

CRITICAL REMARKS

In the "Bar" column ~ between two bar numbers indicate a passage situated between the bars (usually cancelled and/or revised bars; see, for instance, first movement, bb. 36~37).

All pencil markings mentioned in the Critical Remarks are in lead pencil and in Sibelius's hand, unless indicated otherwise.

Movement I

The number of bars in **A** differs from that in the final version (**D** and **E**; see the Description). In the Critical Remarks the bar numbers always refer to the final numbering.

Instrumentation in **A** (see also Facsimile I): 2 Flauti | 2 Oboi | 2 Cl. in A | 2 Fgtti | 4 Corni in F | 3 Trombi [sic] in F | 3 Tromboni et [sic] Tuba | Timpani | Arpa | Violini I | II | Alti | Celli | Bassi.

Bar	Part	Source: Remark
1	Tutti	A: <i>Andante</i> (see Facsimile I); H-1 , H-2 : ♩ = 48.
4-6	Cl. I	A: in b. 4 slur from ♩ to ♩; no slur from b. 4 to b. 6 (see Facsimile I).
5	Cl. I	A: originally  ; later crossed out and changed to the present reading (see Facsimile I).
6-7	Cl. I	D , E :  ends at 4/4 in b. 6; in JSW the length of  is based on A (see Facsimile I; also cf. bb. 1-3).
7-8	Cl. I	A: two versions on the same staff 
9	Cl. I	later crossed out and the present reading notated on the staff below (see Facsimile I). D , E :  begins at ♩; in JSW the placement of  is based on A (see Facsimile II).
14	Cl. I	E : no slur; it is not entirely clear, whether the slur in A and D indicates articulation or the triplet (see Facsimile II).
15-16	Cl. I	D , E : <i>morendo</i> , probably mistakenly copied from Timp. (see also Facsimile II); in JSW <i>morendo</i> has been excluded in accordance with A .
17-28	Cl. I Timp.	A: four bars more than in the final version (bb. 17-20 repeated; see Facsimile II); in D and E , bb. 17-20 correspond to bb. 21-24 (the repetition of the phrase) in A , except for the <i>più piano</i> (cf. b. 21 in A) and the slurs.
18	Cl. I	D :  ends at 2/4; in JSW the end of  has been placed by analogy with b. 22 (corresponding to b. 18) in A (see Facsimile II; also in accordance with E).
18-20	Cl. I	A: no slur from b. 18 to b. 19, but a slur from b. 19 to 3/4 in b. 20, and a slur also at 1-3/4 in b. 20 (see Facsimile II); D :  from the beginning of b. 19 to 1/4 in b. 20; E :  ends at 3/4 in b. 20; in JSW the placement of  is based on A .
20~21	Cl. I	A: <i>G. P.</i> [<i>Generalpause</i>] weakly annotated in pencil in an unknown hand (a copyist?) above  (see Facsimile II).
24-25	Cl. I	A: no slur from b. 24 to b. 25; in JSW the difference between bb. 4-6 and 24-25 has been retained as in D and E .
27-28	Cl. I	D :  ends at 4/4 in b. 28; in JSW the placement of  is based on A and E (see Facsimile II).

29 Tutti A: *Allegro* (♩ = ♩); **E**: in Str. ♩ = 108; **H-1**: metronome marking ♩ = 96 (*biukan vaille*) [a little less]; later 96 crossed out and changed to 108 in pencil; **H-2**: ♩ = 108.

29-30 Fl. A: , pitches as in Vl. II, weakly notated in pencil.

34-36, 38-40 Va. Vc. **D**:  from the beginning of b. 35/39 to the end of the bar; in JSW the placement of  is based on **A** (also in accordance with **E**).

35, 39 Vl. I A: no accents.
36~37 Tutti A: one bar containing music only for Vl. II, Va., Vc., and Cb., identical to b. 37, crossed out.

41 Va. Vc. **D**:  begins at ♩; in JSW the placement of  is based on **A** and **E** (cf. also b. 37).
41-42 Vl. I A: originally



later crossed out, with the revision notated on the staff above.

42 Fg. A: originally *c-f#*; later Fg. I changed to the present reading, Fg. II crossed out, and rests added.

Tb. **D**, **E**: no  (a copyist's oversight?); *dim. molto* from the beginning of the bar; in JSW the  has been included and *dim. molto* has been placed as in **A**.

42-44 Cor. II A: originally *f#1* instead of *c#1*; later crossed out and changed to the present reading.

43 Cor. **D**, **E**:  instead of *dim.* (**E**: in Cor. III both  and *dim.*), probably mistakenly copied from WW.; in JSW *dim.* has been included as in **A**.

43-44 Cl. A: no .
44 WW. A:  ends at 2/4 ca.

46 Fl. Fg. **D**, **E**:  to the end of the bar; in JSW the length of  is based on **A**, where a long accent is clearly intended.

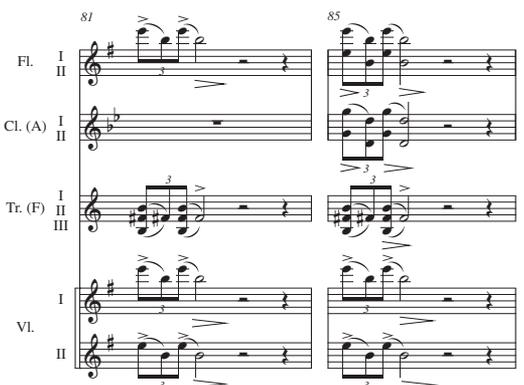
48 Fl. Fg. A:  ends at the beginning of the bar.
49-51 Fg. A: originally notated an octave lower; later crossed out and changed to the present reading.

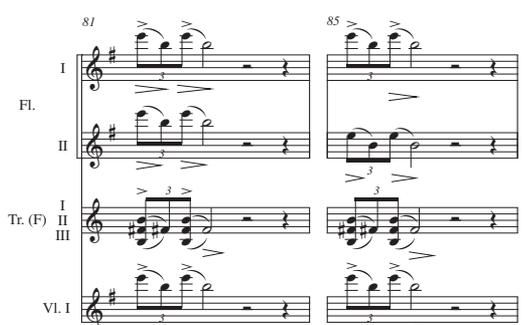
49, 52 Timp. A: originally


later revised by crossing out the notes and trill markings and adding the rests; **D**, **E**: no staccato dots at 6/4 (a copyist's oversight?); in JSW the staccato dots have been included as in **A**.

49-54 Vl. II Va. Vc. Cb. A: originally

- 80 Cl. A: *dim.* at the beginning of the bar crossed out.
- 80–81, 83, 85–86, 316–317, 319 Fg. Cor. D, E: \llcorner \lrcorner also for Fg. and Cor. II, IV (a copyist's misinterpretation); in b. 83 \lrcorner at 1–4/4; JSW is based on A, where \llcorner \lrcorner was clearly intended for Cor. I and III only; the placement of \llcorner varies in A, however; the placement of \llcorner and \lrcorner in JSW is based on Ob. (in A), and in bb. 83 and 319 \lrcorner has been notated as a long accent in accordance with A.
- 81, 85 Fl. Cl. Tr. VI. I, II A, D, E: \gt and \lrcorner as follows (A: Cl. in b. 85 as Fl.; E: VI. II as VI. I)
A:


D:


E:


JSW is based on VI. I and II in D, where the accents are notated consistently (cf. also bb. 317 and 321).

81–82 Timp. D, E: \llcorner continues to 3/4 in b. 82; JSW is based on A (cf. also Ob. and Cor.).

82 Ob. Cor. A: in Ob., Cor. I and III, \lrcorner at 6/4 and slur from the sixteenth note to b. 83 erased with a sharp tool; in Cor. IV, tie from 4/4 in b. 82 to b. 83 crossed out.

83 Ob. A, D: \lrcorner begins at 6/8; in JSW \lrcorner has been placed by analogy with Tbn. (cf. also Va. and Vc. in bb. 37 and 41) and in accordance with E.

Fg. Cor. D, E: a whole-bar \lrcorner (in Fg. probably erroneously copied from Cor. I, III); JSW is based on A.

Tbn. A: *mf* crossed out, and *f* written instead.

83, 87 Tr. A: no slur/tie at 1/4.

84 Cor. I E: *f* instead of *ff*.

Tr. A: \gt at 4/4.

84–85 Timp. A, D, E: *f* in b. 84, no \llcorner ; Sibelius probably inadvertently did not change the dynamics in b. 84 as he did in b. 80, and also ignored the \llcorner (because of page turn?); in JSW *f* has been emended to *ff* and \llcorner added in accordance with b. 80 and by analogy with Ob. and Cor. I, III.

86 Timp. D: \lrcorner begins at 4/4; JSW is based on A and the analogous b. 82.

87 Ob. Tbn. A, D, E: no \lrcorner at \downarrow (cf. b. 83); because of differences in the dynamics between bb. 83 and 87 (see Fl., Cl., and VI.), the reading in the sources has been retained in JSW (cf. also bb. 319 and 323).

Cor. III A: no tie.

Va. Vc. D, E: \llcorner as in VI. I, II (probably mistakenly copied from these instruments); the reading in JSW is in accordance with A and b. 323 (cf. also Fg.).

88 Tr. Tbn. A: *meno f* instead of *ff* \lrcorner (see also b. 324).

Tb. A: length of \lrcorner changed (in ink), but the result is not clear.

Timp. D, E: no \lrcorner (a copyist's oversight?); in JSW \lrcorner has been included as in A and by analogy with Tb. (its length is in accordance with Tb. in D).

88–89 Va. A: no \lrcorner .

Cor. I, II A: originally


later crossed out and revised.

Tb. D, E: \lrcorner also in b. 89 (a copyist's misinterpretation); JSW is based on A (cf. also b. 325).

93 Timp. D, E: *muta G in Fis*.

Va. A: a double stop (grace note \downarrow) *c-c*¹ before \circ crossed out; later a triple stop notated below \circ . (the note value is not clear; probably a grace-note \downarrow) and an upright slur added, perhaps owing to lack of space; E: no slur; the triple stop notated as a grace note \downarrow ; in JSW the notation in D has been retained (cf. also the triple stop notation for VI. II in bb. 88 and 324).

Vc. D, E: slash at the grace-note; in JSW the notation in A has been retained.

94 Va. Vc. A: originally \lrcorner at 4–6/4; later replaced with short accents.

94–95 WW. VI. I, II A: notated with \surd (in Ob. also b. 96); *f* probably not intended to be repeated, however.

95 Cor. II, IV A: no ties.

Tr. D: no \llcorner (likewise in Tr. I in E); JSW is based on A (and Tr. III in E) and by analogy with Cor. in b. 93 (cf. also b. 329 and *cresc. possibile* in b. 331).

Tb. A: no tie.

96–97 Tutti A: one bar containing notation for WW. and Tr. only crossed out (WW. repeat b. 96; Tr. identical to b. 97).

- 134–135,
140–141 Fl. Cl. A: it is not entirely clear whether the Fl. slur from 6/4 in bb. 134 and 140 is intended to cross the bar line (to σ in bb. 135 and 141); in Cl. in these places the slur seems to refer only to the triplet groups (for b. 134, see Facsimile IV), while in E there is a slur from 6/4 in b. 134 to 1/4 in b. 135; even though the slurs in Fl. and Cl. differ from those in Ob. (see the phrase endings in bb. 137–138 and 143–144 as well as those in bb. 201–211 in Vl. soli, Fg., and Va. and bb. 358–365 in Tr. I, Cor. I, Fl. I), the reading in D has been retained in JSW.
- 135–139 Ob. A: many corrections (Ob. II, doubling Ob. I an octave below, crossed out; see Facsimile IV); in b. 135 (134) *mf* crossed out and *mp* written instead; b. 136 revised with a slip of paper pasted over the original; \leftarrow and \rightarrow added above the staff in pencil (by Sibelius?); D: no *I Solo*; in JSW *I Solo* has been included as in A and E.
- 135, 138,
141 Fl. Ob. Cl. D, E: \rightarrow begins at 1/4 and continues to the end of the bar; JSW is based on A (see Facsimile IV).
- 138–139 Fl. Cl. D: \leftarrow to the end of b. 138; JSW is based on A and E.
- 138–139,
144–145 Ob. I D, E: tie from σ to \downarrow ; \rightarrow begins at 1/4 in b. 138. The ties may be a copyist's addition (possibly by analogy with Fl. and Cl.). In the corresponding phrase endings, bb. 135–136 and 141–142 in Fl. and Cl., there are no ties. Even though there are differences in slurs between Ob. and Fl./Cl. (see bb. 134 and 140 in Fl./Cl. and bb. 137–138 and 143–144 in Ob. I), in JSW the ties for Ob. I have been omitted in accordance with A (cf. also bb. 359–360; 362–363; 365–366, and 368–369 in Tr., Cor., and Fl.).
- 141–145 Ob. A: Ob. II originally doubled Ob. I an octave below; later crossed out; *mf* (for Ob. II) crossed out (cf. bb. 135–139); b. 142 revised on a slip of paper pasted over the original; \leftarrow \rightarrow added above the staff in pencil (probably by Sibelius).
- 141–166 Fg. A: no staccato dot at 1/4 in b. 141; no staccato dots from b. 142 on.
- 143 Tutti A: originally *Poco a poco più allegro* (written above and below the WW. and Str. staves, and above the Timp. staff); *allegro* later crossed out and replaced with *stretto* (with *e crescendo* appearing in b. 150, after the page turn).
- Ob. I A: \rightarrow from 6/4 in b. 142 to 6/4 in b. 143 notated above the staff in pencil, and a somewhat shorter \rightarrow in ink (beginning before the bar line) below the staff; D, E: \rightarrow ends at 6/4; in JSW the placement is based on the \rightarrow notated in ink in A and is analogous with b. 137.
- Fg. D: \rightarrow at 4–6/4; in JSW the placement of \rightarrow is based on A and Fg. I in E.
- 145 Fl. D: \leftarrow ends at 4/4; in JSW the placement of \leftarrow is based on A and E and is analogous with Cl.
- Ob. D, E: no *pp* (a copyist's oversight); in JSW *pp* has been included as in A.
- 146 Fg. D, E: no \rightarrow (a copyist's oversight?); in JSW \rightarrow has been included as in A.
- 146–166 Fl. Ob. Cl. A: in Fl and Cl. staccato dots in b. 146 only; in Ob. staccato dots in b. 147 only.
- 147–148 Ob. A: *crescendo poco a poco* (for Ob. only).
- 152–165 Arpa A: originally

Musical score for Arpa, measures 152–165. The score is in G major and 2/4 time. It features a piano accompaniment with chords and a melodic line. Dynamics include *fz*, *mf*, *crescendo*, and *fz*. The piece ends with a double bar line and a repeat sign.

Musical score for Arpa, measures 158–165. This is a continuation of the previous score, showing measures 158–165. Dynamics include *fz*, *fz*, and *f*. The piece ends with a double bar line and a repeat sign.

later crossed out and the revision notated on the staves below (see also Facsimile V). D, E: no *fz* in bb. 152–161 and no *f* in bb. 162–165; in JSW *fz* and *f* have been added by analogy with bb. 376–389 and in accordance with the crossed-out part in A (cf. also the other instruments).

- 162–165 Tutti D, E: no *f* in bb. 163, 164, or 165; in A (see Facsimile V), bb. 162 and 163 are marked in lead pencil to be repeated (*2mal, ausschreiben!*, an annotation for the copyist; likewise, *cresc. molto* in WW., Timp., and Str. added in pencil); in spite of the added *cresc. molto* the accentual *f* is probably intended to be repeated in the four bars; the reading in JSW is based on A and is in accordance with the corresponding bb. 386–389 (where there are *fz*'s instead of *f*'s, however).

- 165 Cor. Tbn. Tb. A: originally

Musical score for Cor. (F), Tbn., and Tb., measure 165. The score is in G major and 2/4 time. It shows three staves: Cor. (F) I and II, Tbn. I, II, and III, and Tb. I, II, and III. Dynamics include *f* and *fz*.

later crossed out in blue pencil (see also Facsimile V).

- 165~166 Tutti A: three bars containing music notated for Fg., Timp., and Cb. crossed out

Musical score for Fg., Timp., and Cb., measures 165–166. The score is in G major and 2/4 time. It shows three staves: Fg. I and II, Timp., and Cb. Dynamics include *f* and *fz*. The music is marked as crossed out.

- 166 WW. A: no staccato dots.
- 167 Timp. A: *mf* crossed out.
- 170 Cl. A: no *f*.
- 171–172 Vc. A: originally notated an octave lower; later crossed out and changed to the present reading.
- 172~174 Tutti A: a revision (three bars plus one bar crossed out) notated on a slip of paper pasted over the original bars; for the original version, see Appendix 1.
- 173–175 Fg. D: no tie or slur for Fg. I; in JSW the tie and the slur have been included as in A and E.

175~176 Fg. Timp. Vc.
Cb.

A: originally

later two bars crossed out. It is possible that Sibelius inadvertently excluded the accents (*fz* for Fg. and *>* for Vc.) on *D#* (see b. 176 and the cancelled bars). However, since the intention is not clear and *fz* or *>* were not added later, they have not been included in JSW.

176~177 Cor. Tbn.

A: originally *d¹* (sounding pitch) in the chord; later crossed out and changed to *f¹*.
A: *<* beginning in b. 176 does not continue in b. 177 after the page turn.

177 Timp.

D, E: *D muta in Es.*

178 Tb.

A: no *ff*.

Str.

D, E: no *ff* (probably a copyist's misinterpretation; cf. b. 176); in JSW *ff* has been included as in A.

180, 183 Cor. Timp.

D: *p* at 4/4; in Timp. *>* at 1-4/4 in b. 183; in JSW *p* and *>* have been placed as in A.

Str.

A: originally *♯* in Vc. and Cb. at 6/4 in b. 180; later changed; E: in Vc. *♯* at 6/4 in b. 180; D, E: no staccato dot at 6/4 (a copyist's oversight?); in JSW the staccato dots have been included as in A.

181~182 Cor. III, IV

A: originally *g^{b2}* in b. 181 and at 1-3/4 in b. 182; later revised.

Tr. II

A: *-* crossed out and other corrections with original notation illegible.

182 Timp.

D, E:

in JSW Sibelius's notation in A (indicating the exact placement of *ff* but possibly misunderstood by the copyist) has been retained.

184 Cor. Tbn. Tb.

D: no *>*; E no *>* for Cor. III, IV (a copyist's oversight?); A, D, E: in Tb. no *>*; JSW is based on A, and *>* for Tb. has been added by analogy with Cor. and Tbn.

Timp.

D: *in G. H. D.*

186 Brass

A: originally *♯* at 6/4 for some of the instruments (not clear for which ones); later crossed out and changed to the present reading.

187~189 Vc.

A: originally notated an octave lower from 2/4 in b. 187 on; later crossed out and revised.

189, 190 Str.

A: in b. 189 originally *♯* at 6/4, later *-* erased with a sharp tool, and staccato dot added; in Vl. I, II, and Va. *♯* and staccato dot at 1/4 in b. 190 on the pitches *c^{#2}* (Vl. I, II) and *c^{#1}* (Va.) crossed out; D, E: in b. 189 *♯* (in E *♯*) at 6/4 (probably a copyist's or engraver's oversight); in JSW *♯* and staccato dot have been included as in A.

190 Fg.

A, D, E: *ff* (probably Sibelius's inaccuracy); in JSW the emendation has been made in accordance with the overall dynamics.

191~192 Vc. Cb.

A: slur originally to the end of b. 191; later continued across the bar line; in Cb. in E, the slur ends at 1/8 in b. 192; although the change in A may have been unnoticed by the copyist, in JSW the reading in D (and in Vc. in E) has been retained.

192~193 Tutti

A: two bars crossed out

193 Cor.

A: at 1-4/4 *ff* *<* (instead of *ff ff* *<*); likewise in Cor. IV in E.

193~195 Vl. I, II Va.

A: originally

later crossed out and changed to the present reading.

194 Tr. III

A: *f[#]* instead of *f*.

194~195 Fg. Cor.

D: it is not clear which parts *espress.* belongs to; *<* ends at 1/4 in b. 195 and *>* begins after 1/4 in b. 195; D, E: *<* and *>* have been given for each Cor.; in JSW the placement of *<* *>* is based on A (where the marking is clearly intended only for Fg., Cor. I, and Cor. III), and *espress.* has been given to Cor. I and III only (as also in E).

