

EJC-RPT-Ballet Suite–Masque of the Red Death.xls

FINAL				Collins Ballet-Suite: Masque of the Red Death (changes from copyist manuscript of full score)
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			add slurs to all grace notes, as per modern practice
Score	all			deploy courtesy accidentals as per modernpractice
Score	all			write out articulation symbols (e.g., staccato's) instead of using "simile," "segue," or "sempre"
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, +1 (F) or 2 (Bb) #'s when concert key signature is fewer than 6 (F) or 5 (Bb) #'s
Bs. Cl.	all			change to treble clef sounding down M9 (from bass clef)
Hns.	all			use 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.)"
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 "S. Cym.") at all entrances
Xylo.	all			insert accidentals to reflect prevailing key signature, as per modern practice
Strings	all			used single dynamic marking for div. sections, as per modern practice
Hn. 2	5		4	Cb (B), Bb, A (<Cb=B not logical; previous measure) rather than Cb, B, Bb as in composer and copyist mss
Tbns.	7			add "ff marc.," (<initial entrances of Hn. and Tpt.)
E. H.	10		1a	insert natural before G (<G# next note; same motif in these parts in m. 1, altered Tpt. parts) rather than G#
Tpts.	10		1a	insert natural before D (<penciled in score, vertical and same motif in these parts in m. 11)
Cls.	10			add slurs (< pattern in other woodwind)
E.H.	10			change fourth 16 th note to G natural (<Tpts.)
S. Cym.	12	- 13		add "p" with crescendo symbol (<mm.10-11)
S. Cym.	13		1	add "f" (<context)
Fl. 1/2	13		2, 4	add staccato symbols (<composer ms, Picc.)
Obs.	16		2	add triplet symbol "3" (<composer ms; penciled in copyist ms)
Harp	17		2	top note of chord E# (<Vln. 1) rather than Fb (E natural) as in composer and copyist mss
Picc/Fl. 3	20	- 40		assign to flute (<"Take Picc." marking in m40) rather than piccolo

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Hp.	20	- 21		delete crescendo symbols (<plucked instrument)
Fl. 1 & 2	22		4	add staccato (< Fl. 3, Vlms., Vla.)
Cl. 1	23			add slurs (< Vln. II)
Cl. 1 & 2	23			add slurs (<context: infer 32 nd notes should not be re-articulated)
Fl. 1	29		4	add natural in front of E (second 16 th note) (<Vln. I)
Vln. II	29		1a to 2	add slur (<composer ms)
Vla.	29		4+	C# (<E.H.) rather than C natural as in copyist ms
Fl. 1	30			add slur (<composer ms)
Fl. 2 & 3, Vln. II	30	- 33		add triplet beat-brackets to clarify rhythm as necessary
Fl. 2 & 3, Vln. II	31		2e	add tenuto symbol (<similar pattern m30-33)
Vln. II	33		2e	add tenuto symbol (<Fl. 2 & 3, similar pattern m30-33)
Fl. 2 & 3	33			change rhythm to match Vln. II (<m.31)
Hp.	34			delete "p" (<redundant : "p" in m33)
Fl. 2	35		3e	Bb (<composer ms, Vln. II) rather than B natural as in copyist ms
Hn. 3 & 4	37			add "mf" (< composer ms, Cl.)
<i>E.H., Vcl.</i>	38		3	<i>M Also changed sounding G natural (<composer/copyist mss; EH marked D natural; cf m52) to sounding G# (no basis in score)</i>
Fl. 2, Ob. 2	38		4+	D# (<Vln. II; cancellation naturals in next measure, both composer and copyist ms) rather than D natural
Vcl.	38			convert to tenor clef, while maintaining note placement (<composer ms, E.H. and Vla.); bass clef is copyist error
Bs. Cl.	39		3 to 4	add tie between D#'s (<same pattern as Fl. 3, Ob., Cl., Tpt.)
Tpts.	39			add "p" entry dynamic (<woodwinds)
Bsn., Vla., Vcl.	41		3 thru 4	A#'s (<A#'s in Fl.; A# penciled in Vla. and Vcl. In copyist ms) rather than A naturals in composer ms
Vla.	42			add "arco" (<context)
Vln. I	43		4	delete C natural (lower note of dyad) (<composer ms)
Vln. I	43		4	add natural in front of A (first note), canceling previous sharp (<composer ms, Vln. II, Ob. 1)
Bsn. 1	44			add slurs (<composer ms, Fl./Ob.)
