

The Rose Report

Comparing the Editions of
Rose's 32 Études for Clarinet



Cameron Hewes

Version 1.0

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32 Etudes for Clarinet after Ferling's 48 Studies / With Commentary and Suggestions for Mastery
by Cyrille Rose
edited by Larry Guy

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The Complete Daniel Bonade / A collection of Bonade's published texts: Clarinetist's Compendium, Sixteen Phrasing Studies for Clarinet, Bonade Orchestral Studies for Clarinet
compiled & edited by Larry Guy

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If you did not access this report directly from CAMco, then please check [CAMco's dedicated webpage for *The Rose Report*](#), which will provide the latest version in the event of any revisions.

Readers are encouraged to refer to their own copy of the Rose 32 while reading this report to see how their edition compares against others. Since this report constantly refers to specific bar numbers, CAMco offers a [free, unmarked, digital download version of the Rose 32](#) with all bar numbers notated for easy reference.

Disclosure and Disclaimer

Cameron Hewes, the author of this report, is also the publisher of one of the Rose 32 editions (Rivernote Press, edited by Larry Guy). He contributed editing suggestions to Guy and was responsible for the music engraving preparation, which informed Hewes of the many discrepancies and details present in the various editions of the Rose 32. Hewes has attempted to present the findings of this report in an objective manner, explicitly stating the standards to which a particular issue is contextualized and criticized whenever possible.

Rivernote Press is also the publisher of Daniel Bonade's *16 Phrasing Studies*, as part of the compilation *The Complete Daniel Bonade*.

Although great pains were taken by the author to ensure accuracy, readers should bear in mind that the sheer amount of data collected for this report guarantees at least a small possibility of error. If you wish to submit a correction or request a clarification, please [contact the author at CAMco](#): ClarinetAllMusic@gmail.com. In the event of any revisions, they will be visible along with the latest version of the report at [CAMco's dedicated webpage for this report](#).

Abbreviations and shorthand

- cresc. + dim. hairpin pair = $\langle \rangle$
- downbeat = the first note of a measure
- m., mm. = measure, measures
- no., nos. = number, numbers
- When counting notes in order to refer to a specific note (ex: “third note of m. 2”), include grace notes and disregard ties; simply count the noteheads.
- “Eighth note” is different from “eighth-note”...the hyphen is used to indicate a rhythm value, and the lack of a hyphen indicates ordering; in situations where cardinal ordering is not applicable, rhythm values are sometimes written without the word “note” for the sake of brevity (ex: “eighth” instead of “eighth-note”).
- Slurred note groups are typically written numerically, with a “1” indicating an independently articulated note; ex: “2 + 3 + 1” means “slur 2, slur 3, tongue 1.”
- **Counting measures:** When editions disagree on the amount of measures in a given étude, it is necessary to count measures from the end (or beginning) instead of simply referring to a specific measure number. In these (thankfully rare) cases, “from the end” and “before the end” are used interchangeably to mean “count measures, starting with the last measure.”
- **Comparisons to Ferling:** Like the Rose 32, Ferling’s 48 has seen many revisions since its conception. This report refers to [Kostis Hassiotis’ critical edition](#) of the Ferling 48 for any connections between Rose’s adaptation and the original Ferling.

Whenever a likeness to the original Ferling is stated regarding pitch, transposition was used to make a comparison within a consistent key signature/tonic. For example: in Rose étude No. 8, Carl Fischer notates m. 46’s fifth note as an A5, comparable to the notation in the original Ferling étude No. 4’s m. 15.

- Pitches are notated according to scientific pitch notation, listed in the chart below:



Fig. 1: Scientific Pitch Notation Chart

- **Excerpts:** All of the visual excerpts are protected under the copyrights of their respective publishers, identified by the caption adjacent to each excerpt (see [Table 4](#) for publisher abbreviations).

When discerning pitches, readers must *bear in mind the key signature* by consulting their own full edition of the Rose 32, as the key signature may not be displayed if a given excerpt doesn’t lay on the beginning of a system (the adjoining text commentary will, of course, always indicate pitches with any necessary sharps/flats).

Excerpts are displayed at actual size unless otherwise indicated. This report is formatted for US letter size paper (8.5 inches x 11 inches), so printing the report (for personal perusal only) without changing the scale of the document will allow the reader to view excerpts at their actual printed size.

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This report is divided into six sections:

1. The **Introduction** briefly compares Rose's études to their original Ferling étude counterparts, lists various other adaptations, and indicates the editions included in the report. *(pages 6 – 11)*
2. The **Appearance and Readability** section summarizes practical details which affect readability, including spacing issues, binding types, paper appearance, and line thickness. *(pages 12 – 15)*
3. The **Notation Count-Up** is a tally of notational markings to provide a starting point of overall comparison, counting dynamics, articulation, expression, metronome, breath, and fingering markings. *(pages 16 – 23)*
4. The **Editing Issues** section discusses how editors handle fundamental topics including accidentals, beaming, articulation, dynamics, breaths, tempo, and fingerings. *(pages 24 – 49)*
5. The **Editing Differences** section lists notable points of differentiation between editions, proceeding étude-by-étude. *(pages 50 – 70)*
6. The **Extras** summarize the available compilations, audio recordings, and arrangements with piano. *(pages 71 – 72)*

1) Introduction

Franz Wilhelm Ferling (1796 – 1874) was a German musician who played both clarinet and oboe, and whose best-known composition is his *48 Studies for Oboe, Op. 31*.¹ The studies were composed during the first half of the nineteenth century on a principle similar to Bach’s *48 Preludes and Fugues*, to show that the instrument can play equally well in all keys. Like the clarinet, the previous iterations of oboes were constructed to play mainly in “good tonalities.”²

Cyrille Rose (1830 – 1902) is one of France’s most famous clarinetists. A student of Hyacinthe Klosé and later professor at the Paris Conservatoire, Rose taught Cahuzac, the Gomez brothers, P. Jeanjean, H. Lefèbvre, and the Selmer brothers, among other prominent clarinetists. Rose adapted many of Ferling’s Op. 31 studies to the clarinet, forming a work that became a pedagogical standard for clarinetists the world over.

The earliest known published edition of Rose’s *32 Études* dates from 1893 and was published by French company Evette & Schaeffer (plate number 281); this edition is held in the Bibliothèque nationale de France. Since then, many editors have produced their own versions of the Rose 32, with the dozen complete editions available in print at the time of writing spanning more than a century (1913 to 2021).

The Rose 32 editions available today vary in their editorial goals. Some editors think that something was lost in Rose’s adaptation, and therefore they aim to reincorporate some of Ferling’s original markings. Other editors see Rose’s markings as sparse and subsequently add more phrasing instructions. In many cases, editors cling tightly to Rose’s original markings, even when the markings are erroneous or confusing by today’s engraving standards.

The foremost goal of this report is to show the differences between editions so that readers may choose one that best suits their needs. By laying out the distinguishing characteristics of each edition, the report also offers the opportunity to glean insight from the varied pedagogical decisions.

Sources: All but one of the Rose 32 were adapted from the Ferling 48—the lone exception is étude No. 22.

Rose No.	Ferling No.	Rose No.	Ferling No.
1	5	17	17
2	6	18	18
3	7	19	35
4	8	20	32
5	1	21	33
6	2	22	N/A
7	3	23	41
8	4	24	30
9	21	25	11
10	22	26	12
11	27	27	29
12	16	28	42
13	9	29	13
14	10	30	14
15	31	31	25
16	20	32	26

Table 1: Rose étude numbers and corresponding Ferling étude numbers

1 Kostis Hassiotis, “A critical edition of the 48 studies for oboe, op. 31 by Franz Wilhelm Ferling (1796-1874), based on original historical evidence and viewed within the context of the evolution of didactic material for oboe, with particular reference to nineteenth-century performing practices” (2010, Unpublished Doctoral thesis, City University London), 91.

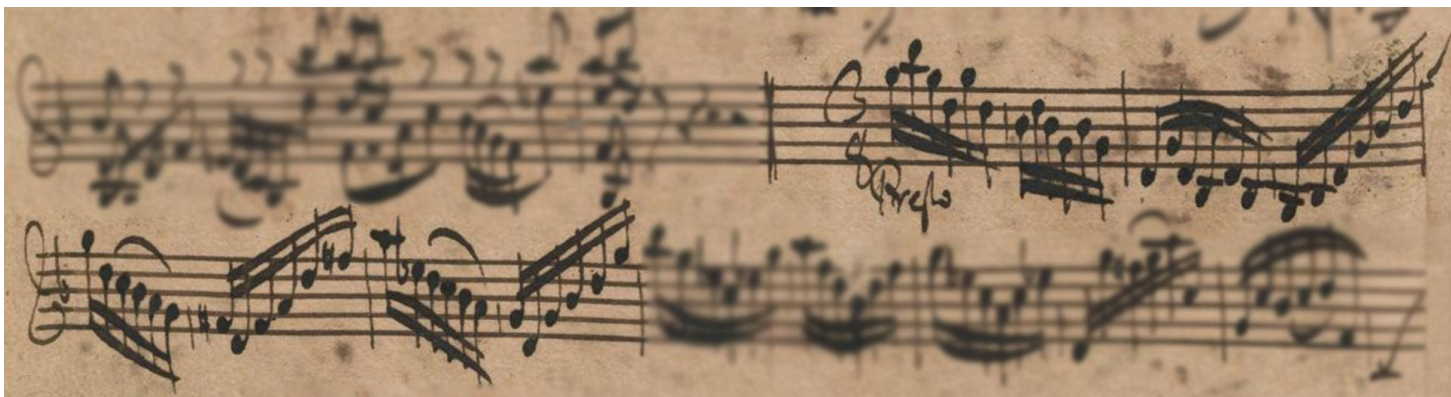
2 Ibid., 8.

Rose incorporated, besides the Ferling, brief excerpts from two of J. S. Bach's solo violin works.³ In étude No. 16, mm. 9 – 18 are from Bach's Partita No. 1 in B Minor, BWV 1002, movement II, mm. 13 – 17 (the violin work is in quadruple meter and Rose's étude is in duple meter).



J. S. Bach Partita BWV 1002, movement II. Double, mm. 13-17

In étude No. 20, mm. 57 – 64 are from Bach's Sonata No. 1 in G Minor, BWV 1001, movement IV, mm. 1 – 8.



J. S. Bach Sonata BWV 1001: movement IV. Presto, mm. 1-8

Blur effect added for focus; excerpts are from [fair copy manuscript](#) by J. S. Bach housed in the [Staatsbibliothek zu Berlin](#) (Berlin State Library, D-B Mus.ms. Bach P 967).

³ Lawrence Maxey, "The Rose Thirty-Two Études: A Study in Metamorphosis." *The Clarinet* 1, no. 4 (August 1974), 9.

Rose études compared to the original Ferling

Length: In a technical sense, Rose made the études longer, on average 44% longer than their Ferling counterparts (in terms of number of measures, calculating for 31 of the 32 total études since No. 22 isn't from Ferling).

Rose		Ferling		Rose		Ferling	
Étude No.	Mm.	Étude No.	Mm.	Étude No.	Mm.	Étude No.	Mm.
1	43	5	40	17	41	17	23
2	55	6	48	18	57	18	38
3	43	7	26	19	44	35	32
4	43	8	30	20	80	32	64
5	54	1	29	21	36*	33	35
6	68	2	18**	22	38	N/A	N/A
7	72	3	32	23	40	41	40
8	79	4	22**	24	48	30	24**
9	50	21	31	25	49	11	28
10	42	22	25	26	36	12	28
11	41	27	41	27	38	29	28
12	36	16	32	28	62	42	62
13	62	9	39	29	45	13	34
14	55	10	39	30	54	14	32
15	43	31	36	31	38	25	30
16	48	20	36	32	48	26	24

*Rose 32 editors bar study No. 21 differently; this chart honors the barring seen in E&S.

**Rose étude Nos. 6, 8, and 24 have an unchanged rhythmic density compared to their Ferling counterparts, combined with an individual bar length that is half as long. This "artificially" doubles the Rose's total number of measures, so the Ferling's measures for these 3 studies must be doubled when making a quantitative comparison.

Table 2: Number of measures in Rose études and corresponding Ferling études

Four of Rose's études (Nos. 11, 23, 24, and 28) have lengths identical to Ferling (note that Rose No. 24 is equal by accounting for the doubling difference in time signature length and rhythmic density). Additionally, Rose étude No. 21 is virtually identical in length aside from one extra bar in its cadenza.

Time signatures: Rose changed the time signature of eight études compared to Ferling, but only in the sense of simply doubling or halving:

- No. 1: rhythmic density halved, and time signature changed from 2/4 to 4/4.
- No. 6: time signature changed from 4/4 to 2/4 (rhythmic density unchanged; also, removed dotted rhythms first seen in m. 1).
- No. 8: time signature changed from 4/4 to 2/4 (rhythmic density unchanged).
- No. 11: rhythmic density is halved, and time signature changed from 3/4 to 3/2.
- No. 15: rhythmic density is halved, and time signature changed from 3/8 to 3/4.
- No. 24: time signature changed from 4/4 to 2/4 (rhythmic density unchanged).
- No. 25: rhythmic density halved, and time signature changed from 6/8 to 6/4.
- No. 27: rhythmic density halved, and time signature changed from 2/4 to 4/4.

Key signatures: Rose maintains a pattern of key signatures in his organization of the *32 Études*. Beginning with a set of two études in C Major, and then two études in the relative A Minor, he proceeds with one additional sharp in the key signature for the next set: two in G Major, and two in the relative E Minor. This is followed by a set in the one-flat key signature (two major études, and two relative minor études). This alternation between sharp and flat keys continues, progressively adding one sharp/flat until 4 sharps, at which point Rose skips 4 flats and finishes with respective sets of études in 5 sharps and 5 flats. In order to achieve this pattern, Rose changed Ferling's key signatures for almost all of the études; only three are unchanged: Rose Nos. 17, 18, and 27.

Readers can read detailed analysis of Rose étude Nos. 1 through 18 through the pedagogical approaches of Keith Stein and Stanley Hasty, as documented in [Lawrence Maxey's 1968 doctoral thesis](#).

Expansions and Adaptations

The legacies of Rose and Ferling are so great that many later musicians have capitalized on their recognition through various expansions, adaptations, and borrowings.

Publication	Publisher	Composer/ Editor	Copyright Year
Ferling 48 Études, Op. 31 (expanded to 60 études)	Leduc	Marcel Mule	1946
Ferling 48 Études, Op. 31 (adapted for low clarinets)	Billaudot	Mark Wolbers	2020
16 Études	Leduc	André Vacellier	1949
Rose 32 Études cl & pn arr. (PDF score & digital audio)	Carl Fischer	John Walker	2002, 2009
Rose 32 Études cl & pn arr. (accompaniment audio CD)	"	"	"
Rose 32 Études cl & pn arr.	International Music Diffusion	Patrice Sciortino	2014
Ferling Op. 31 No. 27 (Rose No. 11) cl & pn arr.	Southern Music	Paul Jeanjean	?
Rose Étude No. 5 cl & pn arr.	N/A	Michel Marinier	2021
Suite Rose No. 1	N/A	Wesley Hall	2006, 2012
Suite Rose No. 2	"	"	2015
Suite Rose No. 3	"	"	2016, 2019
Les Essentielles	Lemoine	Didier Yves	2000
The Naked Rose (32 Études, markings removed)	CAMco	N/A	2020

Table 3: Rose 32 & Ferling 48 arrangements

Clarinetists may learn from or otherwise enjoy reading Ferling's original études which Rose adapted. A popular choice is the [version edited by saxophonist Marcel Mule](#); he expanded the Ferling 48 with twelve additional études, thus "completing" the cycle of keys by adding two études in each of the enharmonic keys of C \flat Minor, A \flat Minor, G \flat Minor, C \sharp Major, A \sharp Minor, and D \sharp Minor (published by Leduc).

Clarinetist [Mark Wolbers adapted Ferling's Op. 48](#) to exploit the full range of clarinets with low C extensions, including the modern bass clarinet, contrabass clarinet,

A clarinet with low C extensions, and basset horn; eleven études have altered key signatures, but the publication still ultimately covers all major and minor keys (published by Billaudot).

In his [16 Études](#) (published by Leduc), clarinetist André Vacellier sought to "finish what Rose started" by adapting the remaining Ferling études left untouched by Rose. However, Vacellier skipped Ferling's étude No. 34 in order to keep his own publication's total étude count at a clean 16 (owing to the fact that Rose's étude No. 22 is not from Ferling). Nevertheless, by working through the Vacellier 16, readers will cover the "missing" major and minor keys not included in the Rose 32—although not hitting every enharmonic equivalent. Vacellier's publication substantially expands the original Ferling études with more technically demanding writing; an [outline of the changes compiled by CAMco is available online](#).

There are two complete sets of clarinet and piano arrangements (discussed further in *Section 6: Extras*). One is written by John Walker ([published by Carl Fischer](#)), and the other is by Patrice Sciortino ([published by International Music Diffusion](#)). The CF arrangements include play-along audio recordings of the piano accompaniment performed by Walker. In addition, there is a single Ferling étude arranged for clarinet and piano by Paul Jeanjean ([published by Southern Music](#)); he adapts Ferling's No. 27 (Rose No. 11). Michel Marinier arranged [Rose étude No. 5 for clarinet and piano](#).

Wesley Hall has arranged several Rose études into clarinet duets, taking form as three suites:

- [Suite No. 1](#): étude Nos. 1, 9, 10, and 25
- [Suite No. 2](#): étude Nos. 5, 7, and 8
- [Suite No. 3](#): étude No. 4 (as well as études Nos. 21, 24, and 26 from Rose's *40 Études*)

Selected Rose études are commonly included in method books. For example: Carl Fischer's edition of the *Klosé Complete Clarinet Method*; Carl Fischer's *Protocol*, by Larry Clark and Daniel Schmidt; Rivernote Press' *Articulation Development for Clarinetists*, by Larry Guy; Kenneth Lee's *Clarinet Express*.

In [Les Essentielles](#) (published by Henry Lemoine), Yves Didier shortens 30 études selected from Rose's 32 and 40 Études with the intention of making them more approachable for lower skill levels; an [outline of the changes compiled by CAMco is available online](#).

CAMco offers a digital download (PDF) format of the Rose 32 called [The Naked Rose](#), which is completely stripped of all dynamics, articulation, and other expression markings. Readers can use this "blank canvas" version to explore their own phrasing devoid of outside editorial influence.

Editions in Print

Publisher	Editor	Copyright Year
BIL Billaudot	Fernand Blachet	1966*
BON Rivernote Press (originally Leblanc)	Daniel Bonade	1952, 2021**
CF Carl Fischer	Melvin Warner	2002, 2009
CW Complete Works	Ben Andrew Garcia, Megan Jasper	2015
DVR Dover	?	1913, 2007***
E&S Evette & Schaeffer	Cyrille Rose	1893
EUf Eufonia	Vincenzo Correnti	2009
IMC International Music Company	Stanley Drucker	1973
IMD International Music Diffusion	International Music Diffusion	2011
JI Jeanné	John Anderson	2011
LED Leduc	Pierre Lefebvre	1946
RIV Rivernote Press	Larry Guy	2021
STX Southern Music	David Hite	1986
ZEN Zen-On	?	2004

*Despite copyright year of 1966, the edition currently in print is technically more recent because it was later reproduced using digital notation computer software

**Originally published in 1952, but received several corrections in the Second Edition of *The Complete Bonade* in 2021

***Reprint of older 1913 Carl Fischer edition

Table 4: Editions of Rose 32 Études included in The Rose Report

This report compares twelve complete editions of the Rose 32 Études in print today.

Besides these, the report discusses two other publications: (1) the [earliest known edition of 1893 from Evette & Schaeffer](#), a printing of which is housed at the Bibliothèque nationale de France (BnF), and (2) Bonade's *16 Phrasing Studies*, which comprises only the odd-numbered Rose études (available in Rivernote Press' *The Complete Daniel Bonade*).

Three of the editions are reprints—reproductions of earlier editions—with additional edits.

1. **DVR:** Prior to its new edition in 2002, Carl Fischer produced a different version of the Rose 32 which was first published in 1913; the editor is not definitively known, but was probably Carl Fischer then editor-in-chief Gustave Saenger, and possibly assisted by [first name unknown] Hesselberg.⁴ DVR is a reprint of this 1913 edition with a few edits made. Readers are warned that *older* Dover editions (roughly those printed before 2007) may have more errors, including incorrect pitches, which are not mentioned in this report.

DVR has many unclear markings as a result of image scan degradation. Since it is a reprint of an older edition, readers technically could consult the old Carl Fischer source material to clarify any points of confusion. However, it is unreasonable to force a reader to seek a second publication in order to effectively read one publication intended for normal study/performance (although the old Carl Fischer edition is no longer in print, it is available through public domain online access on IMSLP). Therefore, this report will record DVR's readability and interpretation issues without the aid of the old Carl Fischer source material, in order to reflect normal, "sensible" use conditions.

Side note: Readers are warned that, besides the DVR edition, there is another inferior reprint of the 1913 Carl Fischer edition published and sold by Amazon with the ISBN 9781728849546. This is merely a reprint of the blemished, marked-up digital scan available from IMSLP, reproduced at a smaller size which makes reading unreasonably difficult.

The 1913 Carl Fischer edition also served as the basis of a [digital format re-setting by Richard Migneron](#) that is released into the public domain via MuseScore; it has received many corrections and edits.

2. **IMC** is also a reproduction of the 1913 Carl Fischer edition like DVR, with comparably more editing. While étude No. 1 has more than four dozen alterations, the remaining études have far less, averaging about three edits per étude (fifteen études have only a single edit, and four études have no edits). Its legibility is far superior to DVR's.

3. **LED** is a reproduction of E&S with edits made, an average of about 16 alterations per étude. Although not as egregious as DVR, LED also suffers from some unclear markings as a result of image scan degradation; slur lines are frequently broken or drastically shortened because many of the thinnest markings were lost.

⁴ Lawrence Maxey, "An Analysis of Two Pedagogical Approaches to Selected Études from the Cyrille Rose Thirty-Two Études for Clarinet" (Eastman School of Music dissertation, 1968), 1.

Side note about étude identification: Two editions number the études differently from Rose's numbering.

- 1. STX:** Presumably to avoid a page turn, David Hite changed the numbering (and ordering) of 4 études in his edition published by Southern Music:

Rose No.	Hite No.
14	17
15	14
16	15
17	16

Table 5: Southern Music études differing from Rose's original numbering

- 2. BON:** Daniel Bonade's *16 Phrasing Studies* extracts the odd-numbered études and re-numbers them as one through sixteen:

Rose No.	Bonade No.	Rose No.	Bonade No.
1	1	17	9
3	2	19	10
5	3	21	11
7	4	23	12
9	5	25	13
11	6	27	14
13	7	29	15
15	8	31	16

Table 6: Bonade études differing from Rose's original numbering

In order to avoid confusion, this report dispenses with these two editions' altered numbering schemes and consistently refers to études using Rose's original numbering scheme.

2) Appearance and Readability

*“A difference, to be a difference,
must make a difference.”*

paraphrasing Gertrude Stein, likely from the 1926 lecture “Composition as Explanation.” Incidentally, Stein moved permanently to France in 1903—one year after Rose passed away.

Before discussing the typical aspects of music editing—the pitches, dynamics, phrasing, and so on—this section briefly summarizes practical issues of the physical books themselves. While it could seem needlessly exacting to consider the thickness of a line or the amount of space between two notes, when these “micro issues” are repeated thousands of times across an entire publication, they ultimately become distracting. The most useful editions are those which offer generous spacing, and have markings that are designed and positioned clearly.

Number of pages

Most editions follow E&S’ model of fitting one étude on each page (BIL, CF, CW, IMD, LED, RIV, and ZEN). Three editions, no doubt in an effort to save on paper costs, fit three études onto two pages for étude Nos. 15-17: DVR, IMC, and STX. These études are still readable, but are uncomfortably cramped as a result of this material-saving measure.

Conversely, two editions expand some études onto multiple pages to ease readability. EUF notates étude Nos. 6, 7, 8, 17, 18, and 32 on two pages; they are all the better for it except étude No. 17, which might appear too spaced out for some readers due to an unusually large 2.7 cm of empty space between staves. JI allows étude No. 14 to “overflow” by two staves onto the following page, which is balanced by étude No. 15’s shorter length; it also allows the final étude No. 32 to occupy 1.5 pages of space.

Page size

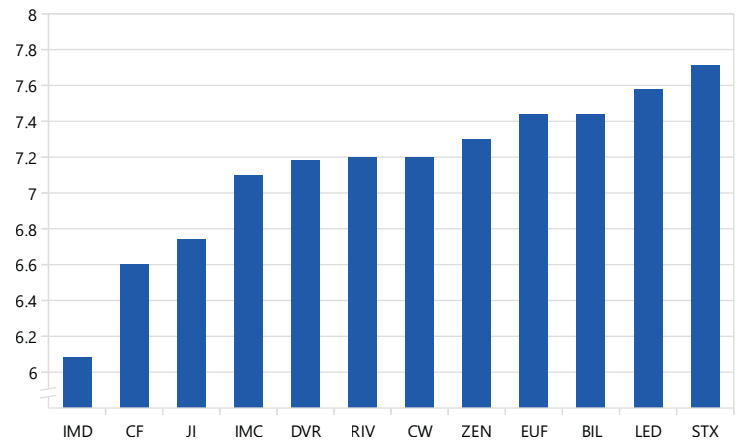
All of the editions are printed on essentially the same size paper, using a page size of around 9 inches by 12 inches. EUF’s paper has a width about 1 centimeter (0.39 inches) shorter than the rest, but this isn’t enough to create a significant difference.

Stave Width

Stave width was compared for all 12 complete editions in print (so, excluding E&S and BON). The first stave of étude No. 1 was scanned using a consistent bitonal threshold, resolution, and scan area; the width was then measured using Adobe InDesign’s measure tool on a highly “zoomed-in” view of the stave. Note that since the

measurement was taken from the outside points of each staffline, the resulting value is slightly larger (maybe 5%) than how an engraver would actually measure and declare a staff width, but for the sake of comparison this is irrelevant.

Fig. 2: Stave Width, in millimeters



Depending on the situation, stave widths can vary from around 4 mm (ex: full orchestral score) to 9 mm (ex: educational music). For single-stave publications like the Rose *32 Études*, a stave size between approximately 6 to 7.5 mm is recommended. Most musicians prefer at least 7 mm wide staves because they are simply easier to read. By this standard, three editions have staves which are slightly too small: IMD, CF, and JI. While JI’s slightly undersized stave is less noticeable, the readability of IMD and CF definitely suffers due to their narrower staves.

Other Spacing Issues

Cadenzas: The spacing in cadenzas is a good indicator of how a particular edition takes care of the overall readability regarding proper empty space between notes. Furthermore, readers who wish to organize the runs with their own note groupings will experience difficulty fitting in a pencil line if the notes are too close together. In étude No. 15, DVR, IMC, and ZEN cram the cadenza into an average 31% less space (about 16.8 cm) compared to the other editions (about 24.3 cm). Although CF and IMD use enough horizontal space overall in étude No. 15’s cadenza, the quick notes in particular are crammed into very tight proximity and their readability suffers tremendously. In étude No. 21, all editions give the cadenza notes enough space.

Besides the *amount* of space, a related issue is the *consistency* of spacing between notes. While it is understandable that a note with an accidental sign requires more space than a note without, if the notes are too tightly packed overall then the extra allowance for accidentals becomes more pronounced, resulting in a visually distracting inconsistency in spacing. Spacing measurements taken for étude Nos. 15 and 21’s cadenzas reveal that BIL, DVR, EUF, and IMC are the most *inconsistent* in note spacing.

JI, RIV, STX, and ZEN have the most consistent and generous spacing for the cadenzas.

Key signature: A few editions don't include enough space between the key signature and first note of a given system. For example, this cramped spacing can be seen in BIL's étude No. 27, m. 7:



BIL

CF also occasionally suffers from the same issue.

Ties: CF exhibits a peculiarity in that the ties are noticeably shorter in length. Although their vertical placement is acceptable (between the noteheads, and not above or below), there is an unusually large amount of empty space between a notehead and the tie itself, like in étude No. 26, mm. 5 and 21, for example.



CF, m. 5



CF, m. 21

Readers may notice the tie markings slightly late since they "appear later" as a result of this extra space.

Binding

All but two editions are saddle stitched (folded paper sheets bound with staples); CW and RIV are spiral bound, which allows the book to sit perfectly flat on a music stand with no additional creasing effort. DVR and STX compile Rose's 32 Études and 40 Études into a single bound volume (STX also includes 9 selected Rode Caprices), resulting in much thicker books with higher page counts; readers must aggressively "break in" the binding and repeatedly crease pages to keep the book open on the music stand. CW also compiles several Rose works in a single bound volume (26 Études, 32 Études, 20 Grand Études, and 40 Études), but thankfully avoids this issue due to spiral binding.

Three editions are available in a digital format, in addition to the traditional physical paper format:

- CF offers a digital format to purchase for use with the *Newzik* or *forScore* apps (both apps are Apple iOS/macOS devices only); print capabilities are not available.

- LED offers the option to "rent" a digital format via a paid subscription access to the *nkoda* app (available on Android/Apple/Windows); print capabilities are not available.
- RIV offers a digital PDF format to purchase; print capabilities *are* available.

Computer/hand engraved

- Notated by hand: BON, DVR, IMC, LED, STX
- Notated by computer: BIL, CF, CW, EUF, IMD, JI, RIV, ZEN

Paper appearance

Some readers prefer the tradition and comfort of an off-white, slightly yellow colored paper, which reflects less light compared to strictly white paper. For any readers purchasing at CAMco who wish to avoid bright-white paper for legibility reasons, please [contact CAMco](#) to verify a particular edition's paper material appearance, as publishers may occasionally change materials over time.

- Six editions have off-white paper: DVR, EUF, IMC, RIV, STX, and ZEN
- The other editions have bright white paper: BIL, BON, CF, CW, IMD, JI, and LED

Note that any differences in paper appearance will not be visible in the excerpts included in this report, since they are purposefully displayed with a consistent, strictly black-and-white color scheme (the lone exception being E&S).

Opacity

All editions have an acceptable level of paper thickness and opacity (how much you can see through a page to what's printed on the other side of the paper), with one exception: DVR's paper is so thin that the other side's notation somewhat shows through the page, and the thin paper won't stand up as well to pencil writing/erasing, and other wear.

Line Thickness

While line thickness ultimately comes down to a publisher's preferences, there are a few widely accepted standards in how various line elements compare against each other to ensure legibility.

It is important that **ledger lines** are thicker than stafflines so that they are immediately countable at a quick glance.

- thicker than staffline: E&S, IMC, LED, RIV, STX, ZEN
- same thickness as staffline: BIL, CW, DVR, EUF, IMD, JI
- thinner than staffline: CF

The standard thickness of a **hairpin** is the same as the staffline.

- thicker than staffline: JI (substantially), RIV (slightly), ZEN (slightly)
- same thickness as staffline: BIL, CF, CW, DVR, E&S, E&F, IMC, IMD, LED, STX

A **tenuto line** should be thicker than a staffline so that it is more noticeable. Since tenuto markings appear rarely in most editions, this is a relatively minor issue.

- thicker than staffline: BIL, CW, DVR, E&S, IMC, JI, LED, RIV, STX, ZEN
- same thickness as staffline: EUF, IMD
- N/A: CF

The standard thickness for a **beam** is half of a stave-space. This size ensures that beams are always surrounded by sufficient empty space so that they aren't lost within the stafflines. It is less comfortable to read music where the beams and stafflines meet too closely (marked in red in the following examples), and otherwise don't contact each other in a consistent way.

- CF's beams are slightly thinner than recommended, frequently creating uncomfortable placements. See étude No. 20, m. 43 (this would be m. 42 for all other editions, which don't employ CF's first+second ending repeat structure):

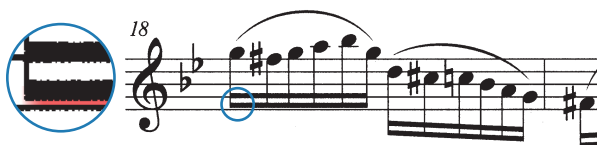


CF

- CW has thin beams, resulting in frequent improper placements, like étude No. 8, m. 19 (both beats), or étude No. 18, m. 18:



CW, étude No. 8, m. 19



CW, étude No. 18, m. 18

- EUF's beams appear just slightly thinner than the recommended half-stave-space, resulting in frequent uncomfortable placements. Notice how in étude No. 15, m. 18 beat one, there is a sliver of empty space between the bottom staffline and the beam which makes it difficult to quickly perceive the staff lines and identify the initial note's pitch:



EUF

- IMD has proper beam thickness, but often uses inappropriate angles and stem lengths which leave some beams floating inbetween stafflines.
- BIL has proper beam thickness, but placement is frequently unacceptable, see étude No. 3, m. 23, or étude No. 7, m. 71:



BIL, étude No. 3, m. 23



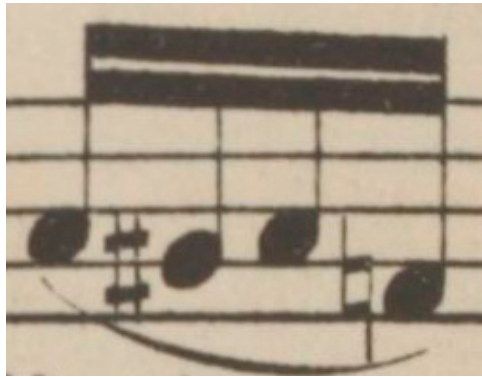
BIL, étude No. 7, m. 71

- JI has proper beam thickness, and only occasional incorrect placement as they relate to stafflines.

Although they use proper beam thickness, E&S and LED have their own quirk which impacts readability: for a given beamed group of notes, only the first and last (outside) stems pass through all inner beams to the outer beam. For example, see the sixteenth-notes in étude No. 3, m. 16 of E&S:



E&S



(beat four, enlarged)

This engraving practice was common in older French editions. While it may not be a severe hindrance for most readers, today's engraving standards call for *all* stems to cross *all* beams so that the rhythm is easier to read.

DVR has constantly unreadable beam problems resulting from the photographic reproduction process. When this re-print of the old Carl Fischer edition was scanned, the blacks were captured too darkly (presumably in an effort to avoid losing the tiniest markings during scanning), so almost all of the beams for sixteenth-notes (and quicker rhythms) bleed together into single, fat beams. For example, see étude No. 13, m. 16:



DVR



(enlarged)

The rhythm is very unclear because the fractional beams are inconsistent sizes, sometimes bleeding together. Experienced readers may be able to overcome this obstacle, but this is a glaring issue for newer readers. Conversely, despite the fact that LED is also a photographic reproduction (of E&S), its beams rarely suffer from bleeding issues.

IMC has acceptable beam design, and RIV, STX, and ZEN have consistently good beam design.

3) Notation Count-Up

The aim of this report is to objectively compare the various editions against each other, and also provide subjective critique. Before proceeding to the opinions, it is helpful to begin with a foundational context based only on technical, factual data. By simply counting the dynamics, articulation, and other markings, one can literally answer the question of *how much notation* is in each version of the Rose 32. For those who consider the earliest-known edition of Evette & Schaeffer from 1893 to be a “benchmark” of sorts, this tallying process can also answer the question of “How much notation is there *compared to the amount which Rose marked?*” However, there is a crucial difference between the *amount* of markings versus *where they are placed*. While the use of too much “ink” guarantees an uncomfortable read, even a comparatively sparse amount of markings can still impair an edition if the markings are not placed legibly. Therefore, the Notation Count-Up should only serve as a starting point of comparison.

Data Collection Method

Although there are a few publications which include a selection of the Rose 32, this Notation Count-Up only involves publications which include the *complete* set of 32 études. In order to facilitate comparing various editions, repeat bars and first/second endings are ignored when tallying markings and notes. Although a few editions have additional instructions in adjoining commentary text (primarily CF, JI, and RIV), only markings in the actual music are counted; the one exception is the forced inclusion of Carl Fischer’s metronome markings, which although only printed in the preliminary text were still counted.

The Notation Count-Up tallies markings in six categories:

1. Dynamics

Only includes basic letter markings (*mp*, *f*, *sfz*, etc.) and crescendo/diminuendo text or hairpins; all other textual volume instructions (ex: “morendo”) are counted as Expression markings.

A dynamic hairpin or dotted line which crosses a system break is counted as a single marking. The word “subito” adjoined to a dynamic letter doesn’t constitute an additionally counted marking.

2. Articulation

Includes markings which occupy a single notehead, like staccato, accent, tenuto, marcato, etc. Combinations of multiple articulations on a single notehead are counted by their separate, individual markings. Also includes textual indications “staccato,” “legato,” and “marcato.” Slurs are not counted.

Considering contemporary music engraving expectations, it was sometimes difficult to distinguish accents from diminuendo hairpins, like in LED étude No. 19, m. 18.



LED

If the marking horizontally spans more than one note, it’s generally considered a dim. hairpin. If the marking spans one note (and ideally appears on notehead side, as opposed to the stem end side) then it’s generally considered an accent; however, in older editions these markings frequently appear on the stem end side, and not the notehead side, like for example in LED étude No. 21, m. 2, beat 4).



LED

3. Expression

This comprises any phrase marking, whether pictorial symbol or text, which is not already counted as Dynamics or Articulation. This includes slowing/quickenings, fermatas, and other performance instructions (an example of the latter: “Play the grace notes on the beat”). “Tempo I” and its variants are counted. Any multi-word phrases with distinguishable meanings appearing in a single string of words are counted as a single marking (ex: “con duolo, luttuosamente” is counted as one Expression marking), with the exception of any articulation-related words which are counted separately as Articulation.

Note that “sostenuto” and its variants are considered Expression markings, and are not categorized as Articulation. Grupetti (turn symbols), “Sempre,” “poco” by itself, repeat bars, and segno markings are left uncounted, and “lunga” adjoined to a fermata isn’t counted as a separate Expression marking.

4. Metronome

Only includes numeric tempo indications. A unique metronome number is only counted once (despite any reappearance at a Tempo Primo indication later in an étude). A Metronome marking in the form of a numeric range counts as one marking. Metronome practice instructions indicating a progression of increasing tempos count as one marking.

5. Breath

Breaths are usually notated in clarinet music with a comma (,). For any edition which distinguishes between breaths and other kinds of short “lifts” or breaks in the sound, only the breath marks are counted. For any edition which does *not* distinguish between a breath and a non-breath break (thereby using only one type of symbol), it was consistently counted as a breath marking.

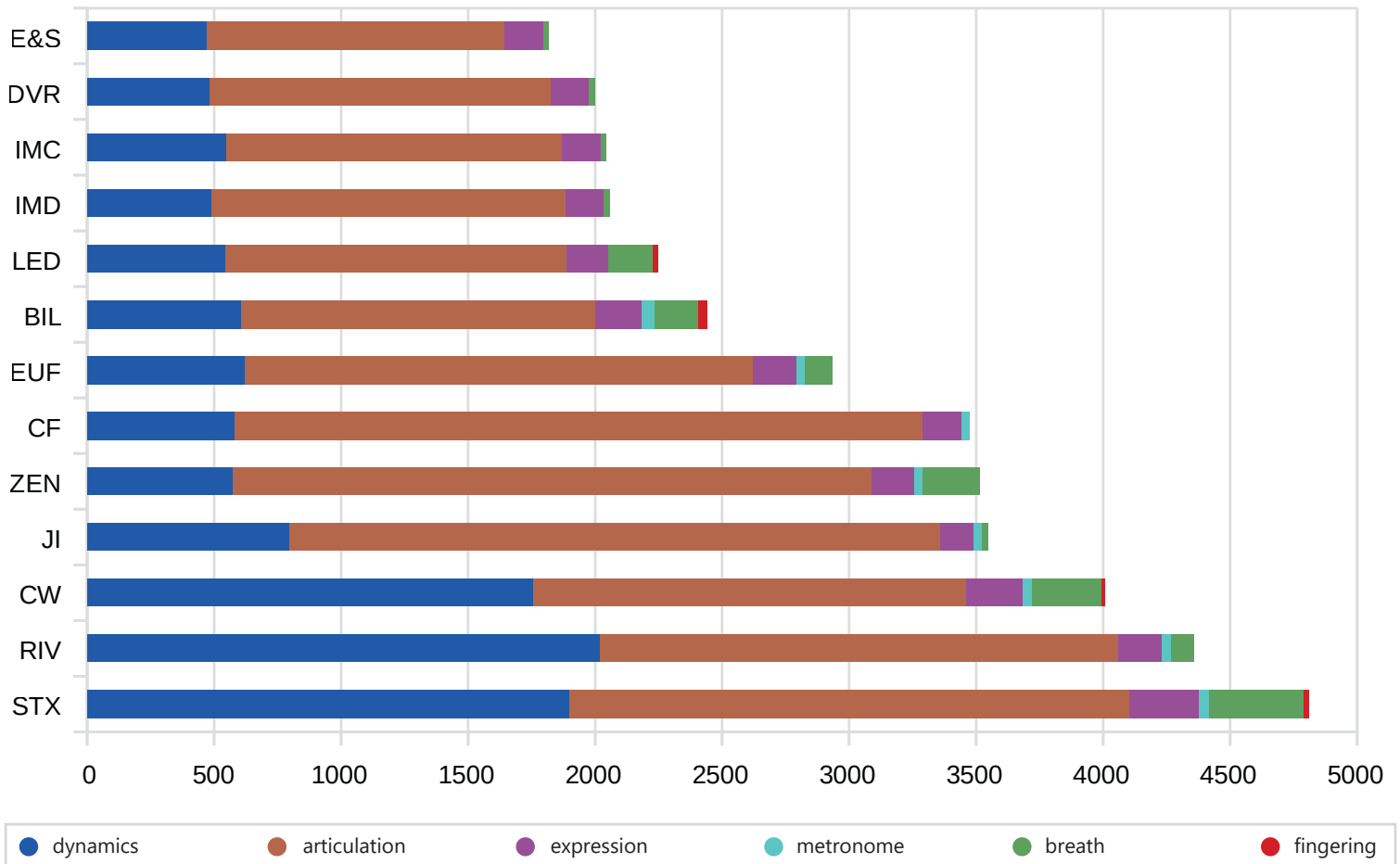
6. Fingerings

Both textual and pictorial indications are counted. Repeated indications of the same fingering are counted individually (a fingering is counted for each specific instance that it is instructed).

Notation Count-Up Results

Fig. 3 shows the totals for all notation categories, ordered from least to most.

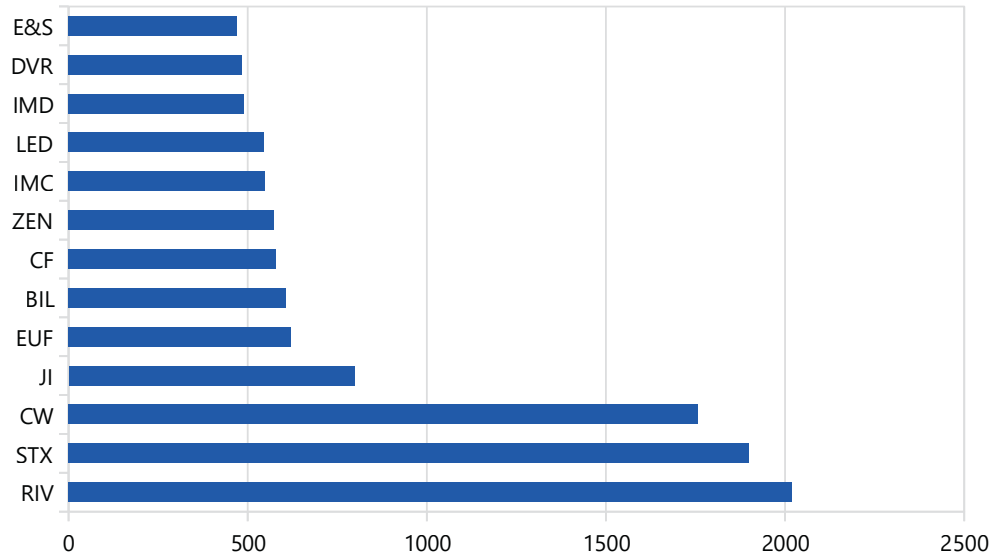
Fig. 3: Notation Count-Up , all categories



The dozen complete editions of the Rose 32 can be roughly organized into three groups based on the amount of notation. One group is closest to E&S’ amount of notation (which is also the least amount compared to the other two groups): DVR, IMC, IMD, LED, and BIL. Another group contains the most notation compared to E&S: CW, RIV and STX. The last group sits in the middle, with substantially more notation compared to E&S: EUF, CF, ZEN, and JI.

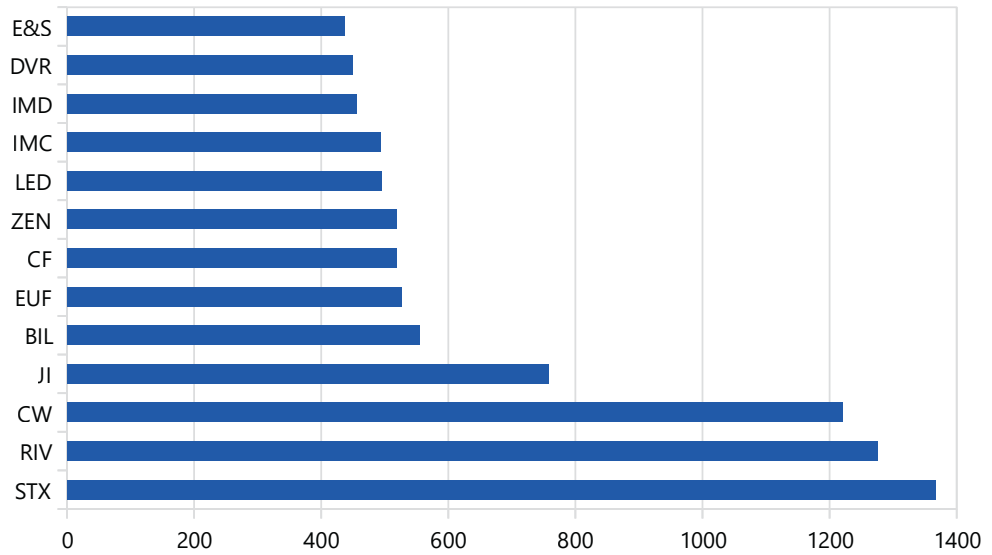
Break-down by category:

*Fig. 4:
Total Number of
Dynamics
in All 32 Études,
By Edition*



Dynamics: E&S has the least amount of dynamics compared to all subsequent editions. Nine editions keep the amount of dynamics close to that seen in E&S: BIL, CF, DVR, EUF, JI, IMC, IMD, LED, and ZEN. The remaining three editions notate more than double the amount of dynamics compared to this: CW, RIV, and STX.

*Fig. 5:
Total Number of
Dynamics
in All 32 Études,
By Edition:
Odd Études Only*



*Fig. 6:
Total Number of
Dynamics
in All 32 Études,
By Edition:
Even Études Only*

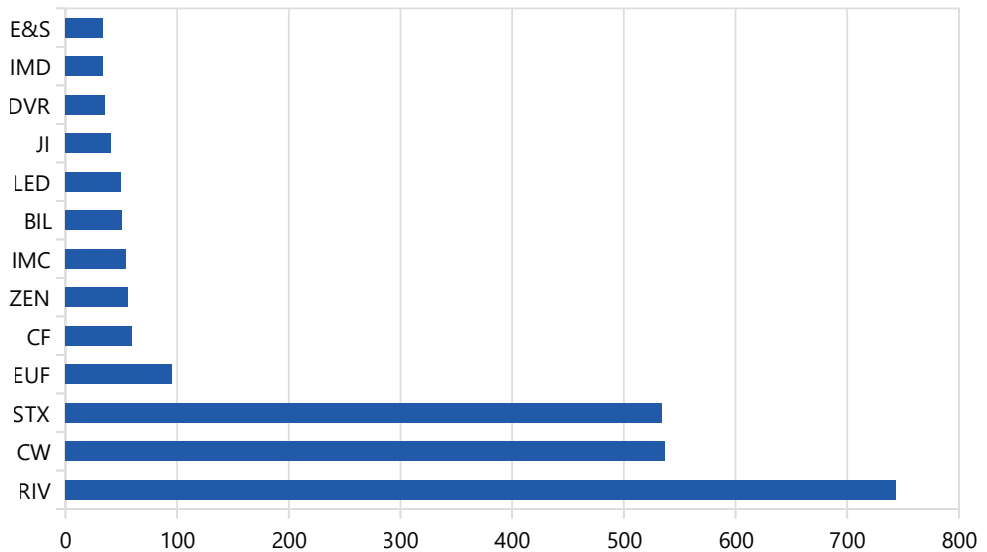
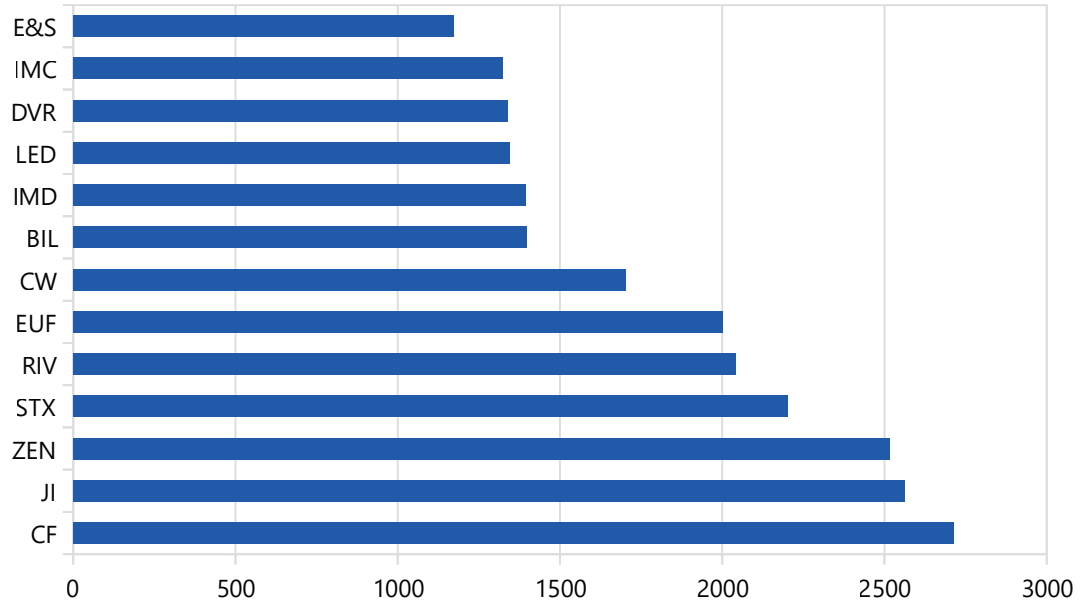
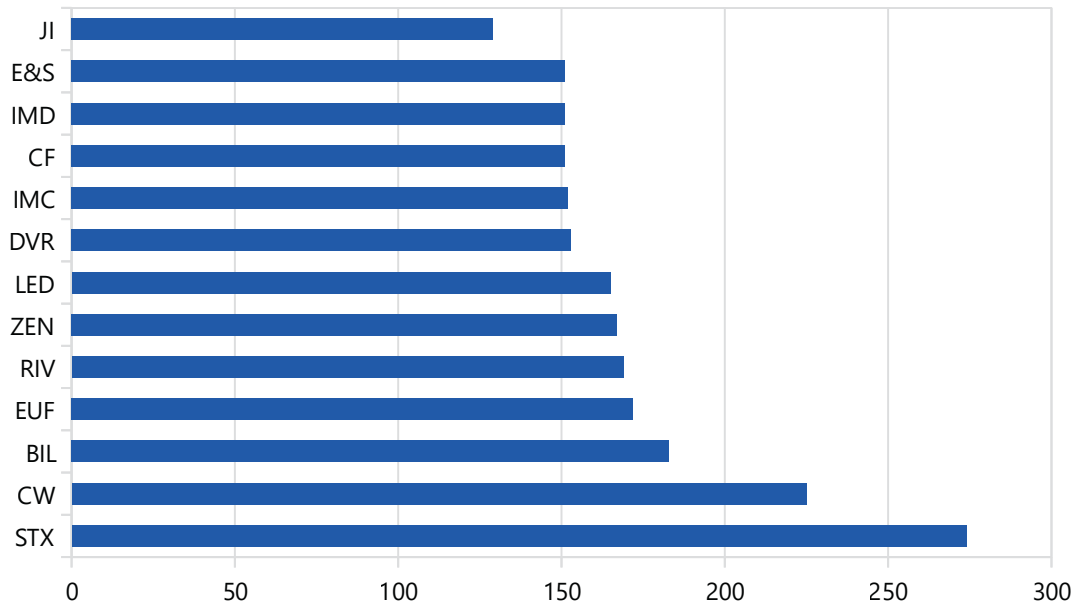


Fig. 7:
**Total Number of
 Articulation
 Markings**
*in All 32 Études,
 By Edition*



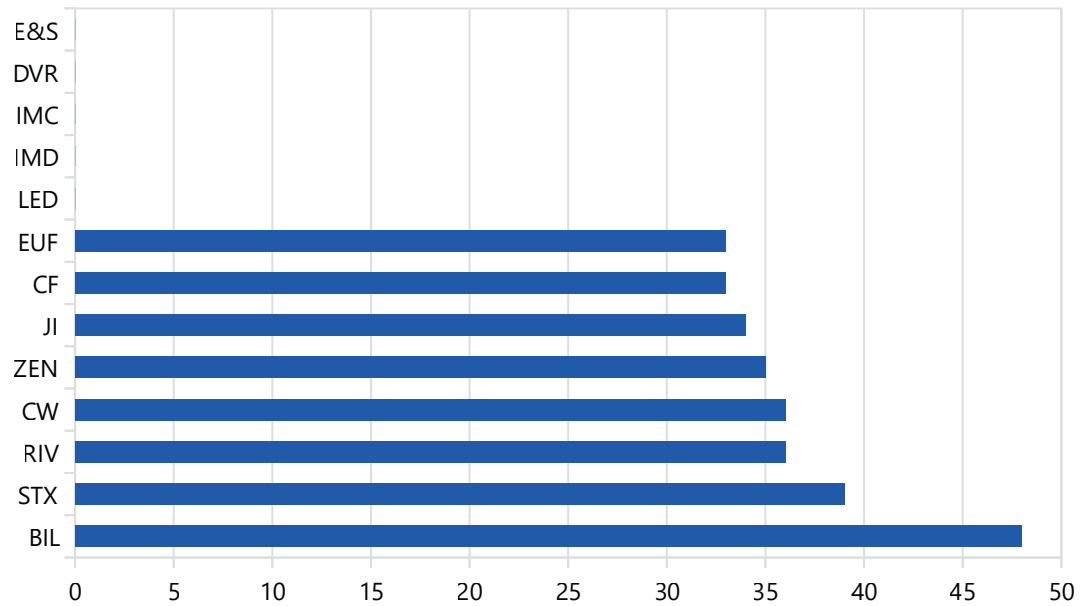
Articulation: E&S has the least amount of articulation markings compared to all subsequent editions. Five subsequent editions keep the amount of articulation markings close to E&S: BIL, DVR, IMC, IMD, and LED. The remaining seven editions average about 50% more articulation markings compared to the lower five.

Fig. 8:
**Total Number of
 Expression
 Markings**
*in All 32 Études,
 By Edition*



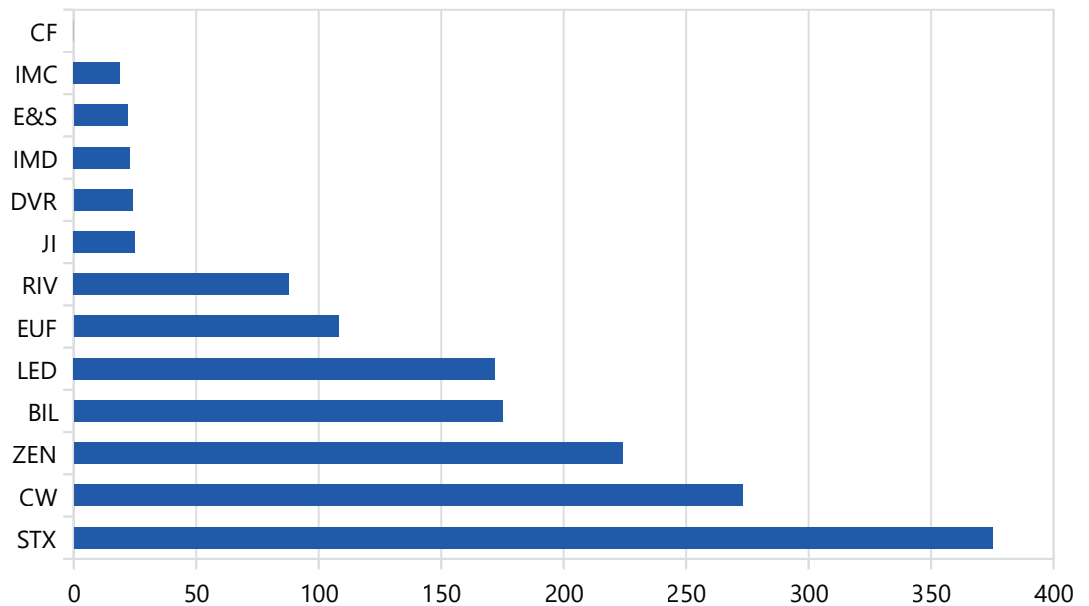
Expression: JI has the least amount of expression markings, about 15% less than E&S. While most editions are close to the amount in E&S, CW and STX stand out with notably more expression markings than E&S.

Fig. 9:
*Total Number of
 Metronome
 Markings
 in All 32 Études,
 By Edition*



Metronome: E&S does not include numeric metronome markings, and four editions follow suit: DVR, IMC, IMD, and LED. Of the remaining eight which do include metronome markings, BIL stands out simply because it includes slower practice tempi for a handful of the études (RIV also includes many slower practice tempi, not counted as they are positioned in the accompanying commentary text).

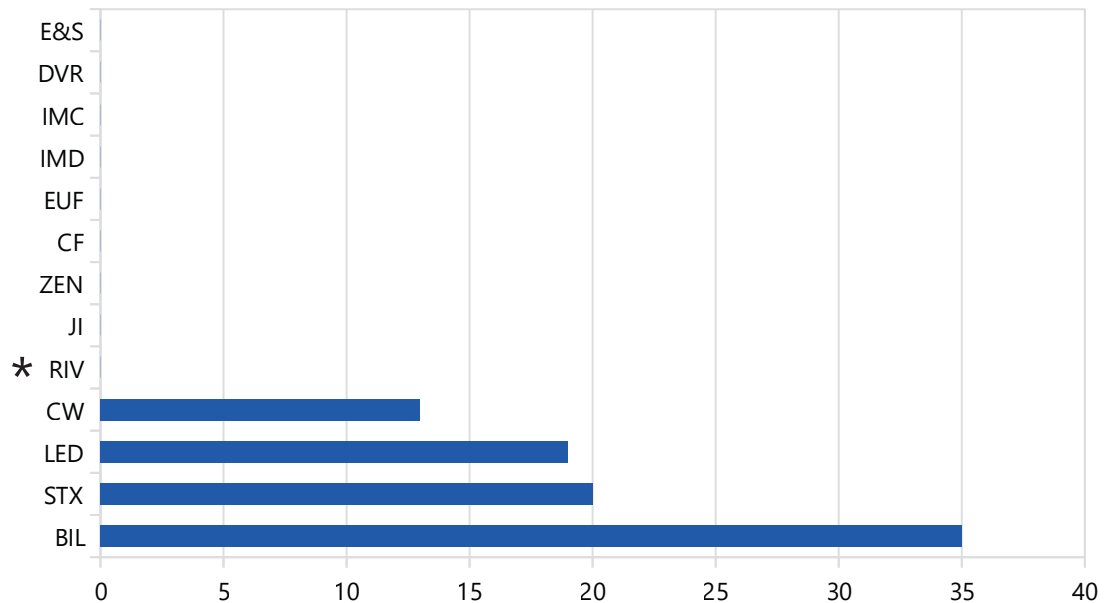
Fig. 10:
*Total Number of
 Breath Markings
 in All 32 Études,
 By Edition*



Breaths: CF is the only edition which notates absolutely no breath marks, even removing the ones seen in E&S. Four editions closely follow E&S' breath marks: DVR, IMC, IMD, and JI. The remaining seven editions vary widely in the amount of breath marks added: RIV/EUF have 4 – 5 times the amount of E&S, BIL/LED have 7 times more, and CW/ZEN have roughly 10 times more. STX stands alone at the top, with 17 times as many breath marks as E&S.

Fig. 11:
Total Number of Fingerings in All 32 Études, By Edition

★ RIV has a total of 93 fingerings mentioned in the études' accompanying commentary text



Fingerings: E&S does not include any fingering markings in the études, and eight editions follow suit: CF, DVR, EUF, IMC, IMD, JI, RIV, and ZEN (RIV does, however, include many fingering suggestions in the accompanying commentary text). The remaining four editions include fingering markings in the actual music: BIL, CW, LED, and STX. BIL marks the most fingerings in the music, followed by LED, STX, and then CW. RIV has the most fingerings by a large margin—roughly three times the amount of BIL—and they are only mentioned in the accompanying text, not the music.

Number of Articulated notes

Besides the six categories discussed thus far, one more type of data was collected: counting the number of articulated notes. Although it is merely a novelty to compare how many articulated notes occur for a single given étude, there are interesting observations gleaned from a broader view of the data. Additionally, complications surfaced from the counting process itself, offering additional insight.

Data Collection Method

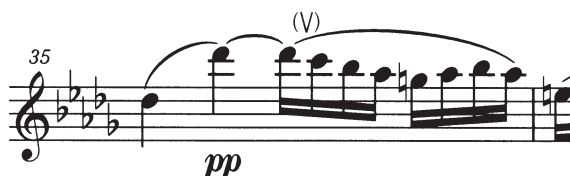
The vast majority of editions are unclear about their treatment of grace note slurs, which caused considerable confusion regarding the articulated note count. Particularly when there are multiple grace notes in a given ornament, editors are inconsistent about where the grace note slur ends: either on the last grace note, or on the following “destination” note. For any edition which is inconsistent in this regard, the articulations were interpreted literally, which could result in more articulations than the editor might have actually intended. Some readers may be willing to gloss over this inconsistency, but contemporary engraving standards do call for grace notes to slur into the following measured value “destination” note, unless the destination note is otherwise intended to be articulated.

Sometimes a difference in number of articulated notes occurs due to notes replaced with rests for taking breaths (see *Removing notes to allow for breaths*, page 41). However, readers are warned that counting articulated notes is not an effective method to compare how many notes are dropped (omitted), since a dropped note will not be detected and counted if it occurs within a slur.

A staccato under a slur is counted as articulated, even when it occurs on the end of the slur (unless it is clearly used in isolation to indicate a clipped ending, instead of being independently articulated). A repeated pitch under a slur is counted as articulated. A note following a breath mark within a slur does not count as an articulation, although one would technically be required to articulate following the breath (ex: LED étude No. 18 m. 38, or ZEN étude No. 31 m. 35, where the breath mark would require a re-articulation of an otherwise slurred passage).



