FINAL						Collins: Symphony in B Minor (changes from copyist ms)
	Mvt.					
INSTR		m	to	mm	beat	COMMENTS
Score	all					in compound meters, substitute dotted quarter rest for quarter-eighth rest combination
Hns.	all					use standard transposed key signatures, to allow Finale playback for aural editing
Percussion	all					re-do parts/assignment per modern practice
Harp	all					indicate pedal changes
Timpani	all					indicate tunings
Strings	I	3				add "div." (<"unis." copyist ms, m. 20)
Vcl.	I	15	-	16		unify note stems for lower two half notes (<m.17-18 same parts, copyist ms)
Clarinets	I	19				delete "dim." (redundant)
Cl. 1	I	20				add "p" (entry dynamic)
Cl. 1	I	25			2+	D natural sounding C natural (<Vln. II), rather than D# as in copyist ms
Fl. 3	I	27				add "p" entry dynamic(<joining in Fl. 1/2 phrase)
Ob. 2	I	28				add "p" (entry dynamic)
Ob. 3	I	30				add "mp" (<joins Ob. 2 phrase)
C. Bsn.	I	33				add "f" (< other bassoons)
Bsn. 1	I	37			3+	F# (<Vcl, Dbl Bs), rather than G as in copyist ms
Ob. 1	I	42			1	tied B# (<Tpt.1, 3 sounding B# enharmonic), rather than B as in copyist ms
Cl. 2&3	I	43			1	slur eighths (<other instruments);, rather than staccato as in copyist ms
Hn. 3/4	I	45			2	add staccato symbols for each note (<E.H. part)
Cl. 1&2	I	49			1	make staccato triplet eighths (<Fl. 1/2 alternating beats); copyist rhythm error Cl. 1, artic. ommissn. Cl. 2
Dbl. Bs.	I	50			2,3	bar notes stems across both beats (<m.52)
Vln. I	I	54			2+	G# (<Tpt.1 sounding Ab; <preceding and following Vln. I measures)
Vln. II	I	54			2	make low note G# (<Horn 2,4 unison)
Vln. II	I	54			2	delete "div." (redundant)
Vla.	I	54			2	delete "div." (redundant)
Hn. 1	I	61			3	delete C last sixteenth (<Hn. 3 unison)
Tpt. 1	I	61			3	slur eighths (< other unison parts)
Cl. 2&3	I	62			3	first eight of triplet B natural (<EH, Cl. 1 doubling), rather than B# as in copyist ms
Bassoons	I	68			1	add "p" (<context)
Vla.	I	78			1+	B (<piano study score and context), rather than A as in copyist ms
Vcl.	I	80			2	C natural dotted half (<Bsn. I), rather than C# as in copyist ms
Vcl.	I	84			1	add "div."
Vla.	I	91	-	96		renotate pitches in alto clef (<double 1st note ea. triplet Cl. 2, Hn. 5) notated in treble clef, but w/alto clef
Cl. 3	I	93			2	first eighth of triplet, courtesy C# (<Hn. 6, unison)
Hn. 5	I	93				upper notes C# (<Cl. 2; same passage m.91), rather than C natural as in copyist ms
E.H.	I	94	-	97		add slur (<Ob. 3, doubling at octave)
Cl. 2	I	95			1	second eighth of triplet, courtesy G# (<Hn. 5, unison)
Cl. 2&3	I	#			3	D natural (< Hn. 3,4; Vla.) rather than D# as in copyist ms
Ob. 2	I	#			1	slurs 16th pairs (<Ob. 1)
Cl. 2	I	#				slur (<previous measures; <other instruments w/ same rhythmic pattern)
Fl. 3&4	I	#				"no trill" instead of "sustained"
Ob. 2&3	I	#				"no trill" instead of "sustained"
Fl. 3	I	#			3	Bb (Vln I, II bottom; Vla top), rather than B natural as in copyist ms
Vln. I	I	#			1+	C natural (<upper woodwinds), rather than as C# in copyist ms
Vln. I	I	#			1+	Bb (<Fl 2), rather than B natural as in copyist ms

Instrument				Meas.	Beat	Description
Hn. 1	I	#				add decrescendo symbol (<all strings)
Hn. 1	I	#			1	add "p" exit dynamic
Bsn. 1	I	#	-	131		complete the phrase in tenor clef (instead of bass clef)
Fl. 4	I	#				Fl. 3 indicated at rest, but should be Fl. 4 (Fl. 3 playing Picc. here)
Vla.	I	#	-	144		slur eighths across barlines (<Vln.2)
Bs. Cl	I	#			1	E# sounding D# (<Vcl), rather than E natural as in copyist ms
Vln. I	I	#			2+	C natural (<Fl 3), rather than C# as in copyist ms
