

Jean Sibelius's Late Sketches and Orchestral Fragments

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An Overview

In Jean Sibelius's biographical sources there are numerous mentions of the Eighth Symphony, but no information about his possible other plans for extensive works from the period following the Seventh Symphony (1924), the incidental music *Stormen* (*The Tempest*, 1925), and the tone poem *Tapiola* (1926).¹ In his Sibelius manuscript catalogue, Kari Kilpeläinen has estimated altogether 76 manuscript units to date from the years after the Seventh Symphony (1925–57), including sketches for unidentified works ('Unidentified Fragments and Sketches').² From these, eight units have been listed in the catalogue under the heading 'Fragments and Sketches with Sights of Orchestral Purpose' (manuscripts 1324–1331) and five under the heading 'Fragments and Sketches with Sights of Vocal Purpose'. Most of the manuscripts were placed in category 'X' ('Fragments and Sketches Instrumentation and Use Unknown'). 63 manuscript units belong to this category (1694–1696 and 1698–1751, as well as 0937, 0399, 0549, 0971–0972 and 1891). This summary of the late sketches is only approximate and given in order to show the scale of the materials. It should be noted that the number of sketch pages and individual sketches within the manuscript units varies largely: a manuscript can include only a single folio with a short fragment notated on either of the sides (for example, 1730; only two chords) or consist of tens of tightly filled sketch pages (1739a and b: 28 pages).

According to Kilpeläinen, there might be sketches for the Eighth Symphony among Sibelius's musical manuscripts from the late 1920s and from the 1930s. However, he also stated that 'all that is left from the Eighth Symphony' is 'one page of score draft' and 'one snatch of melody ringed among the sketches for the Seventh Symphony'. In his article from 2004, Nors S. Josephson also discussed these manuscripts.³ The manuscript including the score draft (0421) consists of one loose folio. On one side of the folio Sibelius has pencilled the words *Sinfonia VIII* and *Commincio* ('beginning'). Later he erased the words, but they are still clearly visible. On the reverse side, the pencilled score fragment consists of two easily legible bars written for oboes, bassoons, horns, violas, cellos and double basses, as well as a couple of (possibly three) much

¹ As a general view of Sibelius's completed works and arrangements after *Tapiola* (1926), see Dahlström 2003, p. 679. That the Eighth Symphony has its own catalogue number (JS 190) in Dahlström's catalogue probably implies that the symphony is supposed to be a completed work. Cf. also Kilpeläinen 1989, p. 30: 'the work however was completed, probably in 1938...' The 'mystery' of the Eighth Symphony has been discussed most extensively by Erik Tawaststjerna in his two-part article in the journal *Finnish Music Quarterly* (Tawaststjerna 1985).

² Kilpeläinen 1991, pp. 371–418; cf. also Dahlström 2003, p. 661. The above list covers the manuscripts where the year 1925 or later is included in Kilpeläinen's estimated date, such as '1915–25', '1918–28', '1925–35' and '1930–57'. Hereafter the numbers refer to the 'HUL' (abbreviation for Helsinki University Library, since 2006 the National Library of Finland) signa, and the numbers in square brackets to the pagination given by Kilpeläinen in his manuscript catalogue (Sibelius paginated his folios of sketches and drafts only in exceptional cases).

³ Josephson 2004, pp. 54–67.

more tentatively notated bars, obviously for woodwinds and horns (see Example 1). The fragment does not represent a beginning of any work or movement (in spite of the word 'comincio' on the reverse side): this is evident from the slurs visible on the oboe and bassoon staves, which are continuation for slurs beginning on a previous page (now lost), and this is also supported by the pagination '10' visible on the page. The assumption that the sketch is connected with the Eighth Symphony is probably a consequence of the verbal hint on the reverse side of the folio (*Sinfonia VIII | Comincio*) and the fact that, to judge from the handwriting, the score fragment must be from Sibelius's late years.⁴ In the light of this single manuscript there are no other grounds for this assumption.

Example 1. 0421.

