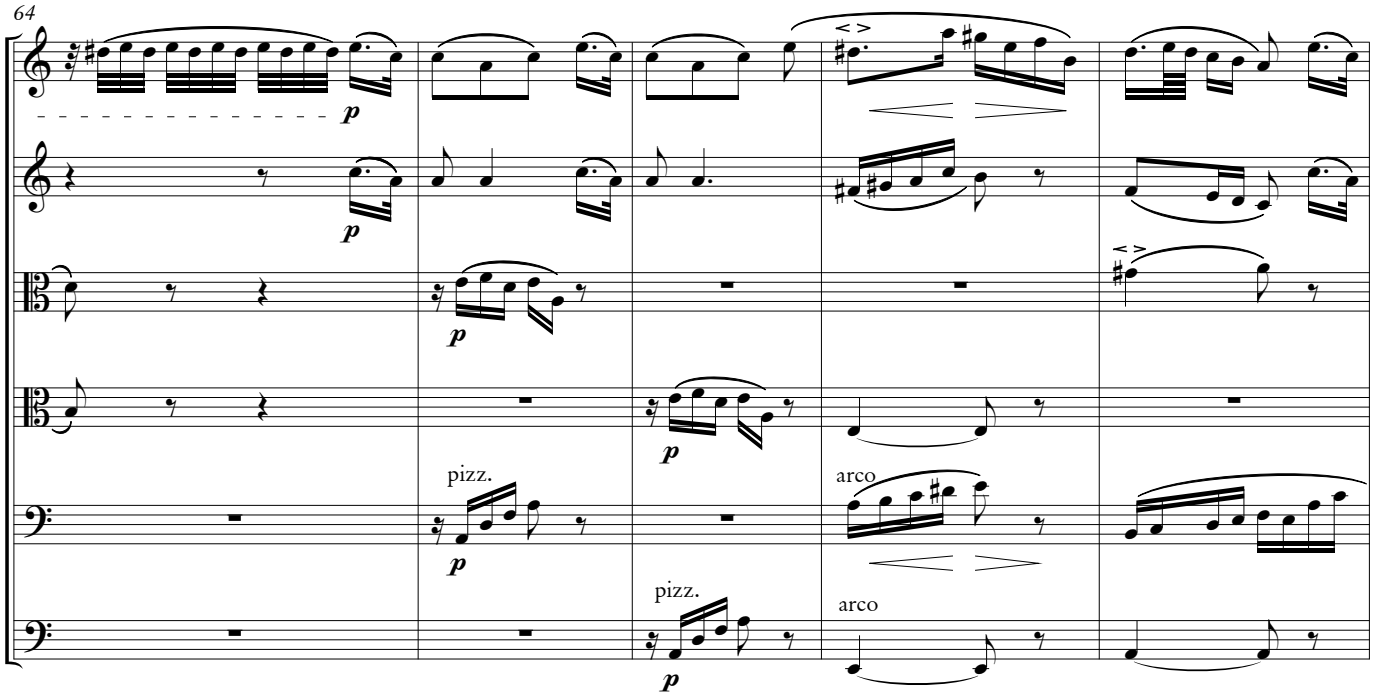
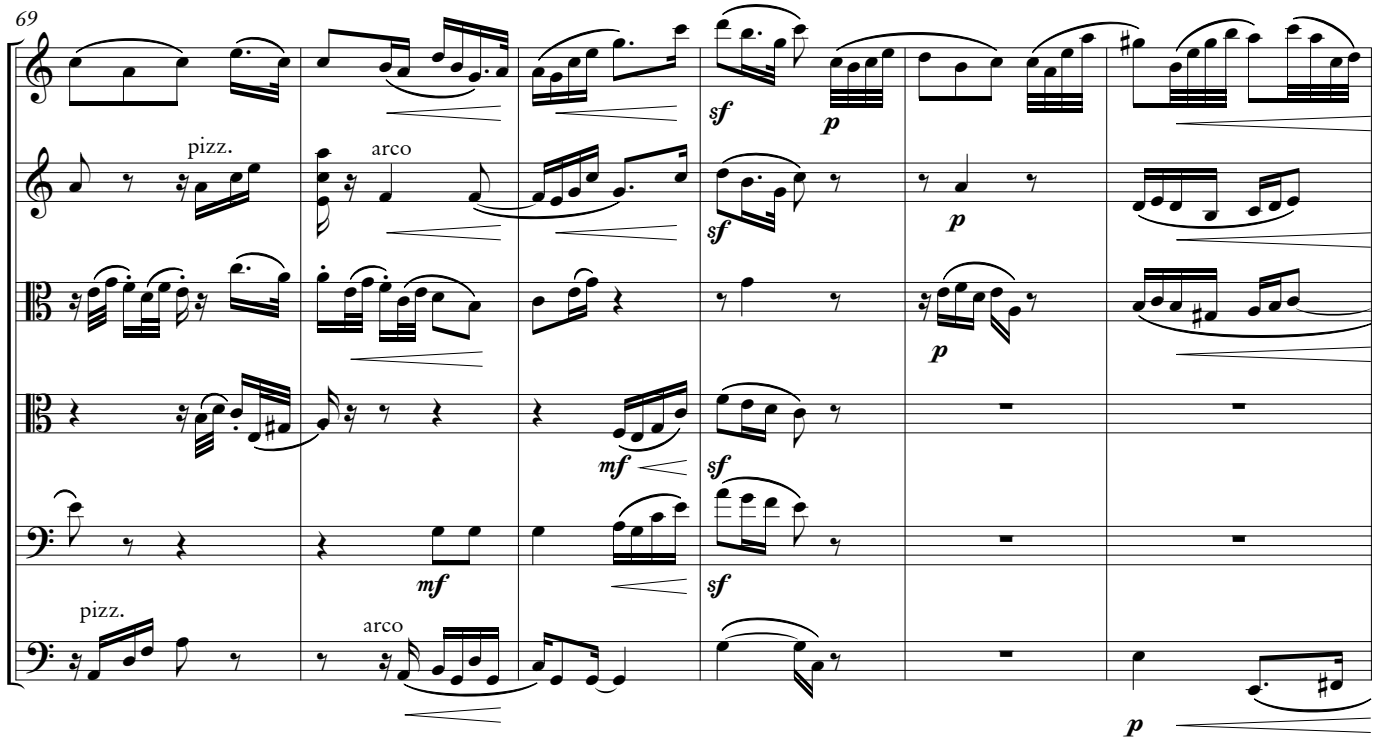
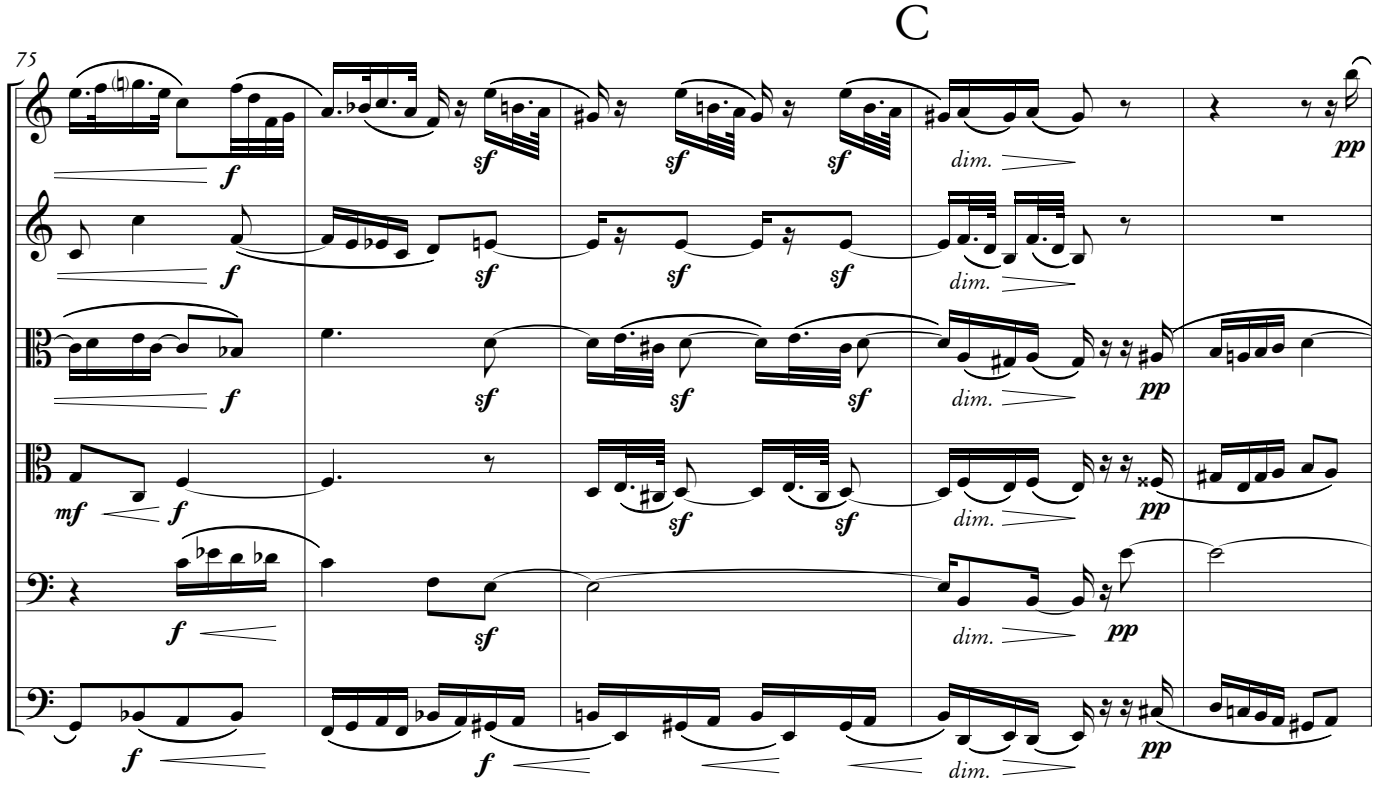
molto cresc.
f
mf
molto cresc.
f
mf
molto cresc.
f
mf
molto cresc.
f
mf
cresc.
molto cresc.
f
mf
cresc.
molto cresc.
f


61
dim.
sf
sf
dim.
sf
sf
dim.
fz


64
p
p
p
pizz.
p
arco
pizz.
p
arco


69
pizz.
arco
pizz.
arco


C
75
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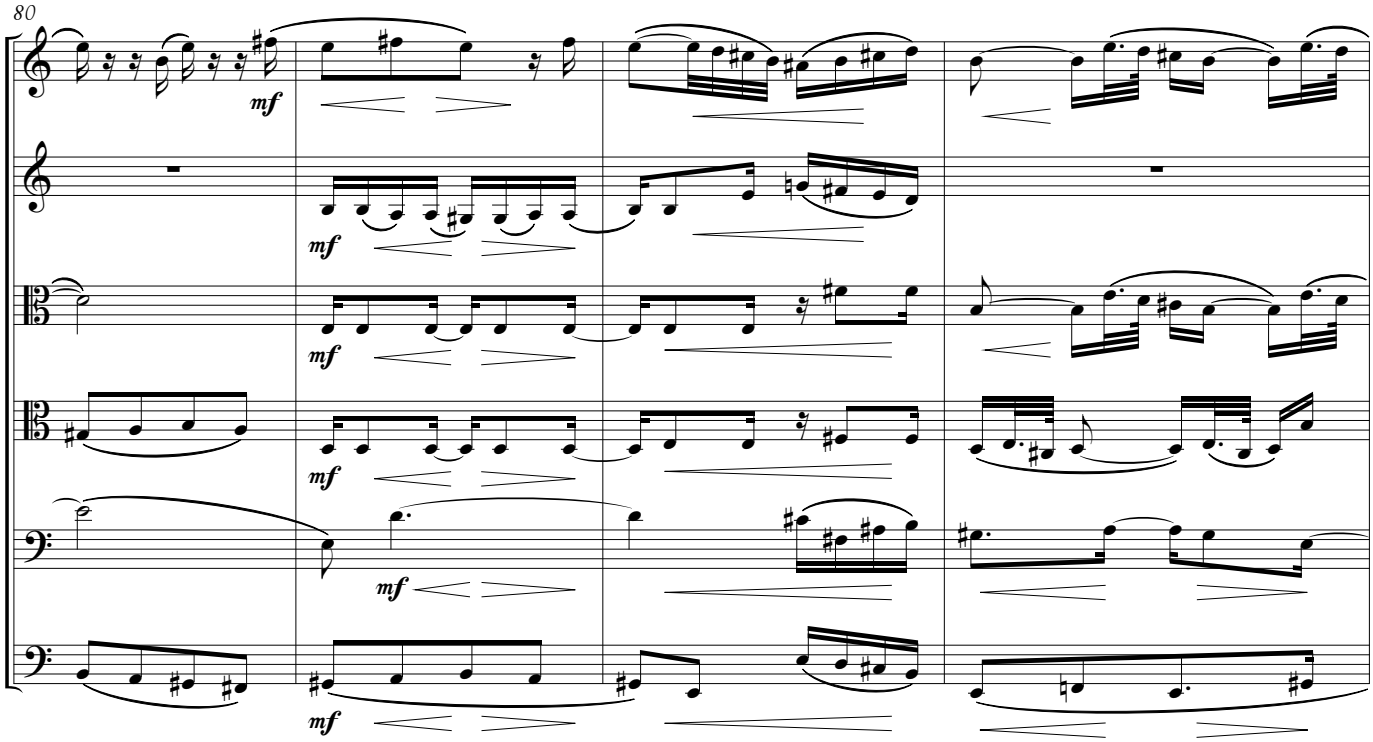
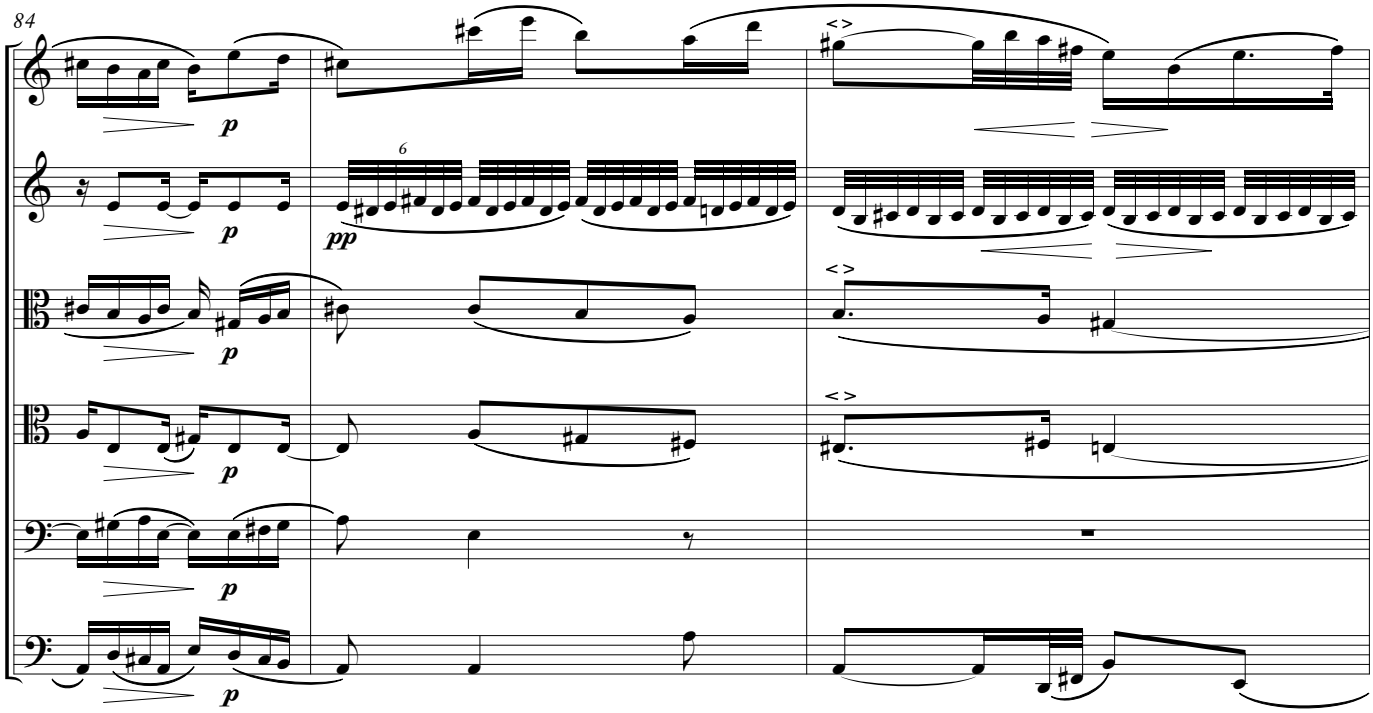
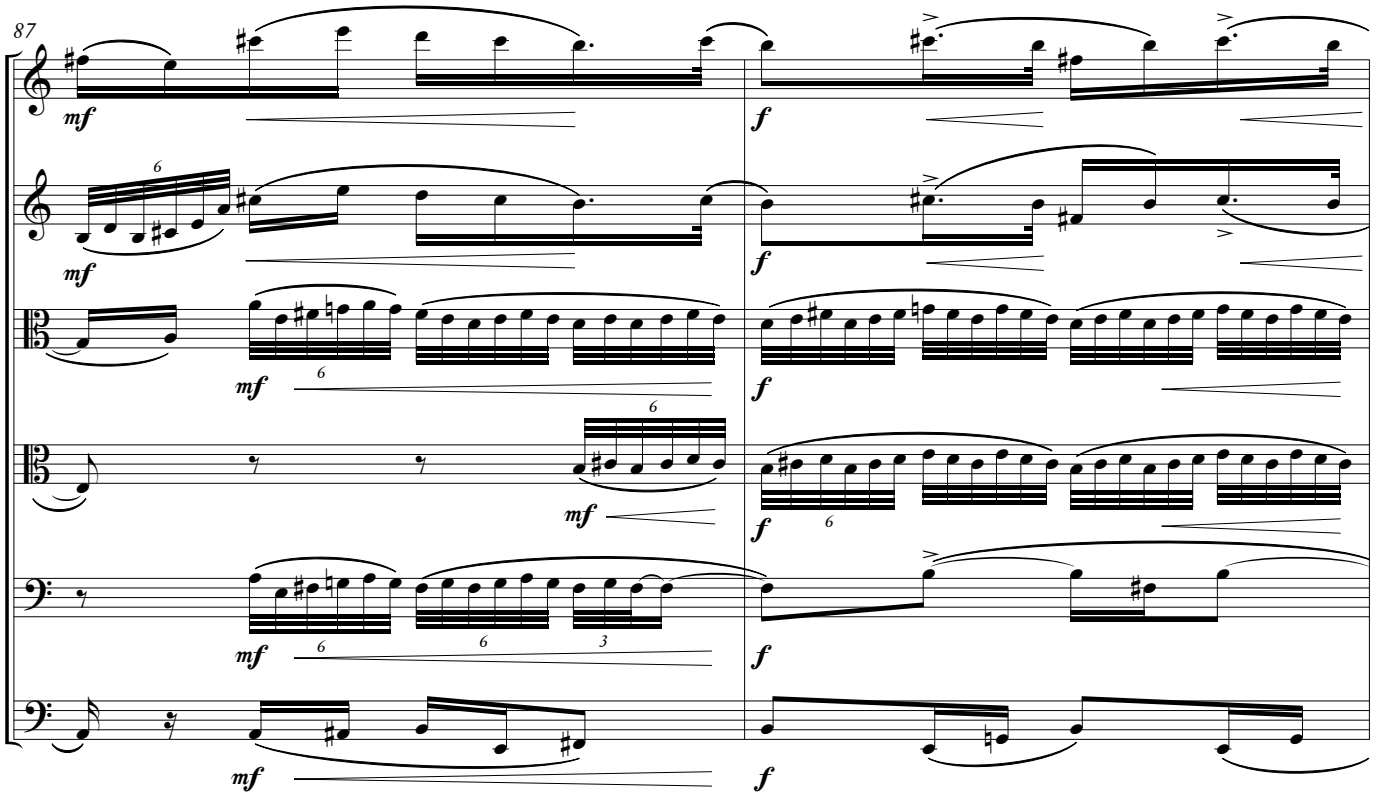

80
mf
mf
mf
mf
mf


84
p
p
6
pp
p
p
p


87
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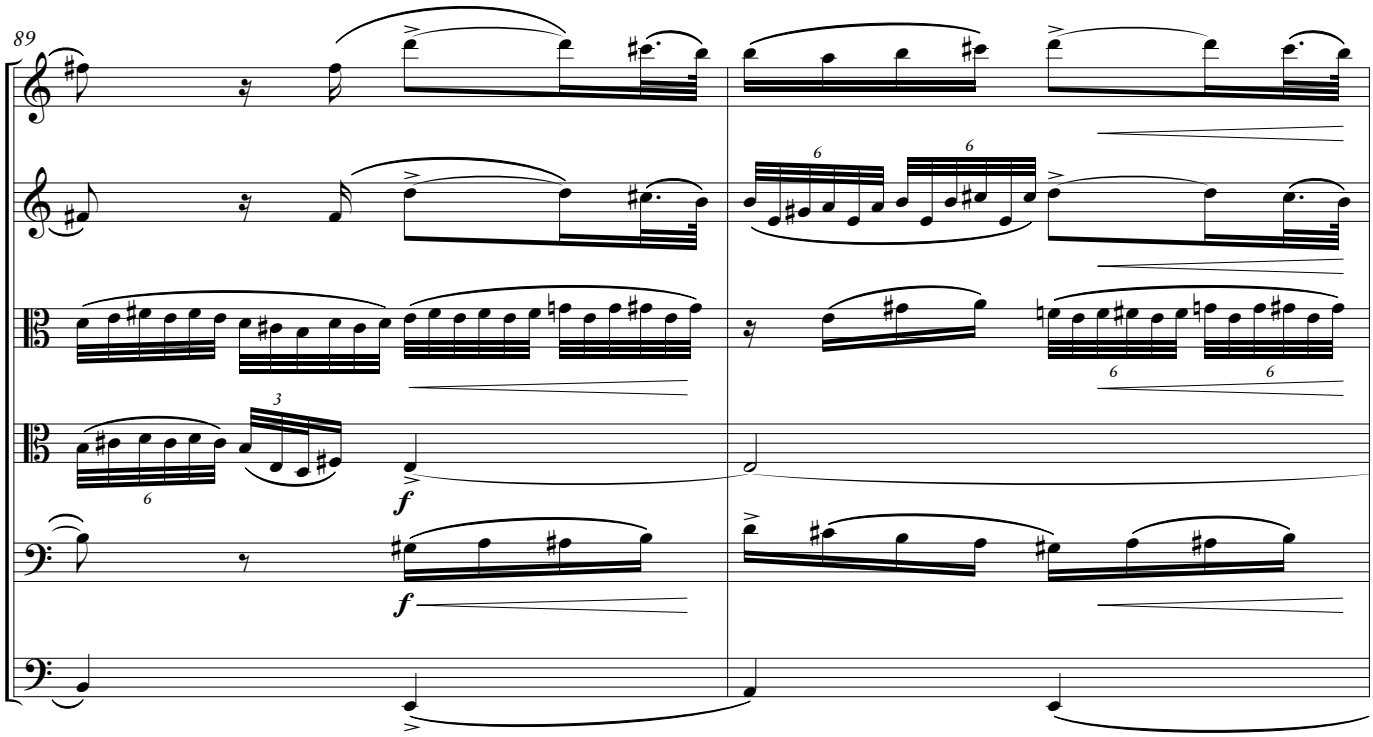
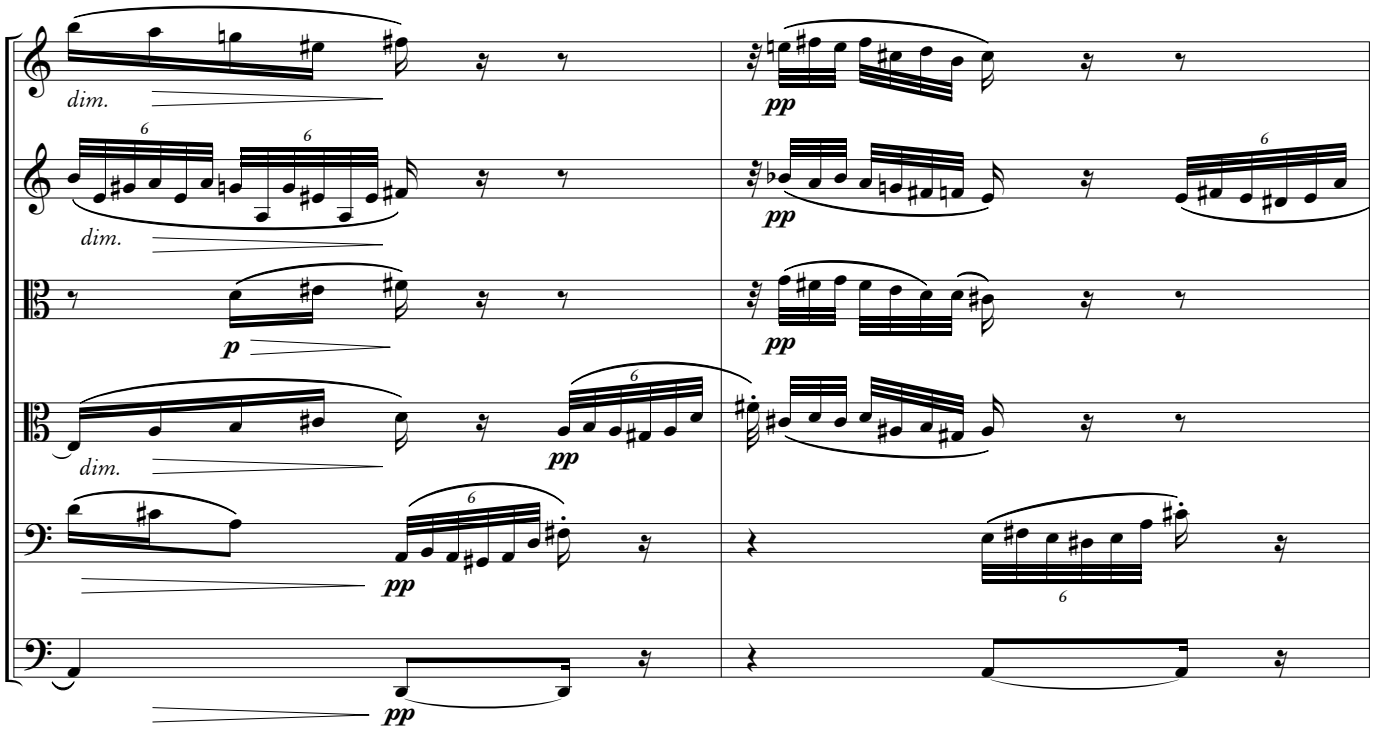
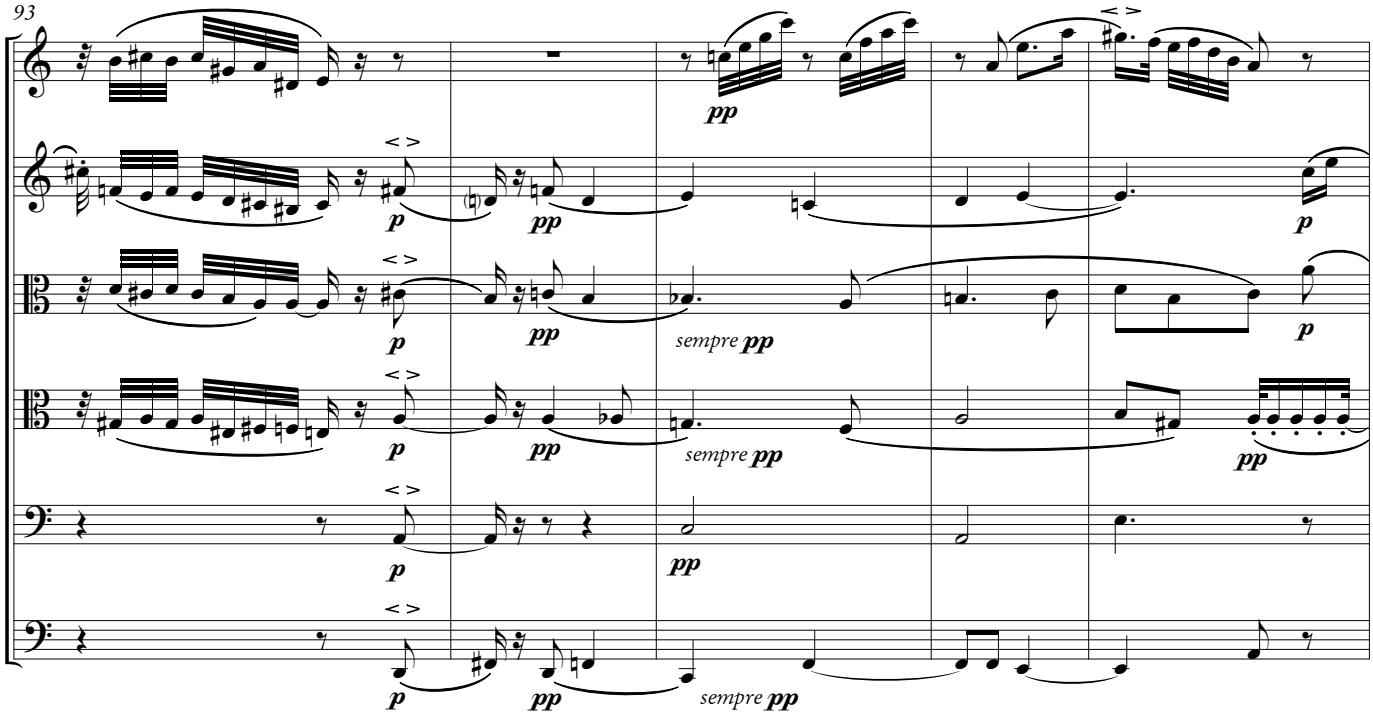
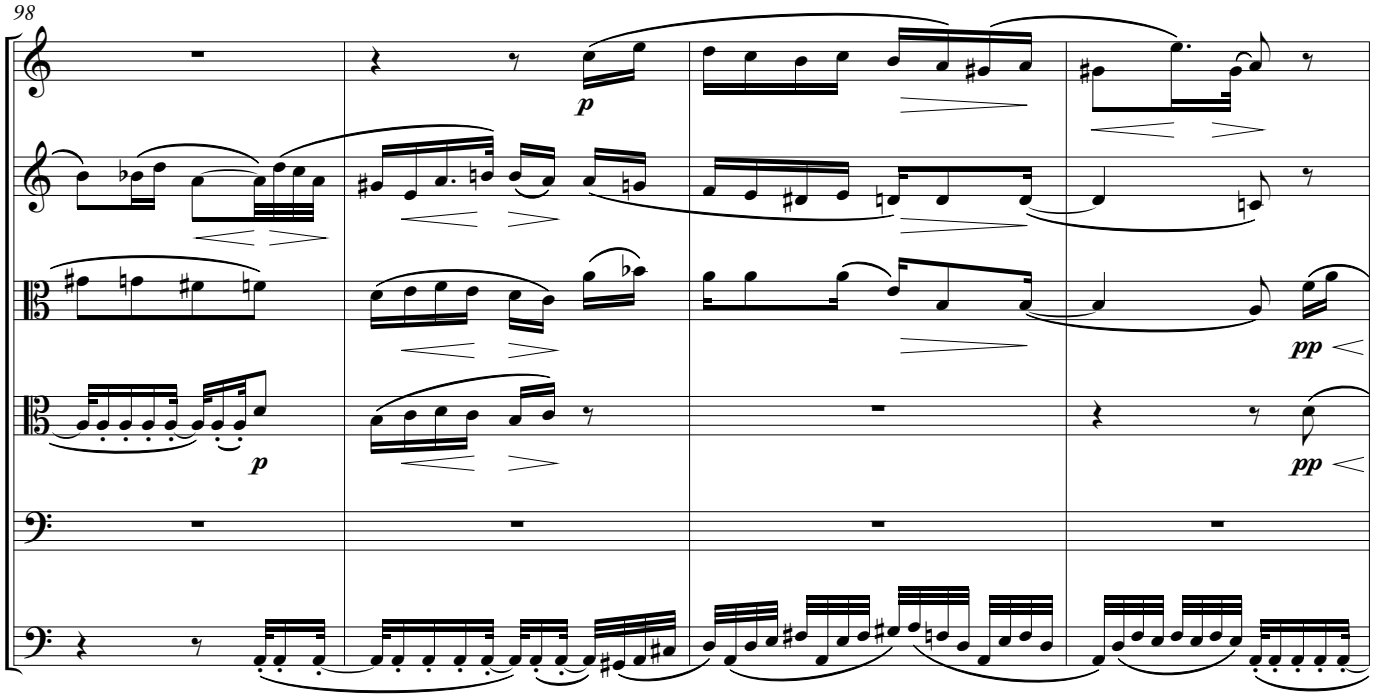
6
3

