FINAL				Collins	Arabesque (for violin and piano)
Instrument/s	**mm**	**to**	**mm**	**beat/s**	**Versions A-C (old version 1-3)**
Score					change "espress." to "espr." and "marcato" to "marc."throughout
Score					use courtesy notes according to current practice
Score					add slurs to grace notes (<common practice)
					Version A (old Vers. 1): Recorded by Almond/Sykes
					This version, which served as the main source score for the 2001 anniversary edition, is titled "Arabesque." Only the piano/violin score exists (no separate violin part is extant). The notation "S. R. Quick Manuscript, Chicago" appears on the back page. The copyist worked in ink using 9.5 X 12.25 Carl Fischer 12-line manuscript paper. Version A included fingerings for the pianist in the same ink and stroke as used for the entire score; because it can be inferred that these markings were sanctioned by the composer, they were included. Extensive string, position, bowings, and fingering markings were made on the copyist's manuscript and some portions were altered or deleted, either in ink (which appears to be different from that used by the manuscript copyist) or in pencil; because there is no evidence that the composer sanctioned these markings, they were not included.
Pf RH	9			2.5	add courtesy accidental to A natural (<A# in previous measure)
Pf RH	10			2.5	add courtesy accidental to C natural (<C# in m8)
Pf LH	26			2.5	delete unnecessary courtesy accidental on F natural
Pf LH	30			2.5	A (< vers. B; as penciled in vers. A) rather than B
Pf LH	31			2.5	Retain Bb (<context) rather than A penciled in source ms
Vln	31			3 thru 4	retain pitches indicated in copyist's hand
Pf LH	32			2.5	add courtesy sharp to F (<continues preceding F# in Pf LH, on beat 1, 8ve higher)
Pf RH	32			4.5	add courtesy sharp to A (<continues preceding A# in Pf RH, on beat 2.5, 8ve higher)
Vln	33			4.5	rewrite penultimate note as A# (< vers. B) rather than Bb
Vln	39			3 thru 4	retain pitches indicated in copyist's hand
Vln	44			after fermata	fourth 8th note F# (<vers. B, context) rather than F natural by default as in vers. A source score
Pf LH	55			1 thru 3	add slur across beats 1-3 (<context)
Pf LH	62			2	add courtesy accidental to C natural (< vers. B)
Vln/Pf	62			3 thru 4	add decrescendo symbol (< vers. B)
Vln/Pf	63			1	add "p" destination dynamic (< vers. B)
Vln/Pf	64				change direction to "simile" (correct terminology) rather than "segue" as in source material
					Version B (old Vers. 3): Recorded by Sussmann/Polonsky
					This version is titled "Arabesque" and subtitled "For Violin and Piano." Both the piano/violin score and a separate violin part exist, but only as 8.5 X 12.5 mimeograph copies. The name of the copyist is not indicated; s/he worked in ink using *Kayser Music Binding Co.* 12-line manuscript paper. The copyist's hand appears to be different, though there are some similarities to Version C. Though very similar to Version A, there are many small differences, including different piano voicings, lighter chordal structure at times, some changes in rhythms of inner voices in the piano, and so forth.
Pf RH	9			2.5	add courtesy natural preceding A (<A# in previous measure)
Pf RH	10			2.5	add courtesy accidental to C natural (<C# in m8)
Pf RH	32			4.5	add courtesy accidental to A# (<continues accidental from beat 1)
Pf	37	-	39		delete 16th rests between beamed 16th notes (<modern engraving practice)
Pf LH	59			3	lower note of dyad = Eb (<vers. A; context) rather than E as in source score for vers. B
Vln	1				change affect to "dolce espr." (<score) rather than "espr." as in source part for vers. B
					Version C (old Vers. 2): Violin part only (not recorded)
					This version is titled "Arabesque" and subtitled "For Violin and Piano." Only the violin part exists (no piano/violin score). The name of the copyist is not indicated; s/he worked in ink using 9.5 X 12.25 *B. F. Wood Music Co.* 12-line manuscript paper. The copyist's hand appears to be different from that of Version A. The violin part that is the only extant source for this version has many bowings and articulations different from the violin parts for either Version A or Version B. There are however other differences, notably the 'elision' of an entire measure (mm. 9 in the present edition), a number of string/portamento markings, a simpler, shorter and *ad libitum* transition to the return of the 3/4 theme (m. 44 in the present edition), more octave doublings (mm. 48-49), and a cadenza prior to the final return of the 3/4 section (m. 72 in the present edition).