FINAL					Collins Concert Piece [Concerto No. 2]
					source score: photocopy of copyist ms of full score
					secondary source score: photocopy of copyist 2-pf score ms
					tertiary sourcs scores: composer's full score ms (partial) and composer's 2-pf ms
Instrument	mm	to	mm	beat/s	COMMENTS: GENERAL
Score					after title page, use same staff template on all pages, so staves are aligned across facing pages
Score					follow previous protocols for font style/size on tempi/affect terms throughout score
Score					change "espress." to "espr." throughout
Score					as per modern engraving practice, no dotted lines or dashes for tempo/dynamic changes (e.g. cresc. _ _ _ _ _)
Score					add courtesy accidentals accvording to modern practci
F/Bb instrts.					use standard key signature (+2#'s) when concert key signature is fewer than 5#s
B. Clar.					change Bb Bass Clarinet to treble clef sounding down M9 (from bass clef)
Horns					use key signatures throughout (<to allow Finale playback for aural editing)
Timpani					at start, indicate required number of kettles and initial tuning; add tuning changes throughout
Timpani					use "tr." with trill symbol for rolls
Perc. 1 & 2					use "tr." with trill symbol for rolls
Percussion					use percussion clef for unpitched instruments; list instruments played for each staff
Percussion					abbreviated part assignment reminder at all entrances (e.g., "C. Cym." and "S. Cym.")
				1	COMMENTS: BY INSTRUMENT/MEASURE
Editorial	1			1	"Fermata and decrescendo on beat 3 of m. 3 are presdent only in the 2-piano source scores."
Score-wide	1			1	For initial tempo/affect use "Andante tranquillo" (<composer ms, 2-pf score, lower markings for source score) rather than "Andante molto tranquillo", as in uppermost marking for source score
Pf. RH (upper voice)	6			1	16th note C natural; 16th notes D, C natural (<2-pf score and composer ms; sequence of Cl 1/Bsn 1 melodic line in mm1-3) rather than 8th note B/D, 16th notes F, C as in source score
Editorial	6			1	"In m. 6, on beat 1, Piano LH has Db (4th line) over Ab (2nd space), in 2-piano source."
Pf.	7	-	11		add slurs to each phrase, in inner and outer voices of each hand (<composer ms; 2-pf score; similar patterns)
Pf. RH	11			2.5	F# (<2-pf score; natural on Fon beat 4 of m11 in source score and composer ms; melodic sequence in m12)
Pf. LH	11	-	12	3.5 thru 4.5	add staccato symbols to each eighth note (<composer ms)
Ob.,Cl. Bsn.	18	-	19	1 thru 1	add staccato symbols to each eighth note (<composer ms)
Obs.	19			1.5	replace marcato symbol with staccato symbol (<composer ms)
Vln., Vla., Vcl.	18	-	20	1 thru 2.5	add staccato symbols to each eighth note (<woodwinds)
Pf. LH	18			4.5	Eb (<composer 2-pf ms; Eb in Pf RH one note later; orchestral Eb's on beat 3)
Dbl. Bs.	19	-	20	1.5 thru 2.5	add staccato symbols to each eighth note (<woodwinds)
Cl. 1, Vln. I	21	-	23	2.5, 4.5	add staccato symbols to each eighth note that follows a dotted quarter note (<Ob part in composer ms)
Pf. LH	22			1.5	F (< source full score; source 2-pf score) rather than A as in composer full score ms and composer 2-pf ms
Pf. LH	23			1.5	F (<source 2-pf score and composer 2-pf ms) rather than A natural as in source full score and composer full score ms
Ob. 1	26			1	add dot to quarter note A natural (<Vln. I; composer ms)
Pf. LH (upper)	26			3	C# (<Ob 1; 2-pf score; penciled in source score)
Pf. RH	27			3 thru 4	add "8va" with extender (<2-pf source score; 2-pf composer ms; penciled in full source score) rather than at pitch as in composer full score ms
Editorial	27			3 thru 4	"in m. 27, beat 3-4, Piano RH is marked "8va" in all source materials except the composer's full score manuscript."
