A COMPARATIVE STUDY
OF THE PRINTED SCORE AND THE
MANUSCRIPT OF THE SEVENTH
SYMPHONY OF SIBELIUS

BY

PAAVO BERGLUND

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PREFACE

The printed score used in this study is that designated by the publisher as follows "copyright 1925 by Wilhelm Hansen, Copenhagen. Edited and revised by Julia A. Burt, New York". The year 1946 is given on the same page, and at the back is written "Wilhelm Hansens Nødestik og Tryk, København". There is also in existence a miniature score similar to the above-mentioned which is published by British and Continental Music Agencies Ltd.

The necessity for me to undertake this task arose when I was attempting to correlate the orchestral parts with the printed score and discovered so many discrepancies and also additional marks in the parts which I found more meaningful than those in the score. I therefore felt it absolutely necessary to see the manuscript before giving further performances of this work. I found that some of the mistakes in the score are correct in the parts but some of the inaccuracies of the score are also contained in the parts and they contain a great many inaccuracies of their own. In any case, the person who wants to correlate the parts with the score, as corrected in this study, will need considerable time.

Numbers exactly correlating the page numbers in the printed score are to be found throughout in the manuscript and I believe them to have been written by someone other than the composer. They appear also in the graphic illustrations attached to this booklet and they will assist in matching the printed score to the material. I assume that the ink corrections were made slightly later than or simultaneously with the writing of this manuscript but that the pencil corrections were added afterwards. The score was written in ink with the corrections in pencil in many cases. In addition some performance directions are underlined, mostly in red pencil.

Some of the corrections and comments on the following pages
might appear to be splitting hairs. For some conductors who have spent much time with the score this kind of thinking might not seem over-detailed, but the number and kind of errors in the printed score were of such proportions that some part of this information will be of interest and use throughout the range from highly intuitive to very literal craftsmen-conductors.

Many of these comments have to do with inaccurate dynamic marks and with the inaccurate placing of correct ones. In an analysis of the phraseology of this work they are of importance in determining the musical centre of gravity of a phrase, or the point at which the inhalation becomes exhalation. Shifting a diminuendo sign to begin after a note rather than on it may have a telling effect on the placing of the high point in a musical line.

Sibelius is often enigmatic in his markings, for example "dolce e.p.a.p.più". I think he deliberately wants to avoid a top patent conception, in this way trying to evoke the intuitive recreative instincts of the interpreter in finding and deciding on the correct nuances, expressions and a "tempo giusto". For example, at the entrance of the trombone solo on page 9, bar 2 the indication there "sonore" might well be more musically meaningful than any specific dynamic mark.

An interpreter might well have corrected many of these things intuitively but, without presuming to judge the various grades of importance of these omissions, incorrect notes and dynamics here contained, the editor has endeavoured to present the comments necessary to correct the printed score and make it agree as exactly as possible with the manuscript.

Comments are given in the following arrangement: the page, the bar, and then the instruments in vertical order from top to bottom of the page system. I have used a system of "quarters" of the bar to locate the placing of some mark where it does not occur in conjunction with a printed note, or during a note of longer or shorter duration than the mark in question. When I say before the bar line, it means that at least the beginning of the word or mark is in the previous bar, or at the beginning of page outside the bar line.

This booklet is published in English in order to reach as many interpreters as possible. Mr. Stephen Portman is responsible for the English language used in the comments. Being an excellent musician and conductor himself, Mr. Portman is thoroughly familiar with the symphony and his assistance has also been invaluable in regard to the contents of this booklet.

Helsinki, 28 March, 1968

Paavo Berglund
SIBELIUS' SEVENTH SYMPHONY

Corrections in the Printed Score

Page 3

Bar 2, viola. "cresc." at bar line should be moved back, and begin after last quarter note of bar 1.
Bar 2, cello. "cresc." at bar line should be moved back to begin after fifth quarter of bar 1.
Bar 2, contrabass. Dim. sign should begin after second quarter of bar.
Bar 3, French horns. "cresc." as printed begins too early, should begin after third quarter of bar.
Bar 3, viola, upper divisi. Should have the interval of the fifth E flat, A flat, on first beat just as the lower divisi.
Bar 5, contrabass. Cresc. sign should continue into beginning of bar 6 until second quarter and not stop at bar line, as printed. The dim. sign then begins after a space of approximately one quarter note.
Bar 6, bassoon. "cresc." is printed too late, should begin on fourth quarter of bar.
Bar 6, violin I and II. f is too late as printed, (under eighth note A), should come between fifth and sixth quarters of bar.

Page 4

Bar 1, viola. "dim." too early as printed, should begin after second note of bar (after third quarter).
Bar 1, cello, omission. "dim." missing, should come after third quarter as in violas.
Bar 2, flutes. Printed cresc. sign should begin later (immediately before bar line) and continue until third quarter (beginning of sixteenth notes).
Bar 2, bassoon. mp printed in wrong bar, should be moved back to last quarter of previous bar.
Idem, omission. Cresc. sign missing, begins after bar line (on second quarter), continues till last sixteenth note of third quarter. Editor's note: An interpreter might consider here a placement of the crescendo for flutes and bassoons similarly.

Idem, omission. Dim. sign missing from last quarter note of bar (as printed for flutes).

Bar 3, cellos and contrabass, incorrect mark. Dim. signs in printed score not to be found in manuscript.

Bar 4, clarinet 1 and 2, omission. Dim. sign missing, starts before third quarter, continues for entire length of note.

Bar 4, violin I. Dim. sign begins too early. Should start after fifth quarter.

Idem, violin II, omission. Dim. sign placed identically as that for violin I missing.

Bar 4, viola, lower divisi. Dim. sign printed too early, should begin after fifth quarter (resembles dim. sign of violins I and II).

Bar 5, flutes. \(mf\) should be placed above the flutes at beginning of bar.

Bar 5, flute 1, omissions. Cresc. sign beginning immediately on first note and continuing to end of third quarter missing. Also missing, dim. sign beginning on fifth quarter and covering last note, which should be a dotted quarter note.

Bar 5, flute 2. Cresc. sign should begin slightly before third quarter, continuing into fourth quarter. Dim. sign should begin after last note, E flat, somewhat before sixth quarter of bar.

Bar 6, (lower system, first bar), clarinet, omission. \(mf\) missing, should be above clarinet 1 in beginning of bar. Note: The editor believes it to effect both clarinets 1 and 2.

Idem. Dim. sign in clarinet 1 should begin on fifth quarter (printed A) and not in preceding rest as printed.

Bar 7, violin II, viola and cello. Printed cresc. sign in violin II and cello too late. In violas cresc. sign should not begin exactly on third quarter but slightly after. Cresc. signs in violin II and cellos should then be made similar to that of violas.

Bar 8, general correction. In the manuscript the mark "Unpochett. cresc." is obviously meant as a general dynamic indication for all strings, oboes and bassoons, and not only for violin I and oboes as might easily be understood from the printed score (the way the copyist of the orchestra material has also understood it). It is written in big letters above the strings, and underlined with pencil.

