

FINAL							Collins Daughter of the South	
							Source Scores (Primary): (Scene I) mm 1-1473 copyist full score ms; (Scene II) mm 1474 - 1593 composer full score ms; mm 1594-1685 copyist full score ms; (MISSING SECTION); mm 3001-3081 composer piano-vocal score ms; m 5001 composer full score ms; (MISSING SECTION); mm 7001-7012 composer piano-vocal score ms; (MISSING SECTION); mm 9001-9075 composer full score ms (END)	
Instrument	mm	to	mm	mm	to	mm	beat/s	
Score							COMMENTS: GENERAL	
Score							after title page, use same staff template on all pages, so staves are aligned across facing pages	
Score							follow previous protocols for font style/size on tempi/affect terms throughout score	
Score							change "espress." to "espr." throughout	
Score							as per modern engraving practice, no dotted lines or dashes for tempo / dynamic changes (e.g. cresc. _____)	
Score							add courtesy accidentals according to modern practice	
Score							use whole rest to indicate whole measure of rest, regardless of meter, per modern notation practice	
F/Bb instruments							use standard key signature (+2#s) when concert key signature is fewer than 5#s	
B. Cl.							change Bb Bass Clarinet to treble clef sounding down M9 (from bass clef)	
Hns.							use key signatures throughout (to allow Finale playback for aural editing); change pitches enharmonically as appropriate for each key signature	
Hns.							for bass clef passages, engrave according to modern practice: one 8ve higher (sounding down p5) (rather than sounding up P4)	
Timp.							at start, indicate required number of kettles	
Timp.							use "tr." with trill symbol for rolls	
Perc.							use "tr." with trill symbol for rolls	
Perc.							use percussion clef for unpitched instruments; list instruments played for each staff	
Perc.							add abbreviated part assignment reminder at all entrances (e.g., "C. Cym." and "S. Cym.")	
Chorus/Vocal							use dotted slurs to differentiate phrase slurs from melisma slurs (solid)	
Chorus/Vocal							use modern notation practice: break intra-stave barlines; use word extensions; syllabic hyphenation; beam 8th/16th notes according to time signature	
SCENE I			1			- 1473	Source Scores : copyist full score ms (primary); composer full score ms (secondary); mm 1-380 and 957-1328 composer piano-vocal score ms (tertiary)	
							COMMENTS: BY INSTRUMENT/MEASURE	
Trb. 1 & 2			1			- 48	Retaining the staff positions of the noteheds, use tenor clef (<composer ms) rather than bass clef as in copyist ms	
All (active parts)			9			1	add "subito" to all active parts placing in parentheses if entering (<context) rather than various applications of "subito" in copyist and composer mss	
Tba.			6			1	change rhythmic pattern to match other instruments: two 16th notes, 16th rest, 16th note (<context; PfvC score), rather than two 16th notes and 8th note	
Fl. 1 & 2			15			2	D (<composer ms; Ob, Vln I) rather than F as in copyist ms	
E. H.			15			1.5	add slur from C to E (<composer ms; Cl 2)	
Tpt. 1 & 2			17			1.75	add staccato symbol (<composer ms; Tpt 3)	
Cl. 1 & 2			19			2	add staccato symbol (<other instruments w/ similar rhythmic pattern)	
Trb. 1			21			1.5 thru 2	add slur across Ab-G (<vertical context)	
Trbs.			23			2	add accent symbols to each eight note (<Cl, Hns)	
Vln I & II			28			2.5	G natural (<Fl, Ob, Cl; <m 329 similar passage full score); rather than Gb as in copyist and composer full score mss	
C. Bsn., Trb. 3			29			1.5	add accent symbol (<Dbl Bs)	
Trb. 3, Tuba, Vcl. Dbl Bs.)			29			2.5	add accent symbol (<composer ms; or B Cl, Bsns)	
E.H.			46			1.25	add staccato symbol (<Hns, Vln I)	
Jonah			47			1	"Lincoln's" (<composer full score ms) rather than "Lincoln" as in copyist full score and copyist piano-vocal mss	
Triangle			52			- 53	1.5 to 1	delete staccato symbols (<composer full score ms; subsequent TRI entries)
Fl. 1 & 2			61			1.25	add staccato symbol (<Vln I)	
B. Cl.			43			1	add slur/staccato combination (<composer ms; C Bsn)	
Jonah			49			- 50	"chillun _____ s" (<composer ms; "children is") rather than "chilluns" as in copyist ms	
Jonah			66			1	delete comma after "free" (<composer full score ms; copyist piano-vocal ms)	
Bsns.			63			1	add "p sub." (<Vcl, Dbl Bs)	
Jonah			69			2	"an" (<showing dropped "d" in "and"; composer full score ms; copyist piano-vocal ms) rather than "an" [NO APOSTROPHE] as in copyist full score ms	
B. Cl.			87			1	add accent symbol (<B Cl, Vcl, Dbl Bs)	
Jonah			87			2	"denn" (<composer full score ms; piano-vocal score ms; context) rather than "dame" as in copyist ms	
Jonah			88			2	capitalize "Ah's" (<copyist piano-vocal scores; previous treatment of this word in Melda's part)	
Jonah			89			2	"work" (<composer ms; piano-vocal score) rather than "wuk" as in copyist ms	
Cl., E.H.			99			1.5	sounding B natural (<piano-vocal score) rather than Bb as in copyist and composer full score mss	
Vcl., Dbl Bs			99			2.25	add "arco" (<context)	
Vln. I, Vln II, Vla.			106			1	add "arco" (<context)	
Melda			108			2.5	title case "Ah" (<copyist piano-vocal score ms; derived from "T") rather than lower case "ah" as in copyist and composer full score mss	