- 196 VI. I A: originally as VI. II in the final version, later crossed out.
- 196–198 Cl. Fg. Cor. D: \llcorner and \lrcorner printed below the Cl., Fg., and both Cor. staves (likewise in E, where \llcorner and \lrcorner were notated for all these instruments); in E *espress.* was mistakenly copied for Cl. II and Fg. I; JSW is based on A, where *espress.* as well as \llcorner and \lrcorner are clearly intended only for Cl. I, Fg. II, and Cor. I.
- 197–198 Vc. Cb. A: in Cb. at 6/4 in b. 197 and in Vc. at 3/4 in b. 198 originally A (instead of B); in Cb. in b. 198 at 1/4 and in Vc. at 4/4 B (instead of e); later both were crossed out and revised.
- 199 Tutti A: rehearsal letter K.
Va. A: no *pp*.
- 199–201 Ob. II A: originally b^1 in these bars; later crossed out and revised.
- 199–206 VI. Soli A: VI. soli notated on two staves, with the indication *2 Solo Geigen* written in the accolade and repeated in b. 201 on the lower staff (*2 Sologeigen*); originally *mp* in bb. 199 and 202; later changed to *mf*; D: in b. 199 *2 Solo-Violinen* and *1^e Solo.*, in b. 202 *1^e Solo*; Sibelius's original indication (*2 Solo Geigen*) written both in b. 199 and b. 202) might imply that two violins are required for each solo part; in JSW the solo instruments have been indicated in accordance with D (cf. also K).
- 200 Timp. D: *un pochissimo crescendo al - -* begins in b. 199, immediately after *ppp*; in JSW the placement of the indication is based on A (also in accordance with E).
- 200–201 VI. Solo I A: \llcorner crosses the bar line; short \lrcorner in b. 201.
- 202–203 VI. Solo I D, E: tie from b. 202 to b. 203; the tie may derive from a copyist's misinterpretation, probably added by analogy with VI. Solo II; JSW is based on A (cf. also VI. Solo II in bb. 205–206).
- 202–204 Ob. A: originally b^1 [sic]- g^2 in these bars; later crossed out and changed to the present reading.
- VI. Solo II A: a revision notated on a slip of paper pasted on the page (these bars originally notated an octave higher?); A, D, E: no *espress.*, \llcorner or \lrcorner ; in JSW these indications have been added by analogy with VI. solo I in bb. 199–201, as well as Va. in bb. 208–210.
- 203, 209 Fg. D: \llcorner begins at 1/4 (likewise, in Fg. II in b. 209 in E); in JSW \llcorner has been placed as in A and E (Fg. I).
- 205 Cor. A: originally eb^1-bb^1 in Cor. I, II and $bb-bb^1$ in Cor. III, IV; later crossed out and changed to the present reading.
- 205–206 VI. Solo II A: originally notated an octave higher (possibly from b. 202 on, see the remark on bb. 202–204); later crossed out.
- 205–210 VI. I, II A: originally
-
- later crossed out.
- Vc. A: originally — at 5–6/4; later crossed out and changed to the present reading.
- Tb. A: originally a sustained note B_1 (in b. 208 —), with *ppp* in b. 205, in these bars; later crossed out.
- 208 Va. A: originally *Eine Solo Bratsche*; later crossed out.
- 208–209 Fg. I D, E: a tie from b. 208 to b. 209; JSW is based on A (cf. VI. solo I in bb. 202–203).
- Cb. A: originally — (still *pizz.*) on pitch B; later crossed out and changed to the present reading.
- 211–212 Fg. II Va. D, E: a tie from b. 211 to b. 212; the tie may derive from a copyist's misinterpretation, possibly added by analogy with Cl., Brass, or Timp.; JSW is based on A.
- 211–214 Arpa A: originally
-
- later crossed out and the revision notated on the staves below.
- 212 Ob. A, D, E: no \lrcorner ; in JSW \lrcorner has been added by analogy with Cl. and b. 213.
- 212–213 Tb. A: originally
-
- later crossed out.
- 213–214 Fg. I D, E: a slur from 4/4 in b. 213 to 1/4 in b. 214 (probably a copyist's misreading); in JSW the length of the slur is in accordance with A.
- 214 Vc. Cb. D: \llcorner ends at 6/4; JSW is based on A and E.
- 216–217 Str. A: \lrcorner begins varyingly between 2/4 and 3/4 in b. 216 and ends at 2/4 or 3/4 in b. 217.
- 217 Cl. D, E: staccato dot at 2/4; in JSW the staccato dot has been excluded as in A; see also the corresponding phrase in Cl. on the crossed-out page 26 in Appendix 5.
- 219–220 Cor. I, II A: originally
-
- later crossed out.
- 221 Ob. A, D, E: no dynamic marking after *dim.* (*pp*? cf. Fl. I in b. 220); however, in JSW the reading in the sources has been retained (see also Fl. in bb. 224–225).
- 222 Cl. D: *dim.* \lrcorner (\lrcorner from 2/4 to the end of the bar); E: *dim.* and \lrcorner simultaneously; JSW is based on A.
- Str. A: beginning of \llcorner varies between 1/4 and 6/4.
- 222–225 Cor. A: originally
-
- later crossed out.
- 224 VI. I, II Va. D, E: \llcorner ends at 4/4; JSW is based on A.
- 224–225 Fl. A, D, E: no dynamic marking following *dim.* (*p* or *pp*?); in D and E no *dim.*; in JSW *dim.* has been included as in A, but because the overall dynamics in this bar are not exactly analogous to the corre-

- sponding b. 220, no other dynamic marking has been added.
- 225 Cor. I, II A: *offen* crossed out (likewise in Cor. III, IV in b. 229).
- 227 Fg. D: no *f* (and no *f* in Fg. II in E, a copyist's oversight); in JSW *f* has been included as in A and Fg. I in E (even though there is no *f* in the analogous Vc. and Cb. parts).
- 228 VI. II Va. D: no *f*; in JSW *f* has been included for VI. II as in A and by analogy with Ob., and in Va. by analogy with VI. II and Ob.
- 229 Cl. Fg. D: *cresc.* at 2/4 (in Fg. in E at 3/4); in JSW *cresc.* has been placed as in A and Cl. in E.
- Cor. I A: originally \flat ; later corrected to \sharp (presumably this is the change indicated by a pencilled ? in the right margin).
- 230 Fl. Ob. VI. II Va. D: *cresc.* at 4/4 (likewise in Fl. I, Ob., and Va. in E); in JSW the placement of *cresc.* is based on A (also in accordance with Fl. I and VI. II in E).
- 230–231 Tutti A: originally

- later crossed out.
- 232 Fl. Ob. E: in Fl. *f* at 1/4; even though Fl. and Ob. are doubling VI. II and Va. in octaves, in JSW the difference in dynamics between these instruments at 1/4 has been retained as in A and D.
- Vc. D, E: no *f*; in JSW *f* has been included as in A and by analogy with VI. I, II, and Va.
- 233 Fl. Ob. Fg. D: *cresc.* at 4/4; JSW is based on A and is analogous with b. 230.
- Cor. A: *cresc.* marked at 4/4 in b. 232.
- 234 Cl. A: f^1-c^2 (?) crossed out at 1/4.
- Cor. III, IV A: 5/4 and 6/4 originally $a^1-f\sharp^2$ and $b^1-g\sharp^2$; later crossed out and the revised parts written on the staff below with the annotation *Corni III et IV*.
- 235 Cl. Cor. A: in Cl. II the pitch at 2/4 has been clarified with *g* written below; > at 3/4; in Cor. III, IV c^2-a^2 at 1/4 as well as $a^1-f\sharp^2$ and $a b^1-f^2$, with slurs and dynamic markings $f \text{>} p$ at 3/4 and 4/4 crossed out.

- 235–236 Fl. A: originally $c^{\sharp 1}-f\sharp^1$ from 5/4 in b. 235 to 3/4 in b. 236 ($\downarrow \uparrow \downarrow$); later crossed out.
- 235–237 Tr. Tbn. Tb. Tamb. A: originally

- later crossed out (Tamb. annotated with *Kl. Tr.* [*Kleine Trommel*] in the left margin).
- 237–238 Cb. A: passage between 4/4 in b. 237 and 1/4 in b. 238 originally notated an octave higher; later crossed out and changed to the present reading; D, E: in b. 237 *mf* instead of *mp* (a copyist's misreading); in JSW *mf* has been amended to *mp* in accordance with A.
- 238–240 Cl. Fg. E: in Cl. I slur at 1–4/4 in b. 238; A, D, E: no staccato dot at 1/4; since elsewhere in bb. 225–235 the quarter notes outside the slurs have staccato dots, in JSW the dots have been added by analogy.
- 240 WW. A: *mf* in Ob. only; D: no *mf* (and no *mf* in Cl. II and Fg. II in E); in JSW *mf* has been included as in Ob. in A, and Ob., Cl. I, and Fg. I in E; *mf* for Fl. has been added by analogy with the other WW.
- Cor. I, II A: at 4/4 originally a triplet on the pitches $c^{\sharp 1}-c^{\sharp 2}$, marked *f* and *Gestopft*; later crossed out.
- Cb. A: originally *B* at 1/4; later crossed out.
- 241–243 WW. A: no staccato dots.
- 242 Cor. I, II D, E: *cresc.* in b. 241 (a copyist's inaccuracy); in JSW the placement of *cresc.* is based on A.
- Cb. A: originally $-$ at 4/4 and 5/4; later crossed out.
- 243 Cb. A, D, E: \sharp before *c* missing; in JSW the emendation has been made in accordance with Va. and Vc.
- 244 Gr.c. A: *G. cassa mit Paukenschlägeln*; *Kl. Tr.* [*Kleine Trommel*], *Timp.* and *Castagnetten* crossed out; the instrument names were written in bb. 241–243 (see Facsimile VI).
- 244~245 Tutti A: many corrections in b. 244; two bars crossed out (see Facsimile VI and Appendix 6b).
- 245 Arpa A: on the upper staff, Sibelius marked *d*, *f* [sic] and *a* to clarify the notation of the first chord; on the lower staff a chord, identical with 2/2, instead of the rest at 1/2.
- 245, 246 Va. D, E: first \downarrow in these bars notated with a single notehead and both upward and downward stems; in JSW Sibelius's original notation in A has been retained.
- 246–247 Ob. Cl. Fg. A: no staccato dots at 6/4 in b. 246 or at 3–6/4 in b. 247.

Brass Tamb. A: originally

249-282 WW. later crossed out.
A: for the slurs and dynamics, see Appendix 7; D, E: length and placement of \rhd vary; since \rhd are inconsistently notated in each of the sources and do not seem to have any specific articulative meaning in this passage, in JSW they have been placed uniformly.

250 Ob. D, E: no $>$; in JSW $>$ has been included as in A and by analogy with Fg. and Cl. in b. 249.

251-282 Vc. Cb. A, D, E: length and placement of \ll vary; since \ll do not seem to have any specific articulative meaning, in JSW they have been placed uniformly.

253 Cb. A, D, E: no p ; in JSW p has been added by analogy with Vc. in b. 254.

254-255 Cl. I E: the slur ends at 6/4; a new slur from 1/4 in b. 255.

255 Cb. D, E: no mp ; in JSW mp has been included as in A and by analogy with Vc. in b. 256.

255-256 Fl. D: \ll to the end of b. 255; E: \ll ends at the first beat in b. 256; in JSW the placement of \ll is based on A and by analogy with Fg. in bb. 254-255.

256 Ob. D: no \ll (an engraver's oversight?); JSW is based on A and E.

Fg. D: no \rhd (an engraver's oversight?); JSW is based on A and E.

258 Fl. A, D, E: new \rhd (at 1-6/4) in this bar; in A the \rhd is probably intended as a continuation for the \rhd in the previous bar (on the previous page); in JSW only one \rhd has been included in bb. 257-258 in accordance with the \rhd 's in the surrounding bars.

259 Ob. A: $a\ 2$ crossed out (in bb. 260-261 $c\ 3$ originally also in Ob. II).

260 Cl. I E: slur ends at 1/2; a new slur from 3/4.

Cb. D, E: no mf (a copyist's oversight); in JSW mf has been included as in A.

261 Tutti Fg. A: rehearsal letter P.
D: no mf ; in JSW mf has been included as in A and E (also by analogy with Ob. in b. 259 and Cl. in b. 262).

Cor. A: *Gest.* (written separately for Cor. I, II and III, IV in b. 260) crossed out.

262-271 Vc. Cb. A: originally

264 Cl. D: no \rhd ; in JSW \rhd has been included as in A and E (also by analogy with the surrounding bars).

Cor. D, E: *dim.* in b. 263 (a copyist's inaccuracy); in JSW *dim.* has been placed as in A.

266 Vc. A: mp instead of mf at 1/4; no dynamic marking at 4/8; D, E: no dynamic marking at 1/4; mp at 4/8; mp instead of mf is probably erroneous (in A, in the crossed-out part notated on the staff below, mf has been written; see the remark on bb. 262-271); in JSW mf has been included by analogy with the corresponding passages in Vc. and Cb. (bb. 262-274); p has been added by analogy with Cb. in b. 265 and Vc. in b. 268.

269-270 Vl. I, II Va. A, D, E: no portato line at 6/4 in b. 269; in JSW the portato line has been added by analogy with b. 277. A: no (*largamente e energico*); in Vl. I \ll begins at 4-5/4 in b. 269; in the original version (see the remark in bb. 269-282) the cancelled \ll begins at 6/4; E: in Va. *breit und energisch*; D, E: \ll begins at 1/4 in b. 270; in JSW the beginning of \ll is based on A.

Ob. II A: originally notated an octave lower from 6/4 in b. 269 to 4/4 in b. 270 (\rhd at 5-6/4?).

269-272 Timp. A: originally

later crossed out.

269-282 Vl. I A: originally notated an octave lower (pitches as in Vl. II in the final version); *Sul' d* in b. 268; later crossed out.

270 Cl. D: \ll from b. 269 ends at 3/4; f at 4/4 (a copyist's or engraver's inaccuracy); in JSW the placement of \ll and f is based on A and on the corresponding bars 268, 269 and 271 in Fl., Ob. and Fg.

271 Cl. D, E: no \rhd (a copyist's oversight); in JSW \rhd has been included as in A.

271-273 Fg. I A: slur from b. 271 does not continue to b. 273 after the page turn.

272-274 Vc. A: no continuation for the slur in bb. 273-274 (after a page turn); D: no mf (a copyist's or engraver's oversight); in JSW mf has been included as in A and by analogy with Vc. and Cb. in the corresponding bars.

273 Fl. Ob. A: no *dim.*; E: in Fl. II no *dim.*
Vl. I, II Va. D: *dim.* at 11/8 (a copyist's or engraver's inaccuracy); in JSW the placement of *dim.* is based on A.

Cb. A, D, E: mf at 4/4; in JSW mf has been placed by analogy with Vc. and Cb. in the surrounding bars.

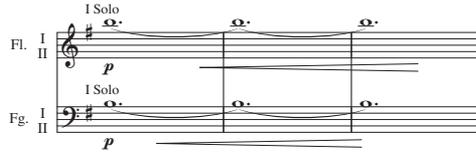
275	Vc.	A, D, E: no <i>f</i> ; in JSW <i>f</i> has been added by analogy with Vc. and Cb. in the surrounding bars.			ogy with Cor. and Str. (cf. also the corresponding bar 55, where all the instruments except Cb. have equal dynamics).
277	Vl. I, II Va.	A: no portato line at 6/4 except in the original Vl. I part, which was crossed out; A, D, E: \llcorner begins at 1/4 in b. 278 (in A there is a page turn between bb. 277 and 278); in JSW the beginning of \llcorner has been placed by analogy with bb. 55, 59, and 269 (cf. also bb. 283 and 287).	291, 292	Vl. I Vc. Cb.	A: no portato line at 6/4. A: originally $\downarrow \downarrow \downarrow$; later erroneous \downarrow at 6/4 crossed out.
278	Fl. Fg.	A: \downarrow instead of $\downarrow \downarrow$ at 2-3/4; no rests for Fl. II. D: no <i>f</i> ; in JSW <i>f</i> has been included as in A and E and by analogy with other WW. in the surrounding bars.	292, 296 293	Vl. I Vc. Vl. I Vc.	A: no slur at 1-4/4. A, D, E: no \gg (cf. b. 297); in JSW the difference between b. 293 and b. 297 has been retained (also compare bb. 291-292 with bb. 295-296). A: no \gg .
279-280	Vc.	A: bb. 280-281 originally notated one bar too early; later crossed out.	294, 298	Cb. Ob. Cl. Vl. I, II Va. Vc.	A: see the remarks at bb. 58 and 62 for Vl. I and Vc. (which, in Ob. and Cl., also pertains to b. 298); D: in Vl. I, II, Va., and Vc. \gg at 1-6/4 in b. 294 (E: in Vc. likewise in b. 298); JSW is based on A and by analogy with b. 298 (also D). A: originally $\downarrow \downarrow$ with pitches <i>e</i> (b. 294) and <i>f</i> \sharp (b. 298); later crossed out and revised.
280	Gr.c.	D: <i>f</i> at the end of b. 279; in JSW the placement of <i>f</i> is based on A and E.			A: <i>cresc.</i> instead of <i>poco a poco cresc.</i> ; A, D, E: in Cl. no portato line; in JSW the portato line has been added by analogy with Ob., Vl. I, Vc., and the following bar (the difference between bb. 63/67 and bb. 295/299 has been retained).
281	Gr.c. Vl. I, II Va.	D: <i>dim.</i> at the beginning of the bar; in JSW the placement of <i>dim.</i> is based on A (cf. also Vl. and Va. in b. 273).		Cb.	D, E: \gg at 1-4/4; since \gg was probably copied from Vc. by mistake and bb. 295 and 296 do not contain \gg in any of the sources, the marking in b. 297 has been omitted in JSW in accordance with A (and the difference between bb. 291-293 and 295-297 retained).
282	Fl. II Cor.	A: no rests. A: <i>offen</i> (annotated in b. 281; cf. remark on b. 261).	295	Ob. Cl.	A: <i>cresc.</i> instead of <i>poco a poco cresc.</i> ; A, D, E: in Cl. no portato line; in JSW the portato line has been added by analogy with Ob., Vl. I, Vc., and the following bar (the difference between bb. 63/67 and bb. 295/299 has been retained).
	Vl. I, II Va.	A: originally $\downarrow \downarrow$ at 4-6/4; later crossed out and changed to the present reading.			
283	Vl. I, II, Va.	A: notated in blue ink; no portato line at 6/4; E: in Vl. I no long tie.			
283, 287	Tutti	D, E: \llcorner begins at 1/4 in bb. 284 and 288; JSW is based on A.	297	Cb.	
283-298	Arpa	A: beams in the combination $\text{♪♪♪♪ ♪♪ ♪♪♪$ in each bar in blue ink; later beams, from b. 283 to 3/4 in b. 287, connected ($\text{♪♪♪♪♪$) in black ink; annotation in the left margin (by Sibelius): <i>Ein Strich</i> .			
284, 288	Vl. I, II Va.	A: no slur at 1-4/4 (E: no slur in Vl. I in b. 284); in Va. no slur at 5-6/4 in b. 284; D, E: \llcorner continues to the end of the bar (a copyist's inaccuracy); in JSW the length of \llcorner is based on A (and because of the differences in the slurs, also the difference in length of \llcorner between bb. 269-270, 277-278 and 283-284, 287-288) has been retained in accordance with A.	299	Ob. Cl.	A, D, E: no portato line; in JSW the portato line has been added by analogy with bb. 295 and 303 as well as Tr.
285, 286	Va.	E: portato lines in addition to the slur at the duplet in b. 285; slur at both duplets in b. 286.	299-300	Cb. Vl. I, II Va. Vc.	A: <i>pizz.</i> (with <i>arco</i> notated in b. 307). A: in Va. and Vc. \llcorner from 3/4 in b. 299 to 3/4 in b. 300; in Vl. I, II \llcorner at 1-5/4 in b. 300; D, E: in Va. and Vc. \llcorner ends at 3/4; in JSW the end of \llcorner has been placed by analogy with Vl. I, II (cf. also bb. 303-304).
285, 289	Tutti	A, D, E: length and placement of \gg varies; in JSW beginning of \gg in each instrument (with the exception of Vl. and Va.) has been placed as in b. 289 in A (the difference in the length of \gg between bb. 285 and b. 289 has been retained as in A).	300, 304	Tr.	A: in b. 300 a slur also at 5-6/4 (not in b. 304); E: in Tr. I a slur at 5-6/4 (in both bars).
286	Cb.	E: \gg from b. 285 continues to the end of the bar.	301	Fl. Fg.	A, D, E: \llcorner from 6/4; in JSW the beginning of \llcorner has been placed by analogy with Cor. D, E: \llcorner from 1/4 in b. 301 to 4/4 in b. 302 instead of <i>cresc.</i> (E: in Fg. I \llcorner and <i>cresc.</i> simultaneously); since \llcorner was probably copied from Cor. by mistake, in JSW the reading in A has been retained.
287	Cl.	A, D, E: no portato line at 6/4; in JSW the portato line has been added by analogy with Vl. I, II, and Va.		Tr.	D: no \gg ; E: no \gg in Tr. I, II; omission of \gg may be a result of the seemingly redundant <i>dim.</i> and \gg ; in JSW \gg has been included as in A (and as in Tr. III in E).
	Va.	A: no tie at 1-6/4.			
	Cb.	A: <i>poco f</i> .			
288	Cl.	A, E: no slur at 1-4/4.			A: originally \gg at 1/2; later crossed out.
289	Tbn. I	E: \gg continues to the end of b. 290.	302	Tbn. Fl. Cor.	D: \llcorner ends at 4/4; in JSW the placement of \llcorner is based on A and E.
291	Tutti	A: in Cor. and Str. <i>mf</i> instead of <i>p</i> ; D, E: in Fg. and Arpa <i>mf</i> ; it is possible that Sibelius changed the dynamics in Cor. and Str. but inadvertently did not make changes in Fg. and Arpa (cf. I: "[<i>ä</i>]ven fg. skall ha p." [Fg. shall also have <i>p</i>]); in JSW the dynamics in Fg. and Arpa has been emended by anal-	303	Timp.	D, E: no staccato dot at 5/4 (a copyist's oversight); in JSW the staccato has been included as in A.
			303-304	Ob. Cl.	A: in Ob. no portato line at 5/4 in b. 304; in Cl. no portato lines.

- Fg. A: originally ♩ with pitches *A-d, Più f*, in these bars; later crossed out.
- Vl. I, II Va. Vc. A: in Va. and Vc. ♩ from 3/4 in b. 303 to 3/4 in b. 304; in Vl. I, II ♩ at 1-5/4 in b. 304.
- 305 Cl. A: no *dim*.
Vl. I, II A, D, E: no *poco f*; in JSW *poco f* has been added by analogy with Fl. and Cor. (cf. also *mf* in bb. 65, 69, and 301).
- 306 Fl. A, D, E: *f* at 1-2/4 in b. 307; in JSW *f* has been placed by analogy with Vl. I, II.
- 307 Vc. A: *f* at the second ♩ crossed out.
- 307-309 Fg. A: no ♩ but *f* also at the second ♩ in b. 307 and at 1/2 in b. 308.
- 309-311 Vl. I, II Va. A, D, E: no ♩ ; no tenuto line in Vl. I, II at 1/4 in b. 311 (cf. bb. 73-75); because of the differences in the orchestral texture, in JSW the differences in articulation in comparison to bb. 73-75 have been retained.
- 311 Tb. D, E: *cresc.* (probably mistakenly copied from Tr. and Tbn.); in JSW *cresc.* has been excluded in accordance with A (see also *cresc. molto* in b. 38; cf. Cor.).
- 312-314 Tutti A: the bars were not notated; instead Sibelius pencilled in the following annotation (twice) on p. 56: *Siehe Seite 10* (p. 10 contains the corresponding bb. 76-78); in accordance with this annotation, in JSW bb. 312-314 have been retained to correspond exactly with bb. 76-78.
- 313, 314 Fg. D: no tenuto line (a copyist's or engraver's oversight); in JSW the tenuto line has been added by analogy with bb. 77 and 78 (and in accordance with E).
- 315 Cb. D: *dim.* instead of ♩ (a copyist's or engraver's misinterpretation); in JSW ♩ has been retained as in A and E (cf. also Fg. and b. 79).
- 316 Fl. A: short ♩ at 3/4.
Tr. A, D, E: no ♩ ; in JSW ♩ has been added by analogy with Fl. and b. 80 (see also b. 320).
- 316-318 Timp. E: ♩ from the beginning of b. 317 to 4/4 in b. 318; D: no ♩ (probably a copyist's or engraver's oversight); in JSW ♩ has been included as in A and by analogy with bb. 80-81.
- 316-317, 320-321 Arpa D: ♩ at 1-3/4 in bb. 317 and 321; no *ff* in b. 320 (a copyist's or engraver's oversight); JSW is based on A and E.
- 318-319 Cor. D: *ff* and ♩ printed below the Cor. staves (thus, also for Cor. II and IV; a copyist's or engraver's misinterpretation); E: *ff* and ♩ for each Cor.; JSW is based on A, where *ff* and ♩ have clearly been intended for Cor. I and III only (cf. also bb. 82, 83, and 86).
- 319 Ob. D, E: no ♩ ; in JSW ♩ has been included as in A and by analogy with b. 83.
- 319, 323 Tr. A: no slur.
Timp. A, D, E: length and placement of ♩ differs from bb. 82-83 and 86-87; in JSW the consistent reading in the sources has been retained.
- 320 Cl. Tr. A, D, E: no ♩ ; in JSW ♩ has been added by analogy with Fl. and bb. 80 and 84.
Vl. I, II A, D, E: no *ff* (or ♩ , cf. bb. 80 and 84); in JSW *ff* has been added by analogy with b. 316.
- 320-322 Ob. A, D, E: no ♩ (cf. bb. 80-81, 84-85 and 316-317); in Cor. I, III no *ff* in b. 322; in JSW ♩ have been added by analogy with bb. 80-81, 84-85 and 316-317, and *ff* for Cor. I and III has been added by analogy with Ob. and the corresponding bars 82, 86, and 318.
Cor. I, III
Timp.
- 321 Fl. Cl. Tr. A: in Fl., Cl., and Vl. II no ♩ ; in Tr. and Vl. I ♩ at ♩
Vl. I, II
- 323 Fl. Cl. Vl. I, II A: placement of ♩ varies between 4/16 and 4/4.
Cor. A: no tie.
Arpa A: tuning *E♭ | D♯, G♭ | F♯, A♯, C♯ | H♯*.
WW. Brass A: in Ob., Fg., and Tr. no ♩ ; in Tr., Tbn. *meno f* instead of *ff*; E: in Cor. III *ff* instead of *fff*; in Tr. II *fff* instead of *ff*.
- 324 Arpa D: no *fff* (a copyist's or engraver's oversight); in JSW *fff* has been included as in A and E.
Str. A, D, E: no ♩ ; in JSW ♩ has been added by analogy with WW. and Brass as well as b. 88; in Vl. II the notation differs from b. 88; even though the difference may not be significant, it has been retained in JSW. A: in Vc. no slash at ♩ ; in JSW the notation in D and E has been retained (cf. b. 88 in A, D, and E).
- 324-325 Timp. A, D, E: the dynamics differs from bb. 88-89; in JSW the difference has been retained because of differences in the overall dynamics.
- 325 WW. Brass Str. A, D, E: length and placement of ♩ differs from b. 89; In JSW the difference from b. 89 has been retained.
- 325-331 Arpa A: bb. 325-329 originally



later crossed out and a revision notated on the staves below; in bb. 327-328 and 330-331 one beam. D: in b. 325 no *f* (a copyist's oversight); in JSW *f* has been included as in A and E.

