

# Outline of Differences Between Didier's *Les Essentielles* and the Corresponding Original Rose 32 and 40 Études

*As compared to the 1893 (32 Études, Evette & Schaeffer) and 1884 (40 Études, Richault) editions*

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*Measure numbers refer to original Rose études, unless otherwise indicated*

## **No. 1: adapts Rose 40 Études No. 1**

- tempo text changed from “Allegretto cantabile” to “Moderato cantabile”
- removes mm. 4-7, 15-16
- mm. 18-20 shortened in to 2 mm.
- removes mm. 36-37

## **No. 2: adapts Rose 40 Études No. 9**

- cuts from m. 8's fourth note to m. 15's fifth note. mm. 16-21 shortened to 4 mm.
- removes mm. 27-28
- cuts from m. 31's fifth note (rewrites remainder of measure to connect to following material) to m. 38
- removes mm. 42-47, 57-58, 64-66
- transposes penultimate measure's last four notes (and last measure), raising to upper register

## **No. 3: adapts Rose 32 Études No. 1**

- m. 39's turn ornament is explicitly instructed to be executed with a quintuplet rhythm

## **No. 4: adapts Rose 32 Études No. 6**

- time signature changed from 2/4 to 2/2 (rhythmic density halved to compensate for change)
- removes m. 19 (empty whole rest), 32-51

## **No. 5: adapts Rose 32 Études No. 11**

- removes fermata from penultimate m.'s half-note F5

## **No. 6: adapts Rose 32 Études No. 2**

- cuts from bar 33 to bar 37 (rewriting m. 37's first two notes to achieve the connection)

## **No. 7: adapts Rose 32 Études No. 7**

- m. 16's cadenza (cue-sized notes) chromatic scale is notated with regular notes and an explicitly indicated thirty-second note rhythm; the choice of regular sized notes denies the reader the signal that this spot was originally intended to be freely executed.
- removes mm. 17-24
- mm. 29-30 have their dotted rhythm shifted to the other half of each respective measure, and m. 31 has the same dotted rhythm added.
- removes mm. 41-52, 56 (transposing m. 57's downbeat down an octave to achieve the connection)

## **No. 8: adapts Rose 40 Études Nos. 7 & 5**

- tempo text of No. 7: changed from “Allegro moderato” to “Moderato”
- From No. 7:
  - » cuts from bar 9 to 13 (rewriting m. 8's last three notes to achieve the connection)
  - » removes mm. 19-38 (inserts one new measure to achieve the connection), 43-58, 61-77

- From No. 5:

- » whereas original etude starts in D Minor (1 flat) key signature, Essentielles casts all borrowings from this etude into key of D Major (2 sharps)
- » borrows mm. 1-3, 9, 17, 18 (beats 1-3), 19 (beat 4), 33, 35-37, 39-41, finishes with a new measure

### **No. 9: adapts Rose 40 Études No. 21**

- removes mm. 11-16
- rewrites m. 28's phrasing ending as an ascending arpeggio (instead of the original's ascending scale)
- removes mm. 29-32, 40, 51-68 (inserting two new measures to achieve the connection), 71-end (inserting new 2 mm. ending)

### **No. 10: adapts Rose 40 Études No. 8**

- time signature changed from 4/4 to 6/8 (rhythmic density unchanged)
- removes mm. 3, 5-13 (inserting 2 new mm. to achieve the connection)
- From m. 11 onwards, Essentielles introduces new material which recalls the technical demands and character of the original. Some isolated borrowings remain, like Essentielles' mm. 42-47 (Rose's 36-38).

### **No. 11: adapts Rose 32 Études No. 9**

- removes mm. 10-13, 27-31 (beat 3, rewriting the previous beats to achieve the connection)
- shortens m. 35, cuts from bar 36 to beat 3 of bar 38, connects to the last three notes of m. 38
- places m. 33's accents on the first of each grace note pair, where other editions tend to place the accents on the first of each eighth-note pair

### **No. 12: adapts Rose 40 Études No.**

- rewrites beats 2 and 3 of m. 7 to end the phrase in the following measure
- the section from mm. 20-38 (Essentielles' mm. 9-21) is shortened and modified: mm. 8-19 are removed, mm. 24-30 are maintained with some harmonies changed to be less dissonant, mm. 31-36 are removed
- mm. 43-51 are essentially maintained, only slightly modified: m. 43-downbeat of m. 45 is transposed up one octave, some harmonies are changed to be less dissonant
- m. 52 to the end are removed and replaced with 11 mm. of new material, focusing on trills and mordents in the character of the original Rose etude

### **No. 13: adapts Rose 40 Études No. 18**

- no changes

### **No. 14: adapts Rose 32 Études No. 20**

- time signature changed from 6/8 to "3/4 or 6/8" with rhythmic density halved
- tempo text changed from "Allegro vivace" to "Allegro"
- removes mm. 3, 6, 13-14, 35, 38, 56-61, 67, 70, 72-73, 76

### **No. 15: adapts Rose 32 Études No. 3**

- m. 24's downbeat is changed from the original's [dotted-eighth + sixteenth] to [quarter + quarter]
- m. 27's E5 is lengthened from the original's quarter-note to a half-note

### **No. 16: adapts Rose 40 Études No. 3**

- removes mm. 21, 25, 29
- cuts from bar 30 (beat 3) to bar 42 (beat 3)
- removes mm. 64-68

## **No. 17: adapts Rose 32 Études No. 14**

- removes mm. 25-32
- uses dal segno + coda structure to return to beginning (treating last 6 mm. as coda)

## **No. 18: adapts Rose 32 Études No. 22**

- removes mm. 16-17, 21-22
- the last 7 mm. are shortened to a newly written 3 mm.

