

Violin I

215 *p* *f*

220 *sf* *p*

225 *fz* *fz* *fz* *ff*

232

237 *G* *ff*

243 *(8va)* *loco* 11 Violin 2

259 *f* *3* *H* *loco*

265 *8va*

270 *(8va)* *loco* *3*

274 *3*

278 *3*

283 *8va* *sf* *f*

16 3 3 Fine 11/1 -67

String Octet C Major / Stråkoktett C-dur, op. 30

Violin I

Ludvig Norman (1831-1885)

I

Andante sostenuto

Anf. Nov. -66 *p* *con espressione*

9 *pp* *f*

15 *pp*

20 *3*

25 *cresc. molto al fz*

31 *pp* *p* *f fz*

36 Allegro *mf* *p*

42 *fz* *p* *7* *violin 2*

Violin I

54 *f*

60 *mf* *f*

67 *f* *8va*

72 *ff* *loco* *violin 2* **A** 6 7 8

84 *p*

92 *grazioso* *mf* *p*

99 *f* *p* *sf*

105 *p*

112 *f* *p*

118 *f* *p* **B**

123 *p* *mf* 6

Violin I

149 *8va* *loco* *p*

154

160 *p* *8va* 3

165 *ff* *loco* 3

170 *f*

175

180 *pp*

185 *f*

190 *8va* *loco* *ff* 3 3

194 *fp* *con espr.* *mf* **F** 3

202

208 *f* *p* *mf* 2

Violin I

88 *p*

93

98 **C** *f* *f*

103 *mf*

108 *fz fz*

112 *f*

117

121 *Viola 1* **D** *f*

135 *fz fz fz fz fz*

139 *sempre f fz fz fz 3 fz*

144 *fz 3 fz fz 3 3 3 3 3*

Violin I

134 *f*

139 *p*

144 *8va p sf loco p* **C**

149 *f ff*

155 *sempre ff*

160 *7 con dolore p*

174

180 **D** *f con fuoco*

185 *8va p*

191 *8va loco f*

196 *ff 2 3*

Violin I

204 *pizz.* *p* 4 *arco*

213 *E* 3

221 *sempre cres*

228 *f* *f*

233 *sf* 9

247 *f*

251 *ten.* *sempre ff*

256

260

264 *f* *F* 8

275 *p*

Violin I

24 *loco*

29 *f* 3

35 *f con fuoco* 3 *ten.* 3

40 3 3 3 3

44 *A* 7 *mf*

55 *f*

60 *sf* 3 3 *ff*

64 *B* 3 *mf* *con espr.* *diminuendo*

72 *p* *mf*

77

82 *f* *p* *mf* 2

Violin I

305

315 *pp*

323 *p*

332 *sf*

340 *p* *smorzando*

349 *pp*

365 (8^{va}) *sf* *f* *sempre f (e cresc.)*

373

18/12-66

Finale

Allegro con fuoco

IV

3

9 *p*

14 (8^{va}) *mf*

19 (8^{va}) *f* *loco*

12

Violin I

282

288 *f* *p*

293 *f* *p*

297 *mf*

301 *p*

306 *p*

311 *f*

316 *sf*

321 **G**

326

330 *2*

Violin I

336 *ff*

339

343

348 *ten.*
con passione

352

356 *ten.*

29/11-66

II

Andante

con sentimento

p p < sf > pp

6 *f*

10 *p*

Violin I

211 *p*

222 *p pp*

228

235 **D** *f p*

242 *f p*

249

256 *f*

267 *p sf p p*

279 *f sf*

288 **E** *sf sf f*

296 *p*

Violin I

95 *p*

104 *p*

114 *p* *diminuendo*

118 3 19 20 21 22 23 *pp* *Violin 4*

146 *p e dolce*

156

165 *mf* **C**

174

182 *mf*

191 4 *mf*

203

Violin I

16 *p*

19 *p* **A**

23 *p* 6 *mf*

33

36 *f*

39 *f*

B

42 *f*

45 7 *pp*

58 *f*

64 *p* 3

Violin I

C

72 *8va* *loco* *f*

75 *dim.*

78 *sf p sf p* 6

89 *f*

D

92 *f*

95

97 *p sf* 2

104 *p f*

109 *p sf p* *diminuendo sempre*

114 *pp*

Violin I

III

Scherzo

Allegro vivace ma non troppo Presto

f p

8 *f p*

16

25 *f p f*

36 *p*

43 *sf f* A 2

53 *p sf p*

65 *p f sf*

77 *sf sf f* B

85 *p* 4

Violin II

258 *sempre f*

263 **H**

267

271

275

279 *sf*

283 *fz* Fine 11/1 -67

String Octet C Major / Stråkoktett C-dur, op. 30

Violin II

I

Ludvig Norman
(1831-1885)

