FINAL	mvt	mm	-	mm	beat	Collins HYMN TO THE EARTH (changes from printout of microfilmed copyist manuscript version of full score)
all	all					provide separate staff for each instrument
all	all					after title page, use same staff template on all pages, so staves are aligned across facing pages
all	all					follow previous protocols for font style/size on tempi/affect terms throughout score
all	all					change "marcato" to "marc." throughout
all	all					change "espress." to "espr." throughout
all	all					add slurs to all grace notes, as per modern practice
all	all					deploy courtesy accidentals as per modern practice
all	all		+			write out articulation symbols (e.g., staccato's) instead of using "simile," "segue," or "sempre"
all	all		+			as per modern engraving practice, no dotted lines or dashes for tempo/dynamic changes (e.g. cresc)
all	all		+			in compound meter (e.g., 6/8), use dotted-quarter rest instead of quarter+eighth rests (<modern practice)<="" td=""></modern>
			1			1
Hns.	all		1			use standard transposition key signatures throughout (<to allow="" aural="" editing)<="" finale="" for="" playback="" td=""></to>
Brass	all		1			when marked "con sord." or "sempre con sord." and muting is already established, substitute "(con sord.)"
Tenor-Chor./-Solo	all		\vdash			use vocal tenor clef (<copyist ms)<="" td=""></copyist>
Timp.	all		1			at start, indicate required number of kettles and initial tuning; add tuning changes throughout
Timp.	all		-			insert accidentals to reflect prevailing key signature, as per modern practice
Timp.	all		-			use "tr." with trill symbol for rolls, and if necessary add ties as per modern practice
Perc.	all		-			use "tr." with trill symbol for rolls, and if necessary add ties as per modern practice
Perc.	all		-			make logical part assignments, providing staff; on page 1, list instruments played by each part
Perc.	all		-			use percussion clef for unpitched instruments
Perc.	all		-			insert abbreviated part assignment reminder (e.g., "C. Cym." and "Tri.") at all entrances
Xylo.	all		-			insert accidentals to reflect prevailing key signature, as per modern practice
Score: vocal parts	all		-			Hyphenate multi-syllable words according to dictionary, as in standard practice
Strings	all		-			used single dynamic marking for div. sections, as per modern practice
Strings	an		-			used single dynamic marking for div. sections, as per modern practice
F1 1 171. 1	т				2.	C# (
Fl. 1, Vln. 1	1	2/				C# (<melodic as="" c="" context="" copyist="" in="" mm8-10)="" ms<="" natural="" rather="" td="" than=""></melodic>
Hn. 1	1	24				delete passage (<no 2="" appears="" be="" double-entry="" entry;="" erroneous="" ob.="" of="" part)<="" preceding="" td="" to=""></no>
Vln. I & II	1	28				F natural (< <tbns.) as="" copyist="" f#="" in="" ms<="" rather="" td="" than=""></tbns.)>
Cl. 1	1	35				Ab 8th note, Gb half note (<hns.) a="" as="" copyist="" g="" in="" ms<="" natural="" natural,="" rather="" td="" than=""></hns.)>
Bsn. 1	I	30				B natural, A, C# quarter notes (<vcl.) a,="" as="" c="" c#,="" copyist="" in="" ms<="" natural="" rather="" td="" than=""></vcl.)>
Cl., Bsn., Brass	1	43	4			Add accent symbol (<upper and="" chorus,="" m168,="" material)<="" musical="" same="" strings;="" td="" woodwinds,=""></upper>
Vln I	1	41	_			B (<sop, 1)="" a="" as="" copyist="" in="" ms<="" rather="" td="" than="" tpt="" upper="" ww,=""></sop,>
Chorus	I	43		44		delete decrescendo symbol (introduced error; <m 168-169="" passage)<="" similar="" td=""></m>
Hn. 2	I	47				Add "p" (<similar 1,="" 45)<="" figure="" hn.="" in="" m.="" td=""></similar>
Bsn. 2	1	52			1	Add accent symbol (<bsn. 1)<="" td=""></bsn.>
Vln.	I	52 52			1	Add town also also bear (ATLs I & II)
Vla.	1		_	EO		Add tremolo slashes (<vin. &="" i="" ii)<="" td=""></vin.>
Hns. Ob. 1	1	50		58		possible missing notation (see source score: slur extensions from preceding page @m59)
	1			28		Tie G#'s (<ensemble)< td=""></ensemble)<>
Vln. I	I	60				Add "crescendo" (<ob. 1)<="" td=""></ob.>
Hns., Tpt. 1	1	62	_			Substitute crescendo symbol for "cresc." (<ensemble)< td=""></ensemble)<>
Vla.	I	63	_			C# (<vin. b<="" i)="" rather="" td="" than=""></vin.>
Cls.	I	64	ł		1	Add "p" exit dynamic (<context)< td=""></context)<>

Brass	I	69)		Substitute crescendo symbol for "cresc." (<ensemble)< th=""></ensemble)<>
Cls.	I	70)		4 Delete "p" re-entry dynamic (<"p" already noted on beat 1)
Vln. I & II	I	70)		1 Add "p" (<fl., ob.)<="" td=""></fl.,>
Timp.	I	70			1 Add "p" (<ensemble)< td=""></ensemble)<>
Tbn. 1	I	72			2 D natural (<tenor-chorus) as="" copyist="" d#="" in="" ms<="" rather="" td="" than=""></tenor-chorus)>
Vcl.	I	72			G, F#, E# (<bass a,="" f#<="" g#,="" rather="" td="" than="" vla.)="" voice,=""></bass>
