SWEDISH MUSICAL
LEVANDE
MUSIKARV
HERITAGE

LUDVIG NORMAN

1831–1885

Symfoni nr 3 i D-moll

Symphony No 3 in D minor

Opus 58

Källkritisk utgåva av/Critical edition by Philipp von Steinaecker

Levande Musikarv och Kungl. Musikaliska akademien

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www.levandemusikarv.se

Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Erik Wallrup

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Orkesterbesättning/Orchestra

Flauto I, II

Oboe I, II

Clarinetto I, II

Fagotto I, II

Corno I, II, III, IV

Tromba I, II

Trombone Alto

Trombone Tenore

Trombone Basso

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Symphoni N° 3

D moll

för stor Orkester

I

Ludvig Norman Op. 58
1881

Allegro appassionato ma non troppo presto

2 Flauti
2 Oboi
2 Clarinetti in B
2 Fagotti
2 Corni in F
2 Corni in D
2 Trombe in D
Trombone Alto
Trombone Tenore
Trombone Basso
Timpani (D-A)

a 2
a 2 soli
a 2 soli

mf

Allegro appassionato ma non troppo presto

Violini I
Violini II
Viole
Violoncelli
Bassi

pp

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8

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

marcato

a 2

soli

15

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

fz *ff*

21

A

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2

sf fz ff tr f

27

Fl.

Ob. — a 2 — *ben marcato* — *f*

Cl. (B) — a 2

Fag. — a 2

Cor. (F)

Cor. (D) — *fz*

Tr. (D) — a 2

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

sul G

Vl. I — *f e ben marcato*

sul G

Vl. II — *f e ben marcato*

Vle. — *sf*

Vc. — *f e ben marcato*

B. — *f* *sf*

34

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2

42

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

fz *sf* *f* *ten.* a 2

49

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
marcato
tr

B

55

Fl.

Ob.

Cl. (B)

solo

fp

Fag.

fp

Cor. (F)

fp

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

B

Vl. I

p e grazioso

Vl. II

p

Vle.

p

Vc.

p

B.

61

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p *tr* soli a 2 *mf* *pp*

67

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

ff
a 2
mf
molto cresc.
tr

C

73

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

C

Vl. I

Vl. II

Vle.

Vc.

B.

marcato

a 2

a 2 *marcato*

ff

f

sf

79

Fl.

Ob. — a 2 *marc.*

Cl. (B)

Fag. — a 2 — *marc.*

Cor. (F)

Cor. (D) — a 2 — *marc.*

Tr. (D)

Tbn. A. — *marc.*

Tbn. T. — *marc.*

Tbn. B. — *marc.*

Timp.

Vl. I

Vl. II

Vle.

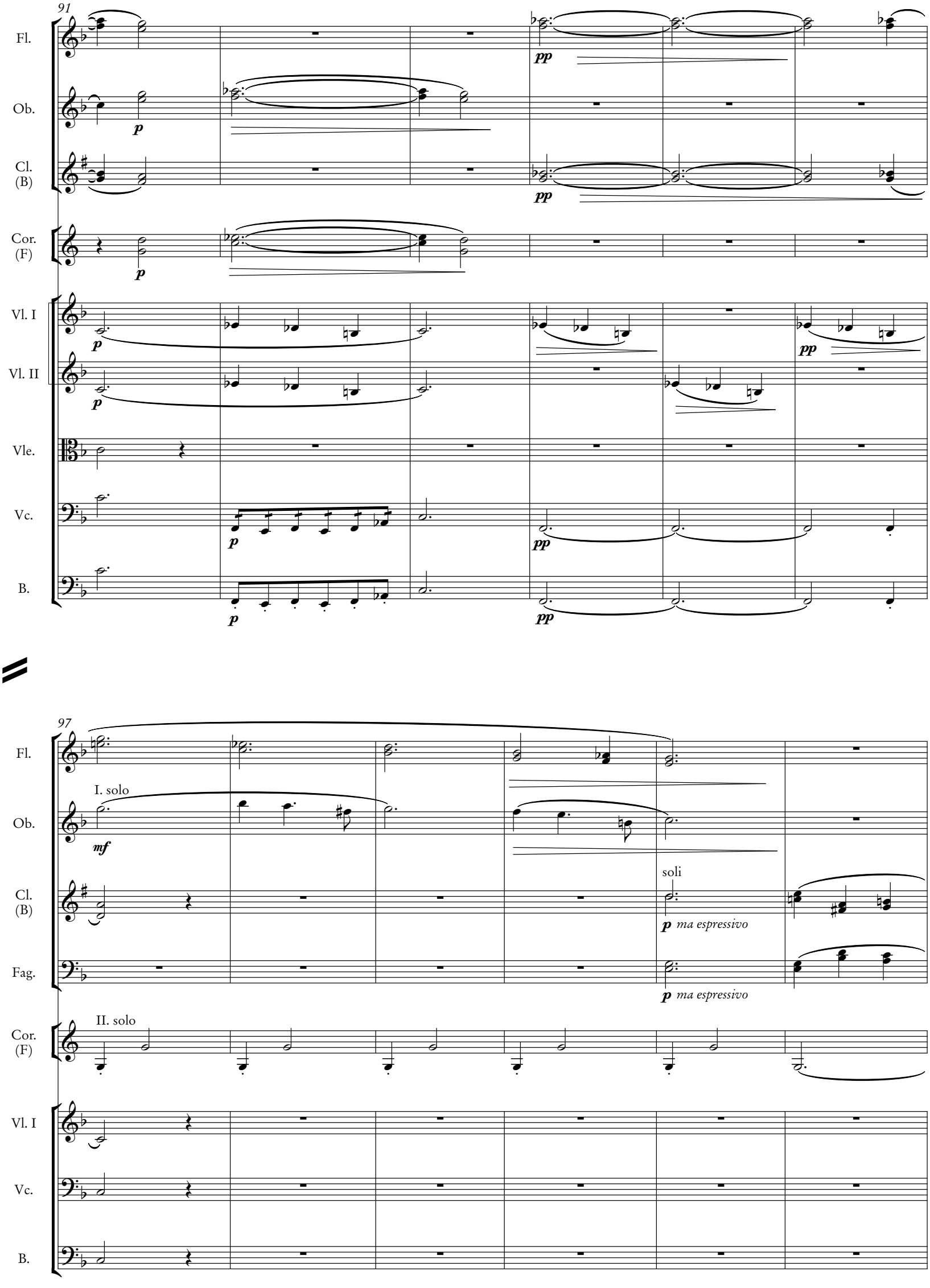
Vc. — *marc.*

B. — *marc.*

85

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

sf fz p a 2 diminuendo


91
Fl.
Ob.
Cl. (B)
Cor. (F)
Vl. I
Vl. II
Vle.
Vc.
B.
97
I. solo
soli
ma espressivo
ma espressivo
II. solo

103

un poco rit. a tempo

Cl. (B)

Fag.

Cor. (F)

un poco rit. a tempo

Vl. I

tranquillo e grazioso

p

Vl. II

tranquillo e grazioso

p

Vle.

tranquillo e grazioso

p

Vc.

tranquillo e grazioso

p

div.

B.

pizz.

p

arco

109

Fl.

I.solo

p

Ob.

I.

p

p

Cl. (B)

I.solo

p

tr

Cor. (F)

p

Vl. I

grazioso e leggiero

p

Vl. II

p

Vle.

p

Vc.

unis.

B.

115

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

mf
mf *e crescendo*
II.
I.
a 2

D

121

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

D

Vl. I

Vl. II

Vle.

Vc.

B.

129

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(F)

Cor.
(D)

Tr.
(D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

unis.

Vle.

div.

unis.

Vc.

B.

135

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

ff p pp

a 2

I.solo

141

Fl.

Ob.

I.

pp

Cl. (B)

I. solo

Fag.

mf

Cor. (F)

pp

Cor. (D)

pp

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

pp

Vl. II

pp

Vle.

pp

pp

Vc.

B.

146

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p

espr.

I.

I. solo

pp

152

Fl.

Ob. — I. solo — *pp*

Cl. (B) — *pp*

Fag. — I. solo — *pp*

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I — *pp*

Vl. II — *pp*

Vle. — *pp ma un poco marcato*

Vc. — *pp ma un poco marcato*

B. — *pp ma un poco marcato*

158

I. solo

Ob.

Cl. (B)

Fag.

Vl. I

Vl. II

Vle.

Vc.

B.

sempre ***pp***

p

pp

164

a 2

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Vl. I

Vl. II

Vle.

Vc.

B.

pp

E

171

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.

E

Vl. I
Vl. II
Vle.
Vc.
B.

179

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

p *mf* *con espressione*

185

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
mf
p
f
pizz.

192

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
ten.
arco

199

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(F)

a 2 soli

pp

Cor.
(D)

Tr.
(D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

pp

molto cresc.

Vl. II

pp

molto cresc.

Vle.

pp

molto cresc.

Vc.

pp

molto cresc.

B.

molto cresc.

F

ten.

205

Fl.

Ob.

Cl. (B)

Fag.

a 2

Cor. (F)

Cor. (D)

a 2 soli

Tr. (D)

a 2 soli

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

F

Vl. I

Vl. II

Vle.

Vc.

B.

211 214a 215a 214b 215

1. 2.

Fl. Ob. Cl. (B) Fag. Cor. (F) Cor. (D) Tr. (D) Tbn. A. Tbn. T. Tbn. B. Timp. Vl. I Vl. II Vle. Vc. B.

a 2

leggiero

216

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

I. solo

I. solo

I.

div.

pizz.

p

tr

222

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p

I. solo

a 2

I.

arco

228

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

soli
a 2
I.
pizz.

pp

234

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

pp

p

arco

solo

pp sempre

240

Fl.
pp sempre
pp

Ob.
pp

Cl. (B)
pp sempre
pp

Fag.
pp

Cor. (F)
a 2 soli
pp

Cor. (D)
a 2 soli
pp

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I
pp

Vl. II
pp

Vle.
pp

Vc.
arco
pizz.
arco
p

B.
arco
pizz.
arco
p

247

Fl.

Ob.

Cl. (B)

a 2

a 2

Fag.

Cor. (F)

p

Cor. (D)

a 2

pp

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

pp

Timp.

tr

pp

Vl. I

Vl. II

Vle.

Vc.

un poco marcato

p

B.

un poco marcato

p

253

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

pp ppp

a 2

tr

G

259

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

G

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

sf

f

265

Fl.

Ob.

Cl. (B)

a 2

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

sf

271

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

sf *f* *tr* a 2 *marc.*

277

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2

sf

tr

H

282

I. solo

a 2

Fl.

p *dolce*

p

Ob.

Cl. (B)

I.

fp

p

Fag.

a 2

fp

Cor. (F)

I.

fp

p

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

H

leggiero

Vl. I

p

Vl. II

p

Vle.

p

Vc.

div.

p

p

B.

p

288

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

I.

soli

div.

unis.

p

pp

mf

293

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2

p *mf* *f* *tr*

J

299

Fl.

Ob.

Cl. (B)

Fag.

marcato

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

J

Vl. I

Vl. II

Vle.

Vc.

B.

ff

a 2

tr

305

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

fz

tr

3

311

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

solo

I.

fp

fz

p

tr

sf

318

poco rit. a Tempo

Ob.

Fag.

I.

Cor. (F)

Cor. (D)

poco rit. a Tempo

Vl. I

Vl. II

Vle.

Vc.

B.

pizz.

div.

arco

326

I. solo

III. solo

grazioso e leggiero

unis.

333

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

I. II. III. a 2

mf *e cresc.* *f*

K

339

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2 tr ff

sf

346

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

I. solo
p
tr

351

I. solo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

mf f p sempre p pp

a 2

I. solo

tr

357

I.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p

pp

tr

L

363

a 2

Fl.

Ob.

Cl. (B)

Fag.

pp

a 2 soli

Cor. (F)

pp

a 2 soli

Cor. (D)

pp

Tr. (D)

pp

Tbn. A.

pp

Tbn. T.

pp

Tbn. B.

pp

tr

Timp.

pp

L

Vl. I

pp

Vl. II

pp

Vle.

pp

Vc.

pp

B.

pp

369

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

f risoluto

a 2

f

sf

M

375

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.

M

Vl. I
Vl. II
Vle.
Vc.
B.

381

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p *mf* a 2 I.

387

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p

pp

solo

leggiero

div.

pizz.

393

a 2

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

soli

pp

Tr. (D)

soli

pp

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

pp

Vl. II

leggiero

pp

unis.

Vle.

pp

Vc.

pp

B.

pp

399

N

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Cor. (D)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
arco
marcato
tr

405

Fl.

Ob. — a 2 — fz fz

Cl. (B) — a 2 — fz fz

Fag. — fz

Cor. (F) — fz

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp. — tr tr tr

Vl. I — sf — fz fz

Vl. II — sf — fz fz

Vle. — sf

Vc. — sf

B.

