

Addenda and Corrigenda

JSW VIII/1 Works for Voice and Orchestra

Updated in September 2021

Op. 33 Koskenlaskijan morsiamet

Corrections to the score (pp. 12–92):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|--|
| 249 | Fg. I | # should be added before f' . |
| 320 | Tr. II | The length of \succ should be as in Fg., Tr. I, and Tbn. |

Addition to the Critical Remarks (pp. 283–293):

| <u>Bar</u> | <u>Part</u> | <u>Remark</u> |
|---------------------|-------------|-------------------------|
| 331–332, 335–336 | Tbn. II | A: d instead of B . |

Op. 70 Luonnotar

Corrections to the score (pp. 93–129):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|--|
| 14 | Fl. II | Stem should be added. |
| 53 | Arpa I, II | [#] before c^2 (at 3/4 in Arpa I, at 4/4 in Arpa II) should be added. |
| 54 | Arpa I | The stem should be downwards. |
| 81 | VI. I | The pitch at 8/8 should be $f\#'$ (instead of $g\#'$). |
| 95 | Ob. I | Staccato dot in square brackets should be added at the (by analogy with b. 116). |
| 131 | Fg. | (a2) should be added. |
| 150 | Tr. | $>$ at 1/2 should be omitted. |
| 153 | Tbn. I, II | Stem for Tbn. I and continuation for the tie in Tbn. II should be added. |

Additions to the Critical Remarks (pp. 294–297):

| <u>Bar</u> | <u>Part</u> | <u>Remark</u> |
|------------|-------------|---|
| 130 | VI. I, II | pp after <i>dim.</i> (b. 129) probably erroneous (but in accordance with A); possibly ppp intended in b. 130. |
| 151 | Timp. | Dynamics missing (also in A); [f] should probably be added. |

Op. 96b Autrefois

Correction to the score (pp. 130–145):

Text

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|---|
| 73 | S, A | Should read <i>ba-re</i> (instead of <i>na-re</i>). The accentuation mark in <i>Damon</i> should be omitted. |

JS 168 Serenad

Correction to the score (pp. 146–155):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|--|
| 110 | Voce | The pitch at the first ♩ should be \acute{e} . |

Op. 13 No. 4 Våren flyktar hastigt

Addition to the Critical Commentary (pp. 302–304):

In the summer of 2003, after the publication of JSW VIII/1, autograph manuscripts of four songs by Sibelius were made public from a private collection in Oulu, Finland. The autograph fair copy of the arrangement for voice and orchestra of *Våren flyktar hastigt*, Op. 13 No. 4 was one of these manuscripts.¹ The manuscript (source **A*** in JSW VIII/1, hereinafter indicated **A⁺**) that would doubtlessly have been the main source in the JSW edition, shows several differences compared to the score published in JSW VIII/1.

Description

Primary source

A⁺ Autograph fair copy, Sibelius Museum, Turku

2 nested bifolios. Bound. Title page, pages with music numbered [1], 2–4; three blank pages. Paper mark *B. & H. Nr. 12.C | 7. 09.* on the title page. In grayish blue/black ink, with rehearsal letters in red pencil by Sibelius; markings in lead pencil and blue pencil probably in the hand of Ida and Karl Ekman, and possibly of an unknown copyist. Title page, at the top right corner: *Ida Ekman* (Ida Ekman's signature in black ink); in the middle (in Sibelius's hand): *Till Ida Ekman | den oförläknliga | "Sibelius-sångerskan" | med tacksambet från | Jean Sibelius* [To Ida Ekman, the incomparable "Sibelius singer," with gratitude from Jean Sibelius]; below, in red pencil (in Sibelius's hand): *Våren flyktar hastigt*. p. 1 (at the top, in Sibelius's hand): *Våren flyktar hastigt | (J. L. Runeberg) | Sång med piano eller | orkesterarrangement.* [sic; Song with piano or orchestral arrangement] | *Jean Sibelius | Op 13 N=4.*


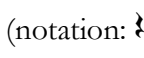
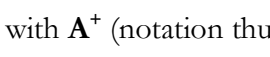
¹ The other three manuscripts are *Vilse*, Op. 17, No. 4 (engraver's copy); *Var det en dröm?*, Op. 37, No. 4 (fair copy); and *Flickan kom ifrån sin älsklings möte*, Op. 37, No. 5 (fair copy).

Music

Instrumentation in **A**⁺: 2 *Flauti* | 4 *Corni* | (in pencil:) *in F* | *Triangolo* | *Canto* | *V*[iolino] *I* | *V*[iolino] *II* | *A*[lto] | *C*[ello] | *B*[asso].






A⁺ thus reveals that *Triangolo* is required in the instrumentation.

