

The Musical Works of Pauline Viardot-Garcia (1821-1910)

**A chronological catalogue,
with indexes of titles and first lines
and a list of writers set,
composers arranged, publishers,
translators and arrangers**

compiled by

Patrick Waddington

**together with the musical *incipits* of works
and a discography**

compiled by

Nicholas G. Žekulin

Second online edition, thoroughly revised, augmented and recast

**Heretaunga (New Zealand)
and Calgary (Canada)**

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Introduction to the second online edition

Since the first online appearance of this catalogue in 2011, two extraordinary things have occurred in Pauline Viardot scholarship: a vast expansion of unpublished materials at the Houghton Library of Harvard University, and the posting at www.pauline-viardot.de of a truly outstanding systematic bibliography of the composer's works by Christin Heitmann. Both Nicholas Žekulin and I have taken account of these as far as is presently practicable in offering now a greatly enlarged edition of our own catalogue and musical *incipits*. We are naturally conscious that much remains to be done, and shall further refine our listings in due time.

Pauline Viardot, born Garcia (to refer to her as García is a misguided hypercorrection), wrote a quite astonishing amount of varied and engaging music and had a constant urge to compose, yet never really thought of herself as a composer by profession: she was rather a singer, actress, pianist, teacher and *materfamilias*. The works that she produced tended to arise from these other functions, and were frequently experiments, test pieces, or tasks for herself, her pupils and her children to undertake and have constructive fun with. Some were just adaptations of one kind or another from Chopin, Schubert, Brahms and other masters, or arrangements of popular French and Spanish airs. Her works carried no opus numbers, existed in variant forms, often remained in manuscript, and were for the most part brief; very many went unfinished. She once called them 'mes petits péchés musicaux', and a pupil of hers went so far as to assert: 'Unlike most composers, Viardot seemed unwilling to make her own compositions public. All her life she shrank from publicity in any form.'

This should not, of course, be taken to diminish the character, confidence and originality of Pauline Viardot's music, much of which exhibits the same genius and intellectual strength that distinguished her from lesser contemporaries on the concert platform and operatic stage. Moreover, as her career developed the quantity and seriousness of what she wrote became ever more remarkable. But although it is both good and rewarding that a wave of modern performers should bring her fresh and enjoyable compositions to the attention of a music-loving public, most do remain essentially spontaneous and occasional, unlike those of the many composers who admired her and counted her their colleague or friend:

Liszt, Chopin, Schumann, Meyerbeer, Gounod, Berlioz, Brahms, Tchaikovsky, Saint-Saëns, Fauré, Lalo, Hahn... It is because of her eclecticism, her ventures into many disparate fields, that Pauline Viardot's work is best viewed from the chronological perspective of her lifetime. Among other things, the arrangement of this catalogue by year clearly demonstrates how busy and creative she was even in the long decades of her widowhood, resurrecting the prodigious energy of her youth.

Despite what the foregoing may intimate, it should not be thought that Pauline Viardot as a composer has been 'discovered' only recently. As early as 1843 music critics were applauding her inventiveness, refinement, warmth and special charm. Later, Saint-Saëns among others praised her compositions highly, and in her maturity one commentator made so bold as to compare her songs to Schubert's. At her death, Henri de Curzon stated that she had written four hundred and fifty works. How this figure was arrived at cannot be said, but it almost certainly counts as two or more those that were reissued in a variant form or forms, for instance songs published originally in one language and later in another or others. It may well also embrace those many items not by Pauline Viardot herself which she used in her *Ecole classique du chant* and in *Echos d'Italie*, and which for the sake of completeness are included in the present catalogue. Four hundred and fifty is nevertheless a useful number to bear in mind as the tally of her productions creeps up, with hitherto unknown pieces continually surfacing in libraries and personal archives. Most of these are of course in manuscript, but a few published in now rare periodicals also remain to be located. This online catalogue is able to do more easily what its printed precursors could achieve only with great difficulty and extra cost, namely to add from time to time such new items as may appear, as well as to correct or revise particular entries on the basis of fresh information. Such information is coming to light all the time, especially in the vast correspondence of Pauline Viardot which I am currently editing and which will run to many volumes.

But our database has further aims. Ever since *The Musical Works of Pauline Viardot-Garcia* first appeared as a brochure in 2001, certain limitations then acknowledged had been hovering in the background. Some were partially addressed in the revised and enlarged second print edition (2004), but others endured. With the veritable eruption of new interest in Pauline Viardot over recent years, especially in her compositions, and with the widespread diffusion of these both in recordings and on internet sites such as the MUGI Grundseite (which incorporated all the titles of her works that I had previously listed), it seemed appropriate in 2011 to add a register of musical *incipits* and a more comprehensive discography. The earlier editions had included only a selected list of recordings, and

carried no *incipits* because of technical difficulties and my own meagre musical literacy. The needed sections were kindly supplied by my good friend and colleague Nicholas Žekulin, who had helped me with this work since the beginning and to whom I owe an enormous debt of gratitude for suggesting innumerable improvements and for keeping in curb my innate propensity to speculate. We together took the opportunity also to thoroughly revise the whole, making corrections of detail, expanding entries where necessary, and adding a number of new ones where works by Pauline Viardot had come to light since the previous edition in 2004. The edition of 2013 further consolidates that of 2011, while correcting errors and misleading statements and adding a huge amount of new material.

By making the fruits of our research available on the internet we have, of course, laid ourselves open to the daily plundering of that medium, which gobbles up most of what is published despite the laws of intellectual property. Just as when one searches someone's life on Google a dozen versions come up with an almost identical text, each posturing as original, even so the findings in our catalogue quickly appear on a number of different sites. We can only urge users to comply with our copyright but, more still, to respect those genuine historical sources and authoritative works that we rely upon, rather than the half-truths of bloggers. The phenomenal explosion of interest in Pauline Viardot is generating much solid research but has led also to a previously unimagined popularisation of her life and work, sometimes to the point of extravagance. The inevitable errors which occasionally occur even in dependable published works and in theses about her, once not harmful in themselves, unfortunately now have a way of becoming so by their constant replication on multifarious, sometimes highly inaccurate websites. For instance, I can find no justification for the often repeated statement that Pauline Viardot wrote or published in 1879 a stage work entitled 'Le Conte de fées'; *L'Ogre* was of course so subtitled in 1868. There is also persistent misinformation about an item called *L'Oiseau d'or*, which had nothing to do with Pauline Viardot. The myth was apparently initiated by Ellen Creathorne Clayton in her *Queens of song* (2 vols, London, 1863, vol. II, p. 250), which has Pauline Viardot publishing in 1843 'five songs and romances in an album entitled *L'Oiseau d'or*', but this was actually a volume of piano pieces on bird subjects, and the confusion probably arose from the fact of its being reviewed together with Pauline Viardot's own album of that year in the *Musical World* of 5 January 1843, p. 8. A word of warning may be given also about generally older catalogues which mistakenly combine under 'Viardot, P.' works by Pauline and by her son Paul-Louis-Joachim, a conductor and composer as well as a celebrated violinist. An example of this is Paul's set of songs called *Six mélodies* (?1884), which vexingly in-

cludes pieces by the poet Sully Prudhomme treated also by Pauline; another is his 'Tristesse', both a song (1889) and a work for violin and piano (1902).

We are of course fully aware that there may be deficiencies in our own work, and will welcome any fact-based comments or suggestions, be it for additions, corrections or improvement. We may well—or rather I may well—have drawn wrong conclusions or fallen into traps. It is particularly difficult to manage correctly certain fringe items, where Pauline Viardot did not write the music but arranged or in some respects adapted it, for instance to be better suited to her voice. And where a contemporary publication announced a work as 'sung' by her, is that sufficient to include it? In the case of pieces from Gluck's *Orphée*, revised for her by Berlioz with some input from herself, the answer is yes. In that of Handel's 'Lascia ch'io pianga', reissued in London by Lonsdale in 1864, it is perhaps yes, because we know that she and Meyerbeer had adapted the aria for her performances in England. In other instances there may be more hesitation, as with Sebastián de Yradier's 'La Fête des toreros' ('Jota de los toreros'), brought out by Heugel in 1864 as 'Chantée par Mmes Pauline Viardot et Marie Damoreau'. But sometimes the answer will clearly be no, as with 'The favorite gipsy songs in *Il Trovatore*, sung by Madame Viardot' (1855) or in the extreme case of 'Airs sung by Madame Pauline Viardot Garcia, arranged for the pianoforte by C.W. Glover' (1840s). An apparently trickier example is the following. About 1865 J. Kaufmann and F. Hösick published in Warsaw *Dwa mazurki F. Chopin, śpiewane w koncertach przez Panią Viardot Garcia*—'Zemsta dziewczyny' and 'To nie on'. During her visit to Poland in the winter of 1857-58 Pauline Viardot had indeed sung some of her own Chopin mazurka arrangements, including that of op. 24 no. 1, called by her 'Séparation' and here 'To nie on'. Was this therefore hers, in Polish translation, and was the 'Zemsta dziewczyny' her otherwise unknown version of op. 24 no. 3? It was tempting to presume so, but, alas, the vocal *Dwa mazurki* turn out to be by Józef Nowakowski, and the 'sung by Mme Viardot' label just a clever marketing ploy.

It should be noted also that this catalogue, as an ongoing record of Pauline Viardot's compositions, is not and may never be fully comprehensive. A significant amount of what she left in manuscript is not only unfinished but sometimes lacking in some bibliographic essentials, for instance little snippets of untitled instrumental pieces, or songs without words which were clearly not intended so to be. In general, these are omitted unless there is either some relationship between them and another item or items which exist in full, or, in a few cases, sufficient information to 'complete' them theoretically, such as the title or opening phrase of a

well-known poem and a vocal line which has simply not been filled with text. A clear example of what I consider must be left out of this particular catalogue is a song called ‘Ballade’ which Pauline Viardot started to write probably in 1840. She entered it in her music album now at Harvard (MS Mus 264 III.A.(97)), but did not complete it, entered no words in the vocal line, and at some point crossed the whole thing out.

Most sections of the present work should be self-explanatory, but it is necessary to say something more about the catalogue proper. The great majority of *published* compositions by Pauline Viardot included there are held at Harvard, in the Département de la Musique of the Bibliothèque nationale de France, and at the Médiathèque Hector Berlioz in Paris. Other important holdings are to be found at the British Library, at Cambridge University Library, and in the Women Composers Collection at the University of Michigan. The Malibran Society of Los Angeles, under the initiative of Carol Russell Law, has done excellent work in reprinting original scores. Numerous *manuscript* compositions are held in private archives, often referred to here but not named for reasons of confidentiality. The most significant public holdings of them are at the Houghton Library, Harvard College Library, Harvard University (MS Mus 232 and MS Mus 264, the latter now including the vast, astonishing new accession made in 2011 from the former Richard Bonyngé and Joan Sutherland collection), and at the Médiathèque Hector Berlioz. Most of the Viardot music archives derive originally from the former Collections Chamerot-Decugis-Le Cesne, Chamerot-Maupoil and Duvernoy-Beaulieu. Please note that, for the avoidance of unnecessary clutter, specific callmarks of manuscript items are not in general given here, being readily ascertainable from library catalogues online.

Although many publishers’ records have disappeared, including those of Ries & Erler lost during World War II, it has been possible to supplement standard library information about Pauline Viardot’s compositions from music catalogues and reference works such as the *Hofmeister Monatsberichte* (see Whistling in my Bibliography); Pazdírek’s *Universal-Handbuch*; and the *Dictionnaire des éditeurs de musique français* by Devriès and Lesure, which lists publishers’ printing-plate numbers. All these can help with the challenging problem of dating published scores, few of which carried a year of issue, and many items can be correctly placed in sequence thanks to accession stamps, press reviews, or references in the correspondence of Pauline Viardot’s friends and colleagues, including in particular the Russian novelist Ivan Sergeyevich Turgenev. Often the hol-

ograph manuscripts of works are dated, and, in the case of the Viardot-Turgenev operettas, we know more or less precisely when the first performances took place. Many doubtful cases still remain, however, and some publication years given with question marks may be controversial.

The years stated for works listed in the main catalogue are therefore those that are either definitely known or very probable. Published items are entered by the year of first publication, irrespective of when they were actually composed, and subsequent republications may be included with them; the headwords only of such entries are placed in bold type. Unpublished items are entered by the year of composition if known or, if not, listed alphabetically under 'Undatable manuscripts'. I am very aware that this procedure is arbitrary and occasionally confusing, but to have entered published works under their year of composition would have been much more so and would not, of course, be standard bibliographical practice. Another potential cause of confusion is Pauline Viardot's habit of later republishing a particular song with different titles and in different languages. This is cross-referred throughout, and individual problems are resolved by the gathering together of such items in the 'Index of titles and first lines' and especially in the 'Chronological list of musical *incipits*'. Some day it should be possible to secure international agreement on opus or other serial numbers for the works of Pauline Viardot, but the time cannot be ripe for that until previously unknown ones stop emerging with such disconcerting frequency as now.

There are endless problems in compiling a catalogue of this kind. In recording the often complex publication details of a work and its author or authors, does one retain a sometimes wayward order of elements, or arrange them in a standard manner? Does one leave certain words in capital letters, or convert them to upper and lower case? Should one replicate sections of a title printed originally in a semi-circle, or diagonally? When a particularly long title is set out on many lines, does one separate the parts with a slash (/), or run them together with necessary introduced punctuation? Where and with what kind of brackets does one supply omissions, or enter required explanations? When noting publishers' names, is it helpful to give their street addresses, or the price they charged for items? How, in the case of music, does one choose between, and as appropriate reconcile, information on the title-page (the standard bibliographic norm) with sometimes fuller or different information on the cover or on the heading to the first page of the actual work? At what point does one enter important things not actually on the title-page, for instance the first lines of a song? Does one need to record how many printed pages an item occupies? There are many ways through all this, some more fastidious than others, but my own preference is to register the most essential

facts in a clear and ordered way, albeit not always in meticulous conformity with their original presentation. Having said that, I do respect the painstakingly scientific solutions which some other bibliographers adopt.

Several particular things still need noting. First, while care has been taken to record titles and first lines accurately, a few obvious printing errors, incorrect foreign accents, and wrong punctuation details have been silently corrected. It is a shame only that certain apparently unnecessary and perhaps even inadvertent changes to original texts made either by Pauline Viardot or by her publishers or printers have to be observed and thus perpetuated. A good example of this is the song 'Rêverie' in the collection *Six mélodies* of 1892, which in the poem and in Gabriel Fauré's setting of it begins 'Automne au ciel brumeux', but in Pauline Viardot's starts 'Autour du ciel brumeux'. Secondly, explanatory notes and comments made to entries in the catalogue often allude in abbreviated form to items listed fully in the Bibliography. And thirdly, Russian names and titles have been transliterated according to the semi-phonetic British system, with the exception of 'Rubinstein' and 'Tchaikovsky' in place of a strictly accurate 'Rubinshteyn' and 'Chaykovskiy'. Original Cyrillic titles are given in the new orthography, as is customary in modern Russian practice; they are also collected in a separate index at the end.

Among the many friends, colleagues, bibliographers, and individual librarians and archivists who have helped me with this project over the years, I thank with particular warmth Nicholas Žekulin, Dominique Hausfater, Richard Macnutt, Andrea Cawelti, Hilary Poriss, Jean-Pierre Brach, Benoît Riou, Casie Wiley, Claire Waddington, Roger Flury, John Brady, Colin Clarkson, the late April FitzLyon, the late Michèle Beaulieu, the late Claude Brach and the late André and Martine Le Cesne. I acknowledge also my significant debt to many efficient and self-effacing members of staff at the Bibliothèque nationale de France (Département de la Musique), the Bibliothèque historique de la Ville de Paris, the Bibliothèque de l'Arsenal, the British Library, Cambridge University Library, the Bodleian Library, the Houghton Library of Harvard University, the Alexander Turnbull Library and the National Library of New Zealand.

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Heretaunga, New Zealand,
28 June 2013

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1994. Muzykal'nyy portret Poliny Viardo. Arii, romansy i pesni dlya metstso-soprano v soprovozhdenii fortepiano. Compiled by G.S. Preobrazhenskaya. Preface by A.S. Rozanov. Moscow: Muzyka. In addition to a number of songs and arias by classical and modern composers that she frequently interpreted, this work includes by Pauline Viardot herself: 1. Razgadka. 2. O, yesli pravda, chto v nochi. 3. Iva. 4. Na kholmakh Gruzii. 5. Bednyazhka ya!

1994. P. Viardo. Uprazhneniya dlya zhenskogo golosa. P. Viardot. Une heure d'étude. Exercices pour voix de femme. Moscow: Muzyka.

1994. 12 Lieder, edited by Catherine Sentman Anderson with a preface by Marilyn Horne. Bryn Mawr (Pennsylvania): Hildegard Publishing Co. 49pp. [A new edition, with accompanying English translations and bibliographical references, of *Zwölf Gedichte von Puschkin, Feth und Turgeneff* (1864).]

1997. Songs and duets of García, Malibran and Viardot: rediscovered songs by legendary singers. Edited by Patricia Adkins Chiti. Phonetic transcriptions by John Glenn Paton. Van Nuys, California: Alfred Publishing. 96pp. Published in separate editions for 'high' and 'low' voices. Included are: 1. Morirò. 2. Haï luli! 3. Habanera.

4. Canción de la Infanta. 5. Les Filles de Cadix. 6. Séparation (Chopin mazurka). There is also 'a select discography'.

1997. 13 songs for voice and piano. New York: Classical Vocal Reprints. 68pp. 1. Aime-moi. 2. Au jardin de mon père. 3. Berceuse cosaque. 4. Bonjour mon cœur. 5. Chanson de la pluie. 6. Chanson de l'Infante. Canción de la Infanta. 7. Chanson de mer. 8. Grands oiseaux blancs. 9. Madrid. 10. Plainte d'amour. 11. Rossignol, rossignolet. 12. Seize ans. 13. Sérénade florentine. Serenata fiorentina.

1998. Pauline Viardot reels (15, 16 and 20) in *The women composers collection*. From the holdings of the Women composers collection, the Music Library, University of Michigan. Microfilm. Woodbridge (Connecticut): Research Publications. (This is also online.)

1999. Roger Nichols. *The art of French song: 19th and 20th century repertoire, complete with translations and guidance on pronunciation*. 2 vols, London and New York. Contains by Pauline Viardot: Fleur desséchée, and La Mésange.

2003. Jamée Ard. Article 'Pauline García Viardot' in the Thomson Gale *Women composers*, vol. VII, pp. 159-77. Includes: Les Filles de Cadix and Nixe Binsefuß.

2005. *Drei Lieder auf Texte von Eduard Mörike für Singstimme und Klavier*. Kassel: Furore Verlag (Furore 572). 14pp. 1. In der Frühe. 2. Nixe Binsefuß. 3. Der Gärtner.

2005. *Ten vocal works*. [Facsimile reprint of the 1865 Johansen album.] Elibron Classics. 50pp.

Chronological catalogue

[A quaver sign before an item denotes that its musical incipit is included in Nicholas Žekulin's separate list at the end; cross-reference is also made, as appropriate, by a quaver sign in square brackets. For full details of authorities given here only by name, see the Bibliography above.]

Mid-1830s. According to some contemporary authorities, Pauline Garcia wrote the piano accompaniments to the violin studies of her brother-in-law Charles de Bériot. See Escudier, p. 153; Fétis, *Supplément*, vol. II, p. 620.

♪ 1838. **L'Enfant de la montagne. (Des Knaben Berglied).** Ballade vom Umland. Traduction française de Mr Emilien Pacini. Musique de Mlle Pauline Garcia. 'Je suis l'enfant de la montagne, D'en haut je vois le fier manoir.' 'Ich bin vom Berg der Hirtenknab', Seh' auf die Schlösser all' herab.' Paris: chez Pacini. 1838.

—L'Enfant de la montagne. Paroles d'Umland. Paris: La France musicale. 1840.

The background to this, our composer's first publication, is as follows. In the night of 14-15 January 1838, soon after a performance of *Don Giovanni*, a ruinous fire at the Salle Favart of the Théâtre-Italien in Paris spread to the apartment and music shop of the publisher and composer Antoine-Gaëtan Pacini on the boulevard des Italiens, and all his things were thrown outside; in the confusion, much stock and domestic furniture was either stolen or destroyed, many precious manuscripts and old editions being deliberately lit by firemen to thaw out the water barrels. However, headed by Meyerbeer, Paganini and Cherubini, numerous musicians quickly rallied round with a *Livre musical des Cent-et-un, fondé en faveur de M. Pacini*, twenty-five issues of which were to be offered for sale on his behalf, free of authors' royalties. Pauline Garcia contributed a setting of Johann Ludwig Uhland's 'Des Knaben Berglied' (known also as 'Der Knabe vom Berge'), and Pacini's son Emilien undertook to translate it for the benefit of the French public. Already by 25 June, Pauline was singing her new work at Leipzig. (See on this *Le Journal des débats*, 17 January 1838, p. 3 col. b, 4 February, p. 2 col. a, 16 November, p. 2 col. c; *L'Indépendant. Furet de Paris*, 21 January 1838, p. 2; *Le Figaro*, 2 February 1838, p. 4 col. c; *Le Constitutionnel*, 16 January 1838, p. 2 col. b; *Revue et Gazette musicale de Paris*, 11 February 1838, unnumbered back page, 16 September, p. 375; *Revue du théâtre. Journal des auteurs, des artistes et des gens du monde*, 3 February 1838, p. 2; *Le Ménestrel*, 25 November 1894, pp. 369-70, 9

December, p. 385; *Zeitung für die elegante Welt*, 5 July 1838, p. 516; *Allgemeine musikalische Zeitung*, 11 July 1838, pp. 458-60.)

There is a music album copy of the German version of this song at Harvard, datable to 1839 and dedicated to George Sand, and the Bibliothèque polonaise in Paris has a manuscript dated 19 February 1841.

See also 1843, Album, no. 1.

♪ 1838. Seliger Tod. ‘Gestorben war ich vor Liebeswonne; Begraben lag ich in ihren Armen.’ A song with words by Ludwig Uhland. No publication traced.

Extract (album-leaf) at the Pierpont Morgan Library, New York, dated Berlin 31 May 1838; manuscripts at Harvard, one dated Leipzig 1838 and another a music album copy of 1839.

♪ 1838. Goldfischlein. ‘Wenn auf dem See im Sonnenschein die hellen Strahlen blitzen.’ ‘Quand sur la mer par le beau temps... Petit poisson, n’écoute pas.’ A song with German words by Friedrich Christoph Förster. No publication traced.

Manuscripts at Harvard, one dated Berlin 1838 and another a music album copy of 1839 with the French translation at the end.

1838. Der junge Fischer. Russisches Nationallied. ‘Rausche hin, dunkle Welt, zur Geliebten; rausche schnell!’ A transcription for medium voice and piano of the work with the same title for voice and orchestra by Joseph Panny (his op. 29 no. 1, 1831). No publication traced.

Manuscript in the Mary Flagler Cary Music Collection, Pierpont Morgan Library, New York, signed ‘Berlin le 7 juin 1838. Pauline Garcia.’

♪ 1838. Nine bars of untitled autograph music for piano, signed: ‘Töplitz le 22 Juillet 1838 — Pauline Garcia.’ No publication traced.

Koninklijke Bibliotheek, Netherlands, MSS 76 E 29, Brieven en stukken van musici, no. 69.2. As there is no addressee, this item may have been enclosed with a letter, say to Clara Wieck.

1838. Etoile du soir. ‘Etoile, belle étoile! Etoile du berger, ah!’ A song with piano accompaniment to a text by an unidentified author. (Dedicated to Jean-Baptiste-Jules de Glimes.) No publication traced.

Manuscript ML96.V44 (case), Library of Congress, Washington, signed ‘Pauline Garcia, Francfort, le 18 août 1838’. An autograph of this piece at the Conservatoire royal de musique de Bruxelles is assigned to

1834, but I think that must be in error.

♪ 1838. **Die Capelle** [Kapelle] von Uhland, für Singstimme und Pianoforte. ‘Droben stehet die Capelle, Schauet still ins Thal hinab.’ *Sammlung von Musik-Stücken alter und neuer Zeit, als Zulage zur Neuen Zeitschrift für Musik*, vol. III, Leipzig, September 1838.

Manuscripts of this song are at Harvard, one dated Leipzig 1838, one a music album copy of 1839 dedicated to Ary Scheffer; others are at the Augustiner-Chorherrenstift, Bibliothek und Musikarchiv, and at the Hochschule für Musik und Tanz, Cologne.

See 1843, Album, no. 2.

♪ ?1838. Il ne vient pas. ‘Il avait dit quand la saison des fleurs ramènera le printemps dans la plaine.’ A song with words by Ambroise Bétourné. No publication traced.

Manuscript at Harvard.

1839. ‘Approche du rivage, ô fille du pêcheur. Vois, le ciel sans nuages nous promet le bonheur.’ Musical autograph by Pauline Garcia written in the album of the sculptor Jean-Pierre Dantan *jeune*, Paris, 20 March 1839.

Manuscript at the Département de la Musique, Bibliothèque nationale de France, Rés. Vm7 537.

♪ 1839. ‘Tu d’amarmi un dì giurasti, adorato mio tesoro.’ A song for tenor to words by an unidentified author. No publication traced.

The text of this work was set also by Ambroise Thomas.

Harvard has a music album copy, and a musical autograph written for the album of Mr [Giuseppe] Denza, London, 1 August 1839.

♪ 1839. Le Retour du printemps. Poésie du XV^{me} siècle. ‘Le temps a laissié son manteau De vent, de froidure et de pluye.’ A song with words by Charles d’Orléans. No publication traced.

This work was apparently dedicated ‘au Bouli’, which no doubt refers to young Maurice Sand—George’s son,—whose pet name was Bouli or le Bouli. (See e.g. Marix-Spire, *Lettres inédites*, p. 284.)

Harvard has a music album copy; an autograph dated Boulogne 7 August 1839; fourteen bars signed at Naples on 17 June 1840; and a contemporary draft entitled Rivière, fontaine (the third stanza of the work). The opening musical phrase for voice and piano was also written and signed by Pauline Garcia in an album, Paris, 18 March 1840

(manuscript at the Département de la Musique, Bibliothèque nationale de France).

♪ 1839. Fischerlied. ‘Ein armer Fischer bin ich zwar verdien’ mein Geld stets in Gefahr.’ A song to a German folk poem known as ‘Danziger Fischerlied’.

Manuscripts at Harvard, a music album copy of 1839 and another dated Boulogne, 12 August that same year. Pauline Viardot no doubt wrongly attributes the text of this piece to Ludwig Uhland.

1839. Andantino for piano. No publication traced.

Manuscript dated 28 August 1839. Also a string-quartet arrangement of this by Charles Zeuner dated 23 October 1839. Moldenhauer Archives, Music Division, Library of Congress, Box 55.

1839. Mouvement de Tarentelle, for piano in C minor, signed: ‘Souvenir à mon amie Juliette [Zimmerman]. Pauline Garcia. Paris ce 19. 9.^{bre} 1839.’ See Himelfarb, pp. 42, 52. No publication traced.

This music would be adapted for the song ‘Dansez, pêcheur napolitain’: see 1850, 10 mélodies, no. 10.

1840s. Transcriptions of popular songs from the Berry region. See Julien Tiersot, *Mélodies populaires des provinces de France*, first series, Paris, 1887, and *La Chanson populaire et les écrivains romantiques*, Paris, 1931, where the following are noted:

‘Briolage. Chant du laboureur berrichon’;
 ‘Le chant des livrées. Chanson de nocés du Berry’;
 ‘Les Répliques de Marion. Chanson dialoguée. Morbleu, sambleu, Marion. Version du Berry’;
 ‘Voilà six mois que c’était le printemps’;
 ‘En revenant de Nantes’;
 ‘L’autre jour en me promenant’;
 ‘C’est un jeune Marchois’;
 ‘En revenant de Saint-Denis en Fland[r]e’;
 ‘C’était une jeune fille’ (‘Une p’tit’ jeune fille’);
 ‘Le cœur de la mie’;
 ‘La mort de Monsieur de Vendôme’; and
 ‘Le Jaloux. Chanson dialoguée’.

From the same and other sources we learn that Pauline Viardot provided Tiersot also with transcriptions of folksongs not specifically from the Berry, including:

‘Le Roi Loÿs’;

‘Petite bergerette’;
 ‘Le moine’;
 ‘Mon merle’;
 ‘En traversant les plaines et les montagnes’;
 ‘Sauteuse’;
 ‘Mariez-moi’; and
 ‘La Fille séduite’.

1840s and 1850s. Unpublished arrangements of French popular songs and musettes for herself and colleagues to perform in concerts, drawn perhaps from collections by Théophile Dumersan and others such as *Chants et Chansons populaires de la France* (1843) and *Chansons nationales et populaires de la France* (1847). They included:

‘A l’ombre d’un ormeau’;
 ‘A la claire fontaine’;
 ‘L’Amour au mois de mai’;
 ‘Brunette’;
 ‘Margoton’; and
 ‘La Romanesca’.

Harvard has a Viardot manuscript provisionally entitled ‘Amour de mai’, which could be connected with ‘L’Amour au mois de mai’; it also has one of the Auvergne song ‘Quand Marie va à la fontaine’.

1840s and 1850s. Transcriptions and arrangements for one or two voices of Spanish, Mexican and other Latin American popular songs, or resettings of the lyrics of such, which Pauline Viardot often performed in concerts and which no doubt came for the most part from the Garcia family’s collections.

Some of these are listed under 1846, 1853, 1858 and 1876, but there were no doubt many others including a group of songs put together at Vienna in 1844, which Pauline Viardot later sang for Chopin who praised them greatly. An example may be a manuscript at Harvard of a probably sixteenth-century text which she set as: Canción española. ‘Pues por besarte, Minguillo, Me riñe mi madre a mi.’ She of course also used traditional Spanish lyrics for her vocal arrangements of Chopin mazurkas: see 1857, 1864, 1865.

Note that Pauline Viardot seems never to have published a German collection called ‘Spanische Lieder’, as some have maintained and which she may actually have envisaged. There may, of course, be confusion with the *Album spanischer Volkslieder und Gesänge*: see under 1858, *Album de las Señoras*.

♪ ?1840. Jenny. ‘J’aime ton air doux et tranquille [*or*: folâtre] Lorsque tu souris à mes vœux.’ A song to a text by an unidentified author, possibly Pauline Viardot herself. No publication traced.

Music album copy at Harvard.

♪ 1840. Pascual. ‘Por qué olvidas el rebaño? Mira, Pastor, que es mancilla.’ A vocal scene for Pascual, Pastor and chorus, to a text by Juan de Timoneda. No publication traced.

Music album copy at Harvard, dated Paris 8 December 1840, which begins actually ‘...de rebaño’.

♪ 1841. Songes. ‘Sur ma tête reposée Le sommeil, fraîche rosée.’ A song to a poem in the collections *Esquisses poétiques* and *Primavera* by Edouard Turquety. No publication traced, even though the work appears to have been engraved.

See also Turgenev, *Pis’ma*, vol. 1, p. 318.

Music album copy at Harvard, dated Château Frayé, 9 October 1841.

♪ 1841. **L’Hirondelle et le Prisonnier**. ‘Hirondelle gentille, qui voltige à la grille du cachot noir.’ A song with words adapted from a poem by Hector-Grégoire de Saint-Maur. Paris: Bureaux de *La France musicale*, January 1841. Issued to subscribers in an album of ‘six mélodies nouvelles composées pour la *France musicale*, par Mme Pauline Garcia-Viardot, MM. Auber, Halévy, Ad. Adam, Amb. Thomas, Hip. Monpou’. (*La France musicale*, 3 January 1841, p. 1; see also ‘Table des matières de 1841’, unnumbered p. 3.)

The text of this piece was first published (anonymously) in the *Gazette de Sainte-Pélagie* in 1834; see also *Le Chansonnier du jeune âge. Chansons et romances choisies avec le plus grand soin. Recueil spécialement destiné à la jeunesse...*, Colonie de Cîteaux (Côte-d’Or), 1876, pp. 49-50).

Harvard has a music album copy of the song written in 1839, an undated one made probably in that same year, and also a manuscript excerpt dated 18 March 1842 (album of Jenny Vény).

1842. Andantino for oboe and piano. No publication traced. Written and signed ‘Pauline Viardot. Paris 12 Avril 1842’ in the musical autograph album of Gustave Vogt.

Mary Flagler Cary Music Collection, Pierpont Morgan Library, New York.

♪ 1842. Stanzas for music. Andantino. ‘There be none of beauty’s daughters with a magic like thee; and like music on the waters is thy sweet voice to me.’ A song to words by Lord Byron. No publication traced.

Autograph copies at Harvard, including a music album entry dated 19 November 1842.

1843. **Album de Mme Viardot-Garcia.** Huit morceaux de chant avec accompagnement de piano. Paris: Eugène Troupenas & Cie. 1843.

1. L’Enfant de la montagne. Ballade. ‘Je suis l’enfant de la montagne, D’en haut je vois le fier manoir.’ Paroles d’Uhland. (Dedicated to George Sand.) See 1838 [♪].

2. La Chapelle. Ballade. ‘Là-haut se voit la chapelle Qui domine le vallon.’ Paroles d’Uhland. (Dedicated to Ary Scheffer.) See 1838, Die Capelle [♪].

♪ 3. L’Abricotier. Chanson servienne. ‘Un ruisseau coule et murmure Au pied d’un abricotier.’ (Dedicated to Eugénie Garcia.)

♪ 4. Adieu les beaux jours. Romance. ‘Déjà la tendre fleur d’automne Est le jouet des aquilons.’ [Words by Ambroise Bétourné.] (Dedicated to Daniel Auber.)

♪ 5. L’Exilé polonais. Couplets. ‘Voulant des chefs et non des maîtres Nous avons vaincu les tyrans.’ [The author of the text has not been identified, but builds upon Rousseau’s celebrated definition of a free people: ‘il a des chefs, et non pas des maîtres.’ (*Lettres écrites de la montagne*, II.viii.)] (Dedicated to Jean-Antoine-Just Géraldy.)

♪ 6. L’Enfant et la Mère. Dialogue. [Known also as La Mère et l’Enfant and L’Enfant malade.] ‘Oh! ma mère, entends cette voix Qui chante et doucement m’attire.’ [Words by an unidentified author.] (Dedicated to Mme Eugène [Clotilde] Troupenas.)

♪ 7. L’Ombre et le Jour. Mélodie. [Known also as La Nuit et le Jour.] ‘Vois-tu la nuit qui se retire, Vois-tu l’orient qui se teint?’ Paroles d’Edouard Turquety. (Dedicated to Catherine Stephens, Countess of Essex.)

♪ 8. Le Chêne et le Roseau. Fable. ‘Le chêne, un jour, dit au roseau: Vous avez bien sujet d’accuser la nature.’ Paroles de La Fontaine. (Dedicated to Louis Viardot.)

This nominally ‘1843’ collection was published actually at the end of December 1842. Its individual items were also sold separately, now by Troupenas and later by Brandus & Cie. Some had been written considerably earlier, for instance *Le Chêne et le Roseau* in 1841.

[3.] L’Abricotier. Chanson servienne à une voix avec

accompagnement. Paris, Mainz, etc.: Schott. 1845. — Абрикосовое дерево. Сербская песня. (Abrikosovoye derevo. Serbskaya pesnya.) ‘Ручей течёт, шумит, сверкает.’ (‘Ruchey techët, shumit, sverkayet.’) L’Abricotier. (Chanson servienne.) ‘Un ruisseau coule et murmure.’ *Menestrel*’, St Petersburg, 1844, pp. 2-7 [♪]. Also in *Severnaya lira*, 1844; St Petersburg: V. Bessel’, no date.

♪ [8.] Le Chêne et le Roseau. Fable pour chant et piano. Paroles de La Fontaine. Paris, Mainz, etc.: Schott. 1845.

Manuscripts of Adieu les beaux jours, L’Exilé polonais, L’Ombre et le Jour, and Le Chêne et le Roseau are at the Département de la Musique, Bibliothèque nationale de France; that of l’Abricotier is at the Musikabteilung, Stadtbibliothek, Hanover. A signed extract from La Chapelle is at Amsterdam, and Heitmann has located manuscripts of L’Ombre et le Jour at the National Library of Austria and the Deutsche Staatsbibliothek, Berlin. Music album copies of all the songs are at Harvard, though some have German texts as well as or rather than French: for instance, L’Abricotier was originally to be Serbisches Lied (‘Floß dahin ein klares Wasser’). Some of the Harvard copies also have dates: L’Exilé polonais, Paris 3 January 1841; La Mère et l’Enfant, London 7 April [1841]; L’Ombre et le Jour, London 1 April 1841; and Le Chêne et le Roseau, Château Frayé 7 October 1841. The others can be shown to belong to 1839, L’Abricotier perhaps to 1840. Harvard also has a separate draft of Adieu les beaux jours.

See also ?1864, *Mélodies*.

♪ 1843. Berceuse. ‘O cher enfantelet, vray pourtraict de ton père.’ A song to words purportedly by Clotilde de Surville. (See List of writers set.) No publication traced.

Music album copy at Harvard, dated February 1843.

♪ 1843. Aserrín. ‘Aserrín, aserrán, maderitos de San Juan.’ Lullaby to traditional Spanish words, written for her daughter Louissette (Louise-Pauline-Marie Viardot, afterwards Héritte). No publication traced.

Music album copy at Harvard, dated 31 January 1843.

1843. Untitled and unfinished piece for piano, perhaps a waltz.

Sketch of about 74 bars datable to 1843 in Pauline Viardot’s music album at Harvard, MS Mus 264 III.A.(97). (Note that the university has not actually listed this item online.)

♪ 1843. Sais-tu combien je t’aime? ‘Sais-tu combien je t’aime, ô douce

fiancée?’ A song to words by Edouard Turquety. No publication traced.
Music album copy at Harvard, dated 6 February 1843.

♪ 1843. Désert. ‘Lorsque j’écoute, soir et matin, le vent lointain sur cette route.’ A song to words by Edouard Turquety. No publication traced, even though Pauline Viardot had it engraved.
Music album copy at Harvard, dated Paris 9 February 1843.

♪ 1843. **Une fleur**. Paroles de M. Edouard Turquety. ‘Fleur pâle, fleur desséchée, que je ne peux ranimer.’ *L’Illustration*, 4 March 1843, p. 8.
Reprinted in *Nuvellist (Notnoye pribavleniye)*, 1844, no. VI (June), pp. 157-8.

The music album copy of this song at Harvard is dated Château Frayé, 13 October 1841, and entitled *La Fleur morte*.

See also ?1843, *Auf die Rose* [♪], and 1878, Цвѣток (Tsvetok) [♪].

♪ 1843. *Es hat mich vergessen Dein Herz*. A setting of a poem by Dilia Helena, for soprano and contralto voices with bass line. No publication traced.

Music album copy at Harvard, dated Berlin 1843.

1843. Unpublished cadenza on ‘Ah fu un lampo, un sogno, un gioco’ from the heroine’s final aria ‘Non più mesta accanto al fuoco’ in Act II of Rossini’s opera *La cenerentola*, written in an album and signed at Leipzig, 20 August 1843.

Manuscript in the Mary Flagler Cary Music Collection, Pierpont Morgan Library, New York. A similar manuscript cadenza on this aria at Harvard is signed and dated Paris, 27 August 1853.

Cf. 1858, signed musical autograph.

?1843. **Auf die Rose**. Musik von Pauline Garcia. ‘Laßt des Eros’ Blume glänzen.’ A song published at Leipzig as no. 16 in Philipp Reclam’s compendium *Das singende Deutschland. Album [von 284] der ausgewähltesten Lieder und Romanzen [für eine Singstimme] mit Begleitung des Pianoforte*, pp. 30-1 [♪].

Reissued e.g. 1848; 1854 (7th edition); 1859.

This item uses the same music as for 1843, *Une fleur*. Because it is here stated to be by Garcia rather than Viardot, it may have been published even earlier than that. One cannot say what connection its text, borrowed from Anacreon’s Ode XLIV, may have with Eduard Mörike’s ‘Laßt die Rose, Eros’ Blume’.

See also 1878, Цветок (Tsvetok).

♪ 1844. Caña española. ‘Si de tu ausencia no muero, Y con ella he de morir.’ ‘Aux longs tourments de l’absence Le seul remède est mourir.’ A setting of a Spanish popular poem, often performed by Pauline Viardot from this time on and perhaps published now already in Spanish as well as later in French (1850, 10 mélodies, no. 3).

Pauline Viardot’s source for the lyric, as for a number of others of its kind, was apparently Zamácola’s *Colección* (p. 165).

Music album copy at Harvard, dated Vienna April 1844; an Italian text for it is also given, beginning ‘L’aura misteriosa’.

1844. **La Leçon.** Tyrolienne. (Die Sing-Lektion.) By Mme Malibran and Mme Garcia-Viardot. Vienna: Mechetti, spring 1844.

This is Pauline Viardot’s arrangement of a comic song, actually by Amédée de Beauplan, which her late sister had used in the lesson scene of Rossini’s *Il barbiere di Siviglia*, and which she, too, took over for that purpose.

♪ 1845. **Solitude.** ‘La primevère mourante Aspirait la brise errante.’ Paroles d’Edouard Turquety. *L’Illustration*, vol. IV, 4 January 1845, pp. 276-7.

Harvard has a music album copy, dated January-February 1843.

See 1850, 10 mélodies, no. 1.

?1845. Fortunilla. Canción española. A song written around 1845 in the album of Mikhail Yur’evich Viyel’gorsky, perhaps only arranged by Pauline Viardot from her late father’s popular piece. Harvard has a manuscript copy of the latter in her hand.

See Rozanov, 3rd ed., p. 214.

♪ 1846. El corazón triste. ‘Corazón, porque estás triste, porque enternecido sientes.’ Canción española. No publication traced.

The source for the lyric was apparently Zamácola’s *Colección* (p. 173).

Harvard has a music album copy, dated St Petersburg, 1846, and the Médiathèque Hector Berlioz also has an autograph copy.

♪ 1846. ‘Un jour maître Corbeau, sur un arbre perché, Tenait dedans son bec un fromag’ raffiné.’ A song to a text going the rounds among theatre people, parodying the fable ‘Le Corbeau et le Renard’ by Jean de La

Fontaine. The melody used is that of the children's song 'C'est la mère Michel qui a perdu son chat'. Included in a letter from Pauline Viardot to Matvey Yur'evich Viyel'gorsky, Paris, 10 April 1846: see *Muzykal'noye nasledstvo*, vol. II, part 2, Moscow, 1968, pp. 25-6 (and p. 57).

A slightly different version of the text that Pauline Viardot uses would be published later in *Le Chansonnier du jeune âge. Chansons et romances choisies avec le plus grand soin. Recueil spécialement destiné à la jeunesse...*, Colonie de Cîteaux (Côte-d'Or), 1876, pp. 133-4.

♪ 1846. Les Trois souhaits. 'Je vous donne, avec grand plaisir.' Paroles de [Jean-François] Sarasin. No publication traced.

Music album copy at Harvard, dated Courtavenel 3 June 1846.

♪ 1846. Le Croc-en-jambes de l'amour. 'D'un air badin Sur l'herbette nouvelle Tournait avec Isabelle Le jeune Colin.' A song to the text of a 'chanson érotique' used by l'abbé Pellegrin in his libretto for Collin de Blamont's ballet héroïque *Les Caractères de l'amour* (1738). No publication traced.

Pauline Viardot's source was perhaps *Chansons choisies, avec les airs notés*, 6 vols, London, 1784, vol. I, p. 30 (and see air no. 18). There were, however, several compilations of this kind.

Music album copy at Harvard, dated Courtavenel 6 June 1846.

♪ 1846. La Femme et le Philosophe. 'Pour la raison, C'est un poison Que d'avoir l'âme tendre.' Duet to words by the chevalier Stanislas de Boufflers. No publication traced.

Pauline Viardot's source was perhaps *Chansons choisies, avec les airs notés*, 6 vols, London, 1784, vol. I, p. 56 (and see air no. 32). There were, however, several compilations of this kind.

Music album copy at Harvard, dated Courtavenel 10 June 1846 and marked 'à graver'.

♪ 1846. Le Verger. 'Dans un verger Colinette Vit un jour un beau raisin.' A song to words by Nicolas-Médard Audinot. No publication traced.

Pauline Viardot's source was perhaps *Chansons choisies, avec les airs notés*, 6 vols, London, 1784, vol. II, pp. 127-8 (and see air no. 56). There were, however, several compilations of this kind.

Music album copy at Harvard, dated Courtavenel 11 June 1846.

♪ 1846. Aria per mezzosoprano. ‘O di quest’alma soave e caro oggetto Vieni, vieni, da te lontan’ pace non trovo.’ Bravura treatment of a musical piece by an unidentified composer, whose text had earlier been used by her brother-in-law Charles de Bériot for his *Air varié pour la voix avec accompagnement de piano* (Mainz, 1827; this had also a German version). No publication has been traced of Pauline Viardot’s present composition.

Unsigned music album copy at Harvard, datable to 1846.

♪ 1846. Seguidillas de los oficialitos. [Known also simply as: Los oficialitos.] ‘Con los oficialitos no te no te no te embeleses.’ A vocal duet, composed to a Spanish text of unknown origin, which Pauline Viardot and a companion often performed at concerts in the 1840s and 1850s. No publication traced.

Music album copy at Harvard, dated Berlin 14 November 1846.

1846. La jota de los estudiantes. [Known also as: Serenada de los estudiantes.] ‘Dama que estás al balcón Más hermosa que la luna.’ A vocal duet, composed to a popular Spanish text, which Pauline Viardot and a companion often performed at concerts in the 1840s and 1850s. Probably unpublished now, but later brought out in a French version: see 1876, La Jota [♪].

Music album copy at Harvard, dated Berlin November 1846.

♪ 1846. El fandango del diablo. ‘Permita dios que te vea en un calabozo oscuro.’ A vocal duet, composed to a popular Spanish text. No publication traced.

Pauline Viardot’s source for the lyric (not the title) was apparently Zamácola’s *Colección* (p. 184), but her text actually has ‘veas’ rather than ‘vea’.

Music album copy at Harvard, dated Berlin November 1846.

1847. Cadenza for the aria ‘Quand je quittai la Normandie’ from Meyerbeer’s opera *Robert le diable*, included in a letter from Pauline Viardot to Matvey Yur’evich Viyel’gorsky, Paris, 14 March 1847. See *Muzykal’noye nasledstvo*, vol. II, part 2, Moscow, 1968, pp. 43-4.

♪ 1847. Verlangen. ‘Ich weiß im grünen Walde ein Röslein wunderschön, So jung, so zart entfaltet.’ Désir. ‘Je connais une rose, dans la verte forêt; Sa beauté, fraîche éclore.’ A song. No publication traced.

Copy signed by Pauline Viardot for the author of the text, Ludwig

Rellstab, with the signature also of Louis Viardot and the date Berlin, 30 March 1847. See Ute Lange-Brachmann and Joachim Draheim, *Pauline Viardot in Baden-Baden und Karlsruhe*, Baden-Baden, 1999, p. 66.

♪ 1847. **Aben-Hamet**. Romance moresque (inéédite). ‘Chantez la chanson d’esclavage D’Aben Hamet l’abencerrage.’ Paroles de E. Turquety. Musique de Mad^e Pauline Viardot. *Journal français de Berlin. Revue hebdomadaire des sciences, de la littérature et des arts*, 3 April 1847, and offprint.

This setting of Edouard Turquety’s ‘Chanson d’Aben Hamet’ (*Primavera*, pp. 165-6) is so entitled in a Harvard music album copy dated Courtavenel 8 June 1846, as also when on 23 February (7 March) 1853 Pauline Viardot wrote the music and words of its opening line in the album of the composer A.S. Dargomyzhsky (Pushkinskiy dom, St Petersburg; see Rozanov, 3rd ed., facsimile among illustrations between pp. 96 and 97, and also p. 73).

Note that the word ‘abencerrage’ may appear also as ‘abencerage’ and ‘abencérage’.

1847. Polka for piano. No publication traced.

Manuscript dated 17 May 1847. Moldenhauer Archives, Music Division, Library of Congress, Box 55. Note that the music of this piece is stated to have been *danced* to by Pauline Viardot and is therefore not necessarily by her.

♪ 1847. **Le Moissonneur**. ‘Il est un moissonneur que l’on nomme la mort! Il fauche sans relâche.’ A song to words by Gustave de Larenaudière, based on an old German folk poem included as ‘Es ist ein Schnitter, der heißt Tod’ in von Arnim and Brentano’s *Des Knaben Wunderhorn*. No publication traced.

Harvard has a music album copy dated Courtavenel 13 October 1847, and also an incomplete manuscript.

♪ 1848. **La Jeune République**. Paroles de Mr Pierre Dupont. Musique de Mme Pauline Viardot. ‘Paris est sorti du tombeau En renversant la sentinelle.’ Paris: En dépôt chez Mme Vve Launer ...et MM. Brandus & Cie ...E. Troupenas & Cie ...J. Meissonnier & fils ..., 1848; *L’Illustration*, 22 April 1848, pp. 116-17.

Harvard has a music album copy dated Paris April 1848.

This cantata with a march movement, scored for soloist (tenor or

soprano) and mixed chorus with piano accompaniment, existed also in an orchestral form presumably not by the composer.

♪ 1849. Il barcaruolo. 'Je ne suis qu'un enfant de travail, de misère.' A song to words by Gustave de Larenaudière. No publication traced.

Music album copy at Harvard, dated Courtavenel September 1849. Harvard also has related drafts, including one which treats the second verse: 'J'ai ma barque le jour, mes rames et mes voiles.'

?1849. Personalised copy of Pauline Viardot's music as Fidès in Meyerbeer's opera *Le Prophète*. Manuscript at Harvard.

1850. **10 mélodies par Pauline Viardot**. Album de chant pour 1850. Paris: Brandus & Cie.

1. Solitude. 'La primevère mourante Aspirait la brise errante.' Paroles d'Edouard Turquety. (Dedicated to Theodosia, Lady Monson.) See 1845 [♪].

♪ 2. La Petite chevrière. 'Ah! c'est déjà ma fauvette Qui chante sur le pommier.' [The author of the words is not named in the publication, but they are either by, arranged by, or perhaps translated from some other language by, I.S. Turgenev: see Turgenev, *Pis'ma*, vol. 1, pp. 241, 243, and the formulation 'de I.T.' on the Harvard manuscript mentioned below.] (Dedicated to Mme Emilie-Perrine-Suzanne Gaveaux-Sabatier, née Benazet [1820-96].)

3. L'Absence. (Caña española.) 'Aux longs tourments de l'absence Le seul remède est mourir.' Anonymous. [Includes at the end the originally Spanish text, taken probably from Zamácola's *Colección* (p. 165): 'Si de tu ausencia no muero, Y con ella he de morir.'] (Dedicated to Giacomo Meyerbeer.) See 1844 [♪].

♪ 4. Un jour de printemps. Caprice. 'La légère fleur Tremble sur sa tige, L'abeille voltige.' Paroles d'Edouard Turquety. (Dedicated to Count Matvey Yu. Viyel'gorsky.)

This (and perhaps other songs in the collection) would be included in the series Romances, nocturnes, chansonnettes, avec accompagnement de piano, published in Paris by G. Brandus et S. Dufour and much later over stamped by J. Hamelle : see the album MR290.a.85.350 at Cambridge University Library.

♪ 5. Villanelle. 'Voici venir sur la pelouse Les rayons du soleil qui meurt.' Paroles d'Edouard Turquety. (Dedicated to General Aleksey F. L'vov.)

♪ 6. En mer. 'La lune dans les cieux, promenant ses clartés, Se mirait sur

les flots, sur les flots argentés.’ Paroles de Gustave de Larenaudière. (Dedicated to Hector Berlioz.)

♪ 7. La Chanson de Loïc. ‘Dès que la grive est éveillée Sur cette lande encor mouillée, Je viens m’asseoir, jusques au soir.’ Paroles d’Auguste Brizeux. (Dedicated to Mademoiselle [Marietta] Alboni.)

♪ 8. Marie et Julie. (Pour ténor.) ‘Les lys sont bien charmants; Mais j’aime aussi la rose.’ Paroles de Gustave de Larenaudière. (Dedicated to Gustave Roger.)

♪ 9. La Luciole. ‘Voyez la Luciole, Voyez comme elle vole, En précédant ses sœurs.’ Paroles de Gustave de Larenaudière. (Dedicated to Delphine Ugalde.)

♪ 10. Tarentelle. ‘Dansez, pêcheur napolitain, En chantant votre gai refrain.’ [A song to traditional words, later cited in a variant form in George Sand’s play *Flaminio* (1854). The music was adapted from 1839, *Mouvement de tarentelle*.] (Dedicated to Antonia Léonard.)

This nominally ‘1850’ collection was published actually in December 1849. Its individual items were also sold separately, and in addition nos 2, 3 and 1 (in that order) were bound with a number of songs by other composers in: *Album de chant. Etrennes pour 1850 offertes aux Abonnés de la Revue et Gazette musicale de Paris*, pp. 20-5.

Harvard has music album copies of all these songs: no. 1 (January-February 1843); no. 2 (Courtavenel, 19 September 1847; its text is stated to be ‘de I.T.’ and opens: ‘Ah ah j’entends ma fauvette qui chante sur le pommier’); no. 3 (Vienna, April 1844); no. 4 (Paris, 5 February 1843); no. 5 (Paris, 16 February 1843); no. 6 (Courtavenel, September 1847); no. 7 (Courtavenel, 18 September 1847); no. 8 (Courtavenel, August 1847); no. 9 (Courtavenel, August 1847); and no. 10 (1843). Harvard also has draft manuscripts of nos 6, 7 and 8, and a manuscript of no. 9 is in a private collection in Paris. Harvard has in addition a draft variant of no. 7 beginning with the second stanza of the Brizeux poem, ‘A son tour, Anna, ma compagne’. A partial manuscript of no. 4 was auctioned at Christie’s New York in 1995 (sale 8144, lot 220).

No. 10 was sketched as a piano piece in 1839 (q.v.), and a shorter version of it as a wordless song had actually been dedicated by the composer to Clara Wieck (Schumann to be) at Dresden on 4 July 1838.

See also ?1864, *Mélodies*.

♪ 1852. Chanson de l’hirondelle. ‘Oh bienheureuse est l’hirondelle.’ A song to words by Gustave de Larenaudière. No publication traced.

Music album copy at Harvard, dated Courtavenel 10 July 1852.

♪ 1852. Heure triste. 'La terre est verte et fraîche.' A song to words by Gustave de Larenaudière. No publication traced.

Music album copy at Harvard, dated Courtavenel August 1852.

1853. **Любимые испанские романсы**, исполняемые г-жою Виардо и г-жою Леонар. (Lyubimyye ispanskiye romansy, ispolnyayemyye g-zhoyu Viardo i g-zhoyu Leonar. Favourite Spanish songs, performed by Mme Viardot and Mme Léonard.) Arranged by Pauline Viardot. St Petersburg: Brandus. 1853.

1. La celeste. Canción andaluza.

2. Ay! Manola. Canción española.

3. La Colasa. Canción madrileña.

See Rozanov, 3rd ed., p. 214. There was perhaps a French edition, but I have not traced one. See also 1858, Album, and ?1872-74, Echos d'Italie, no. 55.

?1853. Duo styrien. A planned but probably not completed work for two voices and piano, included as only vocal lines without words in Pauline Viardot's music album at Harvard (MS Mus 264 III.A.(97)), between entries dated 1852 and 1854.

This may perhaps have been inspired by the famous Pas styrien danced by Fanny Elssler and James Sylvain.

?1853. 'Las muchachas de la Havana [sic] son negras como monillas.' Transcription of a Cuban popular song.

Pauline Viardot wrote down and signed the first line and music of this for someone in London on 1 December 1853. See facsimile, p. 42, in Lawrence B. Phillips, *The autographic album: a collection of four hundred and seventy fac-similes of holograph writings of royal, noble, and distinguished men and women, of various nations; designed for the use of librarians, autograph collectors, literary men, and as a work of general interest; with biographical notices, and occasional translations* (London, 1866).

♪ 1854. Perrette et le Pot au lait (or: La Laitière et le Pot au lait).

'Perrette, sur sa tête ayant un pot au lait Bien posé sur un coussinet.' A song with words from the fable by La Fontaine. No publication traced.

Variant manuscripts at the Médiathèque Hector Berlioz and at Harvard (one of whose, a music album copy, is dated Paris 22 October 1854).

♪ 1855. **Valse**. Pour piano. *Messenger des dames et des demoiselles*, 15

June 1855, p. 1.

♪ 1856. Chanson du houx. (Pendant le monologue de Jacques dans *Comme il vous plaira*.) ‘Le houx! le houx! oh! le houx vert!’ Recitative perhaps expressly written for and certainly inspired by Act II scenes v-vi of George Sand’s adaptation of Shakespeare’s *As you like it*, first performed at the Théâtre-Français in Paris on 12 April 1856. No publication traced.

Music album copy at Harvard.

?1856. Juanita. ‘Caminito de la Andalucía, me dijo un gitano.... Para hermosear Granada.’ A song (allegro and jota). This is Pauline Viardot’s performance copy of Sebastián de Yradier’s ‘Juanita o La perla de Aragón’, with a few alterations including transposition down a tone and minor changes to the ornamentation of the vocal line.

Manuscript at Harvard.

♪ 1857. Mazourke de Chopin: op. 17, no. 2. ‘La tortolilla triste de ver se admira cómo mi pecho tierno, ay! su canto imita.’ ‘La triste tourterelle s’étonne de voir Comme mon tendre cœur, hélas! imite son chant.’ A song using Chopin’s music. No publication traced.

Pauline Viardot’s source for the Spanish lyric was apparently Zamácola’s *Colección* (p. 123).

Music album copy at Harvard, dated Courtavenel 28 June 1857.

Note that the Spanish words of this item, with a variant French translation, would reemerge with quite different music in other manuscripts at Harvard called ‘La Douce tourterelle’ and ‘Duo à la hongroise’, and which were probably the same work as the ‘Capriccio all’ungherese’ or ‘Duo dans le style hongrois’ that Pauline Viardot’s daughters Claudie and Marianne sang at concerts in the late 1870s and early 1880s. See ?1877 and Undatable mss.

♪ 1857 or 1858. Romance dans le Piano de Berthe. ‘A quoi bon fuir l’amour, madame? L’amour a des ailes de flamme.’ A vocal piece for a performance at Courtavenel of *Le Piano de Berthe. Comédie mêlée de chant en un acte* by Théodore Barrière and Jules Lorin, first staged at the Théâtre du Gymnase in Paris on 20 March 1852 and published at Paris and Brussels that same year; a new edition came out in 1865. No publication of Pauline Viardot’s music has been traced.

In the play this item comes in scene vi, and is sung by Frantz, created by Jean-Baptiste Bressant; it is described as an ‘air nouveau de Couder’,

the theatre's conductor.

Harvard has Pauline Viardot's music album copy of this song, datable as stated above. A working manuscript of Couder's (different) music for the vaudeville is at the Bibliothèque Michelet, Université Paris-Sorbonne.

▷ 1857 or 1858. Chanson pour le Piano de Berthe, chantée par Louise [Viardot]. 'Enfant rêveuse à blondes tresses, Dieu vous mit aux mains un trésor.' A vocal piece for a performance at Courtavenel of *Le Piano de Berthe. Comédie mêlée de chant en un acte* by Théodore Barrière and Jules Lorin, first staged at the Théâtre du Gymnase in Paris on 20 March 1852 and published at Paris and Brussels that same year; a new edition came out in 1865. No publication of Pauline Viardot's music has been traced.

In the play this item comes in scenes ii and v, and is sung by Berthe de Beaumont, created by Pauline Viardot's friend Rose Chéri; it is described as an 'air nouveau de Couder', the theatre's conductor.

Harvard has Pauline Viardot's music album copy of this song, datable as stated above. A working manuscript of Couder's (different) music for the vaudeville is at the Bibliothèque Michelet, Université Paris-Sorbonne.

1858. *Album de las Señoras Viardot-García, Castellan, Nantier-Didiée, Alboni y Clara Novello. Arias y canciones nacionales a una y a dos voces con pianoforte*. London: Schott & Co. 1858. This item is included because many of these Spanish popular songs, issued also separately in 1858 and later, undoubtedly had some input from Pauline Viardot's own interpretation of them in public: nos 10 and 11, after all, were by her father. The individual pieces in the album are:

1. La cachucha. Spanish text only.
2. La calesera. Spanish and English texts.
3. La tirana se embarcó. Spanish text only.
4. Canción de amor. Spanish text only.
5. Seguidilla española. Spanish text only.
6. Si piensas engañar. Spanish text only.
7. El charrán. Spanish and English texts.
8. La Manola. Spanish and English texts.
9. La perla de Triana. Spanish and English texts.
10. Ay las nadadores. Spanish text only. [By Manuel Garcia.]
11. El contrabandista. Spanish and English texts. [By Manuel Garcia.]
12. Himno patriótico [da constitución]. Spanish and English texts.
13. Himno de Riego [or: del ciudadano Riego]. Spanish and English texts.
14. La jota aragonesa. Del vestido azul. Arranged by Sebastián de

Yradier. Spanish text only.

15. El jaque. Canción española. Arranged by Sebastián de Yradier. Spanish text only.

16. La Colasa. Canción madrileña. Arranged by Sebastián de Yradier. Spanish text only.

17. El curro marinero. Canción española. Arranged by Sebastián de Yradier. Spanish text only.

[18. El fandango. Withdrawn from sale.]

19. Jota de los estudiantes. Canzone spagnuola [i.e. Canción española]. Arranged by Sebastián de Yradier. Spanish text only.

— An almost identical selection of Spanish songs, less those arranged by Yradier, had previously been published in the undated Hispano-German compendium: *Album spanischer Volkslieder und Gesänge in Concerten vorgetragen von den Damen Viardot-Garcia, Castellan, Alboni, mit spanischem und deutschem von Grünbaum unterlegtem Text. Album de las Señoras Viardot-Garcia, Castellan y Alboni. Arias y canciones nacionales a una y a dos voces con Pianoforte, cantadas también por las Señoras Montenegro, Ronzi, Mendi en los Concertos de Madrid, Paris, Londres, Viena, Berlin y Petersburgo*. 2 vols, Berlin: Schlesinger (also Paris: Brandus, etc.)

See also ?1872-74, *Echos d'Italie*, nos 55-8.

1858. Signed musical autograph of an embellished vocal line from the opening of the aria 'Non più mesta accanto al fuoco' in Act II of Rossini's *La cenerentola*. Written at Weimar on 22 December 1858 in the album of Princess Marie von Sayn-Wittgenstein.

Goethe-Schiller Archiv, Weimar.

Cf. 1843, unpublished cadenza.

♪ 1858 or 1859. Maudit printemps. 'Je la voyais de ma fenêtre.' A song to words by Béranger. No publication traced.

Music album copy at Harvard.

♪ 1859. L'Hiver. 'Les oiseaux nous ont quittés.' A song to words by Béranger. No publication traced.

Music album copy at Harvard, dated Courtavenel 15 July 1859.

♪ 1859. Canción española. 'De unos hermosos ojos preso y cautivo.' A song to a Spanish popular text. No publication traced. Pauline Viardot's source for the lyric was apparently Zamácola's *Colección* (p. 116).

Music album copy at Harvard, dated Courtavenel 18 July 1859.

1859. *Orphée de Gluck. Nouvelle édition soigneusement revue*. Paris: Edition du Ménestrel (Heugel). 1859. This collection of individual pieces from the opera presents them in the version arranged by Berlioz, with input from Saint-Saëns and Pauline Viardot herself. See on it *Le Ménestrel*, 27 November 1859, p. 416.

The relevant numbered items are:

1. Romance d'Orphée, chantée par Mme Pauline Viardot: 'Objet de mon amour.'
4. Grand air chanté par Mme Pauline Viardot: 'L'espoir renaît dans mon âme.'
5. Air avec chœurs, chanté par Mme Pauline Viardot: 'Laissez-vous toucher par mes pleurs.'
7. Air chanté par Mme Pauline Viardot: 'Quel nouveau ciel pare ces lieux.'
8. Duo d'Orphée et Eurydice, chanté par Mmes Pauline Viardot et Marie Sax: 'Viens, suis un époux qui t'adore.'
10. Air final d'Orphée, chanté par Mme Pauline Viardot: 'J'ai perdu mon Eurydice.'

1859. **Récitatif et air d'*Orphée* de Gluck.** 'Amour, viens rendre à mon âme.' ('L'espoir renaît dans mon âme.') Arrangement by Berlioz, Saint-Saëns and Pauline Viardot of the arietta originally written for Joseph Legros to end Act I, with the cadenza introduced by Pauline Viardot on the words 'Je vais braver le trépas...' Incorporated in the official voice and piano score of the revised opera published by Léon Escudier in December 1859: *Orphée. Opéra en quatre actes. Représenté au Théâtre-Lyrique. Réduction au piano de Théodore Ritter. Seule édition conforme à la représentation*.

A manuscript version of the cadenza, signed 'souvenir à monsieur [Hubert-Ferdinand] Kufferath', is at the Library of Congress, Washington, ML96.V44 (case). The Biblioteca de Catalunya, Barcelona, has in its fons Conxita Badia, M4594/52, a 'Cadence faite par Madame Viardot lors des représentations de l'*Orphée* de Gluck au Théâtre Lyrique en novembre 1859.'

See also Adolphe Brisson, *Portraits intimes*, 5th series, Paris, 1901, p. 133; *Musica*, Paris, July 1910, p. 102; *Musical Quarterly*, vol. II, 1916, facing p. 46; Blanche Marchesi, *Singer's pilgrimage*, London, 1923, p. 254.

1859-1860s. Sketches for a planned short comic opera based on *La Mare au diable* by George Sand. Pauline Viardot is known to have

composed at least four pieces for this, though some of what she wrote may no longer exist. See on the project Bibliothèque historique de la Ville de Paris, Papiers Sand, O121-7; Marix-Spire, ‘Vicissitudes d’un opéra-comique’.

A manuscript of scene vii at least is in a private collection in Paris: see *Cahiers Ivan Tourguéniev—Pauline Viardot—Maria Malibran*, no. 28, 2004, p. 87, item 15. See also Undatable mss, L’Esprit.

1860. **Orphée**. Musique de Gluck. ‘J’ai perdu mon Eurydice.’ Air chanté par M. [sic] Viardot-Garcia. Paris: Lemoine aîné, Harand successeur.

This aria, as arranged to be sung by Pauline Viardot in Gluck’s opera, has been transposed into D major and in her *Ecole classique du chant* would first appear as such (see 1861-1890s, no. 5), though the later Hamelle collection would also have a higher version for soprano.

1861-1890s. **Ecole classique du chant**. Collection de morceaux choisis dans les chefs-d’œuvre des plus grands maîtres classiques italiens, allemands et français, avec le style, l’accentuation, le phrasé et les nuances propres à l’interprétation traditionnelle de ces œuvres. Par Mme P. Viardot-Garcia. Publication complète divisée en six séries. Première série. Paris: E. Gérard & Cie. 1861-62; 1879-80. —London: Duncan Davison & Co. 1863.

—*Ecole classique de [sic] chant*. Collection de morceaux... [subtitle and authorship as before]. Revised and enlarged edition. Paris: J. Hamelle. No date (1890 and ongoing); reissued 1895-96, 1905.

—*Ecole classique du chant*. Auswahl klassischer Gesänge. Nebst genauer Angabe von Stil, Akzentuation, Phrase, Nuanzierung (italienisch—deutsch—französisch). [Thirteen items.] Berlin: Schlesinger. ?1863.

The work that began to be serialised in the new year 1861 was originally conceived as a much vaster enterprise even than it would turn out to be. Announced in July 1860 ‘pour paraître prochainement’, the *Ecole classique du chant* was to comprise six series, each to come out annually and number fifty pieces—arias, duets and a few trios. (See e.g. *La France musicale*, 8 July 1860, p. 296, 6 January 1861, pp. 1-3.) This target of three hundred in all was maintained on the actual title pages and revised downwards only by implication when ‘livraisons’ of ten started to be referred to as ‘séries’. In 1861 four batches of ten were published (nos 1-40); in May 1862, a fifth batch or ‘série’ (nos 41-50); and only in 1879-80 a sixth batch (nos 51-60), the last one under the imprint of Gérard. Further pieces came out singly as from 1886, now with Hamelle, and this

continued until early 1890, by when that publisher could announce an apparently definitive collection of seventy items. From then on the picture becomes murky. On the one hand it is known that, as of the winter of 1891-92 at least, Pauline Viardot considered the *Ecole classique du chant* to be very much a work still in progress and firmly intended to add, for example, the Bergère's aria 'On s'étonnerait moins que la saison nouvelle' from Act II scene iv of Gluck's opera *Armide*. It can also be said that in 1896 some individual arias were being reissued with an accompanying list of seventy-three such pieces, and at least one score mentioned seventy-five, all but one of those enumerated below. And yet in more general advertisements Hamelle was still announcing an edition of seventy pieces at least as late as 1899. No wonder there are conflicting views as to how many items there really were, and whether some that appear to be no longer extant were merely advertised and not engraved. (See on all this Pauline Viardot's unpublished letter to Hamelle of 13 December [1891], Bibliothèque nationale de France; *Revue britannique*, February 1890, Bulletin commercial, p. 5, and July 1893, *ibid.*, p. 3; *Annuaire des artistes de l'enseignement dramatique et musical*, 1895, p. 376, 1896, p. 365, 1899, p. 370; *Cahiers Ivan Tourguéniev—Pauline Viardot—Maria Malibran*, no. 10, 1986, p. 125.)

From the start, individual scores in the series were marketed separately and some existed in two or more versions (for different voices or with different instrumental accompaniment than the standard piano). Surprisingly in view of the apparent overall popularity of the *Ecole classique*, not only the highest numbers just mentioned but also some earlier constituent items perhaps no longer exist. The details that follow draw from the items sighted; from contemporary music catalogues and press advertisements, including records in the *Bibliographie de la France*; and from the overall title list reproduced in the *Cahiers* as stated above. Each separate item comprised Pauline Viardot's 'partition pour piano et chant' for the stated singer or key, and a brief introduction to it. Where the texts were originally in Italian, German or English, Sylvain Saint-Etienne made French translations of them, but from item 51 onwards this work was taken over by Louis Pomey.

In the advertised collections, the constituent pieces were always set out in the order title/voice/composer/price, but it seemed better here to enter them by composer/title/first line/voice (omitting price). Explanatory details are added wherever necessary, but it should be said now that composers' names, for the sake of bibliographical accuracy, have been retained in French instead of in their received international forms ('Haendel' instead of 'Handel', 'Pergolèse' instead of 'Pergolesi', etc.) Note that some of the titles were slightly modified from the Gérard to the

Hamellet publication (both in language and in sequence), and that many also differed as between what appears in the overall list and what is printed on the scores; they have been entered here in the form that gives greatest precision.

1. J.-B. Lully. Air de Méduse, de l'opéra *Persée*. 'J'ai perdu ma beauté.' Contralto.

[Méduse's recitative and aria 'J'ai perdu la beauté qui me rendait si vaine', from Lully's lyric tragedy *Persée*.]

Pauline Viardot had intended to publish her version of the Air de Méduse in 1857, with Etienne Girod; her autograph was assigned a plate number, but the project apparently fell through. See Lisa Cox Music Ltd, catalogue 50, item 123; the year is confirmed by a letter dated 13 March which can belong only to 1857 (copy in my possession).

Manuscript at Harvard.

2. Haendel. Air de Lucifer, de la Résurrection. 'Moi, je tremble!.. Ame vile!.. Alerte, Lucifer!' Basse.

[Lucifero's 'O voi, dell'Erebo potenze orribili', from Handel's oratorio *La resurrezione*.]

3. Haendel. Duo des Sirènes, de l'opéra *Rinaldo*. 'Aux jours fleuris de la jeunesse.' Deux soprani.

['Il vostro maggio de' bei verdi anni.']

4. Pergolèse. Sicilienne. 'Pleurant, souffrant, mourant pour une volage.' Ténor.

[Ascanio's aria 'Ogni pena più spietata', from Pergolesi's *Lo frate 'nnamorado*.]

A version of the aria 'per soprano con pianoforte, cantata dalla Signora Paulina Viardot-Garcia', had been published actually by Schlesinger at Berlin in 1844.

The Médiathèque Hector Berlioz has a draft in orchestral parts.

5. Gluck. Air d'Orphée, de l'opéra *Orphée*. 'Malheureux! Qu'ai-je fait? ...J'ai perdu mon Euridice [sic]'. Contralto. See also 1859 and 1860.

5a. Le même. Soprano.

5b. Le même. Contralto (ou basse).

6. Mozart. Air de *Così fan tutte*, opéra. 'D'une bien-aimée l'haleine embaumée.' Ténor.

[Ferrando's aria 'Un'aura amorosa'.]

7. Beethoven. *Adélaïde*, élégie. 'Ton amant suit son rêve solitaire.' Ténor.

[The song 'Einsam wandelt dein Freund im Frühlingsgarten', op. 46.]

8. Rossini. Romance du saule, de l'opéra *Otello*. 'Assise au pied d'un saule.' Mezzo-soprano.

[‘Assisa a piè d’un salice’, Desdemona’s Willow Song.]

9. C.-M. de Weber. Air d’Agathe du Freyschütz [sic], opéra. ‘Avant de l’avoir vu, doux était mon sommeil... Lentement, ô ma prière.’ Soprano.

[‘Wie nahte mir der Schlummer... Leise, leise, fromme Weise’, from *Der Freischütz*.]

10. Mendelssohn-Bartholdy. Air de Paulus: oratorio. (Air du diacre Etienne: ‘Jérusalem’.) ‘Jérusalem! Jérusalem! toi qui frappes les prophètes.’ Ténor.

Le même. Avec violon ou violoncelle.

[Stephanus’s aria ‘Jerusalem! Jerusalem, die du tödtest die Propheten.’]

11. Haendel. Couplets de Suzanne, oratorio. ‘Douter que la rose nouvelle parfume le verger.’ Soprano.

[The Attendant’s aria ‘Ask if yon damask rose be sweet’, from Handel’s *Susanna*.]

12. Sébastien Bach. Air dans la Cantate de la Pentecôte. ‘Mon âme croyante, Sois fière et contente!’ Soprano ou ténor.

Le même. Avec accompagnement de violon ou violoncelle.

12a. Le même. Mezzo-soprano ou baryton.

Le même. Avec accompagnement de violon ou violoncelle.

[The aria ‘Mein gläubiges Herze, frohlocke, sing, scherze’ from Cantata no. 68, ‘Also hat Gott die Welt geliebt’. The first edition had ‘Cantate pour le jour de la Pentecôte’, which is not strictly accurate.]

Manuscript extract, signed by Pauline Viardot in August 1890 for Mme Henriette Fuchs. New York Public Library.

13. Martini. Plaisir d’amour, romance. ‘Plaisir d’amour ne dure qu’un moment.’ Mezzo-soprano.

Chant, violon (ou violoncelle) et piano.

13a. Le même (en mi bémol [E flat]). Baryton ou contralto.

13b. Le même (en sol [G]). Soprano ou ténor.

13c. Le même. A deux voix.

[This celebrated French song is by Johann Paul Aegidius (Jean-Paul-Egide) Martini, not Giovanni Battista Martini.]

14. Mozart. Trio des masques de Don Juan, opéra. ‘O ciel, toi que j’implore, Seconde mon ardeur!’ Ténor et deux soprani.

[‘Protegga il giusto cielo’ from *Don Giovanni*.]

15. Mozart. Air de Zoroastre [Sarastro], de la Flûte enchantée, opéra. ‘Dans ce doux sanctuaire Jamais de haine amère, L’homme s’y régénère Aux sources de l’amour.’ Basse.

[Sarastro’s aria ‘O Isis und Osiris’, from *Die Zauberflöte*.]

16. Niccolò Piccinni. Air de Didon, opéra. ‘Ah! que je fus bien

inspirée, quand je vous reçus.’ Soprano.

[Dido’s aria.]

17. Sacchini. Air d’Œdipe, d’Œdipe à Colone, opéra. ‘Elle m’a prodigué sa tendresse et ses soins.’ Basse ou baryton.

18. Cherubini. Air de Médée, de Médée, opéra. ‘Vous voyez de vos fils la mère infortunée.’ Soprano.

18a. Le même. Mezzo-soprano.

19. Méhul. Air de Stratonice, opéra. ‘Versez tous vos chagrins dans le sein paternel.’ Ténor.

[Séleucus’s aria.]

20. C.-M. de Weber. Duo d’Agathe et Annette, de l’opéra Freyschütz. ‘Va fripon! reste tranquille!’ Soprano et mezzo-soprano.

[The duet between Agathe and Ännchen, ‘Schelm, halt fest!’]

21. Marcello. Fragment du XXI^e Psaume. ‘O toi grand Dieu que l’univers adore.’ Contralto.

[The aria ‘Signor non tardi dunque il tuo soccorso’.]

22. Haendel. Verset du Te Deum. ‘Dignare, o Domine, die isto sine peccato.’ Basse ou contralto.

[‘Vouchsafe, o Lord, to keep us this day without sin’, from the Dettingen Te Deum.]

23. Haendel. Air de Cléopâtre, dans Giulio Cesare. ‘Soupirer et pleurer, voilà ma vie.’ Soprano aigu.

23a. Le même. Mezzo-soprano ou baryton.

23b. Le même. Soprano.

[‘Piangerò la sorte mia.’]

24. Gluck. Air d’Iphigénie (Les Adieux), d’Iphigénie en Aulide, opéra. ‘Adieu, conservez dans votre âme.’ Soprano.

25. Mozart. Duo de la lettre des Noces de Figaro. ‘Ce soir la brise lutine.’ Deux soprani.

[The ‘Canzonetta sull’aria’ sung by Susanna and the contessa di Almaviva in *Le nozze di Figaro*.]

26. Mozart. La Violette, poésie de Goethe. Mélodie. ‘Une violette des bosquets, Du doux parfum de ses bouquets Embaumait la bruyère.’ (The Hamelle edition opens: ‘Au seuil du bois mystérieux.’) Ténor ou soprano.