412

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. a 2 *ff*

Cor. (F) *ff*

Cor. (D) *ff*

Tr. (D) *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *tr*

Vl. I *ff*

Vl. II *ff*

Vle. *ff*

Vc. *fz* *ff*

B. *fz* *ff*

II

Andante cantabile

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in Es

2 Corni in B-basso

2 Trombe in Es

Trombone Alto

Trombone Tenore

Trombone Basso

Timpani
(B-F)

Andante cantabile

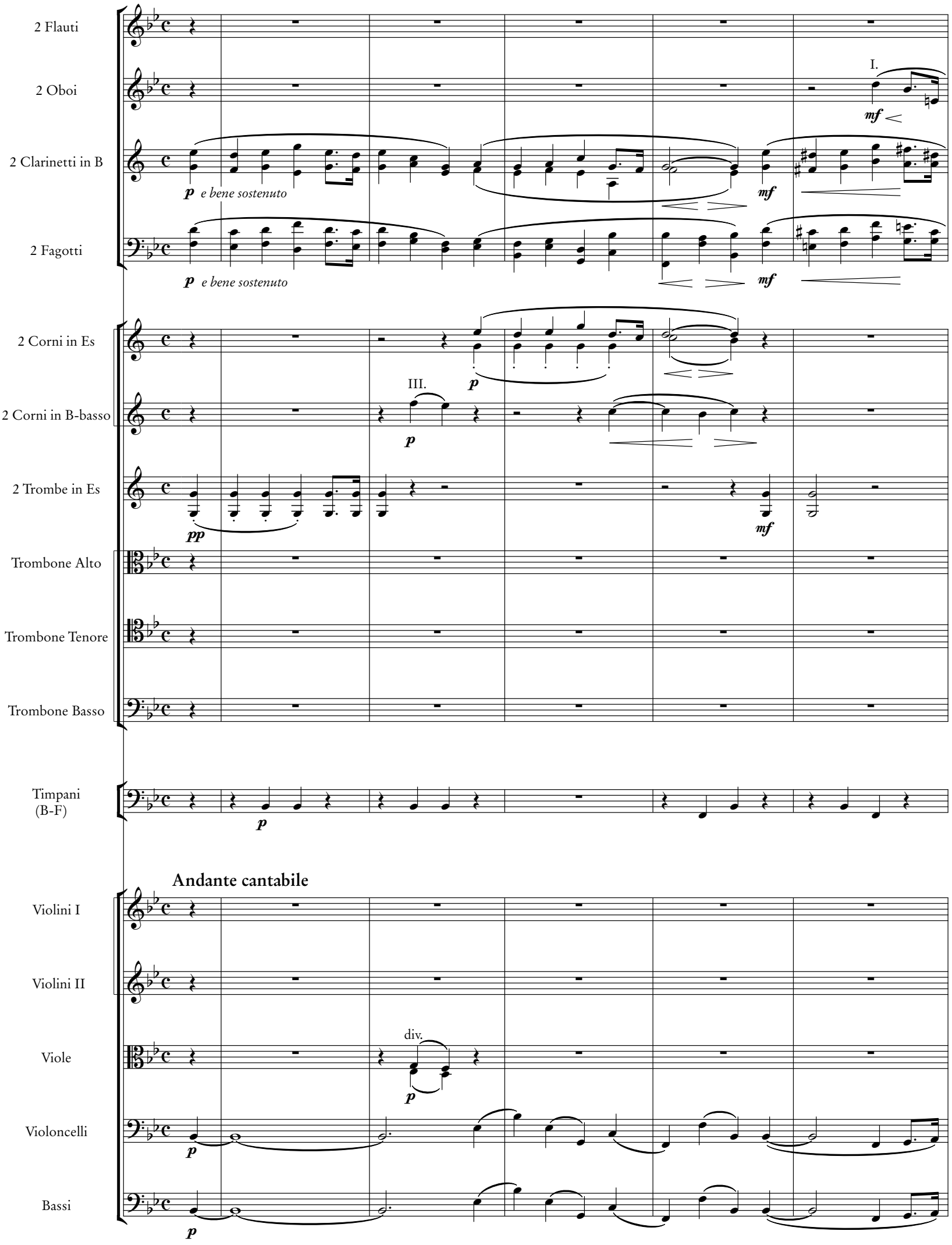
Violini I

Violini II

Viole

Violoncelli

Bassi



6

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p *mf* a 2 I.

11

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

mf

p

pp

tr

I.

16

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

I. II. I.

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

tr tr tr

Vl. I

Vl. II

Vle.

Vc.

B.

Un poco più moto e agitato

21

Fl.

Ob.

Cl. (B)

Fag.

a 2

a 2

I.

fz

Cor. (Es)

Cor. (B-bas.)

soli

mf

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

solo

p

Un poco più moto e agitato

Vl. I

Vl. II

Vle.

Vc.

B.

mf

agitato

sf

pizz.

arco

26

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (B-bas.)
Tr. (Es)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
ten.
sf
mf
f

30

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

mf

I. solo *con dolore*

soli

sf

I. solo

III. solo

34

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

f *sf* *mf* a 2 *cresc.*

38

A

I.

a 2

Fl.

Ob.

Cl. (B)

Fag.

diminuendo sempre

p

I. solo

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

mf *e sostenuto bene e maestoso*

Timp.

tr

p

A

Vl. I

Vl. II

Vle.

Vc.

B.

diminuendo sempre

diminuendo

43

Cor. (Es)

Cor. (B-bas.)

a 2

Tr. (Es)

a 2

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

tr

tr

47

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

tr

Vl. II

pp

Vle.

pp

50

Vl. I

Vl. II

Vle.

Vc.

B.

p

54

Vl. I

Vl. II

Vle.

Vc.

B.

mf

mf

mf

58

Vl. I

Vl. II

Vle.

Vc.

B.

mf

mf

B

61

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (B-bas.)
Tr. (Es)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2

f e molto marcato

sf

tr

div.

64

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

sf *f*

68

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (B-bas.)
Tr. (Es)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

sf *mf* *poco a poco diminuendo*

I.

a 2

tr

72

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Es)

Cor.
(B-bas.)

Tr.
(Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

76

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p

a 2

a 2 soli

I. solo

mf

tr

pp

80

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p

I.

a 2

84

Fl.

Ob.

Cl. (B)

soli

I.

mf

p

Fag.

Cor. (Es)

I.

p

III. solo

Cor. (B-bas.)

mf

p

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

p

Vl. I

pp

Vl. II

pp

Vle.

pp

Vc.

pp

B.

pp

89

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

IV.

solo

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

tr

Vl. I

Vl. II

Vle.

pizz.

arco

div.

Vc.

div. a 2

div. a 3

B.

p

pp

mf

espr.

94

L'istesso tempo e tranquillo

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (B-bas.)
Tr. (Es)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.

L'istesso tempo e tranquillo

Vl. I
Vl. II
Vle.
Vc.
Vc.
B.

pp *mf* *tr* a 2 *cantabile*

99

Fl.

Ob.

I.

mf

p

Cl. (B)

mf

Fag.

p

Cor. (Es)

I.

p

Cor. (B-bas.)

p

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

tr

Timp.

Vl. I

p

Vl. II

p

unis.

div.

Vle.

p

Vc.

p

Vc.

p

B.

p

104

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

I.

unis.

div.

sf

p

tr

109

Fl.

Ob.

a 2

mf

Cl. (B)

mf

Fag.

mf

I. II. I.

Cor. (Es)

a 2

mf

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

tr tr tr

Timp.

Vl. I

Vl. II

Vle.

Vc.

mf

B.

114 **L'istesso tempo ma un poco agitato**

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (B-bas.)
Tr. (Es)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
I.
fz *sf* *mf* *p*

L'istesso tempo ma un poco agitato

119

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

I.

espress.

C

124

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

C

Vl. I

Vl. II

Vle.

Vc.

B.

f *sf* a 2 *mf* *p*

129

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (B-bas.)
Tr. (Es)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

pp
I.
a 2
tr

134

un poco rit. a Tempo I

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

solo

a 2

I.

III.

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

un poco rit. a Tempo I

Vl. I

Vl. II

Vle.

Vc.

B.

140

Fl.

Ob.

Cl. (B)

Fag.

pp

pp

II.

I.

Cor. (Es)

p

Cor. (B-bas.)

pp

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

solo

Vl. I

p

Vl. II

p

Vle.

p

Vc.

p

B.

pizz.

un poco marcato

146

Fl.

Ob.

soli

Cl. (B)

Fag.

Cor. (Es)

Cor. (B-bas.)

Tr. (Es)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

arco

B.

III

Allegretto molto comodo

2 Flauti

2 Oboi — I. solo

2 Clarinetti in B

2 Fagotti

2 Corni in Es

2 Corni in D — III. solo

2 Trombe in D

Timpani (D-G)

Triangolo — solo

Allegretto molto comodo

Violini I

Violini II

Viole

Violoncelli — pizz. — arco

Bassi — pizz.

8

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Tri.

Vl. I

Vl. II

Vle.

Vc.

B.

I.solo

I.

a 2

pizz.

arco

soli *marcato*

p *f* *sf*

A

14

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Tri.

A

Vl. I

Vl. II

Vle.

Vc.

B.

19

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
I.
I. solo
soli
solo
III.
pp
p
tr

25

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.

soli
a 2
arco
tr
mf
f

B

31

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
soli
II. solo
tr
sf p fz f

37

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
solo
pizz.

C

43

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Tri.

C

Vl. I

Vl. II

Vle.

Vc.

B.

I. solo

soli

I.

a 2

arco

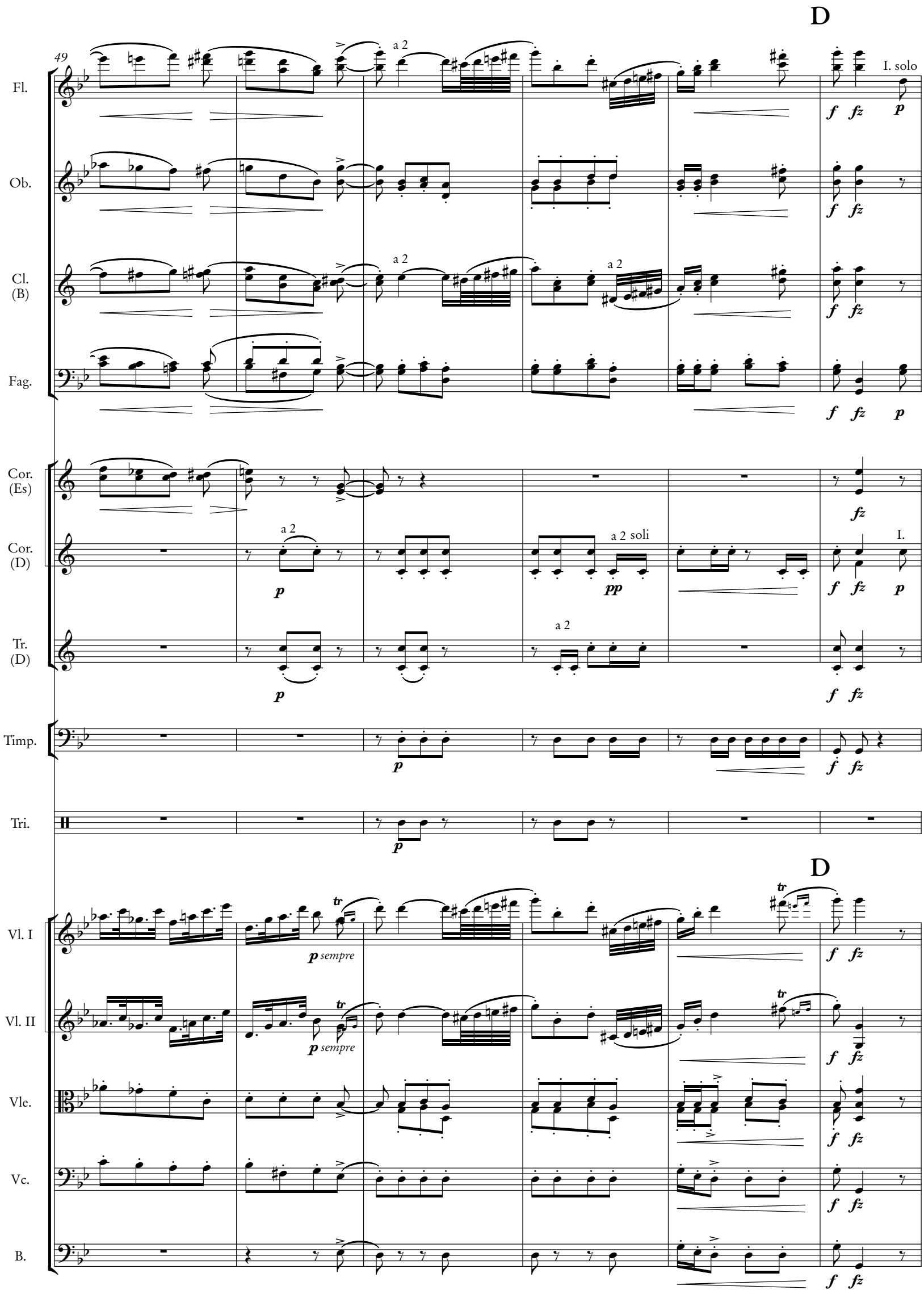
grazioso

pp

fp

p

tr


D
49
Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.
a 2
a 2 soli
I. solo
I.
p sempre
D

55

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

I. solo

a 2

div.

pizz.

arco

f e molto marcato

61

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

f

a 2 soli *e marcato*

tr

unis.

67

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
div.
unis.
fz
p
mf
f

74

Fl.

Ob. — I. solo

Cl. (B)

Fag.

Cor. (Es) — I.

Cor. (D)

Tr. (D)

Timp.

Vl. I — div.

Vl. II

Vle. — div.

Vc. — unis.

B.

80

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Vl. I

Vl. II

Vle.

Vc.