The image shows a page of handwritten musical notation, numbered '0421' at the top center and '10' in the top right corner. The notation is written on several staves. The top staff is labeled 'Oboi' (Oboe) and contains a melodic line with a slur. Below it are staves for 'Fag.' (Bassoon) and 'Corni' (Horn), also with slurs. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is cursive and appears to be a working draft or sketch.

⁴ Kilpeläinen (1991, p. 73) does not give any estimation for the date of the manuscript.

The ‘ringed snatch of melody’ among sketches for the Seventh Symphony, mentioned by Kilpeläinen and also discussed by Josephson, can be found in manuscript 0362. On page [2] of the manuscript there is a fragment written in black ink (Example 2). This fragment has been divided into parts by circling it and with the annotations *II temat* (‘second theme’) and *Trio*. With the exception of the passage marked ‘trio’, the ideas in the fragment are familiar from the Seventh Symphony (bb. 134ff.). The ‘trio’ material and the bars preceding it are underlined with strong lines and marked *obs* (‘nota bene’) in green pencil. Also, the fragment has been separated from the surrounding materials by circling and annotating it with *VIII* in pencil. Probably this has therefore led writers to assume that the ‘trio’ material was removed, to be relocated later to the Eighth Symphony.⁵

Example 2. 0362 [2], staves 1–4



It is, however, hazardous to claim that *Trio* and the pencilled annotation *VIII* would specifically refer to the Eighth Symphony and to a trio of its supposed scherzo movement. Roman and Arabic numerals as well as letters in the sketches for the Sixth and Seventh Symphonies – as with other works by Sibelius – seem most often to refer to materials (‘motifs’, etc.), formal units or passages and their order within the compositions. Therefore, the annotation *VIII* cannot be regarded as an unambiguous reference to the Eighth Symphony. The fragment possibly features a transition to a ‘trio’. Perhaps Sibelius intended this fragment to be an eighth piece – or maybe a bridge to the eighth piece – in the mosaic of the Seventh Symphony or some of its sections. That the ‘trio’ material did after all not appear in the Symphony (or apparently in any other work) is, in Sibelius’s case, not in the least exceptional.