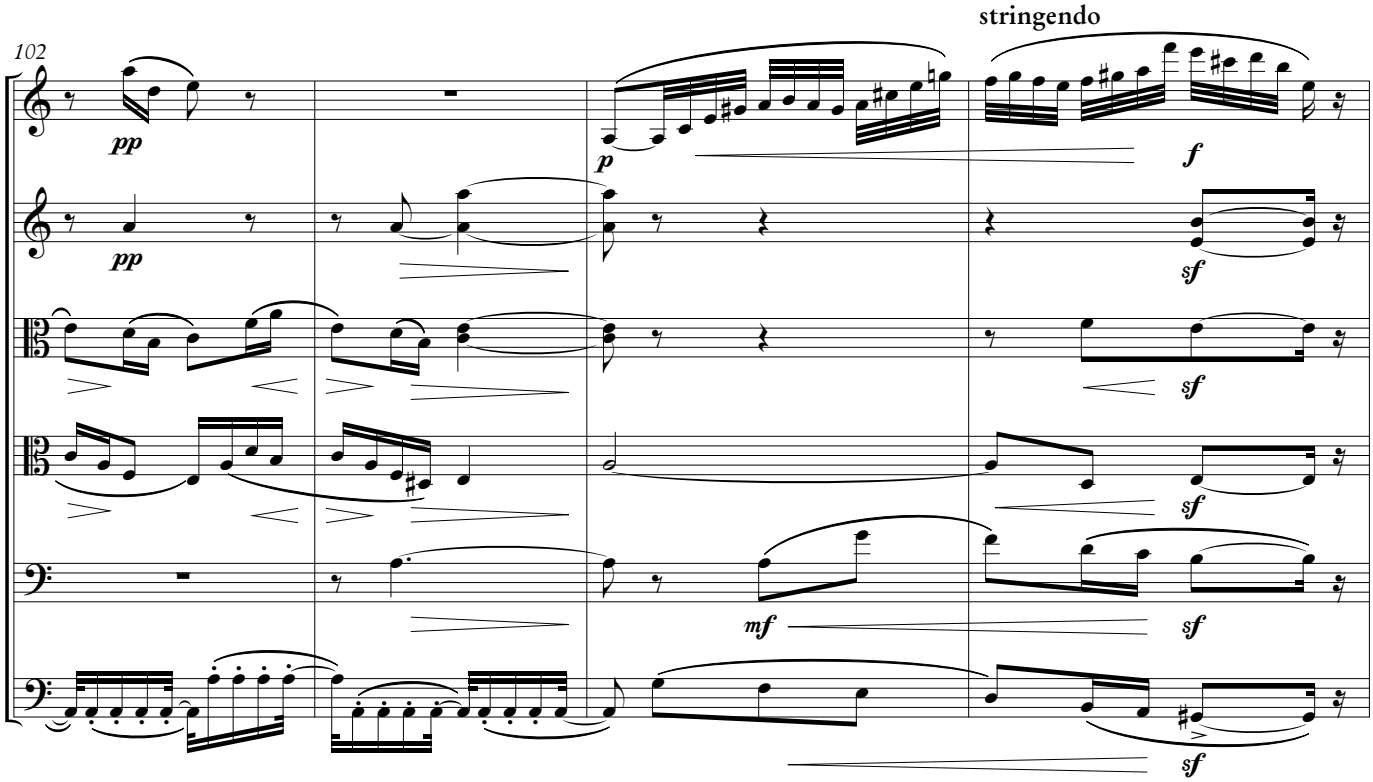

89
f
6
3

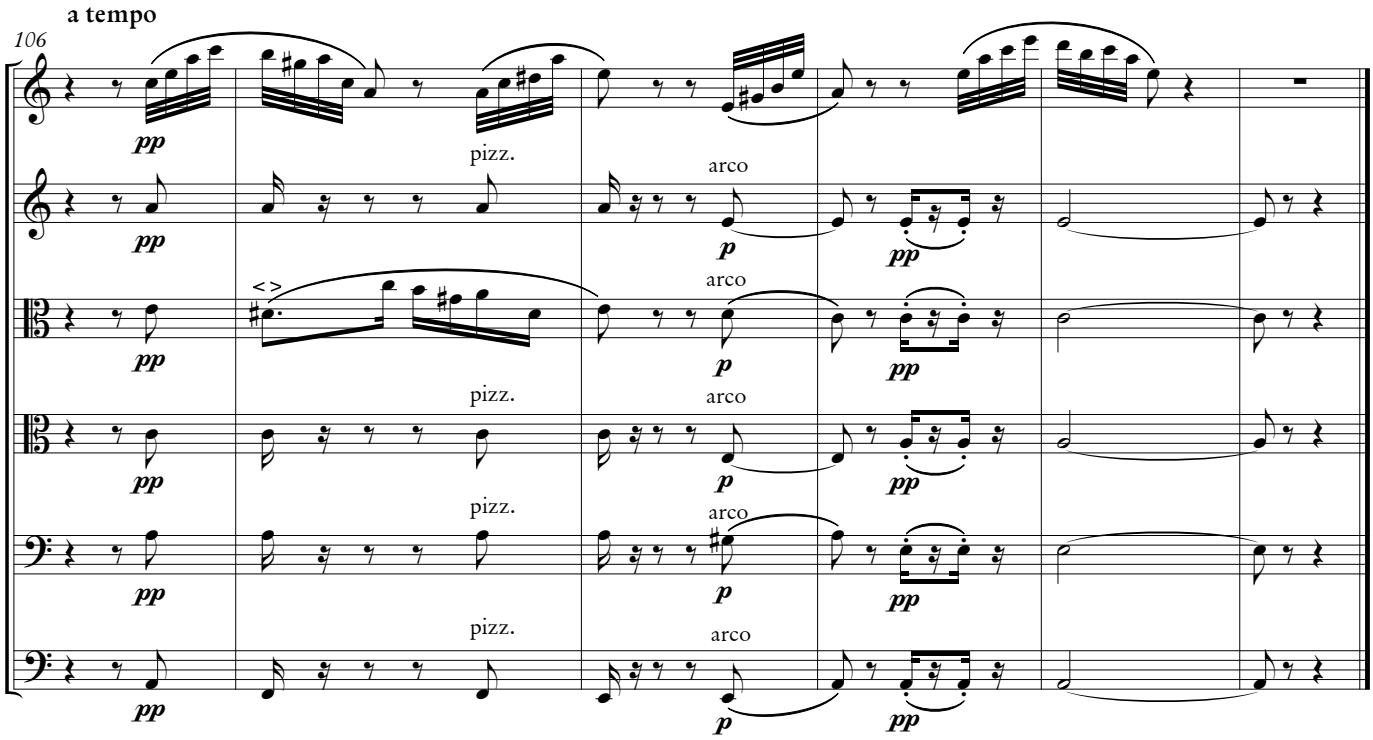
D



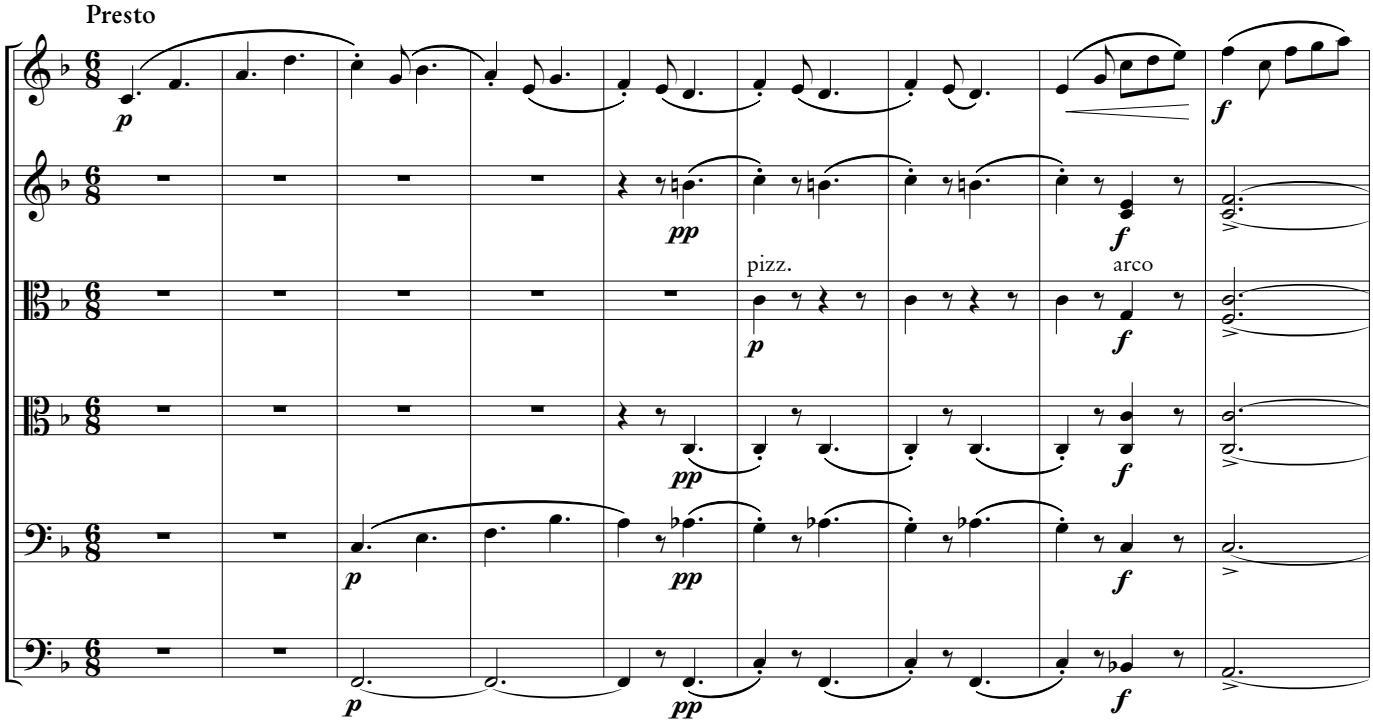



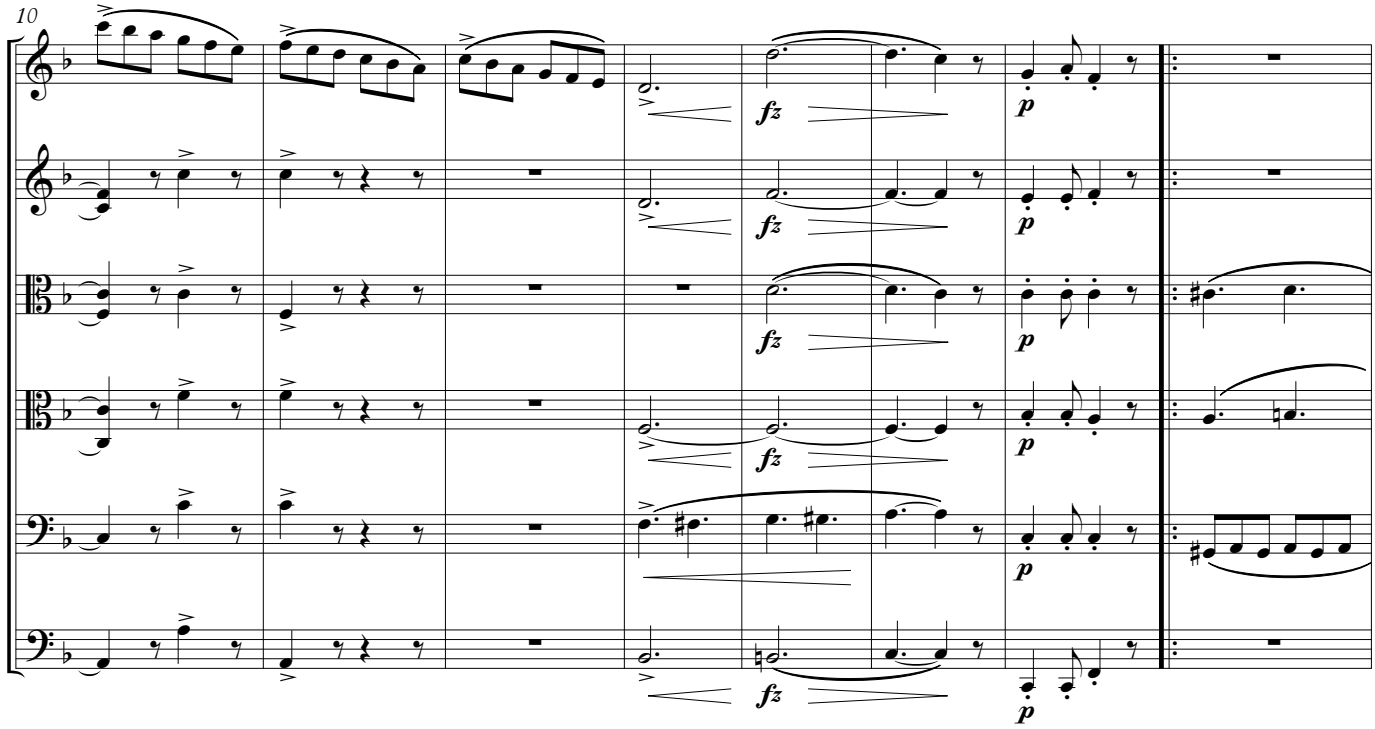

98
p
pp
p
pp

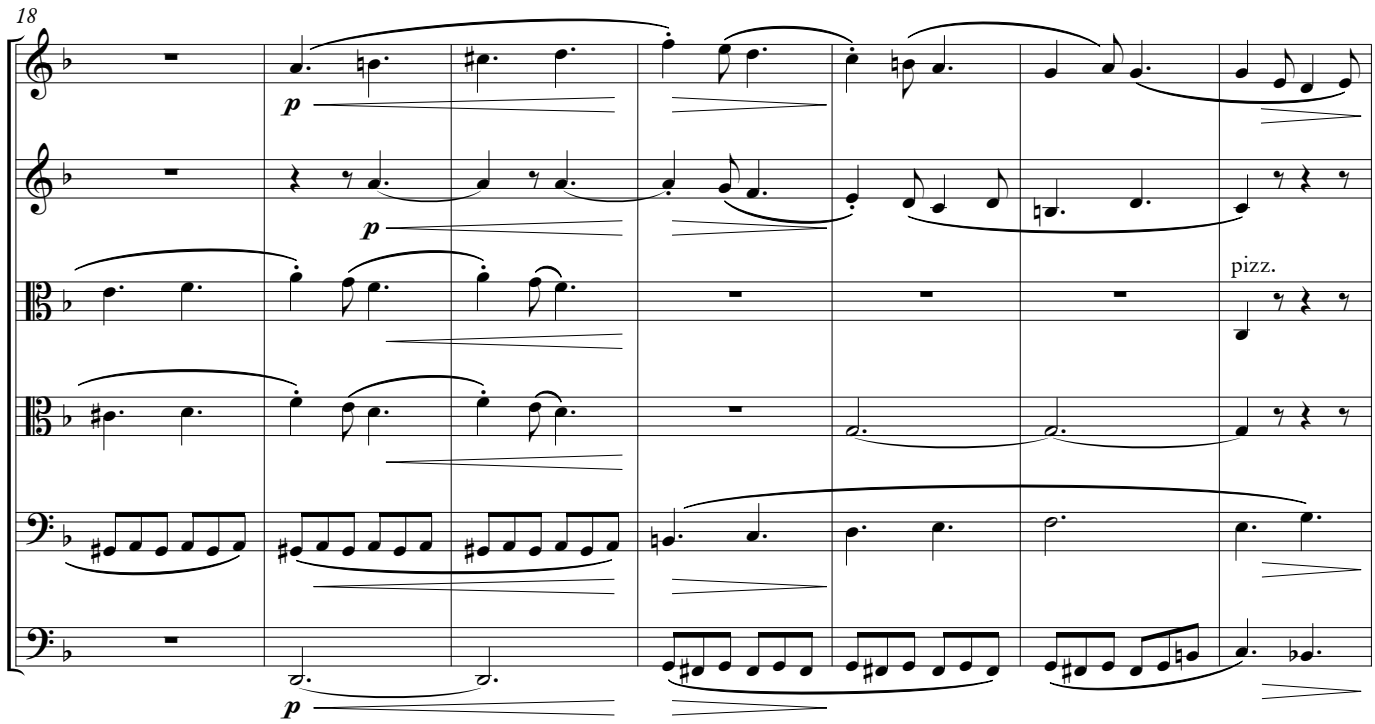

102
stringendo
pp
pp
p
f
sf
sf
sf
mf
sf
sf




## 3. Scherzo




10
fz
p


18
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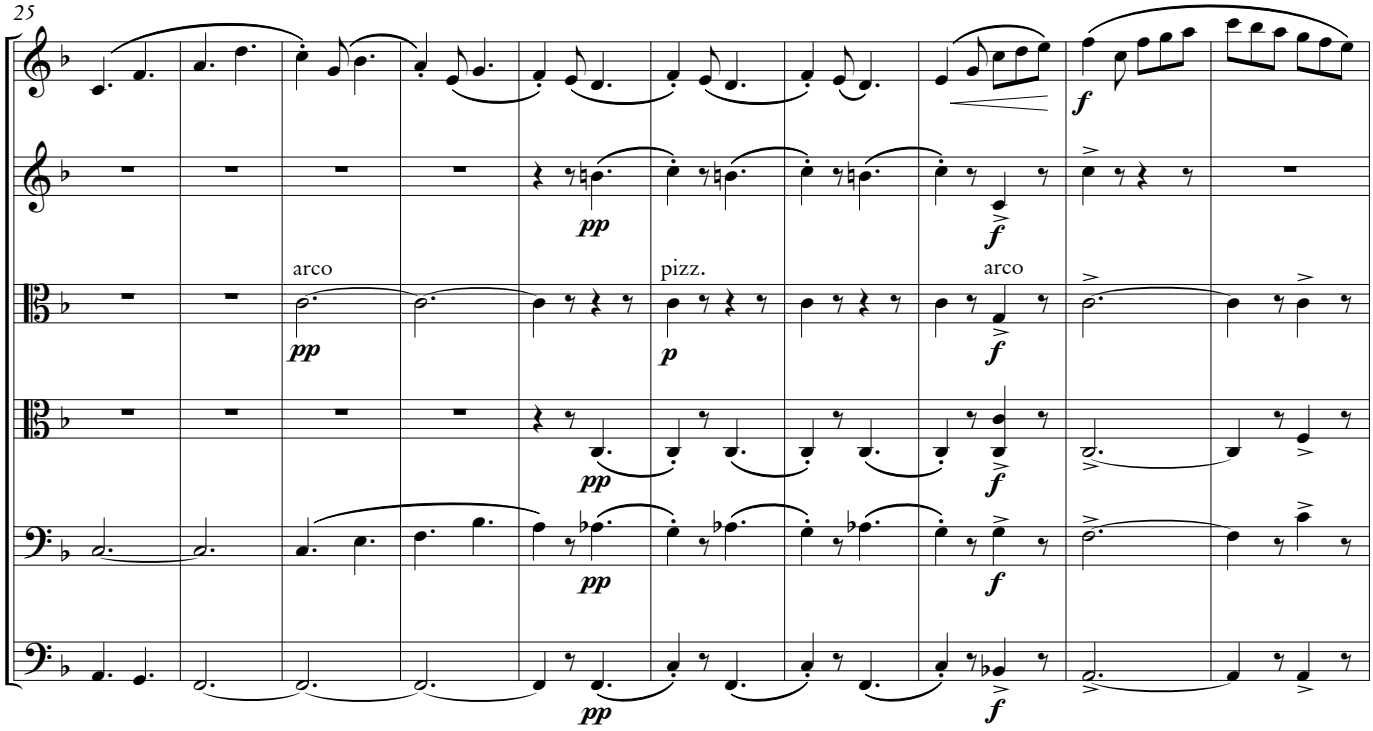
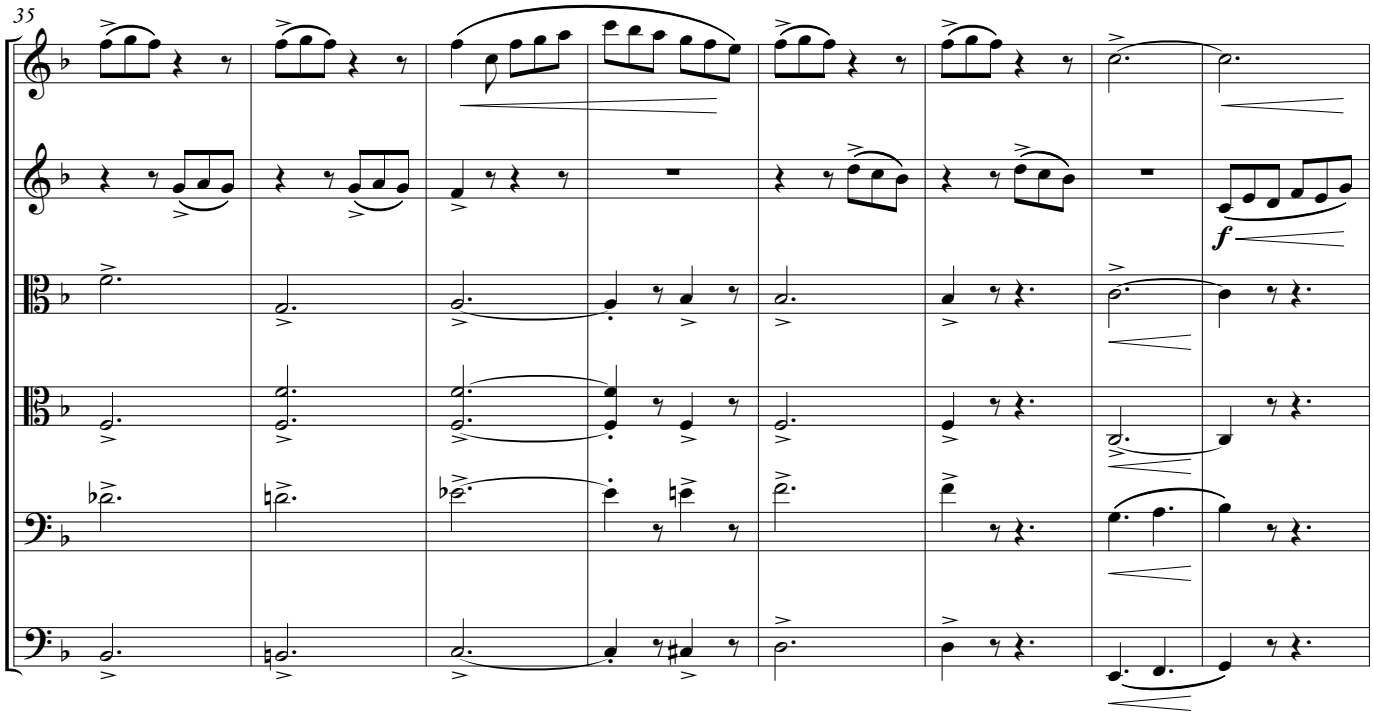
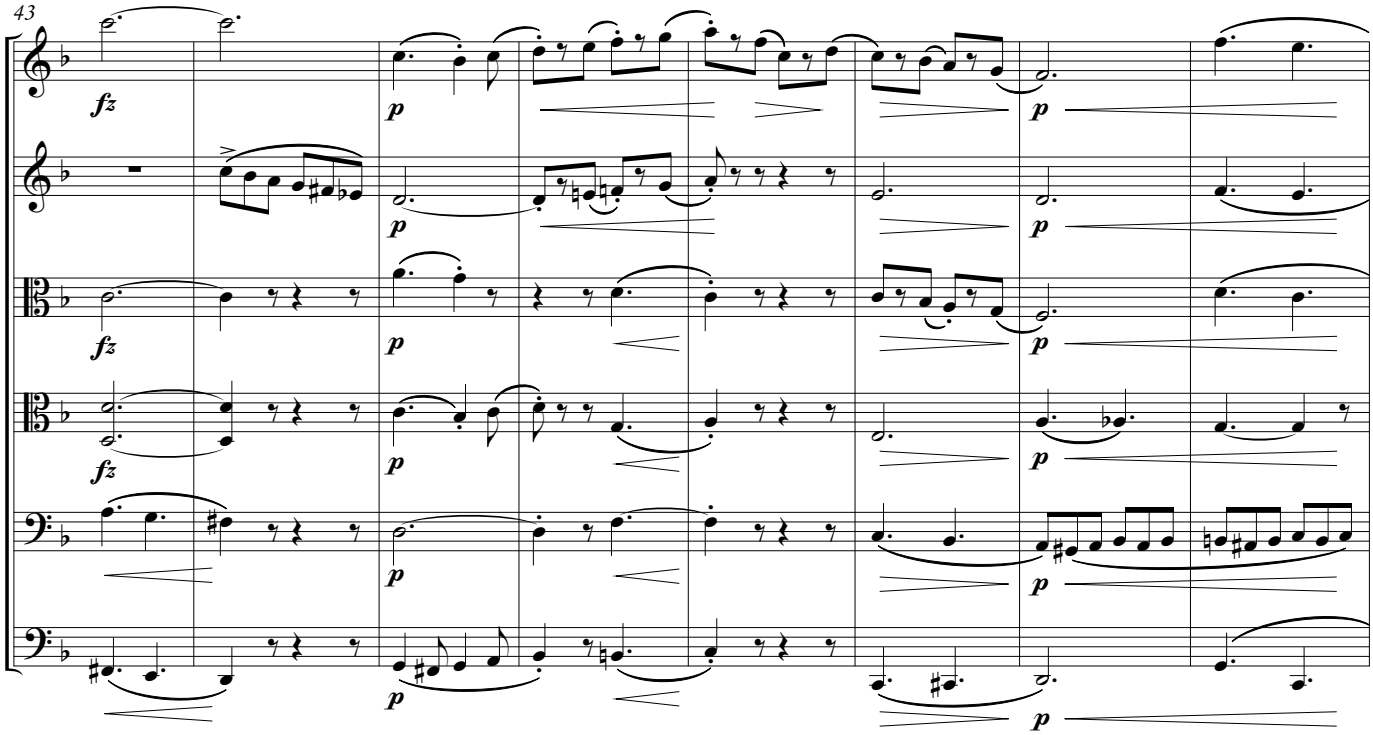
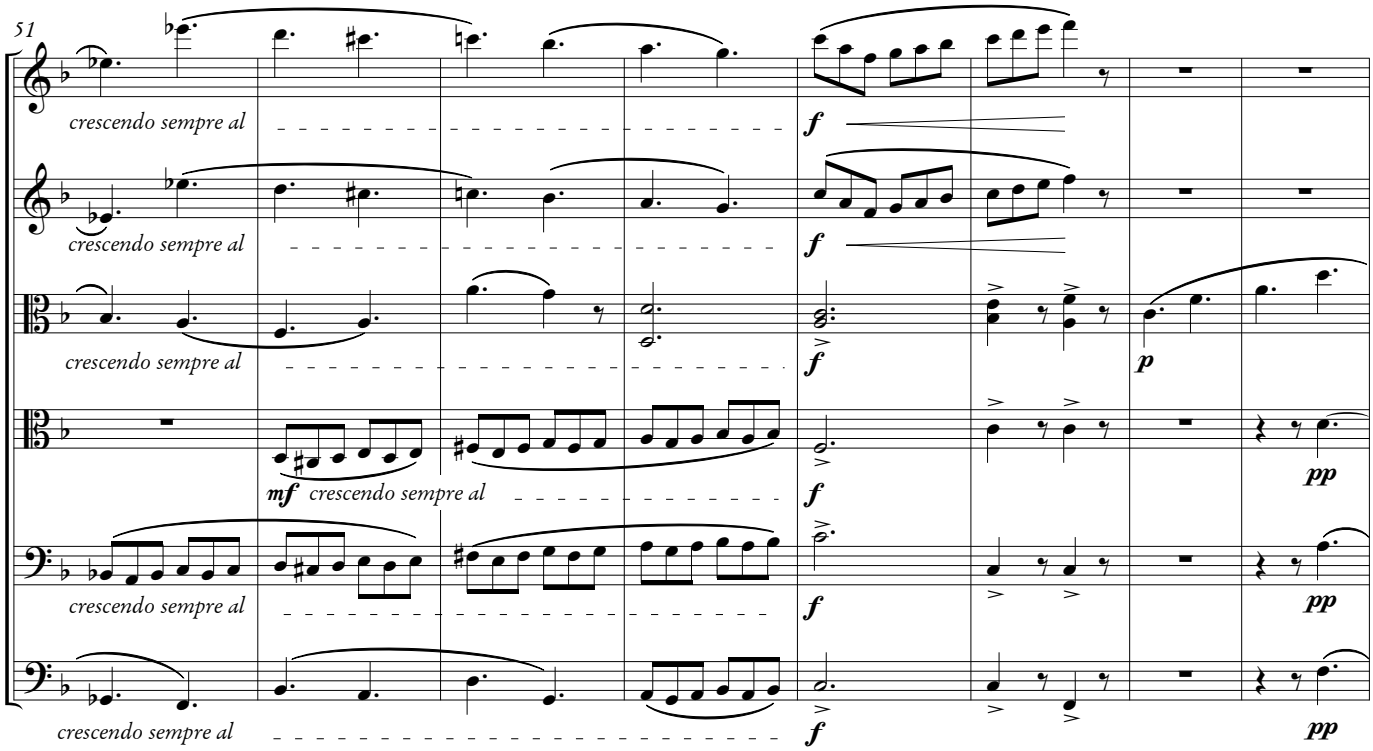
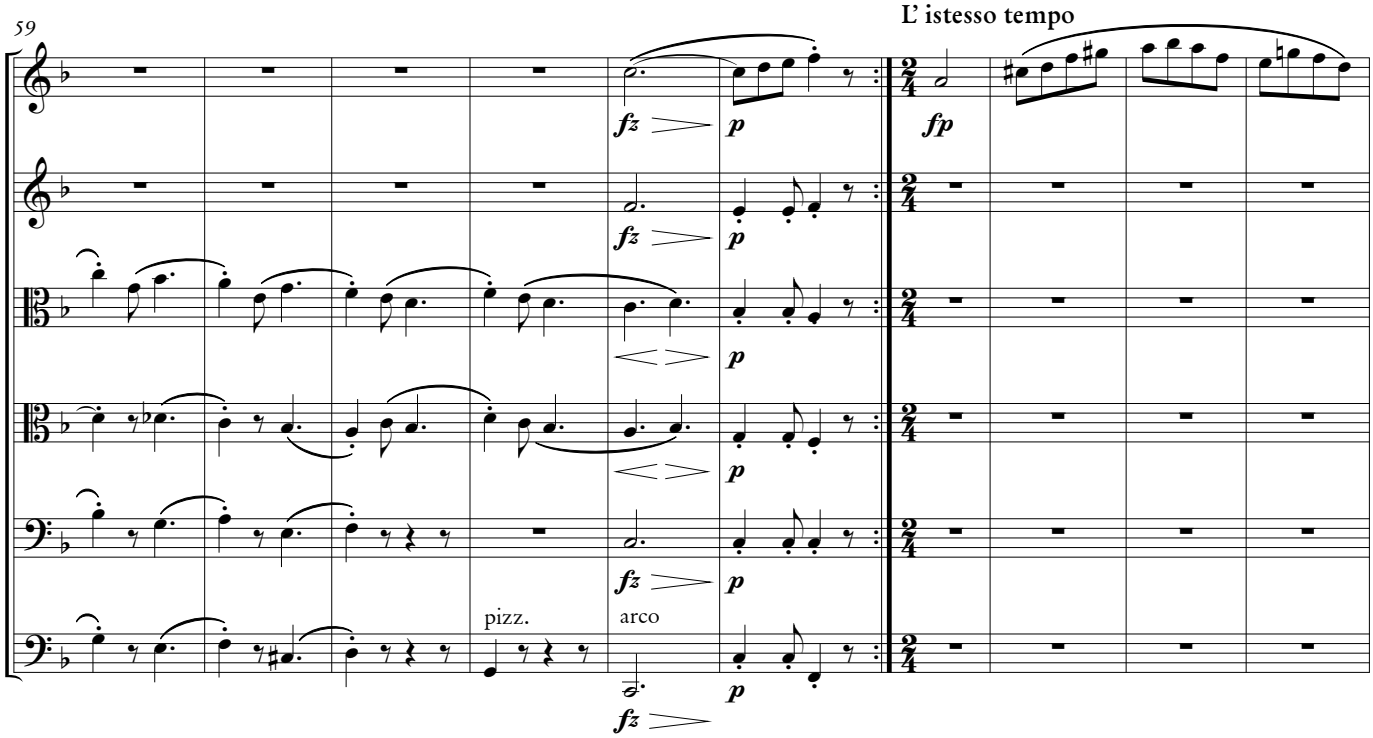
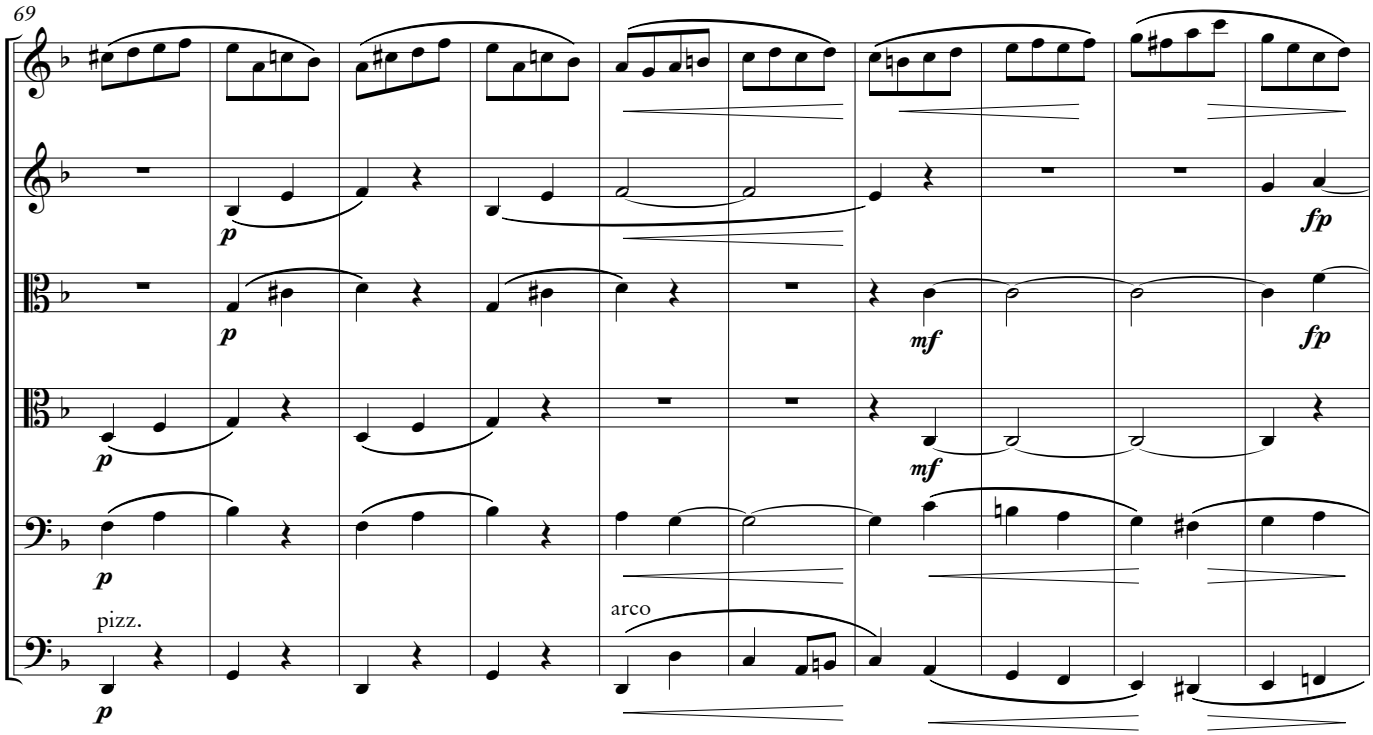

