

| FINAL | | | | | | Collins Concerto No. 3 (changes from copyist ms: score) <composer mss: full score and 2-pf score |
|-------------------|-------|-----|----|-----|----------|--|
| Instrument | Mvt. | m | 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 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. _____) |
| F/Bb instrts. | all | | | | | use standard key signature (+2#s) when concert key signature is fewer than 5#s |
| 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 rolls |
| Perc. 1 & 2 | all | | | | | use "tr." with trill symbol for rolls |
| Percussion | title | | | | | use percussion clef for unpitched instruments; list instruments played for each staff |
| Percussion | title | | | | | abbreviated part assignment reminder at all entrances (e.g., "C. Cym." and "S. Cym.") |
| Score | all | 95 | | | | use modern key cancellation practice (first cancel all necessary sharps or flats, then introduce new key signature) |
| Score | I | 157 | | | | "Più Tranquillo" (<composer ms) rather than "Tranquillo" as in copyist ms |
| Score | I | 167 | | | 1 | add "con somma espressione" (<composer ms) |
| Score | I | 211 | | | 4.5 | add staccato symbol (<string parts in composer ms) |
| Score | I | 219 | | | | spell out "ad libitum" (instead of "ad lib.") to match previous marking at m67 |
| Score | I | 270 | | | 1 | add "(quarter note)=112" (<2-pf ms) rather than "Più animato, Tempo secondo)" as in copyist ms; absent in composer ms |
| Score | II | 1 | | | | use single time signature, rather than double; introduce new signatures w/each meter change (<modern practice) |
| Score | III | 103 | | | | change "molto rit." to "rit." and insert "molto" within cresc. symbol on beats 3-4 (<composer ms) |
| Score (non-Piano) | III | 104 | | | | fermata/rests as in 2-pf ms |
| Score | III | 111 | - | 112 | | add double barline (<key change m112) |
| Score | III | 132 | - | 134 | 1 | locate "dim. e rit." with extender (<composer ms) |
| Score | IV | 135 | - | 138 | | add "poco. rit."/extender (<2-pf ms) |
| Score | IV | 139 | | | | add "a tempo" (<2-pf ms) |
| Score | IV | 155 | | | | add "a tempo" (<2-pf ms, marking in copyist ms) |
| Score | IV | 170 | | | 1 | add "p" arrival dynamic (<trombone parts in copyist and composer mss) |
| Score | IV | 284 | | | | add "animando poco a poco" (<copyist and 2-pf mss) |
| Score | IV | 476 | | | 4 | relocate "Allegro" to beat 4 from beat 1 of m477 (<2-pf ms, Pf. music context) |
| Score | IV | 478 | | | 2 | add "rit." (<composer ms) |
| Score | IV | 482 | | | 4 | add "Allegro" (<copyist ms addition in ink; "animato" marked in 2-pf ms) |
| Score | IV | 452 | | | | relocate "Allegro" (from m453) to coincide with piano solo entry (<composer ms) |
| Score | IV | 458 | | | | relocate "Allegro" (from m459) to coincide with piano solo entry (<composer ms) |
| Score | IV | 552 | | | 1 | "f marc." (<majority of instruments) |
| Piano (rh) | I | 8 | - | 9 | | add slur from 3rd of m8 to 2nd 16th of m9 16th (<2-pf ms) deleting slur from beat 4 of m8 to 1e of m9 as in copyist ms |
| Piano | I | 9 | | | | add "sempre molto espress." (<composer and 2-pf mss) |
| Piano (lh) | I | 15 | | | 3,4 | add cresc. symbol (<2-pf ms) |
| Piano (lh) | I | 16 | | | 1,2 | add decresc. symbol (<2-pf ms, orchestra) |
| Piano (rh) | I | 16 | | | | slur dotted half note to first 16th of beat 4 rather than last beat separate as in copyist ms (<composer ms) |
| Piano (rh) | I | 16 | | | 4 | add staccato symbol to beat 4 (<composer ms) |
| Piano (rh) | I | 17 | | | 3 | C natural (<2-pf ms, context) rather than C# as in composer/copyist mss |
| Piano (rh) | I | 17 | - | 18 | | add slur (<2-pf ms) |
| Piano (rh) | I | 19 | - | 20 | | add slur (<2-pf ms) |
| Piano (lh) | I | 21 | | | 3,4 | add slur to final two 16th notes as (<composer ms, m20) |
| Piano | I | 22 | | | 1,3 | add cresc. symbols for 2 beats each (<2-pf ms) |
| Piano (lh) | I | 22 | | | 1.5, 3.5 | add tenuto symbols quarter notes (<2-pf ms) |
| Piano | I | 24 | | | 1 | add "f" (<composer and 2-pf mss) |
| Piano | I | 25 | | | | add accent symbols on (rh) 1+, 2+, 3+, 4+ and (lh) 3+, 4+ (<2-pf ms), but not on (lh) 4 |
| Piano (lh) | I | 25 | | | 1 | continue slur from previous measure, add staccato symbol (<composer ms) |
| Piano (lh) | I | 25 | | | 2.5 | add staccato symbol (<composer ms) |
| Piano (lh) | I | 25 | | | 3 | E natural, upper note of dyad (<composer ms, 2-pf ms) rather than E# as in copyist ms |
| Piano (lh) | I | 29 | | | 1 | lower C# one octave, to C# below staff (<2-pf ms; in octaves w/Pf RH) rather than pitch in composer and copyist mss |
| Piano (lh) | I | 30 | | | 3,4 | add slur to final seven 16th notes (<m32) |
| Piano (rh) | I | 33 | - | 34 | | add "8va" from m33 beat 3+ to m34 beat 2 (<composer and 2-pf mss) |

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|--------------------|---|-----|------|--|------------|---|
| Piano (rh) | I | 34 | | | 1 thru 2.5 | B (<composer ms) rather than C# as in copyist ms |
| Piano (rh) | I | 36 | | | 2 | add staccato symbols to each 8th note of triplet (<composer ms) |
| Piano (lh) | I | 36 | | | 2.25 | D# octave (<composer and 2-pf mss) rather than D naturals as in copyist ms |
| Piano | I | 38 | | | 2.5 | add "sim." (<clarify continuing 16th note triplets) |
| Piano | I | 38 | | | 3.5 | add "sim." (<clarify continuing 16th note triplets) |
| Piano | I | 38 | - 41 | | 1 | add cresc. symbol (<composer ms) |
| Piano (rh) | I | 39 | | | 2,3 | 16th beat missing: insert two 16th rests after fourth pair of 16th notes (<composer ms), penciled in copyist ms |
| Piano (lh) | I | 42 | | | 2.5, 3.5 | add accent symbol to C# quarter notes (<composer ms) |
| Piano (lh) | I | 42 | | | 4.5 | quintuplet 32nds (<composer ms., similar passage m43) rather than 16ths as in copyist ms |
| Piano (rh) | I | 51 | | | 3 | add cresc. symbol (<composer ms) |
| Piano (rh) | I | 51 | | | 4.25 | add tie to B, extending to next measure (<copyist ms) |
| Piano (lh) | I | 52 | | | 2, 4 | add staccato symbol to 8th notes (composer, 2-pf mss) |
| Piano (lh) | I | 52 | | | 3, 4 | add slur (composer ms, previous sequences) |
| Piano (rh) | I | 52 | - 53 | | 2.5/4 | add slurs (<composer ms) |
| Piano (rh) | I | 55 | | | 1, 2 | add triplet "3"s to first two groups of 16th notes (<clarify rhythm) |
| Piano | I | 56 | | | 1.5 | add tenuto symbols on quarter note chords (<composer and 2-pf mss) |
| Piano | I | 57 | | | 1 | add staccato symbol to 8th note chords |
| Piano (lh) | I | 57 | | | 3.5 | add the 8va basso marking (<context, penciled in copyist ms) |
| Piano (rh) | I | 58 | | | 2.25 | G# (<composer 2-piano ms, F double sharp leading tone, G# rh beat 3) |
| Piano (rh) | I | 59 | | | 2, 4 | add triplet "3"s to notes grouped in 3's (<for rhythmic clarity) |
| Piano (lh) | I | 63 | | | 3.5 | lowest note of chord D# (<2-pf ms) |
| Piano (rh) | I | 65 | | | 2 | lowest note of chord F natural (<context, similar chord tied across m.64-65, orchestral chord) |
| Piano (lh) | I | 67 | - 68 | | 2 | add cresc. symbol (<composer and 2-pf mss) |
| Piano (rh) | I | 67 | | | 3, 4 | add cresc. and decresc. symbols (<composer and 2-pf mss) |
| Piano (rh) | I | 68 | | | 2 | add tenuto symbol to quarter note F# (<composer ms) |
| Piano (rh) | I | 70 | | | 2.5, 4 | add dot to quarter note B/C# dyad on 2+ and add quarter note iteration of dyad on 4 |
| Piano (rh) | I | 71 | | | 1 | add "poco più espress." (composer and 2-pf mss) |
| Piano (rh) | I | 74 | | | | add slurs (<composer ms) |
| Piano (rh) | I | 74 | | | 1.25 | A# 8th tied to quarter note (<composer and 2-pf mss), rather than A natural as in copyist ms |
| Piano (lh) | I | 76 | | | 3 | add # before A (<2-pf ms) |
| Piano | I | 77 | | | 1 | add "f ruvido" (<composer and 2-pf mss) |
| Piano | I | 77 | | | 1 | add "meno ruvido" (<composer and 2-pf mss) |
| Piano (rh) | I | 80 | | | 2 | add # before D (<context) |
| Piano (lh) | I | 81 | | | 1, 2 | add slur over 32nd notes and cresc. symbol under 32nd notes (<composer and copyist mss) |
| Piano (rh) | I | 82 | | | 3 | add staccato symbols to each note (<composer ms, previous instances) |
| Piano (lh) | I | 83 | | | | add staccato symbol (<composer and 2-pf mss) |
| Piano (lh) | I | 84 | | | | add staccato symbol (<composer and 2-pf mss) |
| Piano (lh) | I | 85 | | | 4 | C natural (<composer and 2-pf mss) and G natural (<2-pf ms); add cresc. Symbol (<2-pf ms) |
| Piano | I | 86 | | | 3.5 | add cresc. symbol (<composer and 2-pf mss) |
| Piano | I | 88 | | | 1, 2 | add decresc. symbol (<2-pf ms) |
| Piano | I | 89 | | | 3.5, 4 | add slurs |
| Piano (lh) | I | 90 | | | 4 | add slurs as in Piano rh (<context) |
| Piano | I | 93 | | | 1 | add "cresc." (<composer and 2-pf mss) |
| Piano (rh) | I | 95 | | | 1 | add "p grazioso" on beat one and staccato symbols on both 8th notes (<composer and 2-pf mss) |
| Piano (rh) | I | 96 | | | 1.25 | A natural (<composer and 2-pf mss) rather than G as in copyist ms |
| Piano (rh) | I | 98 | | | 1, 3 | slurs/staccato symbols as in composer ms |
| Piano (rh) | I | 99 | | | 1 | add "Largamente espress." (<composer ms) |
| Piano (rh) | I | 99 | | | 3 | add "8va" over chord (<2 pf ms, context) |
| Piano | I | 108 | | | 1 | add "p" destination dynamic (<2-pf ms) |
| Piano (rh) | I | 115 | | | 1 | delete whole note C# (<modern engraving practice) |
| Piano | I | 116 | | | 1 | add "p" destination dynamic (<2-pf ms) |
| Piano | I | 120 | | | 4 | insert cresc. symbol (<composer and 2-f mss) |
| Piano (both hands) | I | 126 | | | 3 thru 4 | E# dotted quarter notes (<preceding enharmonic E#s), rather than F naturals as in composer, 2-pf, and copyist mss |
| Piano (rh) | I | 126 | | | 4.25 | E natural eighth note (<2-pf ms) rather than E# as in composer and copyist mss |
| Piano | I | 130 | | | 1 | insert bass clef (<context) |
| Piano | I | 134 | | | | add decresc. symbol (<composer and 2-pf mss) |
| Piano | I | 135 | | | | add "p giocoso" (<composer and 2-pf mss) |
| Piano (lh) | I | 136 | | | 2 thru 4 | add staccato symbol to each note (<composer and 2-pf mss) |
| Piano (lh) | I | 137 | | | | add staccato symbol to each 8th note (<composer and 2-pf mss) |