Vln. I	28			2.5	F# (<Ob 1; 2-pf score; penciled in source score)
Editorial	29				"In m.29 of composer's 2-piano score manuscript, Piano is marked "f espress."
Pf. LH	36			4.67	C (<composer full score ms; composer 2-pf ms; sequence from previous 2 beats) rather than B as in full source score and 2-pf source score
Pf. RH	38			1	extend 8va over first eighth note (<composer ms; 2-pf socre)
Pf. RH	38			1.5	add" loco" (<context)
Vlns, Vla.	38			3	add "div." (<context)
Vlns, Vla.	39			3	add "unis." (<context)
Pf.	42			1.5	add "ff" (2-pf score)
Pf. RH	42	-	43	1.5 thru 1	add "8va" with extender across phrase (<2-pf score; conflict with Pf LH)
Pf. RH (lower)	43			3	C# (<2-pf score; penciled in source score; canonic reiteration one beat later in Pf LH)
Pf. LH	45			1	Bb (<canonic reiteration of Pf LH one beat earlier; penciled in source score; 2-pf score)
Vcl.	46			1	add "p" (<Bsns)
Bsn. 2	51	-	55	2 thru 1	extend slur acrosss entire phrase (<composer ms)
Pf. RH	52	-	55	4 thru 1	extend slur to end of tied D naturals (<composer ms)
Pf. RH	61				offer performance option (<source 2-pf score)
Pf. LH	61			1	add Db octave doubling performance option (<composer 2-pf ms)
Editorial	61				"In m. 61, bracketed materials reflect 2-piano source scores."
Pf.	62			2.5	add "poco rit." with note: "Ed. In m. 62, "poco rit." in 2-pf score and pencilled in source score."
Pf.	67	-	70		add slurs to phrases in inner voices (<2-pf score)
Pf. RH (lower voice)	68			1.5 thru 4.5	shorten slur to length of phrase (<composer ms)
Pf. RH (lower voice)	68			4	add "3" beneath each 16th note triplet (<2-pf source score; standard notational practice)
Fls.	72			4	delete slur and add tenuto symbol to each note of triplet (<Vlns; similar patterns in Bns/Vcl/Dbl Bs, on beat one of m74)
Hn. 2	73	-	75		extend slur to end of phrase (<Hn. 1; composer ms)
WWs, Hns, Piano	75			1	add "cresc." (<strings; consequent "ff" in m77)
Cl. 1	76			4	C natural sounding Bb (<Tbn 1, Pf) rather than B natural as in source score
Vla. (upper)	76			4	Bb (<Tbn 1, Pf) rather than B natural as in source score
Tpt. 1	76			4	add "f" re-entry dynamic (<context)
Bsns.	77			1	add "ff" destination dynamic
Obs., Pf.	80			3.5 thru 4	add cresc. symbol (<composer 2-pf ms; Vcl)
Obs.	80			4	add tenuto symbol to each note of triplet (<composer ms; Vcl)

Vln. II	84			2	add "dolce" (<source part)
Pf. RH	87			1	C# (<composer ms; Cl 1; 2-pf score) rather than C natural as in source score
Pf. RH	87			2	F# (<Ob 1; 2-pf score; penciled in source score) rather than F natural as in source score
Cl 1 (in Bb)	**88**			**1**	B sounding A (<Vln I, 2nd piano RH in 2-pf score/composer ms, source Cl 1 part) rather than A sounding G as in source score, composer ms and original of source part
Cl 2 (in Bb)	**89**			**3**	F# sounding E (<Vla, 2nd piano RH in 2-pf score/composer ms) rather than F sounding Eb as in source score
Editorial	**89**			**1**	"In m. 89 of the composer ms, Horn 2 has B a major 2nd higher (sounding E)." (<composer ms; E in piano arpeggiation, the only pitch missing from the orchestral chord on beat 1; "?" on A sounding in source score) rather than A sounding D in source score and source part, or F natural in 2-pf score
Hn. 2	89			1	add "p" re-entry dynamic
Bsn. 2, C. Bsn.	94	-	95	1	add staccato symbol (<Tbn 3, Timp, Vcl, Dbl Bs)
Vcl., Dbl. Bs.	97			1	delete staccato symbol (<Bsn 2, C Bsn, Vcl, Dbl Bs))
Pf.	110			3	add "cresc. molto" (<composer 2-pf ms; leads to "ff" in m114)
Pf.	138	-	143		add articulations and slurs as in source 2-pf score (< composer 2-pf ms)
Editorial	147	-	153		"In mm. 138-142, accents on beat 2 2-piano source materials."