Bar 8, violin I, omission. Cresc. sign starting on fourth quarter
and continuing to end of bar, missing. Cresc. sign in other strings should be similar to that of violin I. (That of violin II is too long.)

Bar 9, strings. Editor's note: An interpreter might consider placing a similar cresc. sign for all strings in bar 9 making it the same as bars 8 and 10.

Bar 9, viola. Last note A flat, not A natural.

Page 5

Bar 1, violin II, second divisi. First note should be an eighth note.
Bars 2 and 3, oboe and bassoon. Dim. sign begins too early, should begin after fourth quarter of bar and not on it.
Bar 4, oboe and clarinet. Dim. sign too early, should be the same as for oboe and bassoon bars 2 and 3.
Bar 4, bassoons, omission. Similar dim. sign to above corrections missing.
Bar 4, horns. Dim. sign should start after fourth quarter, not on it.
Bar 4, violin II, erroneous mark. Should read mp, not p at end of dim. sign. This dim. sign starts too early, should start after second quarter of bar.
Bar 5, flute 1, bassoon 1. Dim. sign too early, should begin on third quarter.
Bar 5, flute 2, omission. Dotted half note, G, should be tied to following note in bar 6 (similar to bassoon 2).

Page 6

Bar 5, contrabass, omission. Should be arco.

Page 7

Bar 5, all strings. mf in wrong bar, should come after last quarter of previous bar (fourth).

Bar 7, oboe, omission. Cresc. sign similar to that in flutes and clarinets missing.

Page 8

Bar 2, violin I and II. The lower divisi of violin II has an accent mark on the G half note, second quarter of bar. This is a correct mark, and the marks to be found in violin I and
II between the staffs are misleading. They are too long, appear to be dim. and should be changed to be identical with the accent sign of violin II lower divisi.

Bar 2, violin I and II (both divisi). The word "dim." placed too late, should start after second quarter.

Bar 2, viola, incorrect notes. Lower divisi should play identical notes of cello, lower divisi, not unison with upper viola and upper cello, as printed.

Bars 3—5, horn 3. The three printed cresc. signs are too early, should begin after third quarter of bar, not on it, they should end at following bar lines and not continue into next bars as printed.

Bars 4 and 6, oboe 2, omissions. Accent mark missing on first half note B. Note: In bar 5 a sign too long and erroneously resembling a dim. sign is printed. All three bars, 4, 5 and 6, have the same accent marking in the manuscript. Editor's note: The possible interpretation of such marks — as diminuendo and/or accent — is always, of course, open for discussion. The above-mentioned marks in the manuscript are quite large, but do not extend into the next note (whole note C). (In bar 4 the second note should be whole note.)

Bar 7, violin II and viola. Printed "cresc. molto" should not begin on third quarter but after fourth quarter (after the note).

Bar 8, cello, omission. The words "crescendo molto" missing. Should start from the beginning of the note.

Bar 9, trumpets, omission. A cresc. sign, which begins on third quarter and continues to end of bar, missing.

Page 9

Bar 1, clarinet 2. Second note should be G natural not F sharp. Last note is correct (F sharp).

Bars 1 and 2, oboes, clarinets, bassoons and horns. General confusion as to placements of f marks. In oboes, clarinets and bassoons, f should precede bar line between bars 1 and 2. Horn 1, 2, 3, 4, should have f mark on same bar line.

Bar 2, horn 1. Dim. sign here printed on dotted half note (concert C) is clearly an accent sign in manuscript.

Bar 2, bassoons. The "poco f" and dim. sign are not in manuscript.

Bar 2, horn 2, omission. Accent mark missing over first printed note (concert G, dotted half).
Bar 2, horn 3, omission. "poco f" and an accent mark missing from second printed note (concert C, dotted half).
Bar 2, trumpets. Printed "dim. molto" at bar line too early, should begin after second quarter note of bar.
Bar 2, trombone 1, omission. "poco f" at bar line missing (pencil in manuscript). Cresc. sign beginning on second quarter continuing until fifth quarter also missing.
Bar 2, strings. "dim." for all strings except contrabass too early. Should be placed in same position as that of contrabass.
Bar 3, flutes and oboes. "dim." is printed too early, should begin approximately after first quarter of bar.
Bar 3, clarinets, omission. "dim." missing, should be similar to that of flutes and oboes.
Bar 3, timpani. "dim." printed too late, should begin on bar line of bars 2—3.
Bar 6, oboe 1. Slur is one note too long, it should be identical to that of clarinets.
Bar 6, clarinets, omission. "poco f" missing, equivalent to oboe.
Bar 6, violin I. Editor's note: The rest in the manuscript is not a half rest but a quarter. This bar in the manuscript is well measured. The G with its grace note is placed noticeably before the third quarter in violin II and as early if not earlier than the second quarter in oboe 1, clarinets and horn 1. The editor believes that the composer has neglected to write a quarter note G tied to the whole note, so that this G should come on the second quarter of the bar. It might be interesting to note that the printed first violin part is exactly like the manuscript (with a quarter rest in the beginning of the bar and then one quarter missing).
Bar 7, trombone 1, omission. Slur is missing covering all five notes G, C, E, G, C. Note: In the corresponding place on page 69, bar 3, there is no slur but rather dashes on every note.
Bar 8, clarinets. "dim." too early. It should be placed after last half note (after fifth quarter).
Bar 8, trumpet 3, omission. Trumpet 3 should also play the concert C, dotted whole note.
Bar 9, trombone 3, incorrect slur. Slur from second printed note E connecting to next note, D, in page 10, bar 1 should be removed.

Page 10

Bar 1, trumpets, omission. "dim." missing, should be placed at approximately fourth quarter, as in trombones.
Bar 3, oboes, horn 1 and 3. The "rfz" of oboe 1, horn 1 and 3, placed too early. Should be placed immediately before bar line. The "f" of oboe 2 is erroneous, there should be an rfz equivalent to oboe 1, horn 1 and 3 (before bar line). Editor's note: The editor believes that these rfz marks thus should affect the notes on both sides of the bar line, preferably only the latter part of the note before the bar line.

Bar 4, strings. The cresc. p.a.p. is misplaced, should occur at end of bar on fifth or sixth quarter and not immediately after fp, as printed.

Bar 6, flutes, omission. Dim. sign equivalent to clarinets here missing.

Bar 8, clarinets, omission. Should have natural sign before C.

Bar 8, cello. Dim. sign should start after note. This dim. sign should be similar to that of bassoons.

Bar 8, contrabass, omission. Dim. sign similar to that of bassoons missing.

Bar 9, bassoons, omission. Cresc. sign starting at beginning of the note G and continuing into beginning of next bar missing.

Page 11

Bars 4—9, flutes, oboes, clarinets, bassoons and horns. Editor's note: These instruments are written on a piece of music paper and glued onto the score, and are most probably in the hand of someone else than Sibelius. They are noticeably clearer than the other writing and somewhat resemble printed material. This writing is in pen but the dim. sign for horns, bar 5, and the slur, bar 8 for bassoons are in pencil on this glued sheet.

Bar 2, clarinet 1, omission. Should have f mark at beginning of bar.

