

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

**A chronological catalogue,  
with an index of titles and  
a list of writers set,  
composers arranged,  
& translators and arrangers**

**compiled by**

**Patrick Waddington**

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

**compiled by**

**Nicholas G. Žekulin**

**New online edition, thoroughly revised, augmented and recast**

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

**2011**

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First published by Whirinaki Press in 2001.  
2nd edition, revised and enlarged, 2004.  
New online edition, 2011.

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## **Note on the new online edition**

Pauline Viardot wrote a quite astonishing amount of music, yet never considered herself a composer by profession: she was rather a singer, pianist, teacher and *materfamilias*. The works that she produced arose 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 simply 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. As one of her pupils put it, 'Unlike most composers, Viardot seemed unwilling to make her own compositions public. All her life she shrank from publicity in any form.' That is not to say that Pauline Viardot's music has no character or originality: far from it. Much of it exhibits that same genius and intellectual strength which distinguished her from lesser contemporaries on the concert platform or the operatic stage. As her career developed, the quantity and seriousness of what she wrote became ever more remarkable. 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. But they remain essentially spontaneous and occasional, unlike that 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 by year clearly demonstrates how busy and creative she was even in the long decades of her widowhood.

Despite the foregoing, 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 was 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 each work that was reissued in a variant form or forms, for instance a song 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 which for the sake of completeness are included in the present online 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 will be able to do what its printed precursors could achieve only with difficulty and at great 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.

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 have been hovering in the background. Some were partially addressed in the revised and enlarged second print edition (2004), but others still remained. 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 has incorporated all the titles of her works that I had previously listed, it seemed appropriate to add to the present pioneering catalogue a register of musical *incipits* and a more comprehensive discography. The earlier editions included only a selected list of recordings, and carried no *incipits* because of technical difficulties and my own relative musical illiteracy. My good friend and colleague Nicholas Žekulin, who has helped me with this work since the beginning and to whom I owe an enormous debt of gratitude, has kindly supplied the needed sections. We have together taken 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 have come to light since the last edition in 2004.

By making the fruits of our research available on the internet we are, of course, laying 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 claiming to be original, even so the findings in our catalogue will doubtless 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 has generated 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 pub-

lished 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, an album called *L'Oiseau d'or* had nothing to do with Pauline Viardot, and I can find no justification for the often repeated statement that she wrote or published in 1879 a stage work entitled 'Le Conte de fées' (*L'Ogre* was of course so described in 1868).

We are nevertheless fully aware that there may be deficiencies in our own work, and will welcome any fact-based comments or suggestions, whether for additions, corrections or improvement.

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Most sections of the present work should be self-explanatory, but it is necessary to say something more about the catalogue proper. The vast majority of *published* compositions by Pauline Viardot included there are held in the Département de la Musique of the Bibliothèque nationale de France. Other important collections 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 collections are at the Médiathèque Hector Berlioz in Paris, and in the Pauline Viardot-Garcia papers (MS Mus 232 and MS Mus 264) at the Houghton Library, Harvard College Library, Harvard University; both contain many printed works also. Most of the now public archives derive from the Chamerot-Decugis and Duvernoy-Beaulieu sides of the Viardot family; the Chamerot-Maupoil ones are still largely in private hands.

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 bibliographies such as the *Hofmeister Monatsberichte* (referred to below as Whistling) and Pazdírek's *Universal-Handbuch*. These often help with the challenging problem of dating published scores, few of which carried a year of issue, and many items can also 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 great Russian novelist Ivan Sergeyevich Turgenev. Sometimes the holograph manuscripts of works are dated, and, in the case of the Viardot-Turgenev operettas, we know more or less pre-

cisely when the first performances took place. Many doubtful cases still remain, however, and some years given with question marks must be considered rather speculative.

Russian names and titles have been transliterated according to the traditional semi-phonetic British system, with the exception of 'Rubinstein' and 'Tchaikovsky' in place of a more accurate 'Rubinshteyn' and 'Chaykovskiy'.

Among the many friends, colleagues and individual librarians and archivists who have helped me with this project over the years, I thank with particular warmth Nicholas Žekulin, Dominique Hausfater, Claude Brach, Jean-Pierre Brach, Benoît Riou, Roger Flury, Colin Clarkson, the late Michèle Beaulieu, the late April FitzLyon and the late André and Martine Le Cesne. I acknowledge also my significant debt to numerous 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.

Patrick Waddington  
Heretaunga, New Zealand,  
25 April 2011

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2000. Angeline Brasier. 'Pauline Viardot: her music and the Spanish influence.' MM, University of Melbourne.



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2010. Amy Jo Hunsacker. 'Pauline Viardot's Russian compositions.' DMA, University of Nevada, Las Vegas.

### **3. Select modern collections and editions of the music**

*[To cross-refer the compositions named to their original years of publication, see the 'Index of titles'.]*

1988. Anthology of songs. Pauline Duchambge—Loïsa Puget—Pauline Viardot-Garcia—Jane Vieu. With a new introduction by Susan C. Cook and Judy S. Tsou. (Women composers series, vol. XXII.) New York: Da Capo Press. This collection includes by Pauline Viardot: 1. Berceuse cosaque. 2. Bonjour mon cœur. 3. Les Cavaliers. 4. Chanson de la pluie. 5. Der Jüngling und das Mädchen. 6. Madrid. 7. Rossignol, Rossignolet. 8. Seize ans. 9. Sérénade florentine. 10. Die Soldatenbraut.

1988. 12 Mazurkas by Frederic Chopin; Pauline Viardot-Garcia. Edited by Jerome Rose. For voice and piano. New York: International Music Company (No. 3235). 69pp.

?1993. Six morceaux pour piano et violon, edited by Linda Plaut. Bryn Mawr (Pennsylvania): Hildegard Publishing Co.

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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. Hai-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.

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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.

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## Chronological catalogue

[Works known to have been published are entered with the head words in bold type.]

Mid-1830s. According to some contemporary authorities (Escudier, Fétis), Pauline Garcia is the presumed author of piano accompaniments to the violin studies of Charles de Bériot.

1838. Der junge Fischer. Russisches Nationallied. ‘Rausche hin, dunkle Welt, zur Geliebten; rausche schnell!’ Song for medium voice with piano accompaniment, signed: ‘Berlin le 7 juin 1838. Pauline Garcia.’ Probably unpublished; manuscript Mary Flagler Cary Music Collection, Pierpont Morgan Library, New York. It cannot be said if this piece is connected with one of the same title and first line by Joseph Panny (his op. 29 no. 1, 1831).

1838. Goldfischlein. ‘Wenn auf dem See im Sonnenschein.’ Song with words by Förster. Manuscript at Harvard, dated Berlin 1838.

1838. Nine bars of untitled autograph music, signed: ‘Töplitz le 22 Juillet 1838— Pauline Garcia.’ Presumably unpublished. [Koninklijke Bibliotheek, Netherlands, MSS 76 E 29, Brieven en stukken van musici, no. 69.2.]

1838. Etoile du soir. ‘Etoile, belle étoile.’ Song with piano accompaniment. Probably unpublished. 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. [The work may perhaps derive from Mayrhofer’s ‘Abendstern’.]

1838. **Die Capelle** [Kapelle] von Uhland, für Singstimme und Pianoforte. ‘Droben stehet die Capelle.’ *Sammlung von Musik-Stücken alter und neuer Zeit, als Zulage zur Neuen Zeitschrift für Musik*, vol. III, Leipzig, September 1838. [See below, 1843, Album, no. 2.] —A manuscript copy of this song is at Harvard, dated Leipzig 1838; another is at the Augustiner-Chorherrenstift, Bibliothek und Musikarchiv.

1838. Seliger Tod. ‘Gestorben war ich vor Liebeswonne.’ Song with words by Ludwig Uhland. Probably unpublished. Manuscript at Harvard, dated Leipzig 1838; extract (album-leaf) at the Pierpont Morgan Library, New York.

?1838. Il ne vient pas. ‘Il avait dit quand la saison des fleurs.’ Song with words by Ambroise Bétourné. Manuscript at Harvard.

1839. ‘Approche du rivage, ô fille du pêcheur. Vois, le ciel sans

nuages nous promet le bonheur.’ Unpublished 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.’ Musical autograph by Pauline Garcia written for the album of Mr [Giuseppe] Denza, London, 1 August 1839. Harvard.

1839. Le Retour du printemps. Poésie du XV<sup>me</sup> siècle. ‘Le temps a laissé son manteau de vent de froidure et de pluye.’ Probably unpublished song, with words by Charles d’Orléans. One autograph at Harvard is dated Boulogne 7 August 1839. Harvard also has fourteen bars of the song, signed by Pauline Viardot at Naples on 17 June 1840, as well as a contemporary draft entitled Rivière, fontaine (the third stanza of the work). The opening musical phrase for voice and piano was 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.’ Song with a folk text no doubt wrongly attributed by the composer to Ludwig Uhland. Manuscript at Harvard, dated Boulogne, 12 August [1839].

1839. Andantino for piano. 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. See also 1842 and 1866 (Petite suite).]

1839. Mouvement de Tarentelle, for piano in C minor, signed: ‘Souvenir à mon amie Juliette [Zimmerman]. Pauline Garcia. Paris le 19 9bre 1839.’ See *Himelfarb*, pp. 42, 52. Presumably unpublished, but see 1866, *Petite suite*.

?1839. Il barcaruolo. ‘J’ai ma barque.’ Song to words by Gustave de Larenaudière, of which two probably related drafts exist in manuscript at Harvard.

1840s. Transcriptions of popular songs from the Berry region. See Julien Tiersot, *Mémoires populaires des provinces de France*, first series, Paris: au Ménestrel (Heugel), 1887 (no. 6, ‘Briolage. Chant du laboureur berrichon’, no. 10, ‘Le chant des livrées. Chanson de noces du Berry’, and no. 18, ‘Les Répliques de Marion. Chanson dialoguée. Version du Berry’), and *La Chanson populaire et les écrivains romantiques*, Paris, 1931 (no. 3, ‘Les Répliques de Marion. Morbleu, sambleu, Marion’, and no. 4, ‘Mon merle’); others include ‘Le Roi Loÿs’, ‘Le Jaloux. Chanson dialoguée’, ‘Voilà six mois que c’était le printemps’, ‘La Fille séduite’, and ‘A la claire fontaine’. [See on this also Alexandre Zviguilsky (ed.),

Ivan Tourguénev, *Nouvelle correspondance inédite*, vol. II, Paris, 1972, p. xxii.]

1840s and 1850s. Arrangements of other French folksongs for herself and colleagues to perform in concerts, drawn 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), and including ‘La Romanesca’, ‘Margoton’, ‘La Musette’, ‘La Brunette’, ‘A l’ombre d’un ormeau’ and ‘L’Amour au mois de mai’.

1840s and 1850s. Transcriptions and arrangements for one or two voices of Spanish, Mexican and other Latin American popular songs, which Pauline Viardot often sang in concerts. As well as the items listed under 1853, these included ‘Seguidilla de los oficialitos’ (or simply ‘Los oficialitos’) and ‘La jota de los estudiantes’ (also known as ‘La serenada de los estudiantes’; see below, 1858 and 1876). [Note, however, that Pauline Viardot never published a German collection called ‘Spanische Lieder’, as some have maintained.]

1840. **L’Enfant de la montagne.** ‘Je suis l’enfant de la montagne.’ Paroles d’Uhland. Paris: La France musicale. (Translation by Emilien Pacini of Des Knaben Berglied, also known as Der Knabe vom Berge: ‘Ich bin vom Berg der Hirtenknab.’) [See below, 1843, Album, no. 1. The song was written earlier in German, perhaps in 1838.]

1841. **L’Hirondelle et le Prisonnier.** ‘Hirondelle gentille, qui voltige à la grille du cachot noir.’ Words adapted from the poem by Hector-Grégoire de Saint-Maur (first published anonymously in the *Gazette de Sainte-Pélagie* in 1834). Paris: Bureaux de *La France musicale*, 1 January 1841. —A manuscript of the song is at Harvard, dated 18 March 1842.

1842. Andantino for oboe and piano, probably unpublished. 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.

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.’ Paroles d’Uhland. (Dedicated to George Sand.) 2. La Chapelle. Ballade. ‘Là-haut se voit la chapelle.’ Paroles d’Uhland. (Dedicated to Ary Scheffer.) 3. L’Abricotier. Chanson servienne. ‘Un ruisseau coule et murmure.’ (Dedicated to Eugénie Garcia.) 4. Adieu les beaux jours. Romance. ‘Déjà la tendre fleur d’automne.’ (Dedicated to Daniel Auber.) 5. L’Exilé polonais. Couplets. ‘Voulant des chefs et non des maîtres.’

(Dedicated to Jean Géraldy.) 6. L'Enfant et la Mère. Dialogue. [Known also as L'Enfant malade.] 'Oh! ma mère, entends cette voix.' (Dedicated to Mme Eugène [Clotilde] Troupenas.) 7. L'Ombre et le Jour. Mélodie. 'Vois-tu la nuit qui se retire.' Paroles d'Edouard Turquety. (Dedicated to Catherine Stephens, Countess of Essex.) [This song was known also as La Nuit et le Jour.] 8. Le Chêne et le Roseau. Fable. 'Le chêne, un jour, dit au roseau.' Paroles de La Fontaine. (Dedicated to Louis Viardot.) [The 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, and the complete '1843' collection was published actually at the end of December 1842.] — Manuscripts of Adieu les beaux jours, l'Exilé polonais, l'Ombre et le Jour, and le Chêne et le Roseau, mélodies pour chant and piano, are at the Département de la Musique, Bibliothèque nationale de France; that of l'Abricotier is at the Musikabteilung, Stadtbibliothek, Hanover; and another manuscript of Adieu les beaux jours is at Harvard. — L'Abricotier. Chanson servienne à une voix avec accompagnement. Paris and Mainz: Schott, 1845. Abrikosovoye derevo. Serbskaya pesnya. St Petersburg: V. Bessel', no date. — Le Chêne et le Roseau. Fable pour chant et piano. Paroles de La Fontaine. Paris and Mainz: Schott, 1845. [See also ?1861, Mélodies.]

[Note that a persistent piece of misinformation, apparently initiated by Ellen Creathorne Clayton in her *Queens of song* (2 vols, London, 1863, vol. II, p. 250), has Pauline Viardot publishing in 1843 'five songs and romances in an album entitled *L'Oiseau d'or*'. 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 in the *Musical World* of 5 January 1843, p. 8.]

1843. **Une fleur**. Paroles d'Edouard Turquety. 'La légère fleur tremble sur sa tige.' *L'Illustration*, 4 March 1843. [Reprinted in *Nuvelist*, 1844, vol. VI, and perhaps also in the collection *Severnaya lira*, 1844. Cf. the altered title below in 1850, 10 mélodies, no. 4.]

?1843. Songes. 'Sur ma tête reposée.' Paroles d'Edouard Turquety. Probably unpublished song, written about now. See Turgenev, *Pis'ma*, vol. 1, p. 318.

?1843. **Auf die Rose**. 'Laßt des Eros' Blume glänzen.' A song published at Leipzig as no. 16 in Philipp Reclam's compendium *Das singende Deutschland. Album der ausgewähltesten Lieder und Romanzen [für eine Singstimme] mit Begleitung des Pianoforte*, pp. 30-1. Reissued 1848; 1854; 1859. [This item was clearly written and perhaps printed earlier, because it is stated to be by Pauline Garcia rather than Viardot. I

cannot say what connection its text, presumably from Anacreon's Ode XLIV, may have with Eduard Mörike's 'Laßt die Rose, Eros' Blume'.]

1843. Unpublished cadenza on 'Ah fu un lampo, un sogno, un gioco' from the heroine's 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. [Cf. 1858, signed musical autograph.]

1844. Caña española. 'Si de tu ausencia no muero.' 'Aux longs tourments de l'absence.' Spanish popular song, often performed by Pauline Viardot from this time on and perhaps published now. See below, 1850, 10 mélodies, no. 3.

1844. **La Leçon.** Tyrolienne. (Die Sing-Lektion.) By Mme Malibran and Mme Garcia-Viardot. Vienna: Mechetti, spring 1844. [Pauline Viardot's arrangement of a comic song, actually by Amédée de Beauplan, which her late sister used in the lesson scene of Rossini's *Il barbiere di Siviglia*, and which she, too, took over for that purpose.]

1845. **La Solitude.** 'La primevère mourante.' Paroles d'Edouard Turquety. Song published in *L'illustration*, vol. IV, 4 January 1845, pp. 276-7. See also below, 1850, 10 mélodies, no. 1.

?1845. Fortunilla. Canción española. Song written around 1845 in the album of Mikhail Yur'evich Viyel'gorsky, perhaps only arranged by Pauline Viardot.

1846. Musical parody on the fable 'Le Corbeau et le Renard' by Jean de La Fontaine. ('Un jour maître Corbeau, sur un arbre perché.') [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).]

1846. Setting of the fable 'Le Savetier et le Financier' by Jean de La Fontaine. ('Un savetier chantait du matin jusqu'au soir.') [See Marix-Spire, *Lettres inédites*, p. 224. The song was probably not published at the time, but see 1904, *Mélodies*.]

1847. Polka for piano. Manuscript dated 17 May 1847; probably unpublished. [See Moldenhauer Archives, Music Division, Library of Congress, Box 55.]

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.' Désir. 'Je connais une rose.' Song signed by Pauline Viardot for the author of the words, 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.

1848. **La Jeune République**. Paroles de Mr Pierre Dupont. Musique de Mme Pauline Viardot. 'Paris est sorti du tombeau.' 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. This cantata in the form of a march, scored for soloist (tenor or soprano) and mixed chorus with piano accompaniment, existed also in an orchestral form presumably not by the composer.

1850. **10 mélodies par Pauline Viardot**. Album de chant pour 1850. Paris: Brandus & Cie. 1. Solitude. 'La primevère mourante.' Paroles d'Edouard Turquety. (Dedicated to Theodosia, Lady Monson. See 1845, above.) 2. La Petite chevrière. 'Ah! c'est déjà ma fauvette.' Anonymous. (Dedicated to Aglaé Gaveaux-Sabatier.) 3. L'Absence. (Caña española.) 'Aux longs tourments de l'absence.' Anonymous. ['Si de tu ausencia no muero.'] (Dedicated to Giacomo Meyerbeer.) 4. Un jour de printemps. Caprice. 'La légère fleur tremble sur sa tige.' Paroles d'Edouard Turquety. (Dedicated to Count Matvey Yu. Viyel'gorsky.) 5. Villanelle. 'Voici venir sur la pelouse.' Paroles d'Edouard Turquety. (Dedicated to General Aleksey F. L'vov.) 6. En mer. 'La lune dans les cieux.' Paroles de Gustave de Larenaudière. (Dedicated to Hector Berlioz.) 7. La Chanson de Loïc. 'Dès que la grive est éveillée.' Paroles d'Auguste Brizeux. (Dedicated to Marietta Alboni.) 8. Marie et Julie. (Pour ténor.) 'Les lys sont bien charmants.' Paroles de Gustave de Larenaudière. (Dedicated to Gustave Roger.) 9. La Luciole. 'Voyez la luciole.' Paroles de Gustave de Larenaudière. (Dedicated to Delphine Ugalde.) 10. Tarentelle. 'Dansez, pêcheur napolitain.' Anonymous. (Dedicated to Antonia Léonard.) [The complete '1850' collection was published actually in December 1849. The individual items were also sold separately, and in addition nos 1, 2 and 3 were bound with some songs by other composers in an Album de chant ...offert aux abonnés de la *Revue et Gazette musicale de Paris* (1850).] —Draft manuscripts of nos 6, 7 and 8 are at Harvard, 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 first sketched as a



piano piece in 1839 (q.v.) [See also ?1861, *Mélodies*.]

1853. **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. [There was perhaps also a French edition, but I have not traced one. See also 1858.]

?1853. Las muchachas de la Havana [sic] son negras como monillas. Transcription of a Cuban popular song. [Pauline Viardot wrote the first musical line of it for someone in London this year.]

?1853. Chanson d'Aben Hamet. ('Chantez la chanson d'esclavage d'Aben Hamet l'abencerrage [sic for Abencérage].') [Pauline Viardot wrote the vocal music and words of the first line of this otherwise unknown song in the album of the composer A.S. Dargomyzhsky on 23 February (7 March) 1853. Pushkinskiy dom, St Petersburg.]

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

1858. *Album de las Señoras Viardot-García, Castellán, 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 here because many of these Spanish popular songs, issued separately in 1858 and later, undoubtedly had some input from Pauline Viardot's own interpretation of them in public. The nineteen pieces were: 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. 11. El contrabandista. Spanish and English texts. 12. Himno patriótico. Spanish and English texts. 13. Himno de Riego. Spanish and English texts. 14. La jota aragonesa. Del vestido azul. Arranged by Sebastián Yradier. Spanish text only. 15. El jaque. Canción española. Arranged by Sebastián Yradier. Spanish text only. 16. La colasa. Canción madrileña. Arranged by Sebastián Yradier. Spanish text only. 17. El curro marinero. Canción española. Arranged by Sebastián Yradier. Spanish text only. [18. El fandango. Withdrawn from sale.] 19. Jota de los estudiantes. Canzone spagnuola [i.e. Canción española]. Arranged by Sebastián Yradier. Spanish text only. —La calesera. Chanson espagnole. ?1868.

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.]

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 for *Orphée* published by Léon Escudier in December 1859. A manuscript version of the cadenza, signed ‘souvenir à monsieur [Hubert-Ferdinand] Kufferath’, is at the Library of Congress, Washington, ML96.V44 (case). 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.

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; they may no longer exist, but see Miscellaneous and undatable mss, L’Esprit. [See Thérèse Marix-Spire, ‘Vicissitudes d’un opéra-comique: *La Mare au diable*, de George Sand et de Pauline Viardot (d’après des documents inédits)’, *Romanic Review*, vol. XXXV, no. 2, April 1944, pp. 125-46; *Cahiers Ivan Tourguéniév—Pauline Viardot—Maria Malibran*, no. 3, October 1979, pp. 56-74, 79.]

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* will first appear as such, though the later Hamelle collection will also have a higher version for soprano (and a lower one singable by a bass).

?1861. **Mélodies de Mme Pauline Viardot.** E. Gérard & Cie, no date. This collection of eighteen songs, numbered alphabetically by title, brought together the two albums of 1843 and 1850. Note that Marie et Julie (1850) was here called Marie et Louise.

1861-?1891. **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 chefs-d’œuvre. Par Mme P. Viardot-Garcia. Publication complète divisée en six séries.

Première série. Paris: E. Gérard & Cie, 1861. —Ecole classique de [sic] chant... Edition revue et augmentée. Paris: J. Hamelle, no date [1891?]; reissued 1895, 1896, 1905. —Ecole classique du chant. Auswahl klassischer Gesänge. Nebst genauer Angabe von Stil, Akzentuation, Phrase, Nuancierung (italienisch—deutsch—französisch). [Thirteen items.] Berlin: Schlesinger, ?1863.

—What began to appear in 1861 was the first of six planned series, each intended to contain fifty items and to appear annually, but the comprehensive collection of c. 1891 included only seventy-six pieces in all, and as late as 1896 an edition of seventy items was still being advertised in the *Annuaire des artistes de l'enseignement dramatique et musical*. In 1861 four batches of ten came out (nos 1-40); in 1862, one batch (nos 41-50); and in 1879-80 a further batch (nos 51-60). The remaining pieces apparently came out singly around 1886 and after, with a new publisher, J. Hamelle. It is known that, as of the winter of 1891-92 at least, Pauline Viardot considered her Ecole classique du chant as still a work 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*.

From the start, all individual scores in the series were sold separately and some existed in two or more versions (for different voices or with different instrumental accompaniment than the standard piano). The list which follows draws from contemporary music catalogues and press advertisements, including a title page reproduced in *Cahiers Ivan Tourguéniev—Pauline Viardot—Maria Malibran*, no. 10, 1986, p. 125. Each number comprises 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 for the series published by Gérard in 1861-62; from item 51 on, 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 list them by composer/title/voice, omitting price. For the sake of bibliographical accuracy the names of the items and their composers are retained in French rather than in received international forms ('Haendel' instead of 'Handel', 'Pergolèse' instead of 'Pergolesi', etc.), but explanatory details are added wherever necessary. Note that some of the titles were slightly modified from the Gérard to the Hamelle 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. Lulli. Air de Méduse, de l'opéra Persée. Contralto. [Méduse's

recitative and aria ‘J’ai perdu la beauté qui me rendait si vaine’, from Lully’s lyric tragedy *Persée*.] —Manuscript Lisa Cox Music catalogue no. 50, item 123, where the date ‘c. 1858’ is proposed; now at Harvard.

2. Haendel. Air de Lucifer de la Résurrection. Basse. [Lucifero’s ‘O voi, dell’Erebo potenze orribili’, from Handel’s oratorio *La resurrezione*.]

3. Haendel. Duo des Sirènes de l’opéra Rinaldo. Deux soprani. [‘Il vostro maggio de’ bèi verdi anni.’]

4. Pergolèse. Sicilienne. ‘Pleurant, souffrant, mourant pour une volage.’ Ténor. [Ascanio’s aria ‘Ogni pena più spietata’, from Pergolesi’s *Lo frate ’nnamorato*. A version of this aria ‘per soprano con pianoforte, cantata dalla Signora Paulina Viardot-Garcia’, had been published actually by Schlesinger at Berlin in 1844.]

5. Gluck. Air d’Orphée, de l’opéra Orphée. ‘J’ai perdu mon Euridice [sic]’. Contralto. [See also 1860.]

5a. Le même. Soprano.

5b. Le même. Contralto (ou basse).

6. Mozart. Air de Così fan tutte, opéra. Ténor. [Ferrando’s aria ‘Un’aura amorosa’.]

7. Beethoven. Adélaïde, élégie. 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, opéra. ‘Lentement, ô ma prière.’ Soprano. [‘Wie nahe mir der Schlummer... Leise, leise, fromme Weise’, from *Der Freischütz*.]

10. Mendelssohn-Bartholdy. Air de Paulus: oratorio. (Air du diacre Etienne: ‘Jérusalem’.) Ténor. [Stephanus’s aria ‘Jerusalem! Jerusalem, die du tödtest die Propheten.’]

Le même. Avec violon ou violoncelle.

11. Haendel. Couplets de Suzanne, oratorio. ‘Douter que la rose nouvelle.’ 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.’ Soprano ou ténor. [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.] —Partial manuscript, signed by Pauline Viardot in August 1890 for Mme Henriette Fuchs, New York Public Library.

Le même. Avec violon.

Le même. Avec violoncelle.

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

Le même. Avec violon.

Le même. Avec violoncelle.

13. Martini. Plaisir d'amour, romance. Mezzo-soprano. [This celebrated French song is by Johann Paul Aegidius (Jean-Paul) Martini, not Giovanni Battista Martini.]

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.

14. Mozart. Trio des masques de Don Juan, opéra. Ténor et deux soprani. ['Protegga il giusto cielo' from *Don Giovanni*.]

15. Mozart. Air de Zoroastre, de la Flûte enchantée, opéra. 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<sup>e</sup> 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. Avec paroles françaises et latines. Basse ou contralto. ['Dignare, Domine, die isto' ('Vouchsafe, o Lord') from the Dettingen Te Deum.]

23. Haendel. Air de Cléopâtre dans Giulio Cesare. 'Soupirer et pleurer.' Soprano aigu. ['Piangerò la sorte mia.']

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

23b. Le même. Soprano.

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. 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. '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.' 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. Couplet de l'Ondine dans Oberon. (Barcarolle.) 'Quel plaisir de voguer.' 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.' Contralto ou baryton. ['Sei stille dem Herrn und warte auf ihn'/'O rest in the Lord, wait patiently for Him', from *Elias/Elijah*.]

30a. Le même. Soprano ou ténor.

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

31. Stradella. Air d'Eglise. (Aria di chiesa.) 'Dieu tutélaire.' Ténor. ['Pietà, Signore, di me dolente', actually it seems from the opera *Stradella* (1837) by Abraham-Louis Niedermeyer (1802-61).] —Le même. Avec violon ou violoncelle.

31a. Le même. Baryton. —Le même. Avec violon ou violoncelle.

32. Haendel. Air de Polyphème d'Acis et Galathée. 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.]

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. Air du Stabat mater. 'Fac me vere 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 prune.' 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.' Soprano.

40. Rossini. Air de Polidoro, de l'opéra Zelmira. Basse. ['Ah! già trascorse il dì.']

41. Haendel. Air de Josué, oratorio. (Air de Caleb.) Basse. ['Shall I in Mamre's fertile plain', from *Joshua*.]

42. Haendel. Air de Rinaldo, opéra. (Air d'Almirena.) Paroles françaises et italiennes. 'Peine cruelle! Douleur mortelle!' 'Lascia ch'io

pianga mia cruda sorte.’ Soprano. [A version of this aria ‘per soprano con pianoforte, cantata dalla Signora Paulina Viardot-Garcia’, had been published actually by Schlesinger at Berlin in 1844.]

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

42b. Le même. Contralto ou basse.

43. Sébastien Bach. Air pris dans la Cantate funèbre. [Also called, strangely in French: Air dans la sterbe cantate (i.e. die Sterbe-Kantate).] ‘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*.]

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

44a. Le même. Contralto ou baryton.

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. [*The Creation*. ‘And God said: “Let the earth bring forth grass...” With verdure clad the fields appear.’]

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

46. Mozart. Air de Chérubin, dans l’opéra les Noces de Figaro. ‘Mon cœur soupire.’ Soprano. [Cherubino’s aria ‘Voi che sapete che cosa è amor’, from *Le nozze di Figaro*.]

46a. Le même. Mezzo-soprano.

47. Mozart. Air du Roi pasteur, opéra. ‘Tendre amant, époux fidèle.’ Avec accompagnement de violon ad libitum. (Mi bémol [E flat].) Soprano. [Aminta’s aria ‘L’amerò, sarò costante’, from *Il re pastore*.]

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

48. Sacchini. Trio d’Œdipe à Colone, opéra. Ténor, basse et soprano. [‘O doux moment’, 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 palpète vite.’ Soprano. [Rodelinda’s recitative and aria ‘Con quai risalti... Ritorna, o caro e dolce mio tesoro’.]

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

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. [A song in 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.]

52a. Le même. Soprano ou ténor.

52b. Le même. Basse ou contralto.

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 d'*Armide*. 'Ah! si la liberté me doit être ravie.' Soprano ou mezzo-soprano. [Armide's aria from Act III scene i.]

54a. Le même. Soprano ou ténor.

55. Mozart. Air de la *Flûte enchantée*. Ténor. [Tamino's aria 'Dies Bildnis ist bezaubernd schön', from *Die Zauberflöte*.]

56. Mozart. *Les Adieux*. Basse. [Doubtless the concert aria 'Io ti lascio, o cara, addio', K. 621a.]

57. Grétry. *Sérénade de l'Amant jaloux*. 'Tandis que tout sommeille dans l'ombre de la nuit.' Ténor ou soprano. [In the opera the piece is sung by Florival.]

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

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 d'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.' Soprano. [Kunigunde's recitative and aria 'Die stille nacht entweicht'.] —An undated German fragment at Harvard entitled *Faust* may be connected with this.