25
arco
pizz.
arco

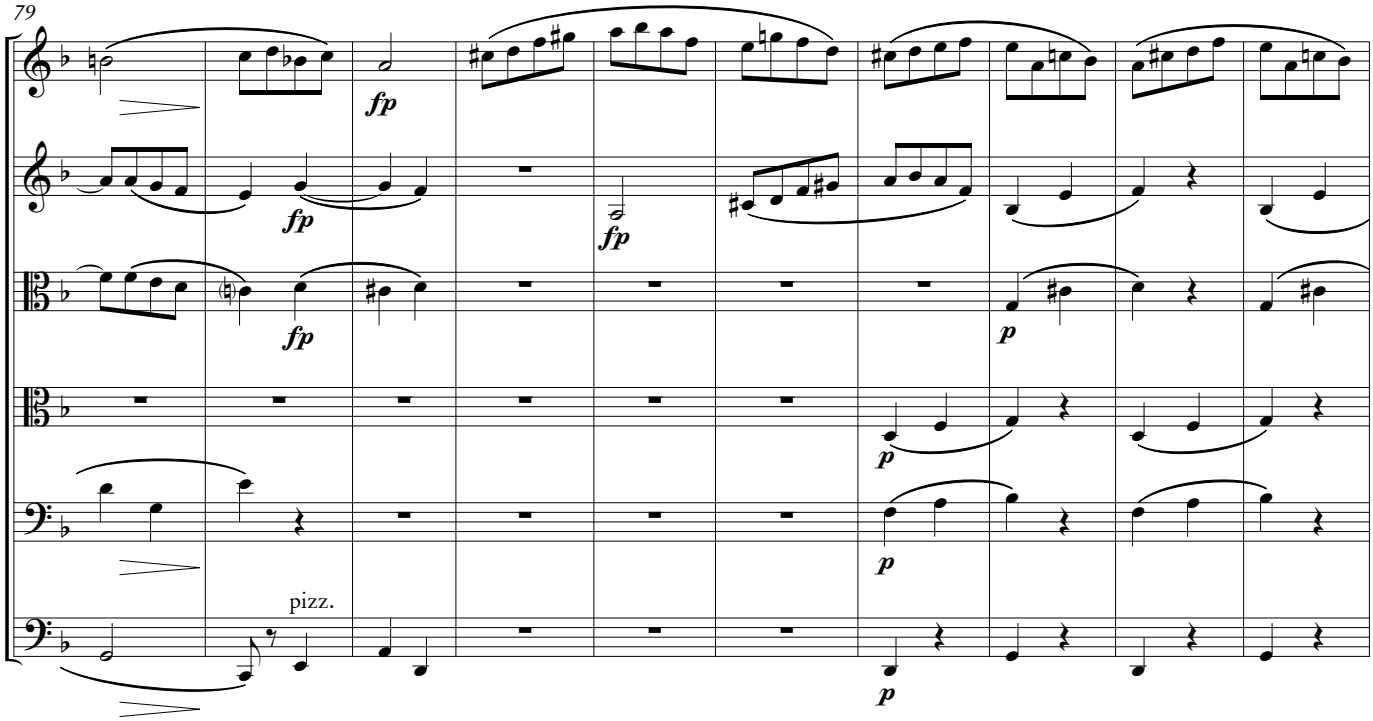

35


43
fz
p


51
crescendo sempre al
f
mf
p
pp


59
L' istesso tempo
fz
p
fp
pizz.
arco


69
p
mf
fp
pizz.
arco


79
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fp
fp
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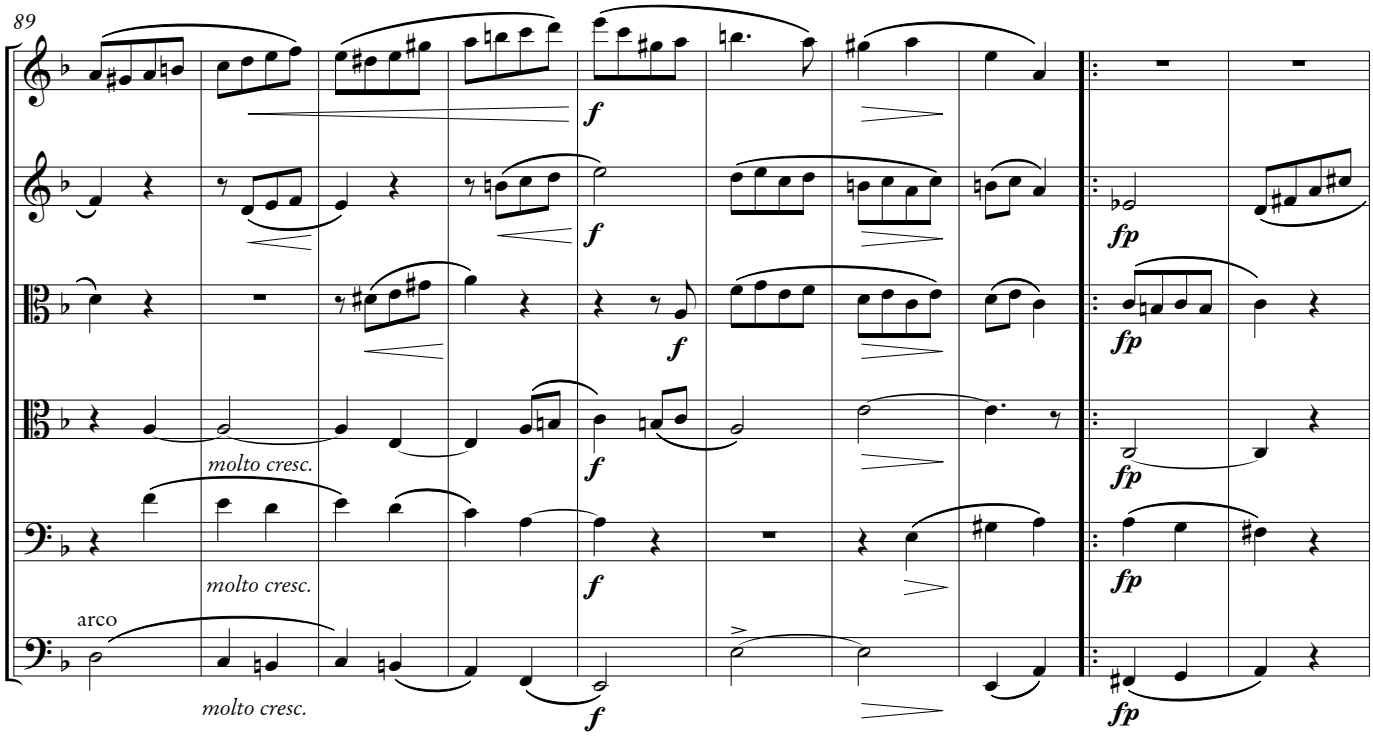
p
p
p
pizz.


89
f
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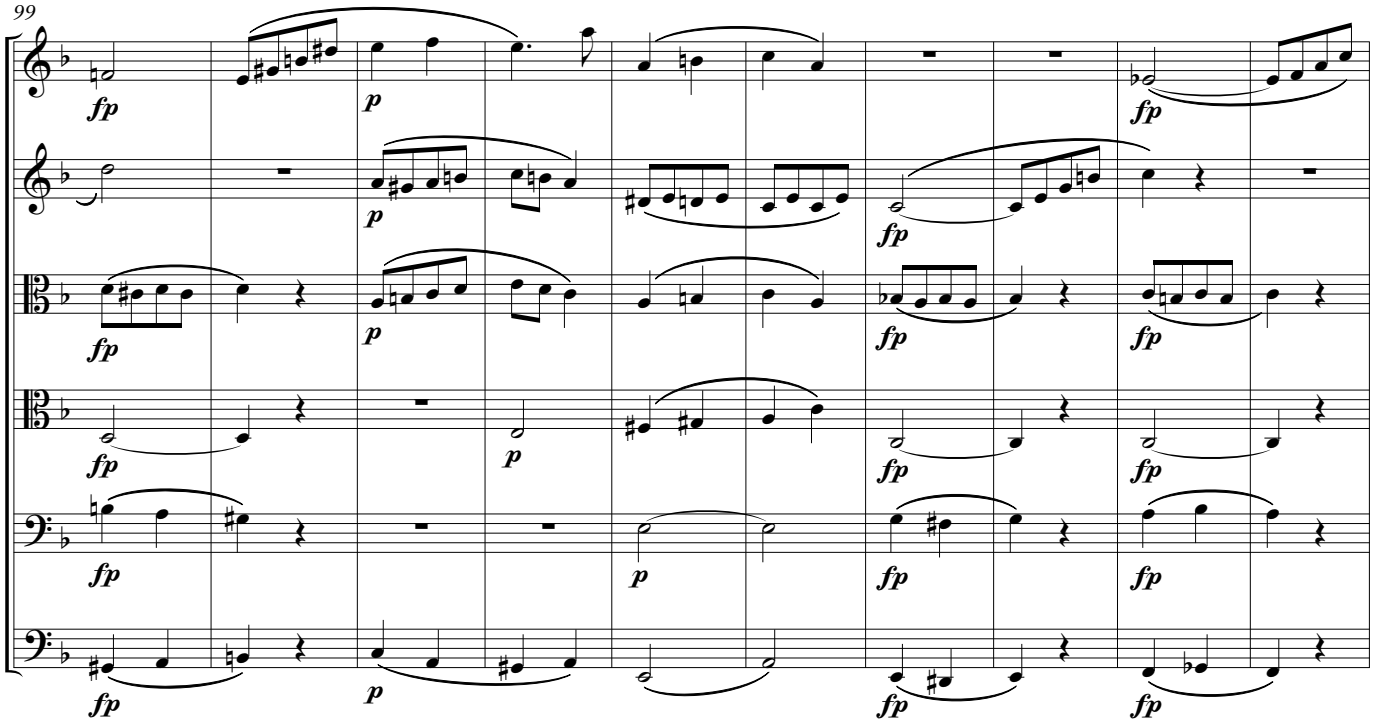
fp
f
fp
molto cresc.
f
fp
molto cresc.
f
fp
arco
molto cresc.
f
fp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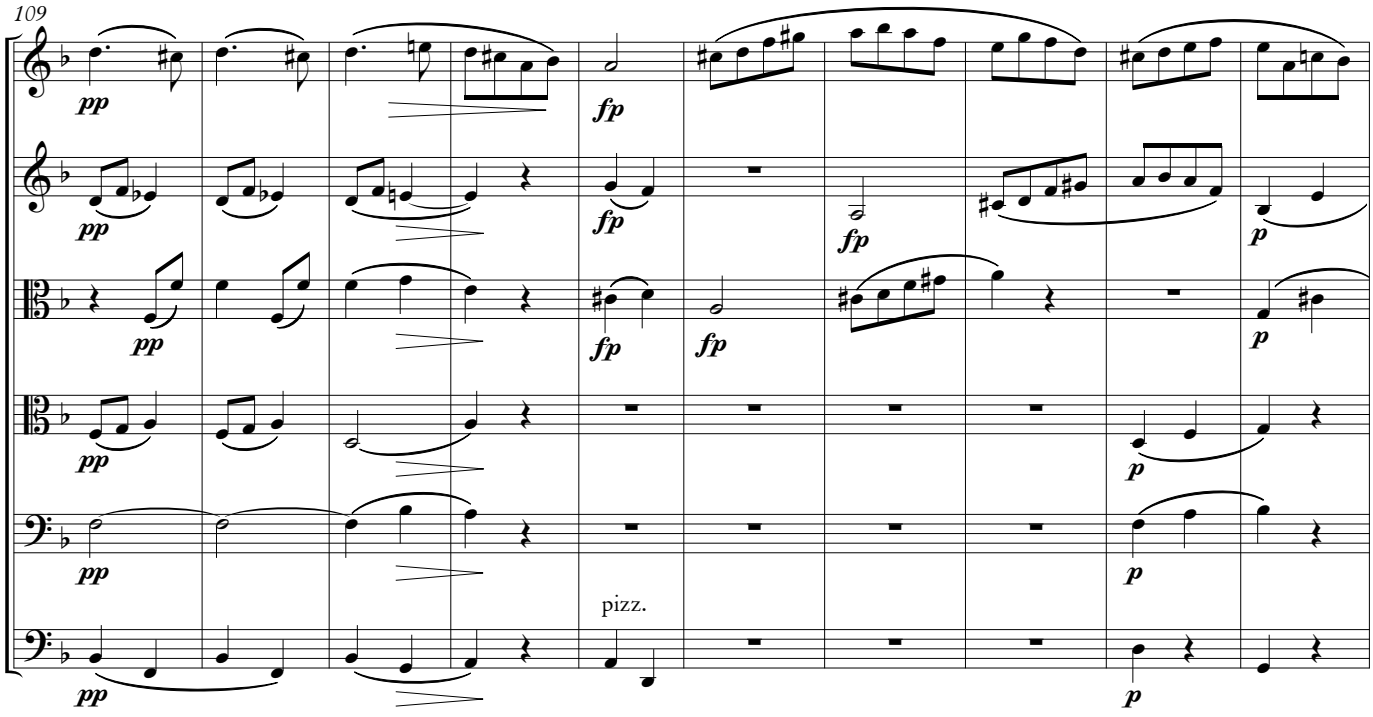
109
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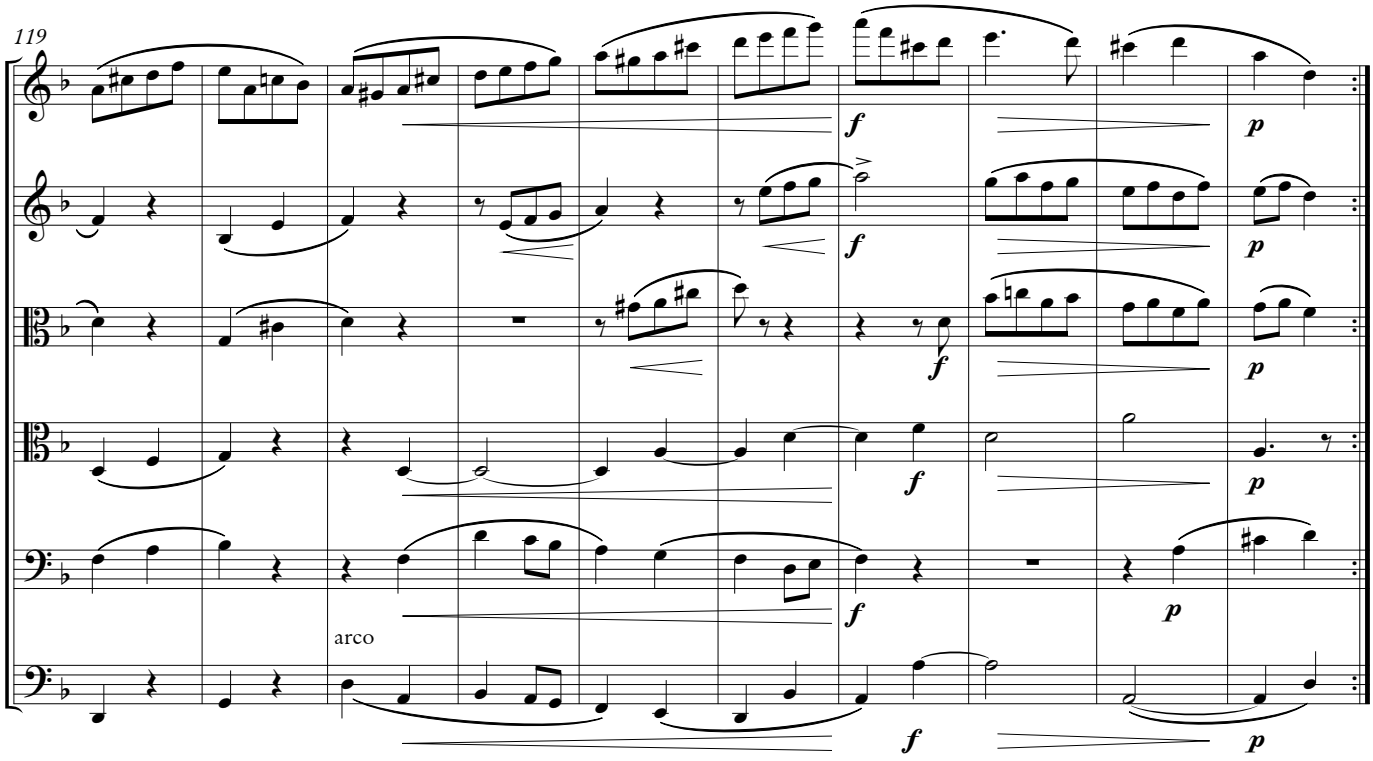
p


119
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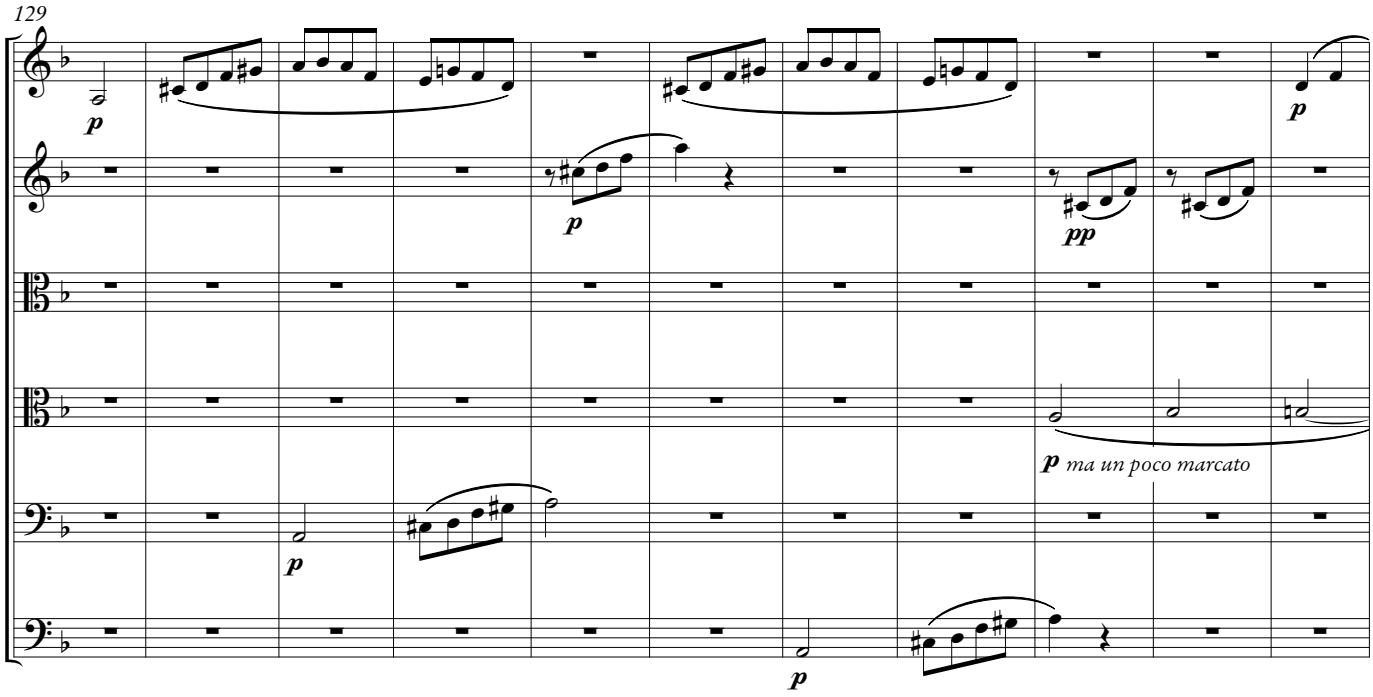
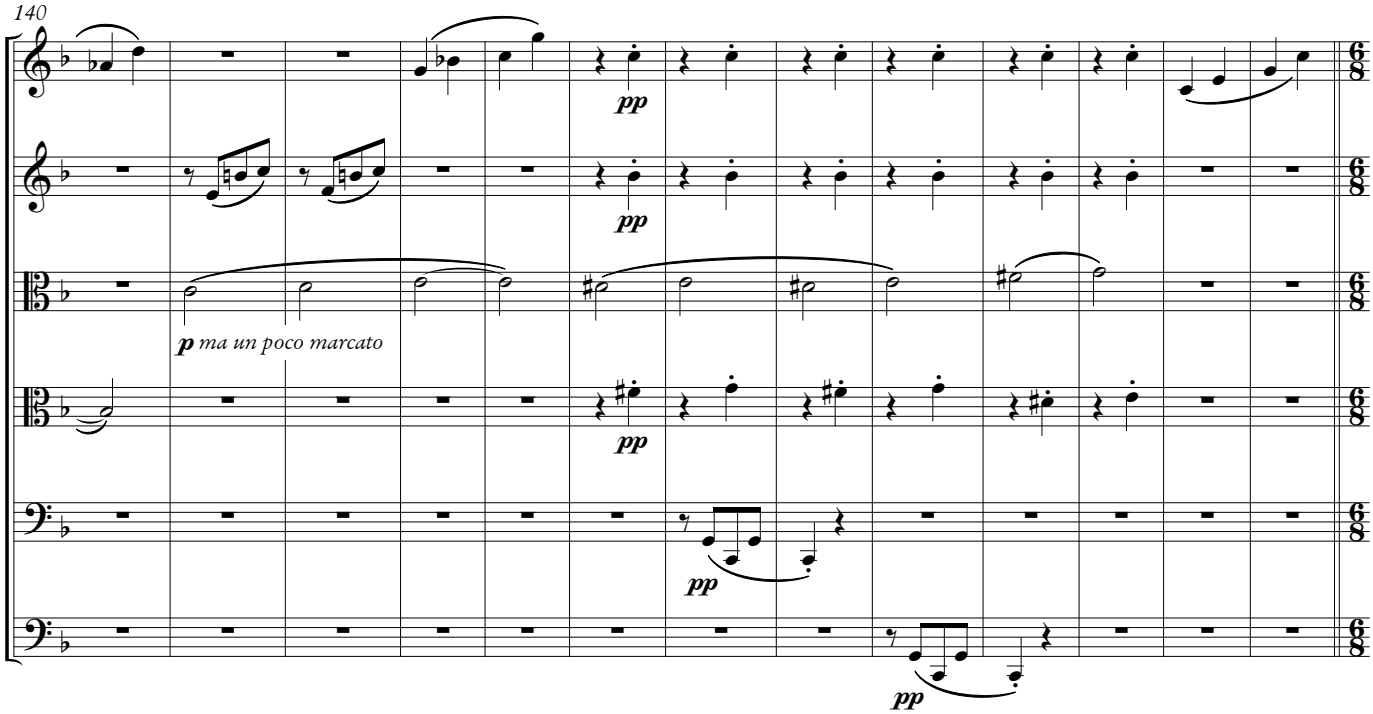

129
ma un poco marcato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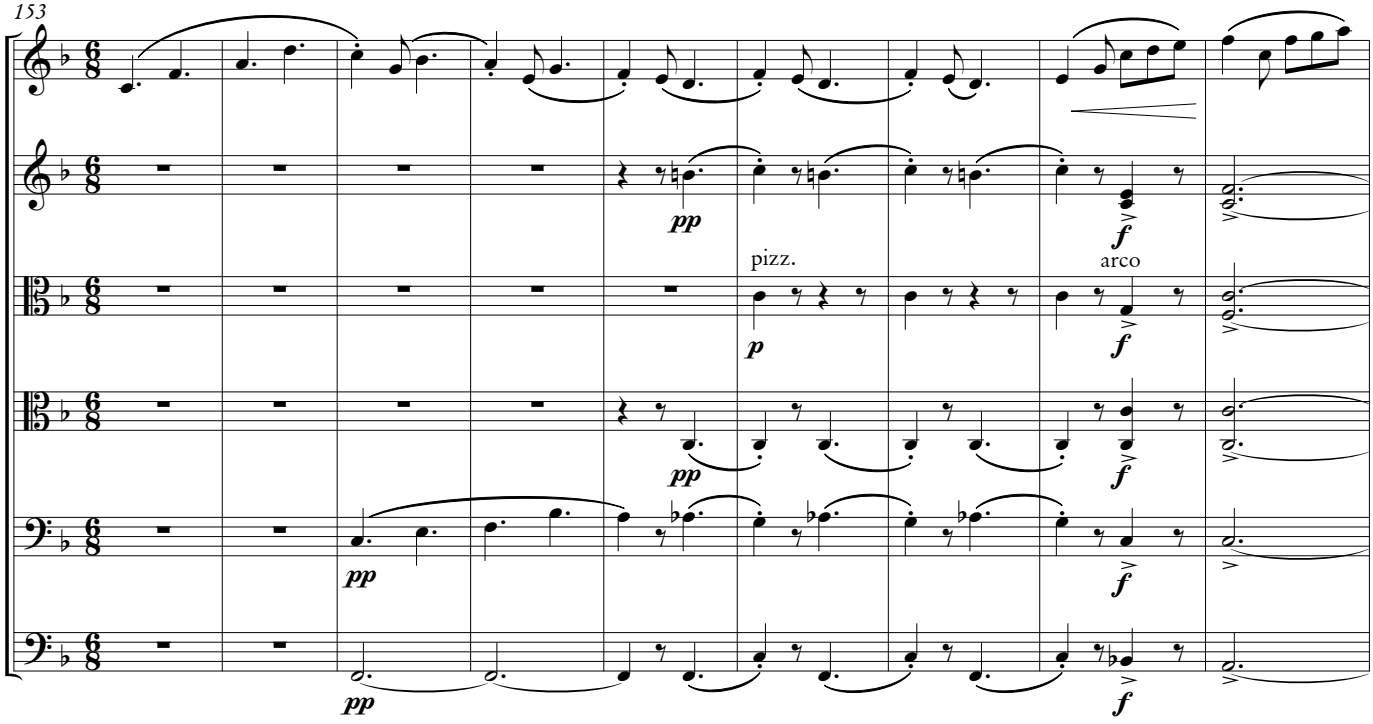
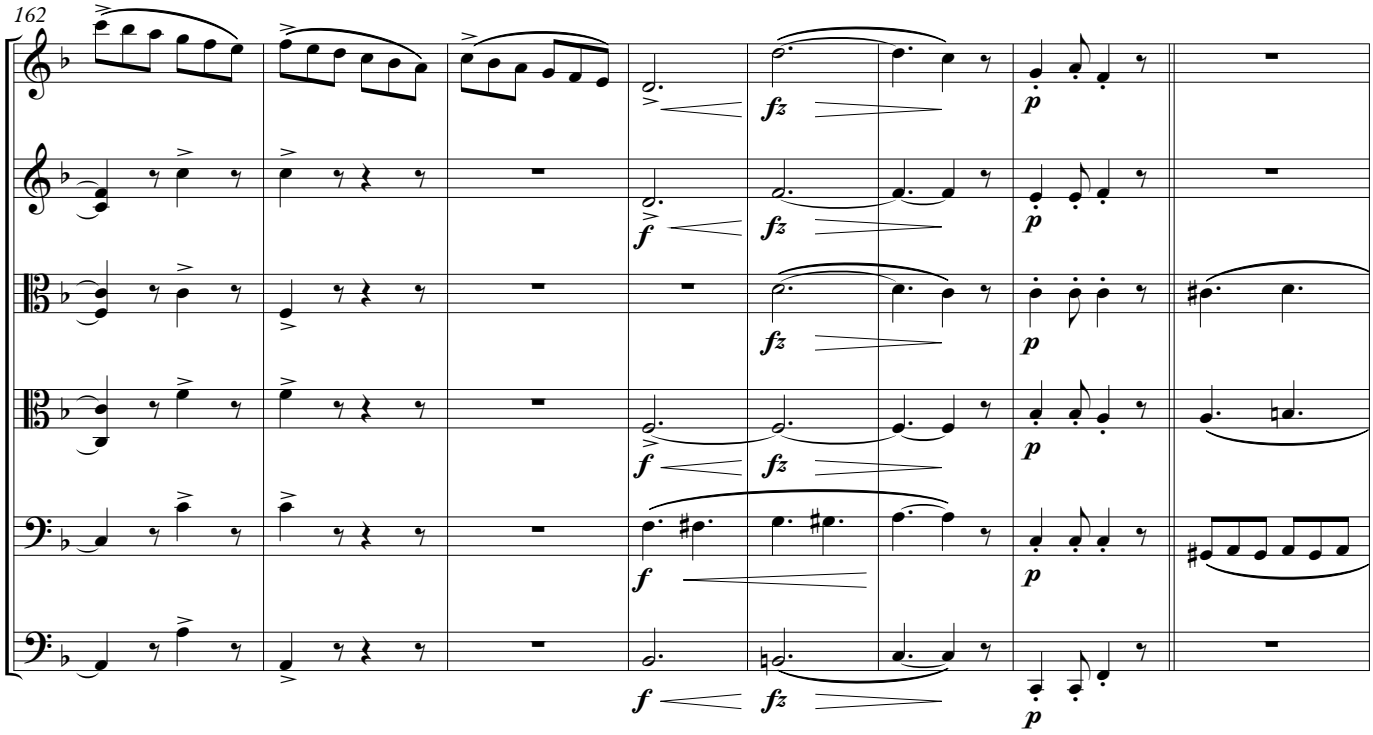
p ma un poco marcato
pp
pp
pp
pp
pp