Ob. 1&2	I	77			3+ thru 4+ D natural, C, B (<vla., 1,="" 1;="" a="" as="" b,="" c#,="" copyist="" hn.="" in="" m78)="" material="" ms<="" rather="" similar="" td="" than="" tpt.=""></vla.,>
Bsns, Vcl., Dbl Bs.	I	77	+		4+ D natural (<tpt. 1)="" d#'s<="" rather="" td="" than=""></tpt.>
Fl. 2, Ob. 2	I	79	1		3+ insert # before E(<cl. 2,="" alto-chor.,="" as="" copyist="" e="" ii)="" in="" ms<="" natural="" rather="" td="" than="" vln.=""></cl.>
Vln. II	I	80)		1 to 2 Add slur from dotted quarter to 8 th note (<vln. bowing)<="" i="" td=""></vln.>
Hn., Tpt.	I	81			1 Add "ff" arrival dynamic (<ensemble)< td=""></ensemble)<>
Vln. I	I	81			4 Change septuplet beams to 16 th from 32 nd (<standard 8="" beat)<="" fewer="" for="" notes="" per="" practice="" td="" than=""></standard>
Vcl.	I	82)		2 A# (<bsn. 1)="" a="" as="" copyist="" i,="" in="" ms<="" natural="" rather="" tbn.="" td="" than=""></bsn.>
Vcl.	I	84			1 G# (<bsn. 1,="" 2)="" a="" as="" copyist="" hn.="" in="" ms<="" rather="" td="" than=""></bsn.>
Timp.	I	111			1 Add "p" (<ensemble)< td=""></ensemble)<>
Alto	I	116	,		3 F natural (<tpt., f#<="" ii)="" rather="" td="" than="" vln.=""></tpt.,>
Ob. 2	I	126			2 add "tr" (<ob. 1="" pattern)<="" td=""></ob.>
Ob. 2	I	127	+		2+ add "tr" (<ob. 1="" pattern)<="" td=""></ob.>
Bsn. 2	I	131			2+ Eb (<bsn. bass-choir)<="" i,="" td=""></bsn.>
Tpt. 2,Altos,Vln.II(upper)	I	134			1 G natural, sounding (<fl. #,="" 1)="" 2,="" asin="" cl.="" copyist="" g="" ms<="" rather="" sounding,="" td="" than=""></fl.>
Fl. 2, Ob. 2, Cls., Bsn. 1 & 2	I	138			1 Add "p" (<hns., strings)<="" td=""></hns.,>
Tpt. 1	I	152			1 Add "p espr." (< Tpt. 2 line, joined in progress)
Tbn. 2	I	158	3		1 D natural (<vcl., #="" 2)="" accidental="" as="" bs.;="" copyist="" d="" d#="" dbl.="" for="" in="" measure="" ms<="" next="" on="" rather="" tbn.="" td="" than=""></vcl.,>
Hns. 1 & 2	I	166	_		3 insert # before A (<m. 41,="" a="" as="" context)="" copyist="" in="" material;="" ms<="" natural="" rather="" same="" td="" than=""></m.>
Vln. II	I	166	,		4 tremolo: two slashes on stem (<source 1<="" rather="" score),="" td="" than=""/>
Cl. 1	I	168	3 -	169	3 to 1 Tie C's (<ensemble)< td=""></ensemble)<>
Timp	I	168	-	169	3 thru 2 add decrescendo symbol and "p" destination dynamic (<mm 43-44="" passage)<="" similar="" td=""></mm>
Timp.	I	175		178	Add trill symbol with extender (<context)< td=""></context)<>
Vln. II	Ī	180			3 thru 4 add slash to eight notes, as in source score
Vcl	ī	183			3 thru 4 add slash to eight notes (<m 179="" passage)<="" similar="" td=""></m>
Bsns.	Ī	184			1 Add "f" arrival dynamic (<ensemble)< td=""></ensemble)<>
Tbn. 1 & 2	Ī	168		169	2+ thru 4 Tbn. 1: G# rather than F#, as in copyist ms; Tbn. 2: E, rather than D, as in copyist ms (<orchestra: chord)<="" e="" major="" td=""></orchestra:>
Timp	Ī	168		169	3 thru 2 add decrescendo symbol and "p" destination dynamic (<mm 43-44="" passage)<="" similar="" td=""></mm>
Vcl	Ī	183	_	107	3 thru 4 add slash to eight notes (<m 179="" passage)<="" similar="" td=""></m>
V CI		100			b that I add black to eight notes (thi 177 shintar passage)
Hns.	II	4	L		1++ F#, sounding concert B natural (<vcl., 1:="" 2="" b="" bb<="" beat="" bs.="" dbl.="" e#="" f="" hn.="" in="" leading="" natural's;="" on="" rather="" sounding="" td="" than="" tone)=""></vcl.,>
All voices	II				1 Add "f" (<copyist ms)<="" td=""></copyist>
Hns., Tpt. 2	II				1 Add "f" (<tpt. 1,="" 11)<="" m.="" td=""></tpt.>
Bass-Solo	II		_		2 thru 3 Changed dotted quarter note to ties quarter+eighth note (<mm24, 48,="" 55)<="" td=""></mm24,>
Sop-Chor. & Alto-Chor.	II				1 Add "p" (<copyist ms)<="" td=""></copyist>
Vlns.	II				Use double stemming (<clarify articulations="" rather="" rhythms)="" single="" stemming<="" td="" than=""></clarify>
Bsn. 1	II				3 E natural (<hn. 1)="" eb<="" rather="" td="" than=""></hn.>
Pf.	JI	36			1 thru 2 Move B/G half note dyads from right hand to left hand (<similar 37-39)<="" mm="" pattern="" td=""></similar>
Cl. 2	II				3 D# 16th note (<in 1,="" c#<="" cl.="" mm52-53)="" octaves="" rather="" td="" than="" with=""></in>
			1		

Cls.	II	5.	3	1	1 1	Add "p" and "soli" marking (<fl., 51-52)<="" mm.="" ob.,="" th=""></fl.,>
	II	5:		62	1	Notate divisi's on one stave (<musical do="" multiple="" needs="" not="" require="" staves)<="" td=""></musical>
Strings Viola	II	6		61	2 + thm 1	Unison on pitches notated for lower part of divisi, inserting alto clef at m60 (beat 3+) in upper part (<context)< td=""></context)<>
Tenor-Chor.	III	0	1	01		"Then" (<other "there"="" as="" copyist="" entries)="" in="" ms<="" rather="" td="" than="" vocal=""></other>
Vln. I		1:	1		3+	
Vla., Dbl. Bs.	III				1	Notate at pitch, rather than using 8va symbol
	III	1		25	1	Add parenthetical "senza sord." marking for clarity
Bsn. 1	III	2		25	1.1 0	Use bass clef rather than tenor clef.