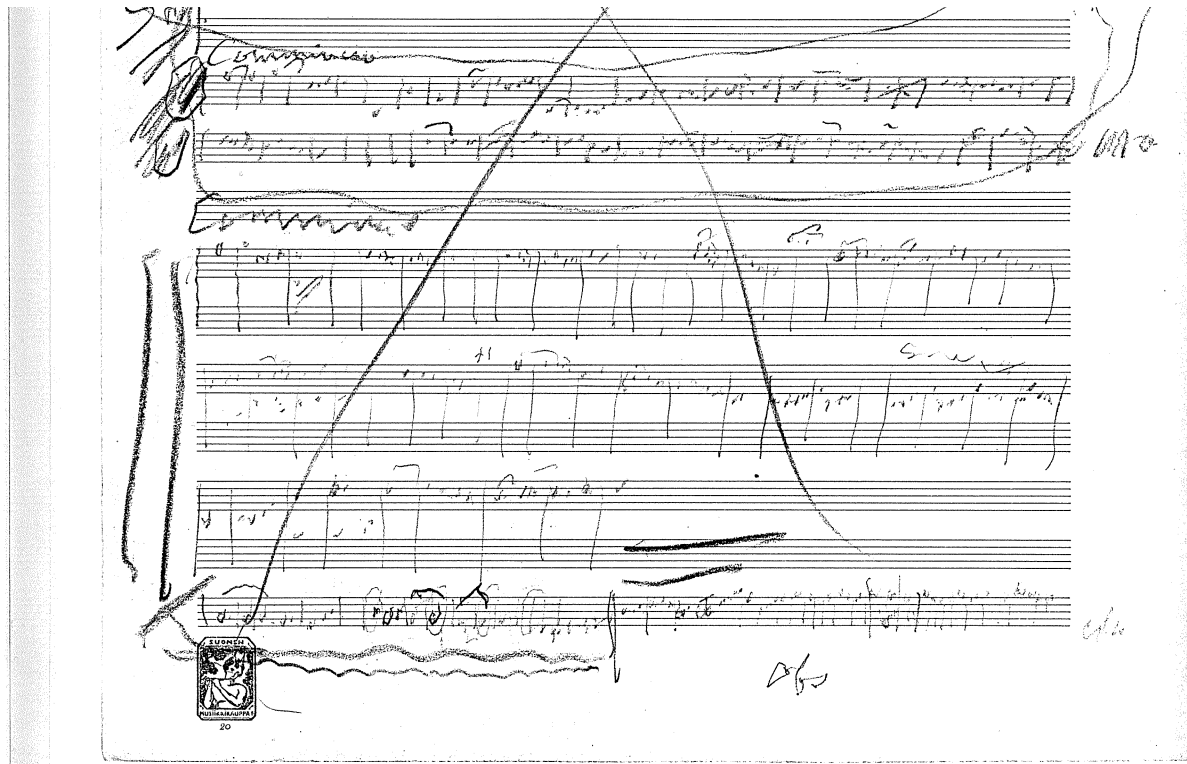
The ‘Comincio’ Sketches

Although neither of the sketches discussed above is unequivocally connected with the Eighth Symphony, in the light of other surviving sketches there are reasons to return to manuscript 0421. The word ‘comincio’ appears twice on manuscript page 1747 [1a] as well (Example 3a). Both times the annotation is connected with a sketch beginning with a melodic progression $f^2-g^2-c^2-d^2$ (the clef and the key of the sketches can be deduced from the later material and other

⁵ Kilpeläinen 1989, p. 32. Josephson (2004, p. 54) states that ‘[t]he sketch is of a scherzo’s trio cast in a 6/8 dance meter and a G-dorian modality; a clear upper indication, *VIII*, points to the future Eighth Symphony.’

sketches containing corresponding materials). This four-note progression is parallel with the progression A flat–B flat–E flat–F that appears in manuscript 0421 in the cellos, double basses and violas (imitated an octave higher). On manuscript page 1747 [1a], after three or four hardly readable bars follows a passage in 6/8 metre and in G minor (see Example 3b).⁶ As mentioned, the orchestral score draft on the reverse side of the folio with annotation *Sinfonia VIII* | *Comincio* in manuscript 0421 does not represent a fragment from a beginning of a composition, whereas the ‘commencio’ sketches in manuscript 1747 seem to outline a beginning of some kind of a whole.

Example 3a. 1747 [1a], staves 11–20.



⁶ Even though the first bars in the sketches seem to contain semibreves (and the metre would thus most probably be 4/4 or 2/2), the 6/8 metre could be – and I believe it also probably is – in effect right from the beginning: in his tentative sketches Sibelius often wrote notes lasting whole bars as semibreves regardless of time signature, and rhythmic details in general only imprecisely.

Example 3b. 1747 [1a], staff 12 (clef, key, and time signature added).



The idea built on seconds and a fifth in manuscripts 0421 and 1747 is parallel with an idea appearing on manuscript page 1327 [1], on staff 5 (on staff 2 in Example 4a and 4b). This pencilled sketch in (Aeolian) G minor and in 4/4 or 2/2 metre (ca. 20 bars). The rhythm of the opening idea in the sketch is ambiguous, but the melodic shape – a long note followed by a descending leap of perfect fifth and ascending major second – is comparable with the four-note progression in the draft 0421. In 1327 [1], the opening idea is followed by the same arpeggiated progression d–b flat–g–d and neighbour-note figure d–c–c–d visible in the first ‘commincio’ sketch of manuscript 1747. The relationship between the opening ideas in manuscripts 0421, 1747 [1a], and 1327 [1] is illustrated in Example 4c.

Example 4a. 1327 [1], staves 4–10.



Example 4b. 1327 [1], staff 5, bars 1–5 (clef, key, and time signature added)



Example 4c. Comparison between the opening ideas in manuscripts 0421, 1747 [1a] and 1327 [1]



Another sketch notated on staves 9 and 10 on manuscript page 1327 [1] (18 bars), is also cast in G minor, but presumably in 6/8 metre (example 4a). The material between the two Xs also appears in the ‘commincio’ sketches of manuscript page 1747 [1a] and in the fragment notated on the four last staves on the page (cf. example 3a).

