

CRITICAL COMMENTARY

Abbreviations

AS	Akademiska Sångföreningen (Academic Male Voice Choir of Helsinki)
b(b).	bar(s)
B&H	Breitkopf & Härtel
FÅA	Finska Ångfartygs Aktiebolaget (The Finnish Steamship Company)
HUL	Helsinki University Library; the abbreviation plus a number indicates the classification of the University's Sibelius manuscripts in Kari Kilpeläinen's <i>The Jean Sibelius Musical Manuscripts at Helsinki University Library</i> (Wiesbaden: Breitkopf & Härtel, 1991)
JSW	<i>Jean Sibelius Works</i>
RS	<i>Kullervo</i> piano-vocal arrangements, Movements III and V, used as rehearsal scores, published in JSW I/1.4
SAL	Sibelius Academy Library, Helsinki
SFA	Sibelius Family Archive, the National Archives of Finland, Helsinki, Finland
SibMus	Sibelius Museum, Turku, Finland
SKS	Suomalaisen Kirjallisuuden Seura (Finnish Literature Society)
YL	Ylioppilaskunnan Laulajat (Helsinki University Male Voice Choir)

Primary sources

A Autograph manuscript, *HUL 0001*

B Orchestral parts for the first performance, FÅA Collection, SibMus. Choral parts for the first performance, Movement III: FÅA Collection, SibMus; Movement V: FÅA Collection, SibMus; *HUL 206.89*; AS Archive, SibMus.

Autograph sketchbook, *HUL 0419*

C Autograph piano-vocal arrangements of Movement III, *HUL 0091*, for piano, chorus, and soloists, 60 pp., and Movement V, *HUL 0092*, for piano and chorus, 20 pp.

Secondary sources

H Jean Sibelius, *Kullervo. Tondichtung op. 7*, Wiesbaden: B&H, 1966, Breitkopf & Härtels Partitur-Bibliothek Nr. 3883.

JJ Reproduction of the autograph manuscript, SAL, from the property of Jussi Jalas with numerous emendations and annotations by Jalas and later conductors.

OS Handwritten piano-vocal score of Movement III, for piano, chorus, and soloists, SAL, 60 pp., probably made for Abraham Ojanperä, the Finnish baritone who first sang *Kullervo*'s role, and was probably used in the performances of 1892 and 1893.

T Handwritten piano-vocal score of Movement III, for piano, chorus, and soloists, 60 pp., privately owned, from the property of Helmuth Thierfelder, a German conductor whose wife, the dramatic soprano Olga Geneviève (Jenny) von Thillot, studied with Emmy Achté, the soprano who premiered the Sister's role.

Text sources

K *Kalevala*, compiled by Elias Lönnrot, Helsinki: Suomalaisen Kirjallisuuden Seura, 1887.

Performance practice and the editing process

From the preceding remarks it will be abundantly evident that, despite the present edition's close adherence to the autograph manu-

script, Sibelius's erratic and often open-ended notation demands an enormous amount of clarifying interpretation. This inescapable reality is borne in with harrowing verity on every Sibelius editor as is the responsibility of considering certain aspects of performance practice, which likewise must play a role in the editorial process. Editing *Kullervo* unavoidably leads into a tangle of lost performance customs, recent conventions, and present expediency. Although in relative terms a recent work, *Kullervo* suffered an interrupted performance tradition – not because its composer “forbade” its performance, but because he had moved on to other things. In 1892 Sibelius conducted the full symphony twice and in 1893 presented the work no fewer than three times. Thereafter, performances were scarce and, probably owing to the work's great length, consisted only of individual movements. Robert Kajanus, who conducted the fourth movement on at least two occasions (1892 and 1905), sadly never recorded the symphony. Georg Schnéevoigt's apparently lacklustre presentation of Movement III in 1935 resulted, practically speaking, only in a set of error-filled parts. Performances of Movement IV conducted by Ole Edgren (1898–1962) on December 7, 1955, and again on February 23, 1956, generated a host of annotations in the parts by performers, mainly valuable for the time and place.

It was not until 1958, over sixty years after its previous full performance, that the entire symphony was again heard, conducted twice, on June 12 and 13, by Jussi Jalas. And only in 1970, with the inspired revival by Paavo Berglund leading the Bournemouth Symphony Orchestra, did *Kullervo* enter the international orchestral repertory. A certain figurative passing of the baton can be traced: from Sibelius to Jalas, whose discussions with the composer about *Kullervo* show up in that conductor's *Kirjoituksia Sibeliuksen sinfoniaista* as well as in the preface to the Breitkopf pocket score (**H**), where Jalas writes that “in the last year of his life, [Sibelius] declared that the entire work could be performed after his death,” and presumably, in Jalas's annotations to his copy of *Kullervo* (**JJ**); and through Jalas to Berglund, who inherited the older conductor's knowledge of various problems and Sibelius's later solutions. Berglund's recordings of the symphony and his generous assistance to the younger generation of Finnish conductors with the many troublesome aspects of *Kullervo*'s score have profoundly shaped its performances as heard in Finland today.

This performance legacy has played a vital role in the present edition of *Kullervo*, thanks to Finnish recordings, to annotations left by various conductors in the Helsinki Philharmonic Orchestra's *Kullervo* score, and to Berglund's valuable personal suggestions during the editing of the symphony. Yet the contemporary performance role has necessarily been a secondary one. Largely shaped after its composer's death, it was determined by late twentieth-century perspectives and the available musical sources, namely, the autograph manuscript, the flawed Halonen manuscript, and the grossly imperfect orchestral parts made in the 1930s and later. The parts from which Sibelius had conducted were unknown outside academic circles as were his arrangements of the choral movements. And, in building up the new legacy, it was not necessary to consider orchestral conditions, practices, and conventions that had prevailed 100 years earlier.

It is, however, the task of a critical edition to take into account not only all relevant sources, but also the issues that affect their understanding. And since there fortunately exists a rich aural record of the late twentieth-century performance tradition, added merit can be found in presenting the composer's conception of his work without the veneer of subsequent interpretations that has been layered upon it. This means a consideration of certain unavoidable realities vis-à-vis the Helsinki orchestra in the 1890s. While in no way an argument for that ambiguous ideal of “authentic performance practice,” these realities necessarily affected the editing of the present score. To what degree such considerations will influence performances is a matter for individual interpreters to decide.

The Helsinki orchestra and Kullervo's notation

The orchestra that Robert Kajanus had founded in 1882 boasted a payroll of thirty-eight musicians in the spring of *Kullervo's* première:

3 flutes	2 bassoons	2 trombones	12 violins
2 oboes	4 horns	1 percussionist	1 viola
2 clarinets	2 trumpets	3 violoncellos	3 contrabasses

(with one violinist doubling as a clarinetist)

The salaried musicians do not account for all the necessary performers nor do they reflect their distribution with complete accuracy. Clearly, there was more than one viola player, as the parts testify. And there was no regular tubist, who, along with other brass players, was usually recruited from the military bands whenever needed. Nevertheless, the orchestra's small configuration and its performance conventions almost certainly explain certain features of *Kullervo's* notation. The musicians' habit of "playing off one another" may explain the numerous cautionary accidentals that, strictly speaking, are unnecessary, but make perfect sense for an ensemble whose members rely on their ears as much as their eyes. Other matters were not always necessary to spell out for the professional musician, such as *arco* whenever the string articulation made the manner of playing unequivocal (as in Movement I, b. 335, where Sibelius omitted the instruction and not a single player added it into his part).

Some unwritten conventions, however, cause problems for musicians and editors of later generations. The flutes offer a case in point. At the beginning of Movement III, Sibelius bracketed the two uppermost staves and, to the left, wrote simply *Piccolo* (see Facsimiles III/1 and III/4 included in volume I/1.2). Yet the part on the uppermost staff is almost certainly not for piccolo, but for flute, even though Sibelius never specified *Flauto* anywhere in Movement III. The evidence for the instrumentation lies in certain excruciatingly high bars for the piccolo, the original parts (among which there are, for flutes, only *Flauto primo* and *Piccolo [sic]*), and, not least, the nineteenth-century convention by which the second flautist alternated on piccolo whenever the smaller instrument was required.

Unfortunately, the sources are not always yielding of neat solutions to unwritten practices, many of which have far-reaching implications. The unspecified alternation meant, for example, that whenever the piccolo was silent, its player was in all likelihood doubling the flute. Sibelius implied such doubling when, in Movement III, he notated *a2* above the top (flute) staff in b. 34, a passage in which the piccolo is at rest. With the piccolo's next entry (b. 72), the composer – unusually – added its name at the brace. In this, admittedly subtle, way Sibelius's notation implied the alternation, a practice seldom apparent from the parts. The great problem lies in the deafening silence on the doubling issue from a score that is often haphazard about the most important of matters. The responsibility thus falls on *Kullervo's* editor to identify passages where doubling was either taken for granted or perhaps directed verbally by the composer in his role as conductor.

In an era of large ensembles and readily available players it might seem to be of academic interest only to address the matter of doublings in a critical edition, particularly since these kinds of questions seem most properly the province of the individual orchestra, its concert hall, and its conductor. Unfortunately, the issues cannot always be avoided. As an illustration of how the problem exacts its pound of editorial flesh, consider Movement V, also composed for flute and piccolo. Bars 151–153 are empty of any notation whatsoever for the piccolo. Yet after the page turn, Sibelius notated the next five piccolo bars [?]. At this moment the entire orchestra is in full play with a resounding *ff*, and all other woodwinds are doubled. Sibelius's notation shows unequivocally that the second flautist should be playing, but the composer has failed to divulge which notes or even which instrument. Here at least the parts offer a contemporary solution: Rölliig notated the bars for the piccolo with identical notation to Flute I. The information thus accumulated from the sources led to a policy of assuming that the second player should change over to the flute whenever the piccolo is at rest unless there is evidence to the

contrary, and *a2* has been added accordingly, a policy that affects Movements III and V.

The question of alternation and doubling also affects oboes and clarinets, whose second players exchanged with English horn and bass clarinet respectively. The editorial issues raised are forcefully illustrated in Movement II. Sibelius's instrumentation on the movement's first page reads *Oboi* – in plural – followed, on the staff below, by the designation *Engl. Horn*. Three oboes, however, seem excessive for a small orchestra, for a lullaby in which the other woodwinds are all in pairs, and for a work in which no other movement requires more than two oboes. It might reasonably be assumed that the composer intended only a single oboe whenever the English horn plays, with the editorial consequence that the oboe staff should be marked *I* in such passages. Unfortunately, this pat and seemingly "obvious" solution crumbles in the face of bb. 105–109, where Sibelius designated the oboes *I* and *II* (unusually, notating rests in the *tacet* bars) and gave the English horn a different part to play; or bb. 179–183, where the oboes play in thirds on half notes, while the English horn has sustained dotted whole notes. Nor are these the only times Sibelius had three instruments in mind: at the *fff* climax (b. 252), he specified *a2* for the oboes and notated a different part for the English horn.

Such passages show unequivocally that Sibelius envisioned a pair of oboes in addition to the English horn, and Movement II has been edited accordingly. Yet this decision does not completely resolve all the uncertainties. Even though in some bars Sibelius went to unusual lengths to label the oboe staff *I*, *II*, or *a2*, elsewhere he left the number uncertain. The first oboe entry, a lone, accented whole note, proffers an exasperating example: neither the number of instruments nor the dynamic level is specified. As with every such instance, the oboe parts in Movement II have been evaluated in light of the musical context and the solutions in **B**, and *I* and *a2* have been suggested based on the accumulated evidence. Yet it should be kept in mind that with the exception of five bars, bb. 179–183 (which in any case double the flutes), Movement II could be handled by a single oboist with the English hornist alternating on Oboe II as necessary.

Occasionally, Sibelius's notation exceeds the number of instruments he himself specified. While a rare note for a third bassoon (Movement II, b. 217) seems to be a performance alternative, the situation with the trumpets is more complicated. The composer systematically designated three trumpets in each movement, yet in several instances (Movement I, b. 527; Movement II, bb. 135–138; Movement V, b. 206) he notated parts for a fourth instrument. Whether these instances represent copying errors, desire for an orchestra of a size to match his ambition, or viable performance alternatives is not clear. The Helsinki orchestra had only two trumpet players in April 1892, and Sibelius would have anticipated recruiting additional musicians; he may thus have deliberately left his options open. In order not to limit this or other possibilities, the extra notes have been retained in the JSW score.

So too have certain features of *Kullervo's* notation that have gone largely unheeded in modern performances. One concerns special effects, often in the brass, involving "aftershocks" or repercussions of an accent. Examples occur in Movement I, bb. 82–84, where Sibelius consistently notated the horn accents, not on the notes but after them; bb. 296–299 in the same movement, where tuba and piatti have a similar effect as do the clarinets in Movement II, b. 88 and b. 189, and the bassoons in Movement III, b. 204. That these are not "mistakes" is borne out by the similar notation in other scores (such as *Skogsräet*, bb. 239ff., trombones). In string parts, a realm in which Sibelius's credentials were impeccable, many of his refinements have also been abandoned. Generally ignored is the carefully labelled alternation in Movement II, bb. 22–25, between *divisi* and *non-divisi* violoncellos. So is his differentiation of the contrabass notation in this same movement as the only string instruments to play without mutes in the first eighty-two bars. It is possible that this decision may have had to do with the number or even the quality of the available instruments. Yet it is clear that Sibelius often treated the contrabasses differently from other strings, not just in *Kullervo*, but also in later works. It is worth recalling the opinion of that grand master of

orchestration Hector Berlioz, who in his *Grand Traité d'Instrumentation* explained,

On emploie les sourdines sur les contre-basses comme sur les autres instruments à archet, mais l'effet qu'elles produisent est assez peu caractérisé, elles diminuent seulement un peu la sonorité des contre-basses en la rendant plus sombre et plus terne.

Reading the Critical Remarks

A few guidelines should facilitate the reading of the Critical Remarks, which, by definition, wreak havoc on the beauty of any language. Editorial intervention is indicated by use of the perfect tense (“JSW: *ff* has been added by analogy with Tr. I”). By contrast, the situation in the sources is indicated either by the simple past (“A: Sibelius initially notated the bar *arco*, but subsequently crossed out the instruction in red pencil”); or the present, when describing the situation (“C: *mf* remains unchanged”); or shorthand phrases (“B: *pizz.* missing”). All remarks are written with the autograph manuscript as the point of reference. Thus, a comment such as “B: tie missing” means that the tie was notated in A, but not in B. An editorial emendation that does not mention a reading elsewhere means that the reading is not found in any source. Thus, a remark such as “JSW: *cresc.* has been added by analogy with VI. II” means that the *cresc.* does not appear in A, B, or C in b. 12. When corroborating or different notation does appear in the sources, it is described: “JSW: *cresc.* has been added by

analogy with VI. II and as in B; in A Sibelius left incomplete a symbol that appears to be the beginning of a crescendo wedge; in C he notated the passage *poco a poco cresc.*”

Distinction has also been made in the use of the formulaic phrases “by analogy with,” “in accordance with,” “as in,” and “based on.” When additions, emendations, or omissions have been made “by analogy with” another part, the analogous part is always in the main source and in a similar bar if the analogy is horizontal; in the same bar but in another instrument if the analogy is vertical. “As in” is used when an emendation has been based on a source other than the main one or on a somewhat similar event in the main source. “In accordance with” is used when there is no authoritative source reading and the guideline for the addition, emendation, or omission is the musical context. When all the source readings have flaws and an emendation has been made from a collation of the material, the understanding gained from the source study, and/or the musical context, then the phrase “based on” has been used.

Although, in principle, variants in all the parts of B have been listed in the Critical Remarks, certain limitations have been imposed. Blatant copying mistakes and simple omissions of performance instructions in second and third desk string parts have not been mentioned. Nor are differences in placement of crescendo and diminuendo wedges that are clearly space-related. Variants in fourth desk string parts, when they exist, have been omitted entirely. Annotations by players are mentioned only when they shed light on a given passage or support editorial decisions made for other reasons.

CRITICAL REMARKS

Abbreviations for voices and instruments

a, b, c designates first, second, or third desk
I/1, II/1 refers to the upper string divisi
I/2, II/2 refers to the lower string divisi
VI. I(b)/1 refers to the upper divisi of the first violins with the variant occurring only in the second desk part
c-d-e indicates simultaneous pitches
c-d-e indicates successive pitches

Pitch names are italicized, with *c*¹ designating middle C. Placements within a bar are indicated by the beat, either in statements such as “> missing on beat 1” or by numbers, whereby 2/4, for instance, means the second quarter beat. Written pitches, rather than sounding pitches, are given for transposing instruments. Pitch emendations have been shown in one of several ways, depending on the situation: single notes emended within a chord or melodic line have been placed in brackets; more extensive emendations have been given an asterisk and a footnote pointing to original readings and justifications in the Critical Remarks.

MOVEMENT I

Instrumentation:

A: Flauti [I, II], Oboi [I, II], Clarinetti in A [I, II], Fagotti [I, II], Corni in E I, II, III et IV, Trombe [in E] I, II, III, Trombone I, II, III, Tuba, Piatti, Triangel, Pauken in E et H, Violini I, II, Alto, Celli I, II, Bassi

B: Flauto 1mo, Flauto 2do, Oboe 1mo, Oboe 2do, Clarinetto 1mo in A, Clarinetto 2do in A, Fagotto 1mo, Fagotto 2do, Corno 1mo in E, Corno 2do in E, Corno 3mo [sic] in E, Corno 4o in E, Tromba 1mo [sic] in E, Tromba 2do [sic] in E, Tromba 3o [sic] in E, Trombone 1mo, Trombone 2do, Trombone 3o, Tuba, Timpani in E. H. et Triangel, Piatti, Violino 1mo, Violino 2do, Viola, Violoncelli, Basso

General Comments:

- *Rehearsal letters*: Sibelius wrote the letters into A in blue pencil. He omitted J, N, Q, U, and V, and after W, labelled the sections Ö, 2, 3, 4, and 5.
- *Percussion*: Sometimes Sibelius notated the triangle on a single line in the space between the staves, and sometimes, on the third line of a clefless staff. Piatti were notated in the bass clef on *d*. In B Röllig notated the triangle in the G clef on *e*² and the piatti in the treble clef on *c*. He also included piatti in the part labelled *Timpani in E.H. et Triangel*, placing the notes in the bass clef on *e*.

Bar	Part	Source: Remark
1	Fl.	A: Sibelius notated the Fl. on two staves (see Facsimile I/1); evidently, he planned at one point to use a piccolo in Movement I (as he does in Movements III, IV, and V), an instrumentation evident from passages in HUL 0419, pp. [118, 149 <i>et passim</i>]; in JSW the Fl. have been combined on a single staff in conformance with other WW.
1–18	Vc./1	A: Sibelius numbered the divided parts I and II; the long accents are his later additions, made in lead pencil; probably because <i>mf</i> , placed directly below the first note in b. 1, left no space, Sibelius notated the accent to its right; in JSW the placement has been emended by analogy with bb. 2–18 and as in B, into which the original copyists incorporated the accents (although their length varies, often extending to the 8th note).
5	Cor. III	B: < on beat 1, not ca. beat 4.
7	Cor. I	B: the slur begins in b. 6 on ♯, not in b. 7.
9	Cl. I	B: < begins in b. 8, ca. beat 3, not in b. 9.
11	Cor. II	B: > continues into b. 12.
12	Ob. Cl.	JSW: the addition of <i>mf</i> has been based on the overall dynamic level and as in B.

18–19	Vc./2	JSW: the slur has been added by analogy with Cb. and in accordance with the <i>legato</i> articulation in the previous bars.	41	Vc. Cb.	JSW: > has been added as in other Str. and B (Vc.).
19	Ob. Cor. I	B: < begins on beat 1. B: > missing, perhaps because in A , Sibelius notated only a single > above each double-stemmed <i>bb</i> . B: slur to b. 20 missing.	42	Fg. Cb.	JSW: <i>cresc.</i> has been added as in the rest of the orchestra (cf. especially the similar Vc. and Cb.) and B . JSW: <i>fp</i> has been added as in other Str.; the corresponding bar in HUL 0419, p. [108] (where Vc. and Cb. were notated on the same staff), is also marked <i>fp</i> .
21	Vc./2 Fl. II Ob. Fg. Cor. I, II	B: < begins in b. 20.	43	Cor. I	B: < missing.
21–22	Fl.	JSW: the slurs have been added based on the overall <i>legato</i> articulation.	43–44	Cl.	JSW: the slur across the bar line has been added by analogy with Ob.
22	Cb.	JSW: the slur has been added by analogy with Vc.	45	Fl. I	B: <i>ff</i> missing.
23	Cl. II Cor. II–IV Timp. Vi. II(a) Va. Vc. Cb.	B: > missing. B: =, not >. B: a <i>tr</i> line follows the <i>tr</i> . B: an additional slur on the last two notes. A: <i>f</i> was a somewhat later addition, written by Sibelius in blue pencil; it was made in time to be incorporated into B .	45–48	WW.	A: throughout <i>Kullervo</i> Sibelius was inconsistent in the notation of ties on a long-held pitch with a trill; in this passage Fl. have ties in bb. 45–46, but not in bb. 47–48, which follow a page turn; Ob. and Cl. have no ties in any of the bars; the Fl. ties in bb. 45–46 have therefore been omitted in JSW by analogy; in the corresponding passage in HUL 0419, p. [109], the <i>tr</i> notes are tied in the Ob. from b. 46 and in the Cl. from b. 45; in B the copyists added ties.
23–24	Tbn. II	B: a slur from <i>f</i> to <i>e</i> .	45–49	Tbn. I, III	JSW: Sibelius's red pencil alterations to the pitches in A , made after B was copied, have been incorporated as follows: in Tbn. I, <i>c</i> 's were crossed out and <i>a</i> 's (doubling Tbn. II) substituted; in Tbn. III, <i>D</i> 's were crossed out and <i>d</i> 's substituted.
24–25	Vi. II	JSW: the slurs have been added by analogy with VI. I, Va., Vc./1, and as in B .	48	Fl. I	A: the <i>tr</i> line peters out just at b. 48; in JSW the line has been continued through <i>a</i> ³ as in B .
25–26	Tbn. I	A: Sibelius drew a single tie/slur from the last half note to an indeterminate point across the bar line; in JSW the tie has been added as in B and the slur extended in keeping with the overall <i>legato</i> articulation.	48–49	Ob. II	JSW: the slash on <i>♩</i> has been added based on the context and as in B . A: from b. 48 through <i>♩</i> of b. 49, the Ob. II pitches suddenly disappear, and there are neither rests, double stems, nor <i>a2</i> markings; in JSW <i>e</i> ² in both bars as well as the <i>tr</i> line in b. 48 have been added, based on similar WW., the corresponding passage in HUL 0419, p. [109], and as in B . B: slur from <i>f</i> ¹ in b. 48 to <i>d</i> ¹ in b. 49.
26	Vc./2	A: initially beats 3–4 were notated as quarter notes on <i>G–A</i> ; later Sibelius crossed out the quarter notes in ink, replacing them with <i>♩</i> on <i>c</i> ; this situation explains why the slur is missing in B ; Röllig probably misunderstood it to have been eliminated with the quarter notes.	49	Tr. I Cl. II Cb.	B: the <i>eb</i> ² 's are tied. B: third pitch erroneously notated <i>f</i> [#] , not <i>d</i> .
29	Tbn. III	B: the long accent appears in b. 28, not b. 29.	49–53	Vi. II	B: <i>divisi</i> parts notated on separate staves; in JSW <i>unis.</i> has been added in b. 52 based on the stems in A and the partwriting in B .
33	Vi. I, II Va. Vi. II	B: =, not >. JSW: the long slur has been added by analogy with VI. I and the similar figure in b. 31.	50–51	Fg.	A: there is only a single tie/slur between the notes; in JSW the notation has been interpreted as a tie for Fg. I; a slur has been added to Fg. II by analogy with Tbn. II (bb. 49–50, 51–52) and as in B .
33–34	Vc./2 Cb.	B: the slur is missing. B: the slur was added by a later hand.	52	Fg.	B: <i>dim.</i> , probably miscopied from the other WW.
35–36	Fg. I	B: a slur across the bar line (from <i>g</i> to <i>a</i>).	53	Cl.	JSW: the second slur has been added by analogy with Va. and on the basis of the overall <i>legato</i> articulation.
35–39	Cor.	A: Sibelius's notation of the accents, shown in Facsimile I/2, leaves uncertainties about precisely which notes are to be accented; in B accents were given to all Cor. in b. 35, but omitted from Cor. IV in b. 36 as well as from Cor. III, IV in b. 37; in JSW, based on the context, the accents have been given to all Cor.	53, 54 55 55–56	Cor. I Cb. Timp. Va. Vi. I	B: <i>mf</i> , probably miscopied from Fg. JSW: <i>p</i> has been added by analogy with VI. and Vc. B: <i>tr</i> lines follow each <i>tr</i> . B: < begins on beat 1, not beat 2. B: the slur ends on the last note in b. 55, not the first note in b. 56.
37	Cl.	JSW: <i>f</i> has been added by analogy with Ob. and as in B .	57	Cl. Fg. II	B: > missing.
37, 38	Vi. II	JSW: > has been added in b. 37 and the slur in b. 38 by analogy with VI. I; in B Röllig added the slur but not the >.	58–59	Cor. I	JSW: the last pitch in b. 58, <i>a</i> ^{♯1} in A (as well as in HUL 0419, p. [111]), has been
38	Cor. I	JSW: the slur has been added by analogy with the articulation in VI. I and Ob. I (however, see the following comment).			
38–39	Ob.	A: there is only one slur, ambiguously placed between the notes of Ob. I and Ob. II; based on the <i>legato</i> articulation in similar parts and B , the solution in JSW has been to interpret the slur as intended for Ob. I and add a slur to Ob. II analogous to Cl. II.			
39	Fg.	JSW: > has been added by analogy with the lower Str.			

		emended to <i>ab¹</i> based on the harmonic context; the slur, which ends on the last note of b. 58 in both A and B , has been extended to the first note of b. 59 by analogy with the similar figure in bb. 53–54 and Cor. III, bb. 59–60.			
59	Fg. I	JSW: the slur has been added by analogy with Fl. I.			
	Fg. II	B : <i>cb¹</i> , not <i>db¹</i> ; a later hand corrected the error.			
59, 60	Va.	B : accents on the downbeat of each bar (as in bb. 57 and 58).			
61–62	Vc./2	B : a slur across the bar line from the last ♪ of b. 61.			
63	Cl. I	B : the slur ends on the last note in b. 63, not in b. 64.			
	Cor. II	B : an additional slur over the two quarter notes.			
	Cb.	B : <i>cresc.</i>			
63–65	Vc.	A : it is not entirely clear where Sibelius intended unisono to begin; the downbeat chord in b. 63 is notated with a long stem, which extends both above and below the chord and could be interpreted as one stem or as separate ones run together; in JSW, based on the previous Vc. bars and B , unisono has been interpreted to begin in b. 65.	90	Timp.	B : a <i>tr</i> line follows the <i>tr</i> .
			91	Cl. II Va.	B : <i>mf</i> missing.
				VI. II(a, c)	B : <i>arco</i> missing.
			92	Ob. I	B : slur missing.
				Va.	JSW: the slur has been added by analogy with VI. I, II, similar WW., and as in B .
			97	Ob.	B : < begins on beat 1, not beat 2.
			99	Ob. I	B : > begins on beat 1 instead of the previous bar.
				Cl. I	B : > continues into b. 101.
			102	Cl. I	B : <i>f</i> missing.
				Fg.	JSW: the lower stem has been added based on the context and as in B .
				VI. I	HUL 0419, p. [116]: the sextuplet is marked <i>arco</i> , suggesting that at one point Sibelius conceived the chord on beat 1 to be played <i>pizzicato</i> (as it is in b. 115).
				Va.	B : in Va.(a), a later hand altered <i>f</i> to <i>mf</i> ; in Va.(b), # was erroneously placed before <i>d¹</i> , not <i>c¹</i> .
			104	Vc.	JSW: # has been added before <i>c</i> based on the harmonic context; later hands made the same emendation in B .
			107	VI. I	HUL 0149, p. [117]: accents appear on both <i>c^{#3}</i> 's.
			108, 109	VI. I	B : accents on 1/8 in each bar, not 2/8.
			109	Vc.	JSW: the second †, missing in A , has been added by analogy with the surrounding bars and as in B .
64	Fl. II Fg.	B : the slurs end on the last ♯, not on ♭			
65–66	Fl. II	JSW: the slur, which in A ends on the last note of b. 65, has been extended to b. 66 as in other WW.; in B a later hand made the same emendation.	111–113	VI. I	A , B : in both sources the notation of the tremolo is ∞. (not ♭ ♭ as in b. 110).
			111–115	Fg. I	B : a later hand crossed out all five bars in pencil.
	Ob. I	B : the slur ends in b. 65, not in b. 66.		VI. II	B : divisi parts notated on separate staves; in VI. II(a), <i>e³-a^{#2}</i> alternate with <i>e³-g^{#3}</i> ; in VI. II(b), <i>c^{#3}-e²</i> .
	Ob. II	B : Röllig notated the part for Cl. II by mistake.			
	Fg.	B : in Fg. I, the slur begins on <i>a</i> in b. 65, not on the first triplet note; in Fg. II, two slurs, the first ending on the last ♭ of b. 65, the second extending from the same ♭ across the bar line.	112	Fl. I	JSW: the end of the first slur, which in A stops short of <i>a^{#2}</i> , has been extended to <i>g^{#2}</i> as in B .
	Cor. II	B : two slurs, not one, from the first ♭ to the ♭ in b. 65, and from the same ♭ to the ♭ in b. 66.		Va.	JSW: divisi has been added as shown by the notation in B .
66	Cor. I, III	B : <i>fz</i> missing.	114	Timp.	B : <i>tr</i> line continues through ♭
	Vc.	JSW: <i>fz</i> has been added by analogy with similar parts in the rest of the orchestra; B : <i>pp</i> erroneously appears on beat 1, not beat 2.		VI. I, II	B : Röllig misinterpreted > for VI. I as >> for VI. II.
67–89	Vc.	B : the tremolo in each bar is notated in pairs of half notes, not in whole notes.	115	VI. I	JSW: <i>arco</i> has been added based on the context and as in B ; it also appears in the corresponding place in HUL 0419, p. [119].
76–77	Cor. III	JSW: the placement of <, which in A begins in b. 77, has been emended to b. 76 by analogy with Cor. I, Str., and as in B (where it begins on beat 1) and HUL 0419, p. [113]; the slur has been added by analogy with Cor. I and as in B (where it ends in b. 77).	115–116	Fl. II	A : the separately notated Fl. II has no separate accents, although <i>f</i> and <i>mf</i> are specified; in JSW, based on the homophonic writing with Fl. I, the long accents have been interpreted as meant for both Fl. as in B (b. 116).
	Vc.	B : < begins in b. 77, not in b. 76.			
76–80	Cb.	B : the placement of <> differs in each of the two parts, neither of which corresponds exactly to A .	116	Ob. II	B : second slur missing.
			117–122	VI. II Va.	A : Sibelius notated the proportion figure 6 over each group of three quarter notes in b. 117; the following bars are notated ≠ ; in B Röllig copied 6 into VI. II, but used triplet markings in Va.; see also the comment for Str. at b. 123.
78–83	Va.	B : the tremolo is notated in pairs of half notes, not in whole notes.	121–122	Fl.	JSW: in Fl. II, the tie has been added by analogy with Fl. I and as in B ; in b. 122, #’s have been added to both Fl. based on the harmonic context.
80	Cor. III	B : <i>pp</i> , not <i>ppp</i> .			
82–85	Cor. I, III	JSW: > placement follows A exactly; in B the accents are placed directly under the note in b. 82 and b. 84; for other instances of repercussive accents, see the discussion in <i>The Helsinki orchestra and Kullervo’s notation</i> in the Critical Commentary.		Cor. Tr.	JSW: in Cor., <i>cresc.</i> has been added as in the rest of the orchestra; the ties in Cor. III, IV have been added by analogy with Cor. I, II, and as in B ; both additions were influenced by Sibelius’s notation in A ,

		where initially he wrote out the Cor. parts for bb. 117–122 on the Tr. staves and included the ties and <i>cresc.</i> ; later he crossed out the Tr. bars.			
122	Cl.	JSW: \sharp has been added before e^2 based on the harmonic context; later hands made the same addition in B .	131	Cl. II	JSW: although an argument could be made that the first pitch should be a notated e^2 based on the pattern in other WW., $c\sharp^2$ is the pitch in both A and HUL 0419, p. [122] and is harmonically viable; it has therefore been retained.
	Cb.	JSW: <i>cresc.</i> has been added as in the rest of the orchestra and B .		Cor. I	JSW: the rhythmic values, $\downarrow \downarrow$ in A with a tie to b. 132, have been emended to \circ ; B : the part is notated rhythmically as in A , but the tie within the bar is missing.
122–123	Cor. I, III, IV	B : slurs missing, probably because in A Sibelius did not complete them in b. 123 following a page turn.	132	Cor. III VI. I	B : <i>f</i> . B : each group of three quarter notes was given two proportion numbers, 6 above and 3 below.
123	Str.	A : with unusual precision Sibelius marked the groupings in Vl. I, II, Va., and Vc. with 6 and Cb. with 3 (see Facsimile I/3); in B the copyists rendered most parts in triplets (Vc., for example, were notated in triplet groupings with double dots over each note-head), although in some parts, the proportion number was omitted altogether.		Va.	B : <i>ff</i> missing.
	Cb.	JSW: <i>arco</i> has been added based on the context.	133	Timp.	JSW: the <i>tr</i> line, which in A disappears towards the middle of the bar, has been continued based on the context and as in B .
123–124	Vl. I	B : each group of three quarter notes notated as a triplet, not a sextuplet; in Vl. I(a), b. 123, Röllig notated 3 below the groupings and 6 above.	134	Cor. III, IV	JSW: two downward strokes of an apparent <i>ff</i> have been completed by analogy with Cor. I, II, and as in B .
125	Timp.	B : the <i>tr</i> line continues through the quarter note.		Trg.	B : $\downarrow \downarrow$ (each with a double slash), not \circ .
	Cb.	JSW: the slurs have been added by analogy with other Str.	135	Fig. I Vc. Cb.	B : \sharp before <i>A</i> missing. JSW: even though the pitches at 5/8 diverge from what is otherwise a passage in octaves, the Vc.'s $g\sharp$ and the Cb.'s <i>B</i> have been retained, based on what appears to have been a deliberate choice by Sibelius to create this difference in A .
126	Cl.	JSW: \sharp before g^1 , notated in both A and B , has been omitted in accordance with the melodic line in other WW.; for other pitch problems in this bar, see the Ob. comment at bb. 126–127.	137–140	Fl. I	A : bb. 137–139 are notated an octave lower than seen in JSW, with an <i>8va</i> marking in b. 137 and <i>loco</i> in b. 140; HUL 0419, p. [123]: <i>Solo Piccolo</i> .
	Vc.	B : <i>sempre ff</i> , not <i>sempre f</i> .	138	Fig.	JSW: \sharp has been added before <i>d</i> based on the harmonic context.
126–127	Ob.	A : the notated pitches, $c\sharp^2-b^1-a^1-g\sharp^1-f\sharp^1$ (shown in Facsimile I/3) are identical to those notated for the Cl., including (for the Ob.) the harmonically clashing $a\sharp^1$; although duplicated in B as well as H , these pitches are almost certainly a copying error by Sibelius; one solution, given in the later B&H <i>Errata</i> list, is to leave the pitches as in A , but add the necessary \sharp before a^1 , a reading that has the Ob. doubling the main notes in Vl. I; however, the best evidence for the composer's intentions is probably the sketchbook, HUL 0419, p. [120], where the Ob. is notated in octaves with other WW.; in JSW the pitches have thus been emended according to the sketchbook reading; one difference from the sketchbook is that b. 126 is notated <i>I</i> , whereas the Ob. orchestration in A is almost certainly a^2 .	139	Cor. I	B : a later hand crossed out the last γ and \circ .
	Cor. IV	JSW: the slur in b. 126, which in both A and B ends on 4/4, has been extended to b. 127 by analogy with Cor. II and WW.; B : a later hand changed <i>f</i> to <i>p</i> .	139–140	Tutti	B : later hands crossed out \circ in all sounding parts except Ob., Fig. I, Cor. II–IV, Vl. I(c), Cb.; by contrast, in JJ \circ was reinforced.
128	Cor. II, III	A : Sibelius labelled the upper note on the lower Cor. staff <i>II</i> , possibly by mistake (Facsimile I/3); in JSW the part has been given to Cor. III as in B .	140	Piatti	A : after the note Sibelius notated a “flying slur” to the next (empty) bar (which follows a page turn), apparently to illustrate <i>austönen</i> ; the slur is missing in B .
128–130	Cor. I	A : ties in each bar from the rest to the note, or vice versa, evidently left from earlier notation; in JSW these ties have been omitted.	141	Fl. I	A : Sibelius converted two shorter slurs – one from b. 140 to 1/4 in b. 141, the other over the remaining two notes in the bar – to one long slur, the reading retained in JSW; in B only the two short slurs were notated (although the end of the first was forgotten after the line break).
129–130	Tr. III	JSW: <i>ff</i> and \Rightarrow have been added by analogy with Tr. I, II.		Vl. II	JSW: superfluous rhythmic dots after the quarter-note chord in A have been omitted by analogy with Vl. I and as in B .
			144	Cor. III	JSW: <i>p</i> has been added based on the context and as in B .
			145	Cor. III Va.	B : an additional slur from $f\sharp^1$ to g^1 . JSW: the last note, c^1 in A and B , has been emended to d^1 as in bb. 146 and HUL 0419, p. [124]; in JJ the note was changed to <i>b</i> .
			150–152	Vc.(b) Tbn. I, II	B : an additional slur, from $a\sharp$ to <i>b</i> . A : Sibelius did not specify whether one or both Tbn. are to play, but he did use upward stems with all the pitches except the last; based on this notation and B (where Tbn. II is at rest), the bars have been designated for Tbn. I in JSW; it may be significant that a later hand added “solo” into Tbn. III.