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|------------|---|-----|-------|-------------|---|
| Piano | I | 139 | | | add slurs for internal 16ths across each beat (<composer and 2-pf mss) |
| Piano (lh) | I | 140 | | 2 thru 4 | add staccato symbol to each note (<composer and 2-pf mss) |
| Piano (rh) | I | 141 | | 2.5 thru 4 | add cresc. symbol (<composer and 2-pf mss) |
| Piano (rh) | I | 141 | | 3 | add slur over last 4 notes (<composer ms) |
| Piano (rh) | I | 142 | | 2.25 | D# (<composer and 2-pf ms's) rather than D natural as in copyist ms |
| Piano (lh) | I | 143 | | 1a thru 2 | add slur (<composer and copyist mss) |
| Piano (lh) | I | 143 | | 2, 3, 4 | add staccato symbol on each 8th note (<composer ms) |
| Piano | I | 143 | | 3, 4 | G naturals (<composer and 2-pf mss) rather than G# as in copyist ms |
| Piano | I | 144 | | 1 | add "f e sempre cresc." (<composer and 2-pf mss) |
| Piano | I | 144 | | 3, 4 | G naturals (<composer and 2-pf mss) rather than G# as in copyist ms |
| Piano | I | 145 | | 1 | add "ff" (<composer and 2-pf mss) |
| Piano (lh) | I | 147 | | 1.5, 3.5 | add accent symbol to each grace note (<composer and 2-pf mss) |
| Piano (rh) | I | 147 | | 3.25 | C# (<2-pf ms and context: D natural that follows) rather than CX as in composer and copyist mss |
| Piano (lh) | I | 147 | | 2.5, 4.5 | add staccato symbol to each 8th note (<composer and 2-pf mss) |
| Piano (rh) | I | 148 | | 1.5 | add accent symbol to first 32nd note (<composer ms) |
| Piano (lh) | I | 148 | | 2, 3 | add slur over tremolo half notes (<modern engraving practice) |
| Piano | I | 149 | | 1 | add staccato symbol on each 8th note of triplet (<composer ms) |
| Piano (lh) | I | 150 | - 151 | | insert treble clef (<context, pf rh) rather than bass clef as in all ms's |
| Piano (rh) | I | 150 | - 153 | 1 | substitute dotted 8th rest for 8th/16th rest combination (< Finale note alignment protocols) |
| Piano (lh) | I | 153 | | 3, 4 | use treble clef to end of measure (<clarity) |
| Piano (lh) | I | 153 | | 3.75 | insert # before B (<composer ms, piano rh) |
| Piano | I | 154 | - 156 | | articulations as in composer and 2-pf mss |
| Piano (lh) | I | 155 | | 1 | E, F#, G# (<E/G# in composer 2-pf ms; context, incl. subsequent 3-notes chords in same beat and sequence in m162) rather than C#, D#, E |
| Piano (lh) | I | 155 | | 3.5 | insert # before lower octave A (<Piano rh upper octave) |
| Piano (lh) | I | 156 | | | last of six 16th notes is G# (<composer and 2-pf mss) rather than E as in copyist ms |
| Piano (rh) | I | 157 | | | add slur (<composer ms, mm. 158-160) |
| Piano (lh) | I | 160 | | | add "8va basso (<2-pf ms) |
| Piano (rh) | I | 160 | | 4a | B#, D# (<2-pf ms, Vln. II) rather than D natural as in composer and copyist mss) |
| Piano (lh) | I | 160 | | | add slur (<composer ms, previous 3 mm) |
| Piano (rh) | I | 161 | | 1 | add 16th flag to note stem (<composer ms) |
| Piano | I | 161 | | 2 | add cresc. symbol (<composer and 2-pf mss) |
| Piano (lh) | I | 162 | | 1 | add slur to each 16th note triplet (<composer and 2-pf mss) |
| Piano | I | 162 | | 2 | add staccato symbol on each 16th note (<composer ms) |
| Piano (lh) | I | 162 | | 3.5, 4, 4.5 | delete staccato symbol on each 32ndth note in copyist ms (<absent in composer and 2-pf ms's) |
| Piano (rh) | I | 162 | | 3 thru 4 | add cresc. symbol (<composer and 2-pf mss) |
| Piano (rh) | I | 163 | | 1 | add "f espress." (<composer ms) |
| Piano | I | 165 | | 1 | add "cresc." (<composer ms) |
| Piano (rh) | I | 165 | | 1 | D# (<2-pf ms, context) rather than D natural as in copyist and composer mss |
| Piano | I | 166 | | 1 | add "ff" (<composer and 2-pf mss) |
| Piano (rh) | I | 166 | | | notate slurs above staff as triplet brackets (likely "tuple" symbols of yore, different from slurs used for phrasing) |
| Piano (lh) | I | 171 | | | insert bass clef (<context, bass clef next measure/page) |
| Piano (lh) | I | 175 | | 1 | add slur to 16th notes (<composer ms) |
| Piano (rh) | I | 176 | | 2, 4 | delete dot on half note B and add F# quarter note (<composer and 2-pf mss), rather than dotted half B as in copyist ms |
| Piano (lh) | I | 176 | | 1 | add slur to 16th notes (<composer ms) |
| Piano (rh) | I | 177 | | 4 | add staccato symbol on each 8th note (<composer ms) |
| Piano (lh) | I | 179 | | 3 | C natural (<2-pf ms) rather than C# as in copyist and composer mss |
| Piano (lh) | I | 179 | - 180 | | add slur to each 16th note group (<2-piano composer ms and previous similar passages) |
| Piano (rh) | I | 181 | | 1 thru 4 | add slur (<composer ms) |
| Piano (rh) | I | 181 | | 3.5 | C Natural (<composer and 2-pf mss), rather than C# as in copyist ms |
| Piano (lh) | I | 186 | | 1 | add cresc. symbol (<composer and 2-pf mss) |
| Piano (lh) | I | 192 | | 1 | double F# one octave lower (<composer and 2-pf mss) |
| Piano (rh) | I | 192 | | 4.75 | G natural top note (<composer and 2-pf mss) rather than no accidental as in copyist ms |
| Piano (lh) | I | 193 | | 1 | double A# one octave lower (<composer and 2-pf mss) |
| Piano | I | 196 | | 1 | add "p" destination dynamic (<2-pf ms) |
| Piano (rh) | I | 197 | | 1.5 | add trill symbol over E# (<composer and 2-pf mss) |
| Piano (rh) | I | 197 | - 198 | | add "8va" (<composer ms) |
| Piano (lh) | I | 198 | | 1,3 | ad descreasc. symbols under each group of 32nds (<composer and 2-pf mss) |
| Piano (rh) | I | 199 | | 3 | relocate to top staff (rh) (<composer ms) |
| Piano (rh) | I | 204 | | 1a | delete C, middle note of chord (<2-pf score, chord structure in 2a) |

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|------------|---|-----|-------|--------------|---|
| Piano | I | 206 | | 1.5 | add tenuto symbols to quarter note chords (<composer ms) |
| Piano | I | 208 | | 1 | "p" (<composer ms) |
| Piano (lh) | I | 208 | | 4 | FX (<2-pf ms, and Pf.rh) rather than F# as in composer and copyist mss |
| Piano (lh) | I | 210 | | 2.5 | add staccato symbol (<composer ms) |
| Piano | I | 211 | | 4.5 | add staccato symbol (<composer and 2-pf mss) |
| Piano | I | 213 | | 4e | add accent symbol <composer ms) rather than staccato symbol as in copyist ms |
| Piano (rh) | I | 214 | | 4a | add accent symbol <composer ms) rather than staccato symbol as in copyist ms |
| Piano (lh) | I | 219 | - 220 | 1,2 | relocate mid-measure treble from before the last note of the 16th run (<less disruptive to beaming/spacing) |
| Piano (lh) | I | 221 | | | insert bass clef (<context), add cresc. symbol beneath lh (<composer and 2-pf mss) |
| Piano (lh) | I | 221 | | 1 | add "3" (<composer ms) |
| Piano (rh) | I | 222 | | 2.5 | C/D dyad quarter note on 2+ is dotted (<composer and 2-pf mss) |
| Piano (lh) | I | 222 | | | add decrescendo symbol (<composer ms) |
| Piano | I | 223 | | 1 | add "poco più espress." (composer and 2-pf mss) |
| Piano (lh) | I | 224 | | | add crescendo symbol (<composer ms) |
| Piano (lh) | I | 225 | | 1, 2 | add crescendo symbol and slur (<2-pf ms, preceding figures, mm. 223-224)) |
| Piano (lh) | I | 226 | | 4 | add staccato symbol to each note of triplet (<composer and 2-pf mss) |
| Piano | I | 227 | | 4 | add decrescendo symbol (<composer and 2-pf mss) |
| Piano (rh) | I | 228 | | 1 | relocate "un poco dolce" to beat 1 (<composer ms) rather than beat 3 as in copyist ms |
| Piano (rh) | I | 228 | | 3 | end slur on B, with staccato symbol (<composer and 2-pf ms) |
| Piano (rh) | I | 228 | | 3 | B natural and staccato symbol (<composer and 2-pf mss) |
| Piano (rh) | I | 229 | | 3 | add quarter note stem to F# (composer and 2-pf mss) |
| Piano | I | 230 | | 1 | add "meno ruvido" (<composer and 2-pf mss) |
| Piano (rh) | I | 230 | | 4 | add quarter note stem to B natural (<composer and 2-pf mss) |
| Piano (rh) | I | 232 | | 2 | add tenuto symbols on quarter note chords (<composer and 2-pf mss) |
| Piano | I | 233 | | 4 | add decresc. symbol (<composer and 2-pf mss) |
| Piano (rh) | I | 234 | | 3 | add staccato symbol to quarter note (<composer and 2-pf mss) |
| Piano (rh) | I | 234 | | 3.5 | add tenuto (<Piano lh, m 228) |
| Piano | I | 235 | | 1 | add "cresc." (<composer and 2-pf mss) |
| Piano (rh) | I | 235 | | 4 | Gb quarter note (<composer ms) rather than 8th note implied in copyist ms |
| Piano (lh) | I | 235 | - 237 | 4 | add staccato symbol to each rolled 8th note chord (<<composer and 2-pf mss) |
| Piano | I | 237 | | 4 | add "cresc." (<composer and 2-pf mss) |
| Piano (lh) | I | 238 | | 3.5 | add accent symbol to F octave dyad (<composer and 2-pf mss) |
| Piano (lh) | I | 238 | | 4 | A natural quarter note, lower note (<composer and 2-pf ms's, Cl. 2, Vln. II, Vla.) rather than Ab as in copyist ms |
| Piano | I | 241 | | 1 | add "cresc." (<composer and 2-pf mss) |
| Piano | I | 242 | | 2 thru 3 | add descresc. symbol (<composer and 2-pf mss) |
| Piano | I | 243 | | 3, 4 | add cresc./decresc. symbols (<composer and 2-pf mss) |
| Piano | I | 245 | | 1 | relocate "cresc." to under first note (<composer ms) rather than 1+ as in copyist ms |
| Piano | I | 246 | | 2, 3; 4, 4.5 | add slurs across beats 2-3, and for each 16th note triple of beat 4 (<2-pf ms), absent in composer and copyist ms's |
| Piano (rh) | I | 247 | | 3 | add staccato symbol to Eb (<composer and 2-pf mss) |
| Piano (lh) | I | 247 | - 248 | | add staccato symbols to each chord (<composer ms) |
| Piano | I | 249 | | 1 | add "cresc." (<composer and 2-pf mss) |
| Piano | I | 249 | | 1, 2, 3 | add slurs (<2-pf-ms) |
| Piano | I | 250 | | 1 thru 2 | add cresc. symbol (<composer and 2-pf mss) |
| Piano (lh) | I | 250 | | 1, 1.5 | add staccato symbols to each chord (<composer ms) |
| Piano (lh) | I | 250 | | 3, 3.5 | add staccato symbols to each chord (<composer ms) |
| Piano | I | 251 | | 4 | add accent symbol to 8th note chord (<composer ms) |
| Piano (rh) | I | 252 | | 3 | add "8va" (<2-pf ms) and accent symbol to 8th note chord (<composer and 2-pf mss) |
| Piano (lh) | I | 252 | | 1.5 | B (<composer ms) rather than A as in copyist ms |
| Piano (lh) | I | 252 | | 3 | add staccato symbol to 8th note chord (<composer ms) |
| Piano | I | 253 | | 2, 3 | add slur from 7th to 9th 16th notes and staccato on 9th 16th notes (<2-pf and composer mss) |
| Piano | I | 257 | | 4.75 | add accent symbol (<composer ms) |
| Piano (rh) | I | 264 | | 1 | add tie between F# 8th notes (<2-pf mss) |
| Piano (rh) | I | 267 | | 1 | delete whole note D (<modern engraving practice) |
| Piano (lh) | I | 267 | | | add triplet "3"s (to clarify rhythm) |
| Piano | I | 268 | | 1 | add "p" destination dynamic (<2-pf ms) |
| Piano | I | 270 | | 1 | add "quarter/symbol - 112" (<2-pf ms) |
| Piano | I | 272 | | 3 | add staccato symbol to 8th note (<composer ms) |
| Piano (lh) | I | 276 | | 1, 2 | add staccato symbols to each 8th note (<composer and 2-pf mss) |
| Piano | I | 276 | | 4 | F natural in rh, E# in left hand (<2-pf ms, Cl., Vla.), rather than F# and E natural as in other mss |

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| Piano (lh) | I | 277 | | | 1, 2 | add staccato symbols to each 8th note (<composer and 2-pf mss) |
| Piano | I | 277 | | | 4 | F natural in rh, E# in left hand (<2-pf ms, Ob. Vln. II), rather than F# and E natural as in other mss |
| Piano (lh) | I | 278 | | | 4 | add staccato symbol 8th note dyad (<composer ms) |
| Piano | I | 279 | | | 1, 2, 1 3, 4 | add slurs lh (<composer and 2-pf mss), rh (<2-pf ms) |
| Piano (lh) | I | 280 | | | 4.25 | F# in octaves (<composer ms), rather than E natural as in copyist ms |
| Piano (lh) | I | 281 | | | 4.75 | G natural (<Piano rh), rather than G# as in copyist ms |
| Piano (lh) | I | 288 | | | 1 | add "p" (<2-pf ms) |
| Piano (lh) | I | 289 | | | 1 | add "pp" (<2-pf ms) |
| Piano (lh) | II | 9 | - 10 | | 3 thru 6 | add note stems between E and quarter notes and 8th notes below (<composer and 2-pf mss) |
| Piano (lh) | II | 9 | - 10 | | | add slurs as in composer ms |
| Piano | II | 20 | | | 1, 3 | add staccatos to unslurred 8th notes (<composer and 2-pf mss) |
| Piano (rh) | II | 20 | | | 1 thru 3 | extend 8vas (<composer and 2-pf-mss) |
| Piano | II | 21 | - 22 | | 5 thru 1 | add slurs (<2-pf mss) |
| Piano (lh) | II | 23 | | | 2 | F natural (<composer and 2-pf mss), rather than F# as in copyist ms |
| Piano (rh) | II | 26 | | | 1 | insert 16th rest before first note (<composer and 2-pf ms) |
| Piano (rh) | II | 26 | | | | last 16th F# (<composer and 2-pf ms) rather than F natural in copyist ms (erroneous reading of 16th rest in other mss) |
| Piano | II | 27 | | | | add "f" (<composer and 2-pf mss) |
| Piano (lh) | II | 29 | | | 1 | C# below staff (<2 pf ms) rather than second space C# as in full score mss |
| Piano | II | 35 | | | 1 | add "poco dolce espr." after "p" (<2-pf ms) |
| Piano (lh) | II | 37 | - 38 | | | add cresc. and decresc. symbols (<2-pf ms) |
| Piano (rh) | II | 44 | | | | 8th triplets (<composer ms), rather than 16th triplets as in copyist ms |
| Piano (rh) | II | 45 | | | 1 | add staccato to 1st note (<composer and 2-pf mss, Piano LH) |
| Piano (rh) | II | 45 | | | | add tuplets "3"s (<clarify rhythm) |
| Piano | II | 47 | | | 1 | insert "f" before "p" (<composer and 2-pf mss) |
| Piano (lh) | II | 48 | | | 3 | FX (<composer and 2-pf mss) rather than F# as in copyist ms |
| Piano (lh) | II | 51 | | | 1 thru 2 | add slur (<composer and copyist mss) |
| Piano (rh) | II | 51 | | | | add 8th rest at the end of measure (<composer and 2-pf mss, not enough beats) |
| Piano (lh) | II | 51 | | | | add C# 8th note below staff at the end of measure (<2-pf mss, not enough beats) |
| Piano (lh) | II | 52 | | | | re-do entire measure as in composer and 2-pf mss |
| Piano (lh) | II | 53 | | | 5 thru 7 | add slur (<2-pf ms) |
| Piano (lh) | II | 53 | | | 6 | add "2" duple indication over 6th beat of 7/8 , G# and B (<2-pf ms, clarification) |
| Piano (rh) | II | 54 | | | 5 | ? last note F natural (<2-pf ms, Vln. I & II) rather than F# as in composer and copyist mss |
| Piano (rh) | II | 56 | | | 1 | add slur over first group of 32nd notes (<composer and 2-pf mss) |
| Piano (rh) | II | 57 | | | 1 | extend m.56 8va extender to downbeat chord (<composer and 2-pf mss) |
| Piano (rh) | II | 57 | | | 1 | add accent symbol to 8th note (<orchestra) |
| Piano (rh) | II | 59 | | | | add slur to each triplet figure (<composer and 2-pf mss) |
| Piano (lh) | II | 60 | | | 1 | add staccato to 1st note (<composer and 2-pf mss) |
| Piano (lh) | II | 60 | | | 2 thru 4 | add slur from each 32nd note to next note, also adding staccato symbol to second note (<composer and 2-pf mss) |
| Piano (lh) | II | 61 | | | 3.75 | add slurs to match piano rh (<composer and 2-pf mss) |
| Piano | II | 62 | | | 1 thru 2 | add straight line between A# in rh and B in lh (beat 2) (<composer and 2-pf mss) |
| Piano (rh) | II | 63 | | | 1 | add slur over trill note and grace notes (<modern engraving practice) |
| Piano (lh) | II | 64 | | | 2 | G# (<composer and 2-pf mss) rather than F# as in copyist ms |
| Piano (lh) | II | 64 | | | 5 thru 7 | add slur across 3 8th notes (<composer and 2-pf mss) |
| Piano (rh) | II | 65 | | | 1 | add slur over trill note and grace notes (<modern engraving practice) |
| Piano (rh) | II | 66 | | | 1 | add trill (<2-pf ms and context) and slur over trill note and grace notes (<modern engraving practice) |
| Piano (rh) | II | 67 | | | 1 | add "quasi senza espres." after p (<composer and 2-pf mss) |
| Piano (rh) | II | 67 | | | 1.5 | add staccato symbol (<composer and 2-pf mss, Piano lh) |
| Piano (rh) | II | 67 | | | | add slurs to match Piano lh (<composer and 2-pf mss) |
| Piano (rh) | II | 69 | | | | add slurs to match Piano lh (<composer and 2-pf mss) |
| Piano (rh) | II | 71 | | | | add slurs to match Piano lh (<composer and 2-pf mss) |
| Piano | II | 73 | | | 1.5 | add staccato symbol (<composer and 2-pf mss) |
| Piano (lh) | II | 81 | | | 1.5 | add staccato symbol (<composer and 2-pf mss, Piano lh) |
| Piano | II | 85 | | | 1 | add "cresc." (<composer and 2-pf ms, orchestra directions) |
| Piano | II | 85 | - 86 | | 5 thru 1 | add slur and staccatos symbol (<composer and 2-pf mss) |
| Piano | II | 87 | | | 1 | add "piu cresc." (<composer and 2-pf ms, orchestra directions) |
| Piano (lh) | II | 88 | | | 1 | add staccato symbol (<composer and 2-pf mss, Piano rh) |
| Piano (rh) | II | 92 | | | 1 | add slur over first 3 16th notes (<composer ms, m90) |
| Piano | II | 94 | | | 2.5 | fourth 16th note G natural (<2-pf ms) rather than G# as in composer and copyist mss |