In this third and last sketch on the page (43 bars) the melodic progressions are for the most part the same as in the previous sketch (Example 4d). Within the passage there is one reference to instrumentation: *Pizz.*, a chord to be plucked by string instruments (below the lowest staff in Example 4d).

Example 4d. 1327 [1], staves 11–14.



On the reverse side of the single manuscript folio 1327 there is a draft containing references to instrumentation right from the beginning (Example 5): *Cor.* (b. 1), *Cl.* and *Fg.* (b. 5), *Ob.* and *Ob. II* (b. 9). This draft, too, is in G minor and in 6/8 metre, and the melodic progressions are basically the same than those in the reverse side of the folio. Within the progressions notated for woodwind appears the *pizzicato* chord that appeared in the sketch on the reverse side. The draft probably outlines a passage from beginning of a work or a movement, because Sibelius has written the tempo and metronome indications at the top of the page.

Example 5. 1327 [2].

Al. mod. Cim
♩ = 100

Ob II

Cl

Fg

Ob

The passages described above, in 6/8 and sometimes also 6/4 metre, can be found in several other manuscript pages: 1328 [2], 1329, 1734, 1735 [1], 1739a [18], 1743 [2], 1745, 1746, and 1747 [1a] and [1b]. With the exception of the first two, Josephson mentions these sketches as belonging to the ‘Scherzo’ of the Eighth Symphony. Considering the instrumental references in manuscript 1327, and the chain of sketches leading via manuscript 1747 to the score draft 0421, connecting the materials with each other and within one and the same work would seem plausible.

On the Four Late Orchestral Fragments and Their Transcriptions

Surprisingly, in the literature there has been no discussion about two surviving orchestral score fragments and two drafts containing references to orchestration.⁷ These are (manuscript 1327 [2] discussed above included):

1325 A score draft in lead pencil, with markings in blue and red pencil (see Examples 6a and 6b). One folio folded horizontally, recto blank. 33 bars, with 10 opening bars crossed out and revised (revised 10 bars following the crossed-out passage). Key signature two flats (B flat major/G minor), metre 4/4. Instrumentation: *Fl.*, *Ob.*, *Cl.* [in B flat], *Bcl.* [in B flat], *Fg.*, *Corni F.*, *Timp.*, *V[iolino] I, II*, *A[lto]*, *C[ello]*, *B[asso]*; Timpani has been first notated on a separate, hand-written staff at the top of the page. The date given for the manuscript in the Kilpeläinen catalogue is 1924–30.⁸

1326 Two pencilled score fragments (Examples 7 and 8). One folio, with notation on both sides; paginated 9 and [10].

Page 9 (Example 7): fair-copied (?) page of orchestral score, 5 bars. Key signature of bb. 1–3, two flats (B flat major/G minor, concluded from the accidentals), time signature in these bars presumably 2/4. In bar 4 the key signature changes to one flat, and the time signature to 2/2, with indication *Tempo I:mo*. Instrumentation not indicated but probably 2 Fl., 2 Ob., 2 Cl. in B, Cl. basso in B flat, 2 Fg., 4 Cor. in E, 2 Tr., Tbn. (number of Tr. and Tbn., as well as tuning of Tr. remain unclear), Timp., and strings.

Page [10] (Example 8): Sibelius’s arrangement of *Romans*, Op. 24 No. 2, fragment. Six bars, key signature three sharps, time signature 6/4. Instrumentation: 2 *Fl.*, *Oboi*, *Cl.* [in] *A*, *Fag.*, 4 *Cor.* [in] *E*, 2 *Tr.* [in] *B*, 2 *Trb.*, *V[iolino] I*, *V[iolino] 2*, *Alt[i]*, *Celli*, *Bassi*.

⁷ With the exception of the first, Kilpeläinen has given the date 1930–57 for the manuscripts in the list (Kilpeläinen 1991, p. 376). In addition to these four fragments/drafts, manuscripts 1327 [1] (example 4a), 1328 [2], and 1329 [4] include references to orchestration.

⁸ The pencilled markings at the top right corner of the page probably refer to sums of money: *Rm* [Reichsmark] 4690 and *Fm* [Finnische Mark] 15860. The sums could help in defining the date of the manuscript page, but no further information about them has been found so far.