Vla.	I	#			2+	C natural (<Fl 3), rather than C# as in copyist ms
Cl. 1	I	#				add "p" (entry dynamic)
Bs. Cl	I	#	-	156		D#-B#-A-F#-E natural-F#, sounding C#-A#-G natural-E-D-E (<Vcl), rather than untransposed as in copyist ms
Bs. Cl	I	#	-	156		add slur (<Bsn. 1, doubling at octave)
Bs. Cl	I	#				NOTE: low tessitura (low D#) requires use of bass clarinet with extended range
Low brass	I	#			1	add "cresc." (<context)
Clarinets	I	#			3	staccato on all four sixteenths (<other instruments with this rhythmic pattern)
Hn. 1-4	I	#	-	178		no tie across barline (<based on m. 117 copyist ms, as opposed to orphan ties m. 178)
Tbn. 3, Tba.	I	#			1	add "píu f" destination dynamic (<context)
Trb. 1&2	I	#	-	178		no tie across barline (<based on m. 117 copyist ms, as opposed to orphan ties m. 178)
Tpt. 1	I	#				add "open", ending muted passage mm. 138-141 (< context)
Tpt. 1	I	#			1	2nd 16th Cx (<Fl. &3, Ob. 1, upper Vla)
Tbn. 1&2	I	#			1	add "f" destination dynamic (<context)
Vla.	I	#			3(e+a)	upper E-C#-D (<Fl 1/3, Ob 1) lower C#-A#-B (<Fl 2/4, Ob 2), rather than upper G#-E#-F# and lower E#-C#-D#, as in copyist ms
Vln. I, II	I	#			3+	A# (<piano study score), rather than A natural as in copyist ms
Vla.	I	#			3	G# in upper part (<EH, Cl 1-3, Hn 1,3 in copyist ms; G natural accidental in m 186 in piano study score)
EH,Cl1-3,Vla	I	#			2	add "sempre marcatissimo" (<context)
Cl. 1	I	#	-	192		add hairpins and "espr." (<flutes and oboes)
Bsn. 2, Strings	I	#	-	199		add cresc. / decresc. Symbols (hairpin) as in upper woodwinds (<context)
Vln. I	I	#			2	add tremolo synbols to note stem (<other string parts, context), rather than straight tone as in copyist ms
Trb. 1&2	I	#				double bassoons 1 & 2 (<orphan tie in following measure, p. 35)
Ob. 1&2	I	#	-	220		add trill extenders
Flutes	I	#				slur and stem bar 8ths in pairs (<Ob., reflecting repeated pitches)
Dbl. Bs.	I	#				slur (<Vcl.)
Vla.	I	#			1+	G (<EH, Hn 3/4), rather than F# as in copyist ms
Fl. 2&4	I	#			2+	# penciled in before G in copyist ms
Cl. 1	I	#			3	B# sounding A# (<Fl 1), rather than B natural as in copyist ms
Cl. 2	I	#			2+,3	# penciled in before A and double # penciled before G, in copyist ms
Picc., Fl. 1	I	#			1	Insert courtesy natural before E (<woodwind parts, Vln I-II)
Cl. 3	I	#				add "p" entry dynamic (<joining Cl. 1/2 phrase)
Tuba	I	#			1	add "f" entry dynamic (<context)
E.H.	I	#			1++	A natural sounding D (<Vla, piano score), rather than A# as in copyist ms
Cl. 1&2	I	#			1++	E sounding D (<Vla, piano score), rather than D# sounding C# as in copyist ms
Cl. 1&2	I	#			2++	D# sounding C# (<Vla, piano score), rather than C# sounding B# as in copyist ms
E.H.	I	#			2	# penciled in front of D, in copyist ms
Vln. I	I	#			3a	A# (<piano study score), rather than A natural as in copyist ms
Tpt. 1	I	#			1-le	Bb (<piano study score), rather than B natural as in copyist ms
Vcl.	I	#			2	# penciled in front of G , in copyist ms
Vcl.	I	#			2	# penciled in front of G , in copyist ms
Horn	I	#	-	284		double English horn and cello to end of phrase (<previous melodic doubling and orphan slur m. 282)
Cl. 1&2	I	#			1	F(#) (<piano study score, Fl 1&2), rather than FX as in copyist ms
Ob. 2&3	I	#				add crescendo symbol (<m. 289, indicating continued crescendo)
E.H.	I	#				add crescendo symbol (<m. 289, indicating continued crescendo)
Fl. 3&4	I	#				add "mf" entry dynamic (<joining Fl. 1/2 phrase)

Instrument	Mvt	m.		m.	Beat	Description
Ob. 2	I	#	-	310		add slurs, matching Ob. 1 and Cl. 1
Hn. 3/4	I	#			3	A# sounding D# (<Cl, Vla), rather than A natural as in copyist ms
Dbl. Bs.	I	#				slur (<Vcl.)