61. Mozart. *Récitatif et Rondo. (La Prise de Jéricho)*. Soprano ou mezzo-soprano. [This is presumably 'D'une fausse pitié je ne fus point séduite... Eh! pourquoi me faire un crime?', from the pasticcio oratorio *La Prise de Jéricho* first staged in Paris on 10 April 1805; it was seemingly based in part on Mozart's 'Ch'io mi scordi di te... Non temer amato bene', K. 505.]

62. J.-B. Lulli. Air de l'opéra *Atys*. Mezzo-soprano. [Probably Cybèle's aria 'Espoir si cher, et si doux'.]

63. Haendel. *Cavatine de Rodelinda*. Contralto. [Doubtless Bertarido's aria 'Dove sei, amato bene'.]

64. Haendel. Air de *Jules César. (Le Torrent)*. 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. Soprano ou ténor. [Armida's 'Vò far guerra, e vincer voglio'.]

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: the work contains seven such duets. 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]. [The duet for two sopranos, 'O wie selig ist das Kind'.]

73a. Le même. En la bémol [A flat].

74. Haendel. Récitatif et Air du Messie. Soprano ou ténor. [This is hard to identify: it could perhaps be 'He that dwelleth in Heav'n shall laugh them to scorn... Thou shalt break them with a rod of iron'.]

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

75. Schumann. J'ai pardonné. (2 tons.) Mezzo-soprano. ['Ich grolle nicht', from *Dichterliebe*.]

76. J.-B. Lulli. Air de Thésée. (Revenez amours.) (2 tons.) [Vénus's aria 'Revenez amours, revenez'.]

1863. **Die Klagende**. Dichtung von Dilia Helena. For contralto or baritone. Berlin: Schlesinger, 1863.

1863. Poslednyaya tucha (or: Tucha). Die Wolke. Poem by A.S. Pushkin. A song composed and performed this year which probably remained unpublished.

1863. Kogda pechal' slezoy nevol'noy. Poem from *Maskarad* by M.Yu. Lermontov. A song composed this year which probably remained unpublished.

1863. Kakaya noch'. Poem by A.A. Fet. A song composed this year which probably remained unpublished.

1863. ?Psikheya. Poem by A.A. Fet (perhaps 'Tselyy zastavila den' menya promechtat' ty segodnya'). A song composed this year which

probably remained unpublished.

?1864. Transcription for organ, harp, violin and three women's voices of the Bach-Gounod Ave Maria. Written around 1864 and performed at least this year, the work probably remained unpublished.

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. [The air 'Lascia ch'io pianga' from Handel's opera *Rinaldo*, previously published in Italian and French as item 42 in Pauline Viardot's *Ecole classique du chant*, 1861-?1891. Meyerbeer and she had adapted the piece for public performance by herself with piano accompaniment.]

1864. **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 Bodenstedt [with the assistance of I.S. Turgenev] und in Musik gesetzt von Pauline Viardot-Garcia. St Petersburg: A.F. Iogansen (Johansen), 1864; 1880; 1881; 1882; 1887. [Texts in Russian and German.] 1. Tsvetok. 'Tsvetok zasokhshiy, bezukhannyy.' Das Blümlein. 'Im Buch ein Blümlein seh' ich liegen.' A.S. Pushkin. 2. Na kholmakh Gruzii. Auf Grusien's Hügel. A.S. Pushkin. 3. Tikhaya zvëzdnyaya noch'. Ruhige, heilige Nacht! A.A. Fet. 4. Polunochnyye obrazy. Mitternächtige Bilder. A.A. Fet. 5. Shëpot, robkoye dykhan'ye. Flüstern, atemscheues Lauschen. A.A. Fet. 6. Zaklinaniye. [Known also as: Syuda.] 'O, yesli pravda, chto v nochì.' Die Beschwörung. 'O wenn es wahr ist daß die [zur] Nacht.' A.S. Pushkin. 7. Sinitsa. 'Slyshu ya: zvenit sinitsa.' Die Meise. 'Wohl im Wald, im Blättergolde.' I.S. Turgenev. [Note that this song existed also in a version with violin obbligato.] 8. Dve rozy. 'Polno spat': tebe dve rozy.' Zwei Rosen. 'Schlaf nicht mehr, zwei junge Rosen.' A.A. Fet. 9. Noch'yu. 'Moy golos dlya tebya.' Des Nachts. 'Die Töne, die sich sanft.' A.S. Pushkin. 10. Uznik. ('Sizhu za reshëtkoy v temnitse syroy.') Der Gefangene. ('Ich sitz', hinterm Gitter.') A.S. Pushkin. 11. Ptichka Bozhiya. [From Tsygany.] ('Ptichka Bozhiya ne znayet.') Das Vöglein. ('Glücklich lebt vor Noth geborgen.') A.S. Pushkin. 12. Zvëzdy. ('Ya dolgo stoyal nepodvizhno.') Die Sterne. ('Ich starrte und stand unbeweglich.') A.A. Fet. [This last with cello obbligato.] —12 Gedichte von Puschkin, Feth und Turgeneff, übersetzt von Friedrich Bodenstedt, für eine Singstimme mit Begleitung des Pianoforte, komponiert von Pauline Viardot-Garcia. Leipzig: Breitkopf & Härtel, 1864.

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. —Warsaw: Gebethner & Wolff, ?1866; 1899. Traduction polonaise de Jan Chęciński. —Paris: J. Hamelle, 1885.

1. [Op. 50, no. 2.] Seize ans. Szesnaście lat. ‘Voici que j’ai seize ans... Plus d’un amoureux.’ (Dedicated to Nadine Scobelef [N.D. Skobeleva].)

2. [Op. 33, no. 2.] Aime-moi. ‘Tu commandes qu’on t’oublie... Lorsque joyeux je m’élançai.’ Kochaj mnie. (‘Chcesz bym wydarł cię pamięci.’) (Dedicated to Eugénie Richard.)

3. [Op. 6, no. 1.] Plainte d’amour. ‘Chère âme, sans toi j’expire... Que ma cruelle peine.’ Skarga miłości. (‘Bez ciebie umieram zwolna.’) (Dedicated to Berthe de Besplas.)

4. [Op. 7, no. 1.] Coquette. Zalotna. ‘De n’aimer que toi.’ (Dedicated to Désirée Artôt.)

5. [Op. 68, no. 2.] L’Oiselet. Ptaszyna. ‘Le ciel est clair et l’air est doux.’ (Dedicated to Fanny Bouchet.) [A part for obligato flute was later added to this song.]

6. [Op. 24, no. 1.] Séparation. Duo. Rozstanie. ‘Pars, et nous oublie.’ (Dedicated to la vicomtesse [Clémence] de Grandval.) —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.

1. [Op. 33, no. 2.] Tanzweise. —Aime-moi.

2. [Op. 68, no. 2.] Des Krieger’s Braut. —L’Oiselet.

3. [Op. 24, no. 1.] Des Geliebten Wiederkehr. —Séparation. Duo. —Deux mazourkes de F. Chopin, arrangées pour la voix par Mme Pauline Viardot. Leipzig: Fr. Kistner, 1866; ?1880; 1902. (Plainte d’amour and Coquette.) —Sechzehn. Mazurka. Schirmer, no date. —Seize ans. (Sixteen.) A Mazurka by Frederick Chopin, arranged for voice by Pauline Viardot. New York: G. Schirmer, no date. —Plainte d’amour. Arrangement par Mme Pauline Viardot. Paroles de Louis Pomey. Skarga miłości. Przekład J. Chęcińskiego. Warsaw: Gebethner & Wolff, 1898. —A manuscript of Aime-moi is at the Médiathèque Hector Berlioz. —See also below, 1895, Six mazourkas, and 1897, Mazourkas. [Note that (*pace* Shuster, p. 271) some of these mazurka arrangements, which Pauline Viardot had been singing since the 1840s, had previously 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 Pauline Viardot signed for admirers musical excerpts from one favourite, ‘El amor de mi mozuela talará to-ma!’]

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. —Warsaw: Gebethner & Wolff, no date. —Paris: J. Hamelle, 1890.

1. [Op. 6, no. 4.] La Fête. (‘Ah! le village est toujours en fête.’) Przed Mazurem. (‘Ach! Serce mi z radości skacze.’)

2. [Op. 7, no. 3.] Faible cœur! (‘Prépare-toi, faible cœur.’)

Biedne serce. ('Ileż biedne serce moje.')

3. [Op. 24, no. 2.] La Jeune fille. ('Quand on est jeune et gentille.')

Dzieweczka. ('Która piękna jest i młoda.')

4. [Op. 33, no. 3.] Berceuse. [This song was later known as *Seconde berceuse*.] ('Enfant, cède au sommeil qui ferme ta paupière.')

Kołysanka. ('Zmruż oczki synku miły.')

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

Pierwsza para. ('Trallalala lalla, trallalala lalla! Na pierwszy do mazura znak.')

6. [Op. 67, no. 1.] La Beauté. Duo. ('La beauté dans ce bas monde.')

Do pięknej! ('Najmożniejszą bez wątpienia.')

[The Polish translations are by P. Maszyński. Note that some of these mazurka arrangements, like the ones of 1864, had previously carried Spanish words: see above. See also below, 1895, Six mazourkas, and 1897, Mazourkas.] —Manuscripts of nos 4 and 5 are at the Médiathèque Hector Berlioz.

1865. **Desyat' stikhotvoreniy Pushkina, Lermontova, Kol'tsova, Tyutcheva i Feta**, perevedënnyye F. Bodenshtedt, 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), 1865. [Texts in Russian and German.]

1. Otchego, skazhi? Sag', warum, warum. A.V. Kol'tsov.

2. Stikhi, sochinënnyye noch'yu vo vremya bessonnitsy. ('Mne ne spitsya, net ognya.')

Schlaflos lieg' ich ohne Licht. A.S. Pushkin.

3. Ya lyubila yego. Heißer glüh'te mein Herz. A.V. Kol'tsov.

4. Tikho vecher dogorayet. [Serenada.] Golden glüh'n der Berge Gipfel. A.A. Fet.

5. Dlya beregov otchizny dal'ney. Aus fernem [fremden] Land. A.S. Pushkin.

6. Vetka Palestiny. ('Skazhi mne, vetka Palestiny.')

Der Palmzweig aus Palästina. ('Sag mir, o Zweig.')

M.Yu. Lermontov.

7. Ne poy, krasavitsa, pri mne. O sing', du schöne, sing' mir nicht. A.S. Pushkin.

8. Kolybel'naya pesnya. [Kazach'ya kolybel'naya pesnya.] ('Spi, mladenets moy prekrasnyy.')

Der Kosakin Wiegenlied. ('Schlaf, mein Kindchen, ruhig liege.')

M.Yu. Lermontov.

9. Iva. ('Chto ty klonish' nad vodami.')

Die Weide. ('Warum tief zum Wasser senkst du.')

F.I. Tyutchev.

10. Burya. [Zimniy vecher.] ('Burya mgloyu nebo kroyet.')

Der Sturm. ('Tobt der Sturm.')

A.S. Pushkin.

1865. **Die Sterne**. 'Ich starrte und stand unbeweglich.' 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. Mélodie avec accompagnement de piano et de violoncelle ou violon obligé. Poésie russe de Feth. Traduction française de Louis Pomey. Paris:

E. Gérard & Cie, 1867; J. Hamelle, 1899. Dedicated to Sa Majesté Augusta, Reine de Prusse. [See also 1864, 12 stikhotvoreniy, no. 12.]

1865. Rusalka. Die Wassermägdlein. Poem by M.Yu. Lermontov. A song composed and performed in 1865, but perhaps published only in 1868. See below, Pyat' stikhotvoreniy, no. 5.

1865. Das verlassene Mägdlein. Gedicht von Mörike. (La Jeune fille abandonnée.) A song composed in 1865. Publication untraced, but the undated autograph manuscript is at the Médiathèque Hector Berlioz; see also the manuscript: L'Abbandonata. Mélodie pour chant et piano. Département de la Musique, Bibliothèque nationale de France. —Pauline Viardot is believed to have set twelve poems by Eduard Mörike in all; ten were ready by mid-April 1865.

?1865. Er ist's. 'Frühling läßt sein blaues Band.' Setting of a poem by Eduard Mörike. Publication untraced.

1866. **Douze mélodies sur des poésies russes de Feth, Pouchkine, Tourgueneff, Lermontoff et Koltsoff.** Par Madame Pauline Viardot-Garcia. Traduction de Louis Pomey. Chant et piano. Ténor ou mezzo-soprano. Paris: E. Gérard & Cie, 1866. [The individual items from this selection by Gérard were also sold separately.] —Paris: J. Hamelle, no date (1899?) 1. Fleur desséchée. 'Dans ce vieux livre l'on t'oublie.' [Tsvetok.] A.S. Pushkin. (Dedicated to Maria Crépet-Garcia.) 2. La Mésange. 'Sous la feuille qui frissonne.' [Sinitsa.] I.S. Turgenev. (Dedicated to Mme Edith Brelay [née Bouron].) 3. Les Ombres de minuit. 'A mes yeux étincellent dans l'ombre.' [Polunochnyye obrazy.] A.A. Fet. (Dedicated to Camille Saint-Saëns.) 4. Berceuse cosaque. 'Dors dans les plis de mon voile.' [Kolybel'naya.] M.Yu. Lermontov. (Dedicated to Mme Constance-Caroline Faure-Lefebvre.) 5. Evocation. 'Oh! si jamais pendant la nuit.' [Zaklinaniye.] A.S. Pushkin. (Dedicated to Mme Jeanne-Julie Pomey.) 6. Chant du soir. 'Sur la cime des montagnes.' [Tikho vecher dogorayet.] A.A. Fet. (Dedicated to Mlle Aglaé Orguéni [Aglaja Orgeni].) 7. Les Deux roses. 'Lève-toi, voici l'aurore.' [Dve rozy.] A.A. Fet. (Dedicated to M. [Louis-Charles?] Jourdain.) 8. Aurore. 'Soupirs, faible voix tremblante.' [Shëpot, robkoye dykhan'ye.] A.A. Fet. (Dedicated to Mlle Désirée Artôt.) 9. Géorgienne. 'Ma belle, ne dis plus tout bas.' [Ne poy, krasavitsa, pri mne.] A.S. Pushkin. (Dedicated to Enrico Delle Sedie.) 10. Le Rameau de Palestine. 'Palestine.' [Vetka Palestiny.] M.Yu. Lermontov. (Dedicated to Jules Lefort.) 11. Chanson de la faucille. 'Dis-moi, faux chérie.' [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.' [Burya.] A.S. Pushkin. (Dedicated to M.

Archaimbault [=Eugène Archainbaud].) —Fleur desséchée. Paris: J. Hamelle, 1899. —La Mésange. Paris: J. Hamelle, 1899. —Berceuse cosaque. Paris: J. Hamelle, ?1885; 1899. —Manuscripts of several of these songs are in a private collection in Paris. [See 1864, 12 stikhotvoreniy, and 1865, Desyat' stikhotvoreniy.]

1866. **Frühlingslied.** Dichtung von C.W. Müller. Leipzig: Schubert & Co.

1866. Märchen. 'Waldeinsamkeit, Waldeinsamkeit!' Dichtung von Richard Pohl. Komponiert von Pauline Viardot. See below, 1871, Shest' stikhotvoreniy, no. 1. Although no publication has been traced in 1866, there is a manuscript composed this year at the Rossiyskiy gosudarstvennyy arkhiv literatury i iskusstva, Moscow, Pauline Viardot archive, no. 8, and another in a private collection.

1866. Petite suite. Pour piano, violon, tambourin et triangle. (Allegretto. Scherzo. Andantino. Tarentelle.) [Composed by Pauline Viardot for her children, this work seemingly remained unpublished.] — For the Andantino and Tarentelle, see also 1839.

?1866. **Pavane.** Pour piano. Paris: E. Gérard & Cie, no date. [Note that a song by Pauline Viardot with this title is known to have been performed by her on 19 May 1866.]

?1867. Song perhaps composed this year to a poem by Nikolaus Lenau. See I.S. Turgenev, *Pis'ma*, vol. 7, p. 150. In all probability this was a setting, perhaps incomplete, of 'Auf dem Teich, dem Regungslosen'.

1867. **Marche militaire.** (Militärmarsch.) Composed for and dedicated to the Queen of Prussia, March 1867. Probably not published in that year, it is said to have been scored originally for two flutes and piccolo, two oboes and two brass choirs. However, a manuscript of it at the Staatsbibliothek zu Berlin-Preußischer Kulturbesitz, Musikabteilung (Mus. ms. 22330), is dedicated actually to the King of Prussia and scored differently. —Marche militaire. Central-Partitur für die gesammte Militärmusik eingerichtet von Wilhelm Wieprecht. Berlin and Posen: Bote & Bock, 1870; 1871.

1867. Trop de femmes. Opérette en deux actes (or: Grand opéra en deux petits tableaux). Paroles de M. Tourguénéff. Musique de Mme P. Viardot. [Vocal music and piano accompaniment.] For the French libretto, see Turgenev, *Sochineniya*, vol. 12, pp. 7-25 (and cf. pp. 428-45). —Fragments of manuscript music for this work, first staged at Baden-Baden in August 1867, are at the Médiathèque Hector Berlioz; at the Bibliothèque nationale de France, Fonds slave (Tourguénéff), no. 75;

at RGALI, Moscow, f. 509 op. 4 yed. khr. 10; and in two private collections. These pieces include 'Je suis pacha', 'Pour charmer les/vos nobles loisirs', 'L'Invocation à Mahomet', and 'Chanson à boire'. Harvard has the berceuse 'Dodo, gros pacha', and the 'Chanson de Noix de Coco' for voice and percussion; another version of this at Harvard, *Dans la plaine de Tombouctou*, was used first for the operetta *Le Miroir* (1869) and then for a revival of *Trop de femmes* in 1870. [See also ?1868 below, *Gipsy rondo*.]

1867. **Le Dernier sorcier** (or: *Krakamiche* [*Craquemiche*, *Croquemiche*]). Opérette fantastique en deux tableaux (or: *Fantaisie en deux actes*). Paroles de M. Tourguénéff. Musique de Mme P. Viardot. [Vocal music and piano accompaniment.] First staged at Baden-Baden in September 1867. —*Der letzte Zauberer*. Fantastische Operette in zwei Akten. 1869. (Augmented version, translated by Richard Pohl and orchestrated with the help of Eduard Lassen and—it is claimed by some—Franz Liszt.) —*Der letzte Zauberer*. Fantastische Operette in zwei Aufzügen von Iwan Turgenev, übersetzt von Richard Pohl. Musik von Pauline Viardot-Garcia. Riga, 1870. 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.) —See also below, *Chœur des elfes* (1899), *Chanson de la pluie* (1900), and *Cendrillon*, 1904. —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). Harvard has in addition a separate manuscript aria and other musical notations. 2. 'Der letzte Zauberer. Oper in 2 Akten. Partition allemande [et française]. Texte d'Ivan Tourguéniev, traduit par Richard Pohl.' Conductor's score. Astor, Lenox & Tilden Foundation, Music Division, New York Public Library. 3. Copy of the German spoken parts, Fonds slave (Tourgueneff), 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). [See on all the above Nicholas G. Žekulin, *The story of an operetta: Le Dernier sorcier by Pauline Viardot and Ivan Turgenev*, Munich, 1989, especially pp. 112-47 (the French libretto).] 5. Various partial manuscripts in private collections.

1867. **Six morceaux pour piano et violon**, composés pour son fils Paul. Paris: E. Gérard & Cie, 1867; J. Hamelle, no date. 1. Romance. 2. Bohémienne. 3. Berceuse. 4. Mazourke. 5. Vieille chanson.

6. Tarentelle. —6 morceaux pour violon et pianoforte. Cahier 1: Berceuse, Bohémienne, Vieille chanson; Cahier 2: Mazurka, Romance, Tarantella. Berlin and Posen: Bote & Bock, 1867. —Romance pour violon (avec piano). Copenhagen: Hof-Musikhandel, 1883. [Note that this 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.] —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. Note that the Berceuse at least existed in a version for solo violin, as performed in London in 1871 by Hugo Heermann, and that it may have been sketched as early as 1852 as a piano piece for Frederick Lehmann. In the 1870s the Vieille chanson existed in a version for cello and piano. —Note that when Henri Vieuxtemps and Ferencz Erkel composed a fantasy duet on this set, they referred to it as 'Six morceaux: des Airs hongrois'.

1868. L'Ogre. Conte de fées. Opérette fantastique en deux actes. Paroles de M. I. Tourguénef, musique de Mme P. Viardot. [Vocal music and piano accompaniment.] First staged at Baden-Baden on 23 May 1868. For materials connected with the original libretto, also known as L'Ecole des ogres, see Turgenev, *Sochineniya*, vol. 12, pp. 118-25, 486-93. —A number of drafts and sketches for various items in the operetta are held at Harvard and in private collections. —The musical extract most widely known is Chœur des fileuses ('Lorsque le soleil'; see below, 1905).

?1868. La Veillée de la Saint-Sylvestre. Operetta said to have been performed at Baden-Baden about now, of which a copy of the libretto by Turgenev and several musical numbers by Pauline Viardot remain in at least one private collection. [See Paul Viardot, *Souvenirs d'un artiste*, Paris, 1910, p. 17.]

1868. Überall. ('Wenn droben eine Lerche singt.') Mein alles. ('Und wär' auch der ganze Erdkreis.') Dein Bild. ('In meinen schönsten Stunden.') Abschied. ('Wie schwer es auch dem Herzen fällt.') Four pieces for 4-part chorus (soprano, contralto, tenor, bass), with words by Richard Pohl. Manuscripts at Harvard.

1868. Kol' lyubit', tak bez rassudku. Song. A setting of the short poem by A.K. Tolstoy. Manuscript at Harvard.

1868. Die Spinnerin. 'Als ich still und ruhig spann.' A song setting of a poem by Goethe. Manuscript at Harvard.

1868. Walzerlied. Song with an unknown German text, also with the



French text 'Quand le vin pétille'. Manuscript at Harvard.

1868. **Pyat' stikhotvoreniy Lermontova i Turgeneva**, polozhennyye na muzyku Polinoyu Viardo-Garsia. St Petersburg: A.F. Iogansen (Johansen), 1868; ?1880. 1. Na zare. ('Son ne kosnulsya glaz moikh.')

Stated to be by I.S. Turgenev, but actually an adaptation of Eduard Mörike's poem 'In der Frühe'. (Dedicated to O.F. von Minckwitz.)

2. Utës. ('Nochevala tuchka zolotaya.')

M.Yu. Lermontov. (Dedicated to Yu.F. Abaza.)

3. Razgadka. ('Kak prilivala k serdtsu.')

Stated to be by I.S. Turgenev, but actually an adaptation of 'Räthsel', by Richard Pohl (see 1870). (Dedicated to Ye.A. Lavrovskaya.)

4. Razluka. ('O razluka, razluka!')

Stated to be by I.S. Turgenev, but perhaps translated by him from an unidentified German or other original. (Dedicated to A.A. Khvostova, afterwards Polyakova.)

5. Rusalka. ('Rusalka plyla po reke goluboy.')

M.Yu. Lermontov. (Dedicated to A.V. Klemm.) —A manuscript of no. 2 is at Harvard.

?1868. Gipsy rondo. For two sopranos and chorus, with English words by Henry Fothergill Chorley. [Nothing can be said for certain about this piece, first performed in London on 29 April 1868. According to the *Athenaeum* of 20 November 1869, p. 670, it came from 'Trop de femmes'. However, it was probably first written for another planned Viardot-Turgenev operetta called 'Les Bohémiens', of which only a brief scenario survives, but whose second 'tableau' was to include a 'ronde à boire' sung by the Viardot daughters and a chorus of gipsies. As the Gipsy rondo had a tambourine accompaniment, it may perhaps have been related to 1899, Chœur bohémien, below.]

?1868. Nocturne. Duo. This may have been an adaptation from Chopin. See I.S. Turgenev, *Pis'ma*, vol. 8, p. 153. [A.S. Rozanov maintains that Pauline Viardot very probably set to words three of Chopin's Nocturnes—op. 9 no. 1, op. 15 no. 1, and op. 62 no. 1—as well as part of the Ballade op. 38, and the 'Berceuse' in D flat major, op. 57. According to another source, one should add to this the Prelude op. 28, no. 20.]

?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; a partial transcript by her of the text only is at Harvard.

?1868. Jung Volkers Lied. 'Und die mich trug im Mutterarm.' Poem by Eduard Mörike. A song performed by Pauline Viardot at this period, and which is perhaps by her. Publication untraced. There could be confusion with the work of this title by Robert Schumann.

1869. **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; ?1887. 1. Pered sudom. ‘Pod serdtsem moim ch’ë ditya ya noshu.’ [Translation of Goethe’s ‘Vor Gericht’ (‘Von wem ich es habe, das sag’ ich euch nicht’).] 2. Noch’ i den’. ‘Uzhe begut nochnyye grëzy.’ [Turquety, ‘Vois-tu la nuit’; see above, 1843, Album, no. 7.]

1869. *Le Miroir*. Opérette en deux actes. Words by Turgenev, music by Pauline Viardot. Apart from the manuscript song at Harvard *Dans la plaine de Tombouctou* (see above under *Trop de femmes*, 1867), and a partial manuscript in a private collection of *Viens sur mon cœur, ma Léïla* [sic for *Dilara*] chérie, there seems to be no trace of the music for this operetta, but its libretto is known and it was doubtless staged once or twice in 1869.

?1869. *Rondeña*. ‘Serás dueña de mi vida.’ Arrangement of a Spanish popular song. (Dedicated to Emil Naumann.) Probably unpublished. Manuscripts at Bayerische Staatsbibliothek, Mus. ms. app. 1264, and Universitätsbibliothek Johann Christian Senckenberg, Frankfurt-am-Main, Mus. Hs. 515. [The first library posits the approximate date as 1880, the other as the second third of the 19th century; the late 1860s seem to suit best.]

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. [See below, 1871, *Shest’ stikhotvoreniy*, no. 6.]

1870. **Räthsel**. Gedicht von Richard Pohl. ‘In deinen Augen schlummert.’ Für eine Singstimme mit Begleitung des Pianoforte. (Dedicated to Herr [Hans Feodor] von Milde.) Leipzig and Weimar: Robert Seitz, 1870. —Berlin: Ries & Erler, no date. —L’Enigme. *Räthsel*. Poésie de Richard Pohl, adaptation française de Paul Collin. Paris: au Ménestrel (Heugel), 1884. [See 1868, *Pyat’ stikhotvoreniy*, no. 3, and 1882, *Six mélodies*, no. 4.]

1870. **Der Gärtner**. Gedicht von Eduard Mörike. ‘Auf ihrem Leibröblein.’ Für eine Singstimme mit Begleitung des Pianoforte. Leipzig and Weimar: Robert Seitz, 1870. —Berlin: Ries & Erler, no date. —This and the following two items were also sold together as *Drei Lieder auf Texte von Eduard Mörike*. —Manuscript: *Der Gärtner*. ‘Auf ihrem Leibröblein.’ Lied von Mörike. Musik von Pauline Viardot. For Mme [Rosa] de Milde. Song for mezzo-soprano with piano accompaniment. New York Public Library. —Another manuscript of *Der Gärtner* is in a

private collection in Paris. [See also below, 1871, *Shest' stikhotvoreniy*, no. 3; 1904, *Elle passe!*]

1870. **In der Frühe.** Gedicht von Eduard Mörike. 'Kein Schlaf noch kühlt das Auge mir.' Für eine Singstimme mit Begleitung des Pianoforte. Leipzig and Weimar: Robert Seitz, 1870. —Berlin: Ries & Erler, no date. [See above, 1868, *Pyat' stikhotvoreniy*, no. 1.]

1870. **Nixe Binsefuß.** 'Des Wassermanns sein Töchterlein.' 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 song in the Women Composers Collection at the University of Michigan includes an English text written in afterwards. The original work was composed apparently in 1868.

1870. **Anliegen.** 'O schönes Mädchen du.' Poem by Goethe. A song composed this year but published only in 1880 (as *Ständchen in Vier Lieder*); it also had a Russian and a French adaptation by Turgenev ('*Na tvoy balkon*' and '*Belle aux cheveux de jais*'). —Manuscript at Harvard.

?1870. **Die traurige Krönung.** Gedicht von Mörike. 'Es war ein König Milesint.' This song 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 *Drei Lieder* mentioned above under *Der Gärtner*. [See Lisa Cox Music catalogue no. 46 (2004), item 128.]

1871. **Shest' stikhotvoreniy 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; ?1877. [Both the Russian and the original German words are printed.] 1. *Lesnaya tish'*. Märchen ('Waldeinsamkeit, Waldeinsamkeit!') By Richard Pohl. 2. *Zagublennaya zhizn'*. ('Glyadit na zakat ona solntsa.') Verfehltes Leben. ('Sie schaut nach der sinkenden Sonne.') By Richard Pohl. 3. *Sadovnik*. ('Verkhom na loshadke.') *Der Gärtner*. ('Auf ihrem Leibrößlein.') By Eduard Mörike. 4. *Ozhidaniye*. ('On dom seychas pokinul moy.') *Allein*. ('Still schau' ich in die Nacht hinaus.') By Richard Pohl. 5. *Byloye schast'ye*. ('Schast'ya dni! kak skoro vy.') *Agnes* ('Rosenzeit! wie schnell vorbei.') By Eduard Mörike. 6. *Chto za pogoda zlaya*. [Or: *Stoit pogoda zlaya*.] *Das ist ein schlechtes Wetter*. By Heinrich Heine.

?1871. **L'Enfant.** 'Un enfant de quatre ans.' Song. Manuscript at Harvard. [Dated London 5 April, this could belong only to 1839, 1841 or 1871, and the present year seems most likely for its subject.]

?1871. **La Soirée perdue.** Vocal 'saynète' (short drawing-room

operetta), to a libretto by Marie Dumas adapted from the work of this title by Alfred de Musset. Composed perhaps in London during the spring and early summer of 1871, the piece was apparently first performed there only on 21 June 1872. [A manuscript of it dated 1873 is at the Bibliothèque nationale de France, N.a.f. 24664, ff. 323-33. See also e.g. *Musical World*, 10 June 1871, p. 357, 29 June 1872, p. 415; *Era*, 30 June 1872, p. 12 col. d; *Le Ménestrel*, 14 July 1872, p. 271.]

1873. **Introduction et polonaise.** Pour piano à quatre mains. 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. [Wilder's role in the later edition was doubtless to revise or embellish Pomey's French translations. Note that in her preface Pauline Viardot stated that the guidance given to singers in the scores related more specifically to these French versions than to the original German texts.]