Melda			112			- 113	2	"m" lower case (<composer full score ms; context) rather than "M" as in copyist full score and copyist piano-vocal mss
Bsns.			115			1.5	Eb (Vcl, Dbl Bs in copyist and composer full score mss, LH in copyist piano-vocal score) rather than E natural as in copyist and composer full score mss	
Bsns.			116			1.5	Ab (<Vcl, Dbl Bs) rather than A as in copyist and composer mss	
Melda			117			1.75	title case "Ah" (<copyist piano-vocal score ms; derived from "T") rather than lower case "ah" as in copyist and composer full score mss	
E. H.			119			1	change Eb to D# (<tied from previous measure; for ease of reading)	
Cl. 1, B. Cl.			119			1	change Bb to A# (<tied from previous measure; for ease of reading)	
C. Bsn.			121			1	add accent symbol (<Bsns, Vcl, Dbl Bs)	
Melda			129			2.75	lower case "all" (<copyist piano-vocal score and composer full score mss) rather than title case "All" as in copyist ms	
Jonah			136			1.5	add "[sempre f ed agitato]" (<copyist piano-vocal score ms; orchestral context)	
Vcl., Dbl Bs.			138			- 139	1	add bowing slurs matchin m.136-7 (<similar patterns mm 136-7; Bsn)
Jonah			141			3.5	"the" (<copyist piano-vocal score and composer full score mss) rather than "de" as in copyist ms	
Melda			142			4.5	after "f" add "[sempre più ed agitato]" (<copyist piano-vocal score ms; orchestral context)	
Jonah			144			5	after "f" add "[sempre più agitato]" (<copyist piano-vocal score ms; orchestral context)	
Bsn. 1 & 2			145			3.75 thru 4	Bb-Ab-Bb (<Vcl, Dbl Bs; Bsns in preceding mm; piano-vocal score) rather than C-Bb-C as in copyist and composer mss	
Melda			149			4.5	lower case "wel" (<copyist and composer full score mss) rather than title case "We" as in piano-vocal score ms	
Jonah			163			1.5	title case "Ah" (<copyist piano-vocal score ms; derived from "T") rather than lower case "ah" as in copyist and composer full score mss	
B. Cl., Bsn. 2			167			2.5	add staccato symbol (<B Cl in composer ms; articulations for other instruments)	
E. H.			169			1	add accent symbol (<B Cl, Bsns)	
Melda			170			2	add "[b]", i.e., flat in editorial brackets (<copyist piano-vocal score ms)	
C. Bsn.			176				within editorial brackets, add notes doubling Bsns, sounding one 8ve lower (<mm165-6;vertical context) rather than whole measure rest as in copyist and composer mss	
Vcl., Dbl Bs.			197				add decrescendo symbol (<B Cl, Bsns, Vlns, Vla)	
Vcl.			199				delete quarter note E (>extra beat; Bsn. 1; composer ms)	
Vcl.			202				add decrescendo symbol (<composer ms; other strings)	
All			205				add "Rit." with extender, as scorewide tempo marking (<composer ms; harp line marking in copyist ms)	
Fl. 1 & 2			205			- 214	reverse stemming (Fl 1 down, Fl 2 up) to avoid overlap of Fl 2 ties with Fl 1 stems/beams.	
Tpt. 2			207			3.5	add natural sign to A, the third 32nd note (<melodic context) rather than A#, from key signature, as in copyist and composer mss	
Hn. 1			210			3.25	Eb (<composer ms; Hn 30 rather than E natural as in copyist ms)	
Vln. I			215			1	add "[arco]" (<Vln. II; orchestral context) rather than default continuation of "pizz." begun in m205, as in full score mss	
Col. Randolph			219			4	add "f entry dynamic (<composer ms) rather than leaving blank, as in copyist ms	

All active		219	-	220		at entrances, in editorial brackets, add "[ma sempre agitato]" (<marking at top of score in composer ms)
Vln II		232			2	add staccato symbol to each note of triplet (<composer ms; Vln I)
Vla., Vcl.		232			3,33	Bb (<piano-vocal score) rather than B natural, from key signature, as in copyist and composer full score mss
E. H.		244			3	F#, sounding B natural, (<Vla; similar materialsm240) rather than F natural, sounding Bb, as in copyist and composer mss
Hn. 2		257			1	F#, sounding B, (<Vcl) rather than F natural, sounding Bb, as in copyist ms
Cl. 1 & 2, Vla.		264			3	Sounding F natural (<composer full score ms; copyist pf-vocal score ms) rather than sounding F# as in copyist full score ms
All		283			1 or 2	at entrances, add crescendo symbol to all those parts that have none (<"ff" destination dynamic in next m284; cresc symbol in other parts)
Cl. 1 & 2		285	-	291		add phrase slurs (<markings in composer ms)
Hn. 2		285	-	287		add phrase slurs (<Cl 2 markings in composer ms)
Vla.		286	-	287	2 thru 1	add bowing slur (<composer ms; similar materials preceding and following)
Ob. 1		287	-	291	2 thru 2	add slur (<composer ms)
Cl. 1		287	-		3.5	F natural (<Hns., Vln II; compyisy piano-vocal score ms) rather than F#, from key signature, as in copyist full score ms
Ob. 1		289	-	291		add ties between A's (<composer ms; Vln I)
Cl. 1		290	-		2 thru 3	add tie between F naturals (<composer ms; Vln II)
E.H.		294	-	295		add phrase slur (<similar materials mm 292-3)
Wws., Hns (active)		297			1.5	initiate and terminate crescendo symbol as in strings (<similar materials) rather than 2 beats later as in copyist and composer mss
Vla. (lower)		299			1 thru 2.5	add slur across C natural / Bb (<composer ms)
Vln II		302			2	add "div." (<Vln. I, similar materials)
Vln. I		306			1.25	add "[unis.]" (<context)
Bsn. 1 & 2		307			2	use accent symbol (<Vcl, Dbl Bs) rather than tenuto symbol as in copyist full score ms.