151–152	Str.	JJ: <i>cresc.</i> – <i>mf</i> .	187	Fg. I	B : > missing.
152	Ob. Cl. Fg.	JSW: the slurs have been added by analogy with the Str. articulation in previous bars and as in B .		Cor.	JSW: >'s have been added as in the rest of the orchestra and B .
153	Ob. II Fg. I	JSW: the slurs have been added by analogy with Ob. I, Fg. II, and as in B .		VI. I	B : > missing.
	Cl. II	JSW: the slurs have been added by analogy with the first triplet in Cl. I and as in B ; B : in Cl. I, slurs on the first two notes of each triplet, not the last two.	188	Va.	JSW: > has been added as in the other Str.
157	VI. II	B : second † missing.		Fl. I	A : a small annotation resembling the letter <i>a</i> appears above the staff over the pitch <i>bb¹</i> ; the explanation seems to be that Sibelius began to write <i>a₂</i> , but realizing that he had given the second Fl. its own staff, broke off before adding 2; the symbol does not appear in B , but Halonen faithfully copied it into H as a small letter <i>a</i> .
158–161	Ob.	A : there are no instructions as to the number of oboes, but neither are there any rests; in HUL 0419, p. [127], the part was notated as a solo, albeit one octave lower and for Fl.; in JSW the passage has been designated <i>I</i> on the basis of the dynamic level and the answering solo in Cl. (bb. 161ff.) as well as the notation in B .	191	Va.	JSW: <i>ppp</i> has been added by analogy with VI. I, II; B : <i>pp</i> ; see also the following comment.
159	Tbn.	JSW: a large <i>A</i> on the Tbn. I staff in A has been omitted as it was from B ; its significance is unclear.		Vc.	JSW: <i>arco</i> has been added based on the context; B : <i>hervortretend</i> is missing from Vc., but <i>binaustretend</i> was notated in Va.(b) (concerning this instruction, see the comment above at bb. 182, 191).
161	Cl. I Fg.	JSW: the addition of the Cl. slur has been based on the overall <i>legato</i> character of the passage in bb. 154–171 as well as the same motive as initially notated for Fg. I (bb. 161–163), which has a slur; later Sibelius crossed out the notation for Fg. (evidently before B was copied, since the motive does not appear there).	196	Cb.	JSW: > has been added by analogy with other Str.
172–247	Cl.	JSW: Sibelius's key signature in A – three #'s instead of the "correct" six with additional accidentals written into the passage as necessary – has been retained as in B ; B : in Cl. I, b. 172, <i>pp</i> , not <i>ppp</i> , and the dot missing from J .	199–217	Ob. II	B : one bar too many of \downarrow \downarrow .
176–181	Fg. I	A : Sibelius had initially notated a Fg. part in unison with Vc.; later he, or someone else, marked an <i>X</i> in the margin and crossed out the Fg., in pencil; although the part was copied into B , it too was crossed out, by a later hand, as it was also in JJ ; in H Halonen gave the bars rests; in view of all the evidence, the Fg. part has been omitted from JSW.	201	Trg.	B : <i>p</i> missing.
179	VI. II	JSW: 3/4, <i>f²</i> in A , has been emended to <i>g^{b2}</i> in accordance with the prevailing pattern in the Str. and as in B .	206	Cb.	JSW: <i>arco</i> has been added based on the context.
182	Vc.	B : < begins on beat 1, not ca. beat 3.		Fg. Cor. I	A : Sibelius notated <i>mf</i> directly above the Cor. I entry in b. 205, which also means beneath the Fg. staff; since the Fg. ostinato is already notated <i>mf</i> in b. 201, the instruction in b. 206 was probably intended for Cor. I (as its position suggests), and this has been the interpretation in JSW; its placement in A , however, created confusion: in B , Röllig omitted <i>mf</i> in Fg. I, but included it in Fg. II; in H , Halonen interpreted the mark for both Fg., leaving Cor. I without any dynamics.
182, 191	Cb.	A , B : neither source gives a dynamic mark, although in B , Cb.(a), a very faint, annotation in a later hand appears to be <i>p</i> .	207–214	Cor.	JSW: rests, occasionally missing from the two-part writing in A , have been added as in B ; B : in Cor. I, II, <i>f</i> missing in b. 214.
182, 191	Va. Vc.	A : in each of these bars Sibelius wrote <i>hervortretend</i> just beneath the Va. staff; both times the copyists of B understood the instruction to be intended for the Va.; in the context, however, <i>hervortretend</i> almost certainly belongs to the Vc.; < (in bb. 182–183) reinforces this interpretation as does the second appearance of the word in b. 191 (following the Vc.'s <i>pizz.</i> chords).	218	Fl. Fg. II	B : <i>pp</i> missing.
182–183	Cor. II, IV	JSW: in b. 182, the staccato dot has been added on beat 3, based on the context and the <i>pizz.</i> marking in Cb.; B : all staccato dots missing.		Ob.	JSW: † has been added before <i>a¹</i> based on the harmonic context; the end of a tie leading into b. 218, presumably notated by mistake in A after the page turn following b. 217, has been omitted as in B (Ob. I).
182–184	Ob.	JSW: the slurs have been added based on the <i>legato</i> articulation in Fl. and Fg.; they were also added into JJ , where the last, in b. 184, continues to the downbeat of b. 185.	218–219	Trg.	B : the <i>tr</i> line continues through \downarrow
				Vc.	JSW: <i>pizz.</i> and <i>arco</i> have been added based on the context and the previous Vc. <i>pizz.</i> (cf. bb. 194–196); in the corresponding passage in HUL 0419, p. [134], Sibelius had included both instructions; B : > missing in b. 218.
			220–221	Ob. Cb.	JSW: the tie and, for Cb. also the dot, have been added by analogy with Fl., Cl., and as in B .
			226	Cor. I	B : a slur on the first two notes of the triplet.
				Vc.	The exact inflection of the pitch <i>A</i> presents a problem that no contemporary source seems to answer; the key signature contains <i>ab</i> ; yet in the preceding two bars, the <i>A</i> is sharp; Sibelius did not provide an accidental for the note in either A or in HUL 0419, p. [135]; no accidental appears in B or H nor is any played in Jalas's 1958 recording; based on the harmonic context,

		the note has been rendered <i>A</i> ♯ in JSW.							
	Cb.	JSW: # has been added before <i>f</i> based on the harmonic context; in B , Cb.(a), # was added by a later hand, while in Cb.(b), it was supplied by the original copyist (contrabass player de Jong).							but without any dynamic mark; based on the context, the omission of <i>p</i> in the correction has been understood in JSW to have been deliberate, the interpretation also found in B .
227–228	Cor. I, II	A : there are no rests for Cor. I in these bars, yet b. 228 has only a single, downward stem; in JSW the <i>a2</i> marking has been added based on the pairs of WW. and as in B .	253	Fg. II				JSW: the tie has been added by analogy with the similar pattern in b. 248, b. 251, and as in B .	
					Vc./1			JSW: the last two notes, <i>g</i> – <i>G</i> , notated as 8ths in A , have been emended to quarters and the slurs added, both by analogy with the previous bars and as in B .	
231–233	Cl. II	B : the pitches were notated <i>g</i> ♯ ¹ , not <i>ab</i> ¹ .						JSW: the first slur in b. 253, which in A ends on 3/4, has been extended to 4/4 by analogy with Fl. II, Ob., Fg. I, similar passages (cf., for example, b. 250), and as in B .	
232	Cor. I	JSW: <i>p</i> has been added by analogy with the statement of the same theme in Fg. and Va., b. 228, and as in the corresponding place in HUL 0419, p. [135].	253–254	Fl. I				JSW: the slur across the bar line has been added by analogy with Fl. I, Ob., Fg., and as in B .	
234	Tbn. I, II	JSW: the rhythmic value, ♩ in A , has been emended to ♩ as in Tbn. III, Tb., and B ; B : in Tbn. I, a later hand altered <i>ppp</i> to <i>p</i> and added <i>Solo</i> .		Fl. II				JSW: the slurs have been added by analogy with other WW. and as in B .	
237–241	Cb.	JSW: the addition of <i>simile</i> in b. 237, implied by the notation in b. 236, is supported by B , where staccato dots appear in each of bb. 237–241.	254	Fg.				JSW: †, missing in A , has been added by analogy with other WW. and as in B .	
244	Tb.	JSW: the rhythmic value, ♩ in A , has been emended to ♩ by analogy with Tbn. and as in B .	255	Ob. II				B : <i>mf</i> , perhaps copied from Fl. II by mistake.	
244–245	Fg.	JSW: the end of the slur, which in A extends to ♩ in b. 245, has been emended to b. 244 by analogy with Cor. I, Vc., and as in B .		Cl. I				JSW: <i>mf</i> has been added by analogy with Fl. II.	
	Cor. III	JSW: the slurs have been added by analogy with Cor. I and as in B .		Cor. III				JSW: > has been added by analogy with Cor. I, Tr. III, and as in B .	
				Tr. III				B : > missing.	
				Vc./1				JSW: the slurs have been added by analogy with Vl. II, Va., and as in B (Vc.[a]).	
246	Fg. Cor. I	JSW: the slurs have been added by analogy with Va. and based on the previous <i>legato</i> in the melodic line.	255–256	Fg.				A : the perfect fifth in b. 255 is notated with two ties/slurs to b. 256, a bar that immediately follows a page turn; however, b. 256 contains only the single <i>a</i> , with the end of only one tie/slur; in JSW the notation has been interpreted as meant for both Fg. as in B ; in H Halonen gave a different solution: tied <i>d</i> 's for Fg. II in bb. 256–257.	
	Vl. II	A : the pitch of the last note is ambiguous; in B the copyists interpreted the note as <i>ab</i> ² ; in JSW, however, based on the surrounding figuration in both Vl. I and II, it has been understood to be <i>bb</i> ² .						JSW: the two slurs in b. 255 with one per bar thereafter preserves the notation in A .	
247	Tb.	B : ♩, not ♩ -	255–263	Vl. II Va.				JSW: <i>b</i> has been added based on the harmonic context and as in B ; the rhythmic value, ♩ in A , has been emended to ♩ by analogy with Cor. and as in B (notated ♩); the end of an irrelevant tie in A , leading into b. 256 from a rest in the previous bar, was probably entered by mistake after the page turn and has been omitted.	
248	Ob. Cl.	JSW: the addition of <i>a2</i> has been based on Fl. and as in B ; cf. also the similar passage at b. 266.	256	Tr. III				B : the long slur ends in b. 256; a separate, short slur was notated across the bar line.	
	Vl. I	B : <i>pp</i> missing.						B : two short slurs group the triplets in each bar (as in b. 255) instead of one long slur across all the notes.	
	Vl. II	B : <i>p</i> on beat 3, not on beat 1.						A : the slurs were later additions to the rocking 8th notes, made in forcefully applied lead pencil, probably by Sibelius;	
	Cb.	JSW: <i>arco</i> has been added based on the context and as in B ; <i>p</i> has been added by analogy with Vc. and as in B .						B : the slurs were added into the parts by later hands, although not exactly as in A and not in the same way in each part.	
250	Cl. I	B : the last beat is notated ♩, not ♩	256–257	Cl. II				HUL 0419, pp. [141–142]: Sibelius scribbled <i>Durchführung zum Teufel</i> in bold writing across the pages containing these bars.	
250–251	Ob. Cl. Fg.	JSW: the slurs across the bar line have been added by analogy with Fl.	256–263	Vl. II				B : <i>cresc.</i> missing, probably because the Cl. beams were written on top of <i>cresc.</i> in A and obscure the word; in Ob. I, a later hand added ≪ beginning on beat 1.	
251	Ob. Cl.	JSW: <i>a2</i> has been added by analogy with Fl. and as in B .	258–260	Cl.				B : <i>mf</i> missing.	
251–252	Fg.	A : Sibelius initially followed the first chord in b. 251 with slurs leading to an open fifth, <i>d</i> – <i>a</i> , on the downbeat of b. 252; later he crossed out the chord in b. 252 and notated the 8ths of b. 251 <i>inside</i> the old slurs, which he neither erased nor otherwise corrected; in JSW these former slurs have been understood to be ties within b. 251 by analogy with Ob., Cl., and as in B , where, however, Röllig added a slur over all the notes.	258–266	Tutti					
	Tr. I	A : Sibelius initially wrote the notation of b. 251 in b. 250, where he included the dynamic mark <i>p</i> ; subsequently, he crossed out this notation and copied it into b. 251,	259	Ob.					
			260	Fl. II					

260–262	Ob. II	A:  .			
264–265	Cl.	A, B: two slurs, one over each bar; in B the slur is missing from Cl. II in b. 265; in JSW the two slurs have been emended to one long slur by analogy with other WW.	277–278	VI. I/1, 2	JSW: the placement of <i>pp</i> follows Sibelius's notation in A, although in B, the copyists moved the dynamic mark to the last note of b. 277.
265	VI. II Va. Vc./2	JSW: the accents have been added based on the context and the analogous Vc./1. A: Sibelius notated the bar  (as he had the previous three bars), across which the notes are tied; based on the context and as in B, the tie within the bar has been omitted in JSW.	278–279	Fl. II	A: the separately notated Fl. II has no <i>poco a ...</i> , clearly an oversight, because Sibelius continued the instruction in b. 280 after the page turn; the full instruction appears in B.
266	Cb.(b)	B: rehearsal letter missing.	278–281	Cb.	JSW: <i>poco a poco cresc.</i> has been added by analogy with the rest of the orchestra; the tie at bb. 279–280 has been added by analogy with the surrounding articulation and as in B (Cb.[b]).
267	Fl. I	JSW: a slur, notated in both A and B, has been omitted by analogy with Ob. and Fg.; cf. also b. 273.	280	Tbn. II	JSW: the tie has been added by analogy with Tbn. I and as in B.
268	Ob. I	B: second \downarrow erroneously notated d^2 , not b^1 .	280–281	Fg. Va. Vc.	JSW: ... <i>poco cresc.</i> has been added to the instruction, which Sibelius began in b. 279 in A but did not complete after the page turn; the full phrase appears in B (Fg. I, Va.) as well as in other WW., Cor., Tbn., and VI. I, II.
268–269	VI. I/2 Fg.	B: f^2 notated $\downarrow \downarrow$, not \circ . JSW: the slurs across the bar line have been added by analogy with Ob. and Cl.		Vc./2	JSW: the tie on d has been added by analogy with the surrounding bars and as in B.
269	Fl. II Cb.	B: "cautionary" <i>pp</i> missing. JSW: <i>f</i> has been added by analogy with other Str.	281–282	Ob. II	JSW: the slur, which continues across the bar line in both A and B, has been emended to the last note of b. 281 as in other statements of the figure (both in Ob. and in Cl.; cf. bb. 275–282).
269–270	VI. I/1	A: only 2 slashes in b. 269; b. 270 is notated  ; in JSW the third slash has been added as in the surrounding bars and B.	282	Cor. III, IV	JSW: the tie has been added by analogy with Cor. I, II, and as in B; B: in Cor. III, a slur on the first triplet.
269–280	Cor. III, IV	A: although Sibelius wrote a separate <i>ff</i> for the second Cor. staff in b. 269, he did not provide separate expression marks thereafter until <i>poco cresc.</i> in b. 281; based on the context and as in B, the intervening instructions have been understood in JSW as intended for all Cor.	283	Tbn. I	JSW: \sharp has been added before c^1 based on the harmonic context and as in B.
270–272	Tr. II	B: rests; pitches were omitted entirely.	283	Fl. II	JSW: the slur has been added in accordance with the <i>legato</i> articulation in the previous bars and as in B.
271	VI. II(b, c) Vc. Cb.	B: <i>dim.</i> on beat 1, not ca. beats 2–3. JSW: <i>dim.</i> has been added in accordance with the dynamics in the rest of the orchestra and as in B (Vc.).		Tbn. I	JSW: the tie has been added by analogy with Tbn. II and as in B.
271–272	Cb.	A: b. 271 is notated  and bb. 272–273,  ; in JSW the tie has been added by analogy with Vc., the previous bars, and as in B (Cb.[b]).	283–284	Vc./2	B: a slur from d to eb .
272	Vc. Cb.	JSW: <i>pp</i> has been added based on the context and the other Str.	284	Ob. II	B: the slur ends on the last note of b. 283, not in b. 284.
272, 275	Fg.	A: $a2$ appears only at b. 275; in JSW it has been added at b. 272 by analogy with other WW. pairs and as in B and the corresponding place in HUL 0419, p. [143]; perhaps the boldly written $a2$ at b. 275 was meant to emphasize the participation of both instruments despite the <i>pp</i> dynamic mark.		Cl. I VI. II Cor. I Tr. I Cor. III, IV	B: fz missing. B: fz , not ffz . JSW: the dynamic mark, fz in A and B, has been emended to ffz by analogy with other Brass.
274	VI. I/2(a, b) Vc.	B: f^2 notated $\downarrow \downarrow$, not \circ . B: G is tied to b. 275 in the upper division part also.	284–285	Tutti	B: ff , not ffz . B: fz missing. A: the rehearsal letter (which was R) is situated over the middle of b. 284 and led to mixed results in B, where it was sometimes placed at b. 284, sometimes at b. 285, and occasionally left out altogether; in JSW the rehearsal letter (now O) has been placed at b. 285 to coincide with the beginning of a new section.
274–275	Ob. Cl.	JSW: slurs have been added across the bar line by analogy with Fl. I and as in B (Ob. I); cf. also the similar bb. 268–269.	287–295	Fl. II	A: notated <i>Coll. I</i> .
275	Fl. I Ob. I	B: <i>pp</i> missing.	290	Cl.	JSW: \sharp has been added before a^1 based on the harmonic context.
275–276	Cor. III, IV	JSW: the long slur has been added by analogy with Cor. I, II, and as in B (Cor. III).	291–292	Cb.	B: tie missing.
275–279	Fl. II	A: Sibelius was ambiguous and inconsistent in his notation of the slurs in this passage, omitting them in bb. 275 and 279 and shifting the placement (from beats 2–4 to beats 1–3) in b. 278, probably in haste; in JSW the slurs have been uniformly positioned across the triplet figures in accordance with the articulation in Fl. I and as in B.	293	Va.	JSW: the last note, e^1 in both A and B, has been emended to d^1 by analogy with Fl., Ob., Cl., VI. I, II, and Vc.; d^1 is also the pitch Sibelius notated in HUL 0419, p. [147].
277	VI. I(c)	B: the triplet group is notated  with	294	Va.	B: last note of the first triplet erroneously notated bb^1 , not ab^1 .

	Vc.	JSW: <i>b</i> has been added before <i>c</i> ¹ based on the harmonic context.	314	Ob. II	JSW: the last pitch, <i>b</i> ¹ in A , has been emended to <i>a</i> ¹ by analogy with the previous bar (see Fl. II and Ob. I) and as in B .
294, 295	Tbn. Tb.	A : accents between the Tbn. III and Tb. staves may refer to both instruments; Sibelius notated the Tb. accents in HUL 0419, p. [147] in what corresponds to b. 294, but not in b. 295; in JSW the accents have been added by analogy with other Brass and as in B .	315	Cl.	JSW: the slur has been added by analogy with Fl. II, Ob., and as in B (Cl. I).
			317	Vc.	JSW: <i>#</i> has been added before <i>C</i> based on the harmonic context and as in B .
295	Ob.	JSW: <i>b</i> has been added before <i>e</i> ² based on the harmonic context.	317–318	Fl. II Ob. I	JSW: the slurs have been added by analogy with Cl. II; see also the following comment.
	Va./1	JSW: the last rest, missing in A , has been added based on the context and as in B .	318–320	Ob. I Cl. II	JSW: the slurs have been added by analogy with Fl. II and as in B (Cl., but only in b. 318 and b. 320); see also the following comment.
296	Tb.	JSW: the rhythmic value, <i>♩</i> in A , has been emended to <i>♩</i> and <i>ffz</i> added, both by analogy with the other Brass and as in B ; in HUL 0419, p. [147], Sibelius had accented the Tb. entry with <i>ff</i> .	319	Fl. II	A : Sibelius notated the slur in haste, with ambiguous results; in B the slur ends in b. 319; in JSW the slur has been understood to extend to b. 320 as in the similar place in the Exposition (bb. 14–15).
	Timp.	JSW: <i>f</i> has been added based on the context and as in B .	322	Cl. I	JSW: the rhythmic value, <i>♩</i> in both A and B , has been emended to the sprightlier <i>♩</i> by analogy with the other WW. and as in HUL 0419, p. [150].
296–304	VI. II Va. Vc. Tr. I, II	B : <i>ffz</i> missing. A : Sibelius crossed out an <i>e</i> ¹ in each bar, probably written instead of <i>g</i> ¹ by mistake.			JSW: the slur has been added by analogy with other WW. and as in B .
297	Tb.	A : Sibelius placed <i>≡</i> just above and partly on the Tb. staff, its appearance clearly suggesting a long accent; B : <i>≡</i> and <i>dim.</i> missing.	322–323	Fl. I	B : the slur continues to beat 1 of b. 323.
	Cb.	JSW: <i>pizz.</i> has been added as in other Str.; no such instruction appears in A and no corresponding <i>arco</i> appears in b. 327; however, in both B and JJ , <i>pizz.</i> was added by later hands.	324	Fl.	B : accents missing.
			324–325	Fg.	JSW: the accents have been added by analogy with other WW.; Sibelius had notated the accents in HUL 0419, p. [150]; in B they appear in b. 324, but not in b. 325.
298–299	Piatti	JSW: the tie has been added, based on Sibelius's instruction <i>austönen</i> and as in B ; in H Halonen notated a rest in b. 299.	325	Ob. I Cl. I	B : <i>></i> missing.
301–304	Cor. I, II, IV	JSW: the ties have been added by analogy with other Brass and as in B .	325–326	Cl. I	JSW: the tie has been added by analogy with Fl., Ob., and as in B .
306	Tbn. III	JSW: <i>pp</i> has been added by analogy with the rest of the orchestra and as in B .	326	Ob. II	JSW: the slur has been added by analogy with Cl. II and in accordance with the <i>legato</i> Fg.
	Timp.	JSW: because in bb. 301–305 the dynamics in the Timp. follow those in the rest of the orchestra, <i>pp</i> has been added as it was also in B ; there, however, it was placed in b. 307.	327	Va. Vc. Cb.	JSW: <i>arco</i> has been added based on the context; concerning the Cb., see also the related comment above at b. 297.
	Str.	A : the bar represents a case of uncertainty in the position of the dynamic mark; Sibelius notated all Str. bars <i>≠</i> , placing <i>pp</i> towards the end of the bar, yet in the Brass he placed <i>pp</i> immediately after the whole note; from there the <i>pp</i> 's drift more and more to the right as he continued down the page (in VI. I, II, and Va., <i>pp</i> actually appears in b. 307 rather than b. 306; it is missing altogether in Vc. and Cb.); in JSW, <i>pp</i> 's have been aligned based on the analogous dynamic marks between Str. and Brass in the previous bars.	328–329	Fg. II	JSW: the slur has been added by analogy with bb. 330–331 and as in B .
309–310	Cor. III	B : tie missing.			JSW: the slur, which in A ends in b. 328, has been extended to b. 329 by analogy with Va., Vc., and as in B ; cf. also bb. 330–331.
310	Ob. I	JSW: a superfluous dot after <i>♩</i> , notated in both A and B , has been omitted.	331	Fg. I	B : <i>cresc.</i> missing.
	Cl. Fg. I	JSW: <i>mf</i> has been added by analogy with Fl., Ob., and as in B (Cl.); in HUL 0419, p. [149], Sibelius had notated Fg. <i>mf</i> .	334	Cb.	JSW: the slur has been added by analogy with Fg. II, Va., Vc., and as in B .
	Vc.	B : <i>Solo</i> added by a later hand.	335	Tbn. II	JSW: the slur has been added by analogy with Tbn. III and as in B (where a single slur extends from b. 335 into b. 336).
311	Timp.	B : the <i>tr</i> line continues through <i>♩</i>			B : a <i>tr</i> line follows the <i>tr</i> .
311–312	Cl. I	B : ties, their placement analogous to Fl. and Ob. slurs, appear at <i>♩</i> <i>♩</i> in b. 311 and across the bar line on <i>♩</i> <i>♩</i>		Timp. VI. I, II	JSW: <i>arco</i> has been added based on the context.
312	Fl. II Ob. I	JSW: the slurs have been added by analogy with Cl. II.	336	Tbn. I	B : the slur begins on the first <i>♩</i> in b. 336, not on the <i>♩</i>
				Vc.	A : Sibelius placed <i>♩</i> on the third line of the staff in b. 336, but it is clear from the notation on the preceding page (specifically, in b. 335) as well as from the harmonic context that the fourth-line position is meant.
			336–337	Tbn. III	JSW: the slur, which in A and B ends on the last <i>♩</i> of b. 336, has been extended to b. 337 by analogy with Tbn. I.
			337–340	Tbn. III	JSW: the slurs have been added by analogy with the articulation in the Cb.
			339–340	Tbn. I	B : <i>≡</i> missing.
			339–341	Cb.	B : <i>≡</i> <i>≡</i> (as in other Str.).

341	VI. I	B: \succ missing.					
343	Fl. I	JSW: the quarter note, $f\#^2$ in both A and B , has been emended to e^2 based on the harmonic context; cf. also the corresponding place in the Exposition, b. 31.					Cor.; in JSW accents have been added to all Cor. based on the context.
						Tbn. III	B: $>$ missing.
			363–366	Tbn. I			JSW: the ties have been added by analogy with similar Brass and as in B .
344	VI. I, II	JSW: the slur in VI. II has been added by analogy with VI. I, for which Sibelius inexplicably notated two slurs in A .	363–368	Fl. I			B: notated <i>8va</i> , not at pitch.
			364	Tr. I			JSW: b has been added before e^1 based on the harmonic context.
346, 347	Vc.	B: a slur over each bar.	365–366	Tb.			JSW: the tie has been added by analogy with other Brass; it is possible that Sibelius intended to give his notoriously problematic tubist a chance to breathe; it is also possible that he simply forgot the tie, which occurs across a page turn in A .
347	VI. I(c)	B: an additional slur over the 8ths.					JSW: the end of a slur leading into b. 366, probably notated by mistake in A after the page turn, has been omitted by analogy with Tr. I, Tbn. II, and as in B .
347–350	Cor.	A: single accents on each chord placed between the staves appear to be for all Cor. and have been so interpreted in JSW; B: the accents appear in some bars but not in others, with differences also between Cor. III and IV.	366	Cor. I			JSW: a tie in A has been omitted as in B .
348	Fg.	JSW: the last pitch, e in both A and B , has been emended to c as in Vc. and Cb. with which the Fg. are otherwise in unison.	366–367	Cl. II			A: notated <i>Coll Imo</i> .
	VI. II	JSW: the slur has been added by analogy with VI. I and as in B .	366–368	Fl. II			JSW: the slurs have been added by analogy with Cl. I, Fl., Ob., and as in B ; B: in b. 369, e^2 's are tied.
349	Ob. I	B: <i>mf</i> missing.	369–373	VI. II			B: divisi parts notated on separate staves.
	Fg. II	B: <i>mf</i> , probably miscopied from Cl.	371	Va.			JSW: 4/4, a in both A and B (the latter notated $ \times $), has been emended to g by analogy with Fg., Vc., and Cb., and as in HUL 0419, p. [156].
350	VI. II	B: $>$, not \succ .					B: slurs missing.
353–354	Vc.(b)	B: a later hand pencilled in \succ .	371–372	Cl.			B: slur missing.
354	VI. II	B: <i>fz</i> , not <i>fp</i> .	372	Ob. II			B: Bb mistakenly notated \flat , not \natural
	Va.	JSW: the lowest note in the chord, g in both A and B , has been emended to a on the basis of the harmonic context.	372–373	VI. II			A, B: \natural before b^1 in beat 3 of b. 372; in JSW, based on the harmonic context, Ob. II, and Tbn. I, \natural has been moved to b. 373.
354–355	Fl. II Ob. Cl.	A: each slur begins on or ca. beat 3 in b. 354 and trails off ca. beat 2 in b. 355; in JSW the slurs have been placed as in Fl. I and B .	373	Ob.			JSW: <i>mp</i> , which appears on beat 1 in A and B (Ob. II), has been omitted; given the context, it appears to have been a copying error by Sibelius (cf. other WW., bb. 371–375).
354–357	Vc. Cb.	JSW: <i>fp</i> , <i>cresc.</i> and <i>ff</i> have been added by analogy with other Str. and as in B ; B: in Vc.(a), b. 354, a later hand added <i>mf</i> .	373, 374	Fl. II Cl. I			A: the triplet beam in each bar is continuous with the following ♪♪ ; in JSW the beam has been separated by analogy with Fig. I, Ob. I (cf. bb. 375 and 376), and as in B .
355	Va.	B: <i>cresc.</i> on beat 1, not beat 2.					B: the abbreviations are given in pairs of half notes, not in whole notes; in Vc.(b), one bar too many between bb. 374–392.
355–356	Cor.	JSW: \leftarrow and <i>cresc.</i> have been added in accordance with the rest of the orchestra; in HUL 0419, p. [153], Sibelius had also notated <i>cresc.</i> in the bar that corresponds to b. 355; B: no \leftarrow in b. 355, but <i>cresc.</i> in b. 356.	374–408	Vc.			B: slur missing.
357	Fg. I	B: <i>ff</i> missing.	377–378	Cb.			JSW: <i>dolce</i> has been added by analogy with Cor. I–III in b. 377.
	Tb.	JSW: <i>ff</i> has been added by analogy with the rest of the orchestra and as in B .	379	Cor. IV			B: an erroneous, additional \sharp appears in the key signature; it was crossed out by a later hand in bb. 380–408.
357–360	Ob. I	B: the notes are tied.	380–411	Fg. I			B: <i>ppp</i> , not <i>pp</i> .
357–361	Tbn. III	A: Sibelius crossed out the D he had notated initially and replaced it with d , in red pencil; the change was evidently made after B was copied, since no similar correction appears there; the revision creates a complication in bb. 360–361, which the composer now notated $ \text{♩} \text{♩} $, leaving the simultaneous Tb. part $ \text{♩} \text{♩} $; it seems likely that in his haste to alter the pitches, Sibelius failed to notice other essential details, including the tie and the second rhythmic value; in JSW the pitches have been altered to respect the composer's change, but, based on the context, particulars of rhythm and articulation have been retained as initially notated.	385	Va.(b)			JSW: the abbreviation, whole notes in A , has been emended to the half-note pattern by analogy with bb. 385, 391, and 392; in B the bar was notated $ \times $.
			386	Va.			JSW: the passage, notated <i>8va</i> in A , has been realized at pitch as in B .
357–365	Fl. II	B: the notes are tied.	392–411	Fl. I			JSW: a single $>$, placed between the staves in A , has been understood as intended for all Cor. as in B (Cor. I–III).
358–359	Tr. II	JSW: the tie has been added by analogy with other Brass and as in B .	393	Cor.			JSW: the addition of I has been based on Fl. II, Fg. I, and B ; A has no counter-instruction to I in b. 374 (Cl.) and b. 376 (Ob.), implying that the solos continue until b. 421, designated $a2$ in all WW.; in Cl. I, $>$ has been added by analogy with Fl. II, Ob., and as in B .
360–361	Tbn. I	B: a tie across the bar line.	395	Ob. Cl.			
361	Fl. I	B: $>$ missing.					
	Cor.	A: Sibelius notated only a single $>$, placed as though for Cor. II; B: no accents for any					

395–396	Fl. I	JSW: the slur across the bar line has been added in accordance with the same articulation elsewhere (cf., for example, bb. 398–399) and as in B .	410–411	Fg. I	JSW: the tie across the bar line has been added by analogy with other WW. and as in B .
399	Fl. I	B : dot missing from \downarrow .		Cor. I, IV	B : the notes are tied across the bar line.
	Fg. I	B : \circ , not \downarrow -	421–447	WW.	A , B : in the recurring figure $ \text{♩♩♩♩♩♩} \downarrow$ the end of the slur varies, sometimes ending on the last \downarrow , sometimes on \downarrow ; in JSW the slurs have been uniformly continued to \downarrow in keeping with the musical flow.
400–401	Fg. I	JSW: the slur across the bar line has been added by analogy with similar passages (cf., for example, bb. 394–395 and 397–398).			B : \succ , not $>$.
401	Cl. I	B : slur missing.	424	VI. Va.	JSW: $>$ has been added by analogy with VI. I, II, and Va.
	Cor. III, IV	JSW: the slur has been added by analogy with Cor. I, II.		Vc.	B : \llcorner begins on beat 1.
401–409	Va.	B : the abbreviation is in pairs of half notes, not whole notes.	427	Va.	B : \llcorner .
403	Cl. I	JSW: $>$ has been added by analogy with Ob. I and VI. II.	427–428	Cb.	B : the hemiolas have triplet designations in each bar.
403–404	Fg. I	JSW: the slur across the bar line has been added by analogy with Fl. II, similar Fg. passages, and as in B .	429, 430	Cor.	JSW: the tie has been added in accordance with the ostinato pattern throughout this section (bb. 410–458) and as in B .
404	VI. II	A : a “slur” through the stems of the quarter notes appears to be a correction mark, but probably misled Röllig to notate a slur in B .	432	Tb.	B : the note is tied across the bar line.
405	Fl. II	B : $ \circ $, not $ \downarrow - $, probably because Sibelius’s hastily drawn rest looks like a tie and misled the copyist to adjust the note value accordingly.	432–433	Cor. I	A : at this point in assigning rehearsal letters Sibelius skipped from <i>X</i> to <i>Ö</i> (the last letter of the Swedish alphabet) and placed <i>Ö</i> in the middle of b. 441; this led to several different interpretations in B ; in A a later hand pencilled in the letter at the beginning of b. 442, although other, blue pencil, markings above and below the staves suggest that the letter goes in b. 441; in JSW the rehearsal letter, which owing to the systematic re-lettering is now <i>T</i> , has been placed in b. 441 to coincide with the beginning of the phrase in the Str. (the placement also used by Halonen in H).
	Va.	B : <i>cresc.</i> , probably copied by mistake from VI. II.	441–442	Tutti	B : <i>f</i> missing.
405–406	Fl. I	JSW: the tie has been added in accordance with the articulation elsewhere in the passage and as in B .	442	Cl. II	JSW: the tie has been added by analogy with similar Str. and as in B .
408	Fl. II Fg. I	B : \downarrow tied to the following \uparrow	444	VI. I	B : tie missing.
409	Fl. I Cl. I	JSW: the slurs have been added by analogy with other WW. and as in B (Cl.); B : in Cl. I, <i>f</i> is missing; see also the comment below at bb. 409–411.	445–446	Cor. III	B : the slur continues to b. 447.
	Ob. I	B : third pitch erroneously notated e^2 , not d^2 .	446–447	Cor. I	JSW: the rest, \ddagger in A , has been emended to $-$ by analogy with similar passages (cf. bb. 435, 443); in B the rest was either notated correctly by the copyists or corrected by later hands.
	Cor. II	B : <i>p</i> , not <i>mp</i> .	447	WW.	JSW: the rhythmic dots have been added by analogy with Cor. I, II, and as in B .
	Tbn. III	B : <i>Solo</i> added by a later hand.	449	Cor. III, IV	JSW: <i>ff</i> has been added by analogy with other WW. and as in B (Fg. I).
	Va.	B : the grace-note chord is missing, its odd appearance in A either misunderstood or overlooked.	451	Fg.	JSW: the tie has been added by analogy with similar orchestral parts (cf. Fl., Fg., Str.).
	Cb.	JSW: <i>mf</i> has been added by analogy with other Str. and as in B ; the dot has been added by analogy with other Str., Tbn. Tb., and as in B .	452–453	Timp.	JSW: the placement of <i>ff</i> , at the end of b. 452 in A , probably owing to lack of space, has been emended to b. 453 based on the context and as in B .
409–411	Ob. Cl.	B : the bars are notated for both Ob. and both Cl., although in A , <i>a2</i> does not appear until b. 421 (cf. the related comment above at b. 395).	453	VI. I	JSW: $>$ has been added at 4/4 by analogy with VI. II and as in B ; B : <i>ff</i> , perhaps copied from Timp. by mistake; <i>largamente</i> missing.
409–458	Tbn. Tb. Timp.	A : throughout the 6/4 section Sibelius was unusually consistent in notating the three consecutive rests in Tbn. and Tb. as $ \ddagger - $ with two exceptions – bb. 409–410 and, in Tbn., b. 444; the same pattern, which appears in other parts (such as WW., bb. 421–428), was copied into B ; by contrast the Timp. rests consistently appear as $ - \ddagger $ except on the two pages containing bb. 427–437, where the rests appear as in the Brass (but which in B continue as $ - \ddagger $); because the different ways of notating the rests so graphically and consistently portray the composer’s rhythmic thought, the differences have been retained in JSW with the exception of bb. 427–437 for the Timp.; these have been emended accord-	453, 454	VI. I	JSW: accents have been added by analogy with VI. I, II and as in B (Va).
				Va. Vc.	B : <i>largamento</i> , not <i>largamente</i> .
				Cb.	B : the hemiolas have triplet designations.
				Cor. Tr. I	JSW: the ties have been added by analogy with other Tr., Cor., and as in B .
				Cor. III, IV	JSW: the slurs have been added by analogy with VI. II, Va., and Vc.
				Tr. II	
			454	VI. I	

454–455	Timp.	JSW: <i>tr</i> has been added at the beginning of each <i>tr</i> line for clarity as in B .	Timp.	JSW: <i>pp</i> has been added based on the context and the idea as reflected in HUL 0419, p. [169], where the analogous timpani roll (which begins in b. 459) is marked <i>pp</i> .
455	Piatti	A : the bar contains only a single whole note; in JSW a rhythmic dot has been added as in B .	467	Cl. I B : <i>dim.</i> , probably copied from Fg. by mistake.
456–457	Vc.	JSW: the tie has been added by analogy with Vl. I, II, and Va.		B : $\underline{\downarrow}$, not \circ .
456–458	Tr. II	JSW: the ties have been added by analogy with similar Brass and as in B (bb. 456–457 only); see also the comment at b. 458.	469	Fg. I Va. JSW: the first pitch in beat 3, <i>a</i> in both A and B , has been emended to <i>b</i> based on the repeating pattern both in Va. and in Vc., bb. 467–470.
457	Cl.	JSW: a single slur across the entire bar in A has been emended to two slurs as in the previous bar and B .	470–471	Va. A : the second slur in b. 470 appears intended to continue into the following bar, although Sibelius did not complete it after the page turn; in JSW it has been emended to end in b. 470 based on the motivic change in b. 471 and as in B .
	Fg. II	B : one slur, not two, from the first note to the last.	474	Cl. I JSW: # has been added before <i>f^l</i> based on the harmonic context; a later hand made the same correction in B .
458	Tutti	This exceedingly problematic bar, shown in Facsimile I/4, attests both to the composer's haste and to his inexperience; only the WW. appear to be without notational difficulty; the Brass have wildly varying rhythmic endings, some Str. have too many beats, and the Timp. have too few; in B Röllig adjusted the time values as best he could, emending Cor. II and Tr. II to correspond to Cor. III and Tr. III; unfortunately, HUL 0419, p. [169] is of little help, because there the passage is in duple meter; in JSW the solutions have been based on the melodic and rhythmic requirements of Cor. I, Tr. I, Tbn. III, and most of the Str. section, to which the other Brass and Timp. have been adjusted; these changes do not affect Tbn. III's 8th note, with its odd, <i>descending</i> minor third, here left unchanged; specific variants and emendations are as follows:	474–478	Vc. JSW: the last note in each bar, <i>d^l</i> in both A and B , has been emended to <i>c^{#l}</i> by analogy with Va. with which Vc. are otherwise in unison; in A the pitch was written out only in b. 474, the bars thereafter being notated \times ; in B the emendation to <i>c^{#l}</i> was made by later hands.
	Cor. I, IV	B : tie within the bar missing.	475	Cor. I B : <i>pp</i> , not <i>ppp</i> .
	Cor. II Tr. II	B : $\underline{\downarrow}$; in Tr. II, \circ is missing.	475–476	Vl. I B : slur missing.
	Tbn. I, II	JSW: the ties within the bar have been added by analogy with similar Brass and as in B .	477–478	Vl. II JSW: the tie has been added by analogy with Fl., Cl., and Vl. I; otherwise # would be needed before <i>d^l</i> in b. 478; B : no tie, but #'s were notated before <i>d^l</i> in both bars.
	Tb.	A : the last rhythmic value is \downarrow ; in JSW it has been emended to correspond to the other Brass and the tie added in accordance with the same ostinato pattern elsewhere (from b. 410) and as in B .	478	Cl. I B : the slur begins on 2/4, not 1/4.
	Timp.	A : the bar contains only a single whole note above which is <i>tr</i> (but no <i>tr</i> line); B : the copyist added the <i>tr</i> line.	478–510	Vc. JSW: \mathbb{B} , which (once again) Sibelius notated on the third line, this time in b. 479 of A as well as in bb. 503 and 509, has been emended to the fourth line on the basis of the context, B , and HUL 0419, pp. [172ff.]; harmonically, an argument could be made for placing the clef on either line for most of the passage; however, apparent verification for the fourth-line clef (aside from its customary use in Vc. notation) is Sibelius's own pencilled-in corrections on the last notes of b. 510 in A .
	Vl. II Va. Vc.	JSW: the first rhythmic value, \circ in A , has been emended to \downarrow by analogy with Vl. I and as in B .	479	Vl. II JSW: <i>ppp</i> has been added by analogy with Vl. I and as in B .
	Cb.	A : Sibelius initially notated the last note \downarrow , then altered it to \downarrow ; in JSW the value has been further altered to correspond to the emended Tb. and to the rest in the other Str.	480	Cor. III JSW: the rhythmic value, \downarrow in A , has been emended to \circ by analogy with Cor. I and as in B .
459	Fl. II	B : <i>c</i> , not <i>ç</i> , although the correct time signature appears at the end of b. 458 (on the previous page).	480–481	Cor. I B : tie missing.
	Ob.	JSW: the addition of <i>I</i> has been based on other solo WW. notation in bb. 463–487 and as in B .	485–486	Cl. I JSW: the tie has been added by analogy with Fl. I, Vl., and as in B ; it also appears at the corresponding passage in HUL 0419, p. [172].
	Vc.(b)	B : <i>ppp</i> , not <i>pp</i> .	495	Fl. I B : <i>fff</i> , probably Röllig's misreading of Sibelius's peculiar formation of <i>ff</i> .
463–465	Fg. I	JSW: the slur in each bar has been added by analogy with Cl. and as in B .		Tb. JSW: <i>ff</i> has been added by analogy with the rest of the orchestra and as in B .
464–465	Vl. II	JSW: the slur, which in A and B begins in b. 465 on beat 1, has been emended to b. 464 by analogy with Vl. I and Ob.	495–496	Vl. I A : Sibelius originally notated two Vl. bars in unison with Fl., then crossed them out.
466	Ob. I	B : the slur is over the quarter notes only.	496	Tutti HUL 0419, p. [173]: the passage is marked <i>come alle recitative</i> .
			496–502	Timp. B : a <i>tr</i> line on the second \downarrow of b. 496 and with every <i>tr</i> thereafter.
			497–498	Ob. I Fg. Tbn. III Tb. JSW: the ties have been added by analogy with the rest of the orchestra and as in B (Ob.).

