

| <b>FINAL</b>        |           |           |           | <b>Collins</b> | <b>Nocturne</b>   |
|---------------------|-----------|-----------|-----------|----------------|---|
|                     |           |           |           |                | Source Score A: Composer ms in pencil on G. Schirmer Style No. 2-12 staves music notebook. On the last page, the ending measure is dated in composer's hand "Feb. 19-36." On the last page, the composer crossed out mm 65-66 and re-worked the ending twice, marked as Options A and B by the Editor on the pre-engraving copy of the ms. Only Option A, the four measures on the second system from the bottom of the page, has no crossed out measures, so it was selected or engraving as mm 51-54 in the final edition.                                      |
| <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 current 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)   |
| Both                | 11        |           |           | 2 thru 3       | Insufficient notes in inner voice; restructure non-melodic notes as duplet dotted-quarter notes   |
| Both                | 13        |           |           | 2 thru 3       | Insufficient notes in inner voice; restructure non-melodic notes as duplet dotted-quarter notes   |
| LH                  | 20        |           |           | 1              | delete superfluous dotted-eighth rest   |
| Both                | 22        |           |           | 1              | reverse notation for metric modulation according to current notation practice (dotted quarter = quarter)  |
| RH                  | 29        | -         | 30        | 4 thru 1       | combine two crescendo symbols in to one (>current engraving practices)  |
| Both                | 35        | -         | 48        |                | delete (<in composer ms, crossed out, with pencil; a red pencil line with arrowheads on each end connects mm. 34 and 49, across facing pages.)  |
| LH                  | 41        |           |           | 2.75           | add flat to B (<octaves W / Piano RH)   |
| RH                  | 49        |           |           |                | reconfigure duple rhythms as appropriate for 3/4  |
| RH                  | 52        |           |           | 3.9            | C natural (<m25, similar materials) rather than C# from kwey signature as in source ms  |
| RH                  | 54        |           |           | 1              | add flat to B (<previous beat's arpeggiation continues)   |
| LH                  | 55        |           |           | 1.33           | add # to F and A (<melodic context)   |
| LH                  | 55        |           |           | 2              | add "(#)" courtesy accidentals, to F and A (<preceding melodic context)   |
| Both                | 65        | -         | 66        |                | On the last page of the composer ms, one 15/8 and one 6/8 measure, totaling 7 beats (numbered as mm 65-66, pre-engraving) are crossed out with pencil. Lower on the same page, after the double bar and completion date "Feb. 19-36" penciled in by the composer, what appear to be two 4-measure alternatives (each containing one 9/8 measure, two 6/8 measures and one 3/8 measure totaling 8 beats (numbered as mm. 65-66, pre-engraving) are penciled in; the first and third measures of the second alternative (lowest staff) are crossed out with pencil. |