



JEAN

SIBELIUS

PROMOTIONAL COPY

SCÈNE DE BALLET

for orchestra

SCORE



FENNICA GEHRMAN

FENNICA GEHRMAN OY, HELSINKI



JEAN SIBELIUS

Scène de ballet

Sibelius's metamorphosis into first and foremost an orchestral composer was as successful as it was unexpected. There had been nothing to indicate that this young violinist, author during the 1880's of some fifty student works in chamber music genres, was destined to be the "man of the orchestra" that he subsequently became. He had hardly even heard much in the way of orchestral music before a period spent in Berlin and Vienna 1889-91, but in the latter city, under the guidance of Karl Goldmark – though limited to a few consultations – he became acquainted with the mysteries of orchestral writing. Performances by Viennese orchestras of Beethoven, Bruckner and Wagner were first-class and probably had a inestimable effect on extending in leaps and bounds the young composer's knowledge of the orchestra. Nevertheless one cannot but wonder that Sibelius, at this early stage and in his first ever orchestral compositions, the Overture in E major and *Scène de ballet*, manoeuvres in the orchestral environment with such fluency and confidence.

While in Vienna it was Sibelius's confessed intention to write a new kind of symphony (sic!), whose movements – following on from the overture – were to be "only episodes, though independent and 'abgeschlossene'". Nothing came of these plans (unless something of the material or moods found their way into *Kullervo* perhaps) but Sibelius did finish a *Scène de ballet* in addition to the overture. Its première in Helsinki under Robert Kajanus, 28.4.1891, caused much consternation. It was surely no wonder that Sibelius, in Vienna of all places, should have chosen to use a waltz rhythm. He had heard Josef Strauss the younger conducting his giddy music and, like Tchaikovsky, Sibelius retained his enthusiasm for the waltz throughout his composing career. His music for *The Tempest* still includes a fine elegy to Juno in waltz time. What is peculiar about the the *Scène de ballet* is rather the remote character of the waltz, already anticipating the serious undercurrents of his *Valse triste*, in the minor key and with a preference for lower strings and winds. This is certainly no 'society waltz', but rather a moral tale – perhaps a story of contrition after an evening of unbridled enjoyment. In a letter to his former teacher Martin Wegelius, Sibelius writes: "It is based on a sad experience... I have never cried as much as I did when I wrote that piece." At the end of a fair copy of the score there is a weighty comment: "O vanitas! Vanitatum vanitas!"

Sibelius has not recorded this story for posterity in a dark and sombre way but rather in refined style, using a large orchestra with remarkable fluency and colour: in addition to oboe and cor anglais solos he makes use of, amongst other things, triangle and castanets. In this regard it is possible that Berlioz' *Symphonie fantastique* (movts. 2 and 5) acted a kind of model. The use of an *idée fixe* (F sharp-G sharp-B-E flat) suggests that this may be the case, and an indirect reference can be found from the words "Eine Walpurgisnacht auf dem Brocken im Harz" which appear in a copy of the flute part. In spite of some moments of light relief, the work is overtaken by a bacchanalian – one might even say demonic – atmosphere. Sibelius shows signs already in this early piece of being a genius of orchestration: that "painter of moods" who was later to create symphonic poems and incidental music of great import.

Väinö Murtomäki
English translation by Andrew Bentley

Strumenti dell'orchestra

2 Flauti (il 2o anche flauto piccolo)

1 Oboe

1 Corno inglese

1 Clarinetto in A

1 Clarinetto basso in B

2 Fagotti

4 Corni in F

2 Trombe in C

2 Tromboni

1 Tuba

Percussioni:

Triangolo

Castagnette

Piatto colla bacchetta

Archi

PROMOTIONAL COPY



FENNICA GEHRMAN OY, HELSINKI

Scène de ballet

Jean Sibelius

Allegro moderato

1
Flauto 1
Flauto 2 anche Piccolo
Oboe
Como inglese
Clarinetto in A
Clarinetto basso in B
Fagotto 1
Fagotto 2
1., 2.
3., 4.
2 Trombe in C
2 Tromboni
Tuba
Triangolo
Castagnette
Piatto colla bacchetta

f *p* *espressivo* *mf* *f* *p* *f* *p* *f* *p* *f* *p*

PROMOTIONAL COPY

Allegro moderato

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

pizz. *mp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp* *pizz.* *mp*

10

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

A

f *3* *3* *3*

f *3* *3* *3*

f *dim.* *3*

f *3* *3* *3* *dim.*

f

f *3*

f

pp

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

PROMOTIONAL COPY

27

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2

Cor. 3.4

Tr.