153
pp
pizz.
p
arco
f
pp
f
pp
f
pp
f


162
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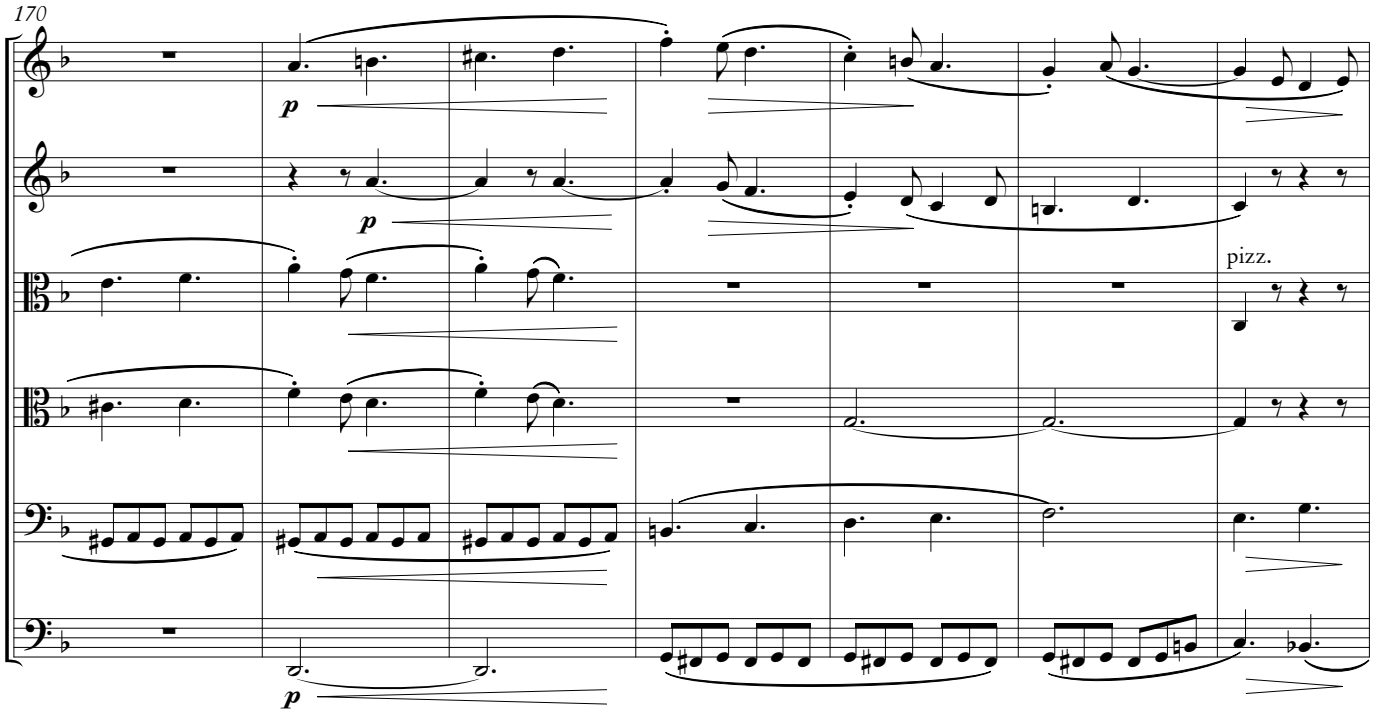
170
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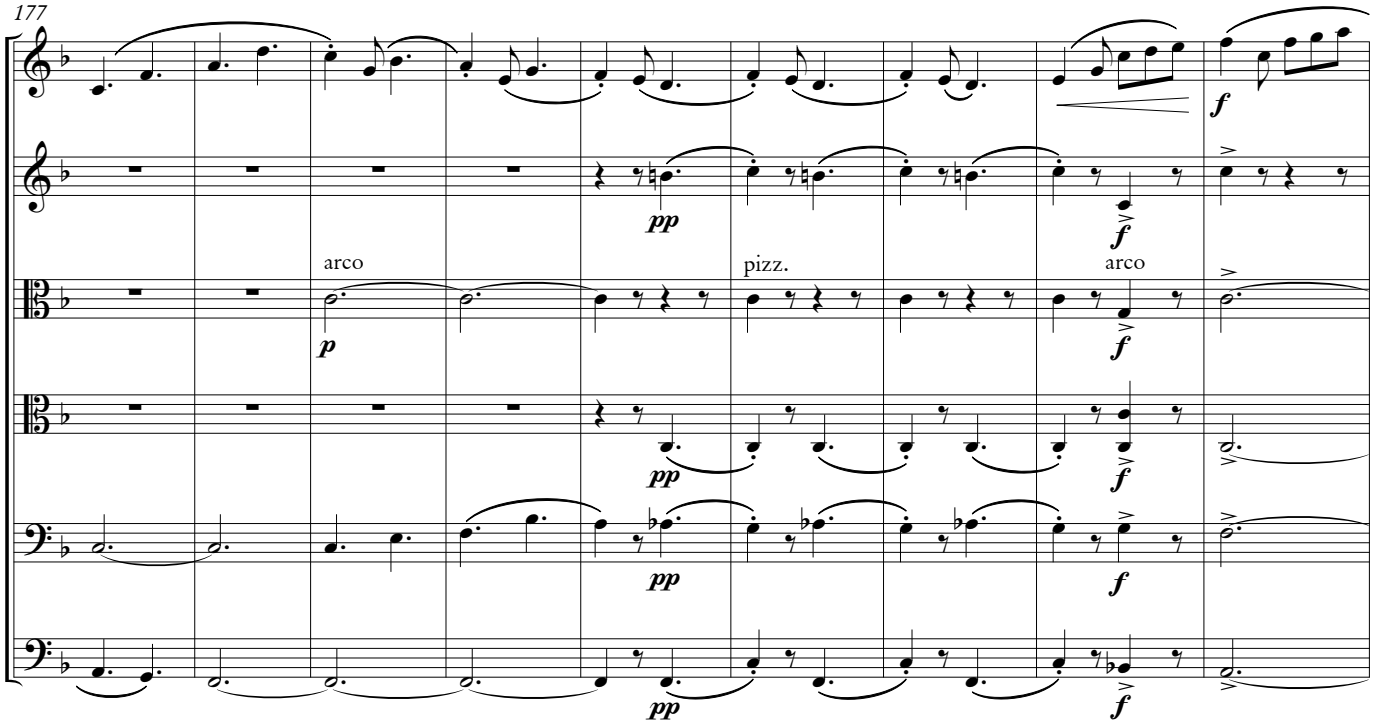
177
arco
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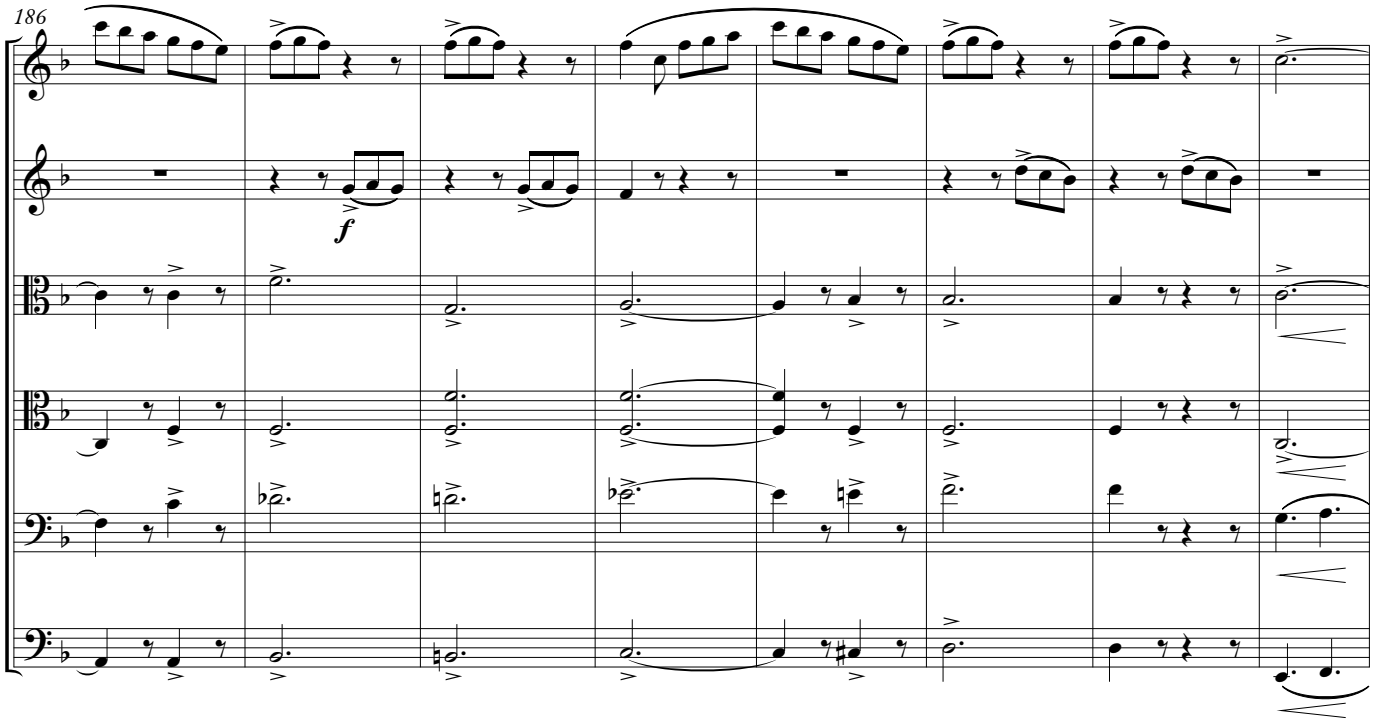
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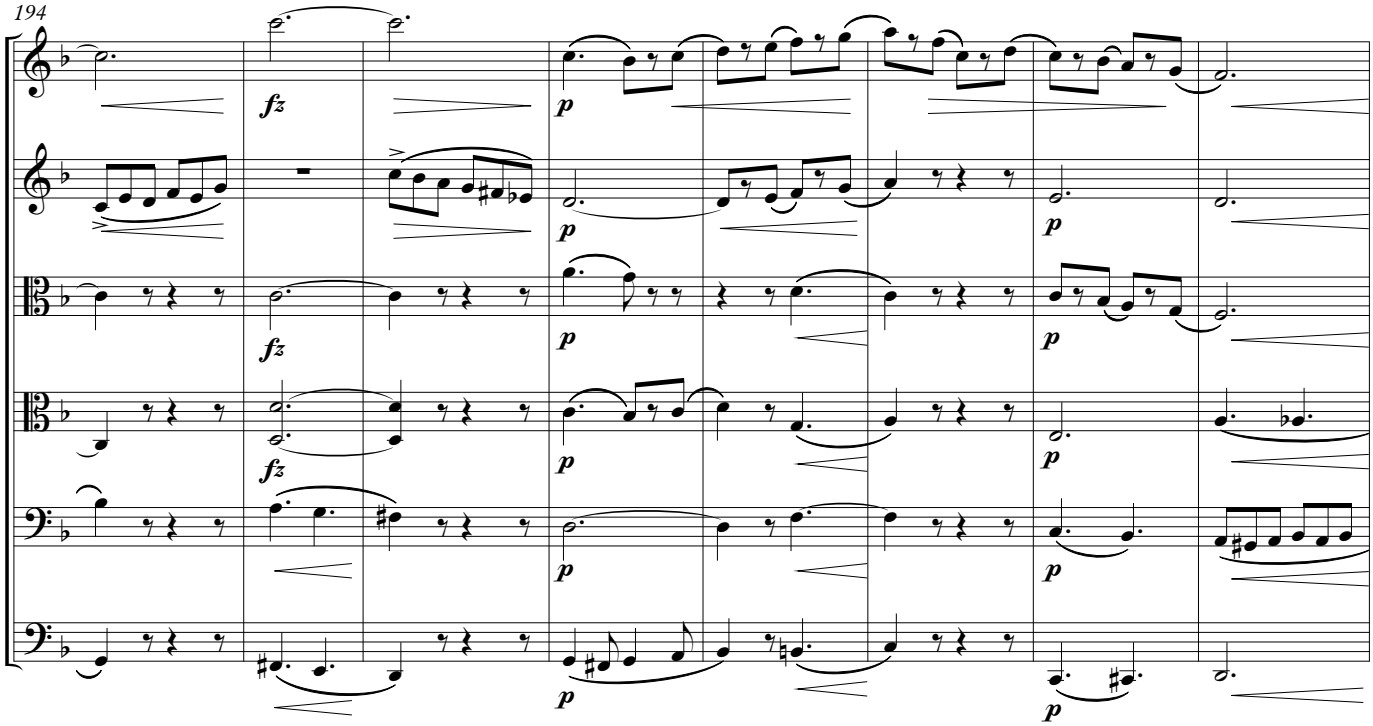
194
fz
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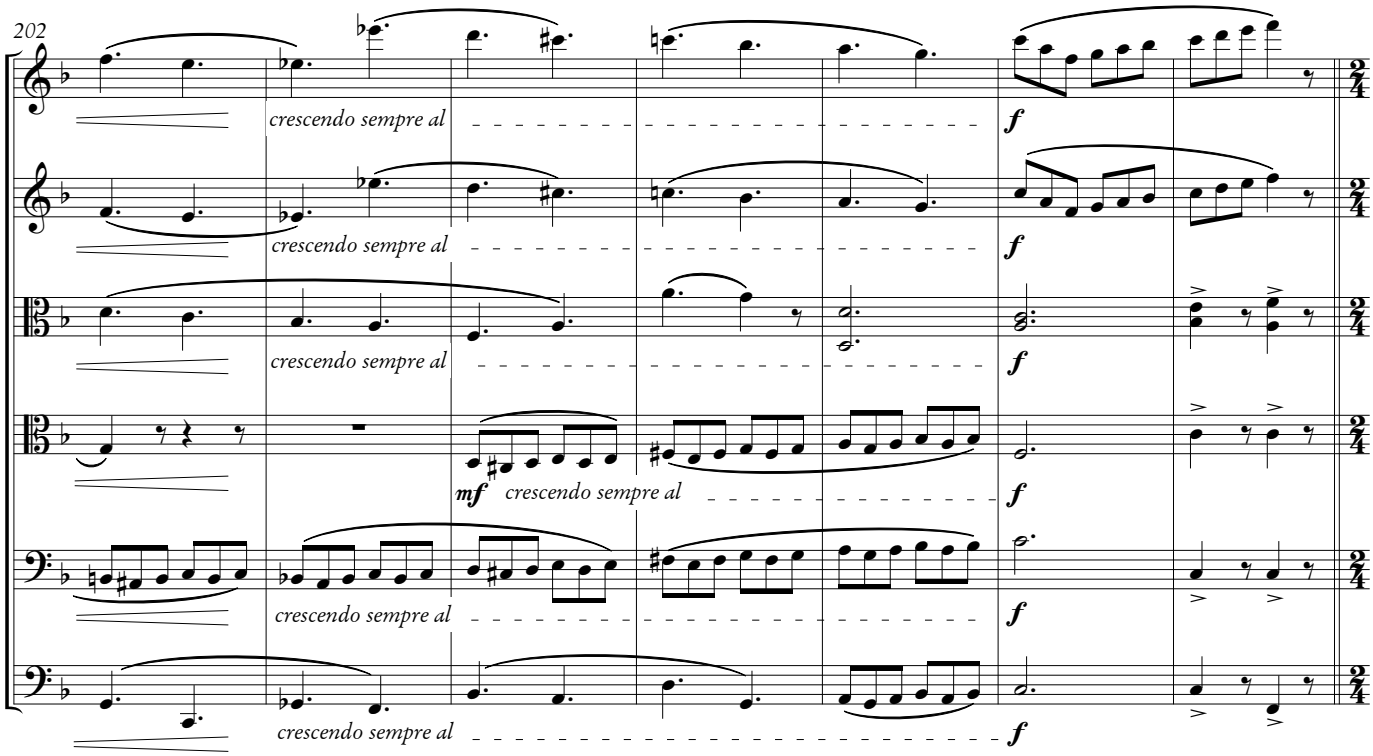
202
crescendo sempre al
mf
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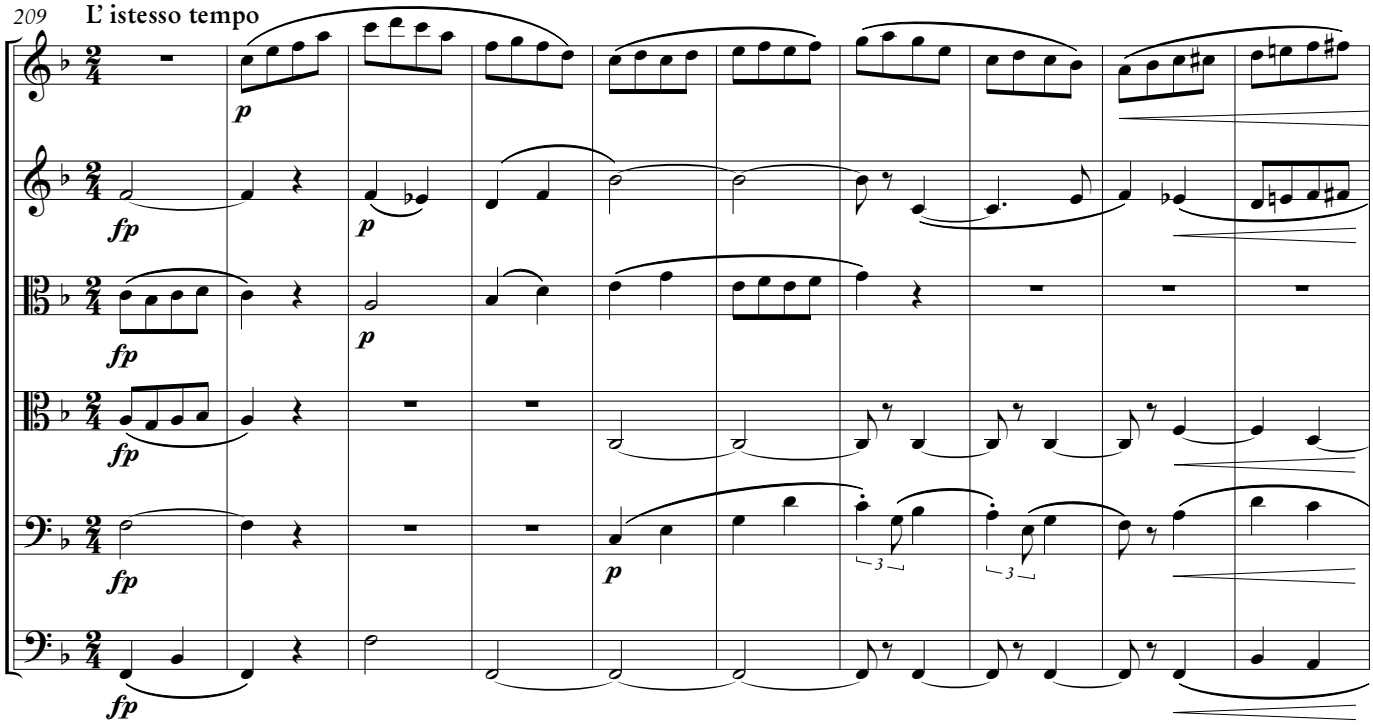
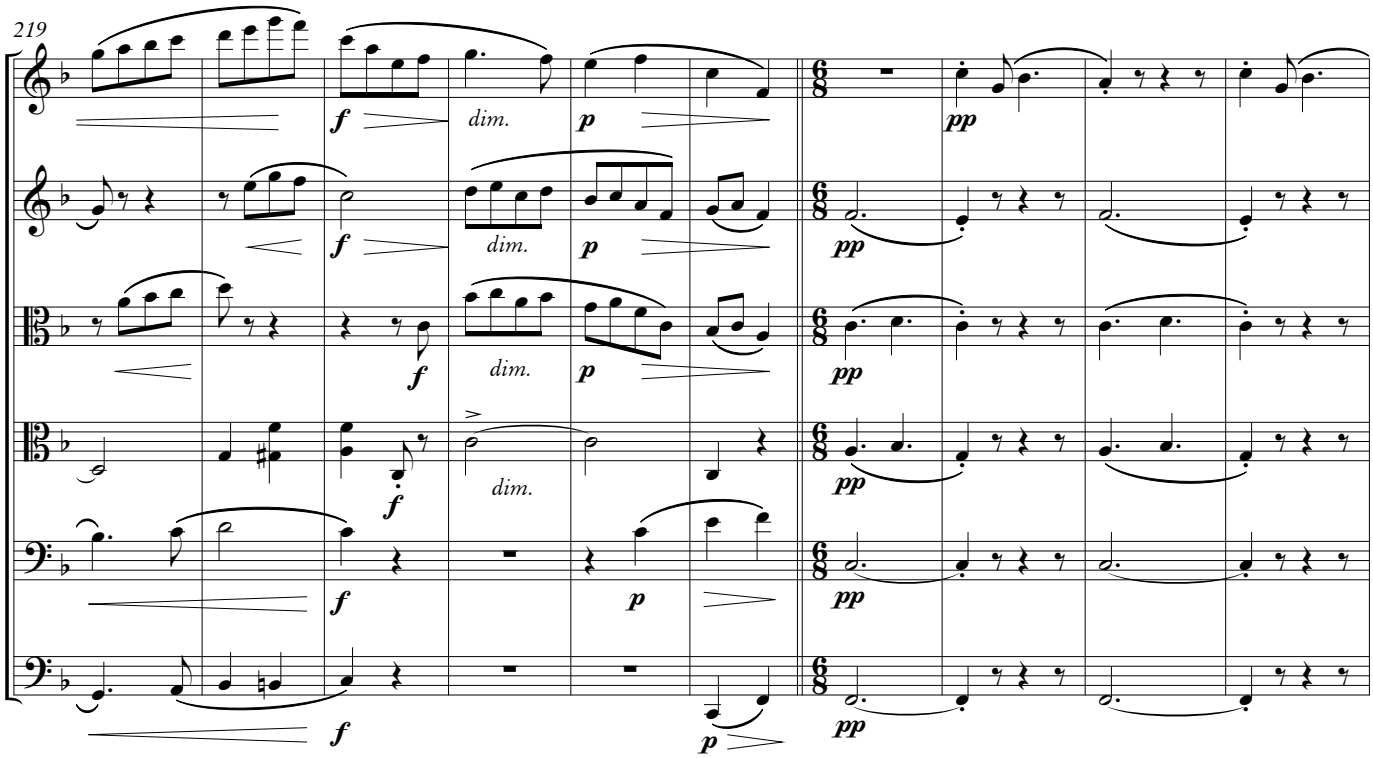

209
L' istesso tempo
p
fp
p
fp
p
fp
p
fp
3
3


219
f
dim.
p
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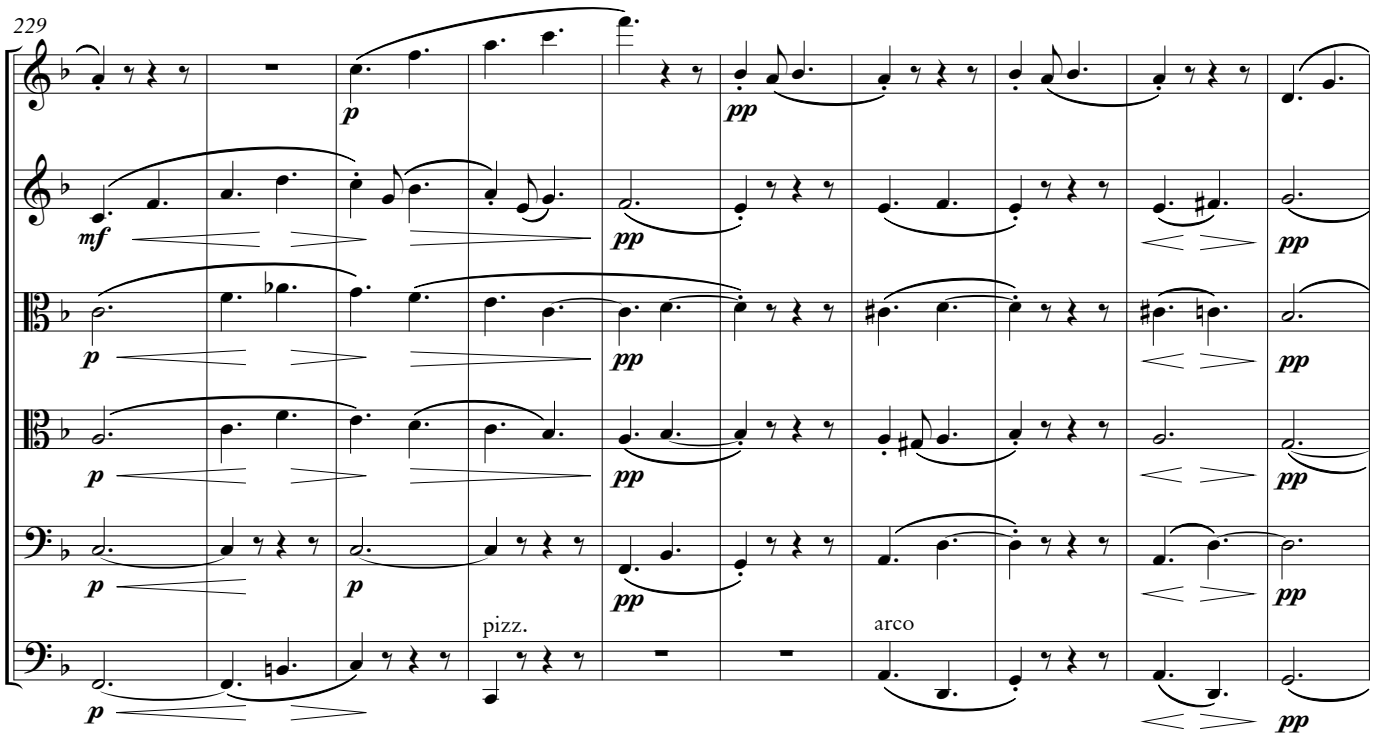
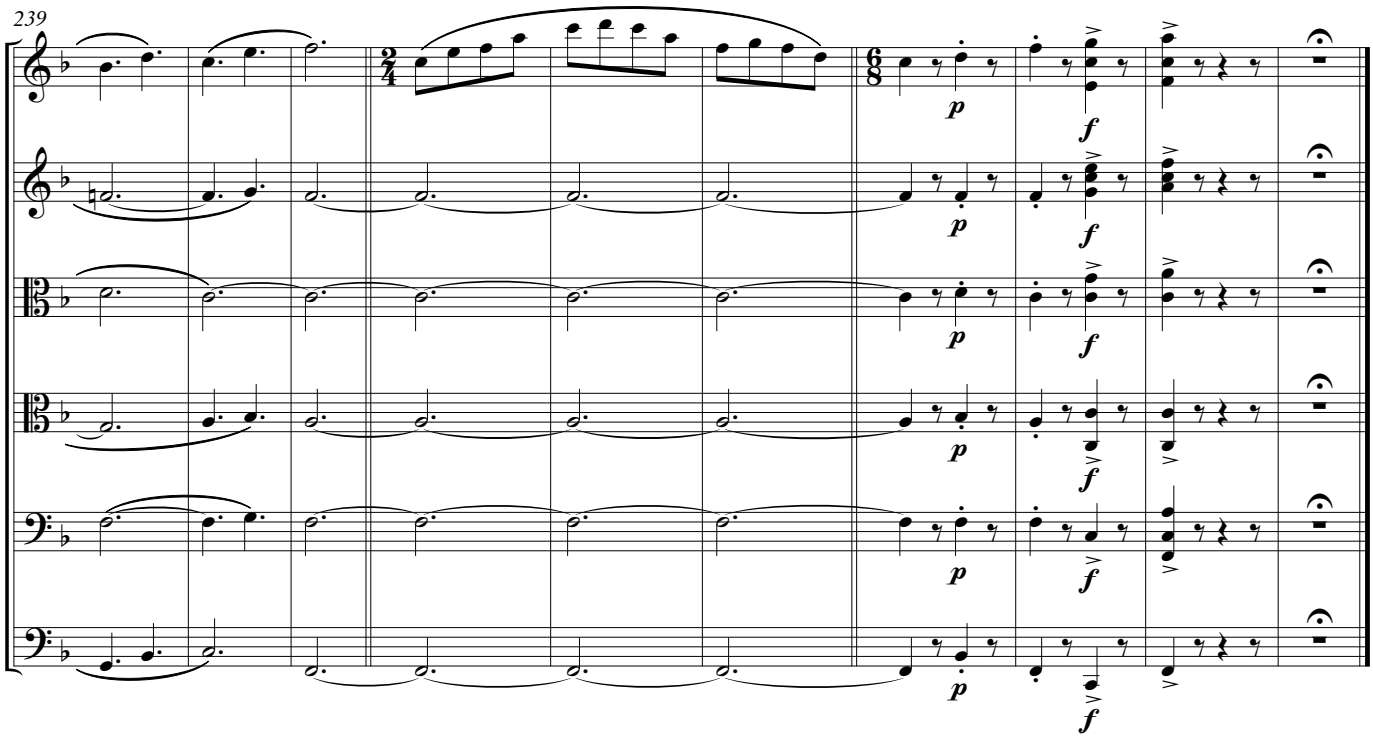
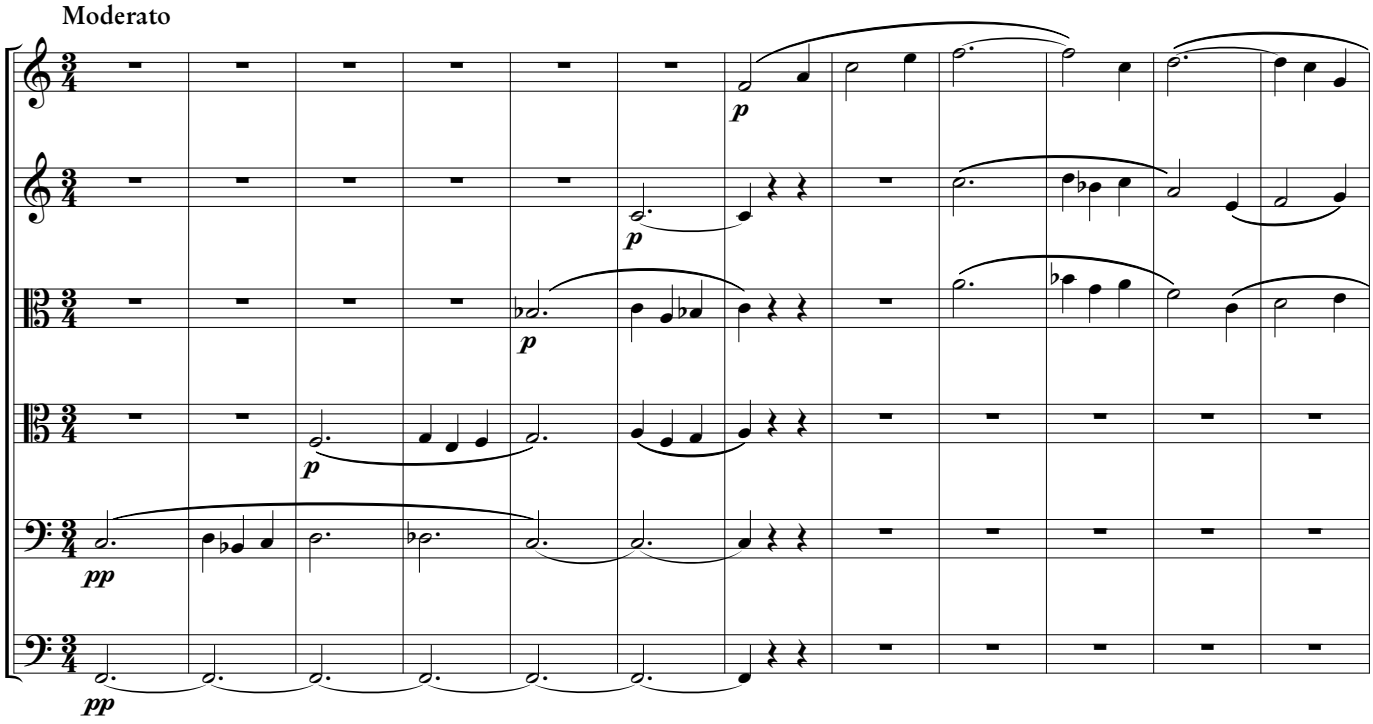
pp

