

FINAL				Collins: Cowboy's Breakdown (changes from copyist's ms)	
	mm	to	mm	beat	COMMENTS
Score					add "Pretty Lively" tempo indication (<text written in copyist ms possibly in composer's hand; tempo in duo pf version m is "dotted quarter note = 132")
Horns	1		end		use standard key signatures for transposing part , to allow playback in Finale
Pf.	19	-	24		delete "segue," replacing with roll symbols in both r and l hands for all chords
Tpts.	27				add "f" entry dynamic, "marcato", and articulations, matching similar instruments (<composer ms)
Tbn. 3	27				add staccato symbol to each eighth note (<composer ms, other similar instruments)
Vln. II	27				add "f" and crescendo symbol as in Vln I and other instruments (<context)
Hn. 4	28	-	29		insert measure rests (<composer ms, copyist Hn 4 part); missing in copyist ms
Bsn. 2	28	-	35		same as Bsn 1 (<composer ms; copyist Bsn 2 part)
Hn. 1&2	30			2+	add staccato symbols to each eight note (< other parts)
Tpts.	31				add "mf marcato" entry dynamic/expressive marking (<Hns)
Tpts.	35				add "mf marcato" entry dynamic/expressive marking (<Hns)
Flutes	36	-	43		add slurs, as in piccolo (<copyist parts)
Ob. 1&2	39				2 F (<Vln II, composer ms), not G as in copyist ms
Ob. 1&2	42	-	44		add slur (Vln II, composer ms)
Pf RH	47			2+	add D eighth note to C eighth note (<composer ms)
Hns. 2&4	48	-	49		add slur across barline (<copyist ms)
Pf, LH	50			3,4	delete extra slur
Tpts.	50			1	add crescendo symbol (<composer ms, added in ink; copyist parts)
Bsn. 2	51			1	F# (<Bsn 1, Vcl, etc.) instead of F natural, as in copyist ms
Ob. 1	51			2	add accent (>composer ms, other similar parts)
Cl. 1&2	52	-	83		keep in Bb, rather than A as in ms (<no time for instrument/barrel switch; key signature not problematic)
Tpts.	52	-	83		use 5# key signature appropriate for Bb transposition, instead of 2# key signature and accidentals
All	52	-	53		spell out "sempre marcatisimo"
Pf.	52	-	53		move "sempre marcatisimo" to align with all other instruments (m. 53)
Vln. I	57			1+a,2	remove slur (<composer ms, Cl. 1 and Bsn. 1 articulations)
Ob. 2	66	-	67		add slurs, as in Vln II and previous measure of Ob 2 (slurs absent in both copyist ms and copyist part)
Bsns.	70	-	71		stay in tenor clef (rather than using treble clef for 2 mm., as in copyist ms)
Tpt. 1&2	73			4	add "molto marcato" (<Hns)
Tpt. 1&2	73	-	74		add staccato and slur symbols to match Hns 1&2
Hn. 2&4	74				add staccato and slur symbols to match Hns 1&2
Vlins., Vla.	74			4	add "arco" in brackets (<context, markings in copyist Vln I part)
Timp.	76			1	add "p" entry dynamic
Fl.	80				add "cresc." (<composer ms)
Ob. 1&2	81			1+a,2	no slur (<composer ms, copyist parts); slur in copyist score added in blue pencil by unknown person
Bsn. 2	82			1	add "mf" (<composer ms, context)
Cl. 2	84			1	add staccato symbol (<composer ms)
Hn., Tpt., Tbn.	90	-	92		copyist ms indicates incorrect instruments assignments (<composer ms)
Cl. 1	92				add "marcato" (<Cl 2)
Cl. 1&2	99			1,2	add tenuto symbol to each half note
Ob. 1&2	99				add "sempre molto marcato"
C. Bsn.	99				add "sempre molto marcato"
Hn. 1&2	99				add "sempre" preceding "molto marcato"
Hn. 2&4	99				add "sempre molto marcato"
Timp	106			2	add "tr" and trill extender (<composer ms)
Hns.	109				add "ff" entry dynamic
Tpts.	110				add "ff" entry dynamic
Xylo.	110				add "ff"
Pf.	110				add "ff"
Pf.	110				write 8va passage at actual pitch (< 8va likely used because of space limitations)