

Performance Aspects of Louise Farrenc's
Études for Piano

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Études for Piano

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Contents

List of Examples.....	4
List of Figures	11
List of Tables.....	12
List of Appendices	12
List of Abbreviations	13
List of Tracks.....	15
Folder A	15
Folder B.....	19
Acknowledgements.....	23
Abstract	25
1. Louise Farrenc – Her life and work	26
1.1 Introduction.....	26
1.2 Louise Farrenc at the Paris Conservatoire.....	27
1.2.1 Appointment.....	27
1.2.2 Financial discrepancies among the professors.....	30
1.2.3 The 1848 Commission.....	31
1.2.4 Impact on Farrenc’s compositions.....	34
1.3 Farrenc’s students	37
1.3.1 Distribution among the classes.....	37
1.3.2 Identification of Farrenc’s students’ names – Performance implications.....	41
1.4 Farrenc being overlooked by the music critics – Conclusion	50
2. Available sources.....	52
2.1 Determining the Études’ years of composition and publication	52

2.2 Information gathered from the manuscript scores	61
2.2.1 Types of paper and compositional process	61
2.2.2 Sketches	78
2.2.3 Changes and performance implications	88
3. First editions – Differences between the manuscripts	94
3.1 The case of Op. 41 – The two versions of the first edition	97
3.2 The case of Op. 42 – The two versions of the first edition	100
3.3 Discrepancies or errors.....	102
3.4 Omission of dynamic hairpins	110
3.5 Changes and displacement of dynamics	114
3.6 Length of notes.....	121
3.7 Addition/omission of ties	124
3.8 Title addition.....	130
3.9 Marks in pencil	131
3.10 Engraving process.....	134
4. Other editions	141
4.1 The Schott publication and the Friedrich Hofmeister Musikverlag of Op. 42	141
4.2 The Leduc edition	147
4.3 Modern editions	151
4.3.1 The Hildegard Publishing Company edition	152
4.3.2 The Creative Keyboard Publications edition.....	157
4.3.3 The Florian Noetzel edition	159
5. Performance implications from Farrenc’s writings <i>Le Trésor des pianistes</i> and the Bernard Viguerie Piano Method	169
5.1 General information on the <i>Trésor</i>	169
5.2 Performance of the appoggiaturas/acciaccaturas	176
5.3 Performance of the trills	186

6. Performance practices of the nineteenth century in Farrenc's Études.....	193
6.1 The meaning of <i>dolce</i>	193
6.2 Rhythmic games, the performance of dotted rhythms and triplets in Farrenc's Études.....	202
6.3 Annotated arpeggiation (context, places to be employed)	207
6.4 Tempo rubato and tempo choice.....	213
6.5 Pedalling	222
6.6 <i>Exercice du pianiste sur les modulations</i>	228
6.7 Farrenc's Études in the context of the étude and the wider keyboard tradition	234
7. Conclusion	243
Bibliography	248
Archival material	259
Articles in historical journals/periodicals/newspapers	261
Musical scores	272
Manuscripts	272
Published scores	274
Audio-visual sources	277
Appendix A	279
Appendix B	334
Appendix C	339
Appendix D	511
Appendix E	515
Appendix F	517

List of Examples

Example 1 L. Farrenc, Op. 41 No. 12, bars 1–2.....	35
Example 2 L. Farrenc, Op. 42 No. 20, bars 1–3.....	35
Example 3 L. Farrenc, Op. 50 No. 20, bars 1–2.....	36
Example 4 L. Farrenc, Op. 26 No. 27, bars 1–4.....	36
Example 5 L. Farrenc, Op. 42 No.9, bars 1–4.....	36
Example 6 L. Farrenc, Op. 50 No. 18, bars 1–4.....	36
Example 7 (a) M. Colin, <i>Le Départ</i> , bars 1–8, (b) L. Farrenc, Op. 26 No. 24, bars 1–8	47
Example 8 M. Colin, <i>Deuxième Mazurka</i> Op. 6, bars 1–11	48
Example 9 L. Farrenc, Op. 42 No. 11, bars 1–12.....	48
Example 10 L. Béguin-Salomon, <i>Morceau de Salon</i> Op. 12, bars 21–33 (Track B3).....	49
Example 11 L. Farrenc, Op. 26 No. 26, bars 40–51 – manuscript p. 5 (initial version)	65
Example 12 L. Farrenc, Op. 26 No. 3, bars 26–57 – manuscript p. 7, initial version (1).....	66
Example 13 L. Farrenc, Op. 26 No. 5, bars 61–67	67
Example 14 L. Farrenc, Op. 26 No. 3 – manuscript p. 7, version 2.....	68
Example 15 L. Farrenc, Op. 26 No. 3 – manuscript p. 7, version 3.....	69
Example 16 L. Farrenc, Op. 26 No. 6, bars 25–45 – manuscript p. 17bis	71
Example 17 L. Farrenc, Op. 26 No. 6, bars 41–46 – A.F. edition	72
Example 18 L. Farrenc, Op. 26 No. 23, original bars 17–20.....	72
Example 19 L. Farrenc, Op. 26 No. 23 – manuscript, pasted-over paper, bars 17–21 (second version)	73
Example 20 L. Farrenc, Op. 26 No. 5, former bars 137–138, latter bars 137–142 – manuscript p. 69	73
Example 21 L. Farrenc, Op. 26 No. 5, bars 77–79 – manuscript.....	73
Example 22 L. Farrenc, Op. 50 No. 4 – manuscript.....	75
Example 23 L. Farrenc, Op. 41 No. 5, bars 1–30 – A.F. edition and F. Liszt, <i>Étude en douze exercices</i> , S. 136 No. 11, bars 1–29 – Dufaut and Dubois edition	77
Example 24 L. Farrenc, sketch 1, Op. 26 p. 10	79
Example 25 L. Farrenc, sketch 2, Op. 26 p. 11	79
Example 26 L. Farrenc, Impromptu, bars 1–14 – manuscript	79
Example 27 L. Farrenc, sketch 3, Op. 26 p. 26	80
Example 28 F. Liszt, Transcendental Étude No. 4 in D minor, <i>Mazeppa</i> , bars 7–10	80

Example 29 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 8.3–4 t...	81
Example 30 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 9.1 t.....	81
Example 31 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 9.1 b.....	81
Example 32 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 10.2–4...	81
Example 33 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bars 14.1–15.2 b.....	81
Example 34 L. Farrenc, Op. 26 No. 10, bars 5.4–6.3 t	82
Example 35 L. Farrenc, Op. 26 No. 10, bars 6.4–7.3 t – (a) sketch on p. 36, (b) first and (c) second versions on p. 102.....	82
Example 36 L. Farrenc, sketch, Op. 26 p. 50.....	83
Example 37 L. Farrenc, sketch A, Op. 26 p. 55.....	84
Example 38 L. Farrenc, Op. 26 No. 20, bars 1–5 – A.F. edition	84
Example 39 L. Farrenc, sketch B, Op. 26 p. 55.....	84
Example 40 L. Farrenc, Op. 41 No. 4, bars 1–3 – A.F. edition	84
Example 41 L. Farrenc, sketch, Op. 26 p. 86.....	85
Example 42 L. Farrenc, Op. 26 No. 15, bars 30–41 – A.F. edition	85
Example 43 L. Farrenc, Op. 26 No. 29, bars 1–2 – A.F. edition	85
Example 44 L. Farrenc, sketch, Op. 50, on the verso of No. 7.....	86
Example 45 L. Farrenc, sketch, Op. 50 No. 20 – manuscript.....	87
Example 46 F. Liszt, <i>Grandes études de Paganini</i> , S. 141 No. 4	87
Example 47 L. Farrenc, Op. 26 No. 9, bars 69–82 – manuscript (A major)	89
Example 48 L. Farrenc, Op. 26 No. 28, bars 33–35 – manuscript.....	90
Example 49 L. Farrenc, Op. 50 No. 1 – (a) bars 13–20 (as they appear on the manuscript before the change), (b) bars 12–19, A.L. edition	91
Example 50 L. Farrenc, Op. 50 No. 8, bars 1–16 – manuscript.....	92
Example 51 L. Farrenc, Op. 50 No. 8, bars 4A & 4B.....	93
Example 52 L. Farrenc, Op. 50 No. 8, bars 22–33 – manuscript.....	93
Example 53 L. Farrenc, Op. 41 No. 1, bar 21 – manuscript, A.F. Versions A and B.....	98
Example 54 L. Farrenc, Op. 41 No. 6, bar 28 – manuscript, A.F. Versions A and B.....	98
Example 55 L. Farrenc, Op. 41 No. 1, bar 35 – manuscript, A.F. Versions A and B.....	98
Example 56 L. Farrenc, Op. 41 No. 1, bars 33–35.....	99
Example 57 L. Farrenc, Op. 41 No. 5, bar 29 – manuscript, A.F. Versions A and B.....	99
Example 58 L. Farrenc, Op. 42 No. 1, bar 30 – A.F. Versions A and B	100

Example 59 L. Farrenc, Op. 42 No. 9, bars 15–18 – A.F. Versions A and B.....	101
Example 60 L. Farrenc, Op. 42 No. 9, bar 17 – H.M. and A.L. editions.....	101
Example 61 L. Farrenc, Op. 50 No. 10, bars 24B–27 – manuscript	102
Example 62 L. Farrenc Op. 50 No. 24, bar 15 – manuscript	103
Example 63 L. Farrenc, Op. 50 No. 25, bar 13 – manuscript and A.L. edition.....	103
Example 64 L. Farrenc, Op. 26 No. 10, bars 58–60 – manuscript and A.F. edition	103
Example 65 L. Farrenc, Op. 26 No. 3, bars 11–12 – manuscript and A.F. edition	104
Example 66 L. Farrenc, Op. 26 No. 3, bars 37–38 – manuscript and A.F. edition	104
Example 67 L. Farrenc, Op. 26 No. 14, bar 126 – manuscript and A.F. edition.....	105
Example 68 L. Farrenc, Op. 26 No. 3, bar 53 – manuscript and A.F. edition.....	105
Example 69 L. Farrenc, Op. 41 No. 12, bar 72 – manuscript and A.F. edition.....	106
Example 70 L. Farrenc, Op. 50 No. 20, bar 6 – manuscript and A.L. edition	106
Example 71 L. Farrenc, Op. 50 No. 8 (B flat major), bars 22–33 – manuscript and A.L. edition	107
Example 72 L. Farrenc, Op. 26 No. 10, bar 15 – manuscript and A.F. edition.....	108
Example 73 L. Farrenc, Op. 26 No. 11, bars 31–33 – manuscript and A.F. edition	109
Example 74 L. Farrenc, Op. 26 No. 12, bars 114–116 – manuscript and A.F. edition	109
Example 75 L. Farrenc, Op. 41 No. 3, bars 26–28 – manuscript and A.F. Version B	110
Example 76 L. Farrenc, Op. 26 No. 1, bars 29–30 – manuscript and A.F. edition	111
Example 77 L. Farrenc, Op. 26 No. 10, bar 8 – A.F. edition	111
Example 78 L. Farrenc, Op. 26 No. 18, bars 30–32 – manuscript and A.F. edition	112
Example 79 L. Farrenc, Op. 26 No. 18, bars 22–24 – A.F. edition	112
Example 80 L. Farrenc, Op. 26 No. 24, bars 51–55 – manuscript and A.F. edition	113
Example 81 L. Farrenc Op. 26 No. 7, bar 4 – manuscript and A.F. edition.....	114
Example 82 L. Farrenc, Op. 26 No. 7, bars 30–35 – manuscript and A.F. edition	114
Example 83 L. Farrenc Op. 26 No. 6 bars 41–46 – manuscript and A.F. edition	115
Example 84 L. Farrenc, Op. 26 No. 6, bars 55–57 – manuscript and A.F. edition	115
Example 85 L. Farrenc, Op. 26 No. 6, bars 56–59 – manuscript and A.F. edition	116
Example 86 L. Farrenc, Op. 26 No. 24, bars 36–38 – manuscript and A.F. edition	117
Example 87 L. Farrenc, Op. 26 No. 24, bars 44–46 – manuscript and A.F. edition	117
Example 88 L. Farrenc, Op. 26 No. 7, bars 40–42 – manuscript and A.F. edition	118
Example 89 L. Farrenc, Op. 26 No. 8, bars 58–59 – manuscript and A.F. edition	119
Example 90 L. Farrenc, Op. 41 No. 2, bars 46–48 – manuscript and A.F. edition	120

Example 91 L. Farrenc, Op. 26 No. 4, bar 47 – manuscript and A.F. edition.....	120
Example 92 L. Farrenc, Op. 26 No. 9, bars 25–28 – manuscript and A.F. edition	121
Example 93 L. Farrenc, Op. 26 No. 5, bars 146–152 – manuscript and A.F. edition	122
Example 94 L. Farrenc, Op. 26 No. 5, bars 152–154 – A.F. edition	122
Example 95 L. Farrenc, Op. 41 No. 11, bars 24–25 – manuscript and A.F. edition	123
Example 96 L. Farrenc, Op. 41 No. 11, bars 9–24 – A.F. edition	123
Example 97 L. Farrenc, Op. 41 No. 7, bars 23–24 – manuscript and A.F. edition	124
Example 98 L. Farrenc, Op. 26 No. 5, bars 130–137 – manuscript and A.F. edition	125
Example 99 L. Farrenc, Op. 26 No. 8, bars 36–42 – manuscript and A.F. edition	126
Example 100 L. Farrenc, Op. 26 No. 11, bars 250–252 – manuscript	126
Example 101 L. Farrenc, Op. 26 No. 11, bars 240–255 – A.F. edition	127
Example 102 L. Farrenc, Op. 26 No. 12, bars 22–23 – manuscript and A.F. edition	127
Example 103 L. Farrenc, Op. 26 No. 12, bars 30–31 – manuscript and A.F. edition	128
Example 104 L. Farrenc, Op. 26 No. 12, bars 46–47 – manuscript and A.F. edition	128
Example 105 L. Farrenc, Op. 26 No. 12, bars 91–92 – manuscript and A.F. edition	128
Example 106 L. Farrenc, Op. 41 No. 9, bars 44–47 – manuscript and A.F. edition	129
Example 107 L. Farrenc, Op. 50 No. 23, bar 4 – manuscript and A.L. edition.....	129
Example 108 L. Farrenc, Op. 50 No. 23, bars 1–6 – A.L. edition.....	129
Example 109 L. Farrenc, Op. 26 No. 2, bars 24–46 – A.F. edition	131
Example 110 L. Farrenc, Op. 26 No. 18, bars 25–31 – A.F. edition	133
Example 111 L. Farrenc, Op. 26 No. 11, bar 152 – manuscript, A.F. and A.L. editions	134
Example 112 L. Farrenc, Op. 26 No. 11, bars 144–156 – A.F. edition	134
Example 113 L. Farrenc, Op. 41 No. 1 – manuscript pp. 1, 3	135
Example 114 L. Farrenc, Op. 41 – manuscript pp. 12–13.....	136
Example 115 L. Farrenc, Op. 41 No. 1, bar 38 – manuscript	137
Example 116 L. Farrenc, Op. 42 No. 1, bars 39–42 – A.F. and H.M. editions.....	144
Example 117 L. Farrenc, Op. 42 No. 1, bar 27 – A.F. and H.M. editions.....	144
Example 118 L. Farrenc, Op. 42 No. 6, bar 24 – A.F. and H.M. editions.....	144
Example 119 L. Farrenc, Op. 42 No. 14, bars 18–23 – H.M. edition.....	145
Example 120 L. Farrenc, Op. 42 No. 15, bars 15–16 – A.F. and H.M. editions.....	146
Example 121 L. Farrenc, Op. 26 No. 6, bar 28 – A.F. edition.....	146
Example 122 L. Farrenc, Op. 42 No. 6, bars 12–13 – A.F. and H.M. editions.....	147

Example 123 L. Farrenc, Op. 41 No. 10, bars 4 and 7 – manuscript, A.F. and A.L. editions	149
Example 124 L. Farrenc, Op. 41 No. 9, bar 23 – manuscript, A.F. and A.L. editions	150
Example 125 L. Farrenc, Op. 41 No. 9, bar 19 – A.L. edition	150
Example 126 L. Farrenc, Op. 26 No. 3, bar 5 – manuscript, A.F. and A.L. editions	151
Example 127 L. Farrenc, Op. 41 No. 7, bar 17 – A.F. and H.P. editions.....	153
Example 128 L. Farrenc, Op. 26 No. 10, bars 10–14 – A.F. edition	153
Example 129 L. Farrenc, Op. 41 No. 8, bars 21–24 – (a) Manuscript, (b) A.F. and (c) H.P. editions.....	154
Example 130 L. Farrenc, Op. 41 No. 10, bars 9–13 – A.F. and H.P. editions	155
Example 131 L. Farrenc, Op. 41 No. 12, bars 1–2 – H.P. edition	157
Example 132 L. Farrenc, Op. 42 No. 5, bars 26–30 – A.F. and C.K.P. editions.....	158
Example 133 L. Farrenc, Op. 42 No. 16, bars 33–34 – A.F. and C.K.P. editions	159
Example 134 L. Farrenc, Op. 26 No. 11, bars 164–171 – F.N. edition	161
Example 135 L. Farrenc, Op. 26 No. 11, bars 70–73 – F.N. edition	161
Example 136 L. Farrenc, Op. 26 No. 27, bars 134–138 – manuscript, A.F. and F.N. editions	162
Example 137 L. Farrenc, Op. 26 No. 14, bars 1–3 – A.F. and F.N. editions	163
Example 138 L. Farrenc, Op. 26 No. 14, bars 32–34 – A.F. edition	163
Example 139 L. Farrenc, Op. 26 No. 15, bar 10 – A.F. and F.N. editions.....	163
Example 140 L. Farrenc, Op. 26 No. 7, bar 20 – manuscript, A.F. and F.N. editions.....	164
Example 141 L. Farrenc, Op. 26 No. 21, bar 34 – manuscript, A.F. and F.N. editions.....	165
Example 142 L. Farrenc, Op. 26 No. 21, bar 57 – manuscript, A.F. and F.N. editions.....	165
Example 143 L. Farrenc, Op. 50 No. 8, bars 1–3 – F.N. edition	165
Example 144 L. Farrenc, Op. 50 No. 15, bars 31–35 – F.N. edition	166
Example 145 Edward Bevin, <i>Graces in Play</i>	166
Example 146 L. Farrenc, Op. 50 No. 8, bars 17–20 – F.N. edition	166
Example 147 L. Farrenc, Op. 50 No. 8, bars 1–3 – manuscript.....	166
Example 148 L. Farrenc, Op. 26 No. 15, bars 77–79 – manuscript, A.F. and F.N. editions	167
Example 149 Orlando Gibbons, <i>Fantazia of foure parts</i> —G. Lowe and A.F. editions.....	172
Example 150 Pasquale Anfossi in H. C. Koch’s <i>Musikalisches Lexikon</i>	177

Example 151 J.S. Bach, Prelude in E flat major (<i>Das Wohltemperierte Klavier</i> , Teil II, BWV 876)	177
Example 152 W.A. Mozart, Piano Sonata in D major, K. 311, 1st Mvt, bars 1–7	178
Example 153 W.A. Mozart, Piano Sonata in D major, K. 311, bars 1–7, Farrenc’s performance suggestion	178
Example 154 C.P.E. Bach, <i>Versuch über die wahre Art das Klavier zu spielen</i> , Table III, Figure VII	179
Example 155 L. Mozart, <i>Versuch einer gründlichen Violinschule</i> , first edition, p. 198	179
Example 156 L. Farrenc, ‘Des signes d’agrément’, p. 11, note 2 (example taken from C.P.E. Bach’s <i>Versuch über die wahre Art das Klavier zu spielen</i> , Table III, Fig. IX (a–b))	180
Example 157 L. Farrenc, Op. 26 No. 5, bars 73–76 – A.F. edition	180
Example 158 L. Farrenc, Op. 26 No. 5, bars 83–91 – A.F. edition	180
Example 159 B. Viguerie, Piano Method – L.F. edition, p. 32	182
Example 160 L. Farrenc, Op. 50 No. 2, bars 8–12 – A.L. edition.....	183
Example 161 W.A. Mozart, Piano Concerto No. 22, K. 482, 2nd Mvt, bar 8	183
Example 162 L. Farrenc, Op. 50 No. 2, bars 1–4 – A.L. edition.....	183
Example 163 W.A. Mozart, Piano Concerto No. 23, K. 488, 2nd Mvt—C.F. Peters edition	184
Example 164 L. Farrenc, Op. 50 No. 24, bars 24–25 – A.L. edition	184
Example 165 L. Farrenc, Op. 26 No. 18, bars 16–31 – A.F. edition	185
Example 166 L. Adam, <i>Méthode de piano du Conservatoire</i> , p. 56.....	187
Example 167 L. Adam, <i>Méthode de piano du Conservatoire</i> , p. 157.....	188
Example 168 L. Farrenc, Op. 50 No. 7, bars 1–10 – A.L. edition.....	189
Example 169 J.N. Hummel, <i>Piano Method</i> – (a) and (b).....	189
Example 170 F. Kalkbrenner on consecutive trills.....	190
Example 171 L. Farrenc, Op. 26 No. 4, bars 9–16 – A.F. edition	191
Example 172 L. Farrenc, Op. 26 No. 8, bars 6–9A – A.F. edition	191
Example 173 L. Farrenc, Op. 26 No. 8, bars 39–42 – A.F. edition	192
Example 174 L. Farrenc, Op. 50 No. 18, bars 32–34 – manuscript and A.L. edition	195
Example 175 L. Farrenc, Op. 50 No. 18, bars 1–2 – A.L. edition.....	195
Example 176 L. Farrenc, Op. 26 No. 3, bars 51–66 – A.F. edition	197
Example 177 L. Farrenc, Op. 26 No. 15, bars 54–58 – A.F. edition	197
Example 178 L. Farrenc, Op. 26 No. 18, bars 13–18 – A.F. edition	197

Example 179 L. Farrenc, Op. 26 No. 10, bars 1–8 – A.F. edition	198
Example 180 (a) L.v. Beethoven, Sonata Op. 31 No. 1, 2nd Mvt, bar 27 (Track B45, Saint-Saëns, 1905, piano roll), (b) L. Farrenc, Op. 50 No. 7, bars 1–2 – A.L. edition (Track B46)	199
Example 181 L. Farrenc, Op. 26 No. 5, bars 100–106 – A.F. edition	199
Example 182 L. Farrenc, Op. 26 No. 11, bars (a) 1–4, (b) 113–116, (c) 182–185 – A.F. edition	200
Example 183 L. Farrenc, Op. 26 No. 11, bars (a) 90–96, (b) 156–161 – A.F. edition.....	201
Example 184 L. Farrenc, Op. 26 No. 10, bars 1–4 – A.F. edition	203
Example 185 L. Farrenc, Op. 26 No. 10, bars 52–53 – A.F. edition	203
Example 186 L. Farrenc, Op. 26 No. 10, bars 37–40 – A.F. edition	204
Example 187 L. Farrenc, <i>Fantaisie Concerto pour le piano avec orchestre</i> , Op. 25, bars 19–21 – manuscript.....	205
Example 188 L. Farrenc, Op. 26 No. 10, bars 15–18 – A.F. edition	205
Example 189 L. Farrenc, Op. 26 No. 10, bars 30–32 – A.F. edition	206
Example 190 L. Farrenc, Op. 26 No. 24, bars 16–22 – A.F. edition	207
Example 191 L. Farrenc, Op. 26 No. 8, bars 34–36 – A.F. edition	210
Example 192 L. Farrenc, Op. 41 No. 8, bars 11–12 – A.F. edition	210
Example 193 L. Farrenc, Op. 26 No. 7, bars 1–4 – A.F. edition	210
Example 194 L. Adam, pictorial explanation of the portato sign	211
Example 195 L. Farrenc, Op. 26 No. 7, bars 25–30 – A.F. edition	212
Example 196 L. Farrenc, Op. 26 No. 15, bars 78–79 – A.F. edition and manuscript	212
Example 197 C. Czerny, <i>Theoretical and Practical Piano Forte School</i> , Op. 500, vol. 1, p. 138.....	213
Example 198 L. Farrenc, Op. 4, bars 1–4 – manuscript	215
Example 199 L. Farrenc, Op. 41 No. 10, bars 1–7 – A.F. edition	218
Example 200 L. Farrenc, <i>Élévation pour l’offre divin</i> , bars 1–4 (Noetzel) and Op. 42 No. 19, bars 1–4 (A.F.)	219
Example 201 L. Farrenc, Op. 26 No. 27, bars 134–166 – A.F. edition	221
Example 202 L. Farrenc, Op. 26 No. 10, bars 24–32 – A.F. edition	224
Example 203 L. Farrenc, Op. 26 No. 14, bars 86–116 – A.F. edition	225
Example 204 L. Farrenc, Op. 26 No. 25, bars 60–75 – A.F. edition	226
Example 205 L. Farrenc, Op. 26 No. 24, bars 33–34 – A.F. edition	227

Example 206 L. Farrenc, Op. 26 No. 16, bars 76–82 and No. 17, bars 1–2 – A.F. edition.	228
Example 207 L. Farrenc, <i>Exercice du pianiste sur les modulations</i> , Table II, Example 3 – A.L. edition	232
Example 208 (a) L. Farrenc/M. Stratigou, Prelude for Étude Op. 50 No. 15, (b) L. Farrenc, Op. 50 No. 15, bars 1–8 – A.L. edition	233
Example 209 L. Farrenc, Op. 26 No. 7, bars 1–6 – A.F. edition and J.N. Hummel, <i>Variations on the Marche from the Opera Cendrillon</i> , Op. 40, Var. I, bars 1–8 – <i>Le Trésor des pianistes</i>	235
Example 210 L. Farrenc, Op. 26 No. 21, bars 1–8 – A.F. edition and L.v. Beethoven, Sonata Op. 13, 2nd Mvt, bars 1–18 – <i>Le Trésor des pianistes</i>	236
Example 211 L. Farrenc, Op. 41 No. 2, bars 1–8 – A.F. edition and C. Czerny, Op. 818 No. 43, bars 1–8 – Schlesinger edition	237
Example 212 (a) L. Farrenc, Op. 41 No. 6, bars 1–2 – A.F. edition, (b) F. Chopin, Op. 10 No. 1, bars 1–2, (c) F. Chopin, Op. 10 No. 8, bars 1–2, (d) F. Chopin, Op. 10 No. 12, bars 1–2 – Schlesinger edition	238

List of Figures

Figure 1 Louise-Aglaré Massart, piano professor at the Paris Conservatoire, 1874–1887 ..	30
Figure 2 Covers of the Op. 26 set – (a) A.F. edition (n.d.), (b) A.L. edition (1876)	55
Figure 3 L. Farrenc, Op. 28 p. 18 and Op. 26 p. 106 – manuscript	57
Figure 4 Catalogue of L. Farrenc’s works, Op. 42, legal deposit copy, back page	58
Figure 5 L. Farrenc manuscripts, Op. 41 p. 36 and Op. 50 back of Étude No. 13	59
Figure 6 Dantier stamp from L. Farrenc, Op. 50 No. 12 – manuscript	60
Figure 7 L. Farrenc, Opp. 41 & 42 legal deposit copies, and Op. 50 manuscript.....	74
Figure 8 L. Farrenc, Études Opp. 42, 41, and 26, physical copy located at the F-Pn (X. 682)	95
Figure 9 Alice Ducasse (1841–1923)	95
Figure 10 L. Farrenc, Op. 26 No. 2, bars 1–5 – manuscript note p. 8	137
Figure 11 L. Farrenc, Op. 26 No. 7, bars 31–36 – manuscript note p. 3	138

Figure 12 L. Farrenc, Op. 26 No. 6 – manuscript note p. 17	138
Figure 13 Front covers of Decourcelle’s <i>Les Voyageuses</i> and Farrenc’s Op. 42.....	139
Figure 14 L. Farrenc, Op. 26 No. 19 – manuscript p. 99	139
Figure 15 L. Farrenc, Op. 41 cover page – A.F. and A.L. editions	148
Figure 16 L. Farrenc, Op. 41 – A.L. edition p. 1	149
Figure 17 <i>Le Trésor des pianistes</i> , Volume Six	171
Figure 18 M. Clementi, <i>Introduction to the Art of Playing on the Piano Forte</i> , p. 9.....	194

List of Tables

Table 1 Piano classes at the Paris Conservatoire, 1839–1874	28
Table 2 Available sources and editions of Farrenc's Études.....	53
Table 3 Initial choice of Op. 26 Études and final order.....	62
Table 4 Contents of Op. 26 manuscript booklets	64
Table 5 Composers included in the <i>Trésor</i>	174
Table 6 Performance of mixed metres in Farrenc’s Op. 26 No. 10	203
Table 7 Connection of Farrenc’s Op. 50 Études with her modulation tables.....	231

List of Appendices

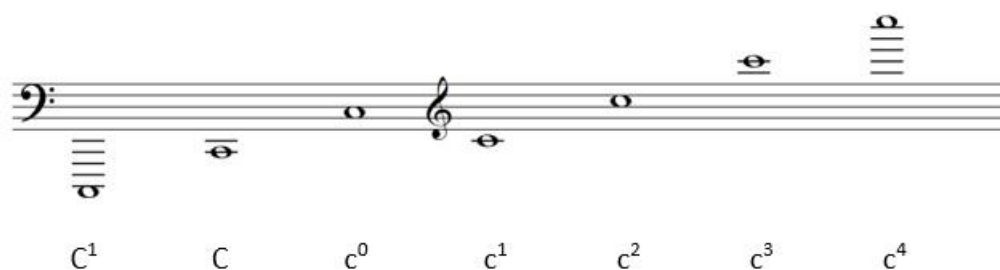
- A. Louise Farrenc’s students
- B. Types of papers used for Farrenc’s Études
- C. Differences between manuscripts and editions
- D. Louise Farrenc, Étude Op. 41 No. 5 – original version in D major
- E. Louise Farrenc, Étude Op. 50 No. 20 – original version based on the sketch found in the manuscript
- F. Preludes for Farrenc’s Études Op. 50

List of Abbreviations

A	Version A
A.F.	Aristide Farrenc edition
A.L.	Alphonse Leduc edition
An	Archives nationales (France)—Site Pierrefitte-sur-Seine
B	Version B
C.K.P.	Creative Keyboard Publications edition
F.N.	Florian Noetzel Ars Musica edition
F-Pn	Bibliothèque nationale de France (BnF) – Site Richelieu-Louvois, Paris
H.M.	Hofmeister Musikverlag edition
H.P.	Hildegard Publishing Company edition
MS	Manuscript
RGM	La Revue et gazette musicale de Paris

Pitch notation system

The Helmholtz pitch notation system has been used throughout this dissertation as follows:



Bar referencing system and special symbols used

b	bottom stave
l.h.	left hand
l.p.	lower part
m.p.	middle part
r.h.	right hand
t	top stave
u.p.	upper part
d ¹ /a ¹	chord consisting of d ¹ and a ¹
d ¹ -a ¹	melodic line consisting of d ¹ and a ¹
24.1	Bar 24, beat 1
24.1–26.3	Bar 24, beat 1 up to Bar 26, beat 3
24–26.3–4	Bars 24–26, beats 3–4
26A	Bar 26 played the first time
26B	Bar 26 played at repetition
(2 [^] 4)	Substitution from the second to the fourth finger
8va	octave higher (sometimes in Farrenc's manuscripts this is found as 8a or 8 ^a , and this has been maintained when quoting these sources)

List of Tracks

The recordings of this thesis are divided in two folders: Folder A contains the complete sets of Études Opp. 26, 41, 42, and 50, as well as the twenty-five preludes that I composed for Farrenc's Études Op. 50; Folder B comprises the extracts and examples that accompany the present written commentary. Unless otherwise stated, I am the pianist on these recordings. These are the pianos that I used:

Royal Northern College of Music

Carole Nash Recital Room, Steinway & Sons Model B: November/December 2020

Concert Hall, Steinway & Sons, Model D: July 2020

Studio 5, Steinway & Sons, Model B: February 2021

Studio 6, Steinway & Sons, Model D: December 2017, March/December 2018,
March/June/September/December 2019, February 2020

Studio 6, Steinway & Sons, Model B: September 2018, August 2020, September 2020

Royal Academy of Music

Museum Collection, Catalogue No. 2007.3452 Grand Piano, Érard, London, 1840 (lent by
Andrew Hunter Johnson): December 2019, November 2020

Folder A

Louise Farrenc Complete sets of Études (piano scores attached in a separate file)

Track 1	Op. 26 No. 1 – Allegro moderato ed energico (March 2018)
Track 2	Op. 26 No. 2 – Moderato (August 2020)
Track 3	Op. 26 No. 3 – Allegro non troppo (November 2020)
Track 4	Op. 26 No. 4 – Allegro moderato (August 2020)
Track 5	Op. 26 No. 5 – Vivace (August 2020)

Track 6	Op. 26 No. 6 – Andante grazioso (September 2020)
Track 7	Op. 26 No. 7 – Andante espressivo (August 2020)
Track 8	Op. 26 No. 8 – Andantino (September 2020)
Track 9	Op. 26 No. 9 – Andante con moto (September 2020)
Track 10	Op. 26 No. 10 – Adagio (December 2020)
Track 11	Op. 26 No. 11 – Presto (December 2020)
Track 12	Op. 26 No. 12 – Moderato. Fuga a due soggetti (June 2019)
Track 13	Op. 26 No. 13 – Moderato. Canone (December 2018)
Track 14	Op. 26 No. 14 – Vivace (December 2020)
Track 15	Op. 26 No. 15 – Andante affettuoso (August 2020)
Track 16	Op. 26 No. 16 – Andante grazioso (June 2019)
Track 17	Op. 26 No. 17 – Allegro agitato (July 2020)
Track 18	Op. 26 No. 18 – Moderato, e cantabile (March 2019)
Track 19	Op. 26 No. 19 – Presto (December 2019)
Track 20	Op. 26 No. 20 – Allegretto. Canone (March 2019)
Track 21	Op. 26 No.21 – Adagio (December 2020)
Track 22	Op. 26 No. 22 – Allegro molto (September 2020)
Track 23	Op. 26 No. 23 – Fuga (December 2019)
Track 24	Op. 26 No. 24 – Tempo di marcia. Poco più lento (September 2020)
Track 25	Op. 26 No. 25 – Allegro energico (November 2020)
Track 26	Op. 26 No. 26 – Moderato (March 2018)
Track 27	Op. 26 No. 27 – Allegro agitato (December 2019)
Track 28	Op. 26 No. 28 – Allegro spiritoso (June 2019)
Track 29	Op. 26 No. 29 – Fuga. Andante (December 2019)
Track 30	Op. 26 No. 30 – Allegro (June 2019)
Track 31	Op. 41 No. 1 – Allegro con fuoco (December 2018)
Track 32	Op. 41 No. 2 – Allegro moderato (March 2018)
Track 33	Op. 41 No. 3 – Allegro (December 2018)
Track 34	Op. 41 No. 4 – Allegretto (November 2020)
Track 35	Op. 41 No. 5 – Andante con moto (December 2018)
Track 36	Op. 41 No. 6 – Allegro maestoso (November 2020)
Track 37	Op. 41 No. 7 – Andante espressivo (December 2018)
Track 38	Op. 41 No. 8 – Allegro (July 2020)

Track 39	Op. 41 No. 9 – Vivace (December 2018)
Track 40	Op. 41 No. 10 – Vivace (September 2020)
Track 41	Op. 41 No. 11 – Allegro (December 2018)
Track 42	Op. 41 No. 12 – Moderato (December 2018)
Track 43	Op. 42 No. 1 – Allegro moderato (March 2018)
Track 44	Op. 42 No. 2 – Vivace e leggiero (March 2018)
Track 45	Op. 42 No. 3 – Andante (February 2020)
Track 46	Op. 42 No. 4 – Allegro moderato (February 2020)
Track 47	Op. 42 No. 5 – Allegretto (September 2018)
Track 48	Op. 42 No. 6 – Andante con moto (March 2018)
Track 49	Op. 42 No. 7 – Moderato (September 2018)
Track 50	Op. 42 No. 8 – Andante (September 2018)
Track 51	Op. 42 No. 9 – Allegro (September 2018)
Track 52	Op. 42 No. 10 – Allegro (September 2018)
Track 53	Op. 42 No. 11 – Andante (September 2018)
Track 54	Op. 42 No. 12 – Moderato (September 2018)
Track 55	Op. 42 No. 13 – Poco lento (November 2020)
Track 56	Op. 42 No. 14 – Allegro (September 2018)
Track 57	Op. 42 No. 15 – Andante (August 2020)
Track 58	Op. 42 No. 16 – Allegretto scherzando (September 2018)
Track 59	Op. 42 No. 17 – Moderato (March 2018)
Track 60	Op. 42 No. 18 – Andante grazioso (August 2020)
Track 61	Op. 42 No. 19 – Adagio religioso, molto legato (September 2018)
Track 62	Op. 42 No. 20 – Poco Allegro (September 2018)
Track 63	Op. 50 No. 1 – Andante grazioso (December 2017)
Track 64	Op. 50 No. 2 – Andantino (December 2017)
Track 65	Op. 50 No. 3 – Allegretto (December 2017)
Track 66	Op. 50 No. 4 – Poco Allegro (December 2017)
Track 67	Op. 50 No. 5 – Allegro moderato (December 2017)
Track 68	Op. 50 No. 6 – Allegretto (December 2017)
Track 69	Op. 50 No. 7 – Andante grazioso (August 2020)
Track 70	Op. 50 No. 8 – Allegretto (December 2017)
Track 71	Op. 50 No. 9 – Allegro moderato (December 2017)

Track 72	Op. 50 No. 10 – Andante espressivo (August 2020)
Track 73	Op. 50 No. 11 – Poco Allegro (December 2017)
Track 74	Op. 50 No. 12 – Allegro (December 2017)
Track 75	Op. 50 No. 13 – Andante (August 2020)
Track 76	Op. 50 No. 14 – Allegro (December 2017)
Track 77	Op. 50 No. 15 – Vivo (December 2017)
Track 78	Op. 50 No. 16 – Andante (December 2017)
Track 79	Op. 50 No. 17 – Allegro (December 2017)
Track 80	Op. 50 No. 18 – Allegro moderato (February 2020)
Track 81	Op. 50 No. 19 – Andante con moto (December 2017)
Track 82	Op. 50 No. 20 – Allegro moderato (February 2020)
Track 83	Op. 50 No. 21 – Poco Allegro (December 2017)
Track 84	Op. 50 No. 22 – Allegretto (December 2017)
Track 85	Op. 50 No. 23 – Allegro (December 2017)
Track 86	Op. 50 No. 24 – Andante (December 2017)
Track 87	Op. 50 No. 25 – Allegro (December 2017)

Maria Stratigou – Preludes for Louise Farrenc’s Op. 50 Études

Track 88	Prelude for Op. 50 No. 1
Track 89	Prelude for Op. 50 No. 2
Track 90	Prelude for Op. 50 No. 3
Track 91	Prelude for Op. 50 No. 4
Track 92	Prelude for Op. 50 No. 5
Track 93	Prelude for Op. 50 No. 6
Track 94	Prelude for Op. 50 No. 7
Track 95	Prelude for Op. 50 No. 8
Track 96	Prelude for Op. 50 No. 9
Track 97	Prelude for Op. 50 No. 10
Track 98	Prelude for Op. 50 No. 11
Track 99	Prelude for Op. 50 No. 12
Track 100	Prelude for Op. 50 No. 13
Track 101	Prelude for Op. 50 No. 14

Track 102	Prelude for Op. 50 No. 15
Track 103	Prelude for Op. 50 No. 16
Track 104	Prelude for Op. 50 No. 17
Track 105	Prelude for Op. 50 No. 18
Track 106	Prelude for Op. 50 No. 19
Track 107	Prelude for Op. 50 No. 20
Track 108	Prelude for Op. 50 No. 21
Track 109	Prelude for Op. 50 No. 22
Track 110	Prelude for Op. 50 No. 23
Track 111	Prelude for Op. 50 No. 24
Track 112	Prelude for Op. 50 No. 25

Folder B

Track B1	Farrenc – Op. 26 No. 24, bars 1–8, ♩= 56
Track B2	Farrenc – Op. 26 No. 24, bars 1–8, ♩= c.66
Track B3	Béguin-Salomon – Morceau de Salon Op. 12, bars 21–33 (Live recording from Hayfield Concert Society, 12 April 2019)
Track B4	Farrenc – Op. 41 No. 5, original version in D major (Érard)
Track B5	Farrenc – Op. 41 No. 5, second/published version in D flat major (Érard)
Track B6	Farrenc – Op. 50 No. 20, original version (Érard)
Track B7	Farrenc – Op. 50 No. 20, second version (Érard)
Track B8	Farrenc – Op. 26 No. 9, bars 69–82, smooth accelerando and crescendo
Track B9	Farrenc – Op. 26 No. 9, bars 67–82, rallentando instead of ritenuto
Track B10	Farrenc – Op. 26 No. 9, bars 75–82, smooth accelerando–subito forte
Track B11	Farrenc – Op. 26 No. 9, bars 67–82, crescendo without accelerando
Track B12	Farrenc – Op. 26 No. 18, bars 28–33B
Track B13	Farrenc – Op. 26 No. 6, bars 56–59, <i>sf</i> also on 58.1
Track B14	Farrenc – Op. 26 No. 6, bars 56–59, without <i>sf</i> on 58.1
Track B15	Farrenc – Op. 26 No. 24, bars 36–48

Track B16	Farrenc – Op. 26 No. 7, bars 40–42
Track B17	Farrenc – Op. 26 No. 8, bars 50–61, arpeggiated chords in bar 58
Track B18	Farrenc – Op. 26 No. 8, bars 50–61, blocked chords in bar 58
Track B19	Farrenc – Op. 41 No. 2, bars 43–48, without the indication of dynamics
Track B20	Farrenc – Op. 41 No. 2, bars 43–48, with the addition of dynamics
Track B21	Farrenc – Op. 26 No. 5, bars 146–154, staccato in bars 150–151
Track B22	Farrenc – Op. 26 No. 5, bars 146–154, non-staccato in bars 150–151
Track B23	Farrenc – Op. 42 No. 15, bars 14–17
Track B24	Farrenc – Op. 42 No. 6, bars 11–14, <i>p</i> starting from the beginning of bar 13
Track B25	Farrenc – Op. 42 No. 6, bars 11–16, <i>p</i> starting from the right-hand entrance
Track B26	Farrenc – Op. 41 No. 8, bars 18–23, diminuendo in bar 21
Track B27	Farrenc – Op. 41 No. 8, bars 18–23, without diminuendo in bar 21
Track B28	Farrenc – Op. 26 No. 27, bars 133–139
Track B29	Mozart – Piano Sonata in D major, K. 311, 1st Mvt, bars 1–7, Glenn Gould (pianist)
Track B30	Farrenc – Op. 26 No. 5, bars 67–91
Track B31	Farrenc – Op. 26 No. 5, bars 67–91, Joanne Polk (pianist)
Track B32	Farrenc – Op. 26 No. 18, bars 16–32A, Joanne Polk (pianist)
Track B33	Farrenc – Op. 26 No. 18, bars 16–32A, Jean-Frédéric Neuburger (pianist)
Track B34	Farrenc – Op. 26 No. 18, bars 16–32A
Track B35	Farrenc – Op. 50 No. 7, bars 1–10 (December 2017)
Track B36	Farrenc – Op. 50 No. 7, bars 1–10 (August 2020)
Track B37	Farrenc – Op. 50 No. 8, bars 7–9
Track B38	Farrenc – Op. 26 No. 4, bars 9–16, trills with endings
Track B39	Farrenc – Op. 26 No. 4, bars 9–16, trills without endings (Konstanze Eickhorst, pianist)
Track B40	Farrenc – Op. 26 No. 8, bars 6–9A, trills without endings
Track B41	Farrenc – Op. 26 No. 3, bars 45–66, Joanne Polk (Pianist)
Track B42	Farrenc – Op. 26 No. 3, bars 45–66, Konstanze Eickhorst (pianist)

Track B43	Farrenc – Op. 26 No. 3, bars 45–66, Sheila Arnold (pianist)
Track B44	Farrenc – Op. 26 No. 3, bars 45–66
Track B45	Beethoven Sonata Op. 31 No. 1, second movement, bar 27, Saint-Saëns, Welte-Mignon Piano Roll (1905), ARCHIPHON-106 (1992), 8 seconds, Courtesy of Archiphon
Track B46	Farrenc – Op. 50 No. 7, bars 1–2
Track B47	Farrenc – Op. 26 No. 5, bars 99–107
Track B48	Farrenc – Op. 26 No. 11, bars 109–116
Track B49	Farrenc – Op. 26 No. 11, bars 90–104
Track B50	Farrenc – Op. 26 No. 10, bars 33–39, Gena Raps (pianist)
Track B51	Farrenc – Op. 26 No. 10, bars 33–39, Sheila Arnold (pianist)
Track B52	Farrenc – Op. 26 No. 10, bars 33–39, Joanne Polk (pianist)
Track B53	Farrenc – Op. 26 No. 10, bars 30–32
Track B54	Farrenc – Op. 26 No. 24, bars 15–21
Track B55	Farrenc – Op. 26 No. 24, bars 15–21, Joanne Polk (pianist)
Track B56	Farrenc – Op. 41 No. 8, bars 10–13
Track B57	Farrenc – Op. 26 No. 7, bars 1–4
Track B58	Farrenc – Op. 26 No. 7, bars 26–31, according to Adam
Track B59	Farrenc – Op. 26 No. 7, bars 26–31, according to Moscheles
Track B60	Farrenc – Op. 26 No. 7, bars 26–31, according to Hummel
Track B61	Farrenc – Op. 41 No. 10, bars 1–5
Track B62	Farrenc – Op. 26 No. 10 (Érard, November 2020)
Track B63	Farrenc – Op. 42 No. 19, bars 1–16
Track B64	Farrenc – Op. 26 No. 29 (Érard, December 2019)
Track B65	Farrenc – Op. 26 No. 29 (modern piano, December 2019)
Track B66	Farrenc – Op. 26 No. 10
Track B67	Farrenc – Op. 26 No. 27, bars 134–166, Gena Raps (pianist)
Track B68	Farrenc – Op. 26 No. 27, bars 134–166
Track B69	Farrenc – Op. 26 No. 10, bars 24–34, indicated pedal (Érard, November 2020)
Track B70	Farrenc – Op. 26 No. 10, bars 24–34, half pedal, modern piano
Track B71	Farrenc – Op. 26 No. 14, bars 83–111 (Érard, November 2020)

- Track B72 Farrenc – Op. 26 No. 14, bars 100–111, pedal change on bar 106 (Érard, November 2020)
- Track B73 Farrenc – Op. 26 No. 25, bars 61–66 (Érard, November 2020)
- Track B74 Farrenc – Op. 26 No. 24, bars 32–57 (Érard, November 2020)
- Track B75 Farrenc – Op. 26 No. 16 bars 76–82, connection with Op. 26 No. 17, bars 1–3 (Érard, November 2020)
- Track B76 Farrenc – Prelude for Op. 50 No. 15, Étude Op. 50 No. 15, bars 1–16
- Track B77 Farrenc – Op. 41 No. 6, bars 1–6

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Abstract

The present thesis combines performance with musicological research on Louise Farrenc's four sets of piano Études. Its purpose is to highlight and explore the piano Études of a neglected female composer, performer, pedagogue, and early music scholar who is worthy of rediscovery. It seeks to add new knowledge to current piano pedagogy and to the field of nineteenth-century piano music performance. Moreover, it aims to enrich our knowledge of Louise Farrenc's compositional style and to promote further research into her music. As a result of her multiple musical pursuits, the study of her compositions, and particularly her Études, can shed light upon the teaching methods and the performance practices of her time. My methodology suggests an approach to other, similarly neglected repertoire for researchers and performers.

The first chapter, which focuses on the composer's life and her work at the Paris Conservatoire, places the creation of her Études in context, as three of the sets were composed and published during the years of her appointment. Chapters 2–4 are focused on the manuscript scores and editions of the Études, since a detailed analysis of the differences between the manuscript scores and editions of the Études can benefit the performer and inform their interpretation. In Chapter 5, I present a commentary on the performance guidance which Farrenc provided as written text in two works that she edited, *Le Trésor des pianistes* and Bernard Viguier's piano method, while in Chapter 6 I demonstrate the application of nineteenth-century performance practices to her Études. My written commentary is accompanied by the first professional studio recording of the complete sets (87 Études in total), as well as excerpts of them and additional musical examples to support my arguments.

1. Louise Farrenc – Her life and work

1.1 Introduction

Jeanne-Louise Dumont (1804–1875) was born into a family that had been involved in the fine arts for five generations.¹ As members of the Académie Royale de peinture et de sculpture,² they lived in apartments that were reserved for prominent artists and their families; consequently, Farrenc was raised in an environment full of artistic inspiration. She studied piano with her godmother Anne-Elisabeth Cécile Soria, who was a student of Muzio Clementi (1752–1832) and Johann Baptist Cramer (1771–1858), and later with Ignaz Moscheles (1794–1870) and Johann Nepomuk Hummel (1778–1837). Although she could not be admitted to the composition class of the Paris Conservatoire because of her gender, she studied composition privately with Anton Reicha (1770–1836).³ At the age of seventeen Louise married Aristide Farrenc (1794–1865), a flautist and later music publisher, and together they had a daughter Louise-Victorine (1826–1859), who also became a prominent pianist but died at the age of thirty-three. Louise Farrenc won the Prix Chartier twice, a prize for chamber music later awarded to Édouard Lalo (1823–1892), César Franck (1822–1890), and Gabriel Fauré (1845–1924), among others.⁴ With

¹ Her ancestors Pierre (great-great-grandfather), François (great-grandfather), Edme (grandfather), Jacques-Edme (father), and Auguste (brother) were all acknowledged sculptors, and Jacques (François's brother) a painter and engraver. Only her sister Constance did not commit herself to the arts and was only an amateur painter. Notable works include the *Titan foudroyé* by François Dumont (1688–1726), who was admitted to the Académie Royale de peinture et de sculpture with this statue in 1712, now located in the Louvre Museum; *Hercule et Omphale* by Jacques Dumont (1701–1781), who entered the same academy in 1727 with this canvas, which is to be found in the Museum of Fine Arts in Tours; *Le Génie de la liberté* by Auguste Dumont (1801–1884), which is to be found at Place de la Bastille in Paris. The statue is to be found at the top of the *Colonne de Juillet*, a monument dedicated to the victims of the 1830 Revolution. A bronze replica, half the size of the real one, is exhibited in the Louvre Museum.

² Louise Farrenc's father, although he won the Prix de Rome in 1788, was not a member of the Académie Royale de peinture et de sculpture due to his independent nature and the changing political scene of the time. Bea Friedland, *Louise Farrenc, 1804–1875: Composer, Performer, Scholar* (Ann Arbor, Mich.: UMI Research Press, 1980), 5.

³ 'Women were not allowed to take part in composition classes at the Conservatoire in Paris until around 1870.' Christin Heitmann, 'Louise Farrenc (1804–1875)', in *New Historical Anthology of Music by Women*, ed. James R Briscoe (Bloomington and Indianapolis: Indiana University Press, 2004), 170–174. In many sources we find that Farrenc studied with Antonin Reicha at the Paris Conservatoire between 1819 and 1825. However, her name does not appear in any of Reicha's class catalogues of the Paris Conservatoire.

⁴ Farrenc was awarded the Prix Chartier in 1861 and in 1869. Women were not allowed to compete for the prestigious Prix de Rome before 1903. The competition was run by the Académie des Beaux-Arts, and the

her husband, she published *Le Trésor des pianistes*, a twenty-three-volume anthology of keyboard music containing pieces from Girolamo Frescobaldi (1583–1643) to Frédéric Chopin (1810–1849). Her compositions are not limited to piano repertoire but also include orchestral works, chamber music, and songs.

1.2 Louise Farrenc at the Paris Conservatoire

1.2.1 Appointment

In February 1842, Farrenc gave a concert at the apartments of the Duchess of Orléans (1782–1866), who was her private piano student. The acquaintance between Farrenc and the Duchess was made by Fromental Halévy (1799–1862), an acclaimed French composer who was also a member of the Institut de France. In this concert, Farrenc performed her second quintet, which was dedicated to the hostess of the concert, and a Mozart sonata for four hands with her daughter Victorine. The latter also performed a fantasia by Johann Peter Pixis (1788–1874). Halévy and Daniel-François-Esprit Auber (1782–1871), the newly appointed director of the Paris Conservatoire,⁵ were among the audience members and, according to an unsigned review in the *Revue et gazette musicale de Paris*, they ‘gave her the most flattering praise’.⁶ Perhaps this concert and the success of Farrenc’s second Overture were the catalysts that led to her appointment as a piano professor at the Paris Conservatoire in September of the same year,⁷ an appointment made at the same time as that of Henri Herz (1803–1888), a famous pianist who also lived in Paris, the ‘first superstar’ that appeared in the piano faculty of the Paris Conservatoire, according to Kern Holoman.⁸ Farrenc was the second female piano professor at the Paris Conservatoire; the first was Hélène-Antoinette-Marie de Nervo de Montgeroult (1764–

prize of 700 francs would be awarded to the composer of chamber music works who demonstrated ‘superior musical creativity in this genre’, as was bequeathed in the will of Charles-Jean Chartier.

⁵ Auber was appointed Director of the Paris Conservatoire on 8 February 1842, succeeding Luigi Cherubini.

⁶ ‘MM. Halévy et Auber, qui étaient du nombre des personnes invitées à cette intéressante séance, lui ont accordé les éloges les plus flatteurs.’ Anon., ‘Nouvelles’, *RGM*, no. 9, 27 February 1842, 86–87.

⁷ 15 November 1842 was the effective date.

⁸ D. Kern Holoman, ‘The Paris Conservatoire in the Nineteenth Century’, *Oxford Handbooks Online* (April 2015), 9, accessed 17 March 2018,

<https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-114>.

1836), who taught between 1795 and 1798 and was in charge of a piano class for male students.⁹

Herz and Farrenc held two of the three piano classes for women. The third class was taught by Marie-Anna Coche (1811–866), who was assistant professor and had run one class for women (without salary) from 1829, becoming an accredited professor from 1851, but still classified lower than the *professeurs titulaires*, as the other professors were designated. Table 1 demonstrates how the piano classes at the Paris Conservatoire were organised between 1839 and 1874. After Coche’s death in March 1866 her position was not covered by another pianist until 1878, when five preparatory classes were created (two for men and three for women).¹⁰

Table 1 Piano classes at the Paris Conservatoire, 1839–1874

Division	1839	1842	1845	1849	1854	1862	1873	1874
Men	Zimmerman	Zimmerman	Zimmerman	Laurent	Laurent	Marmontel	Marmontel	Marmontel
			Laurent	Marmontel	Marmontel	Mathias	Mathias	Mathias
Women	Adam	Herz	Herz	Herz	Herz	Herz	Herz	Le Coupey
		Mme Farrenc	Mme Farrenc	Mme Farrenc	Le Coupey	Le Coupey	Le Coupey	Delaborde
					Mme Farrenc	Mme Farrenc	Mme Farrenc/ Delaborde	Mme Massart
Preparatory	Laurent (men)	Laurent (men)	Mme Coche (women)	Mme Coche (women)	Mme Coche (women)	Mme Coche (women)		
	Mme Coche (women)	Mme Coche (women)				(until 1866)		

⁹ ‘Hélène de Montgeroult (1764–1836) est sur les rangs prenant en charge une classe de piano d’hommes.’ *250e Anniversaire Hélène de Montgeroult*, 4–5 December 2014, Conservatoire national supérieur de musique et de danse de Paris, Département de musicologie et analyse. Séminaires et conférences programme, 4–5.

¹⁰ Constant Pierre, *Le Conservatoire national de musique et de déclamation: Documents historiques et administratifs* (Paris: Imprimerie Nationale, 1900), Arrêté Portant Règlement, 11 Septembre 1878, 261.

On 9 July 1862, when Adolphe-François Laurent (1796–1867) – professor of one of the classes for men – informed Auber about his wish to retire from the following October, the latter wrote a letter to the Minister of the State requesting the reduction of the number of classes intended for women from three to two, and particularly that either Herz or Félix Le Couppey (1811–1887), who taught the classes for women alongside Farrenc, should continue to teach Laurent’s class for men. In the event that the Minister could not decide between the two or did not agree to decrease the number of women’s classes, Auber would suggest a possible third candidate for Laurent’s position, Émile Prudent (1817–1863), a pianist and composer.¹¹ There are two striking issues in this case. Firstly, Auber claimed that the number of classes for women did not correspond to the actual needs of the Conservatoire. This is not accurate according to the number of students these classes accommodated, and because of the fact that women were banned from being admitted to any other instrumental classes, apart from the harp.¹² Secondly, the fact that Louise Farrenc was not nominated for this position suggests that women were still not regarded as equal to men and were excluded from having the same opportunities and privileges, unless there were other, more personal reasons for Auber’s decision. According to Farrenc’s obituary in the newspaper *Le Rappel*, Farrenc ‘was the last woman who was appointed professor in this establishment, Mr Auber having decided, a few years ago, that only men would be responsible for musical teaching’.¹³ However, as Auber was succeeded after his death by Ambroise Thomas (1811–1896), the appointment of Louise-Aglaré Massart (1827–1887) in 1874 (Figure 1) was made without any difficulty. Besides, she was the wife of Joseph-Lambert Massart (1811–1892), the acclaimed violinist who had already been a violin professor at the Paris Conservatoire for thirty-one years. Furthermore, as is evident through the comparison of Farrenc’s and Auber’s comments on the former’s students for their exam performances, in the majority of cases, their opinions were consistent. Therefore, the theory that maybe there was a conflict between

¹¹ ‘Si, au contraire, Votre Excellence voulait que le nombre actuel des classes de Piano fut maintenu et qu’un nouveau Professeur succédât au Professeur démissionnaire je n’hésiterais pas à désigner M. Emile [sic] Prudent, comme le Candidat réunissant en sa faveur les titres les plus solides et les plus brillants.’ Classe de piano pour les femmes proposition de suppression, 9 July 1862, An: AJ/37/84/7/o.

¹² Pierre, *Le Conservatoire*, Titre II, Art. 5, 251.

¹³ ‘C’était la dernière femme qui exerça les fonctions de professeur dans cet établissement, M. Auber ayant décidé, il y a quelques années, que les hommes seuls seraient chargés de l’enseignement musical.’ Anon., ‘Derrière la Toile’, *Le Rappel*, no. 2019, 20 September 1875, 3, accessed 15 July 2018, <https://gallica.bnf.fr/ark:/12148/bpt6k75326160/f3.image.r=farrenc>.

the two cannot be confirmed, leading to the conclusion that her gender alone was the reason for issues such as the financial discrepancies between Farrenc and her male colleagues, which I will now discuss.

Figure 1 Louise-Agl   Massart, piano professor at the Paris Conservatoire, 1874–1887



1.2.2 Financial discrepancies among the professors

Although Farrenc’s and Herz’s appointments coincided, their salaries did not. Farrenc’s salary after three years of teaching was 1,000 francs, whilst Herz’s was 200 francs higher, and Zimmerman’s 1,000 francs higher still.¹⁴ This difference between Farrenc’s and Herz’s salaries dated from the beginning of their appointments as piano professors at the Paris Conservatoire, despite there being no difference in their duties or their title.¹⁵ Farrenc’s salary remained at 1,000 francs despite the decision of the 1848 Commission that the salary of newly appointed professors would be 1,200 francs and would be subject to increase by 300 francs every three years.¹⁶ It was not until 1850 that Farrenc had her income increased, only by 200 francs, after writing a well-crafted letter to Auber, in which

¹⁴ Pierre-Joseph-Guillaume Zimmerman (1785–1853): Professor of the men’s class at the Paris Conservatoire from 1816 to 1848.

¹⁵ Herz’s and Farrenc’s nominations found in files An: AJ/37/70/19 and AJ/37/69/3, respectively.

¹⁶ Pierre, *Le Conservatoire*, 365.

she states that certain men from the string department, who became professors later than her, had already received an increase in their salaries, and that:

setting aside questions of self-interest, if I do not receive the same incentive they do, one might conclude that I have not invested all the zeal and diligence necessary to fulfil the task which has been entrusted to me.¹⁷

However, even then, her salary was 100 francs lower than the professors who taught the classes for men. According to Constant Pierre's book, which provides an account of the professors' incomes between 1795 and 1900, Farrenc's salary matched the highest of her male colleagues at some unspecified point between 1855 and 1860.¹⁸ Only Le Couppey's salary was always higher than the rest of the professors in the piano department, probably because of his previous years of experience and work at the Paris Conservatoire as a Solfège, Harmony & Accompaniment professor.

1.2.3 The 1848 Commission

It is evident that Farrenc made efforts to contribute to the reformation of the Conservatoire's regulations. In 1848 the Interior Minister authorised the establishment of a Commission in order to modify the regulations of the Conservatoire. The Commission consisted of members that were elected from the several departments of the Conservatoire. François Benoist (1794–1878, organ and improvisation professor at the Paris Conservatoire) represented the piano, harp, and Étude du clavier classes.¹⁹ Farrenc,

¹⁷ 'car mettant à part tout motif d'intérêt, si je ne recevais pas comme eux cet encouragement, on pourrait croire que je n'ai pas mis tout le zèle et l'assiduité nécessaire pour bien remplir la tâche qui m'était imposée'. Translation from Farrenc's letter dated 11 November 1850. Friedland, *Louise Farrenc*, 42.

¹⁸ Between 1825 and 1900 the catalogue provides information for every five years.

¹⁹ Étude du clavier classes were originally intended for students of both sexes who were particularly interested in singing. These classes taught basic piano skills needed by students of singing, harmony, and composition and, therefore, they were exclusively addressed to them; many years later they were only intended for students of singing.

Pierre, *Le Conservatoire*, Règlements généraux 1841, Titre II, 251; Projets de réorganisation 1848, 356; Règlement du Conservatoire de musique et de déclamation, 22 November 1850, 256; Arrêté Portant Règlement, 261.

anticipating the meeting of the Commission, wrote a letter to Benoist proposing the following moderations of the regulations relating to the function of the piano department:

- 1) That the admission to the classes of the Conservatoire be made more difficult, examining especially the candidate's sight reading, and having them perform, as a prepared piece, one that would allow us to judge their musical sensitivity at least as much as their finger agility; such a piece might be a sonata by Mozart, Haydn, Clementi, Dussek or Beethoven.
- 2) That one cannot enter the Conservatoire after the age of 17.
- 3) That we maintain Article 44 of our Regulation: Any students who, after two and a half years of studies, have not competed for the Prize, be barred from the exams.
- 4) That we admit fewer students to the Competition; that we make the decision after the preceding exams; that a student who has already competed without success and has made no progress must be prevented from competing the following year.
- 5) That one lesson, every month, must be devoted to chamber music; two students, selected by their professor, would perform duos or trios with the best students of the violin and violoncello classes. The entire piano class should as a rule have to attend this session. The pianists, who are used to almost always playing alone, should be particularly aware of the difficulty of performing the ensemble music well, and of the need to play with confidence and without much variation of tempo; moreover, it would enable them to get to know a number of masterpieces, and to develop their taste.
- 6) It still seems to me very useful to form a violin accompaniment class for the more advanced students.²⁰

²⁰ '1° Que l'admission aux classes du Conservatoire fût rendue plus difficile, en examinant surtout l'élève aspirante comme lectrice, et lui faisant jouer, comme morceau appris, une pièce où l'on pourrait apprécier

The existence of this letter provides some insights into the regulations of the Paris Conservatoire as seen from the stand point of a piano professor, as well as Farrenc's beliefs on these matters and the improvements she considered necessary for piano studies at the Conservatoire. It demonstrates her preference for certain repertoire in order to reach conclusions regarding the musicality and agility of the admitted students and also presents some of the repertoire she taught – the mention of these composers' piano sonatas is suggestive of her teaching material. This letter also speculates on the difficulties and challenges of teaching piano to adults, and possibly demonstrates one of Farrenc's tenets, that serious musical studies should commence before adulthood. The previous regulations of the Conservatoire demonstrate a tendency to lower the upper age limit, and Farrenc here requests a further lowering. The 1800 Regulation of the Conservatoire indicated that students without any previous studies could be admitted until they were thirteen years of age; regarding those who already had some knowledge, in order to be admitted to the second degree of studies,²¹ female students could be admitted between the ages of eight and twenty-five, whereas men could be admitted until they were thirty.²² In 1808 the upper age limit for everyone admitted to the Conservatoire was twenty-five.²³ In 1822 the maximum age for the students admitted to

au moins autant son sentiment musical que l'agilité de ses doigts; telle serait une sonate de Mozart, Haydn, Clementi, Dussek ou Beethoven.

2° Que l'on ne pût pas entrer au Conservatoire passé 17 ans.

3° Que l'on tînt à l'exécution de l'article 44 de notre règlement; Les élèves qui, après deux années et demie d'études, n'ont pas été admis à concourir pour les prix, sont rayés des contrôles.

4° Que l'on admît moins d'élèves au Concours; que l'on fît déchiffrer à l'examen précédent; qu'une élève qui a déjà concouru sans succès, et qui n'a point fait de progrès, soit privée de concourir l'année suivante.

5° Qu'une leçon, dans chaque mois, fût consacrée à faire de la musique d'ensemble; deux élèves, choisies par le professeur, exécuteraient des duos ou trios avec les meilleurs élèves des classes du violon et de violoncelle. Toute la classe du piano devrait de rigueur, assister à cette séance. Les pianistes, habituées à jouer presque toujours seules, convaincraient de la difficulté qu'il y a à bien exécuter la musique d'ensemble, et de la nécessité de jouer avec aplomb et sans trop de variation de mouvement; de plus, cela les mettrait à même de connaître une quantité des chefs-d'œuvre, et formerait leur goût.

6° Il me semblerait encore très utile que l'on créât une classe d'accompagnement de violon pour les élèves les plus avancées.' An: AJ/37/84/7/o, Voeux concernant l'enseignement de piano adressés au professeur Benoist, 20 March 1848.

²¹ There were four grades of studies: 1st grade studies involved the elementary principles of music, solfège and singing; 2nd grade studies were those on instrumental playing, singing, and declamation; 3rd grade included singing scenes with orchestral accompaniment, vocal and instrumental studies in ensembles, harmony and composition; 4th grade incorporated a series of courses that complemented the studies and explored the connection of physics, mathematics, philosophy and poetry with music. Pierre, *Le Conservatoire*, Titre III, Art. 1–5, 231–232.

²² *Ibid.*, Titre II, Art. 3, 231.

²³ *Ibid.*, Chapter III, Art. 17, 239.

the piano classes of the Conservatoire was twenty,²⁴ and it changed again in 1841, when students between ten and twenty-two years of age could be admitted, with the exception of older students who were advanced enough to complete their studies within two years, or were of ‘extraordinary’ talent.²⁵ The letter goes on to imply that exemptions have been made regarding the regulation concerning the admission of students to the end-of-year competitions and their removal from the class lists if they failed to qualify for more than two and a half years.²⁶ Finally, it manifests the importance of chamber music and violin accompaniment for the piano students, which had not been reflected in the regulations of the Conservatoire before the Commission of 1848 and Farrenc’s suggestion.

Out of these six suggestions, only one is mentioned in Auber’s letter to the Interior Minister outlining the resolutions the 1848 Commission had reached, and it concerns the creation of the chamber music class. Its significance was so highly recognised that it would occur once a week – rather than once a month, as Farrenc had suggested – and it would be taught in turn by the string department professors.²⁷ Six years later, in the 1854 Commission, it was decided that this class would be open to the students of the piano, string and wind departments who had obtained a prize or first commendation²⁸ in the Conservatoire’s public competitions; it would take place three times every week, and one of those classes would be dedicated to the performance of classical works with orchestra.²⁹

1.2.4 Impact on Farrenc’s compositions

Farrenc’s teaching position at the Paris Conservatoire seems to have influenced her compositional activity to a great extent. Farrenc, after her appointment as a piano professor, composed mainly for chamber ensembles and orchestra. Her piano

²⁴ Ibid., *Classes instrumentales*, Art. 10, 248.

²⁵ Ibid., Chapter V, Art. 27, 252.

²⁶ Ibid., 253.

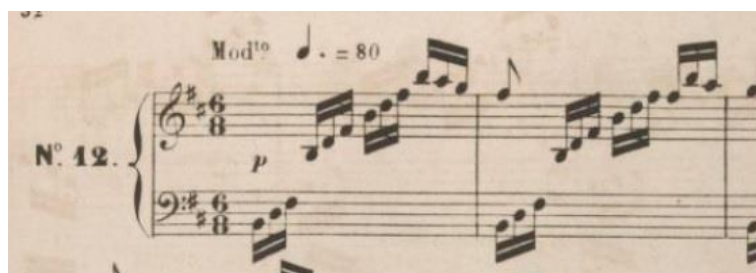
²⁷ Ibid., 357.

²⁸ The piano students could be awarded ‘Premiers/Seconds Prix’ or ‘1^{eur}/2^{es}/3^{es} Accessits’ during the annual competition. Ibid., 590–594.

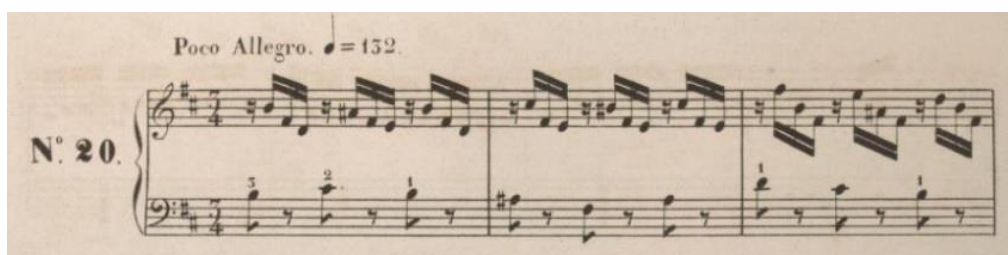
²⁹ Ibid., 272.

compositions were limited to three sets of Études (Opp. 41, 42, and 50) and a few other pieces (*Mélodie* Op. 43, *Scherzo* Op. 47, *Valse brillante* Op. 48, *Nocturne* Op. 49), which were dedicated to her students. Farrenc's first set of Études (Op. 26) was composed in 1838, before commencing her teaching career at the Paris Conservatoire, and it is the most technically and musically demanding of the four sets. The three sets that followed are marked by her teaching experience; their level of technical difficulty is consistently lower than the previous set, shorter in duration, not as rich structurally, and in a narrower register, which demonstrate her efforts and willingness to resolve her students' technical issues and accommodate their learning needs accordingly. Even some of the techniques encountered in the more challenging sets are also present in those of moderate difficulty. For example, the interchange between hands that is tackled in Étude Op. 41 No. 12 (Example 1), consisting mostly of three notes in each hand, has been made even simpler in Étude Op. 42 No. 20 (Example 2) with the left hand playing quavers-quaver rests, and the right hand playing the three semiquavers. In Étude Op. 50 No. 20, the same technique is simplified even more by having the two hands play alternately two semiquavers each (Example 3). Études Op. 41 No. 12 and Op. 42 No. 20 are even composed in the same key (B minor).

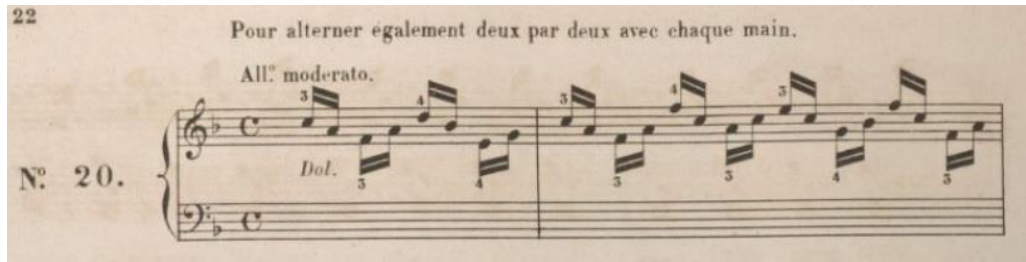
Example 1 L. Farrenc, Op. 41 No. 12, bars 1–2



Example 2 L. Farrenc, Op. 42 No. 20, bars 1–3



Example 3 L. Farrenc, Op. 50 No. 20, bars 1–2

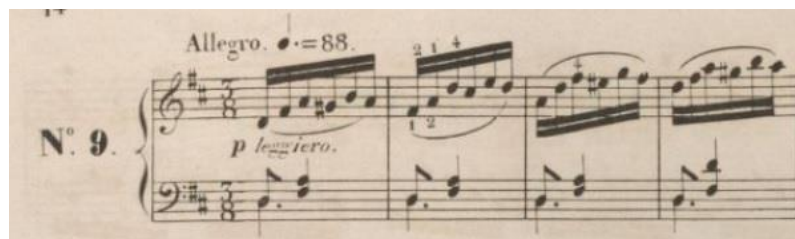


Another simplification found within Farrenc's sets of Études concerns the texture of a waltz. This is first introduced in her Op. 26 No. 27 Étude (Example 4) but has been made less complicated in Étude Op. 42 No. 9 (Example 5), and even less so in Étude Op. 50 No. 18 (Example 6). The left hand's broken chords with the double side movement in the Op. 26 Étude has been made more solid in the other two sets, and the right hand's two voices (melody with accompaniment) have been substituted by upward and downward arpeggios. In support of this, the tempo becomes more manageable, from *Allegro agitato* in Op. 26, to *Allegro* in Op. 42 and *Allegro Moderato* in Op. 50.

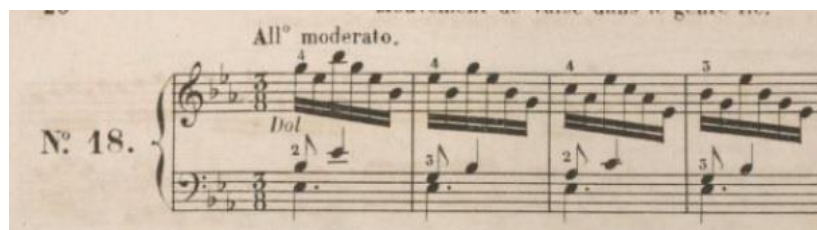
Example 4 L. Farrenc, Op. 26 No. 27, bars 1–4



Example 5 L. Farrenc, Op. 42 No.9, bars 1–4



Example 6 L. Farrenc, Op. 50 No. 18, bars 1–4



Farrenc's last three sets of Études, which were the only large-scale piano works from this compositional period in her life, were not addressed to advanced pianists, but to the average student, and were targeted more at their musical development. However, this does not mean – despite a generally simpler texture than her earlier piano works – that to convey their true effect and musical meaning convincingly is an effortless task for the pianist. Take, for example, her Op. 41 No. 10 Étude: these two pages of octaves distributed between the hands can be extremely challenging; the low frequency of octaves on the black keys and, therefore, the awkwardness of employing the fourth finger on white keys, as well as the fast tempo of the piece, are just a few of the reasons which prove this Étude to be a real test for any musician attempting to perform it.

1.3 Farrenc's students

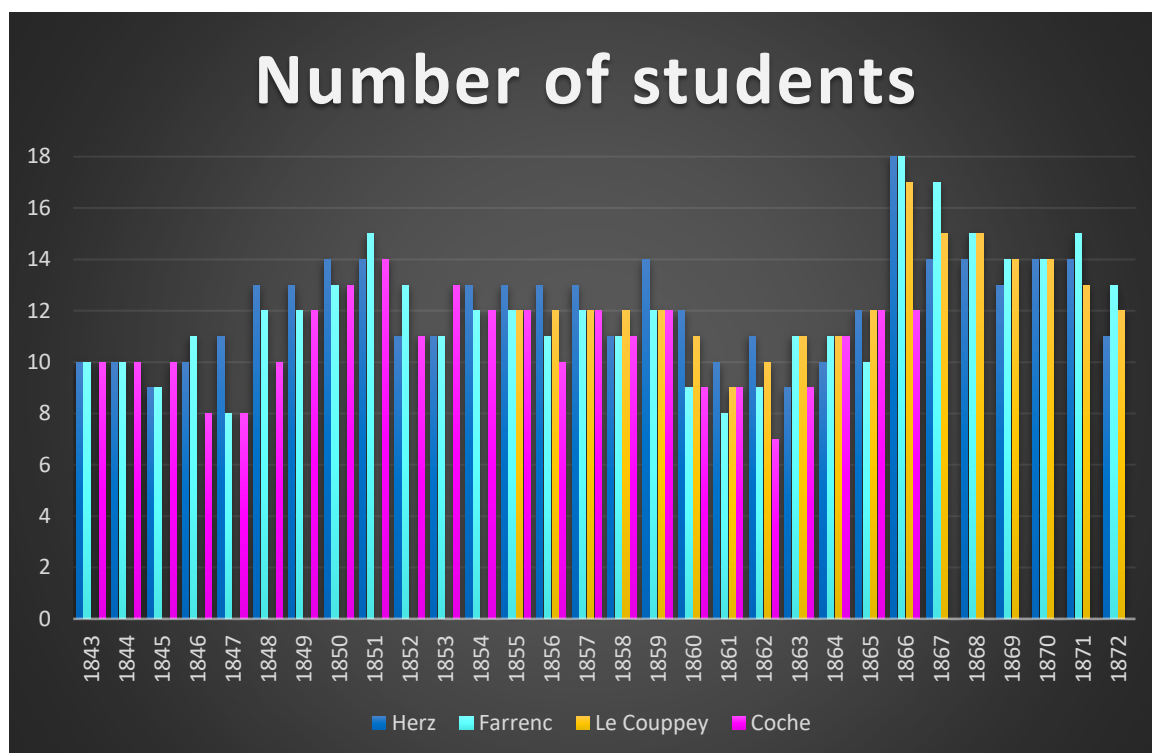
1.3.1 Distribution among the classes

According to the limits established by the Conservatoire, the maximum number of students in each piano class was ten (eight active students plus two listeners);³⁰ consequently the number of students at the end of the academic year, as presented in Chart 1, did not differ much among the piano professors of the Conservatoire. Even where slight differences existed, this was due to the students abandoning or finishing their studies before the end of the academic year. However, although this regulation is only set out in the *Règlement du Conservatoire de musique et de déclamation* of 1850, it seems as if the maximum number of students in each class had been surpassed as early as 1846, as depicted in Chart 1. One must consider, however, that the class lists included students that had been transferred to other professors' classes, as well as those who had already finished their course or had terminated their studies early, and so the numbers of students in the individual professors' lists presented here are not the same as the comprehensive catalogues of the Conservatoire, which include all the students from all the professors for each academic year. Antoine-François Marmontel (1816–1898), below the report on his students' progress in December 1853, addressed the issue of the

³⁰ Ibid., Titre III, Chapter III, Section IV, Art. 24, 256.

number of students allowed in each class to the Director, asking for an increase of this number to eleven or twelve in order to compensate for the loss of students at the exams because of illness, absence, or early termination of studies.³¹

Chart 1 Number of students in the piano classes of 1843–1872, as shown in the June catalogues of each year³²



Initially, the distribution of the admitted students was decided by Auber, the director of the Conservatoire.³³ It was the Commission of 1848 that gave the student selection to the piano faculty members themselves, meaning that each of the professors would choose in rotation one student until their vacant places were filled. Where professors had been preparing certain students for admission, there was mutual understanding and

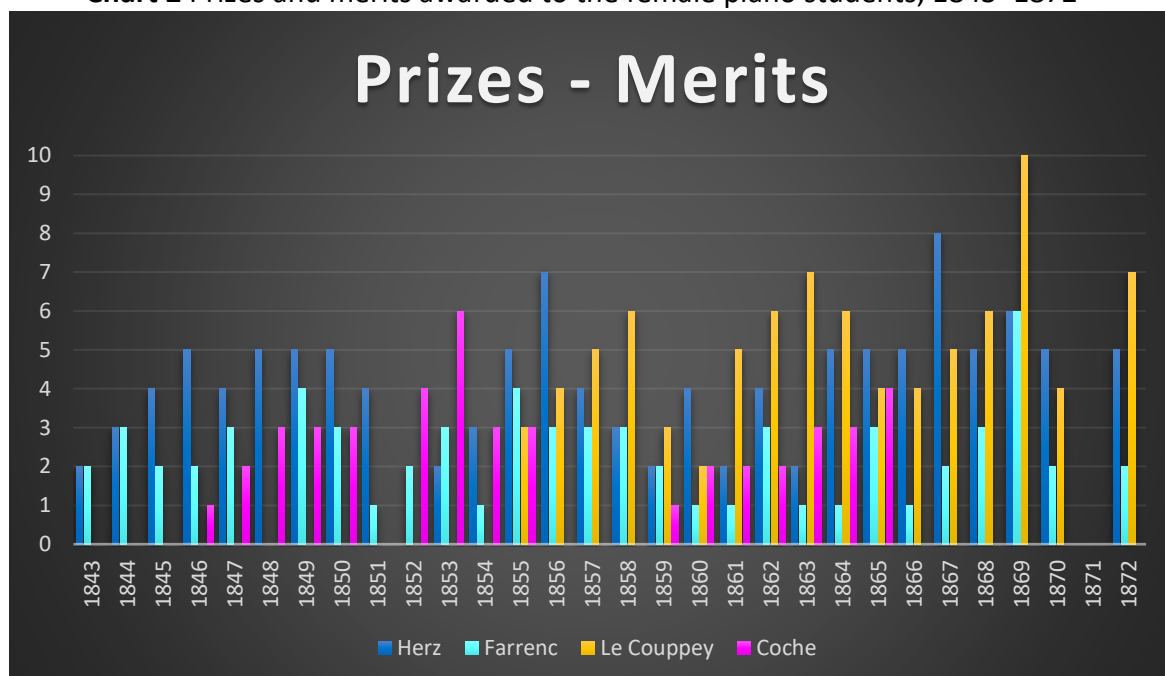
³¹ 'Je prie Monsieur le Directeur de porter le nombre des élèves, à onze, ou douze, pour que je puisse, en faisant la part des malades, des absents, des déserteurs avoir toujours un cadre suffisant. Je donnerai plus de temps s'il le faut, mais je désire avoir plus d'éléments de succès.' An: AJ/37/272/18.

³² An: AJ/37/262/14, 263/8, 264/12, 265/10, 266/9, 267/2, 268/5, 269/5, 270/7, 271/8, 272/5, 273/6, 274/8, 275/4, 276/7, 277/11–12, 278/14, 279/15, 280/10, 281/8, 282/18, 283/29, 283/45, accessed 24 November 2017, https://www.siv.archives-nationales.culture.gouv.fr/siv/rechercheconsultation/consultation/ir/consultationIR.action?irlD=FRAN_IR_054954&udId=root&details=true&gotoArchivesNums=false&auSeinIR=true&formCaller=GENERALISTE&fullText=conservatoire%20professeurs.

³³ Pierre, *Le Conservatoire*, Chapter V, Art. 28, 252.

agreement within the faculty that these existing ties would be honoured during the process.³⁴ Despite this more equitable system of student allocation, Farrenc still did not produce as many prize winners as the other professors (Chart 2). Although she had the same number of students winning a prize or a mention during the first two years of her appointment, in the years that followed her most successful students numbered between one and six, whereas Herz's were between two and eight and Le Couppey's between two and ten. Her introverted character and the birth of Victorine in 1826 may have prevented her from pursuing and promoting her career as a concert pianist more successfully and caused her to concentrate her energies on her compositional activity. As William Weber notes about one of Farrenc's concerts in 1838, 'the reviewer of *La France musicale* was enthusiastic about what he heard but made clear it was the "composer's" rather than the "performer's" music' that impressed him, meaning that her compositional skills had a greater impact on the reviewer than her performing skills.³⁵ Therefore, one may claim that she was better known and acknowledged as a composer than as a pianist, unlike her male colleagues, and this could have been the reason for her failure to attract generally better students.

Chart 2 Prizes and merits awarded to the female piano students, 1843–1872³⁶



³⁴ Ibid., Chapter V, 359–360.

³⁵ William Weber, *The Great Transformation of Musical Taste* (Cambridge: Cambridge University Press, 2009), 167.

³⁶ Pierre, *Le Conservatoire*, 589–594.

However, it was not until 1866 that Farrenc implied mistreatment towards the female professors and their students, according to *La Semaine musicale*. The paper published a strongly worded account of the complaints that Farrenc raised because ‘her pupils had not obtained all the favour that they deserved and it is concluded that the classes taught by women were seriously threatened’, suggesting even ‘lack of dignity’.³⁷ Coche had died in March of that year, and her students had been divided equally among Herz, Le Couppey, and Farrenc, with a few swaps before the students reached their final appointed professor.³⁸ From these twelve students only Brodin from Farrenc’s class won a second merit. This is probably the reason why Farrenc complained about the outcome of the competition: she observed the students who were taught by women professors being treated unfairly. This was the only instance in which she commented on the selection of prize winners, although this was the seventh competition in which she had only one of her students commended.³⁹ She neither protested then, nor in 1848, when none of her students was awarded a prize.

In the review of *Le Moniteur des pianistes* on 20 August 1869, after the competitions of the Conservatoire, it is mentioned that there is no difference between the piano schools of the Conservatoire’s piano professors, and no one can be classified higher than the other. Subsequently, it goes on to acknowledge the teaching qualities of each one of them.⁴⁰ For the classes of Herz and Le Couppey, who taught the other two piano classes

Between September 1870 and January 1871, during the Franco-Prussian War and the Siege of Paris, the Paris Conservatoire was used as a hospital and members of the faculty abandoned Paris; therefore, the regular competition did not take place in 1871, and no prizes were awarded. Jess Tyre, ‘Music in Paris during the Franco-Prussian War and the Commune’, *Journal of Musicology* 22, no. 2 (2005): 173–202, accessed 21 May 2019, <https://doi.org/10.1525/jm.2005.22.2.173>.

³⁷ ‘La semaine est aux réclamations. Un artiste est venu nous trouver, rouge de colère, pour nous signaler une injustice dont Mme Farrenc vient d’avoir à se plaindre. Dans les concours du Conservatoire, ses élèves n’auraient pas obtenu toute la faveur qu’ils méritaient, et l’on en conclurait que les classes faites par des femmes étaient sérieusement menacées. ... C’est un spectacle désolant. Les chiens ont plus de retenue devant la curée que nos artistes devant le cachet de trois francs. Dignité de l’art, où es-tu? Te voilà tombée dans la boutique et dans le mercantilisme. Encore une chute, et l’on ira te ramasser dans les égoûts de Paris.’ *La Semaine musicale*, 2 August 1866, onzième année, no. 83, n.p., under *Correspondance et Réclamations*.

³⁸ An: AJ/37/92/3.

³⁹ Piano Competitions: 1851, 1854, 1860, 1861, 1863, 1864, 1866.

⁴⁰ ‘Les concours de piano ont été superbes, on peut s’en convaincre par le nombre de nominations accordées par le jury. Nous avons remarqué, cette année plus que jamais, une sensible variété dans l’enseignement de cet instrument, âme de la musique moderne, et cela nous a causé une grande

for women, the author mentions by name some of their best students, but they only make a general comment on Farrenc's students' artistic qualities:

Mme Farrenc's class shone with her usual splendour; in all the pupils she has produced, we have witnessed, to varying degrees, those high qualities of style, sharpness, pure and sober expression, which are of inestimable value to lovers of serious music.⁴¹

Just three years before Farrenc's retirement from her teaching job at the Paris Conservatoire, this review starts to equate her teaching qualities with those of her male colleagues. The first tentative but encouraging steps towards equality were also evident from the fact that in the 1870s female students were allowed to attend classes which had been confined to men until then, such as strings and composition.⁴²

1.3.2 Identification of Farrenc's students' names – Performance implications

Despite the fact that Farrenc was a professor at the Paris Conservatoire and a well-known pianist herself, only the most general information can be derived on her performance style from the reviews of the time. A typical example of the reviews Farrenc's

satisfaction. Jamais nous n'avions autant apprécié la différence entre ces diverses écoles: Farrenc, Herz, Marmontel, Le Couppey, Mathias. Il y a lieu de s'en réjouir, car ce sont cinq professeurs d'un tel mérite, qu'on ne peut, en écoutant la raison et non le sentiment personnel, mettre l'un au-dessus de l'autre, comme valeur d'enseignement ni comme zèle. Ils font de leur mieux et font bien, chacun dans son genre, voilà ce qu'il faut reconnaître et ce qui met aujourd'hui notre école de piano au-dessus de toutes les autres. ... La classe de Mme Farrenc a brillé de son éclat ordinaire; chez toutes les élèves qu'elle a produites on a constaté, à des degrés différents, ces hautes qualités de style, de netteté, de pure et sobre expression qui sont d'un prix inestimable pour les amateurs de sérieuse musique. M. Le Couppey a eu un excellent concours: Mlle de la Hautière, son élève, a obtenu l'un des succès brillants de la journée; nommons encore Mlle Belval, fille de l'artiste aimé de l'Opéra. MM. Henri Herz et Marmontel maintiennent leurs classes à ce haut degré de perfection auquel depuis longtemps elles sont parvenues. Mlle Janin, élève de M. Herz a été applaudie, fêtée, peut-on dire, avec un véritable enthousiasme. Cette jeune personne qui avait déjà, dans d'autres concours, mérité, selon nous, un premier prix, l'a enfin remporté sans opposition cette année, et tout le monde a crié: Bravo.' G. Stradina, 'Concours du Conservatoire', *Le Moniteur des pianistes*, quatrième année, no. 9, 20 August 1869, 34, accessed 1 February 2019, <https://gallica.bnf.fr/ark:/12148/bpt6k5848842m/f2.item.r=le%20moniteur%20des%20pianistes%201869>.

⁴¹ Ibid.

⁴² Heitmann, 'Louise Farrenc', 170–173.

performances received is Antoine Elwart's in the *Revue et gazette musicale de Paris* in 1838:

Madame Farrenc's style is strong and vigorous; but the manly aspect of her twin talents is tempered by a pure taste, which is the result of the serious studies she has made of the works of the masters of this art.⁴³

However, in the absence of more detailed information about Farrenc's performance characteristics, we might also be able to glean something about her performance style, along with an insight into her teaching qualities and printed performance directions, by looking at her students' performances. To achieve that, the first stage was the arduous task of identifying her students. Although Farrenc's exam scripts and her class's catalogues could be accessed at the Archives nationales in Paris,⁴⁴ what made this task so challenging was the obscurity of the names in the majority of the handwritten sources and the provision of only the students' surnames on odd pages of the catalogue books and the professors' lists; reviews were found for pianists with the same surname, and the outcome of this misunderstanding could have been misleading for my research. For example, Fanny-Alexandrine-Marceline-Caroline Rémaury (known as Caroline Montigny-Rémaury) had a notable career as a pianist. She was Le Couppey's and later Franz Liszt's (1811–1886) student and was mostly referred to as *Rémaury (2^e)* in the Conservatoire's catalogues. Rémaury (Thyrsa-Nathali) on the other hand, was one of Farrenc's students who quit the class after three years and never performed as a professional pianist. Cross-referencing of Solfège, Harmony & Accompaniment and other student class lists, as well as the entrance exams catalogues and the archives of the students' birth places, was necessary to definitively identify the full name and biographical details of each one of Farrenc's students. The outcome of this part of my research is the compilation of a list of Louise Farrenc's students consisting of one hundred confirmed entries and containing information on their dates of birth, exact years of attending Farrenc's and other classes at

⁴³ 'Le style de Madame Farrenc est fort et vigoureux; mais cette face virile de son double talent est tempérée par un goût pur, fruit des études sévères qu'elle a faites des œuvres des maîtres de l'art.' Antoine Elwart, 'Concerts de mademoiselle Herminie Gebauer et matinée de madame Farrenc', *RGM*, no. 22, 3 June 1838, 228.

⁴⁴ An: AJ/37/89–96, AJ/37/262–283.

the Conservatoire, prizes that were awarded to them and home addresses (Appendix A). In cases of ambiguity, the consultation of this list has proven to be invaluable for the verification of the names mentioned in reviews of the time.

Another factor that challenged the identification of Farrenc's students was the fact that their names changed after marriage. Most of this information was acquired from Constant Pierre's book on the Conservatoire, which contains a list of all the students who had won a Prize or a Merit in the Conservatoire's competitions at least once, and some of it was found in the reviews and newspapers of the time. Nevertheless, my research produced a list of the surnames after marriage for only twenty-two of Farrenc's students. In order to discover the rest of them, further research in the États civils, not necessarily of Paris only, would be needed; nonetheless, this procedure was not vital for my research, since those who had been awarded at least one Prize or Merit in the Conservatoire are already included in Pierre's aforementioned catalogue. Those records were only consulted in order to find the first names of her students, where needed. It is unlikely that those with no awards during their studies at the Conservatoire made a performing career in music at a later stage.

Despite the fact that detailed analyses of Farrenc's students' specific technical and musical features are not available from the nineteenth-century newspapers, the information that has been collected provides insights into their technique and interpretative style, as well as their concert programmes. In the following review the anonymous author not only demonstrates Caroline Lévy's performance qualities through his description of her interpretation of two pieces by Carl Maria von Weber (1786–1826) and Felix Mendelssohn Bartholdy (1809–1847), but also comments on Farrenc as well:

Between the quintet of M. Fétis and the quartet of Beethoven, a young pianist, Miss Caroline Lévy, produced a lively sensation, playing delightfully two pretty pieces of Weber and Mendelssohn. Her manner is eclectic: it is the best, as far as we are concerned. She has sobriety and brilliance, grace and strength; she uses the effects of the modern piano but avoids noise and exaggeration. She is, we are told,

a pupil at the Conservatoire, of Mme Farrenc. We are therefore no longer surprised by the finesse and purity of her style. Miss Lévy has obtained one of those successes which suddenly make the best pupils rise to the rank of truly distinguished artists.⁴⁵

Out of the one hundred recorded students, thirty-nine have been mentioned in reviews of their time, sixteen of them more than once, regarding their public piano performances; Virginie Huet and Delphine Champon were celebrated organists, Delaunay-Riquier, Ducasse and Levielli (Mlle Rivoirard/Mme Coulon) were opera singers, and Blouet-Bastin a violinist. All her students who were reviewed in their capacity as pianists shared common qualities, which were acknowledged by most critics to be Farrenc's legacy to them. Their performances were often described as artistically inspired, brilliant and graceful, clear and vigorous, elegant and pure in style, expressive and charming, elevated, and with a style of rare sobriety, broad understanding and convinced honesty in interpretation.⁴⁶ These general comments, which could merely be signs of approbation, do not offer enough detail; therefore, the information we can derive about Farrenc's performance principles is very limited, and shaping our performance based on them is impractical.

