

## Addenda and Corrigenda

### JSW VIII/1 Works for Voice and Orchestra

Updated in June 2005

#### 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 <i>f'</i> .
320	Tr. II	The length of $\simeq$ 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: <i>d</i> instead of <i>B</i> .

#### 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 $\acute{c}$ (at 3/4 in Arpa I, at 4/4 in Arpa II) should be added.
54	Arpa I	The stem should be downwards.
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	<i>pp</i> after <i>dim.</i> (b. 129) probably erroneous (but in accordance with A); possibly <i>ppp</i> intended in b. 130.
151	Timp.	Dynamics missing (also in A); [ <i>f</i> ] should probably be added.

#### Op. 96b Autrefois

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

<u>Bar</u>	<u>Part</u>	<u>Correction</u>
73	S, A	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 $c^2$ .

## 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.<sup>1</sup> The manuscript (source **A\*** in JSW VIII/ 1, hereinafter indicated **A<sup>+</sup>**) 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<sup>+</sup>** 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 oförligenliga | "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.*

### Music

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

**A<sup>+</sup>** 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.	$\Rightarrow$ should be somewhat shorter, clearly a long accent as in <b>A<sup>+</sup></b> .
4, 26	Trg.	Notation for Trg. in these bars should be $\downarrow$ ; even though there is no dynamics in <b>A<sup>+</sup></b> , [ <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.

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<sup>1</sup> 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 älskelings möte*, Op. 37, No. 5 (fair copy).

5	Cor. VI. I	There should be <i>dim.</i> at 2/ 4 (as in A <sup>+</sup> ). <i>p</i> exists in A <sup>+</sup> , 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 <sup>+</sup> .
33	VI. II	There should be a triple-stop <i>d</i> <sup>♯</sup> - <i>b</i> <sup>♯</sup> - <i>a</i> <sup>♯</sup> as in b. 35 and A <sup>+</sup> .
34	Str.	≦ should continue to the end of the bar as in A <sup>+</sup> .
37–38, 39–40	Fl.	The long ties or slurs should be omitted in accordance with A <sup>+</sup> (notation thus: ♯ ♯   ♯. ♯. ♯ ♯).
40	Cb.	<i>p</i> also here as in A <sup>+</sup> .

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

<u>Bar</u>	<u>Part</u>	<u>Source A<sup>+</sup>: 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 <i>mp</i> .
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 <i>fz</i> .
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 <i>d</i> <sup>♯</sup> at the ♯, too (probably a mistake).
	Cb.	original version with an octave leap <i>F-f</i> ♯. ♯. crossed out, and changed to ♯. ♯ ♯ (pitch <i>F</i> ).
45–46	VI. I, II Va.	in VI. I, II ≦ begins at 2/ 4 (soon after the ♯.); in Va. no ≦

**Text**

The following remarks refer to A<sup>+</sup>.

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. 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 from the grace-note group to ♩.

### 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 string orchestra only (pp. 203–209):

<u>Text</u>	
4	The apostrophe after the syllable <i>Web</i> should be omitted.

### Op. 57 No. 6 Herzog Magnus

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

<u>Bar</u>	<u>Part</u>	<u>Correction</u>
81–82	Fl.	There should be a dotted tie from ♩ to ♩ (notation as in bb. 14–15, but the long tie dotted).