Hn. 2	44		2+	change 3rd note of 16th note subtriplet to Ab (<composer ms) rather than A natural as in copyist ms
Tbn. 3	48			add staccatos and tenutos (< Bs. Cl. and Bsn.)
Cl. 1 & 2	49	- 50		add slur and tie to match Fl. (<composer ms)
Hn. 4	49			add whole measure rest (<prior and following measure rests; lack of "a2" with Hn. 3 indication)
Tbn. 3	49		4a	change last note to F natural (<other low instruments) rather than F# as in copyist ms
Fl. 3, Obs.	50		1 thru 2	utilize rhythm pattern from composer ms (<insufficient beats in copyist ms)
Tpt. 3	50		3	change dotted 8 th rest to a 16 th note rest (<Tpts. 1 & 2)
Hp. (lower)	51	- 52		add staccatos and tenutos, matching bass voices (same articulations as mm48-49)
<i>Vlms., Vla., Vcl.</i>	52		3	<i>M Also changed sounding G natural (<composer/copyist mss) to sounding G# (no basis in score)</i>
Fl. 3	53			3rd note: Cb; 4th note Bb (<Hn. 1, sequence in m54) rather than C natural, B as in copyist and composer mss
Vcl.	53		2+ to 3	add slur (<composer ms)
Cls.	55	- 76		convert flat signatures to standard transposition (sharps)

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Bs. Cl.	55	-	76		convert flat signatures to standard transposition (sharps)
Tpts.	55	-	76		convert flat signatures to standard transposition (sharps)
Dbl. Bs.	57				add "pizz." (composer ms)
Ob.	57				add slur (<composer ms; same passage in m 16)
Bsn. 1 & 2	61	-	64		change to standard key signature; keep same notes/ accidentals (<mm20-23); copyist repeated composer ms error
Fl.	61				add "p" (<context)
Fl. 3	61			4	change first note of triplet to A natural (<Vln.) rather than A# as in copyist ms
Vln. II	62			4a	D# (<Fl. 2) rather than D natural as in composer and copyist mss
Ob. 1	65			1+	make 3rd grace note CX (<composer ms) rather than C# as in copyist ms
Ob. 1	65			4	last note of measure D# (<context, inferring from m24) rather than C# as in composer and copyist mss
Ob. 1	66				add slurs and tie (<m. 25, with same pattern)
Fl. 1 & 2	69			3	add tie between 8 th and 32 nd note D#'s (<Vln. I)
Fl. 1 & 2	69			4	change 32 nd rest to 16 th rest (<Vln. I)
Cl. 1 & 2	69			4e	use dotted 8 th rest (<Bsn., Hn., & Vln.) rather than 8th and 16th rests
Vln. II	70			3 to 4	add double stemming (< m. 29)
Vla.	70			3+ to 4	extend slur to G#, deleting accent on that pitch (<context)
Fl. 2 & 3, Vln. II	71	-	72	3	add overall triplets with beat-brackets to clarify rhythm
Fl. 1	73			1 to 2	tie D#'s together (<composer ms, Vln. I)
Fl. 1	74			1 to 2	tie D#'s together (<composer ms, Vln. I)
Hn. 3	76			3-le	last note G# / Ab sounding C# / Db (composer ms) rather than A natural sounding E as in copyist ms
Fl. 2	77				delete flat symbol from trill (<present in key signature)
C. Bsn.	77				add "molto dolce e misterioso," (<Tbn. 3, Vln. I, and Dbl. Bs.)
Ob. 1	79				delete flat symbol from trill (<present in key signature)
Vla. (upper)	81				delete flat symbol from trill (<present in key signature)
Upper WWs, Hns., Tbns.	82	-	83		add "6" and tuplet bracket to clarify rhythms
Fl. 1	82			2	G# (<composer ms) rather than G natural as in copyist ms
Vcl.	82			3	delete second "f" marking. (<composer ms, previous "f" on beat 1)
Hns., strings	83	-	84		add "senza sord." after last note in each instrument (<previous "sempre" in Hns. inferred as in force to end of mvmt.; last note of cello and double bass shortened to quarter)
Cl.	89				add "p" entry dynamic (<composer ms)
Hn. 1	89			2	C# (<composer ms, upper Vla.) rather than C natural as in copyist ms
Bsn. 2	94			3	change to F natural, add slur (<composer ms)
Vln. I	94			3	change quarter note to B natural (<composer ms, E.H.), rather than A as in copyist ms
Vcl., Dbl. Bs.	97				add "arco" (<composer ms)
Cl. 1	100			2	change to G natural (<composer ms, Vln. I)
Bsns.	101	-	102		add tie across barline (<composer ms, Bs. Cl.)