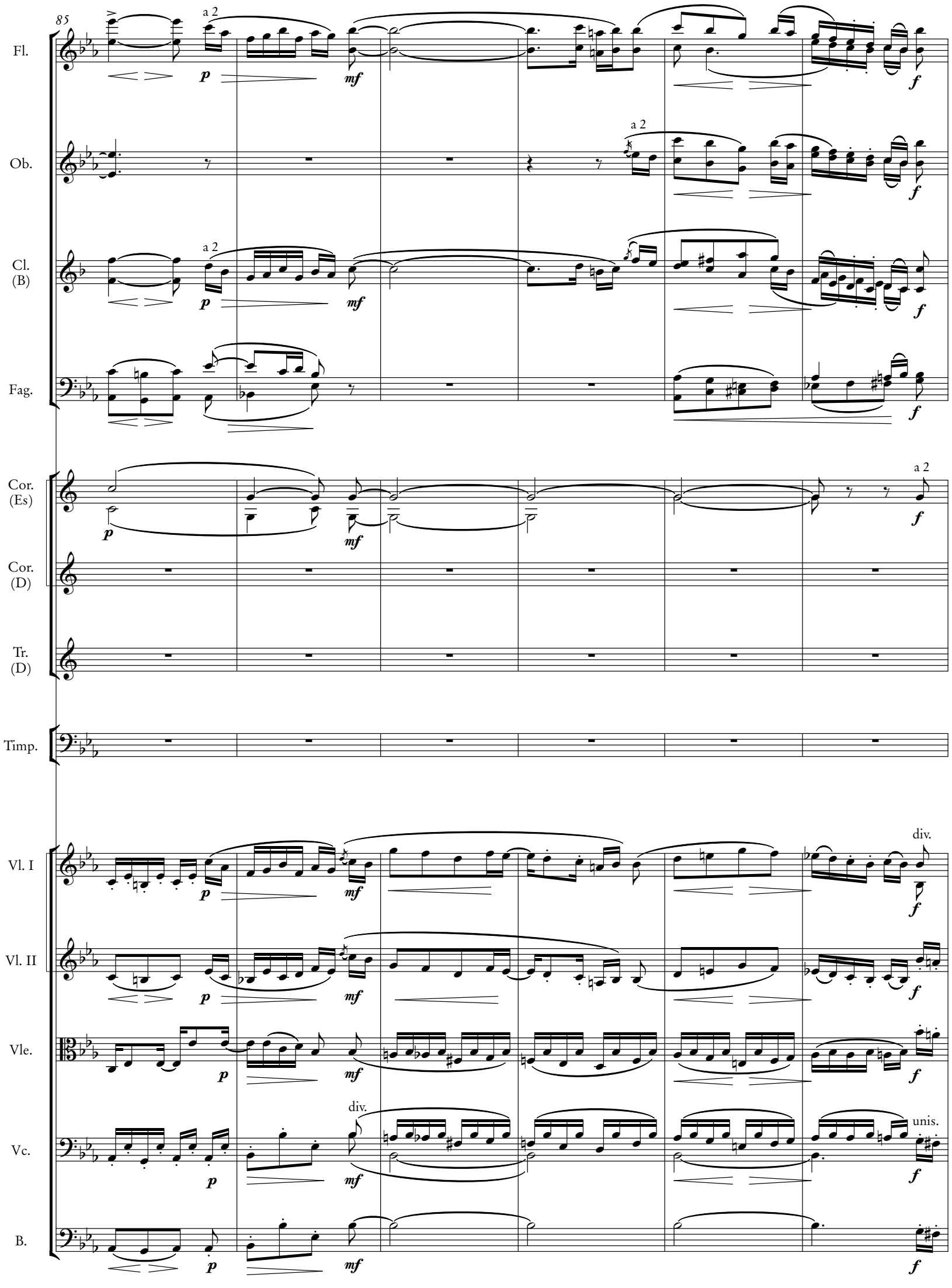
B.

sf

a 2

unis.

f


85
Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.
a 2
div.
unis.
p
mf
f

91

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

unis.

p f sf mf

97

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Vl. I

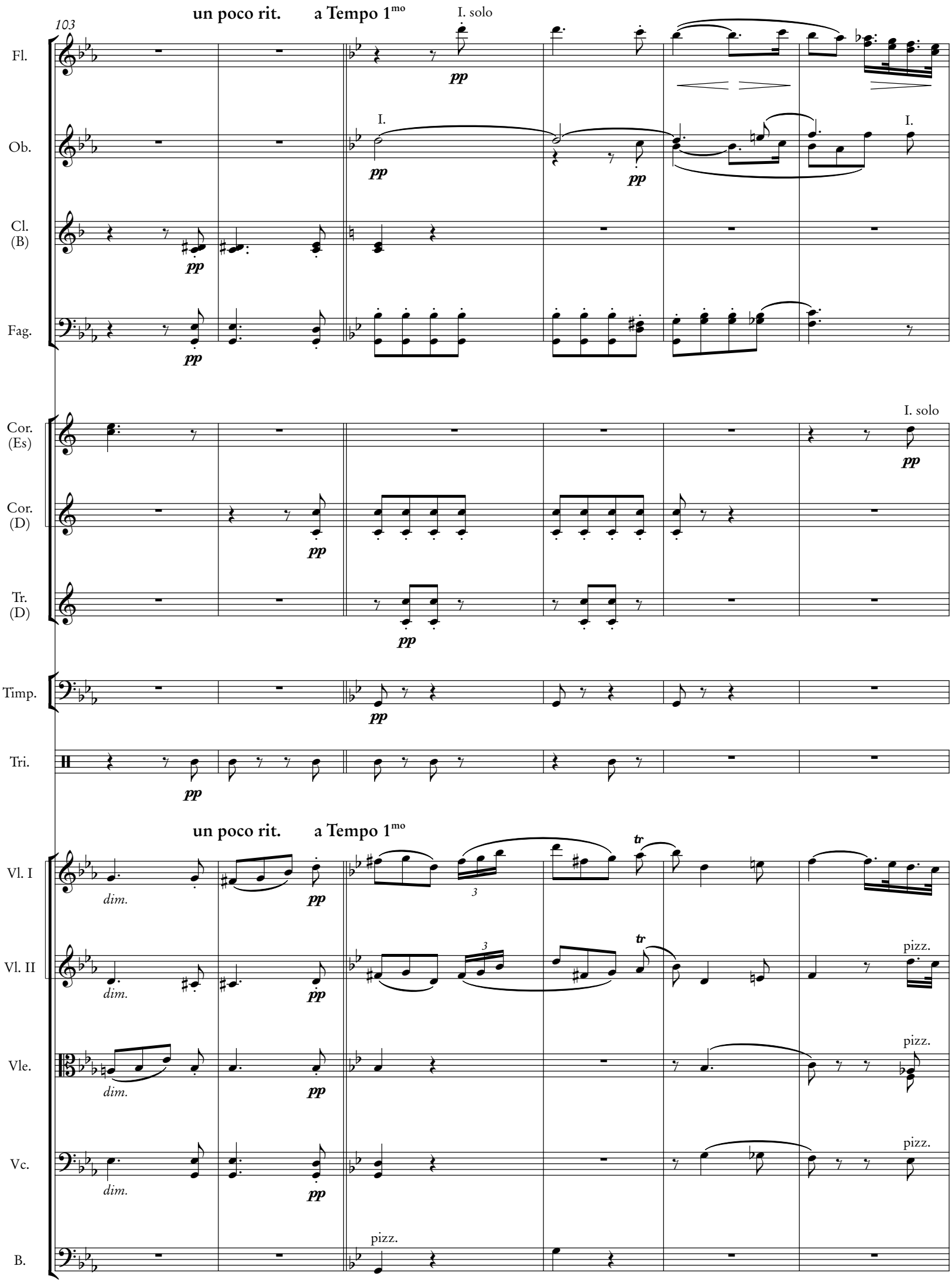
Vl. II

Vle.

Vc.

B.

p *mf* *pp* *dim.* a 2 solo soli


103
un poco rit.
a Tempo 1mo
I. solo
Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.
pp
dim.
tr
pizz.

109

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.

pp
sf
f
a 2
soli *marcato*
soli
sempre pp
arco
pizz.
3

E

115

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Es)

Cor. (D)

Tr. (D)

Timp.

Tri.

E

Vl. I

Vl. II

Vle.

Vc.

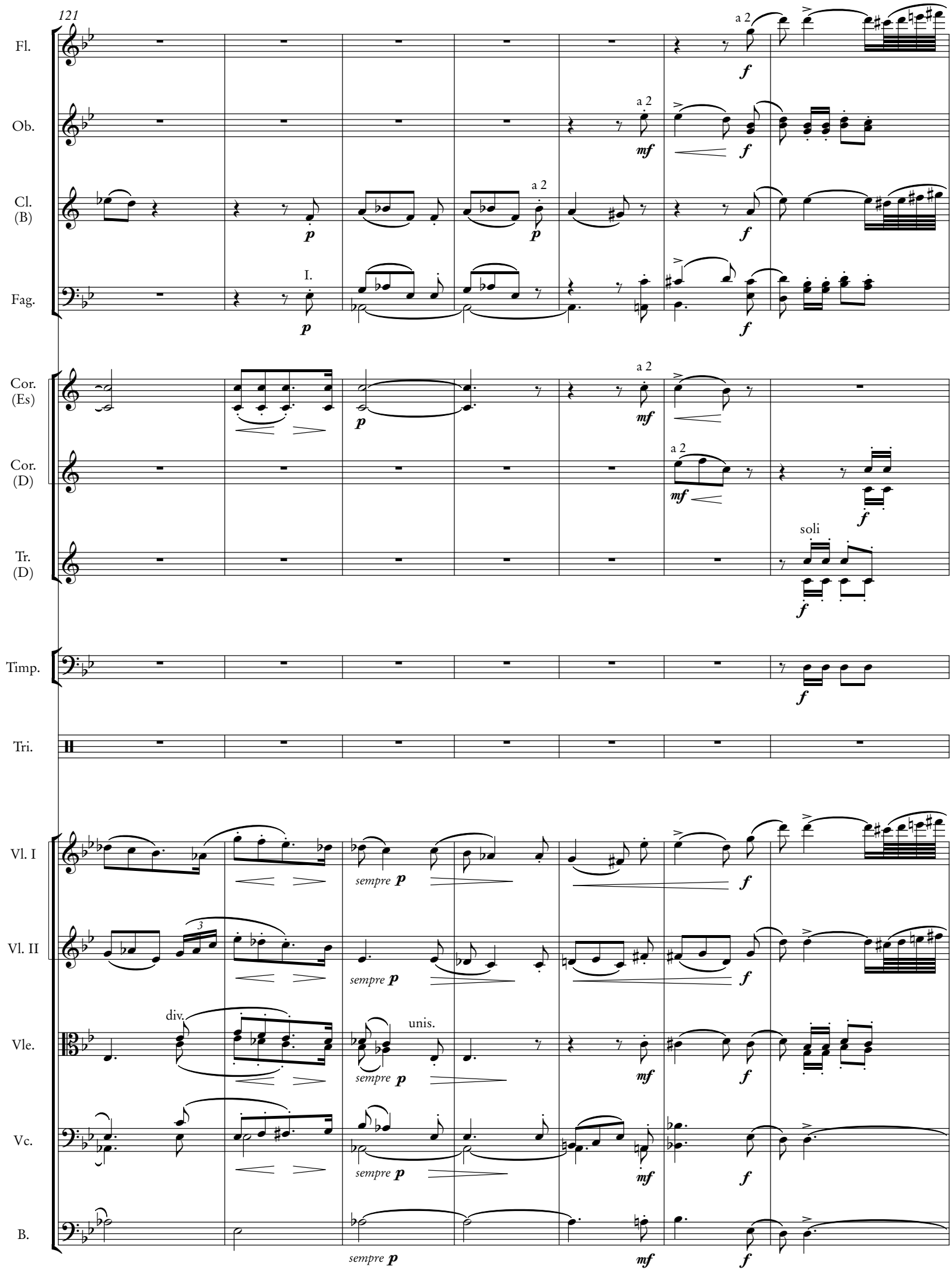
B.

a 2

I. solo

grazioso

divisi e grazioso


121
Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.
a 2
I.
soli
div.
unis.
sempre p

F

128

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.

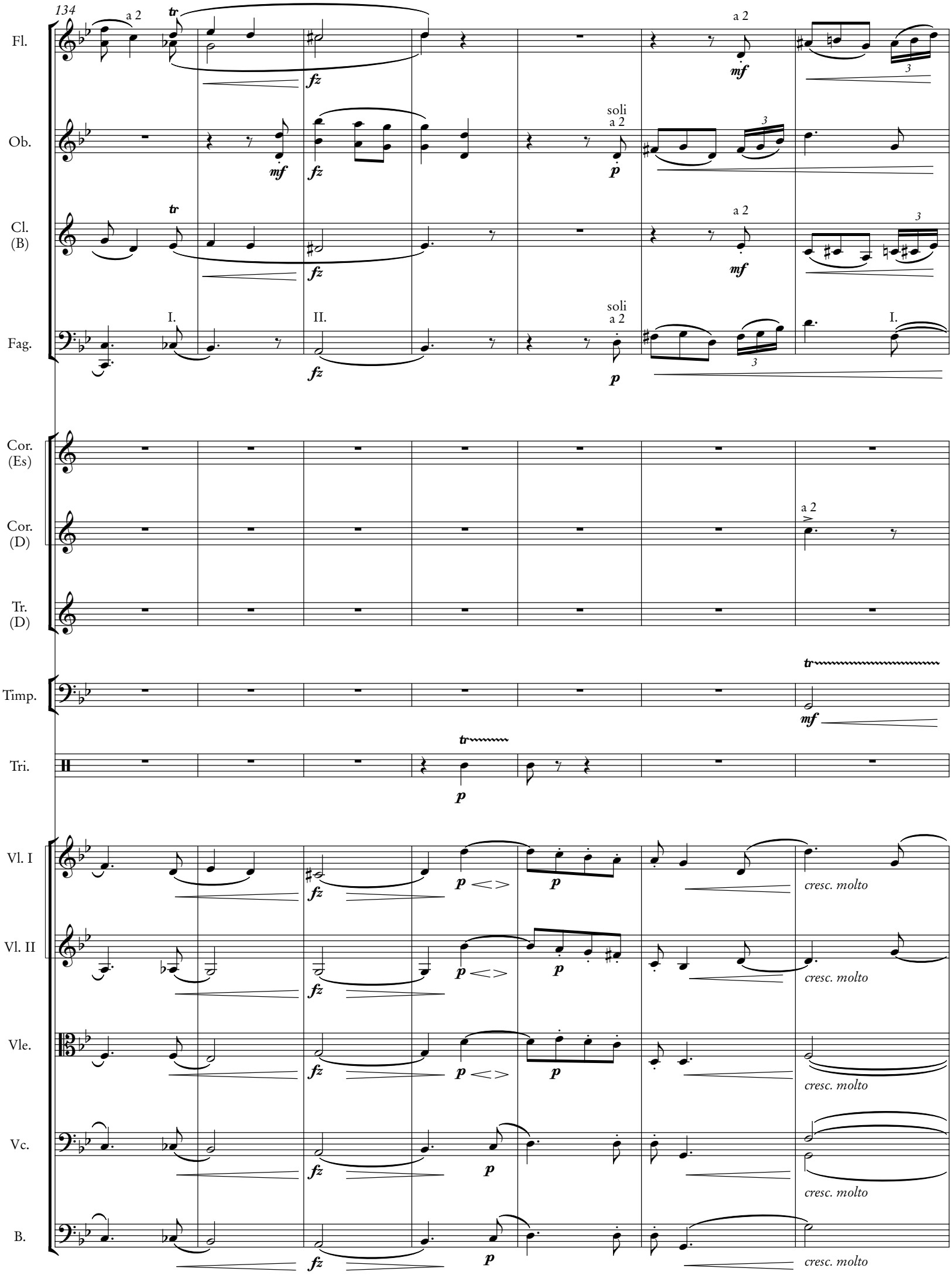
a 2

I. solo *espressivo*

I. solo

F

Vl. I
Vl. II
Vle.
Vc.
B.


134
Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.
a 2
soli
I.
II.
cresc. molto

141

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2

pizz.

fz p f pp tr

148

Poco più animato

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Es)
Cor. (D)
Tr. (D)
Timp.
Tri.

