

<b>FINAL</b>					Collins Variations on an Irish Folk Song (changes from copyist ms offull score, and composer ms of harp cadenza)
SCORE	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." throughout
Score	all				change "marcato" to "marc." throughout
Score	all				as per modern engraving practice, no dotted lines or dashes for tempo/dynamic changes (e.g. cresc. _ _ _ _ _)
F/Bb instrts.	all				use standard key signature (+2#'s) when concert key signature is fewer than 5#s
B. Clar.	all				standard modern transposition (eg, change to treble clef, sounding down M9, from bass clef)
Horns	all				use key signatures throughout (<to allow Finale playback for aural editing)
Timpani	all				at start, indicate required number of kettles and initial tuning; add tuning changes throughout
Timpani	all				use "tr." with trill symbol for rolls
Percussion	all				use "tr." with trill symbol for rolls
Percussion	all				use percussion clef for unpitched instruments; list instruments played for each staff
Percussion	all				abbreviated part assignment reminder at all entrances (e.g., "C. Cym." and "S. Cym.")
Harp	d				Make last note of 3rd septlet (21st note of meas. "d") G (<composer cadenza ms) rather than F as in copyist ms
Harp	h				delete slurs from sextlet groupings (<composer cadenza ms; transition to 8th note accents from septlet slurs)
Dbl. Bs. (upper)	7			1 to 4	Sdd slur (<Vcl. (upper; same material m1)
Hn. 1	9			1	Add "p" entry dynamic (<context)
Cl. 1	9 -	10			Add dynamics as in Hn. 1 and Vln. II (<doubling of same material)
BbCl/Bs Cl/Tpt	17 -	33			Convert flat signatures to standard transposition (sharps)
Ob. 2	17			4.5	Add "mf" entry dynamic and "cresc." (<Ob. 1)
Vcl. (upper div.)	20			1 & 3	Add accent symbols (<Vln. II divisi, lower part)
Dbl. Bs.	21			3	Add "arco" (<context)
Dbl. Bs.	21 -	22		4	Add tie between C's (<Vcl, orphan tie before m22 of copyist ms)
E.H.	23			4	Add "mf" entry dynamic and decrescendo symbol (<Hrn. 1 and Vcl. Solo)
Vla., Vcl.	28			2	quarter rest, eighth note Eb (<Hp., Hn. 3; m26, similar pattern) rather than eight rest quarter note Eb as in copyist ms
E.H., Bsn. 1-3	32			3	E natural (<Vla, upper Vcl) rather than Eb as in copyist ms
Timp.	36				Add tenuto markings to all pitches (<Harp. m36; Timp./Harp m35)
Bsn. 1	44			2e	C (<Cl. 2; parallel thirds with Cl.1/EH) rather than Bb as in copyist ms
Bsn. 1	49			3	Insert bass clef (<Vcl., Bs Cl.; bass clef m53 after page turn in copyist ms) rather than continuing in tenor clef as in copyist's ms
Obs.	50			4	Add staccato symbols (<m48, similar motif)
Vlc.	50			4	Add "arco" (<context; "pizz." in m51)
Obs.	56			4	Add "f" (<reinforcement; first three beats of m56, played by other woodwinds, are "p")
Fl. 3	58			4 le	Last note A natural (<Fl. 1 & 2, Vlns) rather than Ab from previous accidental as in copyist ms
Cl. 1 & 2	58			1	Bb sounding Ab (<Ob., Vln., Vla.) rather than Bsounding A
Vla.	58			0.5	Add staccato symbols (<Vln. II)
E.H.	59				Last note A natural (<Cl. 1 & 2, Vlns) rather than Ab from previous accidental as in copyist ms
Vla.	78			4	Last two notes D, Eb (<same material as last beat of m76) rather than Eb, E natural as in copyist ms
Tpt. 1	88			4.5	Add staccatos symbols to each 16 <sup>th</sup> note (<m90)
Hn. 2-4	89			1	Add "mf" entry dynamic (<Trb.)