Vla.	I	#			3+	C natural (<upper woodwinds), rather than D# as in copyist ms
Bs. Cl	I	#			1+	Fb sounding D (<Vcl), rather than F natural as in copyist ms
Bassoons	I	#			1+	D natural (<Vcl), rather than D# as in copyist ms
Oboes	I	#			1	D# (< flutes, violins; < piano score ms) instead of D natural
Bs. Cl.	I	#			3+	G natural (<Vcl, D Bs, piano study score), rather than G# as in copyist ms
Bsns. (all)	I	#			3+	F natural (<Vcl, D Bs, piano study score), rather than F# as in copyist ms
Hn. 1-2	I	#			2	add "p" entry dynamic level
Cl. 3	II	5			3++	G natural (<Vla.)
Vln. I	II	17	-	18		tie last eighth note across barline (<orphan ties, m. 17, copyist ms)
E.H.	II	24				add slurs (<horns; <piano score ms)
Cl. 1	II	29				add "mp" (entry dynamic)
Hn. 3-6	II	31				add "mp" (entry dynamic, joining Hn. 1/2 phrase)
Vla.	II	31	-	32	3; 1-2	add slurs (<Vln.)
Vla. (lower)	II	34			3	add slur <Upper Vla.)
Hn. 3-6	II	36			3++	# penciled in score, over natural preceding G (<unison B. Cl.,. Bsn.)
Cl. 1, Vln. I	II	41			3+	sounding C natural (<Hn 1), rather than C# as in copyist ms
Vcl.	II	41			2+	flat penciled in, preceding E (<Bsn. 1)
Cl. 3	II	42			1	add tenuto symbol (< other instruments with same rhythm)
Bsn. 3	II	42			1	add staccato symbol (< cello pizz. and remainder of measure for Bsn. 3)
Ob. 1-3	II	43			1	add "p" (entry dynamic)
Vln. I	II	44			2	add courtesy natural preceding G
Bsn. 1	II	46	-	48		use tenor clef for entire phrase
Bs. Cl	II	47			2	delete natural preceding F (<Bsn. 1, Vcl., Fl. sounding E)
Cl. 1	II	48				add "p" (<Ob. 3)
E.H.	II	49				add "p" (entry dynamic)
Vln. I	II	85				remove dot from quarter notes (<2/4)
Cl. 1&2	II	88			1+	add natural preceding G (<sounding F natural with Bsns.)
Clarinets	II	94	-	95		change articulations to match other winds
Trb. 3	II	95				delete slur from Bb to B natural (<Tbn. 3 mm. 91-92; < Tbn. 1 mm. 100-101)
Ob. 1-3	II	#			2	insert courtesy natural preceding B (<octave Bsns.)
Cl. 2&3	II	#	-	114		add slur (< Cl. 1)
Cl. 2&3	II	#	-	114		slur across first 3 notes, matching Cl. 1, Hn. 5,6
Trb. 2	II	#	-	114		slur across barline, matching Fl., Ob. 2&3, Vln.
Trb. 2	II	#	-	114		slur across first 3 notes, matching Cl. 1, Hn. 5,6
E.H.	II	#			1+	insert natural preceding C (<Hn. 1-4, low woodwinds)
Vla.	II	#			1+	insert natural preceding F (<Hn. 1-4, low woodwinds)
Vla.	II	#			2+ -3	tie B eighths (<Vlns.)
