

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)
Hns.	all					use standard transposition key signatures throughout (<to allow Finale playback for aural editing)
Brass	all					when marked "con sord." or "sempre con sord." and muting is already established, substitute "(con sord.)"
Tenor-Chor./-Solo	all					use vocal tenor clef (<copyist ms)
Timp.	all					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
Fl. 1, Vln. 1	I	9			3+	C# (<melodic context mm8-10) rather than C natural as in copyist ms
Hn. 1	I	24				delete passage (<no preceding entry; appears to be erroneous double-entry of Ob. 2 part)
Vln. I & II	I	28			4+	F natural (<<Tbns.) rather than F# as in copyist ms
Cl. 1	I	35			2+ thru 4	Ab 8th note, Gb half note (<Hns.) rather than A natural, G natural as in copyist ms
Bsn. 1	I	36			1, 3	B natural, A, C# quarter notes (<Vcl.) rather than C#, A, C natural as in copyist ms
Cl., Bsn., Brass	I	43			1	Add accent symbol (<upper woodwinds, chorus, and strings; m168, same musical material)
Vln I	I	41			3	B (<Sop, upper WW, Tpt 1) rather than A as in copyist ms
Chorus	I	43 - 44			3 thru 2	delete decrescendo symbol (introduced error; <m 168-169 similar passage)
Hn. 2	I	47			4	Add "p" (<similar figure in Hn. 1, m. 45)
Bsn. 2	I	52			1	Add accent symbol (<Bsn. 1)
Vln.	I	52			1	
Vla.	I	52			1	Add tremolo slashes (<Vln. I & II)
Hns.	I	56 - 58			4 to 1	possible missing notation (see source score: slur extensions from preceding page @m59)
Ob. 1	I	57 - 58			3 to 1	Tie G#'s (<ensemble)
Vln. I	I	60			1	Add "crescendo" (<Ob. 1)
Hns., Tpt. 1	I	62				Substitute crescendo symbol for "cresc." (<ensemble)
Vla.	I	63			1e	C# (<Vln. I) rather than B
Cls.	I	64			1	Add "p" exit dynamic (<context)

Brass	I	69			Substitute crescendo symbol for "cresc." (<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.)
Timp.	I	70		1	Add "p" (<ensemble)
Tbn. 1	I	72		2	D natural (<Tenor-Chorus) rather than D# as in copyist ms
Vcl.	I	72			G, F#, E# (<Bass voice, Vla.) rather than A, G#, F#
Ob. 1&2	I	77		3+ thru 4+	D natural, C, B (<Vla., Hn. 1, Tpt. 1; similar material in m78) rather than C#, B, A as in copyist ms
Bsns, Vcl., Dbl Bs.	I	77		4+	D natural (<Tpt. 1) rather than D#'s
Fl. 2, Ob. 2	I	79		3+	insert # before E (<Cl. 2, Alto-Chor., Vln. II) rather than E natural as in copyist ms
Vln. II	I	80		1 to 2	Add slur from dotted quarter to 8 th note (<Vln. I bowing)
Hn., Tpt.	I	81		1	Add "ff" arrival dynamic (<ensemble)
Vln. I	I	81		4	Change septuplet beams to 16 th from 32 nd (<standard practice for fewer than 8 notes per beat)
Vcl.	I	82		2	A# (<Bsn. I, Tbn. 1) rather than A natural as in copyist ms
Vcl.	I	84		1	G# (<Bsn. I, Hn. 2) rather than A as in copyist ms
Timp.	I	111		1	Add "p" (<ensemble)
Alto	I	116		3	F natural (<Tpt., Vln. II) rather than F#
Ob. 2	I	126		2	add "tr" (<Ob. 1 pattern)
Ob. 2	I	127		2+	add "tr" (<Ob. 1 pattern)
Bsn. 2	I	131		2+	Eb (<Bsn. I, Bass-Choir)
Tpt. 2, Altos, Vln. II (upper)	I	134		1	G natural, sounding (<Fl. 2, Cl. 1) rather than G #, sounding, as in copyist ms
Fl. 2, Ob. 2, Cls., Bsn. 1 & 2	I	138		1	Add "p" (<Hns., strings)
Tpt. 1	I	152		1	Add "p espr." (<Tpt. 2 line, joined in progress)
Tbn. 2	I	158		1	D natural (<Vcl., Dbl. Bs.; accidental # on D in next measure for Tbn. 2) rather than D# as in copyist ms
Hns. 1 & 2	I	166		3	insert # before A (<m. 41, same material; context) rather than A natural as in copyist ms