Vl. I
Vl. II
Vle.
Vc.
B.

a 2
arco
pizz.
ff
pp

IV

Allegro molto e con brio

2 Flauti
2 Oboi
2 Clarinetti in A
2 Fagotti
2 Corni in D
2 Corni in A
2 Trombe in D
Trombone Alto
Trombone Tenore
Trombone Basso
Timpani (D-A)

Allegro molto e con brio

Violini I
Violini II
Viole
Violoncelli
Bassi

arco
div.

7

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

a 2

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

scherzando

unis.

fz *p* *tr*

13

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
I.

A

20

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

A

Vl. I

Vl. II

Vle.

Vc.

B.

26

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

div.

32

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

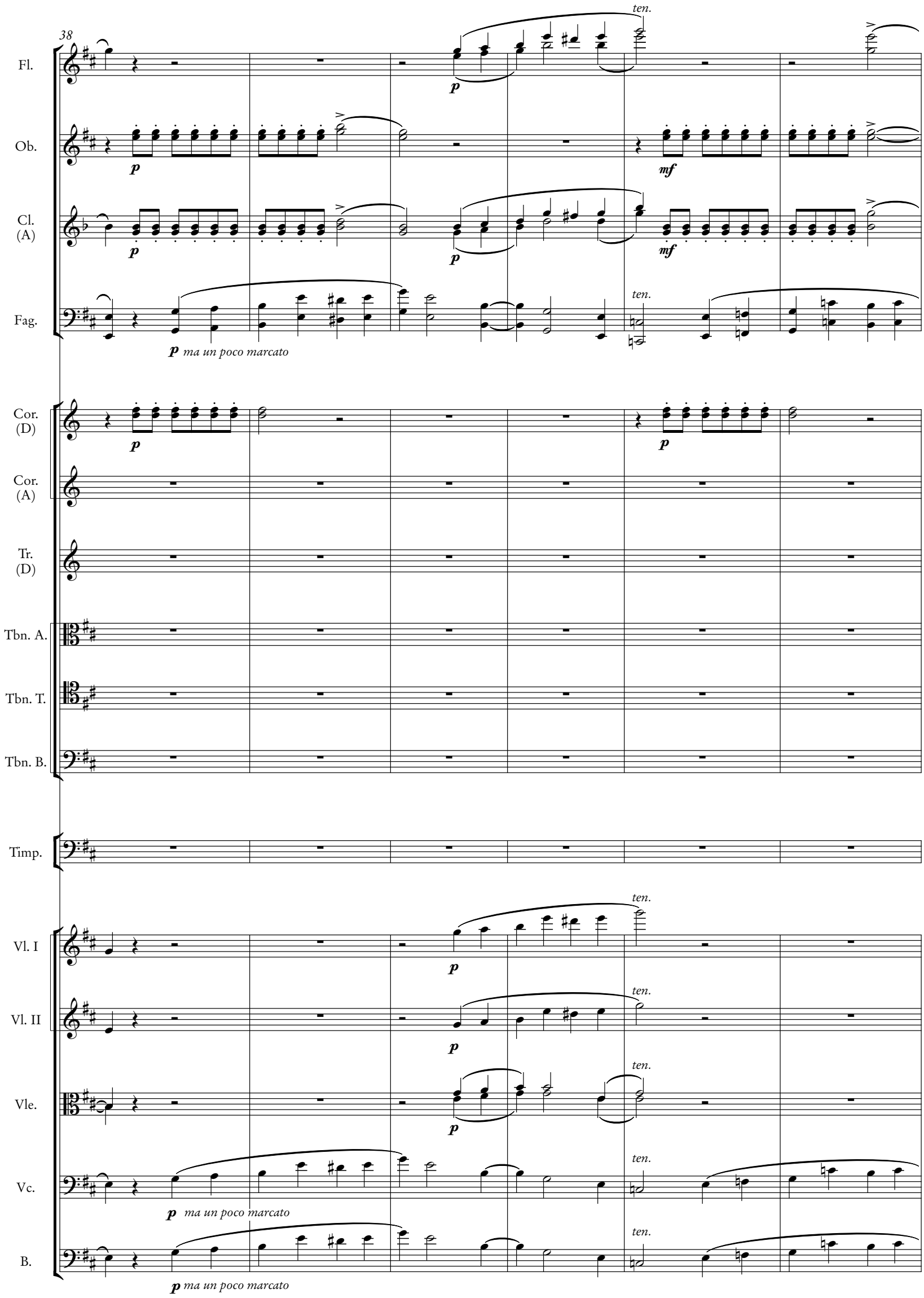
B.

a 2

a 2

p

tr


38
Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.
ten.
p
mf
p ma un poco marcato

44

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

mf *f* *sempre* *f*

a 2 soli

ten.

molto marcato

B

50

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

B

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

a 2

soli

I.

II.

I. solo

sf

p

fp

57

Fl.

Ob.

Cl. (A)

Fag.

I.

p

Cor. (D)

Cor. (A)

III.

p

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

grazioso

p

Vl. II

p

Vle.

p *sempre*

Vc.

p *sempre*

B.

p *sempre*

65

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

I.

soli

IV.

III.

div.

p

73

Fl.

Ob.

soli

mf

Cl. (A)

Fag.

soli

mf

Cor. (D)

p

Cor. (A)

III.

p

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

p

Vl. II

p

Vle.

unis.

p

Vc.

p

B.

p

80

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p

a 2

mf

fp

div.

88

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

p fp pp cresc. div.

95

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
f marcato
div.
unis.
tr

C

100

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

a 2

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

C

Vl. I

Vl. II

unis.

Vle.

Vc.

B.

ff

fz

106

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

fz *tr*

112

D

Fl.

Ob.

Cl. (A)

Fag.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

soli

p

solo

tr

fz

121

pp

leggiero

pizz.

arco

128

Fl. — a 2 — *p leggiero*

Ob.

Cl. (A) — a 2 — *p leggiero*

Fag. — *p leggiero*

Vl. I — *con espressione* — *p*

Vl. II — *con espressione* — *p*

Vle. — *p*

Vc. — *p* — *p leggiero*

B. — *p* — *p leggiero*

133

Fl. — *p* — *mf* — *f* — *sf* — *sempre f e marcato*

Ob. — *mf* — *f* — *sf* — *sempre f e marcato*

Cl. (A) — *mf* — *f* — *sf* — *sempre f e marcato*

Fag. — *sf* — *sempre f e marcato*

Tbn. B. — solo — *sf* — *sf* — *sf*

Vl. I — *f*

Vl. II — *f*

Vle. — *f* — div.

Vc. — *sf* — *sf* — *sf*

B. — *sf* — *sf* — *sf*

138

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

fz

sf

f

tr

unis.

div.

E

144

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.

E

Vl. I
Vl. II
Vle.
Vc.
B.

fz
cresc.
a 2
ff e impetuoso
furioso cresc.
unis.

150

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

fz *ff*

a 2

furioso

156

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

a 2

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

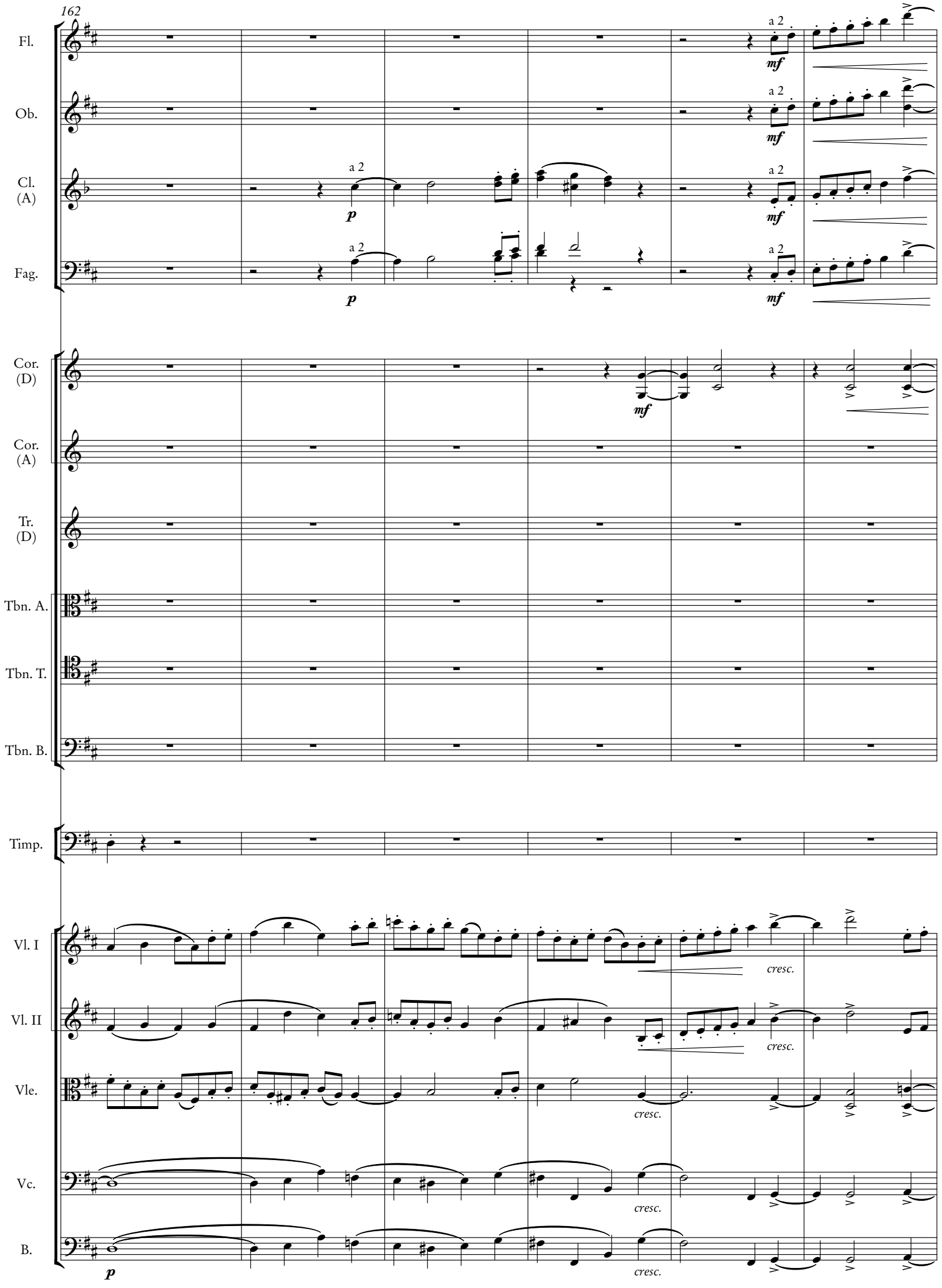
B.

fz

p

tr

scherzando


162
Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.
a 2
p
mf
cresc.

168

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

cresc.

f

mf

tr

174

F

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

180

Fl.

Ob.

Cl. (A)

Fag.

a 2

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

186

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

p leggiero
sempre p e leggiero
ten.
ma un poco marcato
pp
tr

192

Fl.

Ob.

soli

Cl. (A)

p sempre

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

tr

pp

ten.

Vl. I

Vl. II

Vle.

Vc.

B.

198

G

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

cresc.
sf
mf
f
p
soli
III. solo
tr

204

Fl.

Ob. soli *p* *sf*

Cl. (A) *sf*

Fag. *p*

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I *p* *dolcissimo* *p*

Vl. II *p* *dolcissimo* *p*

Vle. *p* *p*

Vc. *p* *p*

B. *p*

211

Fl.

Ob.

Cl. (A)

a 2

I.

Fag.

I.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

217

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

p *dolce*

soli

mf

div.

224

Fl.

Ob.

Cl. (A)

Fag.

I.

a 2

p

mf marcato

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

unis.

Vc.

B.

231

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

fp p f tr div.

237

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

a 2
mf
f
tr
unis.
con fuoco

243

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

unis.

H

249

Fl.

Ob.

Cl. (A)

Fag.

a 2

Cor. (D)

Cor. (A)

Tr. (D)

soli

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

H

Vl. I

Vl. II

Vle.

Vc.

B.

255

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

marcato

sf *ff* *tr*

262

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

sul G

fz

tr

I

269

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

I

Vl. I

Vl. II

Vle.

Vc.

B.

soli

a 2

tr

fz

p

pp

277

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

pp

pp sempre

284

Fl.

Ob.

a 2

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

290

Fl.
Ob.
Cl. (A)
Fag.
Cor. (D)
Cor. (A)
Tr. (D)
Tbn. A.
Tbn. T.
Tbn. B.
Timp.
Vl. I
Vl. II
Vle.
Vc.
B.

sf f ff tr a 2

296

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Cor. (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle.

Vc.

B.

a 2

a 2 soli *marcato*

fz

sf

tr

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.

Gunnar Ternhag

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Symfoni nr 3

Ludvig Norman slutförde sin tredje symfoni, d-moll, op. 58, sommaren 1881, men den kom att uruppföras först vid den minneskonsert som ägnades honom på Kungl. Teatern den 14 november 1885. Den publicerades samtidigt i partitur och stämmor av Musikaliska Konstföreningen. Verket mottogs positivt, och den ledande kritikern Adolf Lindgren skrev:

”Normans sista symfoni är ett präktigt arbete och säkerligen den bästa han gjort, enär den med F-dur-symfonins klara form och friska humor förenar Ess-dur-symfonins djupa och kraftiga innehåll, utan att ega dennas tyngd”.

Den fyrsatsiga symfonins första sats rymmer en dramatik som knappast något annat stycke av Norman. Huvudtemats kärna presenteras av unisona stråkar i pianissimo för att vid den egentliga formuleringen återkomma i forte och med rytmiskt accentuerat ackompanjemang. Det låter sig liksom det graciösa och elastiska andratemat omskapas i både lågmälda och kraftfulla passager. Båda idéerna förses också med såväl kompletterande som kontrasterande element och visar sig därmed innehålla dynamiskt stoff för flera olika karaktärer, och huvudtemat uppträder även i klaraste dur. Genom att dessa teman så intensivt bearbetas redan i expositionen blir satsens genomföring tämligen kort och även återtagningen har förkortats och därmed koncentrerats och spänningsladdat varierats.

Andra satsen, i B-dur, byggs upp av kontrasterande avsnitt som dock samverkar på ett närmast episkt sätt, samtidigt som den lyriskt-sångbara atmosfären dominerar. Förstatemat som presenteras av klarinetter och fagotter är närmast hymniskt, och ett centralt parti utgörs av en lugnt deklamerad bleckblåsarsats vars melodi bearbetas i ett fritt fugato. Ännu en ingrediens är ett smidigt agitato-tema som första gången uppträder i g-moll.