Naturally, the qualities described above cannot be observed simultaneously in the performance of one piece or, in the case of the present research, in one Étude. The choice of selection and projection of these qualities lies entirely in the musical taste developed by the artist through years of study and the influences acquired by the

⁴⁵ 'Entre le quintette de M. Fétis et le quatuor de Beethoven, une jeune pianiste, Mlle Caroline Lévy, a produit une vive sensation, en jouant délicieusement deux jolis morceaux de Weber et de Mendelssohn. Sa manière est tout éclectique: c'est la meilleure, à notre avis. Elle a la sobriété et le brillant, la grâce et la force; elle emploie les effets du piano moderne, mais en évitant le fracas et l'exagération. Elle est, nous a-t-on dit, élève du Conservatoire, de Mme Farrenc. Nous ne nous étonnons plus alors de la finesse et de la pureté de son style. Mlle Lévy a obtenu un de ces succès qui font monter tout à coup les meilleures élèves au rang d'artistes vraiment distingués.' Anon., 'Sixième soirée de musique de chambre, de Maurin et Chevillard – Quintette de M. Fétis', *RGM*, no. 18, 29 April 1860, 159.

⁴⁶ The Rover of Concerts, 'Concerts', *RGM*, no. 12, 23 March 1845, 92; Anon., 'Conservatoire National de musique et de déclamation, Concours à huis clos et concours publics', *RGM*, no. 31, 1 August 1852, 251; O., 'Matinée musicale chez M. B...', *RGM*, no. 52, 24 December 1854, 416; Anon., 'Chronique Départementale', *RGM*, no. 52, 26 December 1858, 435; Anon., 'Sixième soirée de musique de chambre', 159; C. Bannelier, 'Concerts et auditions musicales', *RGM*, no. 8, 25 February 1866, 60; Anon., 'Concerts et auditions musicales', *RGM*, no. 21, 23 May 1875, 166.

interpretation of other pianists. Inevitably, pianists nowadays do not perform as nineteenth-century pianists did, and some habits in the modern execution of works composed more than a hundred years ago are not necessarily the norm of that period's performance practices. Therefore, the lack of recordings for the vast majority of Farrenc's *Études* could perhaps prove beneficial for the pianist who desires to interpret these pieces in accordance with Farrenc's intentions – or as closely and faithfully to them as possible – as any interpretative idiosyncrasies will not be repeated, as is often the case when preparing more familiar repertoire.

The reviews of these concerts have also provided us with the knowledge that a few of Farrenc's students were performing their own compositions as well. An obvious assumption might be that Farrenc could have taught them composition privately because of their inability as women to study composition at the Conservatoire. However, we should also be aware that they could have been taught privately by other male musicians of the time, just as Farrenc studied composition with Reicha. Béguin-Salomon and Colin were in Paul-Émile Bienaimé's (1802–1869) *Harmonie et accompagnement pratique* class and Tavernier in Catherine-Cecilia-Caroline-Emma Dufresne's (1822–1896); only Victorine Farrenc and Ernest Reyer (1823–1909) have been confirmed as Farrenc's private composition students, and both of them were her relatives.⁴⁷ However, regarding Bernard-Gjertz, no evidence has been found so far to show that she attended one of these classes at the Conservatoire; therefore, she might have actually been Farrenc's private student in composition as well. The classes of *Harmonie et accompagnement pratique* would hardly be enough to establish them as composers. Notwithstanding, many of these students' compositions were published in Paris during their lifetime,⁴⁸ leaving us

⁴⁷ Victorine Farrenc was her daughter, as mentioned earlier, and Ernest Reyer was her nephew. Although it was known that Louise Farrenc was Reyer's professor in composition, in her obituary in *Le Rappel* (no. 2019, 20 September 1875, 3), she only appears as his aunt, with no reference to her capacity as his composition teacher although this can be found in other sources of the time. For the purposes of this dissertation, I have focused on her female students, more specifically on those who were registered in her piano class at the Paris Conservatoire. For a deeply analytical study of Farrenc's compositional style, one should compare her compositions with her teachers' and all her students', and Reyer's should certainly be included, as his fame as a composer surpassed that of her other students.

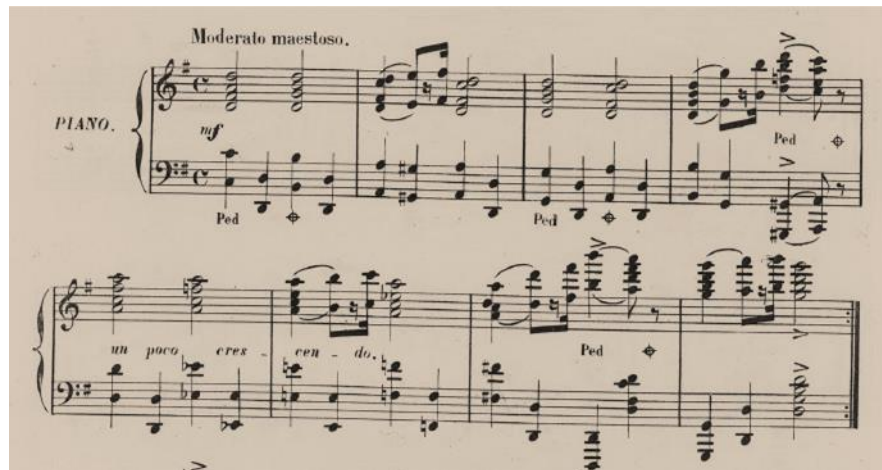
⁴⁸ Marie Colin's Opp. 6 and 8–10 were published by E. Heu between 1861 and 1863, whereas her Opp. 19 and 21 were published by Ravayre-Raver in 1865. Louise Salomon's Opp. 11–12 were published by Etienne Challiot in 1853 and 1854, respectively. Her Op. 14 was published by Richault before 1862, based on the address of the publishing house; Opp. 22–23 by A. O'Kelly in 1874 and 1875, respectively, as part of the *Magasin de Musique du Conservatoire; Caprice Étude*

a trace of their compositional style and performance skills. Having studied piano with Farrenc, although their compositional style is closer to that of salon music, reflected even in the titles of their works – for example, Béguin-Salomon's *Morceau de Salon* Op. 12 and her *Mazurka de Salon* Op. 23 – there are certain elements in their compositions that can prove enlightening for the performance of some of Farrenc's pieces.

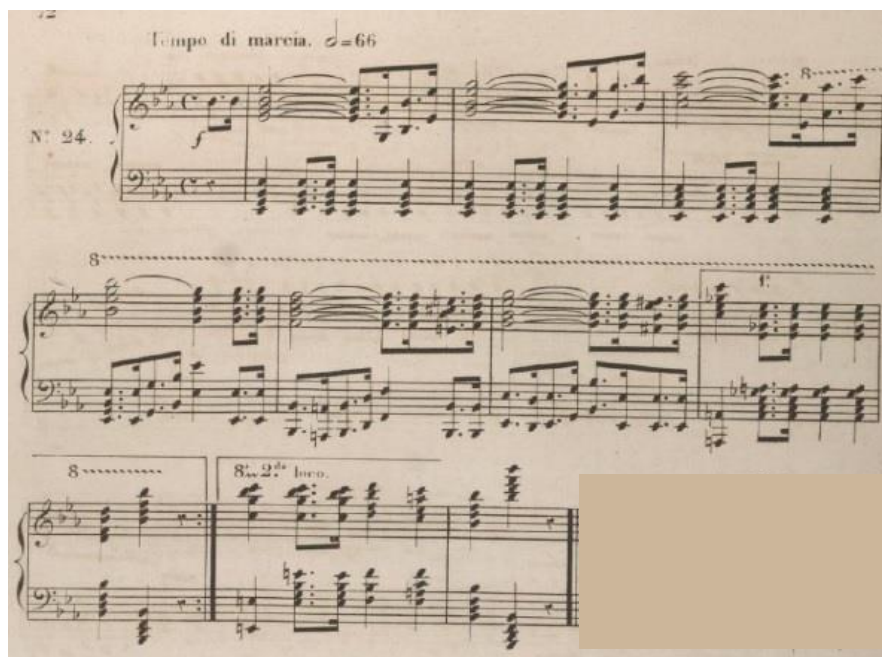
For example, Marie Colin's *Le Départ – grande marche* Op. 10 may have tempo and gesture implications for Farrenc's *Étude* Op. 26 No. 24 that bears the indication *Tempo di marcia* (Example 7). The latter has the metronome indication $\text{♩} = 66$, which seems to be very fast for the execution of this piece. On the other hand, Colin's tempo suggestion for her own *Marche* is *Moderato maestoso*. Her studies with Farrenc could have probably imprinted in her that this is the tempo of a march. Perhaps it was the common practice of the time to indicate faster tempos for the publication of the pieces, but is this the case here? My first impression when performing Farrenc's *Étude* was that it should be performed $\text{♩} = 56$; its character sounded to me more majestic and proud (Track B1). However, one year later, when I performed this *Étude* again, the faster tempo indicated by Farrenc sounded more natural, while still proud and determined, and I believe this must have been Farrenc's intention (Track B2). The *mf* dynamic also makes it easier to perform at that speed, and the left-hand dotted pattern seems to ask for a more forward-looking tempo, in contrast with Colin's left-hand crotchets, which make it heavier. Consequently, the comparison of the two pieces was initially misleading for my choice of tempo, without this meaning that performing this piece slower would be wrong; it might simply describe the march of the 'army' going to war, rather than returning victoriously from it.

en la by E. Saint Hilaire in 1860, again for the *Magasin de Musique du Conservatoire*; *Tarantelle* by Alphonse Leduc, and *Berceuse* by H. Tellier, both around 1893; her *Petite Suite* by Richault et C^{ie} around 1894. Her *Élégie* Op. 21, was published twice. Its first publication was in 1869 by G. Brandus and S. Dufour, and Marie Belin was the dedicatee of the piece. Twenty years later, in 1889, the piece was published again by D.V. Deventer and L. Dewitt. The content of the composition had changed considerably, and Ida Wagner was the dedicatee this time.

Example 7 (a) M. Colin, *Le Départ*, bars 1–8, (b) L. Farrenc, Op. 26 No. 24, bars 1–8



(a)



(b)

Colin seems to have been inspired by Farrenc's Étude Op. 42 No. 11 for the composition of her Second Mazurka from Op. 6. Despite the differences in key (Farrenc's piece is in E flat major and Colin's in E major), metre (Farrenc's is in duple time, whereas Colin's is in triple time) and length of phrases (Farrenc's consists of eight-bar and Colin's of four-bar phrases), the rhythmical motif is very similar (Example 8 and Example 9). There is some similarity in the technique that is being developed, which is clearly apparent under the hand. Both pieces are developing the same technique, and this becomes even clearer by performing and comparing the pieces. Even if Colin was not Farrenc's student in

composition, this example shows that Farrenc possibly taught Op. 42 to her students, leaving the imprint of Farrenc's compositions on Colin's own musical style.

Example 8 M. Colin, *Deuxième Mazurka* Op. 6, bars 1–11

The image shows a page of a musical score for a mazurka. The title is "DEUXIÈME MAZURKA" in bold, uppercase letters. Above the title, it says "All. maestoso." and "PIANO." The score is written for piano, with a treble clef on the right hand and a bass clef on the left hand. The time signature is 3/4. The key signature has two sharps (F# and C#). The score consists of two systems of music. The first system has four measures, and the second system has seven measures. There are dynamic markings like "mf", "f", "p", and "cres.". There are also pedal markings "Ped." with a diamond symbol. The page number "6" is in the top left corner.

Example 9 L. Farrenc, *Op. 42 No. 11*, bars 1–12

The image shows a page of a musical score for a piece titled "N. 11". Above the score, it says "Andante." and "♩ = 88." The score is written for piano, with a treble clef on the right hand and a bass clef on the left hand. The time signature is 3/4. The key signature has two flats (Bb and Eb). The score consists of two systems of music. The first system has four measures, and the second system has eight measures. There are dynamic markings like "p". The page number "18" is in the top left corner.

Louise Béguin-Salomon became a piano professor after her studies at the Paris Conservatoire,⁴⁹ and she established an eminent series of chamber music concerts.⁵⁰ In

⁴⁹ Pierre, *Le Conservatoire*, 847.

⁵⁰ It is unknown where her first chamber music session in 1862 was held, but in the years that followed (1863–1864) her concerts were held at the Salons Érard (*RGM*, no. 10, 9 March 1862, 79–80). In 1865 the place of the concert has been omitted from the review (*ibid.*, no. 18, 30 April 1865, 140), whereas from 1866 it is mentioned that the concerts were held in her salon (*ibid.*, no. 7, 18 February 1866, 54, and no. 15, 14 April 1867, 117) and in 1867 they were held twice every week (*ibid.*, no. 51, 22 December 1867, 410), 1868 a review referred to her 'Friday concerts' (*ibid.*, no. 13, 29 March 1868, 101). For the years 1874–1877 it is known that she held chamber music concerts with Lelong, Turban, Trombetta, and Loys, but the venue

the compositions that have been found at the Bibliothèque nationale de France, it is obvious that she normally uses a louder dynamic for the first exposition of a motif, and a softer one if the repetition is immediately after the first one (Example 10). As Béguin-Salomon was Farrenc's student from 1844 to 1849, with no other reported professors thereafter, this effect of echoing the repeated motif in a softer dynamic is probably suggestive of her piano studies and the style she developed through Farrenc's teaching. Consequently, this could perhaps imply that the same echo effect might be applied in some of Farrenc's pieces too, although this identical repetition is rare in her writing.

Example 10 L. Béguin-Salomon, *Morceau de Salon* Op. 12, bars 21–33 (Track B3)

remains unknown (ibid., no. 13, 1 April 1877, 102). In 1879–1880 the concerts are held back in the Salons Érard (ibid., no. 12, 25 March 1879, 94–95, and no. 11, 14 March 1880, 86).

Despite these findings, the identification of Farrenc's students has not led to major discoveries regarding their, or Farrenc's, performance style, but they can give us an insight into the common performance qualities they shared, as her students. Neither Farrenc's comments on their performance during the annual exams at the Paris Conservatoire nor the reviews found in newspapers of the time provide technical or musical details on their performances. That being said, the research on Farrenc's students, their studies at the Conservatoire, and the examination of the reviews of their concerts in the following years have been far from fruitless. The compilation of Appendix A may serve as a starting point for research on the female students of the Conservatoire during the nineteenth century, varying from analysis of their concert programmes – and careers in general – to sociological research. In the future, if more detailed reviews of their time are found or more of their compositions are discovered, we may be able to draw more precise conclusions about Farrenc's teaching and its impact on their performances and compositions.

1.4 Farrenc being overlooked by the music critics – Conclusion

Despite the number of reviews that recognised Farrenc's talent and devotion as a teacher through the performances of her students, there were some that failed to acknowledge her as being the one behind her students' success. Hortense Parent, for example, was one of her students who was not only awarded two first prizes in the Conservatoire (one for piano and one for Harmonie & Accompagnement pratique) but also had an enormous impact on music education of the nineteenth century, as she was the first to establish a school for the training of piano teachers.⁵¹ In a review of her piano method *L'Étude du piano*⁵² in *La Revue et gazette musicale de Paris* in 1872, only Le Couppey is mentioned as her professor (not Farrenc)⁵³, which may be due to a misunderstanding because he was

⁵¹ *École préparatoire au professorat du piano* (also known as *École Hortense Parent*), Paris, October 1882. The school was for women who were orphans of fathers, or widows, and had to earn their living (Freia Hoffmann, 'Parent, (Charlotte-Francès-)Hortense', Sophie Drinker Institut (2019), accessed 7 February 2019, <https://www.sophie-drinker-institut.de/parent-hortense>).

⁵² *L'Étude du piano, manuel de l'élève, conseils pratiques* (Paris: Hachette, 1872).

⁵³ *RGM*, no. 25, 23 June 1872.

the dedicatee of this method. Even Parent herself, during the presentation of her piano method at the *Conférences en Sorbonne sur la pédagogie musicale*, does not mention Farrenc, but refers to Le Couppey as 'mon vénéré Maître' ('my worshipped Master').⁵⁴

Another similar incident has been recorded when Farrenc corrected the erroneous attribution by *La France musicale* of Mme Escudier-Kastner as Céline-Albine-Maria Cœvoët's teacher. According to the notice found in *La Revue et gazette musicale de Paris*, Farrenc corrected the mistake by referring to Cœvoët's teachers in the Conservatoire and claiming her as her own student, who had also won the first piano prize from her class.⁵⁵ It was two years after the 1866 incident with the Conservatoire's competition that Farrenc felt the injustice towards her work and expressed her dissatisfaction. Nevertheless, she was by then a mature woman, alone after the death of her husband; hence, she had to defend her work and accomplishments.

⁵⁴ Hortense Parent, *Deux Conférences en Sorbonne sur la pédagogie musicale: Exposition de sa méthode d'enseignement pour le piano* (Paris: Henri Thauvin, 1896), 9.

⁵⁵ 'Mme Farrenc rappelle que l'honneur de l'avoir formée n'appartient pas à Mme Escudier Kastner, dont elle a pu recevoir quelques conseils, mais à Mme Pellereau d'abord, et au Conservatoire ensuite, où elle a suivi successivement les classes de Mme Maucorps, de Baillot, pour l'accompagnement, et la classe de Mme Farrenc elle-même, d'où elle est sortie en remportant avec éclat un premier prix de piano.' *RGM*, 15 January 1868, 7.

2. Available sources

In this chapter I present the available sources of Farrenc's *Études*, and my work on dating the manuscript scores and the first publications. Though it may seem irrelevant to the performance of these pieces, a detailed description of the manuscripts is indeed needed in order to be able to compare them with the first publications and gives us a detailed description of their compositional stages. Decisions on the 'correct' version of the score will have to be made by the pianist who wishes to perform them. Roy Howat states that 'as performers our task of interpreting notation often means quietly editing or re-editing it ourselves – a task far from wilful in intention, involving all our cognitive and musical faculties'.⁵⁶ Having said that, because we are not familiar with these *Études* and not much research has been done on them, this task was wilful and necessary in order to determine what exactly we should play, before discussing how 'we plausibly *could* hear it'.⁵⁷

2.1 Determining the *Études*' years of composition and publication

The first step of my research was the acquisition of the music scores. At the time I commenced my research on Farrenc's *Études*, this stage was extremely challenging as there are few modern editions available, and hard copies of the early editions could only be found in libraries such as the Bibliothèque nationale de France. Purchasing the scores from the Bibliothèque nationale led to the online availability a few months later at the Gallica online catalogue, not only of the first editions, but also of the Alphonse Leduc edition of 1876, which was an attempt to revive Farrenc's *Études* in six volumes.⁵⁸ This synthesis was entitled *L'École du pianiste* and included her *Exercice du pianiste sur les modulations – divisé en quatre tableaux au moyen desquels on peut passer brièvement*

⁵⁶ Roy Howat, 'What Do We Perform?', in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 2005), 19.

⁵⁷ 'We need analysis to tell us not what a piece *is* but rather what it could *be*, we need it to tell us not how we already hear a piece or how we should hear it, but rather how we plausibly *could* hear it.' Jeffrey Swinkin, *Performative Analysis* (Rochester and Woodbridge: Boydell & Brewer, 2016), 39.

⁵⁸ Volume 1: *25 Études progressives, Op. 50*; Volume 2: *20 Études de genre et de mécanisme, Op. 42*; Volume 3: *12 Études de dextérité, Op. 41*; Volume 4: *30 Études dans tous les tons majeurs et mineurs, Op. 26, Nos. 1–15*; Volume 5: *30 Études dans tous les tons majeurs et mineurs, Op. 26, Nos. 16–30*; Volume 6: *Exercice du pianiste sur les modulations*.

d'un ton quelconque dans tous les autres tons, soit majeurs soit mineurs,⁵⁹ which was first published by Aristide Farrenc between 1858 and 1861, according to Heitmann's catalogue.⁶⁰

All of Farrenc's sets of Études were published during her lifetime, primarily by her husband's publishing firm. As Table 2 shows, the sets were composed in reverse order of technical difficulty.

Table 2 Available sources and editions of Farrenc's Études

<i>Opus number</i>	<i>Available sources and editions</i>	<i>Year of composition/publication</i>
Op. 26	Manuscript: <i>30 Études dans tous les tons majeurs et mineurs</i> (dedicated to Sophie Bodin)	1837–1838 (?)
	First edition: Aristide Farrenc Reprints	1839 c.1842, 1845
	Second edition: Alphonse Leduc	1876
	Modern critical edition: Florian Noetzel Verlag 'Ars Musica' (eds. F. Hoffmann, C. Heitmann, K. Herwig)	2003
Op. 41	Manuscript: <i>Douze Études brillantes</i> (dedicated to Marie Colin)	1853
	First edition (two versions): Aristide Farrenc	1858
	Second edition: Alphonse Leduc, <i>Douze Études de dextérité</i>	1876
	Modern edition: Hildegard Publishing Company (ed. Gena Raps)	2001

⁵⁹ English translation: 'The Pianist's Exercise on the Modulations – divided into four tables by which you can switch rapidly from one key to another, whether major or minor.'

⁶⁰ Christin Heitmann, *Louise Farrenc: Thematisch-Bibliographisches Werkverzeichnis* (Wilhelmshaven: Florian Noetzel Verlag, 2005), 115.

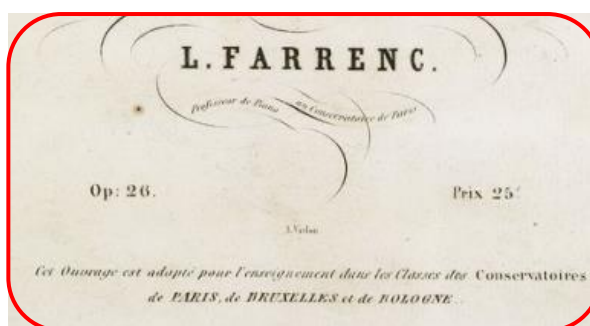
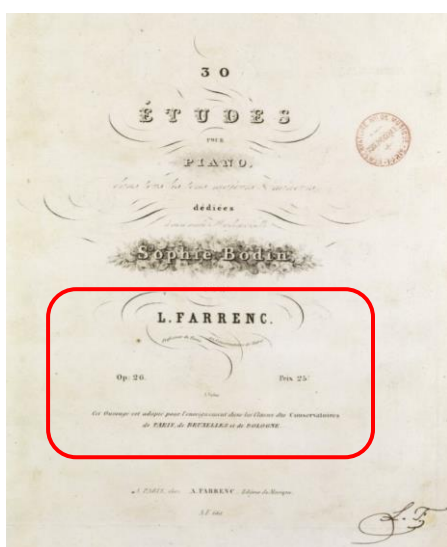
The first edition of this work has not been recovered, and Heitmann has based her assumption on the publication dates of the works with neighbouring plate numbers to that of the Modulation Exercises (A.F. 119).

Op. 42	Manuscript: Not found, but probably bears the title found in the first edition, <i>Vingt Études de moyenne difficulté</i> (dedicated to Juliette Dorus).	1854
	First edition (two versions): Aristide Farrenc	1855
	Second edition: Friedrich Hofmeister Musikverlag	1856
	Third edition: Alphonse Leduc, <i>Vingt Études de genre et de mécanique</i> (dedicated to Juliette Dorus on the cover page, dedicated to Marie Colin on p. 2)	1876
	Modern edition: Creative Keyboard Publications (ed. S. Moglewer)	2002
Op. 50	Manuscript: <i>Vingt-cinq Études faciles (dédiées à mes petites élèves)</i>	Unknown date
	First edition: Aristide Farrenc (not found)	1859–1863
	Second edition: Alphonse Leduc, <i>Vingt-cinq Études progressives</i>	1876
	Modern editions: Creative Keyboard Publications (ed. S. Moglewer) <i>Critical edition:</i> Florian Noetzel Verlag ‘Ars Musica’ (eds. F. Hoffmann, C. Heitmann, K. Herwig)	2002 2003

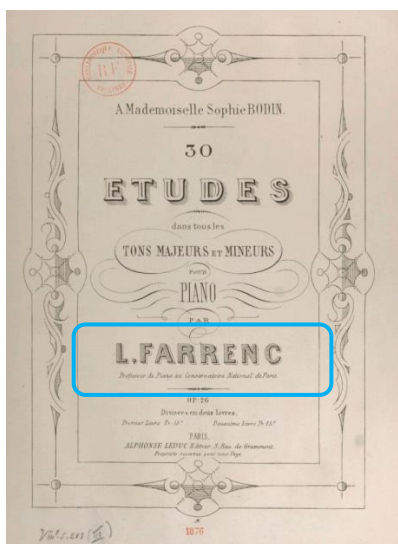
If Op. 26 were indeed published in 1839, as Katharina Herwig suggests, then the existing nineteenth-century editions of this set were reprints that were published in 1842 and 1845, at the earliest. I base this conclusion on the cover pages of the two nineteenth-century versions we have (Figure 2). Alphonse Leduc, apart from his cover pages in the 1876 publication of *L'École du pianiste*, also supplied the cover pages of the first editions, as is evidenced from the Op. 41 and the Op. 42 sets. Therefore, we could assume that the cover of Op. 26 was also the one that was found in the first edition of the set; that cover, however, includes the information that Farrenc was a professor at the Paris Conservatoire. As Holoman describes, ‘the branding words “professeur du Conservatoire,” “adopté au Conservatoire,” “approuvé par le Conservatoire” were good

for sales'.⁶¹ Since Farrenc was appointed to this position in 1842, it is safe to conclude that this version was published that year, or later. Similarly, the other version, which was published by Aristide Farrenc, bears a different cover which mentions not only that Farrenc is a piano professor at the Paris Conservatoire, but also that this set has been adapted by the piano departments of the Paris (1845), Brussels, and Bologna Conservatoires. Consequently, either the first edition was not published before 1842, or both existing versions are reprints that were published in the 1840s.

Figure 2 Covers of the Op. 26 set – (a) A.F. edition (n.d.), (b) A.L. edition (1876)



(a)



(b)

⁶¹ Holoman, 'The Paris Conservatoire in the Nineteenth Century', 10.

Although approximate dates of composition have been assigned to Opp. 26 and 50, the manuscript scores – as well as some of her other works and first editions – prove that we are far from determining their precise dates of composition. Katharina Herwig supports the view that Farrenc's Op. 26 set of Études was composed in 1838;⁶² her conclusion is based on an article found in *La France musicale* in April 1838, commenting on the completion of a part of the Op. 26 Études.⁶³ Farrenc even performed eight of these Études in the Pleyel salons in May of the same year along with her Op. 25 *Grandes variations sur un thème du Comte Gallenberg* and her two compositions for choir, but this does not necessarily indicate that all the Études of this set were composed that year.⁶⁴ For example, this set also includes three fugues; surprisingly, the manuscript score of Farrenc's Op. 22 Fugues, composed in 1833 but not published, is missing the first three fugues and starts with No. 4, which could mean that these pieces could have been removed from Op. 22 in order to be included in Op. 26.⁶⁵

Another element that contributes to the uncertainty around this set's year(s) of composition is the – at least two – different types of paper used for this set (see Appendix B). The paper type used for booklets 1–3 of Op. 26 is the same as the one used for Opp. 19bis and 27, which were composed in 1836 and 1838, respectively.⁶⁶ Similarly, it looks like the type of paper evident in booklets 4–6 of the Op. 26 manuscript is the same as the one used for *Variations brillantes sur un thème allemand* Op. 28 and the *Variations sur un*

⁶² Louise Farrenc et al., 'Kritische Ausgabe Orchester- und Kammermusik sowie ausgewählte Klavierwerke', in *Kritische Ausgabe Orchester- und Kammermusik sowie ausgewählte Klavierwerke*, vol. 3/1 (Wilhelmshaven: Florian Noetzel Verlag, 2003), viii.

⁶³ *La France musicale*, no. 7, 29 April 1838, 143.

⁶⁴ 'O Père qu'adore mon père', *Hymne de Lamartine* (a capella version) (without opus number); *Didone Abbandonata: Lamentations du peuple après la mort de la reine de Carthage* (without opus number).

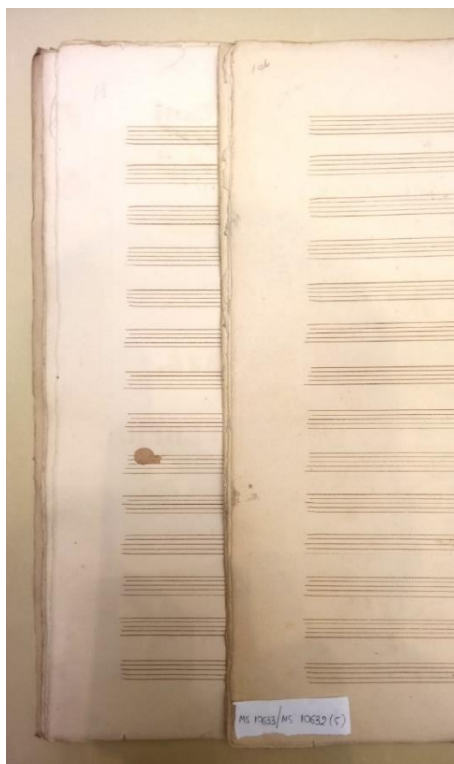
Antoine Elwart, 'Concerts de mademoiselle Herminie Gebauer', 227–228.

⁶⁵ The autograph is dated '6 novembre 1833' (F-Pn, MS 11534).

⁶⁶ The manuscript of Op. 19bis is dated '1^{er} juillet 1836' (F-Pn, MS 10629), whereas Op. 27 is dated '7^{bre} 1838' (F-Pn, MS 10634). They all have twelve staves per page, of about 0.8cm each, and their dimensions are roughly 30cm x 23cm. The watermarks found on the manuscript of Op. 27 can also be found in booklets 1–3 of Op. 26 ('BLACONS', 'B'). The same type of paper appears to have been used for *Venez dans la prairie: 3ème Rondoletto pour le piano avec accompagnement de flûte ou violon ad libitum sur la chansonnette de Dolive*, dedicated to Adèle Heu (F-Pn, MS 10627), *Encouragement des jeunes pianistes, nos. 10–12* (F-Pn, MS 10639), *Adieux à la Suisse: Thème de Bruguière, varié pour le piano* (F-Pn, MS 10640), *Naples: deuxième Rondoletto pour le piano-forte sur la barcarole de Masini*, dated '22 Juillet 1835' (F-Pn, MS 10642), two sets of variations without opus number (F-Pn, MS 10643 and MS 10645), the *Rondo Mignon* (F-Pn, MS 10644), and the *Hymne de Lamartine* for four-voice choir and piano accompaniment (F-Pn, MS 17291), which was performed at the same concert with eight of the Op. 26 Études, as mentioned above.

thème des Capuleti de Bellini Op. 29 (Figure 3).⁶⁷ It seems more than likely, therefore, that booklets 4–6 of Op. 26 were written at a later stage than booklets 1–3 of the same opus and Farrenc’s aforementioned pieces with the same type of paper, whose time of composition can be framed between 1835 and 1838.

Figure 3 L. Farrenc, Op. 28 p. 18 and Op. 26 p. 106 – manuscript



In the case of the Op. 50 *Études* the exact year of its first publication cannot be proved. In her published dissertation on Louise Farrenc, Bea Friedland gives 1859–1863 as the possible time span of this set’s first publication and even hesitates to assert that it was published by Farrenc (‘chez l’auteur (?)’).⁶⁸ Heitmann shortens the proposed publication period to 1861–1863 by using the plate numbers of Farrenc’s ‘neighbouring’ works as follows.⁶⁹ Op. 50 plate number was A.F. 123 as is evident in Farrenc’s manuscript score.⁷⁰ Works with the immediately preceding plate numbers A.F. 121 and A.F. 122 (Opp. 46 and

⁶⁷ F-Pn, MS 10633 and MS 10635, respectively. They all have 14 staves per page, 0.8cm each, and the paper dimensions are roughly 31.3cm x 24.6cm.

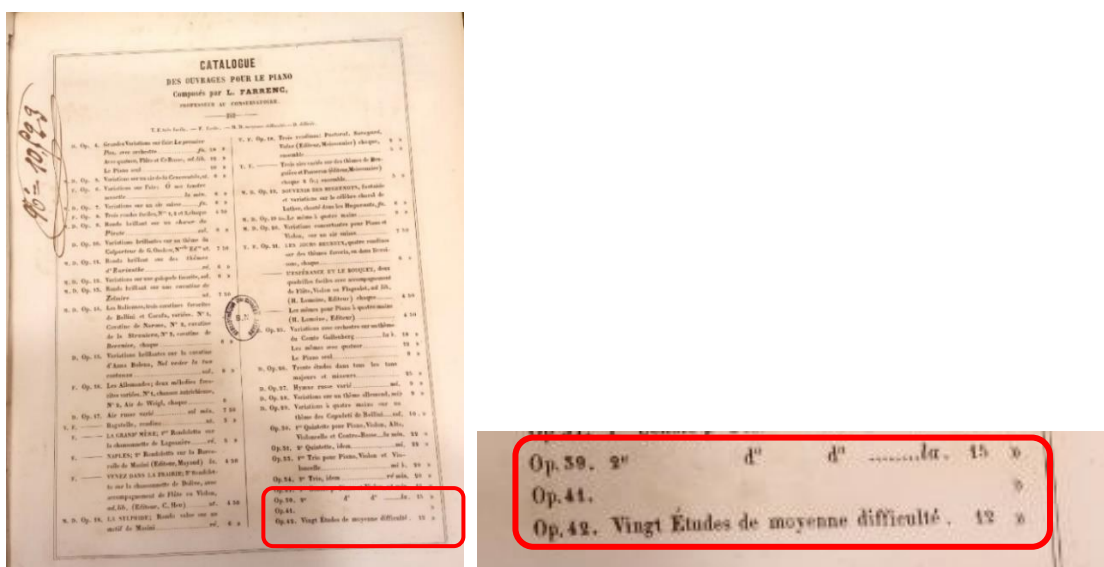
⁶⁸ Friedland, *Louise Farrenc*, 218.

⁶⁹ Heitmann, *Thematisch-Bibliographisches Werkverzeichnis*, 89.

⁷⁰ F-Pn, MS 14286.

44, respectively) were published in 1861 and A.F. 124 (Op. 45) in 1863. This is a reasonable point; however, that logic would imply that her second violin sonata Op. 39 (A.F. 110) was published before 1855 (when Op. 42 appeared with the plate number A.F. 111), rather than before 1856, as argued by Heitmann.⁷¹ Indeed, the Dépôt Légal exemplar of Op. 42, which is dated '1855', already contains Op. 39, as can be evidenced in Figure 4 below.⁷² Therefore, the method of identifying the publication date of Farrenc's works – in this case, of Op. 50 – based on the publication dates of the works with neighbouring plate numbers is not completely reliable and should be employed cautiously, and further sources should be considered where possible. Having consulted Devriès's and Lesure's *Dictionnaire des éditeurs de musique français*, the entry on Aristide Farrenc does not provide any clarification.⁷³ As Donald Krummel mentions, 'dates derived from plate numbers should usually be regarded as probable rather than exact: their statement should typically be qualified with a query'.⁷⁴

Figure 4 Catalogue of L. Farrenc's works, Op. 42, legal deposit copy, back page



⁷¹ Heitmann bases this on Théodore Nisard's *Bulletin de la Revue de Musique ancienne et moderne* of 1856, where a catalogue of the complete piano works by Louise Farrenc published until that year is included. Théodore Nisard, *Bulletin de la Revue de Musique ancienne et moderne* (Paris, 1856), 100–103.

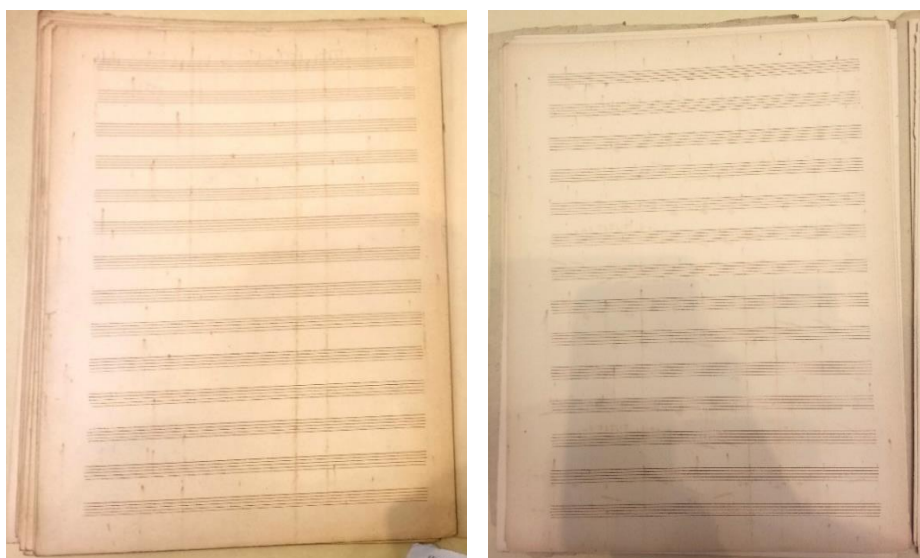
⁷² Op. 41 was included as well, albeit without its title. It was not until three years later that Op. 41 was published; perhaps this is what the indication 'non gravé', found in pencil on the cover page of the manuscript, means.

⁷³ Anik Devriès and François Lesure, *Dictionnaire des éditeurs de musique français*, vol. 2 (Genève: Minkoff, 1988), 169.

⁷⁴ Donald William Krummel, *Guide for Dating Early Published Music* (New Jersey and London: Joseph Boonin and Bärenreiter Verlag, 1974), 55.

For Farrenc's Études Op. 50 we cannot even be precise about the date of their composition. Each one of these Études is composed on a different sheet of paper, apart from Études Nos. 17–18 and 24–25, and the manuscript pages correspond to nine different types of paper. Despite the fact that most of them were composed on papers supplied by either Lard-Esnault or Dantier, as can be proved by the stamps found on them, their different measurements suggest different periods of composition. What is most striking is that Étude Op. 50 No. 13 was composed on the type of paper that was used for the engraving process of her Études Op. 41. Not only are the colour of the paper and its measurements the same, but also their marks are extremely similar (Figure 5). This supports the view that this Étude was composed as early as 1853, according to the Op. 41 time of composition.

Figure 5 L. Farrenc manuscripts, Op. 41 p. 36 and Op. 50 back of Étude No. 13



On the other hand, the stamp found on Étude Op. 50 No. 22 must be the same as the one found on the manuscript of Victorine Farrenc's Theme and Variations fragment (because of the exact same shape and position),⁷⁵ which reads 'LARD-ESNAULT/PARIS/23 RUE FEYDEAU', and on one sketch of Farrenc's arrangement of Mozart's Piano Sonata K. 457 for Violin and Piano.⁷⁶ Because '23 Rue Feydeau' was the address that the Lard-Esnault

⁷⁵ F-Pn, MS 10613 (5).

⁷⁶ F-Pn, MS 10613.

printing house used before 1849, this *Étude* could have been composed as early as 1849, or even before that.⁷⁷ Likewise, the stamp found on *Étude* Op. 50 No. 12 reads 'DANTIER'. The address found on that stamp is Boulevard du Temple 33, or 35 (Figure 6), which was the printing house's address after 1859;⁷⁸ therefore, it is reasonable to conclude that this *Étude* was composed after 1859. This finding contradicts the notion that Farrenc discontinued her compositional activity after her daughter's death (3 January 1859). Although she did cease the production of large-scale works, this discovery, as well as the existence of a number of works without an opus number which were not published or dated, questions the validity of that assumption. The manuscript of her song for three voices with piano accompaniment, composed for Alphonsine Journal Museaux, is also dated '1^{er} Septembre 1859'.⁷⁹ Catherine Legras marks the years 1858–1864 as the last compositional period in Farrenc's time and described it as 'a return to piano' compositions;⁸⁰ however, her conclusion is solely based on the publication dates of Opp. 47–51. The Op. 50 set probably consists of pieces that Farrenc composed at different periods of time, without necessarily having the intention of publishing them as a set of *Études* for her younger students. By the time she decided to collect them into a set they had already been composed and simply needed to be placed in order.

Figure 6 Dantier stamp from L. Farrenc, Op. 50 No. 12 – manuscript



⁷⁷ 'Lard-Esnault (1837–1891) – Organisation – Ressources de la Bibliothèque nationale de France', Data.Bnf.Fr, accessed 16 October 2019, <https://data.bnf.fr/ark:/12148/cb16219926w>.

⁷⁸ 'Charles Dantier (1812–1873) – Auteur – Ressources de la Bibliothèque nationale de France', Data.Bnf.Fr, accessed 16 October 2019, <https://data.bnf.fr/ark:/12148/cb147902815>.

⁷⁹ F-Pn, MS 11424.

⁸⁰ Catherine Legras, *Louise Farrenc, compositrice du XIXe siècle* (Paris: Harmattan, 2003), 78, 81.

2.2 Information gathered from the manuscript scores

2.2.1 Types of paper and compositional process

As Table 2 shows, the manuscript scores of Opp. 26, 41, and 50 are available and can be consulted at the Bibliothèque nationale in Paris. Only the manuscript score of Op. 42 has not been found. Although the black-and-white copies of the manuscripts were acquired at an early stage of my research and were beneficial for the purposes of comparing with the available editions (see Appendix C), the consultation of the original manuscripts at the Bibliothèque nationale revealed an abundance of information that is not discernible from their copies. The types of paper and the writing implements that were used, as well as the musical changes that are evident, provide further insight into the compositional process. However, they also reveal that we are likely to be missing many stages that took place before the formation of the manuscripts we possess.

In the case of Op. 26, not only the consultation of the manuscript was necessary but also the removal of certain pieces of papers that were pasted, or even sewn, over the main paper. On the left-hand side of the first page of this set, a list of keys and time signatures was apparent, but the binding tape obstructed its clear reading. My request for its removal uncovered some very significant information on Farrenc's intentions regarding the initial choice of Études to be included in this set and those that were added at a later stage. This list contains twenty-six pieces, providing only their key and time signatures (first column of Table 3), while twenty-four of them have been identified as Études from this set. In Table 4 we can see how the Études were distributed in the manuscript of this set. Cross-referencing between these two tables demonstrates that some of the Études were inserted in this list in the same order as they appeared in the manuscript, as the corresponding colours show; Études grouped in the same colour, for example Études Nos. 3, 2, 1 and 6 (in red), appear consecutively in the manuscript (pages 6–17). On the other hand, there are other Études that are not described in the list of Table 3 (Nos. 26, 20, 24, 12, 13, 30), whereas others that have been described are not present at all in this set – neither as completed pieces, nor as sketches. In three cases there are two keys that are

shown next to each time signature (one to the left and one to the right). From them, the ‘Faḥ min^r $\frac{6}{8}$ ’ (as it appears on the manuscript) resembles the Op. 41 No. 6 Étude; however, the latter is composed in $\frac{6}{4}$. As I will argue later, the existing manuscript score of the Op. 41 set is not the one that was used for the composition of that set; consequently, a change of time signature might have occurred in this instance, as has happened with Op. 26 No. 19, which was initially composed in $\frac{3}{2}$ but was later changed to $\frac{3}{4}$. Farrenc may have composed the Op. 41 No. 6 Étude at the time she composed Op. 26 but then decided to exclude it from this set. As for the other unidentified piece, ‘ $\frac{3}{4}$ Siḥ maj’, there is no catalogued piano work composed by Farrenc in this key and with this time signature. Since having changed the metre of the piece from a quadruple or duple metre to a triple one is not very likely, the most rational explanation is that Farrenc composed such a piece but then destroyed it, or it has been lost. The most logical conclusion we can reach is that Farrenc’s initial thoughts about the pieces she intended to include in this set and their presented order changed over the course of time until its publication. Ultimately, she decided to start from an Étude in C major, adding sharps one by one, and when she reached F sharp major in Étude No. 16, she used its enharmonic minor scale (E flat minor) in Étude No. 17 and started removing the flats one by one until D minor in Étude No. 30. Structurally this shows us that she designed this set to provide continuity for performance from one piece to the next, as there is no evidence from any contemporary reviews of this set being performed as a whole.

Table 3 Initial choice of Op. 26 Études and final order⁸¹

	Op. 26 manuscript p. 1	Op. 26 page in the manuscript	Op. 26 Final order in the edition
<i>Key</i>	<i>Time Signature</i>		
<i>Ré</i>	C	p. 34	No. 29
<i>Si</i>	$\frac{2}{4}$	p. 116	No. 14

⁸¹ Red: Études Nos. 3, 2, 1, 6 are found on pp. 6–17 of the MS; brown: Études Nos. 28, 9, 25 on pp. 48–59; green: Études Nos. 18, 16 on pp. 44–47; purple: Études Nos. 27, 5 on pp. 60–70; blue: Études Nos. 4, 23 on pp. 22–31; pink: Études Nos. 19, 10, 15 on pp. 98–110; black bold: these Études are found in the manuscript but not in this order. The rest of the Études of the manuscript score are not described in the list of Études on the cover page.

<i>La min</i>	2 4	p. 6	No. 3
<i>Ut</i>	2 4	p. 8	No. 2
<i>Ut</i>	C	p. 12	No. 1
<i>Ré / Fa\flat min\flat</i>	6 8	p. 16	No. 6 (if D major)
<i>Fa / Ut\sharp min\flat</i>	C	p. 48 p. 126	No. 28 (if F major) No. 13 (if C sharp minor)
<i>La / Si\flat maj\flat</i>	3 4	p. 52	No. 9 (if A major) None from Op. 26 (if B major)
<i>Ut min\flat</i>	C	p. 56	No. 25
<i>Ré\flat</i>	C	p. 44	No. 18
<i>Fa\sharp maj</i>	3 8	p. 46	No. 16
<i>Sol min\flat</i>	3 8	p. 60	No. 27
<i>Mi min</i>	6 8	p. 66	No. 5
<i>Sol\flat</i>	C	p. 22	No. 4
<i>Mi\flat</i>	C	p. 30	No. 23
<i>La\flat</i>	2 4	p. 120	No. 21
<i>Mi\flat</i>	6 8	p. 92	No. 11
<i>Ré majeur</i>	C	p. 2	No. 7
<i>Si\flat min\flat</i>	3 8	p. 88	No. 8
<i>Mi\flat min\flat</i>	12 8	p. 37	No. 17
<i>Si\flat min\flat</i>	3 2	p. 98	No. 19 (later changed to $\frac{3}{4}$)
<i>Fa\sharp min\flat</i>	C	p. 102	No. 10
<i>Sol\sharp min\flat</i>	2 4	p. 108	No. 15

Table 4 Contents of Op. 26 manuscript booklets

<i>Booklet</i>	Étude No.	Page number	Key
1	7 (initially 6)	2	D major
	26	4	B flat major
	3	6	A minor
	2	8	C major
	1	12	C major
	6 (initially 7)	16	D major
	20	18	A flat major
2	4	22	G major
	23	30	E flat major
	29	34	D minor
	17	37	E flat minor
3	18	44	D flat major
	16	46	F sharp major
	28	48	F major
	9	52	A major
	25	56	C minor
	27	60	G minor
	5	66	E minor
	24	70	E flat major
4	12	76	E major
5	8	88	B minor
	11	92	E major
	19	98	B flat minor
	10	102	F sharp minor
6	15	108	G sharp minor
	22	112	F minor
	14	116	B major
	21	120	A flat major
	13	126	C sharp minor
	30	128	D minor

A number of papers pasted over the main pages also had to be removed to reveal the initial intention of the composer. Underneath the piece of paper that was pasted over page 5, I discovered that Farrenc's initial idea was to finish the Étude in bar 51, without repeating bars 9–51 (Example 11). Adding the repetition sign and the coda after the second version of bar 51, Farrenc has changed the structure of this Étude, from AABA to AABABA + Coda.

Example 11 L. Farrenc, Op. 26 No. 26, bars 40–51 – manuscript p. 5 (initial version)

The image displays three systems of musical notation for piano, in G minor. The first system (bars 40-43) shows the initial version of the piece, ending at bar 51. The second system (bars 44-47) shows the revised version, featuring a repetition sign and a coda. The third system (bars 48-51) shows the final version, also featuring a repetition sign and a coda. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as slurs, accents, and dynamic markings like *sf*.

Also, the small, darker paper that has been pasted over the middle of page 7 (Étude Op. 26 No. 3) of this manuscript score distracts the reader from the most significant change that has taken place: the entire page has been pasted over the original one. These two pages are so well glued together that this is not easily noticeable. For reasons of precision and clarity I demonstrate all three versions (or states) of the same section as follows: version 1 in Example 12 (the original page of the manuscript); version 2 in Example 14 (an entire new page has been pasted over the original); and version 3 in Example 15 (a small

piece of darker paper has been pasted over the middle of version 2); the bar numbers also correspond to each version.

Example 12 L. Farrenc, Op. 26 No. 3, bars 26–57 – manuscript p. 7, initial version (1)

The musical score is presented in two systems, each with a treble and bass clef. The first system (bars 26-30) is highlighted with a blue box. The second system (bars 31-57) is not highlighted. The score shows various musical notations including chords, arpeggios, and melodic lines.

Bar 26: Treble clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major). Bass clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major).

Bar 31: Treble clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major). Bass clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major).

Bar 35: Treble clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major). Bass clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major).

Bar 41: Treble clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major). Bass clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major).

Bar 46: Treble clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major). Bass clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major).

Bar 52: Treble clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major). Bass clef has a series of chords (F major, G minor, A major, B minor, C major, D minor, E major, F major).

Although bars 26–28 have remained unaltered in version 2, the original version of the second half of this Étude (Example 12) is generally very different: apart from version 1 being shorter by six bars, the former bars 32–34 (original paper, Example 12) have a sense of stopping the flow of the piece and could even suggest a *rallentando* up to the repetition of the main theme in bar 35. This passage resembles the bridge Farrenc used in her Op. 26 No. 5 Étude, bars 61–67, where *rallentando* has been instructed, but there these bars do not lead to the main theme but to a slower section (Example 13). Consequently, in the final version of this section in Étude No. 3 (Example 14, bars 29–36), this change guides us towards an interpretation which does not employ a *rallentando* but instead maintains the tempo and goes straight through to the recapitulation of the main theme in bar 37.

Example 13 L. Farrenc, Op. 26 No. 5, bars 61–67

The musical score for Example 13 is presented in two systems. The first system, starting at bar 61, is marked *loco* and *ff*. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes, while the bass line has a steady eighth-note accompaniment. The second system, starting at bar 65, is marked *un poco più lento* and *ral - len - tando*. It continues with the same treble clef and key signature but changes to a 3/4 time signature. The melody is slower, with some notes beamed together, and includes triplet markings (indicated by '3' and an asterisk). The bass line continues with a similar accompaniment pattern.

After removing the small piece of paper from the middle of the page in version 3 (Example 15, bars 45–55), we observe that Farrenc’s initial idea was to copy the first twelve bars of the Étude in bars 37–48 and change only the last four of the exposition, leading to the coda (Example 14). However, in her final version of the recapitulation (Example 15), which is three bars longer than the exposition, she only uses the first eight bars of the Étude, changes the line from bar 45, and adds three more bars before the coda (bars 56–66). Comparing the original version 1 (Example 12) with versions 2 and 3 (Example 14 and Example 15) we notice that Farrenc actually maintained the first four bars of the coda intact in each version (Example 12, bars 51–54; Example 14, bars 53–56; Example 15, bars 56–59).

Example 14 L. Farrenc, Op. 26 No. 3 – manuscript p. 7, version 2

26 5 5 5 5 4 3
2 1 2 1 1 1

cre... scen...

31 do sem... pre

35 ⑧ loco dol.

40

45

55 sem... pre ral... pp

60 len... tan... do cre... scen... do f

Example 15 L. Farrenc, Op. 26 No. 3 – manuscript p. 7, version 3

26

5 5 5 5 4 3
2 1 2 1 1 1

cre scen

Detailed description: This system contains measures 26 through 30. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, and various fingerings (5, 2, 1, 2, 1, 1, 1, 1, 1). The left hand provides a steady accompaniment with chords and moving lines. The lyrics 'cre scen' are written below the right-hand staff.

31

8^{va}

do sem pre ff

Detailed description: This system contains measures 31 through 35. The right hand has a melodic line with slurs and accents, and a dynamic marking of *ff* at the end. The left hand continues with accompaniment. The lyrics 'do sem pre' are written below the right-hand staff. An *8^{va}* marking is present above the right-hand staff.

36

loco dol.

Detailed description: This system contains measures 36 through 40. The right hand has a melodic line with slurs and accents, and a dynamic marking of *dol.* The left hand continues with accompaniment. The marking 'loco' is written above the right-hand staff.

41

Detailed description: This system contains measures 41 through 44. The right hand has a melodic line with slurs and accents. The left hand continues with accompaniment.

45

cresc.

49

cre scen do f

Detailed description: This system contains measures 45 through 52. The right hand has a melodic line with slurs and accents, and a dynamic marking of *cresc.* The left hand continues with accompaniment. The lyrics 'cre scen do' are written below the right-hand staff. A dynamic marking of *f* is present at the end of the system.

53 *ri...te...mu...to* *dol.*

58 *sem...pre ral...* *pp*

63 *len...tan...do* *cre...scen...do* *f*

A similar phenomenon may be observed on page 17 (Op. 26 No. 6, Example 16), where an entire page has been pasted over the original one. It is obvious that the second version of this Étude in D major extends the original by fifteen bars. Farrenc's initial idea was to repeat the first section of the Étude using two linking bars (bars 28–29), which also differ from the second version; therefore, the original structure of the piece had an ABA form, which is commonly used in her Études. However, the second version lengthens the piece considerably and employs fresh harmonic and textural material – not present anywhere else in this Étude – such as the diminished seventh chord and the German sixth in bar 41, followed by the tenor playing the melodic line in bars 43–46 (Example 17).

Example 16 L. Farrenc, Op. 26 No. 6, bars 25–45 – manuscript p. 17bis

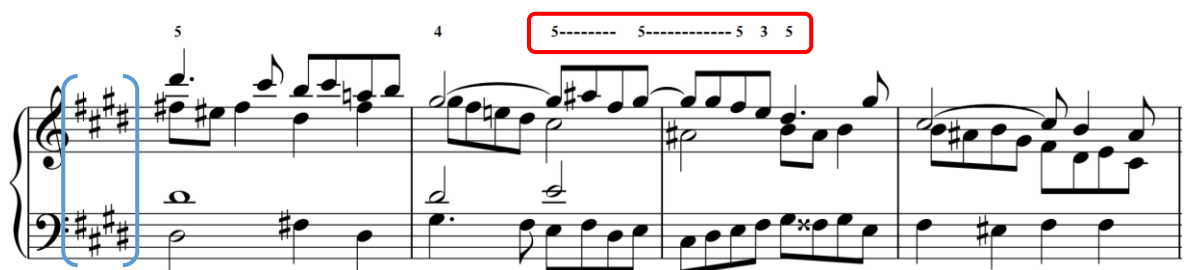
This image shows a page of handwritten musical notation for piano, consisting of ten systems of staves. The notation is in French and includes various musical symbols such as notes, rests, and dynamic markings. The piece is in 3/4 time and features a complex texture with multiple voices. The first system (bars 25-28) shows the beginning of the passage with a treble clef and a key signature of one sharp (F#). The second system (bars 29-32) includes the dynamic marking *loco*. The third system (bars 33-36) continues the texture. The fourth system (bars 37-40) includes the dynamic markings *gann* and *loco*. The fifth system (bars 41-44) shows the continuation of the piece. The sixth system (bars 45-48) concludes the passage with a double bar line and a *loco* marking. The manuscript is written in dark ink on aged paper.

Example 17 L. Farrenc, Op. 26 No. 6, bars 41–46 – A.F. edition

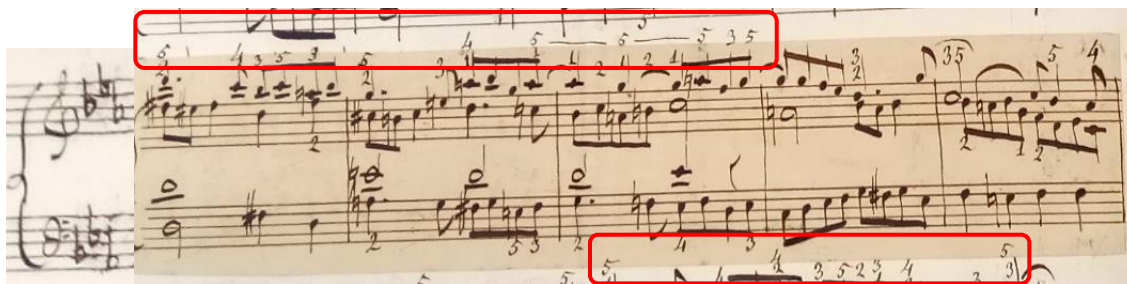


Changes of key were also uncovered during this procedure. Detaching the different-coloured piece of paper from the first manuscript page of Étude No. 23 (page 30) revealed the four bars that were initially in the place of bars 17–21 (Example 18). The first and the last bars of this passage remain the same; however, the accidentals found in the last three bars of the original – in combination with the erasing marks that are evident in the key signature at the very start of the piece – prove that the initial key in which this Étude was composed was that of E major and not that of E flat major. The fingering indication (5) for the notes on the black keys appears to be irrational (original bars 18–19), if we consider this as the fingering of the original version. However, it applies to the second version of the pasted-over score and is absolutely rational for the notes to which they refer (Example 19). This also reinforces my opinion that the fingering was added at a later stage, even later than the corrections she made to the actual composition. The fingerings visible around the margins of the additional paper confirm this hypothesis.

Example 18 L. Farrenc, Op. 26 No. 23, original bars 17–20



Example 19 L. Farrenc, Op. 26 No. 23 – manuscript, pasted-over paper, bars 17–21 (second version)



The final alteration using pasted-over paper to be noted in this opus is located at the bottom right of page 69, where Farrenc wished to insert four bars before the bar of repeated e¹s (Example 20) in order to introduce similar material from the slow section of this Étude (Example 21). The four additional bars were pasted at the beginning of bar 138, and the musical material of bar 138 moved to bar 142. The use of similar material from the slow section of this Étude unifies the piece and maintains a balance between the slow and the last fast section. The similarity of this small piece of paper with the original one designates an early-stage modification, quite different from the other examples that have been presented in this chapter.

Example 20 L. Farrenc, Op. 26 No. 5, former bars 137–138, latter bars 137–142 – manuscript p. 69

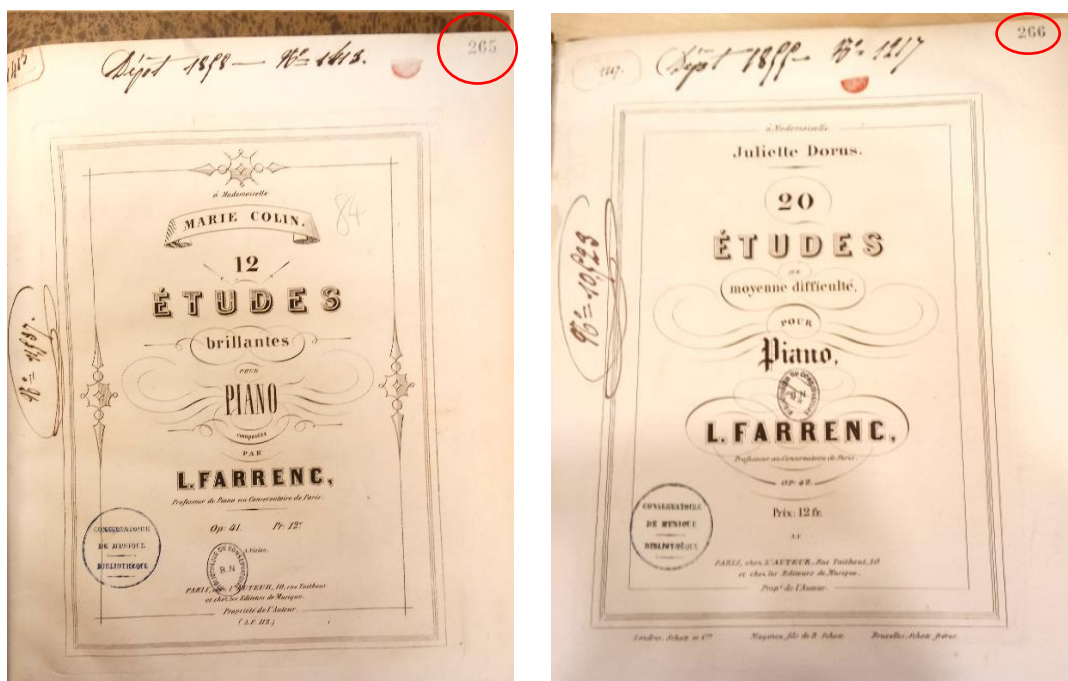


Example 21 L. Farrenc, Op. 26 No. 5, bars 77–79 – manuscript



The number and type of changes present in the manuscript of Op. 50 show us that the sheets of paper of most of these Études are those that were used for their composition, or at least copies that were made close to that initial stage. In the first Étude of this set, the first eleven bars have been pasted over the original page; however, there is no music written under it. Farrenc probably disconnected these bars from the original composition and pasted them here in order to continue the composition of this Étude from bar 12. On the top right-hand corner of this piece of paper we notice the stamped number '267'. Such numbers do not exist in any other of Farrenc's manuscripts. Nevertheless, if we observe the legal deposit copies of Études Opp. 41 and 42, we discover that similar numbers can be found on their front pages too. In fact, they are not only similar, but consecutive as well: Op. 41 is numbered '265', Op. 42 '266' and Op. 50 '267', as seen in Figure 7. This probably means that when these scores were donated to the Conservatoire's library by Auguste Dumont, after Farrenc's death in 1875, they formed a collection of Farrenc's Études, placed in order of ascending opus numbers. Following this logic, it would not be surprising if a copy of her Op. 26 Études were to be found, bearing the number '264'.

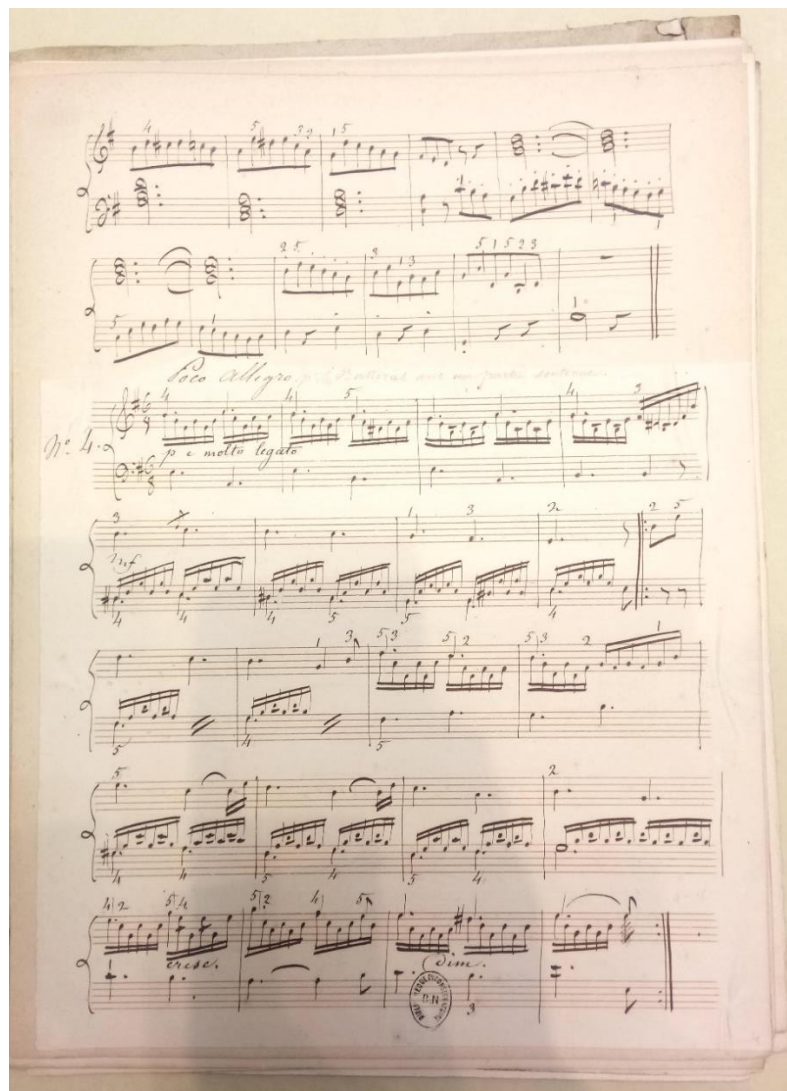
Figure 7 L. Farrenc, Opp. 41 & 42 legal deposit copies, and Op. 50 manuscript





The only other sheet of paper in this set that has been placed over an original page contains Étude No. 4 (Example 22). The original page under it was blank, and the type of the glued paper is lighter in colour. Farrenc probably fixed it on this paper when she arranged the order of these Études.

Example 22 L. Farrenc, Op. 50 No. 4 – manuscript



Although the fingering, the dynamics, and the order of the Études in Op. 50 were initially added in pencil, there is no evidence that the notes were also initially written in pencil. This, along with the variety of paper that has been employed for the compilation of this set and the small number of changes in these compositions, has resulted in my belief that these are copies, and not the original manuscripts of these Études. Indeed, for at least two of them, for example for Études No. 1 and No. 7, we can be certain that they are copies of the original compositions.

Unlike the Opp. 26 and 50 manuscript scores, that of Op. 41 is unique in terms of its presentation and apparent changes. The delay of the Op. 41 publication, despite its composition before Op. 42, could only have one explanation: changes in the music. The manuscript available at the Bibliothèque nationale does not have any major errors or alterations (apart from Étude Op. 41 No. 5, which has been transposed from its original key of D major to D flat major, Track B4 – Appendix D), and there are no engraving markings for each of the staves, but only indications of the numbers of staves per page and the page numbers to be engraved in the edition.⁸² The neatness of the manuscript, as well as the stamps discovered on this set and the fact that some of these Études are arranged between separate leaves of paper, are evidence that this manuscript was probably not the one that Farrenc used for the composition of this set, but a copy that was made for the purpose of its publication, perhaps even at the final stages. The transposition of the fifth Étude could have three possible explanations: the shift of the technical level to a more difficult one, the change of the tonal character of the piece, or its connection to the surrounding Études.

Apart from the warmer tone of D flat major (Track B5) and the more comfortable hand position in section A of the piece and its recapitulation after the faster middle section, this was the key that was used in another Étude – Liszt's No. 11 from the *Étude en douze exercices*, which was published in 1827 (Example 23). The resemblance between the first pages of these Études is apparent; they both begin in the key of D flat major, with the right hand divided into two parts (the upper-part rising melody and the lower-part

⁸² F-Pn, MS 14285.

accompaniment), and at the bottom of the page they modulate to C sharp minor, changing considerably the rhythmical patterns and the preceding character. This does not last for more than one page, and then they both return to the opening key of D flat major. However, in Liszt's *Étude*, the opening theme does not reappear simultaneously with the return of D flat major as in Farrenc's, but it forms a kind of bridge between the two sections using material from both.

Example 23 L. Farrenc, Op. 41 No. 5, bars 1–30 – A.F. edition and F. Liszt, *Étude en douze exercices*, S. 136 No. 11, bars 1–29 – Dufaut and Dubois edition



The third possible explanation for this change is that Farrenc intended to present this set of *Études* as a tonally coherent cycle. In this case, based on the keys in which the surrounding *Études* were composed (No. 4 in B flat major, No. 6 in F minor), the key of D flat major is more suitable than that of D major. Nevertheless, the majority of *Études* in this set are composed in keys with flats. Only the second and the last *Études* are composed in sharp keys (No. 2 in G major and No. 12 in B minor), but there is not a specific pattern for the order of these *Études*, like the one found in the Op. 26. Consequently, this reason cannot be fully justified.

2.2.2 Sketches

Throughout Farrenc's manuscripts of the *Études* we find sketches written, at least most of the time, in very light pencil, which may either be sketches of the *Études* that follow or precede, or ideas for other pieces. It was Farrenc's usual working practice in Op. 26 to write the sketches of the *Études* first of all in light pencil and then simply to copy the sketches in black ink, continuing, modifying, and finishing the initial ideas, as necessary. Sometimes, the last bars of the *Études* can be found pencilled underneath the system where the finished version is inked in; this is evident in *Étude* Op. 26 No. 25 (manuscript, page 59), where – in conjunction with the sketch under the last six staves on page 58, which is difficult to decipher – we can assume that the *Étude* was initially longer. In other instances, for example in Op. 26 No. 20, the sketch underneath the first bars of the *Étude*, although not very clear, is so noticeably different from the final piece, indicating that perhaps it was not her first intention to have a canon as in the twentieth *Étude*. The sketches on pp. 10–11 of the same manuscript (Example 24 and Example 25) do not correspond to any of the *Études* in this set; they were probably Farrenc's initial ideas for an *Étude*, but they were soon abandoned. The sketches are left at such an early stage that even the lengths of the rests in the second sketch are not correct. The sketch in Example 25 might be the original idea for Farrenc's *Impromptu* (Example 26), an uncatalogued piece whose manuscript has been found in Gustave Vogt's album of autographs.⁸³ The similarity of the pattern of semiquavers around specific chordal notes to that in the *Impromptu* is evident here. Besides, the composition date of the *Impromptu*'s manuscript (8 January 1843) is only a few years after the composition of the Op. 26 *Études*.

⁸³ Gustave Vogt, *Album of Autographs*, 1831–1856, 49, accessed 20 November 2019, <http://www.themorgan.com/music/manuscript/115865>.

Gustave Vogt (1781–1870) was one of the leading oboists in France. His album of autographs contains sixty-three pieces, dated 1831–1856, whose composers represented musical life in Paris in the 1840s.

Example 24 L. Farrenc, sketch 1, Op. 26 p. 10



Example 25 L. Farrenc, sketch 2, Op. 26 p. 11



Example 26 L. Farrenc, Impromptu, bars 1–14 – manuscript



The sketch found on page 26 of the manuscript (Example 27) also does not match any of Farrenc's Études. This could be Farrenc's initial attempt to compose an Étude in G sharp minor, although the Étude of this set in this key does not appear until page 108 of the

manuscript. The resemblance of the opening of this sketch with Liszt's Étude *Mazeppa* is noticeable (Example 28), especially with the version published in 1852.

Example 27 L. Farrenc, sketch 3, Op. 26 p. 26

Example 28 F. Liszt, Transcendental Étude No. 4 in D minor, *Mazeppa*, bars 7–10⁸⁴

On page 32 there is another sketch, this time of Étude No. 29 that follows. The sketch stops at bar 16, where only the right hand is given. Example 29 to Example 33 depict the differences between this sketch and its final version on pages 34–35 of the manuscript. From these discrepancies we may draw assumptions about Farrenc's preferences for

⁸⁴ Franz Liszt, *Études d'exécution transcendante*, S. 139 (Leipzig: Breitkopf & Härtel, [1852]), 15.

appoggiaturas, clear definition of the voices, and clarity of notation. In the final manuscript version of the right hand in bar 8, she initially used the sketch version but then crossed it out. Similarly, the same must have happened in bars 14–15; although some marks are apparent, it is not obvious what was underneath. These instances support a view that these changes occurred at the stage of transferring from the sketch, and that this was probably the first manuscript score of these Études.

Example 29 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 8.3–4 t



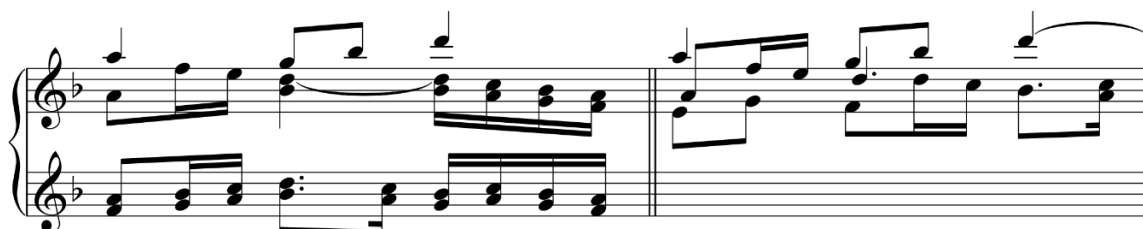
Example 30 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 9.1 t



Example 31 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 9.1 b



Example 32 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bar 10.2–4



Example 33 L. Farrenc, Op. 26 No. 29, sketch and final manuscript version, bars 14.1–15.2 b



Despite the fact that the Étude that follows is No. 17, instead of finding a sketch of this Étude on the page preceding it (page 26), we find a twenty-bar sketch of Étude No. 10 whose final version is located on pages 102–104. In this Étude, the right hand of bars 6–7,

in which Farrenc repeats the idea of the previous bar (Example 34) in a slightly altered form, seems to have undergone several changes before reaching its final form (Example 35). The sketch version of this motif (Example 35 (a)) is very interesting, because Farrenc's initial idea was to introduce an entirely different rhythmical pattern in this Étude and a very interesting one, bearing in mind the constant triplets of the left hand throughout almost the whole of the piece. Her second thought (Example 35 (b)) was that of repeating almost intact the first motif, changing the rhythm of the first quavers to the dotted quaver–semiquaver pattern, as well as the d^1 to $c\sharp^1$, alongside the same change in the left-hand arpeggio (from VII^7 to V^7). After the second and final change (Example 35 (c)) the second motif appears in a different register – one octave below – and uses the upper neighbour d^1 , before going to the dominant seventh. This is not only the most interesting harmonically, but the change of register also implies a change of character and possibly of dynamic as well. This is reinforced by the diminuendo hairpin that is present in bar 6; therefore, a quieter dynamic could be suggested for the repeated motif, although a slightly louder dynamic would work here as well.

Example 34 L. Farrenc, Op. 26 No. 10, bars 5.4–6.3 t



Example 35 L. Farrenc, Op. 26 No. 10, bars 6.4–7.3 t – (a) sketch on p. 36, (b) first and (c) second versions on p. 102

Unfortunately, the sketch of Étude Op. 26 No. 18 (bars 17–32B) on page 43, which is found just before the complete piece on the two pages that follow, is so lightly written

that it is not feasible to draw conclusions about the possible alterations that took place and, therefore, about any performance suggestions that may have been altered. The same applies to the sketch of Étude No. 27 (bars 127–165) found on page 65. However, we can still decipher that the sketch is different from the final Étude. On the other hand, the sketch found on the top four staves of page 50 has not yet been attributed to any Étude (Example 36). Below it, there is an unidentified composition, and from the ninth stave continuing to the next page we have bars 10–25 of Étude Op. 26 No. 4, again not clear enough to detect any differences with the final version of the manuscript on pages 22–25.

Example 36 L. Farrenc, sketch, Op. 26 p. 50

Two more unidentified sketches (presumably attributable to Farrenc) have been located on page 55 of this manuscript (Example 37 and Example 39). The first resembles the canon of Étude No. 20 of this set (Example 38) – but apparently it is not one, whereas the second sketch is similar to the right-hand motion of Farrenc’s Étude Op. 41 No. 4 (Example 40). The sketch is incomplete to the degree of not even having the beam on the quavers of the third bar.

Example 37 L. Farrenc, sketch A, Op. 26 p. 55



Example 38 L. Farrenc, Op. 26 No. 20, bars 1–5 – A.F. edition



Example 39 L. Farrenc, sketch B, Op. 26 p. 55



Example 40 L. Farrenc, Op. 41 No. 4, bars 1–3 – A.F. edition



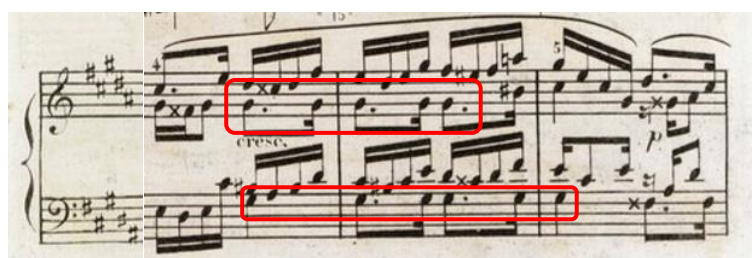
A final sketch is found on page 86 of the same manuscript, at the back of the Fugue Op. 26 No. 12, where we discover a nine-bar-long sketch of another fugue (Example 41), not corresponding to any of the fugues included in this set or the Op. 22 Fugues. The e¹s in bar 1 and the b⁰s in bars 4–5 demonstrate one more time Farrenc's partiality for repeated

notes, and their importance in her compositions, for example, in the alto and bass lines of her Op. 26 No. 15 Étude (Example 42, bars 39–40), or in the theme of her Fugue Op. 26 No. 29 (Example 43, bar 2).

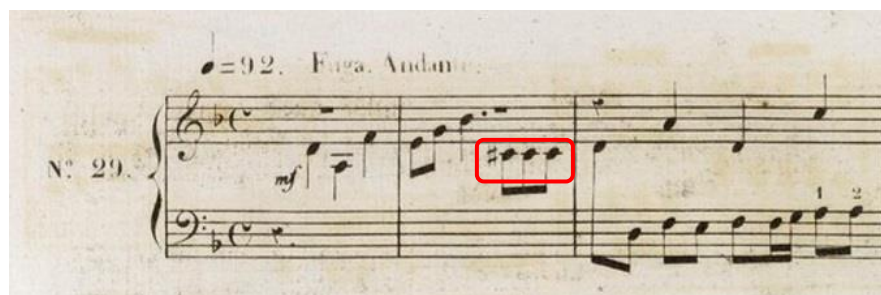
Example 41 L. Farrenc, sketch, Op. 26 p. 86



Example 42 L. Farrenc, Op. 26 No. 15, bars 30–41 – A.F. edition



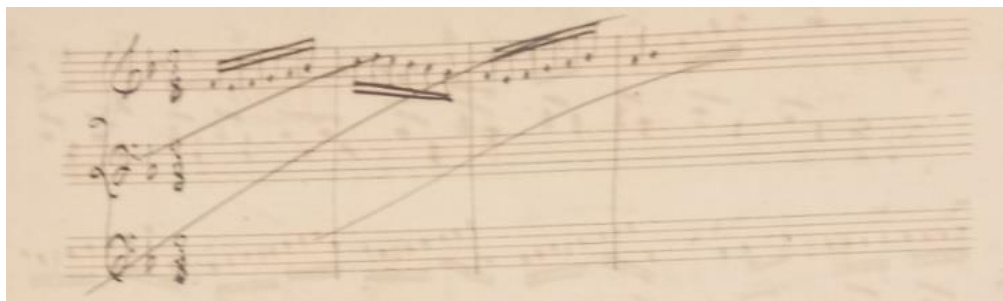
Example 43 L. Farrenc, Op. 26 No. 29, bars 1–2 – A.F. edition



The other set of Farrenc's Études that also includes some sketches on its manuscript scores is that of Op. 50, albeit very different from those found in Op. 26. Only two are present here, and both are written in black ink, instead of light pencil. The first one is an unidentified composition, about three bars long, located on the verso of Étude No. 7

(Example 44). This could either be intended for solo piano – with the left hand divided between the two bottom staves – or for a chamber music ensemble.

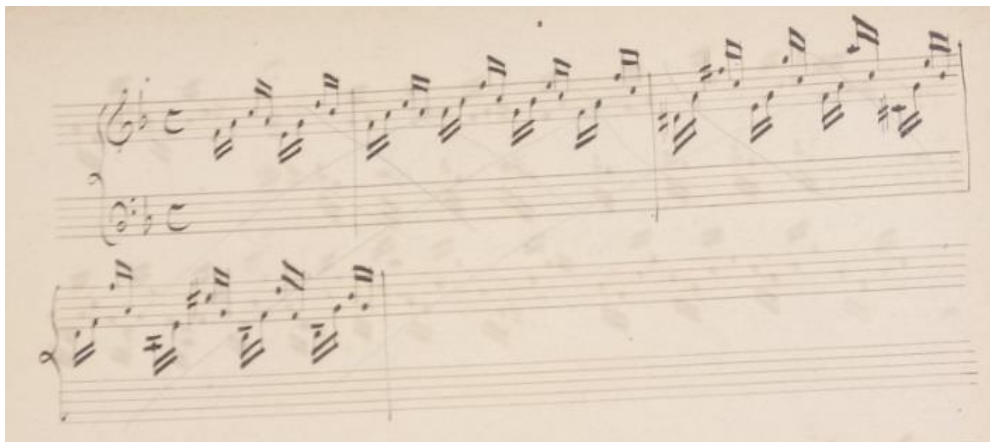
Example 44 L. Farrenc, sketch, Op. 50, on the verso of No. 7⁸⁵



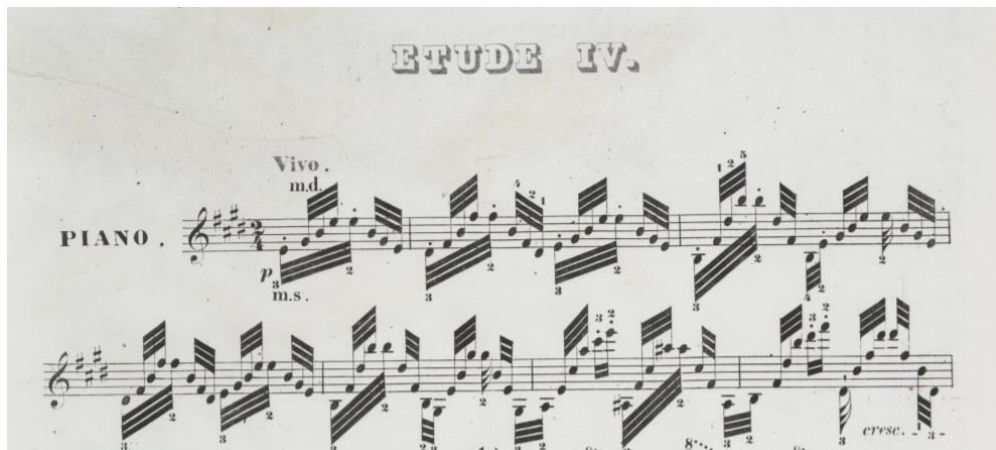
The second and more significant sketch that we find in this set of Études is that found behind Étude No. 20 (Example 45); or to be more accurate, the final version of this Étude has been written behind this sketch. This leaflet, consisting of four pages in total, has been folded the ‘wrong’ way. When Farrenc uses such leaflets, the beginning of the score is on the page with the stamp on the top left-hand corner of the page. If the composition is short, then this first page is blank, and the work is found on the ‘inside’ pages of the leaflet. In this case, the stamp’s position indicates that the initial version of this Étude was indeed the one that is found as a sketch. Farrenc probably started copying the music from the original but reconsidered and changed the hand pattern, starting with the right hand instead of the left, probably to emphasise the top line in the right hand (Track B6 – Appendix E; Track B7 – final version). The writing of this Étude, almost entirely on a single staff, visually resembles Liszt’s Étude No. 4 in E major from *Grandes études de Paganini* S. 141 published in 1851, a revised version of the *Études d’exécution transcendante d’après Paganini* S. 140 published in 1838 (Example 46).

⁸⁵ This resembles the finale from J.S. Bach’s Brandenburg Concerto No. 3, despite the differences of the key and time signature.

Example 45 L. Farrenc, sketch, Op. 50 No. 20 – manuscript



Example 46 F. Liszt, *Grandes études de Paganini*, S. 141 No. 4⁸⁶



Most of the sketches found in the manuscript scores of Farrenc's *Études* are either not clear enough to reach any conclusions about the compositional process of the specific *Études*, or do not correspond to any of the completed pieces found in the set. This indicates that she might have been working on other projects simultaneously or that she did not compose a piece from scratch to end, but she was making notes of material that she would potentially use elsewhere. However, some of the clear sketches can reveal to us the stages of compositional changes and Farrenc's rationale behind them, which can contribute to our understanding and our performance choices.

⁸⁶ Franz Liszt, *Grandes études de Paganini*, S. 141 (Leipzig: Breitkopf und Härtel, [1851]), 3.

2.2.3 Changes and performance implications

Apart from the large-scale changes that are clear from the use of papers pasted over the main composition, there are many small-scale alterations that can be grouped under four categories:

- Individual notes being erased, crossed out, or changed in pitch or length
- Change of passages
- Changes of expressive and dynamic markings
- Structural changes

An analytical account of all the modifications evident on the manuscripts is provided in Appendix C, for the three available manuscripts of Farrenc's *Études*. However, the intention of the present thesis is to explain in depth only those changes that affect the performance of the *Études*; therefore, only this category of changes will be discussed here.

The alteration of the ending in *Étude* Op. 26 No. 9 uncovers the ambiguity of the performance directions present in these bars (Example 47). The two bars that were intended to be the last of this *Étude* have been crossed out. The quiet ending has been substituted by a furious arpeggio wipe of the keyboard. This way, instead of the very quiet ending that would be expected by the listener, we have a surprisingly flamboyant one, reminiscent of the middle section of this *Étude*. Perhaps this change was made after Farrenc placed the *Études* in order. If her intention was for this set to be performed in its entirety, then the fast ending in this *Étude* would contrast with the character and speed of the *Adagio* of *Étude* No. 10 and be more effective as a result.

Example 47 L. Farrenc, Op. 26 No. 9, bars 69–82 – manuscript (A major)⁸⁷

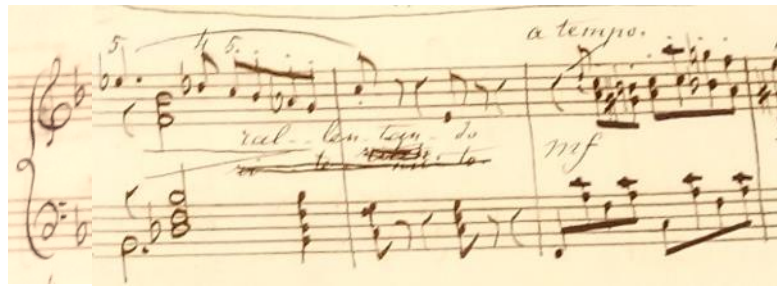


However, the indication *a poco a poco* in bars 75–76 is ambiguous. Does it refer to the *ritenuto* or to the following indications (*a tempo/f*)? The answer may be found in the manuscript of her Op. 13. Farrenc had written *a poco a poco* in pencil in bars 261–262, but then inked it in only in bar 262, probably to demonstrate that this was intended for the crescendo that follows in bars 263–264.⁸⁸ If this is the case here, the term could refer to the forte or the ‘a tempo’ in bar 79, or even to both, implying this way a crescendo and accelerando (Track B8). If Farrenc had wanted a gradual (*a poco a poco*) *ritenuto* she would have indicated *rallentando* instead, as she did in her Op. 26 No. 28 Étude (Example 48). It is obvious there that the position of the *ritenuto*, which is distinct from the *rallentando* that eventually prevails, concerned Farrenc and supports my view that the *a poco a poco* refers to one of the following indications – the forte or the ‘a tempo’ – or both of them.

⁸⁷ Farrenc only included the key signature at the beginning of the piece and when there was a modulation.

⁸⁸ F-Pn, MS 10623.

Example 48 L. Farrenc, Op. 26 No. 28, bars 33–35 – manuscript



Performing this passage, the *ritenuto* should not be read on its own but with the *dolce*; it is after all indicated as *dolce e ritenuto*, meaning that these should be realised simultaneously, even though they are not written in the same bar. The *ritenuto* is further emphasised in bar 76 with the trill in the right hand and the accent on the $f^{\sharp 0}$ in the left hand, which require additional time to have the desirable attention and effect. If Farrenc's intention was to have a *rallentando* in bars 73–78, and a sudden return to the previous tempo in bar 79, then I believe she would have written *rallentando* instead of *ritenuto*, and it would also be more effective if there were a pause on the last quaver of the bar (Track B9). Therefore, I believe that the *a poco a poco* has been misplaced and would be more emphatic if it were placed in bar 77, preparing the arpeggiated A major chords in terms of both dynamic and tempo. Focusing only on the preparation of the fast tempo would result in a sudden and unexpected forte with an accent in bar 79 (Track B10), whereas focusing solely on the increase of the dynamic would not seem sensible, since the passage does not end, for example, with long chords in the tempo of the *ritenuto*, and a simple crescendo would be sufficient in that case (Track B11).

An example of structural alteration can be observed in bars 13–15 of Op. 50 No. 1. The first change we notice is that Farrenc has erased some of the beats, but a closer investigation reveals that two bar-lines have also been erased, the first one in the middle of bar 13 (as it is numbered after the change) and the other one in the middle of bar 14. Farrenc has actually reduced the number of bars by deleting the first half of bar 13 and the second half of bar 15, as they were originally numbered (Example 49 (a)); she has not only changed the structure but also the balance of the middle part of this Étude, from eight bars plus four bars of bridge to seven bars plus four of bridge. The crescendo line to

the tonic in bar 16 becomes clearer (Example 49 (b)), and the melodic line $e\flat^2-f\sharp^1$ in bar 15 makes more sense with the similar melodic pattern $b\flat^2-c\sharp^2$ in bar 14. Furthermore, the harmonic structure becomes more obvious for the younger student, as we have the principal harmony, rather than an accented passing note, at the beginning of the bar. It cannot be speculated that her true intention was that of deliberately unbalancing the structure, but it certainly changes the performance of this passage; the initial composition would have had the a^2 on the first beat of bar 20 as its climax (Example 49 (a)), which requires the *cresc.* to be sustained until that point, whereas by removing these beats, the climax shifts to the $b\flat^2$ of bar (Example 49 (b)). This is reinforced by the addition of the *Dim.* indication in bar 15, which was probably also present in the first edition of Farrenc.

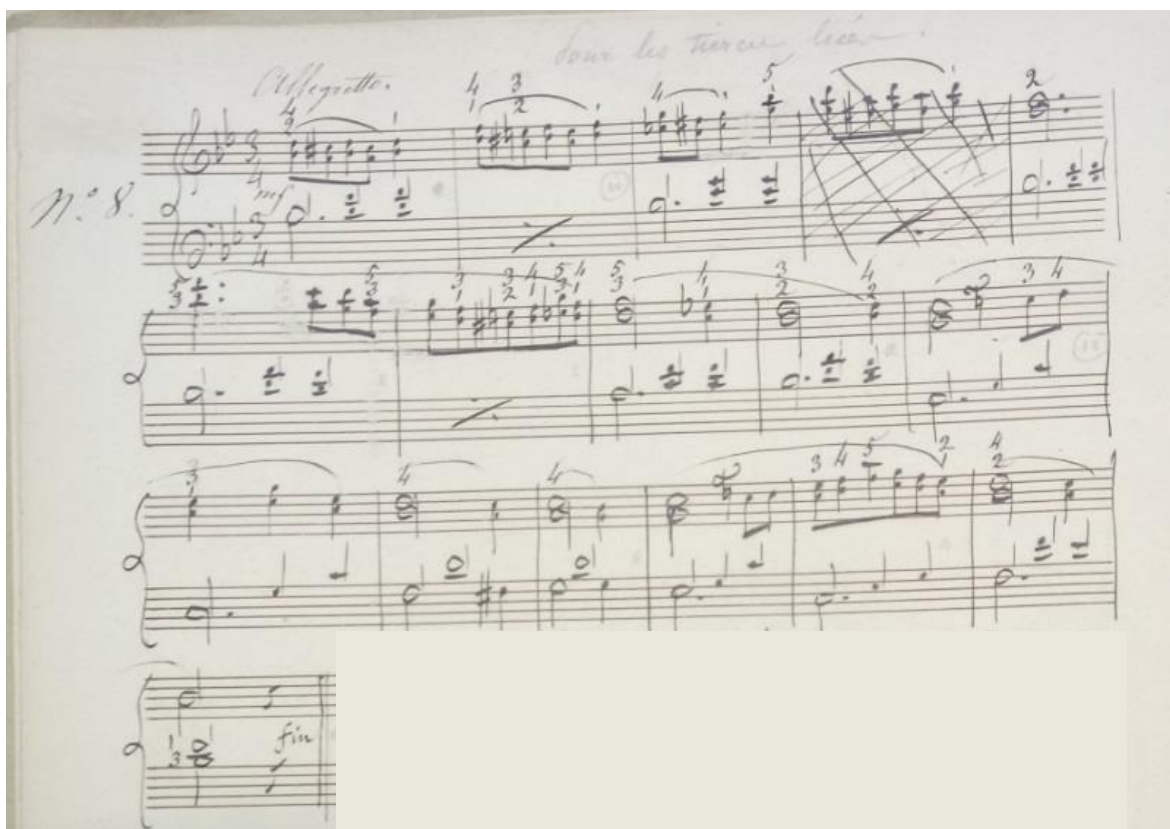
Example 49 L. Farrenc, Op. 50 No. 1 – (a) bars 13–20 (as they appear on the manuscript before the change), (b) bars 12–19, A.L. edition

(a)

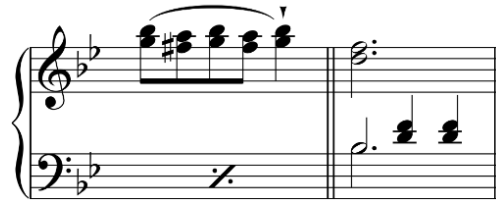
(b)

Similarly, in Étude No. 8 of this set, it looks as though Farrenc has erased a bar between bars 3 and 4 (Example 50). However, this cannot be the case here, as it is unlikely that we would find a five-bar phrase in Farrenc's usual compositional style. In this instance, Farrenc has simply changed the fourth bar (Example 51). Her first intention was to connect the two phrases in bars 1–4 and 5–8 by melodically leading to the d^3 , the highest note of the two phrases. That way a natural crescendo towards this note would be implied, and the second phrase would be lower in dynamic, because of the ascending line in a lower register (bar 14). By choosing to hold a lower chord for the entire bar (Example 51, bar 4B), she instantly retains the simplicity of the sixteen bars of the exposition in – more or less – the same dynamic, as well as the balance between its two 'mega'-phrases (bars 1–8, 9–16). The highest chord in bar 5 will naturally sound louder because of its register; consequently, special care should be given not to accent it on purpose.