Bar 3, flutes and oboes. f in wrong bar, should be moved back to occur on last quarter of bar 2.

Bar 3, horn 1, fz instead of f. (Actually horn 1 and 2 have the fz between second and third half notes of bar. Horn 3 and 4 have it on last half note. Editor's note: Because all the other fz marks in this bar are on the last half note in the manuscript the editor believes it to be correct for horns 1 and 2 a (so.)

Bar 4, bassoons, omission. mf after the end of the dim. sign missing.

Bar 4, horn 1, 2, and 3. The dim. sign of horn 2 should start on first note of bar 4 and not in previous bar. The dyna-
mics for horn 1 and 3 should be the same as for horn 2, that is, dim. sign and mf.

Idem, horn 4, omission. Dim. sign on first note of bar preceding printed mf missing.

Bar 5, horn 1, 2, 3, omission. Dim. sign missing. It should cover the first note. Editor's note: It is written in pencil, and a similar sign is not to be found in the oboes.

Bar 6, timpani. Dim. sign too early, should begin after third quarter of bar.

Bar 6, violin I, II, viola and cello. Dim. sign should start after third half note, not on it, (after fifth quarter).

Bar 10, violin II, omission. mp missing from beginning of bar.

Idem, printed marc. erroneous. Should be only in viola.

Idem, viola, erroneous mark. Upper divisi is also mp, not f as printed.

Bar 10, contrabass, omission. Cresc. sign starting immediately after the note A flat and continuing until third half note of bar 11, missing.

Bar 11, violin I, omission. Cresc. sign covering entire bar missing.

Page 12

Bar 1, bassoons, omission. p at beginning of bar missing.

Idem, bassoon 2, omission. Slur missing, which should enclose first three notes of bar. Editor's note: Horn 4 should have same slur as bassoon 2 corrected and not the four notes as printed.

Bar 2, flute 1. Slur should include first two notes only. Note: It is correct in horn 1.

Bar 3, bassoons, horn 2 and 4. Cresc. sign starts too early. It should start on last quarter. Editor's note: In flutes it really starts as printed. An interpreter might consider equalization of the cresc. sign for flutes and bassoons.

Bar 3, violin II. First note A flat, not A natural.

Bar 4, horn 2 and 4. Cresc. sign, which began in bar 3, should continue for approximately four quarters of this bar.

Bar 4, violin I and II. Dim. sign starts too early, should begin on fifth quarter of bar.

Bar 4, violas. Violas playing unison in bars 3, 4 and 5 should, of course, have the same dynamics (they are not divided in the manuscript). The cresc. sign in manuscript covers only bar 3 (first bar of phrase), but dim. sign is equivalent to that of violin I and II, as corrected above. Editor's note:
An interpreter might find reason for equalization of the dynamics of violins and violas, probably by using cresc. sign of violas as printed in the upper divisi.

Bar 5, horn 2, omission. "dim." missing, should start after second quarter of bar.

Bar 7, bassoons and horn 4. Cresc. sign too early, should start on third half note of bar.

Page 13

Bar 1, clarinets, omission. Cresc. sign similar to violins missing.
Bar 1, violin II, omission. mp similar to violin I missing.
Bar 2, bassoons. Dim. sign too early, should start on third quarter of bar.
Bar 2, violin I and II. Dim. sign much too early. Should start after third quarter of bar. Editor's note: On page 17, bar 4 in the similar phrase the dim. sign begins in the manuscript still later, on fifth quarter. The editor believes this to be the best place for both phrases. Clarinet 1 has a correct dim. sign (page 13, bar 2) even if it can in printed score look as if it should affect only clarinet 2. In manuscript this dim. sign is placed between both clarinets.

Bar 4, oboes, omission. Dim. sign missing, should begin just before third quarter of bar and continue for duration of dotted quarter.

Bar 4, bassoons. Dim. sign too early, should begin on third quarter of bar.

Bar 4, horn 1, 2, 3, and viola. Dim. sign printed too early, should begin on fifth quarter and continue to end of bar.

Bar 5, flute 1, omission. Dim. sign beginning on third quarter and continuing into last quarter of bar missing.

Bar 5, horn 3, omission. Should be marked mf in beginning of bar. Editor's note: The third horn is meant to be affected by all markings for first and second horns on this page. There are no marks for third horn in the manuscript, but these signs are equidistant between the staffs and not closer to the staff of first and second horns as printed in the score.

Bar 6, trumpets and trombones. Cresc. sign too early, should start on fourth quarter of bar.

Bar 6, violin I and II. Cresc. sign too early, should begin before fifth quarter of bar.

Bar 6, cello, omission. mf missing from first note of bar.

Bar 7, horn 3. Second note is A sharp, not G sharp (should be D sharp concert).
Bar 7, horn 4, omission. Dim. sign starting slightly before bar line of bars 6—7 and covering first note of bar 7 missing.

Page 14

Bar 1, flute 1, omission. Dim. sign starting immediately after fourth quarter note and continuing into beginning of next bar missing.
Bar 1, horn 3. Cresc. sign of horns 1 and 2 should be understood to affect horn 3 too. This cresc. sign in the manuscript continues a quarter longer.
Bar 3, violin II, omission. f missing from first note of bar.
Bar 5, general. All f# marks should appear immediately before preceding bar line and not on first note. Editor's note: In order to have the sixteenth notes of flute 1, oboe 1 and clarinet 1 audible, the interpreter might not find it advisable to move this f# back as in manuscript but to preserve it as printed.
Bar 5. General comment. The words "a tempo" were written in large letters above the strings and then crossed out in pencil.

Page 15

Bar 1, violin II, omission. Accent missing from F sharp, lower divisi.
Bar 3, horn 3. Dim. sign starts too early, should begin after third quarter (as the written "dim." for horn 4). Editor's note: The dim. sign of horn 2 is in the manuscript as printed.
Bar 4, flutes. Dim. sign starts too early. Should start on third note of triplet and not on second.
Bar 4, clarinet 1, omission. mp mark in beginning of phrase and cresc. sign immediately following missing. Cresc. continues until note C on fifth quarter.
Bar 4, bassoon 2. Cresc. sign starts too early. It should begin immediately after fifth quarter.
Bar 5, clarinet 1. Slur is one eighth note too long. (Should be equivalent to bassoon 1 in following bar, bar 6.) Editor's note: An interpreter might like to add a large accent sign in bar 5 on first note D in clarinet 1. This accent does appear in the manuscript in the identical place on page 16, bar 1.
Bar 6, clarinet 1, omission. Cresc. sign from the second eight of third quarter missing. It should continue to end of fourth quarter.
Bar 6, bassoon 1, omission. An accent from first note missing.
Editor's note: In bar 6, clarinet 1 has a dot also on the eighth note of fifth quarter in the manuscript. Because similar phrases in this period do not have it the editor believes it to be an oversight.
Bar 6, timpani. The third note printed D should be E, a second higher.

Page 16

Bar 1, violin I and II. Cresc. sign starts too early. Should begin at beginning of bar 2.
Bar 2, viola. Cresc. sign should be extended almost two quarter notes.
Bar 2, cellos. Dim. sign starts too early, it should start after third quarter of bar.
Bar 3, flutes. Editor's note: The dot (staccato) on the first note of the bar could also be interpreted from the manuscript as a short dash. The violins here are correct as printed (first note of bar 3 without dot).