Den tredelade tredje satsen, i just g-moll, kan närmast betecknas som ett scherzo-artat intermezzo som rymmer både humoristiskt godmodiga och smått kapriciösa inslag

och därtill en viss rustik ton. Mellandelen i Ess-dur är stramare men samtidigt mer melodiskt avrundad. Den i hela verket medvetet baskompletterande pukstämman får i satsens huvuddel sällskap av elegant insatta triangelslag.

Finalen, i D-dur, inleds med ett kort modulerande överledningsparti och är liksom första satsen hållen i sonatform, och huvudtemat tycks anspela på finalen i Schumanns första symfoni. Men både till det energiska huvudtemat och till det varmt sjungande sidotemat låter Norman klart utmejslade motstämmor växa fram, och de visar sig bli alltmer självständiga och bidra till satsens trots flera mollinslag alltmer optimistiska hållning. Återigen är genomföringen tämligen kort och i återtagningen, som överraskande inleds med en variant av det nämnda överledningspartiet, blir kopplingen mellan huvud- och sångtema än tätare.

Instrumentationen kan genom det flitiga användandet av blecket stundom förefalla något kompakt, men den står helt i satsinnehållets tjänst och är befriad från den dragning åt det alltför linjetäta som kännetecknade Ess-dursymfonin och gav den dess ”tyngd”. I stället är övergångarna mellan blåsare och stråkar nu smidiga och väl avvägda, och det kontrapunktiskt rika inre linjespelet förstärks av tydligt tecknade blåsarinsatser.

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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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Transl. Neil Betteridge

Symphony No 3

Ludvig Norman completed his third symphony in D minor op. 58 in the summer of 1881. However, the work did not have its premier until 14 November 1885 during a memorial concert devoted to him at the Royal Opera. The symphony was simultaneously published with both score and parts by the Swedish Art Music Society. The composition was well received and the leading music critic of the time, Adolf Lindgren wrote: 'Norman's last symphony is a splendid work and certainly the best he has created, since it, with the F major symphony's clear form and healthy humour unites the E-flat major symphony's deep and powerful content, without being as ponderous.'

The four-movement symphony's first part takes on a dramatic tone unlike any of Norman's other pieces. The core of the main theme is presented by the pianissimo unison playing of the strings, to return later in its actual realisation in forte and with a rhythmically accentuated accompaniment. It allows itself, as does the graceful and elastic secondary theme, to be recreated in both attenuated and powerful passages. These ideas are provided with complementary as well as contrasting elements, revealing the dynamic material's several different dispositions – the main theme even appears in the clearest major tones. As these themes are already so intensively developed in the exposition, the development of the movement becomes fairly brief and even the recapitulation has been shortened, thus concentrated in form and varied with excitement.

The second movement in B-flat major is built on contrasting sections that, on the other hand, interact in an almost epic manner, while at the same time being dominated by a lyrical sing-ability. The first theme, which is presented by the clarinets and bassoons, comes close to being hymn-like, and a calmly declared brass segment, whose melody develops into a free fugato, creates a fundamental part. One more ingredient is a smooth agitato theme that is at first performed in G minor.

The three-part third movement, in G minor, can best be described as a scherzo-like intermezzo that accommodates both humorous, good-natured and somewhat whimsical elements, as well as a certain rustic tone. The middle part in E-flat major is more austere while at the same time more melodically completed. The whole symphony is consciously complimented with a kettledrum that is joined in this movement's main section by elegantly placed triangle work.

The finale in D major begins with a short modulating bridge section and is, like the first movement, in sonata form, and the main theme seems to allude to the finale in Schumann's first symphony. However, in both the energetic main theme and the warm cantabile secondary theme, Norman allows clearly chiselled counterparts to emerge, which then become increasingly self-reliant contributions to the movement and, despite several minor-sounding elements, give a more optimistic feeling. Once again the development is brief. In the recapitulation, which surprisingly begins with a variant of the above-mentioned bridge section, the connection between the main theme and the song theme is denser.

The instrumentation can, because of the frequent use of the brass, at times seem somewhat compact. However, it stands completely in the service of the music and is freed from the tendency toward the tightness that characterised the E-flat major symphony and gave it its 'ponderousness'. Instead, the transitions between the wind instruments and the strings are now smooth and well balanced, and the clearly written wind parts enhance the rich counterpoint-like internal musical lines.

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Transl. Jill Ann Johnson

Critical Commentary

The manuscript of the Ludvig Norman's 3rd symphony seems to have been produced with different degrees of care: While the notes themselves are written very clearly and with extraordinarily few errors throughout the piece, dynamics, articulations and most of all ties and slurs were apparently added in a rush and leave much room for interpretation. Slurs often end in mid-air as it were or overlap. Doubling instruments hardly ever phrase in the same way, nor do parallel passages respond with each other in that sense. Stylistically it seems unlikely that Norman had an experimental way of phrasing in mind. One rather gets the sense that he was planning to give more attention to this part of the composition during the proof-reading stages of the publication to which it probably didn't come.

The mistakes and obvious misreadings in the first edition suggest that the composer was for whatever reason not involved in the publication and it was only of limited use in preparing this new edition. It did however provide a second opinion in passages of extreme unclarity and it was of general stylistic interest because it was published not long after the composition.

We wanted to provide a score and orchestral material that would be ready for performance and would facilitate for this delightful piece to be rediscovered by musicians around the world. To achieve this we had to take many editorial decisions to unify the text or to clarify intended differences in markings.

Trills: For longer trills Norman writes a new trill-sign over every new bar. Even for drum rolls. It is however to be presumed that he doesn't mean for the performer to start a new trill or a new roll each bar. We modernised the notation with long trills over barlines, writing new trills only if the note changes or if the new trill coincides with an accent in the rest of the orchestra.

fz or *sf*: No logic can be derived from Norman's marking of these two dynamics. While in the dictionary they are listed as abbreviations for the same word "sforzato" they do instinctively draw different executions from most musicians (fz being slightly stronger). Even though we suspect that for Norman the two markings mean the same thing we decided to keep the differences intact. We did however avoid differing notation within the same chord or the same passage. In those instances we always matched the marking to the one that dominates in number, e.g. if there were more sf we changed the fewer *fz* to *sf* and vice versa.

A: Autograph
MK: first edition

I. Allegro appassionato ma non troppo presto

6	1.2.Hr	slur added to match Cl
8	Bn	accents added
9-10	Bn	slur deleted
10-11	Winds	it is not clear if the upbeat should be under the slur. However the upbeat to b. 12 seems to suggest that
11-12	1.2.Hr	hairpin only up to b.12 to match winds. Brass phrases differently
11-13	Tr	hairpin added to match 3.4.Hr
12	Bn, 1.2.Hr	accents added to match winds
13	Bn	*fz* added to match Trb
	3.4.Hr	accents added to match Tr
14-16	3.4.Hr	accents added to match Tr
15	1.2.Hr	accents added
15-16	Cl	accents added
	1.Trb	slur added to match Bn
17	Fl	accent instead of *fz* like the other winds
	Trbs	accents added to match tutti
18	1.2.Hr	tie added
19	Bn, 1.2.Hr	*fz* removed to match Tbs, Vc, Db
	Vla	*fz* added to match winds
21	Bn	*sf* added to match Brass
22	Vla	accent added t match Hr
22	3.4.Hr	in **A** there is an accents here and no tie from the previous bar. changed to match brass and basses
25	Vla, Vc, Db	accents added to match winds
26	1.2.Hr	slur over F-E removed to match Tr
27	Brass	hairpins completed
27-28	2.Winds	dots and accents added in 2.winds to match Bn
	Brass	dots added to match Winds
	Vc, Db	dots added
28	Ob, Cl	dots added to match Fl
	Bn	dots continued
29	Ob, Cl, Bn	dots added but no accent
	1.2.Hr	in **A** this bar is empty and there is a full bar rest
30	Vla, Vc	dot added
32	Db	accent deleted as redundant with the *sf*
35-36	Bn	*sf* and slur added to match Vla
38	3.4.Hr	slur added to match 2.Ob
38-39	Ob, 1.2.Hr	slurring adjusted to match Cl and Vls in earlier passage
39	1.2.Hr	accents added
40	Cl, 1.Bn	accents added to match Fl
42	3.Trb	in **A** there appears to be a rest after the first beat, However the first beat also is dotted. For practical reasons in performance we decided for the rest
43	Bn	*f* added
44-48	Strings	*tenuto* continued until Norman writes a dot on the 1.beat

	Bn	*ten.* and dot (b.48) added
46	Winds, Hrs	slur to next bar added to match b.42
46-48	3.4.Hr	slur added
47	3.4.Hr	accents added to match winds
	3.Tb	*ten.* added to match Str and Bn
49	1.2.Vl	dot added
50	Ob, Cl	slurs added
51	Bn, Strings	slur added
53	Strings	dot added
56-57	1.Bn	slur added over two bars
58	2.Bn	slurred to next bar matching Cl
63	Fl, Cl	hairpin added to match Vl
64	Vla, Vc, Db	hairpin added to match V
66	Vc, Db	accent added
67	Cl	tie added
67-68	Vc, Db	hairpin added
67-70	Ob, 1.2.Hr	accents added
69	Tutti	Original marking in **A** reads *molto cresc. poco a poco al ff.* since this crescendo only lasts four bars toning it down to *molto cresc.* and a hairpin seems more appropriate
69-70	Vc, Db	slur extended to b.70
72	Vc	there might be a dot on the last quarter which could be extended to everyone playing a quarter on the last beat but it seems too much of a stretch
71-72	Ob, Cl, Bn, Hr	slurring unified
73	Bn	accents added to match Vc and Db
	1.2.Hr	accent added to match winds
	Vla	accents added to match Vc
74	3.Trb	accents removed to match Bn, Vc and Db
75	Bn	accents added to match Vc and Db
	1.2.Hr	accent added to match Hr and Tr
	1.Trb	accents added
75-76	Fl, Ob, Cl	ambiguous slurring in **A**. Ob maybe also Fl seem to slur over two bars, Cl not. But b.80 confirms the two-bar-slur. Difference between staccato Vc, Db and legato Bn left intact
76	1.Vl	the slur from the bar before seems to arrive on the first eighth of 76 and there appears to be no repetition dash on that note either. All of these triplet passages seem to be connected by slur to the following bar. This is however highly impractical when performing and in b.80 the repetition dash on the first eighth is there which suggests that it is an oversight in in b.76. We resolved this by slurring to the next bar when it contains only a quarter note and the rests but to stop the slur before the next bar when repeated eights are following
77	1.Fl	*marcato* added and slur extended over the whole theme
	Ob	accent added to match brass
	1.Trb	accents added

78	Ob	*fz* added to match 1.Trb
	3.4.Hr	*sf* added to mach 1.Trb, accent added to match Fl
79	Vla	accent added to match Hr
	Cv, Db	slur interrupted after the tied C to match Bn and tutti
81	1.Trb, 3.4.Hr	accents added to match 3.4.Hr. *marcato* added to both
82-84	Bn, 2.3.Trb, Vc, B	accents and *marc.* added wherever missing
83	Cl	accents added to match Ob
	Bn	accents completed to match Vc
	Vc, Db	accents added
86	3.Trb, Vc, Db	slur added to match Bn
88-89	Winds, 1.2.Hr	hairpins and *p* unified and matched to strings
92	1.2.Hr	slur added to match Cl
96	Cl	slur added to match Fl
106	Db	page break in **A** between b.106 and b. 107. In 107 there appears to be a tie from the previous bar which is however an empty bar. Because the pedal point in Vc starts already in b.106 this was added in Db as well
107	2.Vl	slur changed to start form first beat.
109	2.Vl	inconclusive slurring in M. Slur interrupted after first beat
112	Vla	slur added reflecting Fl and Cl
114	Vc	sloppy slurring in **A** clarified
123	3.Trb	slur changed to start from first beat
125	Fl, Cl, Vl	staccato dot added on top of the bar to clarify the phrasing
125-126	Bn	slur starts only from the F to match Vla and Hr
125-128	Cl	slurring adjusted to match Vls
127-128	1.2.3.4.Hr	slur corrected to start already on the 2.beat of 127, matching Trb, Vla and Vc
	2.Trb	slur prolonged to the last note of the bar
128	Fl, Cl	accent added to match Vl
	Bn	slur prolonged by one note to match Vc
130-131	Cl	2.Cl slurs differently in **A**. Adjusted to match tutti
131-134	Bn	accents added to match Vc and Db
	Vc, Db	Only the first two accents of this passage exist in **A**
134-135	Bn	slurring adjusted to match Vc and Db
138	Ob	hairpin added
143	2.Ob	*pp* added
146	Fl, Cl	very hard to read Cl in this place. A sharp in front of the first note of the second clarinet is missing in **A**. In **MK** both Fl and both Cl play all 5 eights notes of the passage. Although that is clearly not the case in **A**. It looks as though Cl originally only played the last two and the others were added later. Did Norman then forget to do the same for

		2.Fl? In b.358 both instruments play which is why we follow **MK** in this case.
		p added
150	Fl	hard to read. **MK** has 1.Fl starting only from the second eighth. But after comparison with Vl this solution seems most probable and the scribbling in **A** allows this interpretation
	Db	*furioso* added
166	2.Ob	the writing is unclear in **A** but it makes most sense if 2.Ob plays an octave below 1.Ob
168	Ob	2.Ob two tied quarter notes G changed a half note matching 1.2.Hr
171	Winds, Strings	there are no accents wherever Norman writes *tenuto.* He does however write accents in the brass for the same musical material and for all subsequent bars. Since this way of marking seems to be consistent it was preserved even though an accent under the *ten.* would make sense as well
171-174	Hrs, Brass	*f* and accents filled in everywhere
176	3.Trb	*sf* added
176-179	Ob, Cl, Bn	slurs added to match Fl
181-183	1.Vl	ambiguous slurring in **A**. Resolved according to the beginning, the dot being a suggestion by the editor because there is one in b.185 in Bn
	2.Vl	slur added
182	Bn, 1.2.Hr, 2.Vl, Db	*mf* added
182-185	2.Vl	slur added to match Bn, Hr and Db
182-186	Db	slur added
183	Bn	hairpin added
184	Vla	*mf* added
184-189	Vla	slurring adjusted to match winds and Vc
185	Fl, Cl	*p* changed to *mf* to match tutti. No apparent reason for a *p*. Possibly it was a leftover from an earlier compositional stage
185-187	Vc	slurring, dots and accents changed to match Bn and Tutti
187	Fl, Ob, Cl	accents added to match Vls
	Bn	accents added
187-189	Bn	hairpin added like in Fl and Cl
187-189	Bn	slurring adjusted to match Vc
187-194	Fl, Ob, Cl	inconclusive slurring. Ultimately resolved by matching to Vls while preserving some of the irregularities: b. 190 separated differing from b.188 and b.202. Unified slurring to match that decision
189	2.Bn	slur interrupted to match Vla and 2.Hr
189	Tutti	*f* added as a point of reference for the long crescendo
190-194	Vla, Vc	slurring unified to match winds
191	2.Bn	slur to next bar like in Vla. Accent added
	1.2.Vl	accents added because of winds

