

# JEAN

# SIBELIUS

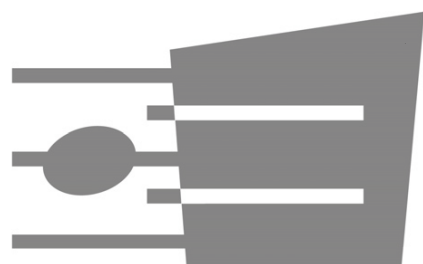
OVERTURE IN E MAJOR

for orchestra

1891

**PROMOTIONAL COPY**

SCORE



FENNICA GEHRMAN

FENNICA GEHRMAN OY, HELSINKI

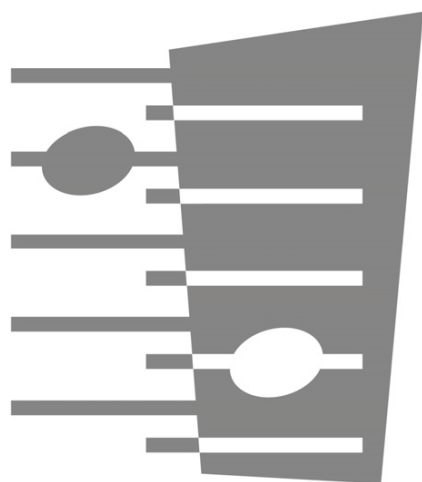
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**FENNICA GEHRMAN OY, HELSINKI**

# JEAN SIBELIUS

## Overture in E major

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 (Sibelius's original title was Overture) and *Scène de Ballet*, manoeuvres in the orchestral environment with such fluency and confidence.

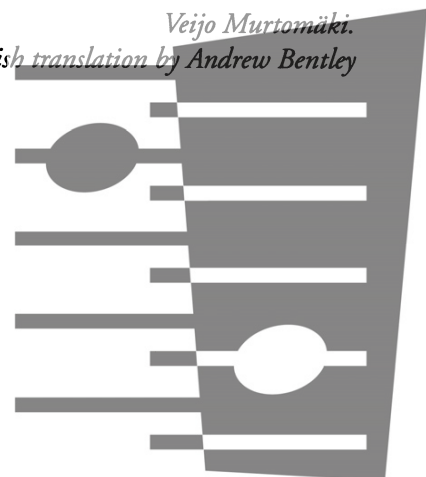
The first signs of the still germinating E major overture date from December 1890. Early the following year (10.2.1891) Sibelius writes to his beloved Aino: "I intend to work in a new form, some kind of suite or actually a symphony. It begins with an overture which immediately establishes the mood... The overture is already in my head: waftily spring-like and full of love. The second theme is You yourself, tender and feminine but also passionate." Goldmark criticised the overture for being "too far-fetched"; he wanted to hear more depth of meaning in the themes, though he thought that the second theme was a good one. When Kajanus and his orchestra premiered the work in Helsinki 23.4.1891, members of the professional musical community cabled the composer – according to Kajanus's own account – with the words, "The overture resounded marvellously. You are a man of rare talent." And so the way was paved to Sibelius becoming an orchestral composer.

The Overture in E major is not originally Sibelian in style throughout. Bruckner and Wagner loom large in the background, especially with regard to its sonata form and the handling of the orchestra. On the other hand there is much in the piece which was to become essential Sibelius, and there are hints at *Kullervo* and *Lemminkäinen*, in other words plainly in the direction of symphonic working. The rhythm and melody of the main theme lends it a typical Finnish "sleigh-ride" atmosphere and is the probable reason for the work's subtitle, "A wolf hunt in Siberia", which appears on some of the parts and may originate with Sibelius himself. More characteristic however is the runesong-like second subject in the Aeolian minor which is in stark contrast with the generally boisterous tone of the work and lends it dark, melancholy undertones; it has the almost fatalistic shades of *Kullervo*, yet to be written. The overture also sees Sibelius using a theme with a falling fifth to achieve thematic synthesis, itself a pointer to nothing less than the Third Symphony.

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*Veijo Murtomäki.*

*English translation by Andrew Bentley*



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## Strumenti dell'orchestra

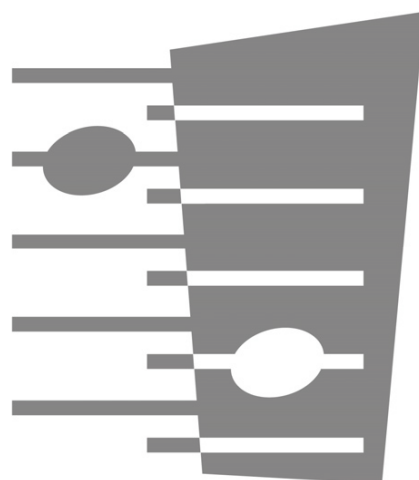
2 Flauti  
2 Oboi  
2 Clarinetti in A  
2 Fagotti

4 Corni in F  
2 Trombe in C  
2 Tromboni  
1 Tuba

Percussioni:  
Timpani  
Piatti  
Triangolo

Archi

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18

8va

1.1

1.2

1.1

1.2

1.1

1.2

1.1

1.2

*f*

*f*

*f* *crescendo*

*f* *crescendo*

2.2

or.