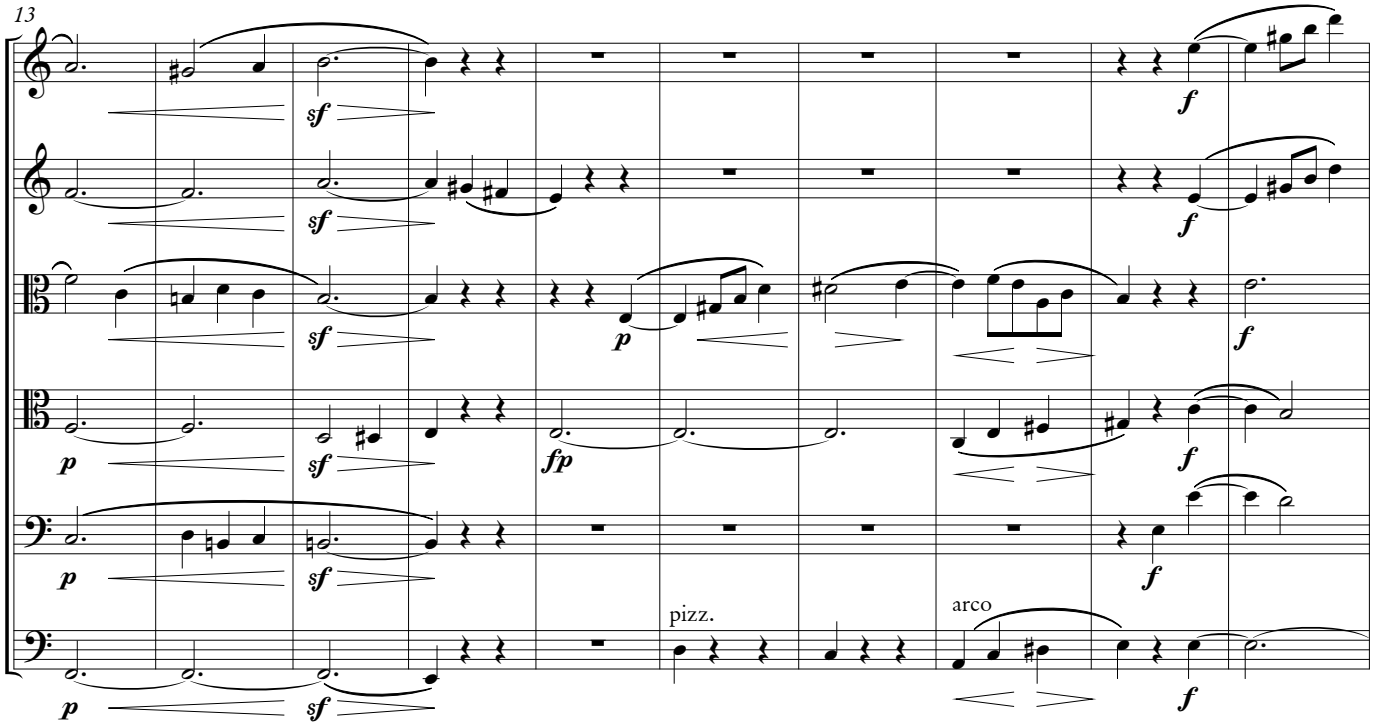

229
pizz.
arco

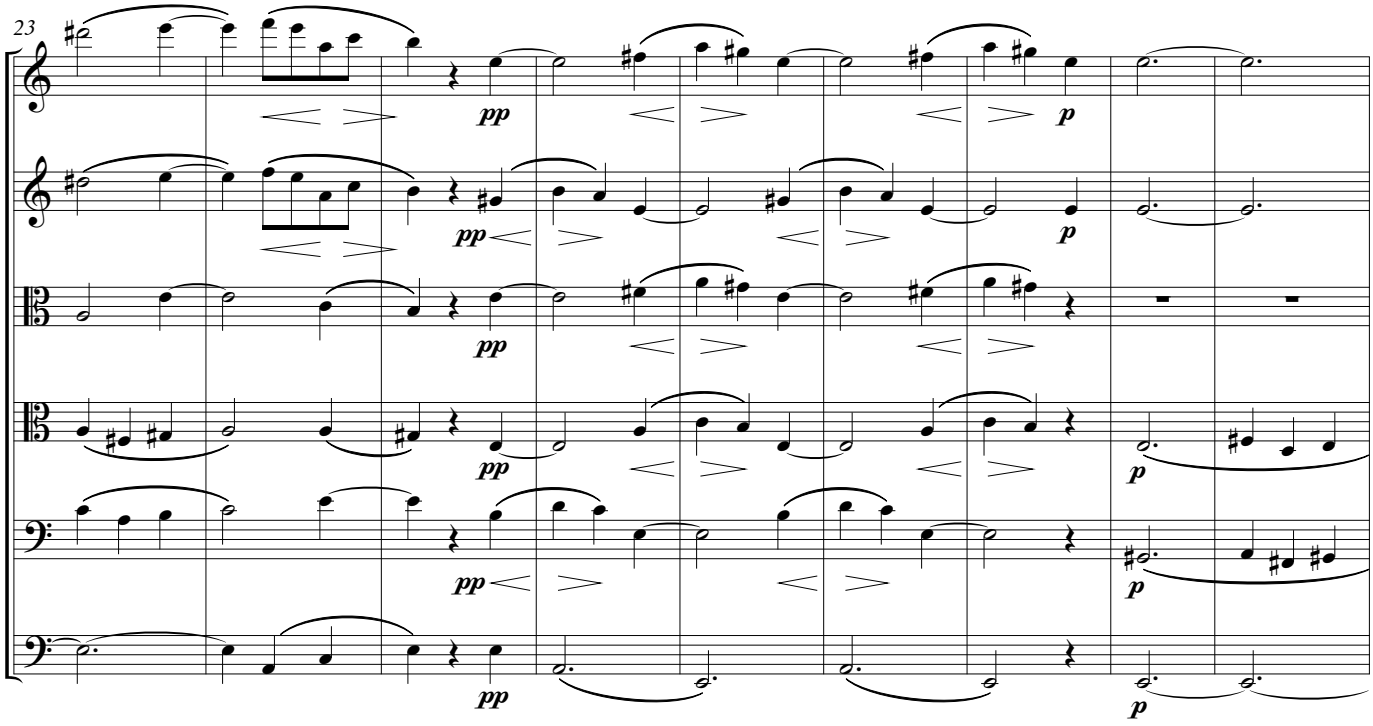

239

# 4. Finale

**Moderato**

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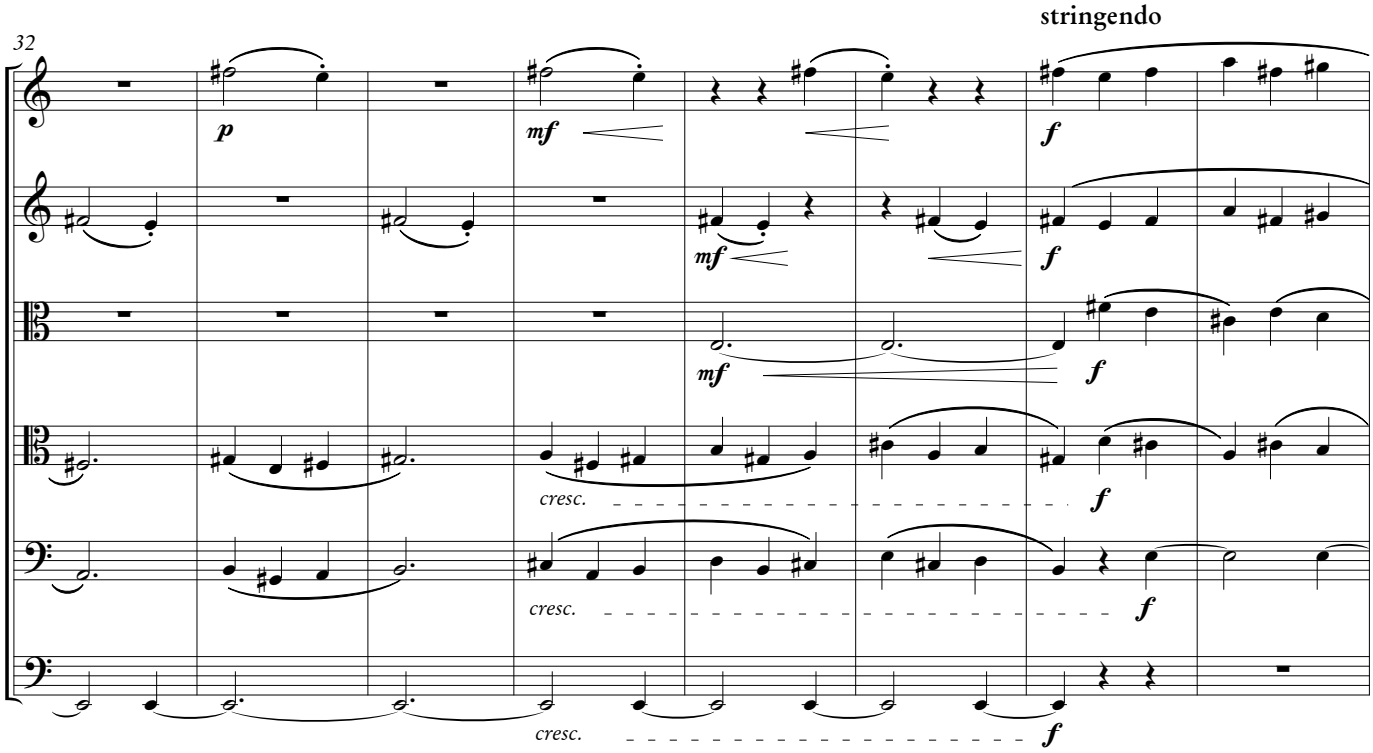
32
stringendo
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mf
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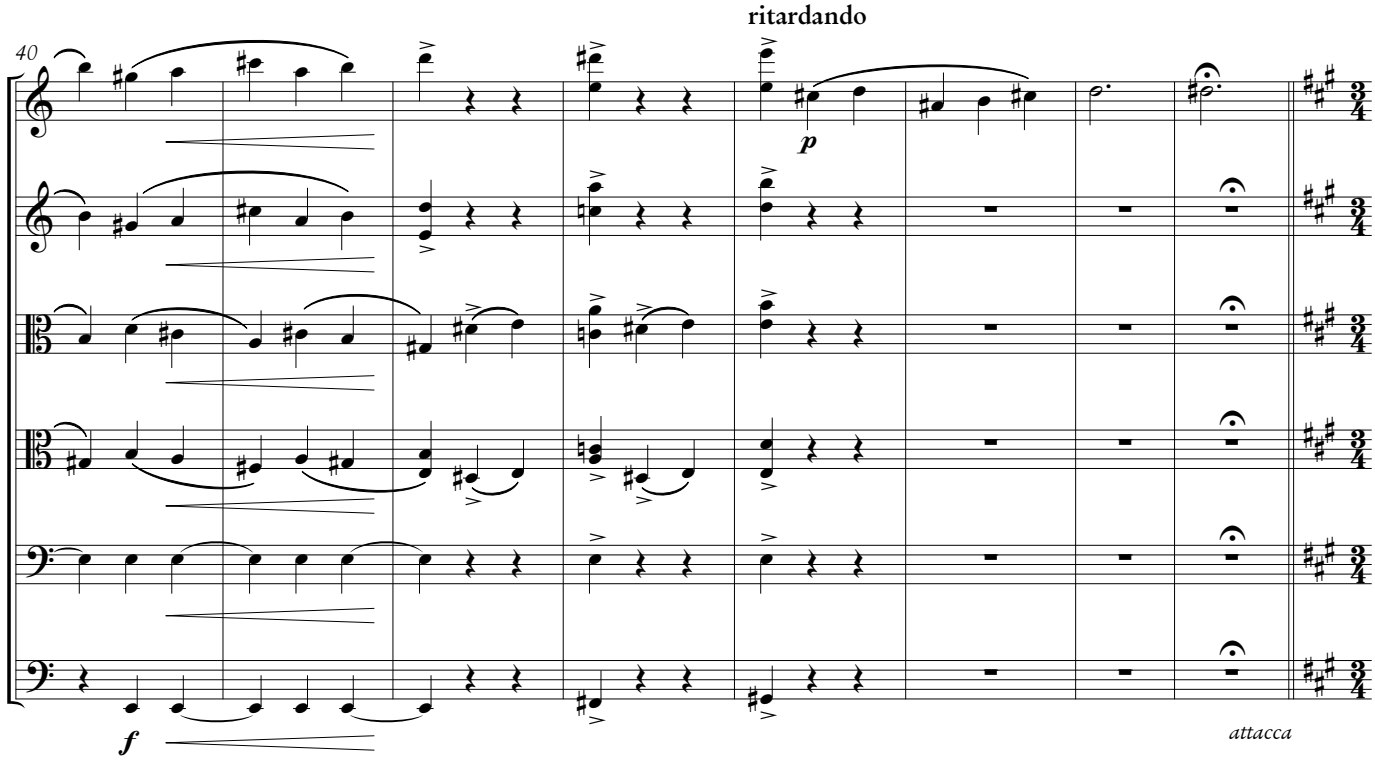
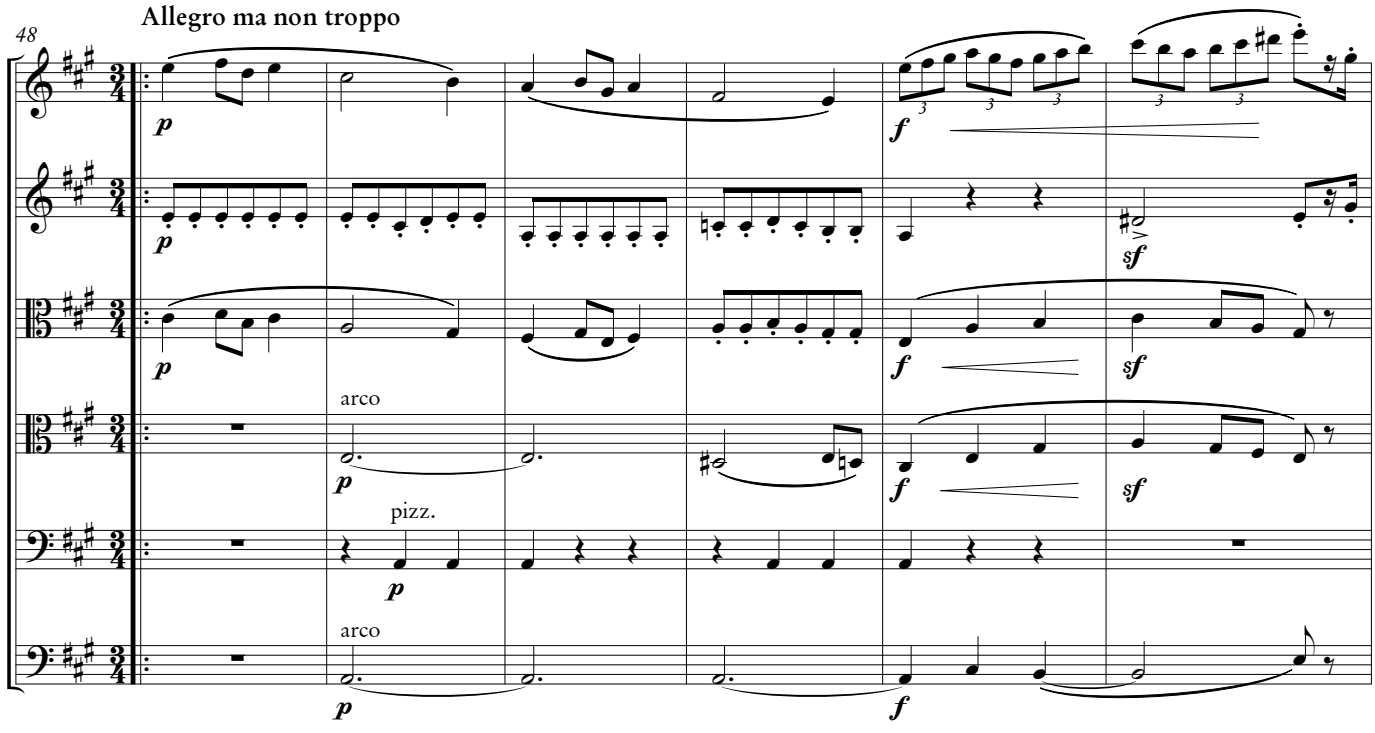
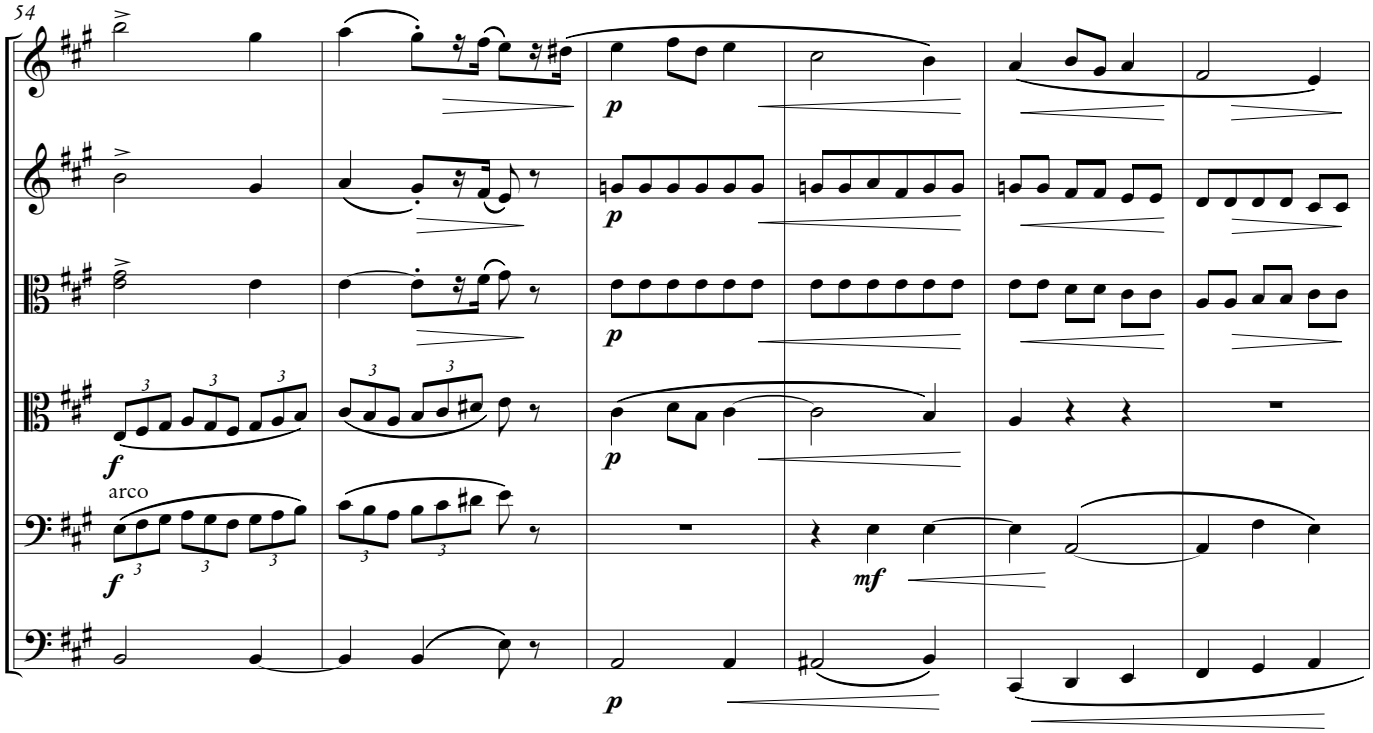
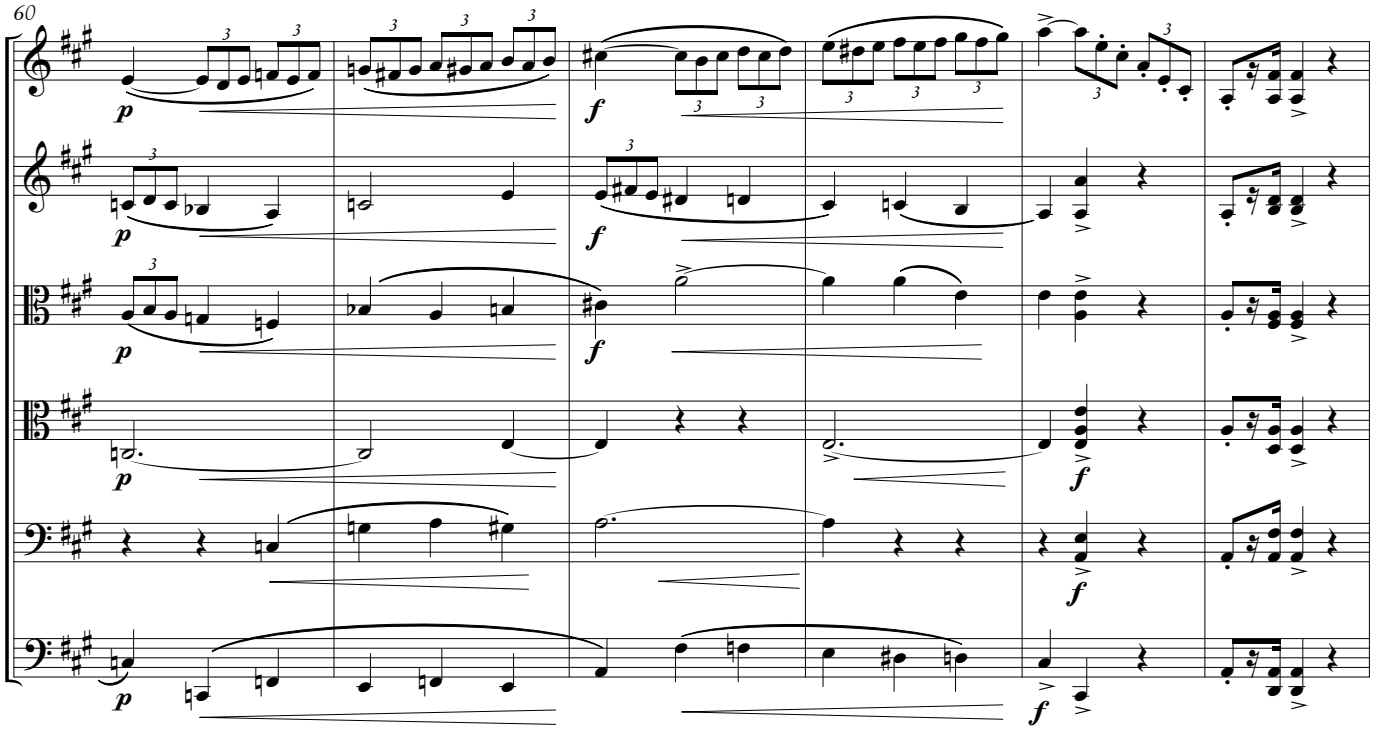
cresc.