Andante sostenuto

Anf. Nov. -66 *p*

10 *f*

16 *pp*

22 *cresc. molto al fz*

29 *pp p f fz*

36 **Allegro** *mf p mf*

43 *mf crescendo f*

55

61 *mf f*

66 *f*

Violin II

71 *ff*

75 **A** *pp*

83 *p*

91 *mf* *f*

100 *p* *sf*

105 *p*

110

115 *f* *p*

120 **B** *f* *p*

127 *p* *p* *mf*

133 *f*

Violin II

186 *f*

191 *ff*

195 **F** *p con espr.*

201 *mf* *mf*

212 *3*

219 *f* *sf* *f*

224 *p fz fz fz ff*

231

238 **G** *ff*

243 *11*

Violin II

132 **D** *f*

137 *sempre f*

143 *fz fz*

148

152 **E** *p*

159 *p*

165 *fz*

169 *f*

175 *f*

180 *pp*

Violin II

139 *p*

145 *sf* *p* *f*

151 **C** *ff* *sempre ff*

158 *pp* *pp*

170 *ten.* *p*

176 *p* *f*

182 **D** *con fuoco*

187 *p*

191 *f*

196 *ff*

201 *pizz.* *p*

Violin II

209 *pizz.* *arco*

215 **E**

221

225 *sempre cresc.* *f*

231 *f* *f*

236 *mf*

247 *f* *ten.*

252 *sempre ff*

257 *mf*

262 *f*

266 **F** *p*

Violin II

59 *sf* 3 3 *ff*

63 **B** *p con espr.*

69

74 *mf* 7 *mf*

86 *p* 2 *mf*

92

97 **C**

104 *f* *mf* *fz* *fz*

111 *f*

115

119 9 *violin 4*

Finale

Violin II

Allegro con fuoco

Violin II

Violin II

335 *ff*

339

344 *ten.*
con passione

350

355 *marcato*

29/11 -66

Andante

II

p *pp*

8 *f* *p* *mf*

15 *f*

20 *A* *p* *p*

27 *mf*

Violin II

262 *sf*

271 *p* *p*

285 *sf* *sf*

293 *E* *f* *p*

301 *p sempre* *p*

312 *pp*

323 *p*

329 *sf* *pp*

346 *p dim.* *7* *viola 1* *2*

363 *sf* *f* *sempre f*

372 *(e cresc.)* *2* *ff*

18/12 -66

Violin II

142 20 21 22 23
violin 4
p e dolce

154 1 2 3 4 5 6

165 [C] *mf*

176

186 *mf*

197

210

222 [D] *un poco marcato* *pp* *mf* *f*

238 3 *p* *mf* *f*

248

254 3 *f*

Violin II

31

35 *p* *f* [B]

40 *f* *f*

43 *p* *morendo*

48 3 *con espr. intima* *p* *pp*

57

60

63 *f*

66 *p* *mf* [C]

71 *f*

75 *dim.* *sf p* 4

Violin II

84 *mf*

88 *f*

91 **D** *f*

94

96 *p*

100 *con espr.* *sf*

104 *p* *f*

109 *p* *sf* *p* *dim.*

114 *pp* *pp*

12/12-66

Violin II

III

Scherzo

Allegro vivace ma non troppo Presto

f *p* *mf* *f*

13

21 *f* *p*

31 *f* *p*

42 **A** *sf* *f*

49

55 *sf* *p*

68 *sf* *sf* *p*

83 **B** *f* *p* *p sempre*

94 *p*

106 *p* *dim.*

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e-mail: stephanie_hicks@freehills.com.au

Germany
Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch
Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland
Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943
e-mail: caroline_willem@hotmail.com

Sweden
John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.
Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620
e-mail: mertonusa@yahoo.com

U.K.
Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
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(Prices current 2004)

String Octet C Major / Stråkoktett C-dur, op. 30

Violin III

I

Ludvig Norman (1831-1885)

Andante sostenuto 3

Violin III

90 violin 1 *p*

96 *f*

101 *p* *sf*

106 *p*

112 *f*

117 *p* *f* *p*

122 *con espressione* *mf*

127 *p* *p*

132 *mf* *f*

140 *p* *p*

145 *sf* *p* *sf*

Violin III

228 *ff*

235 *ff* **G**

241 *ff*

246 *mf* *f* *sempre f*

257 *sempre f*

263 **H** *f*

267 *f*

271 *f*

275 *f*

280 *sf*

284 *f*

Fine 11/1 -67

Violin III

161 *fz*

167 *3*

173 *f*

177 *p*

182

187 *f*

193 *ff* *p con espr.* **F**

200 *mf*

205 *f* *mf*

212 *p*

219 *f* *sf* *fz* *p*

Violin III

C

150 *f* *ff marcato* *sempre ff e ben marcato*

155

160 *pp* *pp*

171 *ten.* *p*

178 *p* *f*

D

182 *con fuoco*

185

189 *p*

194 *f*

197 *ff*

201 *pizz.* *p* *2*

Violin III

209 *pizz.*

214 **E** *arco*
mf con espressione

220

225 *sempre cresc.* *f*

230 *f* *mf* *f*

235 *mf* *f*

243 *f*

250 *ten.* *sempre ff*

255 *mf* **F**

261 *f*

267 *p* *p*

Violin III

91

96 **C** *f*

103 *fz* *p* *mf*

113 *f*

118 *mf* *p*

123 **D** *viola 1* *mf* *f*

134

139 *sempre f*

143 *fz* *fz* *mf* *f*

149 **E** *p*

154 *p*

Violin III

31 *f* *con fuoco*

36 *sf* *ten.*

41

44 **A** *p* *e grazioso*

49

55 *f*

59 *sf* *ff*

63 **B** *p*

69 *mf*

77 *mf*

85 *p*

Violin III

279

285

291 *f* *p* *f*

296 *p*

301 *p*

306

311 *f*

316 *sf*

321 **G** *ff*

326 *ben marcato sempre*

331 *ff*

Violin III

336

342

348

ten.

