



LUDVIG NORMAN

1831–1885

Tre albumblad

för piano

Three Album Leaves
for piano

Opus 64

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

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Farväl.

Långsamt, med mycken innerlighet.

un poco rit.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The first two measures feature a melody in the right hand and a bass line in the left hand. The final two measures show a more complex texture with multiple voices in both hands.

a tempo, con dolore

The second system continues the piece. It features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf* (mezzo-forte). The music is characterized by a somber and expressive tone, consistent with the instruction *con dolore*.

The third system of the score shows a continuation of the melodic and harmonic themes. The right hand has a more active role with some grace notes, while the left hand provides a steady accompaniment. The dynamic remains *mf*.

The fourth system introduces a change in dynamics, starting with a forte (*f*) dynamic in the right hand, which then softens to piano (*p*) in the following measures. The left hand continues with its accompaniment.

The fifth and final system of the score concludes the piece. It features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf* and *f*. The system ends with a fermata over the final notes. Below the bass staff, there are two instances of the word "Led." followed by an asterisk, indicating a lead-in or a specific performance instruction.

un poco più lento

pp

a tempo

mf e poco agitato

f e poco a poco stringendo

ff poco a poco stringendo

sempre accelerando sempre più moto

ritardando al tempo

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dynamic marking of *p* in the third measure. The bass clef staff contains a simple accompaniment. The key signature has three flats.

Second system of musical notation. The treble clef staff has a dynamic marking of *rit.* in the first measure, followed by *p* in the second measure, and *a tempo* above the staff in the third measure. The bass clef staff has a dynamic marking of *p* in the second measure. The key signature has three flats.

Third system of musical notation. The treble clef staff has a dynamic marking of *mf* in the second measure. The bass clef staff has a dynamic marking of *mf* in the second measure. The key signature has three flats.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *mf* in the second measure. The bass clef staff has a dynamic marking of *mf* in the second measure. The key signature has three flats.

Fifth system of musical notation. The treble clef staff has dynamic markings of *f* in the second measure, *p* in the third measure, and *pp* in the fourth measure. The bass clef staff has dynamic markings of *f* in the second measure, *p* in the third measure, and *pp* in the fourth measure. The key signature has three flats.

* B-förtecken infört för d1.

mf *il basso marcato*

This system contains the first two staves of music. The upper staff features a melodic line with a wide intervallic leap and a slur. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. The dynamic marking *mf* and the instruction *il basso marcato* are placed between the staves.

f

This system contains the next two staves. The upper staff continues the melodic line with a series of chords. The lower staff has a more active accompaniment with a dotted eighth-note pattern. The dynamic marking *f* is placed between the staves.

p

This system contains the third and fourth staves. The upper staff has a melodic line with a slur. The lower staff has a simple accompaniment with a dotted quarter note. The dynamic marking *p* is placed between the staves.

smorzando *ritenuto e*

This system contains the fifth and sixth staves. The upper staff has a melodic line with a slur. The lower staff has a simple accompaniment with a dotted quarter note. The dynamic markings *smorzando* and *ritenuto e* are placed between the staves.

perdendosi *Ad. **

This system contains the seventh and eighth staves. The upper staff has a melodic line with a slur. The lower staff has a simple accompaniment with a dotted quarter note. The dynamic marking *perdendosi* and the tempo marking *Ad. ** are placed between the staves.

Blomsterspråk.

I.

Blåsippornas välgångsönskan.

Andantino con moto.

The musical score is written for piano and consists of six systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Andantino con moto'. The score includes various dynamic markings and performance instructions:

- System 1:** Starts with a piano (*p*) dynamic and the instruction *grazioso e leggero*.
- System 2:** Features a mezzo-forte (*mf*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic.
- System 3:** Includes piano-piano (*pp*), mezzo-forte (*mf*), ritardando (*rit.*), fortissimo (*sf*), and piano (*p*) dynamics.
- System 4:** Marked *a tempo*, it includes *un poco ritardando* and *mf cantabile* instructions.
- System 5:** Features a crescendo (*crescendo*) marking and a piano-piano (*pp*) dynamic.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving bass lines. Performance markings include *crescendo sempre poco* and dynamic accents *a*, *poco*, and *al*.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active bass line. Performance markings include *a tempo*, *sf*, *un poco rit.*, *p*, and *pp*.

Third system of the piano score. The right hand has a more rhythmic melodic line, and the left hand continues with a steady bass line. Performance markings include *mf*.

