

FINAL				Collins	Suite for Violoncello and Piano
Instrument/s	Mvt/s	mm	to mm	beat/s	COMMENTS
					<b>Notes about this edition:</b> The present digitally engraved edition was prepared after examination of extant professionally copied versions of the <i>Suite for Violoncello and Piano</i> , as well as copies of those version that appear to have been made and used for performances. Dates were absent from all versions. No composer's manuscript for this composition was found prior to digital engraving.
					<b>Source:</b> The score (cello and piano) exists as a professional copyist's manuscript, in ink on 23 numbered pages of Carl Fischer Music Paper No. 3, bound in chestnut-colored cover and titled "Suite for Violoncello and Piano." An ink manuscript cello part of 13 pages bound in the same fashion, and using the same type of paper, appears to be in the same copyist's hand, but there are differences (articulation, bowing, and other) between the part in the score and the solo part. Both score and part have an imprint on the final page: S.R. Quick-Manuscript, Chicago. Both score and parts have penciled performances marking as well penciled changes to various notes and so forth; several measures include penciled additions ranging from arpeggiated chords for the cello to different endings for the piano.
					<b>Source Version copies:</b> Bound copies of the Source Version of the score and part exist, with various performance markings and revisions in pencil that are different from the Source Version or the pencil markings in the Source Version.
Score	all	all			change "espress." to "espr." and "marcato" to "marc" throughout
Score	all	all			Delete/add courtesy accidentals/parentheses, per modern conventions
Score	all	all			add slurs to grace notes (<common practice)
Score	all	all			Bracket all tuplets, to differentiate related numerals from numerals for fingerings in cello part and score; remove "simile" as appropriate given this change
Score	all	all			Delete/add courtesy accidentals/parentheses, per modern conventions
Vcl	all	all			While using Score as source, add fingerings and bowings from the copyist ms for the cello part; ignore markings in pencil, unless otherwise noted
Pf	all	all			Add all fingerings indicated in ink in copyist ms; ignore markings in pencil, unless otherwise noted
Pf/Vcl	all	all			Notate at pitch when clarity is served and when copyist ms indicates "8va" was used to save space or avoid collisions
					<b>Commentary [copyist ms. refers to Source Version]</b>
Pf (lh)	I	11		4.5	F#-A-F# (< m. 97) not A-C#-A as in copyist ms
Pf (lh)	I	32		1.5	G natural (<context, marked in copyist ms in pencil)
Pf	I	47		2	Add "cresc." (< cello part, context)
Pf/Vcl	I	53		4	Add "poco rit." (<context, copyist ms for cello part)
Vcl	I	54		1	Add "p" destination dynamic (< copyist ms for vcl part; Pf dynamic)
Vcl	I	73		1.5	G# (<key signature; G natural in source vcl part...o courtesy # negating G natural accidental from previous measure. [Explain with
Vcl	I	88	90		Add accent symbols (<copyist ms for vcl part; previous statements of this theme)
Pf	II	7		2	Add "poco cresc." (< cello part, context)
Pf (rh)	II	32		1.75	Insert # before D (<previous measure)
Pf (lh)	II	38	41		A# throughout (<expansion of ms. 38 beat 1 chord; m. 42-45 pattern; penciled in copyist's ms. of Source Version) not A natural as
Vcl	II	41		1	D# (<copy ms part for cello, added in ink) not D natural as in copyist score ms
Pf (lh)	II	42		1	Insert # before D (<context, previous measure)
Pf (lh)	II	45		1.5	D# (<expansion of ms. 42 beat 1 chord; m. 42-45 pattern)
Vcl	II	47	48	3.75 to 1	Add slur from F# to tied G# (<context)
Vcl	II	48		3	C# (<context, penciled changes in source score), rather than E as in copyist ms
Vcl	II	62		1	Add "naturale" (< copyist ms. for cello part)
Vcl	II	67		1	Add "naturale" (< copyist ms. for cello part)
Vcl	II	70		2	Add "sul ponticello" (< copyist ms. for cello part)
Vcl	II	72		1	Add "naturale" at Tempo Primo (<context)
Pf	II	98		2, 3	Add roll symbols (<m. 96, same pattern)
Pf (rh)	III	14		1	Add roll (<m. 100)
Vcl	III	14		1.5	Add # before G (<G# in lower octave on beat one)
