

FINAL					Collins	Set of Four (changes from copyist's manuscript of score)
Instrument/s	Mvt	mm	to	mm	beat/s	COMMENTS
Score	all					separate staff provided for each instrument; rehearsal numbers added according to music structure
Score	all					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." and "marcato" to "marc." throughout
Score	all					delete dotted lines/dashes for tempo/dynamic changes (e.g. cresc. _ _ _) except when scorewide
Bs. Cl.	all					convert to treble clef, using standard M9 transposition
Hrns.	all					convert to key signatures, using standard P5 transposition
Percussion	all					Use trill extenders instead of slashes for unpitched rolls
Tempi	I	1				Ed. footnote: quarter note=120 marked for first section in copyist ms in blue pencil (likely by F Stock or composer, as Chicago SO performed this work); also, in composer ms of another version of Set of Four, duration of Mvt I is indicated as 2.5 minutes.
Bsn. 2	I	18				1 E natural (<Vcl) rather than Eb as in copyist ms
Bsn. 2	I	21				1 Eb, tied from previous measure (<Dbl Bs) rather than D as in copyist ms
Vcl.	I	22			2+, 4, +	Add accent symbols (<Bsn 1)
Cl. 2	I	30				1 Delete staccato symbol (<other woodwinds)
B. Cl.	I	30				2 Db (<Vcl) rather than D natural as in copyist ms
Bsns.	I	48				1 Add staccato symbol (<Vcl)
B. Cl.	I	56				4 C natural sounding Bb (<Dbl. Bs, descending chromatic line) rather than C# sounding B as in copyist ms
Bsns., Vcl.	I	56				4 Bb (<Dbl. Bs, descending chromatic line) rather than B as in copyist ms
E.H.	I	60 - 62				3 thru 3 add slur (<Hn3&4)
B. Cl.	I	63				1 G sounding F (<low woodwinds, strings) rather than F sounding Eb as in copyist ms
B. Cl., Bsn, Vcl.	I	61				1 G naturals (B Cl: A natural sounding G) (<context; penciled in copyist ms)
B. Cl., Bsn, Pf. Vcl.	I	65				3 G naturals (B Cl: A natural sounding G) (<context; penciled in copyist ms)
Tbn. 3, Tuba	I	69				1 Add staccato symbol (<woodwinds, strings)
Cl. 1 & 2	I	78				2 Add accent symbols (<ensemble)
Cl. 1	II	9				3 le ?E# sounding D# (<E major chord in harp; # penciled in copyist ms) rather than E sounding as in copyist ms
Bsn. 1	II	17 - 20				stay in tenor clef (<B. Cl., Dbl. Bs.) rather than tenor as in copyist ms
Hn. 4	II	20				Add "con sord." (<joining other Hns already muted)
Bsn.	II	44				Bb (<Vla.) rather than B natural as in copyist ms
C. Bsn.	II	58				1 Add "mf" (<joining Bsn line at that dynamic)
Hn. 2	II	58 - 61				C# sounding F# (<avoiding only G in chord, sounding against pedal F#) rather than D sounding G
Hrn. 3 & 4	II	60				Add "cresc." (<joining Hn 1&2 cresc. begun in m58)
Bsns.	II	62				1 Add "f" arrival dynamic (<context)
Dbl. Bs.	II	86		1		add "pizz." (<"arco" m. 94)
Vcl.	II	88				Delete "arco" (<arco already established, m77)
Hrn. 3 & 4	II	93				2 Add "p" entry dynamic (<context)
Tbn. 1	II	94				2 Bb (<B Cl, Bsn1, Vcl) rather than B natural as in copyist ms
Dbl Bs.	II	96				Add crescendo symbol (<Bsn, low brass, Pfl.H)
Ob. 1 & 2	II	124				1 reverse erroneous accidental assignment: Ob1=A natural, Ob 2= F# (<penciled in copyist ms; Vln: A naturals)
Vla., Vcl.	II	157				1 Add "p" (<clarification)
various	II	189				1 Add "f" arrival dynamic as needed
Hn.	II	248				Add "senza sord." (<dynamic, context from previous allegro giocoso entrances)
Pf. LH	II	256				Add staccato symbols (<low woodwinds)
Fl. 2	II	275				1 Add "p" (<clarification)
Fl. 1	II	276				3 Add "p" (<clarification)
Vln. I (lower)	II	280				1 thru 2 Add accidentals (G#, G natural) to double Vln I upper, one octave lower
Bsn. 2	III	3				1 thru 2 all Fs natural (<Vla.; Eb in Tpt 1) rather than flatted as in copyist ms
Hn. 3	III	13				1 Add "p" departure dynamic (<subsequent Hn 1 & 2 dynamic)
Cl. 2	III	34				2 C# sounding B natural (<Fl 1; penciled in copyist ms over written D)
Vln. II	III	41 - 42				2 exchange pitches in these two measures: C# then D (<Hn. 3, Pf) rather than D then C# as in copyist ms
Various	III	53				For resting instruments, use half + quarter rest combination and fermata over latter (rather than whole rest)
Dbl. Bs.	III	54				4 Change last note to 8th rest-note (<m55 pattern; composer ms) rather than quarter note on beat 4 as in copyist ms
Vla. (upper)	IV	38				1 2nd note of triplet = Gb (<Hn 1&3)) rather than G natural as in copyist ms
Tbn. 1 & 2	IV	39				Add "f" entry dynamic
Tbn. 3	IV	40				Add "f" entry dynamic
Hn. 3	IV	43				2 Add tenuto symbol (<Vla., pattern)
Vln. II	IV	44				4+ Cb (<Vln. I; composer ms) rather than C natural, as in copyist ms
Vln. I	IV	45				Add "arco" (<context)
Pf. RH	IV	48 - 49				Continue 8va extender from mm45-47
Cls., Vln. I	IV	49				3 Add staccato symbol (< Picc, Fl)
Ob.	IV	53				Substitute "piu cresc." for crescendo symbol m 53-54 (<ensemble consistency)
Hrns., Tpts.	IV	72 - 73				Add slur over tremolos (<woodwinds)