Vln II		307			1.5	add "[unis.]" (<context)
Hns. 3 & 4, strings		310			1	add "[p]" destination dynamic (<Cl., Bsn.)
Jonah		310			2.5	add "f" entry dynamic (<composer ms)
Cl. 1		312			1	delete D (<composer ms; unison with EH)
Cl. 1		321			1, 2	add accent symbols to each quarter note (<Hns I & 3, Vla)
Tbn. 1		326	-	327	1 thru 1	add slur (<composer ms; Vla)
Tbn. 3		328			2	add staccato symbol to each 16th note (<B Cl, Bsns, Vcl, Dbl Bs; composer ms)
Hns. 1, 3		329				change pitches to written F-C (<Vla) rather than A-E as in composer and copyist mss
Hns. 2, 4		329				change pitches to written C-F (<Vla) rather than E-G as in composer and copyist mss
Tuba		330			1	add accent symbol to each 16th note (<B Cl, Bsns, Vcl, Dbl Bs; composer ms)
Hn. 1		331			2	Ab, sounding Db (<Hn 3, Vla; composer ms) rather than A, sounding D, as in copyist ms
Tpt. 3		334				add notes col Tpt. 1 and 2 (<composer ms) rather than empty measure as in copyist ms
Tbn. 3, Tuba		337			1	add accent symbol to dotted quarter notes (<B Cl, Bsns, Vcl, Dbl Bs; composer ms)
Vln. I		341			1	add staccato symbol to each 16th note (<Fl, Ob, Cl, Tpt, Vln II, composer ms)
Trb. 3, Tuba		344				add "[ff marc.]" (<B Cl, Bsn)
Tbn. 2		347				add accent symbol to each quarter note (<B Cl, Bsns, Vcl, Dbl Bs)
Picc., Fl., Ob.		351			1.5	add accent symbol (<Vlns)
Cl. 1		352			1	Bb (<composer ms; concert Ab in EH, Vla) rather than B natural as in copyist ms
Hns. 1 & 3		352			1	Eb, sounding Ab (<composer ms; Vla) rather than E natural, sounding A, as in copyist ms
Hn. 1		353				add "[poco marcato]" (<composer ms)
Vla.		358			3	add "[unis.]" (<context)
Cl.		367			1	add "mf" and crescendo symbol (<other instruments with similar materials)
Vcl., Dbl. Bs.		367			1	add crescendo symbol (<composer ms)
All (entering on beat 2)		380			2	end crescendo symbol on beat 3 and add "ff" destination dynamic on beat 4 (<context)
Trb. 3		380			2	add crescendo symbol (<Vcl, Dbl Bs)
All		381				add "[Ballet]" after "Allegro barbaro" (<copyist piano-vocal score ms)
Vcl., Dbl. Bs.		382	-	388		add staccato symbols to each 8th note (<similar materials in low woodwinds, low brass)
Timp.		384			1	add staccato symbol to 8th note (<Bsns)
C. Bsn.		385			1	add staccato symbol to 8th note (<Bsns)
Hns. 3 & 4		400			2.5	Eb, sounding Bb (<Vla.), rather than E natural as in composer and copyist full score mss
Fl. 1		412			2	E natural (<Ob, Vlns; repeating materials from previous measure) rather than Eb from key signature as in copyist and composer mss
All (except Fl, Ob, Trpt 3, Trbs)		417			1	add staccato symbol on 8th note (<Fl, Ob, Trpt 3, Trbs)
Timp.		437			1 thru 2.5	add "tr/\ \ / \ /" symbol (<composer full score ms; subsequent similar material)
Timp.		438			1 thru 2.5	add "tr/\ \ / \ /" symbol (<composer full score ms; subsequent similar material)
Tpt. 3		444	-	445	2.5 thru 1	add tied G's (<composer ms; Cl 2) rather than leaving blank as in copyist ms
B. Cl.		445				add "p sub." and slur across A-B (<Vcl)
Cl.		446			1	add "e molto staccato" after "p" (<Fl, Picc)
B. Cl.		448	-	449	4 thru 3	extend slur thru tied C naturals (<composer ms)
Vla.		460				match EH pitches (<Vla double EH in preceding and following mms) rather than using pitches in composer and copyist full score mss
Bsn. 1		466			3.5 to 4	add slur from B natural to Bb (<Vla)
Bsn. 1		466	-	467	4.5 to 1	add slur from B natural to Bb (<Vla)
Vla.		465			4	C# (<Cl. 1) rather than C natural from key signature, as in composer and copyist full score mss
All		470	-	532		make same changes as for mm 381-443 (<repeated materials)
Hns. 3 & 4		489			2.5	Eb, sounding Bb (<Vla.), rather than E natural as in composer and copyist full score mss
Fl. 1, Ob. 1		533			1.12	B natural (<composer ms; Vln I) rather than Bb as in copyist ms
Timp.		536			1 thru 2.5	add "tr/\ \ / \ /" symbol (<composer full score ms; subsequent similar material)
Timp.		537			1 thru 2.5	add "tr/\ \ / \ /" symbol (<composer full score ms; subsequent similar material)
Tbn. 1 & 2		539			1 to 2	add slur between 1st and 2nd notes (<cm. 535, similar materials)
Tbn. 1 & 2		542				add accents to each upbeat 8th note (<composer ms; other parts with similar materials in other parts)
Tbn. 1 & 2		542			3 thru 4	repeat four 8th notesd on beats 1 thru 2 (<composer ms)
Timp.		542				add "with hard stick" performance directions for m 543 (<composer ms)
All		544				add a 1/4 time signature (<only one beat in measure)
Hn. 1		544			1	F# sounding B natural (<vetrical context) rather than F natural sounding Bb as in full score mss
Vla.		562			2	add bowing slur across Gb, F (<composer ms)
Vcl.		567			1	Cb octave higher, 2nd space (<notated pitch out-of-range) rather than two ledger lines below staff as in full score source mss
B. Cl.		573			1.25	add slur across E natural-D# (<other instruments with similar content)
Ob.		579			2	add super-tuplet across beat (<overall rhythm) embracing sub-tuplet (nested tuplet) in source mss
Tpt. 1		589			1.25	Db (<similar materials in m558) rather than C# as in copyist ms
Vln. II		589			1 thru 3	add bowing slur (<composer ms; Vln. I)
Tpt. 1		592			1.25	Db (<similar materials in m561) rather than C# as in copyist ms
Fl. 3 (Picc.)		593				match Cl 1 pitches (8va higher) and rhythms (<composer ms)
Fl. 1		595			3.5	add "mf" entry dynamic (<Vln. I)
All		596				add fermata to all parts, including over Vln tremolos (on beat 4) and for parts with whole measur rests (<standard practice)

Dbl. Bs.		597	1	add "pizz." (<composer ms; other strings)	
Obs.		606	1,5	add staccato symbol (<composer ms)	
Vla.		621	- 622	2,5	add staccato symbols to 8th notes (<similar materials in Hns.)