Page 17

Bar 2, oboes. Cresc. sign starts too early, should start on third quarter. Editor's note: An interpreter might consider placing p at the beginning of the second bar for all violas. There is an equivalent p in horn 1, 2 and 3.
Bar 2, general comment. The word "dolce" written in pencil in large letters in the center of the system is to be found in the manuscript.
Bar 4, clarinet 1 and 2. Dim. sign starts too early, should begin after third quarter.
Bar 4, violin I and II. See comment regarding page 13, bar 2, violin I and II.
Bar 4, cello, omission. mp missing from beginning of note.
Idem. Cresc. sign stats too early, should start on fifth quarter of bar.
Bar 5, cello. Cresc. sign should end at fifth quarter of bar.
Bar 6, flutes. Fourth note of bar should be an eighth note.
Bar 6, oboes. Dim. sign starts too early, should begin after the note and not on it.

Page 18

Bar 1, flute 1, erroneous mark. Dim. sign is really an accent mark on the first note. Identical mistake occurs in bar 3.
(The sign in manuscript is shorter, not extending over the quarter note.)

Bar 2, bassoon 1, omission. An accent equivalent to that of flute (bar 1) missing from first note.

Bar 2, timpani, omission. The word "marcato" missing from beginning of bar.

Bar 3, timpani. Editor's note: The \( \text{f} \) sign is a misunderstanding and should be removed. The sharp sign before the note G was probably misconstrued as a \( \text{f} \) mark by the copyist.

Bar 3, contrabass. Should be C sharp, not C.

Bar 4, woodwinds. Editor's note: The staccato dots over the eight notes correctly correspond to the manuscript, as do those in the equivalent passage on page 16, bar 2, except that the dot over the fourth note of oboes is not in the manuscript. The bassoons are the only instruments that have a dot on the last of the four notes. (Page 16, bar 2.) The strings are also accurately transcribed as having staccato dots the first time (page 16, bar 1, sixth quarter through bar 2) and not the second (page 18, bar 3, sixth quarter through bar 4). The editor would suggest that since the strings are marked staccato the first time (page 16), all woodwind notes should be played staccato, and moreover that the second phrase (page 18) should be staccato in the violins as well as in the woodwinds.

Bar 4, viola. Cresc. sign begins approximately two quarter notes too early.

Bar 4, cello, second divisi, contrabass, first divisi. The first dim. sign for lower cello is clearly meant for contrabass 1 in the manuscript.

Page 19

Bar 4, clarinet, omission. An accent equivalent to that in previous bar missing. This accent appears in manuscript somewhat shorter.

Idem, omission. Natural sign before the third quarter C missing (should be concert B flat).

Bar 5, flutes, omission. Dim. sign beginning immediately after third quarter missing.

Bar 5. Editor's note: An interpreter might see fit to mark a crescendo in the clarinets similar to that in the oboes.

Page 20

Bar 1, oboes and clarinets, omission. Cresc. sign starting on second quarter and continuing until second note of triplet
(concert G) missing. Note: The accent sign on the fifth quarter in both instruments could be considered a diminuendo, or both accent and diminuendo. 

Idem, a quarter rest at the end of the bar for clarinets missing. Bar 2, bassoons, omission. Cresc. sign equivalent to that in flutes missing. 

Bar 4, violin I and cello. Editor's note: Dim. sign in violin I is printed in accordance with the manuscript. The dim. sign in cello really starts later, however, before the sixth quarter and not after as printed. An interpreter might find reason to equalize them.

Page 22

Bar 7, timpani. Cresc. sign starts too early, should begin after third quarter.

Bar 8, all horns. ff in wrong bar, should be placed on fifth quarter of bar 7.

Page 23

Bar 5, all strings except contrabass. Printed dim. sign on first note probably misinterpretation of actual accent in manuscript. Note: It occurs on the grace notes, E flat, F, in violin I.

Bar 6, cello. Cresc. sign should end before fifth quarter.

Editor's note: Almost all cresc. and dim. signs on this page start too early. The editor thinks that this hardly affects the music considering the tempo (Vivacissimo). However, the editor feels that the cresc. signs for violin I and cello in bar 8 have to be corrected.

Bar 8, violin I. Cresc. sign too early, should start on fourth quarter.

Bar 8, cello. Cresc. sign too early, should begin on last quarter note of bar.

Page 24, Bar 8, and Page 25, Bars 3 and 5

General comment. All rfz marks are incorrect as printed in falling on the first note of the bar. They should come either on the bar line or immediately before it. The editor feels
that they thus affect the note both before and after the bar line.

Page 25

Bar 2, violin II, second divisi. Last quarter note should be C.
Bar 3, oboe I, omission. A flat sign before the second quarter, D, is missing from both score and manuscript.
Bar 4, all horns. f in wrong bar, should come on last quarter note of previous bar.
Bar 7, violin I, II, viola. Cresc. sign too long, should end after third quarter.

Page 26

Bar 5, cello, omission. Cresc. sign from beginning of bar into first quarter of bar 6 missing.
Bar 6, violin I, II and viola. Cresc. sign too long, should end after first quarter note of bar.

Page 27

Bar 6, violin I and II, viola. Editor's note: On the last quarter of the bar a sign is printed that could be interpreted as a dim. sign, but it is shorter in the manuscript and the editor would rather interpret it as an accent.

Page 28

General. All rfz on this page are misplaced. The same holds true here as in the comment about rfz on pages 24 and 25.
Bar 1, contrabass. Editor's note: On the last quarter is a sign resembling dim. sign. It should be an accent as in bar 4 on the same page.
Bar 5, violin I, II, viola, cello. "piu f" placed too early, should come on second quarter of bar.

Page 29

Bar 1, violin I. Cresc. sign starts too early, should start after fourth quarter.
Bar I, violin II, viola, cello, omission. Cresc. sign missing, should be exactly equivalent to sign as corrected in violin I.
Bar 2, contrabass, omission. Cresc. sign missing, should start after \textit{pp} mark and continue till end of bar 3. Note: An identical situation concerning prevails in bars 7, 8 and 9 and should also be allstrings corrected.

Bar 4, timpani. Dim. sign printed too early. It should start after third quarter of bar. Editor's note: Bar 10, timpani, printed score is in accordance with the manuscript.

Bars 4 and 10, all strings. Dim. sign printed too early. It should begin after third quarter of bar.

Bar 13, violin I, II, viola, cello. The cresc. sign is too short and should be extended at least a quarter note.

\textit{Pages 29 and 30}

Editor's note: In the manuscript we find "Poco rallentando al" in the corresponding place to that of the printed score on page 29, and also the words "Poco Adagio" in the equivalent place on page 30. These are written in the middle of the pages (between timpani and strings) in ink, and also above the whole system in pencil. The words written in ink are underlined with red pencil. The word "poco" in the places written in ink is crossed out, in the first case (poco rall.) with red and blue pencil, and in the second case (Poco Adagio) with pencil. This, however, was not done with the marks above the system written in pencil. The editor believes those two instructions to be paired in conception, and that the score should carry "poco rallentando" and "poco adagio", or "rallentando" and "adagio", preferably the latter. Maybe the clearest way would be rall. al. Adagio.

