FINAL				Collins HIBERNIA: Irish Rhapsody (changes from copyist's ms made in engraved score/parts)
INSTR	mm	to mm	beat	COMMENTS
All				same full score template used throughout (no condensing)
All				if instrument key changes (e.g., Bb Clar. changes to A Clar.) note in margin abbreviation also
All				all dashed lines (used in conjunction with tempo changes, etc.) deleted, except when affecting full score
Flutes				Piccolo/Flute III, Flute I and II are each engraved on a separate staff, in that order
Bs. Cl.				throughout: converted to Bb sounding M9 lower, treble clef
Bassoons				sustained note on p.3 assigned to Bssn. II from Bssn. I (<continues on p. 4 in Bssn II)
Horns				standard transposed key signatures, to allow Finale playback
Timp.				directions tunings and pitch changes added throughout
Perc. 1, 2				use percussion clef for unpitched instruments
Perc. 2				convert double note crash cymbal notation to modern notation (single note)
Strings	32	- 33		"senza sord." for re-entry of each section
Vcl.	48		1,2	add note stems for lower part (<slur in copyist ms.)
Vcl.	52	- 59		to allow placement on one staff, use tenor clef for both parts mm. 52-56, and bass clef for both parts m. 57-59
E.H.	58		2	G natural (<Ob., Vln) not G#, as in copyist ms
Oboes	65		3	E# (<Fl., Vln. octaves), not E natural, as in copyist ms
Clarinets	69		3+	A# (<Ob., Vln., Vla, unisons/octaves), not A natural, as in copyist ms.
Tbn. 1	71		2	add [#] to G (<vertical harmonic context) rather than G natural as in source score [add editorial note]
Tuba	71		2	G# (<Vcl, Dbl Bs, Bsn); not G natural as in copyist ms
Tpt. 1, 2; Tbn. 1	73		1	add [#] to G concert (<vertical harmonic context) rather than G natural as in source score [add editorial note]
E.H.	74		1++	last note of triplet A# (sounding D#) (<viola), not A## as in copyist ms.
Bs. Cl.	79	- 81		note in score: "B Cl. in G clef sounds M2 lower" (instead of usual M9); likely done by copyist to save space
Ob. 3	91		2+	add courtesy # before C (<Vln II)
Vcl.	99	- 105		add slur pattern (<as established in mm. 92-98)
All	106			delete 3/4 time signature (already in effect)
Bsn. 1	107	- 108		add staccato symbol to each quarter note (<preceding/following passages; other accompaniment instruments)
Hns. 1&2	107	- 108		add staccato symbol to each quarter note (<preceding/following passages; other accompaniment instruments)
Bsn. 2&3	114		3	E natural (<B. Clar., Eb in next measure), not Eb, as in copyist ms
Ob. 2&3	118			add "p" entry dynamic (<Hn. IV)
Bsn. 2&3	118		1,3	E natural (<B. Clar., Eb in next measure), not Eb, as in copyist ms
Cl. 2&3	138			add "mf" (<other accompaniment instruments)
E.H.	138		1	add "poco marc." (< Vln. I)
Cl. 1&2	141	- 145		add staccato symbols to each quarter note (< pattern mm 138-140)
Hns.	141	- 145		add staccato symbols to each quarter note (<pattern mm 138-140)
Bassoons	146	- 152		add staccato symbols to each quarter note (<matching low brass articulations mm 146-150)
Vcl.	146	- 152		add staccato symbols to each quarter note (<matching low brass articulations mm 146-150)
Dbl. Bs.	146	- 152		add staccato symbols to each quarter note (<matching low brass articulations mm 146-150)
Cl. 1-2	151		1	add courtesy natural beforeD (< Vla)
Bs. Cl.	151		2	F# (sounding E) (<Vcl, Dbl Bs) not F natural (sounding Eb) as in copyist ms
Bassoons	151		2	E natural (<Vcl, Dbl Bs) not Eb as in copyist ms
Trombones	151	- 152		add staccato symbols to each quarter note (<matching low brass articulations mm 146-150)
Tuba	151	- 152		add staccato symbols to each quarter note (<matching low brass articulations mm 146-150)
Tpt. 1&2	162		2,3	add staccato symbol to each eighth note (<pattern in mm 164-168)
Tpt. 1&2	178		1	eighth notes (<too many beats in measure), not quarter notes, as in copyist ms
Bsn. 1, 2	179		2,3	D natural (< Vcl), not Db as in copyist ms
Bsn. 3	180	- 184		add staccato symbols to untied quarter notes (<matching C. Bsn and Dbl. Bs. articulations mm 146-150)
Tpts.	193			5#s key signature (< 3# concert) not signatureless, as in copyist ms
Vcl.	197			add staccato symbols to each quarter note (<matching low woodwind articulations)

Instrument	m.	-	m.	beat	Description
Dbl. Bs.	197				add staccato symbols to each quarter note (<matching low woodwind articulations)
Hn. 6	198	-	200		add staccato symbols to untied quarter notes (<matching viola articulations)
Bsn. 3	200			3	add staccato symbol (<matching C. Bsn and Dbl. Bs. Articulations)
Tpt. 1	207				B's are flat (sounding Ab) throughout (<Vlns.), not natural as in copyist ms
E.H.	209				add dynamics: entry "mf," "molto dim."