Vln. II	104			1+, 2	delete staccato from 2nd 8th note (<composer ms)

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Bsn.1&2, Hn.1&2	105	- 106		delete cresc. symbol (<composer ms)
Cl. 2	107			3 add "p" entry dynamic (<composer ms)
Vcl.	113			2 add "arco" (<composer ms, context)
Vln. II	116	- 120		add cresc./delesc. symbols as in upper woodwinds (<"espr." in m.109, governing ww/Vln.)
Vln. I	118	- 119		add cresc./delesc. symbols as in upper woodwinds (<"espr." in m.109, governing ww/Vln.)
Vln. II (upper)	119			2 G# (composer ms, m117) rather than G natural as in copyist ms
Bs. Cl.	125	- 126		add tie across barline (<composer ms, Bsns.)
Hn. 2 & 4	125	- 126		delete tenuto symbol on last note, extending slur across all notes (<composer ms)
Bsn. 1 & 2	138			2 8th rest/note sequence (<composer ms, Vcl.) rather than vice-versa as in copyist ms
Hn. 1	141			1 to 3 add tie between F# (<composer ms)
Bsn. 1	147			3+ G# (<B. Cl., Vcl.) rather than G natural as in copyist and composer mss
Bsn. 2	148			2+ change 8 th note to E# (<composer ms, Vcl., Dbl. Bs.) rather than EX as in copyist ms
Hn. 1	148			add "mp" and cresc. symbol (< continuing the crescendo begun in Hn. 2 in m147 with "p")
Cl. 1	150			1 add "p", staccato symbol, and cresc. symbol (<context; staccato: composer ms, Vla.)
E.H., Cl., Bs. Cl.	151			1 add "mf" arrival dynamic
Vla.	157			add staccatos (<composer ms)
Ob. 1 & 2	162			2 change first note of triplet to Bb (<composer ms, Fl.) rather than B natural as in copyist ms
Vla.	163			3 add staccato symbol (<composer ms)
Fl. 3	167			2, 3 add quarter rests (<composer ms)
Tbn. 1	177			2 add staccato symbol (<composer ms)
Bsn. 1	178			2+ thru 3 add notes from composer ms (not copied to copyist ms); relocate "p" in m179 to new entry in m178
Tpt. 1	179			1+ Ab (<composer ms, Fl.) rather than A natural as in copyist ms
Tbn. 3	181	- 188		add passage notated in composer ms (not in copyist ms)
Bsn. 1	182	- 185		tied all notes (<composer ms, C. Bsn. and Dbl. Bs.)
Hn. 2	186			1 add "mp espr." (joining Hn. 1, with prior "p" and cresc. symbol)
Vcl.	186			2 Bb (<composer ms, Bs. Cl.) rather than B natural as in copyist ms
Fl. 2	187			match note/rest rhythm in Fl. 1 (<similar passage in m195) rather than as in copyist and composer ms
E.H.	190			add notes from composer ms (not copied to copyist ms)
E.H.	190			relocate "p" in m191 to new entry in m190, adding "dolce espr." (<composer ms)
E.H.	191			1 add "p" (<context)
Cl. 1	213			2 D natural (<Vln. II, Hn. 1) rather than D sharp
Cl. 1	215			2 G natural (composer ms, Vln. I, Hn. 3) rather than G# as in copyist ms
Vln. II	223			add "p" (<context)
Vln-Vla	224	- 227		add cresc./delesc. symbols (<composer ms, high woodwinds)
Bsns.	224			add "mf" (composer ms)
Tbn. 3	232			add "mf" (composer ms)
Hp.	232			add "mf" (composer ms)

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all	236			retain "stringendo poco a poco" score-wide affect marking, as in ink in copyist ms (not in composer ms)
Hns.	236			add "f" (<context)
Vln. II	239		2+ thru 4	notate down one octave (<composer ms, tessitura of passage in following measure)
Tpt. 1/2	240			add "f espr." (<context)
Tbn. 1/2	240			add "f" (composer ms)
Vcl., Dbl. Bs.	246		1	add staccato symbol (<Bs. Cl., Bsn.)
Ob.	247		2	first note of super triplet Bb (<composer ms, context) rather than B natural as in copyist ms
E.H., Cl.	248	- 249		delete slurs (<composer ms, "marc.")