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| Piano (lh) | II | 95 | | | 1 | C# 2-ledger lines below staff only (<2-pf ms, Pf. rh/lh line) and with staccato symbol (<composer and 2-pf mss) |
| Piano (rh) | II | 97 | | | | insert treble clef (<context) |
| Piano | II | 99 | - | 100 | | add staccatos to unslurred 8th notes (<composer and copyist mss) |
| Piano (rh) | II | 105 | | | | add staccato to 1st note (<composer ms, Piano LH) |
| Piano | II | 107 | - | 108 | | add staccatos to eighth notes (<composer and 2-pf mss) |
| Piano | II | 114 | | | 1 | add staccatos to eighth note (<composer and ms) |
| Piano | III | 5 | - | 7 | | inner voice slurs as in 2-pf ms |
| Piano | III | 6 | | | 4 | start 8va over G# (<composer and 2-pf mss, sequence context), rather than over F# on 4+ as in copyist ms |
| Piano (rh) | III | 6 | - | 9 | | continue 8va extender extended through half note in m 9 (<context and overlap with Pf. lh) |
| Piano (rh) | III | 8 | | | 1 | add staccato to 1st note (<composer ms) |
| Piano (lh) | III | 12 | - | 14 | | add slur to each 8th note group (<composer and 2-pf mss) |
| Piano | III | 21 | | | | except for 1st D# in lh, all other D's = D# (<2-pf ms) |
| Piano | III | 22 | | | | all C#'s (<context, C# in lh on 2+) |
| Piano (lh) | III | 22 | | | 2.5 | A natural (<composer ms) |
| Piano (lh) | III | 23 | | | 4 | add slur from D to E (<composer and 2-pf mss) |
| Piano (lh) | III | 24 | | | 1 | add F# to make dyad with A (<composer and 2-pf mss) |
| Piano (rh) | III | 26 | | | | add slur (<composer ms) |
| Piano (rh) | III | 27 | - | 28 | | add slur (<composer ms) |
| Piano (lh) | III | 27 | - | 28 | 4.5 thru 1 | add tie between G naturals (<composer and 2-pf mss) |
| Piano (lh) | III | 28 | | | 1 | D# (<composer and 2-pf mss, Pf. rh) rather than D natural as in copyist ms |
| Piano (lh) | III | 32 | | | 1 | add slur to first 3 8th notes (<composer and 2-pf mss) |
| Piano (lh) | III | 33 | | | 1 thru 2 | add cresc. Symbol (<composer ms) |
| Piano (lh) | III | 34 | - | 35 | | add slur to each group of 8th notes connected by note stems (<composer and 2-pf mss) |
| Piano (lh) | III | 35 | | | 4 | 2nd note of triplet B natural (<Composer and 2-pf mss) rather than B# as in copyist ms |
| Piano (lh) | III | 37 | - | 38 | | assign slurs as in composer ms |
| Piano (rh) | III | 41 | | | 3, 4 | change octave A's into quarter note (<composer ms), not sufficient beats in copyist ms |
| Piano (rh) | III | 42 | | | 1 thru 2 | add C# dotted quarter and B# doubled eighth tied to next 8th (<composer and 2-pf mss) |
| Piano (rh) | III | 43 | | | 3.5 | grace note D natural, eighth note C natural (<m118; 2-pf ms) rather than C# / D# as in composer and copyist mss |
| Piano (rh) | III | 50 | | | 3.5 | E# middle note of triad (<composer ms) |
| Piano (rh) | III | 50 | | | 3 thru 4 | ties/articulations as in composer ms |
| Piano (rh) | III | 51 | | | 1 | top note A# (<composer and 2-pf mss) rather than A as in copyist ms |
| Piano (lh) | III | 51 | | | 1 | add slur over quintlet (<2-pf ms) |
| Piano (rh) | III | 51 | | | 2 | add accent symbol (<composer ms) |
| Piano (lh) | III | 51 | | | 2 | write out "8" (indicating lower octave (<used for space reasons) |
| Piano (lh) | III | 51 | | | 2.5 | 2nd note of triplet D# (<composer and 2-pf mss) rather than D# as in copyist ms |
| Piano (lh) | III | 51 | | | 2.5 ,3, 4 | add tuplet numbers (<clarify rhythm) |
| Piano (lh) | III | 54 | | | 3 to 4 | add tie between G naturals (<composer ms) |
| Piano | III | 54 | | | 1 | add "mf espres." (<composer and 2-pf mss) |
| Piano (lh) | III | 55 | | | 2 | keep last 2 16ths in treble clef (<clarity) |
| Piano (lh) | III | 56 | | | 2 | lowest note: E natural (<composer and 2-pf mss) rather than E# as in copyist ms |
| Piano | III | 56 | - | 57 | | make all inner, moving notes 64ths (<composer and 2-pf mss) |
| Piano | III | 56 | | | 3 | add slur to 32nd notes (<composer ms, context) |
| Piano | III | 56 | | | 4 | rhythms as in composer ms, lh stem barring as in 2-pf mss |
| Piano (lh) | III | 57 | | | 2 | 6th note = F natural (<2-pf ms) rather than F# as in copyist and composer mss |
| Piano (lh) | III | 57 | | | | add tenuto symbols to each quarter (<composer and 2-pf mss) |
| Piano (lh) | III | 58 | | | 1 | add "7" for triplet (<2-pf ms) |
| Piano (rh) | III | 58 | | | 1.5 | place 8va/extender over last 5 notes of beat (2-pf ms, sequence on 3+) rather than at pitch in composer and copyist mss |
| Piano (lh) | III | 58 | | | 2 | add dot to octave 8ths (<2-pf ms, 16th in rh) |
| Piano | III | 58 | | | 2 | rhythms, slurs, and rh/lh alignment as in composer ms |
| Piano (lh) | III | 58 | | | 4 | third to last note D# (<composer and copyist mss) rather than D natural as in 2-pf ms |
| Piano | III | 59 | - | 62 | | as in composer and 2-pf mss, treating 32nds in lh as grace notes |
| Piano (lh) | III | 63 | | | 1 | first note D# (<composer and 2-pf ms) rather than B as in copyist ms |
| Piano (rh) | III | 74 | | | | add dot to 7th note (<composer and 2-pf mss) and "pp" under 8th note |
| Piano | III | 77 | - | 78 | 3 thru 1 | add decresc. symbol last 2 beats of m77 and "p" 1st beat of m78 (<composer and 2-pf mss) |
| Piano | III | 81 | | | 2 | add "piu espres." (<composer and 2-pf mss) |
| Piano | III | 82 | | | 2 | add cresc. symbol (<composer and 2-pf mss) |
| Piano | III | 83 | | | 1 | add "F" (<composer and 2-pf mss) |
| Piano | III | 85 | - | 86 | 2 thru 1 | add decresc. symbol (<2-pf ms) |

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| Piano | III | 90 | | | 1.5 | add "mf" (<composer and 2-pf mss) |
| Piano (lh) | III | 91 | | | | add staccato symbols to first 3 dyads (<composer and 2-pf mss) |
| Piano (lh) | III | 94 | - 95 | 1 thru 1 | | bass clef (<pitches in low strings; insert treble clef after first 8th note in m95); treble clef in composer and copyist mss |
| Piano (lh) | III | 96 | | | | insert natural before A (lower note of 3rd chord) (<composer ms) |
| Piano (rh) | III | 96 | - 97 | | | in upper voice, add note stem bar from last note of m96 to first note of m97; extend slur thru 1st 3 notes (<composer ms) |
| Piano (lh) | III | 97 | | | 2 | all A naturals (<2-pf ms, A# reinstatement 2nd to last note in composer ms) |
| Piano | III | 100 | | | 1 | add "p" (<composer and 2-pf mss) |
| Piano (rh) | III | 100 | - 101 | | | m100 (beat 1.5 (G#)-m101 3.375 (G-natural): add "8va" with extender |
| Piano (rh) | III | 102 | | | 2 | first note of group G# (<composer and 2-pf mss) rather than G natural as in copyist ms (misreading of 32ndrest) |
| Piano (rh) | III | 103 | | | | add accent symbol to last note (<composer ms) rather than staccato in copyist ms and tenuto in 2-pf ms |
| Piano (rh) | III | 103 | | | 2.825 | D# (composer and 2-pf ms) rather than D natural as in copyist ms |
| Piano (lh) | III | 104 | | | 1 | add accent symbol to first note (<composer ms) rather than tenuto in 2-pf ms |
| Piano (lh) | III | 104 | | | 4 | add "[R.H.]" (<2-pf ms, "L.H." in upper staff next beat) |
| Piano (lh) | III | 104 | | | 5 | add quarter rest mid-measure (after four 16th notes) (<composer ms, m105) |
| Piano | III | 104 | | | | add roll from lh to rh and "(rapido)" (<2-pf composer ms) |
| Piano | III | 105 | | | | fifth note C natural (<2-pf ms, C natural an octave higher 3 notes later) rather than C# as in composer and copyist mss |
| Piano | III | 105 | | | | delete roll symbol from ninth note dyad (G# half note, A# 8th note)<2-pf and composer mss, interval breadth only a 9th) |
| Piano | III | 105 | | | | add "dim. molto" between staves, below C natural in rh (<2-f ms) |
| Piano | III | 105 | | | | last note: add roll from lh to rh and add "lento" below "ppp" (<2-pf composer ms) |
| Piano (lh) | III | 105 | | | | add slurs in second half of measure (<context, m104) |
| Piano (lh) | III | 112 | | | 4 | C natural (<2-pf ms, lower violoncello part) rather than C# as in composer and copyist ms |
| Piano (rh) | III | 113 | | | 4.5 | G# (<context/sequence, Vla.), rather than GX |
| Piano (lh) | III | 114 | | | 1 | add slur under first 2 8th notes (<composer ms) |
| Piano (lh) | III | 116 | | | 2 thru 3 | add slur over C# G# F# octave 8th notes (<composer and 2-pf mss) |
| Piano (lh) | III | 117 | | | 3 thru 4 | add slur over last 3 8th notes (<composer and 2-pf mss) |
| Piano (lh) | III | 117 | | | 4.5 | D natural (<composer 2-pf ms; similar materials at m42) rather than D# from key signature |
| Piano (lh) | III | 118 | | | 1.5 | B (<composer and 2-pf mss) rather than C# as in copyist ms |
| Piano (lh) | III | 118 | | | 3.5 | B (<2-pf ms) rather than D# as in composer and copyist mss |
| Piano | III | 119 | | | 1 | add "cresc." (<composer and 2-pf mss) |
| Piano (lh) | III | 119 | | | 3.5 | F# (<2-pf ms) rather than E as in composer and copyist mss |
| Piano | III | 121 | | | 3 | add "dim." (<composer and 2-pf mss) |
| Piano (rh) | III | 125 | | | | 2 note (E # in 8ve) should be dotted (<composer and 2-pf mss) |
| Piano (rh) | III | 126 | | | | change highest and lowest half notes to whole notes (<clarify notes that change pitch) |
| Piano (rh) | III | 127 | | | | add "8va" through m. 128 |
| Piano (lh) | III | 127 | | | 4 | fifth to last note (chord), top note E# (<composer and copyist mss, Pf rh) rather than E natural as in 2-pf ms |
| Piano (rh) | III | 128 | | | 3 | rests/notes as in composer and 2-pf mss |
| Piano (lh) | III | 129 | | | 1 thru 2 | note stems/directions and clefs as in composer ms |
| Piano (rh) | III | 131 | | | 1 | start 8va/extender over E/10th note (<composer and 2-pf mss), rather than on beat 2 as in copyist ms |
| Piano | III | 131 | | | 1 | add "p" (<composer and 2-pf mss) |
| Piano | III | 131 | - 135 | 2 thru 1 | | add roll symbols in each hand to each quarter or 8th note chord (<2-pf ms) and note "[Ed.: piano rolls in mm. 131-135 ad .lib.) |
| Piano | III | 131 | | | 3 | C natural (<composer ms) rather than C# |
| Piano | III | 137 | | | 1 | add tenuto symbol (<composer ms) |
| Piano | IV | 13 | - 53 | | | add staccatos and accents as in composer ms |
| Piano (rh) | IV | 16 | | | 2.75 | last note of triplet A natural (<composer and 2-pf mss) rather than A# as in copyist ms |
| Piano (lh) | IV | 27 | | | 1.75 | F# (<composer and 2-pf ms @ m201) |
| Piano (rh) | IV | 33 | | | 2 | bottom note of triad E natural (<composer and 2-pf mss) rather than D as in copyist ms |
| Piano (lh) | IV | 34 | | | 2 | add accent (<2-pf ms) |
| Piano (rh) | IV | 35 | | | 2.75 | A natural (<composer and 2-pf mss) rather than A# as in copyist ms |
| Piano (rh) | IV | 39 | | | 2.75 | last note of triplet A natural (<composer and 2-pf mss) rather than A# as in copyist ms |
| Piano (rh) | IV | 40 | | | 1 | add staccato to first 8th note, replace 2nd with 8th rest (<composer and 2-pf mss) |
| Piano (rh) | IV | 42 | | | 1 to 2 | extend slur to second downbeat (<composer and 2-pf mss) |
| Piano (rh) | IV | 45 | | | 1 | G# (<copyist ms) rather than G natural in composer and 2-pf mss |
| Piano (rh) | IV | 46 | | | 1.67 | GX (<2-pf ms; <m381in 2-pf, composer and 2-pf mss), rather than G# as in composer and copyist mss |
| Piano (rh) | IV | 46 | | | 2.33 | G# (<2-pf ms; <m381in 2-pf ms); also G# in composer and copyist full score mss, but due to continuation of erroneous G# earlier in |
| Piano | IV | 52 | | | 1 | add "f" (<composer and 2-pf mss) |
| Piano (rh) | IV | 55 | | | 1 | add staccato symbol to E 8th note (<composer and 2-pf mss) |
| Piano (rh) | IV | 56 | | | 2 | add staccato symbol to A 8th note (<2-pf ms, other instances of the figure) |
| Piano (lh) | IV | 57 | | | 1 | add staccato symbol to A 8th note (<composer and 2-pf ms) |