Example 50 L. Farrenc, Op. 50 No. 8, bars 1–16 – manuscript

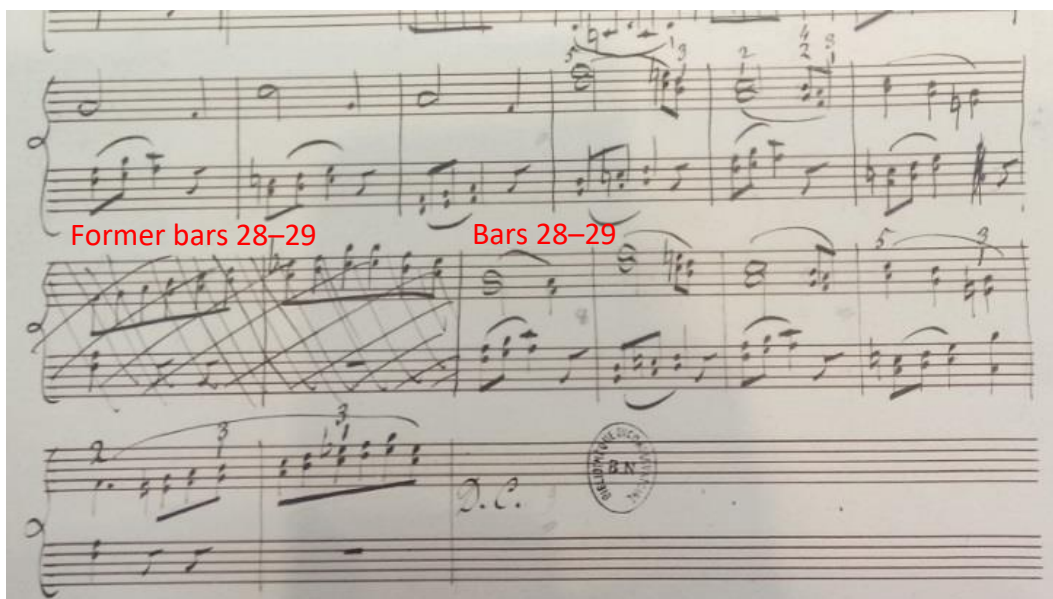


Example 51 L. Farrenc, Op. 50 No. 8, bars 4A & 4B



Her second change in this Étude is the removal of two bars (bars 28–29 of the initial version, Example 52). Originally, these were probably meant to lead to the recapitulation of the Étude, but for structural reasons and in order to emphasise the melodic material of bars 25–27 section B was expanded by six bars. Along with the removal of former bars 28–29, the left-hand chord on the third beat of bar 27 was also erased. In the first version, the (V^7/V) of bar 27 led to the F major (dominant) chord in bar 28, which was subsequently followed by crotchet rests; that way of writing indicated the use of one hand position. By removing the two bars the (V^7/V) chord is followed by a different hand position, since the F major chord is no longer followed by rests. Erasing the last chord of bar 27 also results in having the left hand's rhythmic pattern repeated in the following bars, as well as allowing the performer (especially for the younger student) plenty of time to prepare the next hand position.

Example 52 L. Farrenc, Op. 50 No. 8, bars 22–33 – manuscript



3. First editions – Differences between the manuscripts

The first editions of all Farrenc's Études were published by Aristide Farrenc. All four sets have his initials next to their plate numbers; however, Opp. 41 and 42 bear the indication 'Chez L'AUTEUR' and not his name as it is found on the title page of the Op. 26 Études (A Paris, chez A. FARRENC, Editeur de Musique), probably because he dissolved his publishing firm in 1837. Based solely on this fact, his name should not appear on the front pages of Opp. 26–29 either, but it is only after the publication of Louise Farrenc's Op. 30 that the imprint of Colombier, Prilipp, Schott, or just 'chez L'AUTEUR' is indicated.⁸⁹ This means that the plate numbers were assigned to these works before 1837, which would also suggest that they were composed – or at least that the plans for their composition had started – at the latest in that year.

The first edition of the Op. 26 set, which is available at the Bibliothèque nationale, was drawn from a book containing three sets of Farrenc's Études, Opp. 42, 41, and 26, in this order (Figure 8). This volume bears two stamps on its first page: 'LEGS – ALICE DUCASSE' and 'C.1924'. Alice Ducasse (Figure 9) was Louise Farrenc's student at the Paris Conservatoire from 1861 until 1863 but became an opera singer. It is safe to assume that the three sets were put together in this book before or during the years of Ducasse's studies at the Conservatoire, and definitely before the publication of Farrenc's Études Op. 50, since that set is not included here. Their compilation in one tome of just the first three sets enhances my argument that perhaps it was not Farrenc's intention to produce another set of Études, and the pieces that formed Op. 50 were indeed composed without the Étude title in her mind. This tome is also the only available source of the Op. 26 first edition at the BnF.

⁸⁹ Friedland, *Louise Farrenc*, 208–219.

Figure 8 L. Farrenc, Études Opp. 42, 41, and 26, physical copy located at the F-Pn (X. 682)

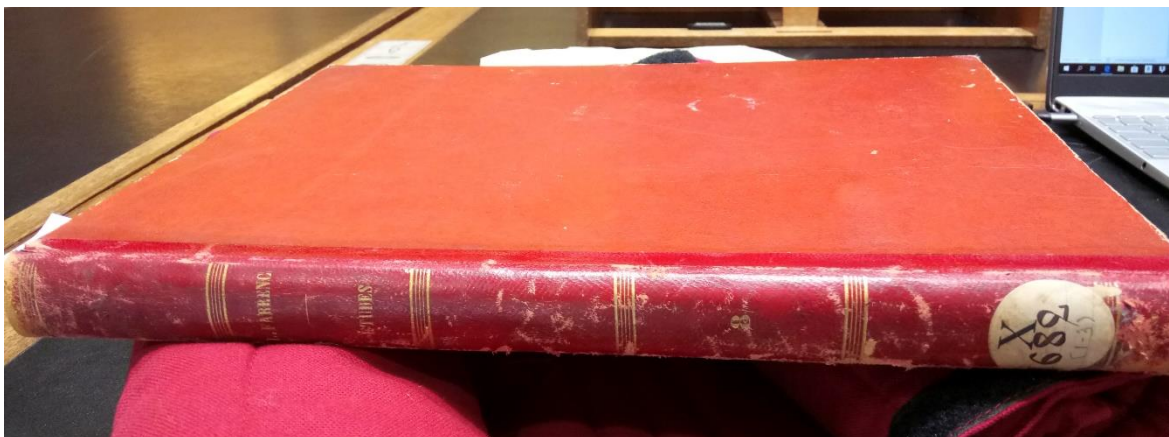


Figure 9 Alice Ducasse (1841–1923)⁹⁰



Although Aristide Farrenc's firm published these first editions, there are several discrepancies between the manuscript scores and the first editions, which can alter many details in the performance of these Études. From the omission of dynamic hairpins to the

⁹⁰ 'Portrait d' Alice Ducasse (1841–192.?) Cantatrice', Paris Musées, [parismuseescollections.Paris.Fr](https://www.parismuseescollections.paris.fr/fr/musee-carnavalet/oeuvres/portrait-d-alice-ducasse-1841-192-cantatrice-3#infos-principales), accessed 12 March 2019, <https://www.parismuseescollections.paris.fr/fr/musee-carnavalet/oeuvres/portrait-d-alice-ducasse-1841-192-cantatrice-3#infos-principales>.

changes of notes or even entire passages, there are changes that were made at the proof stage to correct the score, or clarify the intentions of the composer, and others that were made in error and are, therefore, deceptive for the performer and lead to false interpretations of the score. Most of the small-scale alterations, for example the addition of certain accidentals, are very easily perceived as corrections of details that were missed during the composition of these works.

Unfortunately, the manuscript score of Op. 42 has not so far been discovered, but similar inconsistencies between the manuscript and the first edition can be found for Opp. 41 and 50. The first edition of Op. 50 has not been located, but – since the second edition by Leduc using the same plates is almost identical to first one – conclusions can be reached by examining the second edition. Again, the complete catalogue of these changes can be found in Appendix C, but here only those that demand further explanation and affect the performance will be discussed.

The need for this research arose when I first acquired the critical edition of Opp. 26 and 50 by Florian Noetzel Verlag. The list of the differences between the manuscripts and the historical sources of these editions, which was included at the back of the book, and the lack of explanatory notes regarding the editors' choices, intrigued me to investigate this matter in greater depth and make my own decisions. In this chapter, I will discuss my journey through this close examination of the primary sources and explain how I have drawn my conclusions. Since the first editions were published by Aristide Farrenc's firm and during Louise's lifetime, I suggest that they were Farrenc's latest version of the score, and I try to explain the reasons behind the changes that have taken place. In order to achieve that, I employed my knowledge of harmony, my understanding of Farrenc's notation from the study of the manuscripts of all her piano works, my analytical and observational skills, my experience as a pianist and the musical taste I have developed through my musical education. However, there are also instances where I support that the manuscript is more accurate. As Roy Howat mentions, 'the repeated lesson for editors and performers is that a composer's copying and revising processes mix improvements

with inadvertent corruptions, sometimes making an earlier source more definitive in certain passages'.⁹¹

3.1 The case of Op. 41 – The two versions of the first edition

There are two available versions of the first edition of the Op. 41 set. We have two identical copies in Paris for Version A; one is located at the Bibliothèque nationale and the other is the legal deposit copy, which is to be found at the Médiathèque Hector Berlioz at the Paris Conservatoire.⁹² Version B is also located at the Bibliothèque nationale. Its hard copy is the second part of Alice Ducasse's book.⁹³ Both versions share the same plate number, front page, and engraving details; however, meticulous comparison between the two reveals their differences. The Op. 41 set was published by Aristide Farrenc in 1858 according to records, but we cannot be certain which version was published that year;⁹⁴ either Version A was a proof-reading score that was submitted to the Dépôt Légal and Version B the final corrected proof, or Version A was published first, and Version B was a later reprint.

In bar 21 of Étude Op. 41 No. 1, the left hand in Version A corresponds to the manuscript (shown in Example 53). In Version B, the *b* has been added on the A on the third beat. Although the A¹ and A are not in the same register, it was Farrenc's tendency not to add the accidentals to subsequent notes in different registers in the same bar if the same former accidentals applied to them as well. Consequently, this alteration in Version B is more of a clarification of her intentions. The same addition has been made for the identical bar 23. Nonetheless, repetition of these passages in bars 29 and 31 do not include the same accidentals. The absence of the *b* sign in these bars cannot be interpreted as an indication that these should be played as natural, but simply as an omission in this edition. The A \natural at this point would sound eccentric, in contrast with its

⁹¹ Howat, 'What Do We Perform?', 17.

⁹² F-Pn, Vm^{8s} 883.

Médiathèque Hector Berlioz, L. 6279, Dépôt Légal No. 1413.

⁹³ F-Pn, X. 682 (2).

⁹⁴ Dépôt Légal, 1858 and *Bibliographie de la France*, II Série, Tome II, no. 23, 5 June 1858, 296.

presence on the first beat, which makes perfect sense as it acts as a chromatic neighbour note. The inconsistency with repeated accidentals and their correction is more obvious in bar 28 of Op. 41 No. 6 (Example 54), where on the fifth beat of the left hand the natural sign (♮) has been added in Version B.

Example 53 L. Farrenc, Op. 41 No. 1, bar 21 – manuscript, A.F. Versions A and B



Example 54 L. Farrenc, Op. 41 No. 6, bar 28 – manuscript, A.F. Versions A and B

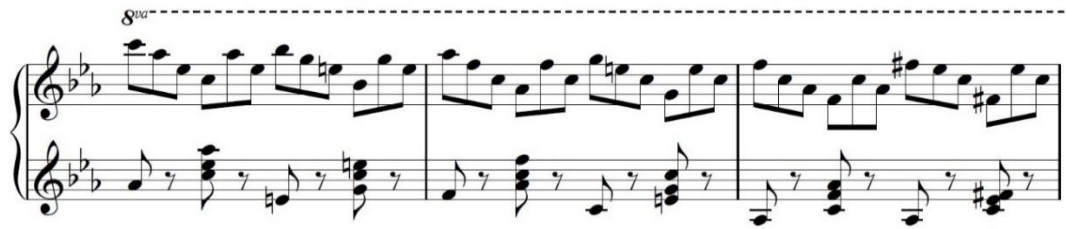


In the same Étude, a discrepancy of notes is noticeable in the right hand of bar 35, third beat (Example 55). In this case, the manuscript is the same as in Version B ($f\sharp^2-e^2-c^2$) and this version is consistent with the right-hand pattern of the preceding two bars (Example 56).

Example 55 L. Farrenc, Op. 41 No. 1, bar 35 – manuscript, A.F. Versions A and B



Example 56 L. Farrenc, Op. 41 No. 1, bars 33–35



A tempo deviation can be observed in Étude No. 5 between the two versions (Example 57). In the manuscript, at the start of section B (bar 29) of this Étude, only the number 120 – referring to the metronome – is indicated in pencil. In Version A the crotchet has been added ($\text{♩}=120$), whereas in Version B of the first edition this has been changed to a quaver ($\text{♩}=120$). Section A has a metronome mark of $\text{♩}=108$; an increase to $\text{♩}=120$ (Version A) for section B would create an exaggerated and unconvincing effect; the suggested increase in quaver speed would be sufficient, together with a change from semiquaver to triplet semiquaver movement, to create a perceptible but acceptable increase in pace.

Example 57 L. Farrenc, Op. 41 No. 5, bar 29 – manuscript, A.F. Versions A and B

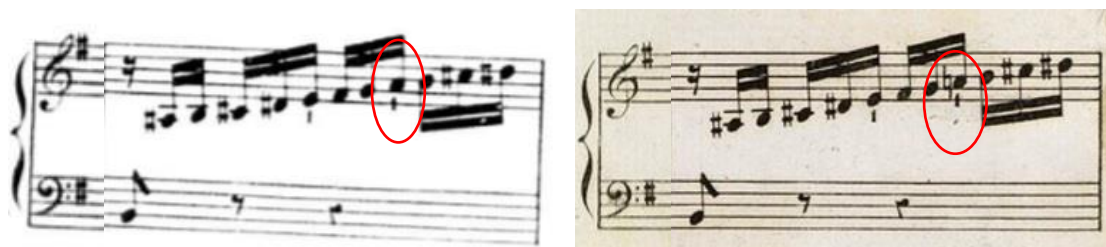


Considering that Version B of the first edition includes the corrections of these instances, and Version A was the one that was submitted as the Dépôt Légal copy, it is safe to presume that these corrections were likely made at a later stage. This is also supported by the fact that one of her students was the owner of this collection; therefore, we can conclude that this was the latest and more accurate version of the first edition.

3.2 The case of Op. 42 – The two versions of the first edition

Two versions of the first edition have also been found for the Op. 42 Études. Version A, found at the Bibliothèque nationale, corresponds to the legal deposit copy located at the Conservatoire de Musique, Bibliothèque Médiathèque Berlioz.⁹⁵ Version B is the one consisting of the first part of Alice Ducasse's copy.⁹⁶ These two versions again show some discrepancies, though fewer than in the two versions of Op. 41. All but one concern corrections of accidentals – either an addition or a transfer to the correct note, which, therefore, do not need any justification and can be regarded as the correct and latest version of this edition. For example, in Op. 42 No. 1, the natural that was missing from a¹ has been added in Version B (Example 58). Despite the fact that the a¹ on the third beat of the bar is in a higher register than the a^{#0} of the first beat, for Farrenc it could mean that the a¹ would be played with a sharp as well. Inserting at least some of the missing accidentals in the second version of the first edition reveals her true intention and clarifies many of these instances. In this particular case, the printed fingering will only work if the a¹ is natural.

Example 58 L. Farrenc, Op. 42 No. 1, bar 30 – A.F. Versions A and B



One of the five amendments of Version B relates to the position of the suggested fingering. In two bars of Op. 42 No. 9 (bars 17, 35), we find a rather peculiar fingering in Version A of the first edition, because of the constant placement of the thumb under the second finger of the left hand and this particular use on a black key (c^{#0}) (Example 59).

⁹⁵ F-Pn, Vm⁸s 884.

Médiathèque Hector Berlioz, L. 6280.

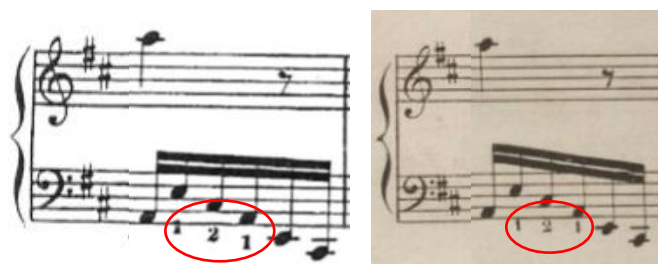
⁹⁶ F-Pn, X. 682 (1).

This has been corrected in Version B, where the suggested fingering 1-2-1 has been shifted forwards by one semiquaver, and there we have the passing of the thumb only once and never on a black key. It also becomes apparent that Version B is the correct and latest edition from the fact that the Leduc edition follows accurately the directions of this version, thus using the final plates of Aristide Farrenc's edition (Example 60), and that these changes were made before the 1856 publication of the Hofmeister editions, since these alterations have been included there as well.

Example 59 L. Farrenc, Op. 42 No. 9, bars 15–18 – A.F. Versions A and B



Example 60 L. Farrenc, Op. 42 No. 9, bar 17 – H.M. and A.L. editions



The discovery that two versions exist for both Farrenc's Opp. 41 and 42 Études reveals her determination to produce an overall flawless score for publication. Although she had already submitted the scores of both sets to the Dépôt Légal, she scrutinised them again before their final publication. However, this does not mean that no mistakes are present in the second version of the first edition of her Études.

3.3 Discrepancies or errors

Despite Farrenc's mainly clear handwriting, there are instances where the correct notes may be inferred only from their context. There is one case where – in my opinion – the wrong note was printed in the first edition. I am referring to the Op. 50 No. 10 Étude, bar 24B (Example 61). In the manuscript, the minim in the tenor line is not clearly an a^0 or a $g\sharp^0$; however, in the second edition it has been printed as an a^0 . Actually, it would make more sense to be $g\sharp^0$ because of the continuous line in the tenor, but all available editions display a^0 here. If this is the correct note here, a possible solution in performance might be to project the $g\sharp^0$ more when it finally appears in bar 25, but this is possibly not the case here. As in bars 24B.3–27.2 we have the repetition of the same motif in the left hand, the $g\sharp^0$ would be more viable and interesting, and it would function as a complete neighbour because of the a^0 in the bass.

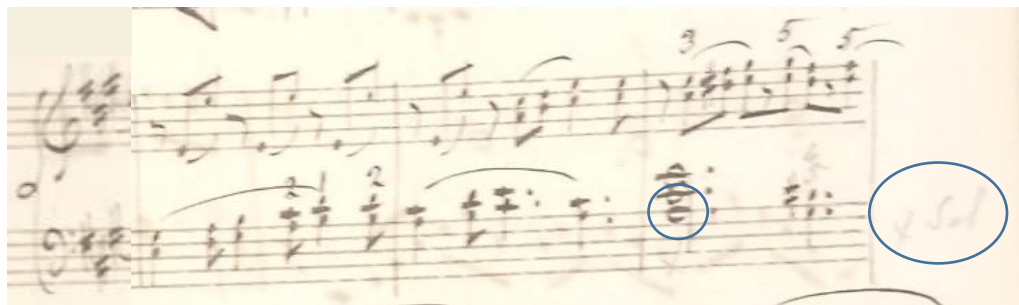
Example 61 L. Farrenc, Op. 50 No. 10, bars 24B–27 – manuscript



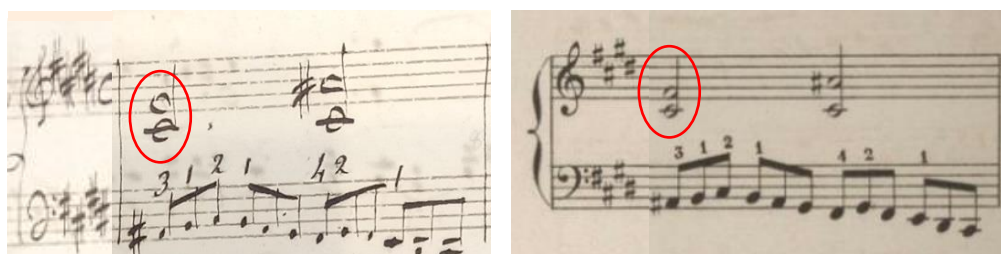
This case becomes still more ambiguous when we look at the manuscript of her Op. 50 No. 24 Étude. In bar 15.1 we find an 'X Sol' reference in the margin (Example 62). The note it refers to looks indeed like g^0 , but Farrenc – or the engraver – chooses to clarify this with a comment. Does this mean that in No. 10 the note is a^0 after all? However, in No. 25, bar 13.1 t, the same kind of writing is present for the $f\sharp^1$, but this has not been questioned so far by any of the editions (Example 63). The only way of reaching a valid outcome in this case, apart from examining the harmonic and musical validity of each option, is looking very closely at the way Farrenc writes the notes. In the last two instances, where the notes are written in a space, the bottom line of her note does not

extend to the line above on its right-hand side. Observing closely the note in No. 10, we can see that the same applies there. Consequently, there is almost no doubt that the note there is $g^{\#0}$.

Example 62 L. Farrenc Op. 50 No. 24, bar 15 – manuscript

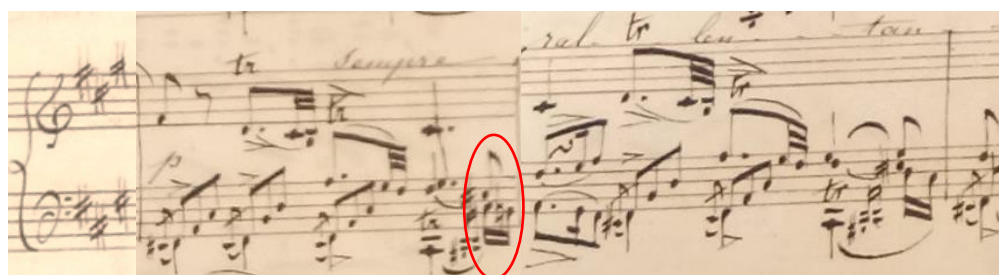


Example 63 L. Farrenc, Op. 50 No. 25, bar 13 – manuscript and A.L. edition



The change of certain notes is another feature of the first edition. For example, in bar 58 of the Op. 26 No. 10 Étude, the last two semiquavers of the left hand have changed from $c^{\#0}$ - B^{\flat} in the manuscript to $d^{\flat0}$ - $c^{\#0}$ in the first edition (Example 64). In the manuscript version the line to A in the following bar is smoother, and the dissonance with the $c^{\#1}$ of the right hand is not so harsh. The second time we hear this motif in bar 59.4, the d^0 is more effective because the $c^{\#1}$ is not included in the right-hand chord of the fourth beat.

Example 64 L. Farrenc, Op. 26 No. 10, bars 58–60 – manuscript and A.F. edition





Another mistake we find in the first edition of Op. 26 is in Étude No. 3 (bar 12, left hand, last note). The manuscript has the sign of repeating the previous bar's passage, but in the first edition we find a g \sharp ⁰ instead of a b⁰ (Example 65). This motif is present three times in this Étude, and there is no reason why this change should be made here. Such small-scale changes are not one of Farrenc's compositional characteristics, as in most similar places she changes the pattern of both hands simultaneously. This is also proved by version 2 of the recapitulation (Example 14), where – continuing from bars 37–44 – we have the identical repetition of the first twelve bars of the Étude. For the same reasons, the a⁰ that is written in the place of e⁰ (bar 38.2 b) in the same Étude (Example 66), and the last semiquaver in the left hand of bar 126 in Étude Op. 26 No. 14 (Example 67), are editorial mistakes.

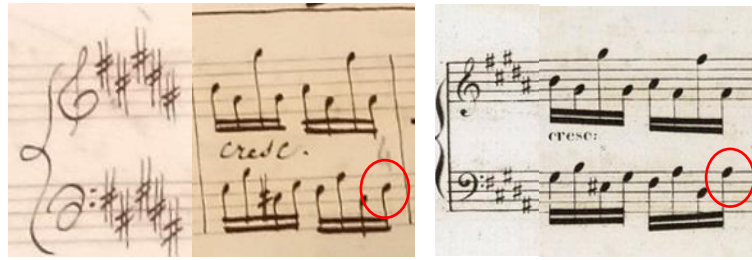
Example 65 L. Farrenc, Op. 26 No. 3, bars 11–12 – manuscript and A.F. edition



Example 66 L. Farrenc, Op. 26 No. 3, bars 37–38 – manuscript and A.F. edition



Example 67 L. Farrenc, Op. 26 No. 14, bar 126 – manuscript and A.F. edition



However, the omission of the d^1 in bar 53.2b in this same Étude must be correct (Example 68). By omitting this note, she not only avoids parallel octaves but also helps the left-hand motion for the semiquavers that follow, from a technical point of view. If the d^1 had not been omitted, it would be more natural to have just b^0/d^1 on the fourth semiquaver of this beat.

Example 68 L. Farrenc, Op. 26 No. 3, bar 53 – manuscript and A.F. edition



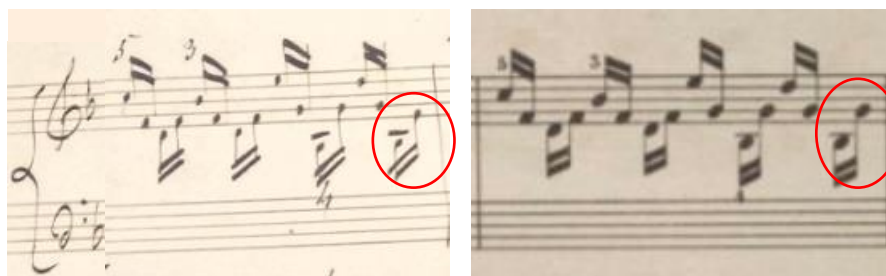
The mistake of mismatching the notes of the recapitulation in the first edition is also present in the Op. 41 No. 12 Étude, bar 72 (Example 69). Throughout this piece, Farrenc has either been repeating the notes of the first or the second three-note pattern of the bars for the right hand entering on the fourth quaver beat. In this bar, although the manuscript corresponds to this 'principle', the first edition suggests something entirely new, with the right hand playing a combination of the two preceding patterns, which is probably wrong in this context.

Example 69 L. Farrenc, Op. 41 No. 12, bar 72 – manuscript and A.F. edition



Analogous mistakes are present in *Étude* Op. 50 No. 20. In bar 6.4 the second edition has g^1 in the place of the e^1 of the manuscript (Example 70). This is an error for two reasons: firstly, Farrenc changes some notes in the recapitulation in order to direct the music to the end, but before that point, notes are not changed; this point here is in bar 31. Secondly, the e^1 is probably the correct one, since in the manuscript we have this note both times, as explained earlier, and also because e^1 is the leading note to the following F major (present in the left hand), and the resolution will be more obvious if we have the leading note in this voice.

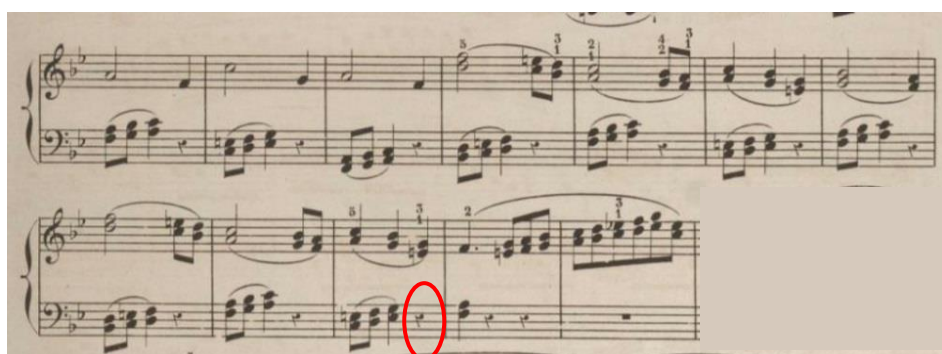
Example 70 L. Farrenc, Op. 50 No. 20, bar 6 – manuscript and A.L. edition



Some ‘visual games’ have also resulted in some of the mistakes we find in the second edition. Assuming that the Leduc edition of Op. 50 used the plates of the first edition, as the latter has not been recovered, we can use the former to identify the existence of such a mistake in this set. In the *Étude* No. 8, bar 31 (Example 71), the left-hand chord of the third beat has been omitted in the second edition (red circles). In bar 27 of the manuscript the c^0/b^0 chord has been replaced by a crotchet rest, since the following two bars have been deleted (see Example 52) and Farrenc wants to keep the same pattern in

the left hand in bars 28–30 (blue circle). The identical motif in bar 31 has not been changed. A stronger cadence is accomplished this way. Both times (bars 27 and 31) in the second edition there is a crotchet rest instead of the chord. Perhaps the fact that both bars are written one above the other in the manuscript has resulted in this misreading. Similarly, one could claim that because Farrenc crossed out the chord in bar 27 she meant the same for bar 31. However, the second time the phrase leads to the concluding dominant chord of the section; consequently, having the full chord (V/V) on the previous beat is a logical assumption.

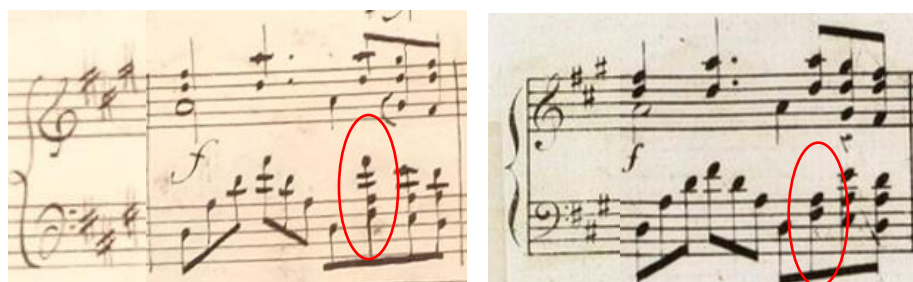
Example 71 L. Farrenc, Op. 50 No. 8 (B flat major), bars 22–33 – manuscript and A.L. edition



In bar 15 from the Op. 26 No. 10 Étude the omission of \sharp^1 on the third beat of the left hand in the first edition (Example 72) could have several reasonable explanations: the avoidance of the wide hand stretch and the duplication of the third of the D major chord,

a simplification made for publication purposes, or even the congruity with the right-hand pattern of emphasising the triad chords on the fourth beat of the bar. Even though the $f\sharp^1$ sounds appropriate as part of the descending line $f\sharp^1-e^1-d^1$, all the possible arguments provided above point to the omission of the $f\sharp^1$.

Example 72 L. Farrenc, Op. 26 No. 10, bar 15 – manuscript and A.F. edition



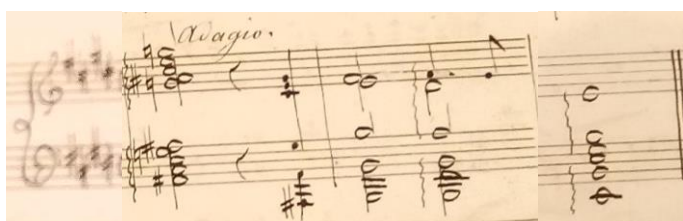
The change of multiple notes in certain passages is not frequent. However, in the Op. 26 No. 11 Étude, bars 31–33, the lower notes of the right hand are different from those in the manuscript score. As shown in Example 73 (red circles) the pattern of these notes has changed considerably in the first edition. In the manuscript, these notes corresponded with the notes of the left hand (purple circles) in these bars, forming parallel octaves between the hands. By altering them Farrenc attains variation in the right-hand line and a smoother change of the hand position from the previous bars, where we already had octave leaps. In the first edition the fingering (2) has not been removed from bar 32, which – by itself – would suggest that this change is probably an error; however, the entire pattern has changed in the right hand of bars 31–33. The fingering (2) has, however, been removed from bar 33, which reinforces my belief that the change of notes here was an intentional one, and the only editorial mistake here is that the fingering (2) was not omitted from bar 32.

Example 73 L. Farrenc, Op. 26 No. 11, bars 31–33 – manuscript and A.F. edition



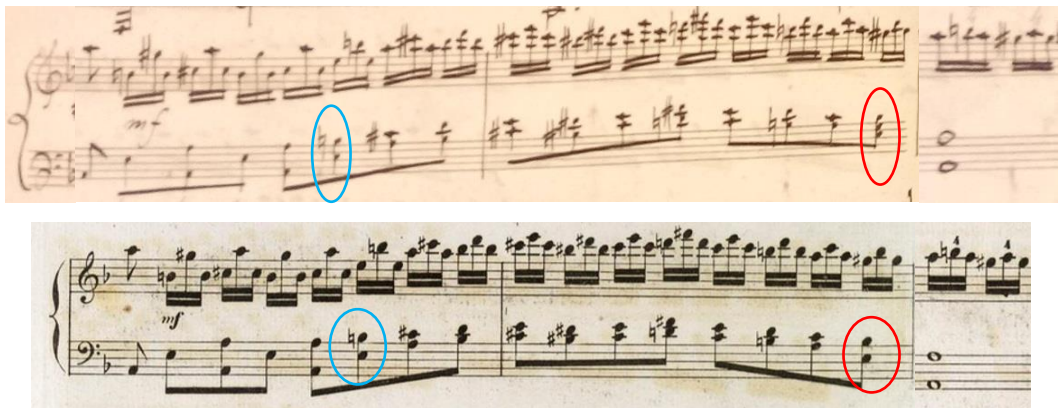
Another change of pattern is noticed at the end of her Op. 26 No. 12 Étude (Example 74). Farrenc has changed here the distribution of the notes among the voices of the right hand. The manuscript version would demand a quiet ending, with the hands closing up towards the middle. In the first edition, however, with the addition of *f* and *sf* in bars 112 and 114, respectively, and the transfer of the left hand's last chord one octave down, it becomes clearer that her intention must have been a majestic, forte finale. Its effect is now made through the changing harmony and thicker texture under a more static upper line.

Example 74 L. Farrenc, Op. 26 No. 12, bars 114–116 – manuscript and A.F. edition



In bar 27 of the Op. 41 No. 3 Étude we have another case of a missing note. Here, $g\sharp^0$ is missing from the last quaver chord of the left hand in the first edition (Example 75). There are two possible explanations for this omission. Firstly, the leading note is not duplicated and secondly, we have the reverse pattern of bar 26.3. Furthermore, the association of open fifths with horn calls in a progression like this would still be strong for anyone familiar with the Classical repertoire.

Example 75 L. Farrenc, Op. 41 No. 3, bars 26–28 – manuscript and A.F. Version B



As has become apparent from this chapter, the differences in the notes between the manuscripts and the first publications are numerous. Harmonic analysis, the consultation of the manuscripts, the context of the passages, and the hand stretch are only a few of the ways we can justify our choices in the cases of different readings in the first edition. Having an accurate score for the performance of these pieces is very important, for the additional reason that these works are not known to musicians and teachers nowadays, and, therefore, the mistakes of the editions cannot be detected easily.

3.4 Omission of dynamic hairpins

Another difference between the manuscripts and the first editions is the omission of some dynamic hairpins in the latter. In some passages, this can be just an editorial mistake. However, this is not always the case, and further examination is needed in order

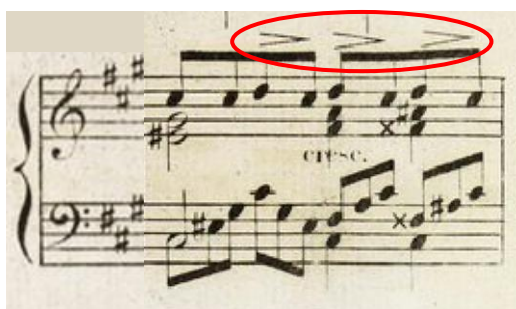
to understand the meaning behind their absence and decide accordingly if we should consider them or not.

In the first Étude of Op. 26, the diminuendo hairpin is missing from the fourth beat of bar 29 in the first edition (Example 76). This changes the phrasing of this passage: with the hairpin the fourth beat is slightly accented in order to make the diminuendo, whereas without it the first motif becomes part of the previous phrase, played in the piano dynamic, and only its repetitions are projected. These are two different approaches, and each of them can be equally supported in terms of performance. A similar passage in bar 8 of her Op. 26 No. 10 Étude (Example 77), where we have the diminuendo hairpins for all three motifs, could imply that its omission in the first Étude was an editorial mistake.

Example 76 L. Farrenc, Op. 26 No. 1, bars 29–30 – manuscript and A.F. edition



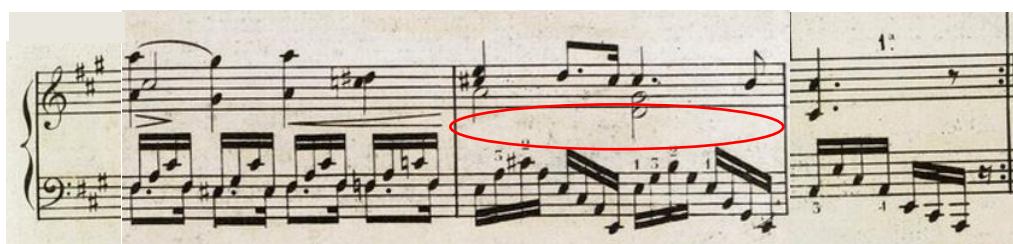
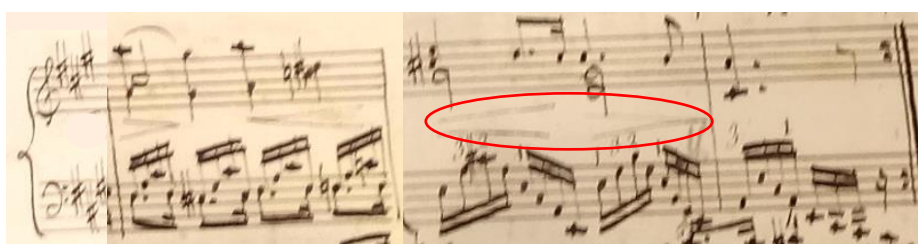
Example 77 L. Farrenc, Op. 26 No. 10, bar 8 – A.F. edition



Another case where crescendo and diminuendo hairpins are missing in the first edition is found in Op. 26 No. 18. The two hairpins found in bar 31 of the manuscript are absent from the first edition, and the performance changes because of that omission (Example 78). Bars 30–32 are rhythmically similar to bars 22–24 (Example 79), where we have a crescendo leading to *f* in bar 24. If both hairpins were kept in the first edition in bar 31, then our climax would be the third beat of the bar and the dynamic would fade away

towards bar 32. Now that the hairpins have been removed our climax is on the first beat of the bar, again fading away towards bar 32 because of the cadence and the descending line. Because this change occurs just before the repetition of this section, I have decided to employ both interpretations. The first time, I make use of the missing hairpins, for the return to *mf* in bar 24 would be more obvious if the climax were on the third beat of bar 31 and the diminuendo that follows not excessive. In the repetition of this section, I place the climax on the first beat of bar 31, making at the same time a sufficient diminuendo that will allow me to make the crescendo from bar 32B more substantial (Track B12).

Example 78 L. Farrenc, Op. 26 No. 18, bars 30–32 – manuscript and A.F. edition



Example 79 L. Farrenc, Op. 26 No. 18, bars 22–24 – A.F. edition



In bars 51–55 of Op. 26 No. 24, we have the removal of three diminuendo hairpins (Example 80). The first of them (red circle) could have been removed from bar 51 in order to avoid any emphasis in the middle of the bar. By removing it, the repetition will simply be noticed without undue projection. By not including the second diminuendo hairpin in bar 52 (blue circle), the overarching crescendo becomes clearer, and the *p* that follows

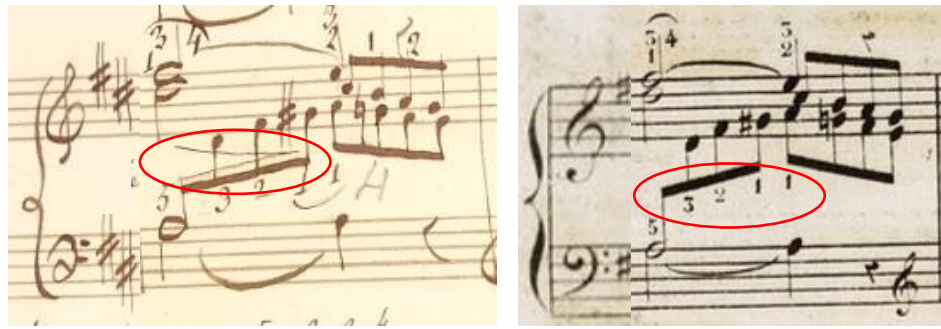
turns into a *subito piano*. However, the concurrent addition of the tie between the two f^1 s in the lower part of the chords could suggest that the diminuendo hairpin was mistaken for a tie during the engraving process. The third hairpin in bar 54 (green circle) has been replaced by the *sf* in the first edition; the chord on the fourth beat is given more intensity with the *sf* and these chords attach themselves more to the phrase of the chords in bar 55. Consequently, I have to conclude by saying that at least the diminuendo hairpin of bar 52 should be kept.

Example 80 L. Farrenc, Op. 26 No. 24, bars 51–55 – manuscript and A.F. edition

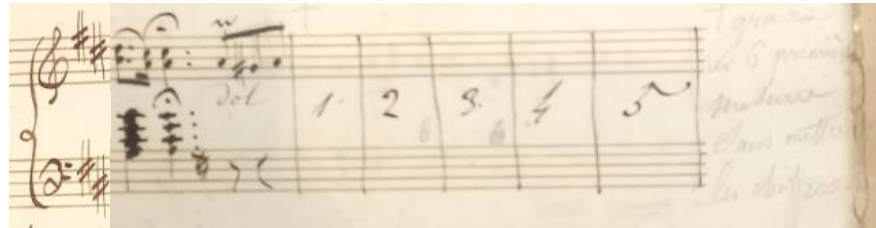


In other cases, some of the manuscript details have not been observed due to the very tight space. For example, in *Étude* Op. 26 No. 7, the diminuendo hairpin in bar 4 was probably not noticed during the engraving process. If it had, even if space were limited, it would have been included or at least positioned slightly differently in the first edition. However, an intentional omission could be rather possible here; in the recapitulation of the theme in bars 31–36 the manuscript has the indication of repeating bars 1–6 in this place, and there the diminuendo hairpin is present (Example 82). Bars 1–6 have been numbered and those numbers have been indicated in the place of the empty bars 31–36. On the right-hand side of the page one can find the inscription ‘gravez les 6 premières mesures sans mettre les chiffres’. Consequently, how was it noticed the second time and not the first? Unless, of course, it was the engraver’s mistake. If Farrenc wanted to caution the performer against getting louder during this passage, then this change could have been deliberate.

Example 81 L. Farrenc Op. 26 No. 7, bar 4 – manuscript and A.F. edition



Example 82 L. Farrenc, Op. 26 No. 7, bars 30–35 – manuscript and A.F. edition



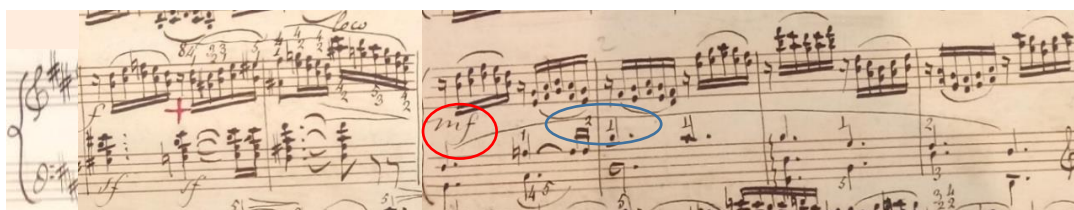
Therefore, apart from the cases of editorial mistakes, in order to decide upon the most definitive rendition of the score, I have considered the exact position of the change, the surrounding dynamics and the repetition of the marks in similar instances, as well as the possibly hard-to-decipher score.

3.5 Changes and displacement of dynamics

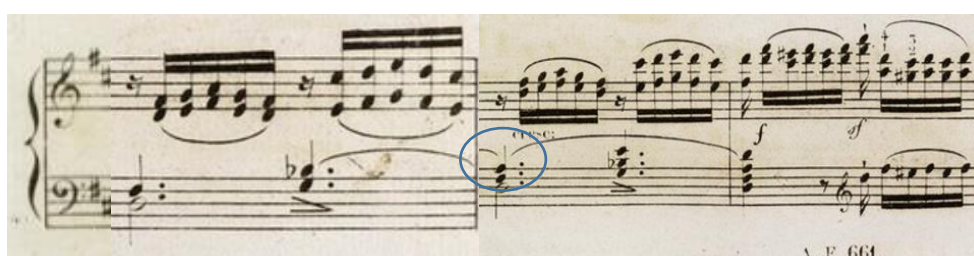
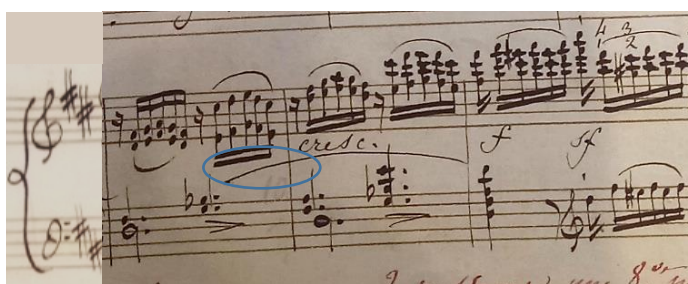
Similarly, my research demonstrates that the change of dynamics in Farrenc's Études may affect the rhythmical pulse, the voicing, and the character of the passage. In the manuscript of Op. 26 No. 6, bar 43 (Example 83, red circles), we have an *mf*, whereas in the first edition this has been replaced by *il canto marcato* between the staves and *p* above the right-hand accompaniment. This case is more of a clarification, rather than a change, of the composer's intentions. Even if the *mf* were retained in the first edition the

performance of this passage would not be different. However, the slur in the tenor line of bars 43–46 that breaks to two slurs in the first edition is clearly an engraving error due to the change of line and perhaps the lack of space above the d^4 , and the phrase should be performed as one (Example 83, blue circles). The same mistake has been made in bars 55–57 (Example 84). Again, there should be one slur in the tenor line instead of two.

Example 83 L. Farrenc Op. 26 No. 6 bars 41–46 – manuscript and A.F. edition

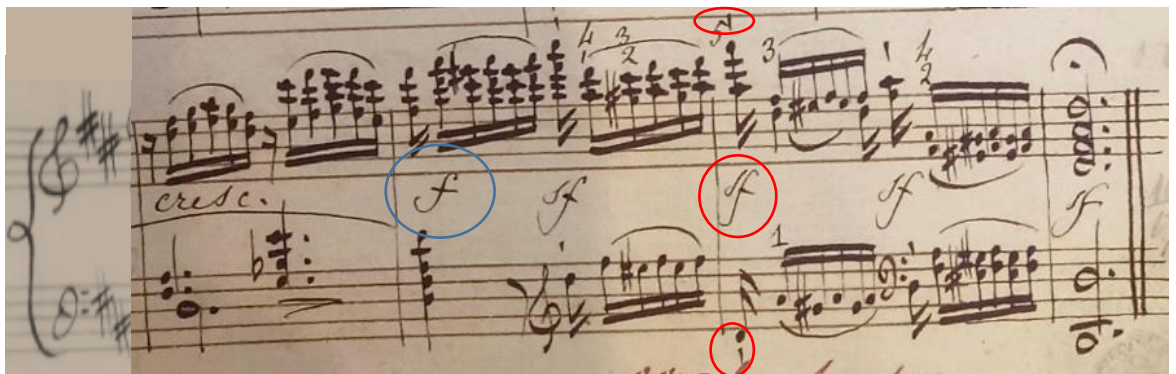


Example 84 L. Farrenc, Op. 26 No. 6, bars 55–57 – manuscript and A.F. edition



A further instance of performance ambiguity occurs at bar 58.1 of the same Étude, where the first edition is missing the *sf* and the wedges in both hands (Example 85, red circles). This could either be an omission or a change of the instructed interpretation. If it is simply an editorial mistake, then all three descending chords on the strong beats of these bars should have wedges and *sf* markings, and they should emphasise precisely this descending line (Track B13). On the other hand, a change of the suggested interpretation could be supported by the fact that both the wedges and the *sf* have been omitted from the downbeat chord in bar 58, and not just the *sf* or the wedges. This way, we have a stronger accent on the fourth beat of bars 57–58, and a rhythmical displacement which is re-settled on the last chord of the piece, a common practice in Baroque music (Track B14).⁹⁷ This possibility is reinforced by the exact location of the *f* marking in bar 57.1, where it is not placed on the first semiquaver but on the second in both the manuscript and the first edition (Example 85, blue circles). Consequently, we should almost certainly regard this change as an intentional one and not as an editorial mistake.

Example 85 L. Farrenc, Op. 26 No. 6, bars 56–59 – manuscript and A.F. edition



⁹⁷ Zoom meeting with Denis Herlin, 3 December 2020.

The change of *sf* to *ff* in bar 38.2 of Op. 26 No. 24 in the first edition is another one of those occurrences that entails further discussion (Example 86). Though the rhythmical pattern is repeated with slight variation in bars 44–46 (Example 87), the second time the *sf* has not been replaced by the *ff* sign, but arpeggio signs have been added in the chords of both hands instead. This could explain her intention that the first G flat major chord should be played with no arpeggiation and without any retardation, and that the E flat minor chord should be played arpeggiated and taking some extra time. Based on the use of *sf* at the time, this example justifies its use, and the arpeggio signs reinforce her intention, rather than meaning that without them the notes of the chords should be played simultaneously (Track B15).

Example 86 L. Farrenc, Op. 26 No. 24, bars 36–38 – manuscript and A.F. edition



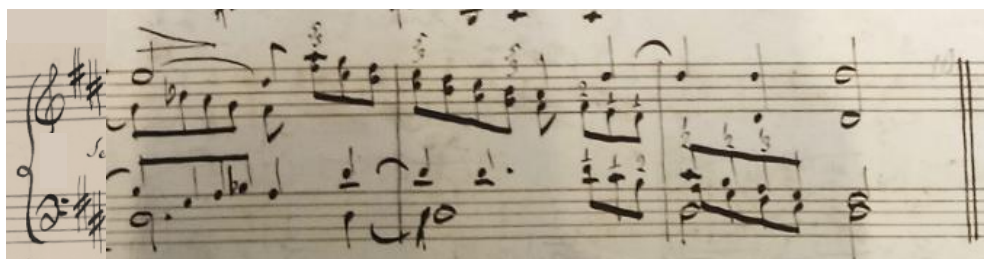
Example 87 L. Farrenc, Op. 26 No. 24, bars 44–46 – manuscript and A.F. edition





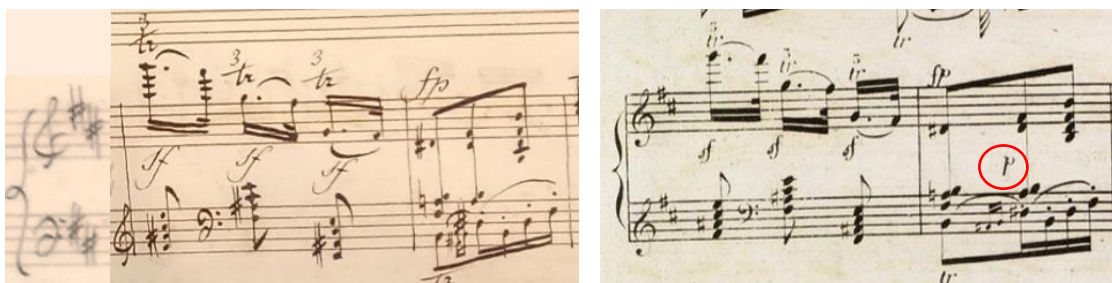
The performance directions have also changed at the end of Étude Op. 26 No. 7 (Example 88). Markings with rhythmical and dynamic connotations have been added here in the first edition, which confine the interpretational options of the pianist. The *sempre rallentando* is entirely justified by the peaceful character of this Étude and the two bars of descending line; even without it, it would make sense to slow down. The diminuendo hairpins are also explained by the descending line. What is more striking is the indication of two diminuendo hairpins and the crescendo in bar 40. The two diminuendo hairpins could be supported by the lack of space between the staves, and – in order to make sure both hands get quieter – she has placed them in both hands. The *cresc.*, however, can only be justified if applied to the tenor line and the repeated d^1 s, particularly the second one which establishes the syncopation and draws our attention to the left hand and the descending D major scale towards the tonic while the soprano echoes the d^1 s of the tenor (Track B16).

Example 88 L. Farrenc, Op. 26 No. 7, bars 40–42 – manuscript and A.F. edition



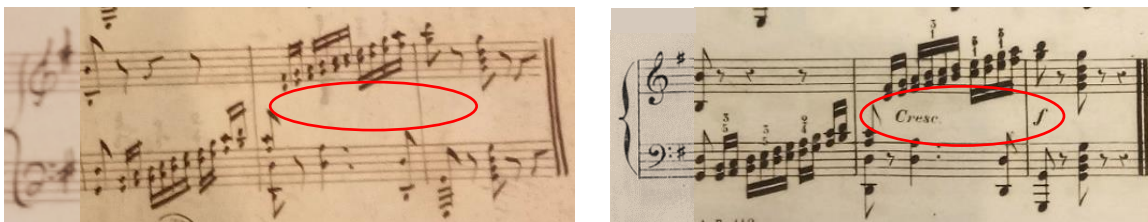
The addition of the *p* marking in bar 59 of the Op. 26 No. 8 Étude is also one of those places where Farrenc felt that she needed to clarify the performance dynamic (Example 89). The position of this *fp* and the repetition of the *p* on the second beat could mean that the *fp* is divided between the hands, with the right hand playing forte and the left playing piano. This interpretation means that the left-hand phrase does not start forte and then abruptly drops down to piano, which would sound unnatural, but starts piano from the beginning of the bar and introduces the new section directly; the right hand is played in the piano dynamic on the second beat of the bar. If we arpeggiate the preceding *sf* chords following the performance implications of this indication in the nineteenth century, we have a special aural effect and the impression of broadening the time (Track B17). I believe that – because of the character of the piece with the abundance of dotted rhythms and the climax that has been built from bar 51 – this effect also projects the transition to the final, and quieter, section of the Étude, whereas the performance of blocked chords would sound too metronomical, and the transition too edgy (Track B18).

Example 89 L. Farrenc, Op. 26 No. 8, bars 58–59 – manuscript and A.F. edition



The addition of *cresc.* and *f* at the end of Op. 41 No. 2 has also changed the character of this ending (Example 90). Without them the performer could finish the piece quietly, almost humorously, despite the three-octave ascending line in thirds (Track B19). However, Farrenc has specified her intended interpretation of this passage with the addition of these two indications (Track B20).

Example 90 L. Farrenc, Op. 41 No. 2, bars 46–48 – manuscript and A.F. edition



In other cases, we have changes in the exact position of certain dynamics or expressive marks because of the lack of space between the staves. For example, in Étude Op. 26 No. 4, bar 47, the *dim.* is written on the second beat of the bar in the manuscript, whereas in the first edition it is placed on the third beat (Example 91). The obvious lack of space between the staves on the second beat led to the indication of the *dim.* on the third beat. This is a change that slightly affects the performance and should not be observed in order to show the descending top line and not break the continuity of the bar halfway through.

Example 91 L. Farrenc, Op. 26 No. 4, bar 47 – manuscript and A.F. edition

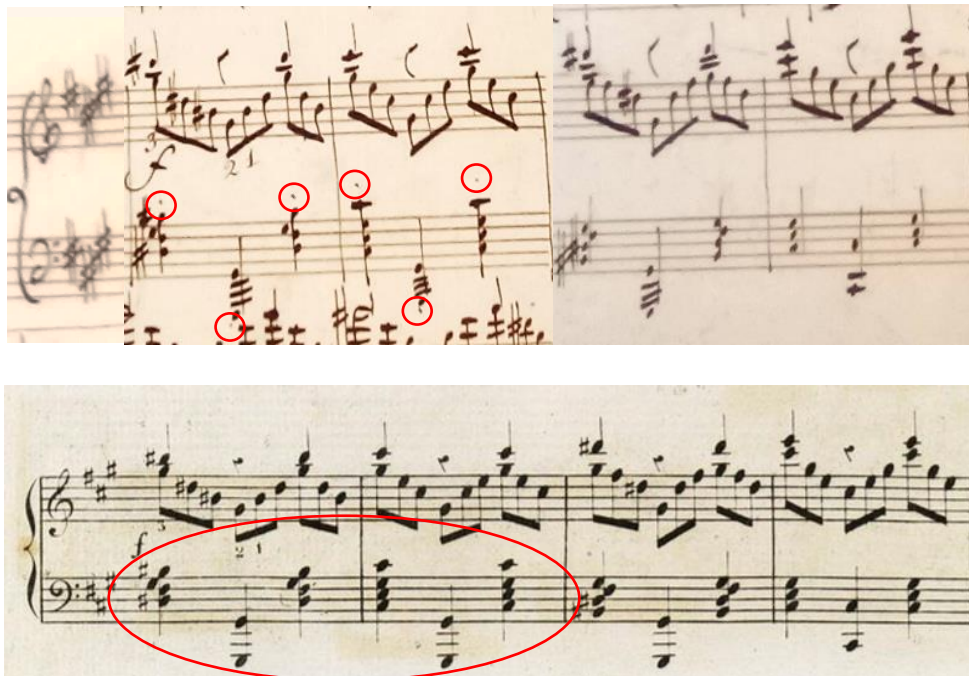


By changing some of the dynamics or their position, Farrenc clarifies her performance intentions and provides hints of the nineteenth-century performance practices. As I have demonstrated, these changes clearly influence our perception of the musical context and, consequently, our performance.

3.6 Length of notes

Farrenc's precise notation of articulation makes us wonder now and then about the implications of her performance directions in similar places. For example, in her Op. 26 No. 9 Étude, we have staccato dots for the left-hand chords of bars 25–26 but not for the similar bars 27–28 and 34–37 (Example 92). The solution in this case has been given by Farrenc herself, where in the first edition she has removed the staccato dots from these bars. Despite the effect of a light left hand that the staccato dots would imply, if her intention were that of maintaining the staccato dots throughout these bars, she would have written them – if not in bars 27–28 then certainly in bars 34–35. The top line of the right hand will be projected anyway because of its register, but the left hand is the one that provides the harmony of each bar and is equally important. As a result, a lighter and shorter left hand would not have the same weight as full crotchet chords have, and that would be against the general character of the piece.

Example 92 L. Farrenc, Op. 26 No. 9, bars 25–28 – manuscript and A.F. edition



Staccato dots are also missing from the first edition in the left hand of bar 151, in Étude Op. 26 No. 5 (Example 93). There could be several explanations for this exclusion: a

simple mistake made during the engraving of the first edition, the intention of differentiating between the two hands' articulation and projecting the top voice, or their deliberate omission in order to make a more effective crescendo towards the top octaves. On this occasion we also have the uncertainty whether the staccato dots of the left hand in bar 150, being between the staves, apply to the right hand as well. On the first quaver of this bar, we do not have staccato dots for either hand in both the manuscript and the first edition. If the staccato dots on the rest of the beats are indicated for both hands, then their presence or omission in bar 151 should also refer to both of them. In the case of the staccato dots of bar 150 referring to the left hand only, then their omission in bar 151 is probably an editorial mistake. In the context of the *crescendo molto* throughout bars 148–152 and the high register of the final chords of these bars, it would be more effective to adopt the performance suggestion of the first edition; omitting the staccato dots in bar 151 would not only result in a gradually heavier and fuller crescendo from bar 150, but it would also prepare the crotchet chords of bars 152–154 (Example 94). Having said that, the fast tempo of the Étude does not provide the space for differentiating between staccato and non-staccato chords (Track B21); only keeping the tempo slightly back in bars 150–152 would make room for such a change (Track B22).

Example 93 L. Farrenc, Op. 26 No. 5, bars 146–152 – manuscript and A.F. edition



Example 94 L. Farrenc, Op. 26 No. 5, bars 152–154 – A.F. edition



In the case of Étude Op. 41 No. 11 (bars 24–25), staccato dots have been added to the quavers of the left hand in the first edition (Example 95). This could either imply that the previous section (bars 9–24, Example 96) is to be played legato, or – more likely – that performers would be tempted to play bars 24–25 legato, if Farrenc had not added the staccato dots, because the pattern has changed. The same applies in bars 28–31. From bar 32 the pattern of the opening section is repeated, and, for this reason, Farrenc provides the dots only in the first bar.

Example 95 L. Farrenc, Op. 41 No. 11, bars 24–25 – manuscript and A.F. edition



Example 96 L. Farrenc, Op. 41 No. 11, bars 9–24 – A.F. edition



Regarding the duration of notes, in the seventh Étude of Op. 41 (bars 23–24) the crotchets in the bass have turned into dotted crotchets in the first edition (Example 97). This can be considered a correction, if we understand why the crotchets of the right hand in bars 17–26 are not dotted. The right-hand line shaped by the crotchets in the soprano are probably meant to be legato; however, the accompaniment of the alto would not allow the hand to sustain the melody throughout the duration of a dotted crotchet. It is here where the use of the pedal is implied for someone who aims for a legato-shaped line.

Example 97 L. Farrenc, Op. 41 No. 7, bars 23–24 – manuscript and A.F. edition



This indicates that Farrenc was very precise in her notation. Even when she implied that a passage should be played legato, if the fingers could not sustain the notes long enough to play legato, she would not provide ‘impossible’ durations. Different articulation can be used to make a contrast with preceding or following passages, but we always need to experiment with the different notation and their performance implications.

3.7 Addition/omission of ties

In a few places in the first edition of Farrenc’s Études we have either the addition or the omission of ties. The ties have been added where Farrenc neglected to write them in the

manuscript sometimes because of a stave change or fast writing (Example 98). As Roy Howat states, ‘any composer’s attention or pen can slip’.⁹⁸

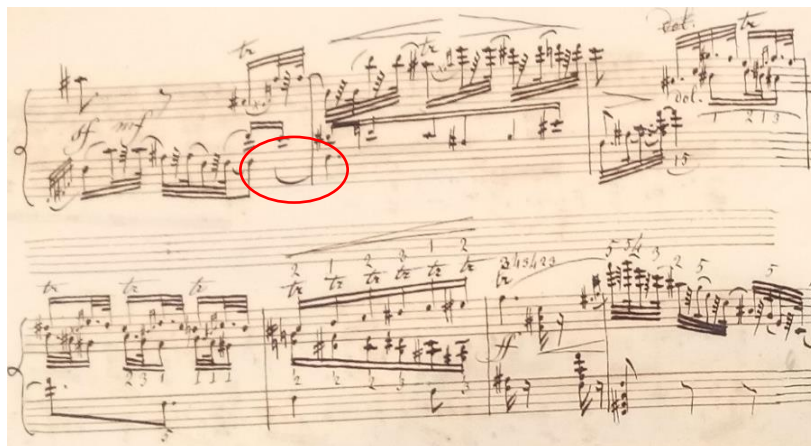
Example 98 L. Farrenc, Op. 26 No. 5, bars 130–137 – manuscript and A.F. edition



Conversely, the omission of ties is a more complex issue. In the case of Étude Op. 26 No. 8, bars 36–37, the tie on the $f\sharp^0$ s of the bass line is missing in the first edition (Example 99). Its presence would afford the right hand and the tenor line more continuity, and a sense of rhythmical displacement, which is a very common effect in Farrenc’s music and necessary here in order to have the climax of this phrase on the second quaver of bar 37. Perhaps the absence of the tie in the bass line of bars 39–40, just under bars 36–37 in the manuscript, was misread during the engraving and taken for bars 36–37 instead.

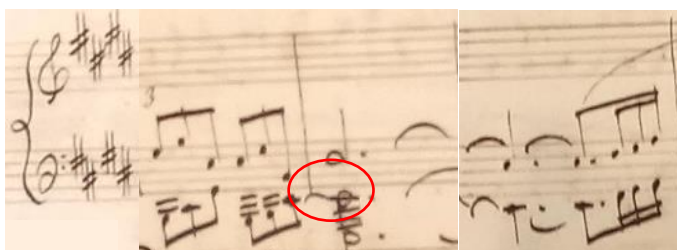
⁹⁸ Roy Howat, *The Art of French Piano Music* (New Haven and London: Yale University Press, 2009), 238.

Example 99 L. Farrenc, Op. 26 No. 8, bars 36–42 – manuscript and A.F. edition



The tie missing from the end of the Op. 26 No. 11 Étude (bars 250–251) also changes the direction of the performance (Example 100 and Example 101). If the tie is present the two phrases (bars 245–251 and 251–255) are dovetailed; if it is missing then there is a clear re-articulation at the start of bar 251 (Example 101, blue circles), as the end of the descending line of the previous bars will be interrupted by the three-voice E chord.

Example 100 L. Farrenc, Op. 26 No. 11, bars 250–252 – manuscript

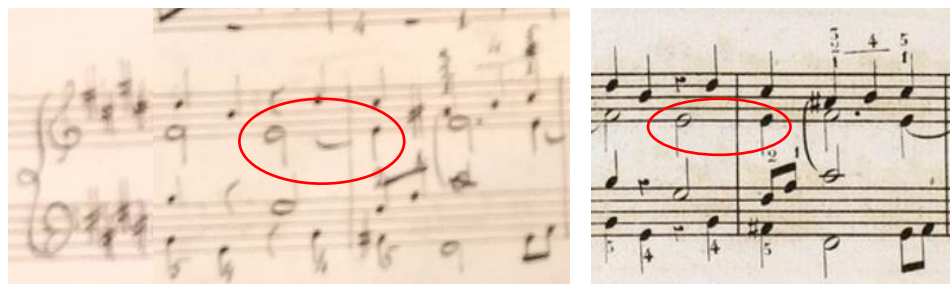


Example 101 L. Farrenc, Op. 26 No. 11, bars 240–255 – A.F. edition

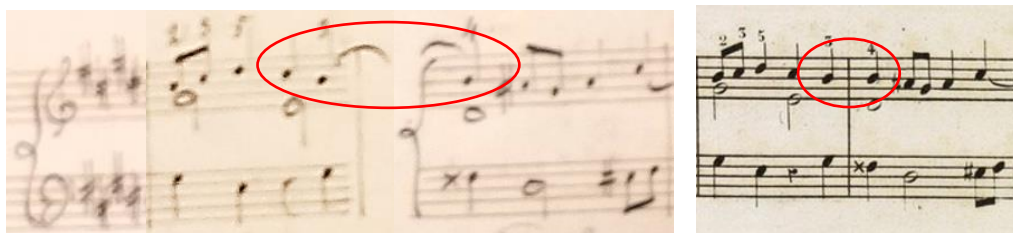


Between the two versions of the Fugue Op. 26 No. 12 there is considerable disparity regarding the use of ties. In only one out of the four cases of differences between the manuscript and the first edition has a tie been added in the latter (Example 104). In the rest of them, although the tie has been clearly indicated in the manuscript, it is missing in the first edition. In bars 22–23 (Example 102) we might assume that Farrenc did not wish the second e^1 to be perceived as a suspension with a stepwise resolution to the $f\sharp^1$, but as the minor seventh of the F sharp major chord. A similar explanation could be given for the omission of the tie in bars 91–92 (Example 105), where the second $d\sharp^1$ is the third of the B major chord and not a suspension; if it were tied then only the soprano would move in this progression and the first beat of the bar would be slightly weak. In contrast, since the b^1 does function as a suspension in the D sharp major chord of bar 31 (Example 103), there is not an obvious reason why the tie should be missing here, and, therefore, its omission in the first edition must be a mistake.

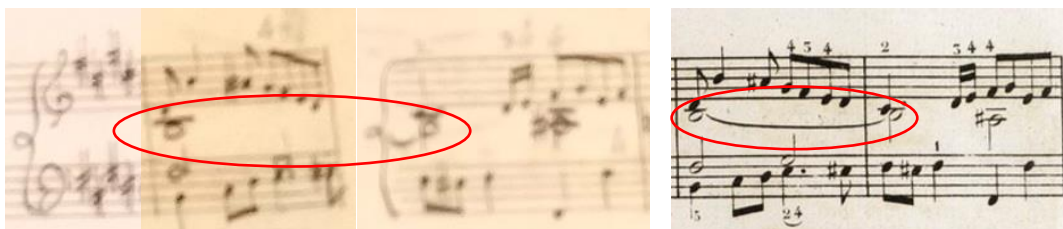
Example 102 L. Farrenc, Op. 26 No. 12, bars 22–23 – manuscript and A.F. edition



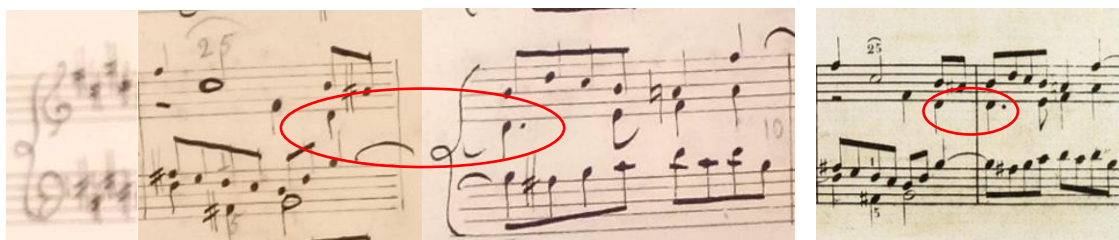
Example 103 L. Farrenc, Op. 26 No. 12, bars 30–31 – manuscript and A.F. edition



Example 104 L. Farrenc, Op. 26 No. 12, bars 46–47 – manuscript and A.F. edition



Example 105 L. Farrenc, Op. 26 No. 12, bars 91–92 – manuscript and A.F. edition

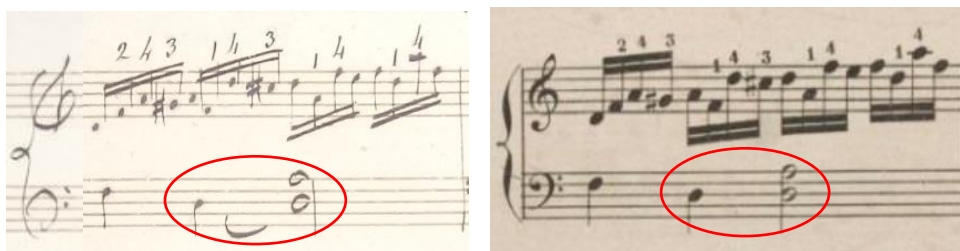


On the other hand, the omission of the tie in bar 47 in Étude Op. 41 No. 9 in the first edition is clearly an editorial mistake by analogy with the similar line in bars 44–45, where the tie is present in both versions (Example 106). The same applies for the tie missing in bar 4 of the Op. 50 No. 23 Étude (Example 107). The tie has two functions here: a formal and a dynamic one. Based on the two-bar pattern at the beginning of this Étude (Example 108), where in bar 2 we have a broken arpeggio of an A minor chord, accordingly we should have a broken D minor chord. Additionally, by holding the d^0 in bar 4, the dynamic of the bar is increased gradually, the voicing towards the a^0 is clearer, and we also have a pedal effect without blurring the sound.

Example 106 L. Farrenc, Op. 41 No. 9, bars 44–47 – manuscript and A.F. edition



Example 107 L. Farrenc, Op. 50 No. 23, bar 4 – manuscript and A.L. edition



Example 108 L. Farrenc, Op. 50 No. 23, bars 1–6 – A.L. edition



The omission of ties is a very delicate matter, and it can be interpreted and justified in a number of ways, but I believe that in this case the aural effect plays a very important part in the decisions we make. Experimentation on the possible interpretations is always needed before we decide on their application.

3.8 Title addition

Farrenc provided titles to describe the purpose of each one of her Op. 50 Études and the technical issues they address; these are not limited to playing fast, but focus also on effective legato playing, singing various lines, and light playing, for example. These descriptions are even present in the Études' manuscript scores; to be still more accurate, all her tempo/character suggestions (for example *Andante*, *Allegro*) and her metronome markings were transferred from the manuscripts to the first editions of these Études, excepting those that we find on the Fugues of Op. 26. For Études Nos. 23 and 29 we only have the metronome marking in the manuscript scores; 'Fuga' and 'Fuga. Andante' were added in the first edition, respectively. Nonetheless, the title of the No. 12 Étude ('Moderato. ♩=144. Fuga a due Soggetti'), containing the tempo/character suggestion and the metronome marking, is only present in the first edition of the set, where we also find the indication *dolce* at the very beginning of the piece. Similar additions have been made for the two canons in this set (Op. 26 Nos. 13 and 20). Both pieces have been provided with the description of their form ('Canone'), and even the start of the Coda in bar 55 of the Op. 26 No. 13 Étude has been indicated, whereas No. 20 omits this indication since the canon continues up to the penultimate bar.

Why did Farrenc specify the form of these Études in the first edition? If it was for educational or marketing purposes, then why did not she include such descriptive titles for the rest of her Études as well, such as Rondo, or Sonata form? Perhaps these earlier forms of the Fugue and the Canon performed a significant role in the technique and education of the pianist, and by including these titles she emphasised their importance. The indication of the Coda in Étude Op. 26 No. 13 embodies the educative role of the Étude with the understanding of the structure of the piece, in order to facilitate its study by the performer.

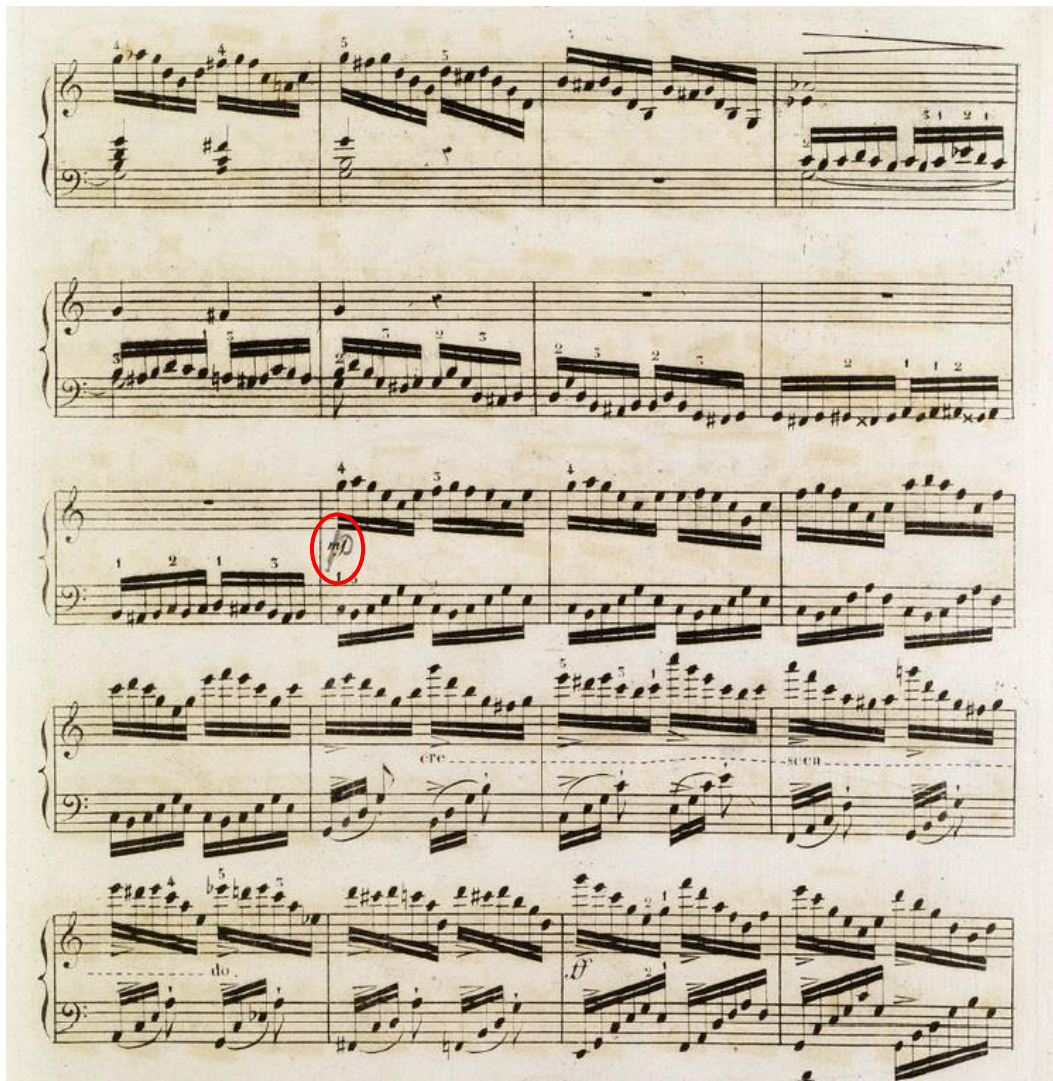
3.9 Marks in pencil

The copy of Farrenc's Études Opp. 42, 41, and 26, belonging to Alice Ducasse, has the addition of three marks in pencil which alter Farrenc's printed instructions. The first one is present in the Op. 26, No. 2 Étude, bar 36 (Example 109). The printed dynamic here is *mf*, but *p* has been written in pencil. Having in mind that this was the copy that Alice Ducasse was using when performing this piece, and assuming that this was not made by someone else (for example, another student of the Conservatoire after the book was handed to its library), it could imply that it was Farrenc's instruction to her student. After all, more than twenty years had passed since Farrenc composed and published this set, and it would be natural to suggest that she changed her mind about this dynamic. Furthermore, the *p* marking here makes absolute sense for two reasons: firstly, the diminuendo hairpins in bars 26 and 30 – coming after the *mf* indication in bar 25 – would result naturally in a *p*, and secondly, the *p* would enhance the effect of simultaneous semiquavers in both hands and the long crescendo of bars 40–43 which leads to the *ff* in bar 45. Nevertheless, we cannot be certain that this was Farrenc's instruction, and this *p* indication should be treated with caution, as it could have also been that Alice Ducasse was simply playing too loud.⁹⁹

Example 109 L. Farrenc, Op. 26 No. 2, bars 24–46 – A.F. edition



⁹⁹ Considering that the pianos of the time had limited variety of dynamics, compared to our modern pianos, then this could be an indication that Farrenc respected these limits and that students were sometimes too excited to play louder.



The second pencil mark that we find in this edition of the Op. 26 Études is in bar 26 of No. 18. Here, a slur has been added to the soprano crotchets of the first two beats (Example 110). This slur could be an indication of the d^2 acting as an appoggiatura. However, if that were the case there would also be slurs at the beginning of bars 25 and 27, and generally wherever there are appoggiaturas. On the contrary, the slurs found in bars 26 (in pencil) and 30 (printed) could be ‘translations’ of the second crotchet’s function in these bars. In bar 26, the $c\sharp^2$ in the soprano should not be regarded as the anticipation of the $c\sharp^2$ that follows on the third beat but as the principal note of the appoggiatura of the preceding beat. In the same way, the G sharp octave chord on the second beat of bar 30 is not a complete neighbour note but the principal note of the preceding appoggiatura. Perceiving these notes as the principal notes of the appoggiaturas results in beginning a new sub-phrase, in a way, from the beat that follows each time; the four-bar phrases (24–28 and 28–32) divide into two equal ones, with the second phrases of each one rising in dynamic

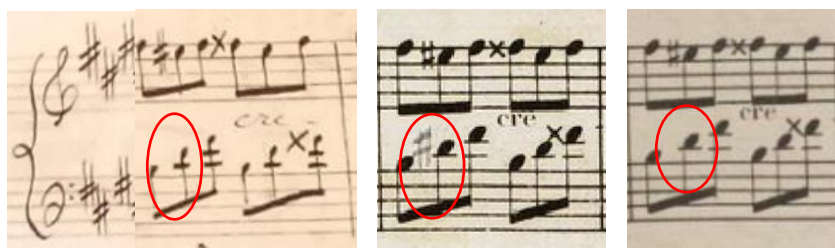
one way or the other (crescendo/crescendo hairpin). Therefore, it would make sense that this addition was a correction perhaps made based on Farrenc's instruction.

Example 110 L. Farrenc, Op. 26 No. 18, bars 25–31 – A.F. edition



The third pencil mark found in this opus is the least detectable, and it is a sharp found in Étude No. 11, on d^1 in the left hand of bar 152.2. The sharp was not printed in the first edition of Aristide Farrenc, and, therefore, was not on the plate that Leduc used (Example 111). The first d^1 of this bar could work well with or without the accidental because of the dominant seventh in the preceding bar's chord, which could belong either to a B major or a B minor key. However, the second d^1 on the fifth quaver of the bar can only make sense as a $d^{\sharp 1}$ because of the chord that follows (Example 112) and the ascending 'perfect fourths' that result if the sharp is absent. My personal interpretation is that the sharp should apply as it appears in the Farrenc edition with the addition of the sharp for both d^1 s, for two reasons (Example 112): firstly, because of the ascending line formed by the middle quavers of the left-hand pattern ($c^{\sharp 1}-d^{\sharp 1}-e^1-f^{\sharp 1}-g^{\sharp 1}-a^1-c^{\sharp 2}$) throughout bars 148–156 and their structural balance from $c^{\sharp 1}$ (lasting almost four bars) to $d^{\sharp 1}$ (two bars long) and the rest of the sequence changing every half bar, and, secondly, because of the awkward hand position change in bar 152.

Example 111 L. Farrenc, Op. 26 No. 11, bar 152 – manuscript, A.F. and A.L. editions



Example 112 L. Farrenc, Op. 26 No. 11, bars 144–156 – A.F. edition



We could only check the handwriting from the addition of the *p* indication, which resembles Farrenc's after consultation of her manuscripts. However, just one letter is not enough to be positive as to whether these were indeed Farrenc's additions or not, despite the logical explanations they have.

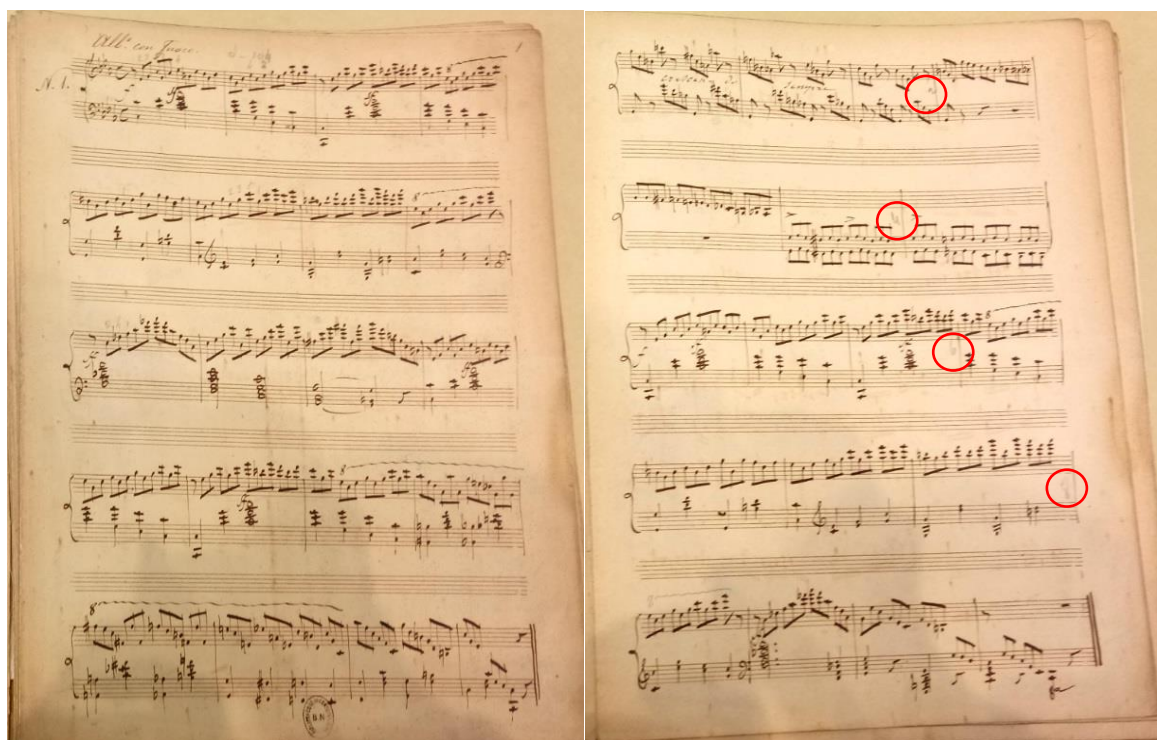
3.10 Engraving process

The existing manuscripts and first editions of Farrenc's Études are sources of information not only about Farrenc's compositional process but also about the engraving process that was followed. It is important to distinguish the types of manuscripts that we work on in order to understand if we are close to the original thoughts of the composer or to the revised copies before publication; this will help us make decisions where differences exist. The Op. 26 manuscript is closer to the initial composition than the other two sets (Opp. 41 and 42). This is not only evident from the number of alterations that are apparent in the manuscript and the papers that have been pasted over for large-scale changes to the score, but also by the fact that in most – if not all – of the Études, there are traces of

earlier stages of composition of the Études in pencil, either as sketches on nearby pages or underneath the 'final' version of the Études in ink, as has already been described. Nevertheless, the absence of pencilled sketches in the manuscript scores of the Op. 50 Études indicates that these must be copies of the original manuscripts.

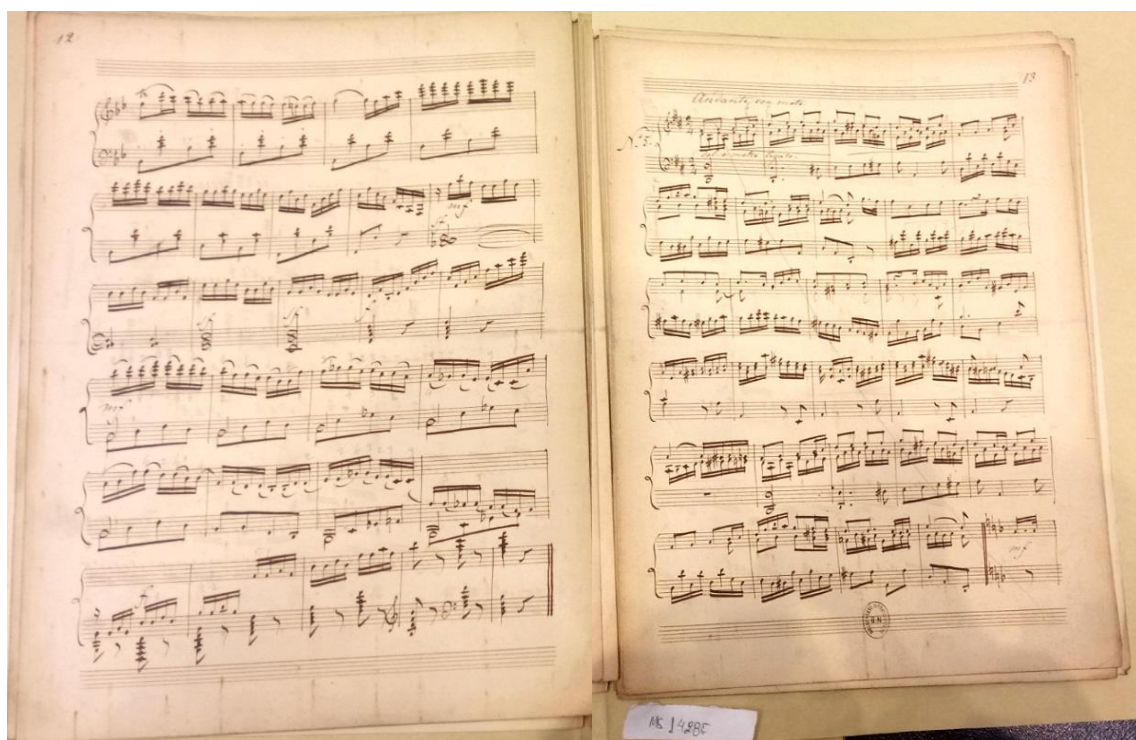
Both Opp. 26 and 50 include precise instructions for the engraving of these Études. The most common indication is the point of stave changes and page turns. The stave changes are indicated with even numbers and signal the last bar of the stave. In Op. 26 several attempts to distribute the bars among the staves are evident. In some of these Études, an initial experiment was made with an almost-white pencil that can only be detected from the physical copy of the manuscript at a certain angle (for example, in Étude No. 10, bars 3, 7, 11, 15, 19, et cetera), and later attempts were made with a light black pencil. The only manuscript missing nearly all these numbers is that of Op. 41. In this manuscript the Études have been written as they are printed in the first edition. Numbers have only been added for this purpose on the last page of Op. 41 No. 1 (Example 113).

Example 113 L. Farrenc, Op. 41 No. 1 – manuscript pp. 1, 3



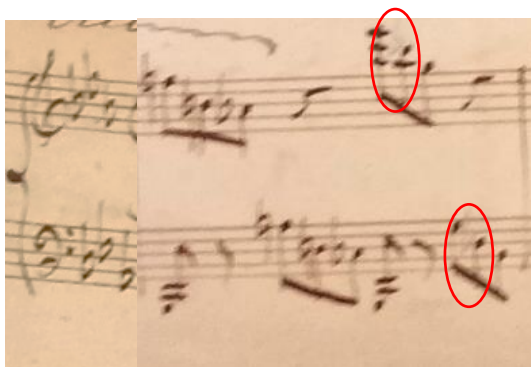
Together with the absence of large-scale changes – apart from those in Op. 41 No. 5 – these provide evidence that this was a copy of the original manuscript, and more precisely, one that was used towards the last stages of the engraving process. The numbered pages of this set show that the change of key in the fifth Étude was made at the final stage of the publishing process. Étude No. 4 finishes on page 12, and page 13 contains the first page of Étude No. 5's first version in D major (Example 114). The second and final version in D flat major does not have its pages numbered and different paper has been used for its composition. In the Op. 26 manuscript, pages 108–123 were also numbered 1–16, and pages 126–130 also 17–20. An explanation for this could be that these Études were composed around the same time; the key relations of the first five of the six Études in this last booklet reinforce this reasoning; as Table 3 indicates, Étude No. 15 (page 1) is composed in G sharp minor, Étude No. 22 (page 5) in F minor, Étude No. 14 (page 9) in B major (relative major of G sharp minor), Étude No. 21 (page 15) in A flat major (relative major of F minor), and Étude No. 13 (page 17) in C sharp minor.

Example 114 L. Farrenc, Op. 41 – manuscript pp. 12–13



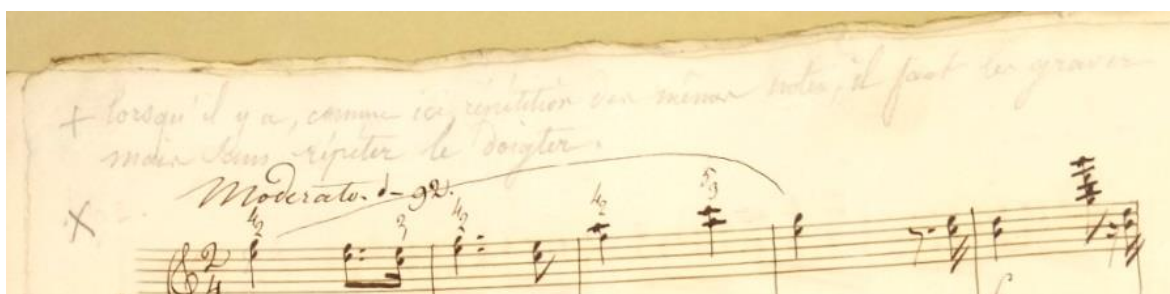
Apart from the stave and the page numbers, we notice the addition or correction of accidentals, notes, fingering, slurs, and ties. For example, in Étude Op. 41 No. 1, flats have been added in pencil for b^2 and b^1 in bar 38.3–4 (Example 115). Since the handwriting is identical to Farrenc's, we can assume that these editorial alterations or additions were made by Farrenc herself before the engraving of the Études. The first page of the revised Étude No. 5 from the Op. 41 set is full of such editorial additions.

Example 115 L. Farrenc, Op. 41 No. 1, bar 38 – manuscript



However, in Op. 26 only, Farrenc provides some written guidance to the engraver, located at the side of manuscript. In Étude No. 2 of the set, we have the indication ‘+ When there is a repetition of the same notes, as here, they must be engraved but without repeating the fingering’.¹⁰⁰ The ‘+’ refers to the repeated left hand in bar 1 and to all similar places in this Étude (Figure 10).

Figure 10 L. Farrenc, Op. 26 No. 2, bars 1–5 – manuscript note p. 8



¹⁰⁰ ‘+ Lorsqu’il y a, comme ici répétition des mêmes notes, il faut les graver mais sans répéter le doigter.’ F-Pn, MS 10632.

Other similar inscriptions may be found in Op. 26 No. 7, bars 31–36. These bars have not been written out. Bars 1–6 have been numbered and those numbers have been indicated in empty bars. On the right-hand side of the page the following has been indicated: ‘Engrave the first six bars without putting in the fingering’ (Figure 11).¹⁰¹ Similarly, in Op. 26 No. 6, bars 41 and 53 we find a cross referring to the note at the bottom of the page and instructing the engraver to transfer these two passages one octave higher without including the 8^a indication, which is clearly in Farrenc’s handwriting (Figure 12).¹⁰² Other notes include guidance on not repeating the accidentals if the bar is not split between two staves (Op. 26 No. 4, bar 10.3–4b), on engraving the repeated bars twice (Op. 26 No. 14, bars 117, 125e) and continuing to the middle part of the Étude without leaving any margins (Op. 26 No. 24, bar 32.4).