Vcl.		627		2	Ab (<composer ms; Bsn) with staccato symbol (<Bns) rather than A natural w/o staccato symbol as in copyist ms
B. Cl., Bsns.		631		2	add accent symbol to half note (<Vcl)
Vln. II		635		1,75	add staccato symbol (<composer ms; Vln. I)
Dbl. Bs.		644		1	add "arco" (<context)
Vla.		653		1,5	add staccato symbol (<Fl, Ob)
Fl., Ob.		655		1,5	add staccato symbol (< same rhythmic figure in m653)
Vla.		655		1,5	add staccato symbol (<Fl, Ob)
Fl., Ob., Vla.		661		1,5	add staccato symbol (<m653)
Fl., Ob.		663		1,5	add staccato symbol (<m655; staccato on Vla. In composer ms)
Tbn. 2-1 & 2		671		2	place # accidental on E (<Bsn I, Vcl upper; similar materials in mm 668, 670) rather than on G (already G# from key signature) as in copyist and composer ms
Obs.		689	- 691		match articulations to upper strings
Trb. 2		691		4	notate G in tenor clef, rather than bass clef as in copyist and composer mss
Hn. 2, 4		696		1	add accent symbol to dotted half note (<EH, Cl 2, Vla)
Hn. 2, 4		696		2,5	add staccato symbol to quarter note (<EH, Cl 2, Vla)
Picc., Fl., Ob., Tpt., Vln.		701		2,25	add staccato symbol to concert C 8th note (<Fl, Ob, Vln II in composer ms; similar materials in previous measures)
Vla.		701		1	add accent symbol (<composer ms)
Cl. 1 & 2		702		1	add accent symbol (<composer ms)
B. Cl.		702		1	G# sounding F# (<Trb 3, Tuba, Vcl, and Dbl Bs) rather than F# sounding E as in copyist and composer mss
Bsn, C. Bsn.		702		1	F# (<composer ms; Trb 3, Tuba, Vcl, and Dbl Bs) rather than F natural as in copyist and composer mss
Vla.		702		2	add accent symbol (<composer ms)
E.H.		703		1	delete accent symbol (<Hns, Tpts, Vla, Vcl)
All		703		2	accent and staccato symbols (<composer ms)
Vla.		703		3	Ab (rather than C as in copyist full score ms)
Vla.		705		3	retain notation but in alto clef (<composer ms; harmonic context) rather than treble clef as in copyist ms
Col. Randolph		715		1 thru 2	syllabify as "con-q ring" (<original syllabism of con-quer-ing) rather than "conq-ring" as in copyist and composer mss
Col. Randolph		718		4	add period after "South" (<composer ms)
Dbl. Bs.		728		3	add "arco" (<verical context; "pizz." at m736)
Col. Randolph		734		1	add "f destination dynamic (<vertical context and preceding crescendo symbol)
Tuba		735		3,5	add accent symbol (<preceding pattern, with accents on long notes; syncopation) rather than staccato symbol as in copyist ms and no articulation symbol as in composer ms
Tpts.		740		1,75	C natural, sounding Bb (<composer ms; EH E# sounding Bb) rather than C#, sounding B natural, as in copyist ms
Dbl. Bs.		742		3	add "pizz." (<Vcl; "arco" in m763)
Bsn. 1		755		3	E natural (<Vcl) rather than F# as in composer ms
E.H.		757		3	E#, sounding A# (<Vla) rather than E, sounding A, as in composer ms
Vln. II		762		3	add staccato symbol (<Fl, Vln. I; similar preceding materials)
Dbl. Bs.		765		1 thru 3	add slur across G#, G natural (<Vcl)
T. B		768		3	add breath mark (<S, A)
E.H., Vlns.		771	- 774	3	each 8th note (<Vla in composer ms)
Vln. II		796	- 801		add staccato symbols and slurs to match Vln I (<similar materials)
Soprano		784	- 785	3 thru 2	add phrasing slur (dashed) across C#-D#-E-D#-C# and staccato symbol on m 785 beat 3 (<Ob)
A, T, B		785	- 786	3 thru 2	add staccato symbol to 8th and quarter notes (<Cl)
E.H., Bsn., Vla.		793		1	add staccato symbol (<Vcl, Dbl Bs)
Vln. I (upper)		807		1,5	B# (<Cl I, Soprano) rather than B natural as in copyist ms
S, A, T, B		810			add "!" (exclamation point) after "youth"
All (active)		811		3,5	add staccato symbol to each 8th note (<Fl in composer ms)
All (active)		814		3,5	add staccato symbol to each 8th note (<EH in composer ms)
Obs.		814		2	add accent (<similar materials in Picc, Fl, Cl, B Cl, Hns, Tpts, Trbs 1 & 2, Chorus)
Cl. 1		816		3	add # before E, sounding D# (<Tenor; D#s in Fl 1, Ob 1, Tbn -12, and Altos, mm 817-819) rather than E natural, sounding D, continued from preceding accidentla as in composer full score ms