mf

355

II

29/11 -66

Andante

6

p < *sf* > < > *pp* < > *f*

9

p

15

f

p

A

23

p

leggiere

29

33

p

f

B

40

f

Violin III

359

pp

sf

f

371

sempre f (e cresc.)

ff

18/12 -66

IV

Finale

Allegro con fuoco

3

f

6

p

11

f

15

mf

19

f

f

23

26

Violin III

257 *ten.*

266 *f*

272 *f*

282 *sf sf*

292 **E** *f p*

301 *p*

308 *p p pp*

320 *p*

329 *sf*

339 *p*

346 *p diminuendo pp*

Violin III

44 *con espr.*

50 *p pp*

57 *pizz. f*

64 *arco mf con espr.*

72 **C** *f dim. sf p*

79 *sf p mf*

87 *f*

91 **D** *f*

95 *f*

98 *p*

106 *f p*

111 *sf p pp pp*

Violin III

III

Scherzo

Allegro vivace ma non troppo Presto

Violin III score, measures 8-96. The music is in 3/4 time and features dynamic markings such as *f*, *p*, *mf*, *sf*, and *ten.*. It includes various articulations like accents and slurs, and contains two boxed sections labeled 'A' and 'B'. Measure numbers 11, 25, 35, 42, 51, 60, 68, 76, 85, and 96 are indicated at the start of their respective staves.

Violin III

Violin III score, measures 107-243. The music is in 3/4 time and includes dynamic markings such as *con espr.*, *p*, *diminuendo*, *pizz.*, *e dolce*, *mf*, *sf*, *p*, and *pp*. It features articulations like accents, slurs, and fingerings. Specific parts are labeled 'violin 4' and 'violin 1'. Boxed sections 'C' and 'D' are present. Measure numbers 107, 115, 147, 160, 170, 183, 196, 204, 218, 235, and 243 are indicated at the start of their respective staves.

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Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de
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Caroline Bouwman, Hobbemastraat 6''', 1071 ZA Amsterdam Phone: 020 6737943
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Fax: 08-6185407 e-mail: john.teague@telia.com
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e-mail: mertonusa@yahoo.com
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e-mail: mertonmusic@argonet.co.uk

(Prices current 2004)

String Octet C Major / Stråkoktett C-dur, op. 30

Violin IV

Ludvig Norman
(1831-1885)

I

Andante sostenuto

9 Anf. Nov. -66 *pp* *fp*

15 *p* *f*

23 *pp* *cresc. molto al* *f* *p*

Allegro

32 *p* *pp* *fz* *mf* *mf*

49 *crescendo* *f*

56 *mf*

62 *f*

69 *f* **A**

76 *pp* *f* violin 2

Violin IV

92 *p* 2 *f*

100 *sf*

106 *p*

112 *f* *p*

118 *f* *p* 2

125 5

135 *f*

140 *p* *p*

145 *sf* *p* *sf*

150 *f* *ff marcato* *sempre ff e ben marcato*

157 *p* 2

Violin IV

224 *p* 3 *ff*

232

238 *ff* *mf* 3

247 *ten.* *p* *f*

253 *f* *sempre f*

258 *sempre f* 3

264 *H*

269 3 3 3

274 3 *f*

279 3 3 3

283 *fz*

Fine 11/1 -67

Violin IV

166 2

173 *f*

177 *pp*

182 *tr*

186 *f*

190 *ff*

194 **F** *p*

201 *mf*

207 *f* *p* *mf*

212 2

218 *sf*

Violin IV

165 2

pp *pp*

173 *p* *p*

179 **D** *f* *con fuoco*

184

189 *p* *f*

195 *ff*

200 *pizz.* *p*

208 *arco* *pizz.*

216 **E** *arco* *p*

223 *sempre cresc.* *f*

230 *f* *f* 3

Violin IV

239 *p* *mf*

246 *f* *ten.* *sempre ff*

250 *mf*

255 *mf*

260 *f*

266 **F** *p* 3 6

281 *p* 7 8 *violin 1*

286

291 *f* *p*

295 *f*

300 *p*

305

Violin IV

89 2 *mf* 3

98 **C** *f*

103 *mf*

108 *mf* *f*

116 3 *ten.* *ten.* *p*

125 *ten.* 3 3

131 *mf* *f* **D** 3 2

138 *sempre f* *fz* *fz* *fz* 3 *fz*

144 3 3 3

150 **E** *p*

156 3 4 *fz*

Violin IV

31

36

40

43

49

54

59

63

70

77

83

ten.

p

sf

ff

p

mf

p

diminuendo

A

B

Violin IV

309

314

318

323

328

332

337

343

347

352

356

f

sf

ff *ben marcato sempre*

ff

ten.

mf

G

Violin IV

II

Andante

Musical score for Violin IV, Part II, measures 1-45. The score is in 3/4 time and features various dynamics and articulations. Measure 1 starts with a *p* dynamic and a *<sf>* marking. Measure 3 has a triplet of eighth notes. Measure 7 has a *f* dynamic. Measure 12 has a *f* dynamic. Measure 18 has a *p* dynamic and a box labeled 'A' above a triplet. Measure 27 has a *f* dynamic. Measure 30 has a *mf* dynamic. Measure 34 has a *p* dynamic. Measure 38 has a *f* dynamic. Measure 41 has a *f* dynamic and a box labeled 'B' above a triplet. Measure 45 ends with a *morendo pp* marking.

