FINAL | | | | | **Collins Concerto No. 1 (changes from copyist ms of score)**

Instrument	Mvmt.	mm	to	mm	beat/s	COMMENTS
Score	p2 ff					after title page, use same staff template on all pages, so staves are aligned across facing pages
Score	all					follow protocols for font style/size on tempi/affect terms throughout score, as adapted with Tom Godfrey
Score	all					change "espress." to "espr." throughout
Score	all					insert additional courtesy accidentals as per modern practice
Score	all					as per modern engraving practice, no dotted lines or dashes for tempo/dynamic changes (e.g. cresc. _ _ _ _ _)
Score	Mvt. I	23				relocate Rehearsal Mark "A" (was located at m. 20 in both copyist and composer ms's)
Score	Mvt. I	109	-	110		crescendo symbol/descrescendo symbol, in all parts (inferring from majority of patterns in both ms's
Score	Mvt. I	111	-	124		add courtesy accidentals, clarifying interlocking parts <both ms's
Score	Mvt. I	132				use tempo/affect wording <composer ms: "a tempo (molto ritmico e non troppo allegro)"
Score	Mvt. I	148	-	149		delete markings in copyist ms for Cl. 1 and Tpt. 1 (<conductor's performance marks?)
Score	Mvt. I	157	-	158		use note stem groupings from composer ms (exception: for Cl. 1&2, bar first 16th with eighths beats 1-2)
Score	Mvt. I	171	-	172	3+	tenuto over eighth note <copyist ms is incorrect; none indicated in composer ms
Score	Mvt. I	230	-	231		delete fermata/double slash on barline (not indicated in composer ms; performance marking in copyist ms?)
Score	Mvt. I	233	-	234		bar note stems across two beat patterns (both composer and copyist ms's are inconsistent)
Score	Mvt. II	1	-	end		change half rests to pairs of quarter rests
Score	Mvt. II	19			2	staccato on all downbeat eighths, < composer ms
Score	Mvt. II	86				add "mf" in brackets as dynamic goal for 3-mm. Crescendo
Score	Mvt. II	105			3	use rhythm in copyist ms; rhythm in composer ms is self-contradictory
Score	Mvt. III	133				staccato on all downbeat eighths, <composer ms
Score	Mvt. III	208	-	212		staccato on all downbeat eighths, inferring from composer ms
Score	Mvt. III	212	-	213		NOTE: Composer wrote "maggiore" vertically in the rh margin of the manuscript score between these two measures
Score	Mvt. III	215				dotted half tied to eighth, <composer ms (instead of half/dotted quarter, <copyist ms)
B. Clar.	all					change Bb Bass Clarinet 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 timpani rolls
Perc. 1 & 2	all					use "tr." with trill symbol for tambourine rolls
Percussion 1	title					list instruments played (cymbals, crash and suspended); abbreviate at entrances as "C. Cym." and "S. Cym."