- 326 Timp. D: *f* at 4/4 (a copyist's or engraver's inaccuracy); in JSW *f* has been placed as in A.
- 327 Fl. II E: *fffz* instead of *ffz*.
Vl. I E: *fz* instead of *ffz*.
- 329 Cor. III, IV D: *marcato* above the staff; E: *marcato* also for Cor. III; in JSW *marcato* has been placed as in A, where the instruction is clearly meant for Cor. IV only.
- 330 Tr. A: Tbn. originally written on the Tr. staff; later crossed out.
- 331 Brass Timp. A, D, E: in Cor. no *ff*; D: *cresc. possibile* in b. 332 (E: likewise in Cor. II-IV); the instruction is missing in Cor. III, IV; in JSW *ff* has been added in Cor. by analogy with other Brass, and *cresc. possibile* has been placed as in A.
- 333 Fg. A: in b. 329 Sibelius notated the Fg. in ♩ , but inadvertently did not restore ♩ in b. 333; an unknown hand has added ♩ in red pencil in this bar, its presence indicated by ♩ , also in red pencil, in the left margin on p. 60 and the right margin on p. 61.

Tr. I	A, D, E: no > ; in D no <i>fff</i> ; in JSW <i>fff</i> has been included as in A and E, and > has been added by analogy with WW. and other Brass.	355	Timp.	A: ♩ ♩ crossed out and changed to the present reading; a whole-bar < crossed out; D: ♩ ♩ ; Sibelius's revision in A (and copied in E) is probably connected to the <i>allargando</i> and has been retained in JSW (also in accordance with the corresponding bar 131).	
Piatti	D, E: > ; the accent, not found in A (and not typical in Sibelius's Piatti notation), was probably copied from other instruments and has been excluded in JSW.	356	Arpa	A: originally notated an octave higher; later crossed out and the present reading notated on the staves below.	
333–334	Fl. Tr.	D: no <i>tutta forza</i> ; in JSW <i>tutta forza</i> has been included as in A and E and by analogy with other instruments.	359, 360	Tr.	D, E: in Tr. I a tie from b. 359 to b. 360 (probably erroneously copied from Cor. and other Tr.); in Tr. II, III <i>ppp</i> in b. 359; E: in Tr. II <i>ppp</i> in b. 360; JSW is based on A; the tie has been omitted also by analogy with Cor. in bb. 362–363 and 368–369.
	Ob.	D: <i>con tutta forza</i> (also in Fl. in A, and probably copied from there).	359–361	Cor.	A: < mp > between the Cor. staves crossed out; D: in Cor. I < ends at the beginning of b. 360; in JSW the length of < is based on A.
333–336	Cor.	A: originally ♩ on the first beat in b. 333; later the dots were crossed out; from 3/4 in b. 333 on Cor. I and II as Cor. III and IV, and Cor. III as Cor. II in the final version; later crossed out and changed to the present reading.	362	Tr.	D: no <i>sempre</i> (a copyist's misinterpretation caused by the tie crossing over the word in A); JSW is based on A.
334–335	Cl. I	A: a tie between these bars.	362, 365	Fl., Cor. I	D: no <i>dolce</i> (a copyist's or engraver's oversight?); E: <i>dolce</i> only in Cor. I in (b. 365); in JSW <i>dolce</i> has been included as in A.
335–336	Tr.	D, E: in Tr. II, III no slur; <i>p</i> instead of <i>mp</i> in b. 335 (a copyist's misreading); <i>pp</i> at 4/4 in b. 336 (E: in Tr. I no <i>pp</i>); in JSW the slur has been included and dynamics given as in A.		Cor. III, IV	A: <i>dim.</i> and <i>ppp</i> (despite <i>ppp sempre</i> in b. 359).
	Timp.	D, E: no > (a copyist's misinterpretation?); JSW is based on A.	364	Fl.	A: > begins at 4/4.
336	Vc.	A: originally doubled Vl. II an octave below; later crossed out and revised.	365	Fg.	D: no <i>marcato</i> (probably a copyist's or engraver's oversight); in JSW <i>marcato</i> has been included as in A and E and by analogy with Cl.
337f.	Tutti	A: originally <i>Poco a poco dim.</i> ; later changed.	365–366	Cor. I	A: < and <i>mp</i> above the staff crossed out (later marked below the staff).
339–341	Cor. IV	A: originally ™ in these bars; later changed to the present reading (in b. 341 ™ crossed out).	365–367	Vl. I	A: ♩ (from b. 363 on), and therefore the octave <i>b-b'</i> continues in these bars.
341	Vl. I	D, E: no > (probably a copyist's or engraver's oversight); in JSW > has been included as in A.	366	Tr.	D: <i>ppp</i> instead of <i>pppp</i> (a copyist's or engraver's inaccuracy); in JSW <i>pppp</i> has been included as in A (and Tr. III in E; see also <i>dim.</i> in the previous bar).
342	Cl.	A: ties or slurs from b. 341 crossed out.	367	Cl. Fg.	A: no staccato dots.
344–345	Fg.	A: < from the beginning of b. 344 to the end of b. 345 crossed out.	368–369	Fl. Cl. Fg.	A: placement of < varies; E: in Fl. I < begins in b. 369.
346	Fg. II	D, E: no <i>p</i> (a copyist's oversight); in JSW <i>p</i> has been included as in A and by analogy with Cor.		Tr.	D: < from the beginning of b. 368 to the beginning of b. 369; in JSW the placement of < is based on A.
346–347	Tutti	A: ∩ at the bar line instead of ' (caesura); E: no ' in Cor. II, Tr. I, III, Tbn. I, Tb., Cb.; ∩ instead of ' in Cor. I, Timp.; in some parts with or without caesura, ∩ has been added by players later in pencil.		Str.	D: < from the beginning of b. 368; JSW is based on A.
347–348	Tutti	A: <i>Tranquillo</i> added above the Fl. and Vl. I staves in pencil by Sibelius (beginning in b. 348 above the Fl. staff); E: no <i>Tranquillo</i> in Gr. c./Piatti/Triangolo.	368–375	Fl.	A: b. 368 originally notated with both <i>a2</i> and <i>II</i> ; later <i>a2</i> and the upper octave doubling (Fl. I) in bb. 368–375 crossed out.
347–349	Vl. I, II Va. Vc.	D, E: > begins in b. 348 and continues to the end of b. 349; <i>ppp</i> in b. 350; in JSW the placement of > and <i>ppp</i> is based on A (cf. also <i>ppp</i> in Cl.).	370	WW. Arpa Str.	A: originally <i>mf</i> ; later changed to <i>mp</i> (except in Cb., where <i>mf</i> was left unnoticed).
353	Timp.	A, E: <i>pppp</i> instead of <i>ppp</i> .		Ob. Tr. II, III	A, D, E: no <i>poco a poco cresc.</i> ; in JSW the instruction has been added by analogy with Fl., Cl., and Tr. I (in A).
354–356	Fl. Fg.	A: originally	371–386	Tr.	A: in Tr. I no staccato dots in bb. 371–385; in Tr. II, III no staccato dots in bb. 376–386.
			371–389	WW.	A: no staccato dots; D: in Cl. II no staccato dot at 5/4 in b. 371 or 2/4 in bb. 377 and 380; in JSW the staccato dots have been included in accordance with the articulation in the surrounding bars, and as in E.
354–358	Tr.	later crossed out.	376	Ob. Cl.	A: no <i>f</i> ; D: <i>f</i> at 3/4; E: in Ob. I no <i>f</i> ; in Ob. II <i>f</i> at 4/4, in Cl. I, II <i>f</i> at 3/4; in JSW <i>f</i> has been placed in accordance with <i>mf</i> in Cor. III, IV.
		D: < and <i>mp</i> also for Tr. II, III; <i>sempre</i> missing (a copyist's or engraver's misinterpretation); E: in Tr. I > at 1–4/4 in b. 358; in JSW < and <i>mp</i> for Tr. II, III have been omitted (in A < <i>mp</i> was clearly notated for Tr. I only).			

378	Cl. Fg.	A: no <i>fz</i> .
380–389	Cor. I, II	A: no staccato dots.
386	Ob.	A: no slur from the
	Tr.	A: 4–6/4 originally

390–391	Tbn.	later crossed out and revised. D: the notation does not show a clear difference between Tbn. II and III; in JSW the notation is based on A.
394–395	Fg.	A: no <i>a2</i> ; added in red pencil in an unknown hand.
	Tbn. Tb.	A: ties and slurs between these bars (cf. b. 399).
	Timp.	A: slur (erroneously copied from Tb.) crossed out.
399	Brass	A: ties and slurs between
400–404	WW.	A: in Fl. and Ob. <i>fff</i> instead of <i>ff</i> , no tenuto line at 4/4 in b. 401; in Cl. and Fg. no tenuto lines in bb. 402–404; <i>fff</i> in Fl. and Ob. may have been changed intentionally to <i>ff</i> (in C* or in the proofs?), and <i>fff</i> in Cl. and Fg. (also in D and E) possibly derives from the earlier dynamics in these bars; in JSW the reading in D and E has been retained.
403, 404	Vc. Cb.	A: in Cb. no <i>ff</i> in b. 403; in Vc. no <i>ff</i> in b. 404.
404–411	Tb.	A: originally the notation corresponded to Cb. (with instead of <i>dim.</i> in b. 409–411) from 4/4 in b. 404 onwards; later crossed out.

Movement II

The number of bars in A differs from that in the final version (D and E). In the Critical Remarks the bar numbers always refer to the final bar numbering.

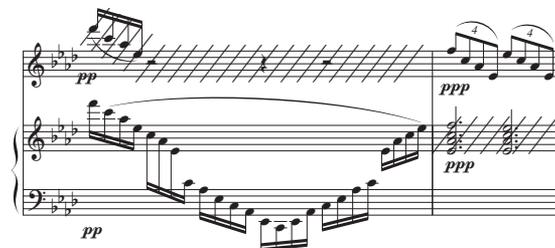
Instrumentation in A (only the following indications are given): [2 Clarinetti] in B |[4 Corni] in F |[3 Trombe] in F | Timp in (Ess. B. G.).

Bar	Part	Source: Remark
1	Tutti	H-1: originally $\downarrow = 42$; later 42 crossed out and changed to 54 in pencil; H-2: $\downarrow = 54$ (likewise in Str. in E).
	Cb.	A: the second <i>p</i> possibly added later.
1, 3	Cor. VI. I Vc.	A: <i>p</i> instead of <i>pp</i> (likewise in VI. I and Vc. in b. 3 in E).
3–8	VI. I Vc.	A: in b. 3 <i>espress.</i> crossed out and <i>Semplice</i> written instead; whole-bar in bb. 3, 5, and 7, and whole-bar in bb. 4, 6, and 8 scraped off with a sharp tool.
6–7	Cor. I, II	A, E: no slur from b. 6 to b. 7.
8–9	Cor. III	A: slur from 1/2 to 2/2 in b. 8; slur from b. 8 to b. 9 crossed out, but continuation of the slur stands in b. 9, after the page turn.
10–11, 17–18	Tutti	A: caesura (') at the bar line on several staves; E: caesura in bb. 10–11 in Fl. I, II and Ob. I, II only, and in bb. 17–18 in Cl. II only.

11	Cor.	A: <i>mp</i> .
11, 13, 20	Fl.	D, E: no (a copyist's oversight?); in JSW has been included as in A (also in accordance with b. 18 in D and E).
11–21	VI. I Vc.	A: <i>meno p</i> in b. 11; crossed out at 3–4/4 in bb. 11, 13, 18, and 20; whole-bar crossed out in bb. 12, 14, 19, and 21 (cf. bb. 3–8).
16–17	Cor.	A: originally

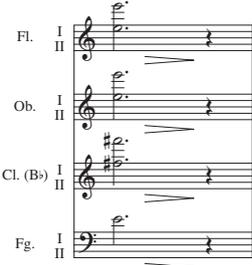
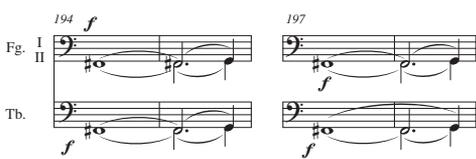
		later crossed out and changed to the present reading.
17, 24, 255, 262	Cl.	D: ends at 7/8 (likewise in b. 24 in E); in JSW the placement of is based on A and E and also on b. 10 in D.
18	VI. I Vc.	A: <i>più p</i> instead of <i>pp</i> .
23	Cl.	D, E: <i>p</i> instead of <i>pp</i> (probably a copyist's misreading); in JSW <i>pp</i> has been given as in A and in accordance with the overall dynamic level from b. 18 on (<i>pp-più p</i> , cf. bb. 11–17).
	VI. I Vc.	D: begins at 1/4; JSW is based on A and E and by analogy with b. 16 (also in D).
25–26	Tutti	A: 23 bars which do not appear in the final version (see Appendix 8).
26	Tutti	A: no <i>deciso</i> .
27	Ob.	D: slur ends at 1/2 in b. 28 (a copyist's or engraver's inaccuracy); E: in Ob. I both staccato dot and portato line at 2–4/4; in JSW the slur has been placed as in A and E and by analogy with Cl. and Fg. and the corresponding bars.
28	Fg. VI. II	A: no <i>fz</i> ; no tie at 3–4/4. D: at 4/4 <i>ab</i> instead of <i>g</i> (an engraver's inaccuracy); the reading in JSW is based on A and E, as well as the harmonic context.
29	Va. Vc.	A: <i>f</i> instead of <i>ff</i> .
29–30	Timp.	D: tie and a continuous trill line from b. 29 to b. 30; in b. 30 without <i>tr</i> (a copyist's or engraver's misinterpretation?); in JSW the trill notation is based on A and E.
31	Arpa	D: <i>f</i> at 2/4 (possibly mistakenly copied from the previous bar or copied/engraved one bar too early); JSW is based on A and E (cf. also WW., Cor., and VI. I, II).
	Vc.	A: no <i>p</i> .
32	Cor. Arpa	A, D, E: no <i>fz</i> ; in JSW <i>fz</i> has been added by analogy with WW. and Str. and the corresponding but crossed-out bar in A (see also Appendix 8).
	Timp.	A: in the corresponding but deleted bar (long accents) on \downarrow and \downarrow . (see Appendix 8).
33	Arpa VI. I, II	D, E: begins at 2/4; JSW is based on A (and the crossed-out bar).
33–34	Tutti Cb.	A: two bars crossed out (see Appendix 9). A, D, E: no <i>dim.</i> or <i>p</i> ; in JSW <i>dim.</i> and <i>p</i> have been added by analogy with Cor. and Timp. and in accordance with the deleted bar in A (see Appendix 9).
34	Tutti	A: no <i>Un poco meno andante</i> .
34, 36, 39	Fg. Cl.	A: <i>mf</i> changed to <i>mp</i> .

35–36	Fg. I	A: slur originally from 2/4 in b. 35 to 1/4 in b. 36; later crossed out and revised.			
38, 41	Fg.	D, E: \rightrightarrows at 1–4/4; E: in Fg. I f at the beginning of b. 38; in JSW the length of \rightrightarrows is based on A.	87–88, 91–92	Cor. I, II, IV	A: in Cor. IV originally eb (?) at the second \downarrow in b. 87, and Bb (tied notes) in b. 88; later crossed out; D, E: short $>$ at the first and second \downarrow in bb. 87 and 91; in Cor. II–IV no <i>dim.</i> in b. 92 (probably a copyist's misinterpretation); JSW is based on A, where \rightrightarrows (long accents) have been notated above Cor. I only and are probably not intended for the other Cor.
42	Cl. II	D, E: \leftarrow begins at 2/4 in b. 43 (and ends at 1/4 in b. 44 in E); in JSW the placement of \leftarrow is based on A.			
43–44	Ob. I	A: \leftarrow from 4/4 in b. 43 to 1/4 in b. 44; \rightrightarrows at 7–8/8 in b. 44.			
44	Cl. II	A: \rightrightarrows at 5–6/8.			
48	Timp.	D, E: trill line after tr ; in JSW the trill notation is in accordance with A.	89	VI. I, II	D, E: no p <i>sempre</i> (a copyist's oversight?); in JSW p <i>sempre</i> has been included as in A.
48, 50, 52	WW. Brass	A: no ties (Brass in b. 50).			
50	VI. I, II	A: <i>senza sord.</i> (referring to b. 52 and deriving from the original version).	90	Cor.	A: in Cor. I, II this bar notated in C ; no \rightrightarrows for Cor. I; D: in Cor. I no second slur (a copyist's oversight); in Cor. III, IV no mf ; \rightrightarrows , notated below the Cor. I–II staff, begins at the second \downarrow (likewise in Cor. I in E); JSW is based on A and E.
56–57	Ob. Cl. Fg.	D, E: slur from 2/2 in b. 56 to 2/4 in b. 57; no slur at 1–2/4 in b. 57; since the slur in D and E is probably a result of the publisher's standardization, the slurs in JSW have been given as in A.			
57	Fl.	A: at 1/4 quarter-notes $d^2-g\#^2$ crossed out.	92	Cor. I	A: originally \downarrow \downarrow \ddagger ; later crossed out and changed to the present reading.
60, 64	Tr. Tbn.	A: no ties.			
61–62	WW.	A: no accents.	93	Va.	A: no <i>div.</i>
62	Vc.	A: no accents.		Vc.	A: no <i>tutti</i> (although <i>Solo</i> in bb. 74–79).
63	VI. I	A: at 1–3/4 \downarrow \downarrow \downarrow , $f^1-d^1b^1-c^1$, crossed out.	95, 97	Cl. Ob.	D, E: \leftarrow and \rightrightarrows also for Cl. II; in b. 97 \rightrightarrows for Ob. II in D; in JSW \leftarrow and \rightrightarrows have been placed as in A and by analogy with Fl. in b. 96 (also in D and E).
64	VI. I, II Va. Vc.	A: no $>$ on \downarrow ; in VI. II $-$ at 1/2 and ff at 2/2 crossed out.			
65	Fl. Cl. Cor. I, II	A: no accents at 1–2/4. A: no tie. A: at 1/2 \downarrow , f^2 , (Cor. I), and \downarrow \downarrow , a^1-bb^1 , crossed out.	97	Ob. II	A: pitches originally c^2 and db^2 ; later crossed out and changed to the present reading.
	VI. II	A: no $>$.		Cl. II	A: pitches originally d^1 and eb^1 ; later crossed out and changed to the present reading.
	Vc.	E: no $>$ at 4/4.		Fg.	A: 1–5/8 originally notated an octave higher; later crossed out and changed to the present reading.
66	Cor. II	A: slur at 1–2/4 only.			
	VI. II	A: no $>$.			
66–67	Tbn. II	A, D, E: in b. 67 no \ddagger ; in JSW \ddagger has been added in accordance with the harmonic context.	98	Fl. II	A: the pitch, originally notated c^3 , was altered to ab^2 and clarified by the annotation <i>ass (=Ab)</i> by Sibelius; D, E: \rightrightarrows also for Fl. II; in JSW \rightrightarrows has been placed as in A.
67	VI. II	E: $>$ and tenuto lines at 3–4/4.			
	Va.	A: no accents.			
68	Vc. Cb.	A: no accents; in Cb. no <i>arco</i> .		Timp.	A, D: no tie (in D continuation of a tie in b. 99 after the page turn, however); D: ppp instead of $pppp$ (erroneously copied from Trg.); in JSW the tie has been included by analogy with the following bars, and $pppp$ has been included as in A and E (also in accordance with the designation <i>quasi niente</i>).
68–69	VI. I	A: \rightrightarrows ends at 2/4 in b. 69.			
69–70	Va.	A: \rightrightarrows ends at 2/4 in b. 70.			
70–71	Vc.	A: \rightrightarrows begins at 4/4 in b. 70.			
72	Tutti	A: no <i>Tempo I</i> (nor in Vc. in E).			
	Fl. Ob. Timp.	A: $\downarrow = \downarrow$; in Fl. and Ob. no <i>possibile</i> ; E: in Fl. and Ob. $\downarrow = \downarrow$; in Timp. $\circ = \downarrow$			
72–73, 74–75, 76–77, 78–79	Fl. Ob.	A: placement and length of \leftarrow varies (beginning between 3–4/4 and ending between 3–6/4).		Va. Cb.	A: no ppp . E: pp instead of ppp .
74	Vc.	A: <i>Eine cello Solo</i> .	98–99	Arpa	A:
83	Fl. Ob.	A, D, E: no pp ; in JSW pp has been added in accordance with the dynamic gestures in bb. 81 (Fl. and Ob.) and 82 (VI. I, II; cf. also Tor Mann's annotation in I).			
84	VI. I, II	A: <i>a Sp.</i> [<i>Spitze</i>]; \leftarrow begins at 4–5/8.			
85	Tutti	A: no <i>Molto tranquillo</i> ; $\downarrow = \downarrow$ above Cl., Fg., Cor. I–II, Tbn. I–II, Va., Vc. staves, and both above and below the Cb. staff.			
86	Cor. I	A, D, E: it is not entirely clear whether the longer slur indicates legato or only the quadruplet grouping (probably legato, however; cf. b. 90).	101–102	Va.	D, E: only one \rightrightarrows to the end of b. 101; mp at 1/4 in b. 102; in JSW the hairpins and the placement of mp are based on A.
87	Arpa	A: 3/4 and 6/4 originally with separate, upward stems (an eighth-note grouping	102	Cor. III	D: \rightrightarrows from the beginning of the bar; in JSW the placement of \rightrightarrows is based on A.
				Arpa	A: erroneous \ddagger at 6/4 crossed out.