1327 [2] Pencilled draft on two to four staves (see Example 5). 53 (?) bars, key signature two flats (B flat major/G minor), time signature 6/8, tempo and metronome indication *All. mod.*, dotted half note equals to *circa 100*. References to instrumentation: *Cor.* and *corno* (b. 1, 24), *cl.* (b. 5), *Fg.* (b. 5, 34), *ob.* (b. 9, 22, 34) and *ob. II* (b. 9), *Fl.* (b. 17), and *Pizz[.]* (b. 24).

In the following, the fragments and their transcriptions are discussed individually.

1. 1325

Manuscript 1325 is the most extensive of the score fragments (examples 6a and 6b). The fragment most probably features the beginning of a work or a movement. There is no tempo indication, but a metronome marking (crotchet = 96–) has been written in the top left corner of the page (an earlier marking, 80–, has been crossed out). The handwriting is in places very unclear, but many of the ambiguous notes, accidentals and passages can be deduced from instrument parts doubling each other.

The opening passage, ten bars, which Sibelius has both circled and crossed out in blue pencil, begins with a timpani gesture bearing a likeness to the opening of the Seventh Symphony or *Tapiola*. The opening passage wavers between B flat major and G minor, and occasionally chromatic and startling dissonant harmonic turns can be heard. To mention some: in bb. 1–3, above the B flat of the timpani we hear a triad C-A-D (bar 1), then, in bb. 2 and 3, likewise a three-note sonority A-F-B flat. Perhaps an even more striking characteristic is the simultaneousness of the fifth E-B (in the bassoons, horns, and cellos) and the fourth E flat-A flat/fifth E flat-B flat (in the flutes and violas in b. 7), as well as bb. 8–10, where the fourth D flat-G flat in the flutes and violas is juxtaposed with the G minor chord in the rest of the orchestra.

From b. 11 onwards Sibelius outlined the same opening passage again, registrally re-arranged, but in many respects more tentatively than in the original bb. 1–10. In the continuation the woodwinds present scalar, quaver progressions in parallel thirds (finally in demisemiquavers). The opening gesture in the timpani, familiar from Sibelius's other works, and the tempo and other characteristics of the fragment – the noble and calm beginning, the short phrases which grow stepwise into more continuous progressions in the woodwind – tempt us to suspect that this may be a draft for the opening of a large-scale work or movement. Is it an outline for the beginning of (the first movement of) a symphonic work?

At first glance, the material appearing in manuscript 1325 does not seem to have any connection with the other sketches and fragments. Certain details are, however, worthy of remark. In the latter half of the draft, the (sounding) second C-D is built in the same manner as the second in the bassoons and with the same pitches in manuscript 1327 [2], and in both manuscripts, against this second, the fifth G flat-D flat in the oboes is juxtaposed (see example 6c). Also the descending progression D flat-C-B flat-A in the first oboe is a connecting link between the two fragments, as are the descending progressions in parallel thirds in the woodwind. If manuscript

1325 represents the beginning of a work, it could be understood as containing elements that appear in a more continuous context later in the 'dance-like' music in manuscript 1327 [2].

Example 6a. 1325, upper part of the folio, staves 1–15.

This image shows a page of handwritten musical notation, identified as folio 1325, upper part, staves 1-15. The score is written on ten staves. The top staff is labeled 'Timp' (Timpani) and contains rhythmic notation with 'p' (piano) dynamics. The second staff is labeled 'Fl.' (Flute). The third staff is labeled 'Cl.' (Clarinet). The fourth staff is labeled 'Cm.' (Cornet). The fifth staff is labeled 'Vn.' (Violin). The sixth staff is labeled 'Va.' (Viola). The seventh staff is labeled 'Vc.' (Violoncello). The eighth staff is labeled 'Cb.' (Contrabasso). The ninth staff is labeled 'B.' (Bass). The tenth staff is labeled 'T.' (Tromba). The notation is dense and includes various musical symbols, including notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score. The page is numbered '1325' in the top right corner and '1325' in the bottom right corner. A vertical label on the right side reads '(upper part of page)'. The page number '1325' is also written vertically on the right edge.