Vln. II	I	166		4	tremolo: two slashes on stem (<source score), rather than 1
Cl. 1	I	168 - 169		3 to 1	Tie C's (<ensemble)
Timp	I	168 - 169		3 thru 2	add decrescendo symbol and "p" destination dynamic (<mm 43-44 similar passage)
Timp.	I	175 - 178			Add trill symbol with extender (<context)
Vln. II	I	180		3 thru 4	add slash to eight notes, as in source score
Vcl	I	183		3 thru 4	add slash to eight notes (<m 179 similar passage)
Bsns.	I	184		1	Add "f" arrival dynamic (<ensemble)
Tbn. 1 & 2	I	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: E major chord)
Timp	I	168 - 169		3 thru 2	add decrescendo symbol and "p" destination dynamic (<mm 43-44 similar passage)
Vcl	I	183		3 thru 4	add slash to eight notes (<m 179 similar passage)
Hns.	II	4		1++	F#, sounding concert B natural (<Vcl., Dbl. Bs. B natural's; E# in Hn. 2 on beat 1: leading tone) rather than F sounding Bb
All voices	II	7		1	Add "f" (<copyist ms)
Hns., Tpt. 2	II	12		1	Add "f" (<Tpt. 1, m. 11)
Bass-Solo	II	19		2 thru 3	Changed dotted quarter note to ties quarter+eighth note (<mm24, 48, 55)
Sop-Chor. & Alto-Chor.	II	23		1	Add "p" (<copyist ms)
Vlns.	II	32			Use double stemming (<clarify articulations/rhythms) rather than single stemming
Bsn. 1	II	35		3	E natural (<Hn. 1) rather than Eb
Pf.	II	36		1 thru 2	Move B/G half note dyads from right hand to left hand (<similar pattern mm 37-39)
Cl. 2	II	53		3	D# 16th note (<in octaves with Cl. 1, mm52-53) rather than C#

Cls.	II	53		1	Add "p" and "soli" marking (<Fl., Ob., mm. 51-52)
Strings	II	57 - 62			Notate divisi's on one stave (<musical needs do not require multiple staves)
Viola	II	60 - 61	3+ thru 1	1	Unison on pitches notated for lower part of divisi, inserting alto clef at m60 (beat 3+) in upper part (<context)
Tenor-Chor.	III	1		3+	"Then" (<other vocal entries) rather than "There" as in copyist ms
Vln. I	III	12			Notate at pitch, rather than using 8va symbol
Vla., Dbl. Bs.	III	12		1	Add parenthetical "senza sord." marking for clarity
Bsn. 1	III	23 - 25			Use bass clef rather than tenor clef.
Hn. 1	III	26		1 thru 2	write out the 8 th notes (F# and E) instead of abbreviating the rhythm?
Tenor	III	29			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		2	"whisp'ring" (<standard practice: location of missing letter) rather than "whis'pring"
Fl. 1	III	39		2+ to 3	add tie between C#'s (<m.41 pattern)
Tpts.	III	47		1	Add staccato symbols to triplet figure (<m51, similar pattern)
Hns.	III	51 - 52			Add slur, matching articulation of woodwind instruments (<continuing from m50; context)
Tpts.	III	52		1	add "open" (<context) rather than leaving muted through end of section
Bsn. 2	III	59 - 60			Add slur between G and F (<Bsn. 1, same passage octave higher)
Cl. 1 & 2	III	63		3	Add "f" entry dynamic (<context)
Vcl./Dbl. Bs.	III	72		1	Added "ff" arrival dynamic (<Bsn., other instruments)
Chorus	III	84		4	change "To Solo Quartet" to "To Solo Soprano"
Hn. 1	IV	3		1	B sounding E (<Tpt 1) rather than C sounding F as in copyist ms
Hns., Tpts., Vla.	IV	7		1	Add staccato marking (<Bsns.)
Tpts.	IV	8 - 9			Tie pitches (<woodwinds and Hns.)
Fl. 1	IV	10		2	FX (<Ob. 2) rather than F# as in copyist ms
Fl. 2	IV	10		2	D# (<Cl. 1) rather than D as in copyist ms
Ob. 2	IV	11		3	G# (<Fl. 1) rather than G as in copyist ms
Vla.	IV	17		2	Add pizzicato symbol (<Vlns.)