Editor's note: Another consideration about this section. Page 30, bar 1, trombone 1; bar 2, trombone 2 and 3 have had the dynamic "mezzavoce" in the manuscript. This has been crossed out in pencil and the word "marcato" written instead. The interpreter might well recall here that the previous similar trombone solo on page 9 has the marking \textit{sonore}. On page 68 when this trombone solo appears for the third and last time, the manuscript has in bar 1 a cresc. sign from the \textit{mf} mark to the end of the bar, and in bar 2 the word \textit{sonore}. Both cresc sign and the word "sonore" are missing from the printed score.

Bar 3, trumpet 1 marked erroneously on systems of trumpet 2.

\textit{Page 31}

Bar 1, timpani. Should be \textit{mp}, not \textit{p}.

Bar 2, trumpet 1, omission. Dim. sign beginning after second quarter and continuing until last note missing.
Bar 2, contrabass. Dim. sign too early, it should begin after the second quarter of the bar.
Bar 3, clarinet 1 and 2, omission. f missing from beginning of bar.
Bar 3, trumpet 1. The tie is correct but the slur to E is not and should be removed.
Bar 3, violin I and II, viola, cello, omission. The word "cresc." should be placed at the third quarter of bar.

Page 32

Bar 1, timpani. Dim. sign too early, should start on second quarter of bar.
Bar 2, bassoons, horns, incorrect mark. The word "dim." printed in this bar is not in the manuscript. Editor's note: An interpreter might find this "dim." sensible, in which case it should probably create a need for placing a dynamic sign, for example, poco forte, on the last quarter of the bar.
Bar 2, trumpet 2, omission. Cresc. sign starting on last half note and continuing to end of bar missing. Editor's note: It might be reasonable to assign a similar cresc. sign to trumpet 3.
Bar 2, trombone 1. Cresc. sign should start one quarter later.
Bar 2, all strings. Dim. sign printed too early. It should begin on last quarter of bar.
Bar 3, horn 1 and 3, omission. The last note G should have a tie to the G of the next bar.

Page 33

Bars 1 and 2, trumpet 1, 2 and 3, Editor's note: An interpreter might consider marking a "poco f" for trumpet 2 and 3 corresponding to that in trombone 2 and 3, and for trumpet 1 in bar 2 corresponding to trombone 1. It may be of interest to note here that the parts do contain this aforementioned poco forte. These poco fortes for trombones are pencil marked. (Later?) The fact that trumpets do not have it might on the other hand be deliberate.
Bar 2, timpani, omission. A tie is missing between the two C:s.
Bar 2, violin I and II, viola, omission. Cresc. sign beginning on second quarter and continuing to end of bar missing. Editor's note: The mf here for violin I and II, viola and cello is not in the manuscript but seems to be a sensible dynamic.
Bar 3, violin I and II, viola. Dim. sign begins too early, should begin on second quarter of bar.

Page 34

Bar 1, timpani, omission. *pp* missing, should appear on the sixteenth note.
Bar 1, violin I and II, omission. Cresc. sign beginning after third quarter continuing to sixth quarter missing.
Bar 2, contrabass, omission. Cresc. sign beginning on third quarter and continuing to sixth quarter missing.
Bar 3, contrabass. The dynamic here is *f* and not *p* as printed.

Page 35

Bar 2, contrabass. Dim. sign too late. It should begin on second quarter.
Bar 3, horn 1 and 3, omission. Dim. sign under second tied E flat on third quarter of bar missing.
Bar 3, trombone 1 and 3. There is no *f* here in the manuscript. *f* of first bar still stands. Editor's note: If trumpets and trombones in this bar play a full forte the woodwinds' *ff* is hardly audible. The editor makes a practice, at this place, of marking a dim. sign *al mf* of a half note's duration at the beginning of this bar for trumpets and trombones, which continues until bar 4, page 36, where he marks a *poco* *f* in the beginning of the bar. For additional clarification of the dynamic balance in this passage (page 34, bar 3 and page 36, bar 3) the editor makes a practice of marking a *mp* for violin I and II on page 34, bar 3, second quarter, and adding the words *poco a poco* after the cresc. in the same bar. On page 36, bar 3 a *f* before the cresc. sign is added.
Bar 3, violas and cellos. Cresc. sign too long. Should end at fifth quarter of bar.

Page 36

Bar 2, bassoons, omission. Dim. sign covering entire first half of bar missing.
Bar 3, viola and cello. A mark is missing from the low C on third quarter of bar. It resembles an accent but it could be interpreted as a diminuendo. Editor's note: We find it easiest to clarify this to you in the accompanying illustration. There has been a dim. sign which was crossed out in ink.
Page 37

Bar 1, horns, omission. Cresc. sign from beginning of bar arriving at ff placed before fourth quarter of bar, both missing.

Bar 1, trumpets, omission and misplaced mark. Cresc. sign which began in previous bar should continue approximately one quarter into this one, after which ff should follow immediately.

Bar 1, tromboni. ff should come on second quarter of bar.

Bar 1, timpani. ff should come on third quarter of bar.

Editor's note: This bar is not very well measured in the manuscript. The important information is, without doubt, the missing cresc. sign and ff of horns and the fact that no ff is placed quite in the beginning of the bar. An interpreter might find it necessary to reconsider and perhaps reorganize the placing of the above-mentioned dynamics.

Bar 1, violin II, lower divisi, violas, omission. Natural sign before first quarter missing (B natural).

Bar 2, oboes, omission. A natural sign missing from first note of bar. E flat incorrect, should be E natural.

Page 38

Bar 1, trombone 2 and 3. First note is an eighth note.

Bar 1, cello. Cresc. sign too long, it should end at fourth quarter.

Bar 2, contrabass. Word "pizz." missing.

Bar 4, flute, oboe, clarinet. The rfz marks are not placed as printed on first note of bar. They occupy a space that covers almost first quarter of bar. Editor's note: On page 37 the rfz marks of flute and oboe are correct as printed (the clarinet has it under bar line). This might appear confusing but the editor's understanding is that in rfz Sibelius, seldom if ever, means the sign to affect only one short note. It rather affects a small musical area. The mark rfz for violins is placed between the staffs of violin I and II, and here too it is larger than the first note of the bar in the manuscript. The editor discusses this subject in great detail be-
cause the mark appears almost invariably as visibly affecting only one note in both printed score and parts.

Bar 4, trumpet, omission. Tie connecting the notes in this bar through next two bars (1 and 2 of page 39) missing.

Page 39

Bar 2, timpani. First note should have no dot.
Bar 3, clarinet 1. Should be *mp*, not *pp*.
Bar 4, clarinet 1, omission. The first two notes A sharp, B should be slurred.
Bar 4, clarinet 2. Should be *mp*, not *p*. Editor's note: An interpreter might prefer having the clarinets play softer than violin I in divisi.
Bar 4, bassoon 1, omission. *p* missing from beginning of bar.