[The song *Das Veilchen*, K. 476.]

27. Steibelt. Air de Juliette, dans l’opéra Roméo et Juliette. ‘Du calme de la nuit ...O nuit profonde que j’implore.’ Soprano.

28. Méhul. Air d’Ariodant, opéra. (Air d’Ina.) ‘Un rival odieux’. ‘Mais que dis-je? ...O des amants le plus fidèle.’ Mezzo-soprano.

29. C.-M. de Weber. Couplets de l’Ondine, dans Oberon. (Barcarolle.) ‘Quel plaisir de voguer sur les ondes, Quand le flot sommeille aux rivages ombreux!’ Mezzo-soprano.

[The Mermaid's song 'O 'tis pleasant to float on the sea'.]

30. Mendelssohn-Bartholdy. Air de l'ange, dans l'oratorio 'Elie'.
'Aux jours du malheur, implore le Seigneur.' Contralto ou baryton.

30a. Le même. Soprano ou ténor.

30b. Le même. Mezzo avec violon ou violoncelle.

['O rest in the Lord, wait patiently for Him'/'Sei stille dem Herrn und warte auf ihn', from *Elijah/Elias*.]

31. Stradella. Air d'Eglise. (Aria di chiesa.) 'Dieu tutélaire, que ma prière touche ton cœur.' Ténor.

Le même. Avec violon ou violoncelle.

31a. Le même. Baryton.

31b. Le même. Avec violon ou violoncelle.

['Pietà, Signore, di me dolente'. This short church cantata was wrongly attributed to Alessandro Stradella and may be the work of either Gioacchino Rossini, Louis Niedermeyer, or François-Joseph Fétis, who first introduced it to the French public in 1833 and on whom the consensus now seems to be settling. For some reason in the Hamelle edition of the *Ecole classique* it would be ascribed to Mendelssohn, though still to Stradella on the overall contents page.]

32. Haendel. Air de Polyphème, de l'opéra *Acis et Galathée*.
'J'enrage, je suis en feu, je suis en nage. L'amour vainqueur incendia mon cœur.' Basse.

[Polyphemus's aria 'O ruddier than the cherry', from *Acis and Galatea*.]

33. Rameau. Air de Télémaque, de l'opéra *Castor et Pollux*. 'Tristes apprêts, pâles flambeaux'. Mezzo-soprano.

34. Graun. Air d'Agrippine, de l'opéra *Britannico*. 'Fils indigne, à toi ma haine.' Soprano.

[Agrippina's bravura aria 'Mi paventi il figlio indegno'.]

The Bibliothèque nationale de France has a manuscript of this. Versions at the Médiathèque Hector Berlioz are in a different key, have orchestral parts, and one is dated by the copyist Weimar 1 April 1859.

35. Gluck. Air d'Alceste, de l'opéra *Alceste*. 'Où suis-je? O malheureuse Alceste... Non! ce n'est point un sacrifice!' Soprano.

35a. Le même. Mezzo-soprano.

36. Haydn. Fragment [air] du *Stabat mater*. Lacrimoso. 'Fac me vere Tecum flere, tecum flere.' Contralto.

37. Mozart. Duo des portraits de *Così fan tutte*, opéra. 'Regarde, regarde, ma sœur adorée.' Soprano et contralto.

['Ah, guarda, sorella', sung by Fiordiligi and Dorabella.]

38. Mozart. Mélodie: *Quando miro quel bel ciglio*, canzonetta de Métastase. 'Quand j'admire ta prunelle.' Ténor.

[The song *An Chloë*, K. 524: 'Wenn die Lieb' aus deinen blauen.']

39. Dalayrac. Romance de Nina, de l'opéra Nina, ou la Folle par amour. 'Quand le bien-aimé reviendra près de sa languissante amie.' Soprano.

40. Rossini. Air de Polidoro, de l'opéra Zelmira. 'Je vois s'enfuir les jours.' Basse.

['Ah! già trascorse il dì. ']

41. Haendel. Air de Josué, oratorio. (Air de Caleb.) 'Mamré, les champs hospitaliers.' Basse.

['Shall I in Mamre's fertile plain', from *Joshua*.]

42. Haendel. Air de l'opéra Rinaldo. (Air d'Almirena.) Paroles françaises et italiennes. 'Peine cruelle! Douleur mortelle!' 'Lascia ch'io pianga mia cruda sorte.' Soprano.

42a. Le même. Mezzo-soprano ou baryton.

42b. Le même. Contralto ou basse.

A version of this aria and its preceding recitative 'Armida, dispietata', in an arrangement by H.R. Bishop 'as sung by Madame Pauline Viardot Garcia', had been issued in London about 1841 by Christopher Lonsdale, and one 'per soprano con pianoforte, cantata dalla Signora Paulina Viardot-Garcia', had been published by Schlesinger at Berlin in 1844. For yet another variant, see 1864, Leave me.

43. Sébastien Bach. Air pris dans la Cantate funèbre. 'Dieu secourable et favorable.' Contralto.

[The aria 'In deine Hände befehl ich meinen Geist' from Bach's cantata no. 106, *Gottes Zeit ist die allerbeste Zeit*. In the Hamelle edition of the Ecole classique it would be entitled, strangely in French: Air dans la sterbe cantate (i.e. die Sterbe-Kantate).]

44. Gluck. Air d'Alceste (Divinités du Styx), d'Alceste, opéra. Soprano.

44a. Le même. Contralto ou baryton.

[The aria 'Divinités du Styx, ministres de la mort'.]

45. Haydn. Air de la Création, oratorio. (Air de l'archange Gabriel.) 'Et Dieu dit: "Que les vallons soient couverts de gazons..." Les champs étalent leur verdure.' Soprano ou ténor.

45a. Le même. Mezzo-soprano ou baryton.

[From *The Creation*. 'And God said: "Let the earth bring forth grass..." With verdure clad the fields appear.']

46. Mozart. Air de Chérubin, dans l'opéra les Noces de Figaro. 'Mon cœur soupire, la nuit, le jour.' Soprano.

46a. Le même. Mezzo-soprano.

[Cherubino's aria 'Voi che sapete che cosa è amor', from *Le nozze di Figaro*.]

47. Mozart. Air du Roi pasteur, opéra. 'Tendre amant, époux fidèle.' Avec accompagnement de violon ad libitum. (Mi bémol [E flat].)

Soprano.

47a. Le même. (Ré majeur [D major].) Avec partie du violon ou violoncelle ad libitum.

[Aminta's aria 'L'amerò, sarò costante', from *Il re pastore*.]

48. Sacchini. Trio d'Œdipe à Colone, opéra. Ténor, basse et soprano.

['O doux moment! ô jour prospère!'], sung by Œdipe, Polynice and Antigone.]

49. Grétry. Air de Zémire et Azor, opéra. 'Du moment qu'on aime, on devient si doux.' Ténor.

[Azor's aria.]

50. C.-M. de Weber. Ballade de Preciosa, opéra. 'Au vallon, dans la nuit brune.' Soprano.

[Preciosa's aria 'Einsam bin ich nicht alleine'.]

51. Haendel. Le Printemps: air de l'opéra Rodelinda. 'Mon cœur palpite vite.' Soprano.

51a. Le même. Mezzo-soprano ou baryton.

[Rodelinda's recitative and aria 'Con quai risalti... Ritorna, o caro e dolce mio tesoro'.]

52. Pergolèse. La chanson du fou. (Nina.) Paroles françaises et italiennes. 'Trois fois j'ai vu l'aurore.' 'Tre giorni son che Nina.' Baryton ou mezzo-soprano.

52a. Le même. Soprano ou ténor.

52b. Le même. Basse ou contralto.

[This is from the opera *Gli tre cicisbei ridicoli* (1748), long thought to be by Pergolesi, then by Rinaldo di Capua or Legrenzio Vincenzo Ciampi, but now often attributed to Natale Resta.]

53. Buononcini. Air de l'opéra Griselda. 'Pauvre esclave qu'on enchaîne.' Baryton ou mezzo-soprano.

[Roberto's recitative and aria 'Per la gloria d'adorarvi'.]

54. Gluck. Air de l'opéra Armide. 'Ah! si la liberté me doit être ravie.' Soprano ou mezzo-soprano.

54a. Le même. Soprano ou ténor.

[Armide's aria from Act III scene i.]

55. Mozart. Air de la Flûte enchantée. 'Image dont l'œil s'émerveille.' Ténor.

[Tamino's aria 'Dies Bildnis ist bezaubernd schön', from *Die Zauberflöte*.]

56. Mozart. Les Adieux. Air de concert. 'Près de partir, ton père, chère fille.' Basse.

['Mentre ti lascio, o figlia', K. 513.]

57. Grétry. Sérénade de l'Amant jaloux. 'Tandis que tout sommeille dans l'ombre de la nuit.' Ténor ou soprano.

57a. Le même. Avec violon (ou violoncelle ou mandoline).

[In the opera this piece is sung by Florival.]

58. Beethoven. Près de ma tombe obscure: mélodie. Contralto ou basse.

[The arietta 'In questa tomba oscura'.]

59. C.-M. de Weber. Scène et air de Oberon: opéra. 'Vaste mer! ton sein immense.' Soprano.

[Rezia's recitative and aria 'Ocean! thou mighty monster'.]

60. Spohr. Scène et air de Faust: opéra. 'La nuit fait place au jour... Dieu me donne un courage.' Soprano.

[Kunigunde's recitative and aria 'Die stille nacht entweicht'.]

An undated German manuscript fragment at Harvard entitled Faust may be connected with this.

61. Mozart. Récitatif et Rondo. (La Prise de Jéricho). 'Puis-je donc t'oublier?... Sois sans crainte, ô ma chère âme.' Soprano ou mezzo-soprano.

[From Mozart's 'Ch'io mi scordi di te... Non temer amato bene', K. 505, which had been reused as 'D'une fausse pitié je ne fus point séduite... Eh! pourquoi me faire un crime?' in the pasticcio oratorio *La Prise de Jéricho* first staged in Paris on 10 April 1805.]

62. J.-B. Lulli. Air de l'opéra Atys. 'Espoir si cher, et si doux'. Mezzo-soprano.

[Cybèle's aria.]

63. Haendel. Cavatine de Rodelinda. 'Ombre chère, vois ma misère.' Contralto.

[Bertarido's aria 'Dove sei, amato bene'.]

64. Haendel. Air de Jules César. (Le Torrent.) 'Tel l'orage bondit avec rage.' Basse ou contralto.

[The title hero's aria 'Quel torrente, che cade del monte', from *Giulio Cesare*.]

65. Haydn. Récitatif et Air d'Orphée et Eurydice. Soprano ou mezzo-soprano.

[Doubtless the Genio's 'Al tuo seno fortunato', from *L'anima del filosofo, ossia Orfeo ed Euridice*.]

66. Gluck. Air d'Armide. (La Naïade.) 'Au temps heureux où l'on sait plaire.' Soprano ou ténor.

67. Haendel. Air d'Armide de Rinaldo. 'Ah cruel, tu vois ma peine!' Soprano ou ténor.

[Armida's 'Ah! crudel, il pianto mio'.]

68. J.-B. Lulli. Air des Songes, de Persée. 'Je ne puis dans votre malheur... O tranquille sommeil, que vous êtes charmant.' Contralto.

[Mercure's recitative and aria.]

69. Mozart. Air de la Flûte enchantée. Soprano.

[Pamina's aria 'Ach, ich fühl's, es ist verschwunden', from *Die Zauberflöte*.]

70. Pergolèse. Duo du Stabat mater. Soprano et mezzo-soprano.

[It cannot be said what this is without finding the now unknown score. Pergolesi's work contains seven such duets, of which either 'Quis est homo qui non fleret' or 'Inflammatum et accensum' would seem most probable.]

71. Gluck. Récitatif et Air d'Orphée. (Objet de mon amour.) Contralto.

[Orphée's aria in Act I scene ii.]

72. Gluck. Récitatif et Air d'Iphigénie en Aulide. Soprano ou mezzo-soprano.

[Clytemnestre's 'Seigneur, j'embrasse vos genoux! ...Par un père cruel à la mort condamnée'.]

73. Mendelssohn-Bartholdy. Duo d'Athalie (ou chœur). 'O bien heureux.' En si bémol [B flat].

73a. Le même. En la bémol [A flat].

[The duet for two sopranos, 'O wie selig ist das Kind'.]

74. Haendel. Récitatif et Air du Messie. Soprano ou ténor.

74a. Le même. Mezzo-soprano ou baryton.

[This is hard to identify without discovering the now unknown score; it could perhaps be 'He that dwelleth in Heav'n shall laugh them to scorn... Thou shalt break them with a rod of iron'.]

75. Schumann. J'ai pardonné. (2 tons.) 'J'ai pardonné, dût se briser mon cœur!' Mezzo-soprano.

['Ich grolle nicht', from *Dichterliebe*.]

76. J.-B. Lulli. Air de Thésée. (Revenez amours.) (2 tons.)

[Vénus's aria 'Revenez amours, revenez'.]

♪ 1862. [Туча (Tucha).] 'Последняя туча рассеянной бури!' ('Poslednyaya tucha rasseyannoy buri!') [L'Orage.] 'Enfin de l'orage l'azur se dégage!' Die Wolke. 'Du letzte der Wolken des Sturms, der zerstoßen.' A song to a poem by A.S. Pushkin, with Russian, French and added German words; it cannot certainly be said if the latter were by Friedrich Bodenstedt, as planned, or in fact by I.S. Turgenev. No publication traced.

Music album copy at Harvard, dated Baden-Baden 1862, which indicates that this was originally intended as no. 1 of Pauline Viardot's

Russian songs.

♪ 1863. **Die Klagende**. Dichtung von Dilia Helena. 'Fließe Klage Aus der Seele; Sage, sage Was dir fehle.' For contralto or baritone. Berlin: Schlesinger. 1863.

The probability that this song was published earlier, perhaps actually as 'Die Klage', is seen from the mention 'Die Klage (comp. von Mad. Viardot-Garcia)' in *Lieder von Dilia Helena*, 2nd, enlarged ed., Berlin, 1852, p. vii, with text p. 117.

Music album copy at Harvard, dated Berlin 1843 (sic) and with an Italian translation at the end.

1863. Когда печаль слезой невольной (Kogda pechal' slezoy nevol'noy). Poem from Маскарад (*Maskarad*) by M.Yu. Lermontov. A song composed this year of which no publication has been traced. See Turgenev, *Pis'ma*, vol. 7, pp. 215-16.

1863. Какая ночь (Kakaya noch'). Poem by A.A. Fet. A song composed this year of which no publication has been traced. See Turgenev, *Pis'ma*, vol. 7, pp. 215-16.

♪ 1863. Чудная картина, Как ты мне родна (Chudnaya kartina, Kak ty mne rodna). A song to a poem by A.A. Fet. No publication traced.

Music album copy at Harvard, dated 1863.

1863. ?Психея (Psikheya). Poem by A.A. Fet (perhaps 'Целый заставила день меня промечтать ты сегодня' ['Tselyy zastavila den' menya promechtat' ty segodnya']). A song composed this year of which no publication has been traced. See Turgenev, *Pis'ma*, vol. 5, pp. 215-16, 526.

?1864. **Mélodies de Mme Pauline Viardot**. Les 18 Mélodies réunies en recueil. Paris: E. Gérard & Cie. No date. This collection of eighteen songs, numbered alphabetically by title, brought together the two albums of 1843 and 1850 (q.v.) — Much later, the constituent pieces would be found over stamped by J. Hamelle.

Note that in the composite list of titles Marie et Julie (1850) appeared as 'Marie et Louise', and Villanelle (1850) as 'Villanella'; the actual song headings were correctly formulated as before.

♪ 1864. Les Roses de Saadi. 'J'ai voulu ce matin te rapporter des roses,

Mais j'en avais tant pris dans mes ceintures closes.' Paroles de Desbordes-Valmore. A song. No publication traced.

Music album copy at Harvard, dated August 1864.

1864. Transcription for organ, piano or harp, violin and three women's voices of the Bach-Gounod Ave Maria. Written and performed in mid-October 1864, this work probably remained unpublished. See *L'Illustration de Bade*, 29 October 1864, pp. 144-5; Erna Brand, *Aglaja Orgeni. Das Leben einer großen Sängerin*, Munich, 1931, pp. 144-5; Berthold Litzmann (ed.), *Letters of Clara Schumann and Johannes Brahms, 1853-1896*, 2 vols, London and New York, 1927, vol. I, pp. 175-6.

1864. **Leave me.** Recitative and air sung by Madlle [sic] Pauline Viardot Garcia, composed by G.F. Handel. 'Ungrateful! wilt thou leave me?' London: C. Lonsdale. 1864; 1876.

This is the air 'Lascia ch'io pianga' from Handel's opera *Rinaldo*, published also by Pauline Viardot in Italian and French as item 42 in her *Ecole classique du chant*, 1861-1890s. In 1845 Meyerbeer and she had adapted the piece for voice and piano for public performance by herself, and he had subsequently given it a new instrumentation.

1864. **12 стихотворений Пушкина, Фета и Тургенева**, переведённые Ф. Боденштедтом и положенные на музыку Полиной Виардо-Гарсиа. (12 stikhotvoreniy Pushkina, Feta i Turgeneva, perevedënnyye F. Bodenshtedt i polozhennyye na muzyku Polinoy Viardo-Garsia.) Zwölf Gedichte von Puschkin, Feth und Turgeneff, übersetzt von Friedrich Bodensedt und in Musik gesetzt von Pauline Viardot-Garcia. St Petersburg: A.F. Iogansen (Johansen). 1864. See also 1880-82.

This set of songs, with texts in Russian and in German translation made actually with the assistance of I.S. Turgenev, was covertly selected, edited and arranged in sequence by A.G. Rubinstein. Added here in square brackets are the opening lines of French translations found also in some Harvard manuscripts. (See below.)

♪ 1. Цветок. 'Цветок засохший, безуханный, Забытый в книге вижу я.' (Tsvetok. 'Tsvetok zasokhshiy, bezukhanny, Zabytyy v knige vizhu ya.') Das Blümlein. 'Im Buch ein Blümlein seh' ich liegen, Vergessen, duftlos und verblüht.' [Dans ce vieux livre l'on t'oublie, Fleur sans parfum et sans couleur.] A.S. Pushkin.

♪ 2. На холмах Грузии лежит ночная мгла. (Na kholmakh Gruzii

lezhit noch'naya mgl'a.) Auf Grusien's Hügeln liegt die Nacht schon dicht.
A.S. Pushkin.

♪ 3. Тихая звёздная ночь! Трепетно светит луна. (Tikhaya zvëzdnaya noch'! Trepetno svetit luna.) Ruhige, heilige Nacht! Dämmerig scheint der Mond. [Charme enivrant, la nuit.] A.A. Fet.

♪ 4. Полуночные образы реют. Блещут искрами ярко впотьмах. (Polunochnyye obrazy reyut. Bleshchut iskrami yarko vpot'makh.) Mitternächtige Bilder erscheinen, Funkeln hell in der schaurigen Nacht. A.A. Fet.

♪ 5. Шёпот, робкое дыханье, Звуки соловья. (Shëpot, robkoye dykhan'ye, Zvuki solov'ya.) Flüstern, athemscheues Lauschen, Nachtigallenschlag. [Soupirs, faible voix tremblante, A travers la nuit.] A.A. Fet.

Note that the spelling шопот (shopot) is obsolete in modern Russian.

♪ 6. Заклинание. 'О, если правда, что в ночи, Когда покоятся живые.' (Zaklinaniye. 'O, yesli pravda, chto v nochi, Kogda pokoyatsya zhivyye.')

[The poem is sometimes referred to also as: Сюда (Syuda).] Die Beschwörung. 'O wenn es wahr ist, daß zur Nacht, Die in den Schlaf lullt alles Leben.' [Oh! si jamais, pendant la nuit.] A.S. Pushkin.

♪ 7. Синица. 'Слышу я: звенит синица Средь желтеющих ветвей.' (Sinitsa. 'Slyshu ya: zvenit sinitsa Sred' zhelteyushchikh vetvey.')

Die Meise. 'Wohl im Wald im Blättergolde Hellen Tons die Meise singt.' I.S. Turgenev.

♪ 8. Две розы. 'Полно спать: тебе две розы Я принёс с рассветом дня.' (Dve rozy. 'Polno spat': tebe dve rozy Ya prinës s rassvetom dnya.')

Zwei Rosen. 'Schlaf nicht mehr! Zwei junge Rosen, Mit dem Frühthau bring' ich dir.' [Lève-toi! Voici l'aurore, Vois ces roses dans ma main.] A.A. Fet.

♪ 9. Ночью. 'Мой голос для тебя и ласковый и томный.' (Noch'yu. 'Moy golos dlya tebya i laskovyy i tomnyy.')

Des Nachts. 'Die Töne, die sich sanft und sehnsuchtsvoll Dir neigen.' [Vers toi, vers toi que j'aime.] A.S. Pushkin.

♪ 10. Узник. 'Сижу за решёткой в темнице сырой.' (Uznik. 'Sizhu za reshëtkoy v temnitse syroy.')

Der Gefangene. 'Ich sitz' hinterm Gitter im feuchten Gemach.' A.S. Pushkin.

♪ 11. Птичка Божия. 'Птичка Божия не знает Ни заботы ни труда.' (Ptichka Bozhiya. 'Ptichka Bozhiya ne znayet Ni zaboty ni truda.')

Das Vöglein. 'Glücklich lebt vor Noth geborgen Gottes Vöglein in der Welt.' A.S. Pushkin.

This is actually from Pushkin's narrative poem Цыганы (Tsygany).

♪ 12. Звёзды. 'Я долго стоял неподвижно, В далёкие звёзды

вглядясь.' (Zvězdy. 'Ya dolgo stoyal nepodvizhno, V dalëkiye zvězdy vglyadyas'.) Die Sterne. 'Ich starrte und stand unbeweglich, Den Blick zu den Sternen gewandt.' A.A. Fet.

This last song came with cello obbligato.

— 12 Gedichte von Puschkin, Feth und Turgeneff, übersetzt von Fr. Bodenstedt, für eine Singstimme mit Begleitung des Pianoforte, componirt von Pauline Viardot Garcia. Leipzig: Breitkopf & Härtel. 1864; 1866.

Harvard has music album copies of all twelve songs, dating from Baden-Baden 1862 through Paris 1862 and 1863 to Baden-Baden 1863. All have Russian texts, some also German, some also French, some all three; no. 4 is designated 'Misterioso'. The copies show that Pauline Viardot had intended to number the sequence differently, before Rubinstein was left to decide things. Note that Harvard has other manuscripts of some individual songs, including no. 1, entitled *Fleur desséchée* and *Blümlein* and dated 1864. A German manuscript of no. 11 is in a private collection in Paris.

1864. **Six mazourkes de Frédéric Chopin**, arrangées pour la voix par Mme Pauline Viardot. Paroles de Louis Pomey. [Première série.] Paris: E. Gérard & Cie. 1864. — J. Hamelle. 1885.

♪ 1. [Op. 50 no. 2.] Seize ans! 'Voici que j'ai seize ans, on dit que je suis belle... Plus d'un amoureux.' (Dedicated to Nadine Scobelef [N.D. Skobeleva].)

♪ 2. [Op. 33 no. 2.] Aime-moi. 'Tu commandes qu'on t'oublie, J'ai grand'peine à t'obéir... Lorsque joyeux je m'élance.' (Dedicated to Eugénie Richard.)

♪ 3. [Op. 6 no. 1.] Plainte d'amour. 'Chère âme, sans toi j'expire, Pourquoi taire ma douleur?... Que ma cruelle peine.' (Dedicated to Berthe de Besplas.)

♪ 4. [Op. 7 no. 1.] Coquette. 'De n'aimer que toi Je donne ma foi, Tra la la la.' (Dedicated to Désirée Artôt.)

♪ 5. [Op. 68 no. 2.] L'Oiselet. 'Le ciel est clair et l'air est doux, Tout rit, tout jase autour de nous.' (Dedicated to Fanny Bouchet.)

A part for obbligato flute was later added to this song.

♪ 6. [Op. 24 no. 1.] Séparation. Duo. 'Pars, et nous oublie; Pars, ne suis point mes pas.'/'Reste, ô mon amie, ou je suivrai tes pas'. (Dedicated to la vicomtesse [Clémence] de Grandval.)

— 6 mazourkes de Frédéric Chopin, arrangées pour la voix par Mme Pauline Viardot. Paroles françaises de L. Pomey. Traduction polonaise de J. Chęciński. Warsaw: Gebethner & Wolff. 1866; ?1870; 1887-9; 1897-

98; 1899. Together with the French titles listed above, this collection included Polish versions as follows:

1. Szesnaście lat. 'Już mam szesnaście lat.'
2. Kochaj mnie. 'Chcesz bym wydarł cię z pamięci.' [♪]
3. Skarga miłości. 'Bez ciebie umieram zwolna.' [♪]
4. Zalotna. 'Któż ci serce da wierniejsze niż ja.'
5. Ptaszyna. 'Jak szafir niebo wolne skaz.'
6. Rozstanie. 'Wróć zapomnij biedną.'

The first Polish edition of 6 mazourkes did in fact appear already in 1866: see *Gazeta Warszawska*, 22 August 1866, p. 4 col. c.

— Deux mazourkes de F. Chopin, arrangées pour la voix par Mme Pauline Viardot. Leipzig: Fr. Kistner. 1866; ?1880; 1902.

1. Plainte d'amour.
2. Coquette.

— Drei Mazurkas von F. Chopin für Gesang eingerichtet von Pauline Viardot. Deutscher Text von Leopold Flamberg. Französischer Text von Louis Pomey. Leipzig: Breitkopf & Härtel. 1866; 1885; 1897.

1. Tanzweise. 'Wenn im wilden Schwarme mich mit starkem Arme.' Aime-moi [♪].

2. Des Krieger's Braut. 'Er zog hinaus zu Kampf und Streit.' L'Oiselet.

3. Des Geliebten Wiederkehr. 'Sieh, was er geschrieben.' Séparation. Duo.

— Sechzehn. Mazurka. Schirmer. No date.

— Sixteen. Seize-ans. 'Sixteen years I count today.' A Mazurka by Frederick Chopin, arranged for voice by Pauline Viardot. For soprano and piano; for mezzo-soprano in F. New York: G. Schirmer. 1888.

— [Aime-moi.] Love me well. (Aime moi bien.) 'Thou hast told me.' Written by Speranza. Musical Bouquet, no. 4497. London: C. Sheard, 1874.

— [L'Oiselet.] Pretty bird. 'The air is soft, the sky is clear.' Written by Speranza. Musical Bouquet, no. 4496. Arranged by Mdme P. Viardot. London: C. Sheard. 1874.

— There exists also a modern Russian arrangement of L'Oiselet under the title Опять весна пришла (Opyat' vesna prishla), published at Moscow in 1966.

Note that (*pace* Shuster, p. 271) most and probably all of these mazurka arrangements, which Pauline Viardot had been singing since the 1840s, had originally carried Spanish words: see e.g. Wilhelm Ganz, *Memories of a Musician*, London, 1913, p. 79; *Revue et Gazette musicale de Paris*, 8 March 1857, pp. 73-4. In 1853 and 1856 she signed for

admirers musical excerpts from no. 4, Coquette, with its Spanish words ‘El amor de mi mozuela talara to-ma!’ It is worth noting also that she had performed some of the vocal mazurkas in Polish, in whose translation it cannot be said, as early as 1855 in Paris: see *Revue et Gazette musicale de Paris*, 11 March 1855, p. 75.

The Médiathèque Hector Berlioz has manuscripts of no. 2, Aime-moi. Harvard has a music album copy of no. 2, dated Courtavenel 16 July 1857, with a different vocal articulation and the Spanish words ‘Me mandas que te olvide, no sé si sabré’; of no. 3, Plainte d’amour, datable to 1846 and with the Spanish text ‘De qué sirve que yo quiera’; and of no. 4, Coquette, dated St Petersburg 1846 and with the Spanish words ‘El amor de mi mozuela, talla atoma! echa! daca! yo no le puedo entender’. (Pauline Viardot’s source for these three lyrics was apparently Zamácola’s *Colección*, pp. 133, 175 and 198. All are marked as having been engraved, possibly at the time.) Harvard also has a music album copy of no. 6, Séparation, dating from 1846 or 1847, entitled Mazourke de Chopin and with an originally Spanish (perhaps Mexican) text: ‘Ay que me robò, mi morena, el corazón’.

— See also 1895, Six mazourkas, and 1899, Mazourkas.

♪ ?1864. Die Nacht. ‘Auf dem Teich, dem Regungslosen, Weilt des Mondes holder Glanz.’ A song, perhaps incomplete, to the poem by Nikolaus Lenau.

Manuscript at Harvard, with the following entry on its other side.

See also Turgenev, *Pis’ma*, vol. 7, p. 150, which may refer to another, later Lenau project.

?1864. Das letzte Lebewohl. A song, perhaps incomplete, to a poem by Richard Pohl.

Unfinished manuscript at Harvard, dated 1864, with the preceding entry on its other side.

♪ 1864. Die traurige Krönung. Gedicht von Mörike. ‘Es war ein König Milesint, Von dem will ich nuns sagen.’ A song setting of the poem.

This work apparently exists only in manuscript, marked ‘no. 5’ as if it (and of course a no. 4) were perhaps to have followed on after the three items mentioned under 1870, Der Gärtner. See Lisa Cox Music catalogue no. 46 (2004), item 128; Harvard, manuscript dated December 1864; British Library, photocopied manuscript.

Pauline Viardot is believed to have set twelve poems by Eduard Mörike in all; ten were ready by mid-April 1865. See Turgenev, *Pis’ma*,

vol. 6, pp. 117, 282-3; Ludwig Pietsch, 'Pauline Viardot-Garcia. Persönliche Erinnerungen', *Velhagen und Klasings Monatshefte*, vol. XIX, book 1, 19 October 1904, p. 215 in pp. 200-16. In addition to the items mentioned in this catalogue, I.S. Turgenev prepared a manuscript text for a 'Chanson du page (imitée de l'allemand de Mörike)'. See Mazon, pp. 73-4; *I.S. Turgenev (1818–1883–1958). Stat'i i materialy*, ed. M.P. Alekseyev, Orël, 1960, p. 237.

1865. **Six mazourkes de Frédéric Chopin.** Pour chant et piano. Paroles de Louis Pomey. Arrangées par Mme Pauline Viardot. Deuxième série. Paris: E. Gérard & Cie. 1865. — J. Hamelle. 1890.

♪ 1. [Op. 6 no. 4.] La Fête. 'Ah! le village est tout en fête, A danser chacun s'apprête.'

♪ 2. [Op. 7 no. 3.] Faible cœur! 'Prépare-toi, faible cœur, A l'angoisse, à la douleur.'

♪ 3. [Op. 24 no. 2.] La Jeune fille. 'Quand on est jeune et gentille, Comment ne pas le savoir?'

♪ 4. [Op. 33 no. 3.] Berceuse. 'Enfant, cède au sommeil qui ferme ta paupière.'

This song was later known as *Seconde berceuse*.

♪ 5. [Op. 50 no. 1.] La Danse. 'Tallara la lalla, tallara la lalla, Entendez-vous, c'est le signal.'

♪ 6. [Op. 67 no. 1.] La Beauté. Duo. 'La beauté dans ce bas monde Règne sans seconde.'

—Mazourkes de F. Chopin, transcrites pour la voix par Pauline Viardot. Słowa polskie P. Maszyńskiego. In: *Lira. Zbiór śpiewów polskich i obcych kompozytorów na jeden i dwa głosy z towarzyszeniem fortepianu i innych instrumentów*. Warsaw: Gebethner & Wolff. 1897; 1899; ?1905. These were actually numbered from 7 to 12, following on from the first series of six mazurkas. Together with the French titles listed above, they included Polish versions as follows:

1. Przed mazurem. 'Ach! Serce mi z radości skacze.'

2. Biedne serce. 'Ileż biedne serce moje udręczeni.' [♪]

3. Dzieweczka. 'Która piękna jest i młoda.' [♪]

4. Kołysanka. 'Zmruż oczki synku miły.' [♪]

5. Pierwsza para. 'Trallalala lalla, trallalala lalla! Na pierwszy do mazura znak.' [♪]

6. Do pięknej. 'Najmożniejszą bez wątpienia jest piękności władza.' [♪]

Note that some and perhaps all of these mazurka arrangements, like the ones of 1864, had originally carried Spanish words.

Manuscripts of nos 2-5 are at the Médiathèque Hector Berlioz, no. 1 at Harvard.

See also 1895, Six mazourkas, and 1899, Mazourkas.

1865. **Десять стихотворений Пушкина, Лермонтова, Кольцова, Тютчева и Фета**, [переведённые Ф. Боденштедтом,] положенные на музыку Полиною Виардо-Гарсиа. (Desyat' stikhotvoreniy Pushkina, Lermontova, Kol'tsova, Tyutcheva i Feta, perevedënnyye F. Bodenshtedtom, polozhennyye na muzyku Polinoyu Viardo-Garsia.) Zehn Gedichte von Puschkin, Lermontoff, Koltzoff, Tütscheff und Feth, übersetzt von F. Bodenstedt und in Musik gesetzt von Pauline Viardot-Garcia. St Petersburg: A.F. Iogansen (Johansen); Moscow: A. Gutkheyl', etc. 1865. See also 1880-82.

♪ 1. Отчего, скажи, Мой любимый серп. (Otchego, skazhi, Moy lyubimyy serp.) Sag', warum, warum, Liebe Sichel du. A.V. Kol'tsov.

♪ 2. Ночью, во время бессонницы. [The normal title of the poem is: Стихи, сочинённые ночью во время бессонницы.] 'Мне не спится, нет огня, Всюду мрак и сон докучный.' ([Stikhi, sochinënnyye] noch'yu vo vremya bessonnitsy. 'Mne ne spitsya, net ognya, Vsyudu mrak i son dokuchnyy.') Schlaflos lieg' ich, ohne Licht, Quälend drückt mich Langeweile. A.S. Pushkin.

♪ 3. Я любила его Жарче дня и огня. (Ya lyubila yego Zharche dnya i ognya.) Heißer glühte mein Herz Ihm als Feuer und Tag. A.V. Kol'tsov.

♪ 4. Тихо вечер догорает, Горы золотя. (Tikho vecher dogorayet, Gory zolotyа.) [Серенада (Serenada).] Golden glüh'n der Berge Gipfel, Kühlung haucht der Wind. A.A. Fet.

♪ 5. Для берегов отчизны дальней [or: дальней] Ты покидала край чужой. (Dlya beregov otchizny dal'ney [or: dal'noy] Ty pokidala kray chuzhoу.) Aus fremdem [or: fernem] Land von meinem Herzen Du zogest fort in's Vaterland. A.S. Pushkin.

♪ 6. Ветка Палестины. 'Скажи мне, ветка Палестины: Где ты росла, где ты цвела?' (Vetka Palestiny. 'Skazhi mne, vetka Palestiny: Gde ty rosла, gde ty tsvelа?') Der Palmzweig aus Palästina. 'Sag mir, o Zweig aus heil'gem Lande: Aus welchem Stamm bist du gepflückt?' M.Yu. Lermontov.

♪ 7. Не пой, красавица, при мне Ты песен Грузии печальной. (Ne пой, krasavitsа, pri mne Ty pesen Gruzii pechal'noy.) O sing, du Schöne, sing mir nicht Georgiens wehmutvolle Lieder. A.S. Pushkin.

♪ 8. Колыбельная песня. 'Спи, младенец мой прекрасный, Баюшки-баю!' (Kolybel'naya pesnya. 'Spi, mladenets moy prekrasnyy, Bayushki-bayu!') [Казачья колыбельная песня. (Kazach'ya kolybel'naya

pesnya.))] Der Kosakin Wiegenlied. 'Schlaf, mein Kindchen, ruhig liege, Schlaf, mein Kind, schlaf ein!' M.Yu. Lermontov.

♪ 9. Ива. 'Что ты клонишь над водами, Ива, макушку свою?' (Iva. 'Chto ty klonish' nad vodami, Iva, makushku svoyu?') Die Weide. 'Warum tief zum Wasser senkst du, Weidenbaum, dein schwankes Haupt?' F.I. Tyutchev.

♪ 10. Буря. 'Буря мглою небо кроет, Вихри снежные крутя.' (Burya. 'Burya mgloyu nebo kroyet, Vikhri snezhnyye krutya.') [Зимний вечер. (Zimniy vecher.))] Der Sturm. 'Tobt der Sturm, den Tag verhüllt er, Treibt den Schnee im Wirbelwind.' A.S. Pushkin.

A music album copy of no. 5 at Harvard, dated Baden-Baden 1862, was originally intended as no. 2 of Pauline Viardot's Russian songs and has also a French text beginning: 'Pour retourner dans ta patrie'; likewise two music album copies of no. 8 at Harvard, dating from 1863, show that it was intended as no. 10. Harvard also has a music album copy of no. 2, dated Baden-Baden 1864. The Royal Society of Musicians of Great Britain has a manuscript of Der Kosakin Wiegenlied (no. 8), addressed to Agnes Zimmermann.

1865. **Die Sterne.** 'Ich starrte und stand unbeweglich, Den Blick zu den Sternen gewandt.' Gedicht von Feth, übersetzt von Friedrich Bodenstedt, für eine Singstimme mit Begleitung des Pianoforte und Violoncello, komponiert von Pauline Viardot-Garcia. Tenor or soprano; baritone or mezzo-soprano. Leipzig: Breitkopf & Härtel. 1865. [♪] — (And New York) ?1880.

—Les Etoiles. 'Un soir, j'admirais en silence Les feux dont la nuit se parait.' Mélodie avec accompagnement de piano et de violoncelle ou violon obligé. Poésie russe de Feth. Traduction française de Louis Pomey. (Dedicated to Sa Majesté Augusta, Reine de Prusse.) Paris: E. Gérard & Cie. 1867. [♪] — J. Hamelle. 1899.

See also 1864, 12 стихотворений (12 stikhotvoreniy), no. 12 [♪].

1865. Русалка. (Rusalka). Die Wassermaid. 'Die Wassermaid schwamm auf der tiefblauen Flut In des Vollmonds silberner Glut.' A song setting of the poem by M.Yu. Lermontov, composed by 1865 and originally intended for publication this year in Russian and in a German translation by Friedrich von Bodenstedt, but apparently published only in 1868 and in Russian alone (Пять стихотворений [Pyat' stikhotvoreniy], no. 5) [♪]. See Turgenev, *Pis'ma*, vol. 6, pp. 128, 131, 303; *Turgenevskiy sbornik*, vol. I, p. 318.

♪ 1865. Das verlassene Mägdlein. 'Früh, wann die Hähne krähn, Eh' die Sternlein verschwinden.' (La Jeune fille abandonnée.) A song setting composed in 1865 of the poem by Eduard Mörike. No publication traced.

Undated autograph manuscripts are at Harvard and at the Médiathèque Hector Berlioz. Heitmann mentions one in private hands which once belonged to Aglaja Orgeni.

♪ ?1865. 'Mein Fluß, mein Fluß im Morgenstrahl! Empfange nun, empfangen.' A song setting of the poem by Eduard Mörike. No publication traced.

The author's original text begins in fact 'O Fluß, mein Fluß'.

Manuscripts at Harvard, one datable actually to 1868; another is in a private collection in Paris.

♪ ?1865. Er ist's. 'Frühling läßt sein blaues Band Wieder flattern in die Lüfte.' A song setting of the poem by Eduard Mörike. No publication traced. See Turgenev, *Lettres inédites*, p. 327.

Manuscript at Harvard, which has also a French translation: Printemps. 'Du printemps le [ciel?] azur.'

?1865. Suschens Vogel. 'Ich hatt' ein Vöglein, ach wie fein! Kein schöners mag wohl nimmer sein.' A song setting of the poem by Eduard Mörike. No publication traced.

Manuscript in a private collection, once in the possession of Aglaja Orgeni; described by Christin Heitmann.

1866. Douze mélodies sur des poésies russes de Feth, Pouchkine, Tourgueneff, Lermontoff, Koltsoff. Par Mme Pauline Viardot-Garcia. Traduction de L. Pomey. (Chant et piano. Ténor ou mezzo-soprano.) Paris: E. Gérard & Cie. — J. Hamelle, no date (1885?); 1899.

1. Fleur desséchée. 'Dans ce vieux livre l'on t'oublie, Fleur sans parfum et sans couleur.' [♪] [Цветок (Tsvetok).] A.S. Pushkin. (Dedicated to Mme [Maria] Crépet-Garcia.)

2. La Mésange. 'Sous la feuille qui frissonne, La mésange est de retour.' [♪] [Синица (Sinitsa).] I.S. Turgenev. (Dedicated to Mme Edith Brelay [née Bouron].)

This existed also with violin accompaniment. See *L'Illustration de Bade*, 8 July 1864, p. 26.

3. Les Ombres de minuit. 'A mes yeux étincellent dans l'ombre Les fantômes errants de minuit.' [♪] [Полуночные образы (Polunochnyye obrazy).] A.A. Fet. (Dedicated to M. Camille Saint-Saëns.)

4. Berceuse cosaque. 'Dors dans les plis de mon voile, Dors, ô mon enfant.' [♪] [Колыбельная (Kolybel'naya).] M.Yu. Lermontov. (Dedicated to Mme [Constance-Caroline] Faure-Lefebvre.)
5. Evocation. 'Oh! si jamais, pendant la nuit, Lorsque la paix règne sur terre.' [♪] [Заклинание (Zaklinaniye).] A.S. Pushkin. (Dedicated to Mme J. [Jeanne-Julie] Pomey.)
6. Chant du soir. 'Sur la cime des montagnes Fuit le jour mourant.' [♪] [Тихо вечер догорает (Tikho vecher dogorayet).] A.A. Fet. (Dedicated to Mlle Aglaé [Aglaja] Orgéni.)
7. Les Deux roses. 'Lève-toi! voici l'aurore, Vois ces roses dans ma main.' [♪] [Две розы (Dve rozy).] A.A. Fet. (Dedicated to M. [Pierre-Marius-Victor-Simon?] Jourdan.)
8. Aurore. 'Soupirs, faible voix tremblante A travers la nuit.' [♪] [Шёпот, робкое дыханье (Shëpot, robkoye dykhan'ye).] A.A. Fet. (Dedicated to Mlle Désirée Artôt.)
9. Géorgienne. 'Ma belle, ne dis plus tout bas Les vieux refrains de Géorgie.' [♪] [Не пой, красавица, при мне (Ne пой, krasavitsa, pri mne).] A.S. Pushkin. (Dedicated to M. [Enrico] Delle Sedie.)
10. Le Rameau de Palestine. 'Dis-moi, rameau de Palestine, Quel lieu t'a vu naître et fleurir?' [♪] [Ветка Палестины (Vetka Palestiny).] M.Yu. Lermontov. (Dedicated to M. Jules Lefort.)
11. Chanson de la faucille. 'Dis-moi, faux chérie, O ma belle faux!' [♪] [Отчего, скажи, мой любимый серп? — Грусть девушки (Otchego, skazhi, moy lyubimyy serp? — Grust' devushki.)] A.V. Kol'tsov. (Dedicated to Mme [Marie-Caroline] Vandenheuvel-Duprez.)
12. L'Orage. 'Sur nos fronts le vent d'orage Tourbillonne en gémissant.' [Буря (Burya).] A.S. Pushkin. (Dedicated to M. Archaimbault [presumably=Eugène-Jean-Baptiste Archainbaud].)

The individual items from this selection by Gérard were also sold separately.

Manuscripts of several of the songs are in a private collection in Paris, and copies of nos 1, 2 and 6 are at Harvard.

See 1864, 12 стихотворений (12 stikhotvoreniiy), and 1865, Десятьстихотворений (Desyat' stikhotvoreniiy).

1866. **Frühlingslied.** 'Schon milder scheint die Sonne nieder.' Dichtung von C.W. Müller. Leipzig: Schuberth & Co. 1866.

1866. Wie doch so still dir am Herzen. A song to the poem *Das sterbende Kind*, by Emanuel von Geibel. No publication traced.

Manuscript at Harvard datable to this year; voice with harmonic line.

1866. Was hab' ich dir getan. A song to a poem by Richard Pohl. No publication traced.

Manuscript at Harvard datable to this year; voice with harmonic line.

1866. Petite suite pour piano, violon, tambourin et triangle. (Allegretto. Scherzo. Andante. Tarentelle.) Composed by Pauline Viardot for her children, this work seemingly remained unpublished. See *Turgenevskiy sbornik*, vol. I, pp. 317-18.

Manuscripts of two or three of the pieces are at Harvard.

?1866. Pavane. A song setting of an unidentified text. A work by Pauline Viardot with this title is known to have been sung by her at Baden-Baden on 19 May 1866, but nothing else is known about it. See *Turgenevskiy sbornik*, vol. I, p. 318.

It has not been possible to confirm a reference provided by a member of the Viardot family many years ago to a Pavane for piano published in Paris by E. Gérard & Cie, with no date; Rozanov (3rd ed., p. 216) mentions also a Pavane for violin and piano, published again by Gérard.

♪ 1867-70. Trop de femmes. Opérette en deux actes (or: Grand opéra en deux petits tableaux). Paroles de M. Tourguénéff. Musique de Mme P. Viardot. A work for voices and piano first staged at Baden-Baden in August 1867 and later revised. For the French libretto, see *Turgenev, Sochineniya*, vol. 12, pp. 7-25 (and cf. pp. 428-45).

One item in this operetta, 'Chanson de Noix de Coco', was used first for *Le Miroir* (1869) and then for a revival of *Trop de femmes* in 1870; Harvard has a version of it entitled 'Dans la plaine de Tombouctou', from its opening words.

Many drafts and fragments of manuscript music are to be found at the Médiathèque Hector Berlioz; at the Bibliothèque nationale de France, Fonds slave (Tourgueneff), no. 75; at RGALI, Moscow, f. 509 op. 4 yed. khr. 10; at Harvard; and in private collections. In addition to 'Chanson de Noix de Coco' (sometimes for voice and percussion), the extant pieces include 'Je suis pacha', 'Pour charmer les/vos nobles loisirs', 'L'Invocation à Mahomet', 'Hassan méïr kalif erzroum' (the wording varies!), 'Chanson à boire', 'Qu'avec lenteur passe la vie' and the berceuse 'Dodo, gros pacha'. For a full list of all the known items in this operetta, see the list of musical incipits, below.

See also ?1868, Gipsy chorus [♪]; 1869, *Le Miroir*.

♪ 1867-69. *Le Dernier sorcier* (or: *Le Dernier des sorciers*, or: *Krakamiche* [*Craquemiche*, *Croquemiche*]). Opérette fantastique en deux tableaux (or: *Fantaisie en deux actes*). Paroles de M. Tourguénéff. Musique de Mme P. Viardot. A work for voices and piano first staged at Baden-Baden in September 1867.

— 1869. *Der letzte Zauberer*. Fantastische Operette in zwei Akten. Augmented version, translated by Richard Pohl and orchestrated with the help of Eduard Lassen. (It is claimed by some, almost certainly in error, that Franz Liszt also had a hand in this.) The libretto only was published as: *Der letzte Zauberer*. Fantastische Operette in zwei Aufzügen von Iwan Turgénjew, übersetzt von Richard Pohl. Musik von Pauline Viardot-Garcia. Riga, 1870.

On all aspects of this work, see Žekulin, *The story of an operetta*; the French libretto is given there on pp. 112-47. For the German libretto, see *Russkiye propilei*, vol. III, ed. M.O. Gershenzon, Moscow, 1916, pp. 281-94; Turgenev, *Sochineniya*, vol. 12, pp. 44-84 (and see *ibid.*, pp. 456-65, 471-5 and 478-81 for relevant French materials.)

The following manuscripts exist:

1. 'Der letzte Zauberer/Le Dernier sorcier. Poème de J. Tourguenef. Musique de Pauline Viardot.' Score for singers and piano prepared for Lassen to orchestrate, with many additions and annotations. Harvard (formerly in the Collection Le Cesne).

2. 'Der letzte Zauberer. Oper in 2 Akten. Partition allemande [et française]. Texte d'Ivan Tourguéniev, traduit par Richard Pohl.' Lassen's conducting score for the Weimar performances in 1869. Astor, Lenox & Tilden Foundation, Music Division, New York Public Library.

3. Weimar prompter's copy of the German text. Fonds slave (Tourguénéff), no. 97, Bibliothèque nationale de France.

4. Vocal and instrumental parts, and an orchestral score of the Weimar production of 1869. Hochschule für Musik Franz Liszt, Weimar (Thüringisches Landesmusikarchiv).

5. Many partial manuscripts and drafts in private collections and at Harvard, which has several separate numbers including a music album copy of the *Air de Krakamiche*, 'Ah, la sottie existence', dated as early as Courtavenel October 1851; one of the stornello 'Pourrais-je jamais aimer une autre femme?', dated Courtavenel 6 October 1857; and one of the *Chœur des lutins* ('Par ici'), dated Courtavenel 16 July 1859.

For a full list of the component items in this most famous of all the Viardot-Turgenev operettas, see the chronological catalogue of musical incipits, below.

See also 1899, *Chœur des elfes*; 1900, *Chanson de la pluie*; 1904,

Cendrillon [♪].

1867. **Six morceaux pour piano et violon**, composés pour son fils Paul par Madame Pauline Viardot. Paris: E. Gérard & Cie. 1867. —J. Hamelle. No date.

- ♪ 1. Romance.
- ♪ 2. Bohémienne.
- ♪ 3. Berceuse.
- ♪ 4. Mazourke.
- ♪ 5. Vieille chanson.
- ♪ 6. Tarentelle.

These pieces were offered either separately or together as a set. Note that the collection was referred to at the time as Pauline Viardot's op. 6. I cannot explain why, and believe it to be the only attempt ever to apply opus numbers to her works. The Berceuse existed in a version for solo violin, as performed in London in 1871 by Hugo Heermann, and it may have been sketched as early as 1852 as a piano piece for Frederick Lehmann; it was played as such at a concert in Paris in September 1897. The Bohémienne, too, was played as a virtuoso solo piece by Paul Viardot in 1883. The Vieille chanson apparently later existed in a version for cello and piano.

—Six morceaux pour violon et piano. Berlin and Posen: Bote & Bock. 1867.

Cahier 1: Berceuse, Bohémienne, Vieille chanson.

Cahier 2: Mazourka, Romance, Tarantella.

—Romance pour violon (avec piano). Copenhagen: Hof-Musikhandel. 1883.

—Berceuse pour violon (avec piano). Copenhagen: Hof-Musikhandel. 1883.

Manuscripts of the Romance, Mazourke and Tarentelle are at the Département de la Musique, Bibliothèque nationale de France.

1867. *La Veillée de la Saint-Sylvestre*. Text by I.S. Turgenev. Music by Pauline Viardot. Saynète in two tableaux, composed in 1867 and presumably performed at Baden-Baden on 31 December that year.

Turgenev's scenario has been published, but as 'Les Bohémiens'. It was André Mazon who, provisionally and as it turns out incorrectly, first used that title for the present operetta: see Mazon, p. 72; Turgenev, *Sochineniya*, vol. 12, pp. 203-4, 636. More recently Turgenev's libretto has been published by Nicholas Žekulin, under its correct title: see *I.S. Turgenev. Novyye issledovaniya i materialy*, vol. III, Moscow and St

Petersburg, 2012, pp. 55-64. See also Paul Viardot, *Souvenirs d'un artiste*, Paris, 1910, p. 17.

Drafts of Turgenev's libretto and of most musical numbers by Pauline Viardot remain in at least the Harvard collections; these include 'Donnez-moi la main, madame', the chorus 'La neige froide et blanche', the serenade 'Entends-tu, ma belle' and the Chœur et Ronde bohémienne, 'Vrais enfants de la Bohême'.

See also ?1868, Gipsy chorus [♪]; 1899, Chœur bohemian [♪].

?1868. **Gipsy Chorus, Rondo**, composed by Madame Pauline Viardot, the English words by Henry F. Chorley, dedicated to Adelaide Sartoris. London: Ashdown & Parry, Hanover Square. ?1868. The work itself is headed 'Gipsy chorus. Chœur bohémien' and opens with a soprano solo, 'Lady bright, so proud and charming', followed by a chorus: 'We who are free, on land and sea, Will tell you all that is to be.'

This 13-page rondo for two sopranos and a chorus of soprano, contralto, tenor and bass has an accompaniment of piano, triangle and tambourine. First performed at St James's Hall in London on 29 April 1868, it was declared (probably by Chorley himself) to be the finest composition by any woman composer, 'of extraordinary musical spirit and character'. It was presumably published either at the time or quite soon afterwards, perhaps during the composer's long stay in England in 1870-71. The British Library suggests about 1880 because of the perplexingly high plate number, A & P. 14,041, but by that year both the librettist and the dedicatee were dead. According to the *Athenaeum* the work's original French version (with text by I.S. Turgenev) came from *Trop de femmes*, but that is apparently in error and it certainly derived most recently from the opening and closing chorus of *La Veillée de la Saint-Sylvestre* (above)—a 'chœur bohémien' or 'ronde à boire' entitled 'Vrais enfants de la Bohême' and sung by the Viardot daughters and a chorus of gipsies. Much later, it would be published in France as *Chœur bohémien* (see 1899) [♪]. Some of its music may perhaps have been adapted also for inclusion in *Le Miroir* (1869). On the present Gipsy chorus, see *Athenaeum*, 4 April 1868, p. 501, 9 May 1868, pp. 668-9, 20 November 1869, p. 670; *Orchestra*, 9 May 1868, p. 100.

Drafts of the original music with its French text exist at Harvard under the rubric of *La Veillée de la Saint-Sylvestre* and in a sketchbook of 1866-67. A manuscript folder for *Trop de femmes* at the Médiathèque Hector Berlioz includes part of the *Ronde bohémienne*, 'Vrais enfants de la Bohême', but with the mention 'La St. Sylvandre' (sic for Sylvestre).

♪ 1868. L'Ogre. Conte de fées. Opérette fantastique en deux actes. Paroles de M. I. Tourguénef, musique de Mme P. Viardot. A work for voices and piano first staged at Baden-Baden on 23 May 1868. The extract most widely known is its opening Chœur des fileuses ('Lorsque le soleil'; see 1905).

For materials connected with the original libretto, also known as L'Ecole des ogres, see Turgenev, *Sochineniya*, vol. 12, pp. 118-25, 486-93; Harvard has a full working draft of it, with corrections and changes, and an early manuscript synopsis acquired from Sotheby's, United Kingdom, in 2006.

Many musical drafts and sketches for individual items in the operetta are held in private collections and at Harvard, which in addition to the Chœur des fileuses has, for instance: several piano pieces including 'Air de danse' in 2-4 time; the Air d'Estambardos, 'Ouf, quelle chaleur!'; the vocal trio 'Belle princesse'; and the aria 'Viens ici Naïna'. Harvard also has a number for a then planned character called Mariutza and chorus, 'Quel est-il? ce jeune homme? Est-ce un prince? Quel air sombre et farouche', a version of which in the operetta as performed was sung by the chorus only.

For a list of the known musical items in this operetta, see the chronological catalogue of musical incipits, below. See also Undatable manuscripts, Berceuse.

1868. Faridondaine. 'Quand sonne notre cinquantaine, Il faut danser la faridondaine A la faridondon, la faridondon.' A composition for one or two solo voices and chorus with piano accompaniment, to a text by an unidentified author, perhaps Pauline Viardot herself. Presumably unpublished.

Written in a sketchbook immediately after items for L'Ogre (above), this work may have been connected with that operetta and even perhaps introduced in it for its last performance at the end of October 1868: that I.S. Turgenev would be fifty on 9 November this year was not coincidental, as is seen in an alternative form of the work which begins 'Quand c'était la cinquantaine On chantait depuis la soupe au dessert', incorporates the words 'Vive Tourgueneffe' [sic], and declares that his fifty-first birthday shall be similarly celebrated.

Draft manuscripts at Harvard.

1868. Dis-lui combien je l'aime. A song to a text by an unidentified author, with harmony line.

Manuscript at Harvard, datable to late 1868.

1868. Die Nacht ist feucht und stürmisch. A song setting of the poem by Heine. No publication traced.

Manuscript at Harvard, datable to late 1868.

1868. Das ist ein Brausen und Heulen. A song setting of the poem by Heine. No publication traced.

Three manuscripts at Harvard, datable to late 1868; one sets only the second stanza, Ich seh' sie am Fenster lehnen.

1868. Four pieces for 4-part chorus (soprano, contralto, tenor, bass), with words by Richard Pohl.

♪ 1. Überall. 'Wenn droben eine Lerche singt im hellen Morgenstrahl.'

♪ 2. Mein alles. 'Und wär' auch der ganze Erdkreis mein eigen; Und könnte mein Ruhm zu den Sternen steigen.'

♪ 3. [Dein Bild.] 'In meinen schönsten Stunden, Wovon der Welt befreit.'

♪ 4. Abschied. 'Wie schwer es auch dem Herzen fällt, Das Vaterland zu meiden.'

Manuscripts at Harvard; no. 3 lacks Pohl's title, and no. 4 is an incomplete draft.

?1868. Nocturne. A duet, presumably vocal, about which nothing is known. See Turgenev, *Pis'ma*, vol. 8, pp. 153, 160, where it is referred to actually as 'Le Nocturne'.

Unless this was simply a version of the next entry below, Um Mitternacht, it may perhaps have been a vocal setting of a work by Chopin: see the note at the end of 1899, Mazourkas. A nocturne by Rubinstein is another possibility, or else Stephen Heller's nocturne op. 103, published in Paris by Flaxland about 1862. Less probably, it could have been the 'nocturne' intended for the operetta *Le Miroir* (1869).

?1868. Um Mitternacht. 'Gelassen stieg die Nacht an's Land.' Poem by Eduard Mörike. A song composed and performed by Pauline Viardot as from this year, no publication of which has been traced. See Turgenev, *Lettres inédites*, p. 327; Ute Lange-Brachmann and Joachim Draheim, *Pauline Viardot in Baden-Baden und Karlsruhe*, Baden-Baden, 1999, pp. 48-9.

It seems that there was to be a version with piano and harp accompaniment.

Harvard has a partial transcript by Pauline Viardot of the text only.

?1868. Jung Volkers Lied. 'Und die mich trug im Mutterleib, Und die mich schwang im Kissen.' Poem by Eduard Mörike. A song apparently composed and performed by Pauline Viardot at this period, no publication of which has been traced. Its existence would later be attested by her friend Ludwig Pietsch: see L.P., 'Feuilleton. Zum Kapitel Eduard Mörike', *Königlich privilegirte Berlinische Zeitung von Staats- und gelehrten Sachen. Vossische Zeitung*, no. 433, 15 September 1904, morning edition, p. 2. See also Iwan Turgenjew, *Briefe an Ludwig Pietsch*, edited by Christa Schultze, Berlin, 1968, p. 192; Fischer-Dieskau, pp. 340, 443.

Note that the opening line of Mörike's poem, in which 'Mutterleib' was changed to 'Mutterarm' in Robert Schumann's setting, is quoted actually by Pietsch as: 'Und die mich trug in ihrem Leib.'

1868. Walzerlied. 'Wenn die Geigen klingen, sich im Takte schwingen.' A song with a text by an unidentified author. There is also a French title: 'Quand le vin pétille.'

Manuscript at Harvard, in a sketchbook of 1868.

♪ 1868. Коль любить, так без рассудку, Коль грузить, так не на шутку. (Kol' lyubit', tak bez rassudku, Kol' gruzit', tak ne na shutku.) A song setting of the short poem by A.K. Tolstoy.

Manuscript at Harvard.

♪ 1868. Die Spinnerin. 'Als ich still und ruhig spann ohne nur zu stocken.' A song setting of a poem by Goethe.

Manuscript at Harvard.

1868. **Пять стихотворений Лермонтова и Тургенева**, положенные на музыку Полиною Виардо-Гарсиа. (Pyat' stikhotvoreniy Lermontova i Turgenyeva, polozhennyye na muzyku Polinoyu Viardo-Garsia.) St Petersburg: A.F. Iogansen (Johansen). 1868. See also 1880-82.

♪ 1. На заре. 'Сон не коснулся глаз моих, А первый блеск лучей дневных.' (Na zare. 'Son ne kosnulsya glaz moikh, A pervyy blesk luchey dnevnykh.') Text stated to be by I.S. Turgenev, but actually his rendering of 'In der Frühe', by Eduard Mörike (see 1870). (Dedicated to O.F. von Minckwitz [Ol'ga Fëdorovna Minkvits].)

♪ 2. Утёс. 'Ночевала тучка золотая На груди утёса великана.' (Utës. 'Nochevala tuchka zolotaya Na grudi utësa velikana.') M.Yu. Lermontov. (Dedicated to Yu.F. Abaza.)

♪ 3. Разгадка. 'Как прилиwała к сердцу Вся кровь в груди моей.' (Razgadka. 'Kak prilivala k serdtsu Vsyā krov' v grudi moyey.') Text stated to be by I.S. Turgenev, but actually his rendering of 'Räthsel', by Richard Pohl (see 1870). (Dedicated to Ye.A. Lavrovskaya.)

♪ 4. Разлука. 'О разлука, разлука! Как ты сердцу горька.' (Razluka. 'O razluka, razluka! Kak ty serdtsu gor'ka.') Text stated to be by I.S. Turgenev, but no doubt translated by him from a French original. See the note below. (Dedicated to A.A. Khvostova, afterwards Polyakova.)

♪ 5. Русалка. 'Русалка плыла по реке голубой, Озаряема полной луной.' (Rusalka. 'Rusalka plyla po reke goluboy, Ozaryayema polnoy lunoy.') M.Yu. Lermontov. (Dedicated to A.V. Klemm.)

Harvard has manuscripts of nos 2 and 4. An apparently earlier fair copy of the latter has a French text called *L'Absence* and beginning: 'Que l'absence est cruelle, tout espoir m'est ôté Mon cœur est avec elle, mais son cœur m'a quitté.' Because this cannot be further identified, there are various possibilities: that it is an unknown author's original of Russian no. 4; that both texts were adaptations from an original in a third language; or that it was Turgenev's own poem. Of these, the last seems very improbable, and the first is by far the most likely though there remains the problem of determining its elusive French author.

?1869. *Nous sommes les rois mages*. A song to a text by an unidentified author; perhaps connected with an operetta or intended for the Viardots' Twelfth Night concert on 5 January 1869. (See Turgenev, *Pis'ma*, vol. 9, p. 115.)

Manuscript at Harvard, mainly melody, datable to this period.

1869. **Два романса на слова Гёте и Е. Тюркести** [sic] в переводе И.С. Тургенева. Музыка Полины Виардо-Гарсиа. (Dva romansa na slova Gëte i Ye. Tyurkesti [sic] v perevode I.S. Turgeneva. Muzyka Poliny Viardo-Garsia.) St Petersburg: A.F. Iogansen (Johansen). 1869. See also 1880-82.

♪ 1. Перед судом. 'Под сердцем моим чьё дитя я ношу, Не знать тебе, судья!' (Pered sudom. 'Pod serdtsem moim ch'ë ditya ya noshu, Ne znat' tebe, sud'ya!') The text is Turgenev's translation of Goethe's 'Vor Gericht' — 'Von wem ich es habe, das sag' ich euch nicht'.

2. Ночь и день. 'Уже бегут ночные грёзы. Денница в небе уж зажглась.' (Noch' i den'. 'Uzhe begut nochnyye grëzy. Dennitsa v nebe uzh zazhglas'.') The text is Turgenev's translation of Turquet's 'Vois-tu la nuit'. See 1843, Album, no. 7 [♪].

Harvard has a draft German version of no. 1.

♪ 1869. *Le Miroir*. Opérette en deux actes. Words by Turgenev, music by Pauline Viardot. A work for voices and piano no doubt staged once or twice in 1869. For the French libretto, see Turgenev, *Sochineniya*, vol. 12, pp. 132-68.

The only pieces presently known from the music for this operetta are the chansonnette ‘Dans la plaine de Tombouctou’ (see under *Trop de femmes*, 1867) and part of the nocturne duet ‘Viens sur mon cœur, ma Dilara chérie’.

Harvard has a manuscript of the former piece mentioned, and one of the latter is in a private collection (with ‘Léila’ rather than ‘Dilara’). Harvard also has two variant manuscripts of the libretto, with some musical indications.

♪ ?1869. *Rondeña*. ‘Serás dueña de mi vida, serás dueña de mi vida, Si quieres corresponder.’ Setting of a Spanish popular lyric. (Dedicated to Emil Naumann.) See the facsimile in Emil Naumann, *Illustrierte Musikgeschichte. Die Entwicklung der Tonkunst aus frühesten Anfängen bis auf die Gegenwart*, vol. II, Berlin and Stuttgart, 1885, between pp. 832 and 833.

Manuscripts at Bayerische Staatsbibliothek, Mus. ms. app. 1264 (posited as approximately 1880); Universitätsbibliothek Johann Christian Senckenberg, Frankfurt-am-Main, Mus. Hs. 515 (posited as the second third of the nineteenth century); and Harvard (where the partial version in Pauline Viardot’s music album shows that she may have begun work on the arrangement already in the late 1850s).

♪ 1870. **Marche militaire**. Central-Partitur für die gesammte Militärmusik eingerichtet von Wilhelm Wieprecht. Berlin and Posen: Bote & Bock. 1870; 1871.

Also known as the Militärmarsch, Pauline Viardot’s *Marche militaire* was composed for and dedicated to the Queen of Prussia in March 1867. Apparently not published at that time, it is said to have been scored originally for two flutes and piccolo, two oboes and two brass choirs.

A manuscript of the work at the Staatsbibliothek zu Berlin-Preußischer Kulturbesitz, Musikabteilung (Mus. ms. 22330), is, however, scored differently and dedicated actually to the King of Prussia.

♪ 1870. **Das ist ein schlechtes Wetter**. Gedicht von Heinrich Heine. Für eine Singstimme mit Begleitung des Pianoforte. (Dedicated to Fräulein Marianne Brandt.) Leipzig and Weimar: Robert Seitz. 1870.

—Berlin: Ries & Erler. No date.

The Médiathèque Hector Berlioz has a manuscript of this song dated Karlsruhe, January 1869, which includes above the stave a French text beginning ‘Le temps est à l’orage’. Harvard has a manuscript datable probably to late 1868.

See 1871, Шестъстихотворений (Shest’ stikhotvoreniy), no. 6; 1880-82, no. 18.

1870. **Räthsel.** Gedicht von Richard Pohl. ‘In deinen Augen schlummert Ein holdes Rätselwort.’ Für eine Singstimme mit Begleitung des Pianoforte. (Dedicated to Herr [Hans Feodor] von Milde.) Leipzig and Weimar: Robert Seitz. 1870.

—Dresden: Franz Ries. 1874.

—Berlin: Ries & Erler. No date.

See 1868, Пятьстихотворений (Pyat’ stikhotvoreniy), no. 3 [♪]; 1880-82, no. 5; 1884, Six mélodies, no. 4.

♪ 1870. **Der Gärtner.** Gedicht von Eduard Mörike. ‘Auf ihrem Leibröblein, so weiss wie der Schnee.’ Für eine Singstimme mit Begleitung des Pianoforte. (Dedicated to Frau Désirée Artôt.) Leipzig and Weimar: Robert Seitz. 1870.

—Dresden: Franz Ries. 1874.

—Berlin: Ries & Erler. No date.

This and the following two items are commonly known as Drei Lieder auf Texte von Eduard Mörike.

The New York Public Library has a manuscript version for mezzo-soprano, dedicated to Mme [Rosa] de Milde. Another manuscript of Der Gärtner is in a private collection in Paris.

See also 1871, Шестъстихотворений (Shest’ stikhotvoreniy), no. 3; 1880-82, no. 15; 1904, Elle passe!

1870. **In der Frühe.** Gedicht von Eduard Mörike. ‘Kein Schlaf noch kühlt das Auge mir. Dort gehet schon der Tag herfür.’ Für eine Singstimme mit Begleitung des Pianoforte. (Dedicated to Herr Carl Wallenreiter.) Leipzig and Weimar: Robert Seitz. 1870.

—Berlin: Ries & Erler. No date.

See 1868, Пятьстихотворений (Pyat’ stikhotvoreniy), no. 1 [♪]; 1880-82, no. 3.

Heitmann cites two manuscripts of this, one from the former Aglaja Orgeni archive.

♪ 1870. **Nixe Binsefuß**. 'Des Wassermanns sein Töchterlein Tanzt auf dem Eis im Vollmondschein.' Gedicht von Eduard Mörike. Für eine Singstimme mit Begleitung des Pianoforte. (Dedicated to Fräulein Aglaja Orgeni.) Leipzig and Weimar: Robert Seitz. 1870.

—Berlin: Ries & Erler. No date.

The copy of this item in the Women Composers Collection at the University of Michigan includes an English text written in afterwards by the composer.

Heitmann cites a private manuscript of Nixe Binsefuß. Another at Harvard shows that Pauline Viardot originally intended this song to be no. 6 in her planned collection of Mörike settings. See the note to 1864, *Die traurige Krönung*.

♪ 1870. **Anliegen**. 'O schönes Mädchen du, Du mit dem schwarzen Haar.' Poem by Goethe. A song composed this year but perhaps published only in 1880 (as *Ständchen* in *Vier Lieder*).

It is of interest that I.S. Turgenev made Russian and French versions of the text: 'На твой балкон' ('Na tvoy balkon') and 'Belle aux cheveux de jais'. See the article by I.S. Chistova in *Turgenevskiy sbornik*, vol. IV, pp. 204-7 (where, however, the link with the Goethe poem is not proposed).

Manuscripts at Harvard.

?1870s. *Partie de whist*. Salon operetta. Music by Pauline Viardot. Libretto apparently by I.S. Turgenev. Scored for four male characters, stated to be played by the tenors MM. Lefort and Robert and the basses MM. Delatour and Auguste (or Philibert). No publication traced.

Complete autograph score and separate parts at Harvard, which also has a full draft libretto and a copyist's version of the score.

1871. *La Soirée perdue*. Saynète de salon. Livret de Mlle Marie Dumas. A short vocal and dramatic comedy on recent events in London, with borrowings from Alfred de Musset and music by Pauline Viardot.

No doubt composed early in 1871 and given in London society (including at the Duchess of Cleveland's) in the spring and summer of that year, this piece was apparently first performed in public in England only on 21 June 1872. However, it was presumably the 'scène-opérette' by Pauline Viardot put on by Marie Dumas and others in Paris in November 1871, and certainly the 'comédie mêlée de chant' given there on 2 May 1873 and in London again five days later. (See *Musical World*, 10 June 1871, p. 357, 29 June 1872, p. 415, 10 May 1873, p. 308; *The*

Orchestra, 16 June 1871, p. 168; *Morning Post*, 6 July 1871, p. 5; *Era*, 30 June 1872, p. 12 col. d; *Le Ménestrel*, 14 July 1872, p. 271, 11 August 1872, p. 304, 28 April 1873, p. 175, 11 May 1873, p. 191; *Revue et Gazette musicale*, 26 November 1871, p. 339.)

A scribe's manuscript of the libretto dated 1873 is at the Bibliothèque nationale de France, N.a.f. 24664, ff. 323-33.

♪ ?1871. L'Enfant. 'Un enfant de quatre ans expiré de la veille Est tombé sur son lit, on dirait qu'il sommeille.' A song setting of a text by an unidentified author.

Manuscript at Harvard. Dated London 5 April, this could belong only to 1839, 1841 or 1871, and the last year seems most likely. It is, however, curious that the subject of a dead child has some affinity to that of *L'Enfant et la Mère*, the fair copy of which was written at London on 7 April 1841. (See 1843, Album.)

1871. **Шесть стихотворений Г. Гейне, Э. Мёрике и Р. Поля**, переведённые на русский язык И. Тургеневым и положенные на музыку Полиною Виардо-Гарсиа. (*Shest' stikhotvoreniiy G. Geyne, E. Mërike i R. Polya, perevedënnyye na russkiy yazyk I. Turgenevym i polozhennyye na muzyku Polinoyu Viardo-Garsia.*) St Petersburg: A.F. Iogansen (Johansen). 1871. See also 1880-82. Both the Russian and the original German words are incorporated.

♪ 1. Лесная тишь! 'Лесная тишь, лесная тишь! Какой отрадой веешь ты!' (*Lesnaya tish'! 'Lesnaya tish', lesnaya tish'! Kakoy otradoy veyesh' ty!*) Märchen [Mährchen]. 'Waldeinsamkeit, Waldeinsamkeit! Welch' köstlich Kleinod hütest du!' Richard Pohl.

♪ 2. Загубленная жизнь. 'Глядит на закат она солнца, И взор отуманен слезой.' (*Zagublennaya zhizn'. 'Glyadit na zakat ona solntsa, I vzor otumanen slezoy.'*) Verfehltes Leben. 'Sie schaut nach der sinkenden Sonne Und Tränen umfloren den Blick.' Richard Pohl. See also 1880, Vier Lieder, no. 3.

3. Садовник. 'Верхом на лошадке, Как сталь вороной.' (*Sadovnik. 'Verkhom na loshadke, Kak stal' voronoy.'*) Der Gärtner. 'Auf ihrem Leibröblein.' Eduard Mörike. See also 1870. [♪]

♪ 4. Ожидание. 'Он дом сейчас покинул мой, Сказав мне: До свиданья!' (*Ozhidaniye. 'On dom seychas pokinul moy, Skazav mne: Do svidan'ya!'*) Allein. 'Still schau' ich in die Nacht hinaus, Wohin er nun gegangen.' Richard Pohl.

♪ 5. Былое счастье. 'Счастья дни! как скоро вы, Скоро вы Скрылись и пропали!' (*Byloye schast'ye. 'Schast'ya dni! kak skoro vy, Skrylis' i propali!'*)

Skoro vy Skrylis' i propali!') Agnes. 'Rosenzeit! Wie schnell vorbei, schnell vorbei, Bist du doch gegangen!' Eduard Mörike. See also Undatable mss, L'Heure d'aimer.

6. Стоит погода злая! Что за погода злая! (Stoit pogoda zlaya! Chto za pogoda zlaya!) Das ist ein schlechtes Wetter. Heinrich Heine. See also 1870. [♪]

A German manuscript of no. 1, dated 1866, is at the Rossiyskiy gosudarstvennyy arkhiv literatury i iskusstva, Moscow, Pauline Viardot archive, no. 8. Harvard has German manuscripts of nos 1, 4 and 5, the last of which is dedicated to Mme Nissen-Saloman. Heitmann mentions a private manuscript of no. 5 which once belonged to Aglaja Orgeni.

?1872-74. **Echos d'Italie**. 6 vols, Paris: Durand, Schœnewerk et Cie, no date; A. Durand & fils, no date.

1er volume. (Edition revue et annotée par Mme P. Viardot-Garcia.)
Airs, Romances, Ariettes et Duettinos, suivis de 4 Chansons Espagnoles.

[2e volume. Airs, Romances, Ariettes et Duettinos suivis de Chansons Napolitaines.

3e volume. Cavatines célèbres.

4e volume. Trios, Quatuors et Quintettes, suivis d'un Trio Espagnol.

5e volume. Duos.

6e volume. Les Maîtres Italiens, des XVIIe et XVIIIe Siècles.]

It is difficult either to date this publication with certainty or to determine Pauline Viardot's particular role in it. The background is a complex one of albums and competing albums of popular pieces from the operatic stage and concert platform arranged for one or more voices and piano. A leading example was *Souvenirs d'Italie... Recueil de soixante airs ou morceaux de chant*, published by Mme Vve Launer between 1842 and her death in 1853, and later taken over by her successor, E. Girod; it featured both the original texts of vocal items and French translations by Lucien Mont du Taiguy. Unless the few known extant copies of this collection are defective, only fifty-seven and not sixty works were included.

Our own series was begun in 1853 by the music seller and publisher Gustave-Alexandre Flaxland (1821-95), as a single volume called *Echos d'Italie. Recueil de 54 airs, romances, ariettes et duettinos des plus célèbres compositeurs italiens, suivis de 4 chansons espagnoles*. All of its contents, though presented in a quite different order and without the French translations, were taken actually from the Launer compendium, including even the Spanish songs, and only Rubini's 'Il pamporcino' was added (no. 18 below). By 1856 Flaxland was announcing four volumes under the general title *Echos d'Italie*, and by 1862 five such. Early on at

least he undertook the editing himself, as indeed also of his companion series *Echos de France*, *Echos d'Allemagne*, *Echos de Pologne* and *Echos du temps passé*. About the spring of 1868 Pauline Viardot was tempted to take Flaxland as her French publisher rather than his rival Edouard Gérard, or at least I.S. Turgenev suggested that she offer him a duet arrangement of hers (from a nocturne which could conceivably have been Stephen Heller's op. 103, published by Flaxland himself about 1862). However, nothing came of that, and on 30 December 1869 Flaxland sold his business to a company founded for the purpose by his head manager, Léon-Louis Schœnewerk (1831-1902), and the organist and composer Marie-Auguste Durand (1830-1909). For a time this firm referred to itself as 'Maison Flaxland, Durand, Schœnewerk et Cie, successeurs', such had been the influence of its predecessor.

At some point, when exactly has not been established, the publishers turned to Pauline Viardot for help in relaunching *Echos d'Italie*; they apparently also brought in other experts including the tenor Lorenzo Pagans, who would become involved especially in volume 6. The copy of volume 1 in my possession carries a preface signed 'Durand Schœnewerk et Cie'. This definitely situates it in the period 1870-85, after which the partnership became known as Durand & Schœnewerk (later still replaced by A. Durand et fils). The new version was engraved by Léon Parent of 49 rue Rodier in Paris, but that does not help because he operated there until quite late in the Durand, Schœnewerk period before his address changed to no. 61. (Parent died in October 1887.) However, the tone and phraseology of the preface suggest that we may be at a time when Pauline Viardot was teaching at the Conservatoire de Paris (1871-75), and this fits with other historical evidence. Although it cannot be determined precisely when each volume of the new edition came out, the existence of at least part of the series was announced at the beginning of 1872 (in the form of one or another of two lottery prizes, *Echos d'Italie et d'Allemagne* and *40 mélodies, par plusieurs auteurs, et Echos d'Italie*), and volume 6 of *Echos d'Italie* definitely appeared in the spring of 1874. The plate number used for the new volume 1—D.S. et Cie 45—is very low in the publishers' output and presumably an extension of the original Flaxland number, but that cannot be verified as no number is recorded anywhere on the earlier edition that I possess of volume 1 of *Echos d'Italie*.