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| Piano (rh) | IV | 58 | | | 1 | add staccato symbol to C natural 8th note (<composer and 2-pf ms) |
| Piano (lh) | IV | 58 | | | 2 | add staccato symbol to C natural (<2-pf mss) |
| Piano | IV | 62 | | | 1 | add staccato first 8th note (<2-pf ms) |
| Piano (rh) | IV | 67 | | | 1 | top note D# (<composer and 2-pf mss) rather than D as in copyist ms |
| Piano (rh) | IV | 73 | | | | add slur (<composer ms, Piano lh) |
| Piano | IV | 79 | | | 1 | add staccato first 8th note (<2-pf ms) |
| Piano (rh) | IV | 81 | | | | add slur (<composer ms, Piano lh) |
| Piano (lh) | IV | 83 | - 84 | | | add slur (<Piano rh) |
| Piano (lh) | IV | 84 | | | | A# (<composer ms, Piano rh) |
| Piano (rh) | IV | 88 | - 90 | | | start slur beat 1 of m88, continuing slur to beat 1 of m90 (<2-pf ms) |
| Piano | IV | 88 | - 90 | | | add accent symbol to dotted quarter notes on beat 2 of m88 and m90 (<2-pf ms) |
| Piano | IV | 91 | | | 2 | rh D natural, lh C natural (<composer and 2-pf mss) rather than Db and C# as in copyist ms |
| Piano (lh) | IV | 92 | | | 2 | add slur over 8th notes (<composer ms, context) |
| Piano (lh) | IV | 93 | | | 1 | add staccato symbol (<composer ms, context) |
| Piano | IV | 104 | - 105 | | | add cresc. symbol m104 and "ff" destination dynamic and accent on beat one of m105 (<composer and 2-pf mss) |
| Piano (lh) | IV | 108 | - 109 | 2 thru 1 | | add slur (<composer and 2-pf mss) |
| Piano (lh) | IV | 110 | | | 2 | C#'s (<C# in 2-pf ms, Vln. I, Piano rh), rather than C Natural as in composer and copyist mss |
| Piano (rh) | IV | 112 | - 114 | | | add slurs to two-8th note groups (<2-pf ms). |
| Piano (lh) | IV | 114 | | | | slurs and accents as in composer ms |
| Piano (rh) | IV | 114 | - 117 | 2.75 | | add accent symbols (<2-pf ms) |
| Piano (lh) | IV | 115 | - 118 | | | add staccato symbols to each quarter note in super triplets (<composer and 2-pf mss) |
| Piano (lh) | IV | 140 | | | 1 | retain A, top line of staff (<copyist and 2-pf mss) rather than G bottom line of staff as in composer ms |
| Piano (rh) | IV | 142 | | | | slurs as in composer and 2-pf mss |
| Piano | IV | 143 | | | 2 | add "a tempo" (<2-pf ms) |
| Piano (rh) | IV | 144 | | | 4 | lowest note F# (<composer and 2-pf mss) rather than A as in copyist ms; roll chord (<2-pf ms) |
| Piano | IV | 147 | | | 1 | add "mf" before "cresc." (<2-pf ms) |
| Piano | IV | 147 | - 150 | | | slurs as in composer ms |
| Piano (lh) | IV | 153 | | 2.5 to 3 | | add slur (<composer and 2-pf mss) |
| Piano (lh) | IV | 153 | | | | replace 2nd quarter rest with C# quarter note in supertriplet (<composer and 2-pf mss) |
| Piano | IV | 154 | | | 1 | add "a tempo" (<2-pf ms; preceding "poco rit.") |
| Piano (rh) | IV | 155 | | | 4 | G (<2-pf ms; composer full score ms) rather than F as in copyist ms |
| Piano (lh) | IV | 155 | | | 4.5 | G (<2-pf ms; composer full score ms) rather than F as in copyist ms |
| Piano | IV | 156 | | | | add cresc. symbol (<composer and 2-pf mss) |
| Piano | IV | 157 | | | 1 | add "mf" destination dynamic (<2-pf ms) and staccato symbol (composer ms) |
| Piano | IV | 158 | | | | 5th note D natural, 10th note B# (<composer and copyists mss) rather than D#, B natural |
| Piano (lh) | IV | 160 | | | 2.5 | G (<composer and 2-pf mss) rather than F as in copyist ms |
| Piano (rh) | IV | 161 | | | | last two 32nd notes G natural and B natural (<2-pf ms, orchestra pitches) |
| Piano | IV | 162 | | | | replace cresc. symbol with decresc. symbol (<2-pf ms, orchestra parts) |
| Piano | IV | 165 | | | | add slurs (<2-pf ms) |
| Piano (rh) | IV | 165 | | 1 to 3 | | add "8va" and extender (<2-pf ms) |
| Piano (lh) | IV | 165 | | | 1 | bass clef and write out octave (<composer ms) |
| Piano (rh) | IV | 166 | | | | 8va and extender over 3rd and 4th notes (<2-pf mss) |
| Piano (lh) | IV | 166 | | | | slur between 3rd and 4th notes (<composer and 2-pf mss) |
| Piano (lh) | IV | 167 | | | | bass clef (<composer ms), rather than treble clef as in copyist ms |
| Piano (lh) | IV | 168 | | | 3 to 4 | add slur (<2-pf ms) |
| Piano | IV | 171 | | | | add "quasi tempo primo" (<2-pf ms, "poco rit." in previous measure) |
| Piano (rh) | IV | 173 | | | 1.75 | middle note of chord: G# (<composer and copyist mss) rather than G natural in 2-pf ms |
| Piano (rh) | IV | 173 | | | 1.75 | add staccato symbol (<composer ms, m172) |
| Piano (lh) | IV | 173 | | | 2 | add staccato to first note of beat two (<composer ad 2-pf mss) |
| Piano (rh) | IV | 174 | | | 2.75 | add "p" (2-pf ms) |
| Piano (rh) | IV | 175 | | | 1 | add "p dolce espres. e rit (<composer and 2-pf ms) |
| Piano (rh) | IV | 175 | | | 1 | add "marcato" (2-pf ms) |
| Piano (rh) | IV | 177 | - 178 | | | add slur across measures to fermata |
| Piano (lh) | IV | 178 | | | 1.5 | add tenuto symbol (<composer and 2-pf mss) |
| Piano | IV | 179 | | | 1 | add accent symbol to dotted quarter notes (<2-pf ms) |
| Piano (rh) | IV | 187 | - 198 | | | add staccato symbols (<2-pf mss) |
| Piano (rh) | IV | 194 | | | | delete staccato symbol on B natural 8th note, add staccato on A# quarter note, add slur over all three notes (<2-pf ms) |
| Piano (rh) | IV | 196 | | 2.5, 2.75 | | last 2 notes: E, F natural (<copyist and composer mss) rather than D#, E as in 2-pf ms (INSERT EDITORIAL NOTE] |
| Piano (rh) | IV | 208 | | | 1 | add accent and staccato symbols (<composer and 2-pf mss) |

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| Piano (rh) | IV | 213 | | | 2 | add staccato symbol (<composer and 2-pf mss) |
| Piano (lh) | IV | 214 | - 217 | | | add staccato symbols to each quarter note (<2-pf ms) |
| Piano | IV | 218 | | | 1 | add "subito leggiero" after "p" (<composer and 2-pf mss) |
| Piano (rh) | IV | 220 | | | 2.75 | last note: B natural (<copyist and composer mss) rather than B# in 2-pf ms |
| Piano (lh) | IV | 224 | - 225 | | 1 to 2 | add cresc. symbol (<composer and 2-pf mss) |
| Piano (lh) | IV | 227 | | | 1, 2 | add accent symbol to each 8th note (<composer and 2-pf mss) |
| Piano | IV | 229 | | | 1 | D# (<composer ms, Piano lh), rather than C# as in copyist ms |
| Piano | IV | 230 | | | | add cresc. symbol |
| Piano (rh) | IV | 232 | | | 1 | middle note G# (<composer and 2-pf mss) rather than G as in copyist ms |
| Piano (lh) | IV | 234 | | | | add tie between C#s (<2-pf ms) |
| Piano | IV | 235 | | | 1 | add accents (<composer ms) |
| Piano | IV | 238 | | | 1 thru 2 | add tie between C# dotted quarter notes (<composer and 2-pf mss) |
| Piano | IV | 239 | | | | all 8th notes staccato (<2-pf ms) |
| Piano | IV | 247 | | | 1 | add accent symbols (<2-pf ms, low strings) |
| Piano (rh) | IV | 249 | - 251 | | | add 8va and extender (<composer ms), unplayable as in copyist ms |
| Piano | IV | 256 | - 257 | | | in treble clef (<pitches, treble clefs in both hand m257 2-pf ms and m258 composer and copyist mss) |
| Piano | IV | 256 | - 273 | | | add staccatos and accents as in 2-pf ms (<ww/tpt articulations in following passage) |
| Piano (rh) | IV | 256 | - 257 | | | add 8va and extender (<composer ms), unplayable as in copyist ms |
| Piano | IV | 256 | - 257 | | 1 | add accent symbol |
| Piano | IV | 257 | | | | insert treble clefs (<context, clefs on next page m258) |
| Piano (rh) | IV | 261 | | | 1 | middle note A natural (<2-pf ms, Hn 1-3, Vla.) rather than A# as in copyist and composer mss |
| Piano (rh) | IV | 264 | | | | insert treble clef (<context, clef on next page m268) |
| Piano (rh) | IV | 266 | | | 1.5 | F# 8th/dotted quarter note doubling (<composer and 2-pf mss) rather than G# as in copyist ms |
| Piano (lh) | IV | 275 | | | | add slurred and dotted quarter/8th note doubling inner voice as in 2-pf ms |
| Piano (lh) | IV | 280 | | | 1 | add staccato symbol (<composer and 2-pf mss) |
| Piano (lh) | IV | 283 | | | 1 | add staccato symbol (<composer and 2-pf mss) |
| Piano | IV | 283 | | | | add cresc. symbol (<composer ms) |
| Piano | IV | 284 | | | | add "f" (<composer and 2-pf mss) |
| Piano | IV | 284 | | | | add "gaio" after "p un poco" (<composer and 2-pf mss) |
| Piano | IV | 286 | - 304 | | | slurs/staccatos as in composer and 2-pf mss |
| Piano | IV | 290 | | | | add "gaio" after "p un poco" (<composer and 2-pf mss) |
| Piano | IV | 291 | | | 2 | add tenuto symbol (<composer and 2-pf mss) |
| Piano | IV | 293 | | | 1 | add tenuto symbol (<composer and 2-pf mss) |
| Piano (rh) | IV | 298 | | | 2 | B natural (<composer and 2-pf mss) |
| Piano (rh) | IV | 300 | | | | pitches as in composer ms |
| Piano (lh) | IV | 302 | | | 1 thru 2 | add slur/staccato (<composer and 2-pf mss) |
| Piano (lh) | IV | 304 | | | 1 | add staccato symbol (<composer and 2-pf mss) |
| Piano (lh) | IV | 304 | | | 1.75 to 2 | add move accent on Db to dyad on beat 2 (<composer and 2-pf mss) |
| Piano (lh) | IV | 305 | - 306 | | 2.75 to 1 | add tie between Ab's (<2-pf mss, Pf. rh) |
| Piano | IV | 305 | - 307 | | 2.75 to 1 | extend slur (<composer and 2-pf mss) |
| Piano (rh) | IV | 305 | | | 2 | add staccato symbol (<composer ms) |
| Piano (lh) | IV | 307 | | | 2.75 to 3 | add tie between Eb's (<2-pf ms,) |
| Piano (lh) | IV | 309 | - 310 | | | add slur across m309 to staccato symbol on downbeat m310 (<composer ms) |
| Piano (rh) | IV | 320 | - 321 | | 2 thru 2 | add slur (<2-pf ms) |
| Piano (lh) | IV | 321 | | | | add "4" tuplet number (<clarify rhythm, following quintuplet 8ths in preceding mm) |
| Piano (rh) | IV | 328 | - 329 | | 2 thru 2 | add slur (<2-pf ms) |
| Piano (lh) | IV | 329 | | | | add "4" tuplet number (<clarify rhythm, following quintuplet 8ths in preceding mm) |
| Piano (lh) | IV | 329 | | | | last note G natural (<composer ms) |
| Piano (lh) | IV | 330 | | | 2 | G# (<composer and 2-pf mss) rather than F# as in copyist ms |
| Piano (lh) | IV | 332 | - 333 | | 2 to 1 | add tie between F#'s (<composer and 2-pf mss) |
| Piano (lh) | IV | 332 | | | 2.5 | F natural (<composer and 2-pf mss) rather than E natural as in copyist ms |
| Piano (lh) | IV | 333 | - 335 | | 2 to 1 | add slur and change stem direction, as in composer and 2-pf mss |
| Piano (lh) | IV | 340 | | | 2 | add staccato symbol (<composer and 2-pf mss) |
| Piano (rh) | IV | 342 | | | | extend 8va symbol from m. 341 (2-pf mss) |
| Piano (rh) | IV | 350 | | | 2.75 | accent symbol (<composer and 2-pf mss) rather than staccato symbol as in copyist ms |
| Piano (rh) | IV | 351 | | | 2.75 | last note A natural (<composer and 2-pf mss) rather than A# as in copyist ms |
| Piano (lh) | IV | 352 | - END | | | use doubled 8th/dotted quarter note/slur/staccato combination utilized previously for this pattern in composer ms |
| Piano | IV | 357 | - 362 | | | staccatos as in 2-pf ms |
| Piano (rh) | IV | 358 | - 360 | | | place same pitch notation in bass clef (<composer ms) |