Figure 11 L. Farrenc, Op. 26 No. 7, bars 31–36 – manuscript note p. 3

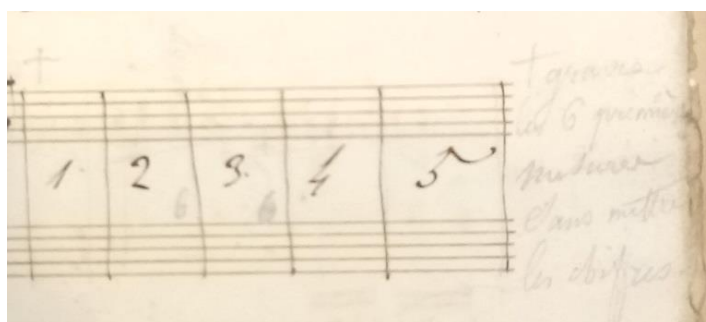
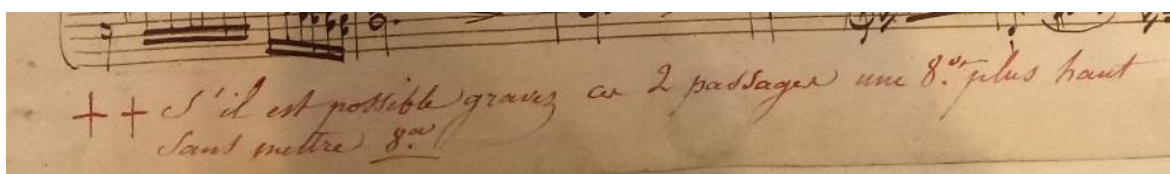


Figure 12 L. Farrenc, Op. 26 No. 6 – manuscript note p. 17



The name of Antoine Vialon (1814–1866) that appears on the cover pages of the Opp. 26, 41, and 42 first editions belongs to the illustrator of the front covers. His name also appears on the cover of *Les Voyageuses* by Henri Decourcelle, which is almost identical to

¹⁰¹ ‘Gravez les 6 premières mesures sans mettre les chiffres.’ F-Pn, MS 10632, 3.

¹⁰² ‘S’il est possible gravez ces 2 passages une 8^{va} plus haut sans mettre 8^a.’ F-Pn, MS 10632, 17.

that of Farrenc's Op. 42, published by Etienne Chaliot in the same year, 1855 (Figure 13). However, Vialon was also an editor between 1848 and c.1863. Could it be possible that he was also the editor of Farrenc's Études? In Op. 26 No. 19, bars 63–64, the cross probably refers to the crossed-out text at the bottom of the page: 'Mad' Farrenc aimerait surtout [...] la clef', probably referring to the key signature being introduced before the new line (Figure 14). This clearly indicates that someone other than Farrenc wrote this, but it could have also been a note by the engraver of the edition. The light pencil and the scribble over the note make it impossible to analyse the handwriting. We can certainly not be positive that it was Vialon who wrote this, but it proves that Farrenc was involved in the engraving process of this set.

Figure 13 Front covers of Decourcelle's *Les Voyageuses* and Farrenc's Op. 42

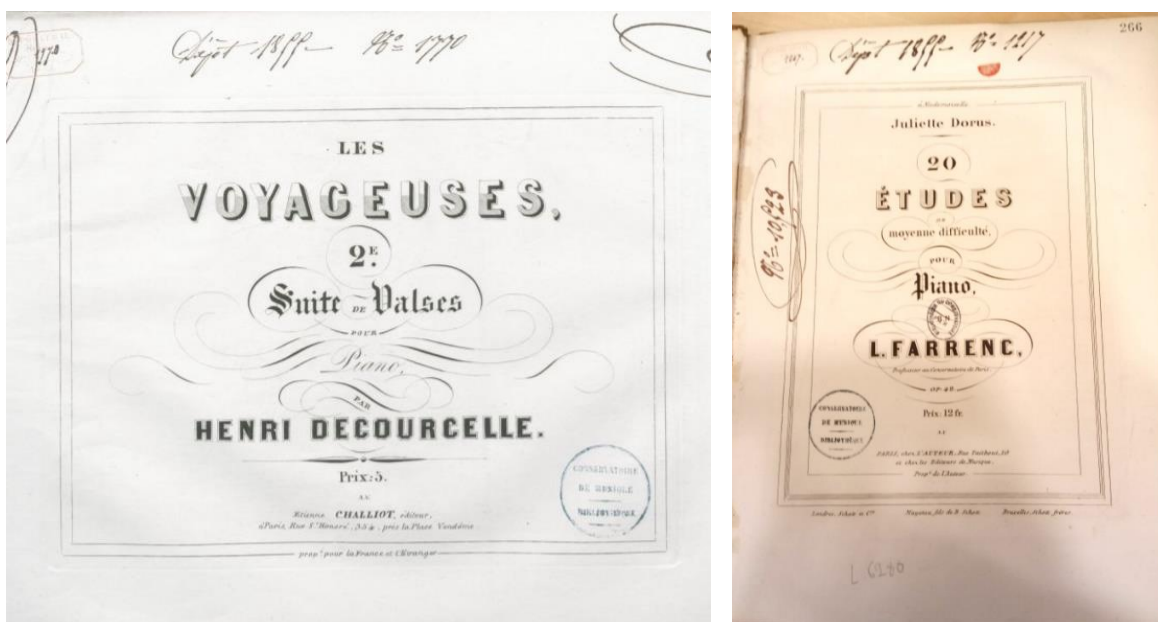
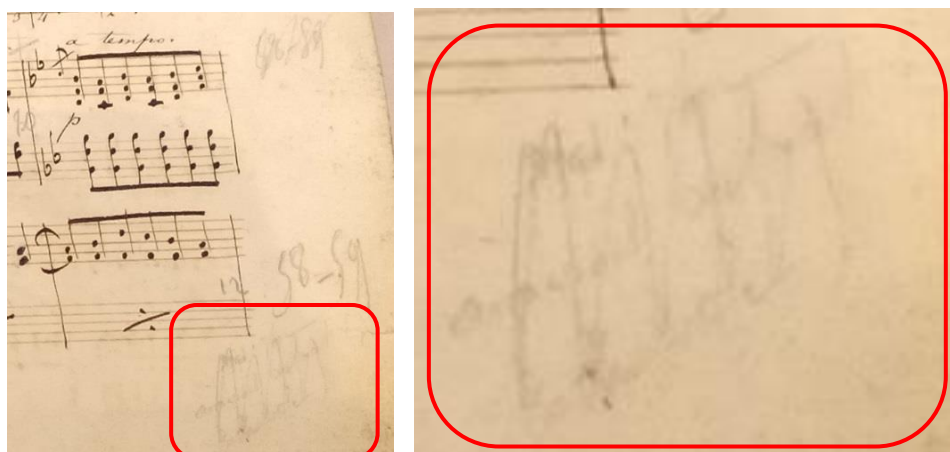


Figure 14 L. Farrenc, Op. 26 No. 19 – manuscript p. 99



This detailed account of Farrenc's *Études*' primary sources assists in familiarising us with the process of their composition, engraving, and first publication, and provides us with clues regarding her meticulous work at the stage of their publication. It also suggests possible explanations considering the changes that have taken place and the accurate reading of the score. Its validity is the most important prerequisite for a performer, especially when they confront works which have not been recorded or thoroughly researched before.

4. Other editions

The first step towards the publication of the *Études* was made by Louise's husband; indeed, a last portion of her works was published during her lifetime because of her husband's zeal to promote her music and his publishing firm. However, Farrenc also benefited from simultaneous publications in other countries, and further editions during the nineteenth century. Friedland with her research in the 1970s revived interest in Farrenc's music, which also led to modern publications of the *Études*. By investigating all these editions and comparing them with Farrenc's manuscripts and first editions, I aim to shed light on the publication history of her *Études* and inform modern performers about the available editions and the issues they need to consider when consulting these scores.

4.1 The Schott publication and the Friedrich Hofmeister Musikverlag of Op. 42

Out of the available first editions of Farrenc's three sets of *Études* (Opp. 26, 41, and 42), it is only the cover page of Op. 42 that describes its simultaneous publication by the Schott company in three more countries: London (UK), Mainz (Germany), and Brussels (Belgium). My correspondence with Schott Music Publishers and the Bayerische Staatsbibliothek in Munich and the information I was given contributed enormously to the context of this concurrent publication.¹⁰³ Schott opened a bureau in Paris in 1826, which served as a meeting point and focused mostly on the publication of synchronous editions by French, British and German publishing houses. The Schott historical archives contain only the original German publications under the name 'B. Schott's Söhne' and have been arranged in ascending plate numbers, from 1 to circa 39,000. However, Farrenc's set of Op. 42 *Études* is not included there, which indicates that this set was not edited or published separately by the Schott company but instead that the latter probably acted as a promoter and distributor of the set in the UK, Germany, and Belgium. The close collaboration of publishers from different countries could be attributed to the weak international copyright of the time. If a publishing house issued a work on the same day in

¹⁰³ Email communication with the Schott Music team and the Bayerische Staatsbibliothek in Munich, 27 April 2020.

two countries, then the authors would benefit from the copyright in both. Perhaps this is the reason why these locations are specified on the front page of the Op. 42 set that was submitted to the Dépôt Légal and not only on the second version of the set, which was the one that was published. If that was the case, Farrenc must have earned much from their synchronous publication in four countries. However, we should not overlook the court dispute that Louise Farrenc and Colombier had eleven years before, in 1844, against Richault, on copyright issues. Farrenc had edited the piano method of Bernard Viguerie (1761–1819; the method was first published in 1795). The information drawn from the *Jurisprudence Générale du Royaume* mentions that this was not just an edition but also an adaptation to the modern practices of the time;¹⁰⁴ Farrenc changed the order of the pieces, included some of her own compositions, and changed the fingering and accompaniment of twenty opera arias that were included in the original version of the method. This method was entitled *Méthode de piano par Viguerie, édition augmentée de gammes à doubles octaves chromatiques, d'un grand nombre d'exercices et d'un recueil de morceaux faciles, extraits des opéras modernes, arrangés et soigneusement doigtés, par L. Farrenc*, and, although it was not entirely her own production, it is the work that is most associated with the 'Piano method' genre. This work was reproduced almost verbatim by Richault and included the twenty arrangements by Farrenc and all the changes she had made to the theoretical part of the method. These were confirmed by a committee of experts – Adam, Masset and Petit. The court decided on 24 April 1844 that Richault should pay a fine of 100 francs and an additional 200 francs in compensation to Colombier and ordered the inclusion of the judgement in three newspapers at Richault's expense.

That could also be the motive behind the publication of Op. 42 prior to the publication of Op. 41. It is possible that Farrenc proceeded in publishing Op. 42 first because it was the most complete composition she had at the time when this opportunity arose. Apparently, this was not just an opportunity to make a profit but also to become more renowned

¹⁰⁴ Anon., 'Propriété littéraire, édition nouvelle, remaniement, augmentation', *Jurisprudence générale du Royaume: Recueil périodique et critique de jurisprudence, de législation et de doctrine*, 1845, 130–131, accessed 28 March 2018, <https://gallica.bnf.fr/ark:/12148/bpt6k57870929/f130.image.r=farrenc>.

abroad. Aristide Farrenc's sincere, albeit unsuccessful, attempts to promote her career in Frankfurt and Leipzig in December of the same year cannot be coincidental.¹⁰⁵

In June 1856, one year after its first edition, Op. 42 was also published by the Friedrich Hofmeister Musikverlag in Leipzig in three volumes. The first volume comprised the first eight Études, the second volume Études 9–15, and the third volume Études 16–20. For the Hofmeister edition the same plates have certainly not been used, as there are differences in the distribution of bars among the staves, occasionally changes in stem directions, and clearly noticeable changes in the shape of slurs, amongst others.

The main difference between the Aristide Farrenc and the Hofmeister editions can be observed in the different notation of the crotchet rests and the substitution of almost all the wedges in the Farrenc edition with staccato dots in the Hofmeister (the A.F. Version B edition will be the point of reference for this section). There is only one instance where the wedge has been retained, and this can be found in the last bar of the first Étude of this set (Example 116). As seen in this example, the wedges of bars 39–40 in the Farrenc edition have been changed to staccato dots in the Hofmeister, but not the wedge over the final right-hand note. Perhaps the syncopation in this bar and a slight intended crescendo towards the e^2 in bar 42 could be sufficient to justify the use of the wedge in the right hand and the slight accent that a wedge implies.¹⁰⁶ However, because Farrenc generally used wedges on the last notes of slurred passages in all her manuscripts, there would be no apparent reason for altering all the wedges to staccato dots except for this one. Farrenc was so precise with the use of staccato dots and wedges that even when editing Mozart's works for the *Trésor des pianistes* the distinction between them was apparent from other former editions.¹⁰⁷

¹⁰⁵ Friedland, *Louise Farrenc*, 47–48.

¹⁰⁶ Herz, referring to the wedge, mentions that it is a more emphasised, and dry staccato. 'Le No. 3 est un staccato plus prononcé et plus sec.' Henri Herz, *Méthode complète de piano*, Op. 100 (Paris/London/Leipzig/Vienna: B. Schott's Söhne, n.d.), 138.

¹⁰⁷ George Barth, 'Mozart Performance in the 19th Century', *Early Music* 19, no. 4 (November 1991): 538–556, accessed 20 June 2020, <http://www.jstor.com/stable/3127916>.

Example 116 L. Farrenc, Op. 42 No. 1, bars 39–42 – A.F. and H.M. editions



Apart from the replacement of staccato dots with wedges in the Hofmeister edition, we also have some other corrections, which mostly refer to the addition of accidentals. There is no doubt that these are indeed corrections and not just editorial choices, but we do not have any evidence to indicate whether these were made by Farrenc or by an editor. For example, a sharp was added on d^2 on the second beat of bar 27 in Étude No. 1 (Example 117) and a natural was added on g^3 on the fourth beat of bar 24 in Étude No. 6 (Example 118). Here, not only the fingering (1) but also the g^1 in the left hand contribute to the justification that this is a correction.

Example 117 L. Farrenc, Op. 42 No. 1, bar 27 – A.F. and H.M. editions

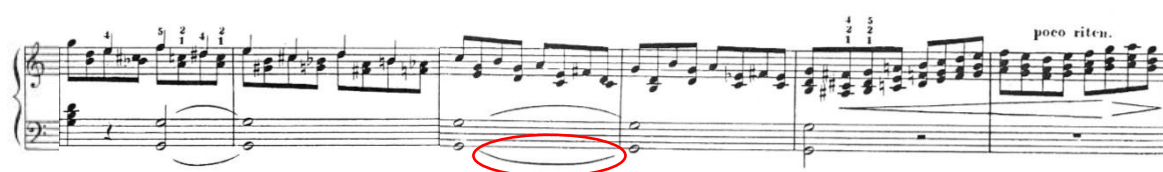


Example 118 L. Farrenc, Op. 42 No. 6, bar 24 – A.F. and H.M. editions



Another correction is the addition of a tie between the two bottom Gs in bars 20–21 of Étude No. 14 (Example 119). Both versions of the Aristide Farrenc edition lack this tie here. There is no requirement for any motion in the left hand here, as we have a prolongation of the dominant; structurally and compositionally the repetition of the bottom G would be unnecessary, and it would place an emphasis on bar 21. On the contrary, what is more effective here is to drop down dynamically, so that we have the space to open in the following bar.

Example 119 L. Farrenc, Op. 42 No. 14, bars 18–23 – H.M. edition



In bar 16 of Étude No. 15, the note values of the tenor line in the left hand are not correct in the Farrenc edition (Example 120); a dotted minim is slurred to a quaver followed by a quaver rest in a bar of $\frac{3}{4}$. If e^1 belonged to the line of g^1/b^1 , then those would have been minims instead of crotchets. However, in the Hofmeister edition the dot has been removed from f^1 and fixes the total duration of the tenor in this bar. There are two explanations for Farrenc's writing: firstly, the repetition of these two notes (g^1 and b^1) on the second beat of the right hand could mean that they have their resolution on c^2 on the third beat of the right hand; secondly, there could be a performance implication associated with this writing. The top two notes of the chord should ideally be followed by a minim rest, but this writing resembles that found in Farrenc's Étude Op. 26 No. 6, bar 28, where the arpeggiated chord includes two notes that are not held throughout the bar (Example 121). Perhaps then, the intended performance of this passage is to arpeggiate the left-hand chord, starting from the bottom note, play the f^1 last and hold it until the e^1 (Track B23).¹⁰⁸ The *loco* that has also been added in the Hofmeister edition (in other Études as well), is one of Farrenc's common practices where the *8va* sign is no longer

¹⁰⁸ Reinecke used this arpeggiation type when performing Schumann's 'Warum?' Op. 12 No. 3. Neal Peres Da Costa, *Off the Record* (New York: Oxford University Press, 2012), 164–165.

applicable. However, this on its own does not prove that it was Farrenc who made these corrections.

Example 120 L. Farrenc, Op. 42 No. 15, bars 15–16 – A.F. and H.M. editions



Example 121 L. Farrenc, Op. 26 No. 6, bar 28 – A.F. edition



The displacement of a *p* indication in the Hofmeister edition also results in a difference in performance. In Étude No. 6, the *p* that was under the semiquaver rest in the second version of the Aristide Farrenc edition is located under the $c^{\#2}$ of the right hand in the Hofmeister edition (Example 122). Although the difference is very small it could make a significant difference for the performance of the g^0 in the left hand. The placement of the *p* in the Farrenc edition projects the chromatic change from the $g^{\#1}$ of the previous bar and the change of the left-hand rhythmical pattern (Track B24). On the other hand, the suggestion of the Hofmeister edition, that the *p* should start from the right-hand entrance, would have a surprising effect for the listener who would expect this entire bar to continue in an *f* dynamic (Track B25).

Example 122 L. Farrenc, Op. 42 No. 6, bars 12–13 – A.F. and H.M. editions



Of lesser significance is the addition, removal, or replacement of fingering in several passages, changes in the grouping of notes, the addition of accents to match similar passages in the piece, and the displacement of crescendo markings due to the lack of space. It is unknown if Farrenc made those corrections before delivering the score to the Hofmeister publishing house, or if these were made by another editor. Whatever the case may be, it is certain that these were indeed corrections of the first edition, and prove that although it was Farrenc's firm that published the first edition of the *Études* (probably with Louise's supervision as well) there still were some faults in it; consequently, it is safe to assume that there could also be mistakes in the first editions of her *Études* Opp. 26, 41, and 50, and her other works as well.

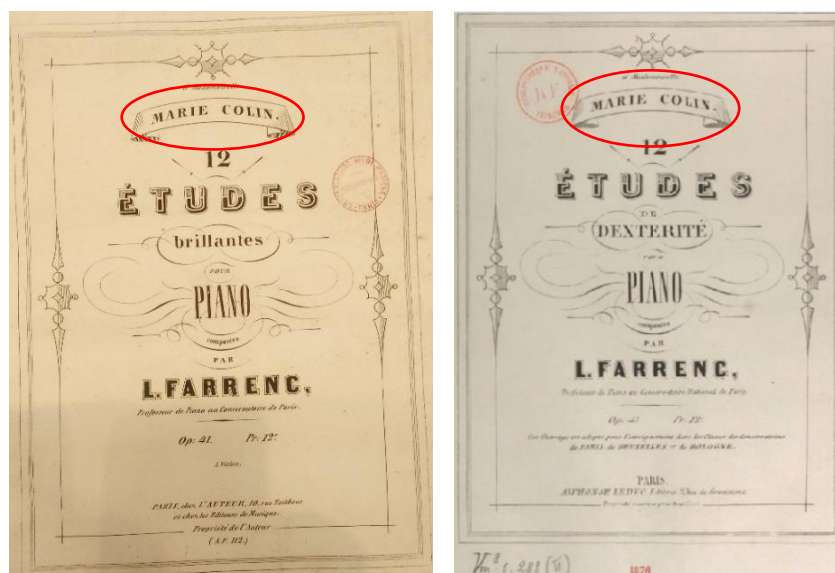
4.2 The Leduc edition

As mentioned earlier, in 1876, one year after Farrenc's death, in an attempt to revive Louise Farrenc's legacy Alphonse Leduc published her four sets of *Études* and her exercises on modulations in six volumes under the title *L'École du pianiste*. The volumes were arranged in order of difficulty, starting from Op. 50. Opp. 42 and 41 comprised the second and third volumes, respectively, whereas the *Études* Op. 26 were divided into two volumes, each one consisting of fifteen *Études*, and was the only set out of the four that

kept its original title. The other sets' titles were changed to *Douze Études de dextérité* (from *Douze Études brillantes*, Op. 41), to *Vingt Études de genre et de mécanisme* (from *Vingt Études de moyenne difficulté*, Op. 42), and to *Vingt-cinq Études progressives* (from *Vingt-cinq Études faciles*, Op. 50). The final volume of the six contained Farrenc's *Exercice du pianiste sur les modulations*.

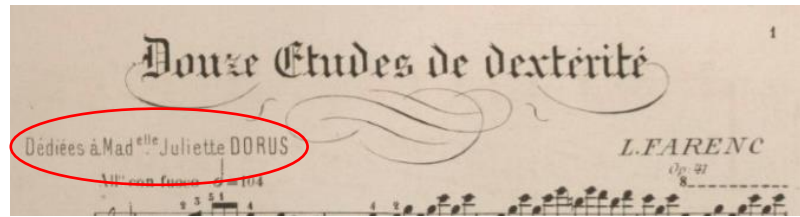
In the Leduc edition the dedicatee of Op. 41 also differs from that of the first edition. Whilst, even on the cover page of the Leduc edition, Marie Colin appears as the dedicatee of this set (Figure 15), on page 1 the dedicatee is named as Juliette Dorus, to whom Op. 42 was dedicated and who was probably the one who gave its first performance (Figure 16).¹⁰⁹ The Leduc cover page of the Op. 41 set also informs us that this set was adopted by the teaching classes of the conservatoires of Paris, Brussels, and Bologna. The Leduc edition, even though it was published in 1876, did not consider the corrections that were made in Op. 42 by the Hofmeister edition twenty years earlier, and none of those amendments were adopted. The improvements of the Leduc edition were very limited and did not improve on the ambiguities of the Aristide Farrenc edition.

Figure 15 L. Farrenc, Op. 41 cover page – A.F. and A.L. editions



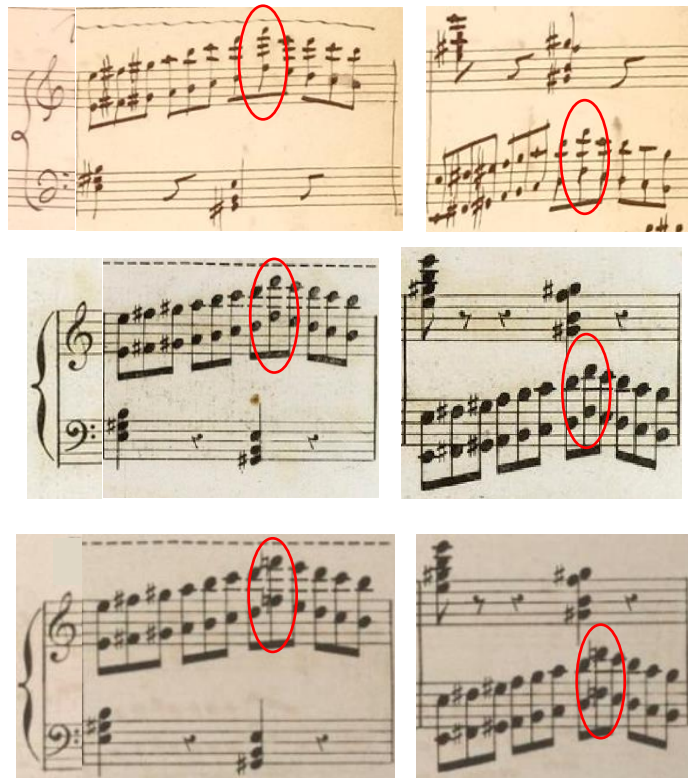
¹⁰⁹ Adolphe Giacomelli, 'Études de moyenne difficulté par Mme Farrenc', *La France musicale*, vingtième année, no. 26, 29 June 1856, 208–209, accessed 15 July 2018, <https://gallica.bnf.fr/ark:/12148/bpt6k696737/f210.item.r=farrenc>.

Figure 16 L. Farrenc, Op. 41 – A.L. edition p. 1



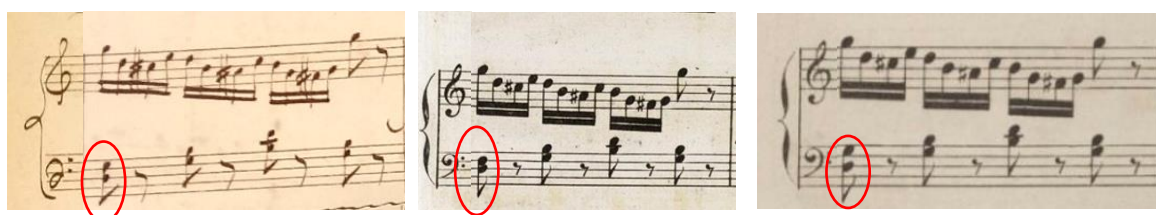
The almost identical engraving of Aristide Farrenc's first edition with Leduc's proves that the latter was produced with the same plates as those of the first edition (Version B), having very few alterations regarding accidentals and missing dots, for example, and most of these changes resulted from an effort to correct some of the mistakes of the first edition. That they are the same plates is easily observed, because of the identical notation and engraving of the two editions, and also by the way some of the corrections are shown; for instance, the natural signs added on f^3/f^4 and f^0/f^1 in bars 4 and 7 of Étude Op. 41 No. 10, respectively, have apparently been compressed in the Leduc edition into the repeated pattern of ascending octaves in both hands, through lack of space (Example 123).

Example 123 L. Farrenc, Op. 41 No. 10, bars 4 and 7 – manuscript, A.F. and A.L. editions

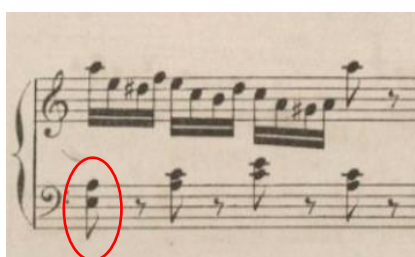


Rare instances of note alterations in the Leduc edition also include the correction of the left-hand chord in bar 23.1 in *Étude Op. 41 No. 9*, where in the first edition the g^0 of the manuscript had been changed to f^0 (Example 124). This error was corrected by the Leduc edition, which corresponds to the manuscript but also to the similar motif of bar 19 (Example 125). According to that bar, where we find the A minor chord in second inversion on the first beat, the G major chord in bar 23 should also be in second inversion, not including the seventh of the chord.

Example 124 L. Farrenc, Op. 41 No. 9, bar 23 – manuscript, A.F. and A.L. editions



Example 125 L. Farrenc, Op. 41 No. 9, bar 19 – A.L. edition



There is only one instance of an erroneous change that has been detected in the Leduc edition. This is in *Étude Op. 26 No. 3*, bar 5.2, where the tie is missing from the top g^2 at the end of the bar. Although the tie is present in both the manuscript and the Farrenc edition, it has been omitted from the Leduc edition. Due to the assumption that the A.F. plates were used for the Leduc edition as well, and since the tie is not missing from the following bar in the Leduc edition – meaning that the change was not deliberate – we can only conclude that there was a fault in the plate.

Example 126 L. Farrenc, Op. 26 No. 3, bar 5 – manuscript, A.F. and A.L. editions



The sixth volume of the Leduc edition, as mentioned above, includes Farrenc’s exercises on modulations. This volume is one of the most important sources of information that we have about Farrenc’s performance style and teaching, and it will be further analysed in Chapter 6, Section 6. The work’s inclusion in this edition of the *Études* could have two possible explanations: either Leduc heard Farrenc’s *Études* being performed with the inclusion of prelude, or he considered both the *Études* and the modulation exercises to be integral to Farrenc’s method of teaching piano performance.

4.3 Modern editions

A rise in interest in the music of forgotten women composers in combination with the approaching bicentennial anniversary of Farrenc’s date of birth in the early twenty-first century triggered the publication of Farrenc’s works by modern editors. The first attempt was made in 1998 by the Carl von Ossietzky Universität Oldenburg, which, with the financial support of the Deutsche Forschungsgemeinschaft published Farrenc’s orchestral and chamber works, as well as a selection of her piano pieces with Florian Noetzel Verlag in Wilhelmshaven. As shown in Table 2, the Hildegard Publishing Company published Farrenc’s Op. 41 *Études* (Gena Raps, editor) in 2001, and Creative Keyboard Publications published *Études* Opp. 42 and 50 (Sarah Moglewer, editor) in 2002, followed by the scholarly edition by the Florian Noetzel Verlag of Opp. 26 and 50 in 2003 (Freia Hoffmann, Christin Heitmann, Katharina Herwig, editors).

The publications by Raps and Moglewer of Opp. 41, 42, and 50 are performance editions, differing considerably from the historical editions of these works, and they are addressed

to an intermediate level of piano students. Fingerings, dynamics, articulation marks, and notes have been added or changed in these editions in order to facilitate the learning process of these pieces, but without providing any explanation and without indicating exactly where any alterations have been made. Where these changes do not affect the performance considerably (which includes the addition or changing of fingering) or they are just misprints, they will not be examined here. However, there are instances that should be brought to the attention of pianists performing these Études from these editions. The differences that affect Farrenc's intended performance style will be discussed further in this section.

4.3.1 The Hildegard Publishing Company edition

For the 2001 edition of Farrenc's Op. 41 Études by the Hildegard Publishing Company, the editor, Gena Raps, consulted the Leduc edition almost exclusively. The title corresponds to that introduced by the Leduc edition, some corrections have been made, and additional or differing fingering and dynamics have been included. As a performance edition these changes are acceptable, but it neglects to indicate the instances of editorial intervention in some cases, as well as some inconsistency of notes with the historical editions, and is thus misleading for the performer. Cases of missing notes, added accidentals for the purpose of clarification, and notes in the wrong register are indicated in Appendix C; however, some more complex issues will be analysed here.

In Étude Op. 41 No. 7, bar 17, Raps has added quaver rests in square brackets to the top crotchet line in combination with dashed slurs, followed by [*sim.*] in bar 18 (Example 127). These performance directions are not easily understood. What do the dashed lines mean? Do they refer to the lower line of the right hand or to the top? If they refer to the latter, why have quaver rests been indicated in square brackets and not dots? Farrenc was very literal in her compositional writing; whenever something could not be performed, she would not write it, which is the case here. Farrenc's intention was for the top line to be performed legato; however, the middle line requires a change of hand position for the fifth and sixth semiquavers of the sextuplet and, therefore, the top line

could not consist of dotted crotchets. The use of rests, instead of projecting the intended legato, breaks the line into individual notes. The intended legato is also supported by the fingering (1-1-2) that Farrenc has instructed for the performance of the second sextuplet. Similar writing can be found in Farrenc's Étude Op. 26 No. 10, where in bars 12–13 the minims that form the bass in the preceding and following bars have been replaced by crotchets because of the uncomfortable stretch of the fourth and third fingers on F#, or G, and B, respectively (Example 128). Farrenc has not used crotchet rests for these bars, and there is no reason why rests are implied here. On the contrary, Farrenc gives the performer the option of playing this line legato and holding the crotchets as minims if they have the skill, and at the same time she provides the alternative of changing the fingering and, using the thumb as the pivot point, holding the bass line with the pedal.

Example 127 L. Farrenc, Op. 41 No. 7, bar 17 – A.F. and H.P. editions



Example 128 L. Farrenc, Op. 26 No. 10, bars 10–14 – A.F. edition



There are some other editorial choices that affect the performance noticeably. One of these choices is the [*dim.*] added in bar 21 of Étude Op. 41 No. 8 (Example 129). Although the *pp* in bar 23 has been placed on the second quaver of the bar according to the manuscript, the [*dim.*] added in bar 21 does not work very well in this context (Track B26). If a diminuendo is implied there, why would Farrenc place the pianissimo on the second quaver of bar 23 and not on the first? The only explanation is that the *pp* is a subito pianissimo of the right hand; therefore, a diminuendo runs counter to Farrenc's

intentions. Conversely, maintaining the forte from bar 19, or even increasing the dynamic in bar 23 (Track B27).

Example 129 L. Farrenc, Op. 41 No. 8, bars 21–24 – (a) Manuscript, (b) A.F. and (c) H.P. editions



(a)



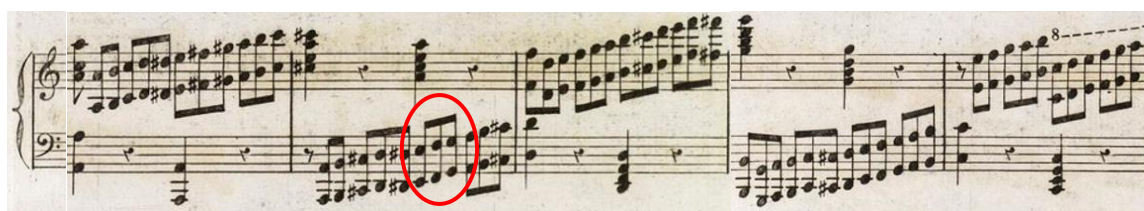
(b)



(c)

While this edition has amended many of the missing accidentals in the Leduc edition, there are places where the accidentals that have been added are probably mistaken. One of these places is in Étude Op. 41 No. 10, bar 10.3. Here, sharps have been added to the F and G chords to imitate the upward motion of the right hand in bar 9. Nonetheless, the two bars have a different harmonic function. These accidentals appear neither in the manuscript of this set, nor in any of the other editions that preceded this one. By employing them Raps suggests not only the repetition of the previous bar's right-hand motion (an ascending A minor melodic scale), but also that one key is applied to the entire bar. If that was the case, then we should also have an F# chord in bar 12 because of the G major chord. On the contrary, in the second half of bars 10 and 12 we have the dominant chords of D minor (V/iv) and C major (V/iii) chords found in bars 11 and 13, respectively. Consequently, both F and G chords in bar 10 should be performed with naturals, without any sharps. This example depicts how the editor's choices can influence both our performance of the piece and our understanding of its analytical features, in terms of playing the correct notes and understanding the harmonic structure of the musical lines.

Example 130 L. Farrenc, Op. 41 No. 10, bars 9–13 – A.F. and H.P. editions



Raps's interpretation of Farrenc's intention of implying an invariable phrasing and articulation for similar motifs in the same Étude is not consistent. In Étude Op. 41 No. 2, bar 5, a dashed slur has been added, along with staccato dots in brackets for the quaver chords. This implies that the phrasing of the first two bars should be followed throughout the piece, as mentioned in the foreword of the edition by Raps:

Furthermore, Farrenc indicates short phrases, staccatos, and dynamic markings only in the first appearance of her thematic material, and not in repetitions. Combining the spirit of Farrenc's early editions, where markings are so terse as to make the page appear almost bare, with this publishing company's policy of not adding editorial markings without differentiating them from composer's marks (e.g., including brackets or dotted-line slurs), I have chosen the clarity of an uncluttered page. However, I encourage the player to use Farrenc's initial markings as models for similar passages throughout each étude.¹¹⁰

However, the first statement is not absolutely correct. Farrenc's markings regarding the articulation were not always consistent regarding their extent. Sometimes she provided the markings until the end of the Étude's exposition, and occasionally for a few bars and repeated them whenever the theme reappeared, or she provided them throughout the Étude. Consequently, each case should be examined individually, considering the possible reasons (structural, harmonic, stylistic) why Farrenc continued, or not, providing the markings for the phrasing in each Étude. In Op. 41 Raps is not consistent either. In the second Étude she has indicated all the motifs which are similar to the theme and she has instructed that the same phrasing should be followed for these motifs as well. By contrast, in Étude No. 11, although the left-hand pattern of the exposition (bars 1–8) is similar to the pattern that follows (bars 9–24), the analogous instruction has been omitted.

¹¹⁰ Louise Farrenc, *Twelve Etudes of Dexterity for Piano*, Op. 41 (New York: Hildegard Publishing Company, 2001), Preface.

Special attention should be paid to the editorial addition of expressive markings, such as the *[espr.]* that has been added in Étude Op. 41 No. 12, bars 1–2, above the last semiquavers of the bars (Example 131). Even though this is a sensible performance instruction because of the right-hand direction change in every bar of this Étude, aside from avoiding the same ‘expressive’ way of playing in every single bar, we should also consider the meaning of *espressivo* in the nineteenth century. Farrenc has reserved this indication for very few places throughout her Études, and confusion over its intended meaning could result from its inclusion here.

Example 131 L. Farrenc, Op. 41 No. 12, bars 1–2 – H.P. edition



This edition is clearly addressed to the intermediate piano student, and it seems like all these changes and additions have taken place in order to facilitate the reading of the score and provide clear performance guidance, which will save time for both the student and the teacher. Gena Raps, the editor of this edition, is herself an accomplished pianist and teacher, and her views are certainly respected and considered.

4.3.2 The Creative Keyboard Publications edition

As Moglewler’s edition of the Op. 42 set is based on the Hofmeister edition, the mistakes that were present in the first edition’s final version (A.F. Version B) have not been repeated here. One of the ambiguous places regarding a correct or erroneous reading of the score can be found in Étude Op. 42 No. 5, bar 28.3, where the g^1 found in Farrenc’s

first edition (both versions), the Hofmeister and the Leduc editions, is missing from this one (Example 132). This ostensible change would be entirely justified by the fact that nowhere else in this section (bars 21–44) is this pattern repeated; even in the very similar bar 26 the g^1 is not present in the middle line. Nevertheless, the different direction in the left hand and the chromatic modulation to the dominant of A flat major in the following bar could suggest that a variation in the pattern of the right hand's lower part would also be acceptable; the inclusion of the chord's fifth also emphasises this transition more by projecting both chords involved and marks the end of the preceding eight-bar phrase.

Example 132 L. Farrenc, Op. 42 No. 5, bars 26–30 – A.F. and C.K.P. editions



Another instance involves the change of a note in Étude Op. 42 No. 16. In the left hand of bar 33.2, a^0 of the previous editions has been changed to b^0 (Example 133), and the transformed chord is now a French sixth. Harmonically, this can be accepted; nonetheless, apart from Farrenc's tendency to use the German sixth most frequently, the a^0 on the first beat of the bar would not resolve naturally to the $g^{\sharp 0}$ in bar 34, and the a^0 on the second beat avoids any sense of parallel fifths with the dominant. Having both a^0 and b^0 here could be legitimate, but there is no evidence for that.

Example 133 L. Farrenc, Op. 42 No. 16, bars 33–34 – A.F. and C.K.P. editions



Moglewer intended to produce an edition for the intermediate piano student as well. In its preface she states that Farrenc had only indicated a few pedal, dynamic, and metronome markings, as well as some fingering, informing her readers that most of those which are found in this edition are editorial. Based on the Hofmeister edition, Moglewer avoided many of the mistakes which were found in the Aristide Farrenc's first edition, and, even though this is not a critical edition, it makes a good starting point for the young student.

4.3.3 The Florian Noetzel edition

The German edition of Louise Farrenc's *Études* Opp. 26 and 50 by the Florian Noetzel Verlag, in the *Ars Musica* series, is the only edition that is characterised as 'scholarly'. The editors have consulted all historical editions available for these sets and have provided a list of the ambiguous places and the discrepancies between them at the end of the book. However, their choices – why in some cases they follow the manuscript and in others the Aristide Farrenc or the Leduc edition – are not always justified, their list is not complete, and several editorial mistakes have been made. Overall, as the preface to this edition indicates, rests and triplet signs have been added to facilitate understanding, all wedges

have been replaced by staccato dots, and suggestions have been made to match the phrasing and articulation of similar passages. The fingering that was missing from the first editions of these works but was present in the manuscript has been included in this edition in italics, and generally the material that has been used from the manuscript has been inserted successfully.

Although there is a wealth of information in this edition about the historical sources and the differences between them, this is not exhaustive, and further unacknowledged changes have taken place here, such as the marking of all acciaccaturas as appoggiaturas, the presence of symbols that did not appear in the primary sources, missing or misplaced embellishments, and wrong notes. Most of these alterations will have performance connotations that differ considerably from the initial intentions of the composer, as presented in the available primary sources; these performance deviations are my central focus in this part of the present thesis.

On many occasions the phrasing and articulation that has been suggested by the editors of the Florian Noetzel edition is misleading. In their attempt to provide the performance directions that Farrenc indicated for similar passages, they have matched the passages in question with the wrong ones. For example, the editors have added a slur in bar 164 of Étude Op. 26 No. 11, as they considered it to be similar to the phrasing of bars 166 and 170 (Example 134). However, because the duration of the chords is not identical, their changes were not limited to the addition of the slur; they also substituted the crotchet chord followed by a quaver rest with a dotted crotchet chord. Bar 164 is in fact similar to others (bars 70, 78, 90, 168), but not to bars 166 and 170. If this phrase was based on these bars, the editors should have also changed the phrasing and duration in bar 168 as well. However, the intention of the composer here was not to interchange the chords and the triplets between the hands as these editors suggest, but to repeat the motif of bars 70–73 (Example 135), which is supported by the full chords in these bars and the *ff* dynamic that is also repeated in bar 164.

Example 134 L. Farrenc, Op. 26 No. 11, bars 164–171 – F.N. edition

The image shows two systems of musical notation for Example 134. The first system covers bars 164 to 171. The second system covers bars 168 to 171. Red circles highlight specific notes: a chord in bar 164, a note in bar 167, a note in bar 168, and a note in bar 171. The dynamic marking 'ff' is present in the first system. The word 'loco' is written above the first system.

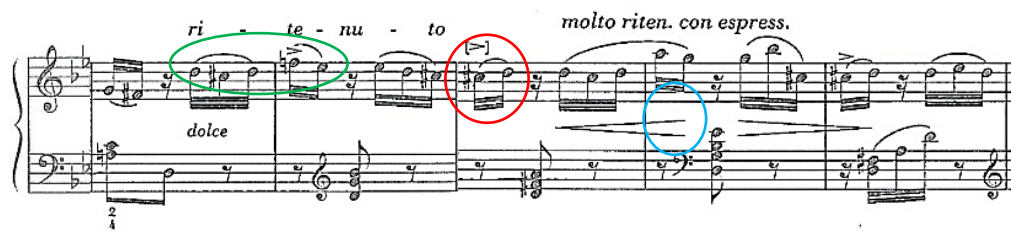
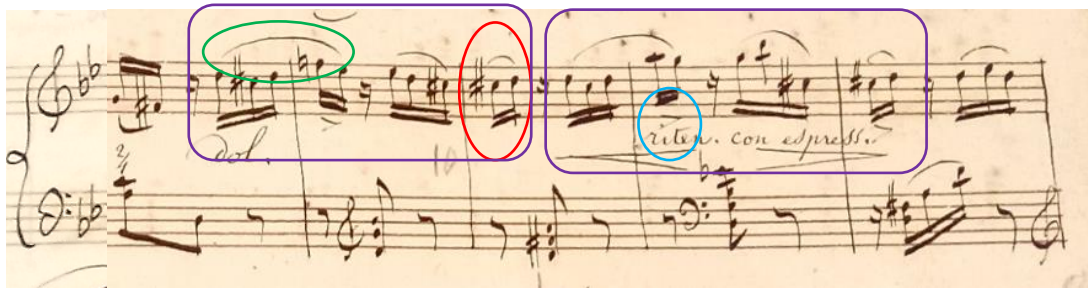
Example 135 L. Farrenc, Op. 26 No. 11, bars 70–73 – F.N. edition

The image shows a single system of musical notation for Example 135, covering bars 70 to 73. A red circle highlights a note in bar 70. The dynamic marking 'ff' is present in the first system.

In the Florian Noetzel edition, the slur of bars 134–135 in the right hand of Op. 26 No. 27 has been broken in two in order to match the phrasing of bars 135–136, instead of matching that of bars 136–137 (Example 136, green circles). The phrasing and the accents that Farrenc has used here are extremely precise for the performance of bars 134–138, and none of them should be changed. Even the omission of the accent in bar 137 in the first edition (Example 136, blue circles) can be explained through performance although it would also be possible that this accent was not noticed during the engraving process. In these bars we have the repetition of a motif which gains in emphasis through repetition. The first time (bars 134–136), more attention should be given to the fk^2 in bar 135.1; the second time (bars 136–138), where we have the *riten. con espress.*, more importance is given to the second half of the phrase; the annotated arpeggiation of the left-hand chord is supported by the *con espress.*, the crescendo and diminuendo hairpins (bars 136–138),

and the accented $c\sharp^2$ (bar 138). We should also observe the addition of *molto* in the *riten. con espress.* in the first edition, which reinforces the emphasis that is placed on the repetition of the motif, and especially on the left-hand chord (Track B28). An accent on the $c\sharp^2$ of bar 136, as the Florian Noetzel edition suggests, would also project the second part of the first phrase instead of removing the tension from it. An accent there would be valid only if we had a crescendo in bar 134, reaching its climax in bar 138.¹ Since our instruction is only that of *dolce* and *ritenuto*, this added accent cannot be justified.

Example 136 L. Farrenc, Op. 26 No. 27, bars 134–138 – manuscript, A.F. and F.N. editions



The rests that have been added in this edition have the purpose of clarifying the duration of the notes and the bars, as is stated in the preface of this edition. However, there are instances where rests have been added and have changed the phrasing. An indicative example is the beginning of Étude Op. 26 No. 14 and in all corresponding places (Example 137), where quaver rests have been added to the soprano line. This results in the upper crotchet of each bar sounding more accented and the syncopation being more distinct

than the *dolce* suggests. However, in bars 32–34, where the left hand plays the introductory motif of the Étude, it does not start with a quaver rest but with the two semiquavers echoing the lower part of the right hand in bars 1–3 (Example 138). An almost identical motif is found in Étude Op. 26 No. 15, bar 10, where the rest has been added only in this edition (Example 139).

Example 137 L. Farrenc, Op. 26 No. 14, bars 1–3 – A.F. and F.N. editions



Example 138 L. Farrenc, Op. 26 No. 14, bars 32–34 – A.F. edition

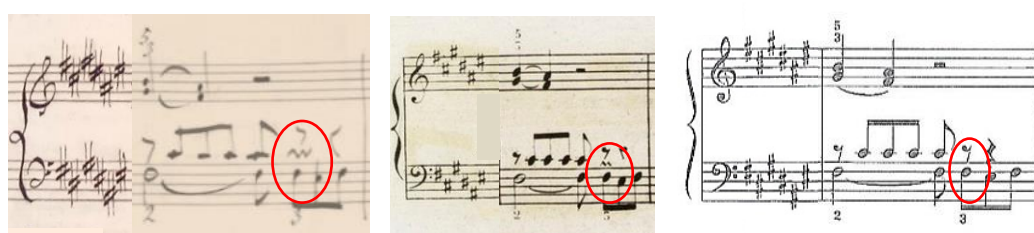


Example 139 L. Farrenc, Op. 26 No. 15, bar 10 – A.F. and F.N. editions



In this edition, we also find some missing or misplaced embellishments. There is a missing ornament at bar 20 of Étude Op. 26 No. 7 (Example 140), whilst misplaced embellishments are more frequent. For example, in Étude Op. 26 No. 21, the turn in the Florian Noetzel edition has been placed above the d^2 , whereas in the manuscript and the Aristide Farrenc edition it has clearly been placed after it (Example 141); even more space has been left between d^2 and g^2 in the A.F. edition to make it obvious that the turn should be performed, almost separately, after staying slightly longer on d^2 . The same notation may be seen on the second beat of bar 57 in the same Étude (Example 142). Farrenc was so precise here that the initial turn that had been placed above the second and third demisemiquavers of the alto line was crossed out and written above the fourth one. The same care was taken in the Farrenc edition but not in Florian Noetzel's. The editors here have placed the turn where it was initially in the manuscript. This way, in both examples, the performer can play the turns earlier without staying longer on the first note and without allowing themselves extra time to observe the slurs in the slow tempo of the Adagio.¹¹¹ However, as evidenced in the primary sources, it was Farrenc's intention to take some extra time in these places and not play the turn as part of the principal note but separately from it.

Example 140 L. Farrenc, Op. 26 No. 7, bar 20 – manuscript, A.F. and F.N. editions



¹¹¹ 'A turn should usually be made as slowly as the time will permit, though the principal note may perhaps be a little longer than the others.' Caroline Reinagle, 'A Few Words on Pianoforte Playing (Continued)', *The Musical Times and Singing Class Circular* 10, no. 232 (June 1862): 255, accessed 16 February 2018, <https://doi.org/10.2307/3351823>.

Example 141 L. Farrenc, Op. 26 No. 21, bar 34 – manuscript, A.F. and F.N. editions



Example 142 L. Farrenc, Op. 26 No. 21, bar 57 – manuscript, A.F. and F.N. editions



One of the most enigmatic editorial alterations of this edition is the presence of a symbol, in two of the Op. 50 Études (Nos. 8 and 15, Example 143 and Example 144), which is not found anywhere in the primary sources of Farrenc's Études. This resembles the wedge sign used in sixteenth-century English music for virginals, and it implies a run-up to the note from a third below, as found in Edward Bevin's illustration of ornaments in *Graces in Play* (Example 145). However, the alteration of this symbol in bar 19 of the Op. 50 No. 8 Étude (Example 146) and consultation of the primary sources (Example 147) reveal that this is again an editorial mistake, without any valid justification, as all primary sources indicate a staccato wedge on these chords.

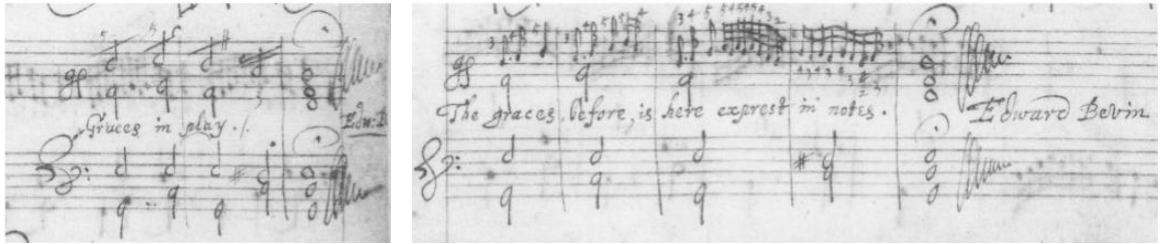
Example 143 L. Farrenc, Op. 50 No. 8, bars 1–3 – F.N. edition



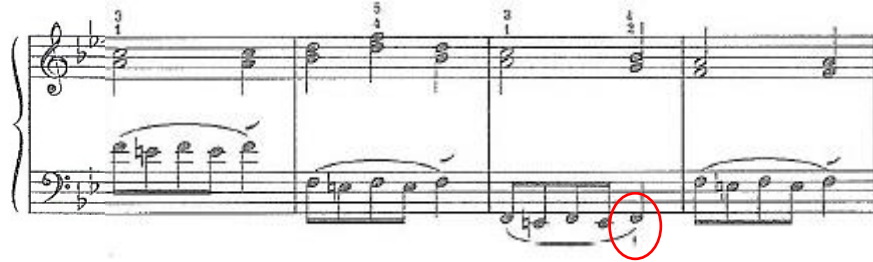
Example 144 L. Farrenc, Op. 50 No. 15, bars 31–35 – F.N. edition



Example 145 Edward Bevin, *Graces in Play*¹¹²



Example 146 L. Farrenc, Op. 50 No. 8, bars 17–20 – F.N. edition



Example 147 L. Farrenc, Op. 50 No. 8, bars 1–3 – manuscript

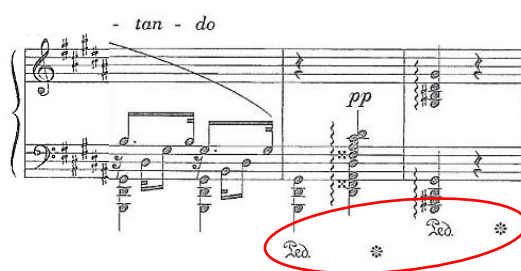
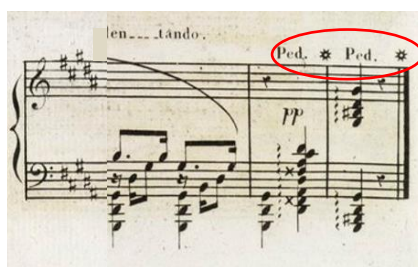
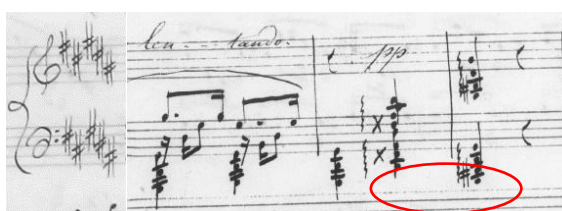


The editorial choices can also affect the pedalling. In the fifteenth Étude of the Op. 26 set, Farrenc's manuscript, which was used for the engraving process, indicates no pedalling for the last couple of bars (Example 148). Pedalling indications are present in the first edition under Aristide Farrenc's publishing firm, but in Florian Noetzel's edition the pedalling for the penultimate bar has changed significantly. The pianist using this edition

¹¹² Desmond Hunter, 'The Dublin Virginal Manuscript: New Perspectives on Virginalist Ornamentation', *Early Music* 30, no. 1 (February 2002): 68–82, accessed 9 May 2020, <https://www.jstor.org/stable/3519280>. From British Library, MS 31403, 5.

would assume that Farrenc intends the pedal to be held and mixes two harmonies, the tonic and the dominant, as Daniel Steibelt (1765–1823) and Jan Ladislav Dussek (1760–1812) suggest.¹¹³ But this is not the case here. The chords should be pedalled individually. The final chord is arpeggiated and pedalled until the end of the bar and makes use of what Roberto Poli describes as the interpretation of *Luft-Pausen*, which Anna de Lichoherstoff mentioned in her memoirs and which is quoted in Eigeldinger’s book.¹¹⁴ The arpeggiation of this chord reinforces the movement of the wrist, and the prolonged pedalling until after the rest sustains and lifts the sound.

Example 148 L. Farrenc, Op. 26 No. 15, bars 77–79 – manuscript, A.F. and F.N. editions



The discrepancies regarding notes observed in this edition have been catalogued in Appendix C. It is almost certain that these are misprints; if they were conscious editorial

¹¹³ Sandra P. Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington, Ind.: Indiana University Press, 1988), 115, 119.

¹¹⁴ Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher: As Seen by His Pupils*, ed. Jean-Jacques Eigeldinger and Roy Howat, trans. Roy Howat, Naomi Shohet and Krycia Osostowicz (Cambridge: Cambridge University Press, 1988), 113, quoted in Roberto Poli, *The Secret Life of Musical Notation* (Milwaukee, Wis.: Amadeus Press, 2010), 154.

decisions, they would have been explained more in the 'Revisions' section, at the end of the book. All of these inconsistencies can be rejected based on the harmonic context, the repetition signs used in the manuscripts, and the identical passages found in other parts of these Études. Notwithstanding, this edition is part of a larger-scale work that has contributed greatly to the revival of Farrenc's music in general and its performance in modern concert halls.

5. Performance implications from Farrenc's writings *Le Trésor des pianistes* and the Bernard Viguier Piano Method

5.1 General information on the *Trésor*

Aristide Farrenc's interest in early music emerged in the 1830s from the *Concerts historiques*, which were organised by the respected music critic, musicologist, and composer, François-Joseph Fétis (1784–1871). Aristide admired Fétis for reviving early music and edited the second edition (1866–1888) of his *Biographie universelle* based on research he conducted after detecting some errors in the original publication, although his name was not even mentioned by Fétis in the revised preface.¹¹⁵ As described by Peter Bloom, 'when a good sign appeared, Fétis had a way of taking credit for it himself'.¹¹⁶

Louise Farrenc was drawn to this music from the performer's perspective, and she decided to include works which were originally composed for harpsichord, alongside her own, in one of the concerts she organised, which was not met with enthusiasm by the critics of the time. Henri Blanchard, who wrote the review for the *Revue et gazette musicale de Paris*, characterised the inclusion of about fifteen pieces of past centuries as 'slightly monotonous and boring'.¹¹⁷ However, because of the rarity of certain pieces and the use of outdated music notation, the need for preserving these works, making them accessible to the wider public and facilitating their performance by using the modern system of notation, was great.

¹¹⁵ Friedland, *Louise Farrenc*, 58, 246 n. 36.

¹¹⁶ Peter Bloom, 'A Review of Fétis's *Revue Musicale*', in *Music in Paris in the Eighteen-Thirties – La Musique à Paris dans les années mil huit cent trente*, vol. 4 (Stuyvesant, NY: Pendragon Press, 1987), 60.

¹¹⁷ 'Une séance de musique rétrospective, dite historique, a été donnée aussi par Mme Farrenc l'un de ces jours passées, musique de piano bien entendu. Frescobaldi, Chambonnières, Corelli, Couperin, les Bach, Porpora, Scarlatti, etc., ont fait les frais de cette exhumation classique qui peut avoir son mérite, mais mérite un peu monotone et même ennuyeux – il faut avoir le courage de le dire – avec ses *gruppetti*, ses mordents, son style continuellement serré d'*imitations*. Il y a eu peut-être un peu de coquetterie de la part de Mme Farrenc à commencer cette séance musicale par des *pièces* qui datent de 1580, 1630, 1670, etc., au nombre de quatorze ou quinze, pour arriver à une sonate de sa composition, oeuvre charmante il est vrai.' *RGM*, no. 49, 6 December 1857, 394.

A few years later, in the *soirée musicale* of 28 April 1861, besides Louise Farrenc's second Trio that opened the concert, the rest of the programme incorporated works that were included in the upcoming publication of the *Trésor des pianistes*. This time the critical response in the *Revue et gazette musicale de Paris* by Adolphe Botte was positive, and many more similar concerts followed after that.¹¹⁸ Moreover, as Fétis noted, the work behind the production of the *Trésor* and its purpose is reflected in the announcement of the fourth and fifth volumes of the *Trésor* in the *Revue et gazette musicale de Paris*:

[T]o gather the most remarkable works of all eras and all schools, to compare editions, to discern good lessons, to correct the alterations produced by ignorance and negligence, to preserve and make known the traditions proper to each genre, to accompany these interesting works with historical and critical notes on each author, and to present, in the creation of this most beautiful collection, the true story of a part of art; for the history of an art can be better done only by the exact reproduction of its monuments.¹¹⁹

The first volume of the collection was published in 1861, and Louise Farrenc's contribution to the content and the publication of the *Trésor* was significant. The *Trésor* was initially intended to comprise ten to twelve volumes, have the fixed price of twenty-five francs, and none of the volumes would be sold separately. In the preface to the first volume, Aristide Farrenc pays tribute to Fétis, Gaetan Gaspari for his biographical and bibliographical information, Mr Ange Catelani, Dr Edward Rimbault, William Chappell and François Espagne. Special merit is given to Marie Mongin, one of Louise Farrenc's piano

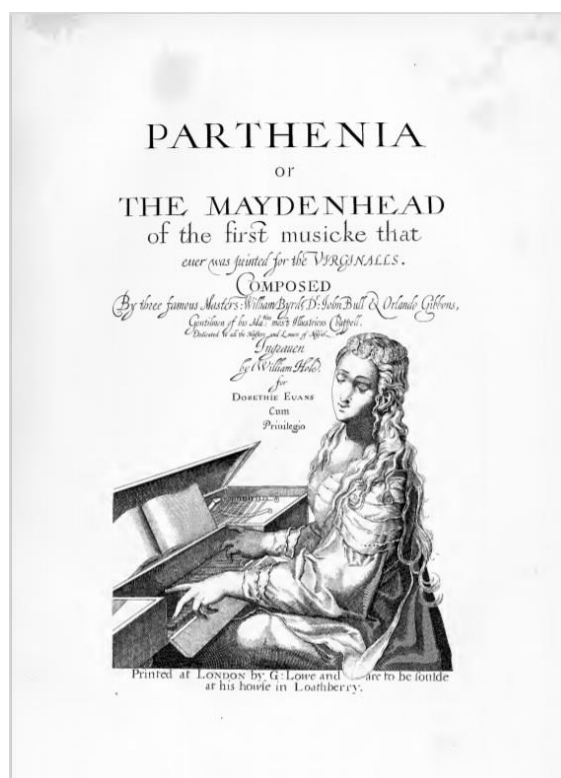
¹¹⁸ 'Les nombreux spécimens entendus à la soirée de M. et Mme Farrenc, et que le talent de Mlle Marie Mongin a contribué à montrer sous leur véritable jour, ont vivement intéressé et ont causé infiniment de plaisir. En assistant, pour ainsi dire, à la naissance de la musique de piano, devenue si magnifique entre les mains des Bach, des Mozart, des Beethoven, des Weber et de tant d'autres génies sublimes; en écoutant la *Gavotte* de Haendel, la *Gigue* de J.S. Bach, les *Rigaudons* de Rameau, le *Menuet* de Lindmann, les *Allemandes* de Chambonnières, on était ravi de trouver, dans des choses si simples et si faciles d'exécution, tant de profondeur d'harmonie jointe à tant de fraîcheur, de naïveté, de gaieté, de malice et de finesse.' *RGM*, no. 17, 28 April 1861, 130.

¹¹⁹ 'Pour réunir les œuvres les plus remarquables de toutes les époques et de toutes les écoles, comparer les éditions, discerner les bonnes leçons, corriger les altérations produites par l'ignorance et l'incurie, conserver et faire connaître les traditions propres à chaque genre, accompagner ces œuvres intéressantes de notices historiques et critiques sur chaque auteur, et présenter, enfin, dans l'ensemble de la plus belle collection qui ait été faite, la véritable histoire d'une partie de l'art; car l'histoire d'un art ne peut être mieux faite que par la reproduction exacte de ses monuments.' *RGM*, no. 49, 6 December 1863, 385–387.

students at the Paris Conservatoire, who had made numerous copies of the *Trésor*, translated the old notation to the new one, and performed frequently for the concerts organised by the publishers, which featured music present in this anthology.

The introduction that follows in the first volume of the *Trésor* indicates some very specific issues which concerned Aristide regarding the recovery of the works and their different notation. For example, in Volume Six he provided the cover page of the *Parthenia* (Figure 17), the first publication of keyboard music in England containing twenty-one pieces by William Byrd (c.1540–1623), John Bull (c.1562–1628) and Orlando Gibbons (1583–1625), as well as the first page of the seventeenth piece, *Fantazia of foure parts* by Orlando Gibbons, as it was published initially by G. Lowe in staves of six lines each. The changes from the earlier to modern notation are made apparent: five-line staves have been used for both hands, the clefs that have been used in Farrenc's edition are the familiar treble and bass clefs, the time signature has changed, and each bar has been split in two (Example 149).

Figure 17 *Le Trésor des pianistes*, Volume Six



Example 149 Orlando Gibbons, *Fantazia of four parts*—G. Lowe and A.F. editions

The image displays two pages of musical notation. The left page is titled "Fantazia of four parts" and "XVII." and shows a complex four-part setting. The right page is numbered "34" and titled "FANTAISIE À QUATRE PARTIES. Orlando Gibbons." It features a piano introduction labeled "N. 17." with a treble and bass clef staff, followed by four systems of four-part staves.

The introduction of the first volume also includes a catalogue of fifty-seven composers who would be included in the *Trésor*, divided into six periods, representing different countries, compositional styles, and eras, from the sixteenth up to the nineteenth century (Table 5). However, none of Louise Farrenc's piano compositions was ever added to this anthology. The *Trésor* contains a mixture of famous and unknown names, even to the nineteenth-century public.¹²⁰ Aristide Farrenc states that:

To produce its effect, all music requires not only a correct but also an intelligent performance. In order to interpret the works of these masters well, one must seek to approach them in their own way, their style, the spirit of their compositions. Before studying them, it will be essential to become familiar with the rules of appoggiatura and to study the various ornaments, not only in theory, but also by practising them on the keyboard. The execution of the many *mordents* that we

¹²⁰ 'Étudiions donc le passé: nous y découvrirons des richesses inconnues.' François-Joseph Fétis, 'Le Trésor des pianistes (2^e et dernier article)', *RGM*, no. 37 (15 September 1861): 289.

find in the works of the seventeenth and eighteenth centuries presents a material difficulty which requires a serious study [emphasis as in the original].¹²¹

A chapter on the history of the piano follows the introduction, and then some general observations on the performance of these works, referring more precisely to the sound produced, legato playing, the dynamics, the use of the pedals, style, and tempo. After the chapter 'Des signes d'agrément', on embellishments, which will be described in detail later, we have the index of the volume and the list of the subscribers. The list found in the first volume contains 112 names and 125 copies, whereas the list found in Volume Nineteen includes 172 names and 185 copies and travelled as far as Rio de Janeiro (M. Schmoll) and Moscow (Léon Honnoré, piano professor). Understandably, the number of copies is higher than the number of subscribers because some of them had ordered more than one copy. Such were the Conservatoire Impérial de Musique, George Kastner, who was a member of the Institut de France, and others. The list contained some of Louise Farrenc's students, professors at the Paris Conservatoire (such as Marmontel and Le Couppey), Ignaz Moscheles (who was also Louise Farrenc's teacher), Thomas Tellefsen (1823–1874), Pauline Viardot (1821–1910), and Charles Hallé (1819–1895), just to name a few.

Many of the subsequent volumes include the articles that Fétis wrote in the periodical *La Revue et gazette musicale de Paris* for the publication of each volume of the *Trésor*, presenting the composers and the pieces featured in them. He always finds the opportunity to praise the Farrencs for their continuous and hard work on the *Trésor* – 'courage and devotion', as he states – as well as the performance of many of the works included therein.¹²² The composers' biographies, written by Aristide Farrenc, precede

¹²¹ 'Pour produire son effet, toute musique exige une exécution non-seulement correcte, mais intelligente. Il faut donc, pour bien interpréter les œuvres de ces maîtres, chercher à s'initier à leur manière, à leur style, à l'esprit de leurs compositions. Avant de se livrer à l'étude de celles-ci, il sera indispensable de se familiariser avec les règles de l'appoggiature et d'étudier les divers agréments, non-seulement par théorie, mais aussi en les exerçant sur le clavier. L'exécution des nombreux *pincés* que l'on trouve dans les pièces des dix-septième et dix-huitième siècles, présente une difficulté matérielle qui exige une étude sérieuse.' *Le Trésor des pianistes: Collection des oeuvres choisies des maîtres de tous les pays et de toutes les époques depuis le XVIe siècle jusqu'à la moitié du XIXe* (Paris: Aristide Farrenc, 1861–1872), Volume 1, Introduction, 4.

¹²² 'Si j'ai transcrit en entier ce titre un peu long, c'est qu'il n'y a rien à en ôter pour faire connaître au public l'intérêt qui s'attache à la grande entreprise formée par M. Farrenc avec un courage et un dévouement

their pieces. After Aristide’s death on 31 January 1865, Louise decided to sell his library at auction in order to afford the continuation of the *Trésor*’s publication until 1872. Volume Nine contained the biographical notes as Aristide had written them before his death, and the following volumes had the biographies drawn from Fétis’ *Biographie universelle*.

The extension of the *Trésor* from ten or twelve volumes to twenty-three shows that – inevitably – Louise made some alterations to the choice of pieces included. The initial list of fifty-seven composers that was included in the first volume expanded to sixty-three. Some composers were added, and others omitted (Table 5). A couple of these additions were implied in Volume Two, where Aristide – addressing the subscribers of the *Trésor* – mentions that Fétis in his last trip to Paris brought him six volumes containing pieces by composers such as Jean-Christophe-Frédéric Bach (1732–1795) and Frédéric-Christien Fasch (1736–1800). From this list of additional composers only Johann-Wilhelm Haessler (1747–1822) and Johann Gottfried Schwanenberg (c.1740–1804) were included in a volume prepared by Aristide Farrenc. Louise Farrenc might well have used the pieces included in the *Trésor* as part of her teaching material, as well as encouraging her students to perform some of this repertoire at the concerts that accompanied the publication of each volume. The pieces that were preferred for inclusion in the *Trésor* were mainly sonatas, fugues, suites, and theme and variations sets, and we know that at least sonatas and fugues were performed at the Conservatoire’s annual piano competition.¹²³

Table 5 Composers included in the *Trésor*

Composers	
[composers in red were eventually not included]	
16th century	William Byrd, John Bull, Claudio Merulo
17th century, 1st period	Orlando Gibbons, [Girolamo] Frescobaldi
2nd period	Jacques Champion de Chambonnières, Louis Couperin, Nicolas le Bègue, J.-Henri d’Anglebert, Jean Kuhnau, Georges

d’artiste qui lui font le plus grand honneur et lui assurent la sympathie des hommes de cœur.’ *RGM*, no. 20, 13 May 1860, 179–180.

¹²³ Pierre, *Le Conservatoire*, 308.

	Muffat, Georges Boehm , Bernardo Pasquini, Henri Purcell, Jean-Gaspard de Kerl, Jean-Jacques Froberger
18th century, 1st period	Jean-Sébastien Bach, Francesco Durante, Dominique Scarlatti, Niccolò Porpora, Pier-Domenico Paradies, George-Philippe Telemann, Christophe Nichelmann, François Couperin, [George-Frideric] Haendel, [Jean-Philippe] Rameau, Théophile Muffat, Benedetto Marcello, Domenico Zipoli, Jean Mattheson, le Père Jean-Baptiste Martini, Christophe Schafrath, Guillaume-Friedemann Bach, François d'Angicour , Jean-François Dandrieu
2nd period	Charles-Philippe-Emmanuel Bach, Joseph Haydn, Amédée Mozart, [Muzio] Clementi, [Johann Philipp] Kirnberger, [Johann Georg] Albrechtsberger, [Jan Ladislav] Dussek, Don Basilio Sesse , Georges Benda, Jean-Godefroi Eckard , Joseph Steffan , J.-G. Wernicke, O.-A. Lindemann
19th century, 1st period	[L. v.] Beethoven, J.-B. Cramer, Sigismund Neukomm , [Johann Nepomuk] Hummel, John Field , [Carl Maria von] Weber, [Felix] Mendelssohn, Don Ramon Ferreñac , [Frédéric] Chopin ¹²⁴
Added composers	Jean-Chrétien Bach, Jean-Christophe-Frédéric Bach, Louis-Claude Daquin, Jacques Duphly, Frédéric-Chrétien Fasch, Jean-Théophile Goldberg, Johann-Wilhelm Haessler, Jean-Baptiste Pescetti, Ferdinand Ries, Alexandre Scarlatti, Johann Gottfried Schwanenberg, Jean-Christophe Smith, Daniel Steibelt, Jean-Louis Krebs, Johann-Ernst Eberlin

During the publication of the *Trésor*, another edition of harpsichord music appeared – *Les clavecinistes de 1637 à 1790*. Its author and editor of the music that was included, Amédée Méreaux, intended to produce an edition that would be closer to the publishing market of his time; therefore, he included written-out ornaments, fingering, and

¹²⁴ The categorisation of the composers in these time periods is demonstrated in the Introduction of the *Trésor* (Volume 1, 3–4); the first names in brackets do not appear there.

dynamics, instead of the more ‘Urtext’ edition that the Farrencs produced.¹²⁵ One thing is certain – that the interest in early keyboard music and its performance revived around the 1860s, and that the *Trésor* and the ‘historical concerts’ that accompanied the publication of each volume played a significant role in it.

5.2 Performance of the appoggiaturas/acciaccaturas

The most important part of the first volume of the *Trésor* is the chapter ‘Des signes d’agrément’, a twenty-three-page treatise on ornamentation. Its publication under the title *Traité des abréviations (signes d’agrément et ornements) employés par les clavecinistes, XVII^e et XVIII^e siècles* in 1895 by Alphonse Leduc, and Louise Farrenc appearing as its author, reinforces the belief that Louise Farrenc wrote it, although in the *Trésor* it is not signed and the use of the first person throughout the introductory essays implies that Aristide was the author of them all.¹²⁶ This essay examines very deeply the execution of the appoggiaturas and contains many performance rules regarding embellishments in general; its pedagogical value is of immense importance with regard to some of Farrenc’s teaching principles and distinctive stylistic qualities.

For example, in paragraph 11 Farrenc claims that ‘when an appoggiatura is in front of a note followed by a rest, it takes all the value of the note, which in turn takes that of the rest’.¹²⁷ In support of this, Farrenc provides examples cited in the *Musikalisches Lexikon* of 1802 by Heinrich Christoph Koch (1749–1816) (Example 150) and by Johann Sebastian Bach (1685–1750) found in the incomplete *History of Music* by Johann Nicolaus Forkel (Example 151). Finally, she draws the conclusion that bar 4 of Mozart’s Sonata in D major K. 311 should follow the same principle. It is interesting to observe that in the treatise this appoggiatura appears as a quaver, but in the score of the *Trésor*’s thirteenth volume it is a crotchet (Example 152), as there is no indication from which edition the score in the

¹²⁵ Katharine Ellis, *Interpreting the Musical Past: Early Music in Nineteenth-Century France* (Oxford: Oxford University Press, 2005), 49–50.

¹²⁶ Friedland, *Louise Farrenc*, 245 n. 29.

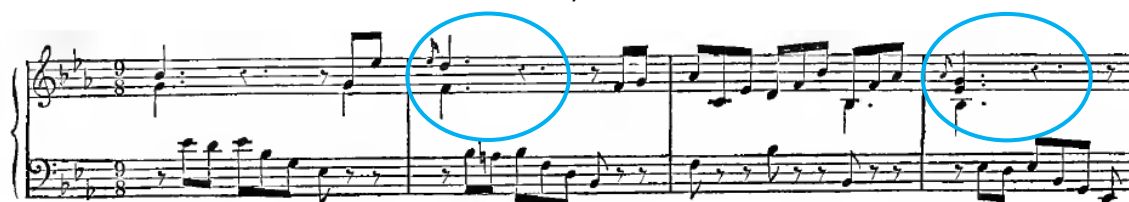
¹²⁷ ‘Lorsqu’une appoggiature est devant une note suivie d’un silence, elle prend toute la valeur de la note, qui à son tour prend celle du silence.’ Louise Farrenc, ‘Des signes d’agrément’, in *Le Trésor des pianistes* (Paris: Aristide Farrenc, 1861), 1:8, §11.

treatise was derived. Perhaps this amendment was Farrenc's way of avoiding any misunderstandings regarding the performance of this appoggiatura; however, there are other discrepancies regarding the dynamics between these two scores. Example 153 shows how this type of appoggiatura should be performed according to the rule presented above. Most pianists nowadays are not very aware of this rule, as some of them play it as an accented appoggiatura, others as an acciaccatura, and very few – such as Glenn Gould – the way Farrenc suggests (Track B29).

Example 150 Pasquale Anfossi in H. C. Koch's *Musikalisches Lexikon*¹²⁸



Example 151 J.S. Bach, Prelude in E flat major (*Das Wohltemperierte Klavier*, Teil II, BWV 876)¹²⁹



On doit exécuter de la manière suivante les appoggiatures :



¹²⁸ Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt am Main: August Hermann der Jüngere, 1802), 1723–1724.

¹²⁹ Farrenc, 'Des signes d'agrément', 9.

Example 152 W.A. Mozart, Piano Sonata in D major, K. 311, 1st Mvt, bars 1–7¹³⁰

All^o. con spirito.

f *p*

f *p* *mf*

Example 153 W.A. Mozart, Piano Sonata in D major, K. 311, bars 1–7, Farrenc's performance suggestion

f *p*

f *p*

Farrenc asserts that this rule complies with Carl Philipp Emanuel Bach's rule found in his method (Example 154). Bach writes: 'The examples given in Figure VII also often occur. The writing style of this is not the most correct, because the rests are not kept quiet. Instead, dots or longer notes should be added.'¹³¹ Farrenc also refers to the Violin Method written by Leopold Mozart (1719–1787), who adds that this rule is not always

¹³⁰ Ibid.

¹³¹ 'Die bei Fig. VII. befindlichen Exempel kommen auch oft vor. Die Schrieb-Art davon ist nicht die richtigste, weil bei den Pausen nicht stille gehalten wird. Es hätten, statt derselben, Punkte oder längere Noten gesetzt werden sollen.' C.P.E. Bach, *Versuch über die wahre Art das Klavier zu spielen* (Berlin, 1759), 64, §12.

applicable when there is more than one voice or instrument, where critical thinking and insight are required.¹³² In the case of Mozart's example, if the appoggiatura is performed in accordance with the previous example, then its resolution will form a dissonance with the other line.

Example 154 C.P.E. Bach, *Versuch über die wahre Art das Klavier zu spielen*, Table III, Figure VII



Example 155 L. Mozart, *Versuch einer gründlichen Violinschule*, first edition, p. 198



Most important, and with direct application to the performance of Farrenc's *Études*, is the differentiation between the signs used for appoggiaturas, acciaccaturas, and portamenti. In this treatise, Farrenc presents the interpretation of these signs based on C.P.E. Bach's method. She observes that the semiquaver as a small note was used to indicate the short appoggiatura, or acciaccatura,¹³³ and that 'in the Adagio the expression becomes more caressing by giving the appoggiatura the length of a triplet's quaver and not that of a semiquaver'¹³⁴ (Example 156). Based on this example, the appoggiatura found in Farrenc's *Étude* Op. 26 No. 5, bar 75 – although the tempo is not an Adagio but a *poco più lento* – is more consistent with this rule if the small notes of both hands are

¹³² 'Es gehöret aber entweder die Einsicht in die Composition oder eine gesunde Beurtheilungstraft dazu; und diese meine Lehre versteht sich hauptsächlich, wenn man allein spielet: denn in Stücken von mehre Stimmen es der Componiste wegen der Fortschreitung der Unterstimme oder Mittelstimme eigentlich also verlangen.' Leopold Mozart, *Versuch einer gründlichen Violinschule*, 1st ed. (Augsburg: Johann Jacob Lotter, 1756), 198.

¹³³ 'Il est utile de faire observer ici que les anciens clavecinistes indiquaient l'appoggiature brève ou acciaccature par une petite double croche.' Farrenc, 'Des signes d'agrément', 10 n. 1.

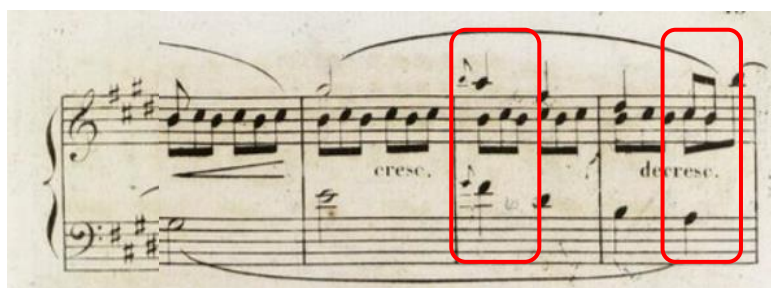
¹³⁴ 'Dans l'adagio l'expression devient plus caressante en donnant à l'appoggiature la valeur d'une croche de triolet et non d'une double croche.' Ibid., 11 n. 2, translated from Bach, *Versuch über die wahre Art*, 66, §14, Table III, Fig. IX (a–b).

played with the first quaver, and the crotchet with the second quaver of the triplet (Example 157). This interpretation is also reinforced by the similar writing in the right hand of the following bar. An alternative reading, and more appropriate here, would be the equal performance of the two notes as two quavers, without considering the triplets of the alto, in order to match the similar quaver motion of the left-hand second beats in bars 85 and 89 (Example 158). This interpretation would make more obvious the connection of the quavers in bars 75, 76, 85, and 89, and, consequently, it would result in taking more time on the second beat of bar 76, after the quavers and the slur (Track B30).

Example 156 L. Farrenc, 'Des signes d'agrément', p. 11, note 2 (example taken from C.P.E. Bach's *Versuch über die wahre Art das Klavier zu spielen*, Table III, Fig. IX (a-b))



Example 157 L. Farrenc, Op. 26 No. 5, bars 73–76 – A.F. edition



Example 158 L. Farrenc, Op. 26 No. 5, bars 83–91 – A.F. edition



Joanne Polk performs this embellishment as an acciaccatura instead of an appoggiatura, which is against Farrenc's instructions (Track B31). Farrenc throughout her *Études* is very precise about her intentions regarding the distinction between appoggiaturas and acciaccaturas. As she states in 'Des signes d'agrément',

If the transverse line had always been used appropriately since its adoption, that is, when the small note must be short, there would be no difficulty in distinguishing it from the long appoggiatura; but it is not so: engravers and publishers, not being musicians or possessing only very superficial knowledge, have caused confusion, and in our days, when we reprint classical authors, engravers, persuaded that any small note requires the transverse line, do not fail to represent it thus.¹³⁵

Having said that, Farrenc shows exactly where the small notes should be performed, and whether they should be accented or not. In §2 of her treatise, Farrenc supports Pietro Lichtenthal's theory that the acciaccatura is a short appoggiatura which is played very fast, and that the accent falls on the principal note,¹³⁶ and she uses this term to distinguish the short from the long appoggiatura using one word,¹³⁷ without neglecting to comment on the poor quality of its performance by contemporary pianists.¹³⁸ In her Op. 50 set of *Études*, Farrenc has made a clear distinction between what is described in Viguerie's *Method* as 'port de voix ordinaire précipité' and 'port de voix par anticipation'.¹³⁹ In the first case the small notes start on the beat and their principal note is the one that follows, whereas in the second case they are played before the next beat and their principal note is the one that preceded them (Example 159).

¹³⁵ 'Si depuis qu'on a adopté la ligne transversale elle avait toujours été employée à propos, c'est-à-dire lorsque la petite note doit être brève, il n'y aurait aucune difficulté à la distinguer de l'appoggiature longue; mais il n'en est point ainsi: les graveurs et les éditeurs n'étant point musiciens ou ne possédant que des connaissances très-superficielles, ont amené la confusion, et de nos jours, lorsqu'on réimprime les auteurs classiques, les graveurs, persuadés que toute petite note exige la ligne transversale, ne manquent guère de la figurer ainsi.' Farrenc, 'Des signes d'agrément', 12, §15.

¹³⁶ 'Vi sono ancora delle Appoggiature che si legano molto presto alla Nota principale, di modo che, questa istessa acquista l'accento. Tali Appoggiature sono di durata indeterminata, e si fanno con piccole *notine*, che vagliono la quarta parte meno della Nota principale, come p.e. (per esempio) l'Appoggiatura di Semicroma innanzi una Semibreve ec., ed in allora s'avvicina di molto e somiglia quasi all' ACCIACCATURA.' Pietro Lichtenthal, *Dizionario e Bibliografia della Musica* (Milan: Antonio Fontana, 1826), 40.

¹³⁷ 'Je me suis décidé, en conséquence, à lui donner ce nom toutes les fois que dans le cours de cette publication l'occasion d'en parler se présentera, et cela pour la distinguer par un seul mot de l'appoggiature longue.' Farrenc, 'Des signes d'agrément', 3.

¹³⁸ 'Mais ce signe, certainement préférable à tout autre, est d'un usage assez moderne (pour indiquer l'acciaccature), et je ferai voir qu'on l'emploie aujourd'hui d'une manière déplorable.' *Ibid.*, 11.

¹³⁹ Bernard Viguerie (1761–1819), *Méthode de piano: Édition augmentée d'un grand nombre d'exercices et d'un recueil de morceaux faciles extraits des opéras de Cherubini, Weber, Rossini, Hummel, Meyerbeer, Carafa, Bellini, Donizetti, arrangée par L. Farrenc*. 1re partie (Paris: Chez Colombier, 1843), 30–31.

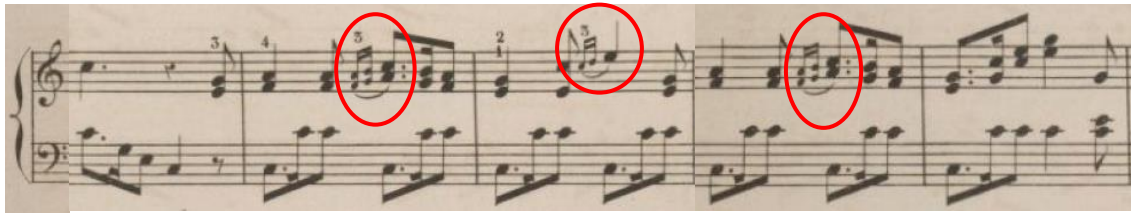
Example 159 B. Viguerie, Piano Method – L.F. edition, p. 32



Based on these, Farrenc indicates the principal note of the small notes by adding a slur. In her Op. 50 No. 2 Étude (Example 160), the small notes are slurred with the following note (principal), and they should be performed rapidly, starting on the beat, and making a crescendo towards the principal note. This performance is also supported by Eva and Paul Badura-Skoda, who recommend Leopold Mozart's suggestion, which favours the performance of the appoggiaturas on the beat, without accent, in the very similar passage from the Andante of Mozart's Piano Concerto No. 22, K. 482, in E flat major (Example 161).¹⁴⁰ This connection with Mozart's works is also established by the resemblance of Farrenc's Étude with Mozart's opening theme from the Adagio of his Piano Concerto No. 23 in A major (Example 162 and Example 163). Although Mozart's Adagio is in F sharp minor and Farrenc's Étude in A minor, Farrenc has used the rhythmical material from Mozart's opening bar, the same *Ursatz*, as well as the Neapolitan approach to the final cadence in bar 25, which increases their similarities and, therefore, the importance of performing the ornaments according to Mozart's performance practices. On the other hand, in Farrenc's Op. 50 No. 24 Étude (Example 164), the important point is that these are played before the beat, unlike the previous example, and this is indicated by the slur that joins the ornament to the preceding note; consequently, these are performed quickly before the following beat.

¹⁴⁰ Eva Badura-Skoda and Paul Badura-Skoda, 'Ornaments', in *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions*, 2nd ed. (New York: Routledge, 2008), 150–174.

Example 160 L. Farrenc, Op. 50 No. 2, bars 8–12 – A.L. edition



Example 161 W.A. Mozart, Piano Concerto No. 22, K. 482, 2nd Mvt, bar 8¹⁴¹

strings

played:

Example 162 L. Farrenc, Op. 50 No. 2, bars 1–4 – A.L. edition

Pour la précision dans la mesure à $\frac{6}{8}$

Allantino.

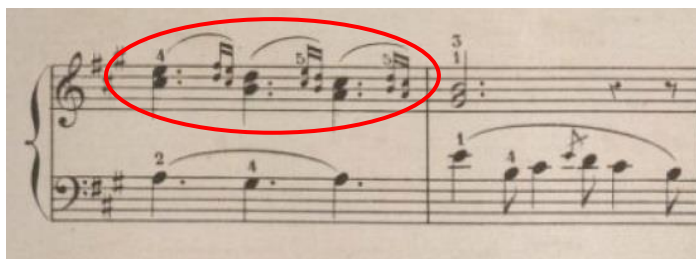
Dol.

¹⁴¹ *Ibid.*, 174.

Example 163 W.A. Mozart, Piano Concerto No. 23, K. 488, 2nd Mvt—C.F. Peters edition¹⁴²



Example 164 L. Farrenc, Op. 50 No. 24, bars 24–25 – A.L. edition



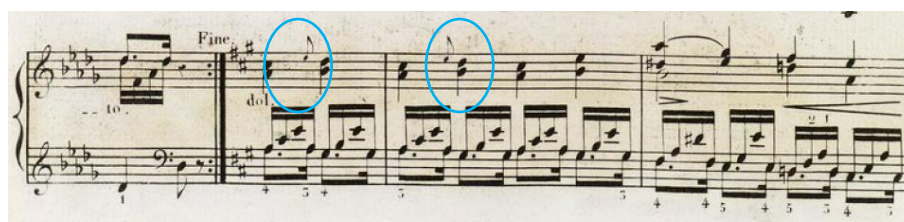
Despite Farrenc's precision in differentiating her notation depending on her intended interpretation, which is consistent in her manuscripts and the first editions of her *Études*, the Florian Noetzel edition has converted almost all crossed-stem acciaccaturas to uncrossed appoggiaturas in both sets, Opp. 26 and 50. The only instances where the acciaccaturas have been preserved are in *Étude* Op. 50 No. 17, bars 30 and 32, and in Op. 50 No. 24, bar 20. Consequently, the performer may assume that the remaining small notes present in the two sets included in this edition were intended to be performed as appoggiaturas, which is not always the case as can be established by comparing the primary sources of Farrenc's *Études* (see Appendix C).

This 'uncertainty' over the performance of the small notes and, consequently, the differences in the interpretation given by pianists are evident in the existing recordings of Farrenc's *Études*. One example, where both notations of appoggiatura and acciaccatura are displayed in Farrenc's *Études*, is her Op. 26 No. 18 (Example 165). The pianists who

¹⁴² Editors Edwin Fischer and Kurt Soldan (Leipzig, n.d. [c.1938]). I have used this edition because it is a reduction for two pianos (two-piano format). Farrenc would have been familiar with the earlier Breitkopf & Härtel edition (November 1800).

have recorded this Étude demonstrate a very different approach towards performing the small notes. The latest recording, by Joanne Polk,¹⁴³ does not make any contrast between the appoggiaturas and the only acciaccatura present in bar 26, in the middle part of this Étude; they are all interpreted as acciaccaturas, which is not consistent with Farrenc's way of writing (Track B32). On the other hand, the first recording that was made of this Étude, in 2005, by Jean-Frédéric Neuburger,¹⁴⁴ reveals his distinction between the two notations present here, and the interpretation of the appoggiatura as a short one, where the small note (e²) falls on the beat (semiquaver) followed by the d^{#2} (dotted quaver), therefore as a 'port de voix précipité' according to Viguerie's *Method* (Track B33). This performance can be characterised as effective because it clearly recognises the difference between the two notations; however, because of this rhythmical pattern (semiquaver–dotted quaver), the melody slightly stops there every time; it is not in accordance with the quaver pattern that we find in bars 26–27, and it also loses the melodic character of this second section trying to maintain the playfulness of the first. Performing these appoggiaturas as equal quavers, as 'port de voix lent', achieves not only the distinction with the acciaccatura, but also keeps the melody moving forwards and its compliance with the quavers of bars 26–27. I believe that the distinction of the characters between the two sections results in a fresher and livelier return to the first section than maintaining the same character throughout the Étude (Track B34).

Example 165 L. Farrenc, Op. 26 No. 18, bars 16–31 – A.F. edition




¹⁴³ Joanne Polk (pianist), *Etudes Book 2 No. 18, Moderato e cantabile*, by Louise Farrenc, recorded 15–17 May 2019, on *Louise Farrenc: Etudes & Variations for Solo Piano*, Steinway & Sons, 2020, compact disc, Track 13.


¹⁴⁴ Jean-Frédéric Neuburger (pianist), *Etudes Op. 26 No. 18 en Ré Bémol Majeur*, by Louise Farrenc, on *Louise Farrenc: Musique de Chambre*, Naive, V5033, 2005, compact disc, Track 8.



5.3 Performance of the trills

Farrenc's treatise in the *Trésor* also provides guidance for the performance of other embellishments, such as trills. There has long been a debate between those who support that trills should begin from the upper note, and others who are in favour of trills beginning with the main note. On this matter, Farrenc invokes Hummel's general rule, as stated in his *Piano Method*, that 'the trill, unless for a particular indication, must begin with the note on which it is placed ... because this note must be more accented than its auxiliary'¹⁴⁵; he adds that any real trill must be terminated by a *Nachschlag*, even if the latter is not written, and if the short duration of the note or its sequence does not allow it, it is necessary to put the sign  on the note instead of tr.¹⁴⁶ Farrenc also comments that 'for Hummel's music and for the composers who lived from his time until this day,

¹⁴⁵ 'le trille, à moins d'une indication particulière, doit commencer par la note même sur laquelle il est placé; parceque cette note... doit être plus accentuée que la note auxiliaire'. Johann Nepomuk Hummel, *Méthode complète théorique et pratique pour le piano-forte* (Paris: Aristide Farrenc, n.d.), 403.

¹⁴⁶ 'Quoique cette note trille également pendant toute sa valeur, on ne doit pas la confondre avec le véritable trille, puisqu'elle la permet pas la terminaison, (a) à cause de son enchainement et (b) de sa courte durée. Elle s'indique par ce signe  et commence également avec sa note principale.' Ibid., 408.

we should follow the precepts of this master'.¹⁴⁷ Farrenc's unequivocal opinion about the starting note of the trills is also confirmed by the change she made to Viguerie's piano method on trills. Although the reprint of the first edition of the method refers to the trills starting from the main or the upper/lower auxiliary note depending on the taste of the performer,¹⁴⁸ Farrenc has entirely removed this paragraph and the accompanying examples from her edition. She has only included the examples where small notes are indicated before the principal note to indicate the upper starting note of the trill. Farrenc also contradicts Louis Adam's (1758–1848) views on the performance of trills, which is described in the *Piano Method of the Conservatoire*. Adam, in the text accompanying his examples on the trills, is not concerned about which note they should start with, but what fingering is used on each occurrence. However, throughout the provided examples, he supports beginning the trills from the upper auxiliary note, unless otherwise stated. The only ambiguous case is that of the trill placed in the lower voice of the hand; there, both ways are depicted in his examples (Example 166). Later on, though, in his example regarding the ending of trills, the trill commences on the principal note (Example 167).

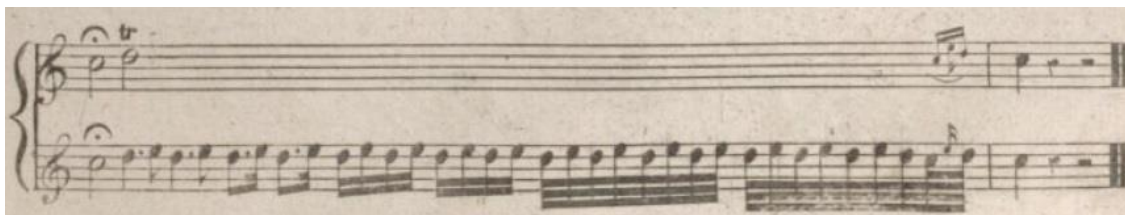
Example 166 L. Adam, *Méthode de piano du Conservatoire*, p. 56



¹⁴⁷ 'Pour la musique de Hummel ainsi pour celle des autres auteurs qui ont écrit depuis l'époque où il a vécu jusqu'à ce jour, on fera bien de suivre les préceptes de ce maître.' Farrenc, 'Des signes d'agrément', 16.

