

Addenda and Corrigenda

JSW I/4 Works for Orchestra Op. 52 Symphony No. 3 in C major

August 2017.

Corrections to the score (pp. 3–139):

Movement I

<u>Bar</u>	<u>Part</u>	<u>Correction</u>
71	VI. I	There should be ♯ at 8/8.

Movement III

<u>Bar</u>	<u>Part</u>	<u>Correction</u>
208, 209	Cb.	There should be staccato dots on the eighth notes.

Correction to the Critical Commentary, **General Remarks** (p. 159):

Publisher's editorial changes in the engraver's copy (B_I, B_{II}, and B_{III})

In the last paragraph, the fifth line from the end should read: “In case g, [...]” (instead of “case f”).

Addition to the Critical Commentary, **General Remarks** (p. 160):

Double ties and double slurs

An additional paragraph:

In connection with double ties and double slurs, Sibelius sometimes notated double stems (i.e. stems both upwards and downwards). Although clearly intentional and unambiguously written, this double-stem notation is less consistent than the double-tie/slur notation, and often appears problematic: typically, a passage (very frequently a long pedal tone) may begin notated with double stems, but end with single stems, or sometimes vice versa. For this kind of problematic passage, see Vc. and Cb. in movement III, bb. 227–245 (cf. also Facsimile X).

Österberg copied the double stems in **C**, **B_{II}**, and **B_{III}**, but the unknown copyist did not include them in **B_I**. **B_{II}** and **B_{III}** show that the double stems were omitted by the publisher's editor. The double-stem notation has been retained in JSW.

Sibelius's conductor's indications in A_{II}, A_{III}, and C

Movement II (source **A_{II}**)



<u>Bar</u>	<u>Indication</u>
195	✓ [meaning breath break?]

Movement III (source **A**_{III}), addition to the remarks concerning bb. 204–205, 205–206, 212–213, 214–215, 219–220, 221–222:

The conductor's indications ("V" markings on the bar lines, by Sibelius) were probably meant to clarify and emphasize the sudden changes of tempi at these points. What remains uncertain is whether the marking merely serves to attract attention or whether it is intended to effect the performance.

Additions to the Critical Remarks (pp. 162ff.):

Movement I

<u>Bar</u>	<u>Part</u>	<u>Addition</u>
25–26, 29, 32	Fl. Ob.	A _I : double ties, here possibly related to the <i>a2</i> notation; (however, cf. also bb. 189–190; see Facsimile I).
258	VI. I, II Va. Vc.	B _I : slurs at 1/4 and 2/4   ; E , F : in addition to the slur at 1–2/4, shorter slurs as in B _I .

Movement III

<u>Bar</u>	<u>Part</u>	<u>Addition</u>
227–245	Vc. Cb.	A _{III} : double stems not consistently notated (also inconsistently copied in B _{III} ; for bb. 240–245 in A _{III} , see Facsimile X); in b. 245 double stems at ♩ [dotted quarter note] in Vc./II (possibly also in Vc./1), but stem(s) at ♩ [quarter note] somewhat unclear; in Cb. single stems in bb. 244 and 245; in JSW the double stems in b. 245 are included in accordance with Vc./2 and the double-tie notation.