Violin IV

Musical score for Violin IV, measures 307-373. Measure 307 has a *pp* dynamic and a 4-measure rest. Measure 318 has a 6-measure rest and a 2-measure rest. Measure 329 has a *sf* dynamic. Measure 334 has a *p* dynamic and a 5-measure rest. Measure 348 has a *pp* dynamic and a 4-measure rest. Measure 363 has a *sf* dynamic, a *f* dynamic, and a *sempre f* marking. Measure 373 has an *e cresc.* marking and a *ff* dynamic.

Finale

IV

Allegro con fuoco₃

18/12-66

Musical score for Violin IV, Part IV, measures 1-25. The score is in 3/4 time and features various dynamics and articulations. Measure 1 has a *f* dynamic. Measure 7 has a *mf* dynamic. Measure 20 has a *f* dynamic. Measure 25 has a *mf* dynamic.

Violin IV

215 14 15 16
violin 1
p

225 4
pp *mf*

235 **D**
f *p*

243 2
f *p*

252

259 *ten.* *ten.* *ten.*
f

267
p *sf* *p*

276
f

285
sf *sf*

293 **E**
f *p*

301
p

Violin IV

51 2
p *pp*

60 *pizz.* *f* *arco* *p*

67 2
f **C**

75 2
sf *p* *sf* *p*

82
mf

87
f

91 **D**
f

94
f

98 6 2
p *f* *sf* *p*

112
pp 12/12-66

Violin IV

Scherzo
Allegro vivace ma non troppo Presto

III

Violin IV score for Scherzo III, measures 1-82. The music is in 3/4 time and features dynamic markings such as *f*, *p*, *sf*, and *ten.* (tension). It includes various articulations like accents and slurs, and contains two marked sections, A and B.

Violin IV

Violin IV score for Scherzo III, measures 91-191. This section continues the piece with dynamic markings including *p*, *pp*, *sf*, and *mf*. It features complex rhythmic patterns, including sixteenth-note runs and triplet figures. Performance instructions for *pizz.* (pizzicato) and *arco* (arco) are present. The score concludes with a final measure marked with a fermata and the number 13.

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 e-mail: stephanie_hicks@freehills.com.au

Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch
 Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'', 1071 ZA Amsterdam Phone: 020 6737943
 e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
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U.K.

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(Prices current 2004)

String Octet C Major / Stråkoktett C-dur, op. 30

Viola I

I

Ludvig Norman
(1831-1885)

Andante sostenuto

Anf. Nov. -66

11

17

28

36 Allegro

44

49

56

63

70

A

Viola I

80 *p*

89 *f* *p*

103 *sf* *p* *tr*

110 *p* *f*

118 *p* *f* *p* **B**

122 *p*

127 *p* *p*

132 *p* *f*

137 *f e marcato*

143 *p* *f*

148 *p* *f*

152 *ff marcato* *sempre ff e ben marcato* **C**

Viola I

207 *f* *p*

214 *f*

219 *f* *fz*

230 *ff*

238 **G** *ff*

243

247 *p* *f*

258 *ben marcato* **H**

267

271

276 *sf*

283 *fz*

Fine 11/1 -67

Viola I

157 *mf*

163

169 *pizz.* *p*

179 **D** *arco* *f* *con fuoco*

185

188 *p* *mf*

194 *f*

198 *f* *mf*

204

210 *pizz.*

217 **E** *arco* *p*

Viola I

226 *sempre cresc.* *f* *f*

232 *f* *sf* *f* *sf*

238 *p* *p* *crescendo*

243 *f*

251 *sempre ff*

258 *mf* *sf*

265 *f* *p*

273 *p*

282

290 *f* *p*

295 *f* *p*

Viola I

143 *f*

148 *f*

153 **E** *p*

158 *p*

164 *ff*

170 *f*

176

182

188 *f*

193 **F** *ff* *p*

199 *f*

Viola I

69 *p* *mf*

76

82 *f* *p* *p*

89 *sf*

96 **C** *f* *f*

102 *mf*

112 *f* *f*

118

122 *p*

131 **D** *f*

138 *fz*

Viola I

300

309 *f*

315 *f* *sf*

321

325 **G** *ff ben marcato sempre*

329 *ff*

334

341

345 *mf*

350

355

Viola I

II

Andante

9 *p* < *sf* > *pp* *f*

16 *p* *f* **A**

22 *mf*

27 *mf* *con espr.*

32 *mf* *mf*

37 *f* *f*

42 **B** *f* *p*

46 *p* *p*

53 *pp*

57 *pizz.*

Viola I

IV

Finale

Allegro con fuoco

6 *f* *p*

12 *f*

19 *f* *f* *trm*

25 *f* *f* *p* *mf* *ma grazioso*

34 *f*

42 **A** *p* *mf* *ma grazioso*

47 *f*

52 *f* *fz*

58 *f* *fz*

62 **B** *ff* *p*

Viola I

264 *p* *sf*

271 *p* 1 2 3 4 5

280 5 *sf* *sf*

293 **E** *f* *p* *p*

302 *p*

310 1 2 3 4 2 *pp*

321 *p*

329 *sf* *p* 3

342 *p* *pp* *dim.*

351 *p* *ma un poco marcato*

360 4 *mf* *sf* *f* *sempre f (e cresc.)*

373 2 *ff*

Viola I

61 *arco* *pizz.* 2

68 *arco* *f*

73 **C**

77 *dim.* *sf* *p* *sf* *p*

82 *mf*

87 *f*

92 **D** *f*

95 *p*

100 *sf* 2

108 *mf*

114 *pp* *pp*

Viola I

Scherzo

III

Allegro vivace ma non troppo Presto

Musical score for Viola I, Scherzo III, measures 1-105. The score is in 3/4 time and features various dynamics and articulations. Measure numbers 14, 26, 36, 48, 56, 64, 79, 87, and 95 are indicated. Dynamics include *f*, *mf*, *p*, and *sf*. Articulations include accents (>) and slurs. Fingerings (1-5) and breath marks (>) are present. Section markers A, B, and C are placed in boxes. Measure 8 is at the bottom left.