197	Strings	In **A** there is a hairpin over two bars from b.195 and then a s*empre diminuendo al pp.* Since the *pp* arrives already after another two bars we decided to remove the s*empre diminuendo* and simply prolong the hairpin to make the text visually less cluttered
197-199	1.2.Vl	*ten.* continued for another two bars
201	1.2.Hr	a second marking of *soli* and *pp* was removed. Originally Hr started playing only here
207	Timp	dynamics added
211	Fl, Ob, Fl	*sf* added as in b.209. There is a page-break here in M which might explain why Norman forgot it
216	Ob	*p* added
217-219	2.Vl	dot and slur added/adjusted to match 1.Vl in the following bars
218	Cl, Bn	*p* added
220	1.Fl	*solo* added
222-230	Tutti	very ambiguous und inconsistent slurring. Adjusted in many places always matching instruments doubling each other. For exact differences consult **A**
222	Ob	*p* added as a reminder
223	Bn	*p* added as a reminder
223-228	Cl	very unclear marking in **A**
225-228	Vc, Db	slurs added to match winds and Hr
228	Vc, Db	slur changed to start already on F as this theme is usually phrased like this
228-230	Bn	slur added
229-230	Vla, Vc, Db	hairpins added. In **A** only in Vls
	Ob, Cl, Bn, 1.2.Hr	hairpins added
232-234	Cl	slur to the next bar like Fl and Bn
240	Strings	*sempre* in M only in 1.Vl
253	Fl, Ob, Cl	accents added to match Hr
253-254	3.4.Hr, Tr	hairpin added to match winds
251-255	Timp	hairpin and *pp* added to match tutti
254	Bn, 1.2.Trb	hairpins added
255	Tutti	*pp* changed to *ppp,* which is a slightly controversial decision since there are no other *ppp* in the piece. However the pp and diminuendo seemed to suggest that
255-256	Brass	slurring different from strings seems intentional in this place
257	Cl	slur added to match Fl
	1.2.Hr	accent on first beat in Horns (**A**) seems out of place
258	3.Hr	slur added
259	3.Trb	slur to next bar removed to match other brass
261	Tr, Timp	hairpin added
	Trb	slur must go until the second beat
262	Vc	slur added
263-264	Tr	slur added. However without matching winds but rather the brass in b.255-256
265	Trbs	accents added

265-280	Tutti	very inconstant marking of staccato throughout this passage. Dots filled in wherever missing
266	Ob, Cl	slur corrected to start from top of the bar as in Fl
267	Bn	accent under slur removed
	3.4.Hr, 1.2.Trb	accent added to match 1.2.Hr
268	1.2.Trb	*sf* added
	2.Trb	slur added to match 1.Trb
270	1.2.Hr	slur and *sf* added to match winds
270-271	Fl, Ob, Cl	slur added to match Fl
271	Fl	accent removed
272	Ob	slur missing in **A**
273	Trbs	dot added to match Hrs and winds
275	1.2.Vl, Vla	*sf* added to match 1.2.Hr
276-277	Tr	slur and *sf* added as in Hr
277	Bn, Hr, Vla, Vc, Db	dot and *sf* added to match Vls
280	1.2.Hr	*sf* added
285	1.Cl	natural is missing in **A**
287	Vc	slur matched to Vla
288	Bn	*p* added as a reminder
289	2.Vl	slur added
290	Cl, Bn	*dim.* added
	Vc	unclear slurring in **A**. Slur corrected to go up to first beat of this bar as in Bn
291	Ob	hairpin added
292	1.2.Hr	accents added to match Cl
294	3.4.Hr	accents added
295	Ob	accents added
	1.2.Hr	accents added
296	3.4.Hr	dots added
297-298	3.4.Hr	slurs added
298	3.4.Hr	dots added
300	Bn	slur change to match brass
	2.Trb	slur moved back to match 1.Trb and Hr
299-301	Ob, Cl	accents added as in Fl
301	Bn, Hr, 1.2.Trb	accent added on second quarter
302	Bn	There appears to be full bar A-octave written in the same bar alongside the eighth notes. Neither is crossed out. but since the eighths are an important doubling to the trombones, we decided to keep them and remove the long note. Hairpin added
	2.Vl, Vla	hairpins added
304	Bn, 3.4.Hr	slur added to match Vc
	Tr	in **A** the second beat is a doted quarter followed by an eighth. However this same rhythm has been corrected in Hr to be even quarters. Also Ob and Cl have even quarters on the same line. Changed to match
	3.Trb	slur removed
305	Ob	accent added
305-306	Vla, Vc	accents added
	Db	hairpin added
308-310	2.Bn, 3.4.Hr, Trbs	hairpins added to match 1.2.Hr
308-311	Fl, Ob	slurring adjusted to match Vls

320	Bn	*p* added as a reminder. Slurring changed to match Ob
	1.2.Hr	*p* removed as redundant
320-321	Hr	in M the swell appears only in b.322 and only in 3.4.Hr. Added to 1.2.Hr and to all four Hr in the next bar
333	4.Hr	long D stops with b.334 in **A**. prolonged for two beats to match 2.Ob
	1.Vl	the *mf* in the beginning of the bar in **A** seems to be a mistake since the hairpin starts here and leads to a *mf* two bars later. Removed
333-334	2.Vl, Vla, Vc	hairpin added
335	3.4.Hr	hairpin changed int *e cresc.* to unify the layout
339-340	Tr, 1.Trb	*ff* and *sf* added
343-346	2.Trb	slurring changed to match Vla
344	Vc	the low A seems to stop with the previous bar in **A**. However the tie clearly continues and there is an A-pedal in the bassoons. It was hence added in the cellos as well. To avoid an awkward jump during the pedal point the tenor clef for first cellos was removed and the passage remains notated in bass clef
344-345	1.Trb	slurring changed to match Ob and tutti
345-346	Vla	slur added
347	Vla	*p* added
351-353	Timp	dynamics added
352	1.Vl	third eighth-note must be B-flat (no accidental in **A**)
354	Vc	slur not continued to the next bar to match Db
356	1.Bn	*mf* changed to *p* like Fl and everybody else
360	2.Ob	it must be B-natural (B-flat in **A**)
361	Trbs	slurs added
	Vc	slur added
	Fl, Ob	*pp* added
	Cl	*p* changed to *pp*
361-362	Bn	in **A** notated a third higher. Obviously wrong
362	Bn	*pp* added to match tutti
363-364	1.2.Ob	Slur added over the carline to match upbeat of Fl
365	Vc	dot and accent added to match Hrs
366-367	Ob	slur added to match other winds
367	Cl	clearly tied in **A**
368-370	1.2.Hr	slur added to match winds
369-370	Db	hairpin added
370	Bn	slur to next bar added as in the other winds. Generally not very clear slurring in this passage in **A**
	Tr	hairpin added
371	Winds, 1.2.Hr	*risoluto* only written over Fl in **A**
371-374	Winds, 1.2.Hr	accents added wherever missing
377	Tr	hairpin added
382	2.Bn, Db	*mf added*
382	Cl	dots added as in Ob

	Bn	*p* added
383	Bn	*mf* added
383-384	Ob, Cl, Bn	hairpins added to match strings
383-387	Bn	slurs added to match the other winds
384	1.2.Hr	*p* added
389	Ob	dynamic added
390	Vla	natural missing in front of the E
394	Db	hairpin added
396	Db	*pp* added
398	Tr	*pp* and *soli* added
399	Tr	in **A** there is a strange marking over the last quarter that looks like a repetition sign with three dots on top of it. This could lead to realising this beat as two eights or even as triplets. It is however just a thoughtless continuation of the dots from the second beat. When realising his mistake the composer crossed out the dots but missed them
400-401	Bn	accents added to match Db
403	Cl, Bn	*f* and hairpin added
404	1.2.Hr	slur added to match winds
405	Tr, Trbs	slur added to match winds
408	Strings	accent added as in b.406
413	Vc, Db	*pp* added

II. Andante cantabile

4-5	1.Cl, 1.Bn	the tie in **A** seem to go all the way to the end of the bar. Not however in 2.Bn or in the preceding bars nor in many of the parallel places, where the last quarter is tied to the next phrase. Thus corrected
5-6	Ob	dynamics added
11-12	Ob	*cresc.* adjusted to other instruments. (In **A** peak on 4th quarter of b.11)
	Bn	dynamics added
	1.Vl	slurring changed to match winds and other strings
	2.Vl	dynamics added according to 1st Vl. In 1.Vl Norman writes *cresc.* over bar 11 which seems redundant with hairpins and the immediately following p
12-17	Vla, Db	hairpins added
13	Tr	pp added as in the beginning of the movement
13-14	1.Hr	hairpins added
	3.Hr	slur added
14-15	Vc, Db	slur added
15	Fl	slurs differently from 1.Vl in **A** - left unchanged
15-16	Fg, 3.4.Hr	hairpins added to match Vla
15-17	Fl	unclear slurring. Difference to 1.Vl left intact. Slur added from last quarter to next bar as Vla.
	Cl	4th quarter slurs added
17	Cl	ties and dynamics added
	Timp	dots added to match previous bar

17-18	Db	hairpin added
18-19	Bn	dynamics added
19-20	Str, Cl, Bn	slurs unclear since bar 20 is a new page in **A**. Norman writes the slur from the 4th quarter of b.19 far over the bar line as if they were to continue. But on the new page in b.20 he starts a new slur from the note, no slurs in the doubling parts in Cl and Bn. We decided to slur the 4th quarter to the next bar in the strings and to correct the Cl and Bn accordingly. 1.Bn slurs corrected as 1.Cl. 2.Vl slur corrected as in 2.Cl
21-22	Vl	In **A** slurring of Vls is unclear and seems to stop on dotted eighth. Corrected to the end of the bar. 2.Vl, Vla dynamics added as 2.Vl
	Vla	slur added
24	Strings	between 1.Vl and 2.Vl Norman writes another small *agitato*. We interpret this as belonging all Vls and extend it to Vla and Vc who also play triplets
24-25	Bn	hairpins added
27	Ob	*mf* and hairpin added
	Vla	*mf* and hairpin added
	Vc	*mf* added
27-28	2.Vl	slur added
28	Fl, Ob, Cl	*f* added to match strings
	Ob, Cl	accent added to match 2.Vl and Vc
	Vla	hairpin added
	Vla, Db	*f* added
29-30	Vls, Fl	unclear slurring. We decided not to slur over the bar-line since the phrase continues differently in this place from other times. **A** allows this interpretation
30	2.Vl	hairpin added
	Vla	hairpin added
31	Cl, Bn	*mf* added
	Bn	accents added as in Cl
32	Ob	*mf* added
33-34	2.Bn	Bn slur added
	OB	slurs are unclear in **A**
33	Vla, Vc	slur added as in 2.Vl
34	Ob	Ob slurs added E-flat to A-flat.
	Vc	Vc slur in **A** (A-flat, G, D-flat and possibly beyond) changed to match Bn. 2.Vl and Vla *cresc.* added as in 1st Vl.
	Ob, Cl, 2.Vl	hairpin added
34	Ob	In **A** you can see that Norman added an E-flat one octave below the sixth note in the measure (en eighth note E-flat). In **MK** there are two stems on the higher E-flat. It makes mote sense to have the oboes in octaves from the beginning of the phrase.
34-35	Ob	Ob last eighth slurred to b.35 like the other winds
	Vla	Vla not slurred in **A**. Dotted Slur added to match Bn, VC. However Vla doesn't

		match anyone literally and no slur would also be convincing
34/35	Fl, Ob, Cl Bn	because of the confusing sequence of *f - cresc. - f* we decided to move the f to the first beat of b.35 to match Vls. Possibly Norman lost track of this redundancy because of the page break in M between b. 34 and b.35
36	Vla	*f* added
36-37	Cl, Bn	slurring ambiguous. Unified to match
37-38	Cl, Bn	idem
38-39	Cl, Bn	unified (In M Bn are not slurred in b.38)
40	1.Hr	*diminuendo sempre* added
42	1.2.Hr	in **A** slurred for the whole bar, no dots. Changed to match brass and b.44
43	3.4.Hr	accents added
44	Tr	slur from first to second note deleted to match other brass
44/45	3.4.Hr	articulation added
44-46	2.3.Trb	very ambiguous slurring. However the writing is very sloppy and nothing suggests that Norman is looking for cross phrasing in this maestoso passage. The phrasing was thus unified leaving only repeated notes unslurred
46-47	Brass	slurring unified, Repeated notes left unslurred. 2.3.Trb longer slur as **A** seems to suggest
47	brass	slur prolonged to the 4th beat to match horns
	Tr	slur added
57-58	1.2.Vl, Vla	unclear slurring
59	Vla	accent added to match VC and Db
	Vc, Db	Last note of the bar slurred to the next to match violas
61	Brass, Winds	*f* e *molto marcato* added to all brass and winds. For the whole following passage (up to b.69) accents are added everywhere. Norman doesn't write them for some instruments or leaves them out on certain notes. However there doesn't appear to be any logic to it. Also *sf* where added to match
65	Tp	sharp missing on last beat
	Vls	accent added like Vla
66	2.Vl, Vla	The fifth triplet eighth note (c2) is clearly marked with a natural sign in **A**, but in Vla II one octave below this sign is missing. In **MK** and **A** there is a natural sign on the fifth eighth note in Vl. II. (That is, the note is not *C-sharp*, but *C*). In this case there should also be a natural sign on the lower voice of Vle. In **MK** there is no natural sign in Vle. 2. **A** added a natural sign to Vle., and both Vl. II and Vle. 2 should play *C* in **A**.