Hn. 1	III	2			1 thru 2	write out the 8 th notes (F# and E) instead of abbreviating the rhythm?
Tenor	III	2				Move the apostrophe in "whisp'ring" from between the S and P to between the P and R (location of missing letter)
Tenor-Chor.	III	29	_			"whisp'ring" (<standard "whis'pring"<="" letter)="" location="" missing="" of="" practice:="" rather="" td="" than=""></standard>
Fl. 1	III	3	_		2+ to 3	add tie between C#'s (<m.41 pattern)<="" td=""></m.41>
Tpts.	III	4			1	Add staccato symbols to triplet figure (<m51, pattern)<="" similar="" td=""></m51,>
Hns.	III	5		52		Add slur, matching articulation of woodwind instruments (<continuing context)<="" from="" m50;="" td=""></continuing>
Tpts.	III	5			1	add "open" (<context) end="" leaving="" muted="" of="" rather="" section<="" td="" than="" through=""></context)>
Bsn. 2	III	5		60		Add slur between G and F (<bsn. 1,="" higher)<="" octave="" passage="" same="" td=""></bsn.>
Cl. 1 & 2	III	63				Add "f" entry dynamic (<context)< td=""></context)<>
Vcl./Dbl. Bs.	III	7	2			Added "ff" arrival dynamic (<bsn., instruments)<="" other="" td=""></bsn.,>
Chorus	III	84	4		4	change "To Solo Quartet" to "To Solo Soprano"
Hn. 1	IV		3		1	B sounding E (<tpt 1)="" as="" c="" copyist="" f="" in="" ms<="" rather="" sounding="" td="" than=""></tpt>
Hns., Tpts., Vla.	IV		7		1	Add staccato marking (<bsns.)< td=""></bsns.)<>
Tpts.	IV		8 -	9		Tie pitches (<woodwinds and="" hns.)<="" td=""></woodwinds>
Fl. 1	IV	1	0		2	FX (<ob. 2)="" as="" copyist="" f#="" in="" ms<="" rather="" td="" than=""></ob.>
Fl. 2	IV	1	0		2	D# (<cl. 1)="" as="" copyist="" d="" in="" ms<="" rather="" td="" than=""></cl.>
Ob. 2	IV	1	1		3	G# (<fl. 1)="" as="" copyist="" g="" in="" ms<="" rather="" td="" than=""></fl.>
Vla.	IV	1	7		2	Add pizzicato symbol (<vlns.)< td=""></vlns.)<>
Cl. 1	IV	19	9		1	B natural (<flat as="" b,="" bb="" copyist="" in="" ms)="" ms<="" next="" note,="" on="" rather="" td="" than=""></flat>
Vcl.	IV	2.	5			add "arco" (<context;)<="" staccato="" symbols="" td=""></context;>
Vln. II	IV	2	7 -	- 28		Tie pitches (<other 2)<="" 2,="" bsn.="" fl.="" ob.="" strings,="" td=""></other>
Vcl.	IV	2			4	insert D quarter note below staff (<ob. 1,="" alto="" as="" beat="" chor),="" copyist="" in="" missing="" ms<="" rather="" td="" than=""></ob.>
Vcl./Dbl. Bs.	IV	3.	5 -	36		Tie pitches (<vcl.))< td=""></vcl.))<>
Dbl. Bs.	IV	3			2	F# (<bsn. a="" as="" copyist="" ii)="" in="" ms<="" rather="" td="" than=""></bsn.>
Tpt. 2	IV	4			3	F (<vln. as="" copyist="" e="" ii)="" in="" ms<="" rather="" td="" than=""></vln.>
Hn. 2, Tbns.	IV	4			1	Add "mf" entry dynamic (<joins "mf"="" already="" brass="" in="" m37)<="" marked="" playing,="" td=""></joins>
Hn. 1	IV	4		+	2	A (<tenor as="" chor,="" copyist="" g="" in="" ms<="" rather="" td="" than="" vla.)=""></tenor>
Fl. 1, Alto-Solo	IV	5		+		D natural (<vlns.) as="" copyist="" db="" in="" ms<="" rather="" td="" than=""></vlns.)>
Vln. II	IV	5:		+		lower C# (<context, (lower)="" (upper)="")="" 1)="" 1,="" and="" as="" c="" copyist="" f="" f#="" hn.="" in="" m57),="" ms<="" natural="" natural(<cl.="" rather="" td="" than="" upper=""></context,>
Fls.	IV	6		+	1	Add "p" entry dynamic (<ensemble)< td=""></ensemble)<>
Vcl./Dbl. Bs.	IV	6.		+	2	A (<bsns.) as="" b="" copyist="" in="" ms<="" natural="" rather="" td="" than=""></bsns.)>
Vcl./Dbl. Bs.	IV	6		+	3	Add "f" entry dynamic (<ensemble)< td=""></ensemble)<>
Bsn. 1 & 2	IV	6		+	1	B (<tbn. 3,="" bs.)="" dbl.="" g<="" rather="" td="" than="" vcl.,=""></tbn.>
Ob. 1 & 2	IV	7		-		G# (<sopchor., a="" as="" copyist="" i,="" ii)="" in="" ms<="" rather="" td="" than="" vln.=""></sopchor.,>
	IV	7.		+	1+	
Sop-Chor. Cl. 2	IV	7:		1	2	Add a courtesy natural before C (<clarify 2<sup="" augmented="">nd)</clarify>
CI. 2	1 V	7.	/	1	1 2	E sounding C# unison with Hn . 2