Pf. RH	151			2	add "loco" (standard notational practice)
Cls., Bsn. 1, Vla.	154			3	add "p marcato" (<Ob, Vln II)
Cls., Bsn. 1, Vla.	156			1	add accent symbol (<Ob, Vln II)
Pf.	168			1	add "cresc." (<composer ms; woodwinds/strings in source score)
Obs., Cls., Bsn. 1	160	-	161		add crescendo symbol (<strings, w/ similar material)
Fls., Obs., Vln. I	163	-	165		reconcile articulations/slurs (see also mm 171-173, mm 489-499)
Obs.	162			2	add "marc." (< Fls, Vln I)
Hns.	164			1	add accent symbol (<other instruments with dotted half notes)
Pf.	186			1	ad "poco languido" e (<2-pf score; penciled in composer ms)
Fls., Obs., Vlns.	171	-	173		reconcile articulations/slurs (see also mm 163-165)
Pf. RH	196	-	203		add 2-measure slurs, dashed to indicate optional (<Pf LH mm 186-195)
Pf. LH	196				add slur (<context)
Pf. RH	215	-	221		add 2-measure slurs, dashed to indicate optional (<Pf LH mm 186-195)
Pf. LH	215				add duple bracket [similar material in m 198)
Pf. RH	223	-	224	4 to 1	delete tie (<changing pitches)
Pf. LH	227				add duple bracket [similar material in preceding measures)
Pf. RH	228				extend slur from previous measure to end of this measure (<context)
Pf. RH	231				add duple bracket [similar material in preceding measures)
Cl. 1, Bsns. 1 & 2	233				add duple bracket (<source parts)
Pf. LH	234				add duple bracket [similar material in preceding measures)
Ob. 2	249			1	add accent symbol (<Ob 1)
Editorial	256				"In m. 256 of source score and parts, all notes are crosssed out with pencil or deleted, excepts piano solo notes."
Vln. II	256			1	add: "div." (<Vln I)
Fl., Ob., Cl.	267	-	273		re-start trill symbol with each accent (<Cl 2)
Bsns. 1 & 2	274			1	add tenuto symbol (>C Bsn, Hns, Tbns, Vlaa, Vcl, Dbl Bs)
Vln. I & II	274			1	add "unis."
Vla	278				add tenuto symbol (<Bsns, Hns, Tbns 1&2, Pf)
Vla.	280			1	add accent symbol (<context)
Hn. 1	281			1	delete accent symbol (<context; similar materials m277))
Pf.	300	-	301		add connect line between m295/beat 3 D in LH and m296/E in RH (<composer 2-pf ms; similar marking mm295-296)
Pf. RH	326			3.75	extend slur to final sixteenth of third beat (<Pf LH)
Vla.	**326**			**1**	F natural (<Vln. II)
Ob. 1	327			4	delete redundant slur
Vln. II	330			2	add "senza sord." (<context)
Pf. RH	**331**			**1.5**	C naturals (<Vla; 2-pf source score; 2-pf composer ms) rather than C# on beat 1,75 as in source score
Vln. I	334			2	add "senza sord." (<context)
Pf. LH	335			4	relocate "8va" and extender backward from beat 4.5 (<2-pf score)
Pf. LH	335			4.25	Eb (<2-pf score; marking in source score) rather than Db and F natural as in source score
Vla., Vcl.	336			2	add "senza sord." (<context)
Dbl. Bs.	336			1	add "pizz." (<"arco" at m. 344; source part; pizz. established in Vcl.; penciled in source score;)
Vla., Vcl., Dbl. Bs.	344			1	add "senza sord." (<context)
Pf. RH	348			2	add accent to dyad (<composer 2-pf ms; source 2-pf score)
Pf. RH	351			1	add accent to dyad (<composer 2-pf ms; source 2-pf score)
Pf. RH	358			1	middle note of chord C# half note (<composer 2-pf ms; similar material at m354) rather than C natural as in source score
Editorial	360	-	367		"In mm. 138-142, accents on beat 2 2-piano source materials."