4.

Tr.

rb.

iba.

*mf*

*mf* *crescendo*

*mf*

*mf*

*mf*

np.

rc.

*tr*

*crescendo*

1. I

1. II

7le

c.

2b.

*mf* *crescendo*

*mf* *crescendo*

*mf* *crescendo*

div. *mf* *f* *crescendo*

*mf* *crescendo*

*mf* *crescendo*

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22 **A**

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *f* *pp*

Ob. 2 *f* *pp*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Fg. 1 *f* *mf*

Fg. 2 *f* *mf*

1., 2. Cor. *f*

3., 4. Cor. *f* *mp*

Tr. *f*

Trb. *f*

Tuba *f*

Timp. *f* *pp*

Perc.

Vl. I *f* *p*

Vl. II *f* *p*

Vle. *f* *p*

Vc. *f*

Cb. *f* *p*

This musical score page covers measures 26 through 48. It features a variety of instruments: Violins I and II (1.I, 1.II), Viola (Vle), Violoncello (Vc.), Contrabasso (Cb.), Flute (Fl.), Clarinet (Cl.), Trumpet (Tr.), Trombone (Tb.), and Bassoon (Bsa). The score includes dynamic markings such as *f*, *p*, *mf*, *pp*, and *ppp*, and a *unis.* (unison) instruction for the cello. The music is in a key with three sharps and a 2/4 time signature. A large watermark "PROMOTIONAL COPY" is overlaid on the right side of the score.

30

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

1.2  
Cor. *mf*

3.4. *mf*

Tr.

Trb. *pp*

Tuba *pp*

Timp.

Perc.

VI. I

VI. II *pizz.* *p*

Vle. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

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38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vle.

Vc.

Cb.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*mf*

*mf*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*pizz.*

*p*

*pizz.*

*p*

*f*

PROMOTIONAL COPY



42

1 *pp*

2 *pp*

1 *pp*

2 *pp*

1 *pp*

2 *pp*

1 *p*

2 *p*

1 *r*

2 *p*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

9 *pp*

10 *pp*

11 *pp*

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

Triangolo

VI. I

VI. II

Vle

Vc.

Cb.

*p*

*cantabile*

*p*

*pizz.*

*arco*

*div.*

*p*

*Triangolo*

*p*

*pizz.*

*p*

*pizz.*

*p*

*arco*

*div.*

*p*

*arco*

*p*

PROMOTIONAL COPY



**B**

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vie

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*tr*

*arco*

*ff*

*arco*

*ff*

*arco*

*ff*

*ff*

*ff*

*ff*

*ff*

**PROMOTIONAL COPY**

54

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.  
Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*mp*  
pizz.

*p*

*dolce*

unis.

*cantabile*

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58

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2. Cor. *f*

3.4.

Tr.

Trb. *p*

Tuba *p*

Timp.

Perc.

Vi. I

Vi. II

Vle.

Vc.

Cb. arco

62

Fl. 1 *f* *mp* *ff*

Fl. 2 *f* *mp* *ff*

Ob. 1 *f* *mp* *ff*

Ob. 2 *f* *mp* *ff*

Cl. 1 *f* *mp* *ff*

Cl. 2 *f* *mp* *ff*

Fg. 1 *f* *mp* *ff*

Fg. 2 *f* *mp* *ff*

1.2. Cor. *mf* *mf*

3.4. *p* *mf*

Tr. *mf*

Trb. *p* *mf*

Tuba *p* *mf*

Timp. *p* *tr* *mf*

Perc. *p*

Vi. I *f* *p* *ff*

Vi. II *mp* *ff*

Vle. *mp* *ff*

Vc. *div.* *mp* *ff*

Cb. *mp* *ff*

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67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vle.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*f*

*unis.*

*a 2*

**PROMOTIONAL COPY**

C

72

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

1., 2. *ff* *a 2*

Cor. 3., 4. *ff*

Tr. *ff* *a 2*

Trb. *ff* *a 2*

Tuba *ff*

Timp. *ff*

Perc.

Vi. I *ff*

Vi. II *ff*

Vle. *ff* 12

Vc. *ff* *div.*

Cb. *ff*

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76

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vle

Vc.

Cb.

*mp* *crescendo*

*mp* *crescendo*

*mp* *crescendo*

*p* *crescendo*

*p* *crescendo*

*p* *crescendo*

*p* *crescendo*

*mf* *à 2*

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80

Fl. 1 *ff* *dolce* *mp*

Fl. 2 *ff* *dolce* *mp*

Ob. 1 *ff* *dolce* *mp*

Ob. 2 *ff* *dolce* *mp*

Cl. 1 *ff* *dolce* *mp*

Cl. 2 *ff* *dolce* *mp*

Fg. 1 *ff* *p* *dolce*

Fg. 2 *ff* *p*

1., 2. Cor. *ff* *à 2*

3., 4. Cor. *ff* *à 2*

Tr. *ff* *à 2*

Trb. *f* *à 2*

Tuba *f*

Timp. *ff*

Perc. *f* *mf*

Vi. I *ff* *p*

Vi. II *ff* *p*

Vie. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*



85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vie

Vc.