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| Piano (rh) | IV | 362 | | | 2 | add accent symbol (<composer and 2-pf mss) |
| Piano (lh) | IV | 363 | | | 2 | add slur over 3 8th notes (<composer ms) |
| Piano (rh) | IV | 364 | | | 2 | in bass clef (<m29, m203) error, by omission in composer ms |
| Piano | IV | 366 | - | 369 | | add staccatos as in composer ms |
| Piano (rh) | IV | 367 | | | 2 | add accent (<composer and 2-pf mss) rather than tenuto as in copyist ms |
| Piano (rh) | IV | 368 | | | 2 | add accent and staccato (<2-pf ms) |
| Piano (rh) | IV | 369 | | | 1 | add accent and staccato (<2-pf ms) |
| Piano (lh) | IV | 369 | | | 2 | add accent (<composer and 2-pf mss) |
| Piano (rh) | IV | 370 | | | 2.75 | last note A natural (<composer and 2-pf mss) rather than A# as in copyist ms |
| Piano (lh) | IV | 373 | - | 374 | | add cresc. And decresc. Symbols as in composer and 2-pf mss |
| Piano (lh) | IV | 374 | | | 2 | add staccato symbols to doubled 8th notes (<composer ms) |
| Piano (lh) | IV | 375 | - | 378 | 2 | add staccato symbols to octave quarter notes (<composer ms) |
| Piano (lh) | IV | 384 | | | 2 | D natural (<composer ms, context), rather than D# as in copyist ms |
| Piano | IV | 387 | | | 1 | add accent symbol (<composer and 2-pf mss) |
| Piano (rh) | IV | 387 | | | 2 | start slur on first 8th note of group, E (<composer ms) |
| Piano (rh) | IV | 393 | | | 1 | add staccato symbol (<2-pf ms) |
| Piano | IV | 398 | | | 2 | add staccato symbols to each 8th note (<composer and 2-pf mss) |
| Piano (lh) | IV | 400 | | | 1 | add accent (<composer ms) |
| Piano (lh) | IV | 401 | | | | treble clef (<composer and 2-pf mss) |
| Piano | IV | 402 | | | 1 | add staccato symbols to each 8th note chord (<composer and 2-pf mss) |
| Piano (rh) | IV | 403 | | | 2 | F# (<composer and 2-pf mss) rather than Eb as in copyist ms |
| Piano | IV | 404 | | | | add cresc. symbol (<composer and 2-pf mss) |
| Piano (rh) | IV | 404 | | | 2 | E natural (<composer and 2-pf mss) rather than Eb as in copyist ms |
| Piano | IV | 408 | - | 409 | | add slur (<composer and 2-pf mss) |
| Piano | IV | 413 | | | 2 | add "mf espres." (<composer and 2-pf mss) |
| Piano (lh) | IV | 414 | | | 1 | add staccato symbol (<composer ms) |
| Piano (rh) | IV | 415 | | | 2 | add staccato symbol (<composer ms) |
| Piano | IV | 418 | | | | add decresc. symbol (<composer and 2-pf mss) |
| Piano | IV | 422 | | | 1 | add tenuto symbol (<2-pf ms) |
| Piano | IV | 428 | - | 431 | | staccatos as in composer and 2-pf mss |
| Piano (lh) | IV | 432 | | | 2 | add accent symbol (<context) |
| Piano | IV | 435 | | | 2 | add "f" (<composer and 2-pf mss) |
| Piano (lh) | IV | 439 | | | 1.5 | second note A (<composer ms) rather than G# as in copyist ms |
| Piano (lh) | IV | 439 | | | 2.75 | add courtesy natural before B (<upper ww and strings) |
| Piano (lh) | IV | 448 | - | 449 | | add slurs and tenutos as in Piano rh (<context) |
| Piano | IV | 448 | - | 450 | | add ties between C# #'s and E naturals as in composer and 2-pf mss mm448-449 |
| Piano (rh) | IV | 451 | | | 4a | last note F# (<preceding G natural) |
| Piano (lh) | IV | 451 | | | 4a | last note (#)F (<EX on beat one, tied from m 450, is not reiterated) |
| Piano (rh) | IV | 452 | | | 2 | middle note C# (<composer ms @ m476, context) |
| Piano (lh) | IV | 452 | | | 2 | treble clef (<composer ms) |
| Piano (lh) | IV | 452 | | | 4 | top note F# (<context, incl. concurrent E natural) |
| Piano | IV | 453 | - | 454 | | staccato symbols for all notes (<composer and 2-pf mss) |
| Piano | IV | 454 | | | 2 | add "f" (<composer and 2-pf mss) |
| Piano (lh) | IV | 454 | - | 456 | | add staccatos and tenutos (<composer ms, context Piano rh) |
| Piano | IV | 456 | | | 1e | D# (<composer ms), rather than D natural as in copyist ms |
| Piano (rh) | IV | 456 | | | 4a | D natural top note (<2-pf ms) |
| Piano | IV | 458 | - | 459 | | staccatos as in composer and 2-pf mss |
| Piano (lh) | IV | 459 | | | | last note A# (<G# in key signature; # applied to wrong note of triad) |
| Piano | IV | 460 | | | 2 | add "f" (<composer and 2-pf mss) |
| Piano (rh) | IV | 463 | | | 1 to 2 | add slur (<composer ms) |
| Piano | IV | 464 | | | 1.5 | add staccato symbol (<2-pf ms) |
| Piano | IV | 467 | | | 3 | add tenuto symbol (<2-pf ms) |
| Piano (rh) | IV | 469 | | | 1 thru 2 | add supertriplet "3" over subtriplets (<composer and 2-pf mss) |
| Piano | IV | 469 | | | 1 | add "senza cresc." (<composer and 2-pf mss) |
| Piano | IV | 471 | - | 472 | | add cresc. Symbol (<composer ms) |
| Piano (lh) | IV | 472 | | | 3a | lowest note is Bb (<composer and 2-pf mss, Pf. rh) rather than B natural as in copyist ms |
| Piano (lh) | IV | 473 | | | 1 thru 2 | add quarter rest, chord w/ roll and staccato symbols, 8th rest (<composer 2-pf mss) |
| Piano | IV | 473 | - | 474 | | add ties between C# #'s and E naturals as in composer and 2-pf mss mm448-449 |

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| Piano (rh) | IV | 475 | | | last note | F# (<preceding G natural) rather than FX |
| Piano (lh) | IV | 476 | | | 3 | insert treble clef (<2-pf ms), missing in composer ms; copyist ms adds treble clef mid-m478 (< page turn, composer ms) |
| Piano | IV | 478 | | | 2 | replace lowest note D with E; add "f"; delete decresc. symbol (<composer and 2-pf mss) |
| Piano (rh) | IV | 479 | | | | 6th note/ C# add "L.H." (2-pf ms) |
| Piano (rh) | IV | 480 | | | 4.5 | C#s (<pattern in m479, C#'s in Cl 2 and Vln II) |
| Piano | IV | 481 | | | 4.5 | last notes in each hand C#'s (inferring from prior D natural's that CX's are canceled) |
| Piano | IV | 482 | | | | add triplet "3" and bracket to first beat (<clarify rhythm) |
| Piano (lh) | IV | 483 | | | 2 | D# (<composer and 2-pf mss) rather than D natural as in copyist ms |
| Piano (lh) | IV | 483 | | | last note | B (<composer ms) rather than A as in copyist ms |
| Piano (rh) | IV | 483 | | | 3.5 | FX (<composer ms, 2-piano ms), rather than F# as in copyist ms |
| Piano | IV | 484 | | | | add staccato symbols to each 8th note (<composer and 2-pf mss) |
| Piano (lh) | IV | 485 | | | | bass clef (< bass clef next system, m. 489) |
| Piano (lh) | IV | 485 | - 488 | | 2, 3 | add tenuto symbol to each inner voice quarter note (<2-pf ms and partial composer ms) |
| Piano (rh) | IV | 487 | | | | slur/staccatos as in composer ms |
| Piano | IV | 489 | - 500 | | | combine 4 staves for piano solo on 2 staves |
| Piano (lh) | IV | 495 | | | 1 | add accent symbol (<2-pf ms) |
| Piano (rh) | IV | 496 | | | 1 | add staccato symbol (composer ms) |
| Piano | IV | 500 | - 501 | | | add accents as in 2-pf ms |
| Piano (rh) | IV | 501 | | | 1 | add courtesy natural before E (Pf. lh) |
| Piano (lh) | IV | 506 | - 509 | | | add staccato symbols to octave quarter notes (<2-pf ms) |
| Piano | IV | 519 | | | 2 | add staccato symbols to 8th notes (<2-pf ms) |
| Piano (rh) | IV | 533 | | | 2 | B (<composer ms) rather than an A as in copyist ms |
| Piano (lh) | IV | 533 | - 534 | | 3 to 1 | delete slur between Ab and A natural (<composer and 2-pf mss) |
| Piano (lh) | IV | 534 | | | last note | G (<composer ms) rather than F as in copyist ms |
| Piano (rh) | IV | 539 | | | 4 | A naturals (<composer and 2-pf mss, Pf. lh) rather than A# as in copyist ms |
| Piano (rh) | IV | 540 | - 541 | | 3 thru 4 | add "8va" and extender (<2-pf ms, context) |
| Piano (lh) | IV | 553 | | | 2 | bass clef (<2-pf-ms) |
| Piano (rh) | IV | 555 | | | 3 | lowest note G natural (<composer and 2-pf mss) rather than G# as in copyist ms |
| Piano | IV | 555 | | | 3 thru 4 | add cresc. Symbol (<composer and 2-pf mss) |
| Piano | IV | 556 | | | 3 | add "ff" (<composer and 2-pf mss) |
| Cl.s, Bsns, Hns | I | 29 | | | 3 | delete staccato symbols (<composer ms, strings markings) |
| Hns., Tbns. | I | 38 | | | 2 | add accent symbol (<composer ms) |
| Timp. | I | 38 | | | 1 | F# (<context) |
| Dbl. Bs. | I | 38 | | | 1 | add "ff" (<cello marking applicable to both staves) |
| Vlms. | I | 40 | | | 1 | add staccato symbols (<composer ms) |
| Vla. | I | 40 | | | 2 | add accent symbol (<composer ms, context) |
| Cl.2 | I | 41 | | | 1 | Eb sounding C natural (<2-pf ms, C natural in Pf RH) rather than E sounding C# as in composer and copyist mss |
| Cl.1 | I | 41 | | | 2 | Eb sounding C natural (<2-pf ms, C natural in Hn. 1, 3, Tbn. Vla. Pf RH) rather than E sounding C# as in composer and copyist mss |
| Tbn. 1, Vla. (upper part) | I | 41 | | | 2 | C natural (<Hn. 1,3; harmonic context, changes pencilled in copyist ms) |
| Vlms. | I | 46 | | | 2, 3, 4 | B naturals (<composer and 2-pf mss) rather than G naturals as in copyist ms |
| Fl., Ob. Cl. | I | 47 | - 48 | | | add staccatos and slurs as in composer ms |
| Vla., Vcl. | I | 47 | - 48 | | | relocate to Vla pitches erroneously entered on Vcl staff (<composer ms) |
| Bsn. 2 | I | 49 | | | 1.5 | add "p" entry dynamic |
| Vln. I | I | 53 | | | 2.5 | delete tenuto symbol (<composer ms) |
| Cl. 1 | I | 54 | | | 3.5 | Bb (< composer ms, Vln. II), rather than B natural as in copyist ms |
| Cl. | I | 55 | | | 4.5 | add staccato symbol (<composer ms) |
| Vcl., Dbl Bs. | I | 56 | | | 2 | add tenuto symbol to half notes (<composer ms) |
| Cl. | I | 57 | | | 1 | add staccato symbol (<composer ms) |
| Hns., Vln. II, Vla. | I | 57 | | | 1 | add "f" (<composer ms) |
| Fl., Ob. | I | 59 | | | 4.5 | add staccato symbol (<composer ms) |
| Tpts. | I | 61 | | | 1a | add staccato to first 16th note (<composer ms).. |
| Tpts. | I | 61 | | | 2 | add "f marc." (< composer ms) |
| Various | I | 61 | - 62 | | | rationalize "marc." and "molto marcato" markings, based on those in composer/copyist mss |
| Vcl., Dbl. Bs. | I | 66 | | | 3 thru 4 | add decresc. symbol (<composer ms, context) |
| Vcl., Dbl. Bs. | I | 67 | | | 1 | add "p" (<composer ms) |
| Hn. 1 | I | 80 | | | | add decresc. symbol (<composer ms) |
| Vln. II | I | 83 | | | 4 | D (<composer ms; m84 repetition) rather than B as in copyist ms |
| Vln. 1 | I | 85 | | | 3 | add "arco" (<context) |