ritardando
40
attacca

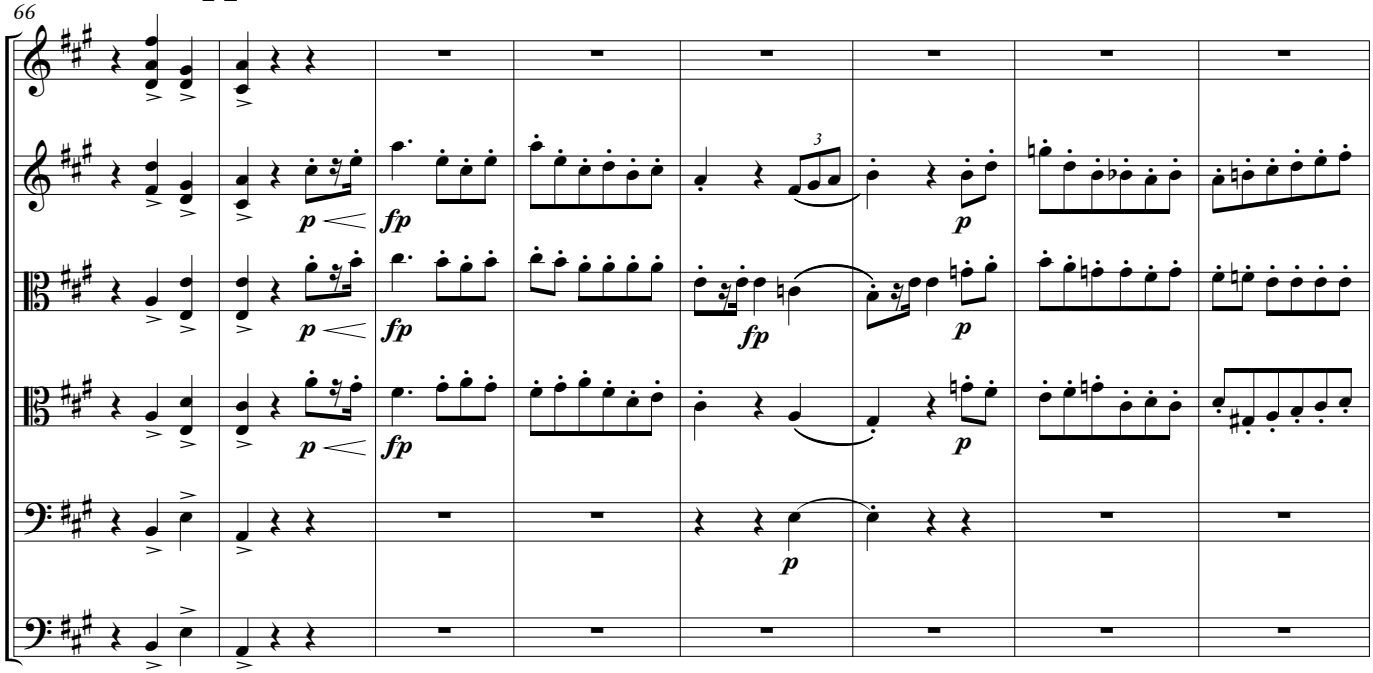

Allegro ma non troppo
48
arco
pizz.
arco


54
arco

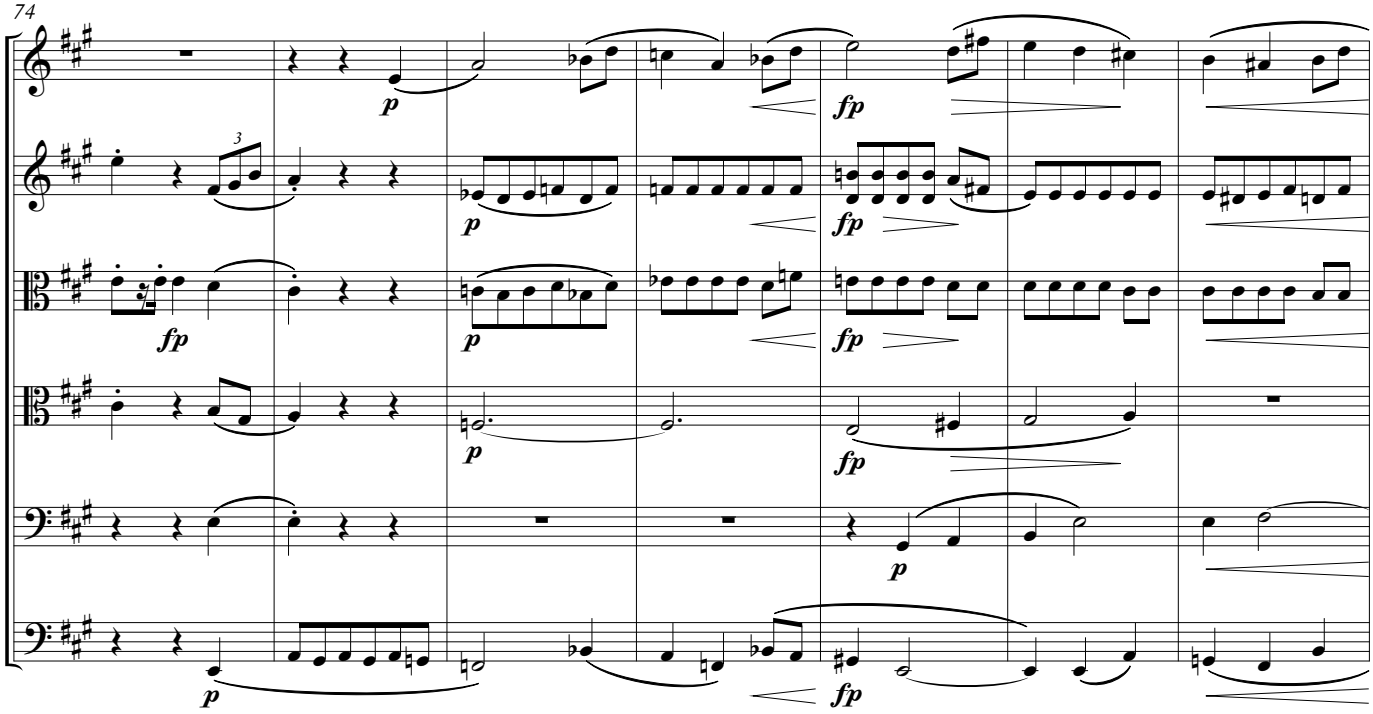

60

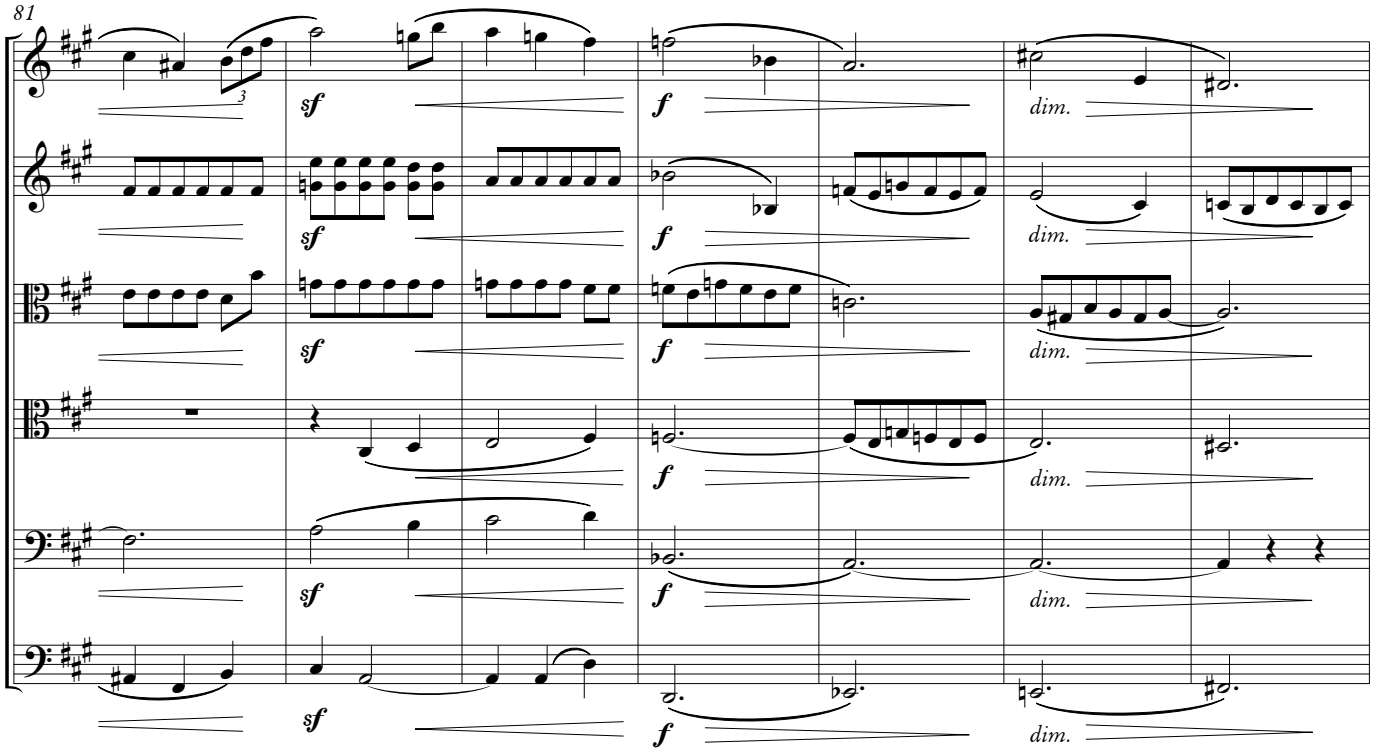
A

66



74

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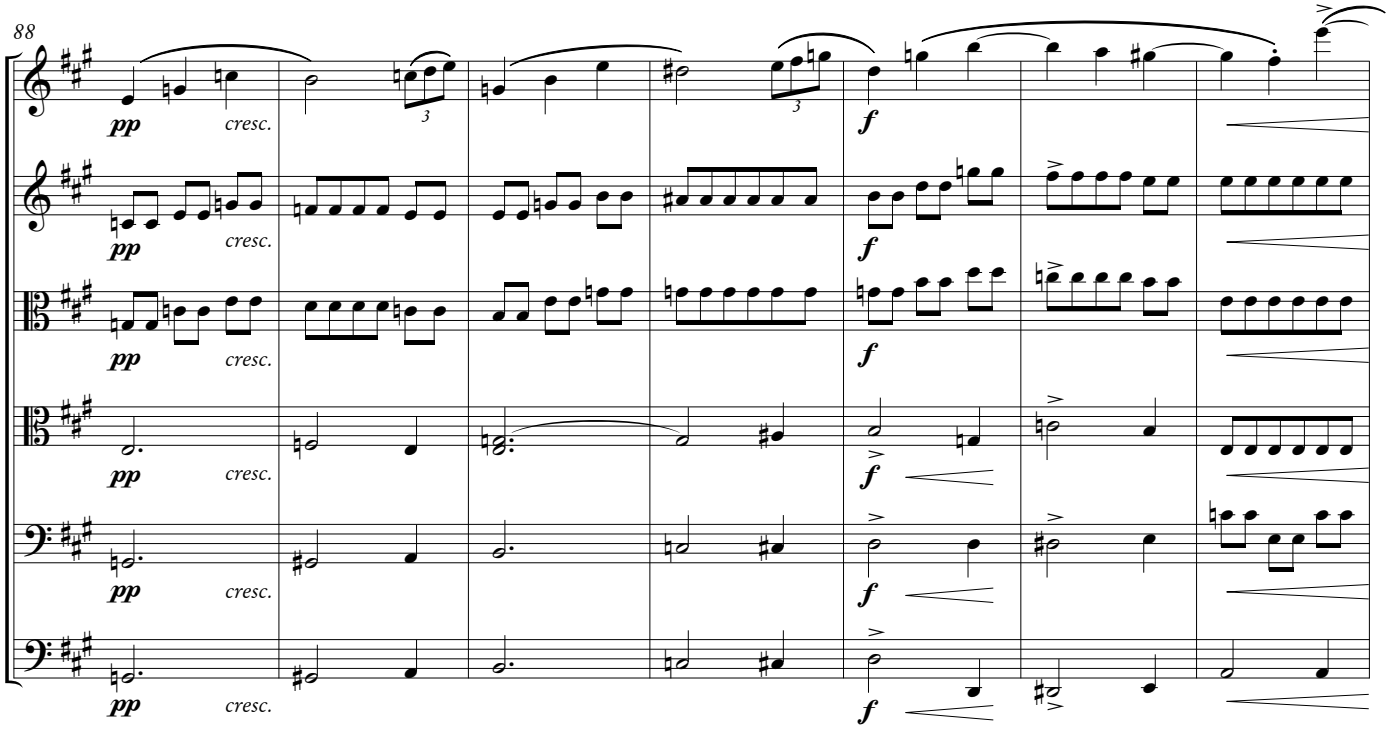
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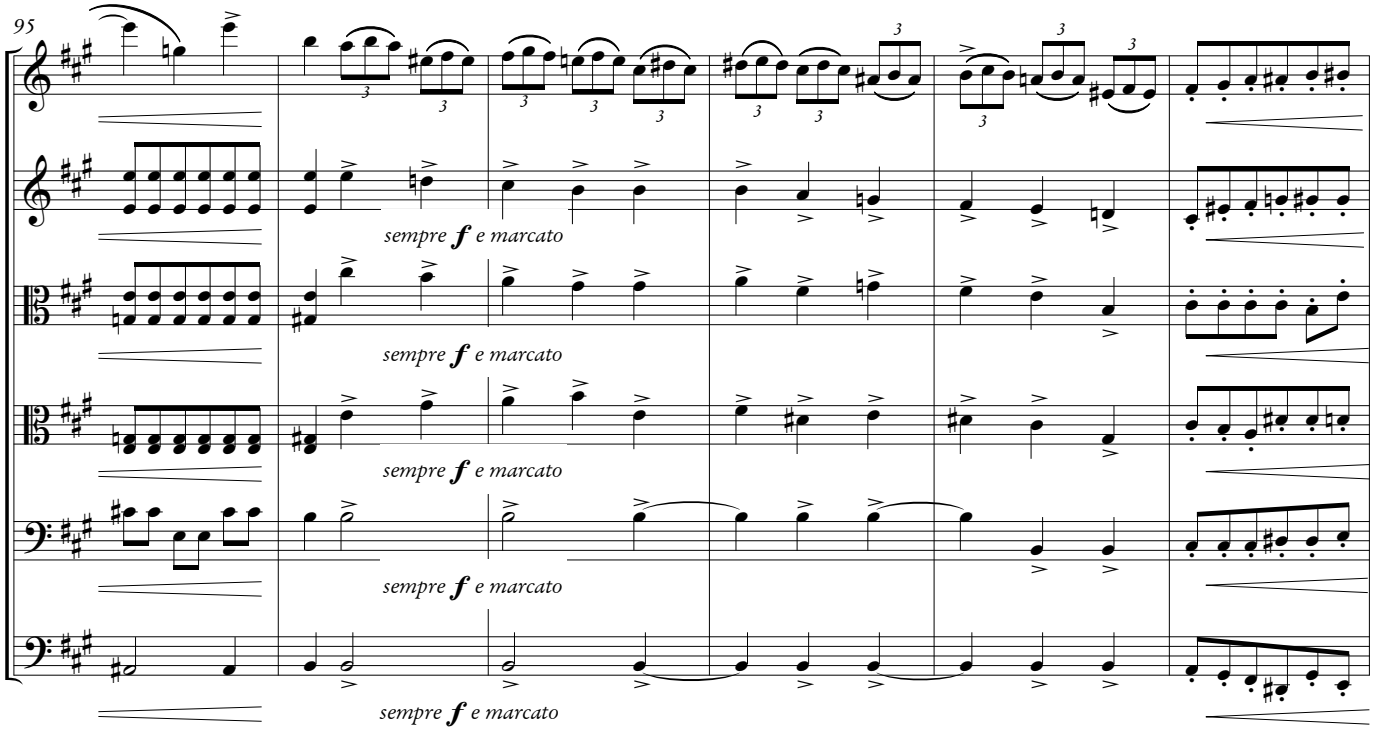
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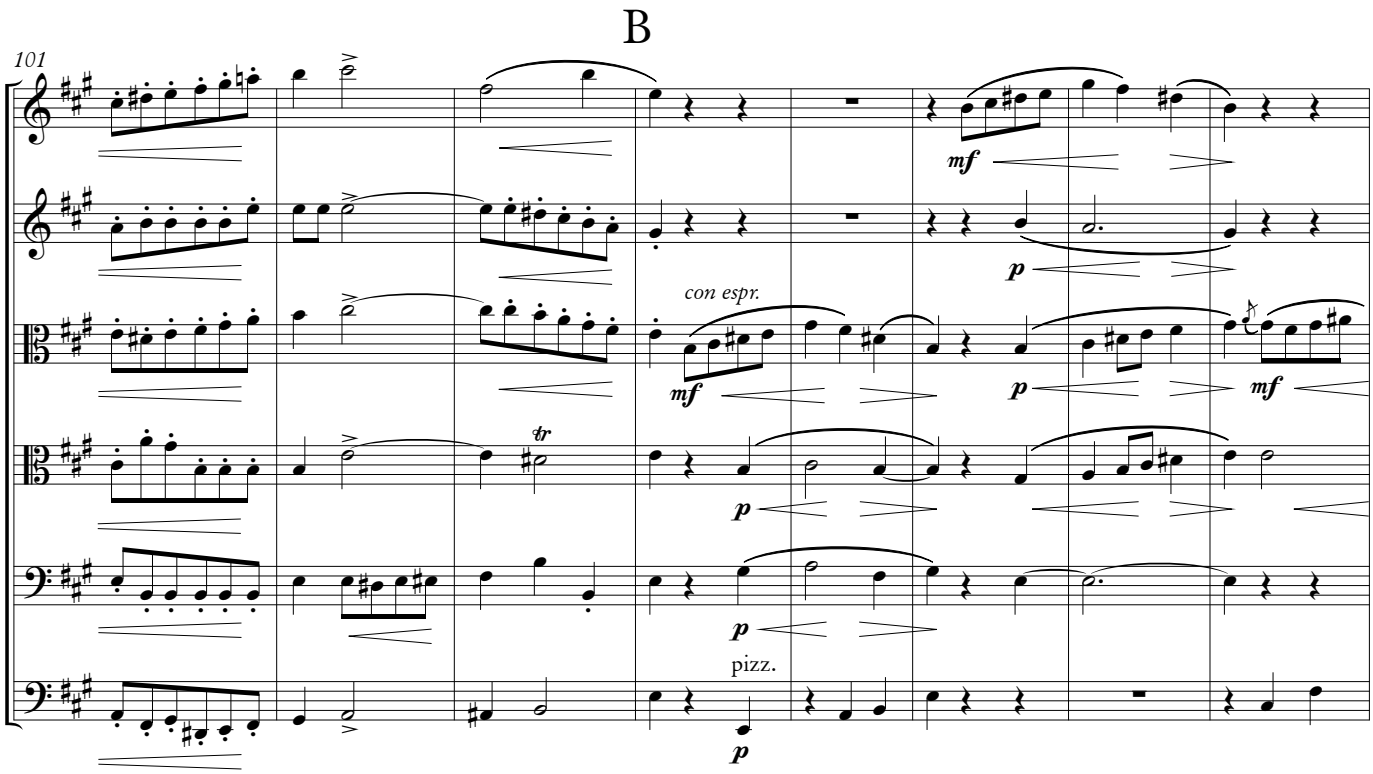
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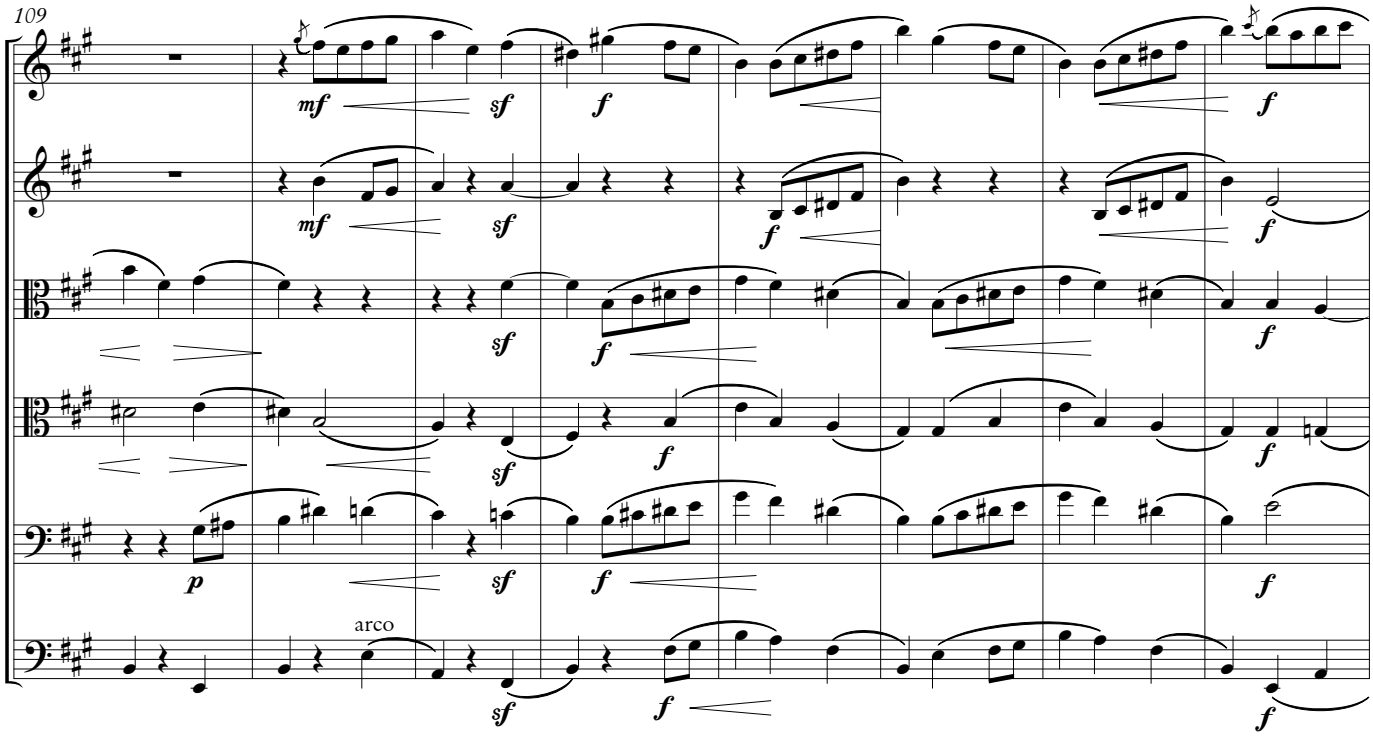
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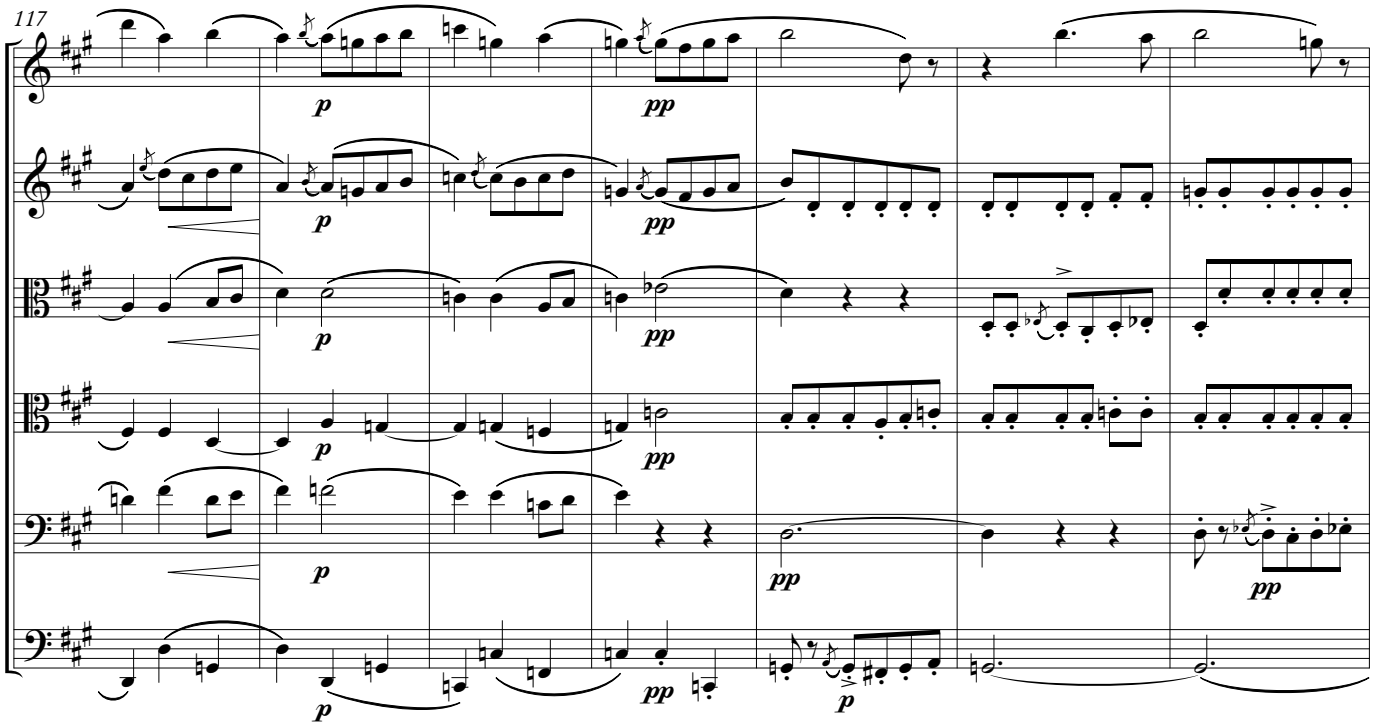
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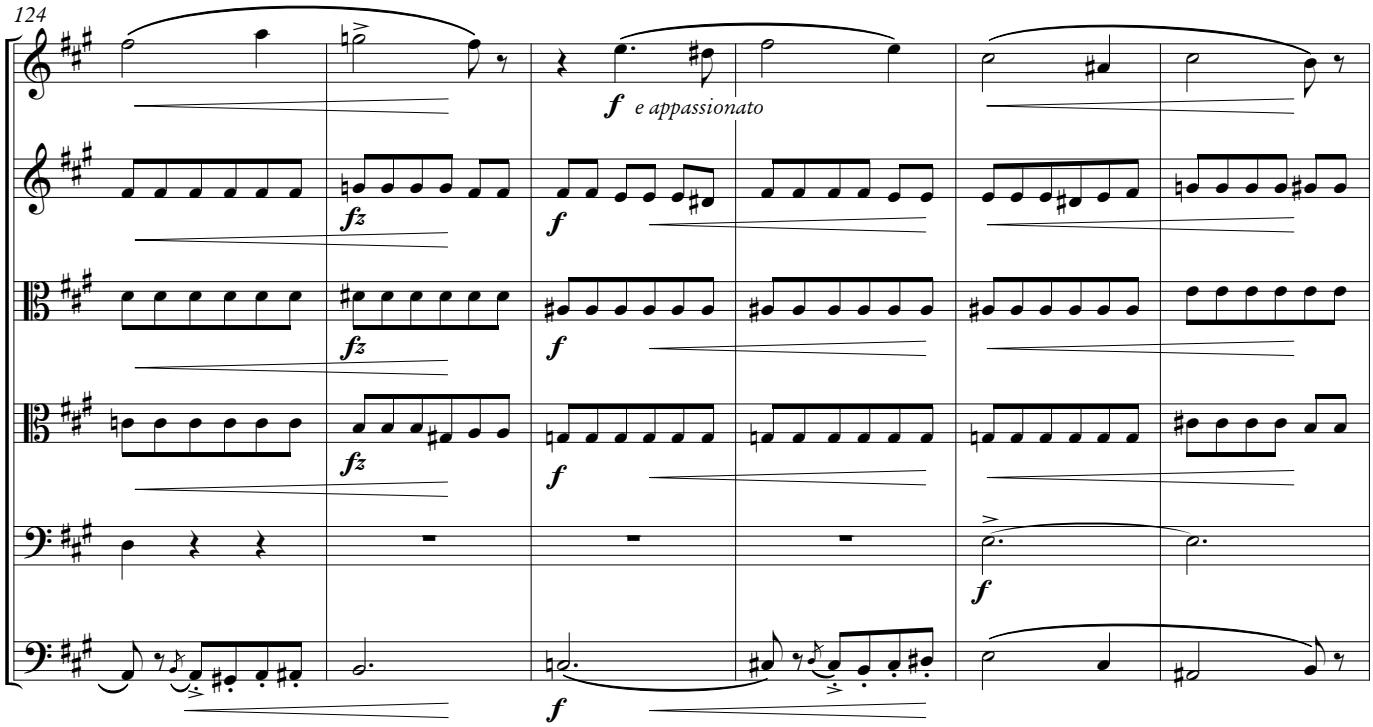
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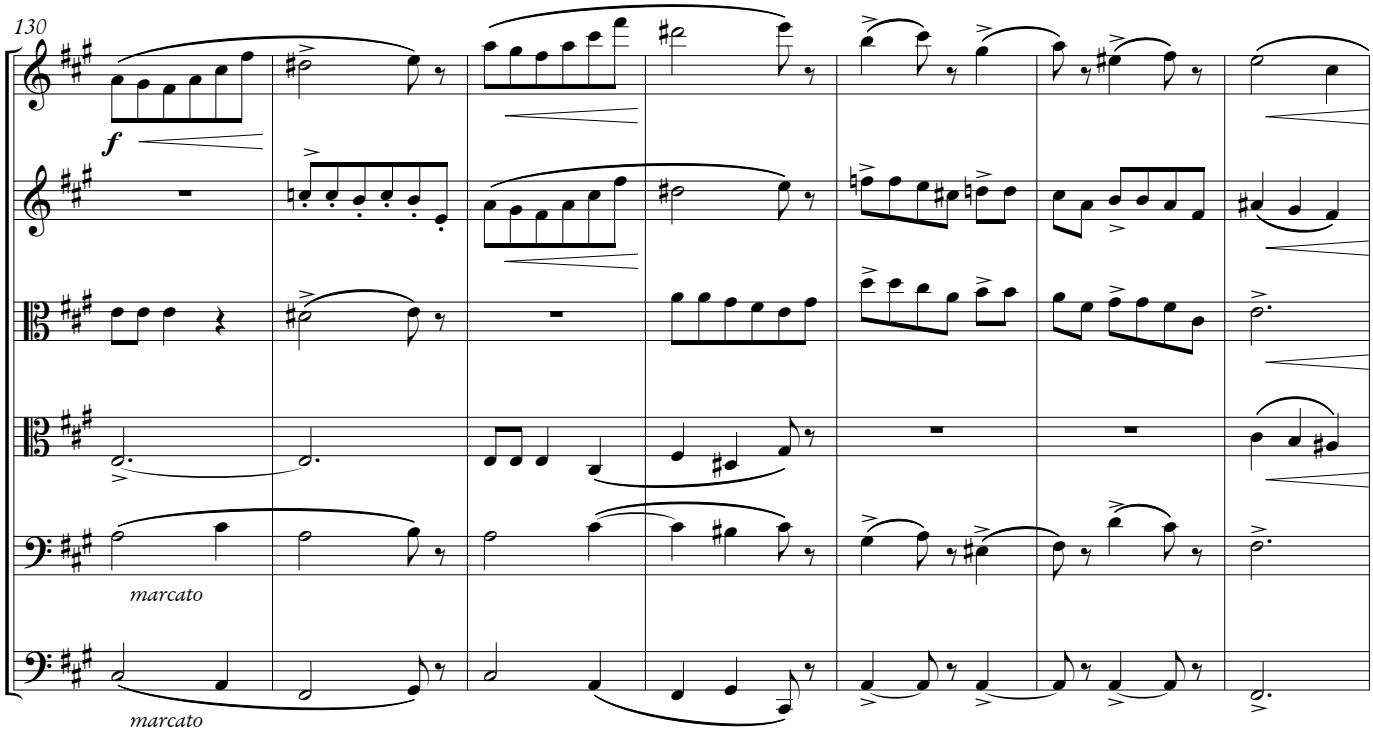
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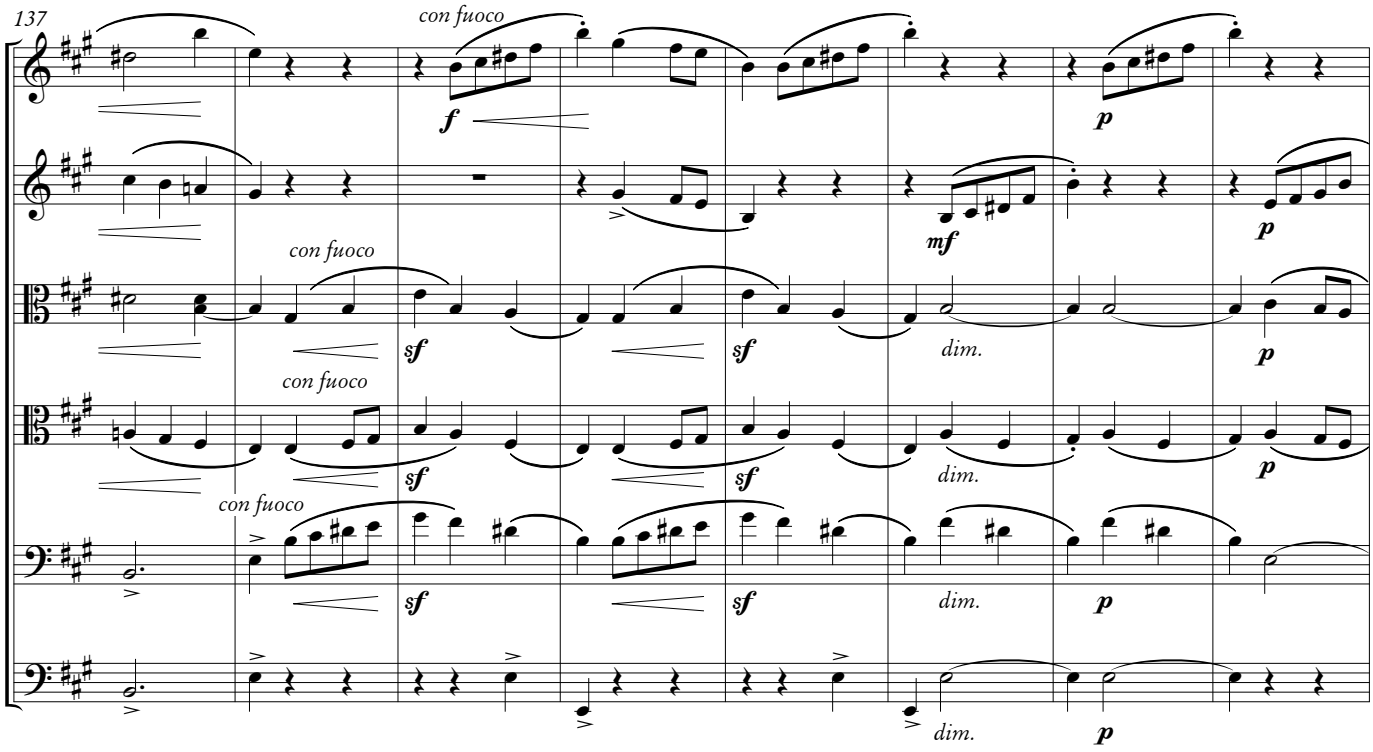
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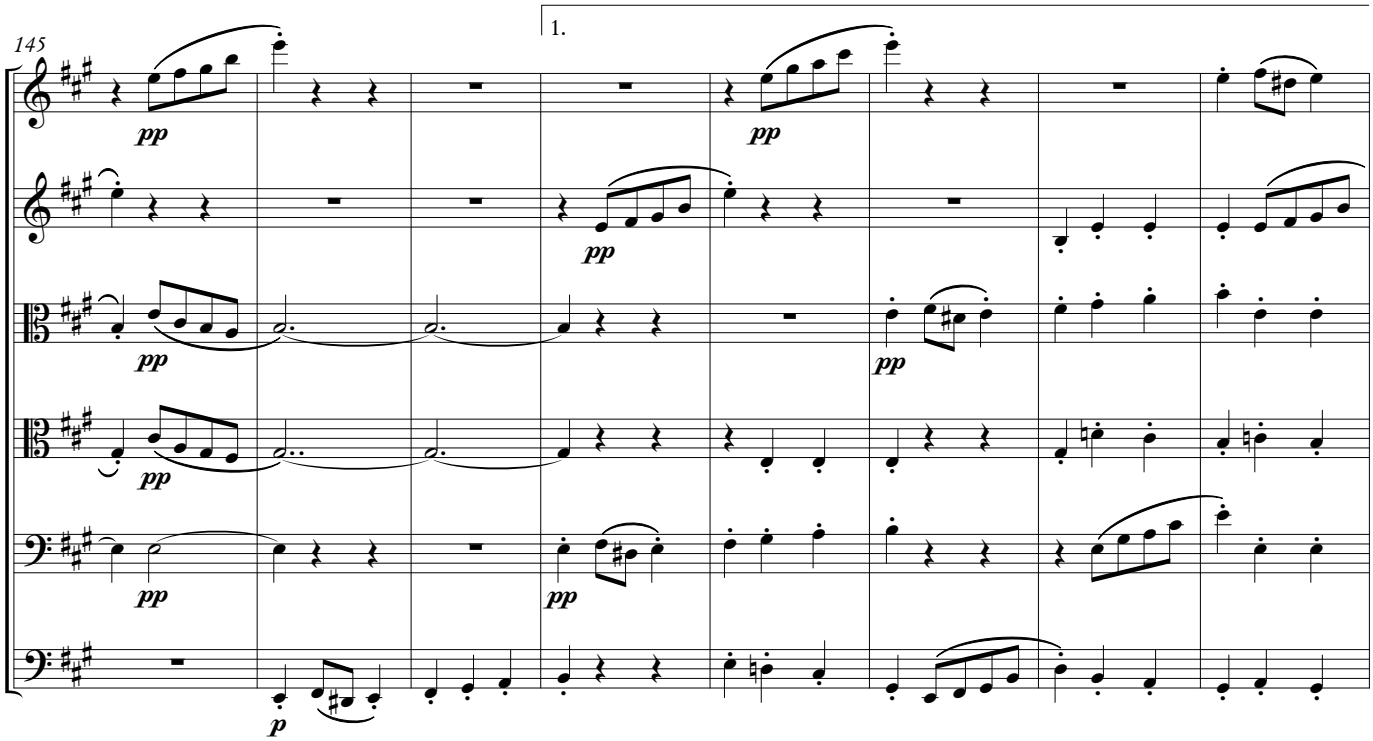
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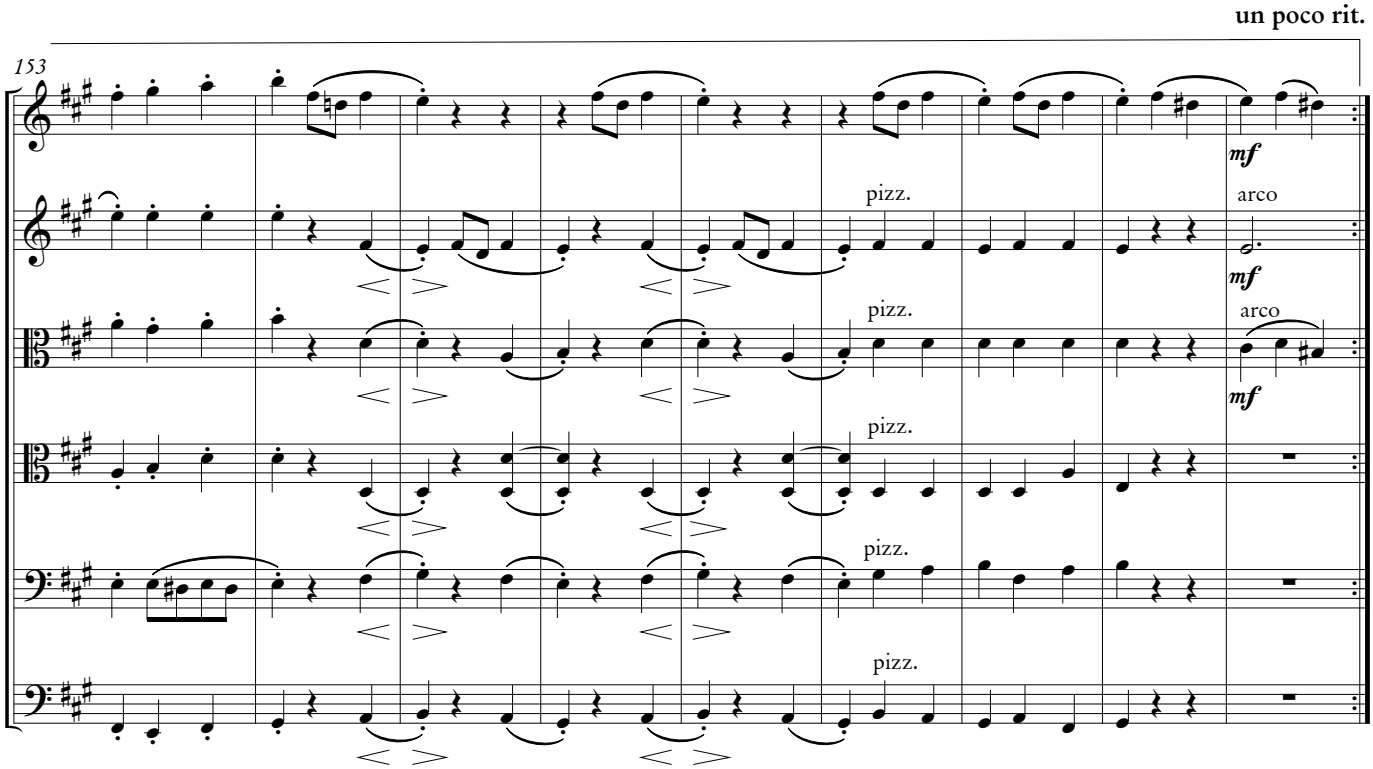
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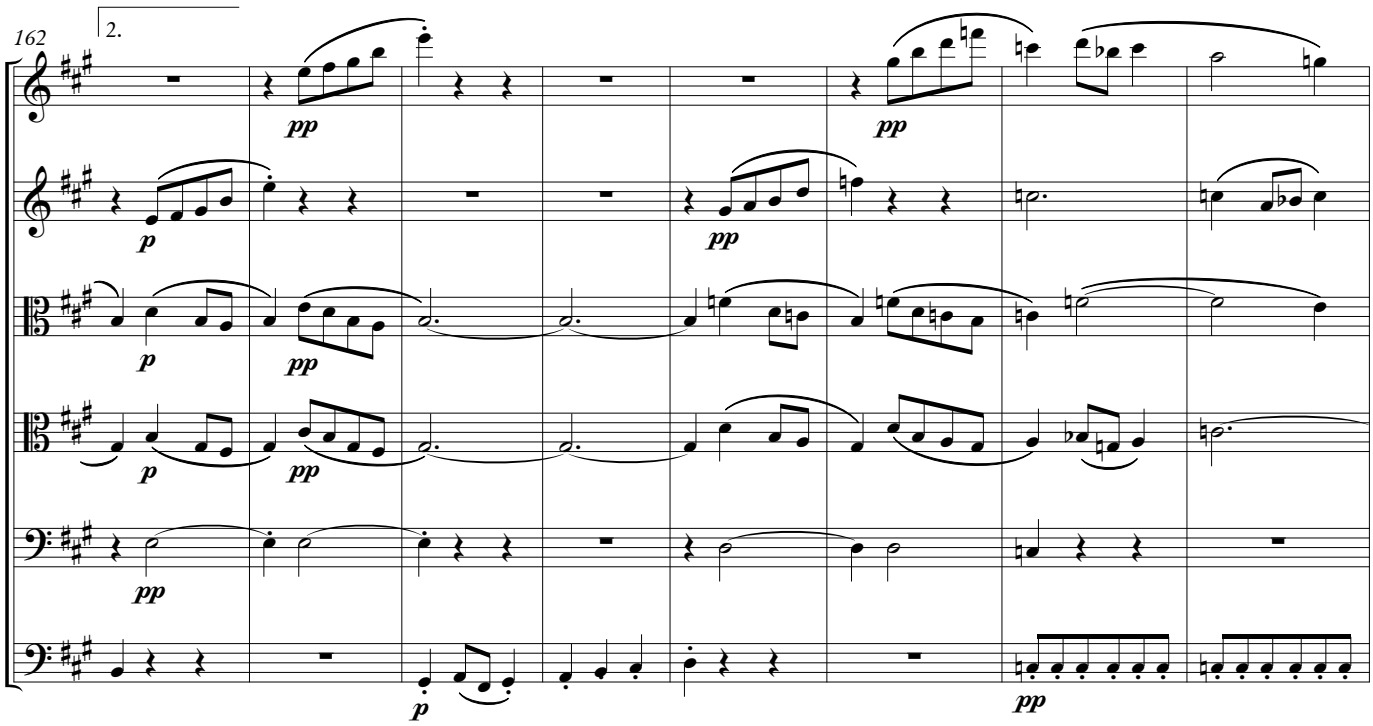
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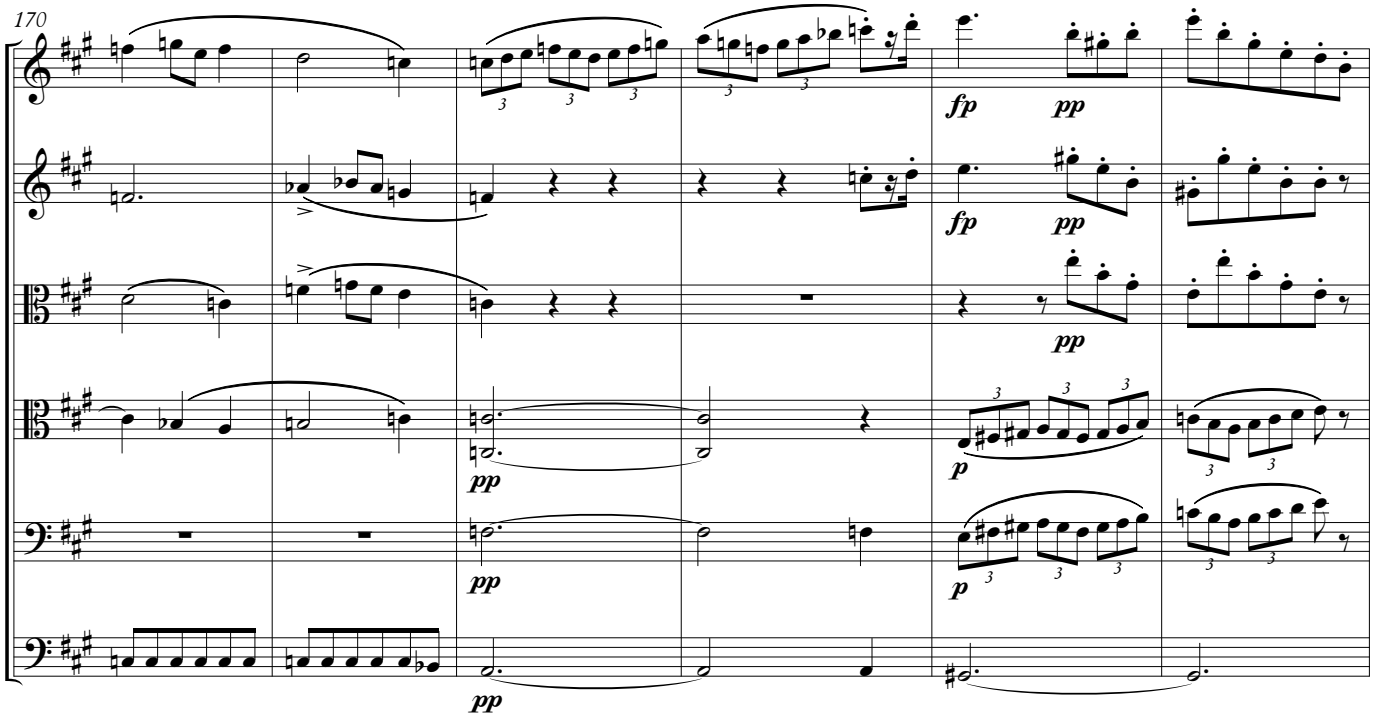


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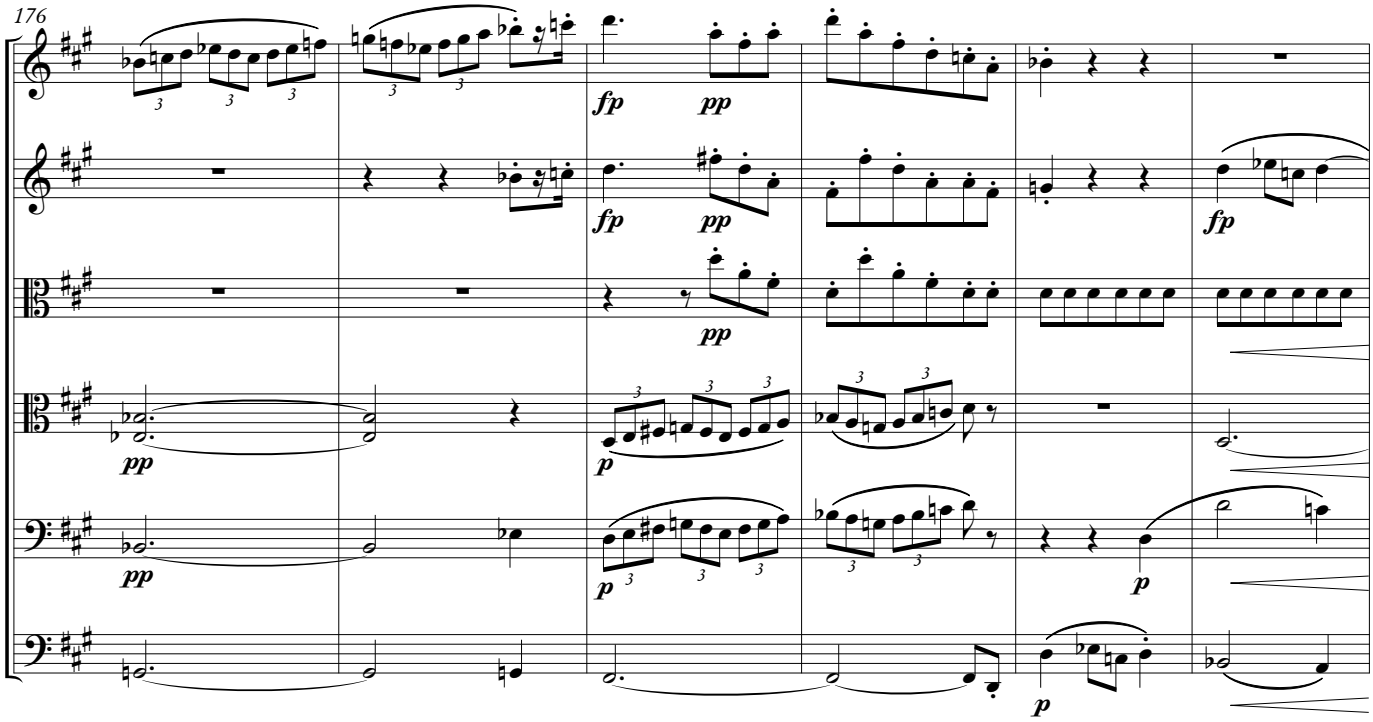