Page 40

Bar 1, violin II and viola, omission. *pp* missing from beginning of bar.
Bar 3, cello, omission. *p* missing from beginning of bar.
Bar 5, viola. Last note of bar should be G, not A as printed.
Bar 7, horns, omission. Cresc. sign starting in beginning of bar and continuing until end of bar missing.
Bar 7, trumpets, trombones. Dim. sign incorrect and should be removed.

Page 41

Bar 1, horn 3 and 4, omission. *mf* missing from beginning of bar.
Bar 2. Editor's note: The composer gives no dynamic indication for the second bar in horn 3 and 4. The *mf* diminuendo in bar 1 might result in a dynamic that is too soft for a proper balance with the rest of the brass.
Bar 5, viola, omission. Cresc. sign equivalent to the rest of the strings missing.

Page 42

Bar 1, flutes and clarinets. The "dim." in these instruments and simultaneous cresc. sign in violin I, II and viola should start
near the end of the previous bar (bar 11 on page 41). The same "dim." occurs in the same way on page 42, bar 9, and should be moved back to start at end of bar 8. Editor's note: It might be necessary for the interpreter to organize the dynamics of all strings (also cellos) to start their crescendo, for instance, on the last quarter of bar 11, page 41.

Bar 5, flutes, bassoons, omission. A dot above the third note of bar is missing. Editor's note: A comparison with the same phrase on page 41, bar 4; 41, bar 8; and 42, bar 5 might cause some confusion as to the composer's intentions regarding staccato and portamento marking. The editor feels that the first phrase, most completely marked, is correct. (At the same phrase, page 41, bar 3 a dot is not to be found over the equivalent note.)

Bar 8, violin II, viola. The word "dim." is wrong. It should be "div."

Bar 9, violin II, omission. One divisi part is entirely missing from printed score. This is a four part string measure. The second, or lower, part of violin II should be as follows: B unison on the first quarter and then it continues one-sixth below the upper line. This gives B, G, F, E, A, G for lower divisi of violin II in this bar. (These are printed quarter notes with eighth note lines through the stems.)

Bar 11, timpani, omission. mp mark missing.

Bar 14, violin I. The dim. sign in both divisi starts too early. Should start before third quarter. Editor's note: On this page, 42, in bar 11, violin II and viola have mf diminuendo and nothing further until page 43, bar 7, which says sempre mf. The mf diminuendo might well give something approximating a mp, which the editor finds rather suitable, this continues until the cresc. sign on page 44, bar 6.

**Page 43**

Bar 4, violin I, omission. Cresc. sign starting on fifth quarter of bar and continuing into first quarter of next bar missing.

Bar 7, cellos, omission. Should have the mark pp in beginning of bar.

Bar 10, oboe, omission. Dim. sign equivalent to those in bars 8 and 9 missing.

Bars 11 and 12. Violin II, lower divisi should continue with the same pattern as in previous bars.

**Page 44**

Bar 2, cello, omission. mf missing before the note.

Bar 3, cello. Dim. sign should start rather on last quarter of bar.
Bar 4, violin I, upper divisi. C natural and not C flat on last quarter note.
Bar 6, bassoons, omission. Dim. sign from beginning of bar to end of note missing.
Bar 7. 1) All dynamics wrong except contrabass.
2) All poco forte marks should be moved back to the last quarter of the previous bar (except, of course, cellos). The bassoons are missing this poco forte entirely.
3) Flute, oboe, clarinet. There is a cresc. sign in the manuscript and not dim. sign as printed. It should be placed where the dim. sign is and be of the same length.
4) Bassoons and violin I should as cellos have a cresc. sign starting on third quarter and continuing to end of bar.
5) Timpani. The word "marcato" and the mark mf are missing from the beginning of the bar.
Bar 7 — bar 1, page 45, woodwinds, violin I and cello. Editor's note: The last note of bar 7, page 44 and the first note of bar 1, page 45 were slurred in ink in the manuscript, but this slur was later cut also in ink. The equivalent phrase in manuscript is as printed on page 57.

Page 45

Bar 1, contrabass. Note: The cresc. sign (and also the word "cresc." not printed here) are crossed out in ink in the manuscript.
Bar 2, clarinet 1 and 2, omission. f missing in beginning of bar. Idem, clarinet 2. Cresc. sign ends too early. It should continue until fourth quarter of bar. Editor's note: There is a cresc. sign for both clarinet 1 and 2 (above and under) in the manuscript.
Bar 2, trumpets, trombones. Cresc. sign begins too early. Should begin approximately on fifth quarter of bar.
Bar 2, timpani. Cresc. sign begins too early, should begin on sixth quarter.
Bar 4, clarinet 1, omission. fz on fourth quarter missing.

Page 46

Bar 2. Editor's note: The printed dim. sign or accent over each note in flutes and oboes is written for all the woodwinds in the similar place on page 58 bar 8. This sign is missing from
bassoons in the printed score page 58, bar 8. An interpreter might therefore consider writing the sign for all winds on page 46, bar 2 even if they are not to be found in the manuscript.

Bar 2, timpani, omission. Accent sign on last quarter and first quarter of next bar missing.

Bar 3, trumpets, trombones. Cresc. sign begins too early. It should start on third quarter of bar.

Bar 3, contrabass, omission. The word "poco" before the mark f missing.

Bar 4, trumpets, trombones. f sign one quarter too early in trumpet I. Trombone 2 and 3 should have f before the fifth quarter as do trumpet 2 and 3. According to printed score there is no f mark for trombone 1. There is in manuscript a f mark on the staff of trombone 1 placed before fifth quarter. The copyist has apparently interpreted this to be the dynamic of trumpet 3. There are only five f marks for the six instruments. The editor believes that the f between trumpet 2 and 3 should affect both of them and trombone 1 should also have a f mark.

Bar 4, contrabass, omissions. Accent sign on fourth quarter note missing. Also dim. sign beginning on fifth quarter and extending over next bar line missing.

Bars 5 and 6. All strings except contrabasses. Editor's note: There is a short accent sign on the first note of every phrase in these bars for all above-mentioned strings. The printed mark in the score when it appears here is too long and missing altogether from violin II. In many cases we are discussing marks or signs, which, after much deliberation, cannot be finally classified as signifying definitely diminuendo or accent. The interpreter must make his own decision on the information which is here given in as close an approximation as possible to the material in the score. The interpreter might consider the possibility of having these marks mean both accent and diminuendo.

Examples: 1) page 19, bar 2, oboes and clarinets.
   2) page 37, bar 2, violin II and viola
   3) page 43, bars 8, 9, and 10 oboe etc.

Bar 6, horns, incorrect mark. rfz is wrong, it should be mp.

Page 47

Bar 2, flutes, omission. rfz sign on first quarter of bar missing.

