

FINAL					Collins Piano Trio (orig. titled <i>Trio for Violin, Piano and 'Cello</i> ), "Geronimo", Op.1
					Source A (Primary Source) = Copyist score in ink, in horizontal format. Mvt. I cover page is titled "Trio for Violin, Piano and 'Cello" and subtitled "Geronimo" without identification of composer. Each movement of score is separately bound, with string at spine (string now missing from Mvt. 1), and strengthened with adhesive tape. Mvt 1 is copied onto 12-stave music paper manufactured by Lyons & Healy Chicago (embossed insignia). Mvt. 2-4 are copied onto 14-stave music paper with no brand identification. Copyist parts in ink for violin and violoncello, on 11-stave unbranded vertical music paper stock, are untitled, but are signed and marked "Opus I" by composer, in pencil.
					Source B: Copyist score in ink, with changes (glued-over sections in ink; annotations in pencil) likely in composer's hand, indicating this perhaps was the predecessor score to Source A. Each movement bound with cloth tape. Mvts. 1 and 2 were copied onto 12-stave Universal No. 5 music paper, with cover pages bound on spines with blue cloth tape. Mvts. 3 and 4 were copied (likely by composer) onto 12-stave unbranded music paper, with cover pages bound on spines with beige cloth tape. Copyist Violin part, Mvts. 1 and 2 only, in ink on 12-stave Universal Brand No. 5 music paper, with expressive markings added in pencil likely (in composer's hand) Violin and violoncello parts, all having spines bound with beige cloth tape, that seem associated with this score: Copyist Violin part, Mvts. 1 and 2 only, in ink on 12-stave Universal Brand No. 5 music paper. Violoncello part, Mvt. 3 in ink (green and black, likely in composer's hand) on 12-stave unbranded music paper, and Mvts. IV in ink (with expressive markings added in pencil, likely in composer's hand) on 12-stave unbranded music paper.
					Source C: Scores: Mvt .1 partial, in composer's hand, in pencil on 16-stave unbranded music paper, partial. Mvt. 4, in composer's hand, in pen on 14-stave B. F. Wood music paper. Parts: Vln, Mvt. 3, on 12-stave music paper in notebook. Vcl, Mvt. 3, on 12-stave unbranded music paper. Vcl, Mvt. 4, on 12-stave music paper in notebook.
					Source D: Score, Mvt. 1, partial, in pencil, in composer's hand, on 16-stave unbranded music paper.
Instrument/s	Mvt/s	mm	to mm	beat/s	COMMENTS
Score					Title "Piano Trio, Op. 1" (standard practice; add editorial footnote stating that work was originally titled "Trio for Violin, Piano and 'Cello") and sub-subtitle "Geronimo" <source materials
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 string fingerings; remove "simile" as appropriate given this change
Score	all	all			Notate at pitch when clarity is served and when copyist ms indicates "8va" was used to save space or avoid collisions
Piano	all	all			Add all fingerings indicated in ink in copyist ms; ignore markings in pencil, unless otherwise noted
<b>Commentary (unless otherwise noted, referenced to Source A score)</b>					
Pf RH	I	2		1.75	G (<pencilled in score, w/A crossed out; Source B Score)
Pf LH	I	9		4	C natural bottom note (<pencilled in Source Score A)
Pf RH	I	15		4.75	F natural (<Vln par, Source B Score)
Pf RH	I	16		2.75 - 3.25	add slur across three 16ths (<pattern preceding and following; Pf LH)