Obs., Cls., Bsn. 1	368			3.5	after "p", add "senza sord." (<Vln II, Vla))
Ob., Cl. Bsn. 1	368	-	369	3 thru 3	add staccato symbol to each quarter note (<Vln II, Vla)
Timp.	368			1	Bb (<Bsn Vcl, Dbl Bs)
Pf.	368	-	375		add "R.H." and "l.H." indications as at mm 154-162 (same material)
Bsn. 1	372	-	373	2 thru 3	add staccato symbol to each quarter note (<Vln II, Vla)
Dbl. Bs.	372			1	add "molto cresc." (<all winds and other strings)
Pf.	375				add slur over entire measure (<pattern in preceding measures; 2-pf score)
Vln. I	375			1	add "senza sord." (<context)
Fls., Ob.	378			1	add accent symbol (<Vln I)
Cl. 2	378			1	add accent symbol (<Cl 1)
Vln. I	378			1 thru 2	add slur (<Fls, Obs)

Part	m.		m.	beat	Description
Cl.1&2, Hn. 2, Vla.	382			1	add accent symbol (<Bsns, Hn 1, Tpts, Vcl, Dbl Bs)
Vlns., Vla.	386			1	add accent symbol (<woodwind parts in composer ms; other instruments)
Vln. II	388			1 thru 3	add slur across three notes (<Vln I, octave higher)
Trb. 3	390			1	add accent symbol (<Bsn, Pf, Vcl, Dbl Bs)
Pf.	396				move passage from upper staff to lower staff (<LH; composer full score ms; composer 2-pf ms; source 2-pf score)
Pf.	396	-	397		add slur across both measures (<composer full score ms; composer 2-pf ms; source 2-pf score)
Pf.	398	-	399		add slur across both measures (<composer full score ms; composer 2-pf ms; source 2-pf score)
Pf.	411	-	417		2-pf source scores are different from full scores
Editorial	418				"In 2-piano score, m. 418 piano solo RH entry chord is delayed until m. 419." (<2-pf score; in source score, the RH chord appears to have been crossed out, then resotred by erasure)
Pf. LH	429				add duple bracket [similar material in preceding measures]
Pf. LH	444				add duple bracket [similar material in preceding measures]
Pf.	**447**	-	**448**		make all E's Ebs? (<changed in source 2-pf score; Ebs in Cl 1 , Vln II, BSns, Vcl, Dbl Bs, in source score)
Pf. LH	448				add duple bracket [similar material in preceding measures]
Fl., Ob., Cl.	463	-	469		re-start trill symbol with each accent (<Cl 2; mm 267-273)
Pf.	470			1	place "sempre ff marcatissimo" on one line between staves (<composer ms)
Vln I	**474**			2	G natural (<Fl 1, Ob 2, 2-pf score/composer ms, full score/composer ms) rather than G # as in copyist ms (altered to G natural w/ blue pencil)
Vlns. (lower)	474	-	475	1.5 thru 3	add slur (<Fls, Obs, Vlns/upper)
Vla., Vcl.	474			1	add accent symbol (<Tpt. 1)
Fl., Ob., Cl.	481	-	487		re-start trill symbol with each accent (<Cl 2; mm 267-273)
Tpt. 1, Vla., Vcl.	481			1	add "p" destination dynamic (<Vlns)
Fl. 2	487			1	C# (<composer ms; context)
Fls., Obs., Vlns.	488	-	499		reconcile articulations/slurs (see also mm 163-165)
Tpt. 2	490			1	change to dotted half note (<composer ms) with accent symbol (<context)