Bar 4, cello, omission. mf missing before the first note.
Bar 2, flutes. $f$ should come on second quarter and not on third.
Bar 2, clarinets, omission. Dim. sign beginning on fourth quarter and continuing till end of note missing.
Bar 2, violin II and viola. "dim." should be removed.
Bar 3, trombones, omission. Should have $pppp$ on second quarter.
Bar 3, violin I, omission. $mf$ before last quarter of bar missing.
Bar 3, general comment. At the end of the bar, over the sixth quarter, and extending over three bars, is the comment "dolce e p. a. p. piu" written in ink between wind and string systems and underlined in red pencil. This is missing from the printed score but appears in the first violin part of the orchestra material (upper divisi). Editor's note: The editor believes these words to be a general comment affecting all those instruments which are playing. This comment appears enigmatic and could even be interpreted as p. a. p. piu dolce. The editor thinks, however, that this comment intends an emotional, even dynamic, rise in expression, continuing until the horn note $G\, mp$ in bar 5, page 49.

On page 49, in bar 1, the last bar of this written "dolce p. a. p. piu", clarinet 1 is the only instrument which should have the word "dim." The word "dim." in violin I, II, viola and cello is incorrect and should be removed. Clarinet 1 is missing a $pp$ on the bar line between bars 1 and 2.

Pages 49 and 50
Bar 6, page 49 — bar 1, page 50. The manuscript starts a new page here (page 49, bar 6) and has both violin I and II written on one staff for each. The divisi clearly starts again at the second bar of page 50 (letter R), where the composer has written "div." in both violins. From bar 6, page 49 the printed score continues the notes on two staffs, which is not incorrect, but the first bar of page 50 does not continue this pattern, and omits the notes in the lower staffs, which should be added.
Bar 2, horn 1 and 2, omission. The word "dim." is missing, should come on fifth quarter.
Bar 2, violin I and II, omission. The word "sempre" should be written after the $mf$ mark. (Written in pencil in manuscript.)
Bar 7, horn 3. Dim. sign below the system should be above it. It is meant to affect only horn 3.
Page 51

Bar 1, cellos, omission. *mp* is missing from the beginning of the bar.

Bars 3 and 4, violin I, lower divisi. Editor's note: The manuscript contained a slur division between these bars for both violins and cellos as it is printed for violin I lower divisi, but it was corrected in ink to be as here printed for violin I upper divisi and cellos. (The correction was neglected in violin I lower divisi.)

Bars 5 and 6, bassoons. The slur connecting bar 5 to bar 6 is wrong and should be corrected to resemble those in flutes and oboes at this place.

Bar 7. Originally, the melody of violin I and cellos began one bar earlier, on the second quarter of what is now the sixth bar. This bar, combining sixth and seventh measures was crossed out in ink, and started the sixth measure again, continuing as is now printed.

Page 52

Bar 1, cello, upper divisi. Slur should end on first A flat, not second, making it identical with upper divisi of violin I.

Bar 6, violin I. Dots on two first quarters missing.

Bar 7, flutes and bassoons. Slur covering the eighth notes of fifth and sixth quarters is incorrect. It should resemble slur of strings — fifth quarter slurred, sixth quarter not.

Bar 7, all strings. Cresc. sign too late. Should begin on last quarter of preceding bar (6). (Resembling equivalent cresc. sign in flutes.)

Page 53

Bar 2. General comment on dynamic scheme for bars 2 and 5.

The *dim.* signs for flute and clarinet in bar 2 are practically correct although they should start just a bit later, after the fourth quarter. The *dim.* signs in violins I and II are written in the manuscript to look like this ——–, a mark typical of the composer and somewhat problematic to an interpreter. (The upper arm really starts on the second quarter.) In bar 5, the sequential imitation, the word "dim." occurs on the third quarter, and the *dim.* sign in violins I and II starts on the fourth quarter. An interpreter might prefer to have a more uniform conception of these two phrases in winds and strings, the *dim.* sign then beginning just after the
fourth quarter in both violins and woodwinds (bar 2 flutes, clarinets, and bar 5 flutes and oboes).
Bar 2, bassoon. Dim. sign starts too early, should begin after fourth quarter.
Bar 3, violin I and II. Dim. sign begins one quarter too early.

Page 54
Bar 4, all strings. The word "crescendo" should start at the beginning of the bar.

Page 55
Bar 1, flutes. Dim. sign begins too early. Should begin after third quarter.
Bar 2, violin I. Cresc. sign ends too late. Should end before third quarter.
Bar 2, cellos, omission. A Cresc. sign equivalent to above comment (as corrected) missing.
Bar 3, cello, omission. Dim. sign starting after first quarter continuing to end of note, missing.
Bar 4, clarinets. Should be f and not mf.
Bar 4, trumpets. The words "poco cresc. al" are whole bar too early and should come in the equivalent position in bar 5.
Bar 4, violin I, erroneous mark. Cresc. sign is wrong. It should be a dim. sign placed in same position as printed cresc. sign.

Page 56
Correct as printed.
Bars 5 and 6. Editors note: An interpreter might consider placing a dim. sign in contrabasses similar to that in the cellos.

Page 57
Bar 2, bassoons, omission. mf missing from beginning of bar.
Bar 5. Editor's note: The dim. signs in clarinets, timpani, violin I and cello are correct as printed, but one does not find an equivalent sign for flutes, oboes and bassoons. An interpreter might consider marking a dim. sign for those instruments too.
Bar 6, violin I and cello. Dim. sign starts too early. Should start before sixth quarter.
Page 58

Bar 2, clarinet 1, omission. $f_2$ sign missing from first quarter note.
Bar 3, bassoons, omission. A sign equivalent to other woodwinds missing.

Page 59

Bar 1, bassoons. Cresc. sign of previous bar too short, should continue until the third quarter of this bar.
Bar 1, horns, omission. $f$ mark missing from fifth quarter of bar.
Bar 1, trumpets, trombones, omission. Dim. sign after fourth quarter until the end of the note missing.
Bar 1, contrabasses, omission. Accent mark missing from fourth quarter of bar.
Bar 3, horns. Dim. sign printed between the horn lines is written below the line of horn 3 and 4 in the manuscript, and extends more than halfway through the next bar.

Page 61

Bar 1, flutes and oboes. The original nuance in the manuscript was $p$. This has been later changed in pencil to $mf$ for second flute and second oboe, retaining the $p$ for flute 1 and oboe 1. This change from $p$ to $mf$ in the second instruments concerns flute 2, oboe and bassoon on page 62, bar 6.

Editor's note: This change to $mf$ for clarinet 2 on page 63 bar 3 is not in the manuscript. The editor believes it to be appropriate.

Page 62

Bar 1, viola, omission. At the beginning of the page, before the system the words "a 3 dolce" missing.
Bar 3, violas. Should be $mp$ for all three divisi.

Page 63

Bar 6, solo cello. Should be $mf$, not $f$.
Bar 7, solo cello, omission. $f$ should be printed after the word "poco".
Page 64

Bar 2, trumpet 1 and 2, omission. pp missing from beginning of bar.
Bar 6, trumpets and trombones, omission. f mark missing from end of bar in all these instruments.
Page 64, bar 7 Presto—page 68, bar 2 Adagio. This section contains manifold errors in the divisi for violas and cellos, and also a series of conflicting or enigmatic dynamic markings. For facility of understanding, the editor has supplied, in conjunction with this study, a chart representing the manuscript as originally written and later altered. The reader is also given instructions as to the correlation of this illustration with the printed score, and the significance of other marks made by the editor.