Ho. 1	771-	13.7	0'	, I		2 thrus 2 A (Dong W1) with on those B as in consist was
Ban. 1	Vla.	IV				2 thru 3 A (<bsn., as="" b="" copyist="" in="" ms<="" rather="" td="" than="" vcl.)=""></bsn.,>
Vol.					106	
Vis. Vis. Vis. Vis. Vis. Cantural (clisn., Vis.) rather than C. # as in copyist ms					106	
Type 17 15 15 15 15 15 15 15						
Text 1						
Fig. 1	-	IV				
Vin. V	Tpt. 2	IV	159	9		change articulation/slur patterb to match woodwinds and Vln (<same material)<="" melodic="" td=""></same>
Vin. V						
C.1. & 2	F1. 2	V	8	3		
Vel. V	Vla.	V	8	3		4 E natural (<bsn. 1,="" as="" copyist="" eb="" i)="" in="" ms<="" rather="" td="" than="" vln.=""></bsn.>
Vel. V 17	Cl. 1 & 2	V	ç)		1 Add accent symbol (<ob., hn.)<="" td=""></ob.,>
C1 16 2	Vcl., Dbl. Bs.	V	10) -	11	4 to 1 add ties (<mm.6-7)< td=""></mm.6-7)<>
Vin Vin	Vcl.	V	17	7		3 E natural (<bsn.) as="" copyist="" eb="" in="" ms<="" rather="" td="" than=""></bsn.)>
Vin Vin	Cl. 1 & 2	V	22	2		2 D# sounding C# (<vla.) as="" copyist="" d="" in="" ms<="" natural="" rather="" td="" than=""></vla.)>
Ob. 1&2	Vln I	V	24	Į.		
Vin II (lower)	Ob. 1&2	V	34	1		
Vel., Dbl. Bs.	Vln. II (lower)	V				
No. No.	Vcl., Dbl. Bs.	V	40	5 -	47	
Tpt., Tbn. 3 V 76 1 Add "p" marking (<ensemble)< th=""> Alto-Chor. V 77 3 thru 4 B naturals (Tpt., Vin. II) rather than Bb as in copyist ms Dbl. Bs. V 85 3 insert natural before A (<bsns., 3,="" ab="" as="" copyist="" in="" ms<="" rather="" tbn.="" th="" than="" vcl.)=""> Cl. 1 V 86 2a Eb (<upper as="" copyist="" eb="" in="" ms<="" rather="" th="" than="" vla.)=""> Cl. 1 V 86 2a Eb (<upper as="" copyist="" eb="" in="" ms<="" rather="" th="" than="" vla.)=""> Altos V 87 4 D (<tpt. 2,="" as="" copyist="" eb="" ii)="" in="" ms<="" rather="" th="" than="" vln.=""> Vin. 1 V 88 2 B naturals (<iii) as="" copyist="" eb's="" in="" ms<="" rather="" th="" than=""> Vin. 1 V 88 2 B naturals (<iii) as="" copyist="" eb's="" in="" ms<="" rather="" th="" than=""> Vin. 1 V 88 2 B naturals (<iii) as="" copyist="" eb's="" in="" ms<="" rather="" th="" than=""> Vin. 1 V 88 2 B naturals (<iii) as="" copyist="" eb's="" in="" ms<="" rather="" th="" than=""> Incert Alto cle (Cl., Tbn. 2, Tenor; alto cle next page) rather than continuing treble clef as in copyist ms Via. V 100 3 thru 4 Sh note beams rather than Ed's (<</iii)></iii)></iii)></iii)></tpt.></upper></upper></bsns.,></ensemble)<>		V	6	ı		
Alto-Chor.	Tpt., Tbn. 3	V	70	5		
The color of the		V	77	7		
Cl. 1	Tbn. 1 & 2	V	80) -	81	
Altos V 87	Dbl. Bs.	V	85	5		3 insert natural before A (<bsns., 3,="" ab="" as="" copyist="" in="" ms<="" rather="" tbn.="" td="" than="" vcl.)=""></bsns.,>
Altos V 87	Cl. 1	V	80	5		2a Eb (<upper as="" copyist="" e="" in="" ms<="" natural="" rather="" td="" than="" vla.)=""></upper>
Tenor/Bass-Chor. V 90 - 91	Altos	V	82	7		
Via. V 98 Insert alto clef (CL, Tbn. 2, Tenor; alto clef next page) rather than continuing treble clef as in copyist ms Picc, Flt., Ob., CL, Vlns. V 100 3 thru 4 8th note beams rather than 16th (<modern "air"="" "poc="" "score="" "to="" (<bass-chor,="" (<cl.="" (<copyist="" (<hn.="" (<ob.,="" (<s,="" (<soprano:="" (<vln="" (above="" (key="" -chor.="" 1="" 1&2;="" 1)="" 1,="" 100="" 102="" 117="" 122="" 136="" 144="" 16="" 2="" 2)="" 3="" 31="" 32th="" 34="" 4="" 4a="" 5="" 7="" 8th="" a)="" a-g="" above="" add="" alto="" alto)="" anticipating="" as="" b="" b-a="" bans.="" bb="" before="" change)="" chorus="" copyist="" d="" db="" default)="" f="" f#="" fewer)="" flt.,="" for="" g#="" heavy="" hinsert="" hn.="" i="" ii="" in="" italics)="" key="" last="" m23)="" marking="" material="" ms="" ms)="" ms<="" natural="" notation="" note="" notes="" ob.="" ob.,="" or="" practice="" quartet"="" rather="" rit."="" same="" signature="" solo="" sop.="" staves="" style="" t.="" td="" than="" thelds"="" thru="" v="" vcl.)="" vi="" vla.="" vln="" vln.="" vlns.="" voice,="" wide"=""><td>Vln. I</td><td>V</td><td>88</td><td>3</td><td></td><td>2 B naturals (<fl.) as="" bb's="" copyist="" in="" ms<="" rather="" td="" than=""></fl.)></td></modern>	Vln. I	V	88	3		2 B naturals (<fl.) as="" bb's="" copyist="" in="" ms<="" rather="" td="" than=""></fl.)>