1. Der Einsame. —Les Grillons. [D.800.]
2. Ständchen. —Sérénade. [D.957, no. 4. (From *Schwanengesang*.)]
3. Der Lindenbaum. —Le Tilleul. [D.911, no. 5. (From *Winterreise*.)]
4. Die Forelle. —La Truite. [D.550.]
5. Hymne an die Jungfrau. [Ellens Gesang III.] —Hymne à la Vierge. [D.839. (Ave Maria.)]
6. Erlkönig. —Le Roi des aulnes. [D.328.]
7. Sei mir gegrüßt! —Je t'aime encore. [D.741.]
8. Die Post. —La Poste. [D.911, no. 13. (From *Winterreise*.)]
9. Am Bach im Frühlinge. —Au ruisseau dans le printemps. [D.361.]
10. Auf dem Wasser zu singen. —Barcarolle. [D.774.]
11. Vor meiner Wiege. —Devant mon berceau. [D.927.]
12. Im Dorfe. —Dans le village. [D.911, no. 17. (From *Winterreise*.)]
13. Geheimes. —Secret. [D.719.]
14. Ich denke dein. [Nähe des Geliebten.] —Je pense à toi. [D.162.]
15. Der Wanderer. —Le Voyageur. [D.493.]
16. Heidenröslein. —La Rose de la lande. [D.257.]
17. Die Krähe. —Le Corbeau. [D.911, no. 15. (From *Winterreise*.)]
18. Ungeduld. —Elan d'amour. [D.795, no. 7. (From *Die schöne Müllerin*.)]
19. An die Musik. —A la musique. [D.547.]

20. Täuschung. —L'illusion. [D.911, no. 19. (From *Winterreise*.)]
21. Die Stadt. —La Ville. [D.957, no. 11. (From *Schwanengesang*.)]
22. Gesung des Harfners. —Chant du harpiste. [D.479.]
23. Ihr Bild. —Son image. [D.957, no. 9. (From *Schwanengesang*.)]
24. Aufenthalt. —Mon séjour. [D.957, no. 5. (From *Schwanengesang*.)]
25. Der Neugierige. —Le Curieux. [D.795, no. 6. (From *Die schöne Müllerin*.)]
26. Du liebst mich nicht. —Tu n'aimes pas. [D.756.]
27. Du bist die Ruh'. —Tu es le repos. [D.776.]
28. Gretchen am Spinnrade. —Marguerite au rouet. [D.118.]
29. Abschied. —Le Départ. [D.957, no. 7. (From *Schwanengesang*.)]
30. Die Rose. —La Rose. [D.745.]
31. An die Leier. —A la lyre. [D.737.]
32. Trockne Blumen. —Fleurs desséchées. [D.795, no. 18. (From *Die schöne Müllerin*.)]
33. Des Mädchens Klage. —Plaintes de la jeune fille. [D.191.]
34. Am Grabe Anselmos. —Sur une tombe. [D.504.]
35. Die Allmacht. —La Toute-puissance. [D.852.]
36. Die böse Farbe. —La Méchante couleur. [D.795, no. 17. (From *Die schöne Müllerin*.)]
37. Die liebe Farbe. —La Couleur préférée. [D.795, no. 16. (From *Die schöne Müllerin*.)]
38. Am Meer. —Au fond de la mer. [D.957, no. 12. (From *Schwanengesang*.)]
39. Dithyrambe. —Dithyrambe. [D.801.]
40. Nachtstück. —Méditations de nuit. [D.672.]
41. Über Wildemann. —Sur la montagne. [D.884.]
42. Wohin? —Où vais-je? [D.795, no. 2. (From *Die schöne Müllerin*.)]
43. Der Doppelgänger. —Vision. [D.957, no. 13. (From *Schwanengesang*.)]
44. Der Müller und der Bach. —Le Meunier et le Ruisseau. [D.795, no. 19. (From *Die schöne Müllerin*.)]
45. Lob der Tränen. —Eloge des larmes. [D.711.]
46. Die junge Nonne. —La Jeune religieuse. [D.828.]
47. Mignon's Gesang. —Chanson de Mignon. [D.321.]
48. Frühlingsglaube. —Le Printemps. [D.686.]
49. Lachen und Weinen. —Le Rire et les Larmes. [D.777.]
50. Mignon und der Harfner. Duo. —Mignon et le harpiste. Duo. [D.877, no. 1.]

[In addition to these published items, eleven other Schubert Lieder

which Pauline Viardot copied with Pomey-Wilder French texts remained in manuscript at her death. Formerly in the Collection 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.]

51. Der Winterabend. —Soir d'hiver. [D.938.]
52. Klagelied. —Chant de plainte. [D.23.]
53. Der Vater mit dem Kind. —Le Père avec l'enfant. [D.906.]
54. Lied der Mignon. —Le Chant de Mignon. [D.877, no. 4.]
55. Auflösung. —Dissolution. [D.807.]
56. Daß sie hier gewesen. —Qu'elle fût ici. [D.775.]
57. Atys. —Attis. [D.585.]
58. Vergißmeinnicht. —Myosotis. [D.792.]
59. Totengräbers Heimwehe. —La Nostalgie du fossoyeur. [D.842.]
60. Die Liebe hat gelogen. —L'Amour a menti. [D.751.]
61. Die Sterne. —Les Etoiles. [D.939.]

1874. **Pyat' stikhotvoreniy Gëte, Pushkina, Mërike, Geybelya i Poly**a, polozhennyie na muzyku Polinoyu Viardo-Garsia. Fünf Gedichte von Goethe, Puschkin, Mörrike, Geibel und Pohl, in Musik gesetzt von Pauline Viardot-Garcia. St Petersburg: A.F. Iogansen (Johansen), 1874; ?1880. —Fünf Gedichte... Leipzig: Breitkopf & Härtel, 1884. [The German poems in this collection were translated into Russian by I.S. Turgenev, who also rendered the Pushkin into German.] 1. Slepets. ('Po zhiznennomu polyu.') Der Nachtwandler. ('Mein Leib ist wie gefesselt.'). By Richard Pohl. (Dedicated to O.A. Petrov.) 2. Finskaya pesnya. ('Lish' by milyy vorotilsya.') Finnisches Lied ('Käm' der liebe Wohlbekannte'). By Goethe. (Dedicated to A.A. Polyakova.) 3. Yunosha i deva. ('Yunoshu, gor'ko rydaya.') Der Jüngling und das Mädchen. ('Bitterlich weinte das Mädchen.'). By A.S. Pushkin. (Dedicated to Ye.A. Lavrovskaya.) 4. Soldatskaya nevesta. ('Soldat udaloy moy zhenikh!') Die Soldatenbraut. ('Ach! wenn's nur der König auch wusst.'). By Eduard Mörrike. (Dedicated to Henriette Nissen-Saloman.) 5. Vesenniy vecher. ('Vesenniy vlazhnyy vecher.') Im April. ('Du feuchter Frühlingsabend.'). By Emanuel von Geibel. (Dedicated to N.A. Iretskaya.) —Drafts of nos 2 and 3 are at Harvard, and German manuscripts of no. 5 are in a private collection in Paris and at the Médiathèque Hector Berlioz. —See also 1880, Vier Lieder.

1874. **Sonatine pour piano et violon**. Paris: E. Gérard & Cie, 1874. [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. [The original Spanish texts are printed separately, without distinguishing titles.] 1. Jalousie. ('Je voudrais te croire.' 'Qué quieres Panchito qué me piense yo?') Dedicated to Mme George Sand. 2. La Fleur du vallon. ('Gentille fauvette.' 'Sueitas avecillas.') Dedicated to Mme Artôt de Padilla. 3. Floris. ('Sous ta noire mantille.' 'A la feria va Floris.') Dedicated to Mme [Antonia] Léonard. 4. Silence! ('Silence, hirondelle!' 'Parad Avecillas.') Dedicated to 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 tambolo tengo en el río.') Dedicated to Mlle Anita de Wheelock. 6. Le Courier. ('Des courriers voilà le roi.' 'Este sí que es corredor.') Dedicated to Lorenzo Pagans. [Some believe that this collection was first published around 1868, but I have found no evidence for that. 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, ?1890. 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. —Tvoi ochi. Val's Shuberta. St Petersburg: V. Bessel', no date. [According to A.S. Rozanov, 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.') Duo espagnol arrangé par Mme Pauline Viardot. Paroles [françaises] de Louis Pomey. Paris: E. Gérard & Cie, 1876. —Heugel, ?1890. [Also known as La Serenada de los estudiantes.]

?1876. Capriccio all'ungarese. Perhaps unpublished 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.

?1876. *La gallina*. Air mexicain. ‘La vecina de allí enfrente.’ Perhaps unpublished vocal trio with piano accompaniment, performed by Pauline Viardot with her daughters Claudie and Marianne (for instance on 10 May 1877). —Manuscripts at Harvard, at the Médiathèque Hector Berlioz, and in a private collection.

1878. **Canti popolari toscani**. Musica di Pauline Viardot. (Narodnyye toskanskiye pesni. Muzyka Poliny Viardo.) St Petersburg: A.F. Iogansen (Johansen), 1878. 1. *Serenata fiorentina*. ‘Vado di notte e vado a passeggiare.’ (Florentiyskaya serenada.) 2. *C’era una volta che con voi parlavo*. (Byvalo, ya s toboyu govorila.) (Dedicated to Mlle Alexandrine Panaeff [Aleksandra Valerianovna Panayeva-Kartsova].) 3. *Non vi maravigliate, giovinotti*. (Ne udivlyaytes’.) (Dedicated to Mlle Lydie de Heiroth.) 4. *Povera me, che non pensavo al fine*. (Bednyazhka ya!) (Dedicated to Mlle Aimée Albini.) 5. *L’innamorata*. ‘Son innamorata di due giovinotti.’ (Vlyublennaya. ‘Po dvum krasivym parnyam.’) (Dedicated to Mme Désirée Artôt de [sic] Padilla.) [The individual items were also sold separately.] —Fünf toskanische Gedichte für eine Singstimme mit Pianoforte. Leipzig: Breitkopf & Härtel, 1879.

1. *Florentinisches Ständchen*. ‘Nächtliche Schleier rings die Erde decken.’ (Serenata fiorentina.) 2. *Die Verlassene*. ‘Einst führte dich das Schicksal mir entgegen.’ (C’era una volta.) 3. *Die Dorfsängerin*. ‘Ich kann, ihr Freunde, ach, nicht besser.’ (Non vi maravigliate.) 4. *Die Unglückliche*. ‘O weh’ mir Armen!’ (Povera me.) (Dedicated to Frau [Maria Schröder] Hanfstängl.) 5. *Doppel-Liebe*. ‘Hab’ zwei Geliebten, möchte fast mich schämen!’ (L’innamorata.) —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.’ (Serenata fiorentina.) (Dedicated to Félix Lévy.) 2. *Reproches*. ‘Vous me parliez jadis.’ (C’era una volta.) (Dedicated to Mme Marthe Duvivier.) 3. *La Chanson villageoise*. ‘Vous paraissez surpris.’ (Non vi maravigliate; dedicated to Mlle Lidie de Torrigi.) 4. *L’Affligée*. ‘Malheur à moi.’ (Povera me.) (Dedicated to Mme [Blanche] Boidin-Puisais.) 5. *Indécision*. ‘Pour cette fois suis-je assez malheureuse!’ (L’innamorata.) (Dedicated to Mlle Bianca Bianchi.) —Manuscript at the Médiathèque Hector Berlioz; manuscripts of *Non vi maravigliate* and *C’era una volta* are in a private collection in Paris. —Although in some cases she modernised them, Pauline Viardot drew the texts for her various series of *Canti popolari toscani* from the collection of that title by Giuseppe Tigri, first published at Florence in 1856.

1878. **Tsvetok**. ‘Uvyal tsvetok.’ Text by or translated by I.



Kalashnikov. [Perhaps Ivan Timofeyevich Kalashnikov (1797-1863).] Contribution to the *Sbornik 25 lyubimykh romansov inostrannykh kompozitorov*. Recueil des vingt-cinq romances préférées des compositeurs étrangers. St Petersburg: M. Bernard, 1878; 1887. [See also ?1880, *O débile fleur du vallon*.]

1879. **La Calandrina** ou la Marchande d'oiseaux. Arietta tirée du *Parataglio* [*Il Parataio*] de Niccolò Jommelli (1750); traduction française de Victor Wilder. Chantée par Mlle Marianne Viardot et variée pour elle par Mme Pauline Viardot. 'Chi vuol comprar la bella calandrina?' Paris: au Ménestrel (Heugel), 1879.

?1880s. **Echos d'Italie**. Edition revue et annotée par Mme P. Viardot-Garcia. 6 vols, Paris: Durand-Schœnewerk & Cie, no date. —A. Durand & fils, no date. [A new edition of a work previously published by Gustave-Alexandre Flaxland, under the editorship of Lorenzo Paganis. Note that some repositories list the volumes in a different order.]

- I. Airs, romances, ariettes et duettinos, suivis de quatre chansons espagnoles.
- II. Airs, romances, ariettes et duettinos, suivis de chansons napolitaines.
- III. Cavatines célèbres.
- IV. Trios, quatuors et quintettes, suivis d'un trio espagnol.
- V. Duos.
- VI. Les maîtres italiens des XVII<sup>me</sup> et XVIII<sup>me</sup> siècles.

1880. Franz Josef Haydn. **Canzonetta de concert**, tirée du 17<sup>ème</sup> quatuor de J. Haydn. Transcrite pour la voix par Mme Pauline Viardot. Paroles françaises de Mr Louis Pomey. 'La nuit monte, tiède et sombre.' 'Già la notte s'avvicina.' Ténor ou soprano; baryton ou mezzo-soprano. (Dedicated to Marianne Duvernoy.) [Andante cantabile, op. 3, no. 5, the 'Serenade', actually by Roman Hofstetter?] Paris: Heugel & fils, 1880. —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. —Kantsonetta... Translated by E. Orlova. St Petersburg: Bessel', 1891. —A manuscript of Pauline Viardot's Canzonetta arrangement is at the Bayerische Staatsbibliothek. [According to an American source the work was first published in 1845, but that seems improbable.]

?1880. *O débile fleur du vallon*. Unpublished song, with words stated to be by Alexandre Dumas but no doubt translated from V.A. Zhukovsky's *Tsvetok* (itself adapted from Charles Millevoeye). The poem appears in French in Xavier Marmier's *Voyage en Suisse* (Paris, 1862, pp. 347-8), and in *La Semaine des enfants* (21 July 1869, p. 254).

Manuscripts at the Médiathèque Hector Berlioz and in a private collection. —Perhaps originally intended to form part of *Six mélodies et une havanaise*, below, but perhaps the same as 1878, *Tsvetok*, above.

?1880. *En dix ans*. ‘Dans dix ans d’ici seulement.’ Unpublished and possibly unfinished song, with words from the *Rondeau* by Alfred de Musset. Partial manuscript at the Médiathèque Hector Berlioz. Perhaps originally intended to form part of *Six mélodies et une havanaise*, below.

1880. **Six mélodies et une havanaise** variée à deux voix. Poésies de MM. Théophile Gautier, Xavier de Maistre, Louis Pomey, Henry Charles Read, Armand Silvestre et Victor Wilder. Paris: Heugel & fils, 1880; 1882; ?1890. 1. *La Main*. ‘J’aime la blancheur de la main.’ Paroles de Henry Charles Read. Ténor ou soprano; baryton ou mezzo-soprano. 2. *Dernier aveu*. ‘Voilà longtemps que je vous aime!’ Poésie de Théophile Gautier. Baryton ou mezzo-soprano. 3. *J’en mourrai!* ‘J’en mourrai! j’en mourrai de ton parjure.’ *Morirò*. Poésie toscane. Paroles françaises de Victor Wilder. Ténor ou soprano; baryton ou mezzo-soprano. 4. *Haï-luli!* [From the Russian *Ay lyuli!*] ‘Je suis triste, je m’inquiète.’ Poésie de Xavier de Maistre. Soprano ou ténor. 5. *Gentilles hirondelles*. ‘Oiseaux légers, gentilles hirondelles.’ *Potessi diventari*, poésie toscane. Paroles françaises de Victor Wilder. [Perhaps actually by Louis Pomey.] Ténor ou soprano. 6. *Chanson mélancolique*. ‘Nous avons passé, ce me semble.’ Poésie d’Armand Silvestre. Ténor ou soprano. [7.] *Havanaise*. Thème populaire, varié pour voix de soprano. ‘Sur la rive le flot d’argent.’ 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. In performance no. 3 sometimes had a violin accompaniment.] —*Havanaise*, thème populaire. *Habanera*, tema popular. ‘Vente, niña, conmigo al mar.’ Variée pour voix de contralto. Paris: Heugel & fils, 1880. —*Havanaise*. Variée à deux voix égales. Paris, 1880. —*Havanaise*. *Chanson à une voix et duo*. Paris, no date. —A manuscript of *Chanson mélancolique* and an Italian manuscript of *Gentilles hirondelles* are in a private collection in Paris; a manuscript of *Potessi diventari* is also at the Médiathèque Hector Berlioz. —For Russian versions of nos 3 and 5, see below (1880), *Stikhotvoreniya Geybelya*, etc., nos 50 and 47.

1880. **Vier Lieder** für eine Singstimme mit Begleitung des Pianoforte. Berlin and Posen: E. Bote & G. Bock, 1880. 1. *Ständchen*. ‘O schönes Mädchen du.’ [Goethe, *Anliegen*.] 2. *Die Soldatenbraut*. ‘Ach! wenn’s nur der König auch wüsst.’ [Mörke.] 3. *Verfehltes Leben*. ‘Sie schaut nach der sinkenden Sonne.’ [Pohl.] 4. *Der Nachtwandler*. ‘Mein Leib ist wie gefesselt.’ [Pohl.] [See 1870, *Anliegen*; 1871, *Shest’ stikhotvoreniy*,

Zagublennaya zhizn'; 1874, 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 & 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. —Uprazhneniya. (Une heure d'étude.) Dlya zhenskogo golosa s soprovozhdeniyem fortepiano. Soch. Pauliny Viardo-Garchia [sic]. Prinyaty kak rukovodstvo Parizhskoy konservatoriyey. Two series, Moscow: A. Gutkheyl' (Gutheil), 1892; 1918; 1926; 1967. [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 Héritte-Viardot. *Etudes d'artistes, faisant suite à Une heure d'étude de Pauline Viardot*. 2 vols, Paris: au Ménéstrel, 1924.]

1880. **Stikhotvoreniya Geybelya, [Geyne], Gëte, Kol'tsova, Lermontova, Mërike, Polya, Pushkina, Turgeneva, Tyurketi, Tyutcheva i Feta**, polozhennyye na muzyku dlya peniya s akkompanementom fortepiano Polinoyu Viardo-Garsia. St Petersburg: A.F. Iogansen (Johansen), 1880; 1882; 1887. [Under this title the publisher reassembled all the pieces by Pauline Viardot issued by him previously, together with the following new items which she had very probably written earlier but set aside.] 46. Canti popolari toscani. E che t'ho fatto, dolce anima mia? Pered toboyu chem ya provinilas'? 47. Potessi diventar. Khotela by byt' ya ptashechkoyu maloy. [Gentilles hirondelles.] 48. Canti popolari toscani. Vò pianger tanto. Khochu ya plakat'? 49. Canti popolari toscani. Il barchettino. (Faremo un barchettino in mezzo al mare.) Na lodochku my syadem udaluyu. 50. Morirò. Ya umru. [J'en mourrai.] 51. Vot zerkalo moë. A.S. Pushkin. 52. Nochnoy zefir. Ispanskiy romans. A.S. Pushkin. 53. Staryy muzh, groznyy muzh. [Zemfira's song from Tsygany.] A.S. Pushkin. 54. Voron k voronu letit. Shotlandskaya pesnya. A.S. Pushkin. —A manuscript of no. 52 is in a private collection, in Russian and French (Romance espagnole); manuscripts of nos 46 and 48 are at the Médiathèque Hector Berlioz. —For the French versions of nos 47 and 50, see above, Six

mélodies (1880), nos 5 and 3; for that of no. 51, see below, Six mélodies (1882), no. 5.

1881. **Akh! my gornykh kazachek.** Contribution to: Lira. Sobraniye ariy, kavatin i romansov. Lyre. Recueil d'airs, de cavatines et de romances. St Petersburg: V. Bessel', 1881. [Apparently an arrangement of a Brahms Hungarian dance.]

?1882. Chasovoy. ('Polnoch'. Zlaya stuzha.) La Sentinelle. Setting of a poem by I.Z. Surikov. Sent to A.F. Iogansen (Johansen) in 1882, this song was perhaps never published. See I.S Turgenev's letter to A.V. Toporov, 7/19 December 1882.

1882. **Six mélodies.** Deuxième série. Paris: au Ménéstrel (H. Heugel), 1882; 1883. 1. Sylvie. 'Voici les lieux charmants.' Paroles de Nicolas Boileau. 2. Berceuse. 'Enfant, si tu dors.' Paroles d'Auguste de Châtillon. 3. Sérénade. 'Sur le balcon où tu te penches.' Paroles de Théophile Gautier. 4. L'Enigme. 'Une énigme est cachée.' 'In deinen Augen schlummert.' [Räthsel.] Paroles de Richard Pohl; adaptation française de Paul Collin. 5. Le Miroir. [Vot zerkalo moë.] 'O toi qui tiens les cieux.' Paroles de Pouchkine, traduites par Victor Wilder. 6. Insomnie. [Stikhi, sochinënnyye noch'yu vo vremya bessonnitsy.] Paroles de Pouchkine, traduites par Paul Collin. [The individual items were also sold separately, in editions for tenor or soprano and for baritone or mezzo-soprano/ contralto.] —Manuscripts of Sérénade and Le Miroir are in a private collection in Paris; one of Berceuse is at the Médiathèque Hector Berlioz. —For no. 4, see 1870, Räthsel; for no. 5, see 1880, Stikhotvoreniya Geybelya, etc., no. 51; for no. 6, see 1865, Desyat' stikhotvoreniy, no. 2.

1883. **'Ombra mai fù.'** 'O bois épais, ombre sereine.' Aria nell'opera Serse di Haendel/Air de Serse de Haendel, arrangé avec accompagnement de piano et avec violoncelle ou violon par Mme Pauline Viardot. Paris: Heugel et fils, 1883. [Handel's so-called 'Largo', from *Serse (Xerxes)*.] —Aria de Haendel, Paris, ?1890. —A manuscript of the violin-accompanied version of this item is at the University of Michigan.

1885. **Deux pièces pour piano.** Paris: Henri Heugel, 1885. 1. Gavotte. 2. Sérénade. —The Gavotte was published first by *Le Ménéstrel* on 27 September 1885. A manuscript of it, dated 1884, is at Harvard. Note that the work existed also as a duet.

1885. Si vous demourez longuement, mon amy. Chanson du XVe siècle. Unpublished song. Manuscripts in a private collection and at the Médiathèque Hector Berlioz, one dated 18 May 1885. Medieval text from *Chansons du XVe siècle*, published by Gaston Paris: see 1886.

1885. Las! que feray je, desollée? Chanson du XVe siècle. Unpublished song. Manuscript at the Médiathèque Hector Berlioz, dated 20 May 1885. Medieval text from *Chansons du XVe siècle*, published by Gaston Paris: see 1886.

1885. Et j'ay eu des lettres vrayment que mon amy m'envoye. (J'ai reçu des lettres ce soir.) Paroles [modernes] de Louis Pomey, d'après une poésie du XVe siècle. Unpublished song. Manuscripts in a private collection and at the Médiathèque Hector Berlioz, one dated Paris, 15 August 1885. Medieval text from *Chansons du XVe siècle*, published by Gaston Paris: see 1886.

1885. Vray Dieu d'amours, confortés moy. Chanson du XVe siècle. Unpublished song. Manuscripts in a private collection and at the Médiathèque Hector Berlioz, one dated Bougival, 23 August 1885. Medieval text from *Chansons du XVe siècle*, published by Gaston Paris: see 1886.

?1885. Ne renvoyez plus, mon amy. (Ne m'envoyez plus, mon ami.) Chanson du XVe siècle. Song. Several manuscripts at the Médiathèque Hector Berlioz. Medieval text from *Chansons du XVe siècle*, published by Gaston Paris: see 1886.

1885. Epitaphe, 1604. Reçoy, reçoy mon cœur. Unpublished song. Manuscript and sketch at the Médiathèque Hector Berlioz; dated at Chaville, Seine-et-Oise, 1885. The text is a sonnet by Gilles du Couldrier, seigneur de Houville, inscribed on the grave of his 19-year-old daughter Charlotte at Saint-Sulpice-de-Favières (Seine-et-Oise), 10 March 1604.

1886. **Six chansons du XVe siècle**, avec le texte original et une adaptation moderne de Louis Pomey. Pour chant et piano. Paris: Henri Heugel, 1886. [The medieval words, but not of course the music, are taken from *Chansons du XVe siècle, publiées d'après le manuscrit de la Bibliothèque nationale de Paris par Gaston Paris et accompagnées de la musique transcrite en notation moderne par Auguste Gevaert*, Paris: Firmin-Didot et Cie, 1875.] 1. Aimez-moi ma mignonne. 'En regardant vo gracieulx maintien.' ('En regardant ce front plein de candeur.') 2. Vous parlez mal de mon ami. (On a dit mal de mon amy.) 3. Chanson de l'Infante, de l'espagnol. ('La reine était languissante.') Canción de la Infanta. ('Hablando estaba la reina.') 4. Le Roussignolet. 'Il est venu, le petit oysillon.' ('Aux premiers temps de la belle saison.') Avec accompagnement de flûte. 5. Ladinderindine. A deux voix. 6. Les Trois belles demoiselles. 'Delà la rivière sont les trois gentes damoiselles.' ('Où vont-elles tout là-bas, les trois belles demoiselles?') A trois voix. — Heugel later republished these songs individually. No. 4 then carried the

title: *Le Roussignolet*. Avec partie de flûte obligée, and no. 5: *Ladinderindine*, vieille chanson à deux voix. —Manuscripts of nos 2 and 4 are at the Médiathèque Hector Berlioz; a manuscript and the soprano part of no. 6 are at Harvard; and sketches for nos 1 and 6 exist in a private collection. —*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. [See also 1889, *Seulette*; 1899, *Au jardin de mon père*; 1905, *En douleur et tristesse*; Miscellaneous and undatable mss (two items). Numbered documents at the Médiathèque Hector Berlioz, some listed under 1885 above, lead one to suppose that Pauline Viardot originally wanted a larger group of 15th-century songs, or perhaps further groups of six.]

1886. **Six airs italiens du XVIIIe siècle**. Auteurs inconnus. Traduction française de Louis Pomey. Accompagnement, harmonie et variations de Pauline Viardot. Pour ténor ou soprano et piano. Paris: Henri Heugel, 1886. —Pour baryton ou mezzo-soprano et piano. Paris: Henri Heugel, 1887. 1. Que l'on médise d'elle. Ma faccia quel che vuol. 2. Cruel, ta perfidie. Il cor che tu togliesti. 3. O pauvre âme! Spiri pure. 4. Songes, songes comme un miroir fidèle. Apri, apri. 5. Dites, que faut-il faire? Fingo per mio diletto. 6. Plus d'espérance! ('Jour de colère, je désespère.') Son disperato. [The individual items were also sold separately. According to an American source this collection was first published in 1845, but that seems impossible. A manuscript of no. 3 is at the Médiathèque Hector Berlioz. Harvard and a private collection in Paris have manuscripts of no. 5, as 'Dimmelo caro ben', dated 1884. All but no. 5 in this set are arrangements of pieces contained in a bound volume given to Pauline Viardot by Fortunato Santini in 1840, and which is now at the Hargrove Music Library, Berkeley.] —Dites, que faut-il faire? Air italien du XVIIIe siècle. Harmonisé et varié par Pauline Viardot. Paris: Heugel, no date. —[The same.] Orchestriert von W. Mühlfeld. 1888. [An orchestral arrangement of 'Dites, que faut-il faire?', performed at Mainz in 1888 but probably unpublished. Harvard has a related manuscript.]

1886. **Désespoir**. 'Prends ce fer, frappe-moi.' 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.') Poésie de Théophile Gautier. (Dedicated to Mme Evelyn Enoch.) Paris: Enoch frères & Costallat, 1886. —Manuscript advertised in Lisa Cox catalogue, no. 39 (2001), item 122. —Lamento was apparently also played as a violoncello solo, unless there is confusion here with a composition by Paul Viardot. [This song is also known to some as 'Sur les lagunes', because that is the

title given to it in the famous setting by Berlioz. Gautier's original poem was called 'Lamento. La chanson du pêcheur'—a title used by Gounod and Fauré in their versions of the piece.]

1886. **Mignonne**. 'Mignonne, allons voir si la rose.' Poésie de Pierre de Ronsard. Paris: Enoch frères & Costallat, 1886. —Manuscript at the Médiathèque Hector Berlioz.

1886. **Les Bohémiennes**, pour une voix avec accompagnement de piano. Arrangement d'après les Danses hongroises de Brahms. Paroles françaises de Victor Wilder. 'Ah! plus vagabondes que les chèvres.' Paris: J. Hamelle, 1886; 1899. [Ungarische Tänze, no. 6, also part of no. 5.] —Les Bohémiennes. Duo pour deux voix [et piano]. D'après les Danses hongroises de Joh. Brahms par Mme Pauline Viardot. Paroles françaises de Victor Wilder. Paris: J. Hamelle, no date. —Les Bohémiennes. Duo ou chœur [pour soprano et mezzo-soprano]. D'après les danses hongroises de Johannes Brahms. Edition de salon (sans vocalises). Paris: J. Hamelle, 1910. —Note that some French editions also carried a Spanish text: Ay! El amor de mi mozuela. —Johannes Brahms. The gipsies. Duet for soprano and mezzo-soprano. Arranged by Mme P. Viardot. [Note that the University of Texas Sheet Music Collection dates this 1883.] —Zigeunerlied. (Gipsy [sic] Song.) 'Wir leben nur von heut auf morgen.' 'We live today.' Deutsche Übersetzung von Frau O. Malybrok-Stieler. Duett für zwei Singstimmen nach einem der Ungarischen Tänze von Johannes Brahms, arrangiert mit Begleitung des Pianoforte von Pauline Viardot. English version by Mrs John P. Morgan. Berlin: N. Simrock, 1886. —Vengerskiye tantsy. Tsyganki. Duet dlya dvukh soprano s fortepiano. 'My tochno kozochki rezvimnya.' Russian translation by A.A. Gorchakova. St Petersburg: V. Bessel', ?1886. —Moscow: A. Gutkheyl' (Gutheil), 1887; 1929.

?1886. **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?' Paris: J. Hamelle, ?1886. [Ungarische Tänze, no. 7.] —Paris: G. Miran, 1904. —Vengerskiye tantsy. Vsadniki. Duet dlya dvukh soprano s fortepiano. Russian translation by A.A. Gorchakova. St Petersburg: V. Bessel', ?1886. —Moscow: A. Gutkheyl' (Gutheil), 1887.

1887. **Six mélodies**. Baryton ou mezzo-soprano; ténor ou soprano. Paris: au Ménestrel (Heugel & Cie). 1. A la fontaine. 'Que viens-tu faire à la fontaine?' Poésie d'Eugène Hubert. (Dedicated to Mlle Marthe Boutet de Monvel.) 2. Belle Yoli! 'Voici la pentecôte.' Poésie de Roger de Beauvoir. (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. (Dedicated to Mme Montégu-Montibert.)  
 4. Sérénade à Rosine. ‘Sous ta mantille sombre.’ Poésie de Louis Pomey. (Dedicated to André Delaroche-Vernet [tenor version].) 5. Madrid. ‘Madrid, princesse des Espagnes.’ Poésie d’Alfred de Musset. (Dedicated to Mlle Mathilde de Nogueiras.) 6. Les Filles de Cadix. Pour mezzo-soprano; pour ténor ou soprano. ‘Nous venions de voir le taureau.’ Poésie d’Alfred de Musset. (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 an alternative title: Le Bois joli.