Pf (rh)	III	18		1	Add roll (<m. 104)
Pf (rh)	III	29		3, 4	G#s (< m. 115, similar passage) not G naturals as in copyist ms
Vcl	III*	53		1	Note: In the copyist ms, in each of these * measures, quarter note was changed in pencil to eighth note/eighth rest combination, perhaps to achieve agitato effect
Vcl	III*	56		1	Note: In the copyist ms, in each of these * measures, quarter note was changed in pencil to eighth note/eighth rest combination, perhaps to achieve agitato effect
Pf (lh)	III	58		2	Cb (<harmonic context; penciled in copyist ms) not C# as in copyist ms
Vcl	III*	58		1	Note: In the copyist ms, in each of these * measures, quarter note was changed in pencil to eighth note/eighth rest combination, perhaps to achieve agitato effect
Pf (lh)	III	60		1.75	C natural (< m. 62, context) not C# as in copyist ms
a	III*	78		1.33 thru 4	F natural (< context) not F# as in copyist ms
Vcl	III*	77		1	Note: In the copyist ms, in each of these * measures, quarter note was changed in pencil to eighth note/eighth rest combination,
Vcl	III	78		1	Note: In the copyist ms, in each of these * measures, quarter note was changed in pencil to eighth note/eighth rest combination,
Pf (lh)	III	78		1.33	Second part of triplet, upper note: F natural (<Pf rh) not F# as in copyist ms
Pf (rh)	III	87		1	G natural (<context; penciled in copyist ms) not G# as in copyist ms
Pf (lh)	III	94		2.5	G# (< Pf rh m. 94 beat 1+, < Vcl part, < courtesy natural preceding G in next measure of copyist ms) not G natural as in copyist ms
Pf (lh)	III	97		1	Add roll (<m. 11)
Pf (lh)	III	101		1	Add roll (<m. 15)
Pf (lh)	III	104		2 thru 3	Add rolls to eighth and dotted quarter note dyads (<m. 18)
Pf (rh)	III	104		1	C natural (<Vcl part same beat, Pf lh remainder of measure) not C# as in copyist ms
Pf (lh)	III	105		1	Add roll (<m. 19)
Pf (rh)	III	116			Add brackets clarifying tuplets implied by note placement in copyist ms
Pf	III	119		1	Add "p" (<Vcl part, context)
Pf (rh)	III	137		[1]	C natural, G natural (<Pf m.133-140, all chromatically descending dominant 7-b9-11 chords) not C# and G# as in copyist ms
Pf/Vcl	III	142	151		Change key signature to two #s (< pencil markings in copyist ms; of score; copyist ms Vcl part) not 3 #s as in copyist ms
Pf (rh)	IV	37		2	Insert # before low D (<D# in upper octave, earlier in the measure)
Pf	IV	48		1	D# (<previous measure and following courtesy accidental) not D natural as in copyist ms
Vcl	IV	78		1	Insert "f" and decrescendo symbol (<piano part)
Vcl	IV	82		2	G# (<context) rather than G natural as in source score/part. [Explain with editorial note.]
Pf (rh)	IV	91	93		Treble clef (< accidentals canceling previous Vcl pitches) not bass clef as in copyist ms
Pf (lh)	IV	116		[4]	Last chord, lowest note: D natural (< sequence, m. 117; penciled in score) not D# as in copyist ms
Vcl	IV	140		5	Delete slur over last note (<m.10-11)
Pf (rh)	IV	182	183		all Add slur (< context, mm. 197-198)
Pf (rh)	IV	217	218	1 tghru 4	Add slurs (< context)
Pf/Vcl	IV	230	232		Key signature: 3#s (< next system) not 1# as in copyist ms
Pf (rh)	IV	235		2	Insert # before E (< Pf rh previous measures, context)
Pf	IV	248		3	Add "[mf]" (< layered dynamics at m. 238)
Pf (lh)	IV	249		[3]	Bb, F natural (< harmonic context of measure and sequences) not B natural F#, as in copyist ms
Pf (lh)	IV	260		3	D# (<context; penciled in copyist ms) not D natural as in copyist ms
Pf (rh)	IV	277		5.5	C# (<Pf rh octaves in same measure) not # as in copyist ms
Pf (l/r h)	IV	257		5.5	A# (< m. 38) not A natural as in copyist ms
Pf (lh)	IV	316		[4]	Last chord, lowest note: A natural (<context, sequence w/m. 258, courtesy # in m. 259) not A# as in copyist ms
Pf (rh)	IV	322		1	A natural (<context; preceding measure; courtesy accidental on same pitch next beat) not A# as in copyist ms
Pf (rh)	IV	322		3	Lowest and highest note: E naturals (<context; m. 256; penciled in copyist ms) not E# as in copyist ms
Pf (rh)	IV	322		3	Add roll symbol preceding chord (<context)
Pf (lh)	IV	333		2	E natural (<sequence; penciled in copyist ms) not E# as in copyist ms
Pf (rh)	IV	347		2	A# (<sequence; penciled in copyist ms) not A natural as in copyist ms