67/68	Bn, 3.4.Hr, Tb	the sf were added to match the first phrase. Norman doesn't write any in these two bars and continues with accents throughout
	Vl	Slurring unclear. Because they have parallel lines there is nothing that would justify cross-phrasing. 2.Vl are thus changed to match 1.Vl
69	Vla	changed to match Vl for the same reason
70-73	2.Vl, Vla	slurring adjusted to match 1.Vl. The "c*ol violini*" (sic.) marking in **A** seems to suggest that. There is also no apparent logic to a differing phrasings between strings
79	3.4.Hr	dynamic added
79-87	2.Vl	after two bars of violins in octaves norman only writes *col I Vl.* on the new page he repeats this with addition *in 8va*. It's save to assume that he meant for the entire passage to be in octaves
80-82	Bn	slurring unclear. We interrupted it after the first D in b.81 to re-articulate the second D. The first part of the phrase now matches the violins and the rest matches 3.4.horn
82	Ob	*p* added in Ob as a reminder
	Hr	*p* added
83-84	Vl	unclear slurring changed to match winds
86	Vla	added a quarter F on first beat like cellos. It just seems too abrupt without and there is no good reason discernible since Vla and Vc are in perfect unison for the whole passage. In **A** and **MK** the bar is empty
	Vla, Vc, Db	*pp* added
87	1.2.Vl	accent added to match Bn
	Timp	p added matching Hr
89	Cl	unclear slurring. It could mean that there is a new slur starting from the second beat. We interpret it as one long phrase
90/91	Vl	*pp* added as a reminder
92	4.Hr	*pp* added
93	Timp	3. and 4.quarter of the bar look as though they have repetition signs. Corrected to regular quarter notes
94	2.Vc	slurring changed and dots under the slur added because of the repeated B-flat
96	*Db*	*slurring added as in Vc*
97	Vl	slurring changed to match Vc
	Bn	*mf* added, hairpins added
99	Ob, Cl	*mf* added
100	Cl, Bn, Vla, Db	hairpins added
102	1.Hr	*p* added
104	Cl	*p* added
104/105	Bn, 1.Hr	hairpin added
	Ob, Bn	hairpins corrected to match strings

105	Ob, Vla	*sf* added
	Ob, Bn, Hr	*p* added
	Db	hairpin and *p* added
106	Hr	In **MK** there is a dotted half note and a dotted quarter note followed by a quarter note in the measure. **A** changed the dotted half note to a half note and the dotted quarter note to a quarter note, and the last note C is a quarter note in **A**. Norman likely wrote there in the time signature 12/8 (See the next measure in **M**) and it would be more natural to interpret the note C as a quarter note, as in **A**.
106-107	Bn, Vla	hairpins added to match Cl
106-110	Fl	Fl hairpins added to match Vl
	Bn	hairpins added to match Vla
111-112	2.Vl	slurring changed to match 1.Vl
113	Fl	*mf* added
	Cl, Bn	hairpin added
115-116	Vla	dynamics added
	Bn	hairpins added
	Vc, Db	*dim.* added
117	Bn	hairpins added to match Vla
	1.2. Hr	hairpin added as in b.121
117-119	Ob	slur added over the whole passage as Fl
118	Vla	*dim.* added
119/120	Vla	*dim.* added
121	Cl	slurring adjusted to match Vc
123	Vla	*f* and accent added
	2.Vl	slur corrected to match Ob
124	Ob	*f* on the upbeat to match Fl. In **A** only on the one of b.125
125	1.Vl	Norman writes *diminuendo* over 1.Vl. But since he also added hairpins for everyone this is omitted as redundant.
127	3.4.Hr	slur added
127-128	Winds, Brass	it's not clear in **A** if the slur with dots should be over two notes or over three and thus extending to the first beat of b. 128. Only in the upper horn system and in 1.Trb this is clear. We decided to match this phrasing in all other instruments. Exception is the descending line in 2.Bn and 3.Trb
127-130	2.Bn	slurring adjusted to match 3.Trb. The dots under the slur in **A** (b.127) don't make sense here and were probably added in "mass-production" without paying attention.
130	Cl	unclear slurring adjusted to match Ob and Hr
	Ob, Cl	dots added under slur when there are repeated notes
132	Cl, 1.Hr	accents added to match Fl
132-134	1.2. Cl	slur added to match Fl
133	Cl	see b.131
	2.Bn	*pp* added
134	Fl	last note in **A** not part of the slur
	Ob, Cl	*pp* added as reminder

134-135	1.Cl	G-G tied over the bar-line like 2.Ob
135	Bn	slur added
	Db	dynamic matched to VC
135-136	2.Ob	slur from D to E not conclusive in **A** but makes sense with the other parts
137	2.Bn	in **MK** the 3rd beat is a G. **A** is ambiguous but it looks more like an F and in our opinion also sounds better like like that
	3.4.Hr	accent added
138	1.2.Hr	slur added
140	2.Vl, Vla, Vc	hairpins added
144-146	Vls, Vla	slur added/corrected to match winds
145	Bn	hairpin added as in Cl
146	1.Vl	4th beat slurred to next bar to match 2.Vl and Vla
	Vc	*p* in beginning of this bar deleted as redundant
147	Vc	*pp* added as in the other strings
150	2.Vl	*pp* added
151	Timp	*pp* added. The trill in **A** extends over the whole bar. The notation of half note followed by a quarter suggests however that the trill is intended only for the first half of the bar with the quarter being a separate note. **MK** comes to the same conclusion

III. Allegretto molto comodo

1	Tutti	misspelling of *comodo* (*commodo* in **A**) in tempo marking corrected
	Vc	*p* added
2	Ob	*p* added
6	1.Vl	the slurring over trill and gruppetto is very inconsistent throughout the movement. Sometimes it extends over the whole passage, sometimes only over the gruppetto, other times it stops after the gruppetto. We decided to slur the the note with trill, the gruppetto and the arrival note together and to unify this reading for the whole movement
9	1.Hr	*p* added
10	Winds	slurring hard to read. The upbeat seems to be slurred only in those instruments which continue the eighth note line. That's also how **MK** interprets it. It could also just be sloppy writing and the upbeat should be separated for everyone
12	Fg	accents added
13	Fg	*sf* added to match Cl
12-15	Hr, Tp	staccato in **A** only on single notes without logic. Added everywhere to match winds and strings
14	1.Vl	there appears to be a *ten.* written over the A in 1.Vl. The note originally had a dot which Norman crossed out and slurred to the next. To clarify this he added the *ten* but never did this in

		subsequent passage. This edition leaves it out all together
14-15	Ob, Cl, Bn	Ob staccato added on last eighth of b.15 to match Hr. Cl and Bn idem. Cl staccato added in b.14 to match Ob
15	Vc, Db	staccato on last eighth added
16	Vla	*sf* added on second eighth
	1.Vl	there is a s*empre* after the *f* in **A**. Because of the crescendo that seemed redundant and was omitted.
17	Hr	*sf* added to match Bn
	Db	*f* and accent could be an oversight and it would be a more unified reading to change it into *sf*. It might also be a balance consideration. Left unchanged.
18	2.Fl	slur changed to staccato matching Cl and Bn
	2.Ob	staccato dots added for the same reason
19	1. Fl	In **MK** the second note in the upper voice (thirty-second note) is *F*. But *F* doesn't fit here. (See Fag., Vle., and Vc.) Norman likely missed a sharp sign or a ledger line. **A** added a ledger line an *A* is notated there. There are two reasons it would be logical to choose *A* there: 1) See Ob. in the same measure. 2) See the strings in measure 20. One could see this as a reply to Fl. and Ob. in measure 18.
21	Tri	*pp* added
23-25	Bn	staccato dots added
24-25	Fl	slur over trill added
25	1.Cl, 3.Hr	accent added to match Fl
25-26	1.Fl, 1.Cl, 3.Hr	slur added
26	Bn	accent added
	Hr	*mf* added
	Tr	removed tie to nothing
27-30	Strings	staccato dots added wherever missing for the whole passage
29	*Cl*	grace notes added to match Fl
29-30	Bn	staccato added
30	Winds	accent added to all winds (in **A** only Fl)
31	Winds, Vla, Tp	Winds: In **A** only an accent in Cl. Changed to *sf* and *sf* added in Fl, Ob and Bn to match strings. Hairpin idem
	Vla	*sf* and hairpin added
	Tr	*soli* added to match Hr
31-32	Tutti	staccato dots on first beat of b.31 and b. 32 in **A** only sporadic. Added to all instruments to match and to unify with similar passages
32	Fl	p added
	Vls	a slur from F to A has been cancelled by Norman. Staccato dots added to match winds
33	Tr	hairpin added to match Hrn.
	2.Vl	staccato added to match 1.Vl
33-34	Cl, Vls	gruppetto added after the slur like Fl
34	Vls	*sf* added to match Vc in b.35

35	Vla	*sf* added to match Vc
35-36	2.Vl, Vla, Vc, Db	hairpin added matching 1.Vl
38	2.Cl	In **MK** the fourth note in the lower part is F (there is a natural sign). But F (sounding E-flat) doesn't work there. (See Ob. And Vl. 2) We adjusted the note to F-sharp (sounding E) and add a sharp sign instead of a natural sign. In **A** there is a sharp sign.
39-40	Db	slur added to match Vc
41-42	Ob	hairpin added to match winds
42	Tri	*pp* added
42-47	Winds, Brass	staccato dots added throughout
45	1.Fl	*p* changed to *pp*
46	Vc, Db	staccato dots added
49	Bn	2.Bn slur added to match other winds. Dots under slur only 1.Bn because of repeated note
50	Vla	staccato added
51	Tri	*p* added
	Vls	staccato added on first note to match similar passages
52	Vla, Vc	staccato added
53	Cl	staccato added on sixteenth notes
	Vla	dynamic added to match Vc and Db
53	Tutti	staccato on sixteenths and eighths added throughout
53-54	3.4.Hrn	dynamics changed and added to match winds
	Strings	*f* moved to the first beat of b.54 to match winds. Hairpin up to there
54	Winds	clearly staccato and no trill, differing from strings. Contrast left unchanged
	2.Vl	gruppetto added to match 1.Vl
58	Winds	staccato on last eights
59	Tutti	in **A** *molto marcato* only in Hr, 1.Vl and Db. In Vc *e risoluto*. Unified into *e molto marcato* and added to all instruments
59-74	Strings	staccato dots added everywhere
60-61	1.2.Hrn	staccato removed in b.60 and slur added over both bars to match tutti
61	Winds	winds: Even though the slurring is very clearly different in strings and winds in **A** it was unified for this edition. No apparent logic could be disconcerted and there are too many seemingly careless inconsistencies throughout the piece. Vls have the clearest slurring in **A** and were taken as reference. The fact that Hr drops out of the texture after the third eighth seems to justify this choice. Also the barring was changed to further clarify the phrasing. In **MK** the passage is slurred by the bar
64	Bn	slurring matched to Ob and Hr
67	Ob	*fz* changed to accent
	1.Vl	*fz* moved to next bar
68	Hr	*fz* added

69-70	Fl, 2.Vl	dots and slurs added to match 1.Vl
70	Vla, Vc, Db	hairpin to match Vl
71	Ob, Cl	staccato added
72	1.Fg	staccato to match other winds
74	Winds	hairpin unified
74-76	1.2.Hr	dynamics added to match winds. Tie added in 2.Hr to match Str
77	Cl	*mf* added
79	Winds, 1.2.Hr	*sf* added on last eighth to match consequent passage in b.83
79-80	1.Vl	*sf* added to match winds
79-86	Strings	staccato dots added everywhere
83	Fl	accent on top of *sf* deleted as redundant
84	Ob, Cl	Ob, Cl: *sf* added, staccato added in Cl to match Fl
85	Cl, Bn, 2.Vl	swell added
	1.2.Hr	*p* added
87-88	Db	tie added
89	Ob, Cl	slurring very hard to read. 2.Cl and Ob matched to Fl, 1.Cl matched to 1.Vl. Hairpins added to match tutti
	Bn	hairpins added extended to next bar
91	Winds, Hr, 1.Vl	accents added to match Fl
94	Fl	slurring adjusted to match other winds
90-96	Strings	staccato dots added everywhere
98	1.2.Hr	*p* added
98-99	Strings	unclear slurring in **A**. Unified for this edition. Clearly different phrasing from winds was preserved in this case because they have independent voices here
99	Bn	hairpin added
	1.2.Hr	slur added
101-102	1.2.Hr, 1.Vl	staccato dots added
103	Bn	staccato dots added
	Tri	*pp* added
	Str	*dim.* added to match winds in b.102
104	Bn, 3.4.Hr	staccato dots added
105	Fl	staccato added
106	Fl, 2.Ob	staccato added on last eighth
106-107	Vls	slur added
107	1.Ob	slur to b.108 added to match Bn
108-110	Ob	slur adjusted to match Hr
109	Tri	cautionary *pp* added
110	Ob	accent added to match Hr
	Hr	hairpins added to match Ob
112	Bn, Hr	*f* added
112-115	Winds, Hr, Tp	missing staccato dots filled in
114	3.4.Hr	slur added to match Vla and Bn
115	Vls, Vla	accent changed into *sf* to match everyone else
	Ob, Bn, Hr, Vla, Vc	staccato added on last eights to match Tr and Db
116	Bn	*sf* added
	Str, Hr	Staccato added on first eights to match winds
116-118	Str	*sf* and slur added to large intervals as in previous passages
117	Fl	*f* added
118	Fl, Ob, Bn	hairpin added

118-119	2.Vl, Vla, Vc	*e grazioso* added
119	2.Vl	staccato added
119-122	Db	slur added
120	2.Vl, Vla	staccato added
120-121	2.Vl, Vla, Vc	hairpins added
122	1.Cl	cautionary *p* added
123	1.2.Hr	cautionary *p* added
	Vla, Vc	slurs and staccato dots added
124	Cl	staccato added
125	Db	slur to next bar removed as everyone else has staccato
126	1.2. Hr	slur added
127-128	Hr, Tp	staccato dots added
129	Tutti	placement of the *f* on the last eighth of b.129 unified for the whole orchestra to match Fl and strings
131	1.Cl	*p* added
132-133	Fl, Cl	slur added
133	2.Cl	*p* added
134-135	2.Fl	In **A** one sees faint notes in the lower voice from the pickup to measure 135. In **MK** there is an eighth note *A-flat* notated at the end of measure 134 and the half note *G* is in the lower voice of measure 135 (ie Fl. 2). We decided to go with the pencil addition
135	Ob	removed the crescendo-hairpin on the staccato upbeat in **A** as it seemed impractical
137	Vc, Db	slur added from C to D
	Tri	*p* added
138	Vla	dots and *p* added to match Vls
139	Cl	upbeat eighth on D added to match Fl.
141	1.Bn	*f* changed to *fz* to match winds
145	Tri	*pp* added
150	Winds, Hr, Vls	staccato dots added. In **A** and **MK** without
150-151	2.Vl, Vla, Vc, Db	staccto dots added
151	Hr, Vls	accent added to match winds
152	Ob, Cl, Tp, Vla, Vc, Db	staccato dots added
	Timp	hairpin added