	Vi. I, II	A, D, E: no \llcorner or \lrcorner ; in JSW \llcorner and \lrcorner have been added by analogy with b. 101 (see also source I).	113	Tutti	A: bar notated on a slip of paper pasted on the original page (see Facsimile VII).
103	Cl.	D: no staccato dot on the third \downarrow (an engraver's oversight?).		Fl. Ob. Cl.	A: \lrcorner from the first to the second triplet note.
104	Cl.	D: 1/4 and 5/4 notated \sharp ; in JSW the sixteenth notes have been notated as in A and E.		Fg.	D: no second \llcorner (also missing in Fg. II in E; a copyist's or engraver's oversight?); in JSW \llcorner has been included as in A and Fg. I in E.
	Timp.	D, E: no staccato dots (a copyist's oversight); in JSW the staccato dots have been included as in A.		Tr.	A: slur from \downarrow to \downarrow (originally probably $\downarrow\downarrow$, and later changed to the present reading, but slur remained); <i>mf</i> at 1/2 changed to <i>mp</i> (see also Facsimile VII).
	Trg.	A: for four bars (bb. 101–104) Trg. is paired with Cl.; the notation in D (shown in the footnote) may in fact have been a copyist's misreading; in JSW the notation in A has thus been given preference; E: notation as in D, but <i>ppp</i> is repeated (as in A).		Trg.	A: originally $\sharp - \sharp \sharp$, with <i>pp</i> at 4/4; later crossed out (see also Facsimile VII).
	Arpa	A: \downarrow (at 2/4) changed to \downarrow		Arpa	A, E: \llcorner at 1–2/4; <i>ff</i> at 3/4.
104–105	Tutti	A: caesura (°) at the bar line, above several staves; E: caesura in VI. II only.	114	VI. I	A: originally γ at 8/8; later crossed out.
105–106	Cor.	A: in addition to \llcorner from 6/4 in b. 105 to 1/2 in b. 106 in Cor. I and III, \llcorner from 4/4 in b. 105 to 1/2 in b. 106 notated between the Cor. staves.	114	Cor. I	A: originally tie from \downarrow to \downarrow ; later crossed out; D, E: no ties (a copyist's oversight?); in JSW the ties have been included as in A.
105–107	Ob. II, Cl. II, Cor. II	A: Ob. II originally doubled Fl. II in bb. 105–106 and 106–107 (6/4–1/2), Cl. II doubled Fl. II in bb. 106–107 (6/4–1/2) and Cor. II doubled Cor. I in a lower octave in bb. 106–107 (6/4–1/4); these doublings later crossed out.	114–115	Ob. I	A: originally
					
106, 111	Tutti	A: no <i>Poco sollecitato</i> .		Cor. III	later crossed out.
107	Fl. II	A: no slur at 3/4–4/4.	114–121	Fg.	A: originally notated as Cor. IV, but an octave higher; later crossed out and revised (see Facsimile VII).
	Ob.	A, D, E: no \llcorner at 3/4–5/4; in JSW \llcorner has been added by analogy with Fl., Cl., and Cor.	115	Cl. Cor.	A: for the notation of the ties in bb. 114–117, see Facsimile VII; D, E: single ties; the double-tie notation, as \lrcorner after the page turn in A, has been incorporated into JSW (cf. also bb. 130–140).
107–108	Fg.	A: corrections made with a sharp tool; A, D, E: short \lrcorner (ends in b. 107); in JSW the length of \lrcorner is based on Cb. (and by analogy with Tb. in A).	116	Cl. Cor.	A: caesura (°) between 2/4 and 3/4 (also marked above the Fl. staff; see Facsimile VII; likewise in Cl. II in E); in Cor. II no separate <i>f</i> .
108	Tr. I, II	D: no shorter slur (2–5/4, a copyist's oversight or misinterpretation); in JSW the slur has been included as in A and E.		Fg.	A: no <i>f</i> .
	Timp.	D, E: <i>cresc.</i> at 4/4 in b. 107 (a copyist's inaccuracy); in JSW the placement of <i>cresc.</i> is based on A (and the overall <i>crescendo</i> in b. 108).	116	Cor.	D, E: in b. 116 <i>più f</i> instead of <i>poco forte</i> (probably a copyist's misreading; see Facsimile VII); in JSW the indication in A has been retained.
	Cb.	A: \gt also at 2/4.		VI. II Va.	A: originally
109	Tutti	A: no <i>Poco tenuto</i> .			
	Ob.	A: Cl. originally notated on the Ob. staff; later crossed out and Ob. part revised.		Cb.	later crossed out (see also Facsimile VII).
	VI. I	A: VI. II originally notated on the VI. I staff; later crossed out.	116–125	Tb.	A: originally \lrcorner on pitch <i>eb</i> , <i>pizzicato</i> ; later crossed out (see also Facsimile VII).
110	Fl. Ob. Cl.	D: <i>dim.</i> at the end of b. 109 (likewise in Ob. in E; a copyist's inaccuracy); in JSW the placement of <i>dim.</i> is based on A as well as on Fl. and Cl. in E.	116–126	Cor.	A: the length and placement of \lrcorner vary (missing in b. 125; for bb. 116 and 117 see Facsimile VII); \lrcorner from b. 118 on shorter, almost similar to Cor.
	Tr. I, II	D: no slur at the triplet (a copyist's oversight?); in JSW the slur has been included as in A and E, as well as Tr. III in D.		Ob. I VI. I Vc.	A: for \lrcorner see Facsimile VII; since the two different \lrcorner have not been notated consistently in A, and the shorter \lrcorner above the Cor. I staff disappear after b. 117, in JSW the reading in D and E has been retained.
	Tbn. Tb.	A: no <i>p</i> .	117	Ob. I VI. I Vc.	A: \lrcorner ends at 2–3/4 (see Facsimile VII); D, E: in Ob. I \lrcorner ends at 3/4; in JSW \lrcorner have been uniformly aligned (in accordance with VI. I and Vc. in D).
	Arpa	D, E: <i>ff</i> at 6/4 in b. 109 (a copyist's misinterpretation); in JSW the placement of <i>ff</i> is based on A and the overall dynamics.	119	Ob.	A: \lrcorner at 1–2/4.
112	Timp.	D: no tie (probably an engraver's oversight); \lrcorner at 1–5/4; in JSW the tie has been included as in A, and the placement of \lrcorner is based on A (and E).	119–120	Fl.	A, D: no trill lines; in JSW trill lines have been added as in E and by analogy with the following bars.
	Arpa	D, E: <i>ff</i> at 6/4 in b. 111 (a copyist's misinterpretation); in JSW the placement of <i>ff</i> is based on A (cf. also b. 110).			

120–122	Tr.	A: originally notated as sounding pitches (in C); later crossed out and the revised parts written on the staff below.	Fg.	D, E: trill as in Fl. and Cl. (mistakenly copied from these instruments?); since Fg. is not entirely analogous with Fl. and Cl., in JSW the trill marking has been excluded in accordance with A.
121	Cor. III, IV	A: illegible corrections (made with a sharp tool); D: \succ at 1–4/4; in JSW the length of \succ is based on A (also in accordance with E).	129 Ob. 130 Cor.	A: slur from \downarrow crossed out (τ at 8/8). A: in Cor. I originally τ ; later crossed out; in Cor. III originally ab^1 ; later changed to the present reading; A, D: \leftarrow continues in b. 131; in JSW \leftarrow has been placed by analogy with bb. 132 and 134.
121–123	Cl. II	D: no trill lines; E: no long slur from b. 121 to b. 123; slur from \downarrow in b. 121 to \downarrow in b. 122.	Tb.	A: <i>Poco forte</i> crossed out, and <i>mf</i> written instead.
122, 130	Tr.	D, E: in b. 122 both <i>dim. molto</i> and \succ ; in b. 130 \succ only; since \succ may have been mistakenly copied from Cor. and Tb. (in b. 122), JSW is based on A (also by analogy with b. 137).	Arpa	D, E: \leftarrow begins at 1/4 (likewise in b. 131 and in bb. 130–137 in E); in JSW the placement of \leftarrow is based on A and by analogy with bb. 132–136.
122–125	Fl. Fg.	A, D: the long slur (to b. 125) begins in b. 123 in Fl. and at the first triplet note in b. 124 in Fg. (likewise in E); in JSW the slur has been placed as in Fl. in E and by analogy with Cl. in bb. 124–127 (also in accordance with the slurs in Fl., Cl. and Fg. in the surrounding bars).	130–135 WW. Cor. Str.	A, D, E: placement and length of \leftarrow and \succ vary between instruments and between bars (in Fg. in A, no \leftarrow or \succ ; in WW., Vc., and Cb. in D, mostly whole-bar \leftarrow and \succ); in JSW \leftarrow and \succ have been uniformly aligned (beginning of \leftarrow is based on A).
122–126	Cb.	A: originally Ab in bb. 122, 124, and 126, db in b. 125; later crossed out and changed to the present reading.	130–140 Fg.	D, E: single ties; in JSW the tie notation has been based on A (see the discussion in the Critical Commentary, General Remarks).
123, 125	Ob. VI. I Vc.	A, D, E: no slur at 1–4/4, \succ in b. 125 only; in JSW the slurs (bb. 123 and 125) and \succ (b. 123) have been added by analogy with bb. 117 and 125.	130–134, 141 WW.	D, E: no slashes on ♯ (a copyist's oversight?); E: some of the slurs from the grace notes do not continue to \circ in Fl., Ob., and Cl. in bb. 132 and 134; no slurs in Ob. II and Cl. I in b. 134; JSW is based on A.
	Cl.	A: originally \downarrow and trill at 2/4 (the notation for b. 124 written too early?); later crossed out.	131 Timp. 135 Cor. I	A: tie to b. 132 crossed out. A: at 1/4 originally db^2 ; later changed to the present reading.
124–125	Fl.	A: no tie from b. 124 to b. 125.	Vc. Cb.	A, D, E: in Vc. no \succ (also missing in Cb. in A); in JSW \succ has been added by analogy with Cb. and bb. 131 and 133.
124, 126	VI. I Vc.	A: beginning of \leftarrow varies between 2/4 and 3/4; D, E: \leftarrow ends at 3/4; JSW is based on A and by analogy with bb. 116 and 118.	136 Tr. II	D, E: \succ at 1–4/4; \succ was probably mistakenly copied from Tr. I and III and has been omitted in JSW (also in accordance with A, where Tr. are notated on a single staff, however).
125–126	Fl. Fg.	A: no trill line.	Vc./3	D, E: cb instead of Bb at 5/4 (a copyist's misreading?); in JSW Bb has been given as in A and in accordance with the harmonic context.
126	Cl. Fg.	D: slur from b. 124/125 ends at \downarrow (likewise in Fl. II in E); in JSW the slurs have been given as in A.	136, 137 WW. Cor. Tb. Arpa	A: in Fl., Ob., and Cl. <i>mf</i> written at the end of b. 136; D: in Fl., Ob., Cl., and Arpa no <i>mf</i> ; in JSW <i>mf</i> has been included in Arpa as in A and E, and in Fl., Ob., and Cl. placed in b. 137 as in Fg., Timp., Arpa, and Str. in A and D.
	Cl. II	E: no long slur from b. 124; a slur from the first triplet note to \downarrow	137 Tr. II Timp.	A: <i>poco f</i> instead of <i>mf</i> . A: <i>dim.</i> in the middle of the bar crossed out.
126–127	Tb. Timp.	A: in Tb., b. 126 originally \downarrow . τ ; later changed to the present reading; D: <i>p</i> at 3/4 in b. 126; in JSW the placement of <i>p</i> is based on A (and Timp. in E).	Arpa	D: no <i>mf</i> (a copyist's or engraver's oversight); in JSW <i>mf</i> has been included as in A and E.
127–128	Fl. Cl. Fg.	A: in the Fl. the slur from b. 125 originally ended in b. 127, and was later emended to continue over the bar line (across a page turn); there is no continuation in b. 128, however; in Fl., Cl., and Fg. the tie (?) from b. 127 does not continue in b. 128 (after the page turn); probably this ambiguity is the reason for ? annotated in red pencil in the right margin next to the Fl. and Fg. staves; E: in Fl. II and Fg. II, the tie from b. 127 (in Fg. II also the slur from b. 125) ends at the first triplet note in b. 128.	Str.	D: <i>breit</i> above the VI. I staff only; in JSW <i>breit</i> has been indicated for all Str. except Cb. as in A (and E, where, however, it has also been given to Cb.).
128	WW. Cor. Str.	A, D, E: placement of <i>dim.</i> varies; in JSW <i>dim.</i> has been uniformly aligned as in Cor. and Str. in A.	137, 139 VI. II Vc.	A: no tenuto lines at 2/4 and 4/4; D: in b. 137 no tenuto lines at 4/4.
	Ob.	A, E: \leftarrow at 1–2/4 (miscopied from other WW.); in JSW the reading in D has been retained (cf. also VI. I and Vc.).	Va.	A: corrections made with a sharp tool (originally notated an octave lower?).
	Timp.	D, E: <i>muta B in Ces (H)</i> .		
	VI. II	A: at 2/4, 4/4, and 6/4 originally db^1 - gb^1 - bb^1 ; later crossed out.		
128–129	Tb.	A: originally \circ \downarrow \downarrow on pitch Gb and τ , <i>mf</i> in b. 128; <i>dim.</i> in b. 129; later crossed out.		

- 137–139 VI. I A: originally notated an octave lower; later crossed out and the present reading written on the staff above.
- 138 Tutti A: no *poco a poco meno andante*.
Fl. Ob. Cl. A: *Poco f* (?) at the end of the bar crossed out; D: new *tr* and trill line; in JSW the new *tr* has been excluded in accordance with A and E.
Cor. A: originally
- 
- later crossed out.
Tr. II A: tie to b. 139 crossed out.
Arpa upper A: originally $ab^2(?) - eb^3$; later crossed out and changed to the present reading.
Va. A: originally *a* at 1/4; later crossed out.
139 Fg. A: *dim.* also in this bar.
Arpa D, E: no *f* (a copyist's oversight); in JSW *f* has been included as in A.
140 Fl., Ob., Cl. A: new *tr* and trill line, probably because of the page turn (likewise in Cl. I in E).
Timp. D, E: no *f* (a copyist's oversight); JSW is based on A.
Va. Vc. A: no \leftarrow (also missing in Vc. in b. 141).
141 Fl. Ob. Cl. A: in Fl. also a short slur on the grace notes and an erroneous tie from \circ ; D: no slur from \circ to the grace notes; in JSW the slur has been notated as in A and E.
143 Tbn. D: \rightrightarrows ends at 3/4 (a copyist's inaccuracy); JSW is based on A.
146 Str. D, E: \rightrightarrows begins immediately after *ffz*; JSW is based on A.
148 Fl. Ob. D, E: the slur from b. 147 (Fl.) or the beginning of the bar (Ob.) ends at 5/8, and a new slur begins at 5/8 (likewise in Fl. in A); in JSW the slur has been emended by analogy with b. 154, other WW., and as in Ob. in A.
149 WW. A: originally
- 
- 153 Tbn. later crossed out.
D, E: no \rightrightarrows (a copyist's oversight); in JSW \rightrightarrows has been included as in A.
Str. D, E: each of the notes is \downarrow ; JSW is based on A, where the dots were clearly given to the two highest notes only.
161 Cb. A: no *arco*.
161–162 Cor. D, E: \leftarrow for each Cor. (a copyist's misinterpretation); in JSW the reading in A has been retained (in A \leftarrow clearly intended for Cor. I only).
163 Va. A: no \square .
163–164 Cor. D, E: no \leftarrow (a copyist's oversight?); in JSW \leftarrow has been included as in A (for Cor. I, II only).
169 Tutti A: *Meno andante*.
- 170 VI. I, II Va. A: no tenuto lines.
179 VI. II D, E: *ffz* at 3/8 (a copyist's inaccuracy); in JSW *ffz* has been omitted in accordance with A.
180 Ob. Cl. A: no rests.
Vc. A: P added in red pencil in an unknown hand.
183 Fg. A: G^b (\circ ?) weakly sketched in pencil.
Cor. III, IV A: no *f*.
185 Fl. I A: b added in red pencil in an unknown hand.
186 Cl. A: no \rightrightarrows .
186–188 Tr. A: in bb. 186–187 the original chord, notated in ink, was $e-g-bb$, and, in b. 188, $e-g-b\sharp$; later Sibelius altered these chords in pencil to $f\sharp-a-c$ and $f\sharp-a-c\sharp$; it is uncertain whether the g^b that was printed in D instead of $f\sharp$ was the composer's or a copyist's or engraver's alteration.
187 Cb. A: no *marcatissimo*.
188–190 Fg. Tbn. III A: in Fg. *ff* at 1/4 in these bars; in Tbn. the bars are blank; in Tb. *f* instead of *ff*; since D and E differ significantly from A, in JSW the differences have been regarded as intentional, and the reading in D and E has been retained (also compare Fg. with Cb.).
191 Cb. A: no slurs or staccato dots.
192, 193 Fg. A, D, E: no *f*; in JSW *f* has been added by analogy with Str. (cf. also *ff/f* in Fl., Ob., Cl. and Cor.).
193 Fl. Ob. Cl. A, D, E: no *ff*; in JSW *ff* has been added by analogy with the repeated *f* in the Cor. (cf. also bb. 188–190).
Fg. A, D: no *ffz* (also missing in Fg. I in E); in JSW *ffz* has been added as in Fg. II in E and by analogy with Str. and b. 192.
194 Cor. D, E: no $>$ (a copyist's oversight?); in JSW $>$ has been included as in A.
VI. II Va. A: no *f*.
Vc. Cb. A: tie and slur $\circ \downarrow \downarrow$
194–195 Vc. Cb.
194–195, 197–198 Fg. Tb. A: ties, slurs, and stems notated as follows:
- 
- since double ties and double slurs do not appear consistently in these bars in A, the reading in D has been retained.
Tr. A: the upper voice has upward stems and the lower one, downward stems, all on a single staff; it is not clear whether *a2* written above the staff refers to the upper voice (to be played by Tr. I and II) or whether only two trumpets are required in these bars.
197–198 Vc. Cb. A: slur also at 1–4/4 in b. 198.
198 Brass A, D, E: no $>$; in JSW $>$ have been added by analogy with b. 195.
199 Cor. A: illegible corrections (eighth-note flag at 8/8 crossed out; rhythm originally $\downarrow \downarrow$?).
Piatti (?) A: mf , and \downarrow on the third line of the staff crossed out.
200 Timp. A, D: *f* instead of *ff*; in JSW the dynamics is based on E and the analogous b. 202 (also in accordance with the overall dynamics).

- 200, 202 Fg. A, D, E: no *ff*; in JSW *ff* has been added by analogy with Cb. and in accordance with the overall dynamics.
- 200–209 Timp. A: originally *d* instead of *G* in these bars; later crossed out and changed to the present reading.
- 203 Ob. Cl. Cor. A: no *ff* (also missing in Cl. I in E).
- 204, 205 Fl. Ob. Cl.
Fg. Cor. Tb.
Timp. A: in b. 205 no *ff* in Ob., Cl., Fg., or Cor.; no *ff* in Tb.; D: no *ff* in Ob., Cl., Cor., or Tb.; in b. 205 no *ff* in Fg.; E: no *ff* in Cl. I, II, Fg., or Cor. II–IV; in JSW *ff* have been added in accordance with the overall dynamic gestures in these bars.
- 204–207 Fl. A: grace notes before bar line in bb. (203–) 204 and (204–)205, and at the bar line in bb. 206 and 207 (1/4).
- 205 Cb.
206, 207 Tutti A: no *ff*.
A: no *fz* in Ob., Cl., Fg., Brass, Timp., Piatti or Str.; D: in Fl. *ff* instead of *fz* at 1/4 in b. 206 only; no *fz* in Tr., Tbn., or Str.; E: no *fz* in Fl. I, Tr. I–III, Tbn. I–III, Tb., and Str.; in JSW *fz* have been added in accordance with the overall dynamic gestures in these bars.
- 208 Cor. A: *Offen* in the left margin crossed out.
- Timp. A: no *fff*.
- 210 Cor. Tr. Tbn.
Tb. D, E: *fffz* instead of *fffz* (a copyist's misreading?); in JSW *fffz* has been given as in A.
- Timp. Piatti A: *fffz* instead of *ffz* (likewise in Tr. III in E); D, E: in Timp. *muta H in B*.
- 211–212 Cl. II A: *b* at 7/8 in b. 211 and at 1/8 and 7/8 in b. 212 added in red pencil.
- 213 Vl. I A: originally *ab²-fb²-eb²-db²* at 1–4/4; later crossed out and changed to the present reading.
- 215 Fg. A, D, E: slurs and staccato dots at 3–4/8 and 7–8/8; since the marks are inconsistent with bb. 213–214 and were possibly copied from Va. and Vc. by mistake, they have been omitted in JSW.
- 224 Vl. I, II Va. Vc. A: originally *ff*; later changed to the present reading; E: in Vl. II *ff* instead of *f*.
- 224–232 Timp. A: no ties; D: *cresc.* in b. 226 (a copyist's or engraver's inaccuracy); in JSW *cresc.* (b. 225) has been placed as in A and Str.
- 228, 232, 234 Cor. Tr. Tbn. A, D, E: consistently *f* (instead of *ff*; cf. Timp. and b. 224) in each of the sources.
- 232 Vl. I, II Va. Vc. A: no *fz*.
- 236 Tr. A: 3–4/4 originally as in b. 234; later crossed out.
- 236–237 Vc. A: from 2/4 in b. 236 to 1/8 in b. 237 originally notated an octave higher; later crossed out and changed to the present reading.
- 236–239 Va. A: the passage from b. 236 to 5/8 in b. 239 originally notated a third lower; later crossed out, and the present reading given on the staff below.
- 239–240 Tutti A: the change to a new key signature and *Tempo I* occurs at the page turn between pp. 41 and 42, where there is a single bar line; pages 40 and 41 were notated on the recto and verso sides of a single folio, respectively, after which the handwriting changes (on p. 42 from b. 240), suggesting that Sibelius resumed work on p. 42 at a slightly different time. It may have been that he originally wrote or planned a different continuation after p. 41, especially since the Ob. and Cl. slurs at the end of p. 41 (b. 239) cross the bar line as though they were intended to continue on the following page. Since A does not represent a continuous and unequivocal reading in these bars, in JSW the double bar line has been retained at this change of key signature and tempo as in D and E (cf. also Sibelius's manner of notating double bar lines in this movement; see bb. 84–85 and 136–137).
- 240 Vl. I, II Va. Vc. A, D, E: \llcorner begins at 3/4; in JSW \llcorner has been placed by analogy with b. 244 (see also the comments at bb. 242–243 and 246–247).
- 240–241 Timp. A, D, E: \rhd instead of \llcorner in each of the sources, the lengths and placements vary; Sibelius probably inadvertently notated \rhd instead of \llcorner (see the overall dynamics, especially in Str.); in JSW the emendation has been made in accordance with the dynamics in Str.
- Arpa A: originally
- 
- later crossed out and the present reading written on the staves below.
- 242 Fl. A: no \rhd .
- 242–243, 246–247 Tb. Timp. Str. A, D, E: lengths and placements of \rhd vary; in JSW the wave-like dynamic gestures in these bars have been uniformly aligned, and the length of \rhd is based on Timp. and Cb. in bb. 246–247 in D.
- 244 Tb. D, E: \llcorner begins in b. 245; in JSW the placement of \llcorner is based on A and by analogy with Cb. (also in D and E).
- 245 Cor. Tr. I, II A: no \llcorner .
- 246 Ob. Cl. Fg.
Cor. Tr. D, E: \llcorner begins at 3/4; in JSW the placement of \llcorner is based on A.
- 247 Tr. III D: no *f* (an engraver's oversight?); in JSW *f* has been included as in A and E.
- 247–248 Tbn. D, E: slurs from b. 247 to b. 248; no *p* in b. 248 (a copyist's misinterpretation); in JSW the slurs have been excluded, and *p* has been included in accordance with A.
- 249 Tb. D, E: *p* in b. 250 (a copyist's misinterpretation); in JSW *p* has been placed as in A.
- 250 Tb. Timp. A: *p* at 2/2 (ca.) in b. 249.
Arpa A: *p* at 2/2 in b. 249; D, E: no *p*; in JSW *p* has been included as in A, but placed in accordance with Timp. and Cb. in D and E.
- Vl. I Vc. D, E: *espressivo semplice*; in JSW the instruction has been given as in A.
- 251 Timp. D: *dim.* in b. 250 (mistakenly copied from Tb.?) instead of *dim. molto*; in JSW the instruction has been given as in A and E.
- 251–252 Tutti E: no caesura in Cor. I–III, Vl. I, Vc., and Cb.
- 254 Tr. I, II Timp. A: *pppp* instead of *ppp*.
- 254–255 Vc. A: no \rhd .
- 254–269 Cb. A: only the long (three-bar) ties.