Viola I

Musical score for Viola I, measures 118-249. The score is in 3/4 time and features various dynamics and articulations. Measure numbers 118, 128, 141, 153, 168, 182, 194, 206, 222, 238, and 249 are indicated. Dynamics include *pp*, *mf*, *p*, *sf*, and *f*. Articulations include accents (>) and slurs. Section markers C and D are placed in boxes. Measure 9 is at the bottom right.

Viola II

84 1 2

94 3 4 5 6 7

104 1 2 3 4 5

116 B

122 2

131

137 2

144

150 C

157

164

173

pp p f p sf p f e marcato p sf sf p p

Viola II

232

237 **G**

ff

242 *mf* *p*

249 *f*

255 *sempre f*

260 **H**

266 *ben marcato*

272

277 *sf* *sf*

284 *f*

Fine 11/1 - 67

Viola II

180 **D**

f *con fuoco*

184

188 *mf* *f*

195 *f*

202 *p*

210 *pizz.*

216 **E** *arco* *p*

225 *sempre cresc.* *f* *f*

234 *f* *sf* *sf* *p* *crescendo*

243 *f*

250 *sempre ff*

259 **F** *mf* *sf* *f*

8

Viola II

275 *p*

283 1 2 3 4 5 6 7 *f*

292 *p* *f*

296 *p*

302 *p*

310 *f*

316 *sf*

321 *G*

324 *sf* *sf*

331 *ff* 1 2

Viola II

158 3 3 3 3 *p*

163 *fz* *p*

170 *f* 3

179 5 *p*

189 *f* *F*

193 *ff* *p* 2

198 *p*

204 *f*

210 *p*

217 *f*

223 *fz* *p* *fz* 2

Viola II

85 *mf* > *p*

93 *fz* *f* **C**

99 *f*

106 *fz* *p* *mf* *fz* *fz* *mf*

113 *f* *f*

118 *mf* *p* *p*

125 *mf* *p*

130 *f* **D**

134 *fz* *fz* *fz* *fz* *fz*

141 *fz* *fz* *fz*

147

153 *p* **E**

Viola II

335 *mf* 3 4

341

345

349 *mf*

355

Viola II

II

Andante

violin 1

Musical score for Viola II, Part II, measures 4-54. The score is in 3/4 time and features a variety of dynamics and articulations. It includes a 4-measure rest at the beginning, followed by a melody with dynamics ranging from *f* to *pp*. Key markings include *un poco marcato* at measure 11, *mf* at measure 18, and *pizz.* at measure 54. Rehearsal marks A and B are placed above measures 18 and 41 respectively. The score concludes with a 4-measure rest at measure 54.

Viola II

IV

Finale

Allegro con fuoco

Musical score for Viola II, Part IV, measures 6-67. The score is in 3/4 time and is marked *Allegro con fuoco*. It features a fast, rhythmic melody with dynamics ranging from *f* to *pp*. Key markings include *f* at measure 6, *p* at measure 14, *mf* at measure 20, *f* at measure 28, *sf* at measure 35, *mf* at measure 41, *f* at measure 45, *mf* at measure 51, *ff* at measure 62, and *p* at measure 67. Rehearsal marks A and B are placed above measures 40 and 62 respectively. The score concludes with a 4-measure rest at measure 67.

Viola II

264 *p sf p sf*

275 *p sf sf*

284 *sf sf*

293 **E** *f p p* *pizz.* *arco*

305 *p*

313 *pp* 1 2 3 4

324 *p sf* 5 3 6

342 *p pp dim.*

351 *pp* 1 2 3 4 5 6 7

362 *sf f sempre f*

372 *(e cresc.) ff* 2

18/12-66

Viola II

61 *arco f p*

67 *f* **C**

74 *dim. sf p*

79 *sf p*

83 *mf* 2

89 *f f* **D**

94

96 *p*

101 *sf*

107 *p sf p*

112 *dim. pp pp*

12/12-66

Viola II

Scherzo

Allegro vivace ma non troppo Presto

III

15 *f* *f* *p*

22 *f* *p* *pizz.*

33 *arco* *f* *p* **A**

41 *f*

49 *p* *sf*

61 *p* *sf* *p* *f*

72 *sf* *sf* *sf* **B**

81 *f* *p* *pizz.* *arco* *p*

92 *p*

102

Viola II

114

p *diminuendo* *pp*

123 1 2 3 4 5 6 7 8 9 10 11 12 13 *sf*

138 1 2 *p*

149 3 4 5 6 7 3 *pizz.* 3 *arco*

167 **C** *mf*

180 *arco*

192 1 2 3 4 > 5 6 11 12 13 14 *sf* *violin 1*

216 1 2 3 4 5 6 7 8 9 *p* *p* *pp*

228 2 **D** *pp* *p* *mf* *f* 5

243 *f* *p*

253 *f* 2

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 Phone: (07) 3352 5576 Fax: (07) 3258 6444
 e-mail: stephanie_hicks@freehills.com.au

Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch
 Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6'''', 1071 ZA Amsterdam Phone: 020 6737943
 e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
 Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620
 e-mail: mertonusa@yahoo.com

U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
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(Prices current 2004)

String Octet C Major / Stråkoktett C-dur, op. 30

Cello I

I

Ludvig Norman
(1831-1885)

Andante sostenuto

Cello I

84 1 2 3 4 5 6 > 3

pp

Musical staff 84-94: Bass clef, starting with a whole note G2. Fingering numbers 1-6 are above the notes. A dynamic marking *pp* is below the staff.