Percussion 1	all					use one staff and percussion clef throughout
Percussion 2	title					list instruments played (triangle, bass drum, celesta, xylophone, and tambourine)
Percussion 2	all					use 1 staff throughout: perc. clef for all unpitched percussion; treble clef and accidentals for xylo or celesta
Strings	all					unify all 2-stave divisi's on to single staff, as possible

Instrument	Mvt.	m.		m.	beat	Description
Vcl.	Mvt. I	16				2 upbeat make natural a courtesy accidental; beat 4 delete flat in front of E
Piano (lh)	Mvt. I	18	-	19		relocate slurs to over note heads (rather then over stems barring) as marked on first proof
	Mvt. I	21		23		Rehearsal mark "A" moved to m. 23 from m. 21
Hn. 1 & 3	Mvt. I	19				tie dotted half/eighth, instead of half/quarter/eighth as in copyist ms
Piano (rh)	Mvt. I	28	-	29		no 8va (<composer ms)
Piano (rh)	Mvt. I	33			3+, 4	use separate eight note; bar beat 4 bar eighths together; start slur on beat 4 (<composer ms)
Piano (rh)	Mvt. I	35			2	convert accidental to courtesy accidental
Cl. 1	Mvt. I	39			3+	add staccato symbol (<oboe m. 41 and flutes 43)
Dbl. Bs.	Mvt. I	39				insert "arco"
Fl. 1 & 2	Mvt. I	41			3+	no staccato (though marked in copyist ms, not found in composer ms)
Ob. 1 & 2	Mvt. I	41			3+	no staccato (though marked in copyist ms, not found in composer ms)
Hn. 1 & 2	Mvt. I	41				add staccato symbol (<oboe m. 41 and flutes 43)
Hn. 1 & 2	Mvt. I	42	-	43		accidentals (<composer ms), rather than as in copyist ms
Fl. 1 & 2	Mvt. I	45	-	46		extend slur across barline (<composer ms and other woodwinds)
B. Clar.	Mvt. I	45			4+	Ab concert (<oboe/horn dyad)
Bssn. 1 &2	Mvt. I	45			4+	Ab concert (<oboe/horn dyad)
Vcl.	Mvt. I	45			4+	Ab concert (<oboe/horn dyad)
Dbl. Bs.	Mvt. I	45			4+	Ab concert (<oboe/horn dyad)
Ob. 1 & 2	Mvt. I	46			1	Ob. 1 Bb and Ob. 2 F (<composer ms, Vla.) instead of A natural's as in copyist ms
Piano (rh)	Mvt. I	46			2	triplet (<composer ms)
Bssn. 1 &2	Mvt. I	56			1	Cb (<composer ms), not B natural as in copyist ms
Piano (rh)	Mvt. I	56			2-3	bass clef (<composer ms)
Bssn. 1 &2	Mvt. I	57			1-4	remove staccato over each note (<composer ms), though in copyist ms
Piano (rh)	Mvt. I	57	-	58	3-4;1	8va (<composer ms)
Fl. 1 & 2	Mvt. I	67			2-3	keep Bb and F-natural from copyist ms but as courtesy accidental
Vln. I & II	Mvt. I	67			2-3	keep Bb and F-natural from copyist ms but as courtesy accidental
Piano (rh)	Mvt. I	68			1	"p" (<composer ms)
Vln. I & II	Mvt. I	72				add. "unis." to Vln. II (delete from Vln. I)
Vla.	Mvt. I	72				"div." (<composer ms)
Vcl.	Mvt. I	72			1	add bottom stem on pizz. C quarter note, to avoid "unis." for just one note
B. Clar.	Mvt. I	73	-	74		break slur at end of m. 73, restart in m. 74 (<composer ms)
Trpt. 2	Mvt. I	73			4	delete natural before E (redundant)
E.H.	Mvt. I	75			1+	Eb (<composer ms, usual chromatic voice-leading) not D# as in copyist ms
Piano (rh)	Mvt. I	77			3e+	insert courtesy natural before B (<B in LH in beat 2)
Piano (rh)	Mvt. I	78	-	79		add staccato symbol over each eighth note (<copyist ms), though only last 3 eighth notes are staccato in composer ms
Ob. 1	Mvt. I	81			1	Db (<composer ms and matching in piano rh), instead of C# as in copyist ms
Piano (lh)	Mvt. I	81	-	84		clefs as in copyist ms
Piano (lh)	Mvt. I	86				bass clef through measure (<composer ms)
Piano (rh)	Mvt. I	88			2+	natural in front of upper F
Vla.	Mvt. I	88			1	accent (<composer ms and E.H., B Cl.)
Ob. 1	Mvt. I	89			2	Cb on beat one moves to Bb on beat two (<copyist ms,), though in composer ms, Cb = half note
Piano (rh)	Mvt. I	94				slurs above stems (<copyist ms)
Piano (rh)	Mvt. I	98	-		4	start 8va here
Piano (lh)	Mvt. I	101				Fb (<composer ms), instead of E natural as in copyist ms
Cl. 2	Mvt. I	103			1	write C# as Db (<copyist ms); composer ms shows C#, which is incorrect for descending chromatic line
Piano (lh)	Mvt. I	103			4+	Cb, D, Ab triad w/ D doubled in Clar. 1 (<copyist ms); composer ms is unclear
B. Clar.	Mvt. I	104				written C, sounding Bb (<copyist ms); composer ms in error

Piano (lh)	Mvt. I	105			treble clef (<composer ms, also fitting with octave sequences in rh)
Vln. I & II	Mvt. I	106			use double stems to show divisi, instead of "div."