Hn. 1	90		1	Add "p" (<woodwinds and strings dynamic level)
Hn. 2-4	91		1	Add "mf" entry dynamic (<Trb.)
Hn. 1	92		1	Add "p" (<woodwinds and strings dynamic level).
Bsn. 2	93		1	Insert tenor clef (<Bsn1 unison) rather than at m94/beat 4 as in copyist ms
Tbns.	95			Add staccatos symbols to each 16th note (<m90)
Flts., Obs.	96		4	Add staccato symbol to each 8 <sup>th</sup> note (<m89, same material)
Tri., Tambourine	99		1.5	Add "f" entry dynamic (<context)
Vcl. (upper)	101		4+	Last note F natural (<Hn. 5, Tbn. 1) rather than F # as in copyist ms
Tbn. 1 & 2	103		1a	Tbn. 1 C#, Tbn. 2 A (<Hn. 5&6, Vcl) rather than Tbn. 1 C natural, Tbn. 2 A#
Vcl. (upper)	103		4+	F natural (<Hn 5, Tbn. 1) rather than F# as in copyist ms
Tpts.	108		2	G natural (<Picc, Vln I; same material in m112) rather than G# as in copyist ms
Bsn. 2	109		3e	C# (<Hn. 2&4, Vcl. middle voice of divisi) rather than C natural as in copyist ms
Dbl. Bs.	109		3a	F (<Vcl, Bsn3, BCl; same pattern as in m105) rather than G as in copyist ms
Fl. 1&2	110		2a	Insert natural in front of E (<Ob. 1, Vln1) rather than Eb as in copyist ms
E.H.	111		1	Add "marc." (<Bsn, Trb, other instruments with same rhythmic pattern)
E.H.	111		4	Insert naturals in front of B and C (<Bsn1, Hn5, Tbn1) rather than Bb, C# as in copyist ms
Bsn. 3	131 -	132	4 to 1	Add tie between B's (<Hn2, Vcl divisi lower part)
Vla.	132 -	134		Add dynamic symbols (<same material in mm123-125)
E.H. thru Bsn. 1	136			Add "dolce, espr." marking.
Ob. 1&2	140		1	First 8 <sup>th</sup> note E (<EH, Cls, and Vla) rather than D as in copyist ms
Vcl.	147			insert bass clef (<context)
B.D.	148		3	Add "ff" (<Timp)
B.D.	149		3	Add "ff" (<Timp)
Vcl. div.	154			Add "sempre p" to both divisi parts (<partial "sempre" in copyist ms)
Dbl. Bass	162		1	Add "pizz." (<"let sound" )
Cl. 1	166		2	D# (<Bsn, Vcl) rather than D natural as in copyist ms
Tpt. 1	166		3-la	2nd note of triplet C# (<Hp2, Vla) rather than B as in copyist ms
Hp. 1(lower staff)	167		2	2nd note of 16ths C# (<Fl, Ob) rather than C natural as in copyist ms
Hp. 1(lower staff)	168		3	2nd note of 16ths D (<Fl, Ob) rather than E as in copyist ms
E.H.	170		4	last note G sounding C (<Hn. Hp2, Vla) rather than F# as in copyist ms
Harp	172 -	173		extend 8va from mm170-172 lowering notated pitches in m173 one 8ve (<following VlnI melodic contour)
Vla.	174		1	add "arco" (<context; staccato markings in lower part indicating bowed passage))
Ob. 2	189		3+	Fb (<same material, m193) rather than Eb as in copyist ms
Hn. 1	190		2	Add "p" (<context)
Vla., Vcl.	190 -	198		Combine divisi parts on one staff, rather than using two staves as in copyist ms
Hn. 1	194		2	Add tenuto symbol to D (<same pattern as m190)
Hn. 1	195			Repeat material from m194 (<m190-192)
Bsn. 1	200		4+	Db (<Vcl., parallel descending chromatic line in ensemble) rather than D natural as in copyist ms
Flt. 1&2	202		1 to 3	Add tie between G's (<Vln. I)
Hn. 2	203		1+	Bb sounding Eb (<Bsns. 1 & 2) rather than B natural as in copyist ms
	208		2	Add "marc." (<Hn. 1-4)
EH, Hn. 5&6, Vla.	215		1	Add tenuto symbol to half note (<same rhythmic pattern as m207)
Cls.	217		1 to 3	Tie half note to quarter note (<ensemble)
B. Cl., C. Bsn.	218		2	Add staccato symbol to quarter note (<Dbl. Bs.)

Tpt. 1	219		1 to 3	Sdd tie between E's (<ensemble pattern)
Vcl.	220		1	Add "arco" (<previous section is pizzicato)
B. Cl.	231 -	232		Engrave rhythms as in Bsns, Vcl, Dbl Bs
Ob. 1	235		4 to 5	add quarter note D slurred to quarter note C (<m118) rather than rests as in copyist ms
Vln. II	240			Add bowing slur across all four notes (<Vln. I, context)
Vcl. (upper)	240			Change pitches to match Bsn. I (<context)
Cl. 1	241		1	Add "p" (<context)
Vcl., Dbl. Bs.	245		2	Add "cresc."
Cl. 1 & 2	250		1+	E natural sounding D natural (<Vln. II; same material as m242 but P4 higher) rather than Eb sounding Db
B. Cl.	251		2+	C sounding Bb (<Hn. 1) rather than B sounding E as in copyist ms
Vla.	252		4	F# (<EH, Hn1&2) rather than F natural as in copyist ms
Vln. I & II	259		2+	C# (<Hns. 1-4; context) rather than C natural as in copyist ms
Trb. 3, Tuba	260		4	Add accent symbol (<Bsns)
Vcl.	270		1	add "p" (<context)
Vln. II, Vla.	271		5	F (<melody, m. 275 similar material ) rather than G as in copyist ms
Dbl. Bass	289		2.5	add "pizz." (<context, staccato markings before/after indicating arco, "arco" m291 in source ms)
Vla.	304		2	Add accent symbol (<BsCl/Bsn; same material in m308)
Vln. I & II	313		3.5	Add "sempre ff" (<Fls)
Tbn. 1 & 2	318		1+	G natural (<Hn., Tbn. 3) rather than F as in copyist ms
B. Cl.	320		4	G natural sounding F natural (<Bsns, Vcl, Dbl Bs) rather than G# sounding F# as in copyist ms
Hn 2, 4, 6	320		3.5 to 4	A natural (quarter), B natural, A nat. (8ths) B nat. (quarter) (<Tbn. 2) rather than various pitches in copyist ms
Cym.	320		1	Add "ff" (<context)
B.D.	321		1	Add "ff" (<context)