498	Timp.	B: a separate <i>tr</i> on the first \downarrow , not a continuous <i>tr</i> line from the preceding bar.					
499–501	Fl. I	B: accents on every note.					
503	Tr. II	JSW: \flat has been added before b by analogy with Cor. III and as in B .					
	Timp. VI. II	B: <i>ff</i> . JSW: the rhythmic value, \downarrow in A , has been emended to \circ by analogy with similar Str. and as in B .	522	Va.	JSW: the slur has been added by analogy with VI. I, II, and as in B .		
	Cb.	JSW: <i>arco</i> and <i>ff</i> have been added based on the context and as in B .	523–526	Tbn. Tb. Tr. I, II	A: each bar is notated $ \slosh $. A: the bar is empty of any notation after \downarrow ; in JSW the rest has been added by analogy with b. 526 and as in B .		
505	Tbn. III Tb.	B: the note is erroneously dotted. JSW: <i>p</i> has been added by analogy with Tbn. and as in B .	526	Fg.	A: the bar immediately follows a page turn and is empty; on the previous page, Fg. as well as Ob. and Cl. are notated $ \slosh $; Sibelius probably simply forgot to add \slosh for Fg. after the page turn, an omission rectified in B and in JSW; in H , Halonen notated a rest.		
506–508	Tbn. II, III Tb.	A: the first rhythmic value in each bar is \downarrow in Tbn. II and \circ in Tbn. III and Tb.; in JSW the values have been emended to \downarrow by analogy with Tbn. I, Cor., and as in B .	527	Ob.	JSW: in Ob. I, the slur has been added by analogy with Fl., VI., and as in B ; B: in Ob. II, the first two notes of the triplet are tied.		
507–508	Tbn. Tb.	A: notated $ \slosh $.			JSW: <i>ff</i> has been added by analogy with other WW. and as in B (Fg. II).		
507–510	Cor.	A: all bars notated $ \slosh $.			A: the bar contains notes for a pair of Tr., even down to the separate stems, but no rests; B: the notes for the fourth Tr. were incorporated into the part for Tr. III and the half rest added; on the JSW policy of keeping all Tr. pitches, see the discussion under <i>The Helsinki orchestra and Kullervo's notation</i> in the Critical Commentary.		
511	Fl. I Cor.	B: <i>fff</i> , not <i>ff</i> . JSW: a single $>$, written between the staves in A , has been understood as intended for all; in B only Cor. I, II were given accents.		Fg.	JSW: <i>f</i> has been added by analogy with other Brass and as in B .		
	Tb.	JSW: <i>ff</i> has been added and the rhythmic value, \downarrow in A , emended to \circ , both by analogy with the rest of the orchestra and as in B .		Tr. III, "IV"			
	Timp. VI. I VI. II Va.	B: <i>ff</i> . B: <i>ff</i> and grace-note slur missing. B: grace-note slur missing.		Tb.	JSW: <i>f</i> has been added by analogy with other Brass and as in B .		
511–512	Cor. III Tr. III Vc. Cb.	JSW: the ties have been added by analogy with the rest of the orchestra and as in B (Cor.).		Vc. Cb.	JSW: the rhythmic value of the first chord, \circ in A , has been emended to \downarrow by analogy with similar WW., Brass, and as in B ; B: in Vc., <i>fff</i> , not <i>ff</i> .		
512	Tbn. III Tb.	JSW: the first rhythmic value, \circ in A , has been emended to \downarrow by analogy with the rest of the orchestra and as in B .	528	Tutti	B: the bar is notated <i>G.P.</i> in all parts except Ob. II, Cor. I–III, Tr. III, Timp.		
512–518	Fl. II	A: notated <i>Coll Imo</i> .	532	Fl.	B: 29 [bars of rest to the end], not the correct 28.		
513–514	Cor. III, IV Tbn. III Tb.	JSW: the ties have been added by analogy with similar parts and as in B (Cor. III).		Cl. Fg.	JSW: <i>mp</i> has been added based on the context (cf. bb. 532–550) and as in B .		
513–518	Va.	B: three slashes, not two, with each note.	536	Tutti	B: <i>G.P.</i>		
514	Cor. II	JSW: \flat has been added before e^1 based on the harmonic context and as in B .	544	Tutti	B: <i>G.P.</i>		
515	Cl.	JSW: the rhythmic value, \downarrow in A , has been emended to \circ by analogy with the rest of the orchestra and as in B .	551	Cb.	B: <i>pp</i> missing.		
		B: accents on every note.	553	Fg. II	B: Röllig misinterpreted the tie for Fg. I as a slur for Fg. II.		
515–517	Fg. II		557	Cl. II	B: an erroneous tie to the following bar.		
515–518	Ob. Cl. Tr. I Tbn. Tb. VI. I, II	JSW: the added accents have been based on the context and Sibelius's emphasis on the theme in A (cf. Fl. and Cb.).					
518	Cb.	JSW: the accents have been added based on the context.					
519	WW. Cor. Tr.	A: Sibelius initially notated a quarter-note chord with the pitches b and $f\#$ on the downbeat, but later crossed it out.					
519–526	Vc.	B: in Vc.(a), the upper note of each chord was erroneously notated e , not B , through b. 523, and thereafter, d ; in Vc.(b), the upper note is d throughout; later hands corrected bb. 519–523 to B .					
520–527	VI. II	A: notated <i>Coll Imo</i> through b. 527, beat 2.					
521	Cl. I	B: <i>f</i> missing.					
521–525	Cb.	A: the bars are empty of notation from b. 521 through b. 525, yet a tie leads into the					

MOVEMENT II

Instrumentation:

A: *Flauti* [I, II], *Oboi* [I, II], *Engl. Horn*, *Clarinetti in A oder B \flat* [I, II], *Fagotti* [I, II], *Hörner in D* I, II, III, IV, *Trombe in D* I, II, III, *Posaunen* [I, II, III], *Tuba*, *Triangel* [sic], *Pauken H et Fiss*, *Violini I*, *Violini II*, *Alto*, *Celli*, *Bassi*

Brackets below indicate that the copyists simply continued writing parts for Movement II on the respective parts of Movement I without repeating the name of the instrument:

B: [*Flauto 1mo*], [*Flauto 2do*], [*Oboe 1mo*], *Oboe 2do* [in a later hand: *gilt nicht!*], *Oboe 2do* [an alternative English horn part], *Engl. Horn*, [*Clarinetto 1mo*] in $B\flat$, [*Clarinetto 2do*] in $B\flat$, [*Fagotto 1mo*], [*Fagotto 2do*], [*Corno 1mo*] in D , [*Corno 2do*] in D , [*Corno 3o*] in D , [*Corno 4o*] in D , [*Tromba 1ma*] in D , [*Tromba 2da*] in D , [*Tromba 3a*] in D , [*Trombone 1mo*], [*Trombone 2do*], [*Trombone 3o*], [*Tuba*], [*Timpani*] in *H.-Fiss*, *Violino 1mo*, *Violino 2do*, *Viola*, *Violoncelli*, *Basso*

General Comments:

- *Rehearsal letters*: Sibelius wrote the letters into **A** in blue pencil. He omitted J, N, Q, U, V, and Z and after Y, labelled the last section Ö.
- *Oboe*: Among the parts in **B**, two survive for Ob. II. One is essentially the same as Ob. II in **A** (with the exception of the variants recorded below). The other corresponds to the English horn in **A**, only transposed and adapted for oboe. The words *gilt nicht!* ["not valid!"], added by a later hand at the top of the original Oboe II part, despite its being a perfectly acceptable copy, suggest that an adjustment was made for one or more performances. In the Remarks below, Ob. II(a) refers to the "real" Ob. II part, whereas Ob. II(b) indicates the adapted Ob./English horn part. Whenever the Ob./English horn part provides alternative dynamic marks and clarifies articulation, mention has been made, but octave variants are not given.
- *Triangle*: Sibelius specified a triangle at the beginning of Movement II and even drew a line for its notation on the first page, but thereafter, both the designation and the line disappear.

<u>Bar</u>	<u>Part</u>	<u>Source: Remark</u>
1	Cl.	A : the staff, designated <i>Clarinetti in A oder B\flat</i> , has one flat in the key signature (see Facsimile II/1); in JSW the key signature has been adjusted for the instrument that enters first, the <i>B\flat</i> Cl. (in b. 87).
	Tb.	JSW: the key signature, missing in A , has been added in accordance with the rest of the orchestra and as in B .
	VI. II	B : <i>sul G</i> .
	Cb.	JSW: <i>mf</i> has been added by analogy with other Str. and as in B ; it has become customary to play the part through b. 82 <i>con sordini</i> in conformance with the other Str.; however, this instruction does not appear in either A or B ; the words <i>senza sordino</i> in the Cb. part in A , bb. 83–84, appear to have been scrawled in haste when the instruction was scribbled across all the Str. staves; they do not appear at all in B ; see the discussion under <i>Performance practice and the editing process</i> in the Critical Commentary for explanation of the editorial policy here.
1ff.	Vc. Cb.	A : the notation of accents in the opening bars, shown in Facsimile II/1, as well as in similar passages (for example, bb. 105–108, 256–261, 268–270) demonstrates Sibelius's habit of indicating broad gestures rather than precise and consistent details; even though the instruments are divided, the single accents below each staff in bb. 1–2 are almost certainly meant for all and are also meant to continue; they were so notated in B , where accents continue through b. 6 in Vc., through b. 8 in Cb./1(a), and through b. 5 in Cb./1(b); JJ has been annotated <i>sempre accent</i> ; in JSW accents have been given to all divisi parts in bb. 1–2 and <i>simile</i> added in b. 3.
5	VI. II Va.	A : the divided VI. II and Va. parts all have different articulation patterns, even though they play the identical rhythmic figure (see Facsimile II/1); in JSW the articulation has been emended based on Sibelius's own emendation in VI. II/2 (which is also consistent with his notation in HUL 0419, p. [184], shown in the Introduction, Facsimile E) and the return of the theme, bb. 256–261; B : in each part Röllig notated a tie on the quarter notes and, in VI. II, a long slur.
	Cb.	JSW: > has been added by analogy with other Str. and as in B .
7	VI. I/1(b, c) VI. I/2(a, b, c) Vc. Cb./2	B : long accent missing.
8	Vc./2 Cb./2	B : tie missing.
9	Cb.	JSW: <i>ff</i> has been added by analogy with other Str. and as in B .
9–12	Va.	B : one long slur in each bar, not two, from the first note to the last.
10, 11	VI. I	B : one long slur in each bar, not two, from the first note to the last.
11	Va. Vc. Cb.	JSW: <i>dim.</i> has been added by analogy with VI. I, II, and as in B (Va.).
12	VI. I, II Va.	A , B : in each source the last pitch is unequivocally notated <i>d¹</i> ; however, in J alas's 1958 recording of <i>Kullervo</i> , the note is <i>c^{#1}</i> , not <i>d¹</i> ; <i>c^{#1}</i> is also played at the return of the theme in b. 267; the error seems to have been introduced by Halonen in copying H (even though the pitch was corrected in the B&H <i>Errata</i> List); in JSW <i>d¹</i> has been restored.
	Cb.	B : \downarrow erroneously notated <i>f\sharp</i> , not <i>B</i> .
13	Vc. Cb.	JSW: <i>mf</i> has been added by analogy with other Str.
15–17	Cor.	A : Sibelius notated the last rest \ddagger , leaving each bar missing a quarter beat; in JSW the rest has been emended to - as in bb. 3–4, 7–8, and B .
17	Va.	JSW: <i>dim.</i> has been added by analogy with other Str. and as in B .
	Vc.	B : <i>dim.</i> missing.
	Cb.	B : <i>dim.</i> , probably copied from Vc. by mistake.
18–25	Vc.	A : Sibelius emphasized the alternating divisi/non-divisi playing with written instructions as well as stem directions; in B bb. 18–21 were notated divisi, despite the single-stem notation of these bars in A ; in JSW Sibelius's distinctions have been preserved with one emendation: a downward stem added to the last note in b. 25 as suggested by the context and B .
19, 21, 23	VI. I/1(a, b)	B : the slurs begin on \downarrow , not on \uparrow
20	Va.	A : the first note appears to be <i>a</i> , although it is smeared downward on the staff; in JSW it has been emended to <i>b</i> in octaves/unison with VI. I, II, and as in B ; <i>largamente</i> and <i>p</i> have been added by analogy with VI. I, II in b. 18; B : <i>largamento</i> ; in Va.(a), <i>breit</i> was added by a later hand.
21	VI. I/1	B : <i>e¹</i> missing from the 32nd-note figure.
22	Va.	JSW: the slur has been added by analogy with VI. II and as in B .
23	VI. I	JSW: the value of <i>b²</i> , \downarrow in A , has been emended to \downarrow as in bb. 19, 21, and B .
26	Va.	JSW: <i>f</i> has been added as in other Str.
28	VI. I(b, c) Vc.(a) Cb.	B : <i>dim.</i> missing; in Cb.(a), it was placed in b. 29.
29	Str.	A : the articulation difficulties in b. 29 are characteristic of <i>Kullervo</i> 's notational inconsistencies and ambiguities; in JSW the following emendations have been made: in VI. I/2, the slur, which in A is a single slur over all notes, has been emended to two by analogy with VI. I/1 and as in B (although in B the second slur was placed over all triplet notes); in VI. II/1, the sec-

		ond slur has been added by analogy with VI. II/2; in Va., the first d^1 , \circ in A , has been emended to \downarrow by analogy with VI. I, II, and as in B .	50–51	VI. II/2	JSW: fz , the tie, and slurs have been added by analogy with VI. I/1.
30	Vc.	B : p missing.	51	Va.	JSW: the slur has been added by analogy with VI. I/1.
32	VI. II/1 Va.	JSW: the slur has been added by analogy with other Str. and as in B .	52	VI. I/1	A : the slur pattern on the 16th notes, although it differs from VI. II/2, is identical to that in b. 174; it has been retained in JSW; in B separate slurs were given to each group of four 16th notes (as in VI. II/2).
34	Vc. Cb.	A : it is not entirely clear whether <i>marcato</i> , placed just beneath the Vc. staff, refers to Vc. or Cb.; in A as well as in HUL 0419, p. [187] the placement indicates the instruction was intended for Vc., but the rhythmic gesture and B both suggest it belongs to the Cb.; this has been the interpretation in JSW; B : Vc. are notated <i>pp</i> .		VI. II/1	B : last slur and staccato dot missing; in JSW the rhythmic dots have been added by analogy with VI. I/2, Va., and as in B .
34–35	Vc.	JSW: the last rest, — in A and B , has been emended to — based on the previous rhythmic pattern and the time signature.	53	VI. I	B : — missing.
36	Cor. III	B : a later hand added <i>pppp</i> .		VI. II/1	JSW: the rest, — in A and B , has been emended to \ddagger by analogy with Vc.
	Cb.(a)	B : 4/8 erroneously notated $f\#$, not d .			B : ff , not f , probably a misreading of a messy correction in A .
36–37	Vc.	JSW: the slurs have been added by analogy with other Str.			JSW: the tie has been added and the slur extended to the last note, both by analogy with VI. I and the articulation pattern in the following bars; the number over the triplet figure, 2 in A , has been emended to 3; B : the tie appears only in VI. II/1(a), but the slur continues to the last note and the proportion number is correctly given in all parts as 3.
37	VI. I/1, II/1	B : a <i>tr</i> line follows the <i>tr</i> .			JSW: f and the second slur have been added by analogy with Va., Vc., and as in B .
38	Va.	JSW: <i>pp</i> has been added by analogy with VI. I, II, and as in B .	53–56	VI. II/1(b, c)	B : ties missing in each bar.
39	VI. II	JSW: in VI. II/2, <i>mf</i> has been added by analogy with VI. I/1, 2 and II/1; B : <i>mf</i> missing from both 1 and 2.	53–61	Va. Vc. Cb.	JSW: slurs, occasionally lacking from the 16th-note groupings in A , have been added based on the overall Str. articulation and as in B , where they uniformly begin and end with each group of eight 16ths.
40	Cor. III, IV	A : the notes have only a single, upward stem; in JSW the lower stems have been added based on the preceding statements and as in B .	54	Cb.(b)	B : erroneous <i>dim.</i> ca. beat 2.
	VI. I/2	JSW: for discussion of the <i>arco/pizz.</i> notation, see the comment below at bb. 40–50.	55	Vc.	B : <i>dim.</i> appears on beat 2 (across beats 1 and 2 in Vc.[b]), not on 3/16.
	Vc.	JSW: <i>pizz.</i> has been added as in B ; for discussion, see the comment below at bb. 40–50.	56	Cor. I, III	B : d^2 , correctly notated by the original copyists, was crossed out in each part by later hands and replaced with — .
40, 44	VI. I/1	JSW: a^2 , \downarrow in A , has been emended to \downarrow as in similar passages and B .	59	VI. II/2	JSW: $\#$ has been added before a^1 on beat 1 based on the harmonic context; Sibelius notated $\#$ only with the 16th-note a^1 in beat 5 as did the copyists in B .
40–44	VI. II/2	A : notated <i>Coll'a</i> .	60–61	VI. II	JSW: the slurs have been added by analogy with the previous bar and the lower Str.; they appear at the corresponding place in HUL 0419, p. [191]; in B they were added by later hands into (a) and (c).
40–50	VI. I, II Vc.	JSW: Sibelius's lax instructions in A regarding <i>arco</i> and <i>pizz.</i> leave much for his interpreters to decide; the places in question are as follows: in b. 40, VI. I/2, <i>arco</i> has been added based on the corresponding place in HUL 0419, p. [188] and B (VI. I/2[a, c]), where <i>arco</i> was added by later hands; in bb. 40–45, Vc., <i>pizz.</i> has been added by analogy with Cb. and as in B , where the original copyists marked the passage <i>pizz.</i> ; in Vc.(b), the instruction was added a second time by a later hand; an argument against <i>pizz.</i> in these bars might be made because of the seemingly redundant specification of <i>pizz.</i> in b. 45; yet it seems as likely that the b. 45 instruction was meant to confirm that, despite the immediately preceding motive being played <i>arco</i> by Va., it is answered <i>pizz.</i> by Vc.; in VI. II, bb. 46, 47, <i>arco</i> has been added by analogy with VI. I, Va., and in light of additions in B , where in two parts, VI. II/1(a, c), <i>arco</i> was added by later hands.	60–84	VI. II/2	A : notated <i>coll'a</i> (Sibelius designated the divisi parts <i>a</i> and <i>b</i> rather than 1 and 2) with the following exceptions: b. 62, which is fully notated; b. 68, where <i>dim.</i> was written below an otherwise empty staff; bb. 69–70, which were pasted into the score over earlier notation; b. 71, where <i>ppp</i> was written below <i>coll'a</i> ; for more about these last two instances, see the comment at bb. 69–71.
43	VI. I/1	B : <i>mf</i> missing.	61	Tutti	A : in most of the instruments Sibelius placed <i>dim.</i> towards the end of a bar notated \neq ; this led to wildly differing placements in B (it is missing altogether in Va.[a] and Vc.); the placement in JSW was guided by rhythmic considerations.
45	Vc.(a)	B : last pitch erroneously notated cb , not $c\dot{b}$.	68–69	Vc. Cb.	JSW: the ties have been added as in VI. I (as was also done in H); see the further comment at bb. 69–71.
47	VI. I/2	A : the bar is notated $ \circ\text{—} $; the emendation in JSW is based on VI. II/1 and B .			
49	VI. II/2	JSW: the first slur has been added by analogy with VI. I/1; B : in VI. II/2(c), the slur was notated as a portato.			

69	Cor. III	JSW: the slurs have been added by analogy with Cor. I and as in B ; cf. also bb. 83, 85.	96	Cl. Va.(a)	B : > and <i>f</i> missing.
69–71	Tutti	A : Sibelius pasted a correction slip over the entire score at bb. 69–70, partially obscuring the dynamic marks he had already written in b. 71, namely, <i>p</i> in Vl. I/1 and <i>ppp</i> in Vl. II/2; on the correction slip itself he divided what appears to have been one bar into two without adding a sufficient number of rests (a change made before B was copied); in JSW the necessary rests have been added as in B ; as for b. 71, the correction has been understood to pertain also to its dynamic mark, which was changed into <i>pp</i> , as also was done in B .	96–97	Va.	B : > missing. JSW: the tie across the bar line has been added by analogy with Vl. I, II, and the slur on the basis of the overall <i>legato</i> articulation, both as in B .
71–80	Vl. II(b, c)	B : all short slurs over the repeating figure  missing.	97–98	Cb.	JSW: the tie and rhythmic dot have been added by analogy with other Str.; only the dot appears in B ; Sibelius had notated a tie at the corresponding place in HUL 0419, p. [196].
79	Vc.	JSW: div. has been added based on the earlier instruction in b. 64, which presumably continues to apply; no new instruction is given in either A or B .	98–99	Cl. I	JSW: the <i>tr</i> line has been added by analogy with Vl. I; a separate <i>tr</i> marking, which appears in A on the downbeat of b. 99, has been omitted by analogy with Vl. I and as in B .
83	Cor. III	B : the second slur is missing.	99	Cor. III Cb.	B : <i>pp</i> missing. JSW: the ties have been added by analogy with Vc., in accordance with the earlier articulation pattern, and as in B ; the ties are also found at the corresponding place in HUL 0419, p. [197].
84	Cor. III	B : the note is erroneously dotted.	99–100	Vc.	A : a single > beneath the staff; in JSW it has been interpreted as intended for both divided parts as in B (although Vc./2[a] is missing > in b. 100).
87, 89	Cb.	B : > on 3/2 as well as 2/2 in b. 87 and, in Cb.(a), also in b. 89.	100	Vl. II Va. Vc.	A : Sibelius left the bar with inexplicable inconsistencies in articulation, which were duplicated in B and are not clarified by HUL 0419, p. [197], where the articulation is rather different; in JSW the following emendations have been made: in Vl. II, a slur from <i>ab</i> to the end of the bar, analogous to Vl. I but without any <i>tr</i> or ending, has been omitted as in B ; in Va. and Vc./2, slurs between  and  have been omitted by analogy with Vl. I, II (cf. also Cor.); the Vc./2 slur appears to have been the remnant of earlier notation in which both notes were tied.
87–88	Cb.(a)	B : tie across the bar line missing.			
88	C.i.	JSW: <i>mf</i> has been added based on the context and as in B (Ob. II[b]).			
	Cl. I	HUL 0419, p. [195]: > on both quarter notes, emphasized by the word <i>Obs[ervera]</i> in the margin; by the time he completed A , Sibelius seems to have had other ideas; he notated the same motive, not once, but twice (it reappears in b. 189), both times with a single accent, a gesture consistent with other repercussive accents in <i>Kullervo</i> .			
	Vl. II Va.	B : the tie from 2/2 to 3/2 is missing. JSW: the first note,  in A , has been emended to  by analogy with Vl. II and as in B .			
89	Ob.	A : Sibelius gave no indication of either the number of oboes or the dynamics; in B Röllig gave the accented note to both Ob. I and Ob. II; in JSW, based on the solos in C.i. and Cl. and the dynamic level in the rest of the orchestra, the part has been designated <i>I</i> ; for discussion of the Ob. instrumentation in this movement, see <i>The Helsinki orchestra and Kullervo's notation</i> in the Critical Commentary.			
	Cl. I Vc. Cb.	B :  missing. A : each note is dotted; in JSW the values have been emended to  by analogy with Vl. I and as in B .	100–101	Cor. III Cor. IV	JSW: <i>dim.</i> has been added by analogy with other Str. and as in B ; it appears in the corresponding place in HUL 0419, p. [197]. JSW: the slur has been added by analogy with Cor. I, II; it appears in the corresponding place in HUL 0419, p. [197], and its end (although not its beginning) was notated in B . JSW: the tie has been added based on the surrounding bars; it appears in the corresponding place in HUL 0419, p. [197].
	Cl. I	B : <i>tr</i> missing.	101	Fg. Va.	JSW: staccato dots have been added by analogy with Fl. and Vl.; Sibelius also notated the passage staccato in HUL 0419, p. [197].
90	C.i.	B : the slur continues to b. 92.			B : staccato dots missing; in Vl. I (b, c), <i>pp</i> missing.
90–92	Fg.	A : Sibelius notated Fg. I and II on separate staves.	101–102	Fl. C.i.	B : staccato dots appear through 7/8 in b. 101, over all notes except 5/8–7/8 in b. 102 in C.i., and over all notes of b. 102 in Ob. II(b).
93	Vc.	B : <i>fp</i> missing.			
93–94	Vl. II Vc.	B : the notes are tied across the bar line.	103	Vl. II	A : beats 1–4 notated as a tremolo between whole notes.
94	Va.	JSW: > and upper ties have been added by analogy with the surrounding Str. articulation (cf. bb. 86–96) and as in B .	104	Vl. I(b, c)	B : first pitch erroneously notated <i>g^l</i> , not <i>e^l</i> .
95	Ob.	JSW: the addition of <i>I</i> has been based on other WW. solos, the overall dynamic level, and as in B .	105	Cl. I	A : the bar contains only a single whole note; in B a rhythmic dot was added to complete the bar; in JSW the emendation to  has been made by analogy with Fl.
	Vc. Cb.	JSW: > has been added by analogy with Vl. I and the recurring pattern in Str., bb. 93–99; > appears at the corresponding place in HUL 0419, p. [196].			JSW: div. has been added as notated in B .

105–108	Vc.	B : all accents missing.			
106–111	Fg.	JSW: \mathbb{E} , placed on the third line of b. 106 in A , has been emended to the fourth line in order to maintain the unison with VI. II as in the previous bars and B (and as in the corresponding place in HUL 0419, p. [199]); similar carelessness occurs in b. 111, where the composer placed \mathcal{D} on the top line of the staff.	VI. I VI. II		by analogy with bb. 121–122 and as in B . B : accents missing. A : b. 125 contains no further notation after γ , and b. 126 is notated $ \sphericalangle $; in JSW the rests have been added by analogy with VI. I and as in B .
107	Cl.	JSW: the slurs have been added by analogy with the similar figure in Fl., Ob., and C.i.; the last slur appears at the corresponding place in HUL 0419, p. [199].		127	Cl. JSW: the second and third notes of the sextuplet, $b^1 - c^{\#2}$ in both A and B , have been emended to $bb^1 - c^2$ in accordance with Fl.; in notating the same motive earlier (b. 123), Sibelius made the identical mistake but corrected his error.
108	C.i.	JSW: the first slur, which in A continues to \downarrow , has been emended to the last 16th note as in the previous bar, similar motives in Fl. and Ob. (cf. bb. 107–108), and B (Ob. II[b]); B : in Ob. II(b), p is repeated in this bar.	VI. II		JSW: the $f^{\#1}$'s seen here on 3/4 and 4/4 were notated $\downarrow\downarrow$ in A , but have been emended to $\downarrow\downarrow$ by analogy with VI. I, b. 123, and as in B .
109	Ob. II C.i.	JSW: the notation has been added based on HUL 0419, p. [199] and the implications of A , where, even though the bar is empty, something other than rests is suggested by ties leading out of b. 108; a page turn immediately following b. 108 probably caused Sibelius to forget to complete the phrase (cf. the similar passage in C.i. and Cl., bb. 196–197); in B the bar was notated with rests.	Va.	128	Va. JSW: the slur has been added by analogy with VI. I, II, and Vc.
	VI. II Va. Vc. Cb.	A : Sibelius added fp later, in lead pencil (in VI. I, fp was written in ink); the addition was made before B was copied, since it appears there in the hand of the original copyists.		129–133	VI. II(b, c) Ob. Cl. Fg. B : the slur is only on the two 8th notes. A : Sibelius almost certainly intended the theme he notated on the Cl. staff in bb. 129–131 for Fg. (see Facsimile II/2); for one thing, after a page turn, the theme is completed (in b. 132) by Fg. I; for another, the notation creates an organum-like passage with Fl. and VI. that is unusual in this work; nevertheless, the misplaced notation was copied into B , where Röllig notated both Fg. on <i>F</i> in bb. 129–131 and provided rests for Fg. II in bb. 132–133; in JSW, based on the context, the entire phrase has been given to Fg. I, and the Cl. have been notated at rest; the decision is not without consequences for Ob. in b. 133, which Sibelius left unspecified as to whether one or both should play; based on the emended reading, in which Fl. and Fg. are in pairs, as well as the overall dynamic level, $a2$ has been added both in Ob. and in Cl.
110	Cl. I	B : a tr line follows the tr .			
111	VI. II	B : $>$ missing.			
112	Va.	JSW: $>$ has been added by analogy with VI. I, II.			
113	VI. II	B : pp missing.		131	VI. II(c) Va. B : the last three 8th notes erroneously notated c^1-b-c^2 , not d^1-c^1-b .
113, 117, 118–119	Ob.	HUL 0419, pp. [199–200]: Sibelius gave the whole note $\ll \gg$ similar to bb. 111–112 in C.i.; he did not repeat these expression marks in A , but they suggest the interpretive nuances he had in mind.		132	Fg. JSW: the first tie has been added by analogy with Fl. and VI. I.
113–114	Fg.	B : in b. 113, \ll on beat 1, not ca. beat 3; in Fg. II, \ll continues through b. 114, and \gg is missing.			Tr. I JSW: the slur has been added by analogy with Tr. III.
	Vc.	A : b. 114 is the first bar on the page, which may explain why Sibelius repeated div. here in connection with the same instruction in Cb.; it is possible that he intended the chord in b. 113 to be played in unison, but in the context, it seems unlikely nor was unisono added into B .			VI. II A : with the exception of the second note in this bar, VI. II plays the entire passage (bb. 129–144) in unison and octaves with Va. and Vc.; yet the reading is clear in A , was correctly copied into both B and H , and is consistent with the harmonic context; it has been retained in JSW.
114	Va.	B : pp missing.		133–134	Cor. II B : all pitches mistakenly notated $f^{\#1}$, not c^1 .
115	C.i.	HUL 0419, p. [200]: $\ll \gg$.			
116	Fg.	HUL 0419, p. [201]: ppp .		133–138	Tr. A : it is not at all clear what Sibelius meant for the Tr. in these bars; bb. 133–134, on p. 32 of A , lack any notation for Tr. II after \downarrow in b. 133 (b. 134 is notated $ \sphericalangle $), yet on the following pages (containing bb. 135–138) the composer notated pitches for four Tr.; in JSW rests have been added for Tr. II in bb. 133–134 as in B and the notes for the fourth Tr. retained as also in B (where they were included in the Tr. III part); in H Halonen notated Tr. II identical to Cor. II in bb. 133–134.
118	Ob.	A : Sibelius reiterated I in this bar.			
119	VI. I, II Va. Vc.	HUL 0419, p. [201]: <i>senza sordini</i> here rather than in b. 86.			
121	Cor. III VI. II	B : f missing. JSW: <i>sul G</i> has been added by analogy with VI. I and as in B .		137	Fl. I Cl. B : ff missing. JSW: ff has been added by analogy with the rest of the orchestra and as in B , where the rhythmic dot was also included.
123	Vc.(b)	B : third pitch erroneously notated d^1 , not c^1 .			
125, 126	Fg.	JSW: the slur in each bar has been added			

	Fg.	JSW: <i>a2</i> has been added based on the dynamic level, the other WW. pairs, and as in B .	157–168	Vc.	B : Röllig divided the parts, giving the upper two pitches to Vc./1, the lower two, to Vc./2.
137–142	VI. II	B : <i>f</i> , not <i>ff</i> .	162–163	Cl. I	JSW: the slur, which in A begins on the 16th-note <i>a2</i> in b. 162 and ends before the bar line, has been emended to correspond to the identical motive in bb. 158–161 and as in B .
139	WW.	B : a <i>tr</i> line follows each <i>tr</i> .			
	Tr. I, II	JSW: a slur, which appears in A and B on  , has been omitted by analogy with Cor.			
139–142	Vc.	B : first pitch erroneously notated <i>e</i> , not <i>c</i> .	165	C.i.	B : in Ob. II(b), a slur on the first two notes.
	Cl.	A : Sibelius notated \sharp with the <i>tr</i> in b. 139 (as he had also done for Fl., Ob., and C.i.), and bb. 140–142, \sharp ; \sharp was copied into B and left uncorrected; in JSW based on the half-step <i>tr</i> in the other WW., \sharp has been emended to <i>b</i> .	166	Va.	JSW: \sharp has been added before <i>g</i> based on the harmonic context and as in B .
140	Vc.	A , B : the notated pitches, $f\sharp^1-d^1-e\sharp^1-c\sharp^1-d^1-b$ (identical in placement to those on the Va. staff), create parallel seconds and were almost certainly a copying error by Sibelius; in JSW they have been emended to sound in octaves with the other Str.	168	Fg.	JSW: the addition of <i>I</i> has been based on the other WW. solos, the overall dynamic level, and as in B .
141	Tb.	JSW: the first note, \circ in A , has been emended to \downarrow by analogy with Tbn. and as in B .		VI. I	JSW: \sharp has been added before <i>c2</i> based on the surrounding bars (cf. Ob., bb. 167, 171).
143–144	VI. I, II Va.		169	VI. I	JSW: <i>p</i> does not appear in A , but it was notated in LC , one of the few additions clearly in Sibelius's hand; a later editor added it into H .
	Vc.	A : Sibelius notated the first sextuplet in each bar in shorthand, b. 143 as  and b. 144, 	169, 170	VI. II	JSW: the tie has been added by analogy with VI. I and as in B (VI. IIa).
		B : in Vc., Röllig misinterpreted the figure as $\downarrow \downarrow \downarrow$.	169–174	VI. II(b, c)	B : ties missing in each bar.
144	Tbn. II	JSW: the pitch, $c\sharp^1$ in both A and B , has been emended to <i>b</i> based on the harmonic context; the same emendation appears in both H and JJ .	170	Cl.	B : despite the single stem in A , Röllig notated the parts divisi, with Vc./1 playing <i>B-a</i> and Vc./2, <i>E-B</i> in bb. 169–170.
145	Tr. I, II Tb.	JSW: <i>ff</i> has been added as in the rest of orchestra and B (Tr. II, Tb.); B : in Tr. I, <i>fff</i> .			JSW: the part has been designated <i>I</i> as in other WW., Cor., and B ; in H Halonen overlooked the notation in bb. 170–171 and wrote rests.
145–146	Va. Vc.	B : <i>tr</i> lines follow each <i>tr</i> .			B : the last eight 16th notes are beamed in two groups of four rather than with one continuous beam as in A .
146	Brass	A : the bar is notated \sharp ; B : <i>ff</i> missing.	174	VI. I	JSW: \leftarrow has been added by analogy with Va. and as in B ; B : in VI. II(b, c), a staccato dot mistakenly appears on \downarrow .
147	Tbn. III	B : <i>F</i> , not <i>B</i> .			B : staccato dot missing.
	Tb.	JSW: <i>fz</i> has been added by analogy with other Brass and as in B .	175	Va.	B : <i>ff</i> , not <i>f</i> .
	VI. II	A : Sibelius initially notated the bar in octaves with VI. I; later he erased the octave pitches and wrote the present notation, but left the slurs; B : the old slurs misled the copyists, who notated a tie on $b\sharp^2$ to the following bar.		Fg. I	B : a later hand changed <i>f</i> to <i>p</i> .
				Cor. III	JSW: the slur, which in A ends on \downarrow , has been extended to \downarrow by analogy with VI. I, the surrounding bars, and as in B .
	Va.	JSW: \sharp has been added before g^2 based on the harmonic context.		VI. II	B : <i>arco</i> missing.
	Vc. Cb.	A : the bar is empty of any notation after the chord on beat 1; in JSW the rests have been added by analogy with the Brass and as in B ; in Cb., <i>fz</i> has been added by analogy with similar orchestral parts and as in B .	175–177	Cb.	B : ties within each bar missing; in VI. II(c), the tie is also missing in b. 178.
148	Ob. II	B : <i>dim.</i> missing.	176	VI. II(b, c)	JSW: the slur has been added by analogy with Va. and Cb. and as in B .
	VI. II	JSW: \sharp has been added before b^2 based on the harmonic context.	177	Vc.	JSW: the first \downarrow , e^1 in A , has been emended to $f\sharp^1$ in accordance with the rest of the octave writing in the bar and as in b. 175 and B .
150, 151	VI. II	B : a staccato dot also over the last chord in each bar.			JSW: \sharp has been added before d^2 as in Vc. and Cb.
151	Cor. I, IV	A : Sibelius originally notated a part for Cor. I and IV on e^1 and e , respectively, with the rhythm $\downarrow \text{♪♪♪♪} \text{♪} =$, then crossed out the notation.	178	VI. I	B : last pitch erroneously notated e^2 , not $f\sharp^2$.
		B : <i>p</i> missing.		VI. II	B : the first slur continues to the end of the bar rather than ending on the first triplet note.
154, 155	Va.(a)	JSW: the accents have been added by analogy with VI. II, bb. 153 and 156, and as in B .			B : the copyist used the abbreviation \sharp and thus missed the difference in this bar from the preceding one, namely, the additional 8th-note <i>B</i> at the end of the descending scale.
	Va.		179, 180	Vc. Cb.	A : the third and last rhythmic group in each bar is labelled <i>10</i> , even though there are only nine notes; in JJ <i>10</i> was changed to <i>9</i> ; in JSW the number has been emended as in B .
156–157	VI. II(b, c)	B : the tie across the bar line is missing.			B : <i>2/16</i> in each bar erroneously notated <i>B#</i> , not <i>B</i> .