95

p *f*

Musical staff 95-100: Bass clef, starting with a quarter rest. Dynamic markings *p* and *f* are below the staff.

100 >

p *sf*

Musical staff 100-106: Bass clef, starting with a quarter rest. Dynamic markings *p* and *sf* are below the staff.

106

p

Musical staff 106-111: Bass clef, starting with a quarter rest. A dynamic marking *p* is below the staff.

111

f

Musical staff 111-116: Bass clef, starting with a quarter rest. A dynamic marking *f* is below the staff.

116

p *f*

Musical staff 116-121: Bass clef, starting with a quarter rest. Dynamic markings *p* and *f* are below the staff. A box labeled 'B' is above the staff.

121

p *p*

Musical staff 121-127: Bass clef, starting with a quarter rest. Dynamic markings *p* and *p* are below the staff.

127

p

Musical staff 127-134: Bass clef, starting with a quarter rest. A dynamic marking *p* is below the staff.

134

f *f* *e marcato*

Musical staff 134-140: Bass clef, starting with a quarter rest. Dynamic markings *f*, *f*, and *e marcato* are below the staff.

140

con espressione *p*

Musical staff 140-145: Bass clef, starting with a quarter rest. Dynamic markings *con espressione* and *p* are below the staff.

145

sf *p* *sf*

Musical staff 145-150: Bass clef, starting with a quarter rest. Dynamic markings *sf*, *p*, and *sf* are below the staff.

150

ff

Musical staff 150-155: Bass clef, starting with a quarter rest. A dynamic marking *ff* is below the staff. A box labeled 'C' is above the staff.

Cello I

219 *f*

225 *fz* *ff*

235 *ff* **G**

244 *mf* *p* 3

252 *fz* *f* *sempre f* 3

257 *sempre f*

264 **H** 3 3 3 3

268 *ben marcato* 3 3 3 3

272 3 3 3 3

277 *sf* 3 3 3 3

283 *f* 3 3 3 3 *sf*

Fine 11/1 -

Cello I

154 *ten.*

160 5

171 *p*

175 *mf*

179 *f*

182 **D** *con fuoco*

188

191 *pizz.* *arco* *pp* *f*

196 *f*

202 4 *pizz.* *arco* *p* *p*

210

216 **E** *p* 3

Cello I

225 *sempre cresc.* *f* *f*

233 *f* *sf* *sf*

239 *p* *p* *crescendo*

246 *f*

252 *sempre ff*

258 *mf* *f* *f*

266 **F** *p* 8

282

287 *f*

292 *p* *f* *p*

297 *mf* *un poco marcato* *p*

Cello I

138 3 *fz* *fz*

144 *fz* 3 *fz* **E** 3

150 *pizz.* *p* 2

158 *arco* *p*

165 *fz* 3

171 *f*

176 *p* 3

185 *p* *f*

190 *ff*

194 **F** *con espr.* *fp*

202 7 *viola 2* *mf* *p* 4

Cello I

54 *f*

59 *fz* *ff*

63 **B** *fp* *p* *p*

69 *diminuendo*

74 6 *f* *p* *mf*

86 3 *p* *fz*

97 **C** *f* *f* *f ben marcato*

104 *fz* *p* *mf* *fz* *mf*

112 *f*

120 3 *p* *p*

130 **D** 3 *f* 3

Cello I

303 *p*

308

312 *f*

316 *sf*

321

324 **G** *f*

331 *ff pesante*

337

343 *mf*

349 *mf*

355 *sf*

Cello I

Andante

II

3

p < *sf* > *pp*

6 *f* *p*

13 *f* *p*

19 *mf* *con espr.*

26

29

33 *mf* *f* *f*

41 *f*

44 *p* 5

52 *p*

56 *pp*

Cello I

364 *mf* *sf* *f* *sempre f e cresc.*

373 *ff*

18/12-66

Finale

IV

Allegro con fuoco

f

6 *p*

12 *f*

17 *mf* *f* *f*

22

28 *f*

38

43 *mf* *f* *violin 1*

Cello I

254 *violin 4*

259 *f* *f* *p*

268 *sf* *p* *sf* *p* 1 2 3 4

279 *f*

289 *sf* *f* *p* *pizz.* 2 5

305 *p* 2

316 *pp*

325 *p* *sf*

334 *p*

345 *p* *diminuendo*

354 *pp* 1 2 3 4 5 6 7 8 9

Cello I

63 *f*

69 *f* C

75 *p* *ma con espressione* 2

82

86

90 *f* *f* D

94

96 *p*

100 *sf*

107 *sf* *p* *sfz*

113 *p* *pp*

Cello I

III

Scherzo

Allegro vivace ma non troppo Presto

5 6 7 8

f *cello 2* *p*

20 *violin 4* *f* 2

30 *pizz.* *arco* *f* 5

41 *pizz.* *arco* *p* *f* **A**

49 *f* *p* *sf*

61 1 2 3 4 *p* *sf* *p* *f*

74 *sf* *f* **B**

86 2 *pizz.* 5 *arco* *p* *p*

102 5 6 7 8 9 *p* *p*

116 6 *mf con espr.* 5 6 7 8

Cello I

130 *sf* *sf* *sf*

139 *p*

148 4 *p*

160

170 **C** *pizz.* 2 *arco* *mf* 2

184

194

203

212 *p* *p*

220 4 2 *pp* *pp* *p* *mf*

235 **D** *f* 5 6 7 8 *cello 2*

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 Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