Cb.

*pizz.*

*p*

*un. pizz.*

*p*

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D

Fl. 1 *crescendo*

Fl. 2 *crescendo*

Ob. 1 *crescendo*

Ob. 2 *crescendo*

Cl. 1 *ff* 3

Cl. 2 *ff* 3

Fg. 1 *ff* 3

Fg. 2 *ff* 3

1.2. Cor. *f* II' *ff* à 2

3.4. *mf* III'

Tr. *f* à 2

Trb. *f*

Tuba *f*

Timp.

Perc.

Vi. I *arco* *ff* 3

Vi. II *arco* *ff* 3

Vle. *arco* *ff* 3

Vc. *div.* *arco* *ff* 3

Cb. *arco* *ff* 3

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Musical score for orchestra and strings, measures 94-97. The score is in A major (two sharps) and 3/4 time. It features a woodwind section (Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones, Tubas), a percussion section (Timpani, Percussion), and a string section (Violins I & II, Viola, Violoncello, Contrabass). The woodwinds play a melodic line with slurs and accents, while the strings play a rhythmic accompaniment of eighth notes. The percussion section is silent. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also markings for *à 2* (two parts) and *3<sup>ra</sup>* (third part). The score is divided into four measures, with the first measure starting at measure 94. A large watermark "PROMOTIONAL COPY" is overlaid on the right side of the score.

(8<sup>va</sup>)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Fg. 2

*p*

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

*p*

ten.

ten.

Vi. I  
Vi. II  
Vle  
Vc.  
Cb.

*p*

*p*

*p*

unis.

*p*

*p*

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Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Fg. 2

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

Timp.  
Perc.

Vi. I  
Vi. II  
Vle  
Vc.  
Cb.

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111

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2

Cor.

3.4

Tr.

Tbn.

Tuba

mp.

erc.

v. I

v. II

Vle

Vc.

Db.

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116

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

1.2. Cor. *f*

3.4. *f*

Tr. *mf*

Trb. *f*

Tuba *f*

Timp.

Perc. *f* Piatti *f*

Vl. I *ff*

Vl. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *f*

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120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2

Cor.

3.4

Tr.

à 2

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

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**E**

124 (8va)-, mf

Fl. 1 (8va)-, mf

Fl. 2 (8va)-, mf

Ob. 1 mf poco crescendo

Ob. 2 mf poco crescendo

Cl. 1 mf poco crescendo

Cl. 2 mf poco crescendo

Fg. 1 mf poco crescendo

Fg. 2 mf poco crescendo

1., 2. Cor. mf

3., 4. Cor. mf

Tr. mf

Trb. mf

Tuba mf

Timp. mf tr

Perc.

Vl. I mf poco crescendo

Vl. II mf poco crescendo

Vle mf poco crescendo

Vc. mf poco crescendo

Cb. mf poco crescendo

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128

Fl. 1 *mf* *poco crescendo* *f*

Fl. 2 *mf* *poco crescendo* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Fg. 1 *fz pp*

Fg. 2 *fz pp*

1.2. Cor. *mf* *poco crescendo* *fz pp* II'

3.4. *mf* *poco crescendo* *fz pp*

Tr. *fz*

Trb. *mf* *poco crescendo* *fz*

Tuba *mf* *poco crescendo* *fz*

Timp.

Perc.

8va

VI. I *f*

VI. II *f*

Vie *f*

Vc. *f*

Cb. *f*



PROMOTIONAL COPY

132

Fl. 1 *pp* *sempre pp*

Fl. 2 *pp* *sempre pp*

Ob. 1 *pp* *sempre pp*

Ob. 2 *pp* *sempre pp*

Cl. 1 *pp* *sempre pp*

Cl. 2 *pp* *sempre pp*

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I *ppp* *sempre pp*

Vi. II *ppp* *sempre pp*

Vle *cantabile* *pp*

Vc. *pp*

Cb. *pizz.* *pp*

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138

Fl. 1 *crescendo*

Fl. 2 *crescendo*

Ob. 1 *crescendo*

Ob. 2 *crescendo*

Cl. 1 *crescendo*

Cl. 2 *crescendo*

Fg. 1 *pp* *crescendo* *mf*

Fg. 2 *pp* *crescendo* *mf*

1., 2. *pp*

Cor. 3., 4. *p* *III'*

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I *p* *crescendo* *fz*

Vi. II *p* *crescendo* *mf*

Vle. *crescendo* *mf*

Vc. *crescendo* *mf*

Cb. *crescendo* *arco* *mf*

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143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

*mf*

*mf*

*pp*

*p*

div.

II'

I'

II'

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148 **F**

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Fg. 1 *p* *pp*

Fg. 2 *p* *pp*

1.2. Cor. *p*

3.4. *pp*

Tr.

Trb. *p*

Tuba *p*

Timp.

Perc.

Vl. I *p* *mf*

Vl. II *p* *mf*

Vle. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

152

Fl. 1 *mp* 8<sup>va</sup>

Fl. 2 *mp* 8<sup>va</sup>

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Fg. 1 *mp*

Fg. 2 *mp*

1.2. Cor. *p* III'

3.4. *p* IV'

Tr.