180	Vc.(a)	B: <i>cresc.</i> missing.					
181	Cl. I	JSW: \sharp has been added before b^1 based on the harmonic context; in B \sharp was added by a later hand.					does not immediately follow a page turn, the usual apparent reason for empty bars; in B the copyists supplied rests in all parts as did Halonen in H ; in JSW the emendation has been based on the ostinato and pedal tones in the surrounding bars as well as the Str. notation in A , where ties/slurs leading from b. 197 into b. 198 imply that something other than a rest is missing; in A a red pencilled <i>X</i> below b. 197 suggests that the problem was noticed, although it was never corrected.
182–183	Fl. I Fg. I	JSW: the slurs have been added by analogy with Ob. I and Cl. I.					
183	Tutti	A: the rehearsal letter appears in the middle of the bar; in JSW its placement has been based on the musical structure as in B .					
	Cor. III, IV	B: <i>ff</i> missing; in Cor. III, a later hand pencilled in <i>f</i> .					
	Tbn. III	B: <i>ff</i> missing; a later hand added <i>f</i> .	198	Vc.			B: the tie to the following bar is missing.
184–185	Brass Vc. Cb.	JSW: the notation in A , $ \sphericalangle $ in b. 184 and also in b. 185 for Vc. and Cb., has been interpreted strictly, including <i>ff</i> ; the repetition of <i>ff</i> does not appear in B .	199	Cl. I			B: <i>tr</i> followed by a <i>tr</i> line.
			200	Ob. I VI. II			B: <i>tr</i> followed by a <i>tr</i> line.
				VI. I(b, c)			B: <i>pp</i> missing.
				Vc.			JSW: <i>p</i> has been added by analogy with VI. II and Va.
186	Tr. I, II	B: <i>fz</i> missing.	201	Ob. I			A: the bar contains only $ \downarrow \sharp $; in JSW the rests have been added by analogy with the similar figure in the Cl., b. 200, and as in B .
	Tr. I, III	JSW: it is possible that Sibelius intended the last notes in the bar to sound in octaves; however, since both A and B are consistent and the pitches are harmonically viable, his notated reading has been retained.					B: staccato dots on all notes except the 16ths.
				VI. II			
				Va.(a)			B: staccato dots missing.
188–191	Cb.	JSW: the ties across the bar lines have been added by analogy with other Str.	203	Ob. I			B: staccato dots on all notes except the 16ths.
189, 190	Fg.	B: staccato dots missing from the last pair of 8ths in each bar in Fg. II and, in b. 190, from the first pair in Fg. I.	204	Vc.			B: <i>dim.</i> , probably miscopied from Va.
			206	Ob. I			JSW: the slurs have been added based on the articulation in the previous bars.
190	Cl. I	JSW: the value of the second note, \downarrow in A , has been emended to \sharp as in B and in accordance with the time signature; B: a slur over the notes $b^1-c\sharp^2-b^1$.	207	Fl. II			JSW: <i>mf</i> has been added by analogy with Fl. I and as in B .
			209	Cl.			B: staccato dots over all notes, even the 16ths, which are missing the slur; in JSW <i>p</i> has been added to Cl. II by analogy with Cl. I and as in B .
191–223	Ob.	JSW: the addition of <i>I</i> has been based on the Cl. solo in b. 191 and as in B ; in b. 212, Sibelius initially notated an Ob. II part on g^1 identical in rhythm to Ob. I (cf. C.i.), then crossed it out in ink.	209–210	Vc.			B: beats 2–3 notated $ \sphericalangle $, which produces the wrong notes.
			210	Cl. II			B: 4/8 erroneously notated b^1 , not $c\sharp^2$.
	Cl. I	B: a <i>tr</i> line follows the <i>tr</i> .	211	C.i.			JSW: the dynamic mark, <i>m</i> in A , has been completed to read <i>mf</i> as in Ob., Cl., and B .
192	Ob. I Cl. I	B: \Rightarrow missing.					B: <i>mf</i> .
	Fg.	B: \Rightarrow , probably copied from Cl. by mistake.	214	Fg.			B: in Ob II(b), \Leftarrow with the ascending broken chord.
				C.i.			JSW: the tie has been added by analogy with VI. I and as in B (VI. II[a]).
193	VI. I	B: <i>tr</i> missing.					JSW: the rhythmic values of <i>B</i> – <i>F</i> , notated $\downarrow \downarrow$ in A , have been altered to whole notes as in the preceding bar and Vc.; in B the passage was realized as $ \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow $ in this as well as in the surrounding bars.
	VI. II	JSW: $>$ has been added by analogy with VI. I and the previous bar.		VI. II			B: <i>p</i> missing.
194	VI. I(b, c)	B: <i>p</i> missing.					JSW: the notation in A , $ \downarrow \downarrow $, has been emended to $ \circ \circ $ by analogy with Vc.
194–195	Vc.	B: ties across the bar line missing.					A: three pitches are clearly notated here; possibly Sibelius wished to provide an alternative for the second player; B: Röllig omitted <i>c</i> , while in H , Halonen omitted the low <i>F</i> .
194–196	Cl. II	B: a later hand rewrote the bars at the end of the part, inserting flats before all <i>b</i> 's and <i>e</i> 's, perhaps for a <i>Bb</i> clarinet player.		Cb.			B: one long slur, not two, from the last two 8ths of b. 217 to the first note of b. 218.
							JSW: \Leftarrow has been added by analogy with Fg.
	Va.	JSW: the accents have been added by analogy with VI. I, II, and as in B ; in A there are no accents in b. 194, and bb. 195–196 are notated $ \sphericalangle $.	215	VI. I VI. II(b)			JSW: <i>p</i> has been added by analogy with C.i.
			216	Cb.			JSW: <i>pp</i> has been added by analogy with VI. II and as in B .
	Vc.	JSW: the first tie in each bar and the accents have been added by analogy with VI. I, II, and as in B ; in A bb. 195–196 are notated $ \sphericalangle $.	217	Fg.			B: the long slur ends on the last pitch of the bar, not the penultimate; in VI. II(b, c), the first slur is missing; in VI. II(c), the slur to b. 221 is missing.
	Cb.	JSW: <i>p</i> in b. 194 and all accents have been added by analogy with VI. I, II; B: <i>p</i> but no accents; the ties across the bar lines are missing.	217–218	Va.			
			218	C.i.			
195–196	Fl. Ob. C.i.	JSW: <i>f</i> has been added as in Cl. (b. 194) and B (Ob. II[b]).					
197	Fl. II	B: slur missing from the octave leap.					
	Ob. I	A: the bar is empty of notation after the second \downarrow ; in JSW $-$ has been added by analogy with Cl. II and as in B .	220	VI. II			
	Fg. Str.	A: the bar is empty of any notation whatsoever (see Facsimile II/3), although it					

220–221	Ob. I	JSW: the slurs, which in A end in the middle of the triplet, have been extended to the end of each bar as in b. 222 and B .	240–251	Brass	JSW: see the comment for Timp., Str. at bb. 223–238.
	C.i.	B : a slur over all the notes in each bar.		Timp.	B : <i>tr</i> and <i>tr</i> line missing in all bars.
221–222	VI. II(b, c)	B : one slur only in b. 221, from the first note to the last; the slur across the bar line is missing.	241	Fl. I	B : <i>ff</i> missing.
				Cl.	JSW: an additional slur between the first two notes in A has been omitted by analogy with Fl., Ob., and as in B .
222	C.i.	B : tie missing.		Fg.	A , B : a tied $f\sharp^1$ on the first two values produces parallel sevenths with the 16th notes in the other WW.; in JSW the descending scale has been emended to sound in octaves with Fl., Ob., and Cl.
223	VI. II	B : a long slur over all notes of the bar in addition to the individual ties.	241–242	Cb.	B : the tie across the bar line is missing.
223–238	Timp. Str.	A : Sibelius notated separate ties with each repeated note in b. 223; in the next bar, which follows a page turn, he used only one long slur per bar in Str. (perhaps to save time), although he continued separate slurs in Timp.; based on the character of the passage as well as B (where the slur patterns are used interchangeably), the two notations appear to have the same meaning; for this reason these bars have all been rendered in JSW with individual ties between notes; a similar situation appears in the Brass, bb. 240–251, where the same decision has been made.	242	Cor. Cb.	A : in Cor., >, not <>; in Cb., > on 4/4 and 6/4; in JSW the accents have been emended to <> by analogy with other Brass and Timp. (both notated z in A) and as in B (Cb.); the interpretation in JSW is that Sibelius was thrown off by the page turn after b. 241; an alternative interpretation is that the composer wanted the sharp accents in the Brass to build to <i>ff</i> in b. 243.
224	Cor.	JSW: <i>largamente</i> has been added by analogy with Fg.; B : in Cor. II, a slur over the last three notes, not the last two.	243	Fl. I	B : a later hand added \curvearrowright over the half rests and the letters <i>G.P.</i> below.
225–236	Cl. I	JSW: the ends of the slurs, carelessly placed in both A and B , have been uniformly extended to the final note of the arpeggio; cf. bb. 158–161 (although there the slur begins on \downarrow , not on the first \downarrow).		Ob.	A : Sibelius initially notated the chord, $b^2-f\sharp^2$ (as in Cl., only an octave higher), but later crossed out the $f\sharp^2$'s in ink; even so, Halonen included both notes in H .
231	Cl. I	JSW: <i>dim.</i> has been added by analogy with the dynamic pattern in bb. 225–235 and as in B .		Cor. II	B : <i>fff</i> , not <i>ff</i> .
				Tr.	JSW: the last rest in Tr. I, II and all rests in Tr. III have been added by analogy with other orchestral parts and as in B ; B : in Tr. I, accents missing.
233–234	Timp.	B : <i>mf</i> missing.		Tb.	JSW: the accents have been added by analogy with the rest of the orchestra and as in B .
234	Cl. I	B : slur missing.		Timp.	JSW: the rests have been added by analogy with the other orchestral parts and as in B ;
234	VI. I	JSW: the slur has been added by analogy with similar figures in bb. 230, 232, 236, 238.		VI. I, II	B : <i>B</i> only, not $F\sharp-B$; <i>fff</i> , not <i>ff</i> .
236	Fg.	B : <i>p</i> , probably miscopied from Cl., whose low <i>G</i> meant that Sibelius had to place <i>p</i> partly on the Fg. staff in A .			B : accents missing, but <i>ff</i> on the down-beat.
237	Ob.	JSW: the addition of <i>a2</i> has been based on the Fl. and Cl. pairs, the overall dynamic level, and as in B .	244	Cor. II	B : <i>f</i> missing.
				Tbn. II	B : <i>mf</i> missing.
	C.i.	JSW: <i>cresc.</i> , which in A and B appears ca. beats 4–5, has been placed earlier to allow for the <i>crescendo</i> to <i>f</i> .		Tb.	JSW: the fourth tie has been added by analogy with the surrounding bars and as in B .
			245	Ob.	JSW: the addition of <i>a2</i> has been based on similar WW. and as in B .
239	VI. II(b, c)	B : <i>cresc.</i> missing.	245–248	WW.	B : a <i>tr</i> line follows each <i>tr</i> .
	Fl. Ob.	JSW: the slur has been added by analogy with similar WW. and Brass.	247–251	Cor. Tbn. I, II	A : single ties over or under each chord; in JSW these have been interpreted as intended for all Cor. and both Tbn. as in previous bars and B .
	Tr. I, II	JSW: <i>f</i> has been added as in the rest of the orchestra.	248–251	Timp.	JSW: the <i>tr</i> and <i>tr</i> line have been added by analogy with the previous bars.
	VI. I	B : second tie missing.	250	Tr. I	B : <i>pp</i> on beat 1 (perhaps miscopied from Tbn.), not <i>dim. p</i> beginning on beat 2.
	VI. II	B : <i>cresc.</i> missing; in VI. II(b, c), the slur encompasses all eight 16ths, not just the last three; in VI. II(b), accents missing; in VI. II(c), <i>ff</i> , not <i>f</i> .		Tr. II	B : a slur connects the pitches.
	Va.	JSW: the accents have been added by analogy with Vc. and Cb., the preceding bars, and as in B ; B : <i>cresc.</i> begins ca. beat 2, not ca. beats 4–5.	250, 251	Tr. III	B : <i>dim.</i> on beat 1, not beat 2.
				Cor. III, IV	JSW: <> has been added by analogy with Cor. I, II, the previous bars, and as in B .
	Vc.	B : <i>f</i> missing.	252	Fg. I VI. I(b, c)	B : <i>ff</i> , not <i>fff</i> .
	Cb.	JSW: <i>f</i> has been added by analogy with other Str. and as in B .		Cor. III, IV	JSW: γ , missing in A , has been added as in B .
240	Tr. III Tbn. II	B : <i>mf</i> missing.		Cb.(a)	B : <i>fff</i> , not <i>fff</i> .
	VI. II(b,c) Vc.	B : tenuto line also on beat 1.	252, 254	Timp.	B : <i>tr</i> lines follow each <i>tr</i> .
	Va.	B : all tenuto lines missing.	254	Fl. II	B : <i>ff</i> , not <i>fff</i> .
	Cb.	B : <i>ff</i> missing; in Cb.(a), the tie to b. 241 is		VI. I(b, c)	

	Tbn. II	B: <i>fff</i> missing.			
255	Cl.	A: Sibelius reiterated <i>a2</i> in this bar; possibly he meant to emphasize that both Cl. should play, despite the sudden drop in dynamic level.	272	Cb.	B: <i>dim.</i> on beat 1, not beat 2.
			272–273	Vc.	B: <i>ppp</i> , not <i>pp</i> .
256–258	Vc.	JSW: the accents have been added by analogy with Cb. and as in B (cf. also bb. 259–261); see also the following comment.	273–274	Cb.	JSW: the tie has been added by analogy with other Str.
	Vc. Cb.	A: b. 256 is notated \downarrow \downarrow \downarrow and the two following bars \surd ; in B the copyists notated ties across each bar line; in JSW \surd has been interpreted strictly and the ties omitted in accordance with the notation of the same gesture in bb. 1–5.	275	Va.	JSW: the tie has been added by analogy with other Str. and as in B .
			276	VI. I	B: <i>ppp</i> , not <i>pp</i> .
			276–277	VI. II	JSW: the slur has been added by analogy with the following bars and as in B .
			279	Cb.	B: tie missing.
258	Timp.	JSW: the <i>tr</i> line, which in A ends with the note, has been extended to the end of the bar as in B .	281	VI. I	JSW: the last note, \downarrow in A , has been emended to \downarrow by analogy with Va. and as in B .
259–261	Vc./2	JSW: the ties have been added by analogy with Vc./1, Cb., and as in B ; B: accents missing.		Va.	A: sloppy notation, especially on the third \downarrow , obscures the correct pitches and misled the copyist to interpret 3/4 as <i>d</i> in Va.(a); the reading in JSW is based on the octave writing with VI. I.
	Cb.	JSW: the accents have been added by analogy with Vc. and previous bars; cf. also bb. 1ff.; bb. 260–261 are notated \surd in A .	283	Va.	B: div. missing.
260, 261	VI. I	B: accent missing.			
262	VI. II	JSW: the second slur has been added by analogy with Va. and the previous bars and as in B .			
	Cb./1	JSW: the first tie has been added by analogy with Vc., as in the similar b. 7, and B .			
263	Va. Vc. Cb.	JSW: \surd has been added by analogy with VI. I, II; B: in Vc., the ties are inconsistently notated and some are missing; in Cb., the ties within the bar are missing; see also the following comment.			
	Cb./2	JSW: a rhythmic dot, found on the second \downarrow in A , has been omitted by analogy with VI. I and Vc./2 and as in B .			
265–267	VI. I	JSW: the slurs, which in A begin ambiguously between the first and second notes, have been uniformly placed on the downbeat as in b. 264, similar passages, and B .			
266–267	Str.	A: a long pencilled slur appears across both bars below the Cb. staff, its meaning unclear; in JSW it has been omitted.			
267	VI. II(b, c)	B: tie missing.			
	Va.	B: div. missing.			
268	Vc.	B: div. missing.			
	Cb.	JSW: the accents have been added by analogy with Vc. and as in B ; in Cb./1, the second tie has been added by analogy with Cb./2, Vc., and as in B ; B: div. missing.			
269	Vc.	A: ends of ties lead into b. 269 (which immediately follows a page turn); in JSW the ties have been omitted by analogy with Cb. and the many similar places; in Vc./1, a tie to b. 270 in A has been omitted for the same reason; B: the copyists included all these ties.			
	Cb./2	JSW: the tie has been added by analogy with Cb./1 and Vc.			
270	Vc. Cb.	JSW: the ties within the bar and the slur in Cb./2 have been added in accordance with the similar articulation in previous bars and as in B (Cb.); B: only some of these ties were notated as follows: in Vc., a tie between 2/2 and 3/2; in Cb./1(a), a tie between 1/2 and 2/2.			
271	Va.	JSW: the second slur has been added by analogy with VI. I and as in B ; the last note, \circ in A , has been emended to \downarrow by analogy with VI. I and as in B .			

MOVEMENT III

Instrumentation:

A: [*Flauto I, II*], *Piccolo*, *Oboi [I, II]*, *Clarineti in B \flat oder A [I, II]*, *Fagotti [I, II]*, *Corni in F I et II, III et IV, 3 Trombe in F, 3 Trombone [sic]*, *Tuba*, *Piatti*, *Triangel*, *Pauken [in E et F, added in pencil by a later hand]*, *Kullervo et Sisar*, *Coro*, *Violin I, II*, *Alto*, *Celli*, [*Contrabbassi*]

B: *Flauto 1mo, Piccolo [sic]*, *Oboe 1mo, Oboe 2do, Clarinette 1mo in B \flat , Clarinette 2do in B \flat , Fagot 1mo, Fagotto 2do, 1o Corno in E [sic]*: *1mo, 2o Corno in E [sic]*, *Corno 3mo [sic] in F, Corno 4mo in F, Tromba 1mo [sic] in F, Tromba 2o [sic] in F, Tromba 3:do [sic] in F, Trombone 1mo, Trombone 2o, Trombone 3o, Tuba, Piatti, Triangle, Pauken in E, F, Tenori/Bassi, Violon 1mo, Violon 2o, Viola, Violoncello, Basso*

General Comments:

- *Rehearsal letters:* It was probably Ernst Röllig who wrote the rehearsal letters into **A**. They are in red ink and proceed systematically from A through T, with only J omitted.
- *Dynamic marks:* Throughout Movement III Sibelius made substantial revisions to his original dynamic marks in dramatic red pencil strokes. Because the revisions are clearly his and most were added into **B**, they have been incorporated here. Separate comments explain each original marking.
- *Flute, Piccolo:* Sibelius left the top staff without any designation in **A**, although *Piccolo* is specified several times (see Facsimiles III/1 and III/4). In JSW, based on the range and **B**, the top staff has been designated *Flauto*, which the piccolo has been assumed to double whenever practical. The full policy is explained in the Critical Commentary, JSW I/1.1, in the section *The Helsinki orchestra and Kullervo's notation*.
- *Trombone, Tuba:* Throughout Movement III in **A**, Sibelius notated all three trombones on a single staff, which he bracketed with the tuba staff. Sometimes he supplied only a single dynamic mark, as though intended for all; other times, he repeated instructions beneath each staff. Owing to the uncertainty of his intentions, editorial brackets have been used whenever instructions beneath the trombone staff alone have been interpreted as also meant for tuba.
- *Triangle:* With the exception of a few bars Sibelius notated the instrument on a single line, drawn in pencil, in **A**. The pencil notation suggests that the part was a later addition (as were the timpani; see the comment at bb. 34–44). In **B** Röllig notated the triangle in the treble clef on *c*² and gave each stem three slashes, not two, until b. 476, where tempo and meter change to *Grave* in *c*.
- *Piatti:* The part was notated in treble clef in both **A** and **B** and on the pitch *b*¹ with two exceptions, both in **A**: b. 115 (immediately following a page turn), where Sibelius notated *d*², and bb. 528–531, where he used *a*¹.
- *Sisar, Kullervo:* In **A** Sibelius placed both parts on the same staff with the clef sign \mathfrak{C} ; he did not provide a separate clef at Kullervo's first entry in b. 107, although \mathfrak{C} appears just before this singer's entry

in b. 168; in **C**, the composer notated Kullervo and Sisar on separate staves, each with the clef sign ♩ . In JSW each voice has been given its own staff and its own clef.

• *Tenore, Basso*: in both autograph sources, **A** and **C**, Sibelius designated the combined parts simply *Coro*, notating the choir on two staves with the clef signs ♩ and ♮ respectively. In JSW the designations *Tenore I, II* and *Basso I, II* have been taken from **B** and the tenor G clef used for the tenors (the terms Tenore and Basso have also been used in the Critical Remarks to avoid confusion with Source **B**). Sibelius provided cue notes in **A** (in bb. 44, 59–60, 80, 127–129, 149), showing the main instrumental themes preceding each choral entry. These cues have been omitted from the score.

Bar	Part	Source: Remark			
1	Tenore Basso	B : <i>Allegro vivace</i> missing; LC : $\text{♩} = 132$ added above the choral staves by an unidentified hand.		VI. II	in accordance with Vc. and as in b. 17. A : the bar is empty of notation after the quarter-note chord; in JSW the rests have been added by analogy with VI. I and as in B .
	Vc.	A : an erroneous <i>eb</i> in the key signature was crossed out in pencil.		Va.	B : ♩ (on <i>d</i>) was erroneously omitted by the original copyist; it was inserted into both parts by later hands.
1–4	Cor.	A : the passage, shown in Facsimile III/1, is one of <i>Kullervo</i> 's most problematic; the abbreviation ♩ leaves uncertain whether the repetition applies to the ties and <i>f</i> as well as to the pitches and rhythms; the copyists of B were no wiser than we: Cor. I is notated with ties across all bar lines, Cor. II, III with ties until bb. 4–5 (at which point Cor. II has a tie, but Cor. III is missing the slur), and Cor. IV is notated ♩ (as was C in bb. 2–3); furthermore, Cor. I, II were designated <i>in E</i> , a mistake rectified by later hands to <i>F</i> ; in JSW the decision to interpret the repetition of b. 1 strictly, including <i>f</i> and without ties leading out of the bar, has been based on the young composer's titanicly furious early style and the emphasis this interpretation gives to the 5/4 meter.	15, 16	Cb.(b) Vc.	B : <i>f</i> missing. JSW: ♩ has been added before <i>Bb</i> based on the harmonic context.
			16	Fg.	JSW: the slurs have been added by analogy with Va.
			17	Fl.	JSW: the slur has been added by analogy with b. 15; in B the notes are tied.
			19	Vc.	B : last pitch erroneously notated <i>c</i> , not <i>A</i> .
			19, 21	Fl.	B : the notes are tied.
			21	Fg. II	B : second tie missing.
			22	Cl.	JSW: the tie has been added by analogy with Fg. and Va.
			23	Cl.	B : the slur extends to b. 24; in Cl. I, the tie within the bar is missing, but there are two slurs, one on the quarter notes of b. 23, the other extending to b. 24.
				Fg. II Cor. IV Cb.	B : slur to b. 24 missing. B : first tie missing. B : ♩ .
			25	VI. I	A : Sibelius notated ♩ before g^2 in A as though to emphasize the difference from b. 5; the natural g^2 also appears in B and no later corrections were made; cf. also the motive when it occurs in the Picc., bb. 74, 76–77; in C Sibelius had notated the pitch as $g^{\sharp 2}$ (although a later hand added a sharp), but in H and LC , the note is $g^{\sharp 2}$; the pitch heard in Jalas's 1958 recording is natural.
1–9	Cb.(b)	B : ties across the bar lines missing.	34	Fl.	JSW: the <i>tr</i> line has been added by analogy with the same figure in bb. 15, 17, 36, etc., and as in B .
5	VI. I	A : the notation of the pitch as $g^{\sharp 2}$ is clear and unequivocal as seen in Facsimile III/1 (see the related comment at b. 25); in C the pitch was initially notated without the sharp, but an unidentified hand pencilled in the accidental.		Cb.	JSW: the first note, which has only one slash in A , has been given a second in accordance with the surrounding notes and as in B .
7	Cor. III	B : the pitch was erroneously notated e^1 , not c^1 .	34–44	Timp.	A : Sibelius added the entire passage later, in pencil (including ♩ in b. 38), and, until b. 41, the pitch is d (!) (bb. 35–40 are notated ♩ ; bb. 39–43 are shown in Facsimile III/2); in JSW d has been emended to e based on the harmonic context and as in B ; <i>tr</i> lines have been added as also in B (although in bb. 34–40, the tie within each bar is missing); ♩ leaves uncertain whether the <i>tr</i> repeats in each bar; in B separate <i>tr</i> markings appear only in bb. 38, 41, 42; based on the context, the notation has been interpreted strictly in JSW and the <i>tr</i> repeated.
	Va.	B : in the second chord, an erroneous e^1 , not f^1 .			
11	Vc.	A : the last four pitches in the bar are $d^{\sharp}-e-e-e$, probably a copying error (they are on identical lines and spaces as the simultaneous Va. pitches); in JSW the pitches have been emended to $c^{\sharp}-d-d-d$ by analogy with Va. and as in B .			
12	Ob.	A : Sibelius initially notated the part on the Picc. staff, marking it <i>a2</i> ; in recopying the notes onto the Ob. staff, he failed to specify the number of instruments; in B the bars were given to Ob. I only; in JSW, however, <i>a2</i> has been added based on other WW. pairs (cf. bb. 15ff.) and Sibelius's initial notation; ♩ has been added before b^1 by analogy with VI. I (cf. also b. 30).	36	Cl.	JSW: the first slur, crudely drawn in A where it seems to begin on d^2 and ends ambiguously, has been placed by analogy with similar parts in Str. and as in B (Cl. II); B : in Cl. II, <i>f</i> , not <i>mf</i> .
15	Fl.	JSW: the addition of <i>a2</i> has been based on other WW. pairs and the overall dynamic level; <i>f</i> has been added in accordance with the dynamic level in the rest of the orchestra and as in B ; ♩ has been added before c^3	38	VI. II(a, b)	B : the first pitch erroneously notated d^2 , not b^1 .
			38, 39	Cb.(b) Fl.	B : <i>f</i> missing. B : ♩ missing from the <i>tr</i> .
			39	Fg.	A : both chords are dotted; in JSW the dots

		have been omitted from the second chord by analogy with Fl., Cor., and as in B ; the decision affects b. 40, notated $\cancel{\times}$ in A .				
	VI. II Va.	JSW: the first slur has been added by analogy with VI. I and as in B (VI. II); B : in Va.(a), accents missing.		56	Cl. II VI. Vc. VI. II	B : the last slur on the 16ths only. JSW: the slurs have been added by analogy with other Str. and the pattern in bb. 57 and 58; in B there is a slur only on the 16ths.
40	Va.	JSW: the slur has been added by analogy with VI. I, II.		57	Cl. VI. Vc.(b) Cor. IV Tb.	B : the last slur on the 16ths only. B : f missing. JSW: f has been added by analogy with Cor., Tbn., and as in B .
41	Fl. Fg. Cor. II Timp.	B : the notes are tied. B : fz missing. A : the appearance of a slash through the stem of the first note seems to be the result of sloppiness, especially in the context; it has been omitted in JSW; in B f is missing as is the separate tr on the second note, which is also erroneously dotted.			VI. II	JSW: the accents have been added by analogy with VI. I, Va., and Vc.
			57–59	Tbn. II	B : all pitches are notated g .	
			58	Cl. II VI. Fg.	B : the last slur on the 16ths only. A : Sibelius notated only a single tie/slur above the notes of 2/8–3/8; in JSW, based on the context and B , the notation has been interpreted as a tie for Fg. I and a slur for Fg. II.	
41–43	Tenore Basso VI. I	A : beginning on beat 4 in b. 41, Sibelius notated entry cues for the chorus with notes from the VI. parts (see Facsimile III/2); in B the copyists misunderstood the cues as additional notation for VI. I and created a divisi VI. I part on $e^1-c\#^2$; later hands crossed out the $c\#^2$ s, which unsettle what is otherwise an open fifth on e and b .			Vc.	JSW: the last two slurs have been added by analogy with similar Str., the previous bars, and as in B .
				61	VI. II	JSW: mf has been added by analogy with VI. I and as in B .
			61–64	VI. II(b)	B : div. marking missing.	
43	Timp.	JSW: the recent performance convention has been to play the Timp. <i>dim.</i> in this bar, presumably by analogy with Str.; yet Sibelius did not write <i>dim.</i> in A nor was it added into B ; Jalas's 1958 recording demonstrates how effectively the continued, ominous Timp. roll, <i>forte</i> , provides a dramatic lead-in to the symphony's first choral entry; in JSW the reading in A has been retained.		62	Cl. I	JSW: the slur, which in A and B continues to \downarrow , has been emended to 3/4 by analogy with Fg. and Va.
				63	Cl. II	JSW: a tie, which in A and B appears between the a 's (on beats 3–5), has been omitted by analogy with Fg. II and Vc.
				66	Vc.(b) VI. II	B : g is notated \downarrow , not $\downarrow\downarrow$ B : two pitches on the dotted half note, f^2-a^2 .
				67	Cl. I	B : one slur, not two, over the first four notes.
	VI. II Va.	B : <i>dim.</i> in b. 42, not here. B : <i>dim.</i> on beat 4, not beat 1.			Basso	JSW: the slurs have been added by analogy with the tenors, as in B , and in accordance with the text declamation.
44	VI. II	A : the bar is notated $\downarrow\ddagger - -$; in JSW the rests have been emended by analogy with VI. I.		69	Tutti	C : <i>mp</i> .
44–62	Tenore Basso	A : Sibelius made rhythmic alterations to the choral line, in red pencil, to accommodate the added German translation; those for bb. 44–47 can be seen in Facsimile III/3.		70	Tenore Cl.	B : p added by a later hand. A : the first note is smeared, undoubtedly the reason for two different readings in B , b^b1 in Cl. I and g in Cl. II; in JSW, based on tenors and basses, the pitch has been interpreted as b^1 (that is, sounding a^1).
45	Va.	JSW: the third slur has been added by analogy with the surrounding figuration and as in B .		72	Cl. II	B : the notes are tied and a staccato dot appears beneath \downarrow
45–46	Basso	JSW: the ties have been added by analogy with the tenors, as in B and C , and in accordance with the text declamation.		73	Ob.	JSW: the addition of I has been based on the overall orchestration and B ; the first rhythmic value, \circ , in A , has been emended to \downarrow by analogy with the following bars and as in B .
50	Vc.	B : the fourth grace note erroneously notated e , not d .			VI. II	JSW: ff has been added by analogy with VI. I and as in B .
51	Basso	JSW: the slurs and accents have been added by analogy with the tenors, as in B and C , and in accordance with the text declamation.		77	Picc.	B : the third note of the third triplet is d^2 , not c^2 , probably because in A the note was placed misleadingly high on the staff.
	Va.	JSW: the second slur has been added by analogy with the surrounding figuration and as in B .		78	Fg. I	B : c mistakenly notated \downarrow , not $\downarrow\downarrow$; a later hand attempted to make up the missing beat by adding a dot to B^b .
52	Vc.	B : grace notes incorrectly notated on f , not e .		80	Cor. III Tb.	B : ff , not f . JSW: the second note, \circ in A , has been emended to \downarrow by analogy with Tbn. and as in B ; B : mff , not mf .
53	Tutti Va. Vc.	C : mf . JSW: the added slurs have been based on the surrounding figuration and as in B .			Tenore Basso	A : cues in both parts show the violin pitches and, in the basses, take the place of the rests; in JSW the rests have been added and the cues, as elsewhere, omitted; T : f (by the original copyist).
55	Va.	B : a is missing from the first grace-note chord.			Cl. II	B : ff missing.
55–56	Fg. II	B : an erroneous additional bar, its notation no longer legible, was crossed out by a later hand.			Cb.(b)	

80–84	Fg.	A: both notes are dotted in b. 80, and bb. 81–84 are notated \surd ; in JSW the dot has been omitted from the second \downarrow by analogy with Cb. and as in B ; the repetition marks leave open the question of ties across the bar line; the interpretation in JSW has been to include these by analogy with Cb. and as in B .	93–95	Fg. II	returns; in A the slur appears only from b. 97. B: Sibelius's correction of the last note of b. 93 in A from \downarrow to \downarrow misled the copyist to interpret the beat as $\downarrow \gamma$; the mistake continued through bb. 94–95.
	Cb.	B: ties across the bar lines missing.	93–96	Vc.(a)	B: $\downarrow \downarrow \downarrow$ instead of $\circ \downarrow$ in each bar.
80–87	Cl.	B: slashes missing from the grace notes.	95–96	VI. II Va.	JSW: the slurs have been added by analogy with VI. I and as in B (VI. II, although in VI. II[a], the slur is only on the 8ths).
81–87	VI. II	A: notated <i>Coll' Imo</i> beginning on beat 3 in b. 81.	96–97	Tenore Basso	C: the rhythm differs slightly; see the RS; a later hand emended the bars to correspond to A .
82	Cor. III	B: third pitch erroneously notated g^1 , not f^1 .	97	Cl. Fg. Va.	JSW: <i>cresc.</i> has been added by analogy with VI. I, II, tenors, basses, and as in B (Va.) and C ; B: in Cl. I and Fg. I, the tie is missing.
85	Tb.	JSW: the second note, \circ in A , has been emended to \downarrow by analogy with Tbn. and as in B .		Tenore Basso	B: <i>cresc.</i> missing; C: <i>cresc.</i> on beats 3–4, not on beat 5 as in A .
85–86	Tenore Basso	C: the bars differ; see the RS; they were emended by a later hand to correspond to A .		VI. I, II	JSW: the first slur, which in A extends to the \downarrow , has been shortened to the second 8th note by analogy with Va., the following bars, and as in B (VI. II [a, b], where, however, the second slur begins on \downarrow).
87	Fg.	JSW: a dot on the second \downarrow in A has been omitted by analogy with Cb. and as in B ; <i>dim.</i> has been added by analogy with Tbn. III.		Vc.	B: <i>ff</i> .
	Tbn. III	B: <i>dim.</i> missing.		Cb.	B: $\downarrow \downarrow$, not $\circ \downarrow$.
	Tb.	JSW: <i>dim.</i> has been added by analogy with Tbn. III and as in B .	98	Fg. I	B: slur missing.
88	Cl.	JSW: the second note, \circ in A , has been emended to \downarrow by analogy with Cor., Str., and as in B ; B: the tie to the following bar is missing in Cl. I and partially missing in Cl. II (owing to a line break).	98,99,104	Vc.	JSW: the first rhythmic value in each bar, \downarrow in A , has been emended to \circ as in B .
	VI. I	B: <i>ff</i> , not <i>f</i> ; <i>dim.</i> in b. 89, not at the end of b. 88.	99–100	Va.	JSW: the slur beginning on \downarrow , which in A and B ends on c^1 in b. 99, has been extended across the bar line by analogy with VI. I, II.
	VI. II	B: <i>arco</i> missing, although it was added by a later hand in II(a); <i>dim.</i> placed in b. 89.	100	VI. II Va.	JSW: <i>mf</i> has been added by analogy with VI. I and as in B (VI. II); in VI. II, the slur has been added by analogy with VI. I, Va., and as in B .
	Vc.(b) Cb.	B: tie to b. 89 missing.	101	Va.(a)	B: an additional slur on the 8th notes.
89	Tutti Fg.	A: the bar, which immediately follows a page turn, was notated \surd ; although Sibelius might have intended a repetition of <i>fp</i> in Cl. and Cor. and <i>f dim.</i> in Str., in the context it seems more likely that \surd refers only to the pitches, the interpretation followed in JSW, with the Cl. bar realized as a prolongation of the tied e^1 (as was done in B [Cl. II]; in Cl. I, the copyist repeated e^1 , but without the tie across the bar line); in Fg., the situation is more complicated, because \surd leaves uncertain whether the single F , tied to b. 88, is to be repeated in b. 89 (the solution in B); in JSW, based on the similar Tbn. and Tb. parts, the Fg. have been given rests; the confusion reached almost comic proportions in H , where Halonen took \surd to mean a repetition of the first bar on the <i>previous page</i> ; his b. 89 thus reproduces the Cl.'s repeated grace-note figures in b. 85; the result can be heard in Jalas's 1958 recording.	102	VI. II(a,c)	B: an additional slur on the 8th notes.
			105	Tenore Basso	JSW: <i>pp</i> has been added as in B (Tenore) and C (the composer's later addition).
			107	Va.	B: <i>mf</i> missing.
			107–108	Vc.(b)	B: slur across the bar line missing.
			108	Cl. II	B: <i>f</i> missing.
				Fg.	JSW: the slur placement, its endpoint ambiguous in A , is based on Cl. II and B (Fg. II); B: in Fg. I, the slur ends on the last note of the bar.
				Kullervo	JSW: $\#$ has been added before c^2 based on the harmonic context, and the first triplet bracket added for clarity, both as in C .
				VI. I, II	JSW: the second slur has been added by analogy with Va. and as in B (VI. I[a]); B: in VI. I(b), only one slur, over all the notes.
				Va.	B: first slur missing.
				Vc. Cb.	JSW: $\#$ has been added before F in accordance with the harmonic context; it was added into B by later hands; in Vc., the second slur has been added by analogy with Cb. and as in B ; in Vc.(b), <i>pp</i> was added by a later hand.
90	Tutti	A: the dynamic marks, <i>p</i> and <i>pp</i> , appear at the end of b. 89; in JSW these have been emended to the downbeat of b. 90 as in B (except Cor. I, where <i>p</i> is missing); in C , the mark is <i>fz</i> , placed at the beginning of b. 90.	109	Cl. I	B: later hands added various annotations including <i>pp</i> .
				Fg. I	JSW: the first slur has been added by analogy with Cl., Fg. II, and as in B .
90–96	Cb.	B: the first pitch in each bar is notated d , not e .		Sisar	C, T: <i>korjahaasi</i> set to equal 8th notes, not a triplet; see the RS.
90–99	Cl. I	B: a slur on the first two 8ths in b. 90, an articulation that continues in most bars through b. 99 whenever this motive		Vc. Cb.(a)	B: later hands altered <i>p</i> to <i>pp</i> ; in Vc., one long slur to b. 110, not two.
			110	Cl. II	B: dot missing from <i>f</i> on d^1 .
				Fg. I	B: second dot at $g\#$ missing.