255–256	Tutti	E: no caesura in Cl. II, Cor. I–II, Vl. I, Vc., and Cb.	6	Vl. I, II	A: notation clarified in lead pencil on staves 19 and 20 (see Facsimile VIII).
255, 262	Cl.	D: \rhd ends at 7/8 (a copyist's or engraver's inaccuracy); in JSW the length of \rhd is based on A and E (cf. also bb. 10, 17 and 24).	8–9 9–11	Cl. Fg. Ob.	A: no staccato dots. A: in b. 9 staccato dots at 1/4 and 2/4 only; in bb. 10–11 originally staccato dots as in Cor.; later crossed out and slur notated instead.
256	Cl. Vl. I	A: no portato line on \downarrow A: <i>Sul'd</i> crossed out.	11	Va. Vc.	D, E: \rhd ends at 2/4 in b. 12; in JSW the length of \rhd is based on A and by analogy with Ob., Cl., Fg., and Cor.
260, 267	Vl. I Vc.	A: no tenuto lines on ♪			A: originally \downarrow , with <i>tr</i> and <i>fp</i> ; later crossed out and the present reading notated on the staff above (see also Facsimile VIII).
262–263	Tutti	E: no caesura in Cl. II, Cor. II–IV, Vl. I, Vc., and Cb.	12	Timp.	A: staccato dots only in Fl. at 1–2/4 in b. 18.
263	Cl.	A, D, E: no portato line on \downarrow ; E: no portato line on \downarrow ; in JSW portato line on \downarrow has been added by analogy with bb. 25 and 256.	16–18 18–20	WW. Timp.	A: part originally notated on staff 10, then crossed out and recopied on staff 12.
	Arpa	D, E: no <i>più p</i> (a copyist's oversight?); in JSW <i>più p</i> has been included as in A and by analogy with Cor. and Str.	21, 23 21–25	Fl. Cor. Fg. Tb.	A: > only in Cor. I in b. 21. D, E: \rhd cross the bar lines; in JSW the length of \rhd is based on A.
263–265	Fl.	A: notated in pencil	22, 24	Ob. II	A: originally <i>ab¹</i> ; later crossed out and changed to the present reading.
266–268, 268–270	Cor. I	A: slur from 1/2 to 2/2 in b. 268 crossed out; D, E: a long slur from b. 266 to b. 268 and from b. 268 to b. 270 instead of short slurs; JSW is based on A.	25	Cb.	A, D, E: unnecessary <i>pizz.</i> (omitted in JSW).
268	Cor. Arpa Str.	A: placement of <i>allarg.</i> varies.	29	Fl. Cor. Timp.	A: <i>mf</i> changed to <i>mp</i> .
269	Cor. IV Arpa Str.	A: ♩ <i>f</i> crossed out in pencil. A, D, E: <i>dim.</i> at the end of b. 268; in JSW <i>dim.</i> has been placed by analogy with Cor. (and as in Vl. I and Va. in E).	30, 33, 35 31–32	Ob. Cl. Fl. Str.	A: no staccato dots. A: <i>mf</i> changed to <i>mp</i> ; in Fl. originally <i>II</i> (referring to Fl. II), and ♩ for Fl. I in bb. 31–32; later changed to <i>I</i> , and ♩ for Fl. II added; in Vl. I > at 1–2/4 in b. 31 crossed out.
	Vl. I	A: no slur at 1–2/4.			
270	Cor. IV	A: <i>ppp</i> added in pencil.	32~33	Tutti	A: one bar crossed out; the cancelled bar contained a \downarrow chord for Fl., Cor., and Timp. with the same pitches as in b. 33 and marked <i>mf</i> \rhd .
274	Cor. III, IV Cb.	A: no stem.	34	Fl.	A, D, E: no <i>mf</i> ; in JSW <i>mf</i> has been added by analogy with Str. and b. 293.
			35	Cl. Tb.	A: no <i>mf</i> .
			36	Fl. Va.	A: no staccato dots. A, D, E: no <i>mf</i> ; in JSW <i>mf</i> has been added in accordance with the overall dynamics.
			37~38	Tutti	A: four bars crossed out (see Appendix 10).
			38–39	Vc.	A: eighth notes notated \downarrow \downarrow (see Appendix 10).
			40~41	Tutti	A: three bars crossed out (containing Str. notation only; see Appendix 10).
			41, 42	Fg. Cl.	A: slurs added in pencil (by Sibelius?).
			41–42	Cl. Fg.	A: slurs added in pencil.
			41–55	Cb.	A: length and placement of \ll and \gg vary.
			41–43, 49–51, 300–302, 308–310	Vc.	D, E: \rhd end at 1/4 in bb. 42 and 43; in bb. 49–51, 300–302, and 308–310, > instead of \rhd ; even though Sibelius did not consistently write \rhd (long accents) in the corresponding bars in A, he seems to have differentiated the size of the accents in Vl. II and Va. from those in Vc.; for this reason in JSW \rhd have been given in accordance with A.
			42	Va. Vc.	A, D, E: <i>cresc.</i> in b. 43; in JSW <i>cresc.</i> has been placed by analogy with bb. 50, 58, 301, and 309.
			43, 302	Fg.	D, E: <i>mp</i> (probably added by the copyist); in JSW <i>mp</i> has been excluded in accordance with A.
			44	Tutti	A: <i>obs[ervera]</i> (= notice) written in pencil above staff 1, probably to draw attention

Movement III

For source symbols A(a) and A(b) see source description.

The number of bars in A differs from that in the final version (D and E). In the Critical Remarks the bar numbers always refer to the final bar numbering.

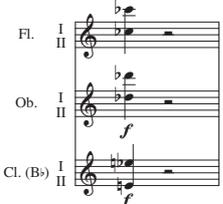
Instrumentation in A (see also Facsimile VIII): Fl. | Ob. | Cl. in B | Fg. | Corni in F | Trombi [sic] in F | Tromboni | Timp | Arpa | [Violino] I | II | A. | C. | B.

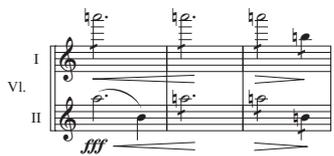
Bar	Part	Source: Remark
	Arpa	A: originally, Arpa was probably not included in this movement, but added later and notated on the blank staves 1 and 2 from p. 5 on; staves for Arpa, indicating the addition, were written in ink below Timp. on p. 1 (see Facsimile VIII).
1	Tutti	A: <i>Allegro moderato</i> instead of <i>Allegro</i> (see Facsimile VIII); H-1: originally \downarrow = 100 (<i>vaille</i>) [=less than 100]; later 100 crossed out and changed to 104 in pencil; H-2: \downarrow = 104 (likewise in Str. in E).
2–6	Timp.	A: bb. 4–6 originally notated in b. 2 or 3; later crossed out or left under the correction slip pasted on the page (see the following remark); the present reading was notated on the staff below (see Facsimile VIII); E: <i>Solo</i> (in b. 4).
3–7	Tutti	A: a correction slip pasted over the original staves (see Facsimile VIII); the original six bars (two of which are crossed out) are visible through the pasted-on slip. Originally the phrase in Vl. in bb. 6–8 was situated two bars earlier and immediately repeated.

		to the added Arpa part notated on the two upmost staves.			
45–48	Tr.	A: probably upper octave doubling (Tr. I?) for Va. sketched weakly in lead pencil (bb. 47–48 very vague).	65–72	Cor.	ing bars as well as the corresponding but deleted bars on p. 23 in A. D, E: > instead of > (a copyist's misinterpretation); in JSW > have been given as in A.
	Cb.	A: > begins in b. 46.	66	Vl. I, II	A: < in b. 67 only (after the page turn).
45–48, 53–56, 303–306, 312–315	Arpa	A: placement of < and > varies.	67–72	Timp.	D, E: > instead of > (long accents); in JSW > have been given as in A.
46, 305	Cor.	A: <i>dim.</i> at the end of the bar (intended for the following bar?); in JSW the reading in D has been retained, as it is consistent with bb. 54 and 313.	68, 72	Cor. III	A: # changed to ♯.
			69	Cor. VI. I, II Va.	A: originally <i>più f</i> ; later changed to the present reading; in Vl. I, II and Va. no staccato dot (in Va. also missing in D and E). D, E: > continues to b. 70; in JSW the staccato dot for Va. has been added by analogy with Vl. I, II; the length of > is based on A.
46–47	Va.	A: > ends at the beginning of b. 47.			
46–48, 57–60, 305–307	Timp.	A: no ties.	70–71	Vl. I, II Va.	D: < does not continue in b. 71 (because of a page turn); in JSW the length of < is based on A as well as bb. 66–67 and 71–72 in Vl. I, II.
48	Timp.	D: <i>p</i> at the beginning of the bar (likewise in E, a copyist's inaccuracy); JSW is based on A.			
49, 50	Cl. Fg.	A, D, E: no slurs; in JSW the slurs have been added by analogy with bb. 41–42, 300–301, and 308–309.	73	Arpa Str.	A: \downarrow <i>d-d'</i> and <i>mf</i> crossed out. D, E: > at \downarrow (a copyist's inaccuracy); in JSW Sibelius's accentuation in A, consistently notated both in b. 73 and in the corresponding bar on the deleted p. 23, has been retained (see Appendix 14).
51, 310	Fg.	D, E: <i>mf</i> (cf. <i>mp</i> in bb. 43 and 303); in JSW <i>mf</i> has been omitted in accordance with A.			
53	Vl. II Va.	A: no staccato dots.	74	Va.	A: > at 1/4 crossed out.
53–55	Vc.	A: > in b. 55 (continuation of > from b. 53?) crossed out; D, E: > begins in b. 54; in JSW the beginning of > has been based on A and Cb. (cf. also b. 45).	75	Fl. Ob. Fg.	D, E: <i>cresc.</i> in b. 76 (a copyist's inaccuracy); in JSW the placement of <i>cresc.</i> is based on A.
				Str.	A, D, E: <i>cresc.</i> at the end of b. 75 (in E in Vl. I and Vc., in b. 76); in JSW the placement of <i>cresc.</i> is based on Fl., Ob., and Fg. in A.
55, 314	Timp.	D, E: no <i>dim.</i> (likewise in A in b. 55); in JSW <i>dim.</i> has been added by analogy with b. 314 in A.	79–80	Str.	A: notation on a correction slip pasted over the original staves obscures the reading beneath; however, it is likely that the original reading is reflected in the notation of the corresponding bar on the deleted p. 24 (see Appendix 14).
56	Vl. II Va.	A, D, E: no <; in JSW < has been added by analogy with bb. 48, 307, and 315.			
58	Cor. VI. I, II	A, D, E: in Cor. <i>cresc.</i> at 2/4; in Vl. I, II <i>cresc.</i> at 3/4 in b. 57; in JSW <i>cresc.</i> has been added by analogy with Va., Cb., and b. 317.	80	WW.	D, E: slur ends at $\bar{\downarrow}$ (with the exception of Fl. in E; a copyist's inaccuracy); in JSW the end of the slur has been placed as in A.
60	Fg.	D: no <i>f</i> (missing also in Fg. II in E); in JSW <i>f</i> has been included as in A and Fg. I in E as well as the repeated <i>f</i> in the other WW. in bb. 57–60 (cf. also bb. 316–319).			
		A: no staccato dots.	81	Tr. Tbn. Tb. Timp.	A: <i>f</i> at 1/4.
61	Vl. I, II		84	Timp.	A: no <i>f</i> .
61–62, 320–323	Va. Vc.	A: length and placement of < vary.	88	WW.	A: no staccato dots.
63–64	Vl. I, II	A: no staccato dots; double ties from 3/4 in b. 63 to 1/4 in b. 64 (probably deriving from an earlier reading; the bars were corrected with a sharp tool).	88–107	Cor. Va.	A: in bb. 88–91 and Va. in b. 93 originally <i>fz</i> instead of >; in Cor. no > in bb. 93–95 or 101–107 (neither in Va. in b. 103); D, E: > instead of >; however > in Va., bb. 97–107; in Cor. no > in bb. 92 or 96; JSW is based on A, where > are clearly intended; in Cor. > has been included in bb. 92 and 96 as in A.
	Va. Vc.	A, D, E: no <; in JSW < has been added by analogy with bb. 61–62 and 322–323.			
65	Vc. Cb.	A: <i>Spicc.</i> crossed out; E: in Vc. <i>f</i> instead of <i>ff</i> .	89	Tutti	A: <i>mf</i> changed to <i>mp</i> (likewise in Fl. and Fg. in b. 90).
65, 69	Arpa	A: \downarrow chord $f\#^1-c^2-d^2-f\#^2-c^3-d^3$ (in b. 69 an octave lower), and <i>ff</i> crossed out.			
65–66	Ob.	A: these bars originally notated for Cl. (on the staff below); later crossed out and changed to the present reading.	89, 91	Vc. Ob. Cl.	A: <i>G</i> # (?) at 1/4 crossed out. A: originally doubled Fl. an octave below (Cl. in b. 89, Ob. in b. 91); later crossed out.
	Timp.	D: <i>ff</i> at \downarrow in b. 65 (an engraver's inaccuracy); in JSW <i>ff</i> has been placed as in A and Cor., Vl. I, II, and Va. (see also the corresponding but deleted bars from A, Appendix 14). A, D: <i>tr</i> in b. 65; thereafter, a continuous trill line and no <i>tr</i> in b. 66; in JSW the trill marking in b. 66 has been included by analogy with the follow-	92	Cor.	A: \downarrow $g\#^1-d\#^2$ (for Cor. I–II and III–IV) at 4/4 crossed out.
				Arpa	D: no staccato dot at 2/4 (an engraver's inaccuracy); in JSW the staccato dot has been added by analogy with b. 96 (cf. also Ob. and Cl.).
				Vl. I, II	A: in Vl. II > crossed out (?); D, E: no >; in JSW > has been included as in A and b. 96.

92, 96, 100, 104, 106	Vc. Ob. Cl. Arpa	A: $\bar{\sim}$ crossed out. A: slur in addition to the staccato dots at 2-3/4 (likewise in Arpa in E, with the exception of b. 104).	143	Va. Vc.	A: originally d^l ; later changed to the present reading. D, E: B instead of A (probably a copyist's misreading); in A Sibelius changed the pitch to A as he also did in the Cb., although his correction in Vc. is slightly ambiguous; in JSW the change has been incorporated.
93	Va. Va. Vc. Cb.	A: original notation (doubling the Cl. part, but without dynamics) crossed out. A, D, E: no <i>mp</i> ; in JSW <i>mp</i> has been added by analogy with Fg. and Cor. (see also bb. 89 and 97).	143-148	WW.	A: staccato dots only in Fl. and Ob. in b. 143.
95	VI. I, II	A: originally $c^{\#l}$ at 6/8; later changed to the present reading.	143-151	Tutti	A: the present version notated on a folio pasted over the original; the original rehearsal letter S and the page number 16 are still visible.
96	Arpa	D: no <i>mp</i> ; in JSW <i>mp</i> has been included as in A and E as well as by analogy with Ob. and Cl.	144, 148	Fg. II	A: originally doubled Cl. an octave lower; later crossed out.
	VI. I	A: 2-3/4 originally doubled Cl. (no staccato dots, however); later crossed out.	145	VI. I, II	D, E: at 6/8 c^l instead of a (a copyist's or engravers's inaccuracy); in JSW the pitch has been amended in accordance with A (cf. also b. 141).
	Vc.	A, D, E: no $>$; in JSW $>$ has been added by analogy with b. 92.	146	Cb.	D, E: at 1-6/8 $B-d^{\#}$ (probably erroneously copied from Vc.); in JSW $d^{\#}$ has been excluded in accordance with A (cf. also b. 142).
96, 104	VI. I, II	D, E: \ll ends in bb. 95 and 103; in JSW the length of \ll is based on A and b. 92 (also in D).	147	Timp.	A: originally tremolo (notated tr) on pitch c (duration uncertain); later crossed out.
97	Vc.	A: originally $\#$ before g ; later changed to \natural .	147-148	Tr.	A: original reading crossed out (Tr. I, III as in the present reading, but in Tr. II c^l instead of d^l ?).
100	Ob.	E: <i>mp</i> \ll (as in bb. 92 and 96).	148-150	Timp.	A: originally as bb. 154-156 with <i>ff</i> ; the entire part in these bars later crossed out.
104	Ob.	A: no staccato dot at 2/4.	148-151	Va. Vc.	A: <i>Pizz.</i> crossed out and changed to <i>Saltato</i> ; <i>f</i> changed to <i>pp</i> in b. 148; the third pitch, e^l (Va.) and e (Vc.), crossed out in these bars; <i>saltato</i> also written in pencil above the Str. staves.
105	VI. II	A, D, E: no <i>mf</i> ; in JSW <i>mf</i> has been added by analogy with VI. I.	150-151	VI. I, II	A: originally notated as in bb. 155-156; later crossed out.
107-108	Tutti	A: three bars crossed out (see Appendix 11).	152-154/ 259-261	Fg. Cl.	A: no staccato dots.
108	Ob. Cl. Fg. Cor.	A: slur at 2-3/4. A: no continuation for the tie and the slur from b. 107 (because of the page turn and the deleted bars).	158	Fg. Vc.	A: <i>f</i> instead of <i>ff</i> . A: \ddagger at 3/4.
108-109	Arpa	A: a slur from 2/4 in b. 108 to 1/4 in b. 109.	158-159	Tutti	A: single bar line between these bars; because Sibelius made changes to bb. 159-162, for instance, by moving the new tempo indication from b. 162 to b. 159 (see also the following remark), the double bar line has been retained as in D and E.
111-123	WW.	A, D, E: staccato dots notated only for the first one or two bars in each part.	159	Tutti	A: rehearsal letter L; no <i>Lento</i> (<i>ma non troppo</i>); <i>Un poco più lento</i> in b. 162 instead (see Facsimile IX).
112-119	Fl.	A: in bb. 112-116 no notation for Fl. II, which enters only in bb. 117-119 with a part different from the final version as follows	159-162	Vc.	A: the bars are empty of any notation (see Facsimile IX).
			159-163	Fg. Cor. Tb.	A: <i>p</i> instead of <i>ffp</i> ; \ll from b. 159 to b. 161, \gg from b. 162 to b. 163; in Cor. I a long slur from b. 159 to b. 163, but no slur from b. 162 to b. 163; no <i>pp</i> for Cor. or Tb. in b. 162.
115, 117	Fl. II Ob.	D, E: <i>fz</i> at 3/8 (probably erroneously copied from Cl.); in JSW <i>fz</i> have been excluded in accordance with A.	163	Fg.	A: originally \downarrow , pitch B, at 2/4; later replaced with \ddagger (see Facsimile IX).
117	Timp.	D: trill line only to the end of b. 116 (a copyist's inaccuracy).	164	Cor. III, IV Fg. I Cor. I	A: <i>p</i> . A: originally \downarrow at 2/4; later replaced with \ddagger A: no rest(s), no \downarrow at 3/4 (see Facsimile IX; bb. 168, 182, and 186 likewise blank); E: \ddagger and \downarrow obviously added later (likewise in bb. 168, 182, and 186).
119	Fg. I	A: no <i>p</i> .	165-166	Tb.	A: originally notated as Vc. in these bars; later crossed out.
121-141	Str.	A, D, E: no staccato dots after b. 127.		Vc. Cb.	A: notated for Vc./2 (rests for Vc./1); D, E: in Vc. no \gg (a copyist's oversight?);
122, 126	Fg. VI. II	A, D, E: no <i>fz</i> ; because <i>fz</i> appears elsewhere in the surrounding bars after the upward leap of a fourth in WW. and Str., it has been added in JSW.			
127	VI. I, II	A, E: in VI. II no <i>p</i> ; D: no <i>p</i> ; in JSW <i>p</i> has been included in VI. I as in A and E, and in VI. II by analogy with VI. I.			
127-131	Ob.	A: <i>I</i> instead of <i>a2</i> in b. 127, then double stems from 3/8 in b. 128 to 1/8 in b. 129 and from 3/8 in b. 130 to 1/4 in b. 131.			
131	Ob.	A: staccato dot on \downarrow			
131-139	Cl. Fg.	A: staccato dots only for Cl. in b. 131.			
134	Fg.	A: no <i>fz</i> .			
138	Vc.	A, D, E: <i>f</i> (instead of <i>fz</i>) may be a mistake, but it may also be connected to the overall <i>cresc.</i> from <i>mf</i> to <i>ff</i> in bb. 133-142; for this reason in JSW the reading in the sources has been retained.			