Piano (rh)	Mvt. I	107		3	insert courtesy b before E (< E natural in Pf rh, preceding beat)
Piano (rh)	Mvt. I	107		4+	insert courtesy natural before D (<Db in Pf lh, preceding beat)
Vln. I & II	Mvt. I	109		1	use double stems to show divisi
Vln. I & II	Mvt. I	109		2	add " unis."
Dbl. Bs.	Mvt. I	109		1, 2	use double stems for divisi
Vln. I & II	Mvt. I	110			make D natural a courtesy natural
Hn. 1	Mvt. I	112	- 114		delete "simile" and write out all triplet brackets/numbers (too avoid confusion)
Piano (lh)	Mvt. I	123	- 124		revise clefs (<composer ms
Piano (rh)	Mvt. I	127	- 128		add staccato symbol over each eighth note (<copyist ms); only last 3 are staccato in composer ms
Bssn. 2	Mvt. I	136		3-4	bass clef (<composer ms); instead of copyist tenor clef
E.H.	Mvt. I	138	- 141	1	use 4# key signature (<composer ms); rather than enharmonic, as in copyist ms
Cl. 1 & 2	Mvt. I	138	- 141	1	use 5# key signature (<composer ms); rather than enharmonic, as in copyist ms
B. Clar.	Mvt. I	138	- 141	1	use 5# key signature (<composer ms); rather than enharmonic, as in copyist ms
Piano	Mvt. I	139		1+	slur sixteenth (<previous measure/sequence)
Vla.	Mvt. I	141			"div." (<double stems in copyist ms)
Cl. 1 & 2	Mvt. I	142		1	written C (<copyist ms, sounding Bb fits Bb minor triad); written Bb sounding Ab in composer ms adds only 7th
Piano (rh)	Mvt. I	142	- 144		at pitch (<composer ms)
Vla.	Mvt. I	142			"unis." (<context)
Vla.	Mvt. I	144			"div." (<double stems in copyist ms)
Vln. II	Mvt. I	147			use 6 eighth and one quarter note (<as penciled in copyist andd <composer ms's)
Tbn. 1-2	Mvt. I	148		3	add "senza sord." (<context)
Horns	Mvt. I	154	- 156		add staccato symbol (<other passages doubling string pizz., woodwinds in copyist ms)
Piano (rh)	Mvt. I	155	- 156		write out at pitch (<composer ms) rather than 8va as in copyist ms
Piano (lh)	Mvt. I	155		3	2 eighth notes (<composer ms) rather than dotted eighth-sixteenth, as in copyist ms
Piano (lh)	Mvt. I	162		2	beat 2-4 in treble clef (<composer ms) rather than bass clef as in copyist ms, which is erroroneous
Piano (lh)	Mvt. I	168		2+	copyist ms unclear regarding ascending octave sequence
Piano (rh)	Mvt. I	170			stem barring (<composer ms); 8va (<copyist ms)
Vln. I & II	Mvt. I	170	- 172		keep parts on same staff; use "div." double stems to show any divisi passages
Trpt. 1	Mvt. I	171		4	last note of triplet should be A-natural (<composer ms, Vln. I)
Vla.	Mvt. I	171		1	"div." (<composer ms)
Contr. Bssn.	Mvt. I	172		4+	B natural (<composer ms)
Fl. 1	Mvt. I	174		4	use B# (<composer ms), rather than C natural as in copyist ms
Ob. 1	Mvt. I	174		4	use B# (<composer ms), rather than C natural as in copyist ms
Ob. 1	Mvt. I	174		4	use Ab (<composer ms), rather than G# as in copyist ms
Cl. 1	Mvt. I	174		4	use Fb (<composer ms), rather than E natural as in copyist ms
Piano (rh)	Mvt. I	176		4	tie A quarter note across to first note m. 177 (<composer ms)
E.H.	Mvt. I	177	- 178	1	group note barring (<composer ms)
Piano (rh)	Mvt. I	177	- 179		write out at pitch (<composer ms), rather than 8va as in copyist ms
Piano (rh)	Mvt. I	177		2	Eb first note of triplet (<Eb in LH), rather than E natural as in copyist ms