Trb.

Tuba

Timp.

Perc. *p* Triangolo

VI. I *pp*

VI. II *pp*

Vle. *pp*

Vc. *pp* unis.

Cb.

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156

Fl. 1 *pp* *mf*

Fl. 2 *pp*

Ob. 1 *pp* *mf*

Ob. 2 *pp* *mf*

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mf*

Bs. 1 *pp* *mf*

Bs. 2 *pp* *mf*

Cor. 1, 2 *pp*

Cor. 3, 4 *pp* *mf* *à 2*

Tr. *pp*

Trb. *pp*

Tuba

Imp.

Perc. Triangolo *p*

Vi. I *mf*

Vi. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *pizz.* *p* *mf* *arco* *mf*

PROMOTIONAL COPY

160

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2. Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vie

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*p*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*pizz.*

*arco sul G cantabile*

*p*

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*arco cantabile*

*p*

*p*

*pp*

PROMOTIONAL COPY

164

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb. I' II' I' II'

Tuba

Imp.

Perc.

Vi. I

Vi. II

Vle.

Vc.

Cb.

168

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb. I

Trb. II

Tuba

Timp.

Perc.

VI. I

VI. II

Vle.

Vc.

Cb.

*sfz*

*arco cantabile*

*sul G*

*p*

*arco cantabile*

*p*

*sfz*

172 **G**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

1.2 *mf*

Cor. *mf*  
à 2

3.4 *mf*

Tr.

Trb.

Tuba

Timp. *pp*

Perc.

VI. I

VI. II *mf*

Vie *mf*

Vc.

Cb.

175

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2

Cor.

3.4

Tr.

Trb.

Tuba

Timp.

Perc.

Vl. I

Vl. II

Vle.

Vc.

Cb.

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*mp*

*sfz poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

PROMOTIONAL COPY

Musical score for woodwinds and strings (flutes, oboes, bassoons, clarinets, violins, violas, cellos, double basses). Dynamics include *mf*, *poco cresc.*, and *f*. Features triplets and slurs.

Musical score for brass instruments (trumpets, trombones) and vocalists (soprano, alto, tenor, bass). Dynamics include *mp* and *mf*.

Musical score for piano and other instruments. Dynamics include *mp*.

Musical score for string instruments (violins, violas, cellos, double basses). Dynamics include *poco cresc.* and *f*. Features triplets and slurs.

PROMOTIONAL COPY







184

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

188

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Tbn.

Tuba

Timp.

Perc.

Triangolo

Vl. I

Vl. II

Vle

Vc.

Cb.

192

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Fg. 2  
1., 2.  
Cor.  
3., 4.  
Tr.  
Tbn.  
Tuba  
Imp.  
Perc.  
VI. I  
VI. II  
Vle.  
Vcl.  
Cb.

*crescendo molto*

PROMOTIONAL COPY

195

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

8<sup>va</sup>-----

Vl. I

Vl. II

Vle

Vc.

Cb.

PROMOTIONAL COPY



198 **H**

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

1.2. *ff*

Cor. *ff*

3.4. *ff*

Tr. *ff*

Trb. *ff*

Tuba *ff*

Timp. *f*

Perc.

VI. I *ff* (8<sup>va</sup>)----- loco

VI. II *ff*

Vle. *ff*

Vc. *ff* div.

Cb. *ff*

**PROMOTIONAL COPY**

The image shows a page of a musical score for a symphony orchestra, starting at measure 201. The score is divided into two systems. The first system includes parts for Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), Clarinets (Cl. 1 and 2), Bassoons (Fg. 1 and 2), Cor Anglais (Cor. 1 and 2), Trumpets (Tr.), Trombones (Trb.), and Tuba. The second system includes Violins I and II (Vi. I and II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

Measure numbers 201 and 8va are indicated at the top of the page. The score contains various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*), and articulation marks (e.g., accents, slurs). A large, semi-transparent watermark with the text "PROMOTIONAL COPY" is overlaid on the right side of the page.

204 (8<sup>va</sup>)--- 8<sup>va</sup>-----

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Fg. 2

This section of the score covers the woodwind instruments. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, and Bassoon 1 and 2. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). The woodwinds play a melodic line with some rests in the first measure, followed by a rhythmic pattern of eighth notes in the second measure, and a phrase of quarter notes in the third measure.

1.2.  
Cor.  
3.4.  
Tr.  
Trb.  
Tuba

This section covers the brass instruments. It includes parts for Cor Anglais (1.2.), Trumpets (3.4.), Trombones (Tr.), and Tuba. The Cor Anglais and Trumpets play a rhythmic pattern of eighth notes. The Trombones and Tuba play a sustained chord. The key signature is three sharps. A dynamic marking of *ff* is present under the trumpet part.

Timp.  
Perc.

This section covers the percussion instruments. It includes parts for Timpani (Timp.) and Percussion (Perc.). The Timpani part features a rhythmic pattern of eighth notes. The Percussion part is mostly silent, with a trill-like flourish in the third measure.