Whether or not it had been intended that Pauline Viardot should oversee the lot, her contribution may well have been limited to volume 1 in the end. Certainly the copy that I possess of volume 4 in the Durand, Schœnewerk et Cie edition carries no indication whatsoever as to who may have edited it for publication, and no copies of vols 2-6 held in

libraries are recorded as having such either. It must also be emphasised that Durand, Schœnewerk had no intention of giving Pauline Viardot or anyone else power of choice or veto over the contents of the volumes. In particular, the fifty-eight constituent items of volume 1 remained the same as before, and occupied the same number of pages (200). Original time and key signatures and basic tempi (allegro, andante, etc.) were maintained. In their preface the publishers explained what it was they had in mind. The old Flaxland plates had been used so many times that they were worn out and needed replacing. This provided the opportunity to make the work more attractive still by asking ‘Madame Pauline Viardot-Garcia de le revoir avec soin, et d’y mettre les annotations que sa haute expérience pourrait lui suggérer. Le style, la ponctuation et l’accentuation italiennes, les points d’orgue, les indications pour les élisions entre voyelles qui se suivent, tout a été soigneusement indiqué par l’Eminent Professeur...’

It would take a separate study to show exactly what musical corrections, alterations, improvements and internal instructions Pauline Viardot made. Some were significant, many less so, and a few items remained almost unchanged. Most noticeable throughout, perhaps, are her introduction of ornaments or alterations to existing ones, her attention to dynamics, and (as the publishers noted) her use of tie marks beneath vowels that need to be pronounced by the singer as one. Some changes to specific items are noted in the appropriate places below, but three general points need making now. First, no external commentary of any kind is incorporated, whether by way of foreword to the pieces or footnotes below them. Secondly, while Pauline Viardot did make some corrections to the titles and texts of the pieces, she left several mistakes unchanged and actually allowed a number of new errors to creep in. And thirdly, there is no reason to suppose that she made any further improvements to *Echos d’Italie* at a later stage; a copy of volume 1 in my possession still has the plate number D.S. et Cie 45 and the preface signed Durand Schœnewerk et Cie, even though an added cover published by their successors, A. Durand & fils, situates this particular imprint in or later than December 1891.

(See on all the above *L’Europe artiste*, 24 April 1853, p. 4; *Loterie nationale. Catalogue des lots*, Paris, January 1872, Section de l’industrie et du commerce, p. 21, items 1124, 1130; *Revue et Gazette musicale*, 15 March 1874, p. 87; *Le Ménestrel*, 23 April 1893, p. 132; *Le Gaulois*, 16 December 1885, p. 1 cols e-f; Turgenev, *Pis’ma*, vol. 8, pp. 153, 160, 163.)

A list of the fifty-eight pieces in volume 1 follows; it should be observed that they are numbered only in the table of contents on p. 1, not

in the text itself. One curious thing is that no. 55, 'La Colasa', was printed in error between nos 50 and 51 in the Flaxland edition (at pp. 158-60), and this mistake was perpetuated by Durand, Schœnewerk et Cie.

1. L'amor funesto. Romanza. Donizetti. Andante.

(Gaetano Donizetti's song beginning 'Più che non ama un'angelo, t'amai nel mio deliro'.)

2. La camelia. Romanza. Guglielmo. Con eleganza.

(Pasquale Guglielmo's song beginning 'Togli al tuo crine, e donami, Bella, quel vago fiore'. In the text a comma is mistakenly placed between 'vago' and 'fiore'.)

3. Ognuno tira l'acqua. Canzone toscana. Gordigiani. Larghetto con moto a piacere.

(Luigi Gordigiani's song beginning 'E lo mio damolo vidi ier sera'. The heading has mistakenly: 'Canzone Toscane.' Note that in every case in this edition where the adjective 'toscano' appears, its initial letter is capitalised; the same is true of 'napolitano'.)

4. La bianchina. Canzone toscana. Gordigiani. Andantino.

(Luigi Gordigiani's song beginning 'Avete pure un pallido visino'.

5. La partenza. Canzone toscana. Gordigiani. Andantino.

(Luigi Gordigiani's song beginning 'Partita è già la nave dallo porto'. The word 'già' appears actually as 'gia', and 'dallo' as 'dàllo'.)

6. Il tempo passato. Canzone toscana. Gordigiani. Lento.

(Luigi Gordigiani's song beginning 'Speranza del mio cor eri una volta'.)

7. La vedova romana. Canzone napoletana. Gordigiani. Andante mosso con espressione.

(Luigi Gordigiani's song beginning 'Povera vedova per Roma andava'. The word 'espressione' appears mistakenly as 'espressivo', as in the Flaxland edition.)

8. Se il fato barbaro. Arietta. Meyerbeer. Andantino quasi Allegretto.

(From the opera *Romilda e Costanza* by Giacomo Meyerbeer; begins 'Se il fato barbaro a me a me t'invola, sola delizia'.)

9. Ella piangea. Romanza. I Normanni in Parigi. Mercadante. Andante mosso.

(From the opera *I Normanni in Parigi* by Saverio Mercadante; begins 'Ella piangea la perfida, ma non per me piangea'. In the heading, 'Normanni' appears incorrectly as 'Normani'. Note that the title of this work is often found as *I Normanni a Parigi*.)

10. Raggio d'amore. Romanza. Il Furioso. Donizetti. Andantino.

(From the opera *Il furioso nell'isola di San-Domingo* by Gaetano Donizetti; begins 'Raggio d'amor pareva, nel primo april degli anni'.)

11. Come t'adoro e quanto. Romanza. Beatrice di Tenda. Bellini.

Andante amoroso.

(From the opera *Beatrice di Tenda* by Vincenzo Bellini; begins ‘Oh! divina Agnese, tu basteresti a me’. The last phrase is an excellent example of the many places in this edition where words not properly separated from each other could lead to incomprehension: it is most certainly printed as ‘tu baste_restia me’ rather than ‘tu baste_resti a me’.)

12. Sogno talor di correre. Romanza. Parisina. Donizetti.

(From the opera *Parisina* by Gaetano Donizetti; begins ‘Sogno talor di correre entro incantato albergo’. The word ‘correre’ has been corrected from Flaxland’s ‘corere’.)

13. Pietà signore. Aria di chiesa. Stradella. Andantino.

(See on this the note to 1861-1890s, *Ecole classique du chant*, no. 31.)

14. Figlia mia. Aria. Tamerlano. Haendel. Larghetto.

(From the opera *Tamerlano* by George Frideric Handel; begins ‘Figlia mia non pianger, nò, nò, figlia, nò, non pianger’.)

15. Tu non te n’anderai. Canzone toscana. Gordigiani. Andante con moto.

(Luigi Gordigiani’s song beginning ‘M’è stato detto che tu vuoi partire’. The heading actually reads ‘Tu non te nandera’ — a peculiar mistake introduced in this new edition that was certainly not there under Flaxland.)

16. Il vero amore. Canzone toscana. Gordigiani. Tempo di valzer.

(Luigi Gordigiani’s song beginning ‘E lo mio amore è andato a soggiornare a Lucca bella’. A manuscript of this is at Harvard.)

17. Volesse iddio che fossi un rondinino. Canzone toscana. Gordigiani. Andante mosso.

(Luigi Gordigiani’s song beginning in the manner shown in the heading.)

18. Il pamporcino. Melodia. Parole di C.A. Clericetti. Musica di D. Rubini.

(Dominique Rubini’s song beginning ‘Caro fior che a me rimembri per gli olezzi tuoi graditi’. The word ‘pamporcino’ is a deformation of ‘panporcino’ or ‘pan porcino’, meaning sowbread, a kind of cyclamen. Note that the heading actually has the singular ‘parola’, which goes only halfway to correcting Flaxland’s wrong plural ‘paroli’!)

19. Di superbo vincitor. Romanza. Giuramento. Mercadante. Allegro moderato.

(From the opera *Il giuramento* by Saverio Mercadante; begins ‘Di superbo vincitor Eloisa al piè gemea’.)

20. Ma negli estremi istanti. Romanza. Giuramento. Mercadante. Andante.

(From the opera *Il giuramento* by Saverio Mercadante; begins ‘Ma

negli estremi istanti tu mi conforta almeno’.)

21. Ah! non avea più lagrime. Romanza. Maria di Rudenz. Donizetti. Moderato.

(From the opera *Maria di Rudenz* by Gaetano Donizetti; begins with the recitative ‘Egli ancora non giunge, e tu m’attendi, adorata Matilde’. Somewhat hilariously, the heading actually has ‘Rubens’ instead of ‘Rudenz’.)

22. Se il mio nome saper. Canzonetta. Chantée dans le Barbieri di Siviglia. Manuel Garcia.

(From the opera *Il barbiere di Siviglia* by Gioacchino Rossini; begins ‘Se il mio nome saper voi bramate, dal mio labbro il mio nome ascoltate’. This aria, known also as a Spanish ‘tirana’, was sung by Garcia when he created the role of Count Almaviva. Many have believed that he composed it himself, but the consensus now is that Rossini wrote it specially for him and that Garcia, at most, performed it in his own particular way. Although ‘chantée dans’ is arguably ambiguous, there can be no doubt that Pauline Viardot believed her father had invented the piece: in the Flaxland version the heading read simply ‘Barbiere di Siviglia. Rossini’, and the table of contents in the Durand, Schœnewerk edition still retains this attribution. Setting her misapprehension aside, it seems clear that Pauline Viardot was reviving family tradition as to how Garcia actually sang the piece, which here appears with different ornamentation from the version generally received. For no good reason she also corrected ‘adora’ to ‘adoro’ but left ‘brama’ and ‘chiama’ unchanged from the Flaxland text, which had ‘io son Lindoro che fido v’adora che sposa vi brama che a nome vi chiama’. For contrasting opinions on the authorship of ‘Se il mio nome saper’, see e.g. H. Sutherland Edwards, *The life of Rossini*, London, 1869, pp. 148-9; *L’Argus méridional. Journal littéraire et artistique*, 17 July 1859, pp. 2-3.)

23. Sorgi o Padre. Romanza. Bianca e Fernando. Bellini. Andante.

(From the opera *Bianca e Fernando* by Vincenzo Bellini; begins ‘Sorgi o Padre, e la figlia rimira, che si lagna’.)

24. Al dolce guidami. Cavatina. Anna Bolena. Donizetti. Larghetto.

(From the opera *Anna Bolena* by Gaetano Donizetti; begins ‘Al dolce guidami castel natio; ai verdi platani’. By contrast with no. 11 above, confusion here could be caused by the fact that ‘verdi’ was printed actually as ‘ver di’. The word ‘natio’ also appeared as ‘natìo’.)

25. Vaga luna. Romanzetta. Bellini. Andante cantabile.

(Vincenzo Bellini’s song beginning ‘Vaga luna che inargenti queste rive e questi fiori’.)

26. Deh! calma o ciel. Preghiera. Otello. Rossini. Andante espressivo.

(From the opera *Otello, ossia il Moro di Venezia* by Gioacchino Rossini; begins ‘Deh! calma o ciel, nel sonno per poco le mie pene’.)

27. Lascia ch’io pianga. Aria con recitativo. Rinaldo. Haendel.

(From the opera *Rinaldo* by George Frideric Handel. Whereas the Flaxland edition had only the air, marked Larghetto and beginning ‘Lascia ch’io pianga la dura sorte, e che sospiri la libertà’, Pauline Viardot introduced before it Almirena’s recitative ‘Armida, dispietata! Colla forza d’abisso Rapimmi al caro ciel de’ miei contenti!’ However, in the opera itself the one does not follow the other immediately, and the typesetters also rather spoiled the effect by peppering the text with dubious spellings. See above, *Ecole classique du chant*, no. 42, and 1864, *Leave me*.)

28. Soave immagine. Cavatina. Andronico. Mercadante. Andante.

(From the opera *Andronico* by Saverio Mercadante; begins ‘Soave immagine d’amor, di pace, tu spiri all’anima’.)

29. In terra ci divisero. Romanza. Le due illustre rivali. Mercadante. Andante.

(From the opera *Le due illustre rivali* by Saverio Mercadante; begins ‘In terra ci divisero mortali sciagurati’. In the heading, this work of the confusing title appears actually as ‘Le due illustri rivali’, and in the history of music one is likely also to find it fully masculinised as ‘I due illustri rivali’.)

30. Tic e tic e toc. Canzone popolare. Tempo di valzer.

(A song by an unidentified Lombardic composer, beginning ‘Tic e tic e toc, mio bel moretto’; it was introduced to France by la Malibran and is sometimes also known as ‘Souvenir du Montferrat’. The heading here actually reads ‘...Tempo di Valser’. Compare no. 16 above; in the Flaxland edition, both songs were marked ‘Tempo di valzer’. See also no. 56 below.)

31. T’abbraccio. Cavatina. Il Ciro. Rossini. Andante.

(From the opera *Ciro in Babilonia* by Gioacchino Rossini; begins ‘T’abbraccio, ti stringo, mio tenero figlio’. In the heading the piece is called actually ‘T’abraccio’, a mistake found already in the Flaxland version.)

32. Ah! non credea. Preghiera. La Sonnambula. Bellini. Andante.

(From the opera *La sonnambula* by Vincenzo Bellini; begins ‘Ah! non credea mirarti sì presto estinto, o fiore’.)

33. Ah! non giunge. Aria. La Sonnambula. Bellini. Allegro.

(From the opera *La sonnambula* by Vincenzo Bellini; begins ‘Ah! non giunge uman pensiero, al contento ond’io son piena’. This piece, in which Pauline Viardot herself had always had great success, is one to which she paid special attention, actually shortening the text from that in the

Flaxland edition but considerably embellishing what remained.)

34. Vi ravviso. Cavatina. La Sonnambula. Bellini. Andante cantabile.

(From the opera *La sonnambula* by Vincenzo Bellini; begins ‘Vi ravviso, o luoghi ameni, in cui lieti, in cui sereni’.)

35. Giusto ciel. Preghiera. Maometto II. Rossini. Andantino.

(From the opera *Maometto secondo* by Gioacchino Rossini, afterwards reworked as *Le Siège de Corinthe*; begins ‘Giusto ciel! in tal periglio, più consiglio, più speranza’.)

36. Una barchetta. Canzonetta. Gianni di Calais. Donizetti. Andante mosso.

(From the opera *Gianni di Calais* by Gaetano Donizetti; begins ‘Una barchetta in mar solcando va’.)

37. Al mio pregar t’arrendi. Preghiera. Semiramide. Rossini.

(From the opera *Semiramide* by Gioacchino Rossini; begins ‘Al mio pregar t’arrendi, il figlio tuo difendi’.)

38. E vezzosa sì la rosa. Canzonetta. Vaccaj. Andantino.

(Nicola Vaccai’s song beginning ‘E vezzosa sì la rosa, odorosa porporina’.)

39. Una furtiva lagrima. Romanza. L’Elisire d’Amore. Donizetti. Larghetto.

(From the opera *L’elisir d’amore* by Gaetano Donizetti; begins ‘Una furtiva lagrima negli occhi suoi spuntò’.)

40. Deh! non voler costringere. Romanza. Anna Bolena. Donizetti. Andantino.

(From the opera *Anna Bolena* by Gaetano Donizetti; begins ‘Deh! non voler costringere a finta gioja il viso’.)

41. Deh! tu bell’anima. Preghiera. I Capuleti e i Montecchi. Bellini. Andante sostenuto.

(From the opera *I Capuleti e i Montecchi* by Vincenzo Bellini; begins ‘Deh! Tu deh! tu bell’anima che al ciel’.)

42. Che farò senza Euridice. Scena ed Aria. Orphée. Gluck.

(From the opera *Orfeo ed Euridice* by Christoph Willibald Gluck; begins ‘Ahime! dove trascorsi, ove mi spinse un delirio d’amor’.)

Compare the French versions of *J’ai perdu mon Eurydice* in 1859, *Orphée*, no. 10; 1860, *Orphée*; and 1861-1890s, *Ecole classique*, no. 5.

43. Oh quante volte. Romanza. I Capuleti e i Montecchi. Bellini. Andante sostenuto.

(From the opera *I Capuleti e i Montecchi* by Vincenzo Bellini; begins ‘Oh quante volte oh quante, ti chiedo al ciel piangendo’. The heading actually has ‘I Capuletti...’, unlike in no. 41 above; the Flaxland edition correctly had ‘I Capuleti...’ in both places.)

44. Quanto è bella quanto è cara. Cavatina. L’Elisire d’amore.

Donizetti. Larghetto.

(From the opera *L'elisir d'amore* by Gaetano Donizetti; begins 'Quanto è bella, quanto è cara! Più la vedo, e più mi piace'.)

45. Sventurato il cor. Romanza. La Straniera. Bellini.

(From the opera *La straniera* by Vincenzo Bellini; begins 'Sventurato il cor che fida nel sorriso dell'amor'.)

46. Luisella. Canzonetta napolitana. F. Florimo. Allegretto.

(Francesco Florimo's song beginning 'Io sò una giardiniera Che chiaman la Luisella'. Note that the headings of this and the next two items have incorrectly 'napolitane', whereas those of nos 49 and 50 are right. They simply followed here the pattern of the Flaxland edition.)

47. Il marito. Canzonetta napolitana. F. Florimo.

(Francesco Florimo's song beginning 'Tolsi a moglie una vaga romana'.)

48. La cosetora. Canzonetta napolitana. F. Florimo. Allegretto.

(Francesco Florimo's song beginning 'Io voglio amare ogni figliola'.)

49. La marinarella. Canzonetta napolitana. F. Florimo. Andantino quasi allegretto.

(Francesco Florimo's song beginning 'Son pescatore di questo mare che grata pesca che voglio fare'. The heading actually has 'L. Florimo', a mistake that is not made in the Flaxland version. As so often in the present edition, deficient punctuation gets in the way of the meaning: 'Son pescatore di questo mare. Che grata pesca che voglio fare!')

50. Il primo amore. Canzonetta napolitana. F. Florimo. Andantino animato.

(Francesco Florimo's song beginning 'Bella una volta ascolta mi. Non mi lasciar dolente'.)

51. Mi balza in petto. Duettino. Gabussi. Allegretto animato.

(A vocal duet by Giulio Cesare Gabussi, beginning 'Mi balza in petto di gioja in core nel rivederti'.)

52. Oh! cara immagine. Duettino. Gabussi. Allegretto non tanto mosso.

(A vocal duet by Giulio Cesare Gabussi, beginning 'Oh! cara immagine del mio tesoro, te sola adoro'.)

53. Se o cara sorridi. Duettino. Gabussi. Allegro sentimentale.

(A vocal duet by Giulio Cesare Gabussi, beginning 'Se o cara sorridi, tuo schiavo son io'.)

54. Adelaide. Romanza. Beethoven. Larghetto.

(The song by Ludwig van Beethoven, beginning in this anonymous translation 'Nel giardino solingo va il tuo bene, dolcemente di rosea luce sparso'. The text here actually has 'di rose a luce', in place of the correct formulation in the Flaxland edition.)

Compare 1861-1890s, *Ecole classique*, no. 7.

55. La Colasa. Canción madrileña. Yradier. Allegro.

(Sebastián de Yradier's song beginning 'De mi nombre ya el mundo está lleno que me llaman el sol de Madrid'. As mentioned above, this item was actually printed between nos 50 and 51. Note also that in all the Spanish pieces the headings omit the diacritical marks in 'canción', 'madrileña' and 'española'. For an earlier appearance of these same songs, see 1858, *Album de las Señoras*, respectively nos 16, 15, 17 and 2.)

56. El jaque. Canción española. Yradier. Tempo di valzer.

(Sebastián de Yradier's song beginning 'Tu sandunga y un cigarro y una caña de Jerez'. The heading actually has 'tempo di valser'—see on this the note to no. 30, above,—and 'y un and y una' are printed as 'yun' and 'yuna'.)

57. El curro marinero. Canción española. Yradier.

(Sebastián de Yradier's song beginning 'Es mi curro marinero, Y cuando sale al mar'.)

58. La calesera. Canción andaluza. Yradier. Allegro.

(Sebastián de Yradier's song beginning 'Ya suenan las campanillas, Mi calesero ha llegado'. The spelling and hyphenation of the text leave much to be desired...)

♪ 1873. **Introduction et polonaise.** Piano à quatre mains. Pauline Viardot. (Dedicated to Henri Reber.) Paris: E. Gérard & Cie. 1873; 1874.

This existed also in a version for two hands.

1873. **Cinquante mélodies de Franz Schubert.** Traduites par Louis Pomey avec annotations et sous la direction de Mme Pauline Viardot. Paris: E. Gérard & Cie. 1873.

—Franz Schubert. Cinquante mélodies, choisies, revues et annotées par Mme Pauline Viardot-Garcia. Texte original allemand et traduction française de Louis Pomey et Victor Wilder. Paris: J. Hamelle, c. 1890; 1905.

Wilder's role in the later edition was doubtless to revise or embellish Pomey's French translations; there are in fact some discrepancies in the two publications between even the titles of constituent pieces, and German titles are occasionally lacking. The list of songs below follows the original edition of 1873, supplying missing titles in square brackets. It seemed idle to record the German first lines, and sometimes quite extravagant errors in the German titles (and in the French text, for that matter) have been silently corrected here.

In the publications the French versions were given first, with the

German underneath. Indeed, in her preface Pauline Viardot explained that guidance for performers in the scores related more specifically to the French words than to the original ones. ('...nous devons avertir que les diverses nuances indiquées pour le chant s'appliquent plus spécialement à la version française.')

No. 1. Les Grillons. 'Lorsque le grillon chante, La nuit dans le foyer brûlant, Près de la flamme ardente Je suis assis paisiblement.' — Der Einsame. [D.800.]

No. 2. Sérénade. 'Mes accents, dans la nuit sombre, Volent jusqu'à toi.' — Ständchen. [D.957, no. 4. (From *Schwanengesang*.)]

No. 3. Le Tilleul. 'Là-bas, près du village, Fleurit un vieux tilleul.' — Der Lindenbaum. [D.911, no. 5. (From *Winterreise*.)]

No. 4. La Truite. 'Au fond d'une onde claire Passait et repassait La truite plus légère.' — Die Forelle. [D.550.]

No. 5. Hymne à la Vierge (Ave Maria). 'Ave Maria! Vierge des cieux, En toi la faible vierge espère.' — Hymne an die Jungfrau. [That is, Ellens Gesang III. D.839.]

No. 6. Le Roi des aulnes. 'Voyez, à cheval, battu par le vent, Passer le père avec son enfant.' [— Erlkönig.] [D.328.]

No. 7. Je t'aime encore. 'A ma tendresse, hélas! le sort t'enlève; Mais, mon trésor, je t'aime encor.' — Sei mir gegrüßt! [D.741.]

No. 8. La Poste. 'De la poste a retenti le cor; Qu'as-tu? pourquoi bondis-tu si fort, Mon cœur?' — Die Post. [D.911, no. 13. (From *Winterreise*.)]

No. 9. Au ruisseau dans le printemps. 'Le doux printemps brisa ta chaîne, Et tu t'enfuis libre et content.' — Am Bach im Frühlinge. [D.361.]

No. 10. Barcarolle. 'Se balançant sur la vague brillante, Notre bateau comme un cygne s'enfuit.' — Auf dem Wasser zu singen. [D.774.]

No. 11. Devant mon berceau. 'Ainsi le voilà, l'étroit coffret Qui me reçut tout petit enfant.' — Vor meiner Wiege. [D.927.]

No. 12. Dans le village. 'Les chiens font tapage, leurs chaînes bruissent.' — Im Dorfe. [D.911, no. 17. (From *Winterreise*.)]

No. 13. Secret. 'A cet œil si pur, si tendre, Le plus fin se laisse prendre.' — Geheimes. [D.719.]

No. 14. Je pense à toi. 'Je pense à toi, quand le flot bleu se dore Des feux du jour.' — Ich denke dein. [That is, Nähe des Geliebten. D.162.]

No. 15. Le Voyageur. 'Des monts j'ai fui la sombre horreur; Le val est noir, le flot grondeur.' [— Der Wanderer.] [D.493.]

No. 16. La Rose de la lande. 'Sur les landes d'alentour S'ouvrait une rose Plus brillante que le jour.' [— Heidenröslein.] [D.257.]

No. 17. Le Corbeau. 'Un affreux corbeau me suit Depuis le village, Et sans cesse m'étourdit De son cri sauvage.' — Die Krähe. [D.911, no. 15.]

(From *Winterreise*.)]

No. 18. Elan d'amour. 'Oui, sur l'écorce de nos chênes, Sur les cailloux de nos fontaines.' — Ungeduld. [D.795, no. 7. (From *Die schöne Müllerin*.)]

No. 19. A la musique. 'Combien de fois, ô muse, en maîtresse, Quand le destin me torturait le cœur.' — An die Musik. [D.547.]

No. 20. L'Illusion. 'Un feu devant mes yeux voltige, Je suis son charme séducteur.' — Täuschung. [D.911, no. 19. (From *Winterreise*.)]

No. 21. La Ville. 'Je vois comme un mirage La ville dans le lointain, La tour qui se dégage Des froids brouillards du matin.' — Die Stadt. [D.957, no. 11. (From *Schwanengesang*.)]

No. 22. Chant du harpiste. 'Celui qui se nourrit de pleurs, Et qui sur la brûlante couche, La nuit, se tord dans les douleurs.' — Gesang des Harfners. [D.480: 'Wer nie sein Brot mit Tränen aß.']

No. 23. Son image. 'Les yeux sur son image, naguère je rêvais.' — Ihr Bild. [D.957, no. 9. (From *Schwanengesang*.)]

No. 24. Mon séjour. 'Flots redoutés, bois ennemi, Roche sauvage, mon abri!' — Aufenthalt. [D.957, no. 5. (From *Schwanengesang*.)]

No. 25. Le Curieux. 'Vous ne pouvez me dire Ce que je veux savoir.' — Der Neugierige. [D.795, no. 6. (From *Die schöne Müllerin*.)]

No. 26. Tu n'aimes pas. 'Ce mot me déchire, Tu n'aimes pas. En vain je supplie.' — Du liebst mich nicht. [D.756.]

No. 27. Tu es le repos. 'Source de paix et de bonheur, Par toi s'apaise toute ardeur.' — Du bist die Ruh'. [D.776.]

No. 28. Marguerite au rouet. 'C'en est fait du bonheur, adieu la paix, Le calme m'a fui pour jamais.' — Gretchen am Spinnrade. [D.118.]

No. 29. Le Départ. 'Je pars! Adieu mes paisibles remparts, Je pars!' — Abschied. [D.957, no. 7. (From *Schwanengesang*.)]

No. 30. La Rose. 'Aux doux feux de l'aurore, Qu'il était bon d'éclore!' — Die Rose. [D.745.]

No. 31. A la lyre. 'Chantons du fils d'Atrée La race détestée.' — An die Leier. [D.737.]

No. 32. Fleurs desséchées. 'Petites fleurs qu'elle me donna, Dans mon cercueil on vous placera.' — Trockne Blumen. [D.795, no. 18. (From *Die schöne Müllerin*.)]

No. 33. Plaintes de la jeune fille. 'Le bois gémit sous les coups de l'orage, La vierge est là sur le vert rivage.' — Des Mädchens Klage. [D.6, D.191, D.389.]

No. 34. Sur une tombe. 'Dire que mes yeux t'ont vue Pour la dernière fois! Qu'une pierre froide et nue Ici pèse sur toi.' — An Anselmo's Grabe. [That is, Am Grabe Anselmos. D.504.]

No. 35. La Toute-puissance. 'Dieu qu'on révère, ô Seigneur! Le ciel et

la terre Proclament ta grandeur.’ — Allmacht. [That is, Die Allmacht. D.852.]

No. 36. La Méchante couleur. ‘Là-bas le ciel me paraît finir, Là-bas je voudrais m’enfuir.’ — Die böse Farbe. [D.795, no. 17. (From *Die schöne Müllerin.*)]

No. 37. La Couleur préférée. ‘De vert que l’on m’habille Et que du saule brille Sur moi la verte fleur!’ — Die liebe Farbe. [D.795, no. 16. (From *Die schöne Müllerin.*)]

No. 38. Au bord de la mer. ‘La mer immense se reflétait Les pâles feux de la lune.’ — Am Meer. [D.957, no. 12. (From *Schwanengesang.*)]

No. 39. Dithyrambe. ‘Jamais mon gîte N’eut telle visite, Pour lui les Dieux.’ — Dithyrambe. [D.47, D.801.]

No. 40. Méditation de nuit. ‘Un froid brouillard s’étend sur la montagne, La nuit du haut du ciel descend.’ — Nachtstück. [D.672.]

No. 41. Sur la montagne. ‘Le bois gémit sous les coups du vent, Dans le vallon gronde le torrent.’ — Über Wildemann. [D.884.]

No. 42. Où vais-je? ‘Avec un doux murmure Coulait un frais ruisseau, Son onde était si pure, Et le vallon si beau!’ — Wohin? [D.795, no. 2. (From *Die schöne Müllerin.*)]

No. 43. Vision. ‘Le ciel est noir, la ville assoupie; Voici la place qu’elle habita.’ — Der Doppelgänger. [D.957, no. 13. (From *Schwanengesang.*)]

No. 44. Le Meunier et le Ruisseau. ‘Pour le cœur fidèle qu’amour fait souffrir, Tout dans la nature paraît s’assombrir.’ [D.795, no. 19. — Der Müller und der Bach. (From *Die schöne Müllerin.*)]

No. 45. Eloge des larmes. ‘Brise pure, fleurs brillantes, Souffles tièdes du printemps.’ — Lob der Thränen. [D.711.]

No. 46. La Jeune religieuse. ‘L’orage en nos bois se déchaîne en grondant, L’antique manoir est battu par le vent.’ — Die junge Nonne. [D.828.]

No. 47. Chanson de Mignon. ‘Le beau pays où naît le citronnier, où dans les bois l’orange d’or mûrit.’ — Mignons Lied. [That is, Mignons Gesang (‘Kennst du das Land?’) D.321.]

No. 48. Le Printemps. ‘Les tièdes brises de retour Murmurent et chantent nuit et jour.’ — Frühlingsglaube. [D.686.]

No. 49. La Rive et les Fleurs [Sic for : Le Rire et les Pleurs(!)] ‘En un instant passer des pleurs au rire, Signe d’amour difficile à traduire.’ — Lachen und Weinen. [D.777.]

No. 50. Mignon et le Harpiste. Duo. ‘L’âme saignant d’amour seule peut dire Quel long martyre j’endure nuit et jour.’ [— Mignon und der Harfner.] Duett. [D.877, no. 1.]

Harvard has drafts of a number of these songs. In addition to the

published items, eleven other Schubert Lieder copied by Pauline Viardot presumably with a view to arranging them in French remained in manuscript at her death. Formerly in the collection of Martine and André Le Cesne and discussed by Antoine Virenque in *Cahiers Ivan Tourguéniev—Pauline Viardot—Maria Malibran*, no. 2, October 1978, pp. 103-5 (in pp. 100-7), they are numbered 51-61 below.

No. 51. Soir d'hiver. — Der Winterabend. [D.938.]

No. 52. Chant de plainte. — Klagelied. [D.23.]

No. 53. Le Père avec l'enfant. — Der Vater mit dem Kind. [D.906.]

No. 54. Le Chant de Mignon. — Lied der Mignon. [D.877, no. 4.]

No. 55. Dissolution. — Auflösung. [D.807.]

No. 56. Qu'elle fût ici. — Daß sie hier gewesen. [D.775.]

No. 57. Attis. — Atys. [D.585.]

No. 58. Myosotis. — Vergißmeinnicht. [D.792.]

No. 59. La Nostalgie du fossoyeur. — Totengräbers Heimwehe. [D.842.]

No. 60. L'Amour a menti. — Die Liebe hat gelogen. [D.751.]

No. 61. Les Etoiles. — Die Sterne. [D.939.]

1874. Пять стихотворений Гёте, Пушкина, Мёрике, Гейбеля и Поля, положенные на музыку Полиною Виардо Гарсия. (Pyat' stikhotvoreniy Gëte, Pushkina, Mërike, Geybelya i Polya, polozhennyye na muzyku Polinoyu Viardo Garsiya.) Fünf Gedichte von Göthe, Puschkin, Mörrike, Geibel und Pohl, in Musik gesetzt von Pauline Viardot Garcia. St Petersburg: A.F. Iogansen (Johansen). 1874. See also 1880, Vier Lieder; 1880-82.

The German poems in this collection were translated into Russian by I.S. Turgenev, who also rendered the Pushkin into German. See Turgenev, *Pis'ma*, vol. 13, pp. 72, 76-7, 397, 400. On Turgenev as a translator of texts for Pauline Viardot's songs, see e.g. N.G. Žekulin's article 'Dukhovno-intellektual'nyye vzaimootnosheniya' and M.P. Alekseyev's earlier *Turgenevskiy sbornik* piece.

♪ 1. Слепец. 'По жизненному полю В толпе громадной людской.' (Slepets. 'Po zhiznennomu polyu V tolpe gromadnoy lyudskoy.') Der Nachtwandler. 'Mein Leib ist wie gefesselt Doch meine Seele bei dir.' Richard Pohl. (Dedicated to O.A. Petrov.)

♪ 2. Финская песня. 'Лишь бы милый воротился Тем же прежним, верным другом!' (Finskaya pesnya. 'Lish' by milyy vorotilsya Tem zhe prezhnim, vernym drugom!') Finnisches Lied. 'Käm' der liebe Wohlbekannte Völlig so, wie er geschieden!' Goethe. (Dedicated to A.A. Polyakova.)

(Goethe's poem was actually translated from the text of a Finnish folksong, recorded in the original and in French translation by A.F. Skjöldebrand in *Voyage pittoresque au Cap Nord*, Stockholm, 1801, Premier cahier, p. 4.)

♪ 3. Юноша и дева. 'Юношу, горько рыдая, ревнивая дева бранила.' (Yunosha i deva. 'Yunoshu, gor'ko rydaya, revnivaya deva branila.') Der Jüngling und das Mädchen. 'Bitterlich weinte das Mädchen, Sie schalt ohne Treu den Geliebten.' A.S. Pushkin. (Dedicated to Ye.A. Lavrovskaya.)

♪ 4. Солдатская невеста. 'Солдат удалой мой жених! Не много и сыщешь таких!' (Soldatskaya nevesta. 'Soldat udaloy moy zhenikh! Ne mnogo i syshchesh' takikh!') Die Soldatenbraut. 'Ach, wenn's nur der König auch wüßt', Wie wacker mein Schätzelein ist!' Eduard Mörike. (Dedicated to Henriette Nissen-Saloman.)

♪ 5. Весенний вечер. 'Весенний влажный вечер... Всё тихо, всё молчит.' (Vesenniy vecher. 'Vesenniy vlazhnyy vecher... Vsë tikho, vsë molchit.') Im April. 'Du feuchter Frühlingsabend, Wie hab' ich dich so gern!' Emanuel von Geibel. (Dedicated to N.A. Iretskaya.)

Manuscripts of nos 2, 3 and 4 are at Harvard (the one of Die Soldatenbraut being dated December 1864); manuscripts of no. 5 are in a private collection in Paris and at the Médiathèque Hector Berlioz, which has two in German and also two in French entitled respectively *Soir d'avril* and *Soir de printemps*, each with words by Louis Pomey beginning 'Je t'aime soir humide d'avril, le mois charmant'.

♪ 1874. **Sonatine pour piano et violon**. Paris: E. Gérard & Cie. 1874. (Dedicated to Monsieur [Hubert] Léonard.)

A partial manuscript of this exists in a private collection.

1875. **Chansons espagnoles par Manuel Garcia père**. Paroles françaises de Mr Louis Pomey. Arrangées avec accompagnement de piano par Mme Pauline Viardot. Paris: E. Gérard & Cie. 1875. Ténor ou soprano. (Some believe that this collection was first published around 1868, but I have found no evidence for that.)

The original Spanish texts are printed separately, without distinguishing titles. Nos 2 and 4 are by Meléndez Valdés, nos 3 and 6 by Francisco de Quevedo, no. 5 by Lope de Vega, and no. 1 of unknown authorship.

♪ 1. Jalousie. 'Je voudrais te croire Mais le puis-je, hélas!' 'Qué quieres Panchito que me piense yo.' (Dedicated to Madame George Sand.)

- ♪ 2. La Fleur du vallon. ‘Gentille fauvette Dont au point du jour Le coteau répète Le doux chant d’amour.’ ‘Sueñas avecillas Que al amanecer Mil alegres salvas Canoras me haceis.’ (Dedicated to Madame Artôt de Padilla.)
- ♪ 3. Floris. ‘Sous ta noire mantille, O Floris ton œil brille Moins riante et moins belle.’ ‘A la feria va Floris por que tenga la feria.’ (Dedicated to Mme [Antonia] Léonard.)
- ♪ 4. Silence! ‘Silence, hirondelle! Suspends tes ébats.’ ‘Parad, Avecillas! No inquietas voleis!’ (Dedicated to Mr Mariano de Padilla.)
- ♪ 5. La Barque de l’amour. ‘Gare! gare! gare! gare! Du plaisir, du plaisir qui t’appelle.’ ‘Bío-Bío! Bío-Bío! que mi tambo lo tengo en el río.’ (Dedicated to Mademoiselle Anita de Wheelock.)
- ♪ 6. Le Courrier. ‘Des courriers voilà le roi, Toujours leste et toujours fringant.’ ‘Este sí que es corredor, este sí que los otros no.’ (Dedicated to Monsieur Lorenzo Pagans.)

In a manuscript collection at the Médiathèque Hector Berlioz of music by or arranged by Manuel Garcia, Pauline Viardot has apparently noted with a cross those items which she wished to include in the present album. It is worth adding that the Spanish songs ‘Ay, ay, ay’ and ‘El riqui-riqui’, often performed by Pauline Viardot and sometimes thought of as her own, were actually by her father also.

1875. **Trois valse de Franz Schubert**, transcrites et arrangées pour deux voix [et piano] par Pauline Viardot. (Dédiées à ses filles [Claudie et Marianne].) Paroles de Louis Pomey. Paris: E. Gérard & Cie. 1875; 1879. —Paris: J. Hamelle. 1891.

- ♪ 1. Le Printemps. ‘Filles, garçons, honneur de nos hameaux.’ [D.783, no. 1.]
- ♪ 2. Tes yeux. ‘La rose nouvelle dans tes noirs cheveux.’ [D.969, no. 9.]
- ♪ 3. Dansez fillettes. ‘Vite, vite, vite, accourez près de nous.’ [D.783, no. 6.]

—Three waltzes by Franz Schubert. Transcribed and arranged for two voices by Pauline Viardot. Adapted to English words by J.H. Cornell. New York: G. Schirmer. ?1889.

1. Spring-time.
2. Autumn.
3. Dance, young maidens.

—Твои очи. Вальс Шуберта. (Tvoi ochi. Val’s Shuberta.) St Petersburg: V. Bessel’. No date.

According to A.S. Rozanov, 3rd ed., p. 215, the English versions of these waltzes were published also in Britain (at Chester?), and the subject

of the second one (Autumn) was not related to that of *Tes yeux*. Lydia Torrigi-Heiroth maintained that Pauline Viardot made vocal arrangements of six Schubert waltzes in all.

Some manuscript sketches of the three known ones exist in a private collection.

♪ 1876. **La Jota** [de los estudiantes]. Sérénade des étudiants. ‘O belle qui sous ton voile Des nuits fait pâlir l’étoile.’ Duo espagnol arrangé par Mme Pauline Viardot. Paroles [françaises] de Louis Pomey. Paris: E. Gérard & Cie. 1876. —Heugel. ?1890.

See 1846, *La jota de los estudiantes*. This arrangement of a Spanish popular song was also known as *La Serenada de los estudiantes*.

?1877. *Capriccio all’ungherese*. A vocal duet with piano accompaniment, performed by Pauline Viardot’s daughters Claudie and Marianne (for instance on 15 May 1877 and, in Spanish, on 27 April 1882); known also as *Duo dans le style hongrois*. No publication traced.

This work was very probably the same as that found in a performance manuscript at Harvard entitled ‘*La Douce tourterelle*’ and a draft there called ‘*Duo à la hongroise*’, although both of these look as though they were written earlier than 1877. See Undatable mss. [♪]

♪ ?1877. *La gallina*. Air mexicain or *Chanson mexicaine*. ‘La vecina de allí enfrente, gallinacito ven y volar.’ A vocal trio with piano accompaniment, arranged and performed by Pauline Viardot with her daughters Claudie and Marianne (for instance on 10 May 1877). No publication traced.

Manuscripts at Harvard (one datable 1879, one actually a duet), at the Médiathèque Hector Berlioz, and in a private collection.

1878. **Canti popolari toscani**. Musica di Pauline Viardot. Народные тосканские песни. Музыка Полины Виардо. (*Narodnyye toskanskiye pesni. Muzyka Poliny Viardo.*) St Petersburg: A.F. Iogansen (Johansen). 1878. The individual items from this present group were also sold separately. See also 1880-82.

Although in a few cases she slightly modernised or otherwise adapted them, Pauline Viardot apparently drew the texts for her many ‘*Canti popolari toscani*’ from the collection of that title by Giuseppe Tigri, in its 1869 edition.

♪ 1. *Serenata fiorentina*. Флорентийская серенада. (*Florentiyskaya serenada.*) ‘Vado di notte e vado a passeggiare; Vado sull’ora del tuo bel

dormire.’

See Tigri, 1869, p. 107 no. 403. Note, however, that Tigri has ‘del dolce dormire’; Pauline Viardot no doubt borrowed the phrase ‘del tuo bel dormire’ from Tigri, 1869, p. 99, no. 373, ‘Vengo di notte’, q.v. in Undatable manuscripts.

♪ 2. C’era una volta. Бывало, я с тобою говорила. (Byvalo, ya s toboyu govorila.) ‘C’era una volta che con voi parlava, Ora non son più degna di vedervi.’ ‘Бывало, я с тобою говорила, Ах! Я теперь глядеть на вас не смею.’ (‘Byvalo, ya s toboyu govorila, Akh! Ya teper’ glyadet’ na vas ne smeYu.’)

(Dedicated to Mlle Alexandrine Panaeff [Aleksandra Valerianovna Panayeva-Kartsova].)

See Tigri, 1869, pp. 300-1 no. 1114.

♪ 3. Non vi maravigliate. Не удивляйтесь. (Ne udivlyaytes’.) ‘Non vi maravigliate, giovinotti, Se non sapessi troppo ben cantare.’ ‘Не удивляйтесь, люди молодые, Что так пою я часто неумело.’ (‘Ne udivlyaytes’, lyudi molodyye, Chto tak poyu ya chasto neumelo.’)

(Dedicated to Mlle Lydie de Heiroth.)

See Tigri, 1869, p. 13 no. 50.

♪ 4. Povera me! Бедняжка я! (Bednyazhka ya!) ‘Povera me, che non pensavo al fine, Quando di voi mi presi a innamorare.’ ‘Бедняжка я! Где был тогда мой разум, Когда тебя я полюбила сразу!’ (‘Bednyazhka ya! Gde byl togda moy razum, Kogda tebya ya polyubila srazu!’)

(Dedicated to Mlle Aimée Albini.)

See Tigri, 1869, p. 144 no. 544.

♪ 5. L’innamorata. Влюблённая. (Vlyublennaya.) ‘So’ innamorata di due giovinotti, Uno di due non so qual lasciare.’ ‘По двум красивым парням я вздыхаю, И с кем из них расстаться я не знаю.’ (‘Po dvum krasivym parnyam ya vzdykhayu.’)

(Dedicated to Mme Désirée Artôt de [sic] Padilla.)

See Tigri, 1869, p. 89 no. 337.

—Fünf toscanische Gedichte für eine Singstimme mit Begleitung des Pianoforte, componirt von Pauline Viardot-Garcia. Leipzig: Breitkopf & Härtel. 1879.

1. Florentinisches Ständchen. Serenata fiorentina. ‘Nächtliche Schleier rings die Erde decken.’ ‘Vado di notte e vado a passeggiare.’ (Dedicated to Mariano Padilla.)

2. Die Verlassene. C’era una volta. ‘Einst führte dich das Schicksal mir entgegen.’ ‘C’era una volta che con voi parlava.’ (Dedicated to Marianne Brandt.)

3. Die Dorfsängerin. Non vi maravigliate. ‘Ich kann, ihr Freunde, ach,

nicht besser.’ ‘Non vi maravigliate, giovinotti.’ (Dedicated to Bianca Bianchi.)

4. Die Unglückliche. Povera me. ‘O weh’ mir Armen! meine Freuden verblühen! ich sollte weit, sollte weit von dir fliehen.’ ‘Povera me, che non pensavo al fine.’ [♪] (Dedicated to Frau [Maria Schröder] Hanfstängl.)

5. Doppel-Liebe. L’innamorata. ‘Hab’ zwei Geliebten, möchte fast mich schämen!’ ‘So’ innamorata di due giovinotti.’ (Dedicated to Désirée Artôt.)

—Poésies toscanes. (Canti popolari toscani.) Paroles françaises de Mr Louis Pomey. 5 numéros. Paris: E. Gérard. 1881; 1889.

1. Sérénade florentine. ‘J’erre sans trêve à l’heure où tout repose; Ta lampe meurt et ta paupière est close.’ (Serenata fiorentina.) [♪] (Dedicated to Félix Lévy.)

2. Reproches. ‘Vous me parliez jadis; j’étais heureuse; Mais maintenant vous évitez ma vue.’ (C’era una volta.) [♪] (Dedicated to Mme Marthe Duvivier.)

3. La Chanson villageoise. ‘Vous paraissez surpris, gens de la ville, Qu’à bien chanter je suis si malhabile.’ (Non vi maravigliate.) [♪] (Dedicated to Mlle Lidie de Torrigi.)

4. L’Affligée. ‘Malheur à moi, qui, sans y rien comprendre, D’un fol amour laissai mon cœur se prendre!’ (Povera me.) [♪] (Dedicated to Mme [Blanche] Boidin-Puaisais.)

5. Indécision. ‘Pour cette fois suis-je assez malheureuse! De deux garçons je me sens amoureuse!’ (L’innamorata.) [♪] (Dedicated to Mlle Bianca Bianchi.)

[There exists a modern Russian arrangement of no. 4, Povera me, under the title Скажи лишь слово (‘В волнах бездонных’) [Skazhi lish’ slovo (‘V volnakh bezdonnykh’)], published at Moscow in 1955 and 1964.]

Manuscripts of all these songs are at the Médiathèque Hector Berlioz; manuscripts of C’era una volta (no. 2) and Non vi maravigliate (no. 3) are in a private collection in Paris; the Département de la musique of the Bibliothèque nationale de France has a manuscript of no. 2 but with the title L’Abbandonata. Canzone toscana. Mélodie pour chant et piano; and Harvard has manuscripts or drafts of nos 1, 3, 4 and 5.

1878. **Цветок. Романс.** ‘Увял цветок.’ (Tsvetok. Romans. ‘Uvyal tsvetok.’) Une fleur. Romance. ‘Fleur pâle, fleur desséchée.’ Translated by I. Kalashnikov from the (here unattributed) poem by Edouard Turquety, first used by Pauline Viardot in her song Une fleur of 1843

[♪]. Published now in *Сборник 25 любимых романсов иностранных композиторов* (*Sbornik 25 lyubimyykh romansov inostrannykh kompozitorov*.) *Recueil des vingt-cinq romances préférées des compositeurs étrangers*. St Petersburg: M. Bernard. 1878.

—Moscow: P.I. Yurgenson [Jurgenson]. 1887.

Note that only this Moscow edition of 1887 included the French title and text. The translation had perhaps been made very many years before by Ivan Timofeyevich Kalashnikov, who died in 1863.

♪ 1879. *Canti popolari toscani*. Come fan' le ragazze. 'Oh! come fa la donna contadina Quando le' vede l'amante passare!' A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 270 no. 995); the title is Pauline Viardot's. No publication traced.

Manuscripts in a private collection in Paris and at Harvard (one of whose copies is dated Bougival 25 June 1879 and identified as no. 6 in an intended second group of such songs).

♪ 1879. **La Calandrina** ou la Marchande d'oiseaux. Arietta tirée du Parataglio [*Il parataio*] de Jomelli [sic] (1750). Chantée par Mlle Marianne Viardot et variée pour elle par Mme Pauline Viardot. 'Chi vuol comprar la bella calandrina?' 'Messieurs, qui veut des merles, des fauvettes?' Paroles françaises de Victor Wilder. Pour mezzo-soprano; pour voix de soprano; édition primitive, sans variations. Paris: au Ménéstrel (Heugel). 1879.

—?1887, reissued in a set together with Canzonetta (1880) and Ombra mai fù (1883).

—There was also an undated Russian edition by Bessel', beginning 'Кто купит' ('Kto kupit').

The curious background to this piece is as follows. A modern Italo-French version of Jommelli's work, entitled 'Arietta di Jomelli (1750.) (La marchande d'oiseaux.)', had appeared as no. 5 in vol. I of the privately printed: *Les Gloires de l'Italie. Chefs d'œuvre de la musique vocale italienne aux XVIIe et XVIIIe siècles. Collection de morceaux de théâtre, de concert et de chambre*. Recueillis et publiés avec accompagnement de piano par F.A. Gevaert. Traduction française par Victor Wilder. Paris: chez tous les marchands de musique, 1868. A subscription for this had been announced already in 1866. (See *L'Avenir musical*, 15 April 1866, p. 56 col. d.) At some point Heugel also brought out a two-volume edition of Gevaert's compilation under the title: *Les Gloires de l'Italie. Chefs-d'œuvre anciens et inédits de la musique vocale*

italienne aux XVIIe et XVIIIe siècles. Recueillis, annotés et transcrits pour piano et chant par F. A. Gevaert d'après les manuscrits originaux ou éditions primitives, avec basse chiffrée. Avec paroles italiennes originales et traduction française par Victor Wilder. Jommelli's arietta in the Gevaert-Wilder version became particularly popular, and on 8 June 1873 *Le Ménestrel* reprinted 'La Marchande d'oiseaux' for subscribers, characterising it as sung by Mme Carvalho and Mlle Albani. Pauline Viardot's own further arrangement of the work from *Les Gloires de l'Italie*, written for her daughter Marianne and published at the offices of *Le Ménestrel* in 1879, was doubtless in part her riposte to these other artists...

The Médiathèque Hector Berlioz has a manuscript of *La Calandrina* signed as *orchestrated* by Pauline Viardot.

♪ 1879. Ay soledad. 'Ay soledad, soledad, soledad, Yeva me al río.' A vocal duet arranged from a Mexican popular song. No publication traced. Manuscript at Harvard dated 7 April 1879.

♪ 1880. Franz Josef Haydn. **Canzonetta de concert**, tirée du 17ème quatuor de J. Haydn. Transcrite pour la voix par Mme Pauline Viardot. Paroles françaises de Mr Louis Pomey. 'La nuit monte, tiède et sombre, Nulle étoile, fleur de l'ombre.' 'Già la notte s'avvicina, Vieni o Nice amato bene.' Ténor ou soprano; baryton ou mezzo-soprano. (Dedicated to Marianne Viardot.) Paris: Heugel & fils. 1880.

— ?1887, reissued in a set together with *La Calandrina* (1879) and *Ombra mai fù* (1883).

— Night is falling. (Già la notte.) 'La nuit monte.' Canzonetta. Music by Joseph Haydn, arranged by Pauline Viardot. French words by Louis Pomey. For alto or baritone. New York: G. Schirmer. 1888; c. 1942.

— Haydn-Viardot. Канцонетта. (Kantsonetta.) Canzonetta de concert. 'Ночь безмолвно наступает, звёзды чуть с небес мерцают.' (Noch' bezmolvno nastupayet, zvëzdy chut' s nebes mertsayut.' Translated by E. Orlova. In: *La Lyre vocale. Airs, cavatines et mélodies pour une ou deux voix avec accompagnement de piano*, no. 79. St Petersburg and Moscow: V. Bessel'. 1891.

The music of this arrangement is from the Andante cantabile movement of Haydn's string quartet in F, op. 3 no. 5, the 'Serenade', often now attributed to Roman Hoffstetter. The Italian words were taken from the secular cantatas by Nicola Porpora known as 'La pesca' and 'La tempesta' (1735). According to an American source Pauline Viardot's work was first published in 1845, but that seems impossible.

Manuscripts are at the Bayerische Staatsbibliothek, at Harvard (with a musical variant), and at the Médiathèque Hector Berlioz (one there having orchestral parts).

?1880. Oh! che m'importa a me del tuo cappello. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 292 no. 1082).

Manuscripts at Harvard and in a private collection; the latter carries also a French translation, and its position in a sketchbook suggests that it belongs to about 1880.

♪ ?1880. Elégie. 'O débile fleur du vallon, Fleur sans appui, fleur solitaire.' A song with words which the composer confusingly stated to be by Alexandre Dumas. No publication traced.

Pauline Viardot's lyric derives originally in fact from a poem called 'Tsvetok. Romans' by the Russian poet V.A. Zhukovsky which, written in 1811, first appeared in 1815 and opens 'Minutnaya krasa poley'; Zhukovsky declared it to be 'from Millevoeye', but one suspects that he was only imitating that author's work. In 1837 Xavier Marmier published a translation of the Zhukovsky in his *Lettres sur l'Islande*, calling it 'Elégie'. Although basically in the form that Pauline Viardot would use, this began actually 'Débile beauté du vallon', and later editions reprinted it thus; it was even included with that opening in Marmier's collected *Prose et Vers* (1890, pp. 316-17). However, in *Voyage en Suisse* (Paris, 1862, pp. 347-8) he had started the poem 'Débile fleur du vallon', and this version was republished, with acknowledgment only to Zhukovsky, in *La Semaine des enfants* (21 July 1869, p. 254). No Dumas, whether *père* or *fils*, is anywhere in sight, and one can only suppose that Pauline Viardot noted that name in error for Marmier.

Manuscripts at the Médiathèque Hector Berlioz, at Harvard, and in a private collection in Paris.

This song may have been originally intended to form part of Six mélodies et une havanaise, below.

♪ ?1880. En dix ans. 'Dans dix ans d'ici seulement, Vous serez un peu moins cruelle.' Perhaps unfinished song, with words from the Rondeau by Alfred de Musset. No publication traced.

Partial manuscripts at the Médiathèque Hector Berlioz and at Harvard, one at the latter bearing the title Rondeau but indicating the second stanza: 'Votre beauté nous ensorcelle.'

This song may have been originally intended to form part of Six

mélodies et une havanaise, below.

♪ 1880. Angel of pity. 'Angel of pity not alone To those he calls in love his own.' A song with words by Beata Garcia. No publication traced.

Manuscripts at Harvard, one entitled 'Prière' and dated Paris November 1880.

1880. **Six mélodies et une havanaise** variée à 2 voix. Poésies de MM. Théophile Gautier, Xavier de Maistre, Louis Pomey, Henri-Charles Read, Armand Silvestre et Victor Wilder. Paris: Heugel & fils. 1880; 1882; ?1890.

♪ 1. La Main. 'J'aime la blancheur de la main, Le doigt bien fin, l'ongle bien rose.' Poésie de Henri-Charles Read. Ténor ou soprano; baryton ou mezzo-soprano.

♪ 2. Dernier aveu. 'Voilà longtemps que je vous aime! L'aveu remonte à dix-huit ans!' Poésie de Théophile Gautier. Baryton ou mezzo-soprano.

Gautier's original poem in *Emaux et Camées* is entitled actually 'Dernier vœu'.

♪ 3. J'en mourrai! 'J'en mourrai de ton parjure.' Morirò, morirò, sarai contenta. Poésie toscane. Paroles françaises de Victor Wilder. Ténor ou soprano; baryton ou mezzo-soprano. See Tigri, 1869, p. 312 no. 1160.

♪ 4. Haï luli! [From the Russian Ay lyuli!] 'Je suis triste, je m'inquiète, je ne sais plus que devenir.' Poésie de Xavier de Maistre. Soprano ou ténor.

♪ 5. Gentilles hirondelles. 'Oiseaux légers, gentilles hirondelles.' Potessi diventar, poésie toscane. Paroles françaises de Victor Wilder. [Perhaps actually by Louis Pomey.] Ténor ou soprano. See Tigri, 1869, p. 166 no. 625.

♪ 6. Chanson mélancolique. 'Nous avons passé, ce me semble, L'un près de l'autre sans nous voir.' Poésie d'Armand Silvestre. Ténor ou soprano.

♪ [7.] Havanaise, thème populaire. Variée à deux voix égales. 'Sur la rive le flot d'argent En chantant brise mollement.' Paroles [françaises] de Louis Pomey.

All these items were also sold separately, and existed in versions for other types or combinations of voice, as is illustrated in what follows below for Havanaise. In performance no. 3, J'en mourrai, sometimes had a violin accompaniment.

—Havanaise, thème populaire. Variée pour voix de soprano/de contralto. Paris: Heugel & fils. 1880.

—Havanaise, thème populaire. Habanera, tema popular. 'Vente, niña,

conmigo al mar, Que en la playa tengo un bajel.’ Variée pour voix de contralto. Paris: Heugel & fils. 1880.

—Havanaise. Chanson à une voix et duo. Paris. No date.

Manuscripts of nos 1, 2, 4, 5 and 6 are at the Médiathèque Hector Berlioz, differently numbered there; one of Potessi diventar (here no. 5) is dated Bougival 18 June 1880, and one of Dernier aveu (here no. 2) is dated actually Bougival 15 June 1882. Manuscripts of nos 1, 4 and 6 are at Harvard (one of no. 4 declared to be ‘para mi Claudita’ [Claudie Chamerot]), and a manuscript of Chanson mélancolique and an Italian manuscript of Gentilles hirondelles are in a private collection in Paris. Harvard has a draft of no. [7] entitled Barcarole avec variations (à 2 voix), in which the Spanish text in a slightly different form is accompanied by the French words ‘Viens, petite, à la mer avec moi, ma barque est sur le rivage’. Pauline Viardot signed the first nine bars of no. 3 (voice only) for a woman that she met at Vallorbe in September 1897: see Lisa Cox Music Ltd, catalogue 57, item 116.

For Russian versions of nos 3 and 5, see 1880-82, nos 50 and 47 [♪].

1880. **Vier Lieder** für eine Singstimme mit Begleitung des Pianoforte, componirt von Pauline Viardot. Berlin and Posen: E. Bote & G. Bock. 1880.

1. Ständchen. ‘O schönes Mädchen du, Du mit dem schwarzen Haar.’ A setting of Goethe’s poem ‘Anliegen’.

2. Die Soldatenbraut. ‘Ach, wenn’s nur der König auch wüßt.’ A setting of the poem by Eduard Mörike.

3. Verfehltes Leben. ‘Sie schaut nach der sinkenden Sonne.’ A setting of the poem by Richard Pohl.

4. Der Nachtwandler. ‘Mein Leib ist wie gefesselt.’ A setting of the poem by Richard Pohl.

A manuscript of no. 2 is at Harvard.

See 1870, Anliegen [♪]; 1871, Шесть стихотворений, Загубленная жизнь (Shest’ stikhotvoreniy, Zagublennaya zhizn’) [♪]; 1874, Пять стихотворений, Солдатская невеста and Слепец (Pyat’ stikhotvoreniy, Soldatskaya nevesta and Slepets) [♪].

1880. **Une heure d’étude**. Exercices pour voix de femme, écrits pour ses élèves par Mme Pauline Viardot. Adoptés au Conservatoire national de musique. [Two series, respectively 38 and 64pp.] Paris: au Ménéstrel, Heugel et fils. 1880 and 1882. —Paris: Heugel et Cie, 2 séries. 1896.

—Gesangsunterricht. Une heure d’étude. Übungen für die Frauenstimme. Für ihre Schülerinnen verfasst von Pauline Viardot-

Garcia. Deutsch von Ferdinand Gumbert [Teil 1] und Románka Becker [Teil 2]. Berlin: E. Bote & G. Bock. 1881; ?1905.

— An hour of study: exercises for the medium of the voice, by Mme Pauline Viardot. Adopted by the National Conservatorium of Paris. 2 vols, New York: G. Schirmer. 1881; 1897; 1939.

— Упражнения (Uprazhneniya). Une heure d'étude. Для женского голоса с сопровождением фортепиано. Соч. Паулины Виардо-Гарчия [sic]. Приняты как руководство Парижской консерваторией. (Dlya zhenskogo golosa s soprovozhdeniyem fortepiano. Soch. Pauliny Viardo-Garchia [sic]. Prinyaty kak rukovodstvo Parizhskoy konservatoriyey.) Two series, Moscow: A. Gutkheyl' (Gutheil). 1891; 1918; 1926; 1967.

Partial drafts of this work are at Harvard.

In 1904 it was announced that a third volume of *Une heure d'étude* had been completed, but I have not traced this. (See *Musical Standard*, 8 October 1904, p. 233.) See also Louise Hérítte-Viardot. *Etudes d'artistes, faisant suite à Une heure d'étude de Pauline Viardot*. 2 vols, Paris: au Ménestrel, 1924.

♪ ?1880. **Les Bohémiennes**. D'après les Danses hongroises de Joh. Brahms. Par Mme Pauline Viardot. (Paroles françaises de Victor Wilder.) 'Ah! Plus vagabondes que les chèvres, Et le refrain joyeux aux lèvres.' Paris: J. Hamelle. ?1880; 1886; 1899; 1903; 1905.

This is a vocal arrangement of Brahms's *Ungarische Tänze*, no. 6, also part of no. 5. It became available in a number of versions and imprints, all with the same general title, including:

- Pour une voix avec accompagnement de piano.
- Duo.
- Duo pour deux voix [et piano].
- Duo ou chœur [pour soprano et mezzo-soprano].
- Duo ou chœur (chant seul).
- Duo (ou chœur à deux voix) pour voix de femmes. Edition de salon (sans vocalises).

— A quatre voix mixtes avec piano.

— Among further adaptations of this work one may note: *Chanson hongroise*. No. 1. Quatuor vocal ou chœur. D'après les "Bohémiennes" de Mme Viardot. Musique de J. Brahms. Paroles de Wilder. Par F. Desgranges. Paris: J. Hamelle. 1910.

Note that the French duet editions carried also a Spanish text: *Ay! El amor de mi mozuela yo no le puedo entender*. (Pauline Viardot's source for this was probably Zamácola's *Colección*, p. 198.)

— Ах! Мы горных козочек резвее и наша песнь звончей свирели. Брамс. Венгерские песни на один или два голоса. (Akh! My gornykh

kozochek rezveye i nasha pesn' zvonchey svireli. Brahms. Vengerskiye pesni na odin ili dva golosa.) Brahms. Chants hongrois à une ou à deux voix. No. 43. Unattributed contribution with Russian words by G. Lishin to: *Лира. Собрание арий, каватин и романсов, на один и два голоса, с русским переводом.* (*Lira. Sobraniye ariy, kavatin i romansov, na odin i dva golosa, s russkim perevodom.*) *Lyre. Recueil d'airs, de cavatines et de romances.* St Petersburg: V. Bessel' & Co. 1881.

— Цыганки. 'Ах! Мы точно козочки резвимся, поём, смеёмся, веселимся.' Дуэт из Венгерских танцев [для двух сопрано с фортепиано]. Музыка И. Брамса. Слова В. Вильдера. Перевод А. Горчаковой. Аранжированный П. Виардо. (Tsyganki. 'Akh! My tochno kozochki rezvimsya, poëm, smeëmsya, veselimsya.' Duet iz Vengerskikh tantsev [dlya dvukh soprano s fortepiano]. Muzyka I. Bramsa. Slova V. Vil'dera. Perevod A. Gorchakovoy. Aranzhirovanny P. Viardot.) *Les Bohémiennes. Duo d'après les Danses hongroises de Joh. Brahms. Arrangé par Mme P. Viardot.* In: *Выбор любимых романсов и песен иностранных авторов с аккомпанементом фортепиано.* (*Vybor lyubimyykh romansov i pesen inostrannykh avtorov s akkompanementom fortepiano.*) *Auswahl der beliebsten Lieder und Gesänge mit Beileitung des Pianoforte.* Приложение (Prilozheniye) III, no. 79. Moscow: A. Gutkheyl' (Gutheil). 1887; 1929; 1941. — St Petersburg: V. Bessel'. ?1887.

— Johannes Brahms. The Gipsies. Les Bohémiennes. A song for voice and piano. Arranged by Mme P. Viardot. English words by Charlotte H. Coursen. New York: G. Schirmer. 1883. — Ditto, duet for soprano and mezzo-soprano. 1883.

— Zigeunerlied. Gipsy [sic] Song. 'Wir! Wir leben nur von heut' auf morgen.' 'We live today alone.' Deutsche Übersetzung von Frau O. Malybrok-Stieler. Duett für zwei Singstimmen nach einem der Ungarischen Tänze von J. Brahms, arrangirt mit Begleitung des Pianoforte von Pauline Viardot. English version by Mrs John P. Morgan of New York. (Mrs Morgan's translation is the only translation authorised by the composer.) Berlin: N. Simrock. 1886.

— Zigeunerlied nach den Ungarischen Tänzen no. 5 und 6 von Johannes Brahms. Ausgabe als Duett mit Klavierbegleitung von Pauline Viardot. Berlin and Leipzig: N. Simrock. 1909.

1880-82. Стихотворения Гейбеля, [Гейне], Гёте, Кольцова, Лермонтова, Мёрике, Поля, Пушкина, Тургенева, Тюркети, Тютчева и Фета, положенные на музыку для пения с аккомпаниментом фортепиано Полиною Виардо Гарсиа. (Stikhotvoreniya Geybelya, [Geyne], Gëte, Kol'tsova, Lermontova,

Mërike, Polya, Pushkina, Turgeneva, Tyurketi, Tyutcheva i Feta, polozhennyye na muzyku dlya peniya s akkompanimentom fortepiano Polinoyu Viardo Garsia.) St Petersburg: A.F. Iogansen (Johansen). 1880-82; 1887.

Under this title Iogansen reassembled all the songs by Pauline Viardot issued by him previously together with the new items below, some of which she had very probably written earlier but set aside. Nos 46-50 appeared in 1880, nos 1-45 in 1881, and nos 51-54 in 1882. Note that A.S. Rozanov (3rd ed., pp. 211-12) is mistaken to say that Iogansen had announced nos 51-54 as early as 1874, in his list of *Романсы, песни, куплеты и шансонетки для пения с аккомпанементом фортепьяно* (*Romansy, pesni, kuplety i shansonetki dlya peniya s akkompanimentom fortep'yano*); this is actually the collection in which all fifty-four pieces would reappear in 1887.

In the complete list which follows, nos 1-45 are given with their Russian titles only, repeating as they do in this new order the earlier published sets: nos 1-2: Два романса (Dva romansa, 1869); nos 3-7: Пять стихотворений Лермонтова и Тургенева (Pyat' stikhotvoreniy Lermontova i Turgeneva, 1868); nos 8-12: Пять стихотворений Гёте... (Pyat' stikhotvoreniy Gëte..., 1874); nos 13-18: Шесть стихотворений (Shest' stikhotvoreniy, 1871); nos 19-28: Десять стихотворений (Desyat' stikhotvoreniy, 1865); nos 29-40: 12 стихотворений (12 stikhotvoreniy, 1864); and nos 41-5: Canti popolari toscani (1878). Nos 46 to 54 are given with fuller details because included only now by Iogansen.

1. Перед судом (Pered sudom).
2. Ночь и день (Noch' i den').
3. На заре (Na zare).
4. Утёс (Utës).
5. Разгадка (Razgadka).
6. Разлука (Razluka).
7. Русалка (Rusalka).
8. Слепец (Slepets).
9. Финская песня (Finskaya pesnya).
10. Юноша и дева (Yunosha i deva).
11. Солдатская невеста (Soldatskaya nevesta).
12. Весенний вечер (Vesenniy vecher).
13. Лесная тишь (Lesnaya tish').
14. Загубленная жизнь (Zagublennaya zhizn').
15. Садовник (Sadovnik).
16. Ожидание (Ozhidaniye).
17. Былое счастье (Byloye schast'e).

18. Стоит погода злая! (Stoit pogoda zlaya!)
19. Отчего, скажи (Otchego, skazhi).
20. Ночью, во время бессонницы (Noch'yu, vo vremya bessonnitsy).
21. Я любила его (Ya lyubila yego).
22. Тихо вечер догорает (Tikho vecher dogorayet).
23. Для берегов отчизны дальней (Dlya beregov otchizny dal'ney).
24. Ветка Палестины (Vetka Palestiny).
25. Не пой, красавица, при мне (Ne пой, krasavitsa, pri mne).
26. Колыбельная песня (Kolybel'naya pesnya).
27. Ива (Iva).
28. Буря (Burya).
29. Цветок (Tsvetok).
30. На холмах Грузии (Na kholmakh Gruzii).
31. Тихая звёздная ночь (Tikhaya zvëzdnaya noch').
32. Полуночные образы (Polunochnyye obrazy).
33. Шёпот, робкое дыханье (Shëpot, robkoye dykhan'ye).
34. Заклинание (Zaklinaniye).
35. Синица (Sinitsa).
36. Две розы (Dve rozy).
37. Ночью (Noch'yu).
38. Узник (Uznik).
39. Птичка Божия (Ptichka Bozhiya).
40. Звёзды (Zvëzdy).
41. Флорентийская серенада (Florentiyskaya serenada).
42. Бывало я с тобою говорила (Byvalo ya s toboyu govorila).
43. Не удивляйтесь (Ne udivlyaytes').
44. Бедняжка я! (Bednyazhka ya!).
45. Влюблённая (Vlyublënnaya).
- ♪ 46. Canti popolari toscani. E che t'ho fatto, dolce anima mia? Перед тобою чем я провинилась? (Pered toboyu chem ya provinilas'?) See Tigri, 1869, pp. 218-19 no. 794.
47. Potessi diventar un uccellino! Хотела б быть я пташечкою малой. (Khotela b byt' ya ptashechkoyu maloy.) See Tigri, 1869, p. 166 no. 625.
- ♪ 48. Canti popolari toscani. Vò pianger tanto che me vuò finire. Хочу я плакать? Ах, до смерти плакать! (Khochu ya plakat'? Akh, do smerti plakat'!) See Tigri, 1869, p. 216 no. 785.
- ♪ 49. Canti popolari toscani. Il barchettino. 'Faremo un barchettino in mezzo al mare!' На лодочку мы сядем удалую. (Na lodochku my syadem udaluyu.) See Tigri, 1869, p. 235 no. 858, and p. 266 no. 980.
50. Morirò. Morirò, morirò, sarai contenta. Я умру, я умру, ты

будешь рада! (Ya umru, ya umru, ty budesh' rada!) See Tigri, 1869, p. 312 no. 1160.

♪ 51. Вот зеркало моё... прими его, Киприда! (Vot zerkalo moë... primi yego, Kiprida!) A.S. Pushkin.

♪ 52. Ночной зефир. Испанский романс. 'Ночной зефир, Струит эфир.' (Nochnoy zefir. Ispanskiy romans. 'Nochnoy zefir, Struit efir.') A.S. Pushkin.

♪ 53. Старый муж, грозный муж. (Staryy muzh, groznyy muzh.) [Zemfira's song from Цыганы (Tsygany).] A.S. Pushkin.

♪ 54. Ворон к ворону летит. Шотландская песня. (Voron k voronu letit. Shotlandskaya pesnya.) A.S. Pushkin.

Manuscripts of nos 46, 47 and 48 are at the Médiathèque Hector Berlioz, the former written at Bougival on 31 August 1879; copies of or variant sketches for nos 46, 48, 49, 51, 52, 53 and 54 are at Harvard, no. 48 beginning 'Vò pianger pianger' and no. 52 being in Russian and French with the title Romance espagnole (dated Bougival August 1881); and manuscripts of nos 46, 48 and 52 are in private collections, the first two with only Italian texts.

For French versions of no. 47 (Gentilles hirondelles) and no. 50 (J'en mourrai), see above, Six mélodies, 1880, nos 5 and 3 [♪]; for that of no. 51 (Le Miroir), see below, Six mélodies, 1884, no. 5 [♪]. On no. 49, see also 1904, Cendrillon.

♪ 1881. **La Fileuse de Joachim Raff** (op. 157 no. 2 [étude pour piano]). 'Seul compagnon de ma nuit solitaire, O mon rouet, tourne, tourne en chantant.' Arrangée pour la voix avec accompagnement de piano. (Paroles de Louis Pomey.) Par Mme P. Viardot-Garcia. A Madame Terrier-Vicini. Editions for mezzo-soprano or baritone; soprano or tenor; piano for two hands; piano for four hands; piano and violin. Berlin: Ries & Erler. 1881.

—Paris: J. Hamelle. ?1885.

♪ ?1882. Часовой. 'Полночь. Злая стужа на дворе трещит.' (Chasovoy. 'Polnoch'. Zlaya stuzha na dvore treshchit.) La Sentinelle. A setting of a poem by I.Z. Surikov. No publication traced.

Sent to A.F. Iogansen (Johansen) in 1882, this song was perhaps lost. See I.S Turgenev's letter to A.V. Toporov, 7/19 December 1882.

Manuscript at Harvard.

♪ ?1882. Tarantella. 'Una fontana non può far due fiumi; E se li fa, non li può far correnti.' A vocal trio in the composer's series drawing on texts

found in Tigri's *Canti popolari toscani* (here 1869, pp. 231-2 no. 844).
No publication traced.

This work was performed in 1882 by the composer and her daughters
Claudie and Marianne.

Manuscript at Harvard.

1883. **Aria nell'opera Serse de G.F. Haendel.** (Air de Serse de Haendel.) Arrangé avec accompagnement de piano et avec violoncelle ou violon par Mme Pauline Viardot. Paroles françaises de Victor Wilder. 'Ombra mai fù.' 'O bois épais, ombre sereine.' Paris: Heugel et fils. 1883.

— Air de *Xercès*, de Haendel, avec violoncelle obligé. Paris: au Ménestrel, Henri Heugel. 1884.

— ?1887, reissued in a set together with *La Calandrina* (1879) and *Canzonetta* (1880).

This is Handel's so-called 'Largo', from *Serse* (*Xerxes*).

A manuscript of the violin-accompanied version is at the University of Michigan, and the Médiathèque Hector Berlioz has a draft with string parts.

1884. **Six mélodies.** [Deuxième série.] Poésies de MM. Boileau, A. de Castillon [sic for Châtillon], Théophile Gautier, Paul Collin et Victor Wilder. Paris: au Ménestrel (Henri Heugel). 1884.

♪ 1. Sylvie. Mélodie de Pauline Viardot. 'Voici les lieux charmants où mon âme ravie.' Poésie de Nicolas Boileau.

♪ 2. Berceuse. Mélodie de Pauline Viardot. 'Enfant, si tu dors, Les anges alors T'apporteront mille choses.' Poésie d'Auguste de Châtillon.

♪ 3. Sérénade. Mélodie de Pauline Viardot. 'Sur le balcon où tu te penches Je veux monter, efforts perdus!' Poésie de Théophile Gautier.

4. L'Enigme. Mélodie de Pauline Viardot. 'Une énigme est cachée Au fond de tes beaux yeux!' Räthsel. 'In deinen Augen schlummert ein.' Poésie de Richard Pohl. Adaptation française de Paul Collin. (See 1870, Räthsel [♪].)

5. Le Miroir. Mélodie de Pauline Viardot. 'O toi, qui tiens les cieux soumis à ton pouvoir.' Poésie de Pouchkine. [Vot zerkalo moë.] Traduction de Victor Wilder. (See 1880-82, Стихотворения Гейбеля [Stikhotvoreniya Geybelya], no. 51 [♪].)

6. Insomnie. Mélodie de Pauline Viardot. 'Les nuages sur les cieux Ont tendu leur toile sombre.' Poésie de Pouchkine. [[Стихи, сочинённые] ночью во время бессонницы ([Stikhi, sochinënnyye] noch'yu vo vremya bessonnitsy).] Traduction de Victor Wilder. (See

1865, Десять стихотворений [Desyat' stikhotvoreniy], no. 2 [♪].)

The individual items were sold separately, in editions for tenor or soprano and for baritone or mezzo-soprano/contralto. For the year given here, rather than an earlier one as some have proposed, see *Le Ménestrel*, 13 July 1884, p. 264; *Bibliographie de la France*, 1884, p. 284, items 1795-8 (nos 1-4).

Manuscripts of Sérénade and Le Miroir are in a private collection in Paris, and one of Sérénade is at Harvard.

♪ 1884. Primavera. 'Voici que les lys ont ouvert Leurs cœurs étoilés à la brise.' A song to words by Armand Silvestre.

Several manuscripts at Harvard, one dated Chaville 11 September 1884.

♪ 1884. Dimmelo, caro ben. A song combining two texts found in Tigri's *Canti popolari toscani*: 'Dimmelo, caro ben, come facesti' and 'Bella, che per rubar l'hai l'arte in mano'. See Tigri, 1869, respectively p. 79 no. 299 (where the opening words are actually 'Dimmelo, caro amor') and p. 82 no. 310.

Variant manuscripts at Harvard, one dated Chaville 2 October 1884, and one in a private collection in Paris.

Note that this is not, as previously supposed, the same as 'Dites, que faut-il faire', no. 5 in 1886, *Airs italiens du XVIIIe siècle*.

♪ ?1884. Lourdaud! 'Lourdaud, lourdaud, lourdaud! garde que tu feras, Lourdaud.' A song based on the poem 'Lourdault' in *Chansons du XVe siècle*, published by Gaston Paris (pp. 69-70 no. LXXI).

Manuscript at Harvard dated 'Chaville 14 octobre', probably 1884 because of its place in an album with pieces belonging to that year.