¹⁴⁸ 'Le principe anciennement établi étoit de commencer le treblement par la note supérieure à celle qui portoit [sic] le signe; maintenant l'usage est de le commencer, soit par la note supérieure, soit par la note même, soit enfin par la note inférieure; cela dépend du goût de l'exécutant, à moins que l'auteur, par le moyen d'une ou deux petites notes, n'ait expliqué la manière dont il entend qu'on le commence.' Bernard Viguerie, *L'Art de toucher le piano-forte* (Paris, n.d.), 29.

Example 167 L. Adam, *Méthode de piano du Conservatoire*, p. 157



Her guidance on the performance of the trills, however, coincides with that of Herz, who in his *Méthode complète de piano* writes that the trill always starts and finishes with the principal note.¹⁴⁹ Louise Farrenc has included in her last set of Op. 50 Études one piece (Étude No. 7) which fully supports her views (Example 168). Even its title, ‘To exercise the trill. It must have the same termination even if it is not written’, shows us Farrenc’s beliefs regarding trills and the way they should be performed. Therefore, we could draw the assumption that this principle should also be applied to all of Farrenc’s music – she was Hummel’s student, after all. In this Étude, both symbols described above have been applied, in order for the student to make the distinction and perform them accordingly. My initial, strict, performance of the trills on time was made at the first stage of my research (Track B35). Following my acquaintance with the performance practices that are described in Neal Peres Da Costa’s book *Off the Record*, my performance of the trills has become freer and not precisely in time, depending on the importance I aim to give to each one of them, as well as applying the *dolce* indication at the beginning of the piece (Track B36).¹⁵⁰

¹⁴⁹ ‘La Cadence, qui, comme nous l’avons dit, est l’émission rapide et alternative de deux notes de degrés conjoints, commence et finit toujours par la note marquée du signe *tr*: de ces deux notes, la plus basse est la principale, la plus élevée est l’auxiliaire.’ Herz, *Méthode complète de piano*, 88.

¹⁵⁰ Peres Da Costa, *Off the Record*, 207–210.

Example 168 L. Farrenc, Op. 50 No. 7, bars 1–10 – A.L. edition



Consulting Hummel’s piano method, as Farrenc based her views on his concepts, the only instance where the trill does not require a final turn is where the trill is continued on many notes, successive or not.¹⁵¹ There the termination is only applied on the last note, unless otherwise described, as we can observe in Example 169 (a) and (b), respectively. Kalkbrenner has a different view about this, stating that consecutive trills on ascending notes should each have a termination, whereas no ending is required for the same on descending notes, as described in his *Méthode pour apprendre le piano à l’aide du guide-mains* (Example 170).¹⁵²

Example 169 J.N. Hummel, *Piano Method* – (a) and (b)



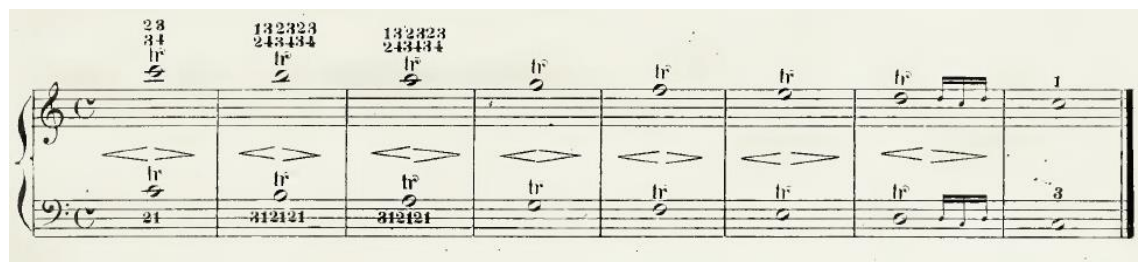
¹⁵¹ Hummel, *Méthode*, 404.

¹⁵² ‘Lorsque plusieurs cadences se succèdent en descendant, les petites notes de la terminaison se suppriment excepté pour la dernière, parceque le commencement de la seconde cadence sert de fin à la première.’ Friedrich Wilhelm Michael Kalkbrenner, *Méthode pour apprendre le piano à l’aide du guide-mains*, Op. 108 (Paris: Chez l’auteur, nouvelle edition, n.d.), 39.



(b)

Example 170 F. Kalkbrenner on consecutive trills



In Étude Op. 26 No. 4, bars 10–11 and 14–15 (Example 171), we have non-successive notes with trill signs, and the termination is only indicated for the last one. However, the trill signs have been repeated for each of the notes, instead of having one long trill above them, which results in a debatable reading of these two passages. There is one more Étude where Farrenc has used the trill signs consecutively, in Étude Op. 26 No. 8, bars 7–8 and bar 40 (Example 172 and Example 173). The writing of the trills in bar 40 is indeed much closer to Hummel’s first suggested realisation (Example 169 (a)); this is reinforced by the small note values and the rising line of the right hand (Track B37). However, in the case of Étude Op. 26 No. 4, the pianist must be very careful not to accent the beginning of the trills because of the big leaps between the notes, and to project the left-hand melody. However, applying the ending in these trills, as well as a certain level of freedom from one trill to the other, would also be effective, and it would absorb the tension from the right hand, projecting this way the left-hand melodic line without much interference (Track B38). This also corresponds to Caroline Reinagle’s statement that if there is a leap

between the two trills then each of them should be followed by a turn.¹⁵³ Konstanze Eickhorst in her performance does not add endings to these trills, but she stops them halfway through (Track B39). Although this way of performing them avoids the accentuation at the beginning of the trills, is not suggested anywhere by Farrenc or Hummel, and it is not faithful to the precision of Farrenc’s writing. In Étude No. 8, bars 7–8, despite the accompanying character of the trills, the constant rise of the trills in every bar and the direction towards the new pattern of bar 9 with the hemidemisemiquaver rests would be more emphatic if the trills were performed without an ending – apart from the last time, as written (Track B40).

Example 171 L. Farrenc, Op. 26 No. 4, bars 9–16 – A.F. edition



Example 172 L. Farrenc, Op. 26 No. 8, bars 6–9A – A.F. edition



¹⁵³ Reinagle, 'A Few Words', 256.

Example 173 L. Farrenc, Op. 26 No. 8, bars 39–42 – A.F. edition



Farrenc's written-out trills in her Op. 42 No. 13 – apart from defining the rhythm because of the, mostly left-hand, scale patterns – also contribute to my argument that her consecutive trills were not meant to be performed with endings.

As shown in this Chapter, Farrenc's treatise found in the *Trésor* and her work on Viguerie's piano method provide us with a significant amount of information, mostly on the performance of ornaments, which can be applied not only to her *Études* but also to the standard eighteenth- and nineteenth-century piano repertoire. Although she did not produce a piano method herself, these findings, in combination with the study of her *Études* may be regarded as a substitute and can contribute equally to piano-teaching methods and to the musical and technical development of the pianist.

6. Performance practices of the nineteenth century in Farrenc's Études

6.1 The meaning of *dolce*

In the nineteenth century the term *dolce* was most commonly 'used as an alternative indication to play quietly'.¹⁵⁴ Eva and Paul Badura-Skoda support this, adding that in Mozart's works, *dolce*, *sotto voce*, and *mezza voce* were substitutes for the *piano* dynamic.¹⁵⁵ In the piano methods of the nineteenth century, the term is defined as 'sweetly'¹⁵⁶ or *doucement*.¹⁵⁷ The definitions given by Hummel and Clementi are particularly interesting; Hummel includes the term under the headings of both 'Words that relate to the dynamics' and 'Words that we relate to the character of a piece in general and we place at the beginning, or in the course of a piece, to indicate the colour of some phrases'.¹⁵⁸ In Clementi's method, on the other hand, *dolce* 'heads the list of dynamic marks', according to David Owen Norris, meaning that it belongs to the section of dynamics as its first entry (Figure 18).¹⁵⁹ However, we cannot draw conclusive results about the inclusion of *dolce* under the list of dynamics. *Dolce* could actually be the first term in the list of dynamics that follows – as Owen Norris suggests – or belong to the preceding marks that relate to the arpeggiation of the chords, as all of them are under the general title of 'Style, Graces, and marks of Expression, &c'. Especially, the meaning that Clementi gives to *dolce* has very little to do with dynamics; 'sweet, with taste; now and then swelling some notes' denotes a degree of freedom that depends on the performer and their choices, which is precisely what I argue in this section.

¹⁵⁴ David Fallows, 'Dolce (i)', Grove Music Online (2001), accessed 20 April 2020, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007936?rskey=SdtSPL>.

¹⁵⁵ Eva and Paul Badura-Skoda, 'The Indications Sotto Voce and Dolce', in *Interpreting Mozart*, 48.

¹⁵⁶ Johann Baptist Cramer, *Instructions for the Piano-Forte* (London: Chappell and C^o, n.d. [c.1812]), 44.

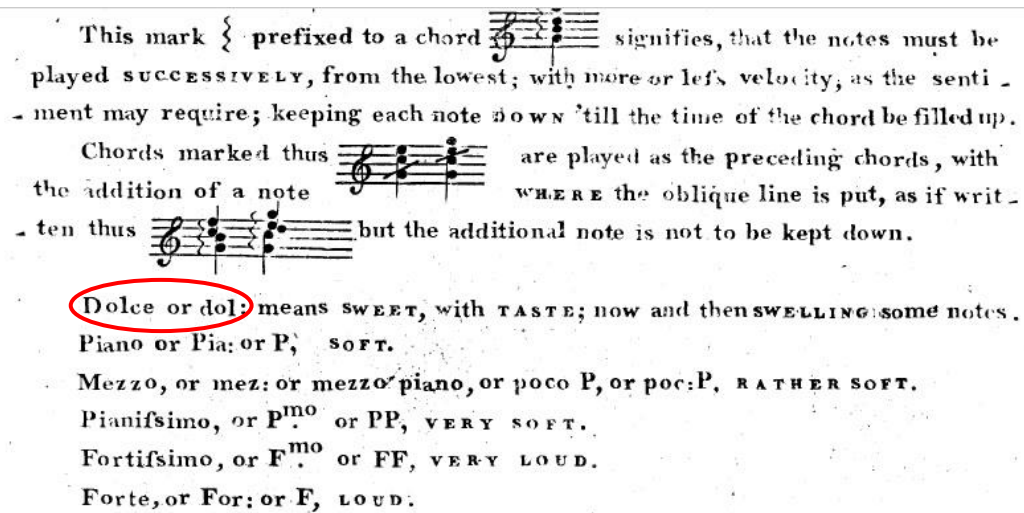
¹⁵⁷ Herz, *Méthode complète de piano*, 137.

¹⁵⁸ 'Mots qui se rapportent à la force du jeu, Mots qui on rapport au caractère d'un morceau en général et qu'on met on commencement, ou bien dans le courante, pour indiquer la couleur de quelques phrases.' Hummel, *Méthode*, 64–65.

¹⁵⁹ M. Clementi, *Introduction to the Art of Playing on the Piano Forte* (London: Clementi, Banger, Hyde, Collard & Davis, [1803]), 8–9.

Email communication with David Owen Norris, 26 September 2020.

Figure 18 M. Clementi, *Introduction to the Art of Playing on the Piano Forte*, p. 9



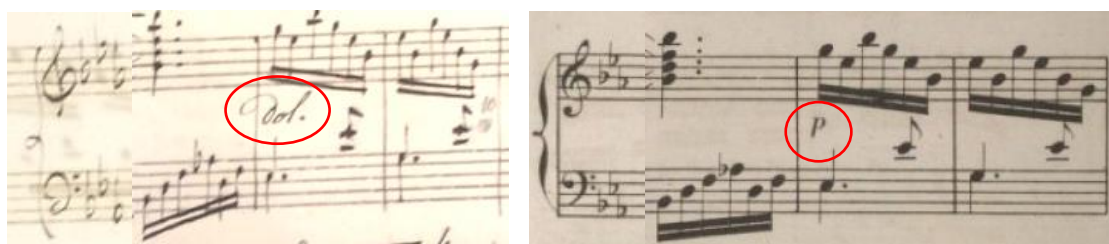
Beethoven, according to Roberto Poli quoting from Russell Sherman, was ‘the composer that used the marking *dolce* the most’,¹⁶⁰ but Farrenc has also used it extensively in her piano works. Did she use this term as a substitute for *piano*, to emphasise the character of a certain passage, or did she employ it to describe other performance directions as well? In her *Études* this word is used in different contexts with, consequently, different performance connotations. Although the literal translation of ‘sweet’ is not at all prescriptive for the performer, the categorisation of the distinctive cases of its use, as well as the available historical recordings of other Romantic repertoire and their interpretational characteristics, can contribute to the categorisation of the various cases we may find it in and suggest possible ways of performance accordingly.

Farrenc uses the indication *dolce* in forty *Études*, twenty-four of them being from the Op. 26 set. It is interesting that it is often placed at the beginning of the *Étude* and that the associated tempo indication is usually *Andante*, *Andantino* or *Moderato*, and rarely an *Allegro* or *Vivace*; in the latter cases the term is mostly found in the contrasting slower sections of the piece. If *dolce* in her music had the meaning of *piano*, then the work of the pianist would be particularly straightforward, but why would she make the effort of

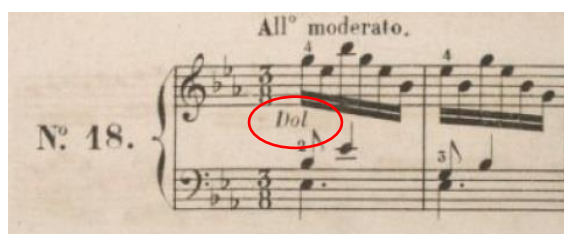
¹⁶⁰ Poli, *The Secret Life*, 104.

writing *dol.* or *dolce* instead of *p*? Why would she change the *dol.* indication in her manuscript to *p* in the first edition of her Op. 50 No. 18 Étude (always assuming that in the Leduc edition no such changes were made from the Farrenc edition)? As shown in Example 174, although the returning theme of the beginning (Example 175) could also have the same (*dolce*) indication as was the case in the manuscript score, its substitution with the *piano* dynamic indicates that the two terms did not have the same meaning for Farrenc and were not used interchangeably. This reminds us of the opposite use in her Op. 11 Rondo, where we had *piano* at the beginning but *dolce* when the same theme appeared again in bar 28; the *p* there would be entirely justified as it follows the *dim.* indicated a few bars earlier. Therefore, Farrenc probably had in mind a different interpretation of *dolce* to that of the *piano* dynamic.

Example 174 L. Farrenc, Op. 50 No. 18, bars 32–34 – manuscript and A.L. edition



Example 175 L. Farrenc, Op. 50 No. 18, bars 1–2 – A.L. edition



Based on the early historical recordings of the twentieth century and how the pianists of that time incorporated the annotated arpeggiation, for example, into their playing,¹⁶¹ I considered some possible definitions of *dolce* in my recordings, which go beyond the boundaries of ‘sweet’ playing that provides the pianist with no specific performance guidance, and I try to suggest a variety of different ideas that can be used to interpret the term according to the context in which it is placed; all the possible meanings that I

¹⁶¹ Peres Da Costa, *Off the Record*, 144.

attribute to *dolce* suggest that the term was used in order to give the performer the opportunity to perform the specific passages with a sense of freedom, without giving any particular meaning.

Joanne Polk, in her performance of Op. 26 No. 3, following the *ritenuto* of bars 53–54, does not return to the preceding tempo in bar 56, where the *dolce* is placed, but maintains the tempo that was reached with the *ritenuto* and slows down even more from bar 56 to the end, adhering to the *sempre rallentando* indication (Example 176). This performance makes the coda of the Étude sound too long, and the deceleration of the tempo is exaggerated to a high degree, not appropriate here because of the *Allegro non troppo* tempo of the piece (Track B41). Konstanze Eickhorst, on the other hand, does not return to the preceding tempo immediately in bar 56 but fluctuates the speed until she reaches the *rallentando* in bar 62 (Track B42). While performing Farrenc's Étude Op. 26 No. 15, I was surprised to notice that *dolce* was used as a substitute for an *a tempo* after an explicit (bar 57) or implied (bars 26, 72) *rallentando* or *ritenuto*. If *dolce* did not incorporate the meaning of returning to the previous tempo, then the tempo of the *ritenuto* should also be sustained in bar 57 of Étude Op. 26 No. 15 (Example 177), as well as in bar 17 of Op. 26 No. 18 (Example 178), where the *dolce* follows the *ritenuto* of the previous bars and introduces the middle section of the Étude; however, keeping the tempo of the *ritenuto* in these sections would not be justifiable. My proposed interpretation of the passage in the Op. 26 No. 3 Étude is to return to the previous tempo immediately, as Sheila Arnold does in her recording (Track B43), and arpeggiate the accented right-hand chords in bars 56–58 to enhance their importance (Track B44).

Example 176 L. Farrenc, Op. 26 No. 3, bars 51–66 – A.F. edition

Example 177 L. Farrenc, Op. 26 No. 15, bars 54–58 – A.F. edition

Example 178 L. Farrenc, Op. 26 No. 18, bars 13–18 – A.F. edition

There are instances, however, where we have the combination of *dolce* and *a tempo*, or *dolce* and *ritenuto*. For the latter case, a return to the previous tempo and a *ritenuto*

cannot happen simultaneously, whereas for the former the indication of *dolce* would not be necessary since we would already have the *a tempo*. Perhaps the *dolce* is used here to indicate a gradual – *poco a poco* – return to *a tempo* or *ritenuto* but applying only very briefly to the first few notes or chords. This suggested meaning could also apply to the term when it is indicated at the beginning of a piece, where taking a little time is proposed in order to reach the tempo of the piece.

In other places, where the *dolce* is indicated in melody-with-accompaniment textures, the type of freedom the performer can have is similar to that found in *espressivo* passages with the dislocation (lack of synchronisation) between the hands, especially at the beginning of phrases (Example 179). Similarly, also in *dolce* passages, the trills can extend their given note value, as is suggested in the historical recordings (Example 180). I have applied this technique in her Op. 50 No. 7, the Étude which exercises the trills, based on Peres Da Costa's example of Saint-Saëns prolonging the trills slightly for emphasis.¹⁶² Heinrich Schenker also mentions that 'a certain lingering is to be recommended on a trill' and 'even without a prescribed *ritenuto* enough time should be taken to execute the trill comfortably'.¹⁶³

Example 179 L. Farrenc, Op. 26 No. 10, bars 1–8 – A.F. edition



¹⁶² Ibid., 206–208.

¹⁶³ Heinrich Schenker, *The Art of Performance*, ed. Heribert Esser (Oxford: Oxford University Press, 2000), 57.

Example 180 (a) L.v. Beethoven, Sonata Op. 31 No. 1, 2nd Mvt, bar 27 (Track B45, Saint-Saëns, 1905, piano roll)¹⁶⁴, (b) L. Farrenc, Op. 50 No. 7, bars 1–2 – A.L. edition (Track B46)



(a)



(b)

Arpeggiation (or a lack of synchronisation) can also be used to distinguish the melody from the accompaniment, even between voices of the same hand, as in bars 100–106 of Op. 26 No. 5 (Example 181, Track B47).¹⁶⁵ Here, I decided to employ arpeggios to project more the descending line of $c\sharp^1$ - b^1 - a^1 - g^1 of the soprano in the right hand, which is then repeated one octave lower in the alto, always having these notes on the beat, followed by the less projected line. This way of arpeggiating these chords not only assists in voicing the two lines better, but also in the smoother application of the rallentando which is indicated in these bars.

Example 181 L. Farrenc, Op. 26 No. 5, bars 100–106 – A.F. edition



¹⁶⁴ Ludwig van Beethoven, Sonata Op. 31 No. 1 (second movement, bar 27), recorded by Saint-Saëns in 1905. Welte-Mignon Piano Roll (1905), ARCHIPHON-106 (1992), 8 seconds, courtesy of Archiphon. MP3 audio featured in Peres Da Costa, *Off the Record*, 208.

¹⁶⁵ *Ibid.*, 207–210, 102.

As the term was often found as *dolce e legato*, we can safely assume that the term could also have some connection with the articulation that was used in the particular passages. In her Op. 26 No. 11, Farrenc used *leggiero* for the opening of the Étude but *dolce* (in combination with *a tempo*) for the reappearance of the theme in bars 115 and 184 (Example 182). In the first case, *dol. e riten.* precedes two bars earlier, whereas in the second *p e ritenuto* is indicated. Both *dol.* and *p* in these cases follow the diminuendo hairpins from the previous bars; however, the *dolce* of bar 113 could have a different performance implication to that of a *piano* dynamic: that of arpeggiating the chords found on the third and sixth beats of bars 113–114. This not only assists in the *ritenuto* that is indicated but also makes these bars sound indeed ‘sweeter’ (Track B48). The *dolce* indications that follow in bars 115 and 184 can either be interpreted as ‘slowly going back to tempo’, ‘overdotting the first and fourth quavers of the bars’ – described by Da Costa as ‘creating a dotted (long/short) figure’¹⁶⁶ – or a combination of the two. The first interpretation would be particularly effective for the return of the theme in bar 115 as this is the only time that the role of hands is interchanged when playing the theme, whereas the second one would help achieve a greater sense of lightness according to the initial *leggiero* of the Étude. I have also used this second interpretation for the performance of the *dolce* found in bars 94 and 158, which follow the *forte* dynamics and introduce a more relaxed and graceful passage (Example 183, Track B49).

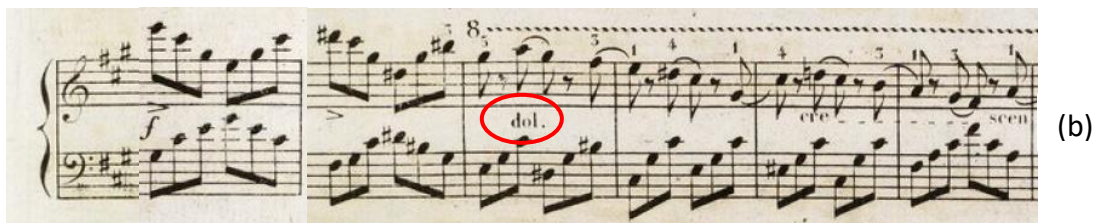
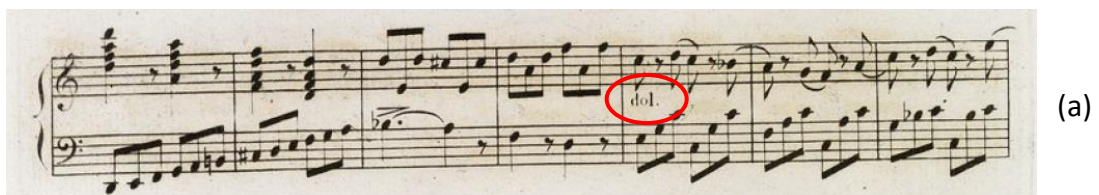
Example 182 L. Farrenc, Op. 26 No. 11, bars (a) 1–4, (b) 113–116, (c) 182–185 – A.F. edition



¹⁶⁶ ‘Saint-Saëns also alters the semiquaver octaves at the end of bar 37, creating a dotted (long/short) figure that has the effect of giving emphasis to the downbeat of bar 38.... Overdotting is also a characteristic of some early piano recordings’. *Ibid.*, 213–216.



Example 183 L. Farrenc, Op. 26 No. 11, bars (a) 90–96, (b) 156–161 – A.F. edition



In this section I have tried to provide some possible interpretations for the *dolce* found in Farrenc’s music, and more specifically in her Études, as performers and scholars have generally avoided assigning it a more specific interpretation. The ambiguity that rises from the musical literature of Farrenc’s time is only given some insight from the early historical recordings and their examination, with Peres Da Costa being one of the most important researchers in this field. Based on his findings I have studied how Farrenc uses this term, in order to arrive at an understanding of its interpretative meaning, and this has informed my practice to a significant extent. It is yet to be proved if these suggested interpretations can be applied to other repertoire of the piano literature of the time or if these can only be applied in Farrenc’s piano music.

6.2 Rhythmic games, the performance of dotted rhythms and triplets in Farrenc's Études.

According to Sandra Rosenblum, the performance of 'mixed meters' (two quavers against three, or dotted rhythms against triplets) depends on the tempo of the piece, its character, and the importance of the rhythms involved.¹⁶⁷ The assimilation of triplets and dotted figures (performing the dotted figures in a triple rhythm) is ambiguous in some of Beethoven's and Schubert's works, according to Clive Brown, and this uncertainty has caused a discrepancy between recordings of those Études by Farrenc which include these rhythms.¹⁶⁸ Although Farrenc did not use the mixed metre of dotted quaver–semiquaver against triplet quavers frequently, the musical context of each one of them, the tempo, and the character of the Études alone do not provide a firm performance direction.

In Farrenc's Op. 26 No. 10, an Étude which has already been recorded five times, this ambiguity of performance is apparent (Table 6). Although the chosen tempo of all performers is more or less the same, their choices about the performance of the semiquavers following the dotted quavers against the triplets of the left hand (as in the first bars of this Étude, Example 184), as well as the performance of the demisemiquavers in bars 52–53 (Example 185), vary considerably. Apart from Arnold's unclear performance of the right's hand, upper part quaver, the other pianists perform this as a triplet quaver, which I contradict later on (Example 189).

¹⁶⁷ Rosenblum, *Performance Practices*, 293–304.

¹⁶⁸ 'There are also instances in Beethoven's mature music where the dotted notation may have been meant to be assimilated to triplets... but also many others where the notes were not intended to coincide exactly. Assimilation was clearly envisaged in many instances by Schubert, even in his last works, as the notation of passages in the piano part of *Winterreise* demonstrates... but in his case, too, there are ambiguous situations where assimilation may not always be appropriate, for example in the first movement of the Piano Trio in B flat.' Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford: Oxford University Press, 1999), 616.

The term of assimilating the two patterns is also described in the following sources: Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell. (New York: W.W. Norton, n.d.), 160; Poli, *The Secret Life*, 215, 217, 222, 233; Rosenblum, *Performance Practices*, 194, 296, 297; Peres Da Costa, *Off the Record*, 218.

Table 6 Performance of mixed metres in Farrenc's Op. 26 No. 10

Performer	Tempo	♪ against the triplet	♪ of bar 31	♪ of bars 52–53
Raps	♩ = c.66	Performed as a semiquaver (exceptions apply)	Performed as a triplet quaver	Performed as if it were a semiquaver
Eickhorst	♩ = c.72	Performed as a semiquaver	Performed as a triplet quaver	Performed after the 3 rd quaver but more projected and slightly longer
Arnold	♩ = c.66	Performed as a semiquaver (exceptions apply)	The 3 rd quaver of the triplet in the left hand is not clearly heard	The third quaver of the left hand is held longer
<u>Su</u>	♩ = c.67–69	Performed as a semiquaver	Performed as a triplet quaver	Performed as if it were a semiquaver but slightly more projected
Polk	♩ = c.63	Performed as a triplet quaver (exceptions apply)	Performed as a triplet quaver	Performed as a semiquaver

Example 184 L. Farrenc, Op. 26 No. 10, bars 1–4 – A.F. edition



Example 185 L. Farrenc, Op. 26 No. 10, bars 52–53 – A.F. edition



As Table 6 shows, four of the pianists play the semiquavers after the third quaver of the triplet, although two of them apply some exceptions, which can be justified by the performance practices of the nineteenth century. Both of these latter two pianists change

their performance in bar 38, the bar preceding the simultaneous movement of quavers in both hands (Example 186). Raps applies the effect of *notes inégales* in bar 36, and in bar 38 she performs the semiquavers with the third quaver of the triplet (Track B50), whereas Arnold commences the bar by playing them after – and gradually with – the third quaver, alongside the crescendo (Track B51). Perhaps the most rational performance of the five is Polk's, which was also my initial opinion about the performance of these rhythms, although I used to play all semiquavers with the third quaver of the triplet without any exceptions (Track B52). This allows the performance of the Étude in the indicated tempo of $\text{♩}=66$, which seems slightly fast for the Adagio indication, and it also distinguishes the semiquavers from the demisemiquavers of bars 52–53 (the choice of tempo for this Étude will be discussed in depth in Chapter 6, Section 4).

Example 186 L. Farrenc, Op. 26 No. 10, bars 37–40 – A.F. edition

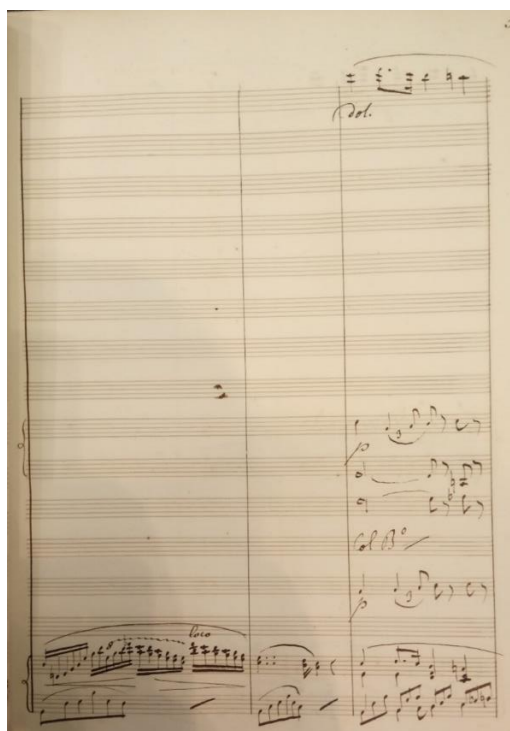


However, because the performance of these rhythms remains questionable even for composers whose works have been investigated more than Farrenc's, I investigated the manuscripts of all her works to find a similar case where the performance direction would be clearer. The solution was found in the manuscript score of *Fantasie Concerto pour le piano avec orchestre*, Op. 25 (Example 187).¹⁶⁹ On the second beat of the piano part in bar 21, the right hand has the dotted quaver–semiquaver pattern (the same as the flute), whereas the left-hand accompaniment has triplets in the upper part and a triplet of crotchet–quaver in the lower part (as in the first violins, the cellos and the double basses). This distinction between the two notations in this work, which was composed about a year before the Op. 26 Études, gives us a precise indication about Farrenc's intentions regarding their performance. Since the tempo of this example is an Andante, it is most

¹⁶⁹ F-Pn, MS 7987, 5.

probable that the same performance is intended for the slightly slower Adagio. Furthermore, in bars 16–17 of the same Étude, Farrenc also uses the triplet crotchet–quaver notation with – or without – the triplet sign (Example 188). Therefore, it is safe to assume that if Farrenc wanted the semiquaver to be played at the same time as the third quaver of the triplet, she would have notated it as a crotchet–quaver triplet. The difference with the demisemiquavers of bars 52–53 will be shown if the performer plays them even shorter and takes slightly more time. It could also be that this overdotting effect ‘conveys an inbuilt rubato across the voices that unobtrusively looks after itself’, as Roy Howat suggests for Debussy’s Prelude ‘Ce qu’a vu le vent d’ouest’.¹⁷⁰

Example 187 L. Farrenc, *Fantaisie Concerto pour le piano avec orchestre*, Op. 25, bars 19–21 – manuscript



Example 188 L. Farrenc, Op. 26 No. 10, bars 15–18 – A.F. edition



¹⁷⁰ Howat, *The Art of French Piano Music*, 222.

In bar 31 of this Étude (Example 189), the two-part melody of the right hand can be interpreted in six ways, as described by Julian Hook.¹⁷¹ In order to choose one of these interpretations, the main question performers need to ask themselves is, which line is the most important here: the upper-part melody or the lower-part accompaniment? Although the $f\sharp^2$ shares the same note-head with the lower-part line, it is clear that the projection of the top line plays a more important role than that of the accompaniment (Track B53). This is the only notation Farrenc had at her disposal to indicate this particular performance; as I have already proved, Farrenc was very precise in her rhythmical notation, and she would have preferred a tied crotchet with a quaver triplet, if that were her intention.

Example 189 L. Farrenc, Op. 26 No. 10, bars 30–32 – A.F. edition



For the same reasons of character and rhythmical context, the semiquavers of bars 16–21 in Op. 26 No. 24 should also be played after the third quaver of the triplet (Example 190). Despite the triplets introduced in these bars and the fast tempo of the Étude, the continuation of the dotted quaver–semiquaver pattern in this section will maintain the character of the piece throughout (Track B54). Joanne Polk, in the only recording of this Étude, assimilates the semiquaver with the last quaver of the triplet (Track B55); however, she plays the entire piece underdotting the pattern, something which is contrary to the martial character of this Étude and the practice of, even, overdotted this pattern in the nineteenth century, as mentioned by Brown: ‘In similar pieces of a martial

¹⁷¹ Julian Hook, ‘How to Perform Impossible Rhythms’, *Music Theory Online* 17, no. 4 (December 2011), accessed 1 February 2020, <https://mtosmt.org/issues/mto.11.17.4/mto.11.17.4.hook.html?fbclid=IwAR2DxNppoRZdRO7Ip16TY60Rs0YsKjDFeUxxkj6NNAAMMhJtRMJMaOpkXxA>.

or majestic character it seems clear that the convention of overdotted remained strong throughout the nineteenth century'.¹⁷²

Example 190 L. Farrenc, Op. 26 No. 24, bars 16–22 – A.F. edition



The examples presented in this sub-section could be used as a reference for the performance of the similar rhythmical patterns in Farrenc's Études and the rest of her solo piano pieces, and they provide an additional insight into the notation that was used in the nineteenth century for these mixed metre rhythms. I have provided sufficient evidence to show that these semiquavers were meant to be performed as such and not as triplet quavers.

6.3 Annotated arpeggiation (context, places to be employed)

The application of nineteenth-century performance practices in Farrenc's Études seemed of foremost importance in order to produce a performance that would be aesthetically closer to that of Farrenc's time.¹⁷³ As described in the cases presented sparingly in the previous chapters of this dissertation, I have used annotated arpeggiation in the presence of *dolce*, *con espress.*, or even *sf*, but in this section I intend to give a more detailed

¹⁷² Brown, *Classical and Romantic Performing Practice*, 625.

¹⁷³ Peres Da Costa, *Off the Record*, 101–188.

account of my choice of arpeggiating over other possible interpretations in specific passages, or the reasons for not arpeggiating. In my recordings of Farrenc's Études I did not employ this effect as extensively as it appears to have been used in Farrenc's time, for fear of this not being 'acceptable' for a modern performance and also because of Farrenc's preservation of the Classical style, despite her efforts to compose according to the trends of her own time; one who admires and remains faithful to the compositional patterns of their predecessors would hardly adopt contemporaneous performance tendencies. Farrenc has indicated the arpeggiation of chords either by using the usual arpeggiation symbol ($\overset{i}{\text{}}$) or by writing out the notes. Nevertheless, this does not exclude the application of this effect to other chords. It was their excessive use which led Czerny to describe the cases where it should be employed or not, in his view.¹⁷⁴ By studying Farrenc's works it could be concluded that her compositions are as modest as she was herself; exaggeration was not among the characteristics of her piano works, as is evident by Marmontel's reference to the qualities of her students:

The pianists trained at the school of Mme Farrenc were distinguished by the regularity and the irreproachable clarity of their playing, the excellent mechanism, the correct accentuation which was never exaggerated, finally the written letter observed with exactitude, religious care.¹⁷⁵

It comes as no surprise that Farrenc was not in favour of the exaggerated application of nineteenth-century performance practices, without establishing their exclusion from her performances. In 1862 Adolphe Botte wrote:

As a teacher, Mme Farrenc is one of those who first sought to reconcile the purity and severity of style with the effects of the modern piano; she has studied the

¹⁷⁴ Carl Czerny, *Complete Theoretical and Practical Piano Forte School*, Op. 500, trans. J.A. Hamilton, 3 vols. (London: R. Cocks & Co., 1839), 3:55–56.

¹⁷⁵ 'Les pianistes formés à l'école de Mme Farrenc se distinguaient par la régularité et la netteté irréprochable de leur jeu, le mécanisme excellent, l'accentuation juste qui n'avait rien jamais d'exagéré, enfin la lettre écrite observée avec une exactitude, un soin religieux.' Antoine Marmontel, *Les Pianistes célèbres, silhouettes et médaillons* (Paris: Heugel et fils, 1878), 172.

masterpieces of the past, and has restored their true meaning; finally, she has fought against the invasions of a school which, beautiful and broad with Thalberg and his worthy followers, has fallen into excesses which are enough to recall in order to explain the legitimate and inevitable discredit.¹⁷⁶

Therefore, I have limited annotated arpeggiation to the following cases:

- *Dolce/con espress.* (as explained in Chapter 6, Section 1)
- Voicing (also mentioned in Chapter 6, Section 1)
- *sf* (exceptions apply)
- on suspended and/or dissonant chords

In the presence of *sf* I have not always applied the arpeggiation option. For example, in Op. 26 No. 8 the rhythmical element is so obvious that arpeggiation would somehow weaken the pulse and obstruct the flow of the piece (Example 191). The consecutive sforzandos that appear in bar 35, in combination with the crescendo that appears at the end of the previous bar, would have the effect of slowing down. However, this effect has been indicated by Farrenc with the presence of trills, and primarily with the spreading of the F sharp major chord in bar 36; taking even more time in bar 35 would reduce this effect in bar 36, where it is intended. As Czerny mentions, arpeggiation ‘always diminishes and destroys some part of the Forte’.¹⁷⁷ On the contrary, in Op. 41 No. 8, bar 12, the arpeggiation of the *fp* chord can contribute towards a more effective transition to the new dynamic, without maintaining the forte dynamic for too long, because of the dotted semibreve chord (Example 192, Track B56).

¹⁷⁶ ‘Comme professeur, Mme Farrenc est un de ceux qui, les premiers, ont cherché à concilier la pureté et la sévérité du style avec les effets du piano moderne; elle a fait étudier les chefs d’oeuvre des anciens, et leur a fait restituer leur véritable sens; enfin elle a lutté contre les envahissements d’une école qui, belle et large avec Thalberg et ses dignes continuateurs, est tombée dans des excès qu’il suffit de rappeler pour en expliquer le légitime et inévitable discrédit.’ *Revue et gazette musicale de Paris*, 16 February 1862, 51.

¹⁷⁷ Czerny, *Complete Theoretical and Practical Piano Forte School*, 3:55.

Example 191 L. Farrenc, Op. 26 No. 8, bars 34–36 – A.F. edition

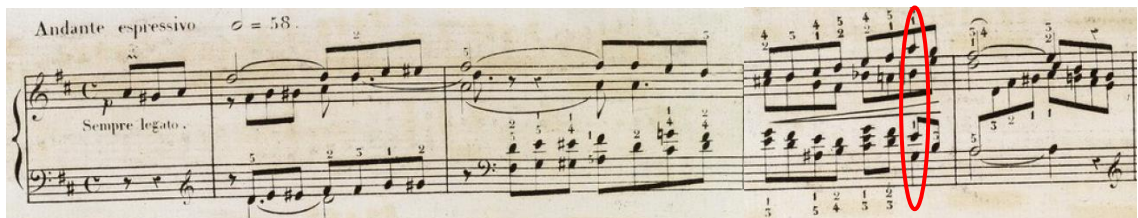


Example 192 L. Farrenc, Op. 41 No. 8, bars 11–12 – A.F. edition



The cases of suspended or dissonant chords that I chose to spread were not many, and the effect of arpeggiation was employed in order to soften the sound (as was the necessary norm with harpsichords and even early fortepianos) and take more time to project the specific harmony. For instance, my decision to arpeggiate the suspended supertonic chord in bar 3 of Op. 26 No. 7 (Example 193, Track B57) was based on the combination of the crescendo hairpin with the importance of a^2 ; this note is not only the highest of the opening melodic phrase but also what Schenker describes as an *Übergreifen* (reaching over) in the ascending fifth linear progression ($c\sharp^2-d^2-e^2-f\sharp^2-g^2$).¹⁷⁸ In the recapitulation, bar 33, I arpeggiate again for the same reasons; however, the second time the arpeggio is slightly faster.

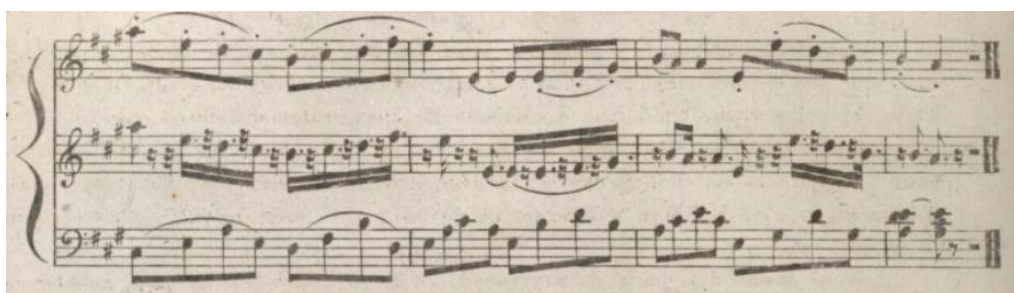
Example 193 L. Farrenc, Op. 26 No. 7, bars 1–4 – A.F. edition



¹⁷⁸ Tom Pankhurst, *SchenkerGuide* (New York: Routledge, 2010), 46.

Regarding the performance of the portato passages, Peres Da Costa, quoting from Ignaz Moscheles, supports that ‘when dots are used with slurs over double notes and chords, these should be struck very slightly in the Arpeggio manner, giving them the same length of time as a dot under a slur requires’.¹⁷⁹ Hummel’s interpretation of the sign is the one that is still in effect today, that the notes with slurred staccato are to be played slightly detached.¹⁸⁰ However, Adam’s explanation of the portato is that the notes with portato are to be played slightly later – dislocated (Example 194).¹⁸¹ In the only passage in Farrenc’s Études where we find portato chords, Op. 26 No. 7, bars 28–29 (Example 195), the performer needs to decide which performance instruction they will follow: Moscheles’s, Hummel’s, or Adam’s? Although Moscheles and Hummel were Farrenc’s teachers, in this case the coexistence of the crescendo (bars 25–27), the crescendo hairpin (bar 28), the *ff* (bar 29), and the repeated left-hand chords (bars 28–29) points us towards the performance of this passage according to Adam’s interpretation (Track B58). Arpeggiating these chords would only weaken the sound and diminish the *grandioso* effect of the *ff* and the repeated chords (Track B59), whereas just playing the chords slightly detached would not add any special effect to this passage (Track B60), where the employment of this rare effect in Farrenc’s music highlights its importance.

Example 194 L. Adam, pictorial explanation of the portato sign



¹⁷⁹ Peres Da Costa, *Off the Record*, 112. Quote from Ignaz Moscheles, *Studies for the Piano Forte* Op. 70, Bk. 1 (London: Cramer & Beale, 1827), 6.

¹⁸⁰ ‘Ces deux signes réunis s’emploient le plus souvent aux endroits chantans, où toutes les notes doivent être exécutés avec une espèce de lourdeur et séparément.’ Hummel, *Méthode*, 1:60.

¹⁸¹ ‘On ne doit *nullement* piquer la touche, mais seulement lever le doigt; cette manière de détacher ajoute beaucoup à l’expression du chant; et se fait quelquefois avec un petit retard de la note qu’on veut exprimer ainsi.’ Louis Adam, *Méthode de piano du Conservatoire* (Paris: Louis Marchand de Musique, 1804), 156.

Example 195 L. Farrenc, Op. 26 No. 7, bars 25–30 – A.F. edition



Finally, I would like to comment briefly on Farrenc’s use of the arpeggio sign between the hands. Farrenc never used one arpeggio sign across hands. Even in cases where it looks like one, for example in Op. 26 No. 15, bar 78 (Example 196), close observation of the sign’s waves, as well as the consultation of the manuscript score, demonstrate that in all cases Farrenc used two signs.

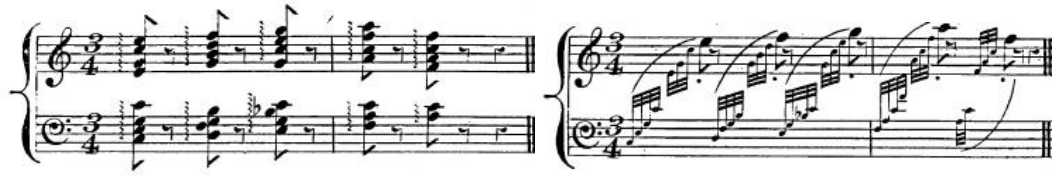
Example 196 L. Farrenc, Op. 26 No. 15, bars 78–79 – A.F. edition and manuscript



However, this does not imply the same interpretation and the distinction that modern pianists make between one and two arpeggio signs across the hands. Czerny does not make a distinction and provides the following guidance for the performance of the two signs in both hands: ‘Here we percieve [*sic*] the right hand must always follow after the left, and consequently both hands should never play such chords at the same time’ (Example 197).¹⁸² The only difference with longer value chords is that all notes should be held down in that case. The same principle was also expressed by Leschetizsky: ‘For arpeggios in both hands, do not begin with both hands together.’¹⁸³

¹⁸² Czerny, *Complete Theoretical and Practical Piano Forte School*, 1:138.

¹⁸³ Malwine Breé, *Die Grundlage der Methode Leschetizky*, trans. Dr Theodor H. Baker as *The Groundwork of the Leschetizky Method* (New York: Schirmer, 1902), 48, quoted in Peres Da Costa, *Off the Record*, 175.



These are just a few examples where I have employed the unnotated arpeggiation effect in Farrenc's *Études*, and some of those where arpeggiation would not work for a number of reasons. As long as this is not used excessively, as I argued at the beginning of this section, this nineteenth-century practice can only assist in amending the expressivity of the performance and the work's special effects. Charles de Bériot mentions that 'in effect, many notes played together do not produce, overall, an effect as brilliant as when a small interval is put between them, however small the interval', while Peres Da Costa, commenting on Saint-Saëns's performance of Chopin's Nocturne Op. 15 No. 2, says that 'he moves away from the notation quite freely, and he changes his tempo quite liberally, and this is all, I think, in pursuit of a rhetorical style of playing'.¹⁸⁴ Since annotated arpeggiation was used during the composer's lifetime and she has not left any indications that it should not be employed, modern performers have yet another tool to free themselves from the score and demonstrate their critical thinking.

6.4 Tempo rubato and tempo choice

In the first volume of *Le Trésor des pianistes*, before the treatise on ornaments, we find the 'Observations générales sur l'exécution', which is also unsigned, and consists – as its title describes – of general observations on the performance of the works that have been included in the collection. This four-page dissemination of ideas on the issues of sound,

¹⁸⁴ Charles de Bériot, *Méthode de violon*, Op. 102, 3 parts (Paris, 1858) 2:88, quoted in Neal Peres Da Costa, 'Professor Neal Peres Da Costa: Performing Piano Quintets by Saint-Saëns and Farrenc', 2021, YouTube video, accessed 4 March 2021, https://www.youtube.com/watch?v=llp6GaRKBao&feature=emb_logo.

legato playing, dynamics, pedalling, style, and tempo is likely to be also Louise Farrenc's, based on the description of technicalities of piano playing, which could not be described in such a way by a flautist even if they had some knowledge of piano playing. For example, about the *jeu lié* the author states that:

The *jeu lié* consists of the independent action of the fingers, which must be lifted very little and pressed on the key for the entire duration of the note. The *jeu lié* forbids wrist and arm movements. The sound produced is then more beautiful, softer and at the same time more nourished.¹⁸⁵

In the paragraph on the use of pedals, the author states:

Today I feel that my voice alone could perhaps lack authority, and I want to speak out in support of the greatest pianist of the nineteenth century, the pupil of Mozart, and finally Hummel.¹⁸⁶

This conspicuous modesty was mostly attributed to Farrenc's character and behaviour, but even in the case that Aristide wrote these observations, it is almost certain that Louise shared her knowledge and expertise on technical matters. It also reminds me of the words of her student Jenny Viard-Louis when trying to express her opinion on the music of Wagner 'I do not wish to dwell on this point, as I am a woman'.¹⁸⁷ For these reasons, from this moment forward I will consider that these observations in the *Trésor* were at least jointly authored by Louise Farrenc.

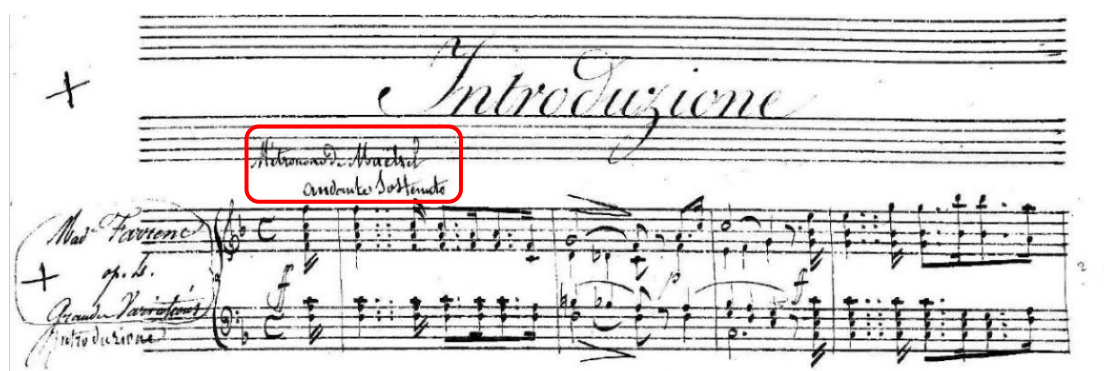
¹⁸⁵ 'Le jeu lié consiste dans l'action indépendante des doigts, qu'il faut lever très-peu et qu'on doit appuyer sur la touche pendant toute la valeur d'une note tenue. Le jeu lié proscrit les mouvements du poignet et du bras. Le son produit est alors plus beau, plus moelleux et en même temps plus nourri.' Aristide Farrenc and Louise Farrenc, 'Observations générales sur l'exécution', in *Le Trésor des pianistes*, 1:1.

¹⁸⁶ 'Aujourd'hui, je sens que ma voix seule pourrait peut-être manquer d'autorité, et je veux lui donner pour appui celle du plus grand pianiste du dix-neuvième siècle, de l'élève de Mozart, de Hummel enfin.' Aristide and Louise Farrenc, 'Observations générales', 2.

¹⁸⁷ Jenny Viard-Louis, *Music and the Piano*, trans. Mrs Warrington Smyth, 1st ed. (London: Griffith and Farran, 1884), 53.

Regarding tempo, Farrenc supports that there is only one tempo that is suitable for each piece, the one that is given by the composer.¹⁸⁸ Along with the tempo descriptions in Italian terms, she provided metronome indications for the introduction, the theme, and all the variations of her Op. 2.¹⁸⁹ In the manuscript score of her second work, Op. 4, Farrenc inscribed ‘Metronome Maëzler’ but did not provide a specific number or note value (Example 198). Whether she later added numbers for publication is unknown, as no exemplar survives of the work’s first edition (as evidenced by the plate-number annotation ‘A.F. 43’ at the bottom of the introduction page).

Example 198 L. Farrenc, Op. 4, bars 1–4 – manuscript



The rest of her works leading to Op. 19 do not provide metronome indications, although they were all published. Out of her forty-nine works with opus numbers, more than half of them (twenty-six) do not bear metronome indications, leaving performers more freedom in choosing a basic tempo.¹⁹⁰ For the works that lack metronome indications, Farrenc states that:

Only two things will serve to guide the performer in such a difficult and delicate assessment: taste and a good tradition. When I say taste, I do not refer to this

¹⁸⁸ ‘Pour un morceau de musique quelconque, il ne peut y avoir qu’un seul mouvement qui soit bon: c’est celui qu’a voulu lui donner l’auteur; tous les autres ne peuvent que nuire plus ou moins à l’effet de l’œuvre.’

¹⁸⁹ Louise Farrenc, *Variations Brillantes sur un thème d’Aristide Farrenc*, Op. 2 (Paris: A. Farrenc et J. Frey, [1822]).

¹⁹⁰ Opp. 4–18, 21–23, 27, 32, 40, 43–45, 50, 51.

innate intuition which sometimes certain artists and even certain amateurs claim unreasonably, but to this precious gift of nature that only a long and considered study of the works of the great masters can develop.¹⁹¹

Colin Lawson and Robin Stowell support that ‘for the optimum tempo ... taste involves consideration of a range of factors such as the rate of harmonic change, the character of the figures, the type of texture and so on, right down to the acoustics of the performance venue’.¹⁹² We should indeed take all these elements into consideration when choosing the tempo of Farrenc’s Études, as well as the level of performers they were intended for, and the technicalities of the period instrument. In her Études, Farrenc has provided metronome marks for all her sets apart from Op. 50, probably because it was intended for young students. In the manuscripts of Opp. 26 and 41, the metronome marks were initially in pencil, and only a few of them were changed to slightly faster tempos, as was her Op. 26 No. 1, from $\text{♩}=138$ to $\text{♩}=144$. My interpretation also became faster towards the final stage of my research in the majority of the Études that I recorded again. My first performance of some of Farrenc’s Études on the Érard at the museum of the Royal Academy of Music in December 2019, apart from familiarising me with the instrument, contributed to my idea that since it was possible to perform these pieces in Farrenc’s indicated speed on the Érard, there was no physical reason why I could not play them as fast on the modern piano.¹⁹³ Certainly, the depth of key descent of the modern piano does not always assist in playing at the same speed as on a period instrument; however, if the touch becomes lighter overall, and more pressure is only applied to specific places, then the metronome indications that appear on Farrenc’s Études are achievable.

¹⁹¹ ‘Deux choses seulement serviront à guider l’exécutant dans une appréciation aussi difficile, aussi délicate: le goût et une bonne tradition. Lorsque je dis le goût, je n’entends point parler de cette intuition innée à laquelle prétendent follement parfois certains artistes et même certains amateurs, mais de ce don précieux de la nature que seule peut développer une étude longue et réfléchie des œuvres des grands maîtres.’ Aristide and Louise Farrenc, ‘Observations générales’, 3.

¹⁹² Colin Lawson and Robin Stowell, *The Historical Performance of Music* (Cambridge: Cambridge University Press, 1999), 39.

¹⁹³ As Charles Timbrell mentions, Farrenc’s preferred pianos were Érards. This is also reinforced by the fact that most pianos in the Conservatoire during Farrenc’s time were from that company, according to the Conservatoire’s catalogues. Therefore, the RAM’s Érard, dated 1840, was an adequate period instrument for the purpose of my research.

Charles Timbrell, *French Pianism*, 2nd ed. (Portland, Or.: Amadeus Press, 1999), 25; An: AJ/37/81/9–10.

Nevertheless, my performance deviations from Farrenc's instructions are centred on the chosen tempo. My chosen tempi are not all faster or slower than the indicated metronome marks; therefore, I will focus on presenting a few examples of my methods on choosing the tempo, based on their divergence degree. These choices have been based on the piano technique, the flow and the harmonic rhythm of the piece, the writings of the composer and those who influenced them, and the resonance of the instrument.

One of the Études which I perform faster than the indicated tempo is Op. 41 No. 10 (Example 199). Farrenc's indicated tempo of $J=132$ is closer to the abilities of a student and is relatively easier to reach because of the difficulties of this Étude – such as the limited use of black keys, the extensive repetition of the fifth fingers, and the constantly bouncing motion of the wrists. The *leggiero* marked at the beginning of the piece certainly refers to the movement of the wrist as described in Fétis's and Moscheles's *Méthode des méthodes*:

When the series of octaves detached by the single fingering of the first and fifth fingers require strength and brilliance, it cannot be denied that there is a great advantage in performing them with a free and flexible articulation of the wrist, especially if their speed should not be too fast. This is how we will execute absolutely strong scales or a powerful CRESCENDO, such as these.¹⁹⁴

However, the performance of a single-line melody instead of octaves suggests a much faster tempo, which can be more relaxing for the hands as the movement of the wrists is nearly eliminated. The depth of key descent of modern pianos is certainly a factor that

¹⁹⁴ 'Lorsque les suites d'octaves détachées par le seul doigter du premier doigt et du cinquième exigent de la force et du brillant, on ne peut nier qu'il y ait un très grand avantage à leur exécuter par une articulation libre et souple du poignet, surtout si leur mouvement ne doit pas être trop rapide. C'est donc ainsi qu'on exécutera les gammes absolument fortes ou d'un CRESCENDO puissant, telles que celles-ci.' François-Joseph Fétis and Ignaz Moscheles, *Méthode des méthodes de piano, ou Traité de l'art de jouer de cet instrument basé sur l'analyse des meilleurs ouvrages qui ont été faits sur ce sujet. Par F.-J. Fétis et J. Moscheles. La 2^e partie contient 18 Études de perfectionnement* (Paris: M. Schlesinger, 1840), 55.

determines the tempo, but a tempo of c. ♩=150 is musically more effective, more exciting for the audience, and more relaxing for the performer (Track B61).

Example 199 L. Farrenc, Op. 41 No. 10, bars 1–7 – A.F. edition



In the Op. 26 No. 10 Étude, the tempo that was chosen by the performers who have already recorded it professionally fluctuates between ♩=63 and ♩=72, which is very close to what Farrenc has indicated (♩=66). Initially I used to perform this piece at the indicated tempo; however, the rhythmic issues that I explained in Chapter 6, Section 2, did not allow me to perform this Étude at the indicated speed; when I performed the semiquavers after the third quaver of the left-hand triplet, they sounded too short and agitated, whereas their assimilation to triplets made the Étude sound more like a dance rather than an Adagio. My performance on the Érard revealed that the tone colour and quality of the fortepiano was such that Farrenc’s ‘fast’ tempo did not alter the character of the piece (Track B62). This also reinforces what Dorottya Fabian and Emery Schubert support, that ‘listeners are deceived by tempo and articulation in their perception of rhythm’;¹⁹⁵ therefore, the effect of the semiquaver will not be much different when the dotted figures are assimilated with the triplets if the tempo is fast enough. However, as Farrenc admits that ‘sometimes the French play the Andante and the Adagio too fast’, perhaps this was a way of complying with the ongoing tradition.¹⁹⁶ In that respect, the

¹⁹⁵ Dorottya Fabian and Emery Schubert, ‘A New Perspective on the Performance of Dotted Rhythms’, *Early Music* 38, no. 4 (2010): 585–588, accessed 5 June 2019, <http://www.jstor.org/stable/40963058>.

¹⁹⁶ ‘En général, les Français exagèrent les mouvements vifs; quelquefois même ils jouent trop vite les andante ou les adagio.’

performer of her works should consider playing all her works that are described as Andante or Adagio somewhat slower. We should also not forget Hummel's guidance for the performance of an Adagio with 'expression, song, sensitivity, and calmness'.¹⁹⁷

Furthermore, it was Farrenc herself who indicated different metronome marks for the same piece performed on different instruments. I have recently discovered that her *Élévation pour l'offre divin* for organ is almost identical to her Étude Op. 42 No. 19 (Example 200). Although there is no information regarding the exact composition dates of these two pieces, the two only differ in key and the indicated metronome marking. Although they are both *Adagio religioso*, the organ piece is to be performed much slower than the Étude. Probably this has to do with the differences between the two instruments in volume and resonance. For this reason, my performance of her Étude on the modern piano stands between the two indicated metronome markings, at ♩=112 (Track B63). The difference in resonance and volume between the Érard and the modern piano is also the reason why I have decided to take more time for some of her Études when performing them on the modern piano. For example, my performance of her Op. 26 No. 29 Fugue on the Érard was at Farrenc's indicated tempo (♩=92, Track B64), whereas on the modern piano it was at ♩=72 (Track B65). The latter performance makes this Fugue sound more serene, which is more appropriate for a piece in the minor mode, and it gives the audience enough time to listen to the progression of the harmonies and the resonance of the piano.

Example 200 L. Farrenc, *Élévation pour l'offre divin*, bars 1–4 (Noetzel) and Op. 42 No. 19, bars 1–4 (A.F.)¹⁹⁸



¹⁹⁷ Hummel, *Méthode*, 3:439.

¹⁹⁸ Heitmann, *Thematisch-Bibliographisches Werkverzeichnis*, 94.

Farrenc not only expresses her opinion on the maintenance of the initial tempo throughout the piece, unless instructed otherwise by the composer, but also discusses the practice of tempo rubato that was popular in the nineteenth century among pianists.¹⁹⁹ She acknowledges Chopin as the generator of this method, and, therefore, supports that it should not be employed in the works of Bach, Haydn, Mozart, Clementi, Hummel, Weber, and Mendelssohn.²⁰⁰ However, it becomes clear that she shared her master's beliefs on this matter, as Hummel had also instructed against its exaggerated application. They both agree on the rhythmical rubato of the melodic part alone and on its application only by skilled pianists.²⁰¹ At the same time, this proves that they both admired this technique, if it was used with economy and tastefully. This technique could not be absent from Farrenc's Op. 26 No. 10, which resembles Chopin's style, with the left-hand accompaniment and the right-hand fioritura, found mostly in his Nocturnes, and is extremely similar to the examples that Hummel provides in his piano method (Track B66).

Throughout my performances of Farrenc's Études, my main intention was to be faithful to the score and follow her instructions. However, there is one instance where I believe that her intention was different from what is present on the score. In her Op. 26 No. 27, bar 143, the *a tempo* indication asks for a return to the initial tempo (Example 201). Whilst the main theme appears in the tenor, the soprano accompaniment is radically different, lacking the pulse, the tension, and the *agitato* character of the opening. Even the writing has entirely changed here, introducing crotchets in the accompaniment part, present nowhere else in this Étude. The familiar mood does not return until bar 151, lasting for only seven bars before receding to the mysterious dialogue between the two hands in bar 158. Raps in her performance returns to the previous tempo in bar 143 but takes more time in bars 147–148 (Track B67). Contrastingly, I feel that the tempo that has been reached with the *ritenuto*, the *molto ritenuto*, and the *rallentando* in bars 134–142 should be maintained until bar 151, slightly prolonging the slow section and transitioning

¹⁹⁹ Aristide and Louise Farrenc, 'Observations générales', 3–4.

²⁰⁰ 'Le tempo rubato, dont on fait aujourd'hui un usage si ridicule et si fatigant, et qui était la base de la méthode du pianiste Chopin, méthode qui, par cette raison, ne peut nullement être considérée comme classique, le tempo rubato, dis-je, doit être sévèrement exclu de l'interprétation des œuvres d'Emmanuel Bach, de Haydn, de Mozart, de Clementi, de Hummel, et même de Weber et de Mendelssohn.' Ibid.

²⁰¹ Hummel, *Méthode*, 3:438–452.

smoothly to the reappearance of the main theme in the texture of the beginning (Track B68).

Example 201 L. Farrenc, Op. 26 No. 27, bars 134–166 – A.F. edition

134 *rit.* *dol.* *molto cresc. con esp.* *rit.* *ten.* *do*

143 *Tempo* *dol.* *cresc.*

149 *ff* *8va*

155 *ff* *8va* *ten.*

161 *ff* *8va*

The issue of tempo is a very complicated one, considering that its perception is different among performers, as Brown quotes from John Holden.²⁰² In Farrenc's Études, most of

²⁰² Brown, *Classical and Romantic Performing Practice*, 282.

the given metronome markings feel natural, although many of them would be too fast for piano students. As Hummel states in his piano method, the metronome shows us ‘the speed which the composer has indicated; but it should not be followed slavishly without holding back or animating certain places’.²⁰³

6.5 Pedalling

In the ‘Observations générales sur l’exécution’, Farrenc declares her agreement with Hummel regarding the use of pedal and, as he does, expresses her opposition to its constant use even when this happens ‘correctly’, by changing it according to the harmony.²⁰⁴ She quotes Hummel’s view that we should not entirely reject its employment but use it sparingly to enhance certain effects, for example in slow movements, and where the harmonic rhythm is slow.²⁰⁵ Indeed, Farrenc indicates the use of the sustaining pedal only in a few places in her works, and those are mostly located in those pieces which she also provided with metronome indications, something which is not relevant to the time or the complexity of the studies as we noticed. In her *Études*, we find pedal marks only in ten of them, nine of which are from Op. 26 and one from Op. 41; the *una corda* is never indicated.

²⁰³ ‘Les *artistes* et les *amateurs* apprennent par le métronome le vrai mouvement que l’auteur a indiqué; mais ils ne doivent pas le suivre servilement sans retenir ou animer certains endroits.’ Hummel, *Méthode*, 3:465.

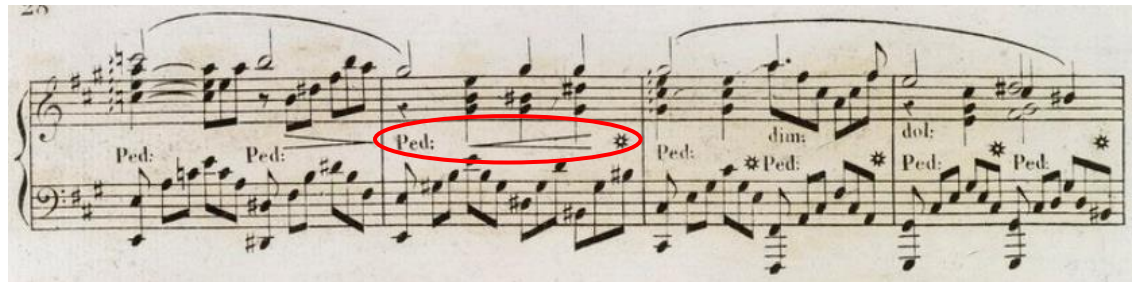
²⁰⁴ ‘Abuser de la pédale qui lève les étouffoirs nuit essentiellement à la belle exécution, lors même qu’on l’emploie convenablement, c’est-à-dire en la quittant et la reprenant successivement lorsque l’harmonie change. J’ai bien souvent témoigné mon aversion pour cette manie des pianistes modernes en général.’ (‘Abusing the pedal which lifts the dampers essentially harms the beautiful performance, even when it is used properly, that is to say by leaving it and taking it up again successively when the harmony changes. I have often shown my aversion to this mania of modern pianists in general.’) Aristide and Louise Farrenc, ‘Observations générales’, 2.

²⁰⁵ ‘Quoique le véritable artiste n’ait besoin d’aucune pédale pour toucher ses auditeurs, il serait injuste de les rejeter entièrement; car celle qui lève les étouffoirs et celle du jeu céleste se prêtent quelquefois avec avantage pour varier les effets; mais elles s’emploient principalement dans les mouvements lents, et dans les endroits où les accords ne changent pas trop vite. Les autres pédales sont superflues, et n’ont de valeur ni pour l’exécutant, ni pour l’instrument.’ (‘Although the true artist does not need any pedal to reach his audience, it would be unfair to reject them entirely; because the one which lifts the dampers and that of celesta playing sometimes lend themselves with advantage to vary the effects; but they are mostly used in slow movements, and in places where the chords do not change too quickly. The other pedals are superfluous and have no value for either the performer or the instrument.’) Hummel, *Méthode*, 3:460.

I have concluded that Farrenc did intend the sustaining pedal to be used in some places where it has not been explicitly indicated, and that she is being particularly specific about its use when she does include pedalling indications. Her suggested pedalling, however, generates some thoughts about its effectiveness on the modern piano. For this reason, I have focused on four examples that give us an insight about the places where she provided pedal marks, and I have investigated the differences of their application on the Érard and on the modern piano.

In her Op. 26 No. 10, bar 30 (Example 202), the whole-bar pedal indication is counter to both current and historic practice. Holding the pedal for the entire bar does not coincide with our perception of ‘unclouded’ pedalling, but in this case we have an example of structural pedalling. In bars 25, 27, and 29 the pedal is changed in the middle, while in bars 26, 28 and 30 the pedal is held for their entire duration. The first couple of beats of bar 30 could also be considered as an *appoggiatura* of the G sharp minor chord of the second half of the bar. However, in these occurrences, these pedal markings probably work more effectively if we consider them as descriptive of the desired effect they wish to convey, rather than prescriptive of a certain way of pedalling. What is emphasised here is the structure of these bars and the crescendo rather than the harmony, and thus they should be performed as instructed. On the Érard the effect of ‘mixing’ the two harmonies together is not so strong as it is on the modern piano (Track B69), but on both instruments, half-pedal technique could serve the purpose of projecting the structure of the passage and the crescendo, as well as avoiding the blurring of the sound (Track B70).

Example 202 L. Farrenc, Op. 26 No. 10, bars 24–32 – A.F. edition



On the other hand, the pedalling indicated in Études Op. 26 Nos. 14 (bars 91–109) and 25 (bars 63–68) is a combination of harmony, structure, and sound effect, and it depends on the chosen instrument and its qualities to a considerable extent. To be more precise, in the former case (Example 203), in bars 91–98 the pedal is distinctive: in bars 91–94 one pedal is indicated, whereas in bars 95–98 the pedal is changed midway. Perhaps on the modern piano the pedal will need to change midway in bar 93 too, because of the A_b - A^{\natural} dissonance. Despite the staccato dots in the left hand of bar 106, the pedal is not released until the end of the bar, shifting the emphasis from the articulation of this bar to the continuation of the line towards its end in bar 109 (Track B71). If the pedal is released at the beginning of the staccato chords, they will sound too short, the volume that has been built up will suddenly disappear, and the line will stop. This can be evidenced on both period and modern pianos. The high register of the right hand does not influence the quality of its sound; it is the overall effect that is changed (Track B72). By holding the pedal down until the end of bar 109 the $f^{\#}$ octave is not laid bare, but it is given the time to absorb the sound of all the notes of its harmony before the bridge of arpeggiated and block chords (bars 110–116), which leads to the recapitulation.

Example 203 L. Farrenc, Op. 26 No. 14, bars 86–116 – A.F. edition

86

91

96

101

105

110

In the case of Étude No. 25 (Example 204), the pedal is not introduced until bar 63 presumably in order to avoid sustaining the preceding fortissimo and low-register notes which lead to the coda of the piece, and to make room for the diminuendo to reach the piano dynamic (Track B73). The final C major chord with all the inversions is spared the pedal because of the left hand which is arpeggiated throughout the bars and probably to avoid acoustic congestion going into the final chord. Pedal can be used here at the

discretion of the performer and the action of the instrument in the low register. If finger legato was intended here rather than pedal, we might presume that Farrenc would also have indicated pedalling in bar 62, where it is also not feasible for the right hand to hold the notes of the C⁷ major chord. This Étude reaches the extremes of the Érard with the broadest and highest note in bar 32, almost in the middle of the piece, and the quietest and lowest one at the very end.

Example 204 L. Farrenc, Op. 26 No. 25, bars 60–75 – A.F. edition

Farrenc's Op. 26 No. 24 Étude is very significant regarding the use of pedal; it is a rather fast *Tempo di marcia* ($\text{♩}=66$), where the middle section becomes slightly slower (*Poco più lento*. $\text{♩}=58$). Apparently, decreasing the tempo was not enough, and Farrenc added *Con sordino tutto il minore* at the beginning of this section in the first edition to change its touch and character (Example 205). This indication has nothing to do with the left pedal, but refers to the use of the right pedal, a usage Sandra Rosenblum indicates in her book

Performance Practices in Classic Piano Music.²⁰⁶ *Senza sordino* and *con sordino* are the earlier terms used for the 'Ped.' and '*' (release) signs that we use nowadays. Even in the mid-nineteenth century the latter terms were more frequently employed. Farrenc mostly uses these terms as well, and this is the only instance in her *Études* where she has applied it. On a period instrument, if *con sordino* is interpreted here as *senza pedal*, a dry sound is more appropriate and effective in this section (Track B74), as the right pedal would blur the sound and not differentiate it from the preceding and following sections. This could also mean that not only in bars 22–24, but also in the rest of the *Étude*, the right pedal should be used, even at the performer's discretion.

Example 205 L. Farrenc, Op. 26 No. 24, bars 33–34 – A.F. edition



A unique case in Farrenc's music of pedal without a release sign is found in the last bar of Op. 26 No. 16 (Example 206). Since that pedalling indication appeared only in the first edition, it could have either been an engraving mistake or an intentional omission, probably, because this is the transition point between the *Études* with sharps and those with flats in this set, and it could indicate her intention to have the *Études* performed as a set and not individually. The crescendo found in bar 81 without leading to a specific dynamic in the last bar of No. 16, respecting the *rallentando* and the *ritenuto* of the last section, connect well with the piano dynamic that follows at the beginning of No. 17 (Track B75). This is similar to Theodor Leschetizky's (1830–1915) instructions to his students to hold the pedal slightly longer and start *attacca* when they wanted to avoid the audience's applause between movements of a piece, as Kenneth Hamilton

²⁰⁶ Rosenblum, *Performance Practices*, 102–143.

describes.²⁰⁷ Farrenc's pedalling indication is not another way of indicating a fermata, as she used the fermata sign at the end of Études Op. 26 Nos. 6, 8, 11, 14, 17, 19, and 29.

Example 206 L. Farrenc, Op. 26 No. 16, bars 76–82 and No. 17, bars 1–2 – A.F. edition



The specific function of the sustaining pedal the composer wants to convey by indicating it on the score should be clearly articulated by the performer. Beyond its obvious use of maintaining the sound, its structural and aural role, as well as the acoustics of the venue and the differences among the pianos, even of the same era, should be acknowledged by the performer before rejecting the pedal indications of the composer. The presence of the pedal marks in her other piano works, especially the early ones (Op. 2), demonstrates that she was not against the use of pedal, only against its constant employment.

6.6 *Exercice du pianiste sur les modulations*

The sixth volume of the 1876 Leduc edition of Farrenc's Études includes her *Exercice du pianiste sur les modulations*, or just *Exercices sur les modulations* as it is found in her manuscripts.²⁰⁸ The presence of the plate number (A.F. 119) on the first page of the

²⁰⁷ Kenneth Hamilton, *After the Golden Age* (New York: Oxford University Press, 2008), 87.

²⁰⁸ F-Pn, MS 10613.

manuscript shows us that it was published, or intended to be published by Aristide Farrenc, though no exemplar of that edition is known. In the Leduc edition, the preface appears on a page of its own without authorial attribution; inexperienced readers might thus erroneously impute it to the publisher, whose name appears at the bottom of the page, along with the plate number A.L. 5856. Reference to Farrenc's manuscript, however, confirms that she was the text's author.

In the preface, Farrenc suggests that they are addressed to pianists who do not have a good knowledge of harmony and, therefore, their preluding between pieces is either too long or not skilful enough.²⁰⁹ During the nineteenth century, concerts were radically different from nowadays. The audience would talk during the concert, and the musicians would mingle with them, taking frequent breaks. Before playing each piece, they would play a few bars that could even be improvised in order to warm up, inform the audience that the following piece was due to start, and allow them to become familiar with the key of the piece.²¹⁰ As Hamilton describes, 'almost any piece could have an improvised prelude, unless the composer had already included a prelude-style introduction in the score, and, perhaps surprisingly, even then'.²¹¹ Although this practice did not survive

The sixth volume of the Leduc edition is also attached to this thesis, along with the piano scores of Farrenc's *Études*.

²⁰⁹ 'Les personnes qui n'ont point la connaissance de l'harmonie, sont souvent embarrassées lorsqu'elles doivent jouer ou accompagner successivement deux ou plusieurs morceaux qui sont dans de tons n'ayant entr'eux aucune relation; ou elles feront une modulation qui ne sera pas heureuse, ou elles attaqueront presque immédiatement un nouveau ton qui paraîtra très dur; en étudiant les tableaux ci-joints et en s'exerçant à les transposer dans tous les tons, on aura toutes les modulations possibles, et faites de la manière la plus brève, mais suffisantes pour que l'on puisse par exemple, jouer deux petites pièces, l'une en Lab et l'autre en Ré naturel, ou l'une en Sib et l'autre en La naturel, de manière à ce que le ton de la seconde soit préparé et ne cause pas une sensation désagréable à l'auditeur; la première pièce terminée, après une courte pause on pourra prendre la modulation nécessaire et se servir de ces quelques accords pour prélude à la pièce suivante. Les exemples sont écrits en rondes pour indiquer que les accords doivent avoir une certaine durée; sans quoi la modulation que l'on n'a pas voulu trop développer, paraîtrait rétrécie et ne serait pas saisie; les accords sont indiqués plaqués, mais on pourra les arpéger ou les broder, comme on le verra par les exemples qui suivent le 4^e Tableau.' Louise Farrenc, *Exercice du pianiste sur les modulations* (Paris: Alphonse Leduc, 1876), 1.

²¹⁰ Valerie Woodring Goertzen, 'By Way of Introduction: Preluding By 18th- and Early 19th-Century Pianists', *Journal of Musicology* 14, no. 3 (Summer 1996): 301–303, accessed 3 February 2021, <https://doi.org/10.2307/764060>.

'More engagingly, preludes tested either the pianist's improvisational mettle (when actually conceived in performance) or the composer's skill at conveying the impression of impromptu display (when notated).' Jeffrey Kallberg, 'Small "Forms": In Defence of the Prelude,' in *The Cambridge Companion to Chopin*, ed. Jim Samson (Cambridge: Cambridge University Press, 1992), 134, accessed 30 August 2020, <https://doi.org/10.1017/CCOL9780521404907.008>.

²¹¹ Hamilton, *Golden Age*, 104.

through time, its origins can be found in the seventeenth century in Louis Couperin's 'unmeasured improvisatory *Préludes*, which were bravura in style'.²¹² All of Farrenc's theme and variations sets, as well as her rondos, have an introduction of improvisatory character, which was a common practice at that time.²¹³ It would not be surprising, therefore, if she taught the art of preluding to her students and that she included short preludes – improvised or not – during the performance of her *Études*. Consequently, this volume is one of the most important sources of information that we have about Farrenc's performance practice and teaching, and it describes Farrenc's method of preluding.

According to Philip Anthony Corri, the prelude 'must begin and end in the same key, which must be the key in which the movement is going to be played', and he focuses on the types of arpeggios, chords, and other passages that can be developed in the preludes by providing a large number of examples.²¹⁴ Kalkbrenner, in his *Traité d'harmonie du pianiste*, Op. 185, devotes the majority of the treatise to explaining the harmonic progressions and the possible modulations through the various chords; he then goes on to provide several examples of the possible ways of modulating and preluding, based on diatonic and chromatic progressions, and finally he provides nine preludes that can serve as models for the harmonic progressions and can be as long as forty-one bars, much longer than those provided by Corri.²¹⁵ However, all his examples start from C major to all major and minor keys, but there is no example of progressions starting from a minor key. Czerny, on the other hand, does not include as detailed examples as Corri, but he mentions that 'the prelude should always be in the key, in which the following piece is written; or at least, it must terminate in that key, if by any chance or advisedly he should have commenced in any other key'.²¹⁶ Consequently, he does not limit the key in which the preludes begin, and this is precisely what Farrenc does. Her method of preluding comprises four tables of possible ways of modulating from C major and C minor to all major and minor keys, each of them presenting progressions between six and eleven bars

²¹² Norman Demuth, *French Piano Music* (London: Museum Press, 1959), 25.

²¹³ Hamilton, *Golden Age*, 127.

²¹⁴ Philip Antony Corri, *Original System of Preluding* (London: Chappell & Co., [1813]), 2.

²¹⁵ Friedrich Wilhelm Michael Kalkbrenner, *Traité d'harmonie du pianiste* (Paris: Chez l'auteur, [1849]).

²¹⁶ Czerny, *Complete Theoretical and Practical Piano Forte School*, 3:116.

long, followed by fifteen examples of the tables' practical application. However, she does not include any examples of preluding in the same key.

In order to examine the effectiveness of her method and have a better insight into Farrenc's compositional and teaching principles, I decided to compose twenty-five small preludes for her Op. 50 Études (Appendix F). The reason I focused on this set was my very little experience in the practice of improvisation and preluding, and also the time restrictions that I had for the completion of my degree. Since there is no indication that these Études were performed as a set during Farrenc's time, my preludes suggest only one possible way of preluding them, depending on which of them are performed.

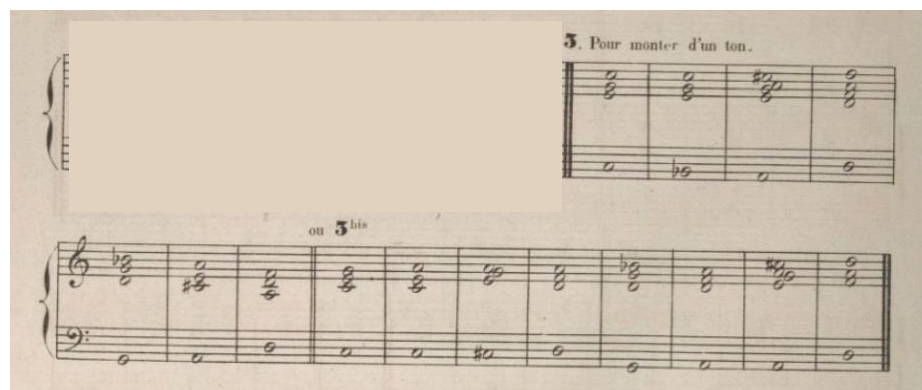
Based on Farrenc's four tables of modulations, I have compiled Table 7, which demonstrates which table (Roman numeral) and corresponding progression (Arabic numeral) I used, based on the succession of keys of the Op. 50 Études. For example, the prelude for Étude No. 21 starts in F major (the key of No. 20) and finishes in G minor (the key of No. 21). Because the Prelude should start in a major and finish in a minor key, I had to use her second table (II), which includes all modulations for this change of mode. Due to the fact that the final key of the prelude is one tone higher than its opening, I had to use one of the two suggested harmonic progressions described under No. 3 (Example 207), which refers to the major-second interval of the final key from the initial one. For Étude No. 1 I started the prelude in E major, which is the key of the last Étude of this set. This way, if it were ever intended to be performed as a set, it would complete the cycle.

Table 7 Connection of Farrenc's Op. 50 Études with her modulation tables

<i>Étude Op. 50</i>	<i>Key</i>	<i>Farrenc's modulation table – progression number</i>
No. 1	C major	I – 8 (from E major [No. 25])
No. 2	A minor	II – 10
No. 3	G major	III – 11
No. 4	E minor	II – 10
No. 5	D major	III – 11
No. 6	G minor	II – 6
No. 7	F major	III – 11

No. 8	B flat major	I – 5
No. 9	D major	I – 4
No. 10	A major	I – 7
No. 11	D minor	II – 6
No. 12	C major	III – 11
No. 13	A flat major	I – 8
No. 14	C major	I – 4
No. 15	A major	I – 9
No. 16	C major	I – 3
No. 17	C minor	II – 1
No. 18	E flat major	III – 4
No. 19	B flat major	I – 7
No. 20	F major	I – 7
No. 21	G minor	II – 3
No. 22	G major	III – 1
No. 23	A minor	II – 3
No. 24	A major	III – 1
No. 25	E major	I – 7

Example 207 L. Farrenc, *Exercice du pianiste sur les modulations*, Table II, Example 3 – A.L. edition



For the composition of the preludes, I mostly used the time signature, thematic, or rhythmical material of the main piece that follows. Depending on the length of each Étude, its character and tempo, I adjusted the number of bars, and I prolonged or abbreviated the pace of certain progressions, as Farrenc does in her examples. If, for example, the harmonic progression she suggests consists of seven chords, this does not necessarily mean that the prelude should be seven bars long, or that the harmonic rhythm should remain steady throughout. My main goal was to compose preludes that prepare the audience for the following piece and allow the pianist to use the techniques employed in it, so that their fingers prepare adequately for any potential difficulties that appear. Only in very few cases does the prelude not incorporate any of the Étude's

features, primarily because I did not wish to reveal their unique impact. For instance, the character of the waltz in Étude No. 15 is so distinct that a prelude of even the same time signature would spoil its effect (Example 208, Track B76).

Example 208 (a) L. Farrenc/M. Stratigou, Prelude for Étude Op. 50 No. 15, (b) L. Farrenc, Op. 50 No. 15, bars 1–8 – A.L. edition



(a)



(b)



Certainly, her method can be consulted for the prelude of all her Études, as well as her other piano works, and the works of other composers of her time. Depending on the pieces we want to connect and their harmonic relevance, the preludes can be adapted accordingly. Although I do not consider myself a composer, I feel that Farrenc's method was sufficient to enable me to compose them and to be assured that the harmonic progressions are at least 'correct'. Composing these preludes has given me an important practical insight into the nineteenth-century art of prelude.

6.7 Farrenc's Études in the context of the étude and the wider keyboard tradition

In the piano tradition, études have been widely – and mistakenly, in my view – regarded as mere exercises for the technical development of the pianist. Chopin's Études are 'revolutionary in technique as well as in musical content', as Marten Noorduin attests; however, the majority of the nineteenth-century pieces under this title are largely performed as finger exercises by pianists of all abilities and levels, and they are rarely included in concert programmes, mainly because of the pedagogical and musical connotations of their characterisation as 'études'.²¹⁷ Farrenc's sets not only develop the technical and musical qualities of the pianist, but they also contribute to enriching the knowledge of the aesthetics and the performance styles of major composers before and during her time. Bea Friedland, referring to Farrenc's Études Op. 26, writes:

But the composer plainly aspires to something beyond the usual didactic goal of perfecting technique; she aims equally at cultivating a sense of history by introducing the pianist to a wide range of keyboard styles from Bach's time to her own.²¹⁸

Farrenc's inclusion of the three Fugues in her Op. 26, which clearly trace back to Bach's fugues, as well as a number of resemblances of her Études to other composers' pieces attest to this. We could also suggest that Farrenc's Études serve as performance guidance for those pieces. The first variation in Hummel's *Variations on the Marche from the Opera Cendrillon* Op. 40, found in the third volume of the *Trésor*, is almost identical in texture and melodic contours to Farrenc's Étude Op. 26 No. 7 (Example 209). Here we can observe the *tutto legato/sempré legato* and the same dynamic marking (*p*) in both pieces. The *Andante espressivo* written in Farrenc's piece could be a direct tempo and performance implication for Hummel's variation, since the latter lacks metronome indications.

²¹⁷ Marten Noorduin, 'Czerny's "Impossible" Metronome Marks', *The Musical Times* (Winter 2013): 28, accessed 27 January 2020, https://www.academia.edu/14517974/Czernys_Impossible_Metronome_Marks.

²¹⁸ Friedland, *Louise Farrenc*, 19.

Example 209 L. Farrenc, Op. 26 No. 7, bars 1–6 – A.F. edition and J.N. Hummel, *Variations on the Marche from the Opera Cendrillon*, Op. 40, Var. I, bars 1–8 – *Le Trésor des pianistes*

The image displays two musical excerpts. The top excerpt is for L. Farrenc's Op. 26 No. 7, marked 'Andante espressivo' with a tempo of 58 and 'Sempre legato'. It features a piano accompaniment with a treble and bass clef, showing a melodic line in the right hand and a supporting bass line in the left hand. The bottom excerpt is for J.N. Hummel's Variation I, marked 'Tutto legato' and 'p'. It also shows a piano accompaniment with a treble and bass clef, featuring a more active melodic line in the right hand and a rhythmic bass line in the left hand.

Also, the *Adagio cantabile* from Beethoven's *Pathétique* Sonata is very similar in key, texture, and structure to Farrenc's Étude Op. 26 No. 21, especially from bar 9 (Example 210). The most significant difference regarding the performance of these two openings is the absence of the portato in the penultimate measure of Farrenc's Étude. If Farrenc was familiar with Adam's *Méthode du piano du Conservatoire* and his explanation of the performance of portato, then, perhaps, this omission is Farrenc's guidance that she does not wish these chords in her Étude to be played with retardation and non-legato, but legato and on the beat. It could even suggest that she advises the same for Beethoven's excerpt as well.

Example 210 L. Farrenc, Op. 26 No. 21, bars 1–8 – A.F. edition and L.v. Beethoven, Sonata Op. 13, 2nd Mvt, bars 1–18 – *Le Trésor des pianistes*



But not only Farrenc's Op. 26 Études have direct links with other composers' pieces. Apart from her Op. 41 No. 5 Étude, which is very similar to Liszt's S. 136 No. 11 (see Section 2.2.1), her No. 2 from the same set is very much like Czerny's Op. 818 No. 43 (Example 211), as the rhythmical pattern of the right hand at the beginning of Farrenc's Étude is identical to that in Czerny's.

Example 211 L. Farrenc, Op. 41 No. 2, bars 1–8 – A.F. edition and C. Czerny, Op. 818 No. 43, bars 1–8 – Schlesinger edition



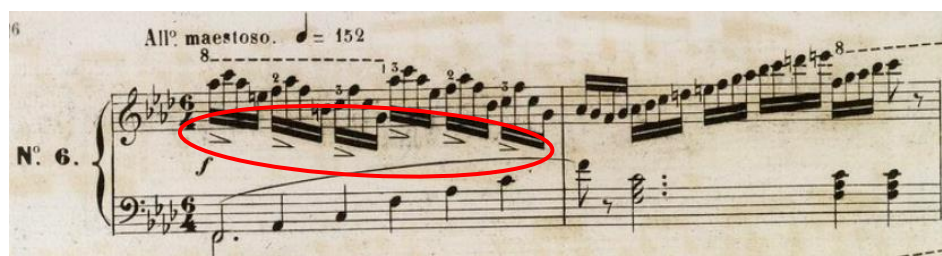
It is also apparent that Farrenc used some of the writing techniques of other composers of her time in her Études. Apart from her Op. 26 No. 10, which is the most profound example of Chopinesque character in her Études, the accents that we find in the right hand of her Op. 41 No. 6, which also resembles the opening bars of Schubert's A flat minor Impromptu, are directly relevant to those in the opening bars of Chopin's Op. 10 Nos. 1, 8, and 12. As in Chopin's Études, these accents should not be performed literally. Perhaps, as Roy Howat explains, they could mean 'let the hand fall'.²¹⁹ This interpretation works for Farrenc's passage and results in a more open sound. It could also signify the caution the performer should take against accenting the wrong notes – especially the thumb, as Poli suggests – and a rhythmical displacement.²²⁰ This does not mean that the

²¹⁹ The direction comes from an anonymous Scottish lady, who was one of Chopin's students, and passed on her memories to one of Chopin's earliest biographers (Cuthbert Hadden); Howat, 'Exchange Talk: Chopin's Etudes and their Purpose', Royal Conservatoire of Scotland, 27 April 2020, YouTube video, accessed 23 May 2020, <https://www.youtube.com/watch?v=Ym-G1yn4DZw&t=652s>.

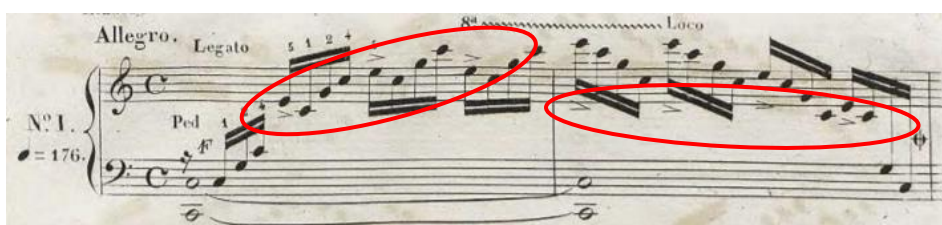
²²⁰ Poli, *The Secret Life*, 31.

first notes should be accented, but that the pianist should aim for an even sound, without any accents. In that sense, the indicated accents are the reaction force against the ‘natural’ accentuation of the thumb and, therefore, eliminate its action, resulting in a smooth and round sound, with no ‘angles’ (Track B77). Farrenc could have met Chopin or even heard him playing his works, either because of their common acquaintance – Auguste Franchomme (1808–1884), who was one of Chopin’s close friends and Farrenc’s colleague at the Conservatoire, as well as a regular performer of her chamber works – or because Chopin and Farrenc always lived not far from each other.²²¹

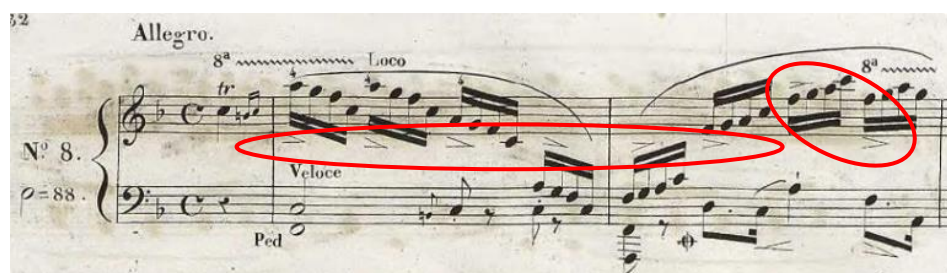
Example 212 (a) L. Farrenc, Op. 41 No. 6, bars 1–2 – A.F. edition, (b) F. Chopin, Op. 10 No. 1, bars 1–2, (c) F. Chopin, Op. 10 No. 8, bars 1–2, (d) F. Chopin, Op. 10 No. 12, bars 1–2 – Schlesinger edition



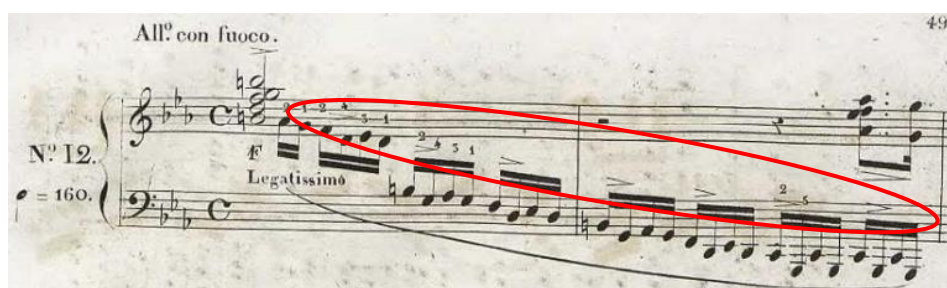
(a)



(b)



(c)



(d)

²²¹ Friedland, *Louise Farrenc*, 112.