Page 68

Bars 1 and 2, timpani, omission. The roll on page 67, bar 5 continues to the end of the printed G.
Bar 2, horn 2, omission. mf at beginning of bar missing.
Bar 3, trombone. Accent signs on both D and E, half notes are incorrect and should be removed. The D should have a dash above it.
Bar 4, clarinets. p should be moved ahead to come at end of printed note.
Bar 4, violin I and II, omission. The word ”crescendo poco” similar to that in violas and cellos should be written in the score. Editor’s note: An interpreter might find it reasonable to mark violin II ”mf” in this bar.

Page 69

Bar 2, flute, omission. Slur similar to oboe 2 missing.
Bar 2, trumpet 3. Dim. sign erroneous and should be removed.
Bar 3, flute 1 and oboe 1, omission. A sign that could be considered both diminuendo or accent, missing from above the first note of the lines of flutes and oboes.
Bar 3, trombone 1, omission. Cresc. sign from second note (C) to end of bar missing.
Bar 4, trumpet 1. Editor’s note: The editor believes, that there should be a dash on the last half note of the bar (missing from manuscript too).
Page 70

Bar 1, violin II. The eighth note should be B natural, not C natural.
Bar 1, horn 4. Slur connecting the notes C, E, F (concert) is incorrect and should be removed.
Bar 3, horn 2, omission. A grace note (E flat concert) missing. Horn 2 should exactly resemble horn 4 in this bar.

Page 71

Bar 3, horn 3 and 4, omission. Horn 3 should exactly resemble horn 1, and horn 4 should exactly resemble horn 2 in this bar.
Bar 4, bassoons, omission. Second note of bar (quarter note F) should be tied to the following whole note.

Page 73

Bar 1, oboes, clarinets, horn 1 and 2, omission. Accent sign missing from last note of bar.
Bar 1, oboes, omission. Dashes should be added to the first two half notes for oboes in this bar — as found in flutes, clarinets and horns. Dashes printed on last half note under flutes and above clarinets are not to be found in manuscript.
Bar 2, timpani. The word "poco" should be changed to "piu".
Bar 2, viola, omission. Slur equivalent to violins between last two notes of bar missing.
Bar 2, cellos and contrabasses, misplaced mark. Editor's note: The editor believes that the best place for the ff for cellos and contrabasses is the place where it is printed for bassoons. They are actually later for cellos and contrabasses in the manuscript, but not as much as printed.
Bar 4, lower divisi violin I and II, omission. Slur covering last two quarters of bar to first note of next bar (bar 1, page 74), missing.
Bar 4, cellos. Slur should not continue to next bar, should be equivalent to that of violas.

Page 74

Bar 2, oboes and clarinets, omission. Dashes equivalent to those in flutes missing.
Bar 3, timpani. The $f$ should come at the same place as the $ff$
printed for trombones.
Bar 3, violas, cellos, and contrabasses. $ff$ too early. Should come
between last note and bar line.
Bar 7, violin I and II, viola. $ff$ too late, should come before the
third half note.
Bar 11, violin II. $f$ is in the wrong bar. Should be in the pre-
vious bar in same place as that of violin I.

Page 75

Bar 1, horn 1. The values of two first notes should be changed.
First note a quarter, and the second (after eighth rest) an
eighth note.
Bar 1, horn 2 and 3, omission. Dim. sign beginning from second
quarter continuing to fifth quarter missing.
Bar 4, violas and cellos. $ppp$ in wrong bar. Should come approxi-
mately on last half note of previous bar.
Bars 5 and 6, flute 1, omission. Cresc. sign equivalent to bas-
soon 1 missing.
Bar 7, bassoon 1, omission. Cresc. sign equivalent to that of
flute 1 missing.
Bar 8, flute 1, omission. Dim. sign on first two notes, identical
to bassoon 1, missing.

Page 76

Bar 1, flutes, clarinets, bassoons. $f$ marks erroneously placed.
Should all come just before middle of bar. Dim. signs for
flutes and bassoons should come before and not after the
half note, $F$, of bar.
Bar 2, horn 1 and 2. Cresc. sign too early, should start after
fifth quarter of bar and continue until third quarter of next
bar (bar 3).
Bar 3, clarinets. $p$ in wrong bar. Should be at end of previous
bar.
Bar 4. Editor's note: The composer had written "poco allarg."
in large letters above the strings as a general comment and
then crossed it out in pencil. These words occur in the
orchestra material at this point.
Bars 4 and 5, horns. Cresc. sign too long, should end at bar line.
Bar 5, strings. Note: Violas and contrabasses are the only string
instruments with the correct dynamic markings. The second
note of the bar (dotted half) should have $mf$ and accent.
The other $mf$ and $f$ marks in the bar are incorrect and
should be removed.
Bar 6, all horns, omission. Cresc. sign beginning after poco $f$, continuing into beginning of next bar missing.

Bar 6, trumpets and trombones. Eight note rest at end of bar is incorrect and should be removed.

Bar 8, trumpets and trombones. $ff$ in wrong bar. Should come after last half note of previous bar.

Notes for use in conjunction with graphic charts I and II.

These two charts refer to the passage beginning, in the published score, on page 64, bar 7, and ending on page 68, bar 2; and deal with the dynamics in general and the divisi of violas and cellos in particular.

In chart I the circled dynamic marks as well as the circles themselves are to be found in pencil in the manuscript. Those pencil marks which are not circled by the composer have been underlined here by the editor. In the first two bars of chart one, the dynamic marks which are crossed out were written in pen and crossed out in pencil. It should also be mentioned here that the dynamics appearing in the third and fourth bar of the chart, $ppp$ and $pppp$ are found to be written as follows: the first of the $p$'s in both instances is in ink and the rest of them in pencil.

In the first bar of chart I the word "solo" is faintly written, in pencil, above the cello divisi. The editor believes this word to be written in another hand than Sibelius'. Furthermore, both violas and cellos are clearly divisi $a$ $3$ until the changes in the manuscript on what would be page 67, bar 7 — that is, two bars earlier than actually occurs in the printed score at the beginning of page 68.

The editor's assumption is that the changes made in pencil have been made somewhat later than the writing of the manuscript, perhaps during actual rehearsals, but that the dynamics in continuation or consequence of these changed ones have not been correspondingly altered. It would be otherwise somewhat difficult to explain a dynamic sequence the like of "$ppp$" and then a few bars later "sempre $mf$".

The editor believes that, on the basis of information given in chart I, an interpreter may find it easier to understand the intentions of the composer and will thus be able to reconstruct the dynamics in a more sensible order. In addition it will reveal the manner in which the composer has written the divisi instructions for violas and cellos in the manuscript. This whole issue of the location of the "div $a$ $3$" and "div $a$ $2$" marks is even more confused in the orchestra material than in the printed score.

Chart II is a possible solution.
<table>
<thead>
<tr>
<th>II/2</th>
<th>p. a. P. rallentan-</th>
</tr>
</thead>
<tbody>
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