Cl. 1	IV	19		1	B natural (<flat on next note, B, in copyist ms) rather than Bb as in copyist ms
Vcl.	IV	25			add "arco" (<context; staccato symbols)
Vln. II	IV	27 - 28			Tie pitches (<other strings, Fl. 2, Ob. 2, Bsn. 2)
Vcl.	IV	27		4	insert D quarter note below staff (<Ob. 1, Alto/Chor), rather than missing beat as in copyist ms
Vcl./Dbl. Bs.	IV	35 - 36			Tie pitches (<Vcl.)
Dbl. Bs.	IV	37		2	F# (<Bsn. II) rather than A as in copyist ms
Tpt. 2	IV	41		3	F (<Vln. II) rather than E as in copyist ms
Hn. 2, Tbns.	IV	41		1	Add "mf" entry dynamic (<joins brass already playing, marked "mf" in m37)
Hn. 1	IV	44		2	A (<Tenor/Chor, Vla.) rather than G as in copyist ms
Fl. 1, Alto-Solo	IV	52		3	D natural (<Vlns.) rather than Db as in copyist ms
Vln. II	IV	59		2	lower C# (<context, m57), upper F natural (<Cl. 1, Hn. 1)) rather than C natural (lower) and F# (upper) as in copyist ms
Fls.	IV	62		1	Add "p" entry dynamic (<ensemble)
Vcl./Dbl. Bs.	IV	65		2	A (<Bsns.) rather than B natural as in copyist ms
Vcl./Dbl. Bs.	IV	67		3	Add "f" entry dynamic (<ensemble)
Bsn. 1 & 2	IV	69		4	B (<Tbn. 3, Vcl., Dbl. Bs.) rather than G
Ob. 1 & 2	IV	74		1+	G# (<Sop.-Chor., Vln. I, Vln. II) rather than A as in copyist ms
Sop-Chor.	IV	75			Add a courtesy natural before C (<clarify augmented 2 nd)
Cl. 2	IV	77		2	E sounding C# unison with Hn. 2

Vla.	IV	83		2 thru 3	A (<Bsn., Vcl.) rather than B as in copyist ms
Hn. 1	IV	99			Add "f" entry dynamic (<joining Hn. 2)
Bsn. 1	IV	105 - 106			Tie pitches (Bsn. 2)
Vcl.	IV	114		1 thru 3	insert # before D (<continuing harmony from m113) rather than D (by key signature default) in copyist ms
Vcl.	IV	141			C natural (<Bsn., Vla.) rather than C # as in copyist ms
Tpt. 2	IV	157			change articulation/slur patterb to match woodwinds and Vln (<same melodic material)
Tpt. 2	IV	159			change articulation/slur patterb to match woodwinds and Vln (<same melodic material)
Fl. 2	V	8		3+	B natural (<Vln. II) rather than Bb as in copyist ms
Vla.	V	8		4	E natural (<Bsn. 1, Vln. I) rather than Eb as in copyist ms
Cl. 1 & 2	V	9		1	Add accent symbol (<Ob., Hn.)
Vcl., Dbl. Bs.	V	10 - 11		4 to 1	add ties (<mm.6-7)
Vcl.	V	17		3	E natural (<Bsn.) rather than Eb as in copyist ms
Cl. 1 & 2	V	22		2	D# sounding C# (<Vla.) rather than D natural as in copyist ms
Vln I	V	24		4	add "arco" (<context)
Ob. 1&2	V	34		3 thru 4	Bb, C (<continuing doubling of Vln. II) rather than D, Eb as in copyist ms
Vln. II (lower)	V	43		3	E natural (<Vln. I, Ob. 2) rather than Eb as in copyist ms
Vcl., Dbl. Bs.	V	46 - 47			Add decrescendo symbol (< Bsns., Hns., Tpts.)