Example 6b. 1325, lower part of the folio, staves 21–36.

This image shows a page of handwritten musical notation, identified as folio 1325, lower part, staves 21-36. The score is written on ten staves. The top staff is labeled 'Fl.' (Flute). The second staff is labeled 'Cl.' (Clarinet). The third staff is labeled 'Cm.' (Cornet). The fourth staff is labeled 'Vn.' (Violin). The fifth staff is labeled 'Va.' (Viola). The sixth staff is labeled 'Vc.' (Violoncello). The seventh staff is labeled 'Cb.' (Contrabasso). The eighth staff is labeled 'B.' (Bass). The ninth staff is labeled 'T.' (Tromba). The tenth staff is labeled 'T.' (Tromba). The notation is dense and includes various musical symbols, including notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score. The page is numbered '1325' in the top right corner and '1325' in the bottom right corner. A vertical label on the right side reads '(lower part of page)'. The page number '1325' is also written vertically on the right edge.

Example 6c. Comparison between two passages in manuscripts 1327 [2] and 1325.

The image displays two musical staves comparing passages from manuscripts 1327 and 1325. The top staff is for Ob. I, II and Fg. I, II, and the bottom staff is for Ob. I, II and Cor. Both staves are in G minor and 3/4 time. The top staff shows a passage with a complex melodic line in the flute and a more rhythmic bass line in the bassoon. The bottom staff shows a passage with a more melodic line in the flute and a more rhythmic bass line in the horn.

On the transcription

In spite of Sibelius's sometimes rather unclear handwriting, preparing a relatively complete and accurate transcription of the draft was not impossible. The primary problems, with their solutions and judgements, are explained below. The bar numbers refer to the 23-bar entirety of the fragment (excluding the revised bars 1–10).

Beginning (bars 1–10). As explained above, Sibelius has crossed out the original ten opening bars of the fragment and replaced them with a different version containing basically the same melodic and harmonic material than 'take one'. 'Take two', however, is much more tentative and a reconstruction of that passage would have required extensive editorial intervention. Therefore, the present reconstruction retains the reading of the original opening, thus representing an 'early version' of the planned opening. The questionable moments in the opening include certain pitches the flute parts in b. 5 and the length of the bass note of the G minor chord in the cellos and double basses in bb. 9–10.

Bars 11–23. The first bars of the passage can be transcribed with a relative ease. After b. 16 the woodwind have been notated rather carefully, whereas the passage in the horns contains several revisions and the violas have been notated faintly. Especially the horn parts in bars 6–9 on staves 26 and 27 are very tricky, and the transcription inevitably remains an approximation. The two last bars of the fragment again illustrate the composer's intention rather clearly – the essential question left unsolved is the continuation of the music after the striking yet impressive demisemiquaver gesture in the flutes and the clarinets.

2. 1326, page 9

Manuscript 1326, page 9, is quite detailed and carefully (fair-)copied score page, but without copyist's markings (Example 7).⁹ The pagination probably implies that the fragment has been cut

⁹ Thus, if this page belonged to the Eighth Symphony, it probably was not given to Paul Voigt or any other copyist to be copied as orchestral parts.

off from opening section of a work or movement. The musical material of the fragment is not directly related to any other late manuscript.¹⁰

Example 7. 1326, page 9.

The image shows a page of handwritten musical notation, page 9 of a manuscript. The score is written on ten staves. The top two staves are for Violin I and Violin II, both marked 'Solo' and 'mf dolce'. The third staff is for the Violoncello (Cello), marked 'mp'. The fourth staff is for the Contrabbasso (Double Bass), marked 'mp'. The fifth and sixth staves are for the Flute I and Flute II, both marked 'mp'. The seventh staff is for the Oboe, marked 'mp'. The eighth and ninth staves are for the Clarinet I and Clarinet II, both marked 'mp'. The tenth staff is for the Bassoon, marked 'mp'. The score includes various musical notations such as notes, rests, and dynamic markings. A vertical line divides the page into two sections. The tempo marking 'Tempo primo' is written at the top right and bottom right. The paper mark 'K.U.V. Beethoven Papier Nr. 37 (S. 41) (1910)' is visible in the bottom left corner. The page number '9' is written in the top right corner.