Cl. 1	II	#				add "p" (<Ob. 1, Vln. I)
Hn. 1	II	#				add "senza sord." (previous passage muted; next "con sord." m. 190)
Hn. 3/4	II	#				add "senza sord." (previous passage muted; next "con sord." m. 190)
	II	#			1	add "p" entry dynamic (<context)
Clarinets	II	#	-	173		add key signature transposed for Bb instrument
Bs. Cl	II	#	-	173		add key signature transposed for Bb instrument
Hn. 5	II	#				add "senza sord." (previous passage muted; next "con sord." m. 190)
Trumpets	II	#	-	173		add key signature transposed for Bb instrument
Bs. Cl	II	#	-	169		tie across measures (<Bsn. 2)
Bsn. 2	II	#			3	D quarter tied to 8th (<Vcl.)
Hn. 6	II	#				add "senza sord." (previous passage muted; next "con sord." m. 190)

Instrument	Mvt	Measure	Beat	Description
Cl. 1	II	#	2	D natural (<Cl. 2, Tpt.. 1,3))
Bs. Cl	II	#	3	insert # before D (<Bsn.)
Tpt. 1, 3	II	#	3	second 16th D# (<Cl. 1&2, context), rather than D natural as in copyist ms
Vln. II	II	#	3	insert natural in front of D (<Vln. I and other instruments)
Fl. 1&2	II	#		add decrescendo symbol (<m. 37; Tpt. 3/4)
Fl. 1&2	II	#	3++	add staccato symbol (<other instruments with same pattern)
Fl. 2	II	#	2	# penciled in before C in copyist ms
C. Bsn.	III	1	2	add "p" (entry dynamic)
Trb. 3	III	11	1	B natural (<Bsn. 2; piano score)
Cl. 3	III	25	4	G# sounding F# (<Hn 2, Vla), rather than G natural as in copyist ms
Fl. 3&4	III	36	2	add "tr" and trill extender (<Vln. I)
Vcl.	III	38	3,4	make quarter-eight a dotted quarter (<previous measure)
B Cl.	III	41	3+	D# (<piano study score), rather than D natural as in copyist ms
Bsns.	III	41	3+	C# (<piano study score), rather than C natural as in copyist ms
Tbns. 3	III	41	3+	C# (<piano study score), rather than C natural as in copyist ms
Vcl., Dbl. Bs.	III	41	3+	C# (<piano study score), rather than C natural as in copyist ms
Tpt. 3	III	42	4	B# sounding A# (<Vln II), rather than B natural as in copyist ms
Bs. Cl	III	44	2	C#, C natural, B natural) sounding B, Bb, A natural (<Vcl., DB., piano score)
Bassoons	III	44	2	B natural, Bb, A natural (<Vcl., DB., piano score)
C. Bsn.	III	44	2	B natural, Bb, A natural (<Vcl., DB., piano score)
Vln. II	III	45	3+	F# (<Cl. 1 unison)
Vla.	III	49	1,2	B# (<EH), rather than B natural as in copyist ms
Dbl. Bs.	III	51		tie second note to third note (<Vcl.)
