

FINAL:			
SCORE	mm to mm	beat/s	COMMENTS
			Collins "Mardi Gras" changes from source score (Score 1, copyist ms in ink) plus alternative endings derived from last page of Score 4 and last page of Score 7 (Composer MS)
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		change "marcato" to "marc." throughout
Score	all		as per modern engraving practice, no dotted lines or dashes for tempo/dynamic changes (e.g. cresc. _ _ _ _ _)
Score	73		make "poco rit." score-wide marking (<active parts)
Score	229		make "poco stringendo" score-wide marking (<active parts)
Score	230		make "poco rit." score-wide marking (<active parts)
F/Bb instrts.	all		use standard key signature (+2#s) when concert key signature is fewer than 5#s
B. Clar.	all		standard modern transposition (e.g., change to treble clef, sounding down M9, from bass clef)
Horns	all		use key signatures throughout (<to allow Finale playback for aural editing)
Timpani	all		at start, indicate required number of kettles and initial tuning; add tuning changes throughout
Timpani	all		use "tr." with trill symbol for rolls
Percussion	all		use "tr." with trill symbol for rolls
Percussion	all		use percussion clef for unpitched instruments; list instruments played for each staff
Percussion	all		abbreviated part assignment reminder at all entrances (e.g., "C. Cym." and "S. Cym.")
Strings	all		add "unis." and "div." markings per modern practice
Score	1		Add editorial note: "Brackets have been placed around tempi/affect markings absent from composer ms and, in some cases, source parts; these marking likely were added to the Source Score by Frederick Stock during Chicago SO performance preparation, perhaps in collaboration with composer."
Piccolo	1	1	provide optional G doubling Flute 1, sounding octave higher, with explanatory editorial note (<penciled in source score, likely in composer's hand); pitch is absent in composer ms and source part
Bsns., Hns., Vcl.	2 - 9		source parts include accent/articulation pattern that is consistent across this section, but different from source score; indicate with editorial brackets and include editorial note
Tpt. 1, 2	6 - 7	2, 4	add accents on downbeats (<vertical context)
Cl. 2	8	2, 6, 7	C natural, sounding Bb (<Tpt 2, Vln II in source score; composer ms) rather than C# sounding B natural as in source score
Fl. I	9	1 and 3	notate eighth note triplet, as though tuplet slash on note stem (<other instruments with similar pattern in source score; composer ms), rather than dotted quarter note as in source score
C. Bsn.	10	1	add slur across G and F# (<Bsn 1, 2; Vcl)
Hn. 4	15 - 16		delete slur (<Tbn. 2, placement unclear in sources score; absent in composer ms)
Hn. 4	15 - 16	4 thru 1	add tie between Eb's (<orphan tie in m 15 of source score at page turn; composer ms)
Ob. 1	16	1	change G# to Ab (<previous note, tied over, is Ab; modern practice)
Vcl., Dbl. Bs.	16	4	sustain D dotted half note from beat 3 (>source score) rather than D dotted quarter note one octave higher than D dotted half note on beat 3, as in source parts (composer ms has whole note for entire measure)
Vcl.	17	4, 6, 7	B on third line of treble staff (<composer ms) rather than B below treble staff (octave lower) as in copyist ms
Tbn. 1	18	1	F# (<source part; harmonic context) rather than F natural as in source score and composer ms
Hns.	24	1, 3	add bracketed accent symbol to each quarter note (<source parts) with editorial note
Tpt. 1, Tbn. 1	25	3 thru 4	add decresc symbol (<Hn 3 in m27; context)
Tbn. 1	25	3	add accent (<Hn. 1)
Tpt. 1, Tbn. 1	26	1	relocate "p" from m25/beat 3, as destination dynamic (<Hn. 3 in m28; context)
Triangle	26	1	add "p" entry dynamic (<context)
Vcl., Dbl. Bs.	27	4	add "pizz." (<m. 188)
Dbl. Bs.	29	1	add "arco" (<sustained note indicates change from pizz. initiated in measure 27)
Vcl.	29	2	add "arco" (<bowed notes indicate change from pizz. initiated in measure 27)
Cl. 1, 2	30	3	B's sounding A's (<viola in source score; composer ms) rather than C's sounding B's as in source score
Hn. 4	31	4	add slur across E-F# (<Hn. 2)
Vcl., Dbl. Bs.	31	1 to 3	add slur (<source score: similar material at m192; source parts))
Hn. 2	32	3	dotted quarter note, regular (<Hn. 4) rather than quarter note, staccato
Tbn. 1	32	4	Bb (<source part; harmonic context) rather than B natural as in source score and composer ms
Tbn. 1	33	2	Bb (<Tpt. 2, Ob. 1, harmonic context) rather than B natural as in source score and composer ms
Tbn. 3	34	2 thru 3	add slur across Gb-Eb-A natural (<Tpts.)