According to Inja Stanović, 'Chopin and his music became the vessel for an ideal feminine delicacy which many actual women were criticised for failing to maintain'.²²² There is a possibility that Farrenc's appointment as a piano professor at the Paris Conservatoire could have played a partial role in what Katharine Ellis describes as 'a sudden rise in concerto and recital performances by talented women' that happened in the years 1844–1845.²²³ The composition of her Op. 26 Études in all major and minor keys, not merely as technical exercises but mostly as pieces resembling the style of other composers, may have been Farrenc's attempt to produce pieces that the critics of the time would not judge as 'too masculine' for the women pianists performing them. This distinction between pieces appropriate for male and female pianists was developed even at the Paris Conservatoire, where the piano concertos chosen for the annual piano competition were different for the two sexes.²²⁴ However, as Ellis describes, Marie Mongin even 'risked being relegated to strictly amateur status because of the perceived elementary technical demands' of the repertory she performed, especially when performing at the historical concerts featuring works from the *Trésor*.²²⁵

In the context of the étude tradition, Farrenc's Études are unique for combining the following characteristics: they are not limited to the development of the fingers' agility but also contribute to the musical maturity of the pianist by introducing several styles and epochs, and they consider as part of pianistic advancement the study of fugues and canons, which, apart from Moscheles's inclusion of a fugue in three subjects at the end of his 24 Études Op. 70, is not evident in a set of Études by other composers of that era. Only in Clementi's *Gradus ad Parnassum* do we find the inclusion of canons and fugues (sixteen in total spread across the three volumes) to a similar extent to that of Farrenc's Op. 26 set. Consequently, we could suggest that Farrenc's sets could form an approach for the complete technical and musical intellect of the pianist.

²²² Inja Stanović, 'Masculine and Feminine Compositions: Frederic Chopin and His Body (of Work)', *HARTS & Minds: The Journal of Humanities and Arts* 3, no. 9 (February 2017): 84–95.

²²³ Katharine Ellis, 'Female Pianists and Their Male Critics in Nineteenth-Century Paris', *Journal of the American Musicological Society* 50, no. 2/3 (Summer/Autumn 1997): 355, accessed 6 August 2020, <https://www.jstor.org/stable/831838>.

²²⁴ Pierre, *Le Conservatoire*, 584, 589.

²²⁵ Ellis, 'Female Pianists', 380–383.

From nineteenth-century newspapers we can have a glimpse regarding their reception in Farrenc's time. In 1856 Marie Colin performed ten out of the twelve Op. 41 Études, two years before the set's publication. Théodore Nisard mentions in his review that Op. 41 No. 3 was so successful that it was even performed as an encore, and that the set would be published soon.²²⁶ For the Op. 26 set, Antoine Elwart wrote in *Le Figaro* shortly after the performance of the Op. 26 Études in May of 1838 that 'they are worthy of Bertini',²²⁷ whereas *La France musicale* had a lengthy review of her Op. 42 in 1856. According to the author of the review, Adolphe Giacomelli:

Since the Études of Moscheles, two remarkable works of the same kind have been published which deserve to be ranked first: we speak of the great Études of Mme Louise Farrenc and those of Hummel. In the first are gathered all the resources of the instrument, a profound science, and the beauty of ideas. All the qualities that shine in this beautiful work would be enough to place Mme Farrenc at the forefront of modern composers, if she did not have so many other titles more important to her reputation.²²⁸

After commenting on the purpose and the technique each one of the twenty Études of this set serves, he reviews one of Farrenc's 'musical mornings'. Juliette Dorus, the dedicatee of the Op. 42 Études, performed the set, while Marie Colin performed four from Op. 26. At the end he writes:

²²⁶ *Revue de musique ancienne et moderne*, 720.

²²⁷ 'Quant aux études pour le piano que Mme Farrenc a fait entendre, un seul mot formulera tout le degré d'estime que nous professons pour la plume savante qui les a écrites: elles sont dignes de Bertini; du moins c'est notre opinion consciencieuse.' Antoine Elwart, 'Revue musicale, Matinée de madame Farrenc', *Le Figaro*, onzième année, no. 220, 22 May 1838, n.p.

²²⁸ 'Depuis les Études de Moschelès, on a publié deux ouvrages remarquables du même genre qui méritent d'être classés au premier rang: nous voulons parler des grandes Études de Mme Louise Farrenc et de celles de Hummel. Dans les premières se trouvent réunies toutes les ressources de l'instrument, une science profonde et la beauté des idées. L'ensemble des qualités qui brillent dans ce bel ouvrage suffirait pour placer Mme Farrenc au premier rang des compositeurs modernes, se elle n'avait pas tant d'autres titres plus importantes à la renommés.' *La France musicale*, vingtième année, Tome [21], no. 26, 29 June 1856, 208–209.

To conclude on the medium-difficulty studies, which are the main subject of this article, let us say that they should be recommended in a very special way. After having examined them with the most scrupulous attention, we do not hesitate to think that they are destined to obtain a great success, and that they are adopted as an excellent volume for teaching.²²⁹

These are only a small sample of the reviews that can be found on the impact of Farrenc's *Études*.²³⁰ According to the covers of the published *Études*, Opp. 26 and 41 were included

²²⁹ 'Pour conclure au sujet des *Études* de moyenne difficulté, qui font l'objet principal de cet article, disons qu'il y a lieu de les recommander d'une manière toute particulière. Après les avoir examinées avec la plus scrupuleuse attention, nous ne balançons pas à croire qu'elles ne soient destinées à obtenir un grand succès, et qu'elles ne soient adoptées comme un excellent ouvrage pour l'enseignement.' Ibid.

²³⁰ 'Mme Farrenc, l'éminent professeur du Conservatoire, vient de composer, pour le piano, une série d'études dont chacune est un petit chef-d'œuvre de style et de mélodie; il est impossible d'offrir à l'élève un travail classique d'une plus grande utilité, et de le présenter sous une forme plus séduisante et plus romantique.' ('Madame Farrenc, the eminent professor of the Conservatoire, has just composed, for the piano, a series of studies, each of which is a little masterpiece of style and melody; it is impossible to offer the pupil a classic work of greater utility, and to present it in a more seductive and romantic form.') Ernest Reyer, *L'Atheneum Français*, no. 52, 30 December 1854, 1231;

'Les espérances qu'avait fait concevoir la réputation de Mme Farrenc n'ont point été déçues. Les compositions de cette artiste sont écrites d'une manière remarquable. Les *Études* surtout, pleines de grâce et de charme, ont enlevé les suffrages de tous les assistants.' ('The hopes entertained by Madame Farrenc's reputation were not disappointed. The compositions of this artist are written in a remarkable way. The *Études* especially, full of grace and charm, have removed the suffrage of all the assistants.') Anon., *Le Ménestrel*, no. 245, 12 August 1838;

'Nous sommes parfaitement d'accord avec M. Giacomelli sur l'excellence de l'œuvre de l'illustre professeur du Conservatoire. Mme Farrenc est une artiste supérieure qui a voué son existence au culte des chefs-d'œuvre des plus grands maîtres. L'enseignement est, pour elle, ce qu'il devrait toujours être, - une chose sacrée, une mission grande et noble qui impose d'immenses devoirs. Or, Mme Farrenc, comme artiste et comme professeur, ne recule devant aucune difficulté de sa mission: embrassant l'art du piano dans toute son étendue, elle n'en néglige aucune partie, et porte partout la lumière et le progrès. Nous avons sous les yeux les nouvelles *Études* de Mme Farrenc, et tout le bien qu'en dit M. Giacomelli est loin d'être exagéré. Elles sont toutes très-courtes, puisqu'elles se dessinent dans un cadre d'une ou de deux pages, rarement plus.... Nous nous proposons de revenir bientôt sur les *Études* de Mme Farrenc, et nous sommes persuadé que M. Giacomelli nous pardonnera d'avoir profité de son excellent compte-rendu pour nous appuyer de sa loyale critique et y ajouter nos impressions personnelles. En général, les *bons ouvrages* doivent toujours être accueillis avec sympathie, mais les *bons livres élémentaires et pratiques*, fruits d'une consciencieuse expérience et d'un noble dévouement à l'enseignement, doivent, obtenir plus que de la sympathie: ils sont dignes de respect, d'admiration et de reconnaissance. C'est à ce titre que nous recommandons aux lecteurs de la *Revue* l'œuvre de Mme Farrenc.' ('We fully agree with Mr Giacomelli on the excellence of the work of the illustrious Conservatoire professor. Madame Farrenc is a superior artist who has dedicated her life to the cult of the masterpieces of the greatest masters. Teaching is, for her, what it should always be - a sacred thing, a great and noble mission that imposes immense duties. Now Madame Farrenc, as an artist and teacher, does not shrink from any difficulty in her mission: embracing the art of the piano in all its extent, she neglects no part of it, and carries light and progress everywhere. We have before us the new *Études* of Madame Farrenc, and all the good that M. Giacomelli says is far from being exaggerated. They are all very short, since they are drawn in a frame of one or two pages, rarely more.... We intend to return soon to the *Études* of Madame Farrenc, and we are convinced that Mr Giacomelli will forgive us for having taken advantage of his excellent report to support us with his loyal criticism and add our personal impressions. In general, good books must always be welcomed with sympathy, but the good elementary and practical

in the teaching methods of the piano classes at the conservatoires of Paris, Brussels, and Bologna. The *New Grove Dictionary of Women Composers* mentions that her Op. 26 was adopted by the Paris Conservatoire in 1845 'as required study for all piano classes'.²³¹ As a composer, Farrenc was also well-received by Robert Schumann, who praised her Op. 17 Variations but characterised Herz's compositions as shallow and merely virtuosic.²³² However, after Farrenc's death her compositions were very rarely performed. Even during her lifetime, her piano compositions were only performed in concerts in Paris by her students, and her chamber and orchestral music was presented only in concerts organised by herself and her husband.²³³ Consequently, it was inevitable that her legacy would be unjustly neglected.

books, the fruit of a conscientious experience and a noble devotion to teaching, must obtain more than sympathy: they are worthy of respect, admiration, and gratitude. It is for this reason that we recommend to readers of the *Review* the work of Madame Farrenc.') Théodore Nisard, *Revue de musique ancienne et moderne*, première année, 1856, 92–94.

²³¹ Bea Friedland, 'Farrenc (née Dumont), (Jeanne-) Louise', *The New Grove Dictionary of Women Composers* (London: Macmillan Press, 1995).

²³² *Neue Zeitschrift für Musik* 5, no. 17, 26 August 1836, 69; Stephan D. Lindeman, 'Herz, Henri', *Grove Music Online* (2001), accessed 28 March 2018, <https://doi.org/10.1093/gmo/9781561592630.article.12915>.

²³³ Friedland, *Louise Farrenc*, 51. ('Nous la renouvellerons chaque fois que nous verrons Mme Farrenc réduite, pour se mettre en communication avec le public, à organiser elle-même un concert, comme elle vient de la faire encore il ya quelques jours.' Marie Escudier, *La France musicale*, 29 March 1857, 104.)

7. Conclusion

The purpose of my research was to provide a historically informed performance of Farrenc's Études based on the information that can be derived from her manuscript scores, the editions, and nineteenth-century performance practices, and not specifically to reproduce a replica of performances from the past, as this will never be possible without a time machine. Echoing Carl Dahlhaus, John Rink writes that 'the performer, whose task it is to realise that score for contemporary audiences, is especially concerned with this act of mediation between an historic past and an aesthetic present'.²³⁴ Our education, listening experience, and aesthetic criteria are also based on music that was composed at a later time; consequently, our taste will always be influenced by these factors. However, as some of the nineteenth-century practices have been forgotten and are no longer applied as a matter of course in performance nowadays, I wanted to find a way to include them in my recordings of Farrenc's Études in a way that does not alienate a modern audience but allows them to hear aspects of historically informed performance practice. As I demonstrated in my thesis, these practices can give the performer some additional freedom, which they would not have without this knowledge. As Hamilton says:

We could well argue – and this would ironically be a typical nineteenth-century view – that Liszt performance in the twenty-first century ought to be moulded by modern concert conditions, instruments and expectations, and not those of a bygone era. But even if this attitude is adopted, it is surely better adopted on the basis of knowledge of what we are rejecting, rather than as a merely plausible substitute for ignorance.²³⁵

²³⁴ John Rink (ed.), *Musical Performance: A Guide to Understanding*, 9th ed. (Cambridge: Cambridge University Press, 2014), 24.

²³⁵ Kenneth Hamilton, 'Performing Liszt's Piano Music', *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (Cambridge: Cambridge University Press, 2005), 171–191, accessed 30 August 2020, <https://doi.org/10.1017/CCOL9780521622042.009>.

The performer, in my opinion, can include the characteristics of the past practices without disturbing the audience, but as techniques applied in certain places where they wish to convey a particular effect. It is their overuse that led to their elimination from piano playing; however, we still admire the performances of the great pianists of the early twentieth century through their recordings, which feature those characteristics.

Throughout my research, the editing of the scores, and the performance of Farrenc's *Études*, my method was based on first evaluating and explaining Farrenc's indications and then suggesting a different interpretation if my discoveries were not satisfactory enough. Richard Taruskin states that 'it is not the elimination of personal choice from performance that real artists desire, but its improvement and refreshment'.²³⁶ It is natural and understandable that not every performer or scholar will agree with my arguments or performance choices, but each one of my decisions derives from my understanding of Farrenc's music and my research on her piano works and her *Études* in particular. Although there are clearly many ways of performing a piece, I have aimed at prioritising Farrenc's indications for the performance of her *Études*. Anton Rubinstein reminds us about the individuality of interpretation, addressing this issue in less compromising terms:

I hear so much about the *subjective* and *objective* in interpretation; which is the better? I am wholly at a loss to understand what is meant by the objective in interpretation. Every interpretation, if it is made by a person and not by a machine, is *eo ipso, subjective*. To do justice to the *object* (i.e. the composition) is the law and duty of every interpreter, but of course each one in his own way, i.e. subjectively.²³⁷

²³⁶ Richard Taruskin, 'The Pastness of the Present and the Presence of the Past', in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (London: Oxford University Press, 1988), 137–210, quoted in Jonathan Dunsby, 'Guest Editorial: Performance and Analysis of Music', *Music Analysis* 8, no. 1/2 (1989): 18, accessed 21 May 2019, <https://www.jstor.org/stable/854325>.

²³⁷ Anton Rubinstein, *Music and Its Masters* (Chicago: Charles H. Sergel & Company, 1892), 108–109.

According to Simon Finlow's description of the categories of pedagogic piano music, I believe that most of Farrenc's Études can be classified individually under the 'études' or the 'concert studies'.²³⁸ They are definitely not mere technical exercises, and—with a few exceptions—they do not repeat the same pattern extensively, as the Études of Chopin and Alkan, for example, do.²³⁹ Most of them are not focused on one technical issue, but serve more than one purpose, usually in combination with the musical elements, and this is probably one of the reasons why they dropped out of the repertoire. Another reason was that although she was an accomplished composer and respected by her peers, she never stopped being regarded as a woman foremost. All of the reviews of her time comment on her identity as a 'woman composer'. As John Jerrould comments, 'There hadn't been any female composers who could be referred to without the qualifying prefix. Composers in the late nineteenth century, if they were to be seriously considered by their peers, were men.'²⁴⁰ Perhaps the technical level that we find in Farrenc's Études was too advanced for the women amateurs of her time, or too 'feminine' for the male professionals. Besides, we do not have any evidence regarding the adoption of Opp. 26 and 41 by the conservatoires of Paris, Brussels, and Bologna, for the classes of both sexes, or any reviews of her Études played by male pianists. This could account for why there are no records of male pianists performing her music. All of the reviews that we have concerning the performance of Farrenc's Études refer to performances either by her or by her students. Consequently, Farrenc's reputation was built by her students, and since not many of them followed a concert career, after her death her compositions fell into oblivion.

²³⁸ 'Developments in didactic keyboard music engendered three varieties of composition which may be classified briefly as follows: (i) exercises, in which a didactic objective – the isolation and repetition of a specific technical formula – is assigned primary attention, any musical or characteristic interest being incidental; (ii) etudes, wherein musical and didactic functions properly stand in a complementary and indivisible association; and (iii) concert studies, in which the didactic element is mostly incidental to the primary characteristic substance (though the music will invariably involve some particular exploitation and demonstration of virtuoso technique).' Simon Finlow, 'The Twenty-Seven Etudes and Their Antecedents', in *The Cambridge Companion to Chopin*, 53, accessed 30 August 2020, <https://doi.org/10.1017/CCOL9780521404907>.

²³⁹ Robert Dale Marler, *The Role of the Piano Etude in the Works of Charles-Valentin Alkan* (DMA diss., University of Cincinnati, 1990), 29.

²⁴⁰ John Jerrould, 'Piano Music of Cécile Chaminade', *American Music Teacher* 37, no. 3 (January 1988): 22–46, accessed 2 June 2019, <http://www.jstor.org/stable/43542041>.

Farrenc was an advocate of the French *style sévère*, as described by Ian Pace.²⁴¹ Apart from the detached articulation, the *jeu lié* was also employed in her works to a great extent, associating to some extent her music with the feminine characteristics that were attributed to this style of performing.²⁴² While she acknowledged the masters of the past and did not simply copy them, as Friedland suggests, her affection towards their compositional style prevented her from being a pioneer of the time.²⁴³ Nevertheless, a few days after her death, *La Revue et gazette musicale de Paris* published her *nécrologie*, where the author (C.B.) writes that:

If, as a teacher, Mme Farrenc leaves a trace that will not fade away soon, it is even more as a composer that she will live in the history of music. Her works bear witness to a strength and a wealth of imagination, as well as to a science that has never been to the same degree, before her, the prerogative of a woman. She tackled the most difficult genres without fear and succeeded.... Mme Farrenc, who had been conscious of the serious nature of her talent for a long time, did not follow the road of easy success; if the public does not know her name, it is up to the artists, who know what this eminent woman was worth, to pay tribute to her in the most useful way for her memory, that is to say, by letting the creations of that distinguished spirit be heard, so that young composers can learn, as with classical masters, how to combine charm with the correctness of form and grace with technical skill.²⁴⁴

²⁴¹ 'Various schools of pianistic pedagogy were consolidated during this period, including the *style sévère* in France – clear, brilliant, elegant, strict in rhythm and tempo, and with a basically thin and non-legato touch.' Ian Pace, 'Instrumental Performance in the Nineteenth Century', *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012), 643–695, accessed 12 June 2020, <https://doi.org/10.1017/CHOL9780521896115.027>.

²⁴² Ellis, 'Female Pianists', 366.

²⁴³ Friedland, *Louise Farrenc*, 20.

²⁴⁴ 'Si, comme professeur, Mme Farrenc a laissé une trace qui ne s'effacera pas de sitôt, c'est bien plus encore à titre de compositeur qu'elle vivra dans l'histoire de la musique. Ses ouvrages témoignent d'une force et d'une richesse d'imagination en même temps que d'une science qui n'ont jamais été au même degré, avant elle, l'apanage d'une femme. Elle a abordé sans peur les genres les plus ardues et y a réussi.... Mme Farrenc, qui avait eu de bonne heure conscience de la nature sérieuse de son talent, ne suivait pas la route des succès faciles; si le gros public ignore son nom, c'est aux artistes, qui savent ce que valait cette femme éminente, à lui rendre hommage de la manière la plus utile pour sa mémoire, c'est-à-dire en faisant entendre de temps à autre les créations de cet esprit si distingué, dans lesquelles les jeunes compositeurs pourront apprendre, comme chez les maîtres classiques, comment on allie le charme à la correction de la forme et la grâce à l'habileté technique.' C.B., 'Nécrologie', *RGM*, no. 38, 19 September 1875, 301.

Based on the extent of Farrenc's works, with and without opus numbers, this thesis makes a contribution to our understanding of the work of this notable performer, composer, and scholar of the nineteenth century. Having knowledge of her musical forbears, as well as her students, further musicological research needs to be done in order to examine her compositional style more closely. The Associated Board of the Royal Schools of Music has included Farrenc's Op. 50 No. 2 Étude in the piano syllabus of Grade 5, making her known among piano teachers and young pianists, but all her sets can assist in the technical and musical development of the pianist, in every stage of their musical education. The majority of her piano compositions still remains unrecorded, and I only hope that I will be able to release my recordings of her Études, and the rest of her piano works, in the future, opening the way for more performances and more research on her music.

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Appendix A

Louise Farrenc's students

3C: Entered the competition three times and was removed from the piano class, according to the Conservatoire's regulations. Not every year is given in each case, and sometimes there are more than three years assigned to a student's name.

Acc.: accessit (commendation)

C: Year(s) of competition

EDC: Étude de clavier

H&A: Harmonie et accompagnement pratique

Med.: medal

Ment.: mention

OA: Officier d'Académie

OI: Officier de l'instruction publique

PC: Paris Conservatoire

P&DoB: Place and date of birth

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
André Rosalie <i>P&DoB:</i> Colombes(Seine), 14/12/1845 <i>Address:</i> Colombes (Seine)	12/11/1860		Listener (1859–1860) 24/12/1862–01/10/1867 Last exam 14/06/1867 C: 1864, 1866	Mlle Mercié-Porte 1860–1865 C: 1861, 1862	H&A Gautier 16/01/1865–01/10/1867	Piano 2 nd acc. 1865 Solfège 2 nd med. 1863 1 st med. 1864
Aulagnier Clémentine-Marie <i>P&DoB:</i> Paris, 09/07/1827	13/10/1841	Mme Coche 19/10/1841	30/11/1842 Studies completed 01/07/1846	Goblin 26/10/1841–19/11/1844		Piano 2 nd Prize 1843 Acc. 1844 1 st Prize 1845
Ausser Marie-Louise <i>P&DoB:</i> Paris, 31/10/1827	10/04/1838	Mlle Vierling ¹ Mme Coche 15/02/1842	30/11/1842 Studies completed 30/09/1848 C: 1843, 1845	Mme Robin ² Mlle Paquier 01/10/1839–1844 ³		Piano Acc. 1844 (Acc. 1845 in AJ/37/153 [5]) 2 nd Prize 1846 1 st Prize 1847 Solfège Acc. 1842 1 st Prize 1843

¹ An: AJ/37/208/3. Cherubini's comments on Wednesday, 5 June 1839 (va bien).

² Ibid., Cherubini's comment on Tuesday, 4 June 1839 (va assez bien).

³ Ibid., Cherubini's comments on: Tuesday, 3 December 1839 (n'avance pas trop); 4 June 1840 (ne va pas mal); Tuesday, 1 December 1840 (va assez bien).

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>Banquels Blanche-Justine- Elisa-Antoinette</p> <p><i>P&DoB:</i> Puylaurens (Tarn), 13/03/1855</p> <p><i>Address:</i> 12 Rue Richer</p>	22/10/1872		<p>25/10/1872 performing Ries's Concerto No. 3 – 1873</p> <p>Continued with Delaborde from January 1873</p> <p>Stopped (rayée) 26/10/1874</p> <p>C: 1873, 1874</p>			
<p>Barles Marie-Hippolyte- Gustavie</p> <p><i>P&DoB:</i> Rieupeyroux (Aveyron), 09/11/1837</p> <p>(Mr Bazin's niece)</p>	09/11/1849	Mlle Jousselin 20/12/1849	<p>30/12/1853 (after exam on 26/12/1853)</p> <p>Quit 01/10/1855</p> <p>C: 1854</p>	Goblin 12/11/1849–1853	<p>H&A Mme Dufresne 14/11/1853–1858</p> <p>C: 1856</p>	<p>Piano 2nd acc. 1855 EDC 1st ment. 1853 H&A 2nd Prize 1855 1st Prize 1857 Solfège 1st acc. 1851 1st Prize 1853 Work Solfège répétiteur at the PC 01/10/1860–1872</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Barrande Marie <i>P&DoB:</i> Paris, 20/11/1846 <i>Address:</i> 21 Rue de Rocroy (Rocroi in the catalogues)	22/02/1866	Appears as listener in Herz's class in 1865–1866.	26/02/1866 Stopped (rayée) 22/10/1872 C: 1868, 1872		Chamber Music Baillot Exams Ac. Year 1871–1872	Piano 2 nd acc. 1869 1 st acc. 1870
Bastin Laure-Henriette-Amélie <i>Name after marriage:</i> Mme Blouet <i>P&DoB:</i> Reims, 03/10/1848 <i>Address:</i> Rue des Batignolles/ 37 Rue St Georges	10/12/1861		22/01/1866 (after exam on 17/01/1866)–14/10/1867 Last exam 14/06/1867 C: 1867	Mlle Tarpet (Mlle Leclercq) 23/04/1863–1865	Violin Alard 13/12/1861–1863	Solfège 1 st med. 1864 Violin 1 st acc. 1863 2 nd Prize 1864 1 st Prize 1865 Newspapers referred to her as violinist.
Batiste Berthe-Pauline	08/10/1860	Mlle Jousselin 10/10/1860–1868	28/12/1868 (after exam on 21/12/1868)–1870	Batiste 08/10/1860–1869	H&A Gautier 05/10/1868–1870	EDC 3 rd ment. 1865 2 nd ment. 1867

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme Garbagny, divorced, M. Léon-Jean-Marie Garbagny</p> <p><i>P&DoB:</i> Savigny-sur-Orge (S.-et-O.) 03/05/1852</p> <p><i>Address:</i> 10 Boulevard de Bonne Nouvelle</p> <p>(Professor Batiste's daughter)</p>		C: 1866	<p>Last exam 16/06/1870</p> <p>C: 1870</p>			<p>1st ment. 1868</p> <p>Solfège</p> <p>3rd med. 1864</p> <p>2nd med. 1866</p> <p>1st med. 1868</p>
<p>Bernard-Gjertz (1^{ère})</p> <p>Marie-Gabrielle-Madeleine-Elisabeth</p> <p><i>P&DoB:</i> Beaune (Côte-d'Or),</p>	05/10/1863	<p>Mlle Rouget de Lisle (Mme Philippon) 20/03/1865–1868</p> <p>C: 1865</p>	<p>08/01/1869</p> <p>Stopped (rayée) 01/10/1872 after entering the competition three times</p> <p>3C: 1869, 1870, 1872</p>	<p>Mme Doumic 05/10/1863–1868</p> <p>C: 1865</p>	<p>H&A</p> <p>Mme Dufresne 14/02/1872–22/10/1872 (rayée)</p> <p>Chamber Music</p> <p>Baillot</p>	<p>EDC</p> <p>3rd ment. 1866</p> <p>2nd ment. 1867</p> <p>1st ment. 1868</p> <p>Solfège</p> <p>3rd med. 1866</p> <p>1st med. 1867</p> <p>Piano</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
04/06/1848 <i>Address:</i> 47 (or 48) Rue de Maubeuge/ 60 Rue Dufour St Germain/13 Rue de Laval prolongée/24 Rue de Constantinople					Exams Ac. Year 1871–1872	1 st medal of the class 1868 Work OA 1897 In 1861 she published a romantic novel entitled <i>L'Enthusiasm</i> (Marie-Gabrielle Gjertz) Georges-Jean Pfeiffer dedicated his Berceuse Op. 53 to his student M.B.G. ⁴
Bessaignet Claire-Léonie <i>P&DoB:</i> Paris, 15/04/1842 (Vogt's niece) ⁵	05/01/1852		18/12/1854 (after exam on 14/12/1854) Last exam/finished her studies 13/06/1862 C: 1859, 1860	Goblin 05/01/1852–1857	H&A Mme Dufresne 18/01/1858–01/10/1863 C: 1860	Piano 3 rd acc. 1858 2 nd Prize 1861 1 st Prize 1862 Solfège 2 nd acc. 1854 1 st acc. 1855 2 nd Prize 1856 1 st Prize 1857 H&A 2 nd Prize 1861 1 st Prize 1862
Bourgeois	24/12/1850		06/01/1851	Mlle Mercié-Porte	H&A	Solfège

⁴ Berceuse, Op.53 (Pfeiffer, Georges Jean), Imslp.org, 2021, [https://imslp.org/wiki/Berceuse%2C_Op.53_\(Pfeiffer%2C_Georges_Jean\)](https://imslp.org/wiki/Berceuse%2C_Op.53_(Pfeiffer%2C_Georges_Jean)).

⁵ Gustave Vogt (1781–1870): oboe professor at the Paris Conservatoire.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>Marie-Céline</p> <p><i>P&DoB:</i> Moret (Seine-et-Marne), 06/10/1838⁶</p> <p><i>Address:</i> 23 Rue d'Angoulême</p> <p>(M. Auger, commerçant, Palais-Royal, 129 galerie de Valois, et Mlle Bourgeois, veuve Dejean, à Versailles, 31 avenue de St-Cloud (<i>Le temps</i>). Unknown if this is correct.)</p>			<p>Stopped 09/11/1854</p> <p>C: 1854</p>	10/01/1851	<p>Mme Dufresne 08/10/1855</p> <p>Studies completed 01/10/1860</p> <p>C: 1856</p>	<p>2nd acc. 1853 1st Prize 1855</p> <p>H&A</p> <p>1st acc. 1858 1st Prize 1859</p>
<p>Brèval, Hüe de Henriette- Adelaïde</p>	10/10/1845		<p>15/10/1845</p> <p>Stopped 30/09/1848</p>			

⁶ TABLES DECENNALES, Ensemble de documents 7E82–7E105 1833–1842, Document 7E100, Etat civil: tables décennales de la commune de Moret-sur-Loing, <http://archives.seine-et-marne.fr/etat-civil>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB:</i> Valenciennes (Nord), 19/10/1847</p> <p><i>Address:</i> 162 Rue du Faubourg Poissonnière</p>			<p>Studies completed 11/06/1873</p> <p>C: 1868, 1869, 1872</p>		<p>Exams Ac. Year 1871–1872</p>	<p>2nd ment. 1866 1st ment. 1867</p>
<p>Champon Eugénie-Louise-Delphine</p> <p><i>P&DoB:</i> Paris, 15/10/1838</p> <p>Awarded student from Lille</p>	14/01/1853	<p>Mlle Jouselin 04/02/1853 Stopped 26/12/1853</p> <p>Transferred to Herz's class 05/01/1854</p>	<p>06/10/1856</p> <p>Stopped (quit) 30/09/1857¹⁰</p> <p>C: 1857</p>	<p>LeBel 15/10/1853–1858</p>	<p>H&A Mme Dufresne 18/01/1858</p> <p>Stopped 29/02/1860</p> <p>Organ Lefébure-Wely</p>	<p>Piano 3rd acc. 1856 Solfège 3rd acc. 1854 1st acc. 1855 2nd Prize 1856 1st Prize 1857 Work Celebrated organist (articles 1862–1864)</p>
<p>Clérambault Marie-Emma</p> <p><i>P&DoB:</i> Alençon,</p>	09/01/1850		<p>03/01/1851 (after exam on 24/12/1850)</p> <p>Stopped October 1854</p>	<p>Mlle Delsuc 10/01/1850</p> <p>Stopped 01/10/1851</p>	<p>H&A Bienaimé 30/11/1853</p> <p>Stopped 16/11/1854</p>	

¹⁰ An: AJ/37/155/4.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
06/12/1833 ¹¹ M. Ch. Blanc ¹²			3C: 1852, 1853, 1854			
Cævoët Céline-Albine-Maria <i>P&DoB</i> : Lille, 05/08/1848 <i>Address</i> : 36 rue du Château d'Eau	30/12/1861		Listener (1860–1862) 06/01/1862–1868 Last exam 14/06/1867 C: 1864, 1866	Mme Maucorps 27/01/1862–1866 C: 1862	H&A Gautier 03/12/1866– 1869 Crossed out from Gautier's catalogues in 1869–1870 C: 1869	Piano 1 st acc. 1865 1 st Prize 1867 Solfège 3 rd med. 1863 2 nd med. 1864 1 st med. 1865
Colin Marie-Marguerite- Louise-Aglaré ¹³ <i>P&DoB</i> : Bordeaux 03/06/1835	15/12/1849		24/12/1849 Studies completed 30/09/1853 C: 1851	Mlle Raillard 15/10/1850	H&A Bienaimé 12/01/1850 Stopped (quit) 30/09/1852	Piano 1 st Prize 1852
Colin Félicité-Hélène	07/01/1862 ¹⁴	Mlle Jouselin 08/01/1862	Listener (1862)			EDC 2 nd ment. 1862

¹¹ Archives Orne et patrimoine, accessed 9 December 2019, <http://archives.orne.fr/consultez/consultez.html>.

¹² Blank (Ch.): Director of Fine Arts, member of the Institut.

¹³ In the registers of Bordeaux, there are two entries: Collin Marie-Eliza, born 13 May 1835 (registered entry 535), and Colin Marie-Marguerite-Louise-Aglaré, born 3 June 1835 (registered entry 622). In the 'procès verbaux' of 15 December 1849, when Marie Colin was admitted to the Conservatoire, her age was 14 years + 6 months, which corresponds to the date of the second entry. Archives Bordeaux Métropole, accessed 4 December 2019, <http://archives.bordeaux-metropole.fr/archive/recherche/etatcivil2018/n:43>.

¹⁴ After the exam on 30 December 1861, she was not admitted in piano, but later in one of the *étude du clavier* classes (Mlle Jouselin's).

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB:</i> Saint-Aquilin-de-Pace (Eure), 26/07/1844</p> <p><i>Address:</i> Rue Myrha, Montmartre</p>		Stopped 01/10/1862	<p>24/12/1862 (after exam on 18/12/1862)</p> <p>Stopped (rayée) 21/10/1864</p> <p>C: 1863, 1864</p>			
<p>Cornu Ernestine-Laure-Desirée¹⁵</p> <p><i>P&DoB:</i> Paris, 1835</p>	13 or 23/01/1851		<p>13 or 23/01/1851</p> <p>Stopped 25/02/1853</p>	<p>Mlle Raillard 29/04/1851</p> <p>Stopped 25/02/1853</p>		
<p>Coupin Pauline-Félicie-Milide</p> <p><i>P&DoB:</i> Tourcoing (Nord), 26/05/1847</p>	03/03/1864		<p>07/03/1864</p> <p>Stopped 03/06/1865</p> <p>C: 1864, 1865</p>	<p>Mlle Leclercq (Mme Tarpert) 22/10/1864–1865</p>		

¹⁵ First name found from her wedding certificate (V3E/M 230, <http://archives.paris.fr/s/5/etat-civil-reconstitue>). In Mlle Raillard's solfège class 1852–1853 (AJ/37/154 [5]), we find that Cornu was married to 'Corno'. Investigating the wedding certificates of that year, we find only one entry corresponding to these names. The husband's name was Simon Corneau and the wedding took place on 2 February 1853.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>Address: 21 Rue de Paris (Belleville)</i>						
Dargein (1^{ère}) Joseph-Anne-Henriette <i>P&DoB: Auch (Gers), 28/02/1842</i>	24/12/1857		30/12/1857 Stopped 01/11/1860 ¹⁶ 3C: 1857, 1858, 1859	Mlle Lorotte 15/01/1858 Quit 17/01/1859	H&A Bienaimé 23/11/1859 Stopped 02/11/1860	
Dargein (2^e) Louise-Françoise-Marie <i>P&DoB: Auch (Gers), 11/03/1843</i> <i>Address: 147 Rue du Faubourg St Martin</i>	16/12/1858	Piano Herz 21/12/1858	23/11/1860 Stopped 01/10/1861 C: 1858, 1861	Mme Dupuis/Mlle Barles 08/01/1859 C: 1861 Stopped 01/10/1861		
Delestre Julie-Désirée	19/10/1840	Mme Coche	30/11/1842	Mme Rieusset		Piano Acc. 1845

¹⁶ 2 November 1860 in pencil.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>P&DoB</i> : Paris, 30/10/1827		24/10/1840 ¹⁷	Stopped voluntarily 07/04/1847 C: 1846	Mlle Mercié-Porte 10/11/1840–1843		Work Prof. in Batignolles
Deloigne Léonide <i>Name after marriage</i> : Mme Viguié <i>P&DoB</i> : Paris, 07/02/1834 † Paris, 30/01/1892	11/10/1847		18/10/1847 Stopped (rayée) 30/09/1852 3C: 1851 (the other years are unknown)	Mlle Raillard 18/10/1847–1849		Piano Acc. 1850 Solfège 1 st Prize 1848 Work Prof. in Paris OA 1890
Delsuc Dorothee-Jeanne	06/10/1838	Mme Coche 03/01/1843	09/12/1844 ¹⁸ Quit voluntarily 23/01/1847	Mlle Ruestenholtz 1839–1840 ¹⁹	H&A Mme Dufresne 11/10/1841	Solfège 2 nd Prize 1839 1 st Prize 1840 H&A

¹⁷ Cherubini's comments on Wednesday, 9 December 1840 'sans 2 clefs, ne lit pas mal'.

¹⁸ In Mme Coche's catalogue, 6 December 1844 appears as the date of transfer.

¹⁹ Cherubini's comments on: Monday, 3 June 1839 (va bien, concours); Monday, 2 December 1839; Wednesday, 3 December 1840 (va bien) – AJ/37/208/3.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme Maucorps</p> <p><i>P&DoB:</i> Paris, 11/05/1827</p>			<p>(rayée)</p> <p>C: 1845, 1846</p>		<p>Bienaimé 13/06/1842–1845</p>	<p>Acc. 1843 1st Prize 1844 Work Solfège Prof. at PC (1847–1868)</p>
<p>Demarest/Démarest Caroline</p> <p><i>P&DoB:</i> Versailles, 17/04/1834</p>	15/12/1849		<p>24/12/1849</p> <p>Stopped 14/10/1852</p> <p>C: 1852</p>			<p>Piano 1st acc. 1851</p>
<p>Devred Antonine-Célinie-Henriette-Elise</p> <p><i>P&DoB:</i> Cambrai, 07/03/1850</p> <p><i>Address:</i> 72 Rue du Faubourg Poissonnière</p>	18/12/1862 ²⁰		<p>22 or 24/12/1862–1868</p> <p>Last exam 11/06/1868</p> <p>Stopped (crossed out from Farrenc's catalogue 1868–1869)</p> <p>C: 1867, 1868</p>	<p>Mme Maucorps 16/03/1863–1868</p> <p>C: 1864, 1865</p>		<p>Solfège 2nd med. 1866 1st med. 1867</p>
Donne (1^{ère})	10/10/1861	Mme Coche	22 or 26/12/1864–1868	Mme Maucorps	H&A	Solfège

²⁰ A different date (9 April 1839) appears in Farrenc's catalogue for the academic year 1867–1868 (AJ/37/157/3) as the entrance date for Devred. This date is erroneously given here, as that is the entrance date of Drevet and not of Devred.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>Louise/Louissie</p> <p><i>P&DoB</i>: Paris, 17/04/1849</p> <p>† Paris, 29/05/1892</p> <p><i>Address</i>: 34 Rue Vivienne/2 Rue de Louvois</p>		<p>1864–1866 (as presented in Maucorps's records for these years)</p>	<p>Last exam 11/06/1868</p> <p>C: 1866, 1867</p>	<p>16/10/1861–1867 Demandée par Mme Maucorps</p> <p>C: 1862, 1863</p>	<p>Gautier/Batiste 12/10/1866–01/10/1873 (démissionnaire)</p> <p>C: 1873</p> <p>Chamber Music Baillot Ac. Year 1871–1872</p>	<p>3rd med. 1864 2nd med. 1865 1st med. 1866</p> <p>H&A 3rd acc. 1869 2nd acc. 1870 2nd Prize 1872</p> <p>Work Répétiteur solfège from 08/10/1874, OA 1887</p>
<p>Dorus Juliette-Augustine</p> <p><i>P&DoB</i>: Paris, 06/05/1844</p> <p>(Mme Gras's niece and daughter of the flautist Louis Dorus)</p>	14/12/1854		<p>18/12/1854</p> <p>Stopped 11/01/1858</p>			
<p>Doumergue Jeanne-Louise-Malvina</p>	<p>17/01/1866</p> <p>(1st Prize from Toulouse in 1864)</p>		<p>24/01/1866–1869</p> <p>Last exam 11/06/1868</p> <p>Finished her studies</p>	<p>LeBel 23/01/1866–1868</p>		<p>Piano 3rd acc. 1867 1st Prize 1868</p> <p>Solfège 2nd med. 1866</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB:</i> Bernon (Meauzac, Tarn-et-Garonne), 17/08/1851</p> <p><i>Address:</i> 161 Boul. Magenta</p>			C: 1866			<p>1st med. 1867</p> <p>Work</p> <p>'A obtenu le Prix Nicodamie (250f)'²¹</p>
<p>Drevet (2^e) Julie-Marie-Alice</p> <p><i>P&DoB:</i> Hennebont (Morbihan) 29/04/1852</p> <p><i>Address:</i> 21 Rue de l'Auvergne</p>	09/04/1861		<p>Listener (1862)</p> <p>24/12/1862–1868</p> <p>Last exam 11/06/1868</p> <p>C: 1866, 1867</p>	<p>LeBel 09/04/1861</p> <p>Stopped 01/10/1862</p>	<p>H&A Dufresne 07/10/1864–1868</p> <p>C: 1866</p>	<p>Piano 3rd acc. 1865</p> <p>Solfège 1st med. 1861</p> <p>H&A 3rd acc. 1867</p>
<p>Ducasse Élisa, dite Alice</p> <p><i>P&DoB:</i> Valparaiso (Chile) 20/05/1841</p>	15/02/1861		<p>20/02/1861</p> <p>Stopped 14/10/1863</p> <p>C: 1862, 1863</p>	<p>Mme Maucorps 09/10/1861</p> <p>Stopped 01/10/1865</p>		<p>Solfège 3rd med. 1862 2nd med. 1863 1st med. 1864</p> <p>Work Th. Lyrique 1869–1872</p>

²¹ An: AJ/37/157/4 – Farrenc's class.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
† 04/12/1923 <i>Address:</i> 10 Rue du Chant de l'Alouette (Jardin des Plantes)						Th. Opéra Comique 1872–1881 Prof. Paris OI 1896
Dugard Marie-Louise-Emma <i>P&DoB:</i> Paris 15/09/1849 <i>Address:</i> 25 Rue du Four St Germain	23/01/1868		27 or 29/01/1868 Last exam (absent) 29/07/1871 C: 1869, 1870			
Dupire Marie-Louise <i>P&DoB:</i> Le Mans (Sarthe), 25/08/1843 <i>Address:</i> Rue des Enfants Rouges	16/12/1858		Listener (1858) 22/12/1858 Last exam 12/06/1860 (left Paris)	Mme Maucorps 27/12/1858 Stopped 22/10/1860 (left for the provinces)		Solfège 3 rd med. 1860
Farrenc	28/12/1842		04/01/1843			Piano

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>Victorine-Louise</p> <p><i>P&DoB:</i> Paris, 23/02/1826</p> <p>† Paris, 03/01/1859</p> <p>(Louise Farrenc's daughter)</p>			<p>Studies terminated 30/09/1845</p>			<p>Acc. 1843 1st Prize 1844</p>
<p>Gaidrau (1^{ère}) Hortense-Mathilde-Adrienne</p> <p><i>P&DoB:</i> Villemomble (Seine), 05/10/1846</p> <p><i>Address:</i> 7 Rue de Vaugirard</p> <p>Mr de la Rounat²²</p>	21/12/1864		<p>26/12/1864–01/10/1867</p> <p>Last exam 14/06/1867</p> <p>C: 1865, 1866</p>			

²² Rounat (de la): Director of the National Theatre of Odéon. Member of the exams committee of Déclamation dramatique (28 December 1880).

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>Gaildrau (2^e) Berthe</p> <p><i>Name after marriage:</i> Mme Fèvre-Croué</p> <p><i>P&DoB:</i> Paris, 06/05/1851²³</p> <p><i>Address:</i> 42 Rue de Lancry/9 Passage Chausson</p>	15/12/1864	<p>Mlle Réty 12/10/1865–1869</p> <p>C: 1866</p>	<p>15/11/1869</p> <p>Continued with Delaborde from 1873</p> <p>Studies terminated 31/07/1874</p> <p>C: 1870</p>	<p>Mlle Hersant 17/12/1864–1870</p> <p>Crossed out from Hersant's catalogue 1868–1869 (finished her studies)</p> <p>C: 1865, 1867</p>	<p>H&A Gautier/Batiste 15/11(12)/1869–01/10/1873 (démissionnaire)</p> <p>Chamber Music Baillot Ac. Year 1871–1873</p>	<p>Piano 1st acc. 1872</p> <p>EDC 3rd ment. 1867 2nd ment. 1868 1st ment. 1869</p> <p>Solfège 3rd med. 1866 2nd med. 1868 1st med. 1869</p> <p>Work Prof. in Paris OA 1895</p>
<p>Galtier Geneviève</p> <p><i>P&DoB:</i> Brioude Haute-Roire, 02/08/1830</p>	02/10/1843	<p>Mlle Vierling 03/10/1843</p> <p>Mme Coche Oct. 1844</p>	<p>14/10/1844</p> <p>Quit voluntarily 16/12/1846 (rayée)</p>	<p>Mlle Mercié-Porte 03/10/1843–16/12/1846 (rayée/quit for reasons of health)</p>		
<p>Genty Marie-Mathilde-Louise</p>	23/01/1868		<p>29/01/1868–1873</p> <p>Continued with Delaborde from 1873</p>	<p>Mme Maucorps 05/10/1868–1870 (Mme Devrainne's class)</p>	<p>Organ Franck 20/01/1875 démissionnaire 30/09/1876</p>	<p>Piano 1st acc. 1869 2nd Prize 1873</p> <p>Organ</p>

²³ According to Hersant's catalogue of her solfège class in 1868–1869, it appears as if Gaildrau (2^e) was born in Paris on 23 May 1850. However, this sentence belongs to the phrase starting above the list of students of this class, referring to Mlle Adèle-Octavie Hersant herself.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB:</i> Neuilly-sur-Seine, 09/07/1850</p> <p><i>Address:</i> 12 Grande Rue de Paris/56 Rue d'Auteuil/24 Rue Richelieu/111 – 13^d Boulevard de Neuilly (Ternes)/1 Rue Descombes</p> <p>(Married to Aloys Kunc, mother of 12, among them Aymé Kunc)</p>			<p>Studies terminated 30/07/1875</p> <p>C: 1868, 1870, 1872, 1874</p>	Finished her studies	<p>H&A Mme Dufresne 02/12/1870–1875</p> <p>C: 1874</p> <p>Composition musicale Bazin 01/02/1876 Démissionnaire 30/09/1876</p>	<p>2nd acc. 1876 H&A 2nd acc. 1872 2nd Prize 1873 1st Prize 1875 Solfège 2nd med. 1869 1st med. 1870</p>
<p>Germain, de St Marie-Honorée Choumeils</p> <p><i>P&DoB:</i> Saint-Ferréol 1829²⁴</p>	08/10/1844	Mme Coche 15/10/1844	<p>20/10/1847</p> <p>Last exam 05/01/1849</p> <p>C: 1847, 1848</p>	Mlle Ruestenholtz 02/11/1844– 17/06/1845	<p>H&A Mme Dufresne 30/04/1846–1847</p>	

²⁴ The archives of births in Saint-Ferreol between 1814 and 1837 are lost.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Ginisty Louise-Nérine-Léonie <i>P&DoB:</i> Paris, 15/12/1846 <i>Address:</i> 240 Rue Saint-Jacques	18/12/1862	Mlle Jouselin 24/12/1862 Le Couppey 10/03/1864 Mme Coche 23 or 26/12/1865	18/04/1866– 04/12/1866			EDC 1 st ment. 1863
Gondelier Marie-Joséphine-Louise ²⁵ <i>P&DoB:</i> Courbevoie 20/10/1835	11/10/1847		20/10/1847 Stopped 27/12/1852 (Committee's decision)	Mlle Raillard 15/10/1847 Stopped (rayée – 3C) 30/09/1851	H&A Bienaimé 29/11/1850 Stopped 28/12/1852	Solfège Acc. 1849
Guironnet de Massas Eudoxie-Joséphine, dite Marie	28/01/1861	Mme Coche 24/12/1864	16/04/1866–1870 Last exam 16/06/1870 C: 1866, 1867, 1870	Batiste 28/01/1861–1865 C: 1861, 1862		Piano 2 nd acc. 1868 1 st acc. 1869 Solfège 2 nd med. 1863 1 st med. 1864

²⁵ Different from Gondelier Marie-Blanche who was admitted to Farrenc's class as a listener on 10 October 1845 (An: AJ/37/388/3).

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme Chavagnat</p> <p><i>P&DoB:</i> Paris, 04/10/1848</p> <p><i>Address:</i> 16 Rue de Metz/4 Boulevard Poissonnière</p>						
<p>Hamus Marie-Louise-Laurence</p> <p><i>P&DoB:</i> Paris, 26/09/1849</p> <p><i>Address:</i> 12 Rue de l'Ancienne Comédie</p>	18/12/1862		<p>22/12/1862–14/10/1867</p> <p>Last exam 14/06/1867</p> <p>C: 1866, 1867</p>	<p>Mme Maucorps 16/10/1863</p> <p>Quit 02/06/1865</p>		<p>Solfège 3rd med. 1864</p>
<p>Héritier, L' Marie</p>	20/10/1849		11/10/1847 as listener	Mlle Raillard 20/10/1849–1850	<p>H&A Bienaimé 04/02/1853</p> <p>Stopped 01/10/1856</p>	<p>Piano 1st acc. 1852 2nd Prize 1853</p> <p>Chant 3rd acc. 1855</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme Delaunay-Riquier</p> <p><i>P&DoB:</i> Paris, 26/09/1837</p>			<p>26/12/1849²⁶</p> <p>Quit voluntarily 01/10/1854</p> <p>C: 1854</p>		<p>Chant Bordogni 30/10/1854 (after exam on 24/10/1854)</p> <p>Laget 01/05/1856–30/09/1857</p> <p>Opéra Comique Moreau-Sainti 03/11/1854–1857</p> <p>Grande Opéra Levasseur (Gr. Op.) 27/10/1855–1856</p>	<p>1st Prize 1856</p> <p>H&A 2nd acc. 1855 2nd Prize 1856</p> <p>Opéra 2nd Prize 1856</p> <p>Opéra Comique 1st Prize 1856</p> <p>Solfège 2nd Prize 1850 1st Prize 1851</p> <p>Work Th. de l'Opéra Comique 1857 Prof. in Paris OI 1898</p>
<p>Höffer Kohler Augusta Hoffer, dite</p>	09/10/1858	<p>Mme Réty 09/10/1858</p> <p>C: 1859</p>	<p>20/02/1861 (after exam on 15/02/1861)</p> <p>Stopped 20/02/1864</p>	<p>LeBel 08/11/1859</p> <p>Quit 07/11/1861</p>		<p>EDC 1st ment. 1860</p> <p>Solfège 3rd med. 1861</p>

²⁶ 26/12/1849 appears to be the date she was admitted to Farrenc's class in the latter's catalogue of the academic year 1849–1850 (An: AJ/37/154/2). Also in the catalogues of 1850–1851 (An: AJ/37/154/3), 1851–1852 (An: AJ/37/154/4), 1852–1853 (An: AJ/37/154/5), 1853–1854 (An: AJ/37/155/1) and the entrance exam manuscript (An: AJ/37/388/3).

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>P&DoB</i> : Neckarau (Bade), 08/04/1846			C: 1863	C: 1860		
Huet Marie-Honorine-Virginie <i>Name after marriage</i> : Mme Marc Velen (05/11/1856) <i>P&DoB</i> : Marseille 29/10/1833	09/10/1848 ²⁷		13/10/1848 Stopped 10/03/1854 C: 1851, 1852	Mlle Lorotte 10/11/1848 Quit 01/10/1851		Piano 3 rd acc. 1853
Labonne Ambroisine Gelette, dite Julia <i>P&DoB</i> : Compiègne, 02/04/1829	22/10/1839	Mme Coche 19/10/1841	30/11/1842 Stopped 01/10/1850 3C: 1848, 1849, 1850	Mme Robin 1839–1840 ²⁸ Mme Raillard 11/11/1840	H&A Dufresne 25/01/1843 Bienaimé 10/01/1844–1850	Solfège Acc. 1841 2 nd Prize 1842 1 st Prize 1843 H&A 2 nd acc. 1845 1 st acc. 1846 2 nd Prize 1848

²⁷ 19 October 1848 in An: AJ/37/154/2 is probably a mistake because of the entry date 13 October 1848 to Farrenc's class and the date 9 October 1848 present in the all the other catalogues.

²⁸ Cherubini's comments on Tuesday, 3 December 1839 (peux avance), Thursday 4 June 1840 (assez bien pour son âge) – An: AJ/37/208/3.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
						1 st Prize 1849
Lardinois Camille-Joséphine <i>P&DoB</i> : Abbeville (Somme), 23/05/1842 † Paris, 23/11/1857	14/12/1854		18/12/1854 Stopped in 1857 C: 1856, 1857			
Larsillière / Larsillière Fanny-Clémentine <i>P&DoB</i> : Paris, 09/08/1834	05/02/1847	Mlle Berchtold 08/02/1847	20/10/1847 (after exam on 11/10/1847) Stopped 30/09/1852 3C: 1850, 1851, 1852	Mlle Klotz 16/10/1847– 05/12/1848		Solfège Acc. 1848
Laudoux (1^{ère}) Alexandrine- Augustine- Amandine-Pélagie <i>P&DoB</i> : Valenciennes, 06/01/1846	26/05/1856		06/01/1862 (after exam on 30/12/1861) Stopped 11/12/1865 (C: 1863, 1864)	LeBel 28/11/1857–1861	H&A Bienaimé 18/12/1861 Stopped 16/10/1863 Harp Prumier 26/05/1856	Harp 2 nd acc. 1860 1 st acc. 1861 2 nd Prize 1862 1 st Prize 1864 Solfège 2 nd med. 1859 1 st med. 1860

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
† July 1891 Address: 33 Rue N ^{ve} Coquenard/10 Rue des Menageries					Finished 11/12/1865	Work Bruxelles, Bordeaux, Concerts Lamoureux
Lavergne Julie-Caroline P&DoB: Paris, 15/02/1824	19/10/1840	Mme Coche 24/10/1840 ²⁹	30/11/1842 Stopped (rayée) 30/09/1844 C: 1844	Mlle Paquier 10/11/1840 ³⁰ or 04/12/1841– 01/10/1844		Solfège Acc. 1842 1 st Prize 1843
Legraët-Duraux Marie-Louise P&DoB: Bordeaux, 17/04/1827	12/02/1842		04/01/1843 (after exam on 27/12/1842) Stopped (rayée) 30/09/1845 3C: 1843, 1844, 1845	Mlle Mercié-Porte 15/02/1842– 04/01/1843 ³¹	H&A Dufresne 25/01/1843– 28/03/1846 (quit voluntarily/rayée) Grand Opéra	

²⁹ Cherubini's comments on Wednesday, 9 December 1840 (sans deux, ne lit pas bien) – An: AJ/37/208/3.

³⁰ Cherubini's comments on Tuesday, 1 December 1840 (commençant) – An: AJ/37/208/3.

³¹ Her entrance date to the Conservatoire appears to be 14 February 1842 in this class's catalogue of 1842–1843 (An: AJ/37/153/2). This is either a mistake or there was another student with the same surname. In this catalogue the surname is Legraët. Consultation of the previous years' catalogues of this class is needed to check whether this was a mistake or not. The same age (15.5) in this source, however, points to the direction of the mistake.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
					Mr Levasseur 25/01/1848– 22/02/1849	
Lenoir Marie-Laure <i>P&DoB:</i> Paris, 26/08/1839	24/12/1857		30/12/1857 Stopped 21/12/1864 3C: 1860, 1861	Goblin 12/02/1858–1861		Piano 6 th acc. 1859 3 rd acc. 1862 2 nd acc. 1863 1 st acc. 1864
Leroy Jenny (Jeanne-Mir, Martin dite) ³² <i>Name after two marriages:</i> Mme N. Louis (Viard) <i>P&DoB:</i> Carcassonne, 29/09/1831 † Auteuil, 27/12/1903	15/11/1843		13/10/1845 (after exam on 10/10/1845) Quit voluntarily 01/11/1849 C: 1847, 1848	Solfège et Harmonie orale (Mr Pastou) 18/11/1843– 31/10/1845 (quit) Mlle Mercié-Porte 13/01/1846	H&A Mme Dufresne 21/01/1847– 02/11/1849 Chant Mr Garcia/Giuliani (replaced Garcia) 20/07/1848–1850 Morin (Gr. Op.) 18/10/1851 Stopped 01/12/1852	Piano Acc. 1849 Solfège 2 nd Prize 1846 1 st Prize 1847
Lévy	10/10/1845		15/10/1845	Mme Dupuis	H&A	Piano

³² She is not referred to as '3^e' (there were two more with the same surname), but as 'Jenny' in the catalogues of the Conservatoire.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>Hermance</p> <p><i>P&DoB:</i> Metz, 06/09/1834</p> <p>† Paris, July 1857</p>			C: 1847, 1848	16/10/1847–1850	<p>Bienaimé 29/11/1850</p> <p>Stopped 01/10/1856</p> <p>C: 1855</p>	<p>Acc. 1849</p> <p>1st Prize 1850</p> <p>H&A</p> <p>1st acc. 1853</p> <p>2nd Prize 1854</p> <p>Solfège</p> <p>Acc. 1848</p> <p>2nd Prize 1849</p> <p>1st Prize 1850</p>
<p>Lévy Caroline</p> <p><i>Name after marriage:</i> Mme Trouillebert</p> <p><i>P&DoB:</i> Étain (Meuse), 20/08/1835</p>	09/10/1846		<p>19/10/1846</p> <p>Stopped 1851</p>	<p>Mlle Klotz 17/10/1846–1850</p>	<p>H&A Mme Dufresne 12/01/1852</p>	<p>Piano</p> <p>Acc. 1849</p> <p>2nd Prize 1850</p> <p>1st Prize 1851</p> <p>Solfège</p> <p>Acc. 1847</p> <p>2nd Prize 1849</p> <p>1st Prize 1850</p> <p>Work</p> <p>Piano préparatoire 01/10/1887 OA 1894 OI 1899</p>
<p>Lhomme Marie-Reine, dite Inès</p>	21/12/1861		<p>Listener (1864–1865)</p> <p>22/01/1866</p>	<p>LeBel 21/12/1861</p> <p>Stopped 01/10/1864</p>	<p>H&A Gautier 21/02/1866–1868</p>	<p>H&A</p> <p>2nd acc. 1867</p> <p>1st acc. 1868</p> <p>Solfège</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>P&DoB</i> : Vers-lès-Chartres (Eure-et-Loir), 23/07/1852 <i>Address</i> : 65 Rue de Douai			(after exam on 17/01/1866)–1868 Last exam 11/06/1868 Stopped (crossed out from Farrenc's catalogue 1868–1869)		Crossed out from Gautier's catalogue in 1868–1869 C: 1866	1 st med. 1863
Limonaire Jeanne-Adelaïde-Léonie (Louise) ³³ <i>P&DoB</i> : Bayonne, 27/10/1845 <i>Address</i> : 73 Rue ne. des Petits Champs	24/12/1857	Alard (études musicales) ³⁴	30/12/1857 Stopped 01/10/1862 C: 1860, 1861	Mme Maucorps 18/01/1858 Studies completed 01/10/1860	H&A Bienaimé 10/04/1861 Stopped (rayée) 01/10/1862 C: 1862	Piano 2 nd acc. 1862 Solfège 1 st med. 1859
Lindenheimer (2^e) Flore-Emma	26/12/1853	Mlle Jousselin 30/12/1853	30/12/1857 Quit 13/04/1858	Mlle Raillard 14/12/1854	Chant Laget 14/01/1858	Chant 2 nd acc. 1858

³³ First name Jeanne-Adelaïde-Louise in the entrance examination catalogues (An: AJ/37/194/2, 355). Appears as Jeanne-Adelaïde-Léonie in Pierre's book (*Le Conservatoire*, 800).

³⁴ Alard (D.) was a professor of music studies at the Conservatoire between 18 November 1852 and 1857, as is mentioned in Pierre's book (*Le Conservatoire*, 403). However, in Limonaire's case his name is mentioned in the catalogue of Farrenc's class (An: AJ/37/156/1) for the academic year 1859–1860. Alard was also born in Bayonne (1815) and was a violin professor at the Conservatoire from 1 March 1843 (Pierre, *Le Conservatoire*, 436). That could mean that Limonaire was in his class earlier than 1859.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB:</i> Paris, 24/08/1841</p> <p><i>Address:</i> 40 Faubourg Montmartre</p>		<p>C: 1856</p> <p>Herz 23/04/1857 (after exam on 16/04/1857)</p>		<p>Quit 01/10/1858</p> <p>C: 1856, 1857</p>	<p>Quit 01/10/1861</p> <p>C: 1859</p> <p>Opéra Comique Moreau-Sainti/Mocker (from 11/04/1860) 06/10/1858– 01/10/1861 (rayée because of absences)</p> <p>Declamation spéciale M. Beauvallet Ac. Year 1862–1865</p>	
<p>Liottel Marie-Lucie</p> <p><i>P&DoB:</i> Paris (Seine), 20/02/1855</p> <p><i>Address:</i> 9 Rue Perdonnet</p>	<p>20/10/1872 (performing Weber's Mvt perpétuel) 22 or 28/10/1872 (registered with the second date)</p>		<p>25, 28, or 29/10/1872</p> <p>28/10/1872 is the most frequent.</p> <p>Continued with Delaborde from 1873</p> <p>Stopped (démissionnaire)</p>		<p>Histoire générale de la musique Gautier</p> <p>H&A Batiste 30/10/1872 (auditeur)</p>	

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
	in most catalogues)		24/06/1874		23/12/1872– 01/10/1873 (démissionnaire)	
Loire Mélanie-Alice- Léonie-Berthe <i>Name after marriage:</i> Mme R. Mauborgne <i>P&DoB:</i> Paris, 09/05/1849 <i>Address:</i> 110 Grande Rue, Vaugirard/110 Rue de Cambronne/240, Rue de Vaugirard	23/01/1868		29/01/1868–1873 C: 1868		H&A Mme Demay-Dufresne 10/11/1873–1876 Chamber Music Baillot Ac. Year 1872–1873	Piano 3 rd acc. 1869 2 nd acc. 1870 2 nd Prize 1872 1 st Prize 1873
Lorotte Marie-Augustine- Aimmée-Hypolite (Hyppolyte)	03/11/1835	Mme Coche 03/01/1843	10/01/1844 Stopped 30/09/1851	Mme Wartel exams 07/06/1836 ³⁵	Organ Benoist 19/10/1852– 1854	Piano Acc. 1847 2 nd Prize 1849 Organ

³⁵ Mme Wartel in Cherubini's notes from the exams on Tuesday, 7 June 1836. Appears as Lorotte (2^e) (va très bien).

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme Roland</p> <p><i>P&DoB:</i> Pantin (Seine), 04/10/1826</p>			3C: 1844, 1846, 1848, 1850 (one of these entries must be wrong)	<p>Mlle Raillard exam 06/06/1837³⁶</p> <p>M. Moreau exams 04/12/1837, 06/06/1838³⁷</p>	<p>H&A Mlle Hervy³⁸</p> <p>M. Bienaimé 03/11/1838–1842³⁹</p>	<p>2nd Prize 1853 1st Prize 1854</p> <p>H&A 2nd Prize 1840 1st Prize 1842</p> <p>Solfège Acc. 1836 2nd Prize 1837 1st Prize 1838</p> <p>Work Prof. solfège at the PC (1844–1859)</p> <p>Pensioner of the Association des arts musicales in Bour-la-Reine</p>
<p>Luigini Marie-Louise-Antoinette</p>	21/12/1868	Herz 6 or 26 ⁴⁰ /12/1868–30/07/1870	27/11/1871 (after exam on 23/11/1871, performing Weber's Concerto)		<p>Chamber Music Baillot Ac. Year 1871–1873</p>	

³⁶ Mlle Raillard from Cherubini's comments on Tuesday, 6 June 1837 (lit assez bien).

³⁷ An: AJ/37/208/3.

³⁸ As from Cherubini's comments on Wednesday 12 December 1838 (pas du fautes – pas avancées).

³⁹ From Cherubini's comments on: Monday, 10 June 1839 (bien), 9 December 1839 (assez bien); Saturday, 13 June 1840 (va bien); Tuesday, 8 December 1840 (ne passeront pas l'examen) – An: AJ/37/208/3.

⁴⁰ The correct entry date is 26 December 1868, as in the original document (An: AJ/37/388/4, 103). It would not make sense to be earlier than the entry date.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB</i>: Lyon, 20/09/1854</p> <p><i>Address</i>: 19 Rue Pierre Levée/14 Rue des Messageries</p>		C: 1869	<p>Studies completed 11/06/1873</p> <p>C: 1869</p>			
<p>Marx (1^{ère}) Valentine</p> <p><i>P&DoB</i>: unknown, 1856</p> <p><i>Address</i>: 6 imp. de l' École/6 Rue neuve Coquenard/18 Rue Maubeuge</p>	21/12/1868	<p>Mme Réty 1863–1864</p> <p>Mme Jouselin 30/12/1868</p>	<p>Listener (1868–1869) 08/01/1869</p> <p>Studies completed 11/06/1873</p>	<p>Mlle Mercié-Porte 27/01/1869–1873</p> <p>C: 1872</p>		<p>Solfège 2nd med. 1870 1st med. 1873</p>
<p>Maurice Laure (or Louise)- Julie-Félicité, Boudot, dite⁴¹</p>	17/01/1866		<p>24/01/1866–1870</p> <p>Last exam 01/06/1869</p>	<p>Mme Tarpet 25/01/1866</p> <p>Quit the class in 1866</p>		<p>Piano 3rd acc. 1868 1st Prize 1869</p>

⁴¹ In the *Revue et gazette musicale de Paris* (no. 52, 29 December 1872, 414, and no. 4, 23 January 1870, 30), a review appears about Cèlestine Maurice, which refers to Mme Farrenc as being her teacher. It could either be another name of this student, a mistake, or someone else that Farrenc taught privately. This student's birth certificate from file V3E/N 272 (Photo 17/51) displays the first names stated in the catalogues of the Paris Conservatoire, under the surname 'Boudot'. There are two more entries under this surname that match the

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB</i>: Paris, 11/04/1851</p> <p><i>Address</i>: 8 Rue de Cadet</p>			<p>Crossed out from Farrenc's catalogue 1868–1869 (finished her studies 1869–1870)</p> <p>C: 1867</p>	C: 1866, 1867		
<p>Meunier Jeanne-Victorine-Fernande</p> <p><i>P&DoB</i>: Passy (Seine)⁴², 23/02/1853</p> <p><i>Address</i>: 25/35 Rue du Poteau, Montmartre/ Rue de la Marc (Belleville)/80 Rue</p>	17/01/1866	Mme Réty 23/01/1866–1870	<p>Listener 1869–1870</p> <p>27/11/1871 (after exam on 23/11/1871, performing Chopin's Concerto in e minor)</p> <p>Stopped (rayée) 08/05/1874</p> <p>C: 1872</p>	<p>LeBel 17/03/1866–1870</p> <p>C: 1867, 1868</p>		<p>EDC</p> <p>3rd ment. 1867 2nd ment. 1868 1st ment. 1869</p> <p>Solfège</p> <p>3rd med. 1869</p>

'Cèlestine' first name (Maurice Cèlestine-Amélie: 1 April 1825 [Photo 16/51 – File: V3E/ N 1579], and Maurice Cèlestine: 1 January 1832 [Photo 28/41 – File: V3E/N 1579]), but their dates of birth do not match those found in the archives of the Paris Conservatoire. There are no other entries of Maurice Cèlestine until 1872. Consequently, these two entries cannot be valid here because the review of 1872 mentions a young pianist. Consequently, the hypothesis that 'Cèlestine' was another name of this student can be excluded and we are safe to suggest that it was either a printing mistake or one of Farrenc's private students.

⁴² In Pierre's catalogue of prize winners (*Le Conservatoire*, 813), 'Passy' is indicated as her place of birth. The same is in the Conservatoire's entrance catalogue of 23 November 1871 (An: AJ/37/195/1, 182), where 'Passy (Seine)' is written. However, in the Conservatoire's entry catalogues (An: AJ/37/194/3, 307), 'Paris (Seine)' appears as her place of birth.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
S ^t Louis en l'Île/13 Rue de Rivoli						
Migeon Coralie-Florence-Juliette <i>Name after marriage:</i> Mme Gonzal <i>P&DoB:</i> Paris, 16/10/1850 <i>Address:</i> 24 Boulevard St Denis, 14/19 Chemin des Plantes, Petit Montrouge	17/05/1867		27/01/1868 (after exam on 23/01/1868) Stopped (rayée) 18/10/1871 C: 1870	Mme Maucorps/ Mme Devrainne 17/05/1867– 18/10/1871 C: 1868, 1869		Solfège 2 nd med. 1870
Mongin Marie-Louise <i>Name after marriage:</i> Mme L.-A. Cædès (02/05/1870)	14/01/1853		19/01/1853–1860 Last exam 08/06/1859 C: 1855, 1856, 1858	Mlle Lorotte 07/02/1853 Stopped in 1856	H&A Bienaimé 28/01/1857 Stopped 01/10/1862 C: 1860	Piano 1 st acc. 1857 1 st Prize 1859 H&A 2 nd acc. 1858 1 st acc. 1859 1 st Prize 1861

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>P&DoB:</i> Besançon (Doubs), 11/06/1841</p> <p>† 09/03/1931</p>						<p>Solfège</p> <p>2nd Prize 1855 1st Prize 1856</p>
<p>Mottet Marie</p> <p><i>Name after marriage:</i> Mme de Friedberg</p> <p><i>P&DoB:</i> Charlestown (USA), 25/04/1848</p> <p><i>Address:</i> 55 Rue de la Pépinière</p>	10/10/1866	Mlle Jouselin 10 or 17/10/1866–1868	<p>28/12/1868 (after exam on 21/12/1868)</p> <p>Stopped (démissionnaire) 12/10/1871</p> <p>C: 1870</p>			<p>Piano</p> <p>1st med. 1868 2nd acc. 1869</p> <p>EDC</p> <p>2nd ment. 1867 1st ment. 1868</p>
<p>Mouzin Louise-Marguerite-Cécile</p>	22/10/1872 (performing Dussek's Concerto No. 5)		<p>25/10/1872</p> <p>Continued with Delaborde 1873–1876</p>		<p>H&A Batiste 08/11/1872 (listener) 23/12/1872 Stopped 15/10/1875</p>	<p>Piano</p> <p>2nd acc. 1874 1st acc. 1875</p> <p>Work Prof. in Paris</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme Barthélemy</p> <p><i>P&DoB:</i> Metz (Moselle), 22/11/1854</p> <p><i>Address:</i> 164 Boulevard Magenta</p>					<p>C: 1874, 1875</p> <p>Chamber Music Baillot Ac. Year 1872–1873</p>	
<p>Mure-Beaumont (1^{ère}) Georgina, Mure dite</p> <p><i>P&DoB:</i> La Nouvelle-Orléans, 15/01/1845</p>	17/10/1860	<p>Mlle Jusselin 09/10/1860–1864</p> <p>C: 1862, 1863</p>	<p>26/12/1864 (after exam on 19/12/1864)</p> <p>Stopped 01/10/1865</p>	<p>Mme Maucorps 17/10/1860</p> <p>Stopped 19/01/1864</p>	<p>Chant M. Bataille 1863–1866⁴³</p>	<p>EDC 3rd ment. 1864 Solfège 3rd med. 1861 2nd med. 1862 1st med. 1863</p>
<p>Nondin (1^{ère}) Juliette</p> <p><i>Name after marriage:</i> Mme.</p>	12/10/1860	<p>Mlle Jusselin 12/10/1860–1864</p>	<p>09/03/1864 (after exam on 03/03/1864)</p> <p>Stopped 22/11/1864</p>	<p>Mme Doumic 30/01/1861</p> <p>Finished 1862</p>	<p>H&A Mme Dufresne 03/10/1862</p> <p>Stopped 22/11/1864</p>	<p>EDC 1st ment. 1863 Solfège 1st med. 1862 Work</p>

⁴³ An: AJ/37/156–157.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>A.-F. Weingaertner</p> <p><i>P&DoB</i>: Nantes, 08/02/1847</p> <p><i>Address</i>: 70 Chaussée Clignancourt</p>			C: 1864			Prof. in Nantes and Paris
<p>Parent Charlotte-Francès-Hortense (Damasie)</p> <p><i>P&DoB</i>: London, 22/03/1837</p> <p>† Paris, 12/01/1929</p>	14/01/1853		<p>19/01/1853</p> <p>Studies completed 01/10/1858</p> <p>C: 1854</p> <p>There is a record of Parent having private lessons with Le Couppey in 1871.⁴⁴</p>		<p>H&A Mme Dufresne 07/02/1853–1855</p>	<p>Piano 1st acc. 1855 2nd Prize 1856 1st Prize 1857</p> <p>H&A 1st acc. 1854 1st Prize 1855</p> <p>Work Fondat. de l'École préparatoire au professorat du piano—1882 OA 1889 OI 1894</p>

⁴⁴ *Conférences en Sorbonne sur la pédagogie (1896–1897)*, 47–48.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
						<i>Oeuvres: Lecture des notes (1886); Les bases du mécanisme (1886); Gammes et Arpèges (1886); Rythme et mesure (1887), Méthode de transposition (1887); Exposition de ma méthode (1890); De la lecture musicale appliquée au piano (1890); La Méthode dans le travail (1888); L'Étude dit piano (1872); Conférences en Sorbonne sur la pédagogie (1896–1897), etc.; Répert. encyclop. du pianiste</i>
Paul Fanny-Julie <i>P&DoB:</i> Bercy 14/07/1840	11/01/1854		20/04/1857 (after exam on 16/04/1857) Stopped 01/02/1862 C: 1860, 1861	Mlle Klotz 12/01/1854 Stopped 30/09/1856 3C		
Paut Clotilde-Anne	28/01/1847	Mlle Berchtold 08/02/1847	13/10/1848 (after exam on 09/10/1848)	Schneitzhoeffler (choir)		Piano 3 rd acc. 1853

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>P&DoB</i> : Lyon, 19/05/1834 Amiral Cécille's god-daughter		Mme Beaufour-Vierling 25/03/1848	Stopped 20/01/1855 C: 1851, 1852	29/01/1847 Goblin 13/01/1847–1849		1 st acc. 1854 2 nd Prize 1855 Solfège Acc. 1848 1 st Prize 1849
Picard Adèle-Blanche-Emma <i>P&DoB</i> : Paris, 08/07/1842 <i>Address</i> : 8 Rue Virgile (Passy)/1 Rue St Pierre, Parc Guichard (Passy)	09/01/1856		16/01/1856 Changed class 01/10/1862 ⁴⁵ C: 1859, 1860, 1861	Mlle Mercié-Porte 25/01/1856 Stopped 01/10/1859 ⁴⁶ C: 1858, 1859	H&A Mme Dufresne 24/01/1862 (also registered as a listener in this class) Quit 06/04/1863	Solfège 3 rd acc. 1857 2 nd med. 1860 1 st med. 1861
Poitevin Marie-Adélaïde-Augustine	28/12/1869		Listener (1868–1870) 07/01/1870–1874	Batiste/ Mme Gaillard 07/01/1870–01/10/1873 (démissionnaire)	H&A Batiste	Piano 2 nd Prize 1873 1 st Prize 1874 Solfège

⁴⁵ According to Farrenc's list of students on AJ/37/156/3, Picard changed class on 1 October 1862. Nevertheless, her name does not appear in any other piano class for the academic year 1862–1863. The same source also mentions that she, as well as Lenoir, will remain in the class for one more year, although she has competed three times without having won a prize, after Auber's decision on 31 December 1861.

⁴⁶ However, she is in Mercié's catalogues of 1861–1862 as having completed her studies with the first medal.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme G. Hainl (09/09/1889)</p> <p><i>P&DoB:</i> Belleville, (Seine) 15/03/1855</p> <p><i>Address:</i> 30 Rue de la Mare (Belleville)</p>			C: 1870	C: 1872	<p>14/11/1873–06/09/1874 (démissionnaire)</p> <p>Chamber Music Baillot Ac. Year 1871–1873</p>	<p>3rd med. 1870 2nd med. 1873</p> <p>Work Paris OA 1886</p>
<p>Portenart Victorine-Mathilde</p> <p><i>P&DoB:</i> Avignon, 02/12/1848</p> <p><i>Address:</i> Vitry-sur-Seine (Convert des Augustins)</p>	21/12/1864		<p>Listener (1863–1864)</p> <p>26/12/1864–1868</p> <p>Last exam 14/06/1867</p> <p>C: 1865, 1866</p>	Mme Maucorps 13/02/1865–1868		<p>Solfège 3rd med. 1865 2nd med. 1866 1st med. 1867</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Praly (1^{ère}) Marie-Honorine-Sophie ⁴⁷ <i>P&DoB:</i> Romans (Drôme), 12/08/1845 <i>Address:</i> 12 Rue Duphot	03/03/1864	Mme Coche 05/03/1864	16/04/1866–1869 ⁴⁸ Last exam 09/12/1868 Crossed out from Farrenc's catalogue in 1869–1870	LeBel 08/10/1864–1870 C: 1866, 1867, 1870		Solfège 3 rd med. 1868 2 nd med. 1869
Rémaury Thirsa/Thyrza Nathali <i>P&DoB:</i> Mirepoix, 10/01/1832	24/12/1850		06/01/1851 Stopped 01/11/1854 C: 1853, 1854	Mlle Mercié-Porte 12/11/1851 Quit voluntarily 20/11/1852		
Reynier Anna-Marie-Lucile-Léonie	22/06/1857	Mlle Jouselin 02/11/1857	22/12/1858 (after exam on 16/12/1858) Stopped 01/10/1859		Chant Faure 29/06/1857 Stopped 22/11/1858	EDC 1 st ment. 1858

⁴⁷ 'Maria' in LeBel's catalogue of 1864–1865 (An: AJ/37/92/2).

⁴⁸ 'Chez Herz' 1865–1869 in LeBel's catalogue (AJ/37/157/1–5). Also in Herz's catalogue – erased – in 1865–1866 (AJ/37/92/3). On the same page/catalogue, 'de Cormon' has been allocated to Farrenc's class by error. These errors must have been made because Mme Coche's class was divided among Farrenc's, Herz's, and Le Couppey's classes.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>P&DoB</i> : Saint-Cloud, 13/04/1838						
Ribery Emma-Sophie-Victorine <i>P&DoB</i> : Boulogne (P.-de-C), 29/10/1828	19/10/1840	Mme Coche 24/10/1840	30/11/1842 Quit 31/03/1845 C: 1844	Mlle Klotz ⁴⁹ Goblin 15/10/1842–1843 (classe chez Mlle Klotz) Mlle Raillard 06/02/1843– 31/03/1845		Piano Acc. 1843 Solfège Acc. 1843
Rifaut Louise-Julie-Victorine <i>P&DoB</i> : Paris, 16/11/1824	03/01/1838	Mme Coche 24/10/1840	30/11/1842 Studies terminated after Committee's decision on 18/11/1843	Mlle Raillard 1838–1840 ⁵⁰	H&A Mme Dufresne 11/10/1841 Bienaimé 04/10/1843 Studies terminated 30/09/1847	H&A 2 nd Prize 1844 1 st Prize 1846 Solfège Acc. 1838 2 nd Prize 1839 1 st Prize 1840

⁴⁹ From Cherubini's comments on Tuesday, 1 December 1840.

⁵⁰ From Cherubini's comments on: Wednesday, 6 June 1838 (lit difficilement, faible); 5 December 1838 (accessit 1838, va très bien); Monday, 3 June 1839 (va bien, concours); Monday, 2 December 1839 (ne servant pas unanimes); Wednesday, 3 June 1840 (va bien) – An: AJ/37/208/3.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
					Organ Benoist 29/11/1845– 31/03/1846 (quit/rayée)	
Rifaut Félicie-Laure <i>P&DoB:</i> Paris, 01/07/1847 <i>Address:</i> 130/180 Faubourg Poissonnière	09/10/1857		06/01/1862 (after exam 30/12/1861)– 01/10/1867 Stopped in 1866 C: 1864, 1865, 1866	Mlle Mercié-Porte 09/10/1857–1863 C: 1861	H&A Gautier/Batiste 14/02/1866–1872 Studies completed in 1872 C: 1868, 1870	H&A 2 nd Prize 1869 1 st Prize 1872 Solfège 2 nd med. 1860 1 st med. 1862
Rivoirard Léonie-Marie- Alexandrine <i>Name after marriage:</i> Mme Coulon ⁵¹ (Mlle Levielli– artist name) ⁵²	11/10/1852		06/01/1854 (after exam 26/12/1853) Stopped 04/10/1856 C: 1855, 1856	LeBel 12/10/1852 Studies completed 01/10/1859		Solfège 3 rd acc. 1855 1 st acc. 1856 2 nd Prize 1857 1 st Prize 1858 Work Th. de l'Opéra 1864–1870,

⁵¹ Ibid., married to Théodore Coulon (bass-baritone of the Opéra)

⁵² *RGM*, no. 30, 28 July 1872, 239.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>P&DoB</i> : Paris, 23/01/1839						New York (1872), Milan, Marseille, Reggio, Bordeaux under the name LEVIELLI
Rodrigues Sophie-Rebecca <i>P&DoB</i> : Paris, 09/10/1840	14/01/1851		19/01/1853 (after exam on 14/01/1853) Studies completed 01/10/1856 C: 1854	Mlle Klotz 16/01/1851 Terminated studies 01/10/1856		Piano 1 st Prize 1855 Solfège 2 nd acc. 1852 1 st acc. 1854 1 st Prize 1855
Rouch Aldérine-Jacquelle <i>Name after marriage</i> : Mme Molin <i>P&DoB</i> : Toulouse, 08/01/1854 † Antony (Seine), 01/03/1894	11/11/1867	Le Couppey 05/01/1869 (after exam on 21/12/1868)	Crossed out from Farrenc's catalogue in 1868–1869 28 or 29/11/1870 ⁵³ Studies terminated 11/06/1873	LeBel 12/11/1867–1870 Crossed out from LeBel's class in 1868–1869 (finished her studies)	H&A Batiste 27/03/1873 (as a listener) ⁵⁴	Solfège 2 nd med. 1868 1 st med. 1869

⁵³ Only one record gives 29 November 1870 in An: AJ/37/96.

⁵⁴ An: AJ/37/96. Her name does not appear in the catalogues of the following years.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Address: 11 Faubourg St Martin						
Roy (1^{ère}) Léonie-Françoise-Cathérine <i>P&DoB:</i> Baume (Doubs), 29/09/1839	13/10/1853		16/01/1856 (after exam on 09/01/1856) Stopped 01/10/1859 (absences) C: 1857	Mme Dupuis 15/10/1853 Stopped 18/02/1859 Returned 12/05/1859		Solfège 2 nd acc. 1855 1 st acc. 1856 2 nd Prize 1858
Sabatier-Blot Sophie-Maria <i>Name after marriage:</i> Mme L.-V. Laisné <i>P&DoB:</i> Guise (Aisne), 06/09/1839 † Paris, 17/10/1891	14/01/1853		19/01/1853 Studies completed 01/10/1861 C: 1854, 1855, 1857, 1859	Mlle Lorotte 02/02/1853 Quit 01/10/1856		Piano 1 st acc. 1856 2 nd Prize 1858 1 st Prize 1860 Solfège 2 nd acc. 1855 2 nd Prize 1856
Salomon Louise-Frédérique, Cohen dite	07/07/1843	Mlle Jousselin 10/07/1843	11/10/1844 Stopped 30/09/1849	Mlle Raillard 18/10/1843	H&A Bienaimé 21/06/1848	Piano Acc. 1846 2 nd Prize 1847

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p><i>Name after marriage:</i> Mme Béguin</p> <p><i>P&DoB:</i> Marseille, 09/08/1831</p>			3C: 1848	Mlle Klotz 23/11/1843–1845	<p>Studies completed 30/09/1852</p> <p>Organ Benoist 04/10/1851 Stopped 30/09/1852</p>	<p>H&A 2nd Prize 1850 1st Prize 1851</p> <p>Solfège 1st Prize 1846</p> <p>Work Prof. in Paris OA 1887</p>
<p>Séguin Marthe</p> <p><i>P&DoB:</i> Paris, 02/02/1851</p> <p><i>Address:</i> 48/31 Grande Rue (Passy)</p> <p>Mme Dufresne's niece</p>	05/04/1861	<p>Mme Lemarchand/ Mlle Rouget de Lisle (Mme Philippon) 07/10/1863–1868</p> <p>C: 1866</p>	<p>08/01/1869– 31/12/1869 (stopped)</p> <p>C: 1869</p>	<p>Doumic 05/04/1861–1867</p> <p>C: 1865</p>	<p>H&A Mme Dufresne 09/06/1865–1869</p>	<p>EDC 3rd ment. 1865 2nd ment. 1867 1st ment. 1868</p> <p>Solfège 3rd med. 1863 2nd med. 1864 1st med. 1866</p>
<p>Stadler Aline-Léonide</p> <p><i>P&DoB:</i> Paris, 15/09/1834</p>	09/11/1844		<p>18/10/1847 (after exam on 11/10/1847)</p> <p>Stopped 30/09/1852</p>	Pastou 09/11/1844–1847		<p>Solfège 2nd Prize 1849 1st Prize 1850</p> <p>Work Piano concerts in Paris</p>

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
			3C: 1850, 1851 (the third time was probably in 1852)			
Steinwender Caroline-Ludovie-Augusta <i>P&DoB</i> : Dachau (Baviere), 27/01/1840	14/01/1854	Mme Lemarchand 16/01/1854	18/12/1854 (after exam on 14/12/1854) Stopped 01/10/1858 3C: 1856, 1857, 1858	Mlle Lorotte 12/03/1854 Quit 01/10/1855	H&A Bienaimé 28/01/1857 (after exam on 26/01/1857) Stopped (démissionnaire) 06/06/1859	
Tavernier Marie-Nelly <i>P&DoB</i> : Paris 11/12/1836	20/04/1852		19/01/1853 (after exam 14/01/1853) Stopped 01/10/1860 3C: 1854, 1855, 1859, 1860 (one of these entries must be wrong)	Mlle Mercié-Porte 21/04/1852 Stopped 01/10/1854	H&A Mme Dufresne 15/01/1855 (after exam on 11/01/1855) Stopped 18/10/1860 C: 1856, 1858, 1860	Piano 3 rd acc. 1856 2 nd acc. 1857 1 st acc. 1858 H&A 2 nd acc. 1857 2 nd Prize 1859

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Thomas Rose-Justine-Amelide ⁵⁵ <i>P&DoB:</i> Paris, 30/10/1851 <i>Address:</i> 18 Rue de l'Ancienne Comédie/8 Rue de l'Odéon Niece of Maucorps	09/05/1864		Listener (1864 – 1868) 03/02/1868 Studies completed 11/06/1873	Mme Maucorps/ Mme Devrainne 11/05/1864 – 1870 ⁵⁶ C: 1865	H&A Gautier 29/08/1872 ⁵⁷ 16/10/1871 (listener) ⁵⁸ Batiste 06/11/1872– 01/10/1874 (démissionnaire) Chamber Music Baillot Ac. Year 1871–1873	Solfège 3 rd med. 1867 2 nd med. 1868 1 st med. 1869
Tobiesen Emilie-Jeanne	02/03/1872 (performing)		As a Listener 25/11/1871–1872			

⁵⁵ In Mme Maucorps's catalogue for the academic year 1869–1870, under Thomas's entry we find 'M. Jules Sandeau Rue du Cherche-Midi 72', followed by her address.

⁵⁶ Her name has been crossed out from Devrainne's catalogue in the academic year 1868–1869 (An: AJ/37/92/6), and she appears as having completed her studies in the catalogue of the academic year 1869–1870 (An: AJ/37/93).

⁵⁷ In Gautier's catalogue for the academic year 1871–1872 (An: AJ/37/158/1), Thomas's entry is at the bottom of the page in pencil. This possibly means that she entered this class as a listener.

⁵⁸ In another catalogue of this class for the same year (An: AJ/37/95), we find Thomas as a student who entered his class on 6 November 1872 and as a listener who entered his class on 16 October 1871, but no further information (age, date of entrance at the Conservatoire) is given. Therefore, we cannot be certain that Thomas was initially a listener in his class, or if these entries correspond to two different persons. It is marked in pencil that Batiste took over this class (1 October 1872 as indicated in Pierre, *Le Conservatoire*, 437).

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<i>P&DoB</i> : Farsuld (Norway), 22/05/1852 <i>Address</i> : 47 Rue Condorcet/15 Rue de Turin	Mendelssohn's Concerto)		Registered Student 04/03/1872 Stopped (démissionnaire) 01/10/1873 C: 1873			
Trisch Marie-Madeleine-Adelaïde <i>P&DoB</i> : Colmar, 23/03/1827	01/04/1843	Mlle Jouselin 03/04/1843 Mme Coche ⁵⁹ 12/10/1844	13/10/1845 (after exam on 10/10/1845) Quit voluntarily to move to Colmar 31/10/1846 C: 1846	Mlle Klotz 19/10/1844– 31/10/1845 (quit)		
Wohlgemuth <i>P&DoB</i> : unknown, 1826	19/10/1840	Mme Coche 24/10/1840	30/11/1842 Stopped voluntarily to go to Fontainebleau 25/11/1844	Mlle Klotz ⁶⁰ 1840		

⁵⁹ In this class's catalogue of the academic year 1844–1845 (An: AJ/37/153/4), we find the note 'M. Debret'. This could refer to Jean-Batiste Debret (1768–1848), who was a member of the Académie des Beaux Arts.

⁶⁰ From Cherubini's comments on Tuesday, 1 December 1840 (ne connaît pas encore toutes les clefs) – An: AJ/37/208/3.

LISTENERS

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Adam Louise			Ac. Year 1869–1870			
Bagner			Ac. Year 1868–1869			
Belgirard			Ac. Year 1862–1863			
Bellemois			Ac. Year 1858–1859, stopped in 1859–1860			
Berten			Ac. Year 1856–1857			
Berthon			Ac. Year 1866–1867			
Blanchard			Ac. Year 1861–1862			
Bouton			Ac. Year 1864–1865			
Bubreuil			Ac. Year 1869–1870			
Charpentier Louise-Adèle <i>P&DoB</i> : Bercy, 1835	10/10/1845		15/10/1845	Doumic 1865–1866		
Daguet			Ac. Years 1865–1868			
Daniel Marie <i>P&Dob</i> : unknown, 1851 <i>Address</i> : 24 Boulevard du Palais	24/02/1869	02/03/1869	Ac. Year 1869–1870	Batiste –1870 C: 1868, 1869		

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
<p>Decagny Marie-Aglaë</p> <p><i>Name after marriage:</i> Mme Simonetti</p> <p><i>P&DoB:</i> Montmartre, 20/07/1858 (28/07/1858 in the entrance exam catalogue)</p> <p><i>Address:</i> 2 Rue de la tour d'Auvergne/ 5 Rue Neuve Bossuet</p>	14/01/1868	<p>Mlle Muller</p> <p>Mlle Jouselin/ Mlle Chéné 12/10/1868–1870</p> <p>Le Couppey 25/11/1871 Stopped 31/07/1878</p>	<p>Erased from Farrenc's list of students 1871–1872.</p> <p>Admitted in Le Couppey's class 25/11/1871 (after exam on 23/11/1871 performing Hummel's Concerto in B minor)</p>	<p>Mme Maucorps/ Mme Devrainne 15/01/1868– 1870 (Labro) Finished her studies</p>	<p>H&A Gautier/Batiste 24/10/1870– 15/10/1875</p> <p>C: 1874, 1875</p> <p>Chamber Music Baillot Ac. Year 1872–1873</p>	<p>Piano 2nd acc. 1874 1st acc. 1876</p> <p>EDC 3rd ment. 1870</p> <p>Solfège 3rd med. 1868 2nd med. 1869 1st med. 1870</p> <p>Work Prof. in Paris</p>
Delard			Ac. Year 1868–1869			
Desederi			Ac. Year 1860–1861			
Devréd			Ac. Year 1860–1861			
Duchéne			Ac. Years 1861–1863			
Duchynska			Ac. Year 1865–1866			
Gaidon			Ac. Year 1863–1864			
<p>Gondelier Marie-Blanche</p> <p><i>P&Dob:</i> unknown, 1833</p>			10/10/1845			

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Grizeau Dubrèsne			Ac. Year 1866–1867			
Guyot de Fère			Ac. Years 1861–1863			
Hamus			Ac. Year 1862–1863			
Hermann			Ac. Year 1869–1870 (in Farrenc's and in Mercié's class as a listener)			
Janvin			Ac. Year 1867–1869			
Jonard			Ac. Year 1865–1866			
Jones			Ac. Year 1858–1859			
Jourdan			Ac. Year 1862–1863			
Jungmann <i>Address:</i> 85 Rue Boileau	28/01/1870		Ac. Year 1870–1871	Mlle Gaillard 28/01/1870 C: 1870, 1872		
Kuhn Catherine-Adélaïde <i>P&DoB:</i> Navarrens (B.-Pyr.), 24/06/1853 <i>Address:</i> 26 Rue Notre Dame de Nazareth/4 Rue de la Lingerie	26/01/1870		12/04/1872–1873	Batiste/Mme Gaillard 26/01/1870–01/10/1873 (démissionnaire) C: 1872, 1873		Solfège 2 nd med. 1870
Kuppens			Ac. Year 1856–1857			

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Lamarque, de			Ac. Year 1866–1867 ⁶¹			
Lecesne			Ac. Year 1865–1866			
Leget <i>Address: 158 B^d Montparnasse</i>	09/10/1868		Ac. Year 1867–1868	Mme Devrainne 09/10/1868– 1870 C: 1869		Solfège 2 nd med. 1870
Libbrecht (Mme)			Ac. Year 1869–1870			
Llorens Antonia-Françoise-Eulalie ⁶² <i>P&DoB: Palma (Le Majorque), 04/09/1836</i>		Herz after exam on 14/01/1853	After exam on 11/10/1847			
Loire			Ac. Year 1868–1869 ⁶³			
Montengèraud			Ac. Year 1857–1858			
Perry			Admitted and erased in Ac. Year 1859–1860			
Perrot			Ac. Year 1865–1866			
Picod			Ac. Year 1864–1865			
Prédon, Le						

⁶¹ The name has been erased because of the student becoming a student of the class, but her name does not appear in Farrenc's lists of students or in that of any of the other professors in that year, only in Mlle Mercié's class in 1866–1868.

⁶² An: AJ/37/194/2, 176.