Vla.	Mvt. I	177		3	"unis." (<context)
Vcl.	Mvt. I	177	- 178	1	re-group note barring (<composer ms)
Vln. I & II	Mvt. I	179			add " unis." (<context)
Vla.	Mvt. I	180		1	"div." (<double stems in copyist ms)
Picc.	Mvt. I	181			add "marcato" (<composer ms); missing in copyist ms)
Piano (rh)		181		3+	D# (<composer ms) rather than D natural as in copyist ms

Vla.	Mvt. I	182			3	"unis." (<context)
Piano (rh)	Mvt. I	183			2-3	bass clef, notes on upper staff (<composer ms)
Vln. II	Mvt. I	183			2-3	"div." (<composer ms), then use double stems to show div. (<copyist ms)
Vln. II	Mvt. I	183			4	"unis." (<context)
Piano (rh)	Mvt. I	184			4	write out at pitch (<composer ms), rather than 8va as in copyist ms
Piano (rh)	Mvt. I	186				write out at pitch (<composer ms), rather than 8va as in copyist ms
Piano (lh)	Mvt. I	186			2+	accented (<rh)
Vln. II	Mvt. I	196				use double stems (<copyist ms)
Hn. 1	Mvt. I	199	-	200		accidentals (<composer ms), rather than as in copyist ms
Fl. 1 & 2	Mvt. I	200			1	Fb (<composer ms and standard practice for chromatic descending line), instead of E natural as in copyist ms
Vln. I & II	Mvt. I	200			1	Fb (<composer ms and standard practice for chromatic descending line), instead of E natural as in copyist ms
Hn. 2	Mvt. I	201				re-do accidentals (<usual chromatic notation), rather than as in composer or copyist ms's)
Tbn. 1	Mvt. I	203			1	Eb (likely notated as if Eb in bass clef), not Bb as in copyist / composer ms's
Piano	Mvt. I	203	-	204		bar sixteenths in single beats (<composer ms); not across 2 beats as in copyist ms
E.H.	Mvt. I	205			1	Cb (<composer ms), rather than B natural as in copyist ms
Piano (lh)	Mvt. I	206	-	207		leave in bass clef (<composer ms)
Cl. 1	Mvt. I	207			2	add "solo" (<composer ms)
Piano (lh)	Mvt. I	208			1-2	insert treble clef after quarter note on beat one (<composer ms)
Vla.	Mvt. I	208			1	D natural (<composer ms, and doubling Cl. 2)
Piano (rh)	Mvt. I	209	-	211		write out at pitch (<composer ms) rather than 8va as in copyist ms
Piano (lh)	Mvt. I	212				keep in bass clef (<composer ms)
Piano (rh)	Mvt. I	213			2-4	write out at pitch (<composer ms) rather than 8va as in copyist ms
Vcl.	Mvt. I	225			3	upper: G natural (<Bs Cl, Bsn), rather than Gb as in copyist ms
Vln. II	Mvt. I	229			4	add "unis." (<context)
Piano (rh)	Mvt. I	232			1+	slur 16ths (<m. 233 and composer ms)
Bssn. 1 &2	Mvt. I	235			1	no staccato (<absent in composer ms or other instruments)
Vcl.	Mvt. I	237	-	238		keep in bass clef (not partially in tenor clef as in copyist ms)
Trpt. 1	Mvt. I	242			3	A (<composer ms) copyist doubles Trpt. 1 on D in Trpt. 2
Vln. I	Mvt. I	243			3	B eighth notes at pitch (<composer ms)
Trombones	Mvt. I	133				convert accidentals to courtesy accidentals as per modern practice
Trombones	Mvt. I	176			1	no staccato (<composer ms)
Timpani	Mvt. I	176			1	no staccato (<composer ms)
Bass Clarinet	Mvt. II	all				marked "in Bb" in copyist ms, but uses only 2#s (instead of 5#, which would be correct)
Vcl.	Mvt. II	7			3	lower voice of div. = B# octave below upper voice (<composer ms)
Vla.	Mvt. II	10	-	14		alto clef (<composer ms); use double stems for div.