Bsns. Hns. Tpts., Tuba, Strings	35	3	add "cresc." (<Fls, Obs, Cls; destination dynamic "ff" in next measure)
Tpts.	36	1	add "[ff]" destination dynamic (<context)
Tuba	36	2	add slur across quarter and eighth notes (<(Bsns)
Tuba	36	3	add "f" destination dynamic (<Tbns)
Tuba	37	1 thru 2	change sustained C to two dotted quarters note C's, the first an octave lower (<m. 197 source score; Vcl, Dbl Bs)

Vln. I	37		2.67 Eb (< upper woodwinds) rather than E natural marked in source part and no accidental in Vln. I in source score)
Tpt. 2	38		2 add "r" (breath/phrase mark) and "solo" (<context)
Tpt. 2	38		2.33, 2.67 add accent symbol to each eighth note (<source part; context)
S.D.	38-40		add brackets/ editorial note: passage missing in source part and in composer ms.; "small" written in blue pencil in Source Score
Tpt. 1, Tbn. 1	40		3 thru 4 add decrescendo symbol (<Hn 3 in m27; context)
Tpt. 1, Tbn. 1	41		1 relocate "p" from m40/beat 3, as destination dynamic (<Hn. 3 in m28; context)
Hn. 3	42-43		add decrescendo symbol in m 42/beat 3 thru 4 and relocate "p" to m43/beat 1 followed by "poco cresc. (<similar materials in m27-28)
Tpt. 1	42		1 add "mf" destination dynamic in brackets (<context)
Tpt. 1	44		3 convert "p" to "fp" (<placement of "p" in source score, dynamic context)
Vcl., Dbl. Bs.	42-43		4 thru 4 add "pizz." (<m. 118 of composer ms)
Vcl., Dbl. Bs.	44		1 add "arco" (m. 120 of composer ms)
Tpt. 2	45		1 convert "p" to "fp" (<placement of "p" in source score, dynamic context)
Vla.	46		2 add cresc. symbol (<Bs Cl)
Bsn. 1	48		2.3 C (<m209) rather than Ab as in source score and part
Bsn. 2	48		2.3 Ab (<m209) rather than F as in source score and part
Cl. 1	49		1 thru 2 add slur across G natural-A (<Ob 2)
Hn. 2	49		1 thru 4 F# sounding B natural (<source part; Tbn 1, Vla.) rather than F# sounding Bb as in source score and composer ms
Tuba	49		3 thru 4 melodic line differs from other low register instruments (<source score and composer ms); source part, which appears to have been copied later than other parts, has melodic line that is same as other lowinstruments
Tuba	50		1,2 add slurs (<Bsns, Vcl, Dbl Bs)
Vcl., Dbl Bs.	50		3 delete accents (<Bsns, Tba.)