	Fg. II	A: Sibelius notated each note as a quarter (with the possible exception of <i>E</i> , which may be an 8th), resulting in too many beats; B: all notes are quarters; in JSW the rhythm has been emended to keep the liveliest activity towards the end of the bar as in Cl.; cf. the similar rhythm in b. 171.	124–128	Cb.	JSW: # has been added before <i>f</i> or <i>F</i> in each bar based on the harmonic context and as in B .
	Sisar	JSW: the single beam for the triplet with <i>taaksi</i> in A has been emended to  in accordance with the text declamation and as in C .	125–126	VI. II	A: notated <i>coll Imo</i> .
111	Cb.(a)	B: <i>d</i> is tied to the following bar.	127	Cb.	JSW: <i>fz</i> has been added by analogy with other Str. and as in B .
112–113	Tbn. III	JSW: the slur has been added by analogy with bb. 111–112 and as in B (which oddly has a staccato dot on <i>d</i> in b. 112).	127–128	Piatti	B: <i>ausklungen</i> missing.
113	Tutti	C: instead of \ll (as notated in VI., Va., and Vc. in A), the term <i>crescendo</i> placed across bb. 111–112.	128	Cor. III	A, B: the second <i>d</i> is <i>a#1</i> ; in JSW it has been rendered <i>bb1</i> as in Cor. I.
113–114	Cb.(b)	B: slur missing.	129	Piatti	JSW: the first rhythmic value, <i>d</i> in A , has been emended to  as in the previous bar; in B the notation is  .
114	Cor. IV	B: <i>f</i> missing.	130	Cl. I	B: change of key signature missing.
	Tb.	JSW: <i>fz</i> has been added by analogy with Tbn. and as in B .	133	Str.	B: staccato dots throughout the bar.
	Str.	Cf. C , where, after <i>fz</i> , the dynamic mark <i>f</i> appears on beat 2.	133–139	VI. II(a, b)	B: <i>sul G</i> missing.
116	Tutti	C: \gg .		Ob. Cl.	B: the copyists gave the grace note before each chord to both players followed by the respective main notes; in Cl., <i>f</i> is missing in b. 133.
	Cl. I	B: the first six pitches notated  , not  .	133–140	VI. II	A: notated <i>Coll' Imo</i> up to the last beat of b. 140.
	VI. I	JSW: the upbow has been added by analogy with Va., Vc., and the many similar passages for VI. I (b. 12 and elsewhere).	134	Basso	JSW: the slurs have been added by analogy with tenors, as in B and C , and in accordance with the text declamation.
	Va.	B: upbow markings continue through beat 3.	136–138	Tenore Basso	C: the disposition of the notes differs; see the RS.
118	Vc.	A: the beams were notated  ; in JSW all have been emended to pairs by analogy with VI. I and Va. and as in B .	137	Tenore	B: <i>mf</i> , added by a later hand.
118–119	Tr. II	B: Sibelius's placement of all three trumpets on a single staff may account for the copyist's inaccuracies as follows: in b. 118, all 8th notes incorrectly notated on <i>d1</i> , not <i>d1-b-b-d1</i> ; in b. 119, all 8th notes incorrectly notated on <i>f#1</i> , not <i>f#1-d1-d1-f#1</i> .	139	Basso	A: the bar is empty of notation after the <i>d</i> ; in JSW the rests have been added by analogy with tenors and as in B and C .
120	Fl. Ob. Cb.	JSW: <i>mf</i> has been added as in the rest of the orchestra and B (Cb.); in C , the piano reduction was marked <i>pp</i> .	140	Tenore Basso	C: <i>mp</i> , not <i>mf</i> .
	Vc.	B: a cautionary \dagger before the first note; the long slur over beat 5 is missing.	141	Basso	JSW: the accents have been added by analogy with tenors and as in B .
121	Fg.	JSW: the slurs have been added by analogy with Vc. and as in b. 123 and B .	142	Va.(a)	B: accents, not tenuto lines.
122	Vc.(b)	B: the short slur over the last two 16th notes is missing.	142	Tenore Basso	JSW: the slurs have been added as in C and in accordance with the text declamation.
122–129	Va.(b)	B: an erroneous # in the key signature was eliminated by a later hand.	143	Fg.	JSW: the slur, which in A appears to begin on the first <i>f</i> , has been emended to the downbeat by analogy with the first Vc. slur and as in B .
123	Fg. II	B: the slur ends on the last <i>d</i> rather than continuing across the bar line.		Vc.	B: the first slur begins on <i>f</i> , not <i>d</i>
124	Ob.	JSW: <i>f</i> has been added as in the rest of the orchestra.	144–145	Fg. II	B: tie across the bar line missing.
	Fg.	JSW: # has been added before <i>f</i> based on the harmonic context.	146	Vc.	JSW: the articulation, which appears on beat 1 in A and beats 1–3 in B , has been continued as in Va. and B .
	Va.	JSW: the slur has been added by analogy with VI. I, II.	147	Va. Vc.	JSW: the articulation has been added by analogy with VI. I and the previous Va. bar.
124–126	Fg.	B: in b. 125, Fg. I has a staccato dot on the last <i>d</i> , but not Fg. II; in b. 126, the staccato dot is missing in both Fg.	148	Fg. II Cor. IV	B: <i>f</i> missing.
	Cor.	JSW: staccato dots have been added in b. 126 (notated $ \surd $ in A) by analogy with Fg.; in both A and B , the slurs are inconsistently or ambiguously placed and are sometimes missing altogether; in JSW the placement has been based on the repeated-note gesture; in B , Cor. III, IV, <i>f</i> is missing.	Cor. I, II	Cor. I, II	A: Sibelius initially notated the pitches an octave higher; in JSW the tie has been added in Cor. II by analogy with other Cor. and as in B .
			150	Cl. I	B: a slur over the 8th notes.
				Fg.	JSW: <i>mf</i> has been added by analogy with Cl.; the last note, <i>d</i> in A , has been emended to <i>d</i> as in Cl. and B .
			150–152	Cl. II	B: slurs missing.
			153	Fg. II	B: one long slur across the bars, not two.
			154	Cl. I	B: a slur over the 8th notes.
			154	Cl. II	JSW: the tie has been added by analogy with the previous bar and as in B .
			155–156	Cl. II	B: slur missing.
			156	Fg.	A: Sibelius initially notated the bar  on <i>g#-g#-b</i> .
				Vc.	B: <i>cresc.</i> , probably miscopied from Va.
			156–157	Fg.	JSW: the slur across the bar line has been added by analogy with Cl., VI., and Va.
			156–167	Vc. Cb.	JSW: the articulation, notated in A only

		other Brass.				
	Timp.	A: Sibelius originally notated the pitch <i>F#</i> , but later pencilled a correction to <i>e</i> .				into half notes; in JSW all <i>♩</i> 's have been uniformly emended to <i>♩</i> 's; B: in bb. 221–225, each bar erroneously notated <i>♩</i> ♩- .
	Vc.	JSW: <i>f</i> has been added by analogy with Fg.; B: 4/8 incorrectly notated <i>d</i> , not <i>c#</i> .	205–206	Fg.		JSW: #’s have been added based on the harmonic context.
185–197	Cb.	JSW: the articulation, which in A appears only in b. 185, beat 1, and in B, only in b. 185, beats 1–2, has been uniformly realized throughout the passage.	205–212	Fl. I		B: # before <i>d</i> ³ missing.
			206	Fg.		JSW: > has been added by analogy with b. 204.
185–220	Piatti	B: one bar of rest missing from the long <i>tacet</i> passage.		Tenore		C: > on beat 2.
186	Fg.	JSW: the slurs have been added by analogy with Vc. and as in B (Fg. II).	207–209	Cl. II		JSW: the ties have been added by analogy with b. 205 and as in B (in A bb. 208–209 are notated <i>∕</i>).
187	Fg. I	B: first pitch erroneously notated <i>B</i> , not <i>G#</i> .	210	Basso		A: Sibelius notated the pitches <i>g#-g#-f#-f#</i> , that is, in parallel seconds with tenors; in JSW the pitches have been emended to <i>a#-a#-g#-g#</i> as in C and in accordance with the prevailing octave/unison choral writing; the same emendation appears in B, H, and LC (where, for good measure, the note names – <i>ais ais gis gis</i> – were written out).
188	Fg.	JSW: the last slur has been added by analogy with Vc. and as in B.				JSW: <i>mp</i> has been added by analogy with Vc. and as in B.
189–196	Fg. Va.	JSW: occasionally missing slurs in the recurring figuration have been added without typographical differentiation in accordance with the surrounding articulation and as in B.				JSW: the slur has been added by analogy with Cor. III and as in B; bb. 214–225 in A are notated <i>∕</i> .
194	Fg. Va.	JSW: <i>mp</i> has been added by analogy with Vc. and as in B (Va.) and C; the B&H <i>Errata</i> list gives <i>mf</i> .	212	Cb.		B: <i>p</i> missing in b. 213; in Cor. III, one bar of repetition between bb. 213–225 is missing.
	Tenore Basso	B: in one tenor part, <i>p</i> was added by a later hand; in several bass parts, later hands altered beats 4–5 from <i>♩</i> <i>♩</i> to <i>♩</i> <i>♩</i> , the rhythm Sibelius notated with these same words in b. 140; C: <i>mf</i> .	213–225	Cor. II		JSW: the slurs have been added by analogy with tenors, as in B and C, and in accordance with the text declamation.
				Cor. III, IV		JSW: the last pitch, <i>g</i> ² in A, has been emended to <i>f</i> ² by analogy with the same figure in bb. 222–225; the same emendation was made in B.
196	Fg. II	B: the bar is missing.	220	Basso		B: <i>pp</i> , not <i>ppp</i> ; see also the comment at bb. 221–225.
197	Fg.	JSW: < has been added by analogy with Vc.; < also appears in C; B: in Fg. I, beats 2–5, the slurs are placed over the entire <i>♩</i> <i>♩</i> figure, not just on the 16th notes; likewise, in Fg. II on beat 5.	221	Cl. II		The direction <i>mit Klöppel</i> (in A written <i>Mit klöppel</i>) appears in other Sibelius scores approximately contemporary with <i>Kullervo</i> , including the <i>Karelia Music</i> and <i>Scène de Ballet</i> .
	Tenore Basso	C: > on beat 3.				JSW: the second rhythmic group, abbreviated as open 16th notes in A, has been emended to open 32nds as in B; the decision affects bb. 222–225, notated <i>∕</i> in A.
197–198	Vc.	B: <i>p</i> in b. 197; C: < <i>f</i> in bb. 197–198.		Tr. I, II		A: the chord originally contained an additional <i>c#</i> ¹ , which Sibelius crossed out, evidently before B was made, since the pitch does not appear there; the single stem in A (duplicated in B) appears to signal a return to unisono.
199–200	Cor. III, IV	B: the notes are tied across the bar line; in JSW # has been added to Cor. III in b. 200 by analogy with other Cor.		Piatti		JSW: a dot has been omitted from the second <i>♩</i> as in B; the emendation affects the next four bars, notated <i>∕</i> in A.
200	Fl.	JSW: the designation <i>I</i> has been based on the orchestra’s dynamic level.				B: the slur ends in b. 221, perhaps because in A its ending was left unnotated after the page turn.
200–201	Vc.	B: accents on the quarter notes; in Vc.(b), <i>p</i> is missing.		VI. I		A: Sibelius left unspecified the division of the trumpets, but did not supply rests in b. 221 (he notated bb. 222–225 <i>∕</i>); in B the copyist divided the octave between Tr. I and II and supplied rests for Tr. III, the solution adopted in JSW.
201–203	Cor. III	B: ties within each bar missing; see also the comment at bb. 203–204.				A: b. 221 is notated <i>♩</i> <i>♩</i> , and the following bars, <i>∕</i> ; in JSW the emendation is based on the alignment of the chord with other Str. parts in A and the solution in B.
203	Cor. II	B: tie within the bar missing.		Vc.		
	Va.	B: last pitch erroneously notated <i>f#</i> ² , not <i>e</i> ² .				
203–204	Cor. III	B: a slur across the bar line, and a staccato dot on the quarter note in each bar.				
204	Fl. I	JSW: a tie between the notes in both A and B has been omitted by analogy with the surrounding bars.		Cb.		
	Cl. I	B: the rhythmic values were reversed, to <i>♩</i> <i>♩</i> ; although this rhythm conforms to the other sounding parts in b. 204 (except the basses, from which the dot is missing in A), the repetition of the motive in bb. 206, 210, and 211 is <i>♩</i> <i>♩</i> ; for this reason the rhythm has been retained in JSW as in A.	221–222	Cl. I		
	Fg.	JSW: <i>p</i> has been added by analogy with Cl., as in B, and in accordance with the overall dynamic level.	221–225	Tr.		
	Cor.	A: the bar is empty of notation after the quarter-note chord; in JSW the rests have been added as in B.		VI. II		
204–225	Trg.	A: Sibelius’s evident haste created stems on some of the whole notes, turning them				

		that seems to be erroneous; B : $d\#^1$ was left uncorrected (and Cor. II was given b^1 ; Cor. III, g^1); in JSW $d\#^1$ been emended to $c\#^1$ based on the harmonic context; the same emendation appears in JJ in an unidentified hand; concerning dynamics, see the following comment.			
	Cor. Tbn.	A : \rightrightarrows was a later addition by Sibelius, in pencil; B : the bar is notated <i>ff dim.</i> ; in Cor. I, III, and Tbn. <i>dim.</i> appears on the pitch, not after it; \rightrightarrows was added by later hands into Cor. I, IV, and Tbn.	250–255	Vc.(b) Ob. I Cl. I	the copyists notated <i>cantabile</i> for all parts. B : <i>cantabile</i> missing. A : the number of notes grouped under the slurs expands and contracts throughout this passage; in B the shift from two slurs per bar to one long slur was ignored (cf. Cl. I, bb. 250–251; Ob. I, bb. 251–255), and two slurs were notated in each bar; despite the many inconsistencies, these groupings have been respected in JSW.
	Tb.	A : \rightrightarrows was a later addition by Sibelius, in pencil, and was added into B ; JSW: <i>ffz dim.</i> has been added by analogy with Cor., Tbn., and as in B (where, however, it is <i>ff dim.</i>).	252 253	Vc. Ob. II	B : e^1-g^1 notated $\downarrow \downarrow$, not $\downarrow \downarrow$ JSW: the slur has been added by analogy with Cl. II.
	VI. I(a, b) VI. II Va.	B : <i>fz</i> just after \downarrow , not on the first \downarrow B : <i>fz</i> missing. JSW: <i>fz</i> and <i>dim.</i> have been added by analogy with VI. I, II, and on the basis of the overall orchestral accentuation; B : <i>dim.</i> , but no <i>fz</i> .	254	Cor. I VI. I(b, c) Vc.(b) Cor. Tb. VI. I, II Va. Vc.	B : a slur also on the last two notes, at $b-c\#^1(\downarrow \downarrow)$. B : a slur from the first note in the bar to the last, not a slur followed by a tie as in A . B : in Cor. I, II, <i>ppp</i> missing; in Cor. IV, <i>pp</i> , not <i>ppp</i> . B : <i>pp</i> missing.
242	Cb.(b) Tenore Basso Tutti	B : <i>dim.</i> missing. C : <i>a tempo</i> ; Sibelius wrote the words <i>la melodia marcato [sic]</i> into the piano reduction.			A : the triplet marking appears to have the dual function of designating the triplet and the articulation; only the Vc. has an additional, “real” slur; in JSW the difference has been retained, based on the special role of the Vc. that begins with the <i>cantabile</i> in b. 250.
	Ob. Cl. Fg.	A : Sibelius placed <i>mf</i> above or at the top of each staff rather than in the usual position below; on the Ob. staff he added <i>I</i> immediately before <i>mf</i> ; his notation seems to indicate that <i>mf</i> refers to the first parts in each WW. pair; B : this distinction was ignored, and <i>mf</i> was notated for all; in Cl. I, a later hand added <i>etwas schneller</i> .	254–255	Ob. II Cl. II Fg.	B : the tie across the bar line is missing. JSW: the slurs and accents have been added by analogy with the previous 12 bars and as in B (Fg. II).
	Cor. IV Vc.	B : <i>cantabile</i> missing. B : <i>p</i> ; in Vc.(b), the tie to the following bar is missing.	255	VI. I VI. I(b, c) Vc.(b)	JSW: the slur has been added by analogy with VI. II, Va., and Vc. B : short slur within the triplet figure missing.
	Cb.	B : <i>cantabile</i> , probably copied from Vc. by mistake.		Cb.	JSW: the accents have been added by analogy with the previous bars and as in B .
242–272	Tenore Basso	C : Sibelius distributed the notes quite differently, with the lower voices at rest in bb. 242–256 (see the RS); a later hand emended the entire passage to correspond to A , but altered the text in b. 267, changing <i>halu</i> to <i>raba</i> ; for more on this change, see the comment under Text Remarks, b. 267, and the Introduction to JSW I/1.1.	256	Picc. Tbn. Fg. I Tenore Basso	B : g^b missing from the key signature; a later hand added it into the Picc. B : <i>pp</i> . B : a later hand altered the rhythm of the last two notes from $\downarrow \downarrow$ to $\downarrow \downarrow$ A , B : the symbol (\downarrow) on the pitch $d\#$ appears immediately after the key signature, evidently a custos that signalled the enharmonic change from the previous $d\#$ to e^b in the new key; in JSW it has been omitted.
244–254	Ob. I Cl.	JSW: the accents and slurs that have been added are by analogy with bb. 242–243 and as in B (Ob., b. 244; Cl., bb. 244–247).		Vc.	JSW: the enharmonic reading vis-à-vis the other Str. was notated in both A and B and has been retained.
245	Vc.(b)	B : tie missing.			B : e^b tied to the following bar.
245–246	VI. I	B : slur across the bar line missing.			B : <i>piano</i> added by a later hand, presumably the same that altered the first slur to begin on 2/8.
246	VI. II Va. Vc.	JSW: the slur in VI. II and the slurs and accents in Va. and Vc. have been added by analogy with VI. I; B : in Vc., $\#$ before d^1 was added by later hands; in Vc.(b), the tie is missing; instead there is a slur over all notes.	257	Cb.(a) Cl. I Cl. II	B : the pitches in beat 4 are $b^1-d\#^2-c\#^2$, not $b^1-c\#^2-d\#^2$.
248	Cor. III, IV	JSW: the tie has been added by analogy with Cor. I, II (cf. also VI., Va., Vc.).		Fg. I Vc.	B : the first slur is missing. JSW: the second slur has been added by analogy with VI. I, II, and Va.
250	Cor.	A : Sibelius first notated the bar with the sounding pitches seen in JSW, only an octave higher, i.e., $c\#^2-d\#^2$, then crossed them out and substituted the present notation.	258	Fl. Ob. II Fg. II VI. I(b) Vc.(b) Cb.(b) Tenore	B : a later hand added <i>pp</i> beside <i>mf</i> . B : the tie across the bar line is missing. JSW: rhythmic dots, which appear in A also on the second \downarrow , have been omitted by analogy with basses and as in B .
	VI. I, II Va.	A : although the Str. are playing in unison, Sibelius placed <i>cantabile</i> beneath the Vc. staff only and notated VI. and Va. <i>pp</i> ; in B			

	Tbn. II	B: <i>f</i> , not <i>ff</i> .		Va.(a) Vc.(b)	B: <i>ff</i> , not <i>fff</i> .
	Va. Cb.	JSW: <i>ff</i> has been added in accordance with the rest of the orchestra and as in B .		Cb.	B: in Cb.(b), <i>ff</i> , not <i>fff</i> ; in JSW the first rhythmic value, \downarrow in A , has been emended to \circ as in B .
308–323	VI. I	A: the <i>sva</i> marking that begins in b. 308 disappears in b. 317 after beat 2; later, in b. 323 (which immediately follows a page turn) the <i>sva</i> line reappears for one bar; B: the entire passage is notated at the higher octave through a combination of <i>sva</i> markings and the sounding pitch; in JSW, based on Sibelius's notated <i>loco</i> in b. 324 and B , all bars have been understood to be played at the higher octave.	323–324	Tbn.	JSW: the distribution of the notes has been based on B , and the addition of \sharp in Tbn. I, II, based on the harmonic context; B: in Tbn. II, \sharp was added by a later hand.
			324	Cl. I	B: <i>dim.</i> missing.
				Fg. I	B: <i>dim.</i> in this bar as well as in b. 325.
				Cor. II	B: a slur on the half notes.
				Cor. III	JSW: the second rhythmic value, \circ in A , has been emended to \downarrow by analogy with other Cor. and as in B .
308–324	Fl. I	A: the part is notated an octave lower than seen in JSW with the sign <i>sva</i> ; B: a <i>tempo</i> missing; in JSW the part has been realized at pitch as in B .		Tr. I	B: rest missing.
				Tb.	JSW: <i>dim.</i> has been added by analogy with other Brass.
309	Tr.	JSW: a stray "staccato dot" over the last \downarrow in A has been omitted.		VI. I(b, c)	B: staccato dot missing.
				VI. II	JSW: the tie/slur and staccato dot have been added by analogy with VI. I; B: second triplet indication is missing.
310	Tbn. I	B: a slur over all the notes.			
	Tr.	B: the notes are tied.			
	Tbn. III	JSW: the tie has been added by analogy with the two previous bars and as in B ; a superfluous rhythmic dot has been omitted from the second note by analogy with Tbn. I, II.	324–325	Cb.(b)	B: tie across the bar line missing.
			324–326	VI. I, II	A: the passage, with its crowding, corrections, and inconsistencies (including the slur oddly placed too far to the right in b. 326, shown in Facsimile III/9), gave rise in B to nearly as many versions of the ties, slurs, and the staccato dot as there are parts; in JSW, the reading in A has been retained, with the addition of the staccato dot in VI. II and the emendation of the slur placement, both by analogy with VI. I.
311–312	Ob. II	B: the tie across the bar line is missing.			
313	Tbn. I, II	JSW: the slur has been added by analogy with other Brass and as in B .			
	VI. I(c)	B: a slur over the notes.			
	Vc.	JSW: the lower pitches in the 8th-note pairs, <i>A</i> 's in both A and B , have been emended to <i>G</i> by analogy with Fg. and Va.	325	Timp.	B: <i>dim. molto</i> missing.
				VI. I(b, c)	B: <i>poco dim.</i> missing.
314	Tbn. I, II	B: \downarrow 's are tied.	327	Fl.	B: a later hand wrote <i>Allegro</i> over the section that begins in b. 327.
316	Cor. II	B: the slur begins on 1/4, not 2/4.			
317	VI. I, II(a, b)	B: <i>ff</i> , not <i>fff</i> .		Fg.	B: <i>fp</i> , not <i>fpp</i> ; in Fg. II, <i>kaum hörbar</i> was added by a later hand; concerning the articulation, see below, bb. 327–354.
319, 320	Tr. I, III	B: the ties within the bar are missing in both Tr., b. 319, and in Tr. III, b. 320.			
323	Fl. I Picc.			Timp.	B: two dynamic marks, <i>fp</i> and <i>pp</i> , but no <i>fpp</i> ; accents missing through b. 354.
	Ob. Tb.	JSW: <i>fff</i> has been added as in the rest of the orchestra; see Facsimile III/9 (with the old rehearsal letter M); B: in Fl. I, \sharp before <i>f</i> ³ missing; it was added by a later hand; in Picc. and Ob., <i>ff</i> (as in some other parts; see below); in Tb., <i>f</i> .		Trg.	A, B: no time signature; B: a later hand added <i>pp</i> .
				Str.	B: in VI. I(a), a later hand crossed out <i>f</i> in <i>fpp</i> and added a third <i>p</i> ; in VI. II(a), <i>fp</i> , later altered to <i>fppp</i> ; in VI. II(b), <i>fp</i> , later altered to <i>fpp</i> ; in VI. II(c), <i>fp</i> above the staff and <i>fp p</i> [<i>sic</i>] below, later altered to <i>fp ppp</i> ; in Va.(a), <i>fpp</i> , later altered in pencil to <i>pp</i> ; in Vc., <i>fp</i> , not <i>fpp</i> ; in Vc.(a), an additional <i>pp</i> in the hand of the original copyist; see also the comment at bb. 327–354.
	Cl.	B: Cl. I notated $\downarrow\downarrow\downarrow$ and <i>ff</i> , not <i>fff</i> ; Cl. II notated $\downarrow\downarrow$.		Vc.(b)	B: the change of key signature appears only in b. 328.
	Fg.	B: <i>ff</i> , not <i>fff</i> .			
	Cor. III	B: <i>ffort.</i> , not <i>fff</i> .			
	Tr.	B: a slur from the second triplet to the end of the bar, a misinterpretation of the tie for Tbn. I; in Tr. I, the rhythmic dot is missing from the second triplet; in Tr. I, II, <i>ff</i> , not <i>fff</i> .			
	Tbn. I, III	JSW: \sharp 's have been added in accordance with the harmonic context; B: \sharp 's were added by later hands; in Tbn. III, <i>ffz</i> , not <i>fff</i> .	327–329	Cor. I	A: initially, Sibelius notated all three bars differently, but an erasure with a sharp tool left the earlier writing illegible.
	Timp.	A: <i>Muta in F et Ess</i> , in pencil, was a later addition by Sibelius (written at b. 322).			
	Piatti	B: <i>fz</i> , not <i>ffz</i> .	327–354	Fg. Str.	A: Sibelius indicated the articulation by notating it on the first beat of b. 327 and the first 3 beats of b. 331 in Fg. and, in Str., on beats 1–3 of b. 327; thereafter, in occasional bars on beat 1; B: in Fg., the articulation appears through b. 335; in Str., through b. 333; in JSW the articulation has been uniformly realized throughout the passage; in H the upbow–downbow pat-
	Trg.	A: Sibelius left the Trg. bar empty at this high point, but in B , a later hand added a half note on beat 1.			
	VI. I(b, c)	B: the staccato dot and tie/slur with the second beat are missing; <i>ff</i> not <i>fff</i> .			
	VI. II	B: <i>ff</i> , not <i>fff</i> ; in JSW the tie/slur and staccato dot have been added by analogy with VI. I.			

		dramatic moment; T : a later hand pencilled in \leftarrow between the piano staves.	368–369	Tutti	JSW: the emendations to pppp and pp have been based on Sibelius's alteration in b. 366 and bb. 371–373 (where he notated <i>un poco cresc.</i> [to] pp).
363	Fl. I Cl. I	B : last pitch mistakenly notated d^3 , not e^3 . B : # missing before c^1 ; a later hand altered f to p .	369	Cl. II	JSW: \sharp has been added before f^1 based on the harmonic context; B : \sharp was added by a later hand.
	Cor.	JSW: large accents, placed between the staves in A , have been interpreted as intended for all Cor. as in B ; in Cor. I, II, the second tie and the slur have been added by analogy with the articulation in Cor. III, IV.		Fg.	JSW: in Fg. I, \sharp has been added before $d^\#$ based on the harmonic context; B : \sharp missing; in Fg. II, the tie is missing.
	Tr. II Piatti	B : f , not mf . A : Sibelius wrote <i>Bäcken</i> in the left margin of the page (p. 92) with this bar; elsewhere in the movement he used the term <i>Piatti</i> ; B : \Rightarrow missing.	370	Vc.(b) Cl.	B : \sharp signs missing. B : a later hand added <i>Allegro</i> in both parts; in Cl. II, beats 4–6 are notated $\downarrow \sharp$, not \downarrow .
	Vc.	JSW: the ties and rhythmic dot have been added by analogy with Cb.	370–372	Vc.	A : the bars are notated $\downarrow \surd$, although the bar to be repeated is in 9/4, not the new meter, 6/4.
364	Fg. I Cor.	B : \leftarrow missing. B : in Cor. I, <i>dim.</i> on beat 4, not beat 7; in Cor. II, <i>dim.</i> mistakenly placed in b. 365; in Cor. IV, <i>dim.</i> erroneously placed in b. 363; C : beats 1–3 are each accented, with fz on beat 4.	371	Cl.	JSW: <i>un poco cresc.</i> has been added by analogy with Fg.; in C Sibelius marked this theme <i>crescendo</i> .
	VI. I(b, c) VI. II Vc.	B : <i>dim.</i> missing. JSW: the second slur has been added by analogy with Cb.; cf. also the articulation with the same figuration in b. 365; B : <i>dim.</i> on beat 6, not beat 7; in Vc.(b), last slur missing.	372	Cl. I	B : the second slur ends on beat 5, not on beat 6.
	Cb.	B : first slur missing.	373	Tutti	A : Sibelius added <i>kaum hörbar</i> later, in red pencil; B : the instruction was added into all parts except VI. I(a) and Va.(a); in JSW <i>kaum hörbar</i> has been retained and pp emended to pppp based on the composer's alteration in b. 366 and as in B ; see the further dynamic alterations in B given in the following comments.
364–368	VI. I, II Va.	A : the articulation is notated only on beats 1, 2, and/or 3 in each bar; in JSW it has been uniformly realized as in B .		Fl. Ob.	JSW: the rests, missing in A , have been added as in B ; B : in Fl. I, the first pitch was erroneously notated c^3 , not a^2 ; in Ob. II, pp on beat 4 was altered to pppp by a later hand.
365	Cl. Fg. II Vc.(b) Cb.(b)	B : <i>dim.</i> on beat 4, not ca. beat 7. B : <i>dim.</i> , perhaps miscopied from Cl. B : all ties missing.		Cl.	B : in Cl. I, pp on beat 4 missing; in Cl. II, pp on beat 4 altered to pppp by a later hand.
366	Tutti	A : Sibelius emended his original dynamic mark, pp , to pppp in red pencil in all sounding orchestral parts except Fg., which he altered to ppp , and Tbn., which are fading to a rest; B : the emendation appears in Cl. I, Fg. I, VI. I, VI. II(a).		VI. I VI. II(a) Va.(a) Trg.	B : pp altered to pppp by later hands. A : Sibelius crossed out slashes on the stems; B : p missing.
	Sisar	JSW: the second slur has been added in accordance with the text declamation; in T the slur was inserted by the original copyist.		VI. I VI. II Cl. Vc.(b)	B : <i>kaum hörbar</i> placed in b. 374, not b. 373. B : <i>sul ponticello</i> missing. B : <i>ten.</i> missing. B : p missing.
366–367	Vc. Cb. Fg.	B : the ties to the following bar are missing. A : b. 366 contains only a single whole note, and b. 367 is notated $\downarrow \surd$; each bar is thus missing five beats; B : $\downarrow \surd$ in each bar (and Fg. I has a tie across the bar line); in JSW the bars have been emended to agree with Vc. and Cb., with which Fg. have previously been in unison.	374	Fl. Ob. Cl.	A : Sibelius added ppp later, in red pencil; the alteration does not appear in B , although the previously emended pppp <i>kaum hörbar</i> is still clearly operative; for this reason the dynamic mark has been emended to pppp in JSW.
	Cl. I Fg. II	B : pp missing. B : an additional, short slur on the last three \downarrow 's.	375	Ob. I	B : the last $\downarrow \surd$, forgotten by the original copyist, was pencilled in by a later hand.
	VI. I, II	JSW: \sharp has been added before b in beat 8 based on the harmonic context; in A VI. II was notated <i>Coll' Imo</i> .	377	VI. II	JSW: <i>div.</i> has been added, based on the context and as in B .
368	Va.	B : the last pitch is notated c^1 , not its enharmonic equivalent $b^\#$ as in A .	379	Ob. Cl.	A : Sibelius altered his original dynamic mark, f , to mf by adding <i>m</i> in red pencil; the alteration does not appear in B .
	Vc.	A , B : a slur on the second $G^\#$ to the end of the bar; it was apparently forgotten when Sibelius altered the Vc., which he initially notated identical to the Cb.; in JSW it has been omitted.	380–381	Ob. II	B : tie across the bar line missing.
	Cb.(b)	B : first slur missing.	382	Fg. I Va.	B : p . JSW: a superfluous \sharp between beats 2 and 3 in A has been omitted as in B .
			383	Cl. II	JSW: the second note, c^2 in both A and B , has been emended to bb^1 in accordance with the predominantly unison/octave writing in the rest of the passage (cf. bb. 379–384); Halonen made the same emendation in H ; c^2 may have been a copying error by Sibelius to judge from C , where the chord is C major in the right hand over a tremolo <i>D-d</i> in the left.