Bsn. 2&3	III	52		add "f" (entry dynamic; <Vcl., DB)
Fl. 4	III	55	1	match rhythm Vln. I, lower part (<too many beats)
Cl. 2&3	III	61	1,3	A#'s (< piano score; <trumpets and viola), rather than than A natural as in copyist ms
Bsn. 2&3	III	66		add decrescendo symbol (<other sustaining instruments)
Bsn. 2&3	III	67		add "pp" (<other similar instruments)
Bs. Cl.	III	90		replace caesura with breath mark, but retain slur
Bassoons	III	90		replace caesura with breath mark, but retain slur
Vla.	IV	1	4	upper: G# (<Cl 1, 2; Bsn 1), rather than G natural as in copyist ms
Vcl.	IV	39	2+	C# (<Bsns., piano score)
Ob. 1&2	IV	42	4+	G (<Vln II, piano score), rather than A as in copyist ms
Bassoons	IV	44	2+	insert # before C (<piano study score)
Vcl.	IV	44	2+	insert # before C (<piano study score)
Dbl. Bs.	IV	44	2+	insert # before C (<piano study score)
Ob. 2	IV	51	2,3	tie B's (<Ob. 1)
Vln. II	IV	52	3a	Upper part: D natural (<Ob 1, Tbn I), rather than D# as in copyist ms
Vcl.	IV	60	4+	retain C# (<context), rather than C natural as in piano score
Dbl. Bs.	IV	60	4+	retain C# (<context), rather than C natural as in piano score
Vln. I	IV	62	4+	A natural (<Fl., Ob., piano score)
Vln. II	IV	62	4+	A natural (<Fl., Ob., piano score)
Cl. 3	IV	69	2	last 16th C natural (<piano score; < viola, rather than than C# as in copyist ms
Cl. 2&3	IV	70	2	accent symbol (<other parts w/ similar rhythm)
Cl. 2	IV	70	4+a	last 16th C natural sounding Bb (<Hns., Vla.), rather than C# as in copyist ms
Cl. 2&3	IV	77	4	trill upper note natural (<Cl. 1)
Vcl.	IV	93	1,2	add slur to first four eighth notes of upper part (<context, woodwinds)
Hn. 1	IV	#	2	delete C# quarter note (<Hn. 3, Cl. 2, Viola lower part)
E.H.	IV	#	3+	G natural sounding C natural (Hns, Vlns) rather than G# sounding C# as in copyist ms
Hns.	IV	#	4+	A natural sounding D natural (<EH, Vlns) rather than G natural sounding C natural as in copyist ms

Cl. 1	IV	#			4+ D# (<Vln II. in unison; <piano score p. 40, tenth measure), rather than than C# as in copyist ms
Cl. 1	IV	#			4 written B sounding A (<Vln. II) rather than written A, as in copyist ms
Bsn. 3	IV	#			3+ D# (< Vcl., DB unison), rather than than C# as in copyist ms
Dbl. Bs.	IV	#			3,4 slur half notes (<Vcl.)
Hn. 1	IV	#			4+ D# sounding G# (<Vln II) rather than D natural sounding G natural as in copyist ms
Hn. 4	IV	#			2 A# sounding D# (<Vln II) rather than A natural sounding D natural as in copyist ms
Vln. II	IV	#			2 add "arco"
Vcl.	IV	#			3+ Eb (<Bsns.; <piano score p. 41, twelfth measure), rather than than E natural as in copyist ms
Dbl. Bs.	IV	#			3+ Eb (<Bsns.; <piano score p. 41, twelfth measure), rather than than E natural as in copyist ms
Cl. 1-3	IV	#	-	170	standard transposed key signature 6#s (not 6bs as in copyist ms), to allow Finale playback for aural editing
Bs. Cl.	IV	#	-	170	standard transposed key signature 6#s (not 6bs as in copyist ms), to allow Finale playback for aural editing
Trumpets	IV	#	-	170	standard transposed key signature 6#s (not 6bs as in copyist ms), to allow Finale playback for aural editing
Cl. 1-3	IV	#			4+ Ab sounding Gb/F# (<Vla) rather than Gb sounding Fb as in copyist ms
E.H.	IV	#			3+ E# sounding A# (<Hn. 3) rather than E natural sounding A natural as in copyist ms
C. Bsn.	IV	#			2 change last 16th to B (< Bssn.1-3 in octaves), rather than than A as in copyist ms
Bsn. 1-3	IV	#	-	170	all D's natural, all E's flat (<piano score)
Vcl.	IV	#			all D's natural, all E's flat (<piano score)
Dbl. Bs.	IV	#			all D's natural, all E's flat (<piano score)
Cl. 1	IV	#			2+,3 C natural (<Cl. 1, upper viola)
Bassoons	IV	#			4e G double sharp (<B. Cl, C Bsn, low strings)
C. Bsn.	IV	#			1-1e slur 16ths (<unison parts)