Trb.

Tuba

Trlo

Cast.

Pto

Vi. I

Vi. II

Vle

Vc.

Cb.

espressivo

mf

1^o espressivo

mf

arco

segue

mf

cresc.

PROMOTIONAL COPY

D

54

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

p

cresc.

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

pp

cresc.

pp

cresc.

pp

cresc.

Trio

Cast.

Ptto

PROMOTIONAL COPY

VI. I

VI. II

Vle

Vc.

Cb.

ppp

pp

cresc.

cresc.

pizz.

p

63

Fl. 1
mf

Fl. 2
mf

Ob.
mf

C. ingl.

Cl.
mf

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.
mf

Cor. 3., 4.
mf

Tr.

Trb.
mf

Tuba

Trlo

Cast.
mf

Ptto
mf

PROMOTIONAL COPY

VI. I
pizz.

VI. II
pizz.

Vle
f *mf*

Vc.
f *mf*

Cb.
f *mf*

E

72

Fl. 1 *espressivo*

Fl. 2 *mp espressivo*

Fg. 1 *mp*

Cor. 1., 2. *pp*

Cor. 3., 4. *pp*

Trb. *pp*

Cast.

Vi. I *arco pp*

Vi. II *arco pp*

Vle. *pizz.*

Vc. *pizz.*

Cb.

77

Fl. 1

Fl. 2

Fg. 1

Cor. 1., 2.

Cor. 3., 4.

Trb. *I'* *II'*

Vi. I *sempre pp*

Vi. II *sempre pp*

PROMOTIONAL COPY

85

Fl. 1

Fl. 2

Ob.

C. ingl. *espressivo*
p

Cl.

Cl. b. *pp*

Fg. 1 *pp*

Fg. 2 *ppp* *sempre ppp*

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

Vi. I *pp*

Vi. II *pp*

Vle *arco* *pp* *sempre pp*

Vc. *arco* *pp* *sempre pp*

Cb. *pizz.* *pp* *sempre pp*

PROMOTIONAL COPY

89

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

PROMOTIONAL COPY

93 **G**

Fl. 1
Fl. 2
Ob.
C. ingl.
Cl.
Cl. b.
Fg. 1
Fg. 2
Cor. 1.,2.
Cor. 3.,4.
Tr.
Trb.
Tuba
Trlo
Cast.
Ptto
VI. I
VI. II
Vle
Vc.
Cb.

mf
mf
pp
pp
ppp
ppp

PROMOTIONAL COPY

97

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

sempre pp

sempre pp

Trlo.

Cast.

Ptto.

Vi. I

Vi. II

Vle

Vc.

Cb.

sempre ppp

sempre ppp

sempre ppp

sempre ppp

sempre ppp

PROMOTIONAL COPY

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

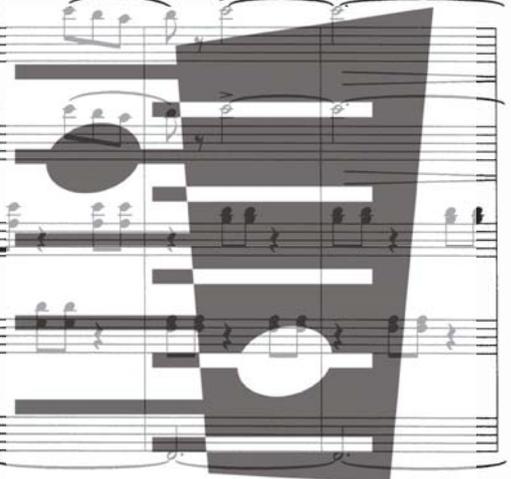
VI. II

Vie

Vc.

Cb.

PROMOTIONAL COPY



113 **I**

Fl. 1
Fl. 2
Ob.
C. ingl.
Cl.
Cl. b.
Fg. 1
Fg. 2
Cor. 1., 2.
Cor. 3., 4.
Tr.
Trb.
Tuba
Trio
Cast.
Ptto
Vl. I
Vl. II
Vle
Vc.
Cb.