Fourth system of the piano score. The right hand features a melodic line with slurs, and the left hand has a rhythmic bass line. Performance markings include *f*, *sf*, *frit.*, *sf*, *un poco rit*, and *p*.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand continues with a rhythmic bass line. Performance markings include *p*.

Sixth system of the piano score, ending with a double bar line. The right hand has a melodic line with slurs, and the left hand has a rhythmic bass line. Performance markings include *pp*.

II.

Förgät mig ej.

Andante innocente.

First system of the piano score. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *p*, *mf*, and *f*.

Second system of the piano score. The right hand continues the melodic line with some grace notes. Dynamics include *mf*, *p*, and *f*.

Third system of the piano score. The right hand features a series of grace notes. Dynamics include *f*, *p*, and *mf*.

Fourth system of the piano score. The right hand has several trills marked with *tr*. Dynamics include *f* and *mf*.

Fifth system of the piano score. The right hand includes a triplet marked with a '3'. Dynamics include *p*, *pp*, and *mf*.

Sixth system of the piano score, concluding the piece. Dynamics include *pp*.

Ludvig Norman

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

Norman var stockholmare. Redan i unga år undervisades han i pianospel av Vilhelmina Josephson som var vän till familjen, senare av Theodor Stein och Jan van Boom. Norman tog också lektioner i musikteori av Adolf Fredrik Lindblad. Han fortsatte sina studier vid Musikkonservatoriet i Leipzig, där han hade lärare som Ignaz Moscheles (piano), Moritz Hauptmann (kontrapunkt) och Julius Rietz (komposition). Intrycken från åren i Leipzig gav Norman viktiga musikaliska impulser som han efter hemkomsten arbetade för att sprida.

Tillbaka i Stockholm försörjde han sig som pianolärare, men framträdde också som pianist. Han skrev musikkritik utifrån den estetiska ståndpunkt han vunnit i Leipzig. 1858 blev han lärare vid Musikkonservatoriet (komposition, instrumentation och partiturläsning), en syssla han med vissa avbrott upprätthöll till 1882. Norman började dirigera Hovkapellet 1861 och utnämndes till hovkapellmästare året därpå. Som ledare för denna orkester satsade han energiskt på konsertverksamhet, detta parallellt med operaföreställningarna.

Ludvig Norman började komponera i unga år och kunde efter studieåren verka som en mycket välutbildad och för sin tid modern tonsättare. Hans produktion kom att bli omfattande och fördelad på många verktyper. Normans tre symfonier är viktiga verk i svensk symfonik, samma ställning har hans sex stråkkvartetter i svensk kammarmusik.

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Om utgåvan

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har företagits utan kommentar.

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Ludvig Norman

Ludvig Norman (1831–1885) was a key figure of the Swedish music scene from the 1850s until his death. Even if contemporary music-goers did not always appreciate his initiatives, his contributions are highly valued by music historians. As a composer, conductor, teacher, author and concert arranger, one could say that Ludvig Norman helped to bring fresh life to the Swedish music scene.

Norman was born and bred in Stockholm. As a young boy he was taught piano by Vilhelmina Josephson, who was a friend of the family, and later by Theodor Stein and Jan van Boom. He also took lessons in music theory for Adolf Fredrik Lindblad. He continued his studies at the Leipzig Music Conservatory, where his teachers included Ignaz Moscheles (piano), Moritz Hauptmann (counterpoint) and Julius Rietz (Composition).

The impression that these years in Leipzig made on Norman gave him important musical inspiration that he endeavoured to spread on his return to Sweden.

Back in Stockholm, he made a living as a piano teacher and a performer, and wrote articles of music criticism from the aesthetic perspective he had gained in Leipzig. In 1858 he became a teacher at the Royal Conservatory of Music in Stockholm (composition, orchestration and score-reading), an occupation that he pursued, with the exceptional break, until 1882. Norman started to conduct the Royal Court Orchestra in 1861 and was appointed hovkapellmästare ('Chief Conductor of the Royal Court Orchestra') the following year. As director of this orchestra he invested considerable time and energy in concert performances alongside its opera obligations.

Ludvig Norman started to compose as a young man and was able to work as a consummately trained and for his time modern composer after completing his studies. His oeuvre came to be an extensive and varied one. Norman's three symphonies are important inclusions in the Swedish symphony genre, as are his six string quartets in Swedish chamber music.

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Trans. Neil Betteridge

About the edition

Levande Musikarv's (Swedish Musical Heritage's) emendated editions are editorially revised and corrected versions of previously printed material, with comments on the corrections and amendments inserted as footnotes. Adjustments to slurs, accidentals, accents and articulation marks that have not affected the reading have been made without comment.

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