Vln. I (upper)		831		3	delete staccato symbol on 8th note (<absnet in other string parts with similar materials)
Vln. I (upper)		837		3	delete staccato symbol on 8th note (<absnet in other string parts with similar materials)
Fl. 1 & 2, Ob. 1 & 2		843		3	G# (<Vln I, Hn I, Vlns., m 763 similar materials) rather than G naturals as in composer and copyist full score mss
Chorus		843			syllabify "ro-bins" (<common syllification) rather than "rob-ins" as in composer ms
Vla.		846		3	notate in treble clef (<making 8ve leap more obvious) reverting to alto clef in m847
Bass		847	- 850		add accents to match other chorus parts (<similar text materials)
Soprano		851		1	F natural (<Cl, Vln I) rather than Fb as in composer full score ms
Vcl., Dbl. Bs.		853		1 thru 3	add bowing slur across measure (<similar materials mm851-2)
All (active)		855	- 859	2 thru 1	add accent symbols to all notes (<similar materials)
Vlns., Vla.		857	- 858	1 thru 1	add ties between repeated ptches (<vertical context)
All (active)		859		3	add staccato symbol to each 8th note (<vertical context)
Wws., Brass		861		1	add staccato symbol to each 8th note (<vertical context)
Vla.		861		1	add accent symbol 8th note (<other strings)
All (active)		861		3	add staccato symbol to each 8th note (<vertical context)
Vln. II, Dbl. Bs.		864			add crescebdo symbol (<other strings)
Robert		885			add " " (period) after "moon" ending sentence (<capitalization of next word "We'll")
Vln. I		887		1	add staccato symbols to each 16th (<composer ms; Fl I)
Col. Randolph/ Bass		891			add "Col. Randolph and Bass" (<composer ms)
Cl. 1 & 2		894			add accent and staccato symbols to match Bsns and strings (>same materials)
Chorus		903		3	period after "war" (<composer ms; end of sentence) rather than comma as in copyist ms
Chorus/Soloists		904	- 905		add "!" (exclamation point) after "Jonah", "Melda", "Rufus", and "Dinah" (<previous iterations)
Chorus/Soloists		908	- 909		add "!" (exclamation point) after "Jonah", "Melda", "Rufus", and "Dinah" (<previous iterations)
Vlns., Vla.		914	- 915		add accents to 2nd, 3rd, and 4th 8th notes in m914 and relocate "sempre marcatisimo" to m915 from m914 (<Fl, Ob Cl)
Vcl.		916			delete "Div." (<absent in composer ms)
Vla.		919			Gb (<composer ful score ms; Cl 2, B Cl) rather than G natural as in copyist ms
Bsn., C. Bsn.		920		2,5	add "marc." (<Tuba, Vcl., Dbl. Bs.)
Col. Robert		921		1	use X-notehead (<composer ms diamond-head) rather than C half note as in copyist ms
Chorus, Col. Robert		923		2	use X-noteheads (<modern practice for unpitched vocal notation) rather than diamond-noteheads as in copyist and composer mss
Vla.		925		1 thru 2	respell syncopated rhythm for reading ease
E.H., Dbl. Bs.		929		3,5	add tenuto symbols to 16ths (<EH, Vcl)
Cl. 1, Vla.		929		1 thru 2	respell syncopated rhythm (<modern notation practice; easier to read)
E.H.		931		3,5	add tenuto symbols to 16ths (<Vcl, Dbl Bs)
Mary Lou		931		4	add quarter rest (<composer full score ms)

Robert			931 - 953		delete Robert from score (<composer ms) rather than pairing with Tenor on chorus part
Cl. 1 & 2			932		add cresc. Symbol (<Vla)
Chorus/Soloists			935 - 936		Add "f" (m935, beat 1) and decrescendo symbol to added "p" (m936, beat 3) (<woodwinds, brass)
Chorus/Soloists			936	3	"us." (<composer full score ms; context; similar materials in m953 of copyist and composer full score mss) rather than "me." as in copyist full score ms
Col R, Jonah, Bass			937	2 thru 4	three G quarter notes (<composer full score ms; sustained G in low instruments, w/ similar materials in m938) rather than F-G-F as in copyist full score ms
Bsn. 2			940 - 941	1 thru 1	add slur (<B Cl, Bsn 1)
Timp.			942 - 945		add dynamics matching ensemble (decrescendo)
Mary Lou			946	3	Cb (<Tpt 1) rather than C as in composer and copyist mss?
