

# Addenda and Corrigenda

## JSW VIII/2 Works for Voice and Piano

August 2017.

In the summer of 2003, after the publication of JSW VIII/2, autograph manuscripts of *Vilse*, Op. 17 No. 4, *Var det en dröm?*, Op. 37 No. 4 and *Flickan kom ifrån sin älsklings möte*, Op. 37 No. 5 were made public from a private collection in Oulu, Finland. The manuscripts (in each case source **A\*** in JSW VIII/2, hereinafter referred to as **A<sup>+</sup>**), differ in some respects from the score published in JSW VIII/2.

### Op. 1 No. 2 Nu så kommer julen

<u>Bar</u>	<u>Part</u>	<u>Remark</u>
25	Pf. lh.	It is possible that a ♭ was intended at 2/4 (pitch/pitches possibly either <i>g</i> or <i>d-g</i> )

### Op. 17 No. 4 Vilse

#### Description

**A<sup>+</sup>** Autograph fair copy, Sibelius Museum, Turku

1 bifolio. Title page (p. [1]), pages with music not paginated (pp. [2–4]). Paper mark B.&H. Nr. 1.C. on the title page. Music and song text (in Swedish and German) in blue ink, Sibelius's instruction for the publisher on p. [4] (see below) in lead pencil.

Title page, top-right corner, signature: *Ida Ekman*. In the middle (in the hand of Ida Ekman?): *Sibelius. | Vilse. | (Manuscript)*. At the bottom, in pencil (a publisher's marking): *2463*.

p. [1], top, in the middle: *"Vilse". "Verirrt" | K. A. Tavastierma. [sic] | Deutsch von F. Tilgmann*. On the right, signature: *Jean Sibelius*.

p. [4], at the bottom-right corner, in lead pencil: *Bitte! d. schwedische ä und ö durchwegs ä und ö zu drücken. (ä bleibt ä)*.

All the revisions and additions are in Sibelius's hand unless indicated otherwise. Remarks that would also have consequences for the notation or song text in JSW VIII/2 are marked with an asterisk in the "Bar" column.

<u>Bar</u>	<u>Part</u>	<u>Remark</u>
10	Voce	<b>A<sup>+</sup></b> : originally <i>f#<sup>1</sup></i> at 2/4; later crossed out and changed to the present reading.
16–18	Pf.	<b>A<sup>+</sup></b> : in rh the slur from 2/8 in b. 16 continues to the end of b. 19, and in lh to 4/8 in b. 17.
18	Pf.	<b>A<sup>+</sup></b> : $\rightrightarrows$ ends before 4/4.
	Pf. lh	<b>A<sup>+</sup></b> : slur from 2/4 to 3/4 (instead of 4/4).
18–19, 26–27	Pf.	<b>A<sup>+</sup></b> : single bar line.

26	Pf.	A <sup>+</sup> : the slurs begin at 2/8.
28–30	Pf.	A <sup>+</sup> : in rh the slur from 2/8 in b. 28 continues to 1/8 in b. 30, and in lh to the end of b. 29 (probably Sibelius's inaccuracy).

### Op. 36 No. 4 Säv, säv, susa

<u>Bar</u>	<u>Part</u>	<u>Remark</u>
31	Pf.	The first two sextuplet markings should be omitted.

### Op. 37 No. 4 Var det en dröm?

#### Description

A<sup>+</sup> Autograph fair copy, Sibelius Museum, Turku

2 nested bifolios. Unbound. No title page, pages with music paginated [1, 2], 3–5, [6], 7. Paper mark B.&H. Nr. 1.C. on p. [6]. Music and Swedish song text written in blue ink, German translation in lead pencil in Aino Sibelius's hand. Performance marking in lead pencil in Ida Ekman's hand (?).

p. 1, top-left corner, dedication: *Till Fru Ida Ekman* [To Mrs. ida Ekman]; (in the middle:) "*Var det en dröm?*" | (*J. J. Wecksell*).; (on the right, in pencil in Aino Sibelius's hand:) *Var es ein Traum?* | *Deutsch von F. Tilgmann*. On the right, signature: *Jean Sibelius*.