Vla.	490			1	add accent symbol (<composer ms; context)
Vla.	494			1	add accent symbol (<composer ms)
Vla.	496			1	add accent symbol (<composer ms)
Hns.	498			1	add accent symbol (<composer ms)
Vla.	498			1	add accent symbol (<composer ms)
Vcl., Dbl Bs	498			1	add accent symbol (<composer ms)
C. Bsn.	500			1	add accent symbol (<composer ms)
Trb. 1, 2	504			2	add "ff" re-entry dynamic (<context)
Strings	508				arco (<"pizz." crossed out in source parts; "pizz."appears only below Dbl. Bs. in source score; absnet in composer ms)
Bsn, Hn., Tpt., Strings	508			1	add "ff" re-entry dynamic (<context)
Pf. LH	517			1	E (<composer ms; 2-pf ms) rather than C as in source score
Strings	524				arco (<"pizz."crossed out in source parts; appears only below Dbl. Bs. in source score; absnet in composer ms)
Pf. LH	525			1	first two notes = eighth note pair (<same materials m 526; comoposer ms; 2-pf score) rather than quarter notes as in source score
Pf. LH	531			1	add staccato symbol (<composer ms)
Pf.	543	-	545		reconcile with mm 4-6
Pf. LH	546	-	549		slur across upper melodic phrases (<Pf RH phrasing one beat earlier)
Pf.	546			1	add "sos. Ped." (<2-pf score)
Pf. LH	**563**			2.5	A natural octaves (2-pf score)
Pf. RH	**563**			3.5	A natural (2-pf score)
Pf. LH	**563**			5	Ab octaves (2-pf score)
Pf. LH	**566**			2	Ab? (<2-pf score; penciled in source score)
Pf. LH	567	-	568	2 thru 1.5	add slur across upper melodic phrase (<2-pf score)
Pf. RH (inner)	568			2	Bb (<m565 similar material; source 2-pf score) rather than B natural as in source full score and composer 2-pf ms
Pf. LH	573			2	add staccato symbol (<preceding pattern; 2-pf source score)
Pf. LH	574			2, 4	add staccato symbol (<preceding pattern; 2-pf source score)
Pf. RH (inner)	575			1.5, 2.5	add eighth rest (<2-pf score; similar materials in Pf, mm571-574)
Pf. LH	**576**			3	low E in bass clef (2-pf score)
Pf. LH	**578**			3	low C# in bass clef (2-pf score)
Pf. RH (lower voice)	577			4.75	add staccato symbol (<similart materials in preceding beat)
Pf. LH	578			1.5, 3.5	slur quarter note to eighth in upper voice (<continues mm576-577 pattern)
Pf. LH	**578**			3.5	top note of chord C# (<context, 2-pf score) rather than C natural as in source score
Pf. LH	**579**			2.5	top note of chord F# (<context, 2-pf score) rather than F natural as in source score
Pf. RH	**579**			2.75	F# (<context, 2-pf score) rather than F natural as in source score
Score-wide	593			1	add "[un poco stringendo]" reflecting addition to source score in blue pencil
Editorial	593			1	"Tempo markings in brackets at m. 593 and m. 600 reflect additions made, in blue pencil, to source score, likely at time of first performance (by composer or conductor)."