K

120

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

ff

mf

pizz.

8va

PROMOTIONAL COPY

rit.

L

128

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

cantabile

mf

mf

mf

mf

mf

mp

mp

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

(8va)

rit.

dim.

dim.

dim.

dim.

dim.

dim.

arco

PROMOTIONAL COPY



M

145

FL. 1

FL. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

Vi. I

Vi. II

Vle

Vc.

Cb.

f

dim.

mf

mp

arco

f

PROMOTIONAL COPY

171 **O**

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

C. ingl.

Cl. *p*

Cl. b.

Fg. 1 *p*

Fg. 2 *p*

Cor. 1,2. *p*

Cor. 3,4. *p*

Tr.

Trb.

Tuba

Trlo

Cast. *pp*

Ptto *pp*

VI. I *cantabile*

VI. II *p*

Vlc *mf*
pizz.

Vc. *p*
pizz.

Cb. *p*

PROMOTIONAL COPY

179

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

P

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

mf

mf

p

pp

Trlo

Cast.

Ptto

Vi. I

Vi. II

Vle

Vc.

Cb.

arco

pp

PROMOTIONAL COPY



187

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1. 2.

Cor. 3. 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

mf

mf

mf

f

mf

f

I'

II'

I'

à 2

I'

mp

mp

p

mp

p

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

cresc.

arco

p

cresc.

PROMOTIONAL COPY

194

Q

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

Trlo

Cast.

Pto

VI. I

VI. II

Vle

Vc.

Cb.

f *ff* *mp* *p* *pp* *ppizz.*

PROMOTIONAL COPY

201

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

p

p

mf

p

p

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

pp

pp

Trlo.

Cast.

Ptto

p

PROMOTIONAL COPY

Vi. I

Vi. II

Vle

Vc.

Cb.

pp

pp

pp

R

209

8va

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Muta in Piccolo

p

6

Piccolo

mp

mf

Cor. 1.2

Cor. 3.4

Tr.

Trb.

Tuba

mf

dolce

p

I'

II'

Trlo

Cast.

Ptto

p

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

mf

arco

mf

arco

mf

PROMOTIONAL COPY



224

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY



T

229

Fl. 1
 Picc.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fg. 1
 Fg. 2

Cor. 1.2
 Cor. 3.4
 Tr.
 Trb.
 Tuba

Trlo
 Cast.
 Pto

PROMOTIONAL COPY

VI. I
 VI. II
 Vle
 Vc.
 Cb.

234

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

mf

p

a 2

3

3

3

3

239

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Pto

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

ff

U

a 2

f

PROMOTIONAL COPY

251

Fl. 1

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fig. 1

Fig. 2

Cor. 1.2

Cor. 3.4

Tr.

Trb.

Tuba

Trio

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

255

Fl. 1

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fig. 1

Fig. 2

Cor. 1.2

Cor. 3.4

Tr.

Trb.

Tuba

Trlo

Cast.

Pto

Vi. I

Vi. II

Vlc.

Vc.

Cb.

259

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1,2.

Cor. 3,4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

V

tr

s

p

263

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1..2

Cor. 3..4

Tr.

Trb.

Tuba

Trío

Cást.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

tr

PROMOTIONAL COPY

267

Fl. 1

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fig. 1

Fig. 2

Cor. 1..2.

Cor. 3..4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vlc

Vc.

Cb.

PROMOTIONAL COPY

271

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

PROMOTIONAL COPY

Vi. I

Vi. II

Vle

Vc.

Cb.

283

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

X

à 2

ff

PROMOTIONAL COPY

296

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fig. 1

Fig. 2

Cor. 1,2

Cor. 3,4

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

Molto vivace

303

Fl. 1
Picc.
Ob.
C. ingl.
Cl.
Cl. b.
Fg. 1
Fg. 2
Cor. 1., 2.
Cor. 3., 4.
Tr.
Trb.
Tuba
Trio
Cast.
Pto

Molto vivace

VI. I
div. in 3
VI. II
div. in 2
Vle
Vc.
Cb.

310

Trlo

Cast.

poco a poco cresc.

poco a poco cresc.

VI. I

mf

317

Trlo

Cast.

VI. I

VI. II

f

f

324

Trlo

Cast.