All			947	3 or 4	where destination dynamic is absent, add "pp" (<matching Tpt, Vcl, Dbl Bs entry dynamic)
Chorus/Soloists			951	1	capitalize "Southern" (<previous iterations)
Tpt. 1			953	2.5 thru 4	Ab sounding Gb (<Mary Lou/Soprano) rather than A sounding G as in composer and copyist full score mss
All			954	1	where destination or entry dynamic is absent, add "pp" (<matching Dbl Bs entry dynamic)
B. Cl.			954	2.5	add "p" soli dynamic (<Vla)
Cl. 1 & 2			961 - 962	2.5, 4.5	add staccato symbol to 4th note of each 8th note group (<Picc, Fl, ob)
Fl. 1-3			962	1.5	change tied 8th notes to quarter notes (<modern notation practice)
Ob., Cl.			964 - 965	2.5	change quarter note to tied 8th notes (<modern notation practice)
Picc., Fl.			966	1	delete staccato symbols (<all other instruments)
Vcl. (lower)			969 - 971	2, 4	add tenuto symbols to each quarter note (<Cl, Vcl similar materials in mm966-8 and mm972-4)
Robert			975	3	add " " (comma) after "fire" (<piano-vocal score)
B. Cl.			977	1, 3	add slur across 16th notes and staccato on 8th note (<Bsns, Vcl)
Cl. 1 & 2			977	4	add slur across 16th notes (<Vlns, similar preceding and following materials in Cl)
Mary Lou			978	3	add " " (comma) after "desire" (<piano-vocal score)
B. Cl., Bsn. 1 & 2			979 - 980	3	add accent symbol to quarter note (<Vcl)
Fl., Ob., Vln. I			980	4	change sextuplet to 16th note barring (<modern notation practice) rather than from 32nd note barring as in copyist and composer mss
B. Cl.			981	1	add natural before B, sounding A natural (<Hn 2, 4; Tbn 2) rather than Bb sounding Ab as in composer and copyist full score mss
Vla.			981	1	add "measured 8ths" slashes to note stem (<composer ms; context)
Bsn. 2, C. Bsn., Trb. 3			981 - 982	1	D natural (Vcl, Dbl Bs) rather than Db as in copyist and composer mss
B. Cl., Bsn. 1			983 - 984	1 thru 2	extend slur across 8th notes (<Vcl, B Cl and Bsn 1 in preceding measure)
Cl. 2			984	3	add slur across 8th notes (<Vla, B Cl and Bsn 1 in preceding measure; implied continuation of slur at end of m983 in composer ms)
Vln. I			991	3,75	A# (<Fl 3; composer ms) rather than B# as in copyist ms
Cl. 1 & 2			992		add slurs across phrases at each pitch level (<other instruments with 16th notes)
Fl. 3			1001 - 1002	1 thru 1	add slur across F#-F natural-E-A-B-C natural (<composer ms)
Vln. I			1002	4	add slur across A-B (<composer ms)
Bsn. 1			1003	4	add slur across D#-B (<Vla, vertical context)
Vln. II			1003	2	C-natural (<composer ms; Ob 2) rather than C# as in copyist ms
Fls. 1-3			1013	1	add "p dolce espr." (<composer ms; Ob)
Vlns. I & II			1013	1	add "espr." to "P dolce" (<Ob; Vln I in composer ms)
Robert			1015	2.5	A# (<composer full score ms; copyist piano-vocal score ms) rather than A natural as in copyist full score ms
Robert			1017	4	add "[sempre p]" (<copyist piano-vocal ms)
Strings			1018	1	add "[sempre p]" (<woodwinds; copyist piano-vocal ms)
Fl. 1 & 2, Vln. I			1023	4	delete "8" associated with 32nd note run (not required as this is normal number of notes)
Vcl.			1023	4	add tenuto symbols (<composer ms; similar materials in Dbl Bs)
Mary Lou			1032	1	"sognando" ("dreamily") (<composer ms) not "soznando"
Bsn. 2			1056	1	Db tied from previous measure (<modern practice) rather than C# enharmonic as in copyist ms
B. Cl., Hns. 1 & 2, Vcl.			1081		add decrescendo symbol (<other active instruments)
Vla.			1083		add bowing slurs to match note groupings (<similar materials in preceding and subsequent measures)
Cl. 1			1090	2	FX (<composer ms; Vla) rather than F# as in copyist ms
B. Cl.			1092	2	A# (<Bsn 1, Vcl upper) rather than AX (double-sharp) as in copyist and composer mss
B. Cl.			1094	2	A# (<Bsn 1, Vcl upper) rather than AX (double-sharp) as in copyist and composer mss
Cl. 1			1096 - 1097	2	add tenuto symbols to each half note (<Hn. 1, similar pattern in mm1098-1010)
Cl. 2			1096 - 1097	2 thru 3	add slurs across quarter notes (<similar pattern in mm1098-1010)
Vla.			1120	1	Ab, tied from previous measure (modern notation practice) rather than G# as in copyist ms
Cel.			1129	1	apply natural accidental to D (<composer ms; context) rather than F# as in copyist ms
Harp			1130	3	delete A natural, bottom note of RH chord (pitch not reset in other instruments)
Voices			1133 - 1148		2/4 time signature (<content; copyist piano/vocal ms; similar materials at m1032) rather than 3/4 times signature as in copyist and composer mss
Robert			1136	2	add "p" entry dynamic (<piano-vocal source score; context); entry dynamic missing in full score source mss
Tuba			1150	4	add staccato symbol to G (<composer ms)
Robert			1153	2 thru 4	add crescendo symbol in editorial brackets (<copyist piano-vocal score ms; Timp)
E.H.			1161	2,33	E# (<Tpt. 2) rather than E (natural) as in composer and copyist full score mss
E.H.			1163	2,33	E# (<Tpt. 2) rather than E (natural) as in composer and copyist full score mss
Vln. I			1165	2	A# (<Vla. B. Cl.; PIVC score ms) rather than A natural as in composer and copyist full score mss
Mary Lou			1166	1	A# (<Vla; context) rather than A natural as in copyist ms
Mary Lou			1176	4	"man's" (<composer full score ms; copyist piano-vocal score ms; context) rather than "men's" as in copyist full score ms
Mary Lou			1362	2,75	Db (<Vcl) rather than D natural as in copyist and composer full score mss
Ob. 2			1383	3 thru 4	add slur across D-F# (<Vln II; context)
B. Cl.			1394	1	G natural (<Vcl, Dbl Bs) rather than G# as in copyist ms
Tpt. 1, Vln. I			1396	4,5	D natural (<Fl. 1) rather than D# concert, carrying over from accidental earlier in measure