8<sup>va</sup>-----

Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

This section covers the string instruments. It includes parts for Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The strings play a melodic line with some rests in the first measure, followed by a rhythmic pattern of eighth notes in the second measure, and a phrase of quarter notes in the third measure. A dynamic marking of *mp* is present under the violin parts.

PROMOTIONAL COPY





210 (8va)

1.1

1.2

b.1

b.2

1.1

1.2

ig.1

ig.2

*f*

1.2

Cor.

3.4

Tr.

Trb.

Tuba

*diminuendo*

*f*

Imp.

Perc.

Vi. I

Vi. II

Vie.

Vc.

Cb.

*f*

213

8<sup>va</sup>

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle.

Vc. unis.

Cb.

217

Fl. 1  
*diminuendo*

Fl. 2  
*diminuendo*

Ob. 1  
*diminuendo*

Ob. 2  
*diminuendo*

Cl. 1  
*diminuendo*

Cl. 2  
*diminuendo*

Fg. 1  
*diminuendo*

Fg. 2  
*diminuendo*

1.2.  
Cor.  
*p* *à 2*

3.4.

Tr.

Trb.

Tuba

Timp.  
*tr*

Perc.

VI. I  
*diminuendo*

VI. II  
*diminuendo*

Vle.  
*diminuendo*

Vc.  
*diminuendo* *p*

Cb.  
*diminuendo*

**PROMOTIONAL COPY**

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes:** Fl. 1 and Fl. 2, both starting with a *mf* dynamic.
- Oboes:** Ob. 1 and Ob. 2, both starting with a *mf* dynamic.
- Clarinets:** Cl. 1 and Cl. 2, playing a melodic line with *mf* dynamics.
- Bassoons:** Fg. 1 and Fg. 2, both starting with a *mf* dynamic.
- Cor Anglais:** 1.2. and 3.4., with the 1.2. part starting at *mf*.
- Trumpets:** Tr. and Trb., with the Trb. part starting at *mf*.
- Tuba:** Tuba, with a *mf* dynamic.
- Timpani:** Timp., with a *mf* dynamic.
- Percussion:** Perc., with a *mf* dynamic and a *Triangolo* marking.
- String Section:** VI. I, VI. II, Vle, Vc., and Cb., with various dynamics and articulations.

**PROMOTIONAL COPY**



223

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fig. 1 *mf*

Fig. 2 *mf*

1., 2. Cor. *mf*

3., 4. Cor. *mf*

Tr.

Trb. *p* à 2

Tuba

imp.

perc.

Vi. I

Vi. II

Vcl. *mf*

Cb. *mf*

The image shows a page of a musical score, page 57, with the measure number 223 at the top left. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fig. 1, Fig. 2, 1., 2. Cor., 3., 4. Cor., Tr., Trb., Tuba, imp., perc., Vi. I, Vi. II, Vcl., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *mf* (mezzo-forte) is used for many of the woodwind and string parts, while *p* (piano) is used for the trombone part. There are also markings for *à 2* (two players). A large, semi-transparent watermark reading "PROMOTIONAL COPY" is overlaid on the right side of the page, along with a stylized logo.

K

226

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Fg. 2  
1.2.  
Cor.  
3.4.  
Tr.  
Tbn.  
Tuba  
Timp.  
Perc.  
Vi. I  
Vi. II  
Vle  
Vc.  
Cb.

PROMOTIONAL COPY

229

The score is for measures 229, 230, and 231. It is written in G major (one sharp) and 3/4 time. The orchestration includes strings (Violins I & II, Violas, Cellos, Double Basses), woodwinds (Flutes 1 & 2, Clarinets in Bb and D, Bassoon, Contrabassoon), brasses (Trumpets in C, Trombones in Bb and Eb, Tubas in Bb and Eb), percussion (Mandolin, Percussion), and a Chamber Ensemble (Flute, Clarinet in Bb, Trumpet in C, Trombone in Bb, Tuba in Eb). Dynamics range from *pp* to *mf*. Performance markings include *cantabile* and *pizz.*. A watermark 'PROMOTIONAL COPY' is overlaid on the score.

Violins I, Violins II, Violas, Cellos, Double Basses, Flutes I & II, Clarinets, Bassoon, Contrabassoon, Trumpets, Trombones, Tubas, Mandolin, Percussion, Chamber Ensemble (Flute, Clarinet, Trumpet, Trombone, Tuba). Dynamics: *pp*, *p*, *mf*. Performance markings: *cantabile*, *pizz.*

232

Fl. 1

Fl. 2 *cantabile*  
*mf*

Ob. 1 *cantabile*  
*mf*

Ob. 2 *cantabile*  
*mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

1., 2. Cor.

3., 4. Cor.

Tr.

Trb. *p*

Tuba *p*

Timp.

Perc.

Vi. I

Vi. II

Vle.

Vc. *arco*

Cb. *arco*

PROMOTIONAL COPY



235

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *f* *f*

Cl. 2 *f* *f*

Fg. 1 *f* *f*

Fg. 2 *f* *f*

1.,2. Cor. *mf* *a 2*

3.,4. Cor. *mf* *a 2*

Tr.