	Fg.	A: Sibelius notated a tie/slur in Fg. II as though a note should follow; in B the copyist had Fg. II double Fg. I on beats 4–6 and interpreted the Fg. II tie/slur as a slur for Fg. I; in H Halonen duplicated Sibelius's notation exactly, drawing a tie/slur to an empty space; in JSW, based on the articulation in the other WW. and the pedal tone in Fg. II in this and the following bars, a slur has been added in Fg. I and the pedal tone on \downarrow added in Fg. II.			
384	Fg. II Cor. I WW. Cor. I, II	B : <i>p</i> . A: Sibelius altered his original dynamic mark, <i>mf</i> , to <i>mp</i> in red pencil; B : the alteration does not appear in any part, although in Fl. I, a later hand changed <i>mf</i> to <i>pp</i> .			
	Fl. I	B : the second pitch erroneously notated $f\#^3$, not d^3 .			
384–385	Cl. II	JSW: the slur has been added by analogy with Cor. and as in B .			
385	Ob. II	B : rhythmic dots missing from the first and last notes.			
386	Sisar	C : \leftarrow over the last two notes.			
386–387	Cor. II	B : an additional long slur, from the downbeat of b. 386 to the downbeat of b. 387.			
387	Ob. I	A : an erroneous dot after the first \downarrow was corrected, but ineffectively, and from there was copied into B .			
388	Cl.	JSW: \sharp has been added before e^{b1} based on the harmonic context; B : in Cl. I, the pitch was erroneously notated g^1 ; B : in Cl. II, one slur, not two, over the 8th notes.			
389–390	Fg. II	B : $c\#$ tied across the bar line, a misreading of the slur meant for Fg. I.			
390	Fl.	B : the last pitch was erroneously notated e^3 , not $c\#^3$, and included in the second slur.			
	Cl.	JSW: beats 4–6, $g\#^1 - a^1$ in A and B , have been emended to $a^1 - b^1$ based on the harmonic context and JJ ; Jalas also made a point of giving this emendation to Paavo Berglund as Sibelius's own.			
	Fg. II	B : slur to b. 391 missing.			
391	Vc.	JSW: <i>arco</i> has been added by analogy with other Str. and as in B (Vc.[b]).			
392	Trg.	A : the bar is empty of notation after \downarrow ; in JSW the rests have been added as in B (where the rehearsal letter was mistakenly placed in b. 391).			
	Str.	A : Sibelius altered his original dynamic mark, <i>mf</i> , to <i>pp</i> in red pencil; B : the change was entered into all parts except Cb.(b) (although the Vc. was altered to <i>ppp</i>); in C the bar is notated <i>mp</i> .			
	Va.(a)	B : <i>sul ponticello</i> missing.			
392–423	Vc. Cb.	JSW: the articulation, which in A appears only in b. 391 (and in Cb. only on beats 1–2), has been uniformly realized throughout this passage.			
393	Fl. Ob.	A : Sibelius added <i>kaum hörbar</i> later, in red pencil, an addition that does not appear in B ; there, later hands added <i>ppp</i> to the original <i>p</i> in Ob.; in JSW <i>p</i> has been emended to <i>pp</i> in accordance with Sibelius's addition of <i>kaum hörbar</i> and his emendation in the Str., b. 392; B : in Ob. II, four \sharp 's, not three, in the key signature.			
395–423	Vl. I, II Va.	JSW: occasionally missing slurs from the repeated leaping figuration have been added without typographical distinction;			
397	Fl. Ob. Cl.				all appear in B or are implied there by \neq . A : Sibelius altered his original dynamic mark, <i>p</i> , to <i>ppp</i> , in red pencil; B : the alterations appear in Ob. I, where a later hand added <i>ppp</i> , and Cl., where later hands added <i>kaum hörbar</i> and altered <i>p</i> to <i>pppp</i> .
400	Fl. Ob. Cl.				A : Sibelius altered his original dynamic mark, <i>mf</i> , to <i>ppp</i> , in red pencil; B : later hands altered the dynamics as follows: in Fl. I, <i>mf</i> was altered to <i>pp</i> ; in Ob. I, <i>mf</i> was altered to <i>ppp</i> ; (Ob. II is at rest; see below); in Cl. I, <i>mf</i> was altered to <i>pppp</i> ; in Cl. II, <i>mf</i> was altered to <i>ppp</i> . JSW: although <i>I</i> appears only in b. 406 in A , it has been added here based on the dynamics and the notation in B .
	Ob.				B : the notes are tied.
401	Fl. I				B : an erroneous additional bar, containing a repetition of the ostinato, appears between b. 402 and b. 403.
402–403	Vc.				A : Sibelius altered his original dynamic mark, <i>mf</i> , to <i>ppp</i> , in red pencil; the alterations do not appear in B ; B : in Cl. II, the pitch was erroneously notated $c\#^1$, not c^1 ; in Fg. I, the pitches in beat 3 are $c\# - B - A$, not $c\# - c\# - A$.
403	Cl. Fg.				B : the copyist (de Jong) inadvertently omitted b. 403 (a repetition of b. 402); later players tried to rectify the error, not always successfully; the omission was complicated by the change of key signature that should occur at the end of b. 403; the new key signature is thus missing in the parts, the previous key signature of three \sharp 's continuing until b. 442; the error probably explains the accidental signs inserted in b. 419, as players attempted to compensate for the wrong notes.
403–442	Va.				A : Sibelius did not write in the new key signature, but notated the accidentals as needed through b. 441; in JSW this notation has been retained as it was also in B .
	Cl.				B : the slur ends in b. 406 instead of continuing into b. 407.
406–407	Ob. I				JSW: the slurs have been added in accordance with the articulation in the surrounding bars and as in B .
406–409	Fg.				B : an additional slur over the quarter notes.
409	Ob. I				A : the bar is empty of notation after beat 3; in JSW the additional rests have been added as in B .
411	Ob. I				A : two syllables, <i>suurel-</i> , were placed undivided beneath the tied note; in JSW the text underlay has been based on C .
413	Sisar				JSW: b has been added before d^2 based on the harmonic context and as in C .
416	Sisar				B : \sharp missing.
417	Va. Cl. II				JSW: b has been added before the second \downarrow as in the previous chord.
417–418	Sisar Tutti				C : a later hand added \leftarrow .
418	Cl. II				A : the rehearsal letter (which was Q) was placed at b. 417 by Röllig; in JSW, the letter, now P , has been moved to b. 418 based on the context and as in C (where it was also written in a hand other than the composer's).
421	Sisar				JSW: the tie has been added by analogy with Ob., Cl. I, Fg., and as in B . JSW: \sharp has been added as in C .

422	Cor. I	B: \downarrow \downarrow \downarrow , not \downarrow \downarrow .				
423	Cor.	A: the bar has no further notation after γ ; B: in Cor. I, the copyist mistakenly notated the part for Cor. II; in JSW \ddagger 's have been added as in B ; a tie has been added to Cor. III by analogy with Cor. IV and an upward stem given to the 8th note.	430	Ob. I Fg. II		text, the <i>delta</i> sign has been added through b. 441 in JSW. B: the slur ends on the second 8th note. B: 12 rests indicated to the next entry, not the correct 11.
	Tbn.	B: in Tbn. I, <i>ppp</i> missing; in C Sibelius notated an accent on the chord.	431	Ob. I VI. I		JSW: $\#$ has been added before f^2 based on the harmonic context.
	Tb.	JSW: <i>ppp</i> has been added by analogy with Tbn.; B: <i>pp</i> .	434	Sisar		JSW: the text underlay of <i>Elä</i> , both syllables of which fall on the first note in A , follows the composer's slur indication and C , where Sibelius more carefully placed the word.
424	Cl. I	B: <i>pp</i> , not <i>p</i> .	437	Cl. I		B: the last note is dotted, not the first.
424–425	Tbn. III	B: slur missing.	438	Cl. I		A: the bar is empty of notation after the second \ddagger ; in JSW the rests have been added as in B .
425	Tbn.	B: <i>sempre pp</i> , not <i>sempre ppp</i> ; in Tbn. II, <i>sempre pp</i> begins in b. 424.	438–439	Picc.		B: db^2 in the repeating figure erroneously notated $d\#^2$ through b. 439, beat 3.
	Tb.	JSW: <i>sempre ppp</i> has been added by analogy with Tbn.; B: <i>sempre pp</i> , not <i>sempre ppp</i> , and in b. 424, not b. 425.	439	Fl. I		JSW: \ddagger has been added before f^2 in beat 4 based on the harmonic context.
425–427	Cl.	A: Sibelius notated both Cl. on the same staff, causing the copyists serious misunderstandings (see the separate comment at bb. 426–427), which were exacerbated by the lack of separate rests for Cl. I; in JSW the rests have been added in b. 425 as in B , and in Cl. II, the slur added in accordance with the overall articulation pattern in bb. 424–428 and as in B ; $\leftarrow \rightarrow$ has also been added in each bar by analogy with bb. 424–425 and as in C .	440	Ob. I		A: the bar is empty of notation after the second \ddagger ; in JSW the rests have been added as in B .
	Fl. I	JJ: an annotation above the bar reads <i>Picc. delta bassa</i> , suggesting that Jalas was misled about the instrumentation.	441–443	Fg.		A: Sibelius gave no indication of whether one or both Fg. are to play; he also left bb. 442–443 rhythmically incomplete, each being notated \circ and thus missing three beats; in JSW the additions of <i>I</i> and <i>a2</i> have been based on the context and B , where the copyist notated b. 441 for Fg. I and b. 442 for both instruments, an interpretation that also appears in H ; based on the slur Sibelius drew across bb. 442–443 in A , implying the sounding pitch through each bar, a tied \downarrow has been added to each.
	Vc.	B: <i>ppp</i> , not <i>pp</i> ; in Vc.(b), <i>ppp</i> in b. 427, not b. 426; <i>dim.</i> in b. 426, not b. 425.	442	Fl. I		B: a later hand added “= \downarrow ” over the new time signature.
426–427	Cl.	B: de Jong was confused about which notes belong to Cl. I and which to Cl. II, a problem complicated by the stem directions in A , which sometimes are at odds with the designations I and II; thus, in each bar after the arpeggio containing three triplets, he gave Cl. I an extra beat, $\downarrow \gamma$ (on g^2), which in fact belongs to the end of the Cl. II phrase.		Ob. II Tr.		B: slur missing. JSW: the time signature has been added in accordance with the rest of the orchestra and as in B .
	Ob. I	B: slur missing.		VI. II(a, b)		B: some of the quarter notes erroneously dotted.
426–428	Ob. I	B: slur missing.	443	Ob. II		B: the dot is missing from the second \downarrow .
427	Picc.	B: <i>b</i> 's on beats 2–3 are tied, apparently de Jong's misunderstanding of the <i>ten.</i> line, which is missing.	444	Cl.		A: the bar is problematic for many reasons, not the least of which is that it establishes the pattern for bb. 445–448, notated \times ; in JSW the following additions and emendations have been made: <i>a2</i> has been added based on the similar passage in bb. 357ff. and as in B ; the slurs on the grace notes have been added in accordance with their notation on the same figure at the end of this passage (b. 449) and as in B ; in the second grace-note grouping, a third grace note on e^1 has been omitted by analogy with the other groupings and as in B ; a rhythmic dot has been added to the last \downarrow as in B ; <i>ppp</i> was added by Sibelius in A at a later time in red pencil; B: in Cl. I, no dynamic mark; Cl. II originally notated <i>p</i> , then emended to <i>ppp</i> by a later hand.
427–428	Fl. I	B: the slur ends in b. 427, not b. 428; a later hand added “= \downarrow ” above b. 428.		Tr. I		B: first $>$ missing; the notes are tied across the bar line as well as across bb. 445–447.
428	Picc.	A: the bar is empty of notation after the second \ddagger ; in JSW the rests have been added as in B .		Str.		A: Sibelius altered his original dynamic mark, <i>p</i> , to <i>ppp</i> , in red pencil in VI. I, II, and Va., and to <i>pppp</i> in Vc. and Cb.; B: the dynamic changes appear in all parts except Vc.(b) and Cb., although VI. II(a) and Va.(a) were altered to <i>pppp</i> and Vc.(a)
	VI. I	B: <i>pp</i> , not <i>ppp</i> .				
	Vc.	JSW: the last \ddagger has been added by analogy with Cb. and as in B .				
428–441	VI. I	B: the copyists notated the divisi with the upper two notes in one part, the lower two in the other.				
429	Fl. I	B: <i>ppp</i> missing as is beat 6; a later hand corrected the latter omission.				
	Picc.	B: <i>pp</i> , not <i>ppp</i> ; the staccato dots continue through the bar.				
	VI. II	A: the bar is empty of notation after the second \ddagger ; in JSW the rests have been added as in B .				
429–441	Fl. I	A: Sibelius notated <i>delta</i> over bb. 429–431, but with the page turn following b. 431, the sign disappears; in B , de Jong notated the entire passage at the higher octave; based on this interpretation and the con-				

		instead of ♩ ; these rests have been tacitly corrected in accordance with the time signature.	VI. II	A: the bar contains only ♩ ; the addition of — in JSW has been based on B.
463	Ob. Cl. Fg.	A: <i>sempre pp</i> was added later by Sibelius, in red pencil; it does not appear in B.	Vc. Cb.	B: fz placed on, or in the vicinity of, beat 1, not beat 2.
	Vc.	JSW: <i>segue</i> has been added by analogy with VI. I, II, Va., and as in B.	492	Tutti
464	Fg. II	B: one repetition of ♩ missing.		A: a large > , pencilled at the bottom of the page, appears on beat 1, possibly a conducting annotation; in JSW it has been omitted.
	Va.	JSW: the slur has been added by analogy with VI. I.	Cor.	JSW: f has been added by analogy with Str.; Halonen also added f into H.
464–466	Piatti	B: <i>ausklingen</i> , not <i>austönen</i> , in b. 464 and no <i>ausklingen/austönen</i> in b. 466; the notes are also tied across bb. 465–466.	Tbn. Tb.	A: Sibelius somewhat confusingly altered his original dynamic mark, mf , by writing what appears to be p over f ; in JSW the dynamic mark has been understood to be mp as in B (except Tbn. I, which is notated mf).
468–480	Piatti	B: 20 bars of rest specified to the next rehearsal letter, not the correct 12; a later hand wrote <i>Falsch</i> .		T: a later hand altered the rhythm from $ \text{♩} \text{♩} $ to $ \text{—} \text{♩} \text{♩} $.
471	Cl. II	JSW: f^1 , the pitch notated in both A and B throughout the bar, has been emended to $\text{f}^{\#1}$ in beats 1–2 based on Fg. and Cb.	Sisar	JSW: ♩ has been added before c based on the harmonic context.
472, 473	Vc.(a)	B: a later hand altered the rhythm from $ \text{♩} \text{♩} $ to $ \text{♩} \text{♩} $.	Vc.	JSW: f and a2 have been added by analogy with Ob. and Cl., in accordance with the overall dynamic level, and as in B.
473	Cl.	A: the bar is empty of any notation whatsoever; in B Cl. I is notated $ \text{>} $, and Cl. II, $ \text{—} $; in JSW the bar has been emended to repeat b. 472, based on the otherwise uninterrupted figuration throughout bb. 460–490 in all WW.	496	Fg.
	Sisar	T: a later hand subdivided the bar into four segments thus: $ \text{♩} \text{♩} \text{♩} \text{♩} $.	Cor. II	B: f .
475	Cl. I	B: two repetitions of ♩ missing.	Piatti	B: fp , not f .
	VI. I(b) Cb.(b)	B: > missing.	Fg.	JSW: fz has been added by analogy with Tb., Vc., and Cb.
	Vc.(a)	B: pp added by a later hand.	497–498	Vc.(b)
476	Ob. Cl. Fg.	A: Sibelius altered his original dynamic mark, p , to ppp (as he had already notated Fl. and Picc.), in red pencil; B: the alteration does not appear in any part.	Cb.	B: slur missing.
	Trg.	B: <i>sehr leise</i> missing.	499	Tutti
	VI. II Va.	JSW: pp has been added by analogy with VI. I, based on the context, and as in B (VI. II); in C Sibelius marked the bar ppp .	Cb.	C, H: 4/4, not c.
	Vc. Cb.	T: a later hand altered the rhythm in pencil to $ \text{♩} \text{♩} \text{♩} \text{♩} $.	501	Ob. Cl.
477	Sisar	B: mp missing.	508	Tutti
478	Picc.	B: in Ob. I, mp ; in Ob. II, ♩ before c^2 missing; it was added by a later hand (as it was also in bb. 480 and 482).		B: ff , not fff .
	Ob.			B: <i>Largamento</i> , not <i>Largamente</i> (except Ob. II; in Tr. II, the tempo indication is missing).
	VI. II Va.		Fl. I	B: a later hand added “= o”.
	Vc. Cb.	JSW: p has been added based on the context and by analogy with VI. I.	Cor. III Tr. I	
480	Tutti	C: ppp .	VI. I(b) Vc.	B: f , not ff .
484	Fg. I Va.(a)	B: pp , not ppp .	Kullervo	LC: <i>molto moderato</i> was written above the part by a later hand and <i>d-mollin</i> (“in d minor” – the key of the 1957 adaptation of <i>Kullervon valitus</i>) below.
	Sisar	T: a later hand altered the first note value to ♩ .	508–510	Tb.
	Cb.(b)	B: ppp missing.	509–510	Ob. II Cl. II
486	Fl. I	B: first pitch erroneously notated $\text{d}^{\#3}$, not $\text{e}^{\#3}$.	Fg. I Cor. III	B: the bars, notated $ \text{>} $ in A (see Facsimile III/12), are missing ff at the repetition of the chord in either b. 509 or b. 510 or both; in JSW, ff has been repeated based on the context as well as the strict meaning of the notation.
	Sisar	T: a later hand altered the rhythm to $ \text{♩} \text{♩} \text{♩} \text{♩} $.	Tr. Tbn. III	
487	Tutti	C: <i>cresc.</i> (instead of <), continuing into b. 488.	VI. II Va.	B: an additional repetition of b. 509 was notated by mistake; in Fl. and Ob., b. 513 was omitted, probably to compensate; a later hand crossed out the extra bar in the Cl.
	VI. II Cb.	B: < begins on beat 1 and continues into b. 488.	510	Kullervo
488	Tutti	C: mf .		H: the somewhat ambiguously written first ♩ in A led Halonen to interpret its pitch as a^1 , not bb^1 ; in JSW the pitch has been understood as bb^1 as in C and its copies.
490–491	Va.	B: the notes are tied.	511	Ob. I Cor. IV
	Vc.(b)	B: slur across the bar line missing.	Tbn. I	B: fz missing.
491	Cl. II	B: the bar was mistakenly copied twice; a later hand crossed out the extra bar.	Fg. Tr.	
	Fg.	JSW: the slur has been added by analogy with Tb., Vc., and Cb.	Tb. Cb.	JSW: fz has been added by analogy with other orchestral parts and as in B.

	Piatti	A: b. 511, which follows two bars notated < , is completely empty (see Facsimile III/12); in B the copyist added <; in the context, however, it seems likely that Sibelius simply forgot <; this was the interpretation in H, where b. 511 repeats b. 510, and it has also been so understood in JSW.		VI. II(b) Cb.	B: upbow added by a later hand. JSW: - has been added as in WW., Brass, and B; B: <i>fp</i> , perhaps copied from Vc. by mistake.
			531	Va.	B: in Va.(a), <i>fp</i> ; in Va.(b), <i>ppp</i> .
			533	VI. I	B: the lowest pitch in the chord mistakenly notated f^1 , not eb^1 , the result of Sibelius's ambiguous placement in A.
512	Fl. I	B: <i>fz</i> missing.			
513	Kullervo	JSW: the slur has been added in accordance with the text declamation and as in C.	535	Piatti	A: two "pitches," d^1 and b^1 ; the lower mark appears to be a copying error; in JSW it has been omitted as in B.
514	VI. I, II Va. Vc.	JSW: \sharp has been added in the second chord based on the harmonic context; B: \sharp was added into VI. II and Va. by later hands; see also C, where the piano chord is g minor.	537	Tutti	C: the chord is accented and marked <i>f</i> .
			537-541	Tb.	B: a later hand added ties in every bar; in JSW <i>p</i> has been added in b. 537 by analogy with Tbn.
	VI. II(a, b)	B: the first chord erroneously contains bb^1 instead of c^2 .		Cb.	B: the copyist placed the dynamic marks only across bb. 537-538 and did not repeat them in each bar as directed by Sibelius's < in A; cf. the similar marking in Tbn. and Tb., where the Tbn. dynamics are notated in full in A; in Cb.(b), the <i>cresc.</i> is to <i>f</i> , not <i>ff</i> , and the tie to b. 539 is missing.
515-591	Fg. II	B: the pages containing these bars are not preserved with the rest of the part material in the SibMus.			
517	Kullervo	A: the notation of the perfect fourth is quite clear; in similar passages (cf. bb. 508, 558, 568) as well as in b. 517 in other sources, including C, H, and LC, the quarter note pitches are eb^2-f^2 , not f^2-g^2 ; in JSW, based on the unambiguous notation, vividly apropos in the heightening dramatic situation, and the composer's style (of varying themes slightly), the reading in A has been retained.	538-541	Timp.	B: dynamic marks missing, perhaps because in A the bars are notated < .
			539-540	Tbn. II, III	B: the slur from chord to chord in A was interpreted as a tie.
			542	Tbn. II, III Tb. Cb.	B: <i>fz</i> missing. B: <i>pizzicato</i> , although there is no such instruction in A nor does <i>arco</i> appear at b. 558; in Cb.(b), a staccato dot on the note, the second copyist's misunderstanding of the wrongly included <i>pizz.</i> ; the first copyist had placed <i>pizz.</i> so that the dot of the <i>-i</i> aligned with the notehead, giving the appearance of staccato notation.
519	VI. I	A: Sibelius crossed out an ab in the chord; in H Halonen added bb .			
521	Tr. III	JSW: b has been added based on the harmonic context; because in A the Tr. were notated on a single staff, the meaning was clear, but the copyist failed to include the accidental in B.	543	Timp. Kullervo	B: a later hand crossed out \curvearrowright JSW: \curvearrowright has been added by analogy with the rest of the orchestra; \curvearrowright appears also in C and T.
522	Cb.	B: first pitch erroneously notated G , not A^b ; a later hand corrected Cb.(a).	544	Ob. II Cl. I	B: the pitch mistakenly notated g^1 , not ab^1 . B: <i>ppp</i> , not <i>pp</i> .
523	Cl. II	B: <i>ffp</i> , not <i>fp</i> .	545-546	Ob. I	B: tie missing.
525	Tutti Fg.	A: although <i>fz</i> appears only in Cl., its reappearance after the two bars of tied whole notes appears to restore the ongoing downbeat accents being played in the rest of the orchestra; this has been the interpretation in JSW and is supported by C, where chords in b. 525 and b. 526 are marked <i>ffz</i> ; <i>fz</i> has therefore been added in Fg. by analogy with Cl. and as in B (Fg. I).	551	Ob. I	JSW: a slur in A, leading to the rest, has been omitted.
			555-556	Cor. III	B: the note is tied across the bar line.
			556-557	Cor. II	JSW: the slur has been added in accordance with the prevailing <i>legato</i> articulation, by analogy with the previous bars, and as in B; the downward stem has been added in b. 557 in accordance with the previous a^2 notation and as in B.
	VI. II Va.	JSW: the last rest, \sharp in A, has been emended to - by analogy with VI. I, Vc., Cb., and as in B.	558	Fl. I Picc. Cl. II Fg. I Ob. II Cor. IV Tr. Tbn. Tb.	B: <i>ff</i> , not <i>ffz</i> . B: <i>fz</i> , not <i>ffz</i> . B: <i>fz</i> missing. JSW: <i>fz</i> has been added by analogy with Cor., based on the context, and as in B (Tr. I, II).
526	Cor. IV	JSW: b has been added based on the harmonic context; in B it was inserted by a later hand.		VI. I	A: the lowest note in the chord straddles both the first line and the first space; in JSW, based on the other Str. and B, it has been interpreted as f^1 ; in C the chord is F major, not F minor; see the RS.
	Tr.	A: the bar contains a single b ambiguously placed on the second space, which does not correspond to any of the three Tr. pitches; B: a later hand added b in Tr. I, but the accidental is lacking in Tr. II, III; based on the harmonic context, b 's have been added to all pitches in JSW.			
528	Str.	A: the bar is notated \sharp γ \sharp ; in JSW - has been added as in B.		VI. II(a, b) Vc. Cb.	B: <i>f</i> , not <i>fz</i> . B: <i>arco</i> , a consequence of the <i>pizz.</i> added by the copyist into b. 542; <i>f</i> , not <i>fz</i> .
529	Tr.	A: the situation is identical to b. 526; see the explanation above; B: b was notated by the original copyist in Tr. II; a later hand added it into Tr. I.	558, 568	Piatti Trg.	A: Sibelius originally notated each bar for Trg., then altered the instrumentation to Piatti.

561	Tb.	JSW: <i>pp</i> has been added by analogy with Tbn. and as in B .
563	Tutti	C : <i>mf</i> .
568	Vl. II(a, b) Va.	B : <i>fz</i> , not <i>fz</i> . JSW: the top note of the chord, <i>g</i> ¹ in both A and B , has been emended to <i>ab</i> ¹ based on the harmonic context; cf. also b. 558.
	Cb.	JSW: <i>fz</i> has been added by analogy with the rest of the orchestra and as in B .
569	Cl. II Fg.	B : slur missing. JSW: <i>mf</i> has been added by analogy with Cl.
572	Fg.	JSW: <i>pp</i> has been added by analogy with Cl. and as in B .
573	Cl. I	A :  ; in JSW the values have been emended to half notes by analogy with Cl. II, Fg., and as in B .
576–583	Fl. I Tb.	B : the copyist misinterpreted <i>b</i> as the proportion number 6; in b. 576, <i>ff</i> missing. JSW: the ties have been added by analogy with similar winds and as in B (where they were notated by a later hand and continue into b. 584); <i>ff</i> has been added by analogy with the rest of the orchestra and as in B ; see also the comment for Tutti below at bb. 577–583.
	Vc.	B : two slashes, not three.
	Cb.	A , B : no slashes appear in b. 576, and the next seven bars are notated  ; although Halonen added the slashes in H , the addition has not been made in JSW, based on Sibelius's notation in A and his habit of treating the Cb. differently from other Str.
576–588	Cl.	B : the copyists notated both Cl. on <i>g</i> ^{#1} .
577–583	Tutti	A :  , which leaves open whether the <i>ff</i> notated in b. 576 should also be repeated; based on the ties, the continuous Timp. roll, the notation in B , and the dramatic situation – Kullervo's prolonged, horrified outcry –, <i>ff</i> has not been repeated in each bar in JSW.
581–582	Cor. I	B : tie across the bar line missing.
587	Tbn. I	B : the bar is missing.
591	Tutti	B :  at the end of the bar in all parts except Vl. I, Va., Vc., and Cb.

TEXTS

Sibelius based his Finnish-language choral text on the *Kalevala*, Rune 35, lines 69–94, 97–104, 109–118, 121–128, 133–144, 147–156, 159–178, 193–196, 199–208, 211–256, 271–286. The exact edition he used is not known. Although the composer's text as written into **A** serves as the main text source, the Finnish Literary Society's *Kalevala* (**K**), a copy of which is in the composer's library at Ainola, has been used as a basis for corroboration and for identifying alterations, spelling variants, and occasional errors. In the Remarks below, wording variants between Sibelius's Finnish text in **A** and Sources **C** and **K** have been given, but not differences in capitalization or punctuation. Also left unremarked are the substitutions of *w* for *v* (as in *Kullerwo*, *Wäinö*, *Woi*, etc., a convention of nineteenth-century printing); letters that would be pronounced *v* by English and German speakers have here been tacitly rendered *v*. The German translations of the *Kalevala* texts written into **A** are transcribed in a section of their own below. Further discussion of the principles of editing the texts will be found under *Editing the Kalevala texts* in the Critical Commentary.

The Finnish Text

Bar	Source: Remark
91	A : <i>tutevi</i> , probably a copying error, since in B and C as in K , the word is <i>tulevi</i> ; in JSW, it has been emended to <i>tulevi</i> .
161–162	K : <i>Hevoista piättelevi</i> , not <i>Jo tuossa piättelevi</i> (the latter phrase appears earlier in the poem, line 90, <i>Kullervo</i> 's b. 101); in C a later hand bracketed the words <i>jo tuossa</i> and and wrote <i>hevoista</i> above the staff, but Sibelius's variant has been retained.
226	K : <i>kehno</i> , not <i>kehjo</i> ; an annotation in K (p. 274) reads “ <i>kehjo</i> = <i>kehno</i> ” (meaning “wretched, miserable”).
239	K : <i>pabalaista</i> , not <i>pabolaista</i> ; Sibelius's variant, which means “devilish” and is fully appropriate in the context, has been retained.
240	A , C : <i>putki</i> ; in JSW the misspelling has been emended to <i>pubki</i> as in K . C , K : <i>liistehesi</i> , not <i>liisteheksi</i> as in A . A , C : <i>pilasteheksi</i> ; in JSW the word has been emended to <i>pilastehiksi</i> as in K .
241	K : <i>re'en</i> , not <i>reen</i> .
267	K : <i>raba</i> (“money”), not <i>halu</i> (“desire”) as in A , B , C , and probably the original copy of H , since a hand other than Halonen's changed the text to <i>raba</i> (probably in connection with the printing of the score by B&H); in C the word was changed to <i>raba</i> by later hands; in JSW Sibelius's variant, <i>halu</i> (shown in Facsimile III/8), has been retained.
434	K : <i>mieletoin</i> , an old form of <i>mieleton</i> .
465	K : <i>katkennut</i> , not <i>katkenut</i> .
469	K : <i>tuosta</i> , not <i>tuossa</i> .
517–518	K : <i>Kun pi'in sisarueni</i> ; Sibelius prefaced the phrase with the intensifier <i>Voi</i> and omitted the apostrophe in <i>pi'in</i> ; because the apostrophe is necessary both for pronunciation and for meaning, it has been included in JSW.
537	C : <i>Minekkä</i> ; the correct spelling appears in A .
545–546	A , C : <i>olisi ollut</i> ; in JSW the text has been emended to <i>olisin ollut</i> , the grammatically correct form of the verb in this context, as in K .
573	A , C : <i>keskiöisnä</i> (“in the middle of the night”); in JSW the text has been emended to <i>kaksiöisnä</i> (“a two-day old [babe]”) as in K , based on the dramatic context; the full meaning of the passage and its importance can best be appreciated in the context of the end of rune 35, where Kullervo returns to his parents and addresses his mother (italics added):

line 296: “Oi emoni kantajani!
Kun oisit emo kuluni
Synnyteltäissä minua
Pannut saunahan sawua,
Lyönyt saunan salpa päälle,
Tukahuttanut sawuhun,
Kaottanut *kaksi=öisnä*,
Wienyt hurstilla wetehen,
Upotellut uutimella,
Luonut tuutusen tulehen,
Liekun lietehen sysännyt!”
Kalevala (Helsinki: SKS, 1887).

line 296: “O my mother, O my bearer!
If at my birth you had only
Filled the sauna full of smoke,
Bolted fast the door and left me
There to smother in the smoke;
Or had killed me *two nights old*,
Taken me straight to the water,
Drowned me in mosquito netting,
Wrapped up in a rag of homespun –
Flung the rocker in the fire,
Shoved the cradle in the fireplace.”

The Kalevala, trans. Eino Friberg
2d ed. (Helsinki: Otava, 1988).

line 296: „O du holdeste Pfliegerin,
Du Beschützerin meiner Kindheit!
Hättest du bei meiner Geburt
Doch die Stube mit schwarzem Rauche,
Giftigen Dämpfen angefüllt,
Hättest im Rauche mich getödtet,
Mich im giftigen Dampf erstickt!
Hättest mich in's Wasser getragen,
In die Fluth mich Armen versenkt,
Oder in's Feuer mich geworfen,
In der Gluth die Wiege zerstört!“

Kalewala, trans. Hermann Paul
Bd. II (Helsingfors: G. W. Edlund, 1886)

MOVEMENT IV

Instrumentation:

A: *Flauto, Piccolo, Oboi* [I, II], *Clarineti in B \flat* [I, II], *Fagotti* [I, II], *Corni in F* [I, II, III, IV], 3 *Trombe in F* I et II, III, 3 *Posaunen I et II, III, Tuba, Bäckén, Triangel, Pauken in C et H, Violini I, II, Viola, Celli, Bassi*

B: *Flauto 1mo, Piccolo, 1mo Oboe, Oboe 2o, 1mo Clarinette in B \flat , 2o Clarinette in B \flat , Fagotto 1mo, Fagotto 2do, 1mo Corno in F, 2o Horn in F, 3o Horn in F, 4o Horn in F, 1mo [sic] Tromba in F, 2o [sic] Tromba in F, 3o [sic] Tromba in F, 1mo Trombone, 2o Trombone, 3o Trombone, Tuba, Piatti, Piatti-Triangle, Pauken in C et H, Violino 1mo, Violino 2do, Viola, Violoncello, Basso*

Many of the parts were signed and some were annotated, either with the words *Prof. Jean Sibelius 90 års födersdags Festkonsert, 7.XII.1955, Åbo* (“90th Birthday Celebration Concert for Prof. Jean Sibelius, December 7, 1955, Åbo [= Turku]”) and/or the phrase *Fine 4o Acte* written at the close of the part. These and other annotations are transcribed below, after the Critical Remarks.

General Comments:

- *Rehearsal letters and page numbers:* Rehearsal letters were written into **A** by an unidentified hand. They were first inscribed in pencil, then traced over in red ink, and proceed from A through V with only J omitted. Two consecutive pages are numbered 65.
- *Dynamic marks:* As in Movement III, so too in Movement IV Sibelius made numerous revisions to his original dynamic marks in red pencil. Because the revisions are clearly the composer's and most were added into **B**, all have been incorporated here. Separate comments explain each original marking.
- *Notational irregularities:* Sibelius notated the recurring measured trill (which sometimes appears in the woodwinds, sometimes in the strings) in several ways: written-out 32nd notes (bb. 8–9, 12–13, etc.), abbreviated 32nd-note pairs (bb. 58–59 and similar passages), both simultaneously (b. 61, bb. 69–70, shown in Facsimile IV/2), and written-out 16th notes (b. 94). He also frequently made separate slur markings where a continuous slur seems to be meant, evidently in haste. The different notational expressions of the trills have been retained, but the slurs in these instances have been understood to be single ones.
- *Slurs and articulation markings:* Sometimes Sibelius placed the accent (or tenuto line) on the opposite side of the note from where he drew the slur. Other times he used different placements in exactly parallel situations. Any intended difference has not been communicated through the notation in *Kullervo* and should not be inferred here.
- *Flute/piccolo:* The quick tempo as well as the frequency of the piccolo interjections make alternation between flute and piccolo unlikely; for editing purposes therefore, only one flute and one piccolo are assumed to be playing.
- *Trumpet:* an additional trumpet part preserved with others in **B**, entitled “*Kullervo sinfonia III Trumpetti in B \flat* ,” probably dates from the 1950s; its variants are not recorded below.
- *Piatti and Triangle:* Sibelius notated each instrument on its own staff on the pitch *b¹* in treble clef. His habit of omitting the instrument name after the first page of a movement creates occasional uncertain-

ty as to which instrument he wanted; see the comments below at bb. 91–94 and bb. 404–405. In **B**, de Jong notated each instrument in the bass clef on *d*. He created two parts relevant to the piatti: one labelled *Piatti*, the other, *Piatti-Triangle*. In the Remarks below, these names have been retained when referring to the parts.

The recording of the variants in this movement calls for a further comment. It is clear from the dozens of missing slurs, ties, dynamic marks, and other careless mistakes that the copyists made these parts in even greater haste than the earlier ones. Complicating matters are the numerous interpretive markings supplied by musicians, most of them probably on the occasion of the composer's 90th birthday concert in 1955, when the fourth movement was conducted in Turku by Ole Edgren (1898–1962). There is no evidence that any of these later annotations were authenticated by Sibelius. While such alterations may be of interest for a study of performance practice, they have not formed part of the present critical evaluation. For this movement, variants in **B** have not been not considered significant unless they are in the hands of the original copyists and appear in at least two string parts or either one of a wind or percussion part. Even with these limitations, the Critical Remarks list more errors than true alternative readings, but it is not always possible to be absolutely certain of the difference.