Picc, Flt., Ob., Cl., Vlns. V 100 3 thru 4 8 th note beams rather than 16 th (<modern 7="" fewer)<="" for="" notation="" notes="" or="" practice="" th=""> Alto V 100 4a B natural (<soprano: anticipating="" change)<="" g#="" key="" th=""> Bsns. V 102 2 B-A (<bass-chor., a-g="" as="" copyist="" in="" ms<="" rather="" th="" than="" vcl.)=""> All V 115 1 Add "poc rit." in "score wide" marking style (above Sop. voice, in heavy italics) (<copyist ms)<="" th=""> Alto -Chor. V 117 2 thru 3 Add "[has cleansed]" indicating omission of text in copyist ms Bass-Chor. V 117 4 Add "p" (copyist ms) T, B V 122 1 "FIELDS" (<s, "air"="" a)="" as="" copyist="" in="" ms<="" rather="" th="" than=""> VIn. II V 136 4 Bb (<ob., 1,="" alto)="" as="" b="" copyist="" hn.="" in="" ms<="" natural="" rather="" th="" than=""> Flt., Ob., Vlns. V 144 4 32" dote beams rather than 64" (<modern 15="" fewer)<="" for="" notation="" notes="" or="" practice="" th=""> Chorus V 145 4 add "To Solo Quartet" above chorus staves Vla. V 16 3 D natural (<vln 1)="" as="" copyist="" db="" in="" ms<="" rather="" th="" than=""> Vla. VI 31 1 Est 8th note Bb (<cl. 1&2;="" as="" b="" copyist="" i="" in="" m23)="" material="" ms<="" natural="" rather="" same="" th="" than="" vln=""></cl.></vln></modern></ob.,></s,></copyist></bass-chor.,></soprano:></modern>	Tenor/Bass-Chor.	V	90) -	91	Add text "On, on rolls the black mass" (<copyist ms)<="" td=""></copyist>
Alto V 100 4a B natural (<soprano: "[has="" "air"="" "p"="" "poco="" "score="" (<bass-chor.,="" (<copyist="" (<ob.,="" (<s,="" (above="" (copyist="" -chor.="" 1="" 1,="" 102="" 115="" 117="" 122="" 136="" 144="" 2="" 3="" 32<sup="" 4="" 5="" a)="" a-g="" add="" all="" alto="" alto)="" anticipating="" as="" b="" b-a="" bass-chor.="" bb="" bsns.="" change)="" cleansed]"="" copyist="" flt.,="" g#="" heavy="" hn.="" ii="" in="" indicating="" italics)="" key="" marking="" ms="" ms)="" natural="" ob.,="" of="" omission="" rather="" rit."="" sop.="" style="" t,="" text="" tfields"="" than="" thru="" v="" vcl.)="" vin.="" vlns.="" voice,="" wide"="">nd note beams rather than 64th (<modern (<cl.="" (<hn.="" (<vin="" (key="" 1&2;="" 1)="" 15="" 16="" 2="" 2)="" 2,="" 3="" 31="" 34="" 4="" 5="" 8th="" alto="" as="" b="" bb="" before="" copyist="" d="" db="" default)="" f="" f#="" fewer)="" fl.="" for="" h="" i="" in="" insert="" last="" m23)="" material="" ms="" ms<="" natural="" notation="" note="" notes="" ob.="" or="" practice="" rather="" same="" signature="" td="" than="" vi="" vla.="" vln=""><td>Vla.</td><td>V</td><td>98</td><td>3</td><td></td><td>Insert alto clef (Cl., Tbn. 2, Tenor; alto clef next page) rather than continuing treble clef as in copyist ms</td></modern></soprano:>	Vla.	V	98	3		Insert alto clef (Cl., Tbn. 2, Tenor; alto clef next page) rather than continuing treble clef as in copyist ms
Alto V 100	Picc., Flt., Ob., Cl., Vlns.	V	100)		3 thru 4 8th note beams rather than 16th (<modern 7="" fewer)<="" for="" notation="" notes="" or="" practice="" td=""></modern>
All V 115	Alto	V	100)		4a B natural (<soprano: anticipating="" change)<="" g#="" key="" td=""></soprano:>
Alto -Chor. V 117	Bsns.	V	102	2		2 B-A (<bass-chor., a-g="" as="" copyist="" in="" ms<="" rather="" td="" than="" vcl.)=""></bass-chor.,>
