

<b>FINAL</b>				<b>Collins Lament &amp; Jig (changes from composer's manuscript of score)</b>
<b>Instrument/s</b>	<b>mm</b>	<b>to mm</b>	<b>beat/s</b>	<b>COMMENTS</b>
Score	all			separate staff provided for each instrument; rehearsal numbers added according to music structure
Score	all			after title page, use same staff template on all pages, so staves are aligned across facing pages
Score	all			follow previous protocols for font style/size on tempi/affect terms throughout score
Score	all			change "espress." to "espr." throughout
Score	all			as per modern engraving practice, no dotted lines or dashes for tempo/dynamic changes (e.g. cresc. _____)
Bs. Cl.	all			convert to treble clef, using standard M9 transposition
Hrns.	all			convert to key signatures, using standard P5 transposition
E.H.	6		2+ thru 4	add small cresc. marking (<Hn. and Vla.)
Bsn. 1	8		1	add tenuto to dotted half (<Ob. 1)
Hn. 2	9		3	F#, sounding B (<Vla., similar passage m17) rather than F sounding Bb as in composer ms
C. Bsn.	11		3	add "p dolce espr." (< Bsn. 1 and 2: phrase continuation of similarly marked passage)
C. Bsn.	11 - 12		4 thru 4	add slur (< Hns. 1 and 2)
Hn. 2	11		2, 3	F#'s, sounding B's (<Vla., similar passage m19) rather than F's sounding Bb's as in composer ms
Bs. Cl.	12		2	add "p dolce espr." (< other instruments: phrase continuation of similarly marked passage)
Cl. 2	13		2	add dot to half note (<physical placement and insufficient number of beats in measure)
Vln. II	16		4	add slur to 8th note pair (<Vln. I, upper woodwinds)
Vcl., Dbl. Bs.	17		1	add "p" (<context)
Vla., Vcl., Dbl.	17		1	add "dolce espr." to all instruments lacking this direction (<other instruments, with similar passages.)
Strings	21		1	substitute "cresc. molto" for all instances of "molto cresc." (<vertical consistency)
all	23		3	start cresc. symbol on beat 3 in all instruments (<CSO score/parts)
Ob./E.H.	24			add slurs/articulations to match Tpt./Hn.
all	25			"dotted quarter note=120" (<CSO score, 6/8 time signature) rather than "quarter note=120" as in composer ms
Perc.	25 - 28			repeat pattern of m 24 (<copyist part; CSO score/parts)
Bsn.	33		4	add tenuto symbol to dotted quarter note (<Vcl., Dbl. Bs.)
Vln. II	35		1 to 2	add tie/staccato combination (<other instruments)
Vla.	36		4	add tenuto symbol to quarter note (<other instruments with same rhythm pattern)
Cello/Bass	37		1, 4	add staccato symbols to 8th notes (<other strings and low woodwinds)
Cl. 2	39			add staccato symbol to each 8th note (<other instruments)
C. Bsn.	45			add "mf marc." (<Bsns.: continuation of phrase so marked); add staccato symbol to each 8th note (<context)
C. Bsn.	46		1	add accent symbol (<composer ms: other instruments with dotted half note)
Tbns., Tba.	46			dotted half notes (<copyist parts, CSO score/parts) rather than 8th note/rest combination in composer ms
Tbns., Tba.	46			replace staccato symbols with accent symbols (<other instruments w/ same pattern, copyist parts, CSO score/parts)
Vln.	46		6	add slur connecting to next measure slur (<CSO score pencil addition; bowing logic for following mms.)
Picc., Fl.	47 - 48			add slurs/staccato combination (<Vln. II and other instruments; copyist's parts for Horns) rather than both staccato
Bsn., C. Bsn.	48		4 to 5	added slur over 4th and 5th 8th notes (<Bs. Cl., Vcl. Dbl. Bs.)
Tbns., Tba.	48			dotted half notes (<copyist parts, CSO score/parts) rather than 8th note/rest combination in composer ms
Tbns., Tba.	48			replace staccato symbols with accent symbols (<other instruments w/ same pattern, copyist parts, CSO score/parts)
All	49		1	substitute "cresc. molto" for all instances of "molto cresc." (<vertical consistency)
All	53			make all 8th notes staccato (<copyist's parts, CSO ms, CSO parts)