LED, étude No. 18, m. 38



ZEN, étude No. 31, m. 35

A grace note's slur within a larger slur does not count as nested slur. When an overarching slur doesn't entirely "account for" the underlying notes with nested slurs (like E&S étude No. 18 m. 48, where the last three notes have no nested slur), any notes outside of a nested slur are not counted as enacting a new articulation.



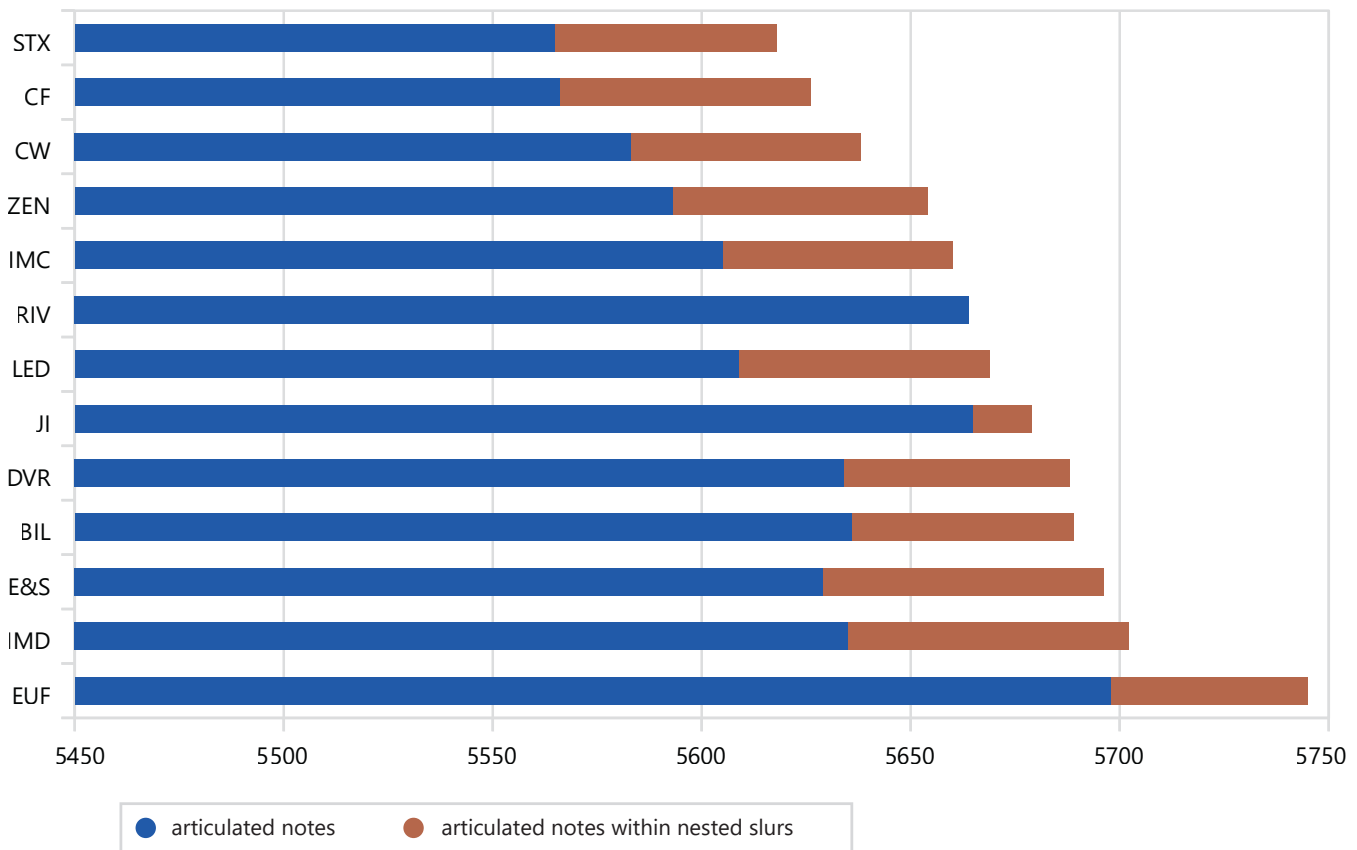
E&S, étude No. 18, m. 48

(Nested slurs are discussed in *Section 4: Editing Issues*.)

Articulated Notes Results

Fig. 12 shows the total number of articulated notes in each edition, ordered from least to most.

Fig 12: Total Number of Articulated Notes in all 32 Études, By Edition



There are a couple of factors which resulted in EUF's markedly higher amount of articulated notes compared to the other editions. Overall, the editor made numerous small articulation tweaks across the publication, as compared to E&S (and other editions which closely follow E&S). However, the biggest contributor is how grace notes are slurred; grace notes are rarely slurred into their destination notes. For example, see étude No. 5 (mm. 24-25), or étude No. 16 (mm. 1, 3, 21, 23, etc.):



EUF, étude No. 5, mm. 24-25



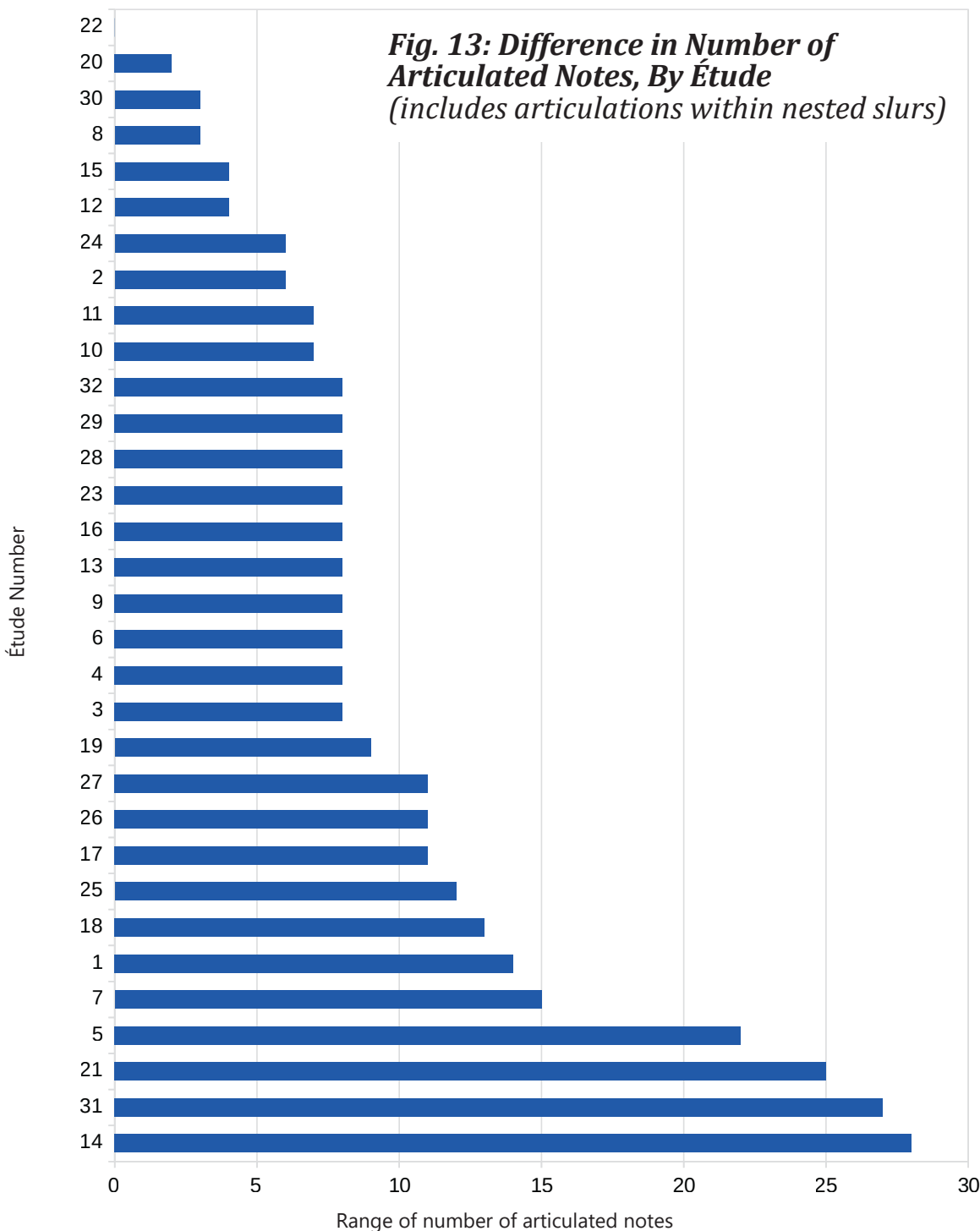
EUF, étude No. 16, m. 1

The editor surely didn't intend for the player to articulate the destination note after each grace note in all of these cases, but unfortunately the notation is inconsistent in this regard. Sometimes, the grace note slur *does* extend into the destination note (like in étude No. 21, m. 33, for example). Furthermore, in situations where the grace note sits within a longer, overarching slur, the smaller grace note slur is sometimes omitted (a reasonable engraving decision, but not applied consistently). These inconsistencies force the reader to either:

1. interpret variances as intentional and follow the notation doggedly, in which case there are some very uncomfortable/unreasonable articulations suggested, or
2. be skeptical about absolutely all grace note articulation, constantly ignore the printed notation and exhaustively make one's own articulation decisions regarding grace notes.

Fig. 13 charts how widely the editions' articulation amounts vary for each étude, ordered from least to most different. They vary most widely—by at least 20 articulations—in étude Nos. 5, 14, 21, and 31, and show the least deviation—by at most five articulations—in étude Nos. 8, 12, 15, 20, 22, and 30.

Fig. 13: Difference in Number of Articulated Notes, By Étude
(includes articulations within nested slurs)



4) Editing Issues

Editor declarations

Nine editions include intentions stated by the editor.

BON: Editor Daniel Bonade states that the odd-numbered études from the Rose 32 can be used as a vade-mecum (standard reference kept close at hand) for how to phrase, titling his own edition *16 Phrasing Studies*. He points out that he deliberately overemphasized his markings to combat students' tendency to play "coldly"—that is to say, "underphrasing" rather than "overphrasing." He instructs teachers to assign his version alongside the regular, full edition of the Rose 32 Études; in this way, the student will first perform from the original notation and then "...correct the playing with the revised edition. Later on, let the pupil play directly from the revised copy until phrasing becomes as much a part of his ability as technique and articulation." Bonade includes a page which explains his markings, two of which are unique to his edition: (1) a vertical slash, meaning a little stop before the following note, and (2) a small slur after a note (which doesn't connect to the following note), meaning not to stop but just slightly touch the next note.

Larry Guy made Bonade's edition available after years of being out of print by means of his *Complete Daniel Bonade* publication (published by Rivernote Press). Readers should note that any printings of the *16 Phrasing Studies* before the Second Edition of December 2021 do not contain several corrections (accidentals, rhythms, and slurs around system breaks).

CF: Editor Melvin Warner states in his 2002 preface that he consulted "...all of the available versions of the Rose 32 and the Ferling 48 Études, Op. 31 for oboe or saxophone..." in preparing his own edition. Breath, tempo, and "other markings" were omitted so that "...only the markings provided by Rose or Ferling..." guide the reader's interpretation process.

CW: CW's title page lists Senior Editor Ben Andrew Garcia and Assistant Editor Megan Jasper (as well as Project Developer Luuk De Vries and Graphic Coordinator David Fujimoto); the preface states that "many of the markings and changes are not our own, but rather the compilation of past editors who sought to meaningfully decipher Rose's studies," with an emphasis on "performance practice and execution." Considering how much time has passed since the earlier editors made their own alterations, "...such things as ridiculous tempos or articulations were revisited in this edition." The editors describe their edition as ultimately a product of the living clarinet community, having consulted clarinetists from all over the world, and as such it will be subject to future improvements as necessary.

Breath marks are notated in two colors: black signals

a standard breath originally intended by Rose himself or where it is "...otherwise obvious (such as a rest)," and grey signals a suggested breath which "...isn't as easily interpreted such as a phrase ending." The preface notes that metronome markings in past editions were generally inconsistent and sometimes impossible, and CW's edition notates them as ranges to give the performer the opportunity to interpret the work and facilitate some of the faster works. Rubato is encouraged. Suggested rhythmic executions of ornaments are included for appoggiaturas, turns, and trills. The introduction includes a glossary of 37 tempo markings and 49 other musical expression terms.

EUf: There are no introductory comments, but the first étude states that a "V" mark signals a "respiro musicale (non respirare)" (English: "musical breath (do not breathe)"), and a comma mark signals "prendi fiato" (English: "take a breath").

IMD: The preface written by Philippe Cuper states:

"Voici donc ce célèbre recueil dans son édition d'origine (1893) avec les indications musicales, notes, tempi, nuances, articulations, voulues par Rose lui-même. Quand elles sont oubliées, elles sont suggérées entre parenthèses, ou laissées choix de l'interprète."

English:

"Here is this famous collection in its original edition (1893) with the musical indications, notes, tempi, nuances, articulations, wanted by Rose himself. Where they are omitted, they are suggested in parenthesis, or left to the choice of the performer."

Parenthesis are not employed in a comprehensive way to signal all editorial changes; they are used less than a dozen times across the entire publication to indicate the addition of a starting dynamic or courtesy accidental.

Jl: Editor John Anderson states that "...a small number of notes and accidentals have been changed to correspond better with the original melodies in Ferling." He states that he adjusted slurs and added missing staccato marks for consistency while striving to maintain Rose's original intention. The editor also added "a small number" of phrase shaping and breath suggestions. He acknowledges the limitations of music notation in terms of its ability to convey the composer's intentions, and that the role of the performer is to draw on training and experience to interpret beyond what exists on the printed page.

Anderson presents four pages of interpretation suggestions organized into several topics: breathing, slurs, ties, accents, non-harmonic tones, and the "little" notes (grace notes & shorter rhythms). His concepts are supported by seventeen interspersed short excerpts from the actual études. Each topic is covered briefly but very effectively, presenting the reader with many important ideas to absorb. Anderson warns against the frequent issue of anticipating

an upcoming dynamic level too quickly, leading to unnatural phrase shapes. He also states that staccato, especially in faster tempi, is often intended to be “lighter” and not necessarily “shorter.”

RIV: Editor Larry Guy states that, besides insight from his teachers as well as from decades of teaching students, there were two sources which primarily guided his editing decisions: firstly, the earliest known edition published in 1893 (E&S), whose undermarked dynamics and articulation inconsistencies the editor endeavored to rectify by today’s expectations. Guy’s second major editorial reference was the work of Daniel Bonade, chiefly some slow étude dynamic markings from the *16 Phrasing Studies* as well as his articulation techniques laid out in the *Clarinetist’s Compendium*.

In the introduction, the editor includes two pages explaining special fingerings and four pages explaining phrasing fundamentals. Moreover, each of the 32 études is accompanied by a full page of commentary text. These pages occasionally point out errors from the first edition and discrepancies between the first edition and subsequent editions. Guy provides guidance on practice and interpretation, covering concepts of subdivision, phrasing, dynamics, and note-grouping. He also offers specific instructions for clarinet concepts like articulation, air use, and embouchure. A total of 83 étude excerpts and diagrams are interspersed in the commentary to illustrate certain concepts. Ninety-three fingering suggestions are included across the entire set of études, and they are only mentioned in the commentary text (not in the actual music, so readers can decide if they wish to mark them in the staves).

STX: Editor David Hite states that he followed many of Daniel Bonade’s markings which “...bring greater direction and life to these études.” He recognizes that while the markings may sometimes appear exaggerated to the reader, this is necessary for the effect to properly reach the listener, and “...constant direction of tonal intensity must be well understood to be well controlled.” He chose “...realistic tempo markings which students can be expected to master,” suggesting that previous editions sometimes notated tempos which were intended for the violin and not the clarinet (speaking to the fact that his edition also includes the 40 Études and selections from the 24 Caprices). The editor notes that many of the early editions’ technical études were devoid of dynamic or style markings, and to prevent students from practicing them in a sterile way, he marked them to offer an “...interesting expressive focus.” In the preface, Hite emphasizes the importance of pacing one’s breathing, pausing slightly between continuous running notes if necessary. Hite instructs to devote some practice time without the instrument in hand to develop the style and phrasing without any “mechanical distractions.” Also included is a glossary of 137 musical expression terms.

ZEN: Although no editor name is credited, there is a brief note in the preface:

“[凡例]

本エチュードでは学習者の参考のために、メトロノーム記号、およびブレス記号を付した。

ブレス記号は、原則としてVの位置を推奨するが、テンポ、習熟度に応じて(V)の位置でのブレスも可。”

English:

“[Usage Guide]

In this document, a metronome symbol and a breath symbol are added for the learner’s reference.

As a general rule, the V position is recommended for the breath symbol, but breathing at the (V) position is also possible depending on the tempo and proficiency level.”

BIL, DVR, EUF, IMC, and LED have no comments from the editor.

Overview of editing issues

Although each music publisher and editor has their own rules for the finer points of notating music, there are standards for each musical marking’s appearance, placement, and use. Since these music engraving standards have evolved over time, a comparison of editions spanning over 100 years yields some disparities. At the very least, readers deserve more precision and consistency in the positioning of notational markings for publications made in the last 20 – 30 years because virtually all of today’s music “engraving” is done with computer software. Despite these advancements, some editors doggedly carry on outdated notation practices from the earliest editions, particularly with regard to beaming.

Besides considering general notation conventions, this report follows a simple guiding principle: a single marking should not be used for multiple purposes, whenever possible. The conflation of similarly-appearing musical markings can result in confusion; for example, wind instrumentalists could be understandably flummoxed if a single style of slur line is used to indicate both *articulation* and *phrase groups* (collections of notes which constitute their own musical statement, be it a phrase fragment or a complete phrase). Another common problem is distinguishing between an accent mark and a short length diminuendo hairpin line.

Accidentals

Accidentals across octaves: For older French publishers, a single accidental sign commonly applied to *all* octaves within a given measure. For example, in étude No. 2, E&S marks an accidental sharp sign only on the lowest G#3 in m. 24, whereas today's engraving standards typically require a new accidental for each additional octave.



E&S

More examples of accidentals applied to only one octave appear below:

- In étude No. 10, E&S marks a natural sign only on the first B4 in m. 26.



E&S

- In étude No. 11, E&S marks a natural sign only on the initial B5 in m. 23.



E&S

- In étude No. 24, E&S marks natural/sharp signs only on the lower notes of the octave pairs in mm. 37 – 39.



E&S

- In étude No. 32, m. 4, E&S marks the double-flat sign only on the first note, and marks the natural sign only on the fifth note.



E&S

In addition to E&S, this notational rule is occasionally seen in BIL, DVR, LED, IMC, and IMD, whereas the other editions follow today's more typical engraving standards by marking an accidental sign for each unique octave within a measure (of course, other music written in later modern/contemporary eras may mark accidentals differently).

Courtesy accidentals: All editors add various courtesy accidentals—accidentals which are not technically required, but are intended as helpful reminders of the key signature (or “cancellations,” which return a pitch to the key signature following a previous accidental modification). These should be carefully considered, since the existence of any accidental sign is a blaring visual signal to the reader of an unusual or unexpected tweak to the “baseline” or expected harmony. Several of these courtesy markings added by editors are arguably unnecessary in the Rose 32, and only add clutter to the notation. JI adds slightly more courtesy accidentals compared to the other editions.

A few publishers mark courtesy accidental cancellations in parenthesis to differentiate them from actual accidentals, but this approach is not consistently used in any edition (IMD uses a scant few parenthesis, like in étude No. 32).

A few examples of courtesy accidentals which readers may find excessive appear below:

- Étude No. 3, m. 28: E&S marks a natural sign on the third-space C5, which is copied by BIL, BON, CW, DVR, IMC, IMD, JI, STX, and ZEN.



E&S

- Étude No. 5, m. 14: three editions (CF, IMD, and JI) add a courtesy sharp sign on the third note (F#5), despite the last F-natural occurring a distant two bars prior.



CF

- Étude No. 28, m. 41: E&S marks a courtesy sharp sign on the D#5, despite the preceding D-natural modification occurring a distant three measures prior.



E&S

CF, EUF, IMD, and RIV are the only editions to abstain from this cluttering courtesy sharp sign.

- Étude No. 25, m. 7: CW, IMD and STX mark an arguably unnecessary courtesy natural sign on the ninth note (clarion B5), despite the fact that the first note of the same measure is already marked with a natural sign.



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Chromatic scales provide an easy way to gauge a particular edition's treatment of accidentals, which are usually applied inconsistently in these settings. For example, in the chromatic scale in étude No. 19 m. 30, BIL and CW mark a courtesy restatement of the flat sign on clarion B \flat 5, and CF marks a courtesy restatement of the natural sign on the clarion F \sharp 5; however, these editions do not mark courtesy accidentals for the clarion G \sharp 5 or altissimo C \sharp 6, which begs the question of why certain pitches receive the extra (and arguably unnecessary) markings and others do not. Similar issues exist in BON, DVR, EUF, E&S, IMC, STX, and ZEN.

Side note about chromatic scale pitches: In addition to checking accidental signs, chromatic scales offer another opportunity to scrutinize editorial standards by means of enharmonic equivalence. For a chromatic scale which only moves in a single direction (ascending *or* descending, and not both in a given phrase fragment) and spans more than one octave, it is easiest to read if a consistent pitch is used for enharmonically equivalent notes (ex: notate only E \flat , instead of an E \flat in one octave and a D \sharp in the next octave). Unfortunately, most editions mix enharmonic equivalents within a given chromatic scale.

For example, in étude No. 19 m. 30's chromatic scale, IMD notates a throat-tone G \sharp 4 and a clarion A \flat 5. In the same spot, many editions use chalumeau E \flat 4 and clarion D \sharp 5 (CW, DVR, EUF, IMC, JI, and ZEN). In mm. 40 – 41's descending chromatic scale, most editions notate a C \sharp 6 in the altissimo register, switch to a D \flat 5 in the clarion register, and finally a C \sharp 4 in the chalumeau register (BIL, CW, DVR, EUF, IMC, JI, LED, STX and ZEN). It is more sensible to consistently notate *only one letter pitch* across the entire scale; only CF and RIV consistently refrain from mixing

enharmonic equivalents in these settings.

Side note about turns: Editors disagree about the lower pitch for a few gruppetto (turn) ornaments.

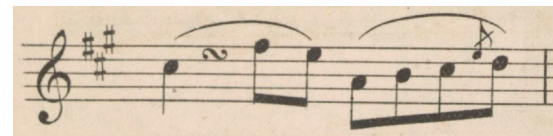
- étude No. 17, m. 20: By today's reading expectations, E&S technically notates the turn's lower pitch as B \flat 3:



E&S

If the turn's lower pitch is meant to be a B \sharp 3 (as some clarinetists perform it), then today's engraving standards would call for a natural sign to appear below the turn.

- étude No. 21, 6 mm. before end: By today's reading expectations, E&S technically notates the turn's lower pitch as a B \sharp 5:



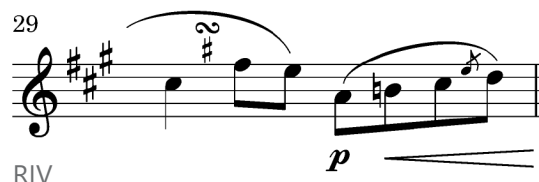
E&S

However, that pitch would conflict with the B \sharp 5 present in the preceding analogous instance of the ornament in m. 3:



E&S

If the turn 6 mm. before the end is meant to have the same pitches as m. 3's, then it must have a sharp sign adjoined to the symbol, as seen in BON, CW, IMD, JI, RIV, and STX:



RIV

A few editions (CF, EUF, and ZEN) remove all possible confusion by even writing out the ornament as individual pitches in 6 mm. before the end, identically to m. 3.

- étude No. 31, m. 12: By today's reading expectations, E&S technically notates the turn's lower pitch as G \flat 4:



E&S

This is copied by BON, DVR, EUF, IMC, IMD, LED, and RIV (BIL even writes out the ornament as individual pitches, explicitly notating the lower pitch as G \flat 4). If the turn's lower pitch is meant to be a G \sharp 4, then today's engraving standards call for a natural sign to appear below the turn, as seen in CF, CW, JI, STX, and ZEN.

Beaming

Besides beam thickness (discussed in *Section 2: Appearance and Readability*), the main factor which affects readability is how beams are broken. Beams are meant to group notes together to simplify the reading of beats, according to the music's meter. Many editions copy the beaming seen in E&S; unfortunately, E&S sometimes "breaks" beams when they should stay together, and in other situations keeps notes beamed together when they should be broken (by today's engraving standards). E&S isn't even consistent within itself, as seen in étude No. 10 mm. 20 – 22, for example, where groups of three eighth-notes are sometimes beamed as [3], and other times as [1+2]:



E&S

The issue of beam breaking is arguably most crucial regarding thirty-second-notes; they should remain in groups of eight for the duple meters seen in Rose 32, instead of being completely split into [4+4]. EUF stands alone in how it regrettably and consistently "breaks" beams of thirty-second notes this way, like in étude No. 31, m. 12 (common time signature), for example. These separations make it difficult to parse the beat structure of the meter.



EUF

In étude No. 5, most editions copy E&S' inconsistent inner beam breaking of thirty-second-notes in m. 27 and m. 44, despite these spots having identical rhythms (this inconsistency is seen in all editions except CW, EUF, and RIV).



E&S, m. 27



E&S, m. 44

It is far preferable to use partially break the inner beams to show the eighth-note subdivision, as seen in m. 27.

As another example in étude No. 5, measures 2, 21, and 35 have analogous articulation/phrasing structures. However, E&S beams the four eighth-notes differently in m. 35 (1+3, instead of all 4 beamed together).



E&S, étude No. 5, m. 2



E&S, étude No. 5, m. 21



E&S, étude No. 5, m. 35

This inconsistency is copied by all following editions except EUF and RIV. By today's engraving standards, m. 35's four eighth-notes should be grouped within a single beam to properly reflect the beat structure of the meter.

In étude No. 14, m. 34, E&S beams the three eighth notes together under a single beam, visually suggesting 6/8 meter instead of the actual 3/4 meter:



E&S

This ungrammatical approach to beaming three eighths together in this context is a recognized “tradition” of engraving practices from the Classic/Romantic eras and appears often in the earliest editions of the Rose 32; furthermore, the beaming in this spot in *étude* No. 14 is copied by all subsequent editions except *IMD* and *RIV*, which use the grammatically correct beaming of [1+2] to properly signal the correct meter:



IMD

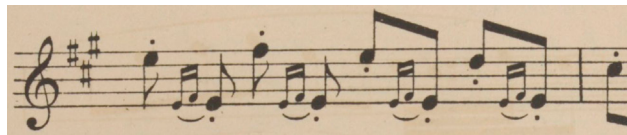
In *étude* No. 17, m. 24's sextuplet should beam together all six notes to clearly show beat three, instead of separating the notes into [3+3] as seen in E&S:



E&S

The use of a pair of “3” tuplet numerals (instead of a single “6”) is acceptable; the problem is the completely broken beam. This improper beam breaking is repeated by all editions except *EUF*, *IMD*, *RIV*, and *ZEN*.

In *étude* No. 22, E&S breaks beams in the first four notes of m. 3.



E&S

This strange notational quirk is maintained in *DVR*, *IMC*, *IMD*, and *LED*, despite there being plenty of room to notate beams as would be expected, in pairs.

In *étude* No. 32, m. 2: most editions split off the initial sixteenth from the following beam of three notes (all except *BIL*, *EUF*, *IMD* and *RIV*), presumably to reinforce or accommodate the articulation; this makes it difficult to group the notes according to their beat structure.



E&S

However, the proper beaming still allows the slur to be perfectly readable, as seen in *BIL*, for example:



BIL

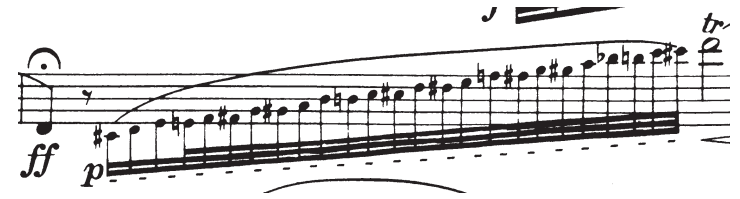
Cadenzas are not beholden to the beaming conventions of the surrounding metered music, but it is interesting to compare how various editions choose to beam cadenza notes compared to E&S. In the longer cadenzas of *étude* Nos. 19 and 21, a few editions add their own note groupings which differ from the beaming seen in E&S.

In *étude* No. 19, E&S uses three beams (thirty-second-notes) for the entire ascending chromatic scale in m. 30.



E&S

BON and *STX* instead notate the first three notes as sixteenth-notes (*STX* also adds tenutos) and the remaining notes as thirty-second-notes.



BON

In *étude* No. 21, E&S notates the third run of descending notes (from E5 to E4) as [6 sixteenth-notes + 4 eighth-notes], to show a ritard and note grouping.



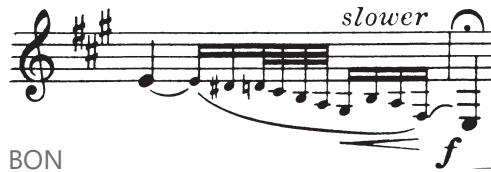
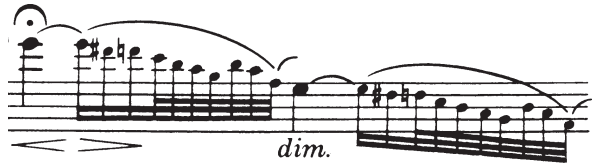
E&S

CF and *EUF* remove this variation and apply a consistent rhythm value to the third run's notes.



CF

BON and STX embellish the two preceding runs by employing different numbers of beams to give the notes grouping and (presumably) speed suggestions: [3+7] and [2+7].



BON

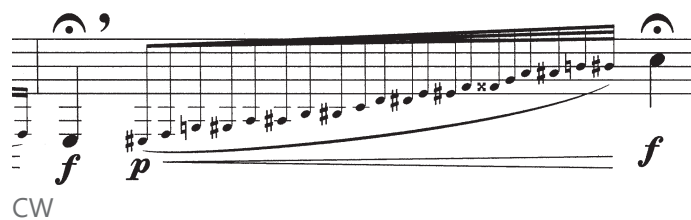


Meno mosso



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CW frequently notates runs in the cadenzas with fanned beams, which instruct to speed up; this has the unfortunate effect of forcing a single interpretation onto the player, like solely a straight accelerando seen in étude No. 21's m. 16, for example.



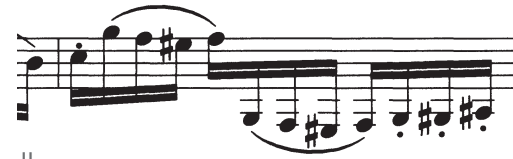
CW

RIV maintains E&S' beam groupings for both étude Nos. 19 and 21's cadenzas, and includes additional note grouping options in the accompanying text.

Side note about beam angle: Today's engraving standards specify that a beam is angled in the direction of the outside interval for a group of notes (generally speaking), with the exception of a horizontal angle used in the case of a repeated pattern of pitches. Divergences from this standard makes the music slightly more difficult to read, and they occasionally appear in editions of the Rose 32.

For example, in étude No. 14, m. 20, JI uses an upward sloping beam angle for the four notes on beat two, which

creates a visual dissonance with the overall direction of the pitches from high to low. Beat two's beams should be strictly horizontal or slope downwards in order to correctly signal the overall pitch direction.



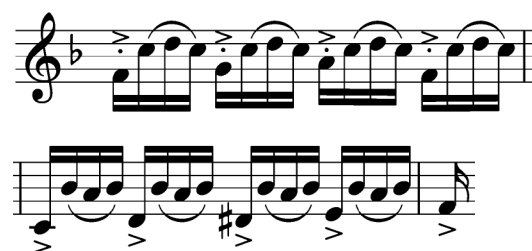
JI

In étude No. 10, E&S notates the repeated figuration in m. 10 with *upward* angled beams, and then switches to *horizontal* beams in the immediately following m. 11.



E&S

RIV is the only edition which consistently uses a horizontal beam for both measures of repeated figuration:



RIV

Articulation

Nested slurs

E&S occasionally notates a slur within a larger overarching slur, for example, in étude No. 3, m. 3:



E&S

The phrase fragment is likely meant to be slurred starting on the clarion E5, but the additional slur starting on the throat-tone A4 appears "ungrammatical" because the overarching slur continues on, instead of stopping on the middle-line B4. Whenever two (or more) slurs are used simultaneously in this way, this report refers to them as *nested slurs*. This slurring notation is more commonly seen in other instruments' writing: the shorter slur represents

articulation and the longer one the *phrase structure* (sometimes called a “grouping slur”). However, nested slurs are usually avoided in clarinet writing today because they might confuse the uninitiated reader about the articulation. For the example above, if a re-articulation is intended on the throat-tone A, then it would make more sense for today’s readers to notate the slurs like this:

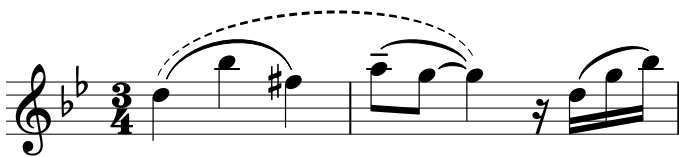


Editors referring to the early E&S and LED editions of the Rose 32 must contend with many of these nested slurs, which don’t necessarily make sense in the context of today’s engraving standards. For those who wish to maintain nested slurs, CW hints at one possible solution by its use of a grey color for overarching slur lines which distinguishes them from nested slurs; however, this was not the editor’s intent since the preface declares that the grey color (which is used for a variety of markings) denotes player choice (grey slurs appear in only two spots in CW: *étude* No. 19 mm. 33-34, and *étude* No. 21 m. 21).

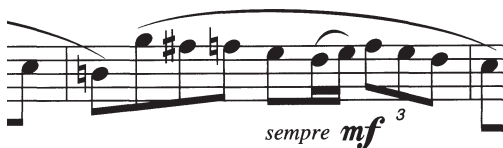


CW, *étude* No. 19, mm. 33-34

It could be more understandable for today’s readers if the overarching slurs were clearly differentiated—perhaps with a dotted line—so that they exist separately from the normal slurs, but regrettably no editions do this:



The inconsistent application of nested slurs can potentially cause confusion. For example, BIL notates a nested slur in *étude* No. 9, m. 25.



BIL

The reader is certainly meant to slur the line starting on the clarion G5; if the sixteenth-note D5 and/or following triplet-eighth-note F5 are intended to be articulated, then this measure should be notated according to today’s engraving standards with three separate slurs, instead of nesting them:



As another example, in *étude* No. 17, E&S notates a nested slur in m. 3.

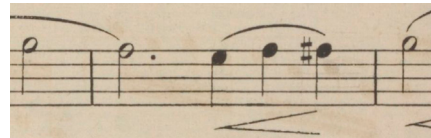


E&S

If the overarching slur was intended to be solely a phrasing/grouping slur, then today’s reader would reasonably expect to articulate the eighth-note A5, but as it is presented, this expectation clashes with the instruction suggested by the larger slur, which says to not articulate the eighth-note, but slur into it.

For anyone who prefers to interpret these examples as instead intending legato style articulation, that would be better served for today’s readers by a different solution (ex: a legato mark on the eighth-note A5 under an overarching slur, or separated slurs with textual “*legato*”).

E&S is not always the source of nested slur usage: in *étude* No. 11 m. 18, all but two subsequent editions notate the last three quarter-notes under a nested slur, although this isn’t seen in E&S.



E&S



LED

Only EUF and RIV forgo the nested slur in this spot: EUF copies E&S, and RIV tweaks the articulation.



EUF



RIV

RIV completely eliminated the nested slurs first seen in E&S, and JI noticeably endeavored to remove most of them; EUF uses about 30% fewer nested slurs compared to E&S. The remaining editions (BIL, CF, CW, DVR, IMC, IMD, LED, STX, and ZEN) closely follow E&S' usage of nested slurs.

Accents versus hairpins

Étude No. 3 m. 9 is the earliest instance in E&S of a pair of markings which have caused confusion for some other editors:



E&S

The markings which appear below the G5 and F5 noteheads look like dim. hairpins, but the second marking is shorter than the first and seems like an accent by today's engraving expectations. Today's accent mark is designed with a consistent width and is placed *as close as possible* to the notehead, while a dim. hairpin line is as wide as it needs to be and is placed *below* the notes alongside any other dynamics instructions (in the context of clarinet writing). Today's confusion in reading E&S arises from the fact that E&S positions accents below the notes whenever possible. As another example, see étude No. 14, mm. 37 – 40:



E&S

Although today's readers may recognize these markings as separable from each other, the differentiation is blurred in the older E&S edition from 1893 (admittedly, by one way of thinking, an accent is merely a specific type of dim. hairpin, one that is very short; the player starts the accented note with a louder emphasis and diminishes in volume quickly).

Subsequent editors, then, must somehow reconcile these differences in marking appearance. In this aforementioned spot in m. 9 of étude No. 3, editors present substantial variety in their solutions:

- copy E&S precisely: BON, DVR, IMD, and LED (BON also adds tenuto markings on both spots)
- interpret E&S's two markings as *different* from each other, treating the second marking as an accent by repositioning it to the notehead side according to today's reading expectations: BIL, RIV



RIV

- interpret E&S's markings as the *same*, and impose only dim. hairpins (EUF, IMC, ZEN) or only accents (CF), or employ some combination of both hairpins and accents on each given note (CW, JI, and STX).

Another example is in étude No. 15. E&S has a different marking in m. 3 (A) compared to the analogous spot 6 bars before end (B):



E&S (A)

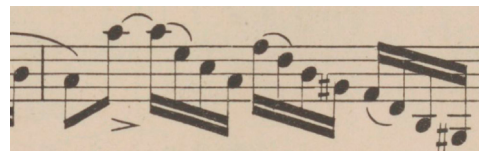


E&S (B)

By virtue of the markings' differing appearances, contemporary readers could reasonably be led to interpret (A) as a dim. hairpin lasting the duration of the quarter-note, and (B) as an accent, a quicker decay.

- Several editions strictly follow E&S' (apparent) differentiation, notating a dim. hairpin for (A) and an accent for (B): BIL, DVR, EUF, IMD, JI, LED, and ZEN.
- Two editions use *both*, placing an accent on the quarter-note *and* a dim. hairpin on the following eighths: CF and CW.
- The four remaining editions have even more unique solutions: IMC has nothing in (A) and an accent in (B); RIV has only dim. hairpins in both (A) and (B); BON and STX actually instruct to crescendo on the quarter-note in (A) and accent with cresc. hairpin in (B).

Another example is in étude No. 4. E&S shows the following markings for comparable measures 18 and 41:



E&S, m. 18



E&S, m. 41

- copy E&S precisely: DVR IMC, IMD, and LED
- interpret markings as different (treat m. 18 as an accent and place it above notehead, and treat m. 41 as dim. hairpin): JI, STX; CF omits marking in m. 18, and marks accent in m. 41
- interpret markings as same: both accents (CW, RIV, and ZEN), or both hairpins (BIL, EUF).

Even when E&S' markings are visually identical, subsequent editors may decide to tweak or vary them, like in étude No. 14, mm. 2 and 3:



E&S

- both accents: BIL, CF, EUF, IMD, LED, RIV, and ZEN
- both dim. hairpins: JI
- one accent and one dim. hairpin: DVR and IMC
- *both* accents *and* dim. hairpins: CW (and STX, although it only places accent in m. 2).

Another highly varied example is in étude No. 9, on m. 7's first two notes:



E&S

- treat the marking as a dim. hairpin: BIL, BON, EUF, IMD, LED, and STX (STX also adds a tenuto on the G5)
- treat the marking as an accent: CF, DVR, IMC, RIV
- CW marks *both* a dim. hairpin *and* an accent (and actually marks accents on both of beat one's eighth-notes):



CW

- simply remove all markings from the entire measure: JI.

In order to best support study or performance, the preparation of a new edition should consider the ease of comprehension. The notation should be consistent in how it defines and positions markings. Although a hairpin line may encompass a single note, it would be confusing if the resulting marking is visually identical to an accent, so the two should be carefully differentiated in their placement and appearance.

Tuplet brackets

Some older editions use a slur line to notate the bracket on triplets. This is potentially confusing because it isn't always clear if the triplet bracket line is meant to also be a slur (and the bracket is not consistently employed for every triplet). For example, in étude No. 25, m. 29, DVR notates the triplet on beat two like this:



DVR

This arc line sitting above the triplet numeral is more difficult to read by today's engraving expectations, and is occasionally seen in E&S, DVR, IMC, LED, and ZEN. Presuming that this spot's triplets on beat two are meant to be slurred, it is more clear to place the slur closer to the notes and also use square brackets for the triplet indication, like in RIV:



RIV

Chained slurs

It is well known that when analogous (repeated) material returns later within a given étude, Rose sometimes uses a different slurring pattern. The question of *how consistent* analogous slurring patterns *should be* is beyond the purpose of this report, although many interesting variances in slurring are noted in the individual étude discussions (Section 5). This is not to be confused with a separate slurring issue, when a sustained slur is broken into a "chain" of conjoined slurs. E&S frequently breaks slurs in a way that is unacceptable by today's expectations, and sometimes even introduces confusion as a result. For example, in étude No. 11 m. 38, the first three-note fragment has a single slur, but the immediately following two sequential fragments use pairs of broken slurs:



E&S

Today's engraving standards state that a single slur should be used to cover a slurred passage whenever possible, instead of dividing it; so the aforementioned passage should look like this:



E&S' outdated "chained" slurring practice is repeated in several editions (BIL, BON, DVR, IMD, LED, and ZEN), while the others use consistent slurring that is much clearer (CF, CW, EUF, JI, RIV, and STX).

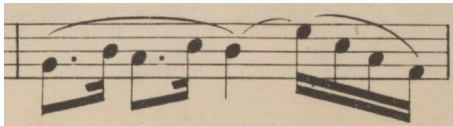
Another example of confusing chained slurs occurs in E&S' étude No. 23, m. 22:



E&S

This excerpt would be easier to read if it used only *two* slurs (marked in blue above) instead of *five*.

Another example is chained slurs is found in étude No. 23, m. 12; E&S uses three slurs where a single slur over the entire measure would suffice:



E&S

Most editions regrettably copy E&S' cluttered slurring here (BIL, BON, DVR, EUF, IMC, IMD, LED and ZEN). JI actually breaks the slur in this spot, using the slurring [4 + 5].

Grace note slurs

The three fundamental questions governing grace note slurring (in the context of wind music) are:

1. Should grace notes have a slur line when they occur *before* a group of slurred measured-value notes?



2. Should grace notes have a slur line when they occur *within* a group of slurred measured-value notes?



3. When there are multiple grace notes before a group of slurred notes, should the grace notes' slur *extend* to the measured-value note (A), or *stop* on the last grace note (B)?



(A)

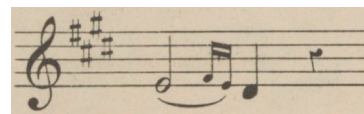


(B)

Today's engraving standards call for grace notes to be slurred to the following measured value note if they are meant to be slurred (i.e. question No. 1 = "yes" and question No. 3 = "(A)"). As for whether grace notes need slurs within a standard encompassing slur (question No. 2), that is a matter of preference. Simply put, if grace notes do not have slurs, then an unnecessary burden is placed on the reader to decide how to articulate them; in the Rose 32, it can be reasonably presumed that most grace notes are meant to be slurred, and not independently articulated.

If grace note slurs are not notated according to a consistent rule, this can cause confusion for readers, and nearly all editions regularly exhibit inconsistencies.

For example, in étude No. 27 m. 13, E&S notates the grace notes' slur like this:



E&S

A few editions follow E&S and articulate beat three's quarter-note (BIL, BON, IMD, and LED), but most editions slur into beat three (CF, CW, DVR, EUF, IMC, JI, RIV, STX, and ZEN).



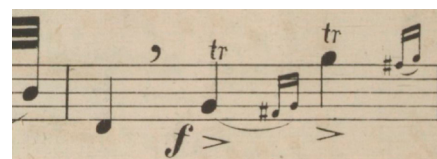
BIL



CF

(Incidentally, CF incorrectly positions the grace note slur *above* the notes in this spot; this upper position should only be used if the slur would otherwise collide with the accidental of the measured value note, which doesn't apply in this spot.)

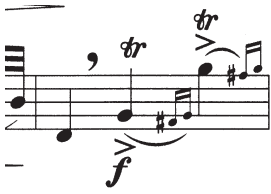
While the aforementioned isolated spot could allow for different articulation interpretations, a different situation with multiple analogous gestures instead compels the reader to consider a consistent logic. For example, in étude No. 19 m. 39, E&S notates the grace notes like this:



E&S

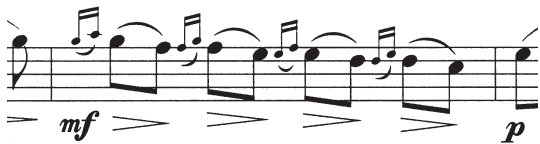
This pair of fragments can reasonably be interpreted with a uniform articulation, but E&S notates each fragment

differently. Many editions copy E&S' inconsistency (BIL, DVR, IMC, IMD, LED, and STX), while others unify the articulation (BON, CF, EUF, JI, RIV, and ZEN). CW introduces an entirely different and confusing articulation for the upper clarion register fragment, technically instructing to approach the F#5 grace note by slur, and then *independently articulate* the following G5 grace note.



CW

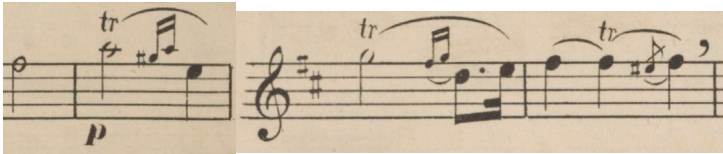
As another example: in étude No. 9 m. 33, CW is the only edition which doesn't extend the grace note slurs to their respective measured value notes:



CW

This technically instructs the reader to articulate the first note of each eighth-note pair.

As another example: in étude No. 13 mm. 27 – 29, E&S includes a grace note slur in two of the three spots:



E&S

The subsequent editions notate anywhere from zero to three grace note slurs (zero: RIV; one: CW, DVR, IMC, and JI; two: BIL, BON, CF, IMD, LED, and STX; three: ZEN).

Considering that each measure has a standard slur, no grace note slurs are needed. Refraining from the grace note slurs in spots like these removes some visual clutter from the notation, as demonstrated in RIV:



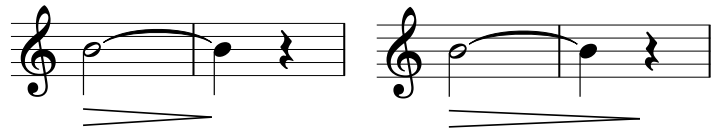
RIV

By the standards set by the three fundamental questions, RIV is the most consistent in notating grace note slurs. BIL, IMD, and LED are the least consistent because they most closely follow E&S, but ultimately all editions besides RIV include significant inconsistencies.

Dynamics

Dynamics are perhaps the most contentious aspect of editing for the Rose 32. This report focuses on two qualities of dynamics: **precision of placement**, and **overall specificity of editing**.

Precision of placement is self-explanatory: with the onset of computers, today's engraving standards call for notation markings to be placed more precisely and consistently compared to past generations. Note that "consistency" refers *not* to any expressive or stylistic considerations, but solely *how a dynamic marking is physically positioned* relative to musical noteheads. Of all the dynamic markings, the hairpin line demands the most scrutiny because its exact starting and ending points can have significant effects on the intended expression. Consider how one would play the two examples below: the left diminuendo stops on beginning of the quarter-note, and the right diminuendo continues until the end of the quarter-note.



Hairpins should stop when they are meant to stop, and not any sooner or later; in other words, they should not be placed before a note has started, nor after a note has finished.

For example, in étude No. 23, neither of E&S' dim. hairpins in mm. 3 and 7 extend to the "arrival" quarter-note in mm. 4 and 8, respectively.

E&S

If the diminishing in volume is meant to proceed continuously into the downbeat quarter-note, then today's engraving standards call for the dim. hairpin to stop on the left edge of the quarter-note notehead, as seen in EUF:

EUF

All other editions which include dim. hairpins in these spots end them sooner, like CF, CW, IMD, and JI:

CF

CW

25

Andante con moto

N° 23

IMD

Andante con moto ♩ = 80

23

Jl

Editors must carefully consider how much specificity to employ with their markings, and this same section is a perfect illustration of the issue. E&S's dim. hairpins have different ending positions; in m. 4 it ends on the last note, and in m. 8 on the penultimate note. A handful of editions (CF, CW, EUF, IMD, and JI) unify the stopping positions of the two hairpins; the remaining editors doggedly copy the positions seen in E&S, and therefore presumably intend for readers to conspicuously make that difference in performances. RIV is the lone exception: the editor writes in the adjoining commentary that this étude's unique 8-bar introduction can be played rather freely, encouraging the reader to consider expression that might sound improvised, and therefore removes the dim. hairpins to allow the player to make their own judgment. Editors have the opportunity and responsibility to mark less information when "over-marking" could result in confusion.

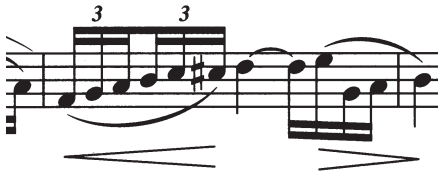
As another example examining precision of dynamics placement, notice in étude No. 19 m. 21 the ending position of the cresc. and dim. hairpins:



BON



CW



EUF



JI



RIV



STX Copyright © Southern Music (ASCAP). Used by permission.

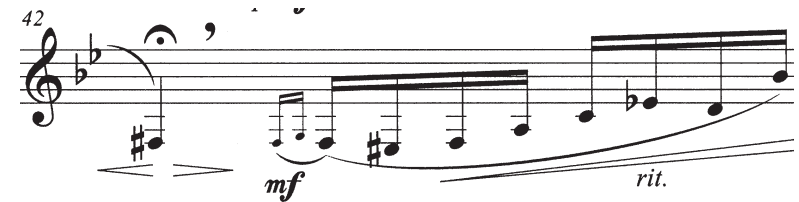
If the quarter-note D5 is the intended arrival point of the cresc. hairpin, then the hairpin should extend until the left edge of said quarter-note. Of the six editions which notate hairpins in this spot, only two (RIV and STX) end the hairpin on the quarter-note; EUF and JI end the hairpin on the last sextuplet, and CW ends it even slightly earlier. The immediately following dim. hairpin has similar variances, with several editions stopping early. Only EUF extends the dim. hairpin to the destination note (and RIV and STX also extend to the end of the barline, since the following measure occurs after a system break in those editions).

Another example demonstrating the importance of precision in hairpin placement is étude No. 19, m. 42's hairpin swell. E&S places a tiny cresc. + dim. hairpin swell on the downbeat (maintained by BON, DVR, IMC, LED, and ZEN):



E&S

This presumably is intended to instruct “upon reaching the downbeat, get louder and then get softer.” However, if the markings are taken strictly at face-value, then the cresc. hairpin technically begins *before* the downbeat notehead and could be interpreted as “crescendo on the notes leading into the downbeat of m. 42, and then get softer upon reaching the downbeat.” Indeed, a few subsequent editions seem to lean in this direction, lengthening the hairpins presumably in an effort to increase legibility, as seen in BIL, CW, EUF, and JI.



CW

However, if this truly is the intended dynamics instruction in these subsequent editions, then the notation is simply incorrect by today's engraving standards; it would be more clear (and correct) if the cresc. hairpin was *placed in the previous measure*, ensuring that the growing in volume takes place before the downbeat of m. 42. This is all the more necessary because virtually all editions have a system break at this spot, and the cresc. hairpin is perceived too late if it only appears in m. 42 at the beginning of the new system!

If the intended dynamics instructions are “upon reaching the downbeat, get louder and then get softer,” then BIL, CW, EUF and JI have unacceptable markings; the dynamics should instead be notated like this (hypothetical example):



IMD somewhat achieves this, but its hairpins remain quite small:



IMD

Only two editions eschew the problem altogether by solely notating a dim. hairpin on the beginning of the notehead (RIV and STX); this editorial restraint guides the reader to understand that the preceding descending scale is a forward-moving, intensity-building gesture that ends with a conspicuous arrival on the downbeat of m. 42, at which point the reader may direct their own decay in intensity without any confusing markings.

42

RIV

STX

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CW occasionally positions the beginning of a hairpin slightly before the corresponding notehead, when such a placement is presumably not intended to be executed literally. For example, in *étude* No. 17, m. 34's downbeat notates a dim. hairpin which begins *before* the first note of the bar:

34

CW

Readers are presumably meant to arrive on the downbeat and only *thereafter* diminish in volume—if a diminuendo was truly intended any earlier, then it would need to be notated in the prior measure.

EUF exhibits the same issue of positioning a hairpin too early in *étude* No. 21, m. 15. Here, the cresc. hairpin should shift to the right so that it aligns with the quarter-note—presuming that this dynamic instruction pertains to the altissimo E6, which is strongly suggested by the positioning of the preceding comma.

EUF

The oldest editions (E&S, LED, DVR, IMC) can be somewhat forgiven for their less precise dynamics placement,

but the rest are recent enough to be held to a more strict standard. While the exact positioning of a single isolated marking may seem inconsequential, even tiny amounts of sloppiness repeated thousands of times across the entire publication become magnified and result in a more laborious read.

Not to be confused with placement precision, the **overall specificity of dynamics editing** refers to how much detail an editor employs in marking dynamics. In simplest terms, this can be measured by comparing the total amount of dynamics marked in each *étude*, which is listed in *Section 3: Notation Count-Up*. E&S has the least amount of dynamics, and most editions have relatively similar amounts: BIL, CF, DVR, EUF, JI, IMC, IMD, LED, and ZEN. The remaining three editions (CW, RIV, and STX) have noticeably more dynamics. Separating the Notation Count-Up into odd- versus even-numbered *études* shows that this disparity is greater in the even-numbered *études* (see *Figures 5 and 6*, page 18); while E&S rarely marks more than a single starting dynamic letter in the even *études*, CW, RIV, and STX instead endeavor to instruct the shaping of phrases by adding numerous dynamics.

Regarding letter dynamics, E&S primarily notates piano and forte, with pianissimo and fortissimo appearing only occasionally. A significant differentiator with more recent editions is the increased amount of mezzo-forte dynamics. E&S uses “*mf*” sparingly, less than 20 times in the entire publication; in contrast, CW, RIV, and STX all surpass E&S’ number of “*mf*” markings in just the first three *études* alone.

Between these three editions, CW and RIV notate slightly more hairpins than STX, and STX notates the most letter dynamics; the result is that STX specifies a “destination” letter dynamic for the vast majority of its hairpins, while CW and RIV leave more hairpins “open ended” and frequently allow the reader to choose their own dynamic levels.

The starting dynamics of the even-numbered *études* reveal some interesting contrasts in editorial approach. In a few cases, editors even prefer opposite ends of the volume range for a given *étude*. IMC and RIV have the most differences compared to E&S and the other editions. Selected notable differences are listed below:

- No. 2: only IMC marks “*f*” where most others have “*mf*”
- No. 4: only RIV marks “*mp*” where all others have “*p*”
- No. 8: CF, IMC, JI, and RIV mark “*f*” where others have “*mf*” or none
- No. 10: only IMD and RIV mark “*p*” where most others have “*mf*”
- No. 12: IMC marks “*f*” and RIV marks “*p*,” with the others having “*mf*” or none

- No. 14: only IMC marks “*p*” where most others have “*mf*”
- No. 16: IMC marks “*p*,” RIV and STX mark “*mp*,” and others have “*mf*” or none
- No. 20: only IMC marks “*f*” where most others have “*mf*”
- No. 24: EUF and IMC mark “*f*,” RIV marks “*mp*,” where most others have none
- No. 26: only CF marks none, where all others have “*f*”
- No. 28: IMC marks “*f*,” RIV marks “*mp*,” where others have “*mf*” or none
- No. 30: IMC marks “*p*,” RIV marks “*mp*,” where others have “*mf*” or none (STX actually instructs to play this at all dynamic levels)
- No. 32: CF, CW, RIV, and STX mark “*mf*” where others have “*f*” or none

Side note about hairpins: the hairpins of CW and STX have notably narrower openings, and some readers may find it takes slightly longer to discern the angle of the hairpin’s lines (particularly CW, when coupled with the thinner line appearance). All of the other editions have generously wide hairpin openings.

Conversely, JI’s hairpins are noticeably thicker than its stafflines which makes them visually “pop” off the page. Some readers may find them slightly dominating in the études which contain many hairpins. Incidentally, the closed ends of JI’s hairpins also exhibit a very subtle quirk in that some have a sharp point, and others have a flat point; for example, see étude No. 23, m. 12:



JI

Thankfully this oddity isn’t pronounced enough to be a distraction.

Breath Marks

The earliest editions of the Rose 32 have some comma markings that are potentially misleading for the uninitiated reader, since these markings aren’t always intended to instruct intakes of breath. For instance, BIL & LED mark a comma within the first three measures of several études (Nos. 1, 11, 25, 27 and 29); it is far too early in the étude to need a breath, so readers must understand that these markings are intended as breaks or “lifts,” and not intakes of air.



BIL, étude No. 11



LED, étude No. 25

EUF also notates the same marking placements in these five études, but for three of them notates a special “V” break symbol, instead (étude Nos. 1, 25 and 29); it is strange, then, that in étude Nos. 11 and 27 EUF still uses normal comma breaths in these early spots, the same as BIL/LED.

As another example, E&S marks two commas in quick succession in étude No. 11, m. 32 (after the first and fifth notes):



E&S

Given their close proximity, reader must understand that the symbols instruct to create a small space, and not necessarily to breathe both times. Some subsequent editors remove one of these markings, likely in an effort to avoid excessively chopping up the phrase (CW, IMC, JI, RIV, and ZEN). EUF maintains the marking placements but instead sensibly uses its “V” symbols to clearly signal a non-breath break. Despite declaring the use of a vertical slash for non-breath breaks, BON squanders the potential benefit of its custom additional marking here and maintains the pair of commas exactly as seen in E&S.

As another example, in étude No. 21, CW is the only edition which marks a comma breath after the D5 quarter-note near the end of the cadenza.



CW

Readers must understand that they shouldn’t actually intake breath because there are other more appropriate spots nearby—the end of the cadenza soon follows this point, and offers a quarter-note rest to take a breath. STX takes a different approach which doesn’t involve a comma mark, instead shortening the D5’s rhythm value to an [eighth-note + eighth-rest] to ensure that it has a shortened articulation.

Another example reiterating the importance of interpreting comma marks carefully: STX is the only edition which marks a comma before the *last note* of étude No. 17. Considering that the phrase is almost finished at this point, this marking is clearly meant to signal a break in the sound to conclusively arrive at the final note of the étude, and not to take a breath.

A few editions differentiate between breaths and brief spaces without breathing by using different markings; for a break, EUF uses a “V” mark, and BON (and by extension RIV which occasionally copies BON in this regard) uses a vertical slash. While this does help to avoid potential confusion seen in other editions which don’t distinguish between breaths and breaks, readers should still plan to evaluate every breath/break marking carefully to best support the phrasing framework.

CW differentiates breath marks using two colors: black signals a standard breath “...originally intended by Rose himself or where is otherwise obvious (such as a rest),” and grey signals where “...breathing isn’t as easily interpreted such as a phrase ending.” The purpose of grey-colored commas is unfortunately left vague, as it isn’t clear whether they are suggestions of where to breathe, or suggestions of where to make a break instead of breathing (readers are warned that not all of Rose’s breath marks were maintained in this edition; for example, in étude No. 3 m. 30, Rose’s breath mark originally placed between the two half-notes is omitted in CW).

STX places a few breath marks in parenthesis, but it isn’t clear if these are meant to show that they’re optional breaths, or meant to be breaks instead of breathing.

ZEN uses a “V” mark for a normal breath, and indicates an optional, additional breath (depending on the tempo and proficiency level) by nesting it in parenthesis.

Amount of breath marks: CF is the only edition which notates absolutely no breath marks. Of the remaining editions, four closely match the amount seen in E&S (DVR, IMC, IMD, and JI), and the other seven have more than E&S, listed in increasing order: RIV, EUF, LED, BIL, ZEN, CW, and STX. STX notates the most breath marks by a large margin,

roughly a dozen breaths in each étude, and CW is relatively close to STX with a calculated average 8 – 9 breaths in each étude. Although ZEN also has many breaths marked compared to E&S (still less than CW and STX), it has the added consideration of marking roughly one-fourth of them as optional by enclosing them in parenthesis.

Readers are warned that CW and STX mark many breaths on rests. In some situations this editorial approach can be redundant, or even misleading for the uninformed. For example, in étude No. 15, CW and STX are the only editions which mark three commas in quick succession on each of the rests in mm. 24, 26, and 28 (see bottom of this page). Since the eighth-rests already create breaks in the sound, readers could rightfully question the need to additionally mark commas in all three spots—the editors certainly don’t intend for the reader to take a breath on all three rests!

Removing notes to allow for breaths: Some editors choose to replace notes with rests in order to take a breath. Regrettably, these changes don’t signal that an originally sounding note has been expunged, so readers should carefully consult the list below to ensure awareness of dropped pitches. These omissions occur in six études:

- **No. 4:** BIL, LED, and ZEN omit three notes: m. 5’s eighth sixteenth-note (B4), m. 8’s third sixteenth-note (E5), and m. 33’s eighth sixteenth-note (A4).
- **No. 12:** BIL, EUF, LED, and ZEN omit one note: m. 25’s second sixteenth-note (F4); BIL, EUF, and LED actually change the downbeat’s rhythm value to an eighth-note instead of swapping the omitted note for a sixteenth-rest.
- **No. 24:** BIL, EUF, LED, and ZEN omit two notes: m. 26’s second sixteenth-note (C5), and m. 42’s last sixteenth-note (Bb5).
- **No. 26:** BIL, EUF, LED, and ZEN omit one note: m. 18’s second sixteenth-note (G5).
- **No. 30:** BIL, EUF, LED, and ZEN omit three notes: m. 15’s second sixteenth-note (C#6), m. 36’s second sixteenth-note (F#5), and m. 46’s second sixteenth-note (F#4).

CW, étude No. 15

- **No. 32:** BIL, EUF, LED, and ZEN omit one note: m. 43's last sixteenth-note (Db5).

Tempo

Table 7 (page 43) shows all of the instances where an edition indicates a tempo marking differently from E&S.

The most frequently altered tempo marking across all complete editions is that of étude No. 10, which is changed from “Allegro moderato” to “Allegro” in CW, DVR, IMC, and STX.

CF changes the most tempo markings by far, altering 14 études compared to E&S; almost all of these changes are identical to those employed in the original Ferling, reflecting the editor's stated consultation of various Ferling Op. 31 editions. That it proved impossible to match a few of the differing tempi to Ferling is to be expected since the editor referenced numerous (unidentified) editions of Ferling's Op. 31, of which there are several for oboe and saxophone.