Flts.			1401	3,5	accent symbol on quarter note (<similar materials in other parts) rather than staccato symbol
Cls.			1401	1	ass staccato symbol to each 8th note (Tpt 2, Vln I)
Hn. 3			1401	1 thru 3	add slur across G-A (<similar materials in other instruments)
Trbs., Tuba			1406	1	add "p" entry dynamic (<composer ms; context)
All (active)			1408	1	where absent, add "f" destination dynamic (<composer ms; context)
Tpt. 3			1408		add staccato symbol to each note (<Cls)
Vla.			1409	4	relocate treble clef one 16th note to the left (<clarify B to C# stepwise motion)
Vla. (upper)			1411	4	C natural (<Hns 2 & 4, Tbn 1)
B. Bl.			1414	3,5	D natural sounding C natural (<Bsn., Vcl., Dbl. Bs.) rather than D# sounding C# as in composer and copyist full score mss
Cl.			1431	4,5	D natural sounding C natural (<Vcl.) rather than D# from key signature as in composer and copyist full score mss
Hns.			1437	1,5	add staccato symbol to 8th note B (composer ms; Vla)
S.D.			1463 - 1470		add slur across each ruff/grace note pair (<modern notation practice)
Vln. I			1471	4,5	add "1st desk div." (<composer ms)
Tpt. 1			1473	4	add tenuto symbol to B quarter note (<composer ms)

SCENE II				1474 - 9094	Source Scores: mm 1474-1593 composer full score ms (primary); mm 1474-1563 composer piano-vocal score (secondary); mm 1594-1689 copyist full score ms (primary)
Tpt. 1				1474	add "remove mute" (<new scene)
Vla.				1478	add "f sub." (<other strings)
Vla.				1478	add bowing slur across B-G (<Vln I)
Mary Lou				1481	1 thru 2 syllabify as "a - wak - ning" (<original syllabism of "a - wak - en - ing") rather than "a - wak - ning" as as in composer full score ms or "a - wake - ning" as in composer piano-vocal score ms
Fl.				1485 - 1488	add decrescendo symbol beneath each 8th note pair, replacing "segue" as in composer ms.
E.H.				1490 - 1492	add dynamic markings to match Viola (<same material)
Hn. 2				1492	add "ff" destination dynamic (<Vcl, Dbl Bs)
Vlns.				1492	add staccato mark to third note (G#) (<Cl.)
Cl.				1497	1 thru 2 add crescendo symbol (<Fl, Vln, Vla similar materials)
Bsns., Vcl.				1499	1 dotted half note (<Vla; composer piano-vocal score) rather than half note as in composer full score ms
Vln. I				1501	1 add staccato symbol to each 16th note (<pattern in similar to subsequent three measures)
Vln. I				1502 - 1503	1 add staccato symbol to each 16th note (<pattern in similar to prior and subsequent measures)
Mary Lou				1507	1 add # before C (<context, vocal-piano score, and courtesy natural on C in subsequent measure) rather than C natural from key signature as in Source Score
Mary Lou				1511	1 syllabify as "bles-ed" (<conventional syllabism) rather than "bles-sed" as as in composer full score and piano-vocal score mss
Vla.				1513	1 add tenuto mark to dotte half note (<Vlns, similar materials)
E.H.				1515	2,3,3 F natural (<Vla; composer piano-vocal score ms) rather than F#, from key signature, as in composer full score ms
Woodwinds, Hns.				1529	1,5 add "f" destination dynamic (<Vcl, Dbl. Bs.)
Vlns., Vla.				1537	3,5 add "[pp]" after "sempre" (<context)
Cl. 2				1545	2 B sounding A (<Vln II) rather than B# sounding A#)
Timp.				1547	4 add "p cresc." (<vertical context)
B. Cl., Cl. 1 & 2, Tpts. 1 & 2, Timp.				1550	1 add "f" destination dynamic (<vertical context)
B. Cl., Tbn. 3, Tuba				1560	1 thru 3 add slur across notes (<Bsns)
Tbns. 1 & 2				1560	1 thru 2 add slur across notes (<Hns)
Melda				1574	1 16th rest (<note values for remainder of measure) rather than 8th rest as in composer ms
Vla.				1581	1 add slur across 16ths (Vln II m, 1579-80)
Vla.				1582	1 add slur across 16ths (Vln II m, 1579-80)
Picc., Fl., Ob., Cl., Vln. I & II				1585	1,5 remove one beam from sextuplet (<standard notation practice when less than 8 notes in figure) rather than 6 4th note beams as in copyist and composer mss
Picc., Fl., Ob., Cl., Vln. I & II				1585	2,5 delete "8" from beamed note grouping (<standard notation practice)
Vlns.				1585	4,5 make 6th 32nd note F# (<Picc, Fl, Ob, Cl)
Hns. 3 & 4				1586	2,2,5 add "f sempre marc." (<vertical context)
Melda				1598	1 "by" (<spelling of lullaby) rather than "bye" as in copyist ms
Bsn. 2				1603	1 add pitches and tie/slur pattern to match Vcl, rather than leaving blank as in copyist ms (likely due to an error of omission)
Melda				1620	1,5 "an" (<"and") rather than "an" as in copyist ms
Melda				1628	1 "Possum" (<"Opossum") rather than "Possum" as in copyist ms
Cl., Bsn.				1633	1,2,5 first note: eighth note (<similar materials mml629, 1631) rather than 16th notes as in copyist ms
E. H.				1634	2nd and 5th notes G#s (<Vln I concert C#) rather than G naturals as in Source Score (copyist full score ms)
Vln. I				1634	4th note B# (<EH) rather than B natural as in Source Score (copyist full score ms)
E.H.				1646	1,5 F natural (<similar material m. 1645) rather than F# implied by change of measure, in copyist full score ms
Vcl. (lower)				1654 - 1656	1 add slur across each measure (<continuing pattern from preceding measures)
Dbl. Bs.				1662	1 add "[mute off]" (<context)
Celesta				1664	1 add "[mute off]" (<context)
Vlns., Vla., Vcl.				1664	1 add "[mute off]" (<context)
S.D.				1666 - 1685	1 add slur across each ruff/grace note pair (<modern notation practice)
Tpts.				1670	1 add "con sord." (<Hns have similar materials in preceding measure "senza sord." at m1674)
Bsn., C. Bsn.				1675	1 add tenuto symbol to each 8th note, replacing "segue" as in copyist ms.