Vln. I	Mvt. II	11	-	12		re-notate pitches(<composer ms), rather than enharmonically as in copyist ms
Vln. II	Mvt. II	12				re-notate pitches(<composer ms), rather than enharmonically as in copyist ms
Vcl.	Mvt. II	15			1-2	C natural (ignore both Db <composer ms/ Hn. 2 AND written deletion of dot on Hn. 2 writtten Ab in copyist ms)
Vln. I & II	Mvt. II	19			1-2	crescendo symbol (<composer ms and non-string parts)
Hns. 3& 4	Mvt. II	20				add "p" (< dynamics for other horns/instruments)
Tbn./Tba.	Mvt. II	22			1	tuba: double 3rd trbn. 8ve lower (<composer ms), but omit "ff" on trn./tba chord which occurs in composer ms
Piano	Mvt. II	23			3	orphan natural on top line; should be F natural, doubling top note in lh (< sequence w/m. 36)
Piano	Mvt. II	36			3	rh: orphan natural on third space should be C natural; top note in lh also should be C natural (<sequence w/m. 23)
Piano (lh)	Mvt. II	36			4+	F# (<context) rather than F natural as in copyist ms
Piano (lh)	Mvt. II	44			3	E should be Eb (<composer ms); because ascending chromatically, write as D#
Piano (lh)	Mvt. II	46			1	top note of sixlet is B natural (<composer ms, Vln. I, II)
Piano (lh)	Mvt. II	46			2	rewrite first note of sixlet as G# (<Vln. 4; also, because ascending chromatically)

Vla.	Mvt. II	46			treble clef (<composer ms)
Ob. 1	Mvt. II	48		1	C# (<composer ms), rather than Db as in copyist ms
Piano (lh)	Mvt. II	49	-	50	leave in bass clef (<composer ms)
Piano (lh)	Mvt. II	56		3	C# (<context, Pf RH, Vcl), rather than C natural as in copyist/composer ms's
Piano (rh)	Mvt. II	56	-	58	continue isolation of melody in m. 58 (<mm. 56-57)
Piano (lh)	Mvt. II	58		4-6	slurs (<composer ms)
Vcl.	Mvt. II	58		2	use separate eighth notes (<bassoon mm. 56-57)
Piano (lh)	Mvt. II	60			in bass clef (<following measure, composer ms)
Bssn. 1	Mvt. II	62	-	67	bass clef (<composer ms)
Piano (lh)	Mvt. II	63		6+	top note: G natural (<context, Vln I, Bsn 1), rather than G# as in copyist ms
Piano (rh)	Mvt. II	67		6	top note: D natural (<context), rather than D# as in copyist ms
Piano (lh)	Mvt. II	69		6e+a	top note: D natural (<context), rather than D# as in copyist ms
Cl. 2	Mvt. II	68		3+a	penultimate note in copyist ms Fb sounding Db (in A); composer ms E sounding D (in Bb)? engrave as F natural soun
Piano	Mvt. II	78	-	82	8va and clefs (<composer ms); stem barring/grouping (<copyist ms)
Bssn. 1	Mvt. II	79			change C natural to B# (<composer ms, matching Vcl)
Piano (lh)	Mvt. II	79		3	write treble clef notes on middle staff of copyist ms in bass clef, together with bass clef notes on bottom staff
Piano (lh)	Mvt. II	79		2+	top note: B# (<accidental on beat one, 8ve lower)
Piano (rh)	Mvt. II	80		3	4th 16th B# (<context, lh)
Piano (lh)	Mvt. II	81		3	top note: B natural (<Vln. I) not B#
Vla.	Mvt. II	82	-	83	alto clef (<composer ms)
Piano (rh)	Mvt. II	83		2-3	at pitch (<composer ms)
Piano (lh)	Mvt. II	83	-	86	5- and 6-let downbeat bass notes removed (<copyist ms; infer w/composer approval: doubled, low strings)
Oboe	Mvt. II	84		3e	insert natural before A (<Vln. I), rather than Ab as in copyist ms
Bssn. 1	Mvt. II	84		1	change G# to enharmonic Ab (<Vcl, composer ms)
Piano	Mvt. II	84	-	86	8va and clefs (<composer ms; stem barring/grouping <copyist ms)
Piano (rh)	Mvt. II	92			leave at pitch
Piano (rh)	Mvt. II	96	-	97	all notes on upper staff
Vln. II	Mvt. II	97		1-2	"non div." (<composer ms)
Piano (lh)	Mvt. II	107			write at pitch
Bssn. 1	Mvt. II	112			change C natural to B# (<composer ms, matching vcl.)