Jl changes all instances of “Allegretto”: in étude Nos. 16 and 30, it becomes “Allegro moderato,” and in étude No. 7, it becomes “Andantino.” These changes provide clarity for the occasional reader who might confuse the use of the diminutive “-etto” with Italian tempo markings (Largo is slower than Larghetto, but Allegro is faster than Allegretto).

Étude No. 23 is unique in that it begins with an eight-bar introduction at “Andante con moto” (as per E&S), and then m. 9 has a second tempo marked, “Adagio” (as per E&S). BIL strangely omits the Adagio marking in m. 9, although it does account for the reduced tempo by means of a numeric metronome marking.

Table 7: Editions with tempo markings different from E&S

Étude No.	E&S tempo marking	BIL	CF	CW	DVR	IMC	JI	STX
3	Andante sostenuto	Andante sostenuto quasi Adagio	Adagio					
5	Adagio		Adagio con espressione*					
6	Allegro	Allegro risoluto	Allegro risoluto					
7	Allegretto		Andantino*				Andantino*	
8	Allegro	Allegro moderato	Allegro moderato*					
9	Moderato assai		Maestoso*					
10	Allegro moderato			Allegro	Allegro	Allegro		Allegro
12	Allegro moderato		Allegro risoluto**				Allegro	
13	Adagio non troppo		Adagio					
16	Allegretto						Allegro moderato	
18	Allegro vivace		Vivace*					
20	Allegro vivace		Allegro					
21	Andante cantabile		Adagio*					
22	Allegro moderato					Allegretto		
23	Andante con moto	(omits 2 nd tempo marking in m. 9)	Andante					
24	Allegro moderato						Allegro	
25	Andante con moto		Larghetto*					
27	Andante		Andante amabile*					
28	Allegro			Andante				
30	Allegretto		Allegro				Allegro moderato	

* as seen in Ferling

** similar to Ferling's "Allegretto risoluto"

Metronome

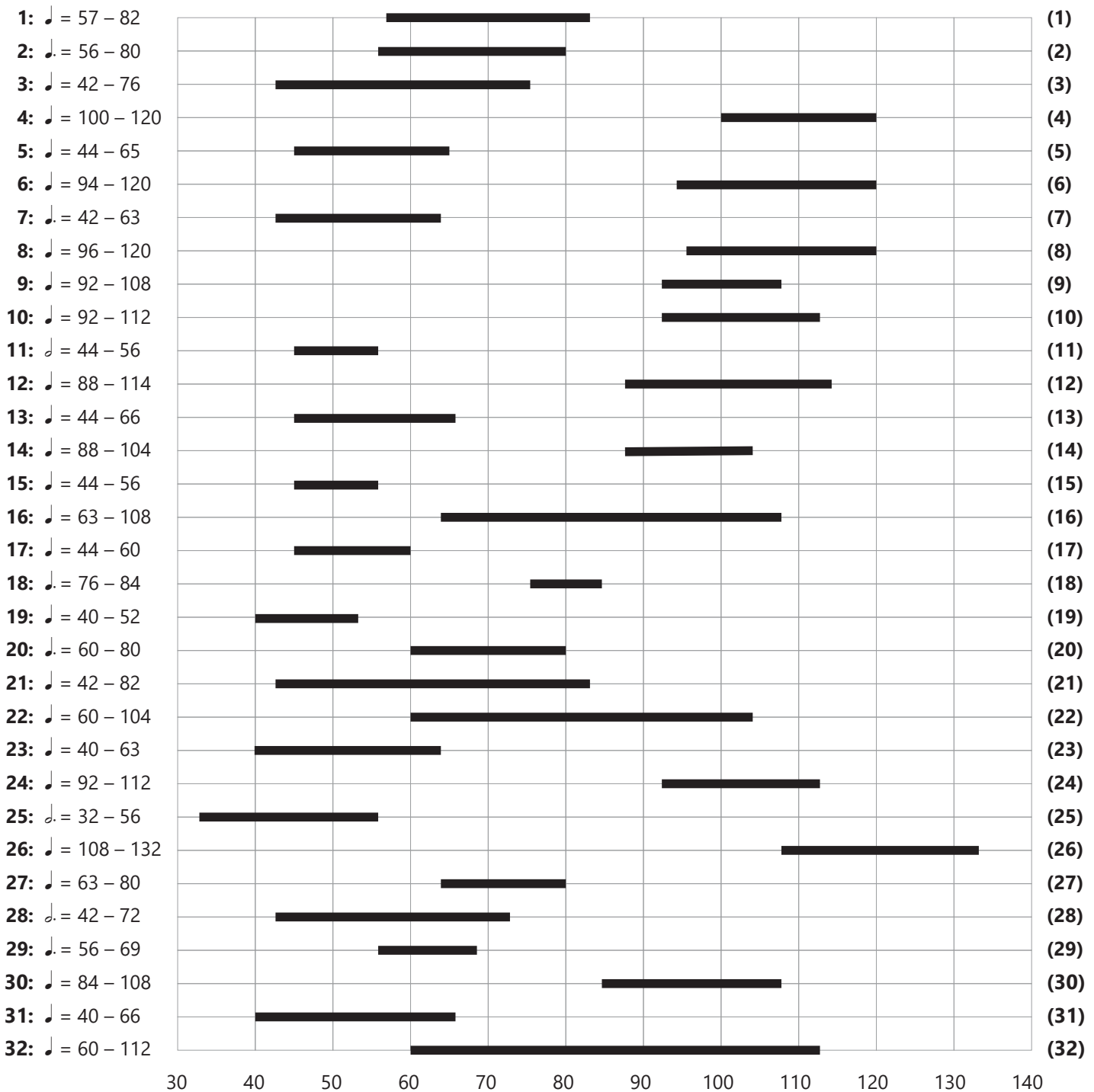
Although the metronome would have been familiar to Rose and Ferling (it was invented in 1815), E&S does not include metronome markings; the same is true of the original Ferling. Therefore, any numeric metronome indications have been added by more recent editors. There are eight editions which include metronome markings: BIL, CF, CW, EUF, JI, RIV, STX, and ZEN. Editors who abstained from including metronome markings were undoubtedly

aiming to evoke the pedagogical “flavor” of the earliest edition, recognizing that a metronome instruction comes with certain limitations or dangers of rigidity. Readers are reminded that tempo choice involves a variety of factors including meter, rhythmic density (how many notes in a bar), and character. Furthermore, players of differing skill levels should adjust tempos as needed.

Fig. 14 shows how widely these eight editions varied in their metronome markings (étude No. 23 uses m. 9’s metronome marking, following the 8-bar introduction).

Fig. 14: Metronome Ranges for the Eight Editions With Metronome Markings:

Billaudot, Carl Fischer, Complete Works, Eufonia, Jeanné, Rivernote Press, Southern Music, & Zen-On



The fastest are JI, EUF, CW, and ZEN, and the slowest are BIL, STX, RIV, and CF (the ordering within those two categories results from tallying the top/bottom 3 spots).

- **JI** is fastest for 5 études, and ranks in the top 3 for 24 études.
 - » fastest: Nos. 5, 12, 17, 19, and 31; top 3 adds Nos. 1, 2, 3, 6, 8, 10, 13, 14, 16, 18, 20, 22, 23, 24, 26, 27, 28, 30, and 32
- **EUF** is fastest for 5 études, and ranks in the top 3 for 23 études.
 - » fastest: Nos. 1, 16, 20, 21, and 22; top 3 adds Nos. 3, 4, 5, 6, 8, 11, 12, 13, 14, 15, 17, 18, 23, 24, 26, 27, 29, and 30
- **CW** is fastest for 5 études (when its ranges are calculated as averages), and ranks in the top 3 for 17 études.
 - » fastest: Nos. 7, 13, 14, 23, and 29; top 3 adds Nos. 5, 8, 9, 11, 15, 16, 19, 21, 25, 26, 27, and 31
- **ZEN** is fastest for 4 études, and ranks in the top 3 for 17 études.
 - » fastest: Nos. 2, 6, 10, and 28; top 3 adds Nos. 4, 8, 11, 12, 16, 18, 20, 22, 24, 26, 29, 30, and 32
- **BIL** is slowest for 10 études, and ranks in the bottom 3 for 24 études.
 - » slowest: Nos. 3, 5, 7, 13, 17, 19, 21, 23, 29, 31; bottom 3 adds Nos. 1, 4, 8, 9, 11, 14, 15, 16, 18, 20, 25, 26, 27, and 30
- **STX** is slowest for 5 études, and ranks in the bottom 3 for 19 études.
 - » slowest: Nos. 2, 12, 16, 22, 32; bottom 3 adds Nos. 1, 3, 4, 6, 8, 10, 14, 17, 20, 24, 26, 28, 29, and 30
- **RIV** is slowest for 1 étude, and ranks in the bottom 3 for 24 études.
 - » slowest: No. 18; bottom 3 adds Nos. 2, 3, 4, 5, 6, 8, 10, 11, 12, 13, 14, 15, 16, 20, 21, 22, 24, 26, 27, 28, 29, 30, and 32
- **CF** is slowest for 1 étude, and ranks in the bottom 3 for 23 études.
 - » slowest: No. 27; bottom 3 adds Nos. 1, 6, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23, 24, 32, 26, 28, 29, and 31

Of the eight editions which include metronome markings, they vary most widely—with at least 30 beats per minute (bpm) difference—in étude Nos. 3, 16, 21, 22, 28, and 32, and show least deviation—with at most 13 bpm difference—in étude Nos. 11, 15, 18, 19, and 29.

Editors disagree about how to interpret Andante tempi for étude Nos. 3 (“Andante sostenuto”) and 21 (“Andante”). Some, likely concerned about maintaining ease in the quicker sixteenth-note and thirty-second-note rhythms, advise for a slower tempo of $\downarrow \approx 50 - 60$. Other editors prioritize a breezier, flowing tempo of $\downarrow \approx 76 - 80$.

Étude No. 23 uniquely has two metronome markings: one for the 8-bar introduction, and another slower tempo from m. 9 until the end. All but one of the editions reduce the metronome speed in m. 9 by 28-40%; BIL stands alone with a noticeably larger reduction of 50% (from $\downarrow = 80$ to $\downarrow = 80$).

There is a relatively even split on how to notate étude No. 25’s rhythm value in the metronome marking; BIL, CF, EUF, JI, and ZEN mark a quarter-note, and CW, RIV, and STX mark a dotted-half note. After converting tempi as necessary to make a comparison, the tempi vary widely. The subdivided editions advise a metronome setting of $\downarrow \approx 33$, while the “big beat” editions advise $\downarrow = 56$. The original tempo marking from Ferling for this étude was “Larghetto,” and Rose changed it to “Andante con moto.” Those editions which advocate for a slower tempo likely prefer the slower interpretation as seen in the Ferling; CF even reverts the textual tempo marking back to the original “Larghetto” for this étude.

The most extreme divergences in recommended metronome speeds come courtesy of STX in two études: No. 16 ($\downarrow = 63$) and No. 32 ($\downarrow = 60$). For étude No. 16, it’s likely that editor Hite was concerned about the reader’s ability to comfortably fit in the numerous trilled downbeats, each of which must fit into the space of a sixteenth-note. RIV also marks étude No. 32 relatively slowly at $\downarrow = 72$, likely to account for the potential difficulties of the less common five-flat key signature.

Numeric ranges: A handful of editions use a range, instead of a single number, to indicate the recommended metronome setting. Ranges tend to be employed more often for even-numbered, technical études, especially those with largely uniform rhythm (ex: étude Nos. 22 or 30).

- CW notates a range for all but one étude (No. 14).
- JI notates a range for 18 études (Nos. 1, 3, 4, 5, 7, 10, 12, 13, 14, 16, 20, 22, 26, 27, 28, 29, 30, and 32).
- RIV notates a range for 6 études (Nos. 4, 6, 18, 22, 27, and 30).
- STX notates a range for 4 études (Nos. 4, 18, 22, and 30).
- BIL notates range for 2 études (Nos. 16 and 30).

For most études, only two or three (out of eight) editors use a numeric range; however, an unusually large amount of five editors use a range for étude No. 30. These editors are likely concerned that this highly technical étude consists solely of articulated sixteenth-notes, and intend to

allow for extra tempo flexibility. STX suggests the widest range for étude No. 30, from $\text{♩} = 72\text{-}104$.

Metronome notating issues

Subdivided rhythm values: Editors' choice of rhythm value for the metronome marking varies in a few études. Given the textual tempo marking and relative "category" of speed, editors choose either the bigger (longer) rhythm value, or the subdivided (shorter) one based on their pedagogical goals. Simply put, the larger rhythm value reminds readers to internalize a larger beat, and the smaller rhythm value cautions readers to employ a subdivided beat (probably to aid in executing quicker rhythms).

The consideration of a subdivided metronome marking chiefly pertains to the following études:

- **No. 11:** time signature of 3/2; subdivided metronome rhythm value (♩) in BIL and JI
- **No. 22:** time signature of common time; subdivided metronome rhythm value (♩) in CW and RIV
- **No. 25:** time signature of 6/4; subdivided metronome rhythm value (♩) in BIL, CF, EUF, JI, and ZEN
- **No. 28:** time signature of 3/4; subdivided metronome rhythm value (♩) in CF and EUF.

One particular edition uses many more subdivided metronome markings compared to the rest, and also assigns very slow speeds for them: BIL marks eleven of the odd-numbered études with a subdivided rhythm value (ex: Étude No. 3 is marked with a eighth-note, where all other editions use a quarter-note): Nos. 3, 5, 7, 11, 13, 15, 17, 19, 21, 23, and 31. Since all of these études contain thirty-second-notes (étude No. 11 has the equivalent of sixteenths in a meter with a half-note beat), it's likely that the subdivided metronome marking is meant to aid in the execution of these quick rhythms. BIL marks the absolute slowest metronome speeds for all but one of these eleven études (the exception being étude No. 15; this was compared to the other seven editions by doubling the subdivision to match equivalent rhythm values).

Errors: BIL marks étude No. 18 with a rhythm value of a *quarter-note*, instead of the expected dotted-quarter-note. If this was intentional, then it means that the reader should count the 6/8 meter with *three* big beats per measure, instead of two. While there are also instructions included which advise to practice the étude at $\text{♩} = 160$ (which makes perfect sense), the actual printed metronome marking is confusing due to the unusual choice of rhythm value. This report assumed that the dot was erroneously missing from the rhythm value, and treated the same numeric value as having a dotted-quarter beat.

CF notates a *single* rhythm value symbol, the quarter note (♩), for *all* but one of the metronome markings (étude No. 11, notated with a half-note). This is unacceptably

confusing and incorrect, since a metronome marking should always visually indicate which specific rhythm value denotes the beat. Checking CF's included accompaniment audio confirms that these metronome markings' rhythm values are erroneously missing a dot in étude Nos. 2, 7, 18, 20, and 29 (they should have the rhythm value of a dotted-quarter-note ♩).

EUF notates étude No. 31's metronome marking with a rhythm value of dotted-quarter (♩), despite the simple meter of 4/4. This was presumed erroneous for the purposes of data collection, and the same numeric value was assumed to have a quarter-note beat.

Fingerings

BIL has the most fingerings notated in the actual music (usually one or two per étude), and uses the numbering system seen in the fingering chart of Eugène Gay's *Clarinet Method*. The holes are depicted with circles, and the keys are depicted with numbers 1 through 12 (and letters A, B, C), shown in the chart below:

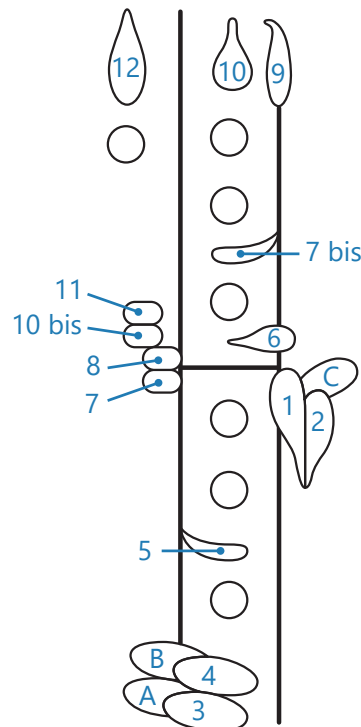




Fig. 15: Gay Fingering Diagram

For example, étude No. 2's instruction to use the "10 bis" key in m. 32 refers to the second-from-the-top side trill key (the French word "bis" literally translates to "twice/double"; in this context, it means "second option for the same result," or a so-called *alternate fingering*). As another example, in étude No. 20 m. 30, the "C" notated above the first note instructs to use the left-hand pinky for C.

Besides the Gay numbering system, BIL has a few other fingering notations:

- The bracket () instructs to use the same finger for two consecutive notes by sliding it from one key to the next, as seen in étude No. 28.
- “D” and “G” refer to “droit” (right) and “gauche” (left) hand pinky key clusters, respectively (both “D” and “Dr” are used interchangeably for droit), like in étude Nos. 26 and 30.
- “f1” and “f2” are “forked” fingerings, like in étude No. 32:
 - » f1 = first finger of left hand and first finger of right hand (“1 + 1”)
 - » f2 = first finger of left hand and second finger of right hand (“1 + 2”)
 - » Note that “f” (without a number) is used to indicate a sliver key (despite that the sliver keys are officially notated as “7bis” or “5”), like in étude No. 32.

LED notates about half as many fingerings as BIL in the music, and also uses the same Gay Method’s numbering system. It also employs brackets () for sliding, like in étude Nos. 27 and 28.

STX marks roughly the same amount of fingerings in the music as LED, although it focuses more on left- and right-hand pinky cluster directions and slides over forked/trill fingerings compared to BIL/LED.

- “L” and “R” refer to “left” and “right” pinky key clusters, like in étude No. 7. Both letters adjoined with a hyphen (ex: “L-R”) means to switch between the two sides on a single note, like in étude No. 29 m. 5.
- A line and textual “slide” instructs to use the same finger for two consecutive notes by sliding it from one key to the next, like in étude Nos. 8, 27, and 28.

CW has the least amount of fingerings marked in the music, about one-third of BIL’s total. It uses the same nomenclature as STX.

RIV offers roughly three times more fingerings than BIL, but keeps them outside of the actual music notation by only mentioning them in the accompanying commentary text for each étude. The beginning of the book devotes two pages to introducing fingering nomenclature with visual diagrams and musical snippets. Additionally, RIV is the only edition to indicate a *choice* of multiple fingerings in selected situations. RIV’s approach to fingerings avoids a potential issue that hampers the other editions: when fingerings are marked in the actual music, readers may be forced to cross out the printed marking and clutter up the page if they prefer a different fingering; additionally, in situations involving the pinky keys, someone’s instrument may have an additional left-hand E-flat key which changes their options.

Miscellany

Bar numbers: BIL, DVR, EUF, IMC, and LED have no bar numbers. Six editions include bar numbers at the start of each new system: CF, CW, IMD, JI, RIV, and ZEN.

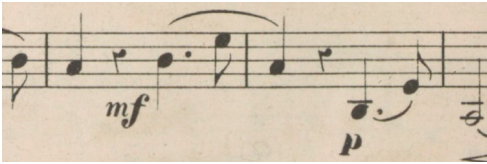
STX notates bar numbers every five measures, positioned in the music in the visual style of boxed rehearsal numbers; since they are positioned at a strictly regular frequency, they rarely coincide with phrase delineations and could be distracting for some readers.

Bar numbering disagreements: In order to avoid confusion arising from bar number variances between editions, this report carefully refers to certain spots using referential position language (ex: “10 bars before the end”)—as opposed to bar numbers—when necessary.

- Readers are warned that there is widespread disagreement in how to bar étude No. 21’s cadenza, resulting in a range of 33 to 36 total measures for this étude (CF & ZEN have 33, RIV has 34, IMC & IMD have 36, and the rest have 35).
- LED is the only edition to mark a barline after the descending triplets in étude No. 15’s cadenza, increasing its bar number count from 40 to 41.
- JI has an error: in étude No. 21, two extra bar numbers are added in the middle of the cadenza.
- STX has an error: in étude No. 16 (STX numbering: No. 15), the bar number “10” is placed one measure too late, causing all bar numbers after this point to be incorrect.
- IMD counts the pickup bar as “bar number 1,” an arguably erroneous decision resulting in disparate bar numbers for all études which begin with pickup notes (étude Nos. 3, 18, and 30 each have one too many total bars). Also: étude No. 15 erroneously adds 2 extra bar numbers following the cadenza; No. 19 erroneously adds one extra bar number after the cadenza; No. 21 erroneously adds one extra bar number after the cadenza.
- Since CF uses a first and second ending structure in étude No. 20, the total measure count is increased by one.

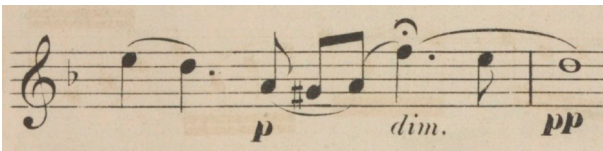
Thematic index: Six editions include helpful thematic indexes at the beginning of the publication for quickly locating a particular étude based on the initial melody (BIL, CF, CW, DVR, LED, & RIV). However, CF’s musical snippets are printed at *less than half the size of the études themselves* (staff width of about 2.5 mm, compared to 6.66 mm), making the notation nearly unreadable. LED’s image degradation renders the tempo markings barely readable, but it is still possible to discern the notation of the musical snippets.

Outdated engraving standards: E&S notates quarter-rests with a marking that looks like a “backwards” eighth-rest to today’s readers (see example in étude No. 3, below). Since this outdated engraving notation could take some getting used to, readers are warned that this marking is employed in LED (which is an edited reprint of E&S).



E&S, étude No. 3, mm. 40-41

E&S and LED almost always notate the dotted rhythm notes’ dot *below* the staff line for noteheads on staff lines, like in étude No. 11, m. 15:



E&S

Today’s engraving standards place the dot *above* the staff line in single-voice writing, like this:



ZEN

Older music publications often didn’t employ dotted rests; within the $\frac{3}{8}$ compound meter of étude No. 29, a rest lasting three eighth-notes could have been notated with the combination of [♯ ♯] instead of today’s expected [♯]. While this outdated notation is forgivable in the oldest editions of E&S, DVR, and LED, it is also seen in more recent editions of BIL, IMC, IMD, JI, STX, and ZEN. Today’s engraving standards instruct to employ dotted-rests when appropriate in compound meters to more clearly show the beat structure.

Anacrusis: an anacrusis is a partial measure before the initial downbeat of the music (a.k.a. a “pickup”). If a section of music with an anacrusis *is repeated*, then the end of that section must omit a corresponding number of beats from the final bar in order to “complement” the anacrusis, thereby keeping the entire section at a whole number of bars. In other circumstances where the music *isn’t repeated*, modifying the end of the music isn’t absolutely necessary and it is normal to end with a complete bar (though some older eras of music notation often complemented anacrusis outside of repeated music circumstances). Despite this allowance, some more recent editions of the Rose 32 shorten the ending bar when an anacrusis is present, affecting étude Nos. 3, 18, and 30.

While this hardly seems like a seismic alteration, readers should also be aware that editors sometimes even *change the rhythm value* of the ending note(s) to accomplish this bar shortening. In étude No. 3, seven editors (CF, CW, DVR, IMC, JI, STX, and ZEN) shorten E&S’s final dotted-half note to a half-note in order to shorten the last bar. Additionally, CF changes étude No. 30’s final bar from two quarter-notes to two eighth-notes. CF also shortens étude No. 18’s final bar by one sixteenth-rest, but it has no bearing on any sounding notes in this case.

Repeat barlines: E&S marks repeat barlines in only one étude; in étude No. 14, it repeats mm. 25 through 47. This repeat is maintained by RIV, and is omitted from CF, CW, JI, and STX. Seven other editions instruct at bar 48 to return to the *beginning* of the étude, instead of returning to m. 25 (BIL, DVR, EUF, IMC, IMD, LED, ZEN).

Nearly all subsequent editions add repeat barlines to five other études:

- No. 6: mm. 19 – 31
- No. 8: mm. 16 – 31
- No. 20: mm. 17 – 31
- No. 26: mm. 1 – 12
- No. 32: mm. 17 – 20

Only RIV exactly follows E&S’ usage of repeat bars throughout the entire publication.

Tuplet numerals: E&S frequently doesn’t write a numeral with a tuplet rhythm, like in étude No. 1 (m. 5), or étude No. 3 (m. 6, beat 4), or étude No. 9 (m. 26, beats 3 and 4), or étude No. 11 (m. 14, on last three notes), or étude No. 32 (m. 20, on beat 1), etc. By today’s engraving standards, all of the triplets seen in the Rose 32 should have tuplet numerals.

DVR and IMC also sometimes lack tuplet numerals—often in the same spots as E&S, but also in some additional spots.

Other miscellany:

- CF adds an explicit textual indication of “cadenza” for the cadenzas, which some readers might see as excessive.
- Readers of the BON edition must be aware that Bonade often shortens a given note by halving its rhythm value and placing a rest in the newly created “space.” This articulation-shortening approach appears most frequently in étude No. 5 where it is used ten times (mm. 1, 2, 25, 37, twice in m. 41, 43, 44, 47, and 48), and étude No. 11 where it is used nine times (mm. 2, 8, 10, 13, 14, 22, 28, 32, and 35).



BON, étude No. 5, m. 2

RIV copies BON's shortening in three spots only, in étude No. 5 (mm. 2, 21, and 35).

5) Editing Differences, by Individual Étude

This section lists notable differences between the editions for each étude. Most are selected from the charts in *Appendix B*, although several are only described in this section if they couldn't be properly described in the appendix's chart format. Readers are encouraged to pull out their own edition of the Rose 32 and go through the bullet points to see how their version compares to the rest. The listed differences point out various errors that should be fixed, and spots where editors endeavored to make Rose's études more similar to the original Ferling studies. A particular editorial approach may also bring to light a new phrasing or expressive opportunity to consider. For any reader whose edition lacks bar numbers, they will find it helpful to download and refer to CAMco's *The Naked Rose*, which contains bar numbers for all measures.

No. 1

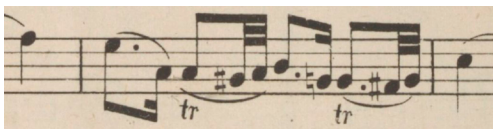
- The first line of the first étude demonstrates just how widely each edition can differ in articulation choices. The amount of slurs used for the first 26 notes (m. 1 to the downbeat of m. 5) varies from four to seven. This difference results from whether the downbeats of mm. 3 or 5 are approached by slur, or articulated. ZEN stands alone in its additional divergent decision to slur all notes from the beginning until the downbeat of m. 3.
- Regarding the cresc. + dim. hairpin pair in m. 18, there is some disagreement about when the crescendo ends, and when the diminuendo begins. Most editions crescendo until beat 2's C6, but BIL uniquely instructs to continue crescendoing partway through the C6 note.

Most editions instruct to diminuendo very soon after reaching the C6 on beat 2, but BIL and CF delay the dim. until beat 4.



BIL

- In m. 27, E&S noticeably abstains from slurring together the notes on beat 3, unlike all of the other slurred beats.



E&S

CF, CW, EUF, IMD, JI, and ZEN unify the slurring pattern in this measure by slurring beat 3 to match with the neighboring beats.

- The section from mm. 32 (beat 3) to 36 (beat 2) employs a range of four to seven slurs, depending on the edition. Within this selected area, CW and STX stand alone in their decision to bring the first sixteen notes under a single slur, where E&S uses three slurs. IMC differs elsewhere by slurring over mm. 35 and 36's barlines; it also maintains E&S' slurs as nested slurs in mm. 35 and 36 (marked in blue below).



IMC, mm. 35-36

32 Studies for Clarinet by Cyrille Rose; edited by Stanley Drucker
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[Catalog Number: 2108] www.internationalmusicco.com

- Compared to E&S and all other following editions, IMC is the only edition to strangely omit the turn ornament in m. 39 (between the B3 and E4).
- On the barline of m. 41, five editions mark a breath mark (CW, EUF LED, STX, and ZEN) not seen in E&S. CW considers this breath to be "definitely" recommended (or "obvious") as it is printed in black ink, as opposed to grey.
- All but two editions use a cresc. + dim. hairpin pair in the last two measures of the étude. The exceptions are IMC and STX, which use only a dim. hairpin. CF also differs in that it notates the crescendo for the entire whole note and only diminuendos on the final quarter note, where the other editions tend to place the hairpin swell's peak somewhere in the middle of the whole note.
- Readers may find it interesting to compare how the last four measures are slurred. While most editions slur from beats 1 to 3, BIL and IMC slur between beat 3 and the following measure's downbeat (slurring over the barline).



BIL

No. 2

- STX is the only edition to include m. 3's downbeat note within the following slur, where all other editions independently articulate the downbeat.

- BIL is the only edition to notate m. 5's first note as A4, where E&S notates C5.
- This étude frequently uses six-note slurs, with each spanning from the second note of a given measure to the downbeat of the following measure. E&S deviates from this slurring pattern in two spots, slurring through the downbeats of mm. 18 and 19. While several editions conform the articulation to the six-note slur, a few editions follow E&S's deviation: CF and DVR slur m. 18's downbeat, IMD slurs m. 19's downbeat, and IMC, LED, RIV, and ZEN slur in both cases.
- E&S also exhibits a difference in articulation between mm. 27 – 28 versus mm. 29 – 30:



E&S, mm. 27-28



E&S, mm. 29-30

The two points of interest are: (A) whether the thirty-second-note is approached by slur or articulated (mm. 27 & 29), and (B) whether the note after the tie is approached by slur or articulated (mm. 28 & 30). Some editions tidy up the notation by making it consistent: CW and STX unify (A), and CF, EUF, and JI unify (A) and (B).

- As seen in the previous point's excerpt, E&S notates an incorrect rhythm value on m. 29's last note; the E5 should be an eighth-note, not a quarter-note. This error is also seen in LED and IMC.
- In m. 39, E&S does not notate a staccato on the downbeat:



E&S

The downbeat could be interpreted as "belonging" to the preceding sequential gesture, acting as an arrival point that shouldn't necessarily have shortened articulation like the notes which follow it. Some subsequent editions *do* shorten the downbeat by marking a staccato, conforming m. 39's articulation: CF, CW, EUF, and JI. STX marks both a staccato *and* tenuto on the downbeat.

No. 3

- BON and IMC are the only editions which slur the pickup notes into m. 1's downbeat, presumably to guard against undesirably "chopping" the direction of the phrase; the remaining editions articulate the downbeat separately. In the analogous spot of the recapitulation in pickup notes to m. 18, four editions slur into the downbeat (BON, CW, IMC, STX), whereas the other editions maintain the articulated downbeat.
- In E&S, m. 9 has two markings which are interpreted differently by subsequent editors. Some see the symbols as different, while other editors force uniformity and write either two dim. hairpins or two accents (see "Accents versus hairpins" in *Section 4: Editing Issues* for full explanation).
- In m. 24, E&S employs a [dotted-thirty-second-note + sixty-fourth-note] rhythm on the last two notes. BIL, BON, EUF, IMD, LED, RIV, and ZEN maintain this rhythm, and CF, CW, DVR, IMC, JI, and STX change the rhythm to two thirty-second-notes.
- Although E&S marks the fourteenth and fifteenth notes of m. 36 as F4 and E4, all following editions transpose these notes down one octave to F3 and E3, presumably to create a more interesting variation on the comparable pitches in m. 34's beat 4.

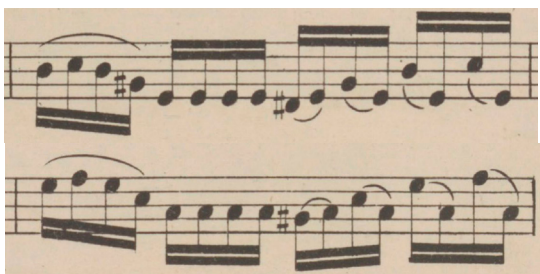


E&S

- Although E&S makes no such marking, all subsequent editions include a "rit." in the end of m. 36, affecting the last 3 – 7 notes of the measure (and into the following downbeat) depending on the placement. Six editions neglect to indicate an "a tempo" following this ritard (BIL, DVR, EUF, IMC, IMD, and LED).
- In mm. 40 and 41, E&S approaches each downbeat differently, articulating m. 40 and slurring m. 41. All but two editions maintain this difference; CF marks the articulation for both as articulated, and BON and RIV mark them both slurred.
- Seven editors alter the final bar's rhythm from E&S' dotted-half-note to a half-note, presumably in order to complement the anacrusis (see "Miscellany–Anacrusis" in *Section 4: Editing Issues* for full explanation). This practice of shortening the bar to "fill out" the pickup notes is unnecessary because the music section is not repeated, and altering a rhythm from the source material is an inappropriate consequence of this editorial action.

No. 4

- Readers are warned that three editions omit a total of three notes for rests to allow breaths; BIL, LED, and ZEN do so in mm. 5, 8, and 33.
- In mm. 18 and 41, E&S employs markings which are interpreted differently by subsequent editors (see “Accents versus hairpins” in *Section 4: Editing Issues* for full explanation).
- E&S uses absolutely no staccato dots in this étude, and eight editions follow suit (BIL, CW, DVR, E&S, IMC, IMD, LED, and ZEN). Three more editions are essentially the same in their treatments: EUF only indicates a textual “staccato leggero” in the first measure, and RIV and STX rarely employ staccato dots, only in mm. 16-18 and 41. On the other hand, CF and JI mark staccato dots on every independently articulated sixteenth-note.
- CW, EUF, and STX add in the first measure a textual indication that the articulation should be played “lightly.”
- Three editors change a pitch in m. 21: while E&S notates the fourteenth note as a throat tone A4, CF, DVR, and IMC change it to a clarion C5. CF additionally changes the last note in this measure from an A4 to a C5.
- While all editions maintain m. 24’s fermata on the quarter-rest as seen in E&S, five editions do not mark a fermata on the whole rest soon thereafter in m. 27 (BIL, EUF, IMD, LED, and ZEN).
- EUF is the only edition to notate m. 30’s thirteenth note as a throat tone G4 (♯), instead of a G#4.
- Readers may find it interesting to see how Rose “reigned in” the leaps in mm. 20 and 21 as compared to the original Ferling (the latter is transposed in the example below).



E&S



Ferling pitches, transposed

No. 5

- BON and RIV shorten the rhythm value of the first note on beat 3 of mm. 2, 21, and 35 from an eighth-note to [sixteenth-note + sixteenth-rest]. As explained in the [bonus online commentary](#), RIV followed this edit first seen in BON to ensure that readers use a clipped articulation to end the note. RIV editor Guy states that in his own past studies, he used a different edition of the Rose 32 which marked a staccato dot under a slur to indicate the clipped articulation—a marking that might lead some players to erroneously tongue the note.

STX does mark a staccato dot under a slur in all three of the above-mentioned spots to indicate a clipped articulation.



STX, m. 2 Copyright © Southern Music (ASCAP). Used by permission.

CW also notates the same staccato under slur, but only does so in the first of the three spots (m. 2).

- E&S employs contrasting articulation in mm. 3 and 36: the downbeat is approached by slur in m. 3, and articulated in the analogous spot in m. 36. Most editions maintain this variation, but two editors change them to both articulated (CF & JI), and three editors change them to both slurred (BON, CW, and STX).
- In m. 8, BIL is the only edition to notate a C#5 grace note before the downbeat. Although not seen in E&S, this grace note is present in the original Ferling étude.
- Editors vary in how they slur the sextuplets in m. 26. Following the initial tied D5 (so starting on the D#5), the following slur groups are seen:
 - » 4 + 3 + 4 (BON, E&S, EUF, IMD, LED, RIV, and ZEN)
 - » 4 + 4 + 3 (BIL, DVR, IMC)
 - » 5 + 6 (CF)
 - » 5 + 3 + 3 (CW, JI, STX)
- BON is the only edition which approaches m. 23’s downbeat by slur, instead of articulating it.
- A few editors take issue with how E&S notates a dim. hairpin immediately on beat 2 in mm. 3 and analogous 36.



E&S, m. 3



E&S, m. 36

Examining m. 36, eight editions simply follow E&S's hairpin placement (BIL, DVR, EUF, IMC, IMD, LED, STX, and ZEN). As for the editions which diverge: two editors *delay* the dim. hairpin until the last three descending eighth-notes (CF and CW), and three editors *omit* the dim. hairpin entirely in m. 36 (BON, JI, and RIV), relying on the natural decay affected by descending pitches.

- In m. 47, E&S and most other editions articulate the downbeat D#6. However, BON, CW, and STX instead approach the downbeat by slur. Those same three editions also diverge from E&S when they approach m. 51's downbeat by slur, where E&S articulates it (additionally, IMC slurs downbeats in both mm. 51 and 53)

No. 6

- BIL is the only edition to revert some of the rhythm back to the original Ferling étude. Instead of straight sixteenth-notes, six measures employ a [dotted-sixteenth + thirty-second] on the third/fourth and seventh/eighth notes of a given measure, as first seen in m. 1:



BIL

- BIL is also the only edition to change the pitches of the second, third, and fourth notes in m. 6, writing G4, F#4, G4 (this is not seen in the original Ferling); all other editions write F#4, E#4, F#4.
- While most editions copy E&S' articulation of [slur 2 + tongue 2] on the last four notes of m. 9, two editions diverge: CF notates [slur 3 + tongue 1], and EUF notates [slur 4].
- E&S exhibits a contrasting articulation between analogous spots mm. 15 and 47 on the first four notes: in m. 15 it marks [slur 3 + tongue 1], and in m. 47 it marks [slur 4]. CF and JI are the only two editions to unify the articulation, marking [slur 3 + tongue 1] in both spots.

- In m. 17, E&S separates the last two notes of the descending chromatic scale with their own slur, and all editions except for CF follow suit.



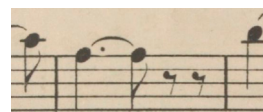
E&S

CF instead includes the F4 and E4 within the long slur which begins in m. 15, as seen in the original Ferling étude.

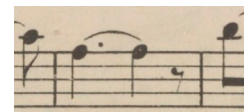
- In m. 30, IMC and JI are the only editions which independently articulate the last four notes. All other editions mark a [slur 2 + tongue 2] articulation.
- Five editions diverge from E&S in m. 59, anticipating the harmonic change one measure earlier by altering the second note from an F#4 (as seen in E&S) to an F(4)4 (BIL, EUF, IMD, LED, and ZEN).

No. 7

- This étude shows many minor variations in articulation across editions; a few are highlighted below:
 - » In mm. 5 and 45, BON and STX specify a clipped articulation on the fifth note. In both of those spots, EUF extends the slur so that it covers *all six notes* in the measure, such that the repeated G5 notes are ungrammatically slurred together.
 - » In mm. 34, 36, and 40, the sixth note is either approached by slur or articulated, with some editions unifying the articulation and others maintaining the variation seen in E&S.
 - » In m. 38, CW and EUF slur the last 6 notes instead of maintaining the slurred pairs articulation seen in the neighboring measures' analogous spots.
 - » The dotted rhythm first seen on beat two of m. 3 is either [slur 3] or [slur 2 + tongue 1], depending on the spot; editions disagree particularly in mm. 49 and 51.
- E&S has different rhythm values for the tied note in mm. 20 and 28. After the sounding note in each measure, E&S has a quarter-note's worth of rest in m. 20 and an eighth-note rest in m. 28.



E&S, m. 20



E&S, m. 28

Two editions choose to unify these two spots; IMD changes m. 20's rest to an eighth-note-rest, and EUF changes m. 28's rest to a quarter-note-rest.

- Two editions add a tempo change not seen in E&S; CW and STX add “più mosso” in m. 33.



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The placement of this marking means that the preceding two pick-up eighth-notes are in the slower tempo, and the downbeat of m. 33 is suddenly the quicker speed.

- In m. 39, E&S marks a natural sign on the ninth note (A4), which doesn't need any cancellation marking.



E&S

BON, DVR, IMC, LED, STX, and ZEN copy this confusing marking, which results in the tenth note of m. 39 to have the pitch of G#4. EUF exhibits its own confounding error by instead placing a natural sign on the *eighth note* of the measure (B4)—another pitch which technically requires no such marking in this spot. The remaining six editors interpreted E&S' natural sign as erroneously placed, presuming that it was intended to modify the *following* note to a G#4: BIL, CF, CW, IMD, JI, and RIV (bafflingly, BIL *still* maintains the unnecessary natural sign on the A4, despite also marking a natural sign on the G4).

- There are several measures in this étude where cramped spacing makes it difficult to discern grace note slurs (mm. 57, 59 – 60, 62 – 63, 69). The notation is inconsistent in whether the regular notes following the grace notes are approached by slur or articulated, and readers cannot be sure when there isn't sufficient space between the notes. CW, EUF, IMD, JI, LED, RIV, and STX can be presumed clear in their editorial choices due to including enough space, but BIL, CF, DVR, E&S, IMC, and ZEN are too cramped. BON is mostly clear, despite the snug spacing.
- CF is the only edition to mark the downbeat of m. 65 with a sudden pianissimo preceded by a cresc. hairpin, a quick and substantial dynamics change which is seen in the original Ferling. E&S only includes a mezzo forte dynamic in the prior measure, with no dynamics marked in m. 65. All other editions either copy E&S or otherwise don't make such a sudden change in volume at this spot.

No. 8

- There is a particular area where nearly all editions change pitches from what is notated in E&S:
 - » in m. 14, E&S notates beat two as [D5, B4, A#4, B4] and nearly all following editors instead notate [E5, A4, G#4, A4]; the only exception is LED, which (presumably erroneously) notates [E5, A4, G4, A4].
 - » on the downbeat of m. 15, E&S notates an A4 and all following editors notate a C5.
- Furthermore, all editions change E&S' articulation in m. 45: where E&S slurs the last four notes, following editors use [tongue 1 + slur 3] to unify this beat with the neighboring material.
- In m. 46, CF is the only edition to notate the fifth note as an A5 (instead of G5), as seen in the original Ferling.
- In m. 62, only RIV maintains E&S' articulation of slur-ring all four notes; all other editions change it to [slur 2 + tongue 2].
- In m. 66, BIL is the only edition to notate the second note as an A5, instead of an A#5.
- It seems strange (and distracting) to mark a courtesy natural sign on the A5 in m. 65, since the last instance of an A-sharp accidental is a distant six measures before this point (this is notated by BIL, CW, DVR, IMC, IMD, JI, LED, STX, and ZEN). Accidental cancellations are helpful because they remind the reader about a recent modification to the key signature *in the past*, so it doesn't stand to reason that this particular natural sign was added to “anticipate” the soon-to-be-modified A-sharp in the immediately following m. 66.
- In m. 72, EUF is the only edition to notate [slur 2 + tongue 2] articulation on the last four notes, where E&S marks them all independently articulated.
- CF marks staccato dots on the independently articulated eighth-notes in mm. 25, 26, 27, 29, and 74 (only sparing the one in m. 54); E&S doesn't mark any of these notes with staccato dots.

No. 9

- Although E&S employs absolutely no basic (round dot) staccato markings in this étude, all subsequent editions do except for CW (technically, CW does employ one staccato adjoined to a tenuto in m. 44, but this is a different articulation altogether). BON, CF, and STX use staccato dots as early as m. 1, and all other editions abstain until m. 48.
- This étude marks a rare instance in which E&S employs a wedge staccato on m. 18's first, fourth, seventh, and tenth notes. All editions saw fit to maintain these unique articulation markings except EUF, which omits

them (BON also adds his own vertical slash marks after each eighth-note to ensure that readers leave enough space between notes).

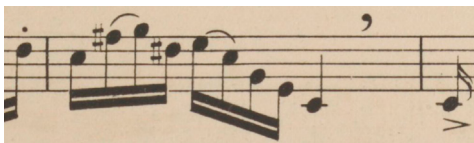
- Only BON, CW and STX decrease the tempo in m. 19. BON instructs to return to the tempo primo at pickup to m. 47. Since CW and STX never instruct to return to the original tempo, the slower tempo should either (1) be maintained for the remainder of the étude, or (2) the onus is on the reader to find an appropriate means to return to the original tempo at some point.

(Although CW places m. 19's *numeric metronome marking* in a grey color to signal a suggestion, the adjoined "*meno mosso*" text is in regular black color, implying a more definitive instruction.)

- CW and STX maintain an articulation modification in m. 37 first employed by BON: the rhythm value of the downbeat is halved from a quarter to an eighth, and the resulting "space" is filled in with an eighth-note-rest. BON employs this shortening approach many times throughout the entire publication to ensure that readers play certain notes with a sufficiently short length.
- All editors change E&S' articulation on the last eight notes of m. 48. Following the tied B \flat 5 sixteenth, E&S notates [slur 2 + tongue 2 + slur 2 + tongue 1]. All subsequent editors notate articulation of [slur 2 + tongue 2] for beats three and four.

No. 10

- E&S marks no dynamics in the first measure, and marks a piano dynamic letter at the m. 33 recapitulation (DVR follows suit). Most subsequent editions maintain m. 33's piano dynamic, but also notate a mezzo forte in m. 1. The three exceptions are CF, which marks mezzo forte in both spots, and IMD and RIV, which mark a piano dynamic in both spots.
- There is a rhythm error in E&S' m. 8, since there is no music written on beat four—the measure simply ends on beat three's quarter-note.



E&S

Nine editions change the C4 note's rhythm value to a half-note to properly fill out the measure (BIL, CF, CW, DVR, IMC, JI, RIV, STX, and ZEN), and two editions notate a quarter-note and quarter-rest (EUF, IMD). LED maintains the error as seen in E&S.

- Mm. 9 – 12 feature a rebounding pattern where the bottom note of each four-note group is emphasized. E&S marks each bottom note with an accent, and also

adds a staccato dot in m. 10 only. Most editions copy E&S' articulation markings, but some choose to unify the notation. CF, IMD, and ZEN mark both accents and staccato dots in all four measures. CW, EUF, and JI use only accents in all four measures.

- In m. 14, CF is the only edition to diverge from the articulation originally seen in E&S.



E&S

On the first twelve notes, CF instead uses articulation [tongue 1 + slur 8 + slur 2 + tongue 1], which is identical to the articulation in the original Ferling étude.



CF

- Considering the pattern of accented quarter-notes seen in mm. 14 – 15, it seems strange that IMD omits one accent on m. 14's quarter-note. Also, EUF tweaked the notation to employ dim. hairpins instead of accents in these measures.
- In m. 28, JI is the only edition to slur the first four notes together, where E&S notates [tongue 1 + slur 3].
- RIV is the only edition to maintain E&S' articulation in m. 40 – 41.



E&S

All other editions use the articulation shown below:



EUF

No. 11

- BIL and LED write “vibrato” on the downbeats of mm. 3 and 11; these are the only two instances of vibrato in the entire publication across all editions.
- IMC is the only edition to omit all of the accents which E&S marks in mm. 13 – 14:



E&S

- Mm. 15 and 40 are comparable spots which feature a fermata just before the resolution of a musical section.



E&S, m. 15



E&S, m. 40

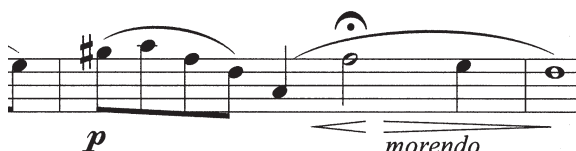
Whereas E&S simply notates textual “dim.” or “morendo,” respectively, all subsequent editors add hairpin lines to more specifically dictate the reader’s use of volume. In most cases, editors simply advise to achieve peak volume at the beginning of the fermata, and then to promptly decay. This is instructed by marking a *cresc.* hairpin before the fermata, and a *dim.* hairpin after the fermata.

A few editions vary this framework; CF, CW, DVR, and IMC place the *cresc.* hairpin in such a way to suggest the reader should grow in volume briefly on the fermata note before decaying, but careful scrutiny of hairpin placement raises uncertainty as to whether this was truly the editor’s intention.



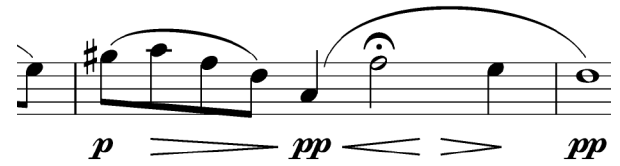
IMC, m. 40

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CW, m. 40

RIV (in m. 40) and ZEN (in mm. 15 and 40) also advise a brief crescendo at the beginning of the fermata, but their markings are placed with more clarity.



RIV, m. 40



ZEN, m. 15



ZEN, m. 40

- Editors disagree on whether m. 22 should have a break in the slurring between the second and third notes. Confusion is likely caused by E&S’ decision to mark mm. 22 with two chained slurs:



E&S

BIL, IMD, LED, and ZEN follow E&S’ articulation of slurring the entire measure, and CF, CW, DVR, IMC, JI, RIV, STX and BON create a separation between the second and third notes.

- E&S notates m. 27 with two chained slurs, presumably as some kind of acknowledgment of the *marcato* marking on the fourth note; the use of two adjoined slurs could confuse today’s readers who could understandably expect this measure to simply employ a single slur.



E&S

Regrettably, most editions maintain the confusing chained slurs, as seen in BIL, DVR, IMC, IMD, LED, and ZEN. A few following editions decided to *articulate* the fourth note, as seen in CW and JI. However, other editions keep the *marcato* note slurred and employ the more understandable *single* slur line over the entire

measure (CF, RIV, and STX). E&S changes the articulation completely, removing the marcato, slurring the first four notes of m. 27, and then slurring the following three notes (over the barline).

- E&S marks “large.” (largement) twice in this étude, in mm. 11 and 39. CF omits the “large.” text in m. 39, and is the only edition to do so.

No. 12

- Readers are warned that four editions omit m. 25’s second note for rest to allow breathing (BIL, EUF, LED, and ZEN).
- Editors disagree about m. 6’s articulation on the first five notes. E&S slurs all five notes together, which is copied by BIL, DVR, EUF, IMC, IMD, LED, and RIV. A few editions instead mark [slur 4 + tongue 1] (CW, JI, STX, and ZEN). CF stands alone in its marking of [tongue 1 + slur 4].
- M. 15’s last four notes comprise another spot of articulation variance: E&S notates [slur 3 + tongue 1], which is copied by all except EUF, which marks [slur 2 + tongue 2].
- Within the selection of m. 24’s downbeat to m. 25’s downbeat, E&S marks only two accents:



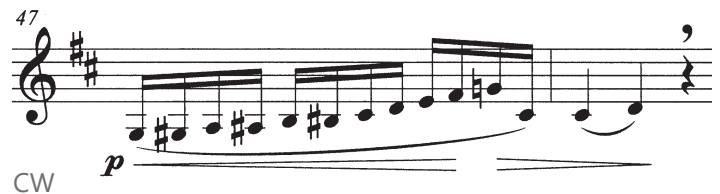
E&S

Most subsequent editors add one accent on m. 24’s fifth note to expand the pattern of emphasis (BIL, DVR, EUF, IMC, IMD, JI, LED, and RIV). However, three editions go even further by adding yet another accent on m. 24’s downbeat (CW, STX, and ZEN). CF omits absolutely all accents within this area.

- BIL is the only edition to notate m. 27’s downbeat note as a G5, where the rest notate an E5.
- In m. 27, E&S notates the last two notes’ pitches as G5 and E5, which match the pitches in the original Ferling étude; RIV is the only other edition which follows these pitches, and the rest change these two notes to E5 and D5.
- In m. 28’s first four notes, E&S uses an articulation of [slur 2 + tongue 2]. While most editions agree, the two exceptions are CF (slur 3 + tongue 1) and EUF (tongue 1 + slur 3).
- Although not seen in E&S, three editions mark a staccato dot on the downbeat of m. 31 (CF, CW, and ZEN).

No. 13

- E&S approaches m. 5’s downbeat by slur, and articulates the following analogous measure’s downbeat; this is copied by BIL, EUF, IMD LED and STX. Since m. 6 is sequentially related to m. 5, most editors chose to unify the articulation in these two spots by either articulating both downbeats (CF, CW, DVR, IMC, RIV), or slurring into both (JI, ZEN, BON).
- In m. 12, E&S notates a break in the slurring between the second and third notes (slur 2 + slur 4). Three editions shift this break one note later, therefore slurring the first three notes together (BON, RIV, and STX). EUF stands alone in its decision to approach m. 12’s downbeat by slur, and then slur the remaining five notes together.
- CF is the only edition to mark no dynamic letter in m. 25, where E&S marks a forte dynamic on the downbeat (maintained by all other subsequent editions besides CF).
- In m. 30, CF is the only edition to mark the articulation [4 + 4 + 4] (with an additional overarching slur spanning from m. 30’s downbeat to m. 31’s eighth note), where E&S simply slurs the entire measure.
- Although E&S marks a mezzo forte dynamic on the downbeat of m. 41, seven following editions shift it earlier to the pickup note in m. 40, beat 3 (BIL, CF, CW, EUF, LED, STX, and ZEN).
- In m. 46, four editions mark a forte dynamic (BIL, EUF, LED, and ZEN) whereas three other editions (BON, CW, and STX) notate a dim. hairpin. CF, DVR, E&S, IMC, IMD, JI, and RIV have no dynamics marked here.
- E&S marks no dynamics in mm. 47 – 48, and CF, DVR, and IMD follow suit. Most editions, then, add dynamic indications to suggest a peak point of the phrase. Nearly all editions mark the downbeat of m. 48 as the point of emphasis, followed by a decay in intensity. However, CW stands alone in its explicit indication that the peak of the phrase occurs earlier, on the tenth or eleventh note of m. 47:



CW

- All but one edition change a rhythm in m. 54, notating [dotted-eighth + sixteenth] for the last two notes; RIV is the only exception, notating two eighth-notes as seen in E&S.
- Three editions choose to approach the final note of the étude by slur (CF, STX, and BON), instead of articulating

it as seen in E&S.

- Furthermore, four editions add a fermata on the last note (BIL, EUF, LED, and ZEN), a marking not seen in E&S.

No. 14

- E&S marks no dynamics in the first measure (same with DVR), and most subsequent editions mark “middle-of-the-road” mezzo forte (BIL, CF, CW, EUF, IMD, JI, LED, RIV, STX, and ZEN). The only exception is IMC, which marks a piano dynamic.
- There are four spots where a phrase ends on an eighth-note: mm. 8, 16, 24 and 32. E&S marks a staccato on the eighth-note in m. 32 only. Most editions copy this notation exactly, but JI and RIV remove the staccato from m. 32’s eighth, making the four spots uniform. CW adds *and* removes articulation markings, resulting in variety (m. 8: none; m. 16: tenuto; m. 24: staccato; m. 32: none). STX also makes similarly varied alterations (m. 8: none; m. 16: tenuto; m. 24: tenuto; m. 32: staccato).
- In m. 9, editors vary in their articulation for the third, fourth, and fifth notes. E&S independently articulates them, as do BIL, DVR, IMC, IMD, LED, RIV, STX, and ZEN. Conversely, CF, CW, EUF, and JI slur these three notes.
- All but one edition has notated m. 10’s first grace note pitch as D#5, contrasting from E&S’ D(♯)5; the one exception is RIV, which follows E&S.
- M. 15 shows an impressive amount of variation in articulation across editions, since each four note group uses either [slur 3 + tongue 1] or [slur 2 + tongue 2]. Several editions choose one articulation pattern for all three beats (BIL, CF, CW, EUF, IMD, LED, ZEN), and others maintain a degree of variety as seen in E&S, but don’t necessarily copy E&S’ articulation directly (see the chart in *Appendix B* for specifics).
- EUF is the only edition to make a pitch alteration in mm. 18 and 22: the seventh note (or fifth *eighth-note*) is an F#4, where E&S and all other editions notate B4. EUF is also the only edition to change the étude’s last note from a chalumeau D4 to a clarion D5.
- In m. 20, only IMD changes a few pitches’ spelling to their enharmonic equivalents; the fourth and eighth notes are notated as F \flat , instead of E&S’ E#.
- Although E&S marks an A(♯)4 on m. 23’s seventh note, only RIV maintains this pitch; the remaining editions instead notate an A#4.
- E&S marks a piano dynamic in the recapitulation at m. 25, but all subsequent editions instead notate a mezzo forte dynamic—the only exception is RIV, which follows E&S’ dynamic marking.

- In m. 43, five editions change the pitch of the fifth note from E&S’ C#5 to an A#4 (CF, DVR, IMC, JI, and STX). This pitch alteration breaks the sequential construction of the musical line compared to what is seen in E&S and the original Ferling study.
- STX is the only edition to add a tempo change of “*presamente al fine*” in m. 52, four measures before the end.

No. 15

- Editors disagree on where the peak of intensity lies in mm. 7 – 8, and whether it should be explicitly marked. E&S marks no dynamics in this spot, and DVR, IMC, IMD, and JI follow suit. Five editions only mark a dim. hairpin on the fourth note of m. 7, indicating that the peak occurs before this point (BIL, CF, EUF, LED, and ZEN):



ZEN

This interpretation is even more strictly stated by CW, who uses a forte dynamic and *cresc. + dim.* hairpin swell to firmly place the intensity peak on the altissimo D6:



CW

BON and STX shift the intensity peak one note later, to the penultimate note of m. 7 (C#6):



BON

RIV stands alone in its approach, placing the peak of the phrase on the downbeat of m. 8 and using the preceding nine notes to build-up intensity to that point:



RIV

- Although not marked in E&S, all subsequent editions add a staccato dot to the second note of m. 8 (RIV notates a staccato adjoined with tenuto). JI also adds a staccato on the downbeat of this measure.

- In the cadenza, after the trilled F#5 whole-note, BIL is the only edition to notate the first grace note as E(h)5 instead of E#5.
- In the cadenza, CF is the only edition to notate the trilled F#5 as a half-note, where all other editions notate a whole-note.
- Twenty-three bars before the end, E&S marks an emphasis of intensity on the peak of the line:



E&S

These dynamics are copied by all but three editions, which instead crescendo for all three beats and place emphasis on the downbeat of the following measure (RIV, STX, and BON).



RIV

CF marks no dynamics in this spot.

- Sixteen bars before the end, E&S marks “poco più moto”; this is maintained in all subsequent editions except CF and JI, who omit it. Only BIL, CW, RIV, and STX mark an “a tempo” thereafter in m. 33 to return to the original tempo.
- Twelve bars and eleven bars before the end, the étude features descending lines of sixteenth-notes which vary slightly in their articulation across editions. E&S slurs all eight notes in the first spot, and slurs two groups of four notes in the second spot; this is maintained by BIL, BON, IMD, LED, RIV, and ZEN.



E&S, 12 mm. before end



E&S, 11 mm. before end

Five other editions maintain this contrast, but also separately articulate the G5 after the tied Bb5 (CW, DVR, IMC, JI, and STX). CF and EUF unify the articulation by slurring eight in both spots.

- JI and ZEN are the only two editions to omit two fermatas which are seen in E&S: (1) on the quarter-note rest at the end of the cadenza, and (2) nine bars before the end on the last eighth-note rest.

No. 16

- This étude features several instances of a quick trill ornament inserted into a constant sixteenth-note passage. E&S notates the first of these ornaments in m. 1 as a pair of grace notes, and thereafter uses a “tr” trill symbol. Strangely, BIL and LED only employ a trill symbol for the *second instance in m. 3*, and all of the other ornaments are notated as grace notes. EUF and ZEN notate all ornaments as grace notes, and JI notates all of them as trill symbols.
- CF is the only edition to notate m. 4’s last note as a G#4, instead of the G(h)4 as seen in E&S. However, CF’s G#4 is the equivalent pitch seen in the original Ferling study.
- This étude contains four spots where a phrase ends with one or two eighth-notes followed by a rest: mm. 8, 20, 28, and 48. E&S only marks the last spot’s eighth-notes with staccato dots (same with BIL, EUF, IMD, and LED). Other editions add more staccato dots in earlier spots. DVR, IMC and STX also add a staccato in m. 28. CW, JI, RIV, and ZEN also add staccato dots in m. 20. Finally, CF notates staccato dots in all four spots.
- In m. 26, E&S notates the first four notes with the articulation [slur 2 + slur 2], breaking from the previous measure’s pattern of [slur 2 + tongue 2]. This is maintained by all but three editions, who conform m. 26’s first four notes to [slur 2 + tongue 2] (CF, CW, JI).
- In m. 33, E&S notates the first four notes with the articulation [slur 2 + tongue 2], and six other editions follow suit (BIL, DVR, EUF, IMC, IMD, and LED). Presumably with the intent to match the analogous phrase fragment’s articulation in m. 35, six editions instead notate a [slur 2 + slur 2] in m. 33 (CF, CW, JI, RIV, STX, and ZEN).
- EUF is the only edition to notate m. 35’s first note as a B4, instead of F#5 as seen in E&S.
- JI is the only edition to notate m. 39’s first four notes with the articulation [slur 2 + slur 2], where E&S notates [slur 2 + tongue 2].

No. 17

- BIL is the only edition to notate three ornaments which are seen in the original Ferling étude, but not seen in E&S: (1) a turn after the third note (eighth-note G5) of m. 3, (2) a G5 grace note before beat two’s half-note

(F#5), and (3) a turn on the first note of m. 6.

- In m. 4, CF is the only edition to slur the last five notes, as seen in the original Ferling. E&S and other subsequent editions independently articulate these notes; additionally, STX and BON employ staccato dots under slur articulation.
- In m. 7, BIL is the only edition to mark a staccato dot on the ninth note (D5), clipping the end of the first slurred group.
- Six editions (CW, DVR, IMC, IMD, JI, STX) abstain from notating a fermata on m. 8's downbeat, despite this fermata appearing in E&S.
- In m. 8's cadenza, many editions neglect to mark the necessary accidental signs on beat four's C \sharp 6 or B \flat 5 sixteenth-notes, following the accidentals in the ascending chromatic scale. DVR, E&S, IMC, LED, and STX are missing C \sharp and B \flat , and BIL is missing C \sharp (CF, CW, EUF, IMD, JI, RIV, and ZEN have correct accidentals).
- In m. 8, IMD is the only edition to independently articulate the last note (C \sharp 6) of the ascending chromatic scale (the slur spans from the low C \sharp 4 to the altissimo C \sharp 6).
- Despite m. 9's downbeat being an appoggiatura, E&S marks this note with a softer piano dynamic and approaches it with a dim. hairpin.



E&S

These dynamics markings are copied by most subsequent editions, but BON, RIV, and STX instead tweak the dynamics to encourage giving a sense of arrival to m. 9's downbeat; CF does remove the piano dynamic, but still resembles E&S' notation with a stretched dim. hairpin:



CF

- Despite not appearing in E&S, all but one edition add a fermata on m. 21's last eighth-note (B \flat 3); RIV is the only edition to follow E&S in this regard. Additionally, JI is the only edition to omit the fermatas on the eighth-note rests in mm. 21 and 29. BON actually notates an *additional* fermata on beat three's quarter-note, for a total of three fermatas in this measure.
- CW is the only edition to omit the marcato accents on m. 27's first and seventh notes, as seen in E&S.