Tpt. 3	251			delete slur across measure and replace with accent on beat 1 (<composer ms; E.H., Cl., Hn.)
B.Cl.	252	- 253		use notation from composer ms (<copyist dropped m. 252)
C. Bsn.	252	- 253		extend / tie A from m251 thru m252; move D quarter note to m253 (<B. Cl., Timp, Vcl., Dbl. Bs)
Hn. 2	252			change last note to Bb (<composer ms, lower Vla. Part)
Tpt. 2	255			restore passage doubling Vln. II, from composer ms (not in copyist ms)
various	261		1	add "ff" entry/arrival dynamic for instruments where dynamic is unspecified in both composer and copyist mss
Cl.	262	- 263		add "p" and crescendo symbols (<composer ms, other woodwinds)
Perc. (bell)	264	- 265		change all B's to Bb's (< previous measures)
Upper WWs., Vlns., Vlas.	267			add "6" and tuplet bracket to clarify rhythms
Vlns., Vlas.	267			add "arco" (<staccato symbols on each note in composer and copyist mss)
Vln. II (lower)	267		2, 4	2nd note of each group F natural (<E# on third note) rather than F natural as in composer and copyist mss)
Vln. II (upper)	267		2, 4	last note of each group F# (<sequence of m3rds descending chromatically) rather than F natural as in composer and copyist mss)
Cl.	268			delete "f" (<"f" in m267 still in effect)
C. Bsn.	270		1 thru 2	change to half note/half rest pattern, as in composer ms (rather than whole note, as in copyist ms)
Vcl.	270		1 thru 4	change to whole note, as in composer ms (rather than quarter note as in copyist ms)
Dbl. Bs.	270		1 thru 2	change to half note/half rest pattern, as in in composer ms (rather than quarter note, as in copyist ms)
E.H.	289		1, 3	add staccato symbol on quarter note; add tenuto symbol on half note (<composer ms)
Vcl.	307	- 310		restore lower part from composer ms (omitted in copyist ms)
Bsn 1 & 3, Vcl., Dbl	328		3 thru 4	F#s (<Tbn. 3, Tba.) rather than F naturals as in composer and copyist mss
Bsn. 2	328		3 thru 4	C#s (<Tbn. 2) rather than C naturals as in composer and copyist mss
Tpt. 2	339		3	B# sounding A# (<Picc., Fl. 2) rather than Cb (B natural) sounding A as in composer and copyist mss
Vla.	349	- 350		upper note of chord A # (<Vcl.) rather than A natural as in composer and copyist mss
Tpt. 1	340		3	B# (<Fl/ 1, Vln. II) rather than B as in composer and copyist mss
Tpt. 2	341		1	B# sounding A# (<Picc., Fl. 2) rather than Cb (B natural) sounding A as in composer and copyist mss
Vln. II	342		1+	middle note of chord A# (<Vln. I) rather than A natural as in composer and copyist mss
Vla.	342		1+	add natural to G, the lowest note of the chord (<composer ms)
Cl., Bs. Cl.	351			add "f" (<Tbns.)
Tuba	355			add "f"

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Tbn. 1, Vla.	356			4	B natural (<Cl.1, B. Cl.) rather than B# continued, as in composer and copyist mss
Tpt. 1	358				add slur to match Hn. and Bs. Cl.
Tpt.	359				add accents to first two quarter notes to match Hn.
Bsn.	360				add "sempre marc." (<similar passage in m. 342)
E.H.	363			3	FX (composer ms, context) rather than F# as in copyist ms
Vla.	364	- 367			remain in treble clef switching back to alto clef at m368 (<composer ms, context)
Fl. 1	367			4	last note B# (<composer ms, Ob., Vln.) rather than B natural as in copyist ms
Tpt. 3	371			3	C# sounding B natural (<vertical context) rather than C natural as in copyist and composer mss
Bs. Cl.	375			2	D natural, sounding C natural (<Vla.) rather than D# as in composer and copyist mss
Tpt. 1	375	- 379			add articulations to match Hn. 1.
