

FINAL			Collins	Six Valse Caractéristiques, Op. 18
Instrument/s	mm	to mm	beat/s	COMMENTS
Score				use style format previously developed for other Collins piano solo works
Score				change "espress." to "espr." and "marcato" to "marc." throughout
Score				use courtesy notes according to current practice
				Valse heroïque, Op. 18, No. 1
				Source A: Publication, Composer' Music Corporation, 1920.
				Source B: Copy of Source A, marked up in red pencil; in upper RH corner: <i>Edited by Earl Wild</i> ; in upper LH corner: <i>Revised Edition</i> .
LH	31		2	add natural before F (<similar materials m5, m86)
				Valse éléganté, Op. 18, No. 2
				Source A: Publication, Composer' Music Corporation, 1921. The cover of one copy is marked, in the composer's hand, "fingered." Another copy, secured with green tape to a hardboard cover, is inscribed by the composer, in ink: <i>To my charming colleague Helen Sanford, Edward Collins, Chicago, March 11-'38</i> .
RH	18		1	change quarter notes to half notes (< missing beat; similar materials m17)
				Valse romantique, Op. 18, No. 3
				Source A: Publication, Composer' Music Corporation, 1924.
				Source B: Copy of Source A, marked up in red pencil; in upper RH corner; <i>Edited by Earl Wild</i> ; in upper LH corner: <i>Revised Edition</i> .
				Source C: Composer ms, in pencil, on B.F. Wood Music Co. No. 3 (14-stave) music paper after Op. 18, No. ; "3" is written over "5"
RH	60		1	Change inner voice B# and G# to two 8th notes, (<most efficient resolution of surplus beat; placement of notes in Source C) rather than two quarter notes
				Valse limpide, Op. 18, No. 4
				Source A: Draft for publication marked at bottom The cover of one copy is marked, in the composer's hand, "fingered."
				Source B: Original of Source A, marked up in red pencil; in upper RH corner; <i>Edited by Earl Wild</i> ; in upper LH corner: <i>Revised Edition</i> .
				no changes
				Valse pensive, Op. 18, No. 5
				Source A: Copy of copyist ms, in ink, on Carl Fischer, Inc No. 8-12 lines music paper (copyist identified on last page as "S. R. QUICK-MANUSCRIPT.") Fingerings and pedal marking added in pencil. Selected as engraving source because (1) it's in the same format as the other five other Op. 18 waltzes that were published, indicating that it replaced version 5b; and, (2) because composer's family provided this version to Earl Wild for recording in the 1980s.
				Source B: Original of Source A, marked up in red pencil; in upper RH corner; <i>Edited by Earl Wild</i> ; in upper LH corner: <i>Revised Edition</i> .
LH	30			Replace with materials from m84 (<context; probelmatic notation in Source A)
				Valse pensive, Op. 18, No. 5 (different composition with the same title; not engraved)
				Composer ms, in pencil (but with dedication, title, composer information, composition information, and copyright date in black ink). At top, in composer's hand: <i>Dedicated to Fanny Bloomfield-Zeisler</i> . At bottom, in red pencil (probably by editor of publisher): <i>Copyright 1924 "Composers' Corporation. Partial (two pages)</i>
				Copy of composer ms, in pencil, on unbranded 8-stave music paper, from a small horizontally formatted notebook (four pages).