226	Cb.	D: p at \downarrow , no \succ (a copyist's or engraver's misinterpretation?); in JSW both \succ and p have been included and placed as in A (also in accordance with other Str.).	271–281	Tutti	A: the present version notated on a folio pasted over the original, although the original rehearsal letter <i>H</i> and the page number 17 are still visible.
235	Fg. Tbn.	A: \leftarrow begins at 3/4 (as does the slur in Fg. II). D: no \succ (a copyist's or engraver's oversight?); in JSW \succ has been included as in A and E (cf. also Tr.).	273 275–279	Fl. WW.	A: no staccato dots. A: staccato dots only in Fl. in bb. 276–278, Ob. in b. 276, and Fg. in b. 278; A, D: no staccato dots in b. 279 (E: staccato dots in Fl. only); in JSW staccato dots have been added in accordance with the previous bars (and Fl. in E).
237–238	Fg.	D, E: the additional slur from 2/4 in b. 237 to 2/4 in b. 238 is missing (a copyist's misinterpretation?), and \leftarrow from b. 235 ends at 3/4 in b. 237; in JSW the slur has been included as in A.	279	Fl. Fg.	D, E: \leftarrow begins at 3/4 in b. 278 (a copyist's inaccuracy); in JSW the placement of \leftarrow is based on A.
239–240	Arpa	D, E: no ppp or \succ (a copyist's oversight?); in JSW ppp and \succ have been included as in A.	280	VI. I	A: <i>Q</i> (rehearsal letter?) written in red pencil on the VI. I staff.
240	Fl. I	A: $d\#^2$ instead of $f\#^2$ at 3/4; even though the reading in D and E may be a result of a copyist's misreading, it has been retained in JSW, also in accordance with Cor. I.	281 282	Ob. Cl. Cor.	A: no staccato dots. A, D, E: blank bar (A) or whole-rest (D, E); in JSW the chord and dynamics marks have been added by analogy with b. 280 (cf. also bb. 21 and 23 as well as Mann's explanation in I).
	Cor. I	D, E: no slur from \downarrow to \downarrow (a copyist's oversight?); in JSW the slur has been included as in A.		Tb.	A, D, E: no p ; in JSW p has been added by analogy with b. 280 as well as bb. 21 and 23.
241	Cor. II	D, E: no $>$; in JSW $>$ has been included as in Cor. I and A.	283, 289	Ob. Cl. Fg.	A, D, E: mp only for Ob. II in b. 289 in E; in JSW mp has been added by analogy with b. 281 as well as bb. 22, 24, and 30.
241–244	Tutti	A: <i>Poco string. al</i> (leading to <i>Tempo Imo</i> in b. 245, instead of <i>allarg.</i> in b. 242) above the Fl. and VI. I staves as well as below the Cb. staff.	284, 290, 293, 295	Cb.	D, E: $>$ instead of \succ (long accent) in bb. 284, 290, and 293; A, D, E: no \succ (long accent) in b. 295; in JSW the accents have been included as in A, and \succ in b. 295 has been added by analogy with the previous bars.
242	Str.	D, E: \succ continues to the end of the bar; in JSW the placement of \succ is based on A.	288	Cor. III, IV	A: originally doubled Cor. I, II; later crossed out and changed to the present reading.
243	Fg.	A: at the beginning of the bar originally \circ (\downarrow with stem missing) with the present pitches; later crossed out.	290	Fl. I	A: originally <i>a2</i> ; later crossed out and <i>I</i> written instead; no staccato dots.
244	Fg.	D, E: fz instead of <i>rinforz.</i> (a copyist's misinterpretation); in JSW the reading is based on A and the analogous marking in the Cor.	290, 291	VI. I, II Va. Vc.	A, D, E: no mp ; in JSW mp has been added by analogy with bb. 31 and 32.
	Cor.	A: for some reason the notation on the Cor. staves is scribbled out, and Sibelius renotated the parts on the Tr. and Tbn. staves; D, E: no tie from b. 243; in D no \succ (copyist's oversight caused by the changes in A?); in E \succ added later for Cor. II, IV, also in b. 243); in JSW \succ has been included as in A.	291	Fl. I Ob. I	A: Fl. I part originally notated for Ob. I (in Fl. I rests after 1/8; in Ob. music from 1/8); later crossed out and the present reading for Fl. I notated on the staff above (staff 2).
248	Fl. Va. Cb.	A: no <i>a 2</i> . A: <i>arco</i> missing. D, E: \succ as in Vc. (erroneously copied from Vc.); in JSW \succ has been omitted in accordance with A.	292	Ob. Cl. Fg.	A, D, E: mf ; in JSW mf has been emended to mp in accordance with the overall dynamics (see especially Cor. and Tb.) and by analogy with b. 33.
249	Vc.	D, E: \succ ends in b. 248; in JSW the length of \succ is based on A.	294	Fl. Ob. Cl.	A: mf . A, D, E: no mf (except for Ob. II in E); in JSW mf has been added in accordance with the overall dynamics (see especially Fg., Cor. and Tb.) and by analogy with b. 35.
252	Tbn. Tb. Cb.	D, E: no $>$ (a copyist's oversight?); in JSW $>$ has been included as in A.	295	Fl.	A, D, E: f ; in JSW f has been emended to mf in accordance with the overall dynamics (see Str.) and by analogy with b. 36.
252–253	Va. Vc.	A: a third note, e^l (Va.) and e (Vc.) in each chord, and <i>Pizz.</i> crossed out (cf. bb. 148–151).	296	Ob.	A: originally eb^1-eb^2 and bb^1-bb^2 ; later crossed out and changed to the present reading.
261–263	Ob.	A: no staccato dots.	296~297	Tutti	A: four bars crossed out (see Appendix 12).
268–270	Va. Vc.	A, D, E: no \leftarrow or \succ ; in JSW \leftarrow and \succ have been added by analogy with bb. 9–11.	297	Fg.	A, D, E: no slur/tie; in JSW the slur/tie has been added by analogy with b. 38.
269–271	WW. Cor.	A: placement and length of \leftarrow and \succ vary among the instruments and also differ from bb. 10–11; in Ob. and Cl. the slur ends in b. 270; A, D, E: in Fg. no slur/tie in bb. 270–271; in JSW the slur and tie have been added by analogy with bb. 11–12.	300	Tutti	A: rehearsal letter <i>R</i> (written between the VI. I and VI. II staves).
271	Cor.	A: no staccato dot.	300, 301	Cl. Fg.	A: originally $\text{♩}^{\text{♩}}$ instead of $\text{♩}^{\text{♩}}$; later crossed out and changed to the present reading.

300–315	Cb.	A, D, E: no \llcorner in bb. 300–303 and no <i>mf</i> in b. 304; \llcorner instead of \gg in bb. 304–307; \gg instead of \llcorner in bb. 308–311; no \gg in bb. 312–315; in all probability Sibelius inadvertently misplaced the \llcorner and \gg ; in JSW \llcorner and \gg have been replaced and <i>mf</i> added in b. 304 by analogy with bb. 41–56 and in accordance with the overall dynamics (cf. also Mann's remark in I).	Vc.	A, D, E: \llcorner in b. 329 only; in JSW \llcorner has been extended by analogy with Cb. in bb. 324–325.
301	Va. Vc.	D, E: in Va. <i>poco cresc.</i> at the end of the bar; in Vc. no <i>poco cresc.</i> ; the reading in JSW is based on A (cf. also b. 42).	328–331	Tbn. Tb. A: \gg begins in b. 329 (see Facsimile X); D, E: one continuous \gg from b. 329 to b. 331; in JSW the placement of \gg is based on A, but the length of \gg has been emended in accordance with the repeated two-bar \gg in bb. 332–335.
302, 303	Ob. Cl. Fg.	A: originally <i>mf</i> ; later crossed out (Ob. in b. 302) or deleted with a sharp tool (b. 303); (<i>womöglich piano</i>) for Ob. in b. 303.	329–330	Fg. D, E: a slur from b. 329 to b. 330; in JSW the slur has been omitted in accordance with A and by analogy with the two-bar ties/slurs in Tbn. and Tb.
304	Va.	A: no staccato dot on \downarrow	330	Tbn. A: the chord was changed (original reading illegible; see Facsimile X).
306, 307	Timp.	A, D, E: <i>dim.</i> at the end of b. 305; no <i>p</i> in b. 307; in JSW the placement of <i>dim.</i> and addition of <i>p</i> are analogous with bb. 47 and 48.		Va. Vc. A: no <i>mf</i> . A: originally <i>sempre mf</i> ; later crossed out and <i>cresc.</i> notated instead (see Facsimile X); D, E: no <i>cresc.</i> (a copyist's oversight); in JSW <i>cresc.</i> has been included as in A.
306–307	Arpa	A: \gg only to the end of b. 306 (which is followed by a page turn).	331	Fl. Ob. Cl. A: originally — for Ob. I, Ob. II as Fl. II; later crossed out; Fl. II doubling Fl. I at the lower octave was added later; originally <i>mf</i> in Fl. and Cl.; later crossed out and changed to <i>f</i> .
	Cb.	A: \llcorner does not continue into b. 307 (which immediately follows a page turn).	332	Fl. Ob. Cl. A:
312	VI. II Va.	A: no staccato dot on \downarrow		
313	VI. II Va.	A: \gg begins at 3/4.		in Cl. \flat erroneously changed to \natural in lead pencil (probably not by Sibelius; see Facsimile X).
313–315, 316–318	Timp.	A: ties added in pencil (not by Sibelius?).		Fg. Tbn. Tb. A: Tbn. III originally <i>cb</i> (?); later crossed out and changed to the present reading (see Facsimile X); in Fg., Tbn. I, III, and Tb. \flat erroneously changed to \natural in lead pencil (probably not by Sibelius).
316	VI. I	A: originally a double stop, <i>c</i> ² - <i>e</i> ² ; later <i>e</i> ² crossed out.		Cb. A: notated the same as Vc. (see Facsimile X).
317	VI. I, II Va.	A, D, E: <i>cresc.</i> at the end of b. 316; in JSW the placement of <i>cresc.</i> is based on Cor., Timp., and Cb. in A (cf. also b. 58).	332, 334	Va. A: doubles VI. I an octave below ($\downarrow d^2$ in b. 332 and f^2 in b. 334; see Facsimile X).
	Cb.	D, E: no <i>cresc.</i> (a copyist's oversight); in JSW <i>cresc.</i> has been included as in A and by analogy with b. 58.	333	Fl. II Tbn. A: <i>gb</i> ² (?) at 3/4 (see Facsimile X). A: originally \downarrow , <i>cb-fdb</i> ¹ ; later crossed out and changed to the present reading (see Facsimile X).
317–319	WW.	A(b), D, E: <i>f</i> is not repeated after 1/4 in b. 317; JSW is based on A(a) and by analogy with bb. 58–60.	333–335	WW. A: notation on a correction slip pasted over the original staves.
320–321	Cb.	A(b), D, E: no \gg ; in JSW \gg has been included as in A(a) and by analogy with bb. 61–62.	334–335	Tbn. II 335
320, 322	Arpa	A(a, b): \llcorner begins at 3/4.		Fg. II A, D, E: each of the sources show pitch <i>A</i> ₁ ; the secondary sources do not contain any information about the reading.
320–321, 322–323	VI. I, II Va. Vc.	A(a, b): no staccato dot on \downarrow		VI. I A: originally notation as in the previous bar; later crossed out (see Facsimile X).
322–323	Fl. Ob. Timp.	A(a): no \gg . A(b), D, E: bars blank or — ; in JSW the reading is based on A(a) and by analogy with bb. 63–64.		Va. A: the pitch at 3/4 clarified with an annotation <i>dis[s?]</i> (= <i>d</i> #, in Sibelius's hand) in the right margin (see Facsimile X).
323	Vc.	A(b): the last note is <i>f</i> ¹ instead of <i>e</i> ¹ ; in A(a) the last note has been corrected from <i>f</i> ¹ to <i>e</i> ¹ in red pencil (by Sibelius?).	336	Fg. A: originally \ddagger at 1/4; later crossed out.
323–324	Tutti	A(a): three bars crossed out (see Appendix 13).	336–337	Fg. Cor. Tb. Timp. Str. A, D, E: placement of <i>cresc. possibile</i> varies (in A VI. II, Va., Vc., and Cb. the indication reads <i>cresc./crescendo molto/molto crescendo</i> ; see Facsimile XI); in JSW <i>cresc. possibile</i> has been uniformly aligned.
324	Tutti Fg. I Cb.	A: rehearsal letter S. A: <i>p</i> first crossed out, then written again. D, E: no staccato dots (a copyist's oversight?); in JSW the staccato dots have been included as in A.		Tr. D, E: no staccato dots (a copyist's oversight); in JSW staccato dots have been included as in A.
324–327	Fg.	A: notation for Fg. II instead of Fg. I.		
325	VI. I, II	A, D, E: \gg ends at the beginning of the bar; in JSW the length of \gg is based on the analogous b. 329.		
328	Fl. Ob. Cl.	A: no staccato dot; in Ob. II originally <i>eb</i> ¹ ; later crossed out and changed to the present reading.		
328–329	VI. I	A: no slur from b. 328 to b. 329, but a slur in b. 329 (see Facsimile X).		

336–344	WW.	A: notation on a correction slip pasted on the original page (see Facsimile XI).	4	Vc.	A: no slur.
338	Tr.	D: <i>ff</i> (mistakenly copied from WW.); E: in Tr. I <i>fz</i> ; in JSW <i>ffz</i> has been included as in A.	7–8	Cor.	D, E: \rightrightarrows does not cross the bar line into b. 8; in JSW \rightrightarrows has been placed as in the previous bars.
	VI. I, II	A: originally <i>ab²</i> (VI. I) and <i>ab¹</i> (VI. II) at 6/8; <i>b</i> later changed to <i>h</i> (see Facsimile XI).	8	VI. II	A: no slur.
340	Tr.	A: <i>a3</i> crossed out.	9	Fg.	A: slur originally from 1/2; later crossed out and changed to the present reading.
341–343	Cor. Tr. Tbn. Tb. Timp.	D, E: \leftarrow continues to the end of b. 342, and \rightrightarrows only in b. 343; in Tb. no \leftarrow or \rightrightarrows (a copyist's oversight); JSW is based on A, even though the placement and length of \leftarrow and \rightrightarrows vary there (see Facsimile XI).	11–12	Cor.	A: no tie from b. 9, but the end of the tie appears in b. 10 after the page turn. A: <i>f cresc.</i> written between the Cor. staves; in Cor. III erroneous tie from b. 11 crossed out (\leftarrow in b. 11), and no dynamics in b. 12; D, E: <i>f</i> \leftarrow for Cor. III in b. 12 (\leftarrow probably added by the copyist, because of the <i>cresc. molto</i> in the previous bars); in JSW <i>cresc. molto</i> has been emended in Cor. III by analogy with other Cor.
	VI. I, II	A: originally	14	Timp.	D: <i>f</i> instead of <i>ff</i> (a copyist's misreading); in JSW <i>ff</i> has been given as in A and E.
			15	Tbn. I, II	A, D: no <i>f</i> ; in JSW <i>f</i> has been added by analogy with Cor., and as in E.
		later crossed out and rests added (see Facsimile XI).	17, 19	Va. Vc.	D, E: no staccato dots (a copyist's or engraver's oversight?); in JSW the staccato dots have been included as in A.
	VI. II Va. Vc.	A: originally as bb. 340 (VI. II), 341 (Va.), or 342 (Vc.); later scraped off with a sharp tool (Va. in b. 343 crossed out) and changed to the present reading (see Facsimile XI).	19	Cb.	A: no <i>dim.</i> ; <i>dim.</i> in D and E may have been copied as in Timp., and may have been unnecessarily repeated in Timp. also in A (cf. <i>dim.</i> in b. 17); however, in JSW the reading in D and E has been retained.
	Cb.	A: no \leftarrow or \rightrightarrows ; D, E: no \leftarrow , <i>fff</i> \rightrightarrows in b. 343 (probably mistakenly copied from Vc.); in JSW \leftarrow and \rightrightarrows have been added by analogy with Tbn.	20	Timp.	A, D, E: <i>pp</i> in the middle / at the end of b. 19; in JSW <i>pp</i> has been placed in accordance with Cb.
342	Piatti	D: <i>ten.</i> instead of <i>austöner</i> ; E: <i>Solo</i> ; in JSW the indication is in accordance with A.		Cb.	D, E: no <i>ppp</i> (a copyist's oversight or misinterpretation?); in JSW <i>ppp</i> has been included as in A.
343	Fg.	D, E: \rightrightarrows from <i>fff</i> to the end of the bar (possibly mistakenly copied from Cor. and other Brass or Vc.); in JSW \rightrightarrows has been excluded in accordance with A and WW. in the previous bars.	26	Cor.	A: originally <i>d¹</i> (Cor. I), <i>g</i> (Cor. II), and <i>bb¹</i> (Cor. III?); later crossed out and changed to the present reading.
344	Tutti	A: rehearsal letter <i>T</i> ; <i>Un poco stretto</i> (instead of <i>stretto</i> , written below the Cb. staff; see Facsimile XI).	30	Fl. Cl.	D, E: no <i>f</i> at \downarrow (probably excluded as seemingly redundant); in JSW <i>f</i> has been included as in A.
345	Fg.	A: no <i>ff</i> .	32–33	Tutti	A: <i>nicht schlepp[en]</i> written in pencil above the Fl. staff (probably not by Sibelius).
347	Fg. Timp.	A: no staccato dot. D, E: <i>ff</i> (possibly a copyist's misreading); in JSW <i>fff</i> has been included as in A.	36, 37	Cor. Timp.	D, E: no <i>p</i> in b. 36 (probably excluded as seemingly redundant); <i>dim.</i> in b. 36; in JSW <i>p</i> has been included and <i>dim.</i> has been placed as in A.
356	Fg. Tbn. Tb.	D, E: no <i>ff</i> (a copyist's oversight?); in JSW <i>ff</i> has been included as in A and by analogy with other WW. D, E: no <i>cresc.</i> (probably a copyist's misinterpretation); in JSW <i>cresc.</i> has been included as in A and by analogy with Timp.	38	Tutti	A: originally <i>Meno moderato</i> ; later <i>moderato</i> crossed out and replaced with <i>andante</i> (see Facsimile XII).
357–358	Fl. Ob. Cl.	A: in Cl. no \leftarrow ; D, E: \leftarrow in b. 358; in JSW the placement of \leftarrow is based on A.		Str.	A: \downarrow - 108 and <i>risoluto</i> written in pencil above the Va. and VI. II staff (see Facsimile XII); D, H-2: (\downarrow = 108). D, E: very short \leftarrow , <i>mf</i> at 2/4 (a copyist's or engraver's inaccuracy); in JSW the placement of \leftarrow and <i>mf</i> is based on A and by analogy with b. 42.
			38, 42	Va.	D: no staccato dots (a copyist's oversight); in JSW the staccato dots have been included as in A and E (and by analogy with Vc. and Cb).
			46, 47	Cl.	A, E: in A, \rightrightarrows after <i>fp</i> in b. 46 (see Facsimile XII); likewise in E in b. 46 and in Cl. II in b. 47; since \rightrightarrows has been inconsistently notated in A (and is not included in D), it has not been included in JSW.
				Va. Vc. Cb.	A: no staccato dots in Cb., and, in b. 47, none in Va. or Vc.
			48–49, 50–64	Timp.	A: no ties.

Movement IV

The number of bars in A differs from that in the final version (D and E). In the Critical Remarks the bar numbers always refer to the final bar numbering.

Instrumentation in A: 2 Fl. | 2 Ob. | 2 Cl. in A | Fg | Corni in E | 3 Tr. in E | 3 Trb. | Timp (E H C) | Arpa | [+Str.]

Bar	Part	Source: Remark
1	Tutti	H-1, H-2: \downarrow = 48.
	Str.	D, E: <i>f Largamente ed appassionato</i> ; in JSW the instruction is in accordance with A.
1–8	Cor.	A: no \rightrightarrows .

- 50 Tutti A: *molto* (after *Allegro*) added in pencil; 144 (possibly a metronome marking, "♩ = 144") written in pencil between the VI. II and Va. staves (see Facsimile XIII); H-2: ♩ = 168.
- Cor. II A: *mf* changed to *mp*; D: no *sempre*; in JSW *sempre* has been included as in A (in b. 51) and E, and by analogy with Cor. IV in b. 56.
- 50, 56, 62 Cl. Fg. A: no staccato dots (see Facsimile XIII).
- 56 WW. A: in Cl. and Fg. no tenuto line (also missing in Fg. in E); D, E: > begins after ♩ and ends after ♩; the reading in JSW is based on A, where a long accent is clearly intended.
- 56, 62 Ob. A: no staccato dots.
- 58, 63–64 Cl. Fg. A: no staccato dots (with the exception of Cl. in b. 64).
- 64–65 Timp. A: mistakenly drawn trill line crossed out.
- 64–68 VI. II Vc. A: no > or *pp*.
- 66 Cb. A: *arco* missing.
- 68 Cb. A: staccato dot at 1/4; since there is no staccato dot in the corresponding bars 74, 79 (Va.) and 82 (VI. I), in JSW the reading in D and E has been retained.
- 73–84 Str. A, D, E: only a few of the staccato dots are notated; in JSW the staccato dots have been added by analogy with the articulation patterns in bb. 67–72 (and the occasional staccato dots in Fg. in b. 76, and VI. I, II, and Vc. in bb. 80 and 83 in A and D); because of the different melodic figure, no staccato dots have been added to ♩ in bb. 75 and 83.
- 74–75 Fg. Cor. II, IV D, E: in Fg. < begins in b. 75; < only in Cor. IV in E; in JSW the placement of < is based on A (also in accordance with Cor. IV in E).
- 75 Fg. A, D, E: no staccato dots; in JSW the staccato dots have been added by analogy with the articulation in Str. (see also the comment at bb. 73–84).
- Timp. A, D, E: *cresc.* at the end of b. 74; in JSW *cresc.* has been placed by analogy with Str.
- Va. A, D, E: in addition to the staccato dots, the slur at 3–4/8 is also missing; in JSW the slur has been added by analogy with Va. and Cb. in bb. 69 and 72 as well as VI. I, II, and Vc. in bb. 80 and 83.
- 77 Vc. D, E: > begins after ♩ and ends after ♩; in JSW the reading is based on A, where > is clearly intended.
- 82–83 Ob. Cor. A, D, E: < begins in b. 83; in JSW the beginning of < has been placed by analogy with Fg. and Cor. II and IV in bb. 74–75.
- 85 Tb. D, E: > ends in b. 86; in JSW the placement of > is based on A and by analogy with b. 77.
- 86, 90, 95 VI. I, II A: no slur or staccato dots; D, E: no staccato dots at 3/8 and 4/8; since the change of articulation after b. 84 seems intentional, in JSW the reading in D and E has been retained (i.e., no staccato dots have been added).
- 89, 91 VI. I, II Cb. A, D, E: no >; in JSW > has been added by analogy with bb. 85, 87, 93, and 94.
- 90 VI. I, II A, D, E: no <; in JSW < has been added by analogy with b. 86 (cf. also *cresc.* in b. 95 and Cb. in bb. 87–88 and 91–92).
- 91 Ob. Cl. A, D, E: no *f*; in JSW *f* has been added by analogy with b. 87 and Fg.
- 93 Cb. A, D, E: no *mf*; in JSW the addition has been made in accordance with the overall dynamics.
- 95 Cb. A: no *cresc.*
- 103 Brass Str. A, D, E: no *f* at the second ♩; in JSW *f* has been added by analogy with b. 105 and Timp.
- 105 Tr. Tbn. A: no *f* on either chord.
- Timp. A, D, E: no staccato dots; in JSW staccato dots have been added by analogy with b. 103 (cf. also bb. 416–417).
- 106 Va. A: no *f*.
- 106–109 Timp. A: no ties.
- 106–109, 112–115 VI. I, II Va. D, E: beams ♩ ♩; in JSW the beam notation in A has been retained.
- 107–109, 113–115 WW. Brass A: in Tb. no > in bb. 107–109; D, E: > from the beginning of b. 107/113 to the end of b. 109/115; in JSW the placement and the length of > are based on A.
- 107–112 Tutti A: *Poco a poco più allegro.*
- 110~111 Tutti A: two bars crossed out

in Fl., Ob., Cl., and Cor. originally ♩ at 4/8 in b. 110, later changed to ♩, but ♩ left unchanged.