⁶³ This has the indication that she became Farrenc's student. Due to the fact that Farrenc already had one Loire as a student that year, this is either a mistake or someone else with the same surname.

Personal Information	Entered the Conservatoire	Étude de clavier/Piano préparatoire/Other piano classes	Farrenc's Class	Solfège	H&A and other classes	Prizes and Work
Préter			Ac. Years 1860–1862			
Rousseau			Ac. Year 1858–1859			
Simon			Ac. Year 1862–1863 (erased)			
Souton Emma-Augustine <i>P&DoB</i> : Paris, 24/12/1831	15/12/1849	Herz 25/12/1849 (after exam on 15/12/1849)	After exam on 11/10/1847 13/10/1848 (after exam on 09/10/1848)			Piano Acc. 1850
Ticod			Ac. Year 1863–1864			
Trote			Ac. Years 1861–1863			
Trouvé			Ac. Year 1865–1866			
Turcas			Ac. Year 1859–1860			

Private Students

Piano: Queen Marie Amélie (Duchess of Orléans), consort of Louis Philippe I (King of the French 1782–1866)

Composition:

Victorine Farrenc, Ernest Reyer

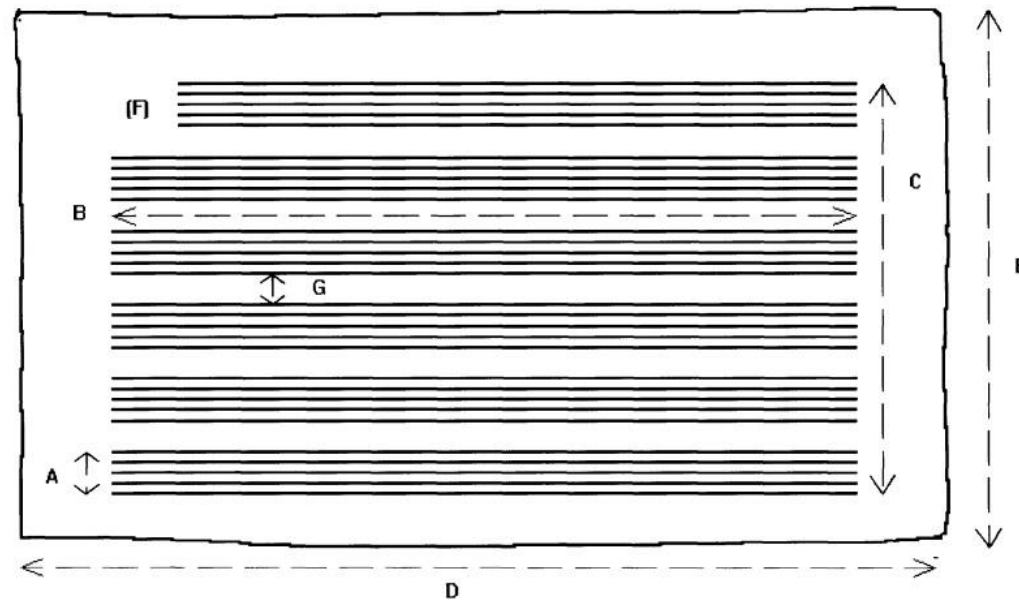
Théodore Ritter⁶⁴

⁶⁴ Florence Launay, *Les compositrices en France au XIXe siècle* (n.p.: Librairie Arthème Fayard, 2006), 118.

Appendix B

Types of paper used for Farrenc's Études

The following measurements are based on the 'Description of Printed and Engraved Papers'.¹ All dimensions are in cm.



¹ Laurent Guillo, 'Les Papiers à musique imprimés en France au XVIIIe siècle: un nouveau critère d'analyse des manuscrits musicaux', *Revue de Musicologie* 87, no. 2 (2001): 323, accessed 4 April 2015, <https://www.jstor.org/stable/947109?seq=1>.

<i>Études Op.</i> 26	A	B	C	D	E	G	Number of staves	Watermark/Stamp
Folio 1 pp. 1–2	c.0.8	c.17.5	c.24.0	c.22.8	c.29.3	1.15–1.35	12	(Half of a watermark, a crown with a half-moon)
pp. 3–6 (booklet)	c.0.75–0.8	c.17.5	c.23.9	c.22.8	c.30.0	1.20–1.35	12	BLACONS
p. 5 paste	c.0.75–0.85	c.19.0	Unknown (only 8 staves)	c.22.4	Unknown (only 8 staves)	1.0–1.2	8 provided	Not any apparent
p. 7	c.0.7	c.17.5	c.23.3	c.22.0	c.29.4	0.95–1.15	14	Not apparent because of p. 8 pasted together.
p. 8	c.0.75–0.85	c.17.3	c.23.9	c.22.0	c.29.6	1.15–1.35	12	Not apparent because of p. 7 pasted together. Probably 'B'
pp. 9–10, 19–20	c.0.8	c.17.4	c.23.9	c.22.5	c.29.5	1.15–1.35	12	Unclear
pp. 11–12, 18	c.0.75–0.85	c.17.4	c.23.9	c.22.8	c.29.1	1.2–1.35	12	B
pp. 13–16	c.0.75–0.85	c.17.4	c.23.9	c.22.7	c.29.6	1.15–1.35	12	B (half-moon)
p. 17	c.0.75–0.85	c.18.0	c.25.2	c.22.4	c.29.4	0.95–1.2	14	Not apparent because of a paper leaf being pasted over the initial one.
Folio 2 pp. 21–22, 39–40 (the entire folio)	c.0.75–0.85	c.17.4	c.23.9	c.22.6	c.29.5	1.2–1.35	12	Unclear because of the tape pasted over.

seems to have the same type of paper throughout)								
pp. 23–28, 33–38	c.0.8	c.17.4	c.23.9	c.22.5	c.29.7	1.2–1.35	12	B
pp. 29–32	c.0.75–0.8	c.17.4	c.23.9	c.22.5	c.29.4	1.2–1.35	12	Blacons
Folio 3 pp. 41–42, 73–74	c.0.8–0.85	c.19.6	c.25.1	c.23.4	c.29.9	1.35–1.4	12	Not apparent
pp. 43–46	c.0.75–0.85	c.18.5	c.23.9	c.22.4–23.0	c.29.1–29.7	1.15–1.35	12	LALICANT & C
pp. 47–72	c.0.75–0.85	c.17.4	c.23.9	c.22.7–23.0	c.29.5–29.7	1.15–1.35	12	BLACONS, B, B, B, B, B
Folios 4, 6 pp. 75–94, 99–130	c.0.75–0.85	c.18.2	c.25.8	c.24.7–24.9	c.31.4–31.6	0.95–1.2	14	HP, D&C BLAUW, Lion watermark D&C BLAUW, D&C BLAUW, D&C BLAUW, HP HP, D&C BLAUW, HP, D&C BLAUW, D&C BLAUW, HP (pp. 121–124)
Folio 5 pp. 95–98	c.0.7–0.85	c.18.0	c.25.2	c.24.7	c.31.3	0.95–1.2	14	D&C BLAUW

Études Op. 41	A	B	C	D	E	G	Number of staves	Watermark/Stamp
<i>Nos 1–12</i>	c.0.65–7.0	c.18.8	c.26.5	c.23.0	c.30.5	1.2–1.4	14	None (LARD-ESNAULT, rectangular stamp)
<i>No. 5' (new version in D flat major)</i>	c.0.8	c.18.2	c.26.5	c.23.0	c.30.8	1.05–1.35	14	None (LARD, oval stamp)

Études Op. 50	A	B	C	D	E	G	Number of staves	Watermark/Stamp
<i>No. 1</i>	0.65–0.7	c.19	c.26.7	c.23.1	c.30.1	1.2(?)–1.45	14	None (rectangular)
<i>No. 2</i>	0.75–0.85	c.18.1	c.26	c.22.9	c.30.3	1.05–1.35	14	None (LARD, oval)
<i>No. 3</i>	0.75–0.8	c.18	c.26.5	c.23.0	c.30.5	1.05–1.35	14	None (LARD, oval)
<i>No. 4</i>	0.75–0.85	c.19	(?) only 10 staves	c.22.2 (?)	(?) only 10 staves	1.05–1.25	10 provided	None
<i>No. 5</i>	c.0.8	c.18.1	c.26.5	c.23.0	c.30.3	1.05–1.35	14	None (LARD, oval)
<i>No. 6</i>	0.75–0.8	c.18.3	c.26.6	c.22.9	c.30.6	1.05–1.25	14	None (LARD, oval)
<i>No. 7</i>	c.0.75	c.18.7	c.27.6	c.22.9	c.30.7	0.95–1.15	16	None (LARD, oval)
<i>No. 8</i>	c.0.75	c.18.3	c.26.6	c.23.3	c.30.4	0.9–1.0	16	None (DANTIER)
<i>No. 9</i>	0.75–0.85	c.18.4	c.26.5	c.23.2	c.30.5	1.05–1.35	14	None (LARD, oval)
<i>No. 10</i>	0.75–0.85	c.18	c.26.6	c.23.2	c.30.6	1.05–1.35	14	None (LARD, oval)
<i>No. 11</i>	0.75–0.85	c.18.6	c.26.4	c.22.7	c.30.4	1.05–1.25	14	None (LARD, oval)

<i>No. 12</i>	c.0.75	c.18.4	c.26.5	c.23.2	c.30.5	0.9–1.0	16	None (DANTIER)
<i>No. 13</i>	c.0.7	c.19	c.26.6	c.23.1	c.30.5	1.2–1.4	14	None (no stamp)
<i>No. 14</i>	c.0.8	c.18.5	c.26.7	c.22.8	c.30.5	1.05–1.25	14	None (LARD, oval)
<i>No. 15</i>	c.0.8	c.18.2	c.26.6	c.22.7	c.30.6	1.05–1.35	14	None (LARD, oval)
<i>No. 16</i>	0.75–0.85	c.18.6	c.26.6	c.22.9	c.30.3	1.05–1.25	14	None (LARD, oval)
<i>No. 17</i>	c.0.8	c.18.2	c.26.6	c.22.9	c.30.6	1.05–1.25	14	None (LARD, oval)
<i>No. 18</i>	c.0.8	c.18.2	c.26.6	c.22.9	c.30.6	1.05–1.25	14	None (LARD, oval)
<i>No. 19</i>	c.0.8	c.18.5	c.26.6	c.23.0	c.30.4	1.05–1.25	14	None (LARD, oval)
<i>No. 20</i>	c.0.8	c.18.1	c.26.5	c.23.1	c.30.6–30.8	1.05–1.25	14	None (LARD, oval)
<i>No. 21</i>	c.0.75	c.18.3	c.26.6	c.23.0	c.30.4	0.9–1.0	16	None (DANTIER)
<i>No. 22</i>	0.65–0.75	c.18.9	c.26.5	c.23.0	c.30.1	1.15–1.45	14	None (LARD, rectangle)
<i>No. 23</i>	c.0.8	c.18.5	c.26.6	c.23.0	c.30.4	1.05–1.25	14	None (LARD, oval)
<i>No. 24</i>	c.0.8	c.18.4	c.26.6	c.22.6–23.0	c.30.6	1.05–1.25	14	None (LARD, oval)
<i>No. 25</i>	c.0.8	c.18.4	c.26.6	c.22.6–23.0	c.30.6	1.05–1.25	14	None (LARD, oval)

Appendix C

Differences between manuscripts and editions

Études Op. 26

<i>Op. 26 No. 1</i>	Manuscript (pp. 12–13)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
4.3 b		# added on G (correction).	As in the A.F.	As in the A.F.
8.1 t				Appoggiatura instead of acciaccatura almost everywhere (error).
12.2 t		Fingering (5) missing from g ^{#2} .	As in the A.F.	As in the MS (the fingering found only in the MS is smaller and in italics).
15.3 b, u.p.		b ⁰ instead of a ⁰ in the MS (correction).	As in the A.F.	As in the A.F.
18–19 b		Slur added between the trill and A in 19.1 b.	As in the A.F.	As in the A.F.
20–21 b		Slur added between the trill and d ^{#0} in 21.1 b.	As in the A.F.	As in the A.F.
21.1 b	d ^{#1} has been crossed out.			
23.3 t		# added on f ² (correction).	As in the A.F.	As in the A.F.

25.1 t	f# ² (semibreve)-b ² (semibreve)-d# ³ (dotted minim).	d# ² (semibreve) addition-f# ² (semibreve)-b ³ (dotted minim)-d# ³ (dotted minim).	As in the A.F.	As in the A.F.
26.3 t		# added on a ² (unnecessary).	As in the A.F.	As in the MS
26.4 b	a# ¹ has been crossed out.			
27.1 t		# added on d ³ (correction).	As in the A.F.	As in the A.F.
28.4 t		# added on a ⁴ (correction).	As in the A.F.	As in the A.F.
29.4		Diminuendo hairpin missing.	As in the A.F.	As in the MS
30.4 t		Fingering (5) missing from a ³ .	As in the A.F.	As in the MS
31.3 t		d# ² instead of b ¹ (correction, if we consider the motif presented throughout the Étude).	As in the A.F.	As in the A.F.
34.1 t, 34.2 b		♯ added on the first d-s of the bar to clarify that this is a B minor chord, as opposed to the B major of bar 31.	As in the A.F.	As in the MS
38.1, 3 t		Accents on the first semiquavers of these beats are missing but have not been omitted from bar 39 (error).	As in the A.F.	As in the MS
38.1		f is missing.	As in the A.F.	As in the MS

41.4 b				[<i>al Fine</i>] added.
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	Op. 26 No. 2 Manuscript (pp. 8–9)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
	'+ Lorsqu'il y a, comme ici, répétition des mêmes notes, il faut les gravez mais sans répéter le doigter.' The + refers to the repeated l.h. in bar 1 and to all similar places.			
10.2 t		Fingering (4) missing from the first e ³ .	As in the A.F.	As in the MS
11.1 t		Fingering (4) missing from the first c ³ .	As in the A.F.	As in the MS
11.1 b, l.p.	f ⁰ was initially a minim.			
18.2 b	There is a d ⁰ that has been crossed out. It was either meant to be an octave initially, or just the d ⁰ .			

20.1–2 b

The initial version of this passage was different.



26–27 b, l.p.

28.2 b, u.p.

30.2 t, l.p.

30–31 b, l.p.

36

37.2 t

40–46

47–49

49.1–2 t

Tie added between the g⁰s.

As in the A.F.

As in the A.F.

Crotchet rest has been added (correction).

Crotchet rest has been added (correction).

Tie added between the g⁰s.

As in the A.F.

As in the A.F.

p has been written in pencil above the *mf*.

Fingering (4) missing from e².

As in the A.F.

As in the MS

Accents (>) have been added on each beat in both hands.

As in the A.F.

As in the A.F.

Accents (>) have been added at the beginning of each bar in both hands.

As in the A.F.

As in the A.F.

Fingering (4,2,1) missing from e², c², c², respectively.

As in the A.F.

As in the MS

Op. 26 No. 3	Manuscript (pp. 6–7)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
5.2 t			Tie is missing on g ² (error).	As in the A.F.
6.2 b	Two f ⁰ s have been crossed out from the 2 nd and 4 th semiquavers.			
9.2 t				[h] added on d ² (correction, to match bar 1).
12.2 b		4 th semiquaver: g ^{#0} , instead of b ⁰ (error).	As in the A.F.	As in the A.F.
12–13	Between these bars a couple of empty bars have been crossed out.			
19–20 b				Staccato dots added in square brackets for the l.h.
26.1		<i>p</i> has been added.	As in the A.F.	As in the A.F.
26.1 b		f ⁰ has been added below bb ⁰ in the fourth quaver.	As in the A.F.	As in the A.F.
27.1–2		Diminuendo hairpin is missing.	As in the A.F.	As in the A.F.
29.1 b		f ⁰ has been added below b ⁰ in the fourth quaver.	As in the A.F.	As in the A.F.
36.1 t		# added on g ² (correction).	As in the A.F.	As in the A.F.
38.2 b		On the 3 rd semiquaver, a ⁰ instead of e ⁰ (error).	As in the A.F.	As in the A.F.
40–41 t				Slurs added to match the phrasing in bars 4–5.

43.1–2		The diminuendo hairpin extends to the 3 rd and not to the 5 th semiquaver of the bar as in the MS.	As in the A.F.	Extends to the 4 th semiquaver.
45–55	These bars have been pasted over the old ones.			
52.1 t		b added on b ² (unnecessary).	As in the A.F.	As in the MS
53.1 t				[b] added on b ¹ (correction).
53.2 b		d ¹ is missing from the 2 nd semiquaver.	As in the A.F.	As in the A.F.

	Op. 26 No. 4 Manuscript (pp. 22–25)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
3.2 t	3 rd -4 th semiquavers of this beat: c ² -e ² have been erased.			
4–5 t				Dashed slurs added to match the phrasing of bars 1–2.
8.2 t, l.p.		2 nd semiquaver: a ² instead of g ² in the MS. (The a ² seems more likely since g ² would need to resolve as a common note (7 th). Since it does not	As in the A.F.	As in the MS

	feature in any voice through the second half of beat 2, it probably is not intended as a chord note.)		
10.3–4 b	There is a cross in pencil between these two beats, which refers to the l.h. side of staves 9–12, where we find ‘+ si la mesure n’est pas coupée ne répéter pas les #.’		
12.1–4 t/b			Dashed slurs have been added in both hands.
12.3 t/b			[1]s added on g ³ (r.h.) and g ¹ (l.h.) (correction).
16.3 b	# added on c ⁰ (correction).	As in the A.F.	As in the A.F.
16.4 b	# added on c ¹ (correction).	As in the A.F.	As in the A.F.
17.3 b	3 rd semiquaver: g ⁰ has been crossed out (alteration).		
18.3 t	# added on c ³ (correction).	As in the A.F.	As in the A.F.
18.3 b	# added on c ¹ (correction).	As in the A.F.	As in the A.F.
19.2 t	3 rd semiquaver: f ² has been crossed out.		
24.3 t	2 nd /3 rd semiquavers: bb ² has been removed from the chords (correction, follows the pattern).	As in the A.F.	As in the A.F.

25.2 t		2 nd semiquaver: b placed on b ³ instead of a ³ (error).	As in the A.F.	As in the MS
		3 rd semiquaver: fingering $\begin{pmatrix} 5 \\ 1 \end{pmatrix}$ is missing.	As in the A.F.	As in the A.F.
26.2 t	3 rd –4 th semiquavers, something has been erased underneath.			
27.1 t				4 th semiquaver: b added on b ¹ (correction).
28.3 t	Something (probably a c ²) has been erased from the 1 st semiquaver of this beat.			
28.3 b		b missing from e ¹ (error).	As in the A.F.	As in the MS
29.3				'do' from 'Crescendo' is missing.
30.2 t	c ² has been erased from the 4 th semiquaver.			
31.2 t				bs have been added on b ² and b ³ (correction).
31.3 t				bs have been added on d ² and d ³ (correction).
33.4 t				[h] added on e ³ (correction – it had been omitted because of the second half of the bar being on the next stave).

34.3 t			[h] added on a ² (correction).
36.3 b	2 nd semiquaver: b ⁰ has been omitted (correction).	As in the A.F.	As in the A.F.
36.4 t			[h]s added on a ² and a ³ (correction).
37.4 t			[h] added on a ³ (correction).
42.1 b	# added on D ¹ (correction).	As in the A.F.	As in the A.F.
42.2 t	Something has been erased on the 3 rd semiquaver of this beat.		
43.2 t/b	Something has been erased on the 3 rd semiquaver in both hands.		
44.2 b	c ⁰ has been omitted (alteration – there would be parallel octaves in the l.h. bass if she had not removed the c ⁰).	As in the A.F.	As in the A.F.
47.3	<i>Dim.</i> has been placed here instead of under the second beat in the MS (lack of space).	As in the A.F.	As in the MS
48.1 t		<i>loco</i> has been added (clarification).	As in the A.F.
50.1 b	d ⁰ has been omitted	As in the A.F.	As in the A.F.

	(not only is this more elegant but it avoids a direct 5 th).		
50.1 t/b			<p>The first semiquaver chord has been beamed with the rest of the semiquavers. (This may imply a slight rest/breath between the two.)</p> <p><i>f</i> has been placed before the first semiquaver, and not between the first and the second as in the other sources. (This could imply a stronger emphasis on the second semiquaver, where the new phrasing of the two bars begins).</p>
51.1–4 t/b			<p>Most of the stems have the opposite direction from that in the MS. The MS is clearer for the indication of the hand that should play every group of semiquavers (error).</p>

Op. 26 No. 5	Manuscript (pp. 66–70)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
11.2–3 b	g ⁰ has been crossed out.			
26.4–6				Diminuendo hairpin is shorter here. In the other sources it finishes on 27.1.
31.1 t		<i>loco</i> has been added (clarification).	As in the A.F.	As in the A.F.
48.1–2,6 b	Initially B, e ⁰ , e ⁰ (these have been crossed out).			
48.2 b				[#] added on c ⁰ (correction).
50.4 b	It looks like e ⁰ was added later or was erased and then rewritten.			
67.2 t	The f ² was mistakenly placed on the second beat but was then erased and the quaver rest was added.			
67.2	The pedal release was initially placed on 65.1.			
69.1–6		Crescendo hairpin placed here instead of bar 68 in the MS.	As in the A.F.	As in the A.F.
71–72 t, u.p.	The quavers had downstems that have been crossed out. The way of writing these two voices has changed.			

75.6 t, l.p.	a ¹ has been crossed out.			
77.1 b, u.p.		Crotchet rest has been added (correction).	As in the A.F.	As in the A.F.
77.5 t	Something has been erased before d ^{#2} , probably the # because of the key signature change in 69.			
95.1 b		ḥ has been omitted from g ¹ (error).	As in the A.F.	As in the MS
99.1 t	There are two notes (g ^{#0} and b ⁰) that have been crossed out. These must have been initially the only two notes of the chord.			
121.1–4 t, l.p.	It looks like there were notes (g ² , b ¹ , b ¹ , b ¹) that have been erased. This probably has to do with the erased notes forming the start of bar 120 that were written outside the borders of the previous stave, on the right-hand side of the page.			
130.1 t	Erasing marks.			
130.1–4 t, m.p.		Ties (b ¹ /e ²) have been added (correction).	As in the A.F.	As in the A.F.

132.1–4 t, m.p.		Tie (a ¹) has been added (correction).	As in the A.F.	As in the A.F.
136.1–4 b, m.p.		Ties (c ⁰ , f# ⁰) have been added (correction).	As in the A.F.	As in the A.F.
137.1–4 b. m.p.		Ties (d# ⁰ , f# ⁰) have been added (correction).	As in the A.F.	As in the A.F.
138–142	These bars have been written on an additional piece of paper that has been pasted and folds inside half-way through.			
143.1–4 t, u.p.		Diminuendo hairpin is missing.	As in the A.F.	As in the MS
150–151 t				Staccato dots added in square brackets.
151.1–6 b		Staccato dots for the l.h. are missing.	As in the A.F.	As in the MS

Op. 26 No. 6 Manuscript (pp. 16–17)		First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
5.4, 6.4 b	<i>Andante moderato</i> has been changed to <i>Andante grazioso</i> .			
		The <i>sf</i> has been placed before or after the l.h. chord, as opposed to the	As in the A.F.	As in the MS

	MS where it is exactly above it.		
7.4 b			<i>[sf]</i> added (error).
7.4–8.3 t	The r.h. has been written an octave higher without the <i>8va</i> sign. This reflects the note Farrenc has inscribed for bars 41–42 and 53 ('S'il est possible gravez ces 2 passages une <i>8a</i> plus haut sans mettre <i>8a'</i> ').	As in the A.F.	As in the A.F.
12.1–4 t, l.p.	Tie is missing for the a^1 (error if we look at bar 4, where we have the same motif).	As in the MS	Dashed tie has been added (correction).
17.4	<i>Cresc.</i> has been placed here instead of 17.3 in the MS.	As in the A.F.	As in the MS
19.4	<i>Dim.</i> has been placed here instead of 19.3 in the MS.	As in the A.F.	As in the A.F.
21.6–22.1 b, l.p.	Tie is missing for the bb^0 (error).	As in the A.F.	As in the MS
22.5 b, l.p.			b added on b^0 (correction).
22.6–23.1 b, l.p.	Tie is missing for the a^0 (error).	As in the A.F.	As in the MS
23.1 b, m.p.	Ledger line has been placed below bb^0 (error).	Ledger line has been placed above bb^0 (correction).	As in the A.F.
24.4 t	$\#$ mistakenly placed on e^3 .	As in the MS	As in the MS

29.1		<i>dol.</i> is missing.	As in the A.F.	As in the A.F.
30.1–3	b, u.p.			Crotchet and quaver rests have been added (correction).
30.1–3	t, l.p.	Fingering similar to bar 29 is missing.	As in the A.F.	As in the MS
30.5–6	t, u.p.	Fingering (4, 5, 4, 5) missing from e ² , f ² , d# ² , e ² , respectively.	As in the A.F.	As in the MS
31.1	b			Fingering (5 ¹) instead of (1 ⁵) in all the other sources (correction).
31.3	t, u.p.	Fingering (4) missing from c ² .	As in the A.F.	As in the MS
41		There is a cross here and in bar 53, and a note at the bottom of the page in pink ink: 'S'il est possible gravez ces 2 passages une 8 ^{va} plus haut sans mettre 8 ^{a'} '.		
41.6	b	d ⁴ is missing from the last chord of the bar (error).	As in the A.F.	As in the MS
43		<i>mf</i> has been removed, and <i>p</i> has been placed above the r.h. Above the r.h. we find the indication 'il canto marcato'.	As in the A.F.	As in the A.F.

43.4–6 b, u.p.		Fingering (1, 2) missing from the two a ⁰ s.	As in the A.F.	As in the MS
43–44 b	The slur starts in bar 43 and goes on until the end of bar 46.	The slur breaks in bar 44.1 and a new one begins from there to the end of bar 46. This way the line breaks (error).	As in the A.F.	As in the MS
47.4, 48.4 b, l.p.	b ⁰ and c ¹ were initially dotted crotchets and were then changed to quavers. Perhaps <i>cresc.</i> that was added in bar 49 is the reason why a ¹ in bar 49.4 did not also change to a quaver.			
48.1 b, l.p.		Fingering (5) missing from d ¹ .	As in the A.F.	As in the MS
48.4 b, u.p.		Fingering (3) missing from a ¹ .	As in the A.F.	As in the MS
49.1		<i>Cresc.</i> has been added.	As in the A.F.	As in the A.F.
49.1–4 t, u.p.				Dashed slur has been added between f ³ and b ² (error).
49.4–6 b, u.p.	f ² -g ² -a ² -g ² - f ² , a third higher than the tenor line, has been crossed out.			

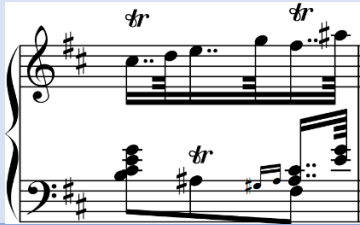
50.1–2 t, l.p.		Fingering ($\begin{smallmatrix} 4 & 3 & 3 \\ 1 & 2 & 1 \end{smallmatrix}$) is missing from the first three semiquaver chords.	As in the A.F.	As in the MS
51.4 b				bs added on b ⁰ and e ¹ (correction).
52.4 b		# mistakenly placed on f ¹ instead of g ¹ .	As in the A.F.	As in the MS
53.1 b		# added on f ¹ (correction).	As in the A.F.	As in the A.F.
55–57 b, u.p.	The slur starts in 55.4 and extends to 57.1.	The slur breaks in 56.1 and a new one starts until 57.1 (error).	As in the A.F.	As in the MS
58.1		<i>sf</i> and wedges are missing from both hands (alteration).	As in the A.F.	As in the MS Only the [<i>sf</i>] is in square brackets and not the wedges.

	Op. 26 No. 7 Manuscript (pp. 2–3)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
	BnF, MS 11739 'Fragment d'une étude pour Piano, composée par L. Farrenc' (bars 0–8, without any fingering, and legato instead of <i>sempre legato</i> in the MS of the whole étude).			
2.4 b	Fingering ($\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$) was initially $\begin{smallmatrix} 3 \\ 2 \end{smallmatrix}$.			

4.1–2	Diminuendo hairpin is missing (error).	As in the A.F.	As in the MS
4.3–4 t, m.p.	Fingering (1, 2) is missing from b^1 , a^1 , respectively.	As in the A.F.	As in the MS
6.4 b			Fingering (4) has been mistakenly placed on d^1 . In this edition the fingering written in italics is supposed to be found only in the MS. However, the number 4 in the MS in bar 6.4 concerns the engraving and the change of staves from the following bar, not the fingering.
8.2 t			\sharp added on c^2 (correction).
12.3–4 t, l.p.			Quaver and crotchet rests have been added (correction).
18.3 t	Fingering $\binom{5}{4}$ mistakenly placed above $f\sharp^2/a^2$ instead of a^2/c^3 .	As in the A.F.	As in the MS
20.3 b, l.p.			Mordent is missing from $f\sharp^0$ (error).
21.1 b	Fingering (2) missing from f^0 .	As in the A.F.	As in the MS

22.1–3 b				Dashed slur has been added to imitate the phrasing of bar 22.
24.1	The downstem from a ^{#0} has turned into a quaver rest.	The quaver rest is missing. <i>p</i> has been omitted from the middle line commencing on the 2 nd quaver of the bar.	As in the A.F. As in the A.F.	As in the MS <i>p</i> has not been omitted, yet it has been mistakenly placed at the very beginning of the bar. Farrenc's intention must have been to emphasise that the middle line commencing on the second quaver should be played quieter and that it should not form part of the melody.
26.4 b	a ⁰ has been crossed out from the last chord.			
27.1 t		Fingering (4) is missing from d ² .	As in the A.F.	As in the MS
27.3 b, l.p.				Staccato dot has been added in square brackets to match the line in bar 27.

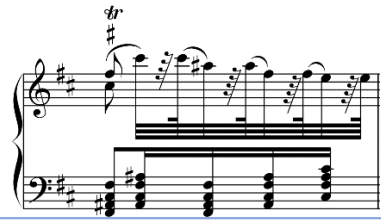
30.1–2 b	There was initially only one minim chord.			
31–36	These bars have not been written out. Bars 1–6 have been numbered and those numbers have been indicated in empty bars. On the r.h. side of the page one can find the inscription ‘gravez les 6 premières mesures sans mettre les chiffres’.			
39.3–4 b	Something has been erased under the quavers.			
40.3		<i>Cresc.</i> has been added from the second quaver.	As in the A.F.	As in the A.F.
40.4–42.2 b		<i>sempre rallentando</i> has been added below the bass clef.	As in the A.F.	As in the A.F.
41.3–42.4		Diminuendo hairpins have been added above the treble clef (starting from 41.4) and below the bass clef (starting from 41.3).	As in the A.F.	As in the A.F.

	Op. 26 No. 8 Manuscript (pp. 88–91)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.1 b		Fingering (3) missing from B.	As in the A.F.	As in the MS
3.1 t	In the corrected version of this line there is an erasing mark just before b ¹ . The # was probably erased.			
3.1–3 t	The r.h. has been crossed out and rewritten above. 			
3.2 b	Erasing mark below the <i>tr</i> . There was probably a c ^{#0} .			
3.2–4.2		Crescendo hairpin is missing.	As in the A.F.	As in the A.F.
7.1–3 t	Erasing marks.			
8.1–3 b	Erasing marks, probably the same that took place in the previous bar.			
8.1 b		# has been added on b ⁰ (correction).	As in the A.F.	As in the A.F.

8.2 b		‡ has been added on b ⁰ (correction).	As in the A.F.	As in the A.F.
9A.2 t		The 2 nd and 4 th chords have been turned into hemidemisemiquavers (correction).	As in the A.F.	As in the A.F.
9B.2–3 b		Slurs have been added on d ⁰ -f ⁰ and a ⁰ -d ⁰ (correction).	As in the A.F.	As in the A.F.
10.1 t	# below the trill (for g ²)	The # has not been printed. There are two possible explanations here: either the accidentals were not noticed during the engraving because of the lack of space and its proximity to the trill, or Farrenc wanted to emphasise the D major in bar 14 and the prevailing G major of the following section, and did not want to give away the ‘major’ effect in the preceding bars.	As in the A.F.	As in the A.F.
10.3 t				‡ has been added on e ² (correction). However, the same should be done for E ¹ in bar 12.3 (error).

12

This bar has been crossed out and rewritten on the left-hand side of the page.



12.1 b

under the trill (for G)

The # has not been printed.

As in the A.F.

As in the A.F.

Same as in 10.1 t.

13.1

Erasing marks in both hands.

13.1 t

Acciaccatura instead of appoggiatura (correction).

As in the A.F.

As in the MS (error).

13.1 b

B has been crossed out from the chord.

13.3 b

Erasing marks at the end of the bar.

14.1 b, l.p.

The dotted crotchet was initially a dotted minim.

15.1 t, l.p.

Erasing marks.

16.1–3 t, u.p.


Erasing marks.

17.1 t, u.p.

has been added on c³ (correction).

As in the A.F.

As in the A.F.

20–22	These bars have been pasted over.			
20.3–21.3		Ritenuo has been added from the very end of bar 20.	As in the A.F.	As in the A.F.
21.2 b		♯ has been added on c ¹ (correction).	As in the A.F.	As in the A.F.
21.3 t, l.p.		♯ has been added on c ² (correction).	As in the A.F.	As in the A.F.
22.2 t, l.p.	Erasing mark.			
22–23	Between these bars there was another one that has been crossed out. Perhaps it was left over from the first version of bars 20–23.			
				
22.3 t, l.p.		♯ has been added on c ² (correction).	As in the A.F.	As in the A.F.
25.3 t		♯ has been added on c ² (correction).	As in the A.F.	As in the A.F.
26.1–2 b, u.p.		♯ has been added on c ¹ (correction).	As in the A.F.	As in the A.F.

	# has been added on c ¹ at the ending of the trill (correction).	As in the A.F.	As in the A.F.
30.2 t, l.p.			d ² has been written twice; the second is a dotted demisemiquaver (correction).
30.3 t, u.p.	Erasing marks (probably dots).		
32.3 t	Fingering ($\frac{4}{2}$) is missing from the last chord (e ² /g ²).	As in the A.F.	As in the MS
36–37 b, l.p.	Tie on f ^{#0} is missing (error).	As in the A.F.	As in the A.F.
38.1	Diminuendo hairpin is missing.	As in the A.F.	As in the A.F.
38.2	<i>dol.</i> has been crossed out from above the treble stave and rewritten between the staves (perhaps referring to the alto line).		
42.3 t	Fingering (5) is missing from g ¹ .	As in the A.F.	As in the A.F.
43.3 t			# has been added on a ¹ (correction).
47.1–3 t	The r.h. of this bar has been crossed out and rewritten above to match bar 3. The		

	original version was the same as in bar 3.			
47.2 b	Erasing mark.			
51.1–53.3 t	Erasing marks.			
53–54	Between these bars there are three bars that have been crossed out. ¹			
53.1 t	♯ has been added above the trill (correction).	As in the A.F.	As in the A.F.	
59.2	<i>p</i> has been added.	As in the A.F.	As in the A.F.	
61.2–3 t	Staccato dots are missing (error).	As in the A.F.	As in the MS	
62.1 b	♯ has been added on e ⁰ (correction).	As in the A.F.	As in the A.F.	
63.1 b, u.p.	Fingering (3 1) is missing from the trill.	As in the A.F.	As in the A.F.	
63.2 b, u.p.	Fingering (2) is missing from f ^{♯0} .	As in the A.F.	As in the A.F.	

The image shows a musical score for L. Farrenc, Op. 26 No. 8, former bars 54–56. The score is in treble and bass clefs. The right hand features a trill in the upper register, with a dashed line above it indicating a correction. The left hand plays a bass line with chords. A '1' is written below the first measure of the bass line.

L. Farrenc, Op. 26 No. 8, former bars 54–56 (as found in the manuscript)

65.3 t, u.p.			Quaver rest has been added (correction).
68.1 b, m.p.	Erasing marks.		
68.3 b, m.p.			Quaver rest has been added (correction).

<i>Op. 26 No. 9</i>	Manuscript (pp. 52–54)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
2.1–3		Diminuendo hairpin has been added.	As in the A.F.	As in the A.F.
5.1 t				Accent has been added on the C chord (error).
5.2 b				a ¹ has been written with ledger lines in the bass clef (all the similar passages in this Étude as well).
6.1–7.1		Crescendo hairpin is missing (error).	As in the A.F.	As in the MS
7.1–3		Diminuendo hairpin is missing (error).	As in the A.F.	As in the MS
11.1–12.1		Crescendo hairpin is missing.	As in the A.F.	The hairpin is not missing but is slightly shorter (up to 11.3).
13.1–14.3		Diminuendo hairpin is missing.	As in the A.F.	As in the MS
16.1	Initially the chord was a minim and there was			

	crotchet rest. Then the chord became a dotted crotchet, the crotchet rest was replaced by a quaver rest and the crotchet was added.			
19.3 b, u.p.		Fingering (2, 1) is missing from c ¹ , f ¹ , respectively.	As in the A.F.	As in the MS
21.1, 22.1 t, l.p.		Diminuendo hairpins are missing.	As in the A.F.	As in the MS
21.1 b, u.p.	g ⁰ , b ⁰ have been crossed out from the first two quavers.			
23.1–24.1		Diminuendo hairpin is missing.	As in the A.F.	As in the MS
25–26 b		Staccato dots are missing (correction).	As in the A.F.	As in the MS
29.1 t, u.p.				g ³ has been added as a minim (probably correction because of the structure of the phrases and the bar that follows).
31.1 b, u.p.				Crotchet rest has been added (correction).
42.2 b				# has been added on d ¹ (correction).

44.2 b				# has been added on d ¹ (correction).
46.2–3	Stringendo was added in pencil.			
79–80	These were initially the last bars of the piece (a quiet ending).			
79.2 t	'A tempo' on the first beat of the bar.	'A tempo' has been written on the second beat (error).	As in the A.F.	As in the A.F.
79.1, 80.1 b				[>]s have been added

	Op. 26 No. 10 Manuscript (pp. 102–104)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.1–2 b, u.p.				Triplet signs have been added.
1.2, 3 b, u.p.				Throughout this piece, in all similar places, a quaver has been added in the tenor line to indicate more clearly the two voices singing the same bass note.
1.4 t	Erasing marks.			
2.1 t, u.p.				Appoggiatura instead of acciaccatura (error; this happens throughout the Études).

3	Engraving marks in white pencil. The same in bars 7, 11, 15, 19, 21.3, 32, 36, 40, 44, 47, 51, 53, 54, 56, 58, 61. Especially for the last five bars, we do not find any other engraving marks in pencil.			
6.4 t	Two a ¹ s have been crossed out, the same value as the notes below.			
7.1–3	Erasing marks in both hands.			
9.1–4 b, u.p.		Slur is missing.	As in the A.F.	As in the MS
9.3–4 b, l.p.				Minim rest has been added (correction).
12, 13.1 b	Erasing marks.			
14.1 b				Fingering (5) is missing from F#.
15.3 b		f# ¹ is missing from the second quaver chord (alteration).	As in the A.F.	As in the A.F.
16.3–4				Triplet signs have been added for the alto and the bass clef.
16.4 b				# has been added for the C-chord (correction).

16.3–17.2		<i>Cresc. e ritenuto</i> has been added.	As in the A.F.	As in the A.F.
17.3		<i>Dim.</i> in the MS has been changed to a diminuendo hairpin.	As in the A.F.	As in the A.F.
17.3 b, u.p.				‡ has been added on A (correction).
17.4 t, l.p.		‡ has been added on g ¹ (correction).	As in the A.F.	As in the A.F.
19	Diminuendo hairpin starts from the second quaver of the second beat.	Diminuendo hairpin starts from the beginning of the bar.	As in the A.F.	As in the A.F.
19.3 t				'6' has been added.
20.1 t				Triplet signs have been added.
21.3 b, u.p.				Crotchet rest has been added to make clearer the tenor voice entering on the fourth beat.
21.4 t, u.p.				Triplet sign has been added.
21.4 t, l.p.		Fingering (2) is missing from c ^{#2} .	As in the A.F.	As in the A.F.
22.2 b				Fingering (2) has been mistakenly placed on e ¹ , when it more probably refers to c ^{#2} of the r.h.
22.3 t, u.p.				'10' has been added.

22.3 t, l.p.		Fingering (1) is missing from b ¹ .	As in the A.F.	As in the MS
23.3 t				'11' has been added.
24.1 b	Erasing marks. Probably e ⁰ and g ^{#0} were initially c ^{#0} and e ⁰ , respectively.			
24.1		Diminuendo hairpin is missing.	As in the A.F.	As in the A.F.
24.3 b		<i>sf</i> has been changed to <i>ff</i> (error).	As in the A.F.	As in the MS
25.1 b		<i>f</i> is missing.	As in the A.F.	One <i>f</i> has been placed in between the staves.
25.3 t		Arpeggiation has been added.	As in the A.F.	As in the A.F.
27.3 t		Arpeggiation has been added.	As in the A.F.	As in the A.F.
29.2–3 t, l.p.				Triplet signs have been added.
29.3	The diminuendo hairpin starts from the first quaver of the beat, almost from the last quaver of 29.2.	The diminuendo hairpin starts from the second quaver of the beat.	As in the A.F.	As in the MS
30.3 b, u.p.				# has been added on d ¹ (correction).
30.4 t, l.p.		# has been added on d ² (correction).	As in the A.F.	As in the A.F.

30.3–4 b		Upstem on d ^{#0} and B [#] is missing.	As in the A.F.	As in the A.F.
32.3 t, u.p.		[#] has been added on d ² (correction).	As in the A.F.	As in the A.F.
32.3 b, u.p.				[#] has been added on d ⁰ (correction).
33,35.1 t	Erasing marks.			
36.1 t	[#] has been added on d ¹ in pencil.			
41.2–42.1	'gravez à l'8. ^{va} ' in pink pen.	Written an octave higher, without the <i>8va</i> sign and the <i>loco</i> following.	As in the A.F.	As in the A.F.
42.2 t				[#] has been added on e ² (correction).
50.3 t		First eight notes have been written an octave higher without the <i>8va</i> sign of the MS (and without the <i>loco</i> after that).	As in the A.F.	As in the A.F. [#] has been added on e ² (correction).
50.4 t	Last demisemiquaver: the ledger line has been written above the head of the note. (error). Erasing marks under			

	the last three demisemiquavers as well.			
54.2 t	The slur starts from the second (tied) c ^{#3} .	The slur starts from the first c ^{#3} .	As in the A.F.	One slur for the first two beats of the bar.
54.3 b, u.p.		# has been added on d ⁰ (correction).	As in the A.F.	As in the A.F.
56.2 b, u.p.		h has been added on g ⁰ (correction).	As in the A.F.	As in the A.F.
56.3–4		h has been added on all the gs because of the stave change (correction).	As in the A.F.	As in the A.F.
57.2–3 t		Slur has been added on b ^{#1} -c ² .	As in the A.F.	As in the A.F.
57.4 b, u.p.		Fingering (1) is missing from c ^{#0} .	As in the A.F.	As in the A.F.
57.4 b, l.p.				Triplet sign has been added.
58.3–4 t				The u.p. of the r.h. part has been written in the treble clef.
58.4 b, l.p.	c ^{#0} -Bh	Semiquavers have changed to d ^{h0} -c ^{#0} (error).	As in the A.F.	As in the A.F.
59.3 b, l.p.		Accent on C ^{#1} is missing (error).	As in the A.F.	As in the MS
61.3 b				Triplet sign added (error).

<i>Op. 26 No. 11</i>	Manuscript (pp. 92–97)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
3.3–4	t	Additional fingering (3, 4) has been added.	As in the A.F.	As in the A.F.
5.1–2	t	Additional fingering ($\begin{smallmatrix} 4 & 3 \\ 1 & 2 \end{smallmatrix}$) has been added.	As in the A.F.	As in the A.F.
5.4, 6.4	t	The > looks like a short hairpin here.	As in the A.F.	As in the MS
7.1	b	Slur from the previous bar is missing.	As in the A.F.	As in the MS
14.5	b	# has been replaced by a double sharp (♯♯).		
18.4	b	Dotted crotchet instead of crotchet–quaver rest in the MS (error).	As in the A.F.	As in the MS
24.1–3	t	Erasing marks.		
28.2,5	t	Erasing marks for notes b ² (after the octave).		
31.5	t	b ¹ instead of d ² in the MS (alteration).	As in the A.F.	As in the A.F.
32.2	t	f ^{#2} instead of c ^{#2} in the MS (alteration).	As in the A.F.	As in the A.F.
32.5	t	c ^{#2} instead of e ² in the MS (alteration).	As in the A.F.	As in the A.F.
33.2	t	f ^{#2} instead of d ² in the MS (alteration).	As in the A.F.	As in the A.F.

33.5 t	d ² instead of f# ² in the MS (alteration).	As in the A.F.	As in the A.F.
41.1 b			c# ¹ instead of d ¹ (error).
42.1–43.1	Crescendo hairpin has been added.	As in the A.F.	As in the A.F.
43.1–46.1	Diminuendo hairpin has been added.	As in the A.F.	As in the A.F.
47.1, 48.1, 49.1 t 66.1–6	> has been added.	As in the A.F.	As in the A.F.
			Dashed crescendo hairpin has been added according to bar 16. However, the first beats in the l.h. of bars 14–16 were quavers and in bars 64–66 they are crotchets. The pattern has slightly changed, and the crescendo is more intense the second time because of the crotchets. Perhaps the absence of the crescendo hairpin reinforces the difference between the two instances. With the use of the hairpin a slight retardation at that point may be implied (bar 16) and a more straightforward performance in bar 66.

70.1–71.6 t	Erasing marks.			
75.1 b	Erasing marks.			
78.1				<i>f</i> has been placed on the second beat instead (error).
82.1–4 t	Erasing marks. It looks like only the top two notes of the first chord existed, and they were dotted crotchets with a slur above the top one. <i>b</i> ¹ s were added later in both chords.			
92	Diminuendo hairpin is until the 3 rd beat.	Diminuendo hairpin is until the 2 nd beat.	As in the A.F.	An > has been placed on the <i>bb</i> ⁰ , meaning that this has been translated into an accent, probably to match the accent in bar 72. We cannot be sure about this in Farrenc's music; she has used both for similar cases. Although in the MS both appear as diminuendo hairpins, in the first edition we have an accent in bar 72 and a diminuendo hairpin in bar 92.
101 b		> is missing (error, it is not missing in bar 105).	As in the A.F.	As in the MS

113.5 t	Fingering ($\overset{4}{2}$) was mistakenly placed here at the beginning. She did not even finish writing number '2' when she corrected this mistake.			
121.1–122.1 t		Slur is missing.	As in the A.F.	As in the MS
122.1 b	Slur missing from the previous bar.	The slur is missing entirely.	As in the A.F.	Slur has been added (correction).
127.1–128.6		Crescendo hairpin is missing.	As in the A.F.	As in the MS
130.6 b	It was e ¹ initially.			
132.6 t				Fingering (5) instead of (3) (error).
134.3 b		Fingering (2) is missing.	As in the A.F.	As in the A.L.
134.4 b		Fingering (1) placed on a ⁰ instead of b ⁰ (error).	As in the A.F.	As in the MS
136.4 t	Fingering (3) was initially (4), turned into (3) in pen, and then emphasised by the engraver in pencil.			
141.4 b		Fingering (1) is missing.	As in the A.F.	As in the MS
152.2 b		# has been added in pencil on d ¹ (correction).	As in the MS	As in the MS
155.6 b				[#] has been added (correction).
163.6 t		# is missing (error).	As in the A.F.	As in the MS

164.1 t			Dotted crotchet is slurred with the following chord to match the phrasing in bars 166, 170; However, this is not quite the same. If it was, then we would have the same in the l.h. of bar 168 (error). This resembles more bars 70–71 and 90–91.
164.4 t			# has been added on d ¹ (correction).
168.4 b			# has been added on D (correction).
170.3 t	Quaver rest has been crossed out.		
179 b	Note at the bottom of the page: 'Voyez derrière p. la retour'.		
184.1	Erasing marks.		
185.1–6 b	Erasing marks.		
191.2 b	It was c ⁰ initially.		
197.5 b			♯ instead of # (correction). The only certain thing is that all three times (in bars 14, 64 and 197) it must be the same. Since, the

			previous times it is double sharp there is no reason why this should change here.
198.4 t			[>] has been added to match bars 13–15.
200.4 t	c# ³ has been changed to a quaver (instead of dotted crotchet in the MS) (error).	As in the A.F.	As in the MS
223–228.2-4 b	Erasing marks.		
229.2 b, u.p.	b ⁰ instead of a ⁰ in the MS (correction).	As in the A.F.	As in the A.F.
245.5–6 b			f# ² -a ² instead of e ² -g# ² everywhere else (error).
247.4 t	Fingering (2) is missing.	As in the A.F.	As in the MS
248.4 t	Fingering (3) is missing.	As in the A.F.	As in the MS
249.4 t			Fingering (3) is missing.
250.1 t			Fingering (3) is missing.
250.6–251.1 b	Tie is missing (error).	As in the A.F.	As in the A.F.
252.1 b, l.p.	E ¹ has been added (correction – in 251 there is a tie commencing on E ¹).	As in the A.F.	As in the A.F.
254	Note at the bottom of the page: ‘mettez un <u>5</u> différent de celui qui marque les doigts’.		

255.1 b, l.p.		B has been added in the l.h. chord.	As in the A.F.	As in the A.F.
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	Op. 26 No. 12 Manuscript (pp. 76–79)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.1 t		Moderato. ♩=144. Fuga a due Soggetti <i>dol.</i> added.	As in the A.F.	As in the A.F.
7.4 t, l.p.	G (for main gauche)	As in the MS	As in the MS	<i>m.s.</i> (for mano sinistra). Fingering (1) is missing from f# ¹ .
13.4 t, l.p.		Fingering (1) is missing.	As in the A.F.	As in the MS
15.1–2 b	Between these beats there is a kind of dirt stuck on the paper. No sign of correction or any erasing marks. The same in 63.3 t, l.p.			
17.1,3 b, u.p.		Fingering (4, 1) is missing from b ⁰ and b ⁰ , respectively.	As in the A.F.	As in the MS
22.3–23.1 t, l.p.		Tie is missing from e ¹ (alteration).	As in the A.F.	As in the MS
22.4 b, l.p.				Fingering (4) is missing from B.
23.4 t, u.p.	Fingering (2) has been crossed out because of the			

	continuous line referring to that fingering from the 2 nd beat of the bar.			
30.4–31.1 t, u.p.		Tie is missing (error).	As in the A.F.	As in the MS
36.2 t	Fingering (2,3) is very lightly written in pencil.	Fingering (2, 3) has been added.	As in the A.F.	As in the A.F.
38.1 b		Fingering (3, 1) has been added.	As in the A.F.	As in the A.F.
39.2		<i>dol.</i> has been added.	As in the A.F.	As in the A.F.
45.4 b, l.p.		Fingering (4) has been added on A#.	As in the A.F.	As in the A.F.
46.1,3 b, l.p.		Fingering (5, 2^4) has been added.	As in the A.F.	As in the A.F.
46.3–4 b	Erasing marks.			
46.1–47.1 t, l.p.	Tie can only be seen in 47.1.	Tie has been added from 46.1.	As in the A.F.	As in the A.F.
47.2 b		Fingering (1) has been added.	As in the A.F.	As in the A.F.
48.1–4		Crescendo hairpin has been added.	As in the A.F.	As in the A.F.
49.1		<i>mf</i> has been added.	As in the A.F.	As in the A.F.
49.4 t, l.p.	Erasing marks.			
50.1,4 b	Erasing marks.			
51.1 t, l.p.	Erasing marks.			
51.1–4 b	Erasing marks. The only obvious alteration is that			

	the g^0 in the tenor line was initially a crotchet.			
62.3–4 b, l.p.				Rests have been added (clarification).
65.2–3 b		Fingering (1, 2) has been added on b^0 and $c^{\#1}$, respectively.	As in the A.F.	As in the A.F.
71.3–4 b	Fingering (3, 4).	Fingering has changed to (2, 3).	As in the A.F.	Display of both fingerings.
72.1–4 t	Erasing marks.			
72.1–4 b	Starting from the second quaver, $f^0-g^0-a^0-b^0-c^1-d^1-e^1$ have been crossed out.			
76.3 t, l.p.	Fingering (3, 1).	Fingering has changed to (2, 1).	As in the A.F.	As in the A.F.
81.1 b, u.p.	The a^0 was initially a crotchet.			
87.1–3 t, l.p.	Erasing marks.			
87.3 t, u.p.				[#] added (error).
88.1–2 b, l.p.	Erasing marks, probably for notes an octave lower than the existing.			
88.3 t, l.p.	b^1 was initially $c^{\#2}$.			
89.2 t, u.p.	Initially, $a^{\#2}$ was a dotted minim.			
91.3 t, l.p.	Erasing mark.			

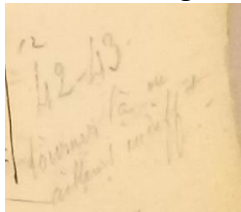
91.4–92.1 t, l.p.	A tie from the previous bar can be seen in 92.1, but not in 91.4.	There is no tie (correction).	As in the A.F.	As in the A.F.
100.4 t, u.p.		Fingering (5) is missing from a ^{#1} .	As in the A.F.	As in the MS
103.1 t, u.p.				# has been added on a ¹ (error).
112.1		<i>f</i> has been added.	As in the A.F.	As in the A.F.
114.1		<i>Sf</i> has been added (closer to the r.h.).	As in the A.F.	As in the A.F. (closer to the l.h.)
	Adagio is placed above the crotchet rest.	As in the MS	As in the MS	Adagio is placed above the chord of the first beat.
114.4 t, u.p.		g ¹ is missing.	As in the A.F.	As in the A.F.
115.1,3 t, u.p.		f ^{#1} has changed to f ^{#0} .	As in the A.F.	As in the A.F.
116.1 b		B has changed to B ¹ and E ¹ has been added.	As in the A.F.	As in the A.F.

	Op. 26 No. 13 Manuscript (pp. 126–127)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
		<i>Canone</i> has been added as part of the title.	As in the A.F.	As in the A.F.
2.1 b		Fingering (3) is missing from c ^{#1} .	As in the A.F.	As in the MS
6.9 b		Fingering (1) is missing from e ¹ .	As in the A.F.	As in the MS
8.4 t	Erasing marks.			

10A.7 b	Erasing mark, probably for note F.			
14.2–4 t	Erasing marks, probably for notes f ^{#2} -e ² -d ^{#2} .			
17.1,2,4 b		Fingering (2, 3, 2) is missing from g ^{#1} , e ¹ , and e ¹ , respectively.	As in the A.F.	As in the MS
18.6 t				Fingering (5) instead of (3).
22.1 t, 23.1 b	The accents are rather long.			
35.1	<i>mf</i> from the beginning of the bar.	<i>mf</i> has been placed on the 2 nd -3 rd quaver.	As in the A.F.	As in the MS
36.9 t		Fingering (1) is missing.	As in the A.F.	As in the MS
39.4 b		Fingering (2^1) is missing.	As in the A.F.	As in the MS
39.8 b		Fingering (3) is missing from g ^{#0} .	As in the A.F.	As in the MS
51.3 t	Initially c ^{#2} -d ^{#2} -e ² . Accordingly, in 52.3 b.			
55.1 t		<i>Coda</i> has been indicated above the top stave.	As in the A.F.	As in the A.F. (<i>Coda</i>)
57.2	<i>Dim.</i> has been placed after the third beat.	<i>Dim.</i> has been placed after the second beat.	As in the A.F.	As in the A.F.
58.1 b	G [#] -d ^{#0} -g ^{#0} initially.			

<i>Op. 26 No. 14</i>	Manuscript (pp. 116–120)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.1 t, u.p.				Quaver rest has been added here, and in all similar bars (error).
3.2 t		Fingering (5) is not very clear on a ^{#2} .	Fingering (5) is not visible at all.	As in the MS
9.1 b	Initially, fingering (3) instead of (4).			
10.2	Engraving mark in white pencil. The same in bars 15.1, 20.1, 24.2, 29.2, 39.2, 45.1, 49.2.			
12.2 b	Erasing marks, probably f ^{#0} instead of g ^{#0} .			
17.1 b	Initially, fingering (3) instead of (4).			
19.1 b	g ^{h1} has been crossed out from the 4 th semiquaver.			
21.1 b, u.p.	Two semiquavers (d ⁰ -f ^{#0}) have been crossed out.			
21.1 t	The diminuendo hairpin extends almost to the fourth semiquaver of the beat.	The <i>sf</i> has been written before the b ² and the diminuendo hairpin extends to the second semiquaver of the l.h. However, in the similar passage of bar 23	As in the A.F.	As in the MS

		the diminuendo hairpin extends to the 4 th semiquaver of the beat, as in the MS.		
22.2 t	‡ has been crossed out from g ¹ .			
29 t	8va sign.	The 8va sign has been removed and the notes have been transferred one octave higher.	As in the A.F.	As in the A.F.
30 t		'loco' has been removed (since the 8va sign is not present here).	As in the A.F.	As in the A.F.
36.2 t				[#] has been added on g ¹ (correction).
38.1	<i>p</i> has been placed in the middle of the staves.	<i>p</i> has been placed in the r.h. (even next to the first semiquaver, as if intended for the lower middle voice of the r.h.).	As in the A.F.	As in the MS
39.2 t, l.p.		# has been added on g ¹ (correction).	As in the A.F.	As in the A.F.
40.2 b		Fingering (4) is missing from the a ⁰ .	As in the A.F.	As in the MS
41.2 b		Fingering (4, 4, 2) is missing from d ¹ , d# ¹ , and f# ¹ , respectively.	As in the A.F.	As in the MS

	Fingering on d ^{#1} was initially (3).			
47.1 t	Fingering (3) on the first d ² .	Fingering (2) on the first d ² .	As in the A.F.	Both fingerings are indicated.
56.1 t	Quaver upstem from d ⁴ .	Stem is missing from d ⁴ (correction).	As in the A.F.	As in the A.F.
56.1 b		ḥ has been added on c ³ (correction).	As in the A.F.	As in the A.F.
56.2 t		ḥ has been added on c ⁴ (correction).	As in the A.F.	As in the A.F.
57	Engraving guidance on the right-hand side of the page, probably to also indicate the new key signature before turning the page. 			
72.1 b	Erasing marks.			
75.1 b	ḥ on F has been added in pencil.			
86.1 b		The accent on g ⁰ is not visible.	As in the A.F.	As in the MS

91.1 t		Upstem is missing from f ² (correction).	As in the A.F.	As in the A.F.
93.1 t	f ² initially placed on the second quaver of the beat (crossed out).			
101.1–104.2 t	Erasing marks.			
102.1 t	‡ has been added in pencil on e ⁴ (the same in bars 103–104).			
117–129	On the right-hand side of the page (+) the following instruction is to be found: 'il vaudrait mieux graver cette reprise 2 fois s'il est possible'. This has been crossed out, and under this we see 'gravez la reprise 2 fois'.	The repetition signs are missing, and the repeated bars have been written out.	As in the A.F.	As in the A.F.
119.2 t, l.p.				f# ² instead of e ² (error).
126.2 b	4 th semiquaver f# ⁰ .	4 th semiquaver a# ⁰ (error).	As in the A.F.	As in the A.F.
146–147.1 b		Accents have been added on the first notes of the l.h. as well.	As in the A.F.	As in the A.F.
146.2 b		Double sharp has been added on c ² to match bar 149.	As in the A.F.	As in the A.F.

148.1 t		Fingering (3) has been placed on g ^{#3} instead of f ^{#3} in the MS (error, according to Farrenc's preference for using fingering closer to the previous position).	As in the A.F.	As in the A.F.
148–149 b		Fingering (5, 2, 3, 2, 5, 3) is missing from f ^{#1} , a ^{#1} , g ^{#1} , g ^{#1} , c ^{#1} , e ^{#1} , respectively.	As in the A.F.	As in the MS
152–154 b	Crotchet stems have been added in pencil.			
152–156	Accents have been added in pencil.			
156.1 t		Quaver stem has been added on b ³ (if this were a correction the same would have been added in the l.h. as well, to match bars 157–158).	As in the A.F.	As in the MS

Op. 26 No. 15

**Manuscript
(pp. 108–110)**

First Edition – A.F.

Second Edition – A.L.

Florian Noetzel Ars Musica

1.1 t, u.p.				Fingering (3) instead of (5) on g ^{#2} (error).
2.1 b		Fingering ($\frac{4}{5}$) is missing from the first chord at the beginning of the bar.	As in the A.F.	As in the A.F.

3.1 t, l.p.	Fingering (1) is missing from c ^{#2} .	As in the A.F.	As in the MS
3.1 b, u.p.	Fingering (4) is missing from a ^{#0} .	As in the A.F.	As in the MS
3.2 t, l.p.	Fingering (2) is missing from b ¹ .	As in the A.F.	As in the MS
3.2 b, u.p.	Fingering (1) is missing from d ^{#1} .	As in the A.F.	As in the MS
7.1 b, u.p.	Erasing marks.		
8.1 t, l.p.	Fingering (2) is missing from a ^{#1} .	As in the A.F.	As in the MS
8.4	Engraving marks in white pencil. Also in bars 17, 21, 25, 29, 33.		
9.1 t	Fingering (5) has been crossed out from a ^{#1} .		
10.1 t, u.p.			Quaver rest added (error).
10 b	This is almost identical to her Étude Op. 26 No. 14, bar 20, except for the ♯ on the ds.		
11.1 b	Erasing mark, probably for the downstem, indicating the bottom line.		
12.1 t	There is a dotted b ¹ that has been crossed out.		
13.2 b	Erasing marks.		

13 b, u.p. and 14 t/b, m.p.			Dashed slurs have been added to match the phrasing of bars 11, 12.
13.1 b, l.p.			Quaver rest added (correction). Here, only because we have the same in bar 11.1 b, l.p. The same in bar 34 b, l.p.
18.1 t	Erasing marks.		
18.1 b, u.p.	‡ has been added on g ⁰ (correction).	As in the A.F.	As in the A.F. ‡ has been added on a ⁰ (correction).
19 b, u.p.			Slur has been added to match the phrasing of bars 11, 12. ‡ has been added on d ¹ (correction).
20.1 t	Fingering (2) is missing from g ^{#1} .	As in the A.F.	As in the MS
20.1 b, l.p.	Substitute fingering (5) is missing from b ⁰ .	As in the A.F.	As in the MS
21–22 t, u.p.	Slur is missing.	As in the A.F.	As in the MS
23.1 b, l.p.	Erasing marks.		
25.1 t, u.p.	Erasing marks.		

28 b, u.p.			‡ has been added on a ¹ (correction).
30.2 t, u.p.	‡ has been added on d ² (correction).	As in the A.F.	As in the A.F.
31.1 t, l.p.			‡ has been added on a ¹ (correction).
32	<i>Cresc.</i> has been placed on the 4 th semiquaver of the bar.	<i>Cresc.</i> has been placed on the 5 th semiquaver of the bar.	As in the A.F.
32.1 t, l.p.	Erasing marks, probably for the beam.		
34.1 b, u.p.	‡ has been added on A (correction).	As in the A.F.	As in the A.F.
35.1 t	‡ has been added on d ² (clarification).	As in the A.F.	As in the A.F.
36.1 b, u.p.	Bracket showing that this line is played with the r.h. is missing (error).	As in the A.F.	As in the A.F.
	e# ⁰ , instead of ♯ in the MS (correction).	As in the A.F.	As in the A.F.
37–38 b, u.p.			Slur has been added to match the phrasing of the r.h.
37.2 b, l.p.			Crotchet rest has been added (correction).

39.1 t, l.p.		Fingering (2) is missing from g ^{#1} .	As in the A.F.	As in the A.F.
39.1 b, u.p.				Crotchet rest has been added (correction).
39.2		<i>Cresc.</i> has been added.	As in the A.F.	As in the A.F.
39.2 b, u.p.				✘ has been added on a ⁰ (correction).
41.2		<i>p</i> has been added.	As in the A.F.	As in the A.F.
42.2, 44.2 t, l.p.	Erasing marks.			
41–44, 47–48 b, l.p.				Slurs have been added to match the phrasing of the top line of the right hand in the same bars.
45.1 t, l.p.	g ¹ has been crossed out from the second semiquaver. The same in bar 46.			
49–51		Crescendo hairpin (49.1–50.1) and diminuendo hairpin (50.1–51.1) have been added.	As in the A.F.	As in the A.F.
50.2 b, u.p.		♯ instead of ♯ on c ¹ (correction).	As in the A.F.	As in the A.F.
51.2 b, u.p.		Slur is missing from the last semiquaver (error).	As in the A.F.	As in the MS
55.1	The crescendo hairpin reaches the e ^{♯2} , and then	The crescendo hairpin extends until after the d ^{♯2} ,	As in the A.F.	As in the MS

	we have the diminuendo hairpin.	and then we have the diminuendo hairpin.		
59–60 b, u.p.				Dashed slur has been added to match bars 3–4 (correction).
66.2 t, l.p.	c# ² was initially b ¹ .			
66–67, 68 b, l.p.				Slurs have been added. These do not match the r.h. phrasing or any other similar place in this Étude (error).
68.2 t, l.p.	Erasing marks for notes e ¹ -g# ¹ .			
71.2		Diminuendo hairpin is missing.	As in the A.F.	As in the MS
75.2 b, u.p.	Crotchet (error).	Quaver (correction).	As in the A.F.	As in the A.F.
78.2	Two separate arpeggio signs.	As in the MS	As in the MS	One arpeggio sign through the hands (error).
		<i>Ped.</i> and * have been added.	As in the A.F.	The <i>Ped.</i> has been added from the first beat of the bar (error).
79.1		<i>Ped.</i> and * have been added.	As in the A.F.	As in the A.F.
77.2–79.2			Under these bars the following has been engraved: 'Imp. DELAY rue Rodier 41'.	As in the MS

Op. 26 No. 16	Manuscript (pp. 46–47)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
2.2 t	Fingering (4) is written above the turn.	Fingering (4) is written above the b ¹ .	As in the A.F.	As in the MS
3.2 b		Fingering (1) above the turn is missing.	As in the A.F.	As in the A.F.
5.2–3 b				This passage has been transferred to the treble clef.
8.1 t, u.p.				Dotted quaver rest has been added.
9.3 b	This was initially a crotchet rest.			
18.3 b		Fingering (1) is missing from c ⁰ .	As in the A.F.	As in the MS
19.1 t		Fingering (2) is missing from f ^{#2} .	As in the A.F.	As in the A.F.
21.2–3	The crescendo hairpin starts on the last semiquaver of the bar.	The crescendo hairpin starts on the second beat.	As in the A.F.	As in the A.F.
30.3 b		‡ has been added on a ¹ (correction).	As in the A.F.	As in the A.F.
32.2 b	The accidental above the turn was initially #.			
34.2–3 t, l.p.	Erasing marks.			

35.2	The <i>dim.</i> is written on the 4 th semiquaver of the bar.	The <i>dim.</i> is written on the bar-line (lack of space).	As in the A.F.	As in the MS
36.1–3	Erasing marks between the staves.			
36–37	<i>Ritenu</i> to is written on 36.1.	<i>Ritenu</i> to is written on 37.1 (probably due to the lack of space).	As in the A.F.	As in the A.F.
45.2 t, l.p.	This was an a# ¹ initially.			
45.2 b	The # has been added in pencil.			
47–52	Crescendo hairpin: 47.1–48.3. Diminuendo hairpin: 49.1–50.2 Diminuendo hairpin: 51.1–52.2.	Crescendo hairpin: 48.1–50.3 Diminuendo hairpin: 51 bar-line–52.3.	As in the A.F.	As in the A.F. Diminuendo hairpin: 52.1–3.
53.3 b, u.p.		Fingering (1) is missing from c# ¹ .	As in the A.F.	As in the MS
55.3 t, l.p.	The quaver was c# ² initially.			
64.2 b, u.p.				✘ has been added on f ¹ (correction).
67.1–2 b, u.p.	Erasing marks.			
68.2–3		Diminuendo hairpin is missing.	As in the A.F.	As in the A.F.

77.3 t, l.p.	b ¹ has been written below the last semiquaver (error).			
81.1–3 b	Erasing marks.			
82	Diminuendo hairpin.	Accent.	As in the A.F.	As in the A.F. [>] has been added below the l.h. as well.
		<i>Ped.</i> without (*) has been added above the r.h.	As in the A.F.	As in the A.F.

	Op. 26 No. 17 Manuscript (pp. 37–39)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.9 b, u.p.		Fingering (1) is missing from c ¹ .	As in the A.F.	As in the MS
1.10				'a' has been omitted from 'poco a poco'.
2.6 b, u.p.				[b] has been added (clarification because of the r.h. ♯).
2.9 t				[b] has been added on a ¹ (correction).
2.11 t	Fingering (3) was initially placed on ab ¹ .			
4.6 b, u.p.				[b] has been added (clarification because of the r.h. ♯).

4.9 t			[b] has been added on e ² (correction).
6.3 t	h is missing from a ³ (unnecessary).	As in the A.F.	[b] instead (correction).
7.1 t, l.p.	Dotted minim chord g ⁰ /b ⁰ has been crossed out and replaced by the dotted crotchet rest. The similar chord on the 7 th beat was initially a minim. The purpose of this is firstly to avoid mixture of hands and secondly to be able to play the quavers that follow in the right hand.		
7.4–6 b	Fingering (3, 1, 4) is missing from Eb, F, and Gb, respectively.	As in the A.F.	As in the A.F.
8.6 t, l.p.			[b] has been added on a ¹ (correction).
8.9 b			[b] has been added (correction – this is also supported by the fingering provided).
9.12 b			Fingering (5) instead of (3) on db ¹ (error).

10.9 b			[b] has been added on e ¹ (correction).
11.4,10 b	>s have been added.	As in the A.F.	As in the A.F.
11.7 t	b on the f ³ was added later.		
13.7 t	Fingering ($\begin{smallmatrix} 2 \\ 1 \end{smallmatrix}$) is missing.	As in the A.F.	As in the A.F.
14.1 b, l.p.	This chord was initially a minim.		
16.1–6 b, u.p.	Slur is missing.	As in the A.F.	As in the MS
18.1 t	‡ has been crossed out from b ² (unnecessary).		
18.7 t	Fingering (4) is missing from g ^{#2} .	As in the A.F.	As in the A.F.
19.5 t			[‡] has been added on a ² (correction).
19.6 t			[‡] has been added on c ³ (correction).
19.8 t	Alternative fingering (4) is missing from g ^{b3} .	As in the A.F.	As in the MS
20.4 t	<i>loco</i> has been added later (thicker pen) as a correction to the octave sign that continued until the 7 th beat of the bar.		
20.9 t			‡ has been added on c ¹ (correction).

21.7 b, u.p.		‡ has been added on g ⁰ (correction).	As in the A.F.	As in the A.F.
22.8 t		‡ is missing from d ³ (correction).	As in the A.F.	b instead (correction). [‡] has been placed on c ³ (correction).
23.11–24.12 b			Slur has been added in pencil.	
24	The crescendo hairpin and the slur were added at a different stage from the rest of the dynamics.			
24.2–12 b				Dashed slur has been added to match the phrasing of the r.h.
25.9 b, r.h.		‡ has been added (correction).	As in the A.F.	As in the A.F.
26.6 b, l.p.		b has been added (correction). b has been added on f ² here and omitted from the same note in 26.7.	As in the A.F. As in the A.F.	As in the A.F. As in the A.F.
26.11 t				[‡] has been placed on f ¹ (correction).
27.8 t		Fingering (2) has been added on db ¹ .	As in the A.F.	As in the A.F.

29.7–30.11 b	Erasing marks/initial intentions unclear.			
29.9 t		b has been added on g ³ (correction).	As in the A.F.	As in the A.F.
31.7	<i>f</i> has been crossed out and been replaced by the <i>ff</i> at the beginning of the bar. This happened at the same stage, to emphasise the entire bar. If we were left with the initial indication, then it would be hard to maintain a very slow crescendo until this point. By inserting the <i>ff</i> at the beginning she helps move towards the peak on the 7 th beat.			
33.6–7	'to' is written on 33.7	'to' is written on 33.6	As in the A.F.	As in the A.F.
33.7–10 t, l.p.	Corrections have been made. Probably the f^0 was tied to the same note on the 10 th beat, but because of the left hand's motion it was substituted by the rests. However, the ab^0 could be held for the remaining bar and form a			

	legato line with the g^b that follows in 34.1. The hairpins must have been added later, because there are no obvious signs of emphasising or altering them.			
34.3 b	The last semiquaver was initially F.			
36.1–6 t		Slurs on 1–3 and 4–6 are missing.	As in the A.F.	Dashed slurs have been added.

	Op. 26 No. 18 Manuscript (pp. 44–45)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
0.3 t, u.p.		Slur that finishes on the first f^2 of the bar has been added. This refers to the slur commencing from the final chord in bar 37.	As in the A.F.	As in the A.F.
1.4 t, l.p.	3 rd semiquaver was initially db^2 .			
4.1–2	Diminuendo hairpin (1 st –7 th semiquaver).	Diminuendo hairpin (1 st –8 th semiquaver).	As in the A.F.	As in the A.F.
4.3 t, l.p.		b has been added on d^2 (clarification because of the \natural on the first beat of the r.h.).	As in the A.F.	As in the A.F.

5.4 t, l.p.	3 rd semiquaver was initially db^2 .			
6.1–3	Crescendo hairpin (1 st –11 th semiquaver).	Crescendo hairpin (1 st –13 th semiquaver).	As in the A.F.	As in the A.F.
7.2–3 b	Bass clef has been erased. The notes were initially gb^0 and ab^0 .			
8.1 b	This was db^0 initially.			
10.3	<i>f</i> has been placed slightly earlier (space limitations).			
12.1–2	Diminuendo hairpin (1 st –8 th semiquaver).	Diminuendo hairpin (1 st –9 th semiquaver).	As in the A.F.	As in the MS
12.2 t, u.p.	The 4 th semiquaver was initially db^3 . In fact, it still looks like one, but the emphasised ledger line probably points to a c^3 , as in the A.F.			
15.2 t, l.p.	2 nd semiquaver was initially bb^1 .			
16.3 b	Erasing marks. Unknown reason why there is a change here. There is nothing to support this in the sketch. Perhaps it was just a mistake.			

16-29				Slurs have been added for the appoggiaturas.
18.1–2 t	Diminuendo hairpin (1 st to the start of the 2 nd beat).	Much shorter, more like an accent (1 st to the 2 nd semiquaver).	As in the A.F.	As in the MS
18.1 b	On the 4 th semiquaver, fingering (4) was initially (3).			
19.2–3 b		Alternative fingering (3, 4) is missing from A and G [#] respectively.	As in the A.F.	As in the MS
20.1 b	Fingering (3) is placed on G [#] .	Fingering (3) has been placed on B (error).	As in the A.F.	As in the A.F.
20.1–2	Diminuendo hairpin (from the 1 st to the 8 th semiquaver).	Much shorter hairpin (from the 1 st to the 3 rd semiquaver).	As in the A.F.	As in the MS
20.3	<i>dol.</i> is placed on the beginning of the 3 rd beat.	<i>dol.</i> has been placed on the 2 nd semiquaver of the 3 rd beat, probably because of the limited space.	As in the A.F.	As in the MS
22.1	Diminuendo hairpin (1 st to 3 rd semiquaver).	Shorter hairpin (almost like an accent for the r.h., 1 st to 2 nd semiquaver). This is not rare for Farrenc's writing style. On such occasions it is uncertain if she meant an accent or a short hairpin.	As in the A.F.	As in the MS

22.2 b, u.p.		Alternative fingering (2, 1) is missing from g ^{#0} and e ¹ , respectively.	As in the A.F.	As in the MS
23.1–2 b, l.p.		Fingering (3, 2, 5) is missing from e ⁰ , e ⁰ , and A [#] , respectively.	As in the A.F.	As in the MS
26.1–2 t, u.p.		Slur added on the top voice in pencil.	As in the MS	As in the MS
26.4 t, u.p.				Once more, the difference between acciaccaturas and appoggiaturas in Farrenc's Études is not evident here. This should have been indicated as an acciaccatura to differ from the rest of the appoggiaturas present in this Étude.
28.1–2	Diminuendo hairpin (4 th –8 th semiquaver).	Shorter and earlier hairpin (2 nd –5 th semiquaver). This is the same as in 20.1–2; however, it slightly differs.	As in the A.F.	Diminuendo hairpin (2 nd –8 th semiquaver). This is probably the best way to indicate the effect of the diminuendo in the l.h. here.
28.3	<i>dol.</i> is placed on the beginning of the 3 rd beat.	<i>dol.</i> has been placed on the 4 th semiquaver of the 2 nd beat (space).	As in the A.F.	As in the MS
30.1	Diminuendo hairpin (1 st –4 th semiquaver).	Diminuendo hairpin (1 st –3 rd semiquaver).	As in the A.F.	As in the MS

31.1–2	Crescendo hairpin continues from the previous bar until the end of the 2 nd beat.	Crescendo hairpin is missing.	As in the A.F.	As in the A.F.
31.3–4	Diminuendo hairpin.	Diminuendo hairpin is missing.	As in the A.F.	As in the A.F.
31.2 b		Fingering (1) is missing from e ⁰ .	As in the A.F.	As in the MS
33.3 t				Fingering (1) has been placed on c ^{#2} instead of a ¹ of 33.2.
33–35.1–4		<i>Ped.</i> has been added on the 1 st beat and * on the 4 th beat of each bar.	As in the A.F.	As in the A.F.
35.1	<i>f</i>	<i>ff</i>	As in the A.F.	As in the A.F.

	Op. 26 No. 19 Manuscript (pp. 98–100)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1	The time signature was initially $\frac{3}{2}$. This is also evident from the filled note-heads in bars 4, 5, 8 etc.			
7.3 t	Erasing marks.			
9.2 t	♯ has been placed on g ² .	♯ has been placed on f ² (error).	As in the A.F.	As in the MS

10.3 b	1 st quaver chord: Ab/c ⁰ /eb ⁰ /ab ⁰ .	1 st quaver: Ab (correction, based on the left-hand motion of the surrounding bars).	As in the A.F.	As in the A.F.
13.2 t, u.p.				Fingering (5) instead of (3) (error).
14.1–2 b	Erasing marks.			
21.3	There seems to be '8' in white pencil.			
25.1 t	Slurs are missing from a ^{‡1} /c ² .	Slurs are not missing.	As in the A.F.	Slur is missing from the m.p.
26.1 b				‡ has been added on g ⁰ (correction).
27–28				Double bar-line has been placed here to indicate the change of key.
28.1–2 b	Erasing marks.			
37.3 t	Erasing marks.			
39.3 t	Erasing marks.			
41.3 t, l.p.	Erasing marks.			
43.3 t	2 nd quaver: erasing marks.			
44.1	Ritenuato starts from the 2 nd quaver.	Ritenuato starts from the 1 st quaver.	As in the A.F.	As in the A.F.
45.2–3 b	Erasing marks.			
52.1–2 t	Erasing marks.			
61.1 t	b on e ³ .	b is missing.	As in the A.F.	As in the MS
61.1 b	Erasing marks.			

62.3 t, l.p.	Unclear if this is f^2 or g^2 .	g^2	As in the A.F.	As in the A.F.
63.2 t, l.p.	Erasing marks.			
63-64	The cross here probably refers to the crossed-out text at the bottom of the page: 'Mad' Farrenc aimerait surtout... (à la) clef (clet)'. Probably refers to the key signature being introduced before the new line.	Double bar-line has been added.	As in the A.F.	As in the A.F.
70.3 t	Erasing marks.			
71.2-3 t	Erasing marks.			
74, 75.2 t	Erasing marks.			
75.3 b				1 st quaver: a^0 is missing (correction).
76.3 b	2 nd quaver chord: f^0 was initially g^0 .			
77.1-2 b	Erasing mark.			
79-80		Double bar-line has been added.	As in the A.F.	As in the A.F.
80.1 t		'A tempo' has been added (correction).	As in the A.F.	As in the A.F.
80.2 t, m.p.	f^1	g^{b1} (error).	As in the A.F.	As in the MS
80.3 t, m.p.	f^1	g^{b1} (error).	As in the A.F.	As in the MS

82.3 t	Erasing marks on the 2 nd quaver (probably for the stem direction).			
83, 84, 86, 87.3 t	Erasing marks.			
86.2 t, m.p.		2 nd quaver: a \flat ¹ has been added (alteration – the following chord has also had a note added).	As in the A.F.	As in the A.F.
86.3 t, m.p.		b \flat ¹ has been added (alteration).	As in the A.F.	As in the A.F.
88.1–2 t	Erasing marks.			
89.3 t, u.p.	Fingering (3) was initially (2).	Fingering (2) has been indicated.	As in the A.F.	As in the A.F.
90.3 b	1 st quaver chord: F/c ¹ /f ¹ .	1 st quaver: F.	As in the A.F.	As in the A.F.
93.2 t		Fingering (2) has been placed on the 1 st quaver of this beat, instead of the 2 nd quaver of the 1 st beat in the MS. The hand position changes entirely in this case. Farrenc has used this type of fingering elsewhere, but not in this kind of fast triadic writing (error).	As in the A.F.	As in the A.F.
	2 nd quaver, l.p.: unclear if this is a c ² or a db ² . It must	c ²	As in the A.F.	As in the A.F.

	have been db^2 at first but was then altered.			
94.3 t		2 nd quaver: c^2 is missing from the chord (alteration – more convenient for the following hand position).	As in the A.F.	As in the A.F.
96.1–3 t	Erasing marks.			
97.1 t	Erasing mark (f^1 must have been crossed out).			
98.1 b	Erasing marks.			
100.1 t		2 nd quaver: fingering (3) instead of (5) in the MS (error).	As in the A.F.	Fingering (5) is missing.
102.3–103.1 t	Erasing marks.			
105 t				Rests for two voices/parts have been added. These are for the two last notes in the bottom stave.
105 b	Erasing marks.			

	Op. 26 No. 20 Manuscript (pp. 18–19)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
Title		'Canone' has been added.	As in the A.F.	As in the A.F.
9	<i>Cresc.</i> starts from the beginning of the bar.	<i>Cresc.</i> starts from the 4 th semiquaver.	As in the A.F.	<i>Cresc.</i> starts from the 3 rd semiquaver.
9.2 b		Staccato dots have been added on the quavers.	As in the A.F.	As in the A.F.

10.1 b	Staccato dot has been added on Ab.	As in the A.F.	As in the A.F.
	Fingering (1) is missing from ab ⁰ .	As in the A.F.	As in the A.F.
10.2 t	Staccato dots have been added on the quavers to follow the addition of 9.2.	As in the A.F.	As in the A.F.
11.1 t	Staccato dot has been added on ab ⁰ .	As in the A.F.	As in the A.F.
14.1 b, 15.1 t	Accents (>) have been added on the crotchets.	As in the A.F.	As in the A.F.
20.2 b	Fingering (1) has been placed on f ⁰ instead of g ⁰ of the trill (error).	As in the A.F.	As in the MS
21 b	Fingering (2, 1, 1) is missing from ab ⁰ , bb ⁰ , and the second f ⁰ .	As in the A.F.	As in the MS
	Alternative fingering (3, 2, 1, 3, 1) is missing from ab ⁰ , bb ⁰ , f ⁰ , e ^{h0} , and f ⁰ , respectively.	As in the A.F.	As in the MS
28–29	Diminuendo hairpin (2 nd semiquaver of bar 28–1 st semiquaver of bar 29) is missing.	As in the A.F.	Diminuendo hairpin (1 st –8 th semiquaver of bar 28).

32.1 t		Fingering (2, 1, 4) is missing from ab^1 , c^2 , and db^2 , respectively.	As in the A.F.	As in the MS
40B.1		f is missing.	As in the A.F.	As in the A.F.

<i>Op. 26 No. 21</i>	Manuscript (pp. 120–123)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
4.2 b				Dashed slur to match the phrasing in 20.2 b.
6.1 b, l.p.		\natural has been added on E (correction).	As in the A.F.	As in the A.F.
7	Crescendo hairpin starts on the 2 nd semiquaver.	Crescendo hairpin starts from the beginning of the bar.	As in the A.F.	As in the A.F.
10.1 t		Fingering ($\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$) is missing from f^1/db^2 chord.	As in the A.F.	As in the MS
13.1 b, m.p.				Fingering (3) instead of (4) for g^0 (error).
23.1 b, l.p.				Semiquaver rest has been added (notation correction, unless the E_b applies to both voices).
24.2 t				Slur is missing (error).
25, 26.1 t	Diminuendo hairpins.	More like accents on the first quavers. Especially on 26.1, it looks like an accent	As in the A.F.	As in the MS

		on the alto (c ²), which must be an error.		
27.2 t		b has been added on g ² (correction).	As in the A.F.	As in the A.F.
27–28		Double bar-line for the key change.	As in the A.F.	As in the A.F.
29.2 b, m.p.	d ⁰	e ⁰	As in the A.F.	As in the A.F.
31.1 b				Triplet signs have been added.
34.1 t, l.p.		b has been added on b ¹ (correction).	As in the A.F.	As in the A.F.
34.2	p is placed on the r.h. start, on d ² .	p has been placed on the 2 nd quaver of the beat.	As in the A.F.	p has been placed on the semiquaver rest.
	The turn is written almost vertically just after the 3 rd d ² .	The turn is slightly after the note.	As in the A.F.	The turn is on the note (error).
35–36		Double bar-line for the key change.	As in the A.F.	As in the A.F.
36.2 t	A db ² has been crossed out between the two quavers.			
36–38	Dashed lines to indicate the continuation of the 'ritenuto a piacere' until the 'a tempo'.	No dashed lines.	As in the A.F.	As in the A.F.
38.1 b		2 nd quaver, 3 rd chord: bb ⁰ was initially c ¹ .		

41.2 t				b has been added on d ² (error). The natural seems entirely appropriate as a chromatic lower neighbour note; the following db ² is then proper in that it is falling to c ² . If flat were intended, then she would not have indicated the flat on d ¹ in the following bar.
48.2 b		b has been added on A (correction).	As in the A.F.	As in the A.F.
51.2 t	Fingering (1) is placed on g ¹ .	Fingering (1) has been placed on a ^{b1} .	As in the A.F.	As in the A.F.
52.3 t, l.p.	Diminuendo hairpin starts after the 2 nd demisemiquaver of the beat.	Diminuendo hairpin starts on the 1 st demisemiquaver of the beat.	As in the A.F.	As in the A.F.
53.1 t, u.p.		Fingering (1) instead of (5) on f ² (error).	As in the A.F.	As in the MS
53.1 b, u.p.	Last note of the beat has been changed (erasing marks).			
56.1	Erasing marks.			
57.2 t, u.p.	Turn was initially written above the 2 nd -3 rd semiquavers but was then			Turn has been written as it was initially in the MS (error).

	crossed out and placed above the 4 th demisemiquaver.			
57.2 t, m.p.				b has been added on d ¹ (error). The ♯ of the turn is still in effect.
58.1 t, l.p.	Diminuendo hairpin starts from the 7 th demisemiquaver of the beat.	Diminuendo hairpin starts from the 5 th demisemiquaver of the beat.	As in the A.F.	Diminuendo hairpin starts from the 6 th demisemiquaver.
58.1–2 b	Tie has been erased.			
63.1–2 b	Erasing marks.			
66.1	Erasing marks.			
66.1 t		Downstem has been added on a♭ ¹ to indicate the unison ending of both the soprano and the alto lines, as in 50.1 t.	As in the A.F.	As in the A.F.
67.1–2 t		Arpeggio signs have been added on the r.h. chords.	As in the A.F.	As in the A.F.
69.1 t		Arpeggio sign has been added for the first chord as well, in addition to the other two chords of this bar.	As in the A.F.	As in the A.F.
69.2 t, u.p.				Triplet signs have been added.

70.1 b, l.p.		<i>p</i> is missing.	As in the A.F.	As in the A.F. Triplet signs have been added.
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Op. 26 No. 22	Manuscript (pp. 112–115)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.1 b		Alternative fingering (1, 3) is missing.	As in the A.F.	As in the MS
4.1–2 t				<i>8va</i> sign in effect from here, and the notes have been transferred one octave lower.
5.1–3 b		Slur is missing.	As in the A.F.	As in the MS
6.1–3 b		Staccato dots are missing (error).	As in the A.F.	Staccato dots in square brackets (error since these are present in the MS).
7.4 t		Fingering (1) is missing from <i>c</i> ¹ .	As in the A.F.	As in the MS
10A.4 t, u.p.		Fingering (3) is missing from <i>b</i> ¹ ₂ .	As in the A.F.	As in the MS
12A.5–14A.1 b	Erasing marks.			
13A.2–14A.6 t		Slur has been added, to match the phrasing of 13B.2-14B.6.	As in the A.F.	As in the A.F.
14A.4 t				[<i>l</i>] has been added on <i>e</i> ² (correction).

17.1 b		Fingering (2) is missing from Ab ¹ .	As in the A.F.	As in the A.F.
17.3–4 b	Slur finishes at the end of 17.3.	Slur finishes on 17.4 (error according to the phrasing of previous similar patterns).	As in the A.F.	As in the MS
19.1,4 t	Erasing marks under the mordents.	Accents (>) are missing (omission since these are present in the following bar).	As in the A.F.	As in the MS
23.3–4 b	Slur finishes at the end of 23.3.	Slur finishes on 23.4 (error for the same reason as in 17.3).	As in the A.F.	As in the MS
24.1–6 b		Staccato dots have been added (correction).	As in the A.F.	As in the A.F.
26.5 b	Chord G/B/e ⁰ (♯ between the top two) has been crossed out.			
28.1, 4 t		Short diminuendo hairpins are missing (error).	As in the A.F.	As in the MS
31.5–35.1 t				Wherever there are crotchets without staccato dots these have been added in square brackets. This performance is easier, but

			the phrasing is entirely different if we follow the articulation of the MS.
31.1 b		Fingering (2) is missing from c ⁰ .	As in the A.F.
33, 34.3–4 b	These times the slur extends to the 4 th beat of the bar (by mistake).	As in the MS	As in the MS
37.1 t		Slur is missing from the previous bar.	As in the A.F.
37.1 b		Fingering (1, 3) is missing from c ⁰ and B ¹ respectively.	As in the A.F.
54.4	<i>f</i>	<i>sf</i>	As in the A.F.
56.1–3 t	It is not clear where the slurs are supposed to finish sometimes.	(In all similar bars in this part) the slur finishes on the 3 rd , 6 th beat (the difference in character of these passages here allows the different phrasing from the previous part).	As in the A.F.
60.1 b	Fingering was (3) initially.		
63.1 b		Fingering (3) is missing from A ^{b1} .	As in the A.F.
66.1 b, u.p.	Slur is missing from the previous bar.	Slur has been added (correction – it is in the same stave after all), but it has been broken into two (the previous slur ends	As in the A.F.
			One slur (bars 65-67) (correction).


		here, and the next one begins from this note), which is probably an error, based on the phrasing of bars 56–59.		
72.1 t, u.p.	f ²	f ²	f ²	eb ² (error).
75	Diminuendo hairpin (1 st –5 th beat).	Diminuendo hairpin (1 st –4 th beat).	As in the A.F.	As in the A.F.
75.1–3 t	Erasing marks.			
77.1 t, l.p.	Erasing marks (there was probably an eb ¹ there).			
79.1–3 t	Erasing marks.			
80.1–81.1 b, u.p.		Tie is missing between the two ab ⁰ s (error).	As in the A.F.	As in the MS
89	The <i>8va</i> sign started from here initially.			
90	Initially there were two bars instead of this one as a bridge to the recapitulation,			

	which have been crossed out. ²			
91.1 t		Accent (>) is missing from c ³ .	As in the A.F.	As in the A.F.
91.4, 6 t				[h]s have been added on g ² and g ¹ (correction).

	Op. 26 No. 23 Manuscript (pp. 30–31)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
Title 1	The key signature in both staves has been erased and rewritten. This Étude was probably composed in E major initially; this is the reason why there are so many alterations and erasing marks on	'Fuga' has been added.	As in the A.F.	As in the A.F.



L. Farrenc, Op. 26 No. 22, former bars 91–92 (as found in the manuscript)

	accidentals. e#s have turned into ehs, d#s to dbs, a#s to ahs, and so on.			
13.4 t, l.p.		Fingering (3) is missing from g ¹ .	As in the A.F.	As in the MS
17–21	These bars have been pasted over the old ones.			
21.4 t, u.p.		Fingering (4) is missing from ab ¹ .	As in the A.F.	As in the MS
22.2–4 t, l.p.		Rests are missing.	As in the A.F.	As in the A.F.
24.3 t, l.p.	b	b	As in the A.F.	As in the A.F. (without b)
29.3 t, l.p.		h is missing from e ¹ (error).	As in the A.F.	As in the MS
30.2 b, u.p.		Fingering (2) is missing from ab ⁰ .	As in the A.F.	As in the MS
31.4 t, u.p.		b has been added on e ² (correction).	As in the A.F.	As in the A.F.
32.3 t, l.p.		Fingering (3) is missing from c ² .	As in the A.F.	As in the A.F.
34–35	Between these bars there is one that has been crossed out. 			

	This bar is identical with former bar 36. Certainly, repetition of the same bar was not intended, and perhaps this is the reason why she changed the bass line in bar 36. But then, even this was not enough, and this bar (former bar 35) was crossed out.			
35.2–3 t, l.p.		Fingering (1, 2, 1) is missing from d ¹ , c ¹ , and bb ⁰ , respectively.	As in the A.F.	As in the MS
36–37	Erasing marks.			
36.2 t		Fingering ($\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$) is missing from eb ¹ /c ² chord.	As in the A.F.	As in the MS

	Op. 26 No. 24 Manuscript (pp. 70–72)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1–3.3–4 t	Originally, the last three chords contained more notes, but some have been erased. These notes have been erased:			

	<p>Bar 1: $bb^0/eb^1, eb^1/g^1, g^1/bb^1$.</p> <p>Bar 2: $g^1/bb^1, bb^1/eb^2, eb^2/g^2$.</p> <p>Bar 3: $ab^1/c^2, c^2/eb^2, eb^2/ab^2$.</p>			
8B.2 t		<i>8va</i> has been omitted and the chord has been transferred an octave higher.	As in the A.F.	As in the A.F.
9.2 t		<i>b</i> has been added on d^2 (unnecessary).	As in the A.F.	As in the MS
9.2–3 t	These notes have been erased from these chords: $g^2/bb^2, bb^1/db^2, db^2/f^2$.			
9.3 b	These notes have been erased from this chord: Bb/db^0 .			
10.3 t				<i>b</i> has been added on g^2 (correction).
11.2 b	<i>b</i> was initially placed by mistake on eb^1 .			
11.4				Triplet signs have been added in both hands.