Trb. *p*

Tuba *p*

Timp. *tr* *mf*

Perc. Triangolo *mf*

Vi. I *f*

Vi. II *f* *mf*

Vle. *f* *mf*

Vc. *div.* *f* *mf*

Cb. *f* *mf*

PROMOTIONAL COPY

239

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

1.2. Cor. *f*

3.4. Cor. *f*

Tr. *mf*

Trb. *p*

Tuba *p*

Timp. *mf*

Perc. *mf* Triangolo

VI. I *f*

VI. II *f*

Vie. *f* unis.

Vc. *f*

Cb. *f*

241

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1. 2.

Cor.

3. 4.

Tr.

Trb.

Tuba

Imp.

Perc.

VI. I

VI. II

Vle.

Vc.

Cb.

*p*

*p*

*tr*

*a 2*

*a 2*

243

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

247 **L** *8va*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp dolce*

Fg. 1 *mf dolce*

Fg. 2 *mf*

1., 2. *mf* *II' dolce*

Cor. 3., 4. *p* *I' dolce*

Tr.

Trb. *pp*

Tuba *pp*

Timp.

Perc.

Vi. I *dolcissimo*

Vi. II *dolcissimo*

Vie. *dolcissimo*

Vc. *cantabile*

Cb. *dolcissimo* *pp*

**PROMOTIONAL COPY**

249

(8<sup>va</sup>)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2

Cor.

3.4

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vle

Vc.

Cb.

*un poco cresc.*

*un poco cresc.*

*un poco cresc.*

*mp*

*un poco cresc.*

**PROMOTIONAL COPY**

251 (8va)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1,2 à 2

Cor.

3,4

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

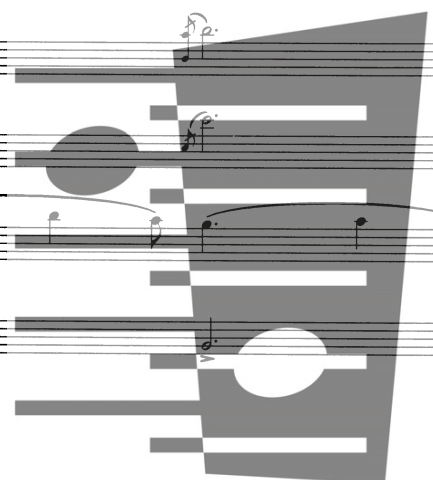
Vi. II

Vie

Vc.

Cb.

PROMOTIONAL COPY



253 (8<sup>va</sup>)

Fl. 1 *diminuendo*

Fl. 2 *diminuendo*

Ob. 1 *diminuendo*

Ob. 2 *diminuendo*

Cl. 1 *diminuendo*

Cl. 2 *diminuendo*

Fg. 1 *diminuendo*

Fg. 2 *diminuendo*

1.2. Cor. *diminuendo*

3.4. *diminuendo*

Tr. *diminuendo*

Trb. *diminuendo*

Tuba *diminuendo*

Timp.

Perc.

Vi. I *diminuendo*

Vi. II *diminuendo*

Vle. *diminuendo*

Vc. *diminuendo*

Cb. *diminuendo*



255  
(8<sup>va</sup>)

Fl. 1  
*p*

Fl. 2  
(8<sup>va</sup>)  
*p*

Ob. 1  
*p*

Ob. 2  
*p*

Cl. 1  
*p*

Cl. 2  
*p*

g. 1  
*p*

g. 2  
*p*

1.2.  
Cor.  
*p*

3.4.  
*p*

Tr.  
*p*

Trb.  
*p*

uba  
*p*

mp.

erc.

7.I  
*p*

7.II  
*p*

Vie  
*p*

Vc.  
*p*

Cb.  
*p*

*poco a poco diminuendo*

*pizz.*

*pp*

259

Fl. 1 *pp* poco a poco diminuendo

Fl. 2 *pp* poco a poco diminuendo

Ob. 1 *pp* poco a poco diminuendo

Ob. 2 *pp* poco a poco diminuendo

Cl. 1 *pp* poco a poco diminuendo

Cl. 2 *pp* poco a poco diminuendo *mf*

Fg. 1 poco a poco diminuendo

Fg. 2 poco a poco diminuendo

1., 2. Cor. *pp* *f dolce*

3., 4. Cor.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I *pp* (8va)

VI. II *pp*

Vle. *pp*

Vc. *pp*

Cb. arco *pp*

**PROMOTIONAL COPY**

Molto vivace

267

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bg. 1

Bg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

uba

mp.

erc.

tr.

ppp

Molto vivace

Vi. I

Vi. II

Vle

Vc.

Cb.

mp

mp

mp arco

mp

cresc.

cresc.

273

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vl. I

Vl. II

Vle

Vc.

Cb.

*f*

*mf*

*poco*

*a*

*poco*

*f*

*f*

*f*

*poco*

*a*

*poco*

*poco*

*a*

*poco*

PROMOTIONAL COPY



277

Fl. 1

Fl. 2

ob. 1

ob. 2

Cl. 1

Cl. 2

g. 1

g. 2

1., 2.  
Cor.

3., 4.

Tr.

Trb.

uba

mp.

erc.

Vi. I

Vi. II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

281

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

1,2

Cor. *p*

3,4

Tr.