Vcl.	593			1	add "arco" (<context)
Cl. 2	598			2	add "p" entry dynamic (<context)
Hns.	598			2	add "p" re-entry dynamic (<composer ms)
Dbl. Bs.	598			1	add "poco a poco cresc." (<Vcl)
Score-wide	600			1	after Allegro add "[ma non troppo]" reflecting addition to source score in blue pencil
Vla.	602			3	A# lower /F# upper (<Vla beats 1 thru 2)
All	604			2.5 thru 3	add staccato symbols to all eighth and sixteenth notes (<context)
Strings	604			1	delete "Allegro" (<pencilled in source score; absent from other source materials)
Vln. I	604			3	add staccato symbols (<context)
Cl. 1, Vla., Vcl.	605			3	in source full score; C# in composer full score ms (2-pf ms has illegible accidental in front of C)
Bsn. I, II; Vcl.	607	-	608	2.5 thru 1	add staccato symbol to all sixteenth and eighth notes (<context)

Instrument	m.		m.	beat	Comment
Vla	607			2.5	F# (<Vln I, Fls, Obs, Cls) rather than F natural as in source score
All	608	-	609	1.5 thru 4	add staccato symbol to all sixteenth, eighth and triplet notes (<context)
Trb. 3	608			1	add "f" re-entry dynamic (<composer ms; Trb. 1,2)
Vla.	609			3.5	Bb (<Bsn, Tbn, Vcl; penciled in source score;
Pf. RH	617			3.5	A# (<natural added as accidental to next A; composer full score ms; composer 2-pf ms; source 2-pf score) rather than A natural as in source full score
Fls., Obs., Cls.	632	-	633	2	add staccato symbol to each eighth note (<similar material, mm 626-631)
Pf. RH	633			4	add natural to A, cancelling A# from previous beat (<source 2-pf score and composer 2-pf ms)
Vlns., Vlas.	634				"grazioso" (<composer ms) rather than "gracioso" as in source score
Pf. RH	635			2.5	G# 16th notes (<composer 2-pf ms; sequence m637) rather than A's in source full score
Pf. LH	635			3	add staccato symbol to eighth note (<similar pattern m 637; composer ms)
Vcl., Dbl. Bs.	635			1	delete staccato symbol (<other instruments with same rhythmic pattern in mm 635 and 637)
Pf. RH	639			2.5	middle note D# (<composer 2-pf ms; D# in Pf LH)
Vlns.	639	-	641	1.5	add staccato symbol (<composer ms; Fl 1, Cl 1)
Vla.	641			1	delete staccato symbol (<other instruments with same rhythmic pattern)
Editorial	642	-	649	2	add rolls on each chord (<2-piano source scores)
Pf. RH	656			2	E# (<E# octave higher on beat 3.67; similar materials m 657)
Pf. RH	659			3	delete slur over upper voice (<Pf LH; composer full score ms)
Vcl.	660			1	add "molto espr." (<Vlns, Vla)
Pf. LH	663			1	terminate extender on beat 1 (<composer ms; shape of RH melodic line)
Pf. LH	663				relocate 16th note slurs to upper voice (<composer ms)
Vcl.	666			3.67	C# (<Fl, Ob, other strings; 2-pf score) rather than C natural as in source score
Pf.	666			2	D naturals (<2-pf sources; similar material in m667) rather than E naturals as in full score sources
Cl 1 & 2	667			4.67	D natural sounding B (<source parts;Vla; 2pf score) rather than D# as in source score
Pf.	669			1.67	G natural (<2-pf sources; G natural in RH) rather than G# as in full score sources
Pf.	669			1.67	G natural (<2-pf source for similar material in m 666; G natural in RH) rather than G# as in full score sources
Vlas., Vcl. solo/tutti	673			1	editorial note
Tpt. 1, 2	695			1	add "f" re-entry dynamic (<composer ms)
Timp.	695	-	696	4 to 1	maintain lack of tie across measures (<source score and composer ms)
Timp.	699	-	700	1	delete accent symbol (<similar materials, mm 700-704)
Tpt I (in A)	700			1	Bb sounding G (<Fls, Obs, Vln s) rather than B natural sounding G# as in source score
Bsns., Tbn. 3, Vcl.	700			4.67	G natural (<penciled in source score and some source parts; intervallic sequence of similar materials in Vlns and Tpt 1, m699/beat 4) rather than G# as in source score