Piano (lh)	Mvt. II	114		4	bass clef
E.H.	Mvt. II	163	-	175	use standard transposition key signature

Percussion 2	Mvt. III					all xylophone notes staccato (<composer ms)
Piano (rh)	Mvt. III	2	-	4		write at pitch (<composer ms)
Fl. 1 & 2	Mvt. III	8				"mf" (<composer ms), rather than "f" as in copyist ms
Ob. 1 & 2	Mvt. III	8				"mf" (<composer ms), rather than "f" as in copyist ms
Bass Clarinet	Mvt. III	8				delete "mf" from copyist ms (redundant, and not in composer ms)
Vln. II	Mvt. III	11				add "f" (missing entry dynamic)
Vla.	Mvt. III	15				"unis." (<context)
Vcl.	Mvt. III	15			2	E natural (<other parts and composer ms), rather than F natural as in copyist ms
Dbl. Bs.	Mvt. III	15			2	E natural (<other parts and composer ms), rather than F natural as in copyist ms
Bssns.	Mvt. III	18				no staccato on accented notes (<copyist ms and other parts)
Hn. 1 & 2	Mvt. III	18				no staccato on accented notes (<copyist ms and other parts)
Trpt. 1	Mvt. III	18				no staccato on accented notes (<copyist ms and other parts); accents on 2+, 4 (not 4+ <copyist ms)
Vln. I & II	Mvt. III	18				no staccato on accented notes (<copyist ms and other parts)
Vla.	Mvt. III	18				no staccato on accented notes (<copyist ms and other parts)
Vcl.	Mvt. III	18				no staccato on accented notes (<copyist ms and other parts)
Vla.	Mvt. III	19				alto clef (<composer ms)
Piano	Mvt. III	20			2	"'espress." (between staves, <composer ms)
Vln. II	Mvt. III	20				"div." and double stemmed (not playable as double stop), though not indicated composer ms)
Piano (lh)	Mvt. III	26	-	27	4+-2+	bass clef (<composer ms)
Piano (lh)	Mvt. III	31			3	slur eighths (<composer ms)
Piano (lh)	Mvt. III	33	-	34	2	locate Bb inner voice below treble clef staff (<composer ms)
Vln. I & II	Mvt. III	33			1	staccato symbols (matching pattern in mm. 34-35, copyist ms)
Trpt. 1& 2	Mvt. III	35			1-2	bar note stems (<EH and composer ms)
Trpt. 1& 2	Mvt. III	35				use "con sord." (<composer ms), rather than "muted" as in copyist ms
Perc. 2 (xylo.)	Mvt. III	35			1-2	bar note stems (<EH and composer ms)
Bssns.	Mvt. III	41	-	42	1, 3	accents only on downbeat eights (no stacc.); staccatos on all non-downbeat eighths (<most cases in composer ms)
Piano (lh)	Mvt. III	43			1-3	in bass clef (<composer ms)
Piano (lh)	Mvt. III	46			1-2	slur (<composer ms)
Trpt. 1& 2	Mvt. III	47	-	49		"senza sordino" m. 47 (<composer ms), not "open" in m. 49 as in copyist ms
Woodwinds	Mvt. III	47	-	50		use standard descending chromatic notation (<composer ms); Cb and Fb instead of B natural and E natural
Vln. I & II	Mvt. III	47				"div." (<composer ms); also use double stems to show div. (<copyist ms)
Hn. 1 & 2	Mvt. III	49	-	51		"mf", descrescendo symbol, "p" (<composer ms)
Bssn. 2	Mvt. III	55	-	58		tenor clef (<composer ms)
Bssn. 2	Mvt. III	58			3	last note = eighth note (<composer ms)
Vla.	Mvt. III	61				"div." (,composer ms "unis." in m. 63)
Vln. II	Mvt. III	62			1+	E quarter note (<composer ms, Fl), rather than G as in copyist ms
Dbl. Bs.	Mvt. III	62			2+	insert "div." before D# octave dyad (not marked in either ms)
Vla.	Mvt. III	63				"unis." (<composer ms)