Additionally, IMD omits the marcato marking from the seventh note.

- In mm. 40 – 41, most editions follow E&S' dynamic markings and place the peak of the cresc. + dim. hairpin pair at the halfway point or later in the dotted-half-note.



E&S

Three editions place the dynamic peak earlier instead, on the beginning of the dotted-half-note (BON, RIV, and STX).



BON

No. 18

- E&S notates a forte dynamic followed by a dim. hairpin on the first measure's downbeat. Four editions add an additional letter dynamic on beat two of m. 1, specifying that the downbeat's emphasis should decay to a piano level (BIL, EUF, LED, and ZEN).
- M. 10 is analogous to m. 2, and E&S uses a contrasting articulation; in m. 2, the notes are slurred in groups of six, and in m. 10, they are all slurred together. This contrast in articulation is maintained in all editions except CF, which slurs together all notes in both spots.
- M. 12 is analogous to m. 4, and E&S uses a contrasting articulation; in m. 4, the downbeat is articulated; in m. 12, the downbeat is approached by slur. This is maintained in all editions except CF and CW, which approach the downbeat by slur in both spots.
- M. 15 is analogous to m. 7, and E&S uses a contrasting articulation; in m. 7, the notes are all slurred together, and in m. 15, they are slurred in groups of six. This is maintained in all editions except CF, which slurs together all notes in both spots.
- EUF and STX are the only editions which instruct to slow down the end of the phrase in m. 24, a notation not seen in E&S.
- Following the "meno mosso" in m. 17, editions position the subsequent "Tempo I" text at the recapitulation in one of three different spots:

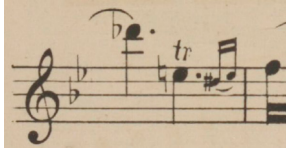
» (1) the *second* beat of m. 25 (DVR, E&S, IMC, IMD, and LED)

» (2) the downbeat of m. 25 (BIL, CF, and STX)

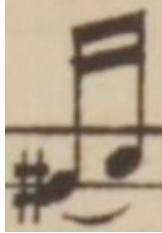
- » (3) aligned with pickup note preceding m. 25 (CW, EUF, JI, RIV, and ZEN)

If the tempo change is intended to include the pickup note, then the tempo text *must* be positioned far enough to the left such that it includes the pickup note (spot no. 3).

- In m. 32, E&S marks the first grace note's pitch as D#5.



E&S (grace notes enlarged on right)



All following editions except RIV instead notate a D(♯)5.

- LED is the only edition which surprisingly instructs to use the “1+1” (a.k.a. “f1”) fingering for m. 45’s second note (B♭5). Although not marked in LED, this particular fingering seems more helpful on the *following* B♭’s, the sixth and eighth notes of this measure.
- In mm. 44 – 45, E&S marks an accent on the first note of each six-note slurred group, except the last group in m. 45. BIL, IMD, and LED maintain this, but all other editions add a fourth accent on the last group to unify the pattern of emphasis in this area.
- In m. 46 and first half of m. 47, EUF is the only edition to slur the notes in groups of 3, instead of groups of 2.

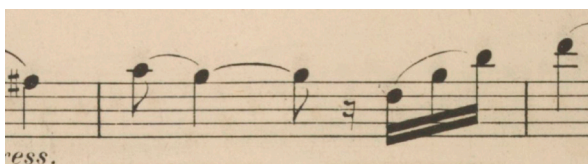


EUF

- CF is the only edition to independently articulate m. 49’s first note (additionally adding a staccato dot), as seen in the original Ferling étude. E&S and all other editions slur this downbeat into the following notes.

No. 19

- Most editions do not notate the rhythm in mm. 2 and 34 according to today’s engraving standards. E&S notates the G5 pitch as [quarter-note tied to an eighth-note], which obscures the quarter-note beat structure of the bar.



E&S

This is copied by BIL, CW, DVR, IMC, IMD (m. 34), JI, LED, STX, and ZEN. Three other editions (CF, EUF; also IMD in m. 2) instead notate the rhythm of the G5 as a dotted-quarter-note, which *still* obscures beat 2:



CF

The more grammatically clear way to notate the rhythm, which ensures that beat two is visible, is seen only in RIV:



RIV

- This étude contains many phrases with analogous imitations returning later, or phrase fragments which are sequenced (repeated at a different interval). E&S often uses a contrasting articulation on a repeated/sequenced section, but following editions often conform the articulation to a single consistent pattern. Some spots to consider for articulation comparison against E&S are: (1) the downbeat of mm. 2 and 34, (2) the third note of mm. 11 and 12, (3) the downbeat of mm. 23 and 25, and (4) the destination note after grace notes in mm. 24, 26, and 31. CF and EUF tend to conform more frequently; see the chart in *Appendix B* for complete details on several articulation-related spots.
- STX is the only edition which notates a “Più mosso” tempo change in m. 15.
- A few editions notate a cresc. hairpin in m. 18 which may cause confusion. It is commonly understood that there is an inflection point, a small break or “lift” in the phrase, after the F5 eighth-note on beat two. The last three notes of m. 18 are a new phrase fragment, a rising chord which naturally has an increase in intensity. Although not marked in E&S, literally every subsequent edition notates a cresc. hairpin in this area, but many editions position it strangely. LED and IMD position the cresc. such that it indicates to grow in volume on beat two’s F5:



IMD

(BIL, JI, and STX follow this notational quirk to a lesser degree.) This marking suggests that there should be

very little break, or even effectively an elision, at the point where the two slurs separate. Conversely, the other editions start the cresc. hairpin on the third-to-last eighth-note, clearly supporting some amount of delineation at the inflection point (some editions even mark a comma breath mark to explicitly call attention to this spot, like EUF).



EUF

- After the downbeat of m. 30, E&S notates an eighth-note-rest before the ascending chromatic scale; four editions remove this rest (CF, CW, JI, and STX, although STX does notate a comma breath mark in its place), and RIV shortens the rest's rhythm value to a sixteenth-rest.
- JI is the only edition to omit the "molto risoluto" expression text in m. 26's thirty-second notes, which was originally included in E&S.
- Although E&S notates no dynamics on the ascending chromatic scale in m. 30's cadenza, ten subsequent editions add dynamics instructions. BON, CF, EUF, LED, RIV, and STX add a piano letter at the bottom of the scale. BIL and ZEN add piano markings at the bottom *and* top of the scale. CW notates "poco a poco cresc." at the bottom of the scale. JI notates a cresc. hairpin on the last nine notes of the scale, extending through the following half-note and arriving on the downbeat of m. 31.
- Four editions add a slowing tempo instruction during or just before the cadenza's last measure (m. 32): CF, CW, EUF, and STX.
- In m. 36, E&S notates the F#3 as a quarter-note. Five editions change this note's rhythm value to an eighth-note (followed by an eighth-rest): BON, CF, CW, EUF, and STX.
- BON and JI are the only two editions which omit a "rit." from the penultimate note of m. 42 (D4), as seen in E&S.

No. 20

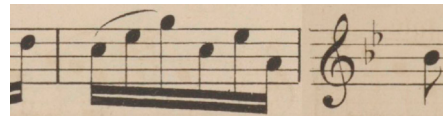
- DVR and IMC erroneously notate this étude with a time signature of $\frac{3}{4}$, instead of E&S' $\frac{3}{8}$.
- E&S doesn't use any staccato articulation markings in this étude, but all subsequent editions add staccato dots, beginning in m. 1. CF, EUF, JI, RIV, and ZEN mark staccato dots on all independently articulated sixteenthths (CW marks them until m. 7, thereupon writing "sempre staccato"), and the other six editions mark them until bar 16 (BIL, DVR, IMC, IMD, LED, STX); STX resumes with staccato dots at the recapitulation in mm. 65-72, and m. 79.

- In m. 14, BIL is the only edition to notate the last note as a D4, instead of E&S' F4. In the Rose étude, m. 15's major VI chord is approached by a *downward* step (i.e., m. 15's downbeat Eb4 is approached by an F4), whereas in the Ferling study, the same VI chord is approached by an *upward* step, a motion which BIL emulates. Therefore, BIL's pitch is comparable to that seen in the original Ferling étude.
- In m. 30, editions disagree about the pitch of the last note. In the original Ferling étude, the last note is the *fifth* scale degree of the tonic key, creating a dominant to tonic resolution into m. 31's downbeat; with this acknowledgment, CF's pitch choice of an F4 for m. 30's last note is comparable to the original Ferling étude.



CF

In the E&S edition of the Rose étude, the last note is instead the *seventh* scale degree of the tonic key, a pitch which is maintained by BIL, EUF, IMD, LED, RIV, and ZEN.



E&S

The remaining editions (CW, DVR, IMC, JI, and STX) notate a C5 on m. 30's last note, outlining a minor ii chord that has less harmonic tension compared to E&S' pitch choice.



JI

- Although not present in E&S, three editions notate a faster tempo at m. 65's recapitulation (BIL, CW, and STX).

No. 21

- Readers are warned that editions use a varying amount of barlines in the cadenza, resulting in differing measure counts. Therefore, any spot after m. 15 must be referenced by counting bars backwards from the endpoint in order to ensure consensus. The points of contention in the cadenza are whether a barline is marked: (1) before the E4 quarter-note, (2) before the lowest E3 quarter-note, (3) before the C#5 quarter-note, and (4) before the middle-line B4 half-note.

- In mm. 13 – 14, E&S marks an accent on only two of the three repeated A5 quarter-notes. Five editions add the accent on the A5 note in m. 14: CF, CW, EUF, JI, and ZEN; BON marks a tenuto on this note, instead.
- In mm. 13 – 14, CF is the only edition to slur together the eighth-notes, as seen in the original Ferling étude (instead of slurring each quarter to the following eighth, as seen in E&S):



E&S



CF

In this same spot, STX is the only edition to independently articulate the F#5 eighth-note in m. 14 (and add a staccato dot), breaking the slur from F#5 to D6 seen in E&S:



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- On the lowest note (E3) of the cadenza, four editions (BON, CW, RIV and STX) mark a forte dynamic and approach the note with a crescendo. All of the other editions mark piano, or otherwise approach the E3 note with a diminuendo.
- Some editions neglect to cancel the cadenza's F \times (double-sharp) marked in the ascending chromatic scale when a regular F#4 is intended thereafter on the quarter-note; this error is seen in BIL, CW, DVR, EUF, IMC, LED, and ZEN.
- Another accidental cancellation issue occurs 12 bars before the end: the F \times (double-sharp) on the first grace note must be canceled for the single-sharp intended thereafter on beat two's sixteenth-note F#5. This single-sharp sign is missing in CW, DVR, EUF, IMC, LED, and STX.
- In the end of the cadenza, BON and STX are the only editions to shorten the D5 note from a quarter-note rhythm value to an eighth-note. They also indicate that the D5 should have a short articulation length; BON uses a custom vertical slash mark, and STX marks it staccato.

Although CW doesn't change E&S's rhythm value here, it does also instruct to create space after the D5 note by notating a comma mark.

- Six bars before the end, an issue arises about executing a turn and minding an accidental thereafter. E&S notates the turn *without* a sharp sign, technically indicating that the lower pitch of the turn ornament is a B4. This is maintained by BIL, DVR, IMC, and LED. However, since the analogous instance of this gesture in m. 3 is clearly notated with a B#4, nine subsequent editions notate the recapitulation's turn with the same B#4 (BON, CF, CW, EUF, IMD, JI, RIV, STX, and ZEN). CF, EUF and ZEN even write out the recapitulation's turn as four pitches (instead of a grupetto symbol) to completely allay confusion.

In the same measure, some editions neglect to cancel this sharp sign when a B(h)4 is intended thereafter in the same measure on the third-to-last eighth-note. CW, IMD, JI, and STX commit this error.

Although a natural sign is also not present in four other editions (BIL, DVR, IMC, and LED), they technically aren't errors because in those particular editions, the turn is considered non-altered (i.e. the lower pitch of the turn is notated as B4, not B#4).

- In three and four mm. before the end, the étude features three sequential fragments, each a descending line of seven notes. E&S uses slightly different articulation on each fragment:



E&S, 4 mm. before end



E&S, 3 mm. before end

Only three editions maintain E&S' articulation exactly: BIL, IMD, and LED. BON and ZEN also maintain E&S, merely adding a legato quality to the independently articulated sixteenths. DVR, IMC, and RIV partially maintain E&S, changing two of the three fragments' articulation. CF, CW, EUF, JI, and STX unify the articulation for all three fragments.

No. 22

- Most editions mark staccato dots on absolutely every eighth-note, but E&S omits many dots, and three other editions follow E&S' omissions (DVR, IMC, and LED). In

these four editions, roughly every other staccato dot is omitted (usually missing from offbeats) starting in m. 24 until the end of the étude. This change occurs in the middle of a phrase, and readers would be hard-pressed to find a musical justification for it.

- BIL is the only edition to notate m. 3's fifth eighth-note (the ninth note of the measure, including grace notes) as an F#5, where E&S and all other editions write an A5.

No. 23

- In mm. 4 and 8, E&S slurs the downbeat note seamlessly into the following ascending sextuplet arpeggio. Three editions break this connection, inserting a breath mark between the downbeat and the arpeggio: BIL, EUF, and LED.
- In m. 10, E&S notates the fourth and seventh notes with staccato dots under slur endings:

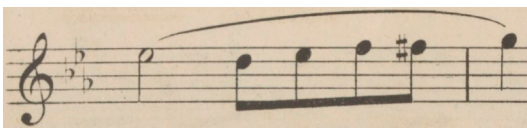


E&S

This articulation is known to cause some readers confusion as to whether it means to *independently articulate* the notes with staccato dots, or simply to *clip the endings* of each slurred group. CF and RIV instead notate the sextuplet articulation as [slur 2 + tongue 1, slur 2 + tongue 1], clearly instructing to independently articulate the fourth and seventh notes (this articulation is seen in the original Ferling étude). JI notates the sextuplet as [slur 3 + slur 3], omitting the staccato dots.

In the analogous spot of m. 34, E&S notates the sextuplet as [slur 3 + slur 3] with *no* staccato dots. CW conforms the articulation to have the pair of staccato dots under slurs in both spots. CF conforms the articulation to [slur 2 + tongue 1] in both spots.

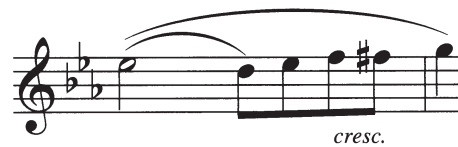
- CF is the only edition to omit the piano dynamic marked in m. 11 on beat 3, as compared to E&S. CF instead marks a cresc. hairpin on these ascending sixteenth notes.
- In m. 12, E&S slurs all of the notes together, slurring into the next measure's downbeat; this articulation is maintained only by RIV.



E&S

All other editions indicate an inflection point in the phrase on the eighth-note D5 by changing the articula-

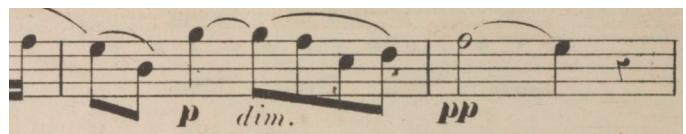
tion. Six editions accomplish this by notating an additional nested slur on the first two notes (BIL, DVR, IMC, IMD, LED, and ZEN).



BIL

Other editions simply change the slurs from [slur 6] to [slur 2 + slur 3] or [slur 2 + slur 4], as seen in BON, CF, CW, EUF, JI, and STX.

- In m. 13, E&S notates the last note as an F#5, presumed to be an error in neglecting to mark a natural sign cancellation. Eight subsequent editions copy this error: BIL, CF, DVR, EUF, IMC, LED, STX, and ZEN.
- CF is the only edition to mark m. 17's dynamic as piano, compared to E&S' mezzo forte. It is also the only edition to mark no dynamics in m. 19, where E&S notates two dim. hairpins.
- In m. 24, E&S interestingly subverts usual phrasing expectations when it approaches the downbeat appoggiatura with a clear decrease in intensity, marking a pianissimo dynamic.



E&S

In the analogous m. 40, E&S marks no dynamics on the downbeat, but does include a textual "dim." in the preceding measure. BON, RIV, and STX change the dynamics in both of these spots to give the appoggiatura emphasis by means of a cresc. hairpin into the downbeat.

- Editors disagree about the pitch of m. 26's last note. E&S notates a Gb5, which is maintained by DVR, EUF, IMC, IMD, LED, RIV, and ZEN. The other six editions instead notate a G(♯)5.
- CW is the only edition to approach m. 27's third note (D5) by slur, instead of articulating it as seen in E&S.
- CW is the only edition to mark m. 31's ninth note (F3) with a staccato dot; seven other editions instead mark this note with a tenuto articulation (BIL, BON, EUF, LED, RIV, STX, and ZEN).
- M. 32 features a pattern of three articulated bottom notes rebounding into slurred higher notes. E&S marks staccato dots on only the first two "rebound" notes, abstaining from such marking on the measure's ninth note (D5).



Six editions unify the articulation pattern by adding a staccato on the ninth note: BIL, CW, EUF, IMD, JI, and ZEN.

- In m. 34, E&S does not notate staccato dots, contrasting the analogous spot in m. 10. CF and CW conform the articulation, marking the staccato dots in m. 34 to match m. 10's articulation.
- BIL is the only edition to notate a grace note F5 in the middle of m. 34's sextuplet (after the fourth note in the measure).

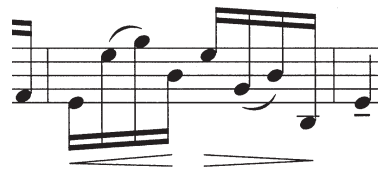
No. 24

- Readers are warned that four editions omit two notes for rests to allow breaths; BIL, EUF, LED, and ZEN do so on m. 26's second sixteenth-note, and m. 42's last sixteenth-note.
- Although no dynamics are marked in E&S' first measure, many subsequent editors employ a variety of beginning dynamic levels. EUF and IMC mark forte, RIV marks mezzo piano, and CF, CW, STX, and ZEN mark mezzo forte.
- This étude has several minor points of articulation variation between editions, including m. 14's second and third notes, mm. 17 and 18's first four notes, m. 22's first four notes, and mm. 33's first four notes (see the chart in *Appendix B* for full details).
- In m. 35, E&S uses a [slur 2 + tongue 2] articulation pattern; BIL is the only edition to instead mark the first beat with articulation of [tongue 4].
- CF and CW are the only two editions to approach m. 45's downbeat by slur, compared to E&S' articulated downbeat.
- Only three editions mark dynamics in the étude's last two measures. RIV notates a *cresc. hairpin* in m. 47, indicating a conclusive arrival on m. 48's downbeat.



RIV

Conversely, CW and STX mark a *dim. hairpin* on m. 47's beat 2, thereby instructing to decrease volume/intensity upon arriving at m. 48's downbeat.



CW

No. 25

- Editions vary their articulation in m. 1 and analogous recapitulation in m. 22. E&S marks [tongue 1 + slur 2 + tongue 1] in both areas, and also marks an overarching slur encompassing the entire measure in m. 1; this is maintained by BIL, BON, CW, DVR, IMC, IMD, LED, and ZEN. Two editions mark only the overarching, measure-wide slur in m. 1 and follow E&S's articulation in m. 22 (EUF and RIV). Three editions unify the articulation in both spots: STX uses measure-wide slurs, CF marks [slur 2 + slur 2], and JI marks [tongue 1 + slur 3].
- E&S marks no dynamics in m. 4, but it is interesting to compare the notational choices for those six editions which do include dynamics on the last four notes. CW, JI, and RIV mark a *cresc. hairpin*, but IMC marks a *dim. hairpin*. BON and STX simply mark a piano dynamic.
- M. 4 and analogous m. 25 have contrasting articulation in E&S: m. 4 has [slur 4 + slur 6], and m. 25 has [slur 5 + slur 4]. This contrast is maintained by DVR, IMC, IMD, LED, RIV, and ZEN (BON is also nearly identical, only differing in that m. 25 slurs over the barline into m. 26). BIL and EUF also maintain this contrast, but in m. 25 they independently articulate the fifth note (resulting in [slur 4 + tongue 1 + slur 4]). Three editions conform to a single articulation pattern in both spots: CF (5 + 4), CW (5 + 5), and STX (5 + 4).
- E&S notates an E \flat 4 for the pitch of m. 20's second note. Two editions instead notate an E(\natural)4: CW and STX.
- Although E&S notates a rhythm of [three quarter-notes] for the last three notes of m. 24, *all* subsequent editions instead notate [dotted-quarter + eighth + quarter] in this spot.
- In m. 29, BIL is the only edition to independently articulate the E \flat 5 triplet-eighth-note on beat two.
- BIL is the only edition to notate "stringendo" for two measures starting in m. 36.
- Ten editions mark dynamics in m. 48, placing the peak of the dynamic swell on either the seventh or ninth note of the measure (for some editions the peak is not strictly positioned, but implied by a *dim. hairpin*; see the chart in *Appendix B* for full information). BIL, BON, CW, EUF, LED, STX, and ZEN position the dynamic peak on the seventh note, and IMC, JI, and RIV position it on the ninth note.

No. 26

- Readers are warned that four editions omit m. 18's second sixteenth-note (originally a G5) for a rest to allow breathing: BIL, EUF, LED, and ZEN.
- STX is the only edition to notate m. 26's first note as an A(♯)4, where E&S notates A♭4.
- This étude exhibits several minor variations in articulation across editions; a few of these spots are mentioned as follows:
 - » In m. 8, E&S uses a [slur 2 + tongue 2] articulation pattern for all four beats; five editions change beat 2 to [slur 2 + slur 2]: CW, DVR, IMC, JI, and STX.
 - » Mm. 9 – 10 feature descending lines of sixteenth-notes; E&S consistently slurs eight notes together for the first three fragments, which is maintained by CF, CW, EUF, LED, RIV, STX, and ZEN. Conversely, other editions articulate the ninth note of m. 9, and/or the first and ninth notes of m. 10 (see the chart in *Appendix B* for full information).
 - » E&S approaches m. 12's ninth note by slur, but three editions articulate it instead: CF, CW, and EUF.
- M. 19's first two notes are an octave leap from clarion C5 to altissimo C6, an interval which E&S slurs. Three editions instead mark the altissimo C6 as articulated (CF, CW, and STX).
- E&S marks m. 22's last three notes as independently articulated, but nearly all subsequent editions change this to [slur 2 + tongue 1]. The one exception is CF, which actually notates the last eight notes of m. 22 under a single slur.
- ZEN is the only edition to mark a cresc. hairpin from the downbeat of m. 33 to the second note of m. 34, clearly instructing to sustain and increase volume through the half-note:



ZEN

Other editions also mark a cresc. hairpin in this area, but end it sooner. RIV and STX end the marking *on the half-note notehead* instead of the following quarter-note. BON, EUF and JI end it slightly earlier, on the last note of m. 33. BON and EUF are particularly contrary to ZEN's sustaining instruction: BON indicates to lift after m. 34's half-note, and EUF notates a comma breath mark after the half-note.

BIL and LED actually mark an even *wider* cresc. hairpin

in this area, spanning from the last note of m. 31 to the last note of m. 34.

No. 27

- Of the eleven editions which add a dynamic marking in m. 1 (E&S has none marked here), IMC is the only edition to mark mezzo forte. The other editions employ either piano or mezzo piano.
- CF is the only edition to notate m. 1's articulation as [slur 2 + tongue 1 + slur 2], as seen in the original Ferling study. E&S instead notates a single slur over the entire measure.



CF

Incidentally, CF has a notably divergent articulation scheme for this entire étude, with 17 of the 38 total measures having articulation differences compared to E&S.

- M. 8 exhibits two points of disagreement regarding the pitch of the first and third notes. E&S notates the first note as E4, and the third note as G♯4—both consistent with the original Ferling study. CW and STX change the first note's pitch to B4, while DVR, IMC, and JI change it to G♯4. CF changes the third note's pitch to E4.
- Of those who mark dynamics in mm. 16 – 17, most editors position a dynamic peak in one of two places: m. 16's beat three (BIL, EUF, LED, and ZEN), or m. 17's beat one (CW, RIV, and STX). BON essentially falls into the second camp, placing a forte dynamic on the last note of m. 16 and a dim. hairpin in the following measure.
- BIL, EUF and LED all instruct to breathe in m. 21 after the downbeat eighth-note, but only EUF re-writes beat one's slur to accommodate the breath, creating a mismatch with the articulation pattern which follows in the descending sequential line:



EUF

For any reader who chooses to omit this marked breath in the EUF edition, they must catch and rectify this discrepancy.

CW and STX instead recommend breathing slightly earlier, in m. 20 after the half-note. CF actually slurs m. 20's half-note into the following notes (which matches

the original Ferling étude's articulation), implying that any necessary breath should be taken elsewhere:



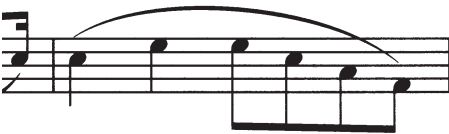
CF

- E&S technically doesn't notate a tie between the second and third noteheads of m. 35, instead marking an ungrammatical, wider spanning slur:



E&S

Most following editions notate a tie between these notes to indicate that the E5 should constitute a dotted-quarter-note rhythm value in total. However, six editors followed E&S' confusing notation: BIL, DVR, EUF, IMC, IMD, and LED. EUF even eliminates the chained slurs, using a single measure-wide slur to ensure that the repeated E5 note is articulated, but this still results in the ungrammatical slurring of a repeated pitch (E5):



EUF

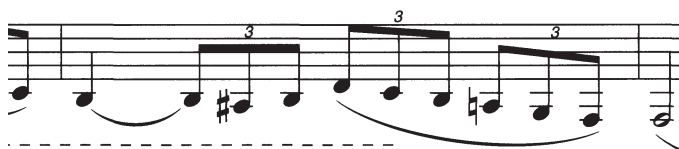
- CF is the only edition to articulate the downbeats of mm. 32 and 33:



CF

All other editions slur into the destination notes following the turn ornaments, as seen in E&S.

- BIL is the only edition to independently articulate m. 37's first triplet, where E&S slurs it.



BIL

No. 28

- In m. 13, E&S notates the pitches as [F#4, B4, D#5, F#4, C#5, B4]:



E&S

CF is the only edition to notate entirely different pitches, [G#4, C#5, E5, G#4, C#5, B4], as seen in the original Ferling étude:



CF

- In m. 37, CF is the only edition to notate the downbeat pitch as G#4, as seen in the original Ferling étude; E&S notates an F#4.
- In m. 41, EUF is the only edition to notate the second note's pitch as a B4, where E&S notates an A4.
- This étude exhibits many minor variations in articulation across editions; a few of these spots are mentioned as follows (see the chart in *Appendix B* for full information):

» BIL is the only edition to begin the étude with articulation [slur 7], where E&S notates [tongue 1 + slur 6].

» In m. 3, E&S approaches the downbeat by slur; this is maintained by all editions except CF and JI, which articulate the downbeat.

» STX changes the articulation in mm. 5 – 6 compared to E&S, completely slurring together all 12 eighth-notes; in the analogous spot of mm. 51 – 52, STX slurs the first seven notes together starting in m. 51.

» EUF tweaks the articulation to approach many more downbeats by slur; compared to E&S, EUF adds this slur approach in mm. 5, 7, 11, 29, 39, 43, and 51 (curiously, it's not added in the analogous spot in recapitulation of m. 49).

» In m. 29, only CF and EUF approach the downbeat by slur, where E&S articulates it.

» In mm. 60 – 61, most editions follow E&S' articulation of [slur 4 + slur 5 + tongue 3]: BIL, CW, DVR, IMC, IMD, LED, RIV, STX, and ZEN. The exceptions are CF (slur 7 + tongue 5), EUF (slur 4 + slur 3 + slur 3 + tongue 2), and JI (slur 4 + slur 3 + slur 2 + tongue 3).

No. 29

- In m. 5, CW and STX notate the second note's rhythm value as a quarter-note (followed by an eighth-rest), where E&S notates a dotted-quarter-note.
- E&S articulates the second note of m. 5, but six subsequent editions approach it by slur instead (CF, EUF, JI, RIV, STX, and ZEN).
- E&S notates accents on the third, sixth, and ninth notes of m. 12; five editions omit these accents: BIL, CF, EUF, LED, and ZEN.
- While E&S marks a mezzo forte dynamic in m. 19, a few editions differ here: CF instead marks a piano dynamic, and EUF and JI mark no specific dynamic letter.
- CF and JI omit m. 19's "sostenuto" expression text as seen in E&S; EUF also omits it, but instead writes it two measures earlier.
- Although not seen in E&S, all subsequent editions notate a "poco meno" tempo change in m. 27, and a return to Tempo I in m. 35.
- DVR and IMC are the only two editions to mark no dynamics in mm. 39 – 40; all the rest (including E&S) mark a crescendo, in either textual or hairpin line form.
- Presuming that m. 42's trill should be executed for the full eight eighth-notes' worth of time, then the trill line must extend to the following E# note's sharp sign, as seen in CF, CW, JI, RIV, STX, and ZEN.



RIV

Several editions stop the trill line too early, on the left or right edge of the tied quarter-note (BIL, DVR, E&S, EUF, IMC, IMD, and LED). BON only notates a "tr" trill symbol and doesn't mark a trill line (contemporary engraving standards require a trill line in the presence of tied notes, if the trill is meant to be executed for the full length of the note).

Furthermore, the courtesy sharp sign frequently seen above the trill symbol is technically not necessary because the trill's upper note (G#) is already in the key signature. Only EUF (correctly) omits the sharp sign on this trill.

No. 30

- Readers are warned that four editions omit a total of three notes for rests to allow breaths; BIL, EUF, LED, and ZEN do so in mm. 15, 36, and 46.

- Readers are warned that IMC has an error on very first note's pitch: it should be an F#4, not F#4.
- Editors vary in their choice of dynamic in the beginning of the étude. E&S marks no initial letter dynamics, maintained by DVR, IMD, and JI. Six editions mark mezzo forte (BIL, CF, CW, EUF, LED, and ZEN). RIV marks mezzo piano, and IMC marks piano. STX marks "p, mp, mf, f, ff, and pp," advising readers to practice all dynamic levels.
- In m. 30, BIL notates a comma breath mark after the first note, only 1.5 measures since the previous breath. Presuming the comma marking is truly intended as a breath, this seems too soon because it is very reasonable to play from m. 28 to m. 36 (where there is an editorially-added rest) in a single breath.

LED also has this breath mark, and even follows that spot with an *additional* breath mark after the first note of m. 34.

- CW and RIV are the only two editions which mark dynamics in m. 38, and they contrast with each other; CW marks a dim. hairpin, and RIV marks a cresc. hairpin.
- CF is the only edition to change the rhythm of the last measure compared to E&S; instead of two quarter-notes, CF notates two eighth-notes, which is seen in the original Ferling étude.
- In the final measure, EUF is the only edition to notate wedge staccato markings, where E&S notates staccato dots.

No. 31

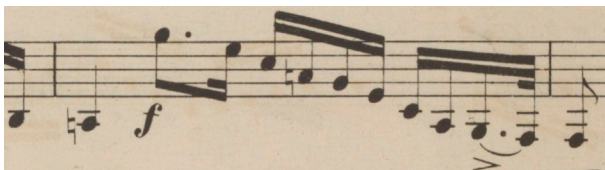
- Editors vary their choice of dynamics in the beginning of the étude. E&S marks no letter dynamics, maintained by BIL, DVR, EUF, IMD, LED, STX, and ZEN. Other subsequent editions mark piano (BON and RIV), mezzo piano (CW and JI), mezzo forte (CF), or forte (IMC).
- E&S articulates m. 3's downbeat D5, but almost all subsequent editions notate a *tie* between this downbeat and the preceding measure's last quarter-note; the only exception is RIV, which maintains E&S' articulation (the original Ferling étude also articulates m. 3's downbeat).



E&S

- Editors disagree about the pitch of m. 6's sixth note. E&S notates a Gb5, maintained by CF, CW, DVR, IMC, JI, RIV, and STX. The other editions notate a G(h)5: BIL, BON, EUF, IMD, LED, and ZEN.

- EUF is the only edition to articulate m. 7's third note (G♭5), where E&S approaches it by slur. The same is true in the following measure: EUF is the only edition to articulate m. 8's third note (A♭5), where E&S approaches it by slur.
- In m. 9, only three editions articulate the seventh note (C5): CF, CW, and EUF; this note is approached by slur in E&S and other subsequent editions.
- CW is the only edition to articulate m. 10's downbeat, where E&S approaches it by slur.
- IMD is the only edition to notate m. 10's third note as an (enharmonically equivalent) F♭5, instead of E&S' E♭5.
- In mm. 12 and 32, there is a similar fragment of a quarter-note tied to a descending line of thirty-second notes. In both spots, E&S begins the line of thirty-second notes with an articulation to separate it from the preceding tied note. Some editions treat this articulation inconsistently, articulating the C6 in one spot and slurring through the C6 in the other spot.
- Editors disagree about the pitch of the turn ornament's lower note in m. 13. E&S technically intends a G♭4 by contemporary understanding, and this exact notation is maintained in seven subsequent editions (BON, DVR, EUF, IMC, IMD, LED, and RIV). BIL also intends G♭4, going so far as to notate the ornament as four separate grace notes to allay confusion. If the turn's lower note should be executed as a G(h)4, then a natural sign must be notated below the turn symbol. A few editions do notate the turn's lower note as a G(h)4: CF, CW, JI, STX, and ZEN.
- CF is the only edition to completely slur the descending lines in mm. 15 and 16, a slurring approach seen in the original Ferling étude; E&S independently articulates these notes (except for slurring m. 16's last two notes).
- In m. 16, STX is the only edition to position an accent differently than E&S. E&S notates an accent on the second-to-last note (G♭3), and STX instead places an accent on the last note of the measure (F3).



E&S



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- CW is the only edition to notate [slur 4] on m. 18's first beat, where E&S notates an articulation of [tongue 1 + slur 3].
- In m. 21, DVR and IMC are the only two editions which notate the articulation of [tongue 1 + slur 6] starting on the thirty-second notes; E&S instead slurs all of the thirty-second notes together.



DVR

- In m. 28, a trill occurs on a tied note.



E&S

If the trill should be executed for only the quarter-note, changing to a held D♭4 for the remaining sixteenth-note rhythm value, then contemporary engraving standards require the use of a trill line to indicate the trill's stopping point. A trill line is only employed by RIV (however, STX does also indicate when to stop trilling via a footnote).



RIV

- In m. 36, E&S presumably neglects to notate flat signs on the seventh and fifteenth notes; this results in an E(h)5 and G(h)4 where readers would normally expect E♭5 and G♭4, respectively.



E&S

BON, CF, CW, EUF, IMD, JI, RIV, and STX add flat signs to both notes. BIL, DVR, IMC, LED, and ZEN add a flat sign only on the fifteenth note.

- E&S notates "con espressione" in m. 1 and "espress." in m. 29; JI is the only edition which omits both of these markings.

No. 32

- Readers are warned that four editions omit m. 43's last sixteenth-note (originally a D♭5) for a rest to allow breathing: BIL, EUF, LED, and ZEN.

- EUF is the only edition to notate m. 8's last sounding note as a sixteenth-note (followed by a sixteenth-rest), where E&S notates an eighth-note.
- In m. 19, E&S uses an articulation of [tongue 4] on the last four notes, which is maintained only by RIV. All other subsequent editions use [slur 3 + tongue 1] in this spot.
- M. 20 features an ascending chord broken into three triplet groups. E&S articulates each three-note group as [slur 2 + tongue 1]. This articulation is maintained by BIL, CF, EUF, IMD, LED, RIV, and STX. Conversely, five other editions notate the *first* triplet group as [slur 3]: CW, DVR, IMC, JI, and STX.
- In m. 22, E&S uses an articulation pattern of [tongue 1 + slur 3, tongue 1 + slur 3, slur 3 + tongue 1], which is only maintained by RIV.



E&S

All other subsequent editions use [tongue 1 + slur 2 + tongue 1] for all three beats.

- In m. 47, E&S notates the tenth note's pitch as D \sharp 5, and all following editions instead notate D \flat 5.
- E&S independently articulates the last four notes of m. 48, which is only maintained by RIV. All other subsequent editions slur these four notes.

6) Extras

Compilations

- **CW** collects four of Rose's étude books in a single volume: 26 Études, 32 Études, 20 Grand Studies, and 40 Studies.
- **DVR** collects two of Rose's étude books in a single volume: 32 Études and 40 Studies.
- **STX** collects three of Rose's étude books in a single volume: 40 Studies, 32 Études, and 9 Caprices.
- **BON** includes two publications by Daniel Bonade besides Rose's "16 Phrasing Studies": *Clarinetist's Compendium* (a concise course of Bonade's fundamental clarinet concepts) and *Bonade Orchestral Studies* (orchestral excerpts from 98 different works).

Recordings

Two publications offer audio recordings of the études: IMD and CW.

1. **IMD's** recordings are on a CD which is included with the book, containing recordings of the Rose 32 arranged for clarinet and piano, performed by Philippe Cuper (clarinet) and Caroline Esposito (piano).
2. **CW's** recordings are freely available [online at the publisher's website](#). At the time of writing, CW provides audio recordings for only ten of the 32 études (the other three sets of études in this compiled publication also have similar proportions of omissions). The recordings do not necessarily follow the dynamics/articulation/tempo of CW's edition (ex: étude No. 21's recording is played mostly at a tempo of ♩ = 44 – 50, contrasting with the marked tempo of ♩ = 72 – 80), and have their own redeeming musical and technical qualities.

There is a textual direction reading "Recording available on [URL]: [Full Publication Title]" placed at the bottom of every étude. The text could be distracting for some readers, particularly when it is in close proximity to the music:

37
cresc. *molto allargando e cresc.* *ff* *p* *dim.*³
 Recording available on completeworksmusic.com: The Complete Clarinet: C. Rose 32 Études - Étude No. 23

Considering the repeated emphasis CW places on these online recordings by way of this caption, listeners are cautioned that there are a few note discrepancies:

- No. 2: m. 9's last note is played as an A4, differing from CW's written B4
- No. 4: m. 21's fourteenth note is played as a C5, differing from CW's written A4
- No. 28: m. 56's third note is played as a D \sharp 5, differing from CW's written D \sharp 5

There are other audio recordings available online outside of sheet music publications, including complete sets by [Alexey Gorokholinsky](#), [Claire Grellier](#), [Christopher Mothersole](#), [Salvador Navarro Valero](#), and [Sean Osborn](#). A complete set of CF's clarinet and piano arrangements are recorded by [Christopher Hill \(cl\)](#) and [John Walker \(pn\)](#).

Piano adaptations

There are two publishers which offer arrangements of the complete Rose 32 for clarinet and piano: CF and IMD. Additionally, STX separately publishes a single Ferling étude (No. 27, equating to Rose No. 11) arranged for clarinet and piano by Paul Jeanjean.

CF's arrangements are available solely in digital (printable) PDF format, redeemed online through a download code included with the clarinet étude book. The online download access also includes digital audio recordings of the piano accompaniment performed by John Walker. For any readers who already have their own preferred edition of the Rose 32 and seek CF's piano accompaniment audio, [it is also sold separately in CD format](#). IMD's arrangements are published separately in physical book format.

While the right musicianship can make or break nearly any composition, a general distinction between the two arrangements is that IMD feels more like a collaboration of two actively contributing voices, and CF feels more like backing accompaniment to support the clarinetist. IMD's piano writing more frequently imitates or complements the aesthetic qualities of the clarinet, where CF often lays a foundation of repeated block chords spun into a variety of rhythms. Brief commentary for both sets of arrangements

CW, étude No. 23 (reduced size; actual page is 9 inches wide)

is listed in *Appendix D*.

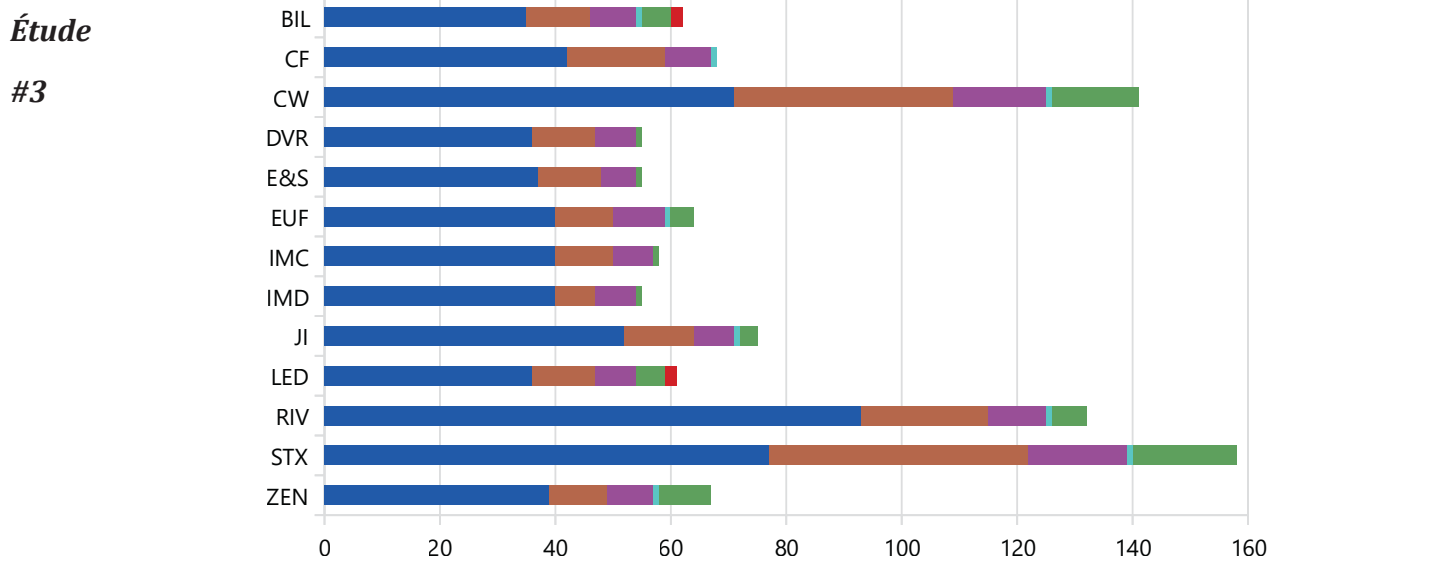
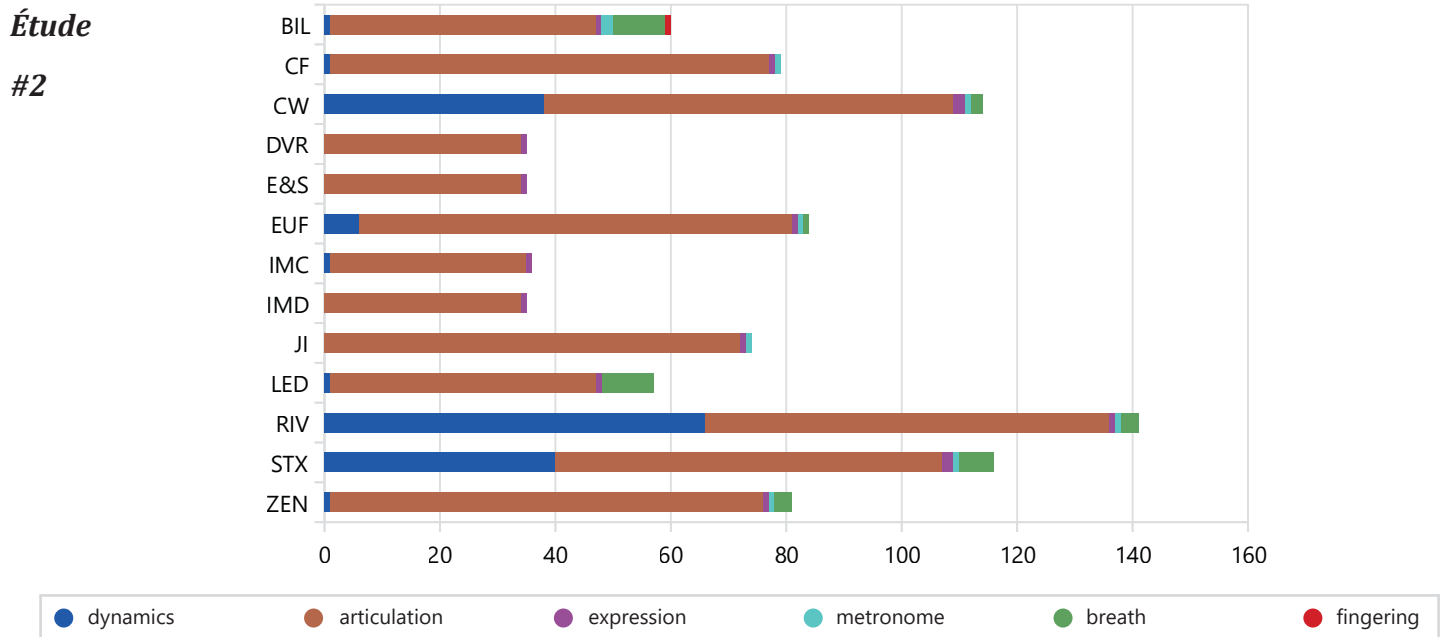
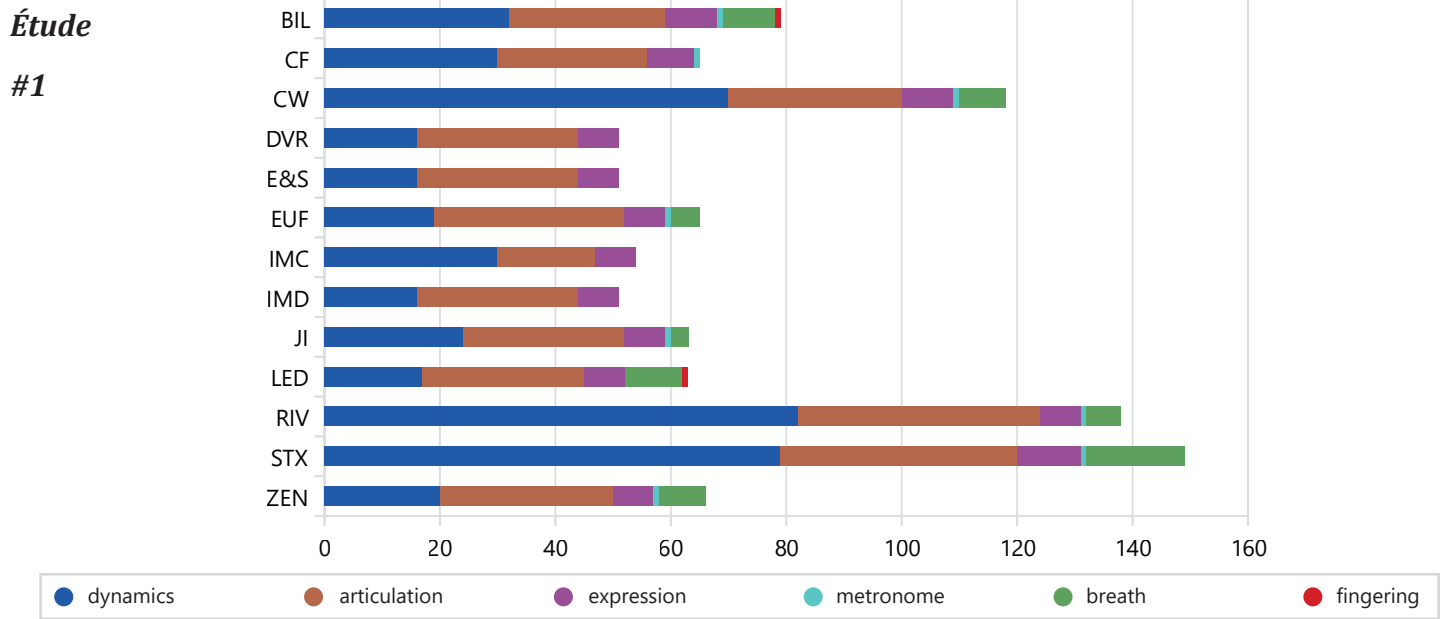
Side note about tempo: although IMD doesn't include metronome markings in the actual clarinet publication, the recorded performance by Philippe Cuper included with the piano arrangement offers an opportunity to note his tempi and point out a few stark tempo differences between the two editions:

- In étude No. 2, CF is ♩ = 76 and IMD is 60
- In étude No. 7, CF is ♩ = 58 and IMD is 45
- In étude No. 9, CF is ♩ = 100 and IMD is 72 -76
- In étude No. 25, CF is ♩ = 96 and IMD is 120.

Users of the CF audio tracks can [tweak the speed by using additional audio software](#), which might be necessary to bring down the tempo for a few of the odd-numbered technical études.

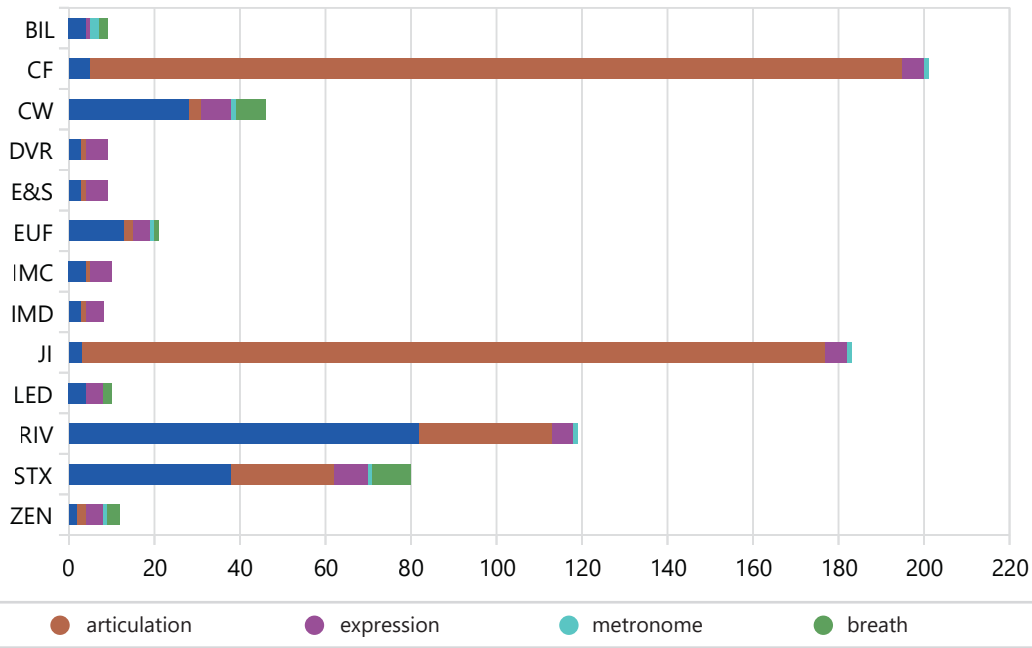
Regarding the Jeanjean arrangement of Ferling No. 27: readers are warned that although Jeanjean's adaptation does employ Rose's $\frac{3}{2}$ time signature (as opposed to Ferling's $\frac{3}{4}$ time), the clarinet part notates some ornaments and rhythms according to the original Ferling, which are not seen in the Rose. Its ending is also extended by three measures, finishing with a pair of Lento ascending arpeggios.