Pf	701				D#'s throughout, in both hands (<composer 2-pf score; similar materials in preceding measure; naturals on Ds in m 702, subsequent measure, in various source scores)
Tpt II (in A)	703			4.67	Eb sounding C (<Fls, Obs, Vln s) rather than E sounding C# as in source score
Fls, Vln I	704			1	G natural (<Cl 2, Hn 1, Tbn 2) rather than G# as I source score
Bsn. 1	706	-	709		add slurs matching same melodic material in Fls
Cls.	708	-	709	1 thru 3	add slurs refelcting similar melodic material in Fls
Obs.	709			2	add "molto" to "cresc." (< context)
Cls.	709			2	add "cresc. molto" (< context)
Pf.	710	-	711		substitute materials from mm. 712-713, noptated one octave lower (<note in source score, in ink, initialed by composer)
Trb. 1	711			1	add "ff" re-entry dynamic (<Tbn. 2, 3 in m710; vertical context)
Timp.	711				merge half notes inot whole note B natural (<composer ms; similar materials mm. 710, 712-714)
Vcl.	714				Bb (<composer ms; context) rather than B natural as in source score
All	715			1	delete "rit." (<composer ms; "allarg. ... " on beat 1)
Trb. 3, Vcl., Dbl. Bs.	715			4	add B natural-E eighth notes (<2-pf score; pencilled in source score)
Pf. LH	723			4	C# (<pf RH on beat 4.5; source 2-pf score; composer 2-pf ms; composer full score ms)
Tpt.	732			1	delete "mf" (<already established in previous measure)
Perc.: S.D.	733			1	delete "cresc." (<composer ms)
Perc.: S.D., Cym.	738			1	delete "fz" (<composer ms)
Perc.: S.D., Cym.	739			1	delete "fz"; substitute "f" arrival dynamic (<composer ms; source part; context)
Obs., Vlns.	746	-	749		duplicate accents in Fls (<context)
3, Timp., Vlns., Vcl.	742	-	749		add accent symbol to each note, where missing (<context)
Pf.	754	-	756		add crescendo symbol (<all other parts)
					COMMENTS: 2PF-SCORE (changes from copyist ms)
					In general Piano Solo part from Copyist MS is used for Pianmo Solo part in digitally engraved 2-Piano score
Pf.LH	6			1	G#/Bb dyad on first 8th note (<source score; composer 2-pf ms; composer full score ms) rather than Ab-Db as in 2-pf source score
Pf.	7				place " sempre molto legato" in brackets (not in source full score)
Pf. LH	36			4.67	C (<composer full score ms; composer 2-pf ms; sequence from previous 2 beats) rather than B as in full source score and 2-pf source score
Orch. RH	51	-	52	2	A# tied to A# in following measure (<Vla in source full score) rather than Bb as in composer 2-pf ms and source 2-pf ms
Orch. RH	51	-	52	2	tie E's (Cl 2 in full source score)
Orch.	53	-	54		add decresc. symbol (<composer 2-pf ms; source full score)
Orch.	55				
Pf. LH	56			1	composer 2-pf ms has 16th rest followed by three 16th notes: C-D-F (absent in all other sources)
Pf. RH	61				half note chords: G-Cb-G, F-Cb-C (<full source score; composer full score ms,; composer 2-pf ms) rather than A natural-Eb-G, A natural, Eb-F as in 2-pf source score
Pf. LH	64			1	composer 2-pf ms has 16th rest followed by three 16th notes: C-D-F (absent in all other sources)
Pf. RH	68			3	relocate natural on A to G (<all other sources)
Pf. RH	71	-	78		"2nd different" and "2nd togheter with piano", m 72 is marked "Piano melody same"; m 73 is marked "no" while mm 75 and 78 are marked "yes", likely indicating that mm 75-78 were to be played as
Pf. LH	71	-	78		rhythm and register differ from source full score (source full score reflects composer full score ms
Orch. RH	73	-	74		add melodic line as upper notes

Part	m.		m.	beat	Comment
Orch. RH	81	-	82		extend decresc. symbol (<composer full score ms)
Orch. RH	82			3	relocate destination dynamic "p" from beat 1 (<composer full score ms)
Orch. RH	110			1	chord is an octave lower in the composer 2-pf ms