Pf RH	I	20		1	extend "8va" from prior measure (<context; Source B Score)
Pf LH	I	22		4.5	F natural, lower note of dyad (<Pf RH)
Vln	I	24		4	Ab (<context: Source B score had 3 flats in key signature; Ab was erased) rather than A natural default from key signature
Vln	I	25		1.5	Ab (<Pf RH)
Pf LH	I	25		4.5	Db (<pencilled correction and "db" (D flat) written in margin)
Vcl	I	30		2.5	add courtesy natural before A
Pf RH & LH	I	30		2.67	Bb's, as pencilled in (<also, Source B Score) rather than D's, which were crossed out
Vln	I	30		3.85	last 32nd, add courtesy natural before A
Vln	I	32		1	notate as D (<corrected in pencil; Vcl part, Pf RH) rather than Eb (ink)
Vcl	I	34		1	D natural (<pencilled in; context)
Pf RH	I	39		3	D naturals (<context) rather than Db continued from beat 1 as by default as in Source A Score
Pf RH	I	45		1.5	Ab (<Source B score) rather than A natural from key signature as in Source A Score
Pf RH	I	48		3	A natural, middle note of chord (<pencilled in Source A score; Vln)
Vln	I	54		2	Ab (<Pf RH) rather than A natural default from Source Score A
Pf RH	I	57		1.5	C (<pencilled in) rather than D, crossed out
Pf RH	I	61		3	add flats to G's (<context; Source C Score)
Pf LH	I	62		2.5	add Bb quarter note below staff (<Source Score C)
Pf RH	I	66		4	add natural before D, middle note of chord (<Vln part)
Vcl	I	74		3	add "3" below triplet (<context)
Vcl	I	75		1	add "3" below triplet (<context)
Vcl	I	77		4	D, second note from bottom of chord (<Pf RH beat 2) rather than C
Pf RH	I	93		<4	insert treble clef before beat 4 (<Source B Score; context)
Pf RH	I	94		4	add staccato symbols on each triplet 8th note, and slur across all (<Pf RH m93 beat 4)
Pf RH	I	95		2	add C, third space, half note to dyad (<Source B Score)
Pf RH	I	102		1	Eb's, outer notes of chord (<pencilled in; Source B Score) rather than E naturals
Vln	I	104		4	add "p" entry dynamic, in editorial brackets (<context)
Pf LH	I	104	- 105	3 to 1	add ties between G's (<mm103-104 similar pattern)
Vcl, Pf RH	I	114	- 115		add flats to all A's (<Vln, Pf RH upper voice m114, context, Source B Score)
Vln	I	133	- 134	3 to 1	delete slur from C# to B (<crossed out w/pencil; consideration of bowing and dynamics)
Pf RH	I	136		1.5	add "3" over 16th note triplet (<context)
Pf RH	I	138		1.5	add "3" over 16th note triplet (<context)
Pf RH	I	144		3.5	add "3" over 16th note triplet (<context)
Vln	I	146		3	add natural before E (<Pf RH; pencilled in; Source B Score)
Pf RH	I	149		1	add # before F (<Source Score B; m148 beat 1)
Vln	I	149		4.4	add natural before F (<pencilled in; context)
Pf LH	I	151		1.5	C natural (<Source B & C Scores; chromatic line) rather than C# as in Source Score A
Pf RH	I	155		4	add naturals before D's, outer notes of chord (<context: D dominant)
Vln	I	186		4.5	add courtesy natural before C (<Pf LH)

Vcl	II	7		2	add staccato symbol to Bb (<Source B Score and Vcl Part)
Pf RH	II	8		1	add half note C (<similar materials m6; Source score B)
Pf RH	II	87		3	A natural (<ink correction; context) rather than Abre-correction in Source A Score, and as in Source B Score
Vcl	II	90		1 to 3	add slur across quarter notes (<m89 pattern continued)
Pf	II	138		2	add "[poco marc." in editorial brackets (<Source Score B)
Vcl	II	159		2	add accent symbol over Eb (<pattern in m157 and m160-1)
Vcl	II	209		2	add "mf" entry dynamic (<Source B Score)