Fg. A: no > in b. 110 (nor in b. 116); in b. 111 rests after 1/8 (♩ ♩ ♩), and no <.

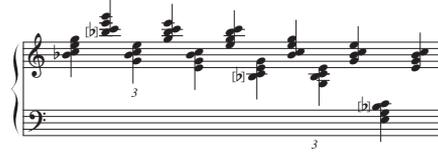
112 VI. II A: no *f*.

112–123 Fl. Ob. Cl. A:

118 VI. I, II D, E: no *f* (a copyist's misinterpretation); in JSW *f* has been included as in A.

119–147 Cb. A: *hela vägen 1/8 delar* [the whole way in eighth notes] written in pencil below the Cb. staff on p. 12; followed thereafter on pp. 13–15, below the Cb. staff, by a line in the same pencil, ending in b. 147; the annotation, probably meant for the copyist, refers to bb. 120 and 124, where eighth notes were originally divided into sixteenth notes and the beams later changed to (single) eighth-note beams, as well as to the Cb. in the following passage (eighth

		notes divided into sixteenth notes also in bb. 130–131, 140–142 and 145–147). D, E: in bb. 130–147 eighth notes are indicated to be divided into sixteenth notes with slashes; the annotation and the pencilled line in A clearly imply that Sibelius wanted the division into sixteenth notes to be cancelled, but the copyist probably understood the annotation to apply only bb. 120 and 124; in JSW, the emendation has been made in accordance with Sibelius's instructions in A .			
123	WW.	D: no <i>ff</i> (also missing in Fl. I in E); in JSW <i>ff</i> has been included as in A and Fl. II in E .			Timp.
	Str.	A: in Vl. I, II originally $e^{\sharp 1}$ (\downarrow or \downarrow) at the beginning of the bar; later replaced with γ			Vc.
123–124	Timp.	A: originally notated as in bb. 125–126 (but with the dynamic marking <i>fp</i> \rhd); later crossed out.	162		Timp.
125	Vl. I, II	D, E: \rhd ends at 4/8; JSW is based on A , where a (long) accent on the note a^1 is clearly intended.	163		Cb.
126	Timp.	D, E: <i>cresc.</i> at the end of b. 125 (a copyist's misinterpretation); in JSW the placement of <i>cresc.</i> is based on A .	163–165		Fig. I
127	Cb.	A: at 1/4 \downarrow crossed out; \ddagger notated instead.	165–166		Cor. II, IV
132–135	Timp.	D: no ties; in JSW the ties have been included as in A and E (cf. also bb. 125–129).	166		Fig. II
135	Fl.	A: originally f^1 at 4/8; later changed to the present reading.	167–168		Vl. I, II Cor. II, IV
	Ob. II	E: the slur ends at 3/8.	168		Ob.
	Cl.	A: originally g^{\sharp} (?) at 4/8; later crossed out and changed to the present reading.			Cl. Vl. I, II
	Fig.	A: originally $\#$ before 2/8; later changed to \ddagger .	169		Fl.
138	Str.	A: no $>$.	170		Cor. II, IV
138–147	Timp.	A: no ties; D, E: in bb. 141 and 143 tr with trill lines; in JSW trill lines have been excluded in accordance with A .			Vl. I, II Va.
145	Cor. III, IV	D: no <i>cresc. molto</i> ; in JSW <i>cresc. molto</i> has been included as in A and E (also by analogy with Cor. I, II).	170–172		Fig.
146–149	Tutti	A: <i>redan vildt</i> [already wildly] annotated in pencil below the Cb. staff (by Sibelius?).	171		Va.
148	Cor. IV Piatti	A: originally c^1 ; later crossed out	174		Fig.
148, 150	Timp.	A: originally <i>Bäcken</i> [sic] <i>e G. cassa</i> ; <i>Bäcken</i> later replaced with <i>Piatti</i> .			Vc.
156	Tutti	A: originally as Tb.; later changed to the present reading.	175		Cl. I Arpa
	Piatti/Gr.c.	A: no <i>ffz</i> (also missing in Fl. in E); <i>Lunga/longa</i> above the Fl. and Vl. I staves, and below the Cb. staff (see Facsimile XIV); D: <i>lungo</i> above the Fl., Vl. I, and Cb. staves (E: <i>lungo</i> for each instrument); D, E: no \rhd in Vl. I, II (a copyist's oversight); in JSW <i>lunga</i> has been given as in A (as a general instruction); \rhd in Vl. I, II has been included as in A (see Facsimile XIV).			
	Vl. I, II	A: blank bar (neither \downarrow nor \ddagger , see Facsimile XIV).			
	Vl. I, II	A: \blacksquare and ∇ (?) marked in pencil above the Timp. staff (see Facsimile XIV).			
158	Vl. II	D, E: no <i>risoluto</i> ; in JSW <i>risoluto</i> has been included as in A .	175, 179		WW.
161–163	Tutti	A: for the original reading, see Facsimile XIV; in the deleted bar corresponding to b. 163 in the final score, the tempo marking is <i>Largamente</i> ($\downarrow = \downarrow$).			
					A: tremolo (\circ) on pitch e , <i>pp</i> (see Facsimile XIV).
					A: <i>An der Spitze</i> .
					D, E: no staccato dot (a copyist's oversight); in JSW the staccato dot has been included as in A (see also Facsimile XIV).
					A: no \rhd ; <i>arco</i> written in the latter half of the bar, below the staff, and no <i>arco</i> in the corresponding crossed-out bar (see Facsimile XIV), leaving uncertain whether <i>arco</i> refers to the following bar (meaning that b. 163 should still be played <i>pizz.</i>); in JSW the reading in D and E has been retained.
					D, E: no short slurs ($\downarrow \downarrow$ etc.; a copyist's misinterpretation); in JSW the reading in A has been retained.
					D, E: whole-bar \ll in b. 165, \gg at 1–2/4 in b. 166; in JSW \ll and \gg have been placed as in A and as in b. 169 in D and E .
					D, E: no <i>dolce</i> (a copyist's oversight); in JSW <i>dolce</i> has been included as in A (cf. also Cor. and Cb. in b. 165).
					A, E: no tenuto lines.
					A: \rhd both in b. 167 and b. 168; it is not clear whether \rhd in b. 167 is intended to be continued in b. 168 (after a page turn).
					A: <i>cresc.</i> instead of \ll ; since in corresponding bars (for instance, b. 377) there is \ll instead of <i>cresc.</i> , in JSW the reading in D and E has been retained.
					A: only short \ll (ends at the last \downarrow).
					D, E: \rhd ends at 2–3/4 with <i>p</i> in the middle of the bar (a copyist's inaccuracy); in JSW the length of \rhd and placement of <i>p</i> are based on A .
					A: in Fl. II \circ on pitch e^1 ; \ll begins in the middle of the bar.
					D, E: \rhd ends at 2/4; in JSW the length of \rhd is based on A .
					D, E: \rhd ends at the second \downarrow (E: in Va. \rhd continues to the end of the bar); in JSW the placement of \rhd is based on A (cf. also b. 166).
					D, E: no \ll (a copyist's oversight); in JSW \ll has been included as in A .
					D, E: no \ll \gg , but only \ll as in Vl. I, II (a copyist's or engraver's misinterpretation?); in JSW \ll \gg has been included as in A .
					D, E: <i>poco f</i> instead of <i>poco forte</i> ; in JSW the reading in A has been retained.
					A, D, E: no ∇ ; in JSW ∇ has been added by analogy with Vl. I.
					A: in the latter half of the bar the (notated) pitch in Cl. I, d^1 , and in Arpa, c^2 , c^1 and c imply two different chords simultaneously (see Facsimile XV); it is possible that Sibelius either notated Cl. erroneously in A or later changed the Arpa part, and the revision ended up in D and E ; even though the chord in b. 175 differs from that in the corresponding bb. 179, 383, and 387, in JSW the reading in D (and E) has been retained.
					A, D, E: length and placement of \ll and \gg vary (see also Facsimiles XV and XVI); in JSW \ll and \gg have been placed in accordance with the placements in D in Fl., Vl. I, and Vc.

- 176–177 VI. I Vc. A: originally
- 
- later crossed out and changed to the present reading (see also Facsimiles XV and XVI).
- 176–177 Fg. A: > from the middle of b. 176 to 2/4 in b. 177 (likewise in Fg. II in E); no *dim.* or *p*.
- VI. I D, E: tie between these bars (a copyist's or engraver's misinterpretation?); in JSW the tie has been omitted as in A, and by analogy with Vc. (cf. also Fl. and the crossed-out Ob. in bb. 180–181; see also Facsimiles XV and XVI).
- 177 Ob. Cl. A: in Ob. no > (see Facsimile XV); D, E: < continues to the end of the bar; no > ; in JSW > has been added in Ob. by analogy with Cl. in A; in both instruments the placement of > has been based on the ending of < and the shape of the melodic figure (cf. also b. 385, VI. II, Va., Vc.).
- Timp. A: < ends at the last \downarrow (see Facsimile XV); even though the length of < in A is clear, in JSW the reading in D and E has been retained, also in accordance with Timp. in b. 181.
- Va. D, E: ♪ ; in JSW the grace note has been notated as in A.
- 178–179 Fg. A, D, E: no < or > ; in JSW < and > have been added by analogy with bb. 174–175.
- 178–181 Ob. A: originally
- 
- later crossed out and the present reading in b. 179 notated on staff 2 (see Facsimile XVI).
- 179 Ob. II A: *f* instead of *fz* (likewise in Ob. II in E; see also Facsimile XVI).
- Cor. A: originally
- 
- later crossed out and the present reading notated on the staves below (annotated *Corni*, see Facsimile XVI).
- 180 Fl. D: *dim.* at 4/4; in JSW *dim.* has been placed as in A.
- 181 Cor. A: it is not clear whether the slur is intended to begin at ♪ or at the first \downarrow (see Facsimile XVI; cf. also Cl.); E: the slur begins at 1/8.
- Timp. A: no < ; at 8/8 > in addition to the staccato dot (possibly inadvertently copied; see Facsimile XVI, cf. also b. 177).
- VI. II Va. D, E: > from the beginning of the bar; in JSW the placement of > is based on A.
- 182 Fg. Cor. Arpa A: Fg. and Cor. originally *mf* (in Fg. crossed out); later *f* and *poco forte* indicated instead; D, E: *poco f* instead of *poco forte*.
- VI. II Va. D, E: *mf* at the end of b. 181 (a copyist's or engraver's inaccuracy); JSW is based on A (cf. also Cb.).
- 183 Arpa A: no \flat before *bb*² or *b \flat* .
- VI. I Vc. D, E: > instead of > ; in JSW the accent has been notated as in A.
- 184 Cor. III, IV A: originally also upward stems (for Cor. III?, rest for Cor. III, however); later crossed out.
- VI. I A: originally slur at 1–2/4; later crossed out.
- 185 Cor. II–IV D, E: whole-bar > ; in JSW the length of > is based on A.
- Arpa A: originally
- 
- later crossed out and the present reading notated on staves 23 and 24.
- 186 Ob. A, D, E: no *più f*; in JSW *più f* has been added by analogy with VI. I and Vc. (cf. also Fg.).
- Arpa D, E: *più f* instead of *più forte*.
- VI. I Vc. A: in Vc. erroneously ♪ instead of ♪ (see Facsimile XVII); D, E: no *più f* (a copyist's or engraver's oversight?); in JSW *più f* has been included as in A.
- 187 WW. A: in Fg. *fz* at 3/8 crossed out; D, E: *fz* for Fl. I, Ob. I, (in D also for Ob. II), Cl. I, and Fg. I, and *f* for Fl. II, Cl. II, and Fg. II (a copyist's misinterpretation?); in JSW the placement of *fz* and *f* is based on A (see also Facsimile XVII).
- Arpa A: no \flat before *bb* or *B \flat* (see Facsimile XVII).
- 188 Fl. Ob. Cl. Cor. I A: length and placement of < vary between 5/8 and 7/8; in Cl. portato dot only at 8/8; in Cor. I no slur at 5–8/8 (see Facsimile XVII).
- 189 Tbn. I A, D: no portato line on ♪ ; in JSW the portato line has been included as in E and by analogy with Tr. II.
- Timp. A: (*sehr weich*) annotated on the Tbn. III staff (between the Tbn. I, II, and Timp. staves), possibly intended for Timp. (see Facsimile XVII).
- Arpa A: the six chords originally marked as sextuplets, not triplets; later the 6's were crossed out and changed to 3's; originally an extra chord (itches as at the last ♪ after ♪ ; later crossed out (see Facsimile XVII).
- 190–191 Tr. Tbn. A: in Tr. I a continuation of a slur written with a separate pen stroke in b. 191 (Sibelius's inaccuracy); in Tr. III no slur; in b. 191 *poco f* changed to *più f* (in Tbn. III *f* only); portato line in Tbn. III only; D, E: the slur from 1/4 in b. 190 continues to b. 191, and the new slur begins at 4/4 in b. 191 (a copyist's misinterpretation, probably caused by Sibelius's somewhat ambiguous notation); in JSW the end of the first slur and the beginning of the second have been placed as in A (cf. also bb. 398–400); *poco f* has been retained as in D and E (cf. also b. 399).

- 192 Timp. A: originally *mp* (at the end of b. 191); later changed to *mf*.
- 197 Tutti A: *Allegro molto come sopra* (the last two words in pencil, probably not by Sibelius) written above the Fl. staff; above the Vl. I staff *Allegro molto* only.
- 198–228 Str. A, D, E: no staccato dots in bb. 198, 201, 203, 207, 211, 223, and 227–228; in JSW staccato dots have been added by analogy with Fg. in bb. 198–199 and 201–202 and Str. bb. 67–84, but only in those bars where the melodic figure is analogous to the Fg. figure.
- 200, 202, 206 Va. Vc. Cb. A, D, E: articulation different from that in bb. 77 and 85–94 (\rightrightarrows instead of \rightrightarrows); since the difference may be intentional, it has been retained in JSW.
- 201–202 Fg. I A: no staccato dots.
206 Va. A: \rightrightarrows notated above \downarrow ; D, E: *pp* \rightrightarrows (below the staff) as well as \rightrightarrows (above the staff); in JSW only *pp* \rightrightarrows has been included in accordance with A (cf. Cb. and Vc. in bb. 200 and 202).
- 208, 212 Fg. Cl. A: in b. 208 no \rightrightarrows ; D, E: *pp* (b. 208) or *p* (b. 212) below the staff, *ma marcato* above the staff; in JSW *pp* / *p ma marcato* has been placed as in A.
- 209–210, 213–214 Fg. Cl. A: no staccato dots.
210 Cb. A, D, E: no \rightrightarrows ; in JSW \rightrightarrows has been added by analogy with Va., Vc., and Cb. in bb. 200, 202, and 206.
- 217 Va. D, E: no \rightrightarrows (a copyist's or engraver's oversight?); in JSW \rightrightarrows has been included as in A.
- 218–219 Timp. A: \rightrightarrows begins at 2/4 in b. 218 and ends before 2/4 in b. 219.
- 219–220 Tutti A: caesura (') marked above the Fl. and Vl. I staff as well as on Cor. III–IV, the Timp. staff, and below the Cb. staff; in addition, \frown or \smile marked in pencil at the bar line above staff 1 and below the Cb. staff, as well as above the Vl. I staff (possibly by Sibelius, for conducting purposes).
- 220–227 Ob. Cl. A: originally
-
- later crossed out.
- 221–222, 225–226, 229–230 Fl. Fg. Cor. I, II Tbn. I, II A: no staccato dots; D, E: no staccato dots for Tbn. I, II in bb. 229–230; in JSW staccato dots for Tbn. I, II have been added by analogy with similar phrases in WW. and Brass.
- 228 Fl. D: no *mp* (missing also in Fl. II in E; a copyist's misinterpretation); in JSW *mp* has been included as in A and Fl. I in E.
Ob. D, E: *p* instead of *mp* (a copyist's misinterpretation?); in JSW *mp* has been included as in A (cf. also Fl.).
- 230–237 Fg. Tbn. III Va. Cb. A, D, E: in A placement and length of \rightrightarrows vary; no \rightrightarrows in Tbn. III or Cb. in
- b. 235; in JSW \rightrightarrows in Tbn. III and Cb. in b. 235 has been added by analogy with the same figure in the surrounding bars.
- 236 Ob. Cl. A: b. 237 initially notated one bar too early; later crossed out.
- 237–238, 242–244 Cl. A:
-
- 238 Vc. D, E: no *mf* (a copyist's oversight?); in JSW *mf* has been included as in A.
- 240 Picc. D: b^2 (\natural before the note) instead of $b b^2$ at 6/16 (and 8/16, a copyist's or engraver's inaccuracy); in JSW \natural has been corrected to b as in Fg. and in Str. (also in accordance with A and E).
- 240–241 Fg. D: no *f* (missing also in Fg. I in E) or \rightrightarrows ; in JSW *f* has been included as in A, and \rightrightarrows has been added by analogy with Picc.
- Cor. D, E: no \rightrightarrows (only in b. 241 for Cor. III in E; a copyist's oversight); in JSW \rightrightarrows has been included as in A.
- 240–241, 245, 257, 261 Tr. II, III A: in Tr. III in addition to the tie from b. 240 to b. 241, a long slur from b. 240 to \downarrow in b. 241; no tie from \downarrow to \downarrow
- 240–267 Arpa D: glissandi marked with straight glissando lines; in A and D slurs only in bb. 240–241 and 256–257; in JSW the glissando notation in A and E has been retained, and slurs have been added as in bb. 240–241 and 256–257 in A and D.
- 241 Tbn. A: the slur ends at 3/8.
- 241, 245, 257, 261, 264, 267 Arpa D, E: the last \natural placed at 2/4, and no rests thereafter (probably a copyist's misreading or inaccuracy); in JSW the last \natural has been placed as in A (for bb. 261, 264, and 267 see Facsimile XVIII).
- 244 Fg. A, D, E: no *più f* (in E *f* for Fg. II); in JSW *più f* has been added by analogy with Picc. (see also Tr., Tbn., and Str.).
- 244–245 Picc. Fg. Cor. A, D, E: no \rightrightarrows (Picc., Fg.) or \rightrightarrows (Cor.) as appear in the corresponding bb. 240–241; however, since the overall dynamics in bb. 244–245 differs from those in bb. 240–241 (for example, no *cresc.* in Str.), no emendation has been made in JSW (cf. also bb. 256–257 and 260–261).
- 249 Va. Vc. Cb. D, E: \rightrightarrows (probably copied by mistake from Vl. I, II); in JSW \rightrightarrows has been excluded in accordance with A.
- 250 Va. D, E: no \rightrightarrows (probably a copyist's oversight); in JSW \rightrightarrows has been included as in A.
- 253–254, 258–260 Cl. A:
-
- 255 Arpa D: in the tuning C instead of G (an engraver's inaccuracy); in JSW the tuning has been given in accordance with A and E.
- 256–257 Picc. Str. A: only a short \rightrightarrows (ends at the bar line or at the beginning of b. 257); D, E: in Str.

		◀ ends in b. 256; in JSW ◀ has been emended by analogy with Picc. in D and bb. 240–241.				
	Fg.	A, D, E: no ◀; in JSW ◀ has been added by analogy with Picc. and Str. (cf. bb. 240–241).			Str.	changes in bb. 266–267, the reading in D and E has been retained in JSW. A: originally pitch <i>a</i> at the last ♩; later revised, and the revision annotated <i>b</i> (= <i>b♯</i>) in the right margin (see Facsimile XVIII).
256–257, 260–261	Timp.	D: no tie in bb. 256–257; the beginning of the tie is missing from b. 260, which immediately precedes a page turn (an engraver's inaccuracy); JSW is based on A and E.	269, 274–275	Fg.		A, D, E: no staccato dots; in JSW staccato dots have been added by analogy with corresponding earlier bars and Tr. in bb. 271–272.
257	Tr. II, III Timp.	A: no tie from ♩ to ♩ A, D, E: at 2/4 consistently ♩ (instead of ♩, cf. bb. 241, 245, and 261) in each of the sources.	270, 271	Ob. I		D: pitch at the second ♩ <i>b</i> ² instead of <i>c</i> ³ (a copyist's or engraver's inaccuracy); in JSW the pitch has been emended by analogy with Fl. I and Cl. I (and in accordance with A and E).
	Arpa	A, D, E: no <i>ff</i> ; in JSW <i>ff</i> has been added as in bb. 241 and 245 (cf. also Picc. and Fg.).	270–271, 276–277	Tr.		A, D, E: no tie/slur from ♩ to ♩; in JSW ties/slurs have been added by analogy with bb. 289–290.
258	Ob. Cl. Cor. Str.	D, E: in Ob. and Cl. <i>ff</i> instead of <i>f</i> (a copyist's misinterpretation); A, D, E: placement of <i>cresc.</i> varies slightly; in JSW <i>f</i> in Ob. and Cl. has been included as in A; <i>cresc.</i> has been uniformly aligned as in Str. in A and D.	273–274	VI. I, II		A: no slurs (only tie from b. 273 to b. 274); no staccato dots with the exception of VI. I on ♩ E: <i>g</i> ² instead of <i>f</i> ^{#2} at 4/8.
258–259, 261–263	Ob. II	A: <i>db</i> ² instead of <i>d</i> ^{#2} .				A, D, E: no staccato dots; in JSW staccato dots have been added by analogy with bb. 271–272 and Fg., Tb., and Cb. in bb. 293–294.
260–261	Picc. Cl.	D: two slurs, one in b. 260, the other in b. 261; in JSW one continuous slur has been given as in A and E, and by analogy with bb. 240–241, 244–245, and 256–257.	278	Tr. I, II		A: slur at 1–2/8 (cf. also Tbn. in the remark at bb. 294–295). A: ♩
261	Fg.	D, E: <i>ff</i> at ♩ (as in b. 257); in JSW <i>ff</i> has been omitted as in A and by analogy with the Picc. in all sources (cf. also Arpa).	279–284	Picc.		D: no division dots after b. 279; in JSW the division dots have been notated as in A.
	Ob.	D, E: no <i>ff</i> ; in JSW <i>ff</i> has been included as in A and by analogy with Cl.	280, 284	Picc. VI. I, II Va. Vc.		A: notated <i>ff</i> ; it is not clear whether <i>mf</i> and <i>f</i> are intended to be repeated in these bars; in JSW the reading in D and E has been retained.
	Cor. I, III	A: in Cor. III, IV ♩ instead of ♩; E: in Cor. I, III ♩ instead of ♩.				A, D, E: no > (cf. Tr.); in JSW the difference between Ob., Cl. and Tr. has been retained (cf. also b. 286).
	Tr. II, III	D: end of the tie from b. 260 missing (an engraver's oversight, probably owing to the page turn).	281–282	Ob. Cl.		D, E: staccato dot (a copyist's inaccuracy); in JSW the staccato dot has been omitted in accordance with A and by analogy with other WW. and Cor.
261–264	Cl.	A:	281, 285	Fg.		
						