Appendix A: Notation Count-Up, By Individual Étude



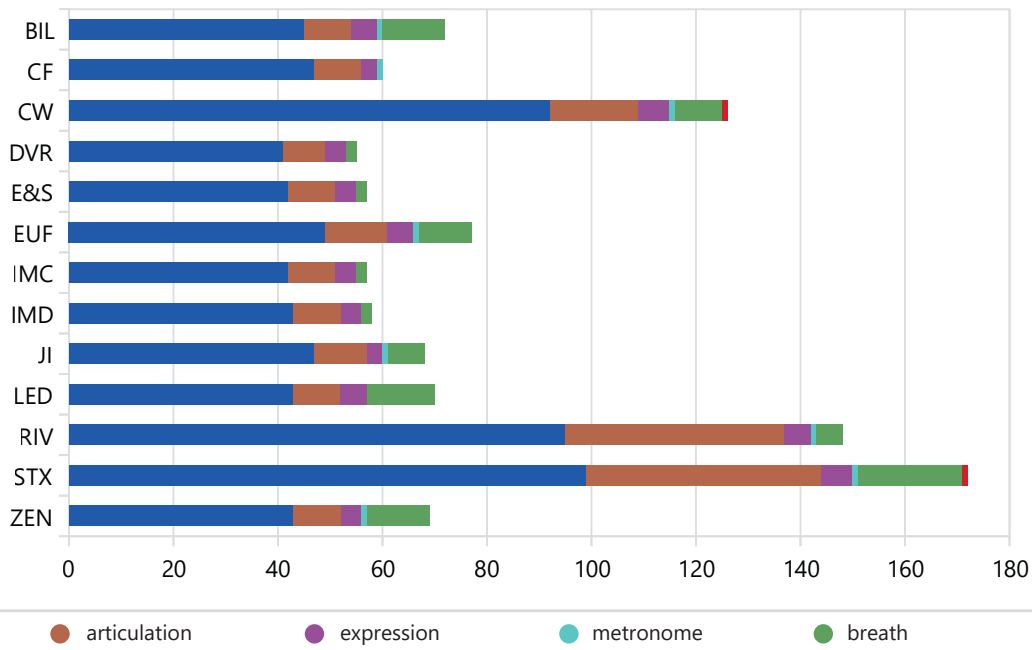
Étude

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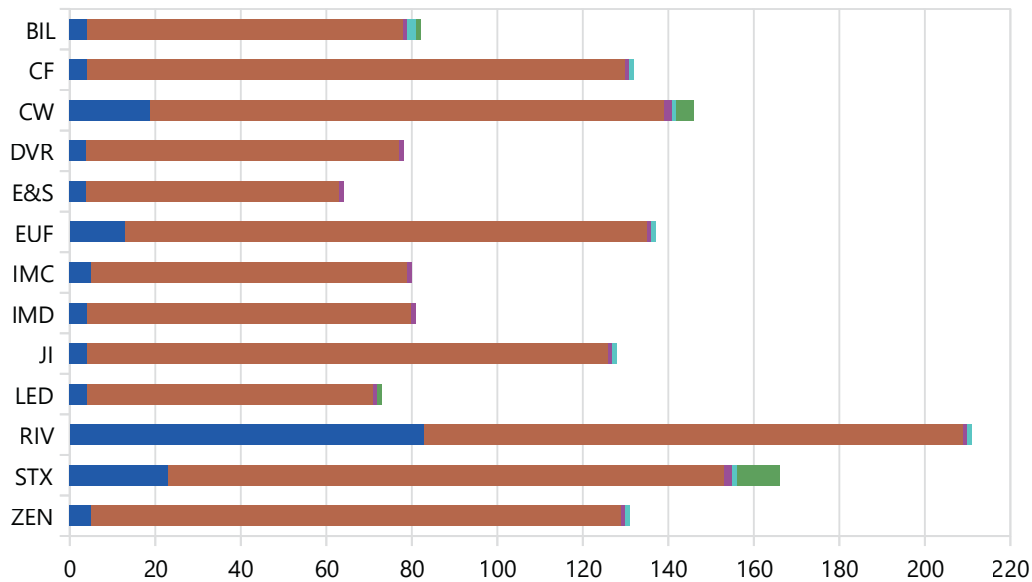
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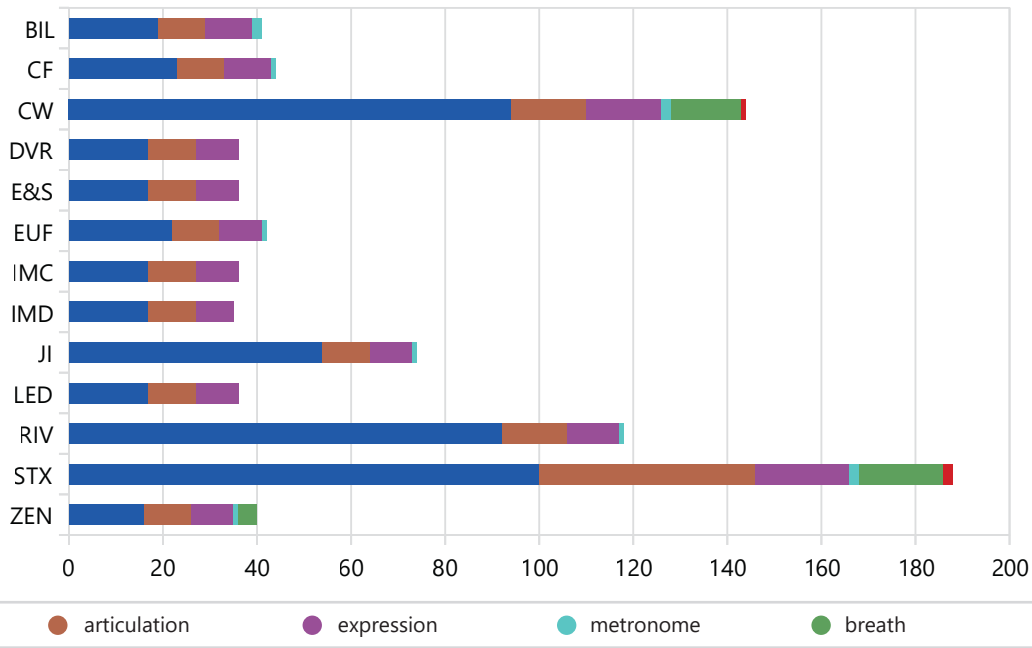
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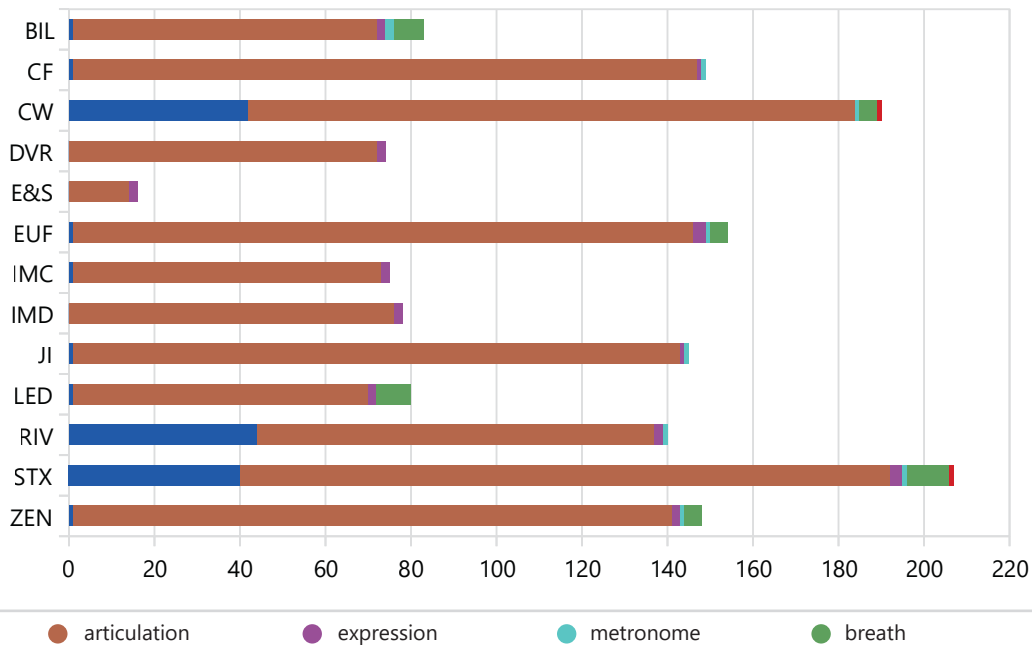
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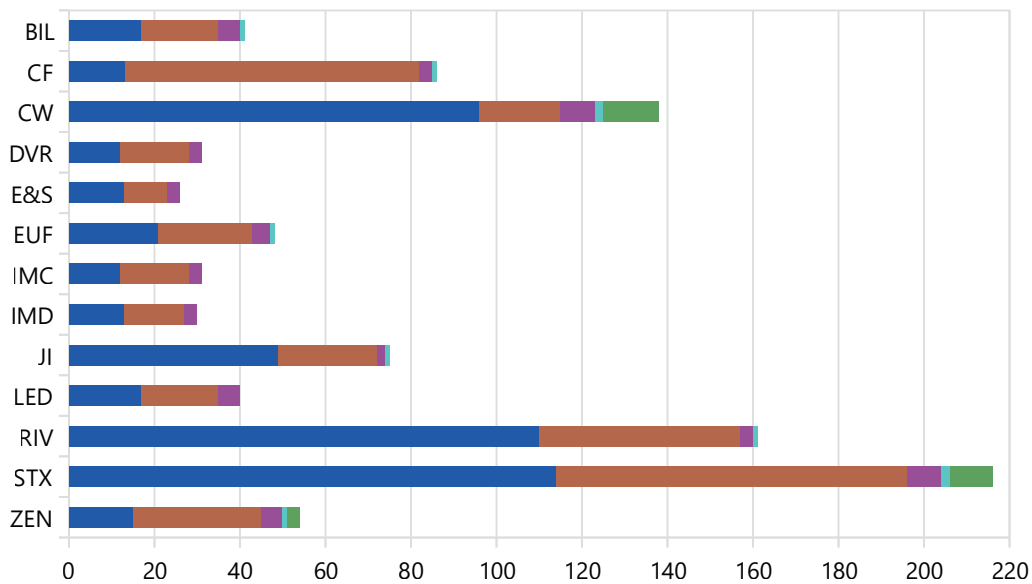
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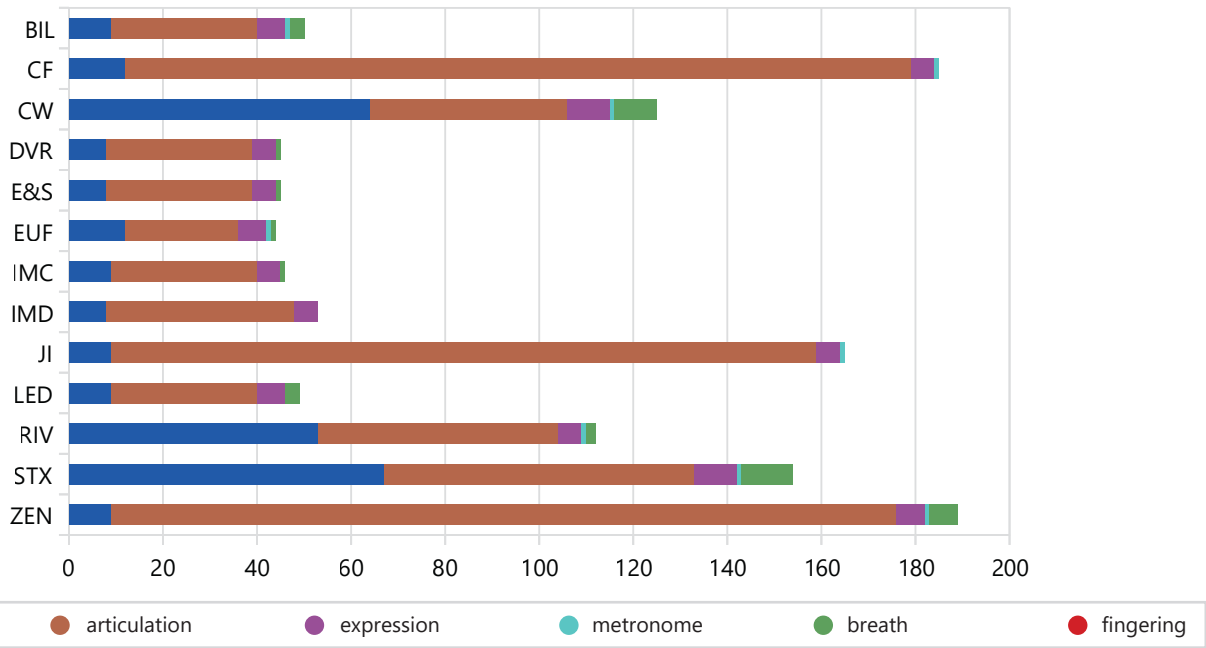
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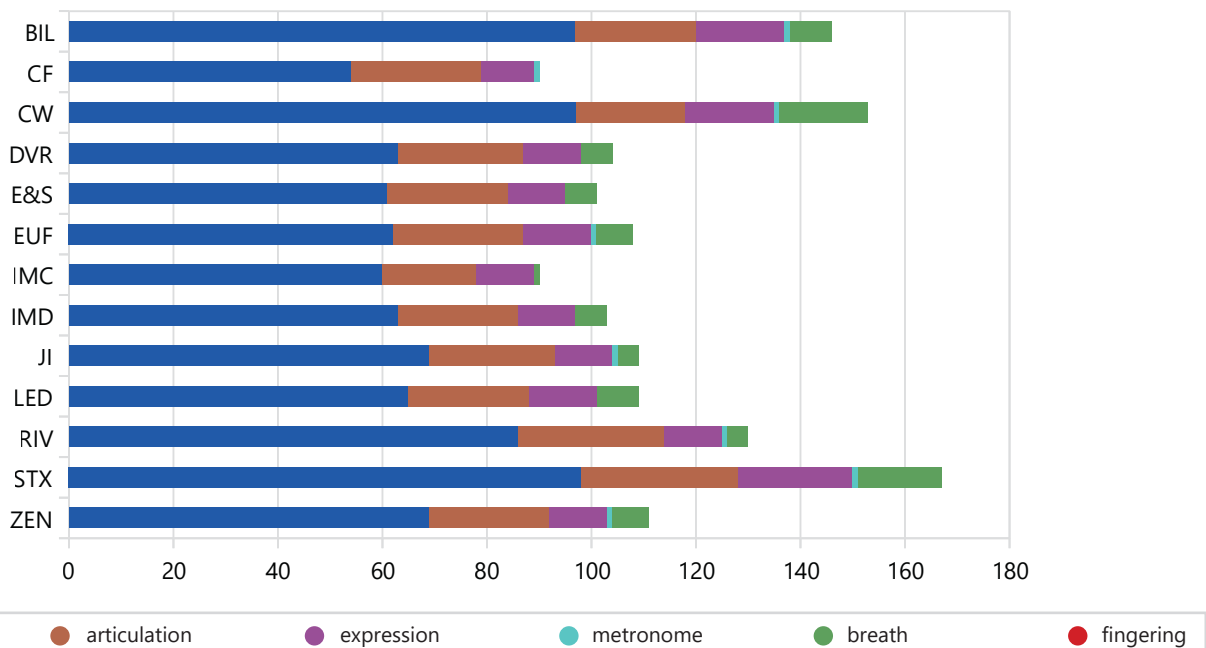
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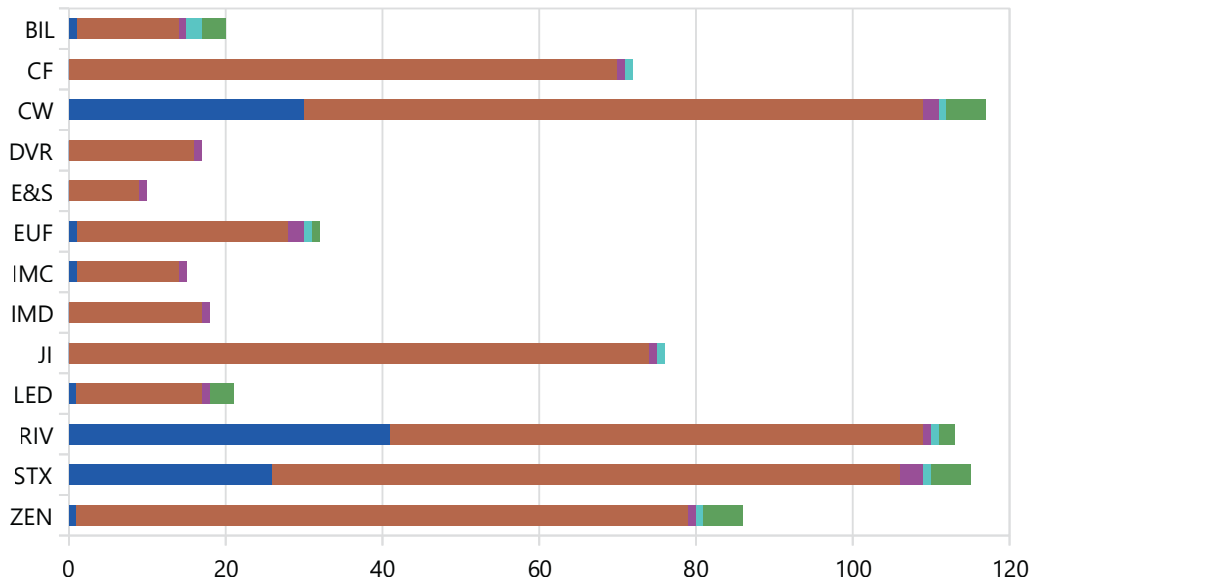
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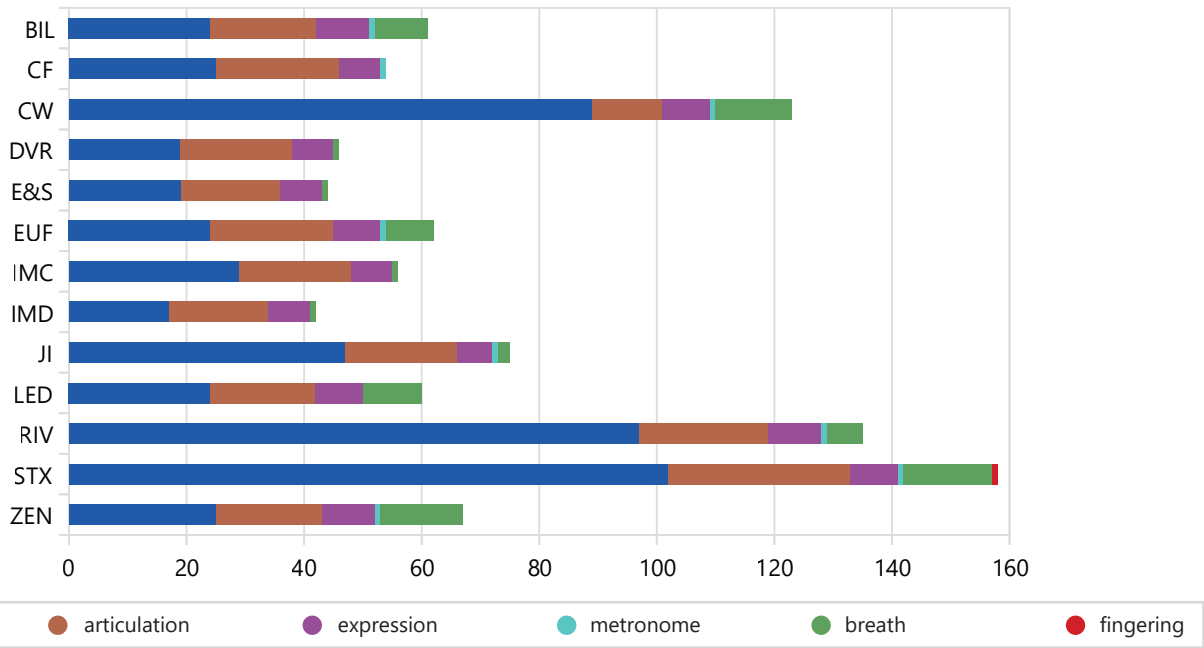
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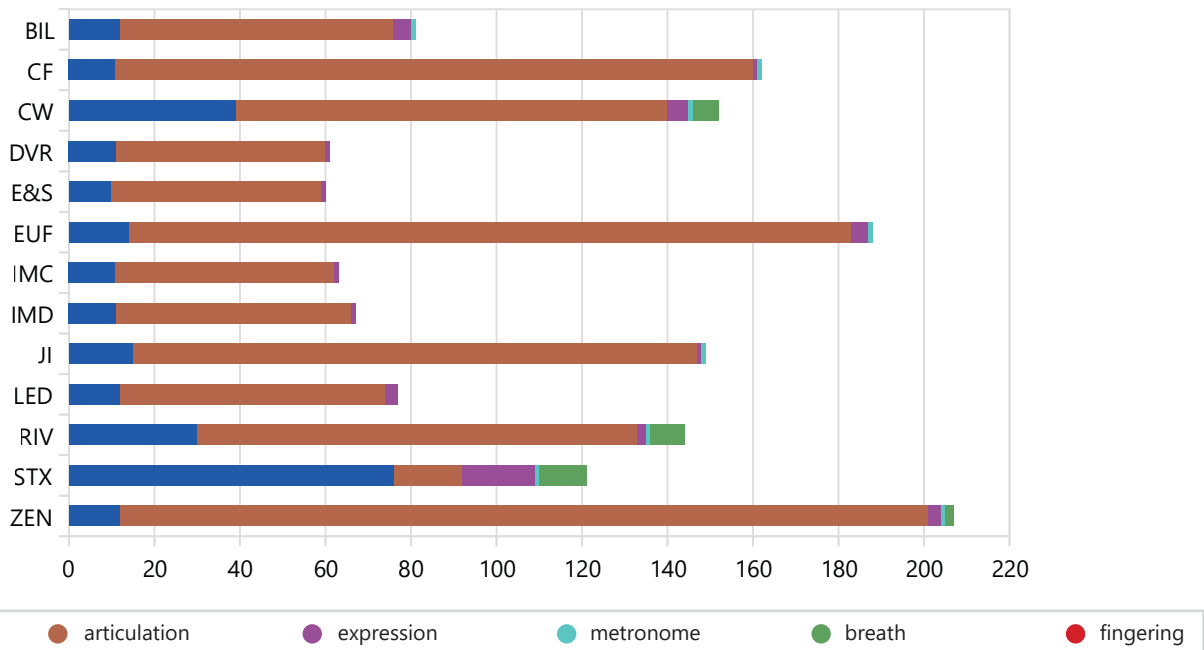
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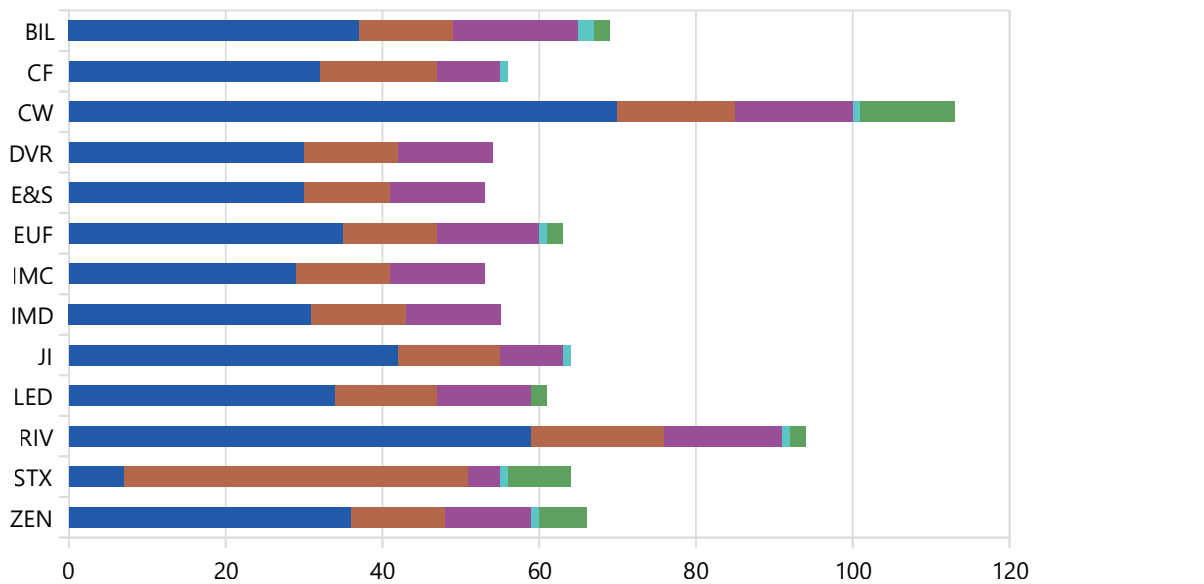
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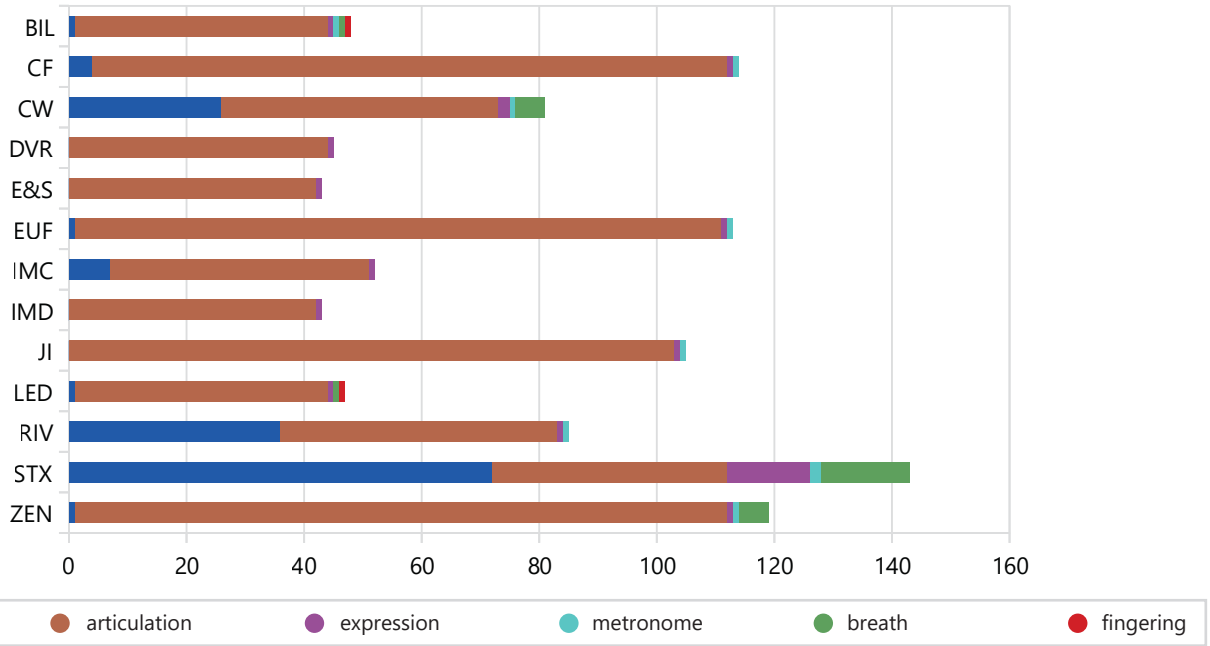
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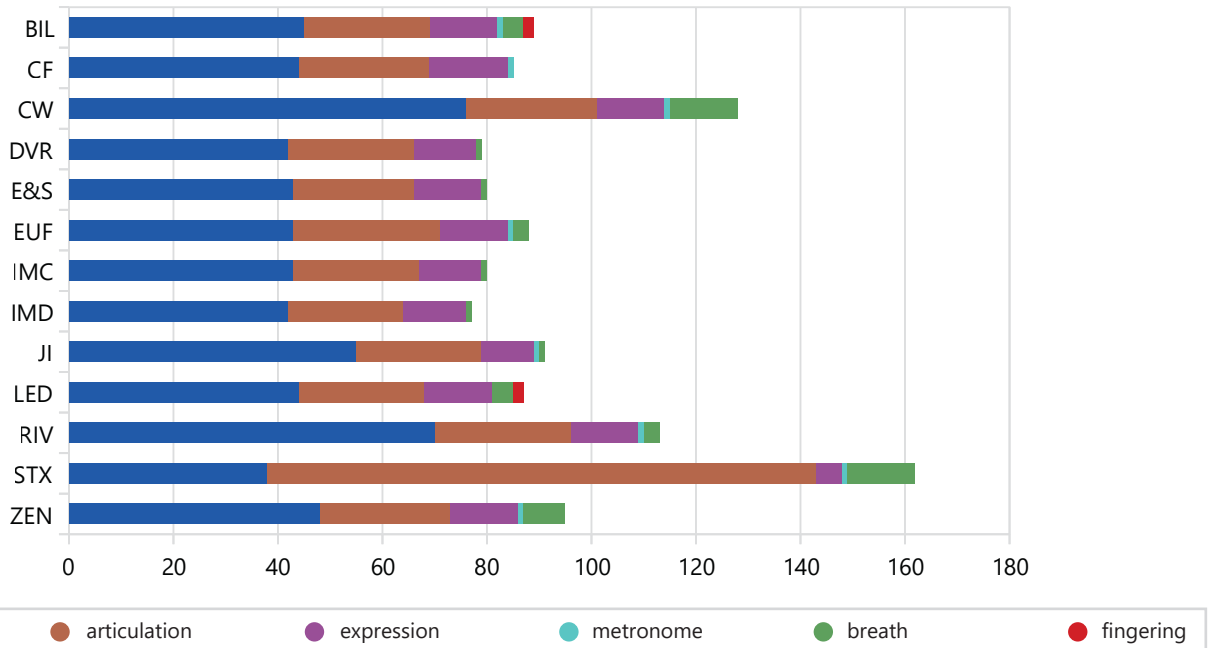
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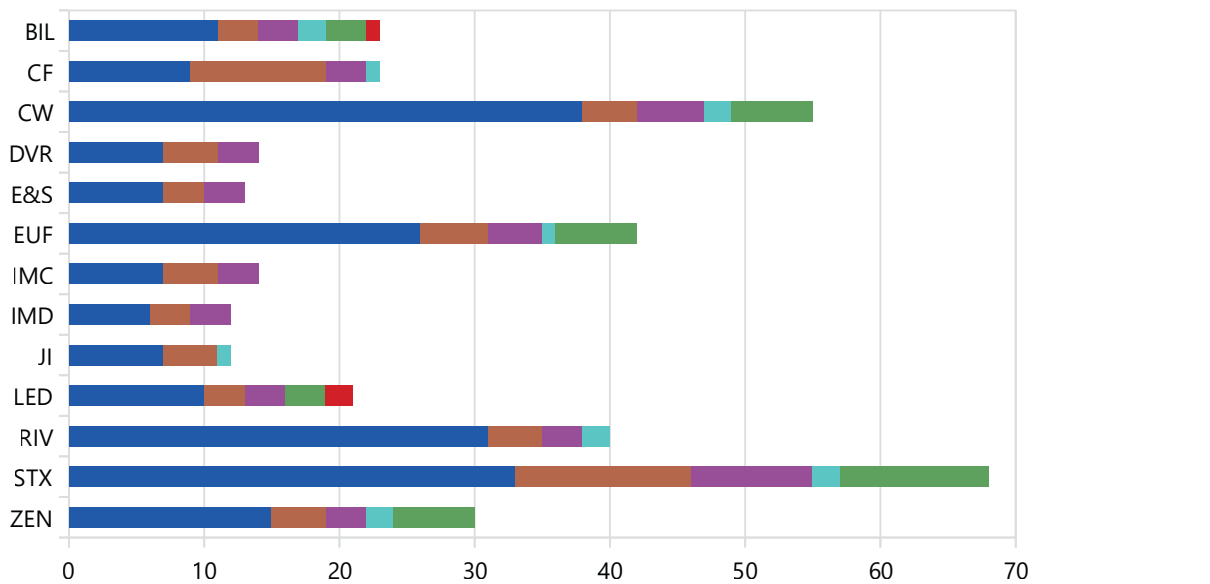
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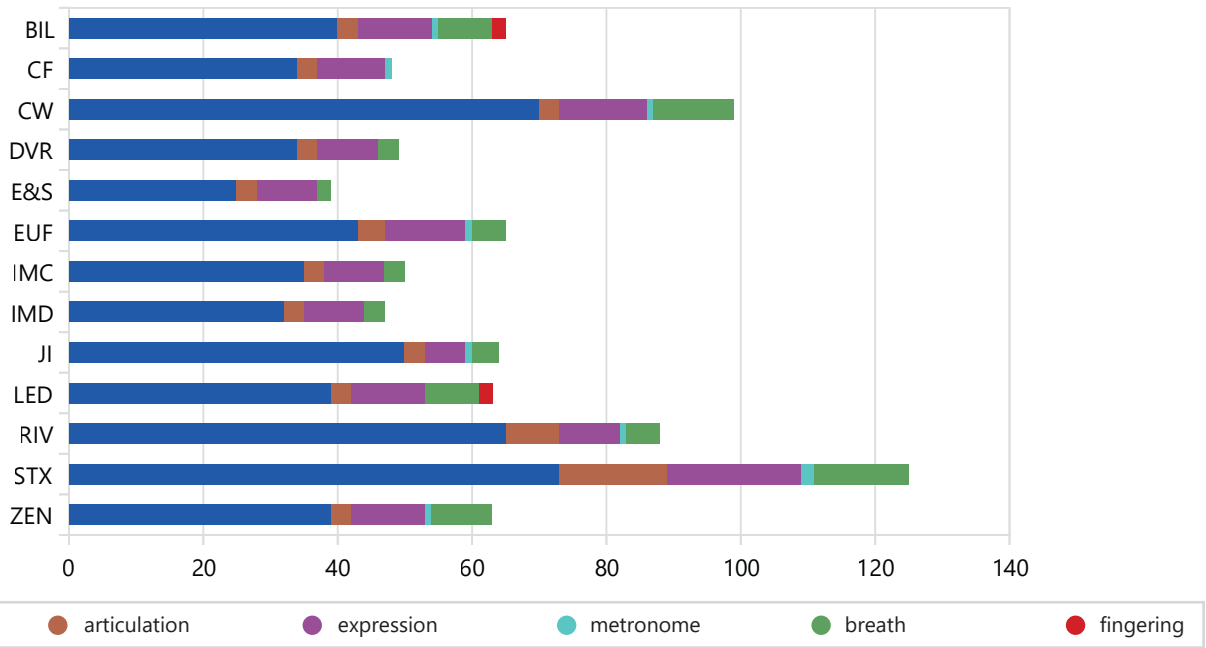
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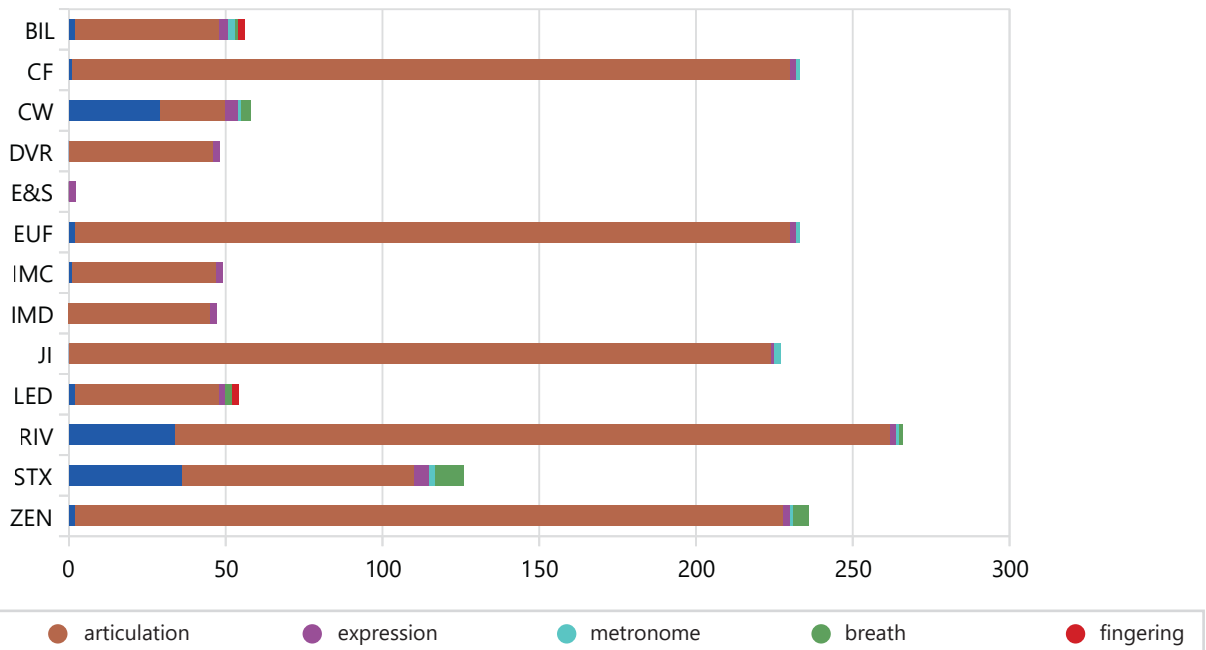
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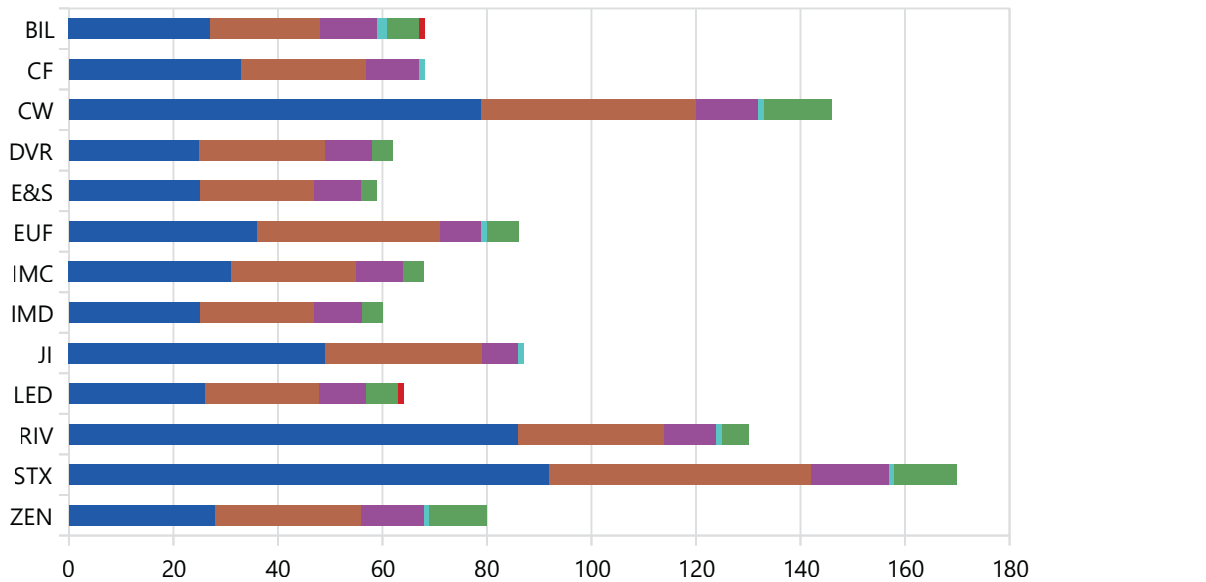
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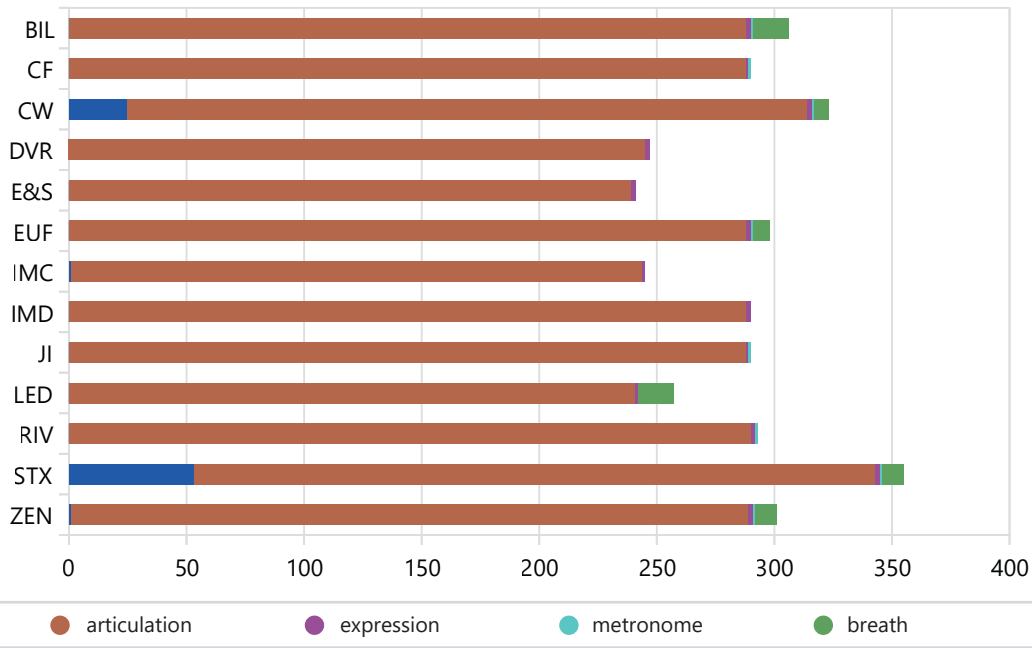
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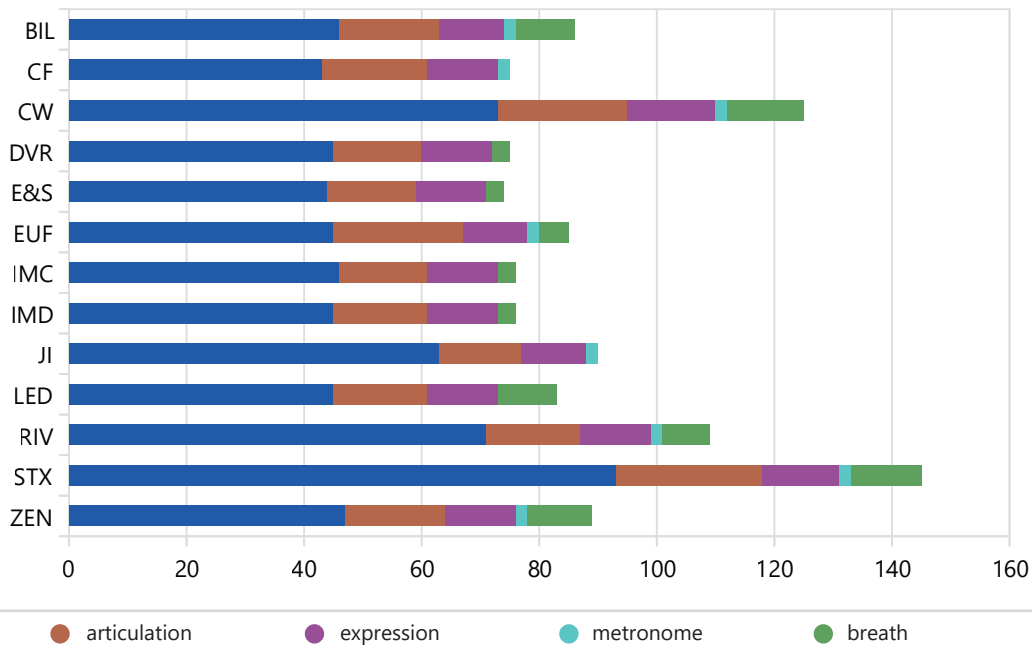
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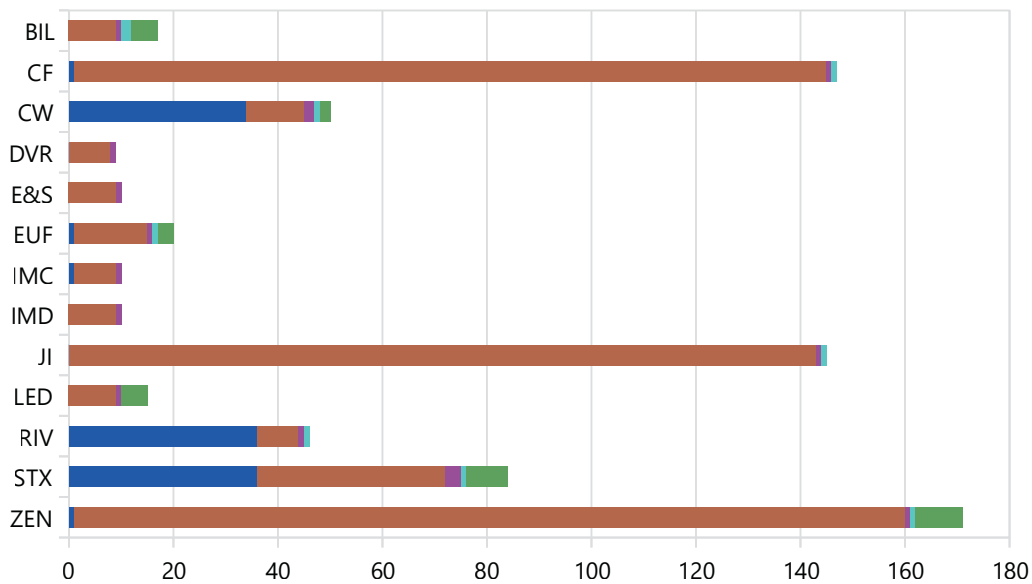
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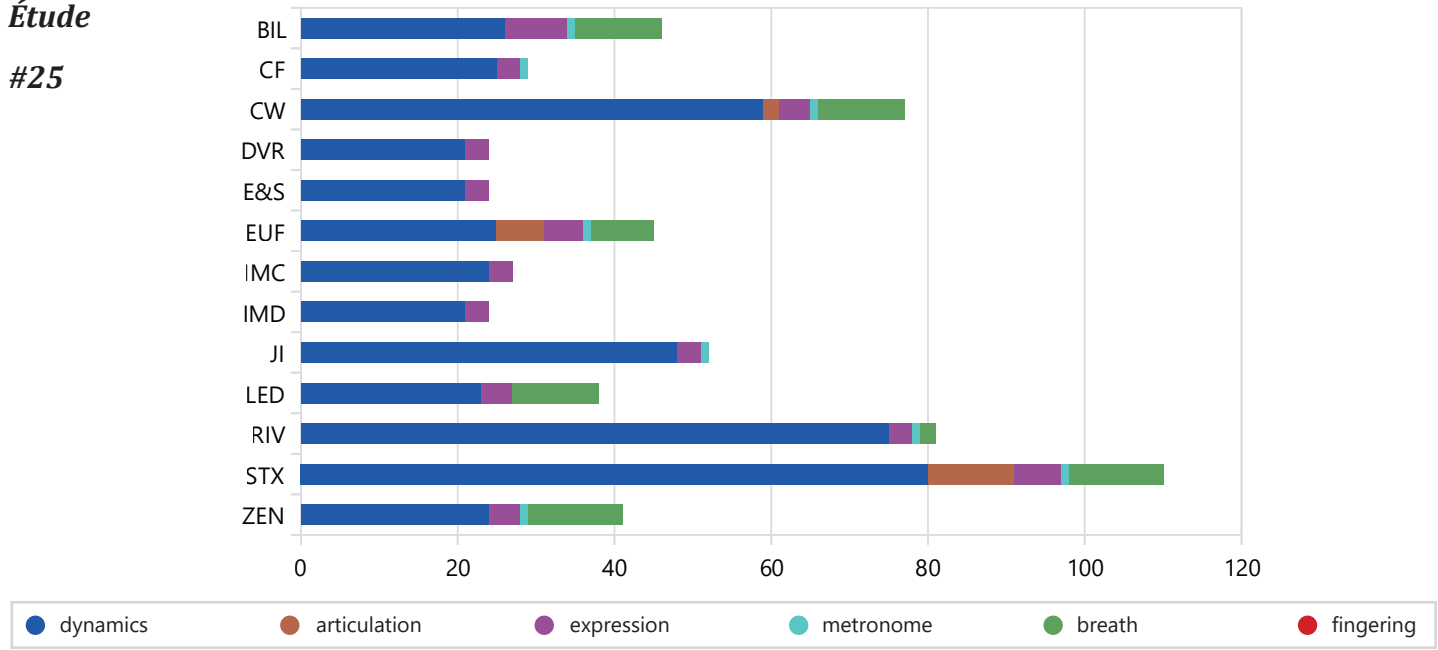
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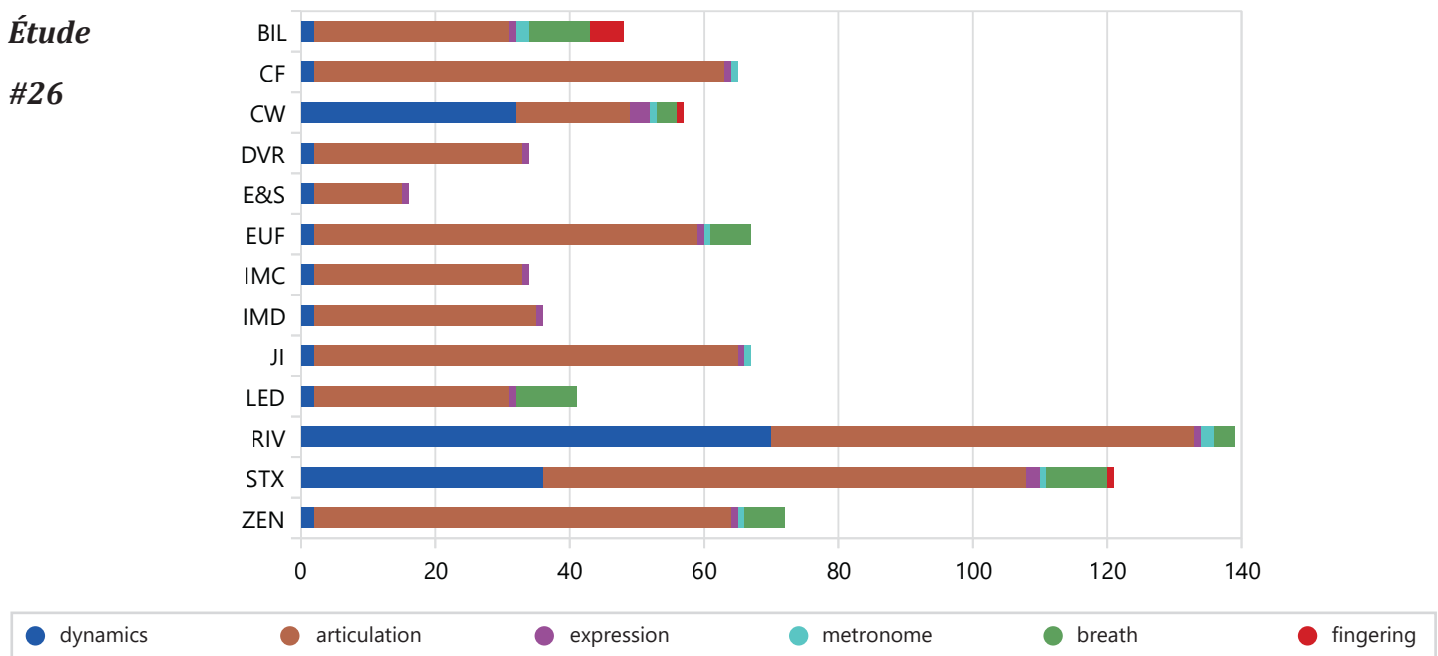
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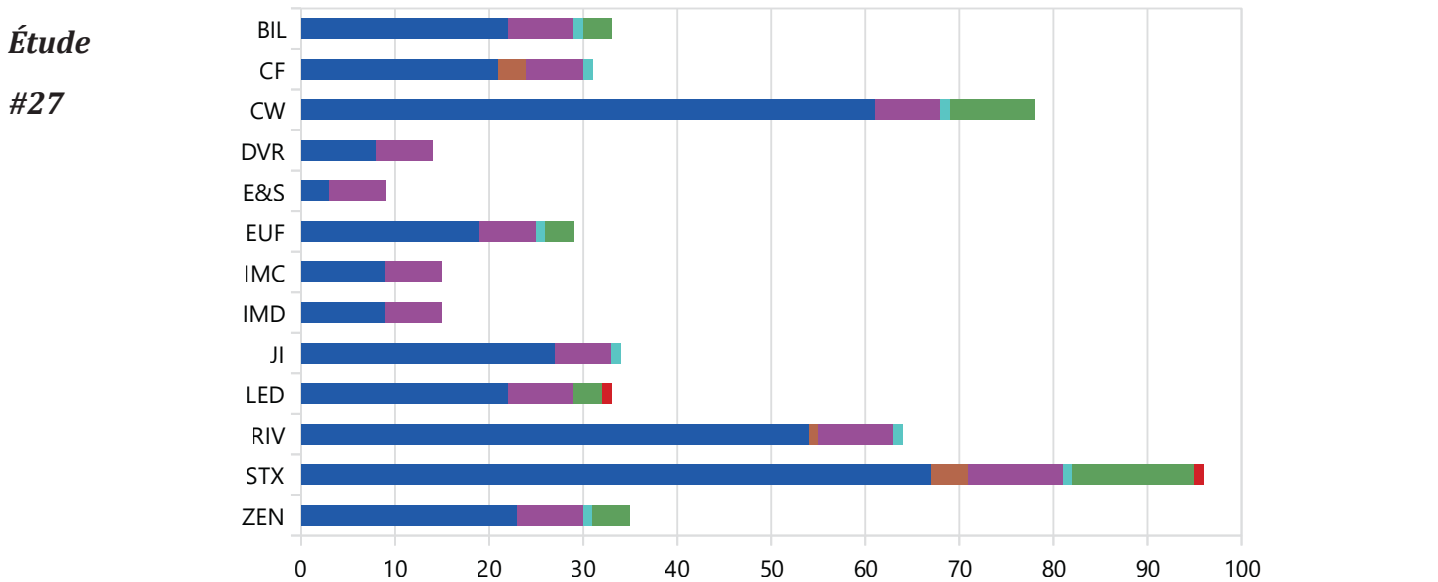
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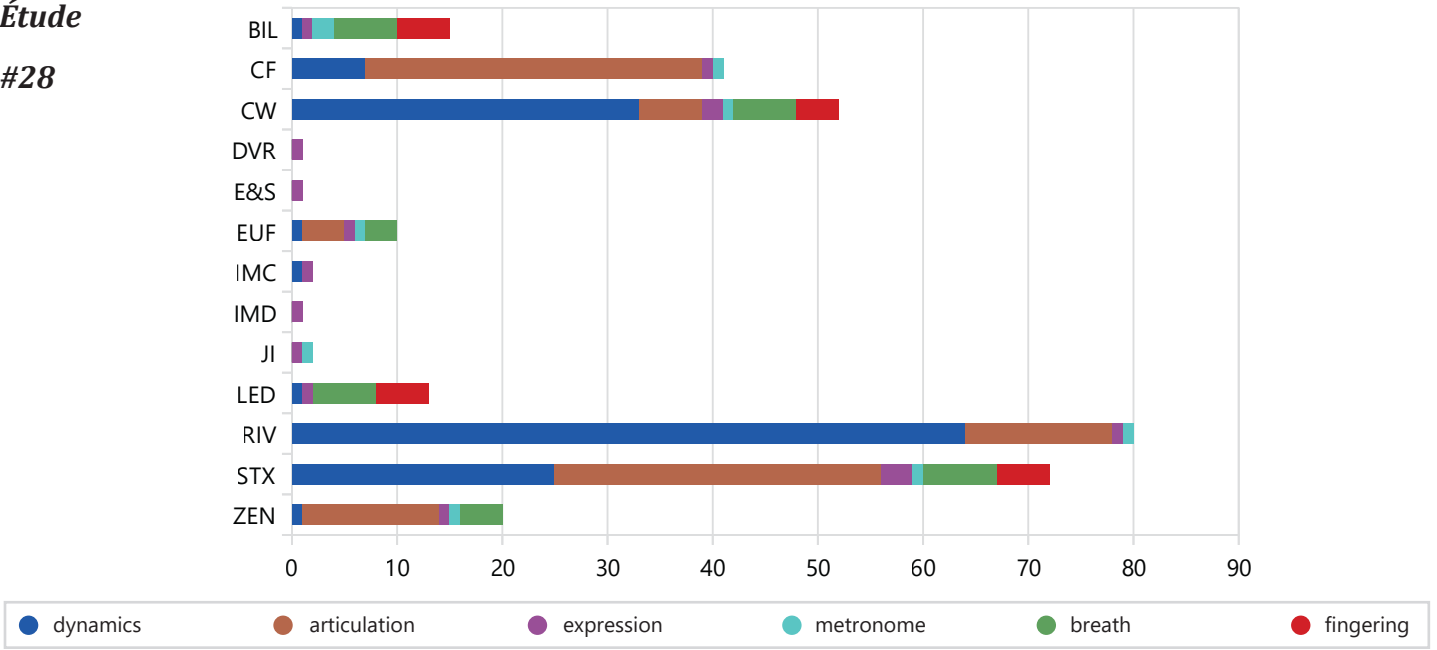
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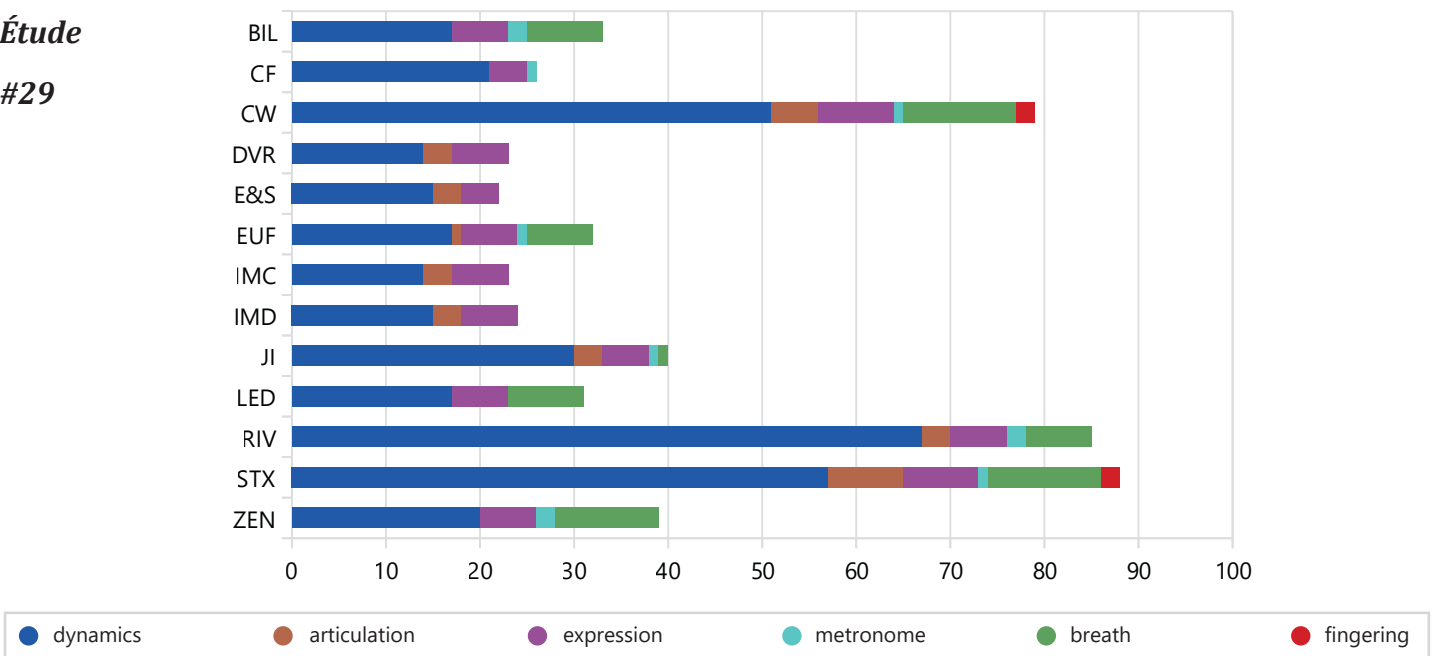
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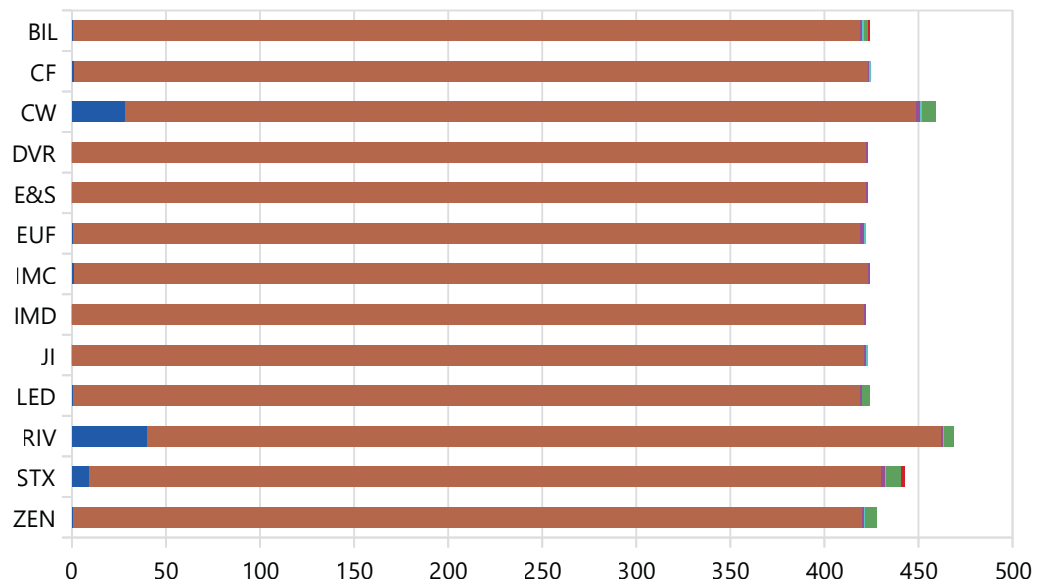
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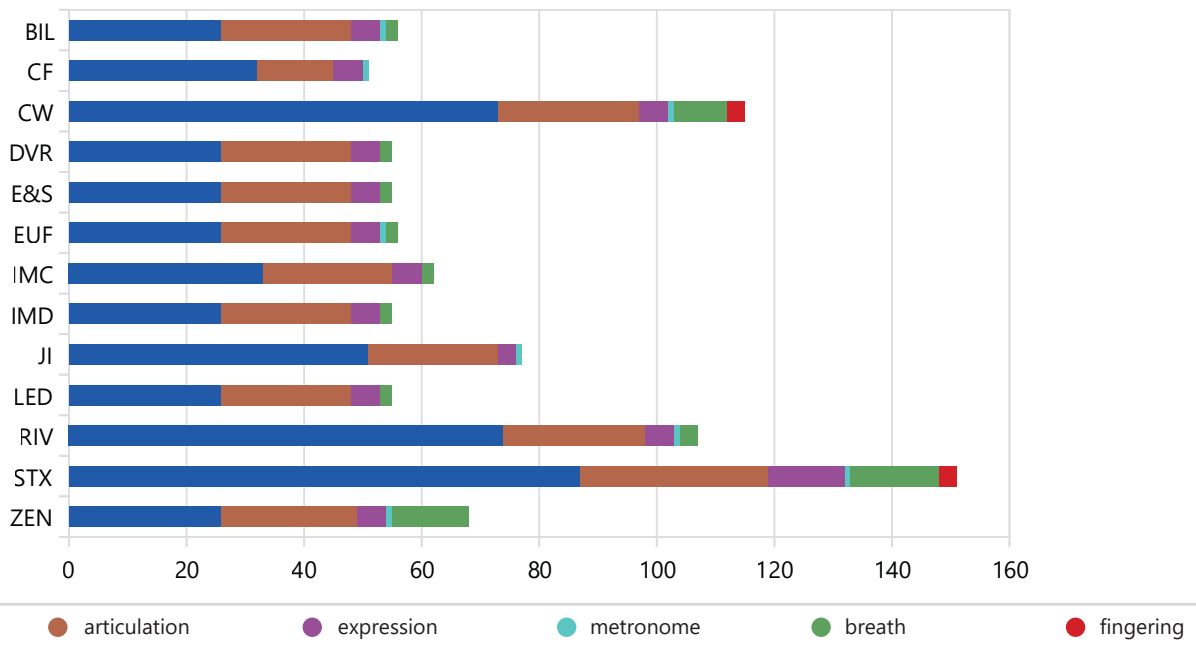
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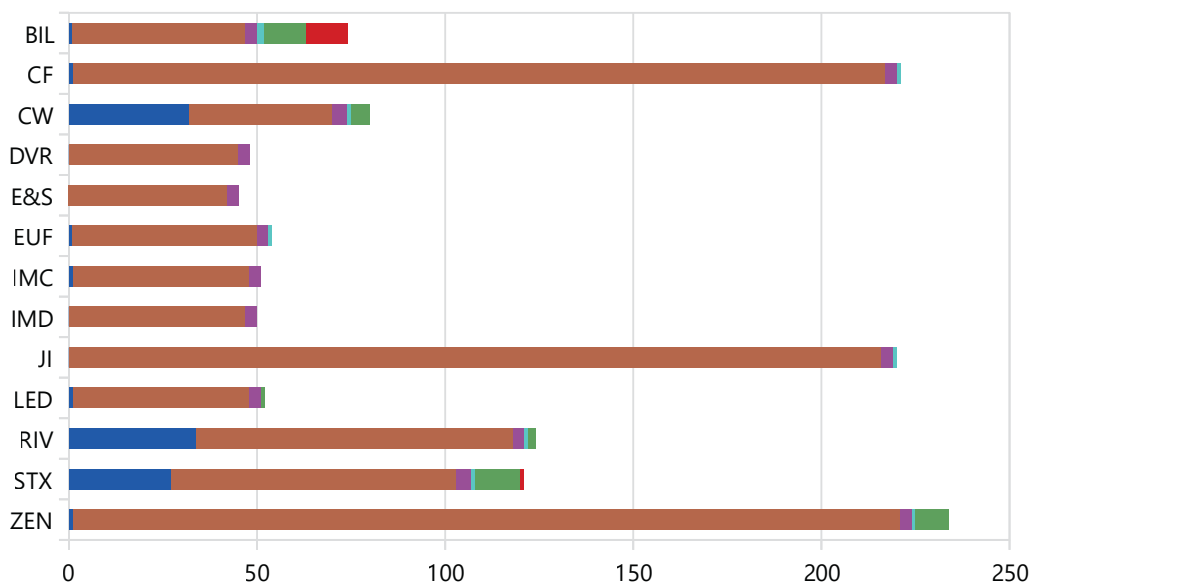
Étude

#31



Étude

#32



Appendix B: Differences Between Editions

Etude #1

	Beginning textual tempo marking?	how many articulations in the first 26 notes (beginning to downbeat of m. 5)?	m. 3: is downbeat approached by slur, or articulated?	m. 5: is downbeat approached by slur, or articulated?	m. 18 hairpin cresc.: when does it end?	m. 20: is downbeat approached by slur, or articulated?	m. 22: is downbeat approached by slur, or articulated?	m. 23: is downbeat approached by slur, or articulated?
BIL Billaudot	Andante cantabile	7	articulated	articulated	halfway between C and following B	articulated	articulated	articulated
CF Carl Fischer	Andante cantabile	7	articulated	articulated	right edge of C notehead	articulated	articulated	articulated
CW Complete Works	Andante cantabile	5	slurred	slurred	halfway between C and preceding A notehead	slurred	slurred	slurred
DVR Dover	Andante cantabile	7	articulated	articulated	halfway through C notehead	articulated	articulated	articulated
E&S Evette & Schaeffer	Andante cantabile	7	articulated	articulated	right edge of C notehead	articulated	articulated	articulated
EUF Eufonia	Andante cantabile	7	articulated	articulated	right edge of C notehead	articulated	articulated	articulated
IMC Int. Music Company	Andante cantabile	7	slurred	slurred	halfway through C notehead	slurred	articulated	slurred
IMD Int. Music Diffusion	Andante cantabile	7	articulated	articulated	at start of C	articulated	articulated	articulated
JI Jeanné	Andante cantabile	7	articulated	articulated	left edge of C notehead	articulated	articulated	articulated
LED Alphonse Leduc	Andante cantabile	7	articulated	articulated	right edge of C notehead	articulated	articulated	articulated
RIV Rivernote Press	Andante cantabile	6	articulated	slurred	left edge of C notehead	slurred	articulated	articulated
STX Southern Music	Andante cantabile	5	articulated	slurred	at start of C	slurred	slurred	slurred
ZEN Zen-On	Andante cantabile	4	slurred	slurred	left edge of C notehead	slurred	articulated	slurred
BON Bonade	Andante cantabile	6	slurred, and downbeat is shortened to an eighth-note	slurred	slightly before left edge of C notehead	slurred	slurred	slurred

Etude #1 (continued)

	m. 27: are the sixth and seventh notes slurred together or independently articulated? (B4 & G4)	m. 30: is "rit." marked?	m. 32 beat 3 to m. 36 beat 2: how many articulations?	mm. 40-41: how are the half-notes slurred?	mm. 42-43: what dynamics?
BIL	articulated	yes	7	over barlines	cresc. + dim. hairpin
CF	slurred	yes	7	within the barlines	cresc. + dim. hairpin
CW	slurred	no	4	within the barlines	pp, cresc. + dim. hairpin
DVR	articulated	yes	7	within the barlines	cresc. + dim. hairpin
E&S	articulated	yes	7	within the barlines	cresc. + dim. hairpin
EUF	slurred	yes	7	within the barlines	cresc. + dim. hairpin
IMC	articulated	yes	5 (acknowledges 7 with nested slurs in mm. 35 & 36)	over barlines	dim. hairpin
IMD	slurred	yes	7	within the barlines	cresc. + dim. hairpin
JJ	slurred	yes; shifted later to last 1 or 2 notes in the bar	7	within the barlines	cresc. + dim. hairpin
LED	articulated	yes	7	within the barlines	cresc. + dim. hairpin
RIV	articulated	yes	7	within the barlines	p, cresc. hairpin, mf, dim. hairpin, pp
STX	articulated	no	4	within the barlines	dim. hairpin
ZEN	slurred	yes	7	within the barlines	cresc. + dim. hairpin
BON	articulated	yes	2	within the barlines	cresc. + dim. hairpin

Etude #2

	Beginning textual tempo marking?	first instance of staccato?	dynamic letter marked in beginning?	m. 3: is downbeat independently articulated?	m. 5: what is pitch of first note?	m. 18: is second note (E5) approached by slur, or articulated?	m. 19: is second note (E4) articulated?	mm. 27 & 29: is the 32nd-note approached by slur, or articulated?
BIL Billaudot	Allegro	m. 5, second sixteenth	mf	yes	A4	articulated	articulated	m. 27: slurred; m. 29: articulated
CF Carl Fischer	Allegro	m. 3, downbeat	mf	yes	C5	slurred, and also: downbeat is articulated	articulated	both articulated
CW Complete Works	Allegro	m. 3, downbeat	mf	yes	C5	articulated	articulated	both articulated
DVR Dover	Allegro	m. 5, second sixteenth	none	yes	C5	slurred? unclear from image degradation	articulated? unclear from image degradation	m. 27: slurred; m. 29: articulated
E&S Evette & Schaeffer	Allegro	m. 5, second sixteenth	none	yes	C5	slurred	slurred	m. 27: slurred; m. 29: articulated
EUF Eufonia	Allegro	m. 5, second sixteenth	mf	yes	C5	articulated	articulated	both articulated
IMC Int. Music Company	Allegro	m. 5, second sixteenth	f	yes	C5	slurred? slightly unclear from image degradation	slurred	m. 27: slurred; m. 29: articulated
IMD Int. Music Diffusion	Allegro	m. 5, second sixteenth	none	yes	C5	articulated	slurred	m. 27: slurred (optionally articulated via dotted line); m. 29: articulated
JJ Jeanné	Allegro	m. 3, downbeat	none	yes	C5	articulated	articulated	both articulated
LED Alphonse Leduc	Allegro	m. 5, second sixteenth	mf	yes	C5	slurred	slurred	m. 27: slurred; m. 29: articulated
RIV Rivernote Press	Allegro	m. 3, downbeat	mf	yes	C5	slurred	slurred	m. 27: slurred; m. 29: articulated
STX Southern Music	Allegro	m. 5, second sixteenth	mf	no, slurs into following note	C5	articulated	articulated	both articulated
ZEN Zen-On	Allegro	m. 3, downbeat	mf	yes	C5	slurred	slurred	m. 27: slurred; m. 29: articulated

Etude #2 (continued)

mm. 28 & 30: is the second note approached by slur, or articulated?	m. 33: is downbeat approached by slur, or articulated?	mm. 37 & 38: are there overarching 6- note slurs?	m. 39: is staccato marked on downbeat?
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BIL	m. 28: slurred; m. 30: articulated	articulated	no	no
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CF	both slurred	articulated	yes	yes
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CW	m. 28: slurred; m. 30: articulated	articulated	yes	yes
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DVR	m. 28: slurred; m. 30: articulated	articulated	no	no
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E&S	m. 28: slurred; m. 30: articulated	articulated	yes	no
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EUF	both articulated	articulated	no	yes
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IMC	m. 28: slurred; m. 30: articulated	articulated	no	no
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IMD	m. 28: slurred; m. 30: articulated	articulated	yes	no
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JI	both slurred	articulated	no	yes
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LED	m. 28: slurred; m. 30: articulated	articulated	no	no
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RIV	m. 28: slurred; m. 30: articulated	articulated	no	no
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STX	m. 28: slurred; m. 30: articulated	slurred	yes	yes (marks staccato and tenuo)
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ZEN	m. 28: slurred; m. 30: articulated	articulated	no	no
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Etude #3

	Beginning textual tempo marking?	m. 6: downbeat approached by slur, or articulated?	m. 8: what dynamic letter marking on downbeat half-note?	m. 9: Beat 1: dim. hairpin marked? beat 3: accent marked?	m. 13: is downbeat approached by slur from grace notes, or articulated?	m. 16, sixth note (E5): approached by slur, or articulated?	m. 24: [dotted-thirty-second +sixty-fourth] rhythm on last 2 notes?	m. 27: is downbeat approached by slur, or articulated?
BIL Billaudot	Andante sostenuto quasi Adagio	articulated	pp	yes	articulated	slurred	yes	articulated
CF Carl Fischer	Adagio	articulated	none	beats 1 & 3: accent	articulated	articulated	no, two 32nd-notes	articulated
CW Complete Works	Andante sostenuto	slurred	none	beat 1: dim. hairpin and accent; beat 3: accent	articulated	slurred	no, two 32nd-notes	articulated
DVR Dover	Andante sostenuto	articulated	pp	yes	articulated	slurred	no, two 32nd-notes	articulated
E&S Evette & Schaeffer	Andante sostenuto	articulated	pp	yes? beat 3 slightly unclear	articulated	slurred	yes	articulated
EUF Eufonia	Andante sostenuto	articulated	pp	beats 1 & 3: dim. hairpin	articulated	slurred	yes	articulated
IMC Int. Music Company	Andante sostenuto	articulated	pp	beats 1 & 3: dim. hairpin	articulated	slurred	no, two 32nd-notes	slurred
IMD Int. Music Diffusion	Andante sostenuto	articulated	pp	beats 1 & 3: dim. hairpin	articulated	slurred	yes	articulated
JJ Jeanné	Andante sostenuto	articulated	pp	beats 1 & 3: dim. hairpin and accent	articulated	slurred	no, two 32nd-notes	articulated
LED Alphonse Leduc	Andante sostenuto	articulated	pp	yes? beat 3 slightly unclear	articulated	slurred	yes	articulated
RIV Rivernote Press	Andante sostenuto	articulated	f	yes	slurred	slurred	yes	articulated
STX Southern Music	Andante sostenuto	slurred	none	beat 1: dim. hairpin and accent; beat 3: accent	slurred	slurred	no, two 32nd-notes	articulated
ZEN Zen-On	Andante sostenuto	articulated	pp	beats 1 & 3: dim hairpin	articulated	slurred	yes	slurred
BON Bonade	Andante sostenuto	slurred	f	yes? beat 3 slightly unclear	slurred	slurred	yes	articulated

Etude #3 (continued)

	m. 34: is downbeat approached by slur, or articulated?	m. 36: rit. marked?	m. 36: what are itches of fourteenth and fifteenth notes?	mm. 38 & 39: is downbeat approached by slur, or articulated?	mm. 40 & 41: is downbeat approached by slur, or articulated?	m. 43: duration of last note?	m. 43: how many total beats in the measure?
BIL	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	dotted-half	4
CF	slurred, and following second note is articulated	yes	F3, E3	both articulated	both articulated	half	3
CW	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	half	3
DVR	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	half	3
E&S	articulated	no	F4, E4	both slurred	m. 40: articulated; m. 41: slurred	dotted-half	4
EUF	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	dotted-half	4
IMC	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	half	3
IMD	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	dotted-half	4
JI	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	half	3
LED	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	dotted-half	4
RIV	articulated	yes	F3, E3	both slurred	both slurred	dotted-half	4
STX	articulated	yes (poco rit.)	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	half	3
ZEN	articulated	yes	F3, E3	both slurred	m. 40: articulated; m. 41: slurred	half	3
BON	articulated	yes	F3, E3	both slurred	both slurred	dotted-half	4

Etude #4

Beginning textual tempo marking? staccato marking used? are notes omitted for breaths? m. 15: articulation on first four notes? mm. 18 & 41: does second note have an accent, or a dim. hairpin? m. 21: what pitch is fourteenth note? m. 27: fermata over whole rest? m. 30: what pitch is thirteenth note?