Trb.

Tuba

Timp.

Perc.

Vl. I *mf*

Vl. II *mf*

Vle. *mf*

Vc. *mf*

Cb. *mf*

285

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

g. 1

g. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

tuba

mp.

erc.

I. I

I. II

Vle

Vc.

Cb.

*crescendo*

*crescendo*

*crescendo*

*crescendo*

*crescendo*

*crescendo*

**PROMOTIONAL COPY**

289 **M**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Fg. 1 *f*

Fg. 2 *f*

1.2. Cor. *a 2*

3.4. *mf*

Tr.

Trb. *p*

Tuba

Timp.

Perc.

Vi. I *f*

Vi. II *f*

Vle. *f*

Vc. *f*

Cb. *f*



293

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Fg. 2

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

Timp.  
Perc.

Vi. I  
Vi. II  
Vle  
Vc.  
Cb.

PROMOTIONAL COPY

301

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

*ff*

**PROMOTIONAL COPY**

N

305

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Fg. 1  
Fg. 2

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

Vi. I  
Vi. II  
Vie  
Vc.  
Cb.

PROMOTIONAL COPY

309

Fl. 1  
*crescendo*

Fl. 2  
*crescendo*

Ob. 1  
*crescendo*

Ob. 2  
*crescendo*

Cl. 1  
*crescendo*

Cl. 2  
*crescendo*

Fg. 1  
*crescendo*

Fg. 2  
*crescendo*

1., 2.  
Cor.  
*mf* *crescendo*

3., 4.  
*mf* *crescendo*

Tr.  
*mf*

Trb.  
*crescendo*  
a 2

Tuba  
*crescendo*

Timp.  
*crescendo*

Perc.

VI. I  
*crescendo*

VI. II  
*crescendo*

Vle.  
*crescendo*

Vc.  
*crescendo*  
unis.

Cb.  
*crescendo*



317

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

Piaatti *mf*

Triangolo *p*

VI. I

VI. II

Vie

Vc.

Cb.

PROMOTIONAL COPY

321

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vie

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*p*

*p*

*f*

*mf*

*tr*

*8va*

**PROMOTIONAL COPY**



325

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Ob. 1 *sempre ff*

Ob. 2 *sempre ff*

Cl. 1 *sempre ff*

Cl. 2 *sempre ff*

Fg. 1 *sempre ff*

Fg. 2 *sempre ff*

1.2. Cor. *sempre ff*

3.4. *sempre ff*

Tr. *sempre ff*

Tbn. *sempre ff*

Tuba *sempre ff*

a 2

Timp.

Perc. *ff*

Triangolo

(8<sup>va</sup>) - loco

VI. I *sempre ff*

VI. II *sempre ff*

Vle. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

PROMOTIONAL COPY

329

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

Vi. I

Vi. II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

333

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1.2.

Cor.

3.4.

Tr.

Trb.

Tuba

Timp.

Perc.

VI. I

VI. II

Vle

Vc.

Cb.

*8va*

*ff*

Piatti

*f*

*fz*

*fz*

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337

8<sup>va</sup>

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

1., 2.

Cor.

3., 4.

Tr.

Trb.

Tuba

Timp.

Perc.

8<sup>va</sup>

Vi. I

Vi. II

Vle.

Vc.

Cb.

341

Fl. 1 *fz*

Fl. 2 *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Cl. 1 *fz*

Cl. 2 *fz*

Fg. 1 *fz*

Fg. 2 *fz*

1.2. *fz*

Cor. *fz*

3.4. *fz*

Tr. *fz*

Trb. *fz* *à 2*

Tuba *fz*

Timp. *fz*

Perc. *fz*

8va

Vl. I *fz*

Vl. II *fz*

Vie. *fz*

Vc. *fz*

Cb. *fz*

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345  
(8va)-----

Fl. 1 *fz*  
(8va)

Fl. 2 *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Cl. 1 *fz*

Cl. 2 *fz*

Fg. 1 *fz*

Fg. 2 *fz*

1., 2.  
Cor. *fz*

3., 4.  
Cor. *fz*

Tr. *fz*

Trb. *fz*

Tuba *fz*

Timp. *fz*

Perc. *fz*

Vi. I *loco ff fz*

Vi. II *ff fz*

Vle. *fz*

Vc. *fz*

Cb. *fz*

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## Overture in E major

### Editorial Comments

The present edition of the score follows the composer's manuscript (Helsinki University Library Cat. No. 0415). Some articulations and dynamic markings taken from the fair copy by Lauri Nissinen (Finnish Music Information Centre Cat. No. 9954), reconstructed from the parts in 1943, have been incorporated. The upper line of French horns (Cor. 1., 2.), originally *in E*, has been transposed to be *in F*. All the copyist's errors occurring in Nissinen's fair copy have been left uncommented in those cases where the composer's manuscript is correct. The following additions and corrections have been made with respect to the composer's manuscript:

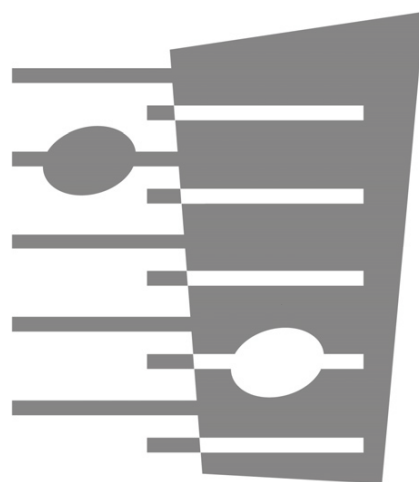
#### Bar nos.