Additions and corrections to the score (pp. 159–162):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|-----------------|---------------|---|
| 4 | Str. | ≧ should be somewhat shorter, clearly a long accent as in A ⁺ . |
| 4, 26 | Trg. | Notation for Trg. in these bars should be  ; even though there is no dynamics in A ⁺ , [<i>mp</i>] might be added by analogy with the overall dynamics and also in accordance with Sibelius's manner of indicating the dynamics for Trg. |
| 5 | Cor. VI. I | There should be <i>dim.</i> at 2/4 (as in A ⁺). p exists in A ⁺ , hence [] are not needed. |
| 17–18 | VI. I Va. | There should be no ties or slurs from b. 17 to b. 18; (notation:  . |
| 22 | Str. | ≧ should be shorter, it begins clearly after 2/4 in A ⁺ . |
| 33 | VI. II | There should be a triple-stop <i>d</i> ¹ - <i>bb</i> ¹ - <i>ab</i> ² as in b. 35 and A ⁺ . |
| 34 | Str. | ≦ should continue to the end of the bar as in A ⁺ . |
| 37–38, 39–40 | Fl. | The long ties or slurs should be omitted in accordance with A ⁺ (notation thus:  . |
| 40 | Cb. | p also here as in A ⁺ . |

Additions to the Critical Remarks (pp. 303–304):

| <u>Bar</u> | <u>Part</u> | <u>Source A⁺: Remark</u> |
|------------|---------------|---|
| | | <i>utan sord.</i> [without sordino] written in blue pencil above the list of instruments (in the hand of Ida or Karl Ekman?). |
| 5 | Tutti | <i>lento</i> written twice in lead pencil (in the hand of Ida or Karl Ekman?). |
| 23 | Vc. Cb. | no mp . |
| 26 | VI. I, II Va. | no ≧. |
| 31, 32 | Tutti | <i>Vivace</i> written in pencil in b. 32 (in the hand of Ida or Karl Ekman?). |
| | Vc. | no fz . |
| 37 | Vc. | no slur. |
| 41, 42 | Tutti | 1. in each bar (on the empty Fl. staff), written in blue pencil (in the hand of Karl Ekman or a copyist?); the marking probably refers to the rests (1+1 bars) for the whole orchestra. |

| | | |
|-------|---------------|---|
| 43 | Cor. I | pitch d^{\flat} at the  , too (probably a mistake). |
| | Cb. | original version with an octave leap $F-f$  crossed out, and changed to  γ  (pitch F). |
| 45–46 | Vl. I, II Va. | in Vl. I, II \llcorner begins at 2/ 4 (soon after the ); in Va. no \llcorner . |

Text

The following remarks refer to **A**⁺.

| | |
|---------------|---------------------------------|
| 5, 20, 26, 45 | No quotation marks. |
| 12 | No period after <i>långre</i> . |
| 14 | No comma after <i>kinder</i> . |
| 22 | No colon after <i>åter</i> . |
| 33 | No comma after <i>flykta</i> . |
| 36 | No comma after <i>vissna</i> . |


Op. 36 No. 6 Demanten på marssnön

Correction to the score (pp. 168–177):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|--|
| 1 | Str. | <i>con sord.</i> should be added for each Str. |

Op. 37 No. 3 Soluppgång

Correction to the score (pp. 178–188):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|---|
| 30 | Cor. | There should be a slur (dotted) from the grace-note group to  (missing in A and B). |

Op. 38 No. 1 Herbstabend

Correction to the scores of both versions (full orchestra and string orchestra, pp. 189–202 and 203–209):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|--------------------------|
| 28 | Va. | [Tutti] should be added. |

Version for voice and full orchestra only (pp. 189–202):

| | | |
|----|------|---|
| 14 | Arpa | The tuning should include $F\sharp$ instead of $F\flat$. |
| 33 | Arpa | There should be f and f' instead of $f\sharp$ and $f\sharp'$ in the sextuplet at 6/4 (\natural missing). |

Version for voice and string orchestra only (pp. 203–209):




| | | |
|----|-------|---|
| 32 | Vl. I | The first pitch should be $d\sharp^2$ (instead of $d\sharp^3$). |
| 61 | Va. | There probably should be <i>poco cresc.</i> in this bar, as in R-1 . |

Text

| | | |
|---|--|---|
| 4 | | The apostrophe after the syllable <i>Web</i> should be omitted. |
|---|--|---|

Op. 57 No. 6 Herzog Magnus

Corrections to the score (pp. 233–251):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|---|
| 14 | Vc. | The pitch at the third  should be <i>ab</i> . |
| 81–82 | Fl. | There should be a dotted tie from  to  (notation as in bb. 14–15, but the long tie dotted). |
| 57 | Voce | The pitch at the first duplet note should be $f\sharp^2$. |

Op. 60 No. 1 Kom nu hit, död!

Corrections to the score (pp. 263–266):

| <u>Bar</u> | <u>Part</u> | <u>Correction</u> |
|------------|-------------|---|
| 15 | Vc./2 | The pitch should be $B\flat$ as in b. 32 (unclear in A-2). |
| 15–16 | Cb. | Tie should be added as in bb. 32–33 (added in pencil in B-1). |