BIL Billaudot	Allegro	none	yes: mm. 5, 8, & 33	all slurred	dim. hairpin for both	A4	no	G-sharp4
CF Carl Fischer	Allegro	yes, on every independently articulated sixteenth	no	slur 2, tongue 2	m. 18: nothing; m. 41: accent	C5 (the last three notes are: C5, F5, C5)	yes	G-sharp4
CW Complete Works	Allegro	none	no	all slurred	accent for both	A4	yes	G-sharp4
DVR Dover	Allegro	none	no	all slurred	m. 18: accent; m. 41: dim. hairpin	C5	yes	G-sharp4
E&S Evette & Schaeffer	Allegro	none	no	all slurred	m. 18: accent; m. 41: dim. hairpin	A4	yes	G-sharp4
EUF Eufonia	Allegro	none, although does indicate "staccato leggero" in first measure	no	all slurred	dim. hairpin for both	A4	no	G4
IMC Int. Music Company	Allegro	none	no	all slurred	m. 18: accent; m. 41: dim. hairpin (very clear difference)	C5	yes	G-sharp4
IMD Int. Music Diffusion	Allegro	none	no	all slurred	m. 18: accent; m. 41: dim. hairpin (very clear difference)	A4	no	G-sharp4
JI Jeanné	Allegro	yes, on every independently articulated sixteenth	no	all slurred	m. 18: accent; m. 41: dim. hairpin	A4	yes	G-sharp4
LED Alphonse Leduc	Allegro	none	yes: mm. 5, 8, & 33	all slurred	m. 18: accent; m. 41: dim. hairpin	A4	no	G-sharp4
RIV Rivernote Press	Allegro	rarely, only appears in mm. 16-18 to show clipped endings & also in m. 41 on initial eighth	no	all slurred	accent for both	A4	yes	G-sharp4
STX Southern Music	Allegro	rarely, only appears in m. 39 to show legato (staccato under slur), & also in m. 41 on initial eighth	no	all slurred	m. 18: accent; m. 41: dim. hairpin (very clear difference)	A4	yes	G-sharp4
ZEN Zen-On	Allegro	none	yes: mm. 5, 8, & 33	all slurred	accent for both	A4	no	G-sharp4

Etude #4 (continued)

mm. 37 & 40: is the first grace note approached by slur from the half-note, or articulated?	m. 39: is there a courtesy natural sign on the sixth note (clarion C5?)	m. 41: articulation on descending scale?
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BIL	m. 37: articulated; m. 40: slurred	yes	all articulated except slur between D5-C5
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CF	both articulated	yes	all articulated
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CW	both slurred	yes	all articulated
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DVR	m. 37: articulated; m. 40: slurred	yes	all articulated
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E&S	m. 37: articulated; m. 40: slurred	yes	all articulated
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EUF	both articulated	no	all articulated except slur between D5-C5
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IMC	m. 37: articulated; m. 40: slurred	yes	all articulated
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IMD	m. 37: articulated; m. 40: slurred	yes (marked with parenthesis)	all articulated except slur between D5-C5
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JI	both slurred	yes	all articulated
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LED	m. 37: articulated; m. 40: slurred	yes	all articulated except slur between D5-C5
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RIV	both slurred	no	all articulated
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STX	both slurred	yes	all articulated
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ZEN	both slurred	yes	all articulated except slur between D5-C5
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Etude #5

	Beginning textual tempo marking?	mm. 2, 21, 35: what is note value on first note of beat 3?	mm. 2 & 35: is downbeat approached by slur, or articulated?	mm. 3 & 36: is downbeat approached by slur, or articulated?	m. 4 into m. 5: is there a slur crossing a system break?	m. 8: is there a grace note preceding downbeat?	m. 12: does the fourth note (F5) have a dim. hairpin? (appoggiatura!)	m. 14: is fifth note (E5) approached by slur from previous tied f-sharp5, or articulated?
BIL Billaudot	Adagio	eighth (and breaks beam in m. 35)	both articulated	m. 3: slurred; m. 36: articulated	yes, but slur is erroneously missing after system break	yes, C-sharp5 (as seen in original Ferling)	yes	slurred
CF Carl Fischer	Adagio con espressione (as seen in original Ferling)	eighth (and breaks beam in m. 35)	both articulated	both articulated	yes, correct	no	no	slurred
CW Complete Works	Adagio	eighth (marks staccato in m. 2, and breaks beam in m. 35)	both articulated	both slurred	yes, correct	no	no (but does notate an accent)	articulated
DVR Dover	Adagio	eighth (and breaks beam in m. 35)	both articulated	m. 3: slurred; m. 36: articulated	yes, correct	no	yes, although it is sloppily placed	articulated
E&S Evette & Schaeffer	Adagio	eighth (and breaks beam in m. 35)	both articulated	m. 3: slurred; m. 36: articulated	yes, but slur is erroneously missing after system break	no	yes	slurred? slightly unclear
EUf Eufonia	Adagio	eighth (and marks breaths following these notes in mm. 21 and 35)	both articulated	m. 3: slurred; m. 36: articulated	yes, correct	no	yes	articulated
IMC Int. Music Company	Adagio	eighth (and breaks beam in m. 35)	both slurred (with nested slurs alternatively denoting articulation?)	m. 3: slurred (with nested slur alternatively denoting articulation?); m. 36: articulated	yes, correct	no	yes, although it is sloppily placed	articulated
IMD Int. Music Diffusion	Adagio	eighth (and breaks beam in m. 35)	both articulated	m. 3: slurred; m. 36: articulated	yes, correct	no	yes	slurred
Jl Jeanné	Adagio	eighth (marks breath following this note in m. 21, and breaks beam in m. 35)	both articulated	both articulated	yes, correct	no	yes	articulated
LED Alphonse Leduc	Adagio	eighth (marks breath following these notes in mm. 21 and 35, and breaks beam in m. 35)	both articulated	m. 3: slurred; m. 36: articulated	yes, but slur is erroneously missing after system break	no	yes	slurred ? unclear from image degradation
RIV Rivernote Press	Adagio	sixteenth-note, followed by sixteenth rest	both articulated	m. 3: slurred; m. 36: articulated	yes, correct	no	yes, notates both accent & dim. hairpin	slurred
STX Southern Music	Adagio	eighth (marks staccato on eighth in all three spots, & marks breath following these notes in mm. 21 and 35)	both articulated	both slurred	yes, correct	no	yes	articulated (and also notates breath mark before this note)
ZEN Zen-On	Adagio	eighth (and breaks beam in m. 35)	both articulated	m. 3: slurred; m. 36: articulated	yes, correct	no	yes	articulated
BON Bonade	Adagio	sixteenth-note, followed by sixteenth rest (also marks vertical slash for space in mm. 2 and 21, and breaks beam in m. 35)	both articulated	both slurred	yes, correct	no	yes, and also trims preceding note's rhythm value from eighth to [sixteenth-note+sixteenth-rest]	slurred? slightly unclear

Etude #5 (continued)

	m. 17: is third note (D5) approached by slur from previous tied F5, or articulated?	m. 22 sextuplets: articulation?	m. 23: is downbeat approached by slur, or articulated?	m. 30: is second note (F-sharp5) approached by slur, or articulated?	m. 36: where does dim. hairpin begin?	m. 37, beat 3: what is rhythm value of sounding note?	m. 44: what dynamic text on beat 3?	m. 47: is downbeat approached by slur, or articulated?
BIL	articulated	(1)+4+4+3	articulated	articulated	left edge of beat 2's E5 notehead	eighth	poco dim.	articulated
CF	slurred	(1)+5+6	articulated	slurred	beat 3's C- sharp5 notehead	eighth	poco dim.	articulated
CW	slurred	(1)+5+3+3	articulated	slurred	beat 3's C- sharp5 notehead	eighth	poco dim.	slurred
DVR	slurred	(1)+4+4+3? (image degradation)	articulated	slurred	beat 2's E5 notehead	eighth	poco dim.	articulated
E&S	slurred? slightly unclear	(1)+4+3+4	articulated	articulated	left edge of beat 2's E5 notehead	quarter (error)	dim.	articulated
EUF	articulated	(1)+4+3+4	articulated	articulated	middle of beat 2's E5 notehead	eighth	poco dim.	articulated
IMC	slurred? unclear	(1)+4+4+3? (image degradation)	articulated	articulated	beat 2's E5 notehead	eighth	poco dim.	articulated
IMD	slurred	(1)+4+3+4	articulated	articulated	middle of beat 2's E5 notehead	eighth	poco dim.	articulated
JI	slurred	(1)+5+3+3	articulated	articulated	none	eighth	poco dim.	articulated
LED	articulated? unclear	(1)+4+3+4	articulated	articulated	left edge of beat 2's E5 notehead	eighth	poco dim.	articulated
RIV	slurred	(1)+4+3+4	articulated	articulated	none	eighth	dim.	articulated
STX	slurred	(1)+5+3+3	articulated	articulated	beat 2's E5 notehead (and adds cresc. hairpin on last 3 notes)	eighth	poco dim.	slurred
ZEN	slurred	(1)+4+3+4	articulated	articulated	left edge of beat 3's E5 notehead	eighth	poco dim.	articulated
BON	slurred	(1)+4+3+4	slurred	articulated	none	eighth	poco dim.	slurred

Etude #5 *(continued)*

mm. 51 & 53: are
downbeats
approached by slur,
or articulated?

BIL both articulated

CF both articulated

CW m. 51: slurred;
m. 53: articulated

DVR both articulated

E&S both articulated

EUF both articulated

IMC both slurred

IMD both articulated

JI both articulated

LED both articulated

RIV both articulated

STX m. 51: slurred;
m. 53: articulated

ZEN both articulated

BON m. 51: slurred;
m. 53: articulated

Etude #6

	Beginning textual tempo marking?	Any dotted rhythms used, or all straight sixteenth-notes?	m. 6: what are the pitches of the second, third, and fourth notes?	m. 9: articulation on last four notes?	mm. 15 & 47: what is articulation on first four notes?	mm. 15 & 47: articulation on last four notes?	m. 17: is fifth note approached by slur, or articulated?	mm. 19-31: repeat bars notated?
BIL Billaudot	Allegro risoluto	[dotted-sixteenth+thirty-second] in mm. 1, 13, 14, 15 (beat 1), 32, & 44	G4, F#4, G4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	tongue 1, slur 3 for both	articulated	yes
CF Carl Fischer	Allegro risoluto	straight	F#4, E#4, F#4	slur 3, tongue 1	slur 3, tongue 1 for both	all slurred for both	slurred (as seen in original Ferling)	yes
CW Complete Works	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	all slurred for both	articulated	yes
DVR Dover	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	m. 15: all slurred? (slightly unclear); m. 47: all slurred	articulated	yes
E&S Evette & Schaeffer	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	m. 15: all slurred (slightly unclear); m. 47: all slurred	articulated	no
EUF Eufonia	Allegro	straight	F#4, E#4, F#4	slur 4	m. 15: slur 3, tongue 1; m. 47: slur 4	all slurred for both	articulated	yes
IMC Int. Music Company	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	m. 15: all slurred (slightly unclear); m. 47: all slurred	articulated	yes
IMD Int. Music Diffusion	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	all slurred for both	articulated	yes
JJ Jeanné	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	slur 3, tongue 1 for both	all slurred for both	articulated	yes
LED Alphonse Leduc	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	m. 15: technically no, but considering this is photographic reproduction of E&S with image degradation, all slurred; m. 47: all slurred	articulated	yes
RIV Rivernote Press	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	all slurred for both	articulated	no
STX Southern Music	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	all slurred for both	articulated	yes
ZEN Zen-On	Allegro	straight	F#4, E#4, F#4	slur 2, tongue 2	m. 15: slur 3, tongue 1; m. 47: slur 4	all slurred for both	articulated	yes

Etude #6 (continued)

m. 30: articulation on last four notes?	m. 59: what pitch is second note?	m. 61: what is articulation on last four notes?
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BIL	slur 2, tongue 2	F4	slur 2, tongue 2
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CF	slur 2, tongue 2	F-sharp4	slur 3, tongue 1
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CW	slur 2, tongue 2	F-sharp4	slur 3, tongue 1
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DVR	slur 2, tongue 2	F-sharp4	slur 3, tongue 1
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E&S	slur 2, tongue 2	F-sharp4	slur 2, tongue 2
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EUF	slur 2, tongue 2	F4	slur 3, tongue 1
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IMC	all articulated	F-sharp4	slur 3, tongue 1
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IMD	slur 2, tongue 2	F4	slur 3, tongue 1
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JI	all articulated	F-sharp4	slur 3, tongue 1
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LED	slur 2, tongue 2	F4	slur 2, tongue 2
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RIV	slur 2, tongue 2	F-sharp4	slur 3, tongue 1
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STX	slur 2, tongue 2	F-sharp4	slur 3, tongue 1
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ZEN	slur 2, tongue 2	F4	slur 3, tongue 1
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Etude #7

Beginning textual tempo marking? mm. 3 & 43: articulation on last three notes? mm. 5 & 45: articulation on last three notes? m. 6: articulation? m. 8 downbeat and (analogous spot) m. 48's 5th note: approached by slur, or articulated? m. 10: is third note approached by slur, or articulated? m. 14: is fifth note (B4) approached by slur, or articulated? m. 16: dynamics on first half of measure?

BIL Billaudot	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	m. 8: articulated; m. 48: slurred	articulated	articulated	dim. hairpin spanning downbeat note, pp on beginning of descending run
CF Carl Fischer	Andantino (as seen in original Ferling)	slur 3 for both	slur 2 + tongue 1 for both	10 (all slurred)	both articulated	articulated	articulated	dim. hairpin spanning descending run and arrival eighth-note
CW Complete Works	Allegretto	slur 3 for both	slur 2 + tongue 1 for both	1+4+5	m. 8: slurred; m. 48: articulated	slurred	slurred	forte on downbeat, dim. hairpin spanning descending run, pp on arrival eighth-note long B4
DVR Dover	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	both articulated	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
E&S Evette & Schaeffer	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	m. 8: articulated; m. 48: slurred	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
EUF Eufonia	Allegretto	slur 3 for both	slur 3 for both; but, since fifth & sixth notes are same pitch (G5), one technically does articulate the sixth note	4+6	m. 8: articulated; m. 48: slurred	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
IMC Int. Music Company	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	both articulated	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
IMD Int. Music Diffusion	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	m. 8: articulated; m. 48: slurred	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
JI Jeanné	Andantino (as seen in original Ferling)	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	both articulated	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
LED Alphonse Leduc	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	m. 8: articulated; m. 48: slurred	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
RIV Rivernote Press	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	m. 8: articulated; m. 48: slurred	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
STX Southern Music	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both; also notates staccato on fifth note to instruct "clipped" ending (only in m. 5)	1+4+5	m. 8: slurred; m. 48: articulated	slurred	slurred	forte on downbeat, dim. hairpin downbeat note, pp on beginning of descending run
ZEN Zen-On	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both	1+4+5	both articulated	articulated	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run
BON Bonade	Allegretto	m. 3: slur 3; m. 43: slur 2, tongue 1	slur 2 + tongue 1 for both; also notates vertical slash after fifth note to instruct a little stop before following note	1+4+5	both slurred	slurred	slurred	dim. hairpin spanning downbeat note, pp on beginning of descending run

Etude #7 (continued)

	m. 16: is fermata notated on downbeat (B5)?	m. 16: what is rhythm value of the rest?	m. 20: what is total rhythm value of rest?	m. 28: what is total rhythm value of rest?	m. 33: "più mosso" tempo change?	mm. 34, 36, & 40: is sixth note approached by slur, or articulated?	mm. 37, 38, 39: articulation on last 6 notes?	m. 39: what pitch is the tenth note?
BIL	yes	eighth-note	quarter-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G4
CF	yes	quarter-note	quarter-note	eighth-note	no	all articulated	2+2+2	G4
CW	yes	eighth-note	quarter-note	eighth-note	yes	all slurred	mm. 37, 39: 2+2+2; m. 38: all slurred	G4
DVR	yes	eighth-note	quarter-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G#4
E&S	yes	eighth-note	quarter-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G#4
EUF	yes	eighth-note	quarter-note	quarter-note	no	m. 34: slurred; m. 36: slurred; m. 40: articulated	m. 39: 2+2+2; mm. 37, 38: all slurred	G#4
IMC	yes	eighth-note	quarter-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G#4
IMD	no	eighth-note	eighth-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G4
JI	yes	eighth-note	quarter-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G4
LED	yes	eighth-note	quarter-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G#4
RIV	yes	eighth-note	quarter-note	eighth-note	no	all slurred	2+2+2	G4
STX	yes	eighth-note	quarter-note	eighth-note	yes	all slurred	2+2+2	G#4
ZEN	yes	eighth-note	quarter-note	eighth-note	no	m. 34: slurred; m. 36: articulated; m. 40: slurred	2+2+2	G#4
BON	yes	eighth-note	quarter-note	eighth-note	yes, in form of metronome number change of dotted quarter = 76 (up from beginning's 63)	all slurred	2+2+2	G#4

Etude #7 (continued)

	m. 39: is there a courtesy natural sign on the ninth note?	m. 47: is downbeat approached by slur, or articulated?	m. 49: articulation on first 3 notes?	m. 51: what is articulation on notes 1-3, and notes 4-6?	slurring of multiple grace notes in mm. 59, 60, 62, 63, 67, & 69...clear or unclear?	m. 65: dynamics?	m. 72: "subito" text for dynamic marking?
BIL	yes	articulated	slur 2 + tongue 1	slur 3	Presumed all slurred, but it's too cramped to be sure. Ex: inconsistent placement between mm. 62 and 63	mf from previous measure, with cresc. hairpin	no
CF	no	articulated	slur 3	slur 2 + tongue 1	cramped, inconsistent	pianissimo (implicitly subito!)	no
CW	no	slurred	slur 2 + tongue 1	slur 3	presumed clear	mf from previous measure, with a cresc. hairpin	no, but does indicate "légèr"
DVR	yes	articulated	slur 2 + tongue 1	slur 3	cramped, inconsistent	(mf from previous measure)	no
E&S	yes	articulated	slur 2 + tongue 1	slur 3	less cramped, but still inconsistent	(mf from previous measure)	no
EUf	no, but does place an unnecessary natural sign on eighth note of this measure (B4)	articulated	slur 3	slur 2 + tongue 1	presumed clear	(mf from previous measure)	no
IMC	yes	articulated	slur 2 + tongue 1	slur 3	cramped, inconsistent	(mf from previous measure)	yes
IMD	no	articulated	slur 2 + tongue 1	slur 3	presumed clear	(mf from previous measure)	no
JI	no	articulated	slur 2 + tongue 1	slur 3	presumed clear	arrival of cresc. hairpin, presumed forte	no
LED	yes	articulated	slur 2 + tongue 1	slur 3	presumed clear	(mf from previous measure)	no
RIV	no	articulated	slur 2 + tongue 1	slur 3	presumed clear	mf, with cresc. hairpin	no
STX	yes	slurred	slur 2 + tongue 1, and also notates an accent on the second note (A4)	slur 3	presumed clear	mf from previous measure, with cresc. hairpin	no, but does indicate "à l'aise"
ZEN	yes	articulated	slur 2 + tongue 1	slur 3	presumed all slurred, but too cramped to be sure, particularly in mm. 67 & 69	(mf from previous measure)	no
BON	yes	slurred	slur 2 + tongue 1	slur 3	mostly clear	mf from previous measure, with cresc. hairpin	no

Etude #8

	Beginning textual tempo marking?	Beginning dynamic in m. 1?	Where is first instance of staccato?	m. 7: articulation?	m. 14: what pitch is fifth note?	m. 15: what pitch is the downbeat?	includes repeats in mm. 16-31?	m. 45: what articulation on last four notes?
BIL Billaudot	Allegro moderato, as seen in Ferling	mf	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
CF Carl Fischer	Allegro moderato, as seen in Ferling	f	m. 1	slur 8, as seen in Ferling	E5	C5	yes	tongue 1 + slur 3
CW Complete Works	Allegro	mf	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
DVR Dover	Allegro	none	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
E&S Evette & Schaeffer	Allegro	none	m. 32	4+4	D5, presumed error	A4	no	slur 4
EUF Eufonia	Allegro	mf	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
IMC Int. Music Company	Allegro	f	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
IMD Int. Music Diffusion	Allegro	none	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
JI Jeanné	Allegro	f	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
LED Alphonse Leduc	Allegro	mf	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
RIV Rivernote Press	Allegro	f	m. 1	4+4	E5	C5	no	tongue 1 + slur 3
STX Southern Music	Allegro	mf	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3
ZEN Zen-On	Allegro	mf	m. 1	4+4	E5	C5	yes	tongue 1 + slur 3

Etude #8 (continued)

m. 46: what pitch is fifth note?	m. 62, beat 2: articulation?	mm. 62 & 63: courtesy natural sign on G4?	m. 65: courtesy natural sign on A5?	m. 66: what pitch is second note?	m. 72: what articulation on last four notes?
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BIL	G5	slur 2 + tongue 2	yes to both	yes	A5	tongue 4
CF	A5, as seen in Ferling	slur 2 + tongue 2	m. 62: yes; m. 63: no	no	A-sharp5	tongue 4
CW	G5	slur 2 + tongue 2	yes to both	yes	A-sharp5	tongue 4
DVR	G5	slur 2 + tongue 2	yes to both	yes	A-sharp5	tongue 4
E&S	G5	slur 4	yes to both	yes	A-sharp5	tongue 4
EUF	G5	slur 2 + tongue 2	no to both	no	A-sharp5	slur 2 + tongue 2
IMC	G5	slur 2 + tongue 2	yes to both	yes	A-sharp5	tongue 4
IMD	G5	slur 2 + tongue 2	yes to both	yes	A-sharp5	tongue 4
JI	G5	slur 2 + tongue 2	m. 62: yes; m. 63: no	yes	A-sharp5	tongue 4
LED	G5	slur 2 + tongue 2	yes to both	yes	A-sharp5	tongue 4
RIV	G5	slur 4	no to both	no	A-sharp5	tongue 4
STX	G5	slur 2 + tongue 2	yes to both	yes	A-sharp5	tongue 4
ZEN	G5	slur 2 + tongue 2	yes to both	yes	A-sharp5	tongue 4

Etude #9

	Beginning textual tempo marking?	first instance of round (normal) staccato markings used on sixteenths?	m. 7 downbeat: dim. hairpin or accent?	wedge staccatos used in m. 18's first, fourth, seventh, and tenth notes?	m. 19: "meno mosso" tempo decrease marked?	m. 25, beat 3: nested slur on the two sixteenth notes?	m. 33: accents on the first of each eighth-note pair?	m. 33: are grace note pairs slurred into their respective destination notes?
BIL Billaudot	Moderato assai	m. 48	dim. hairpin	yes	no	yes	yes	yes
CF Carl Fischer	Maestoso, as seen in Ferling	m. 1	accent	yes	no	no	no	yes
CW Complete Works	Moderato assai	m. 44 downbeat (adjoined with tenuto; the only staccato in entire étude)	has both; has accents on both eighth-notes	yes	yes	no	no, instead uses dim. hairpins	no, first note of each eighth-note pair is articulated
DVR Dover	Moderato assai	m. 48	accent	yes	no	no	no	yes
E&S Evette & Schaeffer	Moderato assai	never	dim. hairpin?	yes	no	no	no	yes
EUF Eufonia	Moderato assai	m. 48	dim. hairpin	no, no articulation markings	no	no	yes	yes
IMC Int. Music Company	Moderato assai	m. 48	accent	yes	no	no	no	yes
IMD Int. Music Diffusion	Moderato assai	m. 48	dim. hairpin	yes	no	no	no	yes
JI Jeanné	Moderato assai	m. 48	none	yes	no	no	no	yes
LED Alphonse Leduc	Moderato assai	m. 48	? probably dim. hairpin	yes	no	no	yes	yes
RIV Rivernote Press	Moderato assai	m. 48	accent	yes	no	no	no, instead uses dim. hairpins	yes
STX Southern Music	Moderato assai	m. 1	dim. hairpin, and adds tenuto on G	yes	yes	no	no, instead uses dim. hairpins	yes
ZEN Zen-On	Moderato assai	m. 48	accent	yes	no	no	yes	yes
BON Bonade	Moderato assai	m. 1	dim. hairpin	yes, and also adds vertical slashes	yes	no	no, instead uses a dim. hairpin, staccato, and vertical slash on each note pair	yes

Etude #9 (continued)

m. 37: what rhythm value is downbeat note?	m. 43: dim. hairpin or accent on third note?	m. 48: articulation on last 8 notes?	mm. 48-49: staccato dots marked on independently articulated sixteenths?
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BIL	quarter-note	dim. hairpin	slur 2, tongue 2 for beats 3 and 4	yes, only m. 48
CF	quarter-note	accent	slur 2, tongue 2 for beats 3 and 4	yes
CW	eighth-note, followed by eighth-rest	none; has forte dynamic	slur 2, tongue 2 for beats 3 and 4	no
DVR	quarter-note	accent	slur 2, tongue 2 for beats 3 and 4	yes, only m. 48
E&S	quarter-note	dim. hairpin	(tongue 1) slur 2, tongue 2, slur 2, tongue 1	no
EUF	quarter-note	dim. hairpin	slur 2, tongue 2 for beats 3 and 4	yes
IMC	quarter-note	accent	slur 2, tongue 2 for beats 3 and 4	yes, only m. 48
IMD	quarter-note	dim. hairpin	slur 2, tongue 2 for beats 3 and 4	yes, only m. 48
JI	quarter-note	accent	slur 2, tongue 2 for beats 3 and 4	yes
LED	quarter-note	dim. hairpin	slur 2, tongue 2 for beats 3 and 4	yes, only m. 48
RIV	quarter-note	accent	slur 2, tongue 2 for beats 3 and 4	yes
STX	eighth-note, followed by eighth-rest	none, and places accent on prior sixteenth note	slur 2, tongue 2 for beats 3 and 4	yes, only m. 48
ZEN	quarter-note	accent	slur 2, tongue 2 for beats 3 and 4	yes
BON	eighth-note, followed by eighth-rest	none, and places tenuto on prior sixteenth note	slur 2, tongue 2 for beats 3 and 4	yes

Etude #10

	Beginning textual tempo marking?	dynamics letters marked in mm. 1 & 33?	first instance of staccato?	m. 8, beats 3 & 4: half-note, or [quarter-note+rest]?	mm. 9-12: articulation markings on bottom "rebound" notes?	m. 13: is downbeat approached by slur, or articulated?	m. 14: articulation on first twelve notes?	mm. 14-15: which of the 3 total quarter-notes have accents?
BIL Billaudot	Allegro moderato	m. 1: mf; m. 33: p	m. 7, fourth note	half-note	accents, with staccatos added in m. 10 only	slurred	1+2+1, 2+1+1, 1+2+1	all
CF Carl Fischer	Allegro moderato	mf in both	m. 1, third note	half-note	accents with staccatos	slurred	1+8+2+1, as seen in Ferling	all
CW Complete Works	Allegro	m. 1: mf; m. 33: p	m. 24, fifth note	half-note	accents	slurred	1+2+1, 2+1+1, 1+2+1	all
DVR Dover	Allegro	m. 1: none; m. 33: p	m. 7, fourth note	half-note	accents, with staccatos added in m. 10 only	slurred	1+2+1, 2+1+1, 1+2+1	all
E&S Evette & Schaeffer	Allegro moderato	m. 1: none; m. 33: p	m. 7, fourth note	quarter-note (rest is missing, error)	accents, with staccatos added in m. 10 only	slurred (but missing slur extension before the system break, error)	1+2+1, 2+1+1, 1+2+1	all
EUF Eufonia	Allegro moderato	m. 1: mf; m. 33: p	m. 7, fourth note	quarter-note+rest	accents	slurred	1+2+1, 2+1+1, 1+2+1	none, all have a dim. hairpin instead
IMC Int. Music Company	Allegro	m. 1: mf; m. 33: p	m. 7, fourth note	half-note	accents, with staccatos added in m. 10 only	slurred	1+2+1, 2+1+1, 1+2+1	all
IMD Int. Music Diffusion	Allegro moderato	m. 1: p (in parenthesis); m. 33: p	m. 7, fourth note	quarter-note+rest	accents with staccatos	slurred	1+2+1, 2+1+1, 1+2+1	m. 14: no; m. 15: both have accents
JJ Jeanné	Allegro moderato	m. 1: mf; m. 33: p	m. 1, third note	half-note	accents	slurred	1+2+1, 2+1+1, 1+2+1	all
LED Alphonse Leduc	Allegro moderato	m. 1: mf; m. 33: p	m. 7, fourth note	quarter-note (rest is missing, error)	accents, with staccatos added in m. 10 only	slurred	1+2+1, 2+1+1, 1+2+1	all
RIV Rivernote Press	Allegro moderato	p in both	m. 7, fourth note	half-note	accents, with staccatos added in m. 10 only	slurred	1+2+1, 2+1+1, 1+2+1	all
STX Southern Music	Allegro	m. 1: mf; m. 33: p	m. 3, fourth note	half-note	accents, with staccatos added in m. 10 only	slurred	1+2+1, 2+1+1, 1+2+1	all
ZEN Zen-On	Allegro moderato	m. 1: mf; m. 33: p	m. 1, third note	half-note	accents with staccatos	slurred	1+2+1, 2+1+1, 1+2+1	all

Etude #10 (continued)

m. 16:
is "dolce"
marked?

m. 28:
articulation on first
four notes?

mm. 40-41:
articulation?

BIL	yes	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
CF	no	tongue 1 + slur 3	m. 40: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
CW	no, but marks "espress."	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
DVR	no	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
E&S	no	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 1+2+1, 1+1+1+1; m. 41: 1+2+1, 1+1+1+1, 1+2+1, 1+1+1+1
EUF	yes	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
IMC	no	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
IMD	no	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
JI	no	slur 4	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
LED	yes	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
RIV	no	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 1+2+1, 1+1+1+1; m. 41: 1+2+1, 1+1+1+1, 1+2+1, 1+1+1+1
STX	no, but marks "cantabile"	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1
ZEN	yes	tongue 1 + slur 3	m. 40: 1+2+1, 2+1+1, 2+1+1, 1+1+1+1; m. 41: 2+1+1, 1+1+1+1, 2+1+1, 1+1+1+1

Etude #11

Beginning textual tempo marking?	mm. 1 & 34: nested slur present?	m. 3: articulation on last three notes?	mm. 3 & 11: "vibrato" marked?	m. 3: how is cresc. + dim. hairpin pair positioned?	m. 7: dynamic letter marking?	m. 11: does the third note have a staccato?	mm. 13-14: are there accents marked?
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BIL Billaudot	Larghetto	m. 1: yes; m. 34: no	slurred	yes	cresc. to left edge of C6 notehead, dim. until following eighth-note	mf on first note	no	yes
CF Carl Fischer	Larghetto	yes to both	slurred over barline	no	dim. hairpin spanning last three notes of the measure; accent on dotted-half C6	forte on second note	yes	yes
CW Complete Works	Larghetto	yes to both	slurred over barline	no	cresc. beyond right edge of the C6 notehead, dim. until m. 4's barline	piano subito on second note	yes	yes
DVR Dover	Larghetto	m. 1: yes; m. 34: no	slurred over barline	no	cresc. to right edge of the C6 notehead, dim. until following eighth-note	forte on second note	yes	yes
E&S Evette & Schaeffer	Larghetto	m. 1: yes; m. 34: no	slurred	no	cresc. to left edge of C6 notehead, immediately dim. until following eighth-note	forte on second note	no	yes
EUf Eufonia	Larghetto	no to both	all articulated	no, but instead marks "espress."	cresc. to left edge of C6 notehead, dim until m. 4's barline	forte on second note	yes	yes
IMC Int. Music Company	Larghetto	m. 1: yes; m. 34: no	slurred over barline	no	cresc. to right edge of the C6 notehead, dim. until following eighth-note	forte on second note	yes	no
IMD Int. Music Diffusion	Larghetto	m. 1: yes; m. 34: no	slurred	no	cresc. to left edge of the C6 notehead, dim. until following eighth-note	forte on second note	no	yes
JI Jeanné	Larghetto	no to both	slurred over barline	no	cresc. to left edge of C notehead, dim. until following eighth-note	forte on second note	yes	yes
LED Alphonse Leduc	Larghetto	m. 1: yes; m. 34: no	slurred	yes	cresc. to left edge of C6 notehead, immediately dim. until following eighth-note	forte on second note	no	yes
RIV Rivernote Press	Larghetto	no to both	slurred	no	cresc. to left edge of C notehead, dim. through m. 4's half note	forte on downbeat, piano on second note	yes	yes
STX Southern Music	Larghetto	m. 1: yes; m. 34: no	slurred over barline	no	cresc. beyond right edge of the C6 notehead, dim. until following eighth-note	piano on second note	yes	yes
ZEN Zen-On	Larghetto	m. 1: yes; m. 34: no	slurred over barline	no	cresc. to left edge of C notehead, dim. until following eighth-note	forte on second note	yes	yes
BON Bonade	Larghetto	m. 1: yes; m. 34: no	slurred over barline	no	cresc. beyond right edge of the C6 notehead, dim. through following eighth-note	piano on second note	no	yes

Etude #11 (continued)

	m. 15: what dynamics marked on fermata?	mm. 18-19: articulation?	mm. 21-22: articulation?	m. 27: articulation?	m. 32: breath marks after first and fifth notes?	m. 33: is initial grace note articulated, or approached by slur from previous bar?	m. 39: what text on first two beats?	m. 40: what dynamics marked on fermata?	m. 40: what rhythm value is downbeat?
BIL	dim. hairpin, text "dim." (preceded by cresc. hairpin)	all slurred with nested 3-note slur on m. 18 quarter-notes	each measure is all slurred	slurred marcato on fourth note	yes	slurred	"et large"	dim. hairpin (preceded by cresc. hairpin)	half-note
CF	slight cresc. hairpin, and then dim. hairpin	all slurred with nested 3-note slur on m. 18 quarter-notes	m. 21: all slurred; m. 22: slurs 2+7	slurred marcato on fourth note	no, none	slurred	none	slight cresc. hairpin, and then dim. hairpin	half-note
CW	mf, text "dim." (preceded by cresc. hairpin)	all slurred with nested 2-note slur in mm. 17-18 (starting on half-note G5), and nested 3-note slur in m. 18 (on quarter-notes)	m. 21: all slurred; m. 22: slurs 2+7	3+4 (over barline into next measure); marcato on fourth note is articulated	no, only breath mark after first note	slurred	"et large."	slight cresc. hairpin, and then dim. hairpin	half-note
DVR	dim. hairpin, text "dim." (preceded by cresc. hairpin)	all slurred with nested 3-note slur on m. 18 quarter-notes	m. 21: all slurred; m. 22: slurs 2+7	slurred marcato on fourth note	yes	slurred	"et large."	slight cresc. hairpin, and then dim. hairpin	half-note
E&S	text "dim."	m. 18 downbeat approached by slur, then 3-note slur on quarter-notes, articulate m. 19 downbeat	each measure is all slurred	slurred marcato on fourth note (with cresc. + dim. hairpin also on fourth note)	yes	articulated	"et large."	none	dotted-half (presumed error)
EUJ	dim. hairpin, text "dim" (preceded by cresc. hairpin)	m. 18 downbeat approached by slur, then 3-note slur on quarter-notes, articulate m. 19 downbeat	slurs from m. 21 downbeat into m. 22's initial dotted-half, and then slurs remaining 3 quarters	slurred 4+3 (over barline into next measure); no marcato	yes, but uses "v" marks (breaks) instead of commas (breathes)	articulated	"largamente" (correct Italian translation)	dim. hairpin (preceded by cresc. hairpin)	half-note
IMC	dim. hairpin, text "dim." (preceded by cresc. hairpin)	all slurred with nested 3-note slur on m. 18 quarter-notes	m. 21: all slurred; m. 22: slurs 2+7	slurred marcato on fourth note	no, only breath mark after fifth note	slurred	"e largamente" (correct Italian translation)	slight cresc. hairpin, and then dim. hairpin	half-note
IMD	dim. hairpin (preceded by cresc. hairpin)	all slurred with nested 3-note slur on m. 18 quarter-notes	each measure is all slurred	slurred marcato on fourth note	yes	slurred	"et large" with no period	dim. hairpin	half-note
JI	dim. hairpin (preceded by cresc. hairpin)	all slurred with nested 3-note slur on m. 18 quarter-notes	m. 21: all slurred; m. 22: slurs 2+7	3+4 (over barline into next measure); marcato on fourth note is articulated	no, only breath mark after first note	slurred	"et large"	dim. hairpin (preceded by cresc. hairpin)	half-note
LED	dim. hairpin (preceded by cresc. hairpin)	all slurred with nested 3-note slur on m. 18 quarter-notes	each measure is all slurred	slurred marcato on fourth note	yes	slurred	"et large."	dim. hairpin (preceded by cresc. hairpin)	dotted-half (presumed error)
RIV	dim. hairpin (preceded by cresc. hairpin)	all slurred except for m. 19 downbeat articulated	m. 21: all slurred; m. 22: slurs 2+7	slurred marcato on fourth note	no, only breath mark after first note	articulated	"et largement"	cresc. hairpin, dim. hairpin	half-note
STX	forte, dim. hairpin	all slurred with nested 3-note slur on m. 18 quarter-notes	m. 21: all slurred; m. 22: slurs 2+7	slurred marcato on fourth note	yes, but also changes every other quarter to an eighth note+eighth rest to emphasize lift separation	slurred	"largamente" (correct Italian translation)	mezzo forte, dim. hairpin (preceded by cresc. hairpin)	half-note
ZEN	dim. and cresc. hairpin pair	all slurred with nested 3-note slur on 18 quarter-notes	each measure is all slurred	slurred marcato on fourth note	no, only breath mark after first note	slurred	"e largamente" (correct Italian translation)	cresc. hairpin	half-note
BON	forte, dim. hairpin	all slurred with nested 3-note slur on m. 18 quarter-notes	m. 21: all slurred; m. 22: slurs 2+7, and also trims m. 22's second note from eighth to a [sixteenth-note+sixteenth rest])	slurred marcato on fourth note	yes, but also changes every other quarter-note to an [eighth note+eighth rest] to emphasize lift separation	slurred	"largo"	mezzo forte, dim. hairpin (preceded by cresc. hairpin)	half-note (corrected in Complete Bonade)

Etude #12

	Beginning textual tempo marking?	First instance of staccato?	m. 6: articulation on first five notes?	m. 15: what is beat 3's articulation?	m. 15: staccato on the last sixteenth?	how many accents in passage from m. 24 downbeat to m. 25 downbeat?	m. 25: is beat one's second sixteenth-note omitted for breathing purposes?	m. 27: what pitch is downbeat note?
BIL Billaudot	Allegro moderato	m. 2, third note	slur 5	slur 3 + tongue 1	no	3	yes (changes downbeat sixteenth to an eighth-note value)	G5
CF Carl Fischer	Allegro risoluto (seen in original Ferling's "Allegretto risoluto")	m. 2, third note	tongue 1 + slur 4	slur 3 + tongue 1	yes	none	no	E5
CW Complete Works	Allegro moderato	m. 2, third note	slur 4 + tongue 1	slur 3 + tongue 1	yes	4, and also marks staccato with each accent	no	E5
DVR Dover	Allegro moderato	m. 2, third note	slur 5	slur 3 + tongue 1	no	3	no	E5
E&S Evette & Schaeffer	Allegro moderato	m. 12	slur 5	slur 3 + tongue 1	no	2	no	E5
EUF Eufonia	Allegro moderato	m. 2, third note	slur 5	slur 2 + tongue 2	yes (also changes articulation on beat 3)	3	yes (changes downbeat sixteenth to an eighth-note value)	E5
IMC Int. Music Company	Allegro moderato	m. 2, third note	slur 5	slur 3 + tongue 1	no	3	no	E5
IMD Int. Music Diffusion	Allegro moderato	m. 2, third note	slur 5	slur 3 + tongue 1	yes	3	no	E5
JI Jeanné	Allegro	m. 2, third note	slur 4 + tongue 1	slur 3 + tongue 1	yes	3	no	E5
LED Alphonse Leduc	Allegro moderato	m. 2, third note	slur 5	slur 3 + tongue 1	no	3	yes (changes downbeat sixteenth to an eighth-note value)	E5
RIV Rivernote Press	Allegro moderato	m. 2, third note	slur 5	slur 3 + tongue 1	no	3	no	E5
STX Southern Music	Allegro moderato	m. 2, third note	slur 4 + tongue 1	slur 3 + tongue 1	no	4	no	E5
ZEN Zen-On	Allegro moderato	m. 2, third note	slur 4 + tongue 1	slur 3 + tongue 1	yes	4, and also marks staccato with each accent	yes (notated as sixteenth rest)	E5

Etude #12 (continued)

m. 27: what are last two notes' itches?	m. 28: what is beat 1's articulation?	m. 31: staccato on downbeat sixteenth?
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BIL	E5, D5	slur 2 + tongue 2	no
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CF	E5, D5	slur 3 + tongue 1	yes
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CW	E5, D5	slur 2 + tongue 2	yes
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DVR	E5, D5	slur 2 + tongue 2	no
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E&S	G5, E5	slur 2 + tongue 2	no
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EUf	E5, D5	tongue 1 + slur 3	no
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IMC	E5, D5, and they're articulated	slur 2 + tongue 2	no
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IMD	E5, D5	slur 2 + tongue 2	no
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JI	E5, D5, and they're articulated	slur 2 + tongue 2	no
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LED	E5, D5, and very unclear engraving	slur 2 + tongue 2	no
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RIV	G5, E5	slur 2 + tongue 2	no
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STX	E5, D5, and they're articulated	slur 2 + tongue 2	no
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ZEN	E5, D5	slur 2 + tongue 2	yes
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Etude #13

Beginning textual tempo marking?	m. 3: is third note (E5) approached by slur, or articulated?	mm. 5 & 6: is downbeat approached by slur, or articulated?	mm. 5 and 6: is seventh note approached by slur, or articulated?	m. 12: articulation?	m. 22: is third note approached by slur, or articulated?	m. 29: is beat 2 approached by slur or articulated?	m. 31: is first grace note slurred into its following destination note?
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BIL Billaudot	Adagio non troppo	slurred	m. 5: slurred; m. 6: articulated	both articulated	2+4	slurred	slurred	yes
CF Carl Fischer	Adagio	slurred	m. 5: articulated; m. 6: articulated	both slurred with staccato	slur 6	slurred	articulated	no
CW Complete Works	Adagio non troppo	slurred	m. 5: articulated; m. 6: articulated	both slurred	2+4	slurred	slurred	no
DVR Dover	Adagio non troppo	articulated	m. 5: articulated; m. 6: articulated	m. 5: slurred; m. 6: articulated	2+4	slurred	slurred	yes, technically, but very messy
E&S Evette & Schaeffer	Adagio non troppo	slurred	m. 5: slurred; m. 6: articulated	both articulated	2+4	slurred	slurred	yes
EUF Eufonia	Adagio non troppo	slurred	m. 5: slurred; m. 6: articulated	both slurred	Downbeat is approached by slur, separate slur for remaining 5	slurred	articulated	yes
IMC Int. Music Company	Adagio non troppo	articulated	m. 5: articulated; m. 6: articulated	m. 5: slurred; m. 6: articulated	2+4	slurred	slurred	yes, technically, but very messy/confusing, as it is slurred from above
IMD Int. Music Diffusion	Adagio non troppo	articulated	m. 5: slurred; m. 6: articulated	m. 5: slurred; m. 6: articulated	2+4	articulated	slurred	yes
JI Jeanné	Adagio non troppo	articulated	m. 5: slurred; m. 6: slurred	m. 5: slurred; m. 6: articulated	2+4	slurred	slurred	yes
LED Alphonse Leduc	Adagio non troppo	unclear, slurred?	m. 5: slurred; m. 6: articulated	both articulated	2+4	unclear from image degradation, slurred?	slurred	yes
RIV Rivernote Press	Adagio non troppo	slurred	m. 5: articulated; m. 6: articulated	both articulated	3+3	slurred	slurred	yes
STX Southern Music	Adagio non troppo	articulated	m. 5: slurred; m. 6: articulated	m. 5: slurred with staccato; m. 6: articulated	3+7 (slurs over barline into following measure)	slurred	slurred	no
ZEN Zen-On	Adagio non troppo	articulated	m. 5: slurred; m. 6: slurred	both slurred	2+4	slurred	slurred	yes
BON Bonade	Adagio non troppo	slurred	m. 5: slurred; m. 6: slurred	m. 5: slurred; m. 6: articulated	Downbeat is approached by slur; first 3 notes are slurred (3rd note is shortened from 8th to [16th-note + 16th-rest], then slur 7 notes (slur over barline into following measure)	slurred	slurred	yes

Etude #13 (continued)

	mm. 36, 37, & 38: nested slurs encompassing last six notes (sextuplet)?	mm. 40-41: where is 'mf' dynamic placed?	m. 46: are the 3 notes slurred, or articulated?	mm. 47-48: where is peak of cresc.+dim. hairpin pair?	m. 54: what is rhythm on last two notes?	m. 58: is downbeat approached by slur, or articulated?	m. 62: is downbeat approached by slur, or articulated?	does last note have fermata?
BIL	yes	m. 40 beat 3	slurred	only has dim. hairpin on downbeat of m. 48	dotted-eighth + sixteenth	slurred	articulated	yes
CF	yes, the slur encompasses last nine notes	m. 40 beat 3	slurred	no dynamics in this spot	dotted-eighth + sixteenth	articulated	slurred	no
CW	yes	m. 40 beat 3	slurred	10th and/or 11th note of m. 47, and the dim. hairpin starts before the 12th note of m. 47	dotted-eighth + sixteenth	slurred	articulated	no
DVR	yes	m. 41 downbeat	slurred	no dynamics in this spot	dotted-eighth + sixteenth	slurred, although badly notated before system break	articulated	no
E&S	yes	m. 41 downbeat	slurred	no dynamics in this spot	eighth-notes	slurred	articulated	no
EUF	yes	m. 40 beat 3	articulated	only has dim. hairpin on downbeat of m. 48	dotted-eighth + sixteenth	articulated	articulated	yes
IMC	yes	m. 41 downbeat	slurred	only has dim. hairpin on downbeat of m. 48	dotted-eighth + sixteenth	slurred, although badly notated before system break	articulated	no
IMD	yes	m. 41 downbeat	slurred	no dynamics in this spot	dotted-eighth + sixteenth	slurred	articulated	no
JI	yes, the slur encompasses last nine notes	m. 41 downbeat	slurred	downbeat of m. 48, coupled with immediate dim. hairpin	dotted-eighth + sixteenth	slurred	articulated	no
LED	yes	m. 40 beat 3	slurred	only has dim. hairpin on downbeat of m. 48	dotted-eighth + sixteenth	slurred	articulated	yes
RIV	no	m. 41 downbeat	slurred	downbeat of m. 48 (marked with forte)	eighth-notes	slurred	articulated	no
STX	m. 36: no; mm. 37 & 38: yes	m. 40 beat 3	slurred	downbeat of m. 48 (marked with forte)	dotted-eighth + sixteenth	articulated	slurred	no
ZEN	yes	m. 40 beat 3	slurred	only has dim. hairpin on downbeat of m. 48	dotted-eighth + sixteenth	slurred	articulated	yes
BON	yes	m. 41 downbeat	slurred	downbeat of m. 48 (marked with forte)	dotted-eighth + sixteenth	slurred	slurred	no

Etude #14

Beginning textual tempo marking?	beginning dynamic?	first instance of staccato?	m. 2 last note; m. 3 fifth note: accents or dim. hairpins?	m. 26 last note; m. 27 fifth note: accents or dim. hairpins?	m. 49 last note; m. 50 fifth note: accents or dim. hairpins?	mm. 8, 16, 24, & 32: articulation marking on the eighth-note?	m. 9: articulation on notes 3 to 5?
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BIL Billaudot	Tempo di Polacca	mf	m. 2, beat 2	both accent	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all articulated
CF Carl Fischer	Tempo di Polacca	mf	m. 1, beat 2	both accent	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all slurred
CW Complete Works	Tempo di polacca	mf	m. 1, beat 2	both accent and dim. hairpin	both accent & dim. hairpin	both accent	m. 8: none; m. 16: tenuto; m. 24: staccato; m. 32: none	all slurred
DVR Dover	Tempo di Polacca	none	m. 2, beat 1	m. 2: accent; m. 3: dim. hairpin	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all articulated
E&S Evette & Schaeffer	Tempo di Polacca	none	m. 2, beat 2	both accent	m. 26: accent; m. 27: none	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all articulated
EUf Eufonia	Tempo di Polacca	mf	m. 1, beat 3	both accent	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all slurred
IMC Int. Music Company	Tempo di Polacca	piano	m. 2, beat 1	m. 2: accent; m. 3: dim. hairpin	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all articulated
IMD Int. Music Diffusion	Tempo di Polacca (spelling error)	mf (marked in parenthesis)	m. 1, beat 3	both accent	both none	m. 49: none; m. 50: accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all articulated
JI Jeanné	Tempo di Polacca	mf	m. 1, beat 2	both dim. hairpin	both dim. hairpin	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: none	all slurred
LED Alphonse Leduc	Tempo di Polacca	mf	m. 2, beat 2	both accent	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all articulated
RIV Rivernote Press	Tempo di Polacca	mf	m. 1, beat 2	both accent	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: none	all articulated
STX Southern Music	Tempo di polacca	mf	m. 1, beat 3	m. 2: accent and dim. hairpin; m. 3: dim. hairpin	both accent & dim. hairpin	both accent	m. 8: none; m. 16: tenuto; m. 24: tenuto; m. 32: staccato	all articulated
ZEN Zen-On	Tempo di Polacca	mf	m. 1, beat 2	both accent	both accent	both accent	m. 8: none; m. 16: none; m. 24: none; m. 32: staccato	all articulated

Etude #14 (continued)

	m. 10: what is first grace note pitch?	m. 15: articulation?	mm. 18 & 22: staccato on the first of each eighth-note pair?	m. 19: articulation on last 8 notes?	m. 20: articulation for first 5 notes?	m. 23: what is seventh note's pitch?	repeat barlines in mm. 25 through 47?	m. 25: what dynamic?
BIL	D-sharp5	2+1+1, 2+1+1, 2+1+1	m. 18: yes; m. 22: yes	tongue 1 + slur 7	1+4	A-sharp4	no, but does have dal segno in bar 48 which repeats from beginning	mf
CF	D-sharp5	3+1, 3+1, 3+1	m. 18: yes, on all eighth-notes; m. 22: yes, on all eighth-notes	all slurred	1+4	A-sharp4	no	mf
CW	D-sharp5	3+1, 3+1, 3+1	m. 18: yes; m. 22: no	all slurred	1+4	A-sharp4	no	mf
DVR	D-sharp5	2+1+1, 3+1, 3+1	m. 18: no; m. 22: yes	all slurred	1+1+3	A-sharp4	no, but does have dal segno in bar 48 which repeats from beginning	mf
E&S	D natural5	2+1+1, 3+1, 2+1+1	m. 18: yes, although no staccato on 5th eighth-note; m. 22: yes	all slurred, although slur beginning is messy	1+4	A4	yes	piano
EUF	D-sharp5	2+1+1, 2+1+1, 2+1+1	m. 18: yes; m. 22: yes	all slurred	1+4	A-sharp4	no, but does mark repeat barline in bar 48 which repeats from beginning	mf
IMC	D-sharp5	2+1+1, 3+1, 3+1	m. 18: no; m. 22: yes	all slurred	1+1+3	A-sharp4	no, but does have dal segno in bar 48 which repeats from beginning	mf
IMD	D-sharp5	2+1+1, 2+1+1, 2+1+1	m. 18: yes; m. 22: yes	all slurred	1+4	A-sharp4	no, but does have dal segno in bar 48 which repeats from beginning	mf
JJ	D-sharp5	2+1+1, 3+1, 3+1	m. 18: yes; m. 22: yes	all slurred	1+4	A-sharp4	no	mf
LED	D-sharp5	2+1+1, 2+1+1, 2+1+1	m. 18: yes, although no staccato on 5th eighth-note; m. 22: yes	all slurred, although slur beginning is messy	1+4	A-sharp4	no, but does have dal segno in bar 48 which repeats from beginning	mf
RIV	D-natural5	2-1-1, 3-1, 3-1	m. 18: yes, on all eighth-notes; m. 22: yes, on all eighth-notes	all slurred	1+4	A4	yes	piano
STX	D-sharp5	2-1-1, 3-1, 3-1	m. 18: yes; m. 22: yes	all slurred	1+1+3	A-sharp4	no	mf
ZEN	D-sharp5	2+1+1, 2+1+1, 2+1+1	m. 18: yes; m. 22: yes	all slurred	1+4	A-sharp 4	no, but does have del segno in bar 48 which repeats from beginning	mf

Etude #14 (continued)

	m. 34: how are last three notes beamed?	m. 35: how is it beamed?	m. 36: downbeat approached by slur, or articulated?	m. 43: what is fifth note's pitch?	m. 51: articulation on first 3 notes?	tempo changes anywhere?
BIL	3	2+4	slurred	C-sharp5	2+1	no
CF	3	2+4	slurred	A-sharp4	slur 3	no
CW	3	2+2+2	articulated	C-sharp5	slur 3	no
DVR	3	2+4	slurred	A-sharp4	slur 3	no
E&S	3	2+4	slurred	C-sharp5	2+1	no
EUF	3	2+2+2	slurred	C-sharp5	2+1	no
IMC	3	2+4	slurred	A-sharp4	slur 3	no
IMD	1+2	2+2+2	slurred	C-sharp5	2+1	no
JI	3	2+4	slurred	A-sharp4	slur 3	no
LED	3	2+4	slurred	C-sharp5	2+1	no
RIV	1+2	6 (one beam)	slurred	C-sharp5	slur 3	no
STX	3	2+4	slurred	A-sharp4	2+1	yes, "pressamente al fine" in m. 52 (4 mm. before end)
ZEN	3	2+4	slurred	C-sharp5	2+1	no

Etude #15

	Beginning textual tempo marking?	m. 2, beat 1: dim. hairpin?	m. 3, and analogous spot 6 bars before end: does the quarter-note have accent or dim. hairpin?	mm. 7-8: where is dynamic peak?	m. 8: staccato dot on second note?	m. 12: is there a natural sign on the eighth note of the cadenza (D4)? (unnecessary)	cadenza: what is the pitch of the first grace note after the trilled F-sharp5?	cadenza: what is the rhythm value of the trilled f-sharp5 note?
BIL Billaudot	Adagio	yes	m. 3: dim. hairpin; 6 mm. before end: accent	only marks dim. hairpin on fourth note in m. 7	yes	no	E5	whole-note
CF Carl Fischer	Adagio pietoso; as seen in original Ferling	no, no dynamics in this measure	accent in both (with dim. hairpin on following eighths)	only marks dim. hairpin on fourth note in m. 7	yes	yes	E-sharp5	half-note
CW Complete Works	Adagio	yes	accent in both (with dim. hairpin on following eighths)	m. 7, fourth note (D6)	yes	yes	E-sharp5	whole-note
DVR Dover	Adagio	no (perhaps due to collision with "espressione")	m. 3: dim. hairpin; 6 mm. before end: accent	no dynamics marked	yes	yes	E-sharp5	whole-note
E&S Evette & Schaeffer	Adagio	yes	m. 3: dim. hairpin; 6 mm. before end: accent	no dynamics marked	no	yes	E-sharp5	whole-note
EUF Eufonia	Adagio	yes	m. 3: dim. hairpin; 6 mm. before end: accent	only marks dim. hairpin on second note in m. 7	yes	no	E-sharp5	whole-note
IMC Int. Music Company	Adagio	no, nothing (perhaps due to collision with "espressione")	m. 3: nothing; 6 mm. before end: accent	no dynamics marked	yes	yes	E-sharp5	whole-note
IMD Int. Music Diffusion	Adagio	yes	m. 3: dim. hairpin; 6 mm. before end: accent	no dynamics marked	yes	yes, and also marks natural sign on following clarion D5 one octave higher	E-sharp5	whole-note
JI Jeanné	Adagio	yes	m. 3: dim. hairpin; 6 mm. before end: accent	no dynamics marked	yes, and also marks downbeat staccato	yes, and also marks natural sign on following clarion D5 one octave higher	E-sharp5	whole-note
LED Alphonse Leduc	Adagio	yes	m. 3: dim. hairpin; 6 mm. before end: accent	only marks dim. hairpin on second note in m. 7	yes	yes	E-sharp5	whole-note
RIV Rivernote Press	Adagio	no; but there is a dim. hairpin shifted later to beat 2	dim. hairpin in both	m. 8 downbeat (A-sharp5)	yes, staccato with legato	no	E-sharp5	whole-note
STX Southern Music	Adagio	yes	m. 3: cresc. hairpin; 6 mm. before end: accent with cresc. hairpin	m. 7's fifth note (C-sharp6)	yes	yes	E-sharp5	whole-note
ZEN Zen-On	Adagio	yes	m. 3: dim. hairpin; 6 mm. before end: accent	only marks dim. hairpin on second note in m. 7	yes	yes	E-sharp5	whole-note
BON Bonade	Adagio	yes	m. 3: cresc. hairpin; 6 mm. before end: accent with cresc. hairpin	m. 7's fifth note (C-sharp6)	yes	yes	E-sharp5	whole-note

Etude #15 (continued)

	cadenza: is fermata marked on last quarter-note rest?	m. 15 (26 bars before end): what dynamic line markings?	m. 18 (23 bars before end): dynamics?	m. 19 (22 bars before end): articulation on first two beats?	m. 25 (16 bars before end): poco più moto marking?	is 'a tempo' marked anywhere following m. 25's (16 bars before end) 'poco più moto'?	m. 29 (12 bars before end): two- note nested slur on first 2 sixteenths?	mm. 29 and 30 (12 and 11 bars before end): articulation on sixteenth-notes?
BIL	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	all slurred, but confusing slur connection	yes	yes, 8 bars before end	no	12 before end: all slurred; 11 before end: 4+4
CF	yes	cresc. hairpin to following downbeat	no dynamics marked	all slurred	no	n/a, omits poco più moto	no	12 before end: all slurred; 11 before end: all slurred
CW	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	slur two, then slur the rest	yes	yes, 8 bars before end	no	12 before end: all slurred; 11 before end: 3+4
DVR	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	slur two, then slur the rest	yes	no	yes	12 before end: all slurred; 11 before end: 3+4
E&S	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	all slurred, but confusing slur connection	yes	no	yes	12 before end: all slurred; 11 before end: 4+4
EUf	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	slur two, then slur the rest	yes	no	no	12 before end: all slurred; 11 before end: all slurred
IMC	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	slur two, then slur the rest	yes	no	yes	12 before end: all slurred; 11 before end: 3+4
IMD	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	tongue 1, then slur the rest	yes	no	yes	12 before end: all slurred; 11 before end: 4+4
JI	no	cresc. hairpin on 4th note to following downbeat	cresc. 2 beats, dim. 1 beat	slur two, then slur the rest	no	n/a, omits poco più moto	no	12 before end: all slurred; 11 before end: 3+4
LED	yes	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	all slurred, but confusing slur connection	yes	no	no	12 before end: all slurred; 11 before end: 4+4
RIV	yes	cresc. hairpin to following downbeat	cresc. 3 beats	all slurred	yes	yes, 8 bars before end	no	12 before end: all slurred; 11 before end: 4+4
STX	yes	cresc. hairpin to following downbeat	cresc. 3 beats	slur two, then slur the rest	yes	yes, 8 bars before end	no	12 before end: all slurred; 11 before end: 3+4
ZEN	no	cresc. & dim. hairpins	cresc. 2 beats, dim. 1 beat	slur two, then slur the rest	yes	no	no	12 before end: all slurred; 11 before end: 4+4
BON	yes	cresc. hairpin to following downbeat	cresc. 3 beats	slur two, then slur the rest; separation reinforced with sixteenth rest	yes	no	yes	12 before end: all slurred; 11 before end: 4+4

Etude #15 (continued)

mm. 29 & 30 (12 & 11 bars before end): is 3rd note approached by slur, or articulated?	m. 32 (9 bars before end): is fermata marked on last eighth-note rest?
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BIL	both slurred	yes
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CF	both slurred	yes
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CW	12 before end: slurred; 11 before end: articulated	yes
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DVR	12 before end: slurred; 11 before end: articulated	yes
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E&S	both slurred	yes
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EUF	both slurred	yes
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IMC	12 before end: slurred; 11 before end: articulated	yes
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IMD	both slurred	yes
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JI	12 before end: slurred; 11 before end: articulated	no
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LED	both slurred (slur in 12 bars before end suffers from slight image degradation)	yes
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RIV	both slurred	yes
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STX	12 before end: slurred; 11 before end: articulated	yes
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ZEN	both slurred	no
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BON	both slurred	yes
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Etude #16

	Beginning textual tempo marking?	do all articulated sixteenth-notes have staccato markings?	any accents used?	are the trills notated as trills or grace notes?	m. 4: last sixteenth-note: what pitch?	mm. 8, 20, 28, & 48: how many of the 6 total eighth-notes have staccato dots marked?	m. 26: are third and fourth notes articulated or slurred?	m. 33: are third and fourth notes individually articulated, or slurred together?
BIL Billaudot	Allegretto	no	yes, only in m. 1	only m. 3 is trill, and remainder are grace notes	G4	last 2	slurred	articulated
CF Carl Fischer	Allegretto	yes	no	only m. 1 is grace notes, and remainder are trills	G-sharp4 (as seen in Ferling #20)	all	articulated	slurred
CW Complete Works	Allegretto	no	no	only m. 1 is grace notes, and remainder are trills	G4	5 (mm. 20, 28, & 48)	articulated	slurred
DVR Dover	Allegretto	no	no	only m. 1 is grace notes, and remainder are trills	G4	last 3	slurred	articulated
E&S Evette & Schaeffer	Allegretto	no	no	only m. 1 is grace notes, and remainder are trills	G4	last 2	slurred	articulated
EUF Eufonia	Allegretto	yes	yes, 4 of the 6 total instances of the opening measure's motif	all are grace notes	G4	last 2	slurred	articulated, also articulates the analogous spot in m. 34 (3rd and 4th notes)
IMC Int. Music Company	Allegretto	no	no	only m. 1 is grace notes, and remainder are trills	G4	last 3	slurred	articulated
IMD Int. Music Diffusion	Allegretto	no	no	only m. 1 is grace notes, and remainder are trills	G4	last 2	slurred	articulated
JI Jeanné	Allegro moderato	almost all (only exceptions are downbeats of mm. 36 and 40)	no	all are trills	G4	5 (mm. 20, 28, & 48)	articulated	slurred
LED Alphonse Leduc	Allegretto	no	yes, only in m. 1	only m. 3 is trill, and remainder are grace notes	G4	last 2	slurred	articulated
RIV Rivernote Press	Allegretto	no	no	only m. 1 is grace notes, and remainder are trills	G4	5 (mm. 20, 28, & 48)	slurred	slurred
STX Southern Music	Allegretto	no	no, and even adds footnote instruction to play without accent!	only m. 1 is grace notes, and remainder are trills	G4	last 3	slurred	slurred
ZEN Zen-On	Allegretto	yes	yes, all 6 instances of the opening measure's motif	all are grace notes	G4	5 (mm. 20, 28, & 48)	slurred	slurred

Etude #16 (continued)

m. 35:
what pitch is
first note?

m. 39:
are third and
fourth notes
individually
articulated, or
slurred together?