All the revisions and additions are in Sibelius's hand unless indicated otherwise. Remarks that would also have consequences for the notation or song text in JSW VIII/2 are marked with an asterisk in the "Bar" column.

<u>Bar</u>	<u>Part</u>	<u>Remark</u>
2	Pf.	A <sup>+</sup> : $\rightrightarrows$ begins at 2/4 (at the fourth triplet note).
4	Voce	A <sup>+</sup> : original notation (illegible) at 3–6/4 scraped off.
7–8	Voce Pf.	A <sup>+</sup> : one bar containing notation for Pf. only crossed out;
		music as in b. 10, but without $\leftrightsquigarrow$ , slurs or pedal marks.
9	Pf.	A <sup>+</sup> : $\leftrightsquigarrow$ continues to the end of the bar.
9, 11, 13, etc.	Voce	A <sup>+</sup> : Sibelius originally notated the duplets as $\text{♪ ♪}$ but later changed the note values to the present ones.
10	Pf.	A <sup>+</sup> : $\leftrightsquigarrow$ at 2–5/4.
15*, 35*	Pf.	A <sup>+</sup> : <i>forte</i> instead of <i><b>f</b></i> ; $\leftrightsquigarrow$ ends at 4/4 (first sixteenth-note).
16*	Voce Pf.	A <sup>+</sup> : <i><b>p</b></i> at the last duplet note; in Pf. <i><b>p</b></i> added at 5/4 (by Karl Ekman?).
20, 22	Pf. lh	A <sup>+</sup> : vertical lines pencilled (by Karl Ekman?) above the staff to align the sixteenth-notes with the duplets in Voce.
21	Voce	A <sup>+</sup> : originally <i>b'</i> (?) at the third duplet note; later scraped off and changed to the present reading.
24–25	Pf.	A <sup>+</sup> : $\leftrightsquigarrow$ continues to 4/4 in b. 25.

25	Voce	A <sup>+</sup> : originally <i>a'</i> at the last duplet note; later scraped off and changed to the present reading.
26, 27	Voce	A <sup>+</sup> : duplet notes originally <i>a'–g#'-f#'-e'</i> , and 1/2 in b. 27 <i>f#'</i> ; later scraped off and changed to the present reading.
31*	Pf.	A <sup>+</sup> : <i>poco forte</i> instead of <i>poco f.</i>
36	Voce	A <sup>+</sup> : <i>v</i> marked (by Ida Ekman?) before the second duplet, probably as a breath sign.

## Op. 37 No. 5 Flickan kom ifrån sin älsklings möte

### Description

A<sup>+</sup> Autograph fair copy, Sibelius Museum, Turku

1 bifolio, two separate folios (originally 2 nested bifolios?). Unbound. Title page, pages with music, pp. [3–7], unnumbered. Paper mark *B. & H. Nr. 5.C* on the title page and p. [5]. Music written in black ink, all pedal markings in red ink. Revisions in lead pencil and red ink. Song text in Swedish and German in black ink in Aino Sibelius's hand. Performance markings (underlinings in the German song text) in blue pencil in Ida Ekman's hand (?); performance markings in lead pencil in Pf. part in Karl Ekman's hand (?).

Title page, middle (in Ida Ekman's hand): *Flickan kom ifrån sin älsklings möte* | *af* | *Jean Sibelius* | (*Manuscript.*). At the bottom, in pencil (date, meaning unknown): *8/XI-52*; (on the right, in pencil:) *37 – 1901*.

p. 1 (at the top, in Aino Sibelius's hand): "*Flickan kom ifrån sin älsklings möte.*" | "*Mädchen kam vom Stelldichein.*" | (*J. L. Runeberg.*). On the right: *Jean Sibelius*.

All the revisions and additions are in Sibelius's hand unless indicated otherwise. Remarks that would also have consequences for the notation or song text in JSW VIII/2 are marked with an asterisk in the "Bar" column.