VI. I

VI. II

cresc.

cresc.

cresc.

cresc.

cresc.

Z

331

Trlo

Cast.

VI. I

VI. II

Vle

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

f

337

Trlo

Cast.

VI. I

VI. II

Vle

cresc.

365

Fl. 1
Fl. 2
Ob.
C. ingl.
Cl.
Cl. b.
Fg. 1
Fg. 2
Cor. 1., 2.
Cor. 3., 4.
Tr.
Trb.
Tuba
Trlo.
Cast.
Ptto.
VI. I
VI. II
Vcl.
Vc.
Cb.

mf
mf
mf
mf
mf
mf
mf
mf
p
p
p
pp
pp
pp
pp

I'
II'

PROMOTIONAL COPY

379

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

p

pp

pp

pp

pp

pp

pizz.

I'

III'

II'

PROMOTIONAL COPY

386

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fig. 1

Fig. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

mf

f

pp

p

pizz.

393

C. ingl. *mf*

Cl. b. *mf*

Cast.

Vle. *mf*

Vc. *mf*

Cb. *mp*

5.

401

Fl. 1 *mp*

Fl. 2 *mp*

Fg. 1 *mp*

Fg. 2 *p*

Cor. 1,2 *pp*

Cor. 3,4 *pp*

Cast.

VI. I *pp* arco

VI. II *pp* arco

Vle. *pizz.*

Vc. *pizz.*

Cb.

PROMOTIONAL COPY

405

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

Vi. I

Vi. II

Vle

Vc.

Cb.

dim.

dim.

dim.

dim.

sempre ppp

sempre ppp

PROMOTIONAL COPY

409

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1,2

Cor. 3,4

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

f

pp

mp

PROMOTIONAL COPY

6.

413

Fl. 1

Fl. 2

Ob.

C. ingl. *espress.*
p

Cl.

Cl. b. *pp*

VI. I

VI. II

Vle. *arco*
pp

Vc. *arco*
pp

Cb. *pizz.*
pp

417

C. ingl. *cresc.*

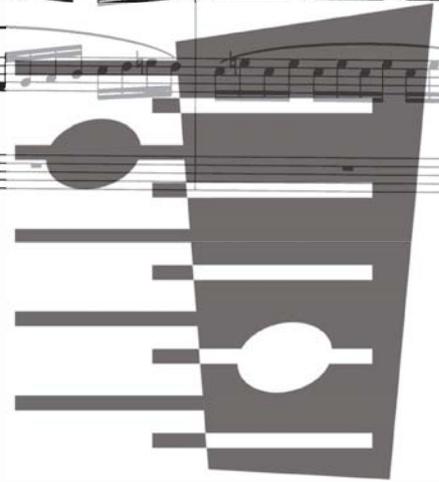
Cl. b. *cresc.*

Vle.

Vc.

Cb.

PROMOTIONAL COPY



Fl. 1

Fl. 2

Ob. *espress.*
mf

C. ingl. *mf*

Cl. *mf*

Cl. b.

Fg. 1

Fg. 2 *pp*

Cor. 1.,2. *pp*

Cor. 3.,4. *pp*

Tr.

Trb.

Tuba

Trlo

Cast. *ppp*

Ptto

VI. I *ppp*

VI. II *ppp*

Vle *ppp*

Vc. *ppp*

Cb.

PROMOTIONAL COPY

429

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2

Cor. 3.4

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

pp

PROMOTIONAL COPY

Presto

433

Fl. 1

Fl. 2

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1., 2.

Cor. 3., 4.

Tr.

Trb.

Tuba

Trlo.

Cast.

Pto.

Muta in Piccolo

PROMOTIONAL COPY

VI. I

VI. II

Vle

Vc.

Cb.

arco

Presto

441

Fl. I

Picc.

Ob.

C. ingl.

Cl.

Cl. b.

Fg. 1

Fg. 2

Cor. 1.2.

Cor. 3.4.

Tr.

Trb.

Tuba

Trlo

Cast.

Ptto

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

ff

457 (8^{va})-----

Fl. 1
Picc.
Ob.
C. ingl.
Cl.
Cl. b.
Fg. 1
Fg. 2

molto espress.
fz dim.

Cor. 1., 2.
Cor. 3., 4.
Tr.
Trb.
Tuba

Trlo.
Cast.
Ptto

pp

VI. I
VI. II
Vle
Vc.
Cb.

ff
pp
ten.