BIL	F-sharp5	articulated
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CF	F-sharp5	articulated
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CW	F-sharp5	articulated
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DVR	F-sharp5	articulated
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E&S	F-sharp5	articulated
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EUJ	B4	articulated
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IMC	F-sharp5	articulated
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IMD	F-sharp5	articulated
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JI	F-sharp5	slurred
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LED	F-sharp5	articulated
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RIV	F-sharp5	articulated
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STX	F-sharp5	articulated
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ZEN	F-sharp5	articulated
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Etude #17

	Beginning textual tempo marking?	m. 1: beginning dynamic letter marking?	m. 3: turn ornament marked after third note (eighth-note G5)?	m. 4, last five sixteenth-notes: slurred or articulated?	m. 5: G5 grace note marked before beat 2's half-note (F-sharp5)? m. 6: turn ornament marked on first note?	m. 8: is fermata marked on first note?	m. 8: beat 4: do C and/or B-flat have correct accidental signs marked?	m. 9: dynamics on appoggiatura downbeat?
BIL Billaudot	Adagio cantabile	none	yes, as seen in original Ferling	articulated	yes to both, as seen in original Ferling	yes	missing C natural	piano, preceded by dim. hairpin
CF Carl Fischer	Adagio cantabile	none	no	slurred, as seen in Ferling	no	yes	yes	in the midst of a dim. hairpin started in m. 8 beat 4
CW Complete Works	Adagio cantabile	mezzo piano	no	articulated	no	no	yes	piano, preceded by dim. hairpin
DVR Dover	Adagio cantabile	none	no	articulated	no	no	missing C natural and B flat	piano, preceded by dim. hairpin
E&S Evette & Schaeffer	Adagio cantabile	none	no	articulated	no	yes	missing C natural and B flat	piano, preceded by dim. hairpin
EUF Eufonia	Adagio cantabile	none	no	articulated	no	yes	yes	piano, preceded by dim. hairpin
IMC Int. Music Company	Adagio cantabile	piano	no	articulated	no	no	missing C natural and B flat	piano, preceded by dim. hairpin
IMD Int. Music Diffusion	Adagio cantabile	none	no	articulated	no	no	yes	piano, preceded by dim. hairpin
JI Jeanné	Adagio cantabile	none	no	articulated	no	no	yes	piano, preceded by dim. hairpin
LED Alphonse Leduc	Adagio cantabile	none	no	articulated	no	yes	missing C natural and B flat	piano, preceded by dim. hairpin
RIV Rivernote Press	Adagio cantabile	none	no	articulated	no	yes	yes	peak volume, middle of a cresc. +dim. hairpin pair
STX Southern Music	Adagio cantabile	none	no	articulated, with staccato under slur	no	no	missing C natural and B flat	forte from previous measure, followed by dim. hairpin to "p" on beat 3
ZEN Zen-On	Adagio cantabile	mezzo forte	no	articulated	no	yes	yes	piano, preceded by dim. hairpin
BON Bonade	Adagio cantabile	none	no	articulated, with staccato under slur	no	yes	missing C natural and B flat (fixed in Complete Bonade)	forte from previous measure, followed by dim. hairpin to 'p' on beat 3

Etude #17 (continued)

	m. 12: downbeat approached by slur or articulated?	m. 12: how many sixteenths are articulated in each sextuplet?	mm. 14 & 15: dim. hairpin on beat 2?	m. 21: fermata on beat 4's eighth-note?	m. 21: fermata on beat 4's eighth-note rest?	m. 27: marcato marked on first and seventh notes?	m. 28, beat 4's sixteenth-note G3: approached by slur, or articulated?	m. 29: fermata on eighth-note rest?
BIL	articulated	4	yes	yes	yes	yes	slurred	yes
CF	articulated	4, only in first sextuplet (second sextuplet is all slurred)	no, uses accent instead, and dim. hairpin is shifted to last three eighth- notes of the measure	yes	yes	yes	articulated	yes
CW	articulated	4	no	yes	yes	no to both	articulated	yes
DVR	articulated	4	yes	yes	yes	yes	articulated	yes
E&S	articulated	4	yes	no	yes	yes	slurred	yes
EUF	articulated	5	yes	yes	yes	yes	slurred	yes
IMC	articulated	4	yes	yes	yes	yes	articulated	yes
IMD	articulated	4	yes	yes	yes	first note: yes; seventh note: no	slurred	yes
JI	articulated	4	m. 14: yes; m. 15: no	yes	no	yes	articulated, and also slurs last four notes together	no
LED	articulated	4	yes	yes	yes	yes	slurred	yes
RIV	articulated	4	yes	no	yes	yes	articulated	yes
STX	slurred	4, and also omits the overarching slur	yes	yes	yes	yes	slurred (with clipped ending via staccato)	yes
ZEN	articulated	4	m. 14: yes; m. 15: no (dim. hairpin is shifted to following eighth-notes on beats 3 & 4)	yes	yes	yes	slurred	yes
BON	slurred	4	yes	yes, as well as preceding quarter note	yes	yes	slurred	yes

Etude #17 (continued)

m. 31: beat 3 all slurred?	mm. 40-41: where is peak of dynamic swell positioned?
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BIL	yes	last third of the dotted-half
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CF	yes	last third of the dotted-half
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CW	yes	end of dotted- half
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DVR	yes	end of dotted- half
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E&S	yes	halfway into the dotted-half
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EUJ	no, articulates fourth note of the bar (D5)	last third of the dotted-half
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IMC	yes	end of dotted- half
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IMD	yes	halfway into the dotted-half
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JI	yes	halfway into the dotted-half
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LED	yes	halfway into the dotted-half
------------	-----	---------------------------------

RIV	yes	on the beginning of the dotted-half
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STX	yes	on the beginning of the dotted-half
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ZEN	yes	halfway into the dotted-half
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BON	yes	on the beginning of the dotted-half
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Etude #18

Beginning textual tempo marking?	m. 1, m. 9, m. 25, m. 52: what dynamics/emphasis?	m. 1, m. 9, m. 25, m. 52: is third note approached by slur, or articulated?	m. 1, beat 2: is a letter dynamic specified (following emphasis on beat 1)?	m. 2 and analogous m. 10: articulation?	m. 4 and analogous m. 12: is downbeat approached by slur, or articulated?	m. 7 and analogous m. 15: articulation?	m. 17: "meno mosso" marked?
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BIL Billaudot	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	m. 1: slurred; m. 9: articulated; m. 25: articulated; m. 52: articulated	yes, decay to piano dynamic	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
CF Carl Fischer	Vivace, as seen in Ferling	accent all four spots	slurred in all four spots	no	m. 2: all slurred; m. 10: all slurred	m. 4: slurred; m. 12: slurred	m. 7: all slurred; m. 15: all slurred	yes
CW Complete Works	Allegro vivace	dim. hairpin all four spots	slurred in all four spots	no	m. 2: 6+6; m. 10: all slurred	m. 4: slurred; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
DVR Dover	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	m. 1: slurred; m. 9: articulated; m. 25: slurred; m. 52: articulated	no	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
E&S Evette & Schaeffer	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	m. 1: slurred; m. 9: articulated; m. 25: articulated? (difficult to discern); m. 52: articulated	no	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
EUF Eufonia	Allegro vivace	dim. hairpin all four spots	m. 1: slurred; m. 9: slurred; m. 25: slurred; m. 52: articulated	yes, decay to piano dynamic	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
IMC Int. Music Company	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	m. 1: slurred; m. 9: articulated; m. 25: articulated; m. 52: articulated? (difficult to discern)	no	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
IMD Int. Music Diffusion	Allegro vivace	m. 1: dim. hairpin; m. 9: none; m. 25: dim. hairpin; m. 52: none	m. 1: slurred; m. 9: articulated; m. 25: slurred; m. 52: articulated	no	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
JI Jeanné	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	slurred in all four spots	no	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
LED Alphonse Leduc	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	m. 1: slurred; m. 9: articulated; m. 25: articulated; m. 52: articulated	yes, decay to piano dynamic	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
RIV Rivernote Press	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	slurred in all four spots	no	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
STX Southern Music	Allegro vivace	dim. hairpin all four spots	m. 1: slurred; m. 9: articulated; m. 25: slurred; m. 52: articulated	no	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes
ZEN Zen-On	Allegro vivace	m. 1: dim. hairpin; m. 9: dim. hairpin; m. 25: dim. hairpin; m. 52: none	m. 1: slurred; m. 9: articulated; m. 25: slurred; m. 52: articulated	yes, decay to piano dynamic	m. 2: 6+6; m. 10: all slurred	m. 4: articulated; m. 12: slurred	m. 7: all slurred; m. 15: 6+6	yes

Etude #18 (continued)

	m. 24: ritard marked?	Where is "Tempo I" text aligned?	mm. 27-28: are these two measures' notes encompassed by a single slur?	m. 32: what pitch is first grace note?	mm. 33: is downbeat approached by slur or articulated?; what is articulation from 1st to 2nd note?	how many accents in mm. 44-45?	m. 46, and first half of m. 47: what slurring?	m. 49: first sixteenth articulated individually?
BIL	no	m. 25 downbeat	no, each measure has a 12-note slur	D5	slur into downbeat, and then articulate second note	3	groups of 2	no, slurred
CF	no	m. 25 downbeat	yes	D5	articulate downbeat, slur into following notes	4	groups of 2	yes, with staccato; as seen in Ferling
CW	no	end of m. 24 (pickup note to m. 25 in new tempo)	yes	D5	articulate downbeat, slur into following notes	4	groups of 2	no, slurred
DVR	no	m. 25, beat 2	yes	D5	articulate downbeat, slur into following notes	4	groups of 2	no, slurred
E&S	no	m. 25, beat 2	yes	D-sharp5	articulate downbeat, slur into following notes	3	groups of 2	no, slurred
EUF	yes, poco rit.	end of m. 24 (pickup note to m. 25 in new tempo)	yes	D5	slur into downbeat, and then articulate second note	4	groups of 3	no, slurred
IMC	no	m. 25, beat 2	yes	D5	articulate downbeat, slur into following notes	4	groups of 2	no, slurred
IMD	no	m. 25, beat 2	yes	D5	articulate downbeat, slur into following notes	3	groups of 2	no, slurred
JI	no	end of m. 24 (pickup note to m. 25 in new tempo)	yes	D5	articulate downbeat, slur into following notes	4	groups of 2	no, slurred
LED	no	m. 25, beat 2	yes	D5? (slightly unclear)	slur into downbeat, and continue slur through entire measure	3	groups of 2	no, slurred
RIV	no	end of m. 24 (pickup note to m. 25 in new tempo)	no, each measure has a 12-note slur	D-sharp5	articulate downbeat, slur into following notes	4	groups of 2	no, slurred
STX	yes, poco meno mosso	m. 25 downbeat	yes	D5	articulate downbeat, slur into following notes	4	groups of 2	no, slurred
ZEN	no	end of m. 24 (pickup note to m. 25 in new tempo)	yes	D5	slur into downbeat, and continue slur through entire measure	4	groups of 2	no, slurred

Etude #19

Beginning textual tempo marking?	beginning dynamic letter marking in m. 1?	mm. 2 and 34 (11 mm. before end; analogous spot in recapitulation): is downbeat approached by slur, or articulated?	m. 4: is downbeat approached by slur, or articulated?	mm. 11 & 12: is third note approached by slur, or articulated?	m. 14: is downbeat approached by slur, or articulated?	mm. 23 & 25: is downbeat approached by slur, or articulated?	mm. 24, 26, & 31: is destination note after grace notes approached by slur, or articulated?
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BIL Billaudot	Adagio	piano	m. 2: articulated; m. 34: slurred (nested slur indicates to articulate)	articulated	both articulated	slurred	m. 23: articulated; m. 25: slurred	all slurred
CF Carl Fischer	Adagio	none	both articulated	articulated	both slurred	slurred	both articulated	all articulated
CW Complete Works	Adagio	piano	m. 2: articulated; m. 34: articulated (also includes overarching slur notated with grey color)	articulated	both slurred	articulated	m. 23: articulated; m. 25: slurred	all slurred
DVR Dover	Adagio	none	m. 2: articulated; m. 34: slurred (nested slur indicates to articulate)	slurred, although missing slur after system break	both slurred	slurred, although missing slur after system break	m. 23: articulated; m. 25: slurred	all slurred
E&S Evette & Schaeffer	Adagio	none	m. 2: articulated; m. 34: slurred (nested slur indicates to articulate)	slurred, although missing slur after system break	both slurred	slurred	m. 23: articulated; m. 25: slurred	all slurred
EUF Eufonia	Adagio	piano	both articulated	articulated	both articulated	slurred	both articulated	all slurred
IMC Int. Music Company	Adagio	pianissimo	m. 2: articulated; m. 34: slurred (nested slur indicates to articulate)	slurred, although missing slur after system break	both slurred	slurred, although missing slur after system break	m. 23: articulated; m. 25: slurred	all slurred
IMD Int. Music Diffusion	Adagio	none	m. 2: articulated; m. 34: slurred	articulated	both slurred	slurred	m. 23: articulated; m. 25: slurred	all slurred
JI Jeanné	Adagio	none	both articulated	slurred	both slurred	slurred	m. 23: articulated; m. 25: slurred	all slurred
LED Alphonse Leduc	Adagio	piano	m. 2: articulated; m. 34: slurred	articulated (since it's photographic reproduction of E&S: slurred; but image degradation technically makes it articulated)	both slurred	slurred	m. 23: articulated; m. 25: slurred	all slurred
RIV Rivernote Press	Adagio	none	both articulated	articulated	both slurred	articulated	m. 23: articulated; m. 25: slurred	all slurred
STX Southern Music	Adagio	piano	m. 2: articulated; m. 34: slurred	articulated	both slurred	slurred	m. 23: articulated; m. 25: slurred	all slurred
ZEN Zen-On	Adagio	piano	m. 2: slurred; m. 34: slurred (nested slur indicates to articulate)	articulated	both slurred	slurred	m. 23: articulated; m. 25: slurred	all slurred
BON Bonade	Adagio	none	m. 2: articulated; m. 34: slurred (nested slur indicates to articulate)	articulated, but uses special small slur notation to indicate only a slight separation	both slurred	slurred	m. 23: articulated; m. 25: slurred	all slurred

Etude #19 (continued)

	m. 26: "molto risoluto" text marked on beat 3?	m. 30: dynamics in cadenza's ascending chromatic scale?	Any tempo change markings in cadenza?	m. 30: is a rest notated after downbeat quarter-note? if so, what is its rhythm value?	m. 32: fermata on sixteenth-rest?	m. 36: is downbeat approached by slur, or articulated?	m. 36: what is the rhythm value of beat 2's F- sharp3 note?	m. 42: is downbeat approached by slur, or articulated?
BIL	yes	yes, 'p' at bottom, and 'p' at top	no	yes, eighth-rest	yes	articulated	quarter-note	slurred
CF	yes	yes, 'p' at bottom	yes, rit. before measure with fermatas	no	yes	articulated	eighth-note	slurred
CW	yes	yes, poco a poco cresc.	yes, "mono mosso" in measure with fermatas	no	yes	articulated	eighth-note	slurred
DVR	yes	no	no	yes, eighth-rest	yes	articulated, and has 3+1 articulation in the preceding beat (m. 35, last 4 notes)	quarter-note	slurred
E&S	yes	no	no	yes, eighth-rest	yes	articulated	quarter-note	slurred
EUF	yes	yes, 'p' at bottom	yes, rit. in measure with fermatas	yes, eighth-rest	yes	articulated	eighth-note	articulated
IMC	yes	no	no	yes, eighth-rest	yes	slurred	quarter-note	slurred
IMD	yes	no	no	yes, eighth-rest	yes	articulated	quarter-note	slurred
JI	no	yes, cresc. hairpin on last 9 notes	no	no	no	articulated	quarter-note	slurred
LED	yes	yes, 'p' at bottom	no	yes, eighth-rest	yes	articulated	quarter-note (notation is messy)	slurred
RIV	yes	yes, 'p' at bottom	no	yes, sixteenth- rest	yes	articulated	quarter-note	slurred
STX	yes	yes, 'p' at bottom	yes, "meno mosso" in measure with fermatas	no, but does have breathe mark	yes	articulated, and has 3+1 articulation in the preceding beat (m. 35, last 4 notes)	eighth-note	slurred
ZEN	yes	yes, 'p' at bottom, and 'p' at top	no	yes, eighth-rest	yes	slurred	quarter-note	slurred
BON	yes	yes, 'p' at bottom	no	yes, eighth-rest	yes	articulated	eighth-note	slurred

Etude #19 (continued)

m. 42 downbeat: where is peak of cresc.+dim. hairpin pair swell?	m. 42: "rit." marked?
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BIL	beginning of notehead	yes
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CF	only notates dim. hairpin (beginning of notehead)	yes
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CW	beginning of notehead	yes
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DVR	middle of notehead	yes
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E&S	middle of notehead	yes
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EUf	middle of notehead, with longer spread	yes
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IMC	middle of notehead	yes
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IMD	directly after notehead	yes
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JI	middle of notehead	no
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LED	middle of notehead	yes
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RIV	only notates dim. hairpin (beginning of notehead)	yes
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STX	only notates dim. hairpin (beginning of notehead)	yes
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ZEN	middle of notehead	yes
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BON	middle of notehead	no
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Etude #20

Beginning textual tempo marking?	first instance of staccato?	do all independently articulated sixteenths have staccato markings?	m. 1: starting dynamic letter marked?	m. 14: what is the pitch of the last note?	mm. 17-31: repeat bars?	m. 20: what is the pitch of the fourth note (first sixteenth-note)?	m. 23: what articulation on last two notes?
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BIL Billaudot	Allegro vivace	m. 1	no, they stop after m. 15	mf	D4	yes	E-flat5	slurred
CF Carl Fischer	Allegro	m. 1	yes	mf	F4	yes, and omits the first instance of m. 31's pickup notes into the repeat (by using a first/second ending structure)	E-flat5	slurred
CW Complete Works	Allegro vivace	m. 1	no, after 6 bars of employing consistent staccato, marks "sempre staccato"	mf	F4	yes	E-flat5	slurred
DVR Dover	Allegro vivace	m. 1	no, they stop after m. 15	none	F4	yes	E-flat5	slurred
E&S Evette & Schaeffer	Allegro vivace	none	N/A, no staccato markings	none	F4	no	F5 (error)	articulated
EUF Eufonia	Allegro vivace	m. 1	yes	mf	F4	yes	E-flat5	articulated
IMC Int. Music Company	Allegro vivace	m. 1	no, they stop after m. 15	f	F4	yes	E-flat5	slurred
IMD Int. Music Diffusion	Allegro vivace	m. 1	no, they stop after m. 15	none	F4	yes	E-flat5	slurred
JI Jeanné	Allegro vivace	m. 1	yes	none	F4	yes	E-flat5	slurs last three notes
LED Alphonse Leduc	Allegro vivace	m. 1	no, they stop after m. 15	mf	F4	yes	E-flat5	slurred
RIV Rivernote Press	Allegro vivace	m. 1	yes	mf	F4	no	E-flat5	slurred
STX Southern Music	Allegro vivace	m. 1	no, they stop after m. 15, and return for mm. 65-72 and m. 79	mf	F4	yes	E-flat5	slurred
ZEN Zen-On	Allegro vivace	m. 1	yes	mf	F4	yes	E-flat5	slurred

Etude #20 (continued)

m. 30: any tempo
 what is pitch of changes?
 last sixteenth-
 note?

BIL A4 yes, più mosso
 in m. 65 (recap)

CF F4 no

CW C5 yes, più mosso
 in m. 65 (recap)

DVR C5 no

E&S A4 no

EUJ A4 no

IMC C5 no

IMD A4 no

JI C5 no

LED A4 no

RIV A4 no

STX C5 yes, poco più
 mosso in m. 65
 (recap)

ZEN A4 no

Etude #21

Beginning textual tempo marking? initial dynamic letter marking? m. 2, beat 4: accent, or dim. hairpin? m. 3: does ninth note (eighth-note B4) have a natural sign? m. 7 & 10 mm. before end (analogous spot): is downbeat approached by slur, or articulated? m. 11: what are the pitches of the sixth and seventh notes? mm. 13-14: are each quarter-note slurred into the following eighth-note? m. 14: accent on second note (A5)?

BIL Billaudot	Andante cantabile	none	dim. hairpin	yes	both slurred	E5, E-sharp5	yes	no
CF Carl Fischer	Adagio, as seen in Ferling	piano	accent	yes	both articulated	E5, E-sharp5	no: instead, the eighths are slurred to following eighths	yes
CW Complete Works	Andante cantabile	piano	accent and dim. hairpin	yes	both slurred	E5, E-sharp5	yes	yes
DVR Dover	Andante cantabile	none	accent	yes	both slurred	E5, E-sharp5	yes	no
E&S Evette & Schaeffer	Andante cantabile	none	accent	no, error	both slurred	E5, E-sharp5	yes	no
EUF Eufonia	Andante cantabile	mezzo piano	accent	yes	m. 7: articulated; 10 mm. before end: slurred	E5, E-sharp5	yes	yes
IMC Int. Music Company	Andante cantabile	piano	accent	yes	both slurred	E5, E-sharp5	yes	no
IMD Int. Music Diffusion	Andante cantabile	none	accent	yes	both slurred	E-sharp5, F-sharp5	yes	no
JI Jeanné	Andante	piano	none	yes	m. 7: articulated; 10 mm. before end: slurred	E5, E-sharp5	yes	yes
LED Alphonse Leduc	Andante cantabile	none	accent	yes	both slurred	E5, E-sharp5	yes	no
RIV Rivernote Press	Andante cantabile	piano	dim. hairpin	yes	both slurred	E5, E-sharp5	yes	no
STX Southern Music	Andante cantabile	piano	accent and tenuto	yes	both slurred	E5, E-sharp5	yes	no
ZEN Zen-On	Andante cantabile	none	accent	yes	both slurred	E5, E-sharp5	yes	yes
BON Bonade	Andante cantabile	piano	accent and tenuto	yes	both slurred	E5, E-sharp5	yes	no, although does have tenuto

Etude #21 (continued)

	m. 15: cadenza's altissimo E6: position of cresc./dim. hairpin peak ?	tempo primo re- established after cadenza with a textual marking?	12 mm. before end: on beats 2 and 4, is second sixteenth approached by slur, or articulated?	10 mm. before end: is beat 2's half- note G-sharp5 approached by slur, or articulated?	8 mm. before end: tempo change at recapitulation?	6 mm. before end: does third-to- last eighth-note B4 have a natural sign?	6 mm. before end: what is lower pitch of turn ornament?	3 & 4 mm. before end: articulation on the three sequential fragments (which are 7 notes each)?
BIL	after quarter- note	no	both articulated	articulated	yes, più mosso	no, because turn is considered non-altered	B4	same as E&S
CF	none	yes, "a tempo" on dotted-quarter G- sharp4, 18 mm. before end	both articulated	articulated	no	yes (written out turn)	B-sharp4 (written-out turn)	slur 5 + tongue 2 for all three fragments
CW	only dim. hairpin, starting on quarter-note	yes, "a tempo" on dotted-quarter G- sharp4, 18 mm. before end	both articulated	articulated	no	no, error	B-sharp4	slur 2 + tongue 5 for all 3 fragments
DVR	after quarter- note, extending to the first grace note	no	beat 2: slurred; beat 4: articulated	articulated	no	no, because turn is considered non-altered	B4	slur 5 + tongue 2 for first two fragments; third fragment is same as E&S
E&S	after quarter- note	no	beat 2: slurred; beat 4: articulated	articulated	no	no, because turn is considered non-altered	B4	each of the 3 fragments is different
EUF	beginning of quarter, which implies crescendo on preceding note? (conflicts with breath mark)	no	both articulated	articulated	no	yes (written out turn)	B-sharp4 (written-out turn)	tongue 1, slur 2, tongue 4 for all 3 fragments
IMC	after quarter- note, extending to the first grace note	no	beat 2: slurred; beat 4: articulated	articulated	no	no, because turn is considered non-altered	B4	slur 5 + tongue 2 for first two fragment; third fragment is same as E&S
IMD	after quarter- note	no	beat 2: slurred; beat 4: articulated	articulated	no	no, error	B-sharp4	same as E&S
JI	after quarter- note	no	both articulated	articulated	no	no, error	B-sharp4	slur 2 + tongue 5 for all 3 fragments
LED	after quarter- note	no	beat 2: slurred; beat 4: articulated	articulated	no	no, because turn is considered non-altered	B4	same as E&S
RIV	after quarter- note, extending to the first grace note	yes, "a tempo" on triplet eighth-notes after last fermata	both articulated	articulated	no	yes	B-sharp4	slur 5 + tongue 2 for first two fragments; third fragment is same as E&S
STX	only dim. hairpin, starting on quarter-note	no	beat 2: slurred; beat 4: articulated	slurred	"a tempo," (following a "stringendo" in 4 previous mm.)	no, error	B-sharp4	slur 2 + tongue 5 for all 3 fragments
ZEN	after quarter- note, extending to the first grace note	yes, "In tempo" on dotted-quarter G- sharp 4, 18 mm. before end	beat 2: slurred; beat 4: articulated	articulated	no	yes	B-sharp4 (written-out turn)	same as E&S, except that all independently articulated sixteenth- notes are marked legato (staccato under slur)
BON	after quarter- note, extending to the first grace note	no	both articulated	slurred	no	no, wrong, but fixed in Complete Bonade version	B-sharp4	same as E&S (with legato indicated added on first fragment via slur +staccato)

Etude #21 (continued)

2 mm. before end:
"rit." marked?

BIL yes, and also 3 mm. before end

CF yes

CW yes

DVR yes

E&S yes

EUF yes

IMC yes

IMD yes

JI no (perhaps the preceding "piu lento" was deemed sufficient? But, the accompanying rit. seen in other editions is for a specific fragment...)

LED yes

RIV yes

STX yes

ZEN yes

BON yes

Etude #22

Beginning textual tempo marking?

are staccato dots marked on every eighth-note?

what pitch is m. 30's fifth eighth-note (ninth note, including grace notes)?

BIL Billaudot	Allegro moderato	yes	F-sharp5
CF Carl Fischer	Allegro moderato	yes	A5
CW Complete Works	Allegro moderato	yes	A5
DVR Dover	Allegro moderato	no, they stop appearing (omitted from offbeats, roughly) in m. 24 until end (same as IMC)	A5
E&S Evette & Schaeffer	Allegro moderato	no, they stop appearing (omitted from offbeats, roughly) in m. 24 until end	A5
EUF Eufonia	Allegro moderato	yes	A5
IMC Int. Music Company	Allegretto	no, they stop appearing (omitted from offbeats, roughly) in m. 24 until end (same as DVR)	A5
IMD Int. Music Diffusion	Allegro moderato	yes	A5
JI Jeanné	Allegro moderato	yes	A5
LED Alphonse Leduc	Allegro moderato	no, they stop appearing (omitted from offbeats, roughly) in m. 24 until end (same as E&S)	A5
RIV Rivernote Press	Allegro moderato	yes	A5
STX Southern Music	Allegro moderato	yes	A5
ZEN Zen-On	Allegro moderato	yes	A5

Etude #23

	Two main tempo markings (m. 1 & m. 9)?	mm. 4 & 8: is there separation between second and third notes? (articulation, breath, etc.)?	mm. 4 and 8: is there a fermata on the first note?	m. 10: are fourth and seventh notes independently articulated, or clipped (staccato under slur ending)?	mm. 10 & 34 (recapitulation): do fourth and seventh notes have staccato markings in both spots?	m. 11, beat 3: piano dynamic?	m. 12: is there are nested slurs between first 2 notes? (arguably used to signal beat 3's eighth-note D5 as inflection point in phrase)	m. 13: what is pitch of last note?
BIL Billaudot	Andante con moto; Omits second one	yes, breath mark	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	yes	F-sharp5
CF Carl Fischer	Andante; Adagio	no	yes to both	independently articulated	yes	no dynamic letter marked	no, but does use slurs of 2+3	F-sharp5
CW Complete Works	Andante con moto; Adagio	no	yes to both	staccato under slur	yes	yes	no, but does use slurs of 2+4	F5
DVR Dover	Andante con moto; Adagio	no	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	yes	F-sharp5
E&S Evette & Schaeffer	Andante con moto; Adagio	no	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	no (slurs 6 notes, into following measure)	F-sharp5
EUF Eufonia	Andante con moto; Adagio	yes, break mark	m. 4: yes; m. 8: no	staccato under slur	no, staccato markings omitted in m. 34	yes	no, but does use slurs of 2+4	F-sharp5
IMC Int. Music Company	Andante con moto; Adagio	no	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	yes	F-sharp5
IMD Int. Music Diffusion	Andante con moto; Adagio	no	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	yes	F5
JI Jeanné	Andante con moto; Adagio	no	yes to both	neither; staccato markings absent	no, staccato markings absent from both spots	yes	no, but does use slurs of 2+4	F5
LED Alphonse Leduc	Andante con moto; Adagio	yes, breath mark	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	yes	F-sharp5
RIV Rivernote Press	Andante con moto; Adagio	no	yes to both	independently articulated	no, staccato markings omitted in m. 34	yes	no (slurs 6 notes, into following measure)	F5
STX Southern Music	Andante con moto; Adagio	no	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	no, but does use slurs of 2+4	F-sharp5
ZEN Zen-On	Andante con moto; Adagio	no	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	yes	F-sharp5
BON Bonade	Andante con moto; Adagio	no	yes to both	staccato under slur	no, staccato markings omitted in m. 34	yes	no, but does use slurs of 2+4	F5 (corrected in Complete Bonade)

Etude #23 (continued)

	m. 17: dynamics letter marked?	m. 19: two dim. hairpins marked?	mm. 24 & 40: any increased emphasis marked on downbeat's appoggiatura?	m. 26: what pitch is last note?	m. 27: is third note (D5) approached by slur, or articulated?	m. 31: is downbeat approached by slur, or articulated?	m. 31: does ninth note (F3) have a tenuto marking?	m. 32: does ninth note have a staccato marking?
BIL	mf	yes	no	G5	articulated	slurred	yes	yes, like pattern seen on preceding 2 beats
CF	piano	no, none	m. 24: no; m. 40: no, although removes dim. preceding downbeat as seen in E&S, & has dim. hairpin on downbeat of m. 40	G5	articulated	slurred	no	no
CW	mf	yes	m. 24: no, but includes dim. hairpin; m. 40: no, but includes cresc. hairpin earlier in preceding measure, & has dim. hairpin on downbeat of m. 40	G5	slurred	slurred	no, and marks this note staccato	yes, like pattern seen on preceding 2 beats
DVR	mf	yes	no	G-flat5	articulated	slurred	no	no
E&S	mf	yes	no	G-flat5	articulated	articulated	no	no
EUJ	mf	yes	no	G-flat5	articulated	slurred	yes	yes, like pattern seen on preceding 2 beats
IMC	mf	yes	no, but does include dim. hairpin on downbeat of m. 40	G-flat5	articulated	slurred	no	no
IMD	mf	yes	no	G-flat5	articulated	slurred	no	yes, like pattern seen on preceding 2 beats
JI	mf	yes	no, but does include dim. hairpin in mm. 24 & 40	G5	articulated	slurred	no	yes, like pattern seen on preceding 2 beats
LED	mf	yes	no	G-flat5	articulated	slurred	yes	no
RIV	mf	yes	yes, cresc. hairpin into downbeat in both spots	G-flat5	articulated	slurred	yes	no
STX	mf	yes	yes, cresc. hairpin into downbeat in both spots	G5	articulated	slurred	yes	no
ZEN	mf	yes	m. 24: no; m. 40: no, but does dim. hairpin on downbeat of m. 40	G-flat5	articulated	slurred	yes	yes, like pattern seen on preceding 2 beats
BON	mf	yes	yes, cresc. hairpin into downbeat in both spots	G5	articulated	slurred	yes	no

Etude #23 (continued)

m. 34: is there a grace note F5 before the fourth note of the sextuplet (E-flat5)?	m. 36: is third note approached by slur, or articulated?
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BIL	yes	slurred
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CF	no	articulated
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CW	no	articulated
-----------	----	-------------

DVR	no	articulated
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E&S	no	slurred
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EUF	no	articulated
------------	----	-------------

IMC	no	articulated
------------	----	-------------

IMD	no	slurred
------------	----	---------

JI	no	articulated
-----------	----	-------------

LED	no	slurred
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RIV	no	articulated
------------	----	-------------

STX	no	articulated
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ZEN	no	slurred
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BON	no	slurred
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Etude #24

	Beginning textual tempo marking?	are any notes dropped for breaths? (as compared to E&S)	first appearance of staccato?	m. 1: starting dynamic?	m. 14: articulation on second and third notes?	mm. 17 & 18: articulation on first four notes?	m. 22: articulation on first four notes?	m. 33: articulation on first four notes?
BIL Billaudot	Allegro moderato	yes, m. 26 second sixteenth, m. 42 last sixteenth	m. 4	none	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2
CF Carl Fischer	Allegro moderato	no	m. 1	mf	tongue 2	slur 2 + slur 2	slur 3 + tongue 1	slur pairs, like in m. 1
CW Complete Works	Allegro moderato	no	m. 4	mf	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur pairs, like in m. 1
DVR Dover	Allegro moderato	no	m. 4	none	slur 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2
E&S Evette & Schaeffer	Allegro moderato	no	m. 4	none	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2
EUF Eufonia	Allegro moderato	yes, m. 26 second sixteenth, m. 42 last sixteenth	m. 3, beat 2	f	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur pairs, like in m. 1
IMC Int. Music Company	Allegro moderato	no	m. 4	f	slur 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2
IMD Int. Music Diffusion	Allegro moderato	no	m. 4	none	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2
JI Jeanné	Allegro	no	m. 1	none	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur pairs, like in m. 1
LED Alphonse Leduc	Allegro moderato	yes, m. 26 second sixteenth, m. 42 last sixteenth	m. 4	none	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2
RIV Rivernote Press	Allegro moderato	no	m. 4	mp	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2
STX Southern Music	Allegro moderato	no	m. 4	mf	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur pairs, like in m. 1
ZEN Zen-On	Allegro moderato	yes, m. 26 second sixteenth, m. 42 last sixteenth	m. 1	mf	tongue 2	slur 2 + tongue 2	slur 2 + tongue 2	slur 2 + tongue 2

Etude #24 (continued)

m. 35: are the first two notes slurred together, or independently articulated?	m. 45: is downbeat approached by slur, or articulated?	dynamics in last two measures (mm. 47-48)?
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BIL	articulated	articulated	none
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CF	slurred	slurred	none
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CW	slurred	slurred	cresc. hairpin on m. 47 first beat, then dim. hairpin into final note of étude
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DVR	slurred	articulated	none
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E&S	slurred	articulated	none
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EUF	slurred	articulated	none
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IMC	slurred	articulated	none
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IMD	slurred	articulated	none
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JI	slurred	articulated	none
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LED	slurred	articulated	none
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RIV	slurred	articulated	cresc. hairpin into final note of étude
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STX	slurred	articulated	cresc. hairpin on m. 47 first beat, then dim. hairpin into final note of étude
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ZEN	slurred	articulated	none
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Etude #25

	Beginning textual tempo marking?	mm. 1 & 22 (recapitulation): articulation?	m. 4: dynamics on last four notes?	m. 5: is downbeat approached by slur, or articulated?	m. 4 & analogous m. 25: articulation?	mm. 9 & 11: is second note approached by slur, or articulated?	mm. 10 and 12: articulation?	m. 20: what is pitch of second note?
BIL Billaudot	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	none	slurred	m. 4: 4+6; m. 25: 4+1+4	m. 9: slurred; m. 11: articulated	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
CF Carl Fischer	Larghetto, as seen in Ferling	m. 1: 2+2; m. 22: 2+2	none	articulated	both are 5+4	both slurred	both slur 3	E-flat4
CW Complete Works	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	cresc. hairpin	slurred	both are 5+5 (slurs over barline into next measure)	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E4
DVR Dover	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	none	slurred	m. 4: 4+6; m. 25: 5+4	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
E&S Evette & Schaeffer	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	none	slurred, but missing slur ending before system break	m. 4: 4+6; m. 25: 5+4	m. 9: slurred; m. 11: articulated	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
EUF Eufonia	Andante con moto	m. 1: all slurred; m. 22: 1+2+1	none	slurred	m. 4: 4+6; m. 25: 4+1+5	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
IMC Int. Music Company	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	dim. hairpin	slurred	m. 4: 4+6; m. 25: 5+4	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
IMD Int. Music Diffusion	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	none	slurred	m. 4: 4+6; m. 25: 5+4	m. 9: slurred; m. 11: articulated	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
JJ Jeanné	Andante con moto	m. 1: 1+3; m. 22: 1+3	cresc. hairpin	slurred	m. 4: 5+5; m. 25: 5+4	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
LED Alphonse Leduc	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	none	slurred, but missing slur ending before system break	m. 4: 4+6; m. 25: 5+4	m. 9: slurred; m. 11: articulated	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
RIV Rivernote Press	Andante con moto	m. 1: all slurred; m. 22: 1+2+1	cresc. hairpin	slurred	m. 4: 4+6; m. 25: 5+4	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
STX Southern Music	Andante con moto	all slurred in both spots	piano	articulated	both are 5+4	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E4
ZEN Zen-On	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	none	slurred	m. 4: 4+6; m. 25: 5+4	both slurred	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4
BON Bonade	Andante con moto	m. 1: 1+2+1 (encompassed under overarching slur); m. 22: 1+2+1	piano	slurred	m. 4: 4+6; m. 25: 5+5	m. 9: slurred; m. 11: articulated	m. 10: slur 3; m. 12: slur 2, tongue 1	E-flat4

Etude #25 (continued)

	m. 24: is downbeat approached by slur, or articulated?	m. 24: rhythm of last three quarter- note beats?	m. 29: articulation on notes four to six (the last three triplet- eighth-notes)?	m. 36: "stringendo" for 2 mm.?	m. 41: is second note approached by slur, or articulated?	m. 48: where is dynamic peak positioned?
BIL	articulated	dotted-quarter, eighth, quarter	slur 2, tongue 1	yes	slurred	seventh note (implied by dim. hairpin)
CF	articulated	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	slurred	none indicated
CW	articulated	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	articulated	seventh note
DVR	slurred, but missing slur after system break	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	articulated	none indicated
E&S	slurred, but missing slur after system break	three quarter- notes	slur 2, tongue 1	no	slurred	none indicated
EUF	articulated	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	slurred	seventh note
IMC	slurred, but missing slur after system break	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	articulated	ninth note (technically flexible by means of only dim. hairpin)
IMD	articulated	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	slurred	none indicated
JI	articulated	dotted-quarter, eighth, quarter	slur three	no	articulated	ninth note
LED	slurred, but missing slur after system break	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	slurred	seventh note (implied by dim. hairpin)
RIV	articulated	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	slurred	ninth note
STX	slurred	dotted-quarter, eighth, quarter	slur 3 (and slur into following half note)	no	articulated	seventh note
ZEN	articulated	dotted-quarter, eighth, quarter	slur 2, tongue 1	no	slurred	seventh note (implied by dim. hairpin)
BON	slurred, but missing slur after system break (fixed in Complete Bonade)	dotted-quarter, eighth, quarter	slur three	no	slurred	seventh note

Etude #26

	Beginning textual tempo marking?	m. 1: starting dynamic?	first instance of staccato?	repeat marked in m. 1-12?	m. 8, beat 2: articulation?	m. 9: ninth note (F4); m. 10: first (B3) & ninth (E-flat4) notes: approached by slur, or articulated?	m. 12: is ninth note (G5) approached by slur, or articulated?	m. 18: is second sixteenth-note (originally a G5) omitted for breathing?
BIL Billaudot	Allegro furioso	forte	m. 1	yes	2+1+1	m. 9: slurred; m. 10: slurred; articulated	slurred	yes
CF Carl Fischer	Allegro furioso	none	m. 1	yes	2+1+1	all slurred	articulated	no
CW Complete Works	Allegro furioso	forte	no individual staccato marking used, but includes text "staccato" in m. 1	yes	2+2	all slurred	articulated	no
DVR Dover	Allegro furioso	forte	m. 1	yes	2+2	m. 9: articulated; m. 10: slurred; slurred (suffers from image degradation)	slurred	no
E&S Evette & Schaeffer	Allegro furioso	forte	m. 4	no	2+1+1	all slurred	slurred	no
EUF Eufonia	Allegro furioso	forte	m. 1	yes	2+1+1	all slurred	articulated	yes
IMC Int. Music Company	Allegro furioso	forte	m. 1	yes	2+2	m. 9: articulated; m. 10: slurred; slurred (suffers from image degradation)	slurred	no
IMD Int. Music Diffusion	Allegro furioso	forte	m. 1	yes	2+1+1	m. 9: articulated; m. 10: articulated; slurred	slurred	no
JJ Jeanné	Allegro furioso	forte	m. 1	yes	2+2	all articulated	slurred	no
LED Alphonse Leduc	Allegro furioso	forte	m. 1	yes	2+1+1	all slurred	slurred	yes
RIV Rivernote Press	Allegro furioso	forte	m. 1	no	2+1+1	all slurred	slurred	no
STX Southern Music	Allegro furioso	forte	m. 1	yes	2+2	all slurred	slurred	no
ZEN Zen-On	Allegro furioso	forte	m. 1	yes	2+1+1	all slurred	slurred	yes

Etude #26 (continued)

	m. 19: is second note approached by slur, or articulated?	m. 19: articulation?	m. 22: articulation on last 3 notes?	m. 25: is downbeat approached by slur, or articulated?	m. 26: what pitch is the first note?	mm. 26 & 27: is downbeat approached by slur, or articulated?	m. 29: is fifth note approached by slur, or articulated?	m. 35: is downbeat approached by slur, or articulated?
BIL	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	m. 26: articulated; m. 27: slurred	slurred	slurred
CF	articulated	1+8+8 (into m. 20)	all slurred (beat 3 is also all slurred)	articulated	A-flat4	both slurred	slurred	articulated, with staccato added
CW	articulated	1+8+7	slur 2, tongue 1	articulated	A-flat4	both slurred	slurred	articulated
DVR	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	m. 26: articulated; m. 27: slurred	articulated	slurred
E&S	slurred	4+4+8	all articulated	articulated	A-flat4	m. 26: articulated; m. 27: slurred	slurred	slurred
EUF	slurred	4+4+8	slur 2, tongue 1	slurred	A-flat4	both slurred	slurred	slurred
IMC	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	m. 26: articulated; m. 27: slurred? unclear slurring from image degradation	articulated	slurred
IMD	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	both articulated	slurred	slurred
JI	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	both slurred	slurred	slurred
LED	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	m. 26: articulated; m. 27: slurred? unclear slur ending from image degradation	slurred	slurred
RIV	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	m. 26: articulated; m. 27: slurred	slurred	slurred
STX	articulated	1+8+7	slur 2, tongue 1	articulated	A4	both slurred	slurred	slurred
ZEN	slurred	4+4+8	slur 2, tongue 1	articulated	A-flat4	m. 26: articulated; m. 27: slurred	slurred	slurred

Etude #27

	Beginning textual tempo marking?	starting dynamic?	m. 1: articulation?	m. 8: what pitch is first note?	m. 8: what pitch is third note?	m. 13: is the last note approached by slur, or articulated?	m. 14: is sixth note marked e-natural?	m. 16-17: where is dynamic peak; where is start of dim.?
BIL Billaudot	Andante	piano	all slurred	E4	G-sharp4	articulated	yes	peak: m. 16 beat 3; dim. on beat 4
CF Carl Fischer	Andante amabile, as seen in Ferling	piano	2+1+2	E4	E4	slurred	yes	none
CW Complete Works	Andante	piano	all slurred	B4	G-sharp4	slurred	yes	peak: m. 17 beat 1, and dim. immediate thereafter
DVR Dover	Andante	none	all slurred	G-sharp4	G-sharp4	slurred	yes	none
E&S Evette & Schaeffer	Andante	none	all slurred	E4	G-sharp4	articulated	no, E-sharp (missing natural sign)	none
EUF Eufonia	Andante	piano	all slurred	E4	G-sharp4	slurred	yes	peak: m. 16 beat 3; dim. on & of beat 3
IMC Int. Music Company	Andante	mezzo forte	all slurred	G-sharp4	G-sharp4	slurred	yes	none
IMD Int. Music Diffusion	Andante	piano, and flagged as a later editorial addition with parenthesis	all slurred	E4	G-sharp4	articulated	yes	none
JJ Jeanné	Andante	mezzo piano	all slurred	G-sharp4	G-sharp4	slurred	yes	no explicit peak; dim. on m. 17 beat 1's half note
LED Alphonse Leduc	Andante	piano	all slurred	E4	G-sharp4	articulated	yes	peak: m. 16 beat 3; dim. on & of beat 3
RIV Rivernote Press	Andante	piano	all slurred	E4	G-sharp4	slurred	yes	peak: m. 17 beat 1; and dim. immediate thereafter
STX Southern Music	Andante	mezzo piano	all slurred	B4	G-sharp4	slurred	yes	peak: m. 17 beat 1; and dim. immediate thereafter
ZEN Zen-On	Andante	piano	all slurred	E4	G-sharp4	slurred	yes	peak: m. 16 beat 3; dim. on beat 4
BON Bonade	Andante	none	all slurred	E4	G-sharp4	articulated	yes	peak: last sixteenth of m. 16; dim. on m. 17's beat 1 half-note

Etude #27 (continued)

m. 35: is there a tie between the second and third notes (E5)?	m. 37: are the first three triplet-eighth- notes slurred?
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BIL	no	no, articulated
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CF	yes	yes
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CW	yes	yes
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DVR	no	yes
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E&S	no	yes
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EUJ	no	yes
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IMC	no	yes
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IMD	no	yes
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JI	yes	yes
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LED	no	yes
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RIV	yes	yes
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STX	yes	yes, although breath mark forces articulation on second eighth
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ZEN	yes	yes
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BON	no	yes
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Etude #28

	Beginning textual tempo marking?	starting dynamic?	mm. 1 & 47: is second eighth-note approached by slur, or articulated?	m. 3: is downbeat approached by slur, or articulated?	mm. 5 & 51: is second eighth-note approached by slur, or articulated?	m. 13: pitches?	m. 16: is downbeat approached by slur, or articulated?	m. 29: is downbeat approached by slur, or articulated?
BIL Billaudot	Allegro	mezzo forte	m. 1: slurred; m. 47: articulated	slurred	both articulated	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
CF Carl Fischer	Allegro	mezzo forte	both articulated	articulated	both articulated	G#4, C#5, E5, G#4, C#5, B4 (as seen in Ferling)	articulated	slurred
CW Complete Works	Andante	mezzo forte	both articulated	slurred	both slurred	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
DVR Dover	Allegro	none	both articulated	slurred	both slurred	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
E&S Evette & Schaeffer	Allegro	none	both articulated	slurred	both articulated	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
EUF Eufonia	Allegro	mezzo forte	both articulated	slurred	both articulated	F#4, B4, D#5, F#4, C#5, B4	articulated	slurred
IMC Int. Music Company	Allegro	forte	both articulated	slurred	m. 5: slurred; m. 51: articulated? (m. 51 has image degradation)	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
IMD Int. Music Diffusion	Allegro	none	both articulated	slurred	both articulated	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
JI Jeanné	Allegro	none	both articulated	articulated	both articulated	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
LED Alphonse Leduc	Allegro	mezzo forte	both articulated	slurred	both articulated	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
RIV Rivernote Press	Allegro	mezzo piano	both articulated	slurred	both articulated	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
STX Southern Music	Allegro	mezzo forte	both articulated	slurred	both slurred	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated
ZEN Zen-On	Allegro	mezzo forte	both articulated	slurred	both articulated	F#4, B4, D#5, F#4, C#5, B4	slurred	articulated

Etude #28 (continued)

	m. 33: are the third and fourth notes slurred together?	m. 37: what is downbeat pitch?	m. 41: what is pitch of second note?	m. 49: is downbeat approached by slur, or articulated?	mm. 60-61: articulation?
BIL	yes	F-sharp4	A4	articulated	4+5+1+1+1
CF	no, articulated	G-sharp4 (as seen in Ferling)	A4	articulated	7+1+1+1+1+1
CW	yes	F-sharp4	A4	slurred	4+5+1+1+1
DVR	yes	F-sharp4	A4	articulated	4+5+1+1+1
E&S	yes	F-sharp4	A4	articulated	4+5+1+1+1
EUF	yes	F-sharp4	B4	articulated	4+3+3+1+1
IMC	yes	F-sharp4	A4	articulated	4+5+1+1+1
IMD	yes	F-sharp4	A4	articulated	4+5+1+1+1
JI	yes	F-sharp4	A4	articulated	4+3+2+1+1+1
LED	yes	F-sharp4	A4	articulated	4+5+1+1+1
RIV	yes	F-sharp4	A4	articulated	4+5+1+1+1
STX	yes	F-sharp4	A4	articulated	4+5+1+1+1
ZEN	yes	F-sharp4	A4	articulated	4+5+1+1+1

Etude #29

	Beginning textual tempo marking?	Are the rests with a rhythm value of [3 eighth-notes] notated as [dotted-quarter rest], or [quarter + eighth]?	m. 5: what is rhythm value of second note? (G-sharp5)	m. 5: is second note approached by slur, or articulated?	m. 10: is downbeat approached by slur, or articulated?	m. 12: accents on third, sixth, and ninth notes?	m. 19: dynamic level marked?	m. 19: is third note (E4) approached by slur, or articulated?
BIL Billaudot	Andante	quarter + eighth	dotted-quarter	articulated	slurred	no	mezzo forte	slurred
CF Carl Fischer	Andante	dotted-quarter	dotted-quarter	slurred	articulated	no	piano	slurred
CW Complete Works	Andante	dotted-quarter	quarter (followed by eighth-rest)	articulated	slurred	yes	mezzo forte	slurred
DVR Dover	Andante	quarter + eighth	dotted-quarter	articulated	articulated	yes	mezzo forte	slurred
E&S Evette & Schaeffer	Andante	quarter + eighth	dotted-quarter	articulated	slurred (but missing slur after system break)	yes	mezzo forte	slurred? slightly unclear
EUF Eufonia	Andante	dotted-quarter	dotted-quarter	slurred	slurred	no	none	articulated
IMC Int. Music Company	Andante	quarter + eighth	dotted-quarter	articulated	slurred (but missing slur after system break)	yes	mezzo forte	slurred
IMD Int. Music Diffusion	Andante	quarter + eighth	dotted-quarter	articulated	articulated	yes	mezzo forte	articulated
JI Jeanné	Andante	quarter + eighth	dotted-quarter	slurred (and m. 5 downbeat is approached by slur)	articulated	yes	none	slurred
LED Alphonse Leduc	Andante	quarter + eighth	dotted-quarter	articulated	slurred (but missing slur after system break)	no	mezzo forte	slurred? slightly unclear
RIV Rivernote Press	Andante	dotted-quarter	dotted-quarter	slurred	slurred	yes	mezzo forte	slurred
STX Southern Music	Andante	quarter + eighth	quarter (followed by eighth-rest)	slurred (and m. 5 downbeat is approached by slur)	articulated	yes	mezzo forte	slurred
ZEN Zen-On	Andante	quarter + eighth	dotted-quarter	slurred	slurred	no	mezzo forte	slurred
BON Bonade	Andante	quarter + eighth	dotted-quarter	articulated (and m. 5 downbeat is approached by slur)	slurred (but missing slur after system break, now fixed in Complete Bonade)	yes	mezzo forte	slurred

Etude #29 (continued)

	m. 19: "sostenuto" marked?	m. 27: "poco meno"? m. 35: "Tempo I"?	m. 34: is seventh note (F-sharp5) approached by slur, or articulated?	m. 37: is downbeat approached by slur, or articulated? (some editions have system break here)	cresc. (textual or hairpin line form) anywhere in mm. 39-40?	m. 42 trill line: where does it stop? (it should extend to left edge of following E-sharp 16th's sharp sign)	m. 42: does trill have courtesy sharp sign?
BIL	yes	m. 27: yes; m. 35: yes	articulated? too cramped to be sure	slurred	yes	left edge of quarter-note	yes
CF	no	m. 27: yes; m. 35: yes	slurred	articulated	yes	left of sharp sign	yes
CW	yes	m. 27: yes; m. 35: yes	articulated? slightly unclear	slurred	yes	left of sharp sign	yes
DVR	yes	m. 27: yes; m. 35: yes	articulated? slightly unclear	articulated	no	right edge of quarter-note	yes
E&S	yes	m. 27: no; m. 25: no	articulated? slightly unclear	slurred (but missing slur after system break)	yes	left edge of quarter-note	yes
EUF	no, but does indicate it two measures earlier	m. 27: yes; m. 35: yes	slurred	slurred	yes	right edge of quarter-note	no (still technically correct without the sharp sign)
IMC	yes	m. 27: yes; m. 35: yes	articulated? slightly unclear	slurred (but missing slur after system break)	no	right edge of quarter-note	yes
IMD	yes	m. 27: yes; m. 35: yes	slurred	slurred	yes	left edge of quarter-note	yes
JJ	no	m. 27: yes; m. 35: yes	articulated	articulated	yes	right of sharp sign (a little too far, but it's okay)	yes
LED	yes	m. 27: yes; m. 35: yes	articulated? slightly unclear	slurred (but missing slur after system break)	yes	left edge of quarter-note	yes
RIV	yes	m. 27: yes; m. 35: yes	slurred	articulated	yes	left of sharp sign	yes
STX	yes	m. 27: yes; m. 35: yes	slurred	articulated	yes	left of sharp sign	yes
ZEN	yes	m. 27: yes; m. 35: yes	articulated	slurred (but missing slur after system break)	yes	right of sharp sign (a little too far, but it's okay)	yes
BON	yes	m. 27: yes; m. 35: yes	slurred	slurred (but missing slur after system break)	yes	no trill line!	yes

Etude #30

Beginning textual tempo marking?	m. 1: starting dynamic marking?	mm. 15, 36, & 46: is second sixteenth-note omitted for a breath rest?	m. 44: what pitch is fifth note?	m. 54: rhythm?
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BIL Billaudot	Allegretto	mezzo forte	yes to all	E5	two quarter-notes
CF Carl Fischer	Allegretto	mezzo forte	no to all	E5	two eighth-notes
CW Complete Works	Allegro	mezzo forte	no to all	A-sharp4	two quarter-notes
DVR Dover	Allegretto	none	no to all	E5	two quarter-notes
E&S Evette & Schaeffer	Allegretto	none	no to all	E5	two quarter-notes
EUF Eufonia	Allegretto	mezzo forte	yes to all	E5	two quarter-notes
IMC Int. Music Company	Allegretto	piano	no to all	E5	two quarter-notes
IMD Int. Music Diffusion	Allegretto	none	no to all	E5	two quarter-notes
JJ Jeanné	Allegro moderato	none	no to all	E5	two quarter-notes
LED Alphonse Leduc	Allegretto	mezzo forte	yes to all	E5	two quarter-notes
RIV Rivernote Press	Allegretto	mezzo piano	no to all	E5	two quarter-notes
STX Southern Music	Allegretto	p, mp, mf, f, ff, and pp	no to all	C-sharp5	two quarter-notes
ZEN Zen-On	Allegretto	mezzo forte	yes to all	E5	two quarter-notes

Etude #31

	Beginning textual tempo marking?	m. 1: initial dynamic letter?	mm. 2-3: is D5 tied over the barline?	m. 6: what pitch is sixth note?	m. 7: is third note (G-flat5) approached by slur, or articulated?	m. 8: is third note (A-flat5) approached by slur, or articulated?	m. 9: is seventh note (C5) approached by slur, or articulated?	m. 10: is downbeat approached by slur, or articulated?
BIL Billaudot	Adagio	none	yes	G5	slurred	slurred	slurred	slurred
CF Carl Fischer	Adagio	mezzo forte	yes	G-flat5	slurred	slurred	articulated	slurred
CW Complete Works	Adagio	mezzo piano	yes	G-flat5	slurred	slurred	articulated	articulated
DVR Dover	Adagio	none	yes	G-flat5	slurred? slightly unclear	slurred? unclear	slurred	slurred
E&S Evette & Schaeffer	Adagio	none	no, downbeat is re-articulated	G-flat5	slurred	slurred? unclear	slurred? slightly unclear	slurred
EUF Eufonia	Adagio	none	yes	G5	articulated	articulated	articulated	slurred
IMC Int. Music Company	Adagio	forte	yes	G-flat5	slurred? slightly unclear	slurred? slightly unclear	slurred	slurred
IMD Int. Music Diffusion	Adagio	none	yes	G5	slurred	slurred	slurred	slurred
JI Jeanné	Adagio	mezzo piano	yes	G-flat5	slurred	slurred	slurred	slurred
LED Alphonse Leduc	Adagio	none	yes	G5	slurred? slightly unclear	slurred? slightly unclear	slurred? slightly unclear	slurred
RIV Rivernote Press	Adagio	piano	no, downbeat is re-articulated	G-flat5	slurred	slurred	slurred	slurred
STX Southern Music	Adagio	none	yes	G-flat5	slurred	slurred	slurred	slurred
ZEN Zen-On	Adagio	none	yes	G5	slurred	slurred	slurred	slurred
BON Bonade	Adagio	piano	yes	G5	slurred	slurred	slurred	slurred

Etude #31 (continued)

	m. 10: how many accents?	m. 12: is third note (C6) approached by slur, or articulated?	m. 13: what pitch is lower note of turn ornament technically notated as?	mm. 15 & 16: are descending lines articulated or slurred?	m. 18: is second note (C5) approached by slur, or articulated?	m. 28: does trill symbol have a line?	m. 28: is third note (thirty-second note C4) approached by slur, or articulated?	m. 28: is ninth note (A-flat3) approached by slur, or articulated?
BIL	6	articulated	G-flat4, written out as grace notes	articulated (m. 16's last two notes are slurred)	articulated	no	slurred	articulated
CF	6	slurred	G4	all slurred	articulated	no	slurred	slurred
CW	6	slurred	G4	articulated (m. 16's last two notes are slurred)	slurred	no	slurred	slurred
DVR	6, but the 5th is on the wrong note (one note early)	articulated	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	no	slurred	slurred
E&S	6	articulated? slightly unclear	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	no	slurred	slurred? (slightly unclear)
EUF	6	articulated	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	no	articulated	slurred
IMC	6, but the 5th is on the wrong note (one note early)	articulated	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	no	articulated	slurred
IMD	6	articulated	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	no	slurred	slurred
JI	6	articulated	G4	articulated (m. 16's last two notes are slurred)	articulated	no	slurred	slurred
LED	6	articulated	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	no	slurred	slurred? (slightly unclear)
RIV	6	slurred	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	yes	slurred	slurred
STX	6	articulated	G4	articulated (m. 16's last two notes are slurred)	articulated	no, but footnote indicates when to stop	slurred	slurred
ZEN	6	articulated	G4	articulated (m. 16's last two notes are slurred)	articulated	no	slurred	slurred
BON	6	slurred	G-flat4	articulated (m. 16's last two notes are slurred)	articulated	no	slurred (slightly unclear)	slurred

Etude #31 (continued)

	m. 31: is there a break in slur between third and fourth notes?	m. 32: is sixth note (thirty-second- note C6) approached by slur, or articulated?	m. 33: is there a break in slur between third and fourth notes?	m. 36: does seventh note have flat sign? (E- flat5) Does fifteenth note have flat sign? (G-flat4)
BIL	yes, and breath mark	slurred	yes, and breath mark	7th note: no; 15th note: yes
CF	no; entire measure is slurred, with nested slur on last two notes	slurred	no; entire measure is slurred, with nested slur on last two notes	yes to both
CW	yes, and breath mark	slurred	yes, and breath mark	yes to both
DVR	yes, and breath mark	slurred	yes, and breath mark	7th note: no; 15th note: yes
E&S	yes, and breath mark	articulated? slightly unclear	yes, and breath mark	7th note: no; 15th note: no
EUF	yes, and breath mark	articulated	yes, and breath mark	yes to both
IMC	yes, and breath mark	slurred	yes, and breath mark	7th note: no; 15th note: yes
IMD	yes, and breath mark	slurred	yes, and breath mark	yes to both
JI	yes	articulated	yes	yes to both
LED	yes, and breath mark	articulated? slightly unclear	yes, and breath mark	7th note: no; 15th note: yes
RIV	yes, and breath mark	slurred	yes, and breath mark	yes to both
STX	yes, and breath mark	slurred	yes, and breath mark	yes to both
ZEN	yes, and breath mark	slurred	yes, and breath mark	7th note: no; 15th note: yes
BON	yes, and breath mark	articulated	yes, and breath mark	7th note: no, but fixed in Complete Bonade; 15th note: yes

Etude #32

	Starting tempo marking?	beginning dynamic in m. 1?	first instance of staccato?	m. 8: what rhythm value is last note?	m. 13: articulation?	m. 16: articulation on beat 2 (notes three to six)?	repeats marked for mm. 17-20?	m. 19: articulation on last four notes?
BIL Billaudot	Allegro moderato	forte	m. 19	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
CF Carl Fischer	Allegro moderato	mezzo forte	m. 1, first note	eighth-note	all articulated, appears that slurs are missing based on surrounding staccato markings	all articulated	yes	slur 3, tongue 1
CW Complete Works	Allegro moderato	mezzo forte	m. 18, third note	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
DVR Dover	Allegro moderato	none	m. 19	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
E&S Evette & Schaeffer	Allegro moderato	none	m. 31, second sixteenth	eighth-note	slur 2, tongue 2	all articulated	no	tongue 4
EUF Eufonia	Allegro moderato	forte	m. 31, second sixteenth	sixteenth-note	slur 2, tongue 2	slur 2, tongue 2	yes	slur 3, tongue 1
IMC Int. Music Company	Allegro moderato	forte	m. 19	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
IMD Int. Music Diffusion	Allegro moderato	none	m. 19	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
JJ Jeanné	Allegro moderato	none	m. 1, first note	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
LED Alphonse Leduc	Allegro moderato	forte	m. 19	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
RIV Rivernote Press	Allegro moderato	mezzo forte	m. 1, first note	eighth-note	slur 2, tongue 2	all articulated	no, but noted as optional in accompanying commentary	tongue 4
STX Southern Music	Allegro moderato	mezzo forte	m. 2, last note	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1
ZEN Zen-On	Allegro moderato	none	m. 1, first note	eighth-note	slur 2, tongue 2	all articulated	yes	slur 3, tongue 1

Etude #32 (continued)

	m. 20: articulation on triplet- sixteenths?	m. 22: articulation ?	m. 25: articulation on first four notes?	m. 27: is second note approached by slur, or articulated?	m. 43: is last sixteenth- note omitted for a rest to breathe?	m. 47: is staccato dot marked on first note?	m. 47: what pitch is the tenth note?	m. 48: articulation on last 4 notes?
BIL	slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1	slurred	yes	no	D-flat5	all slurred
CF	slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	2+1+1	slurred	no	yes	D-flat5	all slurred
CW	first group: slur 3; following two groups: slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1	slurred	no	no	D-flat5	all slurred
DVR	first group: slur 3; following two groups: slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1 (with additional nested slur between 2nd and 3rd sixteenth)	slurred	no	no	D-flat5	all slurred
E&S	slur 2, tongue 1	1+3, 1+3, 3+1	3+1	slurred	no	no	D(natural)5	all articulated
EUF	slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1	articulated	yes	yes	D-flat5	all slurred
IMC	first group: slur 3; following two groups: slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1 (with additional nested slur between 2nd and 3rd sixteenth)	slurred	no	no	D-flat5	all slurred
IMD	slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1	slurred	no	no	D-flat5	all slurred
JI	first group: slur 3; following two groups: slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	1+2+1	slurred	no	no	D-flat5	all slurred
LED	slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1	slurred	yes	no	D-flat5	all slurred
RIV	slur 2, tongue 1	1+3, 1+3, 3+1	3+1	slurred	no	no	D-flat5	all articulated
STX	first group: slur 3; following two groups: slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1	slurred	no	no	D-flat5	all slurred
ZEN	slur 2, tongue 1	1+2+1, 1+2+1, 1+2+1	3+1	slurred	yes	yes	D-flat5	all slurred

Appendix C: Extra Notes

This section includes unfiltered, opinionated, freely-dispensed commentary for each edition. Most of the critique pertains to the clarity of the notation, but it also points out various errors. For any edition which has specialized markings or editorial treatments, the notes may tally said markings. Readers may find it useful to check the notes regarding their preferred edition, particularly to ensure awareness of possible errors; readers who intend to purchase a new edition can glean an impression of a particular version by surveying the corresponding notes.