On the transcription

The notation on the page is very clear and detailed. There are no ambiguous passages, and the fragment did not require especial editing. The eighth note in the first and second violins in b. 1

¹⁰ The paper mark 'K.U.V. Beethoven Papier Nr. 37' visible in the bottom left corner of the manuscript page, and very rare in Sibelius's manuscripts, may date back to Sibelius's visit in Berlin in 1928 or 1931. During his stay in Berlin Sibelius was working on the Eighth Symphony. Kilpeläinen (1990, 415) has dated manuscript 1727 notated on 'Beethoven' paper between the years 1925–35. Also the *Adagio* 'Rakkaalle Ainolle' (JS 161) from 1931, signum Ö. 36 in the National Library of Finland Sibelius collection, has been notated on 'Beethoven' paper ('Nr. 30').

of the fragment is doubtlessly intended to be played *pizzicato*, as the continuation in other strings – this is reinforced by the *arco* three bars later.

Because the music in the fragment is entirely separate from other fragments, there cannot be any certainty about the tempo, nor about the ‘Tempo primo’ in b. 4.

3. 1326, page [10]. Arrangement of *Romans*, Op. 24 No. 2 (Fragment)

On the reverse side of the previously discussed folio (see fragment 2; 1326, p. 9) Sibelius has written a draft in A major (Example 8). Interestingly, this fragment features a beginning for an orchestral arrangement of *Romans* (Romance), Op. 24 No. 2, originally composed as early as 1895. The purpose of this exceptionally late arrangement fragment of a fairly early piano piece remains unknown.

The first bars of the fragment have been notated rather carefully, but later the notation becomes more tentative, and the last bar line is missing altogether. In spite of the detailed notation of the first bars, the fragment as a whole is more sketch-like than the score fragment on the reverse side of the folio. The orchestration is quite typical of Sibelius and corresponds with that on the reverse side, yet staves for bass clarinet and timpani are not included, and the clarinets are tuned in A. Interestingly, the horns play ‘out of key’ – the elderly composer probably notated the transposition interval for the horns (in E) erroneously.

In the original piano piece, the tempo indication is *Andantino*, and the opening bars are marked to be played *dolce*, sweetly. In the orchestral arrangement, the character of the opening is more solemn.

Example 8. Manuscript 1326 [10]

On the transcription

As in the case of the fragment on the reverse side of the folio (1326, page 9) there was not much need for editing. Tempo indication and dynamic markings are missing, with the exception of *mezzo piano* in the cellos and double basses in b. 1. The articulation markings are restricted to the staccato/portato markings and the legato slurs in the horns, clarinets and violas.

4. 1327 [2]

This continuity draft with instrumental references belongs to a group of sketches containing similar kind of musical material (cf. manuscripts 1327 [1], 1328 [1, 2], and 1329 [1–3, 4]). 1327 [2] has been chosen to represent this group, because it is the most extensive of the sketches (around 53 bars) and includes all the material appearing in the other fragments with many more references to orchestration – thus, it could be suspected that this fragment belongs to a later chronological layer than the others.

In all likelihood the fragment represents the beginning of a work or a movement, presumably with a scherzo character. Sibelius has even indicated the tempo (*All. mod.*) and metronome markings (dotted minim = ca. 100). The draft is for the most part notated on two staves, but this two-staff base has occasionally been completed with one, two, or three staves (see Example 5).

The music outlined in the fragment is characterized by the pedal tone G in the horns and dance-like passages in the oboes and other woodwinds. The prevalingly diatonic harmony is flavoured by startling dissonances: the third D flat-f appearing above the pedal tone G (example 4e, staves 6 and 7, bar 2) and the major second c-d occurring below the fifth G flat-D flat in the oboes (the fifth and the sixth lowest staves, four last bars). Also the *pizzicato* B major chord with the following duplet passage is a striking turn in the G minor environment.

As mentioned, the material outlined in the draft has connections through the sketches on the reverse side of the folio (see Examples 4a–4d) and the ‘commincio’ sketches in manuscript 1747 (Example 3a) to the material in score draft 0421 (Example 1).