Vcl.	Mvt. III	63	-	64		use half notes with stem slash (<composer ms), rather than written out eighths as in copyist ms
Contr. Bssn.	Mvt. III	64			1-2	F natural (<composer ms), rather than E# as in copyist ms
Timpani	Mvt. III	64			1-2	F natural (<composer ms), rather than E# as in copyist ms
Dbl. Bs.	Mvt. III	64			1-2	F natural (<composer ms), rather than E# as in copyist ms
Piano (lh)	Mvt. III	68	-	69		notate in bass clef (<composer ms)
Trpt. 1& 2	Mvt. III	74				"con sord." through m. 140 (<composer ms)
Piano	Mvt. III	74				"f" (<composer ms)
Vla.	Mvt. III	74	-	75		notate bar stems as in woodwinds
Vcl.	Mvt. III	74				"div." (<double stems in copyist ms)

Vcl.	Mvt. III	74	-	75		bar stems <woodwinds
Dbl. Bs.	Mvt. III	74				"div." inferring from double stems
Dbl. Bs.	Mvt. III	74	-	75		notate bar stems as in woodwinds
Piano (rh)	Mvt. III	77			2	first note = 8th (<composer ms, total beats in measure), rather than 16th as in copyist ms
Bssn. 1 &2	Mvt. III	78				in bass clef (<composer ms)
Piano (rh)	Mvt. III	78			3-4	add ties for inner voices (<composer ms)
Bssn. 2	Mvt. III	79			3-4	8ve lower than Bssn. 1 (<composer ms)
Piano (lh)	Mvt. III	81	-	82	4-1	tie D naturals (<composer ms)
Hn. 3	Mvt. III	83			1+-4	decrescendo symbo (<composer ms and other parts)
Piano (rh)	Mvt. III	102				insert courtesy natural before top E
Piano	Mvt. III	110			1	"p"
Hn. 4	Mvt. III	113				written Eb (<composer ms, sounding with Ab in viola), rather than E natural as in copyist ms
Bssn. 2	Mvt. III	117	-	118		tie whole notes (<composer ms and other instruments)
Trpt. 1	Mvt. III	117	-	118		add passage (< composer ms), missing in copyist ms; infer "senza sord." from "con sord." m. 133
E.H.	Mvt. III	122	-	123		A natural sounding D (<composer ms, Pf) not Ab as in copyist ms
Dbl. Bs.	Mvt. III	127			1	"mf" (<composer ms)
Vcl.	Mvt. III	128				"div." (<double stems in m. 129 of copyist ms)
Dbl. Bs.	Mvt. III	129				"f" (<composer ms)
Vla.	Mvt. III	130			3+	accent (<composer ms and other instruments with this rhythm)
Fl. 1 & 2	Mvt. III	132			4+	D natural (<composer ms, doubling Vln. 1)
Bssn. 2	Mvt. III	132	-	133		bass clef (<composer ms), rather than tenor clef as in copyist
Trpt. 1& 2	Mvt. III	133				"con sord." (<composer ms), rather than "muted" as in copyist ms
Trbn. 1& 2	Mvt. III	133			2	"con sord." (<composer ms), rather than "muted" as in copyist ms
Piano	Mvt. III	133			4	Bb/D natural quarter notes, inner voice (<copyist ms, as at m. 141), rather than A natural as in composer ms
Hn. 1 & 2	Mvt. III	137			3	written Bb <composer ms and chord (not B natural <copyist ms>)
Piano	Mvt. III	137			4	Bb's (<motif m. 135; B natural on 4+)
Bssn. 1	Mvt. III	139				bass clef (<composer ms), rather than tenor clef as in copyist
Piano	Mvt. III	140			4+	D natural's (<D natural in Pf RH and LH on beat 1; context)
Trpt. 1, 2	Mvt. III	141			1,3	"senza sord." (<composer ms(, rather than "open" as in copyist ms
Trpt. 2	Mvt. III	141	-	142	3+,4,4+	written Bb-Ab-Bb (<composer ms, Bssn. 1,Viola), rather than C-Bb-C as in copyist ms
Timpani	Mvt. III	141	-	142		Eb (no accidental in copyist/composer ms's)
Vln. I & II	Mvt. III	141	-	143		use double stems for div.