No. BIL Notes

- | | |
|----|---|
| 1 | Exact same breaths as LED, except omits the one on bar 41. Helpful pedagogical dynamic: repeats forte on low E in m. 8. Removes accent in 35, instead instructing dim. |
| 2 | Error: M. 24's fourth note is notated as G(natural)4, when it should be G-sharp4. The break in the slur over the barline of m. 51 is needless and distracting. |
| 3 | Inconsistent grace note slurring. The break in the slur in m. 22 is distracting. This is the only edition which notates a "rit." on the last 4 notes of m. 24, which seems like a strange gesture. |
| 4 | Despite reasonably notating "catch breaths" (taken in between notes) in mm. 16, 18, it still drops notes for breaths in other spots. |
| 5 | Inconsistent grace note slurs m. 24. |
| 7 | Nested slur in m. 42 is potentially confusing. |
| 9 | Mm. 19 and 46, despite having identical rhythm on the last three notes, are beamed differently. |
| 13 | Why no slur on grace notes in m. 27, when there is a slur in the immediately following measure (this peculiarity is also seen in E&S)? |
| 14 | Error: In m. 47, the fifth note should be E5, not D5. |
| 15 | Curious instruction in m. 25 of "do not subdivide." The marking "dimin.." with two periods seems like a typographical error; it consistently appears that way in étude Nos. 17, 19, and 25. The more commonly expected "dim." also appears in the publication, more often than "dimin.." (with two periods). |
| 17 | M. 7 has a staccato on the ninth note (D5) which seems somewhat out of place. There is not enough empty space between the key signature and the first note (C4) in line 3. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats. |
| 19 | Inconsistent grace note slurring in m. 39. |
| 20 | Error: m. 80 has wrong rhythm value for rest in last measure; it's a quarter-rest, and should be an eighth-rest. |
| 21 | Error: missing natural sign on triplet-eighth-note B4 (following the C-sharp fermata) in cadenza. Turn symbols are very small size, and hidden within the stafflines. Fermata on low E at m. 15 doesn't line up with notehead; it's slightly early. |
| 23 | Error: m. 26, beat 3's A-flat5 should be A5 (natural). First instance in the publication of a tenuto mark occurs in m. 31; sensibly added to avoid clipping note length when taking the (printed) breath mark which immediately follows. Uses both "dim." and "decresc." within same étude, like E&S (which seems confusing and unnecessary). |
| 25 | In m. 20, between beats 3 and 4, the slur is tiny and squashed unacceptably. |
| 27 | Turn symbols are very small size, and hidden within the stafflines. |
| 28 | Bracket symbols are employed to indicate sliding a finger between two keys. It seems like a poor choice to wait until the last appearance of the symbol (3 bars before the end) to explain what it means; it would be more sensible to explain the symbol when it is first used, in m. 14. |
| 29 | Mm. 19-21 contain many small slurs, where fewer (longer) slurs could be easier to read at a glance. |
| 32 | Uses "gliss" with line in m. 12 to indicate finger sliding between 2 keys. In m. 46: only the first note is lacking a staccato dot marking; this seems strange when its neighbors, both before and after, have staccati. The last beat of last measure is too cramped. |

No. CF Notes

- | | |
|---|---|
| 1 | Seems strange to align "a tempo" text with the rests instead of the following sounding notes in m. 32. Compared to E&S: strange articulation change in m. 13, (articulating the sixteenth notes), and another noticeable articulation difference in m. 5. |
| 2 | Compared to E&S: adds staccato dots on almost every independently-articulated sixteenth-note, and also articulates some commonly-slurred notes, notably mm. 3, 17, 19, 21, 33-34; removes slur in m. 36; adds staccato dots in mm. 39, 41, 43, 44, 45, 48, 49, 54, etc. |
| 3 | Error: in m. 4, the third-to-last sixteenth-note should be G-sharp3, not a G(natural)3. |

No. CF Notes

- 7 Grace note slurs are cramped in the last few lines of the étude, leading to unclear reading of grace note slurring in mm. 59, 60, 67, and 69. M. 19 is perfect example of how the extremely thin ledger line design can be uncomfortable to read...the initial clarion-A5 looks too much like a clarion G5, which appears later in the same measure!
- 13 Error: m. 35's fourth note should be an F-sharp5, not an F(natural)5. The last measure is on quarter note short, in order to account for the anacrusis (pick-up notes at the beginning); this is an outdated practice in this situation, one which is arguably confusing and unnecessary. Why no slur on grace notes in m. 27, when there is a slur in the immediately following measure (this peculiarity is also seen in E&S)? Likewise, why is there no slur on the grace notes in m. 31—particularly the first one, which isn't under an overarching slur?
- 14 In mm. 18 and 22, staccato dot markings are placed on the second note of each pair (at the end of the grace note slur) to indicate a clipped articulation.
- 17 Error: m. 12 is missing staccato dots on the thirteenth, fourteenth, and fifteenth notes. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats.
- 21 Error: wrong note in m. 19 (15 bars before end), beat 3, first sixteenth: should be D-sharp5, instead of D(natural)5.
- 22 Slurs in m. 19 should be lower so that they don't intercept the ledger lines.
- 23 Uses both "dim." and "decresc." within same étude, like E&S (which seems confusing and unnecessary).
- 27 Grace note's slur in m. 13 should be under notes, and not over. The "rit." text is too small and placed too low in m. 16.
- 29 CF has articulation differences compared to E&S in 15 of the 45 measures (some measures have more than one difference).
- 30 The last measure is three sixteenth-notes short, in order to account for the anacrusis (pick-up notes at the beginning); this is an outdated practice in this situation, one which is arguably confusing and unnecessary. There are too many courtesy accidental cancellations, as seen with the natural signs in m. 10, m. 12, m. 18, m. 37, m. 42, and m. 45. The courtesy sharp sign on the F-sharp in m. 43 is also unnecessary.
- 31 There are numerous courtesy accidentals, like in m. 7, 10, 11, 22, 28, which might be too many for some readers. There are articulation differences from E&S in 10 of the 38 total measures (some measures have more than one difference).
- 32 Although not yet acknowledged by the publisher at the time of writing despite submitting this information, there is an obvious engraving error in m. 13's slurring; the first two notes of each four-note-group should be slurred together, like the articulation seen in mm. 9, 10, etc. (articulated notes tallying were conducted presuming an eventual correction to the notation, reducing the count by 3 from 342 to 339. CF has articulation differences in 11 of the 48 measures (there could be more than one difference in a given measure).

No. CW Notes

- 1 Accents collide with staff lines in mm. 5, 7, 15. The "tempo I" text in m. 25 seems unusually small.
- 3 The thematic index excerpt has an error on the first pitch. In m. 32: the dim. hairpin should end with an opening instead of a closed point (if it is meant to continue as a single gesture into the following m. 33's dim. hairpin). M. 9's first and third staccato dots and m. 14's first staccato, which appear under slur ending, are presumed to instruct a clipped ending, and do not signal a re-articulation.
- 5 The thematic index excerpt has an error on m. 2's last pitch. M. 28's tenutos on beats 3 and 4 are too close to the top staffline. Trill line should extend a little further in m. 25, until the left edge of the first grace note. The staccato under slur ending in m. 2 is understood to be clipped and not independently articulated.
- 6 In m. 8, why is there no staccato dot marked on the fifth note? The breath marks on whole rests in mm. 19 and 51 are arguably unnecessary visual clutter.
- 7 Interesting use of fanned beams in m. 16's cadenza. Second metronome marking (in m. 33) is in grey color. Dotted lines used for overarching slurs in mm. 67, 68, 69, 70.
- 8 7 of the dynamic markings are in grey color.
- 9 The thematic index has an incorrect key signature. In m. 22, triplet numeral '3' on beat 4 is in a strange position. Metronome marking in m. 19 is in grey color.
- 10 6 dynamics and 2 breath marks are in grey color. The breath marks are smaller and lighter in this étude compared to others, making them difficult to read.
- 11 Six of the breath marks are in a grey color.
- 12 The thematic index excerpt has an error on m. 2's eighth pitch. Two of the breath marks are in a grey color.
- 13 The thematic index excerpt has an error on m. 3's last pitch. In m. 7: if the the 32nd-notes' beam were unbroken, it would be easier to perceive the beat. Inconsistent grace note slurring between mm. 27 and 28. Three of the breath marks are in a grey color. m. 31: First grace note should be slurred into the following sixteenth, unless it is intended to be independently articulated?
- 14 One breath mark is in grey color.
- 15 2 of the breath marks are in grey color.

No. CW Notes

- 16 Error: in m. 16, the fifth note should be an A4, not B4.
- 17 In m. 28, it seems strange to independently articulate the first sixteenth-note (on beat 4). Uses fanned beam in m. 8's cadenza. One of the breath marks and 2 "sf" (in m. 11) are in grey color. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats.
- 18 1 breath mark and 1 metronome marking are in grey color. The shade of grey varies across different pages of the publication...on this page it's particularly dark in m. 52, but most other instances employ a much lighter grey color. Bad slur collision/cramping in mm. 26 and 46.
- 19 Uses fanned beams in m. 30's cadenza. Uses grey color on 1 breath...also uses grey color on the slur in mm. 33-34, a contrasting color which might be missed by a quick read given that it occurs on such a thin graphic element. In m. 39, the slur above the note-heads on the second pair of grace notes confusingly indicates that the first grace note (clarion F-sharp) is approached by slur, and the second (clarion G) is articulated. In m. 30's ascending scale, it's slightly unclear if the following trilled D is articulated (I counted it as yes). I find the nested slurs to be confusing in m. 35, on beat 3.
- 21 m. 12 beat 1 has a pair of two-note slurs in grey color.
- 22 M. 1's hairpins are in grey color. All but 2 of the breaths are in grey color. In m. 19, the slurs should be lower, so that they do not collide with ledger lines.
- 23 4 breath marks are in grey color. M. 26 has collision between tuplet bracket and tuplet numeral.
- 24 Slurs' arches collide unacceptably with staff lines in mm. 1, 2, 6, 9, 33, 34.
- 25 Slur arches collides with stafflines in m. 17. 5 of the breath marks are in a grey color. Editor makes the sensible decision to change m. 36's "decresc." (as seen in E&S) to a "dim.", avoiding the confusion caused by using two different words to mean the (presumably) exact same thing.
- 26 The thematic index excerpt has an error on the fourth pitch. Stem of last note in mm. 26 and 27 are too close to the following barline. Accidental signs are also too cramped in mm. 25-27. 14 accent markings and 1 breath mark are in a grey color. (this breath mark is too light in shade compared to other such markings in this publication, making it difficult to discern).
- 27 Slur arch collides with staff line in m. 21. One breath mark is in grey color.
- 28 3 breath marks are in grey color; the one in 26 is strangely different in style/appearance compared to the other ones.
- 29 The placement of "poco meno" risks connecting it to the preceding dynamic....it should be above the staff line to avoid confusion. 5 breath marks are in grey color.
- 30 It seems strange to have no staccato dot marked on the very first note. Bad collision of dim. hairpin and beams in m. 23. 4 breath marks are in grey color.
- 31 The tenuto marks in mm. 17 (first one) & 35 should be above staff, and not cramped in the topmost staffline space.
- 32 Slur arches collide with stafflines in mm. 9, 13, 26.

No. DVR Notes

- 1 Around 18 unclear slurring spots.
- 2 Image degradation in m. 19 makes slur beginning unclear; it should begin on the initial G-sharp, and note the second note (E). Around 2 unclear slur spots.
- 4 Around 1 unclear slur spot.
- 5 Deteriorated slurring marking in m. 22. Around 6 unclear slur spots.
- 6 It's unclear if mark above m. 55's last notehead is deteriorated staccato dot, or just a blemish. M. 6's second staccato collides with staffline. Around 1 unclear slur spot.
- 7 Around 3 unclear slur spots. Bad slur collision in mm. 33, 39, 44.
- 8 Staccato dot has bad collision in mm. 1, 12, 13, 48, 63, & 75. Bad slur collision in mm. 20, 28, 45, 73. Around 3 unclear slur spots.
- 9 Around 5 unclear slur spots.
- 10 Error: missing accidental flat sign on downbeat of m. 21's A-flat5! Unclear slur beginning in m. 28 beat 1..
- 12 Around 1 unclear slur spot.
- 13 Around 3 unclear slur spots. Bad collision with comma breath mark on bar 30. Why no slur on grace notes in m. 27, when there is a slur in the immediately following measure (this peculiarity is also seen in E&S)?
- 14 Dot notation has bad collision in mm. 2, 7, 8, 13, 37. Around 3 bad slur spots. Bad slur collision in mm. 16, 17, 21, 43.
- 15 Accent in m. 35 is easily lost in stafflines. Around 1 unclear slur spot.
- 16 It seems strange to omit staccato on the third sixteenth-note of m. 24. Staccato dot collides badly in mm. 34, 36. Around 1 unclear slur spot.

No. DVR Notes

- 17 Image degradation on slur between first and second notes in m. 3. Missing nested slur in m.12, beat 4, between b-flat and A sixteenth-notes (as compared to E&S). Missing dot on dotted sixteenth in m. 10, beat 4's G. Around 4 unclear slur spots. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats.
- 18 Error: in m. 23, missing accidental sharp sign on fourth note (should be F-sharp5, not F-natural). Around 5 unclear slur spots.
- 19 Missing slur after system break from previous bar in m. 14., and also in m. 4. Around 5 unclear slur spots.
- 20 Wrong time signature: it should be 3/8, and not 3/4. Staccato dot has bad collision in mm. 4, 7, 12, 13. Around 3 unclear slur spots.
- 21 Error: 12 bars before end, missing sharp sign on F-sharp sixteenth note following the grace-note F-double-sharp. Missing slur extending past last notehead before system break in m. 6, and same in analogous spot 10 mm. before end. Accent in m. 2 is easily lost in stafflines. Bad collision on dot marking in m. 5. Bad slur shape 4 bars before end. Around 8 unclear slur spots.
- 22 Warning: Second grace note in m. 1 looks like E5 instead of intended D5 due to image degradation. Too much confusion, omits roughly every other staccato in last dozen or so measures. Five bad staccato dot collisions with stafflines.
- 23 Bad hairpin collision with stafflines in m. 25, 26. Around 3 unclear slur spots. Uses both "dim." and "decresc." within same étude, like E&S (which seems confusing and unnecessary).
- 24 Bad slur collision in mm. 6, 41.
- 25 Confusingly omits all slurs for last 4 notes of m. 38, which looks like an error. M. 4's slur ending should extend further to clearly signal that slur extends over barline to next system. Around 5 unclear slur spots. Bad slur collision in m. 48. Slur missing after system break in beginning of m. 24. Missing tuplet numeral in m. 29 beat 3...there are frequent surrounding examples of three eighth-notes beamed together, so it is unacceptable to leave out the "3" numeral in this location.
- 26 Probably worst étude for slurring ambiguity, much of it due to image degradation. Note that the thinnest slur line markings don't show always appear printed as a result of the exposure settings during image scanning, which can sometimes result in a slur ending on a different note compared to the source publication...yikes! Around 12 unclear slur spots.
- 27 Around 1 unclear slur spot. Bad slur collision in mm. 3, 20.
- 28 Missing slur after system break in m. 58. Around 4 unclear slur spots. Bad slur collisions in mm. 14, 25, 45.
- 29 Missing slur after system break in m. 10 and m. 37. M. 4's trill symbol is not aligned with half-note notehead. Around 8 unclear slur spots.
- 30 4 bad staccato dot collisions.
- 31 Strange articulation on m. 21's thirty-second notes. Around 5 unclear slur spots. Bad slur collision in m. 13.
- 32 Around 4 unclear slur spots.

No. E&S Notes

- 2 Error in m. 29: last note should have rhythm value of eighth-note, not quarter-note
- 5 Error: in m. 37, beat 3's note is missing stem flag (thereby notated as quarter-note instead of eighth-note). Missing system-break slur on following system in m. 5.
- 7 Missing system-break slur on following system in m. 56.
- 10 Error: Missing quarter-rest in m. 8 beat 4.; missing dot on dotted eighth in m. 26, beat 4. Missing system-break slur on following system in m. 4. Missing system break slur on initial system's end in m. 12.
- 11 The upside down fermata inside the stafflines in m. 33 is uncomfortable to read.
- 13 M. 33 is one of the rare spots in the publication where E&S positions a slur encompassing a tie according to contemporary engraving expectations. M. 6: triplets should have a partial break in their beam, like they are in mm. 36, 37, 38, for example. Why no slur on grace notes in m. 27, when there is a slur in the immediately following measure?
- 15 The use of 2 slurs in m. 19 is unacceptably confusing.
- 17 Grace notes in m. 5 have no slur. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats.
- 19 Missing slur after system break from previous bar in m. 4. M. 39's grace note slurring is inconsistent.
- 21 Error (presumed): in the cadenza's ascending "chromatic" scale, the B(natural)4 note is missing, since the scale goes from A-sharp4 to B-sharp4. Error: in m. 3, missing natural sign on 3rd-to-last eighth-note B. Missing sharp sign in m. 26 (ish)'s F-sharp sixteenth-note following the grace-note F-double-sharp. Missing slur after system break from previous bar in m. 32.
- 22 Error: in m. 7, missing natural sign on the eighth note of the measure (clarion F5). Why do staccato dot markings stop appearing on offbeats in m. 24? Also missing from downbeat of m. 34.
- 23 Incorrect beaming in m. 36, on beat 2's notes...the middle beam section (between the fourth and fifth notes in m. 36) should be a single beam, not two beams. Uses both "dim." and "decresc." within same étude (which seems confusing and unnecessary).

No. E&S Notes

- 25 Error (presumed): m. 7's eighth pitch is missing a natural sign; it should be F(natural)5, instead of F-sharp5. M. 4: missing slur ending to extend over system break. Barline 24: missing slur after system break. Confusing articulation because of slur ambiguity in m. 8.
- 26 Unclear slur beginning placement in m. 28...it literally sits inbetween two noteheads! One can safely assume that it was meant to sit on the first notehead of the measure. M. 27's last slur ending is unclear, whether it crosses barline into next measure.
- 27 Error: in m. 14, missing natural sign on beat 3's E. M. 33: missing slur ending to extend over system break
- 29 Mm. 10 and 37: missing initial slur over barline after system break. M. 19's slur is unclear between second and third notes.
- 31 Error: in m. 36, missing flat sign on penultimate sixteenth note G-flat. It's unclear whether slurs on beat 3 of mm. 32 and 35 are attached to preceding tied notes.
- 32 Error: in m. 7, the tenth note is marked with a flat sign (G-flat), when it should be marked G natural. In m.

No. EUF Notes

- 1 exactly follows breath marks in LED (and adds differentiation of phrasing pauses versus actual breaths). Uses 5 non-break break marks.
- 2 It's unhelpful to break of the beam for the sake of the musical pause ("V") marking in m. 28...also, noticeably articulates the second sixteenth-note of m. 28, unlike EUS. Unacceptable collision of slur and following system's beam in m. 51. 7 non breath break marks.
- 3 Unhelpful breaking of beams in m. 25's 32ns notes. 1 non-breath break mark in m. 4.
- 4 Bad slur and staff line collisions in m.15, beats 2 and 3. Many bad slur collisions with staff lines throughout, actually. 1 non-breath break mark in m. 16. Doesn't encompass ties in overarching slur in m. 18.
- 5 Contains many minor slur changes compared to E&S. 3 non-breath break marks. Bad slur shape in m.41.
- 8 5 non-breath break markings.
- 9 bad slur collision in m. 33 beat 4.
- 10 inconsistent beaming of three eighth notes in m. 20 versus m. 16 and 21. Unacceptable slur collision in m. 39, beat 3
- 11 Bad slur shape on grace notes in m. 5. 2 non-breath break marks in m. 32. A few strange articulation discrepancies where EUF is articulated and E&S is slurred: m. 4's last three notes, and m. 24's first two notes. Collision of slur and grace note stems in m. 6.
- 12 2 non-breath break marks used.
- 13 3 non-breath break marks used. Bad slur shape in m. 18's last 3 notes. Why no slur on grace notes in m. 28, when there is a slur in the immediately preceding measure (this peculiarity is also seen in E&S, reversed, with the slur seen in m. 28 and omitted in m. 27)?
- 14 bad slur shape in m. 8, beat 1.
- 15 It looks strange to notate the last 14 notes of the cadenza in cue-sized notation—not just grace notes, but the "regular" notes as well.
- 16 Bad slur collisions throughout, since slurs have relatively flat curvatures which are sometimes lost within the stafflines (mm. 2, 3 for example).
- 17 2 non-breath break marks used. "a Tempo" in m. 29 is positioned too far to the left and coincides with a fermata rest; it should align with the last two notes of the measure, and no earlier.
- 19 2 non-breath break marks used. Bad slur collision on both slurs in m. 4, and also slur in mm. 16 and 36. Nested slurs in m. 20.
- 20 Bad slur collision in mm. 4, 65, 74. Bad slur shape in mm. 57, 77.
- 21 Error: 12 bars before end, missing sharp sign on F-sharp sixteenth-note following the grace-note F-double-sharp. Uncessesary slur break on downbeat of m. 3...it should simply be notated as a single unbroken slur. Beam on the ascending chromatic scale in cadenza collides with staff line. Bad slur collision in mm. 4, 12, 30.
- 22 Slurs in m. 19 should not collide with ledger lines. Beams in m. 34 should not collide with beams on beats 1 and 4 (same in m. 25).
- 23 5 non-breath break marks used. Bad slur/tie/(staccato) collisions in mm. 15, 26, 30.
- 24 3 non-breath break marks used. Bad slur collision in mm. 1, 2, 9,33, 34, 35.
- 25 Unacceptable redundancy by adding a second natural sign on an A in m. 37's grace note...not needed! 6 non-Bad slur collision in m. 30.
- 26 3 non-breath break marks used. Bad slur shape in mm. 10, 17. In m. 11, the ninth and tenth notes should not be slurred together because it is a repeated pitch (G4). M. 25's downbeat-approaching slur should be closer to the notehead. M. 25's final note should be placed slightly further from the following barline to more clearly signal that the slur continues over the barline. Bad slur collisions in m. 17.
- 27 Error: incorrect pitches in m. 21, beat 4: last two sixteenth-notes should be G-sharp4, F-sharp4. Bad slur collision in mm. 20, 21. The grupetti symbols in mm. 31 and 32 are placed within the stafflines, instead of above them, which makes them difficult to discern.
- 28 4 non-breath break marks used. One breath mark is in parenthesis.

No. EUF Notes

- 29 1 non-breath break mark used. M. 15 needs more space between last note and barline to clearly signal that slur extends over barline (and system). Bad slur collision in m. 25.
- 30 Staccato on second note collides with notehead.

No. IMC Notes

- 1 Note that the publisher writes an incorrect death date for Rose as 1903, instead of correct 1902. In m. 39, the turn ornament between the B and E has been omitted (as seen in E&S, and all other editions). Many slur changes, as compared to E&S and DVR.
- 2 Error: in m. 29, the last note is missing its stem flag (it's a quarter-note, but it should be an eighth-note). Changes articulation in m. 1 as compared to E&S, and maintains this change in analogous spot of m. 52. Unclear slur beginnings in m. 18, 19 due to image degradation...I counted them as all connected seamlessly.
- 3 Unacceptably unclear slur beginning in m. 29, third-to-last sixteenth note (it stretches left, preceding the C notehead).
- 4 The single edit made to the old 1913 CF source is the penultimate m's dim. hairpin. Interesting long dim. hairpin marked over last 2 measures. Accent is placed on wrong side of note (stem, instead of notehead) in m. 18. Unclear slur beginning from image deterioration in m. 42, beat 1.
- 5 Beware of ambiguous slur beginning in m. 14 (and ending in the same measure), slur ending in m. 19. Very ambiguous slurring in m. 22. Deterioration of image affects a large portion of the right middle area of the page.
- 7 The single edit made to the old 1913 CF source is the last m.'s "subito." Bad collision in m. 40 of first fermata. Bad collision in m. 21 of sharp sign on C-sharp. Unclear slur beginning on descending chromatic scale in m. 16.
- 8 The single edit made to the old 1913 CF source is m. 1's dynamic. In m. 74, the slur is difficult to read, and seems like it could extend to the A, instead of stopping on the long B. Bad collisions resulting from generally cramped notation. Although refraining from staccato markings on all individually-articulated sixteenths is understandable and acceptable, it does seem strange to omit them for a single measure 51 in the middle of a string of staccato dots.
- 9 Accents are positioned on stem side, which is more difficult to read. Unclear slur ending in m. 33 (grace note slur), and m. 36 beat 2.
- 10 The single edit made to the old 1913 CF source is m. 1's dynamic. Error: missing flat sign on downbeat of m. 21's A-flat5. Unclear slur beginning in m. 28 beat 1. The notes are too cramped in m. 26.
- 12 The single edit made to the old 1913 CF source is m. 1's dynamic. Unclear slur ending on m. 6, beat 1; it should extend into beat 2. Somewhat strange assignment of staccato dots in the middle of the page, throughout mm. 10-19.
- 13 Unclear bad slur ending in m. 3 (I counted it as slurring over barline, since it proceeds too far to be interpreted any other way!). Why no slur on grace notes in m. 27, when there is a slur in the immediately following measure (this peculiarity is also seen in E&S)?
- 14 The single edit made to the old 1913 CF source is m. 1's dynamic.
- 16 It seems strange to omit staccato on the third sixteenth-note of m. 24.
- 17 The single edit made to the old 1913 CF source is m. 1's dynamic. Missing nested slur in m.12, beat 4, between B-flat and A sixteenth-notes (as compared to E&S). Missing dot on dotted sixteenth in m. 10, beat 4's G. Image degradation on slur beginning in beat 1 of m. 3. Numerous slur ambiguities overall. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats.
- 18 Error: in m. 23, missing accidental sharp sign on fourth note (should be F-sharp5, not F-natural). Bad image degradation on last eighth-rest in m. 35. Many unclear slur placements, like mm. 9, 25, 36, 51, 52, 54. Nearly incomprehensible natural sign on grace note in m. 33.
- 19 Missing slur after system break from previous bar in m. 14, and also in m. 4. Many dynamic letters and hairpins appear above or inside staff lines, which is confusing.
- 20 The single edit made to the old 1913 CF source is m. 1's dynamic. Wrong time signature: it should be 3/8, and not 3/4.
- 21 Error: 12 bars before end, missing sharp sign on the F-sharp sixteenth-note following the grace-note F-double-sharp. Missing slur extending past last notehead before system break in m. 6, and same in analogous spot 10 mm. before end. Unclear slur placements in m. 33 beat 4: over barline? Strange slur beginning in m. 12 beat 1 (extends into previous bar). 12.
- 22 Why omit staccato dot markings from every other eighth-note in m.24 – 35? ("Missing" 45 staccatos in total.) Why split beams on m. 3 beats 1 and 2, when the identical notes and stem directions appear with unbroken beam in m. 15?
- 23 The single edit made to the old 1913 CF source is the addition of dim. hairpin in the last measure. M. 5, beat 2: notehead is missing ledger lines, so it looks like D-sharp instead of the actual C-sharp (bad image output). M. 25's cresc. hairpin collides unacceptably with staff lines. Uses both "dim." and "decresc." within same étude, like E&S (which seems confusing and unnecessary).
- 24 The single edit made to the old 1913 CF source is m. 1's dynamic.
- 25 Confusingly omits all slurs for last 4 notes of m. 38 (as compared to E&S); looks like error. Slur collision in m. 48. Bad collision between natural sign and ledger line in mm. 33 and 37. Missing tuplet numeral in m. 29 beat 3...there are frequent surrounding examples of three eighth-notes beamed together, so it is unacceptable to leave out the "3" numeral in this location.
- 27 The single edit made to the old 1913 CF source is m. 1's dynamic.

No. IMC Notes

- 28 The single edit made to the old 1913 CF source is m. 1's dynamic. Image degradation makes slur beginning confusing in m. 51; when counting articulated notes I gave benefit of doubt and matched analogous m. 5. Missing slur after system break in m. 58.
- 29 Unclear slur beginning in mm. 28 and 34 from image degradation. Missing slur after system break in mm. 10 and 37. M. 4's trill symbol is not aligned with half-note notehead.
- 30 Image degradation results in nearly-missing notehead in m. 28.
- 31 Bad collision of flat sign in m. 25. Bad slur clarity in m. 21's thirty-second notes, which I dutifully interpreted as tongue 1+slur 3 into the following dotted-quarter. Bad slur ending clarity in m. 26. Bad slur beginning clarity in m. 8, beat 2. . Cramped natural signs in m. 9's descending line on beat 4.
- 32 The single edit made to the old 1913 CF source is m. 1's dynamic. Confusing slurring in beat 1 of m. 33, where it stops on fourth note instead of slurring over the beat into first sixteenth of beat 2.

No. IMD Notes

- 1 M. 10's grace note is missing a diagonal "slash" line. Accents are placed on the stem end, instead of notehead end, in mm. 34 and 35.
- 2 In m. 27: maintains E&S slur with solid line and adds second slur with dotted line. Extra long stem on the grace note in m. 15 is distracting.
- 6 It seems strange to omit a staccato dot marking on the last note of m. 22, considering the neighboring pattern. In m. 5, the staccato dot is too far away from its notehead on the first note, making reading difficult. Although editor adds staccato in last note of m. 2, thereby diverging from E&S' articulation, this new staccato dot is not maintained on the analogous spot when the same material returns in m. 33.
- 10 Uses parenthesis on m. 1's dynamic to signal that it is an addition by the editor, one not seen in E&S. Error: in m. 18 beat 4, the beams should not angle downwards, but instead be horizontal.
- 11 The varied placement of accents, with some on notehead side (m. 36), and others are on stem side (m. 24, 25, 38...), makes some reading difficult.
- 13 Why no slur on grace notes in m. 27, when there is a slur in the immediately following measure (this peculiarity is also seen in E&S)?
- 14 Typo: initial tempo indication should say "Tempo di Polacca," not "Tempo di Polcca." Parenthesis marked in beginning dynamic to show addition compared to E&S. It is unacceptable and confusing to use a new rhythm value of sixteenth-note once, in m. 2's grace note, when all other single-note grace notes use an eighth-note rhythm value. Awkward slur placement in m. 51 due to interaction with gruppetto ornament. Placing accent below note on stem end in m. 50 is awkward; note that the accent is placed on the other end in the analogous and comparable (i.e., stem down with tie) situation in m. 3. Trill symbols are too far to the right in mm. 10, 12, and 28. In m. 28, it is unclear whether or not the grace note slur connects to the destination note. In m. 15, the rhythm on beat 2 was changed from E&S' [slur 3 + tongue 1] to [slur 2 + tongue 2], but the use of only a single staccato dot on this beat remains, which makes it stick out awkwardly. Why remove the accent from m. 49's last note, compared to E&S?
- 15 In m. 25, the right end of the slur has an awkward shape.
- 16 Many of the trill symbols are placed slightly too far to the right, so the eye could be a little "late" in reading them compared to their respective noteheads.
- 17 Many of the slurs have awkward shapes, like mm. 3, 7, 29 (on grace notes).
- 18 In m. 26, the 'Tempo primo' text should be placed above staff, instead of below; also, the left edge of the text should align with the left edge of m. 26's downbeat, instead of halfway into the measure. Bad slur shape in m. 46.
- 19 It seems strange to position the dim. hairpin above the staff in m. 4. In m. 13, it is awkward to place the 'f' dynamic above the staff, when it could have been placed below by simply flipping the direction of the measure's slur. In mm. 17 and 26, the thirty-second notes have no break in the beam; they should have a partial break, like those seen in m. 41, and m. 42, for example. Error: m. 30 is counted as two measures, instead of one measure (the publication skips from m. 30 to m. 32).
- 20 In m. 5, it seems strange to have no staccato dot marked on the fourth note considering the pattern of articulation markings in surrounding measures. Bad slur shape in m. 77.
- 21 The grace note in m. 18 is missing the slash mark through the stem. Bad slur shape in mm. 21, 32. Error: in m. 32, the fifth note (B4) should have a natural sign to cancel the B-sharp alteration which occurs in the preceding turn ornament (as is seen in m. 3).
- 22 Slurs in m. 19 should be lower so that they don't intercept the ledger lines.
- 23 Adds nested slur in m. 12, one that isn't in E&S. Inconsistent beam breaking between the sextuplets seen in mm. 4 and 8. Bad slur shape in m. 4. Despite very close adherence to E&S, this edition makes the sensible decision to change m. 36's "decresc." (as seen in E&S) to a "dim.", avoiding the confusion caused by using two different words to mean the (presumably) exact same thing.
- 26 Bad slur shape in m. 19
- 27 Parenthesis marked in beginning dynamic to show addition compared to E&S.
- 28 Bad slur shape in mm. 9, 43...bad slur direction in last slur of m. 60 (it should angle downwards, pointing towards the notehead, which E&S did well).

No. IMD Notes

- 29 Bad slur shape in m. 31. Bad collision of slur and accent on last note of m. 12. Tie is nearly lost against the staffline in m. 1 because its curvature is so flat.
- 30 While this edition has some courtesy accidentals/cancellations marked with parenthesis elsewhere, others are inserted without signaling, like the natural sign in m. 46 of this étude.
- 32 M. 36 has a staccato dot on the fourth note which is probably mistakenly placed, since it occurs on the beginning of a slur; also, a staccato dot is presumably missing from the third note in this same measure, suggesting that the two dots were erroneously shifted over by one note. Despite usually marking accidental signs for every octave, this étude exhibits a rare exception in m. 4, where the double-flat sign is not marked on the second note of the bar.

No. JI Notes

- 1 Arguably too many accidental cancellations, like in mm. 13 and 23, for example. Strange to position articulation outside of slurs in mm. 34 and 35; when accents are inbetween the beginning/ending of a slur, they typically go as close as possible to the notehead.
- 2 Arguably unnecessary accidental cancellations in mm. 3, 32, 33, and 48.
- 3 In m. 3, the accent is uncomfortable to read in how it collides with the top staffline.
- 8 Error: missing dots on repeat barline in m. 31.
- 9 In m. 23, the slur on beats 1 and 2 should have a downward pointing direction to follow the direction of the pitches, as opposed to the current upward slope.
- 10 Bad collision of accent in m. 15.
- 13 It seems a little risky to mark staccato dots on the first sextuplet-sixteenths in mm. 5 and 6 (compared to E&S, where first of each group is NOT staccato). The reader must understand that staccato occurring on end of slur means clip, and the same marking is then used to signal a different articulation (normal staccato under slur). Also introduces a strange inconsistency in slurring between mm. 5 and 6, in whether the seventh note is approached by slur or articulated (slurred in m. 5, and articulated in m. 6). Awkward slur shape in m. 39. Arguably unnecessary accidental courtesy cancellations in mm. 27, 28, and 55.
- 16 Although common in other musical environments, this particular situation of a Classical étude book discourages ending a section with system which doesn't span the entire page's width. It simply looks strange, and there are plenty of measures that could have been "flowed" properly to evenly fill the page as one would normally expect. Writes m. 1's ornament as a trill symbol, instead of actual grace notes like in E&S. Bad slur shape in m. 7, beats 3-4.
- 17 Bad collision with dynamics in m. 8. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats. Uses capitalized, bold, non-italicized style text for the expression text "Largo" (changed from E&S' "large.") in m. 21. This seems strange, as that prominent text styling is typically reserved for larger, more substantiated, contrasting sections of music, and not a brief slackening of the tempo at the end of a phrase.
- 18 In mm. 44-45, the last three accents are placed slightly to the left of their respective noteheads, which is uncomfortable to read.
- 19 It looks awkward to have a large amount of space the words "dolce" and "espress." in m. 1? Greatly shortens cresc. hairpin in m. 27 so that it spans only the first half of the measure, compared to E&S' nearly full measure span.
- 20 Bad slur collision in m. 56.
- 21 Error: missing natural sign on m. 18's long B following C-sharp fermata. Bad slur collision in m. 26.
- 22 The last grace note slur in m. 12 is not connected to its destination note (B4). Slurs in m. 19 should be lower so that they don't collide with ledger lines. Beams on last 2 grace notes of m. 24 should be higher so that they don't collide with ledger lines.
- 23 Omits staccatos in m. 10, as compared to E&S.
- 26 Awkward slur shape in m. 19. Bad slur collision in m. 20.
- 27 It seems strange to omit the tuplet numeral from m. 37 beat 4, after the preceding two beats do have numerals.
- 28 In m. 30, the initial slur continuing from the system system break could be missed during reading, since it's so far away from the notehead.
- 29 The tie in m. 1 is too flat in shape, making it lost against the stafflines. The tie in m. 37 is too close to overarching slur. The slur is too close to accent on last eighth-note of m. 12.
- 31 Bad collision of accents and slurs in mm. 5 and 10. Accent should not intercept staff line in m. 17. Tenuto marks should be vertically centered in the stave space, instead of sitting closer to the upper staffline.

No. LED Notes

- 1 Unclear marking placements include: accents inside staff lines in m. 15, trills below noteheads in m. 27; hard to read "dolce" in m. 32. Turn symbols are very small in mm. 26 and 39. Unclear slur beginning in m. 34 (second slur).
- 2 Error in m. 29: last note should have rhythm value of eighth-note, not quarter-note. Error: m. 49's last note should have pitch of F-sharp4, not F(natural)4. Placing the breath marks below the stafflines in mm. 9 and 24 makes them easy to miss.

No. LED Notes

- 4 The very short hairpin markings in mm. 18 and 41 are probably considered hairpins, but they are somewhat confusing for contemporary readers (especially m. 18, which would be read as an accent and therefore should appear above the notehead).
- 5 Unclear slur ending in m. 22 (second to last slur ends on G-sharp, despite curving towards following note. Unclear slur beginning in m. 17 (second slur).
- 6 It seems strange to have no staccato dots marked in m. 24, considering the surrounding measures.
- 7 Missing system-break slur on following system in m. 56. The cramped notation makes it difficult to know if the grace notes slur into their following eighths in m. 69.
- 8 Error (presumed): m. 14's seventh note should be G-sharp⁴, not G(natural)⁴. It seems strange to have no staccato dots marked in m. 48, since surrounding measures have them.
- 9 Error: missing tie in m. 48, beat 2.
- 10 There is a broken slur blemish in m. 32, beat 3 resulting from image degradation. Missing system break slur on next staff in m. 4.
- 11 "Vibrato" is marked twice (m. 3 and m. 11). The upside down fermata inside the stafflines in m. 33 is uncomfortable to read.
- 12 Difficult to read slur in in m. 20, beat 3 (assume it's slur 3, tongue 1). In m. 35, beat 1, the slur is missing as compared to photographic source material of E&S, and its omission seems strange considering the surrounding articulation pattern.
- 13 The upside down fermata in last measure is uncomfortable to read. The turn symbol in m. 55 is very difficult to discern due to its extremely small size and poor image fidelity. Bad slur clarity in first slur of m. 22, missing slur on second grace note in m. 31. Why no slur on grace notes in m. 27, when there is a slur in the immediately following measure (also seen in source material, E&S)?
- 14 It seems strange to have no staccato dot marked on fifth eighth-note of m. 18, and also missing on the fourth note of m. 2.
- 15 F-sharp trill symbol in the cadenza is very small and hard to read.
- 16 The sharp sign is very hard to discern on first sixteenth note in m. 19, due to image degradation.
- 17 Second marcato markings is difficult to read as it collides with stafflines in m. 27. In m. 24, breaking the sextuplet-sixteenth-notes into 2 separately beamed groups of 3, as opposed to 1 beamed group of 6 notes, makes it visually difficult to perceive the overall beats.
- 18 Unclear slur ending in m. 16. Unclear slur beginnings in mm. 23 and 36.
- 19 It is awkward to read hairpins and dynamic letters placed above the staff, like those in m. 4, m. 13. Image degradation during image capture (scanning) changes the slurring in m. 3: while the source material E&S notates m. 3's slur extending over the barline into m. 4, LED's slur could reasonably be interpreted as stopping on the last note of m. 3 because the thin end of the slur line was lost.
- 20 Unclear slurring in m. 77.
- 21 Error: 12 bars before end, missing sharp sign on the F-sharp sixteenth-note following the grace-note F-double-sharp. Missing slur after system break in m. 30.
- 22 Some staccatos are seemingly randomly not included on certain notes, like in in mm. 11 and 36; they suddenly stop appearing on every second eighth note in m. 24, and then reappear in totality in m. 36 (with the exception of 2nd-to-last eighth in m. 36). A total of 48 staccato markings "missing."
- 23 Uses both "dim." and "decresc." within same étude, like E&S (which seems confusing and unnecessary). Bad slur readability from image degradation in m. 19 beat 3.
- 25 Confusing articulation because of slur ambiguity in m. 8. Missing slur approaching system end in m. 4 (since it has slur after system break in following measure); missing slur after system break in m. 23, since it clearly extends over bar into next bar 24.
- 26 It is easy to miss the breath marked in m. 29 due to its poor placement. Staccatos dots seem to be missing in m. 2 beat 1 and m. 22 beat 3. Slur ending ambiguity in m. 11. Broken slur from image degradation in m. 30.
- 27 The "rit." in m. 16 is easy to miss due to poor placement. Missing slur after system break in m. 33
- 28 The uneven amount of space between staves makes this étude uncomfortable to read. The breath mark in m. 11 is easy to miss due to poor placement. Unclear slur beginning in m. 2. Image degradation in m. 38 on slur ending.
- 29 In m. 28, it isn't very clear whether the slur begins on the first or second sixteenth-note. Also unclear in m. 34: does the slur end on beat 2, or on the sixteenth note group? Missing system break slur on new system in m.10.
- 32 In m. 45: the image degradation on right edge of notehead on the third sixteenth-note makes it difficult to discern the pitch, particularly since it involves reading ledger lines.

No. RIV Notes

- 1 1 fingering in commentary text.
- 2 4 fingerings in commentary text.
- 3 2 fingerings in commentary text.
- 4 4 fingerings in commentary text.

No. RIV Notes

6	7 fingerings in commentary text.
7	6 fingerings in commentary text.
8	1 fingering in commentary text.
9	1 fingering in commentary text.
10	2 fingerings in commentary text.
11	First instance of Bonade's vertical slash marks, used three times.
12	2 fingerings in commentary text.
13	1 fingering in commentary text.
14	2 fingerings in commentary text.
16	10 fingerings in commentary text.
17	4 fingerings in commentary text.
18	9 fingerings in commentary text. 2 breaths in commentary text.
19	8 fingerings in commentary text.
20	4 fingerings in commentary text.
21	1 fingering in commentary text.
22	17 fingerings in commentary text.
23	4 fingerings in commentary text.
24	3 fingerings in commentary text.
26	7 fingerings in commentary text.
27	7 fingerings in commentary text.
28	19 fingerings in commentary text.
29	8 fingerings in commentary text.
30	5 fingerings in commentary text.
31	5 fingerings in commentary text.
32	13 fingerings in commentary text.

No. STX Notes

1	It seems strange that while the breath mark in m.3 is marked optional with parenthesis, the analogous spot in recap at m. 27 is not marked with parenthesis.
3	In m. 32 on the downbeat: the only instance in the publication of a slur which is only attached at the beginning...this marking is copied from BON.
4	It seems cluttering to put breath marks on rests with fermatas, like in m. 24 beat 1. This is applied sporadically, as no breath is marked in m. 27, and one is marked in m. 35. Adds contrasting articulation in m. 39 with slur and staccatos, as compared to the same gesture in m. 36.
5	Hite's recommended speed for the trills and grace notes in mm. 24-25 seems extremely slow. The second footnote has a typo of "oberve" instead of "observe." Includes footnotes about playing trills/grace notes, and rhythm help. Adds staccato and slur to the sixteenths in m. 16; not seen in other editions. Uses longer slurs than E&S in many places, like slurring over barline bar 7, bar 22, bar 30, and bar 47.
9	Frequent extension of slurs compared to E & S: m. 34, 36-37, 40, 43-44, 44-45, 45-46.
10	Unacceptably cramped dynamics in m. 39.
11	Error: a natural sign is missing in m. 26, on beat three's third sixteenth-note (long B). STX is confirmed to be only edition which marks "piu mosso" in m. 27.
13	Lots of clipping of phrases with staccatos, like m. 12, and m. 18. Missing crucial grace-note slur in m. 31, beat 3.
17 (but 14 for analysis)	Arguably missing staccato dots in m. 8 beat 2, and m. 25 beat 4.
14 (but 15 for analysis)	There is an impressively large number of dynamic markings in only 40 measures, the most of any edition.
15 (but 16 for analysis)	Error: wrong bar numbering; they become incorrect on the bar number for "10." Staccato dot is definitely missing on beat 1 in m. 23.

No. STX Notes

16 (but 17 for analysis)	Error: missing tie between tenth and eleventh notes in m. 12. Use of "a tempo" implies returning to a previous tempo, and not a new tempo, so it is a little confusing to see "a tempo" in m. 22 when there is a new metronome marking. Uses three different amounts of beams in m. 8's ascending gesture in the cadenza
19	Somewhat strange use of staccato marking to clip a phrase in beat 2 of m. 18, and in m. 9
21	Error: 12 bars before end, missing sharp sign on F-sharp sixteenth-note following the grace-note F-double-sharp. Strange, seemingly random tilde marking on the beginning of m. 26 below the staff lines. Staccato clipped articulation endings in cadenza, m. 26, m. 31 Strange slur variance in m. 22, beat 2 into beat 3 (trill isn't slurred into grace note, like surrounding two occurrences)
23	Editor stacks dynamics, cluttering two forms of text and dim. hairpin within a single note in m. 23.
25	Staccato phrase ending clipping seen here, in m. 7, m. 25.
27	Tenutos used as stress points, like in m. 16, m. 25. Staccato phrase clipping seen in m. 16; bad beam angle on beat 4 of m. 37, it should be angled down instead of horizontal.
29	m. 16 has Hite's staccato phrase clipping instruction. It seems excessively complicated to use both French and Italian languages for a single term, as seen in this étude (as well as étude No. 14): "sostenuto" and "ben soutenu."
30	Instructs to play at 6 different dynamic levels; breath marks are positioned low enough to be slightly hard to read in m. 38, m. 45, and m. 50.
31	Redundant restating of dynamics between phrase endings and following beginnings, like in m. 22, m. 30, m. 33, m. 34-35 (over system break) clutters the page.

No. ZEN Notes

1	3 breath marks noted as optional.
2	1 breath mark noted as optional. Seems to place the trill symbol below the stem-up note in m. 32, but acceptable because it keeps the symbol close to the notehead.
3	4 breath marks noted as optional. Trill lines in mm. 17, 37, and 38 should stop on left edge of first grace note, instead of passing through grace notes. M. 5's similarity to E&S signals that this follows E&S to a fault in this case: it doesn't attach the grace note pair to the preceding larger (normal) notehead with a slur, like most other cases in this publication.
4	1 breath mark noted as optional. ZEN breaks away from E&S' inconsistency in mm. 37 and 40 by consistently attaching grace note to preceding notehead with a slur. M. 12's fermata is a bit lost by its placement colliding with stafflines.
5	3 breath marks noted as optional. M. 10's dim. hairpin begins before the left edge of the downbeat notehead; this incorrect beginning placement technically instructs to diminish on the preceding note, which conflicts with the cresc. hairpin which comes before.
7	2 breath marks noted as optional.
8	2 breath marks noted as optional.
11	It seems strange to place accents below noteheads in m. 38.
12	3 breath marks noted as optional.
13	3 breath marks noted as optional. Strange to approach m. 38 downbeat by slur.
14	1 breath mark noted as optional. Unfortunately exhibits inconsistent slurring practices with grace notes, like m. 4 versus analogous m. 28.
16	3 breath marks noted as optional.
17	3 breath marks noted as optional. M. 26's accents on last tenth and and twelfth notes collide with stafflines. M. 23's tuplet numerals should be on stem side, not notehead side, to reduce visual clutter.
18	3 breath marks noted as optional. M. 27's last note is too close to the following barline, which makes it difficult to see that the slur extends over the barline to the next system.
19	1 breath mark noted as optional. This is the first of only two comma breaths in the entire publication. Flat sign on m. 30's trill is unnecessary.
20	2 breath marks noted as optional.
21	2 breath marks noted as optional.
23	Tie in m. 16 collides in stafflines. M. 22 has slightly confusing slurring.
24	1 breath mark noted as optional. Bad slur collision in m. 44.
25	3 breath marks noted as optional. Bad slur collision in m. 40.
26	1 breath mark noted as optional.
27	1 breath mark noted as optional.

No. ZEN Notes

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| 28 | All 4 breath marks noted as optional. Bad slur collision in m. 45. |
| 29 | 2 breath marks noted as optional. Missing slur in beginning of m. 37, following slur over system break. |
| 30 | 1 breath mark noted as optional. All notes marked with staccato dots. |
| 31 | 3 breath marks noted as optional. This étude contains second of only two comma breaths in the entire publication, despite normally using a "V" symbol for breaths. |
| 32 | 1 breath mark noted as optional. Accidental signs collide with notehead ledger lines in mm. 31, 33. |
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Appendix D: CF and IMD Piano Accompaniment Notes

Étude No.	Comments
1	CF: More consistent and slower rhythm overall, simpler block chords. Occasional unison rhythm with clarinet, like in m. 37. IMD: Piano frequently imitates clarinet's rhythm and melodic line contour, trading moments like in mm. 4 or 31
2	CF uses tempo of dotted-quarter=76, which will make the independently-articulated sixteenths (ex: mm. 5-6) difficult for some players. IMD: Cuper's recorded performance with piano has tempo of about dotted-quarter=60.
3	CF: Notable contrasting dotted-rhythms used in the recapitulation, around mm. 18-24. Staccato eighths which follow in mm. 26-28 are create an effective character. Overall has a more consistent texture thickness with both hands always always employed, where IMD has more moments of silence and thinner texture. IMD: Uses more triplet rhythms compared to CF—seen in a total of seven measures, particularly in the opening phrases. Omits the "large" marking in m. 32, which is seen in clarinet book and E&S. Cuper makes a very slight and brief slowing of tempo in end of m. 32 on his recorded performance.
4	CF: Both piano parts start on the clarinet's resting downbeat. CF shows more contrasting character with the sprightly passage in mm. 13-17, also returning in mm. 36-40. IMD's rhythms are slightly quicker overall compared to CF; CF has three measures with sixteenth notes, and IMD has ten measures.
5	CF: Notates piano's rhythm as unison with clarinet's rhythm in mm. 31-32, which requires considerable precision. IMD: Great harmony in piano's last 2 measures.
6	At long last, both piano adaptations mercifully fill in musical justifications during the clarinet's whole bar of rest in m. 19. CF: gives the piano more present, melodic material compared to IMD. Particularly, there is a melody in the piano in mm. 19-31. Frequently employs staccato block chords in the right hand. IMD: Piano writing is less rhythmically dense and more sustained compared to CF.
7	CF: Requires careful coordination in a few spots: piano must play chord on clarinet's last note of m. 16's cadenza (although editor states that it is acceptable for the chord to be played late). Another tricky spot is the last measure, since piano has unison rhythm with clarinet. IMD: Cuper's tempo is about 20% slower than CF's audio track tempo (dotted-quarter = 45 versus 58). Mm. 17-24 have a very special mood!

Étude No.	Comments
8	Both piano parts start on the clarinet's resting downbeat. CF: The piano enjoys a brief dramatic cadenza-like flourish on m. 47's downbeat when the clarinet has a fermata rest, whereas IMD instead maintains the subito silence seen in the original étude. IMD: Piano's primary treatment is a secco, three-note gesture which keeps the piano texture very thin and full of playful character. CF's texture is much thicker than IMD's, with repeated block chords.
9	Different characters heard in each arrangement. CF's is flowing, occasionally more sprightly mood, and features more dotted rhythms and sixteenth-note passages compared to IMD. In contrast, Cuper's performance (and IMD's piano writing) has a noticeably relaxed, sustained quality, with a tempo of around quarter=72-76. This could surprise readers who interpret this étude with a different character, one that is more driven or declamatory, and at a faster tempo closer to quarter=100 (like that seen in the CF accompaniment).
10	IMD's arrangement is overall simpler than CF, with frequent use of sustained block chords. CF's piano part employs plenty of staccato articulation and dotted rhythms, and even imitates the clarinet's opening melody in mm. 17-19.
11	IMD maintains a constant, running eighth-note line throughout most of the étude, whereas CF employs a similar rhythm treatment only in the initial phrase (and again briefly at m. 34's recapitulation). CF makes particular rhythmic contrast in mm. 17-23 with a distinct quarter-note pulse in the left hand.
12	CF is much more active compare to the simpler block chords which make up virtually all of IMD's arrangement. CF frequently notates long lines of constant eighth-notes and also employs dotted rhythms which drive the phrases forward. The last three measures of CF are a delightfully stormy chromatic swell.
13	IMD's piano part frequently includes triplet rhythms, appearing in 15 measures; CF's piano part has no triplets. Conversely, CF's arrangement uses more sixteenths and thirty-seconds combined with dotted rhythms, appearing in 13 measures (compared to IMD 2 total bars including sixteenths). IMD's arrangement uses a slightly thinner texture compared to CF; CF frequently notates consistent eighth-note patterns of block chords.
14	CF adds a four bar piano-only introduction to this étude. The most striking difference in the arrangement arises in mm. 45-51: IMD writes the piano with forte dynamics and punctual accents, where CF portrays a sustained and subdued Alberti bass.
15	IMD's piano plays constant eighth-notes in the right hand, while CF plays repeated groups of [sixteenth-rest + 3 sixteenth-notes] in the right hand.
16	IMD's piano part consistently plays only on the "on-beats" (the first and third eighth-notes of the bar). In contrast, the right hand of CF's piano part almost invariably hits off-beats (the second and fourth eighth-notes of the bar).

CF and IMD Piano Accompaniment Notes (continued)

Étude No.	Comments
17	While both arrangements have a similar mood overall, CF's piano writing enacts more variety of rhythm. CF employs syncopated eighths and quarters in mm. 10-17's phrase, as well as mm. 22-25; mm. 18-21 feature running sixteenths. IMD's piano treatment maintains a more consistently reserved character without any complex rhythms. Both piano parts have a chord in m. 8's beat 2 (following the clarinet's ascending chromatic scale "cadenza"), but IMD notates the chord as rolled where CF does not.
18	IMD's arrangement is a thinner texture compared to CF, and employs a playful clipped articulation with frequent grace notes. CF's texture is mostly constant eighth-note block chords, with a sustained left hand which lends the étude a smoother linearity. CF includes an interesting building effect in the piano's constant eighth-note section in mm. 51-53, which beings as single note and staggers the entrance of each additional voice. IMD: cleverly inserts a brief hemiola in m. 40, no doubt a nod to the clarinet's mm. 4 and 12. CF's piano part mimics the clarinet's hemiola in m. 12. IMD adds a bar of introduction before the clarinet begins on its pick-up note, where CF's piano begins playing in the clarinet's first full measure.
19	CF's arrangement is significantly more rhythmically dense and overall more complex than IMD's. CF's basic texture is [sixteenth-rest + 3 sixteenth-notes] in the right hand, rebounding off quarter-notes in the left hand (All but five measures employ sixteenth-notes, where IMD has only one measure with sixteenth-notes). IMD's thinner texture creates a more relaxed character.
20	Similar to eachother
21	CF's texture is overall thicker than IMD's, due to regular use of block chords in the right hand (rebounding off slow bass notes). IMD's right hand is often a single-voice sustained line.
22	CF's piano writing is more rhythmically dense and varied than IMD's; it uses sextuplet-sixteenths, dotted rhythms, and rolled chords to create a jovial mood. The left hand's frequently connected lines create a more sustained/lyrical effect which contrasts with the clarinet's line. IMD's piano writing more so mimics the clarinet's articulation with a comparatively sparse, "secco" treatment of quick gestures usually dispersed by rests.
23	CF's arrangement is far more rhythmically dense than IMD's. The intro is a cascade of eighths and sixteenths, arguably becoming the dominant role until the Adagio in m. 9. IMD rarely notates anything faster than an eighth-note, with only four measures containing sixteenth-notes; in contrast, all but five of CF's measures contain sixteenth-note rhythms or faster. IMD: notates the clarinet's second note of m. 29 as a quarter-note, where it is a half-note in the original clarinet-only étude.

Étude No.	Comments
24	CF's piano writing frequently employs staccato articulation and constant eighth-note rhythms which create a bouncy, jovial mood. IMD's piano treatment is more sustained with slurred eighths, and uses more silences with frequently interspersed rests.
25	The two arrangements are similar to each other. CF's piano writing is occasionally more declamatory and forceful compared to IMD's consistently flowing/gentle aesthetic. CF's tempo is markedly slower than Cuper's performance of the IMD arrangement: quarter-note = 96 compared to 120.
26	CF's texture and rhythm are very consistent from the start, beginning with eight measures of constant eighth-note block chords. Overall the arrangement has drier, more separated articulation. Conversely, IMD contrasts its punctuated/separated gestures with sustained/legato fragments, and has a frequently thinner texture.
27	CF occasionally employs more complex and varied rhythms, like dotted rhythms and sixteenth-syncopations in mm. 10-15, whereas IMD is more restrained in its rhythmic simplicity.
28	CF's arrangement is more buoyant and active with "um-pah-pah" rhythms, dotted rhythms, and many measures of running eighth-notes. IMD's treatment consistently employs slower rhythms and sustained/legato articulation.
29	CF's piano writing is more rhythmically varied between phrases, where IMD maintains a largely uniform treatment of smoothly linear eighth-note lines. CF's arrangement is slightly more rhythmically dense than IMD's, employing sixteenth-notes in a total of fourteen measures compared to six measures in IMD.
30	IMD gives the piano one beat of introductory notes to set up the clarinet's first entrance, whereas CF has the clarinet play the three pickup notes alone. CF's arrangement is more technically demanding than IMD's, particularly because it requires the piano and clarinet to play unison articulated sixteenth-notes together for a total of 22 measures. CF gives the piano a brief melody in mm. 9-20.
31	Similar to eachother
32	CF's arrangement is more technically demanding than IMD's by its frequent use of sixteenth-note rhythms (seen in a total of 42 measures, compared to IMD's 12 measures).