Bass-Chor. V 117 4 Add "p" (copyist ms) T, B V 122 1 1 "FIELDS" (<s, "air"="" (<ob.,="" 1,="" 136="" 144="" 32<sup="" 4="" a)="" alto)="" as="" b="" bb="" copyist="" flt.,="" hn.="" ii="" in="" ms="" natural="" ob.,="" rather="" than="" v="" vln.="" vlns.="">nd note beams rather than 64th (<modern "to="" (<cl.="" (<hn.="" (<vln="" (key="" 1&2;="" 1)="" 145="" 15="" 16="" 2="" 2)="" 2,="" 3="" 31="" 34="" 4="" 5="" 8th="" above="" add="" alto="" as="" b="" bb="" before="" chorus="" copyist="" d="" db="" default)="" f="" f#="" fewer)="" fl.="" for="" i="" in="" insert="" last="" m23)="" material="" ms="" ms<="" natural="" notation="" note="" notes="" ob.="" or="" practice="" quartet"="" rather="" same="" signature="" solo="" staves="" td="" than="" v="" vi="" vla.="" vln=""><td>All</td><td>V</td><td>115</td><td>5</td><td></td><td>1 Add "poco rit." in "score wide" marking style (above Sop. voice, in heavy italics) (<copyist ms)<="" td=""></copyist></td></modern></s,>	All	V	115	5		1 Add "poco rit." in "score wide" marking style (above Sop. voice, in heavy italics) (<copyist ms)<="" td=""></copyist>
T, B V 122	Alto -Chor.	V	117	7		2 thru 3 Add "[has cleansed]" indicating omission of text in copyist ms
VIn. II V 136	Bass-Chor.	V	117	7		
VIn. II V 136	Т, В	V	122	2		1 "FIELDS" (<s, "air"="" a)="" as="" copyist="" in="" ms<="" rather="" td="" than=""></s,>
Chorus V 145 4 add "To Solo Quartet" above chorus staves Alto VI 16 3 D natural (<vln "p"="" (<cl.="" (<hn.="" (<join="" (key="" 1&2;="" 1)="" 1,="" 2="" 2)="" 2,="" 31="" 34="" 4+="" 44="" 5="" 8th="" add="" as="" b="" bb="" before="" bsn.="" copyist="" db="" default)="" dynamic="" entry="" f="" f#="" fl.="" i="" ii="" in="" insert="" last="" m23)="" material="" ms="" ms<="" natural="" note="" ob.="" rather="" same="" signature="" td="" than="" vi="" vla.="" vln=""><td>Vln. II</td><td>V</td><td>130</td><td>5</td><td></td><td></td></vln>	Vln. II	V	130	5		
Chorus V 145 4 add "To Solo Quartet" above chorus staves Alto VI 16 3 D natural (<vln 1)="" as="" copyist="" db="" in="" ms<="" rather="" th="" than=""> VIa. VI 31 5 last 8th note Bb (<cl. 1&2;="" as="" b="" copyist="" i="" in="" m23)="" material="" ms<="" natural="" rather="" same="" th="" than="" vln=""> FI. 2, Ob. 2 VI 34 Add "p" entry dynamic (<join 1)<="" 1,="" fi.="" ob.="" th=""> Bsn. II VI 44 4+ insert natural before F (<hn. (key="" 2)="" as="" copyist="" default)="" f#="" in="" ms<="" rather="" signature="" th="" than=""></hn.></join></cl.></vln>	Flt., Ob., Vlns.	V	144	1		4 32 nd note beams rather than 64 th (<modern 15="" fewer)<="" for="" notation="" notes="" or="" practice="" td=""></modern>
VIa. VI 31 5 last 8th note Bb (<cl. "p"="" (<hn.="" (<join="" (key="" 1&2;="" 1)="" 1,="" 2="" 2)="" 2,="" 34="" 4="" 44="" add="" as="" b="" before="" bsn.="" copyist="" default)="" dynamic="" entry="" f="" f#="" fl.="" i="" ii="" in="" insert="" m23)="" material="" ms="" ms<="" natural="" ob.="" rather="" same="" signature="" td="" than="" vi="" vin=""><td>Chorus</td><td>V</td><td>145</td><td>;</td><td></td><td></td></cl.>	Chorus	V	145	;		
VIa. VI 31 5 last 8th note Bb (<cl. "p"="" (<hn.="" (<join="" (key="" 1&2;="" 1)="" 1,="" 2="" 2)="" 2,="" 34="" 4="" 44="" add="" as="" b="" before="" bsn.="" copyist="" default)="" dynamic="" entry="" f="" f#="" fl.="" i="" ii="" in="" insert="" m23)="" material="" ms="" ms<="" natural="" ob.="" rather="" same="" signature="" td="" than="" vi="" vin=""><td></td><td></td><td></td><td></td><td></td><td></td></cl.>						
VIa. VI 31 5 last 8th note Bb (<cl. "p"="" (<hn.="" (<join="" (key="" 1&2;="" 1)="" 1,="" 2="" 2)="" 2,="" 34="" 4="" 44="" add="" as="" b="" before="" bsn.="" copyist="" default)="" dynamic="" entry="" f="" f#="" fl.="" i="" ii="" in="" insert="" m23)="" material="" ms="" ms<="" natural="" ob.="" rather="" same="" signature="" td="" than="" vi="" vin=""><td>Alto</td><td>VI</td><td>10</td><td>5</td><td></td><td>3 D natural (<vln 1)="" as="" copyist="" db="" in="" ms<="" rather="" td="" than=""></vln></td></cl.>	Alto	VI	10	5		3 D natural (<vln 1)="" as="" copyist="" db="" in="" ms<="" rather="" td="" than=""></vln>
