

<b>FINAL</b>				<b>Collins</b>	<b>Etude</b>
					from composer ms in notebook; final measure dated by composer "Oct. 2 - 30"
<b>Piano Hand/s</b>	<b>mm</b>	<b>to</b>	<b>mm</b>	<b>beat/s</b>	<b>COMMENTS</b>
Both					use style format previously developed for other Collins piano solo works
Both					change "espress." to "espr." and "marcato" to "marc." throughout
Both					engrave courtesy notes, grace notes slurs, and rests, per current practice
Both					adjust note barring and rhythm, per common practice
Both	2			1	add "sim." to indicate continuation of articulation from m.1 (<con text)
LH	6			4.5	C natural (not B natural); source notation ambiguous
RH	7			3	Ab (> harmonic context) rather than A natural
RH	27			3.75	add reminders sharps on E and B (<accidentals continue)
LH	27			4	add natural symbol on E downbeat (<E# is preceding beat in RH)
LH	30			3, 4.25	add natural symbols on D (<D natural in preceding measuring and in Pf RH in m30 on beat 3.5)
Both	42			1	add "sim." to indicate continuation of articulation from m.1 (<con text)
LH	43			3.5	Ab (Abs in RH)
RH	47			4.5	add naturals on Bs (<context, subsequent B# in m48)
RH	48			4.5	add naturals on Bs (<context, subsequent B# in m48)
RH	51			2.5	lowest note D natural (<context); natural penciled over B in source ms
RH	55			3.5	add natural symbol before C (<preceding and subsequent B naturals)
RH	61			2	add natural on D (<continues arpeggio from previous beat)
RH	61			2.75	add flat symbol on A (<continues arpeggio from previous beat)