Trbn. 3	Mvt. III	148				double Bsns. 8va higher (<composer ms); notes for this measure missing in copyist ms
Tuba	Mvt. III	148				double Bsns. (<composer ms), measure missing in copyist ms
Vln. I & II	Mvt. III	152				"div." (<double stems in copyist ms)
Timpani	Mvt. III	156				Bb (< from context), though accidental not notated in composer/copyist ms's
Piano	Mvt. III	156				"p" (<composer ms)
Vln. II	Mvt. III	156			1	Eb quarter note (<composer ms) rather than Bb as in copyist ms
Piano	Mvt. III	157			4	triplets slurred (<composer ms)
Fl. 1 & 2	Mvt. III	160			4	Ab (<composer ms), rather than A natural as in copyist ms
Hn. 4	Mvt. III	161			4	written Eb (<composer ms, sounding with Ab in other instruments) rather than Db as in copyist ms
Ob. 2	Mvt. III	164			3+	use D natural (<composer ms), rather than Db as in copyist ms
Trpt. 1& 2	Mvt. III	165			1+	"con sord." (<composer ms), rather than "muted" as in copyist ms
Piano	Mvt. III	175				delete "cresc." (redundant)
Vcl.	Mvt. III	180				"div." (double stems in m. 129 of copyist ms)
Cl. 1	Mvt. III	184			3+	"solo" (<composer ms)
Piano (rh)	Mvt. III	185			2	last note of triplet B natural (<composer ms; see sequence m. 187), rather than A natural as in copyist ms

Piano (lh)	Mvt. III	189			3-4	8va and "cresc." (<composer ms)
Trpt. 1	Mvt. III	194				"con sord." (<composer ms), rather than "muted" as in copyist ms
Trpt. 1& 2	Mvt. III	199			3+	"con sord." (<composer ms), rather than "muted" as in copyist ms
Horns	Mvt. III	200			1	"con sord." (<composer ms), rather than "muted" as in copyist ms
Timpani	Mvt. III	213			1	Eb (<composer ms), rather than C as in copyist ms
Tuba	Mvt. III	216			1	Cb (copyist wrote C natural, in error)
Hn. 2 & 4	Mvt. III	219	-	220		add slur (<Tbn 2)
Vla.	Mvt. III	219			3	"unis." (c0ntext)
Hn. 1 & 2	Mvt. III	221				add accent (<composer ms and other instruments)
Ob. 1	Mvt. III	229			1	Cb (<composer ms), rather than Eb as in copyist ms
Hn. 1	Mvt. III	229			1	written Gb (<composer ms), rather than G natural as in copyist ms
Hn. 4	Mvt. III	229			1	written Gb (<composer ms), rather than G natural as in copyist ms
Piano (rh)	Mvt. III	229			2-3	bass clef (<composer ms)
Strings	Mvt. III	229				"ff" (<other parts)
Timpani	Mvt. III	230			2	accent (<composer ms and other instruments)
Perc. 1 & 2	Mvt. III	230			2	accent (<composer ms and other instruments)
Timpani	Mvt. III	231			1	no accent (<composer ms and other instruments)
Perc. 1 & 2	Mvt. III	231			1	no accent (<composer ms and other instruments)