1887. Menuet. This short work for piano perhaps exists only in manuscript. [Private collection in Paris.]

1887. Chanson de Nounou française à Bex. Start of a sketch for a song, dated this year; possibly only a transcription of something overheard. Private collection, Paris.

1887. **Scène d’Hermione**, tirée de *Andromaque*, tragédie de Racine. ‘Je ne t’ai point aimé, cruel.’ (Dedicated to Mme [Adèle] Franck-Duvernoy.) Paris: au Ménéstrel (Heugel), 1887. Editions pour contralto et soprano. —Scène d’Hermione. Pauline Viardot; orchestrated by Henry J. Wood. ?1901. —Three variant autograph piano scores and a manuscript orchestral score and other material are at the Médiathèque Hector Berlioz. [According to an American source this work (which draws on Chopin mazurkas) was first published around 1850, but that seems improbable.]

?1887. Scène d’Athalie, tirée de la tragédie de Jean Racine. ‘Prêtez-moi l’un et l’autre une oreille attentive.’ I have not traced a published version of this, but it exists in manuscript at Harvard and extracts from it dating from around 1887 are in a private collection; the opening words are from Act II scene v of the play. [This item 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.]

?1887. Scène de Phèdre[, tirée de la tragédie de Jean Racine.] ‘Les moments me sont chers, écoutez-moi, Thésée.’ (From the final scene of *Phèdre*.) No publication traced. Undated manuscripts, with variants, at the Médiathèque Hector Berlioz; the suggested year is purely suppositional. [Note that Pauline Viardot apparently also set a scene from Corneille’s *Le Cid*, but I have not found this.]

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. Complete text in free



French translation; eight bars only of music and Russian words, several of which are incorrectly transliterated. [This is Pauline Viardot's record of a well-known folksong which she had evidently heard and perhaps sung in Russia several decades before.]

1888. Depuis un mois, chère exilée. Words by François Coppée. Unpublished and perhaps unfinished song for voice and piano. Manuscript at the Médiathèque Hector Berlioz.

?[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 *S.I.M. Revue musicale mensuelle*, April 1910, p. 278; *Le Figaro musical*, 20 April 1893. I think there was probably confusion with the composer Paul Vidal (1863-1931): see *Le Ménestrel*, 1 April 1888, p. 111.]

1889. **La Marquise**. 'Montant à sa chaise à porteurs.' Poésie de Maurice Vaucaire. Pour chant et piano. Deux versions vocales. (Dedicated to Mme Edouard Colonne.) Paris: Durand-Schœnewerk & Cie, 1889. —The Département de la Musique, Bibliothèque nationale de France, has in manuscript: La Chaise à porteurs. Mélodie pour chant et piano, and the Médiathèque Hector Berlioz has two manuscript variants of the published song.

1889. **Ressemblance**. 'Vous désirez savoir de moi.' Poésie de Sully Prudhomme. Baryton ou mezzo-soprano; ténor ou soprano. Paris: Durand-Schœnewerk & Cie, 1889.

1889. Seulette. 'Seulette suis et seulette veulx être.' Paroles du XV<sup>e</sup> siècle. Recueil de Gaston Paris. Unpublished song. Manuscripts at the Médiathèque Hector Berlioz, dated Chaville (Seine-et-Oise), September 1889. The text is taken actually from the poem by Christine de Pisan, rather than from the *Chansons du XV<sup>e</sup> siècle* (see 1886).

1889. Au mois de rose éclore. Unpublished song with words from the medieval text incorporated at pp. 21-2 in *Miette et Noré*, by Jean Aicard (1880). One of two manuscripts at the Médiathèque Hector Berlioz carries the date May 1889.

1890. **Le Rêve de Jésus**. Mélodie. ('Mère au regard si doux.') The dream of Jesus. ('Thou who doth guard my rest!') Traduction anglaise par Beata Garcia. Included at 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-Schœnewerk &

Cie, 1890. [For soprano with piano accompaniment. It seems that some of the items were also orchestrated, but perhaps not Pauline Viardot's one: see *Journal des débats*, 29 December 1890, p. 3 col. d.]

1892. **Six mélodies** pour une voix, suivies d'un duo pour deux voix, avec accompagnement de piano. Paris: J. Hamelle, 1892. 1. Premier trouble. 'Chaque jour davantage.' Paroles de Louis Pomey. (Dedicated to Mlle Sacha Ilinsky [Aleksandra Il'inskaya].) 2. Divin sommeil. 'Or Jésus sommeillait.' Paroles de Stéphan Bordèse. (Dedicated to Mlle Laure Taconet.) 3. Chanson d'autrefois. 'Jamais elle ne raille.' Paroles de Victor Hugo. 4. La Japonaise. 'La Japonaise aux yeux d'ébène.' Paroles d'Abel de Montferrier. (Dedicated to Mlle Jeanne Lyon.) 5. La Vierge au lavoir. 'La Vierge Marie, la mère de Dieu.' Paroles de Gabriel Vicaire. (Dedicated to Mlle Mathilde de Nogueiras.) 6. Suzon, Suzette. 'J'adore Suzette, mais j'aime Suzon.' Paroles de Victor Hugo. [7.] Rêverie. 'Automne au ciel brumeux.' Duo. Paroles d'Armand Silvestre. [The individual items were also sold separately.] —Manuscripts of nos 4, 5, 6 and 7 are at Harvard (the last dated 1884), and manuscripts of nos 1 and 3 are at the Médiathèque Hector Berlioz (those of no. 1 being actually an arrangement for voice and string quartet).

1893. **Parme**. Croquis italien. 'L'air pur n'est troublé.' Poésie de Sully Prudhomme. Ténor ou soprano; baryton ou mezzo-soprano. Paris: Enoch frères & Costallat, 1893. —Manuscript at Harvard.

1893. **Grands oiseaux blancs**. 'Grands oiseaux blancs qui bravez les tempêtes.' Chant et piano. Paroles de Louis Pomey. Paris: Enoch frères & Costallat, 1893 and no date. —A manuscript of this is at Yale University Library (former collection of Emi de Bidoli). [See also below, Miscellaneous and undatable mss, Les Goëlands.]

1893. **Les Attrails**. Poésie du XVIIIe siècle. 'D'attrails ravissants pourvue.' (Dedicated to Mme Claudie Chamerot [the composer's daughter].) Paris: Enoch frères & Costallat, 1893 and no date.

1893. **Rossignol, rossignolet**. Villanelle. 'Doux virtuose au cœur tendre.' Poésie de Joseph Boulmier. Ténor ou soprano; baryton ou mezzo-soprano. (Dedicated to Mlle Marthe Petitdemange.) Paris: Enoch frères & Costallat, 1893 and no date. —Manuscript at the Médiathèque Hector Berlioz.

?1893. Primavera. Villanelle. 'Elle avait quinze ans à peine.' Unpublished song. Text by Joseph Boulmier. Manuscript at the Médiathèque Hector Berlioz.

1893. **Trois jours de vendange**. 'Je l'ai rencontrée un jour de vendange.' Chant et piano. Poésie d'Alphonse Daudet. Ténor ou soprano;

baryton ou mezzo-soprano. Paris: Enoch frères & Costallat, 1893 and 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.’ Poésie de Sully Prudhomme. Paris: Enoch frères & Costallat, no date. —A manuscript of this assigned to 1886 is at Harvard, and the Médiathèque Hector Berlioz has an undated one exhibiting important differences from the published song.

1894. Moderato languissamment. Short piano piece written by Pauline Viardot for her granddaughter. Publication unknown. [Manuscript in a private collection.]

1895. **Bonjour mon cœur.** Poésie de Pierre de Ronsard. Ténor ou soprano. (Dedicated to Félix Lévy.) Paris: Enoch frères & Costallat, 1895. —Manuscript at the Médiathèque Hector Berlioz.

1895. **La Nuit.** ‘Sur les sommets des monts brumeux.’ Mélodie pour une voix avec accompagnement de violon, violoncelle et piano. Paroles de Louis Pomey. Paris: J. Hamelle, 1895.

1895. **La Fiancée.** Mélodie. ‘Quoi! sur ton front un nuage de deuil?’ [Anton Rubinstein, Mélodie pour piano, op. 3, no. 1.] Arrangée par Pauline Viardot. Poésie de Louis Pomey. Deux versions vocales. [For soprano and for mezzo-soprano.] Paris: Henri Heugel, 1895.

1895. Conseil. ‘Si tu tiens à blanchir ta peau.’ Song, doubtless never published; manuscript at Harvard.

1895. **Six mazourkas de Fr. Chopin** arrangées par Pauline Viardot. Mazurki Fr. Shopena aranzhirovannyye dlya peniya P. Viardo. [Each of nos 1-5=Mazurka dlya golosa s fortepiano. No. 6=Mazurka-duet dlya dvukh golosov s fortepiano.] Izdaniye na russkom i frantsuzskom yazyke. St Petersburg: V. Bessel’, 1895; 1916. [Russian translations by A.A. Gorchakova.] 1. Shestnadsat’ let. ‘Vot mne shestnadsat’ let.’ Seize ans. 2. Lyubi menya. Aime-moi. 3. Skorb’. ‘K chemu zhe skryvat’ stradan’ya?’ Plainte d’amour. 4. Koketka. ‘Chtob tebya lyubit’’. Coquette. 5. Ptashka. L’Oiselet. 6. Razluka. ‘Da, pora rasstat’sya.’ Séparation. —See 1864, Six mazourkes, first series.

1896. **Au Japon.** Pantomime en un acte par Sabine Mancel. Accompagnement de piano par Pauline Viardot. Paris: Enoch & Cie, 1896. For one or two pianos in unison, with two female and three male non-singing performers. —The author and composer had begun work on this in 1890, and several drafts and scores for it exist in private collections.

?1896. *Le Chagrin des fleurs*. 'L'arôme de la fleur a perdu son mérite.' Song set to the words of an advertising quatrain by Paul Hortus for 'le savon du Congo' by Victor Vaissier. Manuscript at Harvard. [See *Le Journal amusant*, 10 October 1896, p. 7.]

1897. **Mazourkas** arrangées par Mme Pauline Viardot. In *Útwory Fryderyka Chopina ułożone do śpiewu*. Warsaw: Gebethner & Wolff, 1897; 1899. This edition of fifteen mazurkas includes the two series of Six mazourkes de Frédéric Chopin (1864 and 1865), together with: 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. Paroles de Stéphan Bordèse. *Swaty*. ('Dana moja dana!') 15. [Op. 59, no. 1.] *Les Traîneaux*. ('Sur cette glace.') Paroles de Stéphan Bordèse. *Sanna*. ('Pruszy śnieżek pruszy.') [The Polish translations of the mazurka texts are by J. Chęciński (nos 1-6) and P. Maszyński (nos 7-15). Note that the text of no. 13 here is an alternative to that of *Faible cœur!* in the original second series of mazurkas; the piano accompaniment is also quite different. According to A.S. Rozanov, one should add to the present list a setting of Chopin's mazurka op. 30 no. 1, under the title 'Conte ancien'.]

1897. *Je n'aime pas les toreros*. Song, doubtless never published; manuscript at Harvard.

1897. *On ne peut s'en lasser*. Song, doubtless never published; manuscript at Harvard.

1897. *Toujours le Congo*. 'Le jeu conduit au vol, l'or à l'indépendance.' Song set to the words of another advertising quatrain for 'le savon du Congo' by Victor Vaissier (see 1896), this time by Victor Leveu. Manuscript at Harvard. [See *La Liberté*, Fribourg, 9 July 1891, p. 4.]

1899. **Chœur bohémien**. 'Vrais enfants de la Bohême.' Pour piano et chant [solo et chœur de femmes], avec accompagnement de tambourin et triangle. Paris: Enoch & Cie, 1899. —Chœur bohémien. Chant et piano par Pauline Viardot. Pour trois voix de femme et solo. Paris: Enoch & Cie, 1899 and no date. [See also ?1868. *Gipsy rondo*.]

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 and no date. [From the operetta *Le Dernier sorcier*.]

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.') *Supplément de l'Illustration*, 1 July 1899. —Paris: Eugène

Fromont, 1900. —Manuscripts at Harvard, in a private collection, and at the Médiathèque Hector Berlioz (which has several, dating from 1893-94; one carries the title *Ayez-moy*). Medieval text from *Chansons du XVe siècle*, published by Gaston Paris: see 1886.

1900. **Chanson de la pluie.** ‘Coulez, coulez, gouttes fines.’ Paroles d’Yvan Tourgueneff. A ma fille Marianne Duvernoy. Trois versions vocales. Paris and London: Enoch & Cie, 1900. —*Novoye vremya*, 28 October 1900. —Manuscripts of this are at Yale University Library (former collection of Emi de Bidoli) and at the Médiathèque Hector Berlioz. [Stella’s aria from the operetta *Le Dernier sorcier*.]

1901. **Ave Maria.** (Ave Maria gratia plena.) Pour solo avec chœur (ad libitum) [avec accompagnement de piano ou orgue]. Paris: Enoch & Cie, 1901. —This existed also in a version without chorus. —Manuscripts of it are at the University of Michigan and the Médiathèque Hector Berlioz.

1901. **Song** of an at present unknown title, published with the article ‘Mme Pauline Viardot, compositeur’ by Henri de Curzon. *Supplément illustré* to *La Gazette de France*, December 1901. [According to the Bibliothèque nationale de France and other French authorities, this supplement may no longer exist. See *Polybiblion. Revue bibliographique universelle*, January 1902, p. 49; *Les Annales politiques et littéraires*, 2 February 1902, p. 77.]

1904. **Cendrillon.** Opérette de salon. Représentée la première fois dans les Salons de Mlle de Nogueiras. Le 23 Avril 1904... Paris: G. Miran, 1904. 86pp. [Contains the music and verbal cues.] —Cendrillon. Opéra-comique en 3 tableaux. Paroles et musique de Pauline Viardot. Paris: G. Miran, 1904. 44pp. [Contains the libretto.] [Despite what the title seems to imply, the contemporary performances of this operetta for voices and piano, which was conceived and partially sketched much earlier, took place actually in March-May 1904 (indeed in the apartment of Mathilde de Nogueiras to whom it is dedicated). Its plot is a modernised version of the tale by Charles Perrault; contrary to what is sometimes stated, it 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 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 for the Duo de la rose in *Le Dernier sorcier*, and quotes its *Entrée des elfes*.] —Air de la fée. (‘Je viens te rendre à l’espérance.’) Dedicated to Mme Borello d’Artaux. Paris: G. Miran,

1904. —C'est moi, ne craignez rien. Duo. Paris: G. Miran, no date. — Some manuscript musical notation for the operetta is at Harvard, together with written drafts and sketches; numerous other partial manuscripts are at the Médiathèque Hector Berlioz and in private collections.

1904. **Mélodies**. Paris: G. Miran, 1904. 1. Le Toréador. Poésie de Victor Hugo. [The poem is actually Canción.] 'J'avais une bague, une bague d'or... Mon anneau luit plus que l'astre vermeil.' (Dedicated to Alfred Josset.) 2. Peronelle [La Péronnelle]. 'Avez-vous vu fillette en larmes.' Poésie [du] XVe siècle. (Dedicated to Mlle Marie-Thérèse Josset.) [This item existed also in a choral version.] 3. Poursuite. Poésie toscane. 'Du cerf pour m'échapper prends-tu l'image?' Paroles [françaises] de Victor Hugo. [Poesia toscana. (Se per fuggir da me.)] (Dedicated to Mme Dal Piaz.) 4. Sara la baigneuse. 'Sara, belle d'indolence.' Poésie de Victor Hugo. (Dedicated to Mme Eugène Capet [Marguerite Droz?]) 5. Le Vase brisé. 'Le vase où meurt cette verveine.' Poésie de Sully Prudhomme. (Dedicated to Mlle Elisabeth de Courcel.) 6. Le Savetier et le Financier. 'Un savetier chantait du matin jusqu'au soir.' Fable de La Fontaine. (Dedicated to Lucien Fugère.) —Paris: Auditorium musical, ?1905. —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 no. 2 originally in 1887). —Manuscripts of nos 1 and 2 are at Harvard, nos 1, 3, 4 and 5 at the Médiathèque Hector Berlioz, and no. 5 at Yale University Library (former collection of Emi de Bidoli); some of these are variants of the published songs.

1904. **Elle passe!** 'Du fond de l'allée accourt en riant.' Paroles et musique. Paris: G. Miran, 1904. [A French version of *Der Gärtner* (1870).]

1904. **Deux airs de ballet** [pour piano]. (Dedicated to Mlle Cécile Boutet de Monvel.) Paris: G. Miran, 1904. 1. [Air de ballet, sans titre.] 2. Malicieuse. —Deuxième air de ballet de Pauline Viardot, orchestré par Ivan Snoèk. Paris: G. Miran, ?1905.

1904. **Suite arménienne**. (Quand même!) Pour piano à deux mains. Paris: G. Miran, 1904. —Pour piano à quatre mains. Paris: G. Miran, 1904.

1905. **Canzone d'amore**. 'Ti voglio amar se la terra tremasse.' Canti popolari toscani. Paris: G. Miran, 1905. —Manuscript at Harvard.

1905. **En douleur et tristesse**. Paroles du XVe siècle. ('Dans les pleurs, la tristesse.') Pour ténor ou soprano. (Dedicated to Mlle de Vidal

[sic for Emilie Vidal].) Paris: G. Miran, 1905. —Manuscripts at the Médiathèque Hector Berlioz.

1905. **Chœur des fileuses.** Extrait de *L'Ogre*, conte fantastique en trois tableaux. Paroles d'Yvan Tourgueneff. 'Lorsque le soleil dans un flot vermeil.' Paris: G. Miran, 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 quatre mains. (Dedicated to Mme Edouard Lyon [Fanny Coche].) Paris: G. Miran, 1905. —Orchestré par Ivan Snoèk. Paris: G. Miran, 1905. —A manuscript entitled *Marche bohémienne* is at the Médiathèque Hector Berlioz.

1905. **Ta chevelure.** Chanson napolitaine. Paroles françaises de Vincent Des Louÿs. (A mon élève Mme Louise Willoughby Lissa.) Paris: G. Miran, 1905.

1905. **Liberté!** Chanson de page. 'Voulez-vous savoir ce qui fait la joie?' Paroles de Stéphan Bordèse. (Dedicated to Mme Henriette Fuchs.) Paris: G. Miran, 1905. —Manuscript at the Médiathèque Hector Berlioz, and another with corrections by Pauline Viardot in a private collection.

1905. **Mazourke.** Pour piano à deux mains. Paris: G. Miran, 1905. —Mazourka. Orchestré par Ivan Snoèk. Paris: G. Miran, 1905. —A manuscript version entitled *Tempo di mazurka* is at Harvard.

1906. **Alza, Pepita!** Danse populaire espagnole pour piano. Paris: G. Miran, 1906.

?1908. *Fermière et Demoiselle.* 'Veut-on savoir?' A song perhaps inspired by the Palace of Women's Work at the Franco-British Exhibition of this year. Doubtless unpublished; manuscripts at the Médiathèque Hector Berlioz and in a private collection.

?1909. *Air ancien.* A Pauline Viardot song of this title for voice and piano was performed at a concert in Paris on 29 April 1910.

1910. **Chanson hongroise.** No. 1. 'Bien au loin, là-bas.' Traduction française de Louis Pomey. Paris, 1910. —Manuscript at Harvard.

?1910. **Berceuse.** 'Les étoiles naissent aux cieux.' Poème de M. Stéphane [sic] Bordèse. Musique inédite de Mme Pauline Viardot. [A copy of this apparently otherwise unknown, posthumously printed work is found in a private collection in Paris. The manuscript, which looks as though it was written perhaps in the 1890s, has been offered for sale by Wurlitzer-Bruck.]

### Miscellaneous and undatable manuscripts

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!' Song. Harvard.

Allegretto and Andante espressivo, for violin and piano. Harvard.

Allumeur de désir dans les cœurs presque éteints. Song. Harvard.

Après avoir tout fait. Song. Harvard.

Il braccio mio. Transposition of Rossini's ornamentations on a cavatina by Giuseppe Niccolini inserted in his (Rossini's) opera *Tancredi*. Harvard.

Budget. Song. Harvard.

Cadenzas and embellishments for operatic arias. —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.] —'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). —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. [For these last, see also Dietrich Fischer-Dieskau, *Wenn Musik der Liebe Nahrung ist: Künstlerschicksale im 19. Jahrhundert*, Stuttgart, 1990, p. 343.]

Canción española. 'Pues por besarte, Minguillo.' Harvard.

C'est bien vous. 'La plus charmante femme.' Song with words from Sérénade by Auguste de Châtillon. Harvard.

Celui que j'aime est sur la mer. Song. Private collection in Paris. [Perhaps a French setting of a poem called 'My love is on the sea', whether by Timothy Loker or Edward Oxenford.]

Chanson bohémienne. Song. Manuscript at the Médiathèque Hector Berlioz.



Chanson de pirates. 'Nous emmenions en esclavage.' Text from *Les Orientales* by Victor Hugo. Song. Harvard.

Come fan' le ragazze. Song. Private collection in Paris.

El corazón triste. Spanish song. Manuscript at the Médiathèque Hector Berlioz.

L'Emir de Bengador. 'Si tu savais que je t'adore.' Song with words by Joseph Méry. Harvard.

L'Enfant grec. 'Les Turcs ont passé là.' Text from *Les Orientales* by Victor Hugo. Médiathèque Hector Berlioz.

L'Esprit. 'Le jour, la nuit veille un esprit.' Paroles de Gustave Vaëz. Song. Médiathèque Hector Berlioz. [This may conceivably be connected with the project for a comic opera based on *La Mare au diable* by George Sand, of which Vaëz was to write the words. See 1860s, above.]

Esquisses pour piano. Manuscript attributed to Pauline Viardot. Département de la Musique, Bibliothèque nationale de France.

Les Goëlands. 'Grands oiseaux blancs qui planez sur les ondes.' Song to words stated to be by Auguste Brizeux. Médiathèque Hector Berlioz. [See also 1893, Grands oiseaux blancs, to which it may be related.]

Juanita. 'Caminito de la Andalucía, me dijo un gitano.... Para hermohear Granada.' Song (allegro and jota). Harvard. [Pauline Viardot's copy—with slight alterations—of Sebastián Yradier's 'Juanita o La perla de Aragón'.]

Kränze versprachst du/Mit mir zu winden. Vocal part of a song or arietta. Harvard. [The text is taken from 'Die Braut' in Siegfried Kapper's *Slavische Melodien* (Leipzig, 1844).]

Lourdaut! Song. Harvard. [This could perhaps have some connection with Musset's poem 'Le Rideau de ma voisine'.]

Le Moissonneur. 'Il est un moissonneur que l'on nomme la mort.' A setting of the poem 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*. Incomplete manuscript in a private collection.

Morgenlied. 'Wer schlägt so rasch an das Fenster mir.' ('Qui donc frappa à ma fenêtre?') Song with words by Wilhelm Müller. Harvard and a private collection.

Nourmahal-la-Rousse. Song. Médiathèque Hector Berlioz. [A setting of the poem by Victor Hugo.]

Petit oiseau qui charmes le bocage. Song. Médiathèque Hector

Berlioz. [Possibly an adaptation of a poem by Lamartine, but perhaps from a medieval text.]

Primavera. Italian song with words translated from Armand Silvestre's *Vous aimerez demain*. Private collection in Paris.

Saluto. 'Vi vengo a salutar, bella ragazza.' A song in Pauline Viardot's series of *Canti popolari toscani*, from Giuseppe Tigri. Manuscripts at the Médiathèque Hector Berlioz and in a private collection.

Soir d'avril *or* Soir de printemps. 'Je t'aime ô soir humide.' Song to words by Louis Pomey. Médiathèque Hector Berlioz (two manuscripts).

Sonetto [di Petrarca]. 'Amor con sue promesse lusingando.' Song. Advertised in Lisa Cox catalogue, no. 39 (2001), item 122, and now in a private collection.

Tableau antique. 'Non, tu n'es plus pour moi le même.' Song with words by Sully Prudhomme (apparently from the Russian of Pushkin). Harvard and a private collection.

The three ravens. 'There were three ravens sat on a tree.' Song with words from the English ballad. Harvard.

Les Trois oiseaux. 'J'ai dit au ramier.' Song to words by François Coppée. Médiathèque Hector Berlioz.

Tutti matti! 'E matta la mia madre.' Italian cabaret song. Two versions, Harvard; also in a private collection.

Voici que les lys ont ouvert leurs cœurs étoilés à la brise. Song to words by Armand Silvestre. Harvard.

Addenda. In addition to items listed above, Harvard has folders with musical notations by Pauline Viardot for various poems in French, Russian and Latin, together with undated fragments, sketches or drafts for songs provisionally entitled: *Amour de mai* (with traditional words; cf. 1840s and 1850s, *L'Amour au mois de mai*); *Gretchen*; *Comme l'heure passe vite* (with words by Armand Silvestre); *La Laitière et le Pot au lait* (*Perrette, sur sa tête*, by La Fontaine); *Soirée d'automne* ('Voici venir le soir'; by Gustave de Larenaudière). Harvard also has two measures of musical notation by Pauline Viardot accompanying a draft libretto with the title *Aïscha*, and part of a libretto called *Simone*. Finally, 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. Note that these last comments take no account of a number of draft or completed musical items by Pauline Viardot held in two or three important private collections, including some for operettas otherwise unknown.

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 A la fontaine: 1887, Six mélodies.  
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 Ah! plus vagabondes que les chèvres=Les Bohémiennes=Zigeunerlied=Gipsy [sic] Song=The gypsies=Wir leben nur=We live today=Tsyganki (Brahms): 1886.  
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- Andantino for piano: 1839; 1842; 1866, Petite suite.  
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 Approche du rivage, ô fille du pêcheur: 1839.  
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 Automne au ciel brumeux: 1892, Six mélodies.  
 Autumn=Tes yeux=Tvoi ochi (Schubert): 1875, Trois vales.  
 Aux longs tourments=Caña española=L'Absence=Si de tu ausencia no muero: 1844; 1850, 10 mélodies.  
 Ave Maria (Bach-Gounod): ?1864.  
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 Ay! El amor de mi mozuela=Les Bohémiennes, 1886.  
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 Barchettino, il=Na lodochku my syadem udaluyu: 1880, Stikhotvoreniya Geybelya, etc.  
 Barque de l'amour, la: 1875, Chansons espagnoles (Garcia).  
 Beau rossignol=Swaty: 1897, Mazourkas.  
 Beauté, la=La beauté dans ce bas monde=Do piëknej! (Chopin): 1865, Six mazourkes.  
 Bednyazhka ya!=Povera me=Die Unglückliche=L'Affligée: 1878, Canti popolari toscani.  
 Belle aux cheveux de jais=Anliegen: 1870.  
 Belle Yoli!: 1887, Six mélodies.  
 Berceuse: 1867, Six morceaux.  
 Berceuse=Enfant, si tu dors: 1882, Six mélodies. Deuxième série.  
 Berceuse [or Seconde berceuse]=Enfant, cède au sommeil=Kofysanka (Chopin): 1865, Six mazourkes.  
 Berceuse=Les étoiles naissent aux cieux: ?1910.  
 Berceuse cosaque=Kolybel'naya pesnya=Der Kosakin Wiegenlied=Dors dans les plis: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.

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.

Biedne serce=Faible cœur!=Prépare-toi (Chopin): 1865, Six mazourkes.

Bien au loin, là-bas=Chanson hongroise: 1910.

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.

Blümlein, das=Tsvetok=Fleur desséchée=Dans ce vieux livre: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.

Bohémienne: 1867, Six morceaux.

Bohémiennes, les=Ah! plus vagabondes que les chèvres=Zigeunerlied=Gipsej [sic] Song=The gipsies=Wir leben nur=We live today=Tsyganki (Brahms): 1886.

Bois joli, le=Belle Yoli!: 1887, Six mélodies.

Bonjour mon cœur: 1895.

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Budget: Miscellaneous and undatable mss.

Burya=Zimniy vecher=L'Orage=Sur nos fronts: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.

Byloye schast'ye=Agnes=Rosenzeit: 1871, Shest' stikhotvoreniy.

Byvalo, ya s toboyu govorila=C'era une volta=Die Verlassene=Reproches: 1878, Canti popolari toscani.

Cadenza for Je pense à toi, Marie (Lachner): Miscellaneous and undatable mss.

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Calandrina, la=La Marchande d'oiseaux=Chi vuol comprar (Jommelli): 1879.

Calesera, la: see 1858, *Album*.

Caña española=L'Absence=Aux longs tourments=Si de tu ausencia no muero: 1844; 1850, 10 mélodies.

Canción: 1904, Mélodies, Le Toréador.

Canción de la Infanta=Chanson de l'Infante: 1886, Six chansons.

Canción española=Pues por besarte: Miscellaneous and undatable mss.

Canti popolari toscani=Narodnyye toskanskiye pesni=Toskanische Gedichte=Poésies toscanes: 1878; 1880, Six mélodies; 1880, Stikhotvoreniya Geybelya, etc.; 1904, Mélodies, Poursuite; 1905, Canzone.

Canzone d'amore=Ti voglio amar: 1905.

Canzonetta de concert=Già la notte s'avvicina=Night is falling=La nuit monte (Haydn/Hofstetter): 1880.

Capelle, die=La Chapelle=Là-haut se voit la chapelle: 1838; 1843, *Album*.

Capriccio all'ungarese: ?1876.

Cavaliers, les=Vsadniki: ?1886.

Celeste, la: 1853.

Celui que j'aime est sur la mer: Miscellaneous and undatable mss.

Cendrillon: 1904.

*Cenerentola, la* (Rossini): 1843; 1858.

[*Cent moins un*, doubtful contribution to: 1888.]