IV. Allegro molto e con brio

2-9	Tutti	ties and slurs don't seem to follow a clear pattern in these sorts of passages. Does Norman want repeated notes to be tied in or slight articulated to support the changing notes rhythmically. That would seem like an interesting solution. But later into the passage he starts to write dotted half notes when both parts on one system stay on the same note. But why didn't he do the same in Ob b.4? We have to leave this to the performers. Passage is no marked with slurs when the note changes and ties when it stays the same. Whenever

		Norman writes dotted half notes we respected that
3	Timp	*f* added
3-4	Vc	the A tied over the bar line in **A** was changed to a staccato upbeat and accent on the downbeat to match Db and tutti
3-8	Tutti	accent, dots and slurs added wherever missing
7	1.2.Vl	accents and dots added
8	Hr, Vla, Vc, Db	accent changed to *fz* to match tutti
	Strings	dots added
9	Tutti	in **A** 1.Trb has a tie between the two notes in bar 8
	1.Vl	*p e scherzando* below the system changed to *p* below and *scherzando* above it. Mostly for layout reasons
	Vla, Vc, Db	*fz* added
10-17	Str	in **M** the two eights notes on the first and third beat of every bar are slurred in all strings. However in all the later appearances of the theme only the second group of eights has the slur. In the recapitulation Norman even corrects that and cancels the first slur. This latter articulation is more interesting and indeed avoids a slightly tedious stressing of every half bar which is why we decided to adopt this articulation for the first statement of the theme as well
13-14	Cl	in **A** there is a slur from B-flat to C. This was deleted to match Bn and Vla and to make the syncopation clearer. Same solution in **MK**
17	Hr, Tr	accents added
18	Cl, Bn, 2.Vl	accents added
19	Strings	staccato dot added to match winds
19-20	Bn	*f* moved from first beat of b.20 to fourth beat of b.19
20	2.Fl	first is E in **A**. Should be F-sharp
	Vc	*f* added
21-22	Tr, Trb	*fz* added to match Hr
	Timp	accents added to match tutti
22	Db	in **A** only accents. Accent on third beat changed to *fz* to match tutti
26	Hr	staccato dots added to match Tr
27-29	Vls	staccato added always on the second half of bars
29	Hr	*p* added to match Tr
30	Hr	*p* deleted as redundant
30-34	Vla	staccato dots added wherever missing
31	Timp	*p* added as a reminder
32	Vls	phrasing not clear. Slur could also go to the third beat. However in b.48 the writing is clearer and the slur of b. 32 was adjusted accordingly to the middle of the bar
34	1.2.Hr	staccato dots added to match Tr
	3.4.Hr	*p* added as a reminder
34-36	Vls	staccato dots added wherever missing

37	Str	hairpin added to match winds
42	Cl	*mf* added to match Ob
44	Vls, Vla	*p* in Vls corrected to *mf* to match winds. Added to Vla as well
44-46	Cl	slur added
45	Bn	hairpin added to match Vc, Db
47	2nd Winds	slurring matched to Cl
46-49	Hr, Tp	staccato dots added
49	Winds	accents added to 2.winds as in previous passage Articulation idem. In **A** 1.Fl phrases over the whole passage, different from everyone else. Since there doesn't appear to be a logic to this the flute slurring was matched to the other winds. Very unclear notes in **A**. Resolved according to **MK**
52	1.2.Hr	in **A** *fz* on second half of the bar. changed to match tutti.
52-53	Bn	accents added
54	Cl	accent added to match Fl
	Brass	accents added to match winds
56-58	2.Cl	slurring changed to match 1.Ob
59-61	Cl	hairpins added
63	Strings	*e grazioso* added to 2.Vl, *sempre* added to Vla and Db
67-70	Bn	slur added
69	1.Cl	natural added on second beat
74	Cl, Bn	accents added to match Vla
	2.Cl	In **MK** the notes on the last two beats in the lower voice are the quarter notes B-A. In **A** it is clear that Norman crossed out the half note D. If you look at the Cl. In measures 70-75 in **A** you can see that Norman first writes the same notes as Vl.I one octave lower (that is the same as Vl. II), then he crossed them out and wrote the same notes as Fag. and Vle. One octave higher. The notes in the lower voice in the last two beats of measure 74 are unclear in **MK**, but if you think about the compositional compress, it would be natural to interpret it as in **A**. The natural sign in measure 74 also shows that there must be a B in the lower voice. You can also see that Norman crossed out the half note E on the first beat of measure 74. But the stem that goes down from the half note E could show that Norman wanted that note in the lower voice (Cl. 2)
74-76	Vla	slur added to match Cl and Bn
76-77	Bn	slur added
81	3.4.Hr	*p* added for 4.Hr
90	3.4.Hr	*p* added
90-91	Ob, Cl	slur changed to match Fl
96-97	Fl, Ob, Cl	there appears to be a tie to the next bar in M. However many brass instruments also stay on the same note but have re-articulations and even accents. Winds have been changed to match brass
96-99	2.Vl, Vla	hairpin added to match 1.Vl

98		Timp	roll added to this half note. If Norman would have meant a final beat he would have written a quarter
98-99		Vls, Vla	accents continued
98-100		Bn	accents added
99-100		Hr	accents added
101		Timp	*ff* added. It was cancelled together with two notes in the previous bar, however the dynamic must match the tutti here and not having re-written it in this bar was probably just an oversight
101-107		Tutti	accents and dots completed wherever missing. In **A** there are no accents in the brass during this passage apart from Tr in b.106. But since everyone else has them and since the brass had them as well in the preceding passage the accents are continued here
102		1.Bn	sharp added to second half of the bar
103		Vla, Vc, Db	staccato dots added
105-107	Vla		accents added to match Vc and Db
107		Tbs, Vla, Vc, Db	staccato dots added
		Tb	The last note is e1 in **MK**; see Cor. I & II, Fag. etc.In **A** the last note is D. Here the dominant chord to A major sounds in the next measure, and D in the Tbn T (**A**) as a seventh could work there. But if you look at the Cl., Fag., and Vle., it is also logical that **MK** would have adjusted the note to E. This edition follows **MK**
108-111		Tutti	*fz* filled in wherever missing
110-111		Vls, Vla	arpeggio in **A** only in 1.Vl b.110
112		Timp	*fz* added
114		Timp	roll added to this half note. See b.*98*
123		Vc, Db	accents added to match Vls and Vla
124		1.Vl	In **MA**there is a *p* on the first beat and then a *p leggiero* on the second beat. It looks like a single *pp leggiero* which doesn't make sense given that everyone else starts this motive with *p leggiero*. Changed to *p* on the first beat and then simply *leggiero*
		Cl	*p* added
124-127		Timp, Vc, Db	dots completed
126		Fl, Ob, Cl	dots completed
127		Cl	*soli* added
135		Cl	hairpin added
136		Bn	*f* changed to *sf* to match winds
		Vc, Db	*sf* added on first beat to match 3.Trb
136-138	3.Tb		*fz* completed to match basses
137		Winds	*sempre f and marcato* advanced by half a bar to clarify that it functions as a continuation of the *sf*
		Vla	slur on 3rd beat removed
137-140		Winds	accents added to visualise *sempre marcato*
140		Winds	*fz* added as in brass
		Hr	*f* changed to *fz*
		Timp	dynamic added

141-143		Winds	accents added. In **A** only in Fl b.141
142		Bn	flat added on high B
143		Bn	D and G added on third beat. Not legible in **A**. **MK** interprets the tiny dots on D and G as a rest.
144-147		Winds, Brass	*fz* and dots added where missing
147		Tutti	hairpin changed to *cresc*. for reasons of clarity of the print. Added to all instruments. In **A** only over the top system of each section
147		Db	*fz* added
147-150		Hr	accents changed to *fz* to match everyone else
150		Tr	accents added to match Hr
151-159		Tutti	accents, dots and slurs added throughout to clarify the structure
153-158		Tutti	see b.2-9
154-155		Vla	hairpin added
158		Tutti	see b.8
160		2.Vl, Vla	*p* added
1*63-165*		1.2.Hr	accents and slur added
165-169		Strings	redundant marking of hairpins and *cresc*. reduced
166-168		Strings	accents filled in wherever missing
167		Ob, Cl, Bn, Hr	accents added to match Fl, Vla and Db
168		Hr	hairpin added to match winds
169		Tr	*f* changed to *mf* crescendoing to *f*
170		Bn	accents added
		Winds, Hr	dots added to match strings
171		Hr, Vla, Vc, Db	hairpin added
171-173		Vc, Db	dots added
172		Winds, Hr, 2.Vl	accent added to match 1.Vl
177		Tr, Trb	dots and hairpin added to match Hr.
		Vc, Db	*fz* added
178		Hr	octave G crossed out in **A**. Nothing to replace it which seems odd in this tutti passage. **MK** suggests octave C
182		Vls	Slur shortened to stop on the first beat.
189		Vc, Db	slur to next bar added as suggested in b. 193-194. **MK** leaves them unslurred
190		Hr, Tr	*ten.* and *p* unified
195		1.2.Vl	*p* added as a reminder
193		Fl, Ob, Cl	slur between first two eighths added to continue pattern
199		Vc, Db	hairpin added to match Bn
200		Tr	*f* changed to *sf* to match winds and Hr
201		Vla	hairpin added
207		Cl	hairpin added
213-217	Vc		hairpin added
214		Db	hairpin added
217		Hr	hairpin added to match Cl and Bn
218		Fl	*dolce* added
		Vc, Db	*p* added
220-221	Vla		hairpin added to match Cl
221		Fl, Vls	hairpins added as in previous two bars
222		3.Trb	accent added
224		3.Trb	accent added
226-227	Vla		slur and *p* added
229		2.Vl	slur separated to match 1.Vl

230	Winds	*e marcato* added to all winds because they are all thematic
232	Fl, Ob, Cl	two tied half notes on the same pitch changed to whole note for cleaner layout
232-235	Vla	hairpins changed and added to match basses
234-235	Fl, Ob, Cl	accents added to match Vls
	Vls	accents added to continue the pattern
237	Hr	accent added. Slur in **A** looks as though going through to the 3rd beat
243	2.Fl, 2.Cl	tie between 2nd and 3rd beat deleted to clarify the general phrasing and to match
245	2.Cl	second half of the bar should be an F. Flat added before the written G
246	Tp	accent and *f* added to match Hr
247	Hr, Tr	dots added to match previous similar passages (b.238)
	Vc, Db	slur added to match Bn
247-249	Winds	slurs added
248	Bn, Vc, Db	*sf* added
249	Trb	*ff* in **A**. This seems excessive and too early in comparison to the other dynamics, Reduced to *f*
250	Bn, Tp	*ff* added
251-252	Bn, Tr, Vla	in **A** the accent on the half note is not consistently written in all instruments. In b.51 it's only in Vla, in b.52 only in Tr
252	Hr	there is a *ff* and a *sf* in this bar in **A**, which we changed to *ff* and accent as in the winds
	Tr	accents deleted on the first half of the bar to match Bn and to continue the pattern
253	Fl, Ob, Cl	accents instead of dots to match the tutti
254	Trb	*ff* added
255	3.4.Hr	*ff* added
256	Tr	staccato dots added
256-257	Tutti	**A** is inconclusive as to who has dots and who has accents
	Db	accents added
257	Trbs	dots instead of accents to match winds
257-267	Winds	accents and dots added wherever missing
258	Fl	*marcato* added to match Hr
	Ob, Cl, Tp, Tbs	dots added to match Fl and Bn
	Tr, Trb	dots added, *marcato* added in Tr to match Hr
258-262	Ob, Cl	*sf* added to match Hr and strings
	Vc, Db	accents added
259-261	Timp	accents
260-261	3.4.Hr	sf added to continue the pattern
263-265	Trb	accents added to match strings
267	Winds, Hr, Strings	accents changed to *fz* to match brass
268	Tr, Trb	accents added
269	*3.4.Hr*	in **A** this C is on the first half of the bar. Seems odd and **MK** also comes to the

		conclusion of putting this on the second half. Clearly a unison in **A** however
281	Cl	*sempre* added to match Fl
285	Fl, Cl	*p* added
286	Ob	*mf* in **A** changed to p to match everyone else
	1.2.Hr	dynamics added to match Strings and Timp
288-296	Tutti	dots, slurs and *sf* added to unify phrasing and articulation
290	Winds	*f* on 1st beat changed to *sf* to match brass. *f* moved to 4th beat
	Vla, Vc, Db	*sf* added on 1st beat, *f* added on 4th beat
	Tutti	staccato dot added on 4th beat
290-294	Vla, Vc	hairpins added
291	Bn	slurs added
291-295	Tutti	see b.2-9
293	Bn	accents added on 4th beat as in previous similar passages
294	Vla	In **A** the eighth note E is notated on the fourth beat, but the chord G major sounds in this measure and the Vle. Continues to play G major in arpeggio. The note should beyond a doubt be D. **MK** adjusted the note to D. We followed that for this edition
295	Cl, Hr, Tr, Vls	accent added on 1st beat
	Winds	staccato dot added on 4th beat
296	Tr	*marcato* added to match Hr
	2.Vl	tie to next bar deleted. it was part of an earlier ending where the next bar was the same note. Even though everyone else is tied it seems impractical for 2.Vls because of the broken chord in the beginning of the bar
297	Cl	hairpin added
	Bn, Tbs	slur into the *fz* of the next bar removed to match Vla
	1.2.Hr	dots added
298	3.Trb	*fz* in pedal point removed as in Db
	Vls, Vc	repetitions added
	3.4.Hr, 1.2.Vl, Vc	hairpin added
299	3.4.Hr	dots added