Alto-Chor., Tenor-Chor.	V	61		2	Add "mf" entry dynamic (< Sop./Tenor-Chor. line from mm 57-60)
Tpt., Tbn. 3	V	76		1	Add "p" marking (<ensemble)
Alto-Chor.	V	77		3 thru 4	B naturals (<Ob., Tpt., Vln. II) rather than Bb as in copyist ms
Tbn. 1 & 2	V	80 - 81			A naturals (<unison brass/choir) rather than Ab as in copyist ms
Dbl. Bs.	V	85		3	insert natural before A (<Bsns., Tbn. 3, Vcl.) rather than Ab as in copyist ms
Cl. 1	V	86		2a	Eb (<upper Vla.) rather than E natural as in copyist ms
Altos	V	87		4	D (<Tpt. 2, Vln. II) rather than Eb as in copyist ms
Vln. I	V	88		2	B naturals (<Fl.) rather than Bb's as in copyist ms
Tenor/Bass-Chor.	V	90 - 91			Add text "On, on rolls the black mass" (<copyist ms)
Vla.	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., Vlins.	V	100		3 thru 4	8 th note beams rather than 16 th (<modern notation practice for 7 notes or fewer)
Alto	V	100		4a	B natural (<Soprano: G# anticipating key change)
Bsns.	V	102		2	B-A (<Bass-Chor., Vcl.) rather than A-G as in copyist ms
All	V	115		1	Add "poco rit." in "score wide" marking style (above Sop. voice, in heavy italics) (<copyist ms)
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, A) rather than "AIR" as in copyist ms
Vln. II	V	136		4	Bb (<Ob., Hn. 1, Alto) rather than B natural as in copyist ms
Flt., Ob., Vlins.	V	144		4	32 nd note beams rather than 64 th (<modern notation practice for 15 notes or fewer)
Chorus	V	145		4	add "To Solo Quartet" above chorus staves
Alto	VI	16		3	D natural (<Vln 1) rather than Db as in copyist ms
Vla.	VI	31		5	last 8th note Bb (<Cl. 1&2; same material Vln I m23) rather than B natural as in copyist ms
Fl. 2, Ob. 2	VI	34			Add "p" entry dynamic (<join Fl. 1, Ob. 1)
Bsn. II	VI	44		4+	insert natural before F (<Hn. 2) rather than F# (key signature default) as in copyist ms
Cl., Tpt.	VI	46 - 61			Change key signature to standard transposition (7bs)

Alto-solo	VI	51		3, 5	D naturals (<Vcl., Dbl. Bs.; accidental # on D in next measure for Tbn. 2) rather than D# as in copyist ms
Vln. II	VI	63		4	add accent symbol (<context)
Bsns.	VI	64			D natural (<Vla.) rather than Db's as in copyist ms
Dbl. Bs.	VI	66		2	delete "remove mute"
Hn. 2	VI	70			Add' "remove mute" (<context)
Vln. I	VI	70		1	add "add mute"
Vla.	VI	70		2	add "add mute"
S/A/T/B-Chor.	VI	74		4	Add "p" (<copyist ms)
Hn. 1	VI	74			Add' "remove mute" (<context)
Vln. II	VI	74		1	add "add mute"
Vln. I	VI	74		1.25	add "con sord." (<m82 "all strings senza sord.")
Vln. II	VI	74		1.5	add "con sord." (<m82 "all strings senza sord.")
Vcl.	VI	74		2	add "add mute"
Vla.	VI	74		2.75	add "con sord." (<m82 "all strings senza sord.")
Vcl.	VI	74		3.75	add "con sord." (<m82 "all strings senza sord.")
Dbl. Bs.	VI	74		1	delete "(senza sord.)" and add "remove mute" to beat 2
Dbl. Bs.	VI	74		1	add "p" entry dynamic
Vln I	VI	76		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	82 - 90			add "remove mute" at first rest and "senza sord." at re-entry (<m82 "all strings senza sord.")
Hn.	VI	90			Add' "(open)" (<context)
Vcl. (upper)	VI	95		2	A# (<Hns., Vla.) rather than A as in copyist ms
Fl., Tpt, Tbn, Perc.	VI	99			Change rest pattern to reflect fermata in active instruments
Tbn.	VI	102			Use decrescendo symbol (<Bsns., Dbl. Bs.) rather than "dim." as in copyist ms
Cl. 2	VI	110 - 111		2 to 1	Tie C's (<Vln. II)
Ob. 2	VI	117 - 118		2 to 1	Tie D's (<Vln. I)
S/A/B-Chor.	VI	122		4	Added "sempre p" (<copyist ms)
Hn. 1	VI	122		2	Add "p" entry dynamic (<context)
Bsn. 2	VI	124		2 to 3	Tie F#s (<Vcl., Dbl. Bs.)