C'era une volta=Byvalo, ya s toboyu govorila=Die Verlassene=Reproches: 1878,

## Canti popolari toscani.

- C'est bien vous: Miscellaneous and undatable mss.  
 C'est moi: 1904, Cendrillon.  
 Chagrin des fleurs, le: ?1896.  
 Chaise à porteurs, la=La Marquise=Montant à sa chaise à porteurs: 1889.  
 Chanson à boire: 1867, Trop de femmes.  
 Chanson bohémienne: Miscellaneous and undatable mss.  
 Chanson d'Aben Hamet: ?1853.  
 Chanson d'autrefois=Jamais elle ne raille: 1892, Six mélodies.  
 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.  
 Chanson de la pluie=Coulez, coulez: 1867, Le Dernier sorcier; 1900.  
 Chanson de Loïc, la=Dès que la grive: 1850, 10 mélodies.  
 Chanson de mer: 1894.  
 Chanson de Noix de Coco: 1867, Trop de femmes.  
 Chanson de Nounou française à Bex: 1887.  
 Chanson de page=Liberté: 1905.  
 Chanson de pirates: Miscellaneous and undatable mss.  
 Chanson du Pacha=Je suis Pacha: 1867, Trop de femmes.  
 [Chanson du pêcheur, la=1886, Lamento.]  
 Chanson espagnole=La calesera: see 1858, *Album*.  
 Chanson hongroise: 1910.  
 Chanson mélancolique: 1880, Six mélodies.  
 Chanson servienne=L'Abricotier=Un ruisseau coule=Abrikosovoye derevo: 1843, *Album*.  
 Chanson villageoise, la=Non vi maravigliate=Ne udivlyaytes'=Die Dorfsängerin: 1878, Canti popolari toscani.  
 Chansons espagnoles (Garcia): 1875. See also below, Spanish popular songs.  
 Chant des livrées: 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.  
 Chantez la chanson d'esclavage: ?1853.  
 Chapelle, la=Die Capelle=Droben stehet die Capelle=Là-haut se voit la chapelle: 1838; 1843, *Album*.  
 Chaque jour davantage=Premier trouble: 1892, Six mélodies.  
 Chasovoy=La Sentinelle: ?1882.  
 Chêne et le Roseau, le=Le chêne, un jour: 1843, *Album*.  
 Chère âme, sans toi j'expire=Plainte d'amour; 1864, Six mazourkes.  
 Chi vuol comprar=La Marchande d'oiseaux=La Calandrina (Jommelli): 1879.  
 Chœur bohémien: 1899.  
 Chœur des elfes=Compagnes ailées: 1867, Le Dernier sorcier; 1899.  
 Chœur des fileuses=Lorsque le soleil: 1868, L'Ogre; 1905.  
 Chto ty klonish'=Iva: 1865, Desyat' stikhotvoreniy.  
 Chto za pogoda zlaya=Das ist ein schlechtes Wetter: 1870; 1871, Shest' stikhotvoreniy.  
*Cid*, le: 1887.  
 Cinquante mélodies (Schubert): 1873.  
 Colasa, la: 1853.

- Come fan' le ragazze: Miscellaneous and undatable mss.  
 Comme l'heure passe vite: Miscellaneous and undatable mss, Addenda.  
 Compagnes ailées=Chœur des elfes: 1867, Le Dernier sorcier; 1899.  
 Composition for oboe and piano: 1842.  
 Conseil: 1895  
*Contes mystiques*: 1890, Le Rêve de Jésus.  
 Coquette=Zalotna (Chopin): 1864, Six mazourkes.  
 Corazón triste, el: Miscellaneous and undatable mss.  
 Corbeau et le Renard, le: 1846.  
 Coulez, coulez=Chanson de la pluie: 1867, Le Dernier sorcier; 1900.  
 Courrier, le: 1875, Chansons espagnoles (Garcia).  
 Cruel, ta perfidie: 1886, Six airs italiens.
- D'attraits ravissants pourvue=Les Attraits: 1893.  
 Dance, young maidens=Dansez fillettes (Schubert): 1875, Trois valse.  
 Dans ce vieux livre=Tsvetok=Das Blümlein=Fleur desséchée: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Dans dix ans d'ici=En dix ans: ?1880.  
 Danse, la=Tallara la lalla=Pierwsza para (Chopin): 1865, Six mazourkes.  
 Danses hongroises=Ungarische Tänze=Vengerskiye tantsy (Brahms): 1886; ?1886.  
 Dansez fillettes=Dance, young maidens (Schubert): 1875, Trois valse.  
 Dansez, pêcheur napolitain=Tarentelle: 1850, 10 mélodies.  
 Das ist ein schlechtes Wetter=Stoit pogoda zlaya: 1870; 1871, Shest' stikhotvoreniy.  
 Défilé bohémien pour piano: 1905.  
 Déjà la tendre fleur d'automne=Adieu les beaux jours: 1843, Album.  
 Delà la rivière: 1886, Six chansons du XVe siècle.  
 De n'aimer que toi=Coquette: Six mazourkes, 1864.  
 Depuis un mois: 1888.  
 Dernier aveu=Voilà longtemps: 1880, Six mélodies.  
 Dernier sorcier, le=Krakamiche=Der letzte Zauberer: 1867.  
 Des courriers voilà le roi=Le Courrier: 1875, Chansons espagnoles (Garcia).  
 Des Geliebten Wiederkehr=Séparation=Rozstanie (Chopin): 1864, Six mazourkes.  
 Des Knaben Berglied: 1840, L'Enfant.  
 Des Krieger's Braut=L'Oiselet=Ptaszyna (Chopin): 1864, Six mazourkes.  
 Des Nachts=Noch'yu: 1864, 12 stikhotvoreniy.  
 Des Wassermanns=Nixe Binsefuß: 1870.  
 Dès que la grive=La Chanson de Loïc: 1850, 10 mélodies.  
 Désespoir=Prends ce fer: 1886.  
 Désir=Verlangen: 1847.  
 Desyat' stikhotvoreniy=Zehn Gedichte: 1865.  
 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.  
 Dimmelo, caro ben: 1886, Six airs italiens.  
 Dis-moi, faux chérie=Sag', warum=Otchego, skazhi?=Chanson de la faucille: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.

- Dites, que faut-il faire?=Fingo per mio diletto: 1886, Six airs italiens.  
 Divin sommeil=Or Jésus sommeillait: 1892, Six mélodies.  
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 Dlya beregov otchizny dal'ney=Aus fernem [fremden] Land: 1865, Desyat' stikhotvoreniy.  
 Do pięknej!=La Beauté dans ce bas monde (Chopin): 1865, Six mazourkes.  
 Dodo, gros pacha: 1867, Trop de femmes.  
*Don Giovanni* (Mozart): Miscellaneous and undatable mss, Addenda.  
 Doppel-Liebe=L'innamorata=Vlyublennaya=Indécision: 1878, Canti popolari toscani.  
 Dorfsängerin, die=Non vi maravigliate=Ne udivlyaytes'=La Chanson villageoise: 1878, Canti popolari toscani.  
 Dors dans les plis=Kolybel'naya pesnya=Berceuse cosaque=Der Kosakin Wiegenlied: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 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=Là-haut se voit la chapelle=La Chapelle=Die Capelle: 1838; 1843, Album.  
 Du calme de la nuit (Steibelt): 1861-?1891.  
 Du cerf pour m'échapper prends-tu l'image?=Poursuite: 1904, Mélodies.  
 Du feuchter Frühlingsabend=Im April: 1874, Pyat' stikhotvoreniy.  
 Du fond de l'allée=Elle passe!=Der Gärtner: 1904.  
 Dva romansa: 1869.  
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 Dzieweczka=La Jeune fille=Quand on est jeune (Chopin): 1865, Six mazourkes.
- E che t'ho fatto=Pered toboyu chem ya provinilas'?: 1880, Stikhotvoreniya Geybelya, etc.  
 E matta la mia madre=Tutti matti!: Miscellaneous and undatable mss.  
 Echos d'Italie: ?1880s.  
 Ecole classique du/de chant=Gesänge (Auswahl klassischer): 1861-?1891.  
 Ein armer Fischer=Danziger Fischerlied: 1839.  
 Einst führte dich=C'era una volta: 1878, Canti popolari toscani.  
 El amor de mi mozueta: 1864, Six mazourkes.  
 Elle avait quinze ans=Primavera: ?1893.  
 Elle passe!=Du fond de l'allée=Der Gärtner: 1904.  
 Emir de Bengador, l'=Si tu savais: Miscellaneous and undatable mss.  
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 En douleur et tristesse: 1905.  
 En mer=La lune dans les cieux: 1850, 10 mélodies.  
 En regardant ce front plein de candeur=Aimez-moi: 1886, Six chansons.  
 Enfant, l'=Un enfant de quatre ans: ?1871.  
 Enfant de la montagne, l'=Je suis l'enfant de la montagne: 1840; 1843, Album.  
 Enfant et la Mère, l' (or L'Enfant malade)=Oh! ma mère: 1843, Album.  
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 Enigme, l'=Razgadka=Räthsel=In deinen Augen schlummert: 1868, Pyat' stikhotvoreniy; 1870; 1882, Six mélodies. Deuxième série.  
 Epitaphe: 1885.  
 Er ist's: 1865.  
 Es war ein König Milesint=Die traurige Krönung: ?1870.  
 Espoir renaît dans mon âme, l' (Gluck): 1859.  
 Esprit, l': Miscellaneous and undatable mss.  
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 Este sí que es corredor: 1875, Chansons espagnoles.  
 Et j'ay eu des lettres: 1885.  
 Etoile du soir=Etoile, belle étoile: 1838.  
 Etoiles, les=Die Sterne=Ich starrte=Zvëzdy: 1864, 12 stikhotvoreniy; 1865.  
 Etoiles naissent aux cieux, les=Berceuse: ?1910.  
 Evocation=Oh! si jamais pendant la nuit=Zaklinaniye=Die Beschwörung: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Exilé polonais, l'=Voulant des chefs: 1843, Album.
- Faible cœur!=Prépare-toi=Biedne serce (Chopin): 1865, Six mazourkes.  
 Faremo un barchettino=Il barchettino=Na lodochku my syadem udaluyu: 1880, Stikhotvoreniya Geybelya, etc.  
 Faust (Spohr): 1861-?1891.  
 Fermière et Demoiselle=Veut-on savoir: ?1908.  
 Fête, la=Ah! le village=Przed Mazurem (Chopin): 1865, Six mazourkes.  
 Fiancée, la (Rubinstein): 1895.  
 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, Six airs italiens.  
 Finskaya pesnya=Finnisches Lied=Käm' der liebe Wohlbekannte: 1874, Pyat' stikhotvoreniy.  
 Fischerlied=Ein armer Fischer: 1839.  
 Fleur desséchée=Tsvetok=Dans ce vieux livre=Das Blümlein: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Fleur du vallon, la: 1875, Chansons espagnoles (Garcia).  
 Florentinisches Ständchen (or: Ständchen)=Serenata fiorentina=Florentiyskaya serenada=Sérénade florentine: 1878, Canti popolari toscani.  
 Floris: 1875, Chansons espagnoles (Garcia).  
 Flüstern, atemscheues Lauschen=Shëpot, robkoye dykhan'ye=Aurore=Soupirs, faible voix: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Fortunilla: ?1845.  
 Frühlingslied: 1866.  
 Fünf Gedichte=Pyat' stikhotvoreniy: 1874.  
 Fünf toskanische Gedichte: 1878, Canti popolari toscani.
- Gallina, la=Air mexicain: ?1876.  
 Gare! gare! gare! gare!: 1875, Chansons espagnoles (Garcia).  
 Gärtner, der=Auf ihrem Leibrößlein=Sadovnik: 1870; 1871, Shest'

stikhotvoreniy; Elle passe!, 1904.

Gavotte: 1885, Deux pièces pour piano.

Gefangene, der=Uzник: 1864, 12 stikhotvoreniy.

Gelassen stieg die Nacht an's Land=Um Mitternacht: ?1868.

Gentille fauvette=La Fleur du vallon: 1875, Chansons espagnoles (Garcia).

Gentilles hirondelles=Potessi diventar: 1880, Six mélodies; 1880, Stikhotvoreniya Geybelya, etc.

Géorgienne=Ne poy, krasavitsa, pri mne=O sing', du schöne, sing' mir nicht=Ma belle, ne dis plus: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.

Gesänge (Auswahl klassischer)=Ecole classique du/de chant: 1861-?1891.

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/Hofstetter): 1880.

Gipsies, the=Gipsy [sic] Song=Les Bohémiennes=Ah! plus vagabondes que les chèvres=Zigeunerlied=Wir leben nur=We live today=Tsyganki (Brahms): 1886.

Gipsy rondo: ?1868.

Glücklich lebt vor Noth geborgen=Das Vöglein=Ptichka Bozhiya: 1864, 12 stikhotvoreniy.

Glyadit na zakat ona solntsa=Zagublennaya zhizn': 1871, Shest' stikhotvoreniy.

Goëlands, les: Miscellaneous and undatable mss.

Golden glüh'n der Berge Gipfel=Tikho vecher dogorayet=Chant du soir: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.

Goldfischlein=Wenn auf dem See: 1838.

Grands oiseaux blancs: 1893; Miscellaneous and undatable mss.

Gretchen: Miscellaneous and undatable mss, Addenda.

Hab' zwei Geliebten=L'innamorata: 1878, Canti popolari toscani.

Habanera=Havanaise=Vente, niña, conmigo al mar: 1880, Six mélodies.

Hablendo estaba la reina=Canción de la Infanta: 1886, Six chansons.

Häi-luli!=Je suis triste: 1880, Six mélodies.

Havanaise=Habanera=Vente, niña, conmigo al mar: 1880, Six mélodies.

Heißer glüh'te mein Herz=Ya lyubila yego: 1865, Desyat' stikhotvoreniy.

Hirondelle et le Prisonnier, l'=Hirondelle gentille: 1841

Huit morceaux de chant=Album: 1843.

Ich bin vom Berg der Hirtenknab=L'Enfant de la montagne: 1840.

Ich kann, ihr Freunde=Non vi maravigliate: 1878, Canti popolari toscani.

Ich sitz', hinterm Gitter=Der Gefangene=Uzник: 1864, 12 stikhotvoreniy.

Ich starrte=Zvëzdy=Die Sterne=Les Etoiles: 1864, 12 stikhotvoreniy; 1865.

Ich weiß im grünen=Je connais une rose=Verlangen=Désir: 1847.

Ici-bas tous les lilas meurent: 1887, Six mélodies.

Il est venu le petit oysillon=Le Rossignolet: 1886, Six chansons.

Il ne vient pas: ?1838.

Im April=Vesenniy vecher: 1874, Pyat' stikhotvoreniy.

Im Buch ein Blümlein seh' ich liegen=Das Blümlein=Tsvetok: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.

In deinen Augen schlummert=Räthsel=Razgadka=L'Enigme: 1868, Pyat' stikhotvoreniy; 1870; 1882, Six mélodies. Deuxième série.

- In der Frühe=Na zare: Pyat' stikhotvoreniy, 1868; 1870.  
 Indécision=L'innamorata=Vlyublennaya=Doppel-Liebe: 1878, Canti popolari toscani.  
 In meinen schönsten Stunden: 1868.  
 Innamorata, l'=Vlyublennaya=Doppel-Liebe=Indécision: 1878, Canti popolari toscani.  
 Inondation, l'=Opuszczona: 1897, Mazourkas. [See also Faible cœur.]  
 Insomnie=Stikhi, sochinënyye noch'yu=Schlaflos lieg' ich: 1865, Desyat' stikhotvoreniy; 1882, Six mélodies. Deuxième série.  
 Introduction et polonaise pour piano: 1873.  
 Invocation à Mahomet, l': 1867, Trop de femmes.  
 Ispanskiye romansy: 1853.  
 Iva=Die Weide: 1865, Desyat' stikhotvoreniy.
- J'adore Suzette=Suzon, Suzette: 1892, Six mélodies.  
 J'ai dit au ramier=Les Trois oiseaux: Miscellaneous and undatable mss.  
 J'ai ma barque=Il barcaruolo: ?1839.  
 J'ai reçu des lettres=Et j'ay eu des lettres: 1885.  
 J'aime la blancheur=La Main: 1880, Six mélodies.  
 Jalousie: 1875, Chansons espagnoles (Garcia).  
 Jaloux, le: see 1840s, Popular songs from the Berry.  
 Jamais elle ne raille=Chanson d'autrefois: 1892, Six mélodies.  
 Japonaise, la: 1892, Six mélodies.  
 J'avais une bague: 1904, Mélodies, Le Toréador.  
 J'en mourrai=Morirò: 1880, Six mélodies; 1880, Stikhotvoreniya Geybelya, etc.  
 Je connais une rose=Ich weiß im grünen=Verlangen=Désir: 1847.  
 Je l'ai rencontrée un jour de vendange=Trois jours de vendange: 1893.  
 Je n'aime pas les toreros: 1897.  
 Je ne t'ai point aimé, cruel=Scène d'Hermione, 1887.  
 Je pense à toi, Marie (Lachner): Miscellaneous and undatable mss.  
 Je suis l'enfant de la montagne=L'Enfant de la montagne: 1840; 1843, Album.  
 Je suis Pacha=Chanson du Pacha: 1867, Trop de femmes.  
 Je suis triste=Haï-luli!: 1880, Six mélodies.  
 Je t'aime ô soir humide=Soir d'avril/de printemps: Miscellaneous and undatable mss.
- Je voudrais te croire=Jalousie: 1875, Chansons espagnoles (Garcia).  
 Jeune fille abandonnée, la=Das verlassene Mägdlein: 1865.  
 Jeune fille, la=Quand on est jeune=Dzieweczka (Chopin): 1865, Six mazourkes.  
 Jeune République, la: 1848.  
 Jota [de los estudiantas], la=Sérénade des étudiants: 1840s and 1850s; 1876.  
 Jour, la nuit veille un esprit, le=L'Esprit: Miscellaneous and undatable mss.  
 Jour de colère, je désespère=Plus d'espérance!: 1886, Six airs italiens.  
 Juanita=Para hermoear Granada: Miscellaneous and undatable mss.  
 Jung Volkers Lied: ?1868.  
 Junge Fischer, der=Rausche hin, dunkle Welt, zur Geliebten: 1838.  
 Jüngling und das Mädchen, der=Yunosha i deva: 1874, Pyat' stikhotvoreniy.
- Kak prilivala k serdtsu=Razgadka=Räthsel: 1868, Pyat' stikhotvoreniy.  
 Kakaya noch': 1863.

- Käm' der liebe Wohlbekannte=Finnisches Lied=Finskaya pesnya: 1874, Pyat' stikhotvoreniy.
- Kapelle, die=Die Capelle: 1838.
- Kein Schlaf noch kühlt das Auge mir=In der Frühe: 1868, Pyat' stikhotvoreniy; 1870.
- Khochu ya plakat'=Vò pianger tanto: 1880, Stikhotvoreniya Geybelya, etc.
- Khotela by byt' ya ptashechkoyu maloy=Potessi diventar=Gentilles hirondelles: 1880, Stikhotvoreniya Geybelya, etc.
- Klagende, die: 1863.
- Kochaj mnie=Aime-moi=Tanzweise (Chopin): 1864, Six mazourkes.
- Kogda pechal' slezoy nevol' noy: 1863.
- Koketka=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.
- Kotysanka=Berceuse=Enfant, cède au sommeil (Chopin): 1865, Six mazourkes.
- Kosakin Wiegenlied, der=Kolybel'naya pesnya=Berceuse cosaque=Dors dans les plis: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.
- Krakamiche=Le Dernier sorcier=Der letzte Zauberer: 1867.
- Kränze versprachst du/Mit mir zu winden: Miscellaneous and undatable mss.
- La beauté dans ce bas monde=Do pięknej! (Chopin): 1865, Six mazourkes.
- La légère fleur tremble=Une fleur=Un jour de printemps: 1843; 1850, 10 mélodies.
- La lune dans les cieux=En mer: 1850, 10 mélodies.
- La nuit monte=Canzonetta de concert=Già la notte s'avvicina=Night is falling (Haydn/Hofstetter): 1880.
- La primevère mourante=Solitude: 1845; 1850, 10 mélodies.
- La rose nouvelle dans tes noirs cheveux=Tes yeux: 1875, Trois valse.
- La Vierge Marie=La Vierge au lavoir: 1892, Six mélodies.
- Ladinderindine: 1886, Six chansons.
- Là-haut se voit la chapelle=Droben stehet die Capelle=La Chapelle=Die Capelle: 1838; 1843, Album.
- Laitière et le Pot au lait, la: Miscellaneous and undatable mss, Addenda.
- 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): 1864.
- Laßt des Eros' Blume glänzen=Auf die Rose: ?1843.
- Le chêne, un jour=Le Chêne et le Roseau: 1843, Album.
- Le ciel est clair et l'air est doux=L'Oiselet: Six mazourkes, 1864.
- Le jeu conduit au vol, l'or à l'indépendance=Toujours le Congo, 1897.
- Le temps a laissé son manteau: 1840.
- Leave me=Ungrateful! wilt thou leave me?=Lascia ch'io pianga (Handel): 1864.
- Leçon, la: 1844.
- Les lys sont=Marie et Julie [Louise]: 1850, 10 mélodies; ?1861, Mélodies.
- Les moments me sont chers=Phèdre: ?1887.
- Lesnaya tish'=Märchen: 1866; 1871, Shest' stikhotvoreniy.
- Letzte Zauberer, der=Le Dernier sorcier=Krackamiche: 1867.

- Lève-toi=Zwei Rosen=Dve rozy=Schlaf nicht mehr=Les Deux roses: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Liberté=Chanson de page: 1905.  
 Lish' by milyy vorotilsya=Finskaya pesnya=Finnisches Lied=Käm' der liebe Wohlbekannte: 1874, Pyat' stikhotvoreniy.  
 Lorsque joyeux je m'élance=Aime-moi: Six mazourkes, 1864.  
 Lorsque le soleil=Chœur des fileuses: 1868, L'Ogre; 1905.  
 Lourdaud!: Miscellaneous and undatable mss.  
 Loutchina, la=O flambeau: 1888.  
*Lucia di Lammermoor* (Donizetti): Miscellaneous and undatable mss.  
 Luciole, la=Voyez la luciole: 1850, 10 mélodies.  
*Lucrezia Borgia* (Donizetti): Miscellaneous and undatable mss.  
*Lyre. Recueil d'airs* (contrib.): 1881.  
 Lyubi menya=Aime-moi: 1895, Six mazourkas (and see 1864).  
 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.  
 Ma sœur, as-tu vu?=Les Cavaliers: ?1886.  
 Madrid: 1887, Six mélodies.  
 Main, la: 1880, Six mélodies.  
 Malheur à moi=L'Affligée: 1878, Canti popolari toscani.  
 Malicieuse: 1904, Deux airs de ballet.  
 Marchande d'oiseaux, la=La Calandrina=Chi vuol comprar (Jommelli): 1879.  
 Marche bohémienne: see 1905, Défilé bohémien.  
 Marche militaire: 1867.  
 Märchen=Lesnaya tish': 1866; 1871, Shest' stikhotvoreniy.  
*Mare au diable, la*: 1860s.  
 Margoton: see 1840s and 1850s, French folksongs.  
 Marie et Julie [Louise]=Les lys sont: 1850, 10 mélodies; ?1861, Mélodies.  
 Marquise, la=Montant à sa chaise à porteurs=La Chaise à porteurs: 1889.  
*Maskarad*: 1863.  
 Mazourkas arrangées (Chopin): 1897.  
 Mazourke: 1867, Six morceaux.  
 Mazourke pour piano: 1905.  
 Mazourkes (Chopin): 1864; 1865; 1897.  
 Mein alles: 1868.  
 Mein Leib ist wie gefesselt=Der Nachtwandler: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder.  
 Meise, die=Sinitsa=La Mésange=Sous la feuille qui frissonne: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Mélodies de Mme Pauline Viardot: ?1861.  
 Menuet: 1887.  
 Mère au regard si doux: 1890, Le Rêve de Jésus.  
 Mésange, la=Sous la feuille qui frissonne=Sinitsa=Die Meise=Wohl im Wald: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Mignonne: 1886.  
 Militärmarsch=Marche militaire: 1867.

- Miroir, le, operetta: 1869.  
 Miroir, le=Vot zerkalo moë: 1880, Stikhotvoreniya Geybelya, etc.; 1882, Six mélodies. Deuxième série.  
 Mitternächtige Bilder=Polunochnyye obrazy=Les Ombres de minuit=A mes yeux étincellent: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Mne ne spitsya, net ognya=Stikhi...: 1865, Desyat' stikhotvoreniy.  
 Moderato languissamment: 1894.  
 Moissonneur, le: Miscellaneous and undatable mss.  
 Mon âme croyante=La Pentecôte (Bach): 1861-?1891.  
 Mon anneau luit plus que l'astre vermeil: 1904, Mélodies, Le Toréador.  
 Mon merle: see 1840s, Popular songs from the Berry.  
 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: Miscellaneous and undatable mss.  
 Morirò=J'en mourrai: 1880, Six mélodies; 1880, Stikhotvoreniya Geybelya, etc.  
 Musette, la: see 1840s and 1850s, French folksongs.  
 My tochno kozochki rezvimsya=Tsyganki: Les Bohémiennes, 1886.
- Na kholmakh Gruzii=Auf Grusien's Hügeln: 1864, 12 stikhotvoreniy.  
 Na lodochku my syadem udaluyu=Il barchettino: 1880, Stikhotvoreniya Geybelya, etc.  
 Na tvoy balkon=Anliegen: 1870.  
 Na zare=In der Frühe: Pyat' stikhotvoreniy, 1868; 1870.  
 Nachtwandler, der=Slepets: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder.  
 Nächtliche Schleier=Serenata fiorentina: 1878, Canti popolari toscani.  
 Narodnyye toskanskiye pesni=Canti popolari toscani=Toskanische Gedichte=Poésies toscanes: 1878; 1880, Six mélodies; 1904; 1905.  
 Ne m'envoyez plus, mon ami: Miscellaneous and 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.  
 Ne renvoyez plus: ?1885.  
 Ne udivlyaytes'=Non vi maravigliate=Die Dorfsängerin=La Chanson villageoise: 1878, Canti popolari toscani.  
 Night is falling=Canzonetta de concert=Gia la notte s'avvicina=La nuit monte (Haydn/Hofstetter): 1880.  
 Nixe Binsefuß=Des Wassermanns: 1870.  
 Nochevala tuchka zolotaya=Utës: 1868, Pyat' stikhotvoreniy.  
 Noch' i den'=Uzhe begut nochnyye grëzy=L'Ombre et le Jour=Vois-tu la nuit: 1843, Album; 1869, Dva romansa.  
 Noch'yu=Des Nachts: 1864, 12 stikhotvoreniy.  
 Nochnoy zefir: 1880, Stikhotvoreniya Geybelya, etc.  
 Nocturne (Chopin?): ?1868.  
 Non, tu n'es plus pour moi le même=Tableau antique: Miscellaneous and undatable mss.  
 Non vi maravigliate=Ne udivlyaytes'=Die Dorfsängerin=La Chanson villageoise: 1878, Canti popolari toscani.  
 Nourmahal-la-Rousse: Miscellaneous and undatable mss.

- Nous avons passé=Chanson mélancolique: 1880, Six mélodies.  
 Nous emmenions en esclavage=Chanson de pirates: Miscellaneous and undatable mss.
- 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 débile fleur du vallon: ?1880.  
 O flambeau=Loutchina: 1888.  
 O pauvre âme!: 1886, Six airs italiens.  
 O razluka, razluka!=Razluka=Heimweh: 1868, Pyat' stikhotvoreniy.  
 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.  
 O toi qui tiens les cieux=Le Miroir: 1882, Six mélodies.  
 O weh' mir Armen!=Povera me!: 1878, Canti popolari toscani.  
 O wenn es wahr=Zaklinaniye=O, yesli pravda, chto v noch'i=Syuda=Die Beschwörung: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Oberon (Weber): 1861-?1891.  
 Oficialitos, los: 1840s and 1850s.  
 Ogre, l': 1868.  
 Oh! ma mère=L'Enfant et la Mère: 1843, Album.  
 Oh! si jamais=Zaklinaniye=Die Beschwörung=Evocation: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 [Oiseau d'or, l': see note after 1843, Album.]  
 Oiseaux légers=Gentilles hirondelles: 1880, Six mélodies.  
 Oiselet, l'=Des Krieger's Braut=Ptaszyna (Chopin): 1864, Six mazourkes.  
 Ombra mai fù (Handel): 1883.  
 Ombre et le Jour, l'=Vois-tu la nuit=Noch' i den': 1843, Album; 1869, Dva romansa.
- Ombres de minuit, les=Polunochnyye obrazy=Mitternächtige Bilder=A mes yeux étincellent: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 On dom seychas pokinul moy=Ozhidaniye: 1871, Shest' stikhotvoreniy.  
 On ne peut s'en lasser: 1897  
 On veut utiliser l'hirondelle à la guerre!=L'Aimable messagère: Miscellaneous and undatable mss.
- Opuszczona=L'Inondation: 1897, Mazourkas.  
 Or Jésus sommeillait=Divin sommeil: 1892, Six mélodies.  
 Orage, l'=Burya=Der Sturm=Sur nos fronts: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Orphée (Gluck): 1859; 1860.  
 Otchego, skazhi?=Sag', warum=Chanson de la faucille=Dis-moi, faux chérie: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Où vont-elles?=Les Trois belles demoiselles: 1886, Six chansons.  
 Ozhidaniye=Allein: 1871, Shest' stikhotvoreniy.
- Palestine=Der Palmzweig aus Palästina=Vetka Palestiny=Le Rameau de

- Palestine: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Para hermohear Granada=Juanita: Miscellaneous and undatable mss.  
 Parad Avecillas=Silence!: 1875, Chansons espagnoles (Garcia).  
*Parataio, il* (Jommelli): 1879.  
*Parisina* (Donizetti): Miscellaneous and undatable mss.  
 Parme: 1893.  
 Pars, et nous oublie=Séparation: Six mazourkes, 1864.  
 Pavane: ?1866.  
 Perché non ho del vento (Donizetti?): Miscellaneous and undatable mss,  
 Cadenzas.  
 Pered sudom [Vor Gericht]: Dva romansa, 1869.  
 Pered toboyu chem ya provinilas'?=E che t'ho fatto: 1880, Stikhotvoreniya  
 Geybelya, etc.  
 Peronelle [la Péronnelle]: 1904, Mélodies.  
 Petit oiseau qui charmes le bocage: Miscellaneous and undatable mss.  
 Petite chevière, la=Ah! c'est déjà: 1850, 10 mélodies.  
 Petite suite pour piano, violon, etc.: 1866.  
*Phèdre*: ?1887.  
 Piano accompaniments to violin studies by de Bériot: mid-1830s.  
 Pierwsza para=La Danse=Tallara la lalla (Chopin): 1865, Six mazourkes.  
 Plainte d'amour=Skarga miłości (Chopin): 1864, Six mazourkes.  
 Plus d'espérance!: 1886, Six airs italiens.  
 Plus d'un amoureux=Seize ans: Six mazourkes, 1864.  
 Po zhiznennomu polyu=Slepets=Der Nachtwandler: 1874, Pyat' stikhotvoreniy;  
 1880, Vier Lieder.  
 Pod serdtsem moim ch'ë ditya ya noshu=Pered sudom: 1869, Dva romansa.  
 Poem by Lenau: ?1867.  
 Poésies toscanes=Canti popolari toscani=Narodnyye toskanskiye pesni=  
 Toskanische Gedichte: 1878; 1880, Six mélodies; 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.  
 Polnochnyye obrazy=Mitternächliche Bilder=Les Ombres de minuit=A mes yeux  
 étincellent: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Popular songs from the Berry: 1840s.  
 Poslednyaya tucha (or: Tucha)=Die Wolke: 1863.  
 Potessi diventar=Gentilles hirondelles: 1880, Six mélodies; 1880, Stikhotvoreniya  
 Geybelya, etc.  
 Pour cette fois suis-je assez malheureuse!=Indécision: 1878, Canti popolari.  
 Pour charmer les/vos nobles loisirs: 1867, Trop de femmes.  
 Poursuite=Se per fuggir: 1904, Mélodies.  
 Povera me=Bednyazhka ya!=Die Unglückliche=L' Affligée: 1878, Canti popolari  
 toscani.  
*Preciosa* (Weber): 1861-?1891.  
 Premier trouble=Chaque jour davantage: 1892, Six mélodies.  
 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.  
 Primavera=Elle avait quinze ans: ?1893.