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| Fl., Ob., Bsn., Vla. | I | 87 | - 88 | | slurs and tenuto symbols as in composer ms |
| Vcl., Dbl Bs. | I | 88 | | | delete staccatos on pizz. notes (<composer ms) |
| Fl., Ob. | I | 89 | | | add tenuto symbol (<composer ms) |
| Ob. | I | 90 | | | add tenuto symbols to match Fl. (<composer ms) |
| Vln. II, Vla. | I | 92 | | 1.5 | add tenuto symbol (<Cl.) |
| Fl., Vln. II | I | 93 | | 2 | add tenuto symbol (<composer ms) |
| Fl. | I | 93 | - 94 | | add decresc. symbol (<composer ms) |
| Vln. I | I | 93 | | 4 | add staccato symbol to 1st note of triplet (<composer ms) |
| Hn. 1&2 | I | 93 | - 94 | 3 | relocate "mf" to m93, from m94 (< composer ms) |
| Cl., Vln. I, Vla. | I | 94 | | 1.5 | add tenuto symbol (<composer ms) |
| Hn. 1&2 | I | 94 | | 3 | "soli" (<composer ms), rather than "solo" as in copyist ms |
| Cl. | I | 95 | | 1 | add "p" (<composer ms) |
| Vcl., Dbl Bs. | I | 95 | | 1 | add "pizz." (<composer ms) |
| Vcl., Dbl Bs. | I | 97 | | 1 | add "arco" (<previous pizzicato status and following bowing markings) |
| Tpt. | I | 99 | | 2 | add accent symbol (<composer ms) |
| Cl., Hn. | I | 101 | | 2 | delete accent symbols (<composer ms: no accents on inner voices) |
| Bsn. | I | 102 | | 1.5 | delete accent symbol (<composer ms) |
| Horns | I | 102 | | | delete "ff" and "marcato" (<composer ms, context) |
| Dbl. Bs. | I | 102 | | 2.5 | add accent symbol (<composer ms) |
| Vlins. | I | 103 | | 2 | add accent symbol (<composer ms) |
| Bs. Trb., Tuba | I | 103 | | 2.5 | add accent symbol (<composer ms) |
| Hns. | I | 104 | | 1 | replace accent symbol with staccato (<other instruments with melodic line stacc.; absence of accent in composer ms) |
| Strings | I | 104 | - 105 | | add staccato to each 16th note (<woodwinds) |
| Fl. 1 | I | 105 | | 4.75 | G natural (<composer ms) rather than G# as in copyist ms |
| Bsns. | I | 107 | | 2 | F natural (<2-pf ms, Vla, Vcl), rather than F# as in copyist and composer mss |
| Timp. | I | 108 | | 1 | delete A quarter note (<pencilled in copyist ms, not in composer ms) |
| Timp. | I | 112 | | 1 | delete A quarter note (<pencilled in copyist ms, not in composer ms) |
| Bsn. 2 | I | 116 | | | add slur (<composer ms) |
| Dbl. Bs. | I | 116 | | 1 | add "arco" (<context) |
| Vcl., Dbl Bs. | I | 116 | | | add "p" (<composer ms) |
| Score | I | 118 | | 1 | add "Tempo Secondo ('quarter note symbol' = 112)" |
| Bsns. | I | 118 | | 1 | add staccato symbol (<composer ms) |
| Hn. 3&4 | I | 118 | | 1 | add "p" (<composer ms) |
| Vcl.(lower part) | I | 118 | | 1 | E# (<composer ms, Bsn. 2) rather than E natural as in copyist ms |
| Vlins., Vla. | I | 119 | - 126 | | add staccato to each 16th note (<string entries with same pattern) |
| Vcl. | I | 120 | | 1 to 2 | add slur (<composer ms) |
| Dbl. Bs. | I | 120 | | 1 | add D# 8ve above (<composer ms) |
| Hn. 3&4 | I | 121 | | 1 | add "fp" (<composer ms) |
| Hn. 3 | I | 122 | | 1 thru 3 | <i>M Also changed D sounding G (w/Vln II) to C# sounding F# (w/Bsn II); no basis in source scores</i> |
| Dbl. Bs. | I | 122 | | | add "p" (<composer ms) |
| Vla. | I | 123 | - 124 | 4 thru 4 | slur (<2-piano composer ms, |
| Vla. | I | 123 | | 4 | add "p" (<composer ms) |
| Bsns. | I | 125 | | 1, 4 | add "p" (<composer ms) |
| Bsn., Vla., Vcl., Dbl. Bs. | I | 125 | | 3, 4 | add staccato symbols as in composer ms |
| Dbl. Bs. | I | 125 | | 4 | add "mf" and cresc. symbol (<composer ms) |
| Vcl., Dbl. Bs. | I | 131 | | 1.5 | add "p" (<composer ms) |
| Vla. | I | 132 | | | add cresc./descresc. symbols (<composer ms, Piano) |
| Dbl. Bs. | I | 133 | | 1 | doubleEb one 8ve higher (<composer ms) |
| Vcl. | I | 134 | | | add "arco" (<context) |
| Cl., Bsn. | I | 135 | - 136 | 2 | add tenuto symbol to dotted half notes (<composer ms) |
| Dbl. Bs. | I | 136 | | | add "arco" (<context) |
| Bsns. | I | 137 | | 1 | add staccato symbol (<composer ms) |
| Hn. 1&2 | I | 138 | | | add "p" and cresc. symbol (<composer ms) |
| Vlins. | I | 139 | | 1 | add staccato symbol (<composer ms, Vla., Pf. rh)) |
| Vla., Vcl. | I | 139 | | 1.5 | add "p. marc." as in composer ms. |
| Fl., Vlins. | I | 141 | | 2, 3, 4 | add staccato symbols as in composer ms |
| Vla. (lower part) | I | 142 | - 143 | 2 thru 1 | G naturals, tied (<2-pf ms and Pf) rather than G#'s as in composer and copyist mss |
| Tbn. 1 | I | 146 | | 3.75 | F# (<composer ms, Pf. rh) rather than FX continued as in copyist ms |
| Bsn Tbn., Tuba | I | 146 | | | add accent symbol for each note (<composer ms) |

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| Bsn Tbn., Tuba | I | 146 | | | 4 | E (<composer and 2-pf mss) rather than G# as in copyist ms |
| Hns, Low Brass | I | 147 | | | 1 | add accent symbol (<composer ms) |
| Hn. 4 | I | 150 | - 153 | | | bass clef (<reduce ledger lines), rather than treble clef as in copyist ms |
| Vln. II, Vla. | I | 153 | | | 2 | add "poco espr." (<composer ms) |
| Vla., Vcl., Dbl. Bs. | I | 155 | | | 1 | add accent symbol (<composer ms) |
| Cl., Bsn. 2 | I | 156 | | | | add cresc. symbol and (on beat 4) "f" (<composer ms) |
| Hn. 1&2 | I | 157 | | | 2 | add "pp" (<composer ms, inferring "pp" applies to both bassoons and horns) |
| Hns. | I | 160 | | | 2 | add tenuto symbol (<composer ms) |
| Cl., Bsn. 1 | I | 163 | | | 1 | add "mf" (<composer ms) |
| Strings | I | 163 | | | | combine cresc. symbols (divided in composer ms. because of page break only) |
| Vla. | I | 163 | | | 1 | add "sul pont" (<joining other strings that entered sul pont in m161) |
| Hns. | I | 164 | | | | include passage from composer ms and Hn. parts (page fragment with with Tbn./Pf. pasted over Hns. in copyist ms) |
| Tbn. 3, Tba. | I | 166 | | | 3 | G natural (<2-pf ms; Vcl., Dbl. Bs.) rather than G# as in copyist and composer mss) |
| Tpts. | I | 167 | | | 1 | B# (<composer ms, context) rather than B natural as in copyist ms |
| Low Brass, Strings | I | 167 | | | 1.5 | add "ff" (<composer ms) |
| Cl., Vla. | I | 170 | | | 1.5, 2.5 | tenuto symbol beneath quarter notes (<Vla. part in composer ms) |
| Vla. | I | 170 | | | 2.5 | E (<composer and 2pf-mss; Cl. 2) rather than D as in copyist ms |
| Vla. | I | 170 | | | 3.5 | staccato symbol beneath first 8th (<composer ms) rather than tenuto symbol as in copyist ms |
| Vla. | I | 176 | - 178 | | | add staccato symbol to every downbeat (<composer ms) |
| Vcl. | I | 179 | - 180 | | | delete staccato symbols and add "(pizz.)" (<mm175-176; "arco" m 88 in composer ms) |
| Ob. 1, Vln. II | I | 180 | | | 2 | "mp" (<composer ms), rather than "pp" as in copyist ms (written over ink "mp") |
| Vln. II | I | 180 | | | 2 | C natural (<Ob., Piano lh, 2-piano composer ms), rather than C# as in other ms's |
| Ob. 1 | I | 183 | | | | restore part as in composer ms (missing in copyist ms and Ob. 1 part) |
| Vcl. | I | 188 | | | | add "arco" (<composer ms) |
| Vlins. | I | 191 | | | 2 | add tenuto symbol (<Ob., Cl.) |
| Low brass | I | 191 | | | | add accents as in composer ms |
| Cl. | I | 192 | | | 1 | add "ff" (<composer ms) |
| Hn., Tbn 1&2 | I | 192 | | | 2 | add accent (<composer ms) |
| Bsn., Bs. Tbn., Tba, low | I | 193 | - 194 | | 2 | add accent symbol to half notes (<composer ms) |
| Vla. | I | 193 | | | 2, 2.5, 3 | add accent symbol (<Cl.) |
| Bs. Trb., Tuba | I | 193 | | | 1 | add staccato symbol (<composer ms) |
| Hn., Tbn 1&2 | I | 194 | | | 2 | add accent symbol (<composer ms) |
| Tpts. | I | 194 | | | 1, 2 | add articulations as in composer ms, flutes |
| Vlins., Vla. | I | 194 | | | 1, 2 | add articulations as in composer ms and staccato to Vla. on beat one (<other instruments) |
| Cl. 1&2, Tbn. 1, Vla. | I | 195 | | | 1, 2 | sounding C naturals (<composer ms: Hn, Pf solo) rather than sounding C#s in Cl/Tbn/Vla in composer/copyist mss [cf m41] |
| Strings | I | 195 | | | 1 | add staccato symbols (<2-pf ms, other instruments) |
| Strings | I | 195 | | | 2 | add accent symbols (<2-pf ms, other instruments) |
| Strings | I | 195 | - 196 | | 3.5 thru 1 | add decrescendo symbol and "p" destination dynamic (<composer ms; Bsn 1) |
| Ob. 2, Cls. | I | 200 | - 201 | | 2 | add slurs as in composer ms |
| Vln. I | I | 200 | | | 1a | add "p" (<composer ms) |
| Bsn. | I | 202 | - 203 | | | add staccato symbol (<Vcl., Dbl. Bs.) |
| Vln. II | I | 202 | | | | add slurs for upper part (<other string parts) |
| Cl. 1&2 | I | 204 | - 205 | | | add cresc./decrec. and staccato symbols as in composer ms |
| Cl. 1 | I | 205 | | | 2.5 | B natural (<composer ms and Vln. II) rather than as in copyist ms |
| Cl., Vln. II, Vla. | I | 206 | | | 2 | add tenuto symbols (<2-pf and composer mss) |
| Cl., Vln. II, Vla. | I | 207 | | | 1 | add staccato (<2-pf and composer mss) |
| Vln. I | I | 209 | | | 4.5 | add staccato symbol (<2-pf ms, other instruments with same figure) |
| Bsns. | I | 210 | | | 2 thru 4 | add cresc. symbol (<composer ms) |
| Vcl., Dbl. Bs. | I | 210 | | | 2 | A# (<composer ms, Bsns.) rather than A natural as in copyist ms |
| Fl., Ob., Vln. II | I | 211 | | | 1 | add staccato symbol (<2-pf ms, Vln. I and other instruments with same pattern) |
| Bsns. | I | 211 | | | 1 | add "f" (<composer ms) |
| Tpts. | I | 211 | | | 1.25 | add "f marc." (<composer ms) |
| Bsns. | I | 211 | | | 3.5 to 4.5 | add slur (<composer ms) |
| Vln. II | I | 211 | | | 4.5 | C natural (<composer ms, Cl. 2, Hn. 2 & 4, Tpt. 2) rather than C# as in copyist ms |
| Vla. | I | 211 | | | 3.5 | add "f" entry dynamic (<context) |
| Cl. 2 | I | 212 | | | 2.5 | Eb (<composer ms and doubled instruments) rather than E natural as in copyist ms |
| Hns., Tpt. 1 | I | 214 | | | 2.5 | add staccato symbol (<composer ms) |
| Hn. IV | I | 215 | - 216 | | 2 | F # (<2-pf ms, Tpt. 1, Tbn. 1) rather than F natural as in copyist (F# pencilled over) and composer mss |
| Tbn. 1 | I | 215 | | | 3 | 3rd note of tuplet F natural (<2-pf ms, Hn. 2) rather than F# as in copyist and composer mss |