Pf LH	II	209		2	add courtesy flat before G (<default from key signature)
Pf RH	II	209		3	add courtesy flat before G (<default from key signature)
Pf	II	242		1	"dolce espr." (<modern practice) rather than "dolce ed espressivo" [sic: likely "ed" should be "et"]
Vcl	II	221		1	Bb (<Pf LH) rather than Ab as in Source A Score / Part and Source B Score
Pf	II	267		1	add "ff" (<pencilled in; context)
Vln	III	42		3.5	add "mf" entry dynamic in editorial brackets (context)
Vcl, Pf	III	43		1.5	add "molto cresc." in editorial brackets (<context)
Vln, Vcl	III	44		1	add "ff" destination dynamic in editorial brackets (<Pf)
Pf LH	III	44		3	add flat to D, middle note of chord (<Db's in Vln and Vcl)
Pf LH	III	56		2.33	A# (<Pf RH; Source Score B) rather than A natural from key signature
Vcl	III	60 - 63			add tenutos symbols and slurs as in Vln (<pencilled above Vln part, as applicable to both string parts)
Vcl	III	66		1	add # before D (<similar materials m65)
Pf RH	III	73		3.33	add natural before C, middle not of chord (<chromatic line)
Pf RH	III	74		3.33	add natural before F, middle not of chord (<chromatic line)
Vcl	III	78		3	add "arco" (<context)
All	III	80		1	"Tempo secondo" (<m.11, m. 128) rather than "Tempo primo"
Pf LH	III	66		1	D#'s (<context; preceding measures) rather than D natural default from key signature
Pf RH	III	73		3.67	middle note C natural (<chromatic context) rather than C# default from key signature
Pf RH	III	74		2.67	middle note F natural (<chromatic context) rather than F# default from key signature
Pf	III	85		1	add "f" entry dynamic (<Vln, Vcl)
Vcl	III	88		1	add "pp" entry dynamic in editorial brackets (<Vln, Pf)
Pf RH	III	89		2.5	add natural before A, top note of chord (<Pf LH)
Vcl	III	91		3.5	Db (<Pf LH; Source C Vcl Part) rather than D natural default from key signature in all sources
Vln	III	103		1.75	add "arco" in editorial brackets (<context)
Pf RH	III	109		2	add natural to A (<string parts)
Pf LH	III	110		3	add natural to C (<Pf RH)
Pf	IV	18			add decrescendo symbol (string parts)
Vcl	IV	95		1	add "arco" (<Source B Score)
Vcl	IV	111		2.5	E natural (<Pf LH m111 and RH m112) rather than Eb in all source materials
Vcl	IV	118		1	add b before C (<chromatic line; <Source B Score)
Vcl	IV	118		4.99	delete bass clef (bass clef notation doesn't start until m120)
Pf RH	IV	128 - 129		2 to 2.5	add "8va" and extender over tied chords (<Pf LH; Source Score B)
Pf RH	IV	129		2.5	add "loco"
Pf	IV	135			add cresc. symbol (<Vln, Vcl)
Vcl	IV	136		1	add "f" destination dynamic (<Vln, Pf)
Pf LH	IV	164		1	8th note (<context) rather than quarter note
Pf RH	IV	196		1.5	add Eb to chord (<Source B Score)
Vcl	IV	215		1.5	E natural (<previous three measures)
Pf LH	IV	216		1.5	add natural before E (<m215)
Pf LH	IV	219		1	C# (<Pf RH; similar materials m123) rather than C natural by default from key signature
Pf LH	IV	220		1	C natural (<Pf RH; similar materials m124)
Pf RH	IV	228			delete tie symbol (<context; Source B Score)
Pf RH	IV	224 - 225			add decrescendo symbol (<Vcl)
Vln, Vcl	IV	229		1	add "p" destination dynamic (>Pf)
Pf LH	IV	252		2.5	add courtesy natural in parentheses before E (<Source B Score)
Pf RH	IV	294		2.99	add treble clef. Cancelling bass clef (<Source B and D Scores)
Pf LH	IV	299		2.5	add courtesy natural before A (<Vln, Vcl; Source B Score)