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Caroline Bouwman, Hobbemastraat 6''', 1071 ZA Amsterdam Phone: 020 6737943
 e-mail: caroline_willem@hotmail.com

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John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486
 Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620
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U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708
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(Prices current 2004)

String Octet C Major / Stråkoktett C-dur, op. 30

Cello II

I

Ludvig Norman
(1831-1885)

Andante sostenuto

Anf. Nov. -66

10

14

22

28 **Allegro**
6

42 *violin 1*

50

57 *marcato*

64

71 **A**

violin 2

Cello II

84 1 2 3 4 5 6 >

pp p

Musical staff 84-89: Bass clef, 6/8 time signature. Measures 84-89. Fingerings 1-6 are indicated above measures 84-89. Dynamics: pp (pianissimo) at measure 84, p (piano) at measure 89. Accents (>) are placed above measures 84, 89, and 90.

94

f

Musical staff 94-99: Bass clef. Measures 94-99. Dynamics: f (forte) at measure 99.

100 >

p sf

Musical staff 100-107: Bass clef. Measures 100-107. Dynamics: p (piano) at measure 100, sf (sforzando) at measure 107. Accents (>) are placed above measures 100, 103, and 106.

108 1 2 3 4 5

p f

Musical staff 108-116: Bass clef. Measures 108-116. Fingerings 1-5 are indicated above measures 108-112. Dynamics: p (piano) at measure 108, f (forte) at measure 116.

117 **B**

p f p

Musical staff 117-122: Bass clef. Measures 117-122. A box labeled 'B' is placed above measure 117. Dynamics: p (piano) at measure 117, f (forte) at measure 120, p (piano) at measure 122. Accents (>) are placed above measures 119 and 121.

123 >

p p

Musical staff 123-131: Bass clef. Measures 123-131. Dynamics: p (piano) at measure 123, p (piano) at measure 131. Accents (>) are placed above measures 123 and 126.

132

p f

Musical staff 132-137: Bass clef. Measures 132-137. Dynamics: p (piano) at measure 132, f (forte) at measure 137.

138

f e marcato p p

Musical staff 138-144: Bass clef. Measures 138-144. Dynamics: f e marcato (forte e marcato) at measure 138, p (piano) at measure 140, p (piano) at measure 144.

145

sf p sf

Musical staff 145-149: Bass clef. Measures 145-149. Dynamics: sf (sforzando) at measure 145, p (piano) at measure 147, sf (sforzando) at measure 149. Accents (>) are placed above measures 145, 146, 147, 148, and 149.

150 **C**

ff

Musical staff 150-154: Bass clef. Measures 150-154. A box labeled 'C' is placed above measure 150. Dynamics: ff (fortissimo) at measure 150.

155

ten. p

Musical staff 155-159: Bass clef. Measures 155-159. Dynamics: ten. (tenu) at measure 155, p (piano) at measure 159. Accents (>) are placed above measures 155, 156, 157, 158, and 159.