Orch.	120			1	replace "p" with "mf" (<source full score)
Orch.	120	-	121		add decresc. symbol (<source full score)
Orch.	132			1	replace tenuto symbol with accent symbol (<source full score)
Orch.	136			1	replace tenuto symbol with accent symbol (<source full score)
Orch. RH	148			1	replace tenuto symbol with accent symbol (<source full score)
Orch. RH	149			1	delete tenuto symbol (<source full score)
Orch. RH	152			1	replace tenuto symbol with accent symbol (<source full score)
Pf. LH	201			1	Bb in composer 2-pf ms)
Orch. LH	222	-	229		notation reflecting low strings is absent in composer 2-pf ms
Pf. LH	359			3	A-G dyad in composer 2-pf ms rather than Bb-Eb dyad as in source full score and source 2-pf score
Orch. RH	380			1	make half notes dotted half notes (<composer 2-pf ms; source full score parts for Cl, Vln II, Vla)
Pf. RH	418			1	add dotted half notes tied to pitches in next measure (<source full score; composer 2-pf score; composer full score)
Pf.	**447**	-	**448**		make all E's Ebs? (<changed in source 2-pf score; Ebs in Cl 1 , Vln II, BSns, Vcl, Dbl Bs, in source full score)
Orch. LH	455				add G tied from m454 (<source full score: Hn 1, Vla, Vcl; composer 2-pf ms) deleting D and tie to m456 as in source 2-pf score
Orch. LH	479			2.5	B naturals, as marked in source 2-pf score? (Bbs in full source score and composer 2-pf ms)
Orch. LH	542			2	D-C-D (<Pf RH; source score; composer full score ms; composer 2-pf source score) rather E-D-E as in source 2-pf score
Pf.	546				delete "Sos. Ped." (<absnet from source full score score and composer 2-pf ms)
Pf. RH	**562**			3.5	add courtesy natural on A (<penultimate note in m561 is Ab; in m 562, last chord's middle note is Ab)
Pf. LH	**562**			2	A naturals (<pattern established in Pf RH in m 561, same melodic material)
Pf. LH	**562**			5	Ab's (<pattern established in Pf RH in m 561, same melodic material)
Pf. RH	**563**			3.5	add courtesy natural on A (<last chord's middle note is Ab)
Pf. LH	**563**			5	Ab's (<pattern established in Pf RH in m 561, same melodic material)
Pf. RH	569			4	delete F's (<source full score; composer 2-pf ms)
Pf. LH	578			1	restore D#8th note (<source full score; composer 2-pf ms)
Orch. LH	604		2.5	2.5	add C# 16th note (<Cl, Vln II, Vla; composer 2-pf ms)
Orch. LH	**605**			3	Cl 1, Vla, Vcl: in source full score; C# in composer full score ms (2-pf ms has illegible accidental in front of C)
Pf. RH	**635**				add middle notes to chords as in full source score (<coomposer 2-pf ms)
Pf. RH	**635**			2.5	16th notes are G's in composer 2-pf ms (rather than A's as in source full score)
Pf. RH	**637**				add middle notes to chords as in full source score (<composer 2-pf ms)
Pf. RH	**639**	-	**640**		add middle notes to chords as in full source score (<composer 2-pf ms)
Pf. RH	**639**			2.5	middle note D# (<composer 2-pf ms; D# in Pf LH)
Pf. RH	657			4.5	delet A octave on first note of triplet, melding remaining two notes in triplet with preceding C#
Pf. RH	664	-	666		restore 16th note downbeats as in full score (<full source score; composer full score ms; composer 2-pf ms)
Pf. RH	667			2.33	B naturals (<full source score; composer full score ms)
Pf. RH	670				last note E#(<full source score; composer full score ms; omposer 2-pf ms = F natural?)
Orch. LH	687				add E# to chord (<Vla in source full score; composer 2-pf ms)
Orch. LH	688				add F# to chord (<Vla in source full score; composer 2-pf ms)
Orch. LH & RH	700				add # to all D's (<full source score'; composer full score ms)
Orch. LH	706	-	707		change pitches on 1 and 3.5 thru 4 to reflect Bsns, Vcl, Dbl Bs in full source score