Hn. 3	377			4	D# (<Vlns.) rather than E natural as in composer and copyist mss
Cl.	381			2	D natural (<Hn. 1, Vln. II) rather than D# as in composer and copyist mss
Fl. 1	396			1	add staccato symbol (<composer ms)
Vlns., Vla.	398				add "arco" (<composer ms, context)
Vla.	400	- 401	1 thru 1		add slur/tie as in composer ms
Cl. 1	401	- 402			Db sounding Cb (<Fl. 1; m.402 Vlns./Hn.) rather than D natural sounding C as in composer and copyist mss
Perc. 2/ Arab. Dr.	403	- 405			add staccato symbols (<low woodwinds and strings with same rhythmic pattern)
Perc. 1/Tamb.	407	- 409			add staccato symbols (<low woodwinds and strings with same rhythmic pattern)
Tpt. 3	412			2	add "p" entry dynamic (<context)
Flts.	417			1	"C" penciled in copyist ms, near D natural
Ob. 1	426				restore D# quarter note (<composer ms); missing in copyist ms
Tuba	427	- 448			delete staccatos (<Dbl. Bs.)
Tuba	427				add "sempre stacc." (<Dbl. Bs.)
Hn. 4	429				add "con sord." (<joining Hns. 1-3, already muted))
Horns	429			4	add staccato symbol (<other instruments with melody)
Vla.	451		3 thru 4		add slur (<composer ms)
Tpt. 1/2	448				add "senza sord."
Hn. 1/2	466				add "senza sord."
Hn. 3/4, Tpt 3	473				add "senza sord."
Vln., Vla.	475		20 thru 4		delete staccatos from quarter notes (<composer ms)
all	484				insert 4/4 time signature (<similar passages at mm77-81 and 261-266)and "Andante" (<m.261)
Harp	484			3	retain harp as written in bass drum staff in copyist ms (<previous similar passages); missing in composer ms
Perc. 1 (Bell)	485	- 489			add flat symbols in front of all B's (context)
Harp	485	- 489			include part (not in composer ms, but present in other similar passages); add accents (<Perc./Bell)
Vla. (upper)	488			1	E natural (<composer ms, Cl. 1, Tpt. 1) rather than Eb as in copyist ms.
Timp.	488	- 489			add roll symbol (<composer ms)
Ob. 1	496				add "p marc." (<context)

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Cl. 1	496			3	E Natural sounding D natural (<Vln II, same pattern m 499) rather than E# as in composer and copyist mss
Hn. 1	496			3	Fb sounding A (<Vcl upper) rather than F sounding Bb as in composer and copyist mss
Hn. 1	498			2	Fb sounding A (<Vcl upper) rather than F sounding Bb as in composer and copyist mss
Hn. 1	499			3	Fb sounding A (<Vcl upper) rather than F sounding Bb as in composer and copyist mss
Vla.	500			1	A natural (<composer ms) rather than A# as in copyist ms
Vla.	506			2	A (<composer ms) rather than G as in copyist ms
Fl. 3/Picc.	508	-	691		assign to Piccolo (<composer ms; <"take flute" marking m. 715 of composer and copyist mss)
Woodwinds	508				add "sempre" in front of "mf marc." (< Fl. 1 and 2)
Xylo.	514	-	525		write down one octave, to sound at "true pitch" as notated in composer and copyist mss
Vla.-Dbl. Bs.	513				add accent on first note, staccato symbols on 2nd and 3rd notes (<Cl. thru Hns.)
B.Cl.	516			1	add accent symbol (<composer ms, context)
Tpt. 3	525			2a	A# (<upper woodwinds, strings) rather than A natural as in composer and copyist mss
Tbn. 3, Tba.	530	-	531	1	add accent symbol to first note of each measure (<composer ms)
Cl. 2	534			1	first note: B# (<Ob. 2) rather than B natural as in composer and copyist mss
Fl., E.H.	535			2	add "f" (<other woodwinds)
Timp.	541			1	add accent symbol (<composer ms, context)
Cr. Cym.	541			1	add accent symbol (<composer ms, context)
Tpt. 3	543			3	add staccato symbol (<context)
Vln. II	545	-	546		duplicate accent/staccato pattern in Vln. I (<staccatos: composer ms; accents: context)
Cello	550				add "arco" (<context)
Bsn. I, Vln. I, Vcl.	552			3	add staccato symbol (<similar passage m555; context)
Ob.-E.H. Hn. 3&4	555			1	replace staccato symbol with accent symbol (<Vcl. Marking in composer ms, context)
Bsn., Vln. I	555			1	add accent symbol (<Vcl. Marking in composer ms, context)
Fl./Picc, Vln.-Vcl.	556			1	add "mf" arrival dynamic (<context)
Hn. 1	565				add "p" (<joining Hn. 2-4, marked "p")
Cl. 1 & 2	569			2	relocate natural on F in Cl. 1 to D in Cl. 2 (<Ob.)