- Primavera (Italian): Miscellaneous and undatable mss.  
 Printemps, le=Spring-time (Schubert): 1875, Trois valse.  
 Przed Mazurem=La Fête=Ah! le village (Chopin): 1865, Six mazourkes.  
 ?Psikheya: [1863].  
 Ptashka=L'Oiselet: 1895, Six mazourkas (and see 1864).  
 Ptaszyna=L'Oiselet=Des Krieger's Braut (Chopin): 1864, Six mazourkes.  
 Ptichka Bozhiya=Daas Vöglein: 1864, 12 stikhotvoreniy.  
 Pues por besarte=Canción española: Miscellaneous and undatable mss.  
 Pyat' stikhotvoreniy Lermontova, etc.: 1868.  
 Pyat' stikhotvoreniy Gëte, etc.=Fünf Gedichte: 1874.
- Quand je quittai la Normandie (Meyerbeer): 1847.  
 Quand le vin pétille=Walzerlied: 1868.  
 Quand même!=Suite arménienne: 1904.  
 Quand on est jeune=La Jeune fille=Dziweczka (Chopin): 1865, Six mazourkes.  
 Que l'on médise d'elle: 1886, Six 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.  
 Qui donc frappa à ma fenêtre=Wer schlägt so rasch an das Fenster  
 mir=Morgenlied.  
 Quoi! sur ton front un nuage de deuil?=1895, La Fiancée.
- Rameau de Palestine, le=Vetka Palestiny=Palastine=Der Palmzweig aus Palästina:  
 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Räthsel=In deinen Augen schlummert=Razgadka=L'Enigme: 1868, Pyat'  
 stikhotvoreniy; 1870; 1882, Six mélodies. Deuxième série.  
 Razgadka=L'Enigme=Räthsel=In deinen Augen schlummert: 1868, Pyat'  
 stikhotvoreniy; 1870; 1882, Six mélodies. Deuxième série.  
 Razluka=Séparation: 1895, Six mazourkas (and see 1864).  
 Rausche hin, dunkle Welt, zur Geliebten=Der junge Fischer, 1838.  
 Reçoy, reçoy mon cœur=Épitaphe: 1885.  
*Recueil des vingt-cinq romances* (contrib.): 1878.  
 Regnava nel silenzio (Donizetti): Miscellaneous and undatable mss, under Perché.  
 Reine était languissante, La=Chanson de l'Infante: 1886, Six chansons.  
 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=C'era una volta=Byvalo, ya s toboyu govorila=Die Verlassene: 1878,  
 Canti popolari toscani.  
 Ressemblance: 1889.  
 Retour du printemps, le: 1839.  
 Rêve de Jésus, le=Mère au regard si doux: 1890.  
 Rêverie: 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: 1867, Six morceaux.  
 Romanesca, la: see 1840s and 1850s, French folksongs.

- Roméo et Juliette* (Steibelt): 1861-?1891.  
 Rondeña=Serás dueña de mi vida: ?1869.  
 Rosenzeit=Byloye schast'ye=Agnes: 1871, Shest' stikhotvoreniy.  
 Rossignol, rossignolet: 1893.  
 Roussignolet, le: 1886, Six chansons.  
 Rozstanie=Séparation=Des Geliebten Wiederkehr (Chopin): 1864, Six mazourkes.  
 Ruhige heilige Nacht!=Tikhaya zvezdnaya noch': 1864, 12 stikhotvoreniy.  
 Rusalka=Die Wassermädchen: 1865; 1868, Pyat' stikhotvoreniy.
- Sadovnik=Der Gärtner=Auf ihrem Leibrößlein=Elle passe!: 1870; 1871, Shest' stikhotvoreniy; 1904.  
 Sag mir, o Zweig=Der Palmzweig=Vetka Palestiny: 1865, Desyat' stikhotvoreniy.  
 Sag', warum=Otchego, skazhi?=Chanson de la faucille=Dis-moi, faux chérie: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Saluto=Vi vengo a salutar: Miscellaneous and undatable mss.  
 Sanna=Traîneaux, les: 1897, Mazourkas.  
 Sara la baigneuse: 1904, Mélodies.  
 Savetier et le Financier, le: 1846; 1904, Mélodies.  
 Scène d'Athalie: ?1887.  
 Scène d'Hermione: 1887.  
 Schast'ya dni! kak skoro vy=Byloye schast'ye: 1871, Shest' stikhotvoreniy.  
 Schlaf, mein Kindchen=Der Kosakin Wiegenlied=Kolybel'naya pesnya: 1865, Desyat' stikhotvoreniy.  
 Schlaf nicht mehr=Dve rozy=Zwei Rosen=Les Deux roses=Lève-toi: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Schlaflos lieg' ich=Stikhi, sochinënnyye noch'yu=Insomnie: 1865, Desyat' stikhotvoreniy; 1882, Six mélodies. Deuxième série.  
 Se per fuggir=Poursuite: 1904, Mélodies.  
 Seconde berceuse=Berceuse=Enfant, cède au sommeil=Kotysanka (Chopin): 1865, Six mazourkes.  
 Seguidilla de los oficialitos: 1840s and 1850s.  
 Seize ans=Szesnaście lat (Chopin): 1864, Six mazourkes.  
 Seliger Tod: 1838.  
 Sentinelle, la=Chasovoy: ?1882.  
 Séparation=Des Geliebten Wiederkehr=Rozstanie (Chopin): 1864, Six mazourkes.  
 Serás dueña de mi vida=Rondeña: ?1869.  
 Serenada de los estudiantes, la: 1840s and 1850s; 1876.  
 Sérénade=Sur le balcon: 1882, Six mélodies. Deuxième série.  
 Sérénade: 1885, Deux pièces pour piano.  
 Sérénade à Rosine: 1887, Six mélodies.  
 Sérénade des étudiants=Jota [de los estudiantes], la: 1840s and 1850s; 1876.  
 Sérénade florentine=Serenata fiorentina=Florentiyskaya serenada=Florentinisches Ständchen (or: Ständchen): 1878, Canti popolari toscani.  
 Serse (Handel): 1883.  
 Seulette: 1889.  
 Shëpot, robkoye dykhan'ye=Flüstern, atemscheues Lauschen=Aurore=Soupirs, faible voix: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Shestnadtsat' let=Seize ans: 1895, Six mazourkas (and see 1864).  
 Six mazourkas: 1895.

- Shest' stikhotvoreniy: 1871.  
 Si de tu ausencia no muero=Caña española=L'Absence=Aux longs tourments: 1844; 1850, 10 mélodies.  
 Si tu savais que je t'adore=L'Emir de Bengador: Miscellaneous and undatable mss.  
 Si tu tiens à blanchir ta peau=Conseil: 1895.  
 Si vous demourez: 1885.  
 Sie schaut nach der sinkenden Sonne=Verfehltes Leben: 1880, Vier Lieder.  
 Silence, hirondelle!: 1875, Chansons espagnoles (Garcia).  
 Simone: Miscellaneous and undatable mss, Addenda.  
 Sinitza=Wohl im Wald=La Mésange=Sous la feuille qui frissonne: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Six airs italiens du XVIIIe siècle: 1886.  
 Six chansons du XVe siècle: 1886.  
 Six mazourkes (Chopin): 1864; 1865 (deuxième série).  
 Six mélodies: 1880; 1882; 1887; 1892.  
 Six mélodies. Deuxième série: 1882.  
 Six mélodies ...suivies d'un duo: 1892.  
 Six mélodies et une havanaise: 1880.  
 Six morceaux pour piano et violon: 1867.  
 Skarga miłości=Plainte d'amour (Chopin): 1864, Six mazourkes.  
 Skazhi mne, vetka Palestiny=Vetka Palestiny: 1865, Desyat' stikhotvoreniy.  
 Skorb'=Plainte d'amour: 1895, Six mazourkas (and see 1864).  
 Slepets=Der Nachtwandler: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder.  
 Slyshu ya: zvenit sinitza=Sinitza=Die Meise=La Mésange=Sous la feuille qui frissonne: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Soir d'avril: Miscellaneous and undatable mss.  
 Soirée d'automne: Miscellaneous and undatable mss, Addenda.  
 Soir de printemps: Miscellaneous and undatable mss.  
 Soirée perdue, La: ?1871.  
 Soldat udaloy=Die Soldatenbraut.  
 Soldatenbraut, die=Ach! wenn's nur der König auch wüsst=Soldatskaya nevesta: 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder.  
 Solitude=La primevère mourante: 1845; 1850, 10 mélodies.  
 Son innamorata di due giovinotti=L'innamorata: 1878, Canti popolari toscani.  
 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 lusingando: Miscellaneous and undatable mss.  
 Songes: 1886, Six airs italiens.  
 Songes=Sur ma tête reposée: ?1843.  
*Sonnambula, la* (Bellini): Miscellaneous and undatable mss.  
 Soupirs, faible voix=Shëpot, robkoye dykhan'ye=Flüstern, atemscheues Lauschen=Aurore: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Sous la feuille qui frissonne=Wohl im Wald=Sinitza=Die Meise=Wohl im Wald=La Mésange: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Sous ta mantille sombre=Sérénade à Rosine: 1887, Six mélodies.  
 Sous ta noire mantille=Floris: 1875, Chansons espagnoles (Garcia).  
 Spanish popular songs: 1840s and 1850s; 1853; 1876; ?1880.  
 Spi, mladenets moy prekrasnyy=Kolybel'naya pesnya=Berceuse cosaque: 1865,

- Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Spinnerin, die: 1868.  
 Spring-time=Le Printemps (Schubert): 1875, Trois vales.  
 Ständchen (Goethe)=Anliegen: 1870; 1880, Vier Lieder.  
 Ständchen (i.e. Florentinisches Ständchen)=Sérénade florentine=Serenata fiorentina=Florentiyskaya serenada: 1878, Canti popolari toscani.  
 Staryy muzh: 1880, Stikhotvoreniya Geybelya, etc.  
 Sterne, die=Ich starrte=Zvězdy=Les Etoiles: 1864, 12 stikhotvoreniy; 1865.  
 Stikhi, sochinënnyye noch'yu=Schlaflos lieg' ich=Insomnie: 1865, Desyat' stikhotvoreniy; 1882, Six mélodies. Deuxième série.  
 Stikhotvoreniya Geybelya, etc.: 1882.  
 Still schau' ich in die Nacht hinaus=Allein=Ozhidaniye: 1871, Shest' stikhotvoreniy.  
 Stoit pogoda zlaya=Das ist ein schlechtes Wetter: 1870; 1871, Shest' stikhotvoreniy.  
 Sturm, Der=Burya=L'Orage=Sur nos fronts: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Sueltas avecillas=La Fleur du vallon: 1875, Chansons espagnoles (Garcia).  
 Suite arménienne=Quand même!: 1904.  
 Sur la cime des montagnes=Tikho vecher dogorayet=Golden glüh'n der Berge Gipfel=Chant du soir: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Sur la rive=Havanaise: 1880, Six mélodies.  
 Sur le balcon=Sérénade: 1882, Six mélodies. Deuxième série.  
 [Sur les lagunes=1886, Lamento.]  
 Sur les sommets des monts brumeux=1895, La Nuit.  
 Sur ma tête reposée: ?1843, Songes.  
 Sur nos fronts=Burya=L'Orage=Der Sturm: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Suzon, Suzette=J'adore Suzette: 1892, Six mélodies.  
 Swaty=Beau rossignol: 1897, Mazourkas.  
 Sylvie=Voici les lieux: 1882, Six mélodies. Deuxième série.  
 Syuda=Zaklinaniye=O, yesli pravda, chto v nochi=Die Beschwörung=O wenn es wahr: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Szesnaście lat=Seize ans (Chopin): 1864, Six mazourkes.  
  
 Ta chevelure: 1905.  
 Tableau antique=Non, tu n'es plus pour moi le même: Miscellaneous and undatable mss.  
 Tallara la lalla=La Danse=Pierwsza para (Chopin): 1865, Six mazourkes.  
 Tanzweise=Aime-moi=Kochaj mnie (Chopin): 1864, Six mazourkes.  
 Tarentelle movement for piano: 1839.  
 Tarentelle=Dansez, pêcheur napolitain: 1850, 10 mélodies.  
 Tarentelle: 1867, Six morceaux.  
 Tes yeux=Tvoi ochi=Autumn (Schubert): 1875, Trois vales.  
 There were three ravens=Three ravens: Miscellaneous and undatable mss.  
 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: Miscellaneous and undatable mss.  
 Ti voglio amar=Canzone d'amore: 1905.

- Tikhaya zvezdnaya noch'=Ruhige heilige Nacht!: 1864, 12 stikhotvoreniy.  
 Tikho vecher dogorayet=Golden glüh'n der Berge Gipfel=Chant du soir: 1865,  
 Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Tobt der Sturm=Der Sturm=Burya: 1865, Desyat' stikhotvoreniy.  
 Ton sourire infini m'est cher=Chanson de mer: 1894.  
 Toréador, le: 1904, Mélodies.  
 Toskanische Gedichte=Canti popolari toscani=Narodnyye toskanskiye pesni=  
 Poésies toscanes: 1878; 1880, Six mélodies; 1904; 1905.  
 Toujours le Congo: 1897  
 Traîneaux, les=Sanna: 1897, Mazourkas.  
 Traurige Krönung, die=Es war ein König Milesint: ?1870.  
 Trois belles/gentes demoiselles, les=Three fair maids, the: 1886, Six chansons du  
 XVe siècle.  
 Trois jours de vendange: 1893.  
 Trois oiseaux, les=J'ai dit au ramier: Miscellaneous and undatable mss.  
 Trois rencontres, les=Trois jours de vendanges, 1893.  
 Trois valse (Schubert): 1875.  
 Trop de femmes: 1867.  
 Tselyy zastavila den' menya promechtat' ty segodnya=?Psikheya, [1863].  
 Tsvetok=Das Blümlein=Fleur desséchée=Dans ce vieux livre: 1864, 12  
 stikhotvoreniy; 1866, Douze mélodies.  
 Tsvetok=O débile fleur du vallon: ?1880.  
 Tsyganki=We live today=Les Bohémiennes=Ah! plus vagabondes que les  
 chèvres=Zigeunerlied=The gipsies=Gipsej [sic] Song=Wir leben nur (Brahms): 1886.  
 Tu d'amarmi un dì giurasti: 1839.  
 Tu commandes qu'on t'oublie=Aime-moi: 1864, Six mazourkes.  
 Turcs ont passé là, les=L'Enfant grec: Miscellaneous and undatable mss.  
 Tutti matti!=E matta la mia madre: Miscellaneous and undatable mss.  
 Tvoi ochi=Tes yeux=Autumn (Schubert): 1875, Trois valse.
- Überall: 1868.  
 Um Mitternacht: ?1868.  
 Un enfant de quatre ans=L'Enfant: ?1871.  
 Un jour de printemps=Une fleur=La légère fleur tremble: 1843; 1850, 10  
 mélodies.  
 Un jour maître Corbeau: 1846.  
 Un ruisseau coule=Chanson servienne=L'abricotier=Abrikosovoye derevo: 1843,  
 Album.  
 Un savetier chantait du matin jusqu'au soir=Le Savetier et le Financier: 1846;  
 1904, Mélodies.  
 Une fleur=Un jour de printemps=La légère fleur tremble: 1843; 1850, 10  
 mélodies: 1843.  
 Une heure d'étude=Gesangsunterricht=An hour of study=Uprazhneniya: 1880.  
 Ungarische Tänze=Dances hongroises=Vengerskiye tantsy (Brahms): 1886;  
 ?1886.  
 Unglückliche, die=Povera me=Bednyazhka ya!=L'Affligée: 1878, Canti popolari  
 toscani.  
 Ungrateful! wilt thou leave me?=Leave me=Lascia ch'io pianga (Handel): 1864.  
 Uprazhneniya=Une heure d'étude=Gesangsunterricht=An hour of study: 1880.

- Utës: Pyat' stikhotvoreniy, 1868.  
 Uzhe begut nochnyye grëzy=Noch' i den'=L'Ombre et le Jour=Vois-tu la nuit: 1843, Album; 1869, Dva romansa.  
 Uznik=Der Gefangene: 1864, 12 stikhotvoreniy.
- Vado di notte=Serenata fiorentina: 1878, Canti popolari toscani.  
 Valse pour piano: 1855.  
 Vase brisé, le: 1904, Mélodies.  
 Veillée de la Saint-Sylvestre, la: ?1868.  
 Vengerskiye tantsy=Danses hongroises=Ungarische Tänze (Brahms): 1886; ?1886.  
 Vente, niña, conmigo al mar=Havanaise=Habanera: 1880, Six mélodies.  
 Verfehltes Leben=Zagublenaya zhizn': 1871, Shest' stikhotvoreniy; 1880, Vier Lieder.  
 Verkhom na loshadke=Sadovnik: 1871, Shest' stikhotvoreniy.  
 Verlangen=Désir: 1847.  
 Verlassene, die=C'era una volta=Byvalo, ya s toboyu govorila=Reproches: 1878, Canti popolari toscani.  
 Verlassene Mägdlein, das=La Jeune fille abandonnée: 1865. (See also Miscellaneous and undatable mss, Kränze versprachst du.)  
 Vesenny vecher=Im April: 1874, Pyat' stikhotvoreniy.  
 Vetka Palestiny=Le Rameau de Palestine=Palestine=Der Palmzweig aus Palästina: 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies.  
 Veut-on savoir=Fermière et Demoiselle: ?1908.  
 Vi vengo a salutar=Saluto: Miscellaneous and undatable mss.  
 Vieille chanson: 1867, Six morceaux.  
 Vier Lieder: 1880.  
 Vierge au lavoir, la=La Vierge Marie: 1892, Six mélodies.  
 Villanelle=Voici venir: 1850, 10 mélodies.  
 Vite, vite, vite=Dansez fillettes: 1875, Trois valse.  
 Vlyublennaya=L'innamorata=Doppel-Liebe=Indécision: 1878, Canti popolari toscani.  
 Vò pianger tanto=Khochu ya plakat': 1880, Stikhotvoreniya Geybelya, etc.  
 Vocalises and cadenzas: Miscellaneous and undatable mss.  
 Vöglein, das=Ptichka Bozhiya: 1864, 12 stikhotvoreniy.  
 Voici la pentecôte=Belle Yoli!: 1887, Six mélodies.  
 Voici les lieux=Sylvie: 1882, Six mélodies. Deuxième série.  
 Voici que j'ai seize ans=Seize ans: 1864, Six mazourkes.  
 Voici que les lys...: Miscellaneous and undatable mss.  
 Voici venir=Villanelle: 1850, 10 mélodies.  
 Voici venir le soir: Miscellaneous and undatable mss, Addenda.  
 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.  
 Voron k voronu letit: 1880, Stikhotvoreniya Geybelya, etc.  
 Vot zerkalo moë=Le Miroir: 1880, Stikhotvoreniya Geybelya, etc.; 1882, Six mélodies. Deuxième série.  
 Voulant des chefs=L'Exilé polonais: 1843, Album.

- Voulez-vous savoir ce qui fait la joie: 1905, Liberté.  
 Vous parlez mal de mon ami: 1886, Six chansons.  
 Voyez la luciole=La Luciole: 1850, 10 mélodies.  
 Vray Dieu d'amours: 1885.  
 Vrais enfants de la Bohême=Chœur bohémien: 1899.  
 Vsadniki=Les Cavaliers: ?1886.
- Walzerlied=Quand le vin pétille: 1868.  
 Warum tief zum Wasser senkst du=Die Weide=Iva: 1865, Desyat' stikhotvoreniy.  
 Wassermaid, die=Rusalka: 1865; 1868, Pyat' stikhotvoreniy.  
 Weide, die=Iva: 1865, Desyat' stikhotvoreniy.  
 We live today=Les Bohémiennes=Ah! plus vagabondes que les chèvres=  
 Zigeunerlied=The gipsies=Gipsey [sic] Song=Wir leben nur=Tsyganki (Brahms):  
 1886.  
 Wenn auf dem See=Goldfischlein: 1838.  
 Wer schlägt so rasch an das Fenster mir=Morgenlied.  
 Wir leben nur=Les Bohémiennes=Ah! plus vagabondes que les chèvres=  
 Zigeunerlied=The gipsies=Gipsey [sic] Song=We live today=Tsyganki (Brahms):  
 1886.  
 Wohl im Wald=Sinitsa=Die Meise=La Mésange=Sous la feuille qui frissonne:  
 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Wolke, die=Poslednyaya tucha (or: Tucha): 1863.
- Xerxes* (Handel): 1883.
- Ya lyubila yego=Heißer glüh'te mein Herz: 1865, Desyat' stikhotvoreniy.  
 Ya umru=Mourirò=J'en mourrai: 1880, Stikhotvoreniya Geybelya, etc.  
 Yunosha i deva=Der Jüngling und das Mädchen: 1874, Pyat' stikhotvoreniy.
- Zagublennaya zhizn'=Verfehltes Leben: 1871, Shest' stikhotvoreniy; 1880, Vier  
 Lieder.  
 Zaklinaniye=O, yesli pravda, chto v nochi=Syuda=Die Beschwörung=O wenn es  
 wahr: 1864, 12 stikhotvoreniy; 1866, Douze mélodies.  
 Zalotna=Coquette (Chopin): 1864, Six mazourkes.  
 Zehn Gedichte=Desyat' stikhotvoreniy: 1865.  
 Zigeunerlied=Les Bohémiennes=Ah! plus vagabondes que les chèvres=The  
 gipsies=Gipsey [sic] Song=Wir leben nur=We live today=Tsyganki (Brahms): 1886.  
 Zvezdy=Die Sterne=Ich starre=Les Etoiles: 1864, 12 stikhotvoreniy; 1865.  
 Zwei Rosen=Dve rozy=Schlaf nicht mehr=Les Deux roses=Lève-toi: 1864, 12  
 stikhotvoreniy; 1866, Douze mélodies.  
 Zwölf Gedichte=12 stikhotvoreniy: 1864.

## List of writers set, composers arranged, & translators and arrangers

- Aicard, Jean (1848-1921): 1889, Au mois de rose éclore.  
Anacreon (6th century B.C.): ?1843.
- Bach, Johann Sebastian (1685-1750): 1861-?1891; ?1864; 1901.  
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-?1891.  
Bellini, Vincenzo (1801-35): Miscellaneous and undatable mss, Cadenzen.  
Bériot, Charles de (1802-70): mid-1830s.  
Berlioz, Louis-Hector (1803-69): 1860, Récitatif.  
Bétourné, Ambroise (1795-1835): ?1838.  
Bodenstedt, Friedrich Martin von (1819-92): 1864, 12 stikhotvoreniy; 1865, Desyat' stikhotvoreniy; 1865, Die Sterne.  
Boileau[-Despréaux], Nicolas (1636-1711): 1882, Six mélodies.  
Bononcini, Giovanni (or Buononcini; 1670-1747): 1861-?1891.  
Bordèse, Stéphan (originally Stefano Luigi Bordese; in French the forename occurs also as Stéphane; 1847-after 1910): 1890, Le Rêve de Jésus; 1892, Six mélodies; 1897, Mazourkas; 1905, Liberté!; ?1910, Berceuse.  
Boulmier, Joseph (1821-?): 1893, Rossignol.  
Brahms, Johannes (1833-97): 1881; 1886, Les Bohémiennes and Les Cavaliers.  
Brizeux, Julien-Auguste-Pélage (1806-58): 1850; Miscellaneous and undatable mss, Les Goëlands.
- Capua, Rinaldo di (eighteenth century): 1861-?1891.  
Châtillon, Joseph-Auguste de (1808-81): 1882, Six mélodies; Miscellaneous and undatable mss, C'est bien vous.  
Chęciński, Jan Konstanty (1826-74): 1864, Six mazourkes.  
Cherubini, Maria Luigi Carlo Zenobio Salvatore (1760-1842): 1861-?1891.  
Chęciński, Jan (1826-74): 1864, Six mazourkes; 1897, Mazourkas.  
Chopin, Frédéric-François (Fryderyk Franciszek; 1810-49): 1840s and 1850s; 1864, Six mazourkes; 1865, Six mazourkes; ?1868, Nocturne; 1887; 1897, Mazourkas.  
Chorley, Henry Fothergill (1808-72): ?1868.  
Christine de Pisan (Mme Etienne Castel; 1365-1430): 1889, Seulette.  
Ciampi, Legrenzio Vincenzo (1719?-62): 1861-?1891.  
Collin, Paul (1845-1915): 1870, Räthsel; 1882, Six mélodies.  
Coppée, Francis-Joachim-Edouard (François; 1842-1908): 1888, Depuis un mois; Miscellaneous and undatable mss, Les Trois oiseaux.  
Corneille, Pierre (1606-84): ?1887.  
Cornell, John Henry (1828-94): 1875, Trois valse.
- Dalayrac, Nicolas (or d'Alayrac; 1753-1809): 1861-?1891.  
Daudet, Alphonse (1840-97): 1893, Trois jours de vendange; Miscellaneous and undatable mss, Trois rencontres.



- Des Louÿs, Vincent: 1905, *Ta chevelure*.  
 Donizetti, Gaetano (1797-1848): Miscellaneous and undatable mss, Cadenzen, Perché.  
 Dumas, Alexandre, *père* (1802-70): ?1880, *O débile fleur*.  
 Dumersan, Théophile Marion (1780-1849): see 1840s and 1850s, French folksongs.  
 Dupont, Pierre (1821-70): 1848.
- Fet, Afanasiy Afanas'evich (Shenshin; 1820-92): 1863 x 2; 1864, 12 stikhotvoreniy; 1865, *Desyat' stikhotvoreniy*; 1865, *Die Sterne*; 1866, *Douze mélodies*; 1880, *Stikhotvoreniya Geybelya*, etc.  
 Flamberg, Leopold: 1864, *Six mazourkes*.  
 Förster, ?Friedrich Christoph (1791-1868): 1838, *Goldfischlein*.  
 Fuchs, Paul-Edmond (1864-1940): 1888, *Cent moins un*.
- Garcia, Beata (1850?-1920?): 1890, *Le Rêve de Jésus*.  
 Garcia, Manuel de el Pópulo Vicente Rodriguez (1775-1832): 1875, *Chansons espagnoles*.  
 Gautier, Pierre-Jules-Théophile (1811-72): 1880, *Six mélodies*; 1882, *Six mélodies*; 1886, *Lamento*.  
 Geibel, Emanuel von (1815-84): 1874, *Pyat' stikhotvoreniy*.  
 Gilles du Couldrier, lord of Houville (died 1611): 1885, *Epitaphe*.  
 Gluck, Christoph Willibald (1714-87): 1859; 1860; 1861-?1891.  
 Goethe, Johann Wolfgang von (1749-1832): 1868, *Die Spinnerin*; 1869, *Dva romansa*; 1870, *Anliegen*; 1874, *Pyat' stikhotvoreniy*; 1880, *Vier Lieder*.  
 Gorchakova-Santagano, Aleksandra Aleksandrovna (née Mezenkampf; 1842-1913): ?1886, *Les Cavaliers*; 1895, *Six mazourkas*.  
 Gounod, Charles-François (1818-93): ?1864; 1901.  
 Graun, Karl Heinrich (1704-59): 1861-?1891.  
 Grétry, André-Ernest-Modeste (1741-1813): 1861-?1891.  
 Gumbert, Ferdinand (1818-96): 1880, *Une heure d'étude*.
- Handel, George Frideric (Georg Friedrich Händel; in French Haendel; 1685-1759): 1861-?1891; 1864, *Leave me*; 1883.  
 Haydn, Franz Joseph (1732-1809): ?1868, *Gipsy rondo*; 1880, *Canzonetta de concert*; 1861-?1891.  
 Heine, Heinrich (1797-1856): 1870, *Das ist*; 1871, *Shest' stikhotvoreniy*; 1880, *Stikhotvoreniya Geybelya*, etc.  
 Helena, Dilia (pseudonym of Dilia Thelyma Nelly Helene Branco; 1818-94): 1863, *Die Klagende*.  
 Héritte-Viardot, Louise-Pauline-Marie (1841-1918): 1880, *Une heure d'étude*.  
 Hofstetter, Roman (1742-1815): 1880, *Canzonetta de concert*.  
 Hortus, Paul (perhaps a pseudonym of Victor Vaissier, 1851-1923): ?1896, *Le Chagrin des fleurs*.  
 Hubert, Eugène (1846-19--?): 1887, *A la fontaine*.  
 Hugo, Victor-Marie (1802-85): 1892, *Six mélodies*; 1904, *Mélodies*, x 3; Miscellaneous and undatable mss, *Chanson de pirates*, *L'Enfant grec* and *Nourmahal-la-Rousse*.
- Jommelli, Niccolò (1714-74): 1879.

- Kapper, Siegfried (1821-79): Miscellaneous and undatable mss, Kränze.  
 Kol'tsov, Aleksey Vasil'evich (1809-42): 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1880, Stikhotvoreniya Geybelya, etc.
- Lachner, Ignaz (1807-95): Miscellaneous and undatable mss, Cadenza.  
 La Fontaine, Jean de (1621-95): 1843, Album; 1846 x 2; 1904, Mélodies, Le Savetier; Miscellaneous and undatable mss, Addenda.  
 Larenaudière, Gustave de (or de la Renaudière; 1812-62): ?1839, Il barcaruolo; 1850; Miscellaneous and undatable mss and Addenda.  
 Lassen, Eduard (1830-1904): 1867, Le Dernier sorcier.  
 Lenau, Nikolaus (pseudonym of Nikolaus Niembsch von Strehlenau; 1802-50): ?1867.  
 Lermontov, Mikhail Yur'evich (1814-41): 1863, Kogda pechal'; 1865, Rusalka; 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1868, Pyat' stikhotvoreniy; 1880, Stikhotvoreniya Geybelya, etc.  
 Leveu, Victor (perhaps a pseudonym of Victor Vaissier, 1851-1923): 1897, Toujours le Congo.  
 Liszt, Franz von (Ferencz; 1811-86): 1867, Le Dernier sorcier.  
 Lully, Jean-Baptiste (Giovanni Battista Lulli; 1632-87): 1861-?1891.  
 Lyon, Henry: 1888, *Cent moins un*.
- Maistre, Xavier de (1763-1852): 1880, Six mélodies.  
 Malybrok-Stieler, Frau O. (pseudonym of Ottilie Kleinschrod, née Stieler; 1836-1913): 1886, Les Bohémiennes.  
 Mancel, Sabine (pseud. Jacques Sabines; fl. from 1889; died 1931): 1896.  
 Marcello, Benedetto (1686-1739): 1861-?1891.  
 Marmier, Xavier (1808-92): ?1880, O débile fleur.  
 Martini, Johann Paul Aegidius Schwartzendorf (Giovanni Paolo; Jean-Paul; 1741-1816): 1861-?1891.  
 Maszyński, Piotr (1855-1934): 1897, Mazourkas.  
 Mayrhofer, Johann (1787-1836): [1838, Etoile du soir].  
 Méhul, Etienne-Henri-Nicolas (1763-1817): 1861-?1891.  
 Mendelssohn[-Bartholdy], Jakob Ludwig Felix (1809-47): ?1891.  
 Méry, Joseph (1798-1865): Miscellaneous and undatable mss, L'Emir de Bengador.  
 Meyerbeer, Giacomo (pseudonym of Jakob Liebmann Beer; 1791-1864): 1847, Cadenza; ?1868, Gipsy rondo.  
 Millevoye, Charles-Hubert (1782-1816): ?1880, O débile fleur.  
 Montferrier, Antoine-Abel du Vidal, marquis de (1861-after 1914): 1892, Six mélodies.  
 Morgan, Mrs John Pierpont (Frances Louisa, née Tracy; 1845-1924): 1886, Les Bohémiennes.  
 Mörike, Eduard (1804-75): 1865, Das verlassene and Er ist's; 1868, Pyat' stikhotvoreniy; ?1868 x 2; 1870 x 3; 1871, Shest' stikhotvoreniy; 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1904, Elle passe!  
 Mozart, Wolfgang Amadeus (1756-91): 1861-?1891; Miscellaneous and undatable mss, Addenda.  
 Mühlfeld, Wilhelm (1854-1912): 1886, Six airs italiens.  
 Müller, C.W. (Carl [Karl] Wilhelm von Königswinter?): 1866, Frühlingslied.  
 Müller, Wilhelm (1794-1827): Miscellaneous and undatable mss, Morgenlied.