## **No. 19: adapts Rose 40 Études No. 36**

- tempo text changed from “Allegretto quasi andante” to “Quasi andante”
- removes mm. 13-17, 28-31, 45, 65-68, 75-76, 81, 84-91
- the last 4 mm. shortened to a newly written 2 mm.

## **No. 20: adapts Rose 32 Études No. 17**

- the ascending chromatic scale in m. 8's cadenza is measured out: 5 groups of 4-notes, followed by a 1 group of 5-notes
- the “a tempo” which Rose originally marked in m. 22 is changed to “poco più mosso scherzando”
- cuts from bar 29 (beat 3) to bar 34 (beat 3)

## **No. 21: adapts Rose 40 Études No. 23**

- tempo text changed from “Allegro vivace” to “Allegretto”
- m. 4's grace notes are removed
- m. 6's last three notes are changed to a scale which strictly continues in stepwise motion like the notes before it, landing on a downbeat A3 in m. 7
- mm. 11-12 are shortened to 1 m.
- m. 13's fifth note is changed from a C5 to a D4
- mm. 14-15 are shortened to a newly written 1 m.
- removes mm. 17-19
- the harmony is altered in the second half of m. 26, the downbeat of m. 27, mm. 28, first half of m. 29
- mm. 34-35 are shortened to 1 m.
- m. 36's grace note is removed
- the last 16 mm. are shortened to 10 mm., chopping up and borrowing from the original

## **No. 22: adapts Rose 40 Études Nos. 11 & 12**

- tempo text changed from “Allegretto” to “Allegro moderato”
- From No. 11:
  - » borrows mm. 1-6, removes mm. 7-19, borrows mm. 20-27, rewriting m. 27's beat 2 to achieve connection to following material...
- From No. 12:
  - » ...borrows mm. 41, 1-4, 12-13, writes 2 new mm. in the style of etude No. 12...
- From No. 11:
  - » ...borrows mm. 40-44, and then last 5 mm. are shortened to newly written 3 mm.

## **No. 23: adapts Rose 40 Études No. 38**

- tempo text changed from “Allegro vivace” to “Allegro assai”

- mm. 1-15 are shortened to 13 measures by halving some rhythms
- removes mm. 4, 15-20, 22-30, 33
- mm. 35-54 are shortened to newly written 5 mm.
- mm. 55-111 are shortened to 14 mm.
- mm. 112-129 are shortened to 11 mm.
- mm. 130-144 (end) are shortened to 9 mm.

### **No. 24: adapts Rose 32 Études No. 23**

- omits Rose's fermatas on m. 4 (beats 1 and 4) and m. 8 (beat 4)
- removes mm. 27-30
- cuts from bar 31 (beat 3) to bar 32 (beat 3, rewriting one pitch to achieve the connection)
- removes m. 36

### **No. 25: adapts Rose 32 Études No. 18**

- tempo text changed from "Allegro vivace" to "Vivace"
- removes mm. 9-16
- removes mm. 23-33 (inserting 1 newly written m. to achieve the connection)

### **No. 26: adapts Rose 40 Études No. 17**

- tempo text changed from "Allegretto" to "Allegro moderato"
- removes mm. 2, 8, 10-16 (rewrites m. 9's last pitch to achieve connection), 23-26, 29-30
- harmonies altered in mm. 31-32
- removes mm. 44-47, 55-58 (rewrites m. 59's downbeat pitch to achieve connection), 62 (rewrites m. 63's downbeat pitch to achieve connection), 68-69, 75-78, 87-90 (rewrites m. 91's downbeat pitch to achieve connection), 93-96, 108-111, 113-115 (rewrites m. 116's first 2 pitches to achieve connection), 123-125, 130
- m. 67's downbeat pitch is changed from the original's sixteenth-note rhythm value to an eighth-note, presumably to accommodate a breath
- m. 82's downbeat pitch is lowered two octaves, creating a much wider leap compared to the original
- m. 107's downbeat pitch is raised one octave compared to the original
- m. 131's downbeat pitch is raised one octave compared to the original

### **No. 27: adapts Rose 32 Études No. 29**

- removes mm. 14-17, 32-33

### **No. 28: adapts Rose 32 Études No. 28**

- time signature changed from 3/4 to "3/4 or 6/8"
- removes mm. 36-37, 51

### **No. 29: adapts Rose 32 Études No. 31**

- removes mm. 29-30 (rewrites beats 2 and 3 of m. 28 to achieve connection)

### **No. 30: adapts Rose 32 Études No. 32**

- removes mm. 6-7 (inserts 1 newly written m. to achieve connection), 11-14, 20, 24-28, 30 (rewrites m. 29's last pitch to achieve connection), 35
- m. 29's downbeat pitch is lowered one octave compared to the original
- adds fermata on last note