Note that 'lourdand' is an incorrect reading.

1885. **Deux pièces pour piano**. Paris: Henri Heugel. 1885.

♪ 1. Gavotte. (Dedicated to Eugénie Harouel-Garcia.) This piece was published first by *Le Ménestrel* on 27 September 1885. Note that it existed also as a duet.

♪ 2. Sérénade. (Dedicated to Caroline Montigny-Rémaury.) This is an arrangement of music used for a song of the same title (1884, *Six mélodies*, no. 3).

A manuscript of Gavotte, dated 1884, is at Harvard; another at the Médiathèque Hector Berlioz is dated Chaville 12 September.

♪ ?1885. **Les Cavaliers.** Duo pour deux voix [et piano]. D'après les Danses hongroises de Joh. Brahms par Mme Viardot. (Paroles de Louis Pomey.) 'Ma sœur, as-tu vu, ma sœur, ces deux cavaliers?' Paris: J. Hamelle. ?1886. — Paris: "Auditorium Musical", G. Miran, Editeur. 1904.

This is a vocal arrangement of Brahms's Ungarische Tänze, no. 7. At one point it was reissued together with the duet version of Les Bohémiennes. (See ?1880).

— Венгерские танцы. Всадники. Дуэт для двух сопрано с фортепиано. 'Сестра, видишь ли ты всадников на конях?' (Vengerskiye tantsy. Vsadniki. Duet dlya dvukh soprano s fortepiano. 'Sestra, vidish' li ty vsadnikov na konyakh?') Russian translation by A.A. Gorchakova. St Petersburg: V. Bessel'. ?1886. — Moscow: A. Gutkheyl' (Gutheil). 1887; 1941.

♪ 1885. Si vous demourez longuement, Mon amy, sans me venir veoir. Chanson du XVe siècle. Depuis ce matin jusqu'au soir. A song to an original and modernised text from *Chansons du XVe siècle*, published by Gaston Paris (p. 38 no. XXXVI). No publication traced.

Manuscripts in a private collection, at Harvard, and at the Médiathèque Hector Berlioz, one dated 18 May 1885.

♪ 1885. Las! que feray je, desollée, Quant j'ai perdu le myen amy? Chanson du XVe siècle. A song to a text from *Chansons du XVe siècle*, published by Gaston Paris (pp. 73-4 no. LXXV). No publication traced.

Manuscript at the Médiathèque Hector Berlioz, dated 20 May 1885.

♪ 1885. Et j'ay eu des lettres vraiment Que mon amy m'envoye. Paroles [modernes] de Louis Pomey, d'après une poésie du XVe siècle. J'ai reçu des lettres ce soir. A song to an original and modernised text from *Chansons du XVe siècle*, published by Gaston Paris (p. 58 no. LVII). No publication traced.

Manuscripts in a private collection, at Harvard, and at the Médiathèque Hector Berlioz, one dated Paris, 15 August 1885.

♪ 1885. Vray Dieu d'amours, confortés moy. Chanson du XVe siècle. O Dieu d'amour, soutenez-moi! A song to an original and modernised text from *Chansons du XVe siècle*, published by Gaston Paris (pp. 9-10 no. VIII; see also pp. 121, 123). No publication traced.

Manuscripts at the Médiathèque Hector Berlioz (one dated Bougival, 23 August 1885), and at Harvard.

It seems that Pauline Viardot may have wished to compose a parody of this song, to judge by the title of another piece in manuscript at Harvard: ‘Vrai dieu d’amours, confortez l’amoureux.’

♪ ?1885. Ne renvoyez plus, mon amy. Ne m’envoyez plus, mon ami. Chanson du XVe siècle. A song to an original and modernised text from *Chansons du XVe siècle*, published by Gaston Paris (pp. 103-4 no. CV). No publication traced.

Several manuscripts at the Médiathèque Hector Berlioz.

♪ 1885. Epitaphe, 1604. Reçoy, reçoy, mon cœur, ce don de moy ton père. A song to a text by Gilles du Couldrier. No publication traced.

The sonnet by Gilles du Couldrier, seigneur de Houville, was inscribed on the grave of his 19-year-old daughter Charlotte at Saint-Sulpice-de-Favières (Seine-et-Oise), 10 March 1604.

Manuscript and sketch at the Médiathèque Hector Berlioz; dated at Chaville, Seine-et-Oise, 1885.

1886. **Six chansons du XVe siècle**, avec le texte original et une adaptation moderne de Louis Pomey. Paris: Au Ménestrel. Henri Heugel. 1886.

The medieval texts of these songs, but not of course their music, are taken from *Chansons du XVe siècle*, published by Gaston Paris. In all cases except no. 4, Pomey’s modern versions are printed above the originals, which are themselves modernised in some respects (as for example ‘De là’ for ‘Della’ in no. 6).

♪ 1. Aimez-moi. Adaptation moderne de Louis Pomey. Musique de Pauline Viardot. ‘En regardant ce front plein de candeur Et vos doux yeux qui me pénètrent l’âme.’ ‘En regardant vo gracieux maintien Et vos doux yeux qui tant me font de joye.’ (Gaston Paris, p. 59 no. LIX.)

♪ 2. Vous parlez mal de mon ami. Adaptation moderne de Louis Pomey. Musique de Pauline Viardot. ‘Vous parlez mal de mon ami, Et j’en ai le cœur bien marri.’ ‘On a dit mal de mon amy, Dont j’ai eu le cœur bien marri.’ (Gaston Paris, pp. 67-8 no. LXIX.)

♪ 3. Chanson de l’Infante. (Original en espagnol. [Canción de la Infanta.]) Traduction française de Louis Pomey. Musique de Pauline Viardot. ‘La reine était languissante, Assise au balcon royal.’ ‘Hablando estaba la reina En su palacio real.’ (Gaston Paris, pp. 139-40 no. CXXXVII.)

♪ 4. Le Roussignolet. Avec accompagnement de flûte. Adaptation moderne de Louis Pomey. Musique de Pauline Viardot. ‘Il est venu, le

petit oysillon, Ce moys de may, certainement.’ ‘Aux premiers temps de la belle saison, Le rossignol venait le soir.’ (Gaston Paris, p. 65 no. LXVII.)

♪ 5. *Ladinderindine*. A 2 voix. Adaptation moderne de Louis Pomey. Musique de Pauline Viardot. ‘*Ladinderindine, ladinderindène, ladinderindin.*’ ‘J’ai couru dès le matin, Devançant la pâle aurore.’ ‘M’y levay par ung matin, Plus matin que ne soulaye.’ (Gaston Paris, pp. 102-3 no. CIV.)

♪ 6. *Les Trois belles demoiselles*. A 3 voix. Adaptation moderne de Louis Pomey. Musique de Pauline Viardot. ‘Où vont-elles tout là-bas, Les trois belles demoiselles?’ ‘De là la rivière sont Les trois gentes damoiselles.’ (Gaston Paris, pp. 138-9 no. CXXXVI.)

—Heugel later republished the songs individually. No. 4 then carried the title: *Le Roussignolet*. Avec partie de flûte obligée, and no. 5: *Ladinderindine, vieille chanson à deux voix*.

—*Les Trois belles demoiselles*. Chœur [à trois voix]. Adaptation moderne de Louis Pomey. (Sans accompagnement.) Paris: Heugel. 1932.

—The three fair maids. New York: G. Schirmer, c. 1910.

Manuscripts of nos 2 and 4 are at the Médiathèque Hector Berlioz; Harvard has manuscripts of nos 2-3, the manuscript flute part of no. 4, a manuscript of no. 5, and a manuscript and the soprano part of no. 6; and sketches for nos 1 and 6 exist in a private collection.

See also 1887, *Mon cœur*; 1889, *Seulette*; 1899, *Au jardin de mon père*; 1904, *Mélodies*, no. 2; 1905, *En douleur et tristesse*. Numbered items at the Médiathèque Hector Berlioz, some listed under 1885 above, lead one to suppose that Pauline Viardot originally hoped to publish a large group of 15th-century songs, perhaps twelve or more, including one or two not otherwise known such as ‘*Fleur de gaîté, donnez-moi joie*’ (Gaston Paris, p. 22 no. XIX).

1886. **Airs italiens du XVIII^e siècle**. Auteurs inconnus.

Accompagnement, harmonie et variations de Pauline Viardot. Traduction française de Louis Pomey. Pour ténor ou soprano et piano. Paris: Henri Heugel. 1886. — Pour baryton ou mezzo-soprano et piano. Paris: Henri Heugel. 1887. The individual items were also sold separately.

♪ 1. Que l’on médise d’elle. Ma faccia quel che vuol.

♪ 2. Cruel! ta perfidie a désolé ma vie. Il cor che tu togliesti.

♪ 3. O pauvre âme, O pauvre âme d’amour délaissé. Spiri pure, Spiri pure quest’alma dolente.

♪ 4. Songes, songes comme un miroir fidèle. Apri, apri, apri le luci e mira.

♪ 5. Dites, que faut-il faire Pour rendre un cœur constant? Fingo per mio

diletto Vezzi lusinghe amor.

—Dites, que faut-il faire? Air italien du XVIIIe siècle. Harmonisé et varié par Pauline Viardot. Paris: Heugel. No date.

—Dites, que faut-il faire? Air italien du XVIIIe siècle. Harmonisé et varié par Pauline Viardot. Orchestré von W. Mühlfeld. 1888. First performed at Mainz on 30 November 1888 but probably unpublished. (See Lisa Cox Music Ltd, catalogue 50, item 124.) Harvard has a related manuscript.

♪ 6. Plus d'espérance! 'Jour de colère, je désespère.' Son disperato, Son disperato.

All but no. 5 in this set are arrangements of pieces contained in a bound volume given to Pauline Viardot by Fortunato Santini on 25 June 1840, and which is now at the Jean Gray Hargrove Music Library, U.C. Berkeley. According to an American source the *Airs italiens* were first published in 1845, but that seems impossible. No. 1 was advertised as imminent by *Le Ménestrel* of 21 November 1883, but did not come out at that time because of Pauline Viardot's bereavements.

A manuscript of no. 3 is at the Médiathèque Hector Berlioz.

♪ 1886. **Désespoir**. 'Prends ce fer, frappe-moi, Vois, je t'offre mon sein.' Poésie de Louis Pomey. (Dedicated to Mme [Adèle] Franck-Duvernoy.) Paris: Enoch frères & Costallat. 1886.

Manuscript at the Médiathèque Hector Berlioz.

♪ 1886. **Lamento**. 'Ma belle amie est morte, Je pleurerai toujours.' Poésie de Théophile Gautier. (Dedicated to Mme Evelyn Enoch.) Paris: Enoch frères & Costallat. 1886.

This work is wrongly known to some as 'Sur les lagunes', because that is the title of the celebrated setting by Berlioz. Gautier's original poem is called 'Lamento. La chanson du pêcheur' — the second part of which was used in versions by Gounod and Fauré. Unless there is confusion with a composition by Paul Viardot, Pauline's Lamento was apparently also played as a violoncello solo, and her pupil the composer Georges (Kevork) Amirian later made an orchestral arrangement of the song, with a key change (manuscript at the Médiathèque Hector Berlioz).

Manuscripts of Lamento are at Harvard, one dated Bougival 26 October 1884; another, with corrections and alterations, was advertised in Lisa Cox catalogue, no. 39 (2001), item 122.

♪ 1886. **Mignonne**. 'Mignonne, allons voir si la rose.' Poésie de Pierre de Ronsard. Paris: Enoch frères & Costallat. 1886.

—Included in: *Les mélodistes français. 20 mélodies célèbres. Mezzo-soprano ou Baryton*. Paris: Enoch frères & Costallat. No date.

Manuscripts at the Médiathèque Hector Berlioz, showing Pauline Viardot's awareness of the setting by Guillaume Costeley.

♪ ?1886. Chanson hongroise. 'Bien au loin, là-bas, J'avais deux amies.' A song to a text stated to have been translated from Hungarian, apparently by Louis Pomey. No publication traced, even though Pauline Viardot seems to have had a copy prepared for that purpose.

Manuscripts (not all autographs) at the Médiathèque Hector Berlioz and at Harvard, one dated Paris 29 October 1886. Note that there is hesitation between the opening given here and 'Au hameau là-bas, J'avais deux amies'. Two Harvard manuscripts give a certain 'L. Henry' as the translator, but that was presumably in error for 'L. Pomey', which is clearly recorded on those at the Médiathèque and on a copyist's score at Harvard.

♪ 1886. La Fiancée du timbalier. 'Monseigneur le duc de Bretagne A pour les combats meurtriers.' A song to the poem by Victor Hugo. Completed at Gorges on 29 September 1886. No publication traced.

Sketch at the Médiathèque Hector Berlioz, and one at Harvard which begins with the second stanza: 'Ce sont des barons dont les armes.'

1887. **Six mélodies**. Poésies de Alfred de Musset, Sully-Prudhomme, Roger de Beauvoir, Louis Pomey et Eugène Hubert. Baryton ou mezzo-soprano; ténor ou soprano. Paris: au Ménestrel (Heugel & Cie).

♪ 1. A la fontaine. Poésie de Eugène Hubert. 'Que viens-tu faire à la fontaine, Fillette blonde aux yeux d'azur?' (Dedicated to Mlle Marthe Boutet de Monvel.)

♪ 2. Belle Yoli! Poésie de Roger de Beauvoir. 'Voici la pentecôte, Belle Yoli.' (Dedicated to Mme Harouel Garcia [low voice] and to Mlle Anna Soubre [high voice].)

♪ 3. Ici-bas tous les lilas meurent. Poésie de Sully Prudhomme. 'Ici-bas tous les lilas meurent, Tous les chants des oiseaux sont courts.' (Dedicated to Mme Montégu-Montibert.)

♪ 4. Sérénade à Rosine. Poésie de Louis Pomey. 'Sous ta mantille sombre, ô belle au grand œil noir.' (Dedicated to André Delaroche-Vernet [tenor version].)

♪ 5. Madrid. Poésie de Alfred de Musset. 'Madrid, princesse des Espagnes, Il court par tes mille campagnes.' (Dedicated to Mlle Mathilde de Nogueiras.)

♪ 6. Les Filles de Cadix. Poésie de Alfred de Musset. ‘Nous venions de voir le taureau, trois garçons, trois fillettes.’ (Dedicated to Mlle Céline Monvel.)

Manuscripts of nos 1, 2, 4 and 5 are at the Médiathèque Hector Berlioz. Note that Belle Yoli! there, dated Paris 17 November 1886, has a slight rhythmic variation and an alternative title: Le Bois joli. Harvard has a manuscript of no. 2 also so entitled, as well as manuscripts of no. 1 (dated 18 May 1882), no. 3, no. 5 and no. 6, this last declared to be ‘para Claudita’ (Claudie Chamerot).

1887. Mon coeur vit en esmoy: Las! que j’ay de soucy! A song to a text from *Chansons du XVe siècle*, published by Gaston Paris (p. 70 no. LXXII). No publication traced.

Manuscript at Harvard, dated 1 May 1887.

1887. Menuet. A short work for piano, probably unpublished.

Manuscript in a private collection in Paris, dated Bex (canton de Vaud), 6 August 1887.

1887. Chanson de Nounou française à Bex. Sketch for a song, dated 1887.

This could perhaps be merely a transcription of something that Pauline Viardot overheard.

Manuscript in a private collection in Paris, datable to August 1887.

♪ 1887. **Scène d’Hermione**. Tirée de *Andromaque*, tragédie de Racine. ‘Je ne t’ai point aimé, cruel! Qu’ai-je donc fait?’ (Dedicated to Mme [Adèle] Franck-Duvernoy.) Paris: au Ménéstrel (Heugel). 1887. Editions pour contralto et soprano.

This work is based on a speech addressed by Hermione to Pyrrhus in Act IV scene v of Jean Racine’s *Andromaque*. According to an American source it was first published around 1850, but that seems very unlikely.

Three variant autograph piano scores, anonymous manuscript orchestral scores, and other related material are at the Médiathèque Hector Berlioz. Harvard has various drafts including the extracts ‘Je t’aimais inconstant, qu’aurais-je fait fidèle’ and ‘Va lui jurer la foi que tu m’avais jurée’. Interestingly, Harvard also has at least one manuscript which shows that Pauline Viardot intended in addition to set part of Act V scene iii: ‘Ah! fallait-il en croire une amante insensée?’

The Royal Academy of Music has a manuscript orchestration of Scène d’Hermione by Henry Wood, which was presumably the one used for its

first British performance at the Crystal Palace on 2 November 1901, with Wood as conductor and his wife as soloist. See *Musical Standard*, 12 October 1901, p. 227, 9 November, p. 297; *Athenaeum*, 9 November 1901, p. 639.

♪ ?1887. Scène d'Athalie, tirée de la tragédie de Jean Racine. 'Prêtez-moi l'un et l'autre une oreille attentive.' No publication traced.

This is from Act II scene v of the play. It must not be confused with the duet from Mendelssohn's *Athalie* which features (as no. 73) in the Hamelle edition of the Ecole classique du chant.

Manuscripts at Harvard, one beginning 'Prêtez-moi tous les deux...'; extracts in a private collection dating from around 1887.

♪ ?1887. Scène de Phèdre, tirée de la tragédie de Jean Racine. 'Les moments me sont chers, écoutez-moi, Thésée.' No publication traced.

This is from the final scene of *Phèdre* (Act V, unnumbered scene vii). The suggested year is purely suppositional, but accords with some manuscripts.

Undated manuscripts, with variants, at the Médiathèque Hector Berlioz and at Harvard. Harvard also has drafts for part of Act I scene iii in the same play, starting 'Mes yeux sont éblouis du jour que je revois'.

?1887. Musical settings of speeches from Pierre Corneille's *Le Cid*: Rodrigue's 'Percé jusques au fond du cœur D'une atteinte imprévue aussi bien que mortelle' (Act I scene viii) and Chimène's 'Enfin je me vois libre, et je puis, sans contrainte, De mes vives douleurs te faire voir l'atteinte' (Act III scene iii). No publication traced.

Drafts at Harvard. The suggested year is purely suppositional.

♪ 1888. **La Loutchina. Chanson russe.** 'Loutchina, loutchinouchka, Berezovaia.' 'O flambeau! O mon petit flambeau de bouleau.' *Revue des traditions populaires*, vol. III, January 1888, p. 31. Eight bars only of music with transliterated Russian words (several incorrectly so), followed by the complete text in free French translation.

This is Pauline Viardot's record of Лучина-лучинушка березовая, a well-known folksong which she had evidently heard and perhaps performed in Russia several decades before.

♪ 1888. Depuis un mois, chère exilée, Loin de mes yeux tu t'en allas. A song setting of the poem 'Mai', by François Coppée. No publication traced, and perhaps unfinished.

Manuscript at the Médiathèque Hector Berlioz, dated Dinard September 1888; Harvard has another.

♪ 1888. Vent d'automne. 'Le vent d'automne souffle et courbe la ramée, La rose se flétrit.' A song to a poem by an unidentified author. No publication traced.

Manuscript at Harvard, dated Chaville October 1888.

♪ ?1888. Romance pour violoncelle [et piano]. Perhaps never completed and presumably unpublished.

Manuscript at Harvard, dated Chaville 13 October, with a year apparently 1888 but perhaps 1893.

?[1888. Music for one item in the topical revue *Cent moins un* by Paul Fuchs and Henri Lyon, produced in March 1888 at the house of the singer Henriette Fuchs. Other contributors included Chabrier, Massenet, Chausson, Delibes, d'Indy, Messager and Widor. See *Le Figaro musical*, 20 April 1893; *Le Figaro*, 26 April 1893, p. 2 col. a; *S.I.M. Revue musicale mensuelle*, April 1910, p. 278. I think there was probably confusion between Pauline Viardot's name and that of the composer Paul Vidal (1863-1931): see *Le Ménestrel*, 1 April 1888, p. 111.]

♪ 1889. **La Marquise**. 'Montant à sa chaise à porteurs La Marquise en robe de moire.' Poésie de Maurice Vaucaire. Pour chant et piano. Deux versions vocales. (Dedicated to Mme Edouard Colonne.) Paris: Durand et Schœnewerk. 1889.

The Département de la Musique, Bibliothèque nationale de France, has in manuscript: La Chaise à porteurs. Mélodie pour chant et piano; the Médiathèque Hector Berlioz has two manuscript variants of the published song; and Harvard has a manuscript dated 1888.

♪ 1889. **Ressemblance**. 'Vous désirez savoir de moi D'où me vient pour vous ma tendresse.' Poésie de Sully Prudhomme. Baryton ou mezzo-soprano; ténor ou soprano. Paris: Durand et Schœnewerk. 1889.

♪ 1889. Seulette. 'Seulette suis et seulette veulx être, Seulette m'a mon doux amy laissée.' Paroles du XVe siècle. Recueil de Gaston Paris. A song. No publication traced.

The text is taken actually from the poem by Christine de Pisan, rather than from the *Chansons du XVe siècle* (see 1886, Six chansons).

Manuscripts at the Médiathèque Hector Berlioz, dated Chaville

(Seine-et-Oise), September 1889.

♪ 1889. Au mois de rose éclore, Passant par le sentier tout vert, tout rose. A song with words from the medieval text incorporated at pp. 21-2 in *Miette et Noré*, by Jean Aicard (1880). No publication traced.

Manuscripts at Harvard and at the Médiathèque Hector Berlioz (one of two there carrying the date Paris, May 1889).

♪ 1889. Vieille romance. Andantino. ‘Plus ne verrai mon bel ami! Là-bas, sur la terre étrangère, sans ombrages et sans fontaine.’ A song to a text slightly adapted from ‘Plus ne verrai mon doux ami’ by Charles Grandmougin, part of ‘Henri de Montaigu’ in his *Poèmes d’amour* (1883).

Grandmougin’s poem was the subject of a song competition in 1888: see *Le Ménestrel*, 18 March 1888, p. 94.

Manuscript at Harvard, dated Chaville, 28 September 1889.

♪ ?1889. ‘Parmi les maux les plus terribles qui fondent sur l’humanité, La migraine aux douleurs horribles n’est-il pas le plus redouté?’ A setting of a text by an unidentified author in praise of an antipyrine potion.

Compare Pauline Viardot’s musical arrangements of advertising jingles for Savon du Congo: see 1895, *Le Chagrin des fleurs*.

Harvard has several draft versions of a melody for the present text, with rudimentary piano accompaniment.

1890s. Je ne te vois plus, soleil qui flamboies. A song setting of the poem ‘Qu’importe’, which crowns the collection *Dans ma nuit* (1890) by the blind and deaf poet Bertha Galeron de Calonne. See also *Le Figaro. Supplément littéraire du dimanche*, 26 April 1890, p. 66 cols b-c.

Manuscript at Harvard.

♪ ?1890s. Ce que dit le ruisseau or Le ruisseau. ‘Je ris, je cours, je chante, Simple petit ruisseau.’ A song to a text by Adolphe Pellier, doubtless derived originally from George Sand’s sketch ‘Ce que dit le ruisseau’. (See *La Revue des deux mondes*, 15 September 1863, p. 266 in pp. 257-66.) No publication traced.

Three variant drafts at the Médiathèque Hector Berlioz, and one at Harvard.

♪ 1890. **Le Rêve de Jésus**. Poésie de Stéphan Bordèse. Musique de Pauline Viardot. ‘Mère au regard si doux, J’ai fait un vilain rêve. Gardez-

moi près de vous.’ A song for soprano with piano accompaniment, included as no. 11 (pp. 91-8) in *Contes mystiques. Poésies de Stéphan Bordèse. Musique de Edmond Diet, Théodore Dubois, Gabriel Fauré, Augusta Holmès, Charles Lecocq, Charles Lenepveu, Henri Maréchal, Jules Massenet, Emile Paladilhe, Camille Saint-Saëns, Pauline Viardot, Charles-Marie Widor*. Paris: Durand et Schœnewerk. 1890.

—Le Rêve de Jésus. The Dream of Jesus. Poésie de Stéphan Bordèse. Traduction anglaise par Beata Garcia. Musique de Pauline Viardot. ‘Mère au regard si doux...’ ‘Then Jesus said: Thou, who doth guard my rest! Dark dreams affright me, Mather [sic]!’ (Included in the reissued volume as above.) Paris: A. Durand et Fils. 1892 or later. —Paris: J. Hamelle. ?1924.

Along with some other items in the *Contes mystiques*, Pauline Viardot’s contribution was orchestrated by an unidentified composer—less than satisfactorily, it seems. See *Journal des débats*, 29 December 1890, p. 3 col. d; L’Ouvreuse du Cirque d’été [=Willy=Henry Gauthier-Villars], *Bains de sons*, Paris, 1893, p. 204.

Manuscript at the Royal Academy of Music, signed for Lady Campbell Clarke. Harvard has a preliminary draft, a minor third higher than the published version.

1892. **Six mélodies** pour une voix, suivies d’un duo pour deux voix égales, avec accompagnement de piano. Musique de Pauline Viardot. Paris: J. Hamelle. 1892. The individual items were also sold separately.

♪ 1. Premier trouble. Poésie de Louis Pomey. ‘Chaque jour davantage Je vois avec terreur.’ (Dedicated to Mlle Sacha Ilinsky [Aleksandra Il’inskaya].)

♪ 2. Divin sommeil. Poésie de Stéphan Bordèse. ‘Or Jésus sommeillait, Etendu sur un linge.’ (Dedicated to Mlle Laure Taconet.)

♪ 3. Chanson d’autrefois. Poésie de Victor Hugo. ‘Jamais elle ne raille, Etant un calme esprit.’ (Dedicated to Mlle Cécile [Boutet] de Monvel.)

♪ 4. La Japonaise. Poésie de Abel de Montferrier. ‘La Japonaise aux yeux d’ébène, La délicate fleur de thé.’ (Dedicated to Mlle Jeanne Lyon.)

♪ 5. La Vierge au lavoir. Poésie de Gabriel Vicaire. ‘La vierge Marie, la mère de Dieu, Sort au matin bleu.’ (Dedicated to Mlle Mathilde de Nogueiras.)

♪ 6. Suzon, Suzette. Poésie de Victor Hugo. ‘J’adore Suzette, mais j’aime Suzon; Suzette en toilette, Suzon sans façon!’ [Dedicated in manuscript to Eugénie Harouel.]

♪ 7. Rêverie. Duo. Poésie de Armand Silvestre. ‘Autour du ciel brumeux, Aux horizons navrants, Aux rapides couchants.’

Now here is a peculiar thing. The text of no. 7 is universally known through the setting by Gabriel Fauré (op. 18 no. 3), but begins there: ‘Automne au ciel brumeux...’ In the poem itself this makes far greater sense, and one wonders if Pauline Viardot’s publisher may have allowed the first words to be printed incorrectly.

Manuscripts of nos 1-6 are at the Médiathèque Hector Berlioz: one of no. 1 is actually an arrangement for voices and string quartet; and of the several copies of no. 2, one is for cello accompaniment, another for piano, harp and cello, and a third is dated Chaville 1 October 1889. Manuscripts of nos 2-7 are at Harvard, the last dated Chaville September 1884.

♪ 1893. **Parme. Croquis italien.** ‘L’air pur n’est troublé d’aucun bruit, Il est midi, Parme est tranquille.’ Poésie de Sully Prudhomme. Ténor ou soprano; baryton ou mezzo-soprano. (Dedicated to Mme [Eugénie] Harouel-Garcia.) Paris: Enoch frères & Costallat. 1893.

The original poem begins actually: ‘L’air doux n’est troublé d’aucun bruit.’

Manuscript at Harvard.

♪ 1893. **Grands oiseaux blancs.** ‘Grands oiseaux blancs qui bravez les tempêtes, Goëlands! Grands oiseaux blancs, protégez nos enfants.’ Chant et piano. Paroles de Louis Pomey. (Dedicated to Mme [Adèle] Franck-Duvernoy.) Paris: Enoch frères & Costallat; London: Enoch & Sons. 1893; reissued at a later date.

Manuscript at Yale University Library (former collection of Emi de Bidoli). Note that drafts at Harvard and the Médiathèque Hector Berlioz carry the title *Les Goëlands*, begin ‘Grands oiseaux blancs, qui planez sur les ondes’, call the piece a ‘chanson bretonne’, and wrongly attribute it to Auguste Brizeux. One must assume that Pomey, who indeed borrowed the refrain from Brizeux’s otherwise quite different poem *Les Goëlands*, made an earlier attempt at a lyric before he and Pauline Viardot settled on the published text.

♪ 1893. **Les Attraites.** Poésie du XVIIIe siècle. ‘D’attraites ravissantes pourvue, Seule elle réunit tout.’ (Dedicated to Mme Claudie Chamerot [the composer’s daughter].) Paris: Enoch frères & Costallat, and London: Enoch & Sons. 1893; no date.

The text of this piece, in praise of peaches for dessert, is generally attributed to Victor Hugo, writing at first as ‘V. d’Auverney’. Did Pauline Viardot perhaps know better? See e.g. ‘Ce que j’aime. Couplet fait à un

dessert', in *Chansonnier d'un gastronome*, Paris, 1831, p. 14.

♪ 1893. **Rossignol, rossignolet**. Villanelle. 'Doux virtuose au cœur tendre, Rossignol, rossignolet.' Poésie de Joseph Boulmier. Ténor ou soprano; baryton ou mezzo-soprano. (Dedicated to Mlle Marthe Petitemange.) Paris: Enoch frères & Costallat; London: Enoch & Sons. 1893; reissued at a later date.

Manuscript at the Médiathèque Hector Berlioz.

♪ ?1893. Primavera. Villanelle. 'Elle avait quinze ans à peine, J'en avais dix-huit au plus.' A song setting of the poem by Joseph Boulmier. No publication traced.

Manuscript at the Médiathèque Hector Berlioz; drafts at Harvard, one bearing the alternative title *Les Villanelles* (the name of the collection from which the text is taken).

♪ 1893. **Trois jours de vendange**. 'Je l'ai rencontrée un jour de vendange, La jupe troussée et le pied mignon.' Chant et piano. Poésie d'Alphonse Daudet. Ténor ou soprano; baryton ou mezzo-soprano. Paris: Enoch frères & Costallat. 1893; no date. (Dedicated to Mlle Marcella Pregi.)

Manuscript at the Médiathèque Hector Berlioz, entitled 'Les Trois rencontres'.

♪ 1894. **Chanson de mer**. 'Ton sourire infini m'est cher, Comme le divin pli des ondes.' Poésie de Sully Prudhomme. A Madame Terrier-Virini [sic for Vicini; dedicated in manuscript actually to Eugénie Harouel-Garcia]. Paris: Enoch frères & Costallat. 1894.

Harvard has a manuscript of this with variant wording, dated 7 December 1886, and the Médiathèque Hector Berlioz has three versions, with some significant differences from the published song.

1894. Moderato languissamment. Short piano piece written by Pauline Viardot for her granddaughter Suzanne Duvernoy. No publication traced.

Manuscript in a private collection.

♪ ?1894. 'Ah si mes vers avaient des ailes, ils tourbillonneraient devant toi.' A song with words from 'Epigraphe' by the comtesse de Chambrun, which in turn drew on a poem by Victor Hugo and appeared posthumously in 1893. No publication traced.

There are three manuscript versions at the Médiathèque Hector

Berlioz.

♪ 1895. **Bonjour mon cœur.** ‘Bonjour mon cœur, bonjour ma douce vie.’ Poésie de Pierre de Ronsard. Ténor ou soprano. (Dedicated to Félix Lévy.) Paris: Enoch frères & Costallat. 1895.

Manuscripts at the Médiathèque Hector Berlioz and at Harvard.

♪ 1895. **La Nuit.** ‘Sur les sommets des monts brumeux La nuit descend du haut des cieux.’ Mélodie pour une voix avec accompagnement de violon, violoncelle et piano. Paroles de Louis Pomey. Paris: J. Hamelle. 1895.

Manuscript at Harvard; another was sold at Sotheby’s, London, on 4 December 2007.

♪ 1895. **La Fiancée.** Mélodie de Ant. Rubinstein [pour piano, op. 3 no. 1]. Arrangée pour la voix avec accompagnement de piano par Mme Pauline Viardot. Paroles de Louis Pomey. ‘Quoi! sur ton front un nuage de deuil? Ma tendre mère, ma bonne mère.’ Deux versions vocales [soprano et mezzo-soprano]. Paris: J. Hamelle. 1895. —Henri Heugel. No date.

♪ 1895. **Le Chagrin des fleurs.** ‘L’arôme de la fleur a perdu son mérite Depuis que le *Congo*, le doux parfum Vaissier, Exhale ses parfums.’ A song to the words of an advertising jingle for Victor Vaissier’s Savon du Congo (more properly Savon des Princes du Congo). Doubtless never published.

See e.g. *Le Journal amusant*, 10 October 1896, p. 7, signed ‘Paul Hortus’. This and some of the related pieces by Pauline Viardot listed lower are discussed in the excellent article by Wenzel. Also helpful, though not relevant to the music, are Marc Angenot, *L’Œuvre poétique du Savon du Congo* (Paris, 1992), and Grégory Haleux, ‘Quatrains pour le Savon des Princes du Congo, 1897 et 1898’ (online with links from www.cynthia3000.info/blog/p.666). The amusing, topical and most inventive soap quatrains, of which there were hundreds in the press, appeared over different pseudonyms purporting to be names of people writing to Vaissier, but concealing presumably himself or members of his staff. (See *Le Petit Parisien*, 21 June 1894, p. 3 col. d.)

Manuscript at Harvard, dated Saturday 2 March [1895].

♪ 1895. **Conseil.** ‘Si tu tiens à blanchir ta peau, Lave tes mains, lave ta face.’ Another song to the words of an advertising jingle for Victor

Vaissier's Savon du Congo (see 1895, *Le Chagrin des fleurs*). Doubtless never published.

See e.g. *L'Echo des trouvères*, 1 July 1894, p. 100 col. 3, signed 'Isambart-le-Toqué'; *Le Petit Parisien*, 30 June 1895, p. 3 col. e, and 7 June 1908, p. 4 col. c, signed 'J. Expert' under the title 'Conseil d'ami'.

Manuscript at Harvard, dated Chaville 30 June 1895.

1895. 'Bébé, qui s'est fait du bobo En tombant des bras de sa bonne.' Another song to the words of an advertising jingle for Victor Vaissier's Savon du Congo (see 1895, *Le Chagrin des fleurs*). Doubtless never published.

See e.g. *L'Univers illustré*, 6 July 1895, p. 430 col. b, signed 'Mme de Tugnac' under the title 'Flair de bébé', and *Le Mémorial d'Aix*, 27 June 1895, p. 3 col. d, where the first two lines are reversed.

Manuscript at Harvard.

1895. **Six mazourkas de Fr. Chopin** arrangées par Pauline Viardot. Мазурки Фр. Шопена арранжированные [sic] для пения П. Виардо. (Mazurki Fr. Shopena arranzhirovannyye [sic] dlya peniya P. Viardo.) St Petersburg and Moscow: Vasilii Bessel' & Co. 1895; 1916.

These mazurkas for voice and piano carry Russian translations by A.A. Gorchakova. For the French versions, see 1864, *Six mazourkes* (the first series) [♪].

1. Полюби меня! Мазурка. (Polyubi menya! Mazurka.) 'Милый друг, ты пожелала, чтобы удалился я.' ('Milyu drug, ty pozhelala, chtoby udalilsya ya.') Aime-moi. Mazourka.

This also existed in a Moscow 1896 edition as: Люби меня. 'И любовь и все мечтанья.' (Lyubi menya. 'I lyubov' i vse mechtan'ya.')

2. Пташка. Мазурка. (Ptashka. Mazurka.) 'Как чист и ясен небосклон, Кругом всё весело глядит.' ('Kak chist i yasen nebosklon, Krugom vsë veselo glyadit.') L'Oiselet. Mazourka.

This exists also in a more modern translation by Ye.K. Katul'skaya (1961): 'Прозрачен, ясен небосклон' ('Prozrachen, yasen nebosklon').

3. Разлука. Мазурка-дуэт. 'Да, пора расстаться. Забудь на век меня.' (Razluka. Mazurka-duet. 'Da, pora rasstat'sya. Zabud' na vek menya.') Séparation. Mazourka. Duo.

4. Скорбь. Мазурка. 'К чему же скрывать страдания? Муки сердца видишь ты.' (Skorb'. Mazurka. 'K chemu zhe skryvat' stradan'ya? Muki serdtsa vidish' ty.') Plainte d'amour. Mazourka.

5. Кокетка. Мазурка. 'Чтоб тебя любить отдам хоть всю жизнь, тра-ла-ла.' (Koketka. Mazurka. 'Chtob tebya lyubit' otdam vsyu zhizn', tra-la-la.') Coquette. Mazourka.

6. Шестнадцать лет. Мазурка. ‘Вот мне шестнадцать лет! Что хороша я, знаю.’ (Shestnadtsat’ let. Mazurka. ‘Vot mne shestnadtsat’ let! Chto khorosha ya, znayu.’) Seize ans. Mazourka.

♪ 1896. **Au Japon.** Pantomime en un acte par Sabine Mancel. Musique de Pauline Viardot. Paris: Enoch & Cie. 1896.

This stage work, scored for one or two pianos in unison with two female and three male non-singing performers, had been conceived by its author and composer as early as 1890. It was apparently first produced on 20 May 1896 at St George’s Hall in London, by children of Pauline Viardot’s nephew Gustave Garcia and other members of his Lyric and Dramatic School. See *The Times*, 21 May 1896, p. 12 col. d; *Bow Bells*, 22 May 1896, p. 524; *Era*, 23 May 1896, p. 7 col. e.

Several drafts and scores exist at Harvard and in private collections.

♪ 1897. Je n’aime pas les toreros. A song setting with slightly altered words of a quatrain by an unidentified member of the Société protectrice des animaux: ‘Je n’aime pas les toreros; On les appelle à tort héros. Car leurs spadas font du tort aux taureaux.’ See e.g. *Journal de Vienne*, 9 October 1889, p. 2 col. d. No publication traced.

Manuscript at Harvard, dated 2 March 1897.

♪ 1897. Toujours le Congo. ‘Le jeu conduit au vol, l’or à l’indépendance, La faim à la cuisine, et la soif au tonneau.’ Another song to the words of an advertising jingle for Victor Vaissier’s Savon du Congo (see 1895, Le Chagrin des fleurs). Doubtless never published.

See e.g. *Le Gaulois*, 3 June 1897, p. 3 col. a; *Le Petit Parisien* of the same date, p. 3 col. d; and *La Liberté*, Fribourg, 9 July 1891, p. 4. The first two were signed ‘V. L’, the last ‘Victor Leveu’, and the piece was headed ‘Pilules philosophiques’.

Manuscript at Harvard, dated 30 November 1897.

♪ 1897. ‘On ne peut s’en lasser, car depuis quinze années Petit Noël vient toujours par les cheminées.’ Another song to the words of an advertising jingle for Victor Vaissier’s Savon du Congo (see 1895, Le Chagrin des fleurs). Doubtless never published.

See e.g. *Le Gaulois*, 19 December 1897, p. 3 col. c, and *Le Petit Parisien* of the same date, p. 3 col. d, signed ‘E. Seurias [Dauriac?]’ under the heading respectively ‘Cadeau céleste’ and ‘C’est toujours lui’. The former was closer to the text used by Pauline Viardot.

Manuscript at Harvard, dated 26 December 1897.

♪ ?1898. 'Après avoir tout fait pour paraître moins laide.' Another song to the words of an advertising jingle for Victor Vaissier's Savon du Congo (see 1895, *Le Chagrin des fleurs*). Doubtless never published.

See e.g. *Le Gaulois*, 9 January 1898, p. 3 col. b, and *Le Petit Parisien* of the same date, p. 3 col. c, signed 'G. Corriez' under the heading 'La dernière cartouche'.

Manuscript at Harvard.

♪ ?1898. Lune d'amour. 'Lune d'amour précipite ta course Et disparais, tu me fais trop de mal.' A song for contralto and piano. Words borrowed and translated from the Provençal poem 'Mé cal mouri!', by Jacques Jasmin. No publication traced.

See *Revue des Pyrénées*, vol. IX, 1897, p. 556; *Voyages d'un Picard, par un membre de l'Association Française pour l'Avancement des Sciences*, Creil, 1898, pp. 102-3.

Manuscript at the Médiathèque Hector Berlioz (in which Pauline Viardot herself said that the poem was by an unknown author).

1899. **Mazourkas** arrangées par Mme Pauline Viardot. In: *Utwory Chopina ułożone do śpiewu. Compositions de Frédéric Chopin arrangées pour le chant*. Warsaw: Gebethner & Wolff. 1899. The Polish translations of the mazurka texts are by J. Chęciński (nos 1-6) and Piotr Maszyński (nos 7-15).

This edition of fifteen mazurkas combines the two series of Six mazourkes de Frédéric Chopin (1864 and 1865 [♪]), to which the publishers add, as being also by Pauline Viardot:

13. [Op. 7 no. 3.] L'Inondation. Duo. 'L'eau mugissante.' Paroles de Stéphan Bordèse. Opuszczona. 'Szumi wicher w lesie.'

14. [Op. 17 no. 1.] Beau rossignol. Duo. 'Beau rossignol, j'entends ta voix.' Paroles de Stéphan Bordèse. Swaty. 'Dana moja dana!'

15. [Op. 59 no. 1.] Les Traîneaux. Duo. 'Sur cette glace sans laisser trace.' Paroles de Stéphan Bordèse. Sanna. 'Pruszy śnieżek pruszy.'

However, it had long seemed strange that Pauline Viardot should set again (as no. 13 here) Chopin's mazurka op. 7 no. 3, previously called *Faible cœur!*, with another text and a quite different piano accompaniment. Several scholars including Irene Poniatowska have now challenged Pauline Viardot's authorship of nos 13-15 and proposed instead Luigi Bordese (1815-86), the father of the lyricist. This prolific but obscure composer had in fact brought out with Heugel et Cie in 1869 a set of twelve *Œuvres célèbres de Chopin transcrites à 1 ou 2 voix*

égales, in which nos 3, 4 and 9 were respectively ‘L’Inondation’, ‘Beau rossignol’ and ‘Les Traîneaux’. A direct comparison of these with the present ones of 1899 finds them to be indeed identical. It remains only to scold Messrs Gebethner & Wolff for leading us astray, and others before us including even Pazdírek.

Before leaving this subject it should be noted that A.S. Rozanov who, like ourselves, was misled into believing nos 13-15 above were indeed by Pauline Viardot, considered that a song based on the mazurka op. 30 no. 1, with the title ‘Старинная сказка’ (Starinnaya skazka), was probably by her. Moreover, he and others have proposed that she may very well have set to words Chopin’s prelude op. 28 no. 20, part of his ballade op. 38, his ‘berceuse’ in D flat major, op. 57, and three of his nocturnes: op. 9 no. 1, op. 15 no. 1, and op. 62 no. 1. See Rozanov, 3rd ed., pp. 216, 234-5.

♪ 1899. **Chœur bohémien**. Pour piano et chant. ‘Vrais enfants de la Bohême, vrais enfants de la Bohême, le royaume de gaîté.’ Paris: Enoch & Cie. London: Enoch & Sons. 1899.

Scored for solo voice, three-part women’s chorus, piano, tambourine and triange, this is a new arrangement of an item from 1867, *La Veillée de la Saint-Sylvestre*; see also ?1868, Gipsy chorus.

A draft of *Chœur bohémien* is at Harvard.

1899. **Chœur des elfes**. ‘Compagnes ailées, mes sœurs bien-aimées.’ Piano et chant par Pauline Viardot. Pour trois voix de femme et solo. Paris: Enoch & Cie. 1899; no date.

This item is from the operetta *Le Dernier sorcier*; see 1867-69. [♪]
Manuscript at Harvard; melody only.

♪ 1899. **Au jardin de mon père**. Chanson du XVe siècle, mise en musique par Pauline Viardot. ‘Au jardin de mon père il y croît un rousier.’ A setting of a text from *Chansons du XVe siècle*, published by Gaston Paris (p. 79 no. LXXXI). Supplément de l’*Illustration*, 1 July 1899, pp. 97-104. — Paris: Eugène Fromont. 1900.

Manuscripts at Harvard, in a private collection, and at the Médiathèque Hector Berlioz—which has several, from 1893-94; one is dated Chaville 4 October 1894, and another opens with the refrain: ‘Aimez moy, ma mignonne, aimez moy sans danger.’

♪ ?1900. **Berceuse**. ‘Les étoiles naissent aux cieux, Le soir descend silencieux Sur la terre.’ Poème de M. Stéphane [sic] Bordèse. Musique

inédite de Mme Pauline Viardot.

A copy of this undated publication is held in a private collection in Paris. It cannot surely be said that it belongs to 1900, and it may even have appeared posthumously. The song itself was originally displayed in an exhibition of musical autographs specially mounted as part of the Exposition universelle of 1900. Numerous composers had been invited to write, sign and date on an elegant standard sheet of paper a short work they considered typical of their art, together with a signed photograph of themselves; they were to send these to Charles-Théodore Malherbe (1853-1911), the archivist at the Opéra de Paris, where the ensemble of submissions would be exhibited as from 15 July. See *Le Ménestrel*, 27 May 1900, p. 165.

The original manuscript fair copy of Pauline Viardot's contribution is held at the Bibliothèque-musée de l'Opéra: see 'Autographes de musiciens contemporains réunis par Charles Malherbe à l'occasion de l'Exposition universelle de 1900. Pièces musicales pour formations diverses, classées par pays, en 20 volumes', vol. XV, f. 1900-CS-287a-b. The Médiathèque Hector Berlioz has three drafts of *Berceuse*; Harvard has two; another is in a private collection in Paris; and one has been offered for sale by Wurlitzer-Bruck. Not all are in Pauline Viardot's hand.

1900. **Chanson de la pluie.** 'Coulez, coulez gouttes fines, Le long des collines.' Paroles d'Yvan Tourgueneff. Musique de Pauline Viardot. A ma fille Marianne Duvernoy. Trois versions vocales. Paris: Enoch & Cie, and London: Enoch & Sons. 1900.

—*Novoye vremya*, 28 October 1900.

This is Stella's aria from the operetta *Le Dernier sorcier*; see 1867-69. [♪]

Manuscripts are at Yale University Library (former collection of Emi de Bidoli) and at the Médiathèque Hector Berlioz.

♪ 1901. **Ave Maria.** 'Ave Maria, gratia plena.' Pour Solo avec Chœur (ad libitum). Par Pauline Viardot. (Dedicated to Gustave Janicot.) [Two versions:] Piano et chant. Chant seul. Paris: Enoch & Cie, and London: Enoch & Sons. 1901.

Manuscripts and drafts are at the University of Michigan, the Médiathèque Hector Berlioz, and Harvard.

♪ 1901. **Le Toréador.** 'J'avais une bague, une bague d'or, Et je l'ai perdue hier dans la ville.' A setting of the poem by Victor Hugo, known

also as ‘Canción’. *Supplément littéraire illustré* to *La Gazette de France*, 24 December 1901. Published together with the article ‘Mme Pauline Viardot, compositeur’, by Henri de Curzon.

According to the Bibliothèque nationale de France and other French authorities, the supplement in question may no longer be extant, but see *Gazette de France*, 24 December 1901, p. 1 col. a; *Polybiblion. Revue bibliographique universelle*, January 1902, p. 49; *Les Annales politiques et littéraires*, 2 February 1902, p. 77.

See also 1904, *Mémoires*, no. 1 and note on manuscripts.

♪ 1903. ‘O nuit d’amour, nuit parfumée, Rideau discret sur eux descends.’ A song for two sopranos and piano, to a text by an unidentified author. No publication traced.

Manuscript at the Médiathèque Hector Berlioz.

♪ 1904. **Cendrillon**. [Cover title:] A Mademoiselle Mathilde de Nogueiras. Cendrillon. Opéra comique en 3 tableaux. Paroles et Musique de Pauline Viardot. Paris: “Auditorium Musical”, G. Miran, Editeur. [Title-page:] Cendrillon. Opérette de salon. Représentée la première fois dans les Salons de Mlle de Nogueiras. Le 23 Avril 1904... (This volume of 86 pp. contains the music, vocal text and verbal cues.)

—Pauline Viardot. Cendrillon. Opérette de salon en trois tableaux. Paris: “Auditorium Musical”, G. Miran, Editeur. (This volume of 44 pp. contains the complete libretto.)

—Cendrillon. Opéra comique en 3 tableaux de Pauline Viardot. Air de la fée [Tableau I scene xiv]. ‘Je viens te rendre à l’espérance: Ton malheur va bientôt finir.’ (Dedicated to Mme Borello d’Artaux.) Paris: “Auditorium Musical”, G. Miran, Editeur. 1904.

—C’est moi, ne craignez rien, Ecoutez ma prière. Duo [Tableau II scene iv]. Paris: “Auditorium Musical”, G. Miran, Editeur. 1904?

Note that Tableau II scene v, Chœur à l’unisson, has an Italian text as well as its French one: ‘Faremo un barchettino in mezzo al mare.’ This is one of Pauline Viardot’s settings of texts found in Tigri’s *Canti popolari toscani*. See 1880–82, no. 49.

Cendrillon, a chamber operetta for voices and piano, was indeed first produced in the apartment of Mathilde de Nogueiras, but, despite what its title seems to imply, the performances took place actually from March to May 1904: see *Le Guide musical*, 27 March 1904, p. 291; Malou Haine, *Quatre cents lettres de musiciens au Musée royal de Mariemont*, Sprimont (Belgium), 1995, p. 332 (letter of early May); *Le Figaro*, 28 May 1904, p. 2 col. e. The plot of the work, which was conceived and partially sketched much earlier, is a modernised version of the tale by

Charles Perrault; contrary to what is sometimes stated, Cendrillon owes nothing but the family name of its leading characters to *Le Château de Pictordu* by George Sand (1873), even though Pauline Viardot may have originally intended to draw upon that story more. While it is clearly wrong to believe with Charles H. Parsons, in *The Mellen opera reference index: Opera librettists and their works* (Lewiston and Queenston, 1987, vol. II, p. 780), that the author of the words for Cendrillon was Turgenev rather than Pauline Viardot, the work does incorporate music from the Duo de la rose in *Le Dernier sorcier* ('C'est moi, ne craignez rien', above), and quotes its *Entrée des elfes*.

For a full list of component items, see the chronological catalogue of musical incipits, below. Much manuscript musical notation for the operetta is at Harvard, together with drafts and sketches; numerous other partial manuscripts are at the Médiathèque Hector Berlioz and in private collections.

1904. **Mélodies.** Songs for voice and piano. Paris: "Auditorium Musical", G. Miran, Editeur. 1904.

1. [Le] Toréador. Paroles de V[ictor] Hugo. 'J'avais une bague, une bague d'or.' (Dedicated to Alfred Josset.) [♪]

See above, 1901.

♪ 2. Peronelle. Poésie [du] XVe siècle. 'Avez-vous vu fillette en larmes Que reconduisent les gendarmes.' (Dedicated to Mlle Marie-Thérèse Josset.)

This item, which uses a modern arrangement of a poem in *Chansons du XVe siècle* published by Gaston Paris (pp. 41-2 no. XXXIX; see 1886, Six chansons), existed also in a choral version and with a text beginning: 'Avez-vous vu la peronelle?' Note that Paris's original song had 'Perronnelle' which, together with 'Péronnelle' and other forms, has helped to confuse the spelling of the name found in this song.

♪ 3. Poursuite. Poésie toscane. 'Du cerf pour m'échapper prends-tu l'image? Je suis lion posté sur ton passage.' Paroles [françaises] de Victor Hugo. [Poesia toscana.] 'Se per fuggir da me cervo ti fai, Leone mi farò per arrestarti.' (Dedicated to Mme Dal Piaz.)

The Italian original is from Tigri's *Canti popolari toscani* (1869, pp. 235-6 no. 859).

♪ 4. Sara la baigneuse. Paroles de Victor Hugo. 'Sara, belle d'indolence, Se balance.' (Dedicated to Mme Eugène Capet [Marguerite Droz?])

♪ 5. Le Vase brisé. [Poésie de] Sully-Prudhomme. 'Le vase où meurt cette verveine D'un coup d'éventail fut fêlé.' (Dedicated to Mlle Elisabeth de Courcel.)

♪ 6. Le Savetier et le Financier. [Fable de] La Fontaine. ‘La la la [many times]... Un savetier chantait du matin jusqu’au soir.’ (Dedicated to Lucien Fugère.)

According to an American source these songs, which also existed separately, were first published in the period 1860-70, but that is most unlikely, even though a setting of no. 6 was written as long before as 1846 (and nos 1 and 2 perhaps originally in 1887).

Manuscripts of all the songs are at the Médiathèque Hector Berlioz and at Harvard, and one of no. 5 is at Yale University Library (former collection of Emi de Bidoli). Some are variants of the published works. For instance, one manuscript of Peronelle (no. 2) at the Médiathèque is scored for solo and 3-part female chorus; the Médiathèque also has Poesia toscana (no. 3) with the originally Italian underlay, and a second manuscript with a different French translation from the definitive text. Harvard has Le vase brisé (no. 5) with words either modified or entered by Pauline Viardot’s pupil the composer Georges (Kevork) Amirian. One manuscript of Le Toréador (no. 1) at Harvard begins with the second verse of the poem: ‘Mon anneau luit plus que l’astre vermeil.’ Harvard’s music album copy of the original version of no. 6, dated Courtavenel 31 May 1846, opens with fewer ‘La la la’s. See on this song also Marix-Spire, *Lettres inédites*, p. 224; it cannot be said if it was actually first published at the time.

1904. **Elle passe!** Mélodie. ‘Du fond de l’allée accourt en riant La belle adorée sur son coursier blanc.’ Paroles et musique de Pauline Viardot. Paris: “Auditorium Musical”, G. Miran, Editeur. 1904.

This is a French version of Der Gärtner (1870) [♪], with a text by Mörike. It cannot be said if Pauline Viardot really was the translator.

♪ 1904. **Suite arménienne.** (Quand même!) Pour piano à deux mains. Paris: “Auditorium Musical”, G. Miran, Editeur. 1904.

—Pour piano à quatre mains. Paris: “Auditorium Musical”, G. Miran, Editeur. 1904.

1905. **Deux airs de ballet** [pour piano]. (Dedicated to Mlle Cécile Boutet de Monvel.) Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

♪ 1. Deux airs de ballet. [No individual title.] Moderato.

♪ 2. Malicieuse. Mouvement de valse.

—Deuxième air de ballet de Pauline Viardot, orchestré par I. Snoèk. Paris: “Auditorium Musical”, G. Miran, Editeur. ?1905. (See

Bibliothèque nationale de France, Département de la Musique, Vm26 20597.)

♪ ?1905. *Tutti matti!* ‘È matta la mia madre che m’ha fatta, È matta la mia nonna, la mia zia.’ A song to a text by an unidentified author; possibly connected with the operetta *Tutti matti* (1894), by Giovanni Cesare Pascucci. No publication traced.

Two versions, Harvard; also one in a private collection. Though undated, this item is placed here because a fragment of it at Harvard has on its other side a sketch for the following (*Canzone d’amore*).

♪ 1905. **Canzone d’amore: Ti voglio amar.** ‘Ti voglio amar se la terra tremasse, Ti voglio amar se il ciel cadesse a terra.’ *Canti popolari toscani*. (A son élève Mathilde Salatini [=Mafalda Salvatini?]) Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

This is another song in the composer’s series drawing on texts found in Tigri’s *Canti popolari toscani* (here 1869, p.73 no. 274).

Manuscripts at Harvard; another was sold at Sotheby’s in 2005.

♪ 1905. **En douleur et tristesse.** Paroles du XVe siècle. ‘En douleur et tristesse Languiray-je toujours.’ ‘Dans les pleurs, la tristesse, Je veux vivre toujours.’ Pour ténor ou soprano. (Dedicated to Mlle de Vidal [sic for Emilie Vidal].) Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

This is a song to an original and modernised text from *Chansons du XVe siècle*, published by Gaston Paris (pp. 87-8 no. XCI).

Manuscripts at the Médiathèque Hector Berlioz and at Harvard, one at the latter dating perhaps from c. 1890 and dedicated to Laure Taconet.

1905. **Chœur des fileuses.** Extrait de *L’Ogre*, conte fantastique en trois tableaux. Paroles de Yvan Turgueneff. Musique de Pauline Viardot. ‘Lorsque le soleil dans un flot vermeil De nouveau commence sa carrière.’ Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

A manuscript version of this for one to three female voices is at Harvard.

See 1868, *L’Ogre* [♪].

♪ 1905. **Défilé bohémien.** Pour piano à 4 mains par Pauline Viardot. (Dedicated to Mme Edouard Lyon [Fanny Coche].) Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

—Orchestré par I. Snoëk. Paris: “Auditorium Musical”, G. Miran, Editeur. 1905. (See Bibliothèque nationale de France, Département de la

Musique, Vm26 20596.)

This march was perhaps connected with a so-called ‘défilé bohémien’ forming part of a show put on by the Société des humoristes at the Casino de Paris on 17 May 1905, in honour of Jacques Callot. See *Revue illustrée*, 1 May 1905, (unnumbered) pp. 2, 8; *Le Gaulois*, 5 May 1905, p. 1 col. d.

The Médiathèque Hector Berlioz has a manuscript, entitled Marche bohémienne.

♪ 1905. **Ta chevelure**. Chanson napolitaine. ‘Ta chevelure aux doux reflets soyeux De ta figure rend le tour gracieux.’ Paroles françaises de Vincent Des Louÿs. (A mon élève Mme Louise Willoughby Lissa.) Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

Harvard has two draft settings of Capille nire, the Neapolitan song by Giuseppe Turco, which led eventually to Ta chevelure.

♪ 1905. **Liberté!** Chanson de page. ‘Voulez-vous savoir ce qui fait la joie?’ Paroles de Stéphan Bordèse. (Dedicated to Mme Henriette Fuchs.) Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

Manuscripts at the Médiathèque Hector Berlioz and at Harvard.

♪ 1905. **Mazourke**. Pour piano à deux mains. Paris: “Auditorium Musical”, G. Miran, Editeur. 1905.

—Mazourka. Orchestré par I. Snoèk. Paris: “Auditorium Musical”, G. Miran, Editeur. 1905. (See Bibliothèque nationale de France, Département de la Musique, Vm26 20598.)

A manuscript version entitled Tempo di mazurka is at Harvard.

♪ 1906. **Alza Pepita!** Danse populaire espagnole. Pour piano. Paris: “Auditorium Musical”, G. Miran, Editeur. 1906.

?1909. Air ancien. A song of this title for voice and piano was performed at a concert in Paris on 29 April 1910. See *Le Figaro*, 1 May 1910, p. 2 col. a.

It may of course be that this was one of Pauline Viardot’s known pieces with texts from *Chansons du XVe siècle*, published by Gaston Paris. (See 1886, Six chansons.)

Undatable manuscripts

A quoi bon entendre les uns. A draft song to a text perhaps connected with Victor Hugo's 'A quoi bon entendre les oiseaux des bois'.

Harvard.

L'Abandon. 'Chère petite tourterelle.' A song to words by a certain Charles Henry. Perhaps only begun and then set aside.

Harvard.

Ah! doux souvenir du temps de la jeunesse. Duet for Mère M. and Père M.

Bibliothèque nationale de France, Fonds slave.

♪ L'Aimable messagère. 'On veut utiliser l'hirondelle à la guerre!' Another song to the words of an advertising jingle, this time unusually a quintain, for Victor Vaissier's Savon du Congo (see 1895, *Le Chagrin des fleurs*).

The source has not been identified, but should belong originally to late 1889, following reports of Jean Desbouvrie's celebrated experiments with *hirondelles de guerre*. However, unless one is to suppose that Pauline Viardot's song was composed five or six years before her related ones, the present piece should perhaps be dated also to 1895-1900, at a time when the subject of using swallows in war may have come up again in the news. See on Desbouvrie *Le Petit journal*, 9 September 1889, p. 1 col. c; *Revue du cercle militaire*, 27 October 1889, pp. 1006-7; *Magasin pittoresque*, 1889, p. 328; Henri de Parville, *Causeries scientifiques*, 1890, pp. 108-10; *La Science illustrée*, 27 May 1893, pp. 177-8.

Harvard.

Air valaque, Air moldave and La Hora (Danse roumaine). Three piano pieces.

Harvard.

Aïscha (or: Aïcha). Two measures of musical notation accompanying a short draft libretto by an unidentified author, written down about 1900 in Pauline Viardot's old and shaky hand, but with internal evidence to suggest that its subject dated originally from the Bougival period and was at some point connected with a similar project, *La Rose de Hafiz*.

Harvard.

L'albero va dove la cima pende. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 318 no. 1183).

Harvard.

♪ Allegretto and Andante espressivo, for violin (?) and piano.

Harvard.

Allons voir sur le lac d'argent. Draft vocal duet to a poem by Armand Silvestre.

Harvard.

♪ 'Allumeur de désirs dans les cœurs presque éteints, Restaurateur des frais visages de satin.' Another song to the words of an advertising jingle, again a quintain, for Victor Vaissier's Savon du Congo (see 1895, *Le Chagrin des fleurs*).

Source not identified, but the song probably belongs to the period 1895-1900.

Manuscripts at Harvard.

Amoureuses. 'Soyons heureux, veux-tu? Plus de folle contrainte!' A song setting of a poem from the sequence by Marc Monnier.

Manuscript at Harvard with the words not written out.

Amphytrion [sic]. Sketches for a musical setting of extracts from Molière's comedy *Amphitryon*, including especially drafts for the Prologue between Mercure and La Nuit.

Harvard.

Baladine. 'Coule toujours, charmant ruisseau.' A draft song to words by Stéphane Bordèse.

Harvard.

Beau soleil du vert printemps, Pourquoi partir si loin de moi? Unfinished draft of a song to words by an unidentified author.

Harvard.

Bella bellina, chi vi ha fatto gli occhi? A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 18 no. 65).

Harvard.

Berceuse. 'Dodo, l'enfant do.' A song to the words of the ancient lullaby as noted down by André van Hasselt. Perhaps only begun and then set aside.

There is a strong possibility that this item may have been intended for the operetta *L'Ogre*: see 1868. [♪]

Harvard.

Bouquet d'Arlequin. 'Je l'ai cherché parmi toutes les ordures, Parmi les pots, les bouteilles cassées. Je l'ai trouvé dans un pot à confiture Qu'était caché dans les commodités.' A song to a text by an unidentified author.

Harvard.

♪ Budget. 'J'ai fixé ton budget, chère, pour l'an qui vient.' Another song to the words of an advertising jingle, again a quintain, for Victor Vaissier's *Savon du Congo* (see 1895, *Le Chagrin des fleurs*).

Source not identified, but the song probably belongs to the period 1895-1900.

Manuscripts at Harvard, one dated Chaville 30 October.

Cadenzas for and embellishments and arrangements of operatic arias. These are numerous and include:

—Cadenza for Lachner's melody 'Je pense à toi, Marie', for voice and cello accompaniment. Département de la Musique, Bibliothèque nationale de France.

This is perhaps a French adaptation of Ignaz Lachner's 'An die Entfernte'. There was an English version of a Lachner song entitled 'I think then of thee', and a very popular 'Je pense à toi' by Joseph H. Doppler.

— 'Sweet bird that shunn'st the noise of folly.' Cadenza for this aria from Handel's *L'Allegro, il Penseroso ed il Moderato*. Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. ms. autogr. P. Viardot-Garcia 1N.

— 'Cadenzen Viardot.' Cadenzas for arias by Bellini (*La sonnambula*), Donizetti (*Parisina*, *Lucrezia Borgia*, *Lucia di Lammermoor*), and others. Manuscript collection of Marcella Sembrich, New York Public Library.

— Two sets of vocalises and cadenzas for various operatic arias, one of 4 pages and the other written on 23 pages for Gertrud Seeger-Engel. Library of Congress, Washington, ML96.V44 (case).

—Cadenzas for arias from Rossini's *Il barbiere di Siviglia*, *Otello*, *La gazza ladra* and *Semiramide*; from Meyerbeer's *Les Huguenots* and *Robert le Diable*; from Donizetti's *Lucia di Lammermoor*, *Lucrezia Borgia* and *La Fille du régiment*; from Bellini's *La sonnambula* and *Beatrice di Tenda*; for Graun's 'Mi paventi il figlio indegno' (*Britannico*); and from an opera by Zingarelli. Harvard.

—Cadenza for 'Regnava nel silenzio' from Donizetti's *Lucia di Lammermoor*. Harvard.

—Embellishment of 'Perché non ho del vento', from Donizetti's *Rosmonda d'Inghilterra*. Harvard.

See also Dietrich Fischer-Dieskau, *Wenn Musik der Liebe Nahrung ist: Künstlerschicksale im 19. Jahrhundert*, Stuttgart, 1990, p. 343.

—Il braccio mio. Transposition of Rossini's ornamentations on a cavatina by Giuseppe Niccolini inserted in his (Rossini's) opera *Tancredi*. (See *Edizione critica delle opere di Gioacchino Rossini*, sezione prima, vol. X/2: *Tancredi*, Pesaro, 1984, pp. 802-5.) Harvard.

—Arrangement c. 1884 of an aria from Alessandro Scarlatti's *Gli equivoci in amore, ovvero la Rosaura*. Harvard.

—Arrangement of Mozart's recitativo and rondo 'Ch'io mi scordi di te', K. 505. Harvard.

C'est bien vous. 'La plus charmante femme C'est bien vous, ô madame.' A song with words from *Sérénade* by Auguste de Châtillon. Harvard.

C'est donc fini. 'C'est donc fini! Je le vois bien.' A song to a poem by Charles Vincent.

See *Le Caveau*, vol LII, 1886, p. 192.

A group of several manuscripts at Harvard.

Ce conte, que le diable l'emporte. A draft song to a text by an unidentified author.

Harvard.

Celui que j'aime est sur la mer. A song.

This is perhaps a French setting of a poem called 'My love is on the sea', whether by Timothy Loker or Edward Oxenford.

Private collection in Paris.

Certes, le vieux Omer, pacha de Négrepont. A draft song setting of words from *Lazzara* by Victor Hugo.

Harvard.

♪ Chanson bohémienne or Chanson tzigane or Chanson de la tzigane.
 ‘Traînant des chariots nos trois maigres chevaux Allaient par monts, par vaux.’ Paroles de Jacques Sabine (Sabine Mancel).

It is possible that ‘Haïssa’ was being considered as an alternative title.
 Drafts at the Médiathèque Hector Berlioz and at Harvard.

♪ La Chanson de pirates. ‘Nous emmenions en esclavage Cent chrétiens, pêcheurs de corail.’ A song with words from *Les Orientales* by Victor Hugo.

Manuscripts at Harvard.

Chanson du spectre. ‘Qui donc êtes-vous, la belle?’ A draft song setting of the poem by Victor Hugo.

Harvard.

♪ Chanson florentine. ‘La sera per il fresco è un bel cantare Chè le ragazze parlano d’amore.’ Unfinished song in the composer’s series drawing on texts found in Tigri’s *Canti popolari toscani* (here 1869, pp. 7-8, nos 28 and 30), and with a planned French translation.

Harvard.

Chi v’amerà, ben mio, se non v’am’ io? A song in the composer’s series drawing on texts found in Tigri’s *Canti popolari toscani* (here 1869, p. 120 no. 454).

Pauline Viardot apparently considered also a French version of this: Pourrais-je jamais aimer.

Harvard.

Clair de lune. ‘Sont-ce des cormorans qui plongent tour à tour.’ A song to words from a poem by Victor Hugo.

Manuscripts at Harvard.

La Dernière feuille. ‘Dans la forêt chauve et rouillée.’ A song to words by Théophile Gautier. Perhaps only begun and then set aside.

Harvard.

Dicen que sueño es muerte mas yo lo niego. A song based apparently on a text from Zamácola’s *Colección* (p. 131).

Manuscripts at Harvard and in a private collection in Paris.

Dimmi, bellino, com' i' ho da fare. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 70 no. 262).

Manuscripts at Harvard.

Din rlin din! Mes vaches rousses s'éveillent tout au matin. A draft song setting of *Les Chansons des vaches du Jura*, by Frédéric Bataille. Harvard.

Dis-moi quelle douleur se cache dans ton cœur. A draft song setting of a text by an unidentified author.

Harvard.

♪ La [or: Ma] Douce tourterelle. 'Ah... ah... ah. La douce tourterelle au fond du bois gémit.' A vocal duet, with a Spanish version also which begins 'La tortolilla triste de ver se admira cómo mi pecho tierno' and is perhaps intended to be sung as a continuation of the piece.

Essentially the same music and words are found in an equally undatable draft Duo à la hongroise.

Manuscripts at Harvard.

See also 1857, Mazourke, and ?1877, Capriccio.

Duo à la hongroise: see the preceding entry.

E m'è venuto un pensierino agli occhi. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, pp. 161-2 no. 610). Perhaps only begun and then set aside.

Harvard.

E' tira un ventolín che mi rinfresca. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 127 no. 481).

Harvard.

♪ En train. 'Des rayons du matin l'horizon se colore, Le jour vient interrompre notre tendu entretien.' A song which parodies the quatrain 'Des rayons du matin l'horizon se colore, Le jour vient éclairer notre tendu entretien....', imputed to Chateaubriand in Victor Hugo's *Histoire d'un crime*.

Rough copy at Harvard, stated by Pauline Viardot to be only a fragment, but seemingly self-contained.

♪ L'Enfant grec. 'Les Turcs ont passé là. Tout est ruine et deuil!' A song to a text from *Les Orientales* by Victor Hugo.

Médiathèque Hector Berlioz.

L'Esclave. 'Captive et peut-être oubliée.' A song setting of the poem by Théophile Gautier.

Harvard.

♪ L'Esprit. 'Le jour, la nuit veille un esprit Autour de vous, ô jeunes filles.' Paroles de Gustave Vaëz. A song.

Médiathèque Hector Berlioz.

Esquisses pour piano. Attributed to Pauline Viardot.

Département de la Musique, Bibliothèque nationale de France.

♪ Etoile et Rose. 'Bien souvent au matin, j'ai vu naître une rose.' A song to a poem in *Les Cantilènes*, by Gustave de Larenaudière.

Draft copy at Harvard made by Louise Hérítte-Viardot.

Etude for piano.

Harvard.

♪ L'Eventail. 'Quand viendra la nuit sombre, la nuit sombre.' A vocal duet with words by Louis Pomey.

Drafts at Harvard.

Le Facteur. 'Sur la route gelée et dure Où tremble, de chaque côté.' A song to words by Albert Glatigny. Perhaps only begun and then set aside.

Harvard.

♪ Fandango. 'Tus ojos, morena, me encantan a mí aun más que las rosas, más que el jazmín.' A setting as a vocal duet of the poem by Antonio de Trueba.

Harvard.

♪ Fermière et Demoiselle. 'Veut-on savoir ce que fait la fermière Quand passe le garçon qu'elle préfère?' A song to a text by an unidentified author.

Manuscripts at Harvard and at the Médiathèque Hector Berlioz (one with the alternative title *Soir de printemps*).

Der Fichtenbaum. 'Die alte Fichte schwanket.' A new setting of a familiar German folksong.

Harvard.

Floréal. 'Tu me demandes, rieuse Curieuse.'

A song setting of the poem by Jean Richepin, actually from the sequence 'Floréal' in his volume *Les Caresses*.

Harvard.

Gekommen ist der Maie, Die Blumen und Bäume blühn. A setting of the poem by Heine.

Manuscript at Harvard with the words not written out.

♪ Giovanettino. 'Giovanettino da que' bei capelli Lasciali sciolti e non te li legare.' A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 53 no. 199).

Harvard.

Gretchen. A draft song.

Harvard.

Guarda la luna come la cammina. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 122 no. 462).

Harvard.

Guter Rath. 'An einem Sommermorgen Da nimm den Wanderstab.' A song setting of the poem by Theodor Fontane.

Harvard.

♪ L'Heure d'aimer. 'Comme l'heure passe vite D'aimer pour en être heureux!' A draft song to words by Armand Silvestre, the first part of which uses in a somewhat modified form the melody of Былое счастье (Byloye schast'ye). See 1871, Шесть стихотворений (Shest' stikhotvoreniy), no. 5.

Harvard.

♪ Hop puis hop ça. 'Hop puis hop ça. Un canard qui barbotait, comme un bon canard barbotte.' An unfinished song setting of a fable by an unidentified author.

Harvard.

I lov'd a lass, a fair one, As fair as e'er was seen. A song setting of the poem by George Wither, taken from Charles Mackay's *A thousand and one gems of English poetry*, p. 79.

Harvard.

♪ Ich ging im Walde. 'Ich ging im Walde So für mich hin, Und nichts zu suchen, Das war mein Sinn.' A song setting of Goethe's poem 'Gefunden'.

Drafts at Harvard.

♪ Il était un pré. 'Il était un pré superbe, Clos par une vigne en fleur. Né de la veille, un brin d'herbe.' A song setting of the first stanza of a poem by Eugène Pottier, with the words 'un troëne' perplexingly altered to 'une vigne'.

Harvard.

Im Walde. 'Im Walde sitz' ich.' A song with a text adapted from the poem by Heine.

Several manuscripts at Harvard.

♪ L'innamorata. 'La prima volta ch'io m'innamorai, M'innamorai d'una rama di fiori.' A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 88 no. 334).

Harvard.

Innanzi ch'io ti lasci, amor divino. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 230 no. 838).

Harvard.

Intermezzo for piano.

Harvard.

J'étais encore enfant. A draft song to a text by an unidentified author.

Harvard.

Janvier. 'Bâton en main, barbe de glace, Voici le vieux Janvier.' A draft song to words from François Barrillot, *Les Vierges du foyer. Légendes poétiques et morales* (Paris, 1859), pp. 39-41.

Harvard.

L'ete un par d'occhi che l'amore fanno. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 43 no. 162, a section of a piece beginning 'Due rose rosse').

Harvard.

Là-haut! 'Là-haut, là-haut sur la colline.' A song to the poem by Edouard Grenier. Perhaps only begun and then set aside.

Harvard.

Lamento. 'Connaissez-vous la blanche tombe.' A song to the poem by Théophile Gautier. Perhaps only begun and then set aside.

Harvard.

Le malheureux dont elle serre le crâne entre ses doigts. A draft song to a text by an unidentified author.

Harvard.

Lotava la filomena. A draft song to a text by an unidentified author.

Harvard.

♪ La Mansarde. 'Sur les tuiles où se hasarde Le chat guettant l'oiseau qui boit.' A song for her daughter Claudie Chamerot, to the poem by Théophile Gautier.

Harvard.

♪ Mi numen parlero. 'Mi numen parlero, Al son del pandero, Produjo este tono De estilo asaz mono.' A setting as a duet of part of a Spanish lyric by José Iglesias de la Casa.

Harvard.

Mi voglio innamorar leggier leggiero. Presumably a song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani*, although there (1869, p. 73 no. 273) 'nnamorar' appears instead of 'innamorar', which is found in *1500 stornelli e rispetti amorosi* (Florence, 1881), p. 127 no. 217.

Harvard.

♪ Morgenlied. 'Wer schlägt so rasch an das Fenster mir, Mit schlanken grünen Zweigen?' 'Avec de jeunes rameaux de fleurs Qui frappe à ma

fenêtre?’ A song with words by Wilhelm Müller.

Manuscripts at Harvard and in a private collection.

♪ *Mystère* or *Je veux*. ‘Je veux que le matin l’ignore, Le nom que j’ai dit à la nuit.’ A song setting of the poem ‘Mystère’ by Armand Silvestre, included in his *Le Pays des roses. Poésies nouvelles* (1882).

Gabriel Fauré also set this text, but as ‘Le Secret’.

Two drafts at Harvard together provide a full vocal line and nearly all the piano accompaniment. They might lead one to suppose that Pauline Viardot intended to, or actually did publish her song, carrying as they do the mention: ‘A Sylvestre [sic] (Monde Musical Juillet 1880)’, but this may only mean that the piece of poetry came out first as stated.

♪ *Ne jamais la voir ni l’entendre*. ‘Ne jamais la voir ni l’entendre, Ne jamais pouvoir la nommer, Mais, fidèle, toujours l’attendre, Toujours l’aimer.’ A song setting of the poem ‘Soupir’ by Sully Prudhomme, whose second line reads actually: ‘Ne jamais tout haut la nommer.’

Harvard.

La noche buena. ‘Esta noche es noche buena, más dulce está la guanábana.’ A Christmas Eve song to words by an unidentified Mexican or Amerindian author.

Pauline Viardot was reported as performing this song as early as 1850, whether in her own or a folk version cannot be said. See *New Zealand Slavonic Journal*, 1986, pp. 25-6.

Harvard.

♪ *Non mi chiamate più*. ‘Non mi chiamate più biondina bella, Chiamatemi biondina sventurata.’ A song in the composer’s series drawing on texts found in Tigri’s *Canti popolari toscani* (here 1869, p. 143 no. 540).

Harvard.

Non posso più cantar, chè non ho voce. A song in the composer’s series drawing on texts found in Tigri’s *Canti popolari toscani* (here 1869, p. 104 no. 391).

It is of interest that Pauline Viardot wished to treat also a companion piece, ‘Non posso più cantar, chè tira vento’ (Tigri, 1869, p. 104 no. 392), but did not complete it.

Manuscripts at Harvard.

Non t'arricordi quando mi dicevi. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 265 no. 978).

Harvard.

Notre amour est chose légère. A song to the poem by Armand Silvestre.

Harvard.

♪ Nourmahal la Rousse. 'Entre deux rocs d'un noir d'ébène, Voyez-vous le sombre hallier.' A song setting of the poem from Victor Hugo's *Les Orientales*.

Several manuscripts at the Médiathèque Hector Berlioz.

♪ Nous n'irons plus aux bois. 'Nous n'irons plus aux bois, les lauriers sont coupés. Les amours des bassins, les naïades en groupe.' A song setting of the poem by Théodore de Banville.

Several manuscripts at Harvard.

La nuit vole. A song to a text by an unidentified author.

Harvard.

♪ O divine lune. 'O divine lune, Toi, la lumière de nos sombres nuits.' An arrangement of a song with words and music by the composer's pupil Georges (Kevork) Amirian.