Bar	Part	Source: Remark
1–2	Tutti	A: Sibelius added <i>Allegro molto</i> later, perhaps during a rehearsal, writing in pencil and only on the Timp. staff (see Facsimile IV/1); the instruction does not appear in B .
3–4	Cor.	B: in Cor. I, <i>solo</i> written above the staff; in Cor. III, b. 3, > missing; in all Cor., <i>dim.</i> on beat 1, not ca. beat 2, in b. 4.
5	Cl. II	B: <i>legato</i> and <i>mf</i> missing.
5–6	Cl. Va.(a)	B: the slur ends in b. 5; later hands lengthened each to b. 6.
7	Ob. II	JSW: because the surrounding figuration for Ob. II is consistently in octaves, the seventh outlined by the 8th notes in b. 7, beat 2, raises the question of whether 3/8 should be <i>d¹</i> , not <i>e¹</i> (cf. b. 11 and b. 14, for example); yet <i>e¹</i> is clear in both A and B and is also viable in the harmonic context; it has therefore been retained.
8	Fl. I	B: the slur begins on ♩ ; <i>f</i> on the downbeat, not on the first ♩ .
12	Fl. I	B: the slur begins on ♩ ; <i>mf</i> , not <i>f</i> .
20–21	Timp. Ob. II	B: <i>f</i> missing. JSW: the tie has been added across the bar line by analogy with Fl. I and as in B .
21	Fl. I Ob. I Fg. I	B: the slur begins on 2/8, not 1/8; in Fl. I,

		the last note erroneously copied as bb^2 , not c^3 .	53–54	VI. I, II	A: Sibelius gave the parts, which are otherwise in unison, different articulations, i.e., VI. I has no tie to b. 54, but VI. II does; in B , the copyist added a tie to VI. I; in JSW, however, based on the dynamic markings, the solution has been to omit the tie in VI. II.
22	Va.	JSW: the first > and the second slur have been added by analogy with Cl.			
22–23	Fg.	B: the slur ends in b. 22.			
23	Ob. II	B: ♯ erroneously notated g^1 , not a^1 .			
24	Cl. I	B: the slur begins on the first ♯	54	Cl. I	B: the last four tenuto lines are missing.
24–25	Ob.	JSW: the slur, which in A and B ends in b. 24, has been extended to b. 25 by analogy with similar WW.; B: in Ob. II, b. 25, $d\sharp^2$, not f^1 .	55–59	Ob. II	B: the part for Cl. II was mistakenly copied in all five bars.
	Cl. I	JSW: the slur across the bar line has been added by analogy with Cl. II and as in B .	56	Cl. II	B: one slur within the bar, not two, from 2/16 to the last ♯
	Fg. I	B: the slur ends on the last note of b. 24.	57	Cl. II	B: <i>mf</i> missing.
25–27	Timp.	B: the notes are tied as they are in the similar bb. 36–37, 45–46, 50–51, 58–59, 61–62, 65–66, etc.	58	Cl.	JSW: the second slur has been added by analogy with b. 50 and as in B .
26	Cb.	B: <i>dim.</i> , probably miscopied from Vc.			JSW: the addition of <i>a2</i> has been based on other WW. pairs, the dynamic level, and as in B .
28	VI. I	B: <i>p</i> .		Vc.	B: <i>arco</i> missing.
	Cb.	JSW: the end of a tie, which appears in A immediately following the page turn, has been omitted based on the context and as in B .	58–59	Fl. I Picc.	
				Fg. Vc.	A: Sibelius initially notated each bar  on the pitches g , ab , and g (in their respective octaves) underneath which he wrote 6; later he crossed out the last note (g in the respective octave of each part), but left the proportion number.
29	Cl.	A: the bar is notated > ; in JSW, the first note has been given a beam based on the surrounding figuration and as in B .			JSW: gb has been added in the key signature in accordance with the rest of the orchestra.
29–30	VI. I(b, c)	B: the slur beginning on e^1 in b. 29 continues to the first note of b. 30.	60	Picc.	JSW: the first slur, which in A ends ambiguously between 6/16 and 7/16, has been emended to two slurs by analogy with Ob. (cf. also b. 65, VI. I, II, and Va.); B: in Cl. I, only one slur within the bar, which ends on 7/16; in Cl. II, the first slur ends on 6/16, a second appears from 6/16 to 7/16, and a third was placed across the bar line, possibly by a later hand.
30	Va.	B: an accent also appears on the first ♯			B: <i>p</i> missing.
33	Fl. I Ob.	JSW: <i>p</i> has been added as in Cl. and Fg. in b. 28, as in B (Fl. I), and based on the context, in which the alternation between the march rhythm and its texture with the trill passage throughout bb. 28–40 appears to include the alternation between <i>p</i> and <i>f</i> as well.		Cl.	B: <i>f</i> missing.
36	Picc.	B: <i>f</i> missing.			JSW: <i>p</i> has been added by analogy with Vc.
37–38	Cl.	B: the slur ends in b. 37 in each part, its placement made uncertain by the page turn in A , but cf. bb. 27–28.			JSW: <i>arco</i> has been added based on the context.
38	WW.	JSW: <i>p</i> has been added by analogy with b. 28 and based on the context (see the explanation at b. 33).	61	VI. I(a, b) Cl. I	JSW: <i>f</i> has been added by analogy with the rest of the orchestra and the similar passages at bb. 58, 65, and 69.
	VI. I	JSW: the second slur, which in A and B begins on c^2 , has been emended by analogy with Va.	61–62	Timp.	JSW: <i>f</i> has been added by analogy with the rest of the orchestra and the similar passages at bb. 58, 65, and 69.
39	VI. I(a, c)	B: the first slur within the bar ends at the first ♯ (on e^1), not at 4/16.	63	Fl. I	JSW: <i>mf</i> has been added by analogy with Fg. and Cb.
41	Cl.	B: <i>mf</i> ; in Cl. I, the original copyist altered <i>mf</i> to <i>ff</i> .		Picc.	JSW: based on the similar <i>tr</i> in bb. 65–67, 74–76, 78–80, it might be asked whether the Picc. should finish on ab^2 in this bar as well; in A , however, Sibelius actually crossed out ♯ on ab^1 in b. 63 for Picc. and notated rests in bb. 63–64; in B the copyist also notated the rest; this reading has been retained in JSW.
	VI. II	JSW: <i>arco</i> has been added based on the context and as in B .			B: the grace-note pitch is $B\sharp$, not $B\flat$; later hands corrected the error.
43	Ob. II	B: the slur begins on c^2 , not a^1 .			JSW: <i>f</i> has been added by analogy with Cb. and the similar bb. 61–63, 74–76, 78–80.
45	Cl. II VI. I(c)	B: <i>fz</i> , not <i>f</i> .		VI. I	B: the second slur includes the entire second group of 16th notes.
45–47	Vc.	B: two slurs, one in b. 45, another from b. 46 to b. 47.		Va.	JSW: <i>arco</i> has been added based on the context and as in B .
46	Fg. II	B: the trill is abbreviated as dotted, 32nd notes, not notated in measured groups.		Vc.	JSW: the rhythmic value, \circ in A , has been emended to ♯ as in b. 69 and B .
	Va.	JSW: the rhythmic value, ♯ in A with no further notation in the bar, has been emended to ♯ by analogy with VI. I, II; in B the copyists completed the bar with a second quarter note tied to the first.	65	Fl. I Picc. Fg.	B: two slurs begin in b. 65; the first ends at the bar line and the second at $B\flat$ in b. 66.
46–47	Fl. I Picc.	JSW: the slur, which in A and B trails off towards the end of b. 46, has been continued to b. 47 by analogy with Fg., Vc., and bb. 51–52.			A: the bar is empty of notation after ♯; in
47	Fg. II	B: <i>p</i> missing.			
51	Fg.	B: the trill is abbreviated in dotted, 32nd notes; in Fg. I, the slur ends on the last note of b. 51, not in b. 52.	65–66	Cb.	
			67	VI. I	

128	Fl. I	A: the slur's placement is imprecise; in B de Jong began it on the first note of the bar; in JSW it has been placed on the quarter note by analogy with Cl. in b. 124 and Cl. and Ob. in b. 130.	187–189	Vc.	JSW: the ties have been added by analogy with Va./2 and Vc., bb. 184–186, and as in B .
130	Cl. I	B: the slur begins on the 8th note.	189–193	Cor. I	A, B: the bars were initially notated
130–132	Vc.	B: the top note of the arpeggio was erroneously notated <i>eb</i> , not <i>g</i> , through b. 132, beat 1.			
133–134	Fl. I	B: a slur in each bar, not one continuous slur across both bars.			the composer made the correction, in red pencil, to the reading shown in JSW; the same corrections were made in B by someone other than the original copyist.
	Picc.	A, B: a slur in each bar; in JSW the two slurs have been emended to one by analogy with Fl. I.	190	Timp.	B: <i>pp</i> , not <i>ppp</i> ; the rehearsal letter was added by a later hand.
134	Cl.	A: a small <i>b</i> written directly above the note apparently refers to the sounding pitch, <i>bb¹</i> (cf. Ob.); in H Halonen misunderstood the meaning and copied the note as <i>cb²</i> .		VI. II	JSW: <i>pizz.</i> has been added by analogy with VI. I, as in B , and based on Sibelius's <i>arco</i> instruction in b. 203.
136	Cl. I	B: instead of the long slur, a short one over 	195	Cor. III	JSW: <i>pp</i> has been added by analogy with the surrounding Cor. entries and in accordance with the dynamic level in the rest of the orchestra.
138	Ob.	B: <i>bb¹</i> is tied across the bar line, probably a misinterpretation of Sibelius's overlong tenuto line, which the copyist missed for Ob. I.	198	Va.	B: <i>></i> , not a tenuto line, on the last note.
			199	Timp.	B: <i>ppp</i> missing.
			200	VI. II	JSW: the middle note in the chord, <i>f¹</i> in A and B , has been emended to <i>g¹</i> based on the harmonic context and VI. I.
142	VI. I, II Va.	JSW: <i>mf</i> has been added based on the rest of the orchestra; in B , VI. I was marked <i>mf cresc. poco a poco</i> ; in VI. II, <i>mf</i> was added by a later hand.	201	VI. I(b) Va.	B: <i>bb¹</i> , not <i>b¹</i> , in the second chord. JSW: the unison writing with Vc. throughout bb. 190–200 brings up the question of whether the last two notes in b. 201 should be emended; yet the pitch is consistent in both A and B and is also part of the harmony; it has therefore been retained in JSW.
147	Cor. I, III	JSW: <i>mf</i> has been added by analogy with Cor. II, IV in b. 143 and in accordance with the rest of the orchestra; in Cor. III, the rhythmic value, <i>o</i> in A , has been emended to <i>♩</i> by analogy with Cor. I and as in B .	203	Va.	B: in Va.(a), <i>f</i> , not <i>ff</i> ; in Va.(b), dynamic mark missing.
148	VI. I	B: the slur begins on <i>g¹</i> , not on the 16th note.	204–206	VI. I, II	A, B: notated <i> < </i> .
152	Ob. I	B: the last pitch erroneously notated <i>ab²</i> , not <i>bb²</i> .	210–211	Cb.	JSW: the tie has been added by analogy with Tbn. and Vc.
153, 154	VI. I	B: in each bar the slur begins on 3/8, not on the first 16th note.	213	Vc.	JSW: accents have been added by analogy with Cb. and similar Brass; a tie across the bar line, notated in both A and B , has been omitted, also by the same analogy.
156	Cb.	JSW: <i>arco</i> has been added based on the articulation.	213–216	Tr. III	B: de Jong mistakenly notated the part for Tr. II.
158–162	Vc.	A: Sibelius abbreviated the ostinato as a pair of open 16th notes.	216	Tr. III	A: the pitch is <i>d¹</i> , but its placement suggests that Sibelius simply forgot the ledger line; in JSW the note has been emended to <i>b</i> by analogy with Tr. I, II, and as in B .
159	Cl. II	B: <i>f</i> missing.			B: <i>mf</i> , not <i>mp</i> .
160–161	VI. I	B: in VI. I(b), the tie across the bar line is missing; in VI. I(a, c), the tie was crossed out by later hands.	217	Cl. II	B: <i>f</i> , not <i>ff</i> .
161–162	VI. I	B: the tie across the bar line is missing.	221	VI. II(b, c)	
164	VI. II(b, c)	B: <i>ff</i> missing; in VI. II(b), the tie is missing.	227	Piatti, Piatti-Trg.	
166	VI. I(a, b) VI. II(b, c)	B: the slur begins on the first 16th note, not on the first 8th; in VI. II, <i>></i> missing.	227–234	VI. I Timp.	B: <i>ausklingen</i> , not <i>austönen</i> . B: VI. I(a), <i>f</i> ; VI. I (b, c), <i>ff</i> . JSW: the rhythmic value in b. 227, <i>o</i> in A , has been emended to <i>♩</i> as in B , a decision that affects bb. 228–234 (notated <i> < </i>); the notation also leaves open whether the <i>tr</i> repeats or is continuous; in B and H , the copyists notated a continuous <i>tr</i> line across all bars; in JSW, based on the context, the <i>tr</i> has been repeated in bb. 227–230 to reinforce the march rhythm, and is continuous when the notes are tied in the Brass parts, bb. 231–234.
167–168	Cor. II, III	JSW: the ties have been added by analogy with Cor. I, IV, and as in B .	228	VI. II	JSW: the pitch, <i>f²</i> in A and B , has been emended to <i>g²</i> in accordance with the harmonic context; cf. the similar progression in bb. 229–230; the pitch was similarly emended in H , although it appears to have been done by a later hand.
169	Cl. I	A, B: <i> ♩♩ </i> (each <i>♩</i> with two slashes); in JSW the value has been emended to <i>♩</i> by analogy with Fl. I.			
171–172	Fg. I	B: <i>ß</i> carelessly placed on the third line, not the fourth.			
174	VI. I	B: an accent also on the 16th-note <i>c³</i> .			
177–182	VI. II	A: notated <i>Coll' Imo</i> .			
178	VI. I	B: <i>></i> on <i>d³</i> .			
183	VI. I	B: staccato dots, not tenuto lines, at 			
184	Picc.	B: <i>fp</i> , not <i>fpp</i> .			
	VI. I(a) VI. II	B: <i>fp</i> , not <i>fpp</i> .			
	Va. Vc.	JSW: <i>arco</i> has been added based on the context and as in B (Va.).			
187	Va.	B: <i>ppp</i> missing.			

231–234	VI. II	B : the pitch in each bar erroneously notated g^2 , not f^2 .			
232–233	Vc.	B : F is tied across the bar line.			
233–234	Cor. I, II Tbn. I, II	JSW: the ties and slurs have been added by analogy with other Brass and as in B (Cor. II, Tbn. I, II).	287	VI. II(b, c)	
			289	Fg. I	
235	Ob. II Cl. I	B : <i>ff</i> , not <i>f</i> . B : a later hand crossed out the first six notes and wrote <i>Solo</i> before the remaining pitches.			
	VI. I	B : <i>una corda</i> missing; <i>ff</i> , not <i>f</i> ; in VI. I(b), a later hand added <i>mf</i> .	290–291	Tbn. III	
236	Cl. II	JSW: <i>f</i> has been added as in other WW.	291–293	WW.	
243–247	Vc. Cb.	A : bb. 244–247 are notated $ \sphericalangle $; in B copyist and contrabass player de Jong omitted ties in the Vc., but included them in the Cb.; in JSW, based on bb. 241–243 and the analogous Fg., the ties have been included.	291–295	Tbn. III	
			291–298	Cor. III, IV	
			292	Cor.	
			294	Tb.	
247	Cor. III, IV	JSW: the rest, γ in A , has been emended to γ as in B .	297–298	Cb.	
248	Tbn. II, III VI. II	B : <i>mf</i> . B : the first pitch is notated $b\sharp$, not $c\sharp^1$.	297–300	Tbn. III	
249–256	VI. II	A : notated <i>Colla Imo</i> .			
250	Tr. III	B : the last pitch erroneously notated a , not $c\sharp^1$, a mistake also made in H .	299	Fl. Ob. Cl. Fg.	
250, 253, 256	Tb.	B : the copyist retained Sibelius's rhythmic difference from the Tbn. parts, a difference preserved also in JSW; in H Halonen altered b. 250 to $ \downarrow \gamma \ddagger $, but left bb. 253 and 256 unchanged.		Cb.(b)	
256	Tr. I	A : the last pitch was placed a bit too high on the staff and was also crowded onto the page; both de Jong in B and Halonen in H were thus misled to interpret the note as $d\sharp^2$, not the correct $c\sharp^2$.	299–301	Timp.	
257	Tbn. III	JSW: the slur has been added by analogy with Tbn. I, II.	301	Tr. III	
258	Tbn. II VI. I	B : \sharp missing before e . B : \sharp missing before e^1 ; in VI. I(b), <i>ff</i> missing.	306	Ob. I	
258–267	Vc.	A : Sibelius notated the beams in b. 258 $ \downarrow \downarrow $, with the remaining Vc. bars on the page $ \sphericalangle $ (i.e., bb. 259–263); after the page turn, b. 264 was notated $ \downarrow \downarrow \downarrow $ and bb. 265–267, $ \sphericalangle $; in JSW all beams have been rendered in pairs as in B .	311	Piatti Cb.	
260–261	Cl. II	B : tie missing; it was added by a later hand together with slurs in b. 261 between 1–2/16 and 5–6/16.	315	Cor. III VI. II Va.	
262	Cor. III	B : <i>f</i> missing.	316	VI. II Va.	
264–267	Fg. I	B : ties missing.	317	Picc.	
266–267	Cb.	JSW: the tie has been added by analogy with Fg.	321–325	Fl. I Ob. Cl. Fg. Trg.	
271	Cor. I	B : <i>f</i> missing.			
271, 272	Piatti–Trg.	B : two slashes on each stem, not three.			
272–273	Fl. I Picc. Cl.	JSW: the slur, which in A ends in b. 272, has been extended to b. 273 by analogy with similar passages (bb. 101–103, 371–373, 375–377) and as in B (Picc.); B : in Cl. I, <i>p</i> missing from b. 273.	323	Vc.	
273	Tbn. Tb.	JSW: the key signature, two flats in A , has been emended to four in accordance with the rest of the orchestra; B : the error was repeated on some staves of Tbn. I; a later hand added the missing accidentals.	327–330	VI. I	
280	Fg. II	B : <i>ff</i> , not <i>f</i> .			
283–285	Cb.	A : Sibelius initially notated the Cb. in uni-			
					son with Fg. to the end of b. 285; subsequently, he crossed out the notes of bb. 284–285 in ink and in b. 283 changed beat 2 to $\downarrow \gamma$
					B : <i>f</i> , not <i>ff</i> .
					JSW: the second note, $f\flat$ in both A and B , has been emended to $f\sharp$ based on the harmonic context; the same emendation appears in JJ .
					JSW: the tie has been added by analogy with Tbn. I, II, and as in B .
					A : the bars are notated $ \sphericalangle $; in JSW the repetition has been interpreted strictly, including <i>ff</i> ; B : each bar is missing <i>ff</i> .
					A : notated <i>Coll I et II</i> from 2/8 in b. 291.
					A : notated <i>Coll I et II</i> from 2/8 in b. 291.
					JSW: \flat has been added before \downarrow based on the harmonic context and as in B .
					JSW: the accents have been added by analogy with Cor., Tbn., and Cb.
					JSW: the tie has been added by analogy with Cor., Tbn., and Tb.
					A : notated <i>Coll I et II</i> ; Sibelius did, however, write out <i>ff</i> in b. 299 together with the tie across bb. 300–301.
					JSW: <i>ff</i> has been added by analogy with the rest of the orchestra.
					B : the rhythmic pattern was mistakenly reversed.
					B : one continuous <i>tr</i> line over all three bars, not three separate <i>tr</i> as in A .
					JSW: a second stem has been removed from the note; although from time to time Sibelius notated four notes for the trumpets, implying a fourth player, in this context, the stem appears to be a slip of the pen.
					B : slur missing.
					B : <i>fz</i> .
					JSW: <i>fz</i> has been added in accordance with the rest of the orchestra.
					B : <i>ppp</i> missing.
					A : Sibelius originally notated <i>ppp</i> in VI. II, then crossed out two of the three <i>p</i> 's in red pencil and added <i>hervortr.</i> ; B : of these changes, only <i>hervortretend</i> appears, and in Va., not VI. II.
					JSW: the slur has been added by analogy with bb. 319, 322, 324, and as in B ; in A a later hand added both slurs in light pencil.
					B : the last two 8th notes have a common beam.
					A : Sibelius originally notated an ascending chromatic scale beginning with Fg. in b. 321 handed off in succession through all the WW. and accompanied by the Trg. (see Facsimile IV/5); he subsequently crossed out the scale and the Trg. part; B : the scale and Trg. notes (with three slashes per stem, not two) were notated in all relevant parts, and also later crossed out.
					JSW: the slur has been added by analogy with the previous statements (bb. 317, 320) and as in B .
					JSW: the notation in A and B , 8th notes with double slashes, has been emended to 16th notes with a single slash by analogy with bb. 290–309.

331	Va.	B: the notes in beat 1 all have a common beam.	Cl.	JSW: the addition of <i>a2</i> has been based on other sounding WW. and as in B .
333–334	Timp.	A: Sibelius abbreviated the notation, \downarrow with two slashes in each bar; in B each \downarrow was given three slashes; in JSW the notation has been realized by analogy with bb. 315–330.	386–394 Timp.	A, B: unlike the previous five bars (all on p. 60 of the manuscript), b. 386 is notated with a single beam, with the subsequent bb. 387–394 notated $ \times $; in JSW these single beams have been emended to pairs by analogy with Vc. and Cb.
335	Cor. I	A: the bar immediately follows a page turn and is blank as are all bars for Cor. on the page; in B the copyists duly notated rests; whether Sibelius deliberately aborted the motive or simply forgot to complete the horn call is a question that the documentary sources do not answer unequivocally; as for recordings, in the earliest, <i>Kullervo</i> conducted by Jalas in 1958, the Cor. are at rest in b. 335; in accordance with both A and B as well as in consideration of the musical context, Cor. I has been notated at rest in JSW.	387 Ob. II Cl.	B: the short slur appears over <i>bb¹-c²</i> only. JSW: \sharp has been added before <i>c^{#2}</i> based on the harmonic context; in B it was added in both parts by later hands.
	Va.	B: the slur begins on the first note of the bar, not on the triplet, which shares a beam with the first 8th.	392 Ob. Cl.	B: in Ob. I, the first slur ends on 5/16, not 4/16; in Ob. II, the first slur ends on 6/16, and the short slur appears over <i>bb¹-c²</i> only. JSW: \sharp has been added before <i>c^{#2}</i> based on the harmonic context; B: in Cl. I, \sharp was added by a later hand.
			395 Vl. I(b, c) 398 Vl. I(a) 400 Vl. II Va.	B: the second slur continues to b. 396. B: <i>ff</i> , not <i>f</i> . JSW: <i>b</i> has been added before <i>g¹</i> based on the harmonic context.
342–343	Vl. II(b, c)	B: <i>morendo</i> missing.	401 Picc.	JSW: <i>f</i> has been added by analogy with Fl. I; B: <i>mf</i> , probably a misunderstanding of Sibelius's <i>m</i> -like quarter rest in A .
345	Vl. I	B: <i>p</i> ; in Vl. I(a, b), later hands crossed out <i>p</i> and wrote <i>f</i> .	402–403 Fg. I Vc. 404 Picc.	B: slur across the bar line missing. JSW: <i>f</i> has been added by analogy with Fl. I.
347	Vl. II Va.	A: \sharp was a later, pencilled addition, probably by Sibelius; B: a later hand added \sharp in Vl. II, but not in Va.	404–405 Piatti–Trg. Piatti	A: Sibelius placed the notation on the staff immediately below the Tb., meaning the staff he had designated <i>Bäcken</i> on p. 1; in B de Jong initially copied the phrase into both the Piatti and Piatti–Trg. parts, but in the latter crossed out the word <i>Piatti</i> and wrote <i>Triangle</i> over the two bars; in H Halonen notated the pattern on the Piatti staff (whether by accident or design is not clear), a decision that continues to affect performances today; in JSW, based on the character of the passage and de Jong's correction in B , the part has been given to Trg.
349	Va. Cb.	B: <i>pp</i> is repeated here. JSW: <i>arco</i> has been added based on the context.		
349–356	Str.	JSW: the dizzying articulation inconsistencies, retained as notated in both A and B , are symptomatic of the lack of attention to necessary details throughout the score.		
352	Vl. I	B: $>$, not a tenuto line, on the last note.		
354	Cb.	B: first slur missing; the second slur begins on the first 8th note, not on the second.		
356	Ob. Cl.	B: the note is tied across the bar line, a misreading of the slur across the page turn in A .		
358–359	Ob. II Cl. I	B: the slur ends on the last note of b. 358, not on the first note of b. 359.	405 Vl. I Va.	JSW: a staccato dot has been added at the 8th note by analogy with Vl. II and Cb.; cf. also the articulation in Vc. and Cb., b. 403.
359–360	Ob. II Cl. II	B: the slur ends on the last note of b. 359, not on the first note of b. 360.		B: staccato dot missing.
362	Fg. Cor.	A: Sibelius added the dynamic marks later, in red pencil; they do not appear in B .	407 Fg. I	JSW: the slur has been added by analogy with Vc.
362–363	Cl.	JSW: the tie has been added by analogy with Ob. and as in B ; B: in Cl. II, two slurs replaced the one long slur across both bars: from 5/16 in b. 362 to 1/16 in b. 363, and from 2/16 to the last note of b. 363.	408 WW.	A: Sibelius changed his original dynamic marks, <i>mf</i> in Fl. I, Picc., and Ob., and <i>p</i> in Cl. and Fg., in red pencil, to <i>pp</i> in all parts except Ob., which he altered to <i>f</i> ; B: in Fl. I, a later hand changed <i>mf</i> to <i>pp</i> ; in Picc., the original <i>mp</i> remained unchanged as did <i>p</i> in Cl. and Fg.; in Ob., later hands crossed out <i>mf</i> in both parts and added <i>p</i> in Ob. II.
365	Cl.	B: the rhythmic notation in beat 1 conforms to the Ob., i.e., ♪♪ , not ♪♪		
368	Fg.	A: Sibelius included a flag that he later crossed out, but B 's copyist was misled to notate the bar $ \text{♪} \text{♪} \text{♪} $, not $ \text{♪} \text{♪} $.		
	Vl. I	A: Sibelius added <i>hervotr.</i> later, in red pencil; it was also added into B (Vl. I[b, c]).		JSW: <i>p</i> has been added by analogy with the other Str. and as in B .
376	Va.	B: the slur from b. 375 ends on ♪ , not on the first 8th note.	408–409 Fg.	A: Sibelius notated separate stems and separate slurs, one in each bar (although the slur for Fg. I is missing in b. 409, probably an oversight owing to the crowded spacing); in JSW the two slurs have been emended to one by analogy with Fl. I, Picc., and as in B .
	Vc.	B: slur on the 8th notes only.		
377	Vc.	A: Sibelius added <i>hervotr.</i> later, in red pencil; it does not appear in B .		
378	Fg. I	B: the slur ends on <i>d¹</i> , not <i>c¹</i> .		
379	Va.(b)	B: the bar is missing.		
381	Timp.	B: <i>p</i> , not <i>mf</i> .	409 Ob. II	B: the slur continues to b. 410, which has a staccato dot.
386	Ob. II Cl. II	B: the slur continues to the first note of b. 387.	410–411 Vl. I/2	JSW: the tie has been added by analogy

		with Vl. I/1, Vl. II, and as in B .			
411	Va.	JSW: > has been added by analogy with Vc.	428	Vc.	JSW: the slurs have been added by analogy with Va.; B : the first slur appears in both parts; in Vc.(a), no long slur over beat 2; in Vc.(b), a later hand added the long slur; no short slurs over beat 2.
412	WW.	A : Sibelius altered his original dynamic marks, <i>mp</i> in Fl. I and Picc., <i>mf</i> in Ob. and Cl., and none in Fg., to <i>pp</i> , in red pencil, in all WW. except Ob., which he changed to <i>f</i> ; B : the alterations appear only in Fl. I, where <i>pp</i> was written above <i>mp</i> , and Ob., where <i>mf</i> was crossed out by later hands; in Ob. II, <i>p</i> was added by a later hand.	428–430	Cb.	B : the staccato dot is missing in each bar.
412–413	Fg.	JSW: the slur has been added by analogy with Fl. I, Picc., and as in B .	429	Fg. I	B : the slur ends at 7/16, not 8/16.
413	Ob. Cl.	JSW: the slurs have been added based on the <i>legato</i> articulation in the previous bar and as in B (Cl.).		Vl. I	JSW: <i>arco</i> has been added based on the context; in B , Vl. I(a), it was added by a later hand.
	Fg. I	B : de Jong mistakenly reversed the notes, beginning the measured trill on <i>b</i> , not <i>c</i> ^{#1} .	430–431	Va. Vc.	B : slur across the bar line missing; in Vc., b. 431, <i>f</i> appears on beat 1, not beat 2.
414	Fl. I Picc. Cl. Fg.	A : Sibelius altered his original dynamic mark, <i>f</i> , to <i>mf</i> , in red pencil; the change does not appear in B , although in Cl. II, a later hand added <i>ppppp</i> (and, in Cl. I, a staccato dot on the 8th note).	431	Vl. II	JSW: <i>arco</i> has been added based on the context.
	Va. Vc.	A : Sibelius altered his original dynamic mark, <i>f</i> , to <i>ff</i> , in red pencil; B : in Va., <i>f</i> remained unaltered; in Vc.(a), probably <i>p</i> , although the writing is not clear; in Vc.(b), no dynamic mark.	432	Vl. I	B : staccato dot missing.
	Cb.	JSW: <i>f</i> has been added in accordance with the dynamic level in Va., Vc., and Timp.		Vl. II	JSW: the staccato dot has been added by analogy with Vl. I.
414–423	Fl. I Picc. Cl. Fg.	A , B : the slurs were ambiguously and inconsistently drawn, sometimes ending on the 8th note, sometimes on the last 32nd, and sometimes trailing off indeterminately (in A , bb. 415 and 417–423 are notated <); in JSW the slurs have been uniformly continued to the last note of each arpeggio.	432, 433	Va. Ob. Cl.	B : >, not tenuto line, on the last note.
			433	Vl. I, II	JSW: the addition of <i>a2</i> has been based on the other WW. pairs and B ; in Cl., the placement of <i>f</i> is consistent with both source readings (A and B).
				Va. Vc.	JSW: <i>b</i> 's have been added based on the harmonic context.
					JSW: although it is tempting to imagine these chords played <i>pizzicato</i> (as in bb. 441–442), Sibelius indicated clearly that b. 433 is to be bowed – he vigorously crossed out his initial <i>Pizz.</i> beside the Va. staff and wrote <i>arco</i> beside the Vc. staff (see Facsimile IV/6); cf. b. 438, where the same gesture was unequivocally notated <i>arco</i> ; the problem is complicated by B , where, in the Va. parts, a later hand wrote <i>pizz.</i> in b. 433 and <i>arco</i> in b. 434, repeating <i>pizz.</i> again in b. 438 and <i>arco</i> in b. 439; in Vc., b. 433, de Jong placed the word <i>arco</i> so ambiguously that it could refer either to the chord or to the 32nd notes.
415, 416	Vl. I, II	JSW: <i>ten.</i> has been added by analogy with b. 414 and as in B (Vl. II, where <i>mf</i> , however, is missing from b. 415).	434	Fg.	B : the tremolo notes are mistakenly dotted.
419	Cl. I	B : a staccato dot on the 8th note.	437–438	Cb.	B : the note is tied across the bar line.
422	Fg. I	B : de Jong omitted the bar; a later hand wrote <i>bis</i> [“repeat”] over b. 421.	438	Va. Vc. Cb.	JSW: <i>p</i> has been added by analogy with Vl. I, II.
422–427	Piatti–Trg.	A : after the page turn following b. 421, the Trg. bars are empty; in B de Jong continued the notation of bb. 414–421 through b. 427, perhaps mistaking < on the Timp. staff for the Trg.; the passage, however, continues over several pages, and it seems unlikely that Sibelius would have forgotten the part on every page; in JSW the reading in A has therefore been retained.	439–440	Fg. I	B : the slur across the bar line is missing.
			440–441	Vl. I	B : the slur ends on the last note in b. 440.
			441	Cb.(a)	B : <i>ff</i> , not <i>f</i> .
			442	Vl. I	B : >, not a tenuto line, at 2/8.
				Va.	JSW: <i>pizz.</i> has been added by analogy with Vc., as implied by the <i>arco</i> instruction in b. 443, and as in B .
			443	Vl. II	JSW: the last two groups of 32nd notes,  in A , have been given a continuous beam in keeping with the overall rhythmic division.
423	Vl. I	B : in Vl. I(a, b), \sharp missing from the <i>tr</i> ; in Vl. I(a, c), <i>c</i> ³ tied to the following bar.	445	Fg. I	B : <i>mf</i> missing.
424–425	Vl. I	B : the four different Vl. I parts show four different permutations on the slur notation, of which no two are exactly alike.	445–446	Cor. III, IV	JSW: the ties have been added by analogy with Cor. I, II, and as in B .
426	Vl. I(a)	B : the copyist misread <i>pizz.</i> as <i>p cresc.</i> ; he placed this fanciful invention in b. 425 and omitted the necessary <i>pizz.</i> in b. 426.	446–447	Vl. I, II(b)	B : <i>dim.</i> missing.
	Va.	JSW: > has been added by analogy with Vc.	449	Fg.	A : slurs lead out of b. 449, but were not completed in b. 450 after the page turn; in JSW, based on the context, they have been omitted as in B .
427	Vc.	JSW: slur and > have been added by analogy with Va.	450	Vl. II(b, c)	B : div. missing; in Vl. II(b), <i>pp</i> missing.
	Cb.	JSW: the first > has been added by analogy with the surrounding bars and as in B .	450–453	Vl. I	A : the solo (which Sibelius labelled <i>Eine geige</i>) and divisi parts are notated together (as shown in Facsimile IV/7), leaving open how the final chord is to be played; the JSW solution has been taken from B ; B : <i>p</i> missing from the solo part.

454	Vl. I	B: <i>p</i> missing.				
455	Vc. Cb.	A: Sibelius's placement of <i>pizz.</i> almost certainly refers to b. 455, beat 1 (see Facsimile IV/7); however, in B , later hands added <i>pizz.</i> into b. 454.	484	Fl. I		the context; in b. 483 the <i>tr</i> line has been added by analogy with b. 482.
460–464	Vl. I	B: <i>il tempo</i> missing from <i>poco stringendo il tempo</i> .	487	WW. Cor.		JSW: the rest has been added by analogy with Cl., Fg., and as in B .
	Va.	B: <i>poco stringendo il tempo</i> mistakenly placed at bb. 470–474, not bb. 460–464.				A: Sibelius added the dynamic marks later, including <i>ff hervotr.</i> in Fg., in red pencil; B: the additions appear only in Ob., although these were notated <i>pp</i> , not <i>p</i> .
466	Cl. Str.	B: <i>ff</i> , not <i>f</i> . B: de Jong's placement of <i>Vivace</i> , below b. 466 rather than above it, resulted in dramatically wrong positions in some of the secondary copies, such as Vl. II (b, c), where the new tempo appears only in b. 477.	489	Fg. I Fl. I		B: the slur ends with the 16th notes. JSW: the tie has been added by analogy with the previous bar.
	Vl. I	B: <i>ff</i> , not <i>f</i> .	489–490	Cor. II		JSW: the slur has been added by analogy with the other Cor. and as in B .
	Va.	B: <i>f</i> missing.	490	Cl. II		B: <i>ff</i> , not <i>f</i> .
	Cb.	JSW: <i>f</i> has been added in accordance with the rest of the orchestra.	492	Cl. II		B: a slur over
466–510	Va. Vc. Cb.	A: beginning in b. 466, Sibelius first beamed the 8th notes in pairs (), then changed to a single beam (), b. 494, and finally, at b. 508, converted to \downarrow with a single slash; B: the copyists notated the repeating figuration with a slashed \downarrow from b. 477 in Va., from b. 480 in Vc.(a), from b. 487 in Vc.(b), and from b. 483 in Cb.; the rhythmic tension Sibelius seems to imply is thus obscured; in JSW the composer's differences have been retained.	494	Cl. I Vl. II		B: first pitch erroneously notated $f\#^2$, not g^2 . B: the notation changes to \downarrow with a slash here, not in b. 508.
	Cor. II	B: <i>f</i> .	494–507	Vl. I		JSW: the beams in each bar, in A and B , have been emended to by analogy with the same change in the other Str. and Timp.
468	Fl. I	JSW: the slur and $>$ have been added by analogy with other WW.	495	Ob. I		JSW: the slurs have been added by analogy with Fl. I, the surrounding bars, and as in B .
470–471	Cl. II	B: three bars of rests, not the correct two; a later hand corrected the error.	499	Picc. Ob. II		B: beat 1 is notated \downarrow , not
472–473	Fg. I	B: the slur ends in b. 472, not b. 473.	503–504	Ob. II Cl. II		JSW: a slur between the quarter notes in A has been omitted by analogy with the surrounding bars and as in B ; the interpretation here is that the ostinato becomes <i>legato</i> only in b. 503, where Sibelius consistently began notating a slur for Ob. II.
475	Fg.	JSW: the slur, which in A ends on the last note of the bar, has been emended to the penultimate note based on the pitch repetition, by analogy with the same articulation in b. 481 and b. 487, and as in B (Fg. II).	506	Ob. I		B: the slur is missing in each bar. B: the notes are tied across the bar line. JSW: the second slur has been added by analogy with Fl. I, the previous bars, and as in B .
	Cor.	A: Sibelius changed his original dynamic mark, a single <i>mf</i> between the staves, to <i>pp</i> , in red pencil, written below each Cor. staff; the emendation does not appear in B , where <i>mf</i> remains unaltered.	508–513	Fg.		JSW: the slur has been added by analogy with Picc., Cl., and as in B (bb. 509–513 are notated $ \slosh $ in A).
476	Fg. II	B: the first slur is missing; the only slur was placed over the last two 16th notes.	511	Timp.		A: the bar is empty of any notation; it may have simply been forgotten by Sibelius, since it follows two bars of $ \slosh $; B, H: the bar was given rests; in JSW, however, the notation has been completed by analogy with Str. with which the Timp. plays identical rhythms throughout the preceding 43 bars.
476–477	Cl.	JSW: the ties have been added by analogy with Ob., Cor., and as in B (Cl. I).	514	Fg. Vl. II(b, c)		B: in Fg. I, <i>f</i> , not <i>ff</i> ; in Fg. II, <i>ff</i> missing. B: <i>arco</i> missing.
477	Picc.	B: the slur ends on $b\flat^1$, not on the first d^2 .	514–515	Picc.		B: the slur ends in b. 514.
479	Cor. IV	B: f^1 erroneously rendered $f\#^1$, a misreading of notation that Sibelius had crossed out in A .	514–525	Vl. II		A: notated <i>Coll Imo</i> ; B: in II(b), many accents and other dynamic marks missing.
480	Cl.	JSW: the slurs have been added by analogy with similar figuration (cf. bb. 473, 474), and as in B (Cl. I); in Cl. II, the rest, \ddagger in A , has been emended to γ	515	Vl. I		B: a slur over the first two 8ths; it was crossed out by later hands; in Vl. I(a, c), a staccato dot on the first note; in Vl. I(a, b), $>$ missing at 3/8.
481	WW. Cor.	A: Sibelius altered his original dynamic marks, <i>f</i> in WW., in red pencil; he changed Fl. I, Ob., Cl. from <i>f</i> to <i>p</i> , Fg. from <i>f</i> to <i>ff hervotr.</i> , and added <i>pp</i> to the Cor. (which previously had no dynamic mark); in B the alterations appear in Ob., Cl. I, and Cor. I, II.		Tutti		H: the accent was uniformly placed on 2/8, not 3/8, in all parts.
	Fg. I	B: the slur continues to the last note over which a staccato dot was placed.	515–519	Cor. Tr. Tbn. Tb.		A: bb. 516–518 immediately follow a page turn and are notated $ \slosh $; in B the ties appear in some parts, but not in others; in JSW ties have been understood to continue across the bar lines by analogy with Cb.
482, 483	Cl.	JSW: the ties have been added based on	516	Picc.		JSW: the slur and $>$ have been added by analogy with other WW. and as in B ; (after beat 1 in A , Picc. is notated <i>Coll Flauto</i> through b. 519).