Musset, Louis-Charles-Alfred de (1810-57): ?1880, En dix ans; 1887, Les Filles de Cadix and Madrid; Miscellaneous and undatable mss, Lourdaud!

Niccolini, Giuseppe (1763-1842): Miscellaneous and undatable mss, Il braccio mio.  
Niedermeyer, Abraham-Louis (1802-61): 1861-?1891 (no. 31).

Orléans, Charles d' (1391-1465): 1840.  
Orlova, Emiliya: 1880, Haydn.

Pacini, Emilien (1810-98): 1840, L'Enfant de la montagne.  
Pagans, Lorenzo (1838-83): ?1880s, Echos d'Italie.  
Paris, Gaston (1839-1903): 1885 x 5; 1886; 1889; 1899.  
Pergolesi, Giovanni Battista (in French Pergolèse; 1710-36): 1861-?1891.  
Perrault, Charles (1628-1703): 1904, Cendrillon.  
Petrarca, Francesco (Petrarch; 1304-74): Miscellaneous and undatable mss, Sonetto.  
Piccini, Niccolò (1728-1800): 1861-?1891.  
Pohl, Richard (1826-96): 1866, Märchen; 1867, Le Dernier sorcier; 1868, Four pieces; 1868, Pyat' stikhotvoreniy; 1870, Räthsel; 1871, Shest' stikhotvoreniy; 1874, Pyat' stikhotvoreniy; 1880, Vier Lieder; 1882, Six mélodies.  
Pomey, Louis-Edmond (1835-1901): 1861-?1891; 1864, Six mazourkes; 1865, Six mazourkes; 1865, Die Sterne; 1866, Douze mélodies; 1873, Cinquante mélodies; 1875, Chansons espagnoles; 1875, Trois valse; 1876, La Jota; 1878, Canti popolari; 1880, Canzonetta; 1880, Six mélodies; 1885, Et j'ay eu; 1886, Six chansons; 1886, Six airs; 1886, Désespoir; ?1886, Les Cavaliers; 1887, Six mélodies; 1892, Six mélodies; 1893, Grands oiseaux blancs; 1895, La Nuit and La Fiancée; 1910, Chanson hongroise; Miscellaneous and undatable mss, Soir d'avril.  
Pushkin, Aleksandr Sergeyeovich (1799-37): 1863, Poslednyaya tucha; 1864, 12 stikhotvoreniy; 1865, Desyat' stikhotvoreniy; 1866, Douze mélodies; 1874, Pyat' stikhotvoreniy; 1880, Stikhotvoreniya Geybelya, etc.; 1882, Six mélodies.

Racine, Jean (1639-99): 1887, Scène d'Hermione, Scène d'Athalie, Scène de Phèdre.

Rameau, Jean-Philippe (1683-1764): 1861-?1891.  
Read, Henri-Charles (or Henry Charles; 1857-76): 1880, Six mélodies.  
Rellstab, Ludwig (1799-1860): 1847, Verlangen.  
Resta, Natale (eighteenth century): 1861-?1891.  
Romani, Felice (1788-1865): Miscellaneous and undatable mss, Perché.  
Ronsard, Pierre de (1524-85): 1886, Mignonne; 1895, Bonjour.  
Rossini, Gioacchino Antonio (1792-1868): 1843, Unpublished cadenza; 1861-?1891; Miscellaneous and undatable mss, Il braccio mio.  
Rubinstein, Anton Grigor'evich (strictly Rubinshteyn; 1829-94): 1895, La Fiancée.

Sacchini, Antonio Maria Gaspero Gioacchino (1730-86): 1861-?1891.  
Saint-Etienne, Sylvain (1807-82): 1861-?1891.  
Saint-Maur, Hector-Grégoire de (1808-79); 1841.  
Saint-Saëns, Charles-Camille (1835-1921): 1860, Récitatif.  
Sand, George (Amantine-Aurore-Lucile Dupin, baronne Dudevant; 1804-76): 1850s and 1860s; 1904, Cendrillon; Miscellaneous and undatable mss, L'Esprit.  
Schubert, Franz Peter (1797-1828): 1873, Cinquante mélodies; 1875, Trois valse.

- Schumann, Robert Alexander (1810-56): 1861-?1891; ?1865; ?1868.  
 Ségur, Joseph-Alexandre-Pierre, vicomte de (1756-1805): ?1860.  
 Silvestre, Paul-Armand (1837-1901): 1880, Six mélodies; 1892, Six mélodies;  
 Miscellaneous and undatable mss x 2 and Addenda.  
 Snoèk, Ivan (perhaps originally Isaac; fl. 1900-36): 1904, Deux airs; 1905, Défilé  
 and Mazourke.  
 Spohr, Louis (1784-1859): 1861-?1891.  
 Steibelt, Daniel (1765-1823): 1861-?1891.  
 Stradella, Alessandro (1642-82): 1861-?1891.  
 Sully Prudhomme, René-François-Armand (1839-1907): 1887; 1889,  
 Ressemblance; 1893, Parme; 1894, Chanson de mer; 1904, Mélodies, Le Vase brisé;  
 Miscellaneous and undatable mss.  
 Surikov, Ivan Zakharovich (1841-80): ?1882.
- Tigri, Giuseppe (1806-82): 1878, Canti popolari toscani; 1880, Six mélodies; 1880,  
 Stikhotvoreniya Geybelya, etc.; 1904, Mélodies, Poursuite; 1905, Canzone.  
 Tolstoy, Aleksey Konstantinovich (1817-75): 1868, Kol' lyubit'.  
 Turgenev, Ivan Sergeyeovich (1818-83): 1864, 12 stikhotvoreniy; 1866, Douze  
 mélodies; 1867, Trop de femmes; 1867, Le Dernier sorcier; ?1868, La Veillée de la  
 Saint-Sylvestre; 1868, L'Ogre; 1868, Pyat' stikhotvoreniy; 1869, Dva romansa; 1869,  
 Le Miroir; 1871, Shest' stikhotvoreniy; 1874, Pyat' stikhotvoreniy; 1880,  
 Stikhotvoreniya Geybelya, etc.; 1900, Chanson de la pluie; 1905, Chœur des fileuses;  
 Miscellaneous and undatable mss, Addenda.  
 Turquety, Edouard-Marie-Louis-Casimir (the name occurs also as Turquéty; 1807-  
 67): 1843, Album, Une fleur, and Songes; 1845; 1850, 10 mélodies; 1869, Dva  
 romansa.  
 Tyutchev, Fëdor Ivanovich (1803-73): 1865, Desyat' stikhotvoreniy; 1880,  
 Stikhotvoreniya Geybelya, etc.
- Uhland, Johann Ludwig (1787-1862): 1838, Die Capelle; [1839, Danziger  
 Fischerlied?]; 1840, L'Enfant; 1843, Album.
- Vaëz, Jean-Nicolas-Gustave (actually van Nieuwenhuysen; 1812-62):  
 Miscellaneous and undatable mss, L'Esprit.  
 Vaucaire, Maurice (1865-1918): 1889, La Marquise.  
 Vicaire, Gabriel (1848-1900): 1892, Six mélodies.
- Weber, Carl Maria Friedrich Ernst von (1786-1826): 1861-?1891.  
 Wieprecht, Wilhelm Friedrich (1802-72): 1870, Marche.  
 Wilder, Jérôme-Albert-Victor van (1835-92): 1873, Cinquante mélodies; 1879;  
 1880, Six mélodies; 1882, Six mélodies; 1886, Les Bohémiennes.  
 Wood, Sir Henry Joseph (1869-1944): 1887, Scène d'Hermione.
- Yradier, Sebastián (1809-65): 1858, *Album*; Miscellaneous and undatable mss,  
 Juanita.
- Zhukovsky, Vasiliy Andreyevich (1783-1852): ?1880, O débile fleur.

**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

**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 Goldfischlein**

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;

**1838 Die Capelle** (Fr.: 1843 *Album de M<sup>me</sup> Viardot Garcia*, No. 2)

*Andantino* ♩ = 92

Musical notation for Die Capelle, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The tempo is marked *Andantino* with a quarter note equal to 92. The piece starts with a piano (*p*) dynamic. The melody is simple, using quarter and eighth notes.

*p*  
 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;

**1838 Seliger Tod**

*And-te*

Musical notation for Seliger Tod, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *And-te*. The piece includes triplets and a *cresc.* marking. The melody uses quarter, eighth, and sixteenth notes.

Ge - storben 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 Il ne vient pas**

*All-tto*

Musical notation for Il ne vient pas, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked *All-tto*. The piece starts with a five-measure rest. The melody uses quarter and eighth notes.

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 di giu - ras - ti, a - do - ra - to mio

Detailed description: This block contains the musical notation for the first piece. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'And-no' (Andantino) with a metronome marking of 10. The dynamics are marked 'p' (piano). The melody consists of a series of quarter and eighth notes, with some dotted notes. The lyrics are written below the staff.

**1839 Le Retour du printemps**

And-no (?) *grazioso*

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

Detailed description: This block contains the musical notation for the second piece. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 9/8 time signature. The tempo is marked 'And-no (?)' (Andantino) with the instruction 'grazioso'. The melody is more rhythmic, featuring many eighth and sixteenth notes. The lyrics are written below the staff.

**1839 Fischerlied**

All-tto **8**  $\Phi$

Ein ar - mer Fi - scher bin ich zwar \_\_\_\_\_ Ver - dien \_\_\_\_\_ mein Geld stetts in Ge - fahr \_\_\_\_\_

Detailed description: This block contains the musical notation for the third piece. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'All-tto' (Allegretto) with a metronome marking of 8. The dynamics are marked with a circled Phi symbol. The melody is simple and consists of quarter and eighth notes. The lyrics are written below the staff with blank lines for continuation.

**?1839 Il barcaruolo (v. 2 "J'ai ma barque")**



J'ai ma bar - que le jour, mes ra - mes et mes voi - les Et le soir deux beaux yeux.

Detailed description: This block contains the musical notation for the fourth piece. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The melody is simple and consists of quarter and eighth notes. The lyrics are written below the staff.



**1840 L'Enfant de la montagne**

Allegro ♩ = 136

Je suis l'en - fant de la mon - ta - gne D'en haut je vois le fier ma - noir

Rec: AN<sup>1</sup>**1841 L'Hirondelle et le Prisonnier**

Andantino

Hi - ron - del - le gen - til - le, qui vol - tige à la gril - le du ca - chot noir,

**1843 Album de M<sup>me</sup> Viardot-Garcia**

No. 1 L'Enfant de la Montagne (See 1840)

No. 2 La Chapelle (See 1838)

**No. 3. L'Abricotier**

Allegretto ♩ = 120

Un ruis - seau coule et mur - mu - - re Au pied d'un a - bri - co - tier; \_\_\_\_\_

**No. 4 Adieu les beaux jours**

Andantino ♩ = 120

Dé -jà la ten - dre fleur d'au tom - ne Est le jou - et des a - qui - lons,

Rec: KO

<sup>1</sup> For the key to recordings, see the list of CD recordings

## No. 5 L'Exilé polonais

Allegro maest.  $\text{♩} = 104$   
4

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

*pp* "Oh! ma mère, en - tends cet - te voix *p* 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...

## No. 8 Le Chêne et le Roseau

Allegro Mod-to  $\text{♩} = 100$   
2

Le chêne, un jour, dit au ro - seau: Vous a - vez bien su - jet d'ac - cu - ser la na - tu - re,

Rec: ACA; KO

## 1843 Une fleur

Allegretto

5

La lé - gè - re fleur \_\_\_\_\_ Trem - ble sur sa ti - ge, L'a - beil - le vol - ti - ge,

## 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 La Solitude

Andantino

La pri - me - vè - re mou - ran - te As - pi - rait la brise er - ran - te,

Rec: BKD

## 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.

**1847 Verlangen (Désir)**

All-o Mod-tto

Ich weiß im grü-nen Wal - de ein Rös - lein zart und 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\_\_.

**1848 La Jeune République**

Mouvement de marche

Pa - ris est sor - ti du tom - beau En ren - ver - sant la sen - ti - nel - le;

**1850 10 mélodies par Pauline Viardot**

No. 1 Solitude (See 1845)

No. 2 La Petite Chevreière

Allegretto moderato

Ah! c'est dé - jà ma fau - vet - te Qui chan - te sur le pom - mier;

Rec: KO

No. 3 L'Absence (Caña española) (See 1844)

No. 4 Un jour de printemps (see 1843 "Une fleur")

No. 5 Villanelle

Allegretto

Voi - ci ve - nir sur la pe - lou - se Les ra - yons du so - leil qui meurt: \_\_\_\_\_

## No. 6 En mer

Andante

La lu - ne dans les cieux pro - me - nant ses clar - tés, Se mi - rait sur les flots,

Rec: VCh

## No. 7 La Chanson de Loïc

Allegretto

Dès que la grive est é - veil - lé - e, Sur cet - te lande en - cor mou - illé - e Je viens m'as - soir, Jus - ques au soir.

## No. 8 Marie et Julie

Andantino mosso

*pp* Les lys sont bien char - mants \_\_\_\_\_ Mais j'aime aus - si la ro - se

## No. 9 La Luciole

Allegretto vivace

Vo - yez la Lu - ci - o - le. Vo - yez comme el - le vo - le.

## No. 10 Tarentelle

Allegro vivace

Dan - sez, pê - cheur Na - po - li - tain, En chan - tant vo - tre gai re - frain.

**?1853 Chanson d'Aben Hamet****Allegro Moderato**

Chan - tez la chan-son d'esc-la - va - - ge d'A-ben-Ha-met l'a-ben- cer - ra - - - - - ge

**1864 Dvenadtsat' stikhotvoreniiy Pushkina, Feta i Turgeneva**

(Russ: Johansen 1864; Germ: Johansen and Breitkopf &amp; Härtel 1865; Fr: Gérard 1866)

**No. 1 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,

**No. 2 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 - ра - ва пре - до - мно - ю...  
 Auf Gru - siens Hü - geln liegt die Nacht schon dicht, Vor mir A - rag - va's Wo - gen schau - men...

Rec: ES

**No. 3 Tikhaya zvezdnaya noch'; Ruhige, heilige Nacht****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 \_\_\_\_\_

## No. 4 Polunochnyye obrazy; Mitternächige Bilder; Les Ombres de minuit

Andante mosso  $\text{♩} = 84$ 

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,

## No. 5 Shëpot, robkoye dykhan'ye; Flüstern, atemscheues Lauschen; Aurore

Andante mosso  $\text{♩} = 54$ 

Ше - пот,      роб - ко - е ды - ха - нье,      Зву - ки со - ло - вья;  
 Flüs - tern,      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 Zaklinaniye; Die Beschwörung; Évocation

Allegro agitato  $\text{♩} = 132$ 

О ес - ли прав - да что в но - чи,      Ког - да по - ко - ят - ся жи - вы - е  
 O wenn es wahr      ist dass zur Nacht,      Die in den Schlaf      lullt al - les Le - ben  
 O! si ja - mais,      pen - dant la nuit,      Lors - que la paix      rè - gne sur ter - re,

Rec: IB; VCh; GD; AN; JO; LR; ES

## No. 7 Sinitsa; Die Meise; La Mésange

Allegretto  $\text{♩} = 100$ 

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

**No. 8 Dve rozy; Zwei Rosen; Les Deux roses**Allegretto  $\text{♩} = 92$ 

4



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; IR; LR

**No. 9 Noch'yu; Des Nachts**Andante mosso  $\text{♩} = 76$ 

5

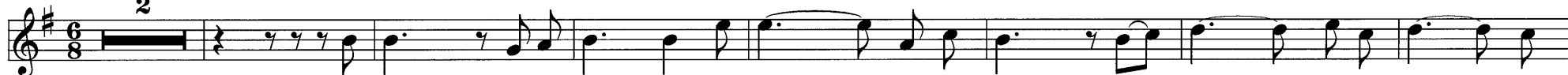
*dolce*

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,

Rec: IB; ES

**No. 10 Uznik; Der Gefangene**Andante  $\text{♩} = 76$ 

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,

**No. 11 Ptichka Bozhiya; Das Vöglein**Allegretto 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



## No. 12 Zvezdy; Die Sterne

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,

Rec: IB; FvS

## 1864 Six mazourkes de Chopin

## No. 1 Seize ans

Allegretto 8 *dolce*

Voi - - ci que j'ai seize ans. On dit que je suis bel - le A dieu, a - dieu, jeux in - no - cents,

Rec: IB; KD; AN; KO; OP; IR; BS

## No. 2 Aime-moi

Allegro vivace 19 *légèrement*

Tu com - man - des qu'on t'ou - bli - - e, J'ai grand' peine à t'o - - bé - ir;

Rec: IB; KD; AN; KO; OP; BS; MS

## No. 3 Plainte d'amour

Tempo di mazurka 3



Chère â - me, sans toi j'ex - pi - re, Pour - quoi tai - - re ma dou - leur?  
 Bez cie - bie u - mie - ram zwol - na, przed mię - czar - nia, nie - ma schron,

Rec: IB; KD; KH; UK; AN; BS

No. 4 Coquette

Allegro brillante

*con brio*

De n'ai - mer que toi Je don - ne ma foi, Tra la \_\_\_\_\_ la la O fil - le Gen - til - le, \_\_\_\_\_

Rec: KD; LJ; AN; OP

No. 5 L'Oiselet

Lento

2

*doux*

Le ciel est clair et l'air est doux, Tout rit, tout jase au - tour de nous; Toi seul, toi seul,

Rec: KD; LJ; CL; AN; KO; OP

No. 6 Séparation

Non troppo presto

Pars, \_\_\_\_\_ et nous ou - bli - e; Pars, ne suis point mes pas \_\_\_\_\_  
Res - te O mon a - mi - e,

Rec: LJ/BS; CL/KH; AN; DS

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

No. 2 Faible cœur!

Allegretto

The first system of the musical score for 'No. 2 Faible cœur!' shows the piano accompaniment. It is in 3/4 time and begins with a piano (*pp*) dynamic. The bass line features a series of eighth notes and quarter notes, with some notes beamed together.

The second system contains the vocal line and the piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. It includes lyrics and musical notation with triplets and slurs. The piano accompaniment is in a grand staff with a piano (*p*) dynamic, featuring chords and arpeggiated figures.

Pré - pa - re toi, fai - ble coeur, À l'an goisse, à la dou - leur Puis - - qu'il te plaît de rê - ver

Rec: UK; AN; BS

No. 3 La Jeune Fille

Allegro

*mf*

The musical score for 'No. 3 La Jeune Fille' is in 3/4 time and begins with a piano (*mf*) dynamic. The melody starts with a five-measure rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

Quand on est jeune et gen - til - le, Com - ment ne pas le sa - voir? Tout d'a - bord, la jeu - ne fil - le

Rec: LJ; AN

## No. 4 Berceuse

Andantino  $\frac{3}{4}$  4 (doux)

En - fant, cède au som - meil qui fer - me ta pau - piè - re,

Rec: BKD; LJ; UK; CL; AN; FvS

## No. 5 La Danse

Allegro vivace  $\frac{3}{4}$  2 *f*

Tal - la - ra la la - la, tal - la - ra la la - la, En - ten - dez - vous c'est le sig - nal,

Rec: LJ; AN; KO

## No. 6 La Beauté

Vivace  $\frac{3}{4}$  4 *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

Rec: LJ/BS; CL/KH; AN

## 1865 Desyat' stikhotvoreniiy Pushkina, Lermontova, Kol'tsova, Tyutcheva i Feta

(Russ and Germ: Johansen 1865; Fr: Gérard 1866)

## No. 1 Otchego, skazhi?; Sag', warum, warum; Chanson de la faucille

Allegretto  $\text{♩} = 96$   $\frac{3}{4}$  4 *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 - schwärtz 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 Stikhi, sochinennnye noch'yu vo vremya bessonitsy; Schlaflos lieg' ich ohne Licht

Andante mosso  $\text{♩} = 100$   
3

*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

## No. 3 Ya lyubila yego; Heißer glühte mein Herz

Allegretto  $\text{♩} = 108$   
*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 dem schlägt es so heiß \_\_\_\_ Nim - mer mehr, nim - mer mehr!

## No. 4 Tikho vecher dogorayet; Golden glüh'n der Berge Gipfel'; Chant du soir

Andante  $\text{♩} = 50$   
2

*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,

## No. 5 Dlya beregov otchizny dal'ney; Aus fremde Land

Allegro appassionato  $\text{♩} = 100$   
7  
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.

## No. 6 Vetka Palestiny; Der Palmzweig aus Palästina; Le Rameau de Palestine

Andante  $\text{♩} = 104$ 

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?

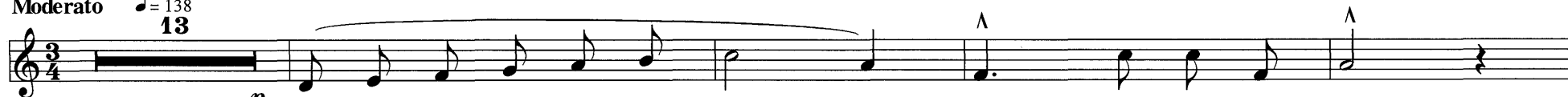
## No. 7 Ne poy, krasavitsa, pri mne; O sing', du schöne, sing' mir nicht; Géorgienne

Allegro  $\text{♩} = 88$ 

Не 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

## No. 8 Kolybel'naya; Der Kosakin Wiegenlied; Berceuse cosaque

Moderato  $\text{♩} = 138$   
13

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; RDP

## No. 9 Iva; Die Weide

Andante  $\text{♩} = 88$ 

Что ты кло - 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?

## No. 10 Burya; Der Sturm; L'Orage

**Allegro moderato**  $\text{♩} = 104$   
 4

*f*

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)

## 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)

1866 Märchen (Waldeinsamkeit); Lesnaya tish' (Russ: 1871, 6 *Stikhotvoreniy*, No. 1)

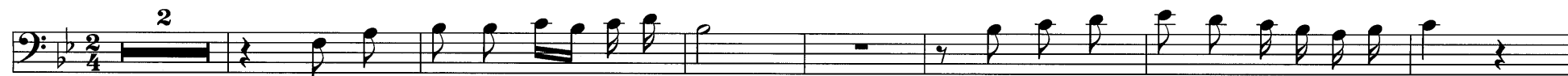
**Andante**

*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! \_\_\_\_\_

**1867 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

**Scène 7 Chanson du Pacha** (“Je suis pacha”)

**Allegro**



Je suis pa - cha \_\_\_\_\_ Trois lar - ges queu - es or - nent mon é - ten - dard sa - cré \_\_\_\_\_

**Scène 11 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

**Scène I Trio et Chœur** (“La, la, la. Fortune sois 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, la!



Scene 7 L'Invocation à Mahomet

Musical score for 'Scene 7 L'Invocation à Mahomet'. The score is in 2/4 time and features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Ma-ho - met! O Ma-ho - met! Ma - homet! Ma - homet! -". The piano accompaniment consists of chords and rhythmic patterns. Dynamics include *f* (forte) and *< >* (crescendo/decrescendo). The key signature has one flat (B-flat).

Chanson de Noix de Coco

Musical score for 'Chanson de Noix de Coco'. The score is in 2/4 time and features a single melodic line. The lyrics are: "Dans la plai-ne de Tombouc-tou, où vient dan-ser le cro-co - di - le, où l'on man-ge le cous-cous a-près s'êt-re bi-en frot-té d'hui - le,". The key signature has two flats (B-flat and E-flat).

1867(-1869) Le Dernier Sorcier  
Ouverture

Musical score for '1867(-1869) Le Dernier Sorcier Ouverture'. The score is in 3/4 time and features a piano accompaniment. The key signature has three sharps (F#, C#, G#). Dynamics include *f* (forte) and *p* (piano). The score shows a transition from a piano introduction to a more active section.

ACTE 1

No. 1 Chœur (Par ici)

Vivace 45

Par i - ci! Par i - ci! Par i - ci! Par i - ci!

No. 2 Air de Lelio (Dans le bois)

Allegretto 9

Dans le bois frais et som - bre Ré - veil - lé par le cor

No. 3 (Mélodrame et) Romance (La Reine) (Ramasse cette rose)

Andante

*mp* 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'é-ten - dra At-tends ce soir, es - pè - re Ton a - mant re-vien - dra

## No. 7 Chanson de Perlimpinpin (Quand j'étais un géant)

Moderato

*mp* 4 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*

## No. 9 Rondes des Lutins (Tourne, tourne, tourne)

Vivace

*f* 12 Tour - ne, Tour - ne, Tour - ne comme un ton - ton

**No. 10 Chœur des Elfes (Compagnes ailées) (see also 1899)**

Andante mosso

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

Pour - rais - je ja - mais ai - mer une au - tre fem - - me?

**No. 2 Mélodrame (Krakamiche) (Mux, mux, fiat lux)**

Allegretto

Mux, mux, fiat lux

**No. 3 Duo (Krakamiche, Stella) (Si tu ne sais pas)**

Vivace

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)

*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! An - tro - pos!

## No. 7 Mélodrame (La Reine)

*Allegretto* *p*

## No. 8 Quartet (Krakamiche, Stella, Lelio, Perlimpinpin) (Adieu, témoins de ma misère)

*Andante*

A-dieu té-moins 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*

O bien - fai - san - te fé - e, O rei - ne des fo - rêts,

No. 10 Chœur final (Salut, salut)

Maestoso *f*

Sa - lut! Sa - lut! O fo - rêt bien ai - mée Ré - jou - is - toi!

1867 Six morceaux pour piano et violon

Rec: KH/EW; LK/SKG; JL/MD; US/SI

No. 1 Romance

Andante mosso *p*

No. 2 Bohémienne

Allegro 3

No. 3 Berceuse

Andante *con sordino pp*

No. 4 Mazourke

Tempo di Mazurka

Musical notation for No. 4 Mazourke. The piece is in 3/8 time and begins with a piano (*p*) dynamic. The melody consists of eighth-note chords. The final measure features a dynamic accent ( $\wedge$ ) and a *rubato* marking.

No. 5 Vieille chanson

Allegretto

Musical notation for No. 5 Vieille chanson. The piece is in 4/4 time and begins with a 4-measure rest. The melody is characterized by eighth-note patterns and slurs.

No. 6 Tarentelle

Allegro vivace

Musical notation for No. 6 Tarentelle. The piece is in 6/8 time and begins with a 4-measure rest. It includes dynamic markings for *p*, *cresc.*, *f*, and *pizz.*

1868 L'Ogre

No. 1 Chœur des fileuses (Lorsque le soleil) (see also 1905)

Allegro

All-to Mod-to

Musical notation for No. 1 Chœur des fileuses. The piece is in 2/4 time and begins with a 14-measure rest. It includes a piano (*p*) dynamic and lyrics: "Lors - que le so - leil Dans un flot ver - meil De nou - veau com - men - ce sa car - riè - re,"

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

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

1868 (Choruses to texts by Richard Pohl)

Überall

Wenn dro - ben ei - ne Ler - che singt im hel - len Mor-gen - strahl

Mein Alles

Und wär' auch der gan - ze Erd - kreis mein ei - gen; Und könn - te mein Ruhm zu den Ster - nen stei - gen;



[Dein Bild] "In meinen schönsten Stunden"

Musical score for "In meinen schönsten Stunden". The score is in 2/4 time, key of B-flat major. It features a piano accompaniment and a vocal line. The lyrics are: "In mei - nen schön - sten Stun - den, Wo - von der Welt be - freit".

Abschied

Musical score for "Abschied". The score is in 2/4 time, key of D major. It features a piano accompaniment and a vocal line. The lyrics are: "Wie schwer es auch dem Her - zen fällt, Das Va - ter - land zu mei - den".

1868 Kol' lyubit', tak bez rassudku

All-o brillante

Musical score for "Kol' lyubit', tak bez rassudku". The score is in 3/4 time, key of D major. It features a single melodic line. The lyrics are: "Коль лю-бить, так без рас - суд - ку, Коль гро - зить, так не на шут - ку, Коль руг - нуть, так сго - ря - ча,".

## 1868 Die Spinnerin

Musical notation for 'Die Spinnerin' in 3/4 time, starting with a rest followed by a melodic line. A triplet of eighth notes is marked with a '3' above it.

Als ich still undruh-ig spann oh-ne nur zu sto - - cken, Tratein schö - nerjun ger Mann

## 1868 Pyat' stikhotvoreniiy Lermontova i Turgeneva

No. 1 Na zare (Germ: 1870 *In der Frühe*)

Moderato 4

Musical notation for 'No. 1 Na zare' in 4/4 time, starting with a rest followed by a melodic line. The tempo is marked 'Moderato' and the time signature is '4'. The piece begins with a piano (*p*) dynamic.

Kein Schlaf noch kühlt das Au - ge mir. Dort geh - et schon der Tag her - für an mei - - nem\_\_ Kam - mer - fen - ster.  
Сон не кос - нул - ся глаз мо - их А пер - вый блеск лу - чей дnev - ных Во - кош - ко про - ни - ка - ет...

Rec: GD; BKD

## No. 2 Utës

Adagio 4

Musical notation for 'No. 2 Utës' in 4/4 time, starting with a rest followed by a melodic line. The tempo is marked 'Adagio' and the time signature is '4'. The piece begins with a piano (*p*) dynamic.

Но - че - ва - ла туч - ка зо - ло - та - я На гру - ди у - те - са ве - ли - ка - на.

Rec: VCh

No. 3 Razgadka (Germ: 1870, *Räthsel*; Fr: 1882 *6 mélodies*, No. 4) [Germ. and Fr. versions have a 4 bar introduction]

Andante

Musical notation for 'No. 3 Razgadka' in 4/4 time, starting with a rest followed by a melodic line. The tempo is marked 'Andante'. The piece begins with a piano (*p*) dynamic.

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 в ме - 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

**No. 4 Razluka**

Andante mosso

*p* О раз - лу - ка, раз - лу ка! Как ты серд - цу горь - ка...

**No. 5 Rusalka**

Andante tranquillo

*p* Ру-сал - ка плы-ла по ре-ке го-лу-бой, *f* О -за-ря - е-ма пол-ной лу - ной;...

