

ECF-RPT-Tragic Overture

FINAL				Collins <i>Tragic Overture</i> (changes from copyist's ms of full score and parts, 1942)
Instrument/s	mm	to mm	beat/s	
Score	all			separate staff provided for each instrument; rehearsal numbers added according to music structure
Score	all			after title page, use same staff template on all pages, so staves are aligned across facing pages
Score	all			follow previous protocols for font style/size on tempi/affect terms throughout score
Score	all			change "espress." to "espr." throughout
Score	all			delete dotted lines or dashes for tempo/dynamic changes (e.g. cresc. _____) unless score-wide marking
Bs. Cl.	all			convert all bass clef passages to treble clef, using standard M9 transposition
Hns.	all			convert to standard transposition for F horn with key signature
Score	157			add "a tempo (Allegro)" (<previous sections with similar material)
All	1	- 12		change common time to 4/4 meter (<consistency w/ 4/4 usage in remainder of piece)
Tbn. 2	4		1.75	G natural (<Bsn. 2) rather than G# continued as in source score
Bsn. 1	15		3 thru 4	add cresc. symbol (<Vcl)
Bsn. 1	16		2.5	add "mf" (<Vcl)
Vln. II	19		1	add "espr." marking (<Vln I)
Vcl.	27		1	add the text "gli altri" under the G (<context)
Timp.	34		4.5	add accent (<Bsn 2-3, Vcl, Dbl Bs)
Dbl. Bs.	35		4	add accent (<Bsns, Timp, Vcl)
Vlns., Violas	37	- 38		make slurs dashed, adding bowings and an ed. note about changes to source score notation (<awkward to play)
Timp.	45		1 thru 2	add extender after trill/roll
Cl. 3	47		4.67	change last note to Eb (<Cl 1 and 2, F natural sounding Eb) rather than E natural as in source score
Vln II, Vla	50	- 51		add cresc/decresc symbols (<EH, Vln I, Vcl)
Hn. I	51			add cresc/decresc symbols (<EH, Vln I, Vcl)
Bsns., Cbsn.	54			add "più cresc." (<B Cl and Vcl, Dbl Bs)
EH, 1bn 1&2, Vla	54		1, 2	concert Eb quarter note, E natural eighth note (first note of triplet) (<EH) rather than pitches in source score
Vla.	54		2 thru 4	spell out triplets, rather than using copyist's shorthand
Picc, Fl, Ob, Cl.	57		3.67 thru 4.33	change last note of triplet to F natural (< Vlns/Vla), rather than F# as in source score
E.H., Cl. 3	69	- 70	4.5 thru 1.33	change rhythmic spelling of notes tied across barline to flagged 8th notes (<strings)
Vcl.	76		4	B natural (<EH, Vln I-II) rather than B(b) as in source score
Ob. 2	84		5	Db (<Fl 1 and Vln I) rather than C natural as in source score
Hn. 2	86		4	add "mf" and cresc. symbol (<joining Hn I line already in progress)
Hns., 1pts.	90			add decrescendo symbol (<ensemble)
Hn. 1	93		4 thru 5	F natural (<source part for Hn 1) rather than Fb as in source score (F natural penciled in source score)
Cl. 1,2	94		4	add tied quarter note after half note (<Hn I-II), rectifying insufficient number of beats in measure
Vcl.	94		5.67	Cb (<B Cl and Bsn 1) rather than A natural; source score corrected in pencil
Vcl.	95		2.33	Gb (<B Cl and Bsn 1) rather than G natural as in source score; source score corrected in pencil
Vla.	95		3	Db (<Cl 1 and 2) rather than D natural as in source score; source score corrected in pencil
Cl. 2-3	101		4.5	add staccato symbols to both 16ths (<Cl 1, Vln I)
Hn. 4	103		4.5	A natural sounding D (<Bsn 2; Eb maj 7) rather than Ab as in source score; Hn 4 source part has A natural
Vla (upper)	107		5.5	Cb (<EH, Vln. I lower) rather than Db as in source score
E.H., Bsn. 1	112		4.75	concert A natural (<Cl 1-2, Vla) rather than Ab as in source score
E.H.	115		5	Eb (<Cl 1, Vln II, Vla; same material for sequence in m116) rather than E natural as in source score / part
Side Drum	137	- 168		add staccato symbol to each note (<similar material, mm 131-136)
Hn. 1-2	140	- 141	4 thru 1	extend slur across barline (<Obs, Hn 3)
Side Drum	143	- 144	3.5	add accent symbols (<pattern established in mm 141-142; accents in 3rd Cl, Bsn. and strines)
Ob. 2	146		4 thru 5	change chromatics enharmonically to match Fl 3
B. Trb.	146		1.5	C# (<EH, Bsn 2) rather than C natural as in source score
Cl. 1	154		1.5	D# (<Fl 1-2)
Vcl.	155		3.67	F (<B Cl) rather than Ab as in source/score parts
Dbl. Bs.	156		2	C (<Bsn 2, Hn 4) rather than D as in source score / part
Vcl.	157			add "arco" (<bowing slurs)
Bsn. 2	165		1.5	F# (<EH, B Trb) rather than F natural as in source score; also, F# penciled in source part
Tpt. 3	167	- 168	4.5 thru 5	m 167 last two notes C natural and B natural, tied to B natural in m 168 (<Obs, source part for Tpt 3)
Vln II (upper)	184		3 thru 4	concert Ab sounding from Db harmonic (<ob. 2, Cl. 2, and Ddim7 chord) rather than concert A sounding from D harmonic as in source score
Fl. 1	181		4	E natural (<motivic context; source part for Fl 1; penciled in source score) rather than Eb
Vln. I, II	184			delete "harm." (<special note heads, "harmonic" circles above/below pitches make redundant)
Picc.	190		1	add "f" entry dynamic (<ensemble context)
E.H., Vln. I	201		4	change septuplet beaming to 16th from 32nd (<standard modern practice)
Tbn. 2-3	205		4 thru 5	replace slur with tenuto (<Cls, Bsns, Dbl Bs)
Picc, Fl, Ob 1, Vln. I & II	222		2.83	fifth note of sextuplet Db (<intervals in similar passage at 89; marked Db in all source parts) rather than D natural as in source score [also: m236 of composer ms for 1920s? ms, in passage where violins are exactly same, has Db's]
Cl. 1-2	227		2 thru 4	use decresc. symbol instead of "dim." (<other parts)
Piano RH	241		4.75	top note of chord: E natural (<1pts) rather than Eb as in source score; source score corrected in pencil
Fls.	255		1	add "p" entry dynamic (<ensemble context)