- neously reversed, to 
- 516–519 Ob. A: notated *Coll. Flauto*.
519 Cor. III, IV
Tb. Cb. JSW: \flat 's have been added based on the harmonic context and as in B.
Tb. Timp. JSW: fz has been added by analogy with the rest of the orchestra and as in B.
- 523 Timp. JSW: the rhythmic value, \circ in A, has been emended to \downarrow as in B.
- 523–525 Picc. Ob. A: notated *Coll. Flauto*.
524 Fl. I Picc. Ob. JSW: the last two pitches, $b\flat^2$ in A, have been emended to $b\flat^2$ by analogy with Cl., Fg., Str., and as in B.
525 Picc. B: fz missing.
Brass B: in Cor. I, IV, and Tbn. II, fz ; in H, fz on all Brass in beat 2.
- 526 Vc. B: the first pitch erroneously notated \flat , not \natural .
- 529 Vl. I(b, c) B: tenuto line missing.
530 Tbn. III JSW: the rhythmic value, \circ in A, has been emended to \downarrow as in Tbn. I, II, Tb., and B.
Va. B: the long slur over beat 2 is missing.
530–531 Tb. B: the note is tied across the bar line.
531–534 Vl. I B: the bars were realized at pitch, but the copyists, misreading Sibelius's *8va* line over bb. 532–534, added a tr followed by a tr line across the bars.
532 Vl. II(b, c) B: g^1 missing from the chord.
Vc. JSW: ? , although not in A, has been added, based on the harmonic context and as in B.
- 532–534 Vl. II JSW: the lower tie has been added by analogy with other Str. and as in B.
- 534 Tb. Vl. I, II(b, c) B: fz missing.
535 Tutti A: a later hand added *Presto* in pencil, placing it just above the Trg. part; the writing does not appear to be Sibelius's and the addition appears nowhere in B; it may have been added in one of the later performances of the movement (1905 or 1955); in JSW it has been omitted.
Cor. I B: ff in all parts missing.
535–540 Ob. II B: an erroneous additional bar of the tied $a\flat^2$ s, which a later hand crossed out.
- 536–539 Picc. JSW: \flat has been added based on the harmonic context and as in B.
539–540 Cor. B: slurs missing.
540 Picc. Ob. II B: $>$ missing.
Cl. JSW: $>$ has been added by analogy with other WW.
542 Piatti B: *ausklingen*, not *austönen*, and beginning in b. 541, not b. 542.
- 542–543 Fl I Tr. III
Tbn. II JSW: the tie has been added by analogy with the rest of the orchestra and as in B (Tr. III, Tbn. II).
- 543–544 Cor. II
Tbn. II B: the notes are tied across the bar line.
Tb. Vl. I B: the rehearsal letter was added only later.
551 Tb. B: in Vc.(b), an erroneous, additional bar containing \downarrow on G and marked f precedes b. 553; the error seems to have come from the first copyist who, in preparing Vc.(a), wrote down a whole note on G, evidently by mistake, then tried to correct the error by incorporating the open notehead into the word *for* (= *forte*?).
553 Vc.
- 562 Fg. I B: fz missing.
Piatti Va.
Vc. Cb. JSW: fz has been added by analogy with the rest of the orchestra; B: in Va., fz .
Timp. B: tr line missing.
- 564 Tutti (except Fl). B: \circ added at the end of the bar.
Fl. Ob. Cl.
Cor. I Piatti
Timp.
Piatti-Trg.
Vl. II(a) Va.(a)
Vc.(a) Cb.(a) B: later hands wrote one of the following phrases into each, *Fine du 4o Acte*, *Fine dela 4o Partie*, or *Fine 4o Theil*.
Cor. I B: the final bar of rest is missing.
- Signatures and annotations (which, it must be emphasized, do not always contain accurate information) written at the close of the respective parts of Movement IV:
- Fl.: L. Müller, 30.4.1892, Helsingfors
Jean Sibeliusken 90-v. juhla-konsertissa Turussa 7.12.1955 [in Jean Sibelius's 90th-year Festival Concert in Turku, December 7, 1955] Kosti Mattssån
- Ob. I: I kerta 30.4.1892 [first time April 30, 1892] Opera in 4 Acte II kerta Turussa Sib[eliuksen] Synt[ymä] Päivä 7.12.1955 [second time in Turku (on) Sibelius's Birthday December 7, 1955]
- Ob. II: Turku 7/12 1955 L. Erkkilä
- Cor. I: Prof. Jean Sibelius 90. v. Juhla-konsertti 7.12.1955 [Professor Jean Sibelius 90th-year Festival Concert December 7, 1955] Olavi Vikman
- Cor. II: F[redrik] Rökman
Prf. Jean Sibelius 90 års födelsedags Festkonsert d. 7/XII/-55 Åbo [Professor Jean Sibelius 90th-year Birthday Festival Concert December 7, 1955 Åbo] Eemil Horn
- Cor. III: Ernst Paananen, Satans Hornist [*sic* !]
T[armo] Moilanen 7.12.1955 Turku (Åbo)
23.2.1956
- Cor. IV: Georg Beck
7.12.55 Åbo
L. Koli
- Tr. I: Turku Konserttitalo 7.12.55
Sibelius 90 v. juhla-konsertti, Teoksen aik. es. 1892 [Sibelius 90th-year Festival Concert, the work's earlier performance 1892] Eero Kyykkä
- Tr. II: Taisto Elo. – [19]55
- Tbn. III: !!!Grandios!!!!!!!!!!!! [with multiple underlinings]
!!!! Phänomenal!!!!
A.P[unttila]
Turku
7.12.55
- Tb.: Turku 7.12.55 R. Pajunen
23.2.56 R. Pajunen
- Piatti-Triangle: A[ntero] H[ytinkoski] 7.12.55 Turku
(Sibelius' [*sic*] 90 vuotis juhla-konsertti) [Sibelius' 90th-year Festival Concert]
A.H. 23.2.56
- Vl. I(a): 8.12.1955
Irma Missinen

MOVEMENT V

Instrumentation:

A: Flauto, Piccolo, Oboe, Engl. Horn, Clarinetto in A, Bass clar. in A, Fagotti [I, II], Corni in E [I, II, III, IV], 3 Trombe in E, 3 Trombone, Tuba, Piatti, Triangel, Pauken in [left blank], Coro, Violini I div. con sord., Viol. II div. con sord., Alti con sord., Celli con sord., Bassi

B: Flauto 1mo, Piccolo, Oboe, Oboe 2do [an alternate C.i. part, in Röllig's hand], Engl. Horn, Clarinetto in A, Bass-clarinetto in A, Bass Clarinetto in B \flat [an alternate Cl.b. part, in Sibelius's hand], Fagotto 1mo, Fagotto 2do, Corno 1mo in E, Corno 2do in E, Corno 3o in E, Corno 4o in E, Tromba 1mo [sic] in E, Tromba 2do [sic] in E, Tromba 3o [sic] in E, Trombone 1mo, Trombone 2do, Trombone 3o, Tuba, Triangel et Piatti mit Klöppel, Timpani in H.E., Tenor 1mo, Tenor 2do, Basso 1mo, Basso 2do, Violino 1mo, Violino 2do, Viola, Violoncello, Basso

General comments:

- *Rehearsal letters:* Sibelius wrote the letters into **A** in blue pencil. He omitted J, N, and Q and after letter T, skipped to Ö and then W.
- *Rests:* Sibelius notated the half bar of rest either $\ddagger\ddagger$ or $\text{—}\ddagger$ with apparent equal meaning. In the present score such rests have been uniformly rendered $\text{—}\ddagger$.
- *Flauto/Piccolo:* The piccolo player has been assumed to alternate on flute whenever there is opportunity. Editorial additions of *I* and *a2* have thus been supplied as appropriate.
- *Oboe/English horn:* Sibelius's designation *Oboe* – in the singular – leaves little doubt about the number of players. Together with the nature of the English horn part, the evidence is that the composer did not intend alternation between the English horn and Oboe II.
- *Clarinet/Bass clarinet:* Movement V is the only time the bass clarinet is required in *Kullervo*. Sibelius notated the part in the bass clef, and his notation has been retained as it was in **B**. Although it is possible that the player doubled the first clarinet's part, opportunities are uncertain and not supported by indications in either **A** or **B** nor in the alternate part that Sibelius copied out. The present score has therefore been edited for one player on first clarinet and one on bass clarinet. As for the variants between the bass clarinet (in *A*) in the main score and the alternate part (in *B \flat*) copied by Sibelius, differences in articulation and dynamics have been recorded below, but not differences in transposition or octave placement.
- *Horns:* Sibelius specified *Cor. in E*, but bb. 83–106 must either be played on the *F* horn or re-transposed for the *E* horn. The former solution has been used here on the basis of instructions written later into **B**.
- *Trumpets/Trombones:* In **A** Sibelius notated the trumpets on a single staff; the trombones, on two staves.
- *Triangolo and Piatti:* In **A** Sibelius notated the triangle on the third line of a clefless staff and the piatti on the third line of a bass-clef staff. Although occasionally he confused these staves and misplaced the notation, the instrument intended can usually be inferred from such instructions as *austönen*. In **B** Röllig notated the triangle in the treble clef on e^2 and the piatti (designated *mit Klöppel*, an instruction that does not appear at all in **A**) in the bass clef on d .
- *Tenors, Basses:* in both autograph sources, **A** and **C**, Sibelius designated the combined parts simply *Coro*, notating the choir on two staves with the clef signs ♩ and ♮ respectively; see the Rehearsal score, JSW I/1.4. The designations *Tenore I, II* and *Basso I, II* have been taken from **B** and the tenor G clef used for the tenors.

Bar	Part	Source: Remark
1	Tutti	C: no tempo indication; the dynamic level is pp .
1–32	Tenore Basso VI. I	B: <i>Andante</i> missing. A: the composer's notation of bb. 1–4 is shown in Facsimile V/1; in B the divided violins are notated in three parts; see Facsimile V/2.
2	VI. II/1	A, B: separate slurs on each abbreviated pair; in JSW these have been emended to a single slur by analogy with the surrounding

3–4	VI. I/1, 2	bars. A, B: dotted whole notes with three slashes; see Facsimiles V/1–2; in JSW the rhythmic disposition has been emended in accordance with the surrounding bars.
4	VI. II Va.	A, B: dotted whole notes with three slashes; in JSW the rhythmic disposition has been emended in accordance with the surrounding bars.
5	Tenore Basso	JSW: pp has been added based on the context and as in B and C .
5–10	Va.	JSW: a third slash has been added to the first note and a rhythmic dot to the second as in the previous bars, by analogy with VI. I, II, and as in B (in A , bb. 6–10 are notated $\text{ }\text{ }$).
10	Tenore I Basso II	B: \sharp missing before a^1 . B: the first value mistakenly notated ♩ , not ♪ .
10–11	Tenore Basso	C: Sibelius initially notated the bars differently; see the RS; a later hand emended the passage to correspond to A .
13–14	VI. II/1	JSW: the slurs have been added by analogy with the surrounding bars and as in B .
14	Tenore I, II	B, C: this bar of rest is missing; in C the mistake was noticed: a later hand drew a square around b. 13 and above it wrote the word <i>bis</i> (“repeat”).
15, 16	VI. I/2	B: each bar notated $\text{ }\text{ }$, not $\text{ }\text{ }$.
17	Tenore Basso	B, C: pp missing.
19–24	Tenore	B, C: all pitches were notated an octave lower through b. 24, beat 1; in C a later hand crossed out the notes and emended the part to correspond to A .
20	Tenore	B: beats 4–6 were notated $\text{♩}\text{♩}\text{♩}$, not $\text{♩}\text{♩}$, the rhythm Sibelius notated in C ; in C a later hand altered the rhythm to correspond to A .
24–25	Tenore Basso	C: <i>poco cresc.</i> ; in JSW rhythmic dots have been added to the second ♩ in b. 25 as in B and C .
26	VI. I/1, 2	A: only a dotted half-note value in each part; in JSW the value has been emended in accordance with the surrounding bars and as in B .
	VI. II/2	JSW: a third slash has been added to the second ♩ based on the context and as in B .
29	Tenore Basso	B (Tenore II), C: mf ; in C a cautionary ♩ before c^1 and c^2 .
31	Fl. I	JSW: the specification <i>I</i> has been based on the context.
31–32	C.i.	JSW: the tie has been added by analogy with Fl. I, the previous bar, and as in B ; the slur has been extended to b. 32 by analogy with Fl. I.
32	WW. Ob. I	B: ≪ begins on beat 3, not beat 4.
	Cl. I	A, B: Sibelius notated the first two pitches a^1 – g^1 , almost certainly a mistake; in JSW they have been emended to g^1 – $f\sharp^1$ based on the Cl. emendation (described below). A: Sibelius seems to have inadvertently notated the sounding pitches (see Facsimile V/3), to judge by the strange clashes and B (where a player wrote <i>loco</i> beneath the bar); the situation is further complicated by the apparent wrong pitches in the first two Ob. notes (explained above); in JSW, based on the unison writing with the Ob. in bb. 33–56, the Cl. pitches in b. 32 have also been emended,

63	Cl. I	JSW: the slur has been added by analogy with Ob. I and C.i.					
	Va.	JSW: the slur has been added by analogy with Vl. II, similar WW., and as in B.					
64	Vl. II	JSW: the second slur, which in A and B begins on beat 4, has been emended to beat 5 by analogy with Va. and similar WW.			Cor. III	JSW: the second slur has been added based on the <i>legato</i> articulation in Cor. I and IV.	
	Va.	B: in Va.(a), an additional slur over the last three \downarrow 's; in Va.(b), an additional slur from \downarrow to the end of the bar.			Tenore Basso	JSW: in tenors, a rhythmic dot after \downarrow in A has been omitted by analogy with basses and as in B and C; cf. also Ob. I, C.i., Cl. I; in C (but not B), a later hand altered the rhythm in both voices to $ \downarrow \downarrow \downarrow \downarrow $.	
65–66	Vl. II Va.	JSW: the ties across the bar line have been added by analogy with Ob. I, C.i., Cl. I, and as in B (cf. also b. 63); B: in Vl. II, the slur ends in b. 65.	79		Tb.	JSW: \underline{fz} has been added by analogy with Tbn. and as in B.	
					Vc. Cb.	JSW: the second rest, = in A, has been emended to \ddagger as in B.	
66	Cl. I	B: an additional slur on the last three \downarrow 's.	82		Timp.	A: the time signature was left unnotated, but was included in B.	
	Fg.	B: <i>poco a poco cresc.</i> begins only ca. beat 5, not at the beginning of the bar.	83		Cor.	JSW: <i>muta in F</i> has been added as necessitated by the harmonic context; in B the instruction was added into all four parts by later hands; the same addition was made in JJ and H.	
	Tenore Basso	C: Sibelius notated <i>cresc.</i> above the rest in each part, not the longer <i>poco a poco cresc. al ff</i> he used in A (bb. 66–79).					
66–79	Tutti	JSW: because <i>poco a poco cresc. al . . .</i> stretches over so many bars and pages, its end point (\underline{ff} or \underline{ffz} in each part except Tb.) has been added at the top of the score in b. 79; B: all parts are missing the word <i>al</i> .			Cb.	B: one long slur and no tie.	
					Fg.	A: the bars are notated $ \sphericalangle $; in JSW the accents have been placed only on the 2d and 3d \downarrow by analogy with Cb.	
70	Ob. I C.i. Cl. I	JSW: the rhythmic dot has been added by analogy with Vl. I, II, and Va. and as in B.	84		Cl. I	A: a slur over beats 4–9; the bar was originally notated differently (perhaps similar to Cor. I, since several \downarrow 's at the end of the bar are still visible), and Sibelius failed to erase the earlier slurs; in JSW the slur has been omitted as in B.	
	Tenore Basso	C: \underline{f} , added in pencil by a later hand.					
71–77	C.i.	B: a continuous \underline{tr} line across all bars, not separate \underline{tr} markings, with the exception of b. 75.					
72	Vl. II	JSW: the slur has been added by analogy with Vl. I and the previous bar.			Tenore Basso	B: <i>mf</i> missing; B (Tenore II, Basso I), C: <i>p</i> .	
	Va.	JSW: a repeated \underline{tr} has been omitted based on the tie from b. 71 and as in B; because Sibelius may have intended to convey his idea about the bowing, it was considered important to keep the tie, despite the difference from the similar WW.			Va.	A, B: a tie on beats 4–6; in JSW it has been omitted by analogy with Cor. and the same motive in Va., b. 86.	
					Vc.	JSW: the lower ties have been added by analogy with bb. 85–88 and as in B.	
					Cb.	JSW: <i>simile</i> has been added based on the context and B, where accents appear at 2/2 and 3/2; in Cb.(a), a staccato dot at 1/2.	
73	Cl.b.(A)	B: \downarrow erroneously notated \downarrow , probably owing to a sloppy correction in A; the second slur is missing.	84–85		Basso	C: Sibelius originally notated the bars an octave higher; see the RS.	
73–74	Cl.b.(B \flat)	B: the second slur in b. 73 continues to the first beat of b. 74 followed by a slur from 2/4 to 6/4.	85		Picc.	JSW: <i>mp</i> has been added by analogy with Fl. I and as in B.	
					Cor. III	JSW: <i>mf</i> has been added by analogy with the Cor. I entry in b. 83 and as in B.	
75	Fg. II	B: the rehearsal letter, missing here, was placed in b. 78 instead.	85–87		Fg.	JSW: in Fg. I, the ties have been added by analogy with Fg. II and as in B; in B accents on every \downarrow through b. 89 in Fg. I and through b. 87 in Fg. II.	
	Tenore Basso	B: \underline{f} missing.					
	Vl. II	B: an additional slur between the first two notes of the bar.					
75–76	Cor. I	B: Röllig copied the part for Cor. III by mistake.	86		Cor. I	A: the bar is empty of notation after \downarrow ; in JSW the rests have been added as in B.	
	Cor. IV	B: a slur over each bar (as in Vl.).			Tenore Basso	B (Basso I), C: \underline{f} .	
75–78	Va.	B: a continuous \underline{tr} line through \downarrow in b. 78, not a separate \underline{tr} in each bar.	86, 87		Cb.	B: in addition to the short slurs, a long slur, from the first to the last note in each bar.	
78	Ob. I	JSW: a rhythmic dot, which in A appears after \downarrow , has been omitted by analogy with C.i., Cl. I, and as in B (where the notes are tied).	87		Tenore Basso	B, C: $ \downarrow \ddagger $ instead of $ \downarrow $.	
			88		Tenore Basso	C: <i>mf</i> .	
	Cl. I Va.	JSW: the \underline{tr} line has been added by analogy with Ob. I, C.i., and as in B (Cl. I).			Va.	JSW: the last note, <i>a</i> in both A and B, has been emended to <i>bb</i> based on the harmonic context and the surrounding bars; cf. also C, where the last chord is <i>G#-d-f#-bb</i> ;	
	Fg. Vc.	JSW: the differences in the slurs in A have been retained, particularly as the Vc. slurs suggest bowing; B: in Fg. and Vc.(a), the last pitch was erroneously notated <i>A</i> , not <i>G</i> ; in Vc.(b), the bar is notated $ \sphericalangle $, producing wrong notes in beats 5 and 6.	88, 89		Picc.	B: $ \underline{\underline{a}} \downarrow $, not $ \underline{\underline{d}} \downarrow $.	
						JSW: the last \ddagger has been added by analogy with Fl. I and as in B.	
					Vc.	JSW: the slurs, ties, and rhythmic dots have been added by analogy with Va. and Cb., the previous articulation, and as in B.	
	Cor. II	A: Sibelius initially notated $ \downarrow \downarrow $ and connected the pitches with a slur; later he	91		Ob. I	B: the pitch was mistakenly notated d^2 , not	

		<i>b^b1</i> .					
	Fg.	A : the bar, the first on the page, has no <i>a2</i> but no rests either; B : Röllig notated the tied <i>g</i> for Fg. I and a whole rest for Fg. II; in JSW, based on Sibelius's downward half-note stem and the previous bar, <i>g</i> has been given to Fg. II and rests to Fg. I; the same problem recurs in bb. 105–106.	110	Timp.			appears only with the entry of Cor. I, II on beat 7; in JSW <i>mf</i> has been added to Cor. III, IV based on the context and as in B .
	Basso	B , C : the pitches are notated an octave higher than in A ; see the RS; in C the <i>G</i> 's are not tied.	110–136	Cb.			B : \ll begins on beat 1, not ca. beat 3. JSW: the second rhythmic value in b. 110, \circ in A , has been emended to \downarrow by analogy with the previous two bars and as in B ; the emendation affects the next 26 bars, all of which are notated $ \sphericalangle $ in A .
92–93	Cl.b.(<i>B^b</i>)	B : one long slur, not two, from the last note of b. 92 to the last note of b. 93.					B : <i>p</i> missing. B , C : all pitches through b. 116, beat 6, were notated an octave lower than in A .
92–96	Vc.	A , B : a single slur across all three notes in each bar (although in A only b. 92 is fully notated; the following bars have $ \sphericalangle $); in JSW the emendation has been made by analogy with Cb. and in accordance with the articulation in bb. 85ff.	111	Cor. IV			A : Sibelius notated these bars $ \sphericalangle $ with an occasional dynamic mark; B : separate <i>tr</i> markings only in b. 122 (after a line break), b. 127, and in bb. 133–136; elsewhere Röllig used \sphericalangle and tied the notes in each fully notated bar; in JSW, based on the strict meaning of the notation as well as the separate articulation in the simultaneous Vl. I, Vc., and Cb. parts, the <i>tr</i> symbol has been repeated with every bar as also was done in H ; cf. the similar situation in Movement III, bb. 34–44.
94	Cl.b.(<i>A</i>)	B : the slur ends on \downarrow , not \downarrow	111–116	Basso			B : the second pitch erroneously notated <i>a</i> , not <i>b</i> .
96–97	Cl.b.(<i>B^b</i>)	B : one long slur, not two shorter ones, from the last note of b. 96 to the penultimate note in b. 97.	111–132	Timp.			JSW: the value of the second chord in b. 116, \circ in A , has been emended to \downarrow by analogy with Vl. II, Fg., the surrounding bars, and as in B ; the decision affects bb. 117–120, notated $ \sphericalangle $ in A .
97	Cor. I Va.	JSW: <i>p</i> has been added based on the overall dynamic level and as in C .	115	Fg. I			JSW: the first value, \circ in A , has been emended to \downarrow by analogy with similar WW. and as in B .
	Tenore I	B : cues for b. 98 (taken from the Cl.b.) are partly erroneous, although they exactly match those in C , further evidence that the choral parts were made from C .	116–120	Va.			JSW: <i>ff</i> has been added by analogy with other WW. and as in B .
98	Tenore Basso	JSW: <i>p</i> has been added based on the context and as in B and C .	117	Ob. I			B : <i>f</i> , not <i>ff</i> . C : the last two \downarrow 's were originally dotted; before B was copied, Sibelius removed the dots and added \dagger
100–101	Vc.	JSW: the ties and slurs have been added by analogy with bb. 98–99 and as in B .	120	Cl.b.(<i>A</i> , <i>B^b</i>)			A : Sibelius wrote <i>dim.</i> into each of these parts, but crossed it out in ink, probably after B was prepared, since the copyists included it; B : in Fig. II, <i>ff dim.</i>
101	Cor.	B : in Cor. I, <i>dim. molto</i> on beat 1, not between beats 4–5; in Cor. II, IV, the slurs to the following bar are missing; in Cor. III, the first slur ends on the last \downarrow , not on \downarrow .		Fg. Cor.			B , C : beats 4–6, \downarrow , not $\downarrow \dagger$; B : in Tenore I, the last pitch mistakenly notated <i>f[#]2</i> , not <i>e²</i> .
	Vc. Cb.	A , B : a single slur appears over the whole bar, although in B , Vc.(b), there are separate slurs between each \downarrow ; in JSW the emendation has been made by analogy with the surrounding bars; accents have been added in Cb. by analogy with the previous bars and as in B .	118	Cor. II			B , C : $\downarrow \downarrow$, not \circ .
103	Cl. I	B : the first tie is missing.	122–126	Tenore Basso			JSW: the slur has been added by analogy with the previous bars, Fg., and as in B (<i>A</i> and <i>B^b</i>).
104–106	Cb.	JSW: <i>p</i> has been added in b. 104 in accordance with the dynamic level in the rest of the orchestra and as in B ; ties have been added to Cb./1 by analogy with Vc. and as in B .	124	Tr. I, II			JSW: $>$ has been added by analogy with Tr. III and as in B (Tr. II).
105–106	Fg.	A : b. 105, the first on the page, has neither <i>a2</i> nor rests; B : Röllig notated the bars for Fg. I and missed the tie across the bar line; in JSW, based on the overall dynamic level, the solo Cor., and the single, downward stem in A , the bars have been designated for Fg. II.	125	Cor. II, III			B : <i>dim.</i> , perhaps mistakenly copied from Tr.
	Cor. I	B : the tie across the bar line is missing.	127	Cl.b.(<i>B^b</i>)			B : no tie between \circ \downarrow , but a slur from \downarrow to \downarrow
106	Vc.	B : $>$ also on the last chord.		Fg. Vl. II Va.			JSW: <i>ff</i> has been added by analogy with the rest of the orchestra and as in B (Fg., Vl. II).
107	Cor.	JSW: <i>muta in E</i> has been added based on the harmonic context; cf. b. 83; B : later hands added the instruction in all parts.		Vc. Cb.			A : Sibelius placed <i>ff</i> in the middle of the bar, almost certainly to avoid collision with the tenors' <i>a²</i> ; in JSW the placement has been emended to the downbeat in accordance with the rest of the orchestra and as in B .
108	Va.	B : <i>mf</i> missing.		Timp.			B : <i>ff</i> missing.
108–111	Tutti	C : Sibelius notated b. 108 <i>mp</i> (which he had altered from his original designation <i>mf</i>), b. 109 \ll , and bb. 110–111 <i>mf</i> .	127, 129,	Tenore			B : <i>ff</i> missing.
	Cor. III, IV	A : Sibelius notated separate dynamic marks for Cor. III, IV in b. 108 and again in b. 111, but not in b. 110; in b. 110, <i>mf</i>	131	Picc.			B : <i>ff</i> missing.

127–132	Ob. I C.i.	B: a slur over each bar, not each pair of bars.	149	Timp.	A: nine quarter notes, each with a slash on the stem and double dots indicating the rhythmic subdivision; in JSW these have been realized as 8th notes.
127–136	VI. I	A: notated <i>sva</i> ; in JSW the bars have been realized at pitch as in B .	149–150	Tr.	A: Sibelius wrote no counter-instruction to the full Tr. choir (designated <i>I et II et III</i> in bb. 146–147); B: Röllig notated the part only for Tr. I and supplied rests for Tr. II and III: in JJ an annotation in b. 146 reads “1.2. Trp.”; in JSW Sibelius’s earlier indication for 3 Tr. has been understood to be still in force.
128	Piatti	B: the entry appears in b. 127, one bar too soon, owing to the erroneous designation 2 rather than 3 bars of rest in b. 125.	150	Cl.b.(B \flat)	B: tie missing between the <i>c</i> ¹ s.
129	Tr.	JSW: ff has been added by analogy with Tbn. (b. 128), Cor., and as in B (Tr. I).	151	Tr. II Basso	B: f . B, C: notated an octave lower than in A ; see the RS.
129–132	Cl.b. Fg.	JSW: the rhythmic dots have been added in accordance with the time signature; in Fg., † has been added based on the harmonic context and as in B .	151–153	Tb.	B: \flat instead of $\flat \ddagger$
130	Tbn.	JSW: the rhythmic notation in A , $\flat \flat \flat \flat$, has been emended to $\flat \flat \flat$ as in the surrounding bars.	151–158	Fl. I Ob. I C.i. Fg. Picc.	B: a <i>tr</i> line follows each <i>tr</i> . A: bb. 151–153 are blank, yet after the page turn, Sibelius notated bb. 154–158, \times ; in B Röllig notated bb. 151–158 identical to Fl. I, but Halonen notated the same bars at rest in H ; in JSW the solution has been based on the context and as in B .
133–136	Fl. I	JSW: ff has been repeated in accordance with the strict interpretation of the notation in A (bb. 134–136 are notated \times) and the reiterated ffz in Brass and Str.; in B , ff is missing from each bar.	151–162	Timp.	B: in Fg. II, ff is missing in b. 151 and † before <i>d</i> ¹ is missing in all bars; in JSW, † has been added by analogy with other WW. and as in B .
135	Ob. I Cl.b.	B: <i>tr</i> in each bar. JSW: \flat has been added before <i>A</i> based on the harmonic context and as in B (Cl.b. [<i>A</i>]).	152, 154	VI. II	A, B: notated \times ; in JSW, based on the articulation in the WW., the <i>tr</i> has been repeated in each bar as was also done in H . B: the last note in the 5th triplet group erroneously notated <i>f</i> ^{#2} , not <i>g</i> ² .
136	Fg.	JSW: † has been added before <i>F</i> based on the harmonic context and as in B (Fg. I).	153	Cl.b.(B \flat)	B: $\flat \flat$ with a slur.
137	Vc. Fl. I Cl.b.(B \flat) Cor. Piatti Fg. Va. Vc. Cb.	B: the slur continues into b. 137. B: ffz , not fz . JSW: fz has been added by analogy with the rest of the orchestra and as in B (Fg. I, Va.).	154–155	Tbn. I, III	JSW: the ties have been added by analogy with Tbn. II and as in B ; B: in Tbn. III, fz and <i>dim.</i> were forgotten by the copyist; they were added by a later hand.
	Tr. I Tbn. III Tb.	B: fz missing.	155	Tenore Basso	B: cautionary † missing.
	VI. II	B: the lower pitch erroneously notated <i>a</i> ¹ , not <i>b</i> ¹ ; fz missing.	156–157	Tr. I	A: b. 156 is notated $\flat \flat \flat$ with ties between the notes; the beginning of a tie from the last \flat was not completed in b. 157 after the page turn; in JSW the values have been emended and the tie omitted as in B . B: mf missing from b. 156.
138	Tutti	B: <i>G.P.</i> written into all orchestral parts except C.i., Cl. I, Cl.b., and Piatti; in LC a later hand added <i>G.P.</i> over the bars; <i>G.P.</i> rather than the three full bars of rest entered into the performance history of <i>Kullervo</i> as early as Jalas’s 1958 recording; the dramatic effect specified by Sibelius can be heard in Osmo Vänskä’s performance with the Lahti Symphony Orchestra, BIS, 2001.	157	Tbn. III Cl.b.(B \flat)	B: fff , not ff .
		C: f .	157–158	Basso	JSW: the ties have been added by analogy with tenors, in accordance with the text declamation, and as in B .
141	Tutti Tenore Basso	JSW: the <i>Ossia</i> reproduces an alteration that Sibelius made in A in red pencil, probably to facilitate the choral entry after the three-bar rest; the change does not appear in B ; it was made in C , but only to the tenors, which are marked mf in pencil; see the RS; B: f missing.	158	Tr. II, III	A, B: <i>bb</i> ¹ is notated as a pair of tied, dotted half notes; in JSW the values have been emended to dotted whole notes by analogy with the surrounding bars.
142	Fl. I	JSW: the last slur has been added by analogy with the previous ones and as in B .	159	Fl. I Picc.	JSW: f has been added as in other WW.; B: in Picc., the second slur begins on the second triplet figure, not on the 8th-note pair.
	Fg. I Timp.	B: mf missing.		Fg. II	B: the third note from the end of the bar mistakenly notated <i>e</i> , not <i>f</i> [#] .
	Trg.	B: a slur over the bar; likewise, in bb. 144, 146, and 148.		Cb.	B: <i>dim.</i> missing.
		B: $\flat \flat \flat$, not $\flat \flat$, and a slur over the notes.	160	Fg.	B: <i>dim.</i> , perhaps copied from the Cl.b. by mistake; the last slur ends on the last, not the penultimate, note in the bar.
143–144	Trg.	A: the two bars are blank, probably an oversight, because after the page turn following b. 144, Sibelius notated the next four bars \times ; based on the bibliographic and musical context and B , the notation has been added in JSW.	160–161	Tr. II, III	JSW: the tie has been added by analogy with other Brass and as in B (Tr. II).
146	Tenore I, II	B, C: <i>a</i> ² – <i>a</i> ² – <i>a</i> ² , not <i>a</i> ² – <i>a</i> ¹ – <i>a</i> ¹ .	161	Ob. I Fg.	B: the first slur begins on 5/8, not 6/8. JSW: the placement of the first slur, which in A begins on the first triplet note, has been emended to 6/8 by analogy with

		other WW. and as in B (Fg. II).			
	Cor. III, IV	JSW: the first rhythmic value, \downarrow in A , has been emended to \circ . by analogy with the other Brass and as in B .			B : in Va.(a), tenuto line missing; in Va.(b), a staccato dot, not a tenuto line.
161–162	Fg.	B : in b. 161, the second slur ends on the last note of the bar, and, in b. 162, the first slur begins on the first triplet note.	181–182	C.i.	A , B : the last two notes in b. 181 and the first note in b. 182 are $c\sharp^2 - a^1 - a^1$; in JSW they have been emended to $d^2 - b^1 - b^1$ to preserve the octaves otherwise found among the instruments playing the melody; the notes were probably a copying error by Sibelius; a large pencilled question mark immediately above the first wrong note in A indicates that the situation was noticed, but it was not corrected.
162	Picc.	B : the last slur ends on the last note of the bar, not the penultimate.			B : the second slur is missing.
	Tbn. III	B : a later hand erroneously indicated a repetition of b. 162.			B : the first slur ends on the first \downarrow , not on the last \downarrow
163	Picc.	A : although Fl. I, Ob. I, C.i., and Cl. I, which play the same motive as the Picc., end the passage in accented notes, Sibelius notated a rest for the Picc., notation repeated in B and retained in JSW.	183	C.i. Cl.b.(B \flat)	JSW: <i>cresc.</i> has been added by analogy with similar orchestral parts and as in B .
	Ob. I	B : accents missing.			B : <i>cresc.</i> , probably miscopied from Vl. I or Va.
	C.i. Cl. I	JSW: the accents have been added by analogy with Fl. I, Ob. I, and as in B (C.i.).			
	Cl.b.(B \flat)	B : <i>espress.</i> , not <i>con espress.</i>	184	Cor.	A : the 8th-note beams differ on the two staves as follows: Cor. I, II, $\text{♪♪♪♪♪$; Cor. III, IV, $\text{♪♪♪♪♪$; in JSW the beams have been rendered in pairs based on WW. in the previous bar and as in B .
	Fg.	JSW: Sibelius's previous <i>a2</i> has been understood to be still in force as in B .			A , B : the 8ths are notated $\text{♪♪♪♪♪$; in JSW the emendation has been made by analogy with other Str. in the previous bar.
163–169	Tbn.	JSW: the ties and slurs have been added by analogy with Cb. and based on the Tbn. articulation in bb. 169–204.			B : <i>f</i> missing.
163–171, 179–181	Cl.b.(A)	B : a later hand notated the pitches for B \flat clarinet (if the pitches are read in G clef) beneath the copyist's notation.	185	Tbn. I, II Timp.	A : the bar was notated \surd , but with the single dynamic mark <i>f</i> , which appears to override the previous <i>mf</i> ; B : also \surd , but <i>f</i> is missing.
163–200	Piatti	B : <i>p sempre p</i> in b. 163, not simply <i>p</i> ; every rhythmic dot is missing.			
164	C.i.	B : 16 bars of rest specified, not the correct 15.			
165	Cl.b. Fg.	A , B : the slur ends at 3/4; in JSW it has been emended to 2/4 by analogy with Cor. and Vc.			A : tenuto lines on beats 1–4 in Vl. I and beats 1–3 in Vl. II; B : in Vl. II, tenuto lines on beats 1–4; in JSW tenuto has been continued on the remaining notes and added to Va. and Vc. by analogy with Vl. I, II.
167, 168	Timp.	JSW: the second <i>p</i> has been added by analogy with the preceding bars and as in B ; in A Sibelius seems to have simply overlooked <i>p</i> in b. 167 and notated b. 168 \surd .			
168	Vc.	B : the second slur within the bar ends on 6/4, not 5/4.	186	Cl.b. (A, B \flat) Vl. I	A : the bar illustrates the kinds of inconsistencies that admit of no perfect solution; Sibelius notated a tenuto line for the Cl.b. part on beat 1, an articulation he repeated in copying the alternate Cl.b.(B \flat) part; the other WW., which play the identical motive, have no such instruction; the composer also gave a staccato dot to Vl. I, beat 1, but not to Va. or Vc.; in B Röllig omitted the tenuto but included the staccato, while Halonen omitted both in H ; in JSW both have been omitted based on the context.
168–169	Cor. IV	B : an additional slur from 6/4 in b. 168 to the first note in b. 169.			
170–171	Cl.b.(A)	A : Sibelius made a correction in b. 171, erasing an earlier pitch to which a slur/tie from b. 170 apparently belonged; Röllig copied a slur into B (Cl.b. [A]), but Sibelius did not include it when he wrote out the B \flat Cl.b. part; in JSW it has been omitted.			
171	Tb. Va.	JSW: the note value, \downarrow in A , has been emended to \circ ., in Tb. by analogy with the surrounding bars and in Vc. by analogy with Va., both as in B .	187	Tbn. III Tb.	B : <i>mp</i> missing. JSW: <i>mp</i> has been added by analogy with other Brass (except Tr., which have the theme) and as in B .
174	Tb.	JSW: the end of a tie, notated after the page turn following b. 173, has been omitted by analogy with surrounding bars and as in B .	187–188	Cb./1	JSW: the tie has been added by analogy with the following bars and as in B .
176–177	Fg. II	B : the slur across the bar line is missing.	188–196	Cor. Tb.	A : many bars contain only a whole note (bb. 190–195 are notated \surd); in JSW the rhythmic dots have been added based on the previous bars and as in B .
178–179	Tbn. II	JSW: the slur has been added by analogy with the previous bars and as in B .			A : notated <i>Coll' Imo</i> .
179	Cl.b.(A) Fg.	JSW: <i>con espress.</i> has been added by analogy with other WW. and as in B (Cl.b. [A]).	189–200	Vl. II	JSW: the tie has been added by analogy with similar parts and as in B .
180–181	Tbn. II	JSW: the tie has been added by analogy with Tbn. I, III, in accordance with the surrounding bars, and as in B .	194	Fg.	B : 8th notes erroneously given a triplet marking.
181	Cl.b.(B \flat)	B : <i>ten.</i> rather than a tenuto line.	194, 195	Cor. I	B : the pitch erroneously notated g^1 , not e^1 .
	Vl. I	B : the tenuto line on g^1 was misinterpreted as a slur from g^1 to e^1 .	198–200	Piatti	B : <i>pp dim. molto</i> .
			199	Cl. I	B : the tie within the bar is missing.
			199–200	Tbn.	B : <i>dim. molto pp</i> , perhaps miscopied from

220	C.i. VI. II	with tenors and as in B and C . B : two beams, not four. JSW: a fourth slash has been added to the second ♩ by analogy with other Str. and as in B .
220–221	Tbn. III	A : Sibelius initially notated <i>G</i> with every chord, then crossed out the note.
222	Tb. Piatti	JSW: <i>ff</i> has been added by analogy with the rest of the orchestra and as in B .
223	Fg.	A : <i>ff</i> ; in JSW it has been omitted by analogy with the rest of the orchestra and as in B .
	Timp.	JSW: a superfluous rhythmic dot, which appears in both A and B , has been omitted; Sibelius initially notated bb. 220–222 quite differently and the dot may have inadvertently been left after the revision.
225	Cor. III, IV VI. I, II	JSW: the rhythmic value, ♩ in A , has been emended to ♩ by analogy with the rest of the orchestra and as in B .
	Timp.	JSW: based on Sibelius's < >, the <i>tr</i> and <i>tr</i> line have been added as in B .
	Piatti Tenore Basso	JSW: ♩ has been added by analogy with the rest of the orchestra and as in B (Piatti).
	Vc.	A : the lower pitch is <i>D</i> ; see Facsimile V/6; in JSW the note has been emended to <i>E</i> based on the context and as in B and C ; because Halonen faithfully copied <i>D</i> into H (where, along with other errors, it

remained uncorrected and perhaps unnoticed by the composer), it has seemed important to consider it carefully; the strongest evidence for the emendation is **C**, where Sibelius unambiguously wrote a pure E-minor triad for the impure Kullervo's final chord.

TEXTS

Sibelius based his choral text on the *Kalevala*, Rune 36, lines 297–346. The exact edition he used is not known. Although the composer's text as written into **A** serves as the main source, the Finnish Literary Society's *Kalevala* of 1887, a copy of which is in the composer's library at Ainola, has been used as a basis for corroboration and for identifying alterations, spelling variants, and occasional errors. In the Remarks below, wording variants between the choral text in **A** and Sources **C** and **K** have been given, but not differences in capitalization or punctuation. Full discussion of the principles of editing the texts will be found in the Critical Commentary in JSW I/1.1. Concerning the German translation of the choral texts, see the section with that heading below.

The Finnish text

<u>Bar</u>	<u>Source: Remark</u>
6	JSW: <i>poika</i> , apparently forgotten by Sibelius, has been added as in B , C , and K .
18	B , K : <i>vähäisen</i> , not <i>vähäsen</i> .
117	JSW: an apostrophe has been added after <i>Miks</i> ' as in B , C , and K .
218	B , K : <i>ainakin</i> .