12.1 b		b has been added on g ⁰ (correction).	As in the A.F.	As in the A.F.
12.2 t		b is missing from g ² (error – this is because of the same note appearing as an octave higher on the first beat).	As in the A.F.	As in the A.F.
12.2 b		b has been added on d ⁰ (correction).	As in the A.F.	As in the A.F.
12.4 b		♯ has been added on d ⁰ (correction).	As in the A.F.	As in the A.F.
14.3 t				b has been added on g ² (correction).
14.3 b		b has been added on G (correction).	As in the A.F.	As in the A.F.
15.1 b		b has been added on g ⁰ (correction).	As in the A.F.	As in the A.F.
15.2 b		b has been added on c ¹ (correction).	As in the A.F.	As in the A.F.
16.1–2				Triplet signs have been added in both hands.
16.3	Unclear if the <i>p</i> is intended to start from the repeated notes in the l.h. or from the 4 th beat in the r.h.	<i>p</i> is written before the right hand's entrance.	As in the A.F.	<i>p</i> is placed above the second quaver of the l.h.

	The similar passage in bar 52 shows the <i>p</i> closer to the entrance of the r.h. in the A.F.	As in the A.F.	As in the A.F.
24.1 b			(*) has been placed here instead of 23.4. Editorial change.
25–27.3–4 t	The same erasing marks/notes as in 1–3.		
32.1 t		eb ² has been added in the chord.	As in the A.F.
32.4	'+en suivant sans laisser de marge' in pencil.		
32.4		Next to the metronome indication a performance guidance has been added: 'Con sordino tutto il minore'.	As in the A.F.
35.4 b		♯ has been added on A (correction).	As in the A.F.
36.1–2	Diminuendo hairpin until after the 2 nd beat. In bar 44, where we have the same passage, the hairpin is slightly longer.	Long accent.	As in the MS
38.2	<i>sf</i>	<i>ff</i>	As in the A.F.

40.3–4 t			Slur between a \sharp^1 and b \flat^1 is missing.
44.1–2	Diminuendo hairpin is missing.	As in the A.F.	As in the MS
45.1 t	Erasing mark for note e \flat^1 .		
45.4 t	\sharp is missing from c 2 (error).	As in the MS	As in the MS
46.2 b	G \flat /B \flat have been added in the chord.	As in the A.F.	As in the A.F.
46.2	Arpeggio signs have been added for the chords in both hands.	As in the A.F.	As in the A.F.
47.4 t			[\sharp] has been added on c 1 (correction).
49.3 t	Erasing mark for note f 2 .		
51.1 t, l.p.	Diminuendo hairpin.	Long accent.	As in the A.F. As in the MS
51.3 t, l.p.		Diminuendo hairpin is missing (alteration).	As in the A.F. As in the MS
52.2–3		Diminuendo hairpin is missing (alteration). Tie has been added between the two f 1 s.	As in the A.F. As in the A.F.
54.4–55.1	Diminuendo hairpin.	<i>sf</i> (alteration).	As in the A.F. As in the A.F.
57		'senza replica' has been omitted.	As in the A.F. As in the MS

<i>Op. 26 No. 25</i>	Manuscript (pp. 56–59)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.1–2	b			Triplet signs have been added.
8.4	t	Initially, b ¹ was part of the repetition. Downstem has been crossed out, demonstrating that this note is part of the soprano line.		
12.4	t	Upstem here for the same reason as in 8.4 t.	Downstem (error).	As in the A.F.
14.1	t		Alternative fingering (2, 1) has been added on e ^{h0} and f ⁰ , respectively.	As in the A.F.
15.2	t		Fingering (3) is missing from g ² .	As in the MS
15.3–4	b		Lines for the repetition of the preceding fingering have been omitted, as well as the fingering itself.	Suggested fingering is provided here again (as in the MS).
19.4	t			‡ has been added on e ² (correction).
20.1–2	b		Fingering (5, 4, 4) is missing from C, E‡, and e ^{h0} , respectively.	As in the MS

21.3	b	This was f ¹ initially.			
22.1	b	Chord f ⁰ /ab ⁰ /d(b) ¹ has been crossed out.			
24.1	t				[bb] has been added on d ² (correction). Suspension of the last chord of the previous bar. Chromatic relation; db ² would be cross-relation.
26.4	b				[b] has been added on d ¹ (correction).
27.1	b	Chord f ¹ /gb ¹ /ab ¹ has been crossed out.			
27.3	b		b has been added on g ¹ (correction).	As in the A.F.	As in the A.F.
28.1	b		Fingering (3) is missing from db ⁰ .	As in the A.F.	As in the MS
28.4	b				[b] has been added on d ¹ (correction).
29.4	t	Fingering (1) was initially written on eb ³ (error).			
29.4	b	Chord ab ⁰ /eb ¹ /gb ¹ and a following bass clef have been crossed out.			
30.1	b	db ⁰ has been crossed out, and f ¹ has been added			

	(from root position to first inversion).			
30.3–4 b	The following line has been crossed out: $db^0-c^0-d^0-f^0-e^{\flat^0}-f^0$.			
31.3–4 b	According to 30.3–4 b, the following line has been crossed out: $c^0-B^{\flat^0}-c^0-f^0-e^{\flat^0}-f^0$ (alteration).			
32.4 t				\flat has been added on b^1 (correction).
32.4 b, l.p.				Crotchet rest has been added (correction).
33.2 t	g^1 was initially c^2 .			
40.2 b	3 rd quaver was initially $a(b)^0$.			
41.4 b		Fingering has been misplaced one quaver later.	As in the A.F.	As in the MS
42.1 t	Initially we had $g^1-b^{\flat^0}-c^1$ etc. Then b^{\flat^0}/d^1 were added under g^1 , and this is the reason why the \flat on the second quaver was no longer necessary.			
42–43.1,3		<i>sf</i> has been added.	As in the A.F.	As in the A.F.
44.1		<i>ff</i> has been added.	As in the A.F.	As in the A.F.
47.1		<i>sf</i> has been added.	As in the A.F.	As in the A.F.

51–52.1		<i>sf</i> has been added on the first notes of these beats.	As in the A.F.	As in the A.F.
53.1 t, u.p.				Quaver rest has been added (error).
53.4 b		b has been added on e ⁰ (correction).	As in the A.F.	As in the A.F.
55.2,4 t, u.p.				Quaver rests have been added (error).
55.3–4 t, l.p.	Erasing marks.			
56.1 t, u.p.				Quaver rest has been added (unnecessary – the middle voice continues from the c ¹ . The latter should have an upstem instead of a downstem).
56.1 b	Erasing marks on the 2 nd –3 rd quavers.			
60–61.1,3 b		Accents have been added on the first notes of these beats on the l.h. as well.	As in the A.F.	As in the A.F.
62.1–2 b	Erasing marks.			
63–68		<i>Ped.</i> and * have been added on the first and fourth beats of each of these bars.	As in the A.F.	As in the A.F.
69.4 b				‡ has been added on e ⁰ (correction).

72.2 b				‡ has been added on e ¹ (correction).
73.2 b		Fingering (1) is missing from c ¹ .	As in the A.F.	As in the A.F.
74.1 b		Fingering (1) is missing from c ⁰ .	As in the A.F.	As in the MS

	Op. 26 No. 26 Manuscript (pp. 4–5)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
1.1–2 b		Slur is missing (error).	As in the A.F.	As in the MS
8.1 b	Beam connecting the quaver with the semiquavers has been crossed out.			
8.2		<i>sf</i> has been written before the chord, almost above the last semiquaver of the previous beat, probably because of lack of space.	As in the A.F.	As in the MS
10.2 t, l.p.		‡ has been added on e ¹ (correction).	As in the A.F.	As in the A.F.
12.2 t	Chord a ² /f ³ has been crossed out and replaced by a quaver rest, and the preceding former crotchet has gained a stem.			

13–16.2 t, u.p.		G. (main gauche) has been added for the top quavers to be taken by the l.h.	As in the A.F.	<i>m.s.</i>
14–16.1 b, l.p.		D. (main droit) has been added for the bottom quavers to be taken by the r.h.	As in the A.F.	<i>m.d.</i>
16.2 t, l.p.		‡ has been added on e ² (correction).	As in the A.F.	As in the A.F.
20		Crescendo and diminuendo hairpins have been added.	As in the A.F.	As in the A.F.
24.1–2 b				Dashed slur has been added (correction).
24.2 b				Staccato dots have been added in square brackets (correction).
26.1 b				<p>b has been added on a⁰ (correction).</p> <p>The ab¹ is being tonicised here. A cross-relation is permitted between flat seventh and natural seventh, normally in minor melodic keys.</p>
29.2 t, l.p.				Staccato dot has been added in square brackets (correction).

36–37 t		Slurs have been added for the semiquavers of the r.h.	As in the A.F.	As in the A.F.
36.2 b	F has been crossed out.			
37.2 b	f^0 was later added.			
38–39 b		Slurs have been added to match the phrasing of the r.h. in the preceding two bars.	As in the A.F.	As in the A.F.
39.2 t		b has been omitted from d^2 (unnecessary).	As in the A.F.	As in the A.F.
40.1	f starts from the second quaver of the bar.	f has been placed at the beginning of the bar, and there is one more on the second quaver. This shows that probably the f on the second quaver was placed there due to the lack of space between the staves on the first quaver of the bar.	As in the A.F.	As in the MS
45–46.2 b				Staccato dots have been added in square brackets (correction).
46.1 b	Semiquavers d^0 - $e(b)^0$ have been crossed out from the chords.			
50.1 b		Staccato dot has been added (error – without the	As in the A.F.	As in the MS

	dot, stronger emphasis is placed on the cadence).		
51B.2–52.1 t	Slur is missing (error), but it is present in bar 52.1 in the following stave.	As in the A.F.	As in the MS

	Op. 26 No. 27 Manuscript (pp. 60–64)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
12.3 t, u.p.		Fingering (4) instead of (1) on g ³ (error).	As in the A.F.	As in the A.F.
14.1–2 b	Erasing marks.			
15.1–3 b		This has been transferred an octave lower without the <i>8va</i> sign. (On the left-hand side of the manuscript there is the inscription ‘gravez comme ceci:…’ for the following bar, but, apparently, this has been followed for this bar as well.)	As in the A.F.	As in the A.F.
18.3 t, u.p.		Fingering (2) is missing from c ¹ .	As in the A.F.	As in the MS
21	<i>Cresc.</i> starts from the 2 nd semiquaver.	<i>Cresc.</i> starts from the 4 th semiquaver.	As in the A.F.	As in the A.F.
22.1 t, l.p.		Fingering (1) is missing from eb ² .	As in the A.F.	As in the MS

27.3 b				Staccato dot has been added in square brackets (correction).
36.1 t	$e(b)^2/ab^2-c^2$	$ab^2-e(b)^2$	As in the A.F.	As in the A.F.
42.1 t		Fingering (1) instead of (2) on f# ² (error).	As in the A.F.	Displays both fingerings.
42.1 b		# is missing from f ⁰ (error).	As in the A.F.	As in the MS
51–52	Double bar-line.	As in the MS	As in the MS	Single bar-line.
56.1,3 t	Initially g ¹ , g ² instead of f ¹ , f ² , respectively.			
59.1 b		A/c ⁰ have been added in the F major chord (alteration).	As in the A.F.	As in the A.F.
61–62.1–2 b	Initially, only these were slurred.			
66.1 t	Initially, g ¹ instead of a ¹ .			
66.2 b		h has been added on e ¹ (correction).	As in the A.F.	As in the A.F.
68.3–69.3 t	'gravez à l'8va' written in pink on the right-hand side of the 7 th –8 th staves. In pink, probably, to separate from the other '+' that is found at the beginning of bar 67 and refers to the change of pages '+ 80, 81' as is written above the pink	This has been transferred an octave higher without the 8va sign.	As in the A.F.	As in the A.F.

	note. These notes were written at a different stage of the engraving process, probably the latest.			
69.2–71.1 b				Two slurs (69.2–70.1 & 70.2–71.1) instead of one (correction).
70.3 b				b on e ⁰ instead of ♯ (error).
81.2–83.1 t	Erasing marks.			
83.3 t				b has been added on d ² and omitted from d ¹ (correction).
85.1–2 t, u.p.		Fingering (4, 3) is missing from the first two f ³ s, respectively.	As in the A.F.	As in the MS
86.1 t, u.p.		Fingering (5) is missing from ab ³ .	As in the A.F.	As in the MS
89.1 t, l.p.		Fingering (1) is missing from ab ² .	As in the A.F.	As in the A.F.
91.1 t, l.p.	Erasing marks.			
91.2–3 b	Erasing marks. It looks like g ⁰ and bb ⁰ were erased from the 3 rd and 5 th semiquavers, respectively.			
93.1–2	Diminuendo hairpin (2 nd –5 th semiquavers).	Diminuendo hairpin (1 st –3 rd semiquavers).	As in the A.F.	As in the MS

95.2–97.1 b		Slur has been added to match the following phrasing.	As in the A.F.	As in the A.F.
106.3 b, u.p.				Fingering (1) is missing from f^0 .
109 b, l.p.				Rests have been added to fill in the lower voice (correction).
115.1 b, u.p.		Fingering (2) is missing from $f\sharp^0$.	As in the A.F.	As in the MS
115.2 t	Initially $e(b)^2$ instead of d^2 .			
118.2–119.2 b		Crescendo and diminuendo hairpins have been placed under the tenor in the l.h.	As in the A.F.	As in the MS
	Diminuendo hairpin 2 nd –5 th semiquavers.	Diminuendo hairpin: 1 st –3 rd semiquavers.	As in the A.F.	Diminuendo hairpin: 4 th –6 th semiquavers.
119.1 b, l.p.				d^0 has been changed to B b (error).
128.2–3 t	Diminuendo hairpin has been crossed out (it was probably inserted by mistake).			
131.2–3 t		Indication for using the same fingering as in 131.1 has been omitted.	As in the A.F.	As in the MS

131.1–2 b		Fingering ($\frac{3}{5}$ and 3) is missing from the 1 st and 2 nd quavers, respectively.	As in the A.F.	As in the MS
134.2–135.1 t				Two slurs (134.2-3 & 135.1) instead of one (error).
134.2–135.3 t		<i>Ritenu</i> to has been added.	As in the A.F.	As in the A.F.
136.1 t				[>] has been added (error).
136.3		' <i>molto</i> ' (for the <i>ritenu</i> to that follows) has been added.	As in the A.F.	As in the A.F.
137.1 t		(>) is missing.	As in the A.F.	As in the A.F.
143.1–146.3 t		Slur has been added.	As in the A.F.	As in the A.F.
144.1 b		Fingering (2) instead of (1) (error).	As in the A.F.	Displays both fingerings.
145.2–3		<i>Cresc.</i> has been added.	As in the A.F.	As in the A.F.
149.1 b, u.p.		Fingering (3) is missing from g ⁰ .	As in the A.F.	As in the MS
170.2–3	<i>Cresc.</i> starts after the 3 rd semiquaver.	<i>Cresc.</i> starts after the 4 th semiquaver.	As in the A.F.	<i>Cresc.</i> starts on the 3 rd semiquaver.
170.2–171.1 t	'gravez à l' <i>8va</i> '.	This passage has been transferred an octave higher without the <i>8va</i> sign.	As in the A.F.	As in the A.F.
173 b	Initially this passage's broken octaves began with the f#s (f#-d-f#).			

175–181.1		<i>sfs</i> have been added on the first beat of each of these bars.	As in the A.F.	As in the A.F.
188.3, 189.3 b				Staccato dots have been added in square brackets. (Correction, unless Farrenc’s intention was to prepare the ground for the different pattern in bar 190. Because of the stringendo and the crescendo that precede, this passage becomes so fast that it would be impossible to differentiate the touch here, and if this could be done it would not be apparent for the listener. If Farrenc had indeed the intention of preparing bar 190, I believe, she would have removed the staccato dots from the r.h. of bars 189–190 as well).
191, 192.1 t	Erasing marks.			
193.1–2 b	Slur is missing (error).	As in the MS	As in the MS	Dashed slur. (Correction – I do not find any reason why that should not be slurred.

			If Farrenc wanted it to be non-legato, I believe that she would have either indicated it by using staccato dots or would have inserted another direction as well (for example, ritenuto or something similar.)
194.1		<i>f</i> is missing (error).	As in the A.F.
199, 200.1		<i>sf</i> has been added.	As in the A.F.

	Op. 26 No. 28 Manuscript (pp. 48–49)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
	©	©	As in the A.F.	As in the A.F.
1.3–4 b	Erasing marks.			
2.1 t		(>) is missing from the first quaver (error).	As in the A.F.	As in the MS
2.2 t, l.p.	# has been erased from the fourth quaver g ¹ (unnecessary). The same is evident in bars 5.2, 6.2, 36.2, 39.2, 40.2.			
2.4 t, u.p.				Fingering (3) instead of (5) on f ² (error).
4.2 t				Fingering (3) instead of (5) on g ² (error).


5.1 t		Fingering ($\overset{3}{1}$ & $\overset{4}{2}$) is missing from the first two quavers.	As in the A.F.	As in the MS
6.1 t		(>) is missing from the first quaver.	As in the A.F.	As in the MS
7.1 t		(>) is missing from the first quaver.	As in the A.F.	As in the MS
7.4 t		Alternative fingering ($\overset{5}{1}$ & $\overset{4}{1}$) is missing from the last two quavers.	As in the A.F.	Alternative fingering is not missing but the last one is 2/4 instead of 1/4.
8.4 t		<i>b</i> was added later on <i>b</i> ² .		
9.2	<i>mf</i> is placed on the 1 st quaver.	<i>mf</i> is placed on the 2 nd quaver (error).	As in the A.F.	As in the MS
9.2 b		Staccato dots are missing (error).	As in the A.F.	Staccato dots are in brackets (error – there should be no brackets since they were present in the MS).
13.2	<i>mf</i> is placed on the 1 st quaver.	<i>mf</i> is placed on the 2 nd quaver (error).	As in the A.F.	As in the MS
14.3–4 t		<i>d</i> ² - <i>c</i> ² - <i>b</i> ¹ have been erased from the last three quavers.		
17.2 t				<i>b</i> has been added on the 2 nd quaver (<i>b</i> ¹) (error).
17–18	Diminuendo hairpin (3 rd –5 th quaver).	Long accent/ short hairpin (3 rd –4 th quaver).	As in the A.F.	As in the MS
18.2				<i>f</i> has been added to match bar 17.

18.2–4 b	Erasing marks.			
21.2 b		Fingering (5) has been added on the 2 nd quaver.	As in the A.F.	As in the A.F.
23.1 t		Fingering (1) is missing from the 2 nd quaver (c ²).	As in the A.F.	As in the MS
23–24		Crescendo and diminuendo hairpins are missing.	As in the A.F.	As in the MS
26.1 b				Staccato dot has been added in square brackets on the first quaver (correction).
26.3–27.1 t, l.p.				Staccato dots have been added in square brackets (correction).
28.3 t		Fingering (1) is missing from c ² .	As in the A.F.	As in the A.F.
28.3 b		Fingering (5) is missing from a ^h ⁰ .	As in the A.F.	As in the MS
28.4 t, u.p.				Fingering (3) instead of (5) on f ² (error).
30.3 t, l.p.		Fingering (2) is missing from a(b) ¹ .	As in the A.F.	As in the MS
32.3 b	b was added later, first in pencil and then in pen.			
33	Diminuendo hairpin (2 nd –8 th quaver).	Accent on the 2 nd crotchet (lack of space for the rallentando indication).	As in the A.F.	As in the MS

33.3 t, u.p.		Fingering (5) is missing from c ² .	As in the A.F.	As in the MS
33–34	Ritenuito (33.2–34.2) & riten. (34.1) have been crossed out. This demonstrates the difference in interpretation of these with the rallentando that eventually prevailed.			
41.1 t				[>] (correction).
42.4 t, l.p.	b was added later in pencil on b ² .			
50		Diminuendo hairpins similar to the previous bar are missing to avoid dropping down in dynamic.	As in the A.F.	As in the MS

	Op. 26 No. 29 Manuscript (pp. 34–35)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
Title		‘Fuga. Andante’ has been added.	As in the A.F.	As in the A.F.
1.2		<i>mf</i> has been added.	As in the A.F.	As in the A.F.
5.3 t, l.p.		# has been added on c ¹ (correction).	As in the A.F.	As in the A.F.

8.4 t, l.p.	Initially there were two semiquavers (c^2 , b^1) that have been crossed out.			
9.4 t, u.p.				Fingering (5) is missing from f^2 .
10.2–3 t, l.p.	The line has been changed (erased and rewritten).			
11.2–3 t, l.p.	The line has been changed (erasing marks), but it is not clear either from here or the sketch preceding what exactly was her initial idea.			
11.4 t, u.p.		Fingering (2) has been placed on f^2 instead of e^2 in the MS (error).	As in the A.F.	As in the MS
13.2 t, u.p.	The second semiquaver was initially a^1 . This is apparent from the preceding sketch and the erasing marks on this page.			
13.3 t, u.p.				Fingering (4) instead of (1) on d^2 (error).
14.1–4 b	This line has been erased and rewritten. However, the sketch reveals the first intention of the composer.			

				
18.3 t, l.p.				[b] has been added on b ¹ (correction).
18.4 t, u.p.		Fingering (5) instead of (3) on a ² (error).	As in the A.F.	As in the MS
19.2 t, l.p.		Fingering (1) is missing from a ¹ .	As in the A.F.	As in the MS
20.2 t, l.p.		Fingering (2) is missing from d ² .	As in the A.F.	As in the MS
21.1 t, u.p.	Tie from the previous bar has been crossed out. Initially, the last note of the preceding bar was a ² and there was a tie commencing on that note (evident in light pencil).			
26.3 t		Fingering ($\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$) is missing from c ^{#2} /g ² .	As in the A.F.	Fingering (3) is missing from g ² .
26.4 b, l.p.		Fingering (4) is missing from e ¹ .	As in the A.F.	As in the MS
28.1–29.2 b	Bottom line has been erased and rewritten. No evidence what it was initially.			
29.1 t, l.p.		Fingering (2) is missing from f ^{#1} .	As in the A.F.	As in the A.F.

30.4 t, l.p.			‡ has been added on c ² (error).
31.2 b, u.p.	<i>f</i> has been added.	As in the A.F.	As in the A.F.
34.1 t, u.p.	<i>p</i> has been added on c‡ ² .	As in the A.F.	As in the A.F. This has been placed between the soprano and the tenor line.
34.2 b	<i>p</i> has been added on c ¹ (must be intended for this, because it is placed on its left, far from the tenor line).	As in the A.F.	This dynamic is missing.
35.3	<i>Cresc.</i> has been added from the 2 nd quaver of this beat.	As in the A.F.	As in the A.F.
36.2	<i>ff</i> has been added.	As in the A.F.	As in the A.F.
37.4 t, u.p.	Erasing marks.		
38.2–39.1	<i>Ritenu</i> to has been added.	As in the A.F.	As in the A.F.
38.3 t, l.p.	e ¹ /g ¹ chord was initially a minim.		

	Op. 26 No. 30 Manuscript (pp. 128–129)	First Edition – A.F.	Second Edition – A.L.	Florian Noetzel Ars Musica
5.3 b				Triplet sign has been added, generally not present everywhere.
7.3 t	Fingering (2, 1) initially.			
8.1 t	Fingering (2) initially.	Fingering (1) is missing from a ⁰ .	As in the A.F.	As in the MS

14.3 t			Dashed crescendo hairpin to match the one in bars 15–16.
19–21	Initially, the first chord was a crotchet and the second a quaver. This change affects the rhythmical displacement that takes effect here and prepares that of bars 22–25.		
26.1 b	Fingering (5) is missing from A.	As in the A.F.	As in the MS
33.1 t	Alternative fingering (5) is missing from d ² .	As in the A.F.	As in the MS
34.1–35.1	Diminuendo hairpin is missing (error).	As in the A.F.	As in the MS
38 t	Slurs every couple of semiquavers are missing (error).	As in the A.F.	As in the MS
39.3 t, u.p.	Fingering (5) is missing from d ² .	As in the A.F.	As in the A.F.
40.3 t, u.p.	Slur is missing.	As in the MS	As in the MS
43.1 t			Dashed slur (correction).
45.1,3 t	Fingering (5, 3, 3) is missing from e ² , b ⁴ ¹ , and b ⁴ ⁰ , respectively.	As in the A.F.	As in the MS
47.1 b	Fingering (2) is missing from b(b) ⁰ .	As in the MS	As in the MS

57.3–58.1 b		Slur is missing (error). It should match the phrasing of bars 6–7.	As in the A.F.	As in the MS
58.1–2 t				Dashed slur has been added to match phrasing of bar 7.
69.1 t	b added on e ² in pencil.			
72.3–73.1 b		Slur is missing (error).	As in the A.F.	As in the MS
75.2 b, u.p.		Fingering (3) is missing from the 2 nd semiquaver of the beat.	As in the A.F.	As in the MS
76.2 b, u.p.		Fingering (3) is missing from the 2 nd semiquaver of the beat.	As in the A.F.	As in the A.F.
84.1 t, u.p.	Fingering (2) substitutes to (3).	Fingering (3) is written as if it was intended for d ² (error).	As in the A.F.	As in the MS
84.1–2	Diminuendo hairpin: 1 st –4 th semiquaver.	Diminuendo hairpin: 2 nd –3 rd semiquaver.	As in the A.F.	As in the MS
87.1 t		Fingering (1) is missing from f ² .	As in the A.F.	As in the MS

Études Op. 41

Op. 41 No. 1	Manuscript	First Edition – A.F. (A/B)	Second Edition – A.L.	Hildegard Publishing Company
21.3, 23.3 b		b added on a ¹ (clarification).	As in the A.F.	As in the A.F.
21.1	The repetition must have been added at a later stage (it has been written in pencil). So were the repetition dots at the end of bar 58.			
21.1–3	The diminuendo hairpin starts from the first quaver of the l.h. and extends up to the seventh.	The diminuendo hairpin starts from the first quaver of the l.h. and extends up to the ninth.	As in the A.F.	As in the A.F.
21.3 b		A: follows the MS. B: b added on A. (Correction, since Farrenc usually meant the same accidental for the notes in the same bar, even when they were in different registers.)	As in the A.F. (B)	As in the A.F. (B)
23.1–3	The diminuendo hairpin starts from the fourth quaver of the l.h. and extends to the ninth.	The diminuendo hairpin starts from the second quaver of the l.h. and extends to the ninth.	As in the A.F.	As in the A.F.

23.3 b		A: as in the MS B: b added on a ¹ (correction). However, the same motif in bars 29, 31 has not been corrected.	As in the A.F. (B)	As in the A.F. (B)
23.4 t				b ¹ has been placed in brackets. The same in bar 31. Editorial alteration because of the hand-position change.
29.1	Short diminuendo hairpin for the duration of the first crotchet.	Long accent for the duration of the first couple of quavers.	As in the A.F.	As in the A.F. The right-hand chord has also been given an accent.
35.3 t		A: f ^{#2} -c ² -a ¹ B: f ^{#2} -eb ² -c ² (as in the MS, correction).	As in the A.F. (B)	As in the A.F. (B)
38.3 t	b on b ² has been added in pencil.			
38.4 b	b on b ¹ has been added in pencil.			
41–42	<i>Crescendo sempre</i> written across bars 41–42.	As in the MS	As in the MS	<i>Cresc. sempre</i> written in bar 41.
55.1–4 t	The octave sign has been added in pencil.			

Op. 41 No. 2	Manuscript	First Edition – A.F.	Second Edition – A.L.	Hildegard Publishing Company
5.1–3	t, u.p.			Dashed slur has been added, along with staccato dots in brackets for the quaver chords. This implies that the same phrasing should be followed throughout the piece, as mentioned in the foreword of the edition. However, in this bar, where we have the (V/vi), a longer ‘tenuto’ touch would be very effective.
5.3	b			Staccato dots have been added on the quavers.
6.1–3	b	Slurs have been added for the semiquavers and the quavers that follow.		Staccato dots have been added in square brackets to match the phrasing of bars 1–4. This principle has been followed for the whole piece. The added slurs are always dashed and the staccato dots in square brackets, so that we know what is editorial.

8.1	The <i>f</i> is intended for the semiquavers of this beat. It has been engraved slightly earlier because of the lack of space between the staves.			
16.2 b, u.p.			‡ has been omitted from <i>f</i> ¹ (probably because of the same note preceding in the r.h.).	As in the MS
34.1 b	Downstem	Upstem	As in the A.F.	As in the A.F.
38 b		Slur have been added for the semiquavers and the quavers that follow, which have no staccato dots, as in bar 6.1–3 b.		
47.2 t		Alternative fingering $\overset{5}{\underset{3}{}}$ has been crossed out from the 2 nd semiquaver. That would require the sliding of the thumb $\overset{2}{\underset{1}{}}$ $\overset{3}{\underset{1}{}}$ for the semiquavers <i>d</i> ¹ / <i>f</i> ^{♯1} and <i>e</i> ¹ / <i>g</i> ¹ , and the equivalent chords on the fourth beat, one octave higher.		
47.2		<i>Cresc.</i> added.	As in the A.F.	As in the A.F.
48.1		<i>f</i> added.	As in the A.F.	As in the A.F.

Op. 41 No. 3	Manuscript	First Edition – A.F.	Second Edition – A.L.	Hildegard Publishing Company
1.3–4	b	Fingering $\frac{1}{3}$ and $\frac{4}{2}$ (or probably $\frac{2}{4}$) missing from d^1/f^1 and e^1/g^1 , respectively.	As in the A.F.	Another fingering is suggested.
9.1	t	$g^2-d^2-g^2$ instead of $f^2-d^2-f^2$ in bar 40 (error).	As in the MS	Second quaver: $f^2-d^2-f^2$ (correction).
11.3	t	Quaver rest has been crossed out (correction).		
14.3–4	t	The second quaver of the third beat was initially $d^2-a^1-c\sharp^2$, and the bass of the fourth beat in the l.h. was probably an A.		
16.4	t	The b on b^2 has been added in pencil. The same in 18.4 t.		
23.3	t	Fingering (5) missing from b^1 (5 th semiquaver of the beat).	As in the A.F.	As in the A.F.
23.4	b, u.p.	\sharp added on G (unnecessary).	As in the A.F.	As in the MS
24.1	t	The initial chord has been erased. It looks like it included a^2 .		

25.1 b, u.p.		Crotchet added, instead of the same minim in the MS (correction).	As in the A.F.	As in the A.F.
25.4 b, l.p.		Upstem (error).	As in the A.F.	As in the A.F.
27.4 b		g ⁰ missing from the chord (correction).	As in the A.F.	As in the A.F.
33.3–4	The crescendo hairpin extends to the beginning of the fourth beat, where the diminuendo hairpin starts.	The crescendo hairpin extends to the second quaver of the third beat, where the diminuendo hairpin starts.	As in the A.F.	As in the A.F.
44.3 b, m.p.	Chord g ⁰ /b ⁰ initially placed by mistake on the second quaver of the beat (perhaps because of the <i>8va</i> sign ending on the first). The correction has been made with a different (thinner) pen and perhaps by a different hand.			
44.4 t	Fingering (4) on d ² was initially (5).			

Op. 41 No. 4 Manuscript

First Edition – A.F.

Second Edition – A.L.

Hildegard Publishing Company

5.2 b	f ⁰ has been crossed out (in pencil) and has been turned			
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	into d ⁰ (in pencil again). The same in bar 76.			
23.1 t		Fingering (3) missing from the 3 rd semiquaver.	As in the A.F.	
23.1, 24.1 b, l.p.				First bass note of the bar has been changed to f ⁰ (in order to sustain the dominant pedal that preceded, but this way the root of the b ^b major chord will only be heard on the second beat of bar 23, as the resolution of the suspension).
25.1 b		Fingering 3 instead of 5 on B (error).	As in the A.F.	As in the A.F.
26.2 t	Fingering (2) on g ^{b2} was initially (3).			
29 b	The initial version of this bottom line has been erased. Only a b on a ⁰ is visible, and possibly a c ¹ later. The correction was made at an early stage of the composition/copying process, as the slur above the line is drawn with the same pen that has been			

	used in the rest of the Étude. It is possible that the mistake was made because of this line in bar 33. That could mean that these bars were one above the other in the original or a former version of the manuscript.			
30.1	b			b added on g ¹ (correction).
31	t	Fingering (1, 2, 2) omitted from the 1 st , 3 rd , and 5 th semiquavers, respectively).	As in the A.F.	As in the A.F.
35.1	t	Fingering (5) on bb ³ was initially (4).		
37	t	Fingering (5, 3, 3, 3) omitted from the 1 st , 2 nd , 3 rd , 5 th semiquavers.	As in the A.F.	As in the A.F.
43.1	t	Fingering (1) is missing from the second gb ⁰ .	As in the A.F.	As in the A.F.
45.2	b	e ¹ has turned into db ¹ , by mistake. This note is tied to the following chord.		
50.2	b			b added on g ⁰ (clarification).
51.2	b	b mistakenly placed on b ⁰ instead of d ¹ .	As in the A.F.	[b] placed on d ¹ (correction). The flat sign appears in square brackets

			because the editor recognises the misprint of the previous editions.
70.1	The <i>p</i> is intended to start from the beginning of the bar.		
76.2 b	As in 5.2.		
90.2 t	On the last semiquaver of the bar, fingering has been changed from 4 in the MS to 2. Both fingers work (I personally use 2).	As in the A.F.	As in the A.F.

Op. 41 No. 5 Manuscript

First Edition – A.F.

Second Edition – A.L.

Hildegard Publishing Company

General remarks	The pages of the MS that have been used for the engraving and publication of this Étude are not numbered. After them, the same Étude, written in D major instead of D flat major, has been crossed out. In those numbered pages the compositional procedure is even clearer. In bars 9–11, l.h., the			
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<p>upstems on the f¹s have been added in pencil. In bars 13–14 the e¹s in the lower part of the r.h. were also added later. The same applies for the dynamic hairpins in bars 18–21. The top voice added in bars 33.2, 51.2, a perfect fifth higher, has been omitted in the second version of this Étude. However, the top voice added in bars 42.2, 43.2, 44.2 has been transferred in the second version as well. In bars 56–59 there were no pedal indications in the first version. Bars 60–87 were written out the first time.</p>			
<p>6.1–2 t, m.p.</p> <p>f² and e² have been added in pencil on the 2nd and 3rd quaver chords.</p>			
<p>9.2 b, u.p.</p>	<p>Dot has been omitted from the last f¹ (error) but has been included in bar 69.2.</p>	<p>As in the A.F.</p>	<p>As in the A.F.</p>

16–18 t		Fingering has been added on 8 chords, but not in the repeated bars 75–77.	As in the A.F.	As in the A.F.
25		<i>dim.</i> has been placed one semiquaver earlier.	As in the A.F.	As in the A.F.
27.1–2 t, m.p.	As in bar 6. Probably this was a later addition, like the fingering and the dynamics, which were also written in pencil.			
29.2	The MS does not indicate a note value, just '120' written in pencil. We should assume that the same note value (♩) is implied.	A: ♩=120. B: ♩=120 (correction).	As in the A.F. (B)	As in the A.F. (B)
39.1 b, u.p.		b ⁰ is double-dotted, and e ¹ is demisemiquaver instead of semiquaver in the MS (correction).	As in the A.F.	As in the A.F.
46.2 b		Slur has been added for the last two semiquavers, in order to imitate the phrasing of the repeated motif. (Correction; however, it does not continue over to G in the following bar.)	As in the A.F.	Slur added until the G in bar 47 (correction).

55.1 t				2 nd –6 th semiquavers have been written one octave lower (error).
60–87	These bars have not been written out but bear the numbers 1–28 to indicate the repetition of those bars here.			
92.2		<i>Dim.</i> has been added.	As in the A.F.	As in the A.F.

Op. 41 No. 6 Manuscript

First Edition – A.F.

Second Edition – A.L.

Hildegard Publishing Company

1.6–2.1 b, u.p.	The slur was initially until the c ⁰ , and then extended to the f ¹ (same ink).			
4.1 t		Fingering (4) is missing from b ¹ .	As in the A.F.	As in the A.F.
5.4 t	f ² was initially g ² (correction).			
11.5 t				♯ added on e ² (typically correction because it changes register).
12.5 t				♭ added on g ³ (typically correction because it changes register).

13.6 t				b added on g^2 (typically correction because it changes register).
14.5 t				b added on g^3 (typically correction because it changes register).
14.6 t		Fingering (5) missing from d^4 .	As in the A.F.	As in the A.F.
15.4 t				h added on e^2 (typically correction because it changes register).
19.5 t				# added on f^3 for the same reason.
19.6 t				h added on b^3 for the same reason.
20.4 t				h added on d^2 for the same reason.
20.6 b				c^1 in brackets (performance suggestion because this is also played by the r.h.).
22.3 t				h added on d^3 for the same reason.
22.4 t				h added on b^2 for the same reason.
22.5 t				h added on d^2 for the same reason.

23–24		Fingering missing from 8 notes.	As in the A.F.	Some of the fingering is not missing, but additional fingering has been added as well (that not missing implies that the editor has not consulted the MS).
28.5 b		A: As in the MS B: ♯ added on b ⁰ (correction).	As in the A.F. (B)	As in the A.F. (B) However, g ⁰ is missing from this chord (error).
29.4 t				♯ added on d ² for the same reason.
30 t				Slur added for the entire bar to imitate the phrasing of bar 29.
35.4 t				♯ added on e ³ for the same reason.
38.6 t				♯ added on e ³ for the same reason.
39.5 t				♯ added on f ³ (correction). ♯ added on b ² for the same reason.
41.4 t				♯ added on e ² for the same reason.
41–42 b, u.p.	It is not clear that the slur continues until the f ¹ in bar	The slur extends to the f ¹ (correction).	As in the A.F.	As in the A.F.

	42 but is implied to be until then.			
42.4 t				♯ added on a ³ for the same reason.
43.4–6 t				♯, ♯, ♯ added on f ² , d ² , and b ¹ , respectively, because of the register change (correction).
45.4 b		Fingering (5) missing from E♯.	As in the A.F.	As in the A.F.
51.6 t				♯ added on e ⁴ for the same reason.

	Op. 41 No. 7 Manuscript	First Edition – A.F.	Second Edition – A.L.	Hildegard Publishing Company
	The metronome indication has been changed from 60 to 63.			
3 b		Because of the repetition sign in the MS the ♭ and the ♯ have not been written again (error). The same in bar 35.	As in the A.F.	As in the A.F.
5.4		<i>Cresc.</i> has been placed slightly later (on the 5 th beat of the bar).	As in the A.F.	As in the A.F.

11.1		<i>Cresc.</i> has been placed slightly later (almost on the 2 nd beat of the bar).	As in the A.F.	As in the A.F.
17.5–6, 18.5–6	t			The editor has added quaver rests in square brackets after each crotchet in bar 17, and slurs above the crotchet–quaver rest shapes (<i>[sim.]</i> is indicated in bar 18). This breaks the legato probably implied by Farrenc.
23–24	b, l.p.	Dots have been added to the bass crotchets.	As in the A.F.	As in the A.F.
30.1–5	b, u.p.			Slur on the a ^{h0} s is missing (error).
46.2	b			e ⁰ instead of f ⁰ (error).
47.1		The <i>dimin.</i> is placed one semiquaver later.	As in the A.F.	As in the A.F.

	Op. 41 No. 8	Manuscript	First Edition – A.F.	Second Edition – A.L.	Hildegard Publishing Company
8.11	t	f ³ seems to have been added to the chord.			
13.8	t				b added (correction).
15.3	t				[b] has been added on g ¹ (correction).

15.9 t		b is missing from d ³ (error).	As in the A.F.	b has been added (correction).
18.1				<i>Cresc.</i> has been placed from the beginning of the bar instead of almost the 2 nd beat.
19.7 t	# has been erased probably because of the sign present on the 5 th beat of this bar.			
20.4 b		Quaver instead of semiquaver in the MS (correction).	As in the A.F.	As in the A.F.
23.1–2		<i>pp</i> has been placed almost above the G of the l.h. as opposed to the MS, where it is clearly under the r.h.	As in the A.F.	As in the MS
23.9–10	<i>Cresc.</i> on the 9 th beat.	<i>Cresc.</i> on the 10 th beat.	As in the A.F.	As in the A.F.
24.5 t		Fingering (2) is missing from ♯.		
28.1 b	The quaver is missing the slur from the previous bar (error).	As in the MS	As in the MS	The slur has been added (correction).

Op. 41 No. 9 Manuscript

First Edition – A.F.

Second Edition – A.L.

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17.3 t				♯ added on g ³ (correction).
18.3 t				♯ added on d ³ (correction).

19.2 t				‡ added on d ² (correction).
19.3 t	4 th semiquaver has been changed from b ¹ to a ¹ .			
21.3 t	‡ missing from f ³ (error).	As in the MS	As in the MS	As in the MS
23.1 b		g ⁰ has been changed to f ⁰ (error).	As in the MS	As in the MS/A.L.
22.3, 23.2 t	‡ missing from c ² (error).	As in the MS	As in the MS	[‡] added on c ² in bar 23.2 (correction).
29.4 t	The ‡ has been added later (it is very small in a very narrow space).			
47.1 b, l.p.	Tie between the f ⁰ s.	The tie from the previous bar is missing (error).	As in the A.F.	As in the MS
51.3 b		Fingering (4) on d ^{#0} is missing.	As in the A.F.	As in the A.F.
51.4 b	Fingering (4) has been written above fingering (3), which is in pencil. Fingering (1) has been written above the pencilled one in ink.			
53.3 b	G has been added to the chord.			

Op. 41 No. 10	Manuscript	First Edition – A.F.	Second Edition – A.L.	Hildegard Publishing Company
3.3	t		‡ added on f ³ -f ⁴ (correction).	As in the A.L.
4.1–5.1	t	<i>8va</i> added (correction). The same appears in the recapitulation of the MS anyway.	As in the A.F.	As in the A.F.
7.1	t	Quaver rest has been added after the chord (correction).	As in the A.F.	As in the A.F.
7.3	b		‡ added on f ⁰ -f ¹ (correction).	As in the A.L.
10.3	b			‡s added on the f and g (error).
14.4	t			‡ added above the b chord (correction). Farrenc generally omits the accidentals in the same bar when changing registers.
18.4	t	‡ added on b ² (unnecessary, this was probably meant for bar 14).	As in the A.F.	
26.1				<i>[non legato]</i> added. (Performance suggestion from the editor. I agree with this. The identical line in both hands and the

			<i>Vivace</i> tempo leave no alternative to the performer if they decide to maintain the tempo and keep it light.)
30 b	There were octaves throughout this bar, but the bottom line was erased. There also seems to be a small correction in 30.2 t, but what has been erased is not clear.		
33.3 t			♯s added on f ³ -f ⁴ (correction).
37.3 b			♯s added on f ⁰ -f ¹ (correction).
38.1, 39.1	The <i>sfs</i> have been placed in the middle of the staves, but probably refer to the l.h.	As in the A.F.	As in the A.F.
40.4–41.4 b			Treble clef has been used for the octaves that were written in the top stave.

Op. 41 No. 11	Manuscript	First Edition – A.F.	Second Edition – A.L.	Hildegard Publishing Company
9–10	b			Although the same pattern has been followed here as in bars 1–8, the editor has not added the staccato dots. Consequently, the editor’s theory that Farrenc intended the same articulation for similar patterns is not very accurately followed here.
11.1	Crescendo hairpin starts from the 2 nd quaver.	Crescendo hairpin starts from the beginning of the bar.	As in the A.F.	As in the A.F.
12.1	Diminuendo hairpin starts from the 2 nd quaver.	Diminuendo hairpin starts from the 1 st beat r.h.	As in the A.F.	As in the A.F.
15.1	t		b added on d ³ (correction).	As in the A.L.
15.4	t	The slur has been omitted (error).	As in the A.F.	The slur has been added in dashed lines.
17.1	t	The c ² was added later, on the second quaver.		
17.2		The diminuendo hairpin for the entire 2 nd beat of the bar is missing.	As in the A.F.	As in the A.F.
20.3	t	b mistakenly placed on f ² instead of d ² .	b placed on d ² (correction).	As in the A.L.

24.1–25.2 b		Staccato dots have been added from db^1 until the end of bar 25.	As in the A.F.	As in the A.F.
27.2 t	b^1 has been crossed out and replaced by d^2 (in pencil; a cross above this chord and another one on the r.h. side of the stave to mark the correction).			\natural added on d^2 (correction). It was probably missing from the other editions because of its later addition/change from bb^1 .
28.2	Diminuendo hairpin up to the d^1 of the l.h.	Diminuendo hairpin extends to the end of the bar.	As in the A.F.	As in the A.F.
29.2		Diminuendo hairpin is missing.	As in the A.F.	As in the A.F.
30–31 b		Staccato dots have been added on the quavers of the l.h., except for the first of bar 30.	As in the A.F.	As in the A.F.
33.2 b	g^0 has been added in pencil under the c^1 .			
49.1 t	On the second quaver, a^2 has been erased under g^2 .			

Op. 41 No. 12 Manuscript

First Edition – A.F.

Second Edition – A.L.

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1.4, 2.4 t				<i>[espr.]</i> added
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19.4–20.3 t				r.h. has been written an octave higher without the <i>8va</i> indication.
27.2	<i>Cresc.</i> at the beginning of the bar.	<i>Cresc.</i> placed on the 2 nd beat.	As in the A.F.	As in the A.F.
32.1 t		♯ is missing from f ³ (error).	As in the A.F.	♯ has been added on f ³ (correction).
41.3 t, r.h.	b was ♯ initially. The additional line has been erased.			
50.2–3 t				b ⁰ -d ¹ -f ¹ instead of g ⁰ -b ⁰ -f ¹ . Following the pattern same-different to the l.h. chord, it is corrected here. Also, wherever we have the seventh chord in the l.h. the r.h. that follows does not play the same notes.
52.1 t	b ³ initially had a downstem (it has been altered in pencil).			
54–59 t		Slur added over every two bars.	As in the A.F.	As in the A.F.
72.4–5 t, l.h.		e ^{#1} -b ¹ -d ² has been changed to e ^{#1} -g ¹ -b ¹ (error).	As in the A.F.	As in the MS (correction).

Études Op. 42

	Op. 42 No. 1 First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
1				Sextuplet signs have been added for each hand.
4–6 t			Wedges have been replaced by staccato dots (here and everywhere in this Étude, apart from the last bar, r. h.).	As in the H.M. (last bar is also with a staccato dot).
11.3 b			Sharp added on c ⁰ (correction).	As in the H.M.
27.2 t	d ² is missing the # (error).	As in the A.F.	Sharp added on d ² (correction).	As in the H.M.
28.2			<i>dim.</i> has been placed one semiquaver earlier.	Between the two semiquavers.
30.2 t	A: a ¹ B: a# ¹	a# ¹ follows A.F. (A)	As in A.F. (B)	As in A.F. (A)
34–36				<i>Crescendo</i> is not spread among the bars; however, <i>cresc.</i> has been placed in bar 34 and dashed lines extend to bar 36.
37				<i>dim.</i> instead of <i>dimin.</i>
40.3 b				A ¹ instead of B ¹ (error).

	Op. 42 No. 2	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
4.4 t				‡ has been added on c ³ (to differentiate from the l.h., and in accordance with bar 27).	As in the H.M.
16				<i>f</i> has been placed in the middle of the staves, rather than next to the l.h. repeated e ⁰ s.	As in the H.M.
21.1 t		B: fingering (4) in pencil on a# ² .			
30					<i>f</i> has been placed in the middle of the staves instead of closer to the r.h.

	Op. 42 No. 3	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
4.4 b		B: fingering (5) in pencil on e ⁰ .			
8.2 b		B: fingering (4) in pencil on b ⁰ .			
15A t, u.p.				Fingering has been added, which matches the fingering of bar 15B.	As in the H.M.

Op. 42 No. 4	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
		As in the A.F.	As in the A.F.	Fingering and dynamics have been added.

Op. 42 No. 5	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
1–3 t			Wedges have been replaced by staccato dots throughout the Étude.	As in the H.M.
6.3 t			Fingering (5) added on g ² .	As in the H.M.
7.2 t			Fingering (5) added on d ² .	As in the H.M.
8.3 t			Fingering (2) placed on bb ⁰ instead of c ¹ (correction).	As in the H.M.
28.2 b			Fingering (5) added on g ⁰ .	
28.3 t, l.p.				The chord is missing the g ¹ (error).
37.1–3 t, l.p.				The alto plays ab ¹ /f ¹ , instead of g ¹ /e ¹ (error).

Op. 42 No. 6	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
8.1 b				c ¹ missing from the second quaver (error).
9.1–4 t				Tenuto and staccato markings have been placed

			above the chords interchangeably.
11.3 t		Fingering (1) missing from e ² .	Not missing.
11.4 b	A: # on c ⁰ . B: # on d ¹ (correction).	As in A.F. (B)	As in A.F. (B)
13.1		<i>p</i> has been placed under the c ^{#2} , not under the semiquaver rest.	As in the H.M.
16.3, 17.1,3 t			Tenuto markings have been placed on these chords.
20.3 b		The two triplets have turned into one sextuplet with a slur, to match the phrasing of the r.h. at the beginning of the same bar and the l.h.'s sextuplets in bars 16–17.	As in the H.M.
24.4 t		‡ added on g ³ (correction).	As in the H.M. Accidentals have been added (b on b ³ , and ‡ on c ⁴ – error).

Op. 42 No. 7 First Edition – A.F.

Second Edition – A.L.

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As in the A.F.

As in the A.F.

Fingering has been added.

Op. 42 No. 8				
	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
31 b			'Fine' written under the last bar (to indicate the end of the volume).	Fingering and dynamics have been added.
Op. 42 No. 9				
	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
17.1 b	A: fingering (1, 2, 1) on semiquavers 1–3. B: fingering (1, 2, 1) on semiquavers 2–4 (correction).	As in A.F. (B)	As in A.F. (B)	As in A.F. (B)
35.1 b	As in bar 17.	As in bar 17.	As in bar 17.	As in bar 17.
36. 1			<i>p</i> has been placed almost under the second semiquaver (correction).	As in H.M.
Op. 42 No. 10				
	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
15.2 t			Fingering (1) has been placed above g^1 instead of b^1 (this is an alternative but works better than the	As in H.M., but generally fingering has been added.

			change of the hand position on bb ¹).		
	Op. 42 No. 11	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
			As in the A.F.	As in the A.F.	Fingering added only on the turn in bar 27.
	Op. 42 No. 12	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
10.4 t			As in the A.F.	As in the A.F.	Fingering and dynamics have been added. g ¹ instead of a ¹ on the second semiquaver.
	Op. 42 No. 13	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
11.2 b		Fingering (4, 2, 1) provided in both versions should probably be (4, 1, 2).	As in the A.F.	As I suggest.	As in the H.M.
18.2–3 b, u.p.				Fingering (2, 1) has been placed on the beginning of the third beat, not on e ⁰ -f ⁰ of the second beat (probably correction	As in the H.M.

		because of the note change).	
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Op. 42 No. 14	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
16.3 b	A: ♭ placed on c ¹ . B: ♭ placed on e ¹ (correction).	As in A.F. (B)	As in A.F. (B)	As in the H.M.
20–21 b, l.p.	Tie is missing between the two Gs.	As in the A.F.	Tie has been added.	As in the H.M.
20.3 t				Chord c ¹ /g ¹ , instead of c ¹ /e ¹ in the other editions. (The e♭ ¹ in bar 21.3 t makes more sense if the e♭ ¹ is heard in the previous bar. The top line is also formed by the first quavers of each beat. Changing to g ¹ there would also change the structure of bars 20–21.)
27.2 b	Chord c ⁰ /e ⁰ /g ⁰ instead of B/d ⁰ /g ⁰ in bar 4. (Error – c ² is deliberately omitted from the r.h. chord, as opposed to bars 7 and 30. If C major was the intended chord, then c ² would have been	As in the A.F.	As in the A.F.	As in the H.M.

added to reinforce that. Its omission permits this first chord of the r.h. to act as suspension of the G major chord.)			
			Only dynamics have been added in this Étude (fingering has neither been changed nor added).

	Op. 42 No. 15	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
8.1	t			Dots have been placed next to the notes of the chord.	
15.2	t	‡ missing from d ⁴ and c ⁴ .	As in the A.F.	‡ have been added (correction).	As in the H.M.
16.2–3	b, u.p.	The second beat is missing from this part. We only have a crotchet chord on the first beat, and a quaver–quaver rest on the third beat. However, this might have other performance implications (see Chapter 4, Section 1).	As in the A.F.	Dot has been removed from f ¹ .	As in the A.F.
35.3	b			'Fine' has been added below the bass stave (to	As in the A.F.

		indicate the end of the book).	
		Again, staccato dots have replaced the wedges.	As in the H.M.

Op. 42 No. 16 **First Edition – A.F.** **Second Edition – A.L.** **Hofmeister Musikverlag** **Creative Keyboard Publications**

6.1 b				b ⁰ /d ¹ instead of g ⁰ /b ⁰ (error).
32.1 b, u.p.				Crotchet rest has been added (correction/facilitation).
33.2 b, u.p.				b ⁰ instead of a ⁰ (error).
37.1–2 t			Fingering (1) has been added on b ² and d ³ .	As in the H.M.
39.2 t			Fingering (1) has been added on d ³ .	As in the H.M.

Op. 42 No. 17 **First Edition – A.F.** **Second Edition – A.L.** **Hofmeister Musikverlag** **Creative Keyboard Publications**

2.1 t				‡ added on g ² (error). The same in bars 6, 25.
5.1 b			> has been added on a ⁰ (to match the initial idea in bars 1–2). The same in bar 6.	As in the H.M.

8.2 t			Fingering (1) added on a ³ .	As in the H.M.
9.1 t			' <i>loco</i> ' added above the treble stave for clarification.	As in the H.M.
9.2 t			Fingering (3) has been added on g ¹ .	As in the H.M.
10.2–3 t			Fingering (3, 1, 1) has been added on g ¹ , g ¹ , and c ² , respectively.	As in the H.M.
11.3 t				Wedge (staccato) missing from a ³ .
12.2 t			' <i>loco</i> ' added above the d ^{#3} for clarification.	As in the H.M.
13.4 t			‡ added on f ² for clarification.	As in the H.M.
13.1, 14.1 b			Accents added as in bars 5–6.	As in the H.M.
16.2 t				‡ added on b ³ (error).
18.1 t			' <i>loco</i> ' added above the treble stave for clarification.	As in the H.M.
21.1–2 b			Fingering (5, 3, 4, 3) added on E, c ^{#0} , f ^{#0} , and c ^{#1} , respectively.	As in the H.M. (only this fingering has been added here).
23.1 t	Quaver.	As in the A.F.	Crotchet (correction).	As in the H.M.
24–25 b			Accents added as in bars 5–6.	As in the H.M.
27.3 t			Fingering (2) added on g ² .	As in the H.M.

29.1 t			♯ added on b ¹ for clarification.	As in the H.M.
29.3 t			Fingering (1) added on the first notes of each quadruplet.	As in the H.M.
30.1 t			Fingering (3) added on d ³ .	As in the H.M.

	Op. 42 No. 18	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
20–21				Crescendo hairpin has been placed above the treble stave, whereas in the previous editions it is between the staves (lack of space).	As in the A.F.
30.1 t				Downstem from c ^{#2} is missing.	As in the H.M.
31–34				<i>Crescendo</i> has been written below the bass stave, not between the staves (lack of space).	As in the A.F.
54.2 t				Fingering (1) added on g ^{♯1} .	As in the H.M.

<i>Op. 42 No. 19</i>	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
				A couple of dynamics have been added (bars 11, 17).
<i>Op. 42 No. 20</i>	First Edition – A.F.	Second Edition – A.L.	Hofmeister Musikverlag	Creative Keyboard Publications
27.3 b			Fingering (1) added on e ⁰ .	As in the H.M.
64.2 t	A: d ² B: d ^{#2} (correction).	As in A.F. (B)	As in A.F. (B)	As in A.F. (B)
67.1 b			Upstem missing from B ¹ .	As in the H.M.

Études Op. 50

<i>Op. 50 No. 1</i>	Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
	Initially the piece consisted of 28 bars. Farrenc crossed out the first half of bar 13 and the second half of bar 15, leaving the piece with 27 bars in total (the bar-line between bars 14 and 15 has been erased).			

1–11	These bars were probably taken from the original score and were pasted here. The piece continues on from bar 12 on this leaf.			
1.1,3 b, u.p. 6.2 t			a ¹ has been changed to g ¹ (error).	Triplet signs have been added. As in the MS
7.4 b, l.p. 8.4 t	c ¹ crotchet has been replaced by a crotchet rest. This is typical of Farrenc's writing. She usually makes the other hand finish the line in a different register.	4 th finger missing.		As in the MS
11.3 b, l.p. 13.3	‡ has been erased from f ² and f ⁰ (unnecessary).	3 rd finger missing from f ^{#0} .		
14.3–4	Flats have been crossed out from both hands, possibly because of the alteration in bars.			
15.2–3		<i>Dim.</i> has been added from the 2 nd quaver of the beat.	Follows the A.L.	Follows the A.L.


Op. 50 No. 2 Manuscript		Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
13.4 r.h.		Slur has been added over the 1-4 fingerings.		
23.4 b	Initially there was a c ⁰ crotchet which has been crossed out.			
26.1,4 b, u.p.		Alternative fingering (3, 4 respectively) has been omitted.	As in the A.L.	As in the MS

Op. 50 No. 3 Manuscript		Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
		Identical with the MS		
35–36 b	The slur extends to the b ⁰ in bar 36.	The slur stops at the end of bar 35.	As in the A.L.	As in the A.L.
43.3 t	b ¹ must have been a ¹ initially.			

Op. 50 No. 4 Manuscript		Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
6.1 b, l.p.	4 th finger on d ^{#0} .	5 th finger on d ^{#0} .	Displays both fingerings.	As in the MS

14.1 b, l.p.	5 th finger on f ^{#0} .	Fingering has been omitted.	As in the A.L.	As in the MS
17.4–5 t, l.p.	Initial b ¹ has been crossed out and replaced by e ² .			
20.4 t, l.p.	Downstem and flag on e ² have been crossed out.			

	Op. 50 No. 5 Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
1.1–4	<p><i>Segno</i> in bar 2.1, <i>fin</i> and double bar-line in bar 8.3.</p> <p>Corrections have been made on the MS. Notes have been erased and substituted by others. The l.h. had d¹, f^{#0}, a⁰ (probably in chord with another higher note), f^{#0}. Changes have also been made in the r.h. on beats 2–4. Similar changes can be found in bars 5, 8, although the initial notes are not clear at all there.</p>	The repeated part has been written again and the signs have been omitted.		
8.1 b	Cross has been added under the quaver rest. On			

	the r.h. side of the staff 'en valeur' is written in pencil.			
8.2 b			The chord has been changed from d^1/a^1 to a^0/e^1 (error).	
22.2 t	c^2 has been crossed out from the chord.			
25	Initial bar 25 has been crossed out.			
				
28.1 t			b^1 instead of a^1 (error).	
32.2 b			Same changed chord as in bar 8 (error).	

Op. 50 No. 6 Manuscript

Second Edition – A.L.

Creative Keyboard Publications

Florian Noetzel Ars Musica

5–10 b, u.p.	The interchange initially started from the lower note. This is why the \flat is limited in space and the last d^1 appears after the r.h.'s semiquaver. The same			
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	appears in bars 6–10 and 36–38. ³			
6.1 t		Fingering (2) missing from d ² (results in a quieter ending of the phrase, because of the 3 rd finger that would be used alternatively).	Not missing.	As in the MS
6.1–2, 8.1–2 t		Slur between d ² and c ² has been omitted.	As in the A.L.	As in the MS
9.3 b, l.p.				Downstem has been added on c ⁰ (probably correction because of the similar pattern followed in bars 10–12).
26.2–27.2		Diminuendo hairpin has been added.	As in the A.L.	As in the MS
28.1		<i>p</i> has been added.	As in the A.L.	As in the MS



L. Farrenc, Op. 50 No. 6, bars 5–10, 36–38.

28.3 t		Fingering (1) is missing from c^2 .	As in the A.L.	As in the MS
28.3 b, u.p. 35.1, 36.1	b^0 has been crossed out. <i>rinf.</i> and <i>p</i> have been added in much thicker pencil, probably at a later stage. If that was not the case, then she would have emphasised them with pen again. So, she even added dynamics at the late stages of publishing.			

	Op. 50 No. 7 Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
1.1 t		3 rd finger missing from a^2 (3-4 trill is optional this way).	As in the A.L., but adds even more for every note of the <i>tr.</i>	As in the MS
4.2 b		Downstem is missing from f^0 (error). The same motif is repeated in bar 29 and there the stem is present. The four quavers have been beamed in pairs.	As in the A.L. As in the A.L.	As in the MS As in the A.L.
	The four quavers are beamed together, perhaps			


	to show the appoggiatura line and their unity.			
7.1,2 t		Slur is missing between the first two semiquavers of each beat (error, because of the connection of the suspension with the principal notes).	As in the A.L.	As in the MS
13.1	The <i>cresc.</i> is written on the 3 rd semiquaver.	The <i>cresc.</i> is written on the 4 th semiquaver, probably because of the lack of space.		
16.1 t		♯ added on b ¹ (clarification) When the last note of a bar is repeated at the beginning of the following bar, then the accidental of the first one applies to the second one as well. This was typical of the notational system of that era.	As in the A.L.	As in the A.L.
24 t		Fingering (thumb) missing from c ¹ , f ¹ , b ^{♯1} , e ² .	This fingering is not missing, but additional fingering indications are included for the other notes of the scale.	As in the MS
24.1 b				Pause has been added for the l.h. chord as well (correction).

Op. 50 No. 8 Manuscript

Second Edition – A.L.

Creative Keyboard Publications

Florian Noetzel Ars Musica

	<i>D.C.</i> written after bar 33 and <i>fin</i> in bar 16	The repeated part has been written again.	As in the A.L.	As in the A.L.
1–3, 17–18, 20, 34–36				The symbol called ‘Port de voix double’ in the Sibelius software has been used in these bars in the place of the wedge, without providing any additional information about it.
1.1 t, u.p.		4 th finger is missing from d ² . In bar 34 (recapitulation) the fingering is not missing.	As in the MS	As in the MS
3.2–3 t	Something has been erased, unclear.			
4	Former version of the bar has been crossed out. 			

5–6.1 t	Something has been erased, unclear.			
11.1, 12.1 b, u.p.				Crotchet rests have been added to indicate more clearly the two voices of the l.h. However, in the MS (bar 11.1 b, u.p.) there is an upstem from f^0 . Possibly what Farrenc meant was that the f^0 and the g^0 are supposed to be part of the tenor line as well. If a rest was implied in all similar cases of the MS then rests should also have been added in the tenor lines of bars 1–10, for example, instead of crotchets. Only the stem from bar 12 is missing (omission). This type of notation has been used throughout this Étude.
13.3. t		Fingering (1) has been added on c^2 .	As in the A.L., but additional fingering is present on other notes as well.	As in the MS
27.3 b	c^0/bb^0 has been substituted by a crotchet rest.	Both times (bars 27, 31) there is a crotchet rest instead of the chord (error).	As in the A.L.	As in the MS

27–28

Between these there are two bars that have been crossed out.



38.3 t

Fingering ($\frac{5}{3}$) is missing from the final chord of the bar.

As in the MS, but again fingering has been added in many places.

Op. 50 No. 9 Manuscript

Second Edition – A.L.

Creative Keyboard Publications

Florian Noetzel Ars Musica

2, 17

Segno (bar 2), *fin* (bar 8) and *D.C. Segno* have been used to indicate the repetition of the first section as is.

The repeated part has been written again.

As in the A.L.

As in the A.L.

4 b

Fingering is missing from g^0 (5), e^1 (3), and d^1 (1), but not from the same motif in bar 20.

As in the A.L.

As in the MS

9.2 b

Fingering (3) is missing from $f\sharp^0$.

As in the A.L.

As in the MS

10.3 t		Fingering (1) is missing from a ¹ .	Fingering has been added for every single note of the l.h. in this bar.	As in the MS
24		The fourth beat is missing, possibly because of the <i>fin</i> in the MS. Perhaps the addition of a crotchet rest would be appropriate here.		

	Op. 50 No. 10 Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
1.4 t, l.p.	b ¹ was probably a ¹ initially (correction).			
24B.3 b, u.p.	It is not clear if the minim is a ¹ or g ^{#1} .	a ¹ (error).	As in the A.L.	As in the A.L.
26.2 t, u.p.				Rest added in the soprano line (correction). Although nowhere in this Étude is there any rest in the soprano line, a rest gives the phrase a slight breath before the end of the piece.
28.1 b, l.p.		Fingering (3) missing from A.	As in the A.L.	As in the MS

<i>Op. 50 No. 11</i>	Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
1.1	t			Triplet sign added above the first triplet.
3	t	Slurs have been added as in bars 1–2.	As in the A.L.	As in the A.L.
12.1				Diminuendo hairpin has been added (in dashed lines) to follow the pattern of the previous crotchet–quavers that are slurred with a diminuendo hairpin.
14.2	t	g^0 has been written in the treble clef instead of the bass clef in the MS.	As in the A.L.	As in the MS
17.1				Slur and diminuendo hairpin added in dashed lines.
20.3	t	\sharp has been added in pencil on b^0 and on the l.h. side of the stave with an 'X'.		
26.2	b	The slur was extended to the B in the following bar, but was then shortened until the F. However, if we notice the slurs that follow (apart from this one) and the pen stroke that		

	becomes lighter at the end of the slur, we can understand that these slurs were added 'in a hurry', that the shortened slur in bar 26 is nothing but a clarification of the existing one.			
29.3 b	Below the l.h. there is a <i>cresc.</i> in pencil that has been crossed out.			

Op. 50 No. 12 Manuscript

Second Edition – A.L.

Creative Keyboard Publications


Florian Noetzel Ars Musica

2.1 t	a ¹ has been crossed out from the chord. A four-voice chord would lead to an 'empty' harmony in bar 3. Also, the 3 rd of the major chord is not duplicated simultaneously.			
11.3 t	a ¹ has been crossed out from the last semiquaver (correction).			
13.3 t	It is unclear if the second semiquaver of this beat is a ¹ or b ¹ (cannot be a ¹). It must	b ¹	b ¹	b ¹

	be b ¹ but is written slightly lower.			
16 b	The slur is not very clear, as if it has been written in pencil (generally, fingerings and dynamics look doubled). Indeed, there is a slur here in pencil; there is also another crotchet in pencil, and it is doubtful if it is e ⁰ or f ⁰ . The slur has not been emphasised by the black ink.	Slur has been added.	As in the A.L./MS	As in the A.L./MS
18.3 b	The pattern repetition sign is missing.	Not missing (correction).	Written notes.	Written notes.
18–19, 22–23 b		The fingering is missing from the l.h.	As in the A.L.	As in the MS
25.3 t	g ¹ and f ¹ have been crossed out from the last two semiquavers.			
26.2 t	The same chord (minim) has been crossed out.			
33.2 b		Fingering (1) added on G, to match bar 8.	As in the A.L.	As in the MS

Op. 50 No. 13	Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
5.1				<i>Cresc.</i> has been written from the beginning of the bar instead of the second quaver.
16.1 t	e ² has been crossed out from the chord.			
23.4 t	‡ has been crossed out from d ¹ (unnecessary).			
29.3				<i>Cresc.</i> has been placed one quaver early.

Op. 50 No. 14	Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
4.1 b, u.p.		Fingering (2) is missing from b ⁰ .	As in the A.L.	As in the MS
4.3 b		‡ is missing from g ⁰ .	As in the A.L.	As in the MS
15.1 t		Fingering (1) is missing from e ² .	As in the A.L.	As in the MS
16.2 t		Fingering (1) is missing from b ¹ .	As in the A.L.	As in the MS
17.4 t		Fingering (1) is missing from a ⁰ .	As in the A.L.	As in the MS

<i>Op. 50 No. 15</i> Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
Title		'légère et' is missing.	As in the A.L.
16, 38	<i>fin</i> , <i>D.C.</i> signs.	The repeated part has been written out.	As in the A.L.
9.1 b		Fingering (5) missing, but present in bar 47.	As in the MS
18.3 t			[#] added on d ² (correction, clarification).
22.2 t			# added on d ² (correction, clarification).
28.3 t, u.p.			Fingering (3) instead of (2) in the MS (error).
28–29	Between these there are three bars that have been crossed out.		
			
32.1–34.1			The same symbol used in Étude Op. 50 No. 8 is present here.
39–54		Some of the fingering is missing, but this was a common feature among Farrenc's Études (this	

	guidance is present in the manuscript of the Op. 26 No. 2 Étude).		
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	Op. 50 No. 16 Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
2.2 t		b ¹ is missing from the chord.	As in the A.L.	As in the MS
5.3 t, l.p.	The alto line in this bar has four beats, instead of three.	g ¹ is missing.	As in the A.L.	As in the MS, without the dot on the minim.
9.3, 11.3 b	The turn is placed after the third beat (such performance requires even the advanced pianist to take slightly more time here if they desire to maintain the style and the general tempo of the Étude).	The turn is placed slightly after the third beat.	The turn is placed on the third beat.	The turn is placed before the third beat. (The indication in the modern editions makes performance easier for younger pianists and contributes to the maintenance of the tempo without any delays. However, this is not what Farrenc instructed.)
20 b, u.p.	The slur is only in pencil.			
23.1 b, u.p.		Fingering (1) is missing.	As in the A.L.	As in the MS
33.1		<i>p</i> is missing.	As in the A.L.	As in the A.L.
34.2 t			b ¹ is missing from the chord, probably to match bar 2.	As in the MS, A.L.

37.3, 38.3 t, u.p.	Turns are written on top of the notes.	Turns are written above the following bar-lines.		As in the A.L.
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Op. 5 No. 17 Manuscript

Second Edition – A.L.

Creative Keyboard Publications

Florian Noetzel Ars Musica

2.1 t		Fingering (5, 4) is missing from f ² and d ² , respectively.		
3–4 b				Staccato dots added in square brackets (the same in bars 37–38).
7.1 b		Fingering (5) is missing.	Not missing.	As in the MS
30.1 t		Fingering (3) is missing from e ² .	As in the A.L.	As in the MS
35.1 t	Slur to the g ² is missing from the new page.	Slur has been added (correction).	As in the A.L.	As in the A.L.

Op. 50 No. 18 Manuscript

Second Edition – A.L.

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2.3 t	Initially, b ¹ was d ² .			
6.1 b				Fingering (3) instead of (2) in the MS and the A.L.
17.1 t	f ¹ and dots have been erased from the chord. The same in bar 25.			

18.1 t	b ¹ and dots have been erased from the chord. The same in bar 26.			
19.1 t	d ² and dots have been erased from the chord.			
21.1 t	e ² and dots have been erased from the chord.			
22.1 t	b ¹ and dots have been erased from the chord.			
27.1 t	d ² , e ² , and dots have been erased from the chord.			
29.1 b		Fingering (5) is missing from Bb.	As in the A.L.	
33.1	<i>dol.</i>	<i>p</i>	As in the A.L.	As in the MS
39.1 b	d ⁰ has been crossed out from the chord.			
43.1 b			Fingering (1) is missing, probably because it is not obvious in the A.L.	
44	The <i>crescendo</i> stops in bar 44.	The <i>crescendo</i> stops in bar 43.	As in the A.L.	As in the MS

Op. 50 No. 19 Manuscript

Second Edition – A.L.

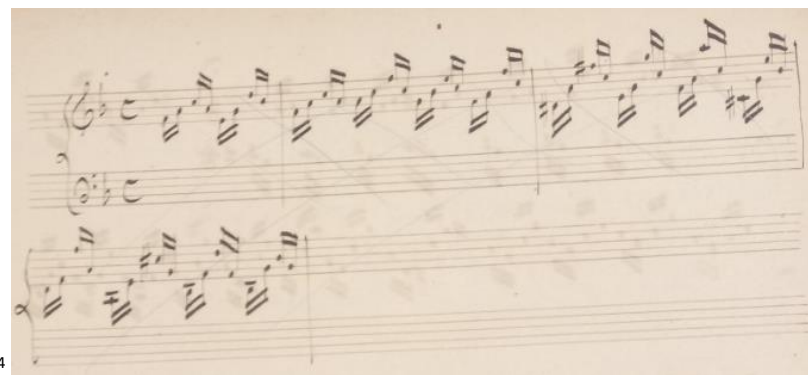
Creative Keyboard Publications

Florian Noetzel Ars Musica

9.1–13.1 b				The l.h. in these bars has been written with the
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			indication of the treble clef. The same in bars 25.1–29.1.
13.2 b, u.p.	Fingering (1) is missing from c^1 .	As in the A.L.	As in the MS
16.1–2 b, l.p.	Tied crotchets.	As in the MS	Minim instead of tied crotchets.
17.1 b	Fingering (3) is missing from bb^0 .	As in the A.L.	As in the MS
17.2 t	Fingering (5) is missing from bb^2 .	As in the A.L.	As in the MS
18 b, u.p.	Fingering (1, 2) is missing from the first two semiquavers of each beat.	As in the A.L.	As in the MS
36 t	Fingering (5) has been added on g^2 .	As in the A.L. (In this Étude not much fingering has been added.)	As in the MS

<i>Op. 50 No. 20</i> Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
1–4	There is another version of these bars at the back of the Étude. ⁴		
2.4 t, r.h.	Fingering (5, 2) is missing.	As in the A.L.	As in the MS
5.1 t, r.h.			g ¹ instead of a ¹ (occasional error).
6.4 t. l.h.	e ¹	As in the A.L. (error).	As in the A.L. (error).
7.2 t, r.h.	Fingering (3) is missing from b ¹ .	As in the A.L.	As in the MS
7.3 t, r.h.	Fingering (4) is missing from a ¹ .	As in the A.L.	As in the MS
7.4 t, r.h.	Fingering (3) is missing from g ¹ .	As in the A.L.	As in the MS



L. Farrenc, Op. 50 No. 20, sketch

8.1 t, r.h.		Fingering (4) is missing from f ¹ .	As in the A.L.	As in the MS
8.3 t, r.h.		Fingering (3) is missing from a ¹ .	As in the A.L.	As in the MS
14.1		<i>Cresc.</i> added	As in the A.L.	As in the A.L.
14.1 t, l.h.		Fingering (4) is missing from bb ⁰ .	As in the A.L.	As in the MS
14.3 b		Fingering (4) is missing from eb ⁰ .	As in the A.L.	As in the A.L.
15.2 b		Fingering (5, 2) is missing from the l.h.	As in the A.L.	As in the MS
16.3		<i>Dim.</i> added	As in the A.L.	As in the MS
17.1 t				Fingering (3) instead of (5) in the MS and the A.L.
20.4 t	Something has been erased and the lines have been rewritten in black ink.			
21.1 t	‡ is omitted from f ¹ (unnecessary). The preceding bar probably had an f# ¹ on the erased fourth beat. Farrenc erased that, but she did not erase the consequent note in the following bar.			
21.2		<i>Cresc.</i> added.	As in the A.L.	As in the MS
23.3		<i>p</i> added.	As in the A.L.	As in the MS

Op. 50 No. 21	Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
16–23	These bars have been added at the bottom of the page, definitely before the engraving process, since there are no double/altered engraving line-markings.			
2.1. b, u.p.		Fingering (3) is missing from the e ¹ .	As in the A.L.	As in the A.L.
2.3–4 t		Staccato dots have been added in the r.h. (correction, clarification).	As in the A.L.	As in the A.L.
7–8	Corrections have been made in both hands. There are erasing marks. The lines have been rewritten in black ink.			
7.3–4 b				Staccato dots added in square brackets.
11.1 t, u.p.		Fingering (3) is missing from a ¹ .	As in the A.L.	As in the MS
14.3 b	e ⁰ has been crossed out.			
24.1 t, l.p.	The a ¹ was probably inserted after the addition of bars 16–23. (Farrenc			

	never wrote notes too close to the beams.)			
26.3 t	Staccato dot on a ¹ .	Staccato dot is missing (error).	As in the A.L.	As in the MS
27.2 t		Fingering (3) missing from g ¹ .	As in the MS	As in the MS
30.3 b, u.p.	Staccato dot above the eb ⁰ .	The staccato dot is missing (correction).	As in the A.L.	As in the A.L.

	Op. 50 No. 22 Manuscript	Second Edition – A.L.	Creative Keyboard Publications	Florian Noetzel Ars Musica
6.2 t	Something has been erased.			
7.6 b		Fingering (3) is missing.	As in the MS	As in the A.L.
8.1–3 b	The slur is written only in pencil (it was probably added at a later stage).			
8.3,6 b		Staccato dots have been added (correction).	As in the A.L.	As in the A.L.
9.1 t	Fingering (2) on f# ¹ .	Fingering (3).	Fingering (1).	As in the MS
16–17 b, l.p.		Slur has been added starting from A, but it does not appear in the following stave.	The slur is present (the notes here are not divided between two staves).	As in the MS

Op. 5 No. 23 Manuscript**Second Edition – A.L.****Creative Keyboard Publications****Florian Noetzel Ars Musica**

4.2–3 b, l.p.		Tie is missing between the two d ⁰ s. This probably is an error; repetition of the d ⁰ breaks the line. Being forced to hold it results in placing great emphasis on a ⁰ with the thumb but without losing the line.	As in the A.L.	As in the MS
6.4 b	The last semiquaver must have been b ⁰ initially. A small hole in the paper has been created from the erasing.			

Op. 50 No. 24 Manuscript**Second Edition – A.L.****Creative Keyboard Publications****Florian Noetzel Ars Musica**

4 t	The second chord of the appoggiatura is written above the fourth quaver.	Written above the second quaver.	Written above the first quaver.	As in the MS
6.1–7 b	The following has been erased: A-d ⁰ -f# ⁰ -a ⁰ - f# ⁰ -d ⁰ -A.			
6.9–7.4 t, u.p.		Slur is missing.	As in the A.L.	As in the MS
15.1 b	An 'X' referring to the r.h. side of the stave. There we find 'X Sol'.			

15.6–7 t, u.p.		Fingering (5) is placed above the f \sharp^2 instead of g \sharp^2 in the MS (error).	Fingering (3) is placed above the f \sharp^2 (as in the A.L. but has misinterpreted the number).	As in the MS
15.7 b	Fingering ($\frac{5}{4}$) was added at a later stage.			
16.1 b		Fingering (3) is missing.	As in the A.L.	As in the MS
17.1 b, u.p.		Fingering (3) is missing from b \sharp^0 . (In bars 19–20, where the same motif of bars 17–18 is repeated, these fingerings are present.)	As in the A.L.	As in the MS
20.7–9 b	Ties were added at a later stage.			
22.6 b, l.p.	b 0 has been crossed out.			
31–32 b, u.p.	The tie has been erased.			

Op. 5 No. 25 Manuscript

Second Edition – A.L.

Creative Keyboard Publications

Florian Noetzel Ars Musica

1–2 b	Both upstems and downstems on the crotchets. In bar 1 only, the upstems have been crossed out.			
9.1 t		Dot added (correction).	As in the A.L.	As in the A.L.
11.2 t	‡ on a 1 has been crossed out.			

12.1 t	Stem very lightly written (evident in the initial composition). Not emphasised. The composition seems to have changed. There are also six bars at the end of the piece that are not clear, but seem to include, perhaps, a different ending to the Étude. Also, in the l.h. after bar 25 and the r.h. of bar 26, there are notes in very light pencil (not clear). This gives us the evidence that Farrenc initially wrote these pieces in light pencil and then emphasised those that she wanted to keep and changed others.	Minim instead of semibreve and no rest to follow (error).	As in the A.L.	As in the MS
14.4 t, u.p.		ḥ is missing from a ¹ (unnecessary).	As in the A.L.	As in the MS
14.4 b	B was initially e ⁰ , and the latter has been crossed out.			
16.1 t	ḥ has been crossed out from a ¹ (unnecessary).			

21.3 b

34.3 t

Bottom r.h. corner
of the page

	h added on d ⁰ (correction).	As in the A.L.	As in the A.L. Additionally, [h] has been placed on the d ² in the r.h. (bar 21.3 t).
	Ledger line is not apparent on a ² .		
	<i>Imp. Delay rue Rodier 41.</i>		

Appendix D

Louise Farrenc, Étude Op. 41 No. 5 – original version in D major, as found in the manuscript (everything in blue was written in pencil)

Andante con moto

dol. e molto legato

4 5
2 2 3

6 2 1 2

11 2 7 7

16

21

26

mf

This system contains measures 26 through 30. The music is in a key with one sharp (F#) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* is present in measure 29.

31

This system contains measures 31 through 34. The key signature changes to two flats (Bb and Eb). The right hand has a melodic line with some rests, and the left hand continues with a steady eighth-note accompaniment. A fermata is placed over a chord in measure 33.

35

p

This system contains measures 35 through 38. The right hand plays a continuous sixteenth-note arpeggiated pattern. The left hand has a sparse accompaniment with quarter notes. A dynamic marking of *p* is shown in measure 37.

39

This system contains measures 39 through 41. The right hand continues with the sixteenth-note arpeggiated pattern. The left hand has a melodic line with quarter notes. A key signature change to one flat (Bb) occurs in measure 40.

42

sf *sf* *cresc.*

This system contains measures 42 through 44. The right hand features a melodic line with eighth notes. The left hand has a chordal accompaniment with dotted rhythms. Dynamic markings include *sf* in measure 42, *sf* in measure 43, and *cresc.* in measure 44.

45

f *8va*

This system contains measures 45 through 47. The right hand has a melodic line with eighth notes. The left hand has a chordal accompaniment. A dynamic marking of *f* is in measure 45, and an *8va* marking is above the right hand in measure 45.

48 *mf*

52

56 *p* *rall len . . .*

59 *a tempo* *... tando*

63

68 *2*

73

Musical score for measures 73-77. Treble clef, key signature of two sharps (F# and C#). Measure 73 has a fermata over the first two notes and a '2' above the second note. The bass line has rests in measures 74, 75, and 76.

78

Musical score for measures 78-82. Treble clef, key signature of two sharps. The bass line has rests in measures 78, 79, and 80.

83

Musical score for measures 83-87. Treble clef, key signature of two sharps. The bass line has rests in measures 83, 84, and 85.

88

dol.

Musical score for measures 88-90. Treble clef, key signature of two sharps. The bass line has rests in measures 88, 89, and 90. The word "dol." is written in the bass staff.

91

Musical score for measures 91-94. Treble clef, key signature of two sharps. The bass line has rests in measures 91, 92, and 93.

Appendix E

Louise Farrenc, Étude Op. 50 No. 20 – original version

(based on the sketch found in the manuscript)

Measures 1-3 of the piece. The music is in 4/4 time and B-flat major. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 4-6 of the piece. The right hand continues with intricate rhythmic patterns, including some chromaticism. The left hand remains active with eighth-note accompaniment.

Measures 7-9 of the piece. The right hand's melodic line becomes more prominent, with some rests. The left hand continues its accompaniment.

Measures 10-12 of the piece. The right hand maintains its rhythmic complexity, with some chromatic movement. The left hand accompaniment is consistent.

Measures 13-15 of the piece. The right hand's melody becomes more melodic and expressive. The left hand accompaniment continues.

Measures 16-18 of the piece. The right hand's melody is highly melodic and features some chromaticism. The left hand accompaniment continues.

19

Musical notation for measures 19-21. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

22

Musical notation for measures 22-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth-note accompaniment in the bass and a melody in the treble. Measure 24 ends with a fermata over a whole note in the treble.

25

Musical notation for measures 25-27. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth-note accompaniment in the bass and a melody in the treble.

28

Musical notation for measures 28-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth-note accompaniment in the bass and a melody in the treble.

30

Musical notation for measures 30-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth-note accompaniment in the bass and a melody in the treble.

32

Musical notation for measures 32-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth-note accompaniment in the bass and a melody in the treble. The system concludes with a double bar line.

Appendix F

Preludes for Farrenc's Op. 50 Études for piano

Prelude Op. 50 No. 1

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 1. The score is in common time (C) and features a treble and bass clef. The melody in the treble clef begins with a triplet of eighth notes (F#, G, A) and continues with a sequence of eighth and sixteenth notes. The bass clef accompaniment consists of a steady eighth-note pattern with a triplet of eighth notes (F, G, A) in the first measure. The piece concludes with a final chord in the treble clef.

Prelude Op. 50 No. 2

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 2. The score is in 6/8 time and features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and consists of a series of chords. The bass clef part features a steady eighth-note pattern. The piece concludes with a final chord in the treble clef.

Prelude Op. 50 No. 3

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 3. The score is in 3/4 time and features a treble and bass clef. The treble clef part begins with a melody of eighth and sixteenth notes. The bass clef part consists of a steady eighth-note pattern. The piece concludes with a final chord in the treble clef.

Prelude Op. 50 No. 4

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 4, featuring two systems of piano notation. The first system consists of two staves (treble and bass clef) with a 6/8 time signature. The second system also consists of two staves, with a triplet of eighth notes marked with a '3' above the first measure. The piece concludes with a double bar line.

Prelude Op. 50 No. 5

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 5, featuring two systems of piano notation. The first system consists of two staves (treble and bass clef) with a common time signature (C). The second system also consists of two staves, with a triplet of eighth notes marked with a '4' above the first measure. The piece concludes with a double bar line.

Prelude Op. 50 No. 6

Louise Farrenc - Maria Stratigou

The first system of the musical score for Prelude Op. 50 No. 6 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The music features a flowing melody in the right hand with eighth and sixteenth notes, and a steady accompaniment in the left hand with quarter notes.

The second system of the musical score for Prelude Op. 50 No. 6 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The music continues with a flowing melody in the right hand and a steady accompaniment in the left hand. A measure number '5' is written above the first note of the upper staff.

Prelude Op. 50 No. 7

Louise Farrenc - Maria Stratigou

The first system of the musical score for Prelude Op. 50 No. 7 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one flat (Bb). The music features a melody in the right hand with eighth notes and some trills, and a steady accompaniment in the left hand with eighth notes. Trill ornaments are marked above the first two notes of the upper staff.

Prelude Op. 50 No. 8

Louise Farrenc - Maria Stratigou

The first system of music for Prelude Op. 50 No. 8 consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a chord of F major (F4, A4, C5) and continues with a series of chords: F major, G major, F major, and E-flat major. The lower staff is in bass clef and provides a harmonic accompaniment with chords: F major, G major, F major, and E-flat major.

The second system of music for Prelude Op. 50 No. 8 consists of two staves. The upper staff begins with a measure marked '5' containing a chord of D-flat major (B-flat4, D-flat5, F5). It continues with chords: D-flat major, E-flat major, and F major. The lower staff provides accompaniment with chords: D-flat major, E-flat major, and F major.

Prelude Op. 50 No. 9

Louise Farrenc - Maria Stratigou

The first system of music for Prelude Op. 50 No. 9 consists of two staves. The upper staff is in treble clef with a common time signature. It features a melodic line with eighth and sixteenth notes, starting on G4 and moving through various intervals. The lower staff is in bass clef and provides a harmonic accompaniment with chords: G major, F major, and E-flat major.

The second system of music for Prelude Op. 50 No. 9 consists of two staves. The upper staff begins with a measure marked '3' containing a chord of G major (G4, B4, D5). It continues with a melodic line and a final chord of G major. The lower staff provides accompaniment with chords: G major, F major, and E-flat major.

The third system of music for Prelude Op. 50 No. 9 consists of two staves. The upper staff begins with a measure marked '5' containing a chord of G major (G4, B4, D5). It continues with a melodic line and a final chord of G major. The lower staff provides accompaniment with chords: G major, F major, and E-flat major.

Prelude Op. 50 No. 10

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 10. The score is in common time (C) and the key signature has one sharp (F#). The right hand (treble clef) features a series of chords, including triads and dyads, some with a fermata. The left hand (bass clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Prelude Op. 50 No. 11

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 11, measures 1-4. The score is in 2/4 time and the key signature has one sharp (F#). The right hand (treble clef) features a rapid sixteenth-note pattern with a triplet of eighth notes in the first measure. The left hand (bass clef) features a simple accompaniment of quarter and eighth notes.

Musical score for Prelude Op. 50 No. 11, measures 5-8. The score is in 2/4 time and the key signature has one sharp (F#). The right hand (treble clef) continues the sixteenth-note pattern. The left hand (bass clef) features a simple accompaniment of quarter and eighth notes, ending with a fermata on the final note.

Prelude Op. 50 No. 12

Louise Farrenc - Maria Stratigou

The first system of the score for Prelude Op. 50 No. 12 consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a melodic line with eighth and sixteenth notes. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines.

The second system begins at measure 4, indicated by a '4' above the first staff. It continues the melodic and harmonic development from the first system, ending with a double bar line.

Prelude Op. 50 No. 13

Louise Farrenc - Maria Stratigou

The first system of the score for Prelude Op. 50 No. 13 consists of two staves. The upper staff is in treble clef with a common time signature, featuring a melodic line with quarter and eighth notes. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines.

The second system begins at measure 5, indicated by a '5' above the first staff. It continues the melodic and harmonic development from the first system, ending with a double bar line.

Prelude Op. 50 No. 14

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 14, measures 1-5. The score is in common time (C) and features a key signature of one flat (B-flat). The right hand plays a continuous eighth-note pattern with occasional rests, while the left hand provides a simple harmonic accompaniment. Measure 1 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 3 is marked with a '3' above the staff, indicating a triplet. Measure 5 ends with a double bar line and repeat dots.

Prelude Op. 50 No. 15

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 15, measures 1-6. The score is in 2/4 time and features a key signature of one sharp (F-sharp). The right hand plays a rhythmic pattern of eighth notes with occasional rests, while the left hand provides a simple harmonic accompaniment. Measure 1 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. Measure 6 ends with a double bar line and repeat dots.

Prelude Op. 50 No. 16

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 16, featuring a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece consists of a series of chords and dyads, with some notes tied across measures.

Prelude Op. 50 No. 17

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 17, measures 1-3. The key signature is one flat (Bb) and the time signature is common time (C). The piece features a rhythmic pattern of eighth notes in the treble clef and a bass line of quarter notes.

Musical score for Prelude Op. 50 No. 17, measures 4-6. The key signature changes to two flats (Bb, Eb) in measure 4. The rhythmic pattern continues with eighth notes in the treble and quarter notes in the bass.

Musical score for Prelude Op. 50 No. 17, measures 7-9. The key signature changes to two sharps (F#, C#) in measure 7. The piece concludes with a final cadence in the treble clef.

Prelude Op. 50 No. 18

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 18, featuring a treble and bass clef staff. The key signature has one flat (B-flat) and the time signature is 3/8. The piece consists of six measures. The right hand starts with a sixteenth-note triplet, followed by quarter notes and eighth notes. The left hand features a steady eighth-note accompaniment.

Prelude Op. 50 No. 19

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 19, measures 1-4. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a rhythmic accompaniment of eighth notes.

Musical score for Prelude Op. 50 No. 19, measures 5-8. The right hand continues the melodic line with eighth notes and a final chord. The left hand continues the eighth-note accompaniment.

Prelude Op. 50 No. 20

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 20, measures 1-5. The score is written for piano in common time (C). The key signature has one flat (B-flat). The first system (measures 1-2) shows a treble clef with a continuous eighth-note pattern and a bass clef with a steady eighth-note accompaniment. The second system (measures 3-4) continues the treble clef pattern with some melodic variation and the bass clef accompaniment. The third system (measures 5) concludes with a final chord in the treble clef and a sustained note in the bass clef.

Prelude Op. 50 No. 21

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 21, measures 1-5. The score is written for piano in common time (C). The key signature has one flat (B-flat). The first system (measures 1-4) features a treble clef with a sequence of chords and a bass clef with a rhythmic accompaniment of eighth notes. The second system (measures 5) continues the chordal progression in the treble clef and the accompaniment in the bass clef, ending with a final chord.

Prelude Op. 50 No. 22

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 22. The score is in 6/8 time and features a key signature of one flat (B-flat). The right hand (treble clef) plays a series of chords and arpeggiated figures, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes.

Prelude Op. 50 No. 23

Louise Farrenc - Maria Stratigou

Musical score for Prelude Op. 50 No. 23. The score is in common time (C) and features a key signature of one sharp (F-sharp). The right hand (treble clef) plays a series of eighth notes and chords, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A fermata is placed over the final note of the right hand in the first system. A measure rest of 3 is indicated at the beginning of the second system.

Prelude Op. 50 No. 24

Louise Farrenc - Maria Stratigou

The first system of music for Prelude Op. 50 No. 24 consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a series of chords and some melodic fragments. The lower staff is in bass clef with a 3/4 time signature, starting with a triplet of eighth notes. The key signature has one sharp (F#).

The second system of music for Prelude Op. 50 No. 24 consists of two staves. The upper staff is in treble clef with a 3/4 time signature, continuing the chordal texture. The lower staff is in bass clef with a 3/4 time signature, continuing the eighth-note pattern. The system concludes with a double bar line.

Prelude Op. 50 No. 25

Louise Farrenc - Maria Stratigou

The first system of music for Prelude Op. 50 No. 25 consists of two staves. The upper staff is in treble clef with a common time (C) signature, featuring a triplet of eighth notes. The lower staff is in bass clef with a common time (C) signature, featuring a simple harmonic accompaniment. The key signature has one sharp (F#).

The second system of music for Prelude Op. 50 No. 25 consists of two staves. The upper staff is in treble clef with a common time (C) signature, continuing the eighth-note pattern. The lower staff is in bass clef with a common time (C) signature, continuing the harmonic accompaniment. The system concludes with a double bar line.