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| Tbn. 2, Bs. Tbn. | I | 218 | - 219 | 2.5 thru 1 | add slur (<Bsn., Tbn. 1) |
| Bsn. | I | 219 | | 1 | Bb (<composer ms, low strings) rather than F as in copyist ms |
| Vcl., Dbl. Bs. | I | 219 | | 1 | add "p" destination dynamic (< 2-pf ms, Bsn. Tbn.) |
| Cl. 1&2 | I | 233 | | 1 | add "f" (<composer ms) |
| Cl. 1&2 | I | 233 | | 3.5 | add decresc. symbols (<composer ms) |
| Cl. 1&2 | I | 234 | | 3.5 | add stacc. symbols (<composer ms) |
| Vln. II., Vla. | I | 235 | | 3 | add "arco" (<previous pizzicato status and following bowing markings) |
| Vln. I | I | 237 | | 3 | add "arco" (<previous pizzicato status and following bowing markings) |
| Cl. | I | 237 | | 4 | add staccato symbols (<strings) |
| Bsn. | I | 237 | | | add "f" (<composer ms) |
| Cl. | I | 238 | | 3.5 thru 4 | add cresc. symbol (<composer ms) |
| Cl. | I | 238 | | 4 | add accent symbols to each 8th note (<composer ms) |
| Hns. 3-4, Vln. II-Vcl. | I | 240 | | 3.5 | add cresc. symbol (<composer ms) |
| Cl., Bsn., Hn 3-4, low strings | I | 241 | - 242 | | add cresc./decresc. symbols (<2-pf ms, majority of parts) |
| Vlins. | I | 242 | | 2 | add tenuto symbol (<composer ms) |
| Cl. | I | 243 | | 2 | add "mf espr." (composer ms) |
| Hns. | I | 245 | | 3 to 4 | add slur (<Hn., similar pattern m. 243) |
| Fl., Cl., Vln. | I | 245 | | 1 | extend slur over first three notes (<composer ms) |
| Hn. 1 & 2 | I | 245 | | 3 | add slurs (<Vla., Vcl.) |
| Hn. 2 | I | 245 | | 3 | add "mf" entry dynamic marking (<context, Vla.) |
| Fls., Vln. I | I | 245 | | 4.75 | last triplet note F natural (<composer ms, Cls., and Vln. II) rather than F# as in copyist ms |
| Vln. I | I | 246 | | 1, 1.25, 1.5 | add staccato symbol to first 3 notes (<composer ms) |
| Dbl. Bs. | I | 246 | | 1 | add staccato symbol (<composer ms) |
| Vln. I | I | 246 | | 1.25 | add tenuto symbol (<composer ms) |
| Hn. 1&2 | I | 247 | | 1 | add "p" exit dynamic and staccato symbol (<composer ms) |
| Ob. | I | 250 | | 2 to 3 | slurs/staccatos as in composer ms and Vlins. |
| Cl. | I | 252 | | 3.5 | A's (<composer and 2-pf mss; verical context) rather than B's as in copyist ms |
| Hns. | I | 252 | | 1 | add staccatos to each triplet note (<composer ms) |
| Hns. | I | 252 | | 3.5 to 4.5 | add cresc. symbol (<composer ms) |
| Tpt., Vlins. | I | 252 | | 3.5 thru 4 | add cresc. symbol (<other instruments with same rhythmic pattern) |
| Vln. II | I | 252 | | 3.5 thru 4 | delete staccato symbols (<composer ms, Vln. I and melodic context) |
| Tpts. | I | 253 | | 4 | add staccato symbol to first triplet note (<composer ms) |
| Bsns. | I | 255 | - 256 | 4.5 thru 1 | add tie between F#s (<composer ms., Vcl., Dbl. Bs.) |
| Bsn. 1 | I | 256 | | 2 | D# (<composer ms) rather than F# as in copyist ms |
| Vln. thru Vla. | I | 256 | - 257 | | rhythm pattern as in 2-pf ms (<vertical context), rather than as in composer and copyist mss |
| Vln. I | I | 257 | | 4 | topnote A natural (<composer and 2-pf mss) rather than A# as in copyist ms |
| Tpts. | I | 258 | | 1 | add "sempre ff marc." (<composer ms) |
| Tpts. | I | 258 | | 2 | 8th note + 16th rest (2-pf ms, other instruments) rather than dotted 8th as in copyist and composer mss |
| Dbl. Bs. | I | 260 | | 1 | add "pizz." (<composer ms) |
| Hn. 1&2 | I | 260 | | 4.5 | delete staccato symbols (composer ms) |
| Fl., Ob., Cl., strings | I | 262 | | 1 | add "p" destination dynamic (<m. 266) |
| Vln. II | I | 265 | | 1 | add "mf" (<composer ms) |
| Dbl. Bs. | I | 268 | | 1 | add "arco" (<composer ms) |
| Tbn. 1 | I | 269 | | 4 | E natural (<composer and 2-pf mss) rather than D natural as in copyist ms |
| Bsn. 2 | I | 269 | | 4.5 | 8th note (<composer ms) rather than quarter note as in copyist ms |
| Cl. 1 | I | 278 | | 2a | F# (<composer ms, Ob.) rather than F natural as in copyist ms |
| Low brass | I | 279 | - 280 | 3 thru 1 | add cresc. symbol and "f" destination dynamic (<other instruments) |
| Fl., Ob. | I | 281 | | 1 | 16th note/8th rest (<composer ms., Cl., strings) rather than 8th note/16th rest as in copyist ms |
| Cl. | I | 281 | | 1 | add staccato symbol (Fl., Ob., and Strings) |
| Tbn. 2&3 | I | 283 | | 1 | add "[mf]" (< previous "meno f" in other parts, following "mf" in Hn. 1) |
| Tbn. 2&3, Timp. | I | 283 | | 2.5 thru 4 | add decresc. symbol (<2-pf ms, upper strings) |
| Tbn. 2&3, Vln., Vla. | I | 283 | | 1 | add "p" destination dynamic (other non-solo instruments), and staccato symbol in upper strings (<low brass) |
| Hn. 1 | I | 290 | | 1 | add staccato symbol (<2-pf ms, Timp.) |
| Strings | II | 1 | | | place "pizz." in brackets with editorial note: "Pizz." in m. 1 and m. 67 absent from composer ms. |
| Vln. | II | 5 | | 5 | F# (<composer and 2-pf mss) rather than E as in copyist ms |
| Bsns., Vcl., Dbl. Bs. | II | 35 | | 1 | add staccato (<2-pf ms) |
| Cl. 1 | II | 43 | | | add tie between G's (<composer ms) |
| Bsn. 1 | II | 44 | | | add slur over notes (<Vcl.) |

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| Vln. I | II | 45 | | | 1.5 | D (<2-pf ms, Fl. 2) rather than C# as in copyist and composer mss |
| Fl., Cl. | II | 48 | | | 1 | add staccato symbol (<composer ms) |
| Ob. | II | 48 | | | | slurs/staccato as in composer an 2-pf mss |
| Hn. 1&2 | II | 53 | | | | add "p cresc. molto." entry dynamic (<2-pf ms, other instruments) |
| Timp. | II | 53 | | | | add "cresc." (<composer ms) |
| Hn. 2 | II | 54 | | | | pitches/rhythms as in composer ms |
| Hn. 1&2 | II | 55 | | | 1 | add "f" (<composer ms) |
| Hn. 1 | II | 55 | - 56 | | 3 | add accent symbol to dotted quarter notes (<composer ms) |
| Cl. 1 & 2 | II | 56 | | | 1 | Eb (<2-pf ms, Vla.) rather than E natural as in composer and copyist mss |
| Cl. | II | 56 | - 57 | | | add slur (<composer ms) |
| Cl, Bsn, Hn, Vln II-Dbl Bs | II | 57 | | | 1 | add accent symbol (<composer ms). |
| all | II | 62 | | | | add "[e quasi cadenza]" to score wide affect marking to "tranquillo quasi adagio" (<2-pf ms) |
| Cl., Bsn. | II | 67 | | | | add "molto p" (<composer ms) |
| Cl, Bsn, strings | II | 67 | | | 5 | delete staccato symbol from quarter note (<composer ms) |
| Vln. | II | 71 | | | 5 | F# (<composer and 2-pf mss) rather than E as in copyist ms |
| Cl., Bsn. | II | 75 | | | 1 | add staccato symbol (<composer ms) |
| Woodwinds, low strings | II | 81 | | | 4 | add tenuto symbol to quarter notes (<composer ms) |
| Bsns. | II | 85 | | | 1 | G# (<composer ms; 2-pf score; Vcl and Dbl Bs, in copyist and composer ms) rather than F# as in copyist ms |
| Vln., Vla. | II | 91 | | | 1 | delete staccatos (<composer ms) |
| Woodwinds | II | 93 | | | | add "f" (<composer ms) |
| Bsn. 1 | II | 95 | | | 2 to 3 | remove slur, add staccato symbols (<composer ms, low strings) |
| Vcl., Dbl. Bs. | II | 97 | | | | "pizz." not included (<composer ms); added in copyist ms |
| Ob. 2, Cl. 2 | II | 99 | - 100 | | 1, 1.5 | add tenuto symbol to each quarter note (<composer ms) |
| Vcl., Dbl. Bs. | II | 106 | - 109 | | | add staccato symbols to all notes (<other strings) |
| Ob. 1, Hn. 1 | II | 108 | | | 1.5 | add tenuto symbol to quarter note (<composer ms) |
| Perc. (triangle) | II | 112 | | | | add "solo" and "p" (<composer ms) |
| Vlc. | II | 113 | - 114 | | 1.5 thru 1 | add staccato symbol (<composer ms) |
| | | | | | | |
| Bsn., Vlc. | III | 1 | - 3 | | | cresc./decrec. symbol endpoints as in composer ms |
| Dbl. Bs. | III | 6 | | | 2 | add C 8ve below C on 1st 16th note (<composer ms) |
| Vln.-Vcl. | III | 7 | | | | delete staccato's on pizz. notes (<standard practice) |
| Bsn. | III | 14 | | | 2 | 16th rest/dotted 8th (<composer and 2-pf mss) rather than 8th rest/8th note as in copyist ms |
| Bsn., Vcl, Dbl. Bs. | III | 14 | | | 1.25 | add "p" entry dynamic (<composer ms) |
| Ob. | III | 15 | | | 1 | add "mf" (<composer ms) |
| Vln. II, Vla. | III | 28 | | | 1 | add "p" entry dynamic (<composer ms) |
| Bsns. | III | 28 | - 30 | | | as in composer ms. (passage missing in copyist ms) |
| Bsns. | III | 42 | | | 1 thru 3 | add decrec. symbol (<composer ms) |
| Vla. (upper) | III | 42 | | | | add slur (<composer ms) |
| Bsn. 1 | III | 45 | | | 4 | add courtesy F# (<composer ms) |
| Hn. 2 | III | 46 | | | 2 | add "p" entry dynamic (<composer ms) |
| Ob. 2, Hn. 1 | III | 47 | | | 1.67 | D natural sounding (<2-pf ms, addition to copyist ms) rather than D# as in composer ms |
| Bsn. | III | 51 | | | 2 | add "ff" (<composer ms) |
| Vln. | III | 51 | | | 2.25 | add staccato symbol (<composer ms) |
| Vla. | III | 54 | | | 1.5 | add tenuto symbol (<composer ms) |
| Vcl., Dbl. Bs. | III | 54 | | | 1 | change "p" to "pp" (<composer ms) |
| Vla. | III | 55 | | | | add staccato symbol to first note, start slur 2nd note, delete slur from last note to next measure (<composer ms) |
| Pf. 2 lh (in 2-pf ms) | III | 55 | | | 4 | B natural (<Vcl//Dbl. Bs. in composer and copyist mss, resolving to E) rather than A# as in 2-pf ms and beat 3 in m54 |
| Bsn. 2 | III | 57 | | | 2, 3, 4 | add staccato to each quarter (<composer ms, tenutos in Pf. lh) |
| Vla. | III | 59 | - 60 | | | lower note of first chord in each measure D# (<composer and 2-pf mss) rather than D naturals as in copyist ms |
| Pf., strings | III | 77 | - 78 | | | add decrec. symbol in m77 to "p" on downbeat of m78 (<composer ms) |
| Vla. (middle part) | III | 78 | | | 1 | add slur (<composer ms) |
| Vln. I, Vla. | III | 86 | | | | relocateVla. pitches to Vln. I (<composer ms) |
| Bsn. 1 | III | 87 | | | | add cresc. symbol (<composer ms) |
| Cl. 1, Hn. 1, Vlms. | III | 91 | | | 1 | add "2" for triplet (<composer ms) |
| Vcl. | III | 91 | | | 1 | as in composer ms (sames as Bsn. 1) |
| Cl. 2 | III | 93 | | | | restore passage from composer ms doubling Vla. (<also in Cl. 2 part) |
| Fl. 1, Ob. 1 | III | 96 | | | 1 | add "2" for triplet (<composer ms) |
| Bsns. | III | 98 | - 99 | | | add decrec. symbol and "p" (<strings) |
| Vln. II | III | 100 | | | 1 | add slur (<composer ms) |

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| Cl. 1, Hn. 1, Vln. 2 | III | 101 | | | 1 | add "2" for triplet (<composer ms) |
| Vcl. | III | 101 | | | | lower part, 2nd note courtesy D# (<2-pf ms, Bsn. 2, Dbl. Bs.) |
| Hn. 1&2 | III | 102 | - | 103 | | add dynamic markings as in composer ms |
| Vcl, Dbl. Bs. | III | 104 | | | 1 | add "ff" entry dynamic (<composer ms) |
| Vla. | III | 113 | | | | add "unis." (<composer ms) |
| Cl. | III | 117 | | | 2.5 | third 8th note G (<composer ms, Vla.) rather than A as in copyist ms |
| Bsns. | III | 117 | | | | add decresc. symbol (<composer ms) |
| Bsn. 1, Hn. 1&2 | III | 120 | | | | add "mf" (<composer ms) |
| Hn. 1 | III | 121 | | | 2.5 | C# (<composer and 2-pf mss) rather than C natural as in copyist ms |
| Hn. 1&2 | III | 121 | | | | add decresc. symbol (<composer ms) |
| Vln. II (upper part) | III | 123 | | | 4.33 | E natural (<composer and 2-pf mss) rather than E# as in copyist ms |
| Hn. 1 | III | 127 | | | 4.5 | F natural (<composer ms, A# /Bb's in Ob., Vln.) rather than D as in copyist ms |
| Bsn., Vcl, Dbl. Bs. | III | 128 | | | 1 | delete accent symbols (<composer ms) |
| Fl., Ob., Hn. 1, Vla. (up. pt.) | III | 128 | | | 2 | add accent symbol to half notes (<composer ms) |
| Hn. 1&2 | III | 128 | | | | add cresc. symbol, delete slur (<composer ms) |
| Hn. 1 | III | 128 | | | | delete slur (<composer ms) |
| Hn. 1 | III | 128 | | | 3.25 | D# (<2-pf ms, Cl. 1, Vla. upper) rather than D natural as in copyist and composer ms |
| Tbn. 1 | III | 130 | | | 1 | C natural (<2-pf ms, Vla. upper part) |
| Vcl. | III | 131 | | | 1 | add "uno" before "solo" (<composer ms) |
| Vcl. (upper) | III | 133 | | | 4 | rhythm as in 2-pf ms |
| Vcl. (upper/solo part) | III | 134 | | | 3.5, 4.5 | add tenuto symbol (<composer ms) |
| Timp. | III | 134 | - | 135 | | add decresc. symbol last 3 beats of m134 and "pp" destination dynamic in m. 135(<composer ms) |
| Ob. | IV | 1 | - | 3 | | add staccato symbol to all 8th notes (<string articulations) |
| Hn. | IV | 2 | - | 3 | | Bbbs (<2pf-ms; Vcl.) rather than Bb as in composer and copyist mss) |
| Bsn., Vcl. | IV | 3 | | | 1.67 | A# (<composer and 2-pf mss) rather than A natural as in copyist ms |
| Tbn. 1&2 | IV | 7 | - | 8 | | add staccato to all 8th notes as in composer ms. |
| Tpts. 1&2 | IV | 7 | - | 12 | | add staccato symbol to all 8th notes (<markings in mm5-6, context) |
| Vln. thru Vcl. | IV | 7 | - | 12 | | write out staccato symbols |
| Vln. II, Vla. | IV | 43 | | | 1 | add staccato symbol (<composer ms) |
| Vla. | IV | 43 | | | 2 | F#, continued (<composer and 2-pf mss) rather than F natural as in copyist ms |
| Strings | IV | 48 | - | 51 | | delete staccatos from pizz. notes (<composer ms, standard practice) |
| Cl. 2 | IV | 51 | | | | D naturals (<composer ms) rather than C naturals as in copyist ms |
| Bsns. | IV | 52 | | | 2 | add accent to dotted quarter (<composer ms) |
| Cl., Hn. 1-2 | IV | 53 | | | 1 | add accent symbol (<composer ms) |
| Tbn. 1 | IV | 59 | | | 1 | add "solo" (<composer ms) |
| Fl-Cl. | IV | 63 | | | 2 | add "f" (<composer ms) and slur ending with staccato over last note (<2-pf ms, Pf. articulations) |
| Tpts. | IV | 65 | | | 1 | initiate decresc. symbol (<composer ms) rather than in m65 as in copyist ms |
| Vlins. | IV | 65 | | | 1 | add "arco" (<composer ms; context) |
| Vla. | IV | 67 | | | 1 | add "arco" (<arco in m65 for Vlins in composer ms; context) |
| Cl. | IV | 77 | | | 1 | B natural (<composer ms, Bsn. Hn 1 and 3) rather than Bb as in copyist ms |
| Vcl., Dbl. Bs. | IV | 77 | | | 1 | add accent symbol (<composer ms) |
| Bsn., Hn. | IV | 88 | | | | add "3" and triplet bracket (<strings in copyist and composer mss); add "f" destination dynamic beat 4 (<other instruments) |
| Vln. II, Vla. | IV | 89 | | | 1 | add accent symbol (<composer ms) |
| Vcl. | IV | 92 | | | 2 | add "cresc. molto" (<2-pf ms, solo Pf) |
| Vcl. | IV | 92 | - | 96 | | delete staccatos from pizz. notes (<composer ms, standard practice) |
| Tpts. | IV | 105 | | | 1 | add "ff" (<composer ms) |
| Tbn. 1&2 | IV | 105 | - | 108 | | in tenor clef (<composer ms) rather than bass clef as in copyist ms |
| Vla. | IV | 106 | | | 2 | add accent to dotted quarter (<composer ms) |
| Fl. 2/Picc. | IV | 108 | | | | add "To Flt." (<"a2" in m119) |
| Bsn. 2 | IV | 112 | - | 114 | | E tied from m111 and repeated / tied as in Vcl./Dbl. Bs. (<2-pf ms, context) |
| Vln. I | IV | 112 | | | 1 | G# (<composer and 2-pf mss) rather than G natural as in copyist ms |
| Bsn. | IV | 118 | | | 2 | add "ff marc." as in composer ms. |
| Fl. 2/Picc. | IV | 119 | | | | add "Flt." (<"a2") |
| Bsn., Tba., Vcl., Dbl. Bs. | IV | 119 | - | 127 | | add "3" and triplet brackets |
| Cl. 1 | IV | 123 | - | 128 | | F#'s (<composer ms, Vla.) rather than F naturals as in copyist ms |
| Ob., Cl., Bsn. | IV | 139 | | | 1 | add "p" (<composer ms) |
| Cl. 2 | IV | 157 | - | 158 | | add slur (<Vla.) |
| Vla., Vcl., Dbl. Bs. | IV | 159 | - | 160 | | add dynamic markings as in woodwinds |