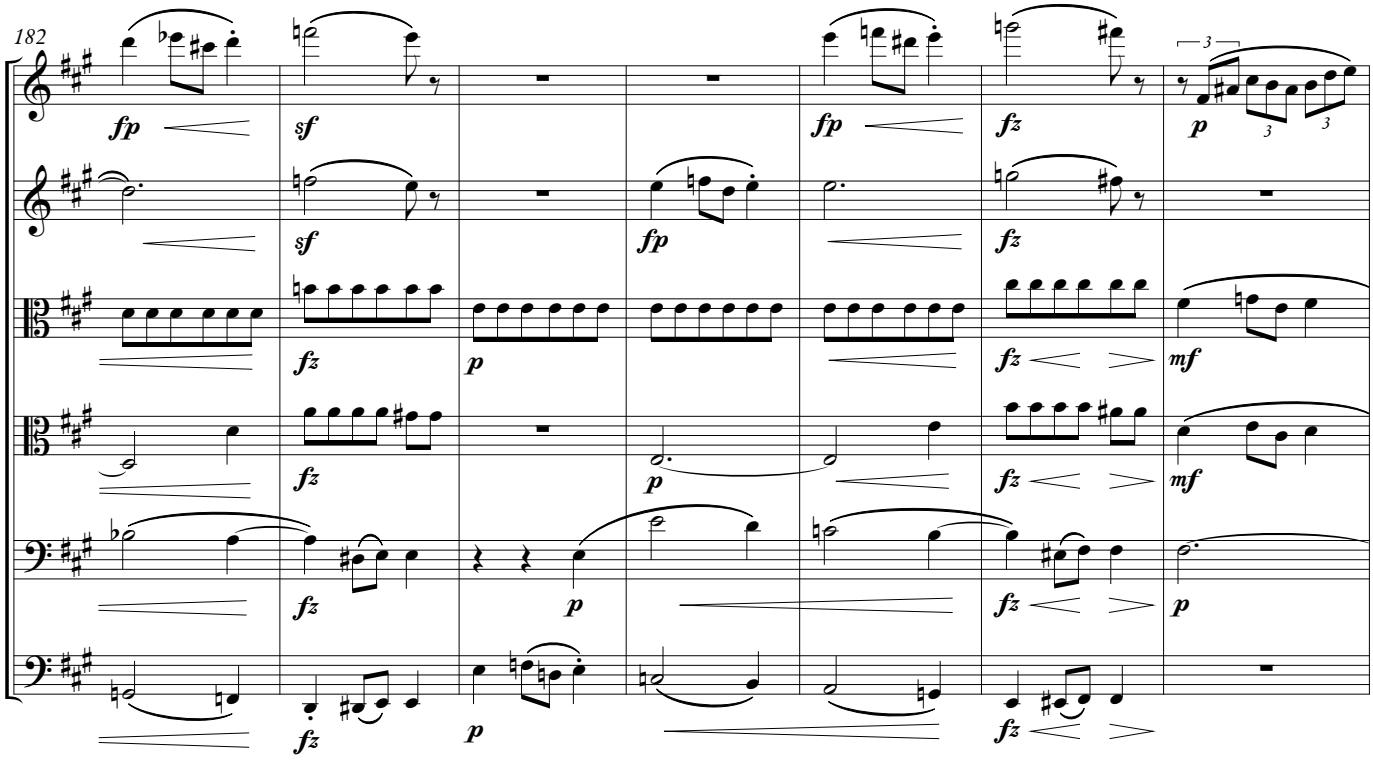
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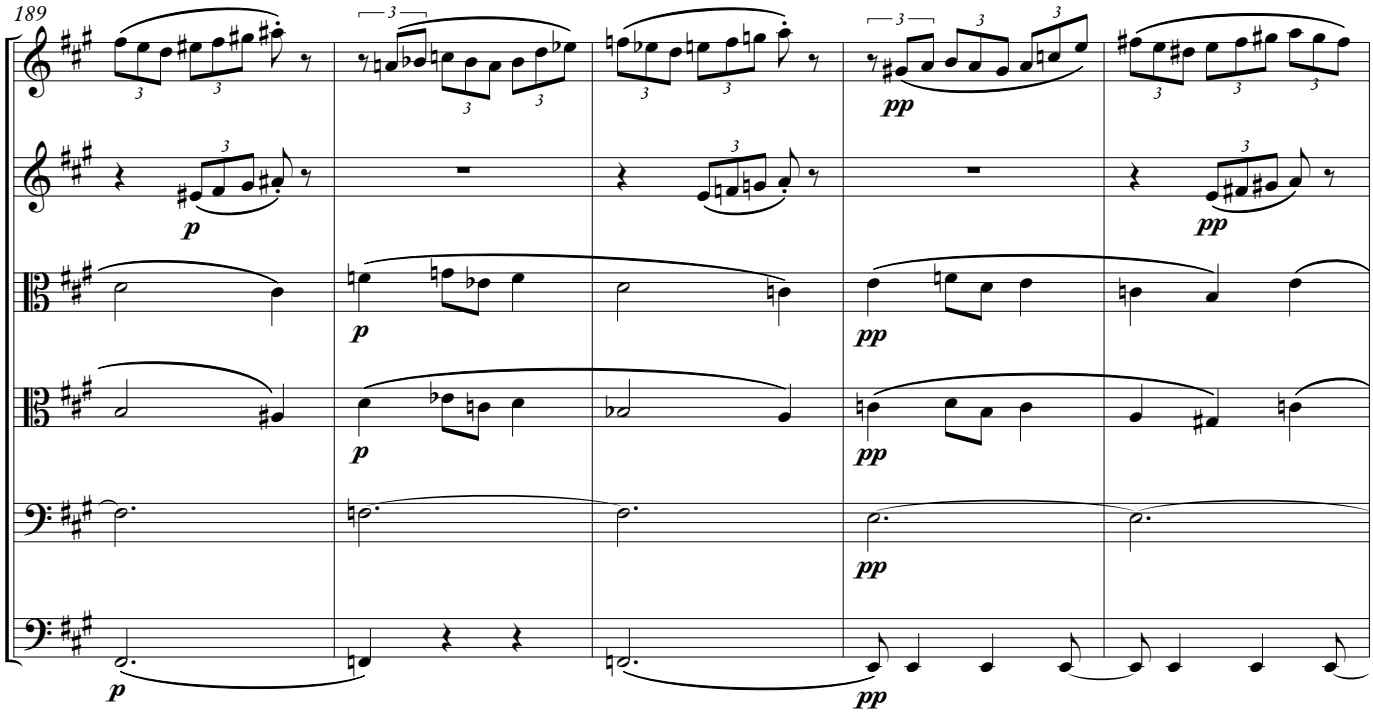
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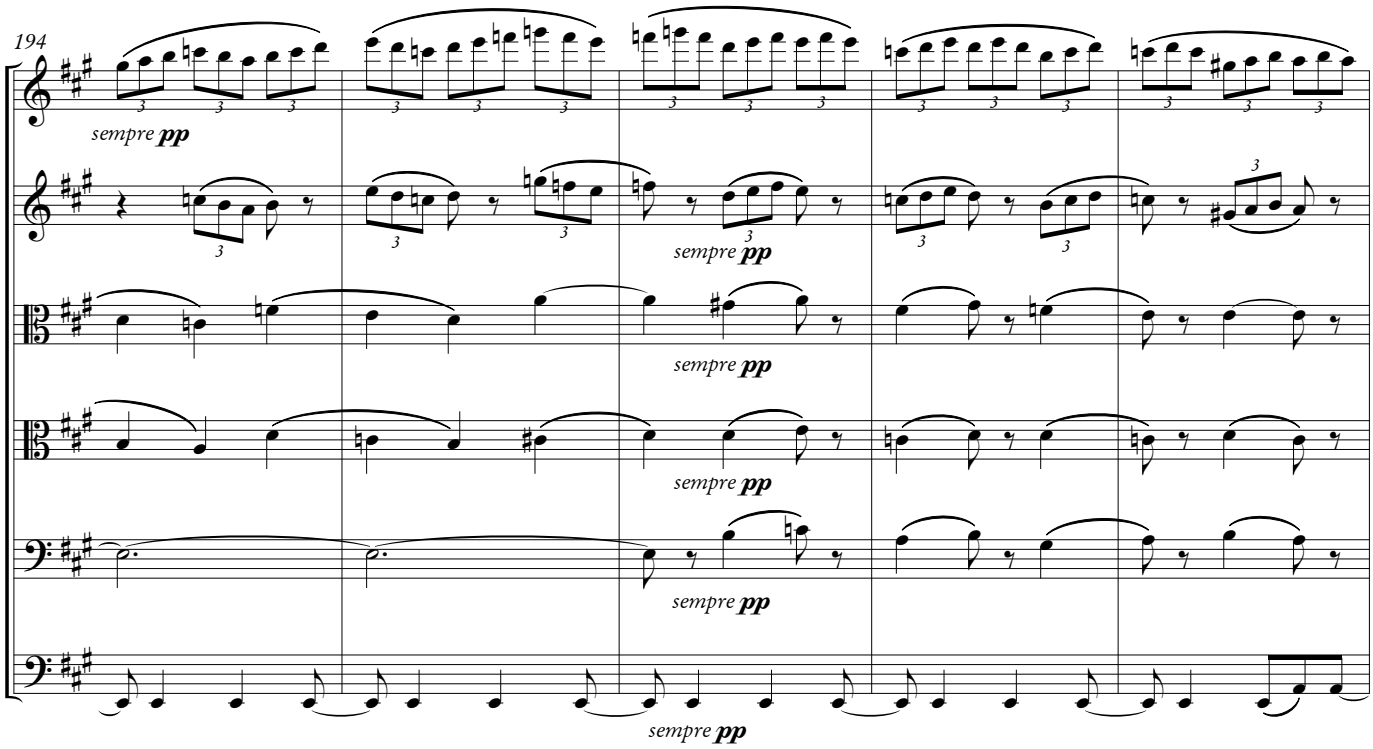
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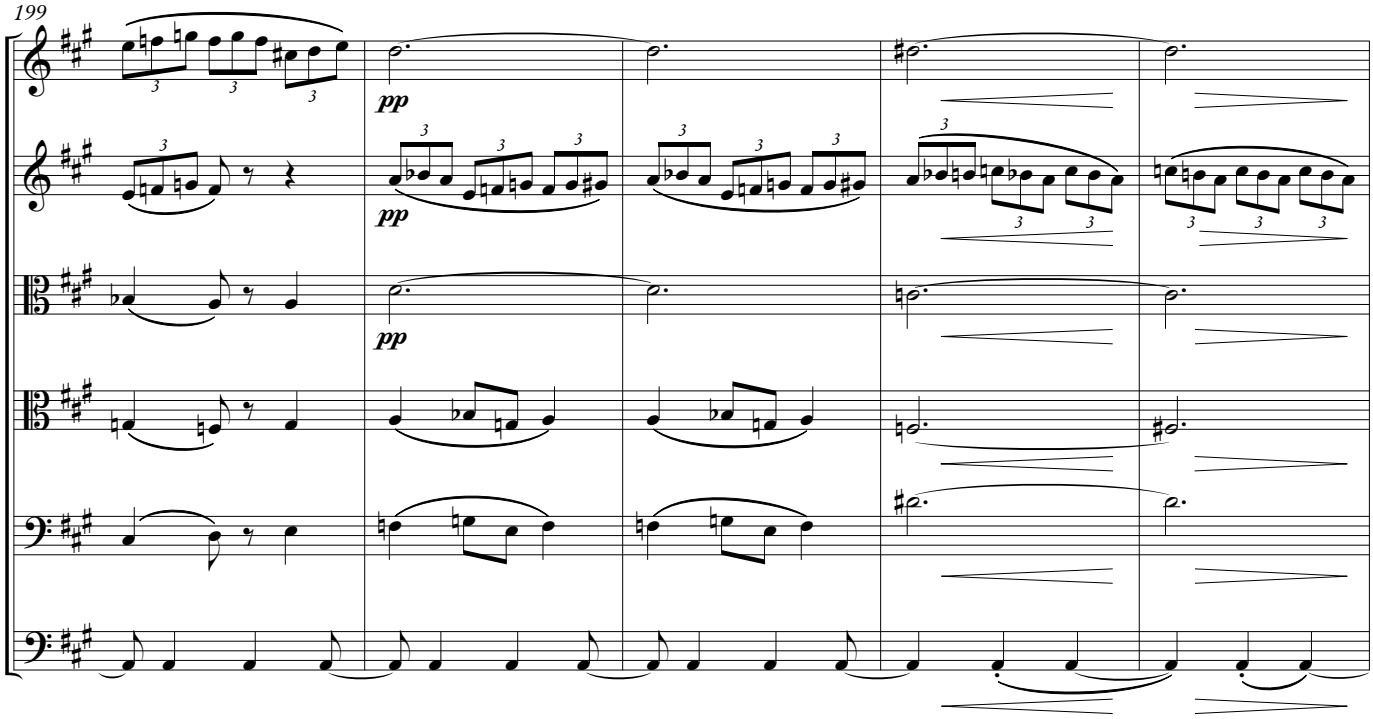
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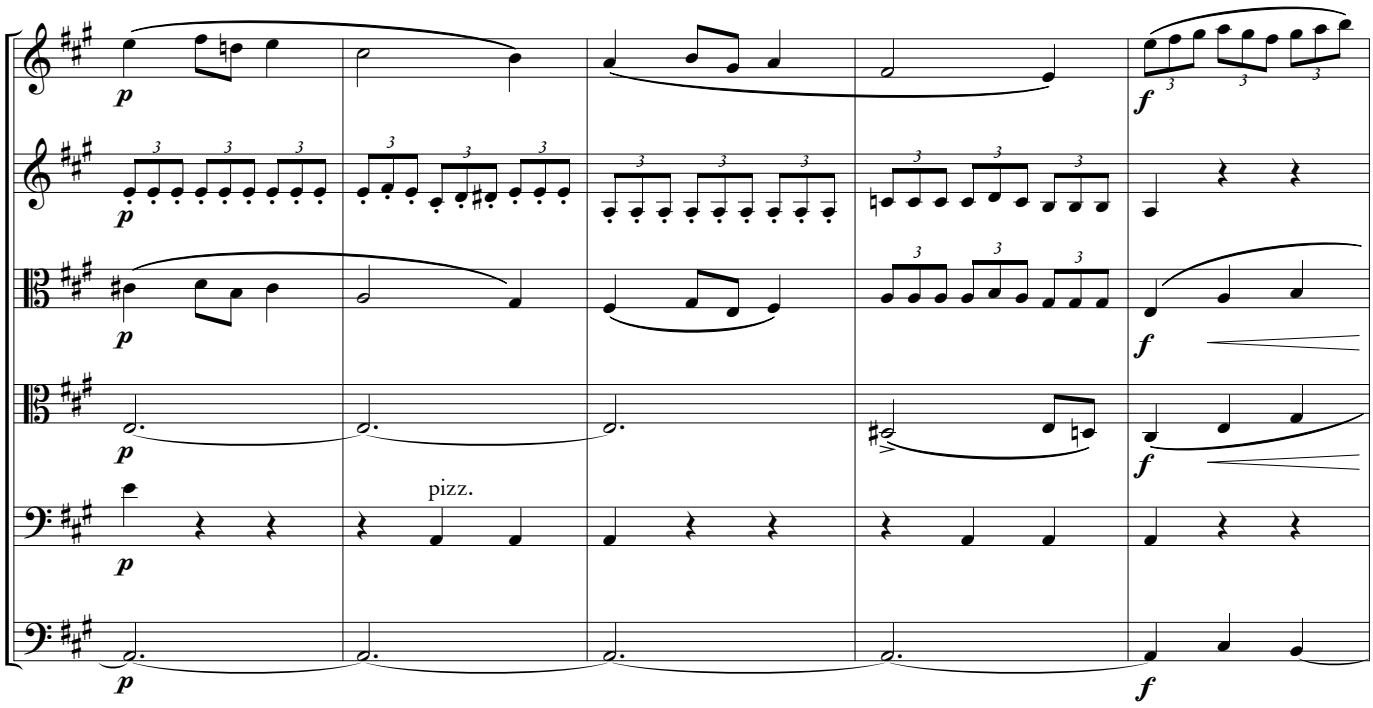


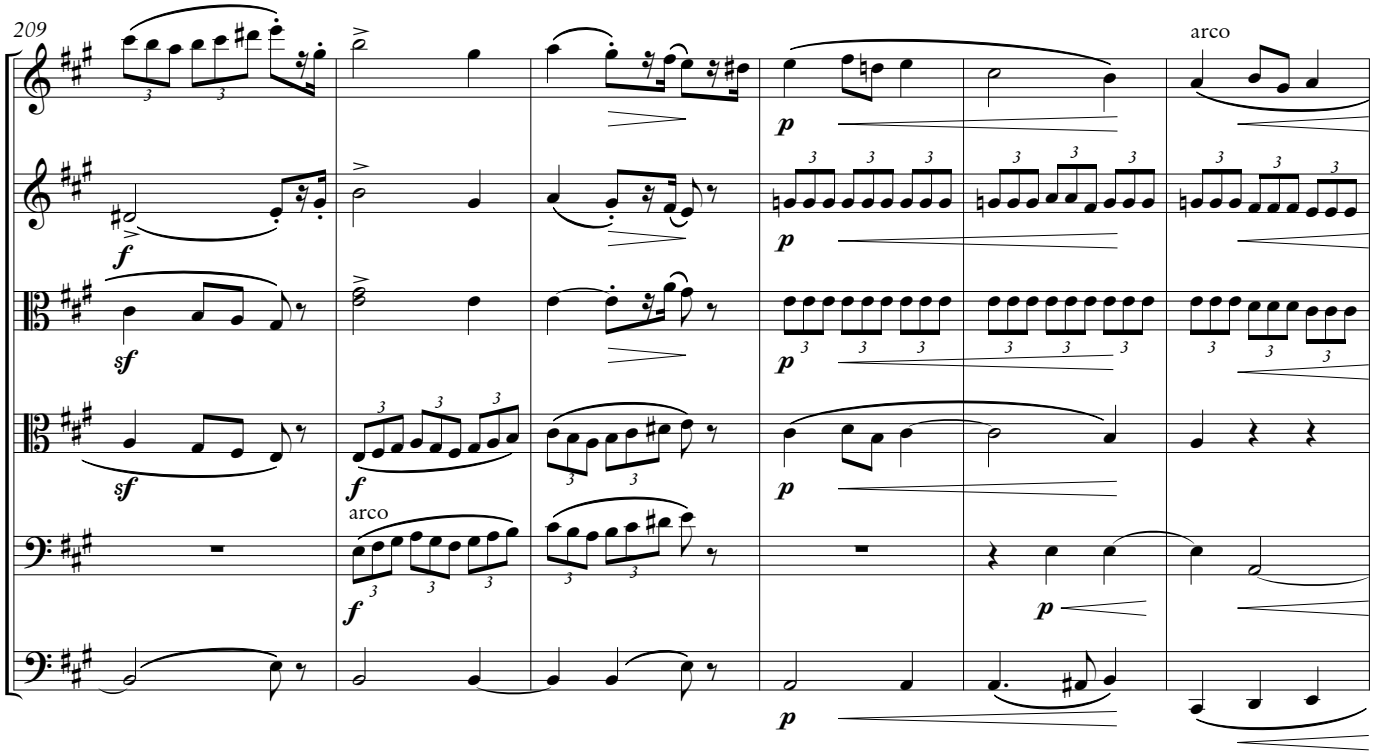

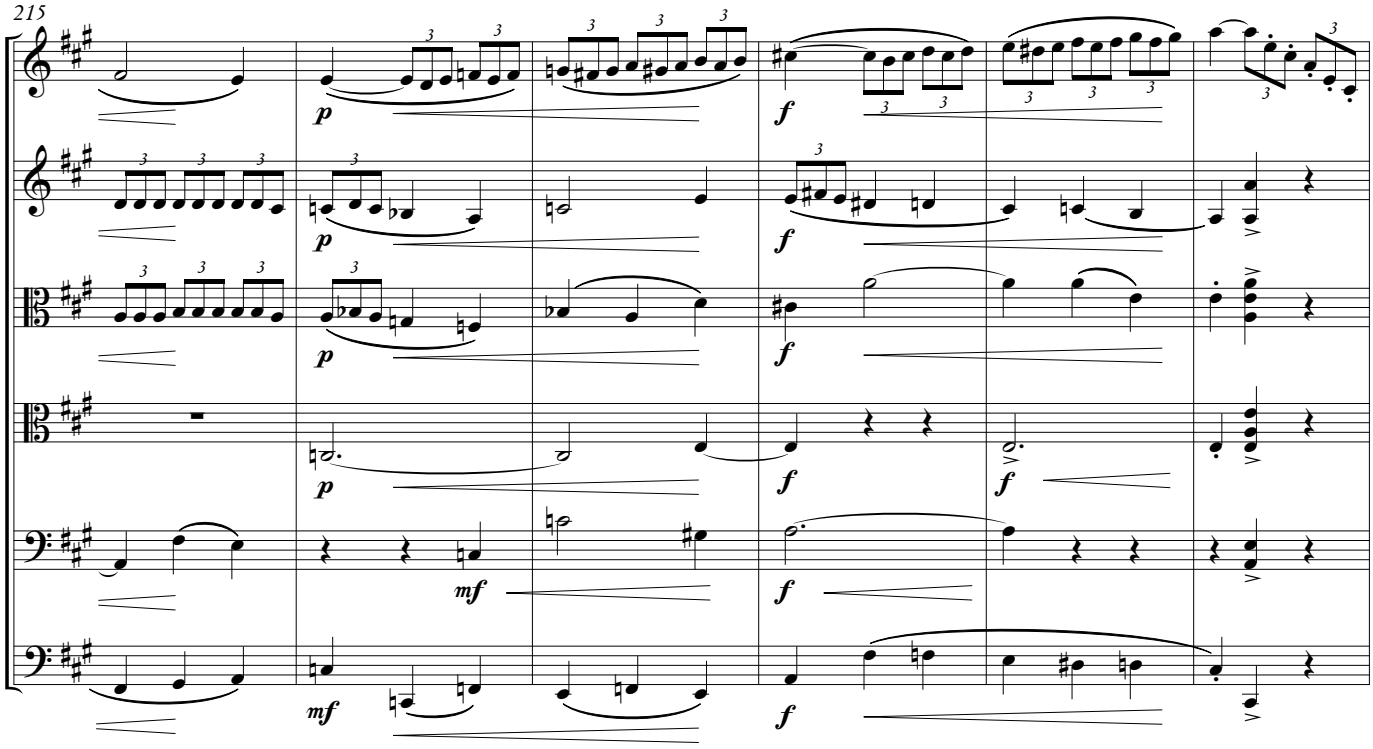


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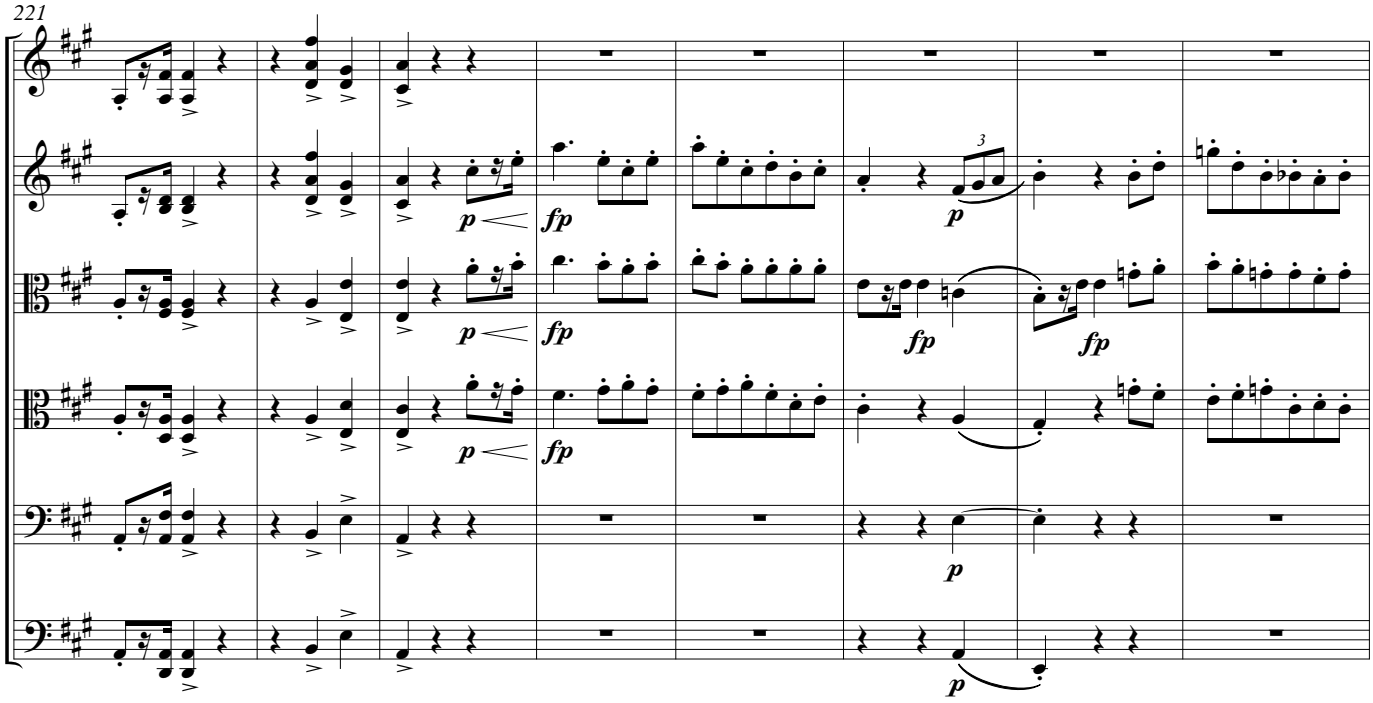

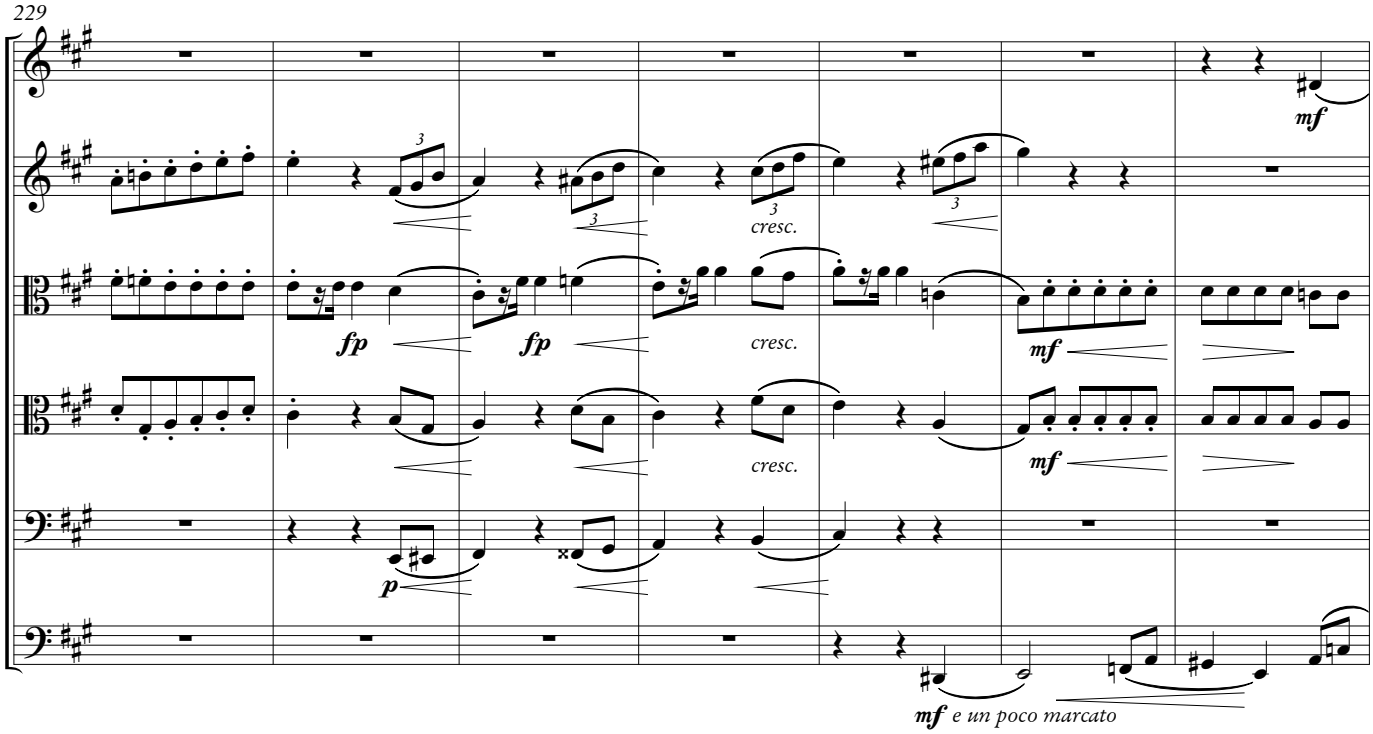
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p
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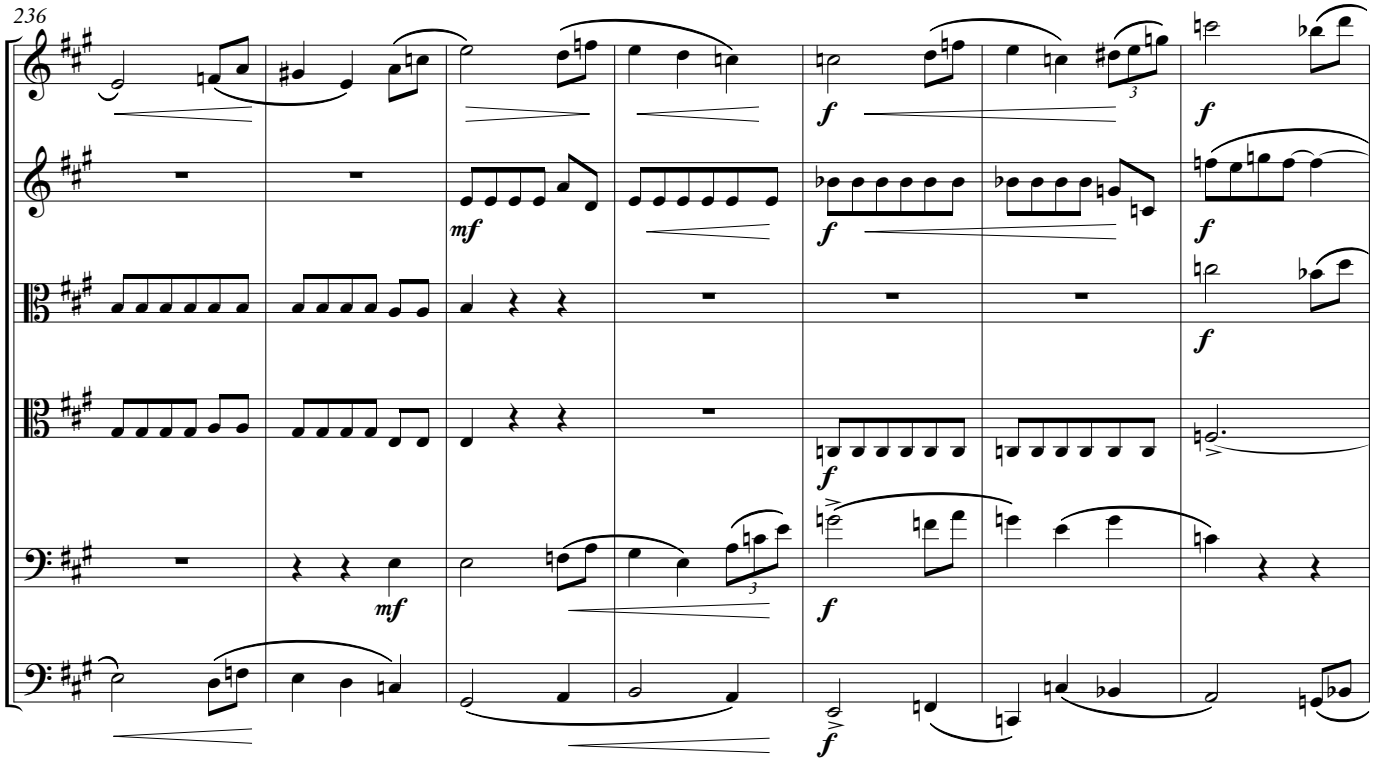
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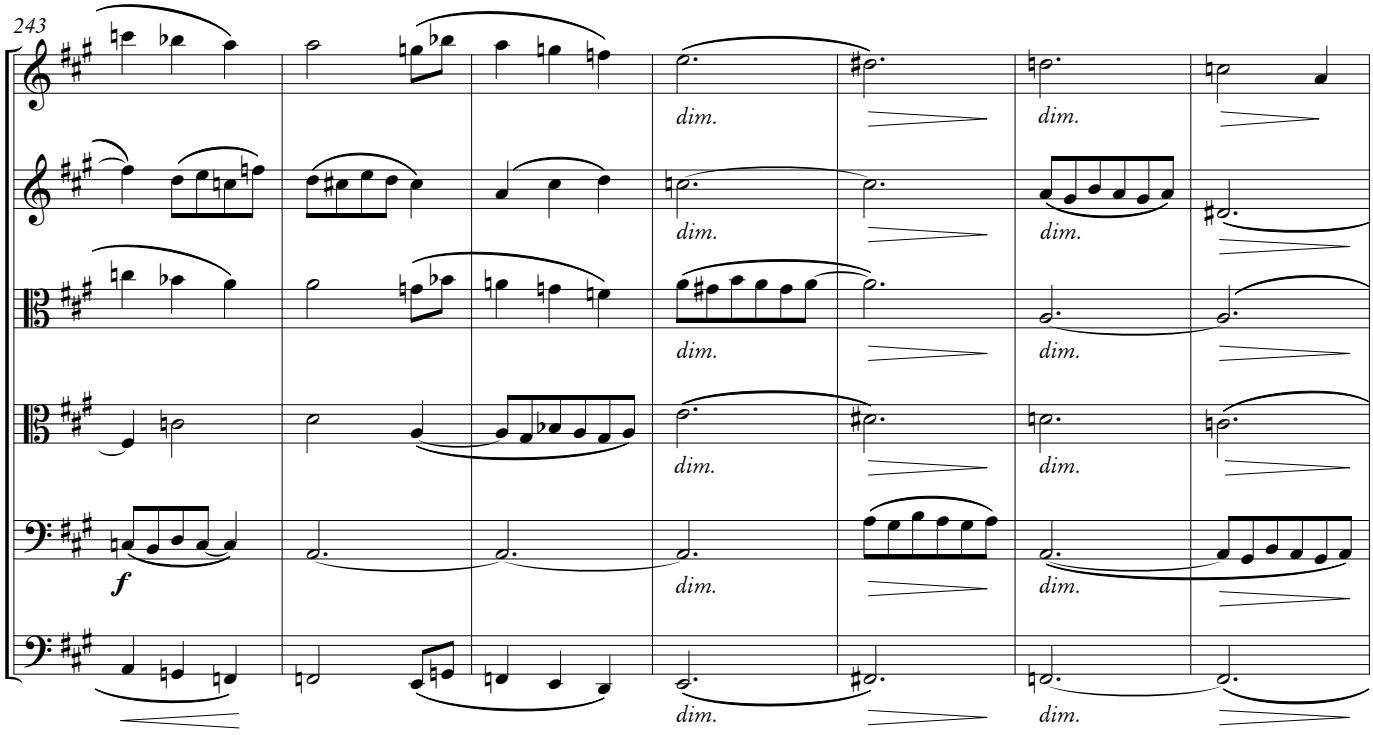


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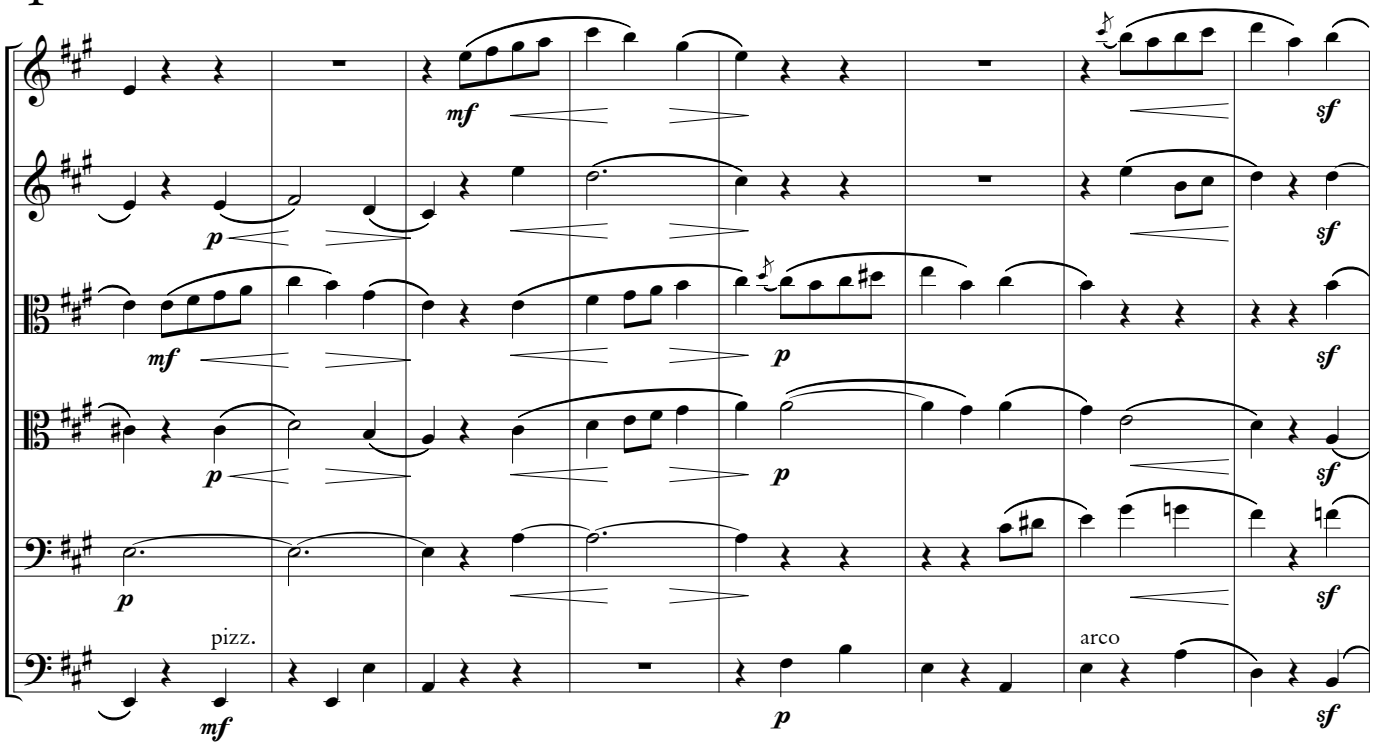

