

FINAL		Collins	Variations on a Negro Theme		
				Source A(primary): composer ms, in pencil, in Lyon & Healy No. 3 64-page (12-stave) music notebook; written in composer's hand on upper RH corner of front cover in cursive with pencil: Edward Collins, 5727 Sheridan Road, Chicago, Ill., Longbeach 1545. Source B (secondary): Spiral Superior Brand Manuscript Book No. 2, 48-pages (12-stave) music paper notebook; written in composer's hand on contact area of front cover in cursive with pencil: <i>Edward Collins, 5727 Sheridan Road, Chicago, Ill.</i>	
Engraved	pp	pp	SOURCE A	SOURCE B	pp
Theme	1	1	Theme	Theme	1
1	1	1	1	1	1
2	2	1	2	2	1
3	3	2	3	4 "augmented" version (original version, earlier in notebook, is crossed out)	8 (2)
4	4	2	4	12 (half step lower, Eb)	11
4b	6			4b - 5 (crossed out)	4
5	6	3	5	6	3
6	9	5	6	7	6
7	9	5	7	8	5
8	11	6	8	9	6
9 & 9b	12	6	9	9b = 10 (first 8 mm)	7
10	14	7	10	11	9
11 & 11b	15	8	11	11b = 12 (first 8 mm)	14
12	17	9	12		
13	18	13	13		
14	19			13	12
Finale	21			Finale	10
Piano Hand/s	mm	to mm	beat/s	COMMENTS (referencing Source A unless otherwise noted)	
Both				use style format previously developed for other Collins piano solo works	
Both				change "espress." to "espr." and "marcato" to "marc." throughout	
Both				use courtesy notes according to current practice	
Both				add slurs to grace notes (<common practice)	
Both				reorganize rhyhms fo match meters, per common practice	
Both	3		4	add "7" near septuplet (<m2 beat 4)	
Both	5		4	add "7" near septuplet (<m2 beat 4)	
Both	6		4	add "7" near septuplet (<m2 beat 4)	
Both	7		4	add "7" near septuplet (<m2 beat 4)	
Both	8		2, 4	add "7" near septuplet (<m2 beat 4)	
RH	29 - 30		2, 4	change tuplet's 32nd note to 16ths (<context) and add "7" (<Source B)	
RH	30		3	before third 16th note, E, add natural (<preceding F natural; descending melodic line)	
RH	30		4.5	before first 32nd note, E, add natural (<context)	
Both	a - h			Add editorial note indicating that Var. 4b = variation "5" in Source B, where it was crossed out with pencil	
LH	56			delete 8th rest (<Source B) rather than extra beats as in Source A	
RH	56			change second rest to 16th rest (<Source B) rather than dotted 8th rest as in Source A	
Both	66		1	add "[p impishly]" (<Source B)	
RH	70		4.5	C# (<D naturals, preceding and following) trather than CX continuing, as implied in both sources	
LH	79		4	add natural sign before last 16th, C (<C natural three notes prior, an octave higher)	
Both	119		1	add "[pp]" (<Source B)	
Both	<121			change pickup tuplet's 32nd note to 16ths (<context) and add "7" (<Source B)	
RH	141		1.5-thru end	substitute enharmonic CX, B#, AX, B# (<Source B spellings for similar materials, engraved as VAR. 11b) for D, C, B, C in Source A	
LH	143		4	E#, E natural (<Source B VAR 12, in Eb, transposed up 1/2 step; same as beat 2) rather than	
RH	144		2.33	2nd note of triplet D natural (<subsequent # on D in m 144; D natural in similar materials from Source A, engraved as Var/ 11b) rather than D# from key signature	
RH	157		4.67	Last note A natural (<context) rather than A# continued	
RH	159		2	E natural (<descending chromatic line) rather than E# continued from prior note	
LH	159		3.67	add natural to E, cancelling prior E# (<subsequent F natural; melodic context)	
LH	163		3	for last note, A octaves, add natural (<subsequent Bb)	
LH	163		2	double RH octave lower (<context)	
RH	206		2	add reminder naturals to 3rd space C's (<continuing beat 1, similar materials)	