Vln. I	51		4 add slur (<bowing context, Fl 1&2, Vln II)
Tpt. 2	54		2, 3, 4 add accent to each dotted quarter notes (<Hns, Vla, Vcl, Dbl Bs)
Tbn. 2	55-56		delete slur (<composer ms; source part)
Tbn. 1	56		4 Bb (<Hns, Vla) rather than B natural as in source score and composer ms
Strings	56		2 add "dim." (<winds; destination dynamics in m57)
Bs. Cl., Tbn. 1	57		1 add slur across C-B (<Tbn 3)
Tbn. 2, Tuba, Vcl. Dbl. Bs.	57		1 add "mf" destination dynamic (context)
B. Cl., Tbn. 1	57		2.67 add "solo" (< source parts; context; Tbn. 3, similar material)
Tbn. 3	57		1 relocate "solo" from beat 3 (< source parts; context) "solo" written two beats later in source score, probably due to notational crowding)
Bs. Cl., Tbn. 1	58		1 add slur across Ab-G (<Tbn 3)
Tbn. 1	58		2 thru 3 add decresc. symbol (<context)
Cl.	66		1.5 F sounding Eb (<source parts; source score: Vln I upper Vln II lower; composer ms) rather than Eb as in copyist ms
Ob. 1	67		3.5 add slur across E-F-Gb (<Fl I, Vln I)
Vla.	70		1 D natural (<source part; Ob 2, Hn 3, Vln II) rather than Db as in source score and composer ms
Score	72-73		make "poco string." and "poco rit." score-wide tempo markings (<common practice)
C. Bsn.	73		3 thru 4 add slur across F-Eb-D natural (<Bsn 1&2, Tbn 3, Dbl Bs)
Cl. I	76		4.5 add staccato symbols (<Vla)
Tbn. 3	73		add "f" entry dynamic (<context)
Bsns.	79		4.5 add courtesy natural before E (<Cl. I, Tbn 3)
Tbn., Tba.	79		3 thru 4 add decresc. symbol (<source parts; Vlns, Vla, Vcl)
Vcl.	79		2.5 add "mf" (<Tbn, Tba)
Vla.	81-82		4.5 thru 1 add tie on D# s across barline, deleting staccato (<composer ms; orphan tie in source score; source part)
Vln. I	85		2.75 F# (source score and composer ms) rather than G# as in source parts
Trb. 1-3	86		add "f" entry dynamic (<context)
Tuba	86		add "f" entry dynamic (<context)
Vla.	86		3.75 E natural (<Vlns) rather than F as in source score (composer ms ambiguous)
Vcl.	86		1.5 add "natural" (<Dbl Bs, m87 "pizz., m 89 col legno")
Dbl. Bs.	86		1.5 add "arco" (<source part; context)
B. Cl., Bsns., C. Bsn., Tbn., Tba., Vcl. Dbl. Bs.	86		2.5 thru 4 add "mf" then decrescendo symbol (<m79 similar materials; source parts)
Dbl. Bs.	87		1 add "pizz." (<source part; context)
Trbs.	87		add "remove mute" (<source parts)
Ob. 2, Bsn. 2	88		4.75 add natural before D (<Fl 2; preceding C# in melodic line)
Vln. II, Vla., Vcl.	89-90		3 thru 4 add staccato symbols to eighth notes marked <i>col legno</i> (<previous <i>col legno</i> materials in mm76-85)
Cl., Vln. II	91-92		standardize articulations (accents on dotted eights, staccato symbols on 16ths)

Trbs.	91		1	add "senza sord."
Tbns., Tuba, Dbl.	91		1	add "f" entry dynamic (<context)
Bs., Timp.				