**1869 Dva romansa na slova Gëte i E. Tyurkesti**

**No. 1 Pered sudom**

Con fuoco

Von wem ich es ha - be, das sag' ich euch nicht.  
Под серд - цем мо - им чьё ди - тя я но - шу,

No. 2 Noch' i den' (see 1843 *Album de M<sup>me</sup> Viardot Garcia*, No. 7)

**?1869 Rondeña**

All-o vivace

Se - rás due-ña de mi vi - da Se - rás due-ña de mi vi - da

## 1870 Das ist ein schlechtes Wetter (Russ: 1871, 6 stikhotvoreniy, No. 6)

Allegro molto

Musical notation for 'Das ist ein schlechtes Wetter' in 6/8 time, key of B-flat major. The piece starts with a 7-measure rest, followed by a piano (p) dynamic. The melody features several accents (^) and a 6-measure rest. The lyrics are in German and Russian.

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...

## 1870 Räthsel (see 1868 5 stikhotvoreniy, No. 3)

## 1870 Der Gärtner (Russ: 1871, 6 stikhotvoreniy, No. 3; Fr: 1904, Elle passe!)

Allegretto con brio

Musical notation for 'Der Gärtner' in 2/4 time, key of B-flat major. The piece starts with a 3-measure rest, followed by a forte (f) dynamic. The melody includes a triplet of eighth notes and a 3-measure rest. The lyrics are in German, Russian, and French.

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 coursier blanc

Rec: BKD; NP

## 1870 In der Frühe (see 1868 5 stikhotvoreniy, No. 1)

## 1870 Nixe Binsefuß

Musical notation for 'Nixe Binsefuß' in 3/4 time, key of B-flat major. The piece starts with a 4-measure rest, followed by a piano (p) dynamic. The melody includes a 2-measure rest and several accents (^). The lyrics are in German.

Des Was-ser-mans sein Töch-ter-lein Tanzt auf dem Eis im Voll-mond-schein. Sie tan-zet oh-ne Furcht und Scheu,

**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 Shest' stikhotvoreniiy G. Geyne, E. Mërike i R Polya**

No. 1 Lesnaya tish'; Märchen (Waldeinsamkeit) (see 1866)

No. 2 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 Sadovnik; Der Gärtner (see 1870)

No. 4 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 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 Stoit pogoda zlaya; Das ist ein schlechtes Wetter (see 1870)

?1871 L'Enfant



Un en-fant de quatre ans ex - pi - ré de la veil - le est tom-bé sur son lit on di-raït qu'il som - meil - le

1873 Introduction et Polonaise

Introduction

Maestoso

Piano introduction and polonaise for 'Introduction et Polonaise'. The score is in G major, 3/4 time, and consists of four staves. The first two staves are the right hand, and the last two are the left hand. The introduction is marked 'Maestoso' and 'ff'. The polonaise is marked 'p' and 'animez un peu'. There are dynamic markings 'ff', 'p', and 'Red.' with asterisks. There are also some performance markings like 'V' and 'A'.

Polonaise

Moderato ♩ = 88

1874 Pyat' stikhotvoreniy Gëte, Pushkina, Mërike, Gebelya i Polya

No. 1 Slepets; Der Nachtwandler

Andante mosso

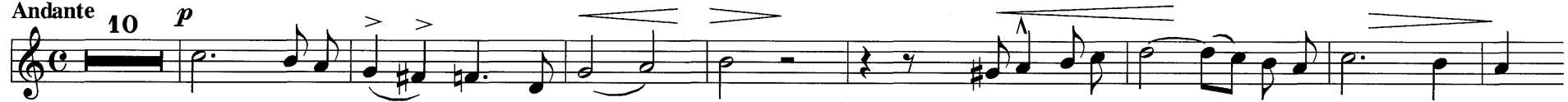
Mein Leib ist wie ge - fes - selt Doch mei - ne See - le bei dir;  
 По жиз - не - но - му по - лю В тол - пе — гро - мад - ной люд - ской,

No. 2 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 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

## No. 4 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 Vesenniy vecher; Im April

Moderato 5 *p*

Du feuch - ter Früh - lings - a - bend, Wie hab' ich dich so gem!  
 Ве - сен - ний влаж - ный ве - чер... Все ти - хо, все мол - чит...

## 1874 Sonatine pour piano et violon

Rec : LK/SKG; JL/MD; US/SI

I. Adagio





## II. Allegro

*p* *mf*

III Allegro  $\text{♩} = 138$ 

*p*

## 1875 Chansons espagnoles de Manuel Garcia

## No. 1 Jalousie

## Andante mosso

*avec tristesse*

*p*

Que quie - res Pan - chi - to que me pien - se yo  
Je vou - drais te croi - re Mais le puis-je hé - las!

## No. 2 Fleur du vallon

## Allegro

*p*

Suel-tas a - ve ci - llas que al a - ma - ne - cer Mil a - le - gres sal - vas ca - no - ras me ha ceis  
Gen - til - le fau - vet - te Dont au point du jour Le cô - teau ré - pè - te le doux chant d'a - mour

## No. 3 Floris

## Moderato

*p* *f*

A la fe - ria va Flo - ris por que ten - ga la fe - ria Mas quo yas que el O - rien - te  
Sous ta noi - re man - til - - le O Flo - ris ton œil bril - le Moins ri - ante et moins bel - le

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

Allegro brillante

8 *f*

Fil - les, gar - çons, honneur de nos ha - meaux, Ve - nez dan - ser au son de nos pi - peaux.



1878 **Canti popolari toscani** (Ital and Russ: Johansen; [Germ: 1879]; Fr. Gérard 1881)No. 1 **Serenata fiorentina; Florentiyskaya serenada; Sérénade florentine**

Andantino

*p* 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;

Rec : RPD

No. 2 **C'era una volta; Byvalo, ya s tobouy govorila; Reproches**

Quasi Adagio

Ce - 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 сто - бо - ю го - во - ри - ла Ах! 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; Ne udivlayytes'; La Chanson Villageoise**

Allegretto

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; Bednyazhka ya; Die Unglückliche; L'Affligée**

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, Кор - 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 - blü - hen! ich soll - te weit, \_\_\_\_\_

Rec: IB

## No. 5 L'innamorata; Vlyublyënnaya; Indécision

Allegretto

2 *mf*  $\wedge$ 

So in - na - mo - ra - ta di due gio - vi - not - ti,  
 По двум кра - си - вым пар - ням я взды - ха - ю  
 Pour cet - te fois suis-je as - sez mal - heu - reu - se!

U - no de du - e non so qual las - cia - re  
 И с кем из них рас - сть - ся я не зна - ю  
 De deux gar - çons je me sens a - mou - reu - se!

Rec: BKD; FvS

## 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 - nio Ni - ce a - ma - to be - ne vieni o Ni ce a - ma - to ben

## 1880 Six mélodies et une havanaise

## No. 1 La Main

Moderato



J'ai - me la blan - cheur 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



Voi - là long - temps que je vois ai - me! L'a - veu re - monte à dix - huit ans! \_\_\_\_\_

No. 3 Morirò; J'en mourrai; 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

## No. 4 Hai-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; ESS

No. 5 Gentilles hirondelles; Potessi diventar; Khotela by byt' ya ptashechkoyu maloy (Russ: 1880—82 *Stikhotvoreniya*, No. 47)

Allegretto

*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...

## No. 6 Chanson mélancolique

Andante

*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; 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 (-1882) *Stikhotvoreniya*No. 46 *E che t'ho fatto, dolce anima? Pered toboyu, chem ya provinilasya?*

Andante agitato  
2 *p*

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!

No. 47 *Potessi diventar; Khotela by byt' ya ptashechkoyu maloy* (see 1880 6 *mélodies*, No. 5)

No. 48 *Vò pianger tanto; Khochu ya plakat?*

Allegro mosso



Vò pian - ger tan - to che me vuò fi - na - re so - 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; Na lodochku my syadem udaluyu*

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; Ya umru* (see 1880 *6 mélodies*, No. 3)No. 51 *Vot zerkalo moyè; 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  
 O toi, qui tiens les cieux sou - mis à ton rou - voir, O blon - de Су - thé - rée,

No. 52 *Nochnoy zefir*

Andantino mosso



Ноч - ной зе - фир \_\_\_\_\_ Стру - ит э - фир \_\_\_\_\_ Шу - мит бе - жит \_\_\_\_\_



## No. 53 Staryy muzh, groznyy muzh

**Allegro** 10



Ста - рый муж, гроз - ный муж, Режь ме - ня, жги ме - ня Я твер-да, не бо - юсь Ни но - жа, ни ог - ня!

## No. 54 Voron k vorony letit

**Andante mosso** 2 *mf* *f*



Во - рон к во - ро-ну ле - тит Во - рон во - ро-ну кри-чит: Во - рон, где б нам от - о - бе - дать? Как бы нам о том про-ве - дать?

## 1882 Six melodies. 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*

## 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



Sur le bal-con où tu te pen - ches Je veux mon - ter, ef - forts per - dus! \_\_\_\_\_ Il est trop haut,

Rec: IB; GD; 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)

## 1885 Deux pièces pour piano

## No. 1 Gavotte

Allegretto

Rec. : SS

## No. 2 Sérénade

Moderato

1886 Six chansons du XV<sup>e</sup> siècle

## No. 1 Aimez-moi

Andante

*p* En re - gar - dant ce front plein de can - deur — Et vos doux yeux qui me pé - nè-trent lâ - me,  
En re - gar - dant vo gra - ci - eux main - tien — Et vos douls yeux qui tant me font de jo - ye,

## No. 2 Vous parlez mal de mon ami

Vivace

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 - tiat lan - guis - san - te, As - sise au bal - con ro - yal, —

## No. 4 Le rossignolet

Andante

9

*dolce*

Il est ve - nu le pe - tit oy - si - llon, Ce moys 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

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<sup>e</sup> siècle

## No. 1 Que l'on médise d'elle : Ma faccia quel che vuol

Andante mosso

2

Ma fac - cia quel che vuol  
Que l'on mé - di - se d'el - le, Ma fac - cia quel che vuol ch'io tan - to l'a - mo,  
Que l'on mé - di - se d'el - le, Toujours 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 - cie 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

3

*p*

Fin - go per mio di - let - to Vez - zi lu - singhe a - mor, Fin - go per mio di - let - to Vez - zi lu - singhe a - mor, Fin - go lu - sin - ghe,  
Di - tes, que faut - il faire Pour rendre un coeur con - stant? Que de moy - ens de plai - re! Rien ne va - rie au - tant! Com - ment s'y pren - dre

## No. 6 Plus d'espérance!; Son disperato

All-o vivace

9

*f*

Son dis - pe - ra - to Son dis - pe - ra - to Son dis - pe - ra - to  
Jour de co - lè - re, Je dé - ses - pè - re, Du sort con - trai - re

## 1886 Désespoir

Allegro appassionato

10

*p* Prends ce fer, frap - pe - moi, Vois je t'of - fre mon sein, Et n'ai d'au - tre dé - sir que mou - rir de ta main,

Rec: IB; KO

## 1886 Lamento

Andante

6

Ma belle a - mie est mor - te Je pleu - re - rai tou - jours — Dans la tombe elle em - por - te

Rec: BKD

## 1886 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 —

Rec: DS

## 1886 Les Cavaliers

Vivace

16

*p* Ma soeur, — As - tu vu, ma soeur, ces deux ca - va - liers? Qui pas - saient sur leurs noirs cour - siers?

**Allegro molto sostenuto**

Rec: DS

## 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.

Rec: ACA; GD

## No. 4 Sérénade à Rosine

Allegretto

*p* Sous ta man - til - le som - bre, ô belle au grand œil noir, Quel doux es - poir t'a - mè - ne à ton bal - con, le soir?

## No. 5 Madrid

Tempo di Bolero *f*

*f* Ma - drid, prin - ces - se des Es - pa - \_\_\_\_\_ gnes,

Rec: IB; GD; KO; RDP

## No. 6 Les Filles de Cadix

Vivace

Musical notation for 'Les Filles de Cadix' in 3/8 time, marked Vivace. The melody begins with a triplet of eighth notes, followed by a quarter rest and a quarter note. The music continues with eighth and quarter notes, including a triplet of eighth notes. The lyrics are: 'Nous ve-nions de voir le tau-reau trois gar-çons, trois fil-let-tes.'

Rec: CB; IB; VN; ESS

## 1887 Scène d'Hermione

Maestoso

Musical notation for 'Scène d'Hermione' in 2/4 time, marked Maestoso. It features a recitative section with a fermata and a tempo change to 'Andante mosso tranquillo'. The lyrics are: 'Je ne t'ai point ai-mé, cru-el! Qu'ai-je donc fait? J'ai dé-dai-gné pour toi'.

Rec: ACA; GD; KO

## 1888 La Loutchina

Lentement

Musical notation for 'La Loutchina' in 2/4 time, marked Lentement. The melody is slow and features a mix of quarter and eighth notes. The lyrics are: 'Lou-tchi-na, lou-tchi nouch-ka, Be-re-zo va-ia. Tcho-je-ti, lou-tchi-nouch-ka, nie-ia-sna ga-rich [Лу-чи-на, лу-чи-нущ-ка бе-рë-зо-ва-я! Что же ты, лу-чи-нущ-ка, не яс-но го-во-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?'.

## 1889 La Marquise

Andante

Musical notation for 'La Marquise' in 2/4 time, marked Andante. The melody is slow and features a mix of quarter and eighth notes. The lyrics are: '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'.

Rec: GD



## 1889 Ressemblance

And-te mosso

Musical notation for 'Ressemblance' in G major, 3/4 time, marked 'And-te mosso'. It begins with a triplet of eighth notes. The melody is written on a single staff with lyrics underneath.

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!

Rec: GD

## 1890 Le Rêve de Jésus

Andante

Andante

Musical notation for 'Le Rêve de Jésus' in G major, 3/4 time, marked 'Andante'. It begins with a triplet of eighth notes. The melody is written on a single staff with lyrics underneath. There are dynamic markings like 'p' and 'f' and phrasing slurs.

Then Je-sussaid:

*p* Mère au re - gard si doux,

Thou, who doth guard my rest!

J'ai fait un vi - lain rê - ve,

Darkdreams af-fright me Mo - ther!

Gar - dez-moi près de vous, —

Clasp thy child to thy breast, —

## 1892 Six mélodies, suivies d'un Duo

## No. 1 Premier trouble

Andante

Musical notation for 'Premier trouble' in G major, 3/4 time, marked 'Andante'. It begins with a triplet of eighth notes. The melody is written on a single staff with lyrics underneath. There are dynamic markings like 'p' and phrasing slurs.

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

Musical notation for 'Divin Sommeil' in G major, 3/4 time, marked 'Adagio'. It begins with a triplet of eighth notes. The melody is written on a single staff with lyrics underneath. There are dynamic markings like 'p' and phrasing slurs.

Or Jé - sus som - meil - lait É - ten - du sur un lan - ge,

## No. 4 La Japonaise

Moderato

3

*pp*

La Ja-po-naïse 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

*p*

La vier - ge Ma - ri - e, La mè - re de Dieu \_\_\_\_\_

Sort au ma - tin bleu

## No. 6 Suzon, Suzette

Allegretto

6

*gaîment**f*

J'a - do - re Su - ze - te, Mais j'ai - me Su - zon,

Su - zette en toi - let - te,

Su - zon sans fa - çon.

## 1893 Parme

Andante

6

*p*

L'air pur n'est trou - blé d'au - cun bruit,

Il est mi - di,

Parme est tran - quil - le;

## 1893 Grands oiseaux blancs

Moderato *avec ampleur*

*mf* Grands oi-seaux blancs qui bra-vez les tem-pê-tes Go-ë-lands, *f* Grands oi-seaux blancs, 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

*p* Doux vir-tu-ose au coeur ten-dre, Ros-si-gnol, ros-si-gno-let \_\_\_\_\_

## 1893 Trois jours de vendange

Vivace

Allegretto

*mains vite, gaîment*

*f* 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

Musical notation for 'Chanson de Mer' in G major, 3/4 time. The melody begins with a piano (*p*) dynamic. The lyrics are: 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

## 1895 Bonjour, mon cœur

Allegretto

Musical notation for 'Bonjour, mon cœur' in G major, 2/4 time. The melody begins with a piano (*p*) dynamic. The lyrics are: Bon - jour mon coeur, bon - jour ma douc - ce vi - e, Bon - jour mon oeil, bon - jour ma chère a - mi - e,

Rec: IB; KO; RDP

## 1895 La Nuit

Moderato

Musical notation for 'La Nuit' in G major, common time. The melody begins with a piano (*p*) dynamic and includes a *tranquillo* marking. The lyrics are: Sur les som - mets des monts bru - meux — La nuit des - cend du haut des cieux —

## 1895 La Fiancée

All-tto moderato

Musical notation for 'La Fiancée' in G major, 2/4 time. The melody begins with a piano (*p*) dynamic and includes the instruction *avec une tendresse émue*. The lyrics are: Quoi! sur ton front un nu - a - ge de deuil? — Ma ten - dre mè - re, Ma bon - ne mè - re,

## 1896 Au Japon

Maestoso

*sf* *ff* *sf* \* *And.* \* *And.* \* *And.* \* *And.*

## 1897 Útvary Chopina ułozone do śpiewu (Mazourkas arrangées par M-me Pauline Viardot)

No. 13 L'Inondation; Opuszczona

Agitato moderato

*f* *p* *Głos 1* *p* *p*

L'eau mu - gis - san - te  
Szu - mi wi - cher wlie - sie

## No. 14 Beau rossignol; Swaty

Allegretto

Beau ros - si - gnol, j'en - tends ta voix, Des nuits tu  
Da - na mo - ja da - na! cha - ta ma - lo wa - na tra - fią do niej

Beau ros - si - gnol, j'en - tends ta voix;  
Da - na da - na! cha - ta ma - lo - wa - na

## No. 15 Les Traineaux; Sanna

Tempo di Mazurka

Sur cet - te gla - ce Sans lais - ser tra - ce  
Pru - szy snie - żek pru - szy drob - ne - mi płat - ka - mi;

## 1899 Chœur bohémien

Allegretto

Vrais en - fants de la Bo - hê - me. Vrais en - fants de la Bo - hê - me. Le Roy - au - me de gaî - té.

Rec: PNCC

## 1899 Chœur des elfes (see 1867 Le Dernier Sorcier, Act 1, No. 10)

1899 Au jardin de mon père

Allegretto *gaiement*

10

*f* Au jar - din de mon père Il y croît un ro - sier

Detailed description: This is a musical score for a vocal line. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked 'Allegretto' and the mood is 'gaiement'. A rehearsal mark '10' is placed above the first measure. The melody starts with a rest, followed by a series of eighth and quarter notes. The lyrics are 'Au jar - din de mon père Il y croît un ro - sier'. The first measure is marked with a forte dynamic 'f'.

Rec: BKD

1900 Chanson de la pluie (see 1867 Le Dernier Sorcier, Act 1, No. 5)

Rec: IB; KO

1901 Ave Maria

Andante

Choeur *p*

Solo

2

A ve A - ve Ma - ri - a, gra - ti - a ple - na

Detailed description: This is a musical score for a vocal line. It begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The tempo is marked 'Andante'. The score is divided into 'Choeur' (Chorus) and 'Solo' sections. The chorus part starts with a piano dynamic 'p' and features a long, flowing melodic line. A rehearsal mark '2' is placed above the start of the solo section. The solo section begins with a series of quarter notes. The lyrics are 'A ve A - ve Ma - ri - a, gra - ti - a ple - na'.

1904 Cendrillon

Rec: Opera Rara

Premier Tableau

Lento

*p*

*mf*

8vb

Detailed description: This is a musical score for a vocal line. It begins with a bass clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The tempo is marked 'Lento'. The score starts with a piano dynamic 'p' and features a series of quarter and eighth notes. A mezzo-forte dynamic 'mf' is indicated later in the score. A rehearsal mark '8vb' is placed below the staff. The melody is characterized by long, sustained notes and a slow, graceful movement.

## 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

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

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

## Scène VII (Trio)

Allegretto ♩ = 80

Maguelonne

Je se - rai char - man - te, Tou - jours é - lé - gan - te, De ces beaux sei - gneurs A moi tous les coeurs!



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

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 malheur 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")

Musical notation for the incipit of "Tu quitteras". The piece is in G major, common time (C), and begins with a piano (*p*) dynamic. The melody is written on a single staff.

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

Musical notation for the incipit of "Puisqu'aujourd'hui". The piece is in B-flat major, common time (C), and begins with a forte (*sf*) dynamic. The melody is written on a single staff.

Allegro

Musical notation for the incipit of "Puisqu'aujourd'hui". The piece is in B-flat major, 3/8 time, and begins with a forte (*f*) dynamic. The melody is written on a single staff.

Puis - qu'au - jour - d'hui me voi - là Prin - ce. Vo - yez quel-le chance est la mien - ne!

## Scène II

Allegretto

Musical notation for the incipit of Scène II. The piece is in G major, 2/4 time, and begins with a piano (*p*) dynamic. The melody is written on a single staff.

## Scène III (Sextet)

Andante

Musical notation for the incipit of Scène III (Sextet). The piece is in B-flat major, common time (C), and begins with a piano (*p*) dynamic. The melody is written on a single staff.

Quelle est cet - te belle in - con - nu - e? D'où vient - el - le? *pp* quel est son nom?

Menuet

Scène IV (Duo de la Rose)

9  
8

*mp*

C'est moi, ne crai-gnez rien Cet - te fleur nous pro - tè - ge Je n'ai pu ré - sis - ter

Scène V (Chœur)

*Allegretto*

*Choeur à l'unisson  
(Tout le temps fort)*

La bel - le fil - le toi qui vends des ro - ses, Comme el - les, tu pa - rais à peine é - clo - se

Troisième Tableau

*Andante*

*p*

*Ped.* \* *Ped.* \*

## Scène II (Duo)

Andante 6 *Récit.* Pictordu Barigoule

Votre Al - tes - se me fait l'hon - neur d'u - ne vi - si - te Cal - mez-vous cher Ba - ron, pas pré - ci - sé - ment

## 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 was the version published separately.*

Rec: FvS/VCh

1904 (Six) Mélodies  
No. 1 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.



[1904 Elle passe! (see 1870 Der Gärtner)]

1904 Deux airs de ballet

No. 1

Moderato

No. 2 Malicieuse

Mouv-t de Valse

1904 Suite arménienne

Maestoso

1905 Canzone d'amore : Ti voglio amar

And-te mosso

Ti voglio a - mar se la ter - ra tre mas - se, Ti voglio a - mar se il ciel ca - desse a ter - ra,

*Rec:* IB; GD

1905 En douleur et tristesse

Andantino

En dou - leur et tris - tes - se Lan - gui - ray - je tou - jours,  
Dans les pleurs, la tris - tes - se je veux vi - vre tou - jours

1905 Chœur des fileuses (see 1869 L'Ogre)





1905 Liberté (Chanson de page)

Allegretto Plus lent (déclamé) Allegretto Retenez.

*p* Vous-lez-vous sa - voir Ce qui fait la joie? — *f* Ce n'est pas d'a - voir

1905 Mazourke

Tempo de Mazurka

*Un peu pressé* *rit.*

1906 Alza Pepita!

*f* *f* *sf*

1910 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

?1910 Berceuse

Moderato tranquillo

doux



*p*

Les é - toi - les nai-ssent aux cieux

Le soir de-scend si - len - ci - eux

Sur la ter - re.

### Miscellaneous and undatable manuscripts

#### Allegretto and Andante espressivo

All-to



And-te espressivo



#### Cancion española



Pu - es por bes - ar - te min - guil - lo me - ri - ne mi ma - dre a mi,

## L'Emir de Bengador.

And-no **3** *dolce* *cresc.* *dim.*

Si tu sa-vais que je t'a-do-re Com-me l'é-toile ai - me le ciel, com-me l'a-beil-le du Mysore ai - me la fleur où nait le miel;

## Juanita

All-o **11** *p*

*p* Ca - mi - ni - to de la An - da - lu - cí - a, me di - jo un Gi - ta - no que si le que - rí - a

## Kränze versprachst du

**4** *pp*

*pp* Krän - ze versprachst du mit mir zu win - den im son - ni - gen, duf - ten - den won - ni - gen Mai;

## Le Moissonneur

Il est un mois - son - neur que l'on nom - me la mort! Il fau che sans re - lâ - - che

### Morgenlied

Musical notation for 'Morgenlied' in 6/8 time. It begins with a treble clef and a key signature of one flat. The first measure contains a whole rest. The second measure has a fermata with the number '2' above it. The third measure starts with a piano 'p' dynamic marking and contains a quarter rest followed by a quarter note. The melody continues with eighth and quarter notes.

Wer schlägt so rasch an das Fen - ster mir, Mit schlan - ken grü - nen Zwei - gen?

### Tutti matti!

Musical notation for 'Tutti matti!' in 2/4 time. It starts with 'All-to' and a fermata with the number '9' above it. The melody is in a minor key and features eighth and quarter notes.

E mat-ta la mia ma-dre chem'ha fat - ta E mat-ta la mia non-na la mia zi - - a

## Recordings of Pauline Viardot's Music: A Note

Pauline Viardot retired from public singing many years before vocal recordings became commonplace, although she lived until some time 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 recording of a composition by Viardot was 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 (the recording is available on CD in the Prima Voce series by Nimbus, NIM 7901, issued in 1999).

The general lack of interest in Pauline Viardot is reflected in the lack of recordings until well into 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 sisters (reissued in 2007 on CD, Decca 475 8439). It was, however, the performance of “Cendrillon” at the 1967 Newport Jazz Festival (Newport, RI) that served to promote the current awakening of interest in the music of Pauline Viardot herself. The Newport Jazz 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 150<sup>th</sup> 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 own 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 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 (Leonarda LE 353) as part of the 2 CD set “Women Composers: The Lost Tradition Found” (the omitted song was “Des Nachts”).

It was, however, the arrival of the CD era that marks the beginning of the widespread presence of recordings of music by Pauline Viardot. Although it was not the first CD, the 1996 disk “Chant d'Amour” by Cecilia Bartoli accompanied by Myung-Whun Chung (Decca London 452 667-2) that included 3 late songs by PV brought PV to the attention of a world-wide audience. Bartoli also included PV songs in her concerts, one of which was recorded and issued on both CD and DVD as “Live in Italy” (Decca CD 2894559812, 1998; DVD 074 104-9 DH, 2001). Since that time, recordings have appeared almost 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 violinists, while her piano music (solo and for 4 hands) remains largely unexplored.

As concert programmes from around the world — and even a glance at U-Tube — will show, a large number of singers, including the countertenor Philippe Jaroussky, have now started to include the songs by Pauline Viardot, especially the Mazurkas, “Hai-luli” and the “Havanaise”, in their recitals. Her operettas have also been revived. The State Theatre in Turgenev’s home town of Orel first performed *Le Dernier Sorcier* in 1993 and has given many performances, including a number in France, since that time. Excerpts from *Le Dernier Sorcier* were presented at the Hochschule der Künste Berlin in 1999 (and repeated in Baden-Baden). Both of these were based on the Eduard Lassen orchestration used in Weimar in 1869. The entire operetta was presented at the University of Calgary in January 2005, in an edition that reconstructed the chamber version used for the opening of the Viardot theatre in Baden-Baden on 13<sup>th</sup> August 1869 and that attempted to bring the work closer to PV’s original by removing the hundreds of changes introduced by Lassen. A revised edition of this chamber version was used in 2010 for productions by Women’s Works, Ithaca NY, USA and by L’Opéra au Village in Pourrières, France. Both these companies have the distinction of having presented two of Viardot’s stage works, for they also performed *Cendrillon*, Women’s Works in 2007 (repeated in 2010), L’Opéra au Village in 2008.

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” Almaviva DS 0114 [EP]). In 2007 Cecilia Bartoli turned her attention to Maria Malibran with a CD of music from the repertoire of the “Romantic *diva*” and including “La figlia dell’aria” from the zarzuela “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 issued on DVD (including a second DVD “Malibran Rediscovered”) (Decca 074 3252 5). 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). (Both the Gemini Hall Records set “Woman’s Work: works by famous women composers” and the “Women Composers: The Lost Tradition Found” set from Leonarda contained a movement from one of her piano quartets.) 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. This brings us full circle, 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”; 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.



**Recordings of Pauline Viardot's Music in the CD Era**

- 1989**     **Pauline Viardot-Garcia: Songs** (KO)  
Karin Ott, Christoph Kell (pno)  
CPO 999 044-2  
(Reissued by CPO as CD 5 of 6 CD set of *Grosse Komponistinnen*)
- 1994**     **Women's Voices. Five Centuries of Songs** (NP)  
Neva Pilgrim; Stephen Heyman, pno.  
Leonarda LE338
- 1995**     **From a Woman's Perspective. Art Songs** (KE)  
Katherine Eberle (mezzo-soprano), Robin Guy (piano)  
Vienna Modern Masters VMM 2005
- 1995**     **The Romantic Gypsy** (PNCC)  
Pacific Northwest Chamber Chorus  
Ambassador ARC 1015
- 1996**     **Chant d'Amour** (CB)  
Cecilia Bartoli, Myung-Whun Chung (pno)  
Decca London 452 667-2
- 1997**     **Música, Femenino Singular** (IR)  
Isabella Roselló (sop); Marta Pujol (pno)  
Edicions Albert Moraleda
- 1998**     **Live in Italy** (CB2)  
Cecilia Bartoli, J.-Y. Thibaudet (pno)  
Decca 455981 (+DVD)
- 1999**     **Chopin Douze Mazourkes Arrangées pour la voix par Pauline Viardot** (AN)  
Amarilli Nizza, Enrica Ciccarelli (pno)  
Agorá AG 200
- 1999**     **Chopin: Polish Songs** (UK)  
Urszula Kryger; Charles Spencer (pno)  
Hyperion CDA67125 (Re-released 2006)
- 1999**     **Inspired Women** (ESS)  
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 (*Recorded in 1907*)
- 2000**     **Anklänge (Lieder von Komponistinnen des 19. und 20. Jahrhunderts)** (LR)  
Lan Rao (sop); Micaela Gelius (pno)  
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, Rudolf Palmer (pno)  
Leonarda LE 353
- 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**     **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 Composers** (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)  
Żuk 324

- 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
- 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
- 2007**      **Pauline Viardot and Friends** (ACA; FvS; VCh)  
 Frederica 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
- 2010**      **“Keep Talking to Me \ Mów do mnie jeszcze”** (KD)  
 Katarzyna Dondalska, Holger Berndsen (pno)  
 Telos Music TLS 1009
- 2010**      **Frederic Chopin: The Complete Songs** (OP)  
 Olga Pasichnyk, Natalia Pasichnyk (pno)  
 Naxos 8572499
- 2010**      **Chopin at the Opera** (CL; KH)  
 Recital: Christiane Libord, Katerina Habelkova, Roland Pöntinen (pno)  
 Arthaus DVD 101 513  
 (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 is followed by a recital which includes performances of 5 of those Mazurka arrangements.)

*(The internet occasionally produces references to recordings, references that are incorrect, or misleading. 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. References to a Joan Sutherland recording of “Les Filles de Cadix” (re-released 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)*