8^{va}

Scène de ballet

Editorial comments

This edition of score is based on Sibelius's own manuscript (Helsinki University Library Cat. No. 0418) as well as fair copy made by Ernst Röllig (Finnish Music Information Centre Cat. No. 9948). The ending of the latter is different from that of Sibelius's manuscript, but obviously approved by the composer. Most of the copyist's errors occurring in ER's fair copy are left uncommented in cases when the composer's manuscript is correct.

The transpositions of some wind instruments have been changed reflect modern orchestral practice: *Clarinetto basso in A* has been transposed to *in B*, *Trombe in D* to *in C*, *Corni in D* to *in F*. The following additions and corrections have been made with respect to both manuscripts:

Bar nos.

- 28 The indication *espressivo* in C. ingl. has been applied also to Cor. 1.
- 29; 35 The accent added to Cor. 1. as found also in C. ingl. in the composer's manuscript.
- 39-42 C. ingl. repeats here the same phrase as Ob. previously (bb. 13-15), transposed an octave lower, but the G sharp (*in F*) at the end of the phrase after the ascending fourth does not fit the prevailing harmony of the G sharp minor chord. The G sharp has been replaced by an A sharp. Another alternative might be D sharp.
- 40 Ties added to Cor. 1.,2. to correspond with the rest of the brass section.
- 45 An accent has been added to the first note in Cor. 3.,4. Cf. other brass instruments in the same bar.
- 46 Sharp added to F in Cor.1. (D sharp for Cor. 1 *in F*).
- 47 The duration of the first note in Fig. 2 was a crotchet in the manuscript. It has been changed to a quaver. Cf. Fig. 1 in the same bar.
- 47 The indication *appassionato*, attached to Vle. in the manuscript, has been applied also to Vc.
- 62 Staccato has been added to woodwinds as in bb. 56-60.
- 73 *mp* added to Fl. 1, Fl. 2 and Fig. 1.
- 73 "arco" added to Vl. I and Vl. II to cancel previous "pizzicato".
- 75 *pp* added to Trb. 2.
- 85 *p* added to C. ingl.
- 85 "arco" added to Vle and Vc. to cancel previous "pizzicato".
- 103 An accent has been added to Cl. as found in Ob. in the same place.
- 103-104 Tie added to Cor. 3 . Cf. Cor. 1 in the same bar and Cor. 3 in a similar place in bb. 431-432. The duration of the note in Cor. 1 in b. 104 was unclear in the manuscript. The dotted minim has been left as appears in Cor. 2.-4.
- 123 *ff* added to Piatto.
- 135 *mf* added to C. ingl., Cl. and Cl. b.
- 147 "arco" added to Vc. and Cb. to cancel previous "pizzicato".
- 148 An accent has been added to Cor. 3. Cf. woodwinds in the same place.
- 159 The dynamic indication *f* in Vle has been replaced by *mf*. Cf. Vl. II, which plays the same accompaniment figure.
- 171-209 The staccato (spiccato) articulation in Vl. II and Vle, marked in manuscript only in b. 172 has been applied to all eight notes in this section (bb. 171-209).
- 172 *p* added to Vle.
- 174 In ER's fair copy the Vl. II part in this bar contained exactly the same music as the following bar (175), drawn in afterwards using a different pencil. It has been ignored since the composer's manuscript contains no music here.
- 183 *pp* added to Cast.
- 188 There was an empty bar in Fig. 2. It has been filled on the basis of the harmonic progression in Ob.1.- Cl. 1.- Fig. 2.