Dbl. Bs.	91		1.5	add "arco" (<source part; context)
Cl. 1	94		1	D natural (<Picc, Fl 1, Vln I) rather than Db as in source score
Picc.	94		1.75	Db (<Fl 1, ob 1, Cl 1, Vln I&II upper)
Picc.	95		1	add optional F# eighth note (<source score part), noting it is absent in source score and composer ms
Obs.	95		3	add courtesy natural before A (<source parts; Vln. I lower & II lower)
Vln. I	100		4.5	B (<composer ms) rather than C natural as in source score and source part
Vln. I	108		4.33	F# (<composer ms; source part) vs F natural as in source score
Fls.	109		1	two eighth notes, then an eighth rest (<source parts)
Ob. 2	109	111	4 thru 3	double Ob. 1 (<"a 2" in Fl, Bsn, Hn 1 & 2)
Hn. 1 & 2	111		1.67	F# sounding B (<Bsn 1&2) rather than F natural sounding Bb as in source score/parts and composer ms
Vln. I	112		4.67	B natural (<Fl 1&2; source part; composer ms) rather than C# as in source score
Vlns.	111		3.67 thru 4	add slur (<Fls)
Ob. 1	112		1	change G# to Ab (<previous note, tied over, is Ab; modern practice)
Ob. 1	113		1	Ab (<Vla.; composer ms) rather than A natural as in source score
Ob. 1	118		3 thru 4	add slur across E-F# (<Bsns)
Picc.	119	120	3.33 thru 1	align dynamics with tutti woodwinds: entry dynamic "f", crescendo symbol, arrival dynamic of "ff" (<context)
Tpt. 2	119		3.33	add entry dynamic of "f" (context)
Vln. II	120		4	add accent symbol (<Vlns, Vla)
Vlns., Vla.	123		2, 4	add accent symbols (<source parts; continuation of pattern from previous 3 measures)
Timp.	124		1 thru 3	add decrescendo symbol (<context)
Bsn. 1	129	139		confirm deletion of all notes (<crossed out with ink in source score; absent in source part)
Vcl.	129		1, 2	retain A# in upper part against A-natural in lower part (< source score an parts)
Vln. II	129		2, 3	delete tremolo slashes on C# and G# quarter notes (<composer ms; Vln. I) and add slur across barline (<Vln. I)
Cl. 2	137	139		add whole note rests (<source part); note: Cl. 2 doubles viola in composer ms
Hp.	140	221		In the composer ms, the harp rests until m 222
Hp.	140	end		rests in Composer MS from mm140-221; rests in Source Part mm140-231 and mm233-end.
Vcl., Dbl. Bs.	140	153		re-notate 12/8 duplets and triplets per modern practice
Hns. 3 & 4	142		3	add "fp" in editorial brackets (<context)
Tbn. 1 & 2	145		3	E natural (<source part; mm140-8 sequence w/ M2 interval: Hn 3&4/Vcl, Tpt 1&2/Vcl, upper woodwinds) rather than F# as in source score and composer ms
Bsn. 1 & 2	146		1	add accent symbols to each not of eighth note triplet (<Vcl)
Tuba, Timp.	146		4	add "f" destination dynamic, in brackets (<context)
Tpt. 1	151	152		add tie across F naturals across barline (<Vln.; composer ms)
Tpt. 1	152		1	add dot to quarter note (<Cl. 1)
Tpt. 2	152		1 thru 2	double Tpt. 1 (<source part; context)
Tpts.	149			add "senza sord." (<Tpts muted m142, but no "senza sord." through next "con sord." in m233)
Timp.	150	151		add tie across measures (<Hns., Vla)
Vln. II, Vla.	153			re-notate rhythms in 12/8, using dotted quarter notes rather than quarter notes
Bsn 1 & 2, Dbl. Bs.	154		1.5	Bb (<Vln II, Vcl lower) rather than B natural as in source score)
Bsn 1 & 2, Dbl. Bs.	155	156		all D's natural (<source parts; Vcl upper; composer ms) rather than Dbs as marked in blue pencil in source score
Hns. 2-4, Tbns.	156	157		add brackets around passage, reflecting brackets in source score and "out" marked in in source parts, with editorial note explaining options for performance.
Vcl.	156	157		retain all notes (<source parts); crossed out in source score
Dbl. Bs.	154	158		retain all notes (<source parts); crossed out in source score
Vcl.	163		4	add bowing slur across G-E (<Vla.)