Tpt. 1	IV	#			1a G natural (<Cl. 1, context) rather than G# as in copyist ms
Tpt. 1	IV	#			3a F natural (<Cl. 1, context) rather than F# as in copyist ms
Cl. 3	IV	#			3 D# sounding C# (<Hn 2,4; Tbn 1) rather than E sounding D as in copyist ms
E.H.	IV	#			3+ E# (<Hn. 3, piano study score), rather than D natural as in copyist ms
Vla.	IV	#			1, 2 insert treble clef before beat 2 (<Ob. 2, Cl. 3 unison through m. 198)
Vcl.	IV	#	-	199	upper/lower parts both in tenor, for fewer ledger lines
Hn. 4	IV	#			1 E sounding A (<Ob 2/3, piano score), rather than D# sounding G# as in copyist ms
Oboes	IV	#			1 G# (<Vln II, piano score), rather than G natural as in copyist ms
Oboes	IV	#			2 G# (<Vln II, piano score), rather than G natural as in copyist ms
Bs. Cl.	IV	#			4 C# (<doubling Bsn., sounding B natural), rather than B as in copyist ms
Vln. II	IV	#			2 G# (<Vln I, piano score), rather than A#1 as in copyist ms
Oboes	IV	#			1 G natural (<Vln II, Vla, piano score), rather than G# as in copyist ms
Ob. 1	IV	#			4 A# (<upper Vln II, Vla, piano score), rather than A as in copyist ms
Cl. 3	IV	#			1 A natural sounding G natural (<Vln II, Vla, piano score), rather than A# sounding G# as in copyist ms
Tpt. 2	IV	#			1 A natural sounding G natural (<Vln II, Vla, piano score), rather than A# sounding G# as in copyist ms
Viola	IV	#			3 insert b before E (<Cl., context), rather than E natural
Hn. 6	IV	#			1 B# sounding E# (<Vla, piano score), rather than B sounding E as in copyist ms
Bs. Cl.	IV	#	-	245	G# (last beat of m. 244) A, B, E (first three 8ths of m. 245), <piano score
Bassoons	IV	#	-	245	G# (last beat of m. 244) A, B, E (first three 8th notes of m. 245), <piano score
Vcl.	IV	#	-	245	G# (last beat of m. 244) A, B, E (first three 8ths of m. 245), <piano score
Dbl. Bs.	IV	#	-	245	G# (last beat of m. 244) A, B, E (first three 8ths of m. 245), <piano score
Vla.	IV	#			2 accent symbol (<other unison parts)
Tbn. 1&2	IV	#			3 E (<Cl, Vla), rather than D as in copyist ms
Bs. Cl.	IV	#			3e E# (<piano score, Vcl.) instead of F natural in copyist ms
Bassoons	IV	#			3e D# (<piano score, Vcl.) instead of Eb in copyist ms
Cl. 1-3	IV	#	-	260	standard transposed key signature 4#s (rather than 5bs as in copyist ms), to allow Finale playback for aural editing
Bs. Cl.	IV	#	-	260	standard transposed key signature 4#s (rather than 5bs as in copyist ms), to allow Finale playback for aural editing
Trumpets	IV	#	-	260	standard transposed key signature 4#s (rather than 5bs as in copyist ms), to allow Finale playback for aural editing
Vcl.	IV	#			retain copyist ms pitches: C#-B-A#-B-C#-D# (piano score shows C#, B, A, B, C#, D)
Flutes	IV	#			1 D# (<piano score, Vln.; Horn 1;3; Tpt. 3,4),, rather thanD natural as in copyist ms

Oboes	IV	#			1	D# (<piano score, Vln.; Horn 1;3; Tpt. 3,4), rather thanD natural as in copyist ms
Bs. Cl	IV	#	-	260		C#'s (< other low instruments' concert B), rather thanC natural as in copyist ms
Bs. Cl.	IV	#			3	C# (<B natural in other basso parts), rather than C natural as in copyist ms
Bsn. 1	IV	#			1	E# (< Vcl., piano score), rather than E natural as in copyist ms
Tbn. 1	IV	#			1	F natural (<Cl 2/3, Tpt 1/2) rather than E natural as in copyist ms
Cl. 1-3	IV	#	-	290		standard transposed key signature 4#s (rather than 5bs as in copyist ms), to allow Finale playback for aural editing
Trumpets	IV	#	-	290		standard transposed key signature 4#s (rather than 5bs as in copyist ms), to allow Finale playback for aural editing
Cl. 1	IV	#				G-A-B-A, all natural (<piano score, harmonic context), rather than GB-Ab-Bb-Ab as in copyist ms
Hn. 1	IV	#			4	F# (< Vcl., piano score), rather than F natural as in copyist ms