Bsn. II VI 44 4+ insert natural before F (<hn. (key="" 2)="" as="" copyist="" default)="" f#="" in="" ms<="" rather="" signature="" td="" than=""><td>Vla.</td><td>VI</td><td>33</td><td>l</td><td></td><td>5 last 8th note Bb (<cl. 1&2;="" as="" b="" copyist="" i="" in="" m23)="" material="" ms<="" natural="" rather="" same="" td="" than="" vln=""></cl.></td></hn.>	Vla.	VI	33	l		5 last 8th note Bb (<cl. 1&2;="" as="" b="" copyist="" i="" in="" m23)="" material="" ms<="" natural="" rather="" same="" td="" than="" vln=""></cl.>
Bsn. II VI 44 4+ insert natural before F (<hn. (key="" 2)="" as="" copyist="" default)="" f#="" in="" ms<="" rather="" signature="" td="" than=""><td>Fl. 2, Ob. 2</td><td>VI</td><td>34</td><td>1</td><td></td><td>Add "p" entry dynamic (<join 1)<="" 1,="" fl.="" ob.="" td=""></join></td></hn.>	Fl. 2, Ob. 2	VI	34	1		Add "p" entry dynamic (<join 1)<="" 1,="" fl.="" ob.="" td=""></join>
Cl., Tpt. VI 46 - 61 Change key signature to standard transposition (7bs)	Bsn. II	VI	4	1		4+ insert natural before F (<hn. (key="" 2)="" as="" copyist="" default)="" f#="" in="" ms<="" rather="" signature="" td="" than=""></hn.>
	Cl., Tpt.	VI	40	5 -	61	Change key signature to standard transposition (7bs)

Alto-solo	VI	5	1		3, 5 D naturals (<vcl., #="" 2)="" accidental="" as="" bs.;="" copyist="" d="" d#="" dbl.="" for="" in="" measure="" ms<="" next="" on="" rather="" tbn.="" th="" than=""></vcl.,>
Vln. II	VI	6			4 add accent symbol (<context)< td=""></context)<>
	VI				D natural (<vla.) as="" copyist="" db's="" in="" ms<="" rather="" td="" than=""></vla.)>
Bsns. Dbl. Bs.	VI	6			
		60			2 delete "remove mute"
Hn. 2 Vln. I	VI	70			Add' "remove mute" (<context)< td=""></context)<>
Vla.	VI VI	70 70			1 add "add mute" 2 add "add mute"
S/A/T/B-Chor.	VI	7			4 Add "p" (<copyist ms)<="" td=""></copyist>
Hn. 1	VI	7			Add' "remove mute" (<context)< td=""></context)<>
Vln. II	VI	74			1 add "add mute"
Vln. I	VI	74			1.25 add "con sord." (<m82 "all="" senza="" sord.")<="" strings="" td=""></m82>
Vln. II	VI	74			1.5 add "con sord." (<m82 "all="" senza="" sord.")<="" strings="" td=""></m82>
Vcl.	VI	74			2 add "add mute"
Vla.	VI	74	4		2.75 add "con sord." (<m82 "all="" senza="" sord.")<="" strings="" td=""></m82>
Vcl.	VI	74	4		3.75 add "con sord." (<m82 "all="" senza="" sord.")<="" strings="" td=""></m82>
Dbl. Bs.	VI	74	4		1 delete "(senza sord.)" and add "remove mute" to beat 2
Dbl. Bs.	VI	74	4		1 add "p" entry dynamic
Vln I	VI	7	6		2.5 G natural (< Vln. II G natural on same motif, beat 3; G natural in Fl. II, Alto solo) rather than G# as in source score
all strings	VI	8	2 -	90	add "remove mute" at first rest and "senza sord." at re-entry (<m82 "all="" senza="" sord.")<="" strings="" td=""></m82>
Hn.	VI	9	0		Add' "(open)" (<context)< td=""></context)<>
Vcl. (upper)	VI	9.	5		2 A# (<hns., a="" as="" copyist="" in="" ms<="" rather="" td="" than="" vla.)=""></hns.,>
Fl., Tpt, Tbn, Perc.	VI	9	9		Change rest pattern to reflect fermata in active instruments
Tbn.	VI	10	2		Use decrescendo symbol (<bsns., "dim."="" as="" bs.)="" copyist="" dbl.="" in="" ms<="" rather="" td="" than=""></bsns.,>
Cl.2	VI	11	0 -	111	2 to 1 Tie C's (<vin. ii)<="" td=""></vin.>
Ob. 2	VI	11	7 -	118	2 to 1 Tie D's (<vln. i)<="" td=""></vln.>
S/A/B-Chor.	VI	12	2		4 Added "sempre p" (<copyist ms)<="" td=""></copyist>
Hn. 1	VI	12	2		2 Add "p" entry dynamic (<context)< td=""></context)<>
Bsn. 2	VI	12	4		2 to 3 Tie F#s (<vcl., bs.)<="" dbl.="" td=""></vcl.,>
Dbl. Bs.	VI	12	6 -	127	2 to 1 Tie C#s (Bsns., Vcl.)