Picc.	171		4	quarter note G slurred to eighth note E (<Fl, Ob, Vlns in source score, plus Picc in composer ms) rather than two eighth note G's and an eighth note E
Tuba	174		2	add accent symbol under F# (<Bsns, Vcl, Dbl Bs)
Tbn. 1	177		1	E natural (<source part; harmonic context) rather than E# as in source score and composer ms
Tbn. 2	177		1	B natural (<source part; harmonic context) rather than B# as in source score and composer ms
Bsn. 1	180		1 thru 4	delete slur across D#-E (<Source part; composer ms)
Vln. I	180		4.67	add staccato symbol under G natural (Fl, Ob)
Tbn. 2	183		1, 3	Bb-B natural (<source score and parts), rather than B natural-B# as in composer ms
Tpt. 1	184		2	add accent symbol to B (<source part, other instruments with same rhythmic pattern)
Hns. 1-3	185		1, 3	add accent symbol to quarter notes (<Hn 1-3 source parts, Hn 1 in source score and part)
Hn. 3	185		3	C#-B sounding F#-E (<source score and composers ms) rather than B-C# sounding E-F# as in source part
Tpt. 1, Tbn. 1	186	187		add decrescendo symbol at m186/beat 2 and relocate "p" to m187 (<Hn 3 mm 188-189)
Tpt. 1	188		1	add "mf" destination dynamic in brackets (<context)
Tbn. 1	186		3	add accent symbol to Cb (<Tpt. 1; source part)
Tbn. 2	186	187		add measure rests (<source part; rest in m188 of source score; rests in composer ms)
Fl. 1	187		3	Ab (<Cl 2; source part) rather than A natural as in source score
Hn. 3	190		1	add "mf" destination dynamic in brackets (<context)
Vln. II, Vla.	190		1	dotted quarter notes (<m29; composer ms) rather than three 8th notes as in source score
Vcl.	190		2	add "arco" (<bowing slur indicates change from pizz. started in measure 188)

Dbl. Bs.	192		1 add "arco" (<source part)
Cl, Bsn, Tbn	193		retain F natural-F#-Eb rather than F#-F natural-Eb as altered in source parts
Tbn. 1	193		4 Bb (<source part; harmonic context) rather than B natural as in source score and composer ms
Tbn. 1	194		2 Bb (<Tpt. 2, Ob. 1, harmonic context) rather than B natural as in source score and composer ms
Ob. 1	195		2 Bb (<Cl 2, Vla)) rather than B natural as in source part/score and composer ms
Cl. 2	195		2 C natural sounding Bb (<source part/score, Vla) rather than C# sounding B natural as in composer ms
Hns.	195		3 add "f" entry dynamic (<context)
All	196		3 add "cresc." (<Fls, Obs, Cls in m35, similar materials; destination dynamic "ff" in next measure)
Tbn. 1	197		3 add flat to E in editorial brackets (<Cl. 1, Hn 2) rather than E natural as in source score
Vln. I	198		2.67 Eb (<upper woodwinds composer ms) rather than E as in source score
Tpt. 2	199		2 add "r" (breath/phrase mark) and "solo" (<context)
Tpt. 2	199		2.33, 2.67 add accent symbol to each eighth note (<source part; context)
Tpt. 2	199		3 add "ff" before p (<m 38)
Tpt. 1, Tbn. 1	201		3 thru 4 add decresc symbol (<Hn 3 in m27; context)
Tpt. 1, Tbn. 1	202		1 relocate "p" from m40/beat 3, as destination dynamic (<Hn. 3 in m28; context)
Hn. 3	203	204	add decrescendo symbol in m 42/beat 3 thru 4 and relocate "p" to m43/beat 1 followed by "poco cresc. (<similar materials in m27-28)
Tpt. 1	203		1 add "mf" destination dynamic in brackets (<context)
Vcl., Dbl. Bs.	203	204	1 add "pizz." (<source parts)
Vcl., Dbl. Bs.	205		1 add "arco" (<source parts)
Picc., Fl. 1	205		4.33 Ab (<Cl 2; source part) rather than A natural as in source score
Tpt. 1	205		3 convert "p" to "fp" (<placement of "p" in source score, dynamic context)
Cl. 2	206		4.8 sixth note of tuplet: C natural sounding Bb (<Viola; composer ms) rather than Cb sounding A as in source score and