- 19-21 The slurs above this figure in the woodwinds (crotchet tied to the first note of the following four semiquavers) were not consistent in the composer's manuscript. In most cases they are missing, which is unlikely to be a mistake since the slurs over the same figure in the strings have been carefully marked. There are slurs marked in (a different) pencil at the first occurrence of the figure (bb. 19-21). These have been ignored. In this edition all the slurs attached to this figure have been left as in the composer's manuscript, the only exception being b. 280, where they have been added in order to be consistent with the corresponding passage in b. 274.
- 37 Accent added to Cb. Cf. Vc.
- 69 Natural added to D in Vc.
- 77 Slur added to Cl.
- 77-78 Slurs added to Ob. 2
- 84 Dynamic markings added to woodwinds.
- 94 *f* added to Ob. Cf. Fl.
- 95 *f* added to Cor. 1.
- 95 Vl. II in MS had an A. It has been replaced by F sharp to render it consistent with bb. 93 and 97.
- 104 Slurs added to Vl. I. Cf. the previous bar.
- 129 Flat added to B in Fig. 2. Cf. Ob. 2 in the same bar.
- 130 Accent added to Tr. Cf. Trb. and Tuba.
- 149 Slurs added to Cl.
- 153; 157 Enharmonic changes in Cl. 1: E natural replaced by F flat, D sharp → E flat, C double-sharp → D. In Cl. 2: C sharp → D flat, B sharp → C. The A sharp (which should have been A double-sharp) in Cl. 2 has been replaced by B.
- 159 Accent added to Vl. II, Vle and Vc. Cf. Vl. I.
- 160 Enharmonic changes in Vle: G sharp replaced by A flat, A sharp → B flat, B sharp → C.
- 161 Accent added to Vle and Vc. Cf. Vl. I and Vl. II.
- 163 A natural is attached to the second note D in Cl. 1 in LN's fair copy, while none is to be found in Sibelius's MS. The natural has been removed since Fig. 1 has B flat in the same bar. The flat has been restored to correspond with the previous bar. The only exception to be found in Sibelius's MS where the semitone step figuration C-D flat in the clarinets changes to a whole tone C - D natural is in b. 167, where there is a B natural in Vl. I and Vc.
- 168 *p* and "arco" added to Vl. II and Vle.
- 169 The first note in Trb. 2 in the MS was D, which is hardly compatible with the C sharp in Fig. 2. It has been replaced by E. Cf. bb. 163 and 165. Another possibility might be A. Cf. b. 167.
- 172 *mf* added to Fig. and Cor.

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- 172-178 The number of woodwinds employed in this bar is unclear. Originally all woodwind pairs were notated on the same staff, but neither *à 2* nor *I°* is indicated in the MS. The clarinet part in b. 170 has *à 2*, and the bassoons have *à 2* in b. 170, though it is not clear how long this is meant to apply. Several interpretations are possible which will keep the balance between the two polyphonic lines (VI. II and VIe). In this edition all the woodwinds play *à 2*. This alternative has been chosen in the score and parts so as to allow the performers any possible choice. The final decision is left to the conductor's discretion.
- 192-193 Accent added to Trb.
- 202 Tie added between the two Fs in Trb. 2. Cf. b. 204.
- 212 *f* added to Cb.
- 214 *p* added to Cor. 3., 4.
- 218 *dim.* added to Timp.
- 221 *mf* added to Fg. 2 and Cor. 1., 2.
- 225 In the MS the F on the third beat of the Vc. had a natural. This conflicts with the E-F sharp figuration in the flutes and bassoons and has been removed.
- 231 In the MS the D on the last beat of VI. I had a natural. It has been replaced with a sharp in order to be consistent with a similar passage in B minor in b. 53.
- 236 Accent added to VI. I
- 239-243 The E flat in Fl. 1 has been replaced by its enharmonic equivalent, D sharp.
- 239-243 Slurs added to Ob. and Cl.
- 248 "dolce" added to Cor. 1. Cf. Cor. 2 in the previous bar.
- 264 *pp* added to Cor. 1
- 277 The fifth Aflat-E flat in Cor. 3., 4. has been changed enharmonically to G sharp-D sharp for the sake of convenience in reading the score.
- 282 Enharmonic changes made to the first and fourth beat of Fl. 2 and Ob. 2:  
F double-sharp replaced by G natural, E double-sharp → F sharp.
- 283 F double-sharp in Fl. 2 and Ob. 2 has been changed enharmonically to G natural.
- 314 Slurs added to all woodwinds.
- 319; 321 *mf* added to Piatti.
- 320 *p* added to Trlo.
- 333 The abbreviated way of notating the Timp. has been treated as a semiquaver rhythm (not a tremolo) as played by the other instruments.

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