Cello II

161 *p*

170 *pizz.* *arco* *p*

176 *mf*

180 *f* *con fuoco* **D**

184 *p*

192 *f*

199 *p* 1 2 3 4 5 6 7

210

217 **E** 1 2 3 4 *p*

223 *sempre cresc.*

228 *f* 2

Cello II

237 *sf* *p* *crescendo*

244 *f*

251 *sempre ff*

258 *mf* *sf* *f*

266 **F** *p*

283 *f* *p*

293 *f* *p*

298 *p* *p*

307

311 *f*

316 *sf* *sf*

Cello II

214 *fz* *fz*

224 *p* *fz* *ff*

231

236 **G** *ff*

245 *p*

251 *fz*

257 *sempre f*

263 **H** *sempre f*

268

272

276 *sf* *sf*

284 *f* *f*

Fine 11/1-67

Cello II

132 **D**

138 *f*

143 *fz fz*

149 **E** *p*

156 *p*

165 *fz*

170 *f*

178 *pp*

186 *f*

191 *ff*

195 **F** *f* *p* *mf*

207

12

Cello II

321

325 **G** *f*

332 *ff pesante*

340 *mf*

347 *mf*

355 *sf*

29/11-66

Andante II

4 *pp* *f* *p*

11 *mf* *f* *p*

20 **A** *p*

26 *pizz.*

31 *arco* *pizz.* *mf*

5

Cello II

36 *arco*

p *f* *f*

B

42 *f*

45 *p* *sempre dim.* *pp*

49 *p* *pp*

59 *f*

65 *f*

C

73 *dim.* *sf* *p* *pizz.*

79 *sf* *p*

85

90 *arco* **D**

94

96 *p*

Cello II

62 *ff* *fp* *p* **B**

68 *diminuendo* *mf*

76

82 *f* *p* *mf* *3*

91 *sf* *f* **C**

99 *f* *ben marcato*

106 *fz* *p* *fz* *fz* *mf*

113 *f* *1* *2* *3* *4* *1* *2* *3* *4*

122 *p*

127

Cello II

Finale
Allegro con fuoco

IV

1 *f*

5 *pizz.* *p*

10 *arco* *mf*

16 *mf* *f* *f*

22

29 *f*

37

42 **A** *p*

52

58 *f* *fz*

Cello II

103 *sf* *sf* *p*

111 *sf* *p* *dim.* *pp*

12/12-66

Scherzo
Allegro vivace ma non troppo Presto

III

12 *p*

21 *pizz.* *arco* *p*

33 *f* *p* 1 2 3 4 5 6 7

44 **A** *sf* *f* *f*

54 *p* *sf* *p* *sf*

65 *p* *f* *sf*

75 **B** *sf* *sf* 4

87 *pizz.* *arco* *p* 5 *cello1*

Cello II

102 3

p

115

p dim. pp

124

sf

135

sf

147 *pizz.* 3 *arco*

p

161 *pizz.* C 4 *arco*

mf

176

188

200

213 4 2

p p pp

230 5 D 4

violin 1

Cello II

246 *p*

255 2

f f

266 *p sf p sf p*

277 *f sf*

288 E 4 *pizz.* *arco*

sf sf p p p

302 5 *cello1*

p

317 *pizz.* *arco*

pp p

327 *sf*

339 4 *pizz.* 3 *arco*

p pp

357 *sf*

371 2

sempre f e cresc. ff

Ludvig Norman (1831-1885)

Swedish composer, pianist and conductor. Born the fifth of seven children. His father died in 1840 leaving Ludvig growing up under poor conditions. Thanks to the wealthy family Josephson, contact was established with Adolf Fredrik Lindblad, (composer and one of Mendelssohn's closest friends) and the opera singer Jenny Lind. They decided that the obviously talented young man should enter studies in Leipzig. One year after Mendelssohn's death Ludvig Norman started a four year period of study in Leipzig under Julius Rietz (composition) and Moritz Hauptmann (counterpoint).

Back in Sweden Norman immediately started to develop the musical life of the Swedish capital, which he found to be way behind the musical frontline. He was the first soloist in Sweden to play Schumann's piano concerto in 1853. He started writing essays on music as well as working as a music critic for the newspaper *Aftonbladet*. He was co-founder of *Nya Harmoniska sällskapet* (The New Harmonic Society), whose debut concert in 1860 was a great success. This society lasted for some 20 years and was replaced by *Musikföreningen* (Music Association). Today's Royal Philharmonic Orchestra in Stockholm is the natural descendant of *Musikföreningen*. One can therefore claim that Ludvig Norman was the person who founded the tradition of the first professional symphony orchestra outside the Royal Opera. In 1861 Norman was elected *hovkapellmästare* (principal conductor) of the Royal Opera Orchestra. This was a beginning of one of the most prosperous periods in Swedish Opera tradition.

In 1864 he married Wilhelmina Neruda, who became one of the first internationally famous woman violinists. The demands of her career put strains on the marriage which led to divorce four years later. After Norman's death she married Sir Charles Hallé.

On the occasion of the Bach and Handel bi-centennial celebrations in 1885 Norman was taken ill, and had to be led off stage after conducting the concert. He died a few weeks later.

Norman's chamber music output is not large, but there are some gems: They include: Six string quartets, of which one is lost: the last quartet (A minor, Op. 65) has an Andante movement that in an arrangement for string orchestra has become the composer's most played piece;

One string quintet op. 35 (available in Merton Music), written just after the divorce, and containing personal and autobiographical elements not normally found in his music;

One string sextet (still to be published),

This string Octet, op. 30.

Three piano trios in D, G and B flat minor.

One early Piano quartet.

Songs for voice and piano, mainly grouped into five large collections.

(Continued inside back cover)

Although a successful opera conductor, Ludvig Norman never tried his hand at writing opera. There are instead three symphonies, and three grand overtures

The string octet was composed between November 1866 and January 1867. Even as the score was being written by the composer the parts were being produced by the copyist Müller. The hurry suggests there may have been a performance in early 1867, but I have not been able to trace one. There is a separate set of parts, perhaps created for one later performance. On the score (manuscript) is written (with a certain pride, one can assume) that the octet was performed in 1871 in Copenhagen under Niels W Gade and six months later in Berlin. The first violinist on that occasion was Joseph Joachim. Norman subsequently dedicated his string quintet to Joachim.

In modern times the octet has been heard twice: 1989 was a concert given by the Swedish Radio Broadcasting Organization with young musicians from the Swedish Radio Music School (Edsberg Institute). April 4th 2005, was the first performance of the final version of the present edition. The musicians were seven amateurs from the Mazer Society together with Patrik Swedrup (concert master, Royal Philharmonic Orchestra). The performance took place in the former Royal Academy of Music, a building where Norman spent a great deal of his time as one of Sweden's most important musical personalities.

Editorial principles. The manuscript score and the two set of parts differ markedly from each other with respect to articulation and leave much room for doubt as to whether the markings signify bowing or phrasing. I have not attempted to list the many editorial decisions that had to be taken. The guiding principle behind those decisions was to produce parts that were playable and to preserve consistency between separate appearances of the same material.

Microfilm of the original score and parts was generously made available to me by the Swedish Music Library.

Saltsjöbaden, April 20 2005.

Krister Persson

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