Tpt. 2	206		1 convert "p" to "fp" (<placement of "p" in source score, dynamic context)
Vla.	207		2 add cresc. symbol (< Bs Cl)
Vcl.	208		remove slur across F# and G dotted half notes (<m47 in source score; source part; composer ms)
Tpt. 2	210		2.33, 2.67 add staccato symbol to each 8th note under slur for overall legato tonguing effect (<source part)
Hn. 1	212		1 add "ff espr." (<Bsn 1 & 2, Vla, Vcl)
Tuba	213		1 thru 2 add decresc. symbol (<score-wide decrescendo)
Hns. 1, 3 & 4	219		3 add "cresc." (<Bsns, strings)
Vln. I / Vla.	220		2.75-3 Bb natural on 16th note and Bb on eighth note (<source parts) in editorial brackets, with editorial note explaining that both notes are Bb's in source score
Vla.	221		4 add slur across A-G# (<source part; Vln I)
C. Bsn.	224		2 thru 4 add slur across F-E-Eb (<source part; Bsn 1 & 2)
Fl., Ob., Cl., B Cl.	224		add "mf" (<context; lack of dynamic level in this part for extended period)
Bsn. 2, Tbn. 1	227		1 B natural (<source part; Tpt. 1 in source score; Bb in Bsn 2 m228 beat3) rather than Bb as in source score and composer ms
Bsn. 2, Tbn. 1	228		1 B natural (<source part; Tpt. 1 in source score; Bb in Bsn 2 m228 beat3) rather than Bb as in source score and composer ms
Score-wide	229		make "poco stringendo" score-wide at m 229 (<Vln. I)
Score-wide	230	232	add single "poco rit." score-wide at m 230, replacing "poco rit." indications re-iterated across mm 230-232
Hn. 4	233	236	1.5 thru 1 indicate with brackets and editorial note that 8ve lower doubling of Hn. 3 solo is crossed out in source score and marked "tacet" in source part
Tbns., Tba., VFln.	236		2.5 add decrescendo symbol (<general marking below trombones in source score; m79, similar materials)
II, Vla., Vcl.			
Vln. I	236		3.25 B natural (<Tpt 1&2) rather than Bb as in source score and composer ms
Tbns., Tuba	237		2 add "remove mute" (<source parts)
Bsns., Vln. II, Vla., Vcl.	242		add staccato symbol to each note (<Obs, Cls)
Hns.	242		place 16th/8th note groups in brackets with note indicating that these passages are marked "out" in sources score and corssed out in source parts
Picc., Fl. I & 2	243		4.25 C natural (<Fl. part in composer ms, Vln I&II in source score) rather than C # as in source score and Picc. in composer ms
Obs., Cls., Bsns., Vla., Vcl.	243		1.5 thru 4 add accent to quarter note and staccato symbol to each eighth note (<Hns.; misc. source parts)
Fl. 1, Ob. 1	245		4 Bb (<key signature, next note B natural) rather than A# as in source score
Fl. 1, Ob. 1	245		4.25 B natural (<Cl. 2, context) rather than Bb as in source score
Fl. 2, Ob. 2	245		4.75 B natural (<Cl. 1, context) rather than Bb as in source score
Tpts.	245		3 add "open" (<source parts)
Vcl.	245		3 A#s (<Bsns, Dbl Bs; corrected source part) rather than A natural's as in source score
Fl. I, Vln. II (lower)	246		1 Eb (<Fl I in composer ms; Cl 2 F natural sounding Eb in source score and composer ms) rather than E (natural) as in source score
Vcl., Dbl Bs.	246		3.5, 4.5 B natural (<B Cl, Cl 2) rather than Bb as in source score/ part and composer ms
Bsn. 1 & 2	247		3 thru 4 E natural-Bb-Bb (Vln. I; composer ms) rather than E#-B natural-B natural as in source score
Hns 3 & 4	248		1 add "f" entry dynamic (<soiurce parts; context)
Hns. 1 & 2	248		3.5 add "f" entry dynamic (<soiurce parts; context)
Dbl. Bs.	248		1 add "arco" (<source part)
Picc., Fls.	250		add staccato symbols to each 16th note (<Vln I)
Obs., Cls.	250		add staccato symbols to each 16th note (<Vln II)
Vla., Vcl.	250		1 add "non div." (<composer ms)

Picc.	250		3 Bb (<Fls composer ms; vertical context) rather than A as in source score