On the transcription

Making a transcription of the draft as an orchestral score is challenging in many ways, not primarily because of uncertain pitches or note durations, most of which can be deduced, but because of ambiguous duplications of certain bars and especially because of gaps in the references to instrumentation. The main problems with their solutions and judgments are explained below.

Beginning. The pedal tone of 23 (?) bars is indicated to be played by ‘Cor.’; the number of horns has not been defined. In the transcription there are two horns, because the seamlessly continuous pedal tone is achieved with two players. Another solution (for instance, alternation of horns I+III and II+IV rather typical of Sibelius’s horn writing) would also have been possible.

Bar 5, entry of the clarinet(s) or bassoon(s). Sibelius has indicated the instrument names above the pedal tone rather ambiguously; it should be played either by the clarinet(s) or bassoon(s). It appears that the bassoon is more closely associated with that passage; the *cl.* indication has probably been left outside the circle drawn around this passage, and *Fag.* indicated instead. But one or two bassoons? In the transcription the decision is two.

Bar 17, entry of the flutes. The notation for the flutes (‘Fl.’) is very ambiguous and partly tentative. An upper octave doubling for the oboes is the most probable implication from the notation. The doubling does not, however, continue until the end of the passage in the oboes, and in the transcription there are no additions in the flute parts.

Bars 23–27 (?), the *pizzicato* chord and the bars following. The *pizzicato* B major chord, as well as the pedal octave B–b in the horns, is rather effortlessly readable, but the individual string parts are not indicated. The following duplet passage is not indicated to be played by strings (or *pizzicato*) but, because there is no new reference to a change of instruments after the B major chord, a continuation of string *pizzicati* is a plausible option. After the first *pizzicato* phrase one bar of rest was probably originally notated, with only the horns sustaining the pedal tone. The bar has, however, been circled, probably on this occasion meaning an omission (of the rest) or at the least as a sign of hesitation and the need for revision, and therefore has been excluded from the transcription.

Bars 33–40, entry of the oboes and bassoons, and the conclusion. At first the oboe and bassoon parts are indicated unequivocally. Between the oboe and bassoon parts appears a perfect fourth d–g which has no reference to instruments. In the transcription it has been given to the clarinets in order to conform to the prevailing woodwind sound; this is the only choice in the transcription that does not derive from any indication in the draft. The continuation is not indicated to be played by the oboe(s), but neither is there anything in the manuscript to contradict the earlier indication (*ob[.]*). Towards the end of the fragment the notation becomes more and more tentative, and the fragment ends abruptly.

Conclusion

The manuscript material surviving from Sibelius's late years is fascinating, and the large number of sketches and drafts challenges the conception of the 'silence of Järvenpää' entrenched in the literature of the past decades. The quantity of late manuscripts reveals that Sibelius never completely gave up composing and that the Eighth Symphony was probably not the only compositional plan or uncompleted and rejected work after *The Tempest* and *Tapiola*. Future research will doubtlessly open new perspectives onto Sibelius's latest production and compositional plans.

The most thrilling enigma in Sibelius's late years as composer is the fate of the Eighth Symphony. Because the Symphony never appeared in public as a finished work, assumptions concerning the work and possible surviving sketches and drafts related to it will remain assumptions.¹¹ A special challenge for manuscript study in general – alongside the composer's often very unclear handwriting in his late years – is posed by the lack of completed works from 1930–57.

When listening to and dealing with the late fragments, we should be aware of that they are, after all, drafts: unfinished as music, and representing only a certain stage in planning a new composition, which – as far as we know – was never completed. We cannot know whether Sibelius would have – soon after having written a certain draft, or days, weeks, or even months later – made thorough revisions to the music which he at some occasion regarded as worthy of

¹¹ As Kilpeläinen (1989, p. 32) wrote about the Eighth Symphony: 'the problem is that the point of reference is missing, that is, we do not know what kind of work was in question.'

being put on paper. However, the fragments which survived on Sibelius's manuscript pages from his late years, whether they originally were connected to the Eighth Symphony or not, offer highly fascinating testimony to the composer's musical thinking and imagination, and may give some hint of his stylistic orientation after his last completed masterworks.

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