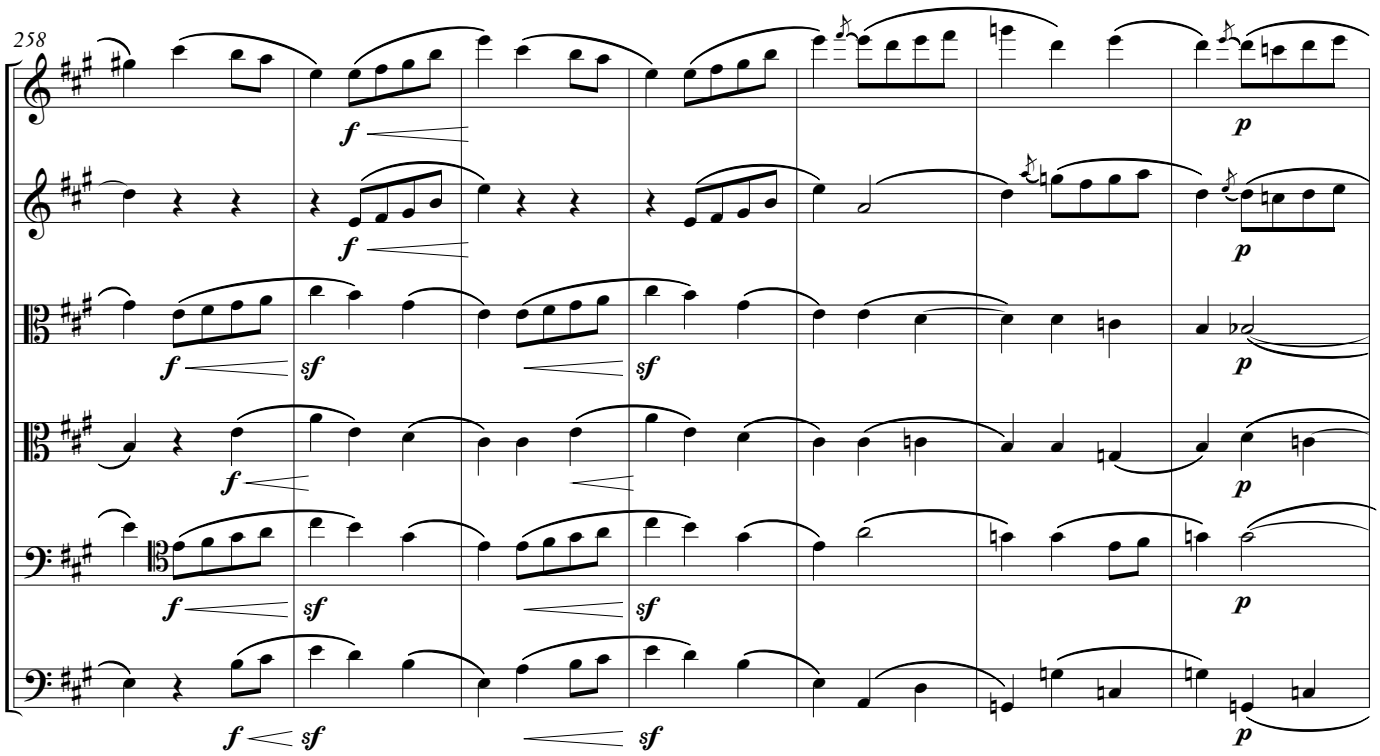
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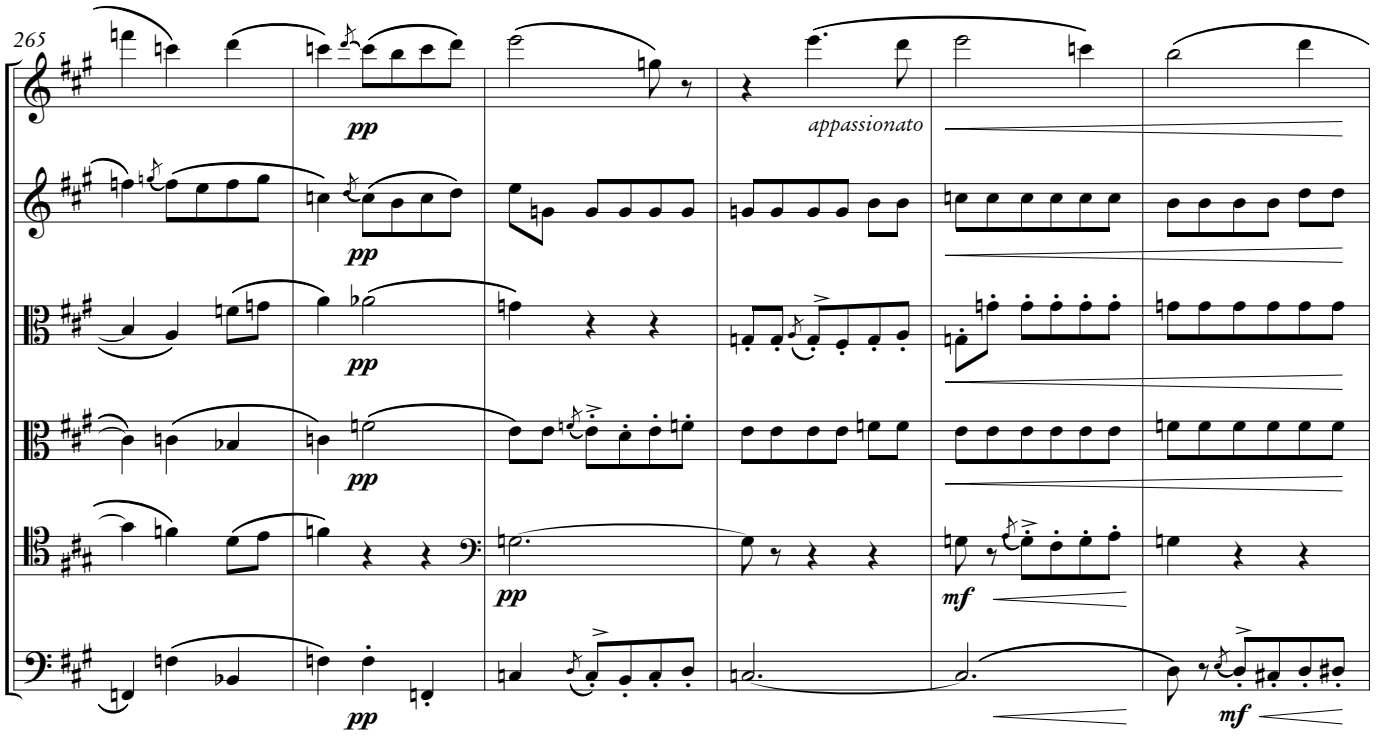
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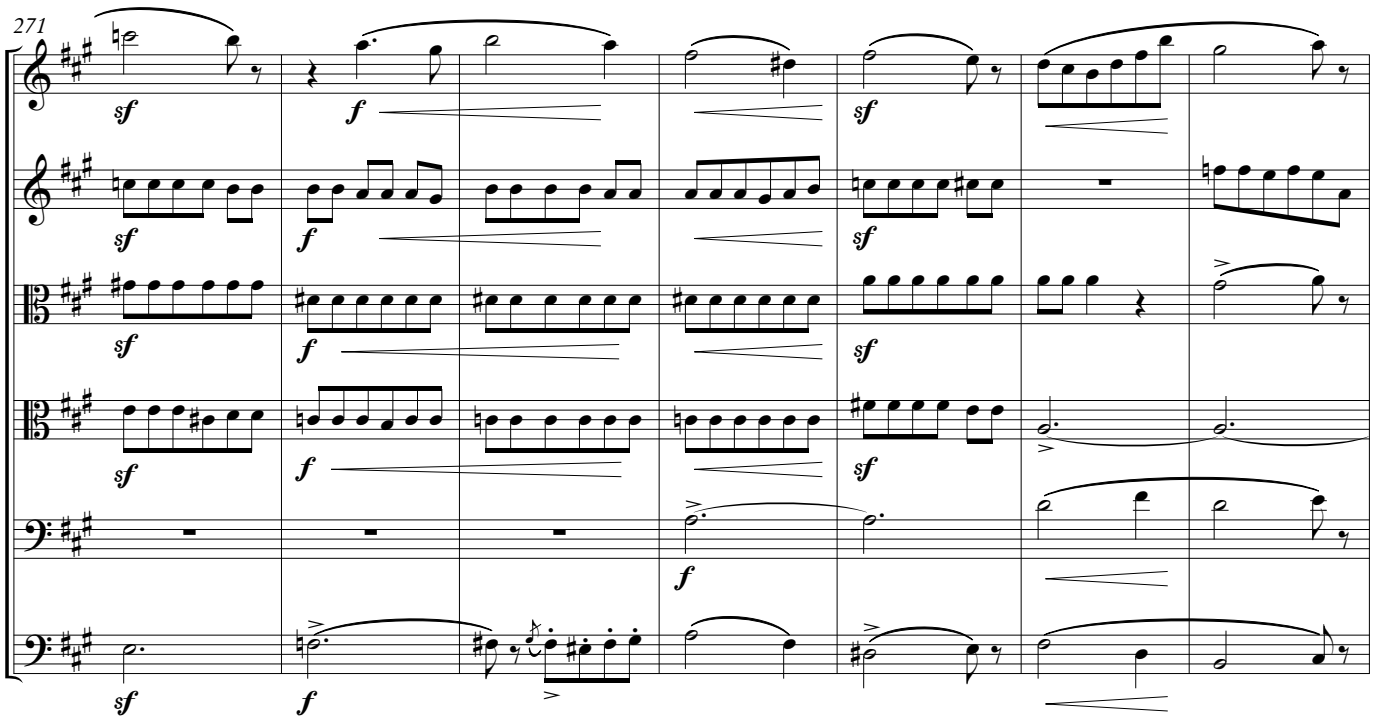
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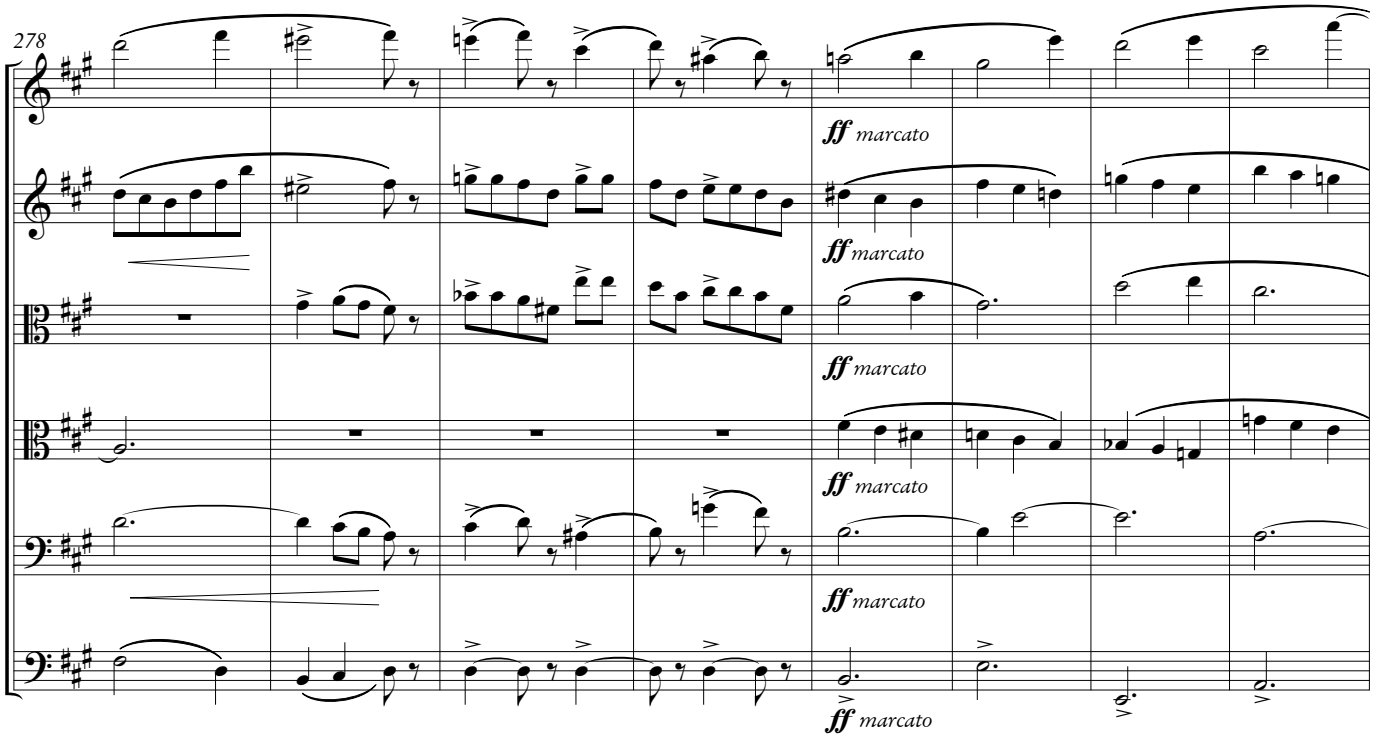
278
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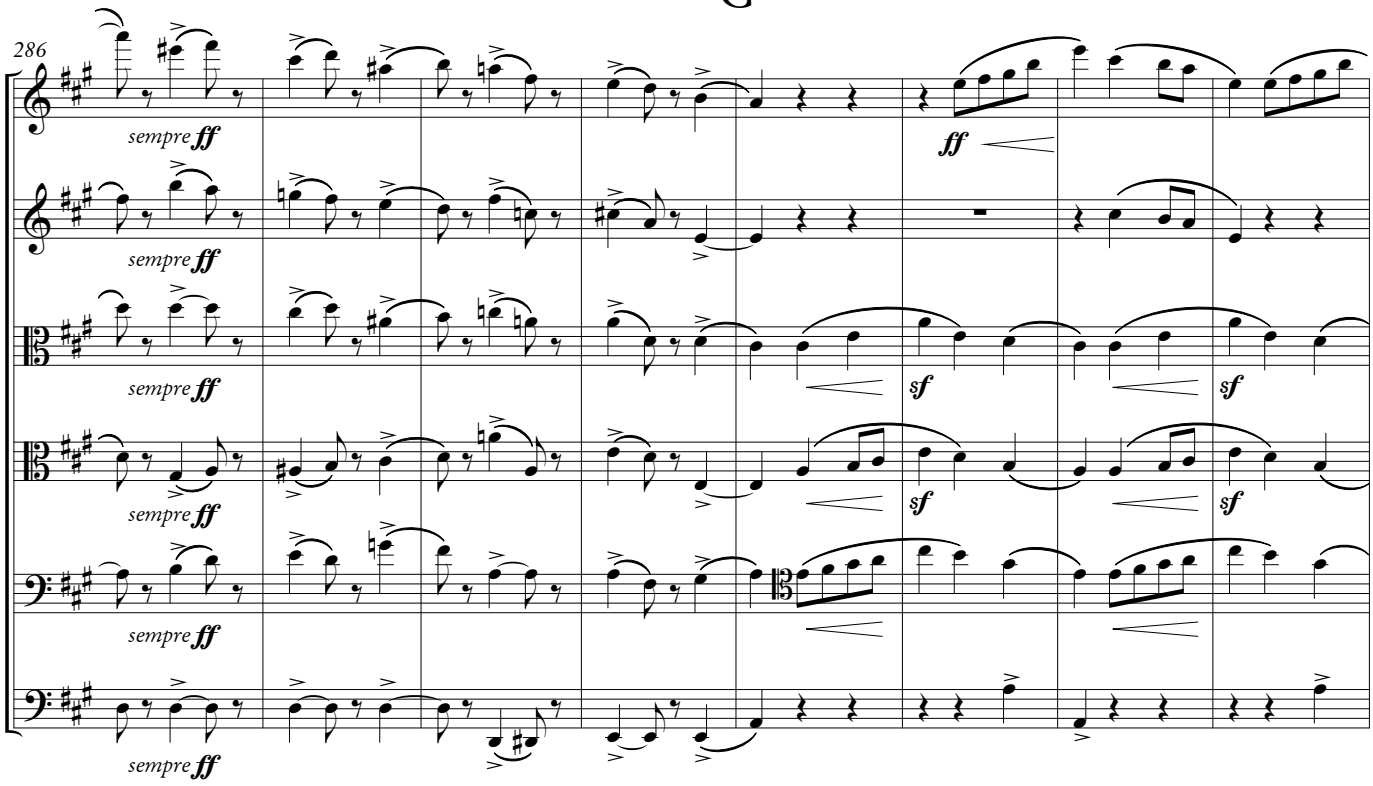


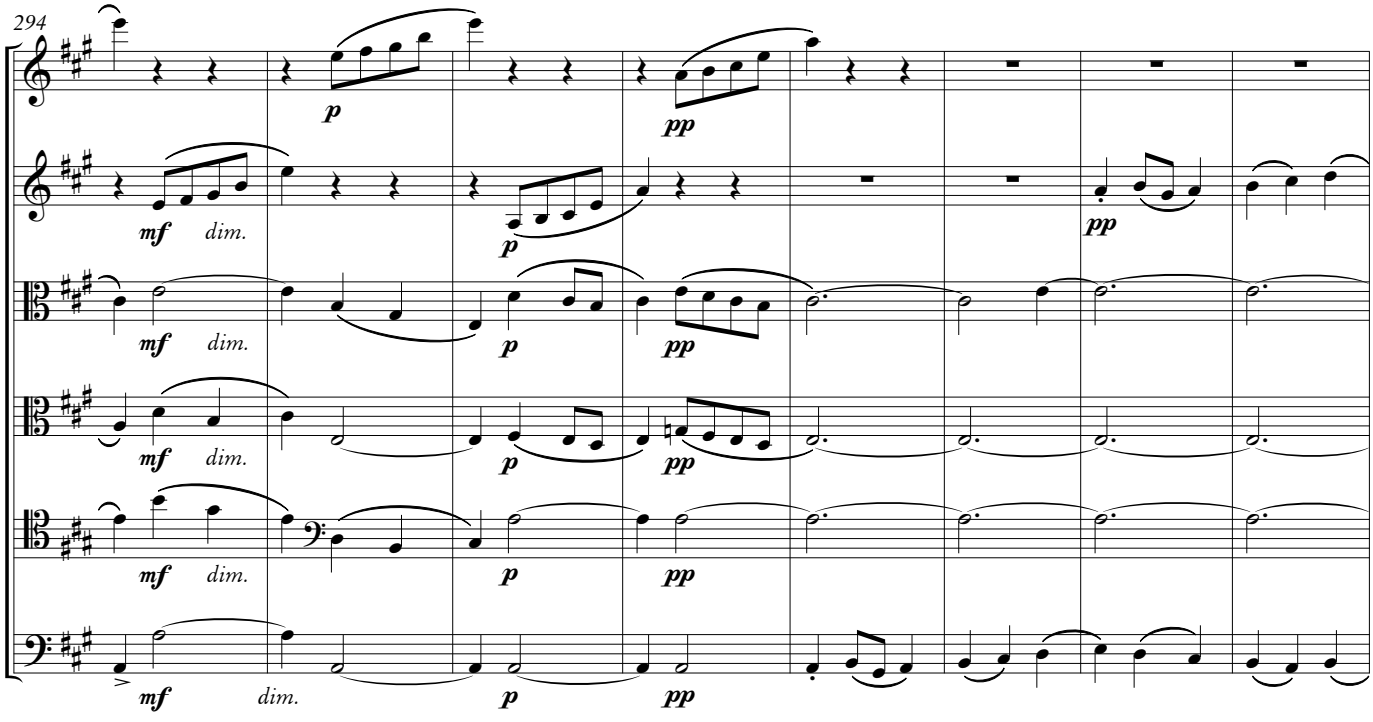

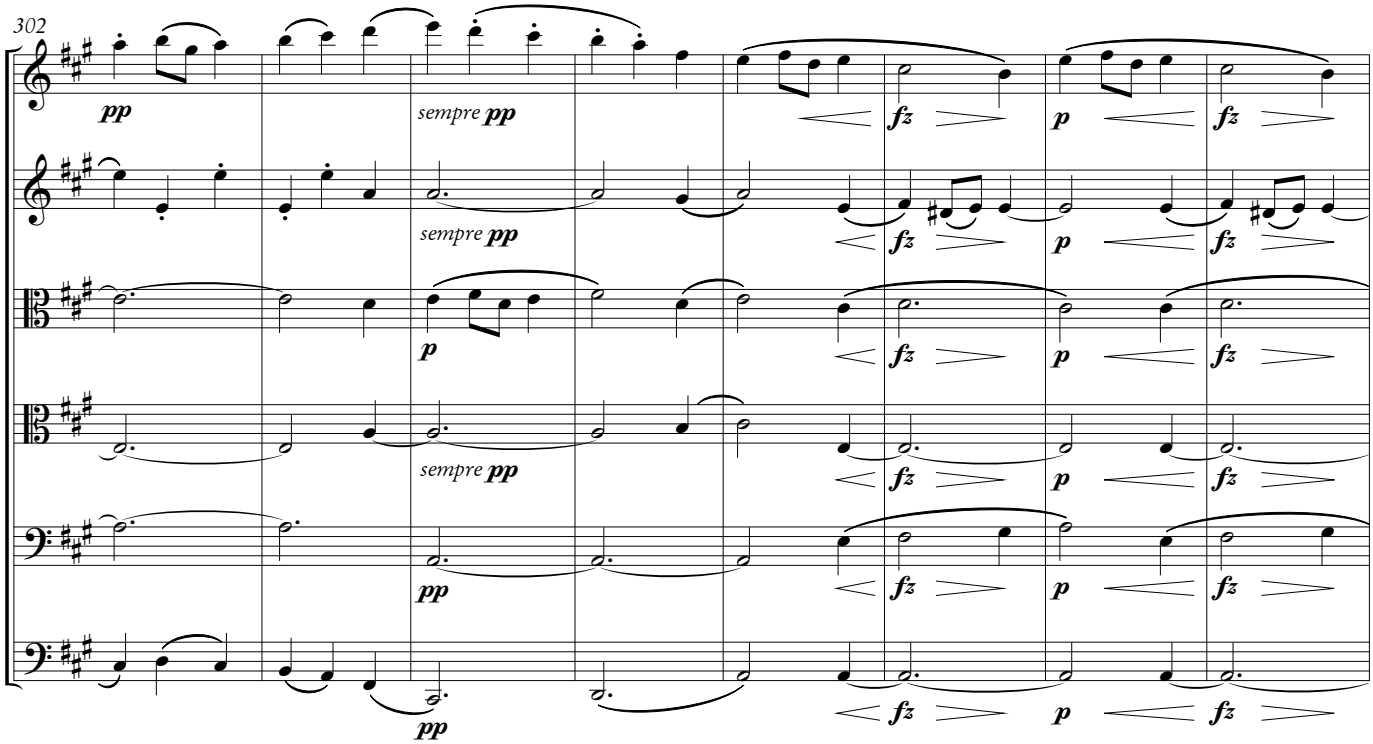
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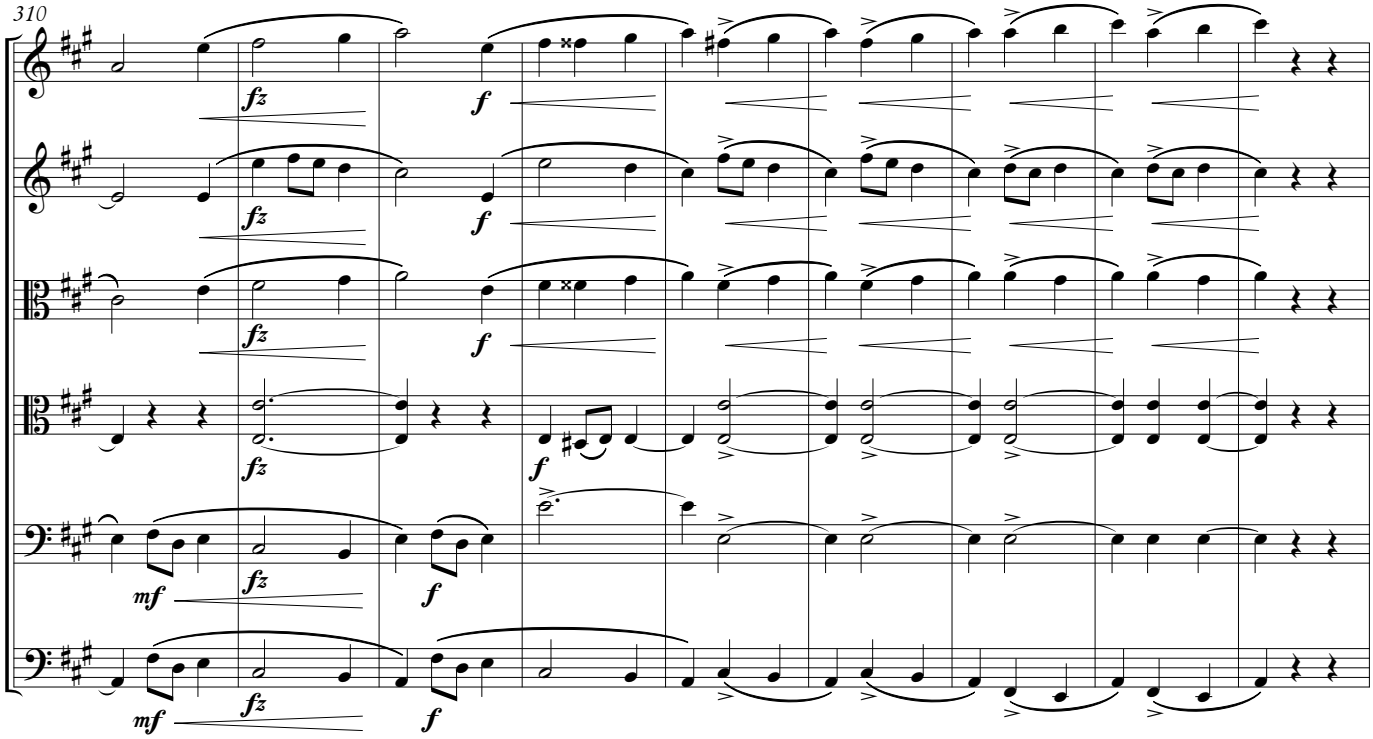
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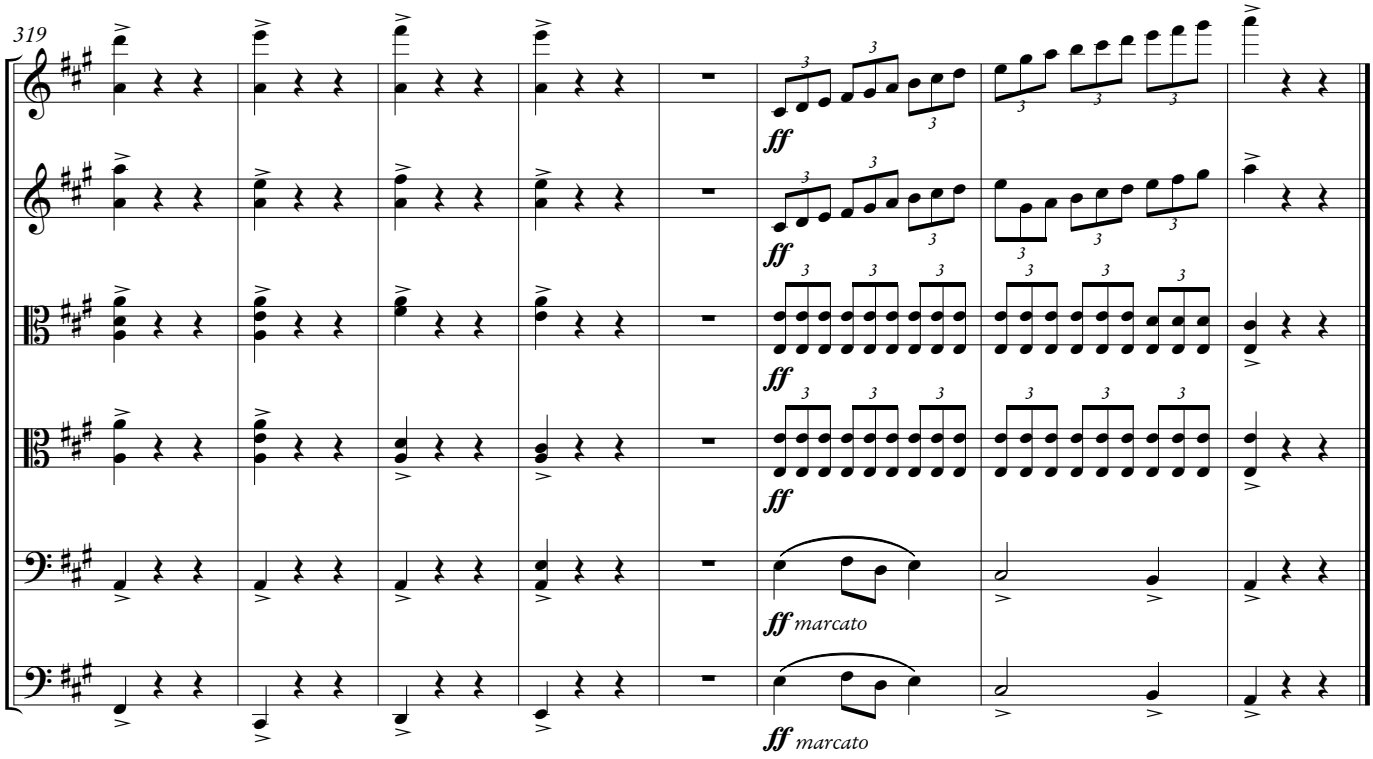
319
ff
ff
ff
ff
ff marcato
ff marcato

# 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 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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# 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 dominerade 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 kammarmusik 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 förstaviolinen 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 förstacellostämman. Detta tema kännetecknas av en åttondel 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 partitur (**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 | | *”Allegro con moto”* tillagt för hand i **Ap**. *Moderato* i **As** |
| 5 | Vla 1 | *”solo”* tillagt från **As** |
| 44 | Vl 1, Vl 2, Vla 1 | Accenter 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 tillagd för hand i **As** |
| 61 | | *”Allegro molto quasi Presto”* 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 *dim* 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 *sf* i **Ap.** |
| 336 | Vla 2 | Accent borttagen för att inte krocka med legatot |
| 342 | Vl 1 | Sista ton korrigerad till g |
| 343-44 | | Accenter tillagda i a.m. Vla 2 |
| 353 | Vl 1 | Tredje ton korrigerad till g |
| 355 | Vla 2 | *mf* inskrivet för hand |
| 358 | Vl 1 | Ändrat till *f* enl. **As** |
| 383 | Vl 1 | I **As** står här *sf* vilket är fel |
| 390 | Vl 2 | *ff* tillagt |
| 392 | Vla 2 | *mf* tillagt |
| 433 | Vla 2 | *mf* tillagt i a.m. Vla1 och senare Vc1. Båge i a.m. Vla 1 |
| 460 | Vl 1, Vc 1 | *pp* tillagt i.a.m. övriga stämmor. I **As** finns inskrivet *p* 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 *cresc.* |
| 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 *dim* 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 *sf* 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 | *cresc dim* 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 korrigerade i **Ap** |
| 38 | | Två korta *cresc.* 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 *cresc-dim* avser och har därför noterats i båda stämmorna. |
| 66 | | Dynamiken i det här partiet skiljer sig från motsvarande ställe i början. |
| 70 | Vc 1 | *cresc* noterat enl. **As** |
| 80-81 | Vc 1 | Dynamiken otydlig i **Ap**. Toner har ändrats, men tonsättaren har glömt att flytta dynamiken. *mf* är därför flyttat till ett musikaliskt mer motiverat ställe i t.81 |
| 87 | Vla 2, Vc | Dynamik korrigerad i a.m. Vl |
| 89 | Vla 2 | Båge i a.m. t.42 |
| 95 | Vl 1 | *pp* tillagt |
| 98 | Vla 2 | *p* 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 | *pp* tillagt i a.m. Vc |
| 34 | Vl 1 | I **Ap** och **As** står tydligt en accent på första slaget, men på alla parallellställen 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 *(f)* 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 | *f* tillagd i a.m. övriga stämmor. |
| 127-128 | Vl 2, Vla 1 | Bågar i a m t. 95-96 |
| 129 | Vl 1 | *p* inskrivet för hand i **As**. Dynamik saknas helt i **Ap** |
| 157 | | Dynamik i a.m. starten av satsen. |
| 224 | | Bågar i a.m. parallellstället 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 | *cresc-dim* tillagd i a.m. Vla 2 |
| 21 | Vla 2, Vc 2 | *f* 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 *cresc* i alla stämmor i a.m. Vl 1 |
| 74 | Vla 1 | Båge och *fp* i a. m. t.70 |
| 78, 82 | Vc 2 | *fp* i a. m. Vl 1och Vl 2 |
| 88 | | *cresc*-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 | *pp* i a.m. Vla 1 |
| 169 | Vla 1 | Båge i a m Vl 1 |
| 187 | Vc | *fz* i a m t.183 |
| 178 | | *pp* tillagt i a m t.174 |
| 188 | Vl 1 | Toner enl. korrigering i **Ap** |
| 192 | Vc | *pp* 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 *sf* 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 | *f* tillagt i a. m. övriga ensemblen |
| 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 | | *p* tillagt i alla stämmor i a.m. Vl 1 |

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