Dbl. Bs.	VI	126 - 127		2 to 1	Tie C#s (Bsns., Vcl.)
Sop-Chor.	VI	136		4+	delete # and insert courtesy natural before A (<Fl., Hn., Tenor, Vln. I, Vla.) rather than A# as in in copyist ms
Cl. 2	VI	139		3	Eb sounding C (<Hns., Tenor, Vla.) rather than E sounding C#
Tenor-Chor.	VI	143		1	F natural (<composer ms, Cl., Hn.) rather than copyist ms
Cl. 1 & 2	VI	143		4+	Eb (<Fl., Vln. m142; Hn., Vla. m143) rather than E natural as in copyist ms
Tenor-Chor., Vla.	VI	143		1	F natural (<composer ms, Cl., Hn.) rather than copyist ms
Ob. 1 & 2	VI	148		4	Eb (<Alto, Vln. II) rather than E natural as in copyist ms
Fl. 1 & 2	VI	149		1	F natural (<Tpt. 1, Sop., Vln. I)
Hn. 1 & 2	VI	150		1	Bb sounding EB (<Cl., Vla.) rather than F natural sounding Bb
Tpt. 2	VI	151		1	Add "p" entry dynamic (<context)
Sop.-Chor./Alto-Chor.	VI	152		1 thru 2	"endless" (<composer ms) rather than "empty"
Hn 1	VI	153		1	add "p" re-entry dynamic
Tpt 1	VI	153		1	add "p" re-entry dynamic
Tenor-Chor.	VI	159		1 thru 2	"si-" (<inferred from following "-lence" in composer ms); bass remains "vast"
Timp	VI	159		3 thru 4	relocate cresc. symbol and "molto" to m 160 (<subsequent similar passages)
Timp	VI	160		1	add "ff" (<similar passages m159, 163, 165)
Timp	VI	160		3 thru 4	relocate decresc. symbol and "molto" to m 161 (<subsequent similar passages)

Cym	VI	160		1	relocate half note and "ff" to m 161 (<similar passages m159, 163, 165)
Hn. 2	VI	164		3 thru 4	B#s sounding E# (<Bsn. 2, Bass-Chor.) rather than B naturals as in copyist ms
Tpt. 1	VI	164		1 to 3	Tie D's (<Ob. 1)
Alto	VI	164		4.5	add courtesy natural on E (<E# in m163)
Bass-Chor.	VI	166		3 thru 4	F#s (<Bsn. 2, Hn. 2, Vcl., Dbl. Bs.) rather than Ds as in copyist ms
Hns.	VI	173		4	add accent symbol (<ensemble)
Bass-Chor.	VI	173		2	Add "f" (<copyist ms)
Cl. 1&2	VI	174		2	F (<Altos) rather than E as in copyist ms
Tbn. 1	VI	178		3	G# (<Tenor-Chor, Vla.) rather than G natural as in copyist ms
Ob. 1 & 2	VI	187		4	D# (<Vln. II) rather than D natural as in copyist ms
Alto -Chor.	VI	187	- 188		Alto text missing; two options provided, with editorial note.
Tenor	VI	189		2	C natural (<F# dim chord; C naturals in woodwinds) rather than C # as in copyist ms
Cl.	VI	191		3 thru 4	Raise pitches M2, correcting transposition (<upper woodwinds and strings)
Tpt. 1	VI	191		3	add accent symbol (<doubling Sop-Chor.)
Tpt. 1	VI	193		3	D sounding B (<Sopranos) rather than E sounding C#
Cl. 1 & 2	VI	202		3+	Eb (Alto-Chorus; Vla.) rather than E natural
Tpt. 1	VI	203			A sounding F# (<Sopranos) rather than B sounding G# as in copyist ms
Timpani	VI	203		1 thru 4	add decrescendo symbol
Ob. 2	VI	204		1	D (<Alto-Chor, Vln. II) rather than E as in copyist ms
Timpani	VI	204		1	add "p" destination dynamic
Tpt. 1	VI	205		1	B natural (<Vlns., vertical harmony) rather than Bb as in copyist ms
Dbl. Bs.	VI	205			E# (<Bsn., Tbn 3., Bass/Chor, Vcl.) rather than E natural as in copyist ms
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., continuing Vln. II doubling from m. 218)