

Addenda and Corrigenda

JSW V/1 Works for Piano (Volume 1)

August 2017.

Six Impromptus Op. 5

Addition to the Critical Commentary (pp. 186–187):

After the publication of JSW V/1, the autograph manuscript of Op. 5 Nos. 5–6 surfaced in 2012 from the collection of the Eda Kuhn Loeb Music Library (Harvard College Library). Although the manuscript, hereinafter referred to as **A⁺**, represents a version that was not published in the final Op. 5 – a combination of Nos. 5 and 6 (known from the version for string orchestra) – it would have been a very significant source in the JSW edition, particularly for No. 5. **A⁺** did not serve as the engraver's copy (source **A*** in JSW V/1) for the first edition.

No. 6 in **A⁺** differs considerably from the published version. The key is B major (E major in the published version), and the piano texture and many details in the slurs and dynamics were revised before the first edition was published. Therefore, the version of No. 6 in **A⁺** is not valid as a primary source for the composition, and will be included as a facsimile in a later *Varia* volume in JSW. However, one detail should be mentioned: the autograph manuscript features repetition marks in bb. 30 and 60, thus indicating a repetition of bb. 30–60 rather than of the whole Impromptu (as the repetition marks in b. 60 in the published version seem to imply).

Description

Primary source

A⁺ Autograph manuscript, Eda Kuhn Loeb Music Library, Merritt Mus. 806.4.423.5 2 bifolios (fols. 1–4), one loose folio (fol. 5). Unbound. No title page, folios with music paginated [1], 2–9; fol. 5v blank. Paper mark *B. & H. Nr. 1. A* on pp. 4, 6, and 8. In black ink.

p. [1], at the top-left corner (archive signum): *Mus. 806.4.423.5 | Merritt Mus.* In the middle: *Impromptu*. On the right, signature: *Jean Sibelius*.

Op. 5 No. 2 Impromptu II

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
54–55	upper	The slur from 4/8 in b. 54 should begin at the grace-note (<i>g'</i>) in b. 55.
56	lower	The lower pitch at 1/8 should be <i>c'</i> .
64	lower	The pitch at 3/8 should be <i>g</i> .

Op. 5 No. 5 Impromptu V

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
1, 17, 29, 85, 97		A⁺ : <i>ppp</i> instead of <i>pp</i> .

9		A ⁺ : <i>espressivo</i> instead of <i>cantabile</i> .
46		A ⁺ : <i>cresc.</i> at 2/2.
47–49	lower	A ⁺ : a three-bar slur instead of three one-bar slurs.
50		A ⁺ : no <i>dim.</i>
51		A ⁺ : <i>cresc.</i> at 2/4.
59		A ⁺ : <i>dim.</i> at 4/4.
66	lower	A ⁺ confirms the reading at 3/4; the upper pitch should be <i>b'</i> .
69–72	upper	A ⁺ : no slurs.
70, 72	lower	A ⁺ : in b. 70, > instead of <i>fz</i> , in b. 72, no > or <i>fz</i> .
103, 104, 108, 110	upper	A ⁺ : no >s.
115, 117	upper	A ⁺ : > at the <i>o</i> ; <i>ppp</i> (instead of <i>pp</i>) in both bars.
118	upper	A ⁺ : no slur.
119–121	lower	A ⁺ : in bb. 119 and 120, sixteenth-note sextuplets (instead of eighth-note sextuplets; in b. 121, eighth-note triplets).
121–122	lower	A ⁺ : the slur ends in b. 121; no tie from b. 121 to b. 122 (B–B).

Op. 5 No. 6 Impromptu VI

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
31–32	upper	Tie possibly missing between 6/4 in b. 31 and 1/2 in b. 32 (cf. bb. 39–40 and 43–44).

Op. 12 Sonata

Movement I

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
45	upper	There should possibly be a slur from <i>c'</i> to <i>e'</i> (by analogy with b. 257).
161–162	lower	There should be a slur from b. 161 to 1/4 in b. 162 (cf. bb. 163–164).
172	upper	The upper pitch at 5/8 should be <i>bb</i> ² (<i>b</i> should be added).
175	lower	There should possibly be >, as in b. 173.
235	upper	There should possibly be a slur at 1–2/4, as in bb. 3, 23, and 207.
285	upper	The staccato dot at 3/4 should be omitted.

Op. 24 Ten Pieces

Op. 24 No. 2 Romans

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
82	upper	The pitches at 5/4 should be as in the surrounding chords (i.e., there should be <i>e</i> ³ instead of <i>c#</i> ³).
125	lower	The upper pitch should be <i>A</i> (cf. b. 53).

Op. 24 No. 3 Caprice

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
82	upper	The last two 1/32s should be c^2 and d^2 (as in bb. 38, 42, and 84).

Op. 24 No. 4 Romance

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
19	upper	The last four notes should be $f-bb-db^1-g^1$ (as in b. 15).

Op. 24 No. 8 Nocturno

<u>Bar</u>	<u>Staff</u>	<u>Remark</u>
52	lower	The slur should probably be at 1-2/4 in b. 53 (cf. bb. 5 and 6).