Cl. 1	209				add dynamics: entry "mf," "molto dim."
Fl. 1&2	210	-	212		add dynamics: entry "mf," "molto dim.", phrase ending "mp"
Ob. 1&2	210	-	212		add dynamics: entry "mf," "molto dim.", phrase ending "mp"
Cl. 2	218			3	C natural (<same pattern in mm. 220, 222; < Vla), not C#, as in copyist ms
Cl. 3	218			3	G# (<same pattern in mm. 220, 222; < Vla), not G natural, as in copyist ms
Horns	226	-	231		add staccato symbols to each quarter note (<as present in m. 225 and m. 232; < other brass)
Tpt. 1	239				add "mp" entry dynamic
Cl. 2&3	243				Add "p" re-entry dynamic
Violin (solo)	243	-	247		solo violin part placed on same staff as Violin I section part
Hn. 1	247			1	delete "+" (<already established at start of tie)
Vln. I	255				add "tutti" and "loco" in brackets (to clarify situation caused by placement of solo violin on same staff as section)
Vcl.	256				start bass clef here (instead of m. 255)
Tbn. 1	260			1	Eb (<vertical harmony) rather than E natural as in source score
Vln. II	260			3.25	Eb (<Flutes) rather than E natural as in source score
Vln. II	261			1.25	Eb (<Flutes) rather than E natural as in source score
Flts., Vln II	262			3.25	add courtesy natural before E (<harmonic context)
Oboes	264				tied notes are Ob. 1 & 2 (<as noted in mm. 255 and 260), not Ob. 2 & 3
Fl. 2	284			3	insert courtesy natural before E (<Tpt 1 sequence mm 280-283; Cl. 1, Hn 1+3, Hp)
Ob. 1	284			2+	C# (<Ob/Tpt 1 sequence mm 280-283; Cl. 1, Hn 1+3, Hp) not C natural as in copyist ms
Tpt. 1	284			2+	D# sounding C# (<Ob/Tpt 1 sequence mm 280-283; Cl. 1, Hn 1+3, Hp) not E natural sounding D natural as in copyist ms
C. Bsn.	287				dotted half (not whole note, as in copyist ms)
Tpt. 1	287			1++	add staccato symbol to eighth note (<m. 285)
Vln. I, II	290	-	294		double stemming employed, to allow placement of upper and lower parts on same staff
Obs, EH, Cls	296			3	sounding Ab (<Vln II, Vla, context), not A natural
Obs, EH, Cls	297			1	A natural (<Vln II, Vla, context)
Tpts.	297				F natural (<Fl., Vln. I), not F#, as in copyist ms
Oboes	298			2	B natural (<Vlns, Hns, Tbn), not Bb as in copyist ms
Bsn. 1&2	300			2e+	C# (<Vla, Vcl), not C natural as in copyist ms
Bsn. 1&2	300			3	F natural (<Vla, Vcl), not F# as in copyist ms
Vcl.	301			1-1.75	B (natural)-A#-B (<Vla, continuing unison from previous measures) rather than B-G#-A natural as in source score
All	306				delete 4/4 time signature (already in effect)
Tbn. 2	312	-	313		add slur matching Tbn. 1
Cl. 2&3	313	-	315		add slur matching Cl. 1
Tpt. 1	318				add "solo" in brackets (<penciled in copyist ms; <only instrument with melody)
Hn. 4, 6	321			3	F# (>Vln II, Cl 3) not F natural as in copyist ms
Hn. 2	322			3	F# (>Vln II) not F natural as in copyist ms
All	325				MM "dotted half = 52 " (< MM marking @ top of copyist ms), not 76 as at mid- and lower page of copyist ms
Vln. I	325			3	add "[arco]" in brackets
Dbl. Bs.	325			3	add "[arco]"
Vla.	331			1	C# (<Cl. 1&2 unison)
Bsn. 1	332			2	A# (<Vcl), not A natural as in copyist ms
Vla.	332			2	C natural (<Cl. 1&2 unison)
Hn. 4	342			3	E# sounding A# (<Vla) not E natural, as in copyist ms
Tpt. 1 (in A)	342			3	C# sounding A# (<Vla) not C natural as in copyist ms

Instrument	Start		End	Beat	Description
Vln. I	342			3	F## (<Fl 2) not F natural, as in copyist ms
Tpt. 1 (in A)	344			1	F natural, sounding D (<Vla), not F# as in copyist ms
Ob. 2	345			1+	D natural throughout (<Vln II) not D#, as in copyist ms
Tpt. 1	346			2	F natural, sounding D (<Vla), not F# as in copyist ms
Tpt. 1	346			3	Eb, sounding C (<Vla), not E natural as in copyist ms
Cl. 1&2	352			3	Ab sounding F (<Vla) not A sounding F# as in copyist ms
Tpt. 1 (in A)	352			3	Ab sounding F (<Vla) not A sounding F# as in copyist ms
Vcl.	352			1	D# (<Bsns), not D natural as in copyist ms
Tpt. 1 (in A)	354			1	Ab sounding F (<Vla) not A sounding F# as in copyist ms
Harps	360				relocate pedal change here (rather than in m. 364, as in copyist ms)
Tpt. 1	363			1	insert courtesy natural before A
Tpt. 1	364			3	insert courtesy # before F
Vcl.	364			3	F# (<Bsns), not G # as in copyist ms
E.H.	365				C# sounding F# (< B Cl, Tbn 1), not C natural as in copyist ms
Bs. Cl.	373	-	376		C# sounding concert B (<Vcl, other bass instruments), not C sounding G as in copyist ms
Bsn. 3	376	-	377		add tie across barline (<C. Bsn.)