Tbn. 2	251		1 thru 4 A-Ab-A (natural)-Ab (<source and composer mss) rather than Bb-A-Bb-A as altered in source part
Timp.	251		2 add "cresc." (<context; destination dynamic in m252)
Vln. II upper	252		1.25 Bb (<Vln upper, upper woodwinds; source part; composer ms)
Picc.	254		1 add Ab eighth note one ledger line above staff, then rests (<source part; Ab in composer ms, one octave lower) rather than whole measure rest as in source score
Tbn. 3	255		1 extend slur from m254 thru F# (<source part, Tbn. 3)
Hn. 2	257 - 258		slur across B-G-D (<source part), and again across B-E (<source part, Hn. 3)
Ob. 1	258		3 thru 4 alter slur pattern to match Fl 1
Fls.	259 - 260		tie F# and C natural whole notes across measures (<composers ms)
Cl. 1	259		3 thru 4 alter slur pattern to match Fl 1
Tpt. 1 & 2	260		1 change to "soli" (<two players on solo line) rather than "solo" as in source score and parts
All, except Vln. I	263		1 thru 4 add descresc. symbol (<Bsns.; context)
All, except Vln. I & II, Vla., Vcl.	264		1 add "pp" destination dynamic (< Vln. II, Vla., Vcl.)
Scorewide	265		1 make tempo note a dotted quarter note (<compound time signature; tempo context from m257-265) rather than quarter note as in source score
Fls., Obs.	274 - 275		delete notation added to source score, then crossed out (<absent from composer ms)
Hn. 4	273		2.67 G natural (<source part; composer ms) rather than G# as in source score
Vln. I (upper)	274		2 G # (<composer ms; Vln. II)
Tpt. 3	277		3.67 E natural (<source part; composer ms) rather than E# as in source score
Vln. I (upper)	277		4 G natural (<Bsns, C Bsns) rather than G# carried from beat 2, one octave lower, in source score and composer ms
B. Cl.	278		2.67 Eb sounding Db (<Bsns, Vcl, Dbl Bs) rather than E sounding D as in source score and composer ms
Vcl., Dbl. Bs.	279		4 add "cresc." in editorial brackets (<low woodwinds)
Tbn. 3	280 - 281		4 thru 1 add tie across Bb's (<Tbn. 2, Tuba; composer ms)
Tbn. 1	282		3 thru 4 G natural (<source part, Vla lower; composer ms) rather than sustained Gb as in source score
Hp. RH	283		add A as last note (<doubling Hp LH at octave; composer ms)
Vln II	284		1 in composer ms, D# is written over what appears to be Db (D# in source score / part)
Tbns.	290		1 add "ff" destination dynamic (<context)
Ob. 1	294		1, 3 B (<composer ms; source parts; context) rather than B# as in source score
Ob. 2	294		1, 3 G# (<composer ms; source parts; context) rather than G natural as in source score
Cl. 2	295		2, 4 in composer ms, D# is written over what appears to be Db (D# in source score / part)
Vln. II	296		2, 4 lowest note G# (<composer ms; harmonic context) rather than G natural as in source score
Tpts.	301		marked "out" in source parts; indicate with brackets and editorial note
Obs. Clc.	310		2.5 thru 4 add dashed slur (<Fls. In composer ms)
Vla., Vcl.	315		1 C natural (<Vcl., Hn2, and Timp in source score and composer ms) rather than C # as in Vcl source part
Clc., Bsd. Cl.	317 - 321		add dashed slur across each measure (<hp; source parts)
Tbn. II	324		1 thru 4 Ab (<composer ms) rather than A natural as in copyist ms
Score-wide	325		G# sounding F# (<Ob 2, Hn 3, Tbn 3, Vln II) rather than G sounding F natural as in source score / part and composer ms
Tpt. I	326		3 Eb (<source part; composer ms) rather than E natural as in source score
Timp.	326		1 thru 3 add trill symbol over G (<composer ms)
Timp.	326		4 add accent symbol to G (<composer ms)
Scorewide	326 - end		Add alternate endings based on Source Score I and Composer MS
Tbns. 1-3, Tuba	327		4 Add accent (<source parts; context)