Flt. 3, Ob. 1 & 2				1682 - 1683	1 add tenuto symbol to each note (<Fl 1 & 2, Cl)
				3001	1771 - 1850 Source Score (primary): composer piano-vocal score ms
Mary Lou				3005	1775 2 add unpitched 8th note pair for "No! No!" in libretto of composer piano-vocal score ms (<context)
Col. R				3067	1836 1 Cb (<Vcl) rslther than C natural from key signature as in composer piano-vocal score ms
				5001	1857 Source Score (primary): composer full score ms
				7001	1902 - 1913 Source Score (primary): composer piano-vocal score ms
				9001	1914 - 1988
Ob.				9006	1919 9006/ add slur (<B Cl; similar pattern mm 1920-1923/ 9007-9010)
Bsn. 1				9006	1919 - 1920 2 and 3 add tenuto symbol to dotted 8th notes (<other instruments with similar rhythmic pattern)
B. Cl.				9007	1920 - 1923 [1907-1910] add slur across each measure (<Ob)
Cls. 1 & 2				9009	1922 1 [9009] add accent symbol to dotted 8th note (<chorus)
Cl. 1, Sopr.				9009	1922 3 [9009] Ab (<Fl. 1; harmonic/melodic context), rather than A as in Source Score
B. Cl.				9009	1922 3 [9009] add Ab quarter note, tied from beat 2 (<Vcl) rather than leaving blank (as in composer ms)
Bass				9010	1923 1 [9011] Ab (<Bsn; Abs earlier in measure) rather than A natural as in composer ms
Vcl., Dbl. Bs.				9010	1923 3 [9010] Ab (<Bsn; Abs earlier in measure) rather than A natural as in composer ms
Tpt. 1 & 2				9015	1928 - 1929 2 thru 1 [9015-9016] add slur (<woodwinds)
Tbn. 2				9015	1928 - 1929 1 thru 1 [9015-9016] add slur (<woodwinds)
Vln. II				9016	1929 3,3 [9016] courtesy natural on A (<Ob., Cl.) canceling Ab from previous measure
Cl. 1				9016	1929 3 [9016] D natural (<Fl, Ob, Tpt, Vln)
Tbn. 1 & 2				9017	1930 1 [9017] Tbn. 1 E natural accidental, Tbn. 2 C natural from key signature (<EH, Tenor, Vla) rather than reverse, as in Source Score
Ob.				9018	1931 3 [9018] E natural (< Fl, Sopr, etc) rather than Eb from key signature as in Source Score
Hn. 2				9018	1931 3 [9018] B natural sounding E natural (< Fl, Sopr, etc)
Vla.				9019	1932 1 [9019] relocate treble clef notation to beginning of measure (<visual clarification) rather than on beat 3.33 as in Source Score
Vlns.				9034	1947 4 [9034] 8th rest + 8th note (<Fl, Ob, EH; total number of beats) rather than dotted th rest and 8th note as in Source Score
Fl. 1 & 2, Vla.				9035 - 9036	1948 - 1949 4 thru 1 [9035-9036] extend slur (<pattern in Ob, EH, Vln I)
Hn. I & II				9041	1954 [9041] Db sounding Gb (<Vln II) rather than D natural sounding G natural
Cl. 2				9045 - 9048	1958 - 1960 1,5 thru 1,5 [9045-9048] added slur (<Fl, Ob)
Hns.				9049 - 9052	1962 - 1965 [9049-9052] added slurs (<EH, Cl)
Cls., Tpts.				9055	1968 key [9055] add flat to key signature, for three flats (<concert key of 5 flats)
Cl. 1				9056	1969 1 [9056] A natural (<Tbn 2, Vla upper) rather than Ab from key signature as in Source Score
Chorus				9062	1975 1 [9062] syllabify as "bur - v" (<conventional syllabism) rather than "bu - ry" as in composer full score ms
E.H., Cl., Hns., Trb. 1&2				9065	1979 1 [9066] add accent symbol to half or whole notes (<Timp, Vla)
Tbn. 3, Tba.				9068	1981 1 [9068] add staccato symbols to 8th notes (<Vcl, Dbl Bs)
Hns., Tpts., Trbs.				9073	1986 2,75 [9073] add staccato symbol to 16th note (<Picc, Fl, Ob, Vln)