Cl.	570			3	add staccato symbol (<context)
Cl. 1&2	571			2	add staccato symbol (<context)
Tpt.	571				add "f" (<context)
Fl., Picc., Ob.	572			3	add staccato symbol (<context)
Ob.	573			3	add staccato symbol (<context)
Hn. 2 & 4	576			2+	F# (<natural on beat 3, Bsn. 2) rather than F natural as in composer and copyist mss
Bsn.	584			1	add accent symbol (<context)
Vln. II	585				add slur to match Vln. I (<composer ms)
Ob.	590			3	delete staccato symbol (<context)
Cl.	594	-	595		add cresc./delesc. symbols (< Fl., Ob.)
Tpt. 1	598				delete "f" (<redundant because of "f" in m 596)

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E.H.	599			1	Bb sounding Eb (<Hn. 1, 3, Vla. upper) rather than B sounding E as in composer and copyist mss
Vln. II	601	-	602		add slurs to match Vln. I
Tpt. 2	604				add "f espr." (continuation of Tpt. 1 line)
Tpt. 3	610				add "f espr." (continuation of Tpt. 2 line).
Tbn. 1	612			1	E natural (<Hn. 1 & 3, Vla.) rather than E b as in composer and copyist mss
Cl. 1&2	615			3	F# (<upper woodwinds, Vlns.) rather than F natural as in composer and copyist mss
Bsn. 1 & 2	618			2 thru 3	add accents to each note of supertriplet (<context)
Bsns.	619	-	622		add accents matching Bs. Cl. (context)
C. Cyms.	619				add "ff" entry dynamic
E.H.	621			3	B natural (<composer ms (Cb); Upper woodwinds, Tpts., Vlns.) rather than C natural (B#) as in copyist ms
Tbn. 3	621	-	624		? E natural, E# are harmonic outliers (should double tuba?)
various	622	-	624	1 thru 1	add slur (<pattern established in m616-618, Tpt., partial slur extension at page turn in composer ms)
various	624			3	delete slur across triplet (<no apparent pattern; see also other instruments with triplet)
Vla.	626				D natural (<Hn.) rather than D# as in composer and copyist ms
Vln. II	627			1	D natural (<upper woodwinds, Vln I) rather than D sharp as in composer and copyist mss
Tpt. 3	628			1	Gb (<composer ms) rather than Eb as in copyist ms
Ob. 1	640				add "p marc." (<context)
Hn. 1	640			3	Fb sounding A (<Vcl upper) rather than F sounding Bb as in composer and copyist mss
Hn. 1	642			2	Fb sounding A (<Vcl upper) rather than F sounding Bb as in composer and copyist mss
Hn. 1	643			3	Fb sounding A (<Vcl upper) rather than F sounding Bb as in composer and copyist mss
Hn. 3/4	644				add "p marc." (<continuation of Hn. 1 and 2 lines).
Vla.	644			1	A natural (<composer ms @m500) rather than A# as in copyist ms
Woodwinds	652				add "sempre" in front of "mf marc." (<Fl. 1 and 2)
Bs. Cl.	655				add "sempre mf marc." (<context)
Xylo.	658	-	669		write down one octave, to sound at "true pitch" as notated in composer and copyist mss
Tbn. 3, Tba.	674	-	675	1	add accent symbol to first note of each measure (<composer ms)
Cl.	676			2	B# (<Vln.) rather than B natural as in composer and copyist mss
Vla. (lower)	676			2	E (<composer ms, EH, Hn. 1, 3) rather than C# as in copyist ms
Cello/Bass	697				add "mf" (<context)
Flts.	719			3	insert natural before E (<Vln.; vertical harmonic context)
Obs.	719			3	add natural before E (<Vln. doubling, harmonic context)
Dbl. Bs.	726			2	add "pizz." (<m733 "arco")
E.H.	728				add slur to first 32 nd note grouping (<composer ms)
Vcl.	730				use bass clef (<composer ms, Dbl. Bs. doubling pitches) rather than continuing tenor clef as in copyist ms
Vcl.	726			2	add "pizz." (<m733 "arco")
Cl. 2	730				add "p" (<context)
Vla., Cello	730				add "p" (<context)

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Picc.	736		3a	D (<composer ms) rather than B as in copyist ms
Fl. 2	736		3a to 4	add slur , removing staccato on G# 16th (<composer ms, context)
Tam-tam	736			add "pp" entry dynamic (<context)