		(see also Facsimile XVIII).	281–282, 285–286	Tr.		A: originally (erroneously) notated one bar later, and the corrected bars notated on the Tbn. staves below; in the original, crossed-out reading no > ; D, E: no > ; in JSW > has been included in accordance with the revised reading in A (cf. also bb. 297–298 and 301–302); since no source gives > in the corresponding bb. 285–286, and since the dynamics there differs from bb. 281–282, > has not been added in bb. 285–286.
263	Cor. II, III Vc. Cb.	A: no tie from ♩ to ♩ (see Facsimile XVIII). A: initially two slurs; later emended to a single long slur (see Facsimile XVIII).				A: originally slur from b. 282 to b. 283, ending at ♩ (pitch <i>B♯</i> ?); later replaced with ♩ at 1/8 in b. 283.
264	Tbn. I	A: no slur.				A, D: no <i>a</i> 2; in JSW <i>a</i> 2 has been included by analogy with b. 279 and in accordance with E.
265	Picc.	A: notated <i>ff</i> (probably not intended to be repeated, however).				D: ♩ before <i>e</i> ² missing; in JSW ♩ has been added in accordance with Ob. and as in A and E.
	Cor. II	A: erroneously ♩ instead of ♩, no tie.				A: originally b. 287 notated one bar too early; later crossed out and changed to the present reading.
266	Picc.	D: no <i>ff</i> (likewise in Fl. II in E; a copyist's oversight); in JSW <i>ff</i> has been included as in A and Picc. I in E.	282–283	Fg.		A, D, E: in b. 286 ◀ consistently in each of the sources; A: <i>ff</i> crossed out in
	Timp.	A: originally 	283	Cl.		
		later crossed out and changed to the present reading (see also Facsimile XVIII); D: no <i>cresc. possibile</i> ; in JSW <i>cresc. possibile</i> has been included as in A and by analogy with the other instruments.	284	Cl.		
266–267	Tutti	A: the bars are repeated; see Facsimile XVIII.	286	Fl. Ob. Cl.		
267	Arpa lower	A: <i>f</i> [#] instead of <i>d</i> [#] at the beginning of the bar (cf. bb. 261 and 264; see Facsimile XVIII); since Sibelius also made other	286, 287	Timp.		

		b. 287; even though \leftarrow may be connected to the earlier reading in A , it has been retained in JSW.			
287	Fg.	A, D, E: no <i>marcatissimo</i> ; in JSW the instruction has been added by analogy with Tb. and Cb. in D and E .		303	Tutti
	Vc.	A: <i>fz</i> changed to <i>ff</i> .			A: no rehearsal letter (<i>P</i> in b. 295 is followed by the letter <i>R</i> in b. 312).
	Cb.	A: no <i>marcatissimo</i> .			A: no slur.
287–289	Tb.	A: no notation for Tb.		304, 306	Fg. Cb.
288	Fg. Tb. Cb.	A, D, E: no staccato dots; in JSW the staccato dots have been added by analogy with corresponding earlier bars and in accordance with the staccato articulation that follows in bb. 293 and 294.			A: no staccato dots; D, E: in Cb. no staccato dots in b. 304; in JSW the staccato dots have been added by analogy with Fg. and in accordance with b. 306.
		A: no \rightrightarrows .			A: division slashes scraped off with a sharp tool.
289–290	Fg.	A, D, E: the staccato dot at 1/4 differs from the corresponding bars, especially bb. 273 and 289; it is possible that Sibelius inadvertently notated one staccato dot too many; however, because the dot in this bar appears consistently in each of the sources, it has been retained in JSW.		305	Vc. Cb.
292	Tr.	A, D, E: no slur from b. 292 to b. 293; in JSW the slur has been added by analogy with Tbn. and Cb., and with Tr. I, II in bb. 289–290.			A: \rightrightarrows (long accent) on \downarrow ; because these bars in A contain several differences from D (see the remarks on bb. 303–306), \rightrightarrows has not been included in JSW.
292–293	Fg.	A: no notation for Tbn. III.		306	Fg.
292–294	Tbn. III	A: no staccato dots.			A, D, E: no \leftarrow ; in JSW \leftarrow has been added by analogy with Cb.
294	Fg. Cb.	A, E: $_$ at 1–4/8.			A: placement and length of \leftarrow vary (for example, \leftarrow begins at the end of b. 305 in Vc. and Cb.).
294–295	Tutti	A: one bar crossed out, notation for Tbn./Tb., Timp., and Cb. (with \times for all other instruments)		309–310	Cor. I, II
				311	Cl.
					A: no ties.
					A, D, E: no $\downarrow \ddagger$ instead of $\downarrow \ddagger$ in each of the sources (retained in JSW).
					D, E: <i>ff</i> instead of <i>ffz</i> (a copyist's misreading?); in JSW <i>ffz</i> has been included as in A and by analogy with the rest of the orchestra.
				313, 315	Tbn. III
				313–315	Str.
					A: originally doubled Tbn. II in the lower octave; later changed to the present reading.
					A: in Vl. I, II, Va., and Vc. <i>f</i> at 1/4 and 2/4 in b. 313; in Cb. <i>ff</i> at 1/4 in bb. 313 and 315, and <i>f</i> at 2/4; in Str. no <i>ff</i> in b. 314
				316	Gr.c.
					D, E: no <i>cresc.</i> (a copyist's oversight?); in JSW <i>cresc.</i> has been included as in A and by analogy with b. 322.
				320	Tb.
					A, D, E: no slur; in JSW the slur has been added by analogy with Fg. (cf. also Tb. and Fg. in b. 287).
				321	Picc.
					A: no <i>f</i> .
					A, D, E: no \leftarrow ; in JSW \leftarrow has been added by analogy with Fg. and the corresponding bars 111 and 117.
				324	Cb.
					A, D: no <i>f</i> ; in JSW <i>f</i> has been included as in E and in accordance with the overall dynamics.
				326	Cb.
				328–329	Gr.c.
					A: no slur.
					A: original (illegible) reading on the Gr. c. staff crossed out.
					A: <i>Piatti et G. cassa</i> written on the Piatti staff; both instruments initially notated as Piatti in bb. 328 and 331 (with single note-heads and two stems, in opposite directions).
295	Vl. I, II Va. Vc.	A: at 4/8 \downarrow (instead of \downarrow ; likewise in bb. 299 and 326); in Vl. I, II <i>ff</i> changed to <i>f</i> ; D, E: <i>ff</i> instead of <i>f</i> (a copyist's misreading); in JSW <i>f</i> has been given in accordance with A .		330	Cb.
	Cb.	A: originally <i>E</i> instead of <i>e</i> at 1/8; later crossed out and changed to the present reading.			A: originally $\downarrow \downarrow$; later changed to the present reading.
296–297	Timp.	A: a tie from b. 296 to b. 297; D, E: no <i>fz</i> in b. 297 (a copyist's oversight); in JSW <i>fz</i> has been included as in A and in b. 301.		333	Tbn. I, II
300	Vc.	D: no \leftarrow (a copyist's or engraver's oversight); in JSW \leftarrow has been included as in A and E .			A, D: notated in tenor clef; the clef in A may derive from the original reading (see the remark on b. 334); in JSW the change of clefs has been omitted (also in accordance with E).
300–301	Fg.	A: pitch originally <i>E</i> instead of <i>F</i> ; later changed to the present reading.		333–337	Gr.c.
	Cor. Tr.	A: originally b. 301 notated one bar too early; later crossed out.			A, D: no ties; in JSW the ties have been included as in E and the surrounding bars.
301	Tr. Tbn.	D: <i>f</i> ; E: Tr. I, <i>fz</i> , but Tr. II, <i>ffz</i> and Tr. III, <i>f</i> ; the latter two are probably copyist's inaccuracies; in JSW <i>f</i> has been emended to <i>fz</i> as in A and the analogous b. 297.			D, E: each note \sharp instead of \sharp (probably a copyist's inaccuracy caused by \sharp in the other Str.); in JSW \sharp has been notated as in A .
	Timp.	A, D, E: no staccato dot; in JSW the staccato dot has been added by analogy with b. 297.		334	Tbn.
301–302	Ob. Cl. Cor.	A, D, E: no \rightrightarrows ; in JSW \rightrightarrows has been added by analogy with Cor. in bb. 297–298.			A: original notation crossed out (and therefore illegible), and two alternatives, the present reading and another (an erroneous F#-minor chord, crossed out), given at the bottom of the page (on staves 22 and 23, with annotation <i>Pos.</i> [<i>Posaunen</i>] twice).

The image shows a musical score snippet for four instruments: Tbn. I, II (?), Tb. (?), Timp., and Cb. The Tbn. I, II and Tb. parts are in bass clef with a key signature of one sharp (F#). The Timp. part is in bass clef with a key signature of one sharp. The Cb. part is in bass clef with a key signature of one sharp. The Tbn. I, II and Tb. parts have a dynamic marking of *f* and a slur over a group of notes. The Timp. part has a dynamic marking of *f* and a series of notes. The Cb. part has a dynamic marking of *f* and a single note.

- 337–338 Picc. D: the slur does not continue into b. 338 (likewise, in Picc. II in E, a copyist's and engraver's inaccuracy); in JSW the slur has been given as in A and Picc. I in E.
- 338 Piatti D, E: no *fff* or *austönen* (a copyist's oversight); in D, *ten.* instead of *austönen*; in JSW *fff* and *austönen* have been included as in A.
- 338, 340 Gr.c. D, E: no *fff* or *dim.* (a copyist's oversight?); in JSW *fff* and *dim.* have been included as in A.
- 339 Fl./Picc. A: no indication of Picc. changing to Fl. (D: *Flauti gr.* in b. 339).
- 348 Vc./2 A: the slur begins at the last triplet note in b. 347.
- 353 Tutti A: in Fl., Ob., Fg., Tbn., Tb., and Str. ♯ indicating the change of the key signature marked in pencil at the end of the bar.
- 353–354 Tutti A: single bar line, ♯ added in pencil on the Fl., Ob., Fg., Tbn., Tb., and Str. staves on p. 42, at the end of b. 353; double bar line on p. 43; the handwriting and the crossed-out page number 47 on p. 42 (with no crossed-out page number on p. 43) clearly show that pp. 42 and 43 were written on different occasions; R: double bar line in the bar corresponding to b. 354.
- Vc. A: the slur from b. 350 continues to the end of b. 354.
- 354 Cl. A: the new key signature (three ♭) added in pencil.
- 356 Fl. Fg. A: slurs from 1/2 to 2/2.
Cl. D, E: < continues to the end of the bar; in JSW the placement of < is based on A (cf. also b. 167).
- 357 Cl. I D, E: tie from ♩ to ♩; no tenuto line at ♩; JSW is based on A (for the omitted tie, cf. also Vl. I, II, Va., and Vc. in b. 377, as well as R).
- Va. A: div. 1 and 2 notated on separate staves; D, E: > instead of < (a copyist's misreading); in JSW < has been notated as in A (cf. also Ob., Cl., and Timp. in b. 168).
- Cb. A: ♩ changed to ♩; D, E: ♩ instead of ♩; in D, the placement of ♩, slightly after the last ♩ in Va., and aligned with ♩ in Cl. I may indicate that ♩ was intended, but ♩ was engraved by a mistake (at 7/8 there is ♩, however); the reading in JSW is based on A.
- 358 Fl. Va. Cb. A: *pp* (in Cb. *pp* also in the previous bar).
- 358–361 Cl. A: Cl. I and II notated on separate staves.
- 359 Cl. A: in Cl. I the last ♩ was originally *c♯1*; later crossed out and changed to the present reading; in Cl. II at 3–4/4 originally ♩ on *db1*; later changed to the present reading; D, E: no > (Cl. I) or < (a copyist's oversight); in JSW > and < have been included as in A.
- Cor. I A, D, E: no >; D, E: no *poco cresc.* (a copyist's oversight?); in JSW > has been added by analogy with Cl. I and *poco cresc.* has been included as in A.
- Va. A: originally the entire bar notated on the octave *db1-db2*; later changed to the present reading.
- Cb. A: one ♩ in the middle of the bar crossed out (originally one ♩ too many).
- 360 Cl. I A: originally a slur on the triplet; later crossed out.
- 361 Cl. I A: in addition to the tie, another tie from ♩ to ♩; tenuto at ♩ crossed out; D, E: no staccato dot at 1/4; in JSW the staccato dot has been included as in A and by analogy with Cor. I.
- Cl. II A: ♩ ♩; at 3–4/4 > (no new pitch at 4/4).
- 362, 363 Fg. D, E: < and > as in Ob. and Cl. (probably mistakenly added by the copyist); JSW is based on A.
- 363 Ob. Cl. D, E: > ends at 2/4; JSW is based on A (cf. also Vl. I, II in bb. 166 and 170).
- 364 Ob. Cl. A: originally



later crossed out and the present reading notated on the staves above.

A: ♩ notated below the fifth sextuplet note (c); since the sextuplet figuration elsewhere always features the half-step motion, in JSW the reading in D and E has been retained.

364–365 Fg. D, E: slur from 1/2 in b. 364 to 1/2 in b. 365; in JSW the slurs are based on A.

365 Ob. Cl. A: > at the first triplet note crossed out; E: in Cl. I no staccato dot on the first triplet note.

Fg. D, E: *cresc.* as in Ob. and Cl. (probably mistakenly added by the copyist); JSW is based on A.

Cor. III A: no > *p*; > (long accent) and an unnecessary slur beginning at 4/4 (rest in the following bar).

366 Cl. I E: tenuto line (no >) also at 2/4.

366–370 WW. Cor. Tr. A: for original reading see Appendix 15; later crossed out and the present reading of the Ob., Cl., and Fg. parts written on the staves below.

368, 369 Va. A: one ♩ missing in each bar.

369 Ob. Cl. D, E: < ends after the last ♩; in JSW the placement of < is based on A.

369–371 Vc./2 D, E: regular half-bar slurs (the previous slur before b. 369 ends in b. 368); in JSW the slurs have been given as in A and by analogy with Vl. II/2.

371 Ob. II A: originally *bb* on ♩; later crossed out and changed to the present reading.

372 Str. D, E: no *f* (with the exception of Vl. II in E) or *ten.* (a copyist's oversight); in JSW *f* and *ten.* have been included as in A.

373 Tr. III D: no *poco cresc.*; in JSW *poco cresc.* has been included in accordance with A and E and by analogy with the other instruments.

376, 380 Cor. A: erroneously (?) ♩ ♩ ♩ ♩ ♩ ♩

377 Ob. Cl. A: *f* instead of *ff*.

Fg. Tbn. Tb. A: no >; D, E: in Fg. no >; in JSW > has been added in Fg. by analogy with Tbn. and Tb. as well as b. 381.

382–383 Timp. D, E: < ends in b. 382; *mf* at the beginning of b. 383; > from *mf* to the end of the bar (a copyist's inaccuracy); JSW is based on A and by analogy with b. 387.

383 Vl. II Va. A: ♩ at ♩

383, 387 Cl. A, D, E: no >; in JSW > has been added by analogy with Ob., Vl. II, Va., and Vc. and b. 179.

383~384 Tutti

A: one bar containing notation for Cl., Fg., Cor., Tb., and Timp. crossed out

384 Ob. Cor.

A: no *mf*; D, E: in Ob. no slur; in JSW the slur has been included as in A and Cor. (cf. also b. 386).

384, 385 Cor. III, IV

A: accents notated between the Cor. staves; D, E: in Cor. III, IV no accents in b. 385; in JSW accents have been included in accordance with Cor. I, II (and as probably intended in A).

384, 388 Timp.

D, E: no new *tr* (trill line from b. 383 continues); even though the trill marking in b. 384 in A may be caused by the crossed-out bar, in JSW the trill markings have been given in accordance with A.

385 Vl. I

A: originally doubled Vl. II an octave above; later crossed out.

386 Fg.
Cor. VI. II
Va. Vc.A: *fff* instead of *ff*.D, E: \rightrightarrows across the whole bar; in JSW the placement of \rightrightarrows is based on A.

387 Vl. I

A: no *mf*.

387 Cl.

A, D, E: no \leftarrow or \rightarrow ; in JSW \leftarrow and \rightarrow has been added by analogy with Fl., Vl. II, Va., and Vc. (in D) as well as b. 383 (cf. also b. 179).

Vl. II, Va. Vc.

A: no \leftarrow .

388 Fg.

A: *fff* instead of *f*.

388, 389 Fg.

D, E: \leftarrow and \rightarrow as in Ob., Cl., and Cor. (mistakenly copied); in JSW \leftarrow and \rightarrow have been omitted in accordance with A (cf. also b. 384).

390 Arpa

A, D: no slurs; in JSW the slurs have been included as in E and by analogy with the corresponding bars.

391 Vl. I, II Va. Vc.

D, E: \rightrightarrows at 2-4/4; in JSW the length of \rightrightarrows is based on A.

391-392,

395-396 Tbn. III

A: no tie between these bars (cf. Tbn. I, II).

392-393,

396-397 Tbn. I

D, E: one slur from 1/2 in b. 392/396 to the beginning of the following bar instead of the two shorter ones (a copyist's misinterpretation); in JSW the slurs have been notated as in A.

393-394 Fg.

A: tie crossed out.

395 Fl. Ob. Cl.

Tr. Vl. I, II

Va. Vc.

D, E: placement of \rightrightarrows varies (in WW. and Tr. \rightrightarrows begins from *ffz* / *fffz*, in Str. from 3/4 to the end of the bar; a copyist's inaccuracy); in JSW the placement of \rightrightarrows is based on A.

Vc.

A: tie originally to the first \downarrow ; later crossed out and corrected.

396

Tr.

A: *mf* (at the end of b. 395) instead of *poco f*; D, E: in Tr. II tenuto line also at 3/4 (a copyist's inaccuracy); the reading in JSW is based on A.

Arpa

A: the last note in the second sextuplet group is *f#²* instead of *g#²*.

396-397

Timp.

D, E: a tie between these bars, but the trill line ends in b. 396 (a copyist's inaccuracy); the reading in JSW is based on A, where the trill is clearly indicated to end in b. 396.

398 Tbn. II

A: no slur.

402-404

Timp.

E: *tr* with each \downarrow , and *tr* with trill line for each \downarrow

403-404

Brass Timp.

D, E: $>$ as in Timp. in b. 402 (a copyist's inaccuracy); in JSW the accents have been given as in A, where they are clearly longer than those in b. 402.

404 WW. Cor.

A: in Ob. and Cl. no ties or staccato dots; D, E: in WW. and Cor. no second *ff/f* (a copyist's misinterpretation); in Ob. I a short $>$ at the \downarrow (a copyist's inaccuracy); in JSW *ff/f* has been repeated and the long accent included as in A.

Str.

A, D, E: in Va. no tenuto line at the last \downarrow ; in Vc. no tenuto lines; D, E: a short $>$ at \downarrow (a copyist's or engraver's inaccuracy); in JSW the tenuto lines have been added by analogy with other Str. and the accents have been included as in A.

405

Str.

A: - missing; A, D, E: *p* immediately after *dim.*; because of the - missing in A, it is difficult to define the exact placement of *p*; in JSW *p* has been placed by analogy with Timp. (in each of the sources).

406

Fg.

A: *cresc.* instead of *molto cresc.*

406-407

Ob. Cl. Fg.

D, E: \downarrow instead of beams; in JSW the notation in A has been retained.

407

Ob. II

A: originally *d¹* (Ob. I *d²*?) at 2-4/8; later crossed out and changed to the present reading.

408

Tutti

A: no *Più largamente poco a poco*.

Tr.

A: Tr. II originally notated as Tr. III; later crossed out and changed to the present reading; in Tr. III a correction made with a sharp tool; *ff* changed to *f*(?).

409

Timp.

A: blank bar.

Tbn.

A: \rightrightarrows at 2/2.

Vl. I Va.

A:

409-410 Fl. Ob. Cl.

A:

410	Ob. Tr.	A: no > . A:	415	Timp.	D: no <i>fff</i> at 1/4; in JSW <i>fff</i> has been included as in A and E as well as in accordance with the overall dynamics.
			415-417	Tutti	A: many differences in dynamics and articulation compared with D and E; see Facsimile XIX.
	Tbn.	A: no <i>f</i> ; A, E: in Tbn. III B instead of G# at 2/4.	418-419	Timp.	D, E: no tie (a copyist's inaccuracy); in JSW the tie has been included as in A and the following bars.
411	Fg.	D, E: no <i>ff</i> (a copyist's oversight?); in JSW <i>ff</i> has been included as in A (and by analogy with the dynamics in Cl. and Ob.).	419	Va.	A: the first four sixteenth notes originally notated an octave lower; later crossed out and changed to the present reading.
	Cor.	D, E: in Cor. II no <i>f</i> ; in JSW <i>f</i> has been included as in A; A, D, E: in Cor. IV no dynamics; in JSW the reading in the sources has been retained (cf. <i>f</i> and <i>cresc.</i> in bb. 406-407).		Cb.	A:  without slashes.
411-412	Ob.	A: tie from the last ♪ in b. 411 to b. 412 (cf. VI. I).	425	Str.	D, E: < from the beginning of the bar (a copyist's inaccuracy); in JSW the placement of < is based on A.
412	Tutti	A: <i>fff</i> instead of <i>ff</i> .	426-428	Timp.	A: originally a trill line was indicated to end in b. 426, and thereafter a continuous trill line in bb. 427-428; a tremolo separately for each of the bars was possibly intended (cf. the repeated <i>ff</i> 's in these bars); for lack of further evidence the reading in the sources (with continuous tremolo, ties between the bars, and repeated <i>ff</i> 's) has been retained.
412-417	Tutti	A: for the original reading, see Facsimile XIX.	427, 428	WW. Brass	A: no <i>ffz</i> .
414	VI. II	D: the last triplet $e^l-g^l-e^l$; the reading in JSW is based on E and the previous bars (cf. also A, Facsimile XIX).	429	Vc. Cb.	A: no <i>p</i> .