Harvard.

♪ O nuit! 'O nuit, divine nuit, ne m'abandonne pas, Que les caresses de tes ombres parfumées Viennent calmer mon cœur.' A song to a text by an unidentified author.

Two manuscripts at Harvard, one with some alternative French words and one with a puzzling Russian version which may be intended to read: 'О ночь не улетай, не убегайте тени, Не покидай река.' ('Noch' ne uletay, ne ubegayte teni, Ne pokiday reka.') It is possible even that the song was first set to the Russian text, which is also of unknown origin.

♪ O rives du Jourdain! 'O rives du Jourdain! ô champs aimés des cieux!' Chorus with piano, based on the one in Act I scene ii of Racine's *Esther*, earlier set quite differently by Jean-Baptiste Moreau.

Harvard.

Oh douce et tendre fille, N'as-tu jamais rêvé Qu'un ange aux ailes roses. A setting of words by an unidentified author, unless they were by Pauline Viardot herself and planned to be used in *Cendrillon* (1904), various sketches for which do follow this piece immediately.

Sketch and draft at Harvard.

One struggle more, and I am free. A song setting of part of the poem by Lord Byron, taken from Charles Mackay's *A thousand and one gems of English poetry*, pp. 422-3.

Harvard.

Les Papillons. 'Papillons, ô papillons, Restez au ras des sillons.' A song setting of the poem by Jean Richepin.

Harvard.

♪ Petit oiseau. 'Petit oiseau qui charmes le bocage, Que je voudrais pouvoir te mettre en cage!' Chanson toscane.

Probably another song, this time in a French translation, intended for the composer's series drawing on texts found in Tigri's *Canti popolari toscani*: see 1869, p. 4 no. 14, 'Uccellino che canti per il fresco, ...Se ti potessi chiappare all'archetto.'

Médiathèque Hector Berlioz.

Picciola. La fleur du prisonnier. 'Pauvre petite fleur!' A song to words by Gustave Cuissez, after Xavier-Boniface de Saintine's *Picciola*. Perhaps only begun and then set aside.

Harvard.

Premières neiges. 'Ce matin, quand Natacha Ouvrit sa fenêtre, Le jardin était tout blanc.' A song setting of a poem by Louis Dumur.

Drafts at Harvard, in which Pauline Viardot gives as subtitles 'Pimpolle' and 'poète de Pimpolle' (sic for Paimpol), in the mistaken belief that the actually Genevan Dumur was Breton like the poet who followed him in her unidentified source, a clipping from a late nineteenth-century anthology.

Primavera. Italian song with words translated from Armand Silvestre's *Vous aimerez demain*.

Private collection in Paris.

Promenade. 'Dans ces bois qu'un nuage dore.' A song setting of the poem by Alfred de Musset.

Manuscripts at Harvard, one with the music and the other the words.

Résignation. ‘Dieu nous prête un moment les prés et les fontaines.’ A song to words from Victor Hugo’s *Tristesse d’Olympio*.

Perhaps in draft only.

Harvard.

Réveillez-vous, Picards, Picards et Bourguignons. A song setting with modernised words of a text from *Chansons du XVe siècle*, published by Gaston Paris (pp. 140-1 no. CXXXVIII).

Harvard.

Romance d’Estelle. ‘J’ai perdu tout espoir de jamais te fléchir.’ A song to words from an actually untitled poem in Florian’s *Estelle*, *pastorale*, otherwise known as the ‘Deuxième romance de Némorin’.

Perhaps only begun and then set aside.

Harvard.

Rossignolet qui chante. A vocal setting of a text by an unidentified author, possibly a folk poem.

Manuscript at Harvard with the words not written out.

♪ Saluto. ‘Vi vengo salutar, bella ragazza, Ricco tesoro della speranza mia.’ A song in the composer’s series drawing on texts found in Tigri’s *Canti popolari toscani* (here adapted from 1869, p. 47 no. 177).

Manuscripts at the Médiathèque Hector Berlioz (several), at Harvard, and in a private collection in Paris.

Sauter, danser, faire des tours Et boire vin blanc et vermeil. A song to the poem by Rabelais, previously treated by Roland de Lassus.

Harvard.

Se tu mi lasci me, ti lascio anch’io. A song in the composer’s series drawing on texts found in Tigri’s *Canti popolari toscani* (1869, p. 291 no. 1077).

Harvard.

Sérénade. ‘L’attente est cruelle Pour moi.’ A song to a poem by Paul Déroulède [?] Perhaps only begun and then set aside.

Harvard.

Serenata. ‘È tanto tempo che non ho cantato.’ A song in the

composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 103 no. 388).

Manuscripts at Harvard.

Sete più bianco che non è il damasco. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 205 no. 742).

Harvard.

Si quelqu'un nous blesse et nous nuit, Quelque grande que soit l'offense. A song setting of the maxim by C.-F. Panard.

Harvard.

Simone. Draft music accompanying a partial libretto for an intended operetta.

Manuscripts at Harvard.

♪ Soirée d'automne. 'Voici venir le soir et tout se rembrunit, On sonne l'angelus, et ceux que Dieu bénit.' A draft song to words from *Les Cantilènes*, by Gustave de Larenaudière.

Harvard.

♪ Sommerlied (appears actually in manuscript as Summerlied). 'Die Lerch' tut sich erschwingen mit ihrem hellen Schall.' 'Le doux printemps s'éveille, La rose est de retour.' Or: Printemps. 'Le doux printemps se réveille, Adieu les froids hivers.' For '1 voix et 2 oiseaux'. A song for two or three voices based on a traditional German poem.

Several drafts at the Médiathèque Hector Berlioz.

Son disperato, son fuor di me. A song to a text by an unidentified author.

Perhaps actually intended as an aria following a recitative beginning 'Voi che scherzate', this item brings to mind by its opening words both a speech in Goldoni's play *L'incognita* (Act III scene xiv) and a passage sung by Nemorino in Donizetti's *L'elisir d'amore* (Act II scene ii).

Harvard.

♪ Sonetto. (Petrarca.) 'Amor con sue promesse lusinghiere Mi ricondusse alla prigion antica.' 'L'amour pour sa promesse décevante M'a ramenée à la prison charmante.' A song to words by Francesco Petrarca, in Italian and in an incomplete French translation. (Note that the

original poem has 'lusingando'.)

Manuscripts in a private collection and at Harvard, one dated Chaville 5 October 1893 but another clearly written much earlier. A further manuscript was advertised in Lisa Cox catalogue, no. 39 (2001), item 122.

Sonnet. 'Pourquoi babillarde alouette.' A draft song to words by Camille Du Locle.

Harvard.

♪ Sonnet imité de Pétrarque. 'Occhi miei lassi, mentre ch'io vi giro Nel bel viso di quella che v'ha morti.' 'Quand, tout en larmes, je tourne ma vue Vers les charmes de celle qui me tue.' A song based on the sonnet by Francesco Petrarca, in Italian and in French translation by Louis Pomey.

Manuscripts at Harvard.

Sy je perdoys mon amy, Pas n'aurois cause de rire. A song setting of a poem from *Chansons du XVe siècle*, published by Gaston Paris (pp. 91-2 no. XCV).

This item clearly belongs to the late 1880s or to the 1890s, but to which precise year cannot be said.

Drafts at Harvard with the words not written out.

♪ Tableau antique. 'Non, tu n'es plus pour moi le même! disait au beau pâtre qu'elle aime.' A song with words stated to be by Sully Prudhomme, from the Russian of Pushkin.

Harvard and a private collection.

Test' occhi neri sotto nero ciglio. A song in the composer's series drawing on texts found in Tigris's *Canti popolari toscani* (here 1869, p. 75 no. 282, and also p. 56 no. 212).

Summary sketch at Harvard.

The three ravens. 'There were three ravens sat on a tree.' A song with words from the anonymous seventeenth-century ballad, taken no doubt from Charles Mackay's *A thousand and one gems of English poetry*, pp. 112-13.

Harvard.

Tragala! 'Viens, mon amour, fuyons sur l'onde.' A song to words by André van Hasselt. Perhaps only begun and then set aside.

Harvard.

Tu l'as bien dit: je ne sais pas t'aimer! A song setting of the poem by Armand Silvestre.

Harvard.

Un paxaro [pájaro] en la mano. A song to a probably Mexican popular text, based on the variously expressed maxim 'Mas vale pájaro en mano que dos volando'.

Harvard.

В поле ветер веет, Травку колыхает. (V pole veter veyet, Travku kolykhayet.) A song setting of the poem by A.V. Kol'tsov.

Manuscripts at Harvard.

♪ Va dire, Amour. 'Va dire, Amour, ce qui cause ma peine, A mon seigneur, que je m'en vais mourir.' A song setting of the poem 'Complainte de Minuccio' by Alfred de Musset, from his comedy *Carmosine* (1850, first produced in 1865).

Harvard.

♪ La Valse du crapaud. 'Avez-vous vu sous les yeux.' A song to words by an unidentified author.

Several manuscript versions at Harvard, not all finished.

Vengo di notte, e vengo appassionato. A song in the composer's series drawing on texts found in Tigri's *Canti popolari toscani* (here 1869, p. 99 no. 373).

See also 1878, *Canti popolari toscani*, note to no. 1.

Harvard.

Le Vent. 'Il fait grand vent, le ciel roule de grosses voix.' A setting of the poem by Sully Prudhomme.

Harvard.

♪ Voici Noël. 'Voici Noël, gloire au Seigneur, Salut au Maître qui vient de naître.' A Christmas hymn of unknown provenance.

Several drafts at Harvard.

Wiedersehen. A song to a text by an unidentified author.

Harvard.

The woodspurge. 'The wind flapped loose, the wind was still.' A song setting of the poem by Dante Gabriel Rossetti.

Draft at Harvard with melody and harmony line, but the words not written out and pages crossed through.

Work—work—work! While the cock is crowing aloof! A vocal setting of part of Thomas Hood's poem *The song of the shirt*, taken from Charles Mackay's *A thousand and one gems of English poetry*, pp. 376-7.

It is not clear if this and the following item were intended as linked songs, or as parts of the same composition.

Harvard.

Work—work—work!... not linen... Seam, and gusset, and band! A vocal setting of part of Thomas Hood's poem *The song of the shirt*, taken from Charles Mackay's *A thousand and one gems of English poetry*, pp. 376-7.

It is not clear if this and the preceding item were intended as linked songs, or as parts of the same composition.

Harvard.

♪ Wunsch. 'Ich hab' dich geliebt, du ahntest es nicht, Ich wollte sprechen, ich durft' es nicht.' A song setting of the poem by Robert Reinick.

Two manuscripts at Harvard.

El zorongo. A setting of a Spanish popular song.

Harvard.

Additional notes

1. A number of draft musical items by Pauline Viardot are held in private collections to which we have had access but have not yet been able to investigate fully.

2. As well as items listed above, some Harvard sketchbooks and folders include musical notations by Pauline Viardot for untitled or indecipherable poems in various languages, together with undated fragments, sketches or unfinished drafts of other songs and of instrumental pieces including piano studies; there are also teaching exercises of various kinds. These must be left for more specialised research and perhaps sometimes for 'filling out', varying as they do from fragments of music and text such as 'La Gondole' or 'La Gardeuse de lions' to more ambitious sketches such as an apparent vocal duet on the subject of a rose and a nightingale beginning 'Enfin le doux printemps chasse l'hiver'; there are also mysterious and tantalising pieces

such as a fragmentary song described by Pauline Viardot as ‘Carvalho, Martin. Anneaux brisés’.

3. Harvard also has a very important folder called ‘Poésies diverses à mettre en musique’, in which from May 1876 onwards Pauline Viardot entered between eighty and ninety different items which she intended to use for songs. Those that she completed or partially completed have been included in the catalogue above, whether in its main body or under ‘Undatable manuscripts’, but many other poems in the folder were apparently never set to music.

4. Some operettas and saynètes known to have been planned and perhaps actually composed by Pauline Viardot have not been listed separately in the catalogue where only words and not yet music for them have been found. Such are: ‘Consuelo’; ‘L’Homme mystérieux’; ‘La Rose de Hafiz’; ‘Scène des enchères’; and ‘Une nuit à l’auberge du Grand Sanglier’.

5. Pauline Viardot made some annotations on the manuscript of Mozart’s *Don Giovanni*, which she owned and later donated to the Paris Conservatoire; it is now at the Département de la Musique of the Bibliothèque nationale de France.

Index of titles and first lines

[Note that equals signs (=) in this index serve as links as well as equivalents, indicating where Pauline Viardot used the same music for items in different publications and languages. Also, in accordance with traditional practice, a definite article at the beginning of a title is not given as a headword (e.g. Oiselet, l', not L'Oiselet); in the case of first lines, it is (e.g. Le ciel est clair).]

- A l'ombre d'un ormeau: see 1840s and 1850s, French popular songs.
 A la claire fontaine: see 1840s, Popular songs from the Berry.
 A la feria va Floris=Floris: 1875, Chansons espagnoles (Garcia).
 A la fontaine: 1887, Six mélodies.
 A mes yeux étincellent=Polunochnyye obrazy=Mitternächtige Bilder=Les Ombres de minuit: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 A quoi bon entendre les uns: Undatable mss.
 A son tour Anna, ma compagne: see 1850, 10 mélodies.
 Abandon, l'=Chère petite tourterelle: Undatable mss.
 Abbandonata, l'=C'era una volta: 1878, Canti popolari toscani; 1880-82.
 Aben-Hamet=Chantez la chanson: 1847.
 Abricotier, l'=Abrikosovoye derevo=Chanson servienne=Un ruisseau coule: 1843, Album; ?1864, Mélodies.
 Abschied: 1868, Four pieces.
 Absence, l'=Caña española=Aux longs tourments=Si de tu ausencia no muero: 1844; 1850, 10 mélodies; ?1864, Mélodies.
 Absence, l'=Que l'absence est cruelle: 1868, Pyat' stikhotvoreniy.
 Ach, wenn's nur der König auch wüßt=Die Soldatenbraut: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
 Adieu les beaux jours=Déjà la tendre fleur d'automne: 1843, Album; ?1864, Mélodies.
 Affligée, l'=Povera me=Bednyazhka ya!=Die Unglückliche: 1878, Canti popolari toscani; 1880-82.
 Agnes=Byloye schast'ye=Rosenzeit: 1871, Shest' stikhotvoreniy; 1880-82.
 Ah ah j'entends ma fauvette=Ah! c'est déjà=La Petite chevre: 1850, 10 mélodies.
 Ah fu un lampo (Rossini): 1843.
 Ah, la sottile existence=Air de Krakamiche: 1867-69, Le Dernier sorcier.
 Ah! c'est déjà=La Petite chevre: 1850, 10 mélodies.
 Ah! doux souvenir: Undatable mss.
 Ah! la douce tourterelle: Undatable mss.
 Ah! le village=La Fête=Przed Mazurem (Chopin): 1865, Six mazourkes.
 Ah! plus vagabondes que les chèvres=Les Bohémiennes=Zigeunerlied=Gipsy [sic] Song=The gipsies=Wir leben nur=We live today=Tsyganki (Brahms): ?1880.
 Ah si mes vers avaient des ailes: ?1894.
 Aimable messagère, l': Undatable mss.
 Aime-moi=Tanzweise=Kochaj mnie=Chcesz bym wydarł (Chopin): 1864.
 Aimez-moi: 1886, Six chansons.
 Air ancien: ?1909.

- Air de danse: 1868, L'Ogre.
 Air de Krakamiche=Ah, la sottise existence: 1867-69, Le Dernier sorcier.
 Air de l'Ondine (Weber): 1861-1890s.
 Air de la fée=Je viens te rendre: 1904, Cendrillon.
 Air de Méduse (Lully): 1861-1890s.
 Air de Serse/Xercès (Handel): 1883.
 Air mexicain=La Gallina=La vecina de allí enfrente: ?1877.
 Air valaque, Air moldave and La Hora: Undatable mss.
 Aires italiens du XVIIIe siècle: 1886.
 Aïscha: Undatable mss.
 Akh! My gornykh kozochek or Akh! My tochno kozochki=Les Bohémiennes: ?1880.
 Album=10 mélodies: 1850.
 Album=Huit morceaux de chant: 1843.
 Album de chant (Etrennes): see 1850, 10 mélodies.
 Album de las Señoras: 1858.
 Album spanischer Volkslieder: see 1858, Album de las Señoras.
 Allegretto and Andante espressivo: Undatable mss.
 Allein=Ozhidaniye: 1871, Shest' stikhotvoreniy; 1880-82.
 Allons voir sur le lac d'argent: Undatable mss.
 Allumeur de désirs: Undatable mss.
 Als ich still und ruhig spann=Die Spinnerin: 1868.
 Alza Pepita!: 1906.
 Amor con sue promesse=Sonetto: Undatable mss.
 Amour au mois de mai, l': see 1840s and 1850s, French popular songs.
 Amour de mai: see 1840s and 1850s, French popular songs.
 Amour, viens rendre à mon âme=L'espoir renaît dans mon âme (Gluck): 1859 (two entries).
 Amoureuses=Soyons heureux: Undatable mss.
 Amphytrion (i.e. Amphitryon, by Molière): Undatable mss.
 An einem Sommermorgen=Guter Rath: Undatable mss.
 An hour of study=Une heure d'étude=Gesangsunterricht=Uprazhneniya: 1880.
 Andantino for piano: 1839.
 Andantino for oboe and piano: 1842.
 Andromaque: 1887.
 Angel of pity: 1880.
 Anliegen=Ständchen=O schönes Mädchen du: 1870; 1880, Vier Lieder.
 Anneaux brisés: Undatable mss.
 Approche du rivage, ô fille du pêcheur: 1839.
 Après avoir tout fait: ?1898.
 Apri, apri=Songes, songs: 1886, Aires italiens.
 Aria nell'opera Serse (Handel): 1883.
 Aria per mezzosoprano=O di quest'alma soave: 1846.
 Aserrín, aserrán: ?1843.
 Athalie=Prêtez-moi l'un et l'autre une oreille attentive: 1887.
 Attraites, les: 1893.
 Au hameau là-bas=Chanson hongroise: ?1886.
 Au Japon, pantomime: 1896.
 Au jardin de mon père: 1899 (and 1886).

- Au mois de rose éclore: 1889.
 Auf dem Teich=Die Nacht: ?1864.
 Auf die Rose=Laßt des Eros' Blume glänzen: ?1843
 Auf Grusien's Hügeln=Na kholmakh Gruzii: 1864, 12 stikhotvoreniy; 1880-82.
 Auf ihrem Leibrößlein=Der Gärtner=Sadovnik=Elle passe!: 1870; 1871, Shest' stikhotvoreniy; 1880-82; 1904.
 Aura misteriosa, l'=Caña española: 1844; 1850, 10 mélodies.
 Aurore=Shëpot, robkoye dykhan'ye=Flüstern, athemscheues Lauschen=Soupirs, faible voix: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Aus fremdem [fernem] Land=Dlya beregov otchizny dal'ney: 1865, Desyat' stikhotvoreniy; 1880-82.
 Autour du ciel brumeux (Automne au ciel brumeux)=Rêverie: 1892, Six mélodies.
 Autumn=Tes yeux=Tvoi ochi (Schubert): 1875, Trois valse.
 Aux longs tourments=Caña española=L' Absence=Si de tu ausencia no muero: 1844; 1850, 10 mélodies.
 Aux premiers temps de la belle saison=Il est venu, le petit oysillon=Le Roussinole: 1886, Six chansons.
 Ave Maria (Bach-Gounod): ?1864.
 Ave Maria: 1901.
 Avec de jeunes rameaux de fleurs=Morgenlied: Undatable mss.
 Avez-vous vu fillette en larmes: 1904, Mélodies.
 Avez-vous vu la peronelle?: 1904, Mélodies.
 Avez-vous vu sous les yeux=La Valse du crapaud: Undatable mss.
 Ay las nadadores (Garcia): see 1858, Album de las Señoras.
 Ay que me robò=Séparation: 1864, Six mazourkes, no. 6.
 Ay soledad: 1879.
 Ay! El amor de mi mozuela=Les Bohémiennes, ?1880.
 Ay! Manola: 1853.
 Aymez-moi=Au jardin de mon père, 1899.

 Baladine=Coule toujours: Undatable mss.
 Ballade de *Preciosa* (Weber): 1861-1890s.
 Barcarole avec variations: 1880, Six mélodies, no. [7].
 Barcaruolo, il=Je ne suis qu'un enfant=J'ai ma barque: 1849.
 Barchettino, il=Na lodochnu my syadem udaluyu: 1880-82, Stikhotvoreniya Geybelya; 1904, Cendrillon.
 Barque de l'amour, la: 1875, Chansons espagnoles (Garcia).
 Bâton en main=Janvier: Undatable mss.
 [Beau rossignol=Swaty: 1899, Mazourkas.]
 Beau soleil du vert printemps: Undatable mss.
 Beauté, la=La beauté dans ce bas monde=Do pięknej! (Chopin): 1865, Six mazourkes.
 Bébé, qui s'est fait du bobo: 1895.
 Bednyazhka ya!=Povera me=Die Unglückliche=L' Affligée: 1878, Canti popolari toscani; 1880-82.
 Bella bellina: Undatable mss.
 Bella, che per rubar=Dimmelo, caro ben: 1884.
 Belle aux cheveux de jais: see 1870, Anliegen.
 Belle princesse: 1868, L'Ogre.

- Belle Yoli!: 1887, Six mélodies.
 Berceuse: 1867, Six morceaux.
 Berceuse=Dodo, l'enfant do: Undatable mss.
 Berceuse [or Seconde berceuse]=Enfant, cède au sommeil=Kotysanka (Chopin): 1865, Six mazourkes.
 Berceuse=Enfant, si tu dors: 1884, Six mélodies.
 Berceuse=Les étoiles naissent aux cieux: ?1900.
 Berceuse=O cher enfantlet: 1843.
 Berceuse cosaque=Dors dans les plis=Kolybel'naya pesnya=Spi, mladenets=Der Kosakin Wiegenlied=Schlaf, mein Kindchen: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Beschwörung, die=Zaklinaniye=Evocation=Oh! si jamais pendant la nuit=O, yesli pravda, chto v nochì=Syuda=O wenn es wahr: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Bez ciebie umieram zwolna=Skarga miłości=Plainte d'amour (Chopin): 1864, Six mazourkes.
 Biedne serce=Faible cœur!=Prépare-toi (Chopin): 1865, Six mazourkes.
 Bien au loin, là-bas=Chanson hongroise: ?1886.
 Bien souvent au matin=Etoile et Rose: Undatable mss.
 Bío-Bío! Bío-Bío!=La Barque de l'amour: 1875, Chansons espagnoles (Garcia).
 Bitterlich weinte das Mädchen=Der Jüngling und das Mädchen=Yunosha i deva: 1874, Pyat' stikhotvoreniy; 1880-82.
 Blümlein, das=Im Buch ein Blümlein=Tsvetok=Fleur desséchée=Dans ce vieux livre: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Bohémienne: 1867, Six morceaux.
 Bohémiennes, les=Ah! plus vagabondes que les chèvres=Zigeunerlied=Gipsy [sic] Song=The gipsies=Wir leben nur=We live today=Tsyganki (Brahms): ?1880. ['Bohémiens, les'=1867, La Veillée de la Saint-Sylvestre.]
 Bois joli, le=Belle Yoli!: 1887, Six mélodies.
 Bonjour mon cœur: 1895.
 Bouquet d'Arlequin=Je l'ai cherché: Undatable mss.
 Braccio mio, il: Undatable mss, Cadenzas.
 Briolage: see 1840s, Popular songs from the Berry.
 Brunette: see 1840s and 1850s, French popular songs.
 Budget=J'ai fixé ton budget: Undatable mss.
 Burya=Zimniy vecher=L'Orage=Sur nos fronts=Der Sturm=Tobt der Sturm: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Byloye schast'ye=Agnes=Rosenzeit: 1871, Shest' stikhotvoreniy; 1880-82.
 Byvalo, ya s toboyu govorila=C'era une volta=Die Verlassene=Reproches: 1878, Canti popolari toscani; 1880-82.
- Cachucha, la: see 1858, Album de las Señoras.
 Cadenza for Je pense à toi, Marie (Lachner): Undatable mss.
 Cadenzas on arias by classical and romantic composers: Undatable mss.
 Cadenzen Viardot: Undatable mss, Cadenzas.
 Calandrina, la=La Marchande d'oiseaux=Chi vuol comprar (Jommelli): 1879.
 Calesera, la: see 1858, Album de las Señoras; ?1872-74, Echos d'Italie.
 Caminito de la Andalucía=Juanita=Para hermohear Granada (Yradier): ?1856.
 Caña española=L'Absence=Aux longs tourments=Si de tu ausencia no muero:

1844; 1850, 10 mélodies.

Canción de la Infanta=Chanson de l'Infante: 1886, Six chansons.

Canción de amor: see 1858, Album de las Señoras.

Canción española=De unos hermosos ojos: 1859.

Canción española=Fortunilla: ?1845.

Canción española=Pues por besarte: 1840s and 1850s.

Canti popolari toscani=Narodnyye toskanskiye pesni=Toscanische

Gedichte=Poésies toscanes: 1878; 1880, Six mélodies; 1880-82, Stikhotvoreniya Geybelya; 1904, Mélodies, Poursuite; 1905, Canzone; Undatable mss, several.

Canzone d'amore=Ti voglio amar: 1905.

Canzonetta de concert=Già la notte s'avvicina=Night is falling=La nuit monte (Haydn/Hoffstetter): 1880.

Capelle [Kapelle], die=Droben stehet die Capelle=La Chapelle=Là-haut se voit la chapelle: 1838; 1843, Album.

Capille nire: see 1905, Ta chevelure.

Capriccio all'ungherese: ?1877 (see also 1857, La tortolilla triste).

Captive et peut-être oubliée=L'Esclave: Undatable mss.

Cavaliers, les=Vsadniki=Danses hongroises=Ungarische Tänze=Vengerskiye tantsy (Brahms): ?1885.

C'era una volta=Byvalo, ya s tobuyu govorila=Die Verlassene=Reproches: 1878, Canti popolari toscani; 1880-82.

C'est bien vous=La plus charmante femme: Undatable mss.

C'est donc fini: Undatable mss.

C'est moi, ne craignez rien: 1904, Cendrillon.

C'est un jeune Marchois: see 1840s, Popular songs from the Berry.

C'était une jeune fille (Une p'tit' jeune fille): see 1840s, Popular songs from the Berry.

Ce conte, que le diable l'emporte: Undatable mss.

Ce matin, quand Natacha=Premières neiges: Undatable mss.

Ce que dit le ruisseau=Je ris, je cours, je chante: ?1890s.

Ce sont des barons=La Fiancée du timbalier: 1886.

Celeste, la: 1853.

Celui que j'aime est sur la mer: Undatable mss.

Cendrillon: 1904.

Cenerentola, la (Rossini): 1843; 1858.

[*Cent moins un*, doubtful contribution to: 1888.]

Certes, le vieux Omer: Undatable mss.

Chagrin des fleurs, le: 1895.

Chaise à porteurs, la=La Marquise=Montant à sa chaise à porteurs: 1889.

Chanson (*Le Piano de Berthe*): 1857/1858.

Chanson à boire: part of 1867-70, Trop de femmes.

Chanson bohémienne=Chanson tzigane=Chanson de la tzigane: Undatable mss.

Chanson d'autrefois=Jamais elle ne raille: 1892, Six mélodies.

Chanson de l'hirondelle=Oh bienheureuse est l'hirondelle: 1852.

Chanson de l'Infante=Canción de la Infanta: 1886, Six chansons.

Chanson de la faucille=Sag', warum=Otchego, skazhi?=Dis-moi, faux chérie:

1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.

Chanson de la pluie=Coulez, coulez: 1867-69, Le Dernier sorcier; 1900.

Chanson de la tzigane=Chanson bohémienne=Chanson tzigane: Undatable mss.

- Chanson de Loïc, la=Dès que la grive: 1850, 10 mélodies; ?1864, Mélodies.
 Chanson de mer: 1894.
 Chanson de Noix de Coco: part of 1867-70, Trop de femmes.
 Chanson de Nounou française à Bex: 1887.
 Chanson de page=Liberté: 1905.
 Chanson de pirates: Undatable mss.
 Chanson du houx: 1856.
 Chanson du pacha=Je suis pacha: part of 1867-70, Trop de femmes.
 [Chanson du pêcheur, la=1886, Lamento.]
 Chanson du spectre=Qui donc êtes-vous: Undatable mss.
 Chanson espagnole=La calesera: see 1858, *Album*.
 Chanson florentine=La sera per il fresco: Undatable mss.
 Chanson hongroise (Desgranges): see ?1880, Les Bohémiennes.
 Chanson hongroise=Bien au loin là-bas: ?1886.
 Chanson mélancolique: 1880, Six mélodies.
 Chanson servienne=L'Abricotier=Un ruisseau coule=Abrikosovoye derevo: 1843, *Album*.
 Chanson tzigane=Chanson bohémienne=Chanson de la tzigane: Undatable mss.
 Chanson villageoise, la=Vous paraissez surpris=Non vi maravigliate=Ne udivlyaytes'=Die Dorfsängerin: 1878, Canti popolari toscani; 1880-82.
 Chansons espagnoles (Garcia): 1875. See also below, Spanish popular songs.
 Chant des livrées, le: see 1840s, Popular songs from the Berry.
 Chant du soir=Tikho vecher dogorayet=Golden glüh'n der Berge Gipfel=Sur la cime des montagnes: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Chantez la chanson d'esclavage=Aben-Hamet: 1847.
 Chapelle, la=Die Capelle=Doben stehet die Capelle=Là-haut se voit la chapelle: 1838; 1843, *Album*; ?1864, Mélodies.
 Chaque jour davantage=Premier trouble: 1892, Six mélodies.
 Charme enivrant=Tikhaya zvezdnaya noch': 1864, 12 stikhotvoreniy; 1880-82.
 Charrán, el: see 1858, *Album de las Señoras*.
 Chasovoy=Polnoch'. Zlaya stuzha=La Sentinelle: ?1882.
 Chcesz bym wydarł=Kochaj mnie=Aime-moi=Tanzweise(Chopin): 1864.
 Chêne et le Roseau, le=Le chêne, un jour: 1843, *Album*; ?1864, Mélodies.
 Chère âme, sans toi j'expire=Plainte d'amour=De qué sirve; 1864, Six mazourkes.
 Chère petite tourterelle=L'Abandon: Undatable mss.
 Chi v'amerà, ben mio: Undatable mss.
 Chi vuol comprar=La Marchande d'oiseaux=La Calandrina (Jommelli): 1879.
 Chœur bohémien: 1899; see also ?1868, Gipsy chorus.
 Chœur des elfes=Compagnes ailées: 1867-69, Le Dernier sorcier; 1899.
 Chœur des fileuses=Lorsque le soleil: 1868, L'Ogre; 1905.
 Chœur des lutins=Par ici: 1867-69, Le Dernier sorcier.
 Chto ty klonish'=Iva: 1865, Desyat' stikhotvoreniy; 1880-82.
 Chto za pogoda zlaya=Das ist ein schlechtes Wetter: 1870; 1871, Shest' stikhotvoreniy; 1880-82.
 Chtob tebya lyubit'=Koketka=Coquette: 1895, Six mazourkas (and see 1864).
 Chudnaya kartina: 1863.
 Cid, le: 1887.
 Cinquante mélodies (Schubert): 1873.
 Clair de lune=Sont-ce des cormorans: Undatable mss.

- Cœur de la mie, le: see 1840s, Popular songs from the Berry.
 Colasa, la: 1853; 1858, Album de las Señoras; ?1872-74, Echos d'Italie.
 Come fan' le ragazze=Oh! come fa la donna contadina: 1879.
 Comme l'heure passe vite=L'Heure d'aimer: Undatable mss.
 Compagnes ailées=Chœur des elfes: 1867-69, Le Dernier sorcier; 1899.
 Con los oficialitos=Seguidillas de los oficialitos: 1846.
 Connaissez-vous la blanche tombe=Lamento: Undatable mss.
 Conseil: 1895.
 Consuelo: Undatable mss, Additional notes.
 [Conte de fées: see remark in the Introduction.]
 Contes mystiques: 1890, Le Rêve de Jésus.
 Contrabandista, el (Garcia): see 1858, Album de las Señoras.
 Coquette=Zalotna (Chopin): 1864, Six mazourkes.
 Corazón triste, el: 1846.
 Corbeau et le Renard, le: 1846.
 Coule toujours=Baladine: Undatable mss.
 Coulez, coulez=Chanson de la pluie: 1867-69, Le Dernier sorcier; 1900.
 Courrier, le: 1875, Chansons espagnoles (Garcia).
 Croc-en-jambes de l'amour, le=D'un air badin: 1846.
 Cruel! ta perfidie=Il cor che tu togliesti: 1886, Airs italiens.
 Curro [marinero], el: see 1858, Album de las Señoras; ?1872-74, Echos d'Italie.
- D'attraits ravissants pourvue=Les Attraites: 1893.
 Da, pora rasstat'sya=Razluka=Séparation: 1895, Six mazourkas (and see 1864).
 Dama que estás al balcón=Jota: 1846.
 Dance, young maidens=Dansez fillettes (Schubert): 1875, Trois valse.
 Dans ce vieux livre=Tsvetok=Das Blümlein=Im Buch ein Blümlein=Fleur
 desséchée: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Dans ces bois=Promenade: Undatable mss.
 Dans dix ans d'ici=En dix ans: ?1880.
 Dans la forêt=La Dernière feuille: Undatable mss.
 Dans la plaine de Tombouctou: 1867-70, Trop de femmes; 1869, Le Miroir.
 Dans un verger Colinette=Le Verger: 1846.
 Danse, la=Tallara la lalla=Pierwsza para (Chopin): 1865, Six mazourkes.
 Danses hongroises=Ungarische Tänze=Vengerskiye tantsy=Les
 Cavaliers=Vsadniki (Brahms): ?1885.
 Dansez fillettes=Dance, young maidens (Schubert): 1875, Trois valse.
 Dansez, pêcheur napolitain=Tarentelle: 1850, 10 mélodies.
 Das ist ein Brausen: 1868.
 Das ist ein schlechtes Wetter=Stoit pogoda zlaya: 1870; 1871, Shest'
 stikhotvoreniy; 1880-82.
 De là la rivière=Où vont-elles?=Les Trois belles demoiselles: 1886, Six chansons.
 De n'aimer que toi=Coquette: Six mazourkes, 1864.
 De qué sirve=Chère âme, sans toi j'expire=Plainte d'amour: 1864, Six mazourkes.
 De unos hermosos ojos=Canción española: 1859.
 Défilé bohémien: 1905.
 [Dein Bild]=In meinen schönsten Stunden: 1868, Four pieces.
 Déjà la tendre fleur d'automne=Adieu les beaux jours: 1843, Album.
 Del vestido azul=La jota aragonesa: see 1858, Album de las Señoras.

- Depuis ce matin=Si vous demourez: 1885.
 Depuis un mois: 1888.
 Der Kosakin Wiegenlied=Kolybel'naya pesnya=Berceuse cosaque=Dors dans les
 plis: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Dernier aveu=Voilà longtemps: 1880, Six mélodies.
 Dernier sorcier, le=Krakamiche=Der letzte Zauberer: 1867-69.
 Dernière feuille, la=Dans la forêt: Undatable mss.
 Des courriers voilà le roi=Le Courier: 1875, Chansons espagnoles (Garcia).
 Des Geliebten Wiederkehr=Séparation=Rozstanie (Chopin): 1864, Six mazourkes.
 Des Knaben Berglied=Ich bin vom Berg: 1838, L'Enfant; 1843, Album.
 Des Krieger's Braut=L'Oiselet=Ptaszyna (Chopin): 1864, Six mazourkes.
 Des Nachts=Die Töne, die sich sanft=Noch'yu=Moy golos dlya tebya: 1864, 12
 stikhotvoreniy; 1880-82.
 Dès que la grive=La Chanson de Loïc: 1850, 10 mélodies.
 Des rayons du matin=En train: Undatable mss.
 Des Wassermanns sein Töchterlein=Nixe Binsefuß: 1870.
 Désert=Lorsque j'écoute: 1843.
 Désespoir=Prends ce fer: 1886.
 Désir=Je connais une rose=Verlangen=Ich weiß im grünen Walde: 1847.
 Desyat' stikhotvoreniy=Zehn Gedichte: 1865; 1880-82.
 Deux airs de ballet: 1904.
 Deux pièces pour piano: 1885.
 Deux roses, les=Zwei Rosen=Dve rozy=Schlaf nicht mehr=Lève-toi: 1864, 12
 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Dicen que sueño: Undatable mss.
 Die alte Fichte schwanket=Der Fichtenbaum: Undatable mss.
 Die Lerch' tut sich erschwingen=Sommerlied=Printemps=Le doux printemps se
 réveille/s'éveille: Undatable mss.
 Die Nacht ist feucht: 1868.
 Die Töne, die sich sanft=Des Nachts=Noch'yu: 1864, 12 stikhotvoreniy; 1880-82.
 Dieu nous prête un moment=Résignation: Undatable mss.
 Dimmelo, caro ben=Bella, che per rubar: 1884.
 Dimmi, bellino: Undatable mss.
 Din rlin din!: Undatable mss.
 Dis-lui combien je l'aime: 1868.
 Dis-moi quelle douleur: Undatable mss.
 Dis-moi, faux chérie=Sag', warum=Otchego, skazhi?=Chanson de la faucille:
 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Dis-moi, rameau de Palestine=Le Rameau de Palestine=Der Palmzweig aus
 Palästina=Vetka Palestiny: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies;
 1880-82.
 Dites, que faut-il faire?=Fingo per mio diletto: 1886, Airs italiens.
 Divin sommeil=Or Jésus sommeillait: 1892, Six mélodies.
 Dix [10] mélodies=Album: 1850.
 Dlya beregov otchizny dal'ney=Aus fremdem [fernem] Land: 1865, Desyat'
 stikhotvoreniy; 1880-82.
 Do pięknej!=La Beauté dans ce bas monde (Chopin): 1865, Six mazourkes.
 Dodo, gros pacha: part of 1867-70, Trop de femmes.
 Dodo, l'enfant do=Berceuse: Undatable mss.

- Don Giovanni* (Mozart): Undatable mss, Additional notes.
 Donnez-moi la main: 1867, La Veillée.
 Doppel-Liebe=L'innamorata=Vlyublennaya=Indécision: 1878, Canti popolari toscani; 1880-82.
 Dorfsängerin, die=Non vi maravigliate=Ne udivlyaytes'=La Chanson villageoise: 1878, Canti popolari toscani; 1880-82.
 Dors dans les plis=Kolybel'naya pesnya=Berceuse cosaque=Der Kosakin Wiegenlied: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Douce tourterelle, la: ?1877, Capriccio; Undatable mss.
 Doux virtuose au cœur tendre=1893, Rossignol.
 Douze mélodies: 1866.
 Dream of Jesus, the=Thou who doth guard: 1890, Le Rêve de Jésus.
 Drei Lieder auf Texte von Eduard Mörike: 1870 (see Der Gärtner).
 Droben stehet die Capelle=Die Capelle=Là-haut se voit la chapelle=La Chapelle: 1838; 1843, Album.
 Du calme de la nuit (Steibelt): 1861-1890s.
 Du cerf pour m'échapper prends-tu l'image?=Poursuite: 1904, Mélodies.
 Du feuchter Frühlingsabend=Im April: 1874, Pyat' stikhotvoreniy; 1880-82.
 Du fond de l'allée=Elle passe!=Der Gärtner: 1904.
 Du letzte der Wolken=Die Wolke=Poslednyaya tucha: 1862.
 D'un air badin=Le Croc-en-jambes de l'amour: 1846.
 Duo à la hongroise/ dans le style hongrois: see ?1877; Undatable mss, La Douce tourterelle.
 Duo styrien: ?1853.
 Dva romansa: 1869; 1880-82.
 Dve rozy=Polno spat'=Zwei Rosen=Schlaf nicht mehr=Les Deux roses=Lève-toi: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Dvenadsat' [12] stikhotvoreniy=Zwölf Gedichte: 1864.
 Dzieweczka=La Jeune fille=Quand on est jeune (Chopin): 1865, Six mazourkes.

 E che t'ho fatto=Pered toboyu chem ya provinilas'?: 1880-82, Stikhotvoreniya Geybelya.
 E m'è venuto un pensierino: Undatable mss.
 È matta la mia madre=Tutti matti!: ?1905.
 È tanto tempo che non ho cantato=Serenata: Undatable mss.
 E' tira un ventolín: Undatable mss.
 Echos d'Italie: ?1872-74.
 Ecole classique du/de chant=Gesänge (Auswahl klassischer): 1861-1890s.
 Ein armer Fischer=Danziger Fischerlied: 1839.
 Einst führte dich=C'era una volta: 1878, Canti popolari toscani; 1880-82.
 El amor de mi mozuela=Coquette: 1864, Six mazourkes.
 Elégie=O débile fleur du vallon: ?1880.
 Elle avait quinze ans=Primavera: ?1893.
 Elle passe!=Du fond de l'allée=Der Gärtner: 1904.
 En dix ans: ?1880.
 En douleur et tristesse: 1905.
 En mer=La lune dans les cieux: 1850, 10 mélodies; ?1864, Mélodies.
 En regardant ce front plein de candeur=Aimez-moi: 1886, Six chansons.
 En revenant de Nantes: see 1840s, Popular songs from the Berry.

- En revenant de Saint-Denis: see 1840s, Popular songs from the Berry.
 En train=Des rayons du matin: Undatable mss.
 En traversant les plaines: see 1840s, Popular songs from the Berry.
 Enfant, l'=Un enfant de quatre ans: ?1871.
 Enfant de la montagne, l'=Je suis l'enfant de la montagne: 1838; 1843, Album; ?1864, Mélodies.
 Enfant et la Mère, l' (or L'Enfant malade)=Oh! ma mère: 1843, Album; ?1864, Mélodies.
 Enfant, cède au sommeil=Berceuse=Kołysanka (Chopin): 1865, Six mazourkes.
 Enfant grec, l': Undatable mss.
 Enfant, si tu dors=Berceuse: 1884, Six mélodies.
 Enfin de l'orage=Poslednyaya tucha: 1862.
 Enfin je me vois libre (*Le Cid*): ?1887.
 Enigme, l'=Une énigme est cachée=Razgadka=Räthsel=In deinen Augen schlummert: 1868, Pyat' stikhotvoreniy; 1870; 1880-82; 1884, Six mélodies.
 Entends-tu, ma belle: 1867, La Veillée.
 Entre deux rocs=Nourmahal la Rousse: Undatable mss.
 Epitaphe: 1885.
 Er ist's=Frühling läßt sein blaues Band: ?1865.
 Er zog hinaus zu Kampf=Des Krieger's Braut=L'Oiselet=Ptaszyna (Chopin): 1864, Six mazourkes.
 Es hat mich vergessen: 1843.
 Es war ein König Milesint=Die traurige Krönung: 1864.
 Esclave, l'=Captive et peut-être oubliée: Undatable mss.
 Esprit, l': Undatable mss.
 Esquisses pour piano: Undatable mss.
 Esta noche es noche buena=Noche buena, la: Undatable mss.
 Este sí que es corredor: 1875, Chansons espagnoles.
 Et j'ay eu des lettres: 1885.
 Etoile du soir=Etoile, belle étoile: 1838.
 Etoile et Rose=Bien souvent au matin: Undatable mss.
 Etoiles, les=Un soir, j'admirais=Die Sterne=Ich starrte=Zvězdy: 1864, 12 stikhotvoreniy; 1865; 1880-82.
 Etude for piano: Undatable mss.
 Eventail, l'=Quand viendra: Undatable mss.
 Evocation=Oh! si jamais pendant la nuit=Zaklinaniye=Die Beschwörung: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Exilé polonais, l'=Voulant des chefs: 1843, Album; ?1864, Mélodies.
- Facteur, le=Sur la route gelée et dure: Undatable mss.
 Faible cœur!=Prépare-toi=Biedne serce (Chopin): 1865, Six mazourkes.
 Fandango=Tus ojos, morena: Undatable mss.
 Fandango del diablo, el: 1846.
 Faremo un barchettino=Il barchettino=Na lodochku my syadem udaluyu: 1880-82, Stikhotvoreniya Geybelya; 1904, Cendrillon.
 Faridondaine=Quand sonne notre cinquantaine: 1868.
 Faust (Spohr): 1861-1890s.
 Femme et le Philosophe, la=Pour la raison: 1846.
 Fermière et Demoiselle=Veut-on savoir: Undatable mss.

- Fête, la=Ah! le village=Przed Mazurem (Chopin): 1865, Six mazourkes.
 Fiancée, la (Rubinstein): 1895.
 Fiancée du timbalier, la=Monseigneur le duc de Bretagne: 1886.
 Fichtenbaum, der=Die alte Fichte schwanket: Undatable mss.
 Fileuse, la=Seul compagnon: 1881.
 Fille séduite, la: see 1840s, Popular songs from the Berry.
 Filles de Cadix, les=Nous venions de voir: 1887, Six mélodies.
 Filles, garçons=Le Printemps: 1875, Trois valse.
 Fingo per mio diletto=Dites, que faut-il faire?: 1886, Airs italiens.
 Finskaya pesnya=Finnisches Lied=Käm' der liebe Wohlbekannte: 1874, Pyat' stikhotvoreniy; 1880-82.
 Fischerlied=Ein armer Fischer: 1839.
 Fleur de gaîté: see 1886, Six chansons.
 Fleur desséchée=Tsvetok=Dans ce vieux livre=Das Blümlein=Im Buch ein Blümlein: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Fleur du vallon, la: 1875, Chansons espagnoles (Garcia).
 Fleur morte, la=Une fleur: 1843.
 Fleur pâle=Uvyal tsvetok=Tsvetok=Une fleur: 1843; 1878.
 Fließe Klage=Die Klagende: 1863.
 Floréal=Tu me demandes: Undatable mss.
 Florentinisches Ständchen (or: Ständchen)=Serenata fiorentina=Florentiyskaya serenada=Sérénade florentine: 1878, Canti popolari toscani; 1880-82.
 Florentiyskaya serenada=Sérénade florentine=Serenata fiorentina=Florentinisches Ständchen (or: Ständchen): 1878, Canti popolari toscani; 1880-82.
 Floris: 1875, Chansons espagnoles (Garcia).
 Floß dahin ein klares Wasser=Serbisches Lied=L'Abricotier: 1843, Album, no. 3.
 Flüstern, athemscheues Lauschen=Shëpot, robkoye dykhan'ye=Aurore=Soupirs, faible voix: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Fortunilla=Canción española: ?1845.
 Früh, wann die Hähne krähen=Das verlassene Mägdlein: 1865.
 Frühling läßt sein blaues Band=Er ist's: ?1865.
 Frühlingslied=Schon milder scheint die Sonne nieder: 1866.
 Fünf Gedichte=Pyat' stikhotvoreniy: 1874; 1880-82.
 Fünf toscanische Gedichte: 1878, Canti popolari toscani; 1880-82.
- Gallina, la=La vecina de allí enfrente=Air mexicain: ?1877.
 Gardeuse de lions, la: Undatable mss, Additional notes.
 Gare! gare! gare! gare!: 1875, Chansons espagnoles (Garcia).
 Gärtner, der=Auf ihrem Leibrößlein=Sadovnik: 1870; 1871, Shest' stikhotvoreniy; 1880-82; Elle passe!, 1904.
 Gavotte: 1885, Deux pièces pour piano.
 Gefangene, der=Uzник: 1864, 12 stikhotvoreniy; 1880-82.
 Gefunden: see Undatable mss, Ich ging im Walde.
 Gekommen ist der Maie: Undatable mss.
 Gelassen stieg die Nacht an's Land=Um Mitternacht: ?1868.
 Gentille fauvette=La Fleur du vallon: 1875, Chansons espagnoles (Garcia).
 Gentilles hirondelles=Potessi diventar=Khotela b byt' ya ptashechkoyu maloy: 1880, Six mélodies; 1880-82, Stikhotvoreniya Geybelya.
 Géorgienne=Ne poy, krasavitsa, pri mne=O sing, du schöne, sing mir nicht=Ma

- belle, ne dis plus: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Gesänge (Auswahl klassischer)=Ecole classique du/de chant: 1861-1890s.
 Gesangsunterricht=Une heure d'étude=An hour of study=Uprazhneniya: 1880.
 Gestorben war ich vor Liebeswonne=Seliger Tod: 1838.
 Già la notte s'avvicina=Canzonetta de concert=Night is falling=La nuit monte (Haydn/Hoffstetter): 1880.
 Giovanettino: Undatable mss.
 Gipsies, the=Gipsey [sic] Song=Les Bohémiennes=Ah! plus vagabondes que les chèvres=Zigeunerlied=Wir leben nur=We live today=Tsyganki (Brahms): ?1880.
 Gypsy chorus: ?1868; see also 1899, Chœur bohémien.
 Glücklich lebt vor Noth geborgen=Das Vöglein=Ptichka Bozhiya: 1864, 12 stikhotvoreniy; 1880-82.
 Glyadit na zakat ona solntsa=Zagublennaya zhizn': 1871, Shest' stikhotvoreniy; 1880-82.
 Goëlands, les=Grands oiseaux blancs, 1893.
 Golden glüh'n der Berge Gipfel=Tikho vecher dogorayet=Chant du soir: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Gondole, la: Undatable mss, Additional notes.
 Goldfischlein=Wenn auf dem See: 1838.
 Grands oiseaux blancs: 1893.
 Gretchen: Undatable mss.
 Guarda la luna: Undatable mss.
 Guter Rath=An einem Sommermorgen: Undatable mss.
- Hab' zwei Geliebten=L'innamorata: 1878, Canti popolari toscani; 1880-82.
 Habanera=Havanaise=Vente, niña, conmigo al mar: 1880, Six mélodies.
 Hablando estaba la reina=Canción de la Infanta: 1886, Six chansons.
 Hai luli!=Je suis triste: 1880, Six mélodies.
 Havanaise=Habanera=Vente, niña, conmigo al mar: 1880, Six mélodies.
 Heißer glühte mein Herz=Ya lyubila yego: 1865, Desyat' stikhotvoreniy; 1880-82.
- Heure d'aimer, l'=Comme l'heure passe vite: Undatable mss.
 Heure triste=La terre est verte et fraîche: 1852.
 Himno de Riego: see 1858, Album de las Señoras.
 Himno patriótico: see 1858, Album de las Señoras.
 Hirondelle et le Prisonnier, l'=Hirondelle gentille: 1841.
 Hiver, l'=Les oiseaux nous ont quittés: 1859.
 Homme mystérieux, l': Undatable mss, Additional notes.
 Hop puis hop ça: Undatable mss.
 Hora, la: see Air valaque.
 Huit morceaux de chant=Album: 1843.
- I lov'd a lass: Undatable mss.
 I lyubov' i vse mechtan'ya=Polyubi menya: 1895, Six mazourkas.
 Ich bin vom Berg=Des Knaben Berglied: 1838, L'Enfant; 1843, Album.
 Ich ging im Walde (Gefunden): Undatable mss.
 Ich hab' dich geliebt=Wunsch: Undatable mss.
 Ich hatt' ein Vöglein=Susdens Vogel: ?1865.
 Ich kann, ihr Freunde=Non vi maravigliate: 1878, Canti popolari toscani; 1880-

82.

Ich seh' sie=Das ist ein Brausen: 1868.

Ich sitz', hinterm Gitter=Der Gefangene=Uznik: 1864, 12 stikhotvoreniy; 1880-

82.

Ich starrte=Zvëzdy=Die Sterne=Les Etoiles=Un soir, j'admirais: 1864, 12 stikhotvoreniy; 1865; 1880-82.

Ich weiß im grünen=Je connais une rose=Verlangen=Désir: 1847.

Ici-bas tous les lilas meurent: 1887, Six mélodies.

Il avait dit=Il ne vient pas: ?1838.

Il cor che tu togliesti=Cruel! ta perfidie: 1886, Airs italiens.

Il est un moissonneur=Le Moissonneur: 1847.

Il est venu, le petit oysillon=Aux premiers temps de la belle saison=Le Roussignolet: 1886, Six chansons.

Il était un pré superbe: Undatable mss.

Il fait grand vent=Le Vent: Undatable mss.

Il ne vient pas=Il avait dit: ?1838.

Im April=Vesenniy vecher: 1874, Pyat' stikhotvoreniy; 1880-82.

Im Buch ein Blümlein=Das Blümlein=Tsvetok: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.

Im Walde: Undatable mss.

In deinen Augen schlummert=Räthsel=Razgadka=L'Enigme: 1868, Pyat' stikhotvoreniy; 1870; 1880-82; 1884, Six mélodies.

In der Frühe=Na zare: Pyat' stikhotvoreniy, 1868; 1870; 1880-82.

Indécision=L'innamorata=Vlyublennaya=Doppel-Liebe: 1878, Canti popolari toscani; 1880-82.

In meinen schönsten Stunden: 1868, Four pieces.

Innamorata, l'=La prima volta: Undatable mss.

Innamorata, l'=Vlyublennaya=Doppel-Liebe=Indécision: 1878, Canti popolari toscani; 1880-82.

Innanzi ch'io ti lasci: Undatable mss.

[Inondation, l'=Opuszczona: 1899, Mazourkas.]

Insomnie=[Stikhi, sochinënnyye] noch'yu=Schlaflos lieg' ich: 1865, Desyat' stikhotvoreniy; 1880-82; 1884, Six mélodies.

Intermezzo for piano: Undatable mss.

Introduction et polonaise pour piano: 1873.

Invocation à Mahomet, l': part of 1867-70, Trop de femmes.

Ispanskiy romans=Nochnoy zefir: 1880-82, no. 52.

Iva=Die Weide: 1865, Desyat' stikhotvoreniy; 1880-82.

J'adore Suzette=Suzon, Suzette: 1892, Six mélodies.

J'ai couru dès le matin=M'y levai par ung matin=Ladinderindine: 1886, Six chansons.

J'ai fixé ton budget=Budget: Undatable mss.

J'ai ma barque=Je ne suis qu'un enfant=Il barcaruolo: 1849.

J'ai perdu mon Eurydice (Gluck): 1859 and 1860, Orphée.

J'ai perdu tout espoir=Romance d'Estelle: Undatable mss.

J'ai reçu des lettres=Et j'ay eu des lettres: 1885.

J'ai voulu ce matin=Les Roses de Saadi: 1864.

J'aime la blancheur=La Main: 1880, Six mélodies.

- J'aime ton air doux=Jenny: ?1840.
 J'avais une bague=Le Toréador: 1901; 1904, Mélodies.
 J'en mourrai=Mourirò: 1880, Six mélodies; 1880-82, Stikhotvoreniya Geybelya.
 J'erre sans trêve=Sérénade florentine=Serenata fiorentina=Florentiyskaya serenada=Florentinisches Ständchen (or: Ständchen): 1878, Canti popolari toscani; 1880-82.
 J'étais encore enfant: Undatable mss.
 Jak szafir niebo wolne skaz=Ptaszyna=L'Oiselet: 1864, Six mazourkes.
 Jalousie: 1875, Chansons espagnoles (Garcia).
 Jaloux, le: see 1840s, Popular songs from the Berry.
 Jamais elle ne raille=Chanson d'autrefois: 1892, Six mélodies.
 Janvier=Bâton en main: Undatable mss.
 Japonaise, la=La Japonaise aux yeux d'ébène: 1892, Six mélodies.
 Jaque, el: see 1858, Album de las Señoras; ?1872-74, Echos d'Italie.
 Je connais une rose=Ich weiß im grünen=Verlangen=Désir: 1847.
 Je l'ai cherché parmi toutes les ordures=Bouquet d'Arlequin: Undatable mss.
 Je l'ai rencontrée un jour de vendange=Trois jours de vendange: 1893.
 Je la voyais de ma fenêtre=Maudit printemps: 1858/1859.
 Je n'aime pas les toreros: 1897.
 Je ne suis qu'un enfant=J'ai ma barque=Il barcaruolo: 1849.
 Je ne t'ai point aimé, cruel=Scène d'Hermione, 1887.
 Je ne te vois plus, soleil: 1890s.
 Je pense à toi, Marie (Lachner): Undatable mss.
 Je ris, je cours, je chante=Ce que dit le ruisseau: ?1890s.
 Je suis l'enfant de la montagne=L'Enfant de la montagne: 1838; 1843, Album.
 Je suis pacha=Chanson du pacha: part of 1867-70, Trop de femmes.
 Je suis triste=Haï luli!: 1880, Six mélodies.
 Je t'aime ô soir humide=Soir d'avril/de printemps=Im April: 1874, Pyat' stikhotvoreniy; 1880-82.
 Je vais braver le trépas (Gluck): 1859, Récitatif et air.
 Je veux que le matin l'ignore=Mystère: Undatable mss.
 Je viens te rendre=Air de la fée: 1904, Cendrillon.
 Je voudrais te croire=Jalousie: 1875, Chansons espagnoles (Garcia).
 Je vous donne, avec grand plaisir=Les trois souhaits: 1846.
 Jenny=J'aime ton air doux: ?1840.
 Jeune fille abandonnée, la=Das verlassene Mädlein: 1865.
 Jeune fille, la=Quand on est jeune=Dzieweczka (Chopin): 1865, Six mazourkes.
 Jeune République, la: 1848.
 Jota aragonesa, la=Del vestido azul: see 1858, Album de las Señoras.
 Jota [de los estudiantes], la=Sérénade des étudiants: 1846; 1858, Album de las Señoras; 1876.
 Jour de colère, je désespère=Plus d'espérance!: 1886, Airs italiens.
 Juanita=Caminito de la Andalucía=Para hermosear Granada (Yradier): ?1856.
 Jung Volkers Lied=Und die mich trug: ?1868.
 Junge Fischer, der=Rausche hin, dunkle Welt, zur Geliebten: 1838.
 Jüngling und das Mädchen, der=Yunosha i deva: 1874, Pyat' stikhotvoreniy; 1880-82.
 Już mam szesnaście lat=Szesnaście lat=Seize ans: 1864, Six mazourkes.

- K chemu zhe skryvat'=Skorb'=Plainte d'amour: 1895, Six mazourkas (and see 1864).
- Kak chist i yasen=Prozrachen, yasen nebosklon=Ptashka: 1895, Six mazourkas.
- Kak prilivala k serdtsu=Razgadka=Räthsel: 1868, Pyat' stikhotvoreniy; 1880-82.
- Kakaya noch': 1863.
- Käm' der liebe Wohlbekannte=Finnisches Lied=Finskaya pesnya: 1874, Pyat' stikhotvoreniy; 1880-82.
- Kapelle, die=Die Capelle: 1838.
- Kein Schlaf noch kühlt das Auge mir=In der Frühe=Na zare: 1868, Pyat' stikhotvoreniy; 1870; 1880-82.
- Khochu ya plakat'=Vò pianger tanto: 1880-82, Stikhotvoreniya Geybelya.
- Khotela b byt' ya ptashechkoyu maloy=Potessi diventat=Gentilles hirondelles: 1880-82, Stikhotvoreniya Geybelya.
- Klagende, die=Fließe Klage: 1863.
- Kochaj mnie=Aime-moi=Tanzweise (Chopin): 1864, Six mazourkes.
- Kogda pechal' slezoy nevol'noy: 1863.
- Koketka=Chtob tebya lyubit'=Coquette: 1895, Six mazourkas (and see 1864).
- Kol' lyubit', tak bez rassudku: 1868.
- Kolybel'naya pesnya=Berceuse cosaque=Der Kosakin Wiegenlied=Dors dans les plis: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
- Kotysanka=Berceuse=Enfant, cède au sommeil (Chopin): 1865, Six mazourkes.
- Krakamiche=Le Dernier sorcier=Der letzte Zauberer: 1867-69.
- Kto kupit=La Calandrina: 1879.
- Któż ci serce da wierniejsze=Zalotna=Coquette: 1864, Six mazourkes.
- L'air pur n'est troublé=Parme: 1893.
- L'albero va dove: Undatable mss.
- L'amour=Sonetto: Undatable mss.
- L'arôme de la fleur a perdu son mérite=Le Chagrin des fleurs: 1895.
- L'attente est cruelle=Sérénade: Undatable mss.
- L'espoir renaît dans mon âme (Gluck): 1859.
- L'ete un par d'occhi: Undatable mss.
- La beauté dans ce bas monde=Do pięknej! (Chopin): 1865, Six mazourkes.
- La Japonaise aux yeux d'ébène=La Japonaise: 1892, Six mélodies.
- La légère fleur tremble=Un jour de printemps: 1850, 10 mélodies.
- La lune dans les cieux=En mer: 1850, 10 mélodies.
- La neige froide et blanche: 1867, La Veillée.
- La nuit monte=Canzonetta de concert=Gia la notte s'avvicina=Night is falling (Haydn/Hoffstetter): 1880.
- La nuit vole: Undatable mss.
- La plus charmante femme=C'est bien vous: Undatable mss.
- La primevère mourante=Solitude: 1845; 1850, 10 mélodies.
- La reine était languissante=Chanson de l'Infante: 1886, Six chansons.
- La rose nouvelle dans tes noirs cheveux=Tes yeux: 1875, Trois valse.
- La sera per il fresco=Chanson florentine: Undatable mss.
- La terre est verte et fraîche=Heure triste: 1852.
- La tirana se embarcó: see 1858, Album de las Señoras.
- La tortolilla triste de ver se admira=La triste tourterelle au fond du bois: ?1877, Capriccio; Undatable mss.

La tortolilla triste de ver se admira=La triste tourterelle s'étonne de voir=Mazourke de Chopin: 1857.

La triste tourterelle au fond du bois=La tortolilla triste de ver se admira: ?1877, Capriccio; Undatable mss.

La triste tourterelle s'étonne de voir=La tortolilla triste de ver se admira=Mazourke (Chopin): 1857.

La vecina de allí enfrente=Air mexicain=La Gallina: ?1877.

La Vierge Marie=La Vierge au lavoir: 1892, Six mélodies.

Ladinderindine=J'ai couru dès le matin=M'y levai par un matin: 1886, Six chansons.

Lady bright, so proud and charming=Gipsy chorus, ?1868.

Là-haut!: Undatable mss.

Là-haut se voit la chapelle=Droben stehet die Capelle=La Chapelle=Die Capelle: 1838; 1843, Album.

Laissez-vous toucher (Gluck): 1859, Orphée.

Laitière et le Pot au lait, la=Perrette: 1854.

Lamento=Connaissez-vous la blanche tombe: Undatable mss.

Lamento=Ma belle amie est morte: 1886.

Las muchachas de la Havana: ?1853.

Las! que feray je: 1885.

Lascia ch'io pianga=Leave me=Ungrateful! wilt thou leave me? (Handel): 1861-1890s, Ecole classique; 1864; ?1872-74, Echos d'Italie, no. 27.

Laßt des Eros' Blume glänzen=Auf die Rose: ?1843.

L'autre jour en me promenant: see 1840s, Popular songs from the Berry.

L'espoir renaît=Amour, viens rendre (Gluck): 1859, Orphée (two entries).

Le chêne, un jour=Le Chêne et le Roseau: 1843, Album.

Le ciel est clair=L'Oiselet: Six mazourkes, 1864.

Le doux printemps se réveille/s'éveille=Printemps=Summerlied: Undatable mss.

Le houx! le houx!=Chanson du houx: 1856.

Le jeu conduit au vol, l'or à l'indépendance=Toujours le Congo, 1897.

Le jour, la nuit veille un esprit=L'Esprit: Undatable mss.

Le malheureux dont elle serre le crâne: Undatable mss.

Le temps a laissé son manteau=Le Retour du printemps: 1840.

Le temps est à l'orage=Das ist ein schlechtes Wetter: 1870.

Le vase où meurt=Le Vase: 1904, Mélodies.

Leave me=Ungrateful! wilt thou leave me?=Lascia ch'io pianga (Handel): 1864; see also 1861-1890s, Ecole classique; ?1872-74, Echos d'Italie, no. 27.

Leçon, la=Tyrolienne=Die Sing-Lektion: 1844.

Les étoiles naissent aux cieux=Berceuse: ?1900.

Les lys sont=Marie et Julie [Louise]: 1850, 10 mélodies; ?1864, Mélodies.

Les moments me sont chers=Phèdre: ?1887.

Les nuages sur les cieux=Insomnie: 1884, Six mélodies.

Les oiseaux nous ont quittés=L'Hiver: 1859.

Les Turcs ont passé là=L'Enfant grec: Undatable mss.

Lesnaya tish'=Märchen=Waldeinsamkeit: 1871, Shest' stikhotvoreniy; 1880-82.

Letzte Lebewohl, das: ?1864.

Letzte Zauberer, der=Le Dernier sorcier=Krakamiche: 1867-69.

Lève-toi=Les Deux roses=Zwei Rosen=Schlaf nicht mehr=Dve rozy=Polno spat': 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.

- Liberté=Chanson de page: 1905.
 Lish' by milyy vorotilsya=Finskaya pesnya=Finnisches Lied=Käm' der liebe
 Wohlbekannte: 1874, Pyat' stikhotvoreniy; 1880-82.
 Lorsque j'écoute=Désert: 1843.
 Lorsque joyeux je m'élançe=Aime-moi: Six mazourkes, 1864.
 Lorsque le soleil=Chœur des fileuses: 1868, L'Ogre; 1905.
 Lotava la filomena: Undatable mss.
 Lourdaud!: ?1884.
 Loutchina, la=O flambeau: 1888.
 Love me well=Thou has told me=Aime-moi: 1864, Six mazourkes.
Lucia di Lammermoor (Donizetti): Undatable mss.
 Luciole, la=Voyez la luciole: 1850, 10 mélodies; ?1864, Mélodies.
Lucrezia Borgia (Donizetti): Undatable mss.
 Lune d'amour: ?1898.
Lyre. Recueil d'airs (contrib.): 1881.
 Lyubi menya=Polyubi menya: 1895, Six mazourkas.
 Lyubimyye ispanskiye romansy: 1853.
- Ma belle amie est morte=Lamento: 1886.
 Ma belle, ne dis plus=Ne poy, krasavitsa, pri mne=O sing, du schöne, sing mir
 nicht=Géorgienne: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Ma faccia quel che vuol=Que l'on médise d'elle: 1886, Airs italiens.
 Ma sœur, as-tu vu?=Les Cavaliers: ?1885.
 Madrid: 1887, Six mélodies.
 [Mai]=Depuis un mois: 1888.
 Main, la: 1880, Six mélodies.
 Malheur à moi=L'Affligée: 1878, Canti popolari toscani; 1880-82.
 Malicieuse: 1904, Deux airs de ballet.
 Manola, la: see 1858, Album de las Señoras.
 Mansarde, la=Sur les tuiles: Undatable mss.
 Marchande d'oiseaux, la=La Calandrina=Chi vuol comprar (Jommelli): 1879.
 Marche bohémienne: see 1905, Défilé bohémien.
 Marche militaire: 1870.
 Märchen=Waldeinsamkeit=Lesnaya tish': 1871, Shest' stikhotvoreniy; 1880-82.
Mare au diable, la: 1859-1860s.
 Margoton: see 1840s and 1850s, French popular songs.
 Marie et Julie [not Louise]=Les lys sont: 1850, 10 mélodies; ?1864, Mélodies.
 Mariez-moi: see 1840s, Popular songs from the Berry.
 Marquise, la=Montant à sa chaise à porteurs=La Chaise à porteurs: 1889.
Maskarad: 1863, Kogda pechal'.
 Maudit printemps=Je la voyais de ma fenêtre: 1858/1859.
 [Mazourkas arrangées (Chopin): 1899.]
 Mazourke: 1867, Six morceaux.
 Mazourke de Chopin=La tortolilla triste de ver se admira=La triste tourterelle
 s'étonne de voir: 1857.
 Mazourke pour piano: 1905.
 Mazourkes (Chopin): 1857; 1864; 1865; 1899.
 Me mandas que te olvide=Aime-moi: 1864, Six mazourkes, no. 2.
 Mein alles: 1868, Four pieces.

- Mein Fluß: ?1865.
- Mein Leib ist wie gefesselt=Der Nachtwandler: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
- Meise, die=Wohl im Wald=Sinitsa=Slyshu ya=La Mésange=Sous la feuille qui frissonne: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
- Mélodies de Mme Pauline Viardot: ?1864.
- Menuet: 1887.
- Mère au regard si doux: 1890, Le Rêve de Jésus.
- Mère et l'Enfant, la=L'Enfant et la Mère: 1843, Album, no. 6.
- Mes yeux sont éblouis: ?1887, Scène de Phèdre.
- Mésange, la=Sous la feuille qui frissonne=Sinitsa=Slyshu ya=Die Meise=Wohl im Wald: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
- Messieurs, qui veut des merles=La Calandrina: 1879.
- Mi numen parlero: Undatable mss.
- Mi voglio innamorar: Undatable mss.
- Mignonne: 1886.
- Militärmarsch=Marche militaire: 1870.
- Milyy drug, ty pozhelala=Polyubi menya=Aime-moi: 1895, Six mazourkas (and see 1864).
- Miroir, le, operetta: 1869.
- Miroir, le=Vot zerkalo moë: 1880-82, Stikhotvoreniya Geybelya; 1884, Six mélodies.
- Misterioso=Polunochnyye obrazy=Mitternächte Bilder=Les Ombres de minuit=A mes yeux étincellent: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
- Mitternächte Bilder=Polunochnyye obrazy=Les Ombres de minuit=A mes yeux étincellent: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
- Mne ne spitsya, net ognya=[Stikhi, sochinënnyye] noch'yu: 1865, Desyat' stikhotvoreniy; 1880-82.
- Moderato languissamment: 1894.
- Moine, le: see 1840s, Popular songs from the Berry.
- Moissonneur, le: 1847.
- Mon âme croyante=La Pentecôte (Bach): 1861-1890s.
- Mon anneau luit plus que l'astre vermeil=Le Toréador: 1904, Mélodies, note on mss.
- Mon coeur vit en esmoy: 1887.
- Mon merle: see 1840s, Popular songs from the Berry.
- Monseigneur le duc de Bretagne=La Fiancée du timbalier: 1886.
- Montant à sa chaise à porteurs=La Marquise=La Chaise à porteurs: 1889.
- Morbleu, sambleu, Marion=Les Répliques de Marion: see 1840s, Popular songs from the Berry.
- Morgenlied=Wer schlägt so rasch an das Fenster mir: Undatable mss.
- Morirò=J'en mourrai=Ya umru: 1880, Six mélodies; 1880-82, Stikhotvoreniya Geybelya.
- Mort de Monsieur de Vendôme: see 1840s, Popular songs from the Berry.
- Mouvement de Tarentelle, for piano: 1839.
- Moy golos dlya tebya=Noch'yu=Des Nachts: 1864, 12 stikhotvoreniy; 1880-82.
- Musettes: see 1840s and 1850s, French popular songs.
- M'y levai par ung matin=J'ai couru dès le matin=Ladinderindine: 1886, Six

chansons.

Mystère=Je veux que le matin l'ignore: Undatable mss.

Na kholmakh Gruzii=Auf Grusien's Hügeln: 1864, 12 stikhotvoreniy; 1880-82.

Na lodochku my syadem udaluyu=Il barchettino: 1880-82, Stikhotvoreniya Geybelya; 1904, Cendrillon.

Na tvoy balkon: see 1870, Anliegen.

Na zare=In der Frühe: Pyat' stikhotvoreniy, 1868; 1870; 1880-82.

Nacht, die=Auf dem Teich: ?1864.

Nächtliche Schleier=Serenata fiorentina: 1878, Canti popolari toscani; 1880-82.

Nachtwandler, der=Slepets: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1880-82.

Narodnyye toskanskiye pesni=Canti popolari toscani=Toscanische Gedichte=Poésies toscanes: 1878; 1880, Six mélodies; 1880-82; 1904; 1905.

Ne jamais la voir: Undatable mss.

Ne m'envoyez plus, mon ami: Undatable mss.

Ne poy, krasavitsa, pri mne=O sing, du schöne, sing mir nicht=Géorgienne=Ma belle, ne dis plus: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.

Ne renvoyez plus: ?1885.

Ne udivlyaytes'=Non vi meravigliate=Die Dorfsängerin=La Chanson villageoise: 1878, Canti popolari toscani; 1880-82.

Night is falling=Canzonetta de concert=Gì la notte s'avvicina=La nuit monte (Haydn/Hoffstetter): 1880.

Nixe Binsefuß=Des Wassermanns: 1870.

Noche buena, la=Esta noche es noche buena: Undatable mss.

Nochevala tuchka zolotaya=Utës: 1868, Pyat' stikhotvoreniy; 1880-82.

Nochnoy zefir=Ispanskiy romans: 1880-82, no. 52.

Noch' bezmolvno nastupayet=Kantsonetta=Haydn, Canzonetta de concert: 1880.

Noch' i den'=Uzhe begut nochnyye grëzy=L'Ombre et le Jour=Vois-tu la nuit: 1843, Album; 1869, Dva romansa; 1880-82.

Noch' ne uletay=O nuit, divine nuit: Undatable mss.

Noch'yu=Des Nachts: 1864, 12 stikhotvoreniy; 1880-82.

Noch'yu vo vremya bessonnitsy=Stikhi, sochinënnyye noch'yu=Schlaflos lieg' ich=Insomnie: 1865, Desyat' stikhotvoreniy; 1880-82; 1884, Six mélodies.

Nocturne (Chopin?): ?1868.

Non mi chiamate più: Undatable mss.

Non più mesta=Au fu un lampo (Rossini): 1843; 1858.

Non posso più cantar: Undatable mss.

Non t'arricordi: Undatable mss.

Non, tu n'es plus pour moi le même=Tableau antique: Undatable mss.

Non vi meravigliate=Ne udivlyaytes'=Die Dorfsängerin=La Chanson villageoise: 1878, Canti popolari toscani; 1880-82.

Notre amour est chose légère: Undatable mss.

Nourmahal la Rousse=Entre deux rocs: Undatable mss.

Nous avons passé=Chanson mélancolique: 1880, Six mélodies.

Nous emmenions en esclavage=Chanson de pirates: Undatable mss.

Nous n'irons plus au bois: Undatable mss.

Nous sommes les rois mages: ?1869.

Nous venions de voir le taureau=Les Filles de Cadix: 1887, Six mélodies.

- Nuit, la: 1895.
 Nuit, la, et le Jour=L'Ombre et le Jour: 1843, Album.
- O belle qui sous ton voile: 1876, La Jota.
 O bois épais=Ombra mai fù: 1883.
 O cher enfantelet=Berceuse: 1843.
 O débile fleur du vallon=Elégie: ?1880.
 O di quest'alma soave=Aria per mezzosoprano: 1846.
 O Dieu d'amour=Vray Dieu d'amours: 1885.
 O divine lune: Undatable mss.
 O flambeau=Loutchina: 1888.
 O nuit d'amour: 1903.
 O nuit, divine nuit: Undatable mss.
 O pauvre âme=Spiri pure: 1886, Airs italiens.
 O razluka, razluka!=Razluka=L'Absence=Que l'absence est cruelle: 1868, Pyat' stikhotvoreniy; 1880-82.
 O rives du Jourdain!: Undatable mss.
 O schönes Mädchen du=Anliegen=Ständchen: 1870; 1880, Vier Lieder.
 O sing, du schöne, sing mir nicht=Ne poy, krasavitsa, pri mne=Géorgienne=Ma belle, ne dis plus: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 O toi qui tiens les cieux=Le Miroir: 1884, Six mélodies.
 O weh' mir Armen!=Povera me!: 1878, Canti popolari toscani; 1880-82.
 O wenn es wahr=Zaklinaniye=O, yesli pravda, chto v nochì=Syuda=Die Beschwörung: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 O, yesli pravda, chto v nochì: see preceding entry.
 Oberon (Weber): 1861-1890s.
 Objet de mon amour=Romance d'Orphée: 1859, Orphée.
 Occhi miei lassi=Sonnet imité de Pétrarque: Undatable mss.
 Oficialitos, los=Seguidillas: 1846.
 Ogre, l': 1868.
 Oh bienheureuse est l'hirondelle=Chanson de l'hirondelle: 1852.
 Oh! che m'importa: ?1880.
 Oh! come fa la donna contadina=Come fan' le ragazze: 1879.
 Oh douce et tendre fille: Undatable mss.
 Oh! ma mère=L'Enfant et la Mère: 1843, Album.
 Oh! si jamais=Evocation=Zaklinaniye=Die Beschwörung: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 [Oiseau d'or, l': see remark in the Introduction.]
 Oiseaux légers=Gentilles hirondelles=Potessi diventar: 1880, Six mélodies.
 Oiselet, l'=Des Krieger's Braut=Ptaszyn (Chopin): 1864, Six mazourkes.
 Ombra mai fù (Handel): 1883.
 Ombre et le Jour, l'=Vois-tu la nuit=Noch' i den'=Uzhe begut: 1843, Album; ?1864, Mélodies; 1869, Dva romansa; 1880-82.
 Ombres de minuit, les=Polunochnyye obrazy=Mitternächtige Bilder=A mes yeux étincellent: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 On a dit mal de mon amy=Vous parlez mal de mon ami: 1886, Six chansons.
 On dom seychas pokinul moy=Ozhidaniye: 1871, Shest' stikhotvoreniy; 1880-82.
 On ne peut s'en lasser: 1897.
 On veut utiliser l'hirondelle à la guerre!=L'Aimable messagère: Undatable mss.