PROMOTIONAL COPY

- 189 "arco" added to Cb. to cancel previous "pizzicato".
- 195 *ff* added to Trlo.
- 197-198 Slurs added to C. ingl., Cl. b., Cor. 1., 2. and Tr. Cf. the other wind instruments.
- 207 The accent in Cor. 1., 2. has been applied also to Cor. 3., 4.
- 210 "arco" added to Vc. and Cb. to cancel previous "pizzicato".
- 211 *p* added to both Trumpets.
- 213 *mf* added to Cl. b.
- 214; 220 These bars had *sva* indications in Fl. 1 in ER's fair copy. They have been removed since there is "loco" in Sibelius's manuscript.
- 215 *mp* added to C. ingl.
- 231-232 The ties in the woodwinds are missing in Sibelius's manuscript. They appear however in ER fair copy and have been left in order to be consistent with bb. 228-229.
- 239-240 Ties were missing in both Cl. and Fg. parts in Sibelius's manuscript. They have been restored according to ER's fair copy in order to be consistent with Fl., Ob. and C. ingl.
- 249-260 The accents in Cor. 1., 2 were only in bb. 254-256 in manuscript. They are added also to the corresponding notes in bb. 249-253 and 257-260 to render the articulation consistent in this section.
- 257 Sharp added to the grace note in Vl. II.
- 258-259 Accent added to the first note in Fg. in a similar way to bb. 249-257.
- 260 The second note (F) in Tr. has been changed to F sharp. (I.e. for Trumpet *in C*, G has been changed to G sharp).
- 262 The pitch of the last note in Cor. 2 was unclear in the composer's manuscript: either G or A. It has been treated as G in ER's fair copy and has been changed to G in this edition (F sharp for Cor. *in F*).
- 267 The slur added to Fg. 1 and Fg. 2. Cf. Fl. 1.
- 270 Sharp has been removed from D in Cor. 3., 4 (*in D*). (I.e for Horns *in F*, the B sharp has been changed to B).
- 272 The second octave F in Tr. has been changed to F sharp. (I.e for Trumpet *in C*, G has been changed to G sharp).
- 276 *ff* added to the whole string section.
- 282 *ff* and accents added to both Trumpets.
- 283 The sharp on the second note (E) of Trb. 1 in ER's fair copy is clearly a copyist's error. There is no accidental on this note in the composer's manuscript.
- 283 Accents added to Cor. 1., 2 as found in Tr.
- 284 Dot added to the second note in Vl. I.
- 284 Accents added to Cl.b., Fg., and Tuba. Cf. Cb. in the same bar.
- 287 The lower note in the first interval in Vl. II was an A in ER's fair copy. This is clearly a copyist's error. There is an F double-sharp in the composer's manuscript.
- 288 Sharp has been removed from the second note (G) in Cor. 1., 2 (*in D*). (I.e. for Horns *in F*, E sharp has been changed to E.
- 288-289 Tie added to both Fg. Cf. Cl. b.
- 289-290 Tie added to Tuba. Cf. Cl. b., Fg. and Tr.
- 290 The first note in Cor. 3.,4 was an unclear B (*in D*) in the manuscript. It has been mistakenly treated as C in ER's fair copy.
- 290 Accents added to Cor.
- 292-300 All the accents in woodwinds have been applied also to the brass section and strings where they were inconsistent in the manuscript.
- 341 The last note (B flat) in the third subdivision of Vl. I has been changed to D following the same melodic pattern found in bb. 335-342.
- 365 *mf* added to Fg.
- 370-371 Tie added to Fg. Cf. Cor. 2. which plays in unison with Fg.
- 383 *p* added to C. ingl.
- 384-390 Staccato added to Fl., Ob. and Cl. to correspond with a similar passage in bb. 56-62.

PROMOTIONAL COPY

- 392 Duration has been altered from minim to crotchet in Ob. Cf. Fl. and Cl. in the same bar and in a similar place in Ob. in b. 64.
- 401 *mp* added to Fl. 1, Fl. 2 and Fg. 1.
- 401 "arco" added to Vl. I and Vl. II to cancel previous "pizzicato".
- 403 Natural added to G in Vl. II.
- 413 *p* added to C. ingl.
- 413 "arco" added to Vle and Vc. to cancel previous "pizzicato".
- 413 *pp* added to Cb.
- 421 *ppp* added to Cast.
- 421-422 There is a tie between two Gs in these bars in Cl. though it is missing at a similar place in bb. 93-94. These two places have been allowed to differ as they do in the composer's manuscript.
- 425-426 Tie was missing in Cor. 1., 2. It has been restored in order to correspond with a similar place in bb. 97-98.
- 429-432 The ties and slurs in the French horns in these and corresponding bars 101-104 have been allowed to differ as they do in the composer's manuscript.
- 433 "arco" added to Cb. to cancel previous "pizzicato".
- 455 *ff* added to Trlo.

PROMOTIONAL COPY



FENNICA GEHRMAN OY, HELSINKI