<u>Bar</u>	<u>Part</u>	<u>Remark</u>
1	Pf.	A <sup>+</sup> : Moderato written in red ink; originally <i>mf</i> , in red ink; later crossed out in pencil, replaced with <i>Poco fort[e]</i> , and still later with <i>f</i> (each revision in pencil).
3	Pf.	A <sup>+</sup> : <i>f</i> added in pencil; $\rhd$ added in pencil and reinforced in red ink, at 1–5/8.
4	Pf.	A <sup>+</sup> : <i>mf p</i> at 1/2; no <i>dim.</i> ; in lh misplaced <i>f</i> , notes (third) as in the present reading, scraped off.
5	Pf.	A <sup>+</sup> : <i>f</i> and $\rhd$ (1–5/8) added in pencil.
7	Pf.	A <sup>+</sup> : <i>meno f</i> written in pencil and reinforced in red ink; $\rhd$ added in pencil at 2–6/8 (by Karl Ekman?).
8	Pf.	A <sup>+</sup> : $\rhd$ (ca. 4–7/8) written in pencil and reinforced in red ink.
9, 21	Voce	A <sup>+</sup> : originally pitches at 2/8 and 3/8 as in b. 7; later scraped off and changed to the present reading.

	Pf.	A <sup>+</sup> : <b>p</b> added in pencil at 3/4 on the Pf. rh staff (probably by Karl Ekman).
10	Pf.	A <sup>+</sup> : < (ca. 4–8/8) written in pencil and reinforced in red ink.
11, 23	Pf.	A <sup>+</sup> : <b>mp</b> written in pencil and reinforced in red ink.
12, 24	Pf.	A <sup>+</sup> : < (2–4/4) written in pencil and reinforced in red ink; at 4/4 <b>f</b> written in pencil.
12–13	Pf.	A <sup>+</sup> : originally a slur from 4/4 in b. 12 to 2/8 in b. 13; later scraped off.
13*	Pf. lh	A <sup>+</sup> : <b>f</b> <b>p</b> at the first half of the bar originally <i>Bb</i> ; later scraped of and changed to <i>eb</i> ; the revision should be included in JSW (cf. b. 25).
13*, 25*	Pf. lh	A <sup>+</sup> : slur at 6–8/8 ( <i>f</i> – <i>eb</i> ); this reading should be included in JSW.
14, 26	Pf.	A <sup>+</sup> : > written in pencil and reinforced in red ink.
15	Pf.	A <sup>+</sup> : slur added in red ink; <b>f</b> written in pencil; > (1–6/8) written in pencil and reinforced in red ink.
16	Pf.	A <sup>+</sup> : slur added in red ink.
17	Pf.	A <sup>+</sup> : slur added in red ink; <b>mf</b> crossed out and replaced with <b>f</b> in pencil; > (2–5/8) added in pencil and reinforced in red ink.
18	Pf.	A <sup>+</sup> : no <i>dim</i> .
19	Pf.	A <sup>+</sup> : <i>meno</i> <b>f</b> written in pencil and reinforced in red ink; < added in pencil at 3–7/8 ca. (by Karl Ekman?).
20, 22, 44, 46	Pf.	A <sup>+</sup> : < (3–7/8) written in pencil and reinforced in red ink.
26	Pf.	A <sup>+</sup> : <b>∩</b> after the last <b>♪</b> , clearly before the bar line (and the cancelling accidentals).
26–27, 38–39	Voce Pf.	A <sup>+</sup> : single bar line.
27	Voce	A <sup>+</sup> : pitch at 3/8 <i>fz'</i> and at 5/8 <i>a'</i> .
	Pf.	A <sup>+</sup> : <b>p</b> written in pencil and reinforced in red ink.
28	Voce	A <sup>+</sup> : original reading (illegible, but possibly <b>♪</b> <i>e'</i> ) at 4/4 crossed out and scraped off.
29–30	Voce	A <sup>+</sup> : originally an octave higher from 4/4 in b. 29 to 1/4 in b. 30; later scraped off and changed to the present reading.
	Pf.	A <sup>+</sup> : a pencil line (“slur”) indicating l. h. drawn in pencil from 1/16 to 6/16 (probably by Karl Ekman); < (ca. 3–6/8) written in pencil and reinforced in red ink.
31	Pf.	A <sup>+</sup> : originally <i>poco a poco cresc. ed allegro</i> in pencil; later