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| Vcl. | IV | 160 | | | 3 | add "div." (<composer ms) |
| Hn. 1 | IV | 162 | | | 2 | Ab (<composer ms) rather than A natural as in copyist ms |
| Vla., Vcl., Dbl. Bs. | IV | 162 | | | 3 | add decresc. symbol (<composer ms) |
| Bsn. | IV | 163 | | | 1 | add "mf cresc." (<composer ms) |
| Vln II-Dbl. Bs. | IV | 169 | | | | add decresc. symbol (<composer ms) |
| Strings | IV | 179 | | | 1 | add "arco" (<pizz. at previous entry, ensuing passage; mm1-12) |
| Dbl. Bs. | IV | 179 | | | 1 | add "f" (<composer ms) |
| Vlms., Vla., Vcl. | IV | 181 | - 186 | | | add staccato symbol to all 8th notes (<markings in m179-180, wind markings, context) |
| Dbl. Bs. | IV | 183 | | | 1 | add "marc." (<composer ms.) |
| Vla. (upper part) | IV | 214 | - 216 | | 1 | F natural (<composer ms) rather than F# as in copyist ms |
| Vlms. | IV | 215 | - 217 | | | add staccato symbol to all 8th notes (<context) |
| Tpts. 1&2 | IV | 230 | | | | add "f" entry dynamic (<composer ms) |
| Picc.-Cl. 2 | IV | 238 | - 239 | | | add articulations as in Vln. I-Vla. (<context, similar passage in m. 234) |
| Bsn. | IV | 238 | - 239 | | | add articulations as in Vcl.-Dbl. Bs. (<context, similar passage in m. 234) |
| Vlms., Vla. | IV | 248 | | | 2 | Ab's (<2-pf ms, unison w/Hns.) rather than G's as in copyist and composer ms |
| Cl., Bsn., Tbn., Tba., Vcl. | IV | 254 | - 256 | | 1 | add accent symbol (<composer ms: Bsn./low strings) |
| Tpts. | IV | 258 | - 260 | | 1 | add accents to 1st note of each measure (composer ms) |
| Bass Tbn. | IV | 261 | | | 1 | add courtesy accidental to G# (<previous G natural) |
| Vln. I & II | IV | 262 | | | | add staccato symbols to 2nd, 3rd, 4th notes (<Fl., Ob.) rather than sideways down bow symbols in composer ms (notated as accents in |
| Vlms. | IV | 262 | | | | 3rd note F# (<composer ms) rather than A as in copyist ms |
| Bsn., Hn. 1&2 | IV | 265 | | | 1 | add "p" (<composer ms) |
| Ob., Bass Tbn. | IV | 300 | | | 2 | C natural (<composer ms) rather than C# as in copyist ms |
| Hn. 3&4, low brass, strings | IV | 300 | | | 2 | add accent to dotted quarter (<composer ms) |
| Tuba | IV | 300 | | | 2 | F natural (<composer ms) rather than F# as in copyist ms |
| Timp. | IV | 300 | | | 2 | add "f" (<composer ms; context) |
| Strings | IV | 300 | | | 2 | "f" (<composer ms; context) rather than "mf" as in copyist ms |
| Tbn. 1&2 | IV | 305 | | | 2 | "f marc." (<composer ms) rather than "ff" as in copyist ms |
| Timp. | IV | 309 | - 310 | | 2 to 1 | add "tr"/roll extender (<continuing previous pattern) |
| Bsn. 1 | IV | 354 | - 355 | | | add cresc./decresc. Symbols (<composer ms, Pf. lh, Vcl.) |
| Fl., Ob. | IV | 374 | | | 2.67 | "ff marc." under triplet (<composer ms) rather than in m375 as in copyist ms |
| Vla. | IV | 375 | | | | add "f marc." (<composer ms) |
| Vlms. | IV | 376 | | | 2 | A (<2-pf ms, Fl., Ob., Tpt.) rather than G's as in composer and copyist mss |
| Cl., Vla. | IV | 378 | | | 2 | add accent to dotted quarter (<composer ms) |
| all entrances | IV | 383 | - 384 | | | add "mf cresc." (<composer ms and context) |
| Timp. | IV | 387 | | | 2 | F# (<Bsn., Vcl. Dbl. Bs.) rather than F natural as in composer and copyist mss |
| Bsn., Vcl. | IV | 387 | | | | return to bass clef (<composer ms, context) |
| Vlms. | IV | 400 | | | 1 | add "arco" (<arco in m65 for Vlms in composer ms; context) |
| Vla. | IV | 402 | | | 1 | add "arco" (<arco in m65 for Vlms in composer ms; context) |
| Cl. | IV | 410 | | | 2 | G# (<2-pf ms, vertical context) rather than G as in composer and copyist mss |
| Vln., Vla. | IV | 423 | | | 1.33 | G natural (<composer and copyist mss) rather than G# (<2-pf ms, Cl. written B) |
| Vcl., Dbl. Bs. | IV | 423 | | | 2.33 | accent symbol and "f" on 3rd quarter note (<composer ms) rather than staccato as in copyist ms |
| Bsn., low brass/strings | IV | 432 | | | 2 | add accent symbol (Bsn.<composer ms; others<Bsn.) |
| Tpt. | IV | 434 | - 435 | | | D, B (<2-pf ms, upper woodwinds, Vln. I & II) rather than D#, C natural as in composer and copyist mss |
| Vla. | IV | 435 | | | 2 | D natural (<composer and 2-pf mss) rather than continuing previous D# already in effect, as in copyist ms |
| Timp. | IV | 440 | | | | add "ff" |
| Vla. | IV | 440 | - 443 | | | using notated pitches, continue treble clef thru m441; alto clef at m442 (<2-pf ms chords; alto clef m443 in mss) |
| Tpts., Low Brass | IV | 440 | - 443 | | | add accents as in other instruments (2-pf ms) |
| Vcl. | IV | 443 | | | 4 | add "unis." (<composer ms) |
| Vcl. | IV | 446 | | | 4 | staccato (<composer ms) rather than tenuto as in copyist ms |

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| Vcl. | IV | 448 | - | 452 | | delete staccatos from pizz. notes (<composer ms, standard practice) |
| Vln. II, Vla. | IV | 451 | | | 1 | add staccato symbol (<2-pf ms, Cl.) |
| Vln. II, Vla. | IV | 452 | | | 2 | add staccato symbol (<2-pf ms, Cl.) |
| Ob., Bsn. | IV | 453 | | | 1 | add "p cresc." (<composer ms) |
| Vla.-Dbl. Bs. | IV | 455 | - | 458 | | delete staccatos from pizz. notes (<composer ms, standard practice) |
| Bsn. | IV | 460 | | | 3 thru 4 | add decresc. symbol (<composer ms) |
| Hns. | IV | 465 | - | 466 | | relocate horn chords, from m464-465 in copyist ms (<composer and 2-pf mss, harmonic context) |
| Vla. (lower part) | IV | 465 | | | 2 | C natural (2-pf ms) rather than C# as in composer and copyist mss |
| Dbl. Bs. | IV | 465 | | | | relocate "arco" from m460 as in composer and copyist mss (<standard practice) |
| Bsn. I & 2 | IV | 471 | | | 3.5 | add "poco marcato" (<composer ms) |
| Bsn. I | IV | 471 | | | 3.5 | add "pp" entry dynamic (<context) |
| Hns. 1-3 | IV | 471 | | | 2 | add "pp" (<composer ms) |
| Bsn. I | IV | 472 | | | 1 | add tenuto symbol (<composer ms) |
| Vcl., Dbl. Bs. | IV | 474 | - | 476 | | delete staccatos from pizz. notes (<composer ms, standard practice) |
| Cl. 1&2, Vln. II, Vla. | IV | 475 | | | 1 | add staccato symbol (<composer ms) |
| Cl. 2 | IV | 476 | | | | 1st, 2nd, and 4th notes Ab (<2-pf ms, Vla.) rather than A natural as in composer and copyist mss |
| Bsn. | IV | 478 | | | | add staccato to 1st two notes and decresc. symbol to second half of measure (<composer ms) |
| Bsn. | IV | 479 | | | 1 | add staccato symbol (<2-pf ms) |
| Cl. 1&2 | IV | 479 | | | 1.5 | add "p poco espr." (<composer ms) |
| Vcl. | IV | 479 | | | 1 | insert quarter rest, deleting quarter rest on beat four (<composer ms) |
| Vla.-Dbl. Bs. | IV | 479 | - | 482 | | delete staccatos from pizz. notes (<composer ms, standard practice) |
| Vla. | IV | 481 | | | 2 | add "pizz." (<composer ms) |
| Fl. | IV | 483 | | | | add staccatos to each 8th note (<composer ms) |
| Vcl., Dbl. Bs. | IV | 484 | | | 1 | add "arco" (<composer ms) |
| Cl. 1&2 | IV | 501 | | | 4 | add slur over 8th notes (<composer ms) |
| Vla. | IV | 502 | | | 1 | add "arco" (<context, changing from pizz. established in m481) |
| Bsn., Hn. | IV | 506 | | | | add "ff" (<composer ms) |
| Timp. | IV | 506 | | | 1 | add accent symbol (<composer ms) |
| Ob, Cl. | IV | 509 | | | | add decresc. symbol as in other winds (<composer and copyist mss) |
| Bsn., Hn. | IV | 509 | | | | add decresc. symbol (<composer ms.) |
| Vlms. | IV | 509 | | | 1 | add staccato symbol (<composer ms) |
| Bsn. 2 | IV | 513 | | | 1, 2 | add staccato symbol (<composer ms) |
| Fl., Vlms., Vla. | IV | 518 | | | 1 | add staccato symbol, to match other woodwinds |
| Ob., Cl. | IV | 518 | | | 1 | add staccato symbol (<composer ms) |
| Timp. | IV | 518 | | | 2 | insert F# dotted quarter note with accent symbol and "fp" (<composer ms) |
| Vcl., Dbl. Bs. | IV | 519 | | | 1 | add "p" (<composer ms, Bsns.) |
| Vcl., Dbl. Bs. | IV | 529 | | | 1 | add F# 8th note, tied from previous measure (<composer ms) |
| Tpt. | IV | 531 | | | | add "marc." (<composer ms.) |
| Vlms., Vla. | IV | 531 | | | | add "arco" (<context) |
| Cl. | IV | 534 | | | 1 | add staccato symbol (<composer ms) |
| Vla. | IV | 534 | | | 4 | F# (<composer ms) rather than F natural continued from beat 2 (8ve higher) as in copyist ms |
| Vcl., Dbl. Bs. | IV | 538 | | | 1, 1.5 | A natural (<composer ms) rather than A# as in copyist ms |
| Bsn. | IV | 539 | | | 1 | add "fp" (<composer ms) |
| Tpt. | IV | 545 | | | 4 | add accent symbol (<composer ms) |
| Strings | IV | 545 | | | 3 | add marcato symbol above stacc. symbol (<composer ms) |
| Timp. | IV | 551 | | | 4 | add accent symbol (<composer ms) |
| Timp. | IV | 553 | | | 2 | add staccato symbol (<composer ms) |
| Vln. I | IV | 556 | | | 2 | D# (<composer and 2-pf mss) rather than F# as in copyist ms |
| Vla. | IV | 556 | | | 4 | accent symbol (<composer ms) rather than staccato symbol as in copyist ms |
| Timp. | IV | 557 | | | 2 | add staccato symbol (<composer ms) |
| Fl., Ob., Cl., Tpt. | IV | 557 | | | 1, 2 | add accent symbols (<composer ms) |
| Tbn. 2 | IV | 558 | | | 1 | G natural (<composer and 2-pf ms) rather than F# as in copyist ms |
| Cl. | IV | 560 | - | 561 | | change last note to Eb sounding C natural (<composer ms.) rather than E natural as in copyist ms |
| Vlms. | IV | 561 | | | 2.5 | C natural (composer ms, Fl., Ob., Tpt.) rather than C# as in copyist ms |
| Tpts., Vlms. | IV | 564 | | | 1 | add staccato symbol (<composer ms) |