Flutes	378			3	B natural (<Hns., Vln. I) not C, as in copyist ms
Various	385	-	386		delete tuplet numerals/brackets in Ob. 3, Hn. 5, Vla. (unnecessary)
Tpt. 2	398				add "[open]" (<clarifying indications for Tpt. 1&2 in mm. 393, 398, and 405
Tbn. 1&2	406				add "p" entry dynamic (<other instruments)
Picc,Fl1,Cl1-2	408			3	add courtesy natural before F (last note of phrase)
Tpt. 3	409			4	add "sord." (<Tpt. 1&2 are muted here)
Tpts.	410				add "open" (<no muting directions for remainder of score; unlikely it would all be muted)
Hn. 4	430	-	434		add slur matching Cl. 2
Hn. 4	438				add "mf" (<entry dynamic matching other Hns.)
Hn. 4	440			1	tied F# (sounding B) not G# as In copyist ms
Hns.	459			2	D natural sounding G (<all other instruments) not D# sounding G# as in copyist ms
Perc. 2	460	-	468		triangle: add 'let vibrate' slur symbol to each dotted half note to reinforce "let sound" direction
Vcl.	471	-	476		add staccato symbol to each 8th note (<mm. 469-472)
Bs. Cl.	473	-	476		add staccato symbol to each 8th note (<mm. 469-472)
Bsn. 1	473	-	476		add staccato symbol to each 8th note (<mm. 469-472)
Hn. 1	485			2	F# (<corresponding chords mm 487, 488, 489), not F natural, as in copyist ms
Vla.	485				add "div." in brackets (clarifying uniform stem treatment)
Tpt. 3	489			1	G natural (< Tpt. 2), not G #, as in copyist ms
E.H.	497			2++	add natural before C (<Hn 3&5, Vla lower part)
Vla. (lower)	499			1.67	add bracketed natural on F (<Hns 3, 5) rathere than F# as in source score
Vla. (lower)	500			1	add bracketed courtesy # on F (<Hns 3, 5), canceling editorial change to F natural in m499
Vla.	501			1,2	lower viola part: tie F# eighth notes (<upper viola part)
Flts., Obs., Tpt. 1	502			1	add bracketed # on A concert (<Vlns.) rather than A natural concert as in source score
Bs. Cl.	505			1	E natural (<sounding D natural w/C. Bsn.) instead of E , sounding D#, as in copyist ms
Tpt. 1	505			1	G sounding E (<Picc., Fl., Vln. I) not A sounding F#, as in copyist ms
Bsn. 1	513				bass clef (rather then tenor clef, as in copyist ms)
Clarinets	566	-	568		slurs, matching similar upper woodwind parts (<orphan slur, m 569)
Fl.	575				delete "sempre espr.," (< already established, m. 573)
Hns. 2, 4	576			2	C# sounding F# (<Vla.) rather than C natural sounding F natural as in source score
Hns. 1-4	577	-	579		add "più dim." and '"p" in brackets, matching dynamics of other instruments
Vcl.	589	-	590		add slur (<Bsn., previous and following similar patterns)
Vln. II	591			1	add bracketed natural sign above trill indicating Bb-C natural trill (<harmonic context) with editorial note
Timp.	614			1 thru 2	add tie between Abs (<Bsns, Vcl, Dbl Bs)

Hn. 6	621			1	D natural (<Tbn. 2)
Bs. Cl.	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Bassoons	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
C. Bsn.	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Horns	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Trombones	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Tuba	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Vla.	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Vcl.	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Harps	359				relocate pedal change here rather than in m. 364.
Dbl. Bs.	632	-	636		apply accent symbols to each quarter note (instead of using "simile")
Hn. 2&4	633			2	G# (<Hp, Vla harmonic context) not G natural as in copyist ms
Hn. 1&3	634			2	G# (<Hp, Vla harmonic context) not G natural as in copyist ms
Ob. 3	642			2++	add A natural (< m. 643)
Perc. 2	648				add "Sus. Cymbals" (copyist ms has "Cymbals" only)
Perc. 2	648				add "w / soft stick" (copyist ms has "s. st." only; Collins used "soft stick " at end of Concerto No. 1)