Sop-Chor.	VI	13	6		4+ delete # and insert courtesy natural before A (<fl., a#="" as="" copyist="" hn.,="" i,="" in="" ms<="" rather="" td="" tenor,="" than="" vla.)="" vln.=""></fl.,>
Cl. 2	VI	139	9		3 Eb sounding C (<hns., c#<="" e="" rather="" sounding="" td="" tenor,="" than="" vla.)=""></hns.,>
Tenor-Chor.	VI	143	3		1 F natural (<composer cl.,="" copyist="" hn.)="" ms,="" ms<="" rather="" td="" than=""></composer>
Cl. 1& 2	VI	143	3		4+ Eb (<fl., as="" copyist="" e="" hn.,="" in="" m142;="" m143)="" ms<="" natural="" rather="" td="" than="" vla.="" vln.=""></fl.,>
Tenor-Chor., Vla.	VI	143	3		1 F natural (<composer cl.,="" copyist="" hn.)="" ms,="" ms<="" rather="" td="" than=""></composer>
Ob. 1 & 2	VI	14	8		4 Eb (<alto, as="" copyist="" e="" ii)="" in="" ms<="" natural="" rather="" td="" than="" vln.=""></alto,>
Fl. 1 & 2	VI	149			1 F natural (<tpt. 1,="" i)<="" sop.,="" td="" vln.=""></tpt.>
Hn. 1 & 2	VI	15		1	1 Bb sounding EB (<cl., bb<="" f="" natural="" rather="" sounding="" td="" than="" vla.)=""></cl.,>
Tpt. 2	VI	15			1 Add "p" entry dynamic (<context)< td=""></context)<>
SopChor./Alto-Chor.	VI	15	2	1	1 thru 2 "endless" (<composer "empty"<="" ms)="" rather="" td="" than=""></composer>
Hn 1	VI	15	3	1	1 add "p" re-entry dynamic
Tpt 1	VI	15	3		1 add "p" re-entry dynamic
Tenor-Chor.	VI	159	9		1 thru 2 "si-" (<inferred "-lence"="" "vast"<="" bass="" composer="" following="" from="" in="" ms);="" remains="" td=""></inferred>
Timp	VI	159	9	1	3 thru 4 relocate cresc. symbol and "molto" to m 160 (<subsequent passages)<="" similar="" td=""></subsequent>
Timp	VI	160	_		1 add"ff" (<similar 163,="" 165)<="" m159,="" passages="" td=""></similar>
Timp	VI	160	_		3 thru 4 relocate decresc. symbol and "molto" to m 161 (<subsequent passages)<="" similar="" td=""></subsequent>
1				1	, 1 1 0 /

Cym	VI	160		1	relocate half note and "ff" to m 161 (<similar 163,="" 165)<="" m159,="" passages="" th=""></similar>
Hn. 2	VI	164		3 thru 4	B#s sounding E# (<bsn. 2,="" as="" b="" bass-chor.)="" copyist="" in="" ms<="" naturals="" rather="" td="" than=""></bsn.>
Tpt. 1	VI	164		1 to 3	Tie D's (<ob. 1)<="" td=""></ob.>
Alto	VI	164		4.5	add courtesy natural on E (<e# in="" m163)<="" td=""></e#>
Bass-Chor.	VI	166		3 thru 4	F#s (<bsn. 2,="" as="" bs.)="" copyist="" dbl.="" ds="" hn.="" in="" ms<="" rather="" td="" than="" vcl.,=""></bsn.>
Hns.	VI	173			add accent symbol (<ensemble)< td=""></ensemble)<>
Bass-Chor.	VI	173			Add "f" (<copyist ms)<="" td=""></copyist>
Cl. 1&2	VI	174		2	F (<altos) as="" copyist="" e="" in="" ms<="" rather="" td="" than=""></altos)>
Tbn. 1	VI	178		3	G# (<tenor-chor., as="" copyist="" g="" in="" ms<="" natural="" rather="" td="" than="" vla.)=""></tenor-chor.,>
Ob. 1 & 2	VI	187		4	D# (<vln. as="" copyist="" d="" ii)="" in="" ms<="" natural="" rather="" td="" than=""></vln.>
Alto -Chor.	VI	187 -	188		Alto text missing; two options provided, with editorial note.
Tenor	VI	189		2	C natural (<f# #="" as="" c="" chord;="" copyist="" dim="" in="" ms<="" naturals="" rather="" td="" than="" woodwinds)=""></f#>
Cl.	VI	191		3 thru 4	Raise pitches M2, correcting transposition (<upper and="" strings)<="" td="" woodwinds=""></upper>
Tpt. 1	VI	191		3	add accent symbol (<doubling sop-chor.)<="" td=""></doubling>
Tpt. 1	VI	193		3	D sounding B (<sopranos) c#<="" e="" rather="" sounding="" td="" than=""></sopranos)>
Cl. 1& 2	VI	202		3+	Eb (Alto-Chorus; Vla.) rather than E natural
Tpt. 1	VI	203			A sounding F# (<sopranos) as="" b="" copyist="" g#="" in="" ms<="" rather="" sounding="" td="" than=""></sopranos)>
Timpani	VI	203		1 thru 4	add decrescendo symbol
Ob. 2	VI	204		1	D (<alto-chor, as="" copyist="" e="" ii)="" in="" ms<="" rather="" td="" than="" vln.=""></alto-chor,>
Timpani	VI	204			add "p" destination dynamic
Tpt. 1	VI	205		1	B natural (<vlns., as="" bb="" copyist="" harmony)="" in="" ms<="" rather="" td="" than="" vertical=""></vlns.,>
Dbl. Bs.	VI	205			E# (<bsn., 3.,="" as="" bass="" chor,="" copyist="" e="" in="" ms<="" natural="" rather="" tbn="" td="" than="" vcl.)=""></bsn.,>
Fl., Ob., Vln.	VI	217		4	16 th note beam rather than 32 nd (standard practice when <7 notes in tuplet)
Vln. II	VI	219		1 thru 3	B with 16th tremolo (<ob., 218)<="" continuing="" doubling="" from="" ii="" m.="" td="" vln.=""></ob.,>