		replaced with <i>poco a poco cresc. e sollecitato</i> (instead of <i>sollicitato</i> ) in red ink; <b>p</b> added at the beginning of the bar in pencil (probably by Karl Ekman); in l. h. 4/4 annotated <i>dis</i> [ <i>D</i> #, sic] in pencil (probably by Karl Ekman).
32, 34	Pf.	<b>A</b> <sup>+</sup> : the octaves at 6–8/8 vice versa (lh–rh–lh–rh, etc.).
33	Pf. lh	<b>A</b> <sup>+</sup> : 1/4 annotated <i>gis</i> [ <i>G</i> #] in pencil (probably by Karl Ekman).
35	Pf.	<b>A</b> <sup>+</sup> : 2/4 originally misplaced (?) at 3/8 ca.; later crossed out.
36	Voce	<b>A</b> <sup>+</sup> : 2/4 originally <i>e</i> <sup>2</sup> or <i>g</i> <sup>#2</sup> ; later scraped off and changed to the present reading.
	Pf.	<b>A</b> <sup>+</sup> : 2/4 and 4/4 originally as in b. 35; later scraped off, and <i>e</i> as well as <i>e</i> <sup>1</sup> changed to the present reading.
37	Pf.	<b>A</b> <sup>+</sup> : at 2/4 and 4/4 originally <i>e</i> and <i>e</i> <sup>1</sup> instead of <i>d</i> # and <i>d</i> # <sup>1</sup> ; later scraped off and changed to the present reading; *s added before each of the <i>f</i> *s in pencil (by Karl Ekman?).
38	Voce	<b>A</b> <sup>+</sup> : durations originally ♩. ♩; later changed to the present reading (♩ at 4/4 crossed out).
	Pf.	<b>A</b> <sup>+</sup> : <i>largamente</i> and <b><i>ff</i></b> written in pencil and reinforced in red ink.
39	Pf.	<b>A</b> <sup>+</sup> : <i>a tempo</i> and <b><i>f</i></b> written in pencil and reinforced in red ink.
40, 42	Pf.	<b>A</b> <sup>+</sup> : <b><i>f</i></b> at 7/8 written in pencil; in b. 40 flag at 8/8 in rh added in pencil.
42	Voce	<b>A</b> <sup>+</sup> : ♮ (marcato sign) added in blue pencil at 1/4 (by Ida Ekman?).
43	Pf.	<b>A</b> <sup>+</sup> : <i>meno</i> <b><i>f</i></b> written in pencil and reinforced in red ink.
44*	Pf. rh	JSW: the topmost ♩ at 2/8 should be <i>ab</i> <sup>1</sup> .
47	Pf.	<b>A</b> <sup>+</sup> : <b>p</b> added at 1/4 in pencil (probably by Karl Ekman).
48	Pf.	<b>A</b> <sup>+</sup> : ≪ (2–7/8) written in pencil and reinforced in red ink.
49*	Pf.	<b>A</b> <sup>+</sup> : ≫ (6–8/8) added in pencil and reinforced in red ink; slur at 6–8/8 ( <i>e</i> – <i>d</i> #); this reading should be included in JSW; <i>sostenuto</i> added at 2/8 in pencil (probably by Karl Ekman).
50	Pf.	<b>A</b> <sup>+</sup> : ∞ added at the last ♩ in pencil (by Karl Ekman?).

Text

Bar

6, 18, 29

Remark

A<sup>+</sup>: dash after *händer*., *läppar*., and *kinder*.

**Op. 38 No. 3 I natten**

Bar

65

Part

Pf. rh

Remark

The pitch at 3/8 should be *f* (as in b. 29).