- One struggle more: Undatable mss.
 [Opuszczone=L'Inondation: 1899, Mazourkas.]
 [Opyat' vesna prishla=L'Oiselet: 1864, Six mazourkes.]
 Or Jésus sommeillait=Divin sommeil: 1892, Six mélodies.
 Orage, l'=Burya=Der Sturm=Sur nos fronts: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
Orphée (Gluck): 1859 (two entries); 1860.
 Otchego, skazhi?=Sag', warum=Chanson de la faucille=Dis-moi, faux chérie: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Où vont-elles?=De là la rivière=Les Trois belles demoiselles: 1886, Six chansons.
 Ouf, quelle chaleur!: 1868, L'Ogre.
 Ozhidaniye=Alleen: 1871, Shest' stikhotvoreniy; 1880-82.
- Palmzweig aus Palästina, der=Vetka Palestiny=Le Rameau de Palestine: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Papillons, les: Undatable mss.
 Par ici=Chœur des lutins: 1867-69, Le Dernier sorcier.
 Para hermoste Granada=Juanita (Yradier): ?1856.
 Parad, avecillas=Silence!: 1875, Chansons espagnoles (Garcia).
Parataio, il (Jommelli): 1879.
Parisina (Donizetti): Undatable mss.
 Parme=L'air pur n'est troublé: 1893.
 Parmi les maux: ?1889.
 Pars, et nous oublie=Séparation: Six mazourkes, 1864.
 Partie de whist: ?1870s.
 Pascual=Por qué olvidas: 1840.
 Pauvre petite fleur=Picciola: Undatable mss.
 Pavane: ?1866.
 Percé jusques au fond du cœur (*Le Cid*): ?1887.
 Perché non ho del vento (Donizetti?): Undatable mss, Cadenzas.
 Pered sudom=Vor Gericht: Dva romansa, 1869; 1880-82.
 Pered toboyu chem ya provinilas'?=E che t'ho fatto: 1880-82, Stikhotvoreniya Geybelya.
 Perla de Triana, la: see 1858, Album de las Señoras.
 Permita dios que te vea=El fandango del diablo: 1846.
 Peronelle [la Péronnelle]: 1904, Mélodies.
 Perrette et le Pot au lait=La Laitière et le Pot au lait: 1854.
 Perrette, sur sa tête: 1854.
 Petit oiseau qui charmes le bocage: Undatable mss.
 Petite bergerette: see 1840s, Popular songs from the Berry.
 Petite chevre, la=Ah! c'est déjà: 1850, 10 mélodies; ?1864, Mélodies.
 Petite suite pour piano, violon, etc.: 1866.
Phèdre: ?1887.
 Piano accompaniments to violin studies by de Bériot: mid-1830s.
 Piano de Berthe: 1857/1858.
 Picciola=Pauvre petite fleur: Undatable mss.
 Pierwsza para=La Danse=Tallara la lalla (Chopin): 1865, Six mazourkes.
 Plainte d'amour=Skarga miłości=Bez ciebie umieram zwolna (Chopin): 1864, Six mazourkes.

- Plus d'espérance!: 1886, *Airs italiens*.
 Plus d'un amoureux=Seize ans: Six mazourkes, 1864.
 Plus ne verrai=Vieille romance: 1889.
 Po zhiznennomu polyu=Slepets=Der Nachtwandler: 1874, *Pyat' stikhotvoreniy*; 1880, *Vier Lieder*; 1880-82.
 Pod serdtsem moim ch'ë ditya ya noshu=Pered sudom: 1869, *Dva romansa*; 1880-82.
 Poésies toscanes=Canti popolari toscani=Narodnyye toskanskiye pesni=Toscanische Gedichte: 1878; 1880, *Six mélodies*; 1880-82; 1904; 1905.
 Polka for piano: 1847.
 Polno spat'=Dve rozy=Zwei Rosen=Schlaf nicht mehr=Les Deux roses=Lève-toi: 1864, *12 stikhotvoreniy*; 1866, *Douze mélodies*; 1880-82.
 Polnoch'. Zlaya stuzha=Chasovoy=LaSentinelle: ?1882.
 Polunochnyye obrazy=Mitternächliche Bilder=Les Ombres de minuit=A mes yeux étincellent: 1864, *12 stikhotvoreniy*; 1866, *Douze mélodies*; 1880-82.
 Polyubi menya=Milyy drug, ty pozhelala=Aime-moi: 1895, *Six mazourkas* (and see 1864).
 Popular songs from the Berry: 1840s.
 Por qué olvidas=Pascual: 1840.
 Poslednyaya tucha (or: Tucha)=Die Wolke: 1862.
 Potessi diventar=Gentilles hirondelles=Khotela b byt' ya: 1880, *Six mélodies*; 1880-82, *Stikhotvoreniya Geybelya*.
 Pour cette fois suis-je assez malheureuse!=Indécision: 1878, *Canti popolari*.
 Pour charmer les/vos nobles loisirs: part of 1867-70, *Trop de femmes*.
 Pour la raison=La Femme et le Philosophe: 1846.
 Pour retourner dans ta patrie=Dlya beregov otchizny dal'ney: 1865, *Desyat' stikhotvoreniy*, no. 5; 1880-82.
 Pourquoi babillarde alouette=Sonnet: Undatable mss.
 Pourrais-je jamais aimer=Chi v'amerà, ben mio: Undatable mss.
 Pourrais-je jamais aimer une autre femme: *Le Dernier sorcier*, 1867-69.
 Poursuite=Se per fuggir: 1904, *Mélodies*.
 Povera me=Bednyazhka ya!=Die Unglückliche=L'Affligée: 1878, *Canti popolari toscani*; 1880-82.
 Preciosa (Weber): 1861-1890s.
 Premier trouble=Chaque jour davantage: 1892, *Six mélodies*.
 Premières neiges=Ce matin, quand Natacha: Undatable mss.
 Prends ce fer=Désespoir: 1886.
 Prépare-toi=Faible cœur!=Biedne serce (Chopin): 1865, *Six mazourkes*.
 Prêtez-moi l'un et l'autre=Scène d'Athalie: ?1887.
 Pretty bird=The air is soft=L'oiselet: 1864, *Six mazourkes*.
 Prima volta, la=L'innamorata: Undatable mss.
 Primavera=Voici que les lys: 1884.
 Primavera=Elle avait quinze ans: ?1893.
 Primavera (Italian): Undatable mss.
 Printemps=Er ist's: ?1865.
 Printemps, le=Spring-time (Schubert): 1875, *Trois valse*s.
 Printemps=Le doux printemps se réveille/s'éveille=Sommerlied: Undatable mss.
 Promenade=Dans ces bois: Undatable mss.
 Prozrachen, yasen nebosklon=Kak chist i yasen=Ptashka: 1895, *Six mazourkas*.

Przed Mazurem=La Fête=Ah! le village (Chopin): 1865, Six mazourkes.
 ?Psikheya=Tselyy zastavila den': [1863].
 Ptashka=L'Oiselet: 1895, Six mazourkas (and see 1864).
 Ptaszyna=L'Oiselet=Des Krieger's Braut (Chopin): 1864, Six mazourkes.
 Ptichka Bozhiya=Das Vöglein: 1864, 12 stikhotvoreniy; 1880-82.
 Pues por besarte=Canción española: 1840s and 1850s.
 Pyat' stikhotvoreniy Lermontova: 1868; 1880-82.
 Pyat' stikhotvoreniy Gëte=Fünf Gedichte: 1874; 1880-82.

Quand je quittai la Normandie (Meyerbeer): 1847.
 Quand le vin pétillait=Walzerlied: 1868.
 Quand Marie va à la fontaine: see 1840s and 1850s, French popular songs.
 Quand même!=Suite arménienne: 1904.
 Quand on est jeune=La Jeune fille=Dzieweczka (Chopin): 1865, Six mazourkes.
 Quand sonne notre cinquantaine: 1868.
 Quand sur la mer par le beau temps=Goldfischlein: 1838.
 Quand, tout en larmes=Occhi miei lassi: Undatable mss.
 Quand viendra la nuit sombre=L'Eventail: Undatable mss.
 Qu'avec lenteur passe la vie: part of 1867-70, Trop de femmes.
 Que l'absence est cruelle=L'Absence: 1868, Pyat' stikhotvoreniy.
 Que l'on médise d'elle=Ma faccia quel che vuol: 1886, Airs italiens.
 Que ma cruelle peine=Plainte d'amour: Six mazourkes, 1864.
 Qué quieres Panchito=Jalousie: 1875, Chansons espagnoles (Garcia).
 Que viens-tu faire à la fontaine?=A la fontaine, 1887, Six mélodies.
 Quel est-il? ce jeune homme?: 1868, L'Ogre.
 Quel nouveau ciel (Gluck): 1859, Orphée.
 Qui donc êtes-vous=Chanson du spectre: Undatable mss.
 Quoi! sur ton front un nuage de deuil?=1895, La Fiancée.

Rameau de Palestine, le=Vetka Palestiny=Der Palmzweig aus Palästina: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.

Räthsel=In deinen Augen schlummert=Razgadka=L'Enigme: 1868, Pyat' stikhotvoreniy; 1870; 1880-82; 1884, Six mélodies.

Rausche hin, dunkle Welt, zur Geliebten=Der junge Fischer, 1838.

Razgadka=Kak prilivala k serdtsu=Räthsel=In deinen Augen schlummert=L'Enigme=Une énigme est cachée: 1868, Pyat' stikhotvoreniy; 1870; 1880-82; 1884, Six mélodies.

Razluka=Da, pora rasstat'sya=Séparation: 1895, Six mazourkas (and see 1864).

Razluka=O razluka, razluka=L'Absence=Que l'absence est cruelle: 1868, Pyat' stikhotvoreniy; 1880-82.

Reçoy, reçoy, mon cœur=Epitaphe: 1885.

Recueil des vingt-cinq romances (contrib.): 1878.

Regnava nel silenzio (Donizetti): Undatable mss, under Cadenzas.

Reste, ô mon amie: see 1864, Six mazourkes.

Rêve de Jésus, le=Mère au regard si doux: 1890, Le Rêve de Jésus.

Répliques de Marion, les=Morbleu, sambleu, Marion: see 1840s, Popular songs from the Berry.

Reproches=Vous me parliez jadis=C'era una volta=Byvalo, ya s toboyu govorila=Die Verlassene: 1878, Canti popolari toscani; 1880-82.

- Résignation=Dieu nous prête un moment: Undatable mss.
 Ressemblance=Vous désirez savoir: 1889.
 Retour du printemps, le=Le temps a laissé son manteau: 1839.
 Rêve de Jésus, le=Mère au regard si doux: 1890.
 Réveillez-vous, Picards: Undatable mss.
 Rêverie=Autour du ciel brumeux (Automne au ciel brumeux): 1892, Six mélodies.
 Rivière, fontaine: see Le temps a laissé son manteau, 1840.
Robert le diable (Meyerbeer): 1847.
 Roi Loÿs, le: see 1840s, Popular songs from the Berry.
 Romance (*Le Piano de Berthe*): 1857/1858.
 Romance d'Estelle=J'ai perdu tout espoir: Undatable mss.
 Romance d'Orphée=Objet de mon amour (Gluck): 1859, Orphée.
 Romance espagnole=Nochnoy zefir: 1880-82, Stikhotvoreniya Geybelya.
 Romance [pour violon]: 1867, Six morceaux.
 Romance pour violoncelle: ?1888.
 Romanesca, la: see 1840s and 1850s, French popular songs.
Roméo et Juliette (Steibelt): 1861-1890s.
 Rondeña=Serás dueña de mi vida: ?1869.
 Rose de Hafiz, la: Undatable mss: see Aïscha, and Additional notes.
 Roses de Saadi, les=J'ai voulu ce matin: 1864.
 Rosenzeit=Byloye schast'ye=Agnes: 1871, Shest' stikhotvoreniy; 1880-82.
 Rossignol, rossignolet: 1893.
 Rossignolet qui chante: Undatable mss.
 Roussignolet, le=Il est venu, le petit oysillon=Aux premiers temps de la belle saison: 1886, Six chansons.
 Rozstanie=Séparation=Des Geliebten Wiederkehr (Chopin): 1864, Six mazourkes.
 Ruchey techët, shumit, sverkayet=L'Abricotier: 1843, Album.
 Ruhige heilige Nacht!=Tikhaya zvezdnaya noch': 1864, 12 stikhotvoreniy; 1880-82.
 Ruisseau, le=Ce que dit le ruisseau: ?1890s.
 Rusalka=Die Wassermaid: 1865; 1868, Pyat' stikhotvoreniy; 1880-82.
- Sadovnik=Der Gärtner=Auf ihrem Leibrößlein=Elle passe!: 1870; 1871, Shest' stikhotvoreniy; 1880-82; 1904.
 Sag mir, o Zweig=Der Palmzweig=Vetka Palestiny: 1865, Desyat' stikhotvoreniy; 1880-82.
 Sag', warum=Otchego, skazhi?=Chanson de la faucille=Dis-moi, faux chérie: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Sais-tu combien je t'aime: 1843.
 Saluto=Vi vengo a salutar: Undatable mss.
 [Sanna=Traîneaux, les: 1899, Mazourkas.]
 Sara la baigneuse: 1904, Mélodies.
 Sauter, danser, faire des tours: Undatable mss.
 Sauteuse: see 1840s, Popular songs from the Berry.
 Savetier et le Financier, le: 1904, Mélodies.
 Scène d'Athalie: ?1887.
 Scène d'Hermione: 1887.
 Scène de Phèdre: ?1887.
 Scène des enchères: Undatable mss, Additional notes.

Schast'ya dni! kak skoro vy=Byloye schast'ye: 1871, Shest' stikhotvoreniy; 1880-82.

Schlaf, mein Kindchen=Der Kosakin Wiegenlied=Kolybel'naya pesnya: 1865, Desyat' stikhotvoreniy; 1880-82.

Schlaf nicht mehr=Zwei Rosen=Dve rozy=Polno spat'=Les Deux roses=Lève-toi: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.

Schlaflos lieg' ich=[Stikhi, sochinënnyye] noch'yu=Insomnie: 1865, Desyat' stikhotvoreniy; 1880-82; 1884, Six mélodies.

Schon milder scheint die Sonne nieder=Frühlingslied: 1865.

Se per fuggir=Poursuite: 1904, Mélodies.

Se tu mi lasci me: Undatable mss.

Seconde berceuse=Berceuse=Enfant, cède au sommeil=Kotysanka (Chopin): 1865, Six mazourkes.

Seguidilla española: see 1858, Album de las Señoras.

Seguidillas de los oficialitos=Con los oficialitos: 1846.

Seize ans=Szesnaście lat (Chopin): 1864, Six mazourkes.

Seliger Tod: 1838.

Sentinelle, la=Chasovoy=Polnoch'. Zlaza stuzha: ?1882.

Séparation=Des Geliebten Wiederkehr=Rozstanie (Chopin): 1864, Six mazourkes.

Serás dueña de mi vida=Rondeña: ?1869.

Serbisches Lied=Floß dahin ein klares Wasser=L'Abricotier: 1843, Album, no. 3.

Serenada de los estudiantes, la: 1876.

Sérénade=L'attente est cruelle: Undatable mss.

Sérénade=Sur le balcon: 1884, Six mélodies.

Sérénade: 1885, Deux pièces pour piano.

Sérénade à Rosine: 1887, Six mélodies.

Sérénade des étudiants=Jota [de los estudiantes], la: 1876.

Sérénade florentine=J'erre sans trêve=Serenata fiorentina=Florentiyskaya serenada=Florentinisches Ständchen (or: Ständchen): 1878, Canti popolari toscani; 1880-82.

Serenata=È tanto tempo che non ho cantato: Undatable mss.

Serenata fiorentina=Vado di notte=Sérénade florentine=Florentiyskaya serenada=Florentinisches Ständchen (or: Ständchen): 1878, Canti popolari toscani; 1880-82.

Serse (Handel): 1883.

Sestra, vidish' li ty vsadnikov=Les Cavaliers: ?1885.

Sete più bianco: Undatable mss.

Seul compagnon=La Fileuse: 1881.

Seulette: 1889.

Shëpot, robkoye dykhan'ye=Flüstern, athemscheues Lauschen=Aurore=Soupirs, faible voix: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.

Shest' stikhotvoreniy: 1871; 1880-82.

Shestnadsat' let=Vot mne shestnadsat' let=Seize ans: 1895, Six mazourkas (and see 1864).

Shotlandskaya pesnya=Voron k voronu letit: 1880-82, no. 54.

Si de tu ausencia no muero=Caña española=L'Absence=Aux longs tourments: 1844; 1850, 10 mélodies.

Si piensas engañar: see 1858, Album de las Señoras.

Si quelqu'un nous blesse: Undatable mss.

- Si tu tiens à blanchir ta peau=Conseil: 1895.
 Si vous demourez: 1885.
 Sie schaut nach der sinkenden Sonne=Verfehltes Leben=Zagublennaya zhizn': 1871, Shest' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
 Sieh, was er geschrieben=Des Geliebten Wiederkehr=Séparation=Rozstanie (Chopin): 1864, Six mazourkes.
 Silence, hirondelle!: 1875, Chansons espagnoles (Garcia).
 Simone: Undatable mss.
 Sing-Lecture, die=Leçon, la=Tyrolienne: 1844.
 Sinitsa=Slyshu ya=Die Meise=Wohl im Wald=La Mésange=Sous la feuille qui frissonne: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Six chansons du XVe siècle: 1886.
 Six mazourkas: 1895.
 Six mazourkes (Chopin): 1864; 1865 (deuxième série).
 Six mélodies: 1880; 1884; 1887; 1892.
 Six mélodies. Deuxième série: 1884.
 Six mélodies ...suivies d'un duo: 1892.
 Six mélodies et une havanaise: 1880.
 Six morceaux pour piano et violon: 1867.
 Sixteen years I count today=Seize ans: 1864, Six mazourkes.
 Sizhu za reshëtkoy=Ich sitz', hinterm Gitter=Der Gefangene=Uznik: 1864, 12 stikhotvoreniy; 1880-82.
 Skarga miłości=Bez ciebie umieram zwolna=Plainte d'amour (Chopin): 1864, Six mazourkes.
 [Skazhi lish' slovo=V volnakh bezdonnykh=Povera me: 1878, Canti popolari.]
 Skazhi mne, vetka Palestiny=Vetka Palestiny: 1865, Desyat' stikhotvoreniy; 1880-82.
 Skorb'=K chemu zhe skryvat'=Plainte d'amour: 1895, Six mazourkas (and see 1864).
 Slepets=Der Nachtwandler: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
 Slyshu ya: zvenit sinitsa=Sinitsa=Die Meise=Wohl im Wald=La Mésange=Sous la feuille qui frissonne: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 So' innamorata di due giovinotti=L'innamorata: 1878, Canti popolari toscani; 1880-82.
 Soir d'avril=Im April: 1874, Pyat' stikhotvoreniy; 1880-82.
 Soirée d'automne: Undatable mss.
 Soir de printemps=Im April: 1874, Pyat' stikhotvoreniy; 1880-82.
 Soirée perdue, La: 1871.
 Soldat udaloy=Soldatskaya nevesta=Die Soldatenbraut=Ach, wenn's nur der König auch wüßt: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
 Soldatenbraut, die=Ach, wenn's nur der König auch wüßt=Soldatskaya nevesta: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
 Soldatskaya nevesta=Soldat udaloy=Die Soldatenbraut=Ach, wenn's nur der König auch wüßt: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
 Solitude=La primevère mourante: 1845; 1850, 10 mélodies; ?1864, Mélodies.
 Sommerlied=Die Lerch' tut sich erschwingen=Printemps=Le doux printemps se réveille/s'éveille: Undatable mss.
 Son disperato: 1886, Airs italiens.

- Son disperato, son fuor di me: Undatable mss.
 Son ne kosnulsya glaz moikh=Na zare=In der Frühe: 1868, Pyat's stikhotvoreniy.
 Sonatine pour piano et violon: 1874.
 Sonetto=Amor con sue promesse: Undatable mss.
 Songes=Sur ma tête reposée: 1841.
 Songes, songes=Apri, apri: 1886, Airs italiens.
Sonnambula, la (Bellini): Undatable mss.
 Sonnet=Pourquoi babillarde alouette: Undatable mss.
 Sonnet imité de Pétrarque=Occhi miei lassi: Undatable mss.
 Sont-ce des cormorans=Clair de lune: Undatable mss.
 Soupirs, faible voix=Shëpot, robkoye dykhan'ye=Flüstern, athemscheues
 Lauschen=Aurore: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Sous la feuille qui frissonne=La Mésange=Die Meise=Wohl im Wald=Sinitsa=
 Slyshu ya: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Sous ta mantille sombre=Sérénade à Rosine: 1887, Six mélodies.
 Sous ta noire mantille=Floris: 1875, Chansons espagnoles (Garcia).
 Soyons heureux=Amoureuses: Undatable mss.
 Spanish popular songs: 1840s and 1850s; 1853; 1876; ?1880.
 Spi, mladenets moy prekrasnyy=Kolybel'naya pesnya=Der Kosakin Wiegenlied=
 Berceuse cosaque: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Spinnerin, die: 1868.
 Spiri pure=O pauvre âme: 1886, Airs italiens.
 Spring-time=Le Printemps (Schubert): 1875, Trois valse.
 Ständchen (Goethe)=Anliegen: 1870; 1880, Vier Lieder.
 Ständchen (i.e. Florentinisches Ständchen)=Sérénade florentine=Serenata
 fiorentina=Florentiyskaya serenada: 1878, Canti popolari toscani; 1880-82.
 Stanzas for music=There be none of Beauty's daughters: 1842.
 Staryy muzh: 1880-82, Stikhotvoreniya Geybelya.
 Sterbende Kind, das=Wie doch so still: 1866.
 Sterne, die=Ich starrte=Zvëzdy=Les Etoiles=Un soir, j'admirais: 1864, 12
 stikhotvoreniy; 1865; 1880-82.
 Stikhi, sochinënnyye noch'yu=Noch'yu vo vremya=Schlaflos lieg' ich=Insomnie:
 1865, Desyat' stikhotvoreniy; 1880-82; 1884, Six mélodies.
 Stikhotvoreniya Geybelya: 1880-82.
 Still schau' ich in die Nacht hinaus=Allein=Ozhidaniye: 1871, Shest'
 stikhotvoreniy; 1880-82.
 Stoit pogoda zlaya=Das ist ein schlechtes Wetter: 1870; 1871, Shest'
 stikhotvoreniy; 1880-82.
 Sturm, Der=Burya=L'Orage: 1865, Desyat' stikhotvoreniy; 1866, Douze
 mélodies; 1880-82.
 Sueltas avecillas=La Fleur du vallon: 1875, Chansons espagnoles (Garcia).
 Suite arménienne=Quand même!: 1904.
 Summerlied: see Sommerlied, Undatable mss.
 Sur la cime des montagnes=Tikho vecher dogorayet=Golden glüh'n der Berge
 Gipfel=Chant du soir: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Sur la rive=Havanaise: 1880, Six mélodies.
 Sur la route gelée et dure=Le Facteur: Undatable mss.
 Sur le balcon=Sérénade: 1884, Six mélodies.
 [Sur les lagunes=1886, Lamento.]

- Sur les sommets des monts brumeux=1895, La Nuit.
 Sur les tuiles=La Mansarde: Undatable mss.
 Sur ma tête reposée: 1841, Songes.
 Sur nos fronts=Burya=L'Orage=Der Sturm: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Suschens Vogel=Ich hatt' ein Vöglein: ?1865.
 Suzon, Suzette=J'adore Suzette: 1892, Six mélodies.
 [Swaty=Beau rossignol: 1899, Mazourkas.]
 Sweet bird (Handel): Undatable mss, Cadenzas.
 Sy je perdoys mon amy: Undatable mss.
 Sylvie=Voici les lieux: 1884, Six mélodies.
 Syuda=Zaklinaniye=O, yesli pravda, chto v nochi=Die Beschwörung=O wenn es wahr=Evocation=Oh! si jamais: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Szesnaście lat=Seize ans (Chopin): 1864, Six mazourkes.

 Ta chevelure: 1905.
 Tableau antique=Non, tu n'es plus pour moi le même: Undatable mss.
 Tallara la lalla=La Danse=Pierwsza para (Chopin): 1865, Six mazourkes.
 Tanzweise=Aime-moi=Kochaj mnie (Chopin): 1864, Six mazourkes.
 Tarantella=Una fontana non può: ?1882.
 Tarentelle movement for piano: 1839.
 Tarentelle=Dansez, pêcheur napolitain: 1850, 10 mélodies; ?1864, Mélodies.
 Tarentelle: 1867, Six morceaux.
 Tes yeux=Tvoi ochi=Autumn (Schubert): 1875, Trois valse.
 Test' occhi neri sotto nero ciglio: Undatable mss.
 The air is soft=Pretty bird=L'oiselet: 1864, Six mazourkes.
 The wind flapped loose=The woodspurge: Undatable mss.
 Then Jesus said=Dream of Jesus, the: 1890, Le Rêve de Jésus.
 There be none of beauty's daughters=Stanzas for music: 1842.
 There were three ravens=Three ravens: Undatable mss.
 Thou has told me=Love me well=Aime-moi: 1864, Six mazourkes.
 Thou who doth guard=Dream of Jesus, the: 1890, Le Rêve de Jésus.
 Three fair maids, the=Les Trois belles demoiselles: 1886, Six chansons.
 Three ravens=There were three ravens: Undatable mss.
 Ti voglio amar=Canzone d'amore: 1905.
 Tikhaya zvezdnaya noch'=Ruhige heilige Nacht!: 1864, 12 stikhotvoreniy; 1880-82.
 Tikho vecher dogorayet=Golden glüh'n der Berge Gipfel=Chant du soir: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Tobt der Sturm=Der Sturm=Burya: 1865, Desyat' stikhotvoreniy; 1880-82.
 Ton sourire infini m'est cher=Chanson de mer: 1894.
 Toréador, le: 1901; 1904, Mélodies.
 Toscanische Gedichte=Canti popolari toscani=Narodnyye toskanskiye pesni=Poésies toscanes: 1878; 1880, Six mélodies; 1880-82; 1904; 1905.
 Toujours le Congo: 1897.
 Tragala!=Viens, mon amour: Undatable mss.
 Traînant des chariots=Chanson bohémienne: Undatable mss.
 [Traîneaux, les=Sanna: 1899, Mazourkas.]

- Traurige Krönung, die=Es war ein König Milesint: 1864.
Trois belles/gentes demoiselles, les=Three fair maids, the: 1886, Six chansons du XVe siècle.
Trois jours de vendange: 1893.
Trois rencontres, les=Trois jours de vendanges, 1893.
Trois souhaits, les=Je vous donne, avec grand plaisir: 1846.
Trois valse (Schubert): 1875.
Trop de femmes: 1867-70.
Tselyy zastavila den' menya promechtat' ty segodnya=?Psikheya, [1863].
Tsvetok=Das Blümlein=Im Buch ein Blümlein=Fleur desséchée=Dans ce vieux livre: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
Tsvetok=Uvyal tsvetok=Une fleur=Fleur pâle: 1843; 1878.
Tsvetok=O débile fleur du vallon: ?1880.
Tsyganki=We live today=Les Bohémiennes=Ah! plus vagabondes que les chèvres=Zigeunerlied=The gipsies=Gipsy [sic] Song=Wir leben nur (Brahms): ?1880.
Tsygany: 1864, 12 stikhotvoreniy Pushkina, no. 11; 1880-82, Stikhotvoreniya Geybelya, no. 53.
Tu d'amarmi un di giurasti: 1839.
Tu commandes qu'on t'oublie=Aime-moi: 1864, Six mazourkes.
Tu l'as bien dit: Undatable mss.
Tu me demandes=Floréal: Undatable mss.
Tucha=Poslednyaya tucha)=Die Wolke: 1862.
Tus ojos, morena=Fandango: Undatable mss.
Tutti matti!=È matta la mia madre: ?1905.
Tvoi ochi=Tes yeux=Autumn (Schubert): 1875, Trois valse.
Tyrolienne=La Leçon=Die Sing-Lektion: 1844.
- Überall: 1868, Four pieces.
Um Mitternacht: ?1868.
Un canard qui barbotait=Hop puis hop ça: Undatable mss.
Un enfant de quatre ans=L'Enfant: ?1871.
Un jour de printemps=La légère fleur tremble: 1850, 10 mélodies; ?1864, Mélodies.
Un jour maître Corbeau: 1846.
Un paxaro: Undatable mss.
Un ruisseau coule=Chanson servienne=L'Abricotier=Abrikosovoye derevo: 1843, Album.
Un savetier chantait du matin jusqu'au soir=Le Savetier et le Financier: 1904, Mélodies.
Un soir, j'admirais=Les Etoiles=Zvëzdy=Die Sterne=Ich starrte: 1864, 12 stikhotvoreniy; 1865; 1880-82.
Una fontana non può=Tarentella: ?1882.
Und die mich trug=Jung Volkers Lied: ?1868.
Und wär' auch: 1868, Four pieces.
Une énigme est cachée=L'Enigme=Razgadka=Räthsel=In deinen Augen schlummert: 1868, Pyat' stikhotvoreniy; 1870; 1880-82; 1884, Six mélodies.
Une fleur=Uvyal tsvetok=Tsvetok=Fleur pâle: 1843; 1878.
Une heure d'étude=Gesangsunterricht=An hour of study=Uprazhneniya: 1880.

- Une nuit à l'auberge du Grand Sanglier: Undatable mss, Additional notes.
 Ungarische Tänze=Vengerskiye tantsy=Les Cavaliers=Vsadniki=Danses hongroises (Brahms): ?1885.
 Unglückliche, die=Povera me=Bednyazhka ya!=L'Affligée: 1878, Canti popolari toscani; 1880-82.
 Ungrateful! wilt thou leave me?=Leave me=Lascia ch'io pianga (Handel): 1864; see also 1861-1890s, Ecole classique; ?1872-74, Echos d'Italie, no. 27.
 Uprazhneniya=Une heure d'étude=Gesangsunterricht=An hour of study: 1880.
 Utës: Pyat' stikhotvoreniy, 1868; 1880-82.
 Uvyal tsvetok=Tsvetok=Une fleur=Fleur pâle: 1843; 1878.
 Uzhe begut nochnyye grëzy=Noch' i den'=L'Ombre et le Jour=Vois-tu la nuit: 1843, Album; 1869, Dva romansa; 1880-82.
 Uznik=Der Gefangene: 1864, 12 stikhotvoreniy; 1880-82.
- V pole veter veyet: Undatable mss.
 [V volnakh bezdonnykh=Skazhi lish' slovo=Povera me: 1878, Canti popolari.]
 Va dire, Amour, ce qui cause ma peine: Undatable mss.
 Vado di notte=Serenata fiorentina: 1878, Canti popolari toscani; 1880-82.
 Valse du crapaud, la=Avez-vous vu sous les yeux: Undatable mss.
 Valse pour piano: 1855.
 Vase brisé, le: 1904, Mélodies.
 Veillée de la Saint-Sylvestre, la: 1867.
 Vengerskiye tantsy=Les Cavaliers=Vsadniki=Danses hongroises=Ungarische Tänze (Brahms): ?1885.
 Vengo di notte: Undatable mss.
 Vent, le=Il fait grand vent: Undatable mss.
 Vent d'automne: 1888.
 Vente, niña, conmigo al mar=Havanaise=Habanera: 1880, Six mélodies, no. [7].
 Verfehltes Leben=Sie schaut nach der sinkenden Sonne=Zagublennaya zhizn': 1871, Shest' stikhotvoreniy; 1880, Vier Lieder; 1880-82.
 Verger, le=Dans un verger Colinette: 1846.
 Verkhom na loshadke=Sadovnik: 1871, Shest' stikhotvoreniy; 1880-82.
 Verlangen=Ich weiß im grünen Walde=Désir=Je connais une rose: 1847.
 Verlassene, die=C'era una volta=Byvalo, ya s toboyu govorila=Reproches: 1878, Canti popolari toscani; 1880-82.
 Verlassene Mädlein, das=La Jeune fille abandonnée: 1865.
 Vers toi, vers toi que j'aime=Noch'yu: 1864, 12 stikhotvoreniy; 1880-82.
 Vesenniy vecher=Im April: 1874, Pyat' stikhotvoreniy; 1880-82.
 Vetka Palestiny=Der Palmzweig aus Palästina=Le Rameau de Palestine: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Veut-on savoir=Fermière et Demoiselle: ?1908.
 Vi vengo salutar=Saluto: Undatable mss.
 Vieille chanson: 1867, Six morceaux.
 Vieille romance=Plus ne verrai: 1889.
 Viens ici Naïna: 1868, L'Ogre.
 Viens, mon amour=Tragala!: Undatable mss.
 Viens, petite, à la mer avec moi=Barcarole avec variations: 1880, Six mélodies, no. [7].
 Viens, suis un époux (Gluck): 1859, Orphée.

- Viens sur mon cœur: 1869, *Le Miroir*.
 Vier Lieder: 1880.
 Vierge au lavoir, la=La Vierge Marie: 1892, Six mélodies.
 Villanelle [not Villanella]=Voici venir: 1850, 10 mélodies; ?1864, *Mélodies*.
 Villanelle or Les Villanelles=Primavera=Elle avait quinze ans: ?1893.
 Vite, vite, vite=Dansez fillettes: 1875, *Trois valse*.
 Vlyublennaya=L'innamorata=Doppel-Liebe=Indécision: 1878, *Canti popolari toscani*; 1880-82.
 Vò pianger tanto=Khochu ya plakat': 1880-82, *Stikhotvoreniya Geybelya*.
 Vocalises and cadenzas: Undatable mss.
 Vöglein, das=Ptichka Bozhiya: 1864, 12 *stikhotvoreniy*; 1880-82.
 Voici la pentecôte=Belle Yoli!: 1887, Six mélodies.
 Voici les lieux=Sylvie: 1884, Six mélodies.
 Voici Noël: Undatable mss.
 Voici que j'ai seize ans=Seize ans: 1864, Six mazourkes.
 Voici que les lys=Primavera: 1884.
 Voici venir=Villanelle: 1850, 10 mélodies.
 Voici venir le soir: Undatable mss.
 Voilà longtemps=Dernier aveu: 1880, Six mélodies.
 Voilà six mois: see 1840s, *Popular songs from the Berry*.
 Vois-tu la nuit=L'Ombre et le Jour=Noch' i den': 1843, *Album*; 1869, *Dva romansa*; 1880-82.
 Von wem ich es habe=Vor Gericht=Pered sudom: 1869, *Dva romansa*; 1880-82.
 Vor Gericht=Pered sudom: 1869, *Dva romansa*; 1880-82.
 Voron k voronu letit=Shotlandskaya pesnya: 1880-82, no. 54.
 Vot mne shestnadtsat' let=Shestnadtsat' let=Seize ans: 1895, Six mazourkas (and see 1864).
 Vot zerkalo moë=Le Miroir: 1880-82, *Stikhotvoreniya Geybelya*; 1884, Six mélodies.
 Votre beauté=En dix ans: ?1880.
 Voulant des chefs=L'Exilé polonais: 1843, *Album*.
 Voulez-vous savoir ce qui fait la joie: 1905, *Liberté*.
 Vous désirez savoir=Ressemblance: 1889.
 Vous me parliez jadis=Reproches=C'era une volta=Byvalo, ya s toboyu govorila=Die Verlassene: 1878, *Canti popolari toscani*; 1880-82.
 Vous paraissez surpris=LaChanson villageoise=Non vi maravigliate=Ne udivlyaytes'=Die Dorfsängerin: 1878, *Canti popolari toscani*; 1880-82.
 Vous parlez mal de mon ami=On a dit mal de mon amy: 1886, Six chansons.
 Voyez la luciole=La Luciole: 1850, 10 mélodies.
 Vray Dieu d'amours: 1885.
 Vrais enfants de la Bohême=Chœur bohémien: 1867, *La Veillée*; 1899; see also ?1868, *Gipsy chorus*.
 Vsadniki=Les Cavaliers: ?1885.
 Waldeinsamkeit=Märchen=Lesnaya tish': 1871, *Shest' stikhotvoreniy*; 1880-82.
 Walzerlied=Wenn die Geigen klingen=Quand le vin pétillait: 1868.
 Warum tief zum Wasser senkst du=Die Weide=Iva: 1865, *Desyat' stikhotvoreniy*; 1880-82.
 Was hab' ich dir getan: 1866.

- Wassermaid, die=Rusalka: 1865; 1868, Pyat' stikhotvoreniy; 1880-82.
 Weide, die=Iva: 1865, Desyat' stikhotvoreniy; 1880-82.
 We live today=Les Bohémiennes=Ah! plus vagabondes que les chèvres=
 Zigeunerlied=The gipsies=Gipsy [sic] Song=Wir leben nur=Tsyganki (Brahms):
 ?1880.
 Wenn auf dem See=Goldfischlein: 1838.
 Wenn die Geigen klingen=Walzerlied: 1868.
 Wenn droben eine Lerche: 1868, Four pieces.
 Wenn im wilden Schwarme=Tanzweise=Aime-moi=Kochaj mnie (Chopin): 1864,
 Six mazourkes.
 Wer schlägt so rasch an das Fenster mir=Morgenlied: Undatable mss.
 Wie doch so still=Das sterbende Kind: 1866.
 Wie schwer es auch: 1868, Four pieces.
 Wiedersehen: Undatable mss.
 Wir leben nur=Les Bohémiennes=Ah! plus vagabondes que les chèvres=
 Zigeunerlied=The gipsies=Gipsy [sic] Song=We live today=Tsyganki (Brahms):
 ?1880.
 Wohl im Wald=Die Meise=Sinitsa=Slyshu ya=La Mésange=Sous la feuille qui
 frissonne: 1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.
 Wolke, die=Poslednyaya tucha (or: Tucha): 1862.
 Woodspurge, the=The wind flapped loose: Undatable mss.
 Work — work — work: Undatable mss.
 Wróc zapomnij biedną=Rozstanie=Séparation: 1864, Six mazourkes.
 Wunsch=Ich hab' dich geliebt: Undatable mss.
- Xerxes/Xercès* (Handel): 1883.
- Ya lyubila yego=Heißer glühte mein Herz: 1865, Desyat' stikhotvoreniy; 1880-
 82.
 Ya umru=Morirò=J'en mourrai: 1880, Six mélodies; 1880-82, Stikhotvoreniya
 Geybelya.
 Yunosha i deva=Yunoshu, gor'ko rydaya=Der Jüngling und das Mädchen: 1874,
 Pyat' stikhotvoreniy; 1880-82.
- Zagublennaya zhizn'=Verfehltes Leben: 1871, Shest' stikhotvoreniy; 1880, Vier
 Lieder; 1880-82.
 Zaklinaniye=O, yesli pravda, chto v nochì=Syuda=Die Beschwörung=O wenn es
 wahr=Evocation=Oh! si jamais: 1864, 12 stikhotvoreniy; 1866, Douze mélodies;
 1880-82.
 Zalotna=Coquette (Chopin): 1864, Six mazourkes.
 Zehn Gedichte=Desyat' stikhotvoreniy: 1865; 1880-82.
 Zigeunerlied=Les Bohémiennes=Ah! plus vagabondes que les chèvres=The
 gipsies=Gipsy [sic] Song=Wir leben nur=We live today=Tsyganki (Brahms): ?1880.
 Zimniy vecher=Burya=L'Orage=Sur nos fronts: 1865, Desyat' stikhotvoreniy;
 1866, Douze mélodies; 1880-82.
 Zorongo, el: Undatable mss.
 Zvezdy=Ya dolgo stoyal nepodvizhno=Die Sterne=Ich starrte=Les Etoiles=Un
 soir, j'admirais: 1864, 12 stikhotvoreniy; 1865; 1880-82.
 Zwei Rosen=Dve rozy=Polno spat'=Schlaf nicht mehr=Les Deux roses=Lève-toi:

1864, 12 stikhotvoreniy; 1866, Douze mélodies; 1880-82.

Zwölf Gedichte=12 stikhotvoreniy: 1864.

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Бедняжка я! (Bednyazhka ya!)=Povera me=Die Unglückliche=L’Affligée: 1878, Canti popolari toscani; 1880-82.

Буря мглою небо кроет=Зимний вечер (Burya=Zimniy vecher)=L’Orage=Sur nos fronts=Der Sturm=Tobt der Sturm: 1865, Десять стихотворений (Desyat’ stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Бывало, я с тобою говорила (Byvalo, ya s toboyu govorila)=C’era une volta=Die Verlassene=Reproches: 1878, Canti popolari toscani; 1880-82.

Былое счастье=Счастья дни! как скоро вы (Byloye schast’ye=Schast’ya dni! kak skoro vy)=Agnes=Rosenzeit: 1871, Шесть стихотворений (Shest’ stikhotvoreniy); 1880-82.

[В волнах бездонных=Скажи лишь слово (V volnakh bezdonnykh=Skazhi lish’ slovo)=Povera me: 1878, Canti popolari.]

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Ветка Палестины=Скажи мне, ветка Палестины (Vetka Palestiny=Skazhi mne, vetka Palestiny)=Le Rameau de Palestine=Der Palmzweig aus Palästina: 1865, Десять стихотворений (Desyat’ stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Влюблённая=По двум красивым парням (Vlyublennaya=Po dvum krasivym parnyam)=L’innamorata=Doppel-Liebe=Indécision: 1878, Canti popolari toscani; 1880-82.

Ворон к ворону летит=Шотландская песня (Voron k voronu letit=Shotlandskaya pesnya): 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

Вот зеркало моё (Vot zerkalo moë)=Le Miroir: 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya); 1884, Six mélodies.

Вот мне шестнадцать лет=Шестнадцать лет (Vot mne shestnadtsat’ let=Shestnadtsat’ let)=Seize ans: 1895, Six mazourkas (and see 1864).

Всадники=Венгерские танцы (Vsadniki=Vengerskiye tantsy)=Les Cavaliers=Danses hongroises=Ungarische Tänze (Brahms): ?1885.

Глядит на закат она солнца=Загубленная жизнь (Glyadit na zakat ona solntsa=Zagublennaya zhizn'): 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82.

Да, пора расстаться=Разлука (Da, pora rasstat'sya=Razluka)=Séparation: 1895, Six mazourkas (and see 1864).

Два романса (Dva romansa): 1869; 1880-82.

Две розы=Полно спать (Dve rozy=Polno spat')=Zwei Rosen=Schlaf nicht mehr=Les Deux roses=Lève-toi: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Двенадцать [12] стихотворений (Dvenadtsat' [12] stikhotvoreniy)=Zwölf Gedichte: 1864.

Десять стихотворений (Desyat' stikhotvoreniy)=Zehn Gedichte: 1865; 1880-82.

Для берегов отчизны дальней (Dlya beregov otchizny dal'ney)=Aus fremdem [fernem] Land: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82.

Загубленная жизнь=Глядит на закат она солнца (Zagublennaya zhizn'=Glyadit na zakat ona solntsa)=Verfehltes Leben: 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880, Vier Lieder; 1880-82.

Заклинание=О, если правда, что в ночи=Сюда (Zaklinaniye=O, yesli pravda, chto v noch'i=Syuda)=Die Beschwörung=O wenn es wahr=Evocation=Oh! si jamais: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Звёзды=Я долго стоял неподвижно (Zvëzdy=Ya dolgo stoyal nepodvizhno)=Die Sterne=Ich starrte=Les Etoiles=Un soir, j'admirais: 1864, 12 стихотворений (12 stikhotvoreniy); 1865; 1880-82.

Зимний вечер=Буря мглою небо кроет (Zimniy vecher=Burya mgloyu nebo kroyet)=L'Orage=Sur nos fronts: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1880-82.

И любовь и все мечтанья=Люби меня (I lyubov' i vse mechtan'ya=Lyubi menya)=Милый друг, ты пожелала=Полюби меня (Milyu drug, ty pozhelala=Polyubi menya)=Aime-moi: 1895, Six mazourkas (and see 1864).

Ива=Что ты клонишь (Iva=Chto ty klonish')=Die Weide: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82.

Испанский романс=Ночной зефир (Ispanskiy romans=Nochnoy zefir): 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

К чему же скрывать страдания?=Скорбь (K chemu zhe skryvat' stradan'ya?=Skorb')=Plainte d'amour: 1895, Six mazourkas (and see 1864).

Как приливал к сердцу=Разгадка (Kak prilivala k serdtsu=Razgadka)=Räthsel: 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1870; 1880-82.

Как чист и ясен (Kak chist i yasen)=Прозрачен, ясен небосклон=Пташка (Prozrachen, yasen nebosklon=Ptashka)=L'Oiselet: 1895, Six mazourkas (and see 1864).

Какая ночь (Kakaya noch'): 1863.

Канцонетта=Ночь безмолвно наступает (Kantsonetta=Noch' bezmolvno

nastupayet)=Haydn, Canzonetta de concert: 1880.

Когда печаль слезой невольной (Kogda pechal' slezoy nevol'noy): 1863.

Кокетка=Чтоб тебя любить (Koketka=Chtob tebya lyubit')=Coquette: 1895, Six mazourkas (and see 1864).

Колыбельная песня=Спи, младенец (Kolybel'naya pesnya=Spi, mladenets)=Der Kosakin Wiegenlied=Schlaf, mein Kindchen=Berceuse cosaque=Dors dans les plis: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Коль любить, так без рассудку (Kol' lyubit', tak bez rassudku): 1868.

Кто купит (Kto kupit)=La Calandrina: 1879.

Лесная тишь (Lesnaya tish')=Märchen=Waldeinsamkeit: 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82.

Лишь бы милый воротился=Финская песня (Lish' by milyy vorotilsya=Finskaya pesnya)=Finnisches Lied=Käm' der liebe Wohlbekannte: 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Лучина-лучинушка берёзовая=Loutchina, la=O flambeau: 1888.

Люби меня (Lyubi menya)=Полюби меня=Милый друг, ты пожелала (Polyubi menya=Milyy drug, ty pozhelala)=Aime-moi: 1895, Six mazourkas (and see 1864).

Любимые испанские романсы (Lyubimyue ispanskiye romansy): 1853.

Маскарад (Maskarad): 1863, (Kogda pechal').

Милый друг, ты пожелала=Полюби меня (Milyy drug, ty pozhelala=Polyubi menya)=Aime-moi: 1895, Six mazourkas (and see 1864).

Мне не спится=Ночью во время (Mne ne spitsya=Noch'yu vo vremya)=Schlaflos lieg' ich=Insomnie=Les nuages sur les cieux: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82.

Мой голос для тебя=Ночью (Moy golos dlya tebya=Noch'yu)=Des Nachts: 1864, 12 стихотворений (12 stikhotvoreniy); 1880-82.

На заре=Сон не коснулся глаз моих (Na zare=Son ne kosnulsya glaz moikh)=In der Frühe: Пять стихотворений (Pyat' stikhotvoreniy), 1868; 1870; 1880-82.

На лодочку мы сядем удалую (Na lodochku my syadem udaluyu)=Il barchettino: 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya); 1904, Cendrillon.

На твой балкон (Na tvoy balkon)=Anliegen: 1870.

На холмах Грузии (Na kholmakh Gruzii)=Auf Grusien's Hügeln: 1864, 12 стихотворений (12 stikhotvoreniy); 1880-82.

Народные тосканские песни (Narodnyye toskanskiye pesni)=Canti popolari toscani=Toscanische Gedichte=Poésies toscanes: 1878; 1880, Six mélodies; 1880-82; 1904; 1905.

Не пой, красавица, при мне (Ne пой, krasavitsa, pri mne)=O sing, du schöne, sing mir nicht=Géorgienne=Ma belle, ne dis plus: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Не удивляйтесь (Ne udivlyaytes')=Non vi maravigliate=Die Dorfsängerin=La Chanson villageoise: 1878, Canti popolari toscani; 1880-82.

Ночевала тучка золотая=Утёс (Nochevala tuchka zolotaya=Utës): 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Ночной зефир=Испанский романс (Nochnoy zefir=Ispanskiy romans): 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

Ночь безмолвно наступает=Канцонетта (Noch' bezmolvno nastupayet=Kantsonetta)=Haydn, Canzonetta de concert: 1880.

Ночь и день=Уже бегут ночные грёзы (Noch' i den'=Uzhe begut nochnyye grëzy)=L'Ombre et le Jour=Vois-tu la nuit: 1843, Album; 1869, Два романса (Dva romansa); 1880-82.

Ночь не улетай (Noch' ne uletay)=O nuit, divine nuit: Undatable mss.

Ночью=Мой голос для тебя (Noch'yu=Moy golos dlya tebya)=Des Nachts: 1864, 12 стихотворений (12 stikhotvoreniy); 1880-82.

Ночью во время бессонницы=Стихи, сочинённые ночью (Noch'yu vo vremya bessonnitsy=Stikhi, sochinënnyye noch'yu)=Schlaflos lieg' ich=Insomnie: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82; 1884, Six mélodies.

О, если правда, что в ночи=Заклинание=Сюда (O, yesli pravda, chto v noch'i=Zaklinaniye=Syuda)=Die Beschwörung=O wenn es wahr=Evocation=Oh! si jamais: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

О разлука, разлука!=Разлука (O razluka, razluka!=Razluka)=L'Absence=Que l'absence est cruelle: 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Ожидание=Он дом сейчас покинул мой (Ozhidaniye=On dom seychas pokinul moy)=Allein: 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82.

Он дом сейчас покинул мой=Ожидание (On dom seychas pokinul moy=Ozhidaniye)=Allein: 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82.

[Опять весна пришла (Opyat' vesna prishla)=L'Oiselet: 1864, Six mazourkes.]

Отчего, скажи? (Otchego, skazhi?)=Sag', warum=Chanson de la faucille=Dis-moi, faux chérie: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Перед судом=Под сердцем моим (Pered sudom=Pod serdtsem moim)=Vor Gericht: Два романса (Dva romansa), 1869; 1880-82.

Перед тобою чем я провинилась? (Pered toboyu chem ya provinilas'?)=E che t'ho fatto: 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

По двум красивым парням (Po dvum krasivym parnyam)=Влюблённая (Vlyublënnaya)=L'innamorata=Doppel-Liebe=Indécision: 1878, Canti popolari toscani; 1880-82.

По жизненному полю=Слепец (Po zhiznennomu polyu=Slepets)=Der Nachtwandler: 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880, Vier Lieder; 1880-82.

Под сердцем моим=Перед судом (Pod serdtsem moim=Pered sudom): 1869, Два романса (Dva romansa); 1880-82.

Полно спать=Две розы (Polno spat'=Dve rozy)=Zwei Rosen=Schlaf nicht mehr=Les Deux roses=Lève-toi: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Полночь. Злая стужа (Polnoch'. Zlaya stuzha)=Часовой (Chasovoy)=La Sentinelle: ?1882.

Полуночные образы (Polunochnyye obrazy)=Mitternächliche Bilder=Les Ombres de minuit=A mes yeux étincellent: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Полюби меня=Милый друг, ты пожелала (Polyubi menya=Milyy drug, ty

pozhelala)=Aime-moi: 1895, Six mazourkas (and see 1864).

Последняя туча or Туча (Poslednyaya tucha or Tucha)=Die Wolke: 1862.

Прозрачен, ясен небосклон=Пташка (Prozrachen, yasen nebosklon=Ptashka)=L'Oiselet: 1895, Six mazourkas (and see 1864).

?Психея=Целый заставила день (?Psikheya=Tselyy zastavila den'): 1863.

Пташка=Как чист и ясен (Ptashka=Kak chist i yasen)=L'Oiselet: 1895, Six mazourkas (and see 1864).

Птичка Божия (Ptichka Bozhiya)=Das Vöglein: 1864, 12 стихотворений (12 stikhotvoreniy); 1880-82.

Пять стихотворений Гёте (Pyat' stikhotvoreniy Gëte)=Fünf Gedichte: 1874; 1880-82.

Пять стихотворений Лермонтова (Pyat' stikhotvoreniy Lermontova): 1868; 1880-82.

Разгадка=Как приливал к сердцу (Razgadka=Kak prilivala k serdtsu)=Räthsel=L'Enigme: 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1870; 1880-82; 1884, Six mélodies.

Разлука=О разлука, разлука (Razluka=O razluka, razluka)=L'Absence=Que l'absence est cruelle: 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Разлука (Razluka)=Séparation: 1895, Six mazourkas (and see 1864).

Русалка (Rusalka)=Die Wassermaid: 1865; 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Ручей течёт (Ruchey techët)=Абрикосовое дерево=Сербская песня (Abrikosovoye derevo=Serbskaya pesnya): 1843, Album, no. 3.

Садовник=Верхом на лошадке (Sadovnik=Verkhom na loshadke)=Der Gärtner=Auf ihrem Leibröblein=Elle passe!: 1870; 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82; 1904.

Сербская песня=Абрикосовое дерево=Ручей течёт (Serbskaya pesnya=Abrikosovoye derevo=Ruchey techët): 1843, Album, no. 3.

Сестра, видишь ли ты всадников=Всадники (Sestra, vidish' li ty vsadnikov=Vsadniki)=Les Cavaliers: ?1885.

Сижу за решёткой=Узник (Sizhu za reshëtkoy=Uznik)=Der Gefangene: 1864, 12 стихотворений (12 stikhotvoreniy); 1880-82.

Синица=Слышу я: звенит синица (Sinitsa=Slyshu ya: zvenit sinitsa)=Wohl im Wald=La Mésange=Sous la feuille qui frissonne: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

[Скажи лишь слово=В волнах бездонных (Skazhi lish' slovo=V volnakh bezdonnykh)=Povera me: 1878, Canti popolari.]

Скажи мне, ветка Палестины=Ветка Палестины (Skazhi mne, vetka Palestiny=Vetka Palestiny): 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82.

Скорбь=К чему же скрывать (Skorb'=K chemu zhe skryvat')=Plainte d'amour: 1895, Six mazourkas (and see 1864).

Слепец=По жизненному полю (Slepets=Po zhiznennomu polyu)=Der Nachtwandler: 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880, Vier Lieder; 1880-82.

Слышу я: звенит синица=Синица (Slyshu ya: zvenit sinitsa=Sinitsa)=Die Meise=La Mésange=Sous la feuille qui frissonne: 1864, 12 стихотворений (12

stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Солдатская невеста=Солдат удалой (Soldatskaya nevesta=Soldat udaloy)=Die Soldatenbraut: 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880, Vier Lieder; 1880-82.

Сон не коснулся глаз моих=На заре (Son ne kosnulsya glaz moikh=Na zare)=In der Frühe: Пять стихотворений (Pyat' stikhotvoreniy), 1868; 1870; 1880-82.

Спи, младенец мой прекрасный=Колыбельная песня (Spi, mladenets moy prekrasnyu=Kolybel'naya pesnya)=Der Kosakin Wiegenlied=Berceuse cosaque: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Старый муж (Staryu muzh): 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

Стихи, сочинённые ночью=(Stikhi, sochinënnyye noch'yu)=Ночью во время (Noch'yu vo vremya)=Schlaflos lieg' ich=Insomnie: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82; 1884, Six mélodies.

Стихотворения Гейбеля (Stikhotvoreniya Geybelya): 1880-82.

Стоит погода злая (Stoit pogoda zlaya)=Das ist ein schlechtes Wetter: 1870; 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82.

Счастья дни! как скоро вы=Былое счастье (Schast'ya dni! kak skoro vy=Byloye schast'ye): 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82.

Сюда=Заклинание=О, если правда, что в ночи (Syuda=Zaklinaniye=O, yesli pravda, chto v nochì)=Die Beschwörung=O wenn es wahr=Evocation=Oh! si jamais: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Твои очи (Tvoi ochi)=Tes yeux=Autumn (Schubert): 1875, Trois valse.

Тихая звёздная ночь (Tikhaya zvëzdnaya noch')=Ruhige heilige Nacht!: 1864, 12 стихотворений (12 stikhotvoreniy); 1880-82.

Тихо вечер догорает (Tikho vecher dogorayet)=Golden glüh'n der Berge Gipfel=Chant du soir: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Туча (Tucha)=Последняя туча (Poslednyaya tucha)=Die Wolke: 1862.

Увял цветок=Цветок (Uvyal tsvetok=Tsvetok)=Une fleur=Fleur pâle: 1843; 1878.

Уже бегут ночные грёзы=Ночь и день (Uzhe begut nochnyye grëzy=Noch' i den')=L'Ombre et le Jour=Vois-tu la nuit: 1843, Album; 1869, Два романса (Dva romansa); 1880-82.

Узник (Uznik)=Сижу за решёткой (Sizhu za reshëtkoy)=Der Gefangene: 1864, 12 стихотворений (12 stikhotvoreniy); 1880-82.

Упражнения (Uprazhneniya)=Une heure d'étude=Gesangsunterricht=An hour of study: 1880.

Утёс=Ночевала тучка золотая (Utës=Nochevala tuchka zolotaya): 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Финская песня=Лишь бы милый воротился (Finskaya pesnya=Lish' by milyu vorotilsya)=Finnisches Lied=Käm' der liebe Wohlbekannte: 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Флорентийская серенада (Florentiyskaya serenada)=Sérénade

florentine=Serenata fiorentina=Florentinisches Ständchen or Ständchen: 1878, Canti popolari toscani; 1880-82.

Хотела б быть я пташечкою малой (Khotela b byt' ya ptashechkoyu maloy)=Potessi diventar=Gentilles hirondelles: 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

Хочу я плакать (Khochu ya plakat')=Vò pianger tanto: 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

Цветок=Увял цветок (Tsvetok=Uvyal tsvetok)=Une fleur=Fleur pâle: 1843; 1878.

Цветок=Цветок засохший (Tsvetok=Tsvetok zasokhshiy)=Das Blümlein=Fleur desséchée=Dans ce vieux livre: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Цветок (Tsvetok)=O débile fleur du vallon: ?1880.

Целый заставила день (Tselyu zastavila den')=?Психея (Psikheya), 1863.

Цыганки (Tsyganki)=We live today=Les Bohémiennes=Ah! plus vagabondes que les chèvres=Zigeunerlied=The gipsies=Gipsy [sic] Song=Wir leben nur (Brahms): ?1880.

Цыганы (Tsygany): 1864, 12 стихотворений Пушкина (12 stikhotvoreniy Pushkina), no. 11; 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya), no. 53.

Часовой (Chasovoy)=Полночь. Злая стужа (Polnoch'. Zlaya stuzha)=La Sentinelle: ?1882.

Что за погода злая (Chto za pogoda zlaya)=Das ist ein schlechtes Wetter: 1870; 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82.

Что ты клонишь=Ива (Chto ty klonish'=Iva): 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82.

Чтоб тебя любить=Кокетка (Chtob tebya lyubit'=Kokетка)=Coquette: 1895, Six mazourkas (and see 1864).

Чудная картина (Chudnaya kartina): 1863.

Шёпот, робкое дыханье (Shëpot, robkoye dykhan'ye)=Flüstern, athemscheues Lauschen=Aurore=Soupirs, faible voix: 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1880-82.

Шестнадцать лет=Вот мне шестнадцать лет (Shestnadsat' let=Vot mne shestnadsat' let)=Seize ans: 1895, Six mazourkas (and see 1864).

Шесть стихотворений (Shest' stikhotvoreniy): 1871; 1880-82.

Шотландская песня=Ворон к ворону летит (Shotlandskaya pesnya=Voron k voronu letit): 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

Юноша и дева=Юношу, горько рыдая, (Yunosha i deva=Yunoshu, gor'ko rydaya)=Der Jüngling und das Mädchen: 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82.

Я долго стоял неподвижно=Звёзды (Ya dolgo stoyal nepodvizhno=Zvëzdy)=Die Sterne=Ich starrte=Les Etoiles=Un soir, j'admiraais: 1864, 12 стихотворений (12 stikhotvoreniy); 1865; 1880-82.

Я любила его (Ya lyubila yego)=Heier glhte mein Herz: 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82.

Я умру (Ya umru)=Morir=J'en mourrai: 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

List of writers set, composers arranged, publishers, translators and arrangers

- Aicard, Jean (1848-1921): 1889, Au mois de rose éclore.
 Amirian, Georges (Kevork; fl. 1900-16): 1886, Lamento; 1904, Mélodies;
 Undatable mss, O divine lune. See also Miran.
 Anacreon (6th century B.C.): ?1843.
 Audinot, Nicolas-Médard (1732-1801): 1846, Le Verger.
- Bach, Johann Sebastian (1685-1750): 1861-1890s; ?1864; 1901.
 Banville, Etienne-Jean-Baptiste-Claude-Théodore Faullain de (1823-91):
 Undatable mss, Nous n'irons plus.
 Barrière, Théodore (1823-77): 1857/1858.
 Barrillot, François (1818-74): Undatable mss, Janvier.
 Bataille, Frédéric (1850-1946): Undatable mss, Din rlin din!
 Beauplan, Amédée Rousseau, dit de (1790-1853): 1844, La Leçon.
 Beauvoir, Roger de (pseudonym of Edouard Roger de Bully; 1809-66): 1887,
 Belle Yoli!
 Becker, Románka: 1880, Une heure d'étude.
 Beethoven, Ludwig van (1770-1827): 1861-1890s; ?1872-74, Echos d'Italie.
 Bellini, Vincenzo (1801-35): ?1872-74, Echos d'Italie; Undatable mss, Cadenzas.
 Béranger, Pierre-Jean de (1780-1857): 1858/1859; 1859.
 Bériot, Charles de (1802-70): mid-1830s.
 Berlioz, Louis-Hector (1803-69): 1860, Récitatif.
 Bernard, Nikolay Matveyevich (1844-1905): 1878, Цветок (Tsvetok). [Николай
 Матвеевич Бернадд]
 Bessel', Vasil'y Vasil'evich (1843-1907): 1843, Album (L'Abricotier); 1875,
 Trois valse; 1880, Haydn Canzonetta; ?1880, Les Bohémiennes; ?1885, Les
 Cavaliers; 1895, Six mazourkas. [Василий Васильевич Бессель]
 Bétourné, Ambroise (1795-1835): ?1838; 1843, Album.
 Bishop, Sir Henry Rowley (1786-1855): 1861-1890s, no. 42.
 Bock, Emil (1816-71): 1867, Six morceaux; 1870, Marche militaire.
 Bock, Hugo (1848-1932): 1880, Vier Lieder and Une heure d'étude.
 Bodenstedt, Friedrich Martin von (1819-92): 1862; 1864, 12 стихотворений (12
 stikhotvoreniy); 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1865, Die
 Sterne; 1880-82.
 Boileau[-Despréaux], Nicolas (1636-1711): 1884, Six mélodies.
 Bononcini, Giovanni (or Buononcini; 1670-1747): 1861-1890s.
 Bordese, Luigi Francesco (1815?-86): 1899, Mazourkas.
 Bordèse, Stéphan (originally Stefano Luigi Bordese; known also as S. Noisemont;
 in French the forename occurs sometimes as Stéphane; 1847-1919): 1890, Le Rêve de
 Jésus; 1892, Six mélodies; [1899, Mazourkas]; ?1900, Berceuse; 1905, Liberté!;
 Undatable mss, Baladine.
 Bote, Eduard: see Bock.
 Boufflers, Stanislas-Jean, marquis de (1738-1815): 1846, La Femme et le
 Philosophe.

- Boulmier, Joseph (1821-?): 1893, Rossignol; ?1893, Primavera.
- Brahms, Johannes (1833-97): ?1880, Les Bohémiennes; ?1885, Les Cavaliers.
- Brandus, Gemmy (1823-73): 1853, Любимые испанские романсы (Lyubimyye ispanskiye romansy).
- Brandus, Louis (1816-87): 1843, Album; 1848, La Jeune République; 1850, 10 mélodies; 1853, Любимые испанские романсы (Lyubimyye ispanskiye romansy).
- Breitkopf: see Härtel.
- Brizeux, Julien-Auguste-Pélage (1806-58): 1850; [1893, Grands oiseaux blancs].
- Byron, George Gordon Noel, 6th Baron (1788-1824): 1842, Stanzas for music; Undatable mss, One struggle more.
- Capua, Rinaldo di (eighteenth century): 1861-1890s.
- Carvalho, Martin (unknown author; possibly Joaquim Martins de Carvalho, 1822-98?): Undatable mss, Additional notes, 2. Anneaux brisés.
- Chambrun, Marie-Jeanne Pineton, comtesse de (née Godard-Desmarest; 1827-91): ?1894.
- Chateaubriand, François-René, vicomte de (1768-1848): Undatable mss, En train.
- Châtillon, Joseph-Auguste de (1808-81): 1884, Six mélodies; Undatable mss, C'est bien vous.
- Chęciński, Jan Konstanty (1826-74): 1864, Six mazourkes; 1899, Mazourkas.
- Cherubini, Maria Luigi Carlo Zenobio Salvatore (1760-1842): 1861-1890s.
- Chopin, Frédéric-François (Fryderyk Franciszek; 1810-49): 1840s and 1850s; 1864, Six mazourkes; 1865, Six mazourkes; ?1868, Nocturne; 1895, Six mazourkas; 1899, Mazourkas.
- Chorley, Henry Fothergill (1808-72): ?1868, Gipsy chorus.
- Christine de Pisan (Mme Etienne Castel; 1365-1430): 1889, Seulette.
- Ciampi, Legrenzio Vincenzo (1719?-62): 1861-1890s.
- Clericetti, conte Carlo Guglielmo Angiolini (1806-88): ?1872-74, Echos d'Italie, no. 18.
- Collin, Paul (1845-1915): 1870, Räthsel; 1884, Six mélodies.
- Collin de Blamont, François (1690-1760): 1846, Le Croc-en-jambes.
- Coppée, Francis-Joachim-Edouard (François; 1842-1908): 1888, Depuis un mois.
- Corneille, Pierre (1606-84): ?1887.
- Cornell, John Henry (1828-94): 1875, Trois valse.
- Costallat, Georges-Louis (1844-1901): 1886 x 3; 1893 x 5; 1894, Chanson de mer; 1895, Bonjour mon cœur. See also Enoch.
- Costeley, Guillaume (1530?-1606): 1886, Mignonne.
- Couder, François-Henri-Alexandre (1803-74): 1857/1858. Note that one source appears to confuse this person with Louis-Charles Couder (1788?-1873).
- Coursen, Charlotte Higbee (1849-1917): ?1880, Les Bohémiennes.
- Cuisse, Gustave-François-Xavier (1828-?1901): Undatable mss, Picciola.
- Dalayrac, Nicolas (or d'Alayrac; 1753-1809): 1861-1890s.
- Daudet, Alphonse (1840-97): 1893, Trois jours de vendange; Undatable mss, Trois rencontres.
- Davison, William Duncan (1814-1903): 1861-1890s.
- Déroulède, Paul-Marie-Joseph (originally Deroulède; 1846-1914): ?Undatable mss, Sérénade.
- Desbordes-Valmore, Marceline (1786-1859): 1864, Les Roses de Saadi.

- Desgranges, Félix-Pierre-Emile-Adolphe (1858-1920): see ?1880, Les Bohémiennes.
- Des Louÿs, Vincent: 1905, Ta chevelure.
- Donizetti, Gaetano (1797-1848): Undatable mss, Cadenzas, Perché; ?1872-74, Echos d'Italie.
- Dufour, Sélim-François (1799-1872): 1850, 10 mélodies (no. 4).
- Du Locle, Camille-Théophile-Germain Ducommun (1832-1903): Undatable mss, Sonnet.
- [Dumas, Alexandre, *père* (1802-70): ?1880, Elégie.]
- [Dumas, Alexandre, *fils* (1824-95): ?1880, Elégie.]
- Dumas, Marie (1846-?c. 1910): 1871, Soirée perdue.
- Dumersan, Théophile Marion (1780-1849): see 1840s and 1850s, French popular songs.
- Dumur, Louis (1860-1933): Undatable mss, Premières neiges.
- Dupont, Pierre (1821-70): 1848.
- Durand, Marie-Auguste (1830-1909): ?1872-74, Echos; 1889 x 2; 1890. See also Schœnewerk and Flaxland.
- Durand, Marie-Jacques Massacrie- (1865-1928): ?1872-74, Echos; 1889 x 2; 1890.
- Enoch, Emile-Sigismond-Marlow (1844-1924): 1886 x 3; 1893 x 5; 1894, Chanson de mer; 1895, Bonjour mon cœur; 1896; 1899 x 2; 1900; 1901, Ave Maria. See also Costallat.
- Enoch, Wilhelm Carl (1840?-1913): 1886 x 3; 1893 x 5; 1894, Chanson de mer; 1895, Bonjour mon cœur; 1896; 1899 x 2; 1900; 1901, Ave Maria. See also Costallat.
- Erler, Hermann (1844-1918): 1870 x 5; 1881. See also Ries.
- Escudier, Léon (Jacques-Victor, known as; 1821-81): 1859, Récitatif.
- Fet, Afanasiy Afanas'evich (Shenshin; 1820-92): 1863 x 3; 1864, 12 стихотворений (12 stikhotvoreniy); 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1865, Die Sterne; 1866, Douze mélodies; 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya). [Афанасий Афанасьевич Фет (Шеншин)]
- Fétis, François-Joseph (1784-1871): 1861-1890s, no. 31; ?1872-74, Echos d'Italie, no. 13.
- Flamberg, Leopold: 1864, Six mazourkes.
- Flaxland, Gustave-Alexandre (1821-95): ?1868, Nocturne; ?1872-74, Echos. See also Durand and Schœnewerk.
- Florian, Jean-Pierre Claris de (1755-94): Undatable manuscripts, Romance d'Estelle.
- Florimo, Francesco (1800-88): ?1872-74, Echos d'Italie.
- Fontane, Theodor (1819-98): Undatable mss, Guter Rath.
- Förster, Friedrich Christoph (1791-1868): 1838, Goldfischlein.
- Fromont, Eugène (1852-1927): 1899, Au jardin de mon père.
- Fuchs, Paul-Edmond (1864-1940): 1888, *Cent moins un*.
- Gabussi, Giulio Cesare (1555-1611): ?1872-74, Echos d'Italie.
- Galeron de Calonne, Bertha (actually Berthe-Ernestine; 1859-1936): 1890s.
- Garcia, Beata (née Walker; 1840-1917): 1880, Angel of pity; 1890, Le Rêve de Jésus.

Garcia, Manuel de el Pópulo Vicente Rodriguez (1775-1832): ?1845, Fortunilla; 1858, Album de las Señoras; 1875, Chansons espagnoles; ?1872-74, Echos d'Italie.

Gautier, Pierre-Jules-Théophile (1811-72): 1880, Six mélodies; 1884, Six mélodies; 1886, Lamento; Undatable mss, La Dernière feuille, L'Esclave, Lamento, and La Mansarde.

Gebethner, Gustaw Adolf (1831-1901): 1864, Six mazourkes; 1899, Mazourkas. See also Wolff.

Geibel, Emanuel von (1815-84): 1866; 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya).

Gérard, Edouard-Henri-Alfred (died 1886): 1861-1890s, Ecole classique; ?1864, Mélodies; 1864, Six mazourkes; 1865, Six mazourkes and Die Sterne; 1866, Douze mélodies and ?Pavane; 1867, Six morceaux; 1873, Introduction et polonaise and Cinquante mélodies; 1874, Sonatine; 1875, Chansons espagnoles and Trois valse; 1876, La Jota; 1878, Canti popolari.

Gevaert, François-Auguste (1828-1908): 1879, La Calandrina.

Gilles du Couldrier, lord of Houville (died 1611): 1885, Epitaphe.

Girod, Etienne (1824-80): 1861-1890s, Ecole classique, no. 1; ?1872-74, Echos d'Italie.

Glatigny, Albert-Joseph-Alexandre (1839-73): Undatable mss, Le Facteur.

Gluck, Christoph Willibald (1714-87): 1859 (two entries); 1860; 1861-1890s; ?1872-74, Echos d'Italie.

Goethe, Johann Wolfgang von (1749-1832): 1868, Die Spinnerin; 1869, Два романа (Dva romansa); 1870, Anliegen; 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880, Vier Lieder; 1880-82; Undatable mss, Ich ging im Walde.

Gorchakova: see Santagano.

Gordigiani, Luigi (1806-60): ?1872-74, Echos d'Italie.

Gounod, Charles-François (1818-93): ?1864; 1901.

?Grandmougin, Charles-Jean (1850-1930): 1889, Vieille romance.

Graun, Karl Heinrich (Carl; 1704-59): 1861-1890s; Undatable mss, Cadenzas.

Grenier, Edouard (1819-1901): Undatable mss, Là-haut!

Grétry, André-Ernest-Modeste (1741-1813): 1861-1890s.

Guglielmo, Pasquale D. (1810-?72): ?1872-74, Echos d'Italie.

Gumbert, Ferdinand (1818-96): 1880, Une heure d'étude.

Gutkheyl', Aleksandr Bogdanovich (Gutheil; 1818-82): 1865, Desyat' stikhotvoreniy; 1880, Une heure d'étude; ?1880, Les Bohémiennes; ?1885, Les Cavaliers. [Александр Богданович Гутхейль]

Hamelle, Julien-Aimable (1836-1917): 1850, Dix mélodies (no. 4); 1861-1890s, Ecole classique; ?1864, Mélodies; 1864, Six mazourkes; 1865, Six mazourkes and Die Sterne; 1866, Douze mélodies; 1867, Six morceaux; 1873, Cinquante mélodies; 1875, Trois valse; ?1880, Les Bohémiennes; 1881; ?1885, Les Cavaliers; 1892, Six mélodies; 1895, La Nuit and La Fiancée.

Handel, George Frideric (Georg Friedrich Händel; in French Haendel; 1685-1759): 1861-1890s; 1864, Leave me; ?1872-74, Echos d'Italie; 1883; Undatable mss, Sweet bird.

Harand, François (died 1871): 1860, Orphée. See also Lemoine.

Härtel, Raimund (1810-88): 1864, 12 стихотворений (12 stikhotvoreniy); 1864, Six mazourkes; 1865, Die Sterne; 1866, Douze mélodies; 1878, Canti popolari.

Hasselt, André-Henri-Constant van (1806-74): Undatable mss, Berceuse and

Tragala!

Haydn, Franz Joseph (1732-1809): 1880, Canzonetta de concert; 1861-1890s.

Heine, Heinrich (1797-1856): 1868, Die Nacht, Das ist ein Brausen (and Ich seh' sie); 1870, Das ist; 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya); Undatable mss, Gekommen and Im Walde.

Helena, Dilia (pseudonym of Thelyma Nelly Helene Branco; 1816-94): 1843, Es hat mich vergessen; 1863, Die Klagende.

Henry, Charles (identity uncertain): Undatable mss, L'Abandon.

Héritte-Viardot, Louise-Pauline-Marie (1841-1918): 1880, Une heure d'étude.

Heugel, Henri-Georges (1844-1916): 1876, La Jota; 1880, Canzonetta, Six mélodies and Une heure d'étude; 1883, Aria nell'opera Serse; 1884, Six mélodies; 1885, Deux pièces; 1886, Six chansons and Airs italiens; 1887, Six mélodies and Scène d'Hermione; 1895, La Fiancée.

Heugel, Jacques-Léopold (1815-83): 1859, Orphée de Gluck; 1879, La Calandrina; 1880, Canzonetta, Six mélodies and Une heure d'étude; 1883, Aria nell'opera Serse.

Hoffstetter, Roman (1742-1815): 1880, Canzonetta de concert.

Hood, Thomas (1799-1845): Undatable mss, Work.

Hubert, Eugène (1846-19--?): 1887, A la fontaine.

Hugo, Victor-Marie (1802-85): 1886, La Fiancée du timbalier; 1892, Six mélodies; 1893, Les Attraites; [?1894]; 1901; 1904, Mélodies, x 3; Undatable mss, Certes, le vieux Omer, Chanson de pirates, Chanson du spectre, Clair de lune, Des rayons du matin, L'Enfant grec, Nourmahal la Rousse, Résignation (see also ibid., En train).

Iglesias de la Casa, José (1748-91): Undatable mss, Mi númen parlero.

Iogansen, Avgust Fëdorovich (August Reinhold Johansen; 1829-75): 1864, 12 стихотворений (12 stikhotvoreniy); 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1869, Два романса (Dva romansa); 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1878, Canti popolari; 1880-82, Стихотворения (Stikhotvoreniya); ?1882, Часовой (Chasovoy). [Август Федорович Иогансен]

Jasmin, Jacques (originally Boé; 1798-1864): ?1898.

Johansen: see Iogansen.

Jommelli, Niccolò (formerly often found as Jomelli; 1714-74): 1879.

Jurgenson: see Yurgenson.

Kalashnikov, ?Ivan Timofeyevich (1797-1863): 1878, Tsvetok. [Иван Тимофеевич Калашников]

Katul'skaia, Yelena Kliment'evna (1888-1966): 1895, Six mazourkas. [Елена Климентьевна Катульская]

Kistner, Julius (1805-68): 1864, Six mazourkes.

Kol'tsov, Aleksey Vasil'evich (1809-42): 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya); Undatable mss, В поле ветер веет (V pole veter veyet). [Алексей Васильевич Кольцов]

- Lachner, Ignaz (1807-95): Undatable mss, Cadenza.
- La Fontaine, Jean de (1621-95): 1843, Album; 1846; 1854; 1904, *Mélodies*, Le Savetier.
- Larenaudière, Gustave de (or de la Renaudière; 1812-62): 1847; 1849, II barcaruolo; 1850 x 3; 1852 x 2; Undatable mss x 2.
- Lassen, Eduard (1830-1904): 1867-69, *Le Dernier sorcier*.
- Lassus, Roland de (Orlande de; Orlando di Lasso; 1532-94): Undatable mss, Sauter, danser.
- Launer, Mme veuve (Marie-?Diane [not Pierre], née Boissière; widow of Jean-Marie-Louis Launer; known as Marinette when previously a dancer; 1787-1853): 1848, *La Jeune République*; ?1872-74, *Echos d'Italie*.
- [Lemoine, Henry aîné (1786-1854): 1860, *Orphée*. See also Harand.]
- Lenau, Nikolaus (pseudonym of Nikolaus Niembsch von Strehlenau; 1802-50): ?1864.
- Lermontov, Mikhail Yur'evich (1814-41): 1863, *Когда печаль* (*Kogda pechal'*); 1865, *Десять стихотворений* (*Desyat' stikhotvoreniy*); 1865, *Русалка* (*Rusalka*); 1866, *Douze mélodies*; 1868, *Пять стихотворений* (*Pyat' stikhotvoreniy*); 1880-82, *Стихотворения Гейбеля* (*Stikhotvoreniya Geybelya*). [Михаил Юрьевич Лермонтов]
- Lishin, Grigoriy Andreyevich (pseud. Nivlyansky; 1854-88): ?1880, *Les Bohémiennes*. [Григорий Андреевич Лишин (Нивлянский)]
- [Liszt, Franz von (Ferencz; 1811-86): 1867-69, *Le Dernier sorcier*.]
- Lonsdale, Christopher (1795-1877): 1861-1890s, no. 42; 1864, *Leave me*.
- Lorin, Jules (1805-53): 1857/1858.
- Lully, Jean-Baptiste (Giovanni Battista Lulli; 1632-87): 1861-1890s.
- Lyon, Henry: 1888, *Cent moins un*.
- Maistre, Xavier de (1763-1852): 1880, *Six mélodies*.
- Malybrok-Stieler, Frau O. (pseudonym of Ottilie Kleinschrod, née Stieler; 1830-1913): ?1880, *Les Bohémiennes*.
- Mancel, Sabine (Mme Edouard Mancel; pseud. Jacques Sabine; fl. from 1889; died 1931): 1896; Undatable mss.
- Marcello, Benedetto (1686-1739): 1861-1890s.
- Marmier, Xavier (1808-92): ?1880, *Elégie*.
- Martini, Johann Paul Aegidius Schwartzendorf (Giovanni Paolo; Jean-Paul; 1741-1816): 1861-1890s.
- Maszyński, Piotr (1855-1934): 1899, *Mazourkas*.
- Mayrhofer, Johann (1787-1836): [1838, *Etoile du soir*].
- Méhul, Etienne-Henri-Nicolas (1763-1817): 1861-1890s.
- Meissonnier, Edouard (1820-66): 1848, *La Jeune République*.
- Meissonnier, Jean-Racine (1795-1856): 1848, *La Jeune République*.
- Meléndez Valdés, Juan (1754-1817): 1875, *Chansons espagnoles*.
- Mendelssohn[-Bartholdy], Jakob Ludwig Felix (1809-47): ?1891.
- Mercadante, Giuseppe Saverio Raffaele (1795-1870): ?1872-74, *Echos d'Italie*.
- Meyerbeer, Giacomo (pseudonym of Jakob Liebmann Beer; 1791-1864): 1847, Cadenza; ?1849; 1864, *Leave me*; ?1872-74, *Echos d'Italie*; Undatable mss, Cadenzas.
- Millevoye, Charles-Hubert (1782-1816): ?1880, *Elégie*.

Miran, G. (fl. 1900-20; possibly a pseudonym of Georges Amirian): ?1885, *Les Cavaliers*; 1904-1906 (all published works).

Molière, Jean-Baptiste Poquelin, known as (1622-73): Undatable mss, *Amphytrion* (i.e. *Amphitryon*).

Monnier, Marc (1827-85): Undatable mss, *Amoureuses*.

Montferrier, Antoine-Abel du Vidal, marquis de (1861-after 1914): 1892, *Six mélodies*.

Morgan, Mrs John Pierpont (Frances Louisa, née Tracy; 1845-1924): ?1880, *Les Bohémiennes*.

Mörke, Eduard (1804-75): 1864; 1865, *Das verlassene Mägdlein*, *Mein Fluß*, *Er ist's and Suschens Vogel*; 1868, *Пять стихотворений* (*Pyat' stikhotvoreniy*); ?1868 x 2; 1870 x 3; 1871, *Шесть стихотворений* (*Shest' stikhotvoreniy*); 1874, *Пять стихотворений* (*Pyat' stikhotvoreniy*); 1880, *Vier Lieder*; 1880-82; 1904, *Elle passe!*

Mozart, Wolfgang Amadeus (1756-91): 1861-1890s; Undatable mss, Additional notes.

Mühlfeld, Wilhelm (1854-1912): 1886, *Airs italiens*.

Müller, Wilhelm (1794-1827): Undatable mss, *Morgenlied*.

Müller von Königswinter, Karl [Carl] Wolfgang (1816-73): 1866, *Frühlingslied*.

Musset, Louis-Charles-Alfred de (1810-57): 1871, *Soirée perdue*; ?1880, *En dix ans*; 1887, *Les Filles de Cadix and Madrid*; Undatable mss, *Promenade and Va dire*.

Niccolini, Giuseppe (1763-1842): Undatable mss, *Il braccio mio*.

Niedermeyer, Abraham-Louis (1802-61): 1861-1890s (no. 31); ?1872-74 (no. 13).

Orléans, Charles d' (1391-1465): 1840.

Orlova, Emiliya Gustavovna (née Liven; c. 1840-c. 1915?): 1880, *Haydn*.
[Эмилия Густавовна Орлова (Ливен)]

Pacini, Emilien (1810-98): 1838, *L'Enfant de la montagne*.

Pacini, Antoine-Gaëtan (Antonio Gaetano Francesco Saverio; 1778-1866): 1838, *L'Enfant de la montagne*.

Pagans, Lorenzo (1838-83): ?1872-74, *Echos d'Italie*.

Panard, Charles-François (1689-1765): Undatable mss, *Si quelqu'un*.

Panny, Joseph (1794-1838): 1838, *Der junge Fischer*.

Paris, Gaston (1839-1903): ?1884; 1885 x 5; 1886; 1887; 1889; 1899; 1904; 1905; ?1909; Undatable mss, *Réveillez-vous and Sy je perdoys mon amy*.

Pellegrin, Simon-Joseph (l'abbé Pellegrin; 1663-1745): 1846, *Le Croc-en-jambes*.

Pellier, Adolphe, perhaps the poet and librettist Adolphe Pellier-Quengsy (or - Quensy; 1836?-95?): ?1890s, *Ce que dit le ruisseau*.

Pergolesi, Giovanni Battista (in French Pergolèse; 1710-36): 1861-1890s.

Perrault, Charles (1628-1703): 1904, *Cendrillon*.

Petrarca, Francesco (Petrarch; 1304-74): Undatable mss, *Occhi miei lassi and Sonetto*.

Piccinni, Niccolò (1728-1800): 1861-1890s.

Pohl, Richard (1826-96): ?1864; 1866; 1867-69, *Le Dernier sorcier*; 1868, *Four pièces*; 1868, *Пять стихотворений* (*Pyat' stikhotvoreniy*); 1870, *Räthsel*; 1871, *Шесть стихотворений* (*Shest' stikhotvoreniy*); 1874, *Пять стихотворений* (*Pyat' stikhotvoreniy*); 1880, *Vier Lieder*; 1880-82; 1884, *Six mélodies*.

Pomey, Louis-Edmond (1835-1901): 1861-1890s; 1864, *Six mazourkes*; 1865,

Six mazourkes; 1865, Die Sterne; 1866, Douze mélodies; 1873, Cinquante mélodies; 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1875, Chansons espagnoles; 1875, Trois valse; 1876, La Jota; 1878, Canti popolari; 1880, Canzonetta; 1880, Six mélodies; 1880-82; 1881, La Fileuse; ?1885, Les Cavaliers; 1885, Et j'ay eu; 1886, Six chansons; 1886, Six airs; 1886, Désespoir; ?1886, Chanson hongroise; 1887, Six mélodies; 1892, Six mélodies; 1893, Grands oiseaux blancs; 1895, La Nuit and La Fiancée; Undatable mss, Sonnet.

Porpora, Nicola Antonio (1686-1768): 1880, Canzonetta.

Pottier, Eugène (1816-87): Undatable mss, Il était un pré superbe.

Pushkin, Aleksandr Sergeyevich (1799-37): 1862; 1864, 12 стихотворений (12 stikhotvoreniy); 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1866, Douze mélodies; 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya); 1884, Six mélodies; Undatable mss, Tableau antique. [Александр Сергеевич Пушкин]

Quevedo Villegas, Francisco de (1580-1645): 1875, Chansons espagnoles.

Rabelais, François (1494?-1553): Undatable mss, Sauter, danser.

Racine, Jean (1639-99): 1887, Scène d'Hermione, Scène d'Athalie, Scène de Phèdre; Undatable mss, O rives du Jourdain!

Raff, Joseph Joachim (1822-82): 1881.

Rameau, Jean-Philippe (1683-1764): 1861-1890s.

Read, Henri-Charles (or Henry Charles; 1857-76): 1880, Six mélodies.

Reinick, Robert (1805-52): Undatable mss, Wunsch.

Rellstab, Ludwig (1799-1860): 1847, Verlangen.

Resta, Natale (eighteenth century): 1861-1890s.

Richepin, Jean (Auguste-Jules, known as; 1849-1926): Undatable mss, Floréal and Les Papillons.

Ries, Franz (1846-1932): 1870 x 5; 1881. See also Erler.

Romani, Felice (1788-1865): Undatable mss, Perché.

Ronsard, Pierre de (1524-85): 1886, Mignonne; 1895, Bonjour.

Rossetti, Dante Gabriel (Gabriel Charles Dante; 1828-82): Undatable mss, The woodspurge.

Rossini, Gioacchino Antonio (1792-1868): 1843, Unpublished cadenza; 1861-1890s; ?1872-74, Echos d'Italie; Undatable mss, Cadenzas and Il braccio mio.

Rubini, Dominique (1807?-83): ?1872-74, Echos d'Italie.

Rubinstein, Anton Grigor'evich (strictly Rubinshteyn; 1829-94): 1864, 12 стихотворений (12 stikhotvoreniy); 1895, La Fiancée. [Антон Григорьевич Рубинштейн]

Sacchini, Antonio Maria Gaspero Gioacchino (1730-86): 1861-1890s.

Saint-Etienne, Sylvain (1807-82): 1861-1890s.

Saint-Maur, Hector-Grégoire de (1808-79); 1841.

Saint-Saëns, Charles-Camille (1835-1921): 1860, Récitatif.

Sand, George (pseudonym of Amantine-Aurore-Lucile Dupin, baronne Dudevant; 1804-76): 1850s and 1860s; [1856, Chanson du houx]; 1859-1860s; ?1890s, Ce que dit le ruisseau; 1904, Cendrillon; ?Undatable mss, L'Esprit.

Santagano-Gorchakova, Aleksandra Aleksandrovna (née Mezenkamp; 1842-1913): ?1885, Les Cavaliers; 1895, Six mazourkas. [Александра Александровна

Сантагано-Горчакова (Мезенкамф)]

- Santini, Fortunato (1778-1862): 1886, *Airs italiens*.
 Sarasin, Jean-François (1614-54): 1846, *Les trois souhaits*.
 Scarlatti, Alessandro (1660-1725): Undatable mss, *Cadenzas*.
 Schirmer, Friedrich Gustav Emil (Gustave; 1829-93): 1864, *Six mazourkes* (Sixteen); 1875, *Trois valse*s; 1880, *Canzonetta* and *Une heure d'étude*; ?1880, *Les Bohémiennes*.
 Schirmer, Rudolph Edward (1859-1919): 1886, *Six chansons* (no. 6).
 Schlesinger, Heinrich (1810-79): *Album spanischer Volkslieder*, under 1858, *Album de las Señoras*; 1861-1890s, *Ecole classique*; 1863, *Die Klagende*.
 Schönewerk, Léon-Louis (1831-1902): ?1872-74, *Echos*; 1889 x 2; 1890. See also Durand and Flaxland.
 Schott, Franz Philipp (1811-74): 1858, *Album*.
 Schott, Johann Joseph (1782-1855): 1843, *Album* (*L'Abricotier* and *Le Chêne*).
 Schubert, Franz Peter (1797-1828): 1873, *Cinquante mélodies*; 1875, *Trois valse*s.
 Schuberth, Julius Ferdinand Georg (1804-75): 1866, *Frühlingslied*.
 Schumann, Robert Alexander (1810-56): 1861-1890s; ?1865; ?1868.
 Ségur, Joseph-Alexandre-Pierre, vicomte de (1756-1805): ?1860.
 Seitz, Robert (1837-89): 1870 x 5.
 Sheard, Charles Henry (1852-1913): 1864, *Six mazourkes* (*Pretty bird*).
 Silvestre, Paul-Armand (1837-1901): 1880, *Six mélodies*; 1884; 1892, *Six mélodies*; Undatable mss x 6.
 Simrock, Fritz (Friedrich August, known as; 1837-1901): ?1880, *Les Bohémiennes*.
 Skjöldebrand, Count Anders Fredrik (1757-1834): 1874, *Pyat' stikhotvoreniy*; 1880-82.
 Snoëk, I. (found also as Snoek, Snoëk or Snoêk; probably Isaac, perhaps Ivan; fl. 1900-40s): 1904, *Deux airs*; 1905, *Défilé* and *Mazourke*.
 Speranza, pseudonym, very doubtfully Lady Jane Francesca Agnes Wilde (known as Speranza; 1821-96): 1864, *Six mazourkes* x 2.
 Spohr, Louis (1784-1859): 1861-1890s.
 Steibelt, Daniel (1765-1823): 1861-1890s.
 [Stradella, Alessandro (1642-82): 1861-1890s, no. 31; ?1872-74, *Echos d'Italie*, no. 13.]
 Sully Prudhomme, René-François-Armand (1839-1907): 1887; 1889, *Ressemblance*; 1893, *Parme*; 1894, *Chanson de mer*; 1904, *Mélodies*, *Le Vase brisé*; Undatable mss, *Ne jamais la voir*, *Tableau antique* and *Le Vent*.
 Surikov, Ivan Zakharovich (1841-80): ?1882. [Иван Захарович Суриков]
 Surville, Marguerite-Eléonore-Clotilde de Vallon-Chalys, dame de (Clotilde de Surville; c. 1405-c. 1495), supposed poet at least partially invented as a literary hoax by Joseph-Etienne, marquis de Surville (1755-98) and published in 1803 by Martin-Marie-Charles de Boudens, vicomte de Vanderbourg (1765-1827): 1842, *Berceuse*.
 Tigri, Giuseppe (1806-82): 1878, *Canti popolari toscani*; 1879, ditto; 1880, *Six mélodies*; 1880-82, *Стихотворения Гейбеля* (*Stikhotvoreniya Geybelya*); ?1882, *Tarantella*; 1904, *Mélodies*, *Poursuite*; 1905, *Canzone*; Undatable mss, many.
 Timoneda, Juan de (1490?-1583): 1840, *Pascual*.
 Tolstoy, Aleksey Konstantinovich (1817-75): 1868, *Коль любить* (*Kol' lyubit'*). [Алексей Константинович Толстой]

Troupenas, Eugène-Théodore (1798-1850): 1843, Album; 1848, La Jeune République.

Trueba y de La Quintana, Antonio Manuel María de (1819-89): Undatable mss, Fandango.

Turco, Giuseppe (1846-1907): 1905, Ta chevelure.

Turgenev, Ivan Sergeyevich (1818-83): 1850, 10 mélodies, no. 2 [?]; 1862, Tucha [?]; 1864, 12 стихотворений (12 stikhotvoreniy); 1866, Douze mélodies; 1867-70, Trop de femmes; 1867-69, Le Dernier sorcier; 1867, La Veillée de la Saint-Sylvestre; ?1868, Gipsy chorus; 1868, L'Ogre; 1868, Пять стихотворений (Pyat' stikhotvoreniy); 1869, Два романса (Dva romansa); 1869, Le Miroir; ?1870s, Partie de whist; 1871, Шесть стихотворений (Shest' stikhotvoreniy); 1874, Пять стихотворений (Pyat' stikhotvoreniy); 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya); 1900, Chanson de la pluie; 1905, Chœur des fileuses. Note that Turgenev probably had more to do with translating texts, or with correcting and improving translations by others, than has generally been realised. [Иван Сергеевич Тургенев]

Turquety, Edouard-Marie-Louis-Casimir (often found as Turquéty; 1807-67): 1841, Songes; 1843, Album, L'Ombre et le Jour; 1843, Sais-tu combien je t'aime, Désert and Une fleur; 1845, Solitude; 1847, Aben-Hamet; 1850, 10 mélodies x 3; 1869, Два романса (Dva romansa); 1878, Цветок (Tsvetok); 1880-82.

Tyutchev, Fëdor Ivanovich (1803-73): 1865, Десять стихотворений (Desyat' stikhotvoreniy); 1880-82, Стихотворения Гейбеля (Stikhotvoreniya Geybelya). [Фёдор Иванович Тютчев]

Uhland, Johann Ludwig (1787-1862): 1838, Die Capelle; [1839, Danziger Fischerlied?]; 1838, L'Enfant; 1843, Album.

Vaëz, Jean-Nicolas-Gustave (actually van Nieuwenhuysen; 1812-62): Undatable mss, L'Esprit.

Vaissier, Victor (using various pseudonyms, or employing advertisers with various pseudonyms, including Paul Hortus and Victor Leveu; 1851-1923): 1895 x 3; 1897 x 2; ?1898; Undatable mss x 3.

Vaucaire, Maurice (1865-1918): 1889, La Marquise.

Vega, Lope de (1562-1635): 1875, Chansons espagnoles.

Vicaire, Gabriel (1848-1900): 1892, Six mélodies.

Vincent, Charles-Hubert (1826-88): Undatable mss, C'est donc fini.

Weber, Carl Maria Friedrich Ernst von (1786-1826): 1861-1890s.

Wieprecht, Wilhelm Friedrich (1802-72): 1870, Marche.

Wilder, Jérôme-Albert-Victor van (1835-92): 1873, Cinquante mélodies; 1879, La Calandrina; 1880, Six mélodies; ?1880, Les Bohémiennes; 1883, Aria nell'opera Serse; 1884, Six mélodies.

Wither, George (sometimes found as Withers; 1588-1667): Undatable mss, I lov'd a lass.

Wolff, August Robert (1833-1910): 1864, Six mazourkes; 1899, Mazourkas. See also Gebethner.

Wood, Sir Henry Joseph (1869-1944): 1887, Scène d'Hermione.

Yradier, Sebastián de (found also as Iradier; 1809-65): ?1856; 1858, Album de las

Señoras; ?1872-74, Echos d'Italie.

Yurgenson, Pëtr Ivanovich (1836-n.s. 1904): 1878, Цветок (Tsvetok). [Петр Иванович Юргенсон]

Zamácola, Juan Antonio de Iza (pseud. Don Preciso; 1758-1826): 1844, Caña española; 1846, El fandango; 1850, 10 mélodies; 1857, Mazourke; 1859, Canción española; 1864, Six mazourkes; ?1880, Les Bohémiennes; Undatable mss, Dicen que sueño.

Zhukovsky, Vasiliy Andreyevich (1783-1852): ?1880, Elégie. [Василий Андреевич Жуковский]

Zingarelli, Niccolò Antonio (1752-1837): Undatable mss, Cadenzas.

fin Ende fine конец fin koniec end
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The Musical Works of Pauline Viardot-Garcia (1821-1910)

A chronological list of musical *incipits*
with an indication of items recorded,
and a discography

compiled by

Nicholas G. Žekulin

I would like first of all to thank my long-time colleague and friend Patrick Waddington for the opportunity to participate in his pioneering project devoted to providing a catalogue of the compositions of Pauline Viardot. Like Patrick, I came to Pauline Viardot initially through my interest in Ivan Turgenev. As I became better acquainted with this remarkable woman, not only did my appreciation of her multiple talents and achievements increase, but so did my understanding of Turgenev's fascination for her. Despite the enmity often displayed towards her by scholars of Turgenev and the occasionally prurient insinuations of those who find the nature of the forty-year friendship between Turgenev and both Pauline and Louis Viardot difficult to comprehend, there can be no doubt about the underlying intellectual atmosphere of mutual support in which they lived and worked. This can be seen in a number of instances in this catalogue of Pauline's compositions.

This initial attempt at compiling a thematic catalogue has been relatively successful in finding and reproducing Pauline Viardot's *published* works. While a few items remain tantalizingly unlocated, the materials assembled represent by a large margin the greater part of her musical compositions published over her long creative life. As such, they may provide incentives for performers to explore some of the compositions that still remain unknown. The next stage of this work will involve a more systematic collection of information about the available unpublished manuscripts. As this edition of the Catalogue shows, these are much more numerous than was previously known, and it is clear that the next few years will see a further expansion of this section. Admittedly, not all manuscripts are currently available; furthermore, some of the manuscripts are drafts from which it will not be easy, or even possible in some cases, to extract coherent "quotations." Nonetheless, such work may serve to answer some of the remaining questions about the relationship of manuscripts with known and published compositions by Pauline Viardot herself, or with the work of other composers that she arranged for her own use and that of other singers.

In addition to Patrick Waddington for the opportunity to collaborate so closely on this project, and to the libraries and institutions he mentions in his Preface, I would like to thank the librarians at the University of Calgary, and in particular in its Inter-Library Document Delivery Division for their assistance in obtaining some fairly rare items. I would also like to thank Valentina Lukina of Pushkinskiy dom in St. Petersburg for her efforts and assistance in tracking down hard-to-find Russian material. Finally, I would like to echo earnestly the call made by Patrick Waddington for assistance from those who find errors or omissions and, especially, from those who can help us locate the *lacunæ* in the main catalogue or the appendices.

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April 2011

Since the first appearance of this Appendix as part of the 3rd edition of Patrick Waddington's *The Musical Works of Pauline Viardot-Garcia*, not a little has changed. I have been able to examine the Viardot materials at the Médiathèque Hector Berlioz and the materials acquired from the Joan Sutherland estate by Harvard University. As a result the number of *incipits* in this Appendix has increased quite dramatically. The additional information gleaned has also made it possible to clear up and correct some of the mistakes that infiltrated the earlier edition. I have also been able to expand quite considerably the section on the recording history of Pauline Viardot's music, both through the discovery of older recording going back to 1907 and as a consequence of the obvious boost to the discography that occurred as a result of the centenary anniversary in 1910. Naturally, my thanks go once again primarily to Patrick Waddington for having given me the opportunity to get involved in what has become an increasingly fascinating exploration of the creative activity of this remarkable woman. In addition to those mentioned in the previous preface, I would like to thank now Beata Ehlig of the Badische Landesbibliothek in Karlsruhe. Particular thanks are due to the staff of the Médiathèque Hector Berlioz, especially Dominique Hausfater, and of the Houghton Library at Harvard, in particular Andrea Cawelti and Mary Haegert. They have contributed to some of the more memorable experiences of the past two years (the vicious head cold courtesy of the Reading Room at the MHB notwithstanding). My plea once again to those who have used this catalogue, is to bring further corrections to our attention.

Nicholas G. Žekulin
University of Calgary
May 2013

CHRONOLOGICAL THEMATIC CATALOGUE OF *Musical Incipits*

(All pieces are cited in a single key, even where they may have been published in more than one key)

1838 L'Enfant de la montagne; Des Knaben Berglied

Allegro ♩ = 136

Je suis l'en - fant de la mon - ta - gne D'en haut je vois le fier ma - noir
 Ich bin vom Berg der Hir - ten - knab' Seh' auf die Schlö - ßer all' her-ab.

Rec: AN¹

1838 Seliger Tod

And-te

Ge stor ben war ich Vor Lie - bes-won - ne; Be-gra-ben lag ich In ihr - en Ar - men; Er - we - cket war ich Von ihr - en Küs - sen;

1838 Goldfischlein

All-tto

Wenn auf dem See im Son - nen-schein die hel-len Strah len blit - zen, denn mögt ihr Fisch-lein aus und ein so hin und wie der flit - zen;

¹ For the key to recordings, see the list of CD recordings

1838 Töplitz Autograph

1838 Die Capelle (Fr.: 1843 *Album de M^{me} Viardot Garcia*, No. 2)

Andantino ♩ = 92

Dro - ben ste - het die Ka - pel - le, Schau - et still ins Thal hin - ab,
 Là - haut se voit la cha - pel - le Qui do - mi - ne le val - lon;

Rec : NZfM

?1838 Il ne vient pas

All-tto 5

Il a - vait dit quand la sai - son des fleurs ra - mè - ne - ra le prin-temps dans la plai - ne

1839 Tu d'amarmi

And-no 10 p

Tu d'a - mar - mi un dì giu - ras - ti, a - do - ra - to mio

1839 Le Retour du printemps

And-no

p Le Temps a lais - sié son man-teau de vent, de froi - dure et de pluye, et s'est ves tu de bro-de-ri-e de so-leil lui-sant cher et beau,

1840s Chansons populaires du Berry²**1840s and 1850s Canción española**

Pu - es por bes - ar - te min - guil - lo me - ri - ne mi ma - dre a mi,

?1840 Jenny

J'ai - me ton air doux et tran - quil - le lors - que tu sou - ris à mes vœux,

1840 Pascual

All-to 2 Pascual

Por qué ol - vi - das el re - ba - ño? Mi - ra, Pas - tor, que es man - cil - la

² The 2010 CD *La Veillée Imaginaire* by Les Musiciens de Saint-Julien (Alpha 528) includes the following songs from Tiersot's *La chanson populaire et les écrivains romantiques* : Briolage; C'était une p'tit' jeune fille; En traversant les plain's et les montagnes; Mariez-moi.

1841 Songs

And-no **3**

Sur ma tê - te re - po - sé - e, le som - meil fraî - che ro - sé - e, le som - meil é - tait ve - nu ;

1841 L'Hirondelle et le Prisonnier

Andantino
p

Hi - ron - del - le gen - til - le, qui vol - tige à la gril - le du ca - chot noir,

1842 Stanzas for music

And-no

There be none of beau - ty's daugh - ters with a ma - gic like thee; and like mu - sic on the wa - ters is thy sweet voice to me:

1843 Album de M^{me} Viardot-Garcia

No. 1 L'Enfant de la Montagne (See 1838)

No. 2 La Chapelle (See 1838)

No. 3. L'Abricotier

Allegretto $\text{♩} = 120$
4 *p* **3**

Un ruis - seau coule et mur - mu - re
Ру - чей те - чет, шу - мит, свер - ка - ет

Au pied d'un a - bri - co - tier; _____
Под а - бри - ко - со - вым древ - цом.

No. 4 Adieu les beaux jours

Andantino $\text{♩} = 120$
8 *p*

Dé - jà la ten - dre fleur d'au tom - ne Est le jou - et des a - qui - lons,

Rec: KO

No. 5 L'Exilé polonais

Allegro maest. $\text{♩} = 104$
4 *f*

Vou - lant des chefs et non des maî - tres, Nous a - vions vain - cu les ty - rans; Et mon fils, ab - hor - rant les traî - tres,

No. 6 L'Enfant et la Mère

Andantino $\text{♩} = 92$
2 *L'Enfant*
pp *p*

"Oh! ma mère, en - tends cet - te voix Qui chante et dou - ce - ment m'at - ti - re

Rec: IB; KO; DS

No. 7 L'Ombre et le Jour (Russ; 1869 *Dva romansa*, No. 2)

Andantino $\text{♩} = 46$
2

Vois - tu la nuit qui se re - ti - re Vois - tu l'o - ri - ent qui se teint?
У - же бе - гут ноч - ны - е гре - зы... Ден - ни - ца в не - бе уж заж - глась...

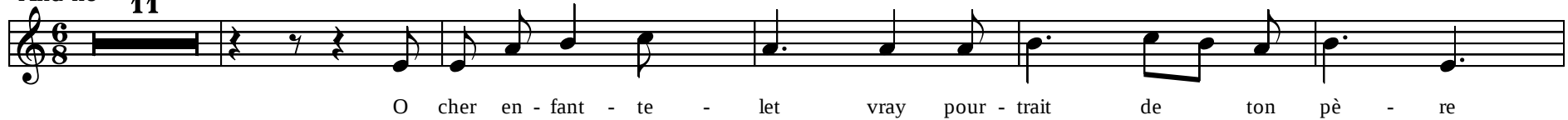
Rec : JS

No. 8 Le Chêne et le RoseauAllegro Mod-to $\text{♩} = 100$ 

Rec: ACA; KO

1843 Berceuse

And-no 11

**1843 Asserín**

All-o 2

**1843 Sais-tu combien je t'aime?**

All-o

**1843 Désert**

2



1843 Une fleur (Germ.: ?1843 Auf die Rose; Russ.: 1878 Tsvetok)

And-te $\frac{3}{4}$ 4

Fleur pâ - le, fleur dés - sé - ché - e, que je ne peux ra - ni - mer,
 Laßt des E - ros Blu - me glän - zen bei des Ba - chus Freu - den - mahl;
 У - вял цве-ток, и не у - ме - ю Я о - жи - вить твой сте - бе - лёк!

1843 Es hat mich vergessen

And-no mosso 2 3

Es hat mich ver - ge - ssen dein Herz _____ Nicht ist zu er - mes - sen mein Schmerz__

1844 Caña española

Andantino 3

Aux longs tour-ments de l'ab-sen - ce Le seul re-mède est mou - rir _____ Dans la triste in - dif - fé - ren - ce
 Si de tu au-sen-cia no muero, Y con el - la he de mo - rir, Di - gau que soy en el mun - do

Rec: FvS

1845 Solitude

Andantino

La pri - me - vè - re mou - ran - te As - pi - rait la brise er - ran - te,

Rec: BKD

1845 El Corazón triste

12

Co-ra zon, por - què es - tas tris - te Por-què en ter-ne - ci do si - en - tes Si quie-res vi - vir no quie - res;

1846 Le Corbeau et le Renard

All-tto

Un jour maî - tre Cor - beau sur un ar - bre per - ché, Te - nait de - dans son bec un fro - mag' raf - fi - né.

1846 Les Trois souhaits

All-to 4

Je vous donne a - vec grand plai - sir, De trois pré-sents l'un à choi - sir. La bel - le, c'est à vous de pren - dre,

1846 Le Croc-en-jambes de l'amour

Mouv-t du Valse 16

D'un air ba - din sur l'her-bet - te nou - vel - le, Tour - nait a - vec I - sa - bel - le Le jeu - ne Co - lin.

1846 La Femme et le Philosophe

Le philosophe La femme

Pour la rai - son c'est un poi - son Que d'a - voir l'â - me ten - dre. De ce poi-son...

1846 Le Verger

And-no 6

Dans un ver - ger Co - li - net - te Vit un jour un beau rai - sin;

The musical notation for 'Le Verger' is in 2/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The tempo is marked 'And-no' and the number '6' is above the staff. The melody starts with a half rest, followed by a series of eighth and quarter notes, ending with a half note 'rai' and a half rest 'sin;'.

1846 Aria per mezzosoprano

And-te 3

O di quest' al - ma so - a - ve e ca - ro og - get - to Vie - ni, vie - ni

The musical notation for 'Aria per mezzosoprano' is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The tempo is marked 'And-te' and the number '3' is above the staff. The melody starts with a half rest, followed by a series of eighth and quarter notes, ending with a half note 'vie' and a half rest 'ni'.

1846 Seguidillas de los oficialitos

And-no mosso 5

Con los o - fi - cia - li - tos No te no te no te em - be - le - ses

The musical notation for 'Seguidillas de los oficialitos' is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The tempo is marked 'And-no mosso' and the number '5' is above the staff. The melody starts with a half rest, followed by a series of eighth and quarter notes, ending with a half note 'le' and a half rest 'ses'.

1846 El fandango del diablo

16

Per - mi - ta Dios que te ve - as Per - mi - ta Dios que te ve - as En

Per-mi - ta Di-os que te ve - as Per - mi - ta Dios que te ve - as En un ca - la - bo zo os

The musical notation for 'El fandango del diablo' is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The tempo is marked '16' above the staff. The melody starts with a half rest, followed by a series of eighth and quarter notes, ending with a half note 'En' and a half rest.

1847 Verlangen; Désir

All-o Mod-to



Ich weiß im grü-nen Wal - de ein Rös - lein wun - der - schön, So jung, so zart ent - fal - tet, So lieb-lich an - zu - seh'n! ____
 Je con-nais un - e ro - se, dans la ver - te fo - rêt; Sa beau-té, fraîche é - clo - se, croît et brille en se - cret ____.

1847 Aben-Hamet

Allegro Moderato
ad libitum



Chan-tez la chanson d'escla - va - ge d'A-ben Hamet l'Aben-cer-ra - - - - - ge.

1847 Le Moissonneur

2

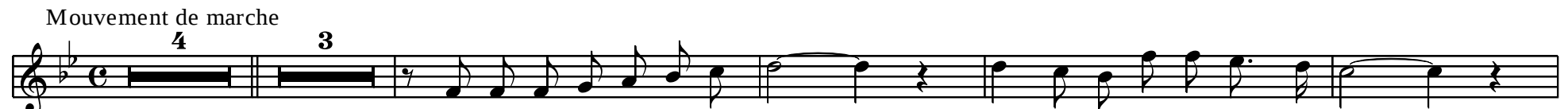


Il est un mois - son - neur Que l'on nom - me la mort il fau - che sans re - lâ - che

1848 La Jeune République

Mouvement de marche

4 3



Pa - ris est sor - ti du tom - beau En ren-ver-sant la sen - ti - nel - le;

1849 Il barcaruolo


J'ai ma bar - que le jour, mes ra - mes et mes voi - les Et le soir deux beaux yeux.

Allegretto moderato

Rec: KO

Alle gretto

Alle gretto

Andante

Allegretto 4

Allegretto 4 *rit.*

Dès que la grive est éveil-lé-e, Sur cet-te lande en-cor mouil-lé-e Je viens m'as-seoir, Jus-ques au soir.

The image shows a musical score for a song. It begins with the tempo marking 'Allegretto' and the time signature '4'. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The song ends with a double bar line and a repeat sign. The tempo marking 'rit.' (ritardando) is placed above the staff towards the end of the piece.

Andantino mosso

doux

pp

Les lys sont bien char - mants _____

Mais j'aime aus - si la ro - se

Allegretto vivace

9

Vo - yez la Lu - ci - o - le.

Vo - yez comme el - le vo - le.

Allegro vivace

61

Dan - sez, pê - cheur Na - po - li - tain, En chan - tant vo - tre gai re - frain.

Rec: RA

All-tto 8

8

Oh bien heureuse est l'hirondelle! Par tout elle suit les beaux jours _____

And-no

10

La terre est verte et fraîche, et la nue é - toi - lé - e; Le vent du soir pro - mène

1854 Perrette et le pot au lait

5 *avec cranerie*

Per - ret - te sur la tête a - yant un pot au lait Bien po - sé sur un cous - si - net

Detailed description: This is a musical incipit for a song. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first measure contains a whole rest with a '5' above it, indicating a quintuplet. The melody begins in the second measure with a quarter note G4, followed by eighth notes A4, B4, and C5. The lyrics are written below the staff, aligned with the notes.

1855 Valse

p

Detailed description: This is a musical incipit for a waltz. It is written on a grand staff (treble and bass clefs) in 3/4 time with a key signature of two flats (Bb, Eb). The piano part in the bass clef begins with a whole rest, followed by a series of chords. The melody in the treble clef starts with a half note G3, followed by a series of eighth and sixteenth notes. The dynamics include a piano (p) marking.

1856 Chanson du houx

Chantant à tue-tête

Lehoux! le houx! oh le houx vert! _____ souff-flez, souff-flez, vents de l'hi - ver! _____ Souf-flez, souff-flez,

Detailed description: This is a musical incipit for a song. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are written below the staff, with blank lines indicating where the melody continues.

1857 Mazurke de Chopin

All-tto mod-to

3

La tor - to - li - lla tris - te De ver se ad - mi - ra, se ad - mi - ra

Detailed description: This is a musical incipit for a mazurka. It is written on a single staff in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. The first measure contains a whole rest, followed by a triplet of eighth notes. The melody continues with quarter and eighth notes. The lyrics are written below the staff.

1857/1858 Piano de Berthe (Romance)

3

En fant rê-veuse auxblon - des tres - ses, Dieu vous mit aux mainsun tré - sor, vo - tre cœur est plein de ten - dres - ses

Detailed description: This is a musical incipit for a piano piece. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The first measure contains a whole rest, followed by a triplet of eighth notes. The melody continues with quarter and eighth notes. The lyrics are written below the staff.

1857/1858 Piano de Berthe (Chanson)

All-tto 2

A quoi bon fu - ir l'a - mour, Ma - da - me, L'a - mour a des ai - les de flam - me

1858/1859 Maudit printemps

ad libit. a tempo

Je la vo - yais à ma fê - nêtre A la sien - ne tout cet hy - ver. Nous nous ai - mions sans nous con - naître

1859 L'Hiver

Les oi - seaux nous ont quit - tés Dé - jà l'hi-ver qui les chas - se É - tend son man - ti - au de gla - ce

1859 Canción española

All-tto mod-to

De u - nos her - mo - sos o - jos Pre - so y can - ti - vo

1862 Туча (Tucha)

And-no

По - след - ня - я ту - ча рас - се - ян - ной бу - ри! Од - на ты не - сешь - ся по яс - ной ла - зу - ри,
 En - fin de l'o - ra - ge L'a - zur se dé - ga - ge! Toi seul, o nu - a - ge Flot - tant dans les ci - eux,
 Du letz - te der Wol - ken des Sturms der zer - sto - ben Al - lein jetzt noch singst du Im Him - mels - glanz o - ben,

1863 Die Klagende

And-ino 4

Flie - ße Kla - ge aus der See - le; Sa - ge, sa - ge Was dir feh - le

1863 Чудная картина (Chudnaya kartina)

All-o mod-to

Чуд - на - я кар - ти - на Как ты мне род - на бе - ла - я рав - ни - на

1864 Les Roses de Saadi

All-tto

J'ai vou-lu ce ma - tin te rap-porter des ro - ses Mais j'en a-vaistant pris dans mes cein - tu - res clo - ses

1864 Двенадцать стихотворений Пушкина, Фета и Тургенева (Dvenadtsat' stikhotvoreniy Pushkina, Feta i Turgeneva)
(Russ: Johansen 1864; Germ: Johansen and Breitkopf & Härtel 1864; Fr: Gérard 1866)

No. 1 Цветок (Tsvetok); Das Blümlein; Fleur desséchée

Andante mosso 5 ♩ = 69

Цве - ток за - сох - ший, без - у - хан - ный, За - бы - тый в кни - ге ви - жу я;
Im Buch ein Blüm - lein seh' ich lie - gen, Ver - ges - sen, duft - los und ver - blüht;
Dans ce vieux liv - re l'on t'ou - bli - e, Fleur sans par - fum et sans cou - leur,

Rec: JL; JS

No. 2 На холмах Грузии (Na kholmakh Gruzii); Auf Grusien's Hügeln

Andante mosso ♩ = 88



На хол - мах Гру-зи - и ле - жит ноч - на - я мгла Шу - мит А - раг - ва пре - до - мно - ю...
 Auf Gru - siens Hü - geln liegt die Nacht schon dicht, Vor mir A - rag - va's Wo - gen schaü - men...

Rec: JL; ES; JS

No. 3 Тихая звездная ночь (Tikhaya zvezdnaya noch'); Ruhige, heilige Nacht ; (Charme enivrant de la nuit)

Andante ♩ = 46

3

dolce con emozione

Ти - ха - я, звезд - на - я ночь! Тре - пет - но све - тит лу - на _____
 Ru - hi - ge, hei - li - ge Nacht! Däm - me - rig schei - net der Mond _____
 Charme en - iv - rant de la nuit! Phœ - be se voile et pâ - lit _____

Rec: JL

No. 4 Полуночные образы (Polunochnyye obrazy); Mitternächliche Bilder; Les Ombres de minuit

Andante mosso ♩ = 84



По - лу - ноч-ны - е о - бра-зы ре - ют, Бле - шут ис - кра - ми яр - ко в поть-мах;
 Mit - ter - näch-ti - ge Bil - der er - schei - nen, Fun - keln hell in der schau-ri - gen Nacht;
 A mes yeux é - tin - cel - lent dans l'om - bre Les fan - tô - mes er - rants de mi - nuit,

Rec: JL

No. 5 Шепот, робкое дыхание (Shëpot, robkoye dykhan'ye); Flüstern, atemscheues Lauschen; Aurore

Andante mosso ♩ = 54

p

Ше - пот, роб - ко - е ды - ха - нье, Зву - ки со - ло - вья;
 Flüs - tem, a - tem - scheu - es Lau - schen, Nach - ti - gal - len - schlag;
 Sou - pirs, fai - ble voix trem - blan - te A tra - vers la nuit,

No. 6 Заклинание (Zaklinaniye); Die Beschwörung; Évocation

Allegro agitato 6 $\text{♩} = 132$ *rubato*

О ес-ли прав - да что в но - чи, Ког - да по - ко - ят - ся жи - вы - е И с не - ба
 O wenn es wahr ist dass zur Nacht, Die in den Schlaf lullt al - les Le - ben Und nur des
 O! si ja - mais, pen - dant la nuit, Lors - que la paix rè - gne sur ter - re, Lors - que la

Rec: IB; PACH; VCh; GD; JL; AN; JO; LR; ES; JS; AZ

No. 7 Синица (Sinitza); Die Meise; La Mésange

Allegretto 4 $\text{♩} = 100$

Слы - шу я: зве - нит си - ни - ца Средь жел - те - ю - щих вет - вей Здрав - ствуй, ма - лень - ка - я пти - ца,
 Wohl im Wald im Blät - ter - gol - de hel - len Tons die Mei - se singt Gruss dir, Sän - ge - rin, du Hol - de
 Sous la feuil - le qui fris - son - ne, La mé - sange est de re - tour C'est el - le qui de l'au - tom - ne

Rec: VCh; JS

No. 8 Две розы (Dve rozy); Zwei Rosen; Les Deux roses

Allegretto 4 $\text{♩} = 92$

Пол - но спать _____ те - бе две ро - зы Я при - нес с рас - све - том дня _____
 Schlaf nicht mehr _____ zwei jun - ge Ro - sen Mit dem Früh - thau bring' ich Dir _____
 Lè - ve - toi _____ voi - ci l'au - ro - re, Vois ces ro - ses dans ma main _____

Rec: VCh; JL; ChR; IR; LR; JS

No. 9 Ночью (Noch'yu); Des Nachts; (Vers toi que j'aime)

Andante mosso 5 $\text{♩} = 76$ *dolce*

Мой го - лос для те - бя _____ и лас - ко - вый и том - ный
 Die Tö - ne, die sich sanft _____ und sehn - suchts - voll Dir nei - gen,
 Vers toi, vers toi que j'ai - me Et qui ne peux m'en - ten - dre

Rec: IB; JL; ES; JS

No. 10 Узник (Uznik); Der GefangeneAndante $\text{♩} = 76$
2

Си - жу за ре - шёт - кой в тем - ни - це сы - рой... Вскор - млен - ный в не - во - ле
 Ich sitz', hin - term Git - ter im feuch - ten Ge - mach, ein Ad - ler, ein jun - ger,

Rec: JL; JS

No. 11 Птичка Божия (Ptichka Bozhiya); Das VögleinAllegretto giocoso $\text{♩} = 108$
14

Птич - ка Бо - жи - я не зна - ет Ни за - бо - ты ни тру - да
 Glück - lich lebt vor Noth ge - bor - gen Got - tes Vög - lein in der Welt

Rec: JO; IR; LR; JS

No. 12 Звезды (Zvězdy); Die Sterne; Les Étoiles (1865)Andante mosso $\text{♩} = 76$
6

Я дол - го сто - ял не по - движ - но, В да - лё - ки - е звез - ды вгля - дясь;
 Ich starr - te und stand un - be - weg - lich, den Blick zu den Ster - nen ge - wandt,
 Un soir, j'ad - mi - rais en si - len - ce Les feux dont la nuit se pa - rait,

Rec: IB; JL; FvS; JS

1864 Six mazourkes de Chopin (Sp.: Houghton; Pol.: 1866; Germ.: 1866; Russ.: 1895)**No. 1 Seize ans; Шестнадцать лет (Shestnadsat' let)**Allegretto 8 *dolce*

Voi - ci que j'ai seize ans. On dit que je suis bel - le А dieu, а - dieu, jeux in - no - cents,
 Вот мне шест - над - цать лет, Что хо - ро - ша я, зна - ю; Прос - ти, за - ба - вы дет - ских лет,

Rec: IB; KD; AN; KO; OP; IR; BS; F-MTh; AW

No. 2 Aime-moi; Kochaj mnie; Durch die Tanzesweise; Милый друг (Milyy drug)

Allegro vivace **19** *légèrem ent*

Tu com - man - des qu'on t'ou - bli - e, J'ai grand' peine à t'o - bé - ir;
 Chcesz bym wy darł cię z pa - mię - ci, Jak po - slu - chać a - ni wiem?
 Durch die Tan - zes - wei - se hör' ich flü - stern lei - se: "das ist doch ein schmü - ckes Paar!"
 Ми - лый друг, ты по - же - ла - ла, Что - бы у - да - лил - ся я;

Rec: IB; KD; RF; AN; KO; OP; BS; MS; AW

No. 3 Plainte d'amour; De qué sirve; Skarga miłości; К чему же скрывать (K chemu zhe skryvat')

Tempo di mazurka **3**

Chère â - me, sans toi j'ex - pi - re, Pour - quoi tai - re ma dou - leur?
 De qué sir - ve que yo quie - ra di si - mu - lar mi do - - lor
 Bez cie - bie u - mie - ram zwol - na, przed mię - czar - nia, nie - ma schron,
 К че - му же скры - вать стра - да - нья? Му - ки серд - ца ви - дишь ты;

Rec: IB; KD; KH; UK; AN; BS; AW

No. 4 Coquette; El amor de mi mozuela; Чтоб тебя любить (Chtob tebya lyubit')

Allegro brillante **4** *con brio*

De n'ai - mer que toi Je don - ne ma foi, Tra la _____ la la O fil - le Gen - til - le, _____
 Чтоб те - бя лю - бить, от - дам хоть всю жизнь, тра - ла _____ ла Красот - ка мла - да - - я,
 El a - mor de mi mo - zue - la tal - la a - to ma! _____ e - cha! _____ La ca! _____

Rec: KD; LJ; AN; OP; F-MTh; AW

No. 5 L'Oiselet; Пташка (Ptashka)

Lento 2 *doux* *tr* *tr*

Le ciel est clair et l'air est doux, Tout rit, tout jase au - tour de nous; Toi seul, toi seul,
 Как чист и я - сен не - бо - склон, Кру - гом все ве - се - ло гля - дит; Од - на, од - на

Rec: PACH; KD; LJ; YeK; CL; AN; KO; OP; AW

No. 6 Séparation; Ay que me robó; Разлука (Razluka)

Non troppo presto *dim.*

Ay que me ro - bó mi mo - re - na el co - ra - zón
 Pars, et nous ou - bli - e; Pars, ne suis point mes pas
 Да, по - ра рас - стать - ся! За - будь на век ме - ня

A - y que me ro - bó mi mo -
 Res - te O mon a - mi - e,
 Сжаль - ся, о, до - ро - я!

Rec: LJ/BS; CL/KH; AN; DS; AW

?1864 Die Nacht

Auf dem Teich dem Re-gungs-lo - sen, Weilt des Mon des hol - der Glanz, Flech - tend sei - ne blei chen Ro - sen

1864 Die traurige Krönung

And-te 8

Es war ein Kö - nig Mi - le - sint Von dem will ich nuns sa - gen,

1865 Six mazourkes de Chopin (Deuxième série)

No. 1 La Fête

Allegretto 4 *mf*

Ah! Le vil - lage est tout en fê - te, À dan - ser cha - cun s'ap - prê - te,

Rec: IB; GD; UK; AN; BS; AW

No. 2 Faible cœur! Biedne serce

Allegretto 8

Pré - pa - re toi, fai - ble cœur, À l'angoisse, à la dou - leur Puis - - qu'il te plaît de rê - ver
I - lez bie - ne ser - ce mo - je u - drę - czeń mu - si je - szcze znieść i ja - kie prze - być nie - po - ko - je

Rec : UK; AN; BS; AW

No. 3 La Jeune Fille; Dzieweczka

Allegro 5 *mf*

Quand on est jeune et gen - til - le, Com - ment ne pas le sa - voir? Tout d'a - bord, la jeu - ne fil - le
Któ - ra pię - kna jest i mło - da sa - ma o tem na - przód wie ot wźró - deł - ku czy - sta wo - da

Rec : LJ; AN; AW

No. 4 Berceuse; Kolysanka

Andantino 4 (doux)

En - fant, cède au som - meil qui fer - me ta pau - piè - re,
Zmruż ocz - ki syn - ku mi - ły. mo - je ty ko - cha - nie,

Rec: BKD; LJ; UK; CL; AN; FvS; AW

No. 5 La Danse; Pierwsza para

Allegro vivace

f Tal - la-ra la la - la, tal - la-ra la la - la! En - ten - dez-vous c'est le sig - nal,
Tra - la-la - la - la! - la tral - la-la - la - la! Na pierw-szy do ma - zu - ra znak

Rec : LJ; AN; KO; AW

No. 6 La Beauté; Do pięknej

Vivace

f La beau-té dans ce bas mon - de Rè-gne sans se-con - de; Du cou-chant jus - qu'à l'au - ro - re
Naj - mo - żnie - szą bez wą - pie - nia jest pię-kno - ści wła - dza, świat wo-zna - kach u - wiel - bie nia

Rec: LJ/BS; CL/KH; AN; AW

1865 Десять стихотворений Пушкина, Лермонтова, Кольцова, Тютчева и Фета (Desyat' stikhotvoreniy Pushkina, Lermontova, Kol'tsova, Tyutcheva i Feta) (Russ and Germ: Johansen 1865; Fr: Gérard 1866)
No. 1 Отчего, скажи? (Otchego, skazhi?); Sag', warum, warum; Chanson de la faucilleAllegretto $\text{♩} = 96$

p От - че - го, ска - жи, Мой лю - би - мый серп, По - чер - нел ты весь, Что ко - са мо - я?
Sag, wa - rum, wa - rum, lie - be Si - chel du, Bist ge - schwärtzt du ganz, Wie mein Haar - ge - flecht?
Dis - moi, faux ché - rie, O ma bel - le faux! Ce qui t'a noir - ci - e En ce long re - pos,

No. 2 Стихи, сочиненные ночью (Stikhi, sochinennnye noch'yu); Schlaflos lieg' ich ohne LichtAndante mosso $\text{♩} = 100$


p Мне не спит - ся, нет ог - ня Всю - ду мрак и сон до - куч - ный, Ход ча - сов лишь од - но - звуч - ный
 Schlaf - los lieg' ich, oh - ne Licht Quä - lend drückt mich Lan - ge - wei - le... Nur der Uhr ein form' - ge Ei - le
 Les nu - a - ges sur les cieux Ont ten - du leur toi - le som - bre Et j'ap - pel - le en vain, dans l'om - bre,

Rec : JL

No. 3 Я любила его (Ya lyubila yego); Heißer glühte mein HerzAllegretto $\text{♩} = 108$ *con espressivo*


p Я лю - би - ла е - го Жар - че дня и ог - ня; Как дру - гим не лю - бить ____ Ни - ког - да, ни - ког - да!
 Heis - ser glüh' - te mein Herz Ihm als Feu - er und Tag, An - dern schlägt es so heiß ____ Nim - mer mehr, nim - mer mehr!

No. 4 Тихо вечер догорает (Tikho vecher dogorayet); Golden glüh'n der Berge Gipfel'; Chant du soirAndante $\text{♩} = 50$


p Ти - хо ве - чер до - го - ра - ет, Го - ры зо - ло - тя;
 Gol - den glüh'n der Ber - ge Gip - fel, Küh - lung haucht der Wind;
 Sur la ci - me des mon - ta - gnes Fuit le jour mou - rant,

Rec : JL

No. 5 Для берегов отчизны дальней (Dlya beregov otchizny dal'ney); Aus fremden LandAllegro appassionato $\text{♩} = 100$ Agitato $\text{♩} = 84$


p Для бе - ре - гов от - чиз - ны даль - ней Ты по - ки - да - ла край чу - жой;
 Aus frem - den Land von mei - nem Her - zen Du zo - gest fort in's Va - ter - land.

Rec : JL; JS

No. 6 Ветка Палестины (Vetka Palestiny); Der Palmzweig aus Palästina; Le Rameau de Palestine

Andante ♩ = 104



Ска - жи мне вет - ка Па - лес - ти - ны: Где ты рос - ла, где ты цве - ла?
 Sag mir, O Zweig aus heil' gem Lan - de: Aus wel-chem Stamm bist du ge - pflückt?
 Dis - moi, ra - meau de Pa - les - ti - ne Quel lieu t'a vu naître et fleu - rir?

Rec : JL

No. 7 Не пой, красавица, при мне (Ne poy, krasavitsa, pri mne); O sing', du schöne, sing' mir nicht; Géorgienne

Allegro ♩ = 88



He пой, кра - са - ви - ца, при мне _____ Ты пе - сень Гру - зи - и пе - чаль - ной;
 O sing, du Schö - ne, sing mir nicht _____ Ge - or - giens weh - mut - vol - le Lie - der;
 Ma bel - le, ne dis plus tout bas _____ Les vieux re - frains de Gé - or - gi - e,

Rec: GD; JL

No. 8 Колыбельная (Kolybel'naya); Der Kosakin Wiegenlied; Berceuse cosaque

Moderato ♩ = 138



Спи, мла - де - нец мой пре - крас - ный Ба - юш - ки, ба - ю!
 Schlaf! mein Kind - chen, ru - hig lie - ge, Schlaf, mein Kind, schlaf ein!
 Dors dans les plis de mon voi - le, Dors, ô mon en - fant;

Rec: KE; JL; RDP

No. 9 Ива (Iva); Die Weide

Andante ♩ = 88 dolce



Что ты клю - нишь над во - да - ми, И - ва, ма - куш - ку тво - ю _____
 Wa - rum tief zum Was - ser senkst, du, Wei - den - baum, dein Schman - kes Haupt? _____

Rec : JL

No. 10 Буря (Burya); Der Sturm; L'OrageAllegro moderato $\text{♩} = 104$

Бу - ря мгло - ю не - бо кро - ет, Ви - хри снеж - ны - е кру - тя; _____
 Tobt der Sturm, den Tag ver - hüll - ter, Treibt den Schnee im Wir - bel - wind; _____
 Sur nos fronts le vent d'o - ra - ge Tour - bil - lonne en gé - mis - sant; _____

Rec: VCh

1865 Die Sterne (see 1864 *Dvenadtsat' stikhotvoreniy*, No. 12)**1865 Das verlassene Mägdlein**

And-te

Früh wann die Häh - ne kräh'n Eh' die Stern-lein ver - schwin den, Muss ich am Heer - de steh'n, Muss Feu - er schwin - den.

1865 Mein Fluß

Allegro

Mein Fluss, mein Fluss im Mor - gen - strahl Em-pfan - ge nun em-pfan - ge

1865 Er ist's

Früh - ling läßt sein blau - es Band Wie - der flat - tern in die Lüf - te

1866 Douze mélodies sur des poésies russes

- No. 1 Fleur desséchée (see 1864 12 *stikhotvoreniy*, No. 1)
- No. 2 La Mésange (see 1864 12 *stikhotvoreniy*, No. 7)
- No. 3 Les Ombres de minuit (see 1864 12 *stikhotvoreniy*, No. 4)
- No. 4 Berceuse cosaque (see 1865 10 *stikhotvoreniy*, No. 8)
- No. 5 Évocation (see 1864 12 *stikhotvoreniy*, No. 6)
- No. 6 Chant du soir (see 1865 10 *stikhotvoreniy*, No. 4)
- No. 7 Les Deux roses (see 1864 12 *stikhotvoreniy*, No. 8)
- No. 8 Aurore (see 1864 12 *stikhotvoreniy*, No. 5)
- No. 9 Géorgienne (see 1865 10 *stikhotvoreniy*, No. 7)
- No. 10 Le Rameau de Palestine (see 1865 10 *stikhotvoreniy*, No. 6)
- No. 11 Chanson de la faucille (see 1865 10 *stikhotvoreniy*, No. 1)
- No. 12 L'Orage (see 1865 10 *stikhotvoreniy*, No. 10)

1867-1870 Trop de femmes**Prologue** (“Pour charmer les nobles loisirs”)

Pout char - mer les no - bles loi - sirs, Di - ver - si - té c'est la loi du plai - sir

ACTE I

Chanson du Pacha (“Je suis pacha”)

Je suis pa - cha ____ Trois lar-ges queu - es or-nent mon é - ten - dard sa - cré ____

Marche

Mod-to

ff

ff

sf

8va

Chœur des révoltées

All-o mod-to Arthur

f

As-sez! As-sez! As - sez! As-sez! As - sez! _____

Serment sur le Coran

Je ju - re par Al-lah! Par Maho-met et-coe-te - ra - Et sur tout par et-coe-te - ra

Berceuse ("Dodo, gros Pacha")

Do - do gros Pa - cha, dors comme un bon pe - tit chat, do - do gros Pa - cha, dors comme un bon pe - tit chat

ACTE II

Trio et Chœur ("La, la, la. Fortune sois bénie"/ Salut, heure bénie)

La. la, la, la, la, la, la, la, la! For - tu - ne sois bé - ni - e, La. la, la, la, la, la, la, la!

L'Invocation à Mahomet

Ma-ho - met! O Ma-ho - met! Ma - ho - met! Ma - ho - met!

Par ta bar - be vé - né - ra - ble, Nous te pri - ons in - stam - ment,

Air (Mazourke) de Blagoïska

Aux coups du sort trop ex-po-sé - e con-stamment j'ai su con-ser-ver une â - me tou-jours em-bra-sé - e,

Grand Chœur Final

A Pa - ris, à Pa - ris, à Pa - ris, à Pa - ris, cet-te vil - le sou - ve - rai - ne

Chanson de Noix de Coco

Dans la plai - ne de Tom-bouc - tou où vient dan - ser le cro - co - di - - - - - le

1867-1869 Le Dernier Sorcier

Ouverture

The Overture is written for piano in 3/4 time, key of D major. It begins with a forte (f) dynamic in the bass clef, featuring a descending eighth-note scale. The treble clef has a whole rest for the first four measures. In the fifth measure, the treble clef enters with a piano (p) dynamic, playing a series of chords and eighth notes. The piece concludes with a forte (f) dynamic in the treble clef, featuring a rising eighth-note scale.

ACTE 1

No. 1 Chœur (Par ici)

Vivace 45

The score is for a chorus in 2/4 time, key of D major. It starts with a piano (p) dynamic. The melody is simple, with lyrics written below the notes. The lyrics are: "Par i - ci! Par i - ci! Par i - ci! Par i - ci! par i -".

No. 2 Air de Lelio (Dans le bois)

Allegretto 9

The score is for a solo in 6/8 time, key of D major. It begins with a repeat sign. The melody is written in the treble clef. The lyrics are: "Dans le bois frais et som - bre Ré - veil - lé par le cor".

No. 3 (Mélodrame et) Romance (La Reine) (Ramasse cette rose)

Andante

The score is for a solo in 3/4 time, key of D major. It begins with a mezzo-piano (mp) dynamic. The melody is written in the treble clef. The lyrics are: "Ra - mas - se cet-te ro - se, Et la fleur à la main Ce soir à la nuit clo - se, A - vance et ne crains rien,".

No. 4 Air de Krakamiche (Ah, la sottie existence)

Allegro 20 *p*

Ah, la sottie ex-is-ten-ce, Ah, le tris-te mé-tier que ce-lui d'un-sor-cier quand il a per-du sa puis-san-ce

No. 5 Chanson de la pluie (Stella) (Coulez, coulez) (see also 1900)

Andante 5 *mp*

Cou-lez, cou-lez, gout-tes fi-nes, Le long des col-li-nes, En pe-tits ruis-seaux

No. 6 (Mélodrame et) Air (La Reine) (Sous les yeux)

Andante *mp*

Sous les yeux de ton père un voi-le s'éten-dra At-tends ce soir, es-père Ton a-mant re-vien-dra

No. 7 Chanson de Perlimpinpin (Quand j'étais un géant)

Moderato 4 *mp*

Quand j'é-tais un gé-ant, J'é-tais beau coup plus grand! Quand j'é-tais moins pe-tit, J'a-vais un grand es-prit...

No. 8 Marche des Farfadets

Moderato *pp*

Quand j'é-tais un gé-ant, J'é-tais beau coup plus grand! Quand j'é-tais moins pe-tit, J'a-vais un grand es-prit...

No. 9 Rondes des Lutins (Tourne, tourne, tourne)

Vivace 12

f Tour - ne, Tour - ne, Tour - ne comme un ton - ton

No. 10 Chœur des Elfes (Compagnes ailées) (see also 1899)

Andante mosso 6

p Com - pa - - gnes ai - lé - - es, mes sœurs - bien ai - mé - - es, mol - le - ment ber - cé - - es Au chant des gril - lons! -

ACTE 2

No. 1 Stornello (Lelio) (Pourrais-je jamais aimer)

Andante Andante con moto 9 7

p Pour - rais - je ja - mais ai - mer une au - tre fem - - me?

No. 2 Mélodrame (Krakamiche) (Mux, mux, fiat lux)

Allegretto

fp Mux, mux, fiat lux

No. 3 Duo (Krakamiche, Stella) (Si tu ne sais pas)

Vivace 3

mp Si tu ne sais pas, Ce que la ri - ches - se, Même à la jeu - nes - se, Peut prê - ter d'at - traits

No. 4 Couplets du rouet (Stella, Lelio) (Quand vient la saison fleurie)

Allegretto 6 *mp*

Quand vient la sai - son fleu - ri - e OÙ tout s'é - veille à la fois,

No. 5 Duo de la Rose (Stella, Lelio) (C'est moi) (see also 1904, Duo de la Rose and 1904 Cendrillon, 2^e Tableau, sc. iv)

Andante animato 9 *mp*

C'est moi, ne crai - gnez rien Cet - te fleur nous pro - tè - ge Je n'ai pu ré - sis - ter

No. 6 Exorcisme (Krakamiche) (Louppola, shibbola, trix)

Allegretto 2 *f*

Loup - po - la, Shi - bo - la, Trix, Ke - re - met, Ze - re - met, Trix! A - sta - roth! Bel - ze - bub!

No. 7 Mélodrame (La Reine)

Allegretto *p*

A - dieu témoins de ma mi - sè - re! Hé - las! en vain j'au - rai lut - té! Ra - ni - me - toi, mon cœur, es - pè - re

No. 8 Quartet (Krakamiche, Stella, Lelio, Perlimpinpin) (Adieu, témoins de ma misère)

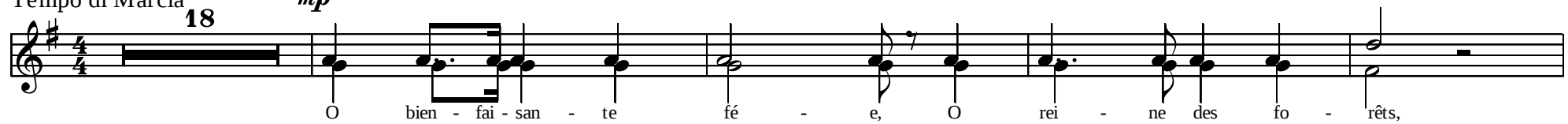
Andante

A - dieu témoins de ma mi - sè - re! Hé - las! en vain j'au - rai lut - té! Ra - ni - me - toi, mon cœur, es - pè - re

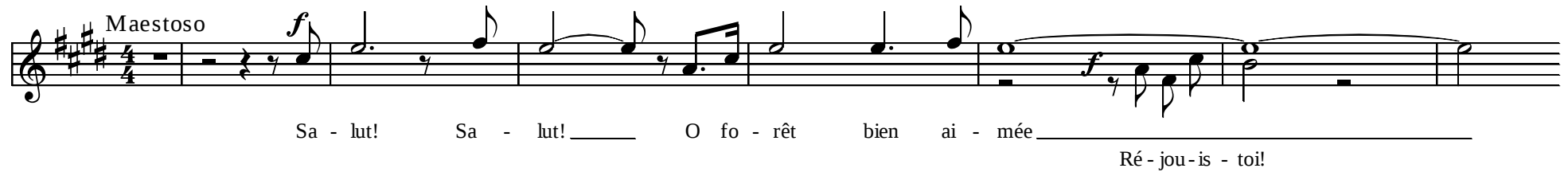
No. 9 Marche (Entrée des Elfes) (O bienfaisante fée)

Tempo di Marcia

18

mp**No. 10 Chœur final (Salut, salut)**

Maestoso

f**1867 Six morceaux pour piano et violon**

Rec: KH/EW; LK/SKG; JL/MD; US/SI; ABV/ATs

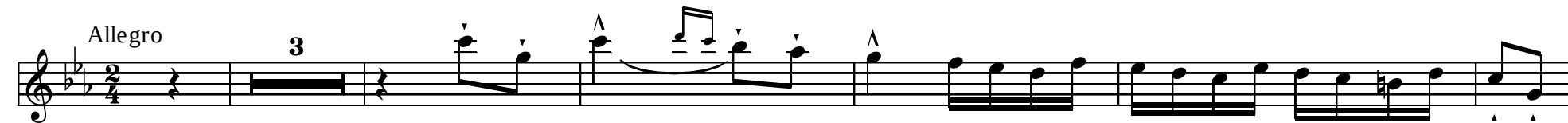
No. 1 Romance

Andante mosso

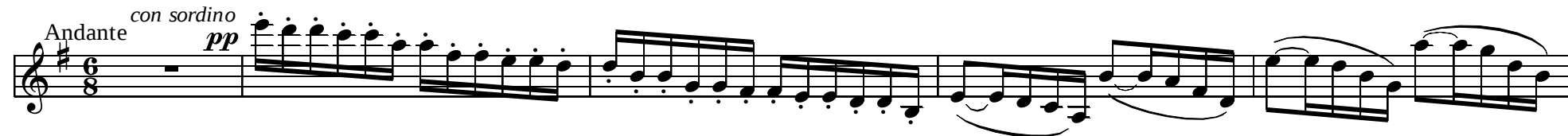
p**No. 2 Bohémienne**

Allegro

3



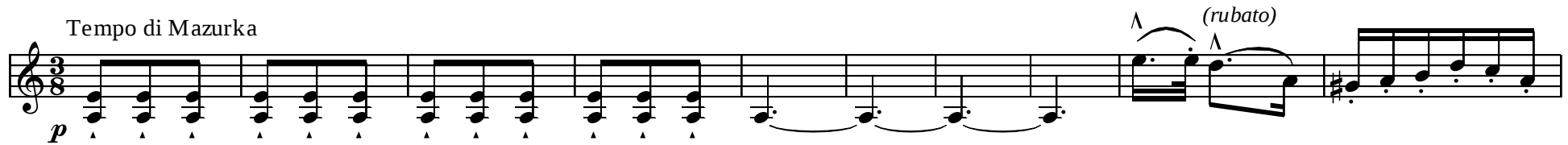
Rec : RMH/CM

No. 3 BerceuseAndante
*con sordino**pp*

Rec: RBP/MP; RMH/CM

No. 4 Mazourke

Tempo di Mazurka

**No. 5 Vieille chanson**

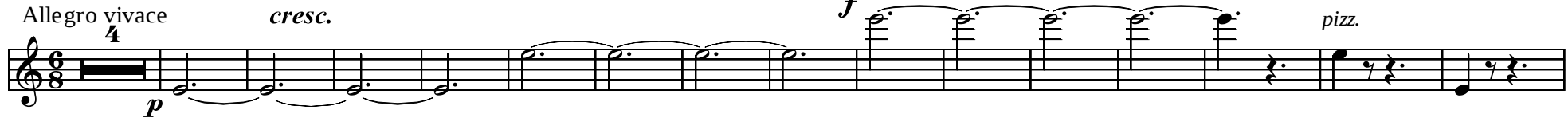
Allegretto



Rec : BB; RMH/CM

No. 6 Tarentelle

Allegro vivace

*cresc.**f**pizz.*

?1868 Gypsy Chorus, Rondo (See 1899 Chœur bohémien)

1868 L'Ogre**No. 1 Chœur des fileuses (Lorsque le soleil) (see also 1905)**

Allegro

All-to Mod-to



No. 4 Duo (C'est bien vous)

C'est bien vous, vous que j'a - do - re, Je vous trou - ve. Ah quel trans - port, Et mon âme s'ouv - re en - co - re

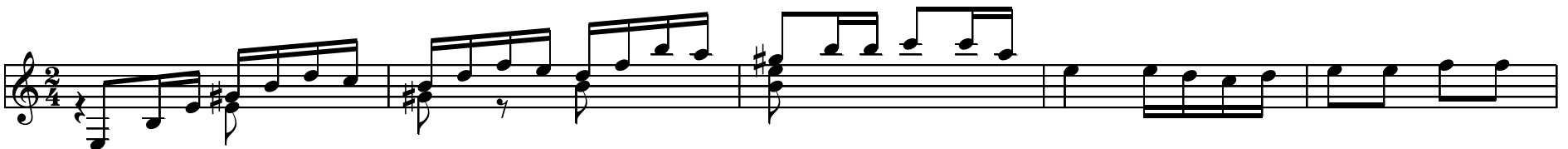
(Nous voilà réunis)



Nous voi - là ré - u - nis, la mort peut nous at - tein - dre, par un flot de bon - heur à la fois em - por - té(s)

No. 5 Chœur des questionneuses (Quel est-il?)

Quel est - il? Ce jeune hom - me Est - il prin - ce Un sei - gneur

No. 7 Mélodrame**No. 10 Romance d'Aleli**

Ce - lui que j'aime est loin de moi! Il veut don - ner son sang de vi - e

No. 11 Duo (Même un ogre farouche)

Même un o - gre fa - rou - che Est quel-que-fois sen - si - ble Vous le sa - vez, hé - las, pour mon mal - heur

(Viens ici Naïna)



Viens i - ci Na - i - na, viens à mon aide en - fant et qu'a dé - faut de mots ton ges - te sup - pli - ant

No. 13 Chansonnette et Chœur (Écoutez ma chansonnette)


É - cou - tez ma chan - son - net - te vive et jo - li - et - te, É - cou - tez la chan son - net - te, que je chante__ i - ci

No. 15 Chanson à boire (Quand le soleil brille)


Quand le so - leil bril - le En ra - yons de flam - me au plus haut des airs

No. 17 Chœur final (Après un affreux orage)


A - près un af - freux o - ra - ge

Chœur (O transport!)


O trans - port! O bon - heur la li - ber - té ché ri - e

1868 (Choruses to texts by Richard Pohl)

Überall

Wenn dro - ben ei - ne Ler - che singt im hel - len Mor - gen - strahl

The musical score for 'Überall' is in G major (three sharps) and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The lyrics are written below the staff.

Mein Alles

Und wär' auch der gan - ze Erd - kreis mein ei - gen; Und könn - te mein Ruhm zu den Ster - nen stei - gen;

The musical score for 'Mein Alles' is in G major (three sharps) and 2/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The lyrics are written below the staff.

[Dein Bild] "In meinen schönsten Stunden"

In mei - nen schön - sten Stun - den, Wo - von der Welt be - freit

The musical score for '[Dein Bild] "In meinen schönsten Stunden"' is in G minor (three flats) and common time (C). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The lyrics are written below the staff.

Abschied**1868 Коль любить, так без рассудку (Kol' lyubit', tak bez rassudku)***All-o brillante***1868 Die Spinnerin****1868 Пять стихотворений Лермонтова и Тургенева (Pyat' stikhotvoreniy Lermontova i Turgeneva)****No. 1 На заре (Na zare) (Germ: 1870 *In der Frühe*)***Moderato*

Rec: MB; GD; BKD; JL; JS

No. 2 Утес (Utës)

Adagio 4

p Но - че - ва - ла туч - ка зо - ло - та - я На гру - ди у - те - са ве - ли - ка - на.

Rec: VCh; JL

No. 3 Разгадка (Razgadka) (Germ: 1870, Räthsel; Fr: 1882 6 mélodies, No. 4) [Germ. and Fr. versions have a 4 bar introduction]

Andante

p In dei - nen Au - gen schlum - mert Ein hol - des Rät - sel - wort Das mei - ne Bli - cke bann - te An den ge - weih - ten Ort.
 Как при - ли - ва - ла к серд - цу Вся кровь в гру - ди мо - ей, Ког - да вме - ня впе - ря - лись Лу - чи тво - их о - чей!
 Une é - nigme est ca - ché - e Au fond de tes beaux yeux! Je l'ai long - temps cher - ché - e, Plein d'un doute an - xi - eux.

Rec: IB; GD; GDv; JL; JS

No. 4 Разлука (Razluka); L'Absence

Andante mosso

p Que l'ab - sence est cru - el - le tout es - poir m'est ô - té
 О раз - лу - ка, раз - лу ка! Как ты серд - цу горь - ка...

Rec: JL

No. 5 Русалка (Rusalka)

Andante tranquillo

p Ру - сал - каплы - ла по ре - ке го - лу - бой, *f* О - за - ря - е - ма пол - ной лу - ной; __

1869 Два романса на слова Гёте и Е. Тюркести (Dva romansa na slova Gëte i E. Tyurkesti)**No. 1 Перед судом (Pered sudom); Vor Gericht**

Con fuoco **3**

[Von wem ich es ha - be, das sag' ich euch nicht.]
Под серд - цем мо - им чьё ди - тя я но - шу,

Rec: JS

No. 2 Ночь и день (Noch' i den') (see 1843 *Album de M^{me} Viardot Garcia*, No. 7)**1869 Le Miroir****Air (Dans la plaine de Tomboctou)**

Dans la plai - ne de Tom - bouc - tou, où vient dan - ser le cro - co - di - le, où l'on man - ge le cous - cous

?1869 Rondeña**All-o vivace**

Se - rás due-ña de mi vi - da _____ Se-rás due-ña de mi vi - da _____

1870 Marche Militaire

1870 Das ist ein schlechtes Wetter (Russ: 1871, 6 stikhotvoreniy, No. 6)

Allegro molto

The musical notation is for a single melodic line in G minor, 6/8 time. It begins with a 7-measure rest, followed by a piano (p) dynamic. The melody consists of eighth and quarter notes, with several measures of rests. There are three accents (^) over the notes in measures 10, 12, and 14. The piece ends with a 6-measure rest.

p

Das ist ein schlech-tes Wet-ter!	Das ist ein schlechtes Wet-ter	es reg-net und sturmt und schneit,
Сто-ит по-го-да зла-я!	Что за по-го-да зла-я!	Сер-ди-то шу-мит гро-за...
Le temps est à l'o-ra-ge!	Le temps est à l'o-ra-ge,	il tonne, a-vec pluie et vent

Rec: JL

1870 Räthsel (see 1868 5 stikhotvoreniy, No. 3)**1870 Der Gärtner** (Russ: 1871, 6 stikhotvoreniy, No. 3; Fr: 1904, Elle passe!)

Allegretto con brio

The musical notation is for a single melodic line in G minor, 2/4 time. It begins with a 3-measure rest, followed by a forte (f) dynamic. The melody consists of eighth and quarter notes, with a triplet of eighth notes in measure 4. There are three accents (^) over the notes in measures 4, 6, and 8. The piece ends with a 3-measure rest.

f

Auf ih-rem Leib-röss-lein, so weiss wie der Schnee die schön-ste Prin-zes-sin	reit't durch die Al-lee
Вер-хом на ло-шад-ке, как сталь во-ро-ной, Княж-на мо-ло-да-я	скок! пе-ре-до мной!
Du fond de l'al-lé-e Ac-court en ri-ant La belle a-do-ré-e	Sur son cour-sier blanc

Rec: MB; BKD; NP; JS

1870 In der Frühe (see 1868 5 stikhotvoreniy, No. 1)**1870 Nixe Binsefuß**

The musical notation is for a single melodic line in G minor, 3/4 time. It begins with a 4-measure rest, followed by a piano (p) dynamic. The melody consists of eighth and quarter notes, with a 2-measure rest in measure 4. There are three accents (^) over the notes in measures 6, 8, and 10. The piece ends with a 2-measure rest.

p

Des Was-ser-mans sein Töch-ter-lein	Tantz auf dem Eis im Voll-mond-schein.	Sie tan zet oh-ne Furcht und Scheu,
-------------------------------------	--	-------------------------------------

Rec: MB; JS

1870 Anliegen (Ständchen)

Moderato *p*

O schö - nes Mäd - chen du — du mit dem schwar - zen Haar, die du an's Fen - ster trittst, —

?1871 L'Enfant

Un en-fant de quatre ans ex - pi - ré de la veil - le est tom-bé sur son lit on di-raît qu'il som - meil - le

1871 Шесть стихотворений Г. Гейне, Э. Мёрике и Р. Поля (Shest' stikhotvoreniiy G. Geyne, E. Mërike i R Polya)**No. 1 Лесная тишь (Lesnaya tish'); Märchen (Waldeinsamkeit)**

Andante *p*

Wald - ein - sam - keit, Wald - ein - sam - keit! Welch' köst - lich Klein - od hü - test du! —
Лес - на - я тишь! лес - на - я тишь! Ка - кой от - ра - дой ве - ешь ты! —

No. 2 Загубленная жизнь (Zagublennaya zhizn'); Verfehltes Leben

Moderato *p*

Sie schaut nach der sin - ken - den Son - ne Und Trä - nen um - flo - ren den Blick —
Гля - дит на за - кат о - на солн - ца И взор о - ту - ма - нен сле - зой —

No. 3 Садовник (Sadovnik); Der Gärtner (see 1870)

No. 4 Ожидание (Ozhidanie); Allein

Moderato

pp

Still schau' ich in die Nacht hin - aus, Wo - hin er nun ge - gan - gen, Und blick hin-auf zum Va - ter - haus
Он дом сей - час по - ки - нул мой, Ска - зав мне: До сви - да - нья! И серд - це вновь у - же то - мит

Rec: ACA

No. 5 Былое счастье (Byloe schast'ye); Agnes

Andante

p

Ro - sen zeit! Wie schnell vor - bei, schnell vor - bei, Bist du doch ge - gan - - - gen!
Счас - тья дни! как ско - ро вы, ско - ро вы, скры-лись и про - па - ли!

No. 6 Стоит погода злая (Stoit pogoda zlaya); Das ist ein schlechtes Wetter (see 1870)

1873 Introduction et Polonaise

Introduction

Maestoso

ff

pp

animez un peu

ff

p

Sub

Polonaise

Moderato ♩ = 88

1874 Пять стихотворений Гёте, Пушкина, Мёрике, Гебеля и Поля (Pyat' stikhotvoreniy Gëte, Pushkina, Mërike, Gebelya i Polya)
No. 1 Слепец (Slepets); Der Nachtwandler

Andante mosso

Mein Leib ist wie ge - fes - selt Doch mei - ne See - le bei dir;
 По жиз - не - но - му по - лю В тол - пе гро - мад - ной люд - ской,

No. 2 Финская песня (Finskaya pesnya); Finnisches Lied

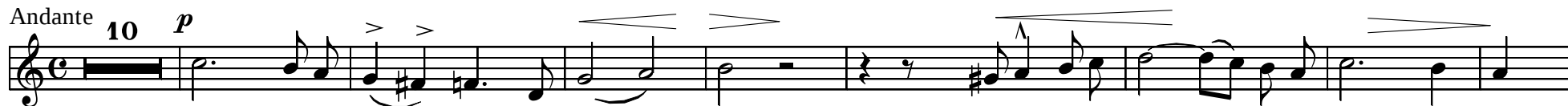
Andante mosso

Käm' der lie - be Wohl - be - kann - te Völ - lig so, wie er ge - schie - den!
 Лишь бы ми - лый во - ро - тил - ся, Тем же преж - ним, вер - ным дру - гом!

No. 3 Юноша и дева (Yunosha i deva); Der Jüngling und das Mädchen

Andante

10

p

Ю - но - шу горь - ко ры - да - я,
 Bit - ter-lich wein - te das Mäd - chen

рев - ни - ва - я де - ва бра - ни - ла
 Sie schalt oh-ne Treu den Ge - lieb - ten

Rec: KE; JS

No. 4 Солдатская невеста (Soldatskaya nevesta); Die Soldatenbraut

Tempo di marcia

6

f

Als wenn's nur der Kö-nig auch wusst', Wie wa - cker mein Schä - tze - lein ist! Für den Kö - nig, das liess er sein Blut,
 Сол - дат у - да - лой мой же - них! Не мно - го и сы - щешь та - ких! У - ме - реть он го - тов за Ца - ря..

No. 5 Весенний вечер (Vesenniy vecher); Im April; Soir d'avril

Moderato

5

p

Du feuch - ter Früh - lings - a - bend, Wie hab' ich dich so gern!
 Ве - сен - ний влаж - ный ве - чер... Все ти - хо, все мол - чит..
 Je t'ai - me soir hu - mi - de D'a - vril le mois char - mant

Rec: JS

1874 Sonatine pour piano et violon

Rec : LK/SKG; JL/MD; US/SI; ABV/ATs

I. Adagio



II. Allegro



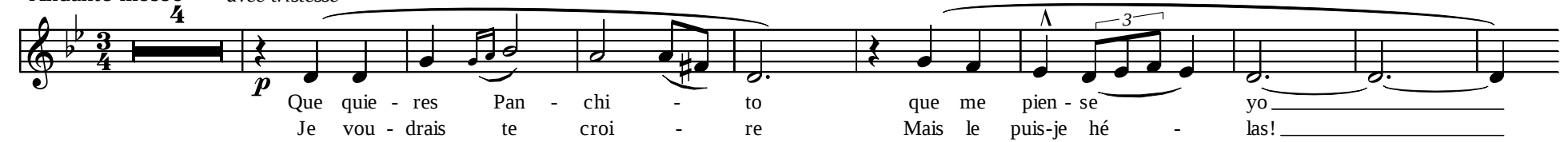
III. Allegro ♩ = 138



1875 Chansons espagnoles de Manuel Garcia

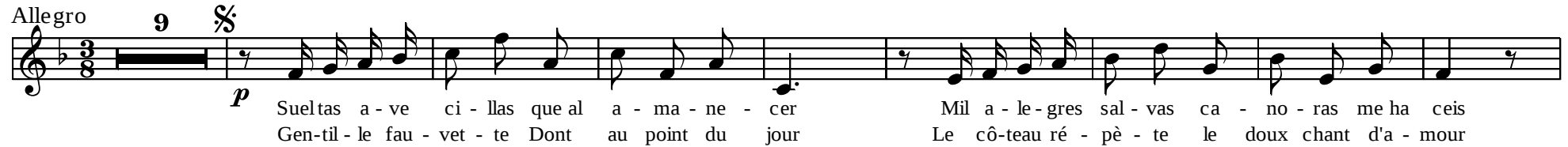
No. 1 Jalousie

Andante mosso 4 avec tristesse



No. 2 Fleur du vallon

Allegro 9



No. 3 Floris

Moderato 4



Rec : EP

No. 4 Silence!

All-tto tranquillo

5 *p*

Pa - rad _____ A - ve - ci - llas
Si - len- _____ ce, hi - ron - del - le,

Rec : EP

No. 5 La Barque d'amour

Vivace con grazia

15 *f*

Bi - o! bi - o! bi - o! bi - o! que mi tam - bo lo ten go en el ri - o
Ga - re! ga - re! ga - re! ga - re! Du plai - sir, du plai - sir qui t'ap - pel - le,

No. 6 Le Courier

Allegro

3 *f*

Es - te si que es cor - re - dor es - te si que los o - tros no. es - te si que es cor - re - dor
Des cour riers voi - là le roi, Tou - jours leste et tou-jours frin - gant. Il de - van - ce - rait le vent,

1875 Trois valse**No. 1 Le Printemps**

All-go brillante

8 *f*

Fil - les, gar - çons, hon-neur de nos ha - meaux, Ve - nez dan - ser au son de nos pi - peaux.

No. 2 Tes yeux

Mouv-t de Valse

La ro - se nou - vel - le Dans tes noirs che - veux,

No. 3 Dansez Fillettes

Vi - te vi - te vite ac - cou - rez près de nous La fête com - men - ce

1876 La jota

All-to moderato

O bel - le qui sous ton voi - le Des nuits fais pâ - lir l'é - toi - le,

?1877 La gallina

La ve - ci - na de al - lien - fren - te, gal - li - na - ci - to ven y vo - lar Le ti - ró un pa - lo a mi gal - lo más de - que - di - to, y a - sí no más,

1878 Canti popolari toscani; Народные тосканские песни (Narodnyye toskanskiye pesni)

(Ital and Russ: Johansen; [Germ: 1879]; Fr. Gérard 1881)

No. 1 Serenata fiorentina; Флорентийская серенада (Florentiyskaya serenada); Sérénade florentine

Andantino

Va - do di notte e vado a pas - seg - gia - re; Va - do sull' o - ra del tuo bel dor - mi - re
J'er - re sans trêve à l'heure où tout re - po - se; Ta lam - pe meurt et ta pau - pière est clo - se;

No. 2 C'era una volta; Бывало я с тобою говорили (Byvalo, ya s toboyu govorila); Reproches

Quasi Adagio $\frac{3}{4}$ $\text{con gran tristezza}$



C'e - ra u - na vol - ta che con voi par - la - vo O - ra non son piu deg - na di ve - der - vi
 Бы - ва - ло, я с то - бо - ю го - во - ри - ла Ax! я те - перь гля - деть на Вас не сме - ю
 Vous me par - liez ja - dis; j'é - tais heu - reu - se; Mais main - te - nant vous é - vi - tez ma vu - e.

Rec : GD; BKD

No. 3 Non vi maravigliate; Не удивляйтесь (Ne udivlayytes'); La Chanson Villageoise

Allegretto $\frac{3}{4}$ p



Non vi ma - ra - vi - glia - te gio - vi - not - ti, Se non sa - pes - si trop - po ben can - ta - re
 Не у - ди - вляй - тесь, Лю - ди мо - ло - ды - е, Что так по - ю я час - то не - у - ме - ло...
 Vous pa - rais - sez sur - pris, gens de la vil - le, Qu'à bien chan - ter je suis si mal - ha - bi - le;

No. 4 Povera me; Бедняжка я (Bednyazhka ya); Die Unglückliche; L'Affligée

$\frac{6}{8}$ 2



Po - ve - ra me _____ che non pen - sa - vo al fi - ne Quan - do di vo - i
 Бед - няж - ка я! _____ где был тог - да мой ра - зум, Ког - да те - бя _____
 Mal - heur à moi _____ qui, sans y rien com - pren - dre, D'un fol a - mour _____
 O weh' mir Ar - men! mei - ne Freu - den ver - bli - hen! ich soll - te weit, _____

Rec: IB, JL

No. 5 L'innamorata; Влюбленная (Vlyublyënnaya); Indécision

Allegretto $\frac{2}{4}$ mf



So in - na - mo - ra - ta di due gio - vi - not - ti, U - no de du - e non so qual las - cia - re
 По двум кра - си - вым пар - ням я взды - ха - ю И с кем из них рас - стать - ся я не зна - ю
 Pour cet - te fois suis-je as - sez mal - heu - reu - se! De deux gar - çons je me sens a - mou - reu - se!

Rec: BKD; FvS

1878 Цвѣток (Tsvetok) (see 1843 Une fleur)

1879 Come fan' le ragazze

All-to 4

O co-me fà la don na con - ta - di - na Quan-do le' ve-de l'a man-te, pas - sa - re

1879 La Calandrina*

2. Chi vuol com-prar la bel-la Ca-lan - dri - na? che can-ta del-la se - ra al-la mat - ti - na!

1879 Ay soledad

2do 1mo

Ay so - le - dad, so - le - dad, so - le - dad Ue - va me al rio Ay no - har - de po - der hal - lar

1880 Canzonetta de concert

Andante cantabile

La nuit mon - te, tiède et som - bre, Nulle é - toi - le, fleur de l'om - bre, Ne scin - til - le au front des cieux!
Già la not - te s'av - vi - ci - na vie - ni o Ni - ce a - ma - to be - ne vie - ni o Ni - ce a - ma - to ben

* Since the first verse consists of Jomelli's theme, we provide here verse 2, the first of the set of variations.

1880 Elégie

Adagio 4

O dé - bi - le fleur du val - lon, Fleur sans ap-pui, fleurso - li - tai - re Le souf - fle froid de l'a-qui - lon

1880 En dix ans

Mod-to 2

Dans dixans d'i-ci seu - le - ment__ Vous se-rez un peu moins cru - el - le C'est long, à par ler fran-che-ment

1880 Angel of Pity

Ad-o 2

An - gel of pi - ty Not a-lone To those He calls in love his own,

1880 Six mélodies et une havanaise**No. 1 La Main**

Moderato

p J'ai-me la blan-keur de la main, Le doigt bien fin, l'on - gle bien ro - se, La pâ - leur au - près du car - min

No. 2 Dernier aveu

Andante 3

p Voi - là long - temps que je vous ai - me! L'a - veu re - monte à dix - huit ans! __

No. 3 Morirò; J'en mourrai; Я умру (Ya umru) (It and Russ : 1880—82 Stikhotvoreniya, No. 50)

Agitato



p Mo - ri - rò, mo - ri - rò, sa - rai con - ten - ta mo - ri - rò, mo - ri - rò,
J'en mour - rai! j'en mour - rai de ton par - ju - re! J'en mour - rai, j'en mour - rai
Я ум - ру я ум - ру ты бу - дешь ра - да! Я ум - ру я ум - ру

Rec: IB; PACH; JS

No. 4 Haï-luli

Andante



p Je suis tris - te, je m'in - qui - è - te, je ne sais plus que de - ve - nir. Mon bon a - mi de - vait ve - nir. ____

Rec: CB; CB2; IB; MH; ESM

No. 5 Gentilles hirondelles; Potessi diventar; Хотела-б быть я пташечкою малой (Khotela-b byt' ya ptashechkoyu maloy) (Russ: 1880—82 Stikhotvoreniya, No. 47)

Allegretto *Con grazia*



p Po - tes - si di - ven - tar un u - cel - li - no! A - ves - ti l'a - li da po - ter vo - la - re,
Oi seaux lé - gers, gen - til - les hi - ron - del - les, Si com - me vous, mon cœur a - vait des ai - les,
Хо - те - ла - б быть я пта - шеч - ко - ю ма - лой! На кры - лыш - ках ле - тать бы я же - ла - ла...

Rec.: PACH

No. 6 Chanson mélancolique

Andante *doux*



p Nous a - vons pas - sé, ce me sem - ble, L'un près de l'au - tre sans nous voir In - dif - fé - rents ____ et sans sa - voir ____

No. 7 Havanaise variée

Moderato

10

p

Ven - te, ni - ña, con - mi - go al - mar que en la pla - ya ten - go un ba - jel vo - ga re - mos a dos en el
 Sur la ri - ve le flot d'ar - gent En chan - tant bri - se mol - le - ment, Et des eaux a - vec le ciel pur

Rec : CB; CB2; IB; NB; ADC/ER; KO; DS

1880 Vier Lieder

No. 1 Ständchen (see 1870)

No. 2 Die Soldatenbraut (see 1874 5 *stikhotvoreniy*, No. 4)No. 3 Verfehltes Leben (see 1871 6 *stikhotvoreniy*, No. 2)No. 4 Der Nachtwandler (see 1874 5 *stikhotvoreniy*, No. 1)**?1880 Les Bohémiennes**

Moderato

p

Ah! Plus va - ga - bon - des que les chèv - res, Et le re - frain joy - eux aux lèv - res,
 Ay! El a - mor de mi mo - zue - la yo no le pue - do en - ten - der____
 Ax! Мы точ - но ка - зач - ки през - вим - ся, по - ем, сме - ем - ся, ве - се - лим - ся,

Rec: DS

1880 (-1882) Stikhotvoreniya

No. 46 E che t'ho fatto, dolce anima? Перед тобою чем я провинилась? (Pered tobouy chem ya provinilas'?)

Andante agitato



E che t'ho fat - to dol - ce a - ni - ma mi - a? Del - la mia ca - sa ti se'al - lon - ta na - to
 Пе - ред то - бо - ю чем я про - ви - ни - лась? От мо - е - го ты до - ма у - да - лил - ся!

Rec: JS

No. 47 Potessi diventar; Хотела бы быть я пташечкою малой (Khotela by byt' ya ptashechkoyu maloy) (see 1880 6 mélodies, No. 5)

No. 48 Vò pianger tanto; Хочу я плакать (Khochu ya plakat)

Allegro mosso



Vò pian - ger tan - to che me vuò fi - na - re co - me che fe - ce Ma - ria Mad - da - le - na
 Хо - чу я пла - кать Ах, до смер - ти пла - кать! Как Маг - да - ли - на за - лить - ся сле - за - ми...

No. 49 Il barchettino; На лодочку мы сядем удалую (Na lodochku my syadem udaluyu) (see also 1904 Cendrillon, 2^e Tableau, sc. v)

Allegretto



Fa - re - mo un bar - chet - ti no in mez - zo al ma - re!
 На ло - доч - ку мы ся - дем у - да - лу ю!

No. 50 Moriró; Я умру (Ya umru) (see 1880 6 mélodies, No. 3)

No. 51 Вот зеркало мое (Vot zerkalo moyë); Le Miroir (Fr: 1882 6 mélodies, No. 5)

Andante tranquillo



[Вот зер - ка - ло мо - е... при - ми е - го, Ки - при - да! Бог - и - ня кра - со - ты]
 О toi, qui tiens les cieux sou - mis à ton pou - voir, O blon - de Cy - thé - rée,

No. 52 Ночной зефир (Nochnoy zefir)

Andantino mosso

Ноч - ной зе - фир _____ Стру - ит э - фир _____ Шу - мит бе - жит _____

Rec: JS

No. 53 Старый муж, грозный муж (Staryy muzh, groznyy muzh)

Allegro

p Ста - рый муж, гроз - ный муж, Режь ме - ня, жги ме - ня Я твер-да, не бо - юсь Ни но - жа, ни ог - ня!

Rec: JS

No. 54 Ворон к ворону летит (Voron k vorony letit)

Andante mosso

Во - рон к во - ро - ну ле - тит Во - рон во - ро - ну кри - чит. Во - рон, где б нам от - о - бе - дать?

1881 La Fileuse de Joachim Raff

Allegro moderato

Seul com - pa - gnon de ma nuit so - li - tai - re, O mon rou - et, tour - ne, tourne en chant - tant;

?1882 Часовой (Chasovoy)

Пол - ночь Зла-я сту - жа На дво-ре тре - щит Ме-сяц обла-ка - ми се - рыми за-крыт -

?1882 Tarantella

9

U - na fon - ta - na non può fardue fim - mi, E se li fà non li può far cor - ren - ti

1884 Six mélodies. Deuxième série**No. 1 Sylvie**

Andante 5 *p*

Voi - ci les lieux char - mants où mon â - me ra - vi - e Pas - sait à con - tem - pler Syl - vi - e

Rec: IB; GD; GDv

No. 2 Berceuse

Moderato 6 *p*

En - fant, si tu dors, les an - ges a - lors T'ap - por - te - ront mil - le cho - ses: Des pe - tits oi-seaux, Des pe-tits a-gneaux,

No. 3 Sérénade

Moderato 2 *p*

Sur le bal-con où tu te pen - ches Je veux mon - ter, ef - forts per - dus! _____ Il est trop haut,

Rec: IB; GD; GDv; KO

No. 4 L'Énigme (see 1870 *Räthsel*)No. 5 Le miroir (see 1882 *Stikhotvoreniya*, No. 51)No. 6 Insomnie (see 1865, 6 *stikhotvoreniy*, No. 2)

1884 Primavera

Mod-to

Voi - ci que les lys ont ou - vert Leurs coeurs é - toi-lées à la bri - se Dont le flot par - fu - mé de bri - se

The musical notation is for a single melodic line in 3/4 time, key of D major. It begins with a whole rest, followed by a series of eighth and sixteenth notes, with a fermata over the final measure.

1884 Dimmelo caro ben / Bella che per rubar

6

Dim - me - lo ca - ro ben, co - me fa - ces - ti quan - do dal pet - to mio ca - vas - ti il co - re.

3

Bel - la che per ru - bar l'hai l'ar - te in ma - no. Bel - la che'l lou - is d'or a me l'hai te - so

The first system is in 3/4 time, key of D major, with a fermata over the first measure. The second system is in 3/4 time, key of D major, with a fermata over the first measure.

?1884 Lourdaud!

3

Lour - daud! _____ Lour - daud, lour - daud, lour - daud! Gar - de que tu fe - ras, Lour - daud, lour daud, lour - daud. _

The musical notation is in 3/4 time, key of D major, with a fermata over the first measure.

1885 Deux pièces pour piano**No. 1 Gavotte**

Allegretto

p

The musical notation is for a piano piece in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand, with a piano dynamic marking.

No. 2 Sérénade

Moderato

p *sf* *sf* *p* *marquez bien le chant*

2do. *

Rec: BM

?1885 Les Cavaliers

Vivace 16

Allegro
molto sostenuto

p Ma sœur, — As - tu vu, ma sœur, ces deux ca - va - liers? Qui pas - saient sur leurs noirs cour - siers?

Rec: DS

1885 Si vous demourez

Mod-to

Si vous de - mou - rez lon - gue - ment, mon a - my, sans me ve - nir veoir Je vous fais du tout à sa - voir

1885 Las! que feray-je ?

Las! que fe - ray - je dé - so - lé - e Quand j'ay per - du le my - a - my?

1885 Et j'ay eu des lettres

Mod-to 3

Et j'ai eu des let - tres vray - mant Que mon a - my m'en - vo - ye. Hé - las! je les gar-de-rai tant,

1885 Vray Dieu d'amours

Allegretto 4

Vray Dieu d'a - mours, con - for-tés moy. Vous m'a - vez mis en grand és - moy Pour la bel - le que point ne voy

?1885 Ne renvoyez plus, mon amy

2

Ne ren-vo-yez plus, mon a - my_____. A moy par - lez: ve-nez y vous, car mes sa - giers sont don - ge - roux.

1885 Epitaphe, 1604

2

Re - çoy, re-çoy mon coeur, le don de moy ton pè - re Je te l'ay dé-di - é, O mes chas - tes a - mours,

1886 Six chansons du XV^e siècle**No. 1 Aimez-moi**

Andante 3

p En re - gar - dant ce front plein de can - deur____ Et vos doux yeux qui me pé - nè-trent l'â - me,
En re - gar - dant vo gra - ci - eux main - tien____ Et vos doux yeux qui tant me font de jo - ye,

No. 2 Vous parlez mal de mon ami

Vivace 8 All-o

p On a dit mal de mon a - my, Dont j'ai eu le coeur bien mar - ri; Qu'ont-ils af - fai - re quel il soit
 Vous par - lez mal de mon a - mi, Et j'en ai le coeur bien mar - ri; Que vous im - por - te, s'il vous plaît,

No. 3 Chanson de l'Infante

Moderato 2

p Ha - blando es - ta - ba la rei - na En su pa - la - cio re - al
 La reine é - tait lan - guis - san - te, As - sise au bal - con ro - yal,

Rec: PACH

No. 4 Le rossignolet

Andante 9 dolce

Il est ve - nu le pe - tit oy - si - llon, Ce mois de may, cer - tai - ne - ment
 Aux pre - miers temps de la bel - le sai - son, Le ros - si - gnol ve - nait le soir

No. 5 Ladinderindine

All-to moderato 4 2d dessus

p La - din - de - rin - di - ne, La din - de - rin - dè - ne, la din - de - rin - din.

No. 6 Les Trois belles demoiselles

And-te mosso

mf

De là la ri-viè - re sont Les trois gen - tes de - moi - sel - les, De là la ri-viè - re sont,
Où vont - el - les tout là - bas, Les trois bel - les de - moi - sel - les, Où vont - el - les tout là - bas,

1886 6 airs italiens du XVIII^e siècle**No. 1 Que l'on médise d'elle; Ma faccia quel che vuol**

Andante mosso

2

Ma fac - cia quel che vuol _____ Ma fac - cia quel che vuol _____ ch'io tan - to l'a - mo,
Que l'on mé - di - se d'el - le, Que l'on mé - di - se d'el - le, Tou jours je l'ai - me - rai;

No. 2 Cruel, ta perfidie; Il cor che tu togliesti

Moderato

11 p

Il cor che tu to - glie - sti Il cor che tu to - glie - sti
Cru - el! ta per - fi - di - e A dé - so - lé ma vi - e.

No. 3 O, pauvre âme!; Spiri pure

Andante

2

Spi - ri pu - re, Spi - ri pu - re quest' al - ma do - len - te
O pauvre â - me, O pauvre â - me d'a - mour dé - lais - sé - e,

No. 4 Songes; Apri, apri

Andante

p

A - pri, a - pri, a - pri le lu - ci e mi - ra Quel - la che per tua spo - sa Be - ni - gno il ciel ti diè
Son-ges, son ges, comme un mi - roir fi - dè - le Fai - tes-moi re-voir cel - le Qui m'a don - né sa foi;

No. 5 Dites, que faut-il faire; Fingo per mio diletto

And-te mosso

?1886 Chanson hongroise

Mod-to

Bien au loin, là - bas, J'a - vais deux a - mi - es J'a - vais deux a - mi - es Mais la mort hé - las

1886 La Fiancée du timbalier

11

Mon - sei - gneur le duc de Bre - ta - gne A pour les com - bats meur - tri - ers Con - vo - qué de Nante à Mor - ta - gne

1887 Six mélodies
No. 1 A la fontaine

Allegretto 6 *mf*

Que viens-tu faire à la fon - tai - ne, _____ Fil - let - te blonde aux yeux d'a - zur? _____

No. 2 Belle Yoli

Allegretto 4 *gaiement*
p

Voi - ci la Pen - te - cô - te, Bel - le Yo - li. La fraise est à mi - cô - te Du bois jo - li.

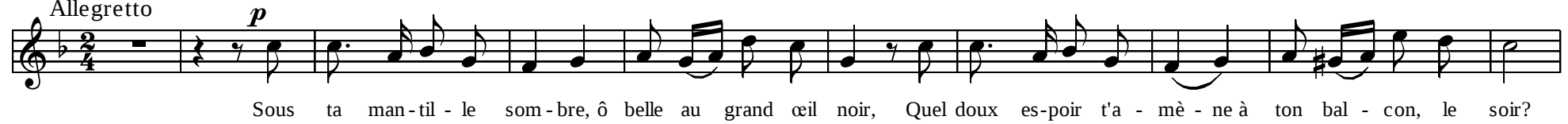
No. 3 Ici-bas tous les lilas meurent

Andante

mf I - ci - bas tous les li - las meu - rent, Tous les chants des oi - seaux sont courts.

No. 4 Sérénade à Rosine

Allegretto

**No. 5 Madrid**

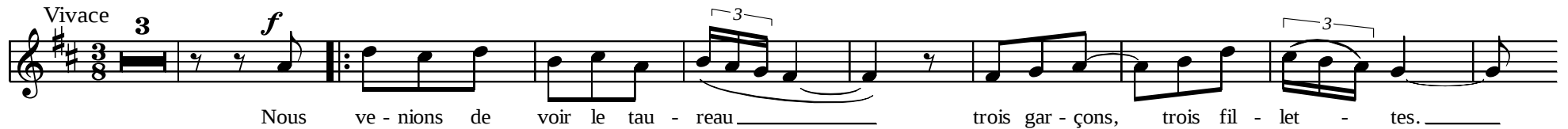
Tempo di Bolero



Rec: IB; GD; KO; RDP

No. 6 Les Filles de Cadix

Vivace



Rec: CB; IB; MH; VN; ESM

1887 Scène d'Hermione

Maestoso

2

Récit.

(D'une voix contenue)

Andante mosso

tranquillo



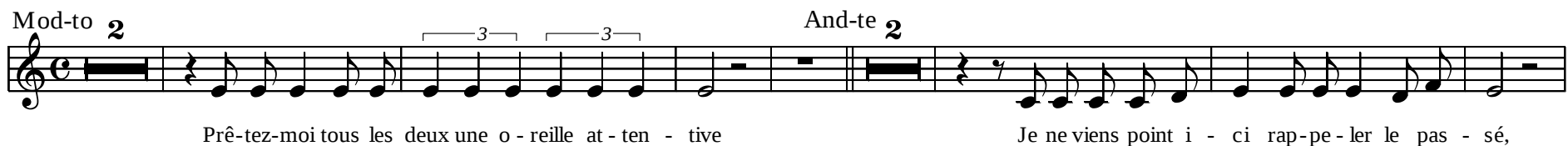
Rec: ACA; PACH2; GD; KO

?1887 Scène d'Athalie

Mod-to

2

And-te 2



?1887 Scène de Phèdre

And-te lento **13** *avec angoisse* *avec effort*

Les mo-ments me sont chers É - cou-tez-moi, Thé - sé - e C'est moi qui de ce fils Chaste et res - pec tu - eux

1888 La Loutchina

Lentement

Lou-tchi-na, lou - tchi nouch-ka, Be - re - zo ——— va - ia. Tcho - je - ti, ——— lou - tchi ——— nouch-ka, nie ——— ia - snaga - rich
 [Лу - чи - на, лу - чи - нуш - ка бе - ре - зо ——— ва - я! Что же ты, лу - чи - нуш-ка, не яс - но го-ришь,]
 O flam-beau! ——— O mon pe - tit ——— flam - - beau de bou - - leau. Pour-quoi, mon. pe-tit flam - beau, ne brû les - tu pas clair?

1888 Depuis un mois

Agitato **2** **f** $\wedge$ $\wedge$ $\wedge$

De-puis un mois, chère e - xi - lé - e Loin de mes yeux tu t'en al - las! En vain le so-leil m'a sou - ri,

1888 Vent d'automne

All-o mod-to **3**

Le vent d'au-tom-ne souffle et cour - be la ra-mée La ro - se se flé - trit

?1888 Romance (pour violoncelle)

1. 2.

1889 La Marquise

Andante

Mon - tant à sa chaise à por-teurs La Mar - quise en ro - be de moi - re A l'air d'en-trer dans une ar - moi - re

p *mf*

Rec: GD

1889 Ressemblance

And-te mosso

Vous dé - si - rez sa voir de moi D'où me vient pour vous ma ten - dres - se Je vous ai - me voi - ci pour-quoi!

p

Rec: GD

1889 Seulette

And-te melancolico

Seu - let - te suis et seul - let - te veux êt - re, seu-let - te m'a mon doux a - my lais - sé - e,

p

1889 Au mois de rose

Mouv-t gai

Au mois de rose é - clo-se Pas - sant par le sen - tier tout vert, tout ro - se Au mois de rose é - clo - se

f *p*

1889 Vieille romance

And-no

Plus ne ver - rai mon bel a - mi! Là - bas, sur la terre é - tran - gè - re,

?1889 Parmi les maux

8

Par - mi les maux les plus ter - ri - bles Qui fon - dent sur l'hu - ma - ni - té

?1890s Ce que dit le ruisseau

All-tto 5

Je ris, je cours, je chan - te, Sim-ple pe-tit ruis - seau — Et mon eau tran - spa - ren - te

1890 Le Rêve de Jésus

Andante 6

p Mère au re - gard si doux, J'ai fait un vi - lain rê - ve, Gar - dez-moi près de vous, —
Then Je-sussaid: Thou, who doth guard my rest! Dark dreams af-fright me Mo - ther! Clasp thy child to thy breast, —

1892 Six mélodies, suivies d'un Duo**No. 1 Premier trouble**

Andante 3 *p*

Cha - que jour da - van - ta - ge Je vois a vec ter reur Ses dis - cours, son i - ma - ge, Se gra - ver dans mon coeur,

No. 2 Divin Sommeil

Adagio *p*

Or Jé - sus som - meil - lait É - ten - du sur un lan - ge,

No. 3 Chanson d'autrefois

Mod-to 5

Ja - mais el - le ne rail - le, É - tant un calme es - prit, mais tou jours el - le rit, mais tou-jours el - le rit

No. 4 La Japonaise

Moderato 3 *pp*

La Ja-po naise aux yeux d'é - bè - ne La dé - li-ca-te fleur de thé No-ble comme u-ne dé - i - té

No. 5 La vierge au lavoir

Andantino 5

La vier - ge Ma - ri - e, La mè - re de Dieu Sort au ma - tin bleu

No. 6 Suzon, Suzette

Allegretto 6 *gaîment*

J'a - do-re Su - ze - te, Mais j'ai-me Su - zon, Su - zette en toi - let - te, Su - zon sans fa - çon.

No. 7 Rêverie

Andante

Au - tour du ciel bru - meux aux ho - ri-zons na - vrants, Aux ra-pi-des cou - chants,
Au - tour du ciel bru - meux aux ho - ri-zons na - vrants, Aux ra-pi-des cou - chants

1893 Parme

Andante 6

p L'air pur n'est trou - blé d'au - cun bruit, Il est mi - di, Parme est tran - qu'il - le;

Rec: GD

1893 Grands oiseaux blancs

Moderato 4 *> avec ampleur*

mf Grands oi-seaux blancs qui bra-vez les tem - pê - tes Go - ë - lands, Grands oi-seaux blancs, *f* pro - té - gez nos en - fants,

Rec: IB; GD; KO

1893 Les Attraits

Allegretto tranquillo

p D'at - traits ra - vis-sants pour - vu - e Seule el - le ré - u - nit tout,

Rec: GD

1893 Rossignol, rossignolet

Allegretto 14

p Doux vir - tu - ose au coeur ten - dre, Ros - si - gnol, ros - si - gno - let _____

1893 Primavera. Villanelle

Mod-to 6

Elle a - vait quinze ans à pei - ne, J'en a - vais dix huit au plus — Sou - ve - nir, qui te re - mè - ne?

1893 Trois jours de vendange

Vivace Allegretto *moins vite, gaîment*

Je l'ai ren con - trée un jour de ven - dan - ge — La ju - pe trous - sée et le pied mi - gnon.

1894 Chanson de Mer

Allegro moderato

p Ton sou - rire in - fi - ni m'est cher — Com - me le di - vin pli des on - des, Et je te crains quand tu me gron - des

1894 Ah si mes vers

4

Ah si mes vers a - vaient des ai - les Ils tour - bil - lon - nai - ent de - vant toi, Quand sur nos toits les hi - ron - del - les

1895 Bonjour, mon cœur

Allegretto 4

Bon - jour mon coeur, bon - jour ma douc - ce vi - e, Bon - jour mon oeil, bon - jour ma chère a - mi - e,

1895 La Nuit

Moderato 10 *tranquillo*

p Sur les som - mets des monts bru - meux ____ La nuit des - cend du haut des cieux. ____

Detailed description: The musical notation is on a single staff in treble clef with a key signature of one sharp (F#). The time signature is common time (C). It begins with a tempo marking 'Moderato' and a number '10'. The first measure is a whole rest. The second measure has a fermata. The third measure starts with a piano (*p*) dynamic and a half note G4. The melody continues with quarter and eighth notes, featuring a long phrase with a slur and a fermata. The lyrics are written below the staff.

1895 La Fiancée

All-tto moderato 10 *avec une tendresse émue*

p Quoi! sur ton front un nu - a - ge de deuil? ____ Ma ten - dre mè - re, Ma bon - ne mè - re,

Detailed description: The musical notation is on a single staff in treble clef with a key signature of one flat (Bb). The time signature is 2/4. It begins with a tempo marking 'All-tto moderato' and a number '10'. The first measure is a whole rest. The melody starts with a piano (*p*) dynamic and consists of eighth and quarter notes. There are two slurs with hairpins over the final two measures. The lyrics are written below the staff.

1895 Le chagrin des fleurs

And-te *Doux*

L'a-rô-me de la fleur a per-du son mé - ri - te De - puis que le Con - go ____

All-tto mouv-t connu

Detailed description: The musical notation is on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 3/4. It begins with a tempo marking 'And-te' and the word 'Doux'. The first measure is a whole rest. The melody consists of eighth and quarter notes. There are two slurs with hairpins over the final two measures. The key signature changes to two sharps (F#, C#) for the final measure, which is a whole note. The lyrics are written below the staff.

1895 Conseil

Mod-to 2

Si tu tiens à blan - chir ta peau La - ve tes mains, la - ve ta fa - ce A l'in - cro - ya - ble et fin Con - go,

Detailed description: The musical notation is on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 2/4. It begins with a tempo marking 'Mod-to' and a number '2'. The first measure is a whole rest. The melody consists of eighth and quarter notes. There are two slurs with hairpins over the final two measures. The lyrics are written below the staff.

1895 Six mazourkes (see 1864 Six mazourkes de Frédéric Chopin)

1896 Au Japon

Maestoso

sf *ff* *rit.* *2do.*

1897 Je n'aime pas les toréros

All-o mod-to 2

Je n'ai-me pas les to-ré - ros On les ap-pelle à tort hé - ros Je n'ai-me pas les to-ré - ros

1897 Toujours le Congo

All-o 2

Le jeu con-duit au vol, l'or à l'in-dé-pen-dan-ce, La faim à la cui-si-ne, et la soif au ton-neau,

1897 On ne peut s'en lasser

Mod-to

On ne peut s'en las-ser, car de-puis quinze an-né-es Pe-tit No-ël vient tou-jours par les che-mi-né-____ es.

?1898 Après avoir tout fait

Musical notation for 'Après avoir tout fait' in 2/4 time, key of B-flat major. The melody begins with a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The lyrics are: A - près a - voir tout fait pour pa - raî - tre moins lai - de,

?1898 Lune d'amour

Musical notation for 'Lune d'amour' in 6/8 time, key of D major. The melody begins with a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The lyrics are: Lu - ne d'a - mour pré - ci - pi - te ta cour - se Et dis - pa - rais, tu me fais trop de mal ____

1899 Mazourkas (see 1864 and 1865 Six Mazourkes de Frédéric Chopin)

1899 Chœur bohémien (Eng. ?1868 Gypsy Chorus Rondo)

Musical notation for 'Chœur bohémien' in 2/4 time, key of D major. The notation includes markings for 'Allegretto', 'Solo', and 'Choeur'. The melody begins with a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The lyrics are: Vrais en - fants de la Bo - hê - me. Vrais en - fants de la Bo - hê - me. Le Roy - au - me de gaî - té.
La - dy bright, so proud and charm - ing; We who are free on land and sea, Will tell you all that is to be.

Rec: PNCC

1899 Chœur des elfes (see 1867 Le Dernier Sorcier, Act 1, No. 10)

1899 Au jardin de mon père

Musical notation for 'Au jardin de mon père' in 2/4 time, key of D major. The notation includes markings for 'Allegretto' and 'gaie ment'. The melody begins with a half rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The lyrics are: Au jar - din de mon père Il y croît un ro - sier ____

Rec: BKD

?1900 Berceuse

Moderato tranquillo **6** *doux*

p Les é - toi - les nais - sent aux cieux Le soir de - scend si - len - ci - eux Sur la ter - re.

1900 Chanson de la pluie (see 1867 Le Dernier Sorcier, Act 1, No. 5)

Rec: IB; KO

1901 Ave Maria

Andante Choeur **2** Solo

p A ve Ma - ri - a, gra - ti - a ple - na

1901 Le Toréador

All-o Mod-to **3** *f*

J'a - vais u - ne bague, u - ne ba - gue d'or Et je l'ai per - due hi - er dans la vil - le.

1903 O nuit d'amour

All-tto **6** And-no *dolce*

pp Ô nuit d'a - mour, nuit par - fu - mé - e Ri - deau dis - cret sur eux de - scends Ô nuit d'a mour nuit par - fu - mé - e ô nuit d'a - mour

1904 Cendrillon

Rec: Opera Rara

Premier Tableau

Scène I (Cendrillon)

Andantino

Il é - tait ja - dis un prin - ce _____ qui vou - lait se ma - ri - er _____ Mais l'a - mour, à ti - re d'ai - les,

Scène V (Trio)

Allegro ♩ = 110

Maguelonne

Allegro

p Nous som - mes as - sail - lis par cet - te vi - le en - gean - ce Qui por - te sa ver - mi - ne en nos ap - par - te - ments.

Réponse de Cendrillon

Vivace ♩ = 144

p Si je n'y ve - nais pas qui donc le ba - laie - rait? Qui donc de fraî - ches fleurs ain - si le gar - ni rait?

Scène VI

p

Scène VII (Trio)

Allegretto ♩ = 80

Maguelonne

p Je se - rai char - man - te, Tou - jours é - lé - gan - te, De ces beaux sei - gneurs A moi tous les coeurs! *rit.*

Scène X (Le Baron)

Allegretto $\text{♩} = 100$

mf Hier je vis cir-cu - ler u-ne voi-ture im-men - se Et le coeur m'en bat - tit, plein de re con nais san - ce ____

rit.

Scène XII (Reprise du Trio "Je serai charmante")

Scène XIII (Cendrillon)

Il é - tait ja - dis un prin - ce qui vou - lait se ma - ri - er

Scène XIV (La Fée)

Andante

pp Je viens te ren - dre à l'es - pé-ran - ce Ton mal heur va bien-tôt fi - nir. ____ De ta bon-té de ta pa - ti - en - ce

Scène des Transformations

$\text{♩} = 100$

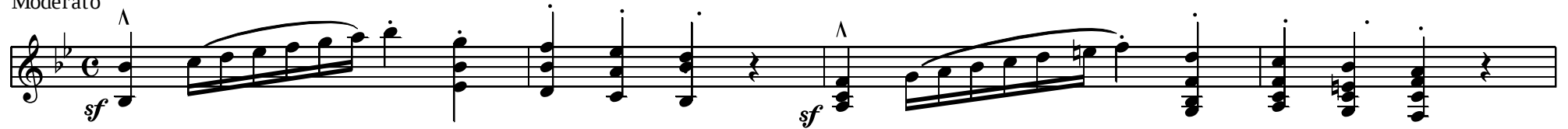
p

(La Fée "Tu quitteras")

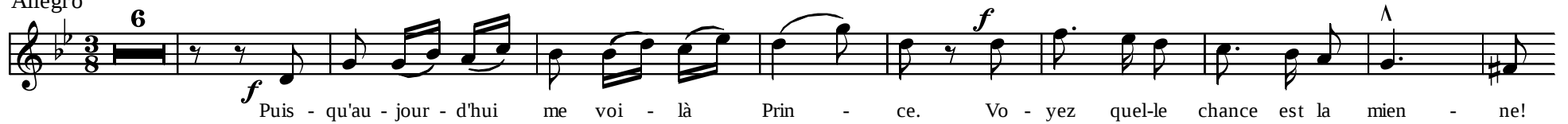
p Tu quit - te - ras la fête a - vant mi - nuit Pars bien à temps Quit - te sans bruit

Deuxième Tableau**Scène I** (Barigoule "Puisqu'aujourd'hui")

Moderato



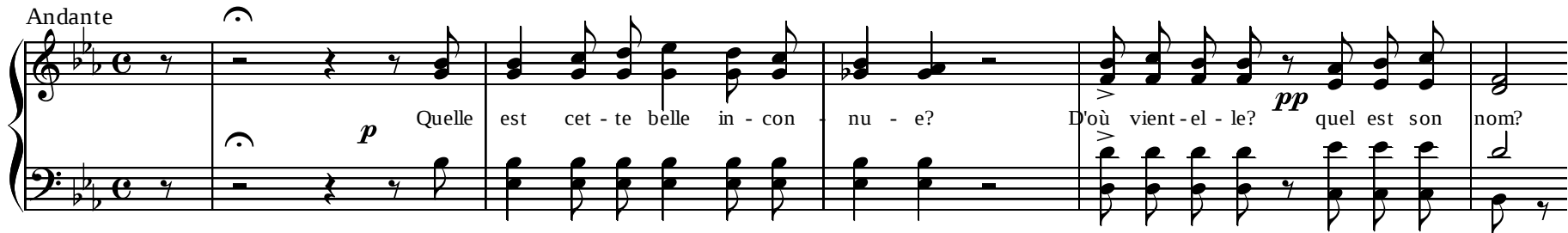
Allegro

**Scène II**

Allegretto

**Scène III** (Sextet)

Andante



Menuet



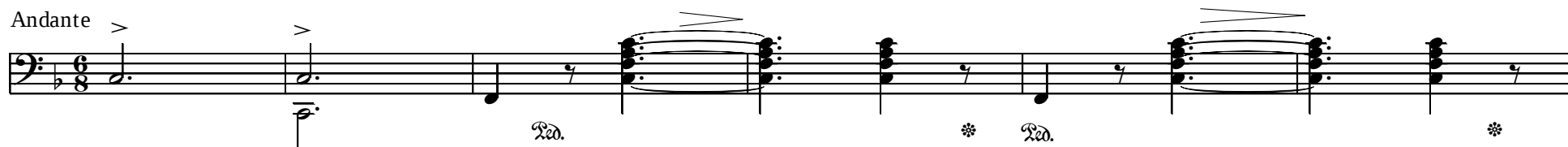
Scène IV (Duo de la Rose) (see also 1867-69 Le Dernier Sorcier)



Scène V (Chœur) (see also 1880-82, No. 49 Il barchettino)



Troisième Tableau



Scène II (Duo)



Scène III (Chœur des Dames)

Allegretto

7

p Quel - le drô - le d'a - ven - tu - re! d'a - ven - tu - re Es - sa - yer u - ne chaus - su - re! u - ne chaus - su - re

Scène IV (Chœur)

Tempo di marcia

3

p

3

Si - len - ce! Le Prince a - van - ce, Si - len - ce! point d'im - pru - den - ce! le prince a - van - ce

Essayage

p

Scène V (Entrée de Cendrillon)Quelques arpèges
mi bémol puis:

Scène VI (La Fée, dans la coulisse)

Ah!

Finale

La Fée

Je viens pour la der - niè - re fois Ê - tre té - moin de ton bon - heur, Ton doux re - gard et ta can - deur

1904 Duo de la Rose

This duet was originally composed for Le Dernier Sorcier in a version for soprano and mezzo-soprano; it is also used in Cendrillon in a version for soprano and tenor; this latter was the version published separately.

Rec: FvS/VCh

1904 (Six) Mélodies

No. 1 Toréador (see 1901)

No. 2 La Peronelle

Moderato 8

ff A - vez vous vu fil - lette en lar - mes, que re - con - duit les gens - d'ar - mes,

No. 3 Poursuite (Se pur fuggir)

Allegretto Légèrement

p Du cerf pour m'é - chap - per prends - tu l'i - ma - ge Je suis li - on pos - té sur ton pas - sa - ge
Se per fug - gir da me cer - vo ti fa - i Le - o - ne mi fa - rò per ar - res - tar - ti

No. 4 Sara la baigneuse

And-no mosso

Sa - ra, bel - le d'in - do - len - ce, Se ba - lan - ce,

Andante *Doux et triste*

p

Le vase où meurt cet-te ver-vei-ne, D'un coup d'é-ven-tail fut fê-lé Le coup dut l'ef-fleu-rer à pei-ne

Allegretto Mod-to ♩ = 100

The musical score is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 6/8. The tempo marking is 'Allegretto Mod-to' with a metronome indication of a quarter note equal to 100 beats per minute. The piece begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, often grouped by beams. There are several slurs over longer phrases. Two specific groups of four sixteenth notes are bracketed and labeled with a '4'. Accents (>) are placed above certain notes. The lyrics 'La la la' are written below the staff, aligned with the notes.

mf

La la la _____ la la la la la _____ la _____ la la la la la la la _____ la la la la la _____ la la la la la la

1904 Elle passe! (see 1870 Der Gärtner)

Maestoso

tremolo

mf

1905 Deux airs de ballet

No. 1

Moderato

p

2ed. * 2ed. * 2ed. * 2ed. *

No. 2 Malicieuse

Mouv-t de Valse

f

2ed. * 2ed. * 2ed. * 2ed. *

?1905 Tutti matti!

All-to 9

E mat-ta la mia ma-dre chem'ha fat - ta E mat-ta la mia non-na la mia zi - - a

1905 Canzone d'amore : Ti voglio amar

And-te mosso



Rec: IB; GD

1905 En douleur et tristesse

Andantino

**1905 Chœur des fileuses (See 1869 L'Ogre)****1905 Défilé bohémien**

Allegro



1905 Ta chevelure

All-o con brio

Musical score for 'Ta chevelure' in 6/8 time. The melody is in G major. It begins with a five-measure rest, followed by a piano (*p*) dynamic. The lyrics are: 'Ta che-ve - lu - re Aux doux re-flets so - yeux ___ De ta fi - gu - re rend le tour gra - ci - eux ___'.

Rec: IB; GD

1905 Liberté (Chanson de page)

Allegretto

Plus lent

(declamé)

Allegretto

Retenez

Musical score for 'Liberté (Chanson de page)' in 3/8 time. The melody is in G major. It begins with a three-measure rest, followed by a piano (*p*) dynamic. The lyrics are: 'Vou-lez-vous sa - voir Ce qui fait la joie? ___ Ce n'est pas d'a - voir'. The score includes tempo markings: 'Allegretto' at the beginning and end, and 'Plus lent (declamé)' in the middle. There are also dynamic markings: *p* and *f*.

1905 Mazourke

Tempo de Mazurka

Musical score for 'Mazourke' in 3/4 time. The melody is in G major. It begins with a tempo marking 'Tempo de Mazurka'. The score includes a piano (*p*) dynamic, a 'rit.' (ritardando) marking, and a 'Un peu pressé' (a little hurried) marking. There are also a '2nd.' marking and a flower symbol.

1906 Alza Pepita!

The musical score for "Alza Pepita!" is written for piano in 6/8 time and the key of D major (two sharps). It consists of six measures. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) in the first, fourth, and fifth measures, and *sf* (sforzando) in the sixth measure. The score is marked with various musical notations such as slurs, accents, and dynamic markings.

Undatable manuscripts

L'Aimable messagère

ad libit

On veut u - ti - li - ser l'hi - ron - delle à la guer - re!

The musical notation is for a single melodic line in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a quarter note G4, a dotted quarter note A4, and an eighth note G4. The lyrics are: "On veut u - ti - li - ser l'hi - ron - delle à la guer - re!".

Allegretto and Andante espressivo

All-to

And-te espressivo

p

The musical notation consists of two systems. The first system is for the 'Allegretto' section, marked 'All-to' (Allegretto tempo). It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is characterized by rapid sixteenth-note passages. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The second system is for the 'Andante espressivo' section, marked 'And-te espressivo'. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is characterized by a slower, more expressive line with a dotted half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The piano part is marked with a piano (*p*) dynamic.

Allumeur de désir

All-to 4

Al-lu - meur de dé - sirs dans les cœurs presque é - teints Res-tau-ra - teur des frais vi - sa-ges de sa - tins _____

Budget

And-te tranquillo 4

J'ai fi - xé ton bud - get _____ Chè-re, pour l'an qui vient. ____ Tant par an pour cha - peau[x],

Chanson Bohémienne

And-te 3 *mf*

Traî - nant des cha - ri - ots nos trois mai-gres che - vaux Al - laient par monts, par vaux __

Chanson de pirates

All-o 6

Nous em - me-nions en es - cla - va - ge Cent chré - tiens, pê - cheurs de co - rail _____

Chanson florentine

La se - raper il fres - co è un bel can - ta - re Che le ra-gaz-ze par-la - no d'a - mo - re

La Douce tourterelle (Duo à la hongroise)

All-to 6

Ah Ah Ah La dou - ce tour - te - tel - le

Ah! La tor - to li - lla tris - te de ver - se ad mi - ra Co - mo mi pe - cho tier - no!
La tris - te tour - te - rel - le s'é - ton - ne de voir Com - me mon ten - dre coeur

En train

And-te 6

Des ra - yons du ma - tin l'ho - ri - zon se co - lo - re

L'Enfant grec

All-o 2 *f* *Lent* Λ Λ

Les Tur[c]s ont passé là. Tout est ru - ine et deuil! Chi - o, - l'i - le des vins, n'est plus qu'un sombre é - ceuil,

L'Esprit

4

Le jour, la nuit Veille un es - prit Au - tour de vous, o jeu - nes fil - les, Sous l'é - ven - tail Sous vos man - til - les

Etoile et Rose

Musical notation for 'Etoile et Rose' in 3/8 time, key of D major. The melody begins with a half rest followed by a quarter note D, then a series of eighth notes. The lyrics are: Bien sou - vent au ma - tin j'ai vu naître un - e ro - se Sur la ti - ge é - pin - euse.

L'Eventail

Musical notation for 'L'Eventail' in 3/4 time, key of B-flat major. The melody begins with a half rest followed by a quarter note B-flat, then a series of eighth notes. The lyrics are: Quand vien - dra la nuit som - bre, la nuit som - bre,.

Fandango

Allegro con moto

Musical notation for 'Fandango' in 3/8 time, key of D major. The melody begins with a half rest followed by a quarter note D, then a series of eighth notes. The lyrics are: Tus o - jos, mo - re - na, me en - can - tan a mí a - un más que las ro - sas, aun más que el jaz - min,

Fermière et demoiselle

All-to

Musical notation for 'Fermière et demoiselle' in 2/4 time, key of D major. The melody begins with a half rest followed by a quarter note D, then a series of eighth notes. The lyrics are: Veut - on sa - voir ce que fait la fer - miè - re quand pas - se le gar - çon qu'el - le pré - fè - re?

Giovanettino da que' bei capelli

Musical notation for 'Giovanettino da que' bei capelli' in 6/8 time, key of D major. The melody begins with a half rest followed by a quarter note D, then a series of eighth notes. The lyrics are: Gio - va - net - ti - no da que' bei ca - pel - li Las - cia - li sciol - ti e non te li le - ga - re

L'Heure d'aimer

Musical notation for 'L'Heure d'aimer' in 3/4 time, key of D major. The melody features two triplet markings over the first and fifth measures.

Com - me l'heu - re pas - se vi - te D'ai - mer pour en être heu - reux! Com - me l'heu - re pas - se vi - te

Hop puis hop ça

Musical notation for 'Hop puis hop ça' in 2/4 time, key of D major. The melody includes two double bar lines with a '2' above them, indicating a two-measure rest.

Hop puis hop ça! Un ca - nard qui bar-bot - tait, comme un bon ca-nard bar - bot - te

Ich ging im Walde

Musical notation for 'Ich ging im Walde' in 2/4 time, key of B-flat major. The melody is a simple, flowing line.

Ich ging im Wal - de So für mich hin, Und nichts zu su - chen, Das war mein Sinn.

Il était un pré

Musical notation for 'Il était un pré' in 2/4 time, key of B-flat major. The melody is a simple, flowing line.

Il é - tait un pré su - per-be, Clos par un - e vigne en fleur. Né de la veille un brin d'her - be

L'innamorata

Musical notation for 'L'innamorata' in 2/4 time, key of B-flat major. The melody includes a 'Mod-to' marking and a '2' above the first measure, indicating a two-measure rest. It also features a fermata and a crescendo marking.

La pri - ma vol - ta ch'io m'in - na - mo - rai, m'in - na - mo - rai d'u - na ra - ma di fio - ri.

La Mansarde

Andantino

p Sur les tui-les où se ha-sar - de Le chat guet-tant l'oi-seau qui boit, _____ De mon bal-con u-ne man-sar - de

Mi númen parlero

Mi nu-men par-le-ro Al son del pan-de-ro Pro-du jo es-te to-no De sti-lo a saz-mo-no

Morgenlied

p Wer schlägt so rasch an das Fen-ster mir, Mit schlan-ken grü-nen Zwei-gen?
A-vec de jeu-nés ra-meaux de fleurs, Qui frappe à ma fe-nê-tre?

Mystère

Je veux que le ma-tin l'i-gno-re Le nom que j'ai dit à la nuit Et qu'au vent de l'au-be, sans bruit,

Ne jamais la voir

Moderato

Ne jamais la voir ni l'en-ten-dre Ne jamais pou-voir la nom-mer mais fi-dè-le toujours l'at-ten-dre

Non mi chiamate più, biondina bella

All-o 4

Non mi chia ma - te più, Bion - di - na bel - la Chia - ma - te mi Bion - di - na sven - tu - ra - ta

Nourmahal la Rousse

And-te 4 *p*

En - tre deux rocs d'un noir d'é - bè - ne, vo - yez - vous le som - bre hal - lier

Nous n'irons plus au bois

8

Nous n'i - rons plus au bois Les lau - riers sont cou - pés Les a - mours des bas - sins Les na - ya - des en grou - pe

O divine lune

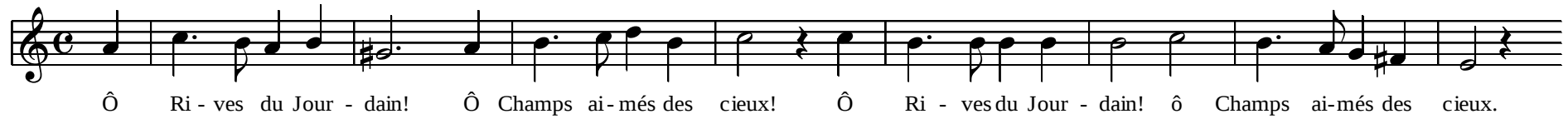
8

O di - vi - ne lu - ne Toi, la lu - mie - re de nos som - bres nuits

O nuit!

Agitato 5

O nuit di - vi - ne, nuit ne m'a - ban - don - ne pas Que les ca - res - es de tes om - bres par - fu - mées
 О ночь не у - ле - тай, не у - бе - гай те те - ни, не по - ки - дай Ре - ка []

Ô rives du Jourdain**Petit oiseau qui charme le bocage****Saluto****Soirée d'automne****Sommerlied / Printemps**

Sonetto

And-te

3

**Sonnet imité de Pétrarque (Occhi miei lassi)**

And-te

2

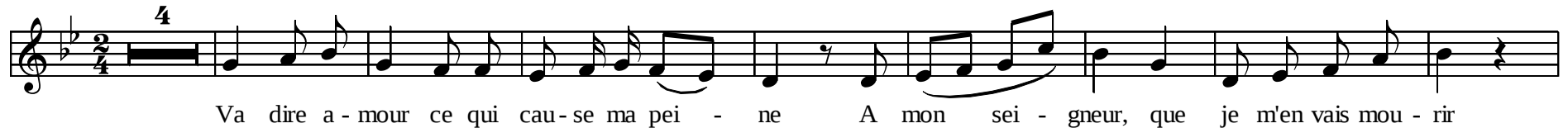
**Tableau antique**

Andante

10

**Va dire amour**

4

**La Valse du crapaud**

All-to

5



Voici Noël

Musical notation for 'Voici Noël' in G major (two sharps) and 2/4 time. The melody is written on a single staff. The lyrics are: 'Voi - ci No - ël Gloire au sei-gneur Sa - lut au Maî - tre, qui vient de naî - tre'.

Voi - ci No - ël Gloire au sei-gneur Sa - lut au Maî - tre, qui vient de naî - tre

Wunsch

Musical notation for 'Wunsch' in F major (one flat) and 6/8 time. The tempo marking 'Lento' is above the staff. The melody is written on a single staff. The lyrics are: 'Ich hab' dich ge - liebt, du ahn - test es nicht ich woll - te spre - chen'.

Lento

Ich hab' dich ge - liebt, du ahn - test es nicht ich woll - te spre - chen

Recordings of Pauline Viardot's Music: A Note

Pauline Viardot retired from public singing some time before vocal recordings became commonplace, although she lived until after the famous early recordings by such artists as Enrico Caruso and Nellie Melba (1902) that mark the beginnings of the musical recording industry. Interestingly, the first recordings of compositions by Viardot were made still in her lifetime, although there is no information that she was aware of it. On 9 October 1907, the Polish-American mezzo-soprano, Marcella Sembrich (Prakseda Marcelina Kochańska, 1858—1935) recorded „Aime-moi”, the second of the first set of Viardot arrangements of Chopin Mazurkas. In true Viardot fashion, Sembrich accompanied herself on the piano.¹ That same year Columbia Records made a number of recordings in the St. Petersburg studio they had opened in 1906, which included a recording by a young bass, Boris Veprinsky, (with an unnamed accompanist) in PV's setting of Pushkin's "Scottish Ballad," "Voron k voronu letit" under the title "Dve vorony" (Two Ravens).² Although the earliest that I have been able to discover, these were not the only recordings dating from the era of 78 rpm records. In 1912 the American contralto Rita Forna also recorded "Aime-moi" and this recording has been released as part of a 2 CD set entitled *The Contralto Voice* (Marston Records, 2007) that also includes recordings by one of PV's best-known pupils, Marianne Brandt. While the Brandt recordings are not of pieces by PV, they are of repertoire that PV also performed and indeed would have taught Brandt.³ The Bibliothèque Nationale de France has two rare 78 rpm recordings from the 1930s. Yet one more recording of "Aime-moi" by the Brazilian (?) soprano Irene Cunha Bueno (1931; no other details available) and one of "Tsvetok" from PV's 1864 Russian collection, sung by Yelena Katul'skaya accompanied by B. L. Zhilinskiy and recorded in 1936.⁴ Nor was this Katul'skaya's only recording of a piece by PV. In 1941 she recorded a Russian version of the Chopin Mazurka arrangement "L'Oiselet" (Ptashka), accompanied this time by B. Yurtaykin, a recording that has been released on CD.⁵ Finally, in a bit of *karaoke avant la lettre*, there is a curiosity listed in a

¹ The recording is available on CD in the Prima Voce series issued by Nimbus in 1999, see below. According to Anna Schoen-René, PV had taken an active interest in Sembrich in the later 1870s on the basis of a letter of recommendation from Giuseppe Verdi. Sembrich participated in the Viardot musical matinées and was engaged for the Dresden Opera following PV's recommendation of her to Julius Rietz (Anna Schoen-René, *America's Musical Inheritance. Memories and Reminiscences*. New York: Putnam's, 1941, pp. 179—181). On p. 182 of these memoirs Schoen-René reproduces the programme of a Berlin recital (24 October 1905) by Sembrich which included No. 5 of the 6 *Airs italiens* published by PV in 1886.

² Details can be found at Russian-Records.com and the recording can be accessed at: http://www.russian-records.com/details.php?image_id=22952&l=russian

³ There are three pieces: (Fidès's aria "Ah! Mon fils" from Meyerbeer's *Le Prophète*, (composed specifically for PV, but here abbreviated because of the wax cylinder and sung in German: "Ach, mein Sohn"), the "Trinklied" from Donizetti's *Lucrezia Borgia* and Schumann's "Frühlingsnacht." These recordings have also been issued in other CD compilations.

⁴ Gramplasttrest 4988V.

⁵ Aquarius, AQVR 323-2, see below. It would appear that Katul'skaya was not the only Russian singer to perform PV during the Soviet era. A 1966 Moscow edition

catalogue of piano rolls from The Orchestrelle Company: the accompaniment to Viardot's Brahms arrangement, "Les Bohémiennes."⁶

Interest in Pauline Viardot began to gain some momentum in the age of the LP. In 1966 Marilyn Horne issued a 2 LP set, "Souvenir of a Golden Era," in which one record was devoted to the repertoire of each of the Garcia sisters⁷ and a year later there was a widely noted performance of "Cendrillon" at the Newport Jazz Festival (Newport, RI).. The Festival had initially thought of presenting *Le Dernier Sorcier*, but ultimately decided in favour of the later operetta. In 1971 there was a revival of the Newport production in celebration of the 150th anniversary of Viardot's birth. At the "Opening Night Opera Gala" at The Breakers Great Hall on the evening of Thursday, July 29, the operetta occupied the second half of the programme, while the first half was devoted primarily to her vocal compositions: "Sara la Baigneuse", "Chœur des Fileuses", "Die Soldatenbraut", "In der Frühe", "Madrid", "Das ist ein schlechtes Wetter", "Si tu ne sais pas" (the Krakamiche-Stella duet from *Le Dernier Sorcier*), "Ta Chevelure", "Der Nachtwandler" and "Les Bohémiennes". This revival was soon followed in 1972 by a recording of *Cendrillon* from Opera Rara (not the recording issued on CD in 2000). As regards recordings of her songs, in 1977 Gemini Hall Records issued a 2 LP set entitled *Woman's Work: works by famous women composers* (RAP 1010) which included two of the Fet songs from the 1864 Breitkopf & Härtel Album ("Flüstern, atemscheues Lauschen" and "Die Sterne"). A recording issued in 1984 on the Leonarda label of *Lieder by Fanny Mendelssohn, Clara Schumann, Josephina Lang and PV* included 3 of her Pushkin songs from the same album, sung by John Ostendorf accompanied by Rudolph Palmer. Two of these ("Das Vöglein" and "Die Beschwörung") have been reissued on CD (2001) as part of the 2 CD set "Women Composers: The Lost Tradition Found" (the omitted song was "Des Nachts"); Ostendorf's performance of "Beschwörung" was further anthologized in the collection "New Historical Anthology of Music by Women," edited by James Briscoe and issued by Indiana University Press in 2004 (CD 2). One of those who was most active during this era, both as a recording artist and as an editor, was Patricia Chiti Adkins. She released a number of LPs devoted both to women composers, including PV, as well as to the Garcia *family* as composers. The recordings, some of which have been reissued in the CD era (see below), were paralleled with the publication of the music by the Alfred Publishing Company (see Introductory material, p. xii).

The arrival of the CD era marks the beginning of the widespread presence of recordings of music by Pauline Viardot. The harbinger was Karin Ott whose 1989 CD was the first devoted entirely to the works of PV. It was, however, the inclusion of 3 late songs by PV on the 1996 disk "Chant d'Amour" by Cecilia Bartoli accompanied by Myung-Whun Chung that brought PV to the attention of a wider public. Bartoli also included PV songs in her concerts, one of which was recorded and issued on both CD and DVD as "Live in Italy" (1998; 2001). Since the mid-1990s, recordings have appeared regularly and the music of Pauline Viardot is increasingly often performed on the concert platform. Among her instrumental music it is the 6 *Morceaux* for violin and piano that seem to have captured the attention of

entitled *Arii, romansy i pesni iz repertuara A. V. Nezhdanovoi* (Arias, Lieder and Songs from the Repertoire of Antonina Nezhdanova) includes "Aime-moi" (Poliubi).

⁶ *Catalogue of all 65 and 88 Note Music Rolls, issued for the Pianola & Pianola Piano Including Metrostyle & Themodist Rolls Up To 1914* (London, n.d.), p. 392.

⁷ Reissued on CD in 2007 (Decca 475 8493).

violinists, while her piano music (solo and for 4 hands) remains largely unexplored.⁸ Her operettas have also been revived, although only *Cendrillon* has been commercially recorded. As concert programmes from around the world — and even a glance at U-Tube — will show, a large number of singers now include songs by PV in their recitals. The Chopin Mazurkas, “Hai-luli” and the “Havannaise” remain the most popular. Not surprisingly, the centenary year served as an incentive for both performances and recordings. The coincidence of anniversaries with Chopin ensured the continued dominance of the Chopin Mazurkas, but two interesting developments are worth noting. If early compilation recordings tended to include PV among women composers, more recent compilations place her in other contexts, e.g. three of her Mörike songs in a collection of settings by the poet’s contemporaries — see 2004, *Nachtigallensang*; and beginning with Vladimir Chernov’s participation in the *Pauline Viardot and Friends* concert recording (2007), the largely neglected Russian repertoire has emerged from neglect and is featured in two recent recordings (Jaqueline Laurin, 2012; Julia Sukmanova, 2013)

Pauline has not been the only member of the Garcia-Viardot family to have benefited from the current diversity of recorded music, particularly with the rise of small specialized labels. In 1994 Ernesto Palacio released a CD, devoted to the music of Manuel García père (“Canciones” Almagro DS 0114⁹). In 2007 Cecilia Bartoli turned her attention to Maria Malibran with a CD of music from the repertoire of the “Romantic diva” and including arias from two of the stage works, *La figlia dell’aria* and *El poeta calculista*, by her father as well as two compositions by Maria herself, “Rataplan” and a substitution aria for Donizetti’s “L’elisir d’amore.” (Decca 4759077 4). The CD, entitled simply “Maria,” was also available as a package with a sumptuously illustrated book and a documentary DVD (Decca 475 9082). The recording preceded an extensive concert tour that included a concert in Barcelona that was recorded and also issued on DVD (including a second DVD “Malibran Rediscovered”) (Decca 074 3252 5). And in 2010 Bartoli together with the pianist Lang Lang presented a concert that included works by Manuel père, la Malibran and Pauline herself at the *Kissingen Sommer* festival (a programme they had previously presented in Vienna). From the next generation of this talented family comes a recording of Louise Hérítte-Viardot’s 3 piano quartets by the Ensemble Viardot (Ars Produktion DH4202, 2007). Finally, Ulf Schneider and Stephan Imorde include Paul Viardot’s Romance for violin and piano in D Major, op. 6 on their recording of Pauline’s violin music for her son (see below 2006) and a recent recording of early 20th century cello sonatas includes his work in this genre.¹⁰ This brings us full circle,

⁸ An exception should be made for Japan where the concerts organized by Kobayashi Midori regularly include PV’s instrumental works.

⁹ That same year a collection of his songs was published in Madrid: Manuel García, *Canciones y caprichos líricos* (ed. C. Alonso).

¹⁰ *Sonates françaises* (Anima DSK 4074) with Odile Bourin and Geneviève Ibanez. Although correctly attributed on the actual CD, this work by Paul is almost universally identified as being by Pauline on CD vending sites. Indeed, the internet not infrequently produces incorrect, or misleading, references to PV recordings. Arion SA, the company that now owns the “Pierre Verany” label, confirms that, despite repeated references to a 1993 recording on that label containing material by Pauline Viardot, no such recording was ever produced. Despite her interest in PV (the collection of PV materials recently acquired by Harvard University, came from her estate), references to a Joan Sutherland recording of “Les Filles de Cadix” (re-released

because two recordings by Paul himself have survived and are available on rival compilations of early violin recordings. The first CD of volume 1 of “The Recorded Violin” (Pearl BVA 1, 1991) contains a 1902 recording of the *Prélude* to Saint-Saëns’s “*Le Déluge*,” while Testament’s 2 CD set “The Great Violinists 1900-13” (TES 21323, 2004) has Paul’s recording of the first of Henri Wieniawski’s op. 19 *Mazurkas*.

in 2006) are actually to the Léo Delibes setting of this text. The same is true of references to the 2007 Decca recital by Nicole Cabell.

Recordings in the CD Era

- | | | |
|-------------|--|----------|
| 1989 | Pauline Viardot-Garcia: Songs
Karin Ott, Christoph Kell (pno)
CPO 999 044-2
(Reissued by CPO as CD 5 of 6 CD set of Grosse Komponistinnen) | (KO) |
| 1994 | Women's Voices. Five Centuries of Songs
Neva Pilgrim; Stephen Heyman, pno.
Leonarda LE338 | (NP) |
| 1995 | Chopin / Viardot. Stabat Mater; 12 Mazurkas
Aga Wińska, Jerzy Sterczyński (pno)
Selene 9504 27 (Polish Chamber Music. vol 2) | (AW) |
| 1995 | From a Woman's Perspective. Art Songs
Katherine Eberle (mezzo-soprano), Robin Guy (piano)
Vienna Modern Masters VMM 2005 | (KE) |
| 1995 | The Romantic Gypsy
Pacific Northwest Chamber Chorus
Ambassador ARC 1015 | (PNCC) |
| 1995 | Una voce poco fa... le musiche delle Primedonne Rossiniane
Patricia Adkins Chiti, Gian Paolo Chiti (pno)
Kicco KIC 00793 | (PACH) |
| 1996 | Chant d'Amour
Cecilia Bartoli, Myung-Whun Chung (pno)
Decca London 452 667-2 | (CB) |
| 1997 | Lalai : canción de cuna para despertar
Ârtemis: Rodica Monica Harda (vln); Carmen Martínez (pno)
Ventilador CDC-003 | (RMH/CM) |
| 1998 | Música, Femenino Singular
Isabella Roselló (sop); Marta Pujol (pno)
Edicions Albert Moraleda | (IR) |
| 1998 | Live in Italy
Cecilia Bartoli, J.-Y. Thibaudet (pno)
Decca 455981 (+DVD) | (CB2) |
| 1999 | Chopin Douze Mazourkes Arrangées pour la voix par Pauline Viardot
Amarilli Nizza, Enrica Ciccarelli (pno)
Agorá AG 200 | (AN) |
| 1999 | Chopin: Polish Songs
Urszula Kryger; Charles Spencer (pno)
Hyperion CDA67125 (Re-released 2006) | (UK) |

- 1999 Inspired Women** (ESM)
Eva Svärd-Mannerstedt; Anette Müller-Roos (pno)
Nosag CD 039
- 1999 Klavierwerke von Komponistinnen aus drei Jahrhunderten** (SS)
Sontraud Speidel (pno)
Organophon CD 90113
- 1999 Prima Voce: Marcella Sembrich** (MS)
Marcella Sembrich (voice & piano)
Nimbus, NIM 7901
- 2000 Anklänge (Lieder von Komponistinnen des 19. und 20. Jahrhunderts)**
Lan Rao (sop); Micaela Gelius (pno) (LR)
Salto Records International SAL 7010
- 2000 Pauline Viardot: Cendrillon** (OR)
Sandrine Piau, André Cognet, Jean-Luc Viala, Nicholas Kok (pno)
Opera Rara ORR 212
- 2000 Pauline Viardot-Garcia: Mélodies, Lieder, Songs** (GD)
Györgi Dombrádi, Lambert Bumiller (pno)
Ars Musici AM 1288-2
- 2000 With All My Soul** (ES)
Eileen Strempel, Sylvie Beaudette (pno)
The Orchard 6003
- 2001 Women Composers: The Lost Tradition Found** (JO)
John Ostendorf, Rudolph Palmer (pno)
Leonarda LE 353
- 2002 Studentinnen der Hochschule für Musik Köln, Abteilung Wuppertal,
singen Lieder von Komponistinnen.** (NB)
Nadine Balbeisi, Anna Kirichenko (pno)
Cavalli Records CCD 315 2002
- 2003 Duelin' Sopranos: Under her Spell (*The Viardot Effect*)** (DS; AD, VN)
Vanessa Jump Nelson, April Brookins Duvic, Mary Dibbern (pno)
Duelin' Sopranos DS 102
- 2003 French Romantic Women Composers** (JL/MD)
James Lyon (vln); Marylène Dosse (pno)
Lyon and Dosse
- 2004 Nachtigallensang. Eduard Mörike in Vertonungen seiner Zeit** (MB)
(Mechthild Bach, Markus Hadulla (pno)
Bayer Records BR 140 004
- 2004 Pauline Viardot-Garcia : Lieder, Chansons, Canzoni, Mazurkas** (IB)
Isabel Bayrakdarian, Serouj Kradijan (pno)
Analekta AN 2 9903

- 2005 Chopin — Viardot. 12 Mazurkas** (LJ; BS)
Lijljana Jovanović, Biljana Staffansson; Ivana Dangubić (pno)
DUX 0503
- 2005 Fleurs Jetées: Songs By French Women Composer** (RPD)
Rebecca de Pont Davies; Claire Toomer (pno)
Lorelt LNT 109
- 2005 Hendel plays Andrée, Viardot, Boulanger, Farrenc** (KH/EW)
Karin Hendel (vln); Ewa Warykiewicz (pno)
Žuk 324
- 2006 Songs by Pauline Viardot** (BKD)
Barbara Kendall-Davies, Jillian Skerry (pno)
CD accompanying BKD's book: *The Life and Work of Pauline Viardot Garcia*, vol. I
- 2006 Chopin: Polish Songs** (UK)
Urszula Kryger, Charles Spencer (pno)
Hyperion Helios CDH 55270 (originally released 1999)
- 2006 Das Lied der triumphierenden Liebe** (US/SI)
Ulf Schneider (vln), Stephan Imorde (pno)
Ars Musici AM 1400-2
- 2007 The Contralto Voice : Eugenia Mantelli, Marianne Brandt, Guerrina Fabri, Rita Forna.** (RF)
Rita Forna, Rosario Bourdon (pno)
Marston Records 52053-2 (2 CDs)
- 2007 Pauline Viardot and Friends** (ACA; FvS; VCh)
Ferdérica von Stade, Vladimir Chernov, Anna Caterina Antonacci,
David Harper (pno)
Opera Rara ORR 240
- 2008 Feminissimo!** (LK/SKG)
Laura Kobayashi (vln), Susan Keith Gray, (pno)
Albany TROY 1081
- 2009? Елена Катульская, Сопрано. Романсы и песни.** (Yelena Katul'skaya,
Soprano. Romansy i pesni) (YeK)
Aquarius AQVR 323-2

- 2010** **Chopin at the Opera**¹¹ (CL; KH)
 Christiane Libord, Katerina Habelkova, Roland Pöntinen (pno)
 Arthaus DVD 101 513
- 2010** **“Keep Talking to Me / Mów do mnie jeszcze”** (KD)
 Katarzyna Dondalska (sop); Holger Berndsen
 Telos Music TLS 1009
- 2010** **Frederic Chopin: The Complete Songs** (OP)
 Olga Pasichnyk, Natalia Pasichnyk (pno)
 Naxos 8572499
- 2010** **Sammlung von Musik-Stücken alter und neuer Zeit. Beilagen zur**
Neuen Zeitschrift für Musik (NZfM)
 Johanna Stojkovic, Cord Garben (pno)
 CPO 777595-2
- 2010** **La Veillée Imaginaire. Airs populaires harmonisées, de Chopin à**
Canteloube. (A-LF; BB)
 Les Musiciens de Saint-Julien. (Anne-Lise Foy, voice; Basile Brémaud,
 violin)
 Alpha 528
- 2011** **Belcanto Pianistico** (BM)
 Barbara Moser (pno)
 Gramola GRAM 98918
- 2011** **Female Composers from France** (ABV/ATs)
 Annette Barbara Vogel (vln) Ayako Tsuruta (pno)
 Cybele CYB351101
- 2011** **Geheimes Flüstern ...** (F-MTh)
 Frauke-Maria Thalacker, Henning Lucius (pno)
 Harmonie LC 7161

¹¹ Filmed at George Sand's estate of Nohant, this documentary by Jan Schmidt-Garre explores the relationship of Chopin's melody to *bel canto* opera, in part through exploring PV's arrangements of the Mazurkas. The documentary includes a recital with performances of 5 of those Mazurka arrangements.

Another video recording with links to a location associated with PV was released in 2011. Since 2008, under the aegis of Les Amis de Georges Bizet, Teresa Berganza has been giving Master Classes at the Villa Viardot as part of the Festival de Bougival et des Coteaux de Seine. In 2009 the Master Class was devoted to Mozart's *Nozze di Figaro* and in 2010 to *Don Giovanni*. These master classes were filmed by Dominique Lucie Brard and released on DVD (Melisande Films MEL 001). While the music is only indirectly connected with PV (she sang both Donna Anna and Zerlina in *Don Giovanni*), the film provides a rare opportunity to see the inside of the Viardot Villa in Bougival.

- 2011 The Music of the primadonnas** (PACH2)
 Patricia Adkins Chiti, Gian Paolo Chiti (pno)
 Kicco (available as an mp3 download)
- 2012 Pauline Viardot : Mélodies russes** (JL)
 Jaquelin Laurin, Laurent Martin (pno)
 Ligia LIDI 0201242-12
- 2012 Musica dimenticata, Musica Ritrovata** (AZ; RA: ADC/ER)
 Adreina Zatti, Romina Assenti, Annalisa Di Cicio, Erica Realino; Sara
 Torquati (pno)
 Wide Classique WCL146
- 2012 Le Rossignol et la Rose** (ChR)
 Chen Reiss, Charles Spencer (pno)
 Onyx 4104
- 2012 Belle Excentrique** (MH)
 Michiko Hayashi,
 BounDEE by SSNW (Japan) DDCB 13021
- 2012 Songs by Pauline Viardot** (GDv)
 Giles Davies, Nigel Foster (pno)
 CD accompanying Barbara Kendall-Davies's book: *The Life and Work of Pauline Viardot Garcia*, vol. II
- 2013 « ... die Seele lebt im Liede... » Zu Gast im Salon der Sängerin und Komponistin Pauline Viardot** (JS)
 Julia Sukmanova, Elena Sukmanova (pno); Birgit Kiupel (text)
 Fontenay Classics International FCI006
- 2013 Violin Lullabies** (RBP/MP)
 Rachel Barton Pine (vln), Matthew Pine (pno)
 Cedille 9000 139

A curious recording, available only as an on-demand on-line CD-R (see e.g. Amazon.com) features music by Pauline Viardot, including arrangements for voice, choir and orchestra and performed by Anna V. Eplebaum. Most of the texts are poetry by Anna Akhmatova, mostly translated into English by Eplebaum. 11 of the numbers are based on the Chopin-Viardot Mazurkas (as well as 3 tracks taken directly from Chopin). There are also 4 tracks based on other PV music, including a Russian language version of the *Kolybel'naya pesnya* (1865) and one of the 1893 song "Rossignol, rossignolet